

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

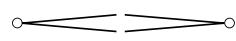
Hard Plastic Mallet

Bow

Performance Notes

General

NV / OV / MV

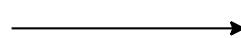


Non vibrato / Ordinary vibrato / Molto vibrato.

Crescendo/decrescendo from nothing.



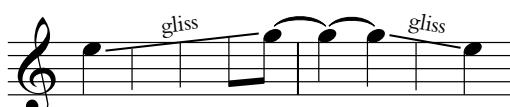
Exponential crescendo. Exaggerate the end of the crescendo.



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.

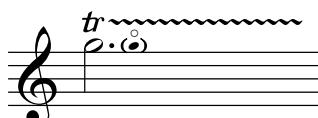
Woodwinds



Fluttertongue.



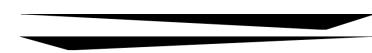
Tone quality. Very breathy, half air/hair tone, normal tone.



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.

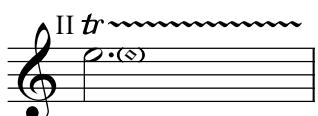
Strings

ST / ORD / SP / MSP

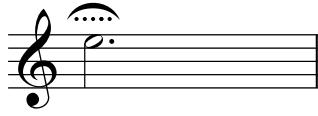


Sul tasto / Ordinario / Sul ponticello / Molto sul ponticello

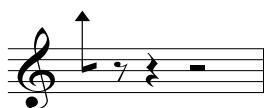
Bow pressure. Increase (top symbol) or decrease (bottom) the amount of bow pressure to create a gradual distortion of the sound.



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

$\text{♩} = 54$

Flute
B \flat Clarinet
Violin
Violoncello
Percussion
Piano
Electronics

Flute: NV, ppp, ff, gliss.
B \flat Clarinet: ppp, p, ppp.
Violin: III, IV, V, ppp, ff.
Violoncello: I, II, ppp, ff.
Percussion: Sm Egg Shaker, ff, shake; Tam-Tam triangle beater, ff, quick scrape.
Piano: ff, ...
Electronics: ①, ②, ③, ④, ⑤.

7

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

Flute: ppp, pp, NV, tr, ff, flz.
Clarinet: ppp, ff.
Violin: SP, MSP, ORD, pp.
Viola: SP, MSP, ORD, pp.
Percussion: ppp.
Piano: p, p.
Electronics: ③, ④, ⑤.

2

A $\text{♩} = 60$

12

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

Cl. f p mp

Vln. NV

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

Perc. ff ff ppp [Sizzle Cymbal] wire brushes $pp \rightarrow mf$

Pno. ff mf p mf

Elec.

16

Fl. $ff \rightarrow p \leftarrow f \rightarrow p \leftarrow f \rightarrow p$ f

Cl. $ff \rightarrow p \leftarrow f \rightarrow p \leftarrow f \rightarrow p$ tr

Vln. NV \rightarrow OV

Vlc. $ff \rightarrow p \leftarrow f \rightarrow p \leftarrow f \rightarrow p$ ffp OV

Perc. ff f $pp \rightarrow mf$

Pno. ff f p f

Elec. ⑥

To Alto Flute

3

19 *tr* *mf*

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vlc. *mf*

Perc. *p* *ff poss.*

Pno. *p* *ff*

Elec. *2*

flz *ff*

p *ff*

gloss *ff*

Sizzle *arco (bow)* *damp*

(7) *ff* (8) *ff*

B ♩ = 63 Surging

22 *Alto Flute* *pp* *ff* *pp* *f*

Fl. *pp* *ff* *pp* *f*

Cl. *air* *f* *pp*

Vln. *pp* *gloss* *f*

Vlc. *ff* *pp* *ORD* *gloss*

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

Pno. *pp* *f* *pp* *p* *pp*

Elec. *9* *C* *ff* *pp* *10*

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*
G#

Elec.

30

A. Fl. *d.*

Cl.

Vln. III ORD IV V trem at tip SP 3 **C** *flz* *fp* *pp* *f* *pp*

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

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

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

Elec.

(11) (12)

5

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

A. Fl. Cl.

Vln. II ORD III V trem at tip
SP 3
gliss SP
Vlc. II III SP
mf p fp
Perc. Sizzle quick scrape with w.b.
mf mp pp

Pno. mf

Elec.

(13)

40 flz

A. Fl. f pp fp

Cl. air f ppp

Vln. V ORD SP increasingly overblow wildly
gliss pp 3 3 3 f

Vlc. f ORD pp f

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

Pno. ff + f +

Elec.

(14) (15)

D ♩ = 48

Wait for electronics to fade

6 44

A. Fl. ff flz ppp

Cl. ff flz ppp

Vln. NV ppp mp pp

Vlc. ff ppp

Perc. Sizzle soft mallets f=p ppp

Pno. strike strings with palm ff mf l.v. sempre 5th partial harmonic 8vb

Elec. 16 17

51

A. Fl. - flz pp <mf> p

Cl. 3 pp <p> ppp

Vln. NV ppp mf p

Vlc. pp <p> ppp mf >

Perc. Crotales arco l.v. sempre Sizzle Crotales arco pp mp pp p mp

Pno. mf p mp

Elec. 4 3 4 3 4 3 4 3

E

7

56

A. Fl. gliss # gliss *ppp* *mp* flz
Cl. *mp* *pp* gliss # gliss # *pp*
Vln.
Vlc. *p* *ppp* *mf* *p*
Perc. [Crotales arco] [Sizzle] [Crotales arco] [Sizzle]
Pno. *mf*
Elec.

(18)

61

A. Fl. *Flute* *ppp* *mp* *p* < *mf* *mp* *tr* 6
Cl. *mp* *pp* *mf* *p* *mf*
Vln. *p* gliss # gliss *mp* gliss *mf*
Vlc.
Perc. [Crotales arco] [Sizzle]
Pno. *sffz* *mf* *sffz*
Elec.

(19) (20)

8

66

accel.

F ♩ = 60

Fl.

Cl.

Vln.

Vlc.

Perc.

Pno.

Elec.

Tam-Tam triangle beater
flutter wire brush on surface

21

70

Fl. *pp* *ff* *f*

Cl. *gliss* *f* *p*

Vln. *p* *mf* *f* *p* *mf* *p*

Vlc. *p* *f* *p* *gliss*

Perc. *mf* *f* *p* *mf* *pp*

Pno. *f*

Elec.

(22)

Bs Dr
soft mallets

74

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

9

G

79 Wait for electronics to fade Alto Flute

A. Fl. — o —> • ppp mp ppp
Cl. — o —> • ppp gliss p gliss pp
Vln. subito ppp gliss gliss 8va gliss slowly glissando between G# and A# contour is approximate
Vlc. II SP tr
Perc. Crotales hard plastic pp semper Wind Chimes Bs Dr soft mallets
Pno. 8va l.v. semper pp semper l.v. semper
Elec.

(23) 24

10
85

A. Fl.

Cl.

Vln. (8)

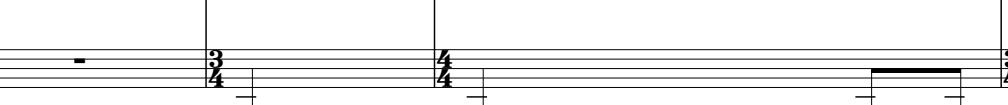
Vlc. (tr).....

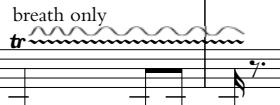
Perc.

Pno.

Elec.

90

A. Fl. 

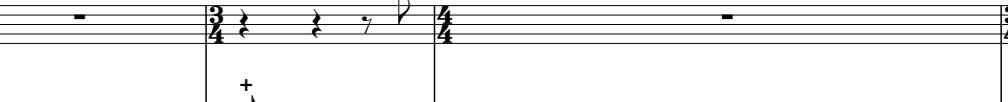
Cl. 

Vln. (8') 

Vlc. IV 

Perc. 

Pno. 

Elec. 

(25) (26)