

Michael KLINGBEIL


Signals

for string quartet, piano and electronic sounds

Notes

Strings:

strings should always play with a normal vibrato unless otherwise indicated

 3/4 tones flat, 1/4 tone flat, 1/4 tone sharp, 3/4 tones sharp


SP sul ponticello

MSP molto sul ponticello (sound is primarily overtones)




ST sul tasto

PN position normale

 increase bow pressure creating a scratch tone or “crushed” sound

 cancel scratch tone — resume normal bowing

Piano:

Use of the damper pedal is indicated with . The pedal should remain down until the  sign or until the next  mark.

Electronics:

The pianist plays a keyboard which triggers various electronic sound events throughout the piece. The keyboard should be placed above the piano keys in place of the music rack (a substitute music rack will be required). **Only the bottom staff** of the keyboard part indicates the keys to be struck in order to trigger the electronic events. These keys serve as triggers only. There is no direct control over the duration of these events. Balance is maintained at the mixing console.

The top staff of the keyboard part sometimes indicates prominent pitches heard in the electronics. These are not to be played.

The electronics are configured to be played with a standard chromatic keyboard with a minimum of 61 keys ranging from C2 through C7.

The bottom keys from C2 through B5 (C4 = middle C) serve as event triggers.

The top key (C7) stops all sound.

C6 through B6 are used to change the configuration and load in the correct set of sounds for each section of the piece. Even though they produce no sound, the player must strike these keys at the appropriate point in the score. During rehearsal, these keys can be used to assure that the correct sounds are available during each section of the piece. For quick reference, the current key is always indicated at the beginning of each system of the keyboard staff.

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A $\frac{4}{4}$ ♩ = 60 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Violin I 2" 22" 4" *n* *mf* *pp*

Violin II *n*

Viola *n*

Cello *n* *mf* *pp*

Keyboard $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

001 002 003 004

Piano

9 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vn. I *pp* *mf* *n* *sf* *n* *mf*

Vn. II *mp* *n* *pp* *mf* *pp*

Vla. *mp* *n* *sf* *pp*

Vc. *n* *mf* *n* *sf* *pp* *mp*

Kbd. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

005 006 007 008

5/4 3/4 5/4 3/4

16

Vn. I *pp* *mf* *n* *p* *pp* *pp*

Vn. II *mp* *n* *p* *mf* *p* *mf*

Vla. *mf* *n* *p* *mf* *p* *mf*

Vc. *pp* *mf* *n* *p* *mf* *p* *mf*

Kbd. C6 009 010 011 012



5/4 4/4 2/4 5/4 4/4

22

Vn. I *mf* *n* *pp* *mf* *f* *p* *SP*

Vn. II *p* *pp* *p* *f* *p* *mf*⁷ *PN*

Vla. *p* *mf*⁵ *p*

Vc. *p* *pp* *pp* *f* *p*

Kbd. C6 013 014 015 016

3/4 4/4 2/4 4/4

28

Vn. I *n* *n* *mp* *n*

Vn. II *n* *n* *mp* *mf* *n*

Vla. *n* *n* *mf* *p* *p* *molto vib.*

Vc. *mf* *pp* *mf p* *n* *n*

PN MSP

Kbd. C6 017 018 018



5/4 4/4 2/4 4/4

35

Vn. I *mf* *p* *pp* *mf* *pp* *p*

Vn. II *mf* *p* *n* *mp* *p*

Vla. *n* *vib. normale* *mf* *n* *n* *p*

Vc. *senza vib.* *mf* *n* *mp* *p* *n* *vib. normale* *pp*

Kbd. C6 019 020 021 022 023

2/4 2/4 5/4 **B** 4/4 5/4 4/4

42 cutoff with elec. ST PN

Vn. I *f* *n* *mp* *f*

Vn. II *f* *n* *mp* *p*

Vla. *f* *n* *mp* *p*

Vc. MSP PN *n* *mp* *p* *mf* *pp*

Kbd. C6 024 025 026 027 028 029 030 031



3/4 4/4 3/4 4/4 2/4

49 *espressivo*

Vn. I *n* *p* *n* *p* *mf*

Vn. II SP PN *pp* *f > p* *pp* *n* *mf* *p* *n* *mf*

Vla. MSP PN *f > pp* *p* *mf* *n* *mf* *n* *mf*

Vc. MSP PN *mp* *mf > pp* *p* *p* *mp* *n*

Kbd. C6 032 033 034 035 036

4/4 3/4 4/4 3/4 4/4 3/4

55

Vn. I *pp mf* *n* *p* *p* *pp*

Vn. II *pp mf* *n* *pp* *mp* *p*

Vla. *n* *mf* *n* *n* *p*

Vc. *mp* *n* *p* *mf* *n* *pp*

Kbd. C6 037 038 039 040 041



5/4 2/4 3/4 5/4 C

61

Vn. I *fp* *mf* *f* *f* *f* *mp*

Vn. II *p* *mf* *mp* *n* *n* *mf*

Vla. *mf* *f* *p* *f* *f*

Vc. *mf* *f* *f* *p* *f* *f* *p*

Kbd. C6 042 043 044 045 C#6 046 047

66

4/4 5/4 4/4

Vn. I *p* *f* *mp* *f* *p* *sfp* *p*

Vn. II *n* *pp* *mf* *pp* *n* *mf* *p*

Vla. *p* *f* *p* *f* *p* *n* *n*

Vc. *f* *p* *mf* *sfp* *pp* *p*

Kbd. C#6 048 049 050 051

70

2/4 4/4 3/4

Vn. I *mf* *p*

Vn. II *n* *f* *mf* *f* *mp*

Vla. *p* *mf*

Vc. *n* *mf*

Kbd. C#6 052 053

Pno. *fff* *diminuendo*

Red.

73

Vn. I

Vn. II

Vla.

Vc.

Kbd.

Pno.

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

3 3 5 3

2/4 2/4

C#6

6 6 6 5

Red.

76

Vn. I

Vn. II

Vla.

Vc.

Kbd.

Pno.

p *n* *mf* *p* *n* *mf* *n* *f* *mp* *n* *f* *n*

3 3

2/4 4/4 3/4 4/4

054 055

6 7 10

Red.

5/4 4/4 3/4 4/4

81

Vn. I *n n mp p n mf*

Vn. II *n mp p n mf* **ST** **PN**

Vla. *n n mp p sfp* **ST** **PN**

Vc. *mp mf p sfp n*

Kbd. **C#6** 056 057 058 059

Pno. *f*

* *Red.*

3/4 4/4 3/4 2/4

88

Vn. I *n n mf p f n mf*

Vn. II *n n mf p f n mf*

Vla. *f sfp mf pp f f pp*

Vc. *sfp mf n sfp f pp*

Kbd. **C#6** 060 061 062 063 064

Pno. *f f f*

* *Red.* *Red.* *Red.*