

Sakari Dixon Vanderveer

Bagatelles
for Strings

for solo contrabass

When I compose, I typically approach the writing process as an opportunity for exploration. Often, this can take the form of improvising around a certain technique or set of techniques with a common theme in order to generate ideas.

In each of the *Bagatelles for Strings*, I became curious about the many ways in which stringed instruments can resonate naturally and create a fuller sound. For example, all of the works feature or emulate drones at one point or another, allowing the instruments to accompany themselves and explore the harmonies that result from them. Additionally, the *Bagatelles* written for cello and bass feature scordatura, or non-standard tunings, which cause the instruments to develop a new tone color altogether and make unusual harmonies all the more intriguing.

Bagatelles for Strings is dedicated to the young musical artists of the Irving M. Klein International String Competition, present, past and future.

- Sakari Dixon Vanderveer

Visit www.SakariDixon.com to contact the composer, read the latest news, or notify her of an upcoming or past performance.

Performance Notes:

Accidentals

As is customary, all accidentals are valid for the full duration of the measure in which they are provided.

Harmonics

Diamond noteheads represent where fingers are placed. Standard noteheads with a circle above them represent the desired pitch. In the latter case, either a natural or an artificial harmonic may be chosen at the performer's discretion.

Scordatura

The following is a transposed score, sounding one whole step higher and an octave lower than written (as is customary for solo tuning). This includes notes played on the fourth string which is altered by means of scordatura (i.e. the notes are written *suono reale*, representing desired pitches and not fingerings).

Alternatively, a performer with an instrument set up for orchestral tuning may choose to tune the contrabass a whole step lower than shown in the scordatura marking at the opening of the score. In this case, the entire score shall be interpreted in C.

Programming

In the case that all four *Bagatelles* are performed as a suite, the suggested program order is violoncello, viola, bass, and then violin. However, performers are free to rearrange movements as they wish.

Duration: 4 minutes, 45 seconds

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I.

scordatura*
(sounding pitch)



Rubato $\text{♩} = 50$
cantabile



mp ————— *f* ————— *fsub.*



(redacted for persusal score)

*The remainder of the score is transposed, sounding one whole step higher and an octave lower than written (as is customary for solo tuning). This includes notes played on the fourth string.

II.

Driven $\text{♩} = 104-112$
 col legno battuto* (ossia: pizz.)

mf

21 ricochet

24

27

30

(redacted for persusal score)

*Use a combination of the stick and the hair (but mostly the hair) while playing near the bridge.
 The pitch should be more prominent than the timbre of the stick.