

Time is filtered light

for flute, violin & piano

Gavin Osborn
2010

Notes

The title is a line from a poem by Octavio Paz - in the original: El tiempo es la luz filtrado

The notation reflects the somewhat fragmentary nature of the sounds/music

General performance notes

Of principal importance is the care with which sounds are produced, as well as the relation of one sound to another, and of the sounds to silence; the pianist should take particular care in terms of nuance of touch. Players should take care that they approach making the more unconventional sounds with as much musical care & shapeliness as they would any other more conventional sound.

Players may experiment with 'spatialising' the performance.

Instrumental performance notes

Flute: most sounds will work best with little initial articulation, although finally this is at the player's discretion. An open-hole flute with B-foot joint is required.

Violin: because the piece requires the bow-crunching, col legno, & body-bowing techniques, the player may wish to use a cheaper bow.

Flute

sealed, rings only

seal mouthpiece (don't blow);
play rings of keys only
(no thumb or little fingers);
pitches ad lib, take care
to shape musically

sealed, rings + air

as before;
blow air through tube
(timbre of air as directed
by other symbols)

full keys

use full key range
(pitches still random,
avoiding any obvious modality);
air as otherwise indicated

filled symbol indicates
sealing tube & blowing with
a tighter, closed embouchure (higher pitch)

open symbol indicates similar, but with
wide open embouchure

tongue ram

seal mouthpiece,
articulate 'plugged'
sound by hard articulation
of mouthpiece opening

air

blow across mouthpiece with
very airy sound; **ff!** etc. are
semi-vocalised air sounds

gliss.

glissandi should be
made with fingers
wherever possible

whistle tones
(finger fundamental
& gently blow to get
whistle partials - fundamental
sound NOT sound)

Additional: multiphonic fingerings as noted in score; (3 = G# key, 5 & 6 = trill keys, 7 = D# key, 8 = C# key, 9 = C#, 10 = B key)

Violin

hammer ons

sound is made by
striking fingerboard
with left hand without
bowing; pitches are indeterminate,
but recognisable modalities
should be avoided

hammer ons + col legno arco

sim. in left hand;
arco using wood of bow only

harmonic touch

molto sul tasto

left hand only slight
pressure; arco ordinary

IV

harmonic gliss
on given string

bow string below bridge

II

bow string between
bridge & fine adjuster;
aim for breathy, hoarse
sound rather than pitch
mp
as if exhaling

bow body

bow side of violin
breathy sound

scroll pizz.

III, II, I
pizz. strings
inside scroll
pp *leggiero e giocoso*

damp strings! col legno ricochet (almost punta del' arco)

fast

damp strings with left hand;
ricochet bow from fingerboard towards
bridge; relative speed as indicated
p

bow crunching

crunching sound made by
pressured rolling of wood of
bow over bow hair against
body of violin (back of instrument is best)

Other Terms: s.v. senza vib
m.s.t. molto sul tasto
m.s.p. molto sul pont.

Piano

depress silently keys
in left hand
sfz

strike right hand notes,
leaving harmonic residue
to sound whilst l.h. is held

strike keys;
catch residue
with pedal
Ped.

run fingernail along keys

run fingernail along keys;
faster/slower as per notation;
sound is similar to clicks
& hammer ons in fl/vln
pp **mf** **pp**

fingernail along surface

run fingernail along any grained
wood surface of piano; right hand
should be a higher pitched surface,
left hand a lower pitch.
pp

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Flute
Violin
Piano

sealed, rings only
pp

hammer-ons II
pp

sim.
pp

sim.
mf

run fingernail along keys
pp *mf* *pp*

sim.
ppp

c.4"
5 - 8"
c.3"
c.1.5"

Fl.
Vln.
Pno.

sealed, rings only
pp

hammer-ons II
pp

sealed, rings + air
mp *pp*

hammer-ons + col legno arco
mp

con sord.

sim.
mf

pp *f*

c.2"

Una Corda & Ped. _____

Fl.
Vln.
Pno.

sim.
p *mp* *mf*

sim.
p *mp* *mf*

full keys
mf *f*

sim.
mf

harmonic touch molto sul tasto
mf

repeat until faded (rings only)
pp

sul pont. col legno ricochet III
p *pp*

damped
punta del' arco

con sord.

c.5"

Una Corda & Ped. _____

Fl. *p* *espress.* (same fingering, emphasise F#)

Vln. *pp* *mp* *mp espress.*

Pno. *p* *molto delicato* *pp* *mp*

slow, lingering

ped.

7⁰ → 8, 9, 10 → 7

7⁰

c.4"

c.2"

capture 'residue' of sound

ped.

Fl. *p* *mp*

Vln. *p* *mp* *pp*

Pno. *pp*

tongue-ram

'damped' hc gliss *IV*

semi-'damped' hc gliss *ord. hc gliss*

senza sord.

c.1.5"

c.3.5"

5-7"

ped.

Fl. *air* *fff!*

Vln. *mp* *mp* *mp* *mp* *as if exhaling*

Pno. *pp*

bow string below bridge *II*

bow body

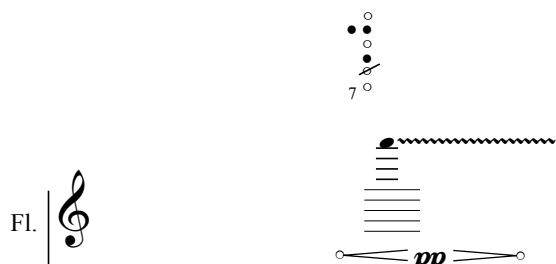
air *fff-Dtz!* *seal + inhale* *blow*


f *ff* *mp*


ped.

c.2"

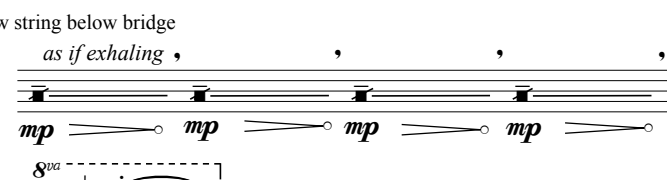
c.3"

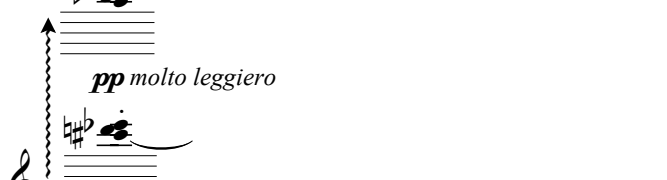
Fl.  *pp*


Vln. *quick, plus en dehors*
 *p > p >*
pp

Pno.  *pp*


c.3"

Fl.  *mp*

Vln. *bow string below bridge*
 II *as if exhaling*
 *mp mp mp mp*

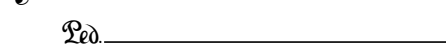
Pno.  *pp molto leggero*


8^{va}


languorous, unhurried
 *p delicato*


c.3"

pp

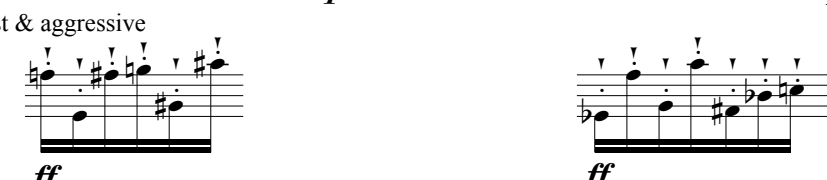
Ped. 

Fl.  *< p dolce >*
sim.
< p dolce >
mp

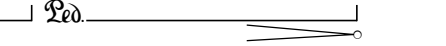
Vln. *bow string below bridge*
 II *repeat until 3rd piano chord*
 *mp*
p
mp


Pno.  *pp dolce*
pp dolce
mp


c.5"


very fast & aggressive
 *ff*
ff

*depress Ped. very slightly until **

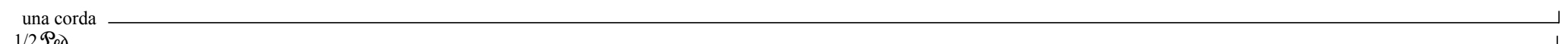
Ped. 

Fl.  *< mf >*
mp
ppp molto leggero
f

Vln.  *< mf >*
mp
ppp molto leggero
f

Pno.  *ff*
ff
ppp molto leggero
f

ATTACCA

* una corda 
 1/2 Ped.

Fl. *mp* *mf* *f*

Vln. *p*

Pno. *f* *sfz* *pp*

8^{va} *8^{va}* *8^{va}*

7^o

ped. *ped.* *ped.*

whistle tones

unhurried scroll pizz

IV, III, II

ppp *pp* *leggiero e giocoso*

thumbnail along grained surface ('air' sound)

pp

c.2"

Fl. *fp*

Vln. *arco* *fp*

Pno. *fp*

ped. *ped.* *ped.*

timbral *mp*

s.v. m.s.t. *p*

slow, lingering, but still phrased

p dolce with extreme gentleness of touch

sfz pp *sfz pp* *sfz pp*

p dolce (sim.) *(sim.)* *(sim.)*

p espress.

c.4" c.3"

Fl. *pp* *mp espress.* *p* *pp* *p*

Vln. *molto vib.* *pp* *mp* *espress.* *p* *pp* *mp* *pp*

Pno. *mf* *p* *p* *mp* *p* *pp*

ped. *ped.* *ped.*

8^{va}

c.5"

** soundlessly, depress lowest possible cluster; release with a sharp 'ff' motion, and capture resulting bass resonance with pedal

Fl. (quite airy) *mp* (sim.) *p* *mp*

Vln. sparkling *p* whistle tones *ppp* *p* *p* *p*

Pno. thumbnail along grained surface ('air' sound) *pp* sim. *pp* sim. *pp*

col legno ricochet (almost punta del' arco)

I fast *p* II slower *p* IV slow *p*

Fl. *p* *delicato* *p* whistle tones *ppp* *p*

Vln. III fast *p* IV slower *p* I fast *pp* II medium *p* IV slower *p* III fast *pp* I *p* c.l.a. gliss. *pp*

Pno.

Fl. *p* *mp* *p* sealed exhale inhale

Vln. bow body *p* *mp* II arco *mp* bow crunching

Pno. c.7" c.2" thumbnail along grained surface *pp* c.5" slow, lingering *p* c.5" c.5" *p* *delicato* *più p*

continuous but intermittent, gradually peter out & fade

Red.