

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 meant 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.

apsis ii

Ted Moore (2020)

♩ = 132, *ferocious*

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I

f

mp — *f*

II

f — *fff*

8va

6

mp

3 *16* *3*

3 *16* *2* *3*

3 *16* *3*

8vb

fff

white

black

all

Tape

I

ff *mf* — *f*

ff ³

fff *white*

white

II

ff *mf* — *f*

fff *white*

fff *white*

black

all

8vb

8vb

white

black

all

Tape

so far - Ted Moore

9

I

II

8va

f *ff* *fff* black

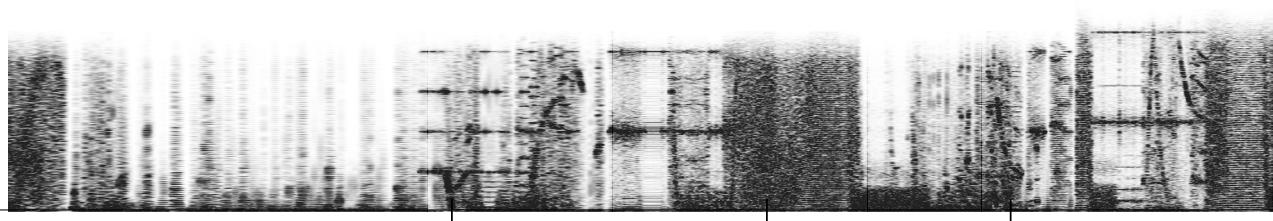
f *ff* *fff* white

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

white

(8)---|

Tape



$\text{♩} = 100, \text{sneaky}$

13

I

II

black

all *8va*

pp

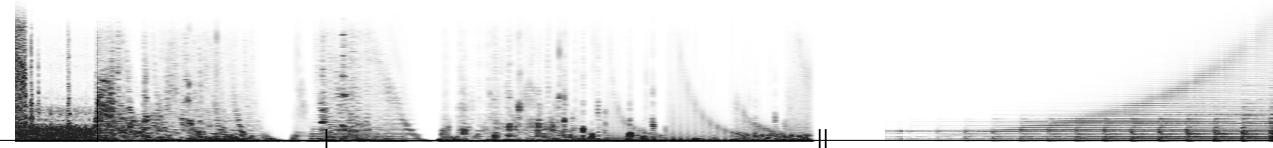
black *mf*

fff *all*

white

(8)---|

Tape



so far - Ted Moore

16

I

II

Tape

8va

$\text{♩} = 150, \text{boldly}$

white

$\text{♩} = 132$

I

II

8va

$\text{♩} = 150, \text{boldly}$

black

$\text{♩} = 132$

Tape

so far - Ted Moore

23 *capricious*

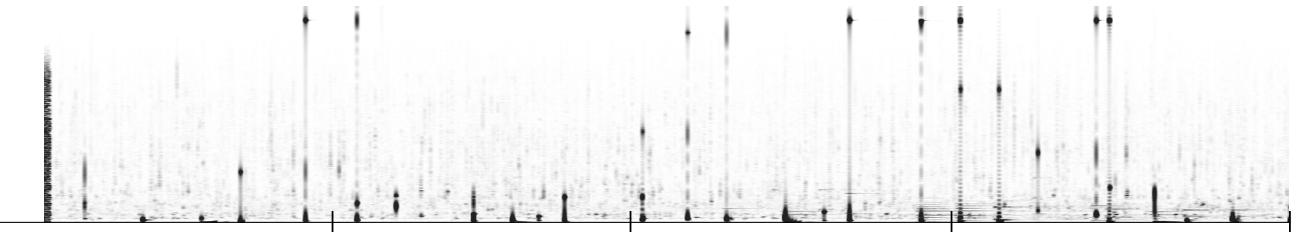
I

p

II

p

Tape

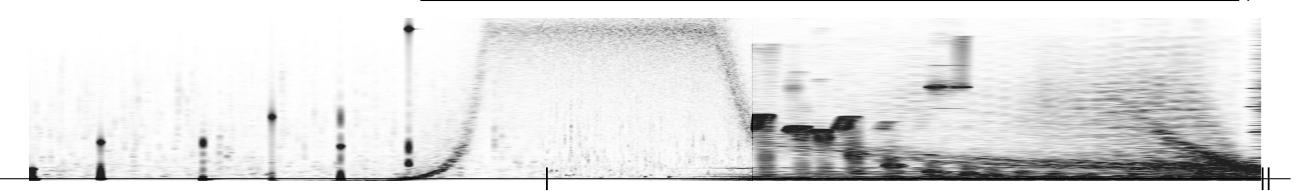


27

I

II

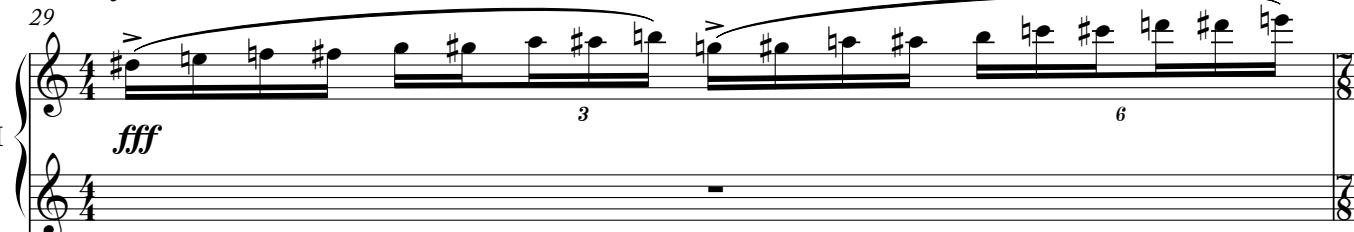
Tape

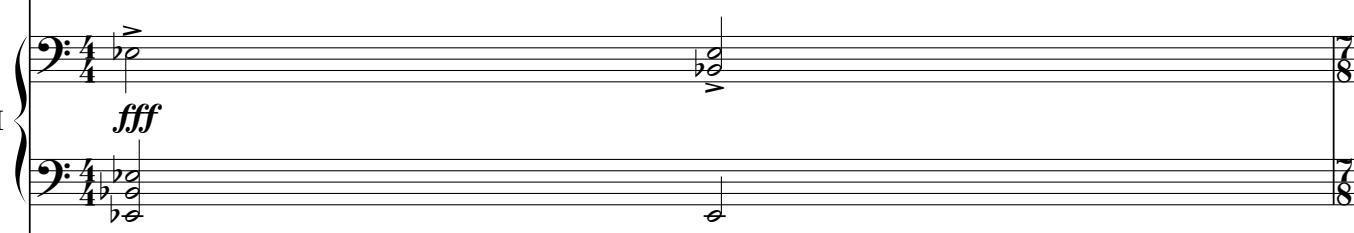


so far - Ted Moore

ferocious

29

I {  } 8

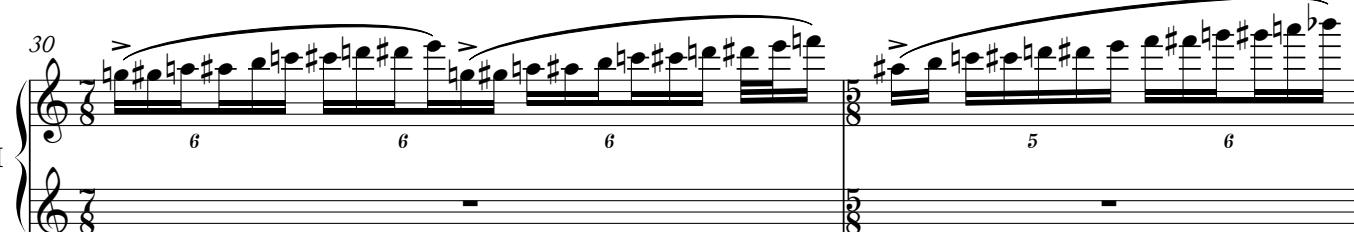
II {  } 8

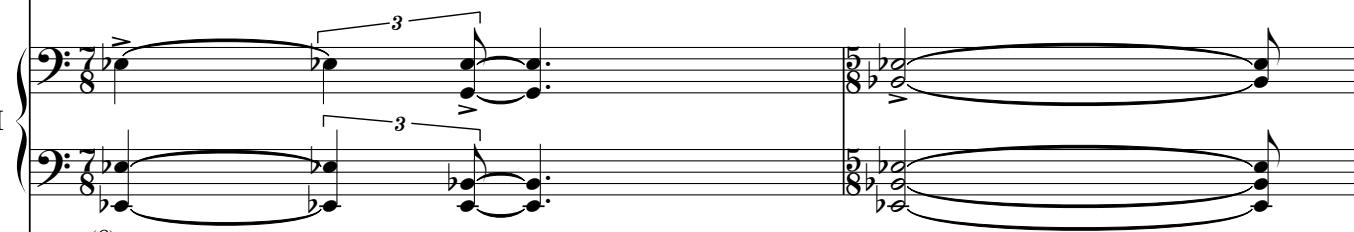
8vb

Tape 



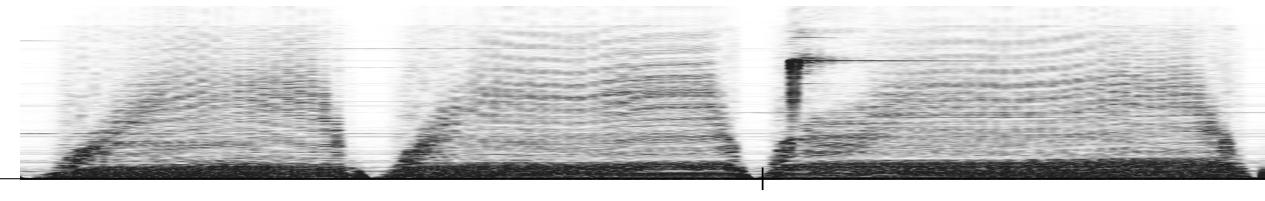
30

I {  } 8

II {  } 8

(8)

Tape 



so far - Ted Moore

I

II

(8)

Tape

I

II

(8)

Tape

so far - Ted Moore

38

The musical score consists of three staves. Staff I (top) has two treble clef lines and a bass clef line. Staff II (middle) has a treble clef line, a bass clef line, and a bass clef line. The Tape staff (bottom) shows a continuous waveform. Measure 38 starts with a rest in Staff I. The time signature changes between 3/4 and 4/4. In Staff II, dynamic markings include **p**, **mp**, **pp**, **mp**, and **p**. Pedal markings "pedal ad lib." and "8vb" are present. The Tape staff shows a continuous waveform from the start of the measure.

I

II

Tape

pedal ad lib.

8vb