

quartet *Score*

by Ted Moore
for flute, cello, piano, percussion, & video processing

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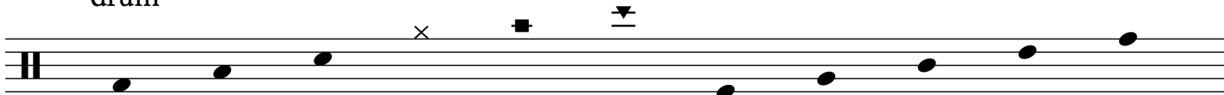
composed for the [Switch~ Ensemble]
to be premiered (online) at the SEAMUS National Conference 2021

Roma, March 2021

Performance / Production Notes:

The music in this score is to be audio and video recorded and sent to me (the composer), who will do some video editing and manipulation to create the final product. Using audio analyses of these recordings (such as MFCCs, chromagram, spectral centroid and flatness, etc.), I will map the acoustic sounds to a pre-composed electronic tape part using machine learning tools such as KMeans, KNearestNeighbors, and Neural Networks. When the sampled acoustic audio is heard being mapped onto the electronic sounds, the video component will display the corresponding video excerpt. The final audio-visual product is a glitchy video with excerpts of Switch~ performers imitating an electronic tape part. The aesthetic is an analysis of the sonic relationships between electronic music sounds and acoustic sounds (along with the physical motions of their production).

Percussion Key:

	concert bass drum	floor tom	snare	crash cymbal	maraca	shell chimes	temple blocks
Percussion							

Cello Key:

xop.: extreme overpressure
s.t.: sul tasto
s.p.: sul ponticello
m.s.p: molto sul ponticello

– quartet by Ted Moore –

♩ = 60

bright overblow
(not jet whistle)

multiplonic #1 from recording you made (works on C flute?)
slowly ad lib through these partials

flz.

ord.

C Flute

ff

mp

mf

Percussion

crash cymbal
bass drum

superball on bass drum

f

mp

f

Piano

fff

p

mf

5

5

6

8^{va}

Ped.

Violoncello

IV

s.t.

sfz

mf

p

4

Fl. *mp* *p* *tr* overblow

Perc. *mp* *p* *mf* *f* *p* mallets 5 3 snare (always on)

Pno. *mp* *mf* *p* 7 5 6 3 3

Vc. *mf* *mp* *ff* *mp* *expressive* (IV)

m.s.p. ord.

– quartet by Ted Moore –

Fl. 6

lip bend
shrill
flute pos.: out → chest → out

mf f ff ffp f ff > mf < ff f

Perc.

shell chimes
maraca swirl
free rebound
floor tom

f f mp ff f fp f mf

Pno.

agressive
8va

mf ff fff f fff f ff f

fff
8vb
pedal on bass notes

Vc.

agressive

mf f sffz mf sfz mp f sfzp

ord.
jeté
m.s.p.

3

– quartet by Ted Moore –

ord., multiphonic
#101 from ZS sheet
or similar with B/
Cish pitches

sim. as m. 1

ord.
out → chest

Fl.

8

pizz.

5

3

f

mp

p

f

mp

f

ff

Perc.

3

5

temple blocks

shell chimes

to vib.

(bow)

mallets

mf

ff

p

mf

f

mf

Pno.

8^{va}

3

5

mp

f

mp

fff

mp

f

3

6

8^{vb}

Vc.

glassy, crisp

pizz.

arco

not too much o.p.

ff

p

mf

ff

mf

f

3

Fl. 11 *out*

Vib. backs of sticks dragging along top, one on black keys one on white keys perc. station

Pno. *8va* *12* *6* *mf* *ff* *8vb*

Vc. *I pizz.* *arco* *6* *6* *ff*

12

Fl.

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

Perc.

rim. *p* *f* *fp* *fp* *f*

free rebound

maraca swirls

Pno.

fff

octave(-ish) clusters
black & white
keys

(8) (no pedal)

mf *fff*

Vc.

mp *mf* *ff* *mf* *ffp*

xop. (very little pitch, notes indicate
fingerings more than sound)

bright
overblow

– quartet by Ted Moore –

Fl. 14

airy → whistle tones

lip bend

ff f *pulsing air... sim.* *p* *pp*

Perc.

maraca pulsing swirl

shell chimes

superball

f *mp f* *mp*

Pno.

ff f *p* *sweetly*

ff *pedal ad lib.*

Vc.

xop.

harm. gliss. all, slight op. for added noise

art. harm. multiphonic imitate sound in tape part perhaps

f sfz mf *mp* *p*

18 (tr) *mp* Bass Flute

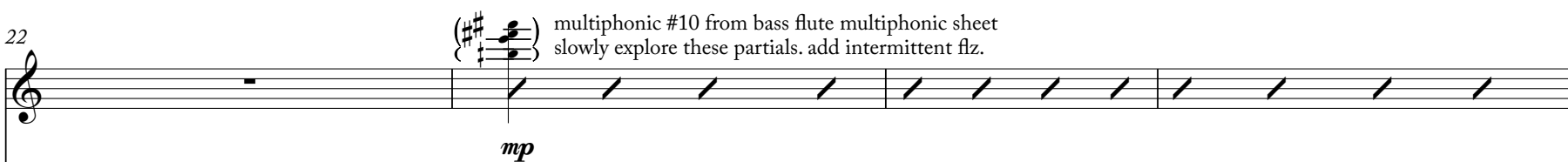
Perc. *f* *f* crash cymbal bow Vibraphone

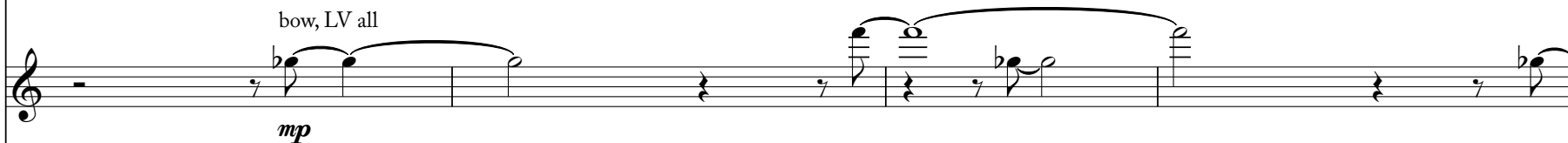
Pno. *mp* *fff* *mp* *p* *mf* *mp* *mf*


Vc. *mf*

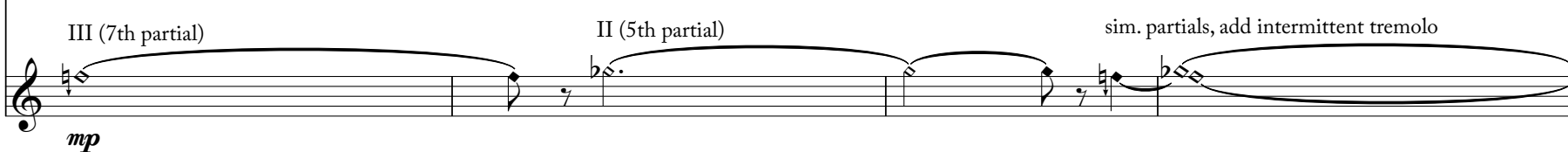
8va 8vb Ped.

22

B. Fl. 
multiphonics #10 from bass flute multiphonics sheet
slowly explore these partials. add intermittent flz.
mp

Vib. 
bow, LV all
mp

Pno. 
p mf mp mf p mp p mf

Vc. 
III (7th partial) II (5th partial) sim. partials, add intermittent tremolo
mp

26

B. Fl.

Vib.

Pno.

Vc.

(8)

p *mp* *p* *mf*

8^{vb}

LV

28

B. Fl.

Vib.

Pno.

Vc.

(8)

mp

pp