

Kory Reeder

Messier

For Ensemble

2016-2019

Full Score

Instrumentation (1 to a part):

Flute

Bass Clarinet

Large Bass Drum

Percussion

Piano

Violin

Cello

Percussion Instrumentation:

A large and varied collection of resonant metals; some might be pitched, some might not. Ex: 10 tams, 2 walls of sheet metal, crotales, vibraphone, glockenspiel.

For convenience the most common pitches in the piece are:

C# D# F# E A

General Considerations:

Approximately 3 hours.

Always quiet.

Always communicating, always listening.

The surface of each section is provided by the given durations, pitches, and verbal characteristics.

Perhaps some multiphonics, double-stops, and chords containing or using the indicated pitches.

Perhaps some harmonics, and different colors.

Gentle; let it float.

Bass Drum:

The person playing the bass drum is also the “timekeeper” of the piece. The duration for each section is provided in the score/parts, and the timekeeper signals the transitions between each section. To signal, the timekeeper begins playing the drum sometime near the end of the current section, and concludes sometime near the beginning of the next. In other words, the exact moment of transition is blurry; they begin playing somewhere and always end somewhere else. However, rest for the conclusion of the piece. I’ve also setup a simple MAX patch to keep track of sections and times. Alternatively, a cellphone or a silent stopwatch may be used.

Thoughts to the players:

Occasionally the text is more prescriptive, or explicit, others are more descriptive and implicit. There are, at times, shifts in syntax, continuity, and even tense. It is my hope that these changes are approached generously and with consideration. Take your time as there is often much time to be given. In general, the piece is very long, quiet, and often very still, but this is only vague detail. The excitement comes not from what I might tell you to do, but what we might do or find together within the context I’ve set up here. The situation is about *us*. I have little interest in dragging you through a 3-hour piece; I’d much rather spend our time communicating and playing. How do we negotiate these situations? How do we deal with each other?

Thoughts on the piece:

Charles Messier (1730–1817) was a French astronomer who had a particular talent as a comet hunter. Through the course of his career, Messier discovered several fixed objects in the night sky easily mistaken as comets. Marking them down as not to waste time with repeated observations, Messier compiled a catalog of 110 unknown objects that were distinctly not-comets. Unknown at the time, Messier itemized a beautiful collection galaxies, star clusters, and nebulae. Today, we know several of these objects by their new names, such as the Crab Nebula, the Eagle Nebula, the Andromeda Galaxy, the Whirlpool Galaxy. More recently, M88 (Messier Catalog No. 88) was directly observed to contain a black hole, providing our first images of such a titanic event.

With this piece and in this space, I invite us to work as Messier: thinking in the vastness, always searching. Here, we are not hopelessly swimming in the void, rather, peacefully bathing in it, and taking away any teleological movement; it's going here, there, and there, and even there! At times, taking diversions, taking suggestions, and introducing a new dynamic energy into this vast expanse.

You will not hear 110 discreet sections, although they are somewhere in the space. Rather, you will hear the structure described by Messier placed into several situations of varying length, instrumentation, texture, and harmony. We have a surface structure here; there are pitch areas, harmonic material, considerations on performance practice, etc. However, the deeper structure is in an engagement and communication across time. There's evanescence here; this coming and going, subtle interaction, and a patient atmosphere.

We are all connected to the timekeepers of the universe; we are rarely given the authority to decide how long a moment lasts, or where a situation might take us. Still, we have decisions to make; our actions in the periphery effect the environment in our socio-collaborative (or cohabitative) spaces. We must give time and bathe in these experiences.

Messier

for ensemble

Kory Reeder

1 100 Seconds.

Flute – Many long and high tones with spaces, very careful.
 Bass Clarinet – Only a few tones. Very long, very dark.
 Percussion – Steady dark tones with spaces. Very bright reflections.
 Piano – Several tones in wide register, connecting spaces.
 Violin – Many long and high tones with spaces.
 Cello – Only a few tones. Very long, very dark.

2 6 Minutes and 30 Seconds.

Flute – Occasional tones, with patient regard.
 Bass Clarinet – Occasional low tones, with patient regard.
 Percussion – Occasional long rolls, with patient regard.
 Piano – Occasional low tones, with patient regard.
 Violin – Long, warm tones with spaces.
 Cello – Sounding like the violin.

3 3 Minutes and 15 Seconds.

Flute – Many long tones, with warmth, in delicate threads.
 Bass Clarinet – Is resting.
 Percussion – Is resting, but perhaps with some shimmers as well.
 Piano – At times, slow gestures, in high registers, shimmering.
 Violin – Is following the flute, always low, growing and returning.
 Cello – As a shadow, is following the violin.

2

4 100 Seconds.



Flute – Is resting.

Bass Clarinet – In dialog with percussion.

Percussion – In dialog with bass clarinet.

Piano – Similar gestures, slower with more space, relieving.

Violin – Is resting.

Cello – 2 long tones, balanced.

5 3 Minutes and 15 Seconds.



Flute – Is resting.

Bass Clarinet – Slower, longer, veiled.

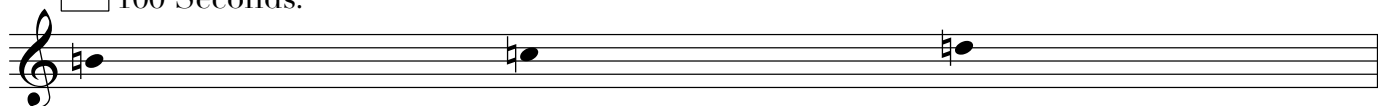
Percussion – Humming, growing, coming and going. Only just.

Piano – 2 high tones, here and there, in observance.

Violin – Is resting.

Cello – Is resting.

6 100 Seconds.



Flute – Some short tones, faintly colored.

Bass Clarinet – Similar, continuing.

Percussion – Some tones, in commentary, a murmur.

Piano – Is resting.

Violin – Is resting.

Cello – Is resting.

7

6 Minutes and 30 Seconds.



Flute – Is resting.

Bass Clarinet – Is resting.

Percussion – Gestures, with slow pulse, in waves.

Piano – Slow trio, whispering, gossiping.

Violin – Slow trio, whispering, gossiping.

Cello – Slow trio, whispering, gossiping.

8

3 Minutes and 15 Seconds.



Flute – With digression, in observance.

Bass Clarinet – With digression, in observance.

Percussion – With digression, in observance.

Piano – Disappearing trio, entering into the silence.

Violin – Disappearing trio, entering into the silence.

Cello – Disappearing trio, entering into the silence.

9

100 Seconds.



Flute – Many long tones with spaces.

Bass Clarinet – Only a few tones. Very long, very dark.

Percussion – Very bright reflections, unfrozen.

Piano – Several tones in close register, connecting spaces.

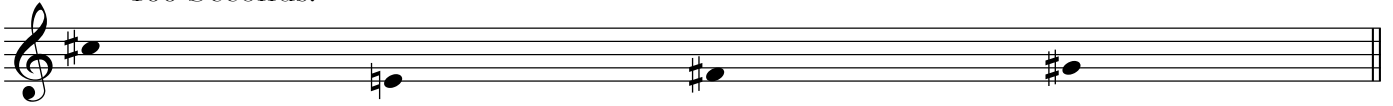
Violin – Some tones with spaces, faintly coloring.

Cello – Some tones with spaces, faintly coloring.

4

10

100 Seconds.



Flute – With bass clarinet, balanced, even.
 Bass Clarinet – With flute, balanced, even.
 Percussion – Some reflections, shimmering.
 Piano – Some tones in close register.
 Violin – Is resting.
 Cello – 2 tones of moderate length, frequently there is nothing.

11

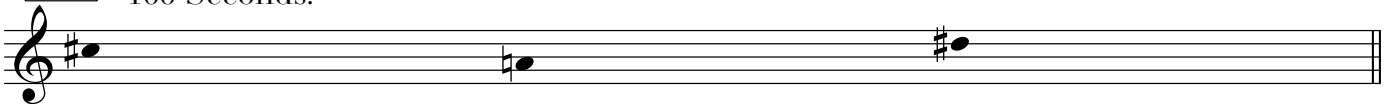
100 Seconds.



Flute – The light is coming through.
 Bass Clarinet – Is resting.
 Percussion – Is resting.
 Piano – Whispering.
 Violin – Hardly sounding, continuously.
 Cello – Hardly sounding, continuously.

12

100 Seconds.



Flute – Whispering.
 Bass Clarinet – Is resting.
 Percussion – Murmuring.
 Piano – Is resting.
 Violin – Sounding continuously, unfrozen.
 Cello – Sounding continuously, unfrozen, hardly.

13

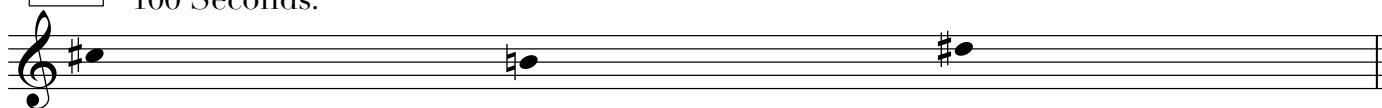
100 Seconds.



Flute – Is resting.
 Bass Clarinet – Is resting.
 Percussion – Frequently, there is nothing.
 Piano – Is resting.
 Violin – Sounding continuously, distantly, faintly.
 Cello – Sounding continuously, distantly, faintly.

14

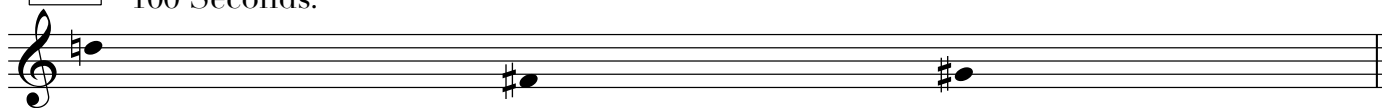
100 Seconds.



Flute – Low hues (at times).
 Bass Clarinet – Perhaps.
 Percussion – Is resting.
 Piano – With Bass Clarinet.
 Violin – Murmuring continuously.
 Cello – Murmuring continuously, in threads.

15

100 Seconds.

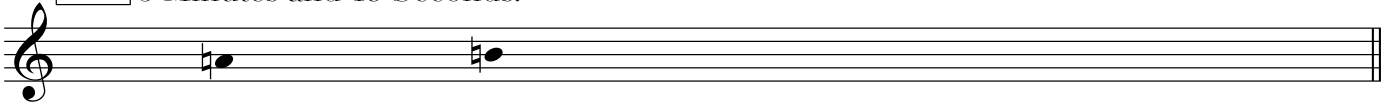


Flute – Is resting.
 Bass Clarinet – Perhaps less.
 Percussion – Is resting.
 Piano – Is resting.
 Violin – Sounding continuously, perhaps unheard.
 Cello – Sounding continuously, perhaps unheard.

6

16

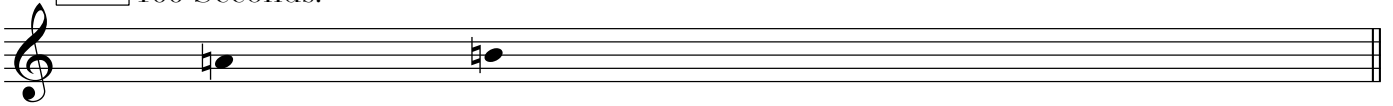
3 Minutes and 15 Seconds.



Flute – Is resting.
Bass Clarinet – Is resting.
Percussion – Humming often.
Piano – Sighing.
Violin – Is resting.
Cello – Is resting.

17

100 Seconds.



Flute – Is resting.
Bass Clarinet – Is resting.
Percussion – Alone, with discretion.
Piano – Is resting.
Violin – Is resting.
Cello – Is resting.

18

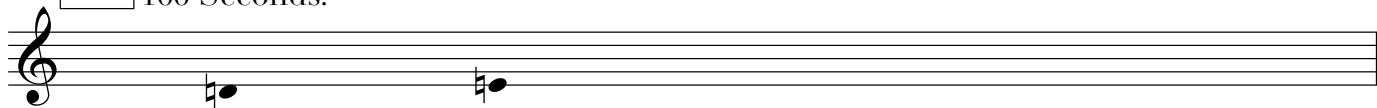
100 Seconds.



Flute – This tone, with extreme patience.
Bass Clarinet – Is resting.
Percussion – Is resting.
Piano – Is resting.
Violin – Thin, in the atmosphere.
Cello – As the violin does.

19

100 Seconds.



Flute – Is resting.

Bass Clarinet – Alone, and all the beautiful things that come with it.

Percussion – Resonating in the stillness.

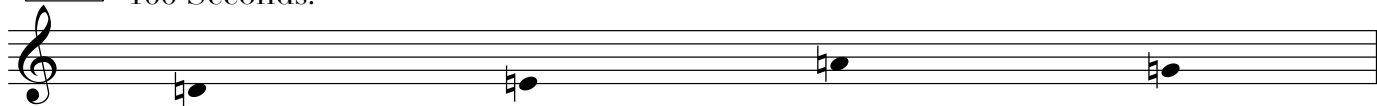
Piano – Is resting.

Violin – Is resting.

Cello – Is resting.

20

100 Seconds.



Flute – Is resting.

Bass Clarinet – Faintly colored.

Percussion – Perhaps alone.

Piano – Shifting,

Violin – Is resting.

Cello – Transparent.

21

5 minutes.



Flute – Following the bass clarinet, deeply.

Bass Clarinet – Is following the flute, deeply.

Percussion – Is humming almost continuously, dark and receding.

Piano – In dialog with flute and bass clarinet, richly, deeply.

Violin – Is resting.

Cello – Is resting.

8

22

10 minutes.



Flute – Is resting.

Bass Clarinet – Slow/Long breaths.

Percussion – In many colors, in waves.

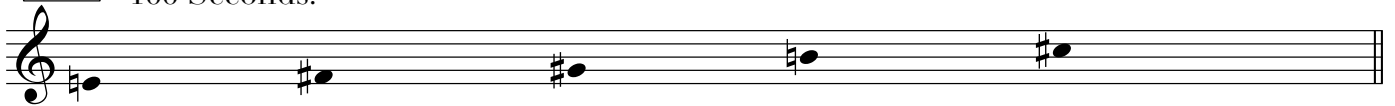
Piano – As if in slow counterpoint, in long-awaited pulses.

Violin – Is resting.

Cello – Is resting.

23

100 Seconds.



Flute – Is resting.

Bass Clarinet – Is resting.

Percussion – The afterglow.

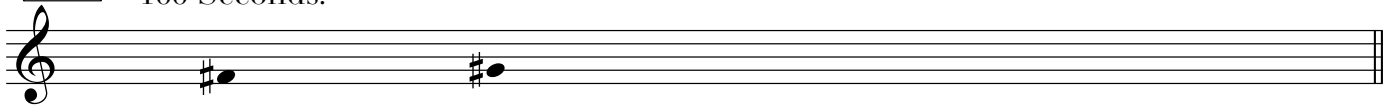
Piano – Again, but less.

Violin – Is resting.

Cello – Is resting.

24

100 Seconds.



Flute – Is resting.

Bass Clarinet – Is resting.

Percussion – Glowing in the distance.

Piano – Is resting.

Violin – Is resting.

Cello – Is resting.

25

3 Minutes and 15 Seconds.



Flute – This tone, sounding continuously. The piano causing silences.

Bass Clarinet – This tone, sounding continuously. The piano causing silences.

Percussion – Perhaps occasionally.

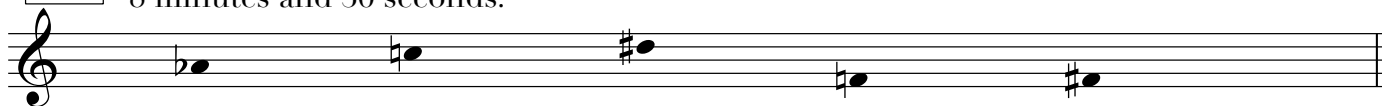
Piano – These tones, in long pulses. Closely.

Violin – This tone, occasionally.

Cello – This tone, at times.

26

8 minutes and 30 seconds.



Flute – With much space.

Bass Clarinet – Is resting, with rare, and great breaths of tone.

Percussion – Filling and fulfilling the void.

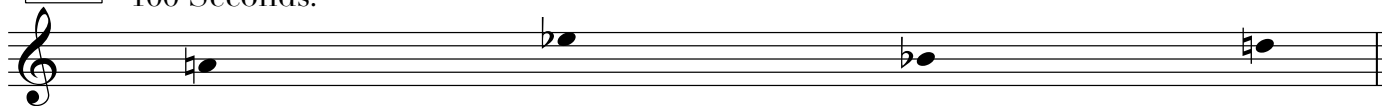
Piano – 2-note gestures, with much space.

Violin – These tones, carefully together.

Cello – These tones, gently.

27

100 Seconds.



Flute – There is no silence here. All with extreme patience. Calm in the stillness.

Bass Clarinet – There is no silence here. All with extreme patience. Calm in the stillness.

Percussion – There is no silence here. All with extreme patience. Calm in the stillness.

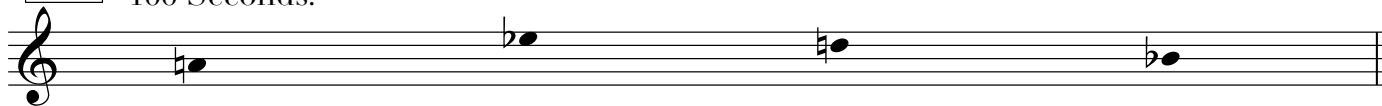
Piano – There is no silence here. All with extreme patience. Calm in the stillness.

Violin – There is no silence here. All with extreme patience. Calm in the stillness.

Cello – There is no silence here. All with extreme patience. Calm in the stillness.

10 **28**

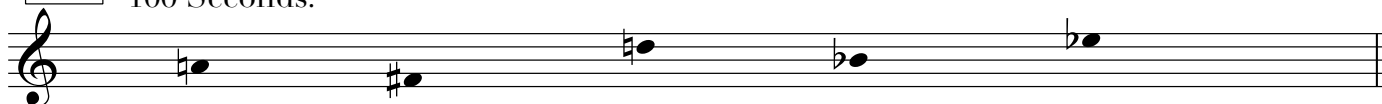
100 Seconds.



Flute – There is no silence here. All with extreme patience. Calm in the stillness. Deeper.
 Bass Clarinet – There is no silence here. All with extreme patience. Calm in the stillness. Deeper.
 Percussion – There is no silence here. All with extreme patience. Calm in the stillness. Deeper.
 Piano – There is no silence here. All with extreme patience. Calm in the stillness. Deeper.
 Violin – There is no silence here. All with extreme patience. Calm in the stillness. Deeper.
 Cello – There is no silence here. All with extreme patience. Calm in the stillness. Deeper.

29

100 Seconds.



Flute – There is no silence here. All with extreme patience. Calm in the stillness. Deeper. Lower.
 Bs. Cl. – There is no silence here. All with extreme patience. Calm in the stillness. Deeper. Lower.
 Perc. – There is no silence here. All with extreme patience. Calm in the stillness. Deeper. Lower.
 Piano – There is no silence here. All with extreme patience. Calm in the stillness. Deeper. Lower.
 Violin – There is no silence here. All with extreme patience. Calm in the stillness. Deeper. Lower.
 Cello – There is no silence here. All with extreme patience. Calm in the stillness. Deeper. Lower.

30

100 Seconds.



Flute – With extreme patience.
 Bass Clarinet – With extreme patience.
 Percussion – With extreme patience.
 Piano – With extreme patience.
 Violin – With extreme patience.
 Cello – With extreme patience.

31

6 Minutes and 30 Seconds.



Flute – Is resting.

Bass Clarinet – Drone, low and dark. As if time were to have stood still.

Percussion – Drone, low and dark. As if time were to have stood still.

Piano – Drone, low and dark. As if time were to have stood still.

Violin – Is resting.

Cello – Is resting.

32

100 Seconds.



Flute – Is resting.

Bass Clarinet – Again.

Percussion – But perhaps with a push.

Piano – Again.

Violin – Is resting.

Cello – Again.

33

6 Minutes and 30 Seconds.



Flute – Is resting.

Bass Clarinet – Is resting.

Percussion – As if arriving here resonated with all things.

Piano – Is resting.

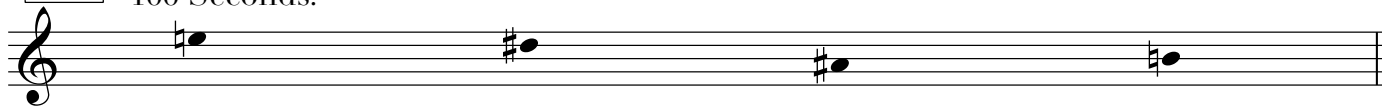
Violin – Is resting.

Cello – Is resting.

12

34

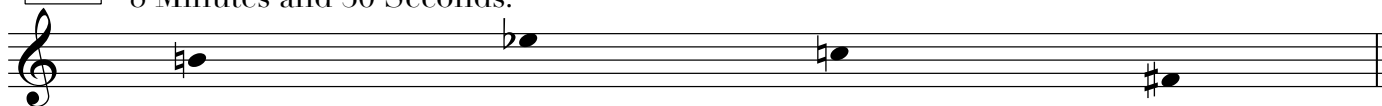
100 Seconds.



Flute – Is resting.
Bass Clarinet – A few slow tones.
Percussion – Continuing.
Piano – 2 low pitches.
Violin – A few slow tones.
Cello – Is resting.

35

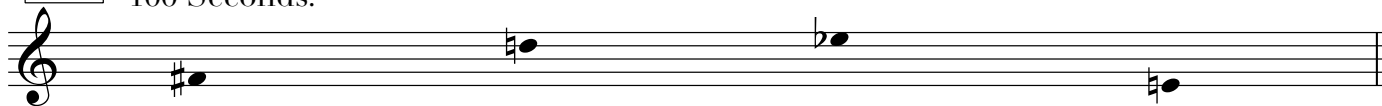
8 Minutes and 30 Seconds.



Flute – Distant, but present.
Bass Clarinet – Is resting.
Percussion – Is resting, but with occasional memories.
Piano – Is resting.
Violin – Bashful but not scared.
Cello – Humble, but confident.

36

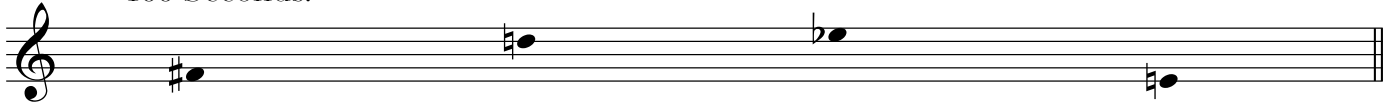
100 Seconds.



Flute – Is resting.
Bass Clarinet – Is resting.
Percussion – Alone, and felt alone.
Piano – Is resting.
Violin – Is resting.
Cello – Is resting.

37

100 Seconds.



Flute – Is resting.
 Bass Clarinet – From nothing, to nowhere, deeply.
 Percussion – Alone?
 Piano – Maybe, but hardly at all.
 Violin – Is resting.
 Cello – From nothing, to nowhere, deeply.

38

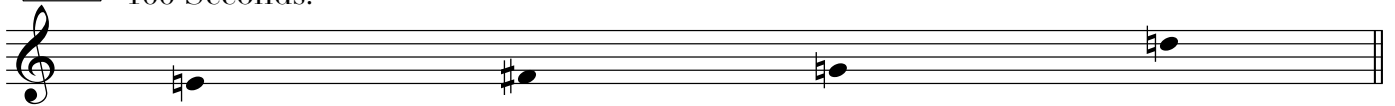
100 Seconds.



Flute – Is resting.
 Bass Clarinet – Again.
 Percussion – Not alone.
 Piano – Maybe more?
 Violin – From nowhere but with nothing.
 Cello – Again. Maybe somewhere, almost.

39

100 Seconds.

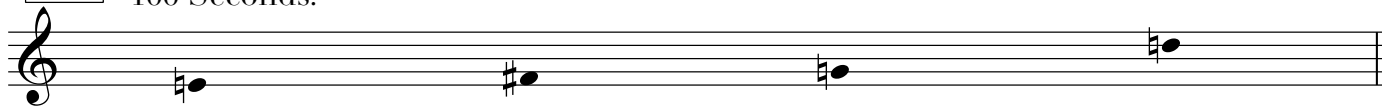


Flute – As the final, finally.
 Bass Clarinet – Again.
 Percussion – Backing away.
 Piano – Backing away.
 Violin – Perhaps not.
 Cello – Perhaps not.

14

40

100 Seconds.



Flute – Is resting.

Bass Clarinet – Beating with the piano.

Percussion – The piano throws stones in the still water.

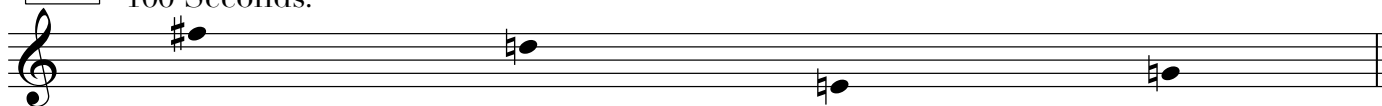
Piano – Occasional low tones, perhaps a few.

Violin – Is resting.

Cello – Is resting.

41

100 Seconds.



Flute – Commented.

Bass Clarinet – Again.

Percussion – Again.

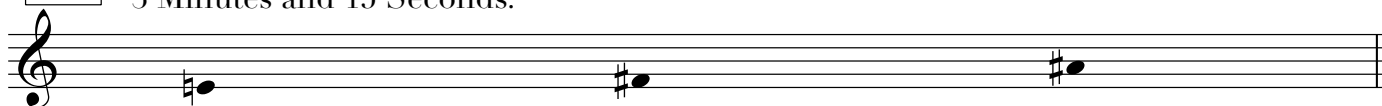
Piano – Again.

Violin – Is resting.

Cello – Is resting.

42

3 Minutes and 15 Seconds.



Flute – Almost non-existent.

Bass Clarinet – Almost non-existent.

Percussion – Almost non-existent.

Piano – Almost non-existent.

Violin – Almost non-existent.

Cello – Almost non-existent.

43

18 Minutes and 20 Seconds.



Flute – 10 low tones, very dark, very long.

Bass Clarinet – Very dark, very long tones with small spaces.

Percussion – Low and very dark – Rolls for a long time with much resonance.

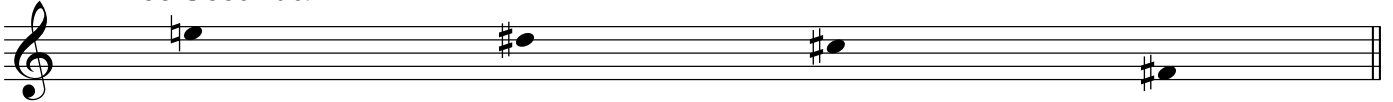
Piano – Low Registers with spaces.

Violin – 30 low tones, very dark, very long.

Cello – Very dark, very long tones with small spaces.

44

100 Seconds.



Flute – 2-tone gestures, with some time between each. Rather careful.

Bass Clarinet – Is resting.

Percussion – In dialog with piano.

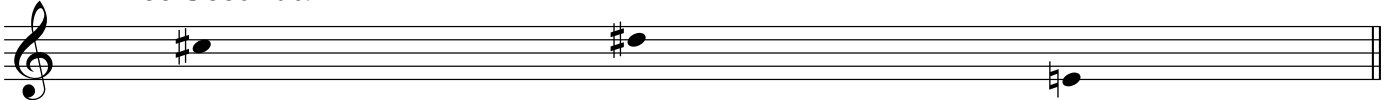
Piano – Low/middle registers – some chords, in dialog with percussion.

Violin – 5 low tones with spaces.

Cello – Very dark, very long tones with small spaces.

45

100 Seconds.



Flute – some low tones.

Bass Clarinet – 2 long and low tones, unevenly.

Percussion – Humming with piano.

Piano – Middle/high registers – 2-tone gestures, with some time between each.

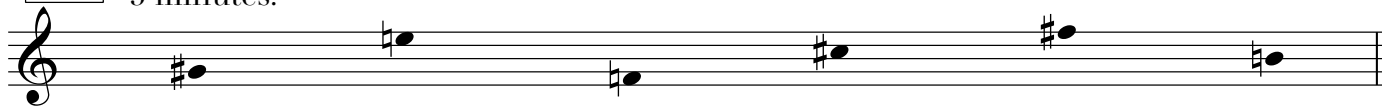
Violin – some low tones.

Cello – 2 long and low tones.

16

46

5 minutes.



Flute – Is resting.

Bass Clarinet – Is resting.

Percussion – Humming almost continuously.

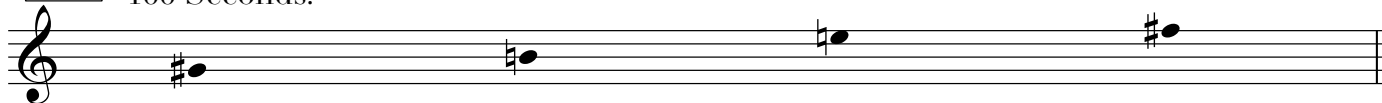
Piano – In dialog with violin and cello, patient and deep.

Violin – Following the cello, richly.

Cello – Following the violin, richly.

47

100 Seconds.



Flute – Bright, thin, and away.

Bass Clarinet – [This space is intentionally left blank]

Percussion – [This space is intentionally left blank]

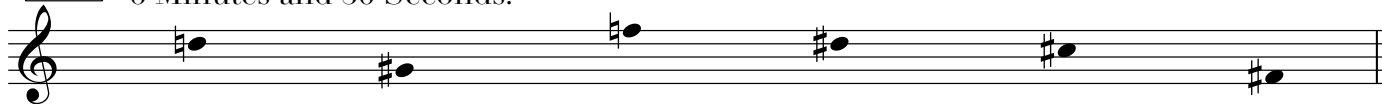
Piano – [This space is intentionally left blank]

Violin – [This space is intentionally left blank]

Cello – [This space is intentionally left blank]

48

6 Minutes and 30 Seconds.



Flute – Sighing in the distance.

Bass Clarinet – Close to the piano.

Percussion – Sighing in the distance.

Piano – Close to the clarinet.

Violin – Very rarely, in the distance.

Cello – Slowly, patiently, richly.

49

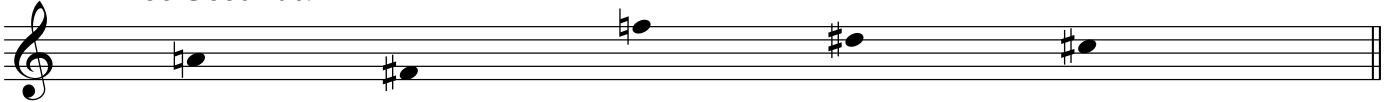
100 Seconds.



Flute – Growing Dimmer.
 Bass Clarinet – Growing Dimmer.
 Percussion – Growing Dimmer.
 Piano – Growing Dimmer.
 Violin – Growing Dimmer.
 Cello – Growing Dimmer.

50

100 Seconds.



Flute – Growing Dimmer.
 Bass Clarinet – Growing Dimmer.
 Percussion – Growing Dimmer.
 Piano – Growing Dimmer.
 Violin – Growing Dimmer.
 Cello – Growing Dimmer.

51

5 minutes.

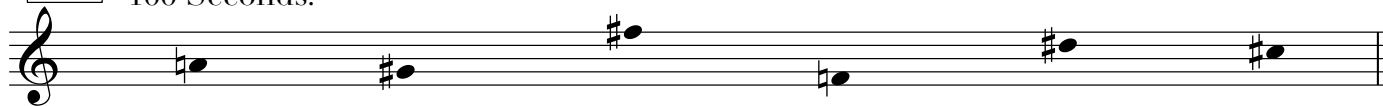


Flute – Occasional tones with space.
 Bass Clarinet – Is resting.
 Percussion – Filling the spaces between, like a memory.
 Piano – Subtle chords.
 Violin – Sparce, repeated tones, lowly in digression and patience.
 Cello – Is resting.

18

52

100 Seconds.



Flute – Is resting.

Bass Clarinet – With cello.

Percussion – Occasional single tones.

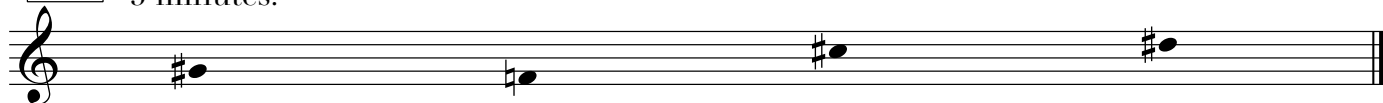
Piano – Is resting.

Violin – with cello.

Cello – 2 tones, did you hear that?

53

5 minutes.



Flute – Almost not at all.

Bass Clarinet – Lowest register, nearly inaudible.

Percussion – Deepest, slowest, rolled pulse, nearly inaudible.

Piano – Very few notes, lowest registers.

Violin – Is resting

Cello – Lowest register, nearly inaudible.