

Dave Soldier

SMUT



art by Komar and Melamid

also known as **Chorea Lascivia**

OPUS 10

Eight Gothic Rock Numbers of medieval Latin erotic poetry

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)

composed 1991

version from December 22, 2018

about 25 minutes in length

Dedicated to Robert Mapplethorpe and David Wojnarowicz.

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

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CHOREA LASCIVIA (1991)

I. DUM CAUPONA VERTEREM

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

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

"Bene," inquit, "Veneris noster o dilecte
iuvensis, 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."

Exuit se vestibus genitrix Amoris,
carnes ut ostenderet nivei decoris.
Sternens eam lectulo fere decem horis
mitigavi rabiem febri 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 velit is.

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.

-from the Carmina Burana

II. AD PUERUM ANGLICUM

Ave puer speciose, qui non queris precium
qui te dono comparari summum ducis vicium
in quo decor et honestas de legit hospicium
forma cuius sibi capit oculos spectancium.

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
Ganimedes 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 rogus 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 nigrior.
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 cuivis Venus indiscreta choheret,
sed discreta Venus gaudet Ganimede tenello.

Certius hoc certo nichil est, quam quod Venus omnis
expers sit mellis, si Ganimede 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 undiscriminating 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 pygmies, 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-- marcat 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 complectar pia
ubique prasentem mihi.
Et cum solitus corporali carcere
terraque provolavero,
quo me locarit axe communis pater,
illuc quoque animo te geram.
Neque finis idem, qui meo me corpore
et amore laxabit tuo;
mens quippe, lapsis quae superstes artibus
de stirpe durat caeliti,
sensus necesse est simul et adfectus suos
teneat aequa ut vitam suam,
et ut mori, sin oblivisci non capit,
perenne vivax et memor.
Vale domine illustria.

- Paulinius 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

Percussion used:

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

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 hi-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.

The **vocals** are generally a bit low in tessitura: for this and other reasons, the singers should have microphones.

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

The **guitars** should generally sound like rock guitars, although there are occasional other sounds, like oud imitations. They two players are free to switch parts. Fuzz boxes and other 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*.

Chorea Lascivia

Score

a.k.a. Smut

8 Gothic Rock numbers

Dave Soldier
11.25.11 version
composed 1991

1. Dum Caupona Verterem

1 tuned DADGBD
trebly tone

A Celtic strum in 9/8
strum open strings (open strings and strums not in part to keep it uncluttered)

El Gtr 1

El Gtr 2

low string tuned to D

Mezzo1

E.Gtr1

B

lustily

mf Dum _ cau - po - na ver - ter - em vi - no de -

vocal is in front

14

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

E.Gtr1

19

Mezzo1

19

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

E.Gtr1

C

25

Mezzol1 ad si ni strum la - tus. *mf* Ve - nus cle - men - tis - si - ma, fe -
Bar. with a leer

E.Gtr1 25

Traps brushes open snare

Tamb. *ppp* tamb. *pp* impromptu light fills

B. Dr. *p*

30

Mezzol1 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 30 impromptu continue in this style

Traps

Tamb.

B. Dr.

35

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

Bar. { 35 tu - ra. Ip - se sum mi - ser - ri - mus, res i - am pe - ri - tu - ra, — quem

E.Gtr1 { 35

Traps { 35

Tamb. { 35

B. Dr. { 35

40

D

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

Mezzo2 { 40 sa - na - re po - te - ris tu - a le - ni cu - ra. "Be - ne," in - quit, "Ve -

Bar. { 40

E.Gtr1 { 40

Traps { 40

Tamb. { 40

B. Dr. { 40

4 45

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.

E.Gtr1 45 ne - ris nos - ter o di - lec - te iu - ve - nis, ap - tis - si - me

Traps 45

Tamb.

B. Dr.

50

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.

E.Gtr1 50 ce - des no - stre se - cte. Si tu das de - na - ri - os mo - ne - te e -

Traps 50

Tamb.

B. Dr.

55

Mezzol 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. 55 lec - te, da - bi - tur con - si - li - um sa - lu - tis per -

E.Gtr1 55

Traps 55

Tamb.

B. Dr.

59 [E]

Mezzol fec - te."

Mezzo2 fec - te."

Bar. 59 fec - te. strum with open strings as before

E.Gtr1 59 like Celtic fiddle

Tpt. 59 crash and ride cymbals, alt at will

Traps 59 f impromtu, continue feel but exuberant

Tamb. f

B. Dr. mf

6

64

E.Gtr1

Tpt.

Traps

Tamb.

B. Dr.

69

E.Gtr1

Tpt.

Traps

Tamb.

B. Dr.

74

Mezzo1

in a low boy's voice

74

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

E.Gtr1

E.Gtr2

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

Tpt.

mf

Tbn.

p

Traps

*impromptu continue
in this style*

Tamb.

pp

B. Dr.

pp

79

Mezzo1

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

E.Gtr2

Tbn.

Traps

79

84

Mezzo1

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

E.Gtr2

Tbn.

Traps

84

G
normal voice

Mezzo1 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 Ex - u - it se ve -

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

Tbn. 89

Traps 89

Tamb. mp
improvту, continue feel
but exuberant

94

Mezzo1
Mezzo2
Bar.
E.Gtr1
E.Gtr2
Traps
Tamb.

sti - bus ge - ni - trix A - mor - is, ____ car - nes ut os - ten - der - et
 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
 impromptu continue
in this style

99

Mezzo1
Mezzo2
Bar.
E.Gtr1
E.Gtr2
Traps
Tamb.

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

10 104

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 104

Tpt. 104 f

Traps 104

Tamb. 104

H continue bar chords

E.Gtr1

E.Gtr2 109

Tpt.

Tbn.

Traps 109 f cymbals (ride or crash at will) impromptu continue in this style

Tamb.

B. Dr. ff tr f

114

E.Gtr1
E.Gtr2

Tpt.
Tbn.

Traps
Tamb.
B. Dr.

This section contains two systems of musical notation. The top system, labeled '114', includes parts for E.Gtr1 (two staves), E.Gtr2 (two staves), Tpt. (Trumpet), and Tbn. (Bassoon). The bottom system, also labeled '114', includes parts for Traps (Trap Percussion), Tamb. (Tambourine), and B. Dr. (Bass Drum). The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, with specific dynamics and performance instructions indicated by markings like '>' and '3' over certain notes.

118

E.Gtr1
E.Gtr2

Tpt.
Tbn.

Traps
Tamb.
B. Dr.

This section contains two systems of musical notation. The top system, labeled '118', includes parts for E.Gtr1 (two staves), E.Gtr2 (two staves), Tpt. (Trumpet), and Tbn. (Bassoon). The bottom system, also labeled '118', includes parts for Traps (Trap Percussion), Tamb. (Tambourine), and B. Dr. (Bass Drum). The notation shows more complex rhythmic patterns and harmonic changes compared to the previous section.

122

Mezzo1

Mezzo2

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

Tamb.

B. Dr.

This section contains six staves of musical notation. The first two staves are for voices (Mezzo1 and Mezzo2) in treble clef, both marked with dynamic 'mf'. The third and fourth staves are for electric guitars (E.Gtr1 and E.Gtr2) in treble clef, with dynamics 'mf' and 'Tri - bus' lyrics. The fifth staff is for a trumpet (Tpt.) in treble clef, with dynamics 'mf' and 'Tri - bus' lyrics. The sixth staff is for a bassoon (Tbn.) in bass clef. The seventh staff is for traps (Traps) in treble clef, with dynamics 'pp'. The eighth staff is for a tambourine (Tamb.) in bass clef, with dynamics 'pp'. The ninth staff is for a bass drum (B. Dr.) in bass clef, with dynamics 'pp'.

I

Mezzo1

Mezzo2

E.Gtr1

Traps

Tamb.

This section contains five staves of musical notation. The first two staves are for voices (Mezzo1 and Mezzo2) in treble clef, singing lyrics: 're - or men - si - bus sec - um sum mo - ra - tus, ple-num fer - ens lo -'. The third staff is for an electric guitar (E.Gtr1) in treble clef, marked with a dynamic 'pp'. The fourth staff is for traps (Traps) in treble clef, marked with a dynamic 'pp'. The fifth staff is for a tambourine (Tamb.) in bass clef. A bracket above the first two staves indicates a vocal line, and a bracket below the last three staves indicates an instrumental line.

126 Celtic 9/8 like section A

126 snare

pp

131

Mezzo1 { cu - lum, vi - xi vir or - na - tus re - ce - dens a Ve - ne - re sum

Mezzo2 131 cu - lum, vi - xi vir or - na - tus re - ce - dens a Ve - ne - re sum

E.Gtr1 131

Traps

136

Mezzo1 { nunc al - le - va - tus num - mis at - que sic sum pau - per -

Mezzo2 136 nunc al - le - va - tus num - mis at - que sic sum pau - per -

E.Gtr1 136

Traps

141

Mezzo1 { a - tus. pp Ter - re - at - vos iu - ve - nes i -

Mezzo2 141 a - tus.

E.Gtr1 141 pp

Traps ppp

Mezzol

147

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

Musical score for electric guitar (E.Gtr1) and traps at measure 147. The electric guitar part consists of a repeating eighth-note pattern on the A string (5th string). The trap part consists of a repeating eighth-note pattern on the kick drum (Bass Drum). Both parts are in common time (indicated by the 'C' symbol) and have a key signature of one sharp (F#). The tempo is 147 BPM.

152

Mezzo1

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

E.Gtr1

152

Traps

157 *porco ritard*

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

E.Gtr1

Tpt. 157 mute like birdsong

Traps 157 *tacit* *ppp*

pppp

2. Ad Puerum Anglicum

♩=66

Mezzo 1 165

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. 1 165 fuzz normal tuning
El. Gtr 2 normal tuning
Bb Tpt. 165
Trmb. 165 mp tambourine
Tambourine p
Bass Drum p

Mezzo 1 169
E.Gtr1
E.Gtr2 169
Tpt. 169 triangle
Tri.

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

16 172 Mezzo1 cis vi - ci-um ____ 172 dem sin - gu - la ____ in quo de - cor et ho-nes - tas de - le -
E.Gtr1 Tot-us__ pul - cher et de-cor - us, nec est
E.Gtr2
Tbn.

176

Mezzo1

git ho - spi - ci - um
in te ma - cu - la

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

176

E.Gtr1

E.Gtr2

Tpt.

Tbn.

180 *a bit faster*

Mezzo1

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Tamb.

B. Dr.

180 quid for - mu-la.

f

f

f

tambourine

bass drum

183 *a bit slower*

Mezzo1

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Tri.

Tamb.

B. Dr.

Cre - de -

mp

mp

triangle

183

186

Mezzo1 186 mi-hi, si re-dir-en-t pris-ca Jo-vis se-cu-la Ga-ni - me -

E.Gtr1

E.Gtr2 186

Tpt. 186 *mp*

Tri. triangle

190

Mezzo1 190 des jam non for-et ip-si us ver-na - cu-la _____ sed tu, — rap-

E.Gtr1

E.Gtr2

Tbn. *mp*

194

Mezzo1 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.

198

a bit faster

Mezzo1

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Tamb.

B. Dr.

198 os - cu la.

198

f

198

f tambourine

bass drum

201

a bit slower

Mezzo1

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Tri.

Tamb.

B. Dr.

201

Puel -

204

Mezzo1 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 *p*

Tpt.

Tbn. *mp*

208

Mezzo1 runt _____ u - ni-cum. Er - rant _____ qui-dem, in - mo pec-cant qui te vo - cant An-gli-cum; et ___ vo - rit.

E.Gtr1

E.Gtr2

Tbn. *p*

pp

211

Mezzo1 ca - lem in - ter - po - nant, et di - cant an - ge - li - cum.

E.Gtr1

Tbn. *pppp*

pppp

3. Odalisque in the Seraglio

213 124
oud sound

El Gtr. 1 *f*

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

Dumbek *ad lib* *mf*

Bass Drum

This section starts with El Gtr. 1 playing sixteenth-note patterns. El. Gtr 2 provides harmonic support with eighth-note chords. The Dumbek plays eighth-note patterns. The Bass Drum provides rhythmic foundation.

216

E.Gtr1

E.Gtr2 *pp*

Dmbk

B. Dr.

E.Gtr1 continues its sixteenth-note patterns. E.Gtr2 joins in with eighth-note chords. Dmbk maintains its eighth-note pattern. B. Dr. provides bass support.

219

E.Gtr1

E.Gtr2

Dmbk

B. Dr.

E.Gtr1 continues its sixteenth-note patterns. E.Gtr2 provides harmonic support with eighth-note chords. Dmbk maintains its eighth-note pattern. B. Dr. provides bass support.

222

E.Gtr1

E.Gtr2

Dmbk

B. Dr.

This section contains three staves. The top two staves are grouped by a brace and have a tempo marking of 222 above them. The first staff (E.Gtr1) consists of sixteenth-note patterns with grace notes. The second staff (E.Gtr2) consists of eighth-note chords. The third staff (Dmbk) has eighth-note patterns. The bottom staff (B. Dr.) has quarter-note patterns. Measure lines are present at the end of each measure.

225

E.Gtr1

E.Gtr2

Dmbk

B. Dr.

This section contains three staves. The top two staves are grouped by a brace and have a tempo marking of 225 above them. The first staff (E.Gtr1) has sixteenth-note patterns with grace notes. The second staff (E.Gtr2) has eighth-note chords. The third staff (Dmbk) has eighth-note patterns. The bottom staff (B. Dr.) has quarter-note patterns. Measure lines are present at the end of each measure.

227

E.Gtr1

E.Gtr2

Tpt.

Dmbk

B. Dr.

This section contains five staves. The top two staves are grouped by a brace and have a tempo marking of 227 above them. The first staff (E.Gtr1) has sixteenth-note patterns with grace notes. The second staff (E.Gtr2) has eighth-note chords. The third staff (Tpt.) has sixteenth-note patterns starting with a fermata. The fourth staff (Dmbk) has eighth-note patterns. The bottom staff (B. Dr.) has quarter-note patterns. Measure lines are present at the end of each measure. The dynamic *f* is indicated above the Tpt. staff, and the instruction *tacit* is written below the Dmbk staff.

230

Tpt.

233

E.Gtr1

E.Gtr2

233 *pp*

Tpt.

233

Dmbk

B. Dr.

236

E.Gtr1

E.Gtr2

236

Tpt.

236

Dmbk

B. Dr.

239

E.Gtr1

E.Gtr2

Tpt.

Dmbk

B. Dr.

This musical score page contains five staves. The top two staves are grouped by a brace and labeled 'E.Gtr1' and 'E.Gtr2'. The third staff is labeled 'Tpt.'. The bottom two staves are grouped by a brace and labeled 'Dmbk' and 'B. Dr.'. Measure 239 begins with E.Gtr1 and E.Gtr2 playing eighth-note chords. The tempo is indicated as 239. In the next measure, Tpt. joins in with eighth-note chords. The tempo remains 239. In the third measure, Dmbk and B. Dr. enter with quarter note patterns. The tempo changes to 239. The fourth measure continues with the same patterns for all instruments.

241

E.Gtr1

E.Gtr2

Tpt.

Dmbk

B. Dr.

This musical score page contains five staves. The top two staves are grouped by a brace and labeled 'E.Gtr1' and 'E.Gtr2'. The third staff is labeled 'Tpt.'. The bottom two staves are grouped by a brace and labeled 'Dmbk' and 'B. Dr.'. Measure 241 begins with E.Gtr1 and E.Gtr2 playing eighth-note chords. The tempo is indicated as 241. In the next measure, Tpt. joins in with eighth-note chords. The tempo remains 241. In the third measure, Dmbk and B. Dr. enter with quarter note patterns. The tempo changes to 241. The fourth measure continues with the same patterns for all instruments.

243

E.Gtr1

E.Gtr2

Tpt.

Dmbk

B. Dr.

246

E.Gtr2

Tpt.

Tbn.

250

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

Chicago blues
with fuzz
blues 3rd

254

E.Gtr1

E.Gtr2

254

Tpt.

Tbn.

254

Traps

257

E.Gtr1

E.Gtr2

257

Tpt.

Tbn.

257

Traps

bluesy gliss

Musical score for five instruments: E.Gtr1, E.Gtr2, Tpt. (Trumpet), Tbn. (Bassoon), and Traps (Drums). The score consists of four measures. Measure 1 (measures 262-263) shows E.Gtr1 and E.Gtr2 playing eighth-note patterns with grace notes, and Tpt. and Tbn. providing harmonic support. Measure 2 (measures 263-264) features a 'slow fade-out' for all instruments. Measure 3 (measures 264-265) shows E.Gtr1 and E.Gtr2 continuing their eighth-note patterns, while Tpt. and Tbn. play eighth-note chords. Measure 4 (measures 265-266) concludes with a 'slow fade-out' for all instruments. The Traps part is indicated by a single staff with vertical bar lines.

4. Miser Miser

A

♩=128

ala Led Zep. play with timing and phrasing

Mezzo 2

El Gtr. 1

El. Gtr 2

Trap Set

O - lim la - tus co - lu - e - ram,

266 fuzz, sometimes in 4ths

mf
slide guitar

266 trap set

ala Led Zep., in the style: suggestions hi-hat not shown (mostly 8ths)

271

Mezzo 2

E.Gtr1

E.Gtr2

Traps

o - lim pul-cher ex - ti - te - ram dum

271

276

Mezzo 2

E.Gtr1

E.Gtr2

Traps

cig - nus e - go fu - re - am. Mi - ser, mi - ser! mo - do ni - ger

276

279

Mezzo2 

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

E.Gtr1

E.Gtr2

Tbn.

Traps

284

Mezzo2 

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

E.Gtr1

E.Gtr2

Tbn.

Traps

Mezzo2

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

E.Gtr1

E.Gtr2

Tbn.

Traps

B

Mezzo2

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

E.Gtr1

Tpt.

Tbn.

Traps

296 *loosen up*

Mezzo2

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

300 *yodel*

Mezzo2

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

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 E.Gtr1 E.Gtr2

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

Tpt. Tbn.

311

Traps

315

Mezzo2 E.Gtr1 E.Gtr2

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

Tpt. Tbn.

315

Traps

Mezzo2

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

E.Gtr1

E.Gtr2

Tpt.

Traps

D*heavy heavy metal*

Mezzo2

322 Nunc in scu-tel-la ia - ce - o,

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

Mezzo2

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

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

Mezzo2

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

E.Gtr1

Tpt.

Tbn.

Traps

335

Mezzo2 et us - tus for - ti - ter

improv w. drums
10 sec.

E.Gtr1

E.Gtr2

improv w. drums
10 sec.

335

Tpt.

Tbn.

Traps

improv with
slide guitar
10 sec

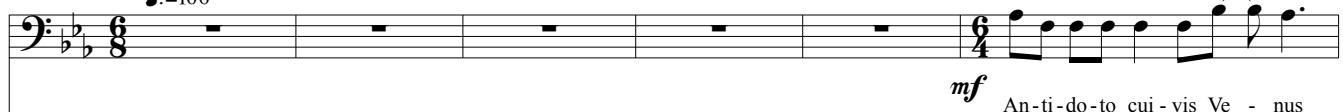
This musical score page contains six staves. The first staff is for 'Mezzo2' in treble clef, 8th note time signature, with lyrics 'et us - tus for - ti - ter'. The second staff is for 'E.Gtr1' in treble clef, 8th note time signature. The third staff is for 'E.Gtr2' in treble clef, 8th note time signature. The fourth staff is for 'Tpt.' in treble clef, 8th note time signature. The fifth staff is for 'Tbn.' in bass clef, 8th note time signature. The sixth staff is for 'Traps' in treble clef, 8th note time signature. Measure numbers '335' are placed above the first, third, and fourth staves. Instructions for improvisation are included: 'improv w. drums 10 sec.' for the second and third staves, 'improv with slide guitar 10 sec' for the sixth staff, and lyrics for the first staff.

5. Grafitti from a ninth century manuscript

337

 $\text{♩} = 106$

Baritone

A musical score for five instruments. The first measure shows the Baritone and Trmb. resting. The second measure begins with the Trmb. playing eighth-note pairs, followed by the Triangle and Tambourine. The third measure adds the Gong. The fourth measure concludes with a dynamic ***mf*** and lyrics: "An- ti- do- to cui - vis Ve - nus". The key signature is $\text{G} \flat$, time signature $\frac{6}{4}$.

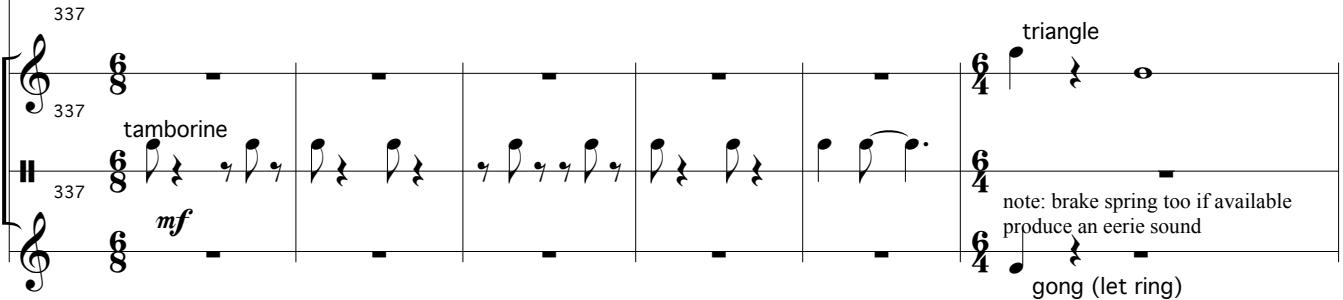
Trmb.

Continuation of the score. The Trmb. continues its eighth-note pattern. The Triangle and Tambourine maintain their rhythmic patterns. The Gong is silent. The key signature is $\text{G} \flat$, time signature $\frac{6}{4}$.

Triangle

Tambourine

Gong

Continuation of the score. The Triangle and Tambourine continue their patterns. The Gong is silent. The key signature is $\text{G} \flat$, time signature $\frac{6}{4}$. A note: "brake spring too if available produce an eerie sound". The final instruction is "gong (let ring)".

Mezzo1

Mezzo2

Bar.

Tbn.

Tri.

Tamb.

Gong

343

 $\text{♩} = 106$

claps

claps

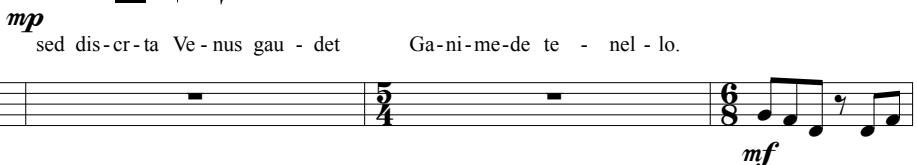
claps

poco rit.

in dis-cre-ta cho - he - ret

sed dis-cr-ta Ve - nus gau - det

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

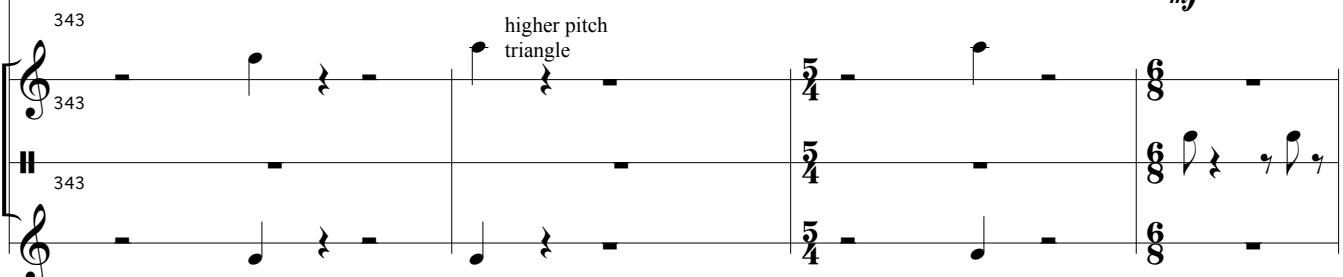
Continuation of the score. The Mezzos play eighth-note pairs. The Bar. plays eighth-note pairs with a dynamic ***mp***. The Tbn. rests. The Tri. and Tamb. play eighth-note pairs. The Gong rests. The key signature is $\text{G} \flat$, time signature $\frac{6}{4}$. The instruction "higher pitch triangle" is given for the Tri.

mf

343

higher pitch
triangle

343

Final section of the score. The Tri. and Tamb. play eighth-note pairs. The Gong rests. The key signature is $\text{G} \flat$, time signature $\frac{6}{4}$.

Lento

347

Mezzo1
Mezzo2
Bar.
Tbn.

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

347

Tri.
Tamb.
Gong

352

Mezzo1
Mezzo2
Bar.
Tbn.

claps
claps
claps

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

352

Tri.
Tamb.
Gong

mf
mf

356

cued measures, not too fast
applause

Mezzo1, Mezzo2, Bar. play eighth-note patterns. Tbn. and Tamb. play eighth-note patterns. Measure 356 ends with a repeat sign and a key change to 5/4. The section continues with 'ff' (fortissimo), 'pp' (pianissimo), and 'ff' dynamics.

Tamb. starts measure 356 with a forte dynamic 'ff' followed by a piano dynamic 'pp' and another forte dynamic 'ff'.

363 Lento

Mezzo1, Mezzo2, Bar. play eighth-note patterns. E.Gtr2, Tbn., and Tri. play eighth-note patterns. Gong plays a single note. The vocal parts sing 'Cor-po-re pig-me - os, hos in-gui-ne cre - de gi - gan-tes,' in three different melodic lines. Measure 363 ends with a repeat sign and a key change to 3/4. The section continues with 'pp' (pianissimo) and 'ff' dynamics.

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

368

Tri.

Gong

372

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

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.

E.Gtr2

Tbn. f

372

Tri.

Tamb.

Gong

376

claps

claps

claps

This section contains five staves. The first three staves (Mezzol1, Mezzo2, Bar.) have vertical braces and are labeled 'claps' at the end of each staff. The fourth staff (Tbn.) has a bass clef and a key signature of one flat. The fifth staff (Tamb.) has a treble clef and a key signature of one sharp. Measure 376 starts with eighth-note patterns of 'x' and 'x' followed by a fermata over a 'x'. Measures 377-382 show various patterns of 'x', 'x', and 'x' with fermatas.

382

sfz

sfz

sfz

382

sfz

This section contains five staves. The first three staves (Mezzol1, Mezzo2, Bar.) have vertical braces and are labeled with dynamic markings *sfz* at the end of each staff. The fourth staff (Tbn.) has a bass clef and a key signature of one flat. The fifth staff (Tamb.) has a treble clef and a key signature of one sharp. Measures 382-388 show eighth-note patterns with fermatas, similar to the previous section but with different note heads.

6. Quodlibet

385 $\text{♩} = 124$

El Gtr. 1

El. Gtr 2

Bb Tpt.

Trmb.

Trap Set

mf *sfz*

mf *sfz*

mf *sfz*

mf *sfz*

snare *mp* *sfz* *p* *pp*

R. cym

rim

388

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

388

388

388

kick bass *p*

391

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

43

391

394

E.Gtr1

E.Gtr2

Tpt.

Tbn.

394

C. cym

Traps

396

E.Gtr1

E.Gtr2

Tpt.

Tbn.

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

398

ride cymbal

pp

398

E.Gtr1

400

(8^{va})

400

Tpt.

Tbn.

400

Traps

402

E.Gtr1

E.Gtr2 (8va)

Tpt.

Tbn.

Traps 402 crash cymbal *mf*

404

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps 404

407

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

407

407

mp

pp *f*

411

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

411

411

pp

413 8^{va}

E.Gtr1

E.Gtr2

Tpt.

Tbn.

Traps

413

413

sfz

sfz

sfz

sfz *secco (catch ring)*

sfz

7. Parisius Paridi

415

rubato

♩=48

Baritone

Baritone

mf Pa - ri - si - us.

ppp

ppp

oud sound

415

El Gtr. 1

El Gtr. 1

f

ppp

El. Gtr. 2

Bb Tpt.

Bb Tpt.

ppp

418

Bar.

Bar.

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

E.Gtr2

E.Gtr2

418

Tpt.

Tpt.

421

Bar.

Bar.

in - fe - felix ca - re o nunc

E.Gtr2

E.Gtr2

Tpt.

Tpt.

423

Bar. Ga - ni - me - de me - o. **f** Vul - gus men - di -

E.Gtr2

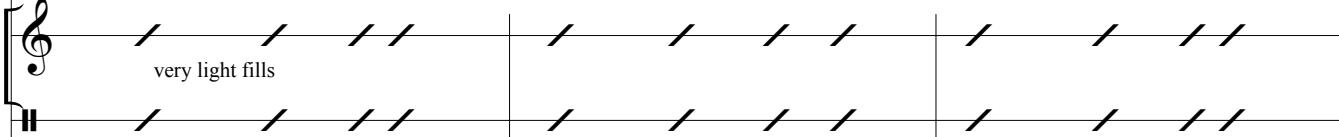
Tpt. 423

425

Bar. cum, ne - bu - lo-nes, grex mer-e - tri - cum

E.Gtr2

Tpt. 425

Dmbk  very light fills

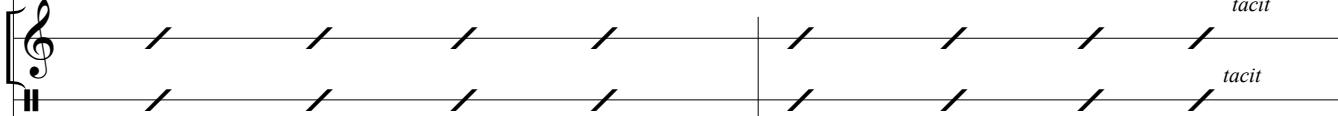
B. Dr.  very light fills

428

Bar. tur - ba - que li - xa - rum te

E.Gtr2

Tpt. 428

Dmbk  tacit

B. Dr.  tacit

436

Bar.

436 cet si - ne te, si - ne flor - - - e

E.Gtr1

E.Gtr2

Tpt.

Dmbk

very light fills *mp*

B. Dr.

438

Bar.

438 hit si - tit - ut va - - le - - as, _____ plus

E.Gtr1

E.Gtr2

Tpt.

Dmbk

B. Dr.

♩=60

440 Bar. ta - men ut re - de - as.

E.Gtr1

E.Gtr2

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.

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

449

E.Gtr1
E.Gtr2

Tbn.

Dmbk
p
B. Dr.

453

Bar.

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

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

462

Dmbk B. Dr. tacit

465

E.Gtr1 465 ppp

Tpt. 465 ppp

465

Dmbk Tamb. tamborine 465 ppp

8. Letter to Ausonius

467 $\text{d} = 40$

Mezzo 1

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

Mezzo 2

1.E - go te per om - da -
 2.Nec or be lon - ge mo -
 3.Et cum so lu - tus ra -
 4.Ne - que fi nis i - me -
 5.Sen - sus ne ces - se mul

Baritone

1.E - go _____ per om - ne quod
 2.Nec or - - - lon - ge nec re -
 3.Et cum _____ lu - tus cor - po -
 4.Ne - que _____ nis i - dem, qui
 5.Sen - sus _____ ne ces - se est si -

467

El Gtr.1

p

El. Gtr 2

p

467

Bb Tpt.

pp

Trmb.

467 pp triangle

Triangle

mp

474

Mezzol {

Mezzol {

Bar.

474 ad {

E.Gtr1 {

E.Gtr2 {

474

Tpt.

Tbn.

474

Tri.

481

Mezzo1

Mezzo1

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 - nec con ti ne bor cor - por -
si tum _____ vi de bo cor - de men te con plec tar pi -
ve ro, _____ quo me lo ca - rit 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.

481

E.Gtr1

E.Gtr2

Tpt.

Tbn.

481

489

Mezzo1

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.

Mezzo2

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

Bar.

489

E.Gtr1

E.Gtr2

489

Tpt.

Tbn.

489

Tri.

495

Mezzo1

Va - le do - mi - ne il - lus - tri pp a

Mezzo2

Va - le do - mi - ne il - lus - tri pp a

Bar.

Va - le do - mi - ne il - lus - tri pp a

Chorea Lascivia

a.k.a. Smut

Mezzo 1

Dave Soldier

11.25.11 version
composed 1991

1. Dum Capona Verterem

8 Gothic Rock numbers

1 *A* =124 8 *lustily* *B*

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*

Ve - nus cle - men - tis - si - ma, fe - lux 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*

lec - te, da - bi - tur con - si - li - um sa - lu - tis per - fec - te." 16 in a low boy's

76 *F*

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

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

G
normal voice

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

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

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

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

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

2

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

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

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

4

ve - li - tis.

2. Ad Puerum Anglicum

165

3

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

qui te do - ser - mo

171

no con - pa - ra - ri sum - mum du - cis vi - ci - um
blan - dus et su - a - vis quid lau - dem sin - gu - la

in quo de - cor et ho-nes - tas de - le -
Tot - us pul - cher et de - cor - us, nec est

176

git ho - spi - ci - um
in te ma - cu - la

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

180

a bit faster

quid for - mu - la.

a bit slower

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, - rap -

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

a bit faster

os - cu - la.

a bit slower

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 - rit.

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

4

213 = 124

32 **18** **3**

4. Miser Miser

A $\text{♪} = 128$

277

B

288

C

D

299

319

330

5. Grafitti from a ninth century manuscript

337 Lento $\text{♩} = 105$

351 Lento $\text{♩} = 106$

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 claps $\text{♩} = 106$

cued measures, not too fast
applause

ff *pp*

362 Lento

ff *pp* *ff*

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 $\text{♩} = 106$

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

claps

379

claps

sfp

6. Quodlibet

385 124

9 **3** **14**

7. Parisius Paridi

415 rubato $\text{♩} = 48$

6 **17** **10** **6** **9**

a bit faster

8. Letter to Ausonius

467

1.E - go te _____
2.Nec or be _____
3.Et cum so - - lu - tus cor - po - ra - li
4.Ne - que fi - - nis i - dem, qui me - o
5.Sen - sus ne - - ces - se est si - mul et

per om - ne quod da - tum mort - ta - li - bus
lon - ge nec re - mo - tum lu - mi - ne
car - ce - re, _____
me cor - po - re, _____
ad - fec - tus su - os, _____

477

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

487

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.

495

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 Capona Verterem

1 $\text{♩} = 124$

A **B** **C** **D**

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 - **E** - te e - lec - te, da - bi - **G** tur con - si - li - um sa - lu - tis per - fec - te."

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

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

111

120

127

133

139

na - tus re - ce - dens a Ve - ne - re sum nunc al - le - va - tus **3** num - **J** mis - at - que

sic - sum pau - per - a - tus. **20**

2. Ad Puerum Anglicum

$\text{♩} = 66$

The musical score consists of three staves of music. The first staff starts at measure 165 with a tempo of $\text{♩} = 66$. It features measures in 4/4, 3/4, 4/4, 2/4, 3/4, 4/4, 3/4, and 4/4. Measures 11, 2, and 14 are labeled with large numerals. Measure 2 is marked "a bit faster". Measures 2, 3, and 2 are marked "a bit slower". The second staff begins at measure 197 with a tempo of $\text{♩} = 66$. It includes measures in 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 5/4. The third staff begins at measure 208 with a tempo of $\text{♩} = 66$. It includes measures in 2/4, 3/4, 4/4, and 2/4.

3. Odalisque in the Seraglio

$\text{♩} = 124$

The musical score consists of a single staff of music. It starts at measure 32 with a tempo of $\text{♩} = 124$. The staff includes measures in 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. Measures 32, 18, and 3 are labeled with large numerals.

4. Miser Miser

3

A ♩=128 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-lém 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

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

Lento

337

♩.=106

5

3

♩.=106

claps



350

Lento

♩.=106

2

claps



359

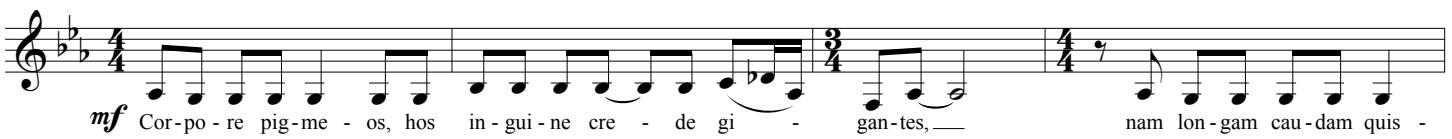
cued measures, not too fast

applause



365

Lento



369

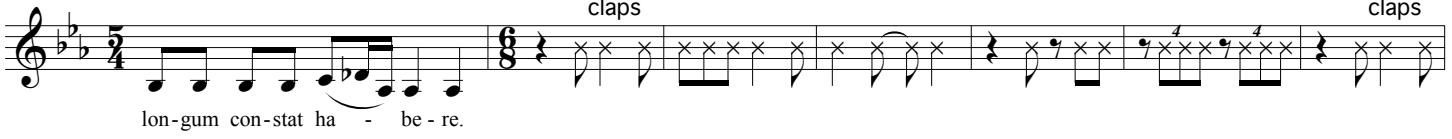


374

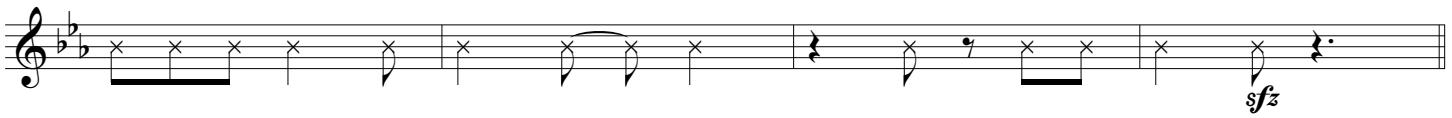
♩.=106

claps

claps



381



6. Quodlibet

385 124

9

3

14



rubato

♩.=48

6

♩.=60

♩.=48

a bit faster



8. Letter to Ausonius

467 $\text{d} = 40$

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 - queae 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 Capona Verterem

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

31 *mf* Ve - nus cle - men - tis - si - ma, fe - felix cre - a -
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. Sternens

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] lo - ris.

116 [I] [J] 19 20

2. Ad Puerum Anglicum

2 165 ♩=66

197 2 a bit faster 3 a bit slower 2

208 3 2

3. Odalisque in the Seraglio

213=124 32 18 3

4. Miser Miser

A ♩=128

277 3 2

288 B 3

299 2

C 3 2

D 3 2

319 2

330 2

5. Grafitti from a ninth century manuscript

3

Lento

337 $\text{♩} = 106$ **5**

345 $\text{♩} = 106$ An-ti-do-to cui vis velaps-nus in dis-cre-ta cho - he - ret sed dis-cr-ta Ve - nus gau - det
Ga-ni-me-de te - nel - lo.

Lento

351 $\text{♩} = 106$

355 $\text{♩} = 106$ claps **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.
cued measures, not too fast
applause

362 Lento

ff $\text{♩} = 106$ **pp** $\text{♩} = 106$ **ff** **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
claps

373 $\text{♩} = 106$

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* $\text{♩} = 48$

421 *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. *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 *ff* plus ta - men ut re - de - as. *mp* Ne - vo - lus ab - sque pa - ri nes -

453 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

467 $\text{d} = 40$

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 | tar - ee - re |
| 4.Ne - que | mis i - dem, qui | me cor - po - re |
| 5.Sen-sus | ces se est si | ad - fec - tus os, |

ef _____ 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 _____

487

| | | | |
|-----------|----------|----------------------|---------------------|
| 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. _____ |

495

Va - le do - mi - ne il - lus - tri - - - a _____

Chorea Lascivia

a.k.a. Smut

El Gtr.1

Dave Soldier

11.25.11 version
composed 1991

8 Gothic Rock numbers

1. Dum Caupona Verterem

1 tuned DADGBD trebly tone [A]

Celtic strum in 9/8
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 music consists of eight numbered sections, each with its own unique strumming pattern and performance instructions. The sections are: 1. Dum Caupona Verterem, 2. Gothic Rock, 3. Celtic Strum, 4. Bluesy Chords, 5. Rhythmic Patterns, 6. Melodic Runs, 7. Vocal Feature, 8. Final Chorus. Each section is marked with a number and a letter (e.g., 1.A, 2.B, etc.) and includes specific instructions for strumming, timing, and dynamics.

72

F

G
bar low 3 strings:
only lowest note shown

16

p

94

101

H
continue bar chords

108

115

I
Celtic 9/8 like section A

122

130

J

pp

148

157

porco ritard

4

2. Ad Puerum Anglicum

165 $\text{J}=66$ fuzz normal tuning

173

181 *a bit faster*

184 *a bit slower*

192 *a bit faster*

200 *a bit slower*

204 *p*

209 *rit.* *pppp*

3. Odalisque in the Seraglio

4

213 =124 *oud sound*

f

217

221

224

227 4

234

237

240

243 Chicago blues *fuzz*, blues 3rd
bluesy gliss

254

259

264 slow fade-out 3

4. Miser Miser

5

fuzz, sometimes in 4ths
tempo 128

272



277



282



288

B



292



297

C



302

306



311



316

D

5. Graffiti from a ninth century manuscript

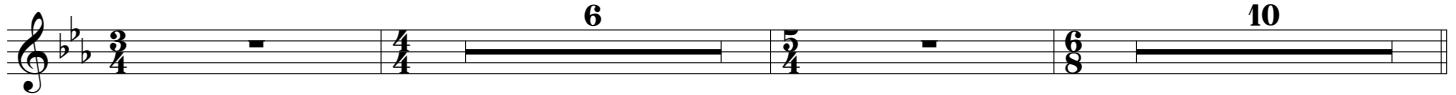
Lento

♩.=106

Lento

cued measures, not too fast
applause

Lento



6. Quodlibet

7

385 124

mf *sffz*

2

392

397

400

403

406

411

sffz

7. Parisius Paridi

415 *Pauk sound*

432 *rubato* 5 a tempo

439 f

444

448 a bit faster

460 ppp

8. Letter to Ausonius

467 *d.=40*

p

489

Chorea Lascivia

a.k.a. Smut

El. Gtr 2

8 Gothic Rock numbers

Dave Soldier

11.25.11 version
composed 1991

1. Dum Capona Verterem

1 124
low string tuned to D

A B C D E

9 17 16 16 17

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

D

84

A D

D

90

G bar low 3 strings:
only lowest note shown

H continue bar chords

96

103

H continue bar chords

110

I

117

J

124

19 20

K

2. Ad Puerum Anglicum

d=66

165 *normal tuning*

172

180 *a bit faster*

188

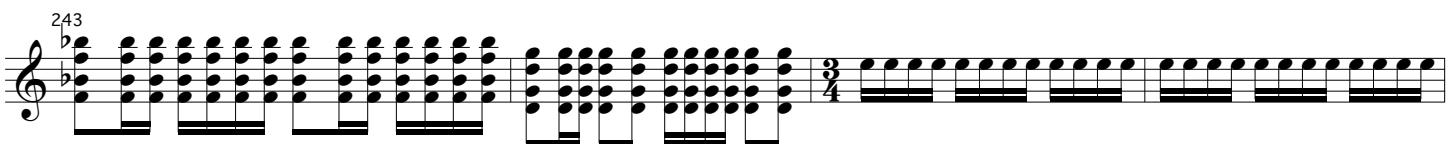
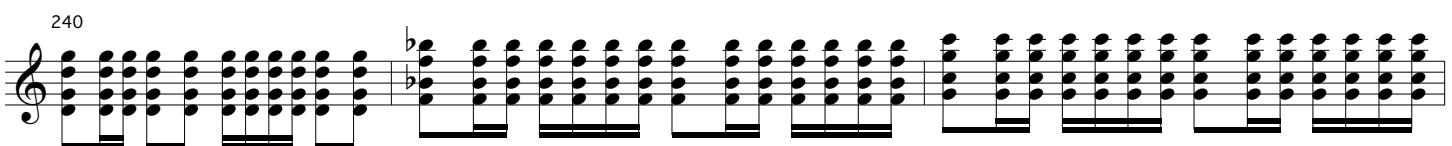
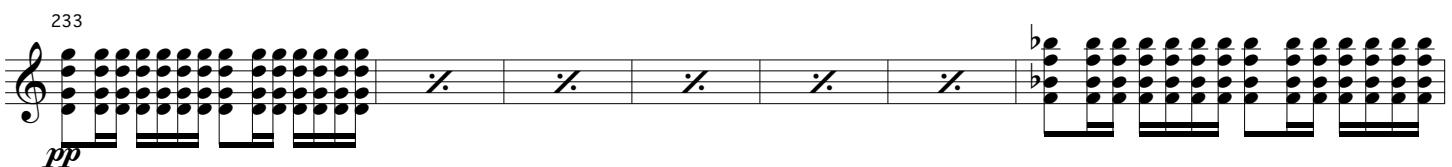
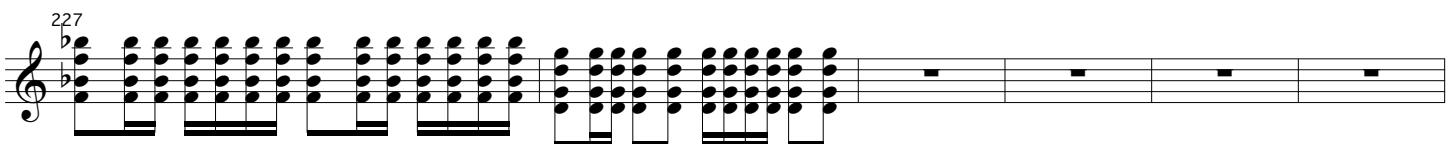
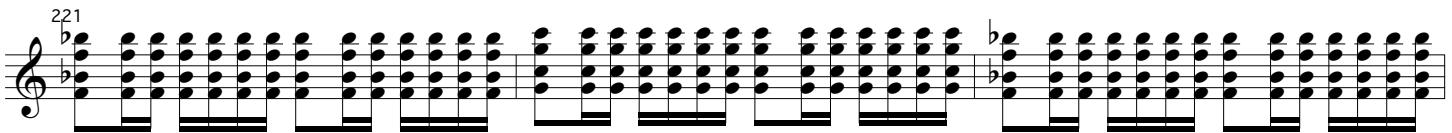
195 *a bit faster*

202 *a bit slower*

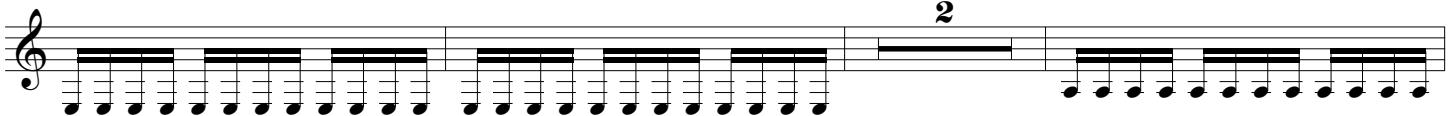
p

209 **2** **2**

3. Odalisque in the Seraglio

213 = 124
ad lib

256

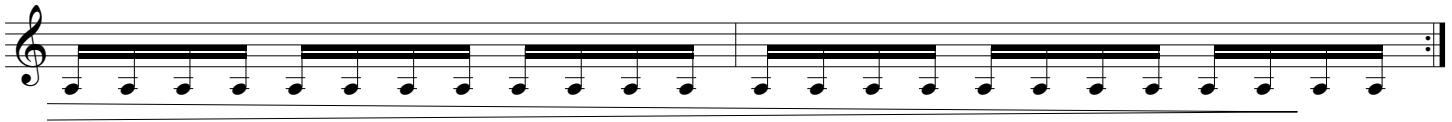


2

261



264



A 4. Miser Miser slide guitar

5



273



280

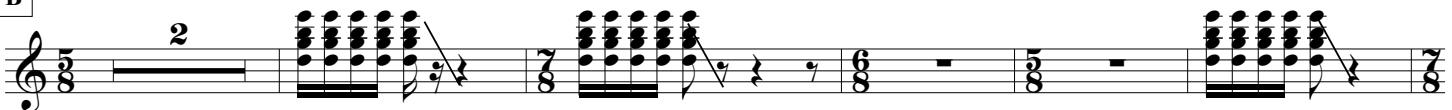


287



B

2



301



C

2



315



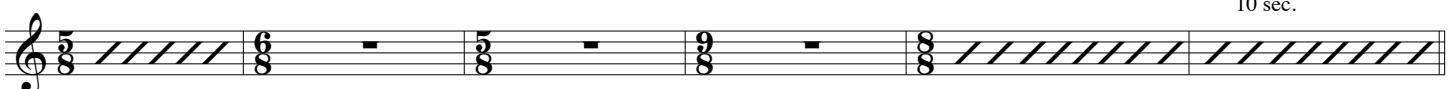
D

improv between singer



331

improv w. drums
10 sec.



6 5. Graffiti from a ninth century manuscript

6

Lento

 = 106

Lento

Musical score for piano, page 10, measures 3-10. The score consists of two staves. The top staff uses a treble clef, a key signature of one flat, and common time. The bottom staff uses a bass clef, a key signature of one flat, and common time. Measure 3 starts with a whole note in common time. Measures 4 through 7 are in 3/4 time, indicated by a '3' above the staff. Measures 8 and 9 are in 5/4 time, indicated by a '5' above the staff. Measure 10 is in 2/4 time, indicated by a '2' above the staff. The tempo is marked as quarter note = 106.

355

cued measures, not too fast

Lento

A musical score for piano. The key signature is one flat, and the time signature changes between 6/8 and 2/4. Measure 5 starts with a dynamic of ff. The score consists of two staves. The first staff has six measures of ff followed by four measures of pp. The second staff has four measures of ff followed by three measures of pp. Measures 9 and 10 are indicated with a 2/4 time signature.

367

4

10

A musical score for a single melodic line. The key signature changes from common time (indicated by a '4') to common time again (indicated by a '4'), then to common time (indicated by a '2'), then to common time again (indicated by a '4'), and finally to common time again (indicated by a '4'). The time signature changes are marked with vertical bars and numerals above the staff. The melody consists of eighth and sixteenth note patterns.

6. Quodlibet

$$385 = 124$$

390

3

A musical score for the right hand, featuring a treble clef and a common time signature. The measure starts at 390 with a tempo of 3. The pattern consists of a series of sixteenth-note groups, each group containing three notes. The first seven groups are followed by a repeat sign. The eighth group begins with a single note, followed by a bar line, a 2 above the staff, another bar line, a 5 above the staff, a dash, and finally a 6 above the staff.

395

A musical score for 'The Star-Spangled Banner' in G major, 6/4 time. The score consists of ten measures of music for a single instrument, likely a piano or organ. The melody is primarily composed of eighth-note chords and sustained notes. Measure 10 concludes with a final chord.

(87)

A musical score for piano, featuring two staves. The top staff (Treble) starts with a C major chord (C, E, G), followed by a G major chord (G, B, D), another C major chord, and a G major chord. The bottom staff (Bass) starts with an F major chord (F, A, C), followed by a C major chord, and then continues with a series of F major chords.

406

2

A musical score for piano, page 2, featuring ten measures of music. The key signature is A major (no sharps or flats). Measure 1: Rest (double bar line), C, B, A, G, F, E. Measure 2: D, C, B, A, G, F, E. Measure 3: D, C, B, A, G, F, E. Measure 4: D, C, B, A, G, F, E. Measure 5: D, C, B, A, G, F, E. Measure 6: D, C, B, A, G, F, E. Measure 7: D, C, B, A, G, F, E. Measure 8: D, C, B, A, G, F, E. Measure 9: D, C, B, A, G, F, E. Measure 10: D, C, B, A, G, F, E.

412

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a half note in the bass, followed by a sixteenth-note pattern in the treble. Measure 12 begins with a quarter note in the bass, followed by eighth-note patterns in both treble and bass staves. The dynamic instruction *sfz* is placed at the end of measure 12.

7. Parisius Paridi

415 *rubato*

ppp

7

421

426

3

434

440

$\text{♩} = 60$

mf

446

451

$\text{♩} = 48$

6

a bit faster

9

8. Letter to Ausonius

8



478



488



Chorea Lascivia

a.k.a. Smut

Bb Tpt.

Dave Soldier

11.25.11 version
composed 1991

1. Dum Capona Verterem

8 Gothic Rock numbers

Musical score for section 1.1. The key signature is G major (three sharps). The tempo is quarter note = 124. The measure starts with a single note followed by a rest. The first measure ends with a fermata. The second measure begins with a note labeled 'A'. Measures 9, 17, 16, 15, and 19 are indicated by boxes labeled A through E respectively. Measure 15 ends with a dynamic 'f' and a note labeled 'like Celtic fiddle'.

Musical score for section 1.2, starting at measure 61. The key signature changes to F# major (one sharp). The music consists of a continuous sequence of eighth and sixteenth notes.

Musical score for section 1.3, starting at measure 67. The key signature remains F# major. The music continues with a continuous sequence of eighth and sixteenth notes.

Musical score for section 1.4, starting at measure 73. The key signature changes to C major (no sharps or flats). Measures 16 and 15 are indicated by boxes labeled F and G respectively.

Musical score for section 1.5, starting at measure 108. The key signature changes to G major (three sharps). The dynamic 'f' is indicated. Measure 19 is indicated by a box labeled H.

Musical score for section 1.6, starting at measure 114. The key signature changes to F# major (one sharp). The music consists of a continuous sequence of eighth and sixteenth notes.

Musical score for section 1.7, starting at measure 120. The key signature changes to G major (three sharps). The music consists of a continuous sequence of eighth and sixteenth notes.

Musical score for section 1.8, starting at measure 141. The key signature changes to F# major (one sharp). Measures 19 and 16 are indicated by boxes labeled I and J respectively.

Musical score for section 1.9, starting at measure 161. The key signature changes to G major (three sharps). The dynamic 'p' is indicated. The instruction 'mute like birdsong' is given. Measures 19 and 16 are indicated by boxes labeled I and J respectively. The dynamic 'ppp' is indicated at the end.

2. Ad Puerum Anglicum

165



176



182



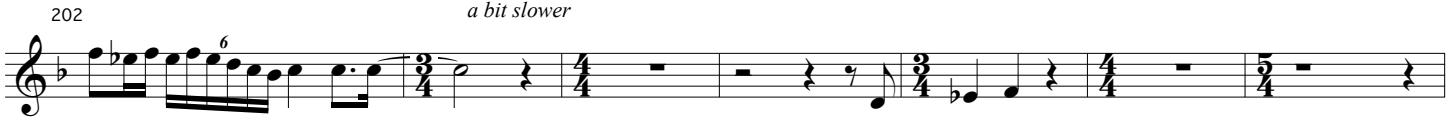
187



198



202



209



3. Odalisque in the Seraglio

213 $\text{d}=124$ **16** *f*

232

235

238

241

244 *mf*

251

260

slow fade-out

4. Miser Miser

A

4. Misct. Misct. ♩=128

277

288

B

296

303

C

309

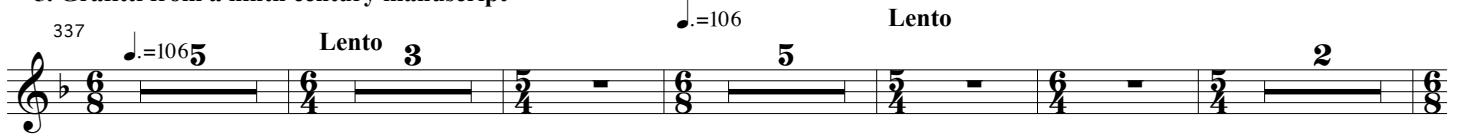
316

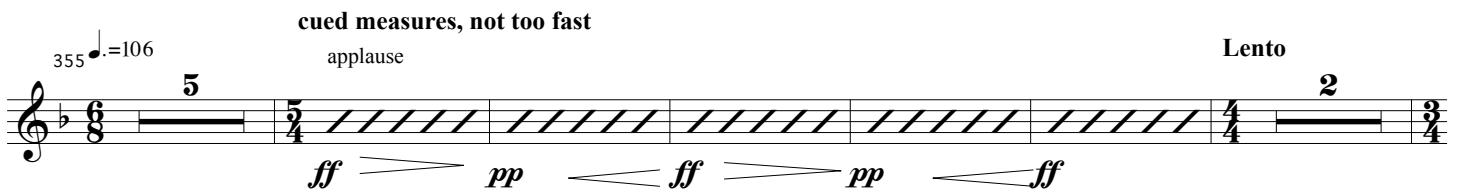
D

329

335

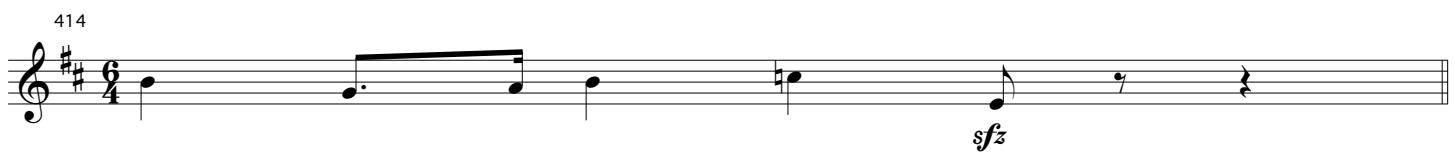
5. Graffiti from a ninth century manuscript

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


cued measures, not too fast
applause Lento
355 **5** $\text{d} = 106$ **2**


367 $\text{d} = 106$


6. Quodlibet
385 $\text{♩} = 124$



7. Parisius Paridi

7

415 *rubato*

419

422

424

427

430

436

439 *a bit faster*

458

8. Letter to Ausonius

Musical score for "Letter to Ausonius". The score consists of three staves of music.

- Staff 1 (Measures 467-476):** Treble clef, key signature of two sharps, time signature of 3/4. Dynamics: p , $p\!p$. Key change to one sharp at measure 476. Measure 467: Rest, eighth note, eighth note. Measure 476: Eighth note, eighth note. Measure 477: Eighth note, eighth note, eighth note, eighth note. Measure 478: Eighth note, eighth note, eighth note, eighth note. Measure 479: Eighth note, eighth note, eighth note, eighth note. Measure 480: Eighth note, eighth note, eighth note, eighth note. Measure 481: Eighth note, eighth note, eighth note, eighth note.
- Staff 2 (Measures 477-486):** Treble clef, key signature of two sharps, time signature of 3/4. Measures 477-486: Continues the melodic line from Staff 1, maintaining the same pattern of eighth-note pairs.
- Staff 3 (Measures 487-496):** Treble clef, key signature of two sharps, time signature of 3/4. Measures 487-496: Continues the melodic line from Staff 2, ending with a final measure of silence.

Chorea Lascivia

a.k.a. Smut

Trmb.

8 Gothic Rock numbers

Dave Soldier

11.25.11 version
composed 1991

1. Dum Capona Verterem

1 $\text{♩} = 124$ [A] [B] [C] [D] [E] [F]
9 17 16 16 17
 Bass clef $9/8$ time signature

78

85

92

[G] [H]
16 f
 Bass clef

113

119

125

I J 19 20

2. Ad Puerum Anglicum

165 $\text{♩} = 66$

176

184

195

202

210

3. Odalisque in the Seraglio

213 $\text{♩} = 124$ **32**

252

261

A 4. Miser Miser

3



277



284



290



295



301

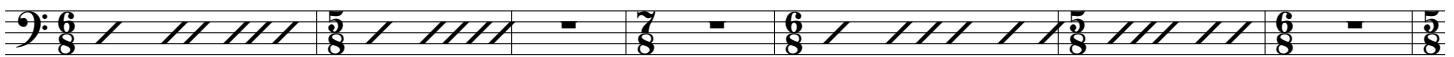


306

C improvise between singer



312



319

D



326



332



5. Grafitti from a ninth century manuscript

337 $\text{♩} = 106$

Lento

346 $\text{♩} = 106$

Lento

355 $\text{♩} = 106$

cued measures, not too fast
applause

362 Lento

368

374 $\text{♩} = 106$

381

6. Quodlibet

385

♩=124

2

395

399

403

408

413

3

7. Parisius Paridi

415 *rubato*

$\text{♩} = 48$ 6 7 *rubato* 8

441 $\text{♩} = 60$

446 $\text{♩} = 48$ 6 *a bit faster*

458 9

8. Letter to Ausonius

467 $\text{♩} = 40$

pp

$\text{♩} = 480$ 2 2

495 3 3 5

Percussion

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

1. Dum Caupona Verterem

Chorea Lascivia

a.k.a. Smut

8 Gothic Rock numbers

Dave Soldier

11.25.11 version
composed 1991

Trap Set

Tambourine

Bass Drum

Traps

Tamb.

B. Dr.

Traps

Tamb.

B. Dr.

Traps

Tamb.

B. Dr.

1 $\text{♩} = 124$

A 9 15

brushes open snare

C

tamb.

p

29

impromptu continue in this style

29

impromptu light fills

34

34

39

39

D

Traps

mp
44

Tamb.

B. Dr.

49

Traps

ff
49

Tamb.

B. Dr.

54

Traps

ff
54

Tamb.

B. Dr.

59

E

crash and ride cymbals, alt at will

f

Tamb.

59

impromtu, continue feel
but exuberant

f

B. Dr.

mf

Traps 66

Tamb.

B. Dr.

Traps 73

Tamb.

B. Dr.

Traps 79

Tamb.

Traps 86

Traps G

Tamb.

Traps 99

Tamb.

105

Traps cymbals (ride or crash at will)

Tamb.

B. Dr.

111

Traps impromptu continue
in this style

Tamb.

B. Dr.

116

Traps

Tamb.

B. Dr.

121

Traps

Tamb.

B. Dr.

I

Traps snare

Tamb.

126

Traps

131

Traps

137

Traps

143

J

Traps

149

Traps

155

porco ritard tacit

Traps

161

4

Tri.

2. Ad Puerum Anglicum

3. Odalisque in the Seraglio

7

Dumbek

ad lib

mf

Bass Drum

Dmbk

B. Dr.

Dmbk

tacit

B. Dr.

Dmbk

231

B. Dr.

Dmbk

235

B. Dr.

This musical score consists of five systems of two staves each. The top staff is for the Dumbek (G clef) and the bottom staff is for the Bass Drum (F clef). The key signature changes from G major (no sharps or flats) to F major (one sharp) at the start of the second system. Measure numbers 213, 214, 215, 221, and 231 are indicated above the staves. Dynamic markings include *ad lib* and *mf* for the Dumbek in the first system, and *tacit* for the Bass Drum in the third system. The Bass Drum part features mostly quarter note strokes, while the Dumbek part consists of various eighth-note patterns. In the fifth system, both instruments rest throughout the measures.

244

Traps

Dmbk

B. Dr.

This musical score section starts with a measure in common time (4/4). It then changes to a measure in 3/4 time, indicated by a '3' above the bar line. The 'Traps' part has a single eighth note. The 'Dmbk' part consists of two eighth notes followed by a sixteenth note. The 'B. Dr.' part has two eighth notes. The next measure begins in 3/4 time, with the 'Traps' part having a single eighth note. The 'Dmbk' part has a sixteenth note followed by a quarter note. The 'B. Dr.' part has a single eighth note. The 'kick bass' part is labeled with a dynamic 'f' and a bass clef, indicating a strong kick drum hit. The 'hi hat' part is shown with a sixteenth-note pattern. The score concludes with a measure in 4/4 time, with the 'Traps' part having a single eighth note.

253

Traps

This section shows a single measure for the 'Traps' part. It consists of a series of eighth-note strokes on the first three strings of the trap set, followed by a rest. The measure ends with a final eighth-note stroke on the first string.

266

Traps

This section shows a single measure for the 'Traps' part. It consists of a series of eighth-note strokes on the first three strings of the trap set, followed by a rest. The measure ends with a final eighth-note stroke on the first string.

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

Trap Set

Traps

274

Traps

281

Traps

289

B

Traps

304

C

Traps

311

D

Traps

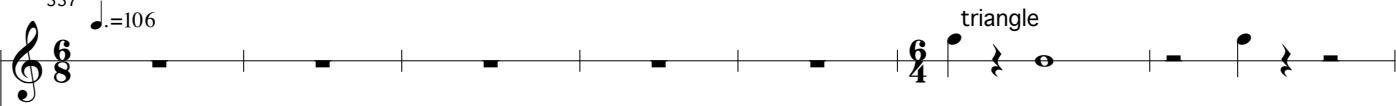
318

325

332

improv with
slide guitar
10 sec

5. Graffiti from a ninth century manuscript

Triangle 

Tambourine 

Gong 

Lento
triangle

note: brake spring too if available
produce an eerie sound

gong (let ring)

Tri. 

Tamb. 

Gong 

Tri. 

Tamb. 

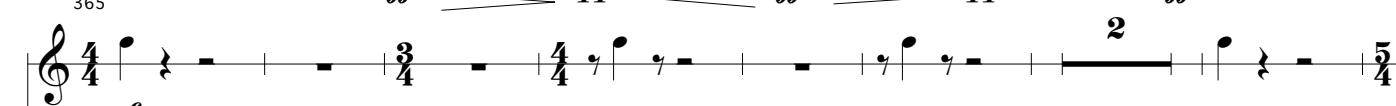
Gong 

Lento
= 106

Tamb. 

cued measures, not too fast
applause

Tri. 

Gong 

Lento
ff pp ff pp ff

2

mf

2

11

374 $\text{♩.} = 106$

Tamb. **f**

6. Quodlibet

Trap Set

385 $\text{♩} = 124$
snare ride cymbal
mp *sfz* *p* *pp* rim *p* kick bass

Traps

389 *pp*

Traps

393 *p* crash cymbal *pp* ride cymbal *pp*

Traps

399 crash cymbal *mf*

Traps

404 *mp* *pp* *f*

Traps

411 *pp*

Traps

413 *sfz* secco (catch ring)

7. Parisius Paridi

415 *rubato*

13

Dumbek

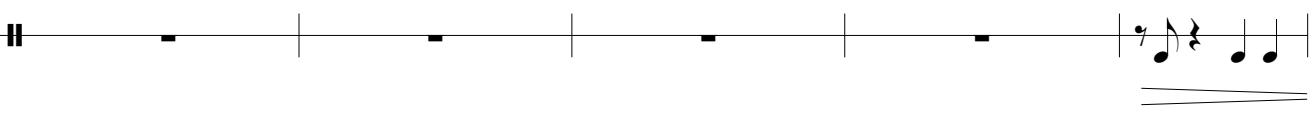
Bass Drum

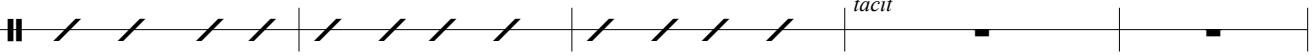
Dmbk

B. Dr.

14

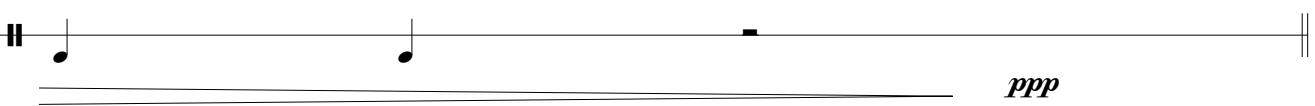
Dmbk 

Tamb. 

B. Dr. 

466

Dmbk 

Tamb. 

B. Dr. 

8. Letter to Ausonius

Triangle 