Samuel Vriezen

20 Worlds

(toccata VII)

2005

2 pianos

20 WORLDS (Toccata VII)

Two pianists journey together through a circular universe of twenty possible worlds. The worlds appear and disappear one by one, echoed between the two piano parts, and up to four of them may be present at the same time in a gradually shifting multi-cultural mosaic of musical worlds.

In this piece, just as in the 5 extremely short "possible world" pieces I wrote in 2003, a 'world' is identified by a typical basic motivic gesture. Each 'world' varies on its basic gesture according to its own laws. These twenty worlds (Possible Worlds nr. 6-25?) are then intertwined to appear in eighty numbered sections. The eighty sections are arranged in a circular way: section 1 can follow section 80. The odd sections are only played by pianist I. Pianist II playes the even sections. Taken together, the odd and the even sections make use of the same material.

20 Worlds is dedicated to Dante Oei. If not for the many conversations we've had about Cage, Xenakis, Sibelius, etc. and his wonderful insights and intuitions about music, a piece like this would have been unlikely.

Samuel Vriezen
Amsterdam, october 19, 2005

20 Worlds was commissioned by the Fonds voor de Scheppende Toonkunst

PERFORMANCE NOTES

STAGE SET-UP

The two pianos may be placed at quite some distance from one another, so that the audience can hear some stereo separation between the two pianos.

FORM

In performance, play any section at least once; repeat ad lib. Upon finishing with section N, proceed to section number N + 2. However: do not proceed to section N + 2 before the other pianist has started playing section N + 1. Following section 79, pianist I should proceed to section 1. Following section 80, pianist II should proceed to section 2.

One of the pianists starts a performance at any section. The other pianist enters shortly after, in the next section. The performance can end at any section. First one pianist stops playing, leaving the other pianist to play the section he or she is in solo for a short time, then he or she stops playing as well.

For example, a very short performance might go like this:

Pianist I starts playing section 17, solo.
Pianist II enters with section 18 after a short time. Now I is playing 17 while II is playing 18.
Pianist I changes to section 19. Now I is playing 19 while II is playing 18.
Pianist II changes to section 20. Now I is playing 19 while II is playing 20.
Pianist I stops playing. Now II is playing 20 solo.
Pianist II stops playing after a short time.

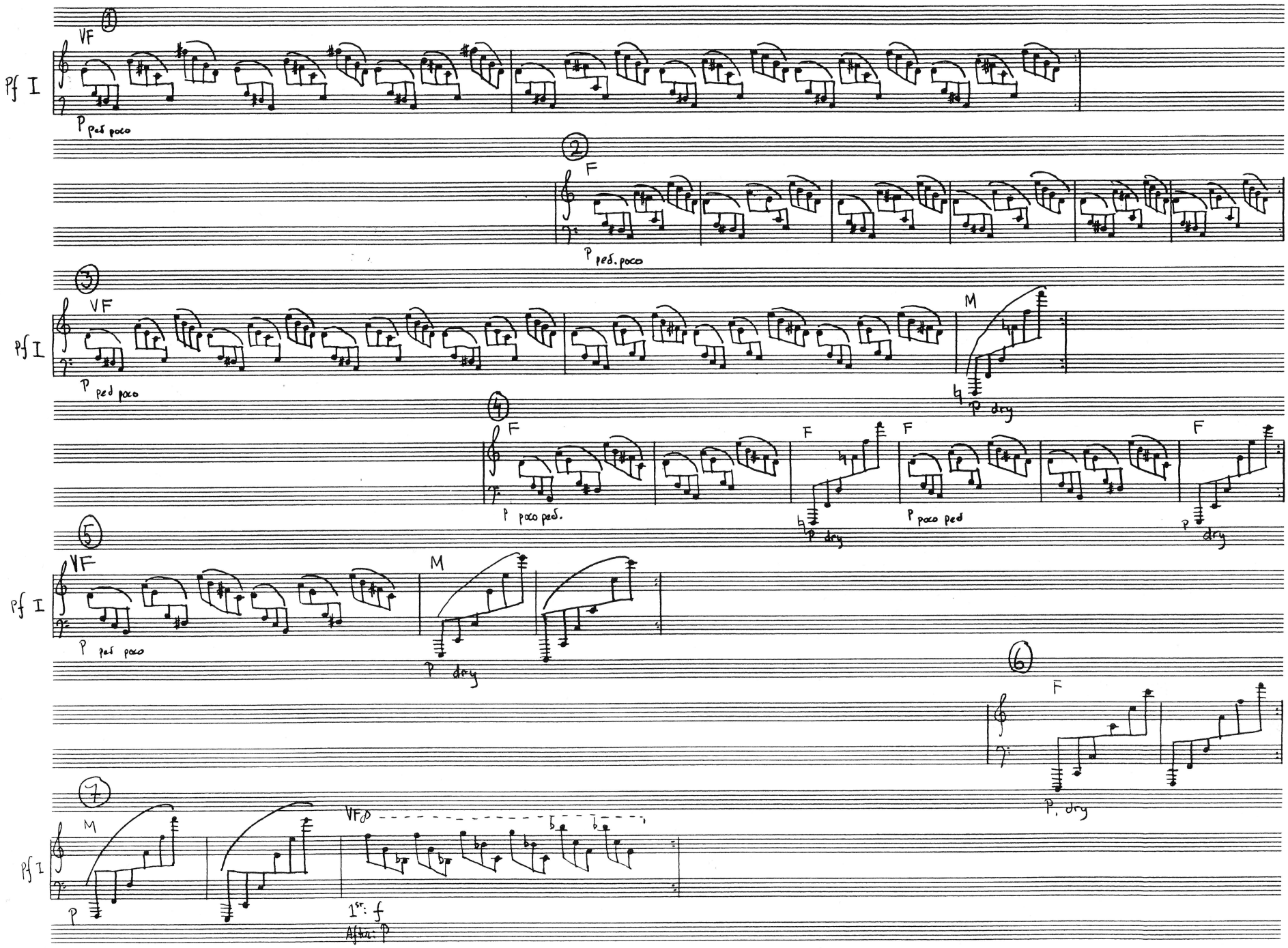
TEMPI

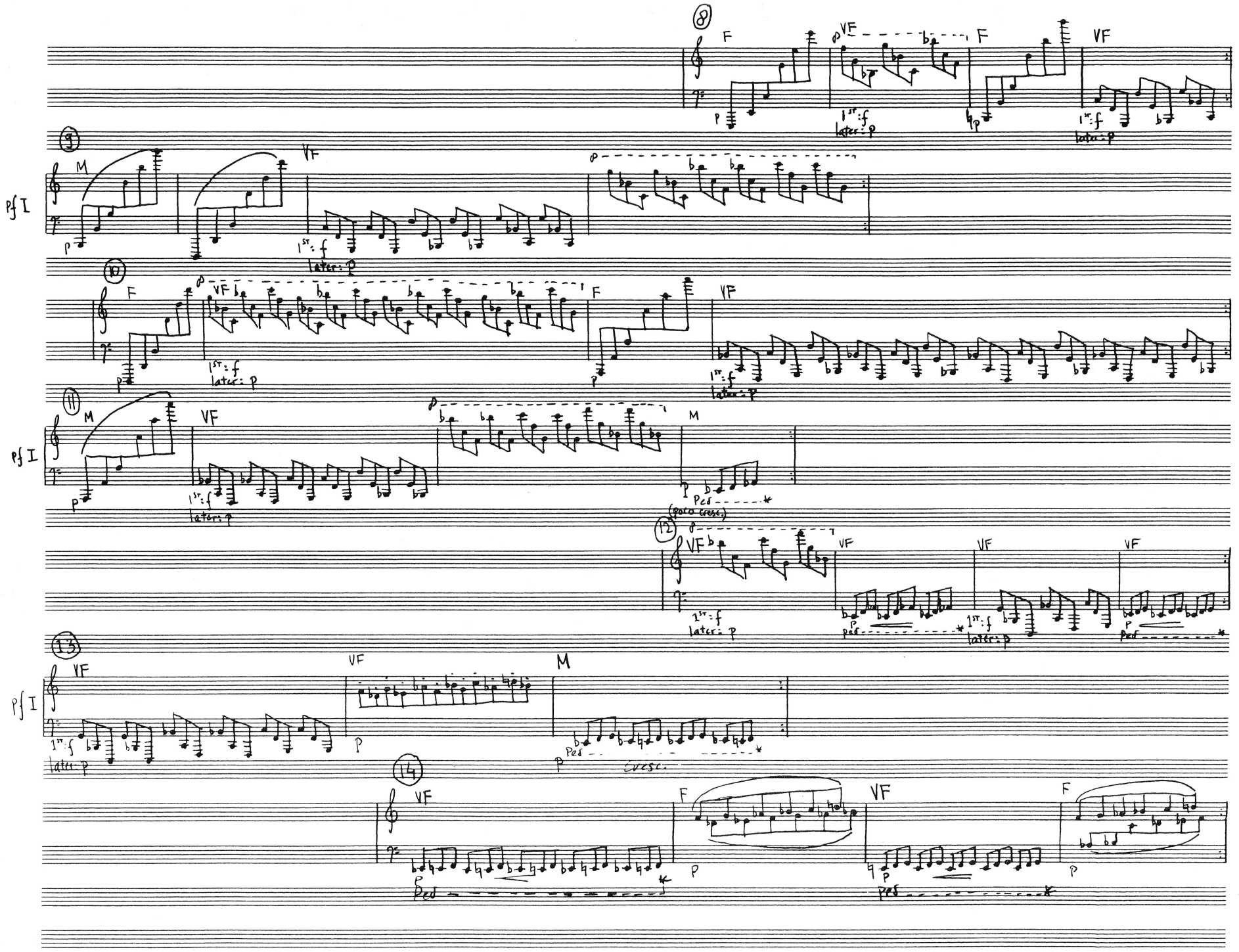
Tempi are free within general boundaries, but for every 'world', a pianist should maintain one tempo. (Tempi for the same World are often different for the two parts)

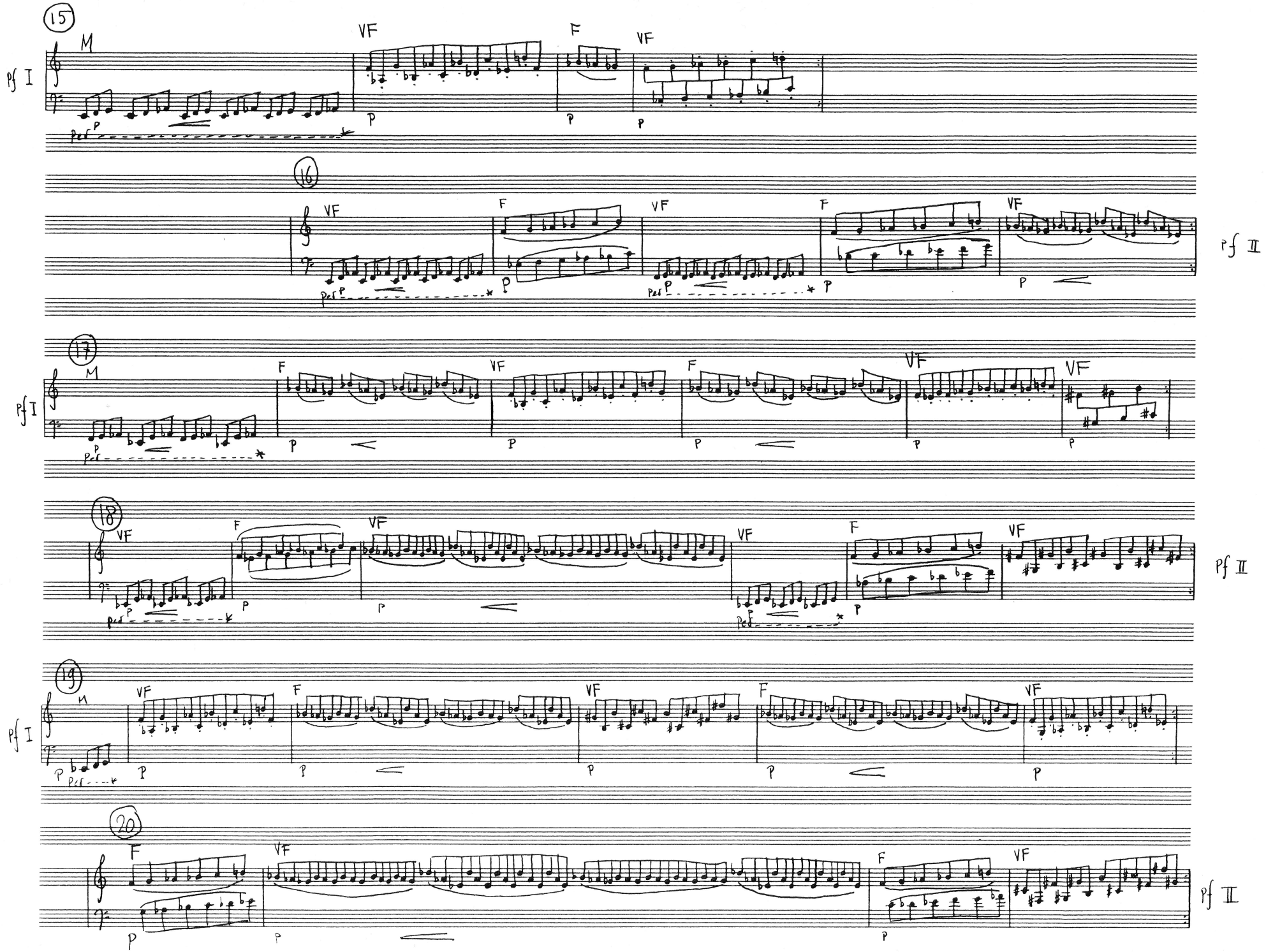
VF - Very Fast: 10 notes per second or more.
F - Fast: ca. 8 to 10 notes per second.
M - Moderate: ca. 5 to 8 notes per second.

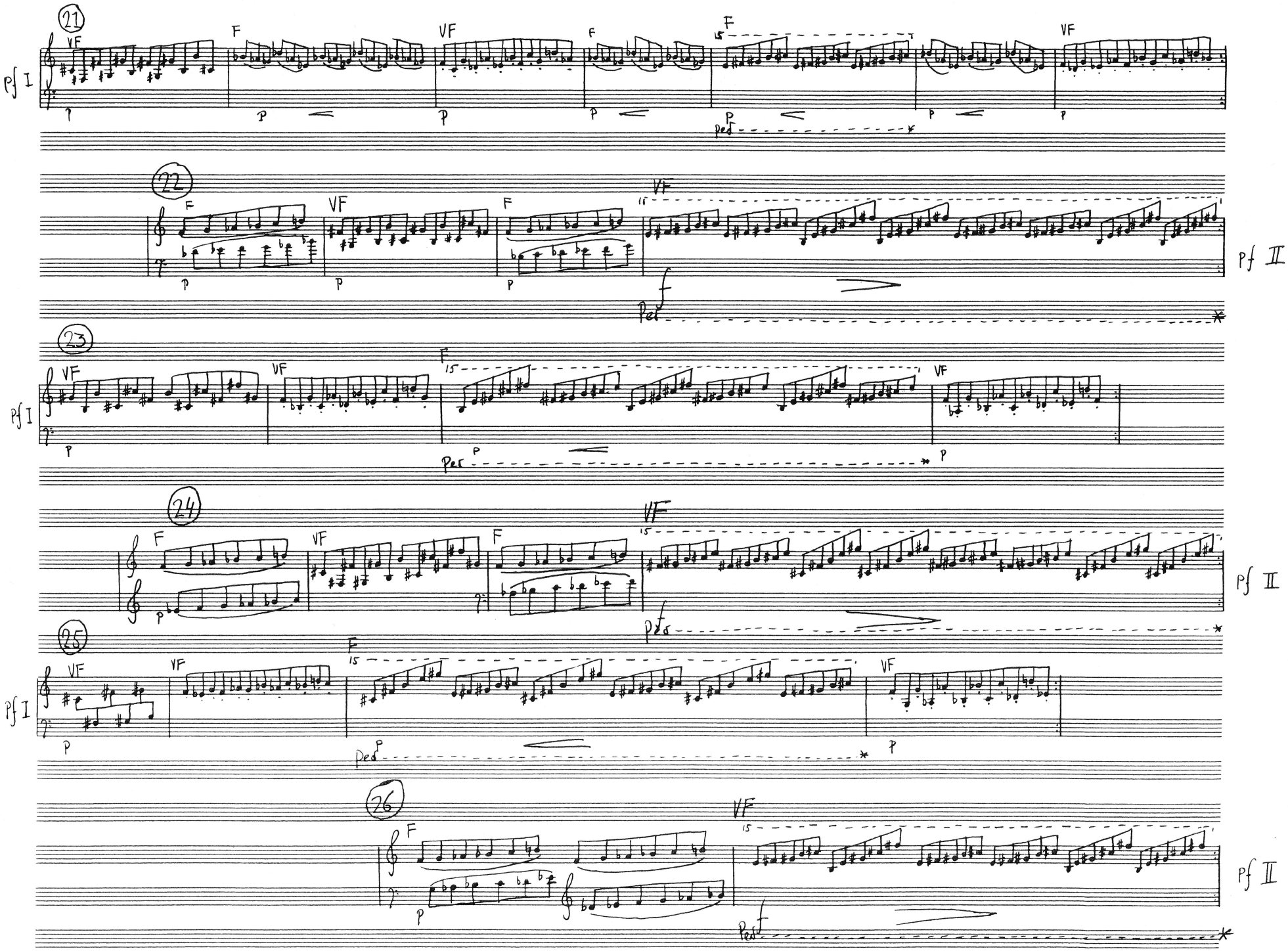
DYNAMICS

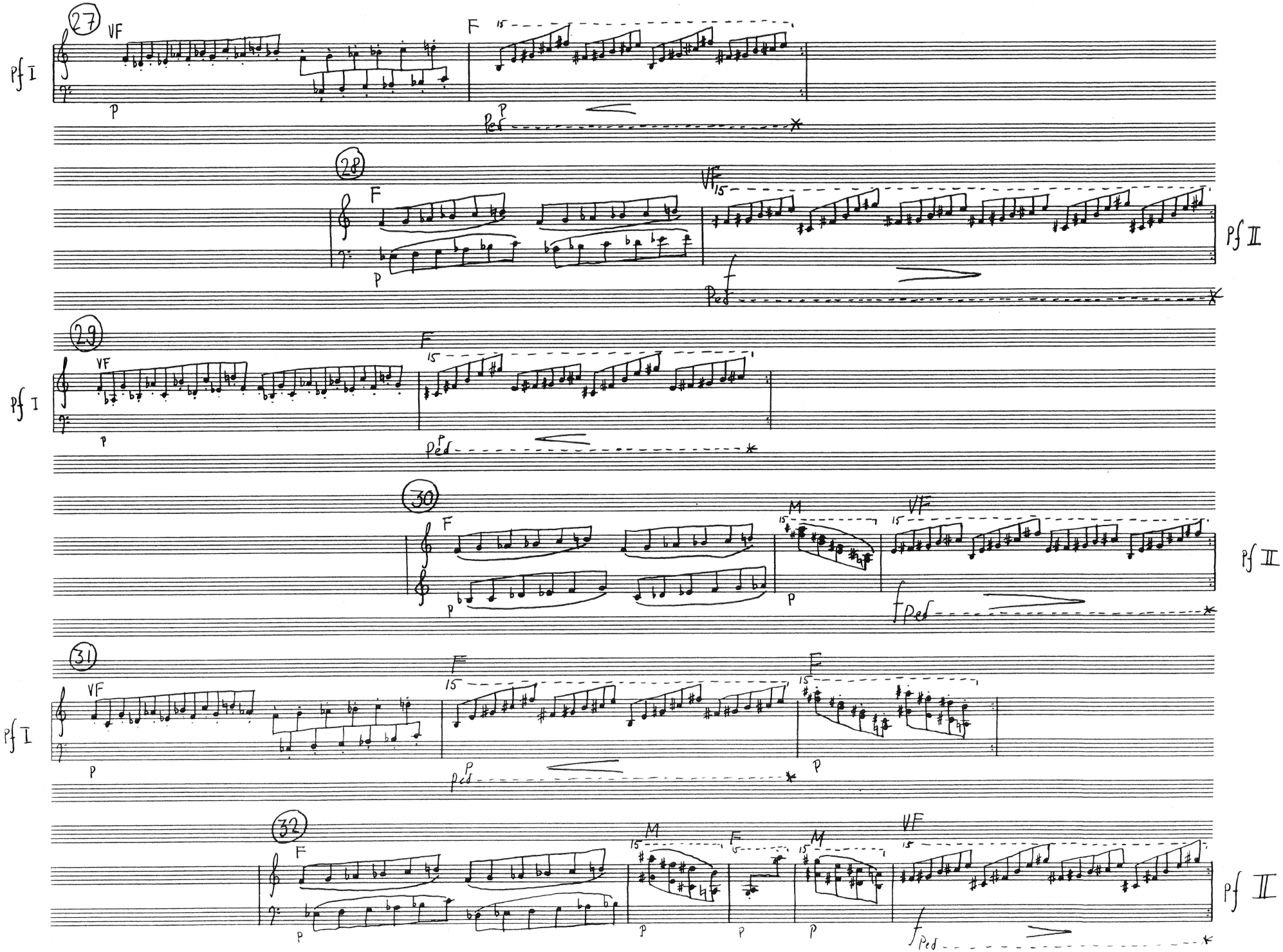
The dynamics are written only using piano and forte and cresc./descr. marks.
The 'espressivo'-world appearing between sections 44 and 56 has cresc/descr marks between 45 and 53, with 'section-wide' written next to the marks. This means that the cresc/decr arch should carry across the entire performance of this section, including all repeats.

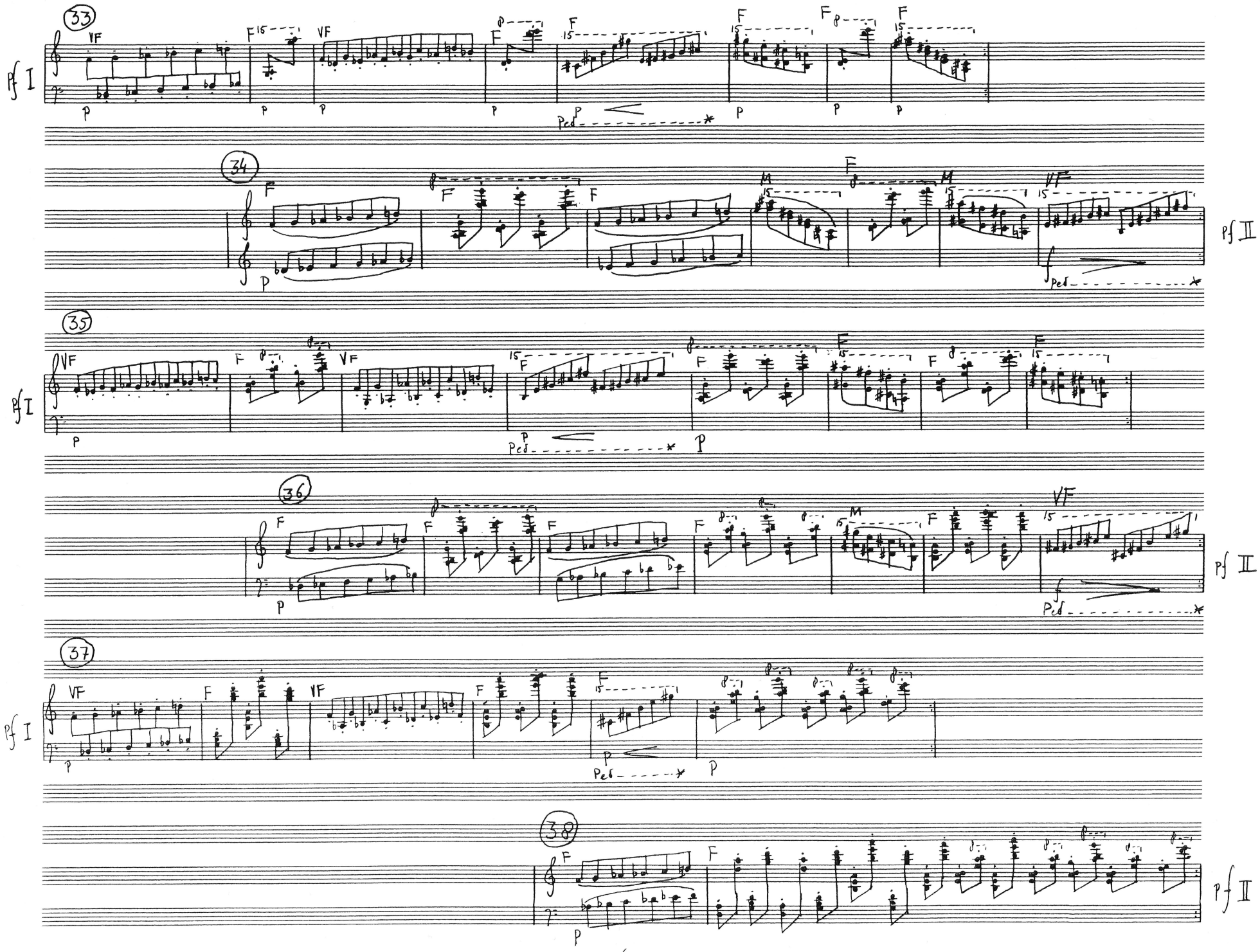

1
Pf I
VF
P ped poco
2
F
P ped. poco
Pf II
3
Pf I
VF
P ped poco
M
P dry
4
F
P poco ped.
F
P dry
F
P poco ped
F
P dry
Pf II
5
Pf I
VF
P ped poco
M
P dry
6
F
P dry
Pf II
7
Pf I
M
P
VF
1st: f
After: p

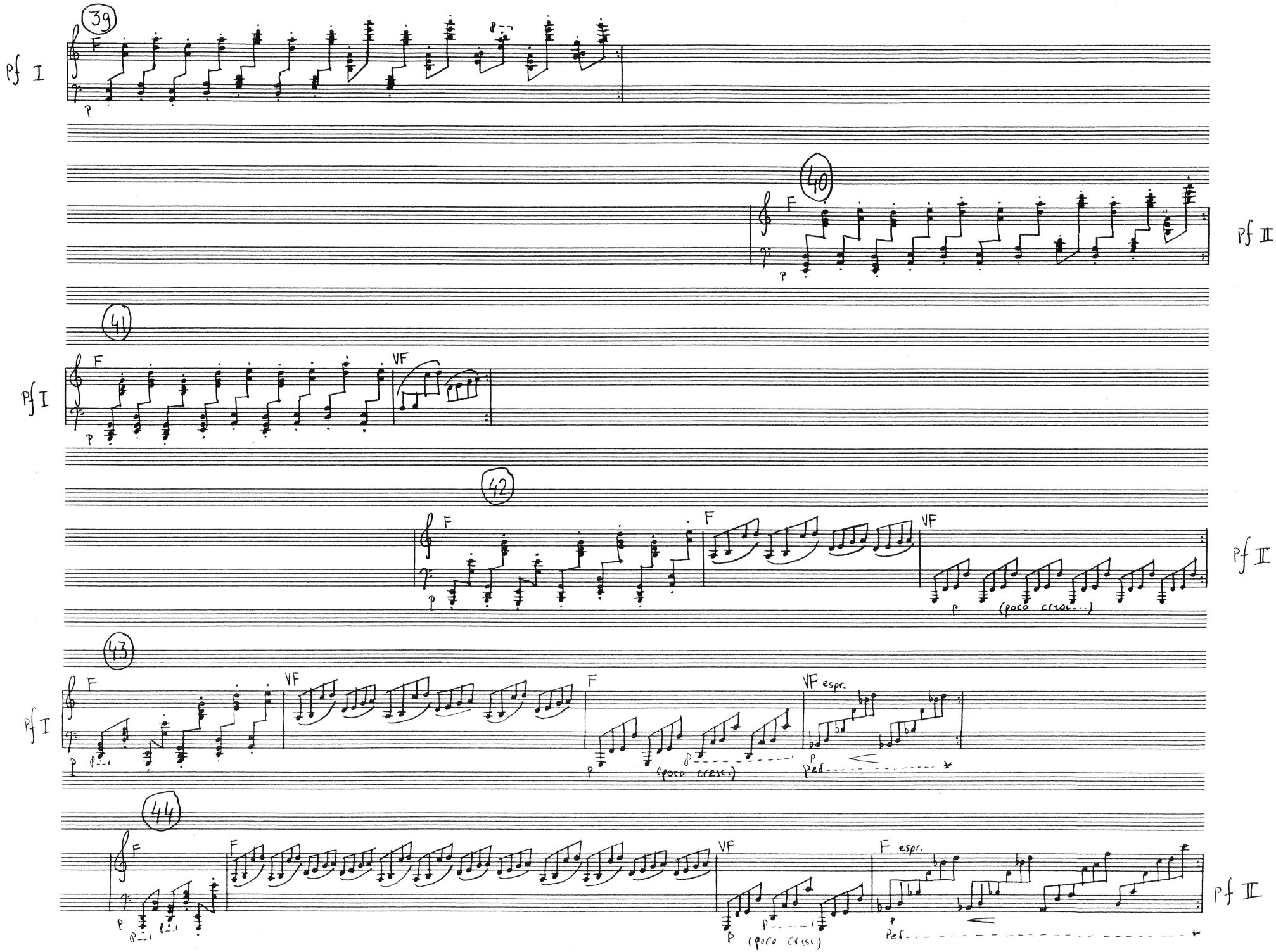

8
9
10
11
12
13
14
pf I
pf II
M
F
VF
p
1st: f
later: p
Ped
(poco cresc.)
cresc.

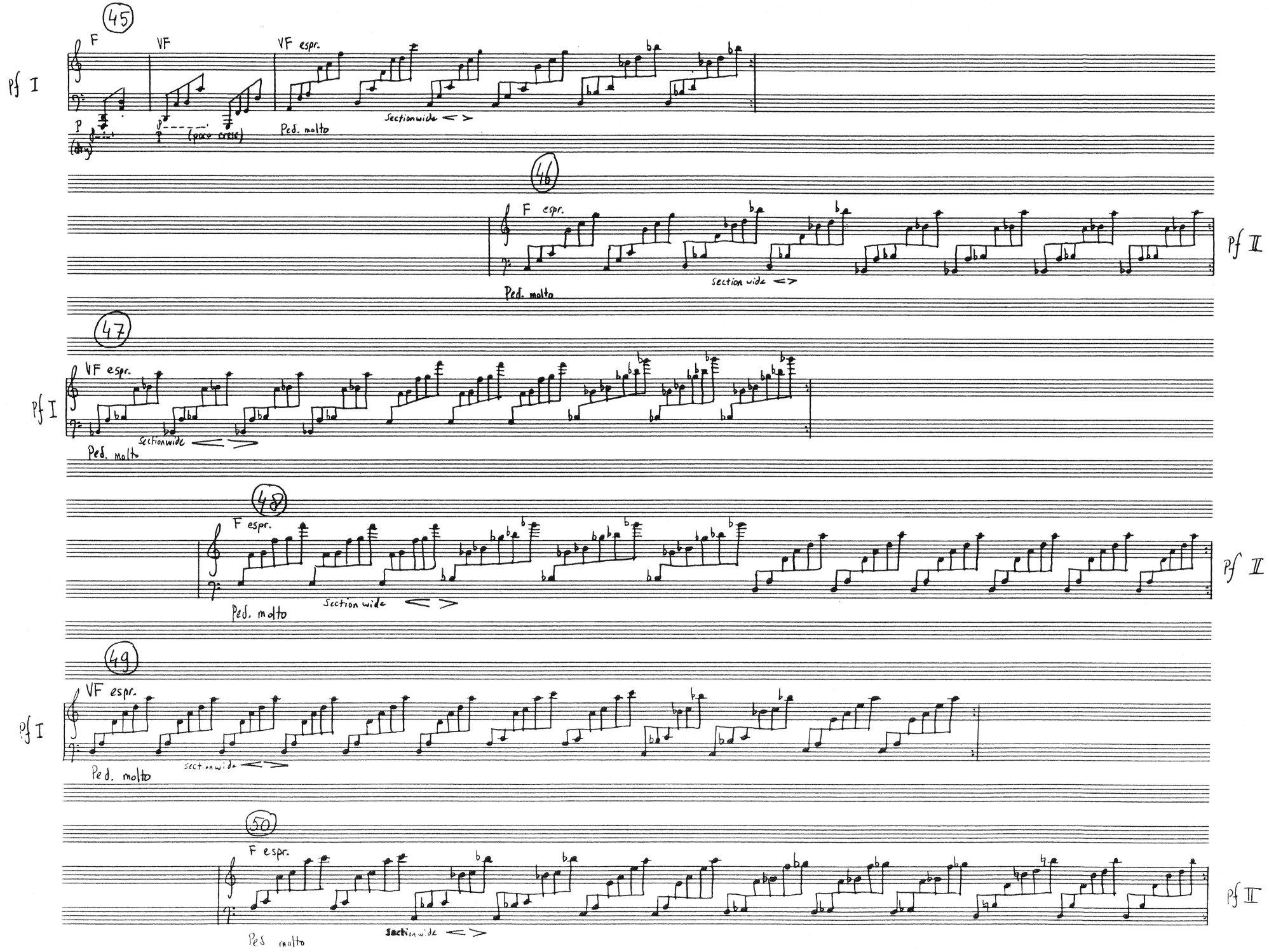

15
M
VF
F
VF
Pf I
16
VF
F
VF
F
VF
Pf II
17
M
F
VF
F
VF
VF
Pf I
18
VF
F
VF
VF
F
VF
Pf II
19
M
VF
F
VF
F
VF
Pf I
20
F
VF
F
VF
Pf II

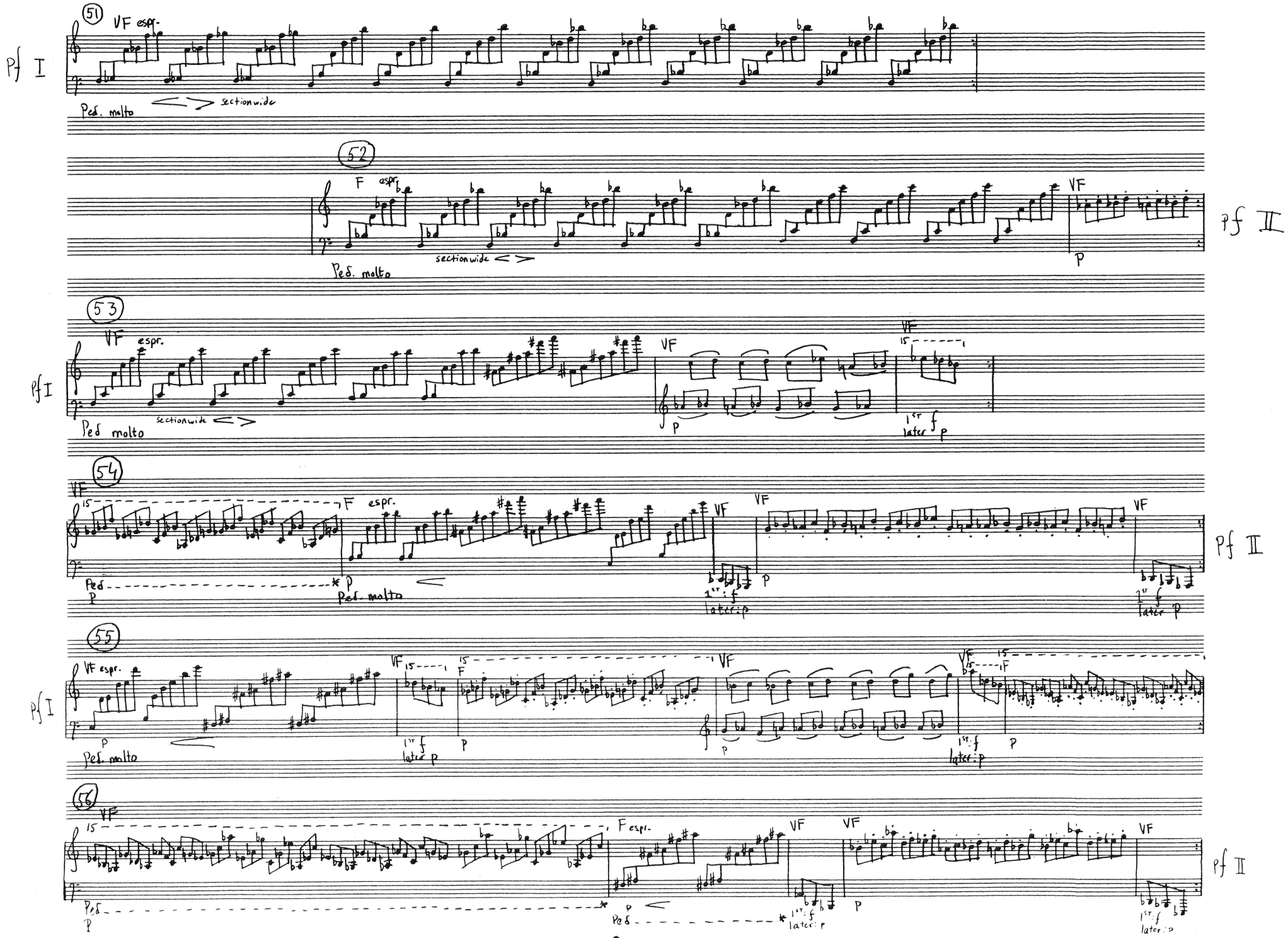

21
22
23
24
25
26
Pf I
Pf II
Ped

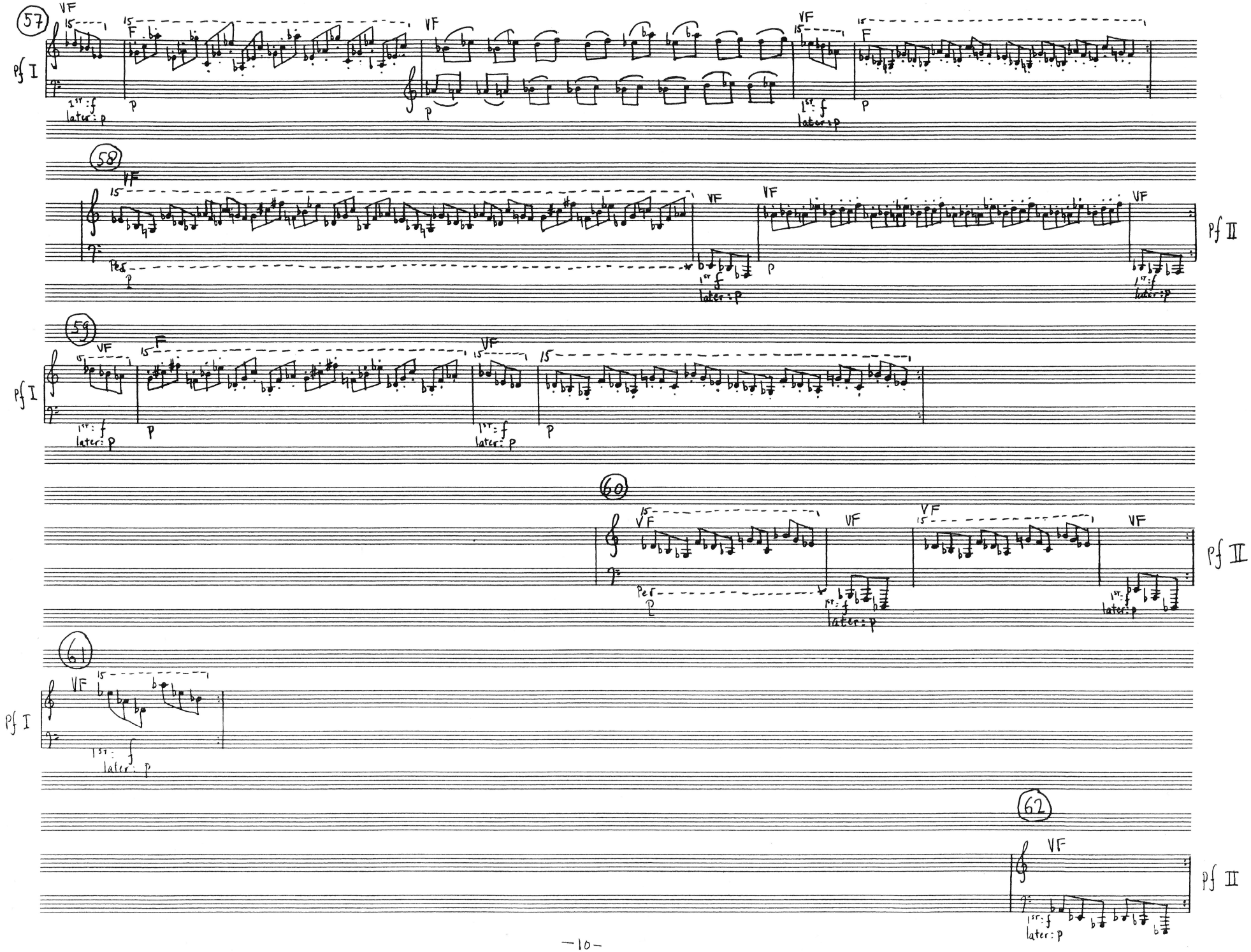

27
28
29
30
31
32
Pf I
Pf II
VF
F
M
P
Ped

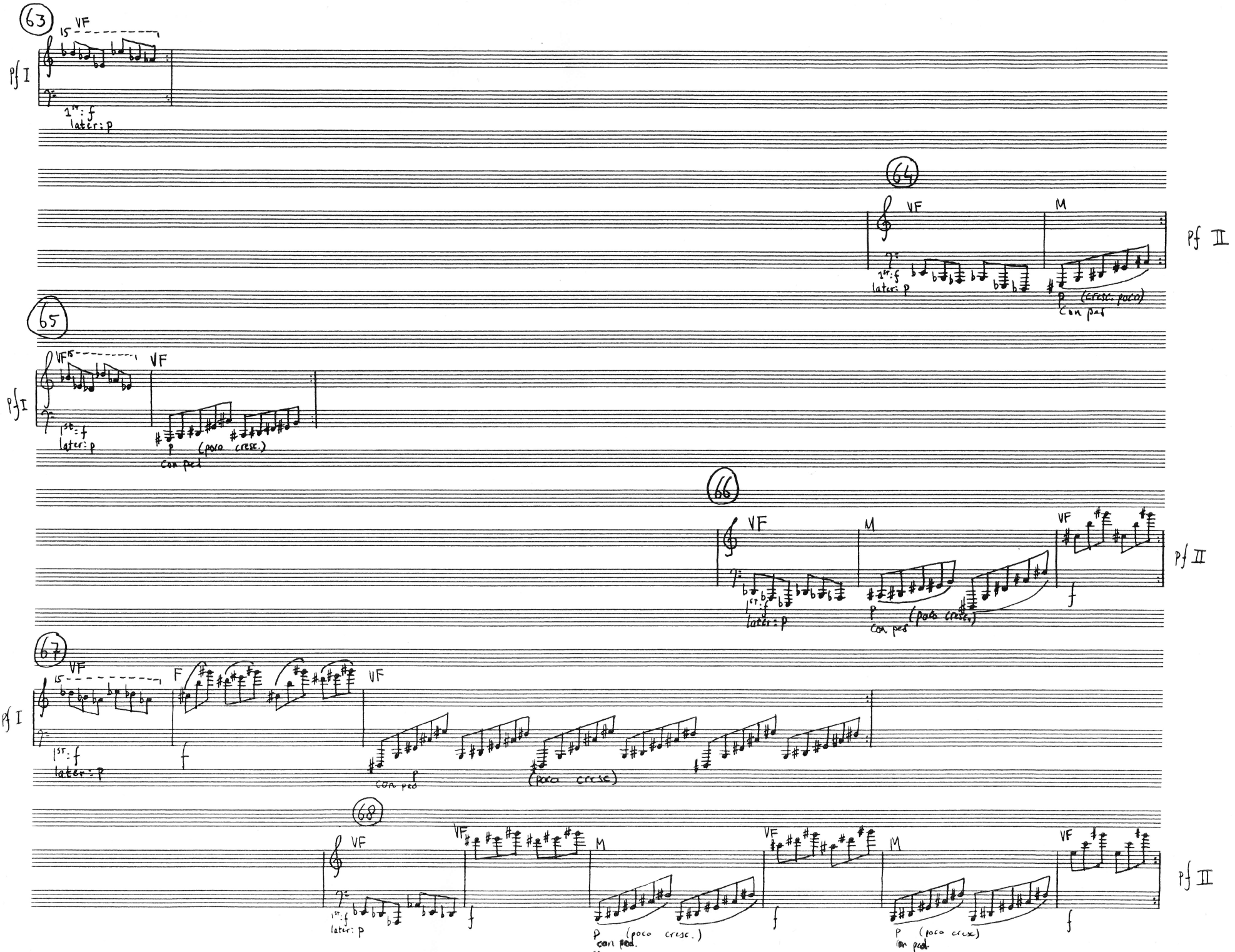

33
Pf I
34
Pf II
35
Pf I
36
Pf II
37
Pf I
38
Pf II

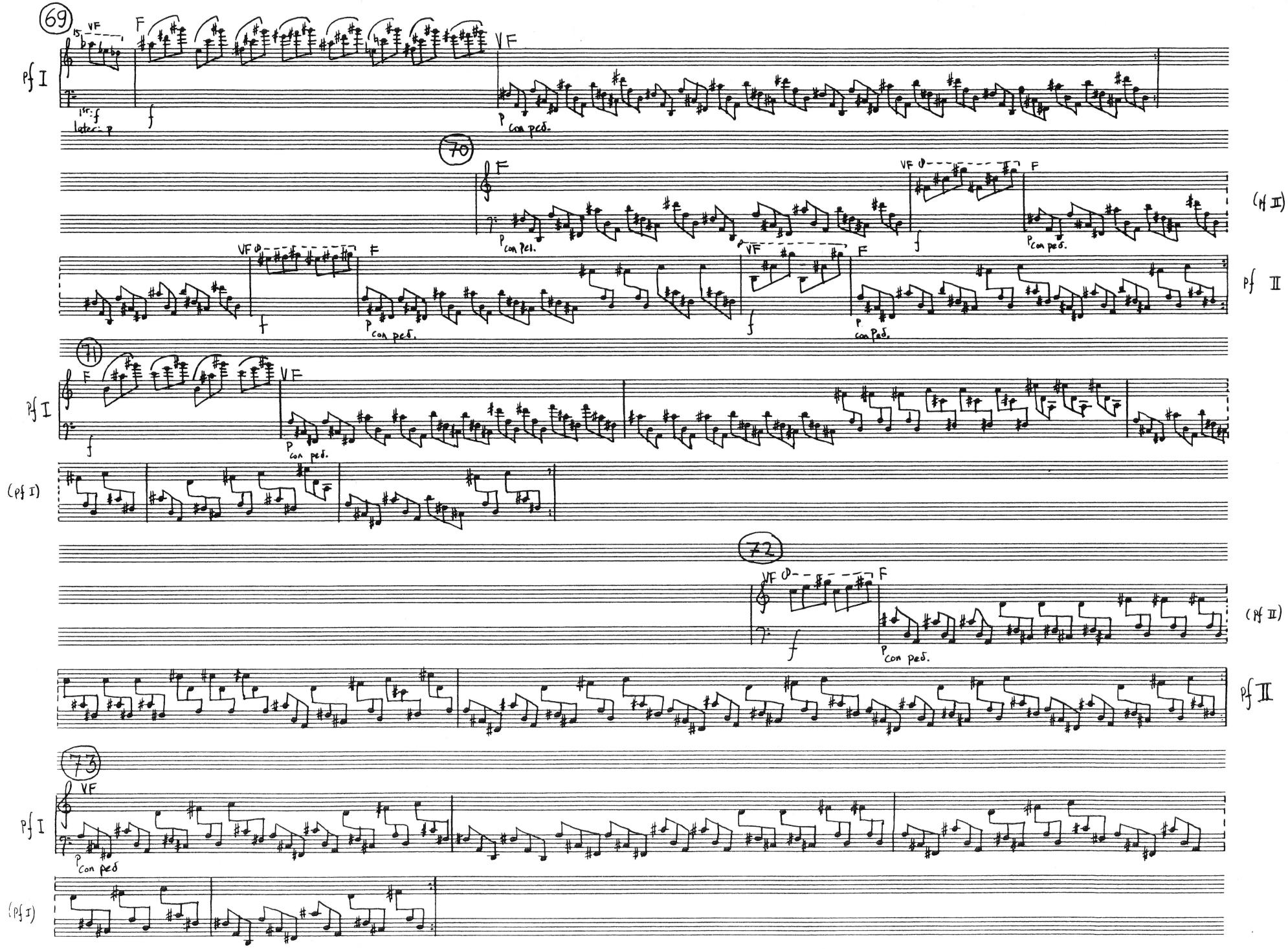

39
Pf I
F
p
40
F
p
Pf II
41
Pf I
F
p
VF
42
F
p
F
VF
p
(poco cresc...)
Pf II
43
Pf I
F
p
VF
F
p
(poco cresc.)
VF esp.
p
Per
44
F
p
F
VF
p
(poco cresc)
F esp.
p
Per
Pf II

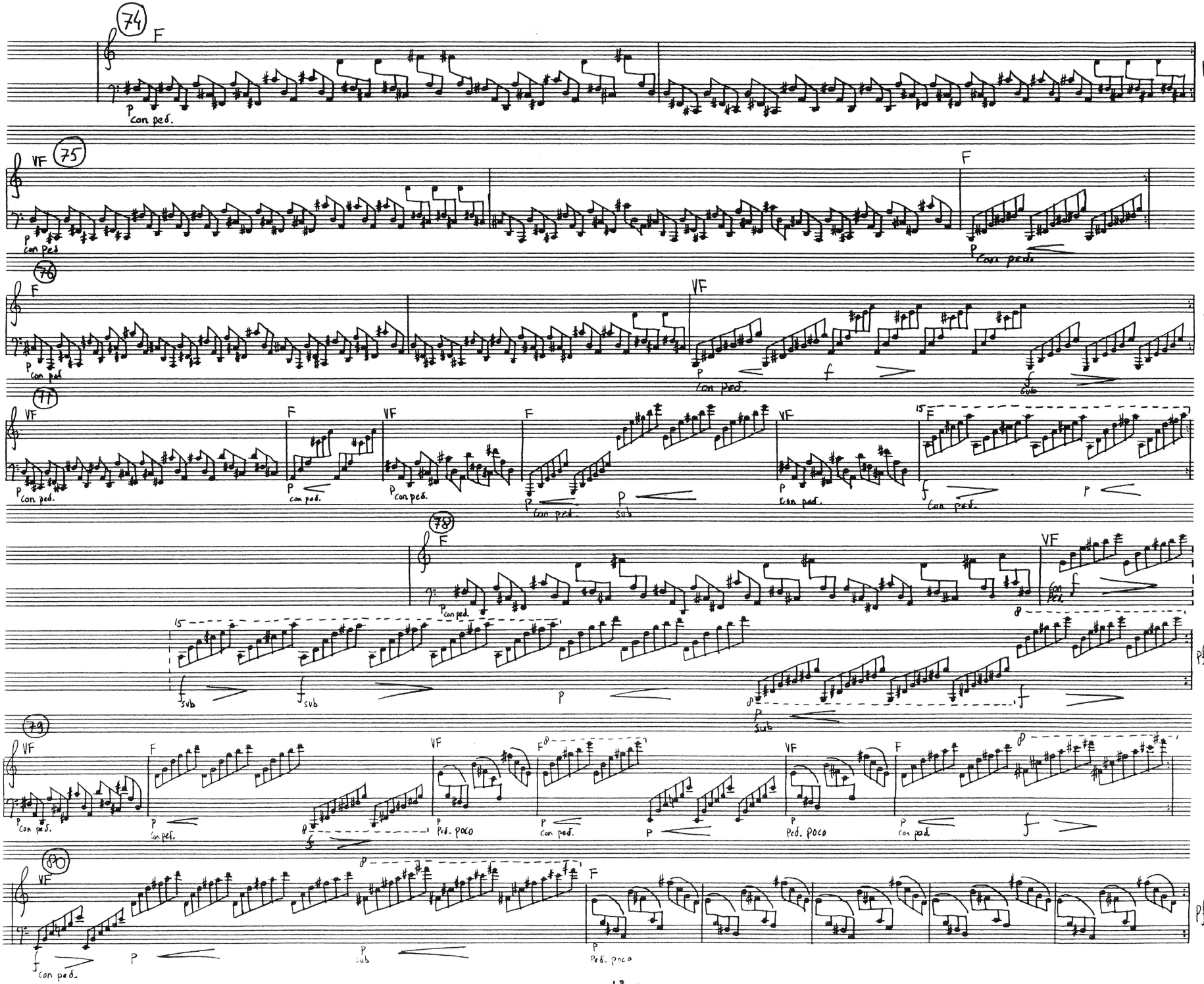

45
Pf I
F
VF
VF espr.
P
(dry)
(poco cresc)
Ped. molto
Sectionwide
46
F espr.
Pf II
Section wide
Ped. molto
47
Pf I
VF espr.
Sectionwide
Ped. molto
48
F espr.
Pf II
Section wide
Ped. molto
49
Pf I
VF espr.
sectionwide
Ped. molto
50
F espr.
Pf II
Sectionwide
Ped molto


51
VF espr.
Pf I
Ped. molto
sectionwide
52
F espr.
Ped. molto
sectionwide
VF
p
Pf II
53
VF espr.
Pf I
Ped molto
sectionwide
VF
p
1st f
later p
54
VF
F espr.
Ped
p
Ped. molto
1st f
later p
Pf II
55
VF espr.
Pf I
Ped. molto
1st f
later p
56
VF
F espr.
Ped
p
Ped
1st f
later p
Pf II


57
58
59
60
61
62
Pf I
Pf II
VF
F
P
1st: f
later: p
Ped.


63
15
VF
Pf I
1st: f
later: p
64
VF
M
Pf II
1st: f
later: p
p (cresc. poco)
Con ped
65
15
VF
VF
Pf I
1st: f
later: p
p (poco cresc.)
Con ped
66
VF
M
VF
Pf II
1st: f
later: p
p (poco cresc.)
Con ped
f
67
15
VF
F
VF
Pf I
1st: f
later: p
f
Con ped
(poco cresc)
68
VF
VF
M
VF
M
VF
Pf II
1st: f
later: p
f
P (poco cresc.)
con ped.
f
P (poco cresc)
con ped.
f


69
Pf I
VF
F
1st: f
later: p
f
p con ped.
70
(Pf II)
Pf II
71
(Pf I)
72
(Pf II)
Pf II
73
Pf I
(Pf I)


74
F
p con ped.
Pf II
75
VF
Pf I
p con ped.
F
p con ped.
76
F
p con ped.
VF
p con ped.
f
f sub
Pf II
77
VF
Pf I
p con ped.
F
p con ped.
VF
p con ped.
F
p con ped.
p sub
VF
p con ped.
F
f con ped.
p
78
F
p con ped.
VF
f con ped.
f sub
f sub
p
p sub
f
Pf II
79
VF
Pf I
p con ped.
F
p con ped.
VF
p ped. poco
F
p con ped.
p
VF
p ped. poco
F
p con ped.
f
80
VF
f con ped.
p
p sub
F
p ped. poco
Pf II