

Matt Geer

slowing up and speeding down (2)

for any keyboard instrument

2022

Full Score
© Matthew Geer, 2022
All rights reserved
www.mattgeer.co.uk

Programme note

Listening 'at this moment in time is much like a dog chasing its tail. When a listener hears and subsequently directs their attention to a moment, they are merely examining a memory. If one anticipates a moment and focuses on a time-point, they are merely pre-empting a moment. Many may describe temporality as linear experience; left to right, right to left, or a continuous line stretching to and from eternity. However, temporality operates in absolute parallel with spatiality. I see time as something which comes at and over you. Occasionally, you may be looking forward and observing a time-point approaching you. At other times, you may be looking behind you and witnessing a time-point fade into the infinite distance. The past and future are strong forces constantly fighting to grab your attention. Perhaps you could lookup? Much like a cloud flies high above your head, the time-point at which the raindrop leaves the cloud compared to when it hits your head sits in a different place on the temporal spectrum. What may feel like the present is often the past and, if not, a murky anticipation of a time-point.

Although a real-world moment and a moment as a manifestation of our consciousness are different, what qualities does a real-world moment have? How do we interact with a time-point when we experience it? The primary stage of experiencing a moment in time is our delayed experience to a real-world time-point. We often use terms such as 'immediate' or 'present' to describe this. Real-world moments are indestructible, but often our consciousness is shrouded in time-points that these time-points present as decaying objects as time passes over us. There is a direct correlation between the distances separating us from our delayed experience of a time-point and the perceived decay of a time-point experience. This decay will eventually present as nothingness but a false nothingness. A period of temporal experience may follow where the initial experience of the time-point presents as nothingness but may appear again as a memory. This memory has very little to do with the fixed real-world time-point but is a false manifestation of the time-point experience. Both the time-point experience and the memory are not bound by the real-world temporal spectrum and so cannot be classified as a moment.

Moments occur in the real world and are present as time-points, not in the consciousness. However, human consciousness acts as a barrier between the real world and our apprehension of a time-point. A moment in temporal consciousness may present as either a loose-fitting observation of a time-point approaching us, a decaying time-point experience or a severely injured time-point manifesting as a memory.

Matt Geer

Matt Geer

slowing up and speeding down (2)

for any keyboard instrument

Duration:

40 minutes (with repeats)

20 minutes (without repeats)

The work can equally be performed with or without repeats.

However, if the performer chooses to play with repeats, they must play them all.

Versions:

There are multiple versions of *Slowing Up and Speeding Down*, which have been arranged by the composer and are listed below:

- *Slowing Up and Speeding Down (1)*, for piano
- *Slowing Up and Speeding Down (2)*, for any keyboard instrument
- *Slowing Up and Speeding Down (2)*, for four unspecified instruments
- *Slowing Up and Speeding Down (2)*, for string quartet

Compatibility:

- *Slowing Up and Speeding Down (1)* is a stand-alone work for piano.

- The *Slowing Up and Speeding Down (2)* series (for any keyboard instrument, four unspecified instruments and string quartet) may be played as stand-alone works *or* simultaneously, either metrically synchronised or unsynchronised. If versions are played unsynchronised, the individual players of their version must synchronise, but groups of players between the versions may play unsynchronised. They should start gesturally at the same time, but the music ends when the last group finishes their notated music.

slowing up and speeding down (2)
for any keyboard instrument (2022)

Matt Geer

Cyclic and metric throughout ♩ = 110

pp *sempre*

una corda

5

(*Rec.*)
(u.c.)

9

(*Rec.*)
(u.c.)

13

(Tea)
(u.c.)

17

(Tea)
(u.c.)

rit. (3rd time only).....

21

(Tea)
(u.c.)

Play 3 times

24

$\text{♩} = 105$ $\text{♩} = 115$

(Tea)
(u.c.)

28

(Ped.)
(u.c.)

32

(Ped.)
(u.c.)

36

(Ped.)
(u.c.)

40

(Ped.)
(u.c.)

44 **rit. (3rd time only).....** **Play 3 times**

48 $\text{♩} = 100$ $\text{♩} = 110$

52

56

(*leg.*)
(u.c.)

(*leg.*)
(u.c.)

(*leg.*)
(u.c.)

(*leg.*)
(u.c.)

60

60 61 62

(Trio)
(u.c.)

63

63 64 65

(Trio)
(u.c.)

66

66 67 68

(Trio)
(u.c.)

69

rit. (3rd time only)..... ♩ = 95

Play 3 times

69 70 71 72

(Trio)
(u.c.)

73 $\text{♩} = 100$

77

81

85

(Pia.)
(u.c.)

(Pia.)
(u.c.)

(Pia.)
(u.c.)

(Pia.)
(u.c.)

Detailed description of the musical score: The score consists of four systems of music, each with a grand staff (treble and bass clef). Measure 73 starts with a tempo marking of quarter note = 100. The music is characterized by dense, overlapping patterns of eighth and sixteenth notes, frequently grouped into triplets and septuplets. The left hand often plays a more rhythmic, bass-line-like part, while the right hand carries more melodic and harmonic information. The key signature is one flat (B-flat). The dynamics are marked 'Pia.' (Piano) and 'u.c.' (crescendo). The page number 9 is located in the top right corner.

89

(Ped.)
(u.c.)

rit. (3rd time only)..... $\text{♩} = 90$

93

(Ped.)
(u.c.)

97 $\text{♩} = 100$

(Ped.)
(u.c.)

101

(Ped.)
(u.c.)

105

(Ped.)
(u.c.)

109

(Ped.)
(u.c.)

113

(Ped.)
(u.c.)

rit. (3rd time only)..... ♩ = 85

117

Play 3 times

(Ped.)
(u.c.)

121 $\text{♩} = 95$

(Pia) (u.c.)

125

(Pia) (u.c.)

129

(Pia) (u.c.)

132

(Pia) (u.c.)

136

(Ped.)
(u.c.)

rit. (3rd time only).....

140

(Ped.)
(u.c.)

144

$\text{♩} = 80$ $\text{♩} = 90$

(Ped.)
(u.c.)

148

(Ped.)
(u.c.)

Play 3 times

152

3 7 7 3 3 7 7 3 3 7 7 3 3 7 7 3

7 3 5 5 7 5 7 3 5 7 5 5 7 5 3

(Ped.)
(u.c.)

156

3 7 7 3 3 7 7 3 3 7 7 3 3 7 7 3

7 3 5 3 5 3 5 3 5 3 5 3 5 3 5

(Ped.)
(u.c.)

160

3 7 7 3 3 7 7 3 3 7 7 3 3 7 7 3

5 3 3 5 3 3 5 3 3 5 3 3 5 3 3

(Ped.)
(u.c.)

164

3 7 7 3 3 7 7 3 3 7 7 3 3 7 7 3

5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

(Ped.)
(u.c.)

rit. (3rd time only).....

.....♩ = 75

Play 3 times

167

♩ = 85

(Tea.)
(u.c.)

171

(Tea.)
(u.c.)

175

(Tea.)
(u.c.)

179

(Tea.)
(u.c.)

183

3 7 3 7 3 7 3 7

(Ped.)³
(u.c.)

187

3 3 3 7 3 7 3 7

(Ped.)
(u.c.)

rit. (3rd time only).....

..... ♩ = 70

Play 3 times

191

7 3 7 3 7 3 7 3

♩ = 80

3 3 3 3 3 3 3 3

(Ped.)
(u.c.)

195

7 5 7 5 7 5 7 5

(Ped.)
(u.c.)

Detailed description: This page contains a piano score for measures 183 through 195. The music is written for two staves, Treble and Bass. It features a high level of technical difficulty with frequent triplets and septuplets. Measure 183 starts with a triplet of eighth notes in the right hand and a septuplet of eighth notes in the left hand. The piece includes a 'rit. (3rd time only)' instruction and a tempo change to ♩ = 70. A 'Play 3 times' instruction is placed over measures 191-193. The score concludes with a final tempo change to ♩ = 80. Pedal markings (Ped.) and unaccompanied markings (u.c.) are present at the beginning of several sections.

198

(*For.*)
(u.c.)

202

(*For.*)
(u.c.)

206

(*For.*)
(u.c.)

210

(*For.*)
(u.c.)

rit. (3rd time only).....

213 **Play 3 times**

(*Rec.*)
(u.c.)

216 $\text{♩} = 65$ $\text{♩} = 75$

(*Rec.*)
(u.c.)

220

(*Rec.*)
(u.c.)

224

(*Rec.*)
(u.c.)

228

(Tea)
(u.c.)

232

(Tea)
(u.c.)

236

rit. (3rd time only).....

(Tea)
(u.c.)

239

Play 3 times

$\text{♩} = 60$

$\text{♩} = 70$

(Tea)
(u.c.)

243

Handwritten musical score for measures 243-246. The system consists of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). It features complex rhythmic patterns with many triplets and septuplets. Fingerings are indicated by numbers 1-5. The notation includes many accidentals (sharps and flats). At the bottom left, there is a small handwritten note: (Tea) (u.c.).

247

Handwritten musical score for measures 247-250. The system continues the piece with similar complex rhythmic patterns, including triplets and septuplets. The notation is dense with many accidentals. At the bottom left, there is a small handwritten note: (Tea) (u.c.).

251

Handwritten musical score for measures 251-254. The system continues the piece with similar complex rhythmic patterns, including triplets and septuplets. The notation is dense with many accidentals. At the bottom left, there is a small handwritten note: (Tea) (u.c.).

255

Handwritten musical score for measures 255-258. The system continues the piece with similar complex rhythmic patterns, including triplets and septuplets. The notation is dense with many accidentals. At the bottom left, there is a small handwritten note: (Tea) (u.c.).

259 rit. (3rd time only).....

(Ped.)
(u.c.)

263 **Play 3 times** $\text{♩} = 55$ $\text{♩} = 65$

(Ped.)
(u.c.)

267

(Ped.)
(u.c.)

271

(Ped.)
(u.c.)

275

(Ped.)
(u.c.)

279

(Ped.)
(u.c.)

282

(Ped.)
(u.c.)

rit. (3rd time only)..... ♩ = 55

286

Play 3 times

(Ped.)
(u.c.)