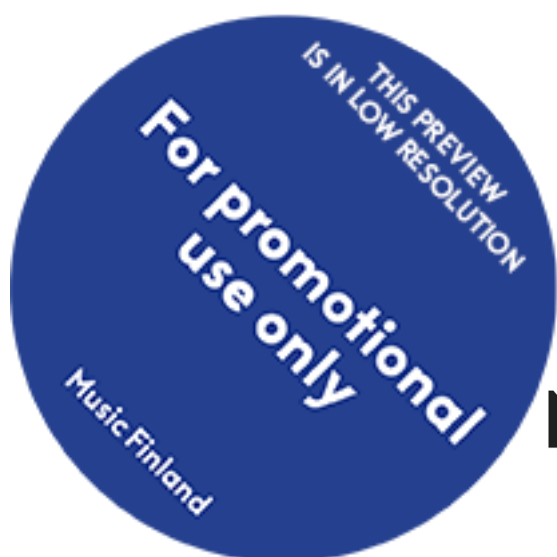


Sebastian Dumitrescu

Licoare

for 14-tone harpsichord and
Lumatone-controlled synthesizer

2026



Music Finland

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Licoare is composed for a 14-tone harpsichord (A $\flat$ to D $\sharp$, with two pairs of split keys) and a Lumatone-controlled synthesizer. The synthesizer part can also be performed on another MIDI keyboard than a Lumatone, as long as it is possible to play 31 tones in an octave.

The tuning is a well-temperament with 31 tones per octave. Thinking in the paradigm of the 31 equal divisions of the octave (31edo) circle of fifths, the perfect fifths between A $\flat$ and D $\sharp$ should be tuned in fifth-comma meantone (697,654 ¢), while the other perfect fifths should each be around 1,5 ¢ flatter (696,139 ¢). The harpsichord will then be tuned to fifth-comma meantone, and the synthesizer to the full 31-tone well-temperament. I chose a well-temperament instead of simply 31edo because the harpsichord can only play 14 of the 31 tones, so it was possible to prioritize the intonation of the 11-limit intervals that actually appear in the piece, to the detriment of intervals that are on the other side of the 31-tone circle of fifths and do not appear in the piece.

The synthesizer sound should be sustained in a string-like fashion but with a clear attack. Moderate use of aftertouch and other expressive controls such as an expression pedal is encouraged.

Licoare is scored in 31edo quarter-tone notation. Below is a fragment of the hyperchromatic scale of 31edo, showing the division of the whole tone into five equal steps, and the division of the diatonic semitone into three of the same steps. On the lower staff, enharmonic equivalents are shown. The whole tones C–D, F–G, G–A and A–B are notated in a similar fashion to the whole tone D–E below, and the semitone B–C is notated in a similar fashion to the diatonic semitone E–F below.



More materials can be found at <https://www.dumitrescu.fi/sebastian/works.html>.



should be held down.

Also on chords without an arpeggio indication.

duration of the entire bar.

In Romanian, the word *licoare* means a delicious drink that is often sweet and alcoholic. It might also be a medicinal concoction, or even a potion that a wizard brews in a fairy tale. The Latin root *liquor* meant “something that flows”, i.e. that is liquid. In many European languages, the meaning has narrowed down to alcoholic beverages only.

Sugar and alcohol are indeed a powerful pair. Together they are nectar, the drink of Greek Gods. Tasting the *licoare* makes one dizzy with pleasure, but what happens when one enjoys it too much, or too often? Soon, the initial infatuation turns sour, the magic wears away, and we are left with a headache.

The length of this piece is insufficient to explore in depth all the sweetness and headaches – but hopefully it will be a properly-sized single dose.

This piece was commissioned by Matias Häkkinen and performed by him and myself at my doctoral composition concert on October 2nd, 2026. Its composition was supported by MES.



Licoare

for 14-tone harpsichord and Lumatone-controlled synthesizer

Sebastian Dumitrescu (2026)

$\text{♩} = 76$

Harpischord

arp. ad lib. al fine

Lumatone

6

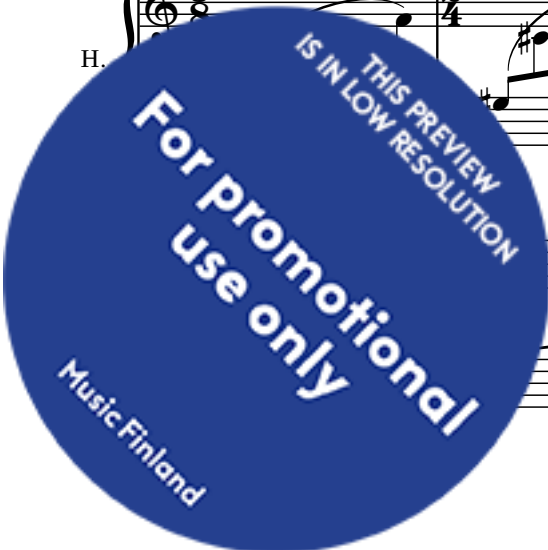
H.

L.

11

H.

L.



16

H.

L.

22

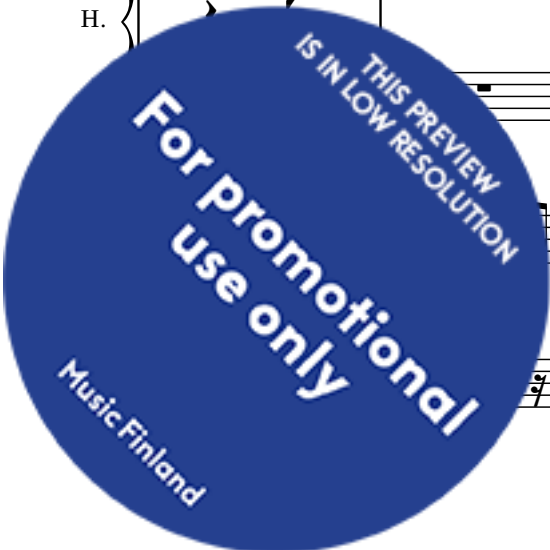
Tempo II ♩ = 108

H.

L.

27

H.



34

H.

L.

38

Tempo I ♩ = 76

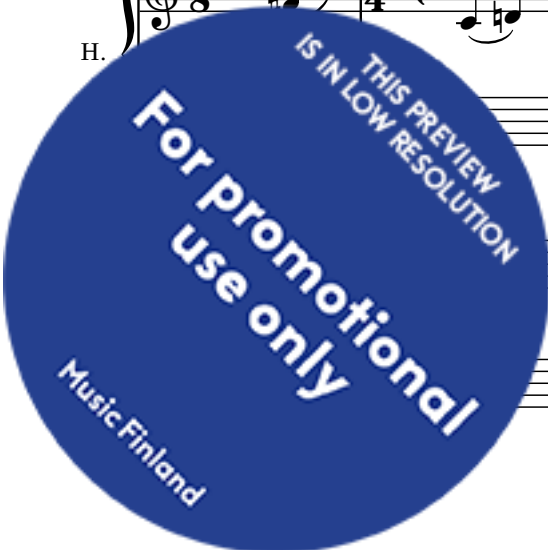
H.

L.

45

H.

L.



52

H.

L.

58 **Tempo II** ♩ = 108

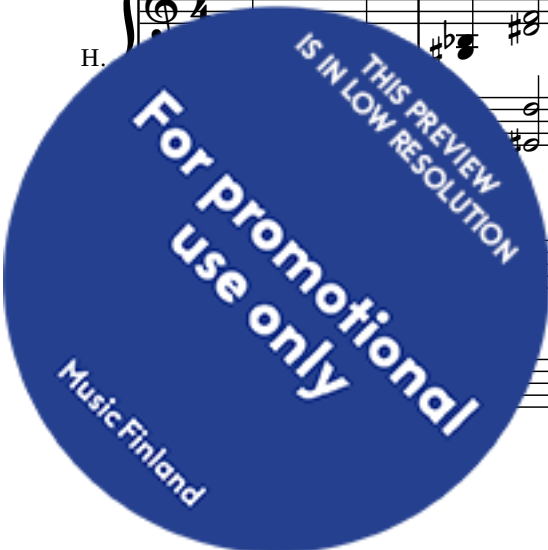
H.

L.

64 **Tempo I** ♩ = 76

H.

L.



68

H.

L.

73

H.

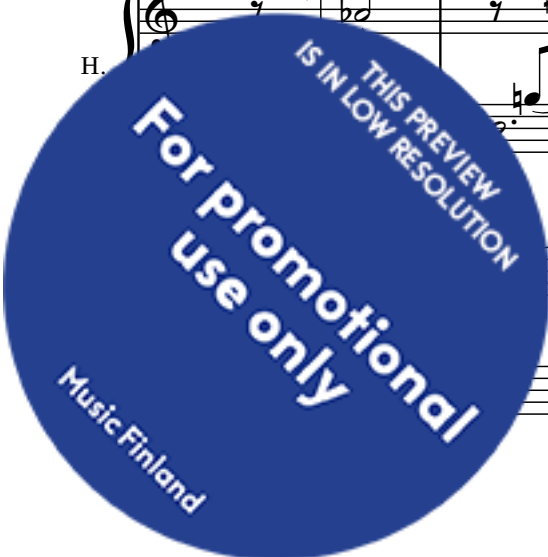
L.

meno mosso

arp. ad lib.

79

H.



a tempo ♩ = 76

85

H.

L.

91

H.

L.

Tempo III ♩ = 48

96

H.

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100

H.

L.

Measures 100-101. The right hand (H.) features complex rhythmic patterns with triplets and sixteenth notes. The left hand (L.) has a simple accompaniment with a long note in measure 101.

102

H.

L.

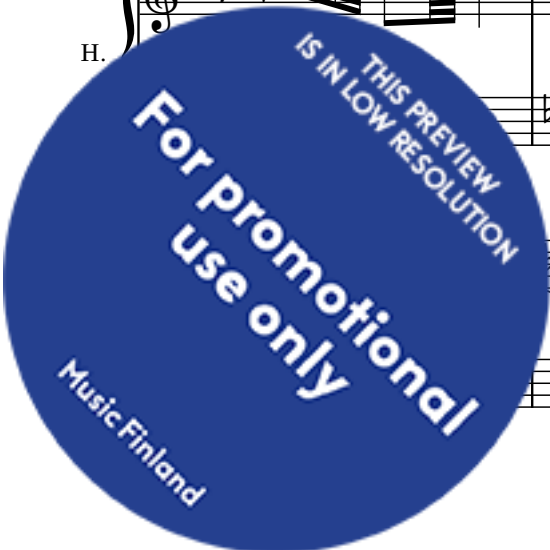
Measures 102-105. The right hand (H.) continues with complex patterns, including a triplet in measure 102. The left hand (L.) has a simple accompaniment with a long note in measure 102.

106

H.

L.

Measures 106-107. The right hand (H.) features complex rhythmic patterns with triplets and sixteenth notes. The left hand (L.) has a simple accompaniment with a long note in measure 106.



109

H.

L.

Measures 109-111. The right hand (H.) features a complex melodic line with triplets and a 7th note. The left hand (L.) provides a harmonic accompaniment with sustained notes and a final triplet in measure 111.

112

H.

L.

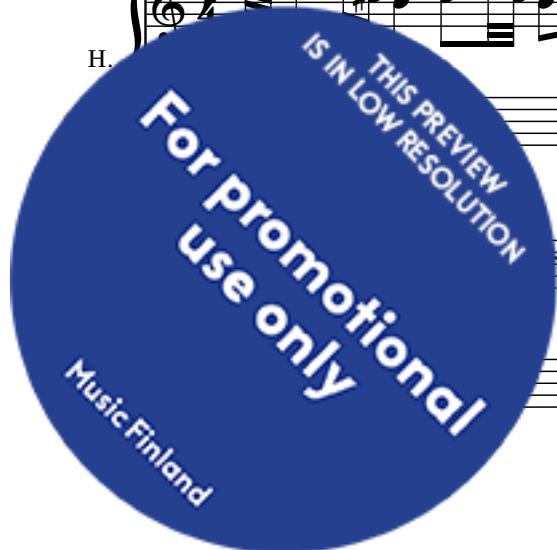
Measures 112-115. The right hand (H.) continues the melodic development with triplets and a 7th note. The left hand (L.) features a sustained note in measure 112, followed by a melodic line in measure 113, and then sustained notes in measures 114 and 115.

116

H.

L.

Measures 116-118. The right hand (H.) features a melodic line with triplets and a 5th note. The left hand (L.) provides a harmonic accompaniment with sustained notes and a final triplet in measure 118.



119

H.

L.

Tempo II ♩ = 108

122

H.

L.

129

H.

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133 **Tempo I** ♩ = 76

H.

L.

139

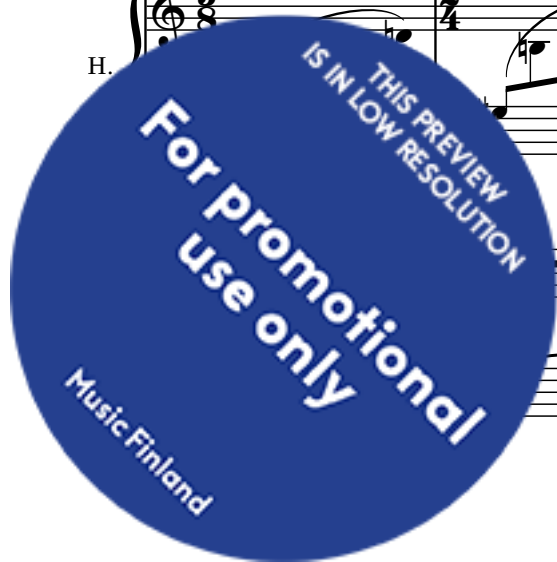
H.

L.

144

H.

L.



149

H.

L.

