

Frances White

A veil barely seen

for viola and tape

Commissioned by Liuh-Wen Ting

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for Lih-Wen Ting

Performance notes

Each system in the score represents a duration of twenty seconds. The elapsed time in minutes and seconds (as measured from the start of the tape) is given at the end of each system. There are no precise temporal correspondences between the tape and the viola. The violist may use a stop watch to keep track of time in a general sense. However, it is vital to the spirit of this piece that the violist follow an intuitive, musical sense of time, and avoid any feeling of being "glued to the stop watch".

In the viola part, various kinds of notation are used. Primarily, notes are shown as whole notes with horizontal lines extending from them, indicating their durations. Crosses mark the cutoffs. Entrances given in the score show where to start producing sound; cutoffs indicate the time by which sound has ceased. The placement of notes in time — both entrances and cutoffs — are approximate (accurate to within a few seconds). Occasionally, stemless filled notes occur, indicating relatively short notes, usually in the context of a short phrase. These have no particular duration or rhythm. Eight notes occur sometimes; these are slightly shorter than the stemless filled notes. Sometimes, grace notes are used. These should be fast. The grace note arpeggio figures should be played as quickly and lightly as possible. (The amount of graphic space occupied by these arpeggios in the score does NOT correspond to their duration).

Bow changes should be as imperceptible as possible during long sustained notes. Sustained notes should emerge and recede gradually, except where otherwise notated.

Sometimes, *flautando* playing is called for. This technique involves a combination of varying bow pressure and placement so that multiple harmonics emerge. The fundamental will frequently disappear, leaving only the harmonics to be heard.

The viola should be very slightly amplified and mixed with the tape playback. This is purely for the purpose of blending the instrumental and tape sounds: the viola should not sound "amplified".

A veil barely seen

Frances White

00:20

Viola

Tape

00:40

Viola

Tape

01:00

Viola

Tape

01:20

Viola

Tape

*gradually move
from tasto to ordinario.
Vibrato begins to emerge*

*(ordinario by now,
and con vib.)*

01:40

Viola

mp *p* *mp*

Tape

02:00

*vibrato
fades out*

Viola

mf *p* *niente*

Tape

02:20

*sul tasto
senza vib.*

Viola

pp *pizz.*

Tape

02:40

Viola

arco *p* pizz. *pp* arco *p* *ordinario* *vibrato begins* *mp*

03:00

Viola

(by now, con vibrato ad. lib.) *mf* *gliss*

Tape

03:20

Viola

mp

Tape

03:40

Viola

vibrato fades *sul tasto senza vib.* *p* *niente*

Tape

04:00

Viola

ordinario; slight vibrato begins *remove mute* *mp* *mf*

Tape

04:20

Viola

gliss + *gliss* + + + >

mf *f*

Tape

04:40

Viola

+ >

> *mf* *mp*

Tape

05:00

Viola

+ + *senza vib.* *gliss* *move to flautando*

Tape

05:20

Viola

ordinario; con vib.

niente

mp

mf

mp

Tape

05:40

Viola

gliss

p

mp

Tape

06:00

Viola

(slower than the other arpeggios)

mf

p

Tape

06:20

con sordino (regular mute); senza vib.

Viola

Tape

pp

06:40

Viola

Tape

pp

07:00

Viola

Tape

vibrato emerges

pp

07:20

Viola

Tape

senza vib.

detune

ppp

pp

07:40

Viola

Tape

con vib.

p

08:00

Viola

Tape

mf

move to flautando

08:20

Viola

Tape

ordinario

pp

niente

08:40

Viola

Tape

vibrato fades

senza vib.

con vib.

p

pp

detune

p

09:00

Viola

Tape

09:20

Viola

Tape

09:40

Viola

Tape

10:00

Viola

Tape

10:20

Viola

gliss

f *mf* *f*

Tape

10:40

Viola

mf

Tape

11:00

Viola

gliss

move to flautando

niente

Tape

11:20

ordinario
with practice mute; senza vib.

Viola

Tape

pp

+

+

11:40

Viola

Tape

+

+

12:00

Viola

Tape

pizz.

ppp

arco

pp

gliss

+

12:20

Viola

Tape

+

con vib.

p

pp

vib. fades

+

12:40

Viola

Tape

pizz. *pp* *arco; senza vib.* *ppp*

Viola

Tape

pizz. *ppp* *arco* *niente*

Viola repeats f#-d# until sound of water disappears. End on f#.