Kory Reeder

Codex Vivere

For ensemble

2020

Codex Vivere

Intermezzo
First Part
Pause: Field
Violin Concerto
Interlude: Essay
Piano Concerto
Pause: Plains
Second Part
Elegy

ca. 75 Minutes

The Instruments

Flute and/or Bass Flute
Bass Clarinet
Piano

2 Violins
Viola
'Cello

General Considerations

Always quiet, rather understated.

Percussion- A collection of resonant metals (vibraphone, crotales, cymbals, etc.)

Thoughts on the Piece

With this piece, I'm interested in exploring modes of creating. The most obvious of these modes is the notation, which is a rather unfortunate and often fetishized transformative feature that too often turns the work into a noun, a document, or a thing. In many ways, I think this distracts from what I believe the point of music is; music is a verb, it's a *thing that is done*. The notation is a means of accessing that *thing*, but we are given a choice to treat it as a mathematical formula, or an invitation to participate. I would much rather ask you to come with me and join me in the adventure of the music.

Of course, this does lead to some questions. The concept of an "open work" is often a poor synonym for agency. I have no interest in treating you, a musician and artist as if you are a MIDI instrument, or an employee. While this may lead to questions of authorship, and of course, this piece (the document) is constructed by me to a point, but it is my hope that this piece is an act of *doing* itself; each movement is an investigation to these different ways of navigating musical ideas and material through the lens of my aesthetic/formal interests and taste.

Here, we are begin to ask questions on the nature of creation. How does one develop a technique that balances my selfish interests of aesthetic taste, and the desire to *do a thing* together? This isn't a particularly unique question, and in many ways, the only answer to explore and to try and to fail and to adapt. But these are all verbs- points of action, a participatory way of life. I think is why we try to find the answers in the first place. This piece is at least a nudge to try; to find some beauty in the act of doing, and it is my hope that this piece, something as book or a story with characters, and scenes, and diversions, and digressions, may be a beautiful act itself.

Written especially for Simon Reynell and Apartment House

Intermezzo

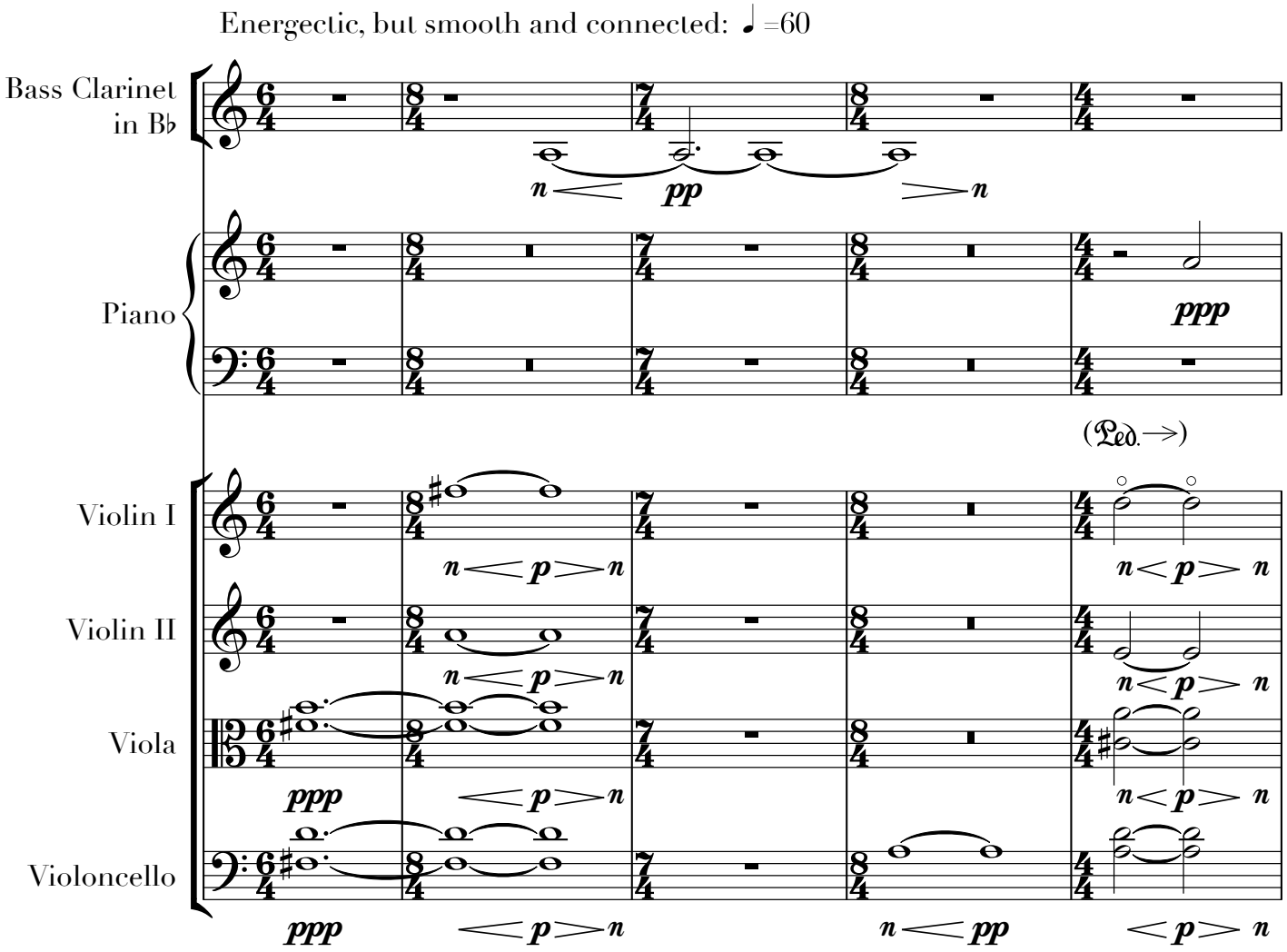
The Clarinet signals all chord changes.

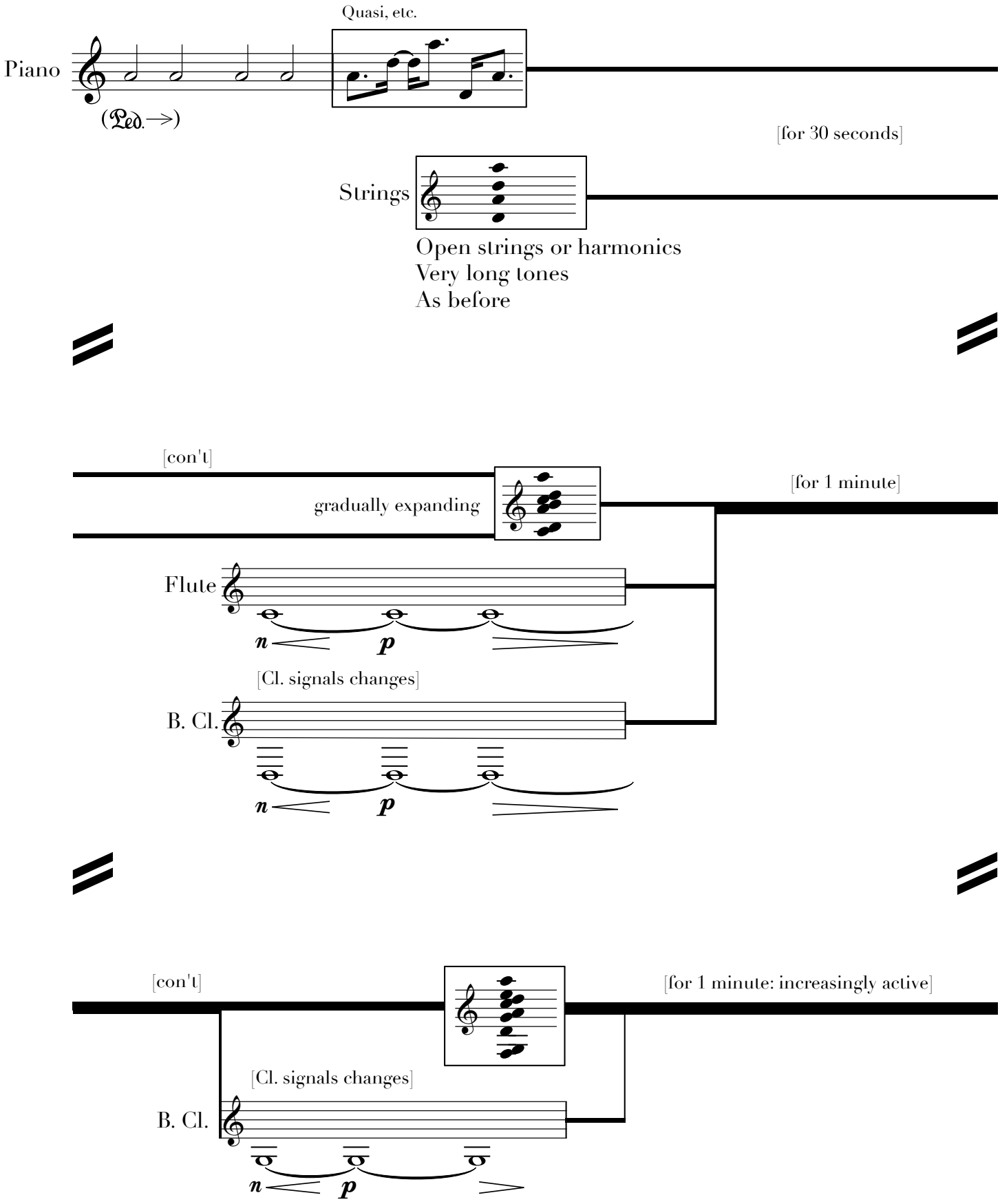
Chord changes should be gradual, dovetailing to and from.

Transposed Score

Intermezzo

about 7-8 minutes




Quasi, etc.
Piano
(Ped.→)
[for 30 seconds]
Strings
Open strings or harmonics
Very long tones
As before
[con't]
gradually expanding
[for 1 minute]
Flute
n
p
[Cl. signals changes]
B. Cl.
n
p
[con't]
[for 1 minute: increasingly active]
[Cl. signals changes]
B. Cl.
n
p

[for 1 minute: increasingly active]

B. Cl.

n *p*

30 seconds: slowing down
Lower tones: deeper

[1 minute: slower deeper]

B. Cl.

n *p*

[1 minute: slowing down quieter]

[winds and piano fade away]

Softer and softer

Strings

[1 minute: long and longer, softer and softer]

Piano

ppp

(Ped.→)

First Part

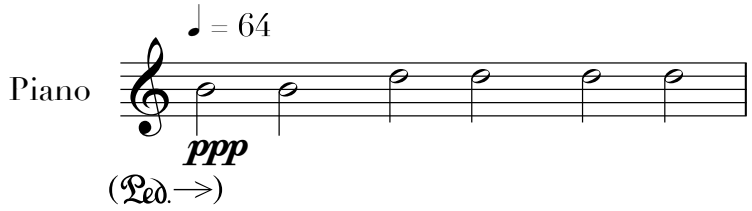
Listen to one another for the chord changes.

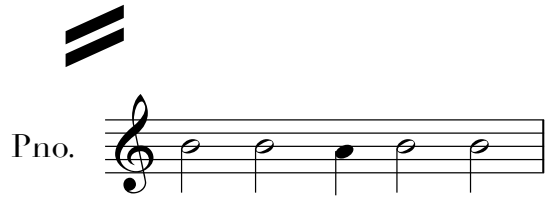
> The progression through the piece is more opaque.
>
> Each chord/system blurs and dovetails together; there is no strong downbeat or clear "moment" of transition.

Suggested gestures and motifs may be expanded on, explored, etc.

First Part

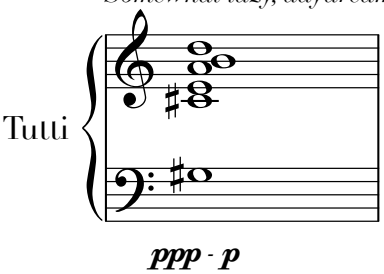
About 10 Minutes





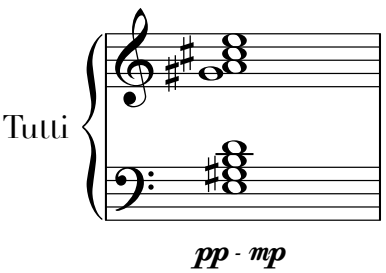
Somewhat lazy, daydreaming

Each system 1 -2 minutes

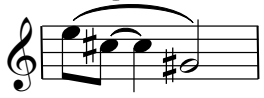


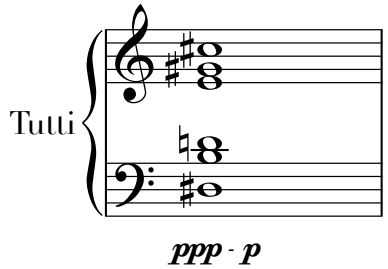
Piano: single tones
Occasional A/B diads

Ensemble: Long, gentle swells
Short Pauses
Moving independently

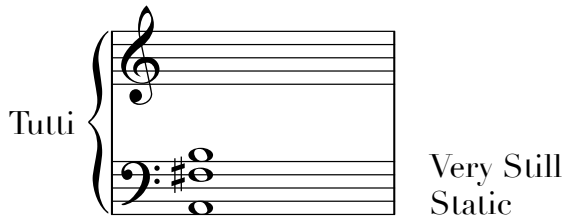


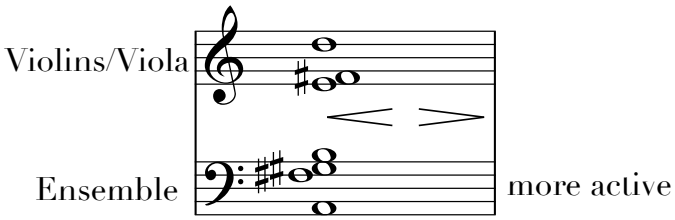
Continued
Flowing: more legato
Perhaps like this:

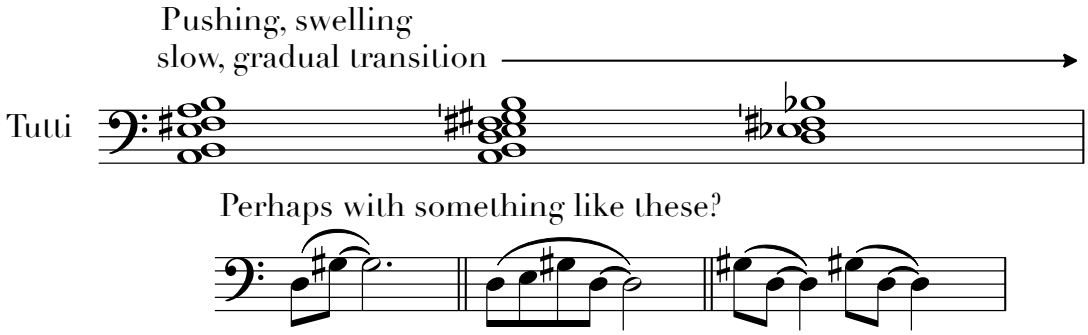


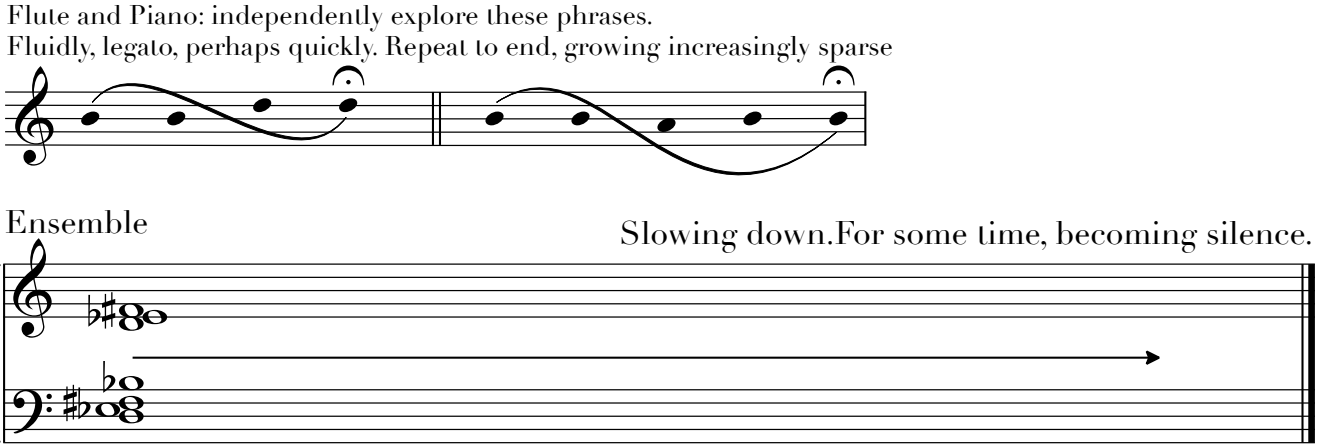


Slowing down
Becoming incredibly still


Tutti
Very Still
Static


Violins/Viola
Ensemble
more active


Pushing, swelling
slow, gradual transition
Tutti
Perhaps with something like these?


Flute and Piano: independently explore these phrases.
Fluidly, legato, perhaps quickly. Repeat to end, growing increasingly sparse
Ensemble
Slowing down.For some time, becoming silence.

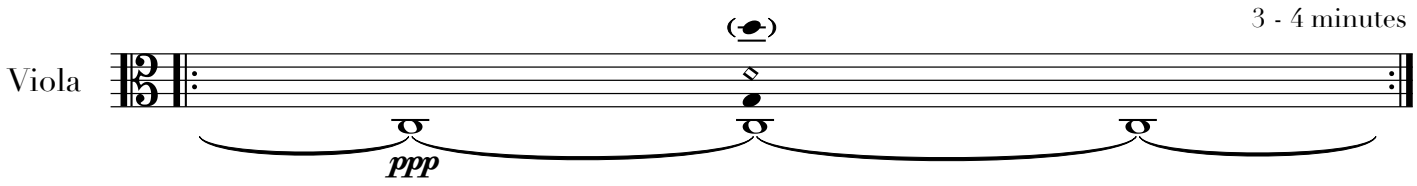
Pause: Field

Viola, alone.

Long, sustained C3.

Occasional C3/D5 dyads- rather short and irregular.

Pause: Field



Violin Concerto

Sequence: A B C
    Smoothly transitioning between each section.

A: Introduction (violin, alone):

Tones and pauses may be rather long.

Very smooth, exceedingly connected.

B: Grid (solo and ensemble joins):

Players start anywhere, with any pitch on the grid.
    Move adjacently: vertically, horizontally, or diagonally.

In any octave. Always very quiet. Perhaps unheard.

Perhaps in many colors, hues, alternate fingerings, harmonics, etc.

In general, long tones. Perhaps in gestures/phrases: imitating the lead of the solo.
    The result will be an amorphous, ever-changing harmonic space with the violin solo at the forefront.

C: Cadenza:

Soloist: Similar to the introduction.

Ensemble: Only one or two players at time, in unison with the soloist.
    Sustain pitches through the silence.
    Something like an aura or a shadow.
    Barely heard.

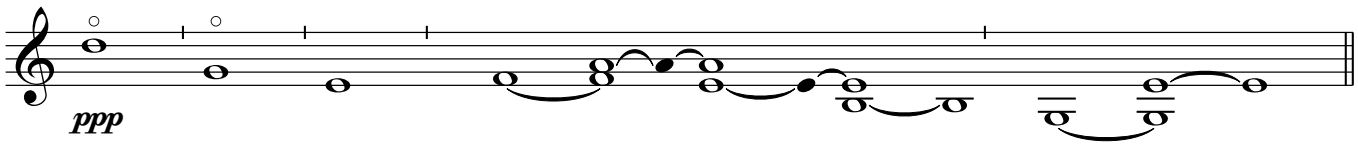
Violin Concerto

A

𝅝 = Long
𝅗𝅥 = Shorter
𝄽 = Pause

2 Minutes

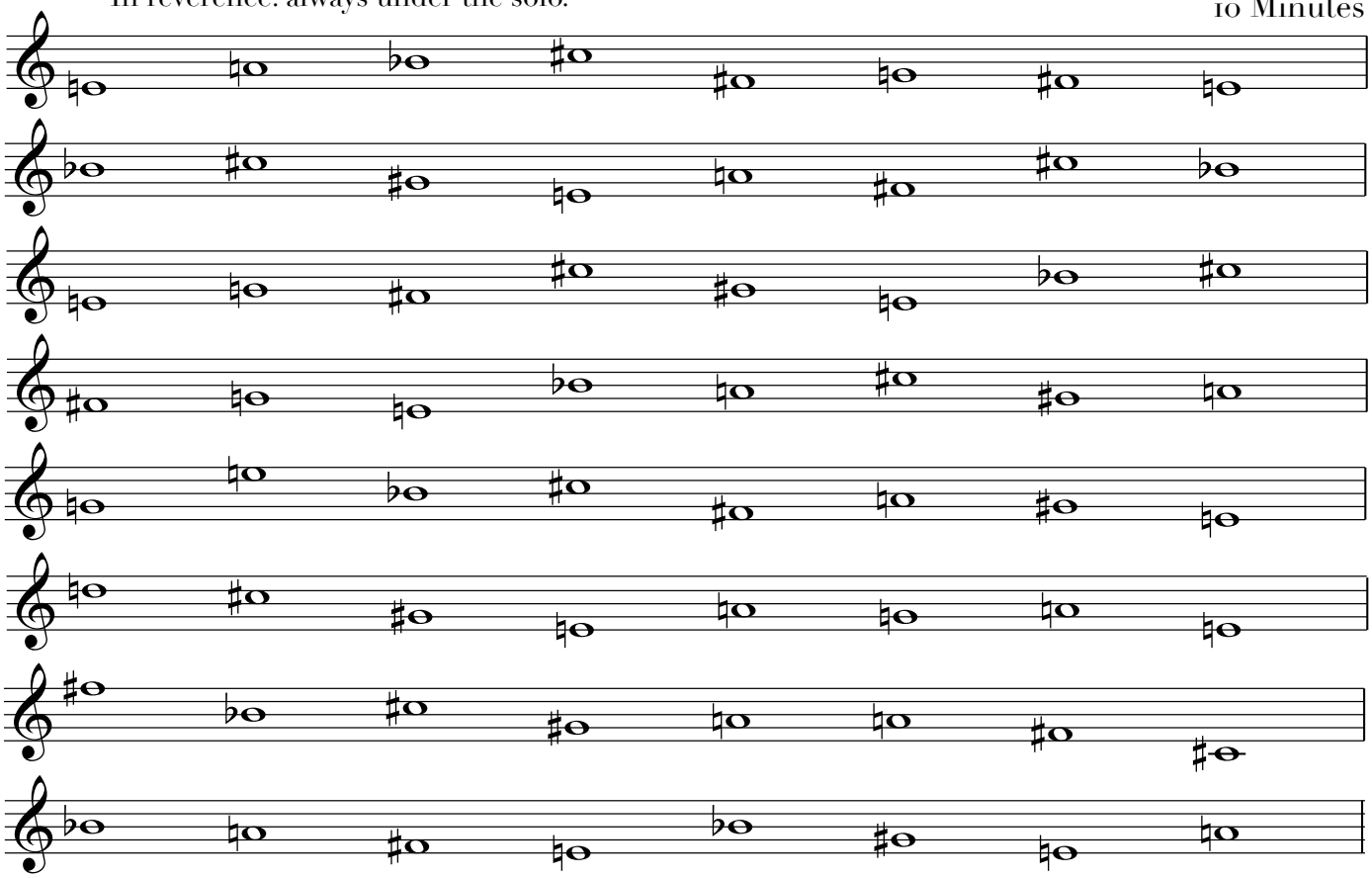
Solo



B

Solo: Explore the grid, reminiscent of the introduction.
Ensemble: Sustaining, supporting, connecting the violin.
In reverence: always under the solo.

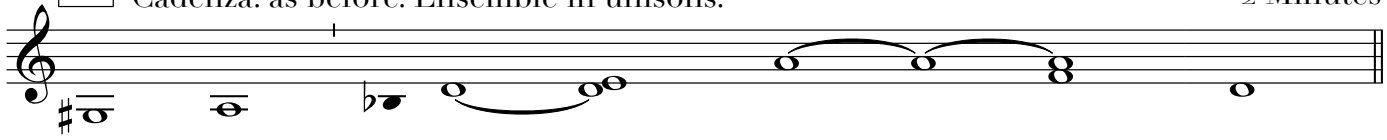
10 Minutes



C

Cadenza: as before. Ensemble in unisons.

2 Minutes



Interlude: Essay

Each player is independent.

Choose a note from the chord and sustain it.

Rest, and then repeat or move on.

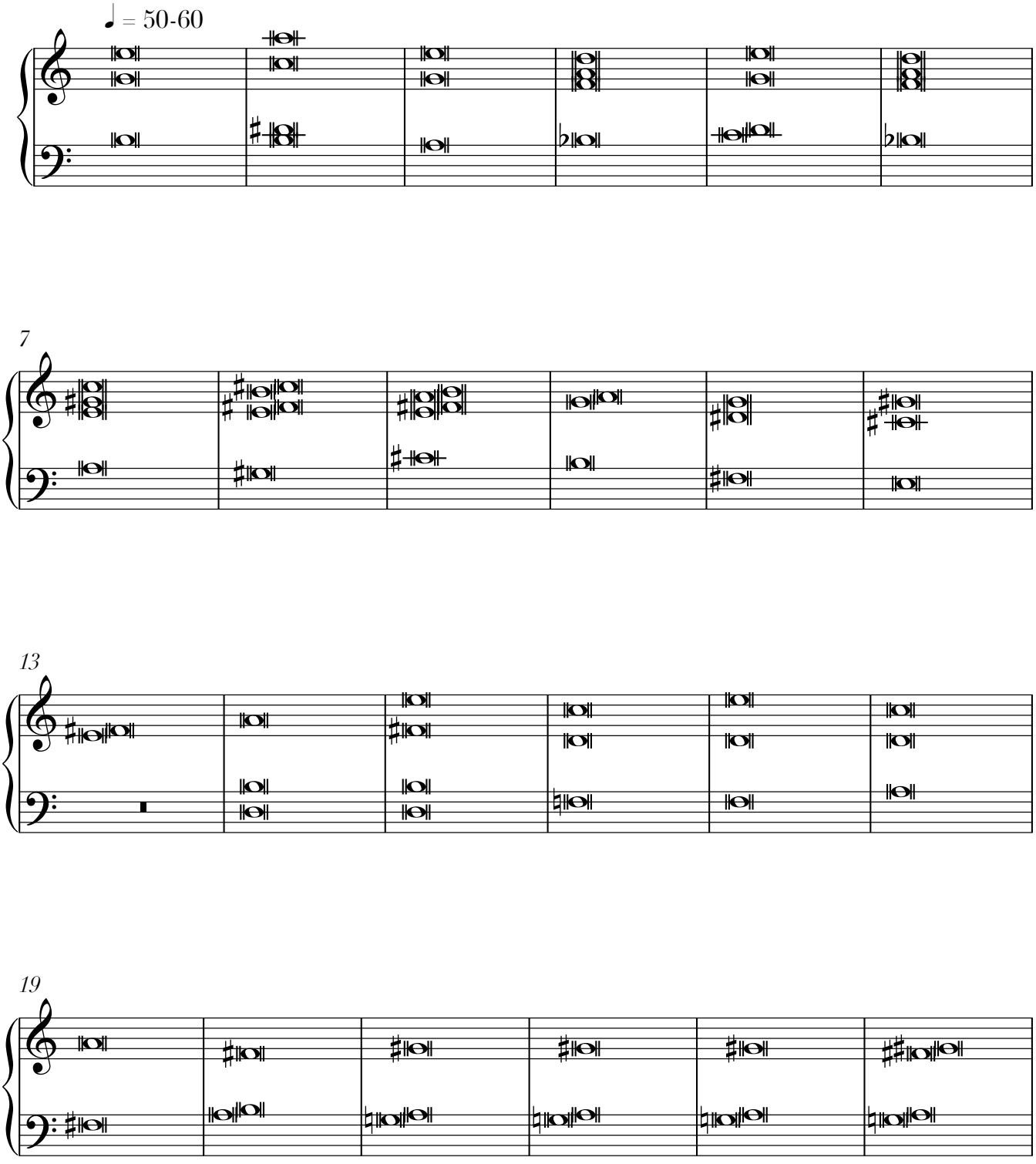
Stay within 2 or 3 chords of each other.

The practice is similar to Terry Riley's *In C*.

Exception: the piano plays full chords as written.

Interlude: Essay

About 6 Minutes



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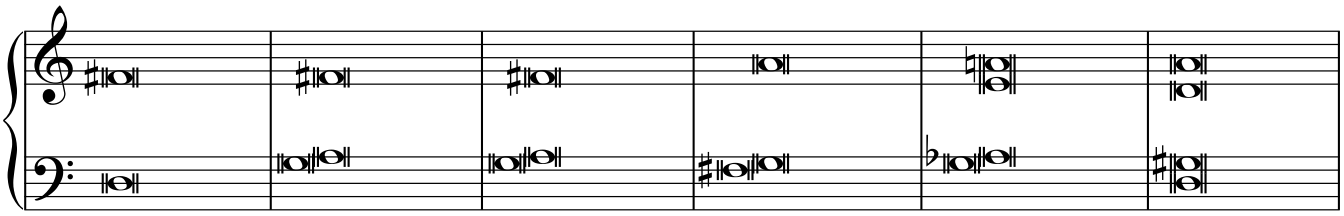

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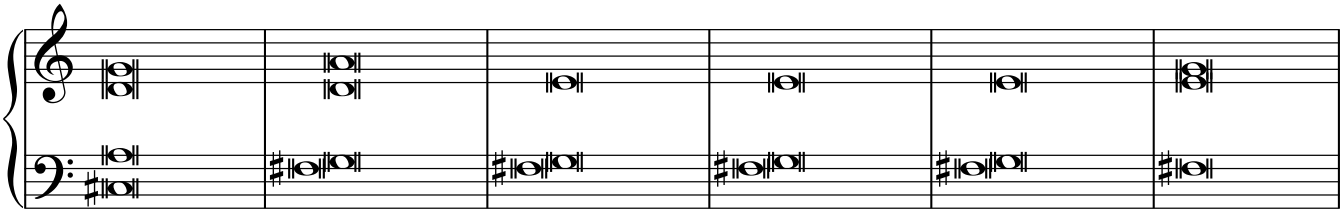

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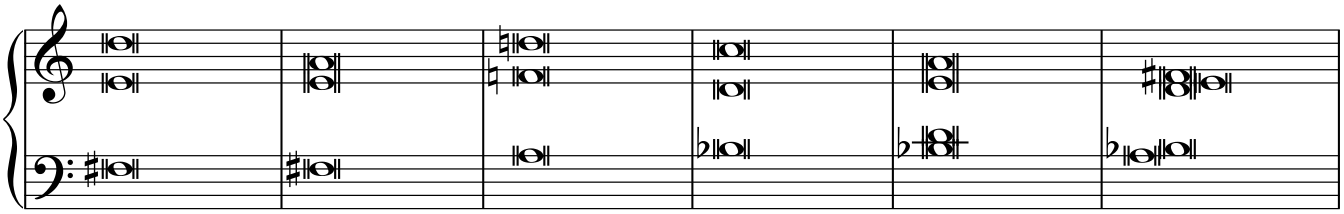

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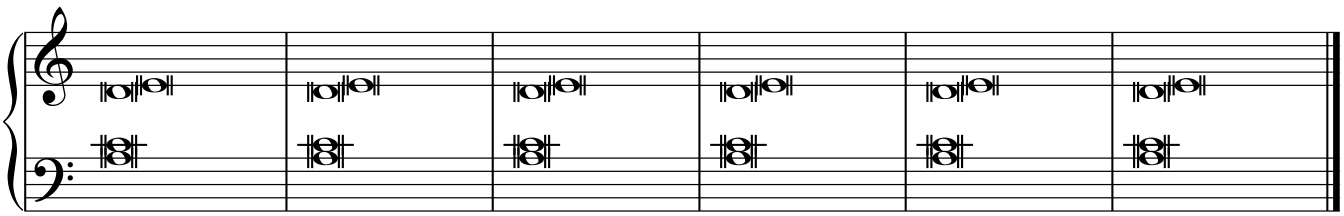


Piano Concerto

Piano is explicitly notated (traditionally).

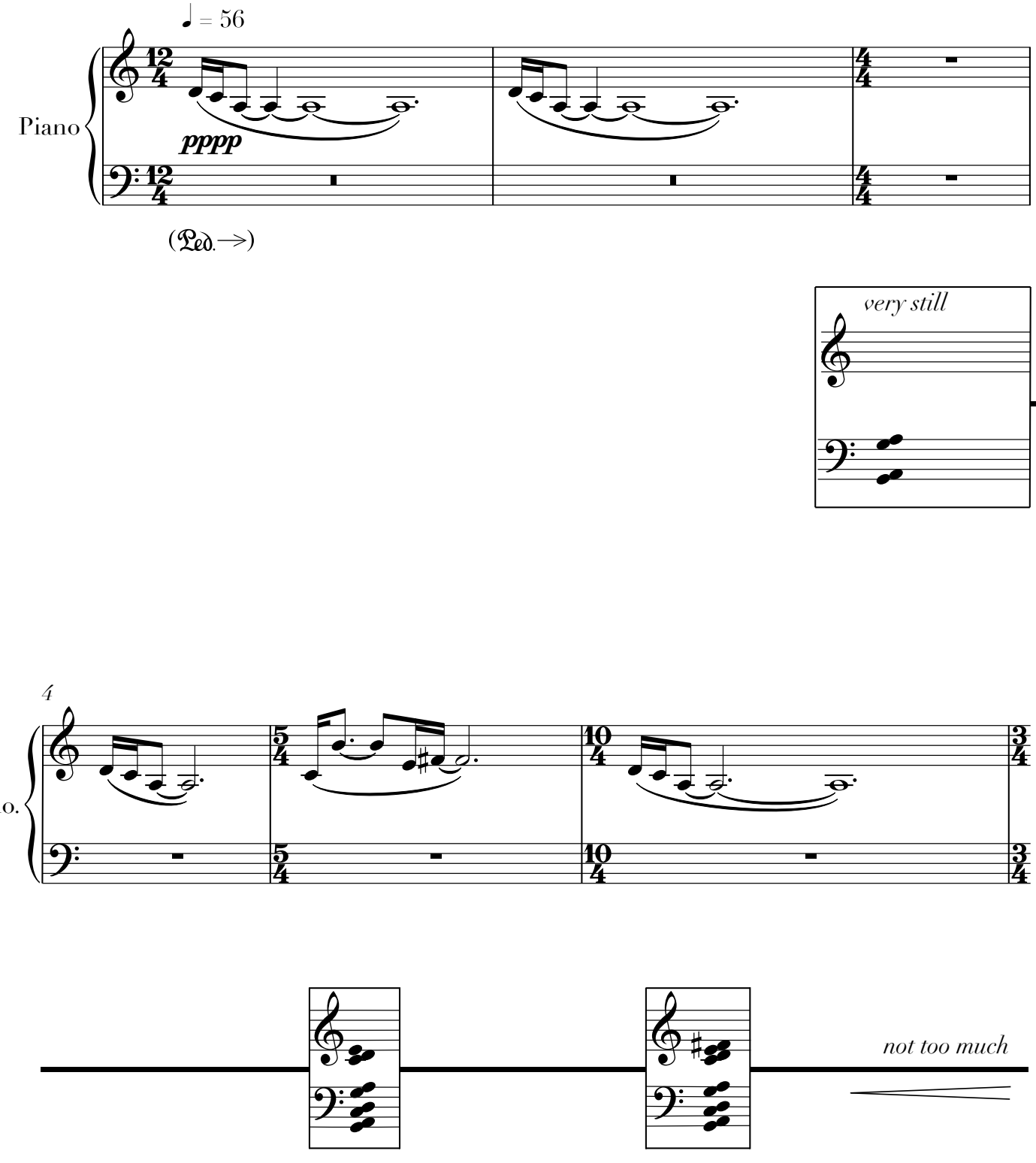
The ensemble follows the harmony and text notated below.

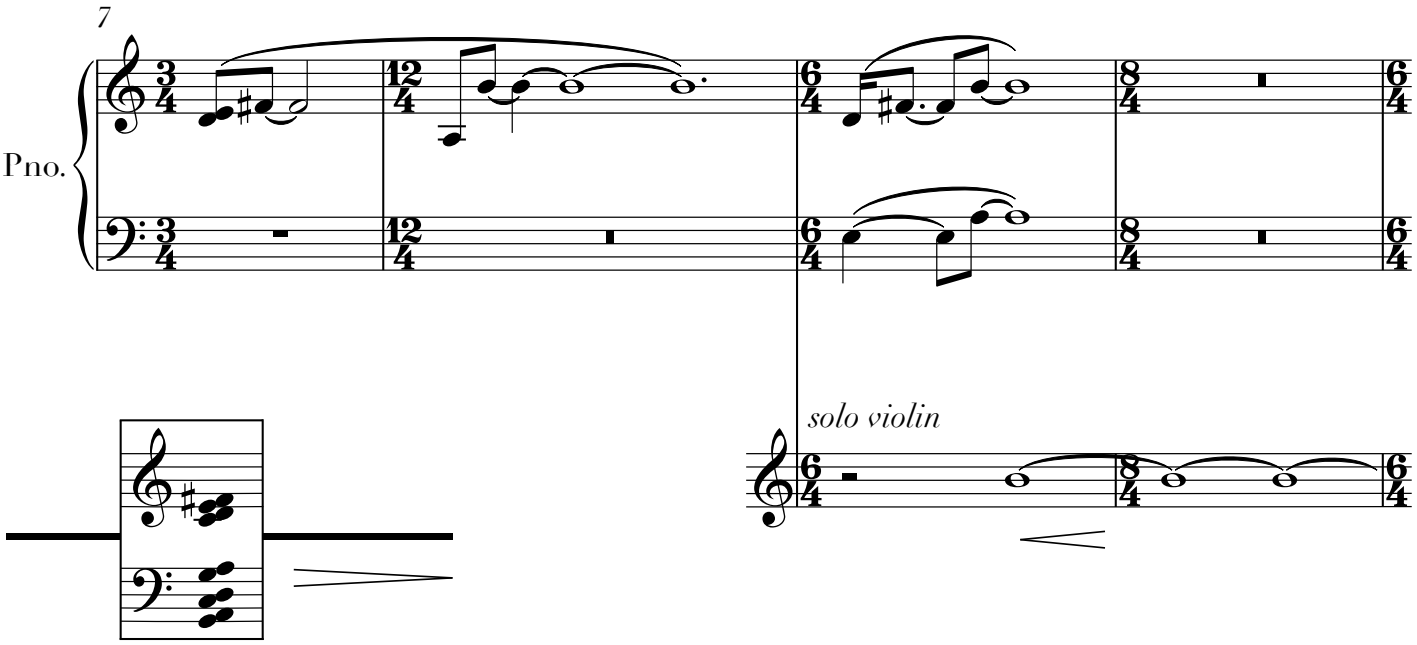
The ensemble is something like an aura or halo sounding from the resonance of the piano. Perhaps only *just* mimicking or echoing the piano.

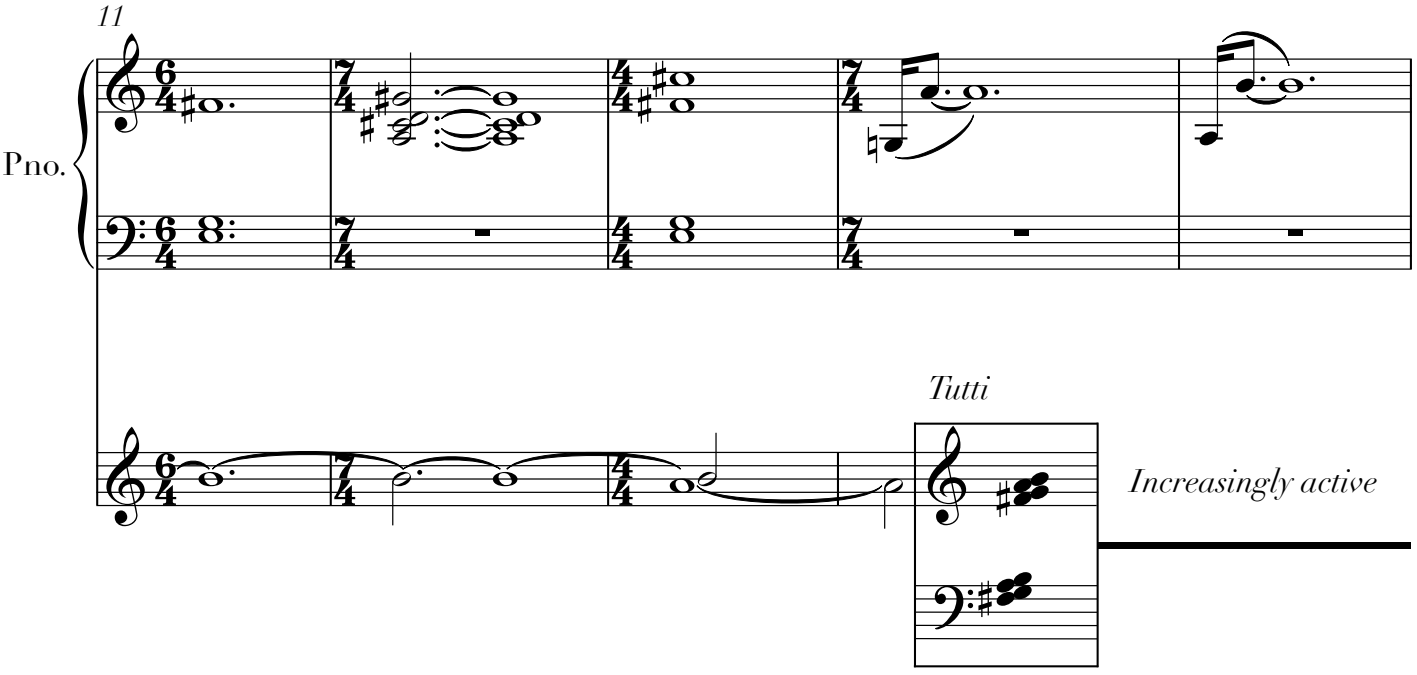
> Each chord/system blurs and dovetails together; there is no strong downbeat or clear "moment" of transition.

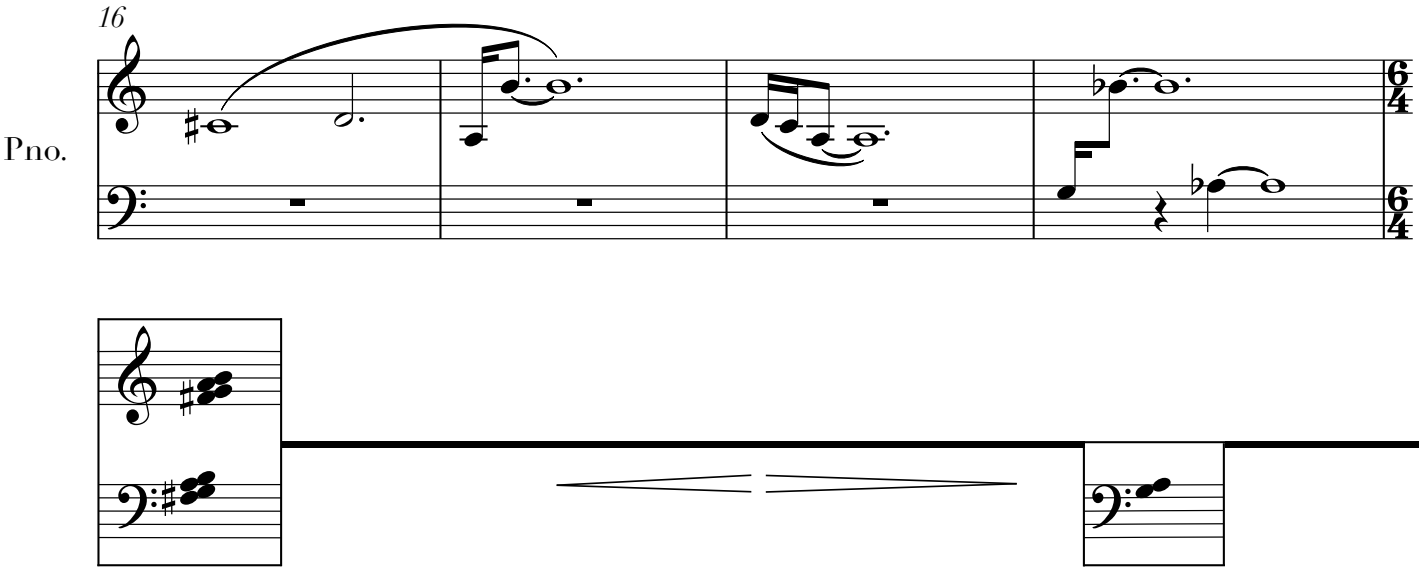
Piano Concerto

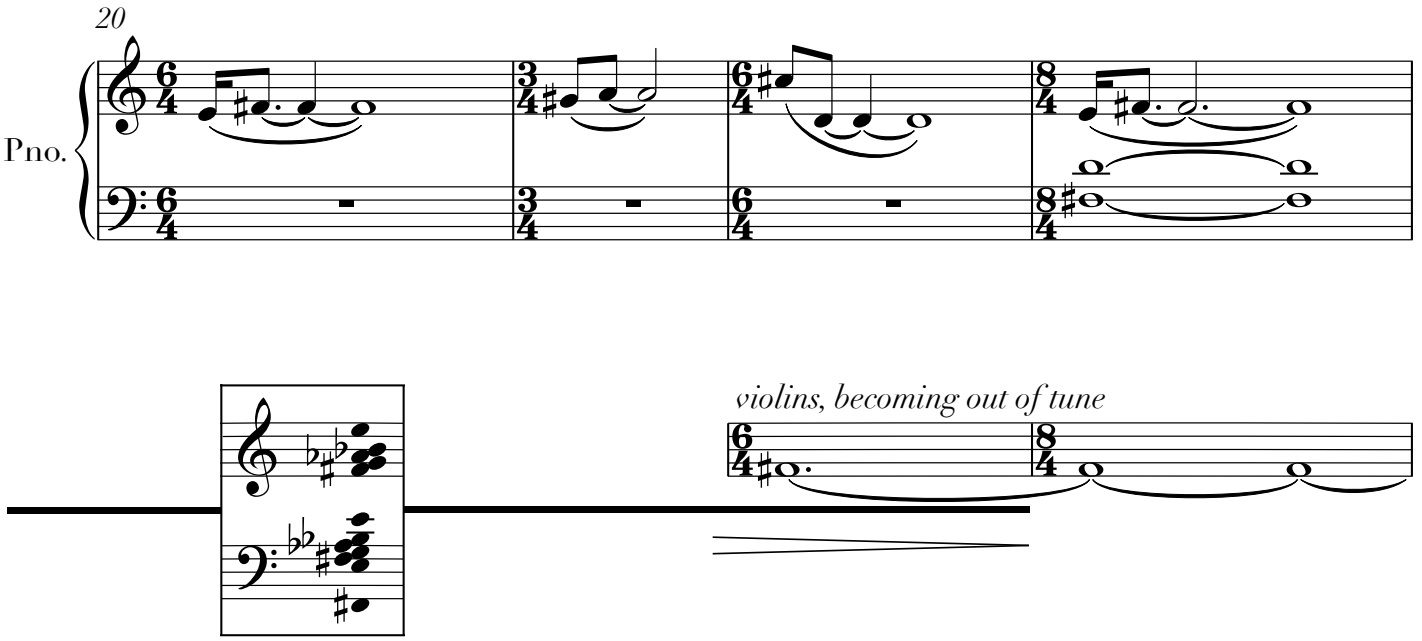
11 Minutes

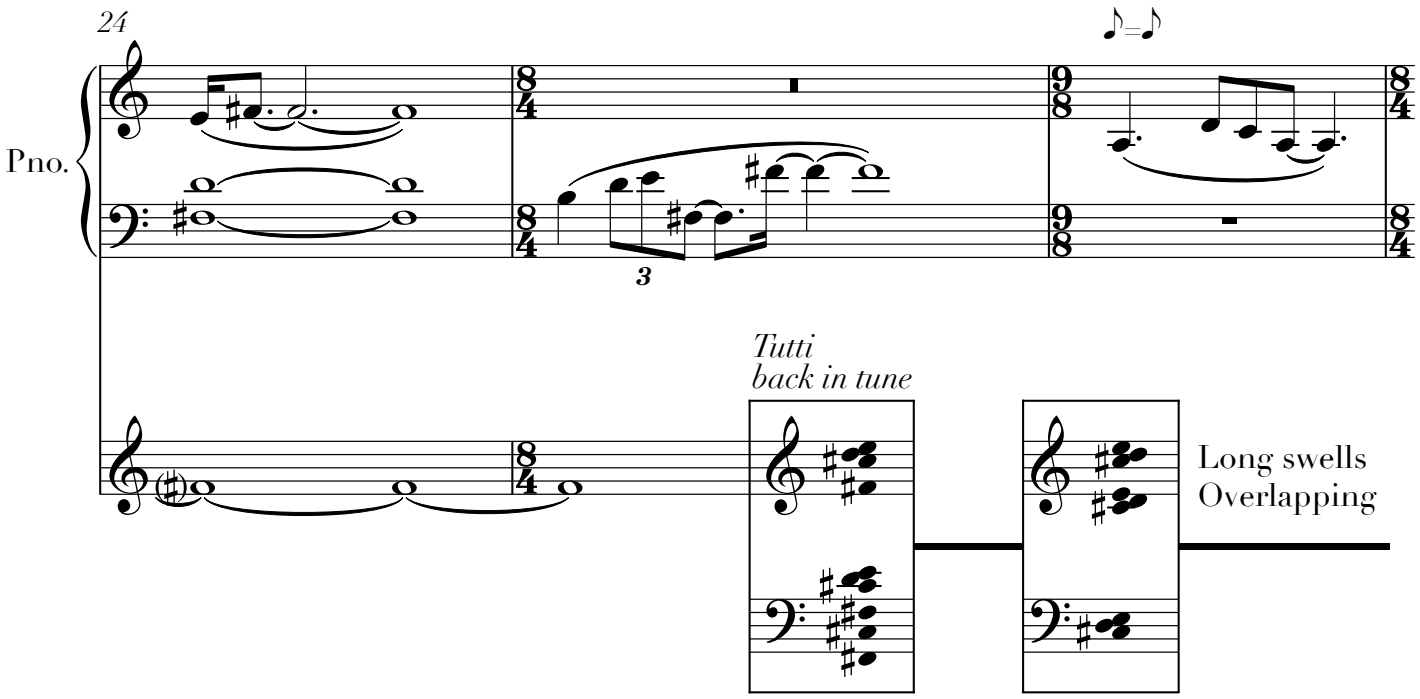


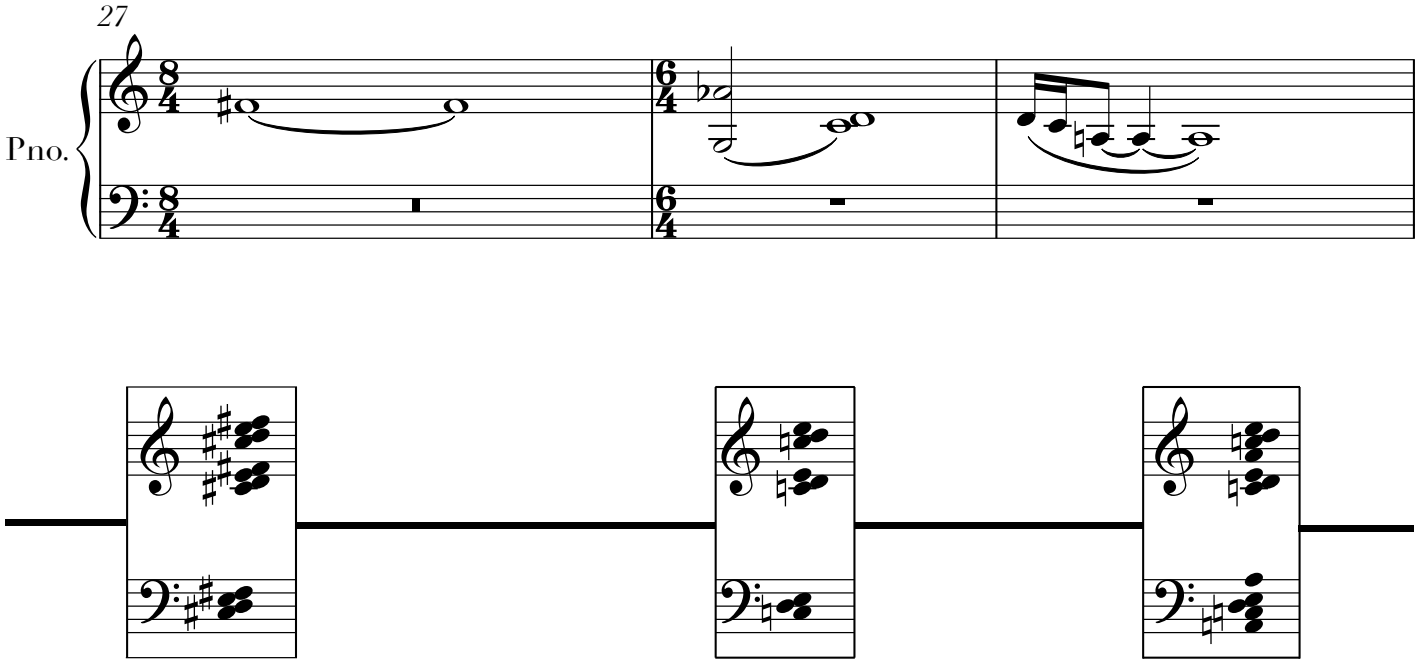

7
Pno.
solo violin

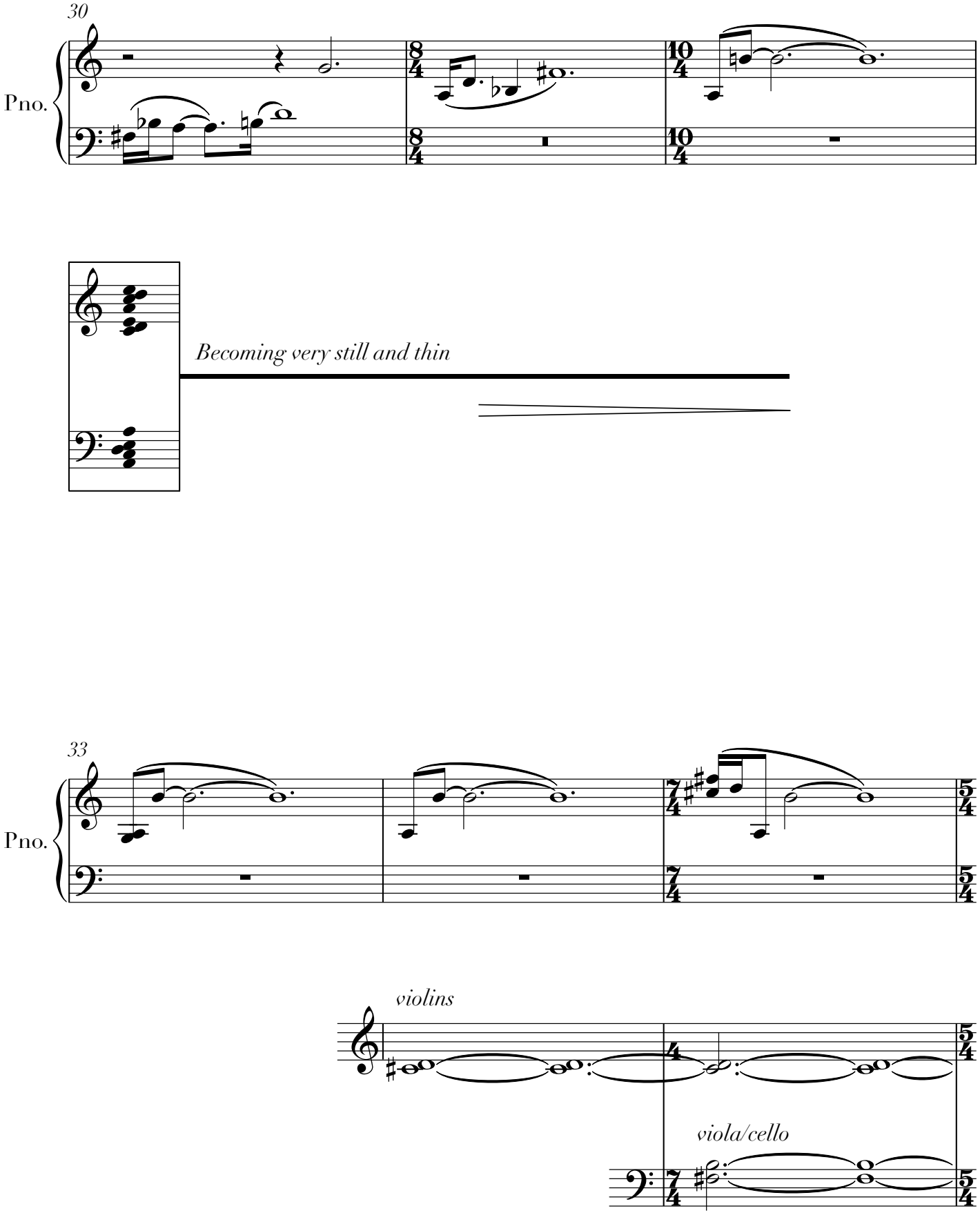

11
Pno.
Tutti
Increasingly active

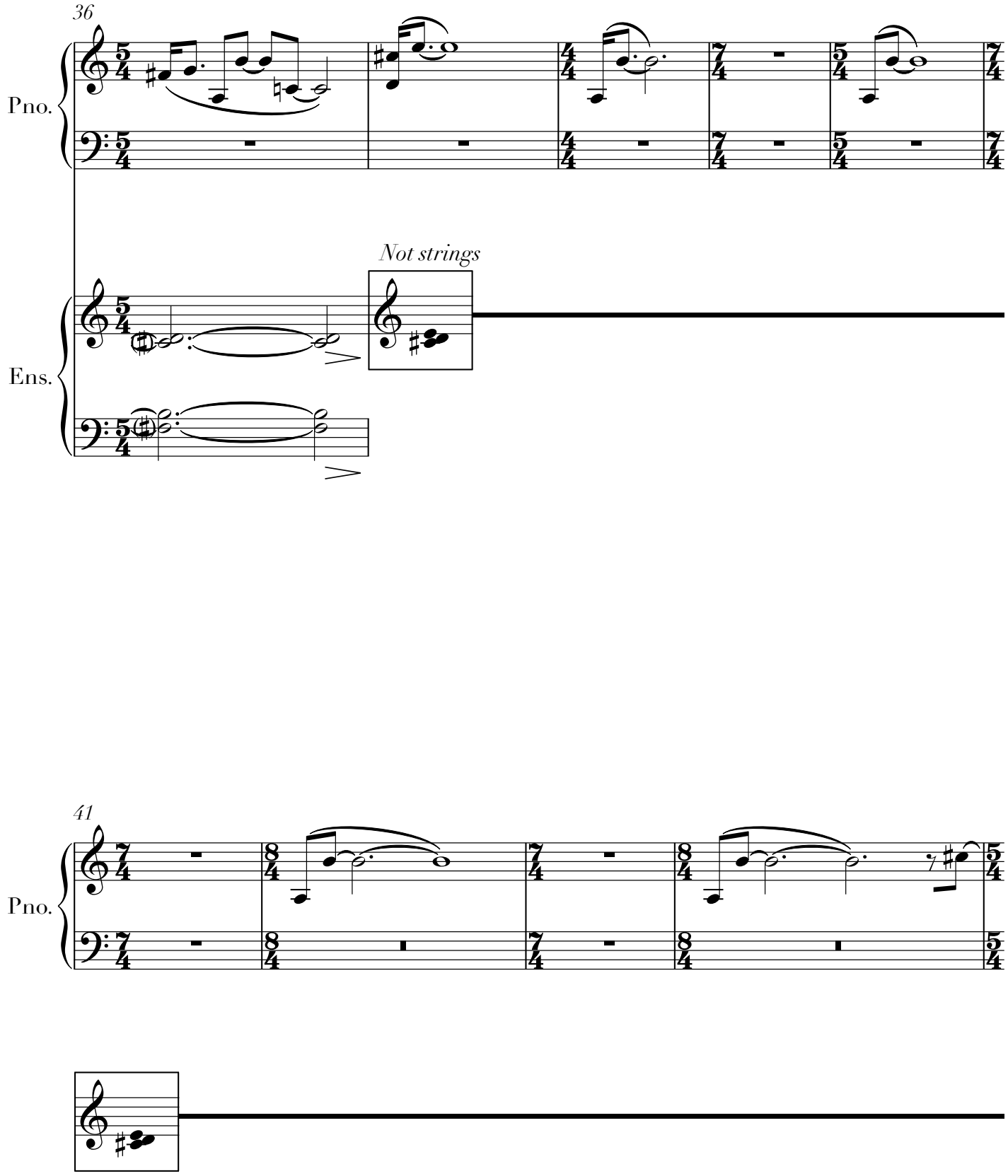

16
Pno.

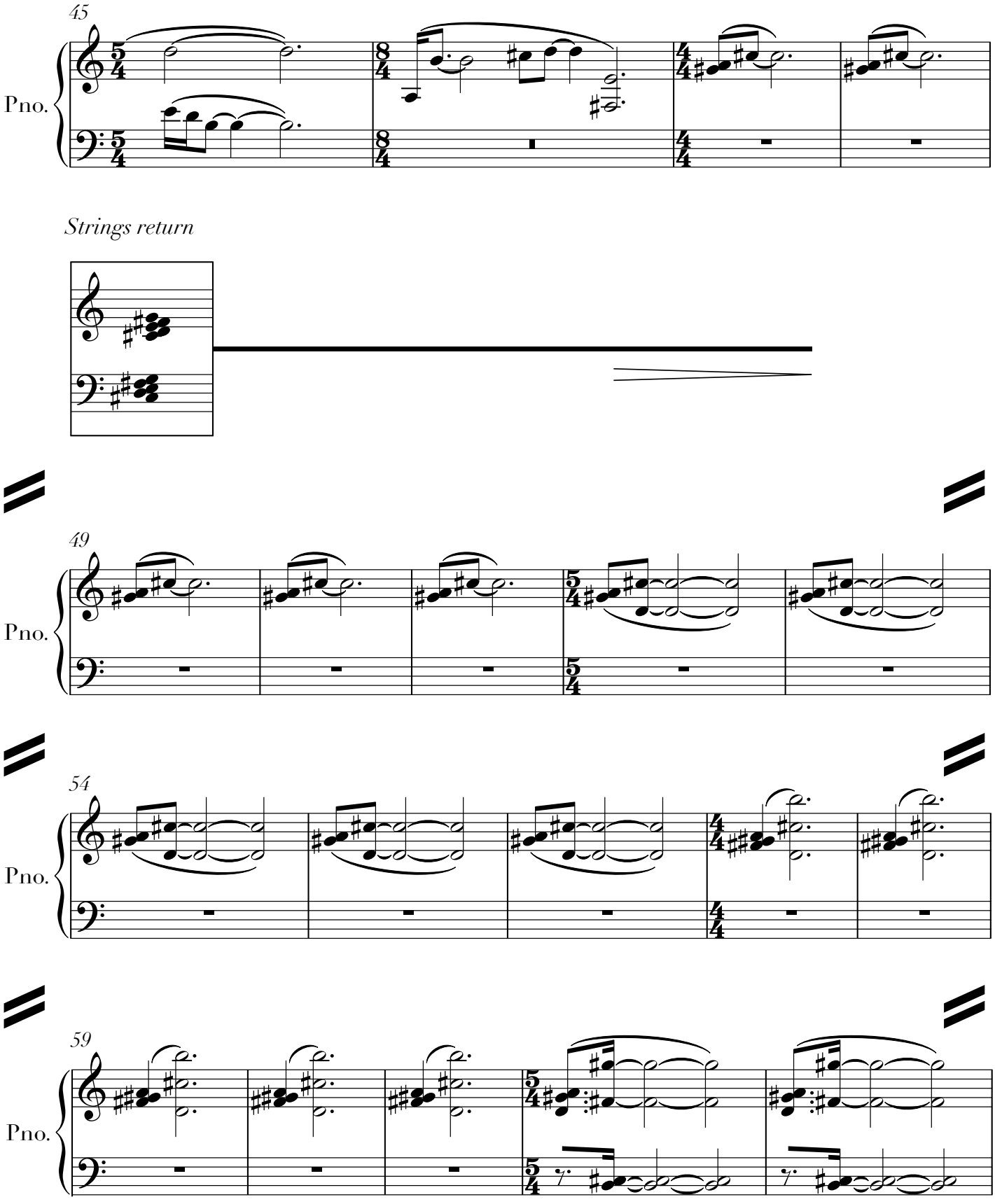

20
Pno.
violins, becoming out of tune


24
Pno.
3
Tutti
back in tune
Long swells
Overlapping


27
Pno.


30
Pno.
Becoming very still and thin
33
Pno.
violins
viola/cello


36
Pno.
Not strings
Ens.
41
Pno.


45
Pno.
Strings return
49
Pno.
54
Pno.
59
Pno.

64

Pno.

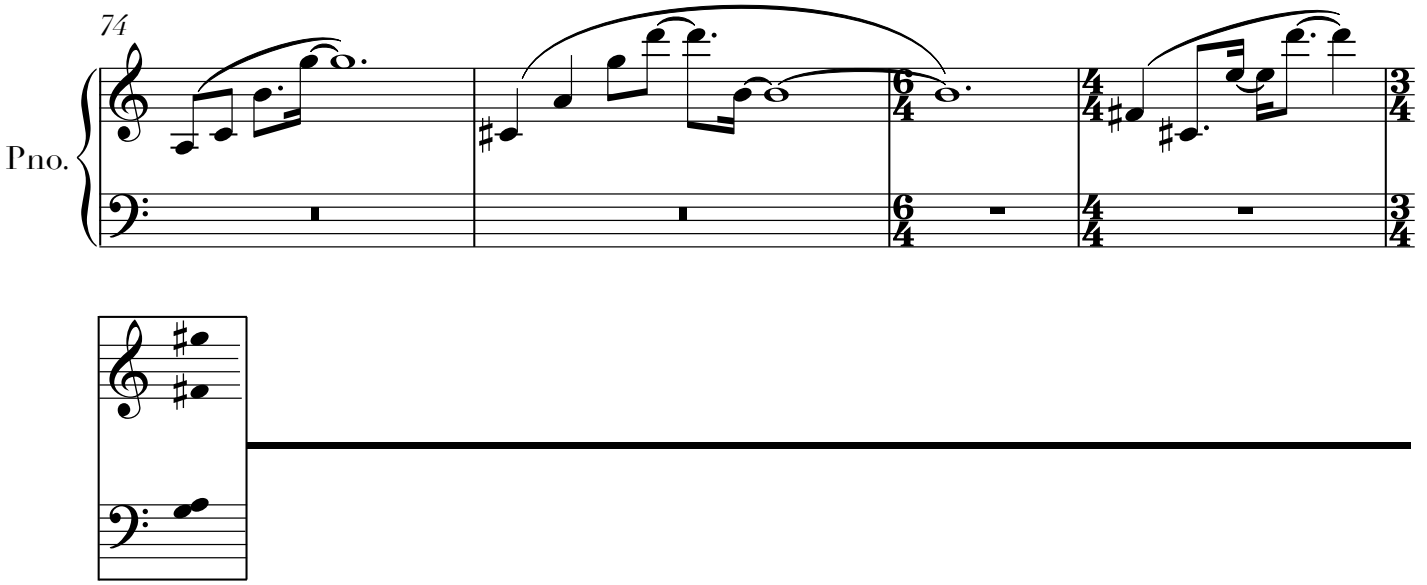
68

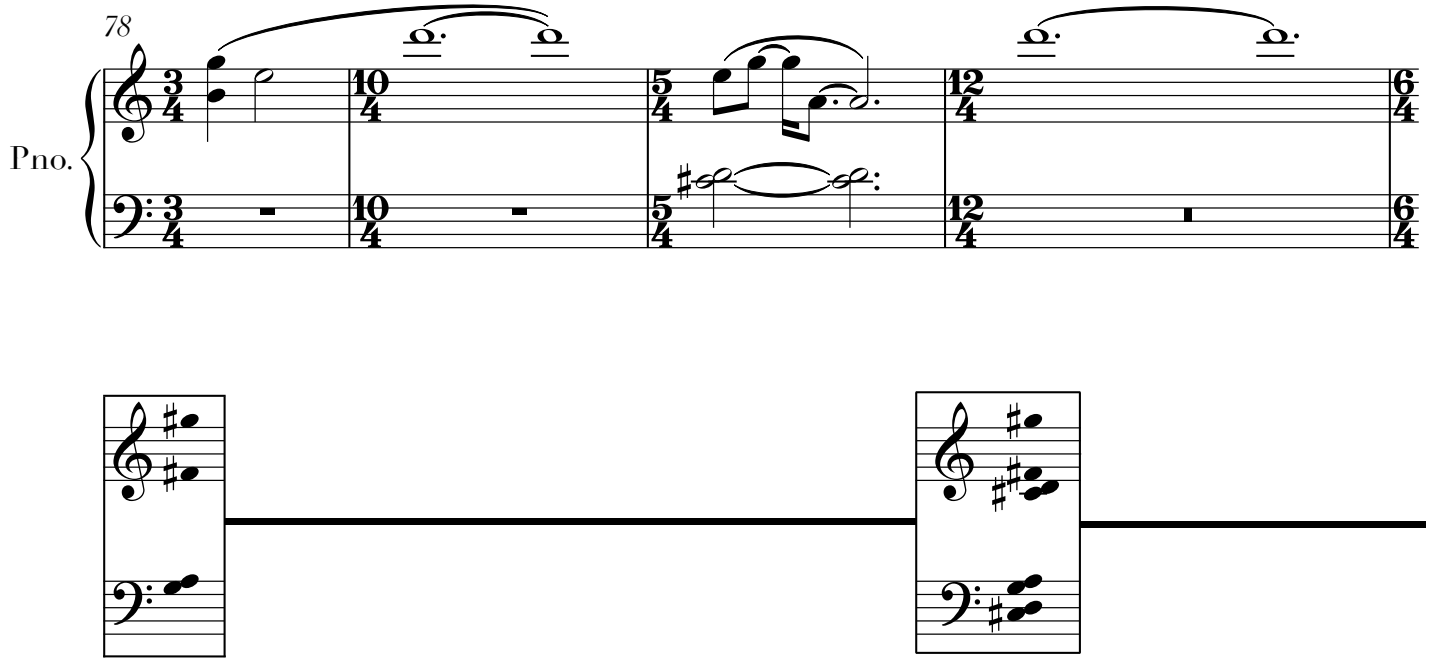
Pno.

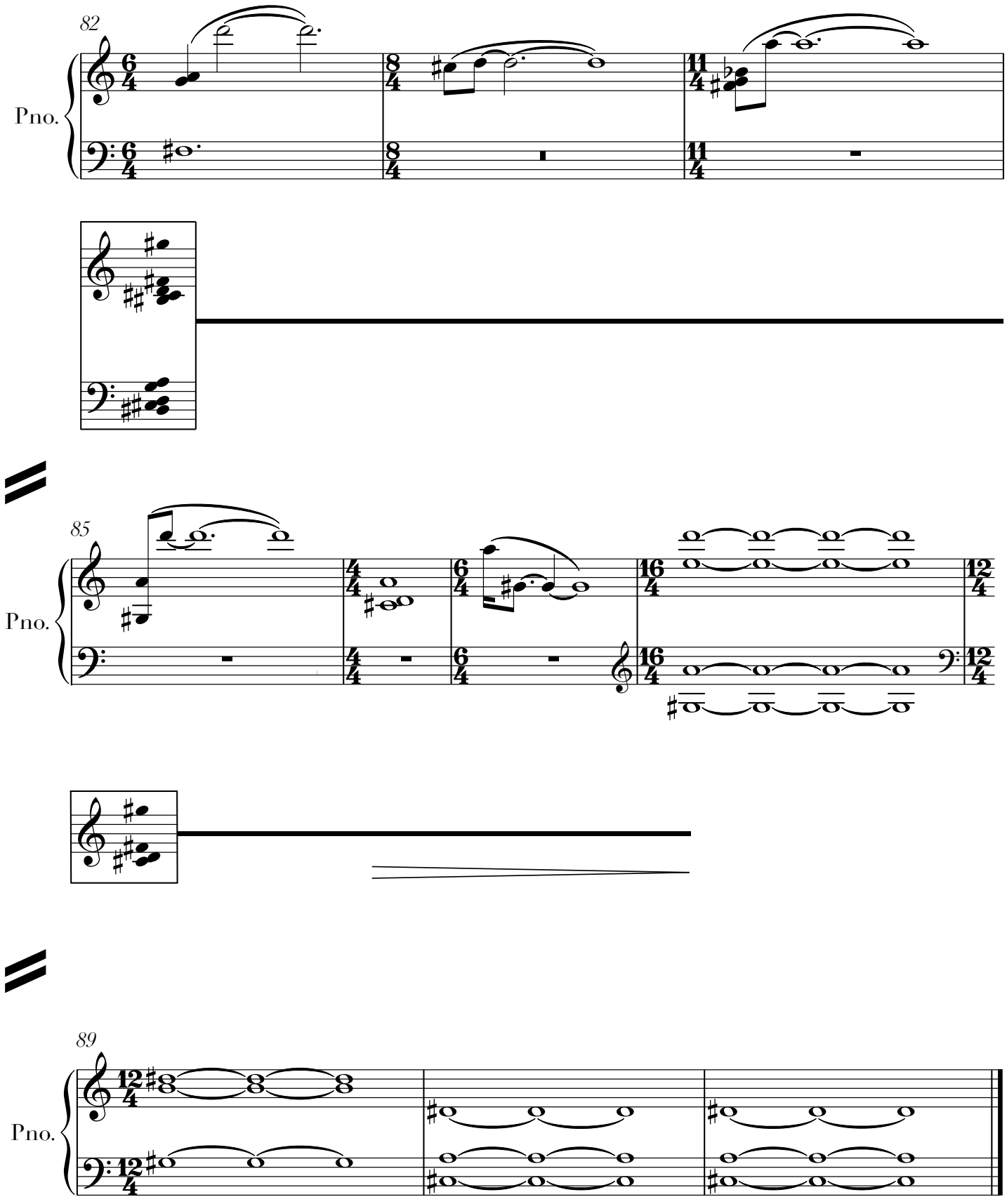
very discrete; coming from the resonance of the piano

71

Pno.


74
Pno.


78
Pno.


82
Pno.
85
Pno.
89
Pno.

Pause: Plains

Viola, alone.

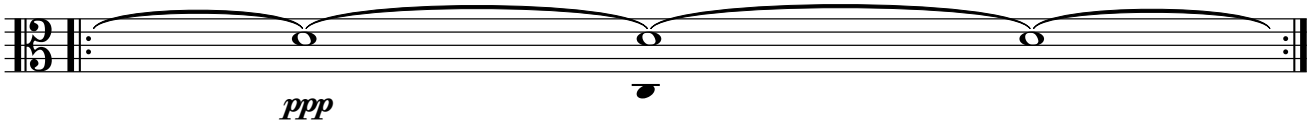
Long, sustained D4s.

Occasional D4/C3 dyads- rather short and irregular.

Pause: Plains

3 - 4 minutes

Viola



Second Part

About 1 minute for each system.

Listen to one another for the chord changes.

The progression through the piece is rather opaque.

Each chord/system blurs and dovetails together; there is no strong downbeat or clear "moment" of transition.

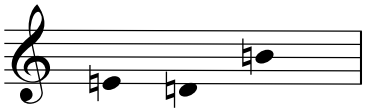
STOP

This should be an abrupt silence as if the electricity was cut.
Then rest for some time.

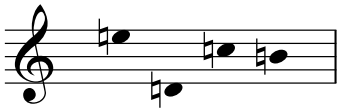
Sustained unison B's should be very faint.

Second Part

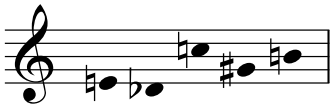
About 10 minutes



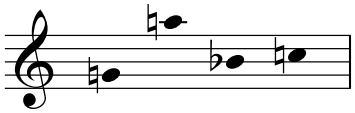
Winds and Viola: Pick a tone, but don't stay on it for very long.
Something like Ligeti or micropolyphony



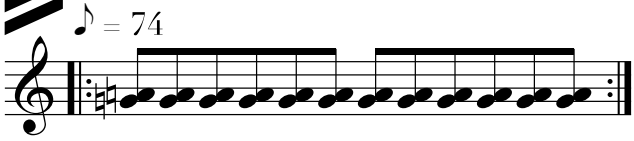
Violins and cello joining



Growing : rate of change increases
Tones are becoming quite short.

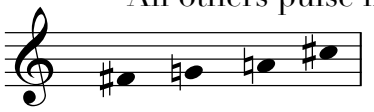


Piano joins.
All play for a bit then *dim.* to silence
so that the piano is left alone.

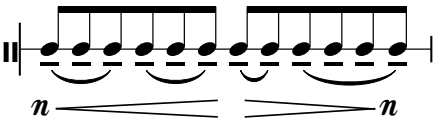


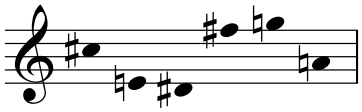
Piano pulsing.

Piano continues.
All others pulse in their own tempo; at their own rate.



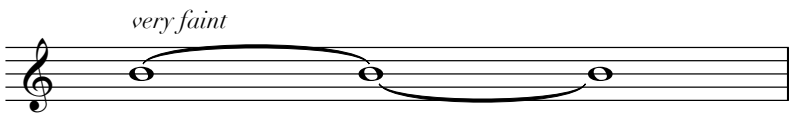
etc.





Continue growing more and more.
More and more complex.
Growing faster and louder.

STOP! GP



Flute and then others join in unison.
Dovetailing this tone for some time. Never silent.

Elegy

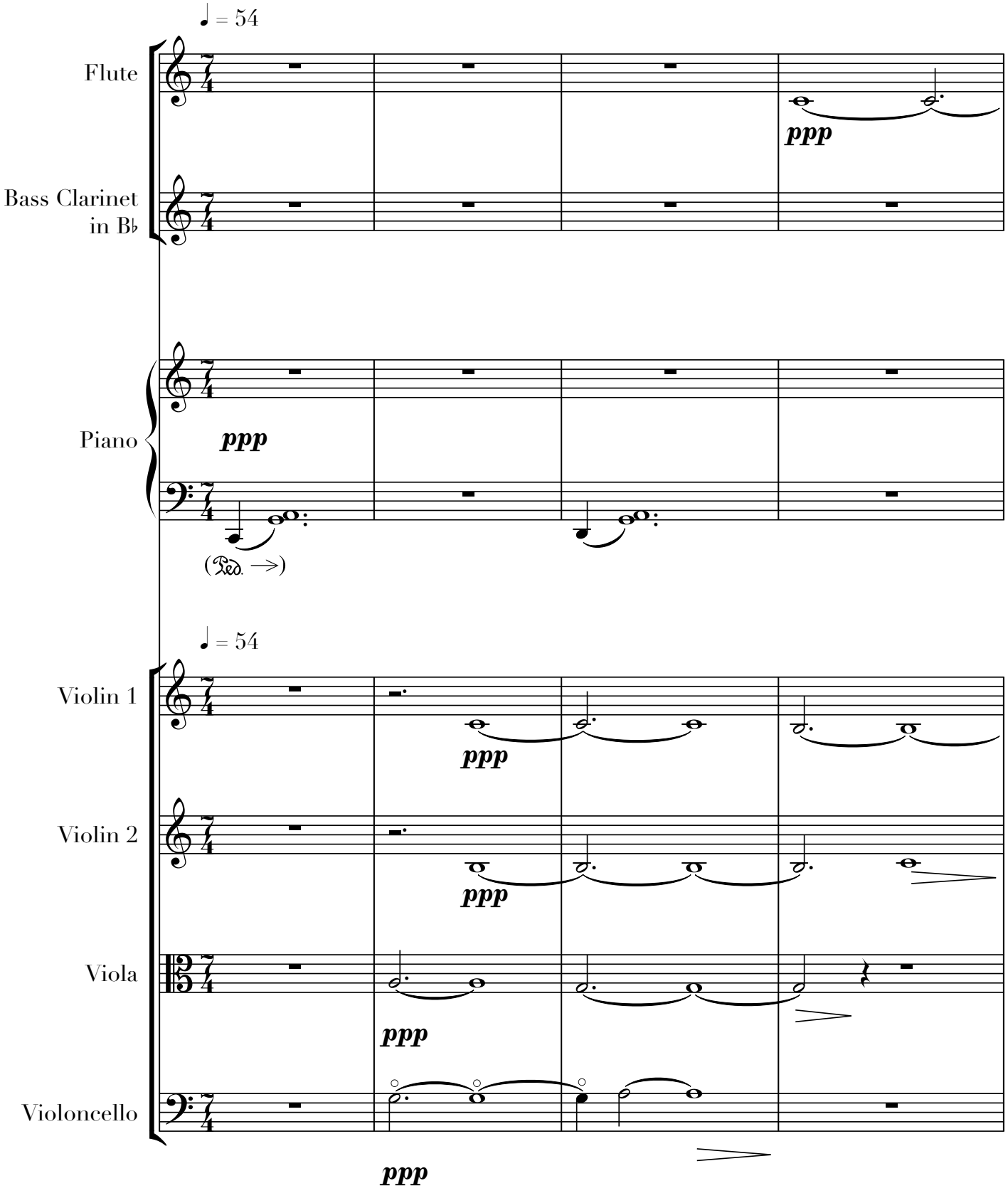
A few tones, here and there.

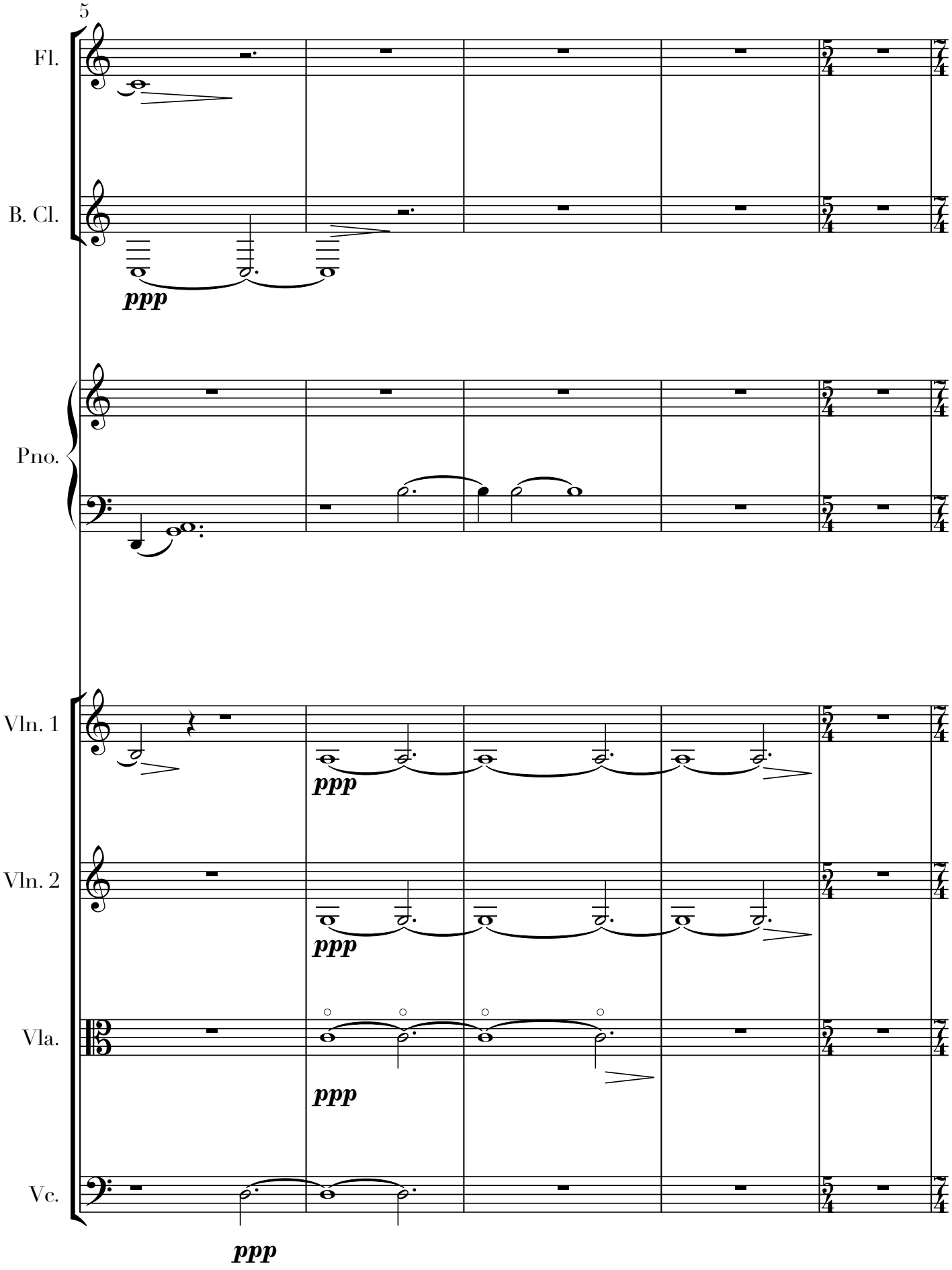
Somewhat lamenting.

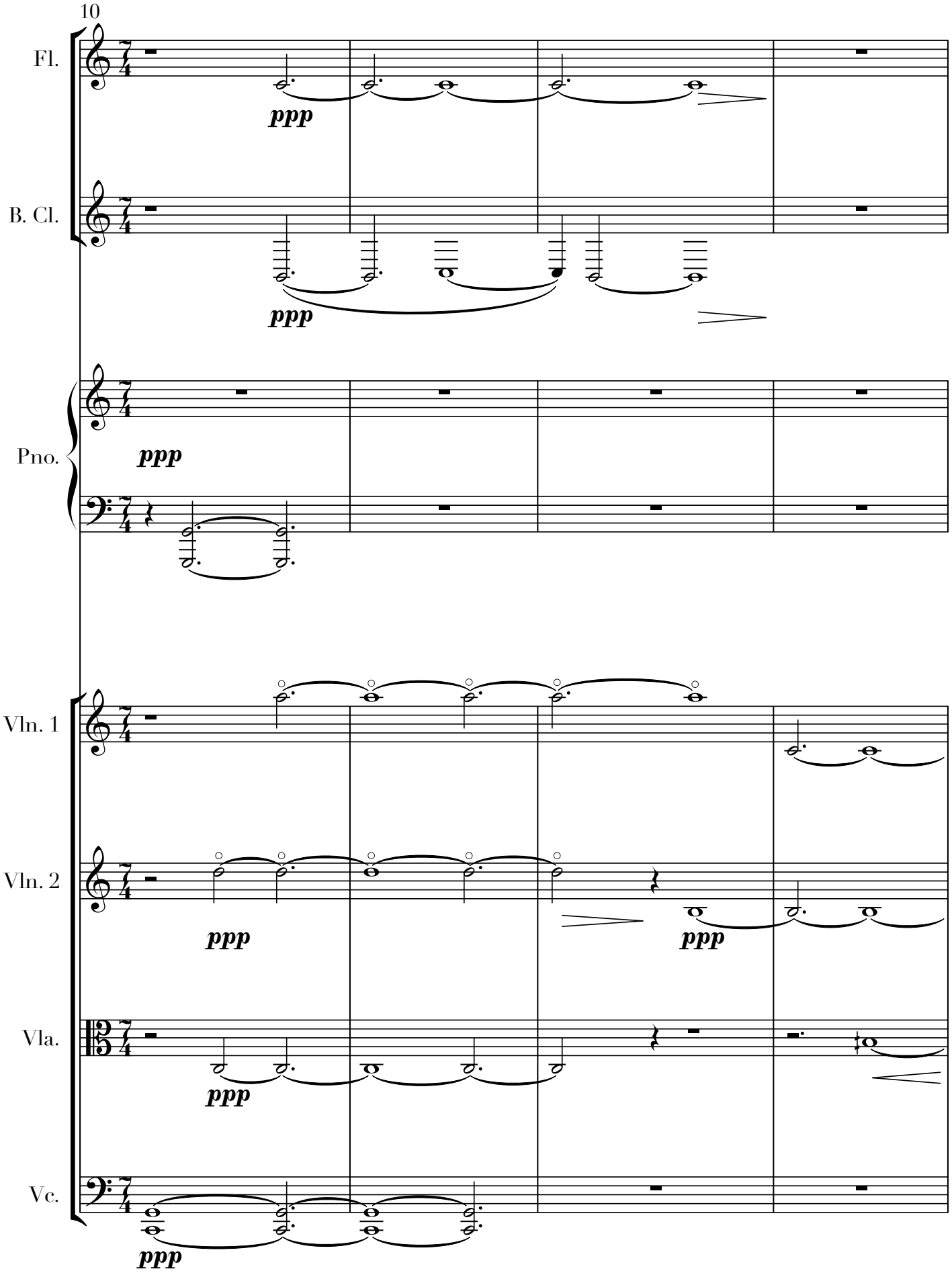
Distant: *molto flautando, molto sul tasto*

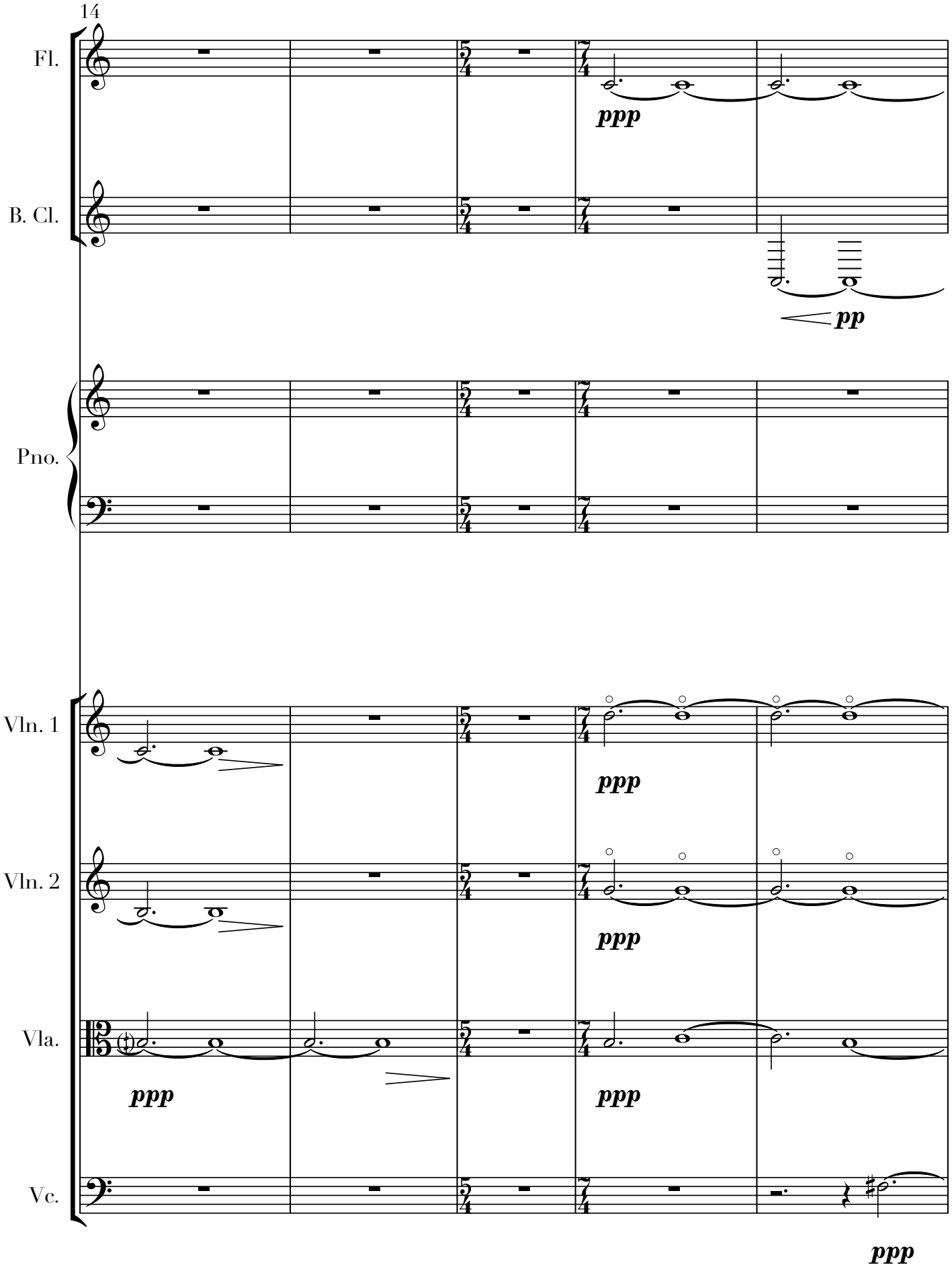
Elegy

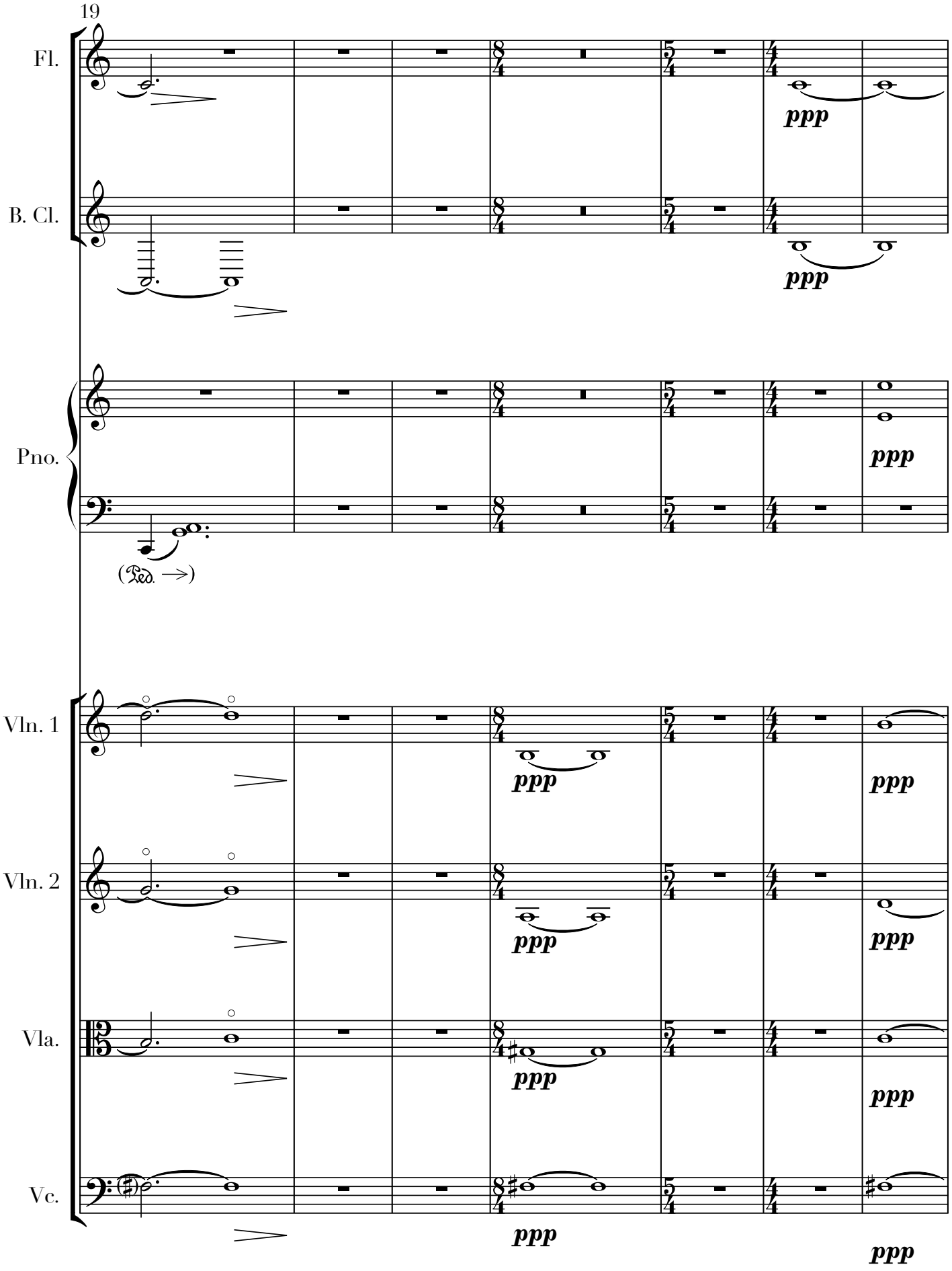
About 5 minutes

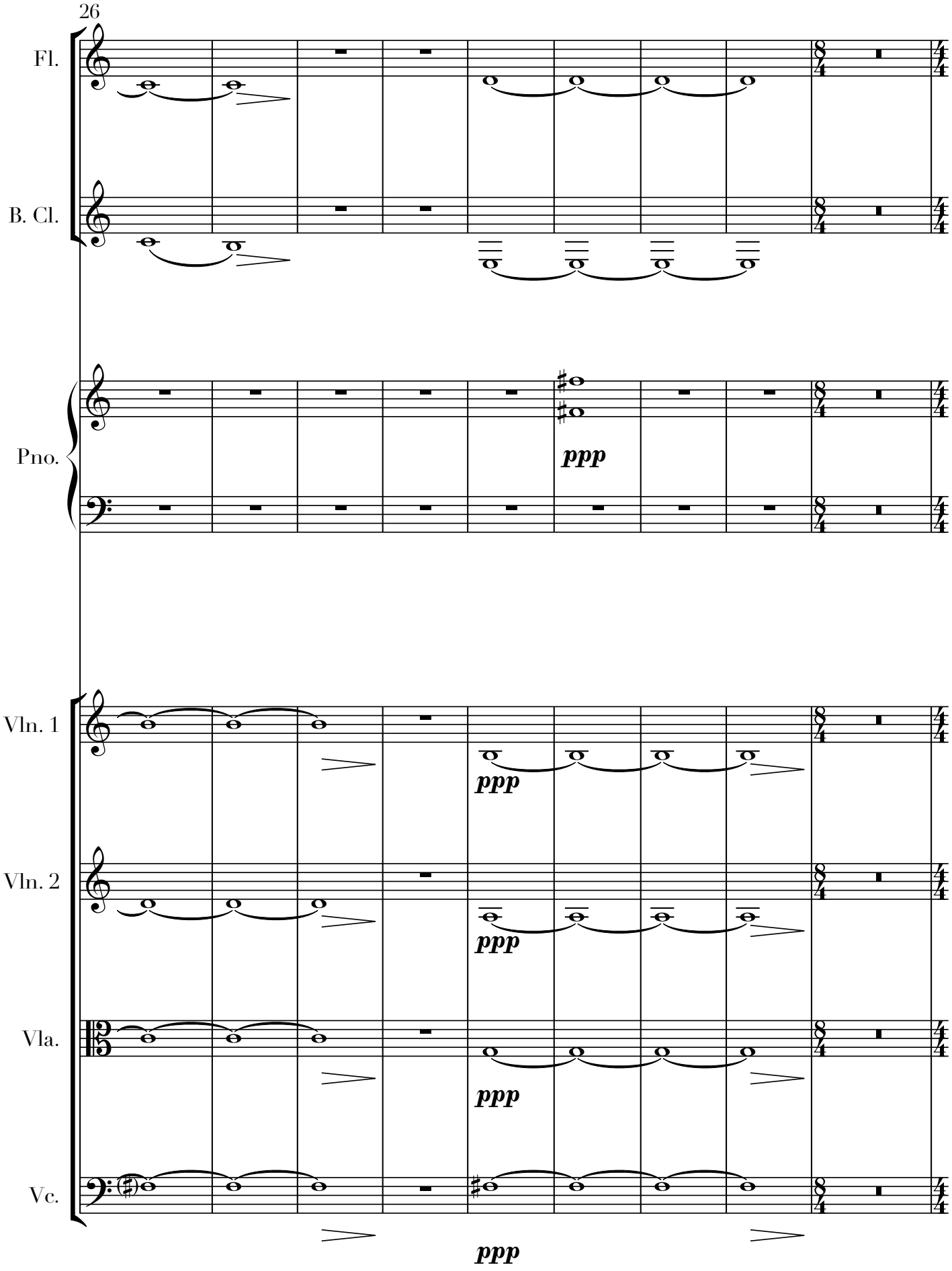


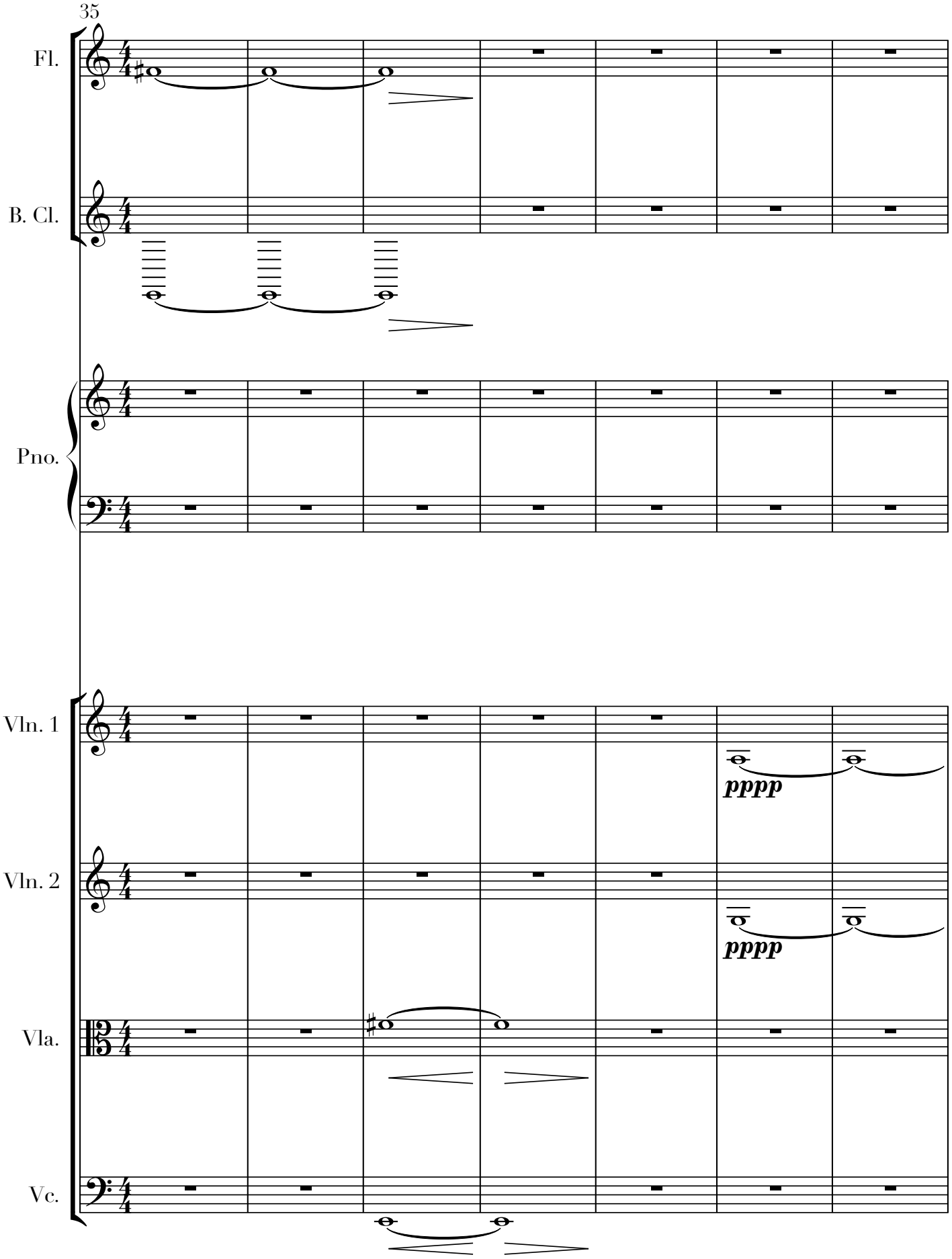

5
Fl.
B. Cl.
ppp
Pno.
Vln. 1
ppp
Vln. 2
ppp
Vla.
ppp
Vc.
ppp

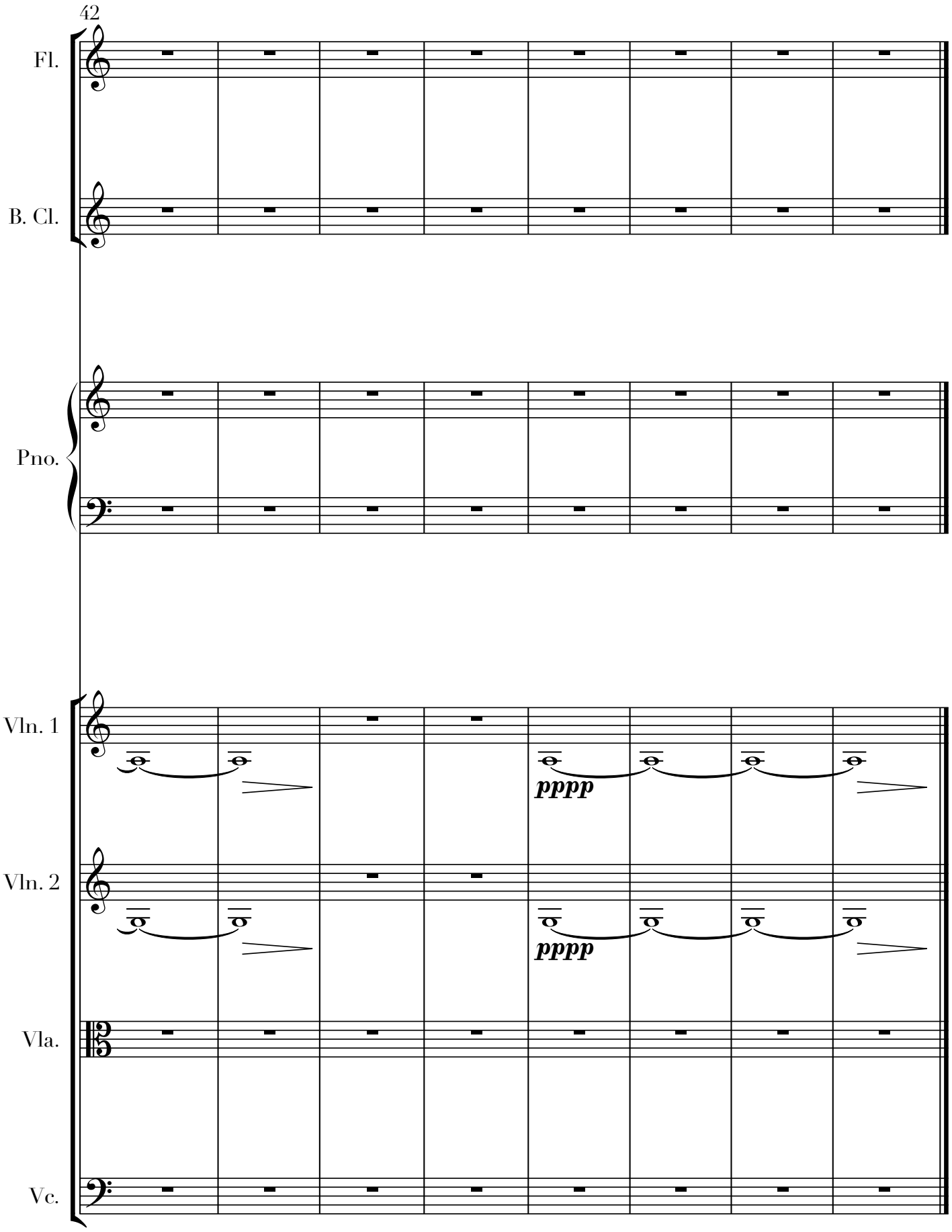

10
Fl.
ppp
B. Cl.
ppp
Pno.
ppp
Vln. 1
Vln. 2
ppp
ppp
Vla.
ppp
Vc.
ppp


14
Fl.
B. Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
ppp
pp
ppp
ppp
ppp
ppp
ppp


19
Fl.
B. Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
ppp
(Ped. →)


26
Fl.
B. Cl.
Pno.
ppp
Vln. 1
ppp
Vln. 2
ppp
Vla.
ppp
Vc.
ppp


35
Fl.
B. Cl.
Pno.
Vln. 1
pppp
Vln. 2
pppp
Vla.
Vc.


42
Fl.
B. Cl.
Pno.
Vln. 1
pppp
Vln. 2
pppp
Vla.
Vc.