

Michael KLINGBEIL

Tear of the Clouds

for thirteen players and electronic sounds

Tear of the Clouds

Duration — 10'54"

Instrumentation

Flute doubling Piccolo

Oboe

B \flat Clarinet doubling B \flat Bass Clarinet

Bassoon

Horn

Trumpet

Trombone (with F trigger)

Percussion

crotales (upper octave, written C5–C6)

vibraphone (with motor)

marimba (4 1/3 octave, A3–C7)

temple blocks (set of 5)

sandpaper blocks

(one block mounted, the other free and playable with one hand)

Chinese cymbal

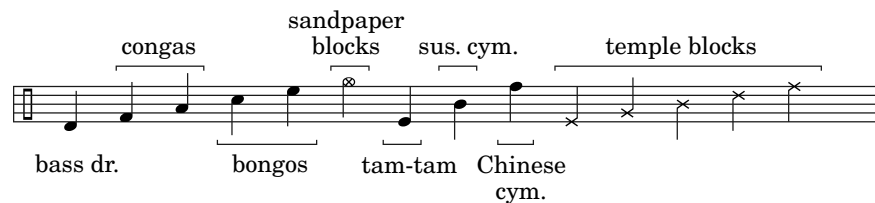
medium suspended cymbal

2 bongos

2 conga drums, high and low (or toms)

large tam-tam

bass drum



Computer / electronic sounds (see explanation below)

Keyboard

88-key MIDI keyboard with sustain pedal, connected to computer

Violin

Viola

Cello

Contrbass

All instruments sound the written pitch with the following standard exceptions:

Piccolo — 1 octave higher

Crotales — 2 octaves higher

Contrabass — 1 octave lower

Accidentals

♭ quarter-tone flat

♭ three-quarter-tones flat

♯ quarter-tone sharp

♯ three-quarter-tones sharp

Strings



exaggerated bow pressure creating a low, noisy, “crushed” sound



resume normal bow pressure

Note: strings should play with ordinary vibrato unless otherwise indicated

Whenever possible, woodwinds should execute

quarter tones using alternate fingerings.

Trumpet and horn should use alternate

fingerings based on the 7th and 11th partials.

Electronics

There are two types of electronic sounds indicated in the score, those than are triggered by the MIDI keyboard and those that are triggered by the computer.

The MIDI keyboard functions much like a traditional keyboard playing a variety of sampled and quasi-synthetic pitched sounds. A timbre description is indicated in quotation marks (e.g. “bowed pluck”). The computer operator takes care of switching timbres at the appropriate time. The actual pitches produced, which are often microtonally inflected, are indicated in the staves labeled “Synthesis.”

The computer operator also triggers various sonic events — chords, sustained tones, noise complexes, etc. These are also generally indicated in the “Synthesis” staves.

Tear of the Clouds

Michael KLINGBEIL

$\text{♩} = 66$

Flute

Oboe

B♭ Clarinet

Bassoon

Horn

C Trumpet

Trombone

Percussion

Synthesis

Computer

Keyboard

Violin

Viola

Cello

Contrabass

fp *mf* *pp* *mf* *pp* *mf*

fp *mf* *pp* *mf*

mf *f*

f *p* *c1* *c6* *c7* *p* *c1*

f *mf*

p *mf* *f* *p* *pp* *p*

f *mf* *p*

f *mf* *f*

fp *mf* *f*

mf *p*

fp *mf* *f*

take Bass Clarinet

con sord.

con sord.

vibraphone arco

mf *f*

f *p*

lock pedal down

"big pluck"

"bells"

p *mf*

p *mf* *f* *p* *pp* *p*

f *mf* *p*

f *mf* *f*

fp *mf* *f*

mf *p*

fp *mf* *f*

sul G (sounding as written)

gliss. harm.

A *flz.* *jet whistle* $\text{♩} = 60$

Fl. *mf* *ff* *mf*

Ob. *mf*

Cl. *Bass Clarinet* *ff*

Bsn. *ff*

Hn. *senza sord.* *mf*

Tpt. *senza sord.* *mf*

Tbn. *senza sord.* *ff* *p*

Perc. *bass drum* *f* *pp* *mf*

Synth. *c3 / c0* *voice* *ff*

Comp.

Kbd. *"big pluck"* *ff*

A *red.* $\text{♩} = 60$

Vn. *f*

Vla. *f* *mf*

Vc. *f*

Cb. *f* *ff* *mf* *f*

19 Fl. *mf* *p* *f*

19 Ob. *mf* *mf* *f*

19 Bs. Cl. *mf* *f*

19 Bsn. *pp* *ff* *p*

19 Hn. *mf* *mf* *f*

19 Tpt. *mf* *mf* *f*

19 Tbn. *f* *ff*

19 Perc. *f* tam-tam

19 Synth c1 c2 c3 c4 c5 c6

19 Comp.

19 Kbd. *f*

19 Vn. *mf* *pp* *mp* *f*

19 Vla. *pp* *mf* *pp* *mf* *f*

19 Vc. *f* *f* *ff* *f* *mp*

19 Cb. *ff*

