

*Waves of Nostalgia*  
for Violin and Electronics

Gabriella Canzani  
(2024)

PERUSAL SCORE

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## PERFORMANCE NOTES

This piece is to be performed with a midi pedal, which the performer will press (when the corresponding boxed number, as shown below, appears in the score) in order to trigger the following "tracks" (soundfiles) :

- 001.wav 1
- 002.wav 2
- 003.wav 3
- 004.wav 4
- 005.wav 5
- 006.wav 6
- 007.wav 7
- 008.wav 8
- 009.wav 9
- 010.wav 10
- 011.wav 11
- 012.wav 12

This piece has metered and unmetered sections. Unmetered sections are preceded by double bar lines, and the following symbol: **\***. Metered sections are also preceded by double bar lines, as well as a new time signature and a tempo indication.

Note that while the notation of the violin part is exact, some rhythms in the electronic part may be approximations due to their unmetered nature. Similarly, not every sound of each track is notated on the "tracks" staff. The notated sounds are those which are needed to help the performer situate himself.

All trills and ornaments begin on the written note. Accidentals are provided above each ornament.

## PROGRAM NOTES

*Waves of Nostalgia* began as a study of extended techniques on the violin. As I sat in a studio with my friend Jonathan, an amazing violinist, we recorded every extended technique that we could think of. I had created a long list of sounds that I wanted him to play for the recording session, but Jonathan came up with so many surprising ones that I could have never thought of asking for, such as strumming the violin like a ukulele, and making uncannily realistic seagull sounds.

After, as I sat and listened to the recordings, a lot of them felt nostalgic to me; they were reminiscent of the ocean, which has a special place in my heart as I went on family trips to the ocean every year as a kid. Every single digital sound that appears in this piece was created from the sounds that Jonathan played for me at our recording session. Even the wave-like sounds, which appear throughout the piece, were created from a recording of Jonathan using his bow on the body of his violin.

The piece has three large sections. As we arrive on the beach, at the beginning of the piece, a folk-like melody emerges from the violin part, behind which the electronic part creates a gentle harmony decorated with seagull and wave sounds. Somewhere in the middle of the piece, we go underwater to swim with little creatures and whales as a menacing horn begins to sing out. Near the end of the piece, we emerge from the water and the folk tune from the beginning returns.

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# Waves of Nostalgia

for Violin and Electronics

Gabriella Canzani (b. 2001)

*sul G*

Violin

Tracks

*n* **1** *n* **2** *n* **3** *n* **4** *n*

*Each time, disappear into the recording of the harmonic*

♩ = 84 at first timid, then gaining confidence

10

*p*

*molto rit.*

14

*f*

17

wait for seagull sound

(rhythmically free, like a seagull)

wait for digital answer

wait for digital answer

5

*mp*

seagulls

seagulls

seagulls

*n* *mp*

22

$\text{♩} = 50$  freely, like a folk song

emerge from digital pitch

*n* *mf*

3

wave sound

29

*p* *mf*

tr

5

seagulls

seagulls

35

rit.

wait for waves to finish (and set down your bow)

*pp*

final wave

♩ = 60 rhythmically steady  
knuckles knock the violin body

42

6 7 8 9 10

strummed with fingers

pizz.

48

(pizz.) (pizz.)

strummed with fingers like a ukulele (do not count the number of strums)

n

pick up bow ♩ = 70 delicately, imitating the digital melody

51

arco

mf

mf

low digital strum high digital strum low digital strum

55

trm

7

molto rit. . . .

p

ect.

60

*pp*

*wait for creatures to respond*

*ricochets*

*mp* [11]

*wait for creatures to respond*

*ricochets*

*mf* [12]

*creatures*

*creatures*

63

$\text{♩} = 113$  menacingly

*p*

*sul tasto*

*tr*

*creatures*

*"born"*

*whales*

*drum*

70

$\text{♩} = \text{ca. } 130$  *molto rubato*, with a rushed, anxious sound

*ordinario*

*mf*

*mp*

*drum*

(try to keep the notes within the boundaries of the low digital "drums". This may involve rushing, or waiting for the next drum before continuing)

74

*drum*

79

Musical notation for measures 79-82. The treble clef staff contains a melodic line with eighth-note triplets and slurs. The bass clef staff contains a simple accompaniment with a few notes.

83

Musical notation for measures 83-85. The treble clef staff features a melodic line with eighth-note triplets and slurs. The bass clef staff has a few notes. A dynamic marking of *mf* is present.

86

Musical notation for measures 86-88. The treble clef staff has a melodic line with eighth-note triplets and slurs. The bass clef staff has a few notes. Dynamic markings of *f* and *mp* are present.

89

Musical notation for measures 89-91. The treble clef staff contains a melodic line with eighth-note triplets and slurs. The bass clef staff has a few notes.

92

Musical notation for measures 92-95. The treble clef staff features a melodic line with eighth-note triplets and slurs. The bass clef staff has a few notes. Dynamic markings of *f* and *p* are present.

♩ = 50 peaceful, like a breath of fresh air

96

*p*

*mf*

3

*seagulls*

*seagulls*

100

*p*

*mf*

*tr*

*seagulls*

*seagulls*

105

5

*f*

3

3

*rit.*

*seagulls*

*seagulls*

110

*pp*

*seagulls*

*final wave*