Amò la Francia
e mutò

nome

Timothy W McDunn

Concept

The title comes from a work by the 20th-century lyrical poet Giuseppe Ungaretti called In Memoria. The poem is a kind of epitaph, recalling the life of one Moammed Sceab, a descendent of nomadic emirs who changed his name to Marcel and lived in France.

Admittedly, the frivolity of my composition might at times seem out of step with the brutally candid pathos of Ungaretti's poem; however, the piece reflects the amusing absurdity of a foreigner posturing as a native.

Frankly, I am of the opinion that all humans are vagrants like Marcel, searching for some vague concept of identity and for a place to rest. In my composition, harmonic vagrancy and vagueness become a metaphor for this fact of life. Due to the tuning algorithm of the Archinovica, pitches gradually change names as the harmony wanders through five-limit space. What was called an 'A' at the beginning might be later called 'G-sharp', then 'G-natural', and so on.

Playing Archinovica



Left Pedal



Right Pedal



Both Pedals Together

To control pitch, the Archinovica repurposes the three pedals of the keyboard traditionally used for una corda, damper, and sostenuto. Pedal markings are indicated by three signs shown here. Pedals are to be held down during the attack of one chord. If a bracket extends from the pedal marking below multiple chords, the pedals are to be held down until the end of the bracket. Pedals only affect the intonation of a chord or note if held during the attack; they may be released at will during sustain.

SDG

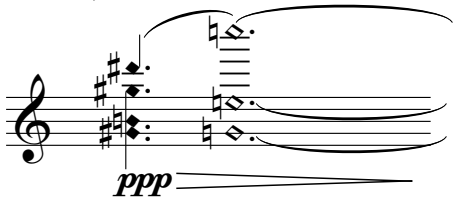
Amò la Francia e mutò nome

I. Marcel

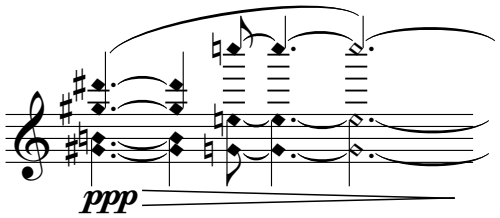
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misterioso, come la nascita di una vita nuova ♩. = 60

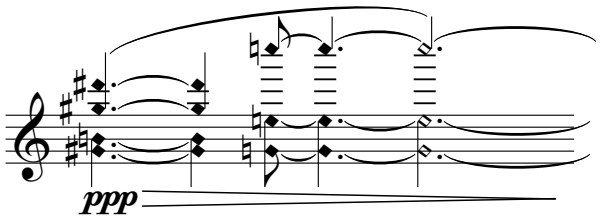
Archinovica

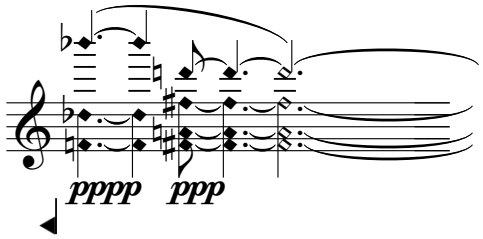


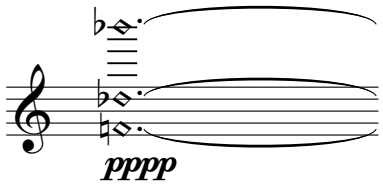
pause until time becomes irrelevant

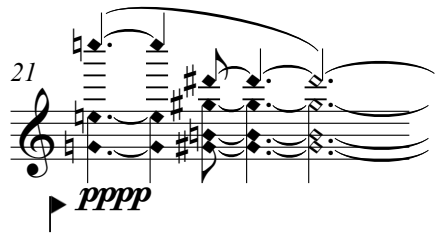


simile

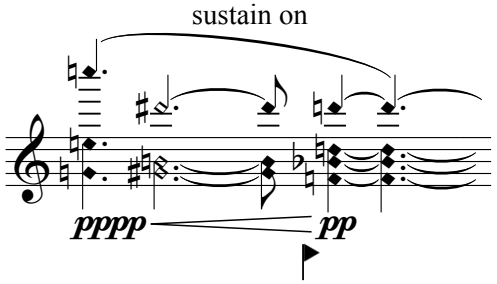




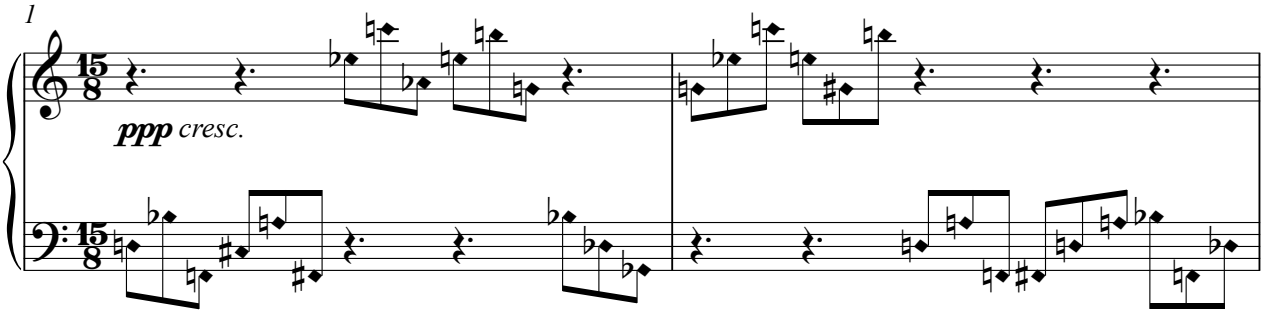

pppp

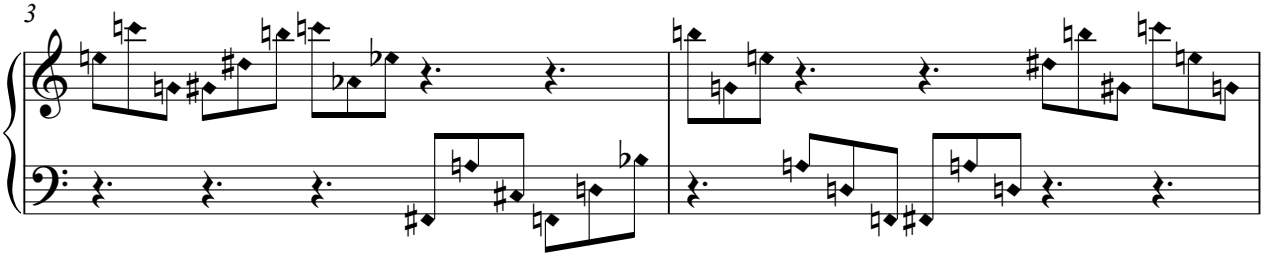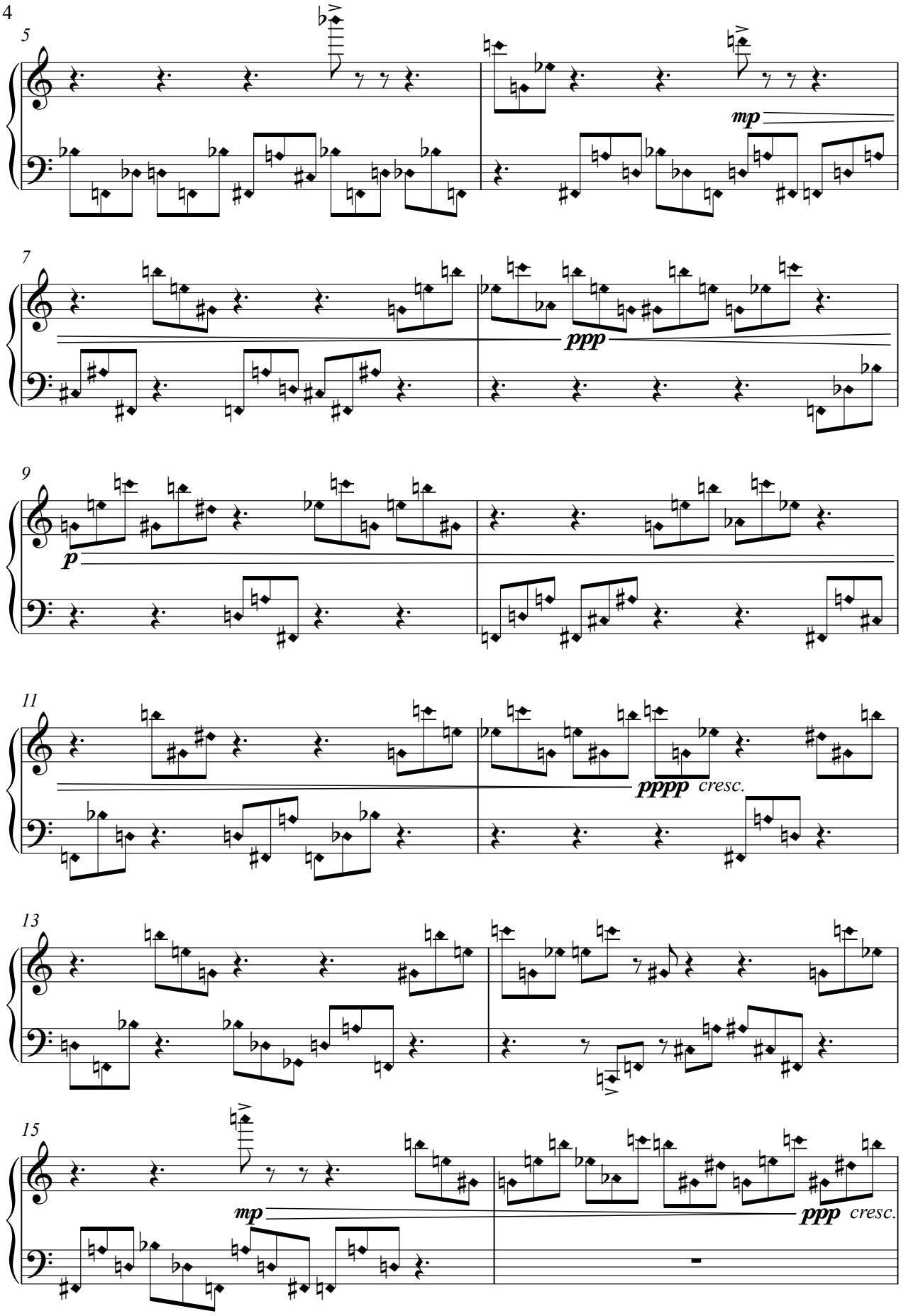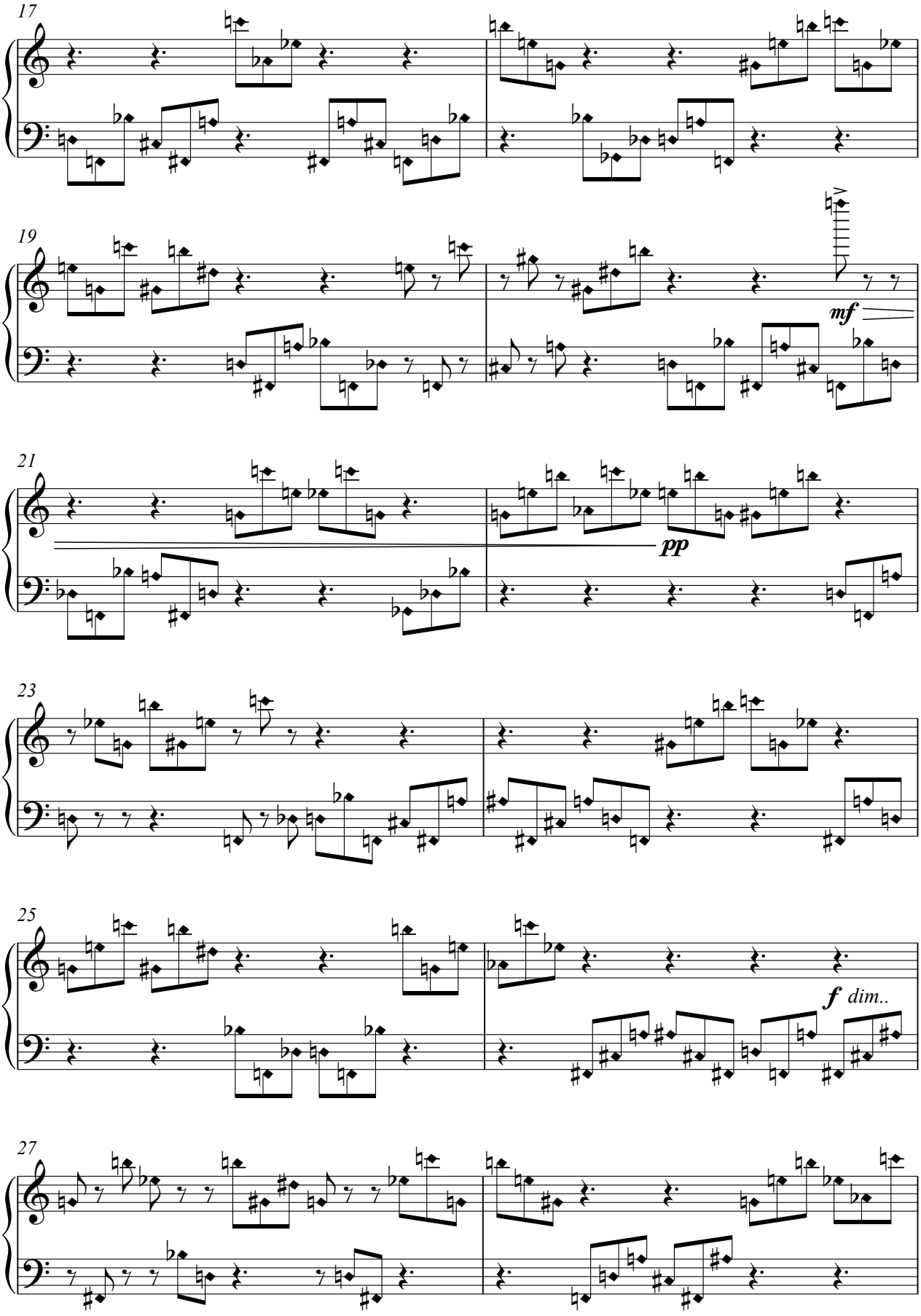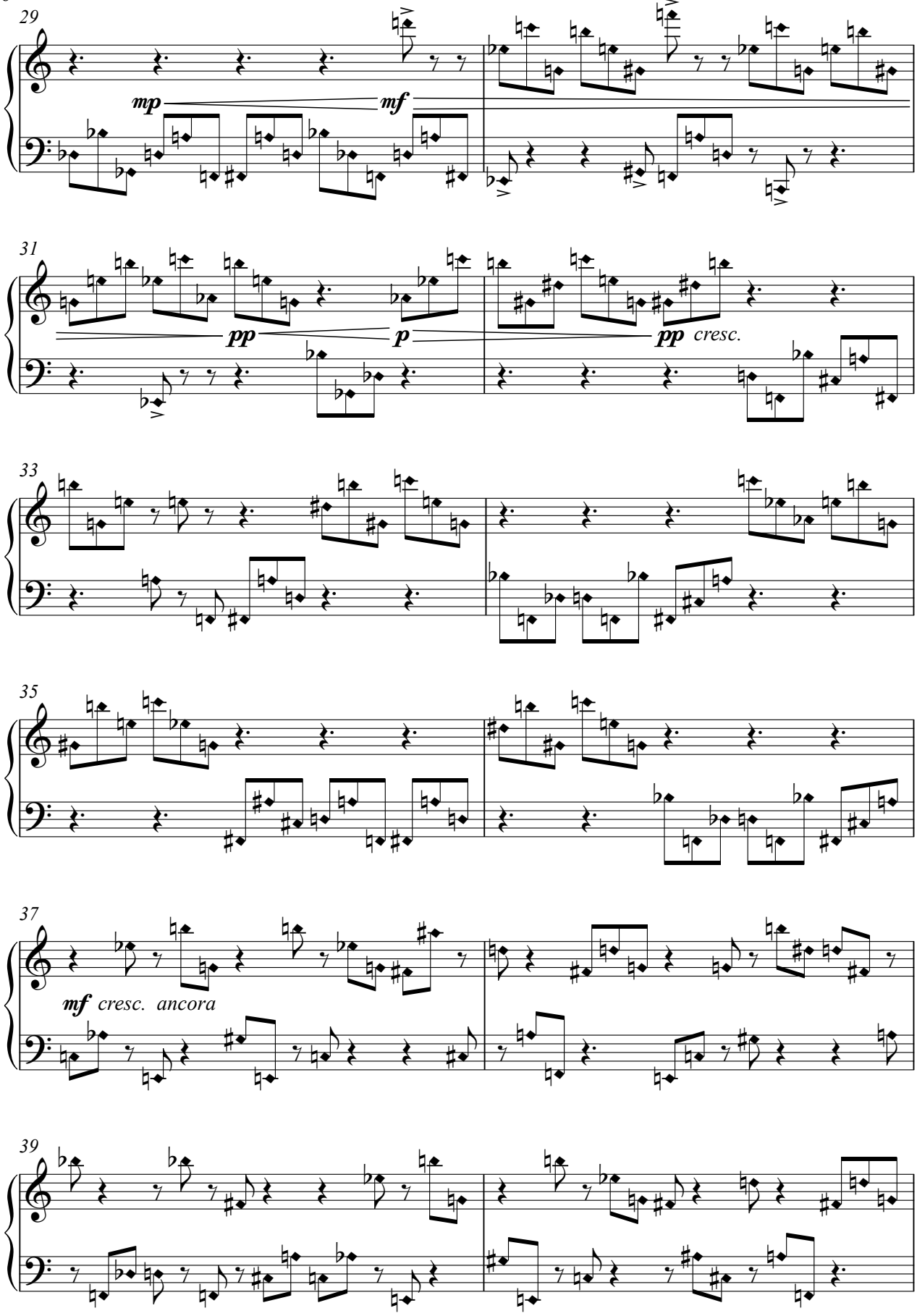






"ludico" con una gestualità Donatoniana ♩. = **160**
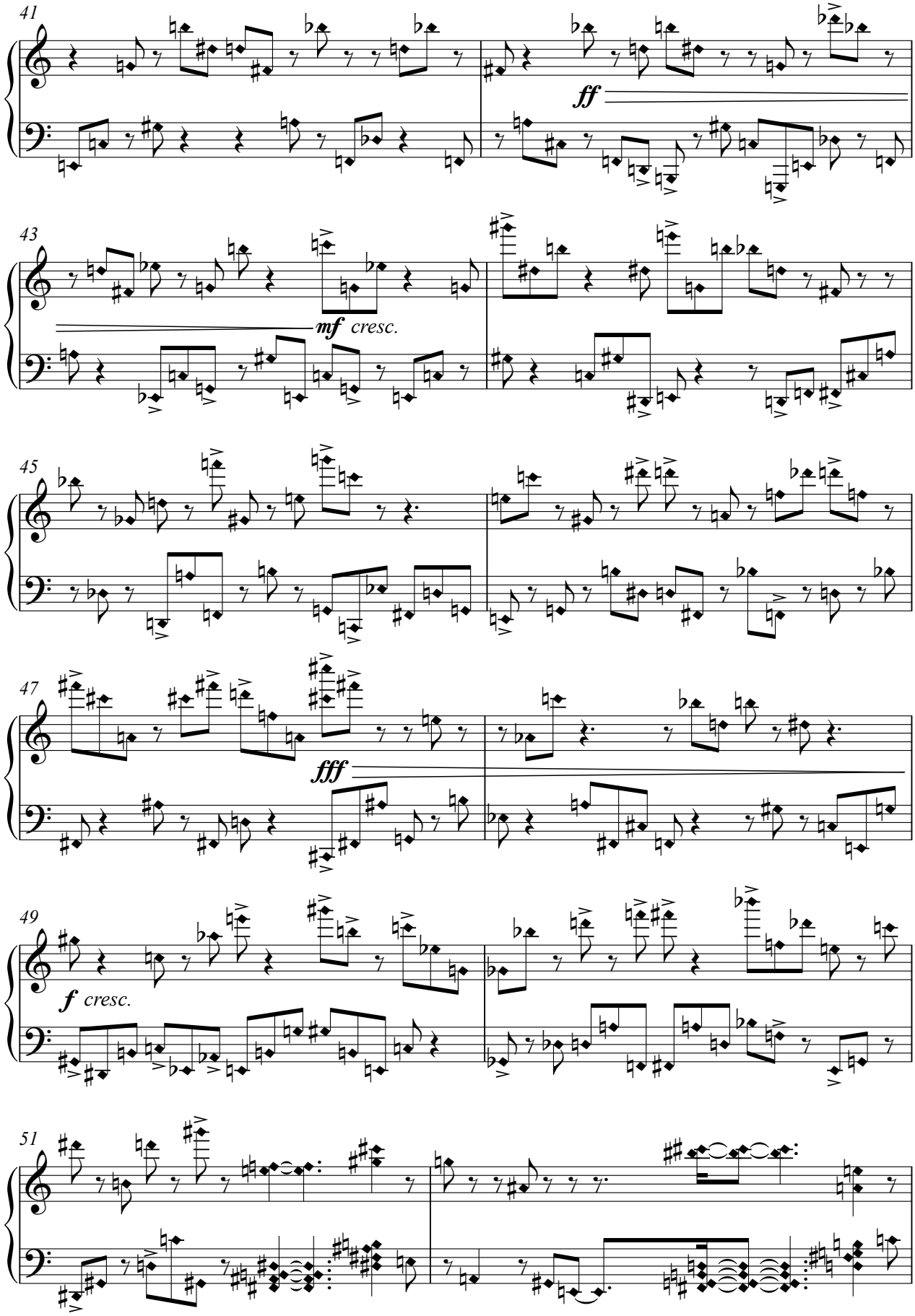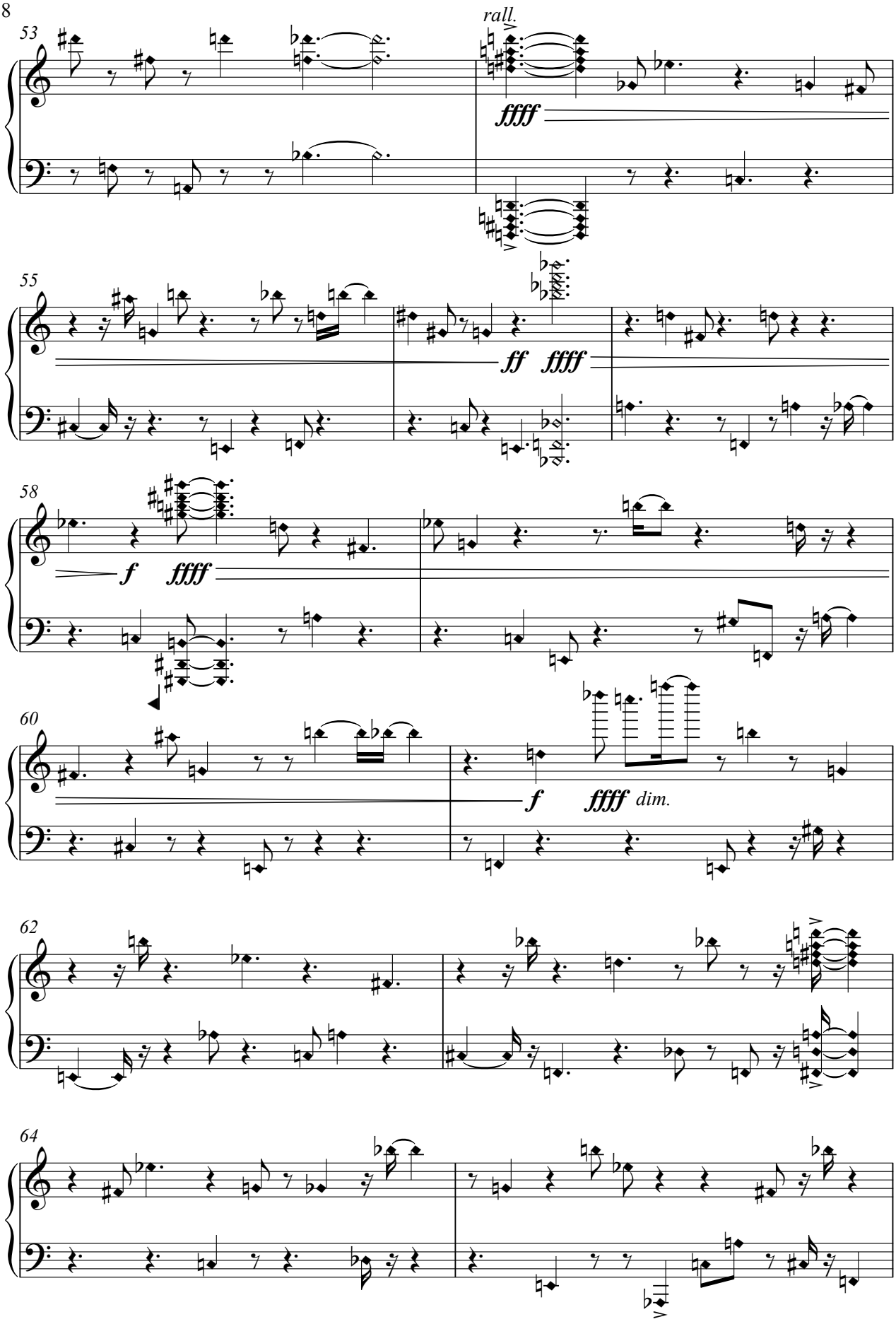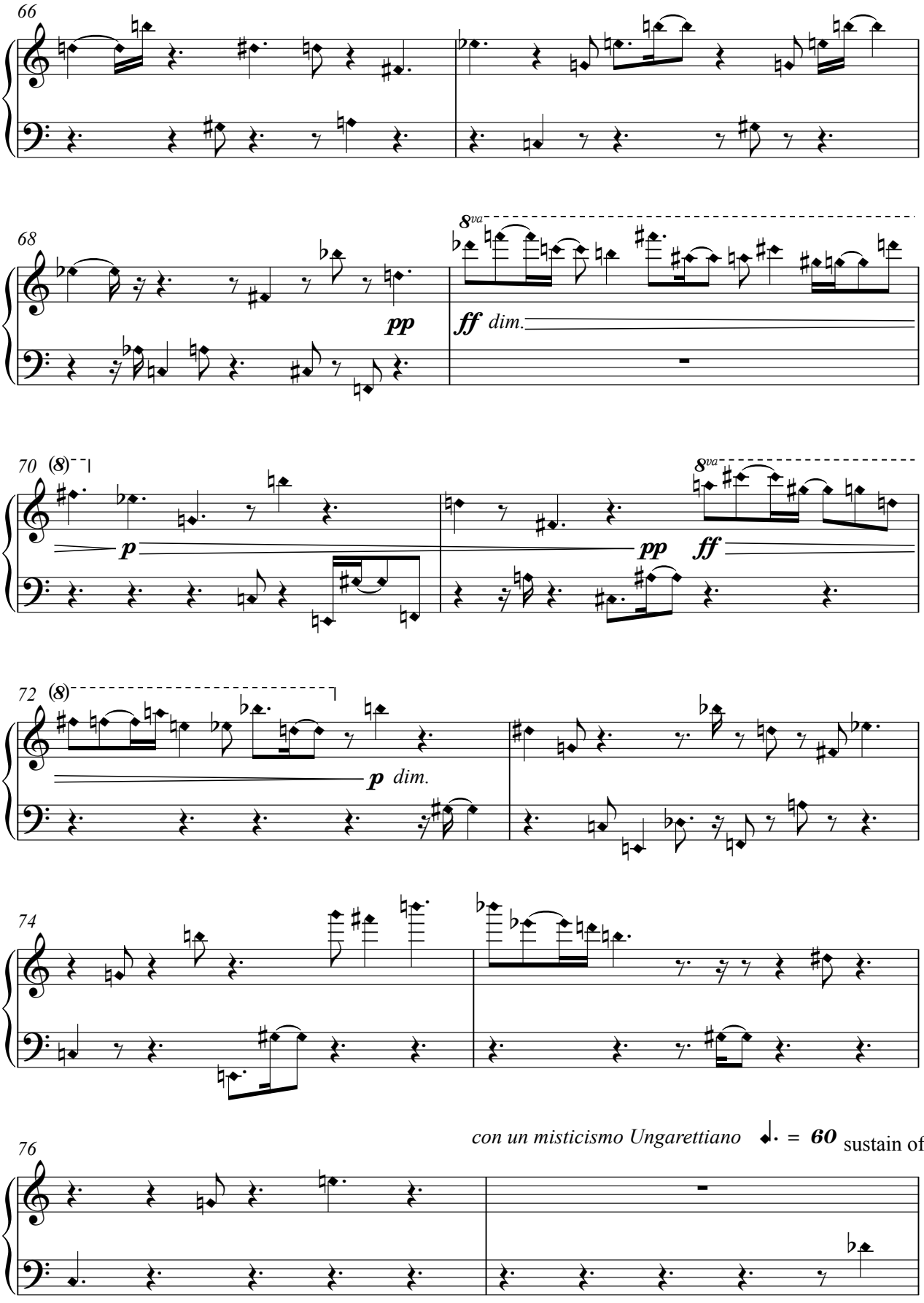





5
mp
7
ppp
9
p
11
pppp cresc.
13
15
mp
ppp cresc.

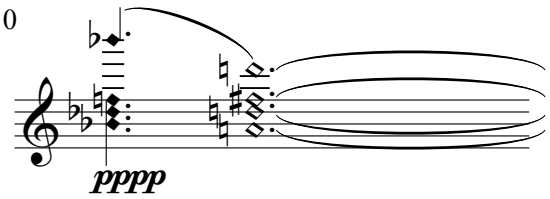

17
19
mf
21
pp
23
25
f dim..
27

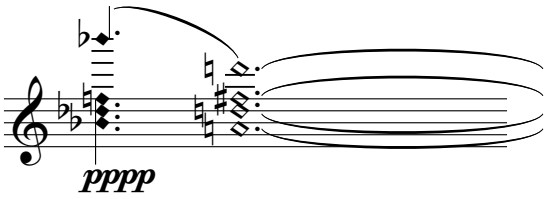

29
mp
mf
31
pp
p
pp cresc.
33
35
37
mf cresc. ancora
39

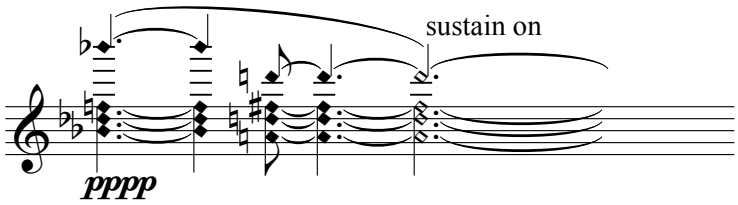

41
ff
43
mf cresc.
45
47
fff
49
f cresc.
51


53
rall.
ffff
55
ff
ffff
58
f
ffff
60
f
ffff
dim.
62
64

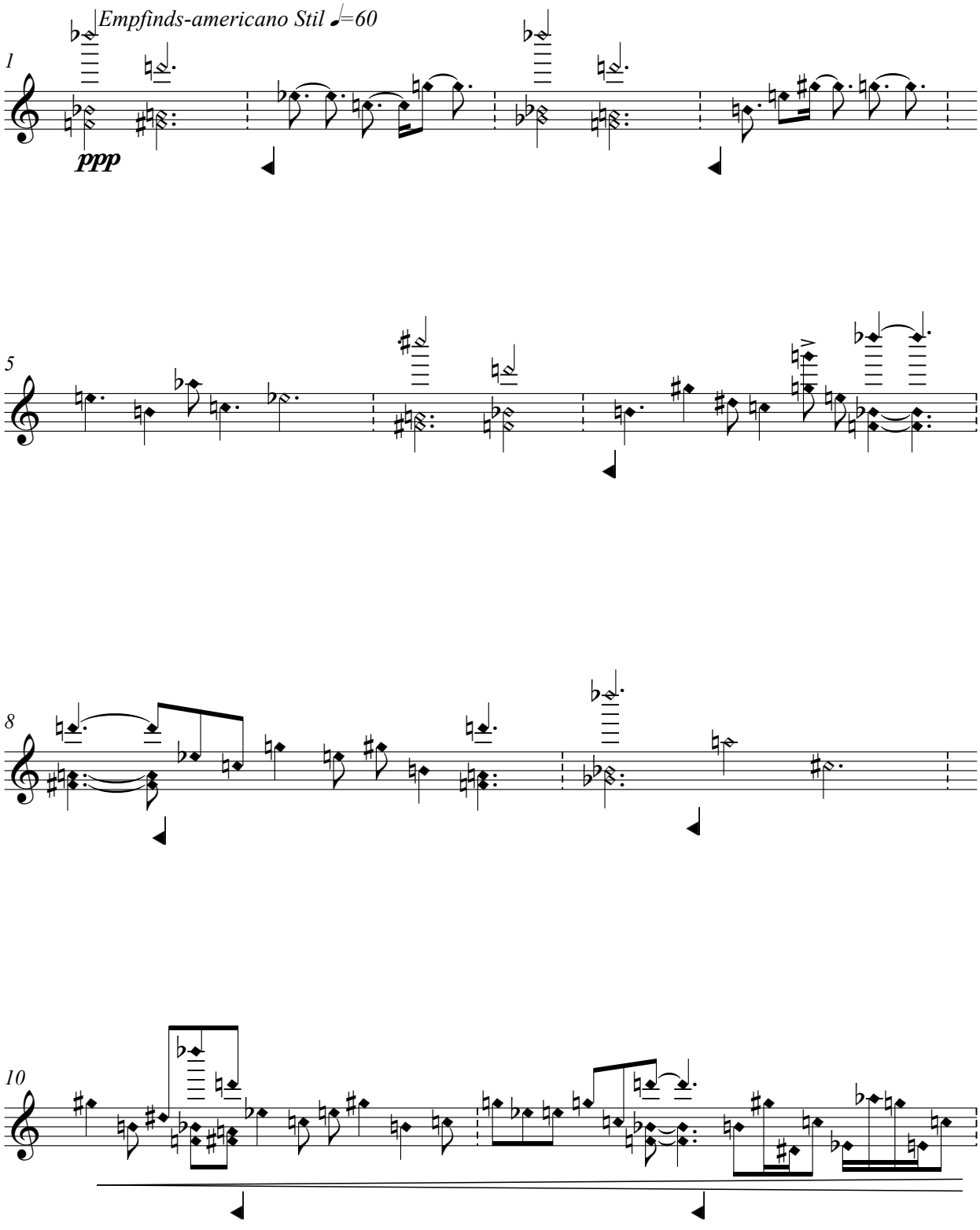

66
68
8va
pp
ff dim.
70 (8)
p
pp
8va
ff
72 (8)
p dim.
74
76
con un misticismo Ungarettiano ♩. = 60 sustain off
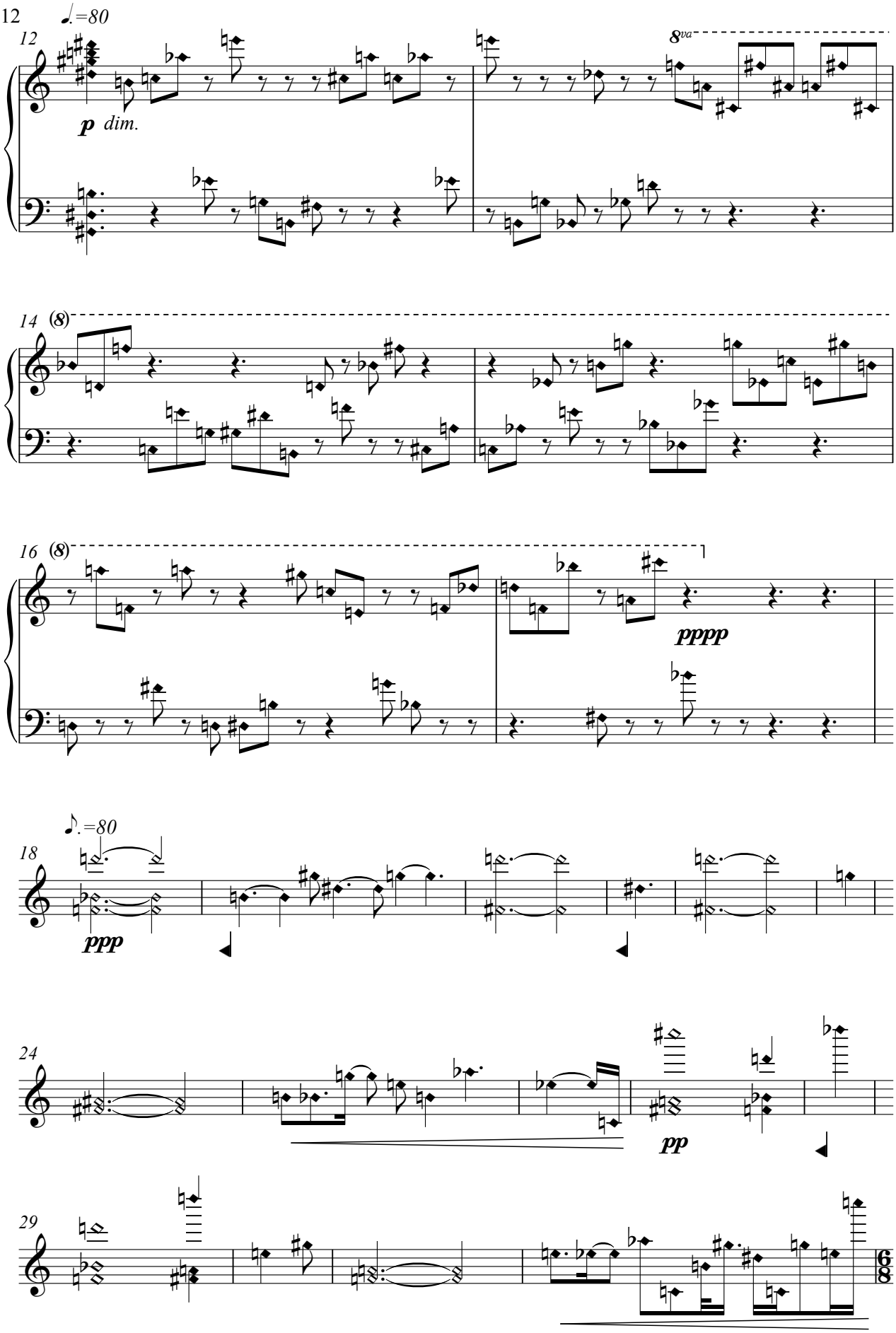

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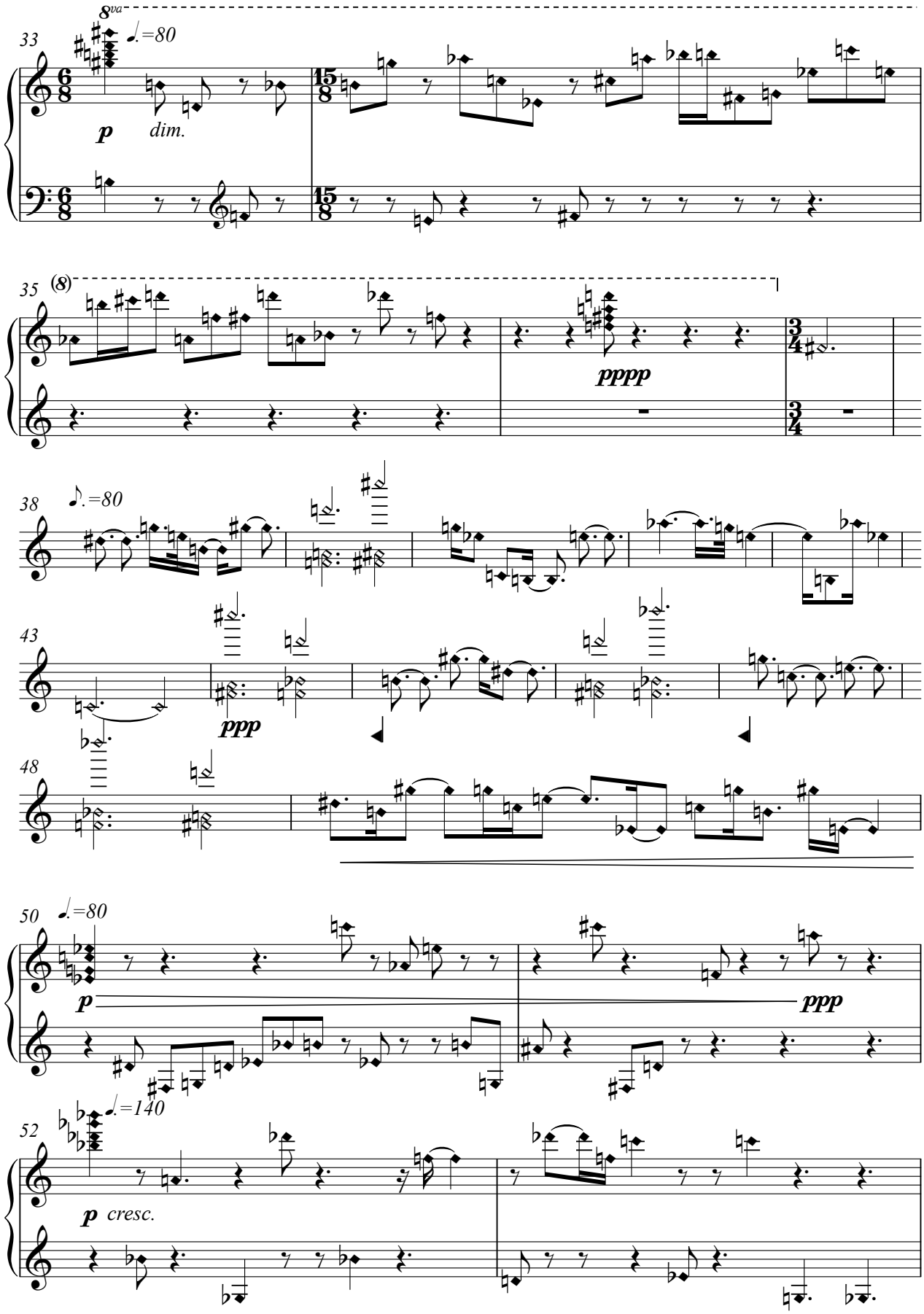

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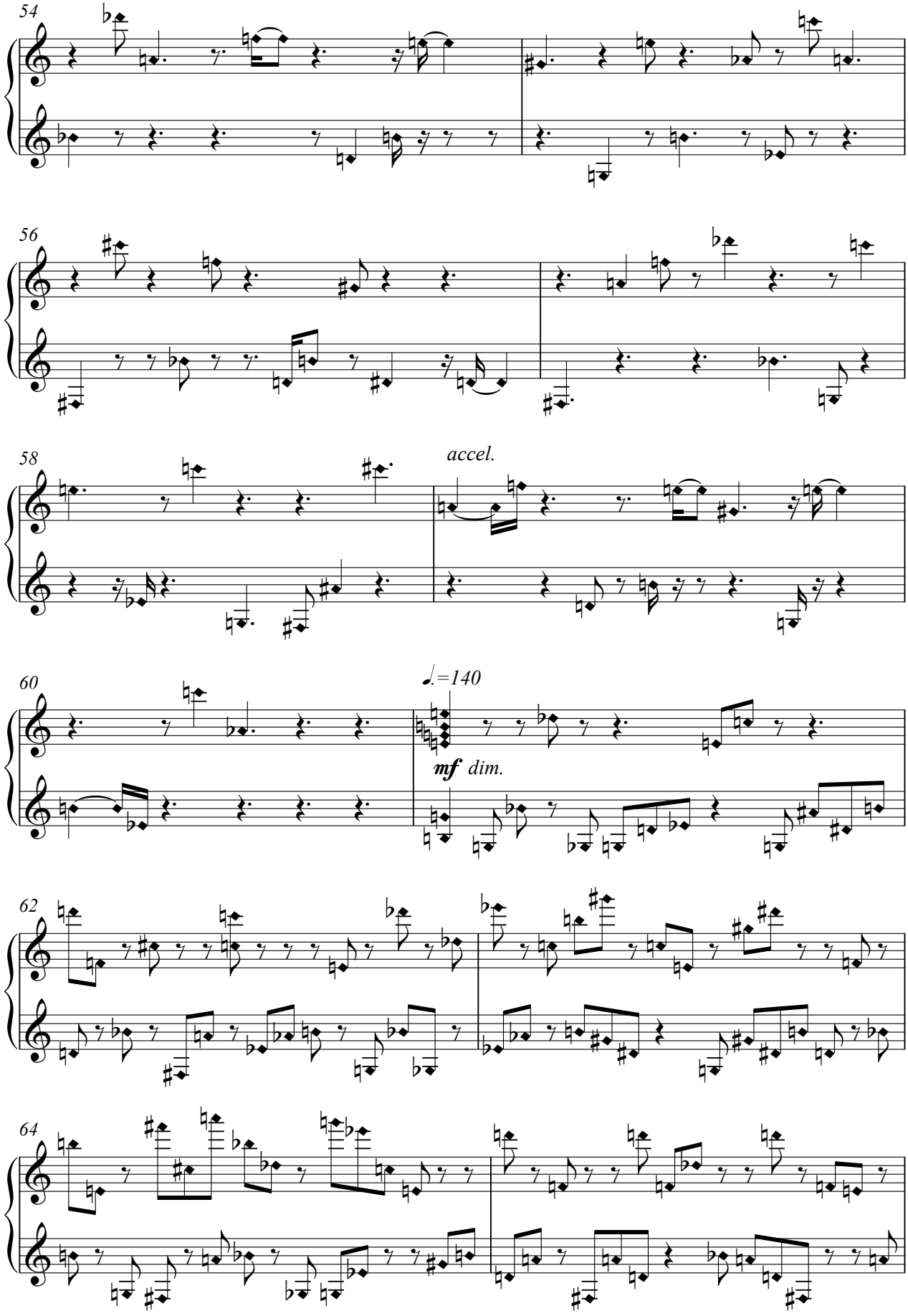

sustain on
pppp
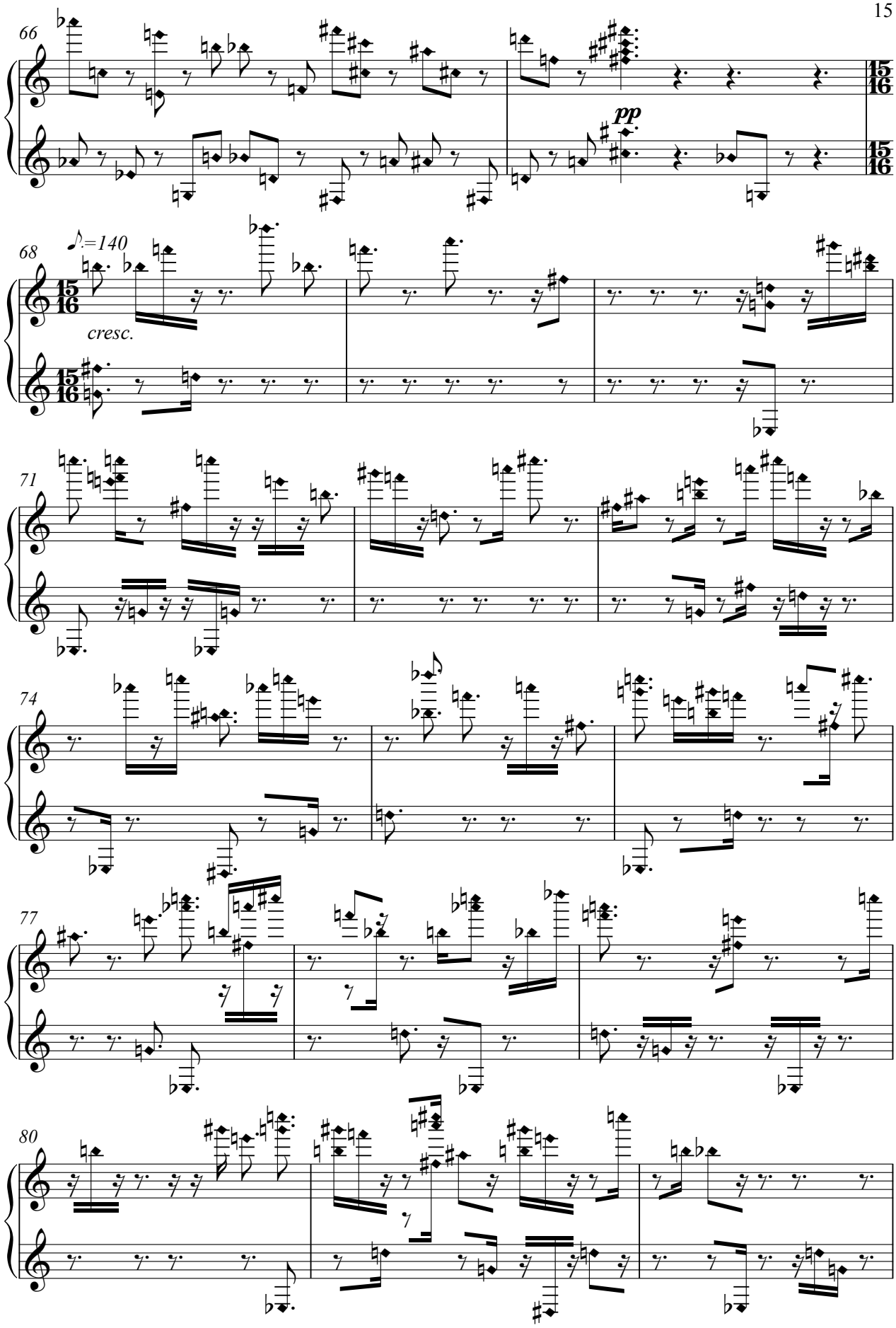
II. Moammed
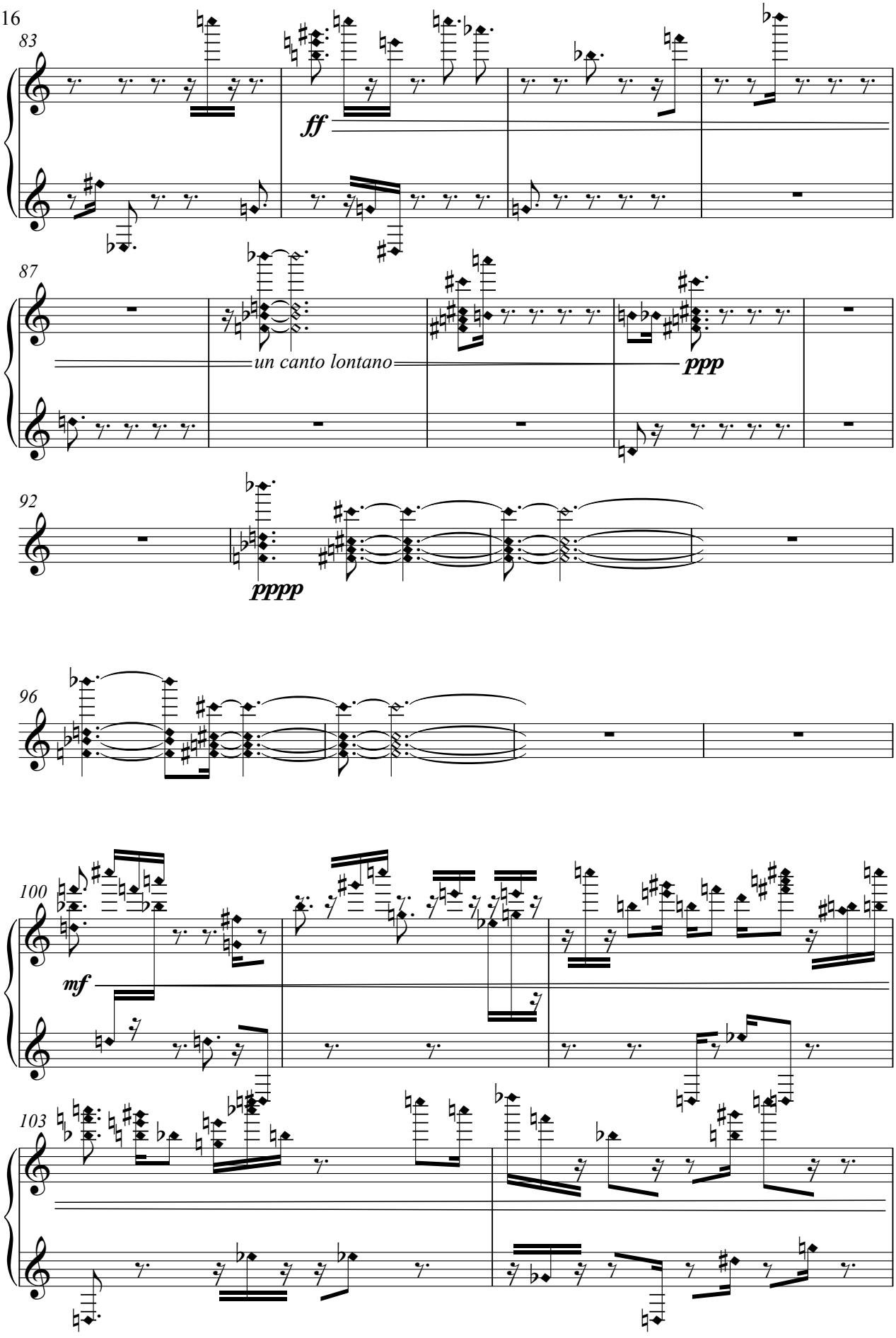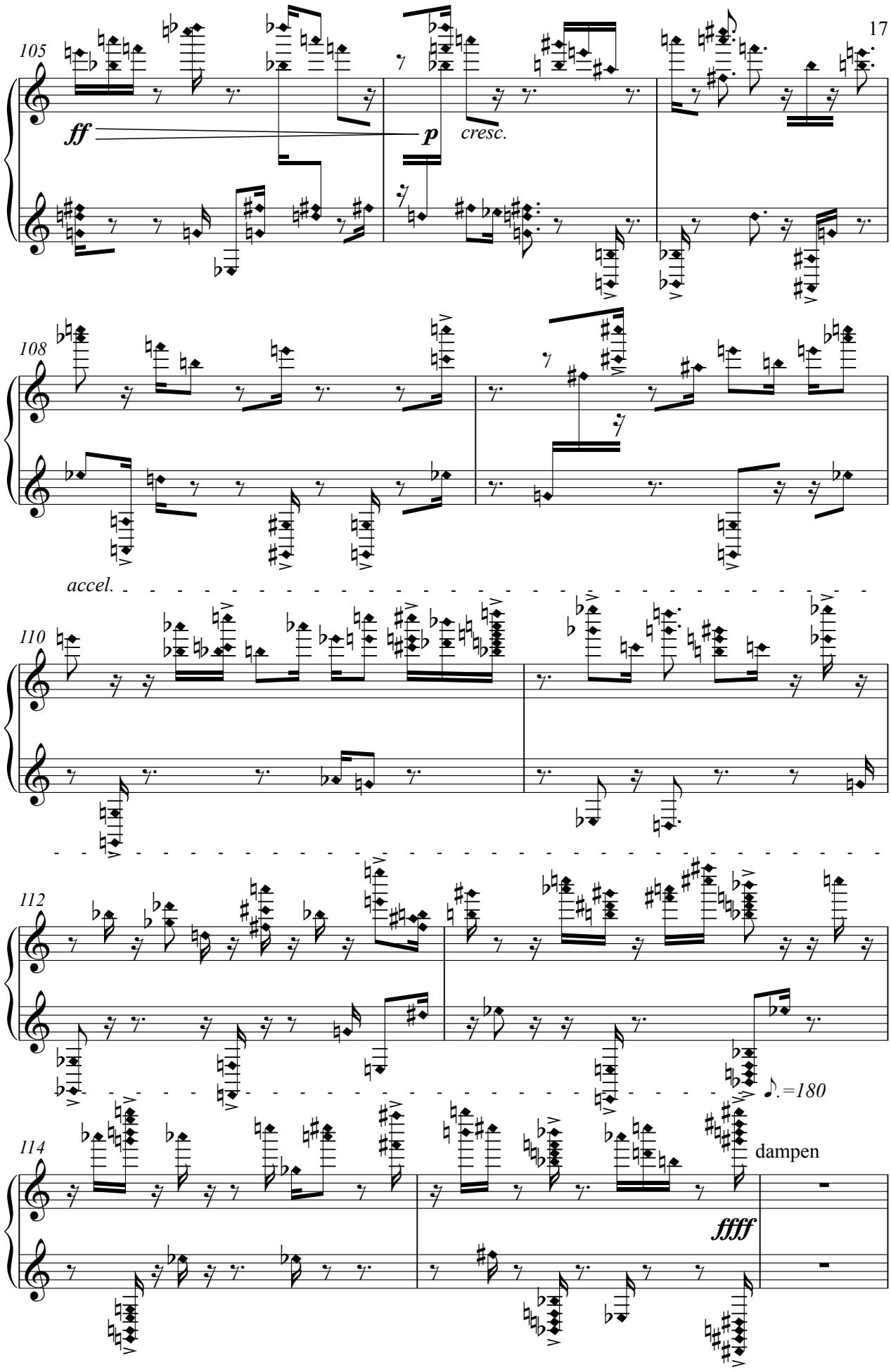



12
♩.=80
8va
p dim.
14
(8)
16
(8)
pppp
♪.=80
18
ppp
24
pp
29
6/8
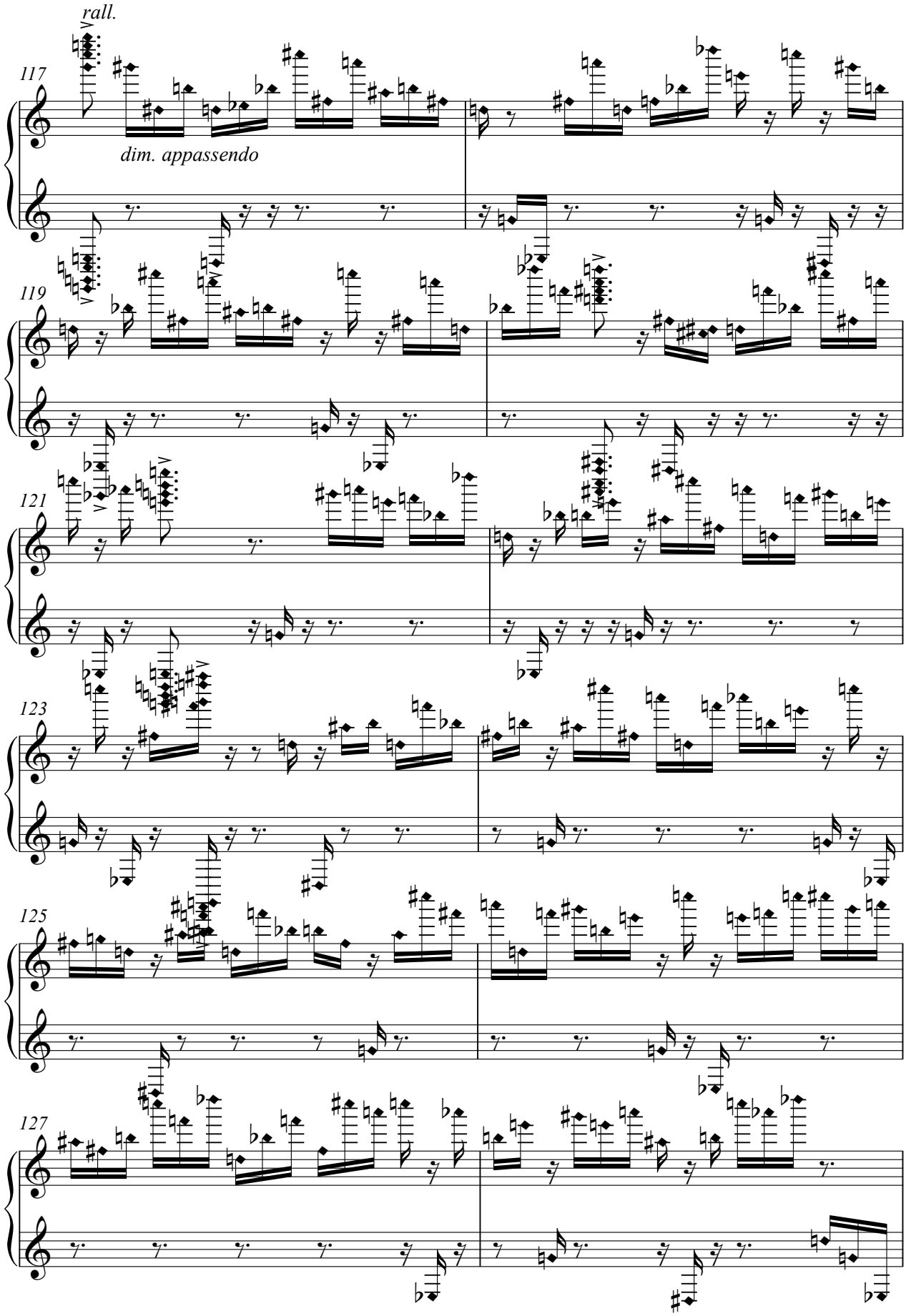

8va
33
♩.=80
p
dim.
35
(8)
pppp
38
♪.=80
43
ppp
48
50
♩.=80
p
ppp
52
♩.=140
p
cresc.

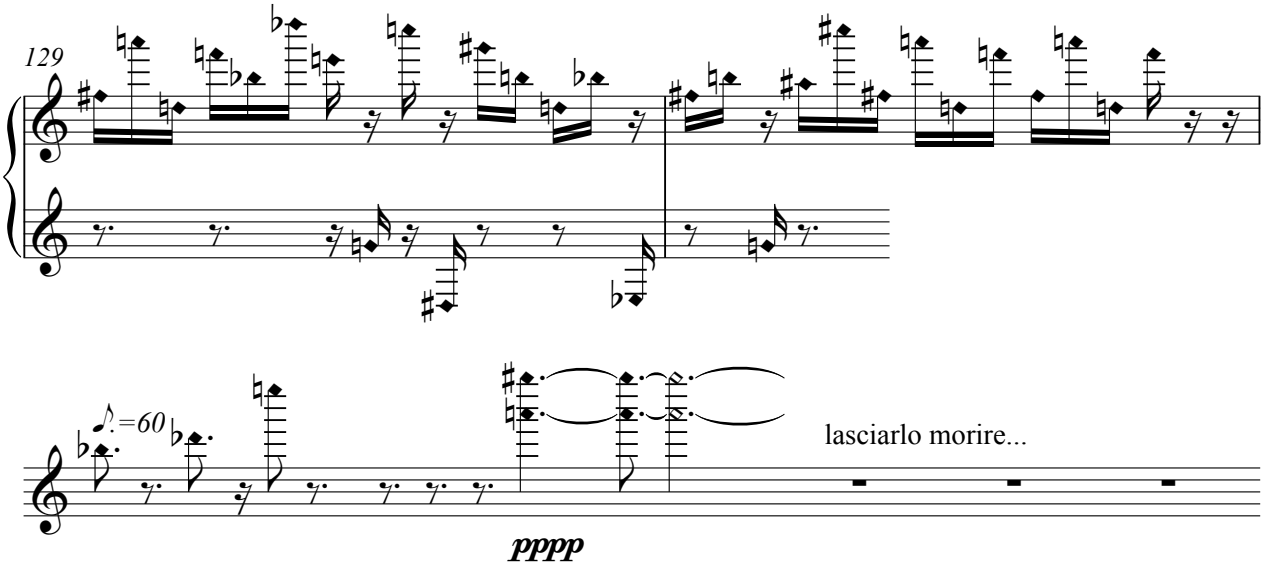

54
56
58
accel.
60
♩.=140
mf dim.
62
64


66
pp
68
♪=140
cresc.
71
74
77
80


83
ff
87
un canto lontano
ppp
92
pppp
96
100
mf
103


105
ff
p
cresc.
108
accel.
110
112
♪.=180
114
dampen
ffff


rall.
117
dim. appassendo
119
121
123
125
127


129
♪.=60
lasciarlo morire...
pppp