

Matt Geer

slowing up and speeding down

for piano

2022

Full Score
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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.

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Duration: 14 minutes

slowing up and speeding down

for piano (2022)

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♩ = 105

ppp *cyclic*

Red.
una corda

Measures 1-3. Treble clef, 3/4 time. Bass clef, 3/4 time. Includes fingering numbers 3, 5, 6, 7 and dynamic markings *ppp* *cyclic* and *Red.* *una corda*.

4

Red.
(u.c.)

Measures 4-7. Treble clef, 3/4 time. Bass clef, 3/4 time. Includes fingering numbers 3, 5, 6, 7 and dynamic marking *Red.* (u.c.).

7

Red.
(u.c.)

Measures 8-11. Treble clef, 3/4 time. Bass clef, 3/4 time. Includes fingering numbers 3, 5, 6, 7 and dynamic marking *Red.* (u.c.).

10

(*And.*)
(u.c.)

13

molto rit...... $\text{♩} = 90$ $\text{♩} = 100$

(*And.*)
(u.c.)

16

(*And.*)
(u.c.)

19

(*And.*)
(u.c.)

22

(f)
(u.c.)

25

molto rit......

(f)
(u.c.)

29

..... ♩ = 85 ♩ = 95

(f)
(u.c.)

31

(f)
(u.c.)

34

(*And.*)
(u.c.)

37

(*And.*)
(u.c.)

40

molto rit...... $\text{♩} = 80$

(*And.*)
(u.c.)

43

$\text{♩} = 90$

(*And.*)
(u.c.)

46

(*And.*)
(u.c.)

49

(*And.*)
(u.c.)

52

(*And.*)
(u.c.)

55

molto rit...... $\text{♩} = 75$ $\text{♩} = 80$

(*And.*)
(u.c.)

58

(And.)
(u.c.)

61

(And.)
(u.c.)

64

(And.)
(u.c.)

67

molto rit......

(And.)
(u.c.)

molto rit......

$\text{♩} = 65$

82

(Led.)
(u.c.)

85 $\text{♩} = 70$

(Led.)
(u.c.)

88

(Led.)
(u.c.)

91

(Led.)
(u.c.)

94 *molto rit.*.....

(Cello.)
(u.c.)

97 $\text{♩} = 60$

(Cello.)
(u.c.)

1. 2.

*
tre corde