eyes may be impaired

by ted moore

piano 4 hands
2 percussionists

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piano 4 hands
2 percussionists

approximately 8 minutes

commissioned by The Walden School
written for Yarn/Wire
based on Plato's *Allegory of the Cave*

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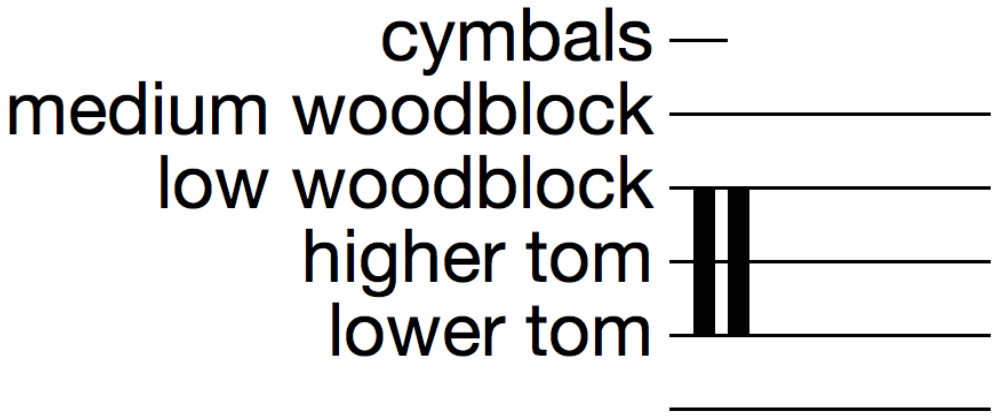
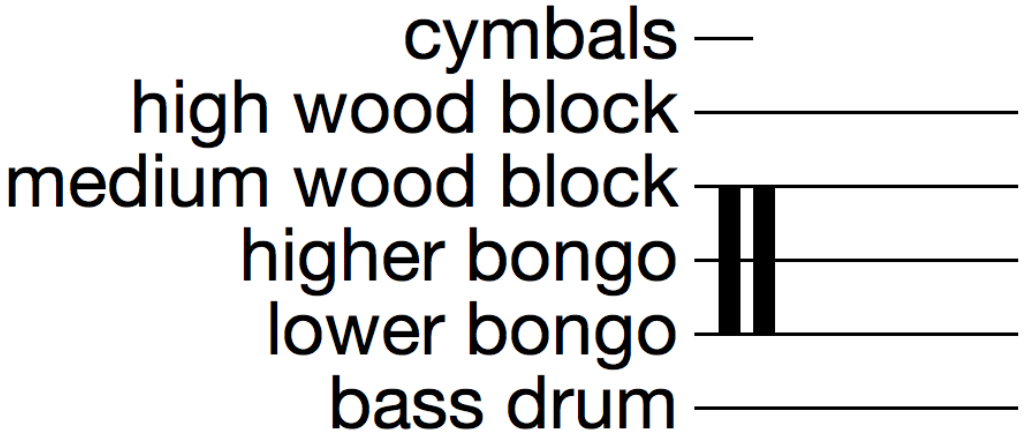
Percussion 1 Legend:



Percussion 2 Legend:



* In the percussion parts, an “x” note head indicates a hit on the rim of the drum.
* If the woodblocks are 4 different pitches, they should be distributed from highest to lowest:
    1. Percussion 2 high woodblock
    2. Percussion 1 medium woodblock
    3. Percussion 2 medium woodblock
    4. Percussion 1 low woodblock

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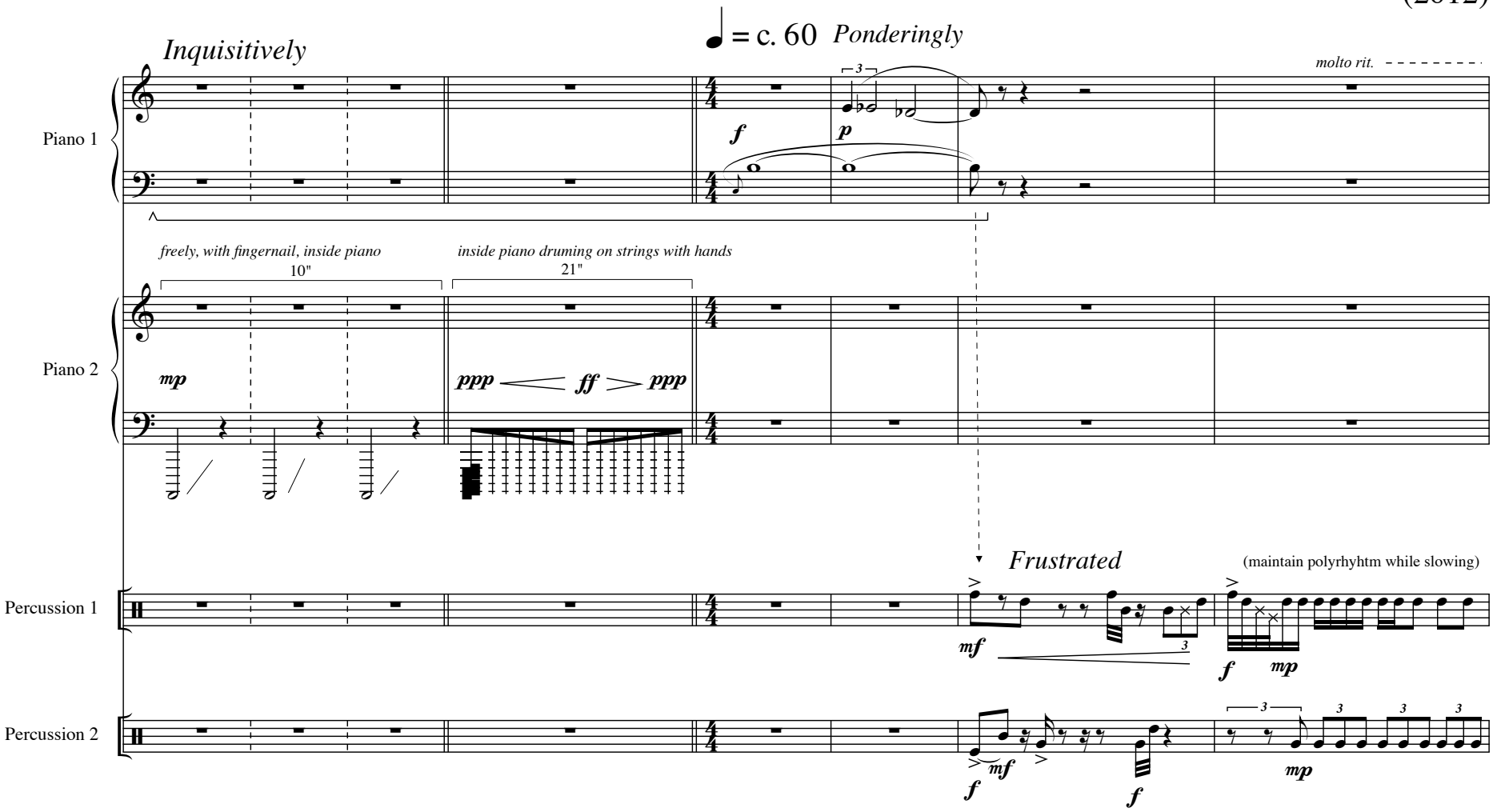
Ted Moore
(2012)



Entire Piece Performance Note:

Any measures or gestures which have a duration indicated above them are to be played out of meter, holding as close as possible to that duration. Since many of these measures contain a crescendo and decrescendo, each half of the gesture should take approximately half of the duration.

Piano 2, Measures 1-3: Glissandi are to be played inside the piano with one's fingernail. They all must start on the lowest note of the piano and can go as high as the performer wishes, but should not exceed 2 octaves.

Piano 2, Measure 4 (and other similar notation): To be played inside the piano, drumming on the strings with alternating hands. Even though the chord indicated is only the keyboard's white notes, the pounding should happen on all the strings contained by the lowest octave (or so) of the piano. The lack of note heads within the rest of the gesture indicates that the exact number of hits and pitches doesn't matter.

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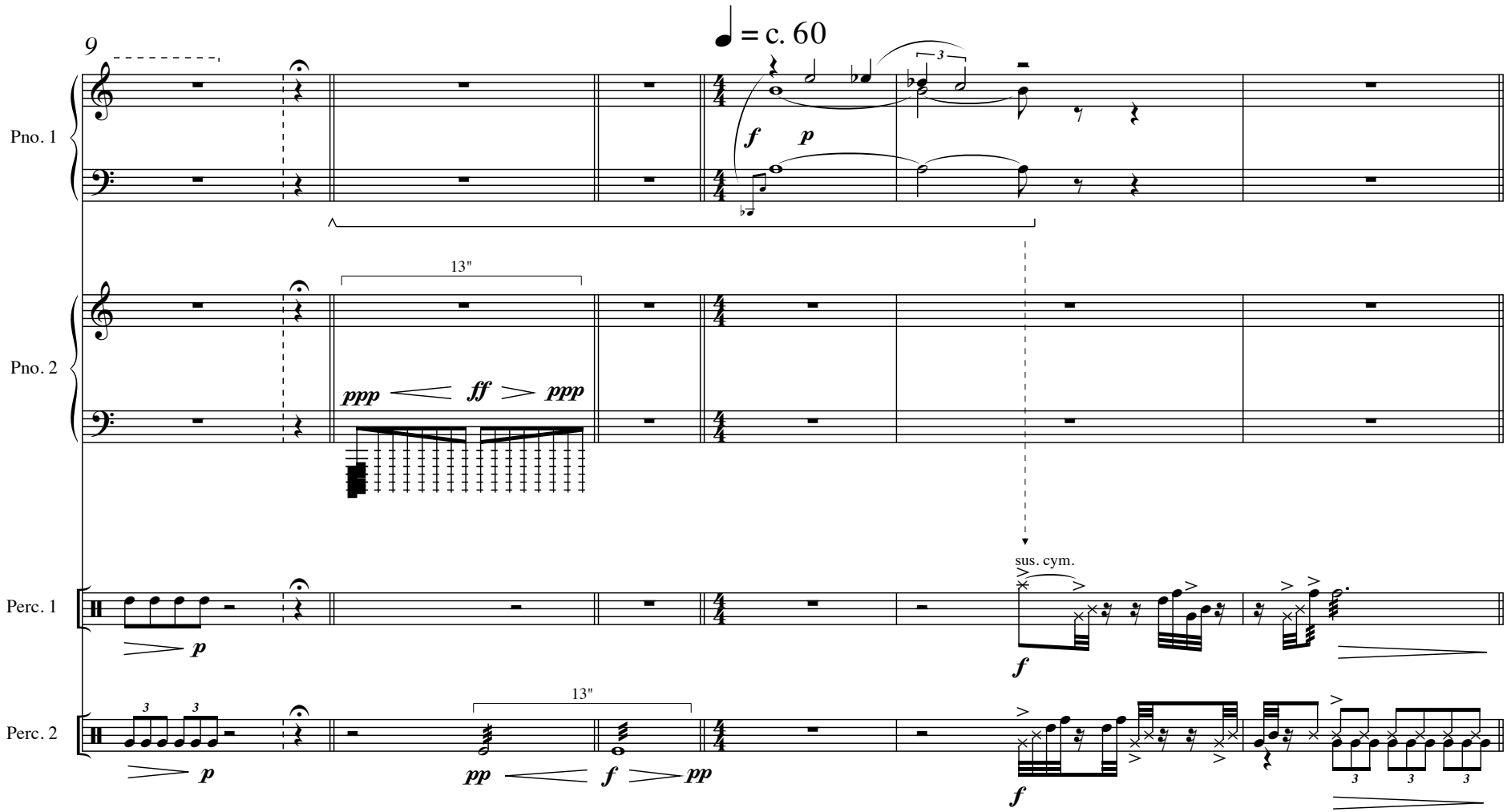
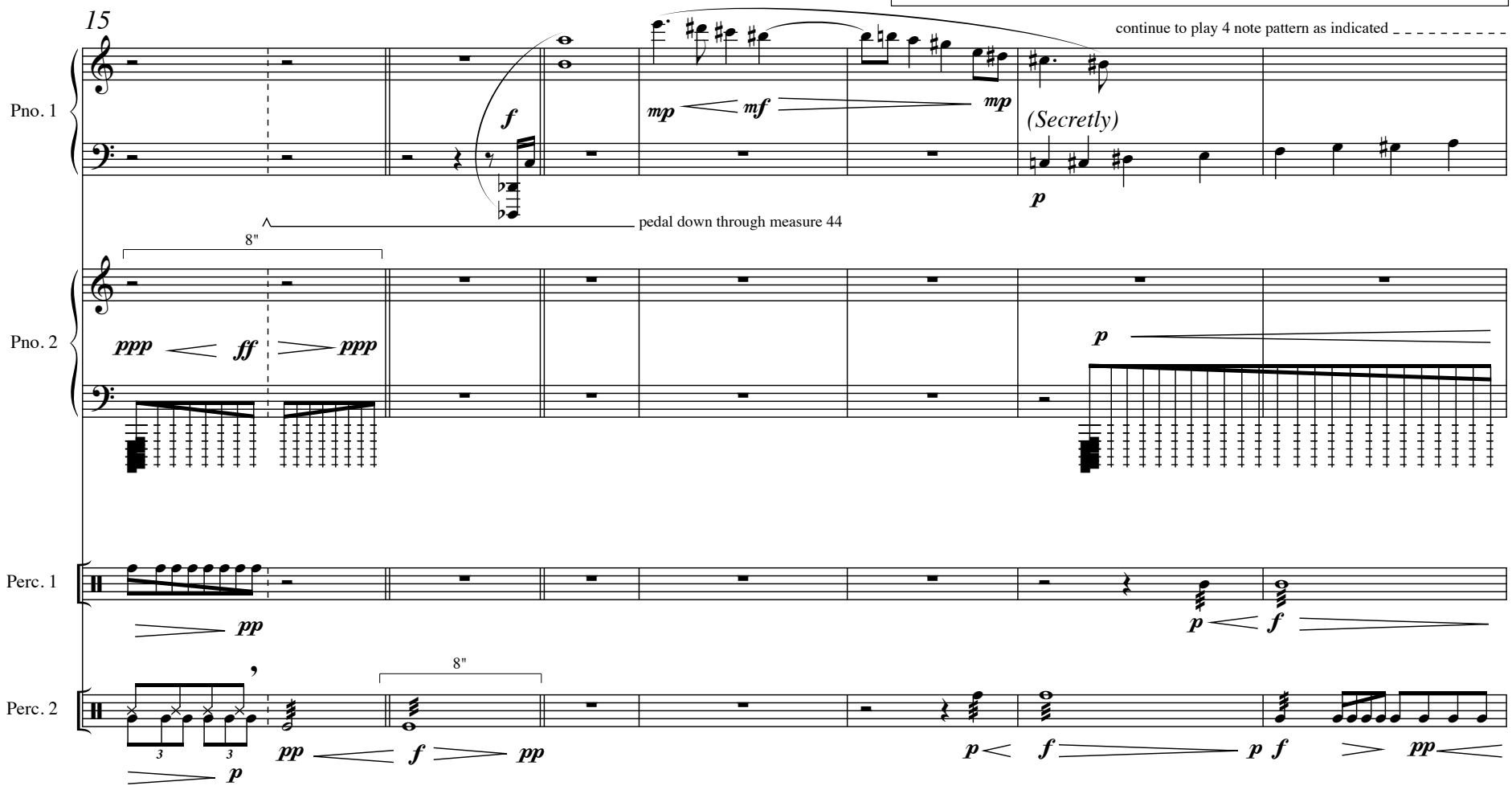

9
♩ = c. 60
Pno. 1
Pno. 2
Perc. 1
Perc. 2
13"
ppp ff ppp
sus. cym.
p
f
pp f pp

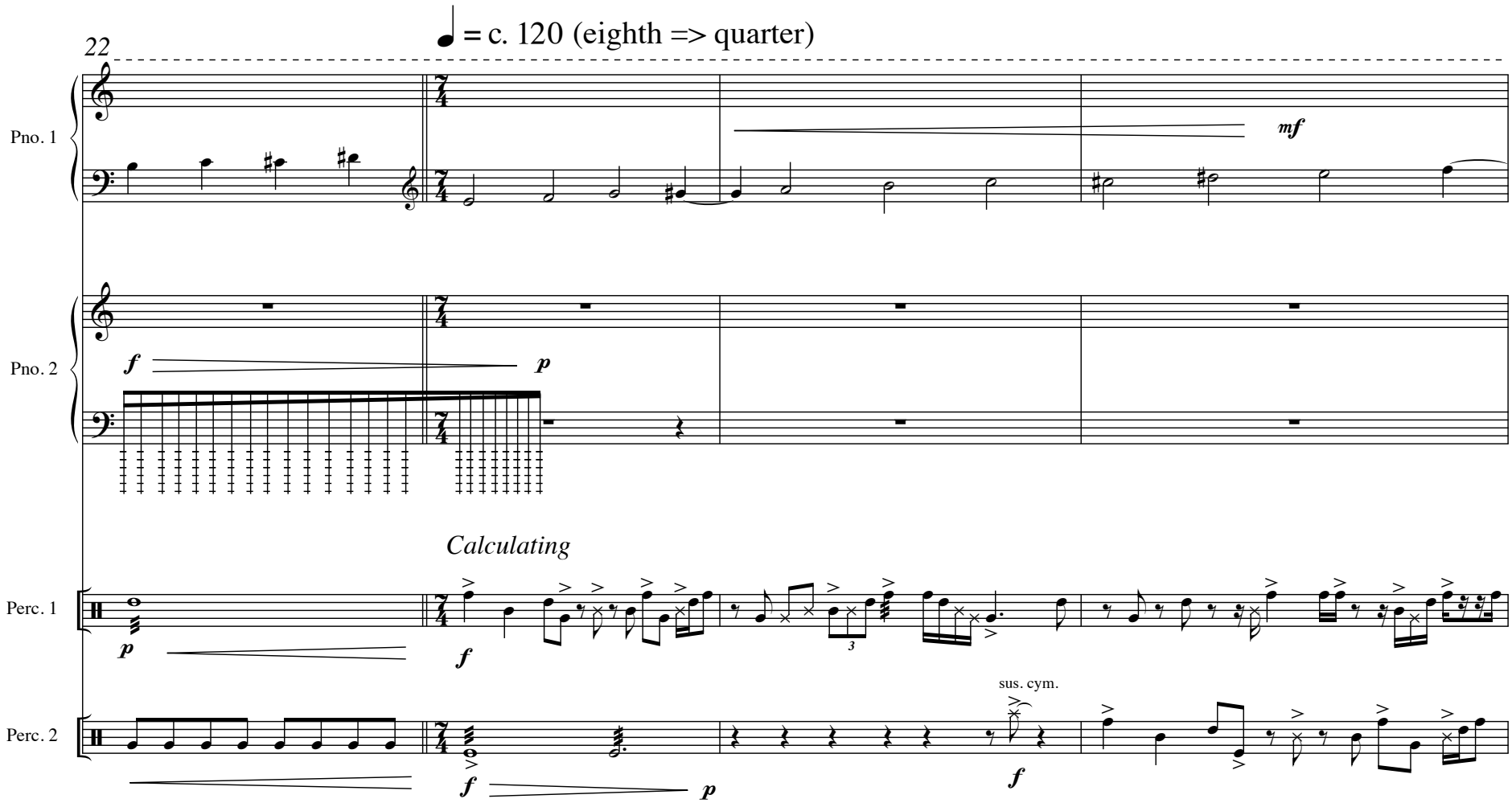
eyes may be impaired

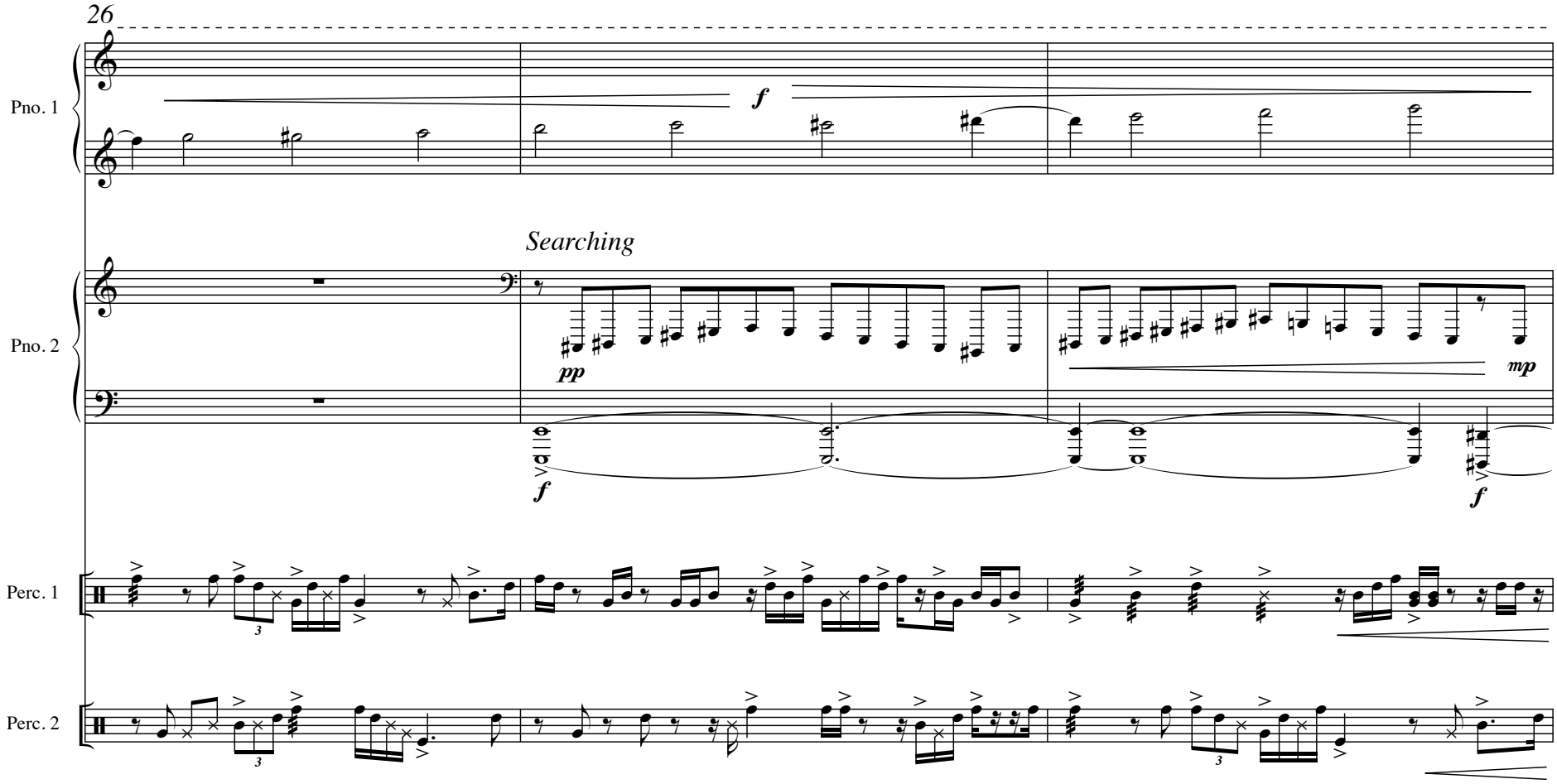
Secretly

Piano 1, right hand, Measure 20: The performer is to continue playing the four-note motive (descending: half step, whole step, half step) in the right hand through the first part of measure 29. He or she should improvise (in meter) with this motive using any combination of eighth notes, quarter notes, dotted quarter notes, quarter rests, and eight rests (once the tempo doubles in measure 23, all of the aforementioned durations should be doubled so flow of the improvisation remains and the meter change goes unnoticed by a listener). Initially the performer should begin the motive on an E natural or B sharp, but after four instances of the motive, the performer may begin the motive on any pitch. The course of the improvisation should have the general direction of moving upward in pitch (it should always be above the pitches being played by the left hand).



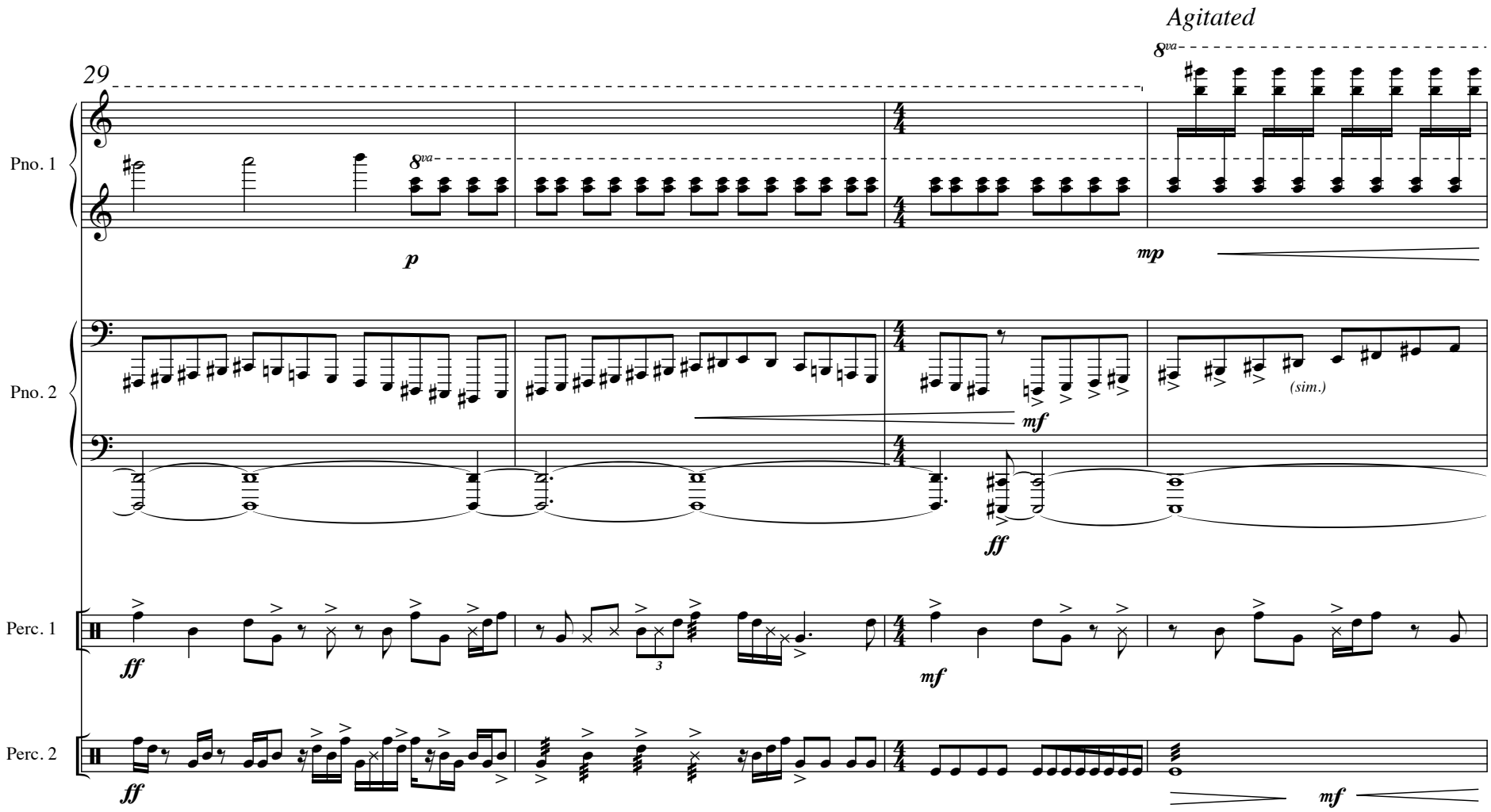
Percussion 1 & 2, Measure 15: Even though this measure has a duration indicated, the percussion players should simply finish their phrase in meter, while the Piano begins his or her gesture at the beginning of measure 15. Percussion 2 should then begin the bass drum roll 4 seconds after Piano 2 begins drumming inside the piano.

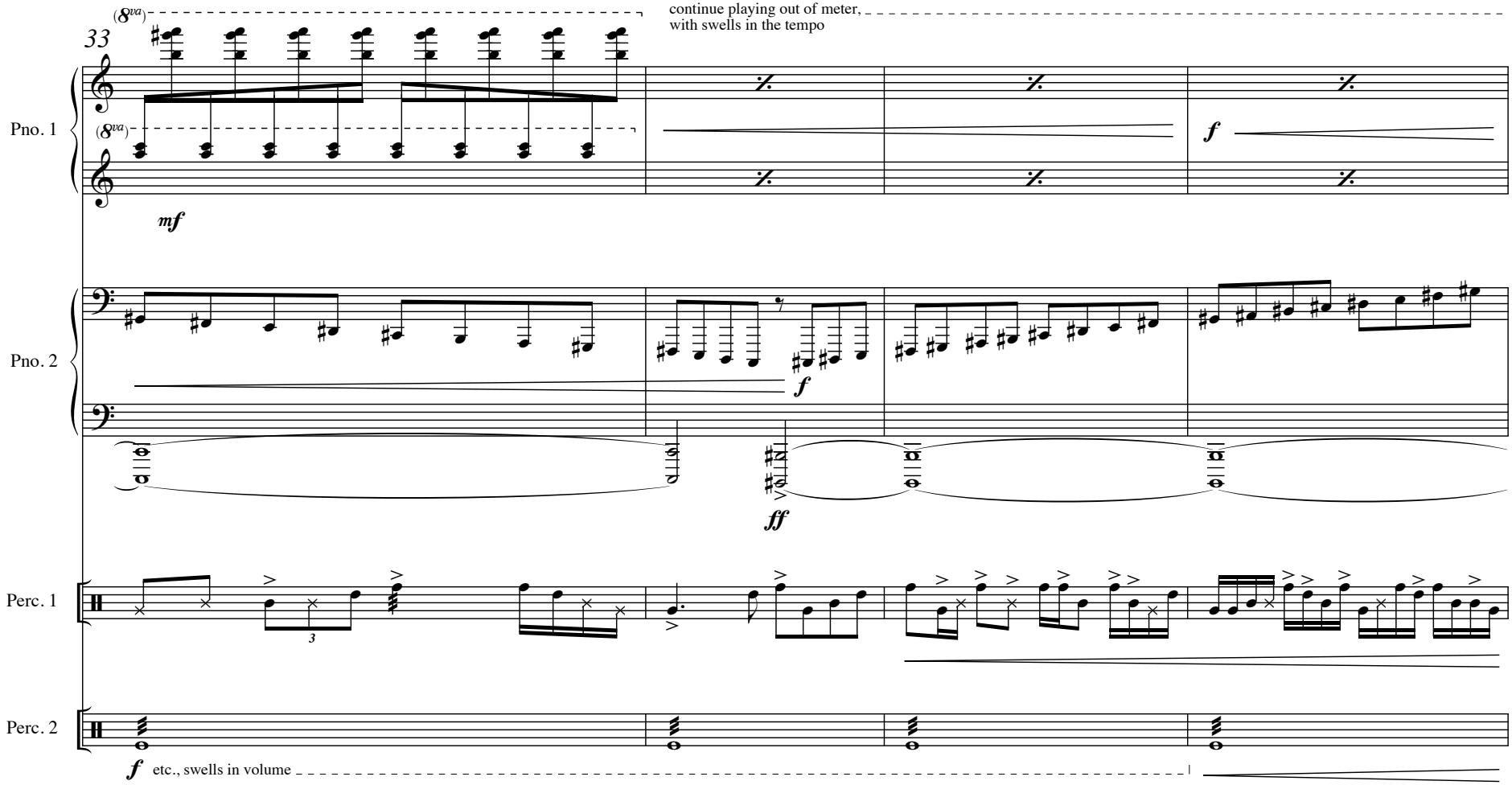

22
♩ = c. 120 (eighth => quarter)
Pno. 1
mf
Pno. 2
f
p
Calculating
Perc. 1
p
f
3
Perc. 2
sus. cym.
f
f
p


26
Pno. 1
f
Searching
Pno. 2
pp
mp
f
f
Perc. 1
Perc. 2

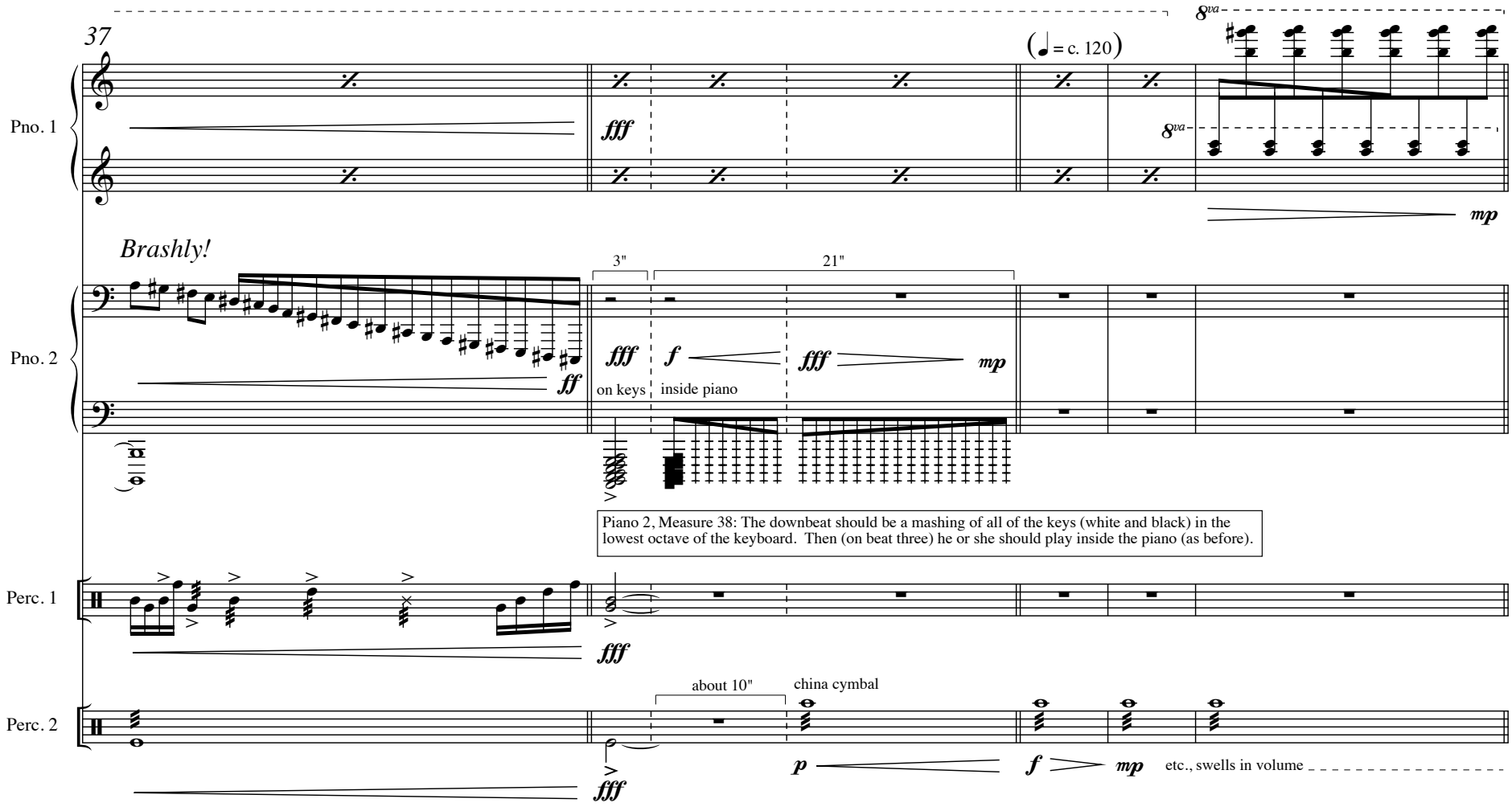
eyes may be impaired

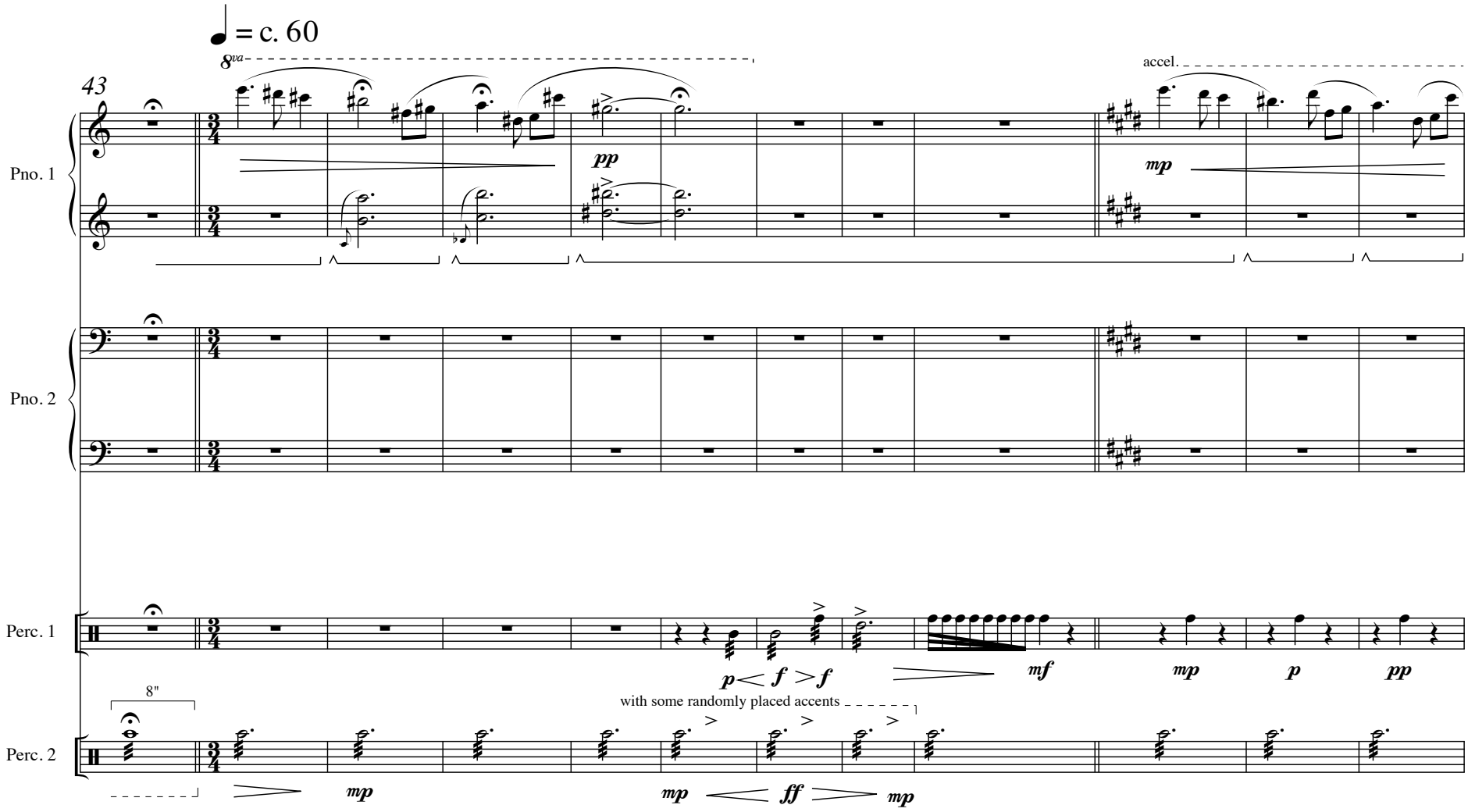
Piano 1, Measure 32: Once this measure is reached the performer should continue alternating these two chords, accelerating and decelerating between about eighth notes and sixteenth notes (sometimes reaching a little faster or a little slower). These “swells” in tempo should be out of time and unrelated to any other performers' tempo or rhythm. Each “swell” should take between about 3 to 5 seconds to complete.

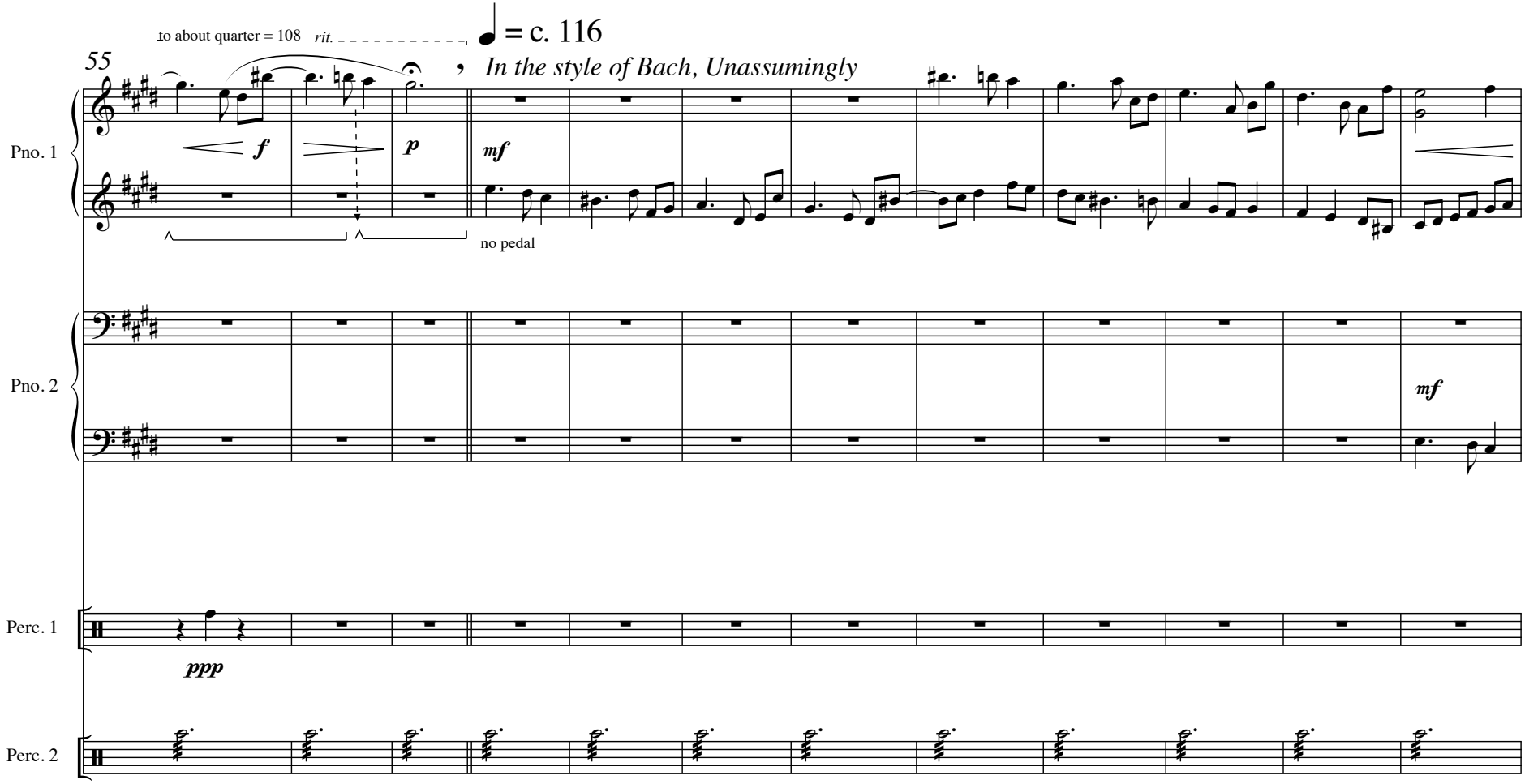


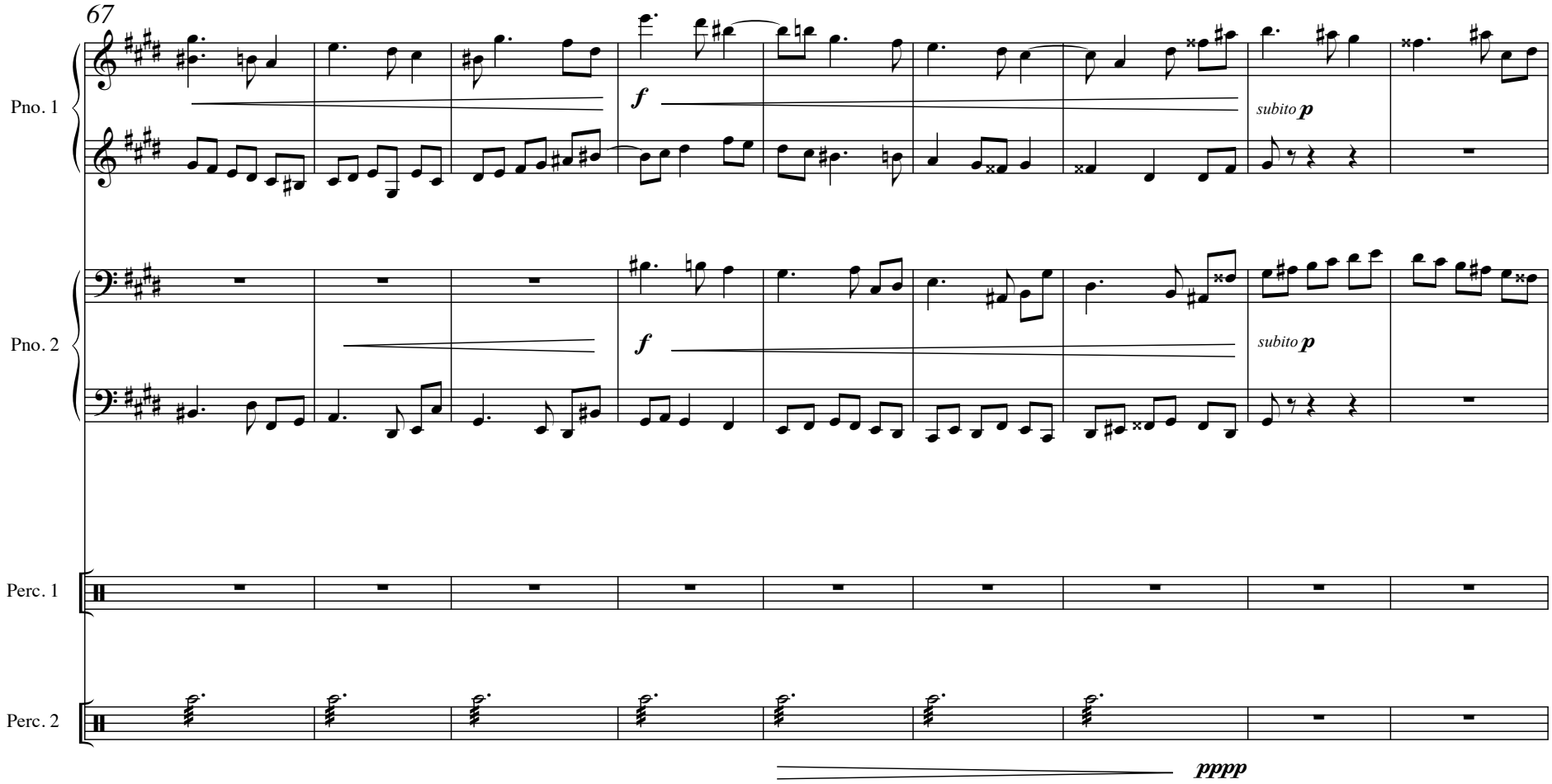


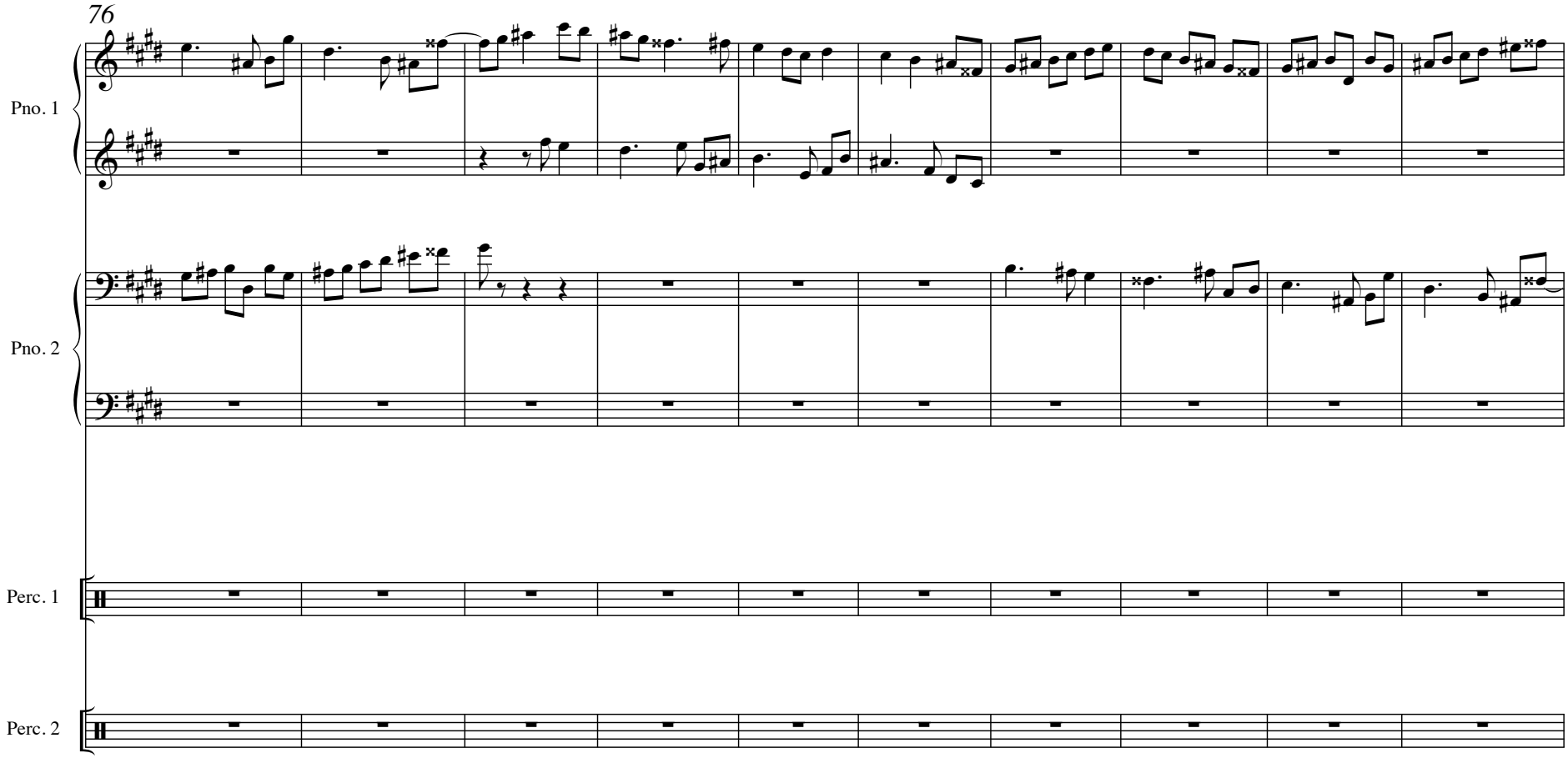
Percussion 2, Measure 33: Swell between about *f* and *mf* taking about 3 to 5 seconds per swell.

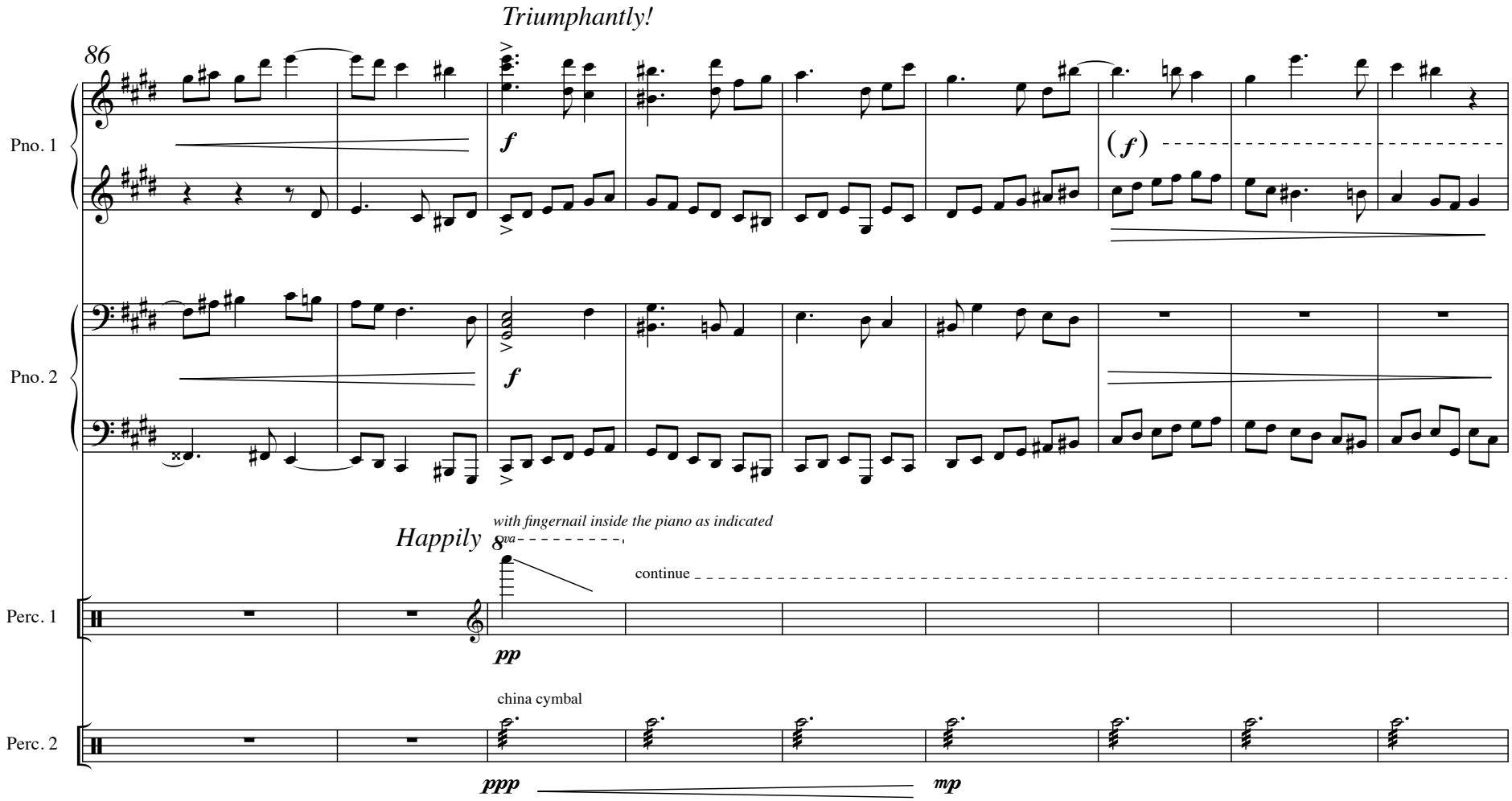

37
(♩ = c. 120)
8va
8va
Pno. 1
fff
mp
Brashly!
3"
21"
Pno. 2
fff
ff
fff
f
fff
mp
on keys
inside piano
Piano 2, Measure 38: The downbeat should be a mashing of all of the keys (white and black) in the lowest octave of the keyboard. Then (on beat three) he or she should play inside the piano (as before).
Perc. 1
fff
about 10"
china cymbal
Perc. 2
fff
p
f
mp
etc., swells in volume


♩ = c. 60
43
8va
accel.
Pno. 1
Pno. 2
Perc. 1
Perc. 2
pp
mp
p< f >f
mf
mp
p
pp
8"
with some randomly placed accents
mp
mp
ff
mp


to about quarter = 108
rit.
= c. 116
55
In the style of Bach, Unassumingly
Pno. 1
Pno. 2
Perc. 1
Perc. 2
f
p
mf
no pedal
mf
ppp


67
Pno. 1
Pno. 2
Perc. 1
Perc. 2
f
subito p
f
subito p
pppp

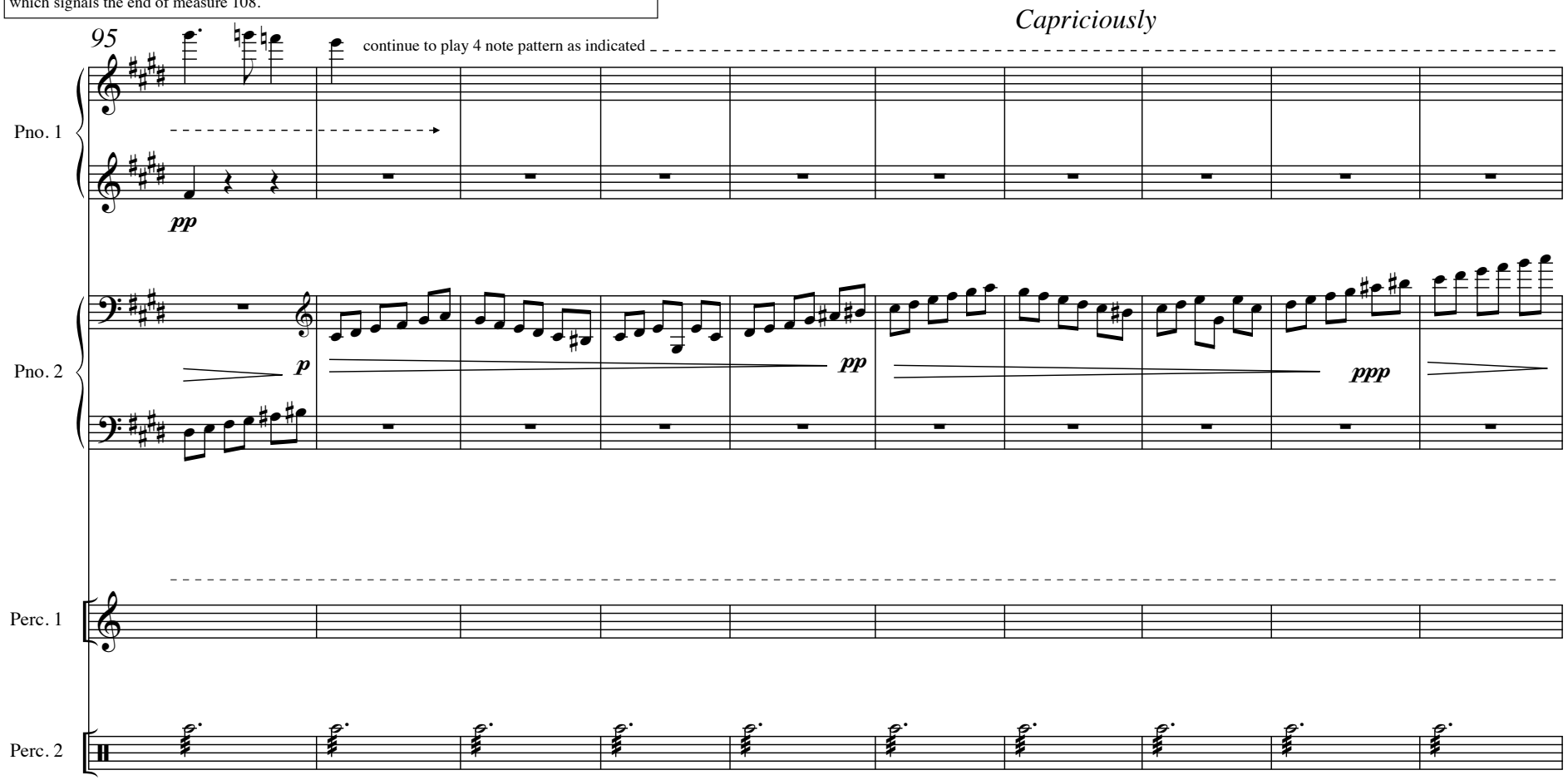

76
Pno. 1
Pno. 2
Perc. 1
Perc. 2

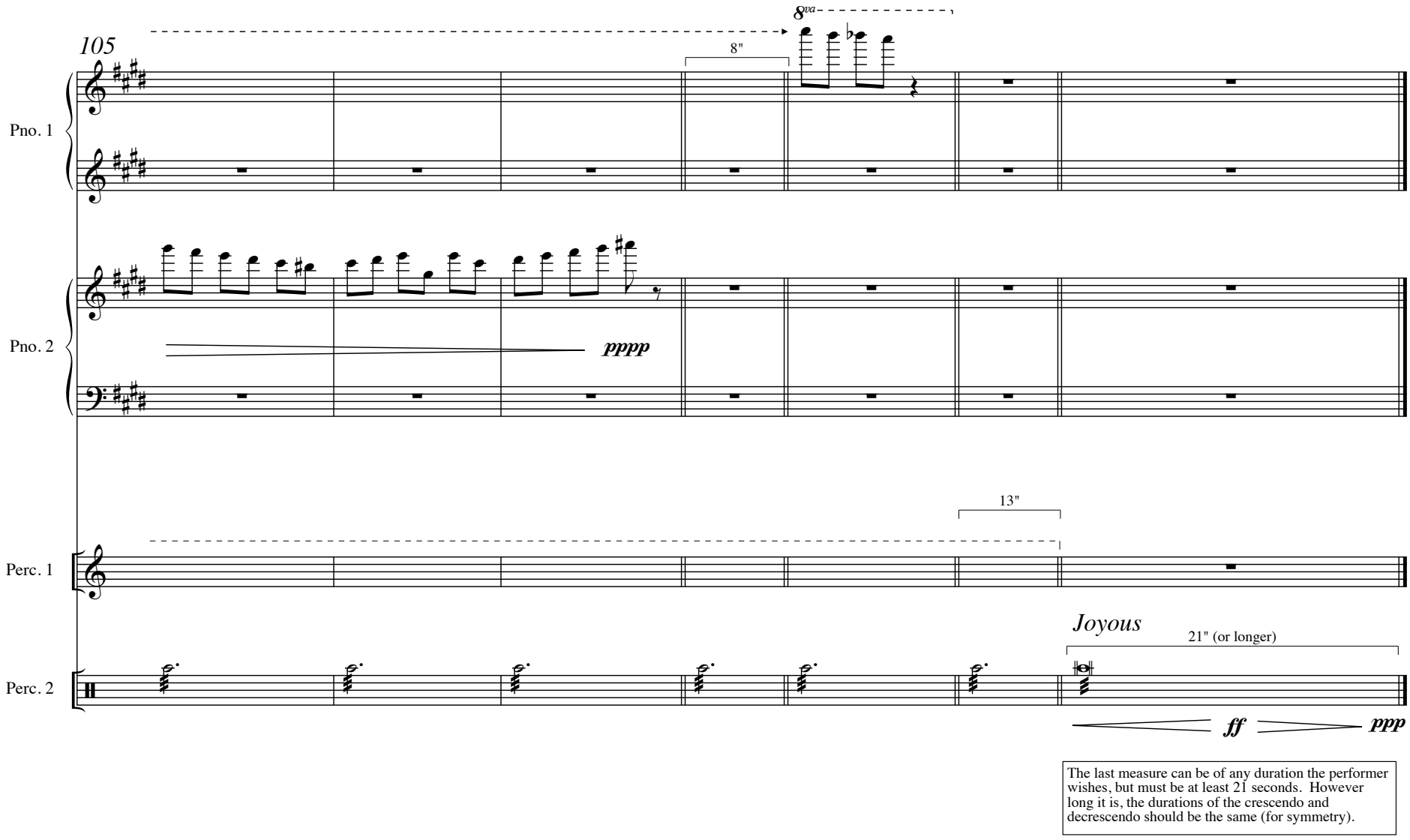


Percussion 1, Measure 88: The performer is to move to the piano and play glissandi inside the piano with one's fingernail. All glissandi must (1) be downward, (2) take place in the upper register of the piano, where there are no dampers, and (3) start within the highest perfect fifth of the piano. Each glissando should take around 2 or 3 seconds with a short pause in between for resetting. This should be quiet and delicate, barely audible with the concurrent piano parts, but audible once the texture thins around measure 96.

Piano 1, Measure 96: The performer is to, again, improvise with the four-note pattern (descending: half step, whole step, half step), however, this time it should be out of meter using any durations he or she wishes (however, none longer than a whole note at quarter = 116). The rhythm should be unrelated to any other performers' tempo or rhythm. The performer can start the four-note pattern on any pitch he or she wishes. Over the course of the improvisation, the performer should deviate from the half step, whole step, half step pattern, using any combination of half steps and whole steps that he or she wishes. The course of the improvisation should have the general direction of moving upward in pitch (it should always be above Piano 2). Once Piano 2 completes measure 107, Piano 1 should continue for about 8 more seconds. The last "version" of the motive played must be the highest four notes on the piano, descending chromatically, which signals the end of measure 108.

eyes may be impaired




105
8va
8"
Pno. 1
Pno. 2
pppp
13"
Perc. 1
Joyous
21" (or longer)
Perc. 2
ff
ppp
The last measure can be of any duration the performer wishes, but must be at least 21 seconds. However long it is, the durations of the crescendo and decrescendo should be the same (for symmetry).