

# Dave Soldier

## SMUT

also known as

# Chorea Lascivia

Eight Gothic Rock Numbers in the medieval Latin

for two mezzosopranos

baritone

two electric guitars

Bb trumpet

trombone

two percussionists (1 trap set, 1 orchestral bass drum, two triangles, tamborine, dumbek, small gong, optional break spring)

OPUS 10

composed 1991

version from November 26, 2011

about 25 minutes in length

The texts are adapted from homo- and heteroerotic Latin poetry of the Middle Ages.

Dedicated to Robert Mapplethorpe and David Wojnarowicz.

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## CHOREA LASCIVIA (1991)

English translations of II, V, VII, & VIII by the late Thomas Stehling, by permission of his family. Translations of I & IV by Soldier.

### I. DUM CAUPONA VERTEREM

Dum caupona verterem vio debachtus,  
secus templum Veneris eram hospitatus,  
solus ibam prospere vestibus ornatus,  
plenum ferens loculum ad sinistrum latus.

Venus clementissima, felix creatura,  
cerno quod preterita noscitis et futura.  
Ipse sum miserimus, res iam peritura,  
quem sanare poteris tua leni cura.

"Bene," inquit, "Veneris noster o dilecte  
iuvenis, aptissime cedes nostre secte.  
Si tu das denarios monete electe,  
dabitur consilium salutis perfecte."

"Ecce," dixi, "loculus extat nummis plenus,  
totum quippe tribuam tibi, sacra Venus;  
si tu das consilium, ut sat sim serenus,  
tuum in perpetuum venerabor genus."

Exiit se vestibus genitrix Amoris,  
carnes ut ostenderet nivei decoris.  
Sternens eam lectulo fere decem horis  
mitigavi rabiem febrici doloris.

Tribus reor mensibus secum sum moratus,  
plenum ferens loculum, vixi vir ornatus  
recedens a Venere sum nunc allevatus  
nummis, atque sic sum pauperatus.

Terreat vos, iuvenes, istud quod auditis;  
dum sagittam Veneris penes vos sentitis,  
mei este memores; quocumque vos itis,  
liberi poteritis esse, si velitis.

When I left the tavern drunk on wine,  
I visited Venus's temple nearby.  
I traveled alone, dressed to kill  
with a full wallet on my left hip.

"Venus, most merciful, blessed creature,  
I observe you know the past and also the  
future.  
I'm most miserable, about to die,  
but you could heal me with your gentle  
attention."

"We welcome," said Venus, "our fine youth  
who choose to join our righteous sect.  
If you donate the right quantity of cash  
you will be advised about the perfect  
salvation."

"Look", I said, "my wallet has plenty of cash;  
I will assign it completely to you holy Venus.  
If you give instruction so that I will be at  
peace,  
I will venerate your high ancestry forever."

The Mother of Love removed her clothes  
to show her lovely flesh.  
Spreading her out on the couch for some ten  
hours  
I appeased the rage of my fever and pain.

I stayed with her, I think, for three months  
and was respected while I had a full wallet.  
Yet after leaving Venus I was relieved  
of all my money and now I'm a pauper.

Young friends, may what you're hearing strike  
you with terror.  
When the arrow of Venus pierces you  
remember me; wherever you go  
you can be freed [from torment], if you wish.

## II. AD PUERUM ANGLICUM

Ave puer speciose, qui non queris precium  
qui te dono comparari summum ducis vicium  
in quo decor et honestas delegit hospicium  
forma cujus sibi capit oculos spectantium.

Crinis flavus, os decorum cervixque candidula  
sermo blandus et suavis; sed quid laudem singula  
Totus pulcher et decorus, nec est in te macula  
sed vaccare castitati talis nequid formula.

Crede mihi, si redirent prisca Jovis secula  
Ganymedes jam non foret ipsius vernacula  
sed tu, raptus in supernis, grata luce pocula  
gratiora quidem nocte Jovi dares oscula.

Puellarum juvenumque votum extas publicum  
te suspirant et exoptant quem noverunt unicum.  
Errant quidem, inmo peccant qui te vocant Anglicum;  
et vocalem interponant, et dicant angelicum.

-Hilary the Englishman (12th century)

Hail handsome boy, you who seek no gain,  
Who think that to be purchased by a gift is highest vice,  
In whom beauty and integrity choose their dwelling place  
Whose appearance captures the eyes of all who see.

Golden hair, beautiful face, and white neck,  
Winning and sweet conversation--but why praise these things one by one?  
You are completely handsome; there is no flaw in you--  
Except this worthless decision to devote yourself to chastity.

Believe me, if the ancient times of Jove were to come again,  
Ganymede would no longer be Jove's maid,  
But you, ravished in the heavens, would give Jove  
Pleasing cups by day, and even more pleasing kisses by night.

You stand out, an object of general devotion for young men and girls.  
They sigh and long for you, recognizing you as unique.  
Those who call you English truly make a mistake; no, they even sin.  
Let them change the vowel and say angel.

#### IV. MISER, MISER

Olim latus colueram,  
olim pulcher extiteram  
dum cignus ego fuream.  
(Refr.) Miser, miser!  
modo niger et ustus fortiter.

Girat, regirat "furcifer"  
propinat me nunc dapifer,  
me rogos urit fortiter.  
miser, miser!  
modo niger et ustus fortiter.

Mallem in aquis vivere  
nudo semper sub aere,  
quam in hoc mergi pipere.  
miser, miser!  
modo niger et ustus fortiter.

Eram nive candidor,  
quavis ave formosior,  
nodo sum corvo nigror.  
miser, miser!  
modo niger et ustus fortiter.

Nunc in scutella iaceo,  
et volitare nequeo,  
dentes fredentes video.  
miser, miser!  
modo niger et ustus fortiter.

Once I lived on a lake,  
once I was beautiful,  
when I was a swan.  
Misery, misery!  
Now I'm black and charred through and  
through.

Now they turn me on a spit  
I feel the searing flame  
a mighty funeral pyre.  
Misery, misery!  
Now I'm black and charred through and  
through.

I'd rather live on the water  
always exposed to the open air  
than immersed under this pepper.  
Misery, misery!  
Now I'm black and charred through and  
through.

I'll never be snowy white  
like a gracefully formed bird  
I'll be twisted like a black raven.  
Misery, misery!  
Now I'm black and charred through and  
through.

Now I lie in the pan  
unable to fly  
I can see the gnashing teeth.  
Misery, misery!  
Now I'm black and charred through and  
through.

-from the Carmina Burana

#### V. GRAFFITI FROM A NINTH-CENTURY MANUSCRIPT

Antidoto cuius Venus indiscreta choheret,  
sed discreta Venus gaudet Ganymede tenello.

Certius hoc certo nichil est, quam quod Venus omnis  
expers sit mellis, si Ganymede caret.

Corpore pigmeos, hos inguine crede gigantes,  
nam longam caudam quisque pusillus habet.  
Sit licet iste brevis, iactura tamen brevitatis  
inguine pensatur, quod longum constat habere.

For relief the indiscriminating Venus embraces anything,  
But the fussy Venus takes her delight in tender Ganymede.

Nothing is surer than this: Venus would be  
Without honey if she were without Ganymede.

As for bodies, they're pigmies, but believe me they're giants in the crotch,  
For each of these little men has a long tail.  
Though they may be short, the lack of height  
Is compensated in the crotch, which certainly has length.

-rhymes scribbled in the margins of a 9th century textbook

#### VII. PARISIUS PARIDI

Parisius Paridi. Felix tua secula vidi,  
          infelix careo nunc Ganimede meo.  
Vulgus mendicum, nebulones, grex meretricum  
          turbaque lixarum te sine leta parum.  
Cura tue Flore-- marcet sine te, sine flore  
          hit sitit--ut valeas, plus tamen ut redeas.  
Nevolus absque pari nescit de nocte iocari;  
          hic ait: "Hispo, redi, cui mea vota dedi."  
Te sine mendico; sed, si te tollis amico  
          et remeas sero, publicus hospes ero.

-Serlo of Wilton (c. 1110-1181)

From a Parisian to Paris: happily I watched your life;  
Now unhappily I miss my Ganymede.  
All the crowds of beggars and bums, the flocks of whores,  
And the mobs of camp followers have little joy without you.  
Your Flora--drooping without you, thirsting without his flower--  
His concern is that you be well, and even more that you return.  
Nevolus without his mate can't play at night;  
He says, "Hispo, return; I have pledged myself to you."  
Without you I beg, but if you tear yourself from your friend  
And return, even late, I will be host to the whole world.

## VIII. LETTER TO AUSONIUS

Ego te per omne quod datum mortalibus  
et destinatum saeculum est,  
claudente donec continebor corpore,  
discernar orbe quamlibet.  
nec orbe longe nec remotum lumine  
tenebo fibris insitum,  
videbo corde, mente conplectar pia  
ubique prasentem mihi.  
Et cum solutus corporali carcere  
terraque provolavero,  
quo me locarit axe communis pater,  
illic quoque animo te geram.  
Neque finis idem, qui meo me corpore  
et amore laxabit tuo;  
mens quippe, lapsis quae superstes artubus  
de stirpe durat caeliti,  
sensus necesse est simul et adfectus suos  
teneat aequae ut vitam suam,  
et ut mori, sin oblivisci non capit,  
perenne vivax et memor.  
Vale domine illustra.

- Paulinus of Nola (c. 353-431)

You and me: for all time which is given  
And destined to mortal men,  
For as long as I am held in this confined, limping body,  
No matter how far I am separated from you in the world,  
You will be neither distant from me or far from my eyes:  
I will hold you, intermingled in my very sinews.  
I will see you in my heart and with a loving spirit embrace you;  
You will be with me everywhere.  
And when released from this bodily prison  
I fly from earth  
To the spot in heaven where our universal Father places me,  
There too I will keep you in my spirit;  
Nor will the end which frees me from my body  
Release me from your love.  
For the mind once it has survived loss of limbs,  
Continues to grow out of its heavenly root,  
And therefore must keep both its understanding and affections  
Along with its life.  
And just as it experiences no death, it will experience no loss of memory  
But remain forever alive, forever mindful.  
Farewell noble master.

## PERFORMANCE NOTES

The vocals are generally a bit low.

Mezzo 1 low E to C on second space

Mezzo 2: low E to C# on second space: she should be able to make a “hard rock” sound

Baritone /bass: Low E to D above bass clef

For this and other reasons, the singers should have microphones.

The guitars should generally sound like rock guitars, although there are occasional other sounds, like oud imitations. The two players are free to switch parts within the pieces. Fuzz boxes and other types of sound devices are fine, and there should be some contrast between the two guitars on each piece. The second guitar needs a slide in *Miser Miser*. On the original recording, the first guitar was usually a Telecaster to can a raw, surf music sound with the ability to be trebly. The players should think about the timbres that work for each piece.

In *Dum Caupona Verterem* the first guitar is tuned DADGBD and the second has the low E tuned down to D. The first plays some melodies in octaves on the B and A strings with open strings not indicated to make the part easier to read. There is often also a 9/8 feel with a choked strum as in 1960s electric folk bands like Richard Thompson or Fairport Convention, that for ease of reading are not spelled out. The tunings allow the heavy rock bar chords on the three low strings to be played by both guitarists.

The trombone plays a D below E: if a suitable trombone isn't available, play the low Ds up and octave. A mute is helpful for the improvisation on *Miser Miser*.

The percussion is written for two musicians on a single part, but it is possible for some movements to be played by one. The trap set parts are suggestions, not to be taken too literally if the players would prefer other parts once they have learned what is written, as in a jazz -chart. In some cases, I do not write out all the drums, such as the hii-hats in *Miser Miser*. Usually the cymbals can be chosen at will, and toms added where one chooses, and are not really required: cymbals, snare and kick bass are all that are definitively required. The snare is generally on except for *Dum Caupona Verterem*.

As there is one percussion part for two players, the percussionists can distribute the instruments at will. I have tried to keep the most obvious combinations when more than two instruments are played together to make reading easier.

The sound of the gong /brake spring with triangles in *Graffiti from a Ninth Century Manuscript* should be eerie: other metal sounds can be substituted, for instance very resonant horseshoes or anvils.

# Chorea Lascivia

a.k.a. Smut

Score

8 Gothic Rock numbers

Dave Soldier  
11.25.11 version  
composed 1991

## 1. Dum Caupona Verterem

1 *tuned DADGBD*  
*trebly tone* *mp* **A** Celtic strum in 9/8  
strum open strings (open strings and strums not in part to keep it uncluttered)  
melody on 2nd and 5th strings

El. Gtr.1

El. Gtr.2 *low string tuned to D*

7 **B** *lustily* *mf*  
Dum\_\_ cau - po - na ver - ter - em vi - no de -  
*vocal is in front*

Mezzol

E. Gtr1

14 bach - tus, \_\_ se - cus \_\_ tem - plum \_\_ Ve - ne - ris \_\_ er - am \_\_ hos - pi - ta - tus, so - lus

Mezzol

E. Gtr1

19 i - bam pro - spe - re ves - ti - bus or - na - tus, \_\_ ple - num - fer - ens - lo - cu - lum

Mezzol

E. Gtr1

The score is written for two electric guitars and a mezzo-soprano. It is in the key of D major (two sharps) and 9/8 time. The tempo is marked as quarter note = 124. The guitar parts are in a DADGBD tuning. The first guitar part (El. Gtr.1) plays a Celtic strum in 9/8 time, with a melody on the 2nd and 5th strings. The second guitar part (El. Gtr.2) has its low strings tuned to D. The vocal part (Mezzol) enters at measure 7 with the lyrics 'Dum cau - po - na ver - ter - em vi - no de -'. The tempo and dynamics change to 'mf' and 'lustily' at measure 7. The vocal part continues with 'bach - tus, se - cus tem - plum Ve - ne - ris er - am hos - pi - ta - tus, so - lus' starting at measure 14. The guitar accompaniment consists of chords and arpeggios, with some measures featuring a tremolo effect. The score ends at measure 19 with the lyrics 'i - bam pro - spe - re ves - ti - bus or - na - tus, ple - num - fer - ens - lo - cu - lum'.



25

Mezzol  
ad si ni strum la - tus. *mf* Ve - nus cle - men - tis - si - ma, fe -

Bar. *mf* with a leer Ve - nus cle - men - tis - si - ma, fe -

E.Gtr1

Traps  
brushes open snare

Tamb. *ppp* *pp* impromptu light fills

B. Dr. *p*

30

Mezzol  
lix cre - a - tu - ra, cer - no quod pre - ter - i - ta nos - cis et fu -

Bar. lix cre - a - tu - ra, cer - no quod pre - ter - i - ta nos - cis et fu -

E.Gtr1

Traps  
30 impromptu continue in this style

Tamb.

B. Dr.

35

Mezzol  
 tu - ra. Ip - se sum mi - ser - ri - mus, res i - am pe - ri - tu - ra, quem

Bar.  
 tu - ra. Ip - se sum mi - ser - ri - mus, res i - am pe - ri - tu - ra, quem

E.Gtr1

Traps

Tamb.

B. Dr.

40

Mezzol  
 sa - na - re po - te - ris tu - a le - ni cu - ra. "Be-ne," in - quit, "Ve -

Mezzo2  
 sa - na - re po - te - ris tu - a le - ni cu - ra. "Be-ne," in - quit, "Ve -

Bar.  
 sa - na - re po - te - ris tu - a le - ni cu - ra. "Be-ne," in - quit, "Ve -

E.Gtr1

Traps

Tamb.

B. Dr.

**D**

*mf*

*mp*

Mezzo1  
ne - ris nos - ter o di - lec - te iu - ve - nis, ap - tis - si - me

Mezzo2  
ne - ris nos - ter o di - lec - te iu - ve - nis, ap - tis - si - me

Bar.  
45 ne - ris nos - ter o di - lec - te iu - ve - nis, ap - tis - si - me

E.Gtr1

Traps  
45

Tamb.

B. Dr.

Mezzo1  
ce - des no - stre se - cte. Si tu das de - na - ri - os mo - ne - te e -

Mezzo2  
ce - des no - stre se - cte. Si tu das de - na - ri - os mo - ne - te e -

Bar.  
50 ce - des no - stre se - cte. Si tu das de - na - ri - os mo - ne - te e -

E.Gtr1

Traps  
50

Tamb.

B. Dr.

55

Mezzo1  
lec - te, da - bi - tur con - si - li - um sa - lu - tis per -

Mezzo2  
lec - te, da - bi - tur con - si - li - um sa - lu - tis per -

Bar.  
lec - te, da - bi - tur con - si - li - um sa - lu - tis per -

E.Gtr1

Traps

Tamb.

B. Dr.

59

Mezzo1  
fec - te."

Mezzo2  
fec - te."

Bar.  
fec - te"

E.Gtr1  
59 fec - te" *strum with open strings as before*

Tpt.  
59 like Celtic fiddle *f*

Traps  
59 crash and ride cymbals, alt at will

Tamb.  
59 *f* impromptu, continue feel but exuberant

B. Dr.  
59 *mf*

**E**

64

E.Gtr1

Tpt.

Traps

Tamb.

B. Dr.

69

E.Gtr1

Tpt.

Traps

Tamb.

B. Dr.

74

Mezzol

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

Tamb.

B. Dr.

in a low boy's voice

"Ec - ce," di - xi, "lo - cu - lus ex -

chunk rhythm guitar comping on low strings, vocal in front

*mf*

*p*

impromptu continue in this style

*pp*

79

Mezzol



tat num - mis ple - nus, to - tum quip - pe tri - bu - am ti - bi, sa - cra

E.Gtr2



Tbn.




Traps



D


84

Mezzol




Ve - nus; si tu das con - si - li - um ut sat sim se - re - nus, tu -


E.Gtr2



Tbn.



Traps



89

Mezzo1 normal voice  
 um in per - pe - tu - um ve - ne - ra - bor ge - nus." Ex - u - it se ve -

Mezzo2  
 Ex - u - it se ve -

Bar.  
 Ex - u - it se ve -

E.Gtr1  
 89 bar low 3 strings: only lowest note shown

E.Gtr2  
 D  
 89 *p* bar low 3 strings: only lowest note shown

Tbn.  
 89

Traps  
 89

Tamb.  
 89 *mp* impromptu, continue feel but exuberant

*mp*

94

Mezzol  
 Mezzo2  
 Bar.

sti - bus ge - ni - trix A - mor - is, car - nes ut os - ten - der - et

94 sti - bus ge - ni - trix A - mor - is, car - nes ut os - ten - der - et

E.Gtr1  
 E.Gtr2

94 *impromptu continue in this style*

Traps  
 Tamb.

99

Mezzol  
 Mezzo2  
 Bar.

ni - vei de - cor - is. Ster - nens e - am lec - tu - lo fe - re de - cem

99 ni - vei de - cor - is. Ster - nens e - am lec - tu - lo fe - re de - cem

E.Gtr1  
 E.Gtr2

99

Traps  
 Tamb.



104

Mezzo1  
ho - ris — mi - ti ga — vi - ra - bi - em — fe — bri — ci - do - lo - ris.

Mezzo2  
ho - ris — mi - ga — vi - ra - bi - em — bri ci - lo - ris.

Bar.  
104 ho - ris — mi - ga vi - ra - bi - em — bri — ci - lo - ris.

E.Gtr1

E.Gtr2

Tpt.  
104

Traps  
104

Tamb.  
104

**H**

continue bar chords

E.Gtr1  
*f* continue bar chords

E.Gtr2  
109

Tpt.

Tbn.

Traps  
109 *f* cymbals (ride or crash at will)

Tamb.  
*ff*

B. Dr.  
*f*

impromptu continue in this style

114

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

Tamb.

B. Dr.

118

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

Tamb.

B. Dr.

122

Mezzo1

Mezzo2

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

Tamb.

B. Dr.

*mf* Tri - bus

*mf* Tri - bus

*pp*

*pp*

*pp*

I

Mezzo1

Mezzo2

E.Gtr1

Traps

Tamb.

re - or men - si - bus sec - um sum mo - ra - tus, — ple-num fer - ens — lo -

re - or men - si - bus sec - um sum mo - ra - tus, — ple-num fer - ens — lo -

126 Celtic 9/8 like section A

126 snare

*pp*

131

Mezzol1  
 Mezzo2  
 E.Gtr1  
 Traps

cu - lum, vi - xi vir or - na - tus re - ce - dens a Ve - ne - re sum

131 cu - lum, vi - xi vir or - na - tus re - ce - dens a Ve - ne - re sum

136

Mezzol1  
 Mezzo2  
 E.Gtr1  
 Traps

nunc al - le - va - tus num - mis at - que sic sum pau - per -

136 nunc al - le - va - tus num - mis at - que sic sum pau - per -

141

Mezzol1  
 Mezzo2  
 E.Gtr1  
 Traps

a - tus. *pp* Ter - re - at - vos iu - ve - nes i -

141 a - tus. *pp*

141 *ppp*

J

147

Mezzol  
stud quod au - di - tis; dum sa - git - tam Ve - ne - ris pe - nes vos

E.Gtr1

Traps

152

Mezzol  
152 sen - ti - tis, mei es - te me - mor - es; quo - cum - que vos it - is, li -

E.Gtr1

Traps

157 *porco ritard*

Mezzol  
157 be - ri po - te - ri - tis es - se, si ve - li - tis.

E.Gtr1

Tpt. *mute like birdsong*

Traps *tacit*

*ppp*

*pppp*

162

Tpt.

*p*

*ppp*

2. Ad Puerum Anglicum

165  $\text{♩} = 66$

Mezzo 1

*f*

A - ve - puer - um spe - ci - o - se, qui non que - ris pre - ci - um  
 Cri - nis fla - vus, os de - cor - um cer - vix - que can - di - du - la

El. Gtr.1

fuzz normal tuning

*mp*

El. Gtr.2

normal tuning

*mp*

Bb Tpt.

*mp*

Trmb.

*mp*

Tambourine

tambourine

*p*

Bass Drum

*p*

Mezzo 1

169

169

qui te do - no con - pa - ra - ri sum - mum du -  
 ser - mo blan - dus et su - a - vis quid lau -

E. Gtr.1

E. Gtr.2

169

Tpt.

169

Tri.

triangle

Mezzol

E.Gtr1

E.Gtr2

Tbn.

172 cis vi - ci - um — in quo de - cor et ho - nes - tas de - le -  
dem sin - gu - la — Tot - us — pul - cher et de - cor - us, nec est

Mezzol

E.Gtr1

E.Gtr2

Tpt.

Tbn.

176 git ho - spi - ci - um — for - ma cu - jus si - bi ca - pit o - cu - los spec - tan - ci - um.  
in te ma - cu - la — sed vac - ca - re cas - ti - ta - ti ta - lis ne -

180 *a bit faster*

Mezzol

E.Gtr1 180 quid \_\_\_\_\_ for - mu - la. *f*

E.Gtr2 *f*

Tpt. *f*

Tbn. *f*

Tamb. 180 tambourine *f*

B. Dr. 180 bass drum *f*

183 *a bit slower*

Mezzol

E.Gtr1 183 Cre - de \_\_\_\_\_ *mp*

E.Gtr2 *mp*

Tpt. *mp*

Tbn. *mp*

Tri. 183 triangle

Tamb. 183

B. Dr. 183



186

Mezzol1  
186 mi-hi, si re-dir-ent pris-ca Jo-vis se-cu-la Ga-ni - me -

E.Gtr1

E.Gtr2

Tpt.  
186 *mp*

Tri.  
186 triangle

190

Mezzol1  
190 des jam non for-et ip-si us ver-na - cu-la — sed tu, — rap -

E.Gtr1

E.Gtr2

Tbn.  
190 *mp*

194

Mezzol1  
194 tus in su-per - nis, gra-ta lu-ce po-cu-la — gra-ti - o - ra qui-dem moc-te Jo-vi da-res

E.Gtr1

E.Gtr2

Tpt.  
194

Tbn.  
194

198 *a bit faster*

Mezzol

198 os - cu la.

E. Gtr1

E. Gtr2

Tpt.

Tbn.

Tamb.

B. Dr.

*f*

*f*

*f*

*f*

*f*

*f*

201 *a bit slower*

Mezzol

201 Puel -

E. Gtr1

E. Gtr2

Tpt.

Tbn.

Tri.

Tamb.

B. Dr.

*f*

*f*

*f*

*f*

*f*

204

Mezzol

204 lar-um ju-ven-um - que vo-tum ex-tas pub-li-cum te su - spi - rant et ex - op-tant quem no-ve-

E.Gtr1

*p*

E.Gtr2

204

Tpt.

*p*

Tbn.

*mp*

208

Mezzol

208 runt u - ni-cum. Er - rant qui-dem, in - mo pec-cant qui te vo - cant An-gli-cum; et vo -

E.Gtr1

*p*

E.Gtr2

Tbn.

*pp*

*rit.*

211

Mezzo1

211 ca - lem in - ter - po - nant, et di - cant an - ge - li - cum.

E.Gtr1

*pppp*

Tbn.

*pppp*

3. Odalisque in the Seraglio

213 <sup>♩=124</sup> oud sound

El. Gtr.1 *f*

El. Gtr.2 *ad lib* *pp*

Dumbek *ad lib* *mf*

Bass Drum

216

E. Gtr1

E. Gtr2 *pp*

Dmbk

B. Dr.

219

E. Gtr1

E. Gtr2

Dmbk

B. Dr.

222

E. Gtr1

E. Gtr2

Dmbk

B. Dr.

225

E. Gtr1

E. Gtr2

Dmbk

B. Dr.

227

E. Gtr1

E. Gtr2

Tpt.

Dmbk

B. Dr.

*f*

*tacit*

230

Tpt.

233

E.Gtr1

E.Gtr2

Tpt.

Dmbk

B. Dr.

*pp*

236

E.Gtr1

E.Gtr2

Tpt.

Dmbk

B. Dr.

239

E. Gtr1

E. Gtr2

Tpt.

Dmbk

B. Dr.

Detailed description of the first system: This system covers measures 239 and 240. The E. Gtr1 part features a melodic line with slurs and accents, primarily using eighth and quarter notes. The E. Gtr2 part provides a dense, rhythmic accompaniment with many beamed notes. The Tpt. part has a melodic line with slurs and accents, including some chromatic movement. The Dmbk part consists of a series of slashes indicating a rhythmic pattern. The B. Dr. part shows a simple drum pattern with quarter notes and rests.

241

E. Gtr1

E. Gtr2

Tpt.

Dmbk

B. Dr.

Detailed description of the second system: This system covers measures 241 and 242. The E. Gtr1 part continues with a melodic line, showing some chromatic movement. The E. Gtr2 part maintains the dense chordal accompaniment. The Tpt. part has a melodic line with slurs and accents, including some chromatic movement. The Dmbk part consists of a series of slashes indicating a rhythmic pattern. The B. Dr. part shows a simple drum pattern with quarter notes and rests.

243

E.Gtr1

E.Gtr2

Tpt.

Dmbk

B. Dr.

246

E.Gtr2

Tpt.

Tbn.

*mf*

250

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

Chicago blues with fuzz blues 3rd

*f*

*p*



254

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

257

bluesy gliss

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

262

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

slow fade-out

slow fade-out

slow fade-out

slow fade-out

The musical score is arranged in five staves. The first staff, E.Gtr1, features a melodic line with triplets of eighth notes. The second staff, E.Gtr2, has a rhythmic accompaniment of eighth notes. The third staff, Tpt., plays a melodic line with triplets. The fourth staff, Tbn., has a bass line with triplets. The fifth staff, Traps, consists of a series of diagonal slashes. The score is divided into two measures by a double bar line. The first measure contains the initial musical notation, and the second measure contains the 'slow fade-out' markings for all instruments.

**A** 4. Miser Miser

$\text{♩} = 128$

*ala Led Zep. play with timing and phrasing*

Mezzo 2

Mezzo 2 staff with lyrics: O - lim la - tus co - lu - e - ram,

El. Gtr.1

El. Gtr.1 staff with annotations: 266 fuzz, sometimes in 4ths, mf slide guitar

El. Gtr 2

El. Gtr 2 staff

Trap Set

Trap Set staff with annotation: 266 trap set, dynamics: mp, pp, mp

Mezzo2

Mezzo2 staff with lyrics: 271 o - lim pul-cher ex - ti - te - ram dum

E.Gtr1

E.Gtr1 staff

E.Gtr2

E.Gtr2 staff

Traps

Traps staff with dynamics: mp

Mezzo2

Mezzo2 staff with lyrics: 276 cig - nus e - go fu - re - am. Mi - ser, mi - ser! mo - do ni - ger

E.Gtr1

E.Gtr1 staff

E.Gtr2

E.Gtr2 staff

Traps

Traps staff with dynamics: mp

279

Mezzo2

279 et us-tus for-ti-ter. Gi - rat, re - gi-rat "fur - ci - fer"

E.Gtr1

E.Gtr2

Tbn.

Traps

*mp*

*pp*

284

Mezzo2

284 pro - pi-nat me nunc da - pi - fer,

E.Gtr1

E.Gtr2

Tbn.

Traps

*mp*

288

Mezzo2

E.Gtr1

E.Gtr2

Tbn.

Traps

*mp*

me ro - gus ur - it for - ti - ter.

292

Mezzo2

E.Gtr1

Tpt.

Tbn.

Traps

*mp*

**B**

Mi - ser, mi - ser! mo - do ni - ger et us - tus for - ti - ter.

296 *loosen up*

Mezzo2  
296 Mal - lem in a - quis vi - ve - re

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps  
*pp* *mp*

300 *yodel*

Mezzo2  
300 nu - do sem - per sub a - e - re, quam

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps  
*mp*

304

Mezzo2

304 in hoc mer - gi pi - pe - re. Mi - ser, mi - ser! mo - do ni - ger

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

307

Mezzo2

307 et us - tus for - ti - ter. E - ram ni - ve

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

**C**

*nasty*

improvise between singer

*mp*

*pp*

311

Mezzo2

311 can - di - dor qua - vis a - ve for -

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

*mp*

315

Mezzo2

315 mo - si - or, no - do sum cor - vo ni - gri -

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

*mp*



319

Mezzo2

319 or. \_\_\_\_\_ Mi - ser, mi - ser! mo - do ni - ger et us - tus for - ti - ter.

E.Gtr1

E.Gtr2

319

Tpt.

319

Traps

**D**

Mezzo2

322 *heavy heavy metal*  
Nunc in scu-tel-la ia - ce - o,

E.Gtr1

E.Gtr2

improvise between singer

322

Tpt.

Tbn.

322 *mp*

Traps

*mp* *pp* *mp*

Mezzo2

327 et vo-li-ta-re ne-que - o, den -

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

*mp*

Mezzo2

332 tes fre-den-tes vi-de - o. Mi-ser, mi-ser! mo-do ni-ger

E.Gtr1

332

Tpt.

Tbn.

Traps

335 improv w. drums  
10 sec.

Mezzo2

335 et us - tus for - ti - ter. \_\_\_\_\_

E.Gtr1 improv w. drums  
10 sec.

E.Gtr2

335

Tpt.

Tbn.

335 improv with  
slide guitar  
10 sec

Traps

5. Grafitti from a ninth century manuscript

Lento

337

♩.=106

Baritone

mf An-ti-do-to cui - vis Ve - nus

Trmb.

mf

Triangle

triangle

Tambourine

tamborine

Gong

mf

note: brake spring too if available produce an eerie sound

gong (let ring)

343

♩.=106

Mezzol1

claps

Mezzo2

claps

Bar.

poco rit.

mp

in dis-cre-ta cho - he - ret sed dis-cr-ta Ve - nus gau - det Ga-ni-me-de te - nel - lo.

Tbn.

mf

Tri.

higher pitch triangle

Tamb.

Gong

Lento

347

Mezzol1  
Mezzo2  
Bar.  
Tbn.

*mp* Cer-ti - us hoc cer - to ni - chil

*mp* Cer-ti - us hoc cer - to ni - chil

Tri.  
Tamb.  
Gong

352

Mezzol1  
Mezzo2  
Bar.  
Tbn.

*claps*

est, quam quod Ve-nus om - nis ex-pers sit mel-lis, si Ga - ni - me-de ca - ret.

*claps*

*claps*

est, quam quod Ve - nus om - nis ex-pers sit mel-lis, si Ga - ni - me-de ca - ret.

Tbn. *mf*

Tri.  
Tamb.  
Gong

*mf*

♩.=106

cued measures, not too fast  
applause

356

Mezzo1

Mezzo2

Bar.

Tbn.

Tamb.

356

*ff* *pp* *ff*

363

**Lento**

Mezzo1

Mezzo2

Bar.

E.Gtr2

Tbn.

Tri.

Gong

363

*pp* *ff* *mf*

Cor-po-re pig-me - os, hos in-gui-ne cre - de gi - gan-tes, —

*pp* *ff* *mf*

Cor-po-re pig-me - os, hos in-gui-ne cre - de gi - gan-tes, —

*pp* *ff* *mf*

Cor-po-re pig-me - os, hos in-gui-ne cre - de gi - gan-tes, —

*pp* *ff* *mf*

*mf*

*mf*

368

Mezzo1  
nam lon-gam cau-dam quis - que pu-sil-lus ha - bet. Sit li-cet is-te bre - vis, i - ac - tu - ra ta-men

Mezzo2  
nam lon-gam cau-dam quis - que pu-sil-lus ha - bet. Sit li-cet is-te bre - vis, i - ac - tu - ra ta-men

Bar.  
nam lon-gam cau-dam quis - que pu-sil-lus ha - bet. Sit li-cet is-te bre - vis, i - ac - tu - ra ta-men

Tbn.  
nam lon-gam cau-dam quis - que pu-sil-lus ha - bet. Sit li-cet is-te bre - vis, i - ac - tu - ra ta-men

Tri.  
368

Gong  
368

372

Mezzo1  
bre - vi - ta - tis — in - gui - ne pen - sa - tur, quod lon - gum con - stat ha - be - re. ♩ = 106

Mezzo2  
bre - vi - ta - tis — in - gui - ne pen - sa - tur, quod lon - gum con - stat ha - be - re. claps

Bar.  
bre - vi - ta - tis — in - gui - ne pen - sa - tur, quod lon - gum con - stat ha - be - re. claps

E.Gtr2

Tbn.  
*f*

Tri.  
372

Tamb.  
372

Gong  
372

376

Mezzol1

Mezzo2

Bar.

Tbn.

Tamb.

claps

claps

claps

376

382

Mezzol1

Mezzo2

Bar.

Tbn.

Tamb.

382

*sfz*

*sfz*

*sfz*

*sfz*

382



6. Quodlibet

385  $\text{♩} = 124$

El. Gtr.1

El. Gtr.2

Bb Tpt.

Trmb.

Trap Set

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

Musical score for measures 391-393. The score includes staves for E.Gtr1, E.Gtr2, Tpt., Tbn., and Traps. E.Gtr1 and Traps play melodic lines with triplets. E.Gtr2 and Tbn. play accompaniment. Tpt. has a whole rest.

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

C. cym

*p*

Musical score for measures 394-395. The score includes staves for E.Gtr1, E.Gtr2, Tpt., Tbn., and Traps. E.Gtr1 and Tpt. play melodic lines. E.Gtr2 and Tbn. play accompaniment. Traps play C. cym.

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Musical score for measures 396-397. The score includes staves for E.Gtr1, E.Gtr2, Tpt., and Tbn. E.Gtr1 and Tpt. play melodic lines. E.Gtr2 and Tbn. play accompaniment.

398

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

ride cymbal

3

*pp*

8va

400

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

400

8va

402

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

crash cymbal

*mf*

Detailed description: This system covers measures 402 and 403. E.Gtr1 (Electric Guitar 1) plays a continuous sixteenth-note pattern in the treble clef. E.Gtr2 (Electric Guitar 2) plays a dotted quarter note chord in the treble clef, with a dashed line above it labeled '(8va)'. Tpt. (Trumpet) plays a sixteenth-note pattern in the treble clef. Tbn. (Tuba) plays a quarter note pattern in the bass clef. Traps (Drums) plays a quarter note pattern in the treble clef, with a crash cymbal hit at the end of the measure. The dynamic marking *mf* is located below the Traps staff.

404

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

Detailed description: This system covers measures 404 and 405. E.Gtr1 (Electric Guitar 1) plays a continuous sixteenth-note pattern in the treble clef. E.Gtr2 (Electric Guitar 2) plays a dotted quarter note chord in the treble clef. Tpt. (Trumpet) plays a sixteenth-note pattern in the treble clef. Tbn. (Tuba) plays a quarter note pattern in the bass clef. Traps (Drums) plays a quarter note pattern in the treble clef.

407

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

*mp* *pp* *f*

411

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

*pp*

413

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

*8va*

*sfz*

*sfz*

*sfz*

*sfz* *secco* (catch ring)

7. Parisius Paridi

415

*rubato*

$\text{♩} = 48$

Baritone

*mf* Pa - ri - si - us Pa - ri -

El. Gtr. 1

*f* oud sound

El. Gtr 2

Bb Tpt.

*ppp*

Bar.

di. Fe - lix tu - a se - cu - la vi - di,

E.Gtr2

Tpt.

Bar.

in - fe - lix ca - re o - nunc

E.Gtr2

Tpt.

423

Bar.

E.Gtr2

Tpt.

425

Bar.

E.Gtr2

Tpt.

Dmbk

B. Dr.

428

Bar.

E.Gtr2

Tpt.

Dmbk

B. Dr.

430 *rubato*

Bar. *si - ne le - ta pa - rum.*

E.Gtr1 *mp* *f*

E.Gtr2

Tpt.

Tbn.

433 *a tempo*

Bar. *ff* *Cu - ra tu - e Flor - e - - - mar -*

E.Gtr1

E.Gtr2

Tpt.

Dmbk *mp* *f*

*dumbek*



436

Bar.

E.Gtr1

E.Gtr2

Tpt.

Dmbk

B. Dr.

438

Bar.

E.Gtr1

E.Gtr2

Tpt.

Dmbk

B. Dr.

440  $\text{♩} = 60$

Bar.

440 ta - men ut re - de - as.

E.Gtr1

E.Gtr2

440 Tpt.

Tbn.

440 Dmbk

B. Dr.

443 E.Gtr1

E.Gtr2

Tbn.

443 Dmbk

B. Dr.

446

E.Gtr1

E.Gtr2

Tbn.

Dmbk

B. Dr.

449

Bar.

$\text{♩} = 48$

*mp* Ne - vo - lus ab - sque pa - ri nes-

E.Gtr1

E.Gtr2

Tbn.

Dmbk

B. Dr.

*p*

*tacit*

453

Bar.

*a bit faster*

cit de noc-te io - ca - ri; hic ait: "His-po, re - di, — cui me-a vo-ta de - di." *ff* Te

458

Bar. *si - ne men - di - co; sed, ai - te tol - lis a - mi - co;*

458

E.Gtr1

458

Tpt.

458

Dmbk

B. Dr.

462

Bar. *et re - me - as se - ro, pub - li - cus hos - pes e - ro.*

462

E.Gtr1

462

Tpt.

462

Dmbk

B. Dr.

*tacit*

465

E.Gtr1

*ppp*

465

Tpt.

*ppp*

465

Dmbk

Tamb. *tamborine*

*ppp*

8. Letter to Ausonius

467  $\text{♩} = 40$

Mezzo 1

1. E - go - - - - - te - - - - -  
 2. Nec or - - - - - be - - - - -  
 3. Et cum - - - - - so - - - - -  
 4. Ne - que - - - - - fi - - - - -  
 5. Sen - sus - - - - - ne - - - - -

per om - ne quod da - tum  
 lon - ge nec re - mo - tum  
 lu - tus cor - po - ra - li  
 nis i - dem, qui me - o  
 ces - se est si - mul et

Mezzo 2

1. E - go - - - - - te  
 2. Nec or - - - - - be  
 3. Et cum - - - - - so  
 4. Ne - que - - - - - fi  
 5. Sen - sus - - - - - ne

per om - da -  
 lon - ge nec re -  
 lu - tus cor - po -  
 nis i - dem, qui me -  
 ces - se est si - mul

Baritone

1. E - go - - - - - te  
 2. Nec or - - - - - be  
 3. Et cum - - - - - so  
 4. Ne - que - - - - - fi  
 5. Sen - sus - - - - - ne

per om - ne quod  
 lon - ge nec re -  
 lu - tus cor - po -  
 nis i - dem, qui  
 ces - se est si -

467

El. Gtr. 1

*p*

El. Gtr. 2

*p*

467

Bb Tpt.

*pp*

Trmb.

*pp*

467

Triangle

*mp* triangle

474

Mezzol

mort - ta - li - bus \_\_\_\_\_ et \_\_\_\_\_ de - sti - na - tum sae - cu -  
 lu - mi - ne \_\_\_\_\_ te - ne - bo - fib - ris in -  
 car - ce - re, \_\_\_\_\_ ter - ra - que pro - vo - la -  
 me cor - po - re, \_\_\_\_\_ et a - mo - re la - xa - bit  
 ad - fec - tus \_\_\_\_\_ su - os, \_\_\_\_\_ te - ne - at - ae - que ut vi - tam

Mezzo2

mort - ta - li - bus \_\_\_\_\_ et de - sti - na - tum sae - cu -  
 lu - mi - ne \_\_\_\_\_ ten - ne - bo - fib - ris in -  
 car - ce - re, \_\_\_\_\_ ter - ra - que pro - vo -  
 me cor - po - re, \_\_\_\_\_ et a - mo - re la - xa - bit  
 ad - fec - tus \_\_\_\_\_ os, \_\_\_\_\_ te - ne - at - ae - que ut vi - tam

Bar.

mort - ta - li - bus \_\_\_\_\_ et \_\_\_\_\_ de \_\_\_\_\_ sti - na - tum sae - cu -  
 lu - mi - ne \_\_\_\_\_ te \_\_\_\_\_ ce - ne \_\_\_\_\_ bo - fib - ris in -  
 car - ce - re, \_\_\_\_\_ ter - ra - que pro - vo -  
 me cor - po - re, \_\_\_\_\_ et \_\_\_\_\_ a \_\_\_\_\_ mo - re la - xa - bit  
 474 ad - fec - tus \_\_\_\_\_ os, \_\_\_\_\_ te \_\_\_\_\_ ne \_\_\_\_\_ at - ae - que ut vi - tam

E.Gtr1

E.Gtr2

474

Tpt.

Tbn.

474

Tri.

481

Mezzol1

lum est, \_\_\_\_\_ claud - en - te do - nec con - ti - ne - bor cor - por - e,  
 si - tum \_\_\_\_\_ vi - de - bo cor - de men - te con - plec - tar - pi - a  
 ve - ro, \_\_\_\_\_ quo me lo - ca - rit a - xe com - mu - nis pa - ter,  
 tu - o; \_\_\_\_\_ mens quip - pe, lap - sis quae su - per - stes ar - tu - bus.  
 su - am, \_\_\_\_\_ et ut mo - ri, sin ob - li - vi - sci non ca - pit,

Mezzo2

lum est, \_\_\_\_\_ claud en - te do - con - ti - ne - bor cor - por -  
 si - tum \_\_\_\_\_ vi de - bo cor - men - te con - plec - tar - pi -  
 ve - ro, \_\_\_\_\_ quo me lo - ca - a - xe com - mu - nis pa -  
 tu - o; \_\_\_\_\_ mens quip - pe, lap - quae su - per - stes ar - tu -  
 su - am, \_\_\_\_\_ et ut mo - ri, \_\_\_\_\_ ob - li - vi - sci non ca -

Bar.

lum est, \_\_\_\_\_ claud te do - con - bor \_\_\_\_\_ cor - por - e,  
 si - tum \_\_\_\_\_ vi bo cor - tum men - plec - tar \_\_\_\_\_ pi - a  
 ve - ro, \_\_\_\_\_ quo lo - ca - a - mu - nis \_\_\_\_\_ pa ter,  
 tu - o; \_\_\_\_\_ mens pe, lap - quae stes \_\_\_\_\_ ar - tu bus.  
 su - am, \_\_\_\_\_ et mo - ri, \_\_\_\_\_ ob - sci \_\_\_\_\_ non \_\_\_\_\_ ca pit,

E.Gtr1

E.Gtr2

Tpt.

Tbn.

489

Mezzo1

Mezzo2

Bar.

dis - cer - nar or - be - quam - li - bet. \_\_\_\_\_  
 u - bi - que pra - sen - tem - mi - hi. \_\_\_\_\_  
 il - lic - quo - que a - ni - mo te - ge - ram. \_\_\_\_\_  
 de - stir - pe du - rat - cae - li - ti. \_\_\_\_\_  
 pe - ren - ne vi - vax et me - mor. \_\_\_\_\_

489

dis - cer - nar or - be - quam - li - bet. \_\_\_\_\_  
 u - bi - que pra - sen - tem - mi - hi. \_\_\_\_\_  
 il - lic - quo - que a - ni - mo te - ge - ram. \_\_\_\_\_  
 de - stir - pe du - rat - cae - li - ti. \_\_\_\_\_  
 pe - ren - ne vi - vax et me - mor. \_\_\_\_\_

489

dis - cer - nar or - be - li - bet. \_\_\_\_\_  
 u - bi - que pra - sen - mi - hi. \_\_\_\_\_  
 il - lic - quo - que a - mo - ge - ram. \_\_\_\_\_  
 de - stir - pe du - rat - li - ti. \_\_\_\_\_  
 pe - ren - ne vi - vax et me - mor. \_\_\_\_\_

E.Gtr1

E.Gtr2

489

Tpt.

Tbn.

489

Tri.

495

Mezzo1

Mezzo2

Bar.

Va - le do - mi - ne il - lus - tri - *pp* a \_\_\_\_\_  
 Va - le do - mi - ne il - lus - tri - *pp* a \_\_\_\_\_  
 Va - le do - mi - ne il - lus - tri - *pp* a \_\_\_\_\_



# Chorea Lascivia

a.k.a. Smut

Mezzo 1

8 Gothic Rock numbers

Dave Soldier

11.25.11 version  
composed 1991

## 1. Dum Caupona Verterem

1  $\text{♩} = 124$  **A** **B** *lustily* *mf*

Dum\_\_ cau - po - na ver - ter - em vi - no de - bach-tus,\_\_\_ se -

15

cus\_\_ tem - plum\_\_ Ve - ne - ris\_\_\_ er - am\_\_ hos - pi - ta - tus, so - lus i - bam pro - spe - re ves -

21

ti - bus or - na - tus,\_\_\_ ple - num - fer - ens - lo - cu - lum\_\_ ad\_\_ si\_\_ ni strum la - tus.

27 **C** *mf*

Ve - nus cle - men - tis - si - ma, fe - lix cre - a - tu - ra,\_\_\_ cer - no quod pre - ter - i - ta

34

nos - cis et fu - tu - ra. Ip - se sum mi - ser - ri - mus, res i - am pe - ri - tu - ra,\_\_\_ quem sa - na - re\_\_\_

41 **D**

po - te - ris tu - a le - ni cu - ra. "Be-ne," in - quit, "Ve - ne - ris nos - ter o di - lec - te\_\_\_ iu -

48

ve - nis,\_\_\_ ap - tis - si - me\_\_\_ ce - des\_\_\_ no - stre se - cte. Si tu das de - na - ri - os mo - ne - te e -

55 **E** **16** in a low boy's

lec - te,\_\_\_ da - bi - tur\_\_\_ con - si - li - um\_\_\_ sa - lu - tis\_\_\_ per - fec - te."

76 **F**

"Ec-ce," di - xi, "lo - cu - lus ex - tat num - mis ple - nus, to - tum\_\_\_ quip - pe\_\_\_ tri - bu - am\_\_\_

83

ti - bi, sa - cra Ve - nus; si tu das con - si - li - um ut sat sim se - re - nus, tu -

89

um in per - pe - tu - um ve - ne - ra - bor ge - nus." Ex - u - it se ve - sti - bus ge - ni - trix A -

**G**  
normal voice

96

mor - is, car - nes ut os - ten - der - et ni - vei de - cor - is. Ster - nens e - am lec -

102

tu - lo fe - re de - cem ho - ris mi - ti ga vi - ra - bi - em fe bri - ci - do -

108

tu - lo fe - re de - cem ho - ris mi - ti ga vi - ra - bi - em fe bri - ci - do -

**H** singers speak, argue, and yell

116 lo - ris.

**I**

124

*mf* Tri - bus re - or men - si - bus sec - um sum mo - ra - tus, ple - num fer - ens lo -

131

cu - lum, vi - xi vir or - na - tus re - ce - dens a Ve - ne - re sum nunc al - le - va - tus num -

138

mis at - que sic sum pau - per - a - tus. *pp* Ter - re - at - vos iu -

146

ve - nes i - stud quod au - di - tis; dum sa - git - tam Ve - ne - ris pe - nes vos sen - ti - tis, mei

*porco ritard*

153

es - te me - mor - es; quo - cum - que vos it - is, li - be - ri po - te - ri - tis es - se, si

160

ve - li - tis.

**4**

## 2. Ad Puerum Anglicum

165  $\text{♩} = 66$

3



A - ve - puer - um spe - ci - o - se, qui non que - ris pre - ci - um qui te - do -  
Cri - nis fla - vus, os de - cor - um cer - vix - que can - di - du - la ser - mo -

171



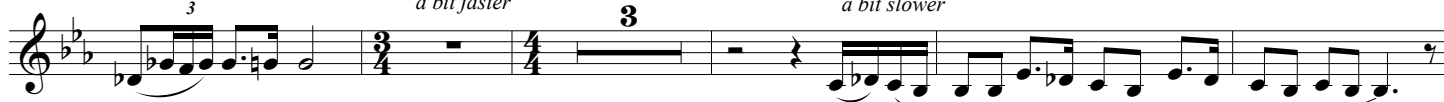
no con - pa - ra - ri sum - mum du - cis vi - ci - um in quo de - cor et ho - nes - tas de - le -  
blan - dus et su - a - vis quid lau - dem sin - gu - la Tot - us pul - cher et de - cor - us, nec est

176



git ho - spi - ci - um for - ma cu - jus si - bi ca - pit o - cu - los spec - tan - ci - um.  
in te ma - cu - la sed vac - ca - re cas - ti - ta - ti ta - lis ne

180



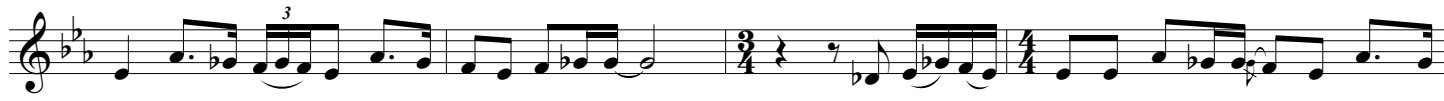
quid for - mu - la. Cre - de - mi - hi, si re - dir - ent pris - ca Jo - vis se - cu - la

188



Ga - ni - me - des jam non for - et ip - si us ver - na - cu - la sed tu,

194



tus in su - per - nis, gra - ta lu - ce po - cu - la gra - ti - o - ra qui - dem moc - te Jo - vi da - res

198



os - cu - la. Puel - lar - um ju - ven - um - que vo - tum

205



ex - tas pub - li - cum te su - spi - rant et ex - op - tant quem no - ve - runt u - ni - cum. Er -

209



rant qui - dem, in - mo pec - cant qui te vo - cant An - gli - cum; et vo -

211



ca - lem in - ter - po - nant, et di - cant an - ge - li - cum.

### 3. Odalisque in the Seraglio

213 = 124

Musical staff for '3. Odalisque in the Seraglio'. It features a treble clef and a 4/4 time signature. The staff contains three measures of music, each with a fermata. Above the first measure is the number '32', above the second is '18', and above the third is '3'. The staff ends with a double bar line and repeat dots.

### 4. Miser Miser

A

♩ = 128

Musical staff for '4. Miser Miser' (Section A). It features a treble clef and a 3/8 time signature. The staff contains eight measures of music. Above the fourth measure is the number '2'. The staff ends with a double bar line.

277

Musical staff for '4. Miser Miser' (Section A). It features a treble clef and a 3/8 time signature. The staff contains eight measures of music. Above the fourth measure is the number '3' and above the seventh measure is the number '2'. The staff ends with a double bar line.

B

288

Musical staff for '4. Miser Miser' (Section B). It features a treble clef and a 3/8 time signature. The staff contains eight measures of music. Above the seventh measure is the number '3'. The staff ends with a double bar line.

299

Musical staff for '4. Miser Miser' (Section B). It features a treble clef and a 3/8 time signature. The staff contains eight measures of music. Above the first measure is the number '2'. The staff ends with a double bar line.

C

Musical staff for '4. Miser Miser' (Section C). It features a treble clef and a 3/8 time signature. The staff contains eight measures of music. Above the first measure is the number '3' and above the fourth measure is the number '2'. The staff ends with a double bar line.

D

319

Musical staff for '4. Miser Miser' (Section D). It features a treble clef and a 3/8 time signature. The staff contains eight measures of music. Above the fourth measure is the number '3' and above the seventh measure is the number '2'. The staff ends with a double bar line.

330

Musical staff for '4. Miser Miser' (Section D). It features a treble clef and a 3/8 time signature. The staff contains eight measures of music. Above the seventh measure is the number '2'. The staff ends with a double bar line.

5. Grafitti from a ninth century manuscript

337 *Lento*  $\text{♩} = 106$

claps

351 *Lento*

*mp* Cer-ti-us hoc cer-to ni-chil est, quam quod Ve-nus om-nis ex-pers sit mel-lis, si Ga-ni - me-de ca - ret.

355  $\text{♩} = 106$

claps *ff* *pp*

cued measures, not too fast  
applause

362 *Lento*

*ff* *pp* *mf*

*Cor-po-re pig-me-os, hos in-gui-ne cre - de gi - gan-tes, —*

368

*nam lon-gam cau-dam quis - que pu-sil-lus ha - bet. Sit li-cet is-te bre - vis, i-ac-tu-ra ta-men bre-vi - ta-tis —*

373  $\text{♩} = 106$

claps

*in - gui-ne pen-sa - tur, quod lon-gum con-stat ha - be - re.*

379

claps *sfz*

6. Quodlibet

385  $\text{♩} = 124$

9 3 14

7. Parisius Paridi

415 *rubato*  $\text{♩} = 48$   $\text{♩} = 60$   $\text{♩} = 48$  *a bit faster*

6 17 10 6 9

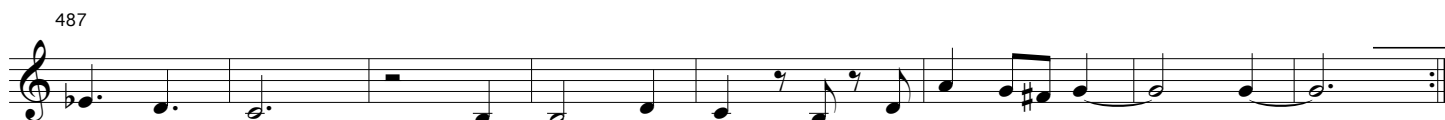
## 8. Letter to Ausonius



1. E - go	te _____	per om - ne	quod da - tum	mort - ta - li - bus _____
2. Nec or	- be _____	lon - ge	nec re - mo - tum	lu - mi - ne _____
3. Et cum	so - - -	lu - tus	cor - po - ra - li	car - ce - re, _____
4. Ne - que	fī - - -	nis i - dem,	qui me - o	me cor - po - re, _____
5. Sen - sus	ne - - -	ces - se	est si - mul et	ad - fec - tus _____ su - os, _____



et _____	de -	sti - na - tum	sae - cu - lum	est, _____	claud - en - te	do - nec	con - ti - ne - bor
te - ne	-	bo _____	fib - ris	in - si - tum _____	vi - de - bo	cor - de	men - te con - plec -
		ter - ra - que	pro - vo - la - ve - ro, _____		quo me	lo - ca - rit	a - xe com - mu -
et _____	a -	mo - re	la - xa - bit	tu - o; _____	mens quip - pe,	lap - sis	quae su - per - stes
te - ne	-	at _____	ae - que	ut vi - tam	su - am, _____	et ut mo - ri,	sin ob - li - vi - sci



cor - por - e,	dis - cer - nar	or -	be	quam - li -	bet. _____
tar - pi - a	u - bi - que	pra -	sen - tem	mi -	hi. _____
nis pa - ter,	il - lic	quo - que	a - ni - mo	te _____	ge - ram. _____
ar - tu - bus.	de stir - pe	du -	rat	cae - li -	ti. _____
non ca - pit,	pe - ren - ne	vi -	vax	et _____	me - mor. _____



Va - le do - mi - ne il - lus - tri - *pp* a \_\_\_\_\_

# Chorea Lascivia

a.k.a. Smut

Mezzo 2

Dave Soldier

8 Gothic Rock numbers

11.25.11 version  
composed 1991

## 1. Dum Caupona Verterem

1  $\text{♩} = 124$  **A** **B** **C** **D**

9 17 15

*mf* "Be-ne," in - quit, "Ve - ne - ris nos -

46 ter o di - lec - te iu - ve - nis, ap - tis - si - me ce - des no - stre se - cte. Si tu das de - na -

53 ri - os mo - **F**e - te e - lec - te, da - bi **G**tur con - si - li - um sa - lu - tis per - fec - te."

**E** 17 15

Ex - u - it se ve - sti - bus ge - ni - trix A - mor - is, car -

97 nes ut os - ten - der - et ni - vei de - cor - is. Ster - nens e - am lec - **H** - lo fe - re de - cem

104 singers speak, argue, and yell

ho - ris mi - ga vi - ra - bi - em bri ci - lo - ris.

111

120 **I**

*mf* Tri - bus re - or men -

127

si - bus sec - um sum mo - ra - tus, ple - num fer - ens lo - cu - lum, vi - xi vir or -

133

139 na - tus re - ce - dens a Ve - ne - re sum nunc al - le - va - tus num - **J** - mis at - que

3 20

sic sum pau - per - a - tus.

### 2. Ad Puerum Anglicum

165  $\text{♩} = 66$

11 2 14

*a bit faster*

197 2 *a bit faster* 3 *a bit slower* 2

208 3 2

### 3. Odalisque in the Seraglio

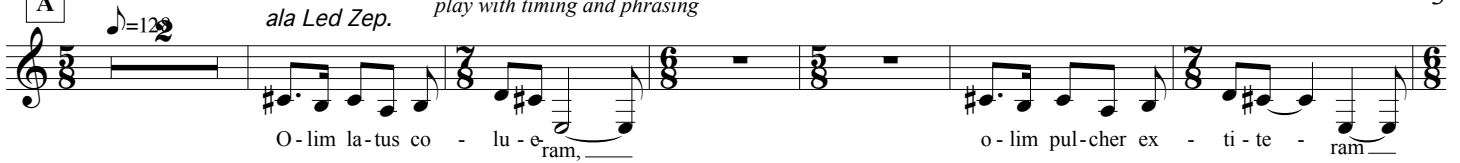
213  $\text{♩} = 124$

32 18 3



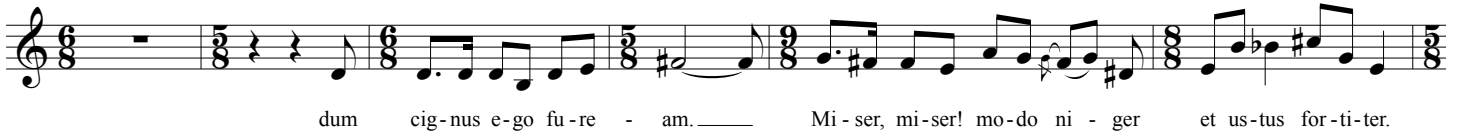
**4. Miser Miser**

**A** *ala Led Zep. play with timing and phrasing*



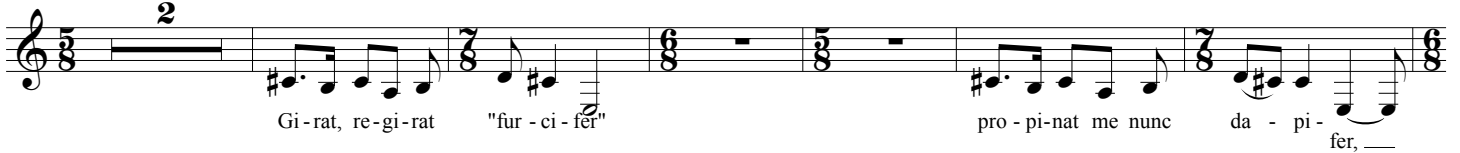
O-lim la-tus co - lu - e-ram, o - lim pul-cher ex - ti - te - ram

274



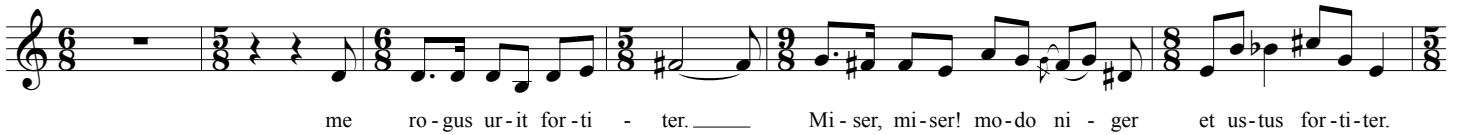
dum cig-nus e-go fu-re - am. Mi-ser, mi-ser! mo-do ni - ger et us-tus for-ti-ter.

280



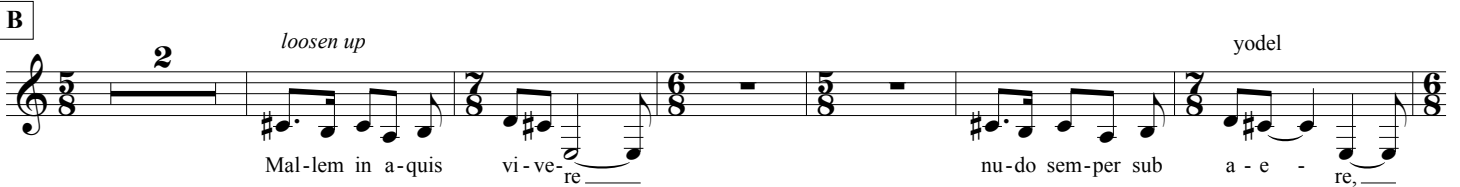
Gi-rat, re-gi-rat "fur - ci - fer" pro - pi-nat me nunc da - pi - fer,

288



me ro-gus ur-it for-ti - ter. Mi-ser, mi-ser! mo-do ni - ger et us-tus for-ti-ter.

**B** *loosen up* *yodel*



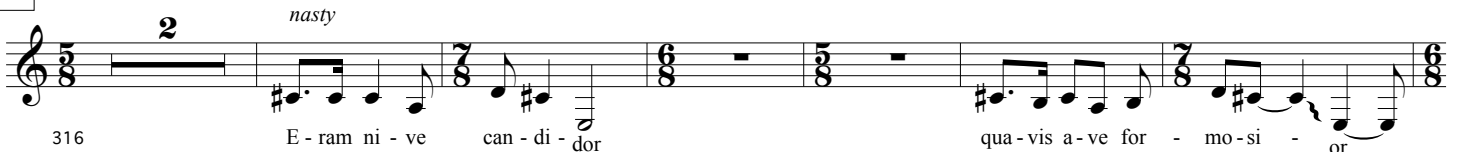
Mal-lem in a-quis vi-ve-re nu-do sem-per sub a - e - re,

302



quam in hoc mer-gi pi-pe - re. Mi-ser, mi-ser! mo-do ni - ger et us-tus for-ti-ter.

**C** *nasty*



E - ram ni - ve can - di - dor qua - vis a - ve for - mo - si - or,

316



no - do sum cor-vo ni-gri - or. Mi-ser, mi-ser! mo-do ni - ger et us-tus for-ti-ter.

**D** *heavy heavy metal*



Nunc in scu-tel-la ia - ce-o, et vo-li-ta-re ne-que - o,


330



tes fre-den-tes vi-de - o. Mi-ser, mi-ser! mo-do ni - ger et us-tus for-ti-ter.

336

improv w. drums 10 sec.



tes fre-den-tes vi-de - o. Mi-ser, mi-ser! mo-do ni - ger et us-tus for-ti-ter.

## 5. Grafitti from a ninth century manuscript

337  $\text{♩} = 106$  **Lento**  $\text{♩} = 106$  5 3 claps

350 **Lento**  $\text{♩} = 106$  2 claps

359 **cued measures, not too fast** applause

*ff* *pp* *ff* *pp* *ff*

365 **Lento**

*mf* Cor-po - re pig-me - os, hos in - gui - ne cre - de gi - gan - tes, — nam lon - gam cau - dam quis -

369

que pu - sil - lus ha - bet. Sit li - cet is - te bre - vis, i - ac - tu - ra ta - men bre - vi - ta - tis — in - gui - ne pen - sa - tur, quod

374  $\text{♩} = 106$  claps

lon - gum con - stat ha - be - re.

381 *sfz*

## 6. Quodlibet


385  $\text{♩} = 124$  9 3 14

## 7. Parisius Paridi

415 *rubato*  $\text{♩} = 48$  6 17 10 6  $\text{♩} = 60$   $\text{♩} = 48$  *a bit faster* 9


## 8. Letter to Ausonius

467  
♩. = 40



1. E - go \_\_\_\_\_ te per om - da - mort - ta - li - bus \_\_\_\_\_  
 2. Nec or - be lon - ge \_\_\_\_\_ mo - lu - mi - ne  
 3. Et cum \_\_\_\_\_ so - lu - tus \_\_\_\_\_ ra - car - ce - re,  
 4. Ne - que \_\_\_\_\_ fi - nis i - me - me cor - po - re, \_\_\_\_\_  
 5. Sen - sus \_\_\_\_\_ ne - ces - se \_\_\_\_\_ mul - ad - fec - tus os, \_\_\_\_\_

477




et de - sti - na - tum sae - cu - lum est, \_\_\_\_\_ claud en - te do - con - ti - ne - bor  
 ten ne - bo \_\_\_\_\_ fib - ris in - si - tum \_\_\_\_\_ vi de - bo cor - men - te con - plec -  
 ter - ra - que pro - vo - ve - ro, \_\_\_\_\_ quo me lo - ca - a - xe com - mu -  
 et a - mo - re la - xa - bit tu - o; \_\_\_\_\_ mens quip - pe, lap - quae su - per - stes  
 te ne - at ae - que ut \_\_\_\_\_ vi - tam su - am, \_\_\_\_\_ et ut mo - ri, \_\_\_\_\_ ob - li - vi - sci

487



cor - por - dis - cer - nar or - be \_\_\_\_\_ quam - li - bet \_\_\_\_\_  
 tar pi - u - bi - que pra - sen - tem mi - hi \_\_\_\_\_  
 nis pa - il - lic \_\_\_\_\_ quo - que \_\_\_\_\_ mo - te ge - ram \_\_\_\_\_  
 ar - tu - de stir - pe du - rat \_\_\_\_\_ cae - li - ti \_\_\_\_\_  
 non ca - pe - ren - ne vi - vax \_\_\_\_\_ et me - mor \_\_\_\_\_

495



Va - le do - mi - ne il - lus - tri \_\_\_\_\_ *pp* a \_\_\_\_\_

# Chorea Lascivia

a.k.a. Smut

Baritone

Dave Soldier

8 Gothic Rock numbers

11.25.11 version  
composed 1991

## 1. Dum Caupona Verterem

1  $\text{♩} = 124$  **A** 9 **B** 16 with a leer **C**

*mf* Ve - nus cle - men - tis - si - ma, fe - lix cre - a -

31 tu - ra, cer - no quod pre - ter - i - ta nos - cis et fu - tu - ra. Ip - se sum mi - ser -

37 ri - mus, res i - am pe - ri - tu - ra, quem sa - na - re po - te - ris tu - a le - ni

43 **D**

50 cu - ra. "Be - ne," in - quit, "Ve - ne - ris nos - ter o di - lec - te iu - ve - nis, ap - tis - si - me

57 **E** 17 **F** 15 **G**

94 li - um sa - lu - tis per - fec - te." Ex - u - it se ve -

101 sti - bus ge - ni - trix A - mor - is, car - nes ut os - ten - der - et ni - vei de - cor - is. Ster - nens

108 e - am lec - tu - lo fe - re de - cem ho - ris mi - ga vi - ra - bi - em bri - ci -  
singers speak, argue, and yell

116 **H**

**I** 19 **J** 20

2. Ad Puerum Anglicum

2

165  $\text{♩} = 66$

Musical notation for measures 165-176. The piece is in bass clef with a key signature of one flat (B-flat). The tempo is marked  $\text{♩} = 66$ . The time signature changes from 4/4 to 3/4 and back to 4/4. Measure numbers 11, 2, and 14 are indicated above the staff. The instruction "a bit faster" is written above the staff.

197

Musical notation for measures 197-207. The tempo is marked "a bit faster". The time signature changes from 4/4 to 3/4 and back to 4/4. Measure numbers 2, 3, and 2 are indicated above the staff. The instruction "a bit slower" is written above the staff.

208

Musical notation for measures 208-213. The time signature changes from 4/4 to 5/4 and back to 4/4. Measure numbers 3 and 2 are indicated above the staff.

3. Odisque in the Seraglio

213  $\text{♩} = 124$

Musical notation for measures 213-225. The piece is in bass clef with a key signature of one flat. The tempo is marked  $\text{♩} = 124$ . The time signature changes from 4/4 to 3/4 and back to 4/4. Measure numbers 32, 18, and 3 are indicated above the staff.

4. Miser Miser

A

$\text{♩} = 128$

Musical notation for measures 226-276. The piece is in bass clef with a key signature of one flat. The tempo is marked  $\text{♩} = 128$ . The time signature changes from 3/8 to 7/8 and back to 6/8. Measure numbers 3 and 2 are indicated above the staff.

277

Musical notation for measures 277-287. The time signature changes from 6/8 to 9/8 and back to 6/8. Measure numbers 3 and 2 are indicated above the staff.

288

Musical notation for measures 288-298. The time signature changes from 6/8 to 9/8 and back to 6/8. Measure number 3 is indicated above the staff. A box labeled "B" is placed above the staff.

299

Musical notation for measures 299-318. The time signature changes from 6/8 to 7/8 and back to 6/8. Measure number 2 is indicated above the staff.

C

Musical notation for measures 319-328. Measure numbers 3 and 2 are indicated above the staff.

319

Musical notation for measures 329-329. Measure numbers 3 and 2 are indicated above the staff. A box labeled "D" is placed above the staff.

330

Musical notation for measures 330-330. Measure number 2 is indicated above the staff.

5. Grafitti from a ninth century manuscript

337 *Lento*  $\text{♩} = 106$  *poco rit.*

345 *mf* An-ti-do-to cui-vis *claps* nus in dis-cre-ta cho - he - ret *mp* sed dis-cr-ta Ve-nus gau - det

Ga-ni-me-de te - nel - lo.

351 *Lento*

*mp* Cer-ti-us hoc cer-to ni-chil est, quam quod Ve-nus om-nis ex-pers sit mel-lis, si Ga-ni-me-de ca - ret.

355  $\text{♩} = 106$  *claps*

**cued measures, not too fast**

362

*Lento*

Cor-po-re pig-me-os, hos in-gui-ne cre - de gi - gan-tes, —

368

nam lon-gam cau-dam quis - que pu-sil-lus ha - bet. Sit li-cet is-te bre - vis, i-ac-tu-ra ta-men bre-vi-ta-tis —

373

$\text{♩} = 106$  *claps*

in-gui-ne pen-sa - tur, quod lon-gum con-stat ha - be - re.

379

*claps*

6. Quodlibet

$\text{♩} = 124$

7. **Parisius Paridi**

415

*rubato*

♩=48

*mf*

Pa - ri - si - us — Pa - ri - di.

Fe - lix tu - a se - cu - la vi - di,



in - fe - lix ca - re - o —

nunc Ga - ni - me - de me - o.

*f* Vul - gus — men - di - cum, ne -

426



bu - lo - nes, grex mer - e - tri - cum

tur - ba - que li - xa - rum —

te si - ne le - ta pa - rum.

433

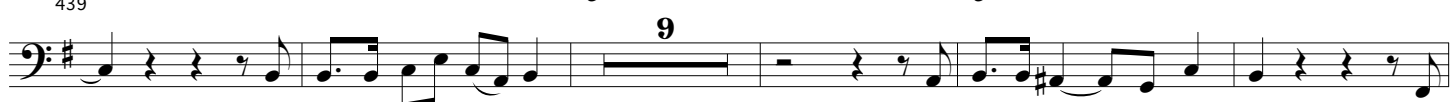
*a tempo**ff*

Cu - ra tu - e — Flor - e - mar - cet si - ne te, si - ne flor - e hit si - tit - ut va - le - as,

439

♩=60

♩=48



— plus ta - men ut re - de - as.

*mp*

Ne - vo - lus ab - sique pa - ri nes -

453

*a bit faster*

cit de noc - te io - ca - ri; hic ait: "His - po, re - di, —

cui me - a vo - ta de - di." *ff* Te

458



si - ne — men - di - co;

sed, ai - te tol - lis a - mi - co;

et re - me - as se - ro, — pub -

464



li - cus hos - pes e - ro.

## 8. Letter to Ausonius



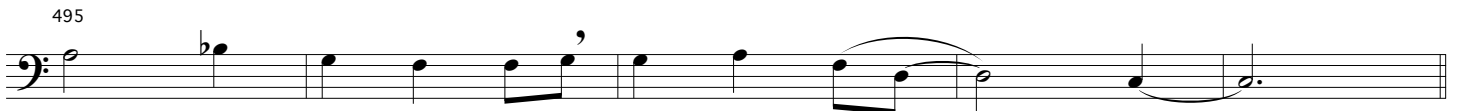
477

1. E - go \_\_\_\_\_ per om - ne quod mort - ta - li - bus \_\_\_\_\_  
 2. Nec or - lon - ge nec re lu - mi - ne \_\_\_\_\_  
 3. Et cum lu - tus cor - po - sar - ce - re \_\_\_\_\_  
 4. Ne - lque nis i - dem, qui me cor - po - re \_\_\_\_\_  
 5. Sen - sus ne ces - se est si ad - fec - tus os, \_\_\_\_\_

et \_\_\_\_\_ de \_\_\_\_\_ sti - na - tum sae - cu - lum est, \_\_\_\_\_ claud te \_\_\_\_\_ do - con - bor \_\_\_\_\_  
 te \_\_\_\_\_ ne \_\_\_\_\_ bo - fib - ris in - si - tum \_\_\_\_\_ vi bo \_\_\_\_\_ cor - men - plec - \_\_\_\_\_  
 \_\_\_\_\_ ter - ra - que pro - vo - ve - ro, \_\_\_\_\_ quo lo - ca - a - mu - \_\_\_\_\_  
 et \_\_\_\_\_ a \_\_\_\_\_ mo - re la - xa - bit tu - o; \_\_\_\_\_ mens pe, \_\_\_\_\_ lap - quae stes \_\_\_\_\_  
 te \_\_\_\_\_ ne \_\_\_\_\_ at ae - que ut vi - tam su - am, \_\_\_\_\_ et mo - ri, \_\_\_\_\_ ob - sci \_\_\_\_\_



cor - por - e, dis - cer - nar or - be li - bet \_\_\_\_\_  
 tar \_\_\_\_\_ pi - a u - bi - que pra - sen - mi - hi \_\_\_\_\_  
 nis \_\_\_\_\_ pa - ter, il - lic quo - que a mo - ge - ram \_\_\_\_\_  
 ar - tu bus. de stir - pe du - rat li - ti \_\_\_\_\_  
 non \_\_\_\_\_ ca pit, pe - ren - ne vi - vax me - mor \_\_\_\_\_



Va - le do - mi - ne \_\_\_\_\_ il - lus - tri - \_\_\_\_\_ *pp* - a \_\_\_\_\_



# Chorea Lascivia

a.k.a. Smut

El Gtr.1

Dave Soldier

8 Gothic Rock numbers

11.25.11 version  
composed 1991

## 1. Dum Caupona Verterem

1 *tuned DADGBD* **A** *Celtic strum in 9/8*  
*trebly tone* *strum open strings (open strings and strums not in part to keep it uncluttered)*  
*mp* *melody on 2nd and 5th strings*

7 **B** *vocal is in front*

15

23 **C**

31

40 **D**

49

58 *strum with open strings as before* **E**

65

The score is written for guitar in D major (two sharps) and 9/8 time. It begins with a treble clef and a tempo of quarter note = 124. The first system (measures 1-7) features a melody on the 2nd and 5th strings with a 'Celtic strum' pattern. Chord A is indicated. The second system (measures 7-15) includes a 'vocal is in front' instruction and shows a progression of chords. The third system (measures 15-23) continues the strumming pattern. The fourth system (measures 23-31) introduces chord C. The fifth system (measures 31-40) features chord D. The sixth system (measures 40-49) continues with chord D. The seventh system (measures 49-58) includes the instruction 'strum with open strings as before' and chord E. The eighth system (measures 58-65) concludes the piece with a final strumming pattern.

G

F

bar low 3 strings:  
only lowest note shown

72

94

101

H

continue bar chords

108

115

I

Celtic 9/8 like section A

122

130

J

139

148

porco ritard

157

## 2. Ad Puerum Anglicum

165  $\text{♩} = 66$   
fuzz normal tuning  
*mp*

173

181 *a bit faster*  
*f*

184 *a bit slower*  
*mp*

192 *a bit faster*  
*f*

200 *a bit slower*

204 *p*

209 *rit.*  
*p* *pppp*

The image shows a musical score for a guitar piece titled "2. Ad Puerum Anglicum". The score is written in a single system with seven staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as quarter note = 66. The score includes various performance instructions such as "fuzz", "normal tuning", "a bit faster", "a bit slower", and dynamic markings like *mp*, *f*, *p*, and *pppp*. There are also markings for "rit." (ritardando). The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a long, sustained note marked *pppp*.

### 3. Odalisque in the Seraglio

4

213 = 124 oud sound



217



221



224



227



234



237



240



243




254



260



264



4. Miser Miser

A  $f_{\#}z_{12}^8$  sometimes in 4ths

mf

272

277

282

288

292

B

297

302

306

C

311

316

320

325

330

334

5. Grafitti from a ninth century manuscript

337 *Lento* ♩.=106 *Lento*

355 ♩.=106 *Lento*

cued measures, not too fast  
applause

367 ♩.=106

6. Quodlibet

385 = 124

*mf* *sfz*

392

397

400

403

406

411

*8va* *sfz*

### 7. Parisius Pardi

415 *rubato* *f*  $\text{♩} = 48$  6 7 *mp* *f*

432 *rubato* 5 5 *a tempo*

439  $\text{♩} = 60$  *f* 6

444 6 6

448  $\text{♩} = 48$  6 6 *a bit faster*

460 *ppp*

### 8. Letter to Ausonius

467  $\text{♩} = 40$  7 4 4 *p*

489 5 5



# Chorea Lascivia

a.k.a. Smut

El. Gtr 2

8 Gothic Rock numbers

Dave Soldier

11.25.11 version  
composed 1991

## 1. Dum Caupona Verterem

1  $\text{♩} = 124$  low string tuned to D

A 9 B 17 C 16 D 16 E 17

F chunk rhythm guitar comping on low strings, vocal in front

A D

*mf*

84 A D

90 G bar low 3 strings: only lowest note shown

96

103 H continue bar chords

110

117

124 I J 19 20

### 2. Ad Puerum Anglicum

165  $\text{♩} = 66$

normal tuning

*mp*

172

180

*a bit faster*

*f* *mp*

188

195

*a bit faster*

*f*

202

*a bit slower*

*p*

209

### 3. Odalisque in the Seraglio

213 =124 *ad lib*

*pp* *pp*

221

224

227

233

*pp*

240

243

247

252

256

2

This musical staff, numbered 256, begins with a treble clef and a continuous eighth-note pattern. It is divided into two measures by a double bar line. Above the second measure is a large number '2'. The pattern resumes in the third measure.

261

slow fade-out

This musical staff, numbered 261, begins with a treble clef and a continuous eighth-note pattern. It is divided into two measures by a double bar line. The second measure is followed by the text 'slow fade-out' and a diagonal line indicating the end of the piece.

264

This musical staff, numbered 264, begins with a treble clef and a continuous eighth-note pattern. It is divided into two measures by a double bar line. The pattern continues in the second measure.

### 4. Miser Miser

slide guitar

$\text{♩} = 128$

**A**

273

280

287

**B**

301

**C**

315

**D**

improvise between singer

331

improv w. drums  
10 sec.

5. Grafitti from a ninth century manuscript

Lento

♩.=106

Lento

337

355

367

6. Quodlibet

♩.=124

385

390

395

(8va)

406

412

7. Parisius Paridi

415 *rubato*

*ppp* 7

421

426

3

434

440

$\text{♩} = 60$

*mf*

446

451  $\text{♩} = 48$

*a bit faster*

6

6/4

4

9

## 8. Letter to Ausonius

467  
♩. = 40

*p*

478

3

488

5



# Chorea Lascivia

a.k.a. Smut

Bb Tpt.

Dave Soldier

8 Gothic Rock numbers

11.25.11 version  
composed 1991

## 1. Dum Caupona Verterem

1  $\text{♩} = 124$  A B C D E like Celtic fiddle *f*

61

67

73 F G 16 15

108 H *f*

114 3

120 3

I J 19 16

161 mute like birdsong *p* *ppp*

### 2. Ad Puerum Anglicum

165  $\text{♩} = 66$   
*mp* 5

176 2 *a bit faster* *f*

182 6 *a bit slower*

187 *mp* 5

198 *a bit faster* *f*

202 *a bit slower*

209 2 2

The musical score is written on a single treble clef staff in B-flat major. It consists of seven systems of music. The first system (measures 165-175) starts with a tempo marking of quarter note = 66 and a dynamic of mezzo-piano (mp). It features a melodic line with a five-measure rest. The second system (measures 176-181) includes a two-measure rest, a change to 3/4 time, and a dynamic of forte (f) with the instruction 'a bit faster'. The third system (measures 182-186) contains a six-measure rest and the instruction 'a bit slower'. The fourth system (measures 187-197) includes a five-measure rest and a dynamic of mezzo-piano (mp). The fifth system (measures 198-201) features a forte (f) dynamic and 'a bit faster' instruction. The sixth system (measures 202-208) includes a six-measure rest and 'a bit slower' instruction. The seventh system (measures 209-210) consists of two two-measure rests.

### 3. Odalisque in the Seraglio

213  $\text{♩} = 124$  **16**  
*f*

232

235

238

241

244 *mf*

251

260

4. Miser Miser

A

271 272 273 274 275 276

277 278 279 280 281 282

B

283 284 285 286 287 288 289 290 291 292 293 294 295

296 297 298 299 300 301 302

C

303 304 305 306 307 308

309 310 311 312 313 314 315

316 317 318 319 320 321 322

D

323 324 325 326 327 328

329 330 331 332 333 334

335 336 337

5. Grafitti from a ninth century manuscript

337  $\text{♩} = 106$  **Lento**  $\text{♩} = 106$  **Lento**

5 3 5 2

355  $\text{♩} = 106$  **Lento**

cued measures, not too fast  
applause

*ff*  $\rightrightarrows$  *pp*  $\leftarrow$  *ff*  $\rightrightarrows$  *pp*  $\leftarrow$  *ff*

367  $\text{♩} = 106$

6 10

6. Quodlibet

6

385 ♩=124

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 6/4 time signature. Measures 385-388. Dynamics: *mf*, *sfz*.

389

Musical staff 2: Treble clef, key signature of two sharps, 6/4 time signature. Measures 389-394. Includes a fermata and a 2-measure rest.

395

Musical staff 3: Treble clef, key signature of two sharps, 6/4 time signature. Measures 395-401. Includes a fermata.

397

Musical staff 4: Treble clef, key signature of two sharps, 6/4 time signature. Measures 397-402. Includes a 7/4 time signature change and a 2-measure rest.

402

Musical staff 5: Treble clef, key signature of two sharps, 6/4 time signature. Measures 402-404. Includes a fermata.

405

Musical staff 6: Treble clef, key signature of two sharps, 6/4 time signature. Measures 405-409. Includes a fermata.

410

Musical staff 7: Treble clef, key signature of two sharps, 6/4 time signature. Measures 410-413. Includes triplets and a 7/4 time signature change.

414

Musical staff 8: Treble clef, key signature of two sharps, 6/4 time signature. Measures 414-415. Ends with a fermata and *sfz* dynamic.

7. Parisius Paridi

415 *rubato*  $\text{♩} = 48$   
*ppp*

419

422

424

427

430

436

439  $\text{♩} = 60$   $\text{♩} = 48$  *a bit faster*  
10 6

458

8. Letter to Ausonius

467  $\text{♩} = 40$

*pp*

477

487

5



# Chorea Lascivia

a.k.a. Smut

Trmb.

Dave Soldier

8 Gothic Rock numbers

11.25.11 version  
composed 1991

## 1. Dum Caupona Verterem

1  $\text{♩} = 124$  A B C D E F

78

85

92 G H 16 *f*

113

119

125 I J 19 20

*p*

### 2. Ad Puerum Anglicum

165  $\text{♩} = 66$

176

184

195

202

210

*pp* *rit.* *pppp*

### 3. Odalisque in the Seraglio

213  $\text{♩} = 124$  **32**

252

261

slow fade-out

4. Miser Miser

A

$\text{♩} = 120$

2

277

284

290

B

295

301

306

C improvise between singer

312

319

D

326

332

5. Grafitti from a ninth century manuscript

Lento

337  $\text{♩} = 106$   
*mf*

Lento

346  $\text{♩} = 106$   
*mf*

cued measures, not too fast  
applause

355  $\text{♩} = 106$   
*mf*

Lento

362

368

374

$\text{♩} = 106$

*f*

381

## 6. Quodlibet

385  $\text{♩} = 124$

*mf* *sfz*

2

391

395

399

403

408

413

3

*sfz*

## 7. Parisius Paridi

415 *rubato*  $\text{♩} = 48$  **6** **7** *rubato* **8**

441  $\text{♩} = 60$  *mf*

446  $\text{♩} = 48$  *a bit faster* **6**

458 **9**

## 8. Letter to Ausonius

467  $\text{♩} = 40$  *pp* **2** **2**

480 **3** **3**

495 **5**

Percussion  
1 trap set, 1 orchestral bass drum, 2 triangles,  
tamborine, dumbek, small gong,  
optional break spring

# Chorea Lascivia

a.k.a. Smut

8 Gothic Rock numbers

Dave Soldier

11.25.11 version

composed 1991

## 1. Dum Cauona Verterem

The score is divided into three systems, each starting with a measure number (1, 29, 34, 39) and a tempo marking (♩ = 124, ♩ = 96). The first system (measures 1-15) includes sections A (measures 9-10) and B (measures 15-16). The second system (measures 29-33) includes an 'impromptu continue in this style' section for Traps. The third system (measures 34-38) continues the 'impromptu light fills' for Tamb. and B. Dr. Dynamics include *ppp*, *pp*, and *p*. Performance instructions include 'brushes open snare' and 'tamb.'. The score uses various rhythmic notations including rests, beams, and specific drum symbols.

D

Traps *mp*  
44

Tamb.  
B. Dr.

Traps  
49

Tamb.  
B. Dr.

Traps  
54

Tamb.  
B. Dr.

E crash and ride cymbals, alt at will

Traps *f*  
59

Tamb. *f*  
59

impromptu, continue feel but exuberant

B. Dr. *mf*  
59



66  
Traps

66  
Tamb.

B. Dr.

73  
Traps

F

impromptu continue  
in this style

73  
Tamb.

pp

B. Dr.

79  
Traps

86  
Traps

G

impromptu continue  
in this style

mp

93

Traps

93  
Tamb.

mp

impromptu, continue feel  
but exuberant

99  
Traps

99  
Tamb.

105

H cymbals (ride or crash at will)

Traps

Tamb.

B. Dr.

*f*

*ff*

111

Traps

Tamb.

B. Dr.

impromptu continue in this style

*tr*

116

Traps

Tamb.

B. Dr.

*>*

121

Traps

Tamb.

B. Dr.

*pp*

I

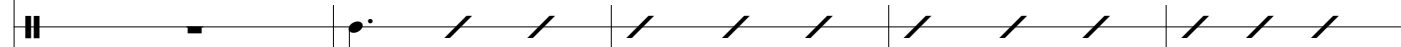
snare

Traps



126

Tamb.



*pp*


131

Traps



137

Traps



143

J

Traps



*ppp*

149

Traps



155

*porco ritard  
tacit*

Traps

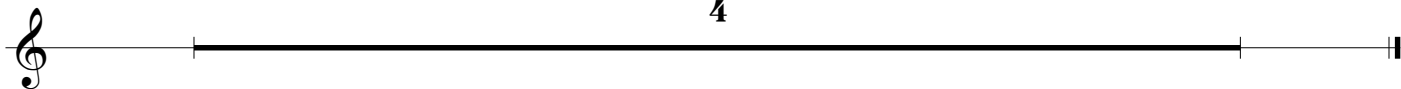


*pppp*

161

4

Tri.



2. Ad Puerum Anglicum

6

165 = 66

Triangle

Tambourine

Bass Drum

*p*

180

Tri.

Tamb.

B. Dr.

*a bit faster*

*f*

189

Tri.

Tamb.

B. Dr.

*a bit faster*

*f*

202

Tamb.

B. Dr.

*a bit slower*

*f*

3. Odalisque in the Seraglio

213 *ad lib* 124

Dumbek *mf*

Bass Drum

216

Dmbk

B. Dr.

221

Dmbk *tacit*

B. Dr.

231

Dmbk

B. Dr.

236

Dmbk

B. Dr.

244

Traps

3

hi hat

kick bass

Dmbk

B. Dr.

3

253

Traps

260

Traps

**4. Miser Miser** *à la Led Zep., in the style: suggestions hi-hat not shown (mostly 8ths)*

Trap Set

Trap set = 128

Traps

274

Traps

281

Traps

289

**B**

Traps

296

Traps

304

**C**

Traps

311

Traps

318

**D**

Traps

325

Traps

332

improv with slide guitar 10 sec

5. Grafitti from a ninth century manuscript

Lento

337  $\text{♩} = 106$

Triangle

tamborine

Gong

triangle

*mf*

note: brake spring too if available  
produce an eerie sound

gong (let ring)

344 higher pitch triangle

♩ = 106

Tri.

Tamb.

Gong

Lento

351

♩ = 106

Tri.

Tamb.

Gong

*mf*

cued measures, not too fast

applause

*ff*  $\rightrightarrows$  *pp*  $\leftrightsquigarrow$  *ff*  $\rightrightarrows$  *pp*  $\leftrightsquigarrow$  *ff*

358

365

Tamb.

Tri.

Gong

*mf*

*mf*

2

2



374  $\text{♩} = 106$

Tamb.  $\text{5/4}$   $\text{8}$   $f$

382  $sfz$

Tamb.  $\text{7}$

6. Quodlibet

385  $\text{♩} = 124$

Trap Set

snare *mp* ride cymbal *sfz* rim *p* *pp* kick bass *p*

Traps

*pp* *pp*

Traps

crash cymbal *p* ride cymbal *pp*

Traps

crash cymbal *mf*

Traps

*mp* *pp* *f*

Traps

*pp*

Traps

*f* secco (catch ring) *sfz*

7. Parisius Paridi

415 *rubato*  $\text{♩} = 48$  6 very light fills

Dumbek

Bass Drum

Detailed description: This block contains the first system of music for measures 415-426. It features two staves: Dumbek (treble clef) and Bass Drum (bass clef). The time signature changes from 6/4 to 2/4, then 4/4, 5/4, and back to 4/4. A '6' is written above the first 4/4 measure. The phrase 'very light fills' is written above the final two measures, which contain rhythmic patterns of diagonal slashes. The tempo marking is  $\text{♩} = 48$  and the performance instruction is *rubato*.

427 *tacit* 4 5 *mp* *f* *mp* very light fills

Dmbk

B. Dr.

Detailed description: This block contains the second system of music for measures 427-436. The Dmbk staff has a treble clef and contains a melodic line with a five-measure rest, followed by a sequence of notes with dynamics *mp*, *f*, and *mp*. The B. Dr. staff has a bass clef and contains a rhythmic pattern of diagonal slashes with a four-measure rest. The tempo marking is  $\text{♩} = 48$  and the performance instruction is *tacit*. The phrase 'very light fills' is written above the final measure.

437 3  $\text{♩} = 60$

Dmbk

B. Dr.

Detailed description: This block contains the third system of music for measures 437-441. The Dmbk staff has a treble clef and contains a melodic line with a triplet of eighth notes and a sixteenth note triplet. The B. Dr. staff has a bass clef and contains a rhythmic pattern of diagonal slashes. The tempo marking is  $\text{♩} = 60$ .

442

Dmbk

B. Dr.

Detailed description: This block contains the fourth system of music for measures 442-445. The Dmbk staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The B. Dr. staff has a bass clef and contains a rhythmic pattern of diagonal slashes.

446 *p* *tacit*

Dmbk

B. Dr.

Detailed description: This block contains the fifth system of music for measures 446-450. The Dmbk staff has a treble clef and contains a melodic line with eighth and sixteenth notes, ending with a *p* dynamic. The B. Dr. staff has a bass clef and contains a rhythmic pattern of diagonal slashes, ending with a *tacit* instruction.

451  $\text{♩} = 48$  6 *a bit faster*

Dmbk

B. Dr.

Detailed description: This block contains the sixth system of music for measures 451-455. The Dmbk staff has a treble clef and contains a melodic line with a six-measure rest, followed by eighth and sixteenth notes. The B. Dr. staff has a bass clef and contains a rhythmic pattern of diagonal slashes. The tempo marking is  $\text{♩} = 48$  and the performance instruction is *a bit faster*.

14

461

Dmbk

461

Tamb.

B. Dr.

*tacit*

466

Dmbk

466

Tamb.

B. Dr.

*ppp*

**8. Letter to Ausonius**

467

$\text{♩} = 40$

triangle

8

12

4

5

Triangle

*mp*