Matt Geer

Ordinary Time

for soprano and piano

2023

Full Score

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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 paralells 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 bew tea.
I have two hands whihch 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.

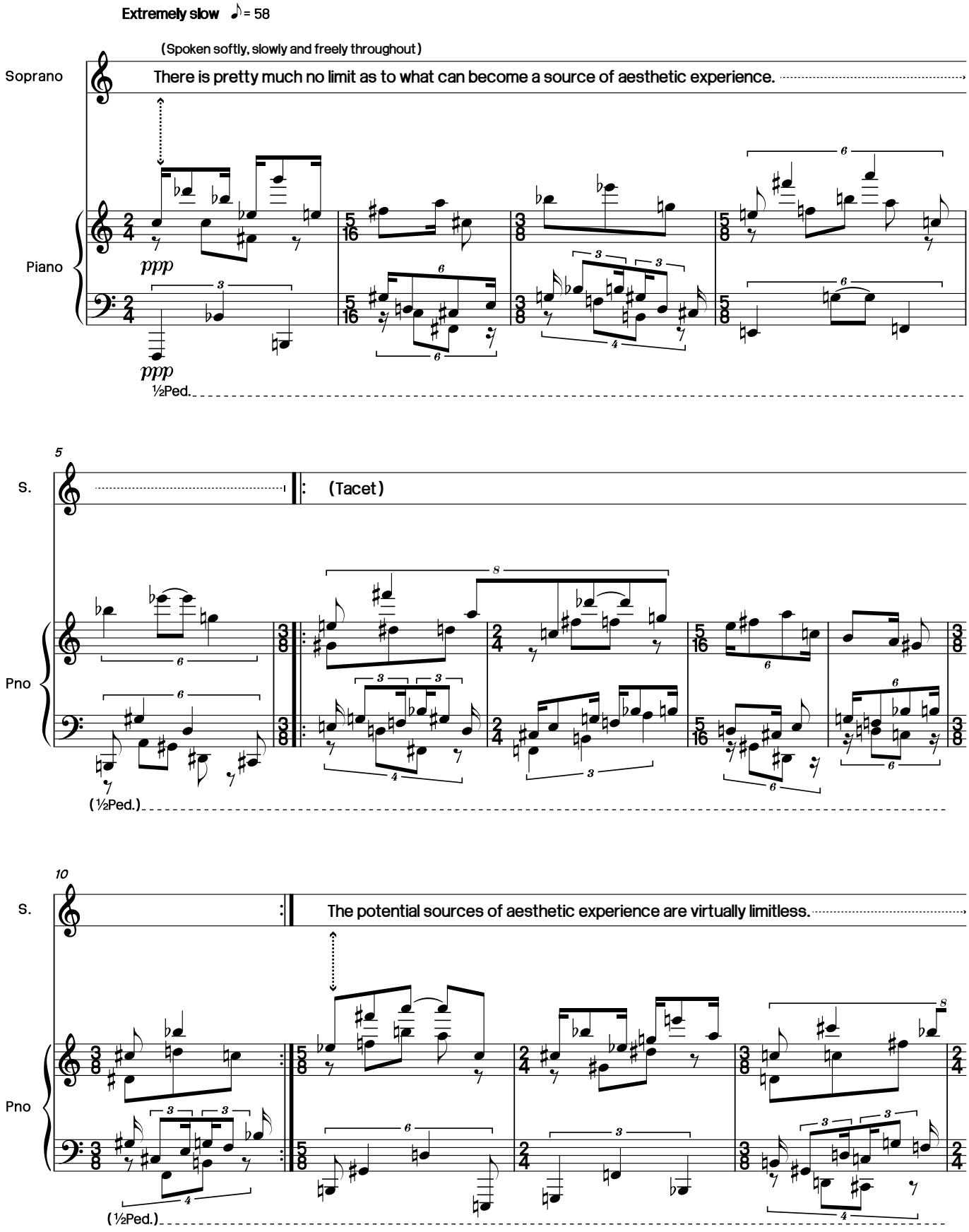
Movement 3:
I put on this coat to keep me not hot and not cold.
I use my fine toothed rake to smooth the stones, which makes a group of lines.
My hat will add to the role of my coat.
I start at one end and use my wide toothed rake to make straight lines in the ground.
I start to walk, and head to where I need to be.
As the rake moves, I take faint steps and deep breaths.

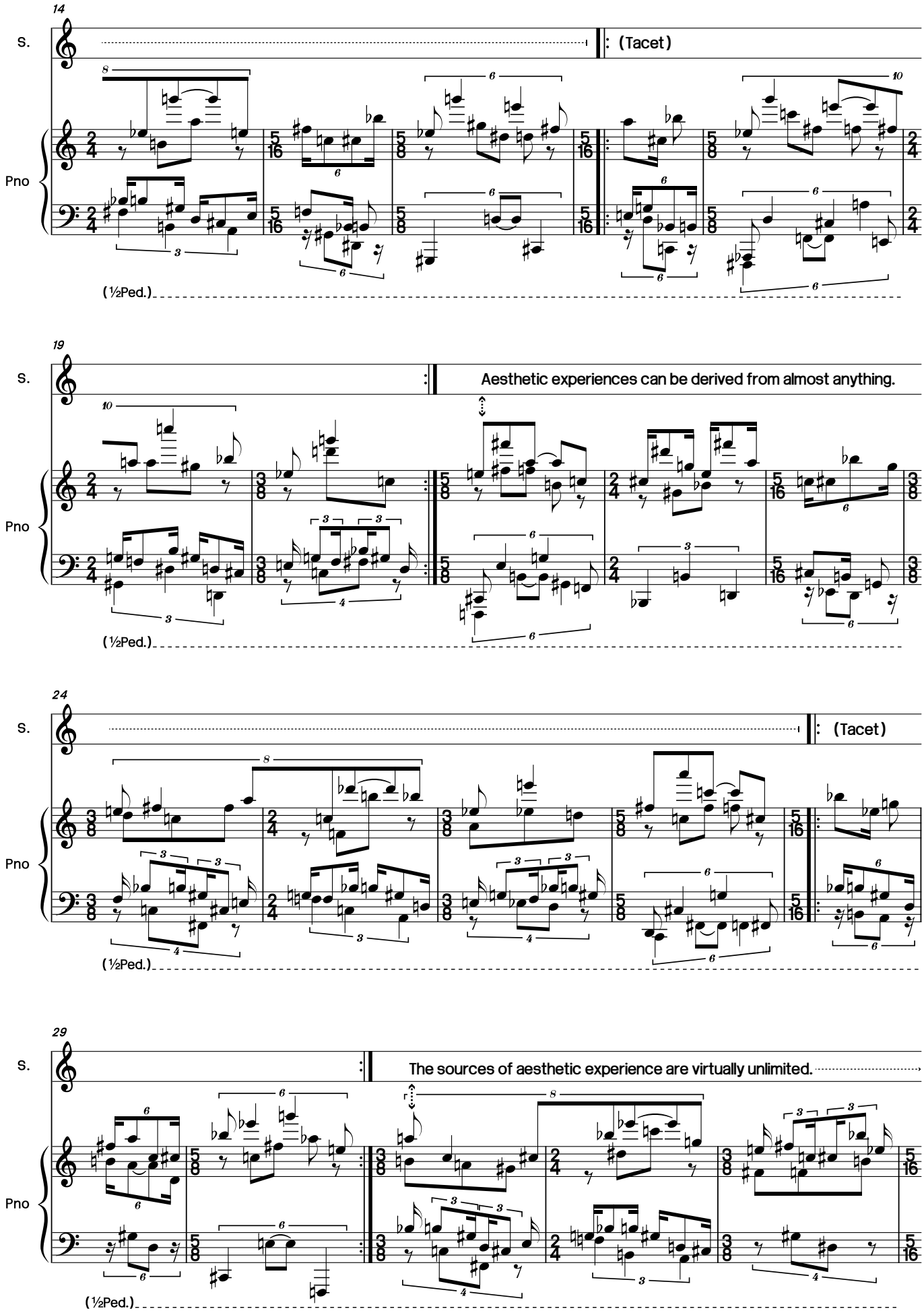
Ordinary Time

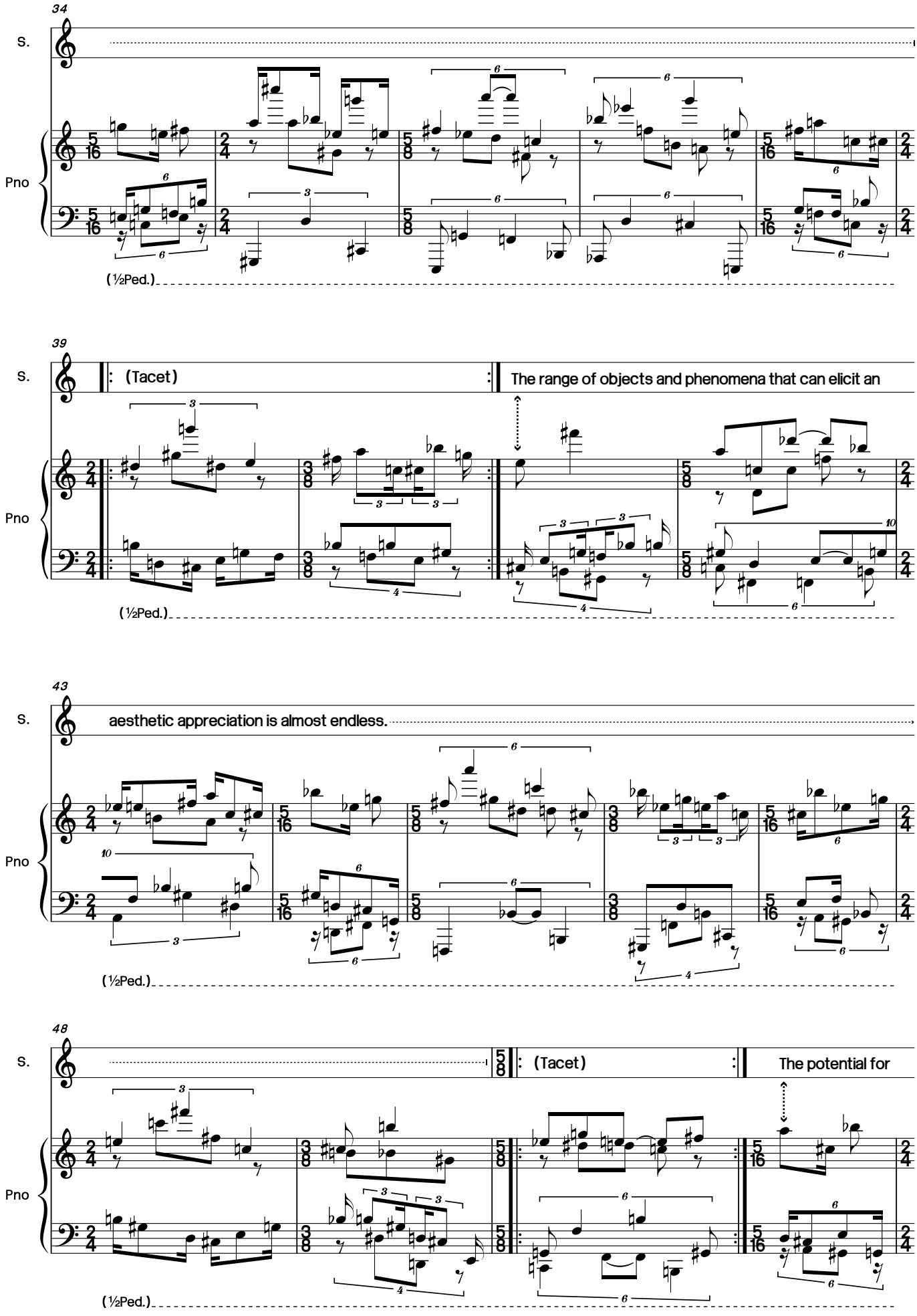
(2023)

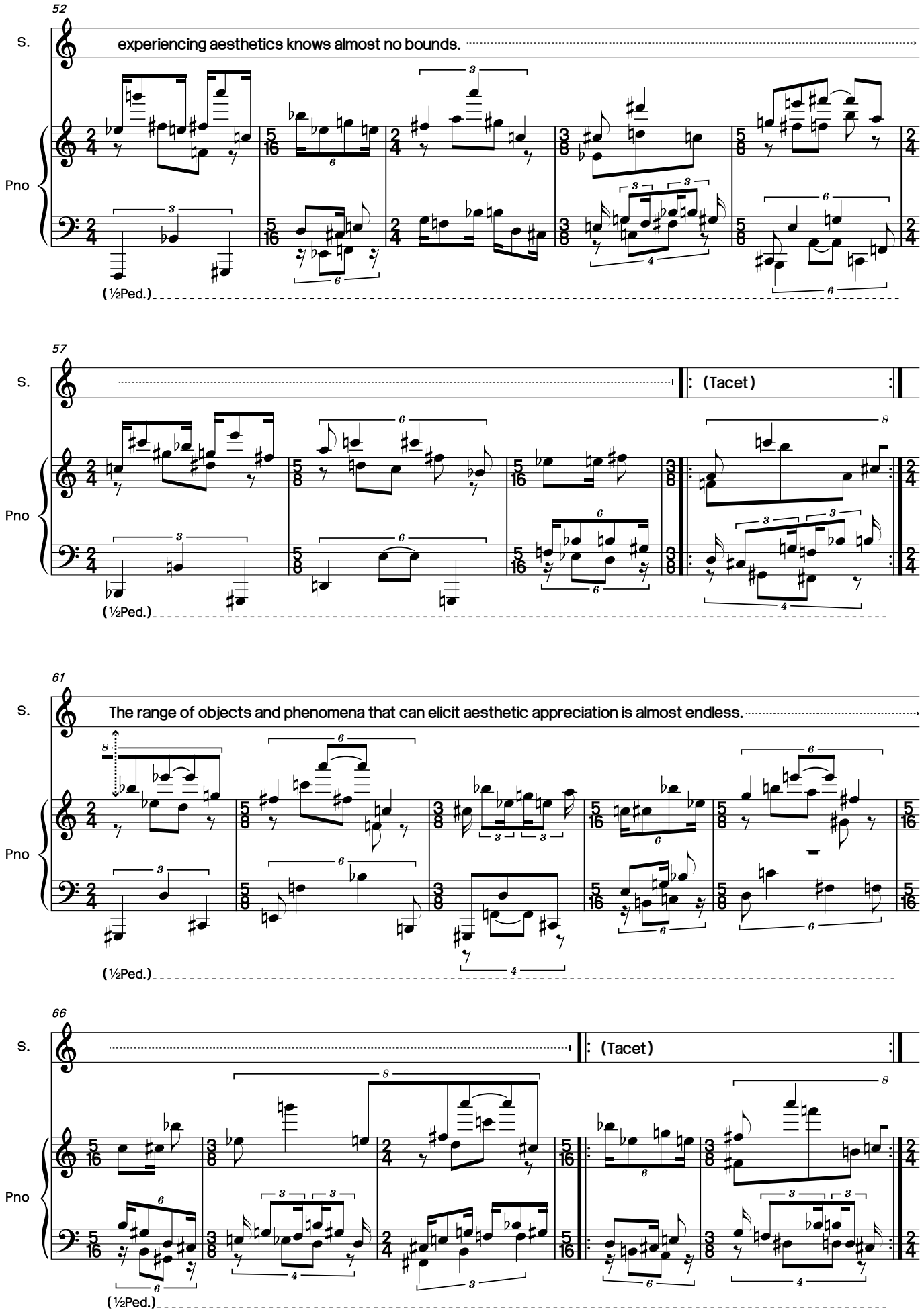
Matt Geer

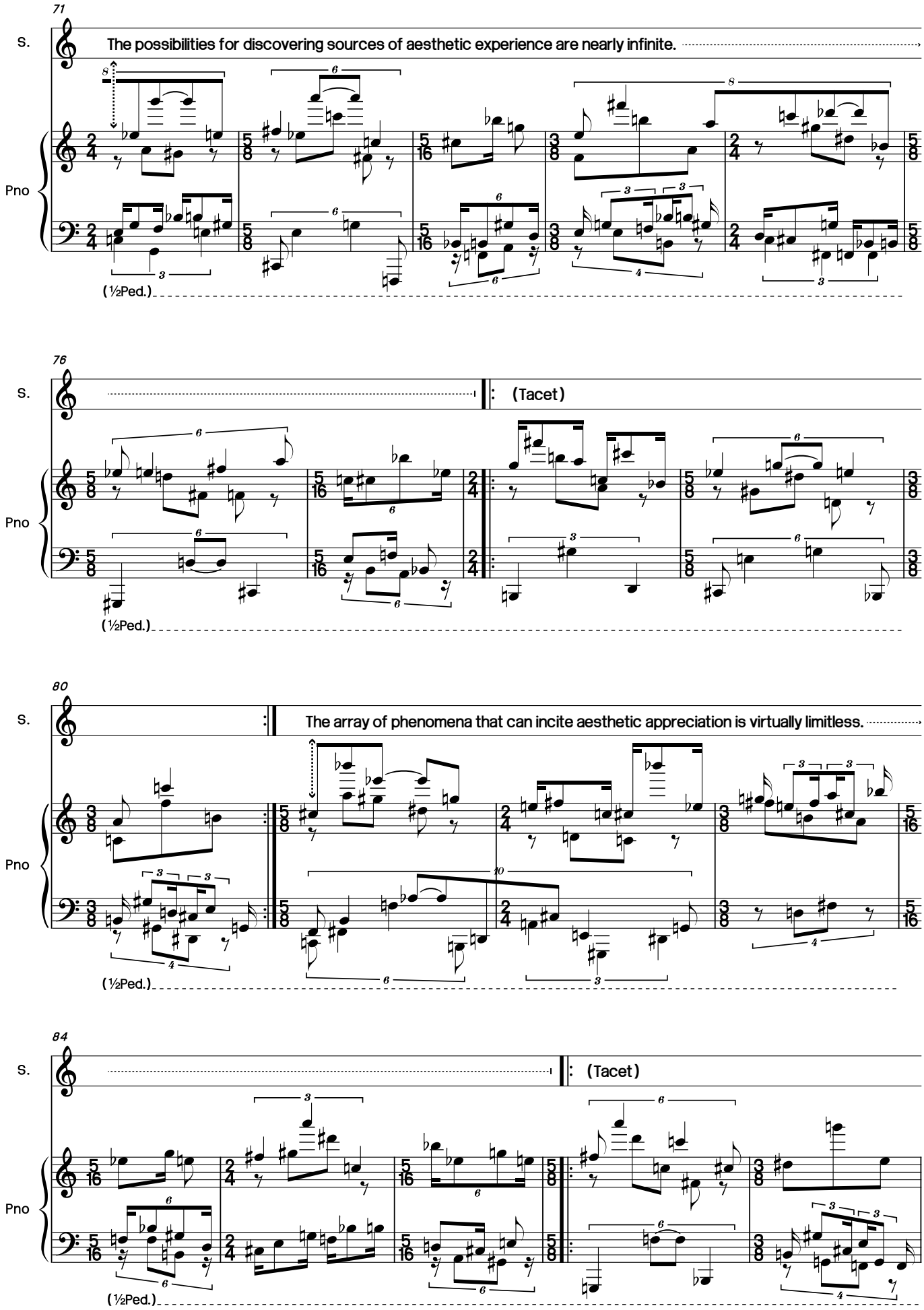
i. introduction

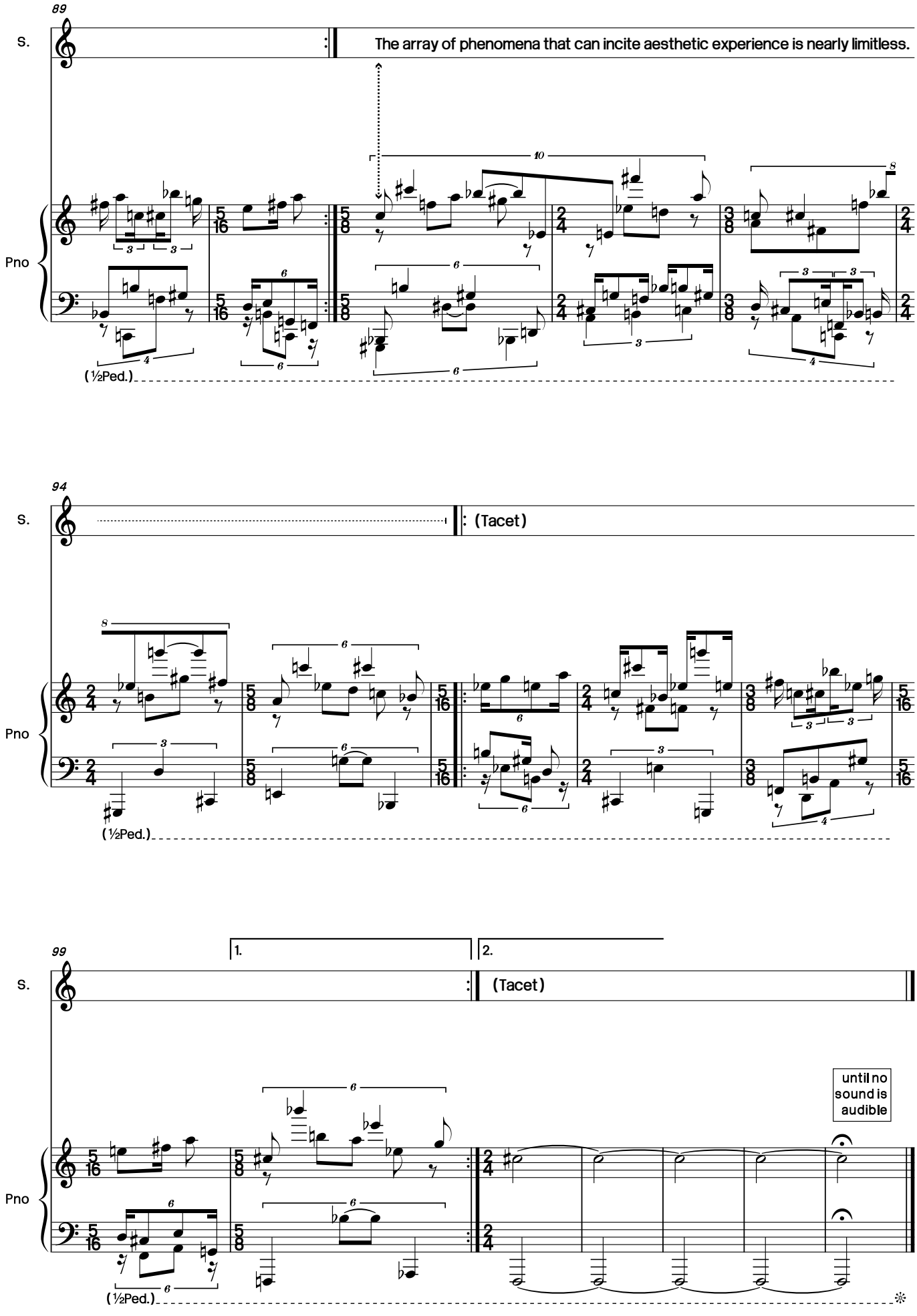



14
S.
(Tacet)
Pno
(½Ped.)
19
S.
Aesthetic experiences can be derived from almost anything.
Pno
(½Ped.)
24
S.
(Tacet)
Pno
(½Ped.)
29
S.
The sources of aesthetic experience are virtually unlimited.
Pno
(½Ped.)

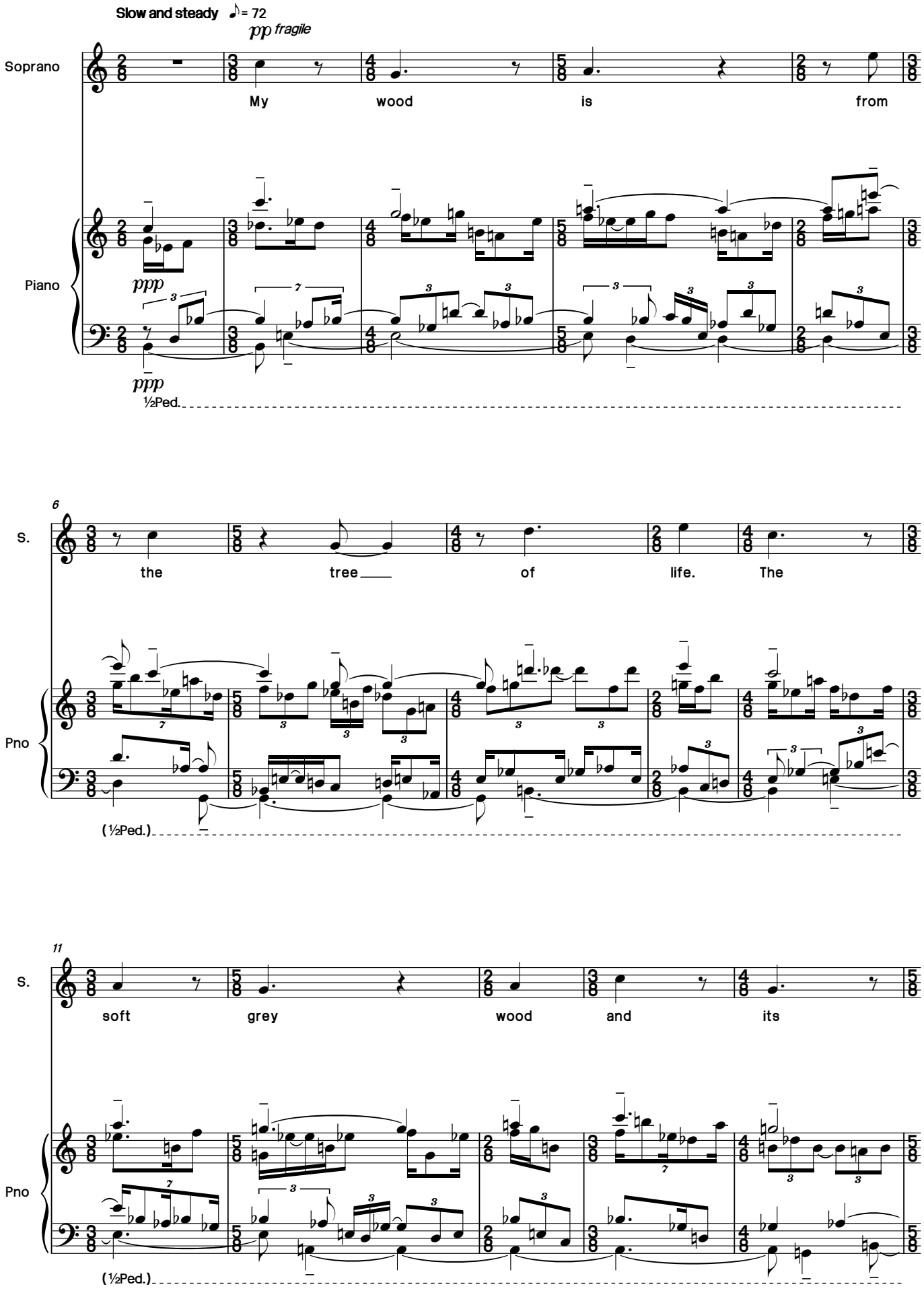

34
S.
Pno
(½Ped.)
39
S.
: (Tacet) :
The range of objects and phenomena that can elicit an
Pno
(½Ped.)
43
S.
aesthetic appreciation is almost endless.
Pno
(½Ped.)
48
S.
: (Tacet) :
The potential for
Pno
(½Ped.)

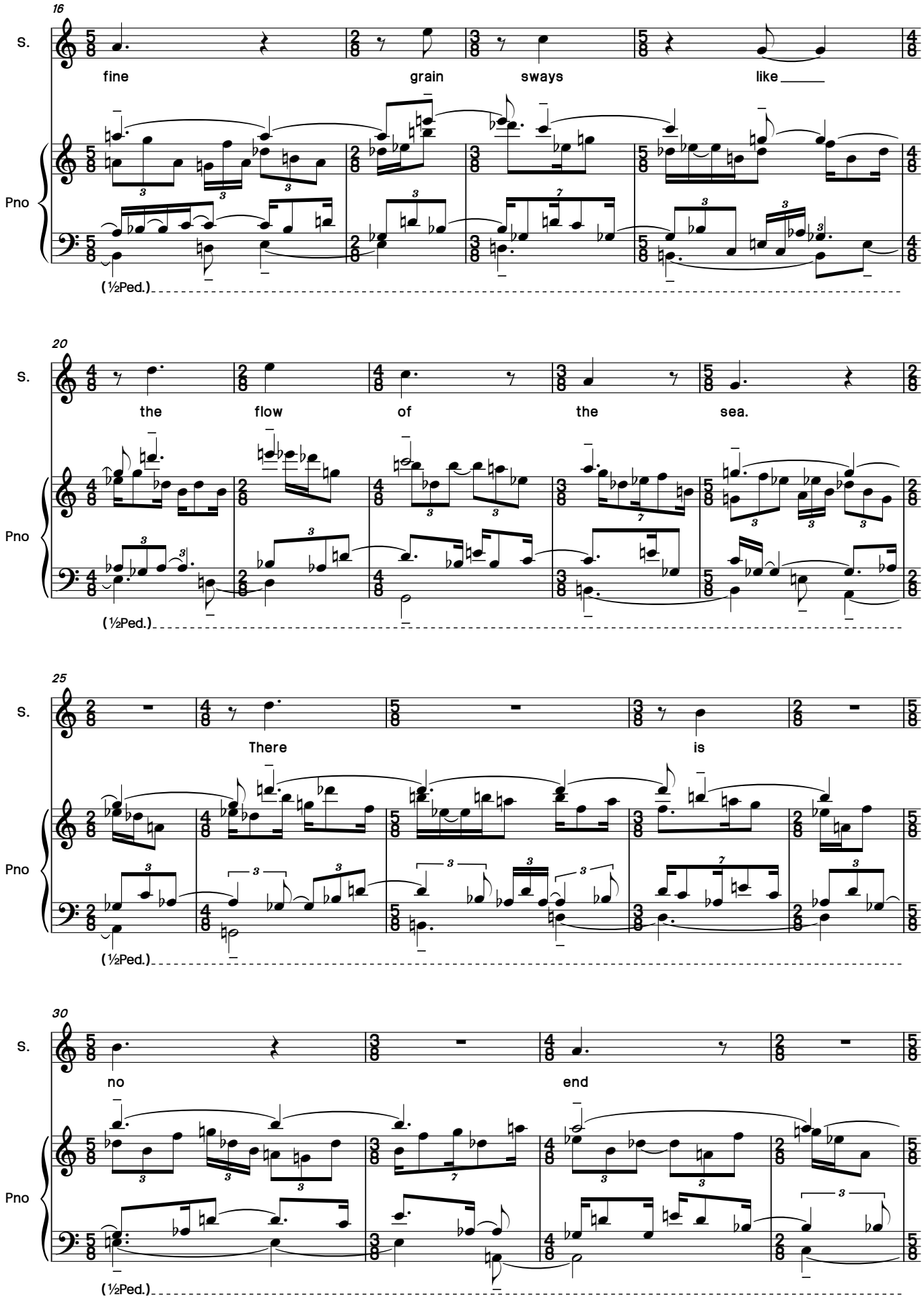

52
S.
experiencing aesthetics knows almost no bounds.
Pno
(½Ped.)
57
S.
(Tacet)
Pno
(½Ped.)
61
S.
The range of objects and phenomena that can elicit aesthetic appreciation is almost endless.
Pno
(½Ped.)
66
S.
(Tacet)
Pno
(½Ped.)

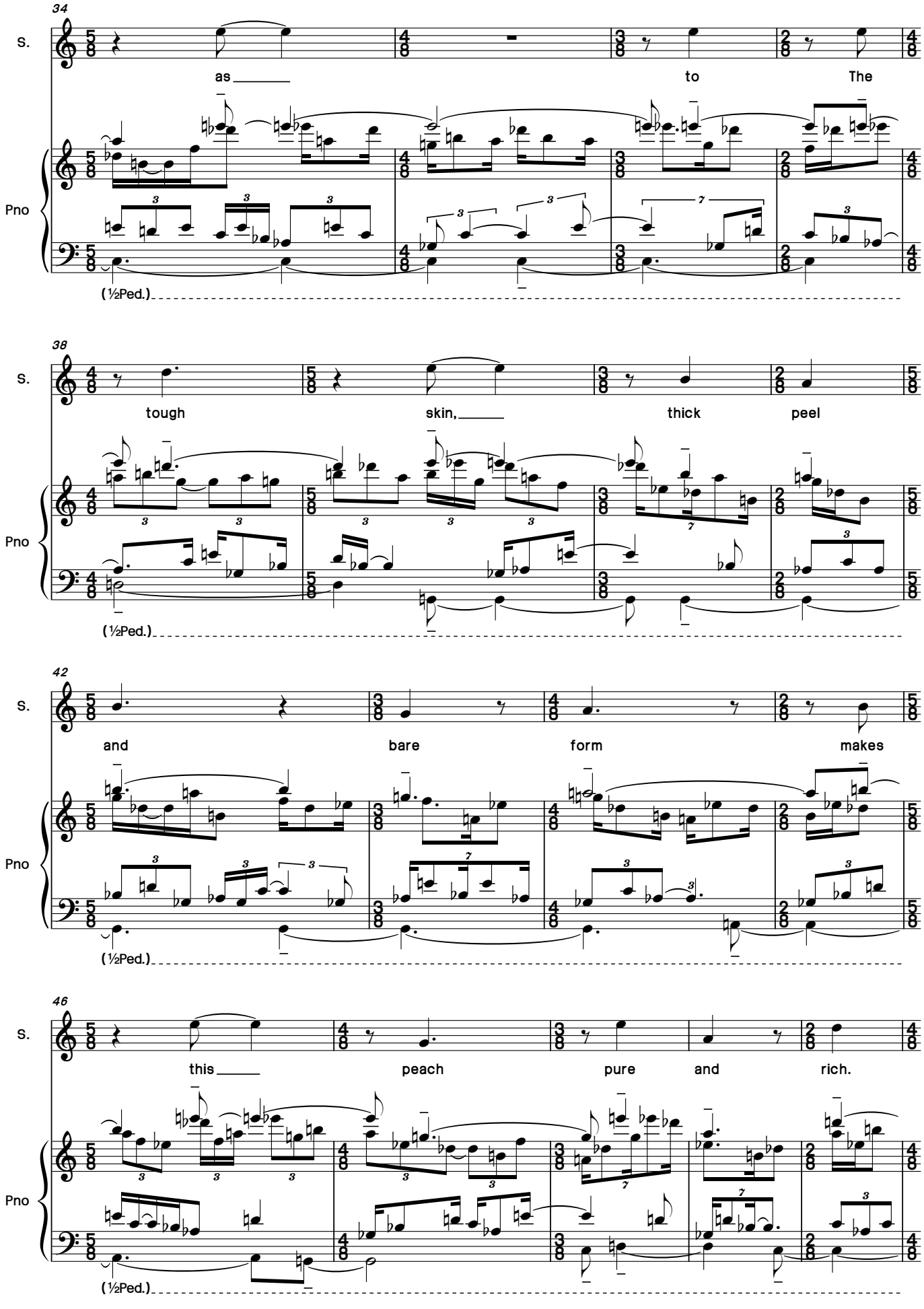

71
S.
The possibilities for discovering sources of aesthetic experience are nearly infinite.
Pno
(½Ped.)
76
S.
(Tacet)
Pno
(½Ped.)
80
S.
The array of phenomena that can incite aesthetic appreciation is virtually limitless.
Pno
(½Ped.)
84
S.
(Tacet)
Pno
(½Ped.)

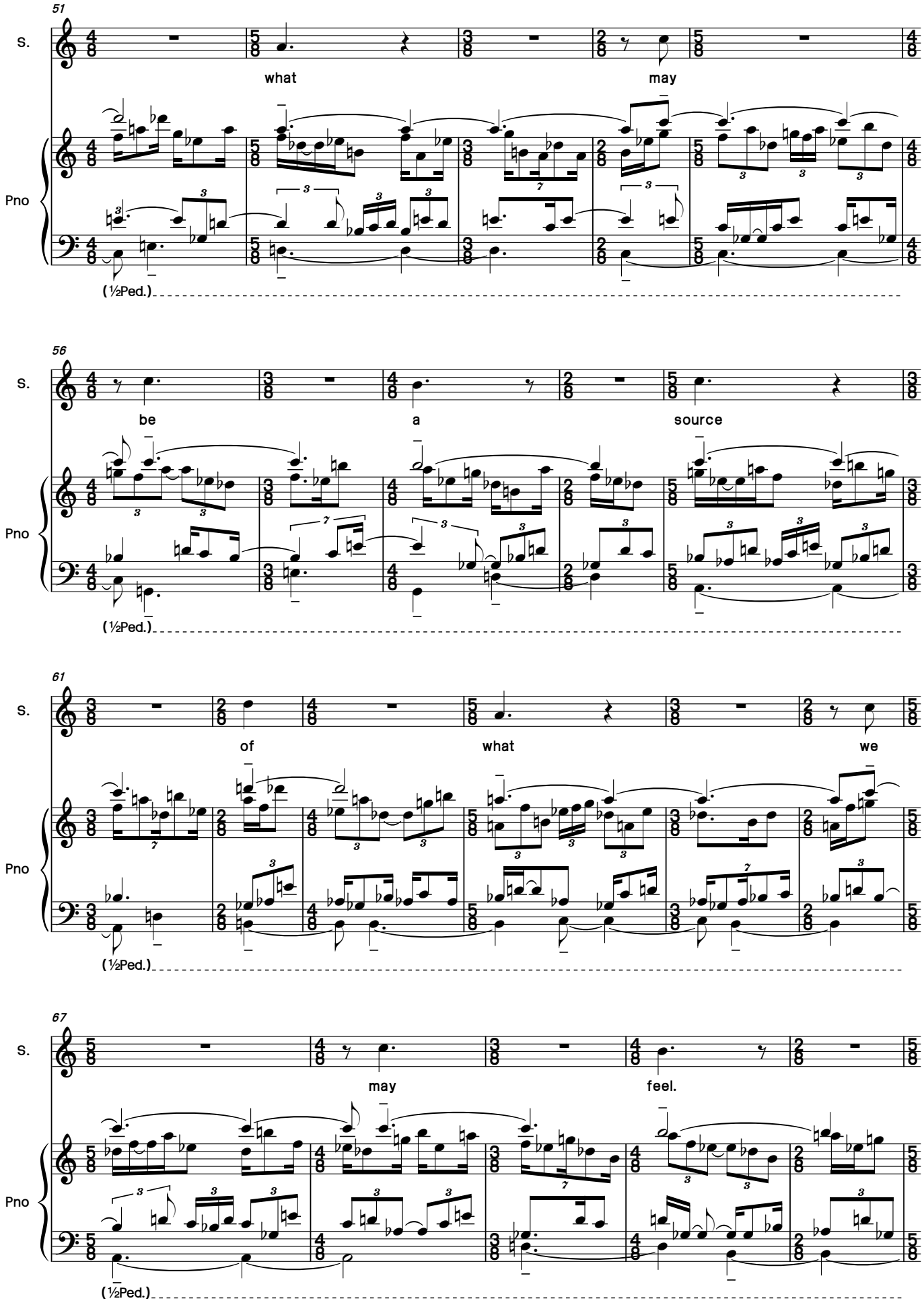

89
S.
The array of phenomena that can incite aesthetic experience is nearly limitless.
Pno
(½Ped.)
94
S.
(Tacet)
Pno
(½Ped.)
99
1.
2.
S.
(Tacet)
until no sound is audible
Pno
(½Ped.)

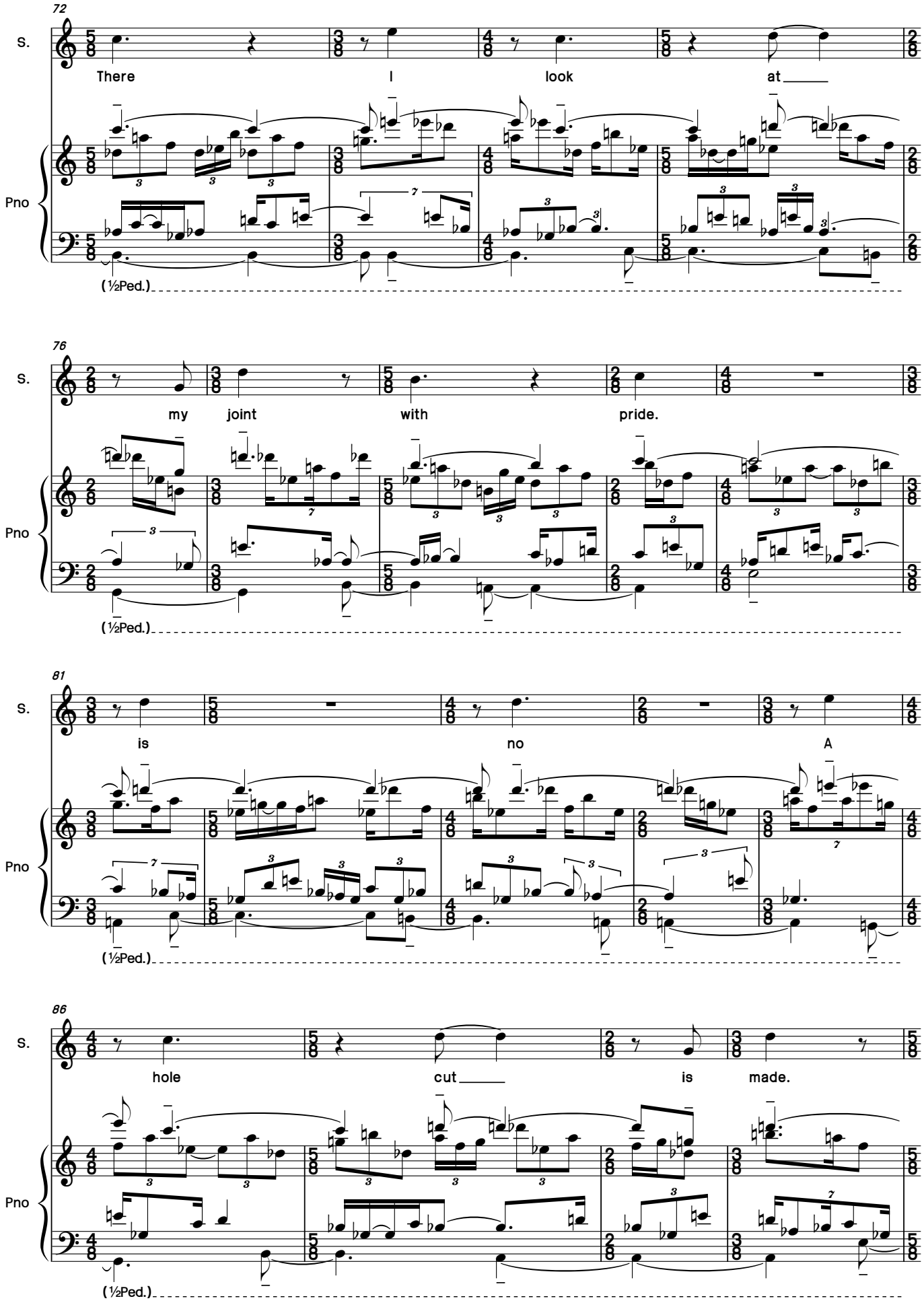
2. ii. join / eat

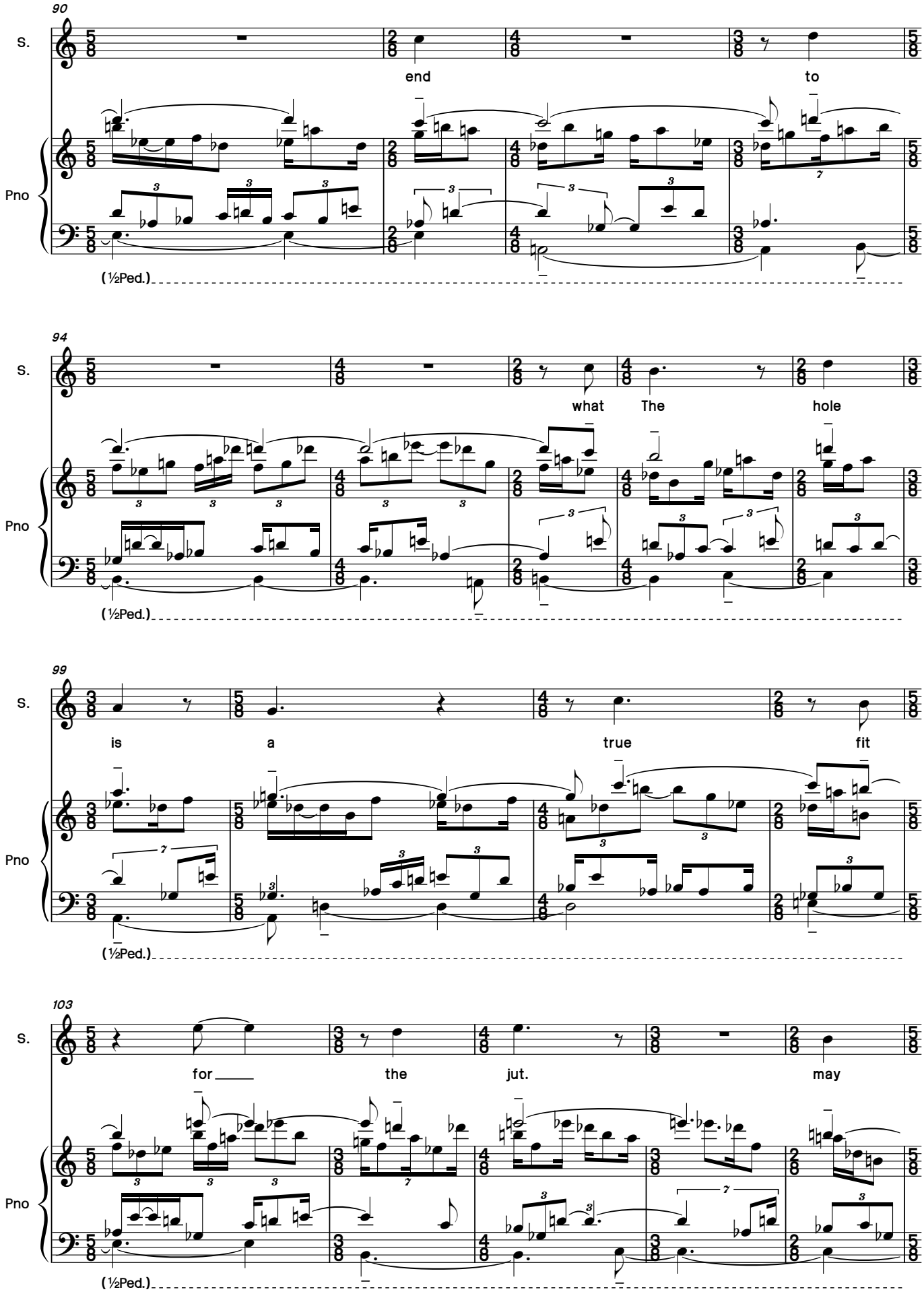

Slow and steady ♪ = 72
pp fragile
Soprano
My wood is from
Piano
ppp
ppp
½Ped.
6
S.
the tree of life. The
Pno
(½Ped.)
11
S.
soft grey wood and its
Pno
(½Ped.)

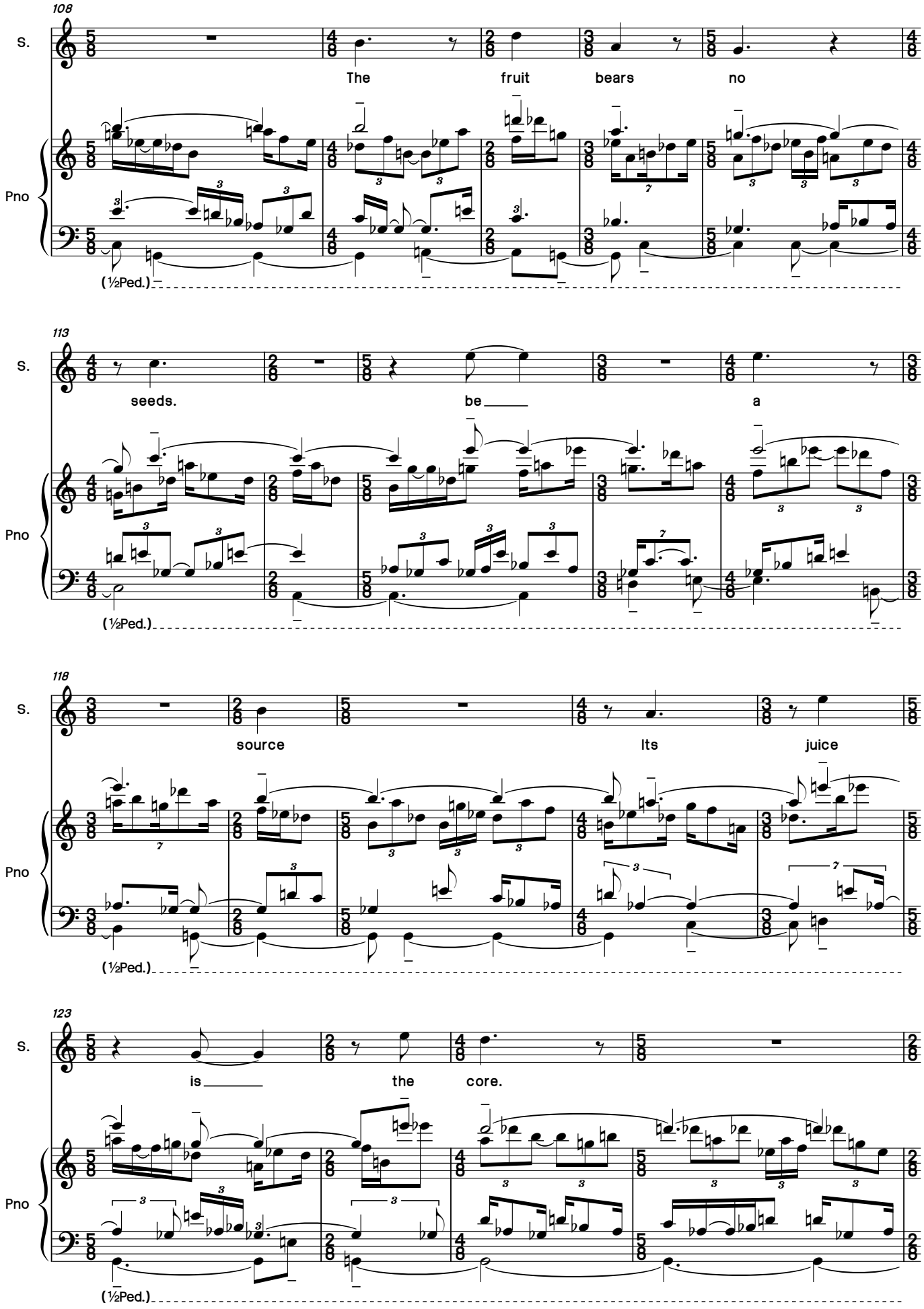

16
S.
fine
grain
sways
like
Pno
(½Ped.)
20
S.
the
flow
of
the
sea.
Pno
(½Ped.)
25
S.
There
is
Pno
(½Ped.)
30
S.
no
end
Pno
(½Ped.)

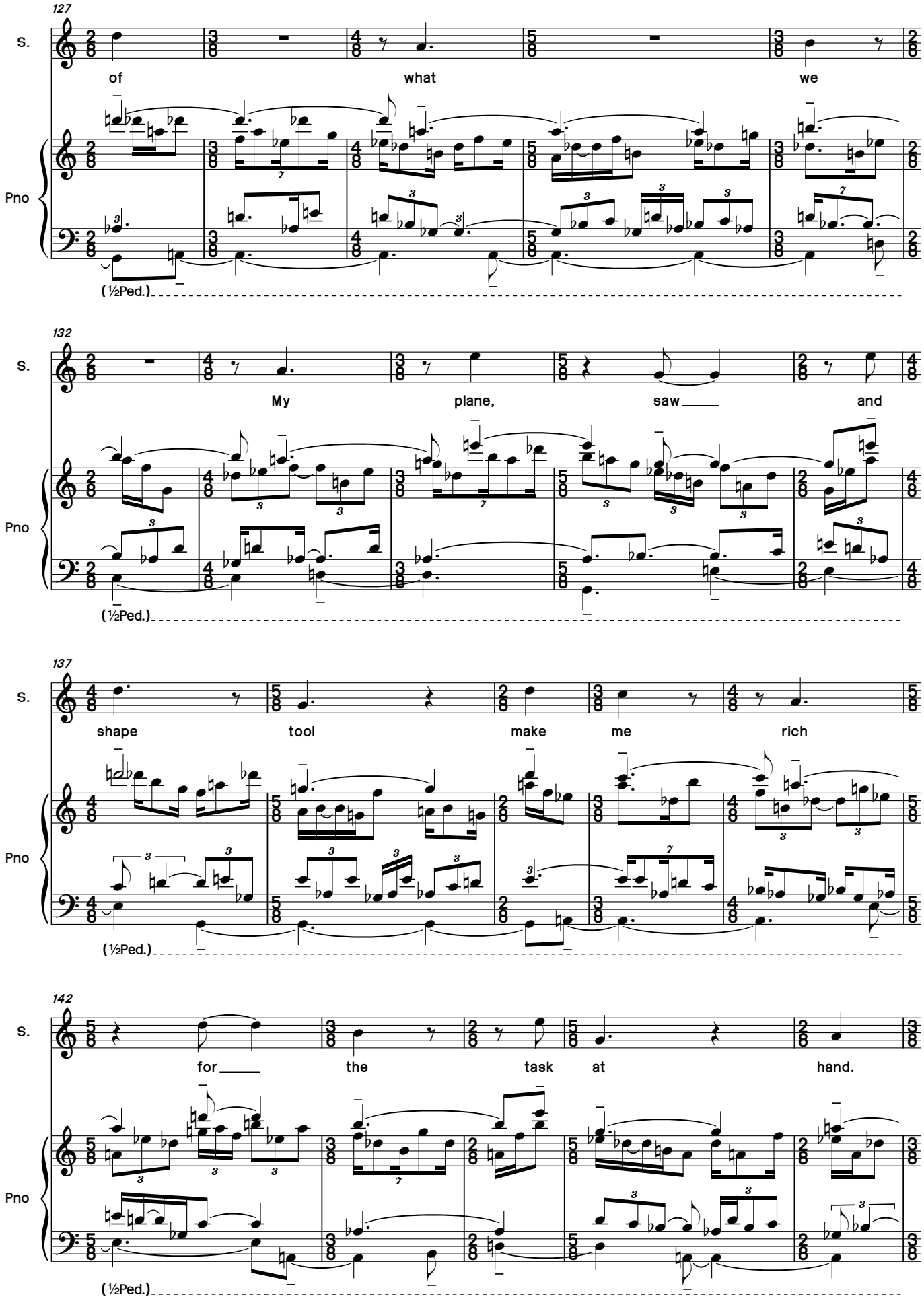

34
S.
as
to
The
Pno
(½Ped.)
38
S.
tough
skin,
thick
peel
Pno
(½Ped.)
42
S.
and
bare
form
makes
Pno
(½Ped.)
46
S.
this
peach
pure
and
rich.
Pno
(½Ped.)

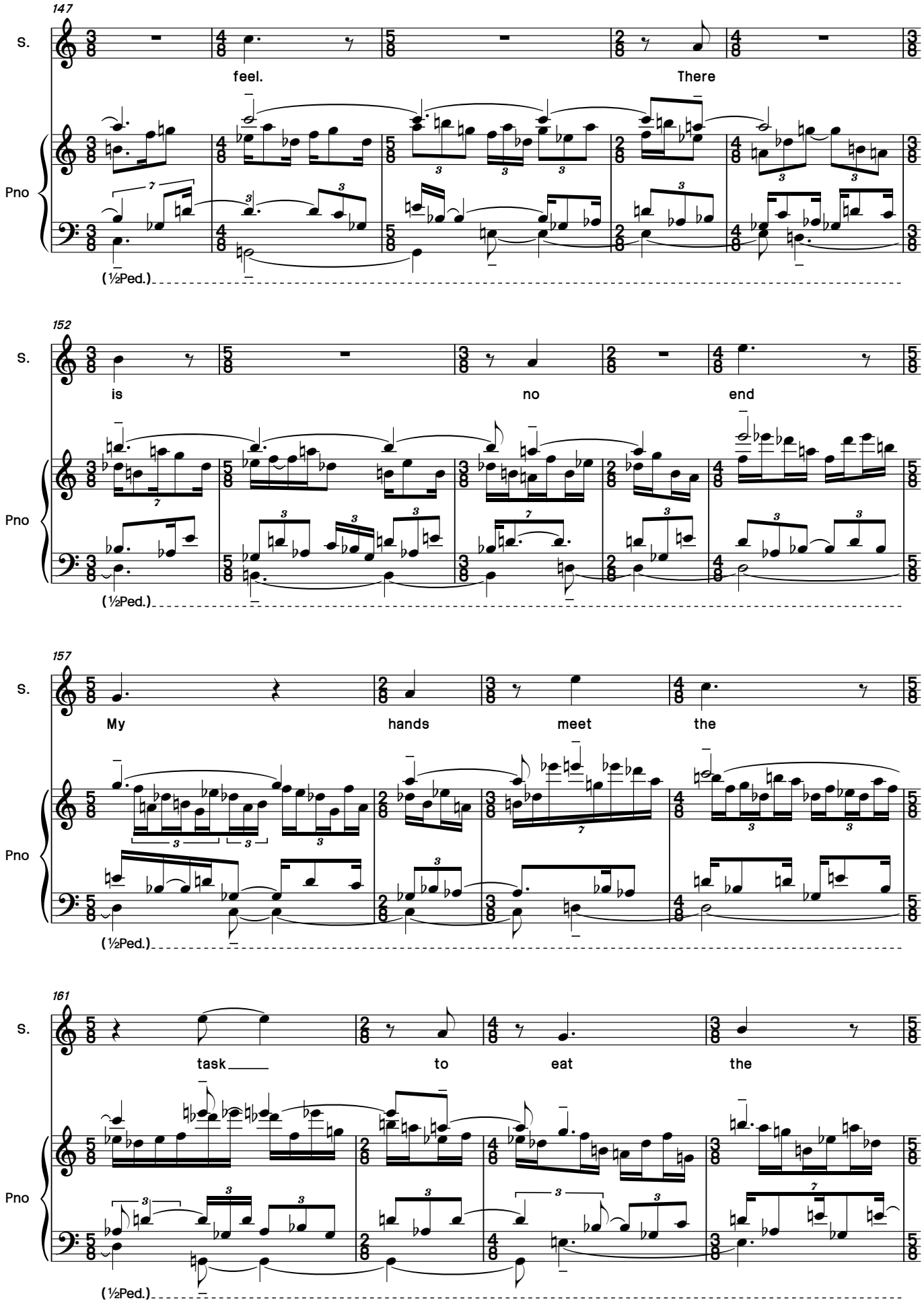

51
S.
what
may
Pno
(½Ped.)
56
S.
be
a
source
Pno
(½Ped.)
61
S.
of
what
we
Pno
(½Ped.)
67
S.
may
feel.
Pno
(½Ped.)

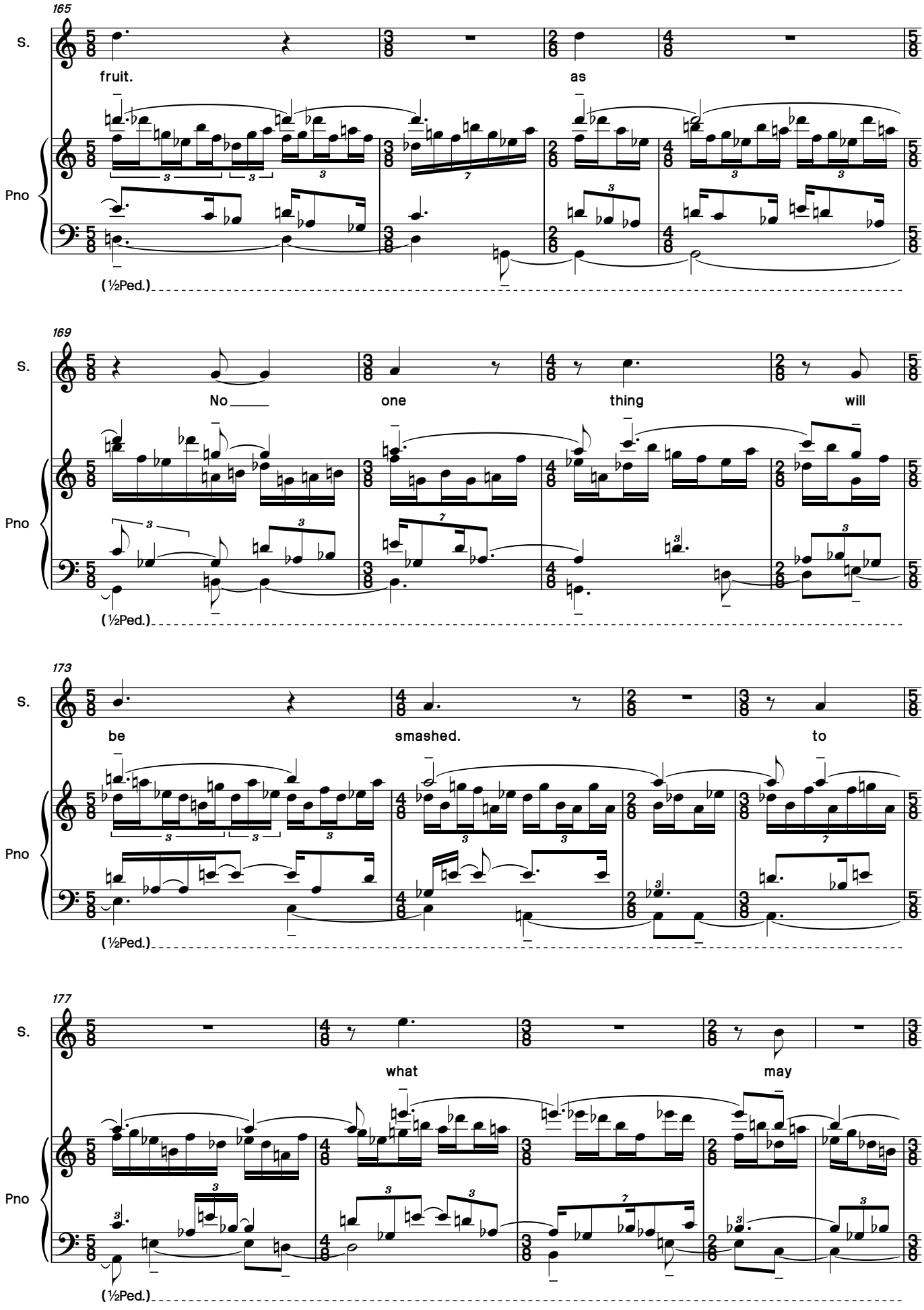

72
S.
There
I
look
at
Pno
(½Ped.)
76
S.
my
joint
with
pride.
Pno
(½Ped.)
81
S.
is
no
A
Pno
(½Ped.)
86
S.
hole
cut
is
made.
Pno
(½Ped.)

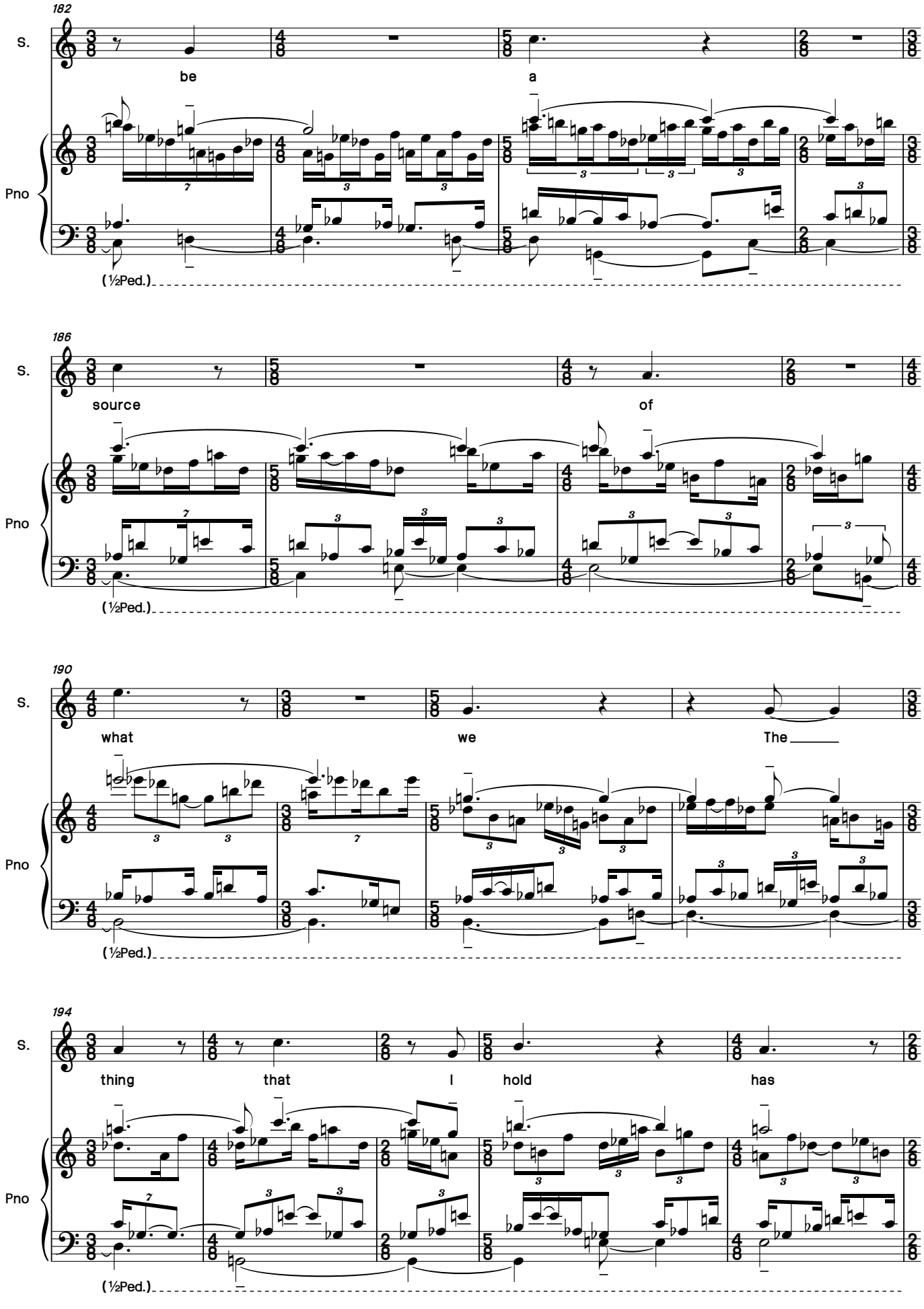

90
S.
Pno
end
to
(½Ped.)
94
S.
Pno
what
The
hole
(½Ped.)
99
S.
Pno
is
a
true
fit
(½Ped.)
103
S.
Pno
for
the
jut.
may
(½Ped.)

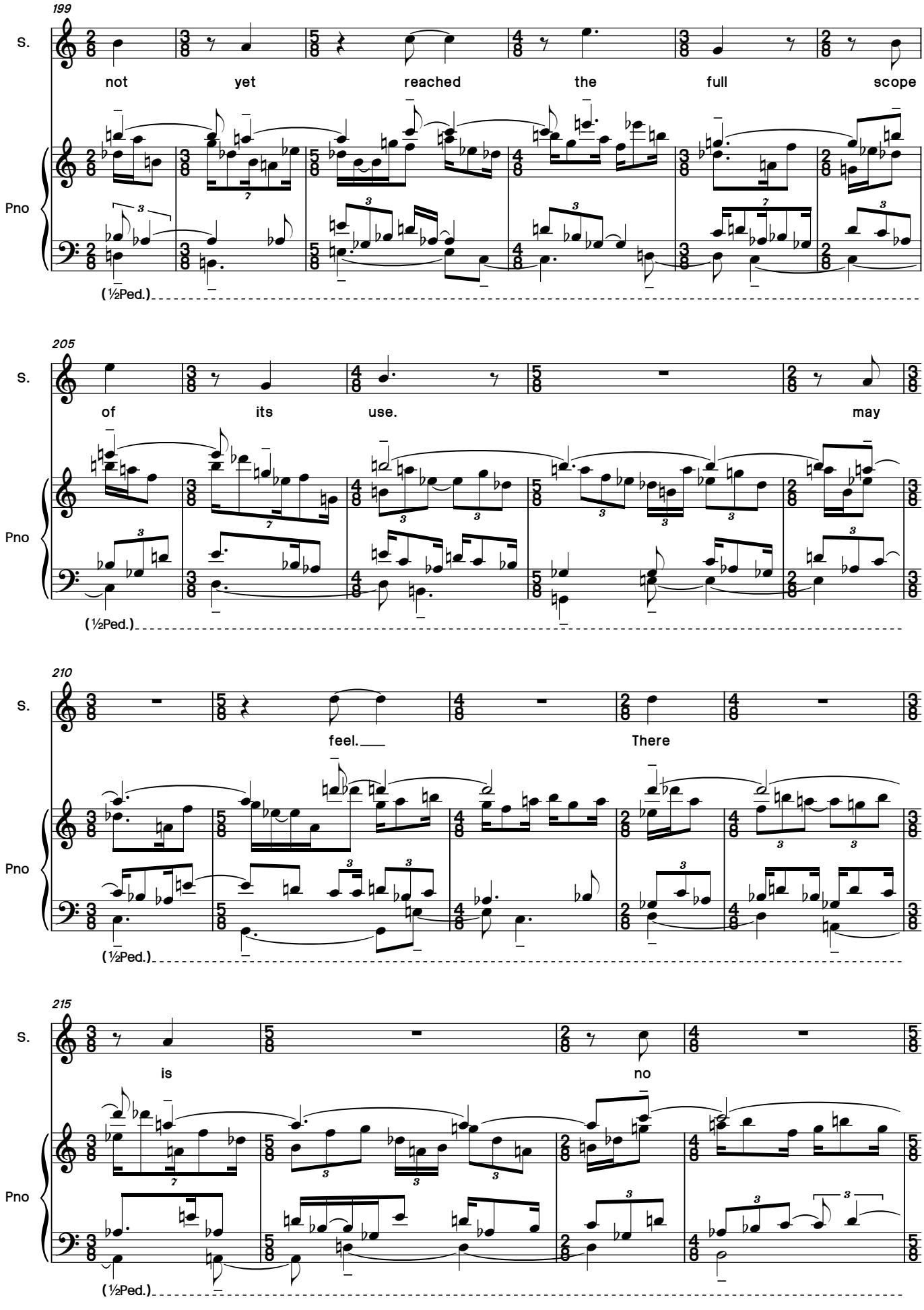

108
S.
The fruit bears no
Pno
(½Ped.)
113
S.
seeds. be a
Pno
(½Ped.)
118
S.
source Its juice
Pno
(½Ped.)
123
S.
is the core.
Pno
(½Ped.)

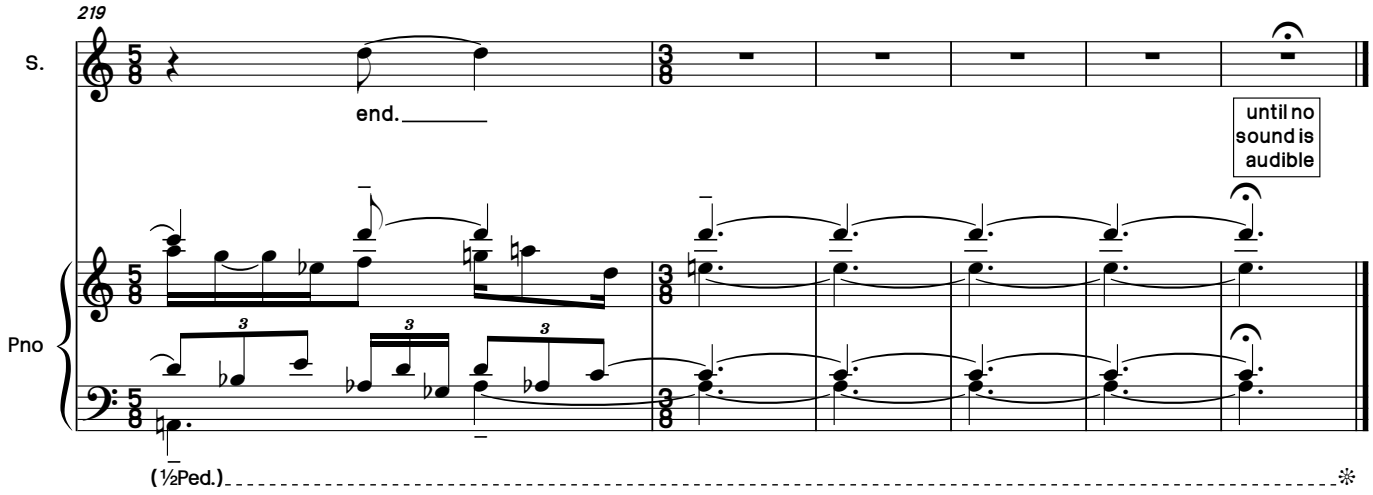

127
S.
of
what
we
Pno
(½Ped.)
132
S.
My
plane,
saw
and
Pno
(½Ped.)
137
S.
shape
tool
make
me
rich
Pno
(½Ped.)
142
S.
for
the
task
at
hand.
Pno
(½Ped.)


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.)

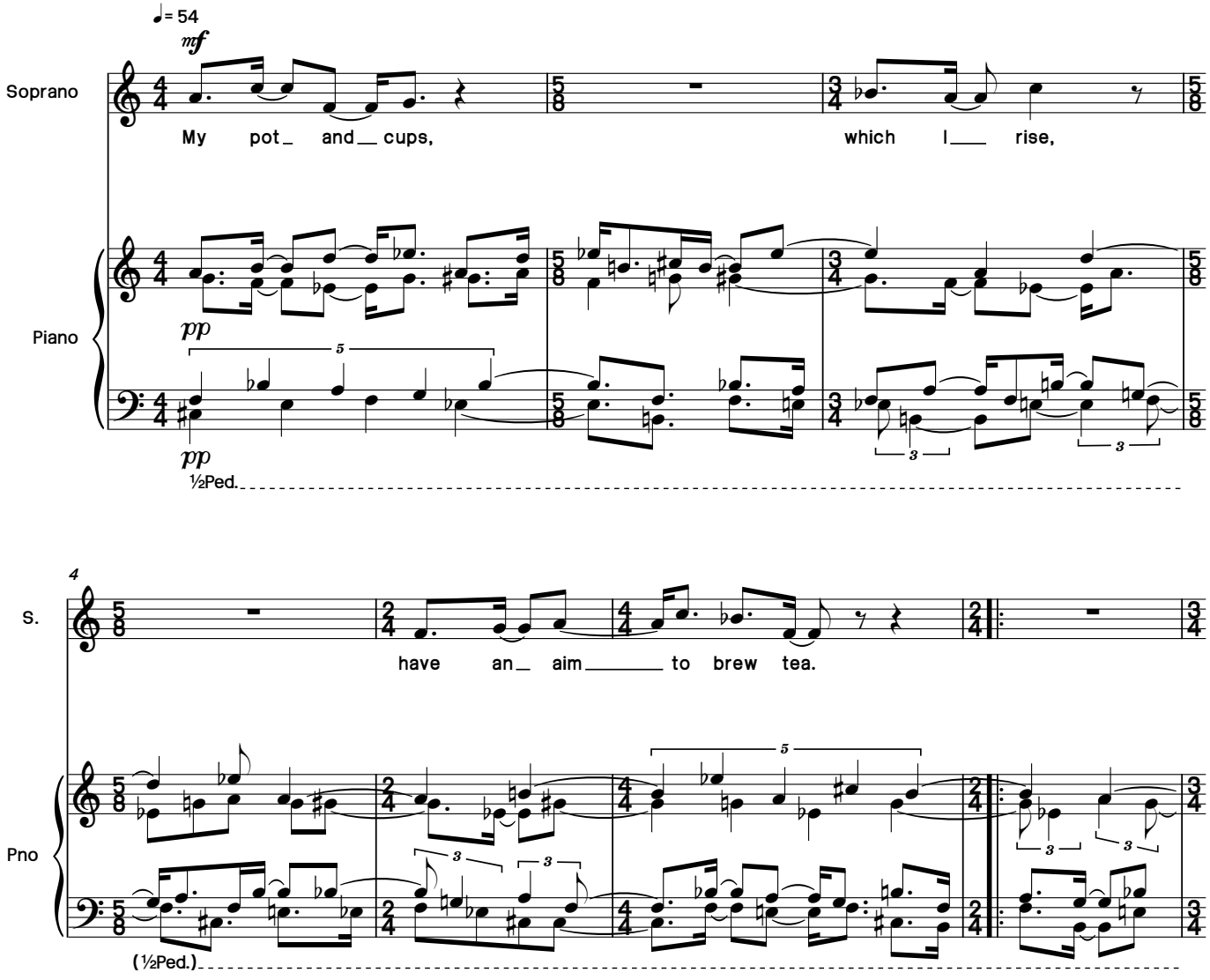

165
S.
fruit.
as
Pno
(½Ped.)
169
S.
No
one
thing
will
Pno
(½Ped.)
173
S.
be
smashed.
to
Pno
(½Ped.)
177
S.
what
may
Pno
(½Ped.)

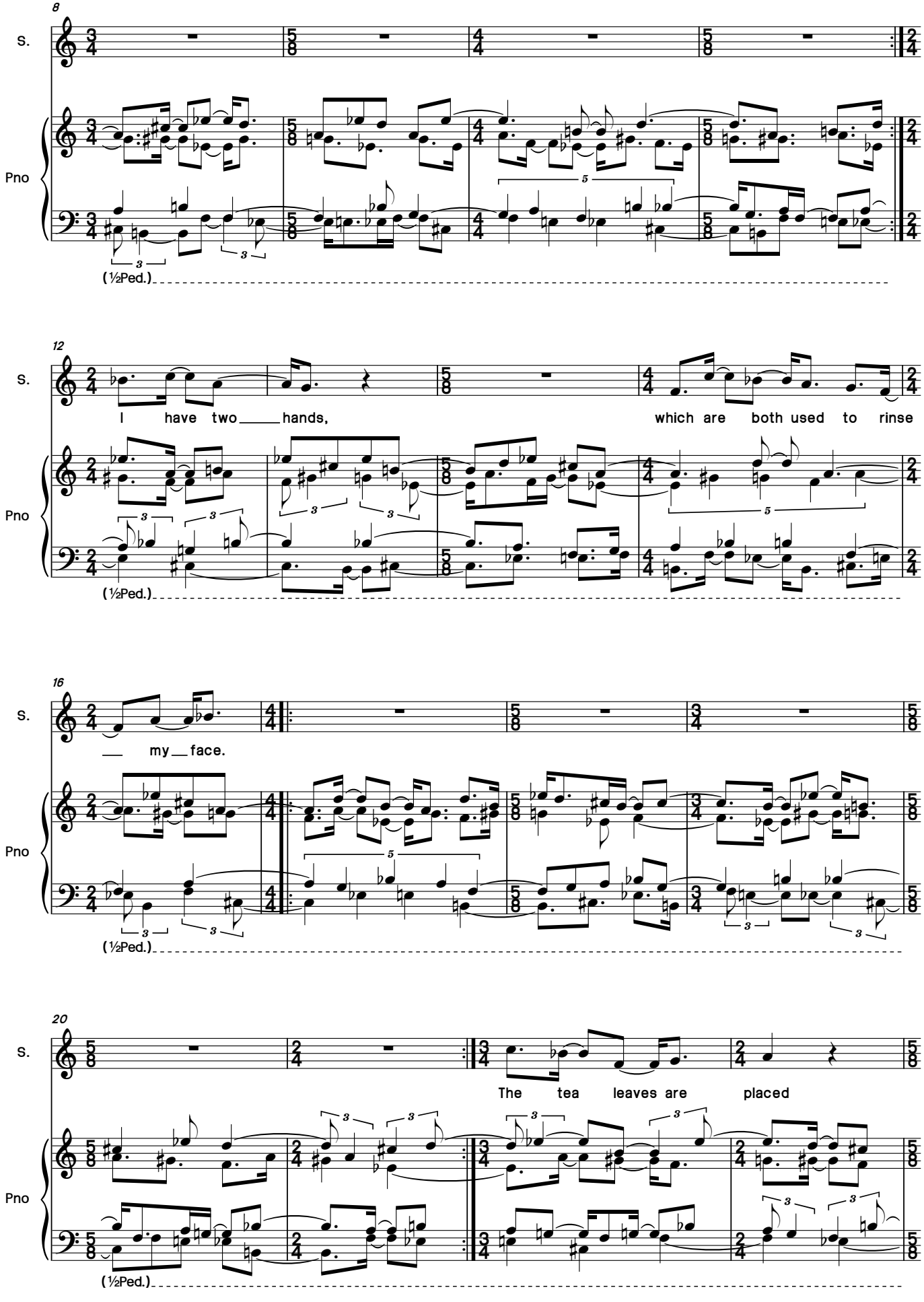

182
S.
be
a
Pno
(½Ped.)
186
S.
source
of
Pno
(½Ped.)
190
S.
what
we
The
Pno
(½Ped.)
194
S.
thing
that
I
hold
has
Pno
(½Ped.)

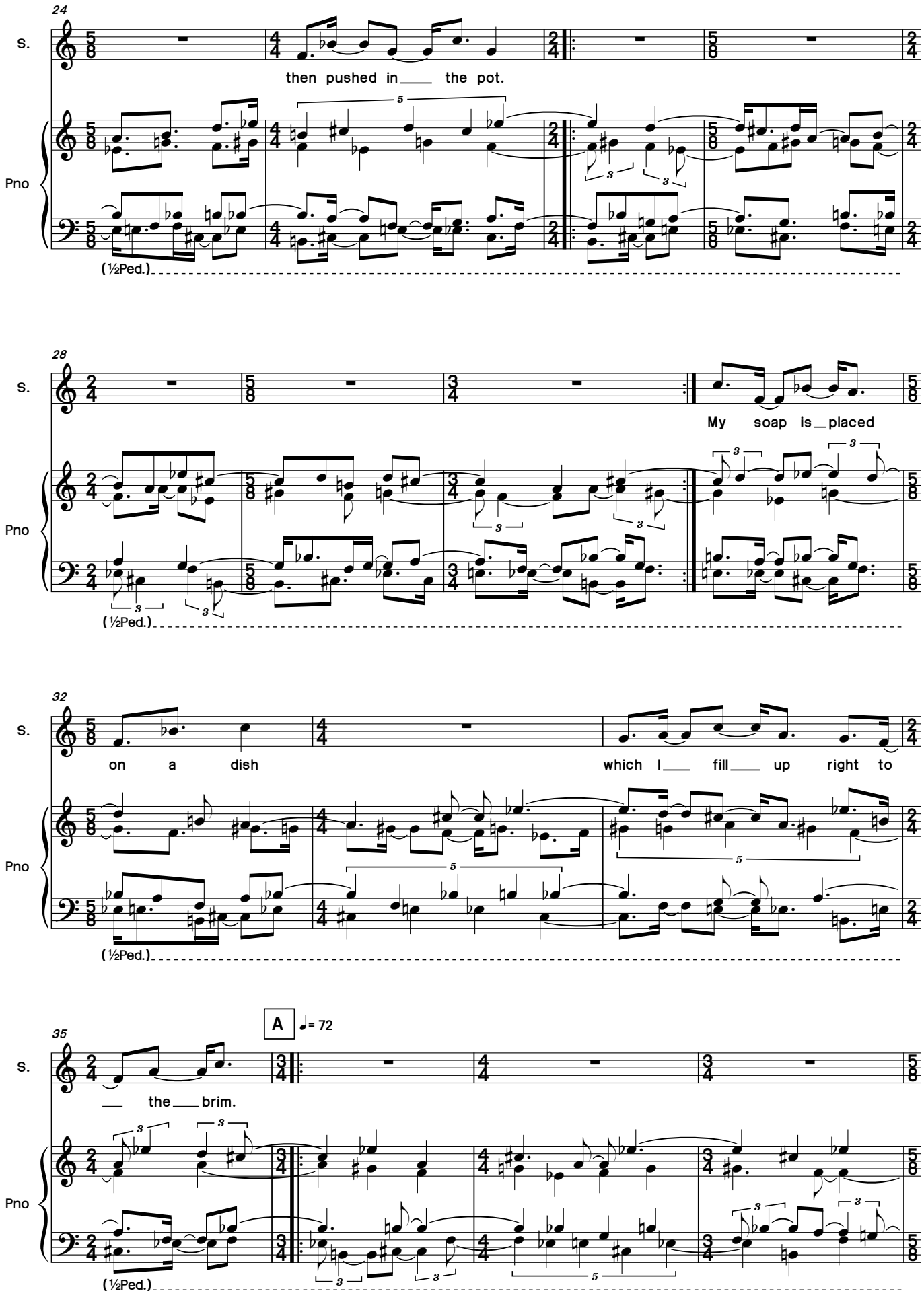

199
S.
not yet reached the full scope
Pno
(½Ped.)
205
S.
of its use. may
Pno
(½Ped.)
210
S.
feel. There
Pno
(½Ped.)
215
S.
is no
Pno
(½Ped.)

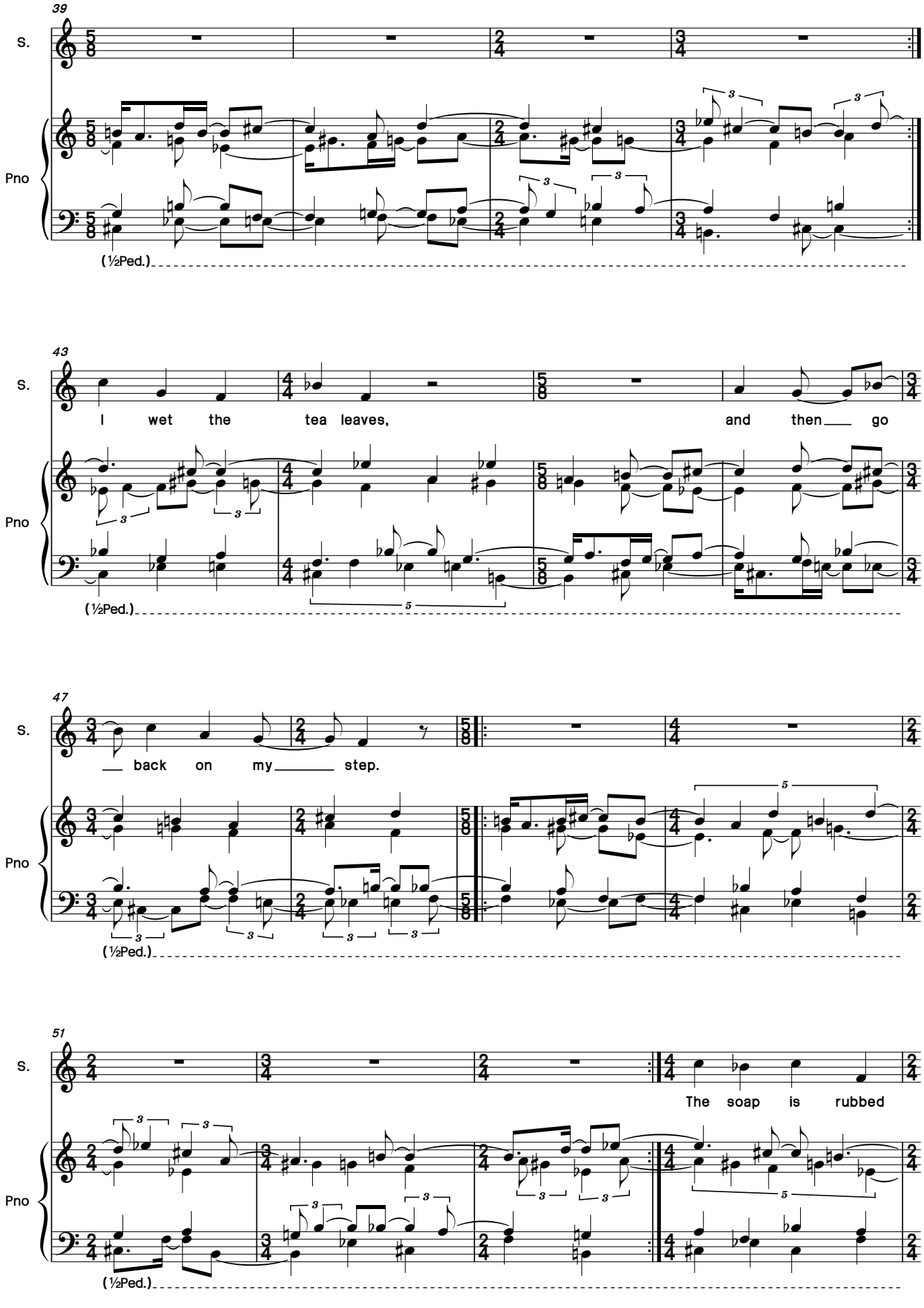


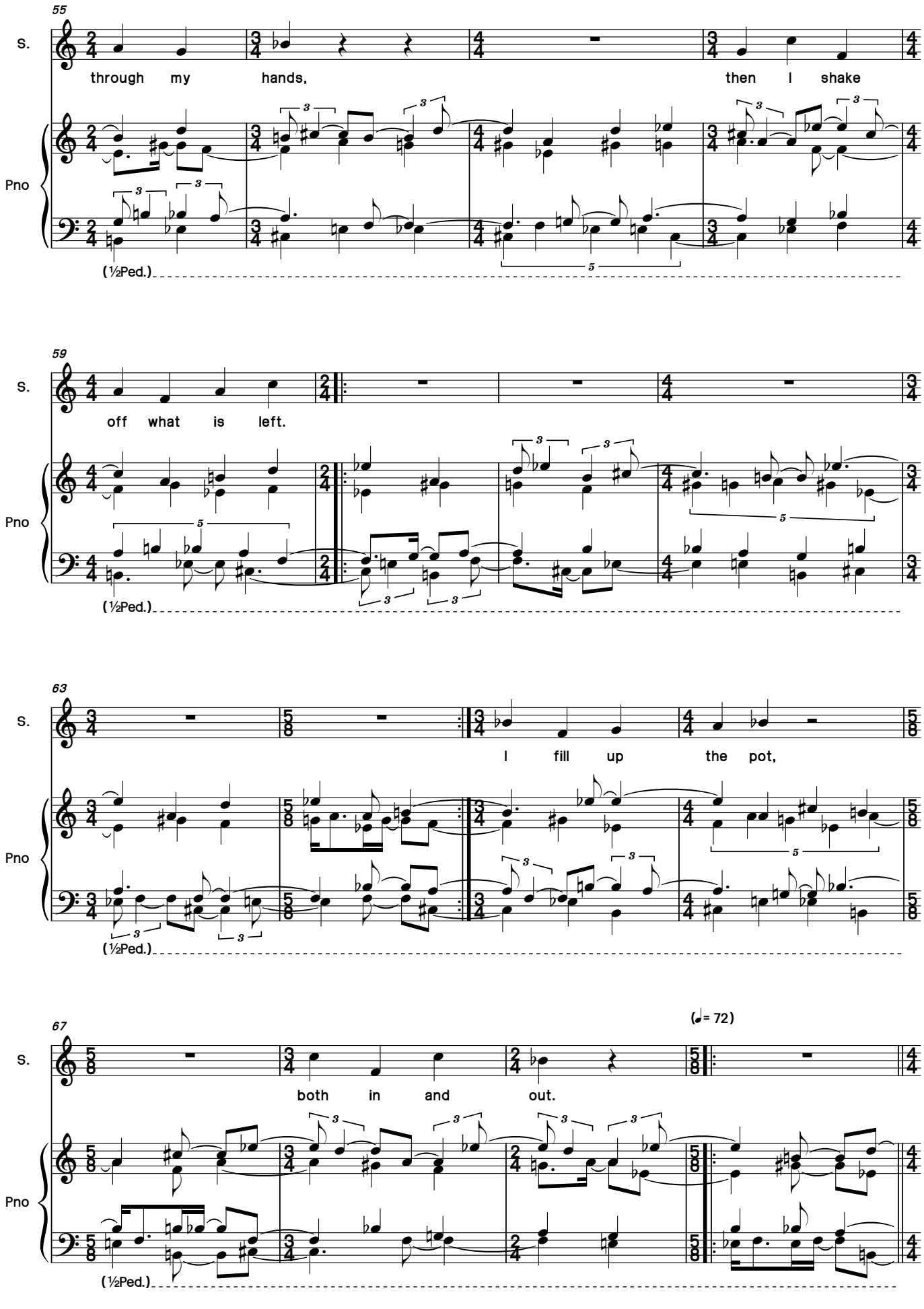
3. iii. drink / bathe

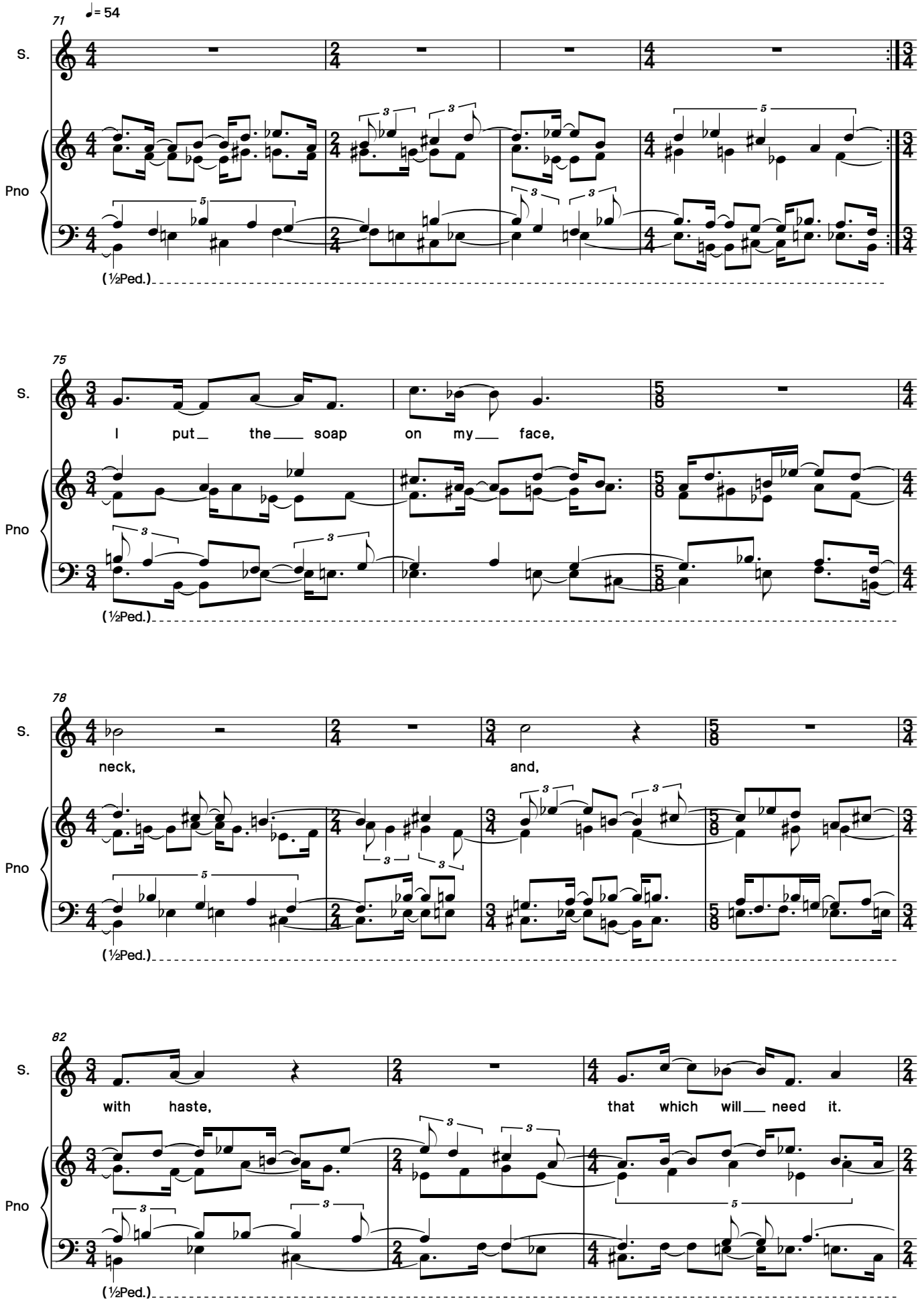


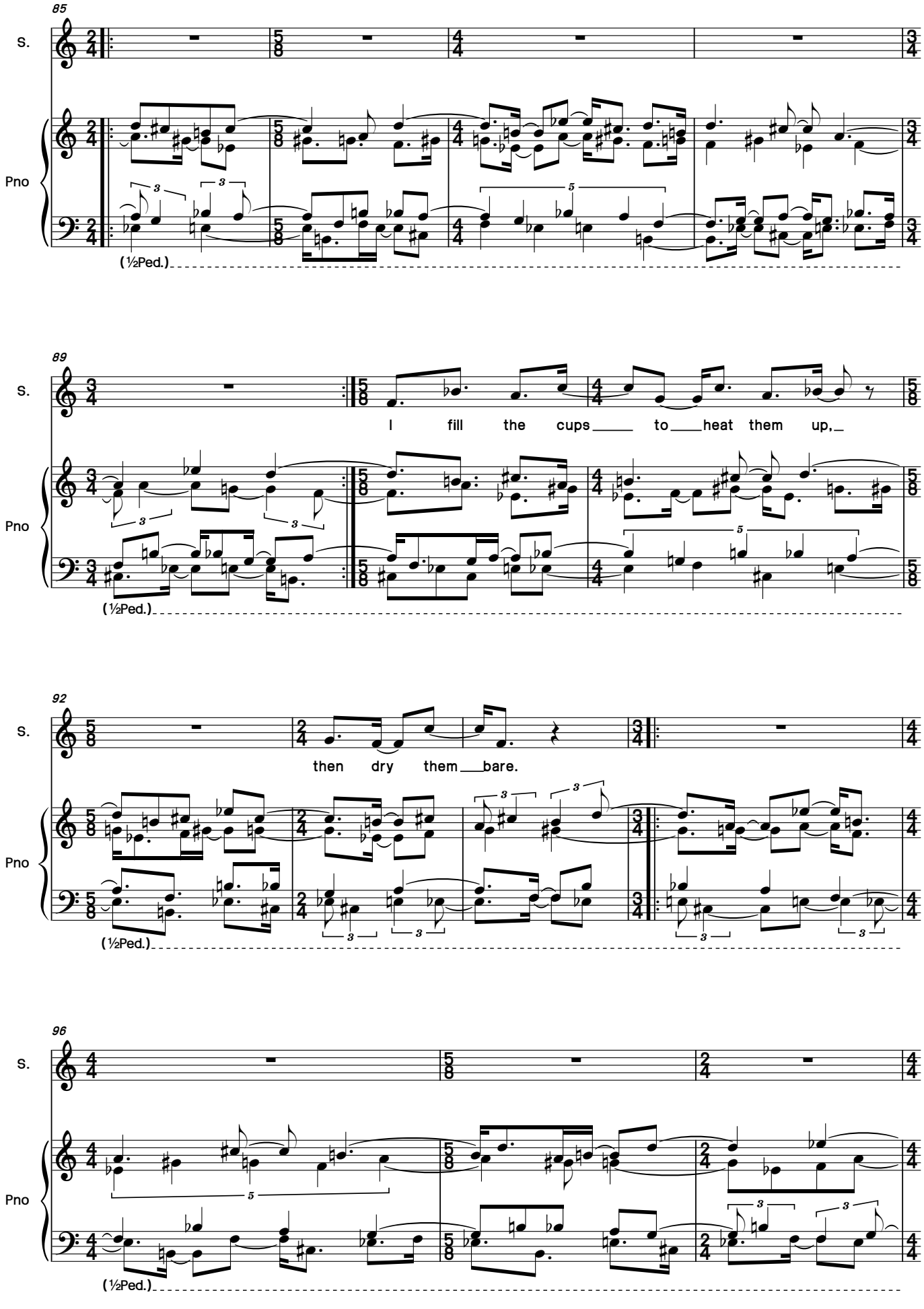

8
S.
Pno
(½Ped.)
12
I have two hands, which are both used to rinse
16
my face.
20
The tea leaves are placed

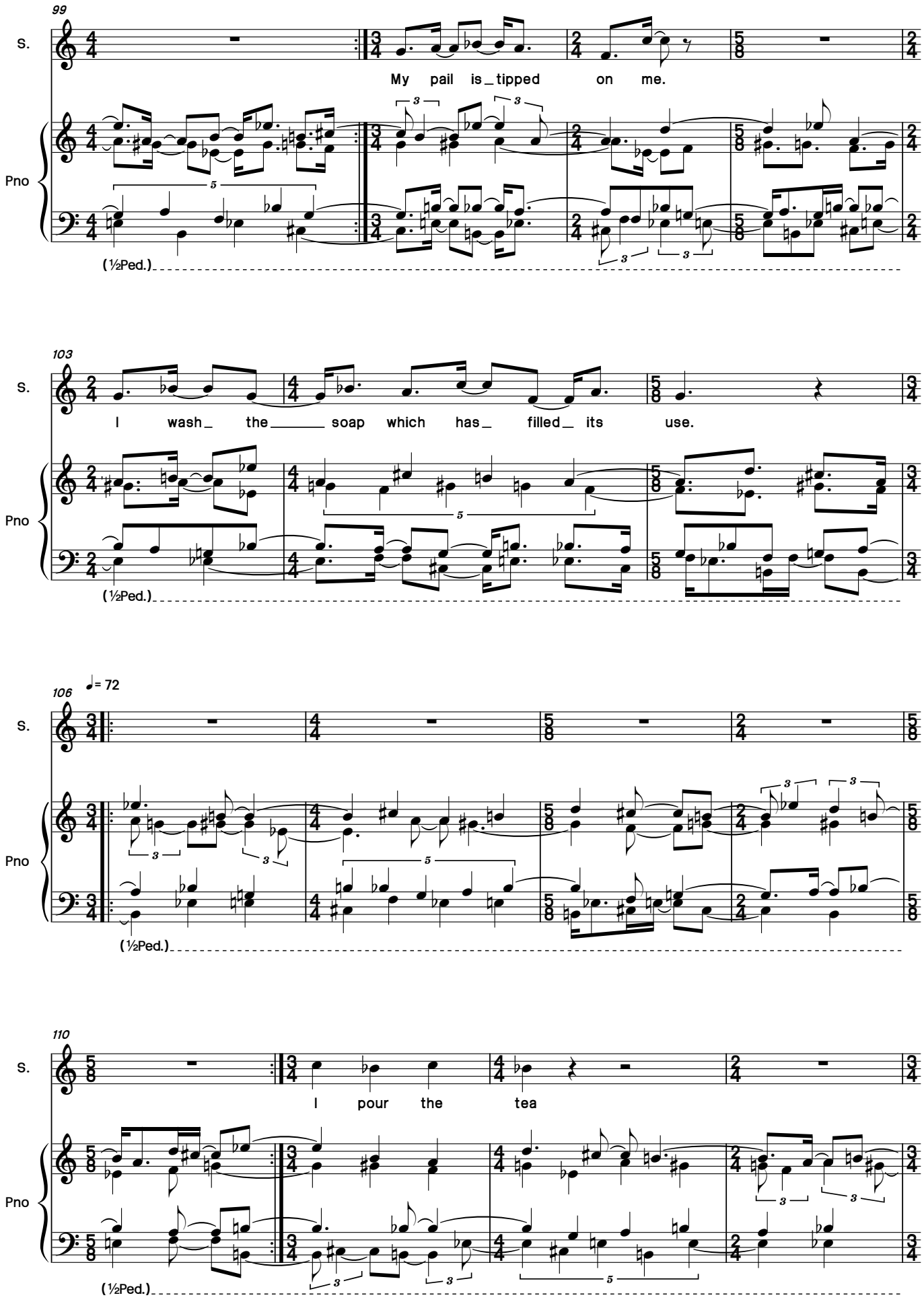

24
S.
Pno
then pushed in the pot.
(½Ped.)
28
S.
Pno
My soap is placed
(½Ped.)
32
S.
Pno
on a dish
which I fill up right to
(½Ped.)
35
A
♩= 72
S.
Pno
the brim.
(½Ped.)

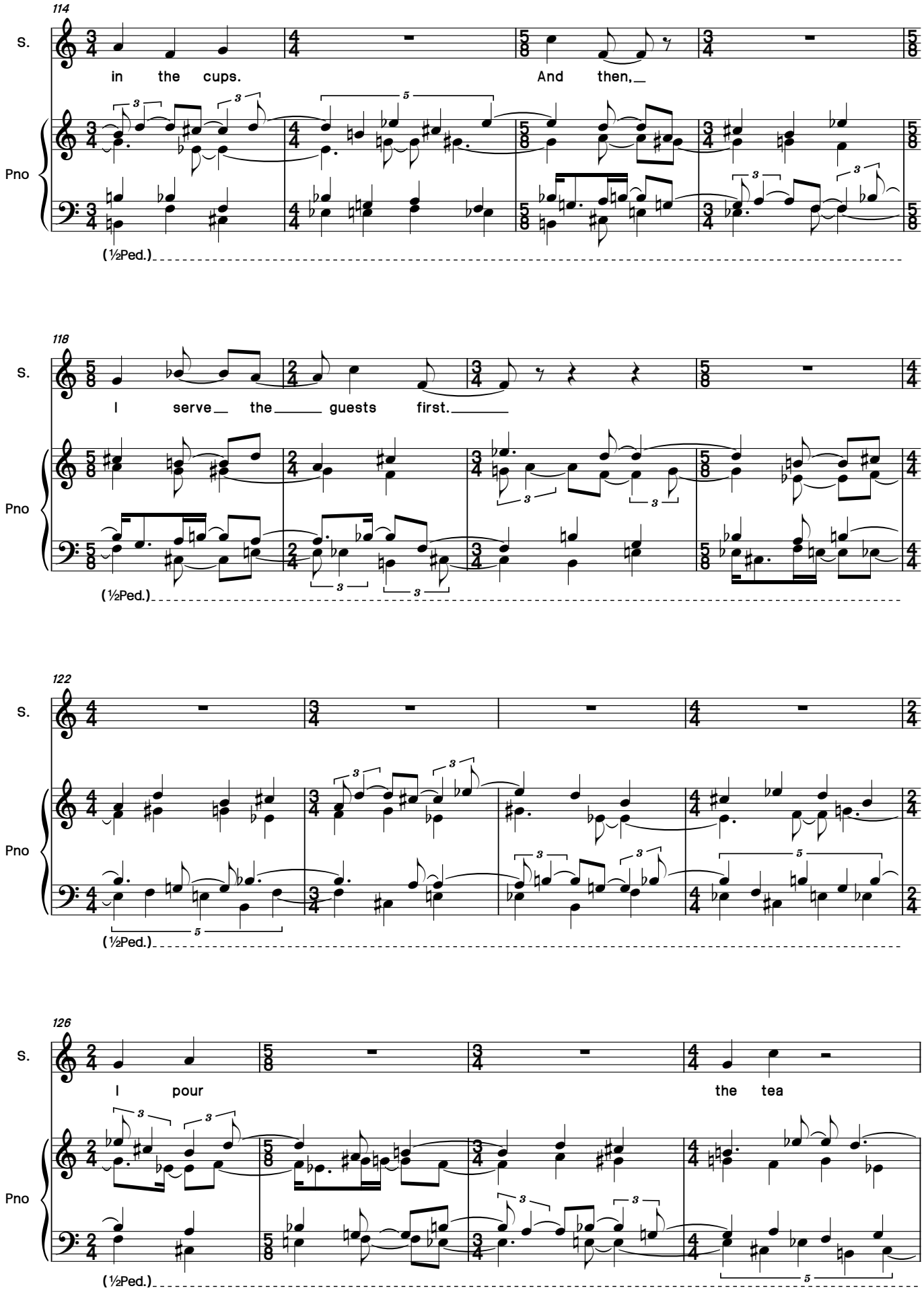

39
S.
Pno
(½Ped.)
43
S.
I wet the tea leaves, and then go
Pno
(½Ped.)
47
S.
back on my step.
Pno
(½Ped.)
51
S.
The soap is rubbed
Pno
(½Ped.)

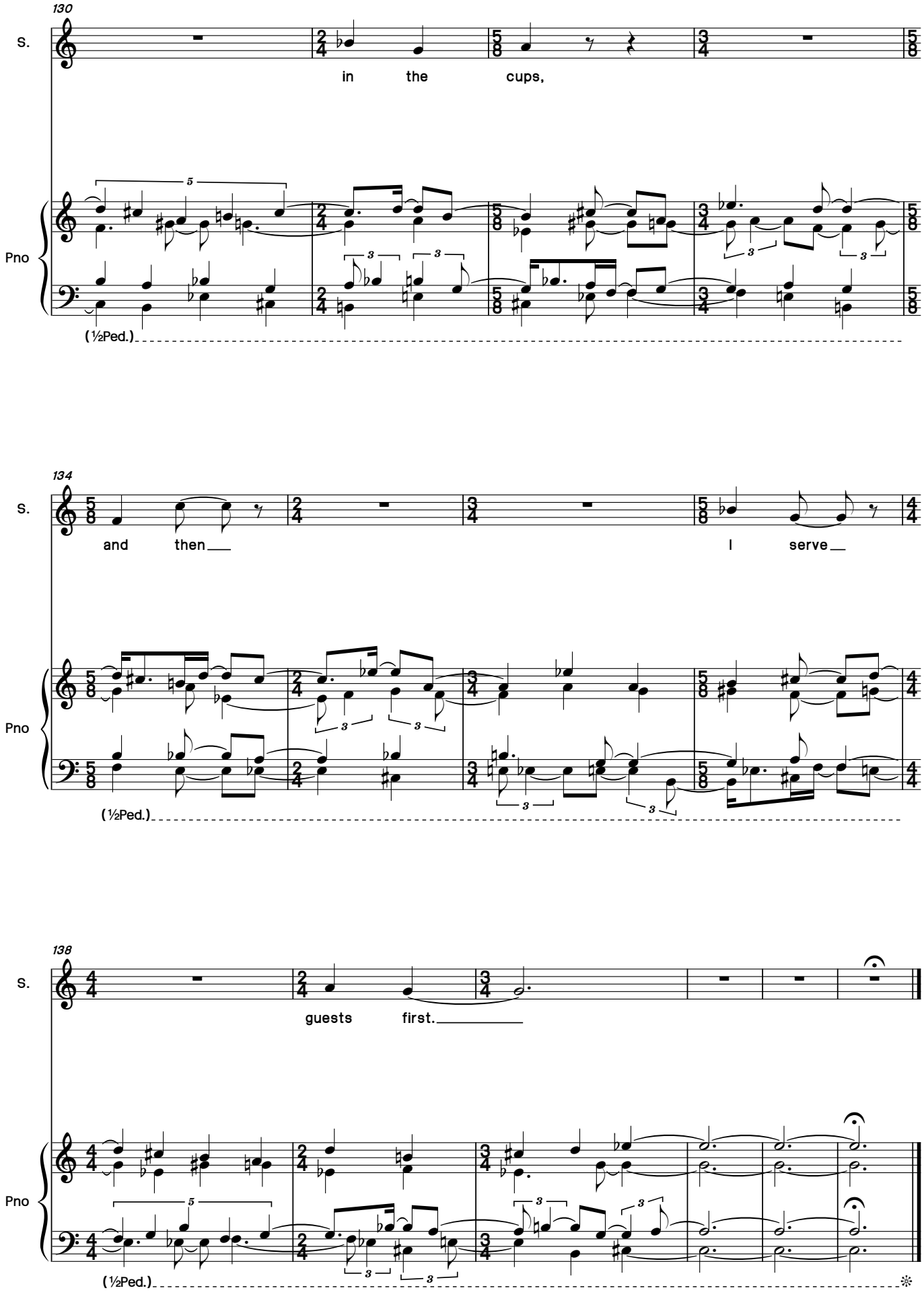

55
S.
through my hands, then I shake
Pno
(½Ped.)
59
S.
off what is left.
Pno
(½Ped.)
63
S.
I fill up the pot,
Pno
(½Ped.)
67
(♩= 72)
S.
both in and out.
Pno
(½Ped.)


71
♩= 54
S.
Pno
(½Ped.)
75
I put the soap on my face,
78
neck,
and,
82
with haste,
that which will need it.

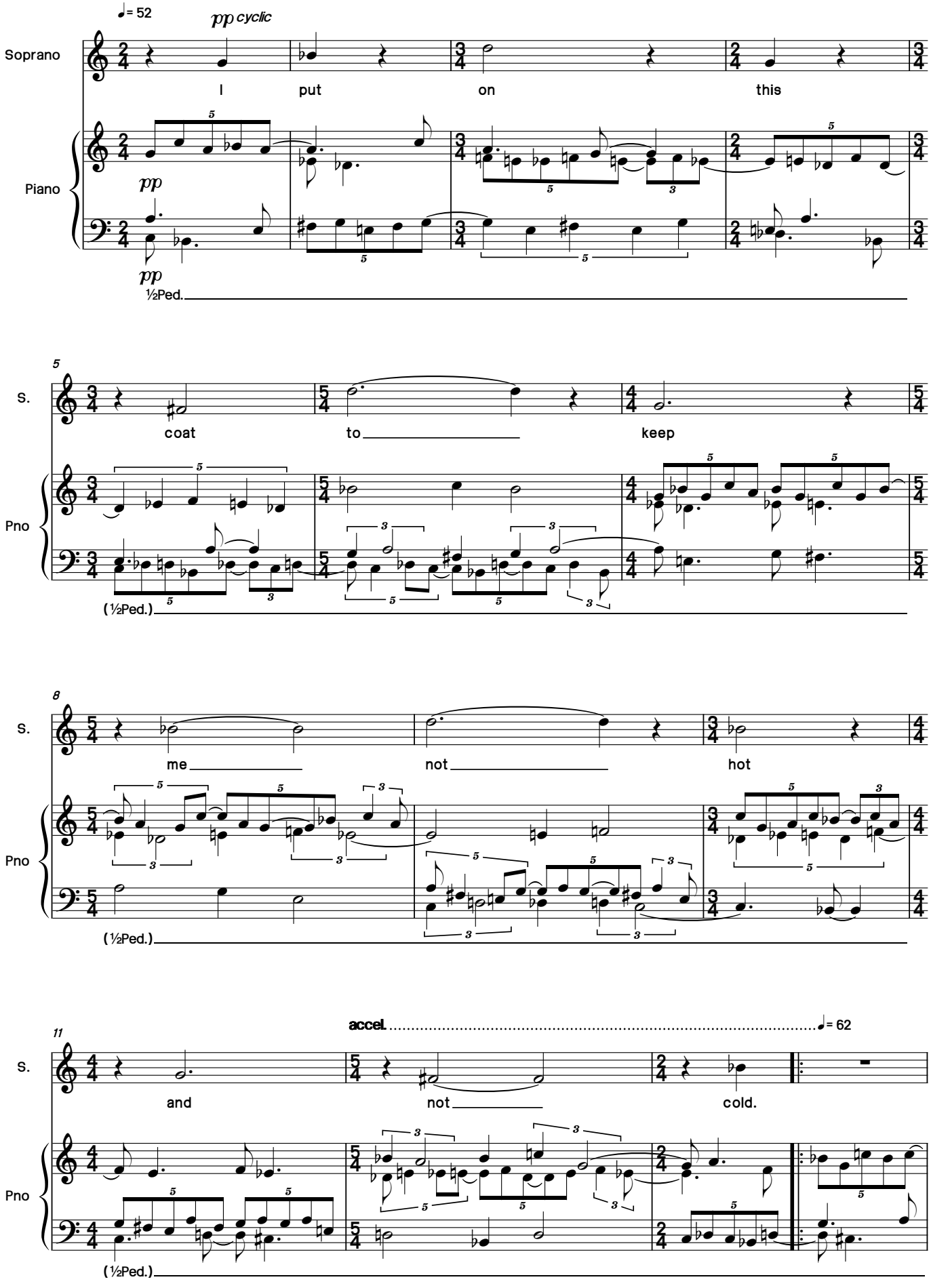

85
S.
Pno
(½Ped.)
89
S.
I fill the cups to heat them up,
Pno
(½Ped.)
92
S.
then dry them bare.
Pno
(½Ped.)
96
S.
Pno
(½Ped.)

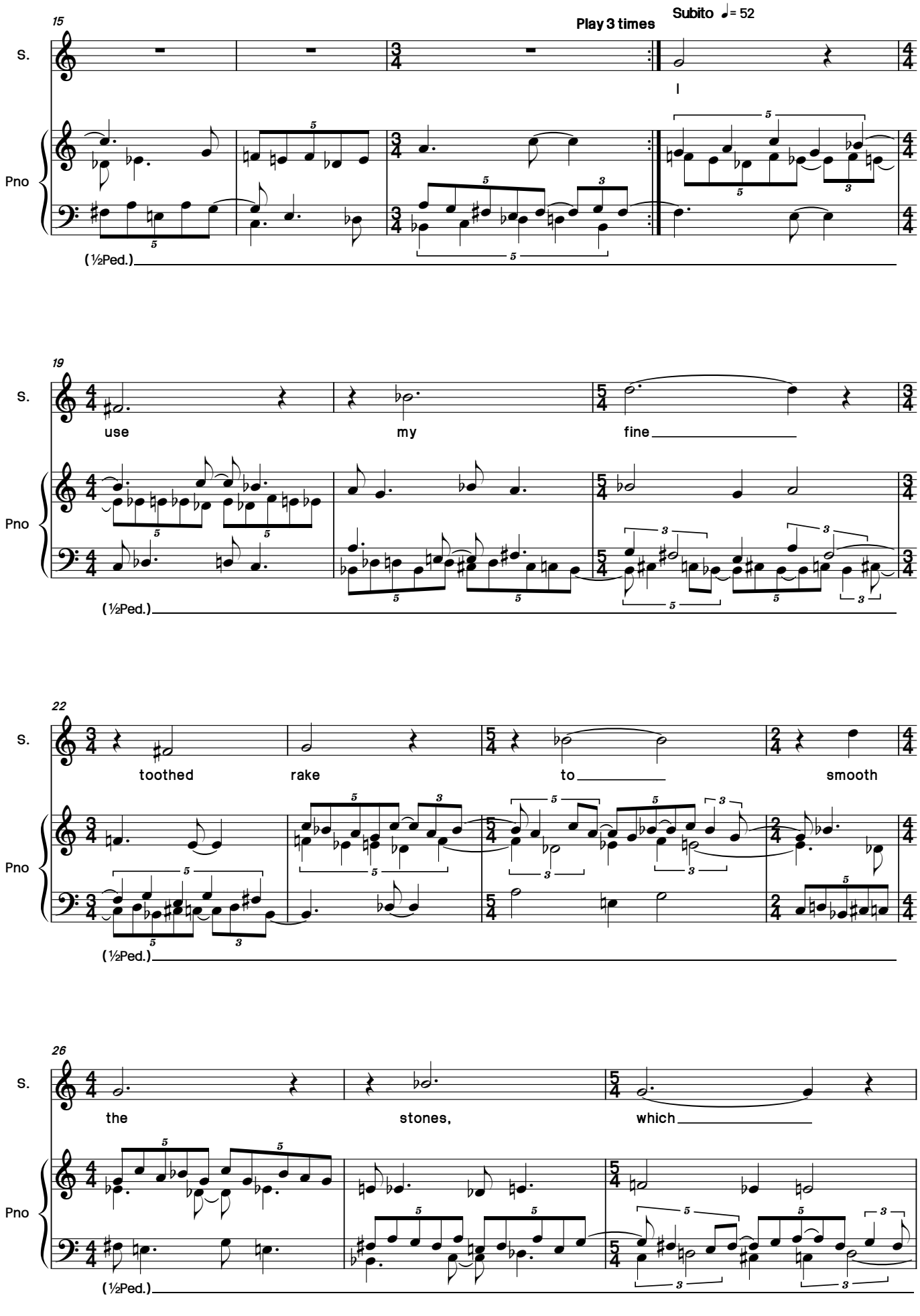

99
S.
Pno
My pail is_ tipped on me.
(½Ped.)
103
I wash_ the_____ soap which has_ filled_ its use.
106
♩= 72
110
I pour the tea

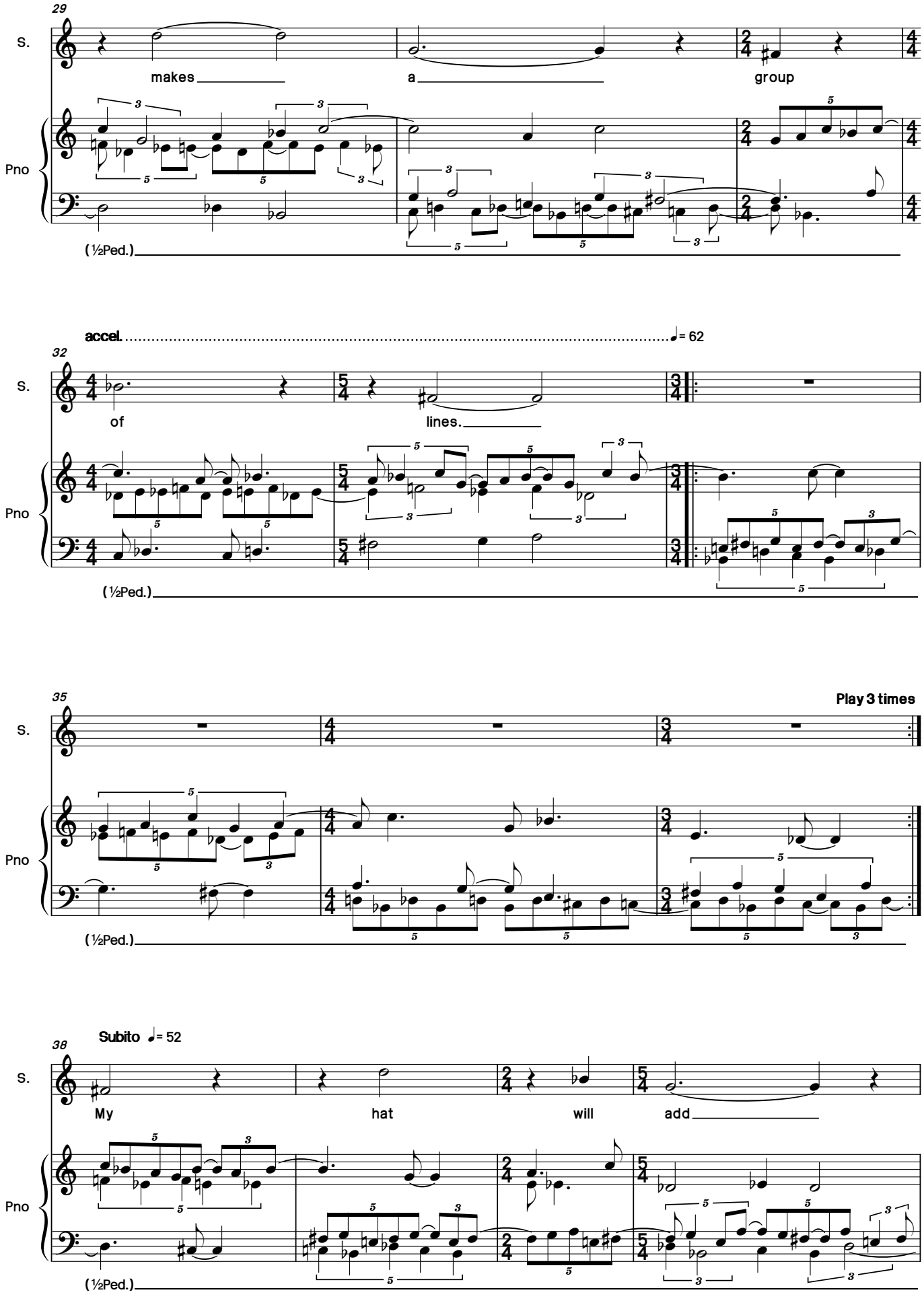

114
S.
in the cups.
And then,
Pno
(½Ped.)
118
S.
I serve the guests first.
Pno
(½Ped.)
122
S.
Pno
(½Ped.)
126
S.
I pour
the tea
Pno
(½Ped.)

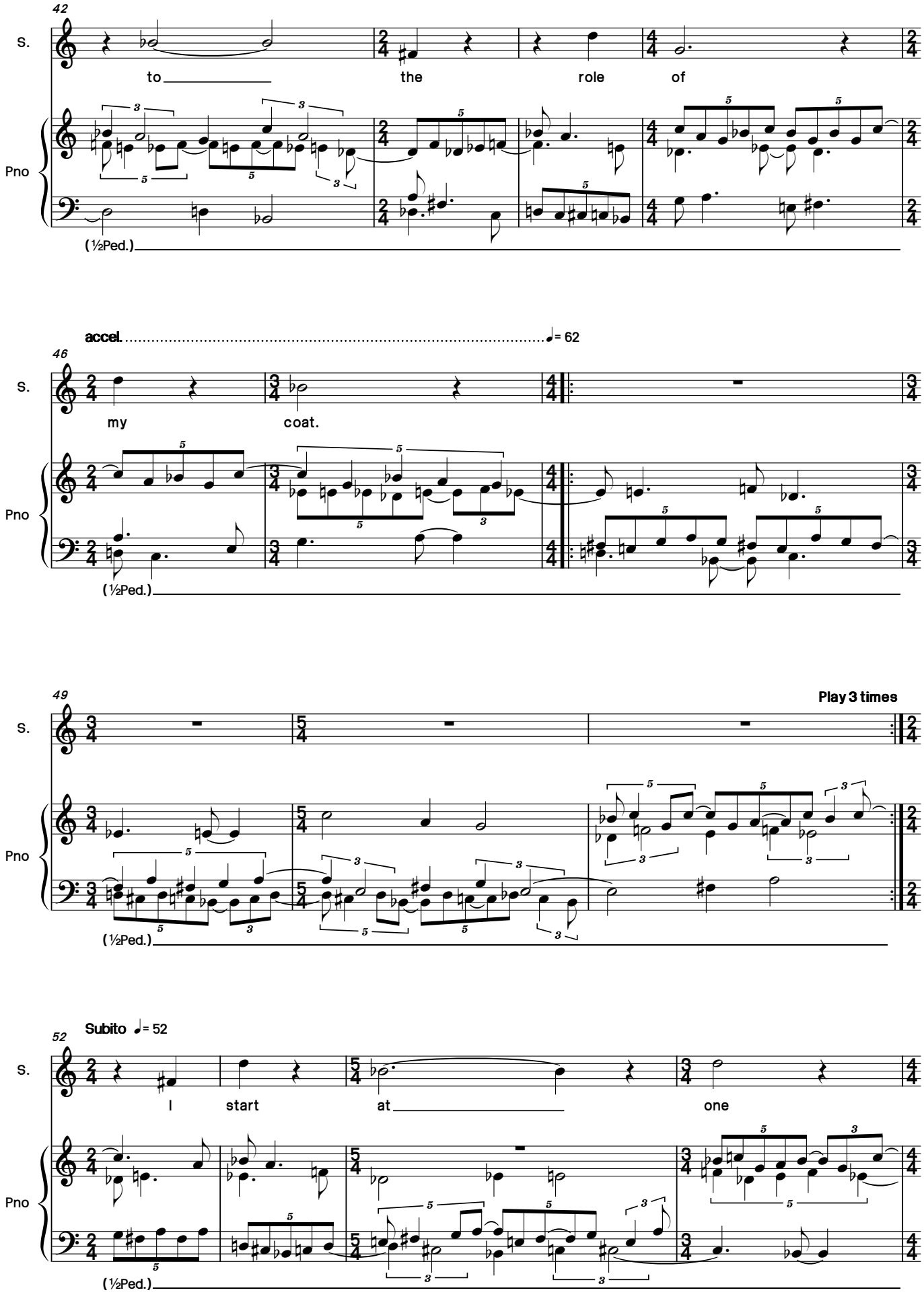

130
S.
in the cups,
Pno
(½Ped.)
134
S.
and then
I serve
Pno
(½Ped.)
138
S.
guests first.
Pno
(½Ped.)

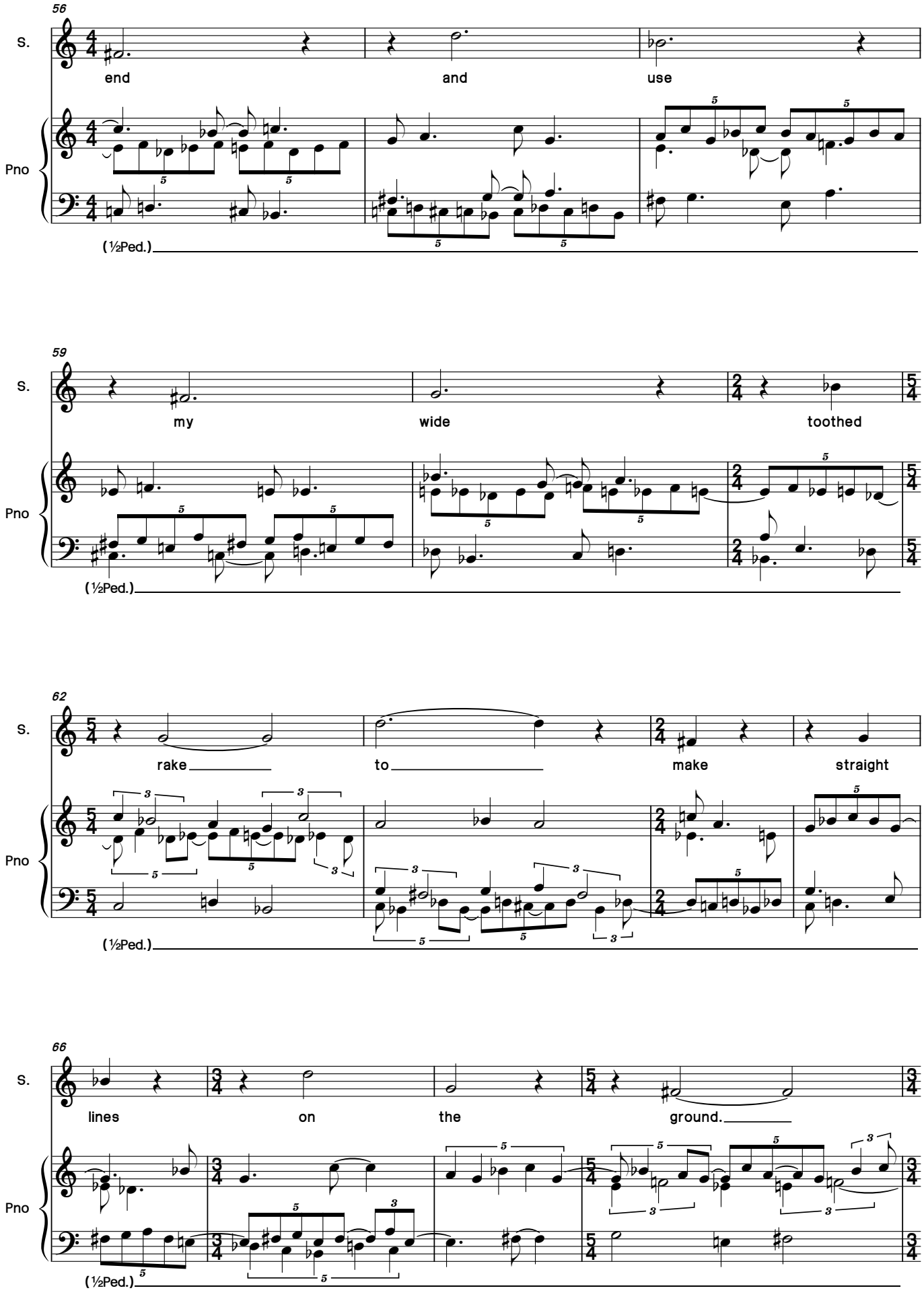
4. iv. rake / walk

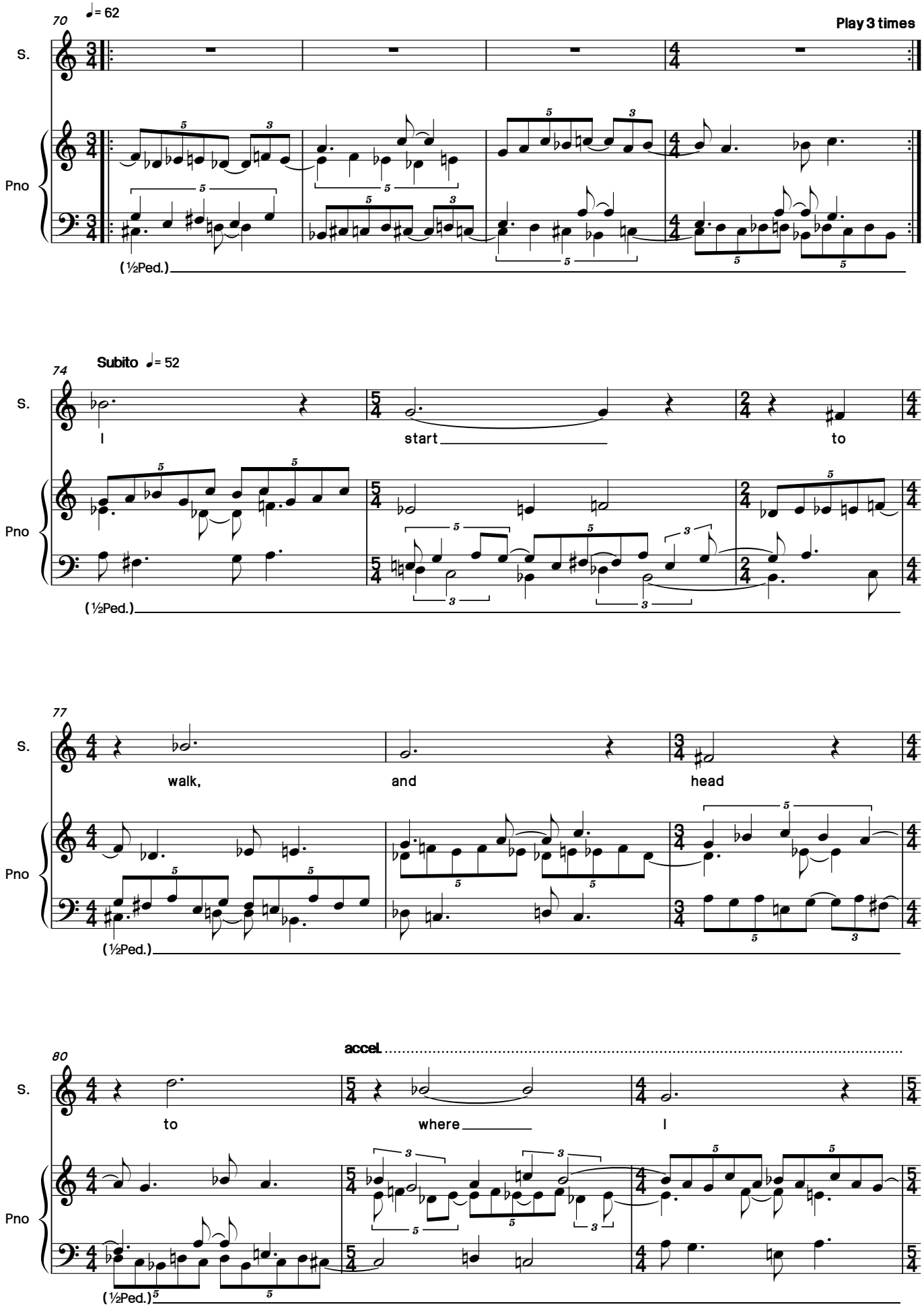


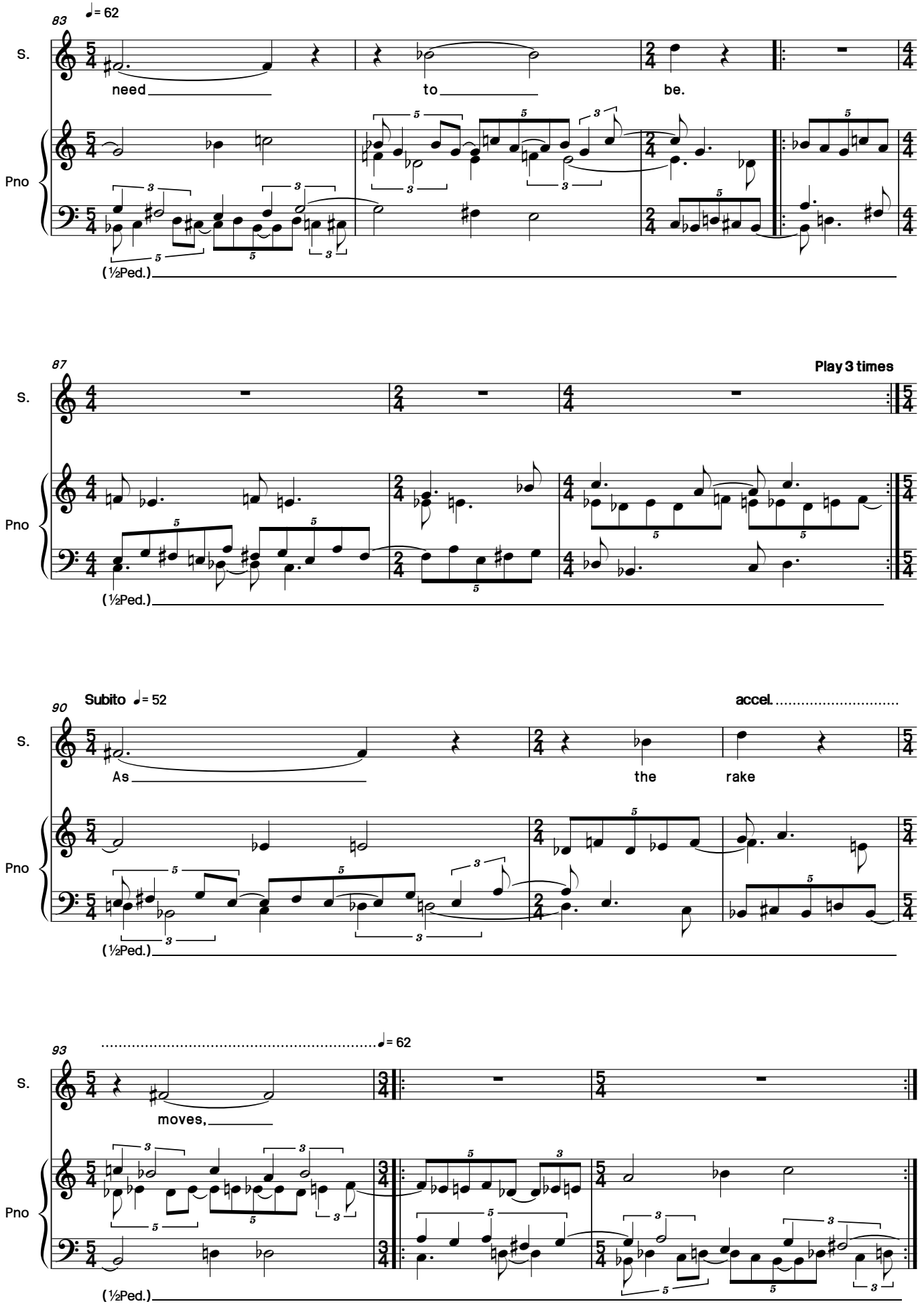

15
Play 3 times
Subito ♩= 52
S.
I
Pno
(½Ped.)
19
S.
use
my
fine
Pno
(½Ped.)
22
S.
toothed
rake
to
smooth
Pno
(½Ped.)
26
S.
the
stones,
which
Pno
(½Ped.)

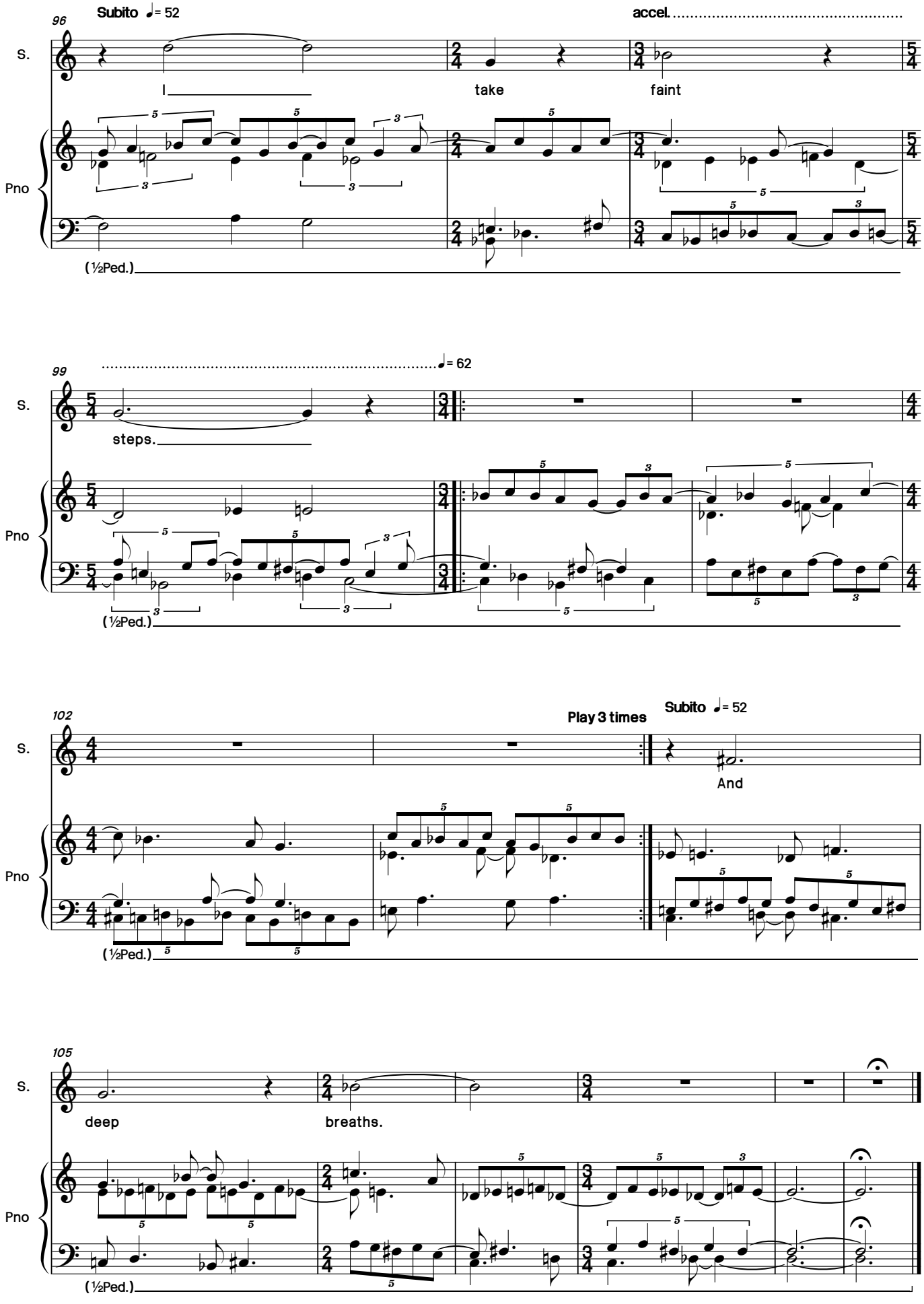

29
S.
makes
a
group
Pno
(½Ped.)
accel.
♩= 62
32
S.
of
lines.
Pno
(½Ped.)
35
Play 3 times
S.
Pno
(½Ped.)
Subito ♩= 52
38
S.
My
hat
will
add
Pno
(½Ped.)


42
S.
to
the
role
of
Pno
(½Ped.)
accel.
♩= 62
46
S.
my
coat.
Pno
(½Ped.)
49
Play 3 times
S.
Pno
(½Ped.)
52
Subito ♩= 52
S.
I
start
at
one
Pno
(½Ped.)

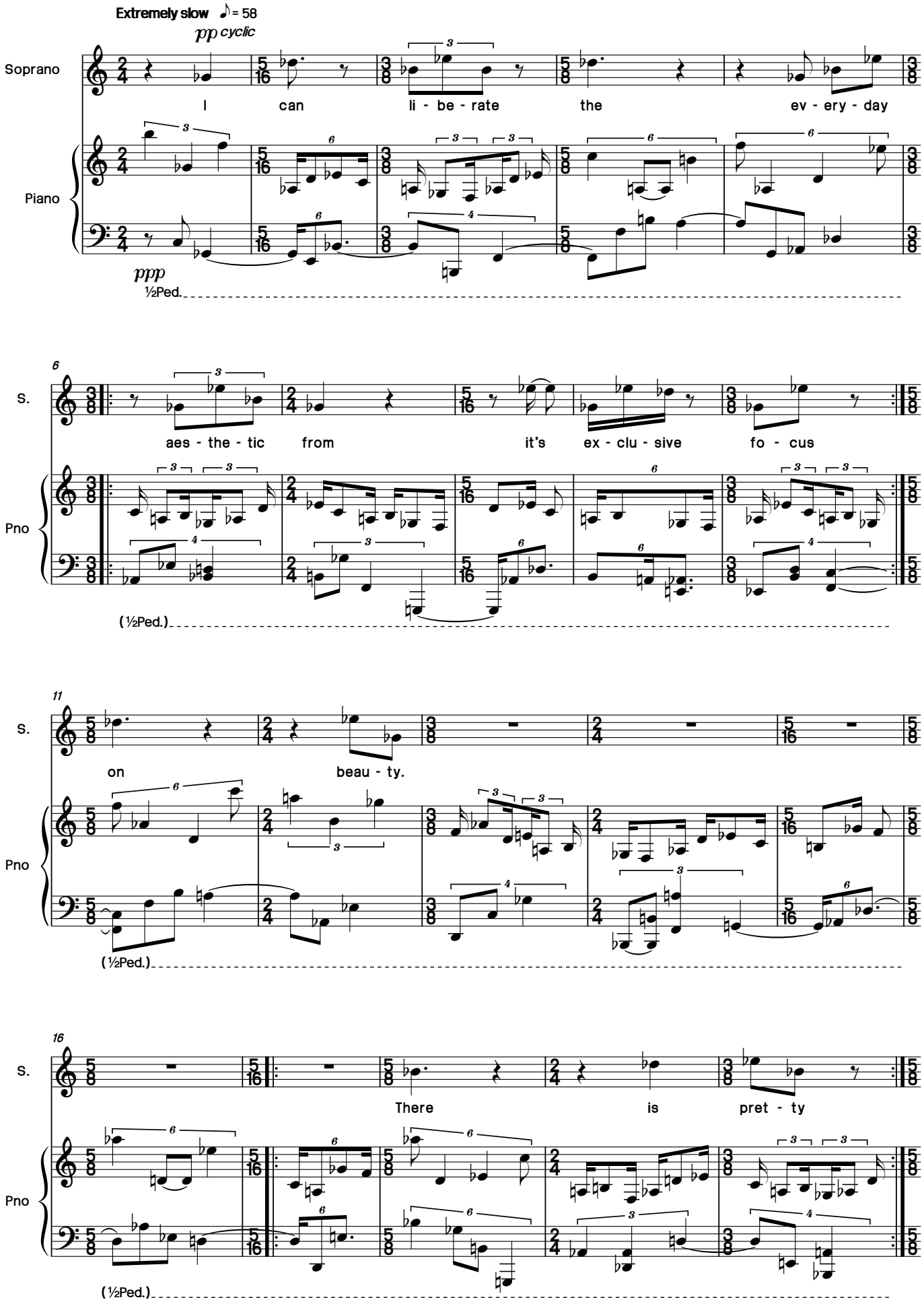

56
S.
end
and
use
Pno
(½Ped.)
59
S.
my
wide
toothed
Pno
(½Ped.)
62
S.
rake
to
make
straight
Pno
(½Ped.)
66
S.
lines
on
the
ground.
Pno
(½Ped.)

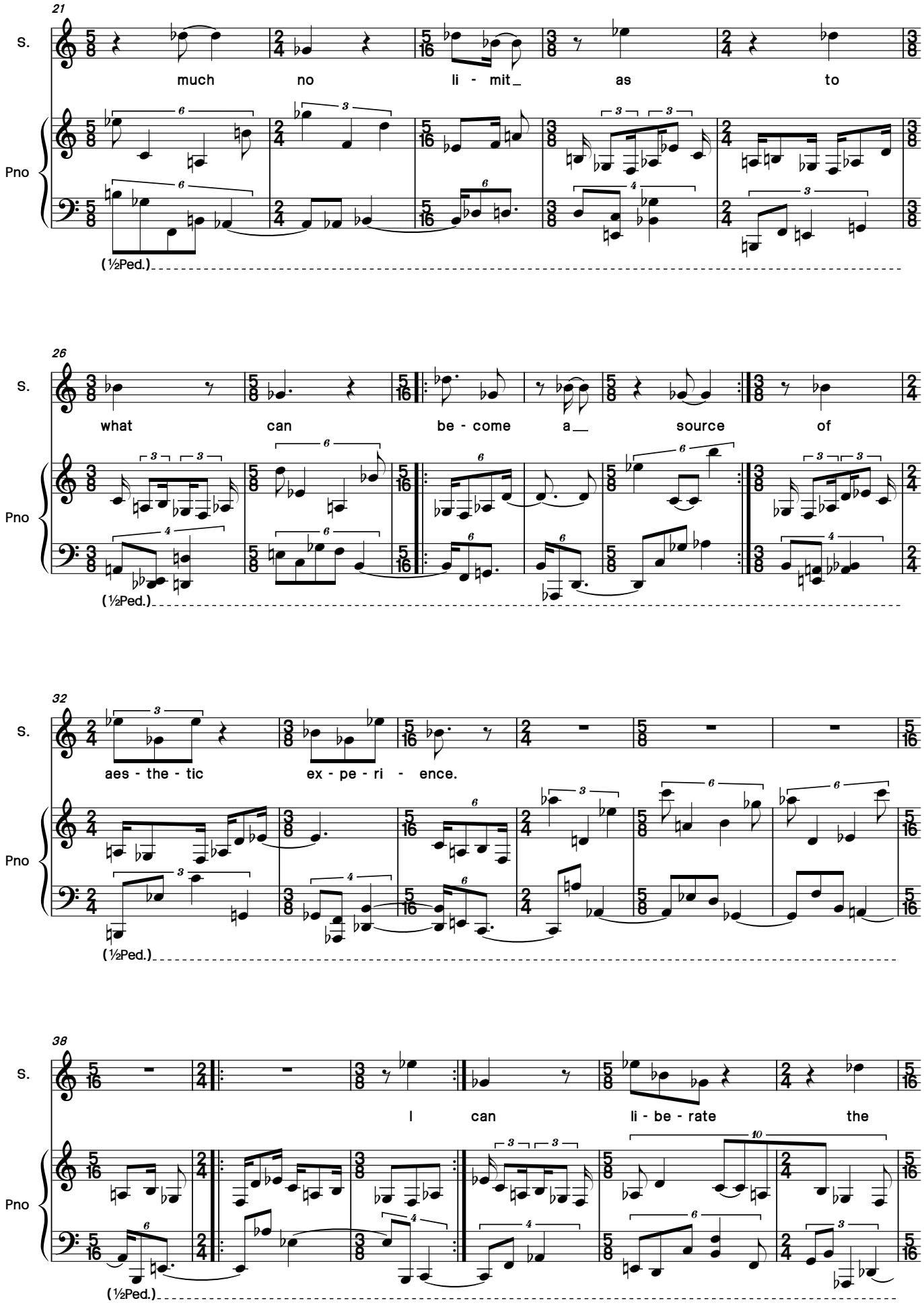

70
♩= 62
Play 3 times
S.
Pno
(½Ped.)
74
Subito ♩= 52
I
start
to
77
walk,
and
head
80
accel.
to
where
I

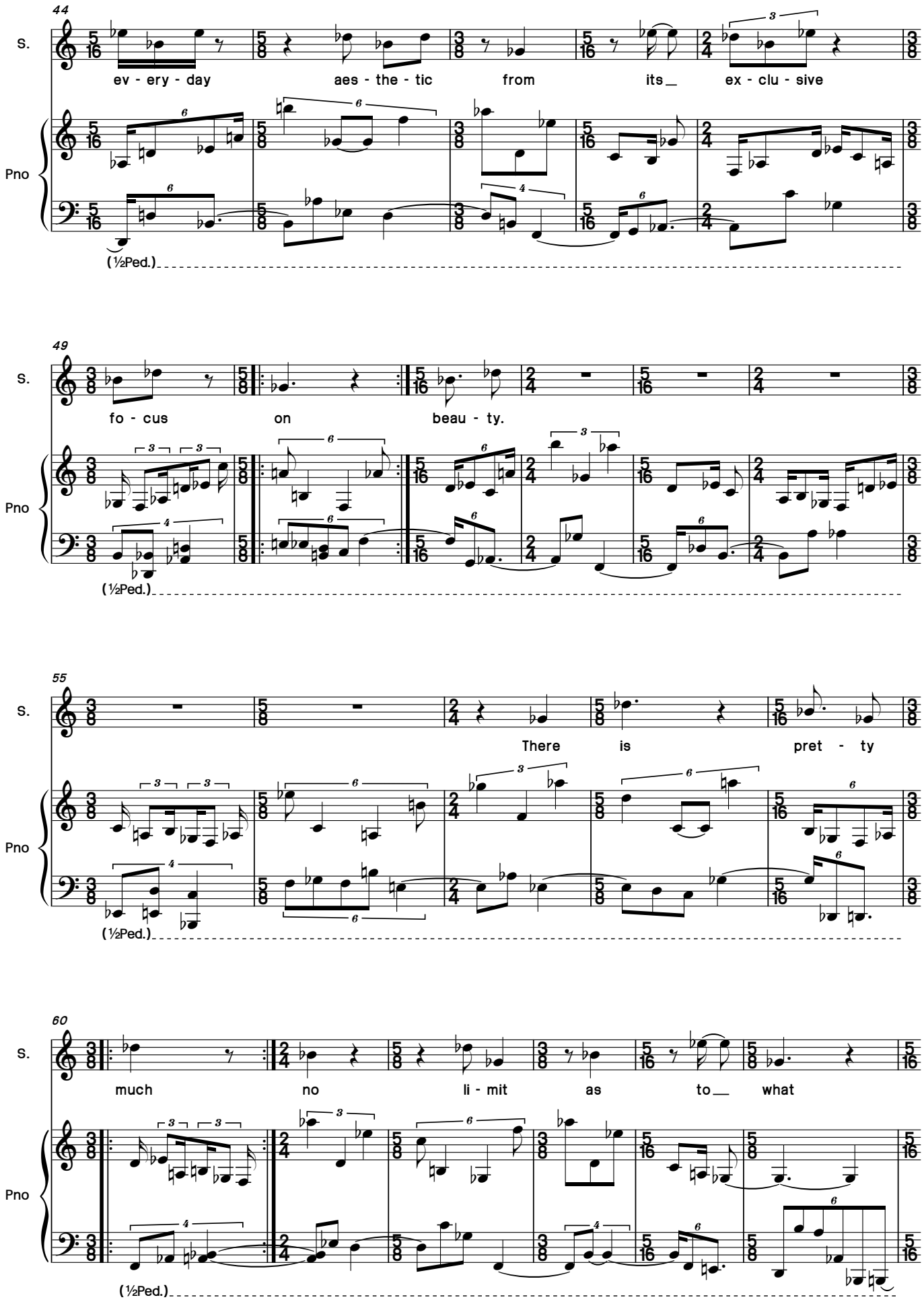

83
♩= 62
S.
Pno
need
to
be.
(½Ped.)
87
Play 3 times
S.
Pno
(½Ped.)
90
Subito ♩= 52
accel.
S.
Pno
As
the
rake
(½Ped.)
93
♩= 62
S.
Pno
moves,
(½Ped.)

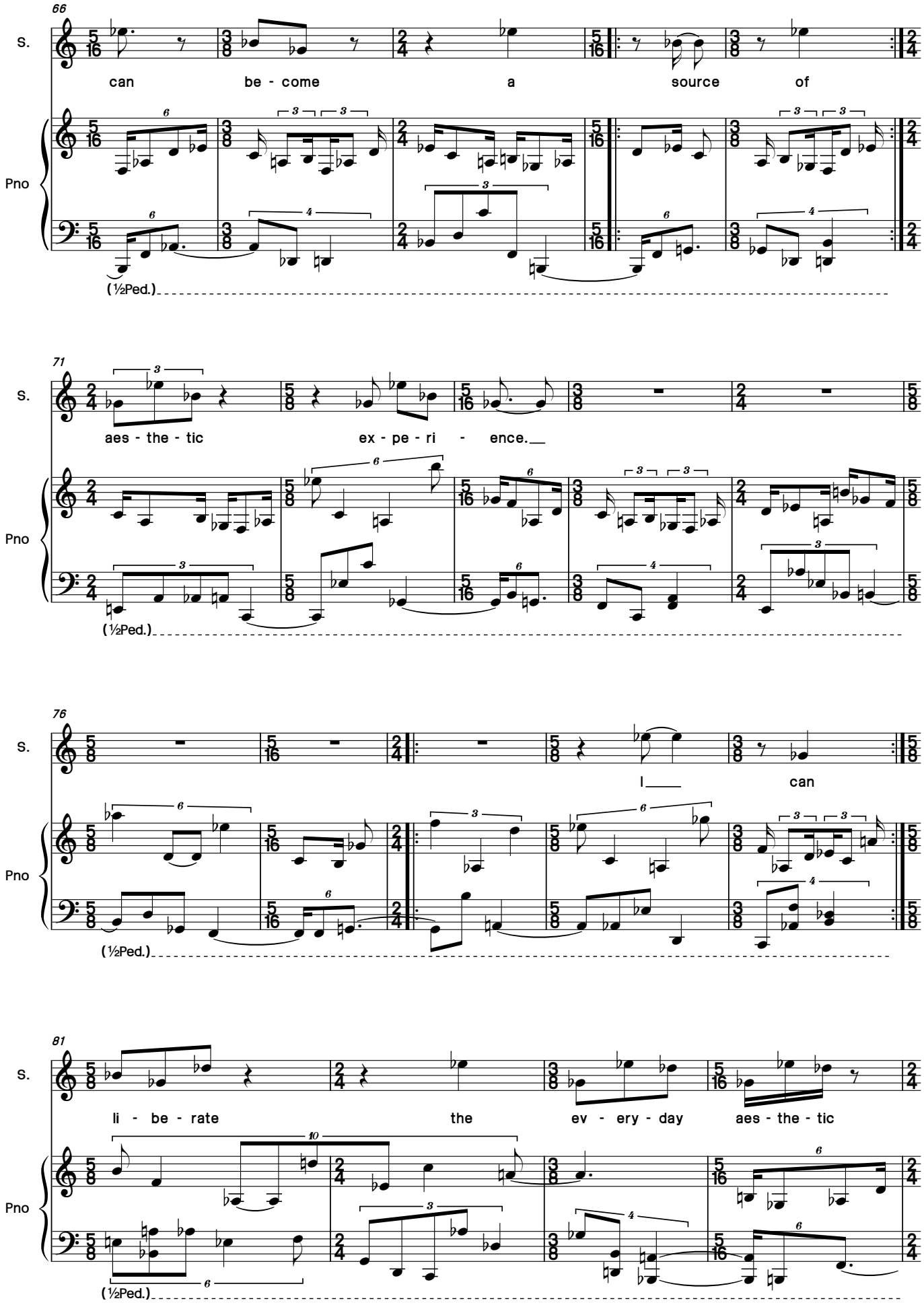

96
Subito ♩= 52
accel.
S.
I
take
faint
Pno
(½Ped.)
99
♩= 62
S.
steps.
Pno
(½Ped.)
102
Play 3 times
Subito ♩= 52
S.
And
Pno
(½Ped.)
105
S.
deep
breaths.
Pno
(½Ped.)

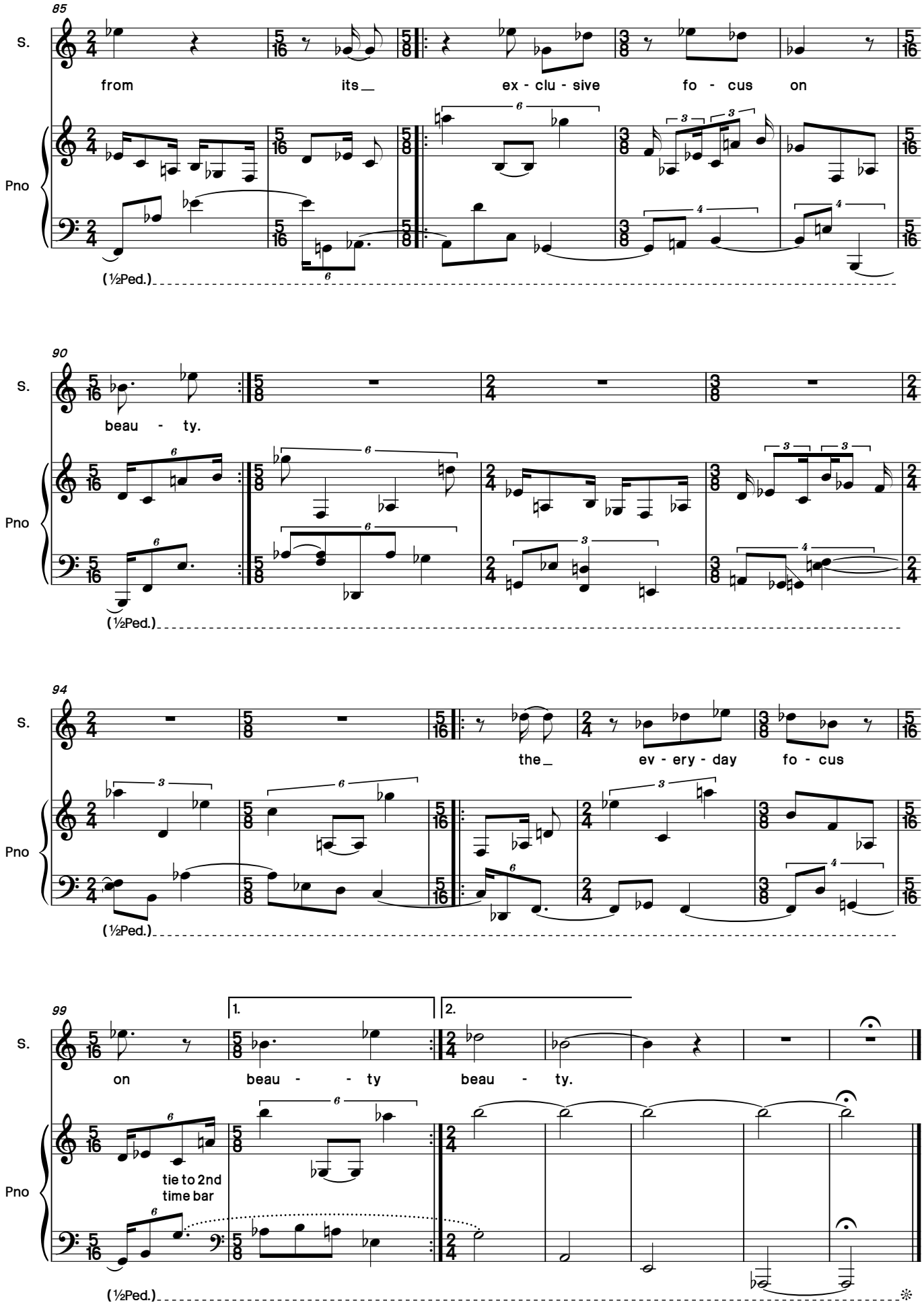
5. v. conclusion




21
S.
much no li - mit_ as to
Pno
(½Ped.)
26
S.
what can be - come a_ source of
Pno
(½Ped.)
32
S.
aes - the - tic ex - pe - ri - ence.
Pno
(½Ped.)
38
S.
I can li - be - rate the
Pno
(½Ped.)


44
S.
ev - ery - 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.
Pno
can be - come a source of
(½Ped.)
71
S.
Pno
aes - the - tic ex - pe - ri - ence.
(½Ped.)
76
S.
Pno
I can
(½Ped.)
81
S.
Pno
li - be - rate the ev - ery - day aes - the - tic
(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
1.
2.
S.
on beau - - ty beau - ty.
tie to 2nd time bar
Pno
(½Ped.)