

Last Night in Leeds

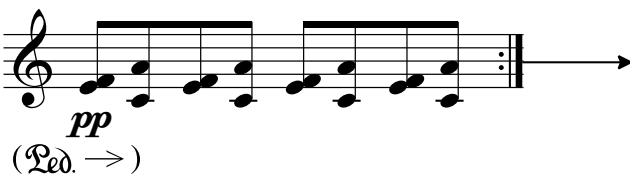
for four pianos
Written especially for Square Music

Kory Reeder

Always exceedingly blended and blurry.
Like a hazy daydream; don't let any one voice stand out

♩ = 112

Piano 1



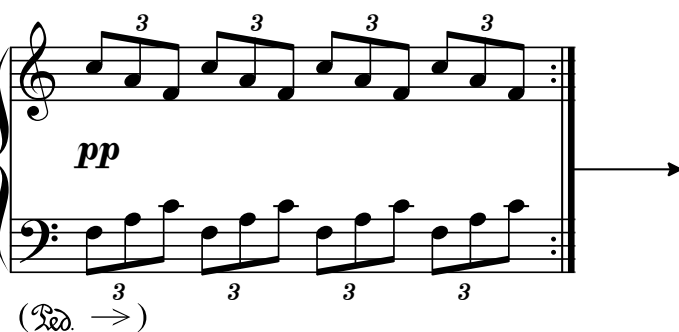
pp
(Ped. →)

For about 30 seconds...



[Piano 1 Continues]

Piano 2



pp
(Ped. →)

For about 10 seconds...



[Pianos 1 and 2 Continue]

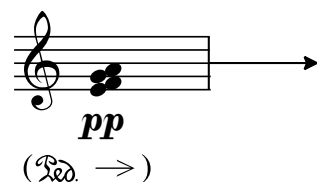
Etc. but not always this even

Piano 3



pp
(Ped. →)

Piano 4

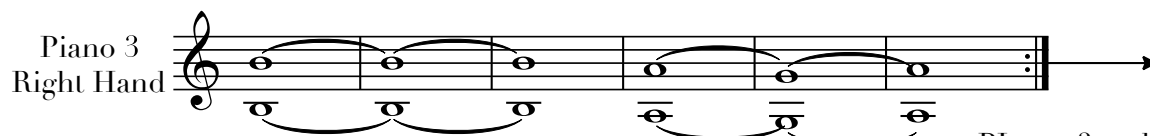


pp
(Ped. →)

Start slowly with one pitch but quickly accelerando
into an aperiodic, but continuous web
so that all sense of pulse is subsumed into the harmony.

[Pianos 1 and 2 Continue]

[Pianos 3 and 4: Left Hand Continues]



Pianos 3 and 4: Not always this regular
Don't line up...



Keep going for about a minute and a half or so

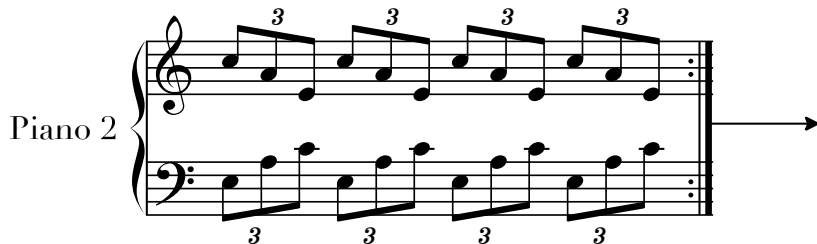
Pianos 1 and 2: Keep it steady

Piano 3: Rubato the low tones a bit, make the right hand a bit periodic

Piano 4: Push and pull the webs of tones; add D's to your left hand and slow invert the pitches down an octave



...Do not line up this change...



Continue with the same idea



Piano 3: become very sparse...

Piano 4: continue, but become very sparse so that the pulse of Pianos 1 and 2 is heard

Then, come back in with the same pitches: start slow, becoming fast

Expand the range a bit: overlap with Pianos 1 and 2

Piano 3: come back in with what you started with at the beginning of the piece...

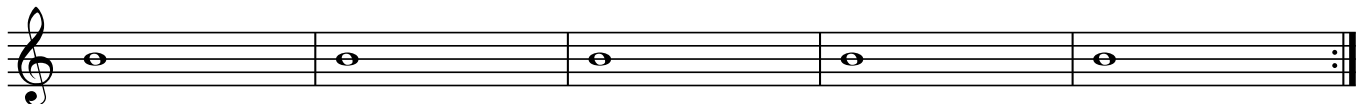
however, start building... invert the chord, expand, growing and growing...

By this point, everyone is going... pianos 3 and 4: keep building and expanding the registers so that the ensemble sounds like a wall of aperiodic and dense sound within this diatonic collection of pitches. Remember: always exceedingly blended and blurry; don't let any one voice stand out. Still, fill the space and jam out for a while.

Then, Pianos 1, 2, and 3 stops! Let it ring out and hang in the air.

Piano 4: keep doing what you're doing, but only between D3 and G4

Piano 3 after releasing everything else:



We're going to do this for about a minute and a half, so Piano 4 should give it some push and pull

Keep doing what you're doing Piano 1 comes in with this for about 20 seconds.

Etc. but not always like this mix it up a bit

Piano 1

Piano 4: now play this chord from time to time as well.

Then piano 2 comes in.

Piano 2

Piano 3: after a few reps, start changing the chord. GM, E9, A7, extended tertian harmony, etc.
Nothing too crazy, but a little color here and there doesn't hurt.
(Do you prefer "colour"? Perhaps now I'm the one that's day dreaming...)

Piano 1: Give it some time, but : start expanding your range, higher and lower.
Add some more tones in a G-Major diatonic collection.

James M. Creed, composer, said something like "no particular key/no particular mode."
Your tones will highlight the key/mode of the piece, so mix it up to keep it ambiguous.

James also said something to the effect of:
"diatonic collections give you endless opportunities for sentimentality"
I like that keep that in mind.

Piano 2: stop playing chords. Match Piano 1's idea, but slower and only A4 and A5.

Piano 1: keep the idea going, but make them rather wide diads (about an octave or so)

I didn't forget about you, Piano 3. Thank you for playing all the B's someone's got to do it. It's a regular(ish) thing that adds a lot. At least at this point, I hope you didn't bail out on it...

Anyway, transform into this. Remember: this is the goal, so take some time to develop it, but once you get here, do it a number of times.



Piano 1: now take over the B's from Piano 3. Only B's now.

Piano 4: reduce the fast notes to silence, but keep the C-Major chord going

Piano 1: playing B's again and again, 1 every second.

Piano 2: playing A's. Slowly: One about every 2 second.

Piano 3: playing these arpeggios. A little slower now.

Piano 4: playing the C-Major chord a few more times, then rest for the rest of this system

Piano 1: continue

Piano 2: continue

Piano 3: stop playing the arpeggios and match the vibe of Pianos 1 and 2

Individual tones, much sparser than the others.

G-Major collection, but don't emphasize any particular mode.

Notes between B2 and F#5

Piano 4: every 5-10 seconds, a low tone

G-Major collection, but don't emphasize any particular mode.

Notes between E2 and D3

By the way: at this point, we're like... 10 minutes into the piece...

And then just when things get boring...

Piano 4



Again and again...

Everyone else continues

Piano 3: transform to only G#'s and F#'s and D#'s

About a minute later:

Perhaps not perfectly in time - a little rubato

Piano 1



Again and again...
Start playing the B's again after a few bars...

Everyone else continues

After about 20 seconds: Piano 3 rests

For the next 20 seconds, playing these pitches.

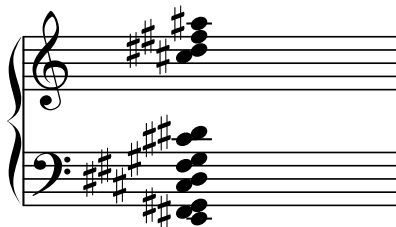
Piano 2:

Lightly, not too fast, steady but out of time of everyone else, these pitches form a cloud around the pulses. Still, a bit irregular.



[The E $\sharp$ is quite rare]

Piano 3: after piano 2 has been playing for about 20 seconds, you come in doing your version of the same material.



[The E $\sharp$ is quite rare]

Now, Pianos 1 and 4 are pulsing, Pianos 2 and 3 are making clouds.

This continues for about a minute until Piano 1 starts this:



etc. (you get it at this point)

At which point, piano 4 starts playing clouds with Pianos 2 and 3. Keep pulsing the C# and F# with one hand, and let the other hand be free in its own time.

Let's stay on this idea for about a minute or so. I like it! I think it will be an interesting compliment to what we did at the beginning of the piece. I think it would be good to do that "push and pull" thing I keep talking about through this piece —vibe, play, have fun. I told someone I wanted this piece to be a "quiet bop" —I don't know what that means in the context of my work necessarily, but I hope it brings joy to play at least. Although there are a lot of repeated notes... whatever, what do I know? More than anything, does it take you somewhere? Does the daydream idea work?

Gradually, over the course of about 2 minutes (maximum)
Reduce to this collection but increase speed.
In some way, this should sound like a swarm of bees.

