Michael KLINGBEIL

MONOLITHS AND INTERLUDES

for piano solo

Notes

Pedaling

Maintain resonance throughout the piece as indicated, following indicated releases, and adding any additional releases and half pedaling needed to avoid excessive resonance.

Note that portions of Interlude II are entirely *secco*.

The *una corda* pedal may be used according to the performers discretion.

Rhythmic Notation

The basic pulse is the quarter note. Numbers at the beginning of each bar indicate the number of beats per bar. Fractional beats added at the end of a bar are indicated with a plus sign (+) followed by the fractional duration.

Dotted lines mark the onset of each beat. The notation is not strictly proportional, but maintains proportional relationships as much as possible within the constraints of traditional notation.

Long decays or silences are indicated with a bracket and suggested number of seconds duration above the bar. In the case of a very reverberant space or a powerful instrument, these durations may need to be slightly extended.

Thick horizontal lines extending from note heads indicate the continued decaying sound of the struck notes.

Clusters

Palm clusters are indicated with a thick vertical line between the outer pitches of the cluster. All such clusters should be as chromatic as possible, with the palm striking primarily white keys and the extended fingers catching additional black keys.

Accidentals

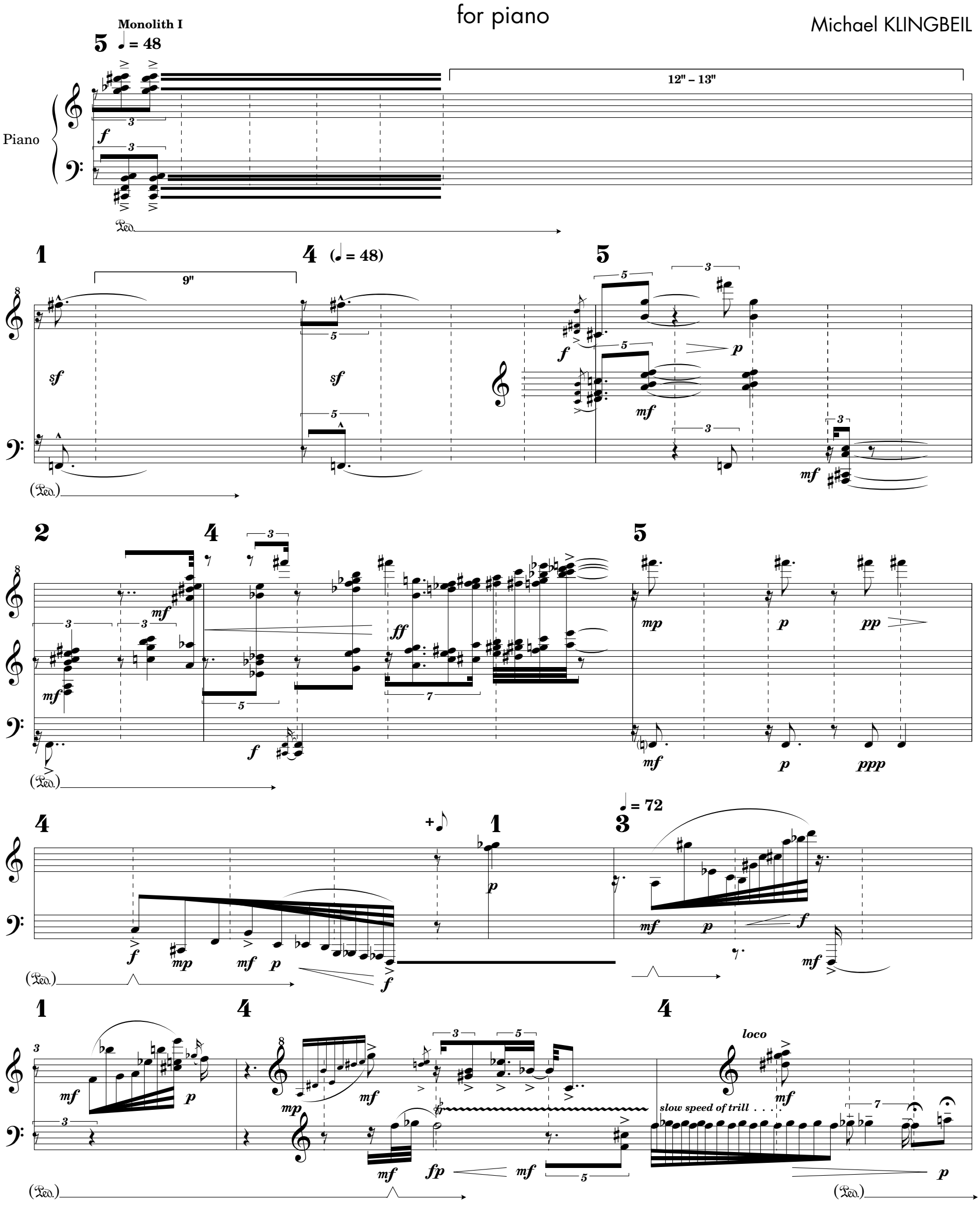
Accidentals apply only to the notes or chord memebers which they immediately precede, except in the case of immediate repetitions or figures such as trills or tremolos. In these cases the accidental(s) should carry throughout the figure. Naturals are used for clarification.

Monoliths and Interludes

for piano

Michael KLINGBEIL

Monolith I



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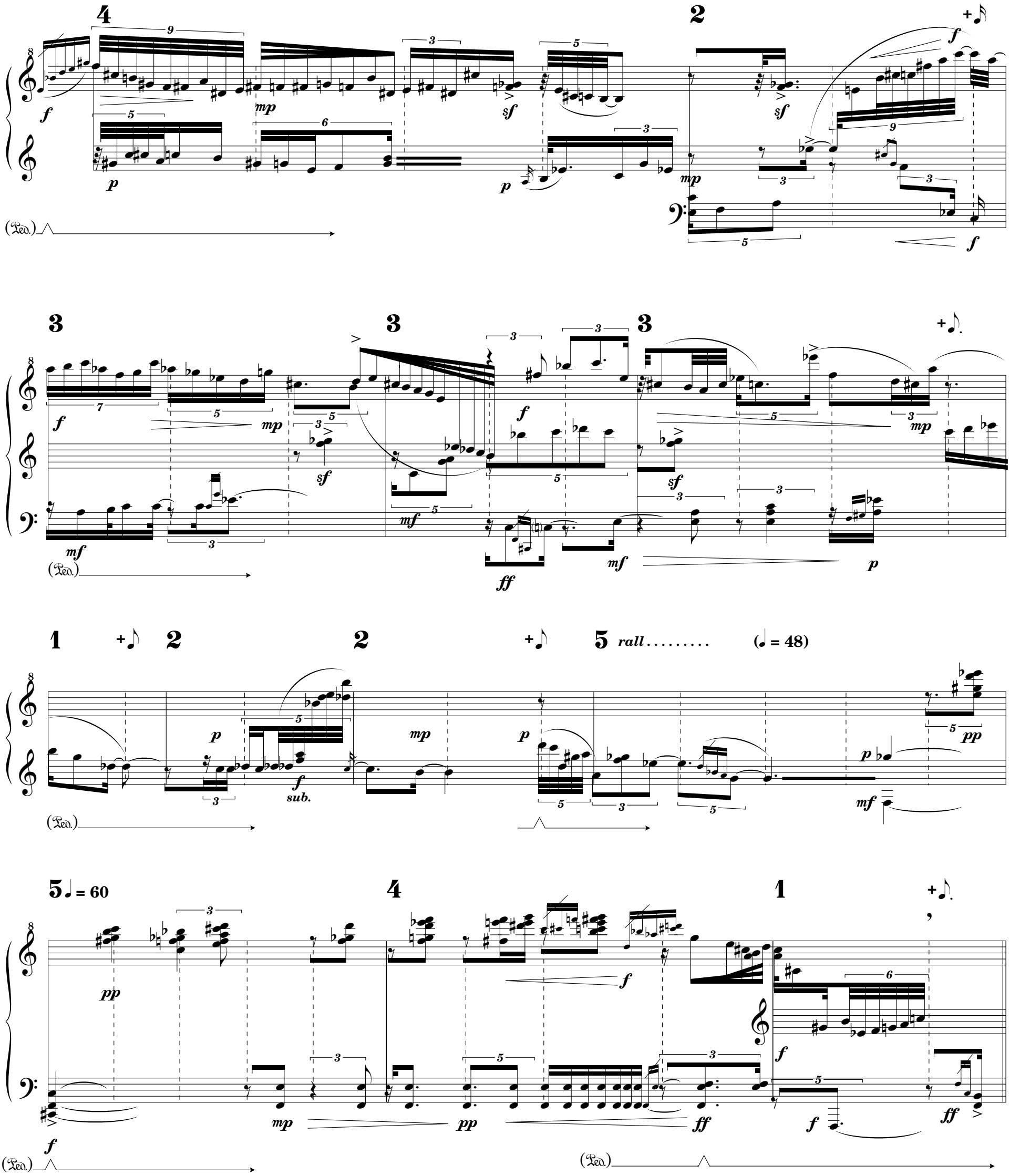

4
9
3
5
f
mp
sf
5
6
p
p
3
mp
2
sf
+
f
9
3
3
5
f
(Ped.)
3
3
3
3
+
7
5
5
3
5
3
mf
f
mp
sf
3
5
mf
ff
3
3
mf
p
(Ped.)
1
+
2
2
+
5 rall . . . . . (♩ = 48)
p
5
f
sub.
mp
p
5
3
5
p
5
pp
mf
(Ped.)
5 ♩ = 60
4
1
+
3
pp
f
6
mp
pp
ff
f
ff
f
(Ped.)
(Ped.)

5 **Monolith II**

♩ = 76

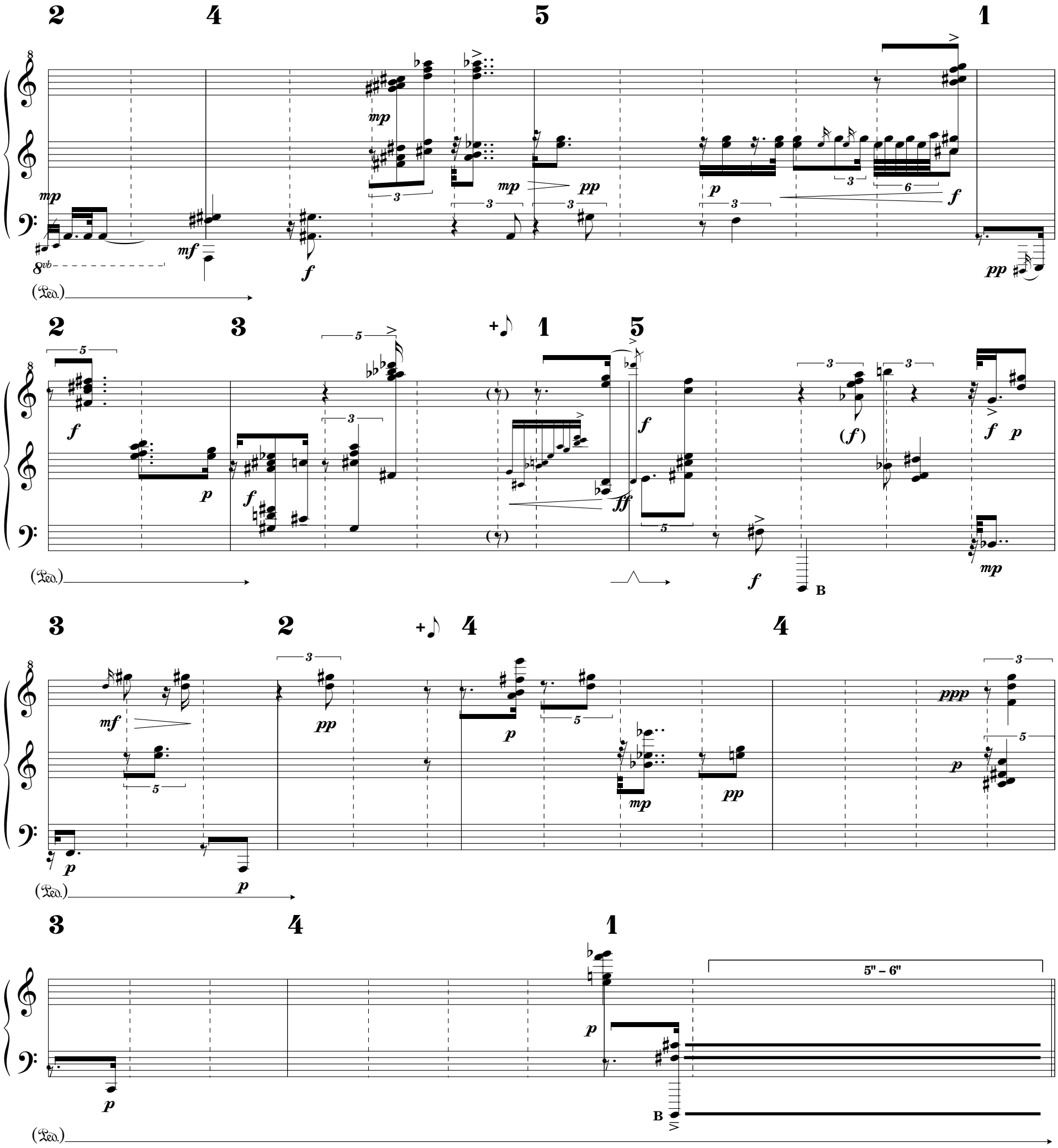
4 **4**

3 **3** **3**

circulate each individual note
in fast even rhythm, random order

3 **4**

2 **3** **3**


2 4 5 1
mp
mf
f
mp
pp
p
f
pp
8vb
(Ped.)
2 3 1 5
f
p
f
ff
(f)
f p
mp
f
B
(Ped.)
3 2 4 4
mf
pp
p
5
mp
pp
ppp
p
p
p
(Ped.)
3 4 1
p
p
B
5" – 6"
(Ped.)

Interlude I

♩ = 56

p *pp* *mp* *mf* *p* *pp*

(Ped.)

♩ = 102

mp *pp* *mp* *ff* *ff* C♯ *mp* *pp*

(Ped.)

♩ = 60

p *mf* *p* *mf* *mp*

(Ped.)

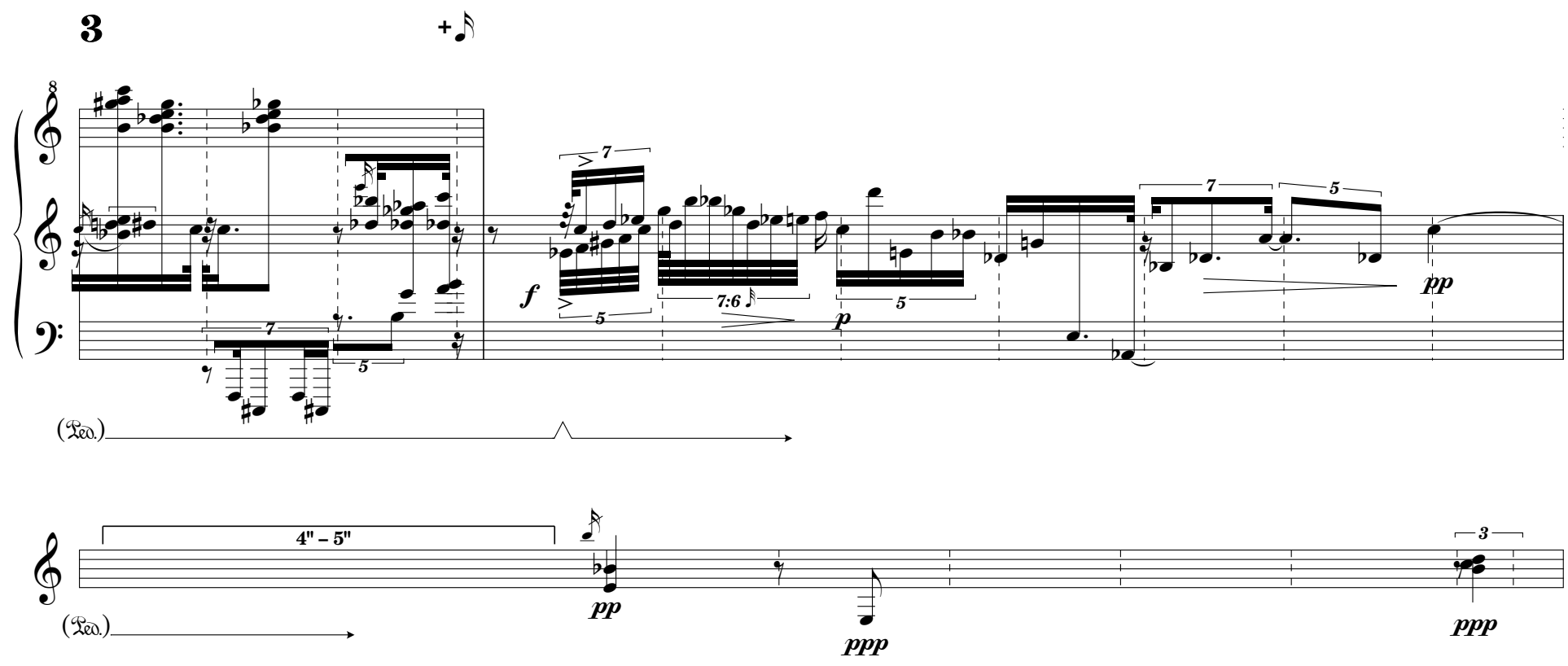
f *mp* *p* *pp* *pp*

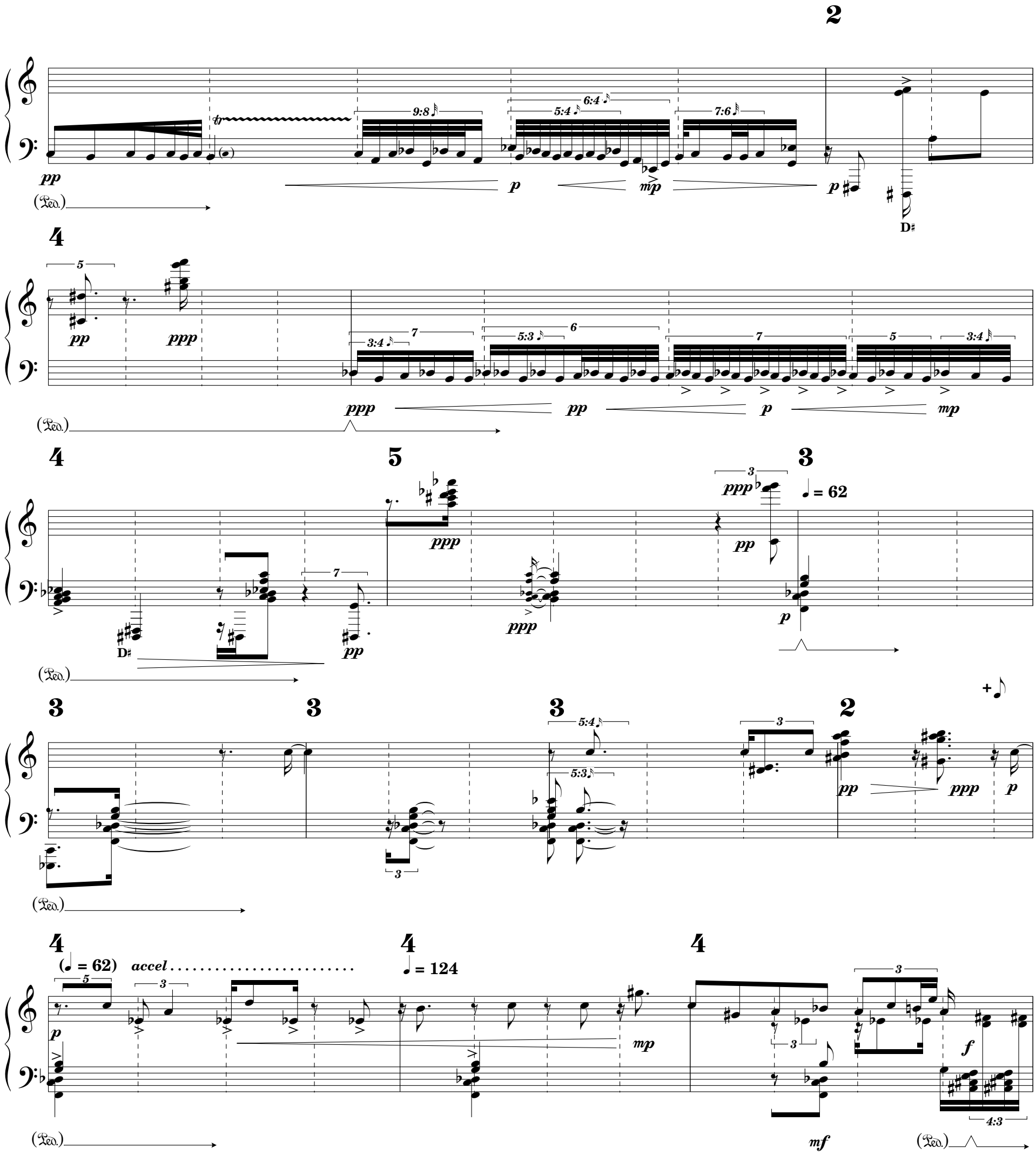
♩ = 80

cresc. poco a poco . . . . . *ff*

f *ff* C♯

(Ped.) (Ped.)


3
4" – 5"
(Ped.)
pp
ppp
ppp
3 ♩ = 68
4 ♩ = 102
2
rit.
ffff
ff
fff
fff
8vb
(Ped.)
2
4
4
mf
ff
f–
echo
mf
mp
p
2 ♩ = 56
3
4
mf
f
mp
p
ff
mf
(Ped.)


2
pp
(Ped.)
9:8
6:4
5:4
7:6
p
mp
p
D♯
4
5
pp
ppp
7
3:4
6
5:3
7
5
3:4
ppp
pp
p
mp
(Ped.)
4
5
3
ppp
D♯
pp
ppp
pp
= 62
p
(Ped.)
3
3
3
5:4
5:3
3
3
2
pp
ppp
p
(Ped.)
4
(= 62)
accel
4
= 124
4
5
3
p
mp
3
3
f
4:3
mf
(Ped.)

2 5 4

6" – 7"

♩ = 66

pppp p (p)

(Ped.)

4 4 3

mp

(Ped.)

4 2 ♩ = 77 3

7:6 = 7:6

pp f

(Ped.)

3 4 2

2 1 3 4 1 4 5 1

6:5 6:5 7:6

(Ped.)

5 4 ♩ = 72

ff fff f

11:8

(Ped.)

f *cresc. poco a poco* . . . . . .

(Ped.)

(*cresc.*) . . . . . *ff* . . . . . (*cresc.*) . . . . . .

(Ped.)

(♩ = 72) *accel.* . . . . . ♩ = 96

(*cresc.*) . . . . . *fff*

2

, Monolith III

ff

(Ped.)

5 **2** **3** **2**

sffz *mf* *f*

3

(Ped.)

2 **4** **4**

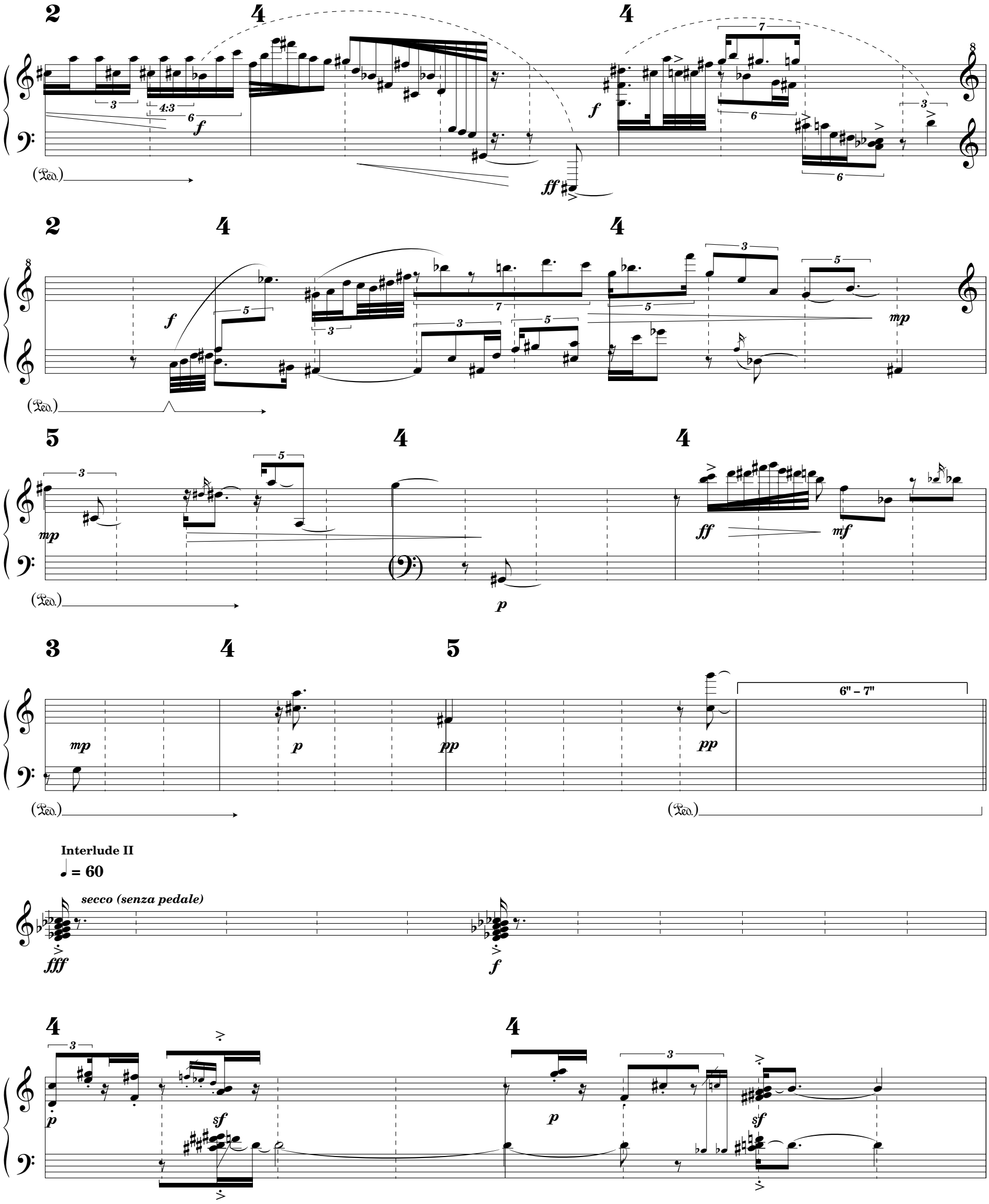
p *p*

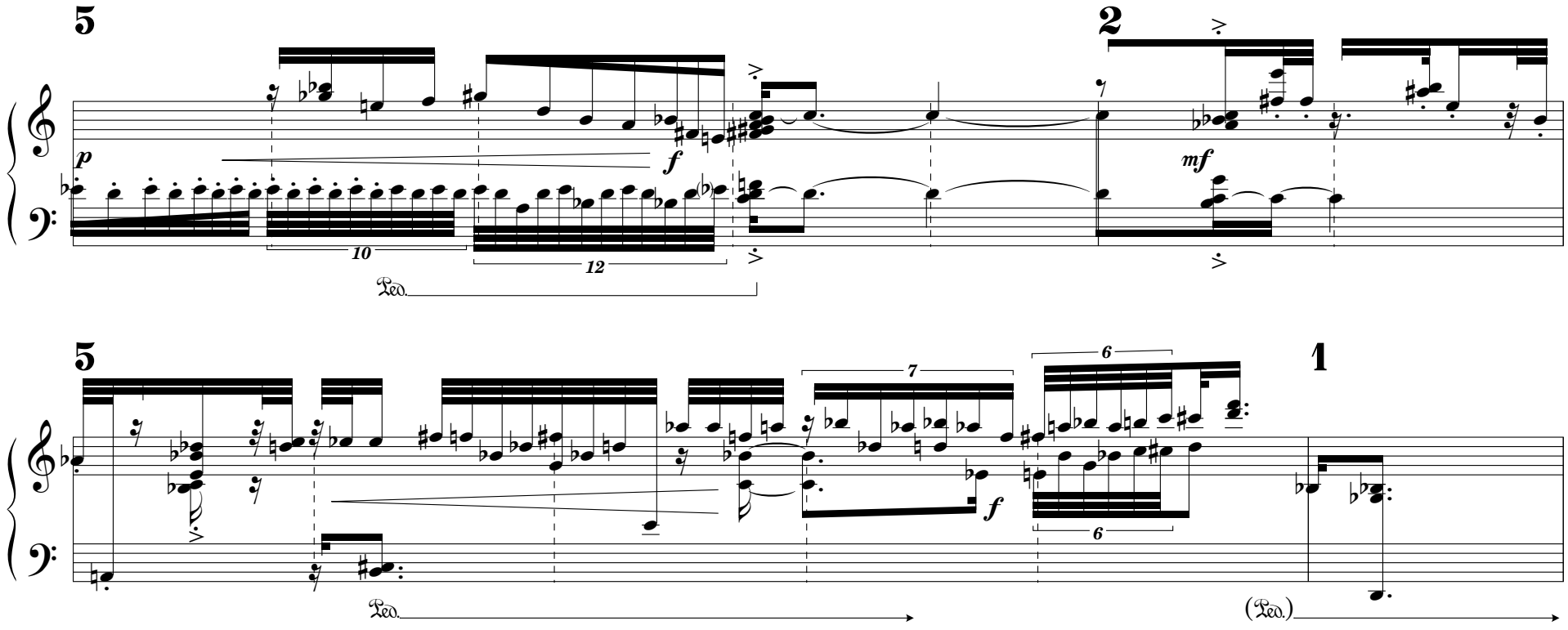
5 3 6

f *mp*

mf

(Ped.) (Ped.)


2
4
4
f
ff
2
4
4
f
mp
5
4
4
mp
ff
mf
3
4
5
mp
p
pp
pp
6" – 7"
Interlude II
♩ = 60
secco (senza pedale)
fff
f
4
4
p
sf
p
sf


5
2
p
f
mf
10
12
Ped.
5
7
6
6
1
f
Ped.
(Ped.)
2
4
5"
ff
fff
mf
(Ped.)
1
4" – 5"
f
Monolith IV
♩ = 54
5
4
2
p
mp
pp
3
p
p
p
pp
mp
p
pp
ppp
Ped.
(Ped.)

2 4 3

pp p p p

3 5 10 9

(Ped.)

2 4

pp

5:3 3 6 6 5 5 7 5

(Ped.)

3 4

6 6 7 5:3 3 13

p

5 3 3 5

(Ped.)

5

15 12 13

mf

(Ped.)

4

14 12 5 7

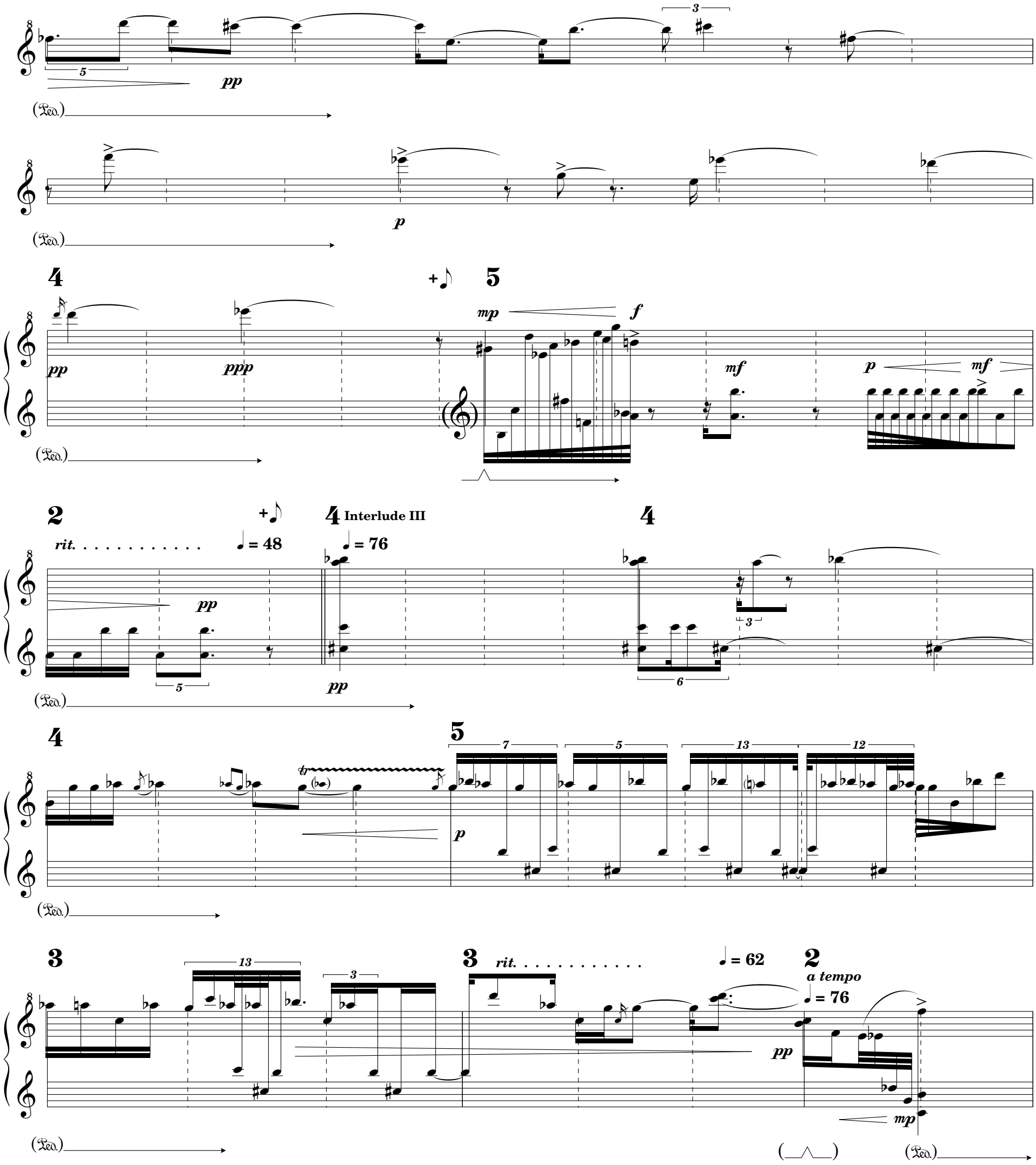
p

(Ped.)

3 3

13 11

(Ped.)


pp
(Ped.)
p
4
5
mp
f
mf
p
mf
ppp
2
rit.
= 48
4 Interlude III
= 76
4
6
7
13
12
3
= 62
a tempo
= 76
mp

3 4 4

stuttering

pp *ppp* *p* *mp* *pp* *p* *mp*

(Ped.)

4 3 5

pp *pp* *p* *mp* *p* *mf*

(Ped.)

4 5

accelerate into trill

pp *p* *pp* *p*

(Ped.)

3 4 2

mp *pp*

(Ped.)

5 4 2

pp *p* *p* *pp* *p* *pp*

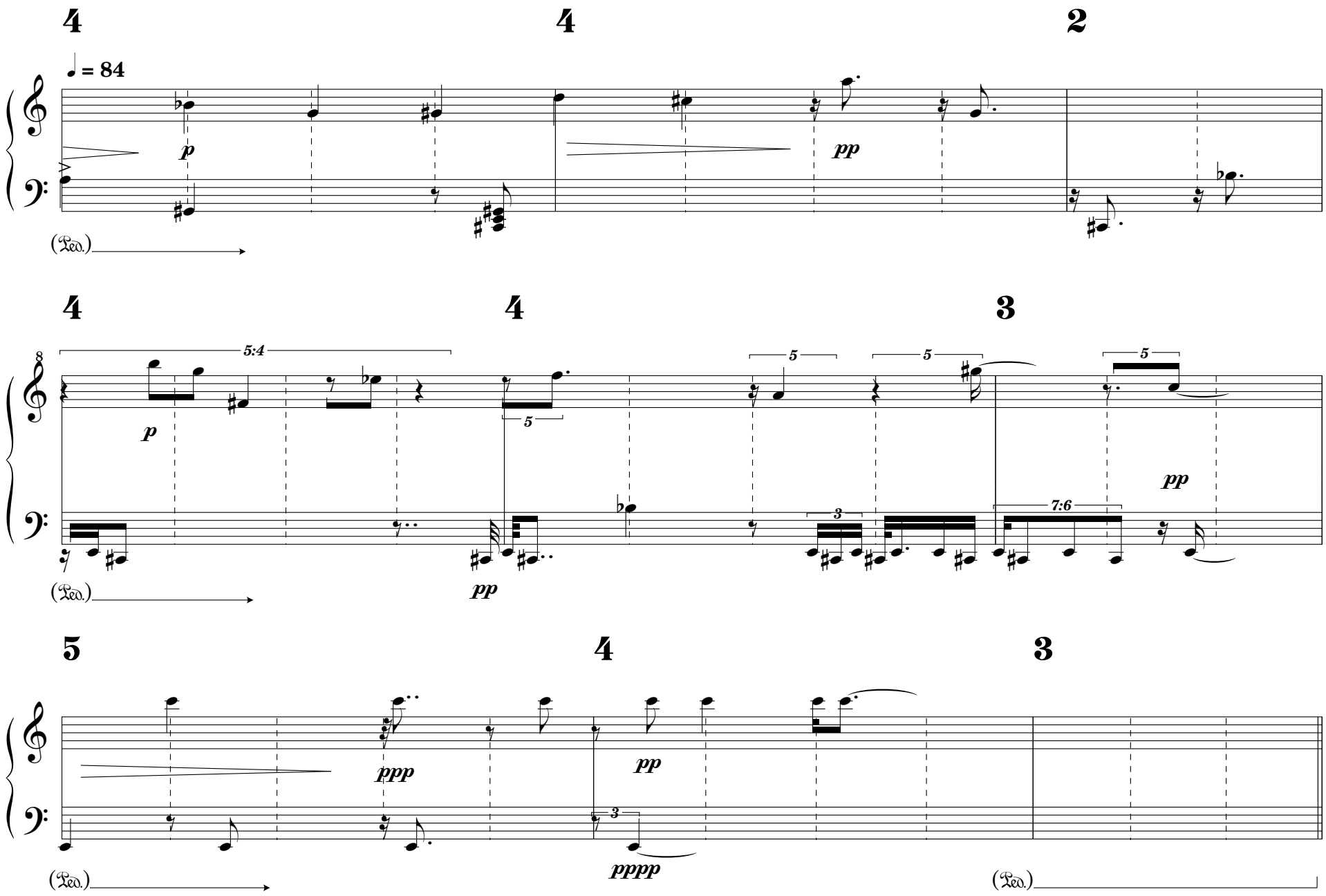
(Ped.)

2 5

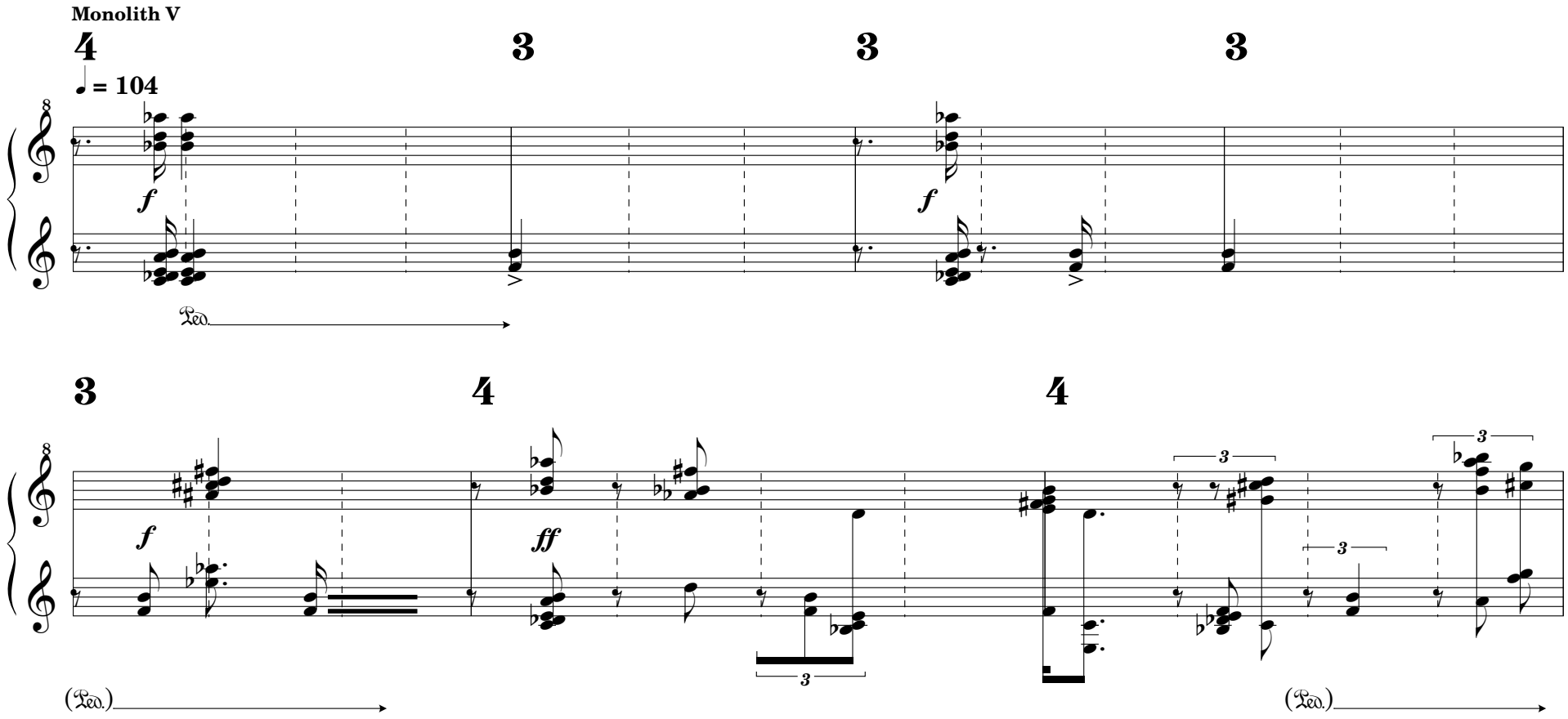
pp *p* *pp*

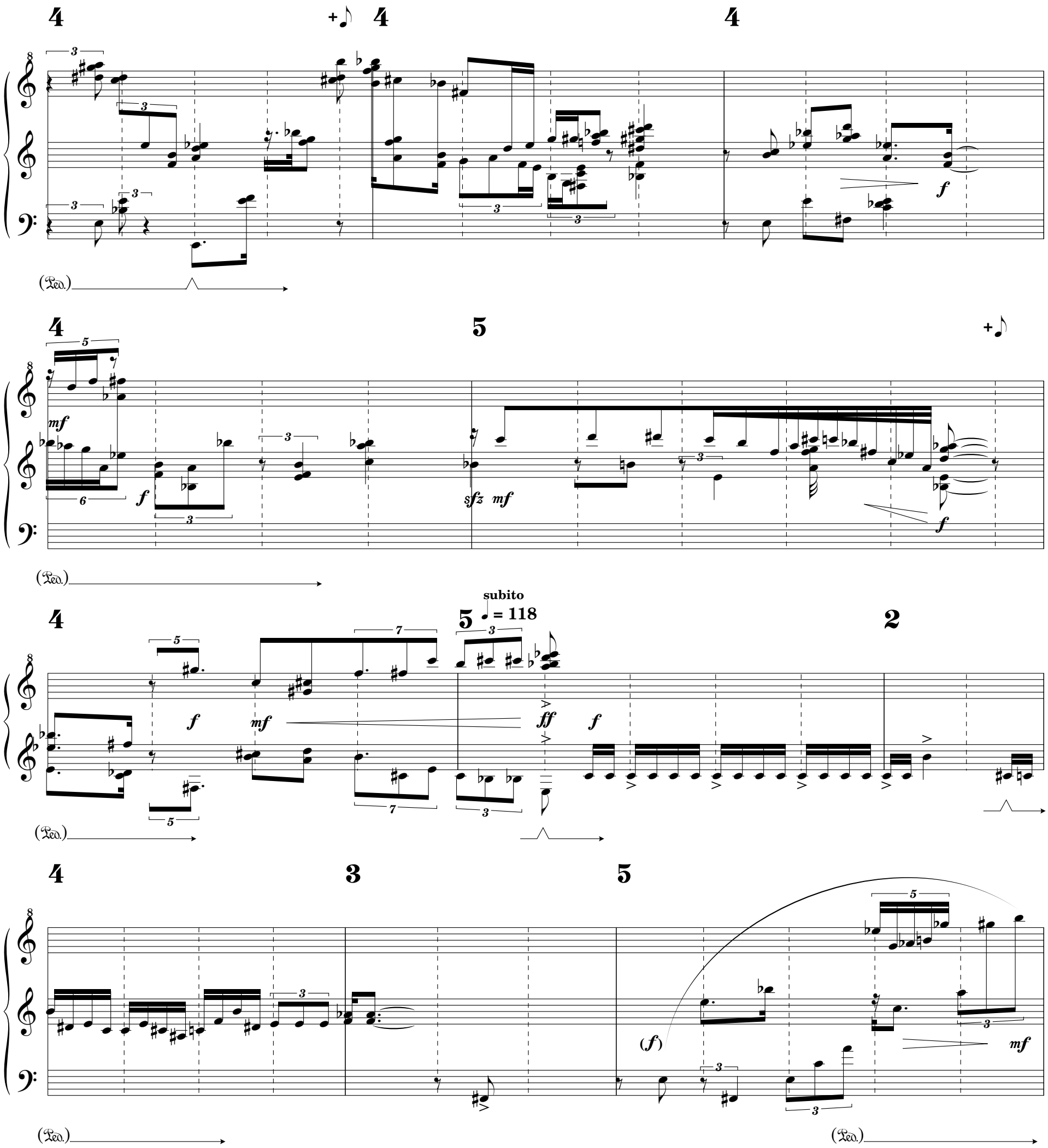
(Ped.) (Ped.)

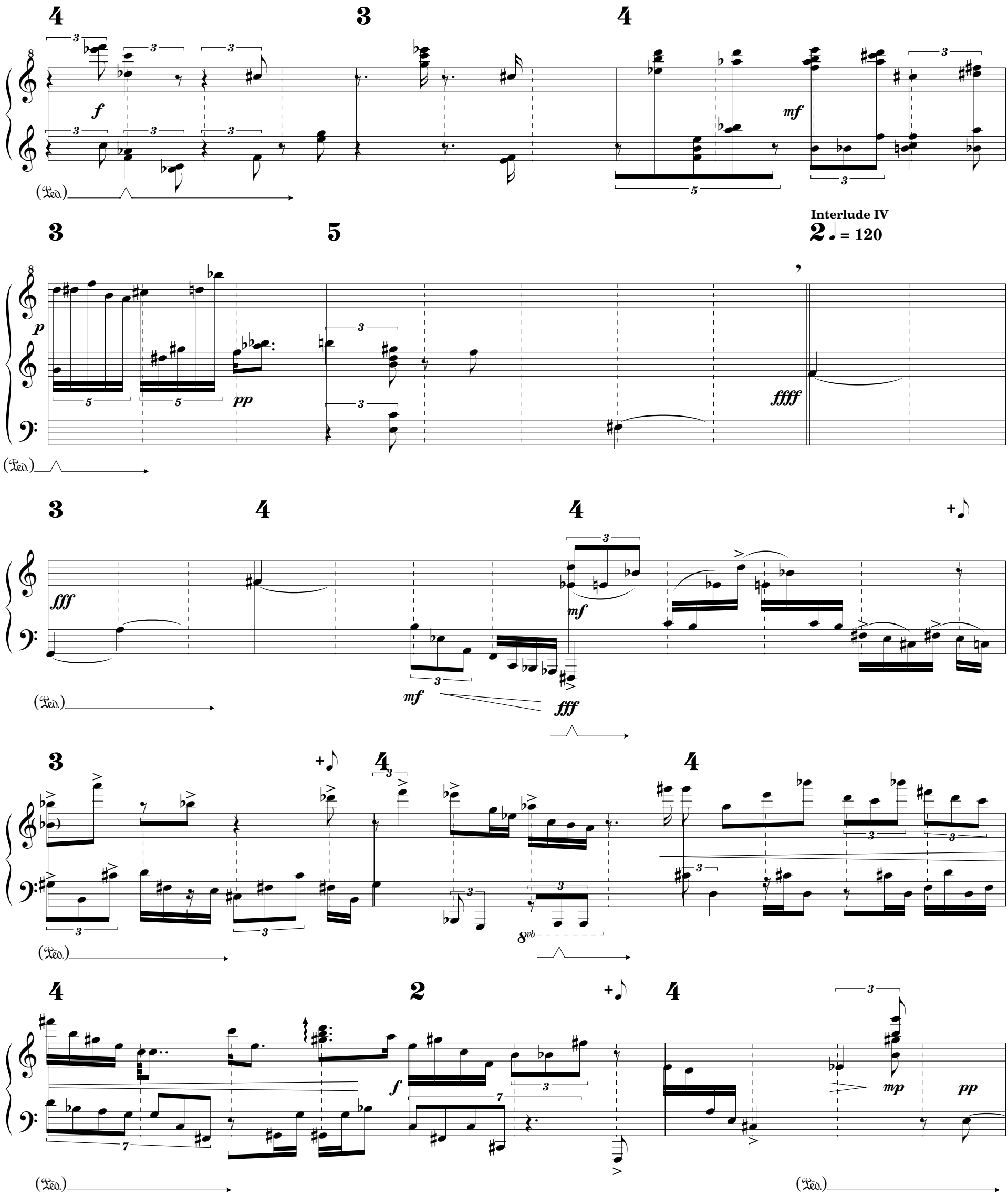
molto rit. poco a poco . . . . . (♩ = 48)


4
4
2
♩ = 84
p
pp
(Ped.)
4
4
3
8
5:4
5
5
5
p
5
pp
3
7:6
pp
(Ped.)
5
4
3
ppp
pp
3
pppp
(Ped.)
(Ped.)

Monolith V


4
3
3
3
♩ = 104
8
f
f
Ped.
3
4
4
8
f
ff
3
3
3
3
(Ped.)
(Ped.)


4
4
4
(Ped.)
4
5
mf
f
sfz mf
f
(Ped.)
subito
♩. = 118
4
5
2
f
mf
ff
f
(Ped.)
4
3
5
(f)
mf
(Ped.)

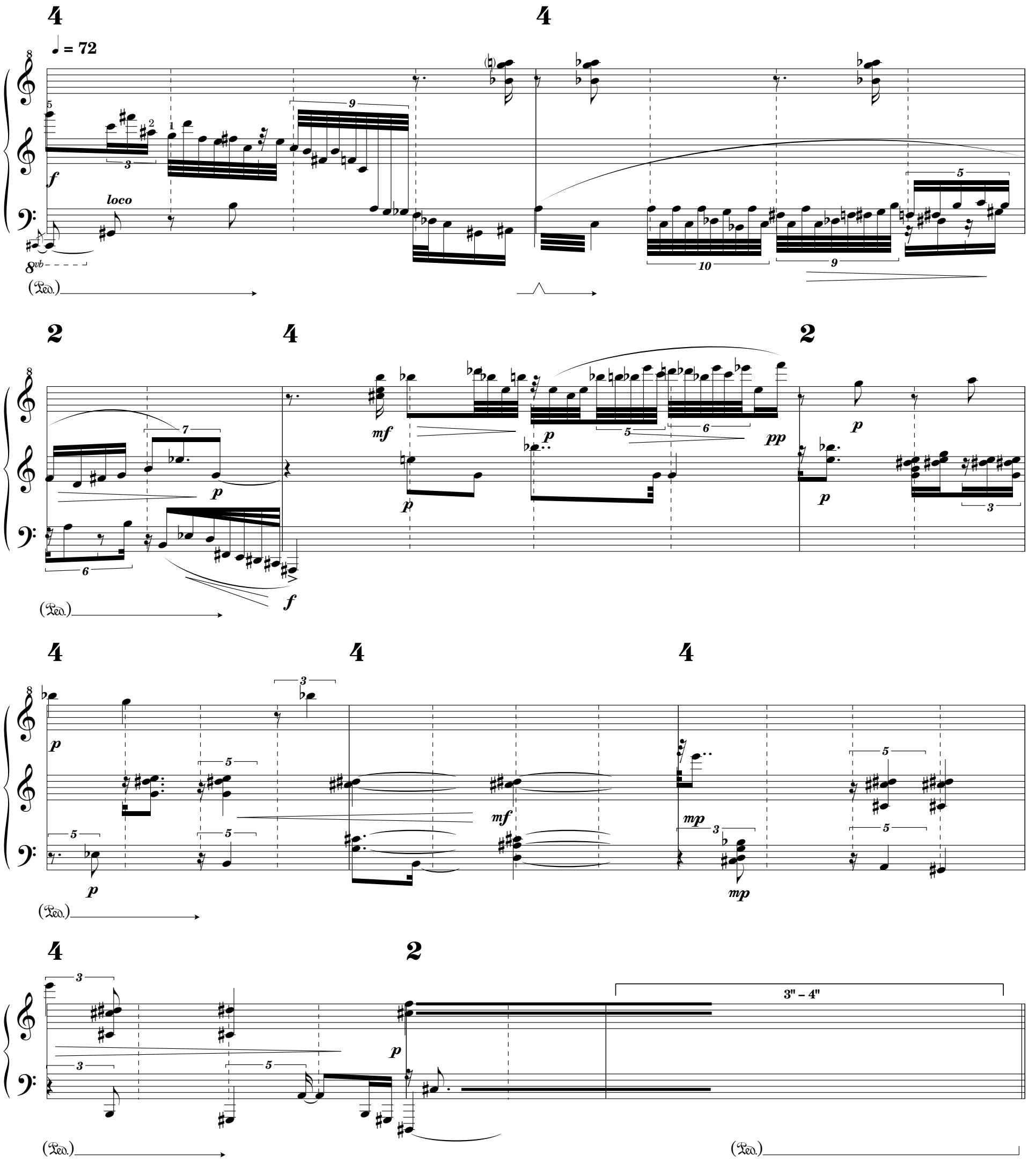

Interlude IV
2 = 120
fff
mf
f
mp
pp
ffff
8vb

Monolith VI

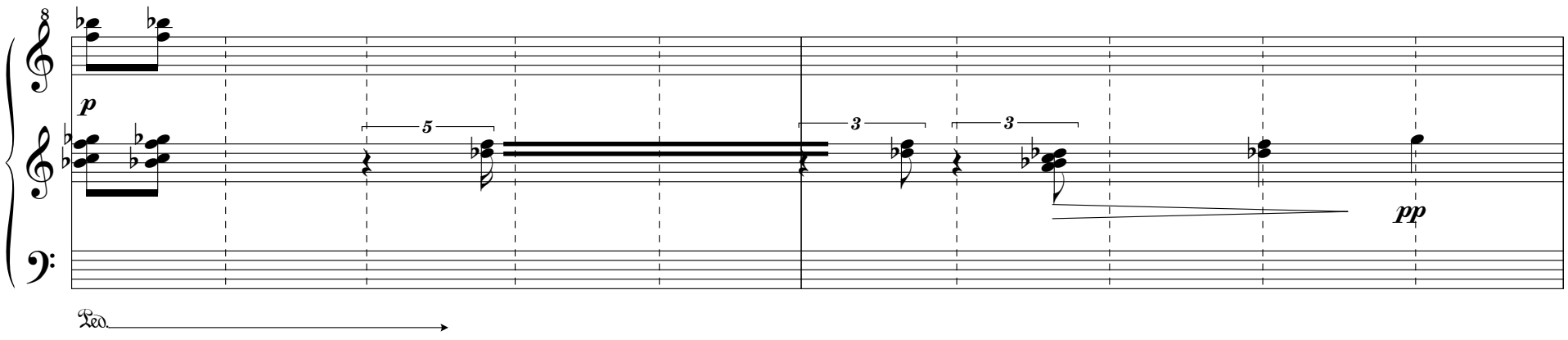
= 60

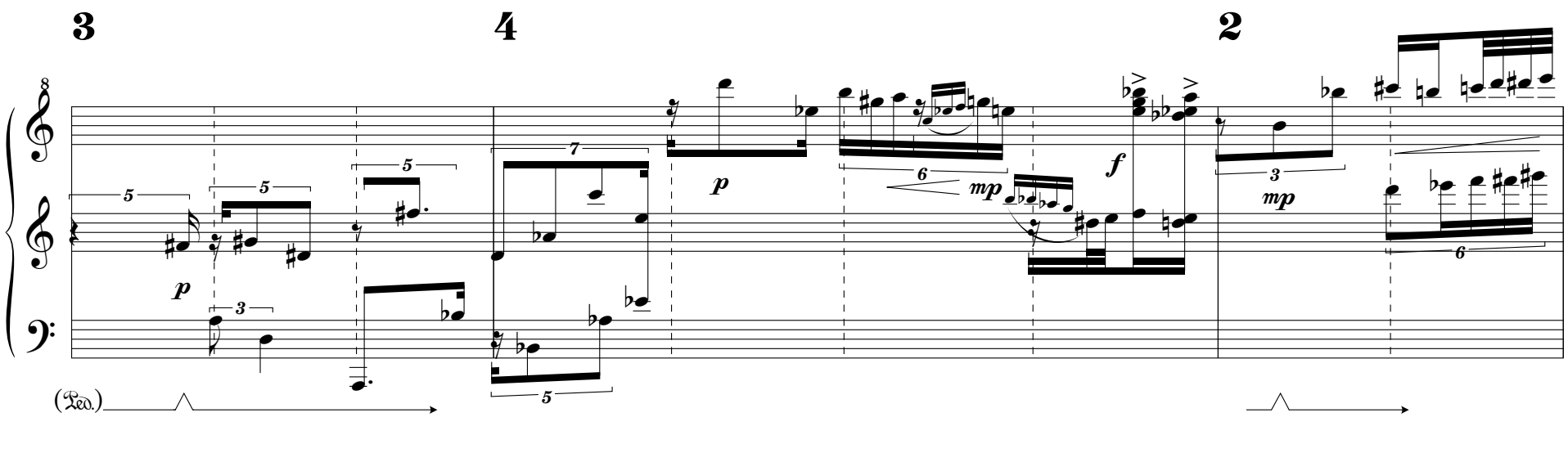
Interlude V

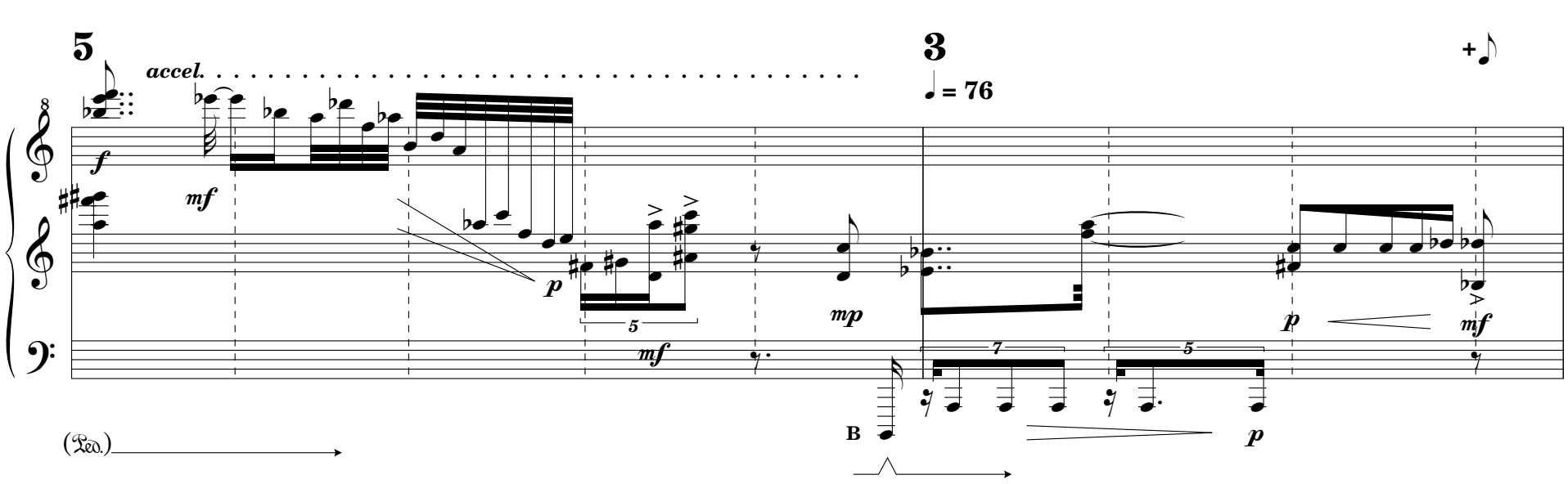
= 48

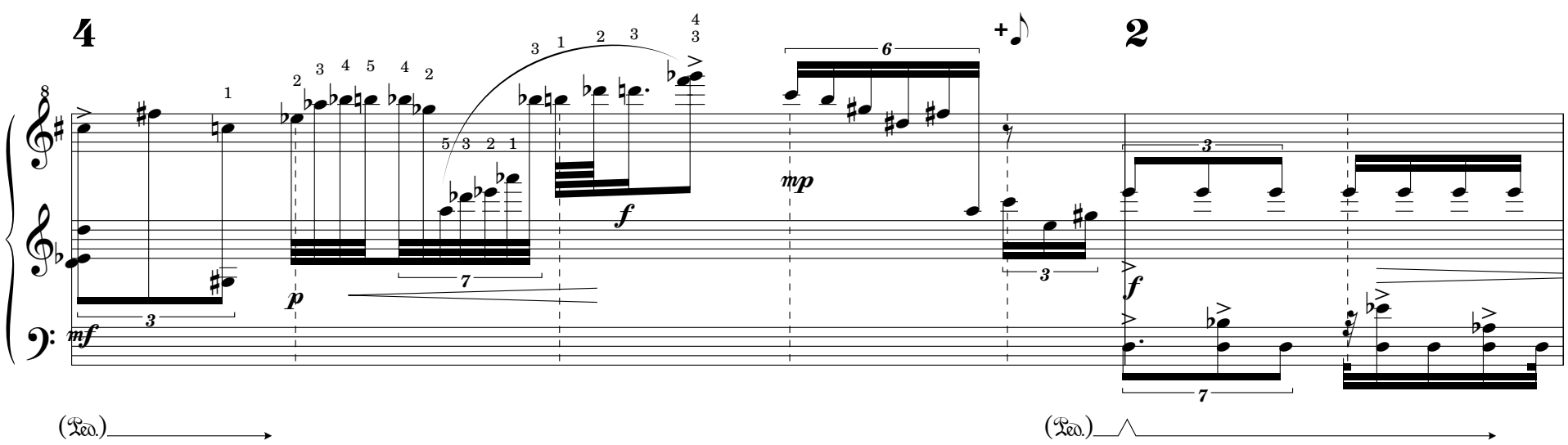

4
4
♩ = 72
loco
8vb
(Ped.)
2
4
2
mf
pp
f
4
4
4
mf
mp
mp
4
2
3" – 4"
(Ped.)
(Ped.)

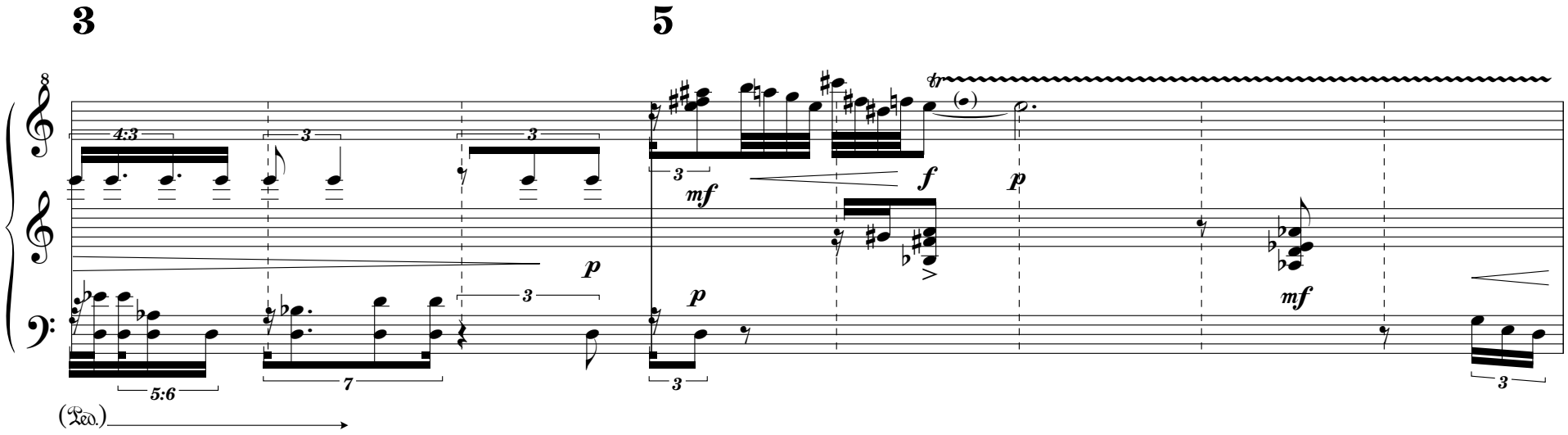
5 ♩ = 68

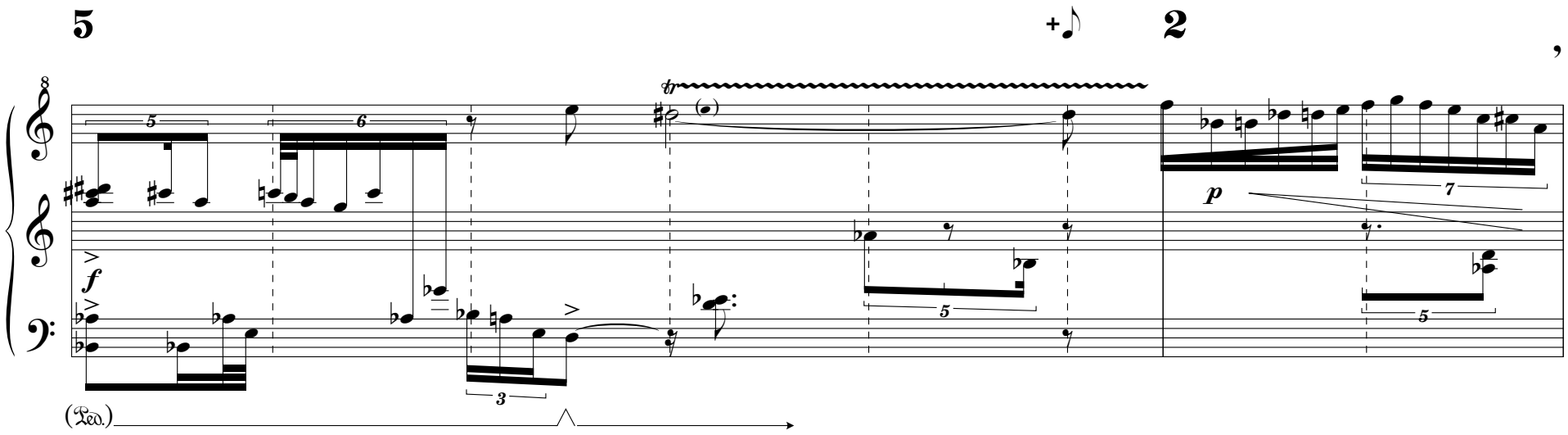

5
p
pp
Ped.

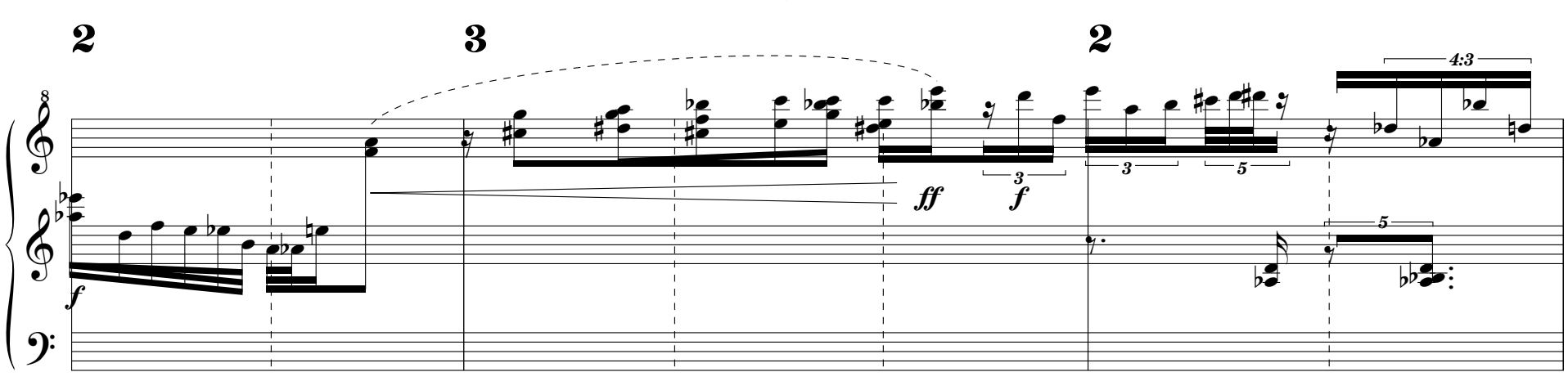

3
4
2
p
mp
f
mp
(Ped.)

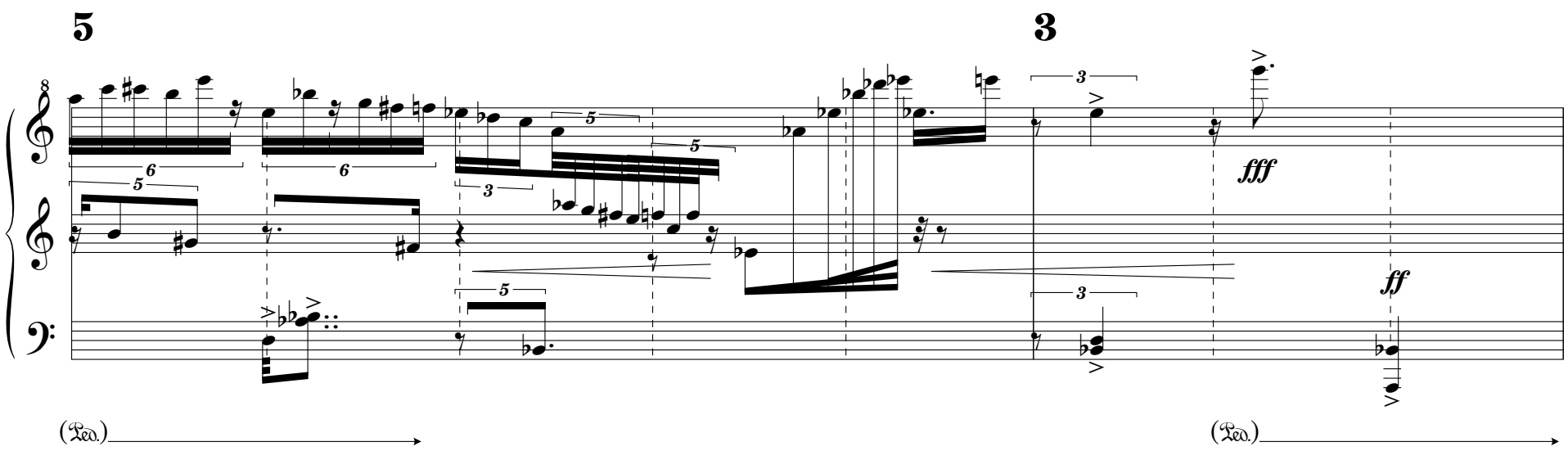

5
accel.
f
mf
p
mf
3
♩ = 76
mp
B
p
p
mf
(Ped.)


4
2
mf
p
f
mp
f
(Ped.)
(Ped.)


3
5
4:3
3
3
5:6
7
3
mf
f
p
p
p
tr
mf
3
(Ped.)

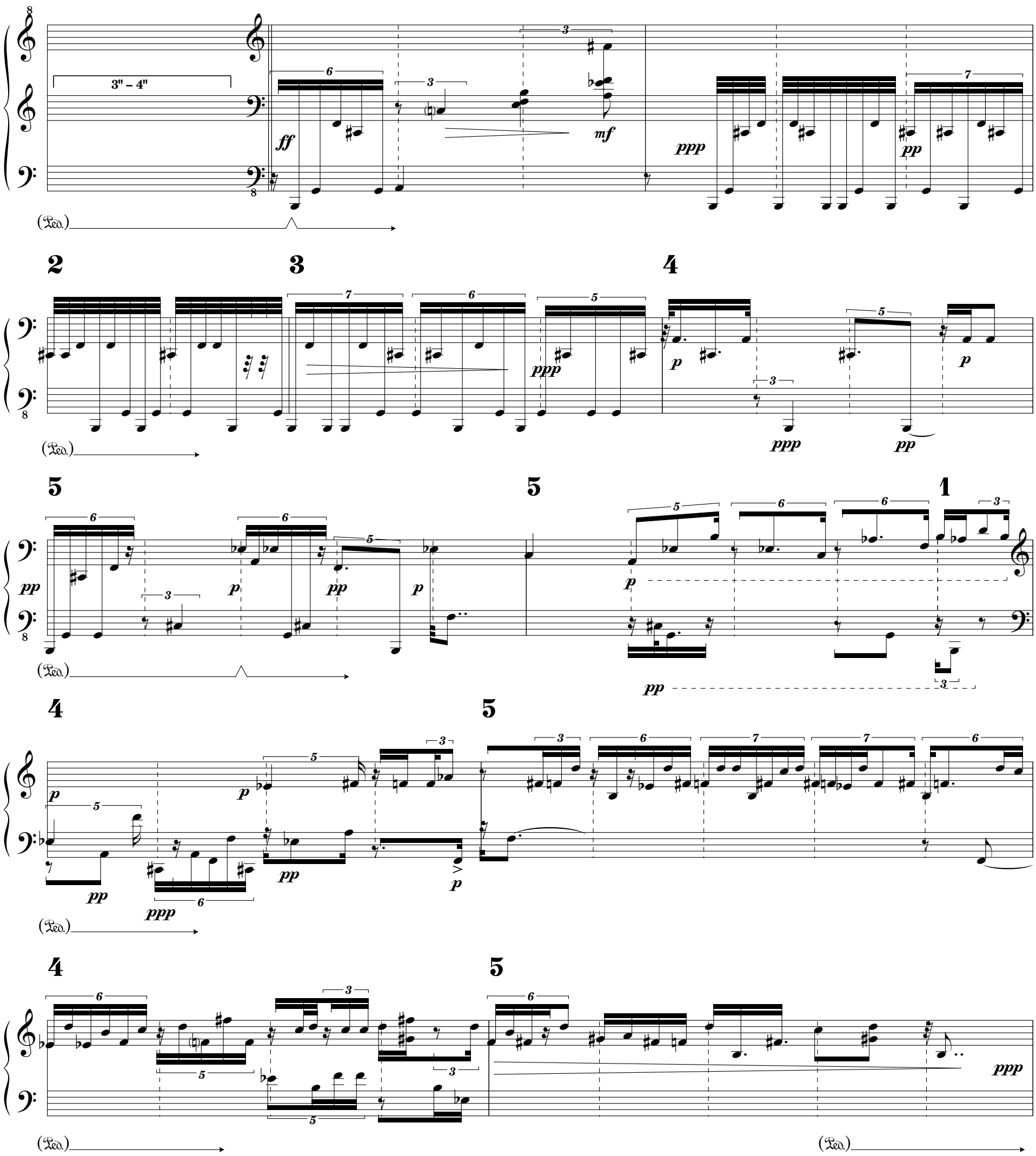

5
2
5
6
3
5
5
7
5
f
p
tr
(Ped.)


2
3
2
4:3
ff
f
3
5
5
f
(Ped.)


5
3
6
5
6
5
5
3
5
fff
ff
(Ped.)
(Ped.)

Interlude VI

3 ♩. = 66



ppp p mf mf pp

pp ppp p p

pp mf f mf f mp pp

pp p

accel. +

mp

4 ♩ = 84

4

4

5

4

5

3

5

3

5

3

4

2

2

5

Vivo

3 ♩ = 120 5 2

sempre f

(Ped.)

3 3 4

4 4 2

2 4 4 ♩ = 105

f *ff* *mp* *p* *mp*

(Ped.)

3 2 5

mf *f* *mf* *f*

(Ped.)

5 2 3 ♩ = 120

ff *fff* *ff*

(Ped.)

5 2 3

4 5

3 4 3

5 5

4 4 4 5

5 3 4

fff ff tr

(Ped.)

4 4

fff f

(Ped.)

4 4

ff ff

(Ped.)

4 fff

4

ffff 7" – 8" ♩ = 54 fff

(Ped.)

6 4

ffff f

(Ped.) (Ped.)

3 3 3

ff p

(Ped.)

5 3 3

pp pp

ff

(Ped.)

3 3 3

pp pp

ff mf

(Ped.)

5 4

ppp pp

mp p

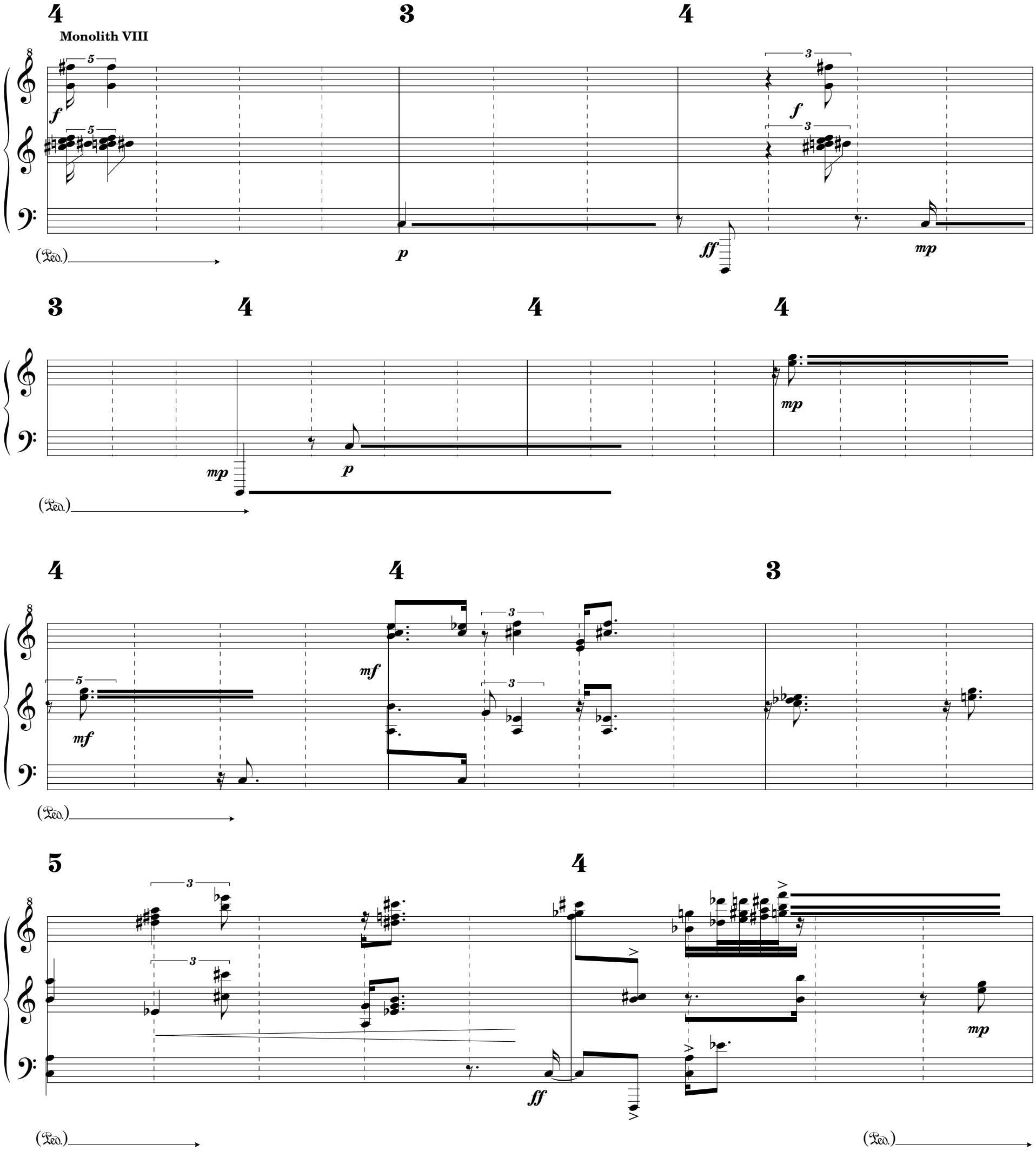
(Ped.)

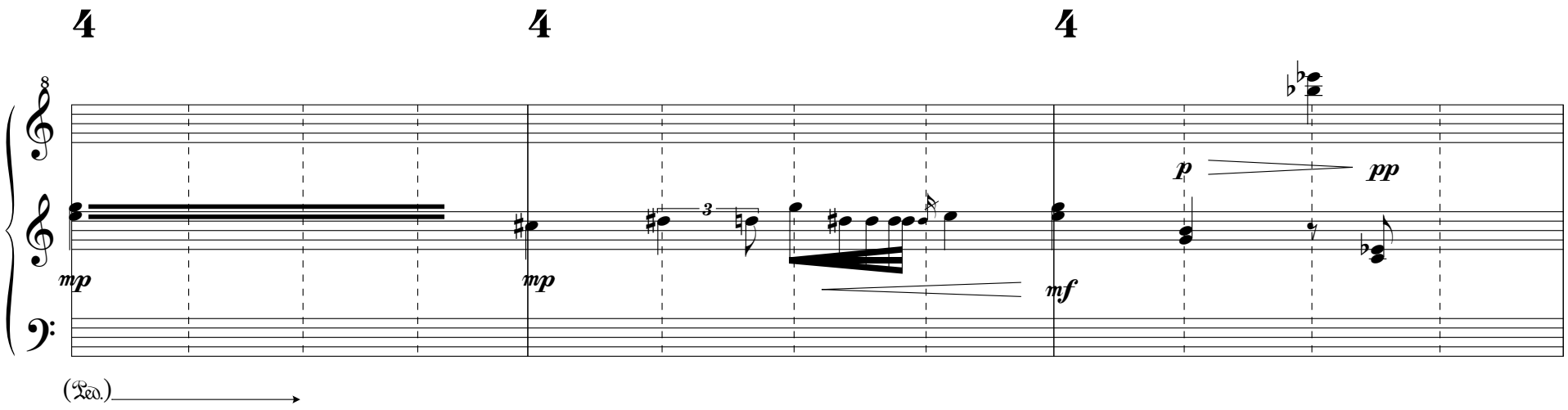
3 3 4

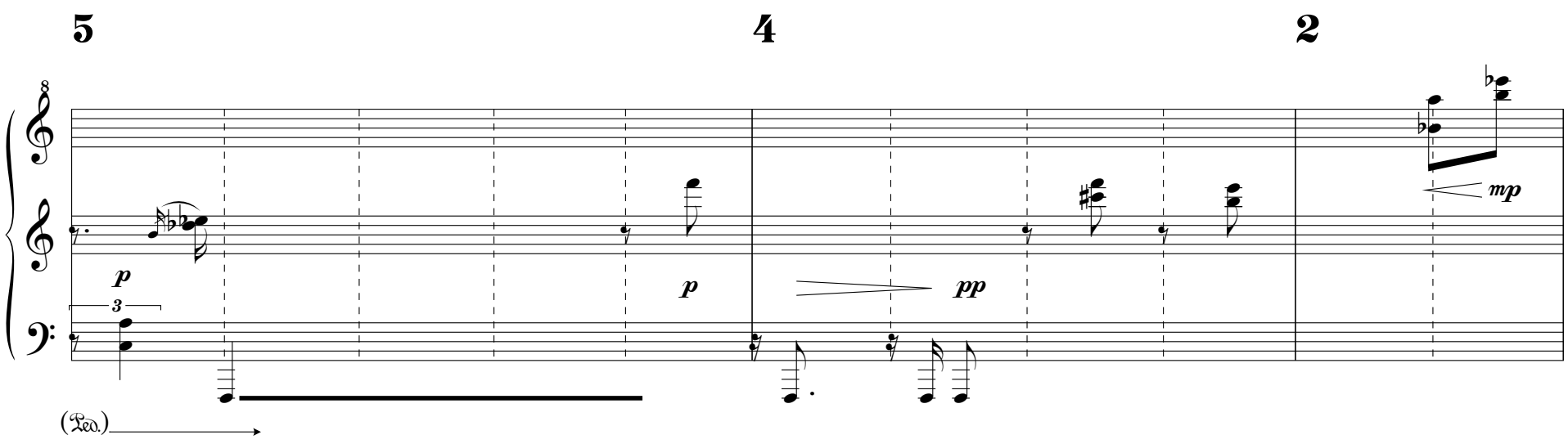
pp mf

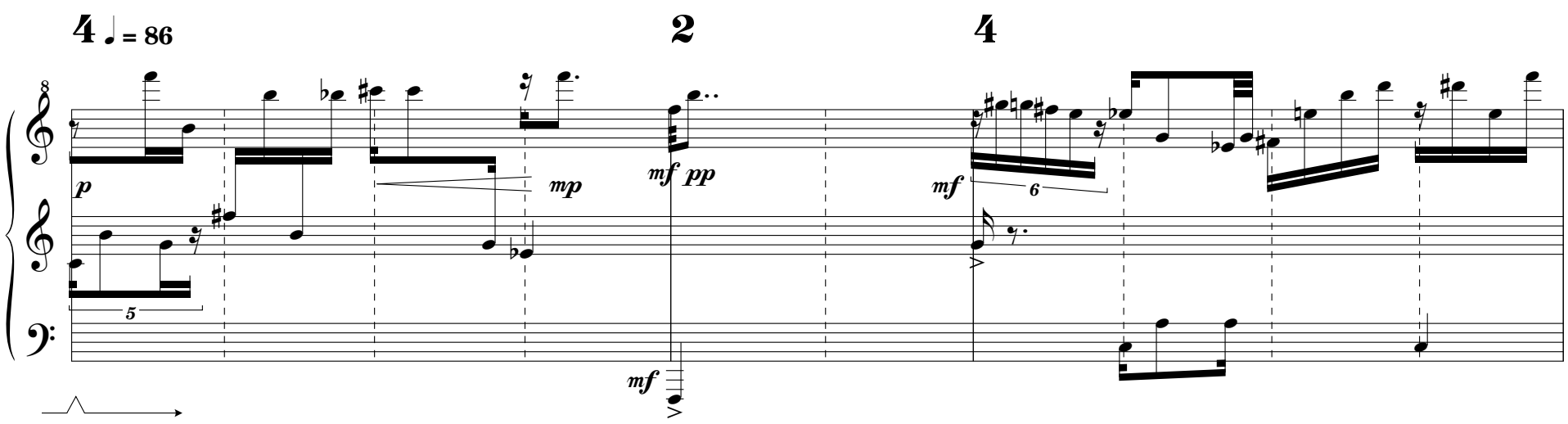
mp f

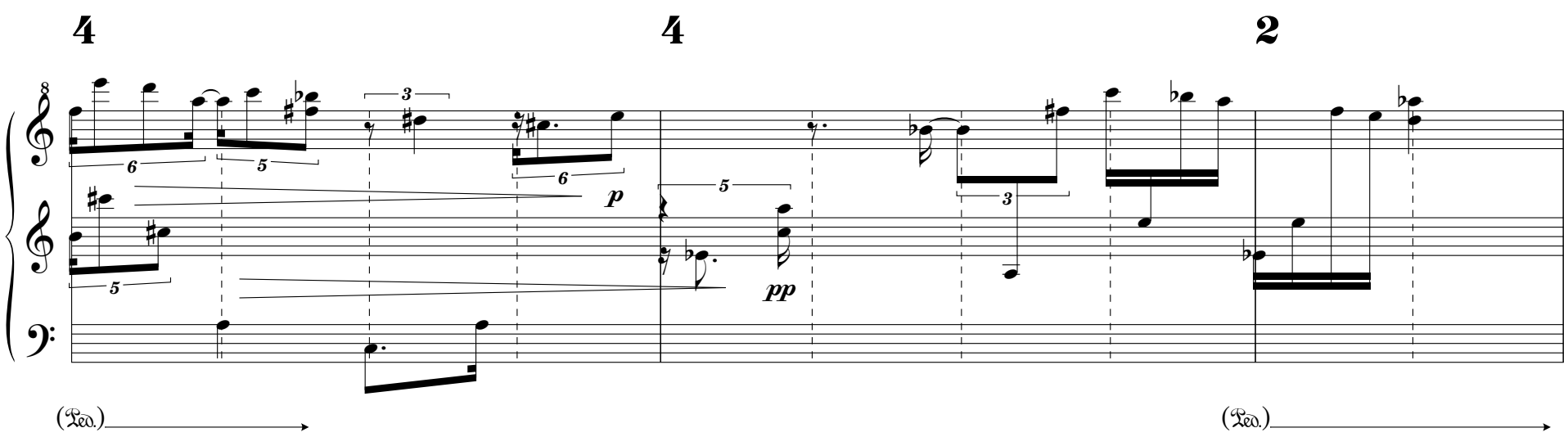
(Ped.) (Ped.)

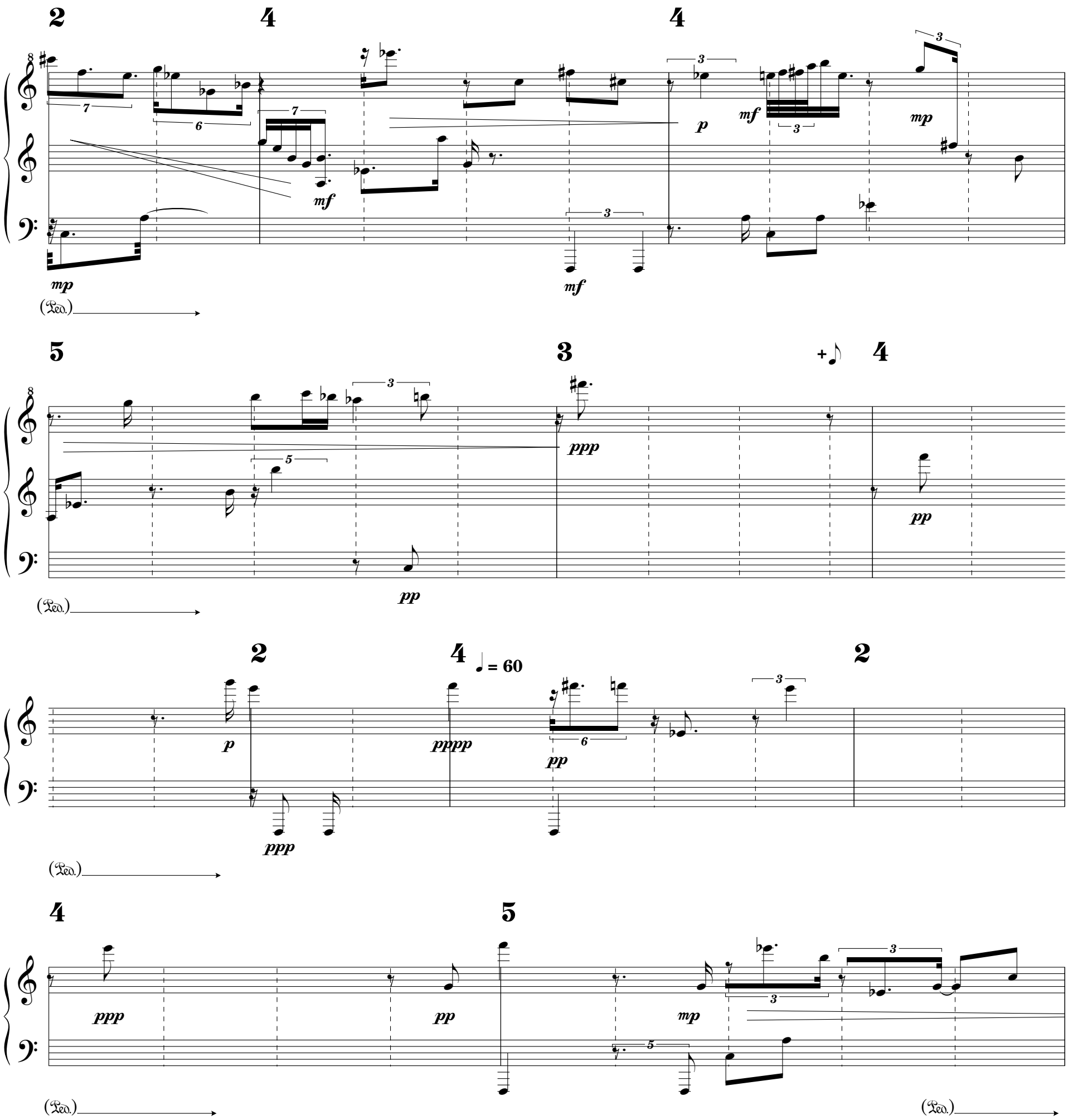

Monolith VIII
(Ped.)


4
4
4
mp
mp
mf
p
pp
(Ped.)


5
4
2
p
p
pp
mp
(Ped.)


4 ♩ = 86
2
4
p
mp
mf pp
mf
mf
mf


4
4
2
p
pp
(Ped.)
(Ped.)


2
4
4
mp
(Ped.)
mf
p
mf
mp
5
3
ppp
pp
(Ped.)
pp
2
4
= 60
2
p
ppp
pppp
pp
ppp
(Ped.)
4
5
ppp
pp
mp
(Ped.)
(Ped.)

3 4 4

pp f f

(Ped.)

6

4" – 5"

f mp p f

(Ped.)

2 4 3

3

5

mp p

(Ped.)

6

6"

f 8" – 12"

* hold damper pedal 8–12 seconds,
continue to hold keys,
release keys and damper pedal simultaneously

f

(Ped.)