

# Three caprices

for unaccompanied Double Bass



by Daniel Chiva Sanz

"Three caprices" is a personal composing challenge to see how far can I go only being in D minor. In this caprices for solo double bass I explore different bowings, sounds and styles. But virtuosity is always present. Two of the most important influences of this pieces are E. Nany's caprices and M. Gadjos "12 Capriccios". This caprices are not composed to be performed as a suite because there are all in the same tone. It would be a good choice for the closing of a solist performance. But there is something key to performe this pieces right and this is play it with energy. I invite you to performe this music with all the power and expression that you can and go throught the limit. Because that is the only way to pull out the music behind the notes.

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Daniel Chiva Sanz

$\text{♩} = 120$  pizz.

*f*

9

17  $\text{♩} = 80$  arco

24

30 etc.

33

36

39

42

45

48

51 **Lento**

*ff espress.* *p*

57

*ff* *p*

66

*ff* *dim.*

73  $\text{♩} = 80$

*p* *f*

78

*f*

83  $\text{♩} = 140$

*f*

85 *etc.*

*f*

87

*f*

89

*f*

91

*f*

93

*f*

95 *ff*

*ff*

97

Musical staff 97: Bass clef, B-flat key signature. Measures 97-100. Measure 97 has a double bar line. Measure 98 has a key signature change to C major. The piece consists of eighth notes in the left hand and beamed eighth notes in the right hand.

99

Musical staff 99: Bass clef, C major key signature. Measures 99-100. The piece consists of eighth notes in the left hand and beamed eighth notes in the right hand.

101

Musical staff 101: Bass clef, C major key signature. Measures 101-102. The piece consists of eighth notes in the left hand and beamed eighth notes in the right hand.

103

*p*

Musical staff 103: Bass clef, C major key signature. Measures 103-104. The piece consists of eighth notes in the left hand and beamed eighth notes in the right hand. A piano (*p*) dynamic marking is present below the staff.

105

Musical staff 105: Bass clef, C major key signature. Measures 105-106. The piece consists of eighth notes in the left hand and beamed eighth notes in the right hand.

107

Musical staff 107: Bass clef, C major key signature. Measures 107-108. The piece consists of eighth notes in the left hand and beamed eighth notes in the right hand.

109

*f*

Musical staff 109: Bass clef, C major key signature. Measures 109-110. The piece consists of eighth notes in the left hand and beamed eighth notes in the right hand. A forte (*f*) dynamic marking is present below the staff.

111

*ff*

Musical staff 111: Bass clef, C major key signature. Measures 111-112. The piece consists of eighth notes in the left hand and beamed eighth notes in the right hand. A fortissimo (*ff*) dynamic marking is present below the staff.

113

Musical staff 113: Bass clef, C major key signature. Measures 113-114. The piece consists of eighth notes in the left hand and beamed eighth notes in the right hand. A final double bar line and a 3/4 time signature are at the end.

♩ = 60

123

♩ = 110

131

135

139

*Molto ritt.*

143

♩ = 60

*f*

148

♩ = 110

151

154

157

*Slow and freely*

*mp*

161

164

*mf*

170

179 *f*

186  $\text{♩} = 60$   
*p* *mp* *mf*

190

193  $\text{♩} = 110$

197

201

205

209 *rit.*  $\text{♩} = 110$

214

218

222 *Molto ritt.* *p*

225 *gliss.*

Detailed description: This page of a musical score for guitar spans measures 170 to 225. It begins with a bass clef and a key signature of one flat. Measure 170 features a complex chordal texture. From measure 179, the music transitions to a 4/4 time signature and includes dynamic markings of *p*, *mp*, and *mf*, along with a forte *f* marking. Measure 186 is marked with a tempo of  $\text{♩} = 60$  and contains several triplet patterns. Measure 193 is marked with a tempo of  $\text{♩} = 110$ . The score is characterized by extensive use of triplets and trills, particularly in the right hand. Performance instructions include *rit.* (ritardando) at measure 209 and *Molto ritt.* (Molto ritardando) at measure 222. A *p* (piano) dynamic is also present at measure 222. The piece concludes at measure 225 with a glissando (*gliss.*) and a final chord in the bass clef.

Andante ♩=65

*molto espress.*

235

241

*dim.* *cresc.* *f*

247

253 *accel. poco a poco*  
*p*

254 ♩=100  
*sempre cresc.*

255 *f*

257

258

260

261

262

263



264 9

265 9

266 9

268 9

270 9

272 9

274 9

276 9

278 9

283 9

286 freely sul pont. tremolo

289 *mf*  
*D pedal until the end* *cresc.*

294 fast *f*

297 *ff*

300 *ff*



Hi!

I'm Daniel Chiva Sanz and I'm from Spain. Double bass is my passion. I've started playing double bass when I was seven. I've studied with some good professors but Francisco Ruiz and Matthew Baker are my mentors and the most important influences for me. Also, I've received classes of Thierry Barbé, Alberto Boccini, Bernard Cazauran, Cédric Carlier...

I love the classical repertoire for solo double bass but around three years ago I started focusing on the unaccompanied double bass repertoire. I discovered a lot of pieces and good music. I have performed concerts with this kind of music in my region, premiering in Spain works by D. Heyes, B. Salles and N. Yanicki. I wrote this caprices to be part of the set list of that performances.

If you want to know more about me, you can check my social media where I upload videos and updates about my performances and a lot of double bass content. The videos of this caprices can be found in my YouTube channel ([www.youtube.com/c/DANIELCHIVASANZ](http://www.youtube.com/c/DANIELCHIVASANZ)) and you can contact me if yo have any question about fingerings, bowings, etc. by email ([danichiva@gmail.com](mailto:danichiva@gmail.com)).

Bass wishes!  
Dani

A handwritten signature in black ink, appearing to read 'Dani' with a stylized flourish.

