Tom Armitage

Domna

2018
A Partimen for Solo Pianist in Drag

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A Partimen for Solo Pianist in Drag
By Tom Armitage

c. 20'

A *Partimen* is a museo-literary genre, closely related to the *Tenso*, widely used by the troubadours and trobairitz in Occitan culture. It is a political debate poem between two troubadours, often accompanied by music, where one will pose a subject or dilemma in the form of a question to the other with two options, offering the other the choice of which option to defend. He/she will then defend the other side of the debate. It is how all socio-political debates should be conducted nowadays, where one defends the other side of the debate not out of conviction but for the sake of continuing and developing the discussion. This way, a fully-rounded, broadly-considered conclusion can be attained with no emotional interference to the result of what are often heated topics.

In troubadour literature, the art of chivalry was developed with the purpose of elevating the status of women to an object of sexual desire. Nowadays, chivalry is often highly sexist and outdated, although it still persists, as it did then, under the false guise of respect: men opening doors for women, pulling out a chair for them at the dinner table, picking up the cheque at the end of the meal - there are countless examples of where it appears in everyday life as it is ingrained into our social culture. In troubadour literature, these women - whom every troubadour desires and are often unattainable - are referred to as the *Domna*.

Despite chivalry, Occitan society was far more liberal and gender-balanced than a typical society in the Middle Ages. Although lacking full equality, women had more freedom than other European women to own and manage estates and, in some cases, to take on an extra-marital lover of their own. These two examples were very common in the case where a noblewoman's husband was away fighting in one of the papal crusades in the Holy Land. In general, Occitan society was very free and advanced. Love was more liberal, with extra-marital affairs being held up for praise through the patronised literature of the troubadours. Religion was less rigid, as the Catholic Church had very little foothold in the region, so many religious factions co-existed side-by-side with little friction. It would be quite normal to see a Catholic Church, a Synagogue and a Mosque on the same street. As in many cases throughout history, the Catholic Church was the halting factor in this utopian development and, in many societies throughout the world today, the decline of the Church's influence often correlates with a rise in liberal thought.

Domna is a partimen for solo piano, to be performed by a pianist in drag. With the common acceptance of gender as a social construct (separate from biologic sex), which exists on a spectrum, the performer's internal perception of gender identity can be examined, along with typical stereotypes of gender norms. This partimen is a debate with oneself, as opposed to two participating troubadours.

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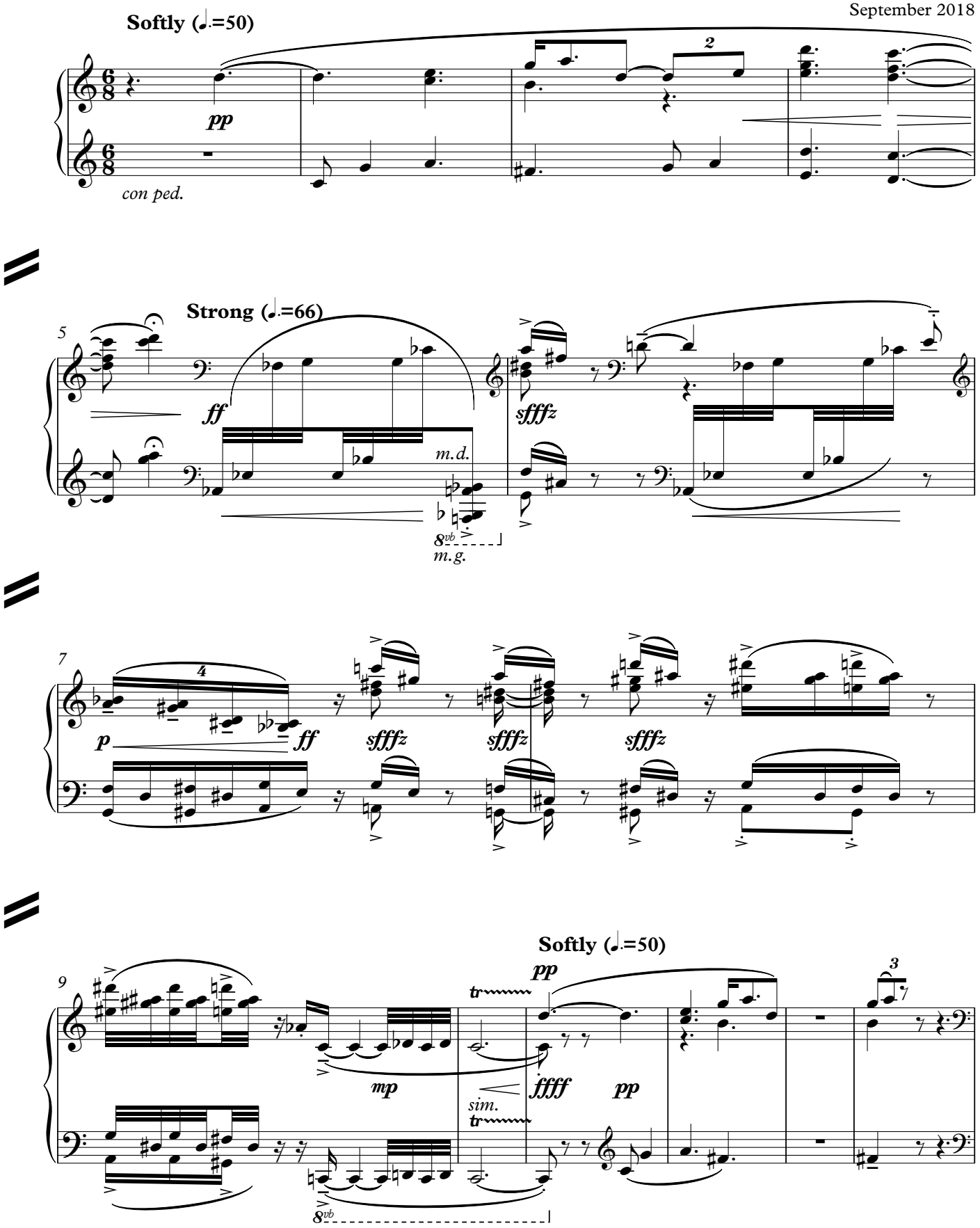
A Partimen for Solo Pianist in Drag

Tom Armitage
September 2018



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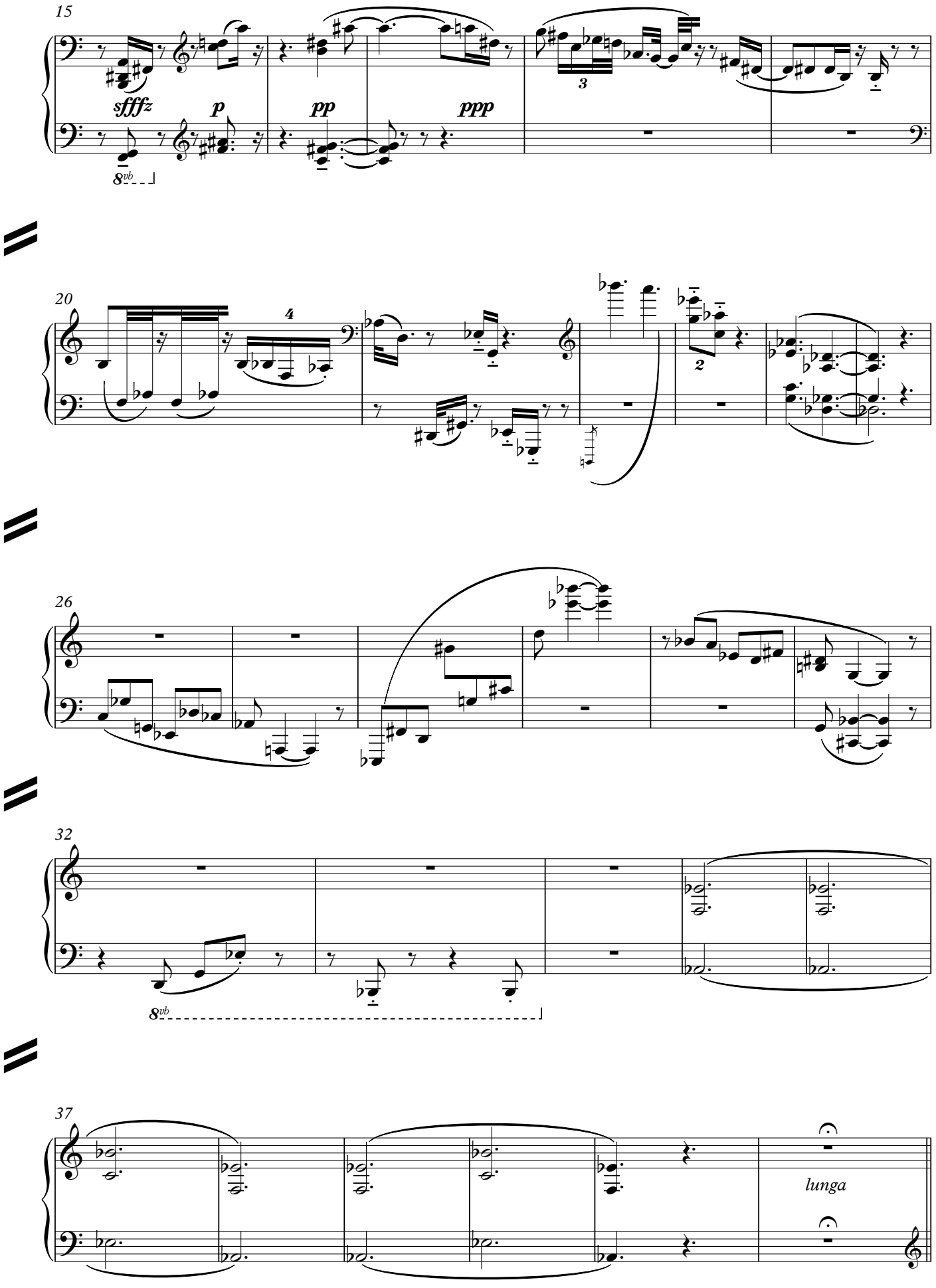
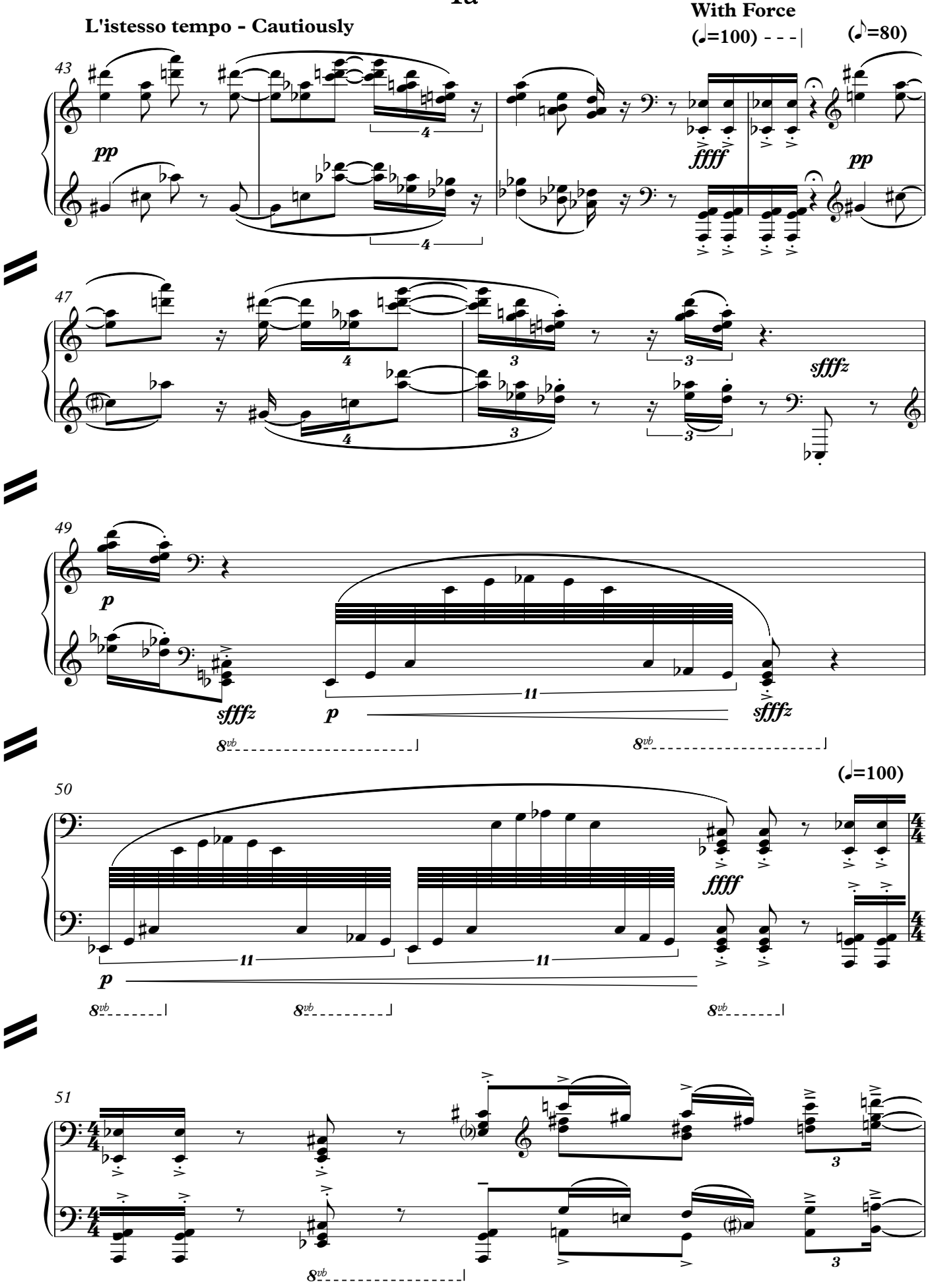
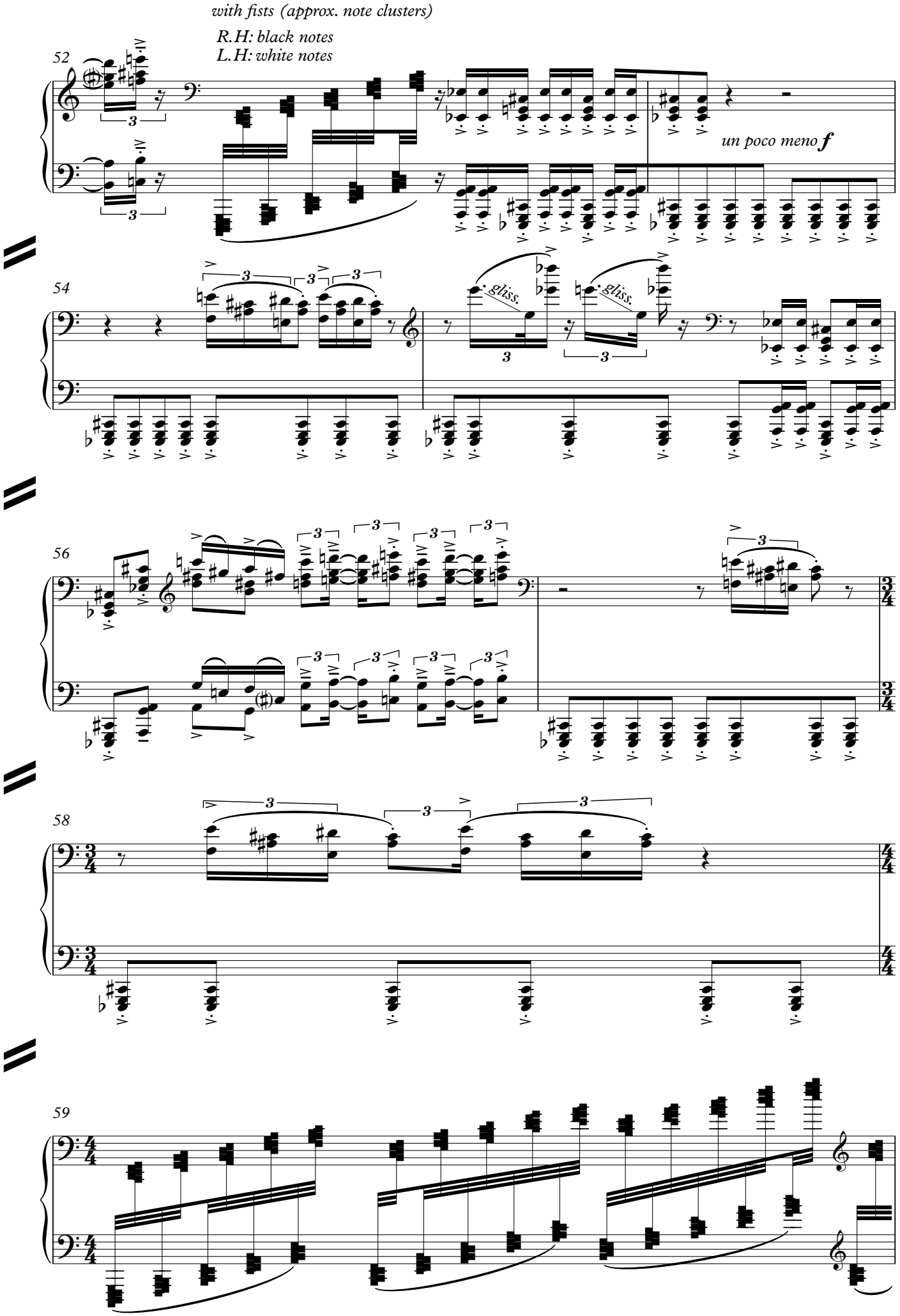
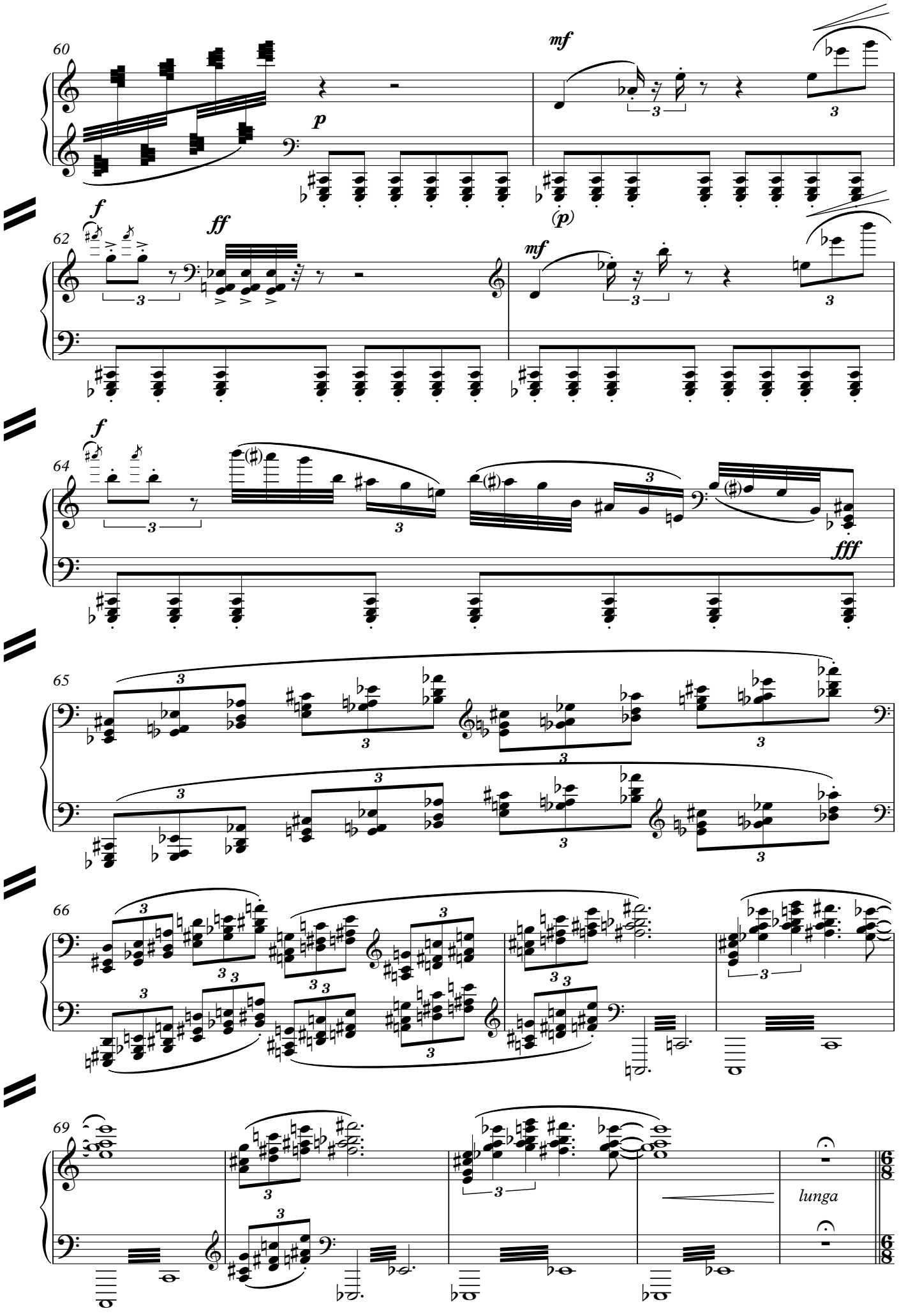
Delicately (♪=80)



Ia


L'istesso tempo - Cautiously
With Force
(♩=100) - - -|
(♪=80)
43
pp
ffff
pp
47
sfffz
49
p
sfffz
p
sfffz
8vb
8vb
(♩=100)
50
ffff
p
8vb
8vb
8vb
51
8vb


with fists (approx. note clusters)
R.H: black notes
L.H: white notes
52
un poco meno f
54
gliss.
gliss.
56
58
59


60
mf
p
62
f
ff
mf
(p)
64
f
fff
65
66
69
lunga

Ib

74 **Fearfully (♪=80)**

ppp

84

lunga

IIa

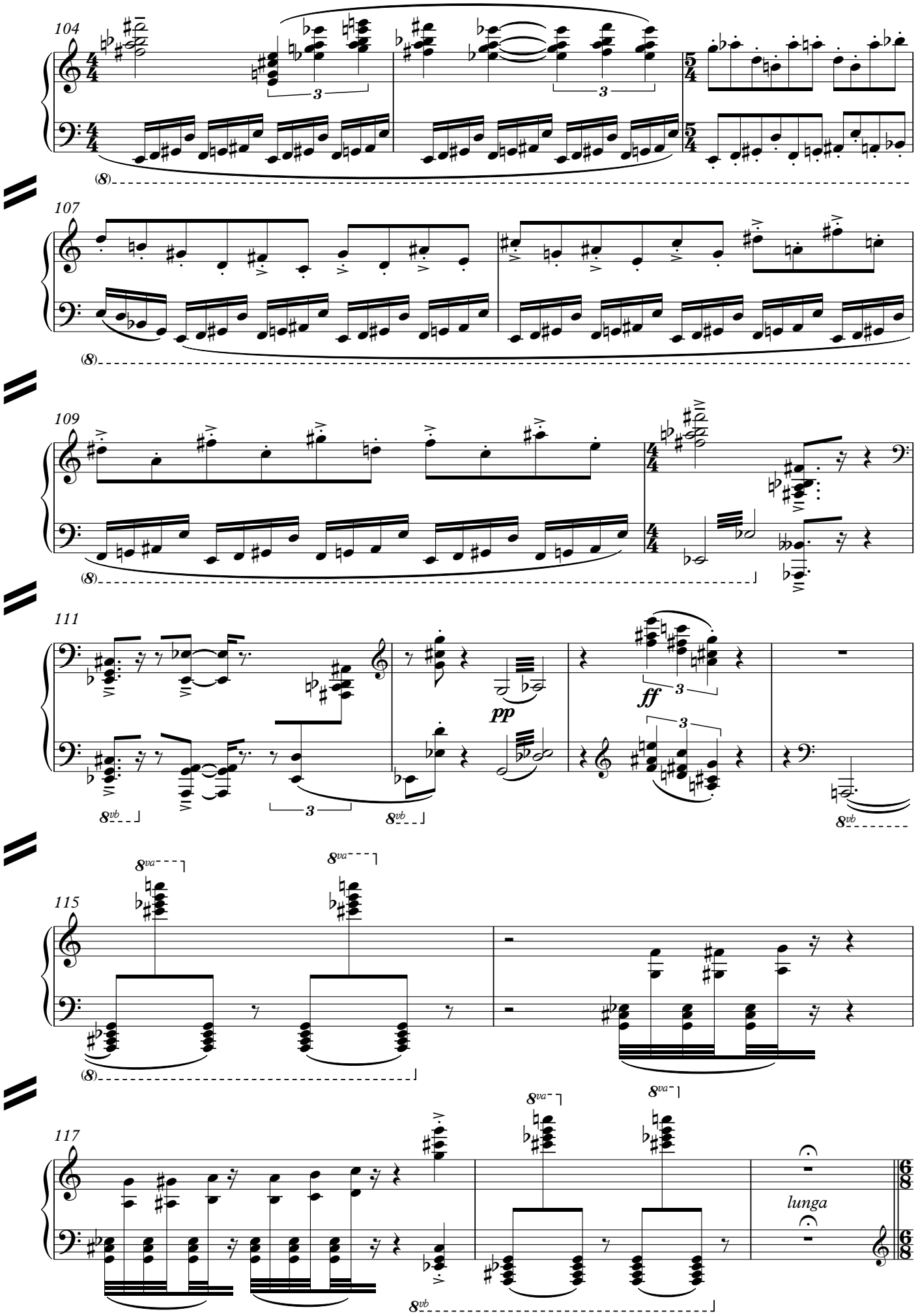
92 **Aggressively (♩=160)**

ff *p* *ff*

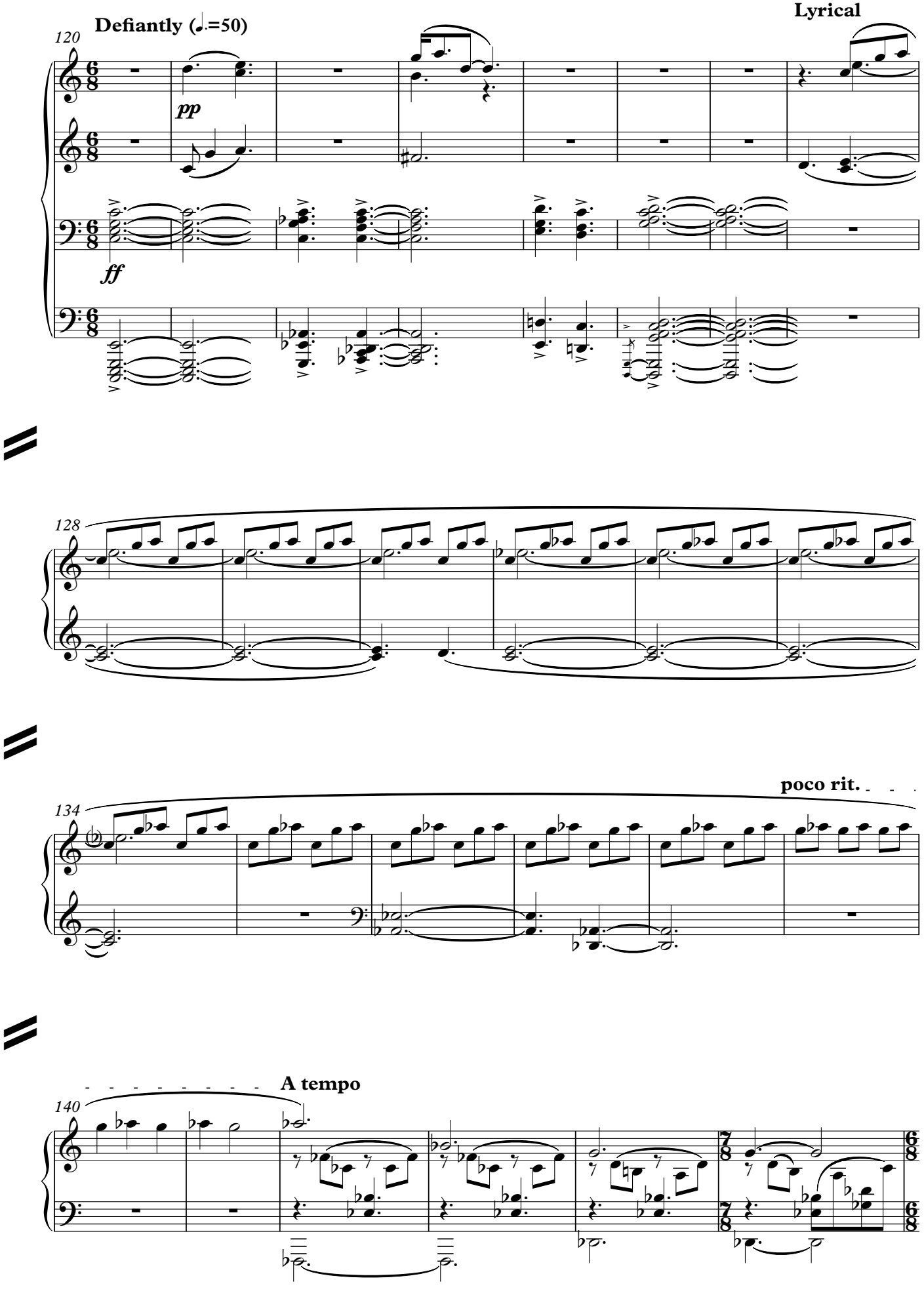
97

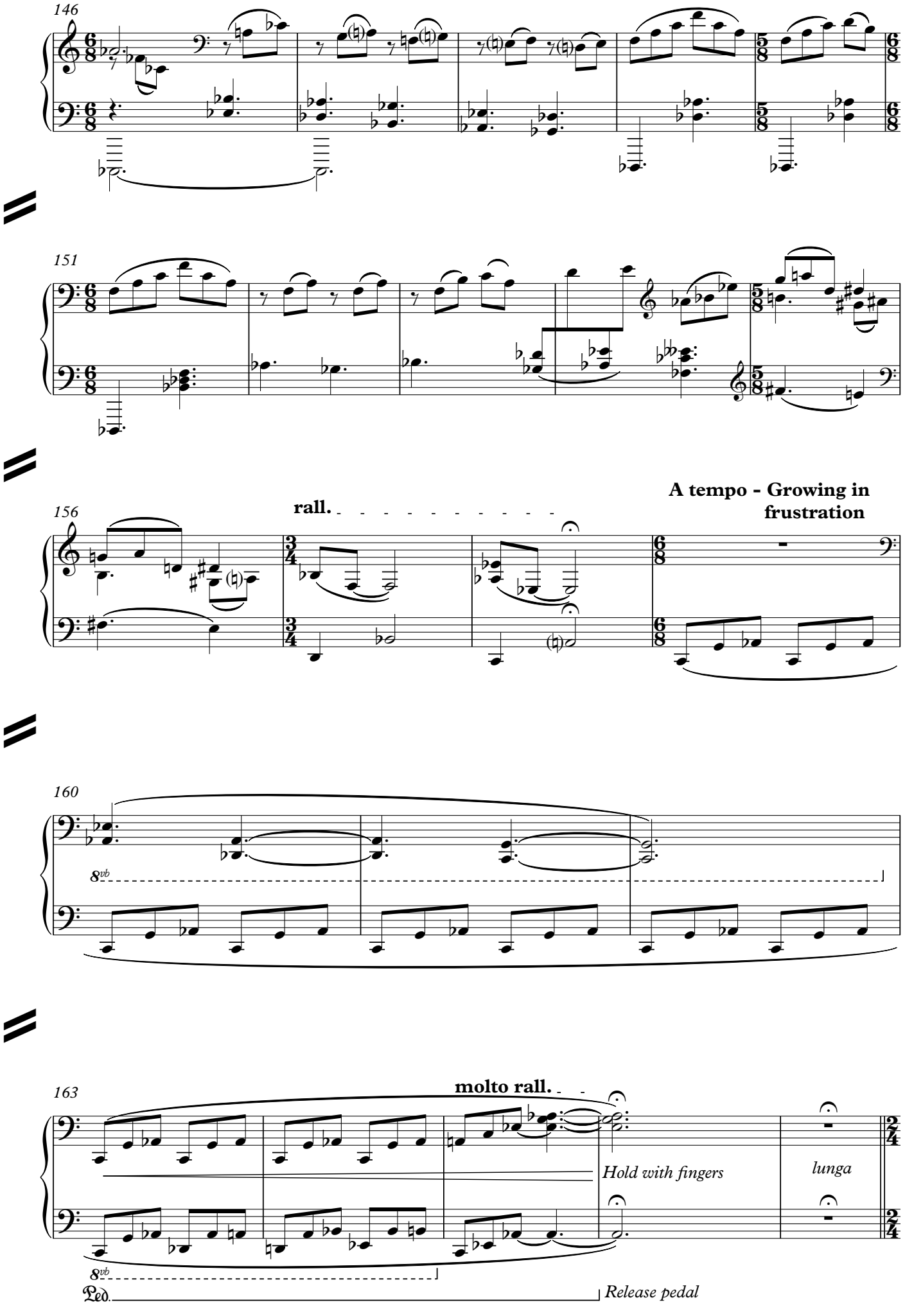
100

102


104
107
109
111
115
117
pp
ff
lunga

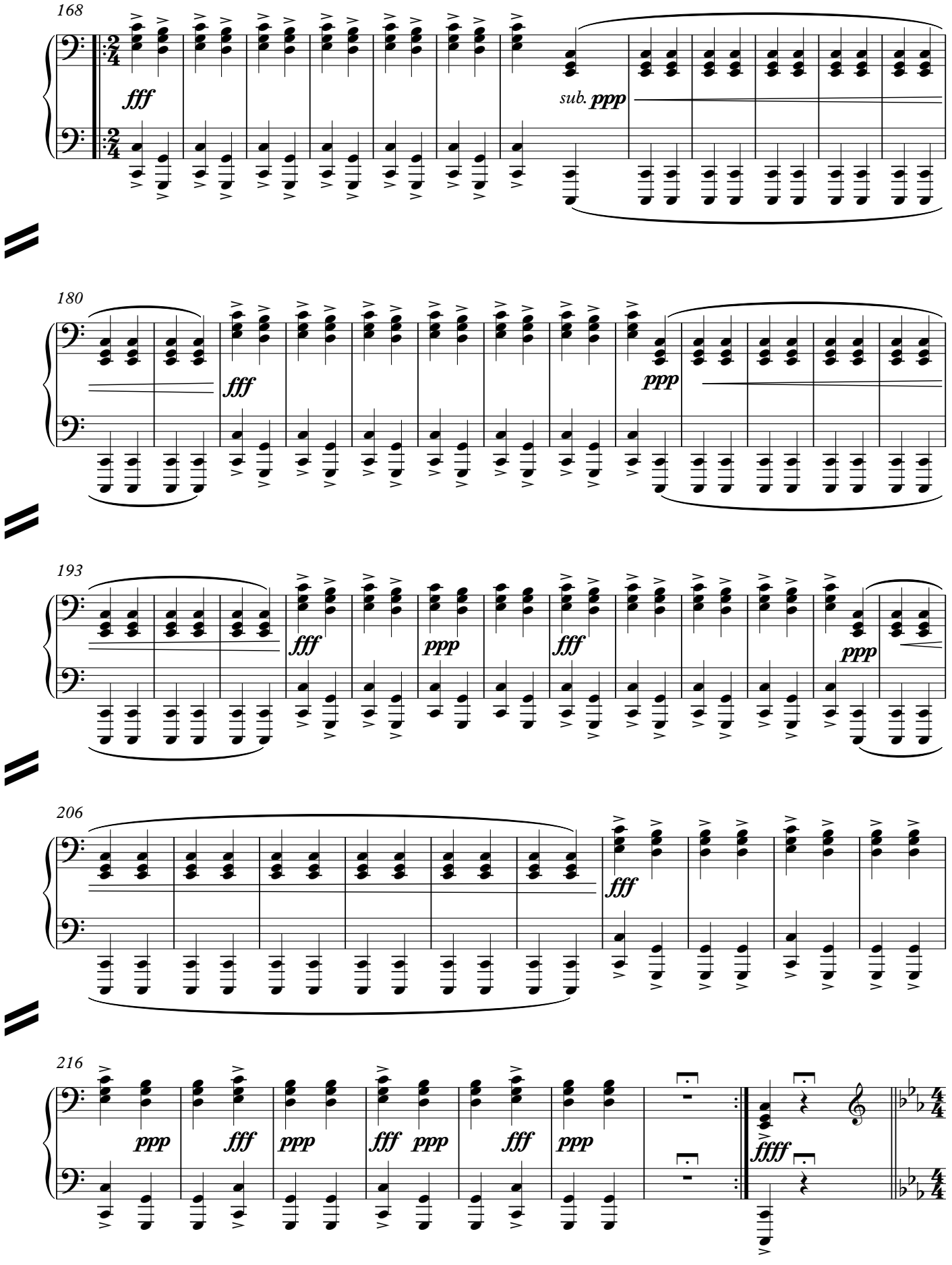
IIb




146
151
156
rall.
A tempo - Growing in frustration
160
8vb
163
molto rall.
Hold with fingers
lunga
8vb
Ped.
Release pedal

IIIa

Binary March (𝅗𝅥=100)



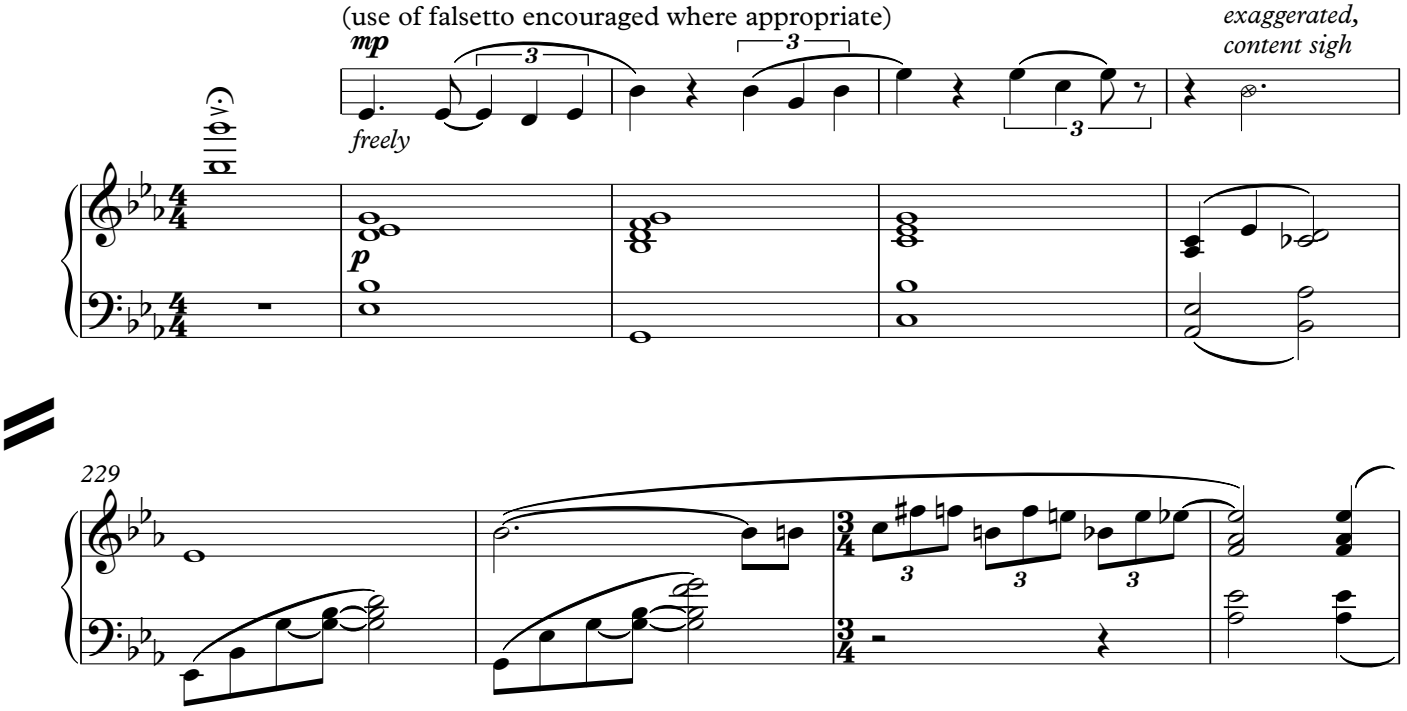
IIIb

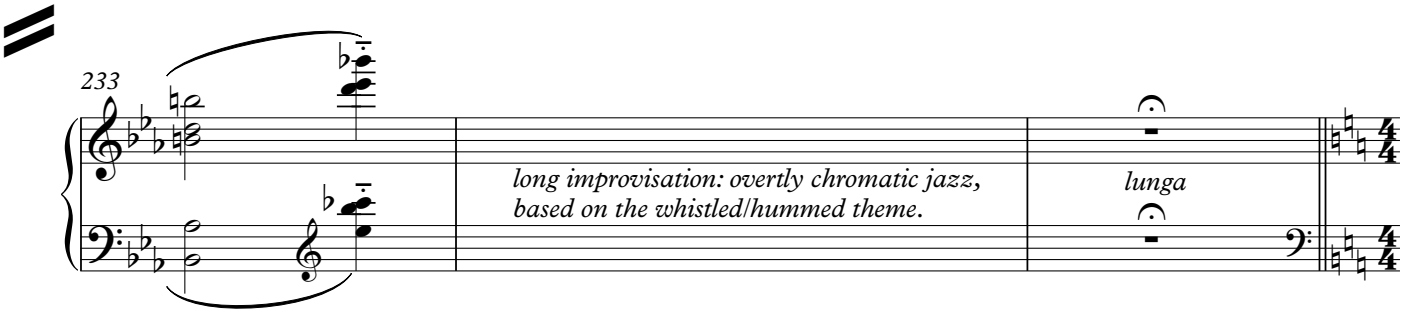
Camp (♩=*c.*90)

Whistle/hum:
(use of falsetto encouraged where appropriate)

exaggerated, content sigh

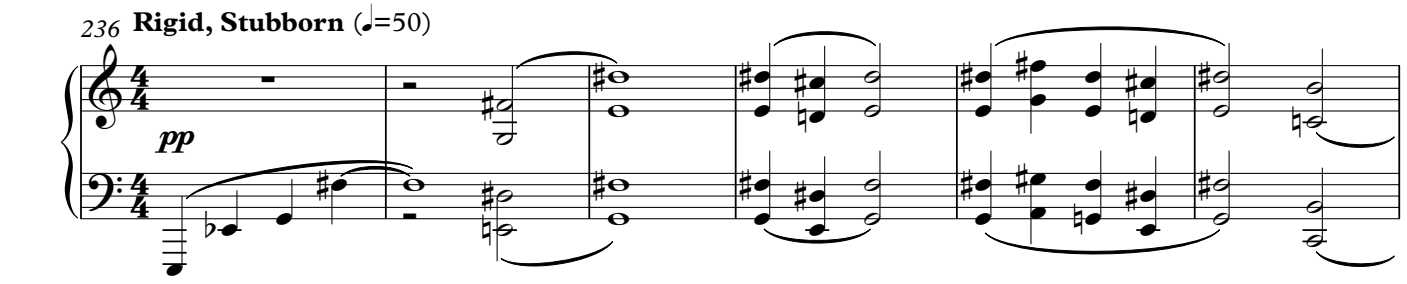
freely

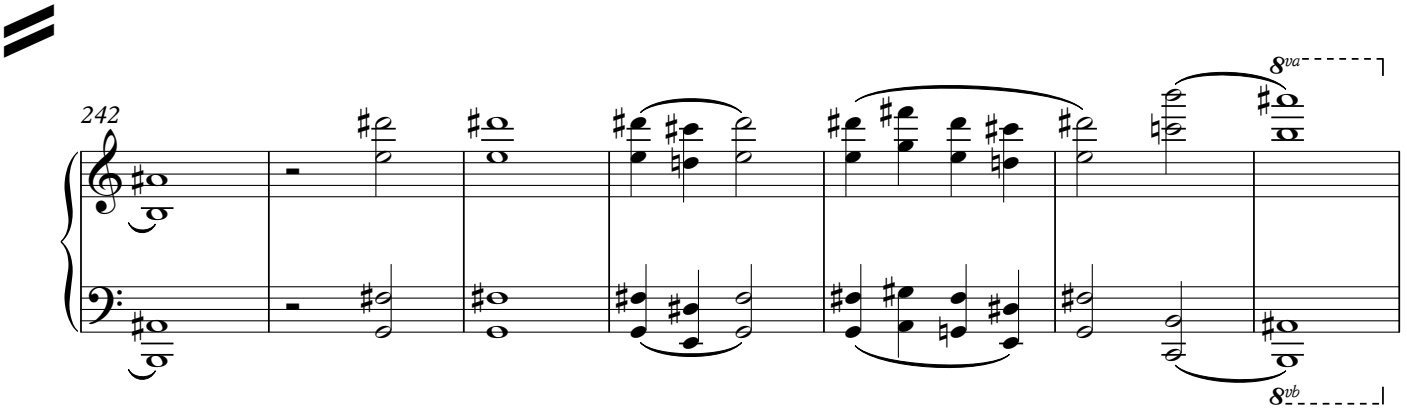


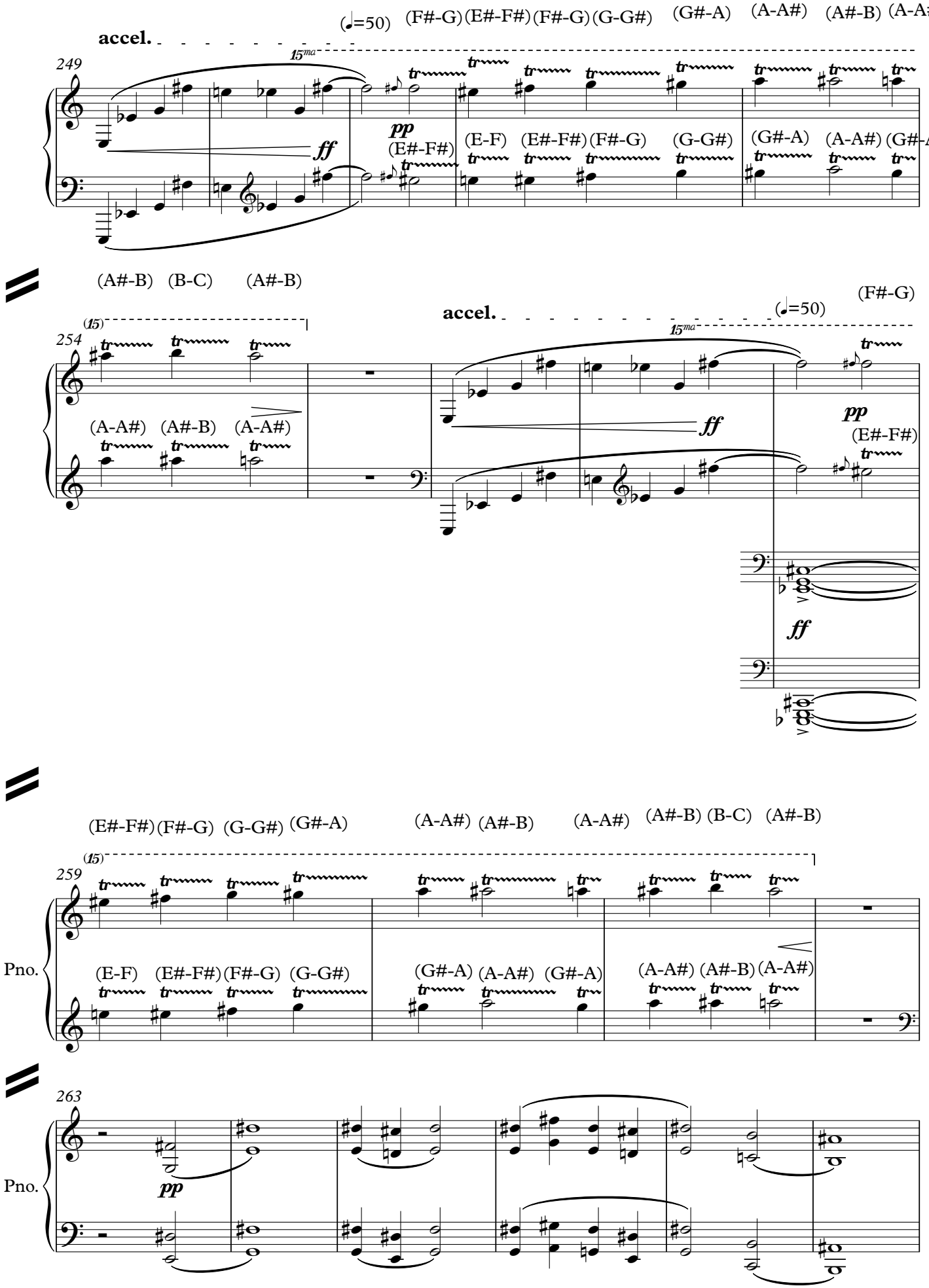


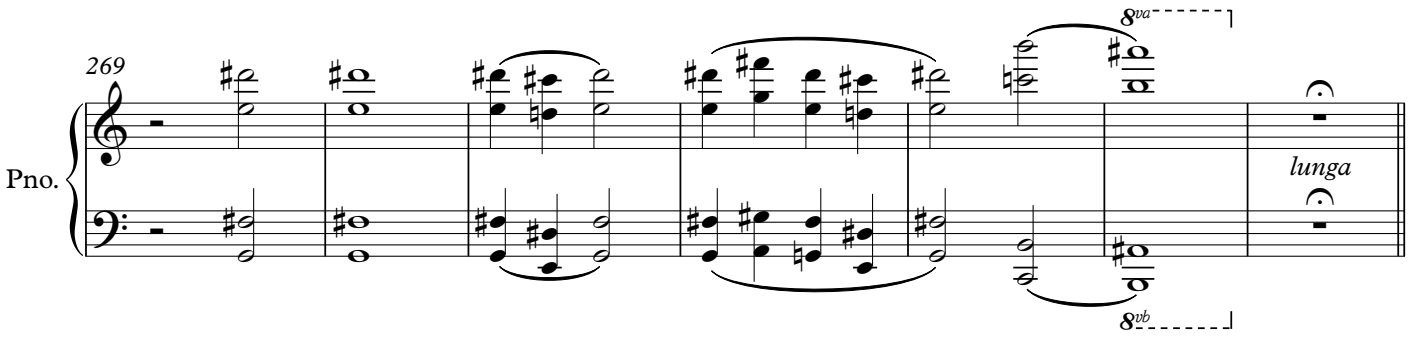
IVa

Rigid, Stubborn (♩=50)

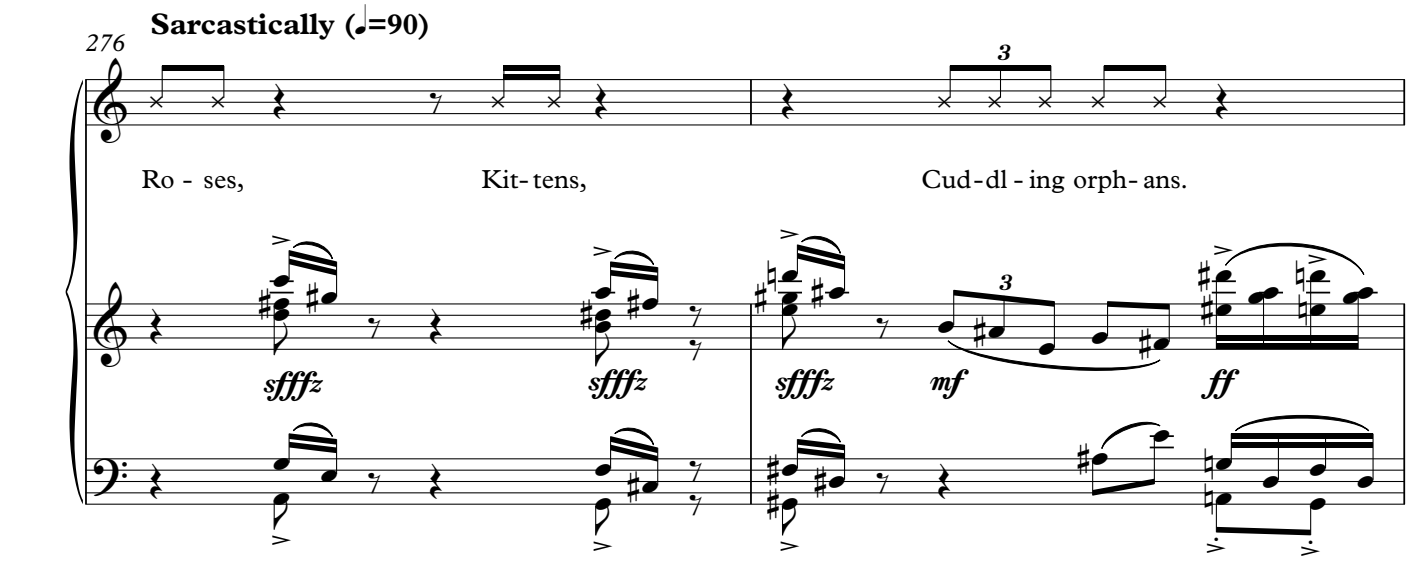


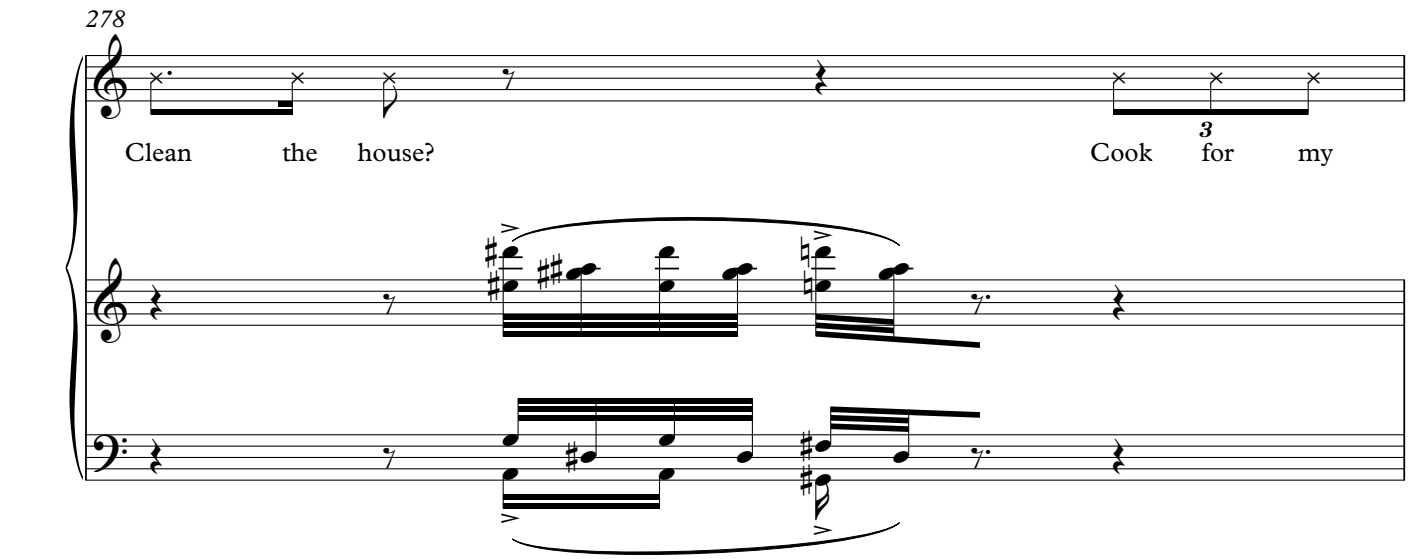


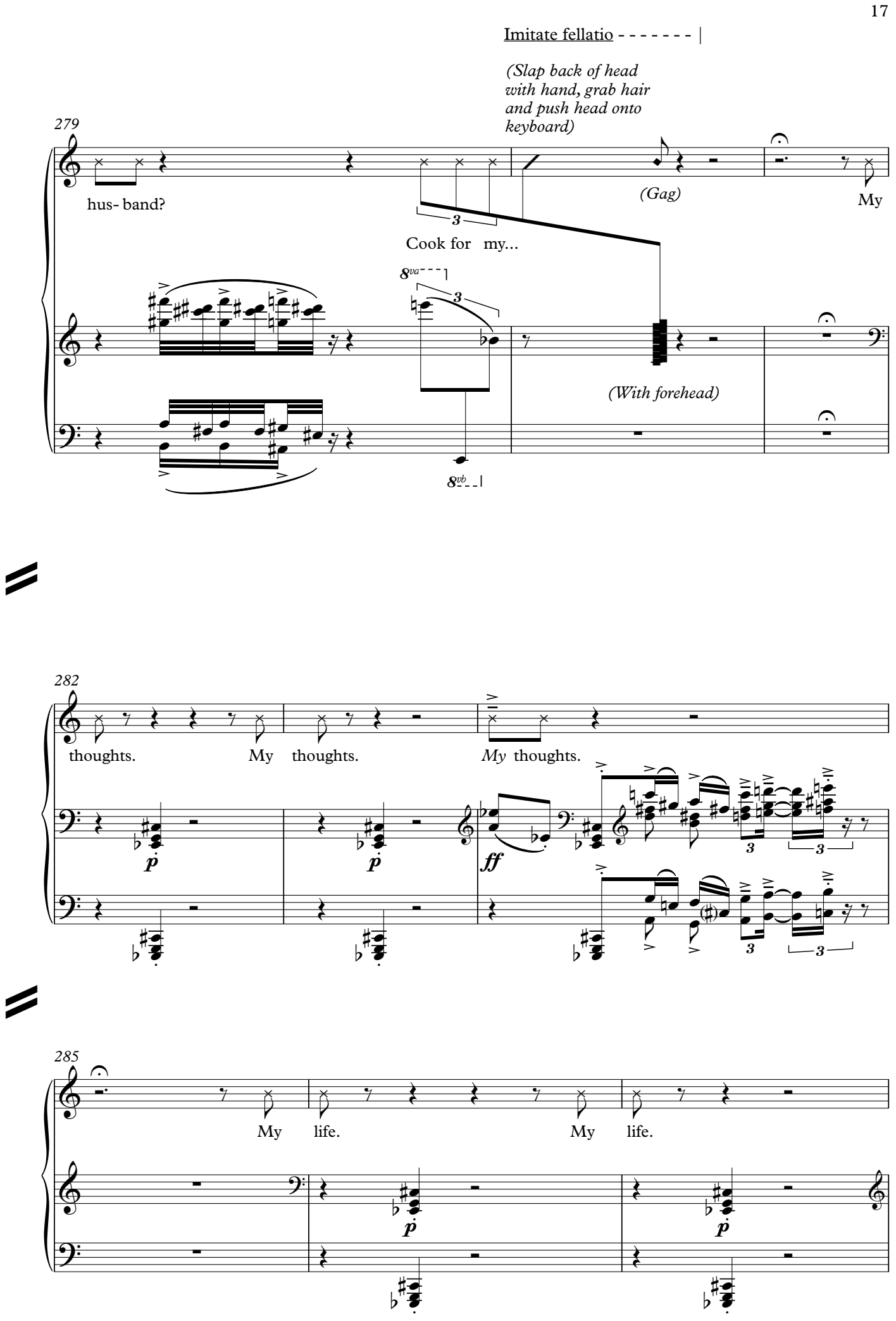

accel.
(♩=50)
(F#-G) (E#-F#) (F#-G) (G-G#) (G#-A) (A-A#) (A#-B) (A-A#)
249
15ma
ff
pp
(E#-F#)
(E-F) (E#-F#) (F#-G) (G-G#)
(G#-A) (A-A#) (G#-A)
(A#-B) (B-C) (A#-B)
(15)
254
(A-A#) (A#-B) (A-A#)
accel.
(♩=50)
(F#-G)
15ma
ff
pp
(E#-F#)
ff
(E#-F#) (F#-G) (G-G#) (G#-A) (A-A#) (A#-B) (A-A#) (A#-B) (B-C) (A#-B)
(15)
259
Pno.
(E-F) (E#-F#) (F#-G) (G-G#)
(G#-A) (A-A#) (G#-A)
(A-A#) (A#-B) (A-A#)
263
Pno.
pp

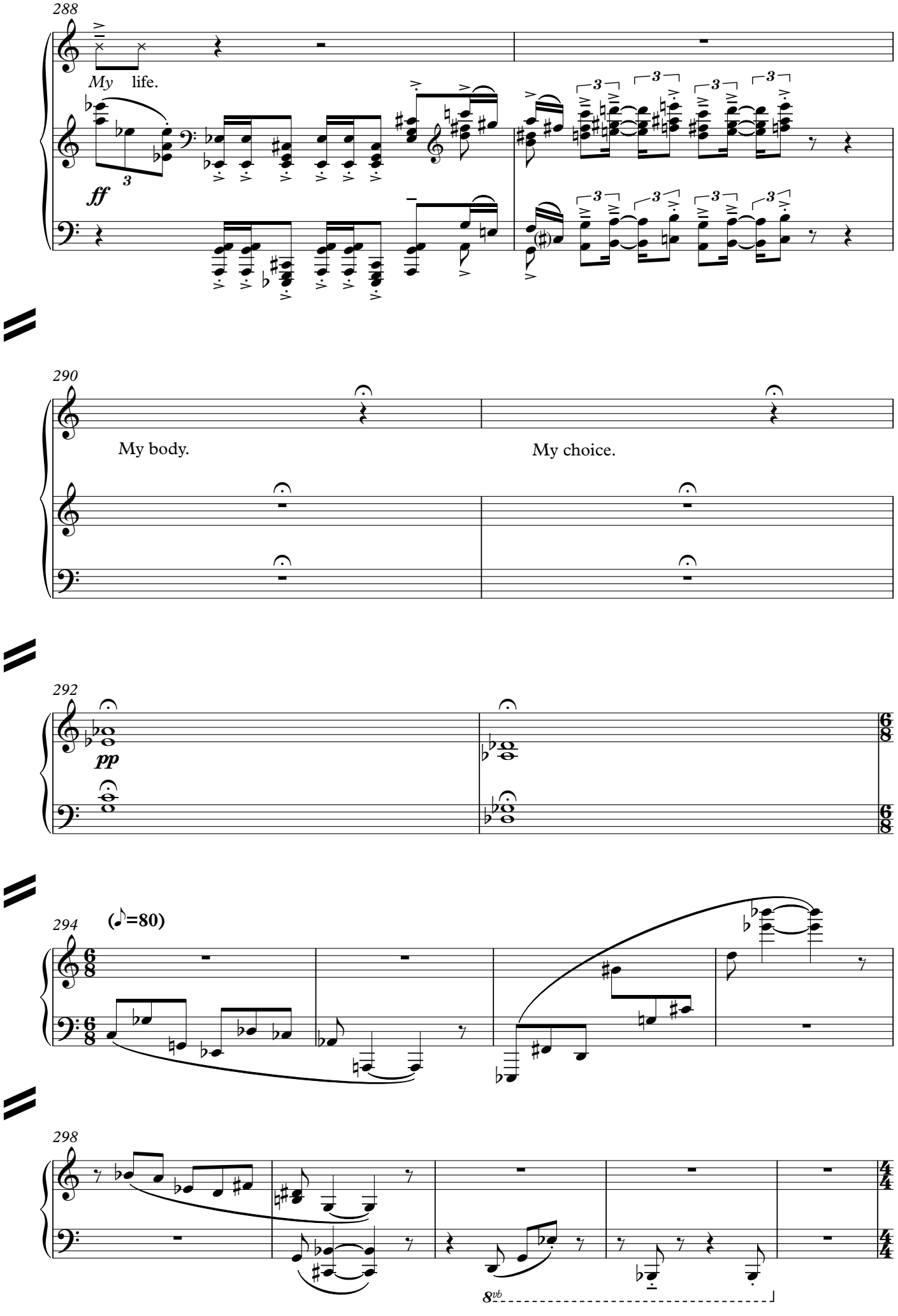
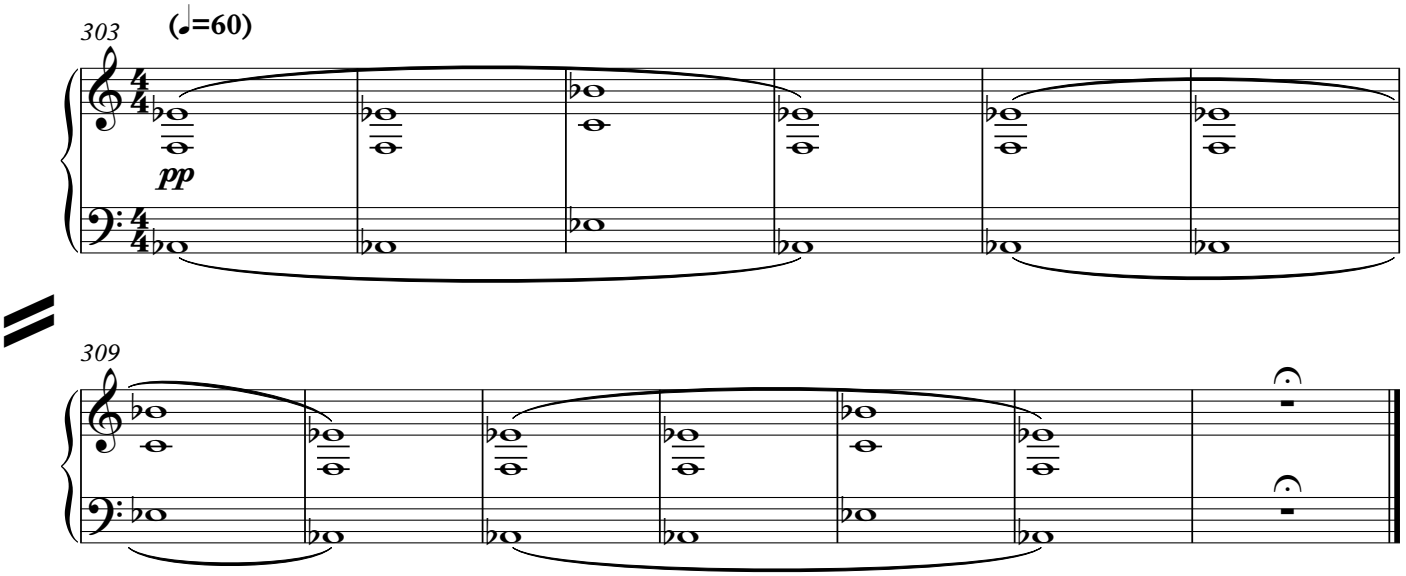

269
Pno.
8va
8vb
lunga

IVb


Sarcastically (♩=90)
276
3
Ro - ses,
Kit- tens,
Cud-dl - ing orph- ans.
sffz
sffz
sffz
mf
ff


278
3
Clean the house?
Cook for my


Imitate fellatio - - - - - - - |
(Slap back of head with hand, grab hair and push head onto keyboard)
279
hus- band?
Cook for my...
(Gag)
My
(With forehead)
282
thoughts.
My thoughts.
My thoughts.
285
My life.
My life.


288
My life.
ff
290
My body.
My choice.
292
pp
294
(♪=80)
298
8vb

Tornada