

in shadow, in shade

for piano and electroacoustic sounds

Christopher Chandler

Technical Requirements

in shadow, in shade is scored for solo piano and electroacoustic sounds. The electroacoustic component involves triggering 30 stereo sound files at various points indicated by numbered boxes in the score. The pianist or an assistant triggers these sound files during performance using a Max/MSP patch provided by the composer.

Hardware and Software

Computer with approximately 250 MB of free space (Mac or PC)

Audio Interface

Max/MSP

Max/MSP patch (uses sound file playback only)

2 Microphones (optional)

2 Mic stands (optional)

USB footpedal (optional)

Mixing console

2 speakers

Patching

Footpedal is attached to USB port on the computer

Audio interface stereo outputs are sent into the mixing console

Piano microphones sent into mixing console (optional)

Depending on the acoustic characteristics of the performance space, it may not be necessary to amplify the piano.

In a multi-channel setup with speakers surrounding the audience the stereo outputs of the computer should primarily come out of the front pair and less from the sides. Relatively little should come out of the rear speakers. Side and rear speakers should act as fill and envelopment.

for Keith Kirchoff
in shadow, in shade
piano and electroacoustic sounds

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$\text{♩} = 42$ Suspended

Piano

1
Ped. →

2

3

4

8

Pno.

5

6

7

12

Pno.

8

9

* for feathered beams on single notes, the number of stems does not indicate number of notes played.

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2

15

Pno.

$[F\#]$ $[F]$ $[E]$

p f mf mp sfz pp

8va 5-7 seconds

sempre legato

$[B]$ mf mp

10 11 12

(Ped.) (sempre)

$\text{♩} = 60$ Calm

(8)

20

Pno.

p pp

(8)

25

Pno.

* each voice entry should gradually crescendo until the next entry at which point it should decrescendo

Pno.

(8)

30

mp *p* *mp* *p*

13 14

Pno.

(8)

35

Pno.

40

Calm with sudden outbursts

loco

subito f *ppp* *subito f* *ppp* *subito f* *ppp*

pp *pp* *pp* *pp*

15 16 17 18

* whenever possible, create a texture of irregular re-articulations (1-3 per second)

52

Pno.

sffz *pp*

sffz *pp*

sffz *pp*

subito f *pp*

mp

mf

mf

mf

[D \flat] *mp* \wedge (half)

[G] *mf* \wedge (half)

[F \sharp] *mf* \wedge (half)

22

56 **Steadily building**
accel.

Pno.

p cresc poco a poco
f (half throughout)

23

6

80

Pno.

p *f* *ff* *ff*

6 6 6 6 6 6

3 3 3 3

27

84

Pno.

$\text{♩} = 76$ With increasing energy and intensity
Like a cadenza

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

8^{va} loco

[B]

28

89

Pno.

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

5

Pno.

93

f

5

5

5

7

f

mf

Pno.

96

f

5

mp

ff

mp

mf

ff

mp

f

5

7

ff

mf

Pno.

100

ff

f

ff

8va

3

3

3

5

7

3

8

103

Pno.

fff *ff* *mf* *f* *fff*

3 3 6 6

8^{va}

29

♩ = 42 Tender, Gradually dissipating

106

Pno.

subito pp *p* *ppp* *pp*

[C]

(sempre)

111

Pno.

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

[C] [F] [C]

8^{va}

30