

Matt Geer

Ordinary Time

for soprano and piano

2023

Programme note

There is virtually no limit as to what can become a source of aesthetic experience.

Aesthetic appreciation of the everyday is more common in the east than in the west (tool making, tea ceremonies...)

The aim of everyday aesthetic appreciation is to liberate aesthetic enquiry from an almost exclusive focus on beauty.

What aesthetic qualities pervade the everyday?

- Pretty
- Cute
- Messy
- Tasteful
- Monotony
- Lively

...to name a few.

These occur regardless of identity, familiarity with art, occupation, lifestyle, economic status, cultural and religious background or social class.

The everyday aesthetic draws immediate parallels with expanded canvases of increasingly familiar material presented from different angles.

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Ordinary Time

for soprano and piano

in 5 movements

Duration: ca. 45 minutes

Text:

Introduction / Conclusion:

*There is pretty much no limit as to what can become a source of aesthetic experience.
The potential sources of aesthetic experience are virtually limitless.
Aesthetic experiences can be derived from almost anything.
The sources of aesthetic experience are virtually unlimited.
The range of objects and phenomena that can elicit an aesthetic appreciation is almost endless.
The potential for experiencing aesthetics knows almost no bounds.
The range of objects and phenomena that can elicit aesthetic appreciation is almost endless.
The possibilities for discovering sources of aesthetic experience are nearly infinite.
The array of phenomena that can incite aesthetic appreciation is virtually limitless.
The array of phenomena that can incite aesthetic experience is nearly limitless.*

Movement 1:

*My wood is from the tree of life. The grey soft wood, it's fine grain sways like a flow of water.
The tough skin, thick peel and bare form makes this peace pure and rich..
I look at my joint with pride.
A hole cut is made; the hole is a true fit for the jut.
The fruit bears no seeds; its juice is the core.
My plane, saw and shape tool make me rich for the task at hand.
My hands meet the task to eat the fruit.
No one thing will be smashed; my thing has not yet reached its full scope.*

Movement 2:

*My pot and cups, which I rinse, have an aim to brew tea.
I have two hands which are both used to rinse my face.
The tea leaves are placed, then pushed in the pot.
My soap is placed on a dish which I fill up right right to the brim.
I wet the leaves and then go back on my step.
The soap is rubbed though my hands, then I shake off what is left.
I fill up the pot, both in and out.
I put the soap on my face, neck and, with haste, that which will need it.
I fill up the cups to heat them, then dry them bare.
My pail is tipped on me; I wash the soap which has filled its use.
Pour the tea in the cups. Serve guests first.*

Movement 3:

*I put on this coat to keep me not hot and not cold.
I use my fine toothed rake to smooth the stones, which makes a group of lines.
My hat will add to the role of my coat.
I start at one end and use my wide toothed rake to make straight lines in the ground.
I start to walk, and head to where I need to be.
As the rake moves, I take faint steps and deep breaths.*

Ordinary Time

(2023)

Matt Geer

i. introduction

Extremely slow ♩ = 58

(Spoken softly, slowly and freely throughout)

Soprano

There is pretty much no limit as to what can become a source of aesthetic experience.

Piano

ppp

ppp
½Ped.

5

S. : (Tacet)

Pno

(½Ped.)

10

S. : The potential sources of aesthetic experience are virtually limitless.

Pno

(½Ped.)

14

S. : (Tacet)

Pno

(½Ped.)

19

S. : Aesthetic experiences can be derived from almost anything.

Pno

(½Ped.)

24

S. : (Tacet)

Pno

(½Ped.)

29

S. : The sources of aesthetic experience are virtually unlimited.

Pno

(½Ped.)

34

S.

Pno

(1/2 Ped.)

39

S. : (Tacet) : The range of objects and phenomena that can elicit an

Pno

(1/2 Ped.)

43

S. aesthetic appreciation is almost endless.

Pno

(1/2 Ped.)

48

S. : (Tacet) : The potential for

Pno

(1/2 Ped.)

52

S. experiencing aesthetics knows almost no bounds.

Pno

($\frac{1}{2}$ Ped.)

57

S. : (Tacet) :

Pno

($\frac{1}{2}$ Ped.)

61

S. The range of objects and phenomena that can elicit aesthetic appreciation is almost endless.

Pno

($\frac{1}{2}$ Ped.)

66

S. : (Tacet) :

Pno

($\frac{1}{2}$ Ped.)

71

S. The possibilities for discovering sources of aesthetic experience are nearly infinite.

Pno

(1/2 Ped.)

76

S. : (Tacet)

Pno

(1/2 Ped.)

80

S. : The array of phenomena that can incite aesthetic appreciation is virtually limitless.

Pno

(1/2 Ped.)

84

S. : (Tacet)

Pno

(1/2 Ped.)

89

S. : The array of phenomena that can incite aesthetic experience is nearly limitless.

Pno

(1/2 Ped.)

94

S. : (Tacet)

Pno

(1/2 Ped.)

99

S. : (Tacet)

Pno

1. 2.

until no sound is audible

(1/2 Ped.) *

2. ii. join / eat

Slow and steady $\text{♩} = 72$
pp fragile

Soprano

My wood is from

Piano

ppp

ppp
 $\frac{1}{2}$ Ped.

6

S.

the tree of life. The

Pno

($\frac{1}{2}$ Ped.)

11

S.

soft grey wood and its

Pno

($\frac{1}{2}$ Ped.)

16

S. fine grain sways like

Pno

(½Ped.)

20

S. the flow of the sea.

Pno

(½Ped.)

25

S. There is

Pno

(½Ped.)


30

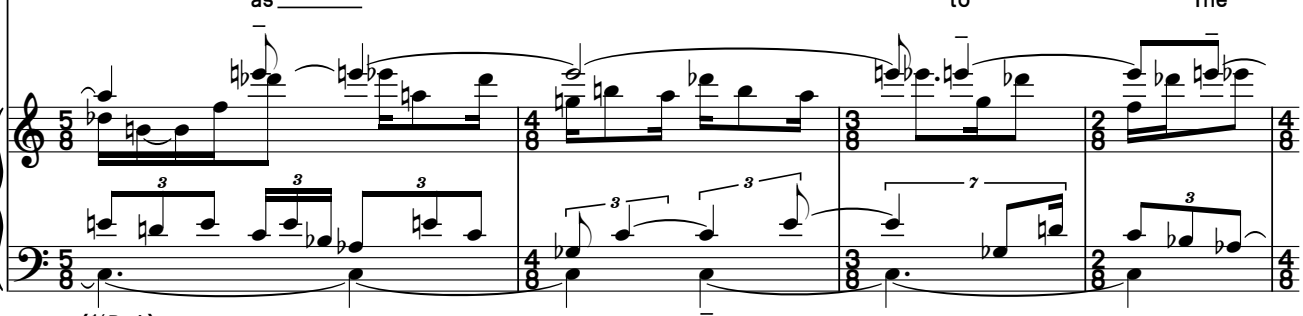
S. no end

Pno

(½Ped.)

34


S.  as _____ to The

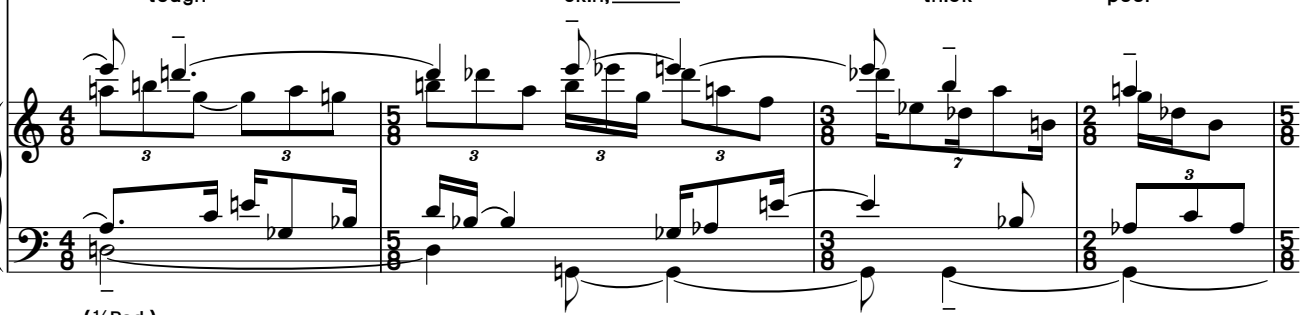
Pno 

(½Ped.)

Detailed description: This system covers measures 34 to 37. The vocal line starts with a whole note 'as' followed by a half note rest, then a quarter note 'to', and finally a quarter note 'The'. The piano accompaniment features a complex rhythmic pattern with triplets and a 7-measure rest in the right hand, and a steady bass line in the left hand. The key signature has one flat (B-flat) and the time signature changes from 5/8 to 4/8, then 3/8, and finally 2/8.

38


S.  tough skin, _____ thick peel

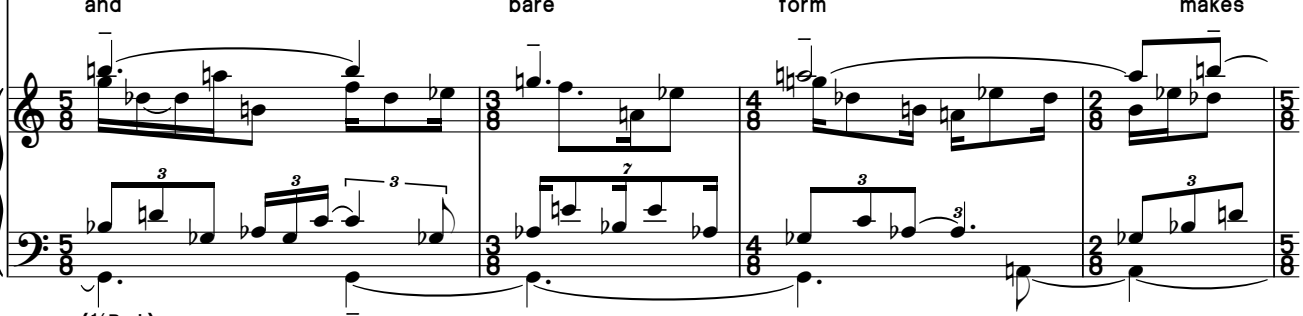
Pno 

(½Ped.)

Detailed description: This system covers measures 38 to 41. The vocal line has a quarter note 'tough', a half note rest, a quarter note 'skin,' followed by a half note rest, a quarter note 'thick', and a quarter note 'peel'. The piano accompaniment continues with similar rhythmic patterns, including triplets and a 7-measure rest. The key signature remains one flat, and the time signature changes from 2/8 to 4/8, then 5/8, 3/8, and finally 2/8.

42

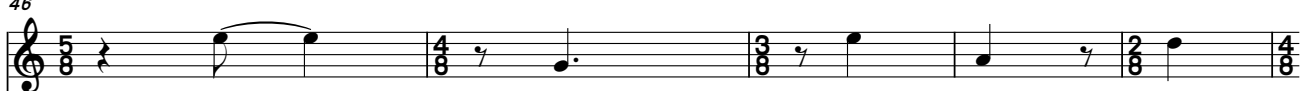
S.  and bare form makes

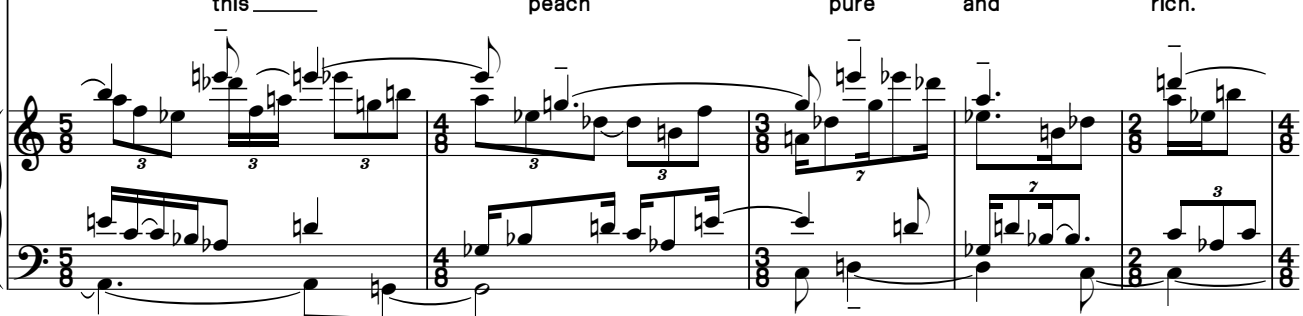
Pno 

(½Ped.)

Detailed description: This system covers measures 42 to 45. The vocal line consists of a quarter note 'and', a half note rest, a quarter note 'bare', a half note rest, a quarter note 'form', and a quarter note 'makes'. The piano accompaniment features triplets and a 7-measure rest. The key signature remains one flat, and the time signature changes from 2/8 to 5/8, 4/8, 3/8, and finally 2/8.

46

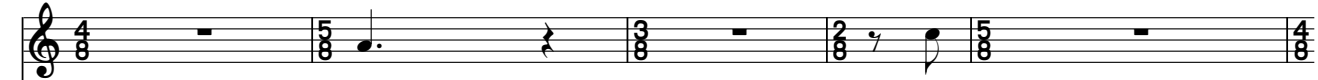
S.  this _____ peach pure and rich.

Pno 

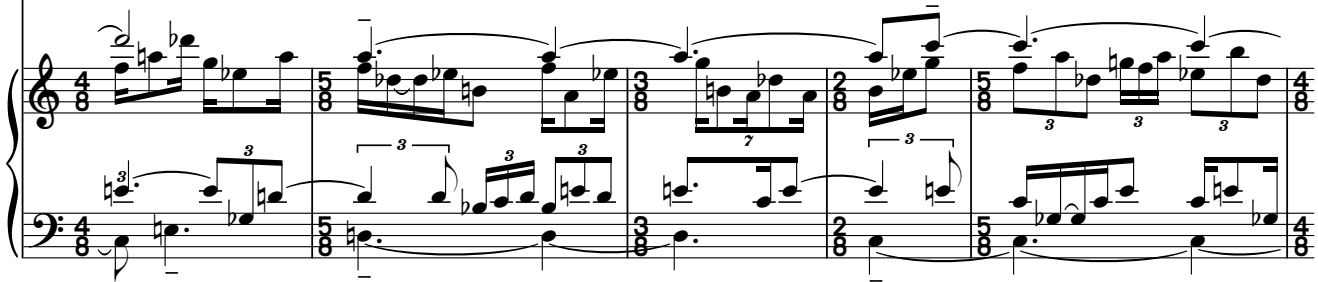
(½Ped.)

Detailed description: This system covers measures 46 to 49. The vocal line has a quarter note 'this' followed by a half note rest, a quarter note 'peach', a half note rest, a quarter note 'pure', a half note rest, a quarter note 'and', and a quarter note 'rich.'. The piano accompaniment continues with triplets and a 7-measure rest. The key signature remains one flat, and the time signature changes from 2/8 to 4/8, 3/8, 2/8, and finally 4/8.

51

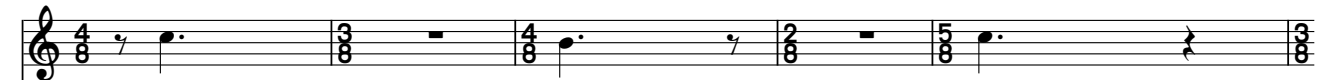
S. 

what may

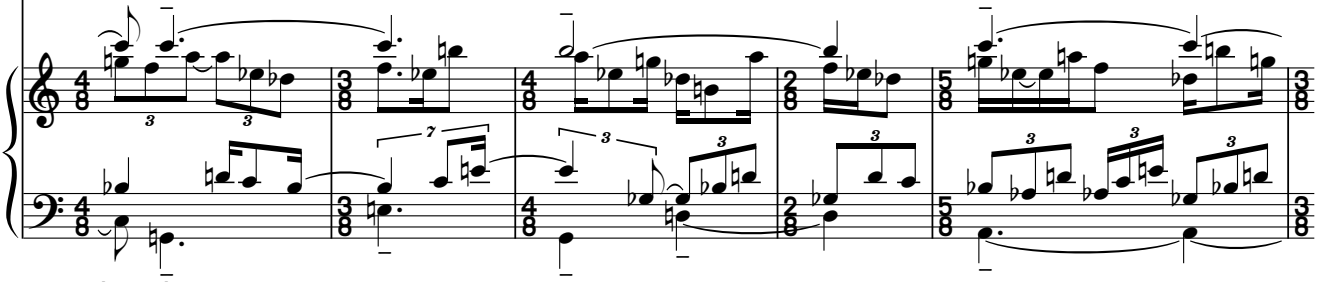
Pno 

(½Ped.)

56


S. 

be a source

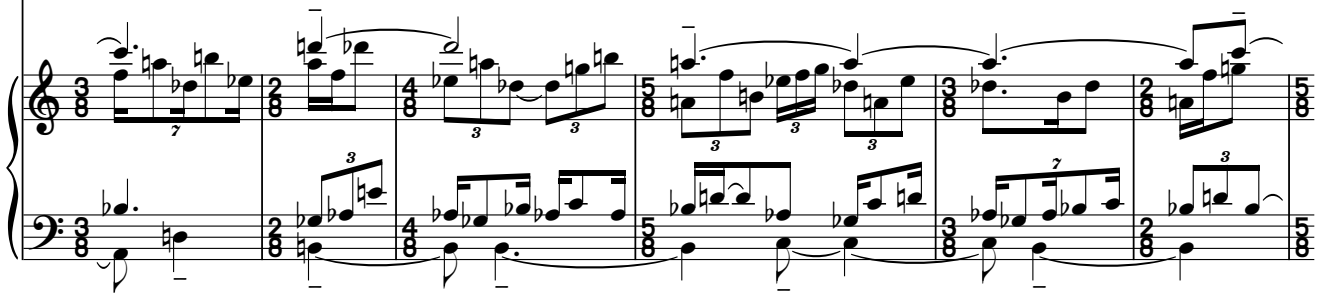
Pno 

(½Ped.)

61

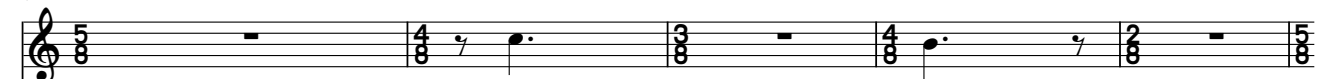
S. 

of what we

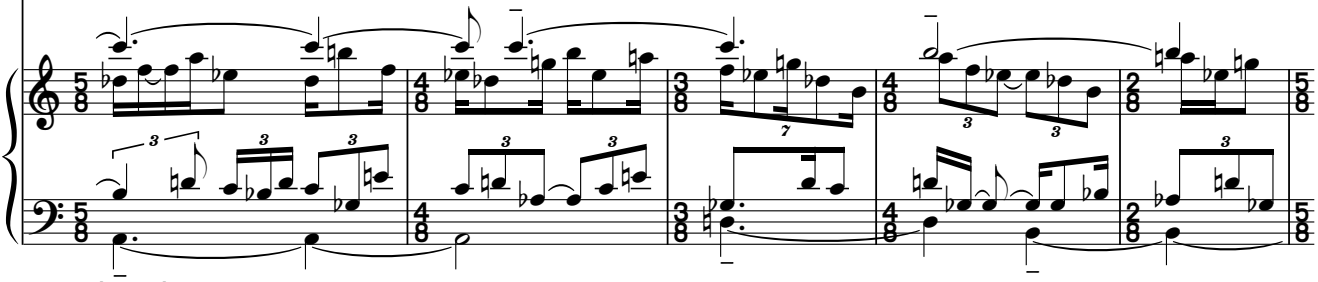
Pno 

(½Ped.)

67

S. 

may feel.

Pno 

(½Ped.)

72

S. There I look at _____

Pno

(½Ped.)

76

S. my joint with pride.

Pno

(½Ped.)

81

S. is no A

Pno

(½Ped.)

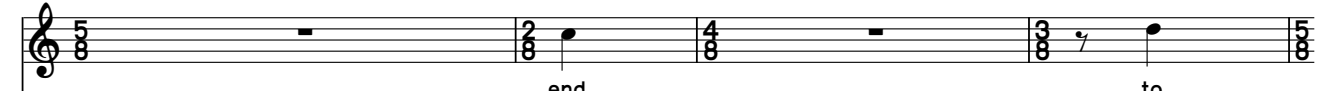
86

S. hole cut _____ is made.

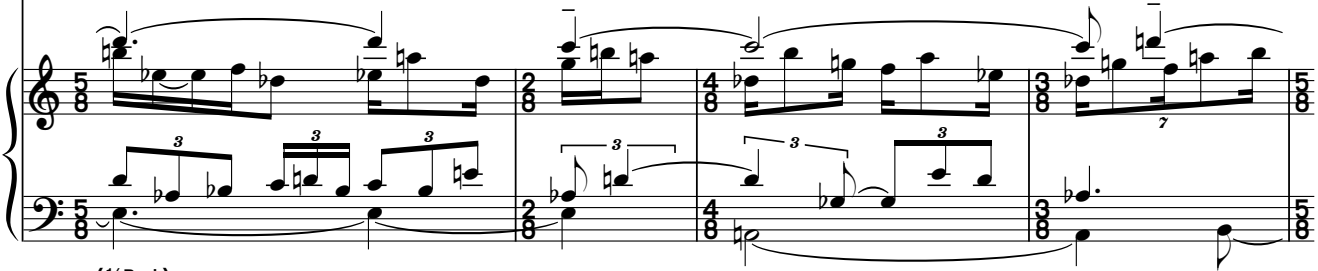
Pno

(½Ped.)

90


S. 

end to


Pno 

(½Ped.)

94

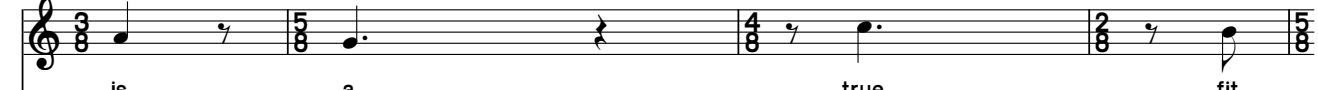
S. 

what The hole

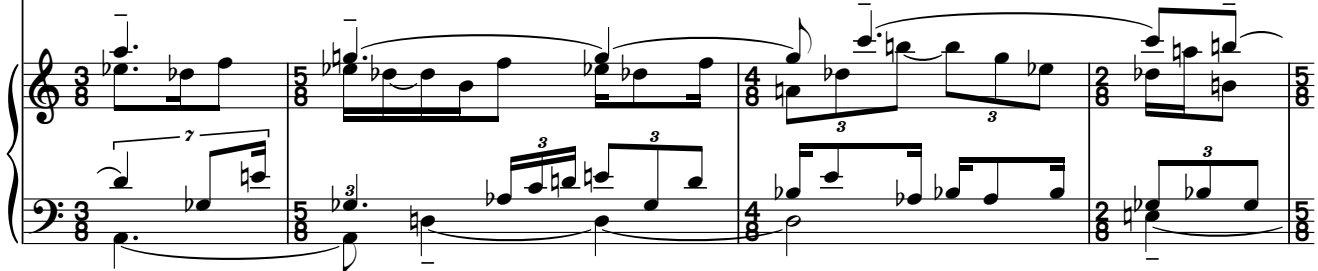
Pno 

(½Ped.)

99

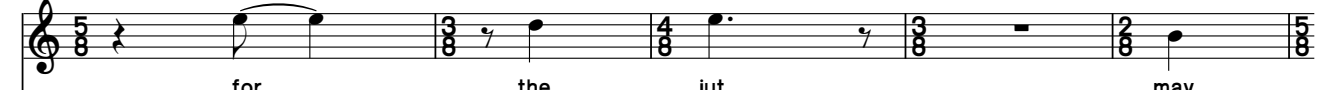
S. 

is a true fit

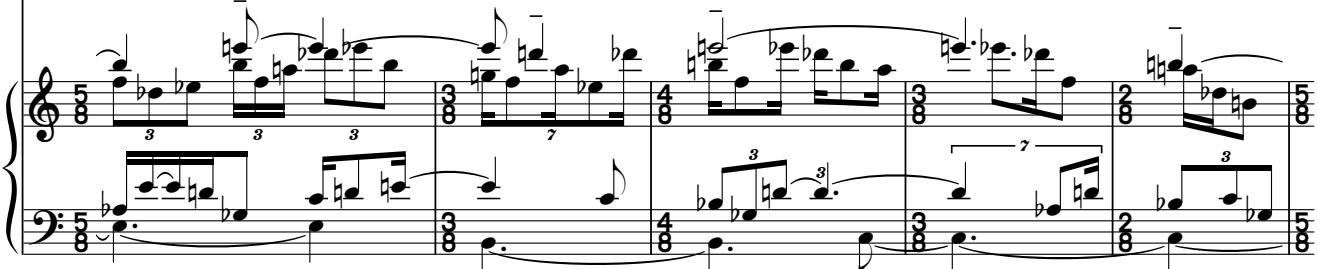
Pno 

(½Ped.)

103


S. 

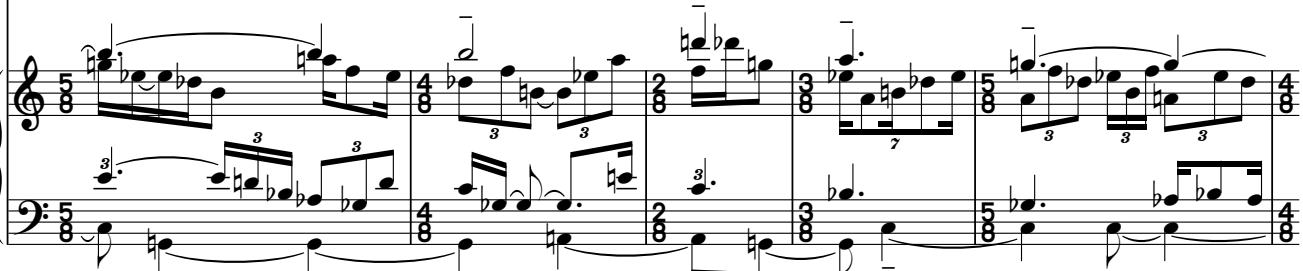
for the jut. may

Pno 


(½Ped.)

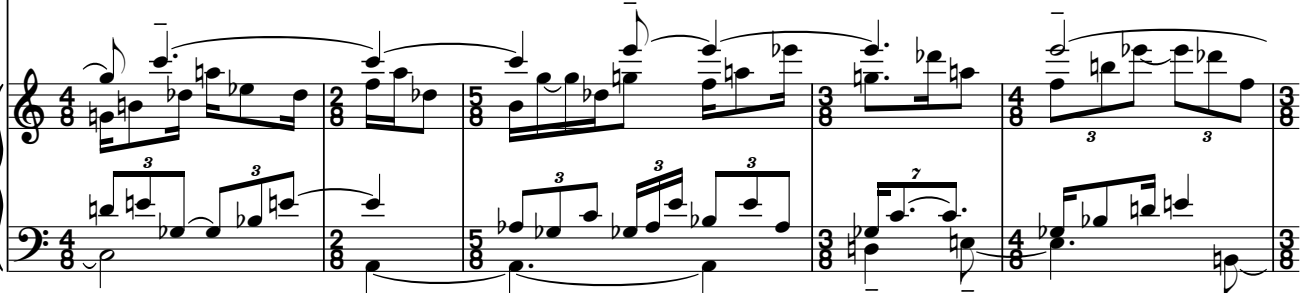
108

S. 
The fruit bears no


Pno 
(½Ped.)

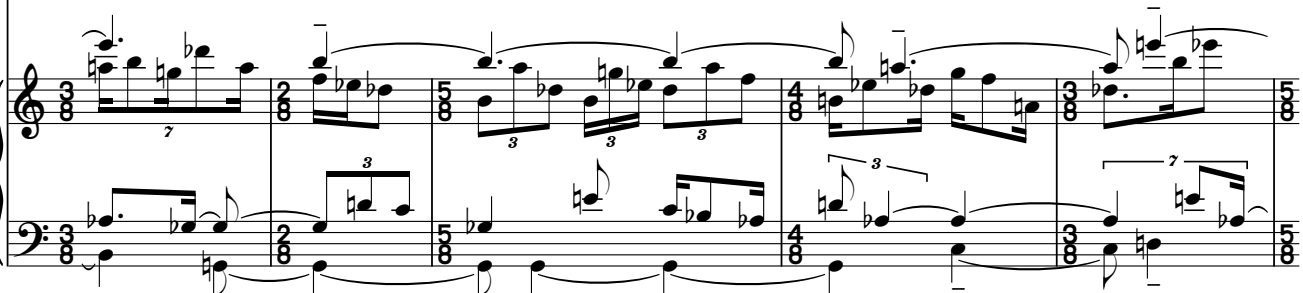
113

S. 
seeds. be a


Pno 
(½Ped.)

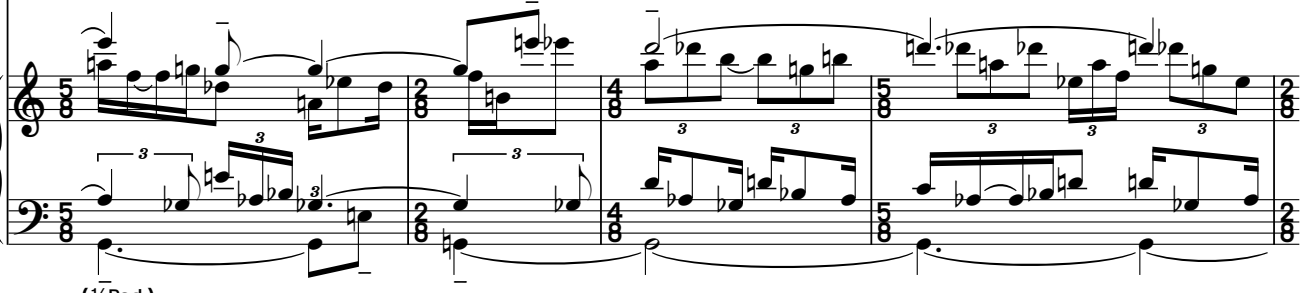
118

S. 
source its juice

Pno 
(½Ped.)

123

S. 
is the core.

Pno 
(½Ped.)

127

S. of what we

Pno

(½Ped.)

132

S. My plane, saw and

Pno

(½Ped.)

137

S. shape tool make me rich

Pno

(½Ped.)


142

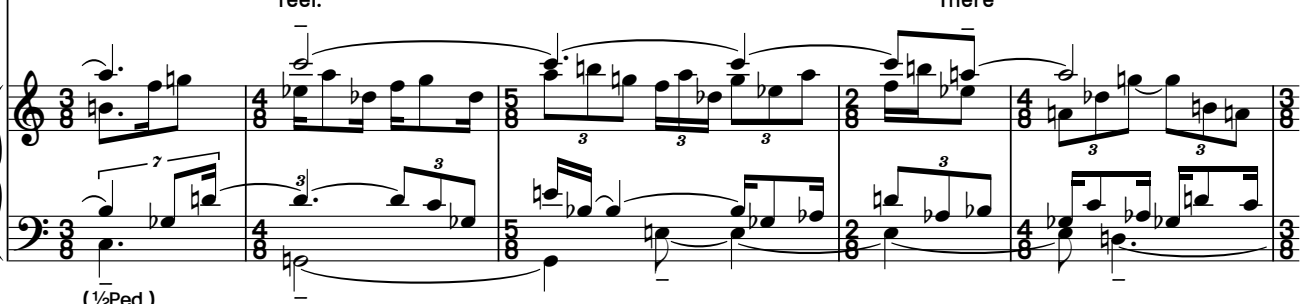
S. for the task at hand.

Pno


(½Ped.)

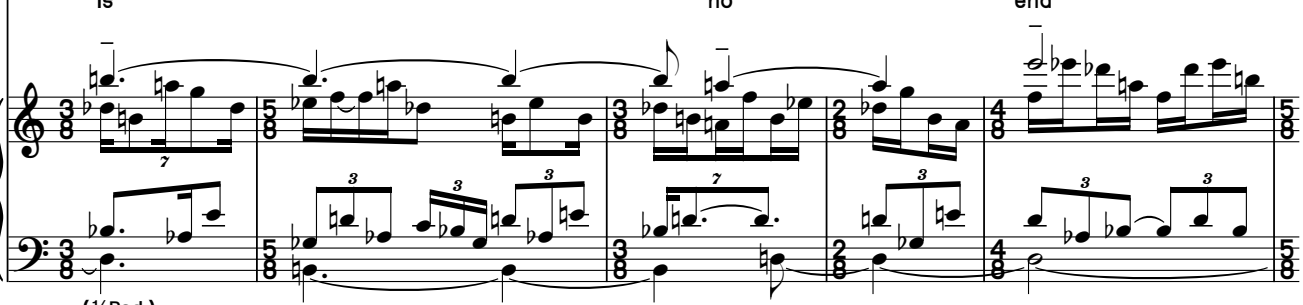
147

S. 
feel. There

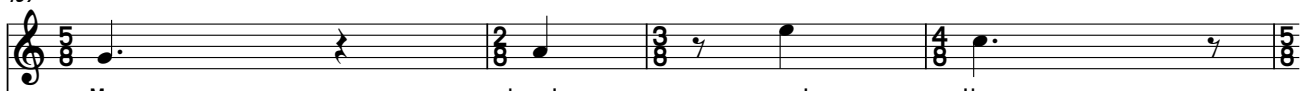
Pno 
(½Ped.)


152

S. 
is no end

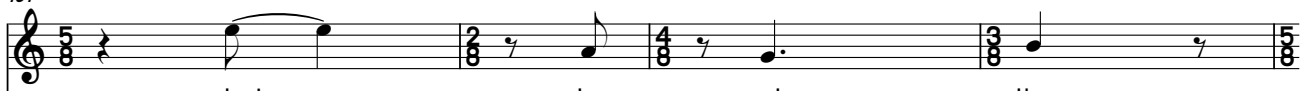
Pno 
(½Ped.)


157

S. 
My hands meet the

Pno 
(½Ped.)

161

S. 
task to eat the

Pno 
(½Ped.)

165

S. fruit. as

Pno

(½Ped.)

169

S. No one thing will

Pno

(½Ped.)

173

S. be smashed. to

Pno

(½Ped.)

177

S. what may

Pno

(½Ped.)

182

S. *be a*

Pno

(½Ped.)

186

S. *source of*

Pno

(½Ped.)

190

S. *what we The*

Pno

(½Ped.)


194

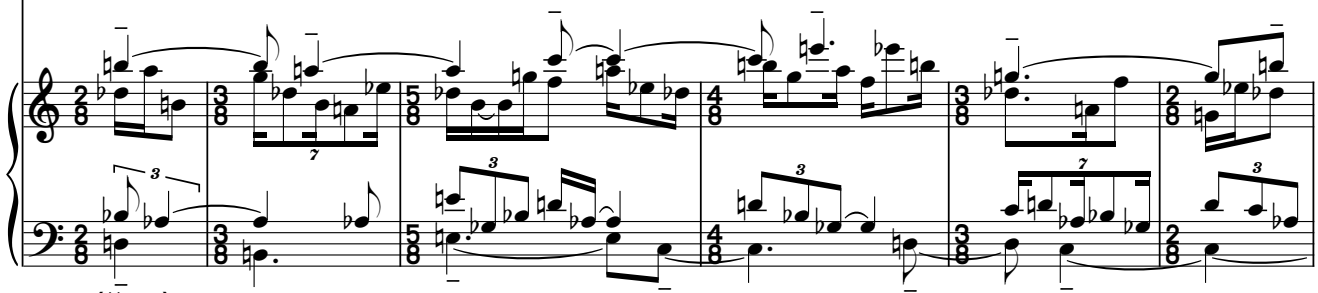
S. *thing that I hold has*

Pno

(½Ped.)


199

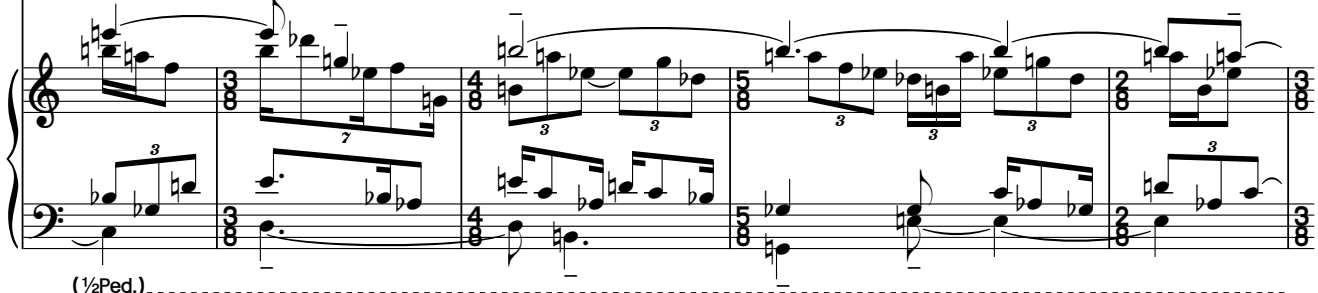
S.  not yet reached the full scope

Pno  (½Ped.)

Detailed description: This system covers measures 199 to 204. The vocal line (S.) is in a treble clef with a key signature of one flat and a 6/8 time signature. The lyrics are "not yet reached the full scope". The piano accompaniment (Pno) features a complex rhythmic pattern with triplets and septuplets. A half-pedal instruction "(½Ped.)" is located below the piano part.


205

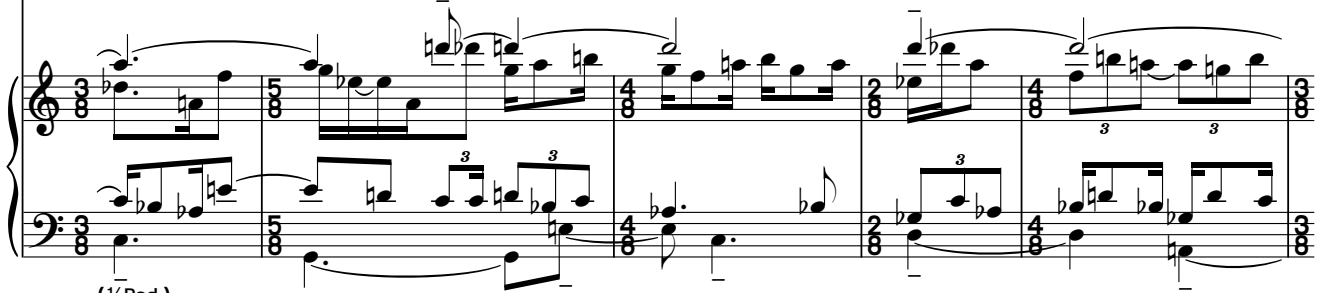
S.  of its use. may

Pno  (½Ped.)

Detailed description: This system covers measures 205 to 210. The vocal line (S.) continues with the lyrics "of its use. may". The piano accompaniment (Pno) maintains the complex rhythmic texture with triplets and septuplets. A half-pedal instruction "(½Ped.)" is located below the piano part.

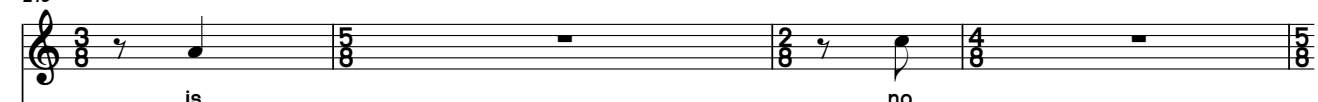
210

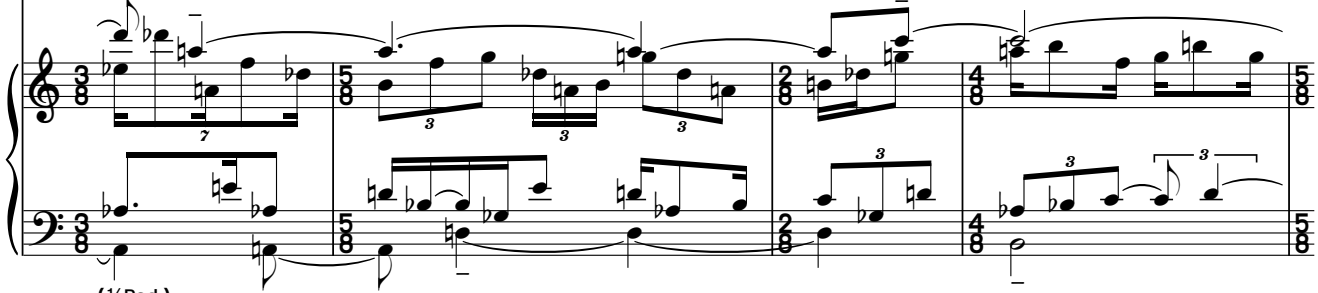
S.  feel. There

Pno  (½Ped.)

Detailed description: This system covers measures 210 to 214. The vocal line (S.) has a rest in measure 210, followed by the lyrics "feel. There". The piano accompaniment (Pno) continues with its intricate rhythmic accompaniment. A half-pedal instruction "(½Ped.)" is located below the piano part.

215

S.  is no

Pno  (½Ped.)

Detailed description: This system covers measures 215 to 219. The vocal line (S.) has a rest in measure 215, followed by the lyrics "is no". The piano accompaniment (Pno) continues with its intricate rhythmic accompaniment. A half-pedal instruction "(½Ped.)" is located below the piano part.

219

S.

end. _____

until no sound is audible

Pno

(½Ped.).....*

3. iii. drink / bathe

♩ = 54

mf

Soprano

My pot_ and_ cups, which I_ rise,

Piano

pp

pp

½Ped.

4

S.

have an_ aim_ to brew tea.

Pno

(½Ped.).....

8

S.

Pno

(½Ped.)

12

S.

I have two hands, which are both used to rinse

Pno

(½Ped.)

16

S.

my face.

Pno

(½Ped.)

20


S.

The tea leaves are placed

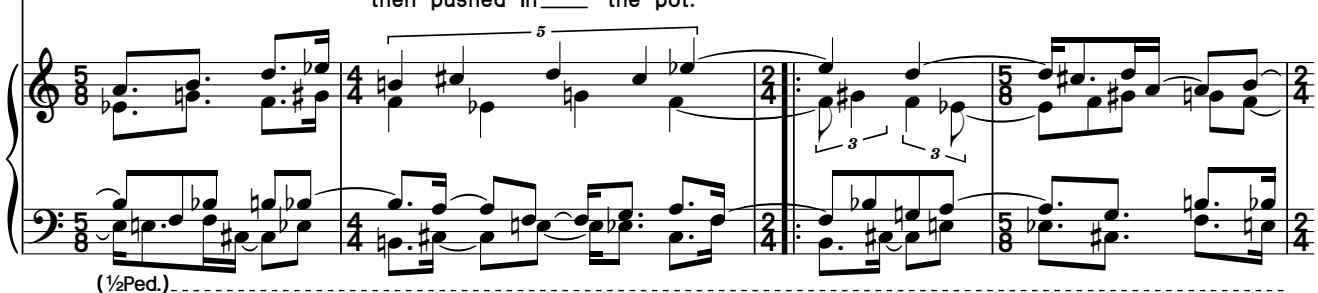
Pno

(½Ped.)

24

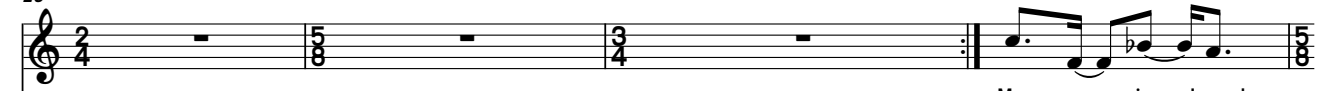
S. 

then pushed in the pot.

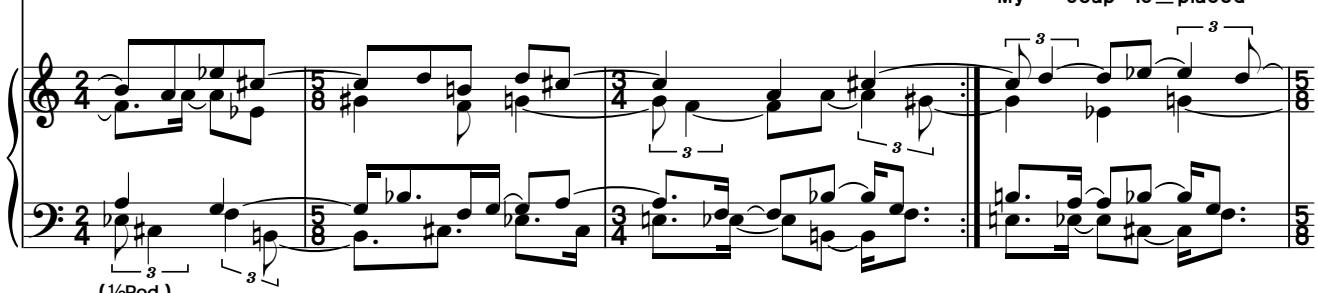
Pno 

(1/2Ped.)

28

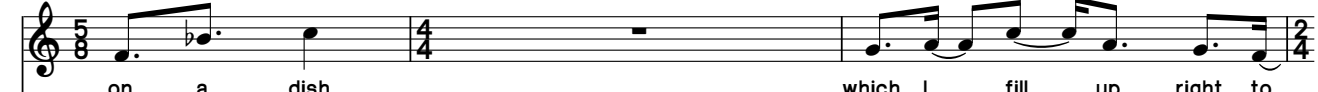
S. 

My soap is placed

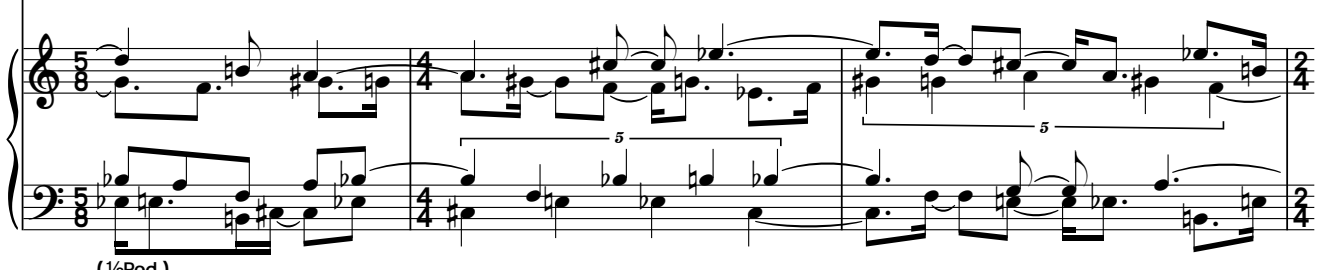
Pno 

(1/2Ped.)

32

S. 

on a dish which I fill up right to

Pno 

(1/2Ped.)

35

A ♩ = 72

S. 

the brim.

Pno 

(1/2Ped.)

39

S.

Pno

(½Ped.)

43

S.

I wet the tea leaves, and then go

Pno

(½Ped.)

47

S.

back on my step.

Pno

(½Ped.)

51


S.

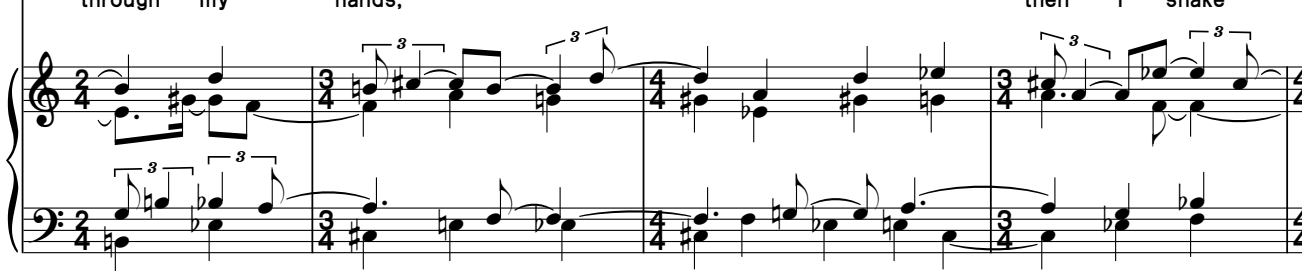
The soap is rubbed

Pno

(½Ped.)

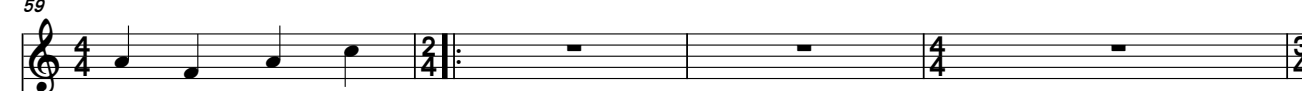
55

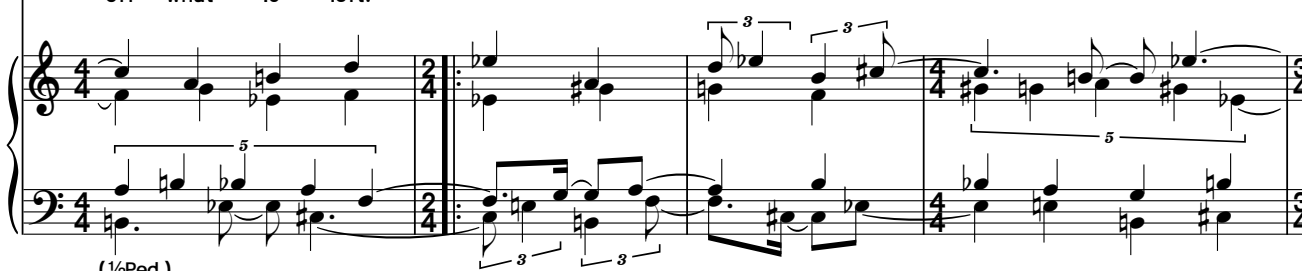
S.  through my hands, then I shake

Pno  (½Ped.)

Detailed description: This system contains measures 55-58. The vocal line starts in 2/4 time, then changes to 3/4, then 4/4, and finally back to 3/4. The piano accompaniment features complex rhythmic patterns with triplets and quintuplets. A half-pedal marking is present at the bottom.


59


S.  off what is left.

Pno  (½Ped.)

Detailed description: This system contains measures 59-62. The vocal line is in 4/4 time, with a repeat sign in measure 60. The piano accompaniment continues with complex rhythmic patterns, including triplets and quintuplets. A half-pedal marking is present at the bottom.

63

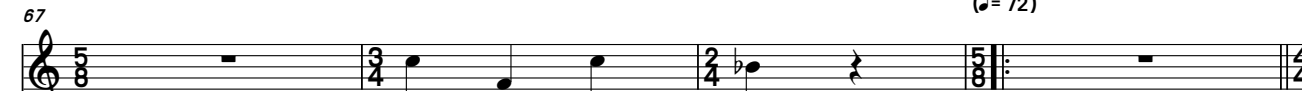
S.  I fill up the pot,

Pno  (½Ped.)

Detailed description: This system contains measures 63-66. The vocal line starts in 3/4 time, changes to 5/8, then 3/4, and finally 5/8. The piano accompaniment features complex rhythmic patterns with triplets and quintuplets. A half-pedal marking is present at the bottom.

67

(♩ = 72)

S.  both in and out.

Pno  (½Ped.)

Detailed description: This system contains measures 67-70. The vocal line starts in 5/8 time, changes to 3/4, then 2/4, and finally 5/8. The piano accompaniment features complex rhythmic patterns with triplets and quintuplets. A half-pedal marking is present at the bottom. A tempo marking of quarter note = 72 is indicated.

71 $\text{♩} = 54$

S.

Pno

($\frac{1}{2}$ Ped.)

75

S. I put the soap on my face,

Pno

($\frac{1}{2}$ Ped.)

78

S. neck, and,

Pno

($\frac{1}{2}$ Ped.)

82

S. with haste, that which will need it.

Pno

($\frac{1}{2}$ Ped.)

85

S.

Pno

(½Ped.)

89

S.

I fill the cups to heat them up,

Pno

(½Ped.)

92

S.

then dry them bare.

Pno

(½Ped.)


96

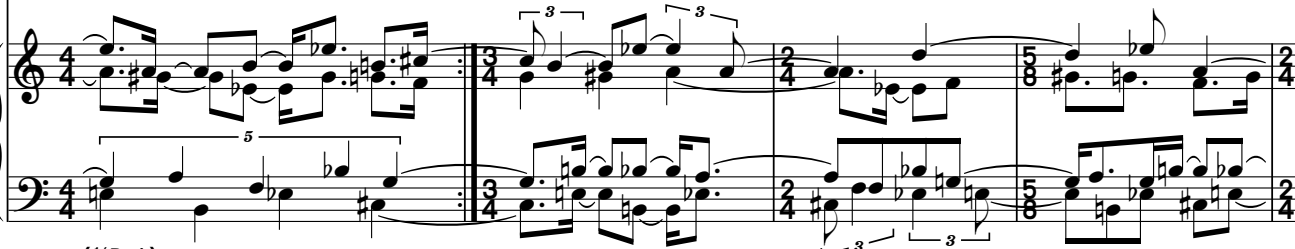
S.

Pno

(½Ped.)

99

S.  My pail is tipped on me.

Pno  (½Ped.)

Detailed description: This system covers measure 99. The vocal line (S.) is in 4/4 time, with a repeat sign at the beginning. The lyrics are "My pail is tipped on me." The piano accompaniment (Pno) features a complex rhythmic pattern with triplets and a quintuplet. The key signature has one sharp (F#). The piece concludes with a half-pedal instruction (½Ped.) and a dashed line.

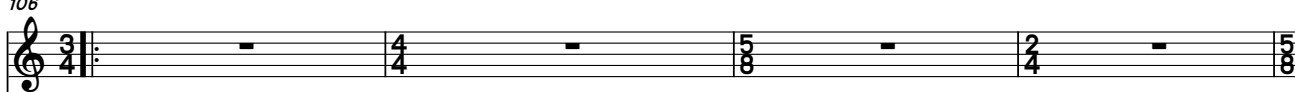
103


S.  I wash the soap which has filled its use.

Pno  (½Ped.)

Detailed description: This system covers measure 103. The vocal line (S.) is in 4/4 time. The lyrics are "I wash the soap which has filled its use." The piano accompaniment (Pno) continues with similar rhythmic patterns, including a quintuplet. The key signature has one sharp (F#). The piece concludes with a half-pedal instruction (½Ped.) and a dashed line.


106 $\text{♩} = 72$

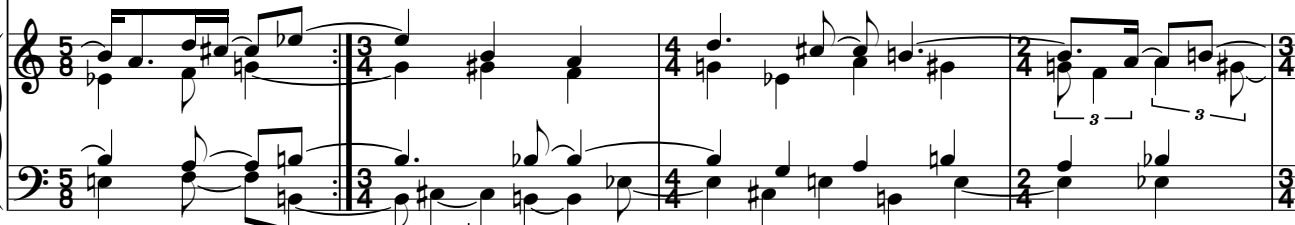
S. 

Pno  (½Ped.)

Detailed description: This system covers measure 106. The tempo is marked as quarter note = 72. The vocal line (S.) is in 3/4 time. The piano accompaniment (Pno) features a complex rhythmic pattern with triplets and a quintuplet. The key signature has one sharp (F#). The piece concludes with a half-pedal instruction (½Ped.) and a dashed line.

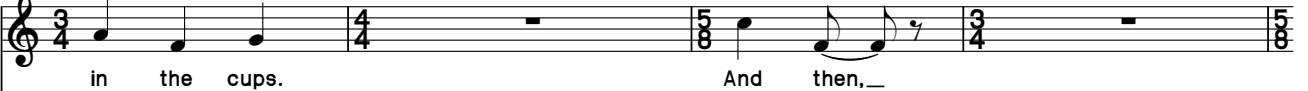
110

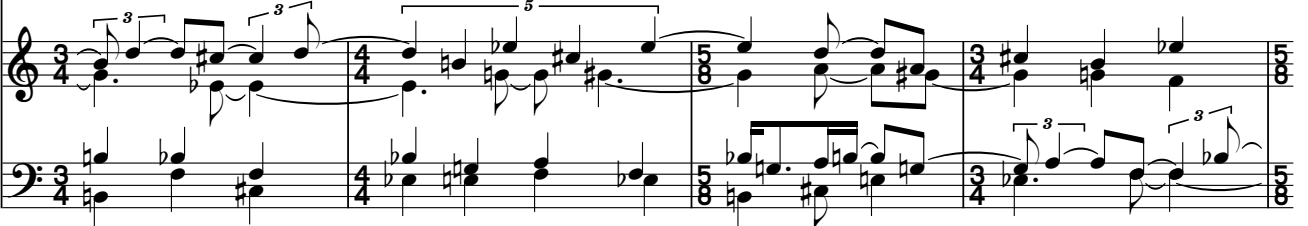
S.  I pour the tea

Pno  (½Ped.)

Detailed description: This system covers measure 110. The vocal line (S.) is in 5/8 time. The lyrics are "I pour the tea." The piano accompaniment (Pno) features a complex rhythmic pattern with triplets and a quintuplet. The key signature has one sharp (F#). The piece concludes with a half-pedal instruction (½Ped.) and a dashed line.


114

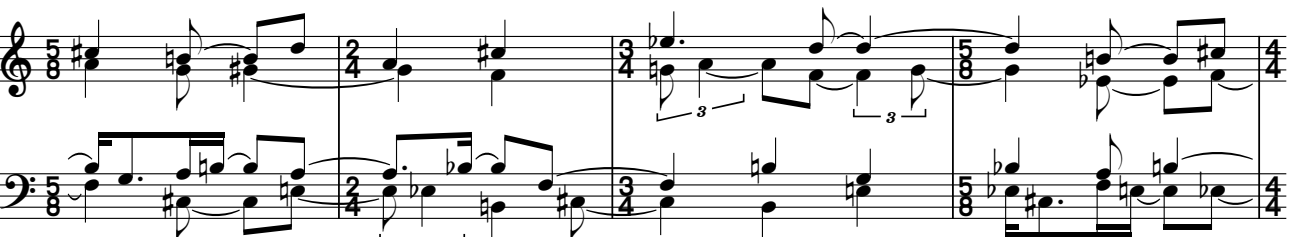
S. 
in the cups. And then, _

Pno 

(½Ped.)

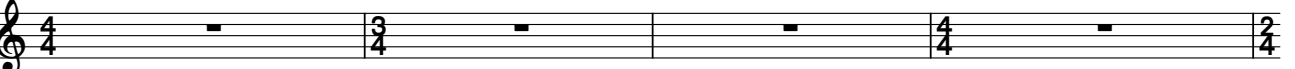
118

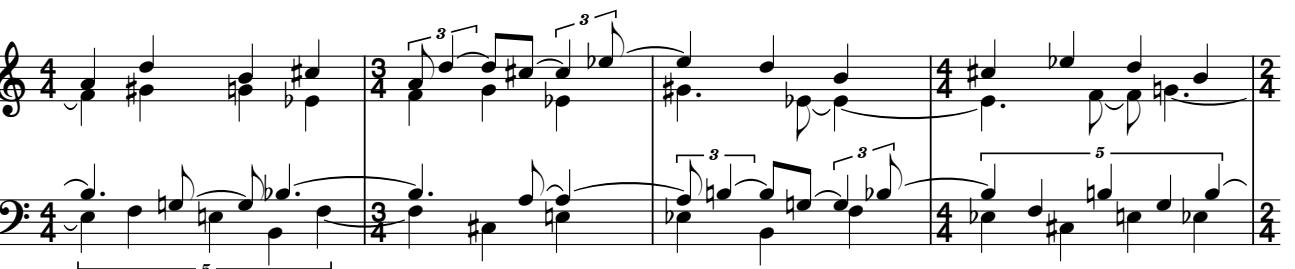
S. 
I serve the guests first.

Pno 

(½Ped.)


122

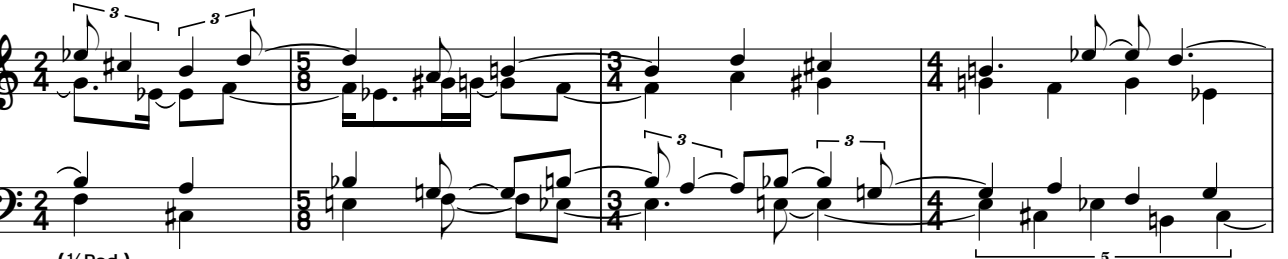
S. 

Pno 

(½Ped.)

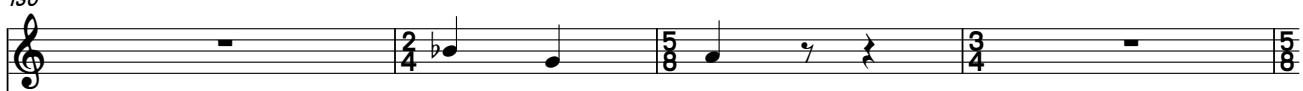
126

S. 
I pour the tea

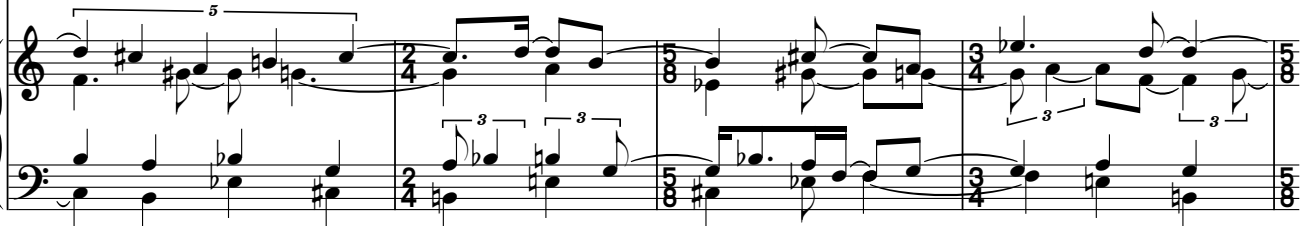
Pno 

(½Ped.)

130


S. 

in the cups,

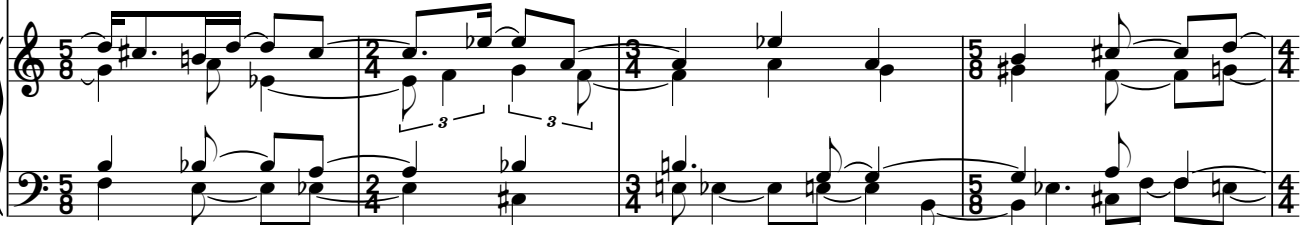
Pno 

(½Ped.)

134

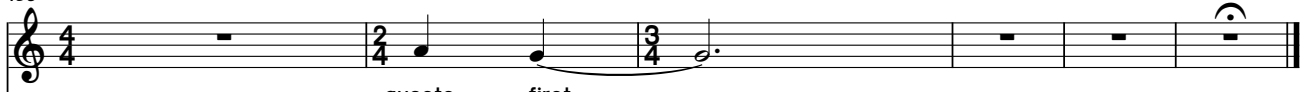
S. 

and then I serve

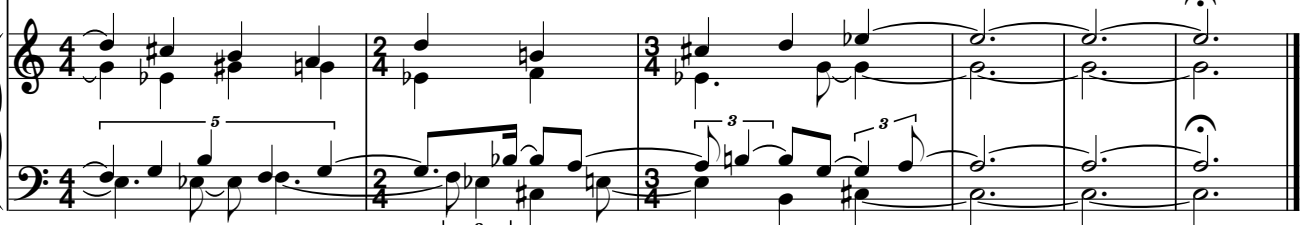
Pno 

(½Ped.)

138

S. 

guests first.

Pno 

(½Ped.) *

4. iv. rake / walk

$\text{♩} = 52$ *pp cyclic*

Soprano

I put on this

Piano

pp

pp
½Ped.

5

S.

coat to keep

Pno

(½Ped.)

8

S.

me not hot

Pno

(½Ped.)

11

accel..... $\text{♩} = 62$

S.

and not cold.

Pno

(½Ped.)

Play 3 times Subito $\text{♩} = 52$

15

S.

Pno

19

S.

Pno

22

S.

Pno

26

S.

Pno

29

S. makes a group

Pno

32 **accel.** ♩ = 62

S. of lines.

Pno

35 **Play 3 times**

S.

Pno

38 **Subito** ♩ = 52

S. My hat will add

Pno

42

S.

Pno

(1/2 Ped.)

46

accel..... ♩ = 62

S.

Pno

(1/2 Ped.)

49

S.

Pno

(1/2 Ped.)

Play 3 times

52


Subito ♩ = 52

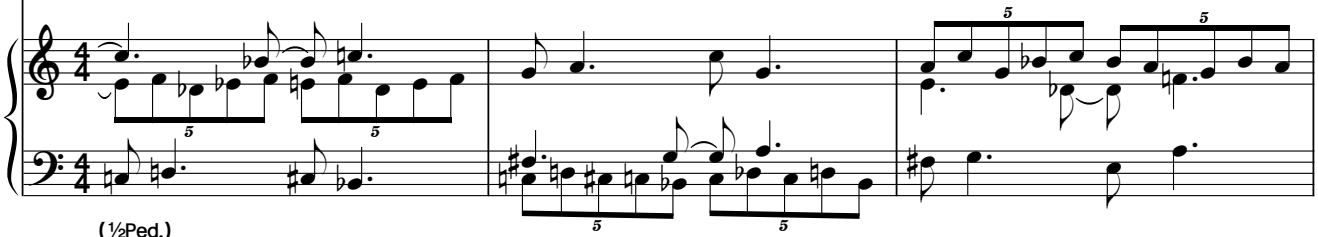
S.

Pno

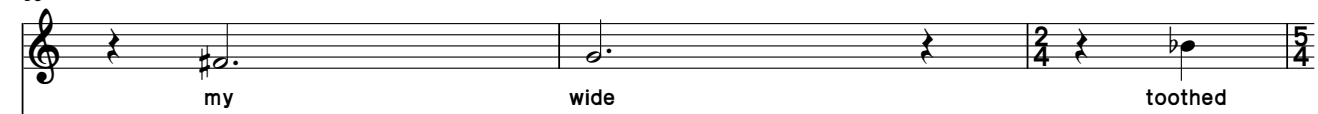
(1/2 Ped.)

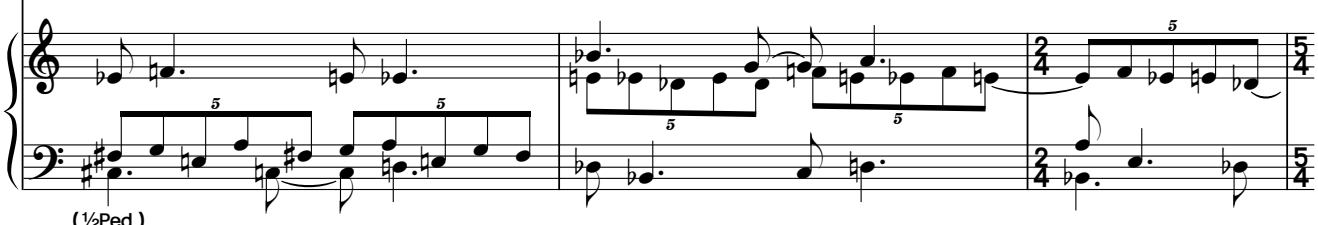
56

S.  end and use

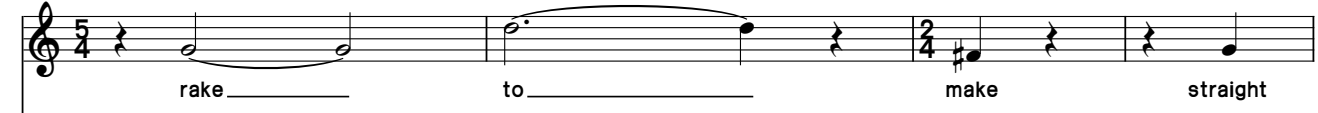
Pno  (½Ped.)

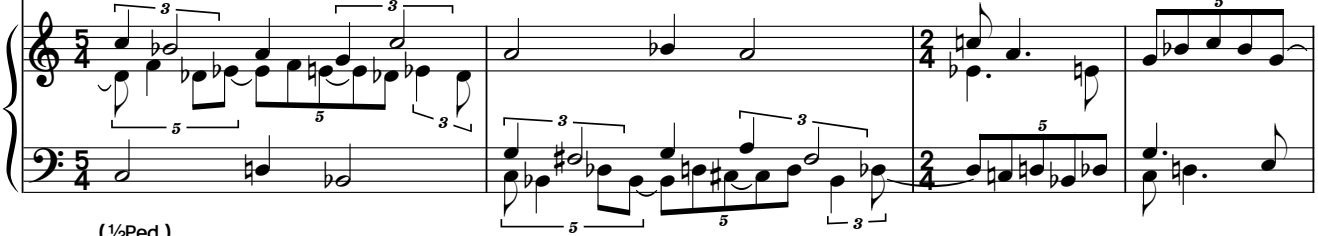
59

S.  my wide toothed


Pno  (½Ped.)

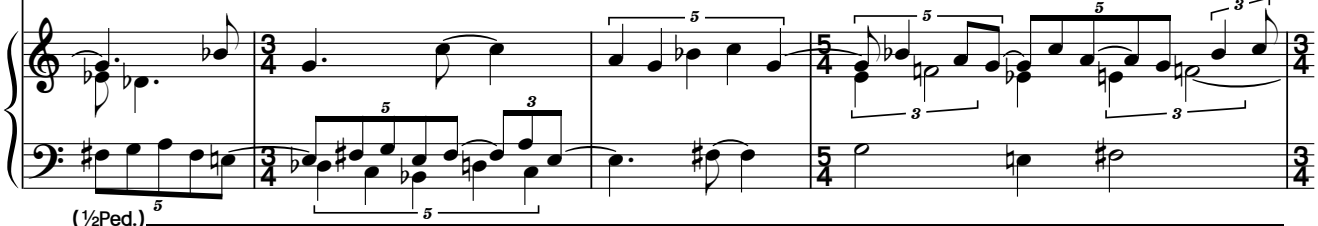
62

S.  rake to make straight

Pno  (½Ped.)

66

S.  lines on the ground.

Pno  (½Ped.)

70 $\text{♩} = 62$ Play 3 times

S.

Pno

($\frac{1}{2}$ Ped.)

74 **Subito** $\text{♩} = 52$

S.

Pno

($\frac{1}{2}$ Ped.)

77

S.

Pno

($\frac{1}{2}$ Ped.)

80 **accel**

S.

Pno

($\frac{1}{2}$ Ped.)⁵

83 $\text{♩} = 62$

S. $\frac{5}{4}$ need _____ to _____ be. $\frac{2}{4}$ $\frac{4}{4}$

Pno $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

($\frac{1}{2}$ Ped.)

87 **Play 3 times**

S. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Pno $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

($\frac{1}{2}$ Ped.)

90 **Subito** $\text{♩} = 52$ **accel**

S. $\frac{5}{4}$ As _____ the rake $\frac{2}{4}$ $\frac{5}{4}$

Pno $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

($\frac{1}{2}$ Ped.)

93 $\text{♩} = 62$

S. $\frac{5}{4}$ moves, $\frac{3}{4}$ $\frac{5}{4}$

Pno $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

($\frac{1}{2}$ Ped.)

96 **Subito** ♩ = 52 **accel**

S.

Pno

(½Ped.)

99 ♩ = 62

S.

Pno

(½Ped.)

102 **Play 3 times** **Subito** ♩ = 52 **And**

S.

Pno

(½Ped.)

105

S.

Pno

(½Ped.)

5. v. conclusion

Extremely slow ♩ = 58
pp cyclic

Soprano

I can li - be - rate the ev - ery - day

Piano

ppp
 ½Ped.

S.

6

aes - the - tic from it's ex - clu - sive fo - cus

Pno

(½Ped.)

S.

11

on beau - ty.

Pno

(½Ped.)

S.

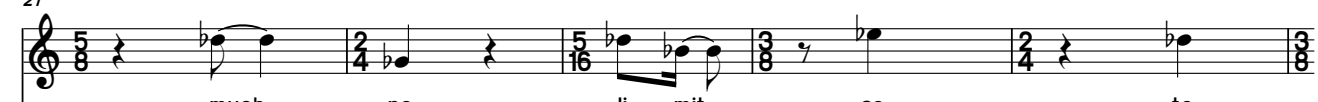
16

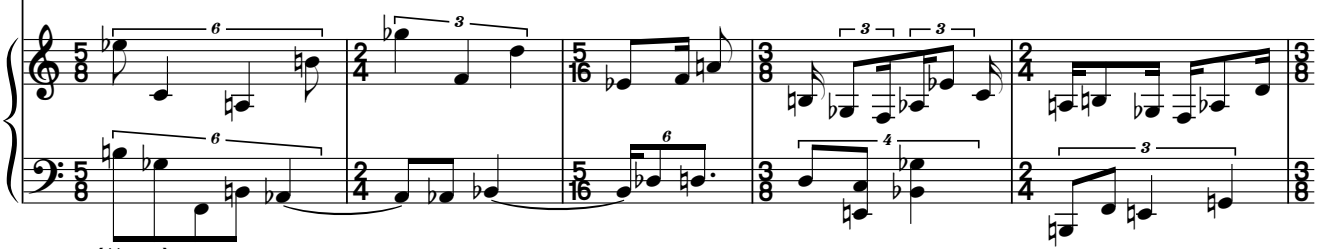
There is pret - ty

Pno

(½Ped.)

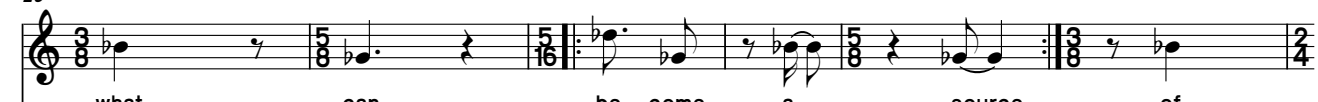
21


S.  much no li - mit_ as to

Pno  (1/2Ped.)

Detailed description: This system contains measures 21-25. The vocal line starts with a 5/8 measure, followed by 2/4, 5/16, 3/8, 2/4, and 3/8 measures. The piano accompaniment features complex rhythms with triplets and sixteenth notes. Pedal markings are present at the bottom.

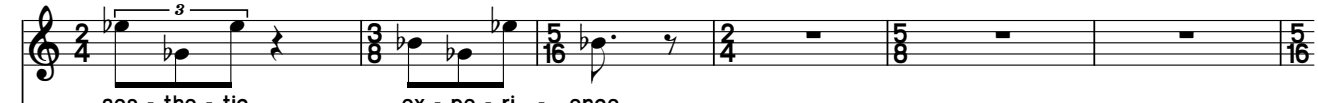
26


S.  what can be - come a_ source of

Pno  (1/2Ped.)

Detailed description: This system contains measures 26-31. The vocal line includes a repeat sign in measure 28. The piano accompaniment continues with intricate rhythmic patterns and fingerings.


32

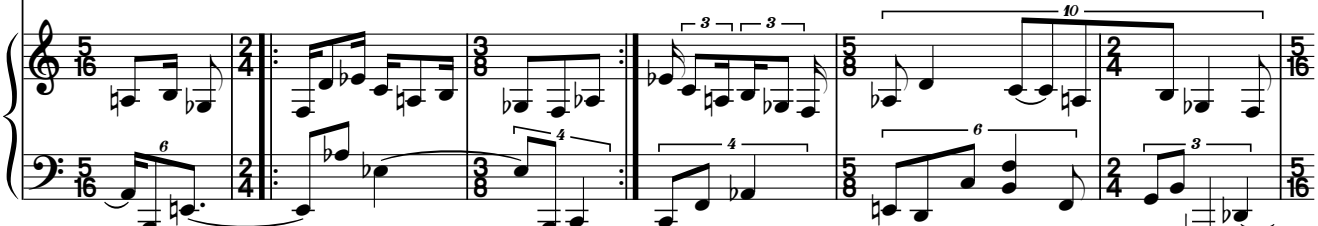
S.  aes - the - tic ex - pe - ri - ence.

Pno  (1/2Ped.)

Detailed description: This system contains measures 32-37. The vocal line has a 2/4 measure followed by 3/8, 5/16, 2/4, 5/8, and 5/16 measures. The piano accompaniment features a mix of eighth and sixteenth notes.

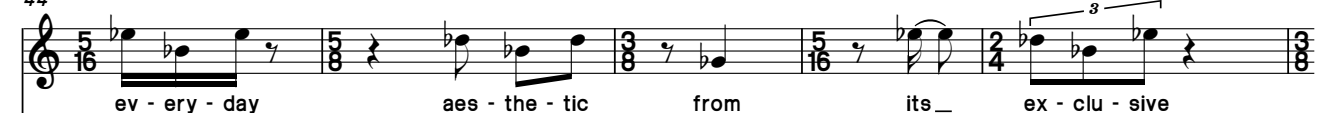
38

S.  I can li - be - rate the

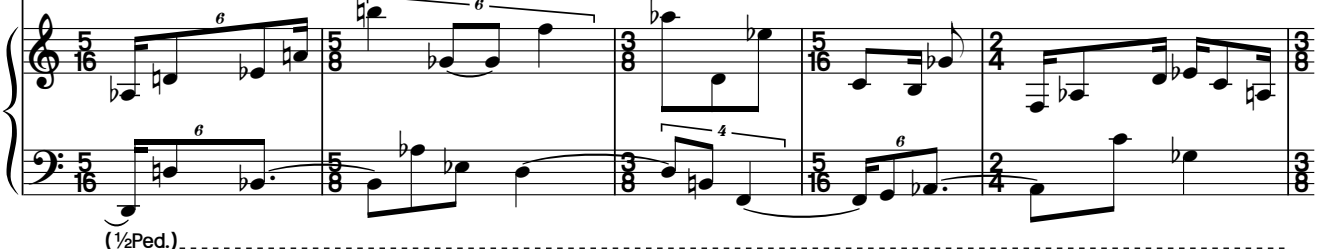
Pno  (1/2Ped.)

Detailed description: This system contains measures 38-43. The vocal line includes a repeat sign in measure 39. The piano accompaniment features a prominent triplet in measure 40 and a ten-measure phrase in measure 41.

44


S. 

ev - ry - day aes - the - tic from its_ ex - clu - sive


Pno 

(½Ped.)

49


S. 

fo - cus on beau - ty.


Pno 

(½Ped.)

55


S. 

There is pret - ty

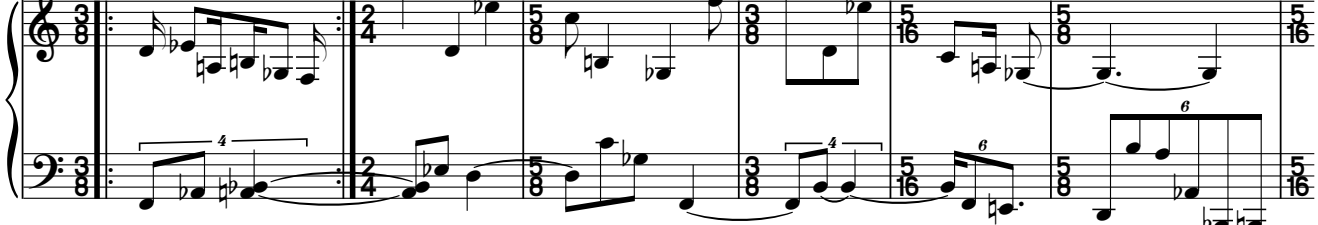
Pno 

(½Ped.)

60


S. 

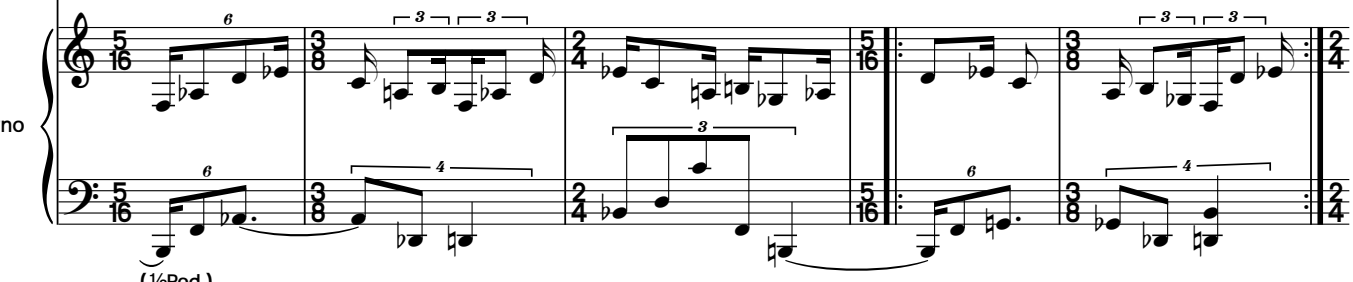
much no li - mit as to_ what

Pno 


(½Ped.)

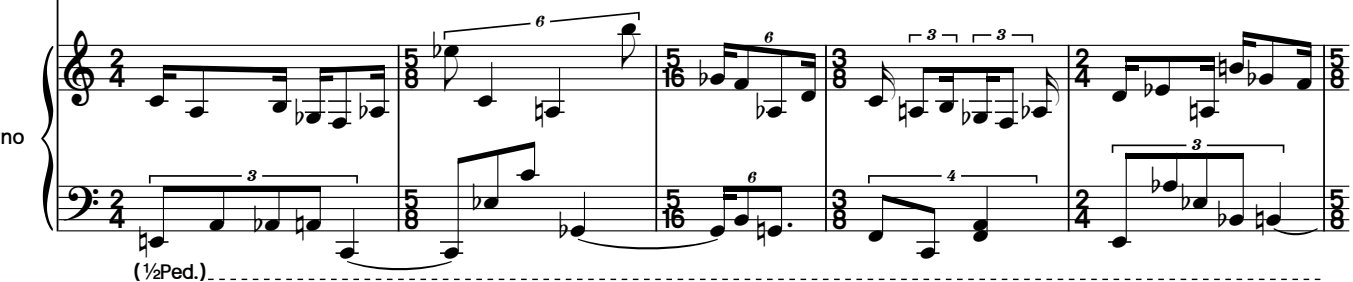
66

S.  can be - come a source of


Pno  (½Ped.)

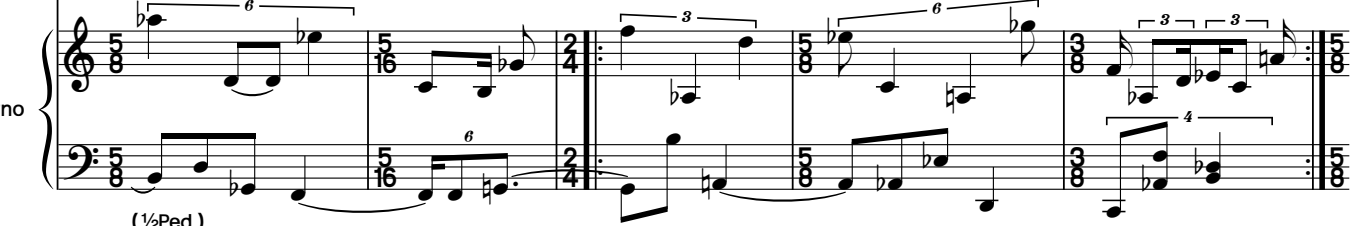
71

S.  aes - the - tic ex - pe - ri - ence.


Pno  (½Ped.)

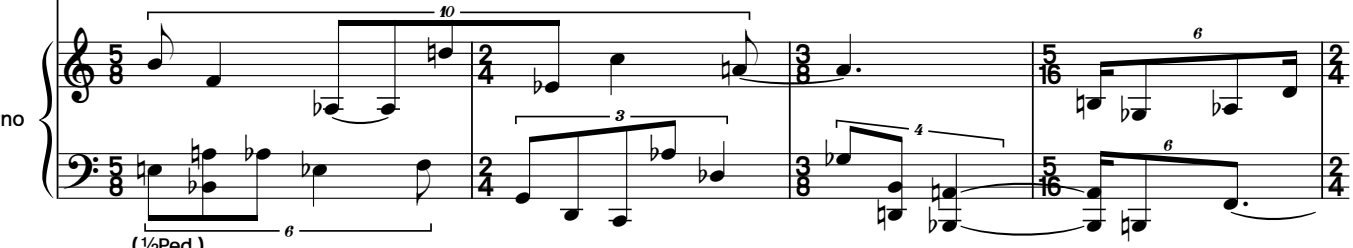
76

S.  I can


Pno  (½Ped.)

81

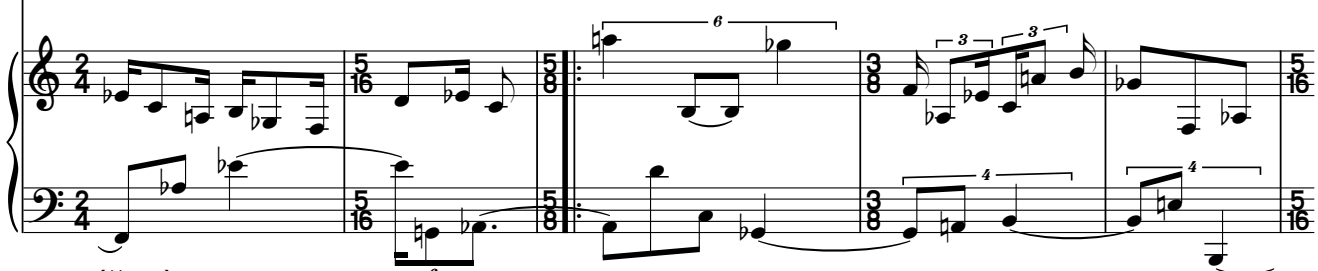
S.  li - be - rate the ev - ery - day aes - the - tic

Pno  (½Ped.)

85


S. 

from its_ ex - clu - sive fo - cus on

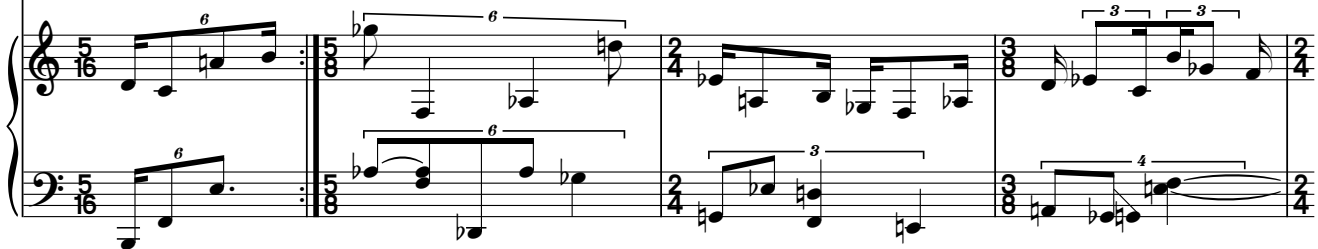
Pno 

(½Ped.)

90


S. 

beau - ty.

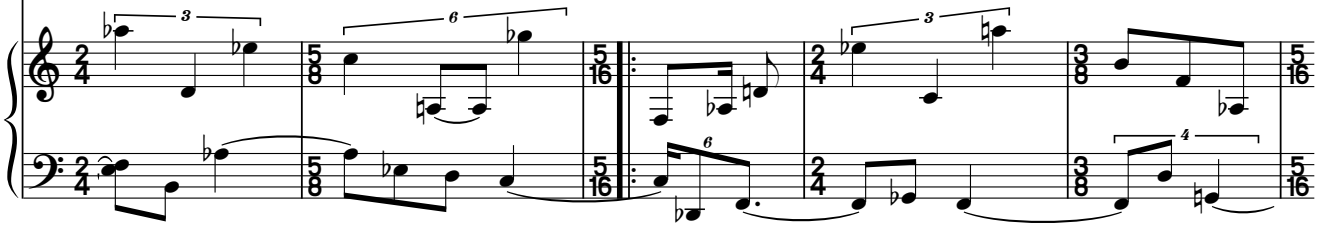
Pno 

(½Ped.)

94

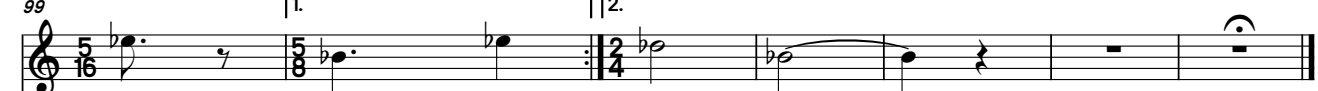
S. 

the_ ev - ery - day fo - cus

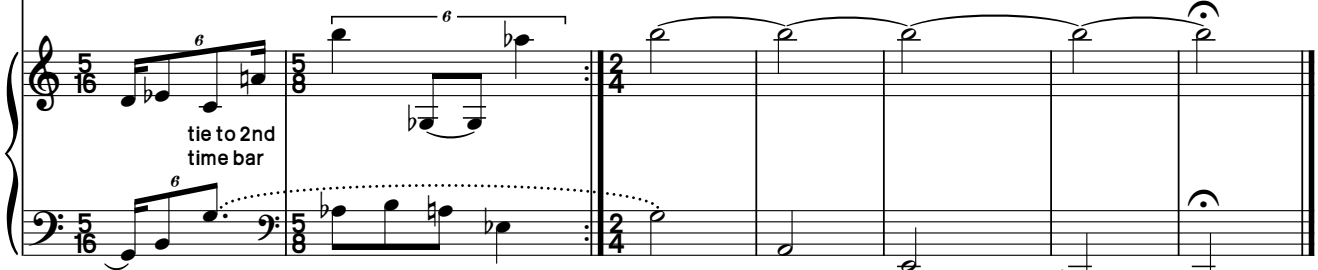
Pno 

(½Ped.)

99

S. 

on beau - - ty beau - ty.

Pno 

tie to 2nd time bar

(½Ped.) *