

apsis ii
by Ted Moore
piano four hands and tape

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Commissioned by HOCKET for #What2020SoundsLike

Performance Notes:

- click track The click track begins with one measure of count off that is not indicated in the score. The click track is intended to be heard by only the performers during performance.
- tape part cue The spectrogram of the tape part displayed in the score is intended as a memory aid and for a more cohesive visual understanding of the work. Its alignment to the notated music is approximate—the click track should serve as master reference for musical timing.
- accompanying materials Accompanying the score are a number of audio files: (1) click track, used to practice without the tape part, (2) tape part alone, used to become familiar with the tape sounds, (3) click track with quiet tape part, used to practice with some of the tape mixed in (see “orchestration” below), and (4) performance file, which is a 4 channel audio file: channels 1 and 2 are the stereo tape part, channels 3 and 4 are the click track. When performing the work, channels 3 and 4 should go to the performers, channels 1 and 2 should be played into the house.
- orchestration Many of the musical moments in the piano parts are synchronized with the tape. These moments are ment to blend together into a single composite sound (piano + tape), drawing the listener’s attention to the timbral relations and augmentations that are created. Performance of this work requires the performer to become familiar with the tape such that their playing imitates, blends with, and augments the sounds in the tape part.
- clusters Where clusters are notated they are accompanied by an indication of whether the cluster is intended to cover the black, white, or all notes within the range notated.

so far - Ted Moore

I

9

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

8^{va} black white

8^{va}

II

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

(8)...1 white

8^{vb}

Tape

I

13

black

pp

♩ = 100, sneaky

all 8^{va}

II

black *mf* *fff* all

(8)...1

Tape

so far - Ted Moore

16

I

f *pp* *f* *pp*

II

8^{va}

pp *f* *pp*

Tape

♩ = 150, *boldly*

♩ = 132

20

I

white 8^{va}

fff *f* *f* *ff*

6

mf

3

3

3

3

II

black

fff *f* *ff*

Tape

so far - Ted Moore

23 *capricious*

I

p

8^{va}

8^{va}

8^{va}

8^{va}

3

3

3

3

II

p

Tape

27

I

8^{va}

6

mp ∇ *f*

II

6

f

Tape

so far - Ted Moore

ferocious

29

I

fff

3

6

II

fff

8^{vb}

Tape

30

I

6

6

6

5

6

II

3

3

(8)

Tape

so far - Ted Moore

32

I

5 6 6 3 5 3

II

(8)

Tape

32

I

5 6 6 3 5 3

II

(8)

Tape

35

I

6 6 3

♩ = 56, *largo*

II

(8)

Tape

35

I

6 6 3

♩ = 56, *largo*

II

(8)

Tape

so far - Ted Moore

38

I

II

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

pedal ad lib.

sub.....

Tape