

VOX BALAENAE
FOR THREE MASKED PLAYERS
(Electric Flute, Electric Cello, and Electric Piano)

Vocalise (..for the beginning of time) 63

Wildly fantastic; grotesque [$\bullet = 64$]

N.B. The pianist should keep the damper pedal depressed throughout the flute solo!

Musical score for E. FI. (E. Flute). The score is written on a grand staff (treble and bass clefs). It begins with a tempo marking "(a tempo) sempre" and a note value "(12 =)". The music features a variety of dynamics, including *ff* (fortissimo), *pp* (pianissimo), *fz* (forzando), and *f* (forte). There are also markings for *sim.* (simile) and *tr* (trill). The score includes several measures with triplets (marked "3") and a quintuplet (marked "5"). The notation is dense, with many sixteenth and thirty-second notes, and includes various articulations such as slurs, ties, and accents.

Handwritten musical score for E. F. I. The score is written on two staves. The top staff is marked with a treble clef and a key signature of one sharp (F#). The bottom staff is marked with a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions are written in Italian, including "dolcissimo", "molto accel.", "furioso", "slow gliss.", "Flzg.", "ffz", "pp", "mf", "fz", "mp", "p", "f", "molto", "ff", "pizz.", "tr.", "5 = .", "7", and "3". The score is divided into measures by vertical bar lines. There are also handwritten annotations in the left margin, including "E. F. I." and "dolcissimo".

* The flautist sings while playing! The sung tones and flute tones should be perfectly balanced. Notes marked with the symbol + are to be sung through the flute, i.e. the lips cover mouthpiece so that all tone is projected through the tube. The fingering changes will slightly modify these sung tones, thereby producing a shimmering effect. N.B. If flautist is female the singing should be one octave higher (i.e. in unison with the flute tone).

**) Hold fingering for G⁴ while trilling rapidly with the second (lower) D⁴ trill key.

***) Flzg. = flutter-tongue

64

(poco più lento) (ancora poco più lento) poco rit. -- (a tempo)

3 3 5

(emulate brass timbre)

p pp (pale) p f pp f ff pp ff mf molto fff

Electric Piano

(loco) (mute strings) allarg. ---

*** dramatic, fateful!

(hold pedal down) (on keys)

f molto fff

E. Pno.

rapid gliss. over strings (fingertip) l.v.

(hold Ped. down --)

3 3 5

p f pp f ff pp ff mf molto fff

(loco) (mute strings) allarg. ---

(come sopra) (on keys)

gliss. over strings (come sopra) l.v.

f molto fff

[♩ = ♩ sempre] = 96

modo ord.

3 3 3 3 3 3 3 3 3 3

f fff molto pp

(harried, frenzied)

2502

E. Pno.

(sempre sim.)

f fff pp

(hold Ped. down --)

(4)

mf fff pp

gliss. come sopra l.v.

(3)

mp poco

(4)

p pp

più lento poco rit. --

gliss. come sopra 10

l.v.

ppp (attacca)

*) Parody of "Also Sprach Zarathustra"

**) Mute strings about one inch from end with fingertip. In order to enhance the crescendo, begin with very firm finger pressure and ease pressure gradually to point of being very lightly in contact with string.

Variations on Sea-Time

[SEA THEME] Adagio [$\text{♩}=50$]; solemn, with calm majesty

*** Electric Cello** [sempre sul A] pp rapid gliss. over strings (fingertip) poco f

E. Pno. (l.v.) depress keys silently (l.v.) (Ped.) (sempre sim.)

E.Vc. pp poco più espr. poco

E. Pno. (l.v.) (5)

pppp (l.v.) (attacca)

ARCHEOZOIC [VAR. I] Timeless, inchoate

E.Vc. act. sound [sul A] $\text{poco gliss. accel.-rit.}$ [♩=72, but very free] chisel on string (A4) (sempre gliss.)

E. Pno. *** "Seagull effect" *** "chisel-Piano" pizz. (f.t.) mp (hold Pedal down)

E.Vc. (sempre sim.) [sul D#] gliss. poco accel.-rit.

E. Pno. (l.v.) (hold Pedal down - -) 13 = p

(sempre sim.) chisel on string (D#) (sempre gliss.)

pizz. on the key (l.v.) 13 = p

(sempre sim.) $\text{poco gliss. accel.-rit.}$ $\text{poco gliss. accel.-rit.}$

chisel on string (C4) (sempre gliss.) pizz. mp

* Tuning for Cello in this work:



*** The "aeolian harp" effect. The r.h. strumming should be precisely on beats indicated; therefore the l.h. must depress keys (silently) slightly before strumming. The strumming should be without pedal (keys are held down), but pedal should be depressed immediately afterward in order that vibrations continue while player silently depresses next chord.

*** This effect is produced automatically. Begin with 4th finger (lightly touching string) an octave above lower note. Keep same spacing of hand throughout glissando (the interval thereby diminishing).

*** Use 5/8 inch chisel with smooth cutting edge. In first phrase, apply chisel (held in r.h.) to A4 string at proper point to produce written D# when string is plucked (l.h.). Slide chisel smoothly along string to produce the various pitches.

*** This is actually a "double-glissando" effect.

E.Vc. *sul pont. sempre*
 *** *tr(1/4)*
 (sempre gliss.)
 3 4 5
 (pochiss.) (pochiss.) (al niente)

E.Pno. (pizz.) on the key
 13 = p
 (hold Pedal down --) (l.v.)
 pizz.

(attacca subito)

PROTEROZOIC [VAR. II]

Darkly mysterious

[♩ = 60]

E.Vc. [lay bow aside]
 *** *apply paper clip to vibrating string*
 (steady, unvarying) *sempre sim.*

E.Pno. (f.t.)
 p sempre (like a larger rhythm of nature)
 (hold Ped. down --)

E.Vc. **** "speak-flute" (whisper)*
 Ko-ki-ka-Ku-ka-Ki-Ko
 l.h. (sul D#)
 r.h. a very rapid pizz. tremolo (2 fingers)
 (sempre sim.) 100 sempre

E.Pno. (hold Ped. down --)

E.Vc. [Vc.]
 (mart.) (l.h. pizz.) (mart.) (l.h. pizz.)
 f mf
 3 5
 (modo ord.) vibr. come sopra
 f mp Ko-ki-ka-Ku-ka-Ki-Ko
 pizz. trem. (come sopra) (accel. --)
 3 5
 (pizz. arpegg.)

E.Vc. (modo ord.) 6 6 vibr. come sopra
 f mp Ko-ki-ka-Ku-ka-Ki-Ko
 3 (sul A) (come sopra) (accel. --)
 f mf
 pizz. trem. (come sopra) 3 3 3 3 3 3
 100 sempre (100)

E.Pno. (sempre sim.) (hold Ped. down --)

E.Vc. (modo ord.) 3 3 3 3 3 3
 100 pale, wan
 4 4
 100 espress. 100 espress.
 [take up bow]
 7
 pizz. (f.t.) pizz. (l.v.)
 (attacca)

*** The sliding of the chisel in itself should produce a delicate, but distinct, sound.

*** Trill at the interval of a quarter tone while making the indicated glissando.

*** The paper clip should be bent into this shape:
 (hold clip)
 Alternate on each of two B4 strings (to avoid choking vibrations). Hold the clip quite loosely to produce the optimum effect.

*** Whisper over mouthpiece of flute so that a faint flute tone is projected. Project whispering! Pronounce phonetic sounds: Koh, Kee, Kah, Koo.

*** = strike string sharply with fingertip (percussive fingering!); then slide to the next pitch(es).
 q = pluck string with 4th finger while stopping with 1st; then slide to next pitch(es).

PALEOZOIC [VAR. III]

Flowing [$d=50$][illegible]

MESOZOIC [VAR. IV]

Exultantly! [♩=140]

E. Fl.

E. Vc.

E. Pno.

(hold Ped. down --)

pizz. *ffz* *pp* sub. (f.t.)

poco f

7

sul pont. (gliss.)

pppp

place glass rod over strings (next to dampers):

(attacca subito)

poco meccanica

ff *sempre*

(on keys) (hold Pedal down --)

(m.d. $\frac{1}{4}$ *sempre* →)

(m.s. $\frac{1}{4}$ *sempre* →)

broad, with passion!

(modo ord.)

broad, with passion!

*** The glass rod will produce a nice scintillating sound.

* Lift fingers off nodes immediately after keys are struck so that harmonics are more resonant.

**) The glass rod will produce a percussive, "jangling" sound.

CENOZOIC [VAR. V]
Dramatic; with a sense of imminent destiny

Handwritten musical score for three parts: E.F.I. (Euphonium), E.Vc. (Violoncello), and E.Pno. (Piano). The score is written on three staves.

- E.F.I. (Euphonium):** The first staff shows a treble clef and a single note, likely a C4, with a long horizontal line indicating a sustained note.
- E.Vc. (Violoncello):** The second staff shows a bass clef. It begins with a 3-measure rest, indicated by a large '3' and a box containing a '3' and a '1'. This is followed by a melodic line marked *molto* (very much).
- E.Pno. (Piano):** The third staff shows a grand staff (treble and bass clefs). It begins with a piano introduction marked *fffz* (fortissimo, zingando) and *molto* (very much).

The score is handwritten and includes various musical notations such as rests, notes, and dynamic markings.

E. Fl.
 E. Vc.
 E. Pno.

Flzg. (accel.)
 Flzg. Flzg. Flzg.
 Flzg.
 Flzg. (accel.)
 Flzg.

(ff sempre)
 very free, with élan
 (l.v.)
 (hold Pedal down --)

mp
 molto
 ff feroce

E. Fl. (allarg. - - - -) gradually to sul pont.

E. Vc. ff very free, with élan ppp sub. (a very rapid trem.)

E. Pno. molto ff

(hold Pedal down - -)

[illegible]

Sea-Nocturne (..for the end of time)

Adagio [=60]; serene, pure, transfigured

fa ↑ **Sea-Nocturne (..for the end of time)**
Adagio [♩ =60]; serene, pure, transfigured

[whistle] *port.* *con le destra*
E. Fl. *mp dolce, espr.*

[whistle] *port.*
E. Vc. *mp dolce, espr.*

(on keys) *act. pitch* ($\sharp 4 \sharp 5$)
E. Pno. *come sopra (gliss.) mp* (l.v. sempre)

(hold Ped. down --)

(sim.) *mp*

(sim.) *mp*

(sim.) *ppp* (gliss.) *act. pitch* ($\sharp 4 \sharp 5$)

(sim.) *ppp* (echo) *act. pitch* ($\sharp 4 \sharp 5$)

aperth mo! (sim.) (*port.*) (*port.*)
ppp (*play*) *pizz.*

(on keys) *ppp* *dolciss.* *pizz. 5=* (f.t.)

ppp *5=*

* Same tempo as corresponding passage on page 7.

**) Lift fingers off nodes immediately after keys are struck so that harmonics are more resonant.

F = 60

S. Scriabin

Olaf Cop 12

E. Fl. (play) ("shimmering")
 E. Vc. (pizz.)
 E. Pno. (hold Ped. down --) (pizz.) (ft.)
 (l.h. pp sempre) (r.h.)
 (on the Keys)
 (sempre sim.)
 [Vc.] Ant. Cym. fz mf f 100
 (poco animato) 5
 mp sempre 100 sub.

E. Fl. mf f 100
 Ant. Cym. [take up bow]
 E. Pno. 100 sempre
 (hold Ped. down --)
 cantabile (legatiss.)
 [Vc.] (arco) mp molto cant. (with nobility)
 mf
 luminous
 (sempre sim.)
 mp

E. Fl. [poco pressando ---] (a tempo)
 E. Vc. (%)
 E. Pno. (l.v.)
 (hold Ped. down --)
 10 = 10
 8 10
 più f 8 10
 molto 10
 pp

[illegible]

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Media, Pa.