

Ania Vu

S E P T V I G N E T T E S

for solo Double Bass

(2020, rev. 2021)

Ania Vu

Sept Vignettes

for solo Double Bass
For Andres Vela at the Tanglewood Music Center 2020

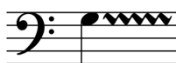
Duration: ca. 8'

Performance notes

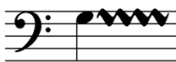
ord	ordinario (normale)
sp/esp	sul ponticello/estremamente sul ponticello
st	sul tasto
clb	col legno battuto (bow wood tapping the string)



transition from one sound to another



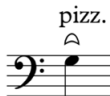
narrow vibrato

very wide and exaggerated vibrato, *almost* distorting pitch

normal, straight glissando



wavy glissando



nail pizzicato



pitch as high as possible on a given string

Additional notes:

General:

- This piece is meant to be performed in its entirety, with each movement in the order that it appears.
- Otherwise, here are some suggestions to which movements can be performed stand-alone, and which have to be performed with others.

Stand-alone: III and IV only.

Movements performed together: I and II; V, VI, and VII.

II – Free, flowing

- *Rubato* throughout; manipulate tempo for expressive purposes and think of the “give and take” notion of timing.

III – Serene

- The whole movement is played *pizz.* only so you can put the bow down for this movement.
- All vertical dyads should have the higher note louder and lower note softer to help bring out the melody.

IV – Swing

- Blend the sounds of the L.H.’s hammer-on with the R.H.’s *punta d’arco*. Do not use any other part of the bow in this movement to keep the sound light!
- You are free to improvise the part of the R.H. here: you can add *punta d’arco* whenever you want, keeping in mind that the percentage of hammered-on notes only to notes that have added *punta d’arco* should be about 80% to 20%.
- If you are not comfortable with improvising, you may play the suggested version by the composer in the lower staff of the R.H.

V – Still, delicate

- All L.H. notes should be hammered-on (including the end notes of the *gliss.*), with the exception of playing *pizz.* in mm. 5 and 12.
- No bow on end notes of the *gliss.*, except in mm. 7 and 11 where you should only *minimally* add bow.

VI – Fast, furious

- In m.10, improvise within the box by playing many *gliss.* on any string(s) to create a short section that is fast, loud, jagged, and that seems out of control. Then after the box, play a long and downward *gliss.* (already indicated) all the way to the lowest E.

VII – Slow, free

- Each system's duration is about 10-12 seconds.
- Aim to bring out as much of the harmonic series on the *gliss.* as possible.
- Don't be afraid of the extra noise as you move very close to the bridge for esp.
- This movement plays with the idea of different sizes of oscillation across a string: from long, wavy and straight *gliss.* to tremolo, wide vibrato and narrow vibrato. Think of each as one kind of motion transitioning to another.

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I

Simple ♩ = 72

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con vib.

Musical notation for the first staff, starting with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The music consists of a single melodic line with a long slur over the first four measures. Dynamics include *p rubato*, *poco*, *poco*, and *mp*.

Musical notation for the second staff, starting with a treble clef, key signature of two sharps, and a 4/4 time signature. The music begins with a measure rest followed by a melodic line. Dynamics include *f* and *mp*. A triplet of eighth notes is marked with a '3' and a bracket.

Musical notation for the third staff, starting with a treble clef, key signature of two sharps, and a 4/4 time signature. The music begins with a measure rest followed by a melodic line. Dynamics include *grazioso*, *accel.*, *rit.*, and *p*. The piece concludes with the instruction *attacca*.

II

Free, flowing ♩ = 60 ♩ = 39 **poco accel.**

molto legato e rubato **p**

2 ♩ = 42 **mp** > < > < > < > < **mf** > < > < > <

3 ♩ = 45 ♩ = 48 **f** *8^{va}.....* **rit.** **ff**

4 **f** < **ff** **molto**

Meno mosso ♩ = 39 **accel.**

5 **pp** < **p** *simile* **mf**

6 **p** 6 6 6 6 6 6 6 6 **as fast as possible**

7 **ff** 6 6 6 6 **rit.** **mp**

8 ♩ = 30 **poco più vib.** **rit.**

pp dolce e molto rubato 5 5 5 < **p** > < > < **pp**