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 seperate (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 ±11'30"
The premiere was on april 23, 2002 in Rotterdam (Lantaren Venster) by Maarten van Veen.

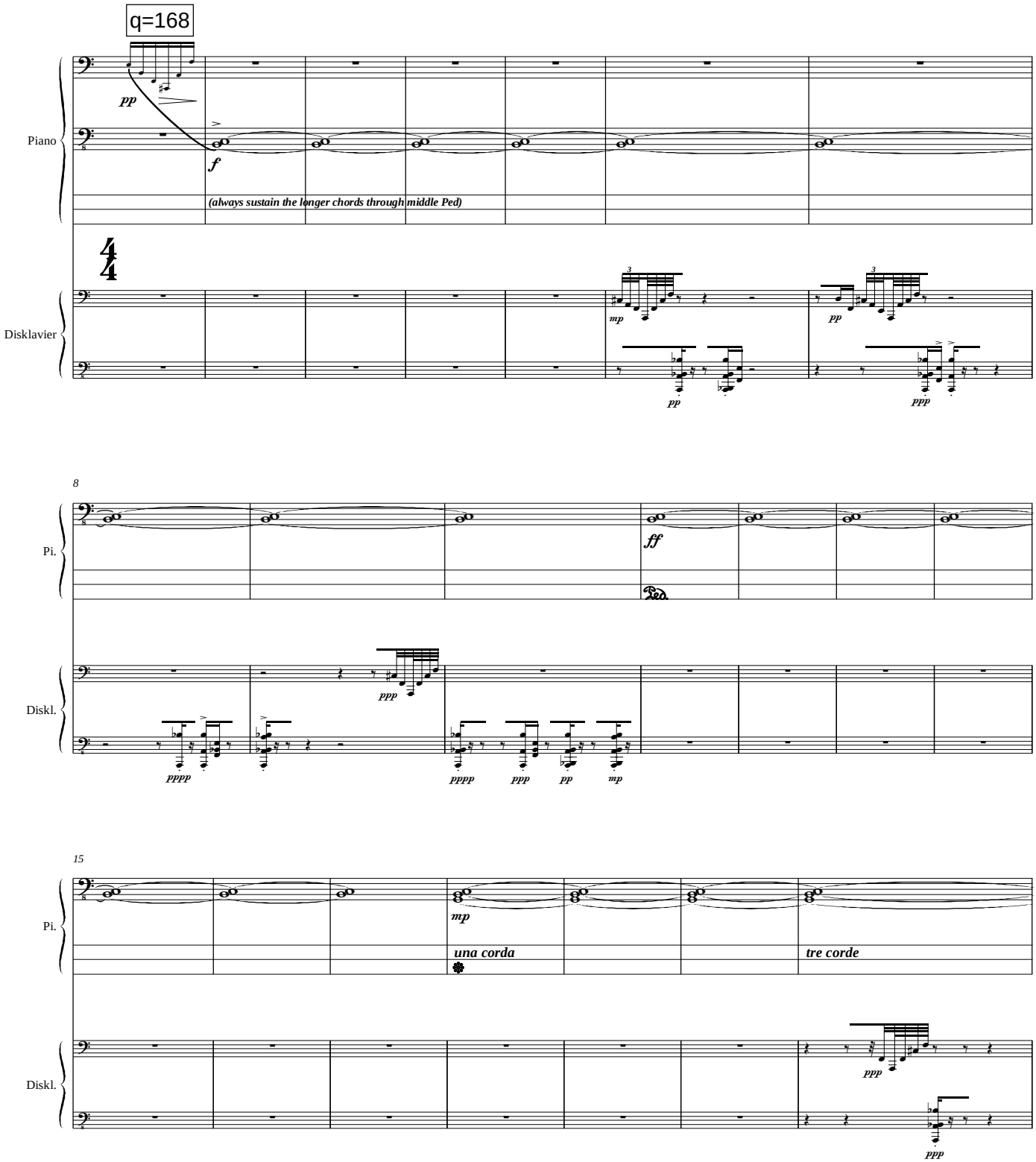
Memos for a New Millennium

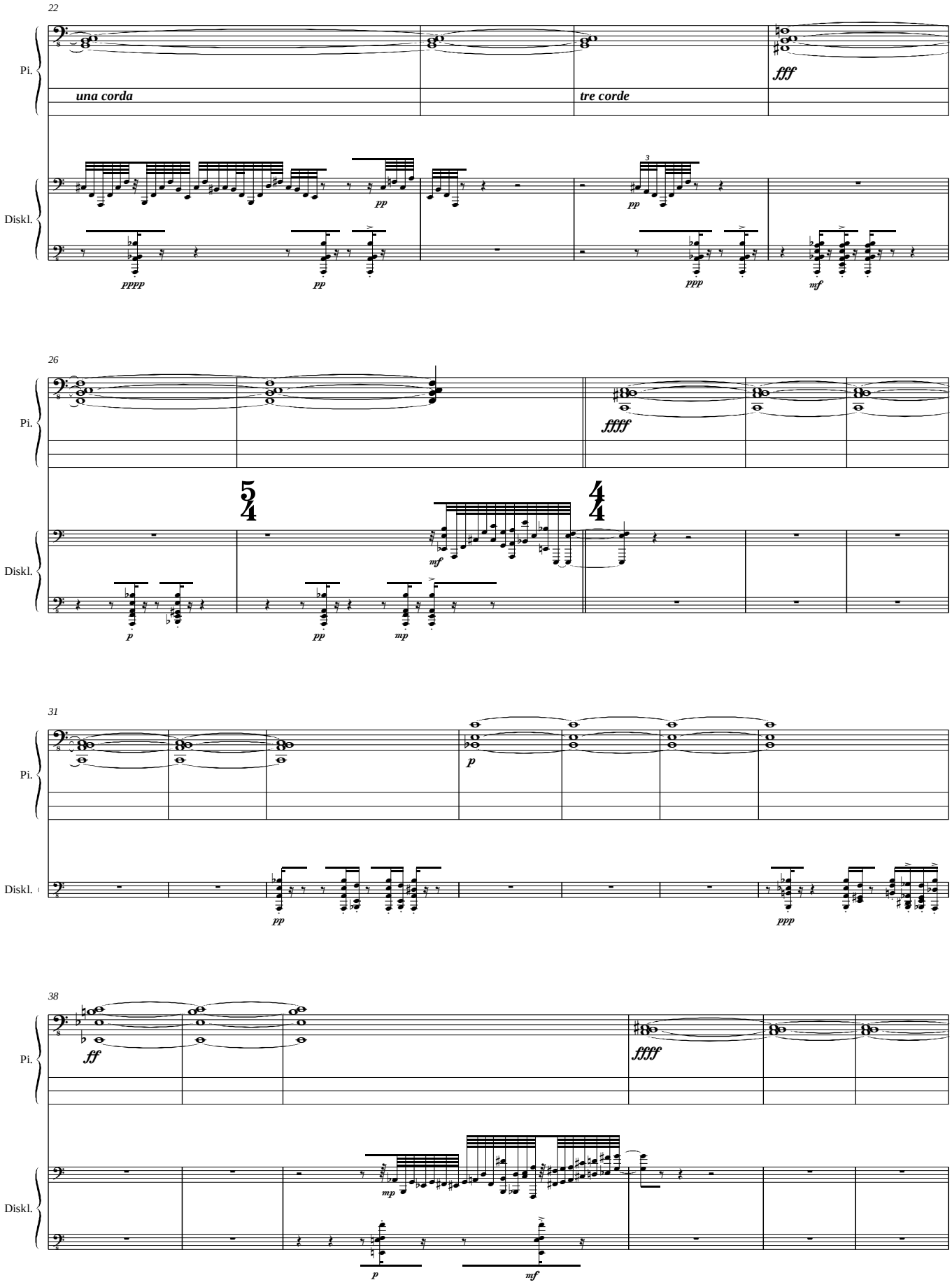
score

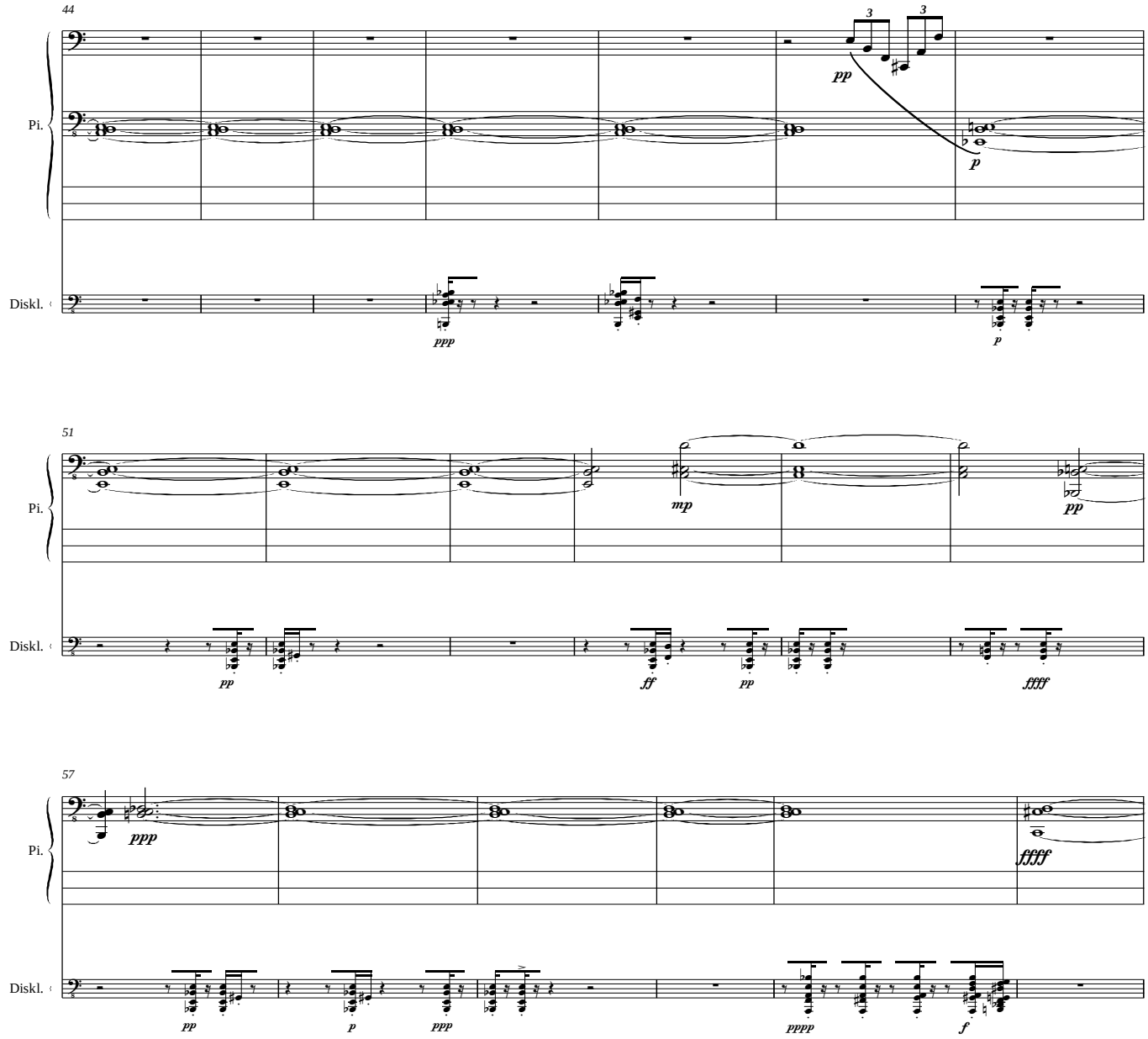
voor Disklavier met Bespeler

1. VISIBILITY

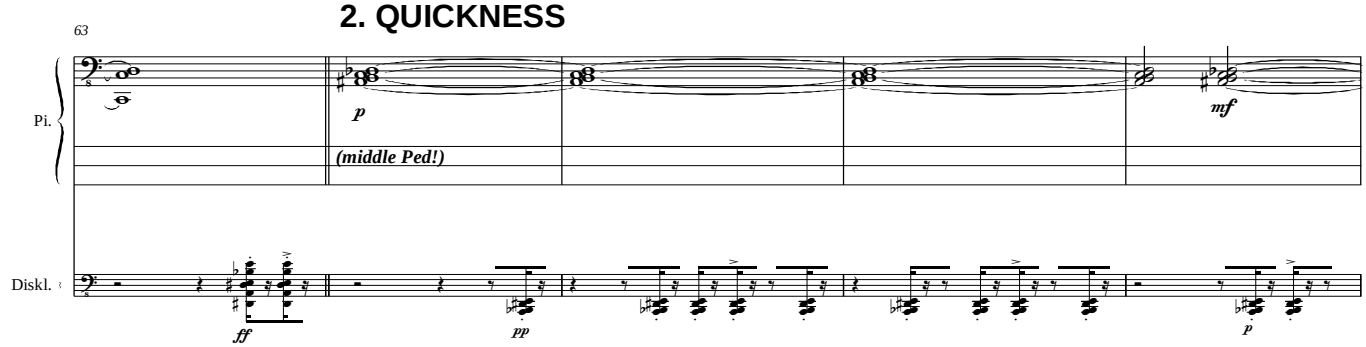
Oscar van Dillen (2002)

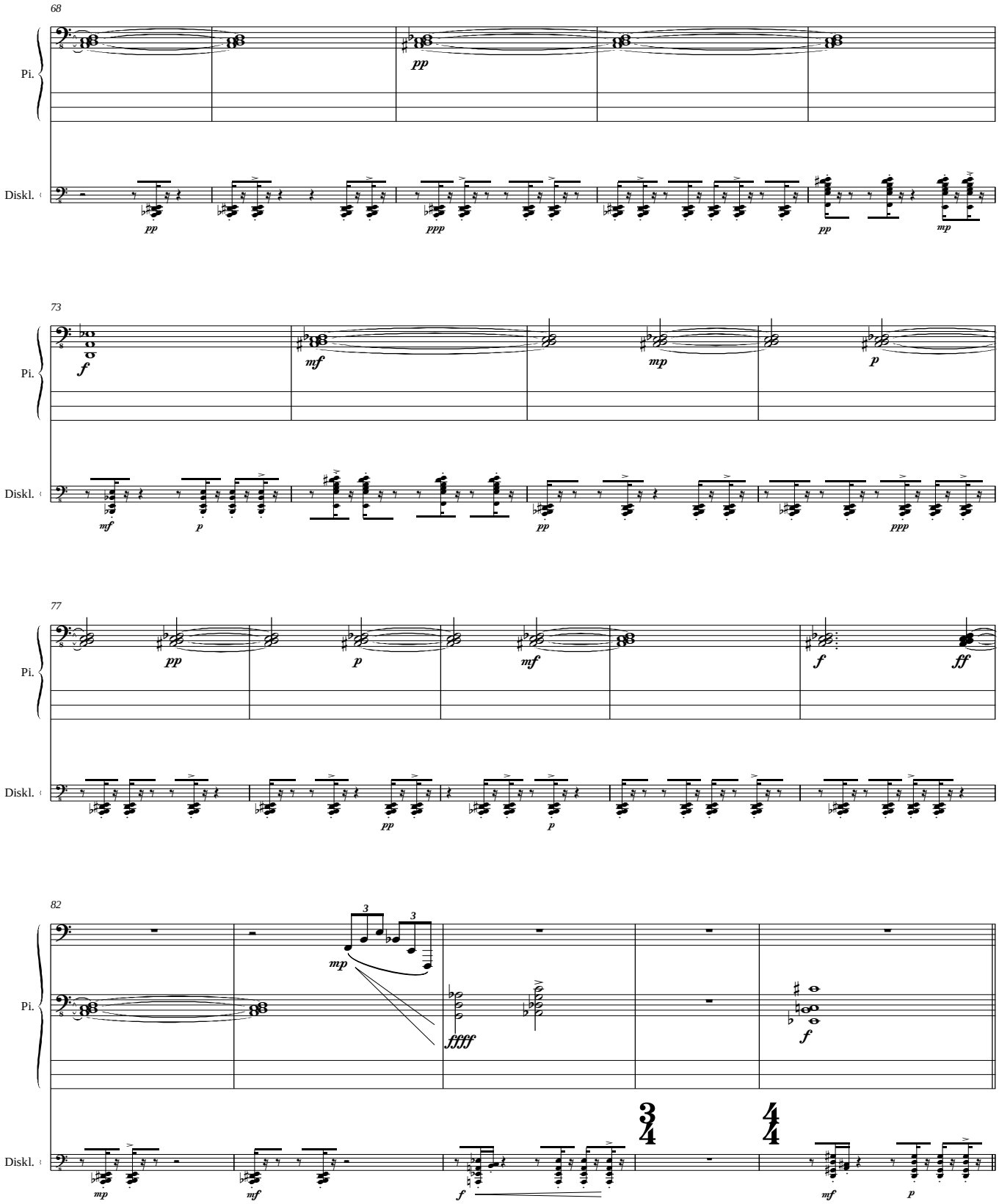


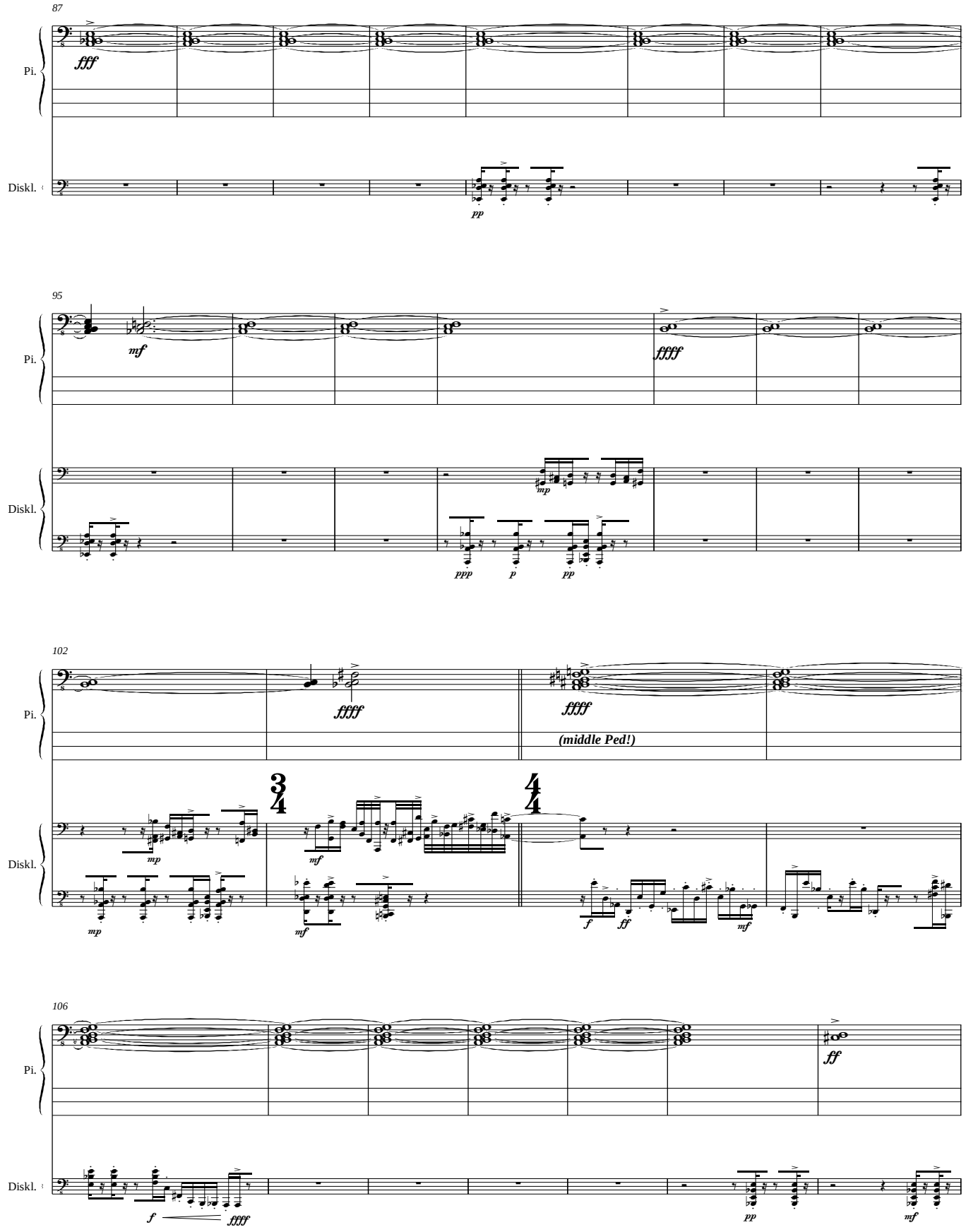

22
Pi.
una corda
tre corde
fff
Diskl.
pp
pp
pp
pppp
pp
ppp
mf
26
Pi.
ffff
Diskl.
mf
p
pp
mp
31
Pi.
p
Diskl.
pp
ppp
38
Pi.
ff
ffff
Diskl.
mp
p
mf

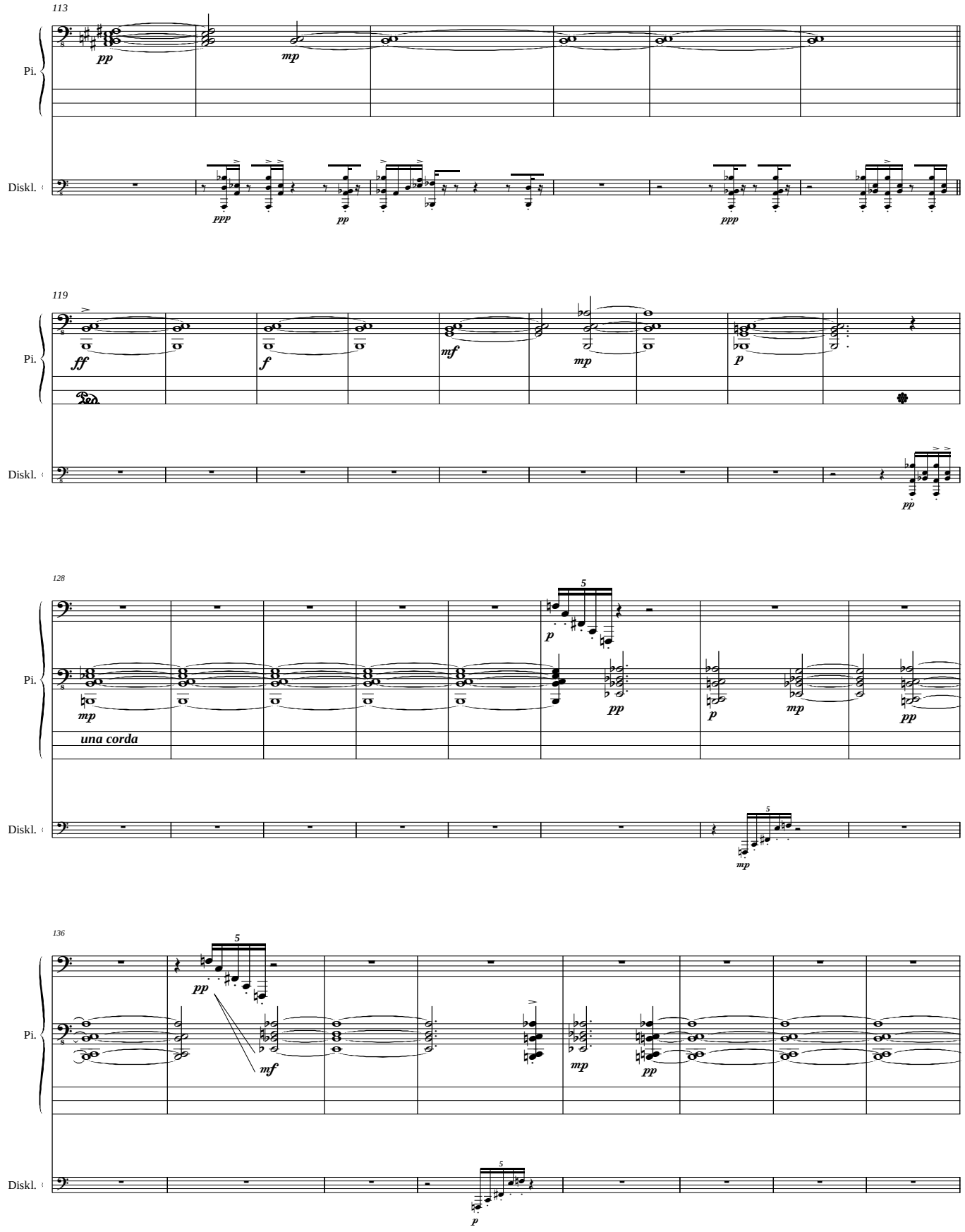

44
Pi.
Diskl.
pp
p
ppp
51
mp
pp
ff
ffff
57
fffff
pppp
f

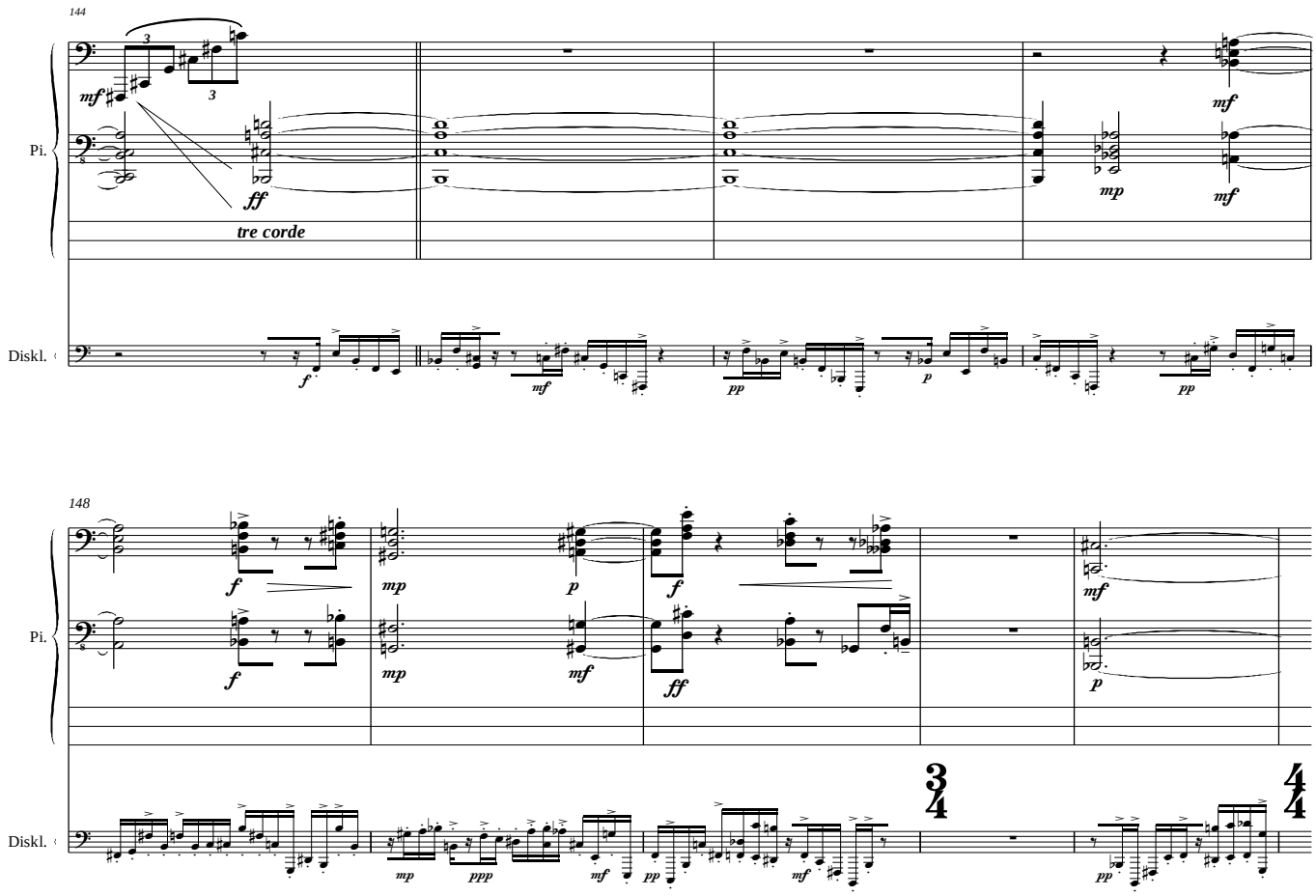
2. QUICKNESS

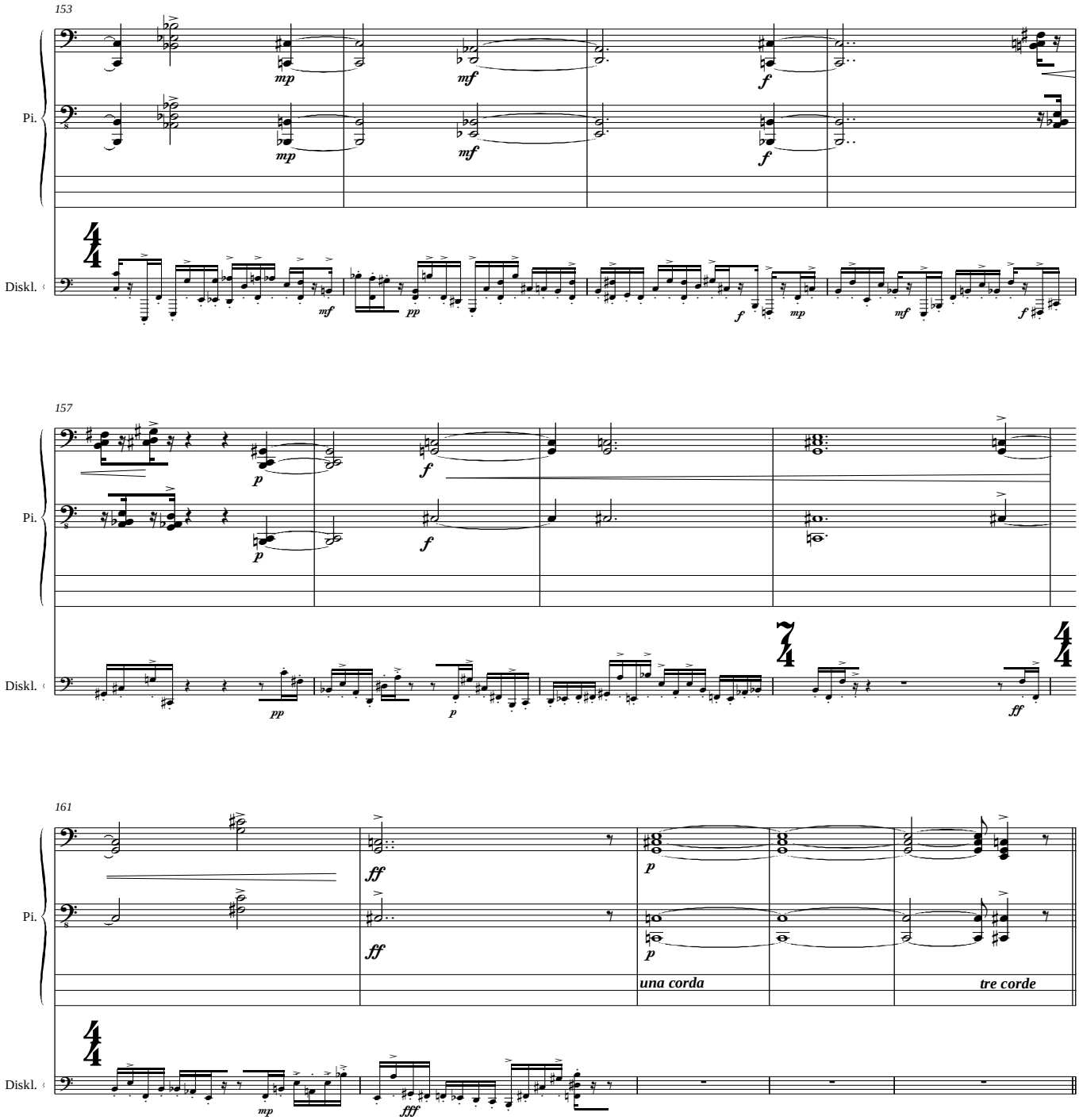

63
Pi.
Diskl.
p
(middle Ped!)
mf
ff
pp


68
Pi.
Diskl.
pp
ppp
mp
73
f
mf
p
77
ff
82
3
mp
ffff
3/4
4/4

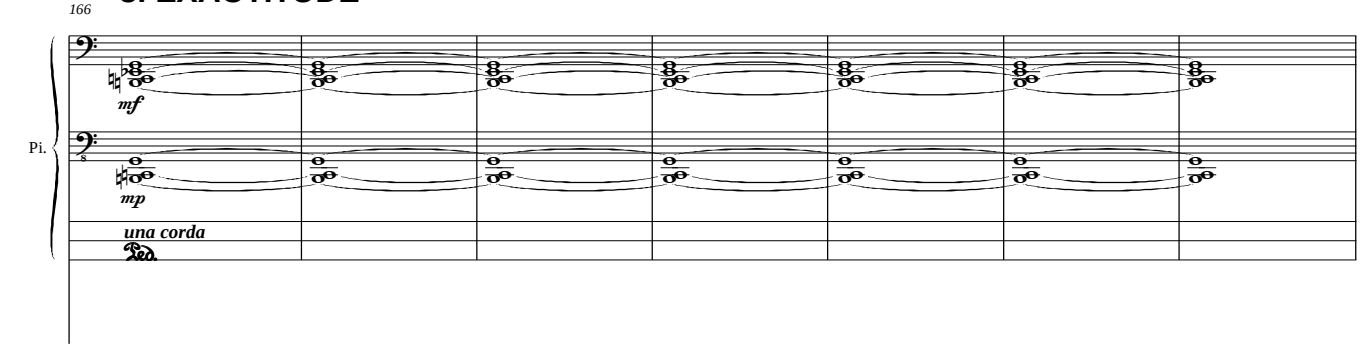

87
Pi.
fff
Diskl.
pp
95
Pi.
mf
ffff
Diskl.
mp
ppp
p
pp
102
Pi.
ffff
ffff
(middle Ped!)
Diskl.
mp
mf
mp
mf
f
ff
mf
106
Pi.
ff
Diskl.
f
ffff
pp
mf

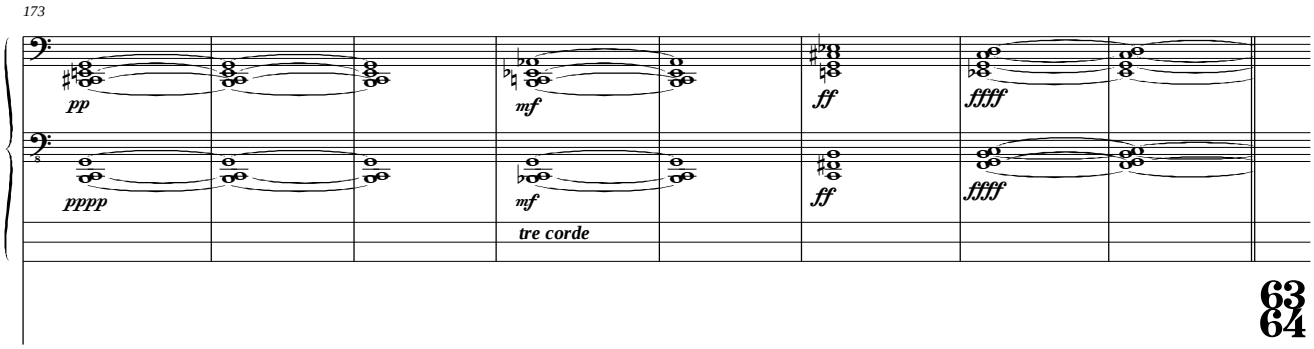

113
Pi.
Diskl.
pp
mp
ppp
pp
ppp
119
Pi.
Diskl.
ff
f
mf
mp
p
Ped.
pp
128
Pi.
Diskl.
mp
una corda
5
p
pp
p
mp
pp
5
mp
136
Pi.
Diskl.
5
pp
mf
mp
pp
5
p


144
Pi.
Diskl.
tre corde
148
Pi.
Diskl.

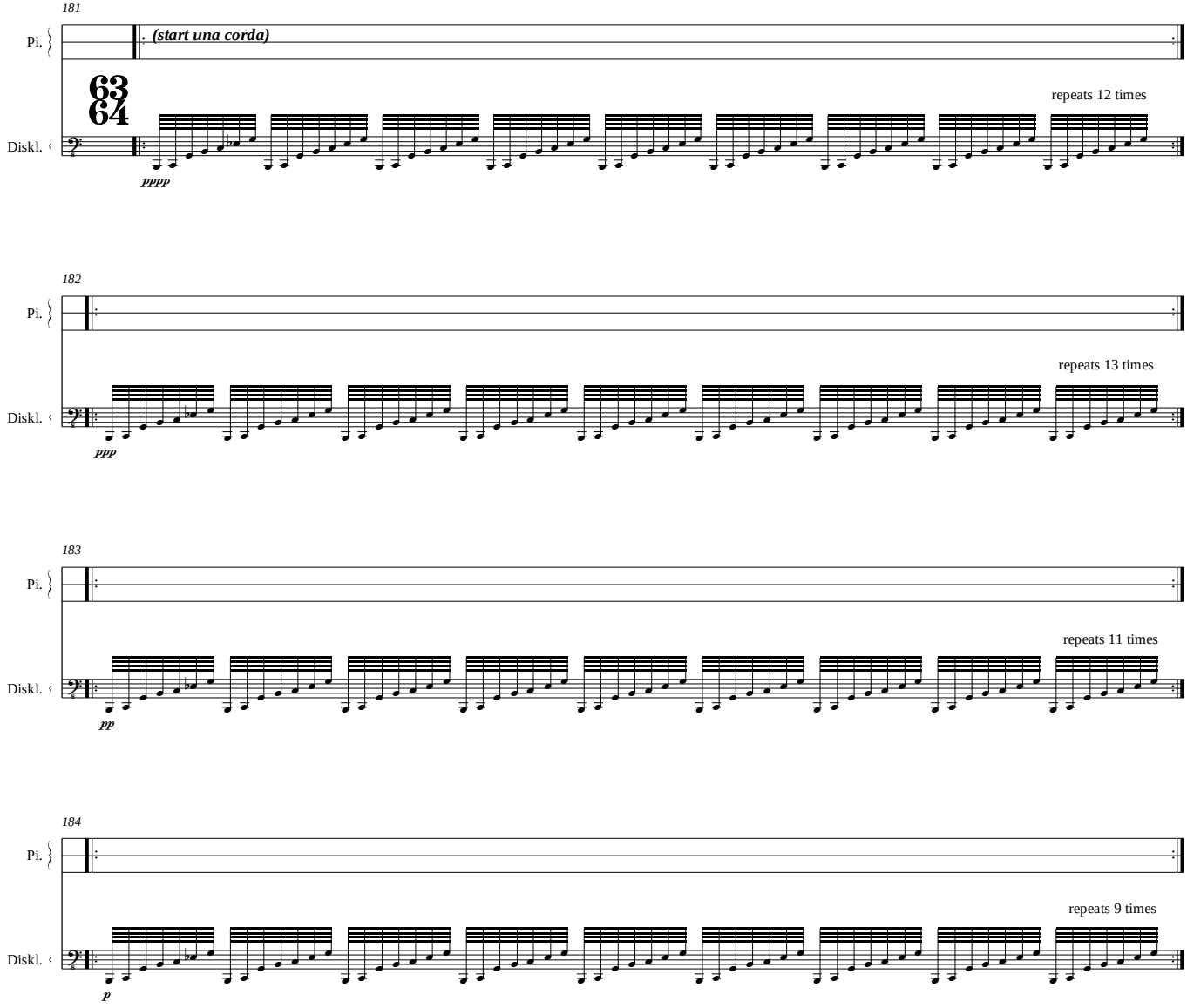


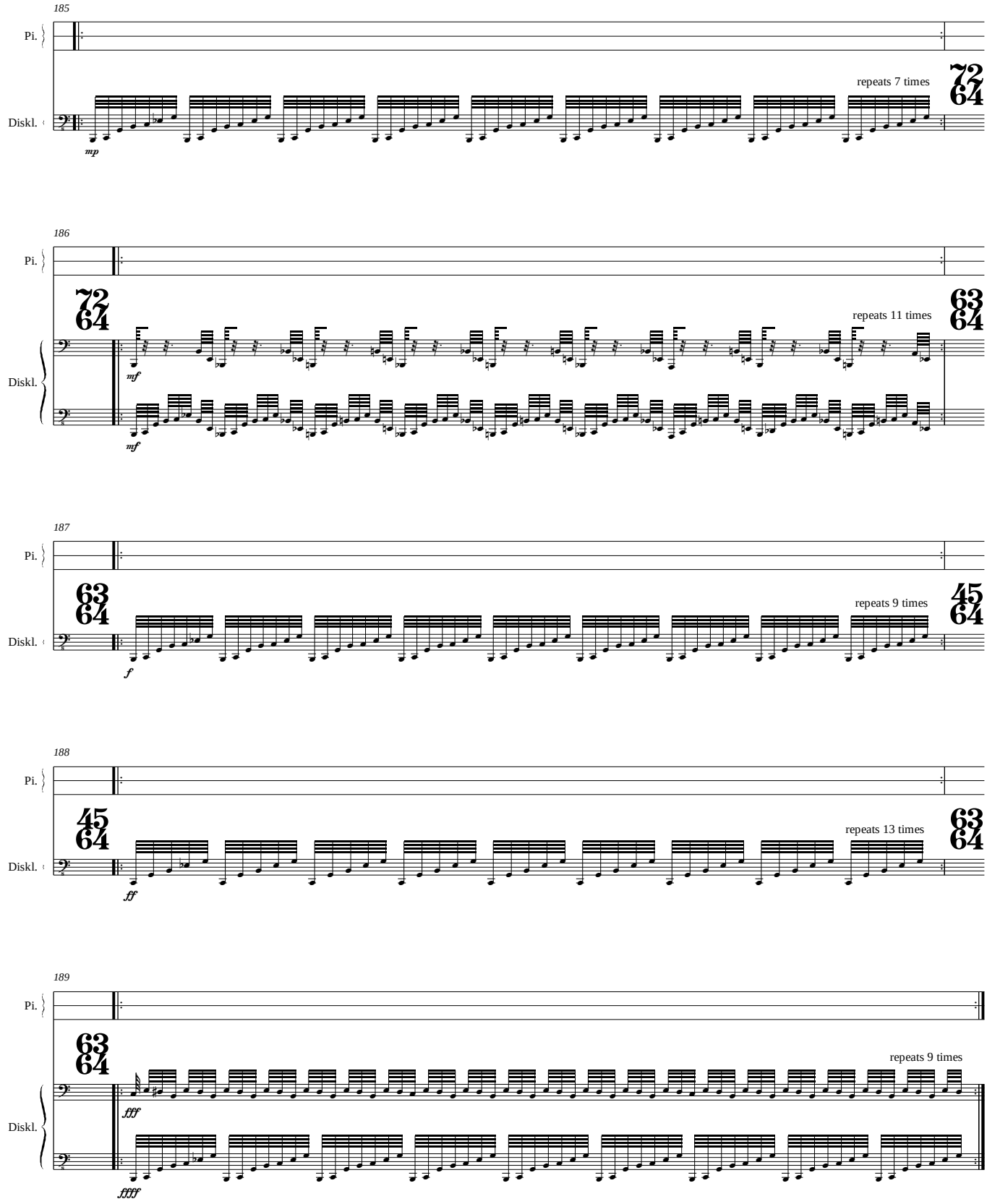
3. EXACTITUDE

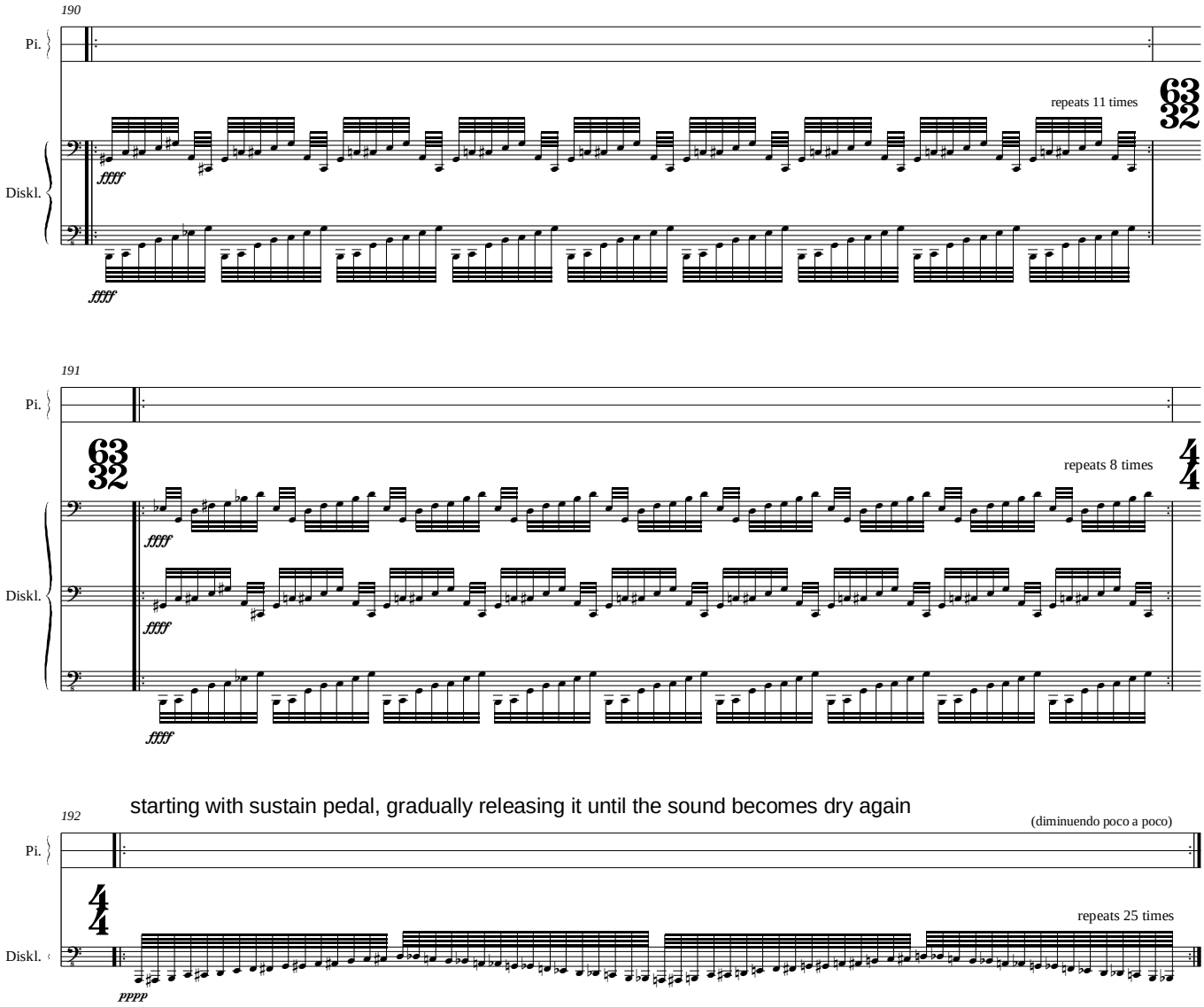




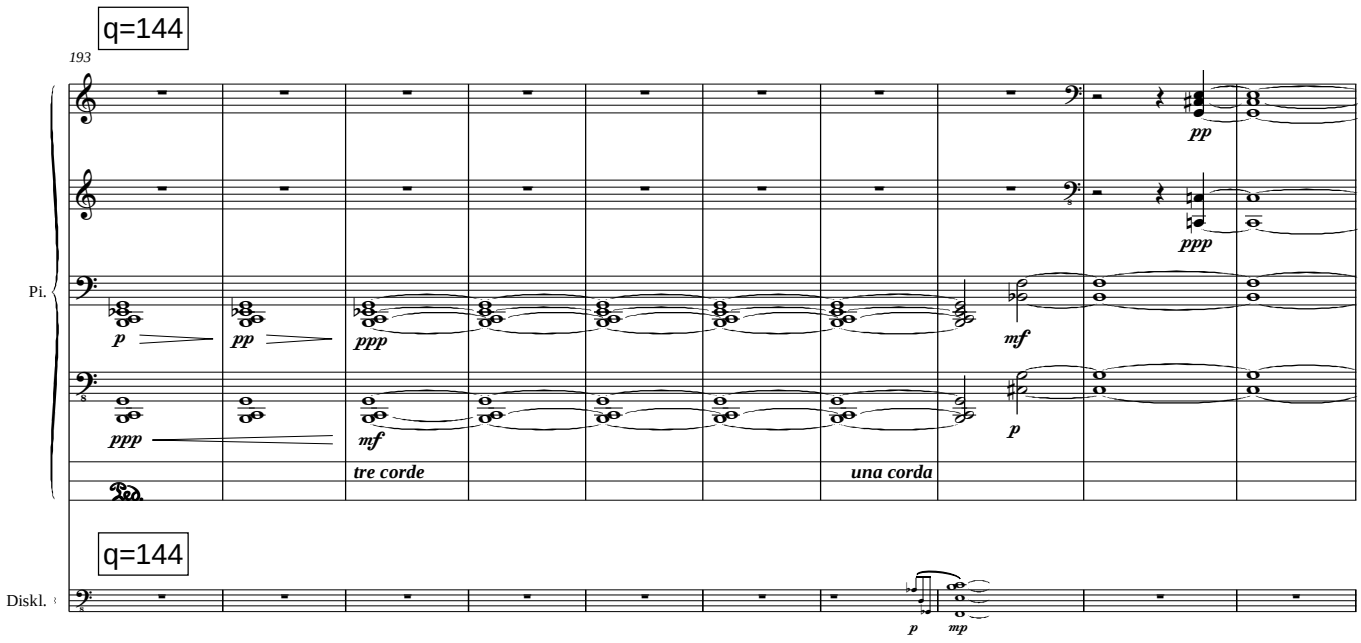
In this passage, the piano player takes control of both pedals, modelling the crescendo. The una corda pedal pressed in the beginning, together with the sustain pedal. Bit by bit the sustain pedal should be released, so starting more or less dry, to provide for the crescendo to develop to the fullest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

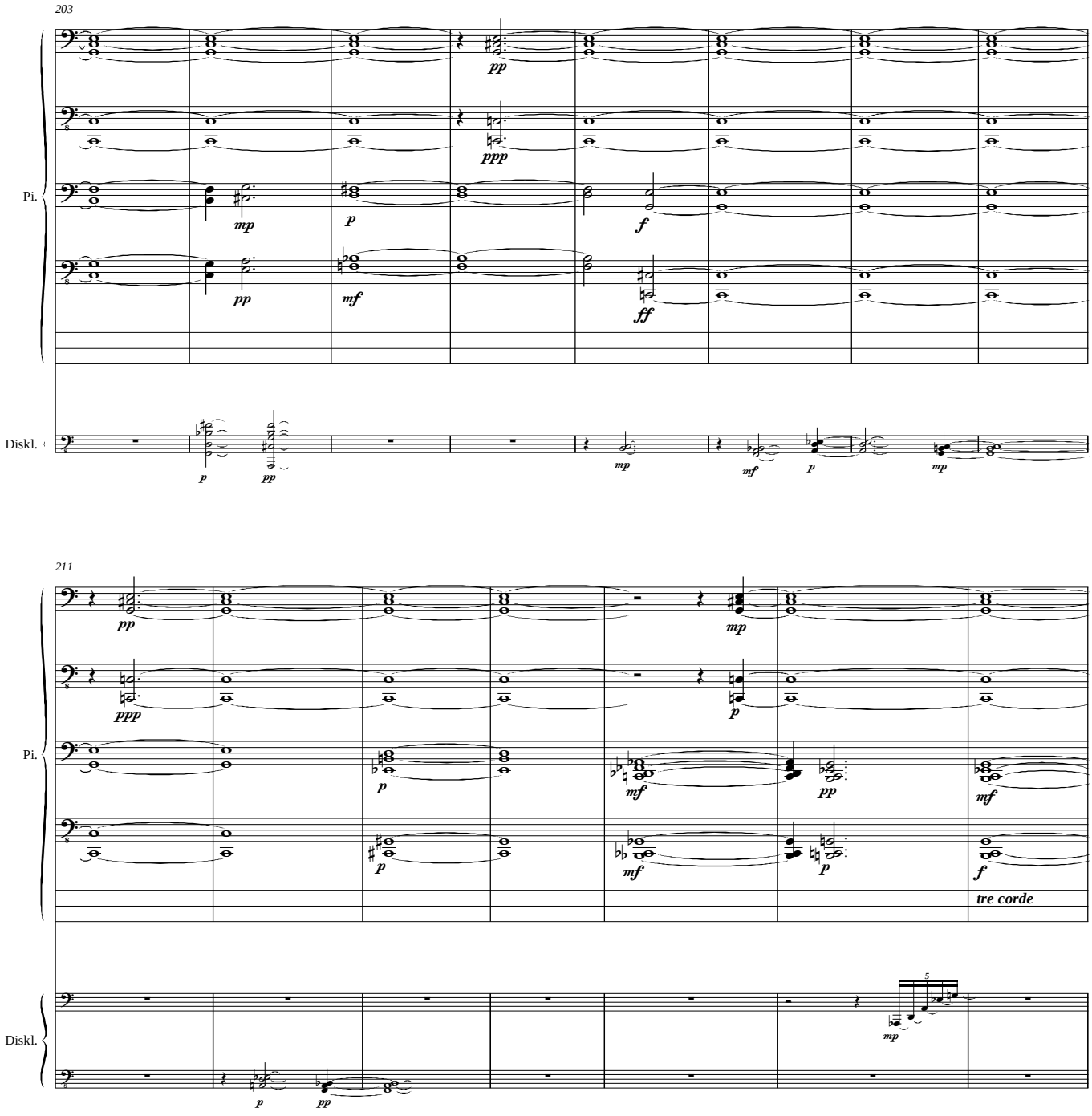


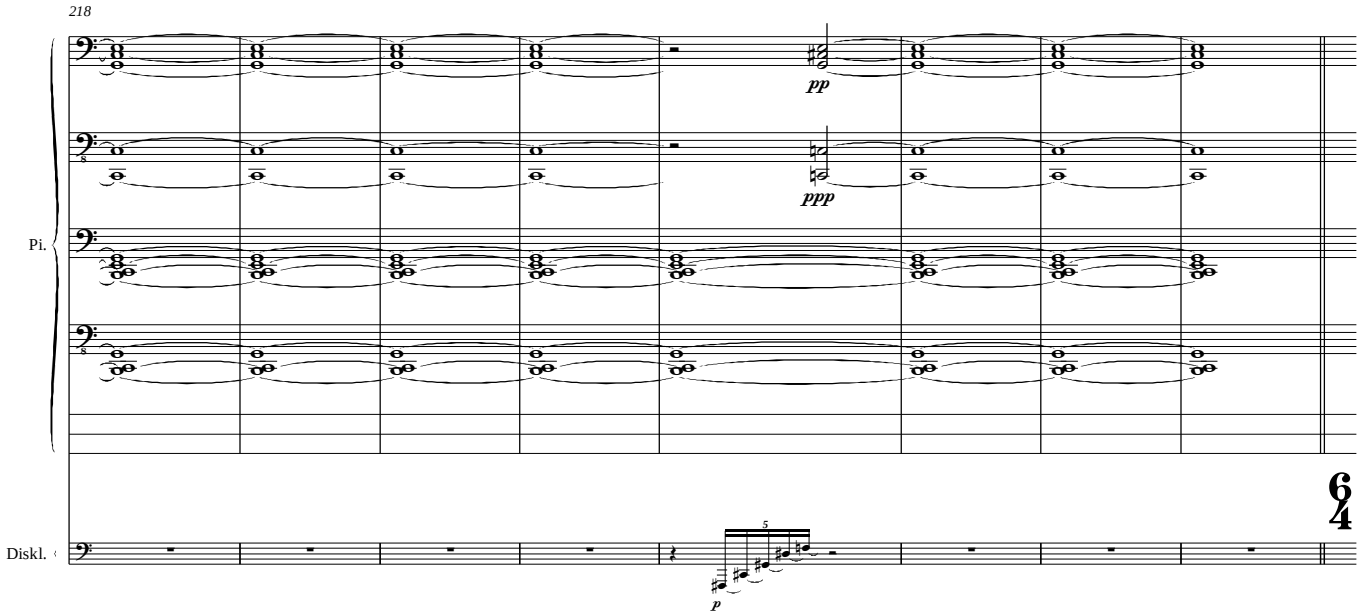

185
Pi.
Diskl.
mp
repeats 7 times
72
64
186
Pi.
Diskl.
72
64
mf
mf
repeats 11 times
63
64
187
Pi.
Diskl.
63
64
f
repeats 9 times
45
64
188
Pi.
Diskl.
45
64
ff
repeats 13 times
63
64
189
Pi.
Diskl.
63
64
fff
ffff
repeats 9 times



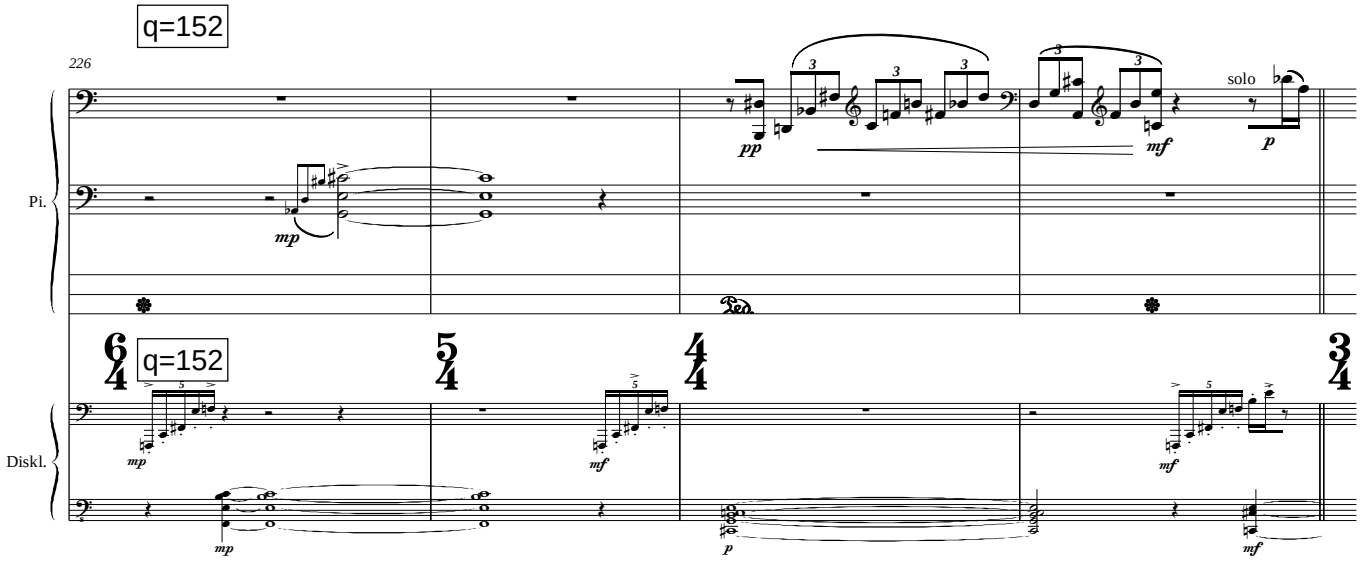
4. CONSISTENCY

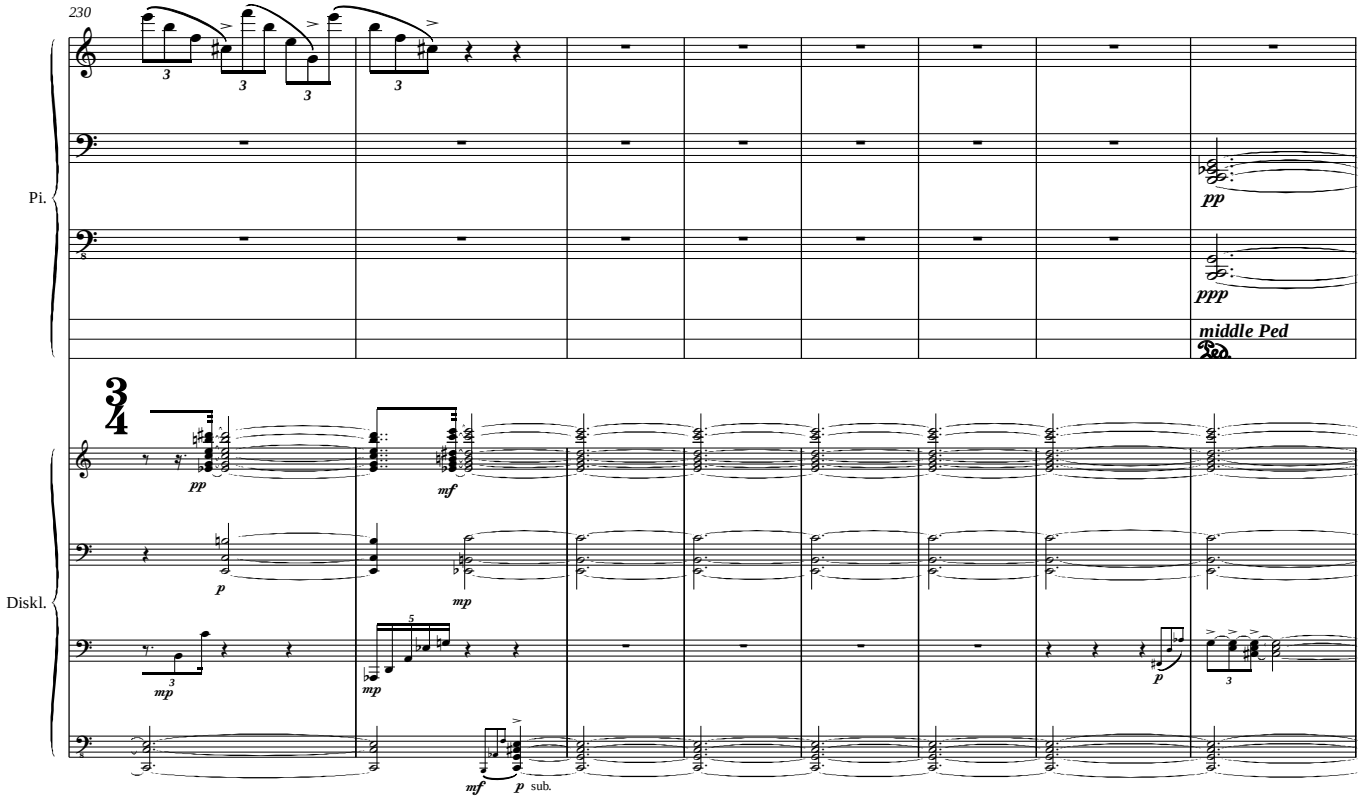


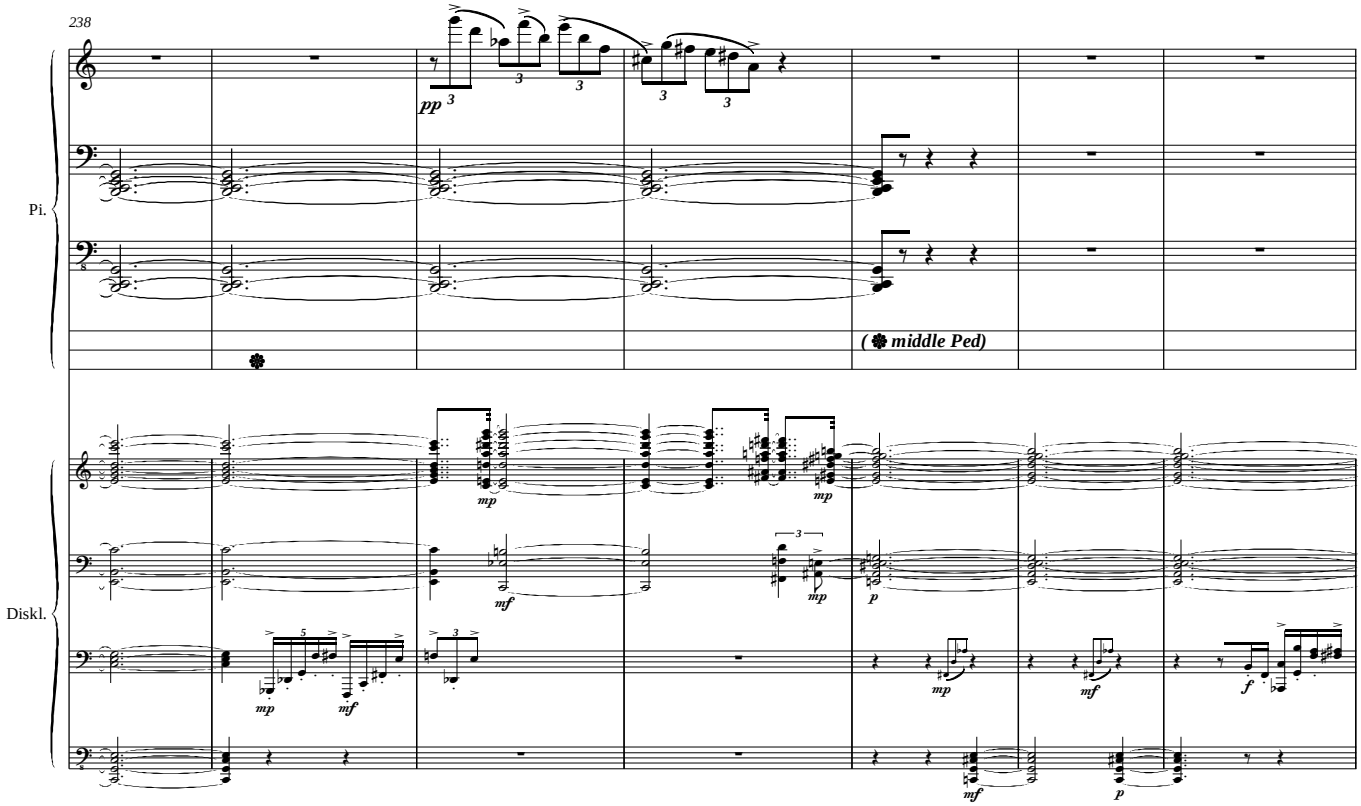

203
Pi.
Diskl.
pp
ppp
mp
p
f
pp
mf
ff
p
pp
mp
mf
p
mp
211
Pi.
Diskl.
pp
ppp
mp
p
p
mf
mf
pp
mf
p
p
mf
f
tre corde
5
mp
p
pp

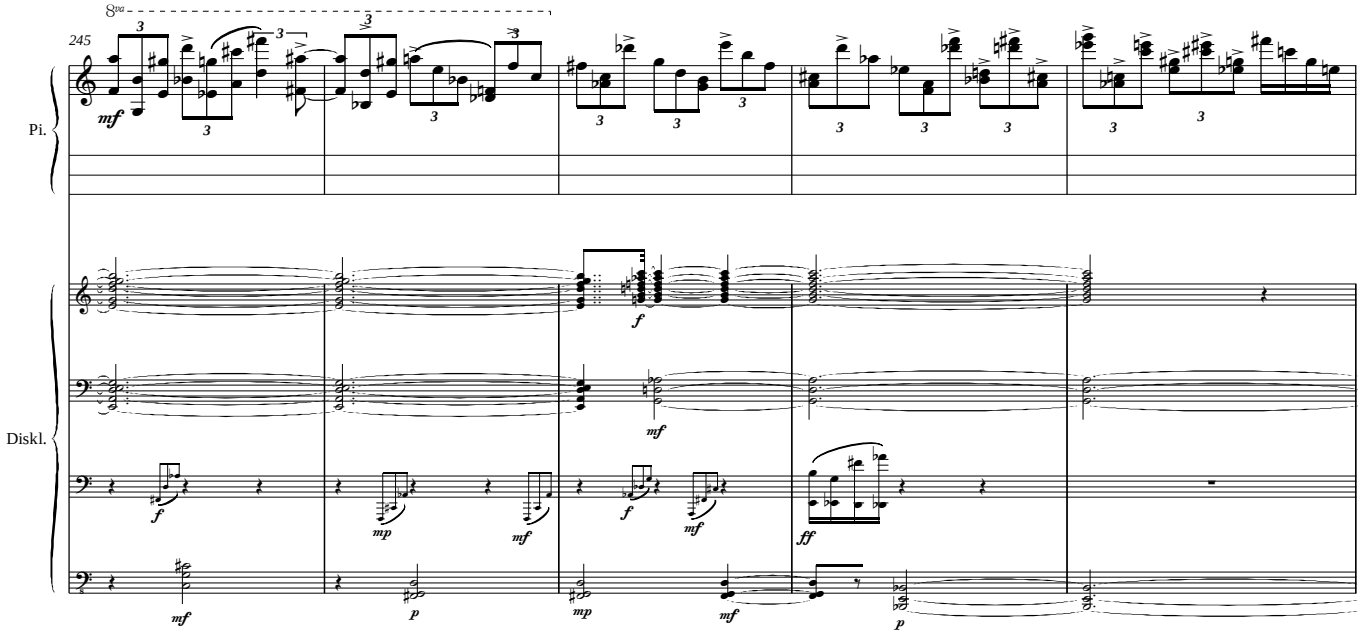


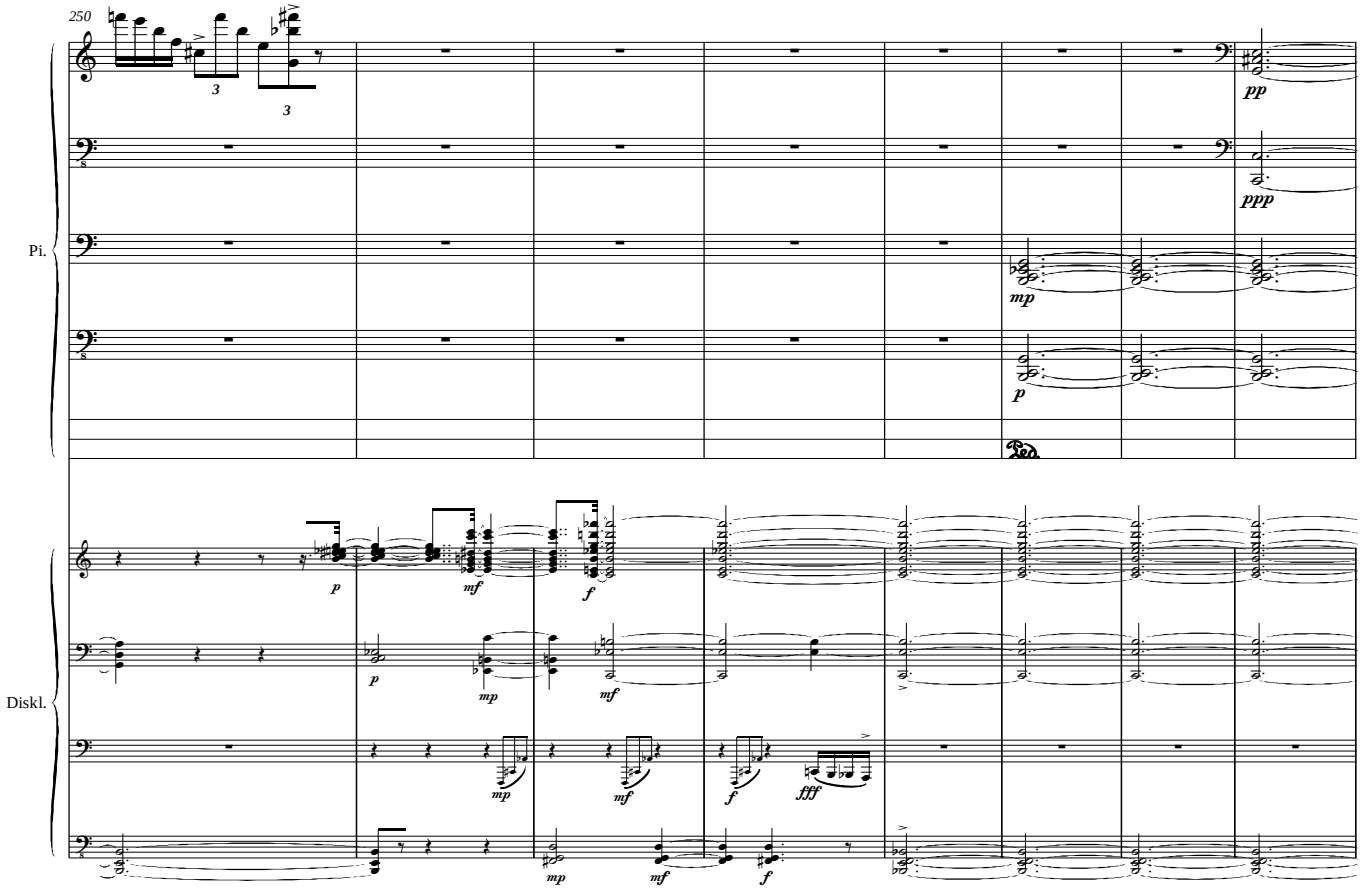
5. CLARITY

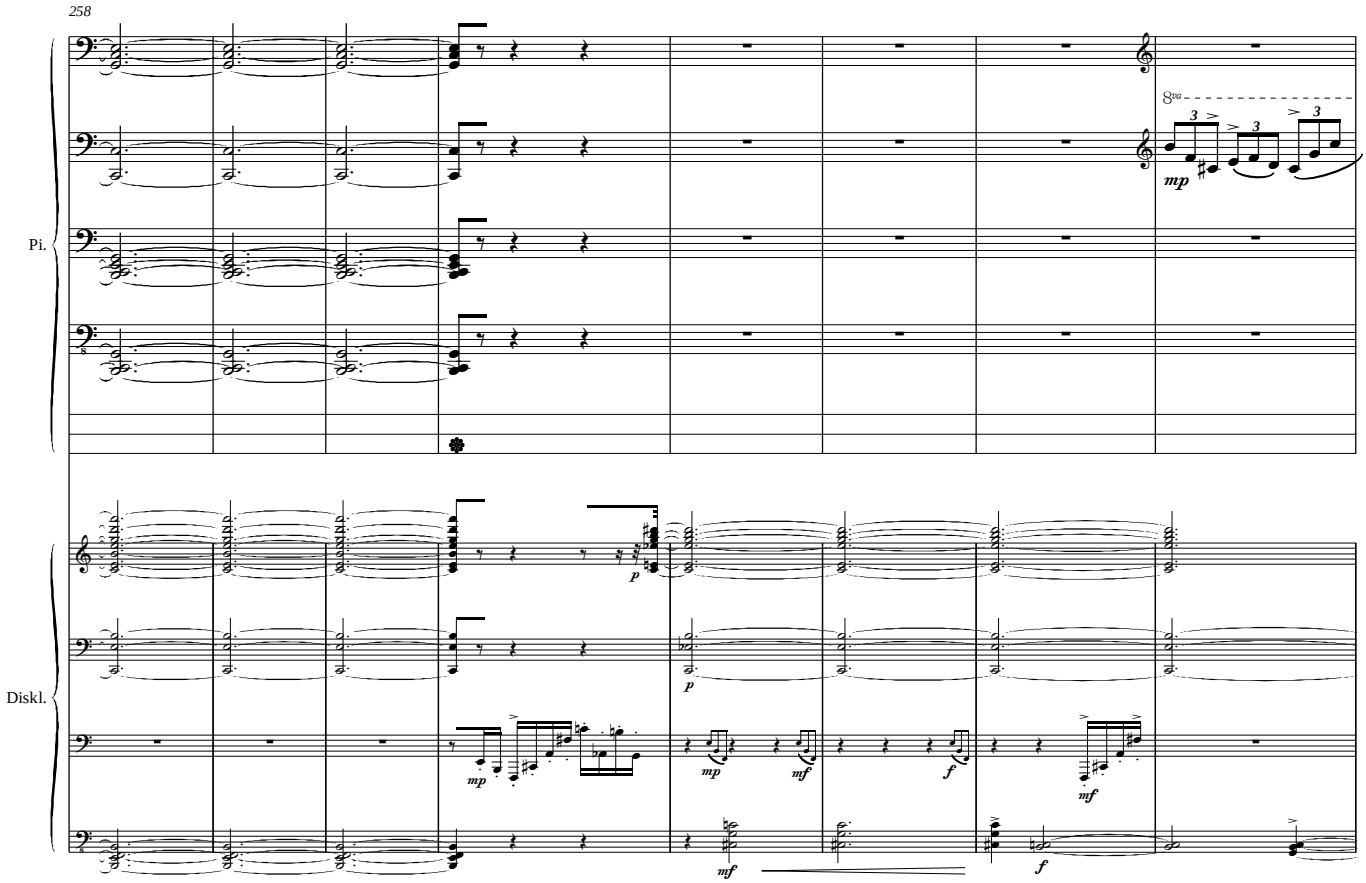


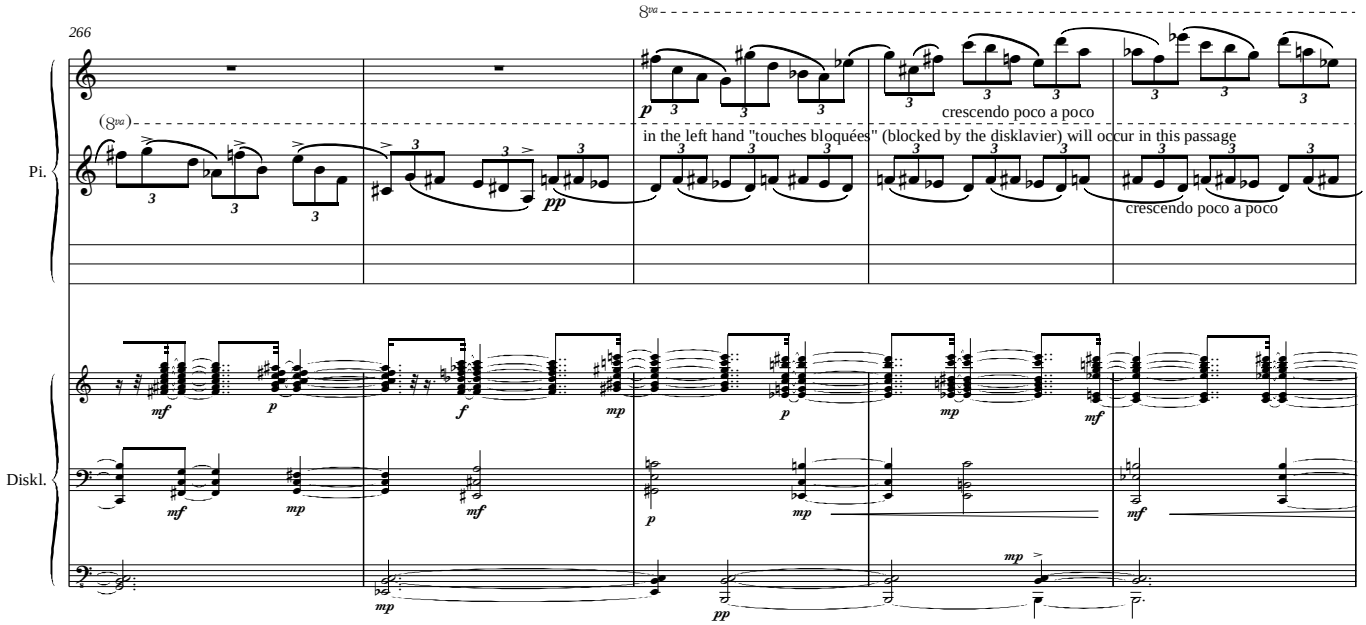

230
Pi.
pp
ppp
middle Ped
Diskl.
pp
mf
p
mp
mf
p sub.

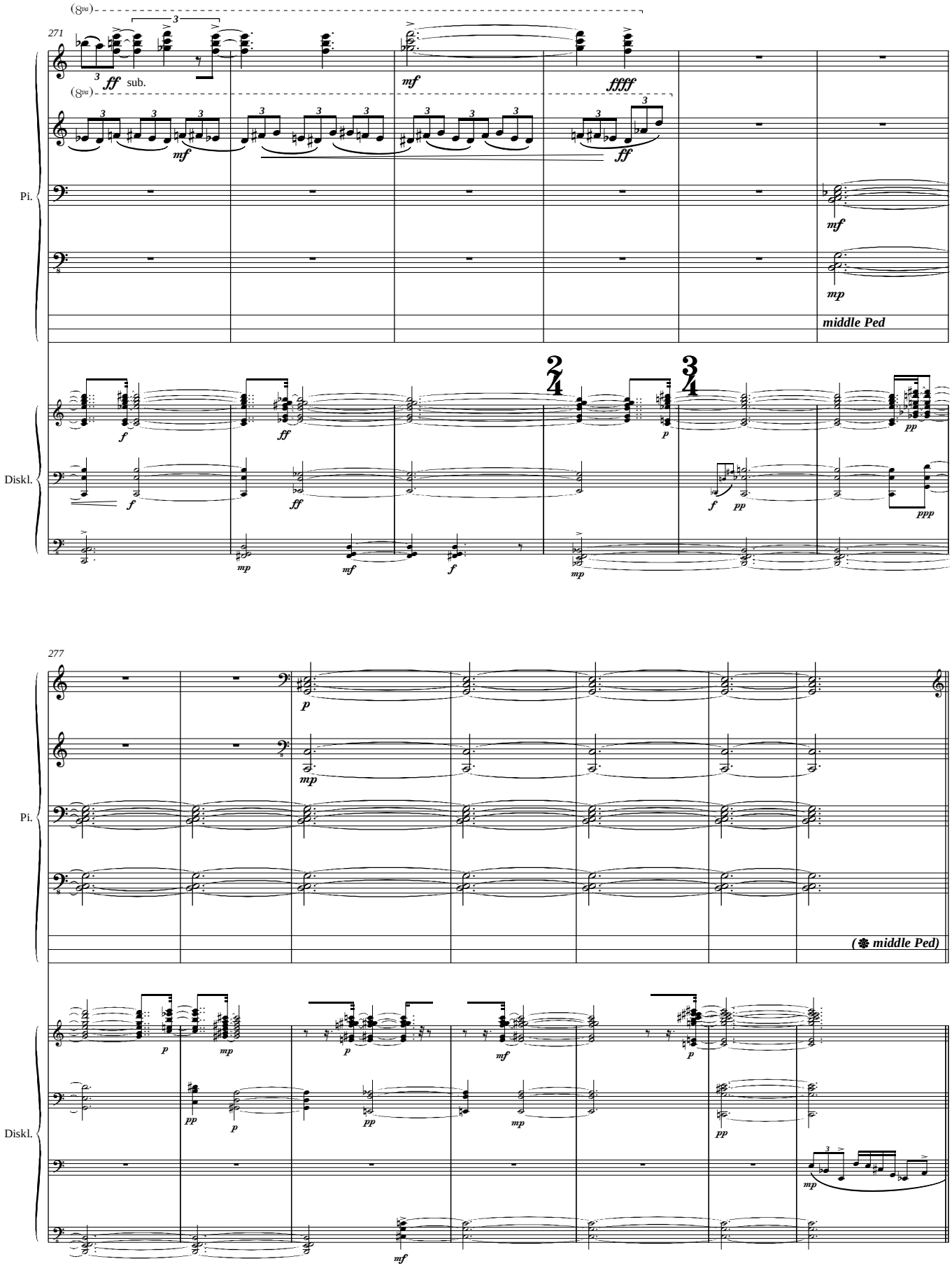

238
Pi.
pp
(middle Ped)
Diskl.
mp
mf
p
f


245
Pi.
Diskl.

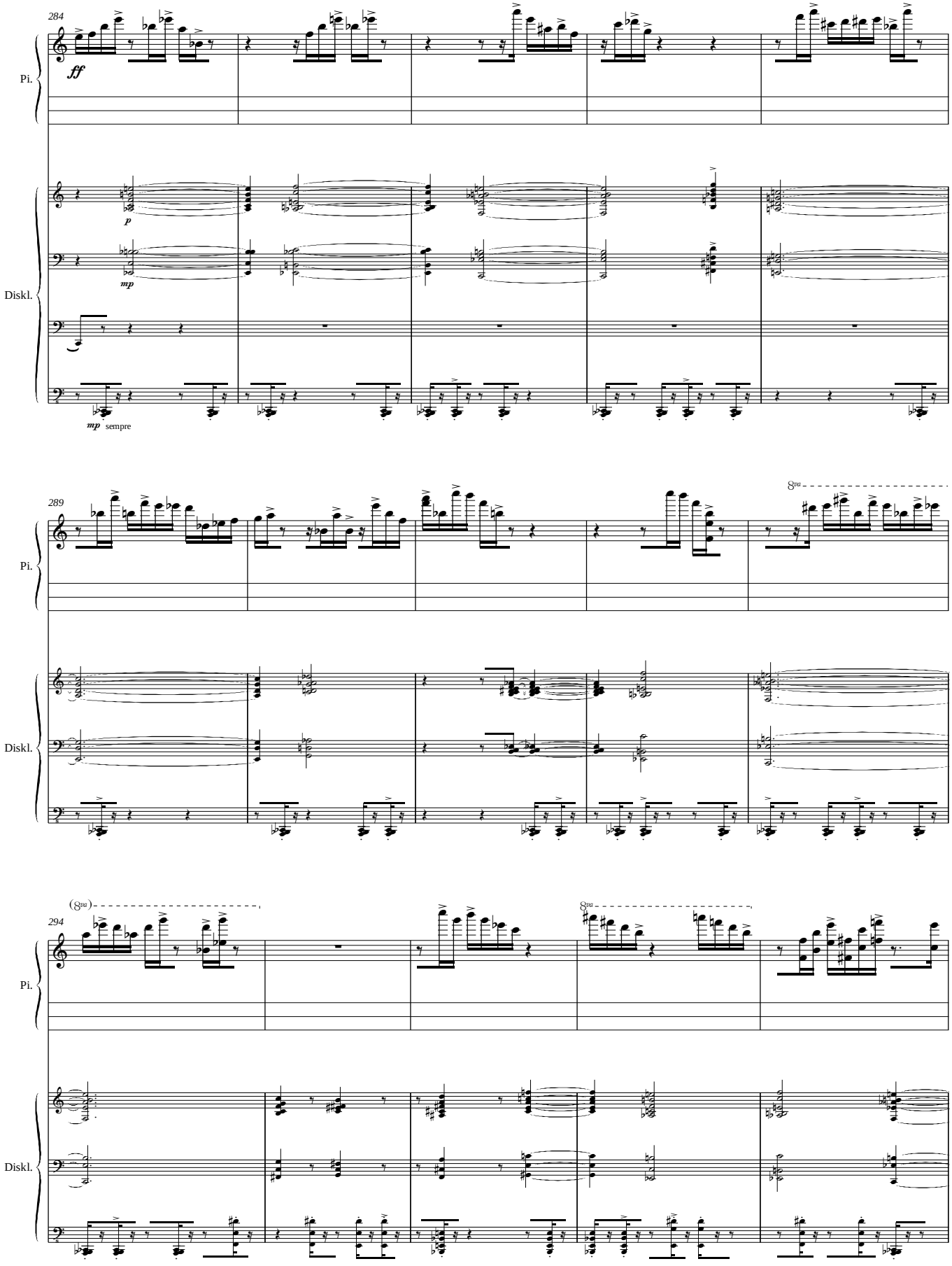

250
Pi.
Diskl.

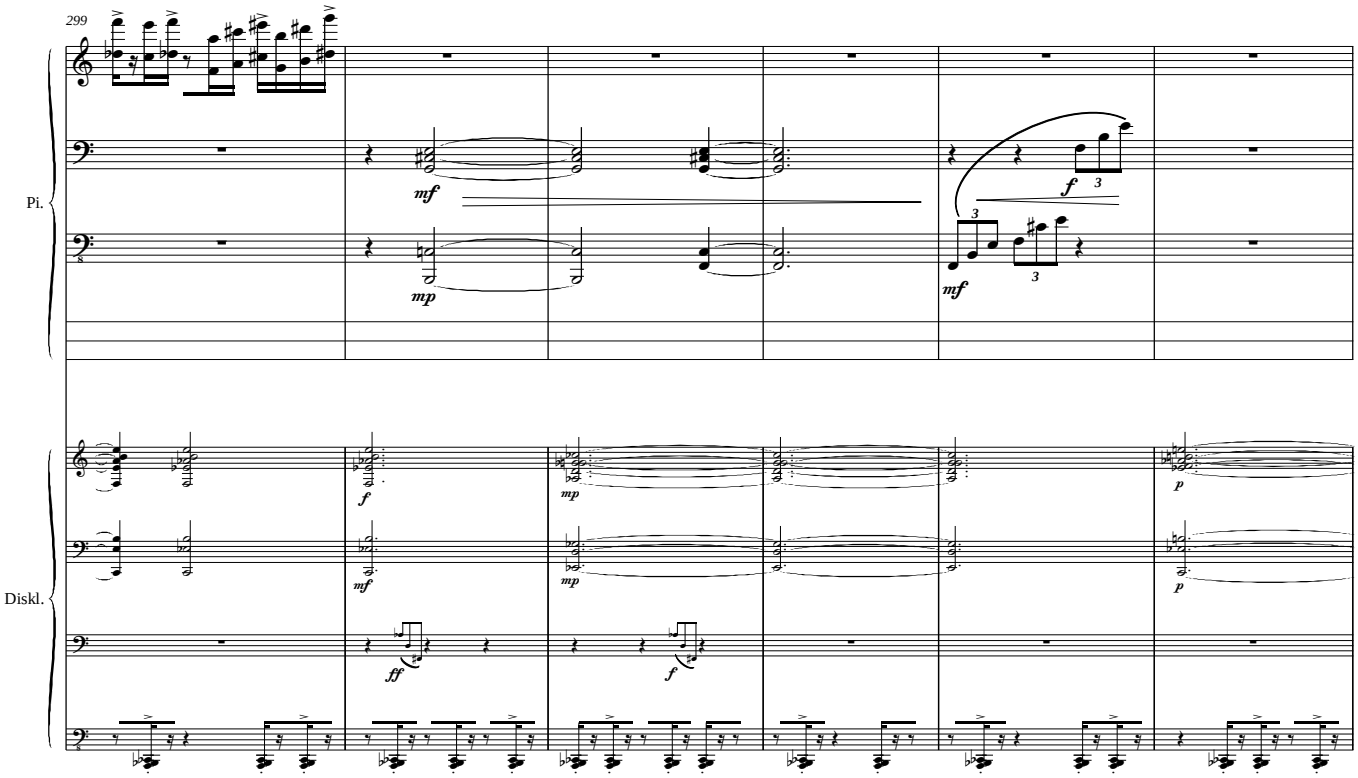

258
Pi.
Diskl.
8va
mp
p
mf
f

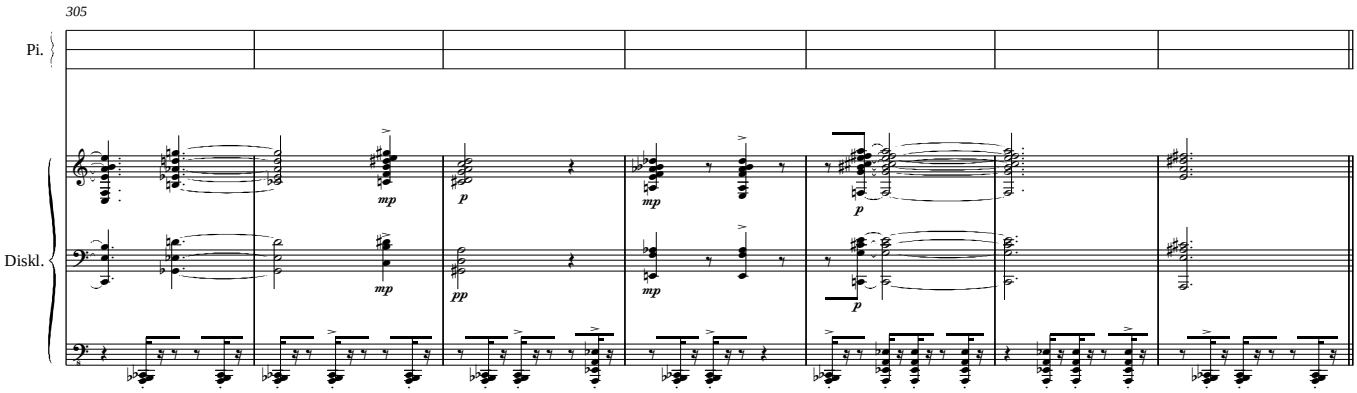

266
Pi.
Diskl.
8va
(8va)
pp
crescendo poco a poco
in the left hand "touches bloquées" (blocked by the disklavier) will occur in this passage
crescendo poco a poco


271
(8va)
ff sub.
mf
ffff
mf
ff
Pi.
mf
mp
middle Ped
Diskl.
f
ff
mp
mf
f
2/4
3/4
p
f
pp
ppp
277
p
mp
Pi.
(middle Ped)
p
mp
p
mf
p
pp
p
pp
mp
pp
mp
mf

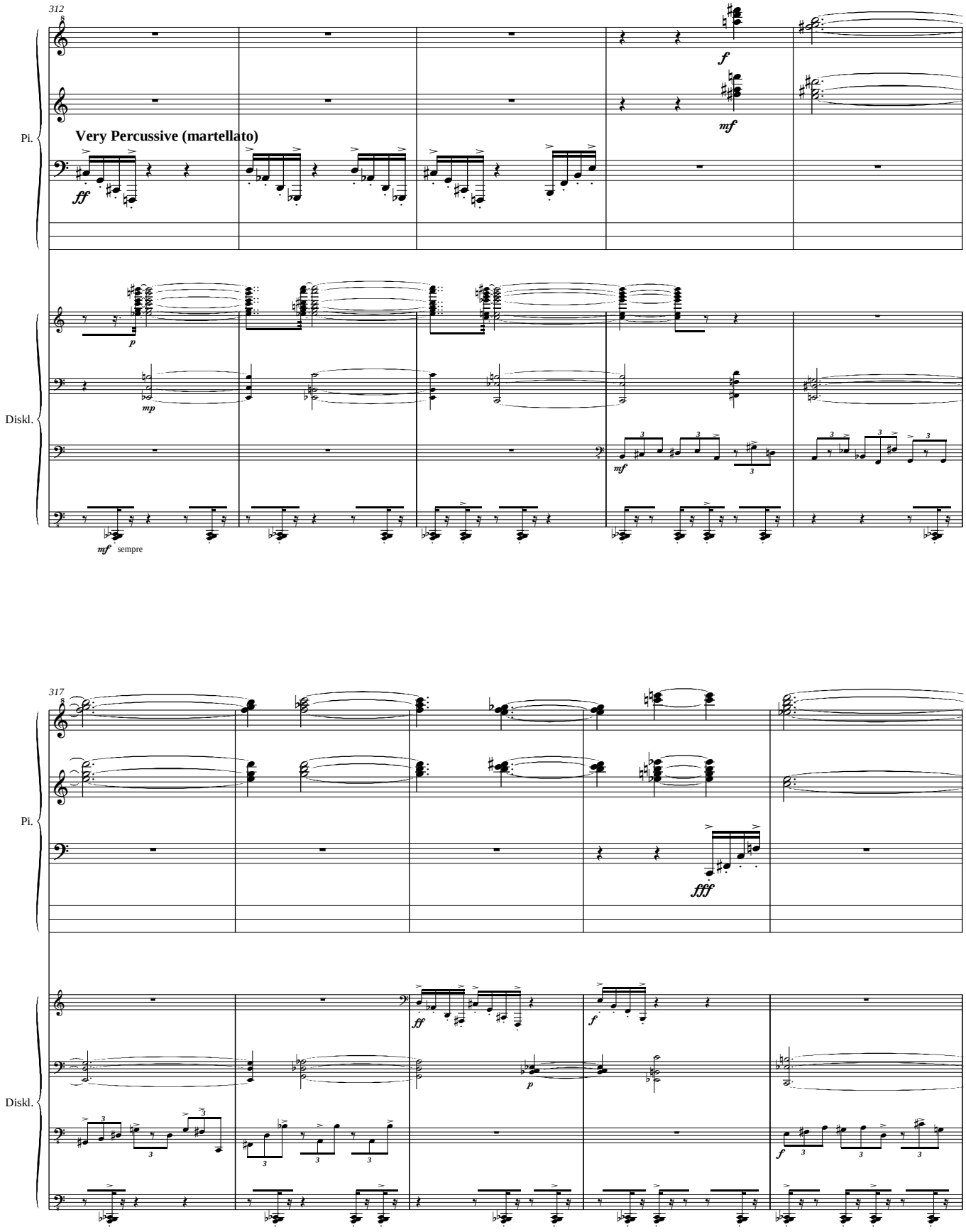
6. LIGHTNESS

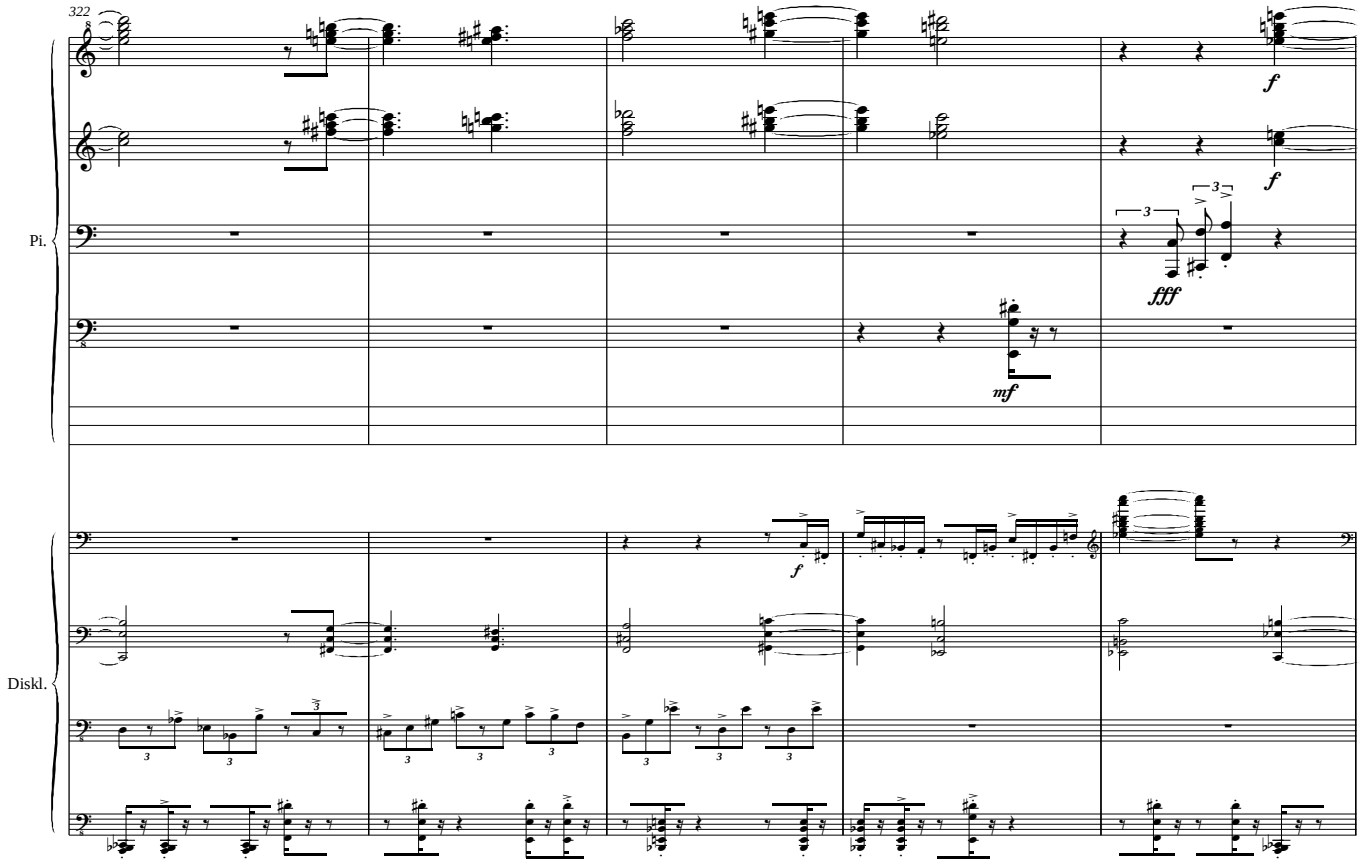


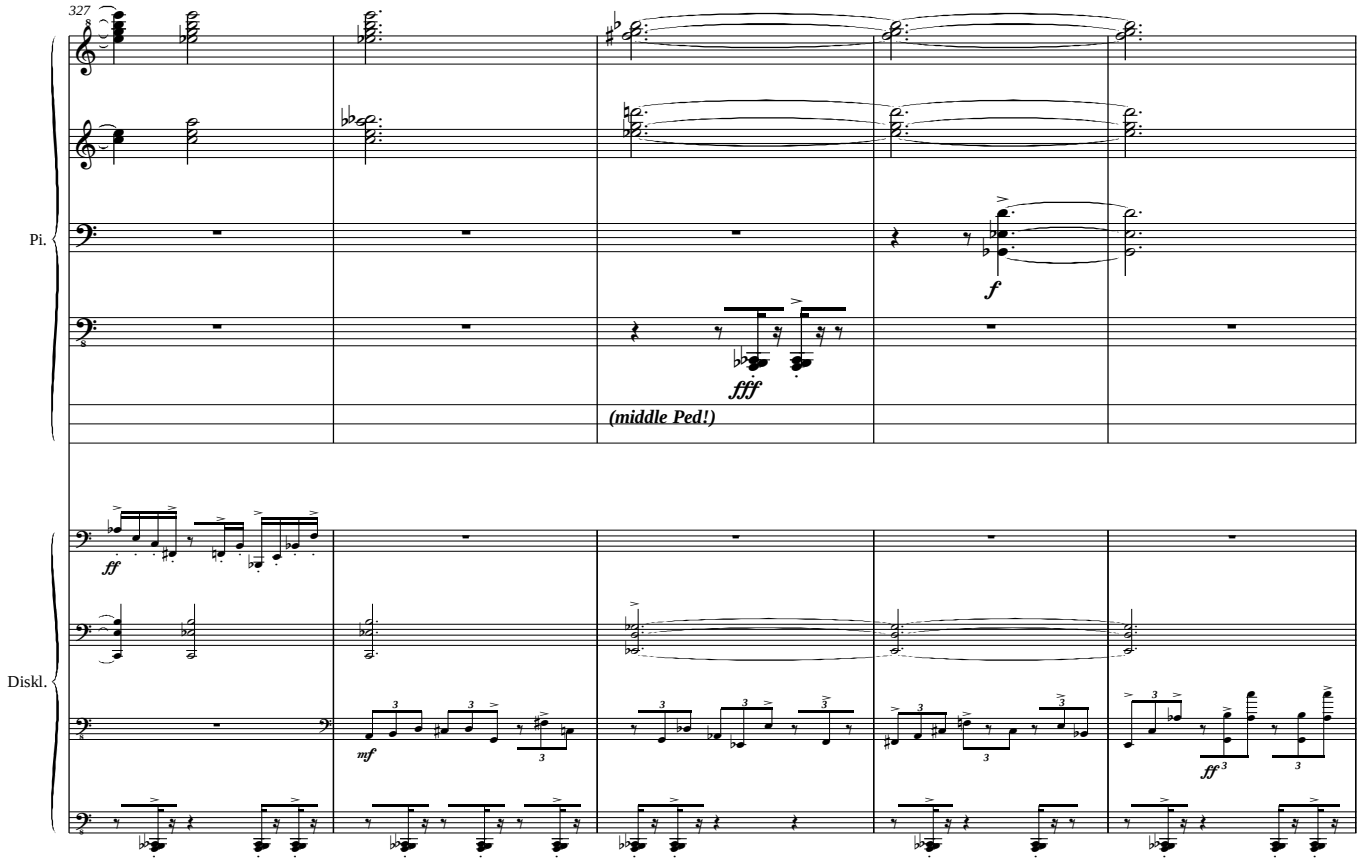

299
Pi.
Diskl.

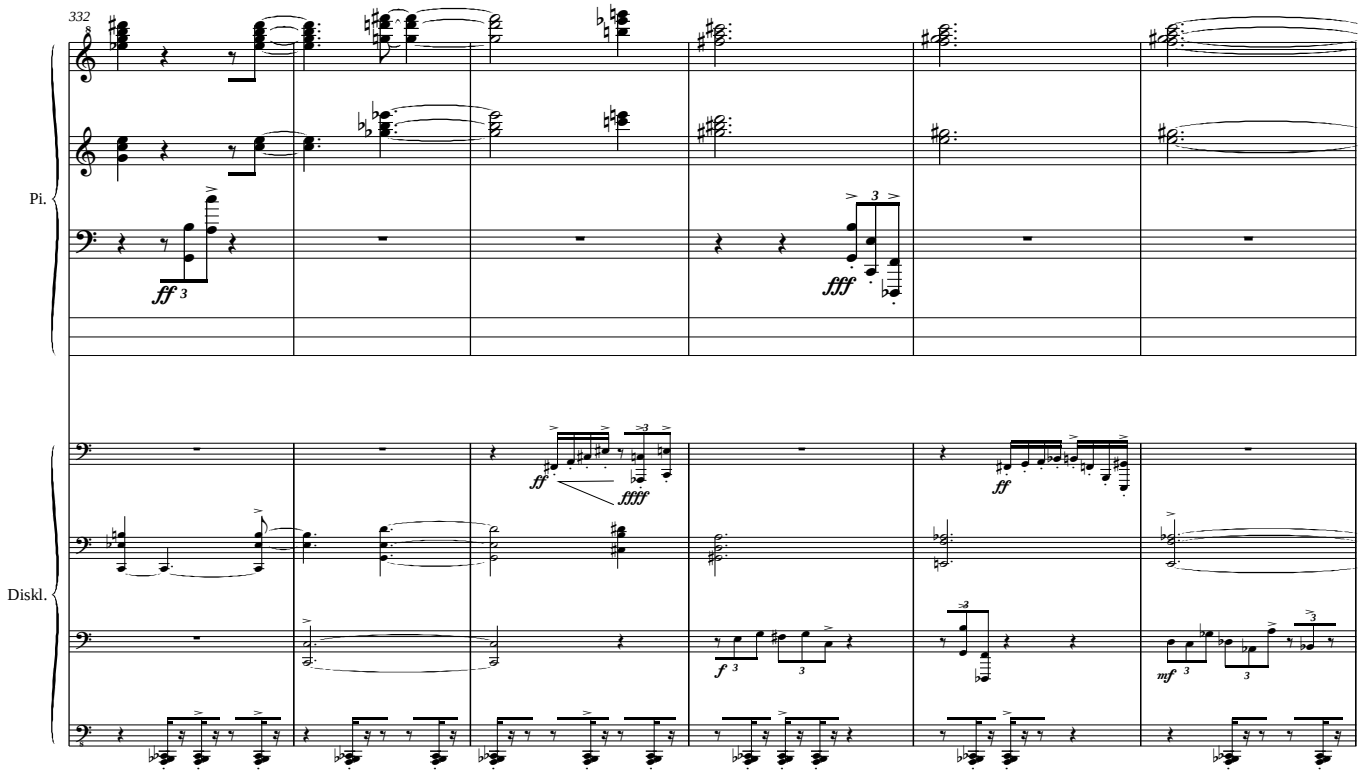

305
Pi.
Diskl.

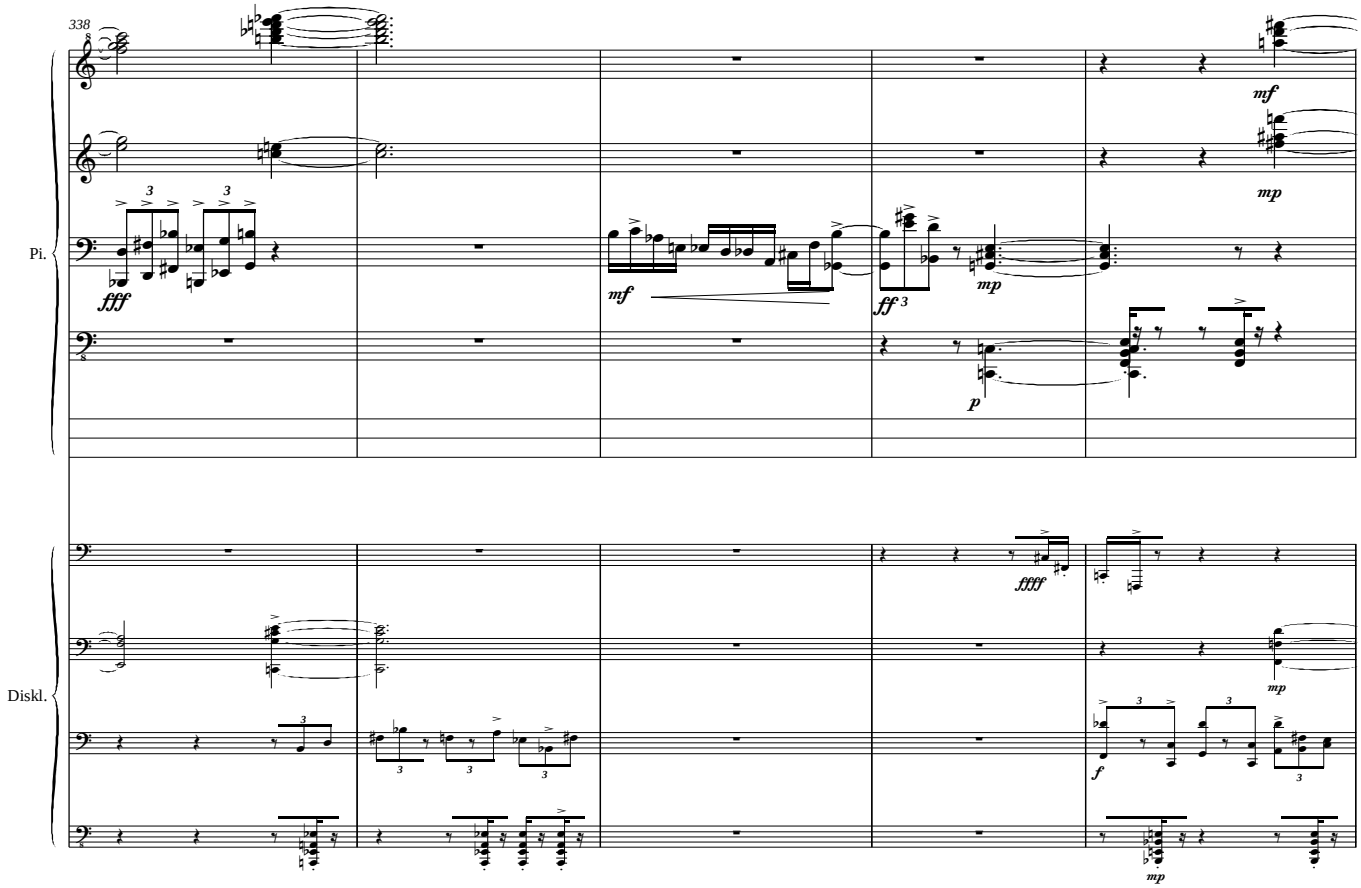
7. MULTIPLICITY

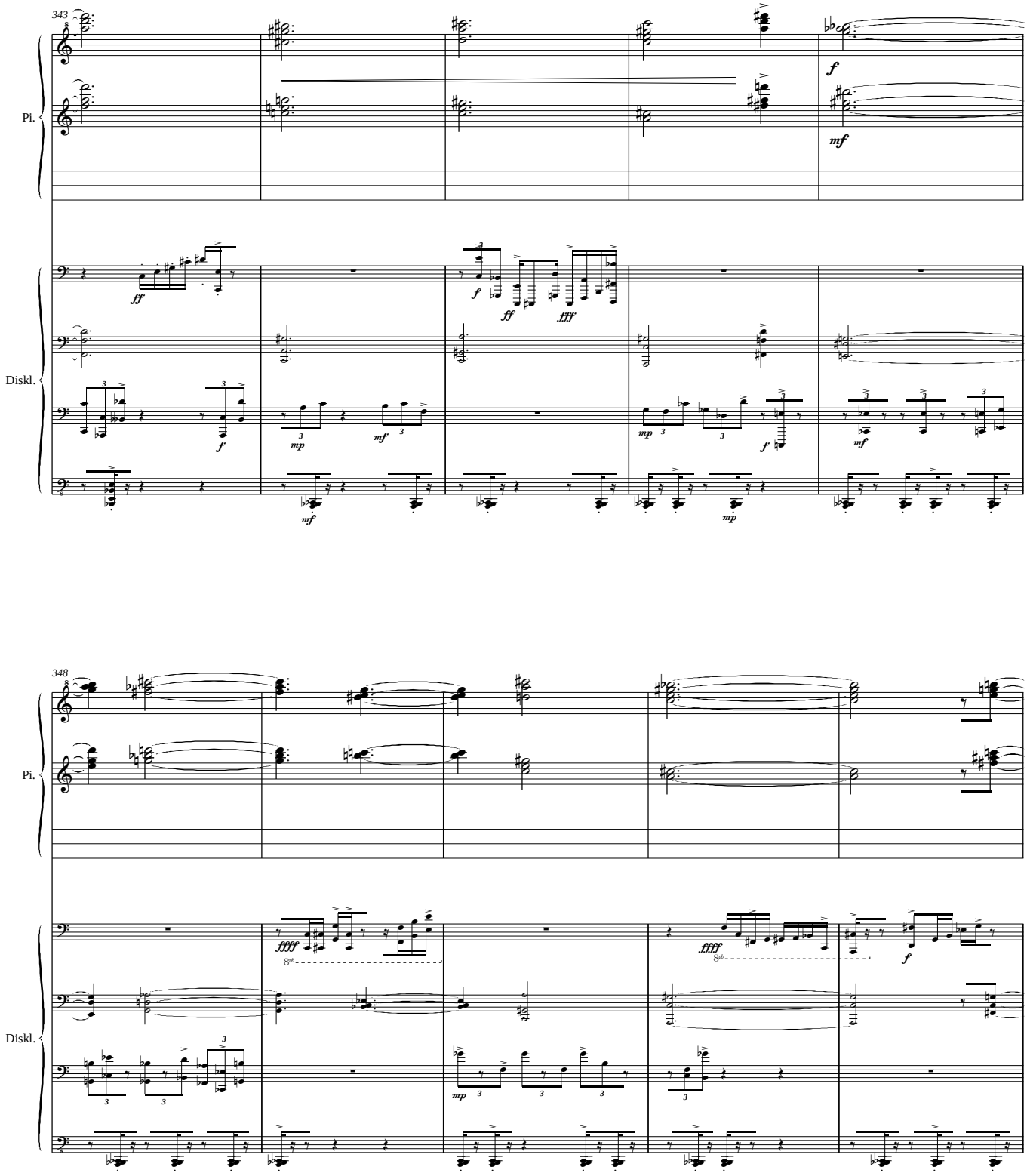


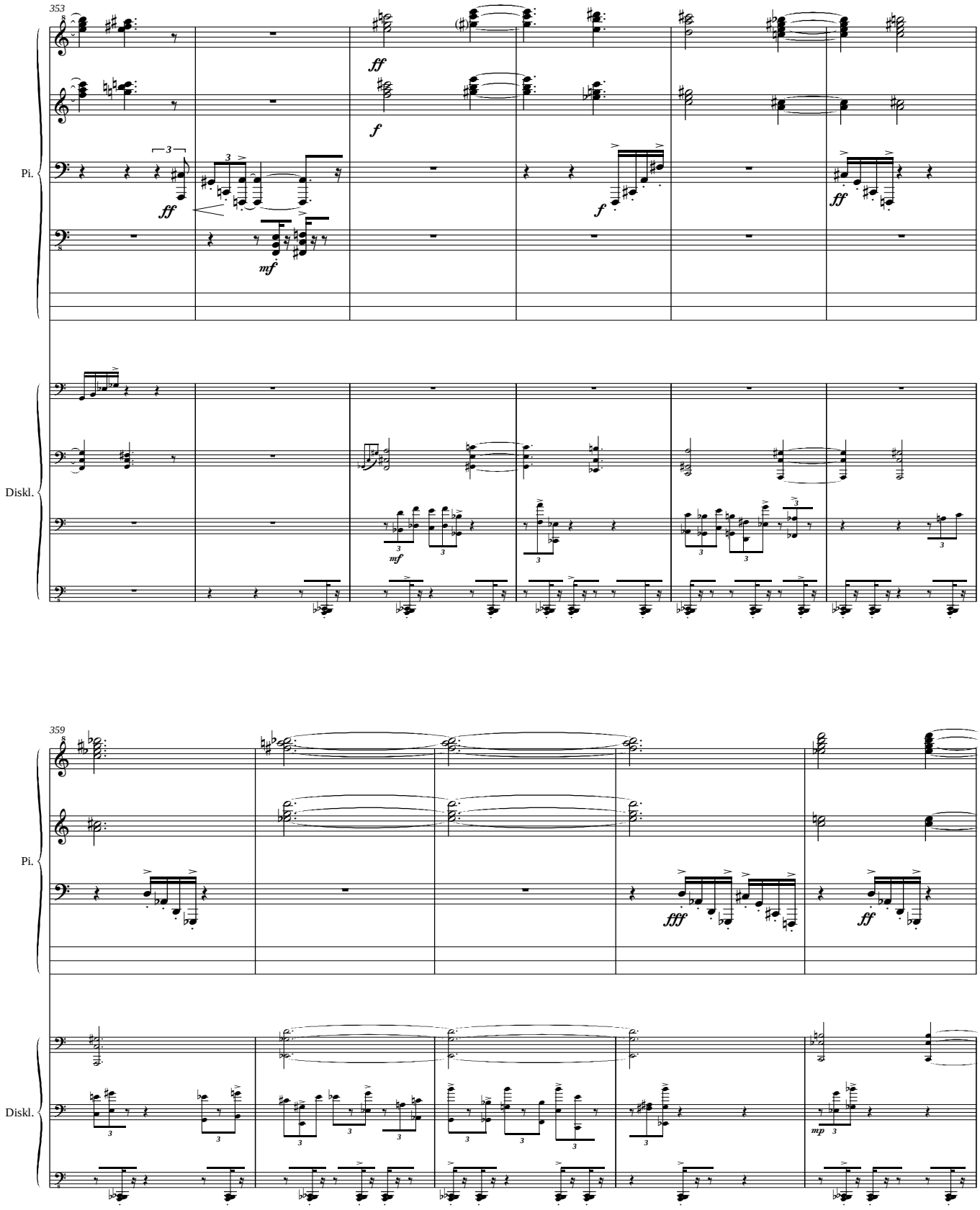

322
Pi.
Diskl.
f
f
fff
mf
f

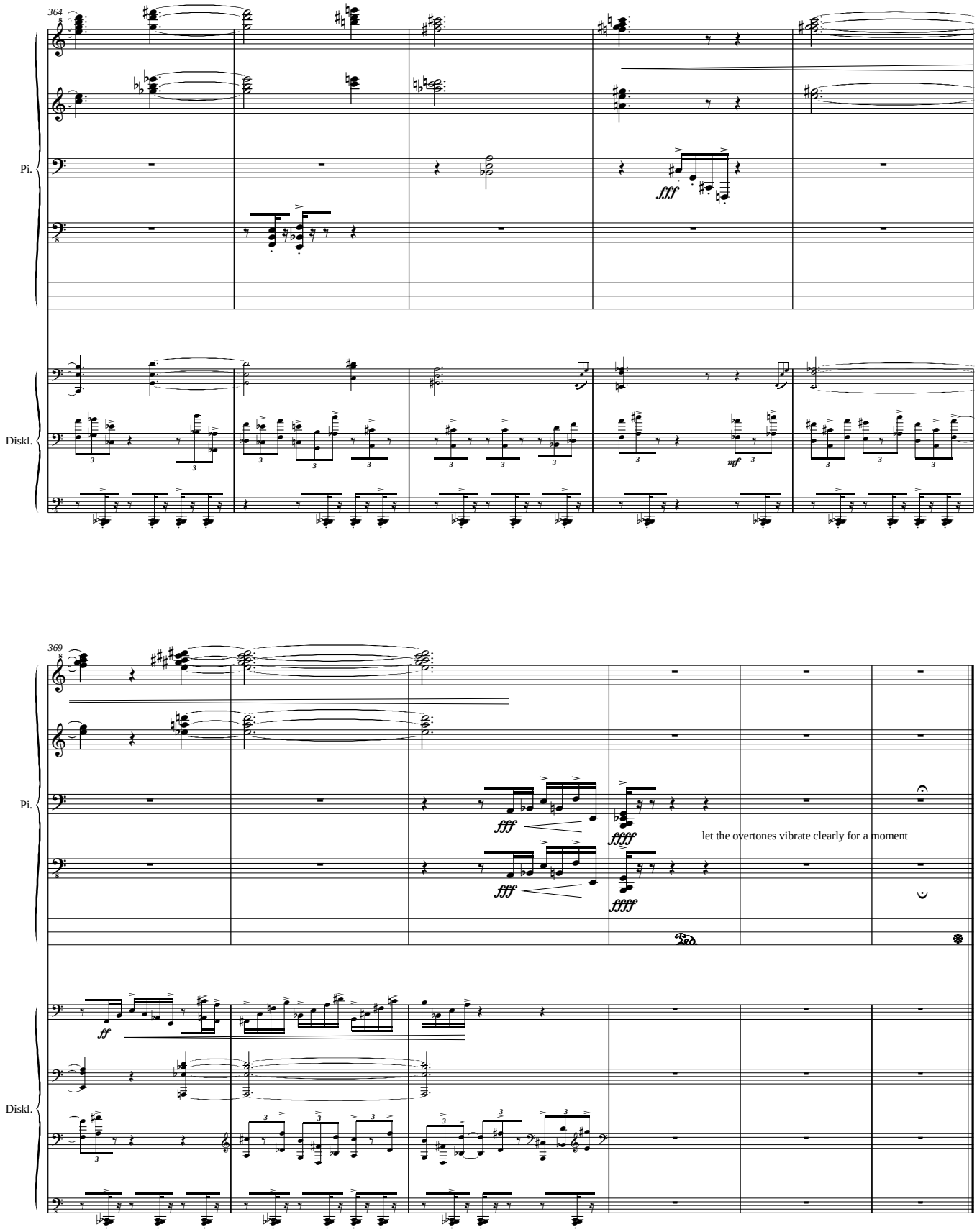

327
Pi.
Diskl.
f
fff
(middle Ped!)
ff
mf
ff


332
Pi.
Diskl.
ff
fff
ffff
mf
f


338
Pi.
Diskl.
fff
mf
mp
ff
p
ffff
f


343
Pi.
Diskl.
348
Pi.
Diskl.


353
Pi.
Diskl.
ff
f
mf
359
fff
mp


364
Pi.
fff
Diskl.
mf
369
Pi.
fff
fff
ffff
ffff
let the overtones vibrate clearly for a moment
Ped.
ff
Diskl.