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April 13, 2020

Metaphöny

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2020

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An abstract of
a thesis submitted to the Faculty of Emory College of Arts and Sciences
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Department of Music

2020

Abstract

Metaphöny

By Connor Cochran

“Metaphöny” is the title of my composition honors recital. It consists of twelve pieces—approximately one hour of music. It was meant to be performed on March 21st, 2020 in Emerson Concert Hall at the Schwartz Center for the Performing Arts, but the performance was cancelled due to the COVID-19 pandemic.

As a whole the program asks its audience to question their assumptions about “classical” music and the concert as an experience. It comments on the form and etiquette expected at such functions, and attempts to offer some solutions.

The title “metaphony” combines the word “meta” (meaning something self-referential, or that comments on its genre or form) and the suffix “-phon,” which is associated with sound. As a happy accident, it also contains the word “phony,” meaning fake or artificial, which is exactly the impression of the concert I was commenting on when writing this music.

In fact, metaphony is already an English word. It has two definitions: an instance where the pronunciation of a vowel is affected by another vowel; and a synonym for “umlaut.” So, for an extra layer of meta commentary and humor, I added the umlaut to my program title.

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III. Aufilena, bonae semper laudantur amicae

IV. quis hoc potest videre, quis potest pati

-Anna Ree, soprano

-Sophia Bereaud, alto

-Nic Bogan, tenor

-Connor Cochran, bass

-Dr. Erika Tazawa, piano

Sun in Libra

Piece I of "Birth Sky"

Connor Cochran

Maestoso ♩ = 108

Piano

The first system of music is for Piano. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many chords and some melodic lines. There are some markings like 'p' and 'p.' at the end of the system.

5

Pno.

The second system of music is for Piano. It consists of two staves, treble and bass clef. The music continues from the first system. The bass line has a steady eighth-note accompaniment. The treble line has some chords and a melodic line.

9

Pno.

The third system of music is for Piano. It consists of two staves, treble and bass clef. The music continues from the second system. The treble line has triplets of eighth notes. The bass line has a steady eighth-note accompaniment.

11

Pno.

The fourth system of music is for Piano. It consists of two staves, treble and bass clef. The music continues from the third system. The treble line has triplets of eighth notes. The bass line has a steady eighth-note accompaniment.

13

Pno.

Measures 13-16: Treble clef has a steady eighth-note accompaniment. Bass clef has a descending eighth-note line.

17

Pno.

Measures 17-20: Treble clef has rests. Bass clef has a descending eighth-note line with accidentals.

21

Pno.

Measures 21-23: Treble clef has chords and rests. Bass clef has a descending eighth-note line with accidentals.

24

Pno.

Measures 24-27: Treble clef has chords and eighth-note accompaniment. Bass clef has a descending eighth-note line with triplets and accidentals. A first ending bracket is above measure 26.

28

Pno.

Measures 28-31: Treble clef has eighth-note accompaniment with accidentals. Bass clef has eighth-note accompaniment with rests and accidentals. A repeat sign is at the end.

Pno.

32 2.

Pno.

Pno.

Pno.

Moon in Libra

Piece III of Birth Sky

Connor Cochran

Leggerio ♩ = 108

Piano

Musical notation for measures 1-3. The piece is in A major (two sharps) and 4/4 time. The tempo is marked 'Leggerio' with a quarter note equal to 108 beats per minute. The right hand features a melodic line with eighth and quarter notes, while the left hand has a simple accompaniment of quarter notes.

Pno.

Musical notation for measures 4-6. The right hand continues the melodic line. The left hand accompaniment becomes more active, featuring eighth and sixteenth notes. Measure 6 ends with a 3/4 time signature change.

Pno.

Musical notation for measures 7-9. The right hand continues the melodic line. The left hand accompaniment features eighth and sixteenth notes. Measure 8 has a 4/4 time signature change.

Pno.

Musical notation for measures 10-12. The right hand continues the melodic line. The left hand accompaniment features eighth and sixteenth notes. Measure 11 has a 3/4 time signature change, and measure 12 ends with a 2/4 time signature change.

Pno.

Measures 13-16: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Measures 13-16 show complex chordal textures with accents and slurs.

Pno.

Measures 17-19: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 17-19 show complex chordal textures with accents and slurs.

Pno.

Measures 20-22: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 20-22 show complex chordal textures with accents and slurs.

Pno.

Measures 23-25: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 23-25 show complex chordal textures with accents and slurs.

Pno.

Measures 26-28: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 26-28 show complex chordal textures with accents and slurs.

Pno.

Measures 30-32. The right hand features a triplet of eighth notes in the treble clef. The left hand has chords in the bass clef.

Pno.

Measures 33-35. The right hand has chords with accents in the treble clef. The left hand has chords with accents in the bass clef.

Pno.

Measures 36-39. The right hand has eighth-note patterns in the treble clef. The left hand has chords with accents in the bass clef.

Pno.

Measures 40-43. The right hand has eighth-note patterns in the treble clef. The left hand has chords with accents in the bass clef.

Pno.

Measures 44-47. The right hand has eighth-note patterns in the treble clef. The left hand has eighth-note patterns in the bass clef. A second ending bracket is shown above measure 44.

Broad Waltz ♩=100

Pno.

Pno.

Pno.

Pno.

Pno.

71

Pno.

Musical score for measures 71-74. The piece is in G minor (one flat). The right hand features a melodic line with eighth and sixteenth notes, including some accidentals. The left hand provides a bass line with a long slur over the first two measures and quarter notes thereafter.

75

Pno.

Musical score for measures 75-78. The right hand continues the melodic line with eighth notes and some rests. The left hand has a steady eighth-note accompaniment.

79

Pno.

Musical score for measures 79-84. The right hand has a melodic line with a long slur over measures 80-81. The left hand features a rhythmic accompaniment with eighth notes and chords.

85

Pno.

Musical score for measures 85-90. The right hand has a melodic line with a long slur over measures 86-87. The left hand continues with a rhythmic accompaniment.

91

Pno.

Musical score for measures 91-94. The right hand has a melodic line with a long slur over measures 92-93. The left hand features a rhythmic accompaniment with a final cadence in measure 94.

Venus in Libra

Piece V of Birth Sky

Connor Cochran

Con Moto ♩ = 112

Piano

5

Pno.

10

Pno.

15

Pno.

Pno.

17 2.

Pno.

Pno.

Pno.

Pno.

33

Pno.

Measures 33-34: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. Measure 33 features a descending eighth-note line in the right hand and a bass line with a fermata. Measure 34 continues the eighth-note line and includes a trill in the right hand.

35

Pno.

Measures 35-38: Treble clef, key signature of two sharps (F#, C#), 3/4 time signature. Measure 35 has a repeat sign. Measures 36-38 feature a triplet of eighth notes in the right hand and a bass line with a fermata.

39

Pno.

Measures 39-42: Treble clef, key signature of two sharps (F#, C#), 3/4 time signature. Measure 39 has a repeat sign. Measures 40-42 feature a triplet of eighth notes in the right hand and a bass line with a fermata.

43

Pno.

Measures 43-46: Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. Measure 43 has a first ending bracket. Measures 44-46 feature a first ending bracket and a fermata in the right hand.

Pno.

48 2.

Pno.

Pno.

Pno.

62 1. 2.

65

Pno.

Musical score for measures 65-68. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 65 begins with a repeat sign. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. Measure 66 continues the melodic development. Measure 67 shows a change in the right hand's texture with more sustained notes. Measure 68 concludes the section with a final chord.

69

Pno.

Musical score for measures 69-72. The right hand continues with a melodic line, incorporating some chromaticism. The left hand maintains a consistent eighth-note accompaniment. Measure 70 features a prominent chord in the right hand. Measure 71 shows a continuation of the melodic and harmonic patterns. Measure 72 ends with a final chord and a fermata over the bass line.

73

Pno.

Musical score for measures 73-76. This section is marked with a first ending bracket. The right hand has a more active melodic line with frequent chromatic changes. The left hand features a long, flowing line with a slur across measures 73 and 74. Measure 75 continues the melodic activity. Measure 76 concludes the first ending with a repeat sign.

77

Pno.

Musical score for measures 77-80. This section is marked with a second ending bracket. The right hand continues with a melodic line, similar to the first ending but with different phrasing. The left hand provides a steady eighth-note accompaniment. Measure 78 features a change in the right hand's texture. Measure 79 continues the melodic development. Measure 80 concludes the second ending with a final chord.

81

Pno.

Musical score for measures 81-84. The piece is in B-flat major and 6/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Measure 84 ends with a fermata over a chord.

85

Pno.

Musical score for measures 85-88. The right hand continues the melodic line, and the left hand features a more active accompaniment with some rests. Measure 88 concludes with a 3/4 time signature change.

89

Pno.

Musical score for measures 89-92. The right hand has a more complex melodic line with some accidentals, and the left hand continues with eighth-note accompaniment. Measure 92 ends with a fermata.

93

Pno.

Musical score for measures 93-96. The right hand features a melodic line with some accidentals, and the left hand continues with eighth-note accompaniment. Measure 96 ends with a fermata.

97

Pno.

Musical score for measures 97-100. The right hand has a melodic line with some accidentals, and the left hand continues with eighth-note accompaniment. Measure 100 ends with a fermata.

Meno Mosso ♩ = 100

102

Pno.

106

Pno.

Fucksody

Connor Charm Cochran

Molto Maestoso ♩ = 82

Soprano
fuck shit damn _____ cock _____

Alto
fuck shit damn mo - ther - fuck - er mo - ther - fuck - er

Tenor
fuck shit damn mo - ther - fuck - er mo - ther - fuck - er

Bass
fuck shit damn _____ cock _____

Piano
Molto Maestoso ♩ = 82

5
S
hell ass dick _____ bo - ner _____ bitch - ass

A
hell ass dick _____ bo - ner _____ bitch - ass

T
hell ass dick _____ bo - ner _____ bitch - ass

B
hell ass dick _____ bo - ner _____ bitch - ass

Pno.
5

Fucksody

2
9

S
A
T
B

shit - head — bas - tard mo - ther - fuck - er mo - ther - fuck - er
shit - head — bas - tard mo - ther - fuck - er mo - ther - fuck - er
douche-bag fuck - er mo - ther - fuck - er mo - ther - fuck - er
douche-bag fuck - er mo - ther - fuck - er mo - ther - fuck - er

Pno.

11

S
A
T
B

prick hell piss bitch - ass fuck douche tit bitch - ass ball - sack wank douche - bag
prick hell piss bitch - ass fuck douche tit bitch - ass ball - sack wank douche - bag
prick hell piss bitch - ass fuck douche tit bitch - ass ball - sack wank
prick hell piss bitch - ass fuck douche tit bitch - ass ball - sack wank

Pno.

Fucksody

14

S
damn ass-hat bo - ner ass-hole dong bo - ner prick hell piss bitch - ass god-damn cum ass - wipe

A
damn ass-hat bo - ner ass-hole dong bo - ner prick hell piss bitch - ass god-damn cum ass - wipe

T
8
douche-bag damn ass-hat bo - ner ass-hole dong bo - ner god-damn cum ass - wipe god-damn cum

B
douche-bag damn ass-hat bo - ner ass-hole dong bo - ner god-damn cum ass - wipe god-damn cum

Pno.

18

S
god - damn cum ass - wipe shit - head bitch dick - head shit - head bitch dick - head

A
god - damn cum ass - wipe shit - head bitch dick - head shit - head bitch dick - head

T
8
ass - wipe shit - head bitch dick - head shit - head bitch dick - head

B
ass - wipe shit - head bitch dick - head shit - head bitch dick - head

Pno.

Fucksody

4

21

S
shit - bag cum - dump - ster god - damn or - gy jizz dick - bag ball - sack shit god - damn

A
shit - bag cum - dump - ster god - damn or - gy jizz dick - bag ball - sack shit god - damn

T
8
shit - bag cum - dump - ster god - damn or - gy jizz dick - bag ball - sack shit god - damn

B
shit - bag cum - dump - ster god - damn or - gy jizz dick - bag ball - sack shit god - damn

Pno.

21

S
bitch wank prick shit - head bull - shit dick - bag pus - sy fuck - wad jack - ass hell shit balls

A
bitch wank prick shit - head bull - shit dick - bag pus - sy fuck - wad jack - ass hell shit balls

T
8
bitch wank prick shit - head bull - shit dick - bag pus - sy fuck - wad jack - ass hell shit balls

B
bitch wank prick shit - head bull - shit dick - bag pus - sy fuck - wad jack - ass hell shit balls

Pno.

24

Fucksody

27

S
cock - suck-er shit bitch jack-ass dong tit cock dip-shit mo - ther - fuck - er mo - ther - fuck - er

A
cock - suck-er shit bitch jack-ass dong tit cock dip-shit mo - ther - fuck - er mo - ther - fuck - er

T
8
cock - suck-er shit bitch jack-ass dong tit cock dip-shit mo - ther - fuck - er mo - ther - fuck - er

B
cock - suck-er shit bitch jack-ass dong tit cock dip-shit mo - ther - fuck - er mo - ther - fuck - er

Pno.

32

S
fuck shit damn cock _____ o - rgy hell ass dick

A
fuck shit damn _____ cock _____ o - rgy hell ass dick

T
8
fuck shit damn _____ cock _____ o - rgy hell ass dick

B
fuck shit damn _____ cock _____ o - rgy hell ass dick

Pno.

Fucksody

6

37

S
bo - ner douche - bag

A
bo - ner douche - bag

T
8
bitch - ass shit - head

B
bitch - ass shit - head

Pno.

41

S
mo - ther - fuck - er ass - hat fuck cock - suck - er ape - shit fuck - er bo - ner shit cum - dump - ster

A
mo - ther - fuck - er ass - hat fuck cock - suck - er ape - shit fuck - er bo - ner shit cum - dump - ster

T
8
mo - mo - ther - fuck - er ass - hat fuck fuck cock - suck - er ape - shit fuck fuck - er bo - ner shit shit cum - dump - ster

B
mo - ther - fuck - er fuck - er shit - stain

Pno.

Fucksody

45

S
dick - wad cock-suck - er balls shit-bag or - gy douche - bag dick-bag shit - ty jack - ass

A
dick - wad cock-suck - er balls shit-bag or - gy douche - bag dick-bag shit - ty jack - ass

T
8
dick dick - wad cock-suck - er balls shit shit-bag or - gy douche - bag dick dick-bag shit - ty jack - ass

B
dick mo - ther - fuck - er shit - bag dick - bag ass

Pno.

48

S
fuck - wad bo - ner shit cum - dump - ster god - damn ass - hole ____

A
fuck - wad bo - ner shit cum - dump - ster god - damn ass - hole ____

T
8
fuck fuck - wad bo - ner shit shit cum - dump - ster god - damn mo - ther - fuck - er

B
fuck - er shit - stain god - damn

Pno.

Fucksody

8

51

S
mo-ther-fuck-er ass cock-suck-er shit-stain god-damn bitch-ass mo-ther-fuck-er shit fuck mo-ther-fuck-er ass cock-suck-er

A
mo - ther - fuck - er ass cock - suck - er shit - stain god - damn ass bitch - ass

T
8
mo - ther - fuck - er ass cock - suck - er shit - stain god - damn ass bitch - ass

B
mo - ther - fuck - er cock - suck -

Pno.

54

S
mo-ther-fuck-er ass cock-suck-er bas-tard jack-ass ape-shit or-gy ass-hole tit wank horse-shit bitch shit cum prick pus-sy

A
mo - ther - fuck - er ass cock - suck - er bas - tard jack - ass cock - suck - er

T
8
mo - ther - fuck - er ass cock - suck - er bas - tard jack - ass cock - suck - er

B
er jack - ass cock - suck - er

Pno.

Fucksody

57

S
mo - ther - fuck - er ass cock - suck - er shit - stain bitch - ass jack - ass shit - ty

A
mo - ther - fuck - er ass shit - stain bitch - ass

T
8
mo - ther - fuck - er ass shit - stain bitch - ass

B
mo - - - ther - - - fuck

Pno.

59

S
mo-ther-fuck-er ass - hat fuck cock-suck-er ape - shit fuck - er bo - ner shit cum-dump-ster

A
mo-ther-fuck-er ass - hat fuck cock-suck-er ape - shit fuck - er bo - ner shit cum-dump-ster

T
8
mo - mo-ther-fuck-er ass - hat fuck fuck cock-suck-er ape - shit fuck fuck - er bo - ner shit shit cum-dump-ster

B
mo - ther - fuck - er fuck - er shit - stain

Pno.

Fucksody

10

63

S
dick - wad cock-suck - er balls shit-bag or - gy douche - bag dick-bag shit - ty jack - ass

A
dick - wad cock-suck - er balls shit-bag or - gy douche - bag dick-bag shit - ty jack - ass

T
8
dick dick - wad cock-suck - er balls shit shit-bag or - gy douche - bag dick dick-bag shit - ty jack - ass

B
dick mo - ther - fuck - er shit - bag dick - bag

Pno.

66

S
ass - hole cock - suck - er cock - suck - er shit bitch jack - ass dong

A
ass - hole cock - suck - er cock - suck - er shit bitch jack - ass dong

T
8
cock ass - hole fuck cock - suck - er cock - suck - er shit bitch jack - ass dong

B
cock - suck - er cock - suck - er shit bitch jack - ass dong

Pno.

Fucksody

70

S
tit cock dip-shit mo-ther-fuck-er mo-ther-fuck-er fuck shit damn ____ cock ____

A
tit cock dip-shit mo-ther-fuck-er mo-ther-fuck-er fuck shit damn ____ cock ____

T
8
tit cock dip-shit mo-ther-fuck-er mo-ther-fuck-er fuck shit damn ____ cock ____

B
tit cock dip-shit mo-ther-fuck-er mo-ther-fuck-er fuck shit damn ____ cock ____

Pno.

77

S
hell ass dick ____ bo - ner ____ bitch - ass

A
hell ass dick ____ bo - ner ____ bitch - ass

T
8
hell ass dick ____ bo - ner ____ bitch - ass

B
hell ass dick ____ bo - ner ____ bitch - ass

Pno.

Fucksody

81

S
shit - head — bas - tard mo - ther - fuck - er mo - ther - fuck - er

A
shit - head — bas - tard mo - ther - fuck - er mo - ther - fuck - er

T
8
douche-bag fuck - er mo - ther - fuck - er mo - ther - fuck - er

B
douche-bag fuck - er mo - ther - fuck - er mo - ther - fuck - er

Pno.

83

S
mo - ther - fuck - er mo - ther - fuck - er

A
mo - ther - fuck - er mo - ther - fuck - er

T
8
mo - ther - fuck - er mo - ther - fuck - er

B
mo - ther - fuck - er mo - ther - fuck - er

Pno.

Fucksody

89

S
mo - ther - fuck - er fuck - er mo - ther fuck - er mo - ther - fuck - er mo - ther - fuck - er

A
mo - ther fuck - er mo - ther - fuck - er

T
8
mo - ther - fuck - er mo - ther - fuck - er mo - ther - fuck - er mo - ther - fuck - er

B
mo - ther - fuck - er

Pno.

95

S
mo - ther fuck - er mo - ther - fuck - er

A
mo - ther fuck - er mo - ther - fuck - er

T
8
mo - ther - fuck - er mo - ther - fuck - er

B
mo - ther - fuck - er mo - ther - fuck - er mo - ther - fuck - er

Pno.

Fucksody

14

101

S
mo - ther - fuck - er mo - ther - fuck - er mo - ther - fuck - er fuck - er

A
mo - ther - fuck - er mo - ther - fuck - er

T
8
mo - ther - fuck - er mo - ther - fuck - er mo - ther - fuck - er

B

Pno.

107

S
cock - suck - er shit bitch jack - ass dong mo - ther - fuck - er

A
cock - suck - er shit bitch jack - ass dong

T
8
cock - suck - er shit bitch jack - ass dong mo - ther - fuck - er

B
cock - suck - er shit mo - ther - fuck - er mo - ther - fuck - er bitch jack - ass dong

Pno.

Fucksody

112

S
mo - ther - fuck - er tit cock dip - shit shit shit mo - ther - fuck - er mo - ther - fuck - er

A
tit cock dip - shit shit shit mo - ther - fuck - er mo - ther - fuck - er

T
8
mo - ther - fuck - er tit cock dip - shit shit shit mo - ther - fuck - er mo - ther - fuck - er

B
tit cock dip - shit shit shit mo - ther - fuck - er mo - ther - fuck - er

Pno.

117

S
cock - suck - er shit bitch jack - ass dong tit cock dip - shit mo - ther - fuck - er mo - ther - fuck - er

A
cock - suck - er shit bitch jack - ass dong tit cock dip - shit mo - ther - fuck - er mo - ther - fuck - er

T
8
cock - suck - er shit bitch jack - ass dong tit cock dip - shit mo - ther - fuck - er mo - ther - fuck - er

B
cock - suck - er shit bitch jack - ass dong tit cock dip - shit mo - ther - fuck - er mo - ther - fuck - er

Pno.

16

Fucksody

122

S
 fuck shit damn cock _____ o - rgy hell ass

A
 fuck shit damn _____ cock _____ o - rgy hell ass

T
 8
 fuck shit damn _____ cock _____ o - rgy hell ass

B
 fuck shit damn _____ cock _____ o - rgy hell ass

Pno.
 122

S
 126
 dick bo - ner _____ douche - bag _____

A
 dick bo ner _____ douche - bag _____

T
 8
 dick bitch - ass _____ shit - head

B
 dick bitch - ass _____ shit - head

Pno.
 126

Fucksody

131

S
ape - shit horse - shit bull - shit shit shit shit

A
ape - shit horse - shit bull - shit shit shit shit

T
ape - shit horse - shit bull - shit shit shit shit

B
ape - shit horse - shit bull - shit shit shit shit

Pno.

135 (riff for this bar—go all out.)

S
fuck _____ o - rgy hell ass dick

A
fuck shit damn _____ cock _____ o - rgy hell ass dick

T
fuck shit damn cock _____ o - rgy hell ass dick

B
fuck shit damn cock _____ o - rgy hell ass dick

Pno.

Fucksody

140

S
mo - ther-fuck - er shit bull damn shit fuck cunt

A
mo - ther-fuck - er shit bull damn shit fuck cunt

T
8
mo - ther-fuck - er mo - ther-fuck - er fuck shit damn shit fuck cunt

B
mo - ther-fuck - er fuck shit damn shit fuck cunt

Pno.

The musical score is written in a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It consists of five systems. The first system contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have identical lyrics: "mo - ther-fuck - er shit bull damn shit fuck cunt". The Tenor part has lyrics: "8 mo - ther-fuck - er mo - ther-fuck - er fuck shit damn shit fuck cunt". The Bass part has lyrics: "mo - ther-fuck - er fuck shit damn shit fuck cunt". The Piano part (Pno.) is shown in the second system, with lyrics: "mo - ther-fuck - er fuck shit damn shit fuck cunt". The score includes various musical notations such as slurs, triplets, and rests. The lyrics are written below the corresponding vocal staves.

Freddy, Jason, and Michael Have a Race

List of Instruments

Concert bass drum (ideally mounted in an adjustable suspended stand)
Crash cymbal (on a stand)
Floor tom (ideally without a distinct pitch)
Hi-hat (on a stand) with foot pedal
High & low rack toms (ideally mounted on the kick drum, each with a nice clear pitch)
High & low woodblocks (either on a stand or music stand)
Kick drum & beater pedal
Ride cymbal (on a stand, with a nice subtle sound)
Snare drum (on a stand)
Splash cymbal (on a stand)
Three timpani: II tuned to Ab²; III tuned to C³; IV tuned to Eb³

Sticks: wooden, brush, rubber ball

Laptop with Max patch open

Percussionist's voice, incl. speaking, shouting, screaming, breathing, and humming

Notes for performance

“Freddy, Jason, and Michael Have a Race” is an homage to horror media, especially the slasher movies of the 1970s and ‘80s. It’s written for one performer. The percussionist should feel comfortable acting the vocal portion and committing to the extreme emotions the material implies.

Ideally, the laptop should be incorporated into the percussion setup so that the performer can reach it easily (see “suggested setup” below). If for whatever reason this is impossible, the pre-recorded segments may be triggered by a sound engineer offstage.

Where the score says “rub [snare drum] with rubber ball,” the intention is for the friction to constantly vibrate the drum head and create a sound akin to a race car engine.

Suggested Setup

For the planned premiere performance, we used the following setup:

The instruments were arranged in a circle surrounding the performer. Directly in front of the performer was a kit with the kick, snare, cymbals, hat, and mounted toms.

Proceeding counterclockwise, the laptop and woodblocks were placed on a music stand. In front of them (closer to the performer) was the floor tom. Next to them was the bass drum.

Next to it were the three timpanis, taking up the 6 o’clock to 3 o’clock spots in the circle.

Finally, to close the circle, the 12 o’clock to 3 o’clock space was taken up by two music stands—one for the sheet music and one for the sticks.

Legend

The legend consists of two musical staves. The top staff is labeled "unpitched" and contains ten notes with various symbols above them: a solid dot for "bass", a solid dot for "kick", a solid dot for "snare", a solid dot with a small circle above it for "snare, rubbed w/ rubber ball", a solid dot for "toms", a cross (x) for "ride", a cross (x) with a small circle above it for "hat open", a cross (x) for "closed", a cross (x) with a small circle above it for "crash", and a cross (x) with a small circle above it for "splash". The bottom staff is labeled "pitched" and contains two notes: a solid dot for "woodblocks" and a solid dot with a small circle above it for "timpani". The bottom staff is in a 3/4 time signature with a key signature of one flat.

Freddy, Jason, and Michael Have a Race

Connor Cochran

Agitato; Tense

♩ = ♩ throughout

Percussion *f p < ff* *ff*

Pitched Percussion

Spoken Word SCREAM!

Laptop CUE A two synthesized violins 387.156271974 Hz 261.625565 Hz AARGH!!! *fff*

12 Perc. (freely) crash brush flick *p* rub snare with rubber ball *p* heavy, ragged breathing *ff*

12 Spk.

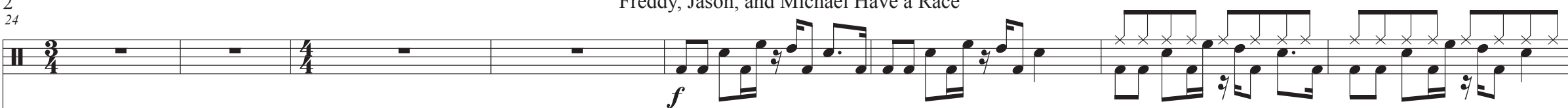
12 Lapt. CUE B 2-6" 3-5" 8" *p*

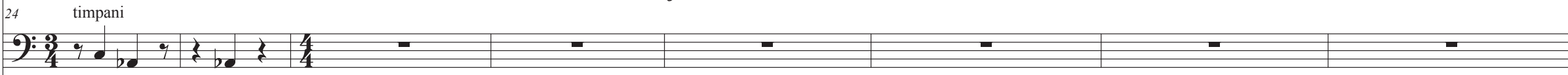
ö → ă → ě
 (vowels should transform smoothly)
 guttural male voice simulating a
 death rattle, à la "The Grudge," not pitched

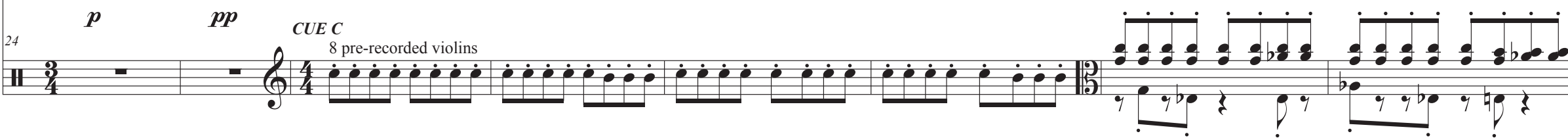
➤
 (fade out last
 time only)

Freddy, Jason, and Michael Have a Race

2
24

Perc. 

Pit. Perc. 

Lapt. 

24 timpani

p *pp* **CUE C**
8 pre-recorded violins

2 pre-recorded violas

32

Perc. 

Spk. 

Lapt. 

(improvised fill) -----

STAY OUT! I'M CAL-LING THE PO-LICE!
ff

Freddy, Jason, and Michael Have a Race

40

Perc.

Pit. Perc.

Lapt.



47

Perc.

Spk.

Lapt.

Freddy, Jason, and Michael Have a Race

79 Perc. *f p ff* (hit AS LIGHTLY AS POSSIBLE w/ brush) *pp*

79 Spk. out of tune humming *mp*



91 Perc. *f* (improvised fill)



99 Perc. (speed) *p pp ff* (improvised fill)

99 Spk. SCREAM!

99 Lapt. *CUE G* *fff* AARGH!!!

low brass

& & &

*a piece for piano, pianist (who's relatively comfortable with singing and acting),
piano bench, plectrum, pencil, and brick*

by Connor Cochran

How This Piece Works

“&&&” (pronounced ‘three ampersands’) is an aleatoric piece, which means much of what will happen is up to you as a performer. You have broad leeway to interpret the material in these pages. I have my own ideas about how this piece should look, and likely so do you. If I leave a loophole anywhere in my instructions, feel free to take the opportunity to pull one over on me.

With that said, there are a couple of rules that must be followed.

The performance

This piece assumes you’re performing on a baby grand or grand piano. It is impossible to perform on an electronic keyboard. While you might technically be able to make it work on an upright or spinet piano, why would you do that to yourself?

When you walk onstage to perform this piece, you must be carrying the score as loose leaf pages. The brick, plectrum, and pencil should already be on a table onstage (or on a music stand, or whatever—anywhere but the floor). Place the final page of notated music (page 15) on the right side of your piano’s music stand. Place the instruction pages (pages i-ii) and the title page (if you can’t figure this one out, it might be best to leave this piece alone for a few years) face down on the left side of your piano’s music stand. Then, turn to face the audience and throw the rest of the pages of the score in the air.

Let them all settle to the ground, then pick them up in any order you desire. This should take the time it takes. Do not solicit help from the audience, but Don’t refuse it if it’s offered. Don’t worry about pages being upside down, backwards, etc. You can fix them during the performance.

Once you’ve collected all of the pages, place them over the final page on your piano’s music stand (you did remember to leave that out, right?). Sit at the piano, give the audience a thumbs up, and play the pages in the order you’ve stacked them.

Each page of notation contains multiple passages. For our purposes, a *passage* is a self-contained segment of material encased in a rectangle, whose beginning is delineated by a circled number.

You can perform the passages on each individual page in any order you want, and you can repeat each bit of material as many times as you want—not even necessarily consecutively (spoken passages are an exception—they should only be done once per performance). However, you must perform all the material on a given page before moving on to the next one. When you’ve finished a page, place it face down in the stack on the left side of your piano’s music stand.

The first time you play a passage in any given performance, you should complete it before moving on to any other material. However, feel free to interrupt a passage, or to only reiterate a fragment, on subsequent playings during the same performance.

Don't give a second of thought to the amount of silence during the performance. Take all the time you need between passages. Truly, don't even worry about it.

When you finish the material and the piece ends, turn and give the audience another thumbs up and a big ol' proud grin.

If the mood strikes you, you can indicate which number page you're on to the audience by briefly signing the number to them (there are numerous tutorials on American Sign Language numerals online). If you choose to sign the page numbers, do so before playing any of the material on the page.

Interpreting the score

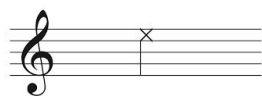
This piece is tongue-in-cheek. It's meant to be satirical and humorous, and you ought to keep that in mind while practicing and performing it—but *under no circumstances* should you indicate to the audience that they are witnessing anything other than inscrutable very serious high concept art.

Passage elements lacking textual instruction (dynamics, tempo, etc.) are open to performer interpretation. Any unusual notation that goes unexplained in the score is for you to interpret. Don't ask questions—just go with it.

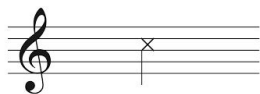
If a passage indicates that the pedal must be depressed and during rehearsal you find that it's physically impossible for you to maintain that and play the material, feel free to use the brick to hold the pedal down during that passage.

Treat any smudges, stains, tears, printing errors, etc. (even those not made by me, the composer) as intentional and part of the material of the piece. Let them influence—nay, let them be *a crucial part* of your performance.

Legend



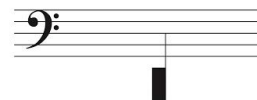
strike underneath
keyboard with hand



strike piano bench
with hand



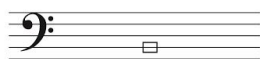
pluck the notated
string with plectrum



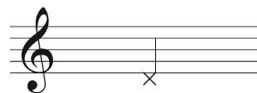
slam palm on low
end of keyboard



"G half-flat," the quarter
tone between G and Gb



scrape plectrum along
the notated string



speech, to be recited
in the notated rhythm

All other unusual notation with a specific intended meaning is clarified in the score itself. If there's no text saying how to interpret it, it's up to you.

1

Pno.

(hold pedal down)

2

(à la Glass' "Knee Play 5," but more impersonal. Strict tempo.)

Pno.

say: and these are the days, my — friends, and these, my friends, are the days.

3

Pno.

8vb-----

4

Pno.

Pno.

5

Pno.

(strike cluster of strings with pencil)

6 Stand, walk around the piano twice, then sit back down.

7

Pno.

Led. * (sim.)

rit. -----

(improv)

Pno.

8 Turn to the audience and monologue for 60 seconds about the experience of rehearsing and performing the piece.
Honesty is preferred over kindness.

9

Pno.

Musical notation for the first system of a piano piece, measures 1-4. The right hand has a melodic line with a triplet in measure 4. The left hand has a bass line with triplets in measures 3 and 4.

Pno.

Musical notation for the second system of a piano piece, measures 5-8. The right hand has a melodic line with a triplet in measure 8. The left hand has a bass line with a triplet in measure 8.

Pno.

Musical notation for the third system of a piano piece, measures 9-12. The right hand has a melodic line with a triplet in measure 12. The left hand has a bass line with a triplet in measure 12.

Pno.

Musical notation for the fourth system of a piano piece, measures 13-16. The right hand has a melodic line with a triplet in measure 16. The left hand has a bass line with triplets in measures 13 and 14.

Pno.

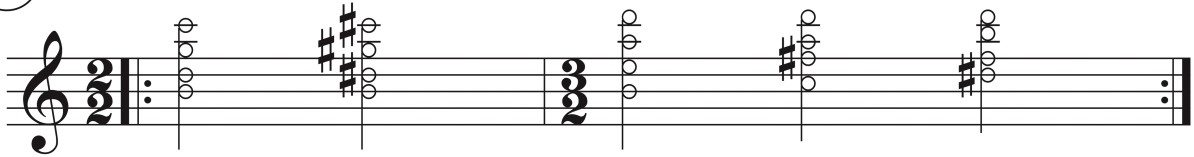
Musical notation for the fifth system of a piano piece, measures 17-20. The right hand has a melodic line with a triplet in measure 20. The left hand has a bass line with triplets in measures 17 and 18.

Pno.

Musical notation for the sixth system of a piano piece, measures 21-24. The right hand has a melodic line with a triplet in measure 24. The left hand has a bass line with a triplet in measure 24.

10

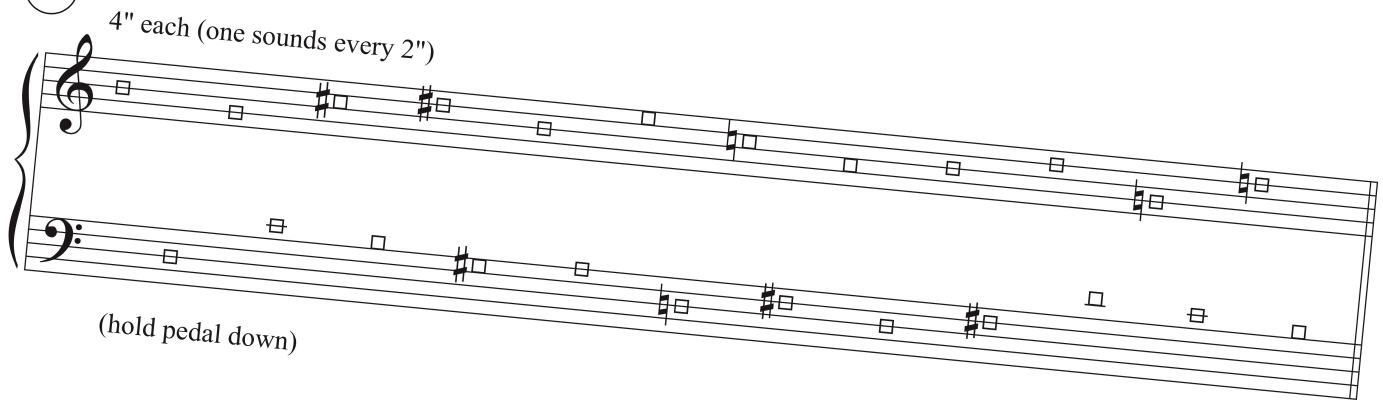
Piano



Depress keys soundlessly, with sus pedal down. Repeat many times.
Play slowly at first, then faster and faster until you accidentally sound a note.
When this happens, scream and pull your fingers back as if the keys burned you.

11

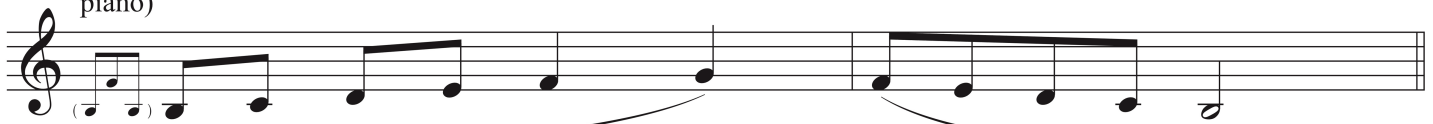
Pno.



12

(play on piano)

Pno.

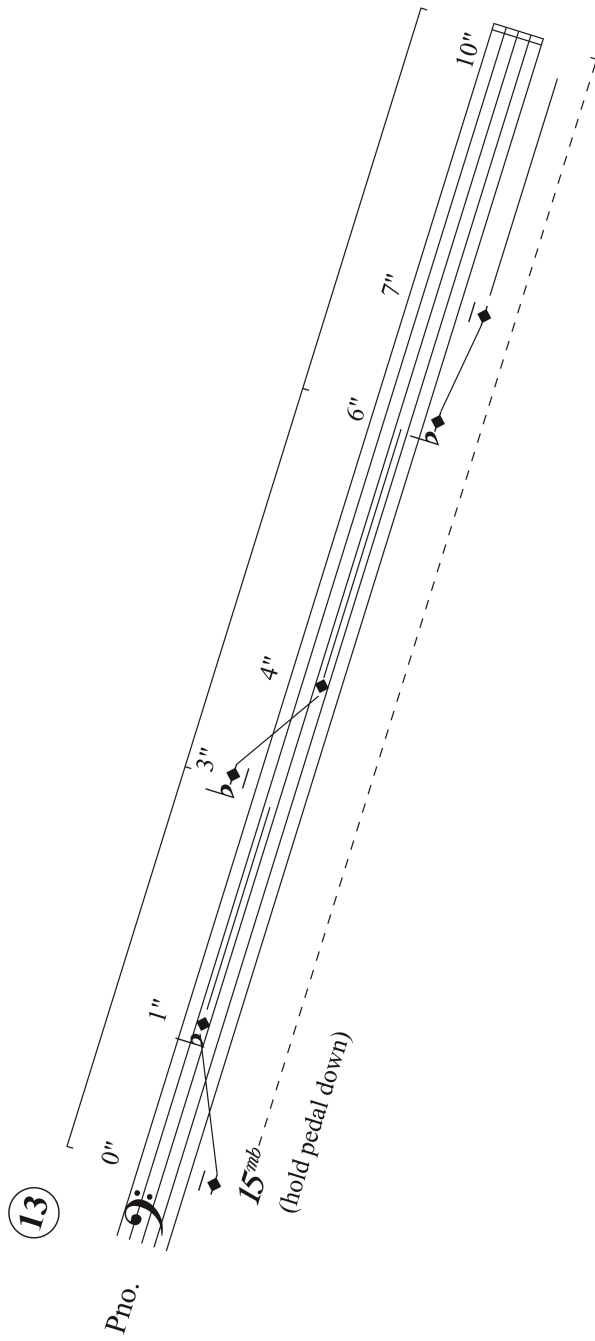


ah _____

(sing into piano body)

ped.





14 (hold pedal down)

Musical notation for exercise 14 in 2/4 time. The piece is for Piano (Pno.). The notation consists of two staves. The right hand (treble clef) starts with a quarter rest, followed by a quarter note G4, and then a quarter note F4. The left hand (bass clef) starts with a quarter note G3, followed by a quarter note F3, and then a quarter note E3. The instruction "(hold pedal down)" is written above the right hand staff.

15 Improvise a 90-second passage that (barring instrumentation) would not be out of place in a modern German dance club.

16

Pno.

Musical notation for exercise 16, showing a sequence of piano chords on a keyboard diagram. The first chord is labeled *Leo.* The second chord is marked with an asterisk and *(sim)*. The sequence consists of six chords, each with a crescent moon symbol above it, indicating a sequence of chords.

17

Pno.

Musical notation for exercise 17, showing a piano piece in 2/4 time. The notation includes a treble clef and a bass clef, with a key signature of two flats (B-flat and E-flat). The piece features a sequence of chords in the right hand and a bass line in the left hand, with a final melodic phrase in the right hand.

18

Say (in your best Brad Pitt): "What's in the box?!"
Make a face, as if you're disappointed with your impression.

Depress the pedal on the beat AFTER each chord sounds.
Hold it over the first beat of the next measure.

A musical score for piano, exercise 19. It consists of two staves, treble and bass clef, in 3/4 time with a key signature of one flat. The right hand plays a sequence of chords: C major (C-E-G), F major (F-A-C), C major (C-E-G), F major (F-A-C), C major (C-E-G), and F major (F-A-C). The left hand plays a sequence of chords: C major (C-E-G), F major (F-A-C), C major (C-E-G), F major (F-A-C), C major (C-E-G), and F major (F-A-C). Pedal markings are placed below the bass staff, indicating when to depress the pedal.

19

20

A diagram for exercise 20. It shows a bass clef staff with a bass clef symbol. Above the staff, a solid line represents the piano lid, with the text "4" each" above it. Below the staff, a dashed line represents the pedal, with the text "8^{vb}" and "(hold pedal down)" below it. The diagram illustrates the relationship between the piano lid and the pedal during a performance.

21

Tap the keyboard with your fingernails for 30 seconds.
You decide how slow, fast, which keys, what phrasing, etc.

22

Pno.

(brick on sus pedal)

23

Pno.

say: "nope."

Freely - - - - -

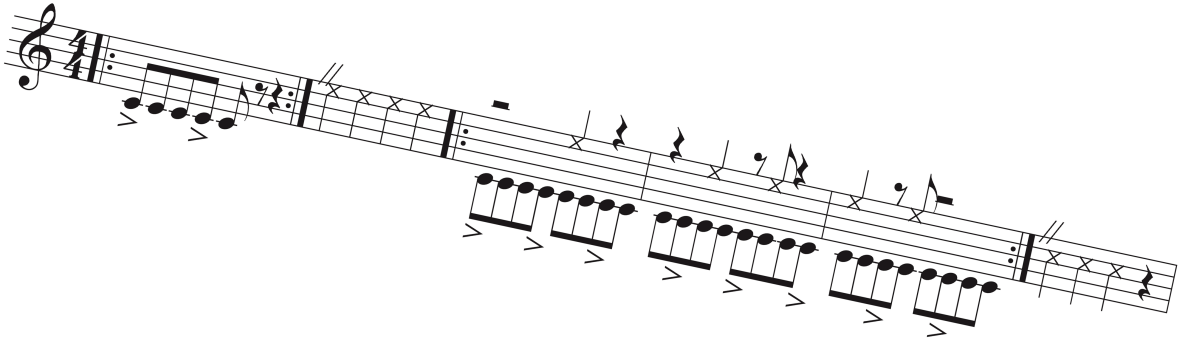
3

(checking the pitches)

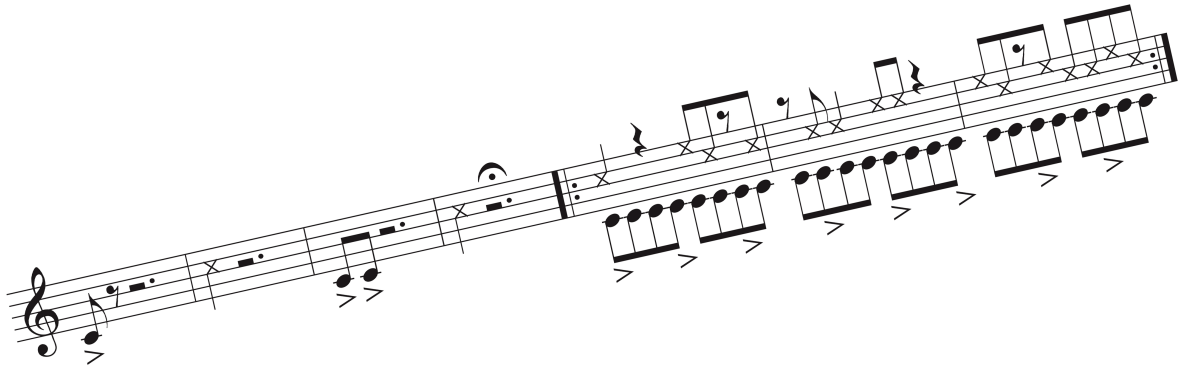
24 Turn to the audience. Act as if you're about to say something. At as if you've changed your mind, and turn back to the piano.

25

Pno.

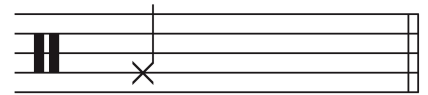


Pno.



26

Pno.



(break pencil)

27

Play in the highest octave for 30 seconds.
Play random notes rapidly, to create an "arpeggiated cluster" effect.
Pedal at will.

28

Say: (to yourself) "Damn, I hate this piece."
(to the audience) "The sheet music said to say that."

29

(This segment is adapted from Liszt's piano arrangement of Beethoven's Symphony No. 5.)

Pno.

Pno.

Pno.

30

Pno.

(hold pedal down)

31 If the pencil is still intact, say: "I love this pencil."
 If the pencil has been snapped, say: "I loved this pencil."

32

Pno.

33 (play on piano)

Pno.

oh ("bode") uh ("bud") ah ("bod") eh ("bed") ih ("bid") a ("bad") ooh ("bood") oh ("bowed")

(sing into piano body)

ped.



34

Pno.

35

Pno.

36

Pno.

37

Pno.

(X = mute with hand)
Pedal throughout

(8va)

38

Improvise a 90-second passage that would not be out of place in *The Well-Tempered Clavier*.

39 *rall.* -----

Pno.

3x

The musical score is for a piano piece in 4/4 time, marked 'rall.' (ritardando). It consists of three measures. The first measure has a treble clef with a G4 quarter note and a bass clef with a G2 quarter note. The second measure has a treble clef with a G4 quarter note and a bass clef with a G2 quarter note and a sharp sign. The third measure has a treble clef with a G4 quarter note and a bass clef with a G2 quarter note and a sharp sign. The piece ends with a double bar line and a repeat sign, with '3x' written above the repeat sign.

- 40 Tell a joke. If the audience doesn't laugh, tell another.
Continue until the audience laughs or you've told 5 unsuccessful jokes.

Beading

Connor Cochran

$\text{♩} = 20 = 3 \text{ sec. } (\text{♩} = 80)$

The score is divided into four systems, each with a Violin (Vln.) and Cello (Vc.) staff. The key signature has one flat (Bb) and the time signature is 4/4.

- System 1:** Violin starts with a *p* dynamic and *non vib sempre* instruction. Cello also starts with *p* and *non vib sempre*. A *8va* marking is present above the first measure.
- System 2:** Violin has a *3* (triple) marking and a *mp* dynamic. Cello has *sfz*, *mp*, and *p* dynamics, with a *3* (triple) marking.
- System 3:** Violin has a *5* (quintuplet) marking and *sfz mf* dynamics. Cello has *mf* and *3* (triple) markings.
- System 4:** Violin has a *7* (septuplet) marking, *sul pont.* instruction, and *f* to *p* dynamics. Cello has *f* and *p* dynamics, with a *3* (triple) marking.

* accidentals only apply to the notes they immediately precede

9

Vln.

Vc.

normale

sub. *f*

sub. *f* 6

11

Vln.

Vc.

p

p

sfz

13

Vln.

Vc.

sul pont. - (gradually shift) normale

(behind bridge)

f

sfz

sub. *f*

(behind bridge)

15

Vln.

Vc.

p

f

p

p

f

6

6

17

Vln.

Vc.

f

6

p

19

Vln.

Vc.

careful not to tune to each other!

21

Vln.

Vc.

23

Vln.

Vc.

sul pont.

mf *f*

p

mf *f*

p

25

Vln.

Vc.

sul pont.

normale

sub. *f*

sub. *f* 6

27

Vln.

Vc.

p

mp

p

sfz

29

Vln.

Vc.

sul pont. ----- normale

f

marcato

31

Vln.

Vc.

p

p

(make sure every eighth step can be heard)

(start as far back
on fingerboard
as possible)

sul pont. 6

normale (make sure every eighth
step can be heard)

Vln. *p* *pp* *mf* *p*

Vc. *p* *pp* *mf* *p*

Vln. *sub. f* *pp*

Vc. *sub. f* *pp*

Vln. *sul tasto*

Vc. *sul tasto*

Vln. *pp*

Vc. *pp*

41 normale

Vln. *sub. f*

Vc. normale *sub. f*

43

Vln. *p*

Vc. *p* *sfz*

45

Vln. *f* sul pont. ----- normale

Vc. *sfz* *sub. f*

47

Vln. *pp*

Vc. *pp*

(EXTREME overbow – "creaking wood" à la Alex Temple's "Jolene")

nulli se dicit mulier mea nubere malle

from "Carmina Catulli"

Music by Connor Cochran

Leggerio ♩. = 82 (♩ = 246)

Poems by Gaius Valerius Catullus

Mezzo-Soprano

nul - li se di - cit mu - li - er me - a

mp

Piano

p

Detailed description: This system contains the first three measures of the piece. The Mezzo-Soprano part begins with a whole rest in measure 1, followed by a half note 'n' in measure 2, and a quarter note 'u' in measure 3. The piano accompaniment features a complex texture with chords and moving lines in both hands. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8.

Mezzo

nu - be - re mal - le quam mi - hi non si se Iup - pi - ter ip - se pe - tat di - cit sed

mf *sub. p*

Pno.

Detailed description: This system contains measures 4 through 6. The Mezzo part continues with a quarter note 'l' in measure 4, a quarter note 'e' in measure 5, and a quarter note 't' in measure 6. The piano accompaniment continues with similar textures. The key signature and time signature remain the same.

Mezzo

mu - li - er cu - pi - do quod di - cit a - man - ti in ven - to et ra - pi - da

sub. p *sub. p*

Pno.

p

Detailed description: This system contains measures 7 through 9. The Mezzo part continues with a quarter note 'l' in measure 7, a quarter note 'e' in measure 8, and a quarter note 'a' in measure 9. The piano accompaniment continues with similar textures. The key signature and time signature remain the same.

Mezzo

11

scri - be - re o - por - tet a - qua

f

Pno.

11

f

Mezzo

14

si cu - i i - u - re bo - no sa - cer a - la - rum ob - sti - tit hir - cus aut

Pno.

14

Mezzo

17

si quem me - ri - to tar - da po - da - gra se - cat

Pno.

17

19

Mezzo

ae - mu - lus is - te tu - us qui ves - trum ex - er - cet a - mo - rem

Pno.

21

Mezzo

mi - ri - fi - ce est a te nac - tus u - trum - que mal - um nam quo - ti - ens fu - tu - it

mp

Pno.

sub. p

24

Mezzo

to - ti - ens ul - ci - sci - tur am - bos il - lam af - fli - git o - do - re

Pno.

Mezzo

26

ip - se pe - rit po - da - gra

f

Pno.

26

f

Mezzo

29

di - ce - bas quon - dam so - lum te nos - se Ca - tul - lum Les - bi -

Pno.

29

Mezzo

32

a nec prae me vel - le te - ne - re I - ou - em di - le - xi tum te non

Pno.

32

35

Mezzo

tan-tum ut vul-gus a-mi-cam sed pa-ter ut gna-tos di-li-git et ge-ne-ros

Pno.

38

Mezzo

nunc te cog-no - vi qua-re et-si im-pen-si-us ur-or mul-to mi ta-men es

Pno.

41

Mezzo

vi - li - or et le - vi - or qui po - tis est in - quis?

Pno.

44

Mezzo

quod a - man - tem in - iu - ri - a ta - lis co - git a - ma - re

Pno.

46

Mezzo

ma - gis sed be - ne vel - le mi - nus

Pno.

49

Mezzo

de - si - ne de quo - quam quic - quam be - ne vel - le me - re - ri aut

mf

Pno.

mf

Mezzo

52

a - li - quem fi - e - ri pos - se pu - ta - re pi - um

Pno.

Mezzo

54

om - ni - a sunt in - gra - ta ni - hil fe - cis - se be - nig - ne pro - dest im - mo

f

Pno.

f

Mezzo

57

e - ti - am tac - det ob - est - que ma - gis

Pno.

Mezzo

59

ut mi - hi quem ne - mo gra - vi - us nec a - cer - bi - us ur - get quam

Pno.

Mezzo

61

mo - do qui me u - num at - que u - ni - cum a - mi - cum ha - bu - it

Pno.

p *f* *p* *f*

Mezzo

63

huc est mens de - duc - ta tu - a me - a

Pno.

65

Mezzo

Les - - - bi - a cul - pa

ff

Pno.

ff *mf*

68

Mezzo

at - que i - ta se o - fi - ci - o per - di - dit ip - sa su - o —

mf

Pno.

8^{va}

70

Mezzo

ut i - am nec be - ne u - el - le que - at ti - bi si op - tu - ma fi - as

Pno.

73

Mezzo

nec des - is - te - re a - ma - re om - ni - a si

Pno.

75

Mezzo

fa - ci - as

f

Pno.

f

78

Mezzo

sed nunc id do - le - o quod pu - rae pu - ra pu - el - lae sua - vi - a com - minx - it

mf

Pno.

mp

81

Mezzo

spur - ca - sa - li - va tu - a ve - rum id non

Pno.

f

84

Mezzo

im - pu - ne fe - res nam te

Pno.

86

Mezzo

om - ni - a sae - cla no - scent et qui sis fa - ma lo - que - tur

Pno.

$\frac{12}{8}$

rit. ----- *a tempo*

Mezzo

88

a - nus

Pno.

Mezzo

90

o - di et a - mo

mp

Pno.

mp

Mezzo

92

qua - re id fa - ci - am for - tas - se re - qui - ris

mf

Pno.

mf

Mezzo

94

nes - ci - o _____ sed fi - e - ri sen - ti - o fi - e - ri sen - ti - o

f *ff*

Pno.

Mezzo

96

fi - e - ri sen - ti - o _____ et ex - cru - ci - or _____

sub. p *ff*

Pno.

Mezzo

99

Pno.

rit.

101

Mezzo

Pno.

103

Mezzo

Pno.

pedicabo ego vos et irrumabo

from "Carmina Catulli"

Music by Connor Cochran

Agitato, Pesante ♩. = 128

Poem by Gaius Valerius Catullus

The musical score is arranged in three systems. The first system includes Bass and Piano parts. The Bass part consists of five measures of rests in 18/8, 12/8, 18/8, 12/8, and 18/8 time signatures. The Piano part begins with a *mf* dynamic and features a rhythmic pattern of eighth notes in the bass line. The second system is for the Piano, starting at measure 5 with a *f* dynamic, showing complex chordal textures in both hands. The third system features a vocal line (B) and Piano accompaniment (Pno.). The vocal line starts at measure 7 with the lyrics "pe - di - ca - bo e - go vos et ir - rum - a - bo AH! Au-". The dynamics for the voice are *mp*, *f*, and *mp*. A performance instruction "(smoothly transition into a shout)" is placed above the vocal line. The Piano accompaniment in this system starts with a *p* dynamic and transitions to *f* for the final measures.

10

B

re - li pa - thi - ce et ci - ne - dae Fu - ri — qui

Pno.

subito p

f

13

B

me ex ver - si - cu - lis — me - is pu - tas - tis quod

Pno.

f

16

B

sunt — mol - li - cu - li — pa - rum pu - di - cum

Pno.

19

B

nam cas - tum es - se de - cet pi - um

p *f*

Pno.

p *f*

22

B

po - e - tam ip - sum AH!

22

Pno.

25

B

ver - si - cu - los ni - hil ne - ces - se est

25

Pno.

sub. p

27

B

qui tum de - di - que ha -

Pno.

f

29

B

bent sa - lem ac le -

Pno.

31

B

- - po - rem

Pno.

(♩.=♩.)

(♩.=♩.)

33

B

si sunt mol - li - cu - li ac pa - rum pu - di - ci et

mf

Pno.

36

B

quod pru - ri - at in - ci - ta - re pos -

Pno.

38

(short, barking laughs)

B

sunt AH! HA! HA! HA! HA!

f

Pno.

40

B

non di-co pue-ris sed his pi-lo-sis qui du-ros ne-que-unt mo-ue-re lum-bos

ff

Pno.

ff

42

B

vos quod mi-li-a mul-ta ba-si-o-rum

mf

Pno.

sub. p

mf

8vb

44

B

le-gis-tis ma-le me

Pno.

(8vb)

46

B

ma - rem pu - tas - tis _____ AH! HA! HA! HA! HA! HA!

ff

Pno.

46

(8vb)

49

B

HA! HA! HA! HA! pe - di - ca - bo e - go vos _____

49

Pno.

53 (if performed as individual song)

B

et ir-rum-a-bo

Pno.

53a (if performed as part of Carmina Catulli)

B

et ir - rum-a - bo

mf

Pno.

53a

p

(continue directly into [3])

Aufilena, bonae semper laudantur amicae

Music by Connor Cochran

Poem by Gaius Valerius Catullus

Dolce Rubato ♩. = 32

Contralto

Piano

Detailed description: This system contains the first two measures of the piece. The Contralto part is a single line with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/4 time signature. It contains a whole rest in both measures. The Piano part consists of two staves. The right hand has a treble clef and contains two measures of chords: a whole note chord in the first measure and a half note chord in the second measure. The left hand has a bass clef and contains two measures of chords: a half note chord in the first measure and a half note chord in the second measure. The tempo marking 'Dolce Rubato' and the quarter note equal to 32 are indicated above the piano part.

CAlt.

Pno.

Au - fi - le - na,

Detailed description: This system contains measures 3 and 4. The Contralto part has a treble clef and a key signature of three flats. Measure 3 starts with a triplet of eighth notes (A-flat, G, F) followed by a quarter note (E-flat) and a half note (D-flat). Measure 4 contains a whole rest. The Piano part has two staves. The right hand has a treble clef and contains two measures of chords: a half note chord in the first measure and a half note chord in the second measure. The left hand has a bass clef and contains two measures of chords: a half note chord in the first measure and a half note chord in the second measure. The lyrics 'Au - fi - le - na,' are written below the Contralto staff.

CAlt.

Pno.

bo - nae sem - per lau - dan - tur a - mi - cae

Detailed description: This system contains measures 5 and 6. The Contralto part has a treble clef and a key signature of three flats. Measure 5 starts with a triplet of eighth notes (G, F, E-flat) followed by a quarter note (D-flat) and a half note (C-flat). Measure 6 contains a whole note (B-flat). The Piano part has two staves. The right hand has a treble clef and contains two measures of chords: a half note chord in the first measure and a half note chord in the second measure. The left hand has a bass clef and contains two measures of chords: a half note chord in the first measure and a half note chord in the second measure. The lyrics 'bo - nae sem - per lau - dan - tur a - mi - cae' are written below the Contralto staff.

7

CAlt.

8

ac - ci - pi - unt

Pno.

9

CAlt.

8

pre - ti - um quod fa - ce - re in - sti - tu - unt

Pno.

11

CAlt.

8

tu quod pro - mis - ti mi - hi quod men - ti - ta

Pno.

13

CAlt.

Pno.

15

CAlt.

Pno.

17

CAlt.

Pno.

19

CAlt.

8

Au - fi - le - na fu - it sed da - ta cor - ri - pe - re

Pno.

21

CAlt.

8

frau - dan - da ef - fi - cit plus quam me - re - tri - cis

Pno.

23

CAlt.

8

au - a - re est quae se - se to - to cor - po - re

Pno.

25
CAlt. pros - ti - tu - it

Pno.

27
CAlt. Au fi le na, vi - ro con - ten - tam vi - ve - re

Pno.

29
CAlt. so - lo nup - ta - rum laus ex

Pno.

31

CAlt. 

8

31

Pno. 

33

CAlt. 

8

33

Pno. 

35

CAlt. 

8

35

Pno. 

rit. -----

38

Pno.

Measures 38-39: The right hand features a sequence of chords with a moving bass line, while the left hand provides a steady accompaniment of chords.

40

Pno.

Measures 40-41: The right hand continues the chord sequence with a moving bass line, and the left hand continues the accompaniment.

----- *(slow to a stop)*

42

Pno.

Measures 42-43: The right hand plays a sequence of chords with a moving bass line, and the left hand continues the accompaniment. The piece ends with a double bar line.

quis hoc potest videre, quis potest pati

Music by Connor Cochran

Words by Gaius Valerius Catullus

Giocoso ♩ = 80

Counter-Tenor

Piano

CTen.

Pno.

CTen.

Pno.

5

Quis hoc po - test ui - de - re quis po -

7

CTen.

test pa - ti ni - si

Pno.

9

CTen.

im - pu - di - cus et uo - rax et a - le -

Pno.

11

CTen.

o ma - mur - ram ha - be - re

Pno.

14

CTen.

quod co - ma - ta

Pno.

15

CTen.

Gal - li - a ha - be - bat an - te et

Pno.

17

CTen.

ul - ti - ma Bri - tan - ia - a?

Pno.

19

CTen.

Pno.

Ci - nae-de Ro - mu - le haec u - i - de - bis et fe - res?

22

CTen.

Pno.

Et il - le nunc su - per - bus et su - per - flu - ens per -

24

CTen.

Pno.

am - bu - la - bit om - ni - um cu - bi - li -

26

CTen.  *a* ut al - bu - lus co - lum - bus

Pno. 

Detailed description: This system contains the first two staves of music. The CTen. staff (top) begins at measure 26 with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a half note 'a' followed by a quarter rest, then a quarter note 'ut' in the next measure. The time signature changes to 3/4 for two measures, then back to 2/4. The Pno. staff (bottom) is a grand staff with treble and bass clefs. It starts with a 4/4 time signature and contains complex chordal textures and melodic lines, including a trill marked 'tr' in the right hand.

28

CTen.  aut A - do - ne - us?

Pno. 

Detailed description: This system contains the second two staves of music. The CTen. staff (top) begins at measure 28 with a treble clef, a key signature of two flats, and a 2/4 time signature. It features a quarter note 'aut' followed by a quarter rest, then a quarter note 'A' in the next measure. The time signature changes to 4/4 for two measures, then back to 2/4. The Pno. staff (bottom) is a grand staff with treble and bass clefs. It starts with a 2/4 time signature and contains complex chordal textures and melodic lines, including a trill marked 'tr' in the right hand.

30

CTen.  Ci - nae - de Ro - mu - le haec u - i - de - bis et

Pno. 

Detailed description: This system contains the third two staves of music. The CTen. staff (top) begins at measure 30 with a treble clef, a key signature of two flats, and a 2/4 time signature. It features a dotted quarter note 'Ci' followed by a quarter note 'nae' in the next measure. The time signature changes to 3/4 for two measures, then back to 2/4. The Pno. staff (bottom) is a grand staff with treble and bass clefs. It starts with a 2/4 time signature and contains complex chordal textures and melodic lines.

32

CTen. *fe - res? Es im - pu - di - cus et uo - rax et a - le - o*

Pno.

35

CTen. *e - o - ne no - mi - ne im - per - a - tor u - ni - ce*

Pno.

38

CTen. *fu - i - sti in ul - ti - ma oc - ci - den - tis in - su - la*

Pno.

40

CTen. 
ut is - ta ves - tra dif - fu - tu - ta men - tu - la

Pno. 

42

CTen. 
du - cen - ti - es co - mes - set aut tre - cen - ti -

Pno. 

44

CTen. 
es?

Pno. 

46

CTen.

quid est a - lid si - nis - tra li - ber - a - li - tas?

Pno.

48

CTen.

pa - rum ex - pa - tra - it an

Pno.

50

CTen.

pa - rum el - lu - a - tus est?

Pno.

52

CTen.

Pno.

Ci - nae - de Ro - mu - le

54

CTen.

Pno.

e - o - ne no - mi - ne tur - bis op - u - len - tis - si -

57

CTen.

Pno.

me so - cer ge - ner - que per -

60

CTen.

di - dis - tis om - ni - -

Pno.

62

CTen.

a?

Pno.

64

CTen.

Pno.

66

CTen.

Pno.

Musical score for measures 66-67. The C.Ten. part consists of whole rests. The Pno. part features a complex texture with sixteenth-note runs in the right hand, some marked with *tr* (trills), and a steady eighth-note accompaniment in the left hand.

68

CTen.

Pno.

Musical score for measures 68-70. The C.Ten. part has whole rests until measure 70, where it changes to a 2/4 time signature. The Pno. part continues with similar textures, including trills and sixteenth-note runs, with some chords in the right hand marked with *v* (accents) in measures 69 and 70.