

Memos for a New Millennium

voor Disklavier met Bespeler

Oscar van Dillen

The Memos were inspired by Italo Calvino's unfinished last work, "six memos for the next millennium". These titles run respectively:

1. LIGHTNESS
2. QUICKNESS
3. EXACTITUDE
4. VISIBILITY
5. MULTIPLICITY
6. CONSISTENCY (not written)

Calvino's intended lectures I have supplemented with a seventh memo: Clarity. The musically logical order is different than in its literary predecessor:

1. VISIBILITY
2. QUICKNESS
3. EXACTITUDE
4. CONSISTENCY
5. CLARITY
6. LIGHTNESS
7. MULTIPLICITY

The inherent mutual coherence however does not allow for separate (musical) parts.

A live performance should if possible contain a live video-beamer projection on the back wall of the (whole) concert hall, the camera mounted to the ceiling taking an exactly vertical look at the klavier (player's hands) and the hammers (mechanique).

Note: next to the usual G- and F-clefs, octavating G- and F-clefs are used!

A MIDI-file for performance of this work is available through the composer.

Oscar van Dillen, Rotterdam april 15, 2002.

(thanks to Juan Felipe Waller who gave me Calvino's book as a present last year)

Memos for a New Millennium was written march 13-april 13, 2002, the duration is $\pm 11'30''$
The premiere was on april 23, 2002 in Rotterdam (Lantaren Venster) by Maarten van Veen.

Memos for a New Millennium

score

voor Disklavier met Bespeler

1. VISIBILITY

Oscar van Dillen (2002)

q=168

Piano

pp

f

(always sustain the longer chords through middle Ped)

4/4

Disklavier

mp

pp

ppp

ppp

ppp

pp

mp

8

Pi.

ff

Diskl.

pppp

ppp

ppp

pp

mp

15

Pi.

mp

una corda

tre corde

Diskl.

ppp

ppp

22

Pi. *una corda* *tre corde* *fff*

Diskl. *pppp* *pp* *ppp* *mf*

26

Pi. *ffff*

Diskl. *p* *pp* *mp* *mf*

5/4 4/4

31

Pi. *p*

Diskl. *pp* *ppp*

38

Pi. *ff* *ffff*

Diskl. *mp* *p* *mf*

44

Musical score for measures 44-50. The piano part (Pi.) features a series of sustained chords in the left hand and a melodic line in the right hand starting at measure 46 with two triplet markings. Dynamics include *pp* and *p*. The Disklavier part (Diskl.) consists of a rhythmic accompaniment of chords in the left hand, with dynamics *ppp* and *p*.

51

Musical score for measures 51-56. The piano part (Pi.) continues with sustained chords and a melodic line, with dynamics *mp* and *pp*. The Disklavier part (Diskl.) features a rhythmic accompaniment with dynamics *pp*, *ff*, *pp*, and *ffff*.

57

Musical score for measures 57-62. The piano part (Pi.) features sustained chords and a melodic line, with dynamics *ppp* and *ffff*. The Disklavier part (Diskl.) features a rhythmic accompaniment with dynamics *pp*, *p*, *ppp*, *pppp*, and *f*.

2. QUICKNESS

63

Musical score for measures 63-68. The piano part (Pi.) features sustained chords and a melodic line, with dynamics *p* and *mf*. A performance instruction "(middle Ped!)" is written below the piano part in measure 64. The Disklavier part (Diskl.) features a rhythmic accompaniment with dynamics *ff*, *pp*, and *p*.

68

Musical score for measures 68-72. The piano part (Pi.) features sustained chords with dynamics *pp* and *ppp*. The disklavier part (Diskl.) features a rhythmic accompaniment with dynamics *pp*, *ppp*, *pp*, and *mp*.

73

Musical score for measures 73-76. The piano part (Pi.) features sustained chords with dynamics *f*, *mf*, *mp*, and *p*. The disklavier part (Diskl.) features a rhythmic accompaniment with dynamics *mf*, *p*, *pp*, and *ppp*.

77

Musical score for measures 77-81. The piano part (Pi.) features sustained chords with dynamics *pp*, *p*, *mf*, *f*, and *ff*. The disklavier part (Diskl.) features a rhythmic accompaniment with dynamics *pp* and *p*.

82

Musical score for measures 82-86. The piano part (Pi.) features sustained chords with dynamics *mp*, *ffff*, and *f*. The disklavier part (Diskl.) features a rhythmic accompaniment with dynamics *mp*, *mf*, *f*, *mf*, and *p*. Time signatures **3/4** and **4/4** are indicated above the disklavier staff.

87

Pi. *fff*

Diskl. *pp*

95

Pi. *mf* *ffff*

Diskl. *ppp* *p* *pp*

102

Pi. *ffff* *ffff* (middle Ped!)

Diskl. *mp* *mf* *f* *ff* *mf*

3/4 **4/4**

106

Pi. *ff*

Diskl. *f* *ffff* *pp* *mf*

113

Pi.

pp *mp*

Diskl.

ppp *pp* *ppp*

119

Pi.

ff *f* *mf* *mp* *p*

Diskl.

pp

128

Pi.

mp *pp* *p* *mp* *pp*

una corda

Diskl.

mp

136

Pi.

pp *mf* *mp* *pp*

Diskl.

p

144

Pi. *mf* *ff* *mp* *mf*
tre corde

Diskl. *f* *mf* *pp* *p* *pp*

148

Pi. *f* *mp* *p* *f* *mf* *p*

Diskl. *mp* *ppp* *mf* *pp* *mf* *pp*

3/4 **4/4**

153

Pi.

157

Pi.

161

Pi.

3. EXACTITUDE

166

Pi.

173

pp

mf

ff

ffff

pppp

mf

ff

ffff

tre corde

63
64

In this passage, the piano player takes control of both pedals, modelling the crescendo. The una corda pedal pressed in the beginning, together with the sustain pedal. Bit by bit the sustain pedal should be released, so starting more or less dry, to provide for the crescendo to develop to the fullest later on (only in bar 191 the sustain is mandatory).

181

(start una corda)

63
64

repeats 12 times

pppp

182

repeats 13 times

ppp

183

repeats 11 times

pp

184

repeats 9 times

p

185

Pi. { } | : |

Diskl. { } *mp* | : | *repeats 7 times* **72**
64

186

Pi. { } | : |

Diskl. { } *mf* | : | *repeats 11 times* **63**
64

187

Pi. { } | : |

Diskl. { } *f* | : | *repeats 9 times* **45**
64

188

Pi. { } | : |

Diskl. { } *ff* | : | *repeats 13 times* **63**
64

189

Pi. { } | : |

Diskl. { } *fff* | : | *repeats 9 times* **63**
64

190

Pi. {

Diskl. {

ffff

ffff

repeats 11 times

63
32

191

Pi. {

Diskl. {

ffff

ffff

ffff

repeats 8 times

63
32

4

192

starting with sustain pedal, gradually releasing it until the sound becomes dry again (diminuendo poco a poco)

Pi. {

Diskl. {

pppp

repeats 25 times

4

4. CONSISTENCY

q=144

193

Pi. {

Diskl. {

p *pp* *ppp* *mf*

ppp *mf* *p*

tre corde *una corda*

q=144

p *mp*

203

Pi.

Diskl.

pp
ppp
mp
p
f
pp
mf
ff
p
pp
mp
mf
p
mp

Detailed description: This system contains measures 203 through 208. The piano part (Pi.) is written for four staves. The first two staves are the right hand, and the last two are the left hand. Dynamics include *pp*, *ppp*, *mp*, *p*, *f*, *pp*, *mf*, and *ff*. The double bass part (Diskl.) is written for two staves with dynamics *p*, *pp*, *mp*, *mf*, *p*, and *mp*.

211

Pi.

Diskl.

pp
mp
ppp
p
p
mf
pp
mf
p
mf
p
f
tre corde
mp
p
pp

Detailed description: This system contains measures 211 through 216. The piano part (Pi.) is written for four staves. The first two staves are the right hand, and the last two are the left hand. Dynamics include *pp*, *mp*, *ppp*, *p*, *p*, *mf*, *pp*, *mf*, *p*, *mf*, *p*, *f*, and *tre corde*. The double bass part (Diskl.) is written for two staves with dynamics *p*, *pp*, and *mp*.

218

Pi.

Diskl.

pp

ppp

p

6
4

5. CLARITY

q=152

226

Pi.

Diskl.

mp

pp

mf

mf

mf

mf

p

mf

solo

p

6
4

5
4

4
4

3
4

q=152

230

Pi.

pp

ppp

middle Ped

Diskl.

$\frac{3}{4}$

pp

mf

p

mp

mp

mp

p

mf

p sub.

238

Pi.

pp

mp

p

middle Ped

Diskl.

mp

mf

mp

p

mp

mf

f

mf

p

Memos for a New Millennium - Oscar van Dillen

245

Pi.

Diskl.

250

Pi.

Diskl.

258

Pi.

Diskl.

266

Pi.

8^{va} -----

(8^{va}) -----

pp *crescendo poco a poco*

in the left hand "touches bloquées" (blocked by the disklavier) will occur in this passage

crescendo poco a poco

Diskl.

6. LIGHTNESS

284

Pi. *ff*

Diskl. *p*
mp
mp sempre

289

Pi.

Diskl.

294

Pi.

Diskl.

299

Pi.

Diskl.

305

Pi.

Diskl.

7. MULTIPLICITY

312

Pi.

Very Percussive (martellato)

ff

f

mf

Diskl.

p

mp

mf sempre

317

Pi.

fff

Diskl.

ff

f

p

322

Pi.

323

324

325

326

Diskl.

323

324

325

326

327

Pi.

328

329

330

331

(middle Ped!)

Diskl.

328

329

330

331

332

Pi.

Diskl.

ff 3

fff 3

f 3

mf 3

338

Pi.

Diskl.

fff 3

mf

ff 3

mp

p

mf

mp

f 3

mp

353

Pi.

Diskl.

359

Pi.

Diskl.

The musical score is divided into two systems. The first system covers measures 353 to 358. The piano part (Pi.) has a treble and bass staff. The treble staff contains chords and some melodic fragments, with dynamics *ff* and *f*. The bass staff features a prominent triplet pattern in the right hand and a more rhythmic accompaniment in the left hand, with dynamics *ff* and *mf*. The Disklavier part (Diskl.) consists of a single bass staff with a complex, rhythmic accompaniment featuring many triplets, with a dynamic marking of *mf*. The second system covers measures 359 to 364. The piano part (Pi.) has a treble and bass staff. The treble staff contains sustained chords with a dynamic of *ff*. The bass staff has a rhythmic accompaniment with dynamics *fff* and *ff*. The Disklavier part (Diskl.) consists of a single bass staff with a complex, rhythmic accompaniment featuring many triplets, with a dynamic marking of *mp*.

364

Pi.

Diskl.

369

Pi.

Diskl.

let the overtones vibrate clearly for a moment