Sakari Dixon Vanderveer

Bagatelles for Strings I:

“Prelude”

for solo violoncello

PERUSAL SCORE

About *Bagatelles for Strings*

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

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Visit **www.SakariDixon.com** to contact Sakari, learn about her latest projects, or notify her of a performance of this work.

Performance Notes:

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

Crescendo/Decrescendo Markings
Whenever a single *crescendo* or *decrescendo* marking is not immediately followed by a dynamic such as *forte* or *piano*, it is suggested that the performer interpret this as *"poco crescendo"* or *"poco decrescendo."*

Grace Notes
Grace notes are to be played starting on the beat.

Harmonics
All harmonics in the score are natural harmonics. Diamond noteheads represent where fingers are placed. Standard noteheads with a circle above them represent the desired pitch.

Programming
Each of the four *Bagatelles* may be performed as a standalone work, or they may be programmed with any number of movements from the full suite.

In the case that all four *Bagatelles* share a program, the suggested sequence is in numerical order. However, the movements may be rearranged as desired.

Rhythms
The eighth note remains constant throughout the piece.

Scordatura
This piece requires the fourth string to be tuned a whole step lower from C2 to B♭1. The first string is also tuned a half step lower from A3 to A♭3. (See the beginning of the score for notated pitches.)

It is recommended that strings are tuned in the following order: II-III-IV-I. The first string will be matched to the natural harmonic with a node a minor 7th above the fourth string (i.e. the finger will be placed on A♭2, yielding an A♭4—two octaves higher than the stopped note). The resulting pitch will sound microtonal, yielding a note slightly lower in pitch than an equally-tempered A♭.

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(Note: There are other natural harmonics available that yield a pitch two octaves and a minor 7th and above the fourth string. However, the pitch of these other harmonics will run a bit sharp, so it is crucial to use the finger placement specified above in order to hear the lowered version of the A♭4.)

Once the A♭ harmonic is found on the fourth string, the natural harmonic with a node at the octave above the first string can be tuned to match. They will both yield an A♭4. A tuner that displays hertz can be used to confirm that they match; however, it is not required.

Trills
All trills are of a half step unless marked as a whole tone trill ("WT"). They begin on the principal note unless a grace note is present.

Duration: 4 minutes, 50 seconds

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"Prelude," for solo cello

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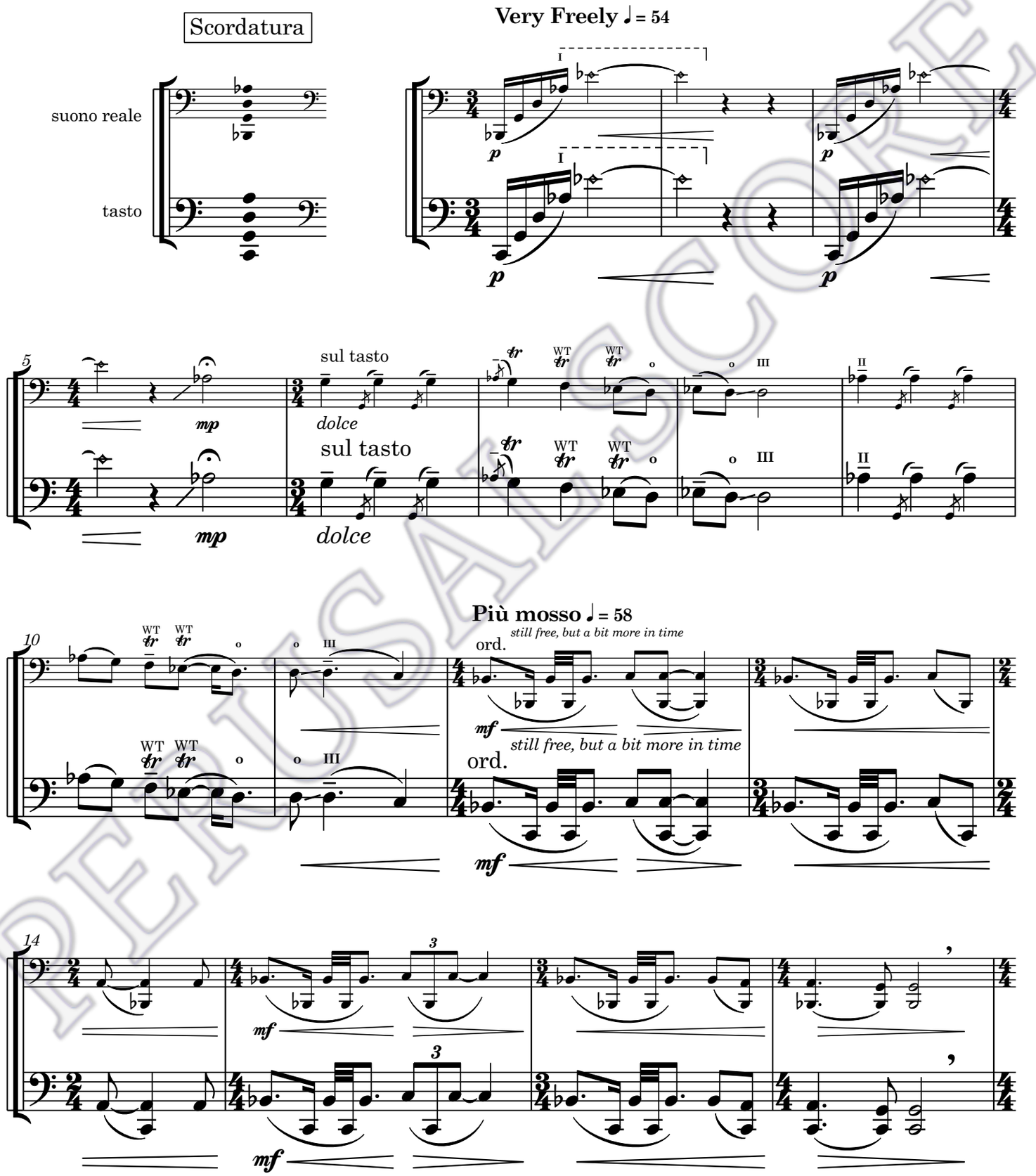

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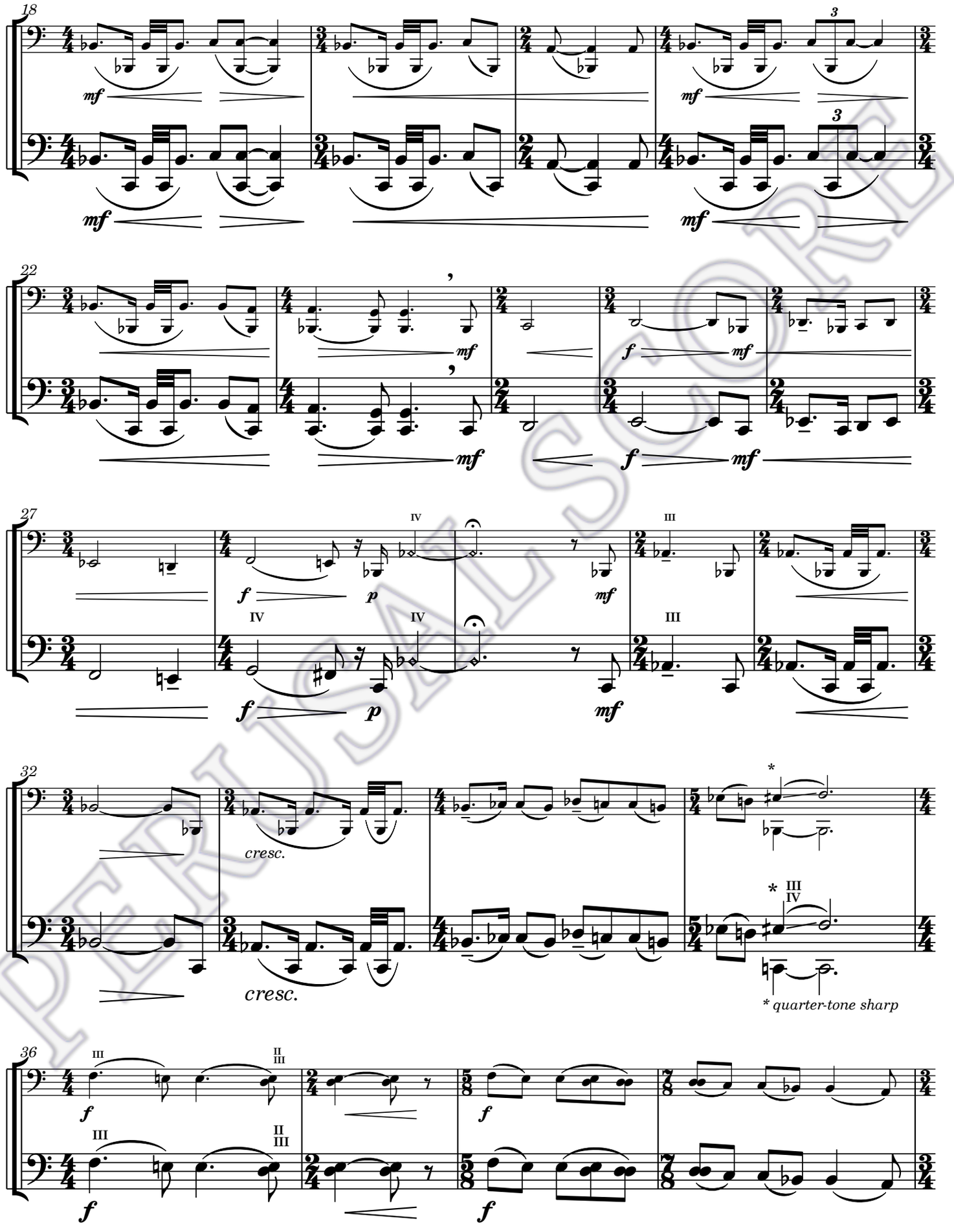

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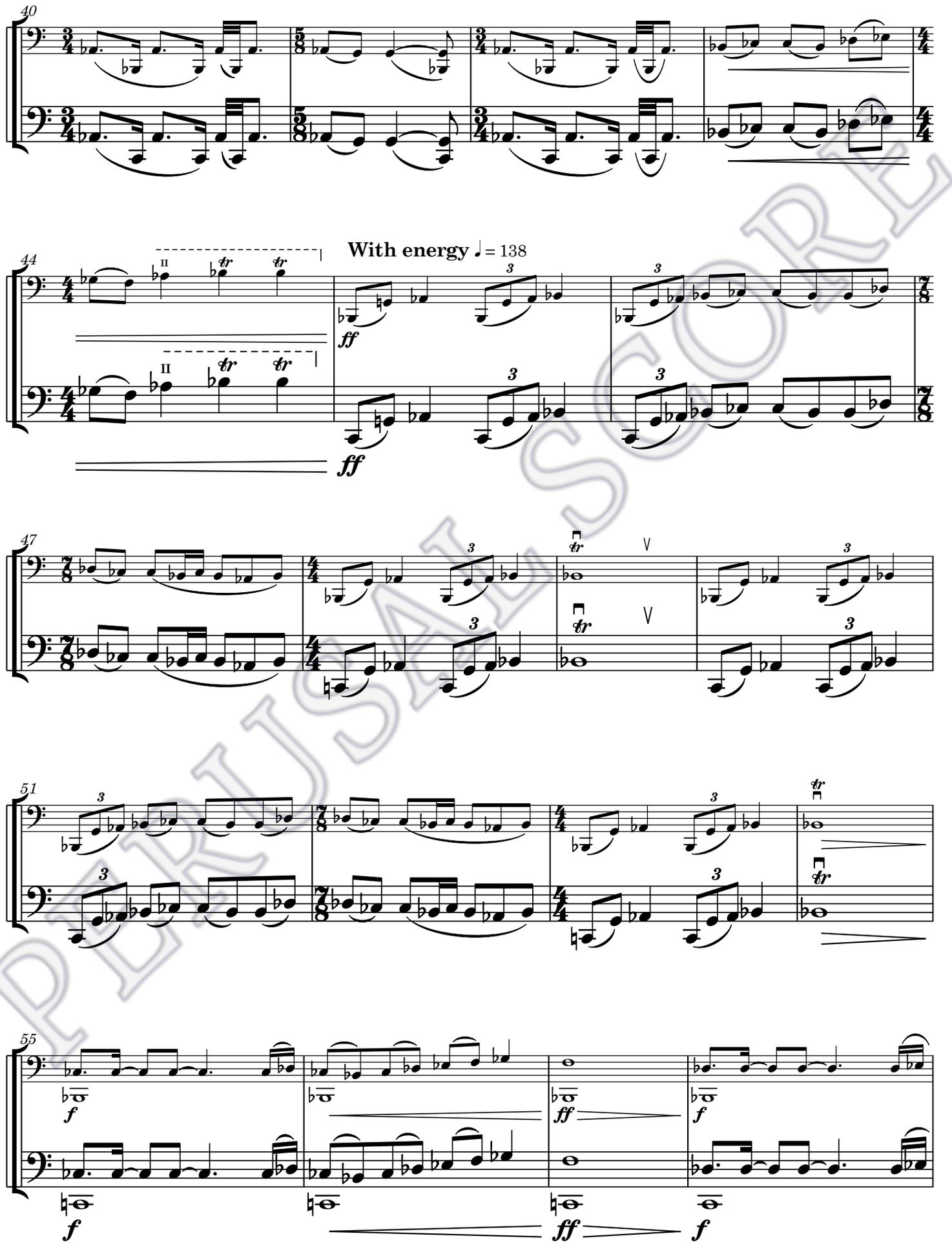

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