

Time Loom

for violino d'amore (2015-17)

Gerardo Gozzi

Pulling the threads of sound from the sticky time.

Always free bowing, unless otherwise indicated; bow changes always as smooth as possible.

The very first track needs to be a long sequence of clock-ticks on the first two strings in legno battuto; this starts while the performer is still preparing the equipment and stops when track A is triggered.

Violin

Violin rec sounding

LB

LT

(rall. . . .)

p *cresc.* *fff* dim.

mf *ppp* *sempre dim.*

A

(dim.) *f* sempre

aggiungi sticky granolato

LB

LT

(rall. . . .)

mp *cresc.*

mf *p*

B

f

LB

LT

f *ppp* *ff*

p *mp* *pp*

C

When vibrating, the threads resound in the skein of time. Exploring the resonance of the "open strings."

AO

LB

AO

LT

AO

p *ff* *mf* *f* *ff*

ff *mf* *ff*

D

E

LB

AO

LT

I. strong fingertap on the nut

II.

let the other strings ring for the tapping

f *ff* *mf* *f* *mf*

ff *f sim.* *p* *ff* *ff* *mp*

F

...continue the gesture... no bow

LB LT AO AO → LT

mf *mp* *mf* *poco più* *f* *f*

mp *ppp* *mp* *poco* *ff* *[sim.]*

Lh. pizz.

[G] *[H]*

(LB) V V AO LB AO V → LT AO

ff *mf* *f* *ff* *f* *p* *pp* *pp*

p sempre *[ff]* *[sim]* *[ff]*

[I] *[J]*

mf *dim.* *a niente* *mp*

[ff] *mf* *pppp* *[f]* *[mf]* *[simile]* *pp* *poco*

allow small gaps between the phrases, like natural breaths

[K]

mp cresc. *f* *p* *mf* *p* *mp* *poco* *mp* *pppp* *[ff]*

[L] *[M]*

touch the string sonorously with the metallic part of the heel

norm.

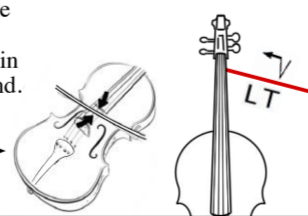
Weaving long chords into the fabric of time. Stretched time.

ppp cresc. *p* *poco* *p* *dim. molto*

[N] *[O]*

no gap!

Press the wooden part of the bow against the hair, in contact with the strings.
Gently move the bow across the hair width in order to create a granular, high pitched sound.
Constantly changing string.



Imagine the movement of sewing into canvas with the bow. maintain the same distance between fingers

ppp *mp* *ff* *mp* *poco* *mf* *p*

[P]