

Smoke and Mirrors

for flute, clarinet, violin, cello, percussion, piano, and electronics

Christopher Chandler

Instrumentation

Flute (doubling Alto Flute)

Clarinet in Bb

Violin

Cello

Percussion:

Bass Drum

Small Egg Shaker

Sizzle Cymbal

Large Tam-Tam

Wind Chimes (metal)

Crotales

Piano

Electroacoustic Sounds

Mallets:

Soft Mallets

Wire Brushes

Triangle Beater

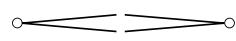
Hard Plastic Mallet

Bow

Performance Notes

General

NV / OV / MV

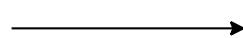


Non vibrato / Ordinary vibrato / Molto vibrato.

Crescendo/decrescendo from nothing.



Exponential crescendo. Exaggerate the end of the crescendo.



Gradually change from one way of playing to another (eg. ORD to SP or NV to OV).



Speed. Gradually speed up or slow down according to the shape of the graphic. Applies to trills and vibrato speed.

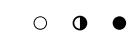


Glissandi begin on the note to which they are directly attached and continue for the duration of the noteless stems.

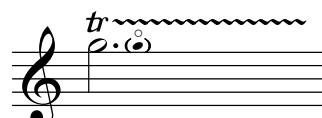
Woodwinds



Fluttertongue.



Tone quality. Very breathy, half air/hair tone, normal tone.



Color/timbre trill. This notehead indicates a trill between the specified note and an alternate fingering of the same note. When a particular fingering is desired, it will be given in the part.

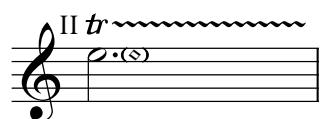
Strings

ST / ORD / SP / MSP

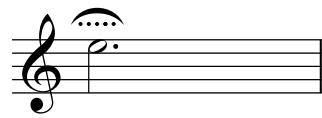


Sul tasto / Ordinario / Sul ponticello / Molto sul ponticello

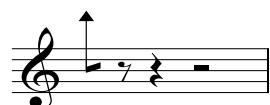
Bow pressure. Increase (top symbol) or decrease (bottom) the amount of bow pressure to create a gradual distortion of the sound.



Harmonic trill. A trill produced by rapidly alternating the finger pressure between normal and light. The resulting sound should be a quick alternation of a normal and harmonic sound.



Jeté/ricochet. When the duration of the jeté is important a bracket over the note length will be given.



As high as possible on a given string.

Percussion

Sizzle Cymbal Small Egg Shaker

Metal Wind Chimes

Large Tam-Tam

Bass Drum

Percussion key.

Piano

String scrape. The pianist will need one thick guitar pick or coin to quickly scrape the two indicated strings at the end of the piece. The sound should be quick and dry with no resonance.

Muted note. Firmly stop the indicated string with the fingertip close to the end of the string. Aim for a muted sound with as much resonance as possible.

Piano harmonic. Press a node on the string indicated by the lower note to produce the sounding harmonic given in parentheses.

These notes are muted, scraped with a pick/coin or played as harmonics throughout the course of the piece and it may be useful to mark these strings in some way.

Electroacoustic Sounds

The piece is scored for sextet and electroacoustic sounds. The electroacoustic component involves triggering several overlapping sound files at various points during the performance. An assistant at the mixing board triggers these sound files using a Max/MSP patch provided by the composer.

Concert Pitch Score
Duration: 7:30 minutes

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Smoke and Mirrors

commissioned by ASCAP/SEAMUS
for ensemble and electronics

Christopher Chandler

$\text{♩} = 54$

This system shows the initial musical arrangement. The Flute and Bb Clarinet play eighth-note patterns. The Violin and Violoncello provide harmonic support with sustained notes and eighth-note chords. The Percussion part includes instructions for Sm Egg Shaker, Tam-Tam triangle beater, and a quick scrape on a tam-tam. The Piano part consists of two staves. The Electronics part provides a continuous low-frequency foundation.

$\text{♩} = 54$

This system begins at measure 7. The Flute and Clarinet continue their melodic lines. The Violin, Viola, and Cello play sustained notes with dynamic markings like SP, MSP, and ORD. The Percussion part maintains a steady eighth-note pattern. The Piano part features sustained notes with dynamic markings. The Electronics part continues its role as a harmonic base.

A $\text{♩} = 60$

2

Fl. $\text{ff} \rightarrow \text{pp}$ mp $\text{ff} \rightarrow \text{f}$ p tr p mp

Cl. f NV

Vln. $\text{ffp} \text{ pp}$ NV

Vlc. $\text{ffp} \text{ pp}$

Perc. ff ff ppp [Sizzle Cymbal]
wire brushes $\text{pp} \text{ mf}$

Pno. ff mf p mf

Elec.

≡

16

Fl. $\text{ff} \text{ p } \text{f } \text{p}$ $\text{f } \text{p}$ tr f

Cl. $\text{ff} \text{ p } \text{f } \text{p}$ $\text{f } \text{p}$

Vln. $\text{ff} \text{ p } \text{f } \text{p}$ $\text{f } \text{p}$ NV OV

Vlc. $\text{ff} \text{ p } \text{f } \text{p}$ $\text{f } \text{p}$ ffp OV

Perc. ff f pp mf

Pno. ff f p f

Elec.

19 *tr* *flz* To Alto Flute

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vlc. *mf*

Perc. *p* *Sizzle* *arco (bow)* damp

Pno. *p* *ff poss.*

Elec. *2*

B ♩ = 63 Surging

22 *Alto Flute* *flz*

Fl. *pp* *ffp* *pp* *f*

Cl. *air* *ffff* *ppp*

Vln. *pp* *gliss* *f* *ORD* *gliss*

Vlc. *ff* *pp*

Perc. *pp* *f* *strike with hand* *pp* *p* *pp* *wire brushes*

Pno. *pp* *f* *+*

Elec. *C* *ped.*

4 26

A. Fl. *tr* *tr* *tr* *d.*

Cl.

Vln.

Vlc. → SP → ORD
gliss *mf* *pp* gliss *p*

Perc. *mp* *p* *p* *mf*
quick scrape with pick/coin

Pno. *mf* *p* *p* *p*

Elec. 

≡

30

A. Fl. *d.*

Cl. *mf* *fp* *pp* *f* *pp*

Vln. III ORD IV V trem at tip SP 3 *f* ORD

Vlc. *pp* *fp* *SP* *f* *pp*

Perc. *pp* *f* strike with hand wire brushes *pp*

Pno. *f* *+* *mf* *Ds* *Bs*

Elec. 

5

35 (tr) ~~~ tr ~~~ tr ~~~ tr ~~~ tr ~~~ tr ~~~

A. Fl. Cl.

Vln. trem at tip
II ORD III V SP 3
gliss

Vlc. II III SP
mf p

Perc. Sizzle
quick scrape with w.b.
SP
fp

Pno. mf

Elec.

40 flz

A. Fl. tr ~~~ tr ~~~ tr ~~~ tr ~~~ tr ~~~ tr ~~~

Cl. air

Vln. increasingly overblow wildly
V ORD SP
gliss

Vlc. f ORD pp
gliss

Perc. strike with hand
Sizzle quick scrape with w.b.
Bs Dr soft mallets
ppp p

Pno. ff + f

Elec.

D ♩ = 48

Wait for electronics to fade

6 44

A. Fl. ff flz ppp

Cl. ff flz ppp NV

Vln. ff ppp

Vlc. ff ppp

Perc. f=p ppp Sizzle soft mallets

Pno. ff strike strings with palm l.v. sempre 5th partial harmonic

Elec. 8vb

51

A. Fl. - flz pp <mf>=p

Cl. pp=p ppp

Vln. gliss ppp NV

Vlc. pp=p ppp mf>

Perc. Crotales arco l.v. sempre Sizzle Crotales arco

Pno. mf pp=mp pp=p mp

Elec.

E

7

56

A. Fl. gliss # gliss *ppp* *mp* flz *p* *mf*

Cl. *mp* *pp* gliss # gliss # *pp* *p* *pp*

Vln.

Vlc. *p* *ppp* *mf* *p*

Perc. [Crotales arco] [Sizzle] [Crotales arco] [Sizzle]

Pno. *mf*

Elec.

61

A. Fl. *Flute* *ppp* *mp* *p* < *mf* *mp*

Cl. *mp* *pp* *mf* *p* *tr* *mf*

Vln. *p* gliss # *mp* gliss *mf*

Vlc. *pp* gliss # *mf* gliss # *mf*

Perc. [Crotales arco] [Sizzle]

Pno. *sffz* *mf* *sffz*

Elec.

8

66

Fl.

Cl.

Vln.

Vlc.

Perc.

Pno.

Elec.

accel. **F** $\text{♩} = 60$

ppp *mf* *gliss* *gliss* *f* *p* *mf*

p *mf* *p* *f*

gliss *f* *f*

Tam-Tam triangle beater *flutter wire brush on surface*

mf *sfp* *f*

ff *f*

pp *gliss* *f* *p*

p *mf* *f* *p* *mf* *p* *tr* *tr (s)* *gliss*

mf *f* *scrape* *simile* *Bs Dr* soft mallets *pp*

f

70

Fl.

Cl.

Vln.

Vlc.

Perc.

Pno.

Elec.

pp *ff* *f*

gliss *f* *p*

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

p *f* *p*

scrape *simile* *Bs Dr* soft mallets *pp*

f

74

Fl. ff tr flz #
Cl. ff p f gliss gliss ff
Vln. ff mf ff gliss gliss fff
Vlc. ff p ff mf ff fff
Perc. Sizzle Bs Dr ff ff ff ff
Pno. ff ff ff ff
Elec.

G

79 Wait for electronics to fade Alto Flute

A. Fl. — o —
Cl. — o —
Vln. subito ppp —
Vlc. — o —
Perc. Crotales hard plastic —
Pno. pp sempre Wind Chimes —
Elec.

slowly glissando between G# and A# contour is approximate

Alto Flute: o — → • ppp mp ppp
Cl. — o — ppp gliss p p
Vln. — o — gliss 8va gliss
Vlc. — o — ppp mp ppp mp II SP tr
Perc. — o — pp
Pno. — o — 8va l.v. sempre pp sempre 8va l.v. sempre 8va
Elec.

8va l.v. sempre 8va l.v. sempre 8va
Pno. ♫ — → (sempre)

10
85

A. Fl. Cl. Vln. Vlc. Perc. Pno. Elec.

(8)

(tr) ~~~~~

SP

tr ~~~~~

8va.....|

8va.....|

8va.....|

Elec.

90

A. Fl. Cl. Vln. Vlc. Perc. Pno. Elec.

mp

pp

sffz

breath only

tr ~~~~~

sffz

pp <f

IV

gliss

SP

tr ~~~~~

IV

ppp

8va.....|

sffz

quick scrape

sffz

A^b C^b D^b

C^b D^b

Elec.