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Connor Cochran April 13, 2020

Metaphöny

by

Connor Cochran

Dr. Adam Mirza
Adviser

Department of Music

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2020

Metaphöny

By

Connor Cochran

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Adviser

An abstract of
a thesis submitted to the Faculty of Emory College of Arts and Sciences
of Emory University in partial fulfillment
of the requirements of the degree of
Bachelor of Arts with Honors

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.

Metaphöny

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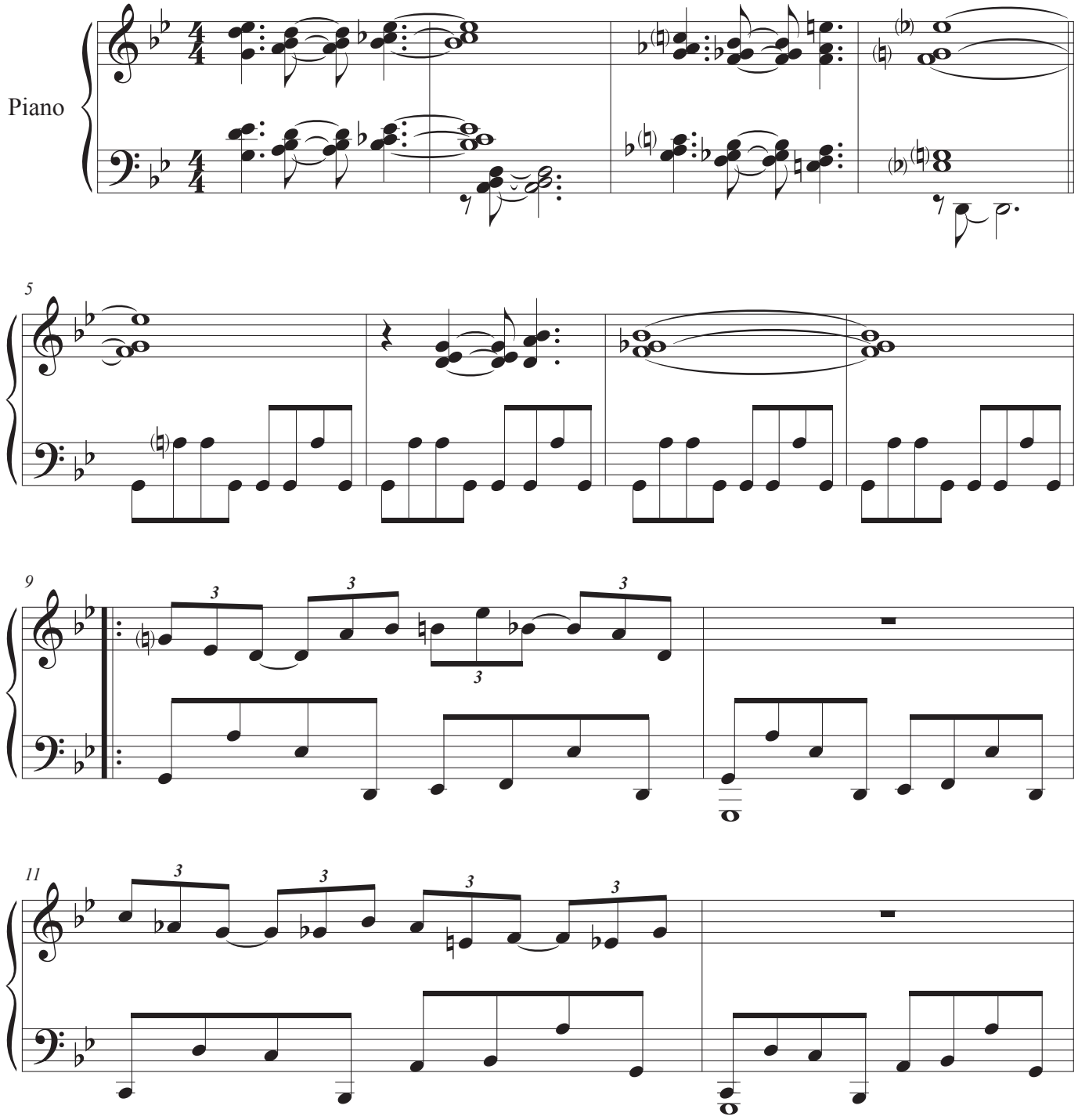
Sun in Libra

Piece I of "Birth Sky"

Connor Cochran

Maestoso ♩ = 108



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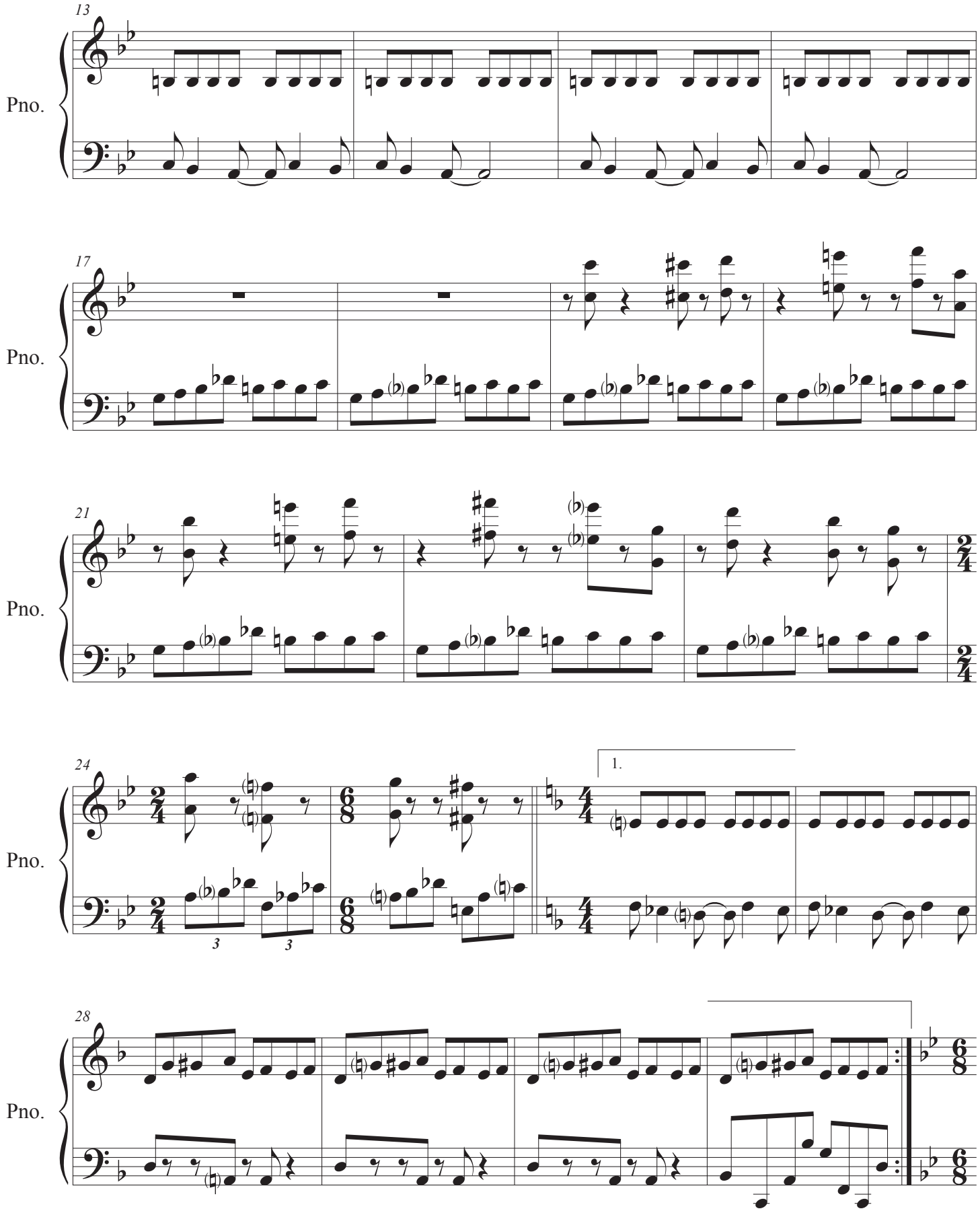
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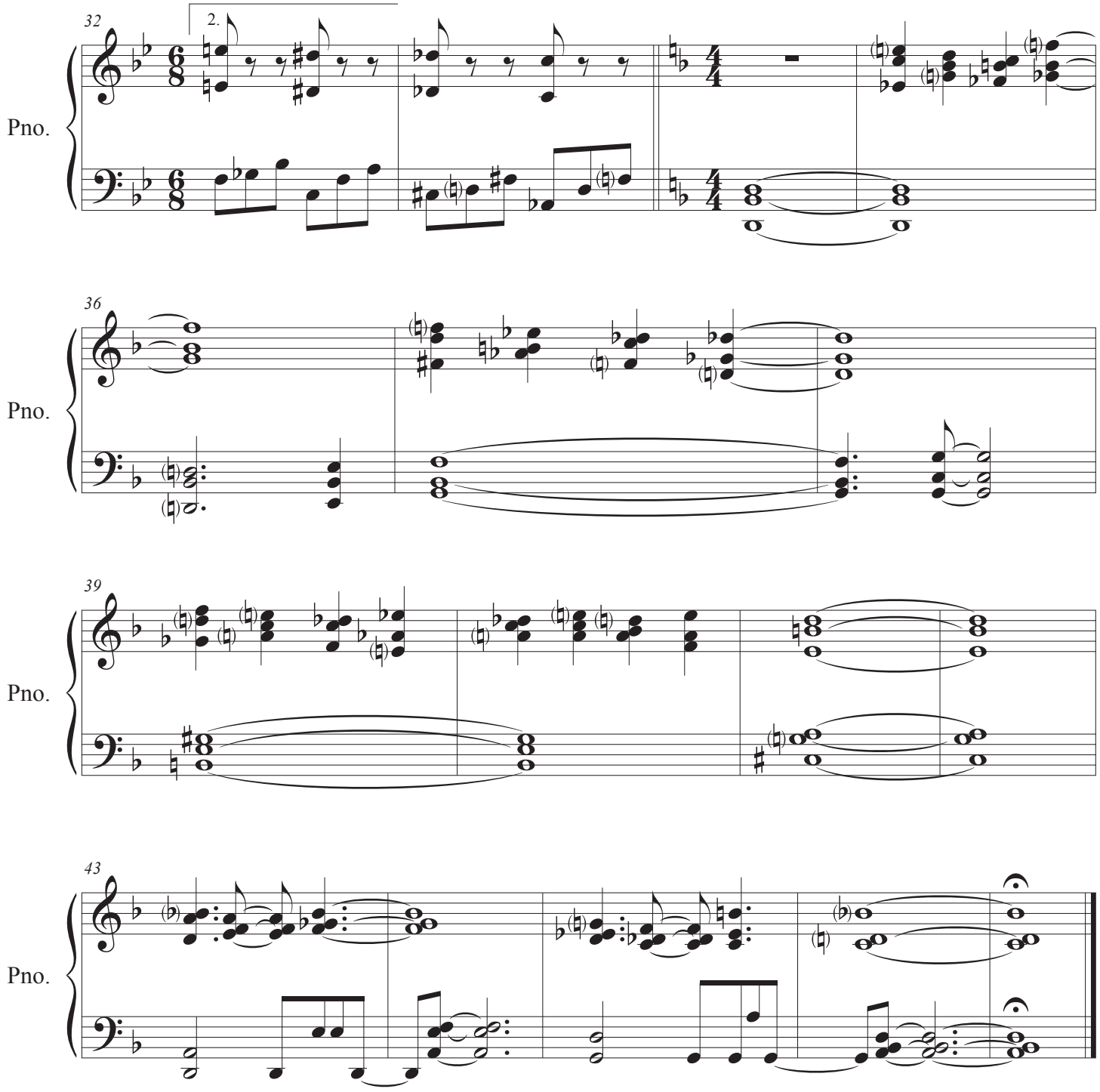
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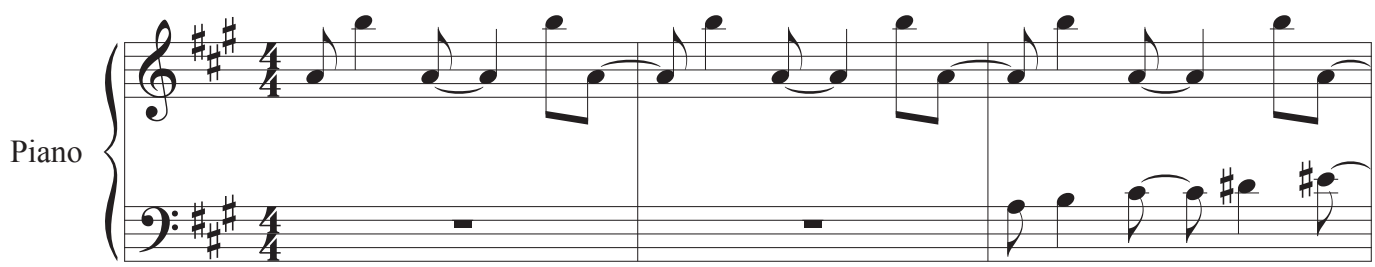
Moon in Libra

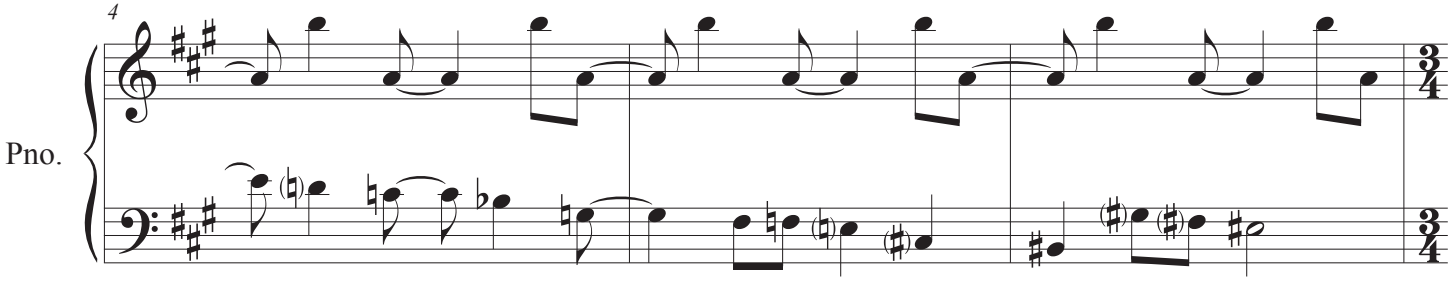
Piece III of Birth Sky

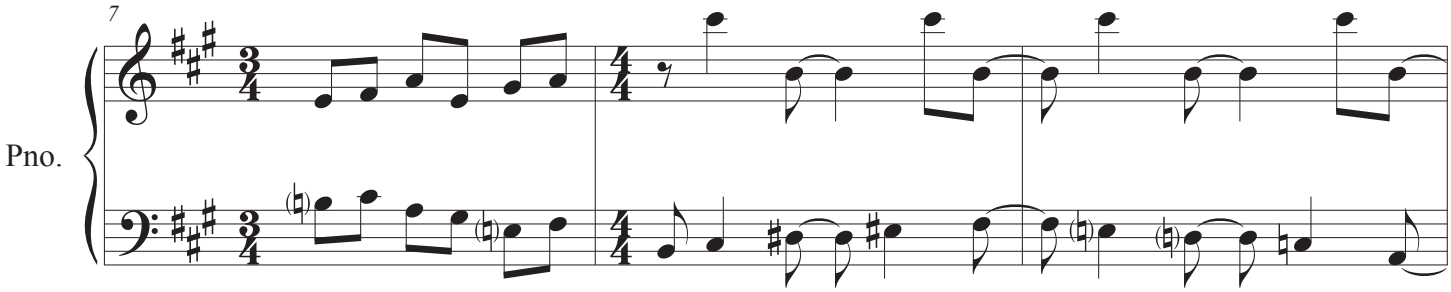
Connor Cochran

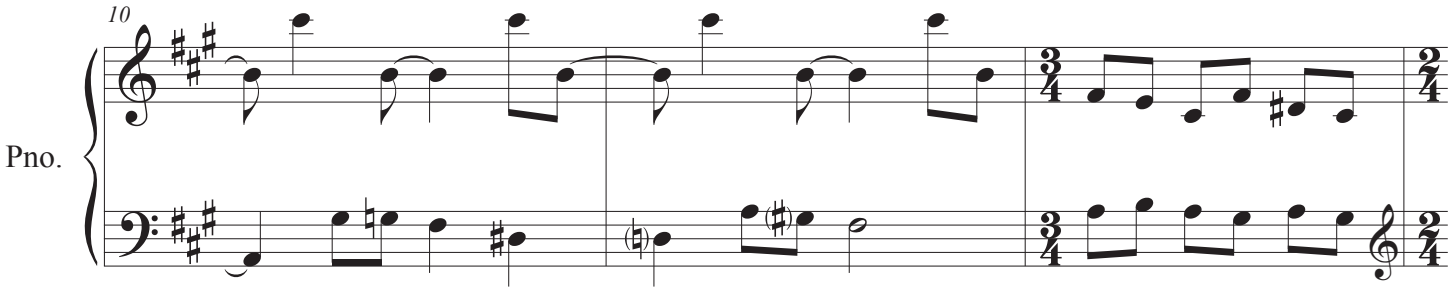
Leggerio ♩ = 108

Piano









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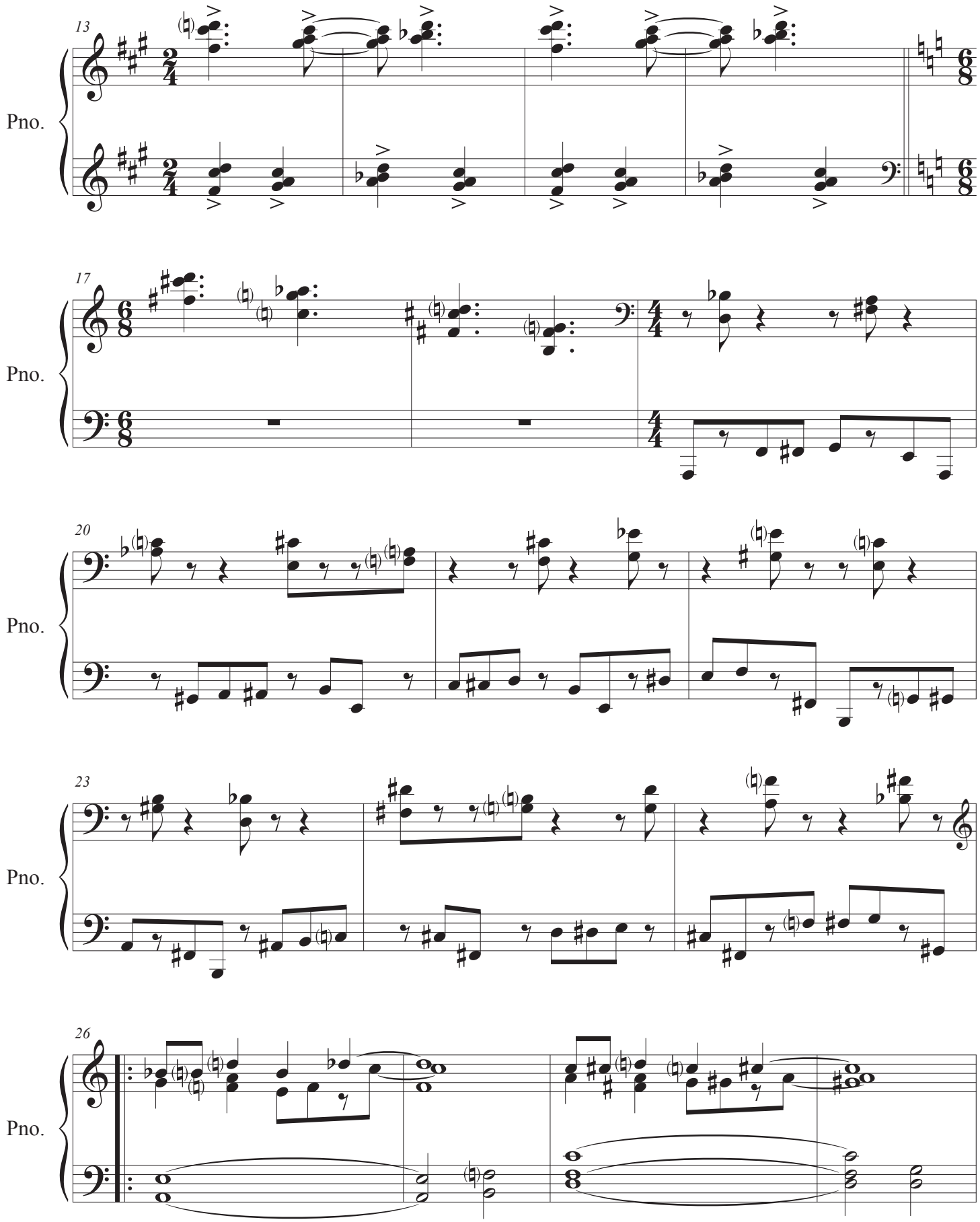
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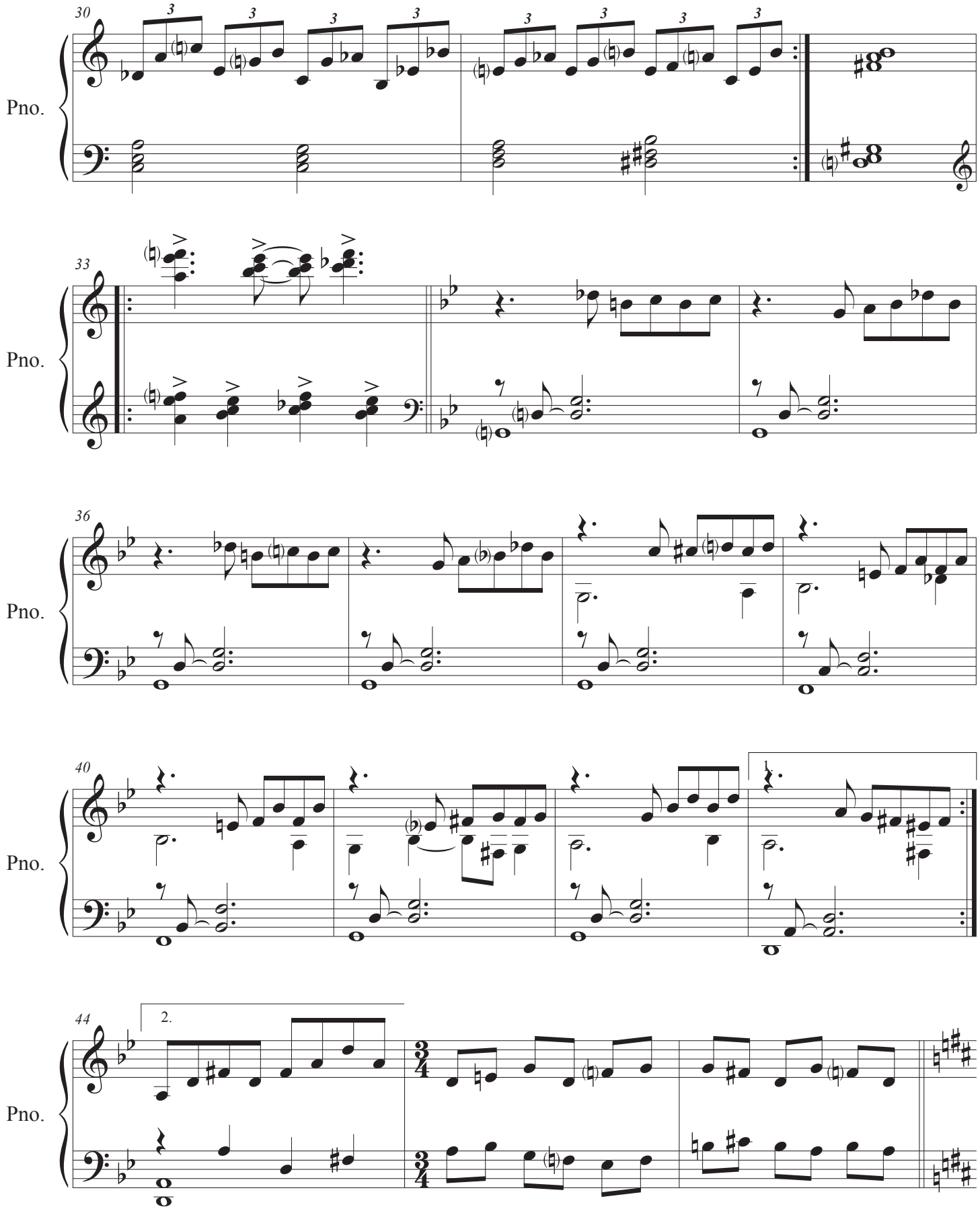
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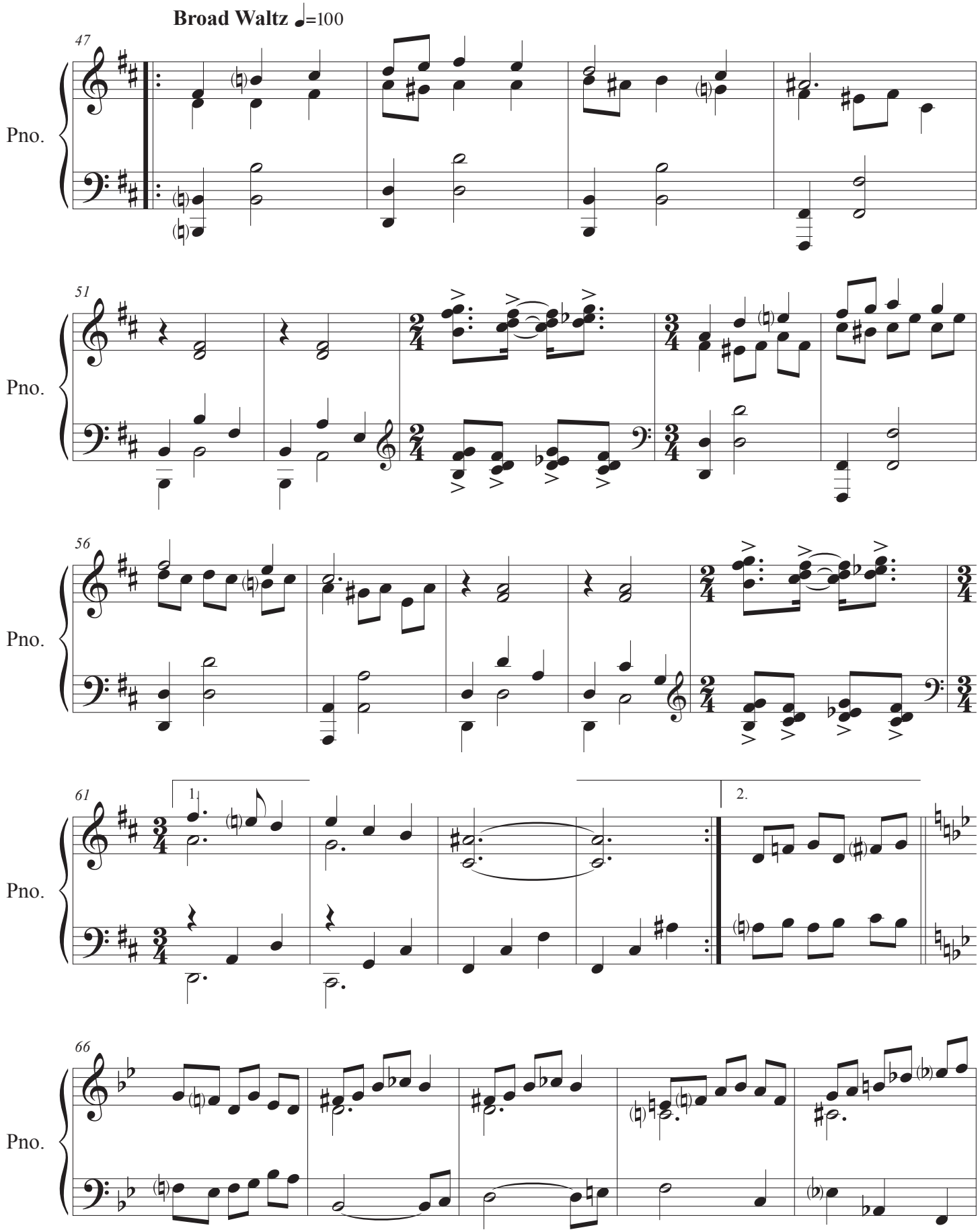
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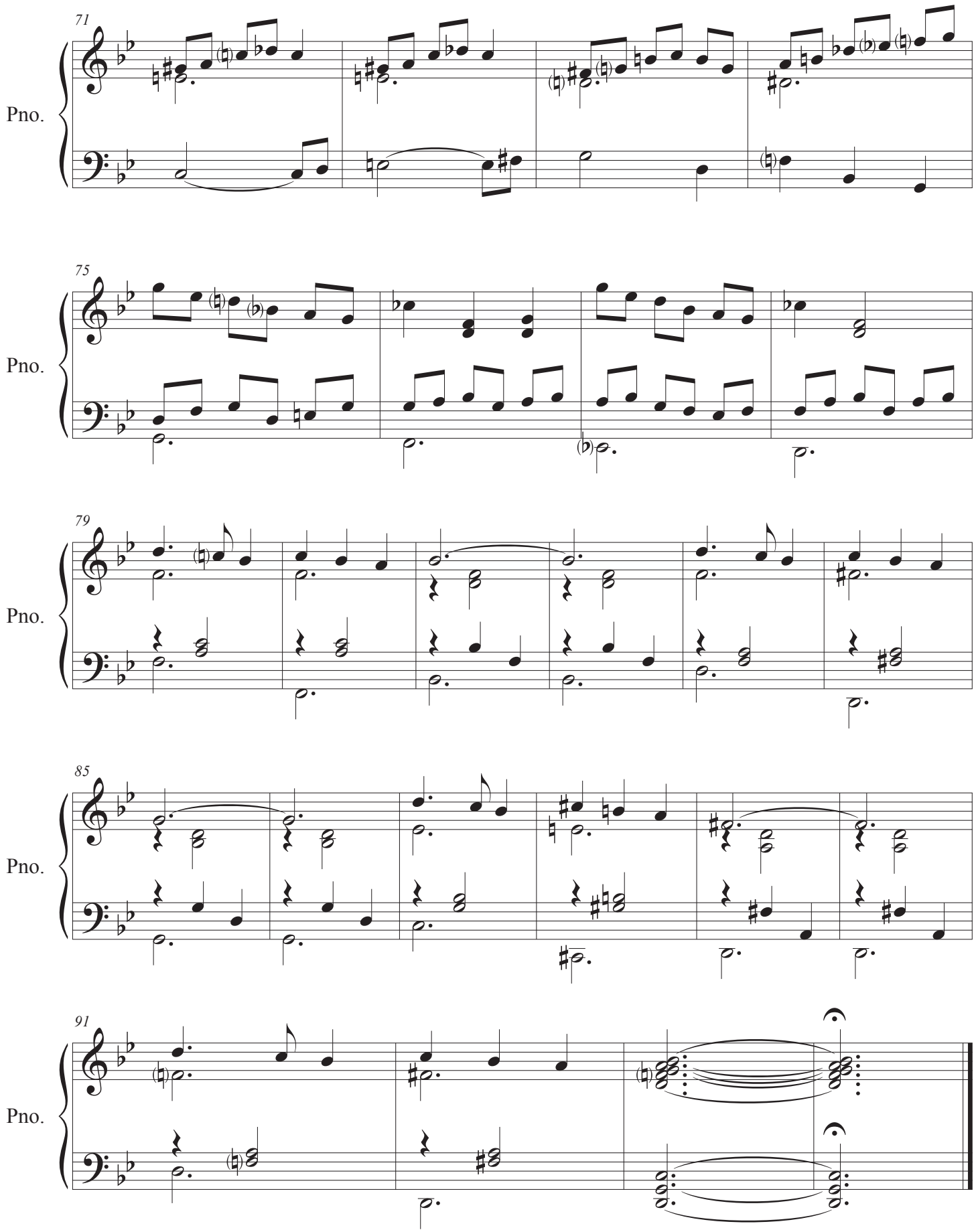
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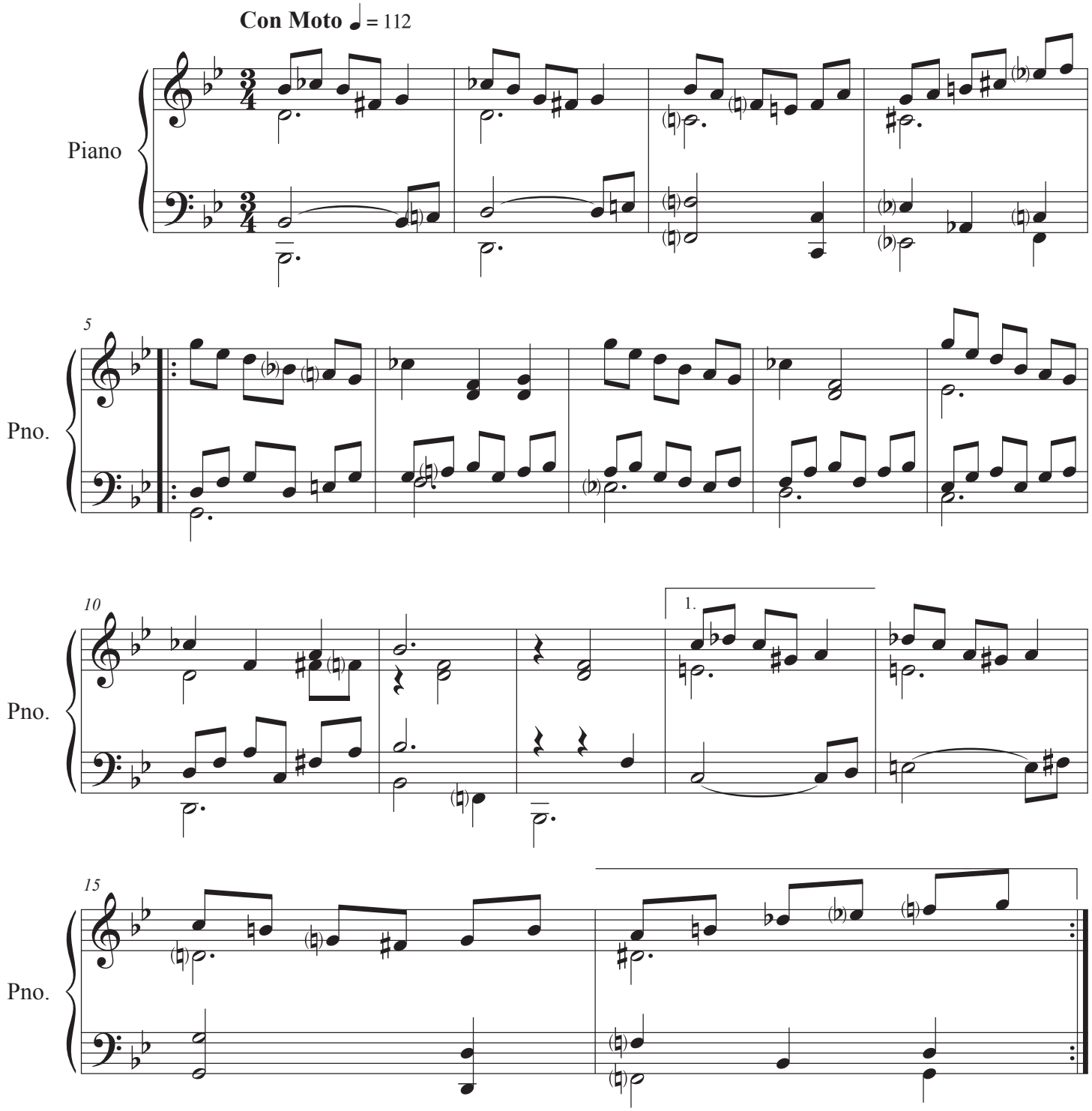
Venus in Libra

Piece V of Birth Sky

Connor Cochran



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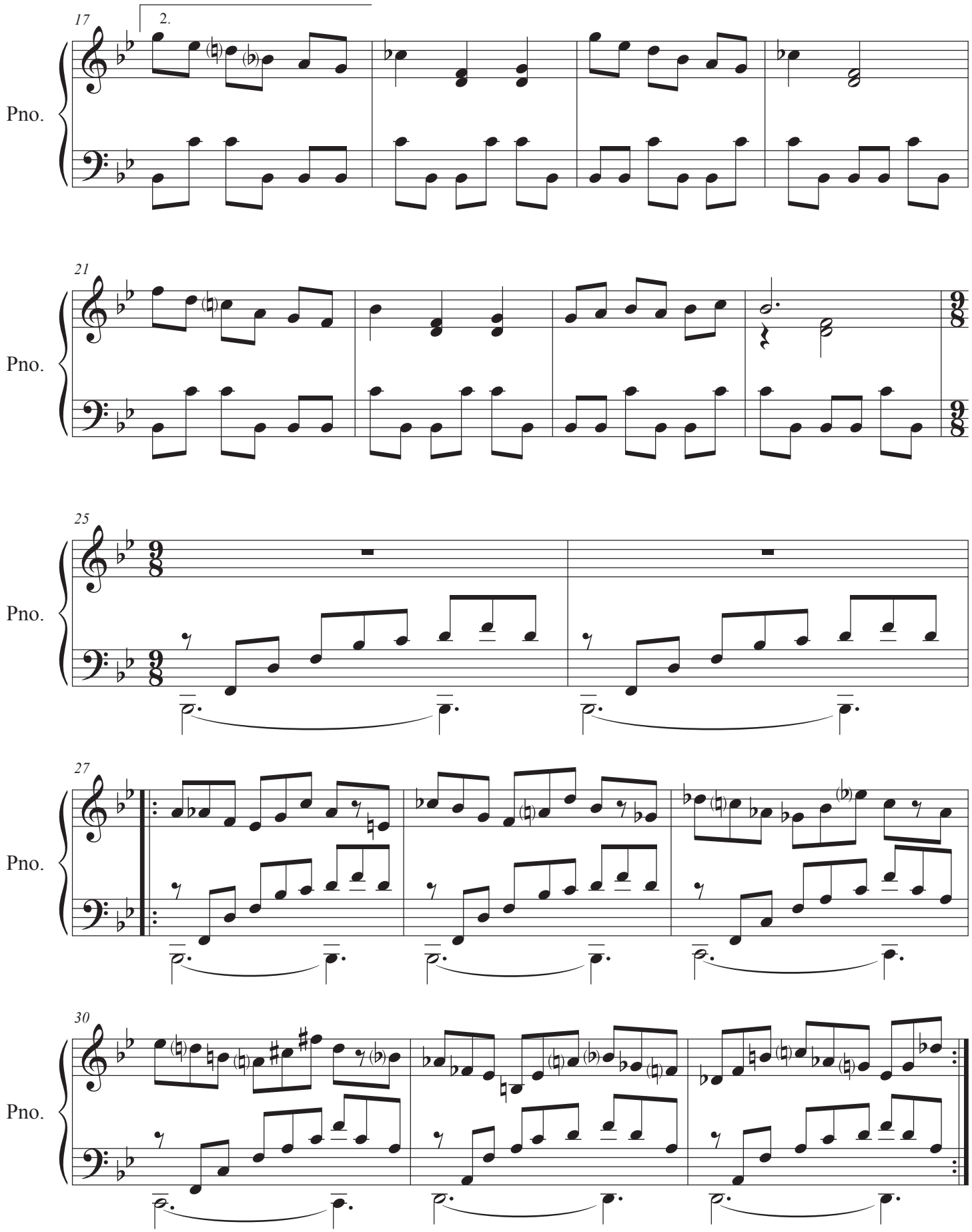
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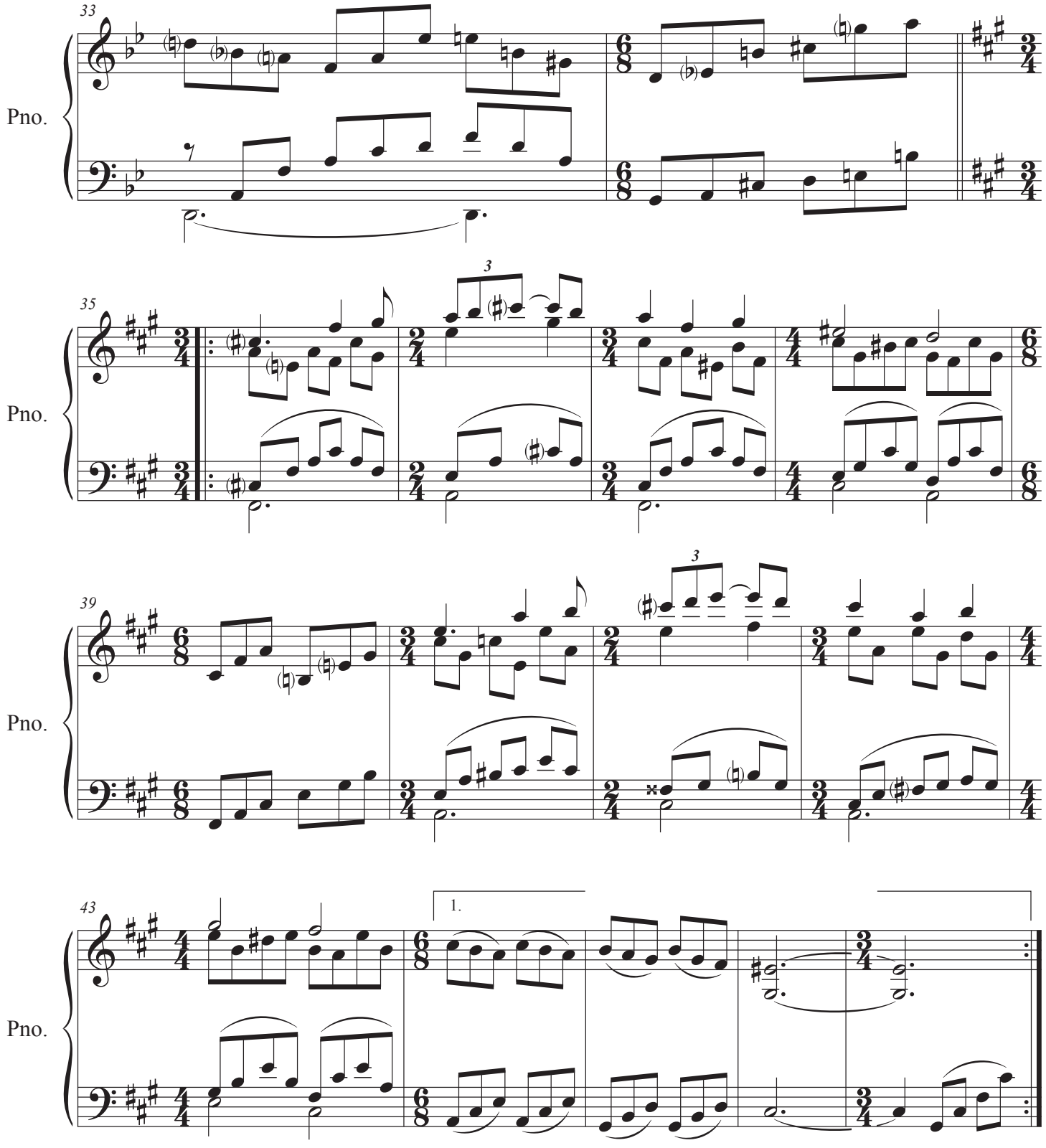
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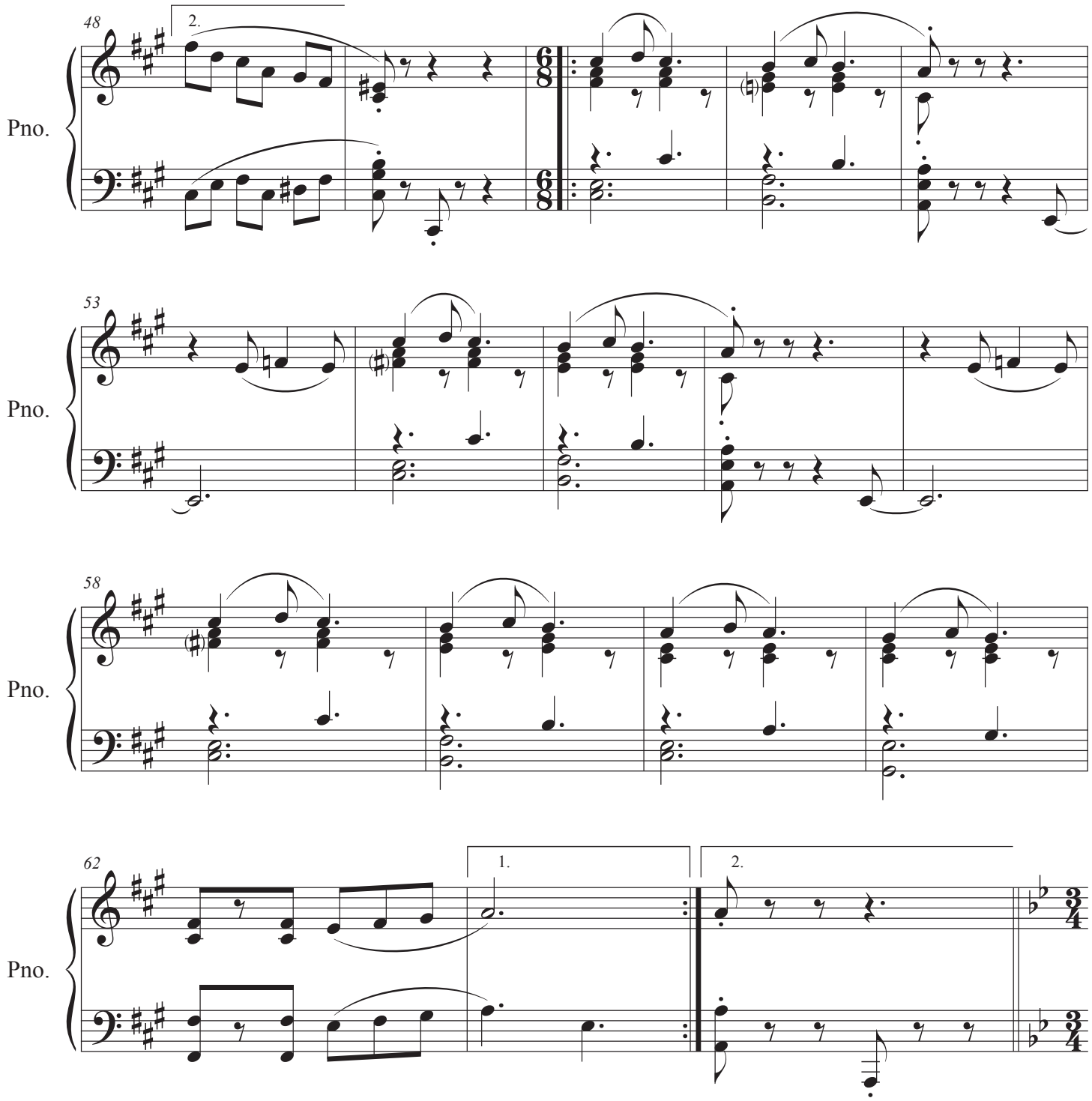
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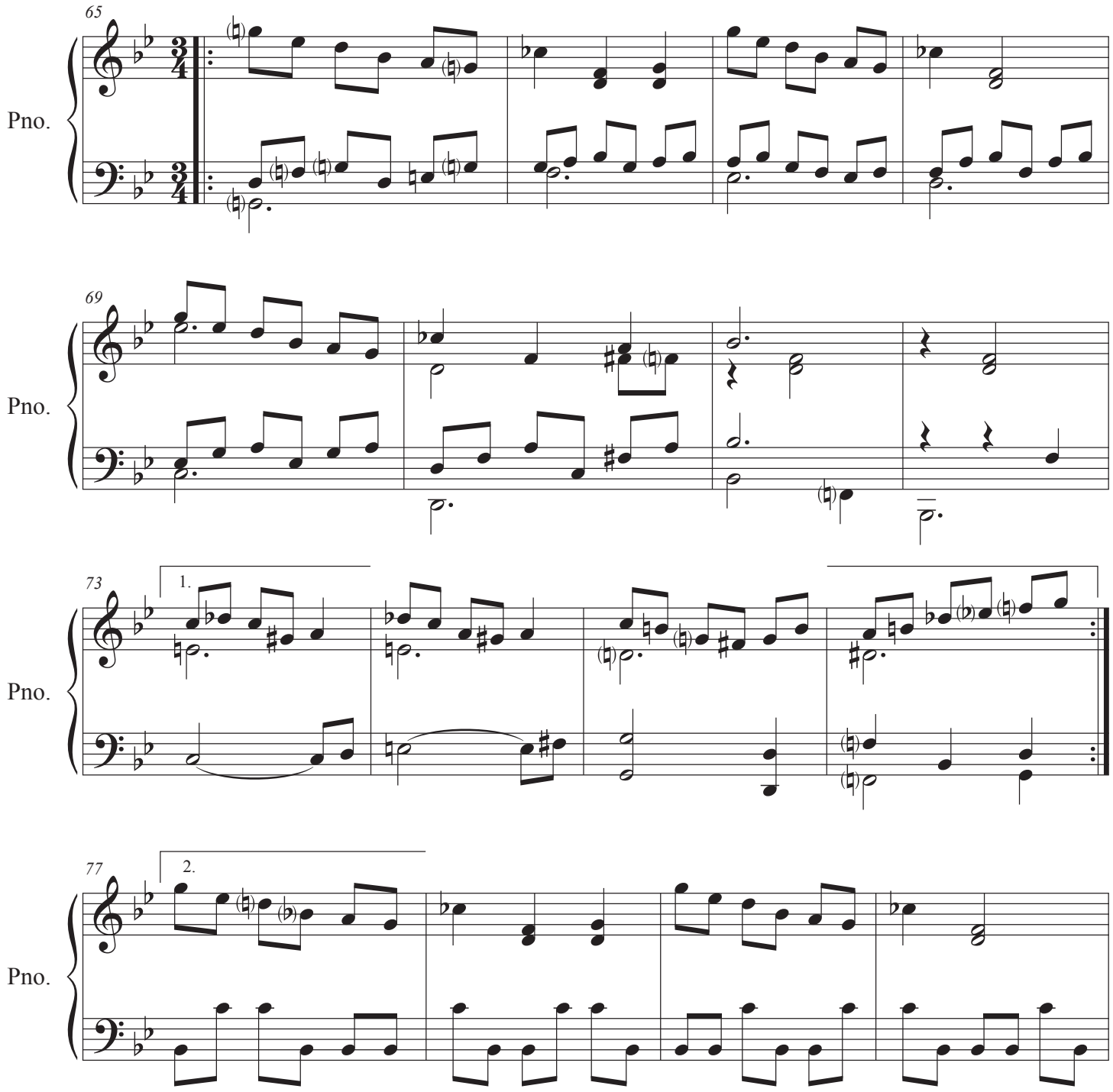
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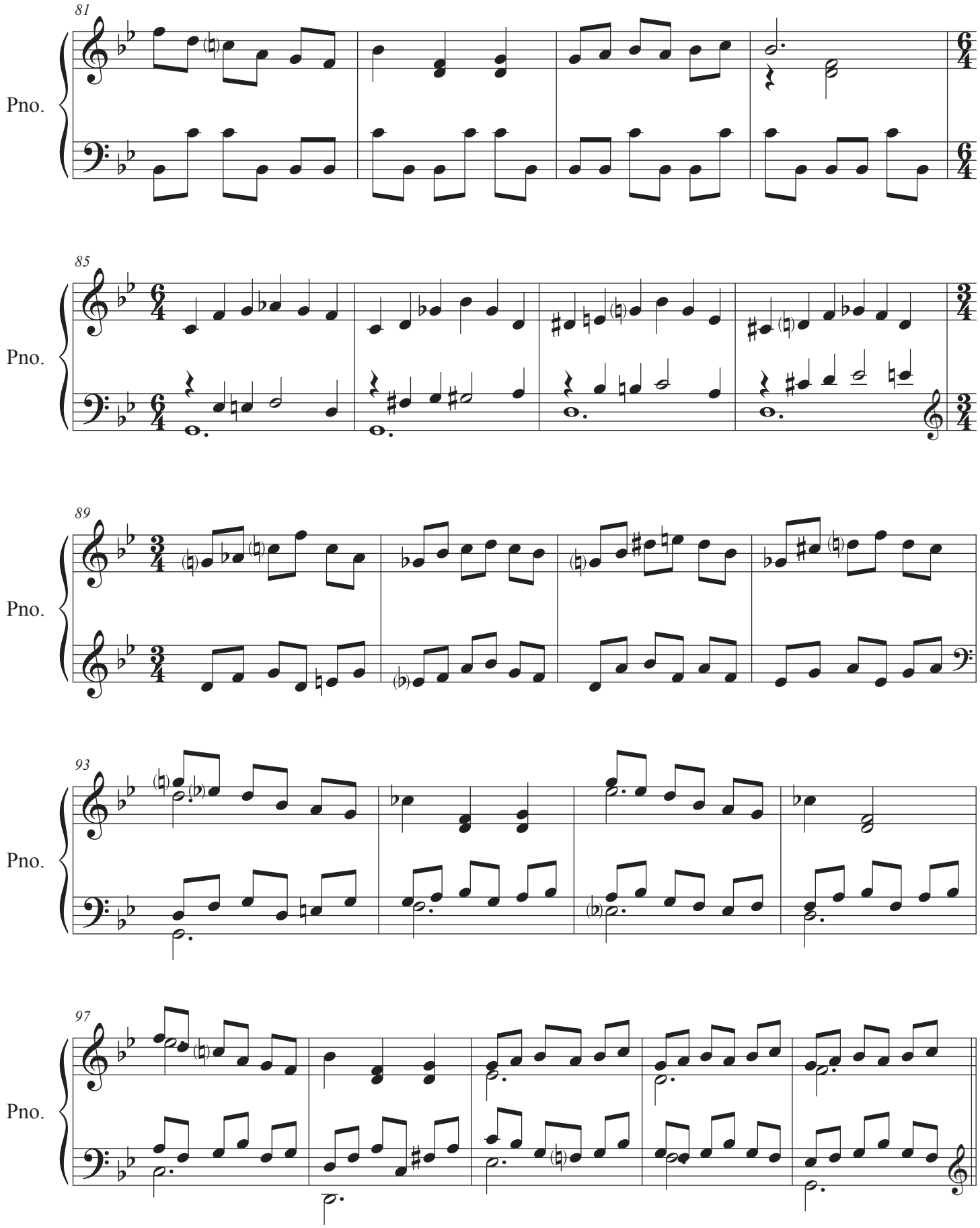
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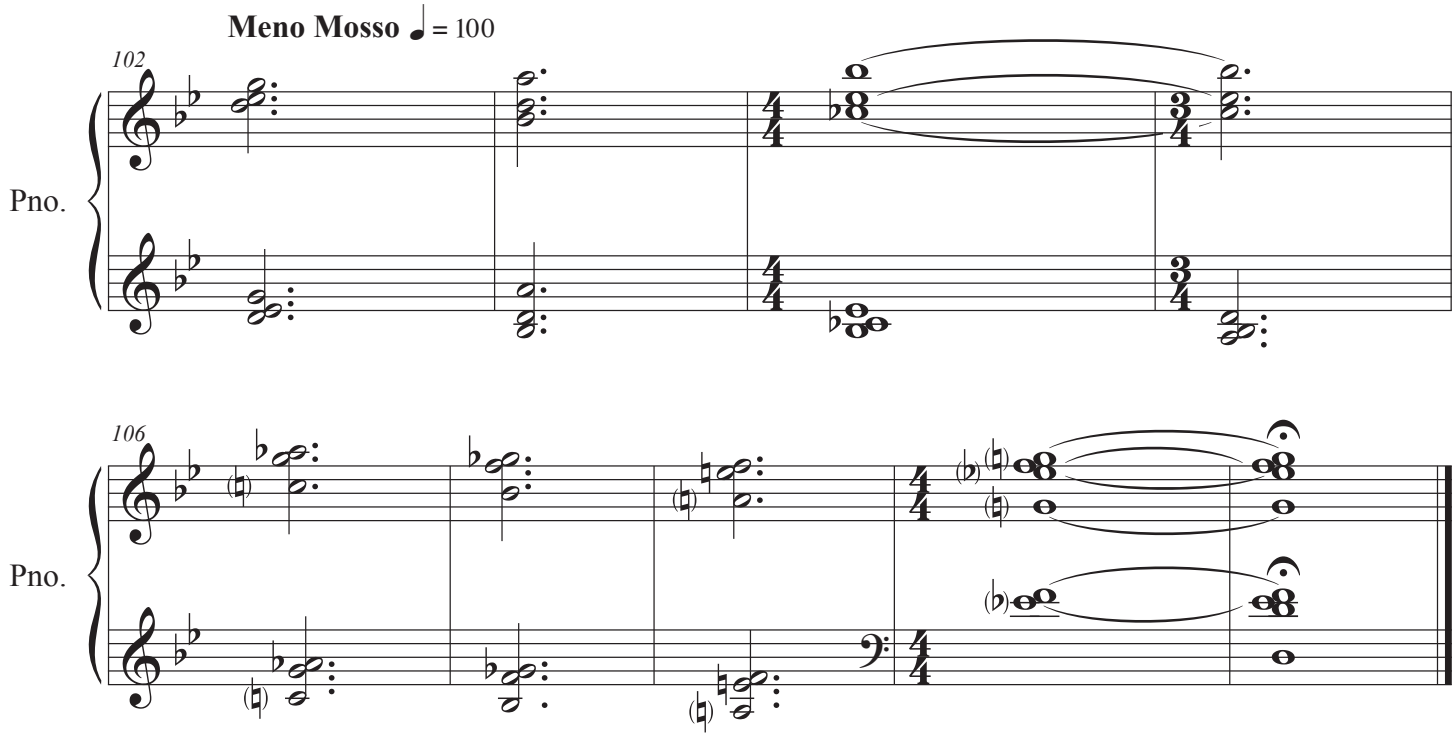
Meno Mosso ♩ = 100
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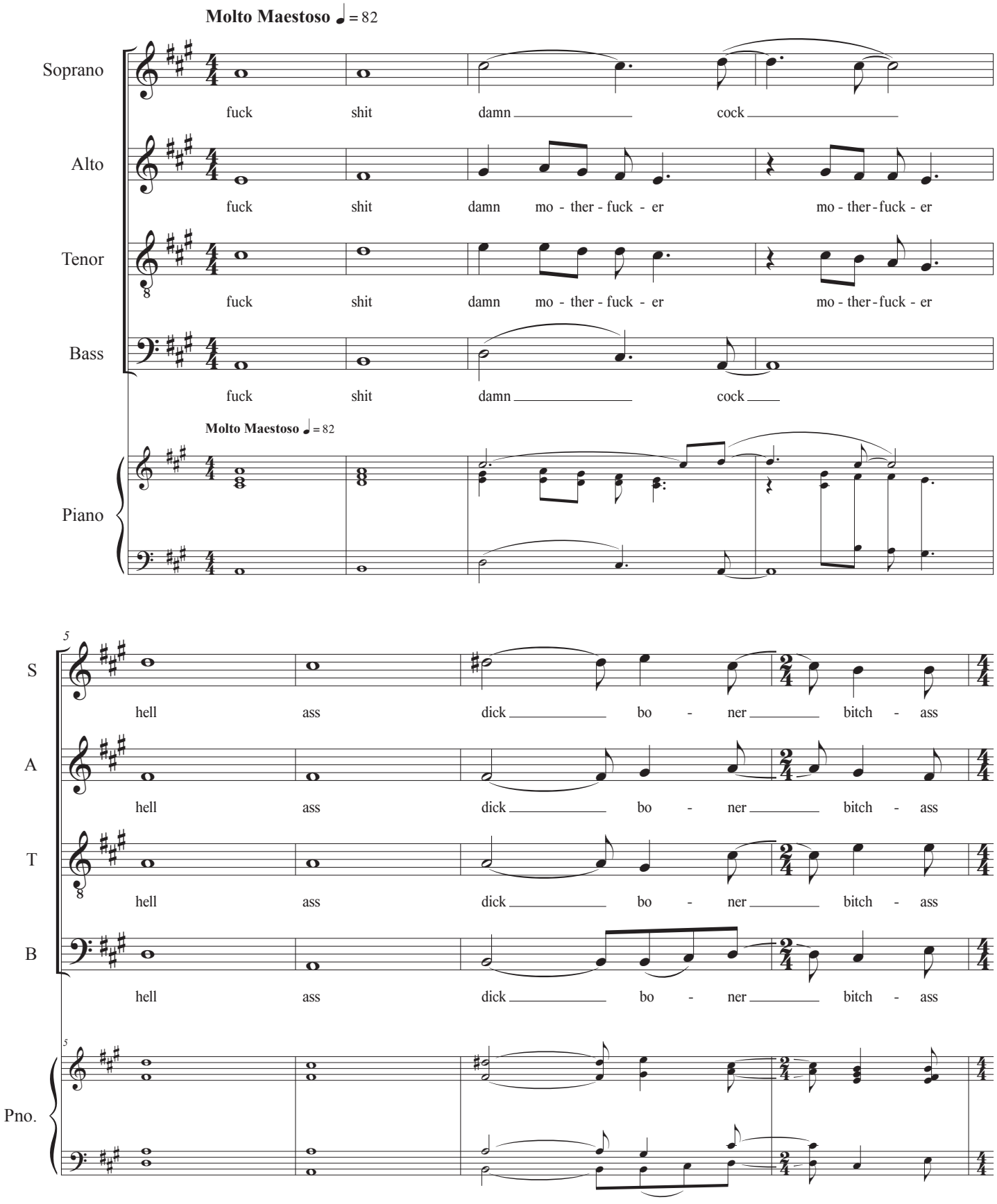
Fucksody

Connor Charm Cochran



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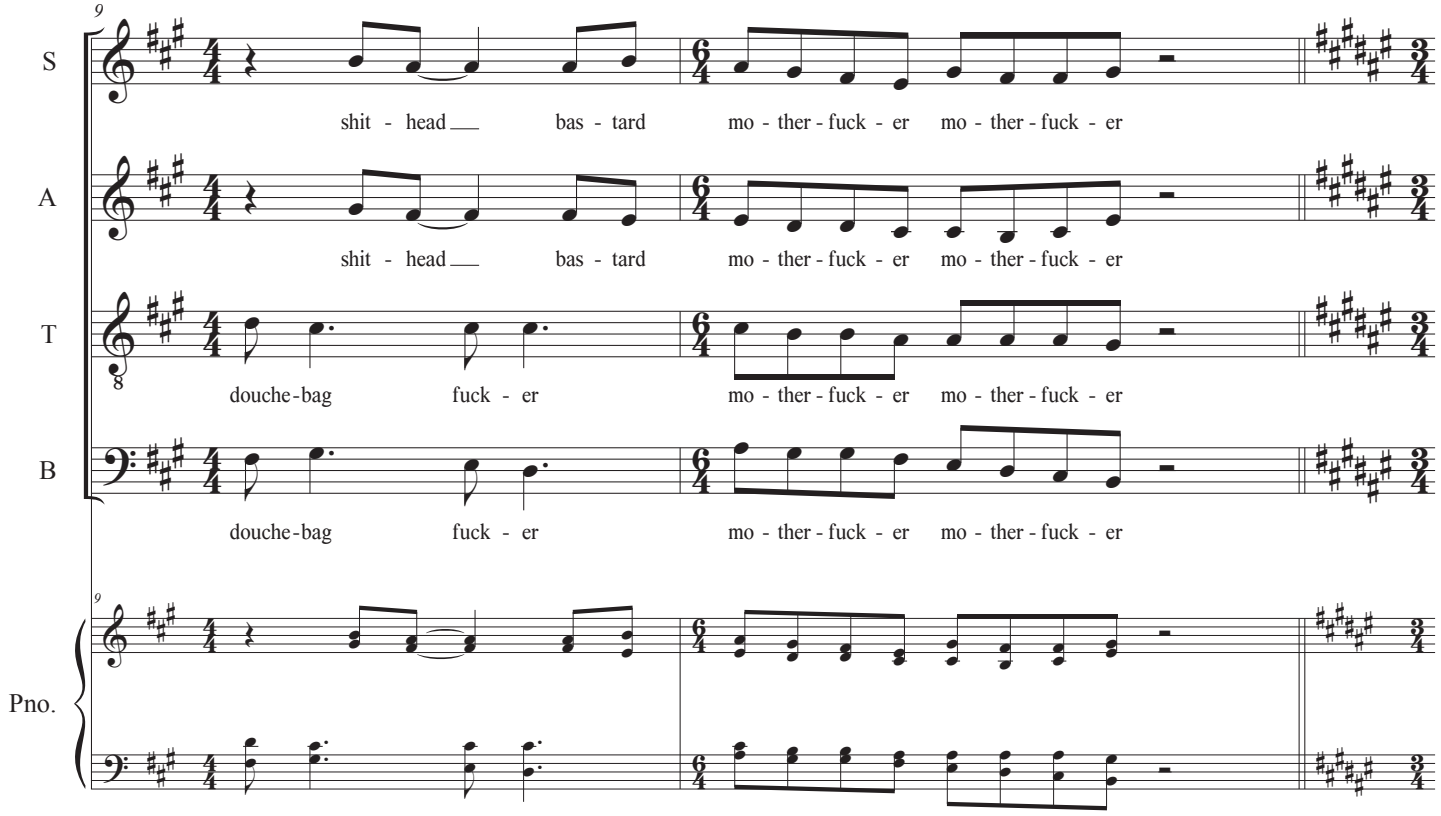
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A
shit - head bas - tard mo - ther - fuck - er mo - ther - fuck - er
T
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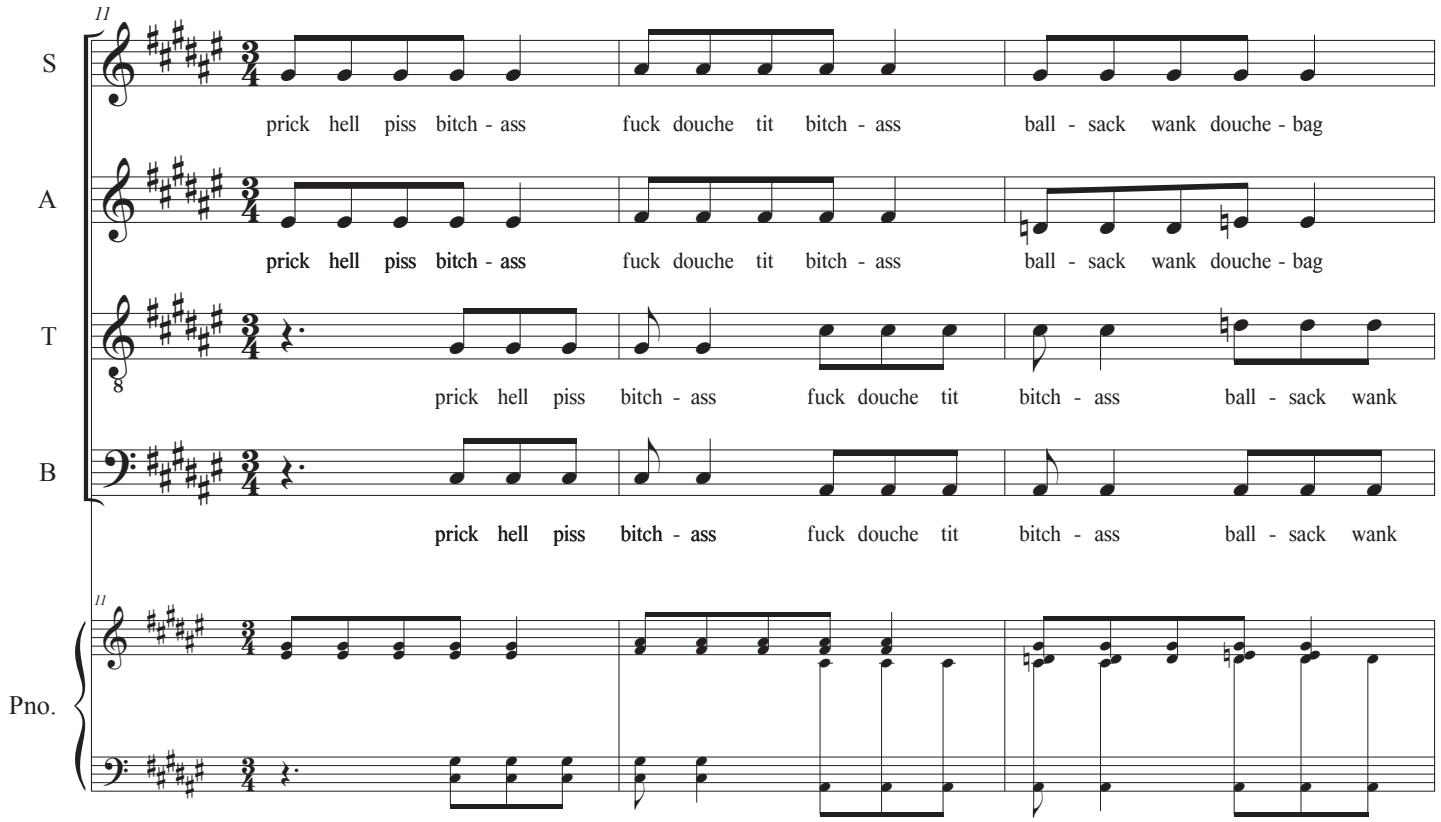
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A
prick hell piss bitch - ass fuck douche tit bitch - ass ball - sack wank douche - bag
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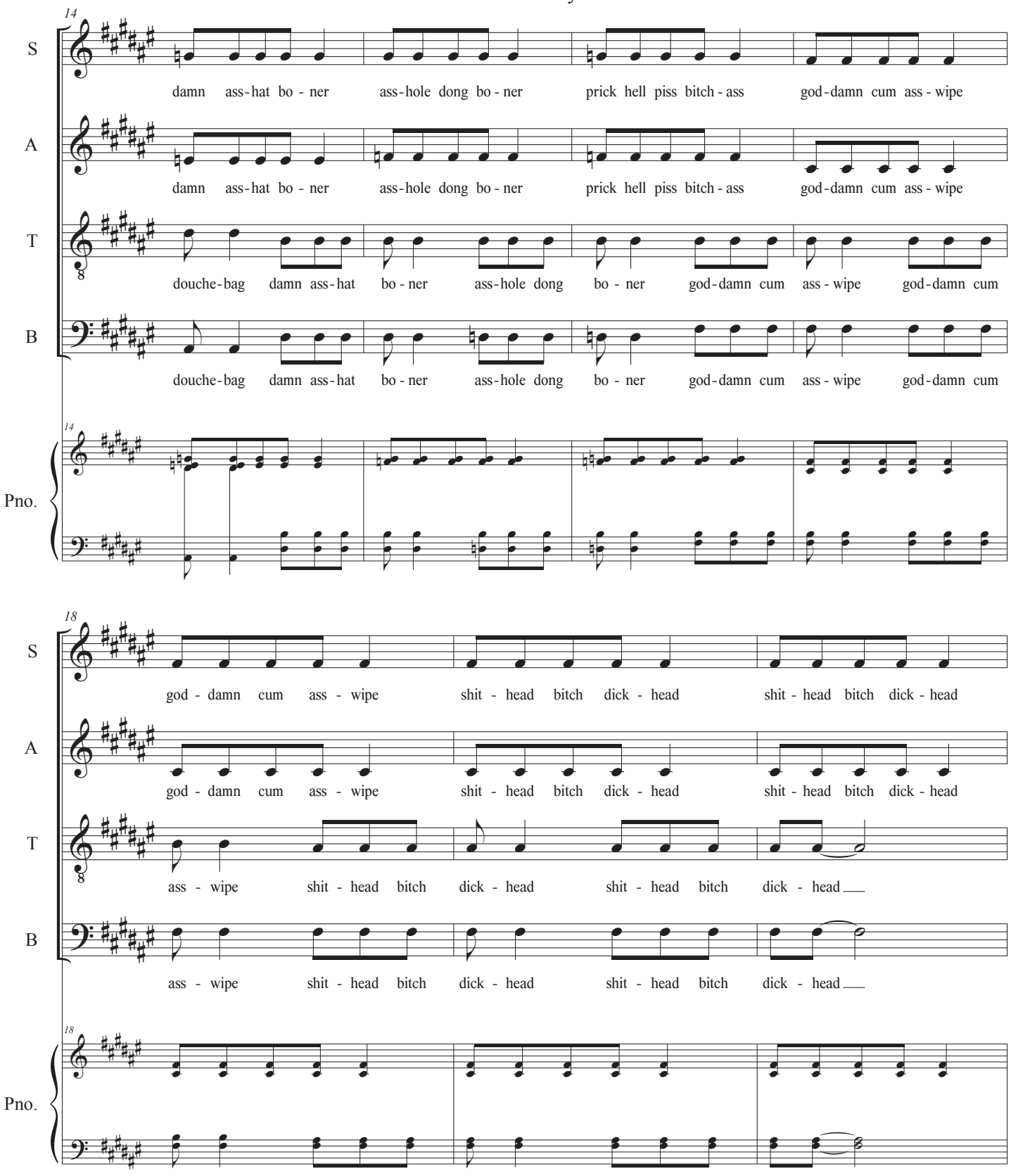
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damn ass-hat bo - ner ass-hole dong bo - ner prick hell piss bitch - ass god-damn cum ass - wipe
A
damn ass-hat bo - ner ass-hole dong bo - ner prick hell piss bitch - ass god-damn cum ass - wipe
T
douche-bag damn ass-hat bo - ner ass-hole dong bo - 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
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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
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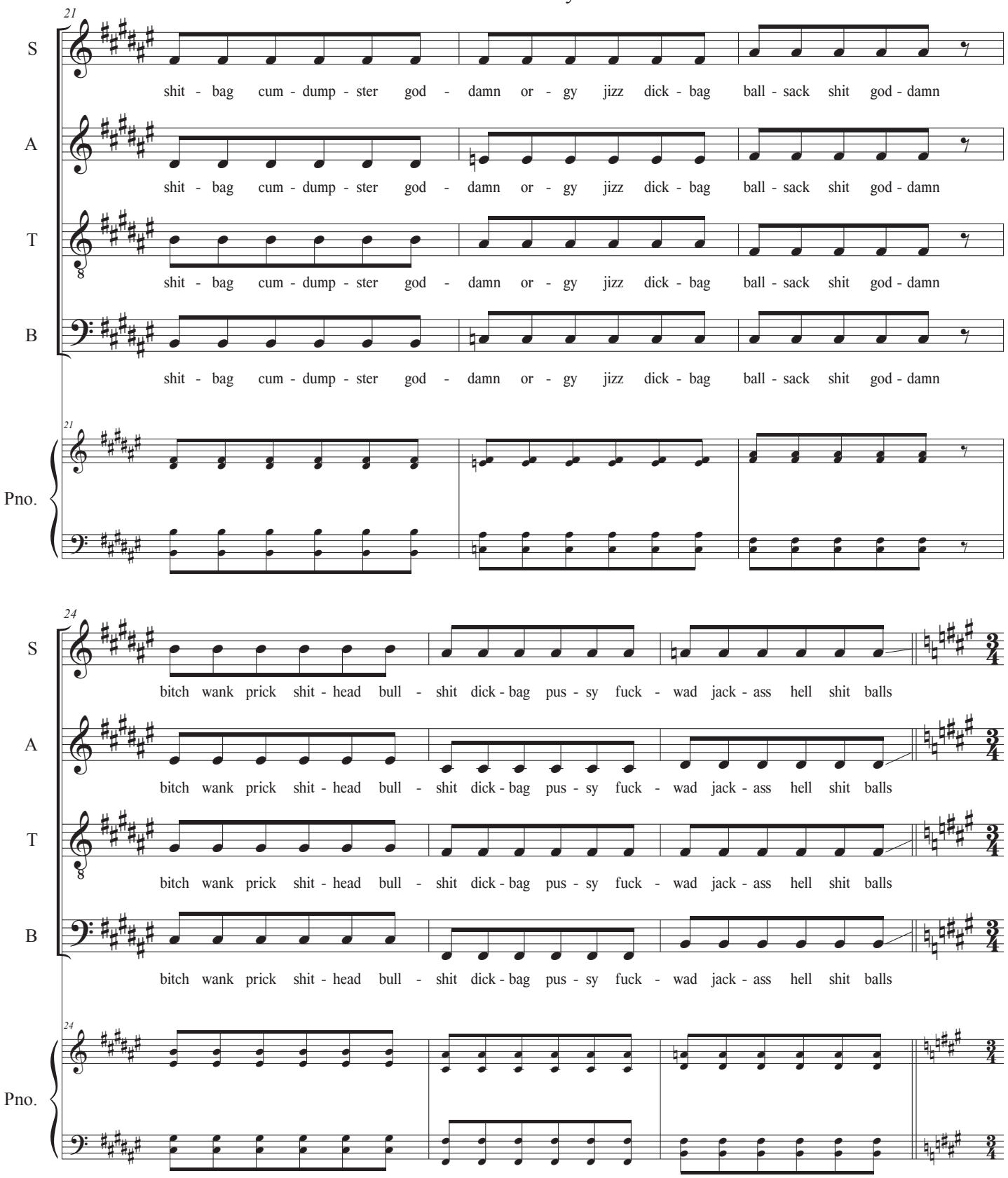
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shit - bag cum - dump - ster god - damn or - gy jizz dick - bag ball - sack shit god - damn
A
shit - bag cum - dump - ster god - damn or - gy jizz dick - bag ball - sack shit god - damn
T
shit - bag cum - dump - ster god - damn or - gy jizz dick - bag ball - sack shit god - damn
B
shit - bag cum - dump - ster god - damn or - gy jizz dick - bag ball - sack shit god - damn
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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
bitch wank prick shit - head bull - shit dick - bag pus - sy fuck - wad jack - ass hell shit balls
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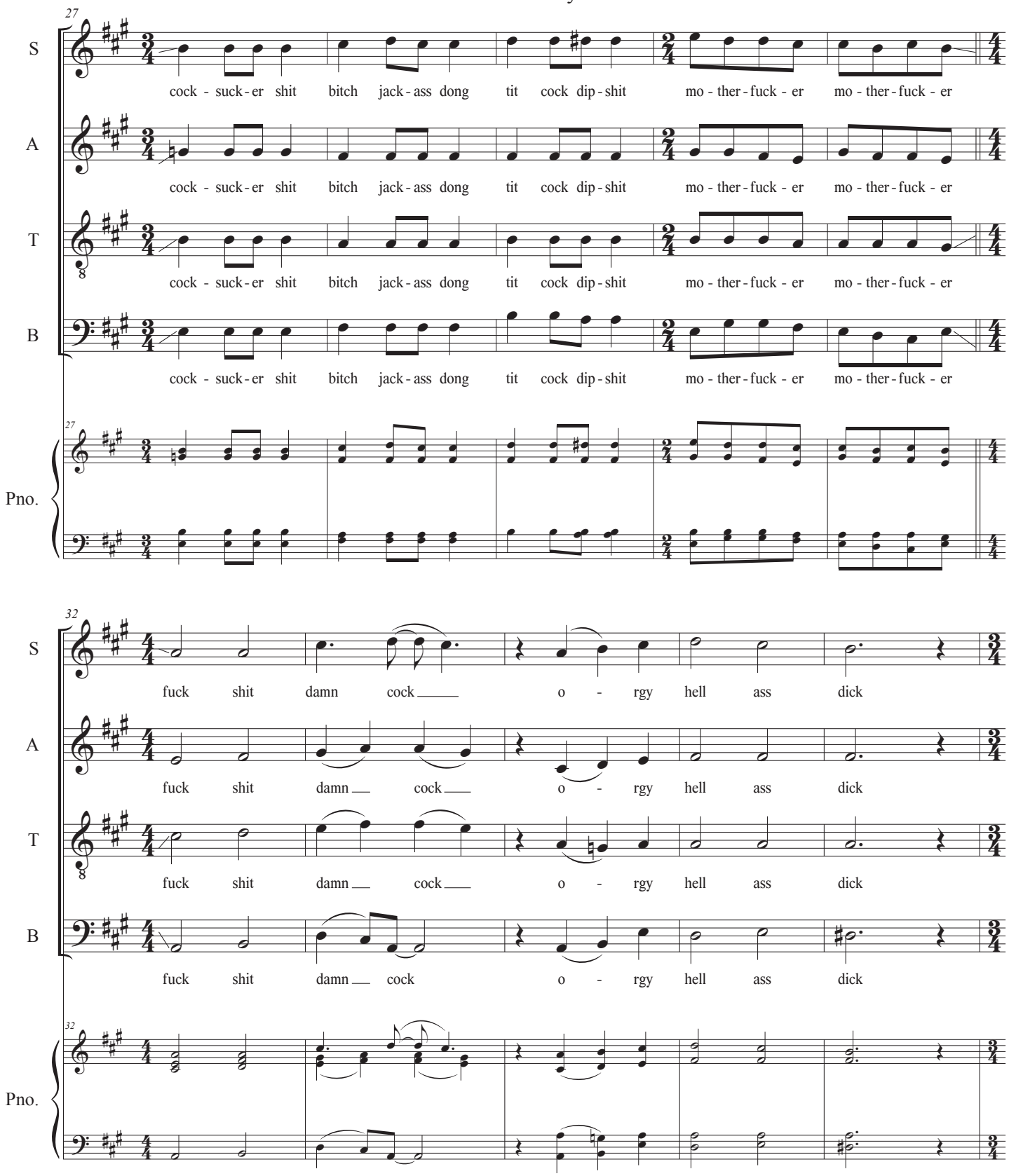
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A
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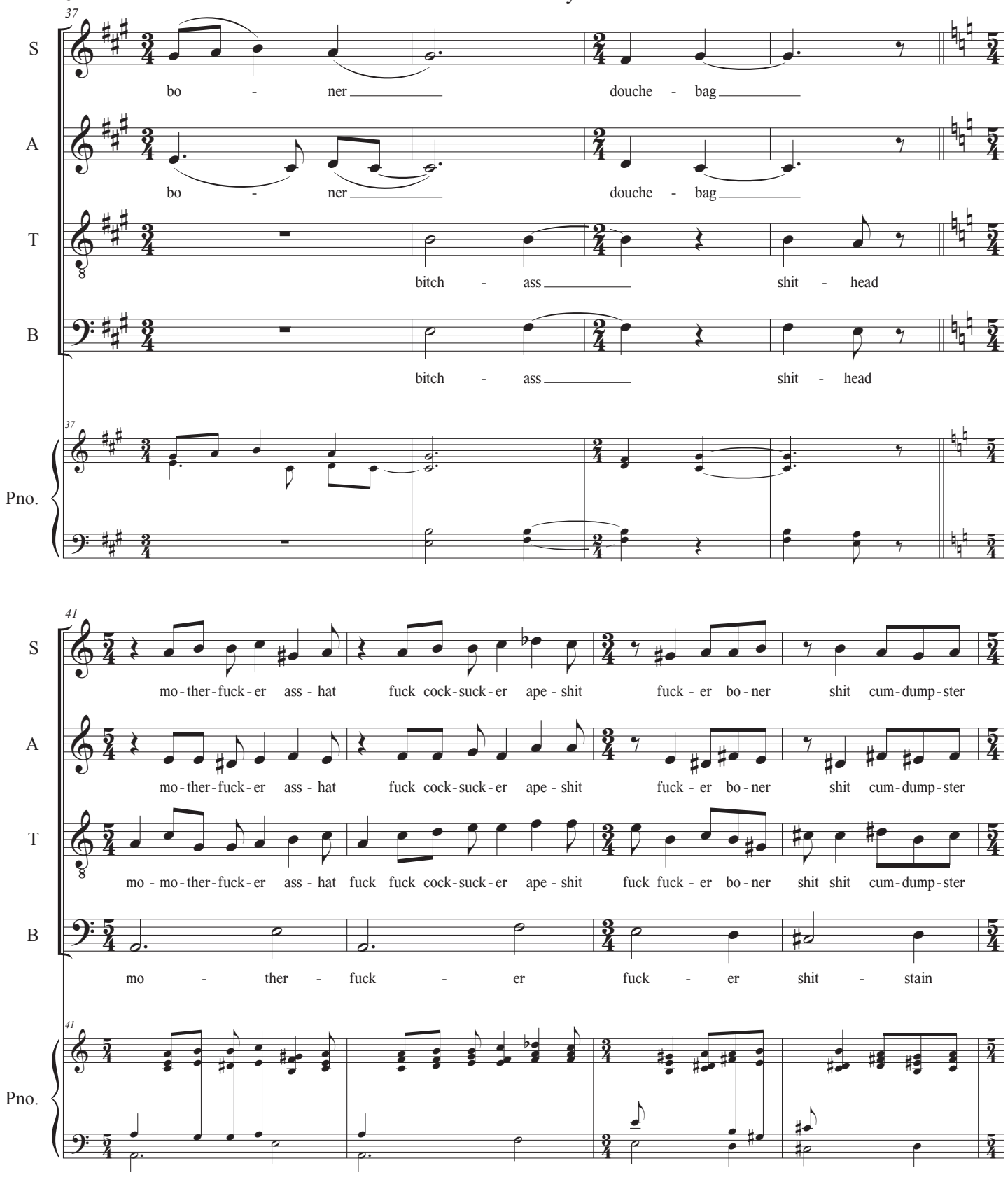
fuck shit damn cock o - rgy hell ass dick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bo - ner douche - bag
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bo - ner douche - bag
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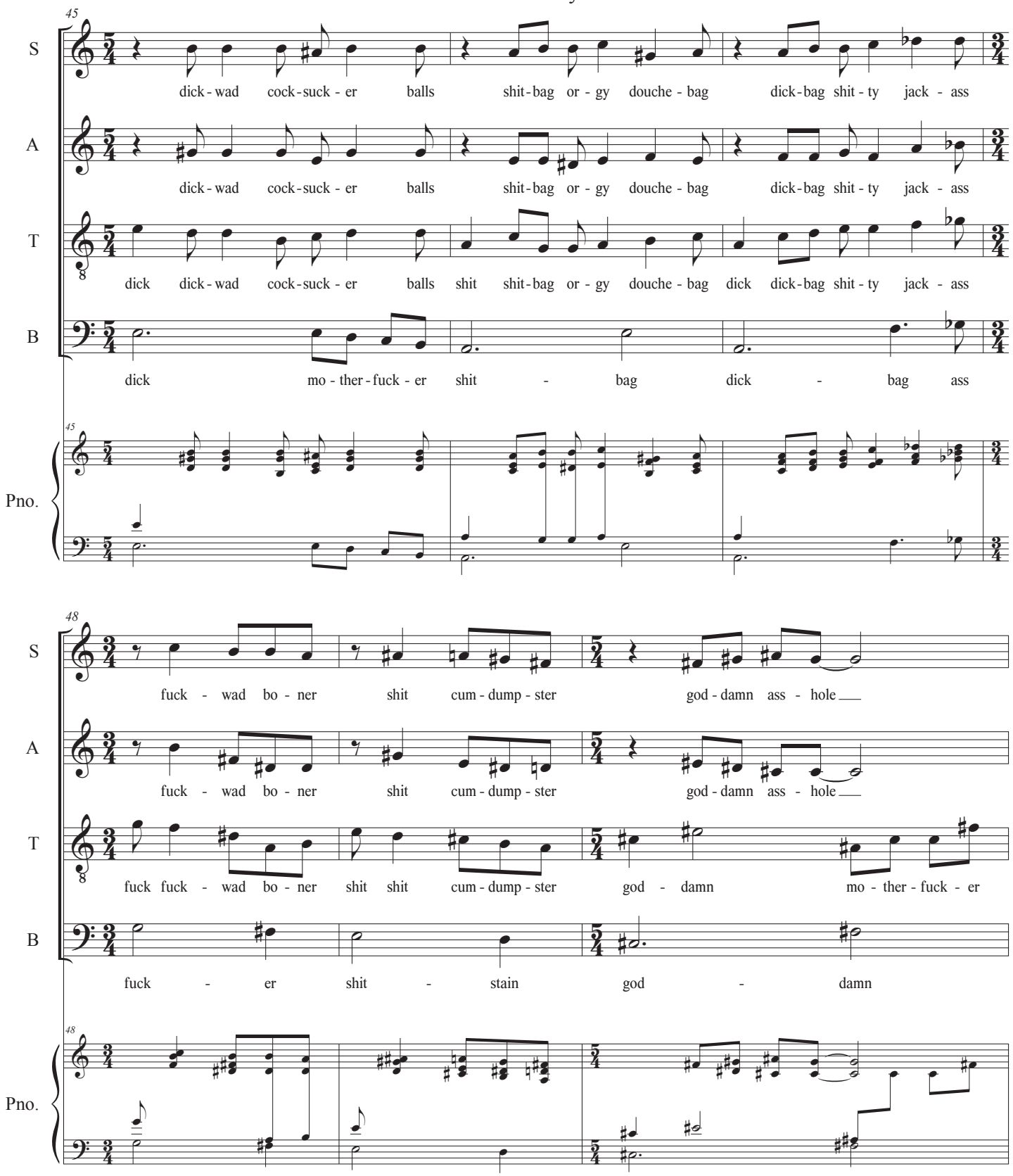
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A
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T
dick dick - wad cock - suck - er balls shit shit - bag or - gy douche - bag dick dick - bag shit - ty jack - ass
B
dick mo - ther - fuck - er shit - bag dick - bag ass
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S
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
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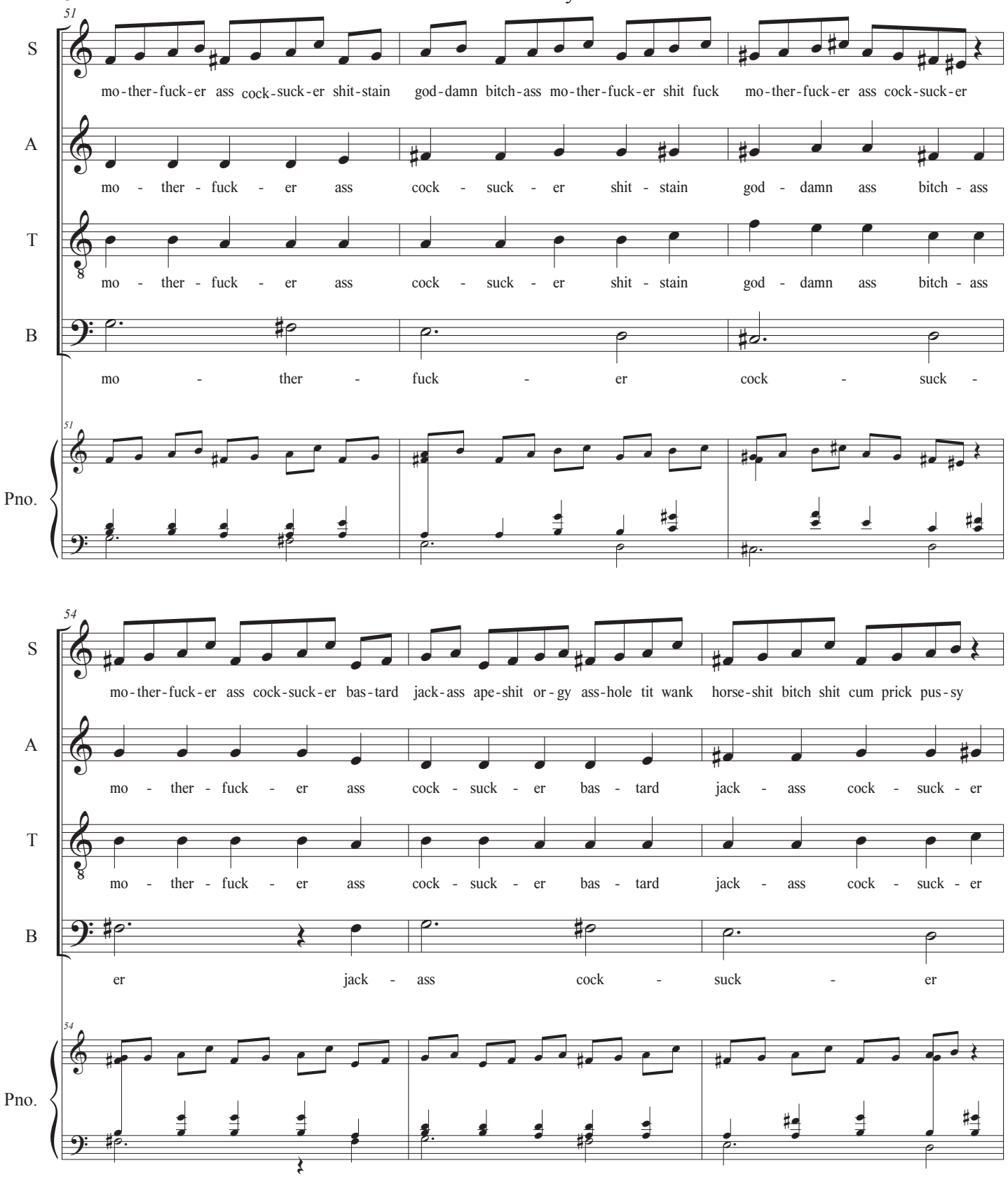
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mo - ther - fuck - er ass cock - suck - er bas - tard jack - ass cock - suck - er
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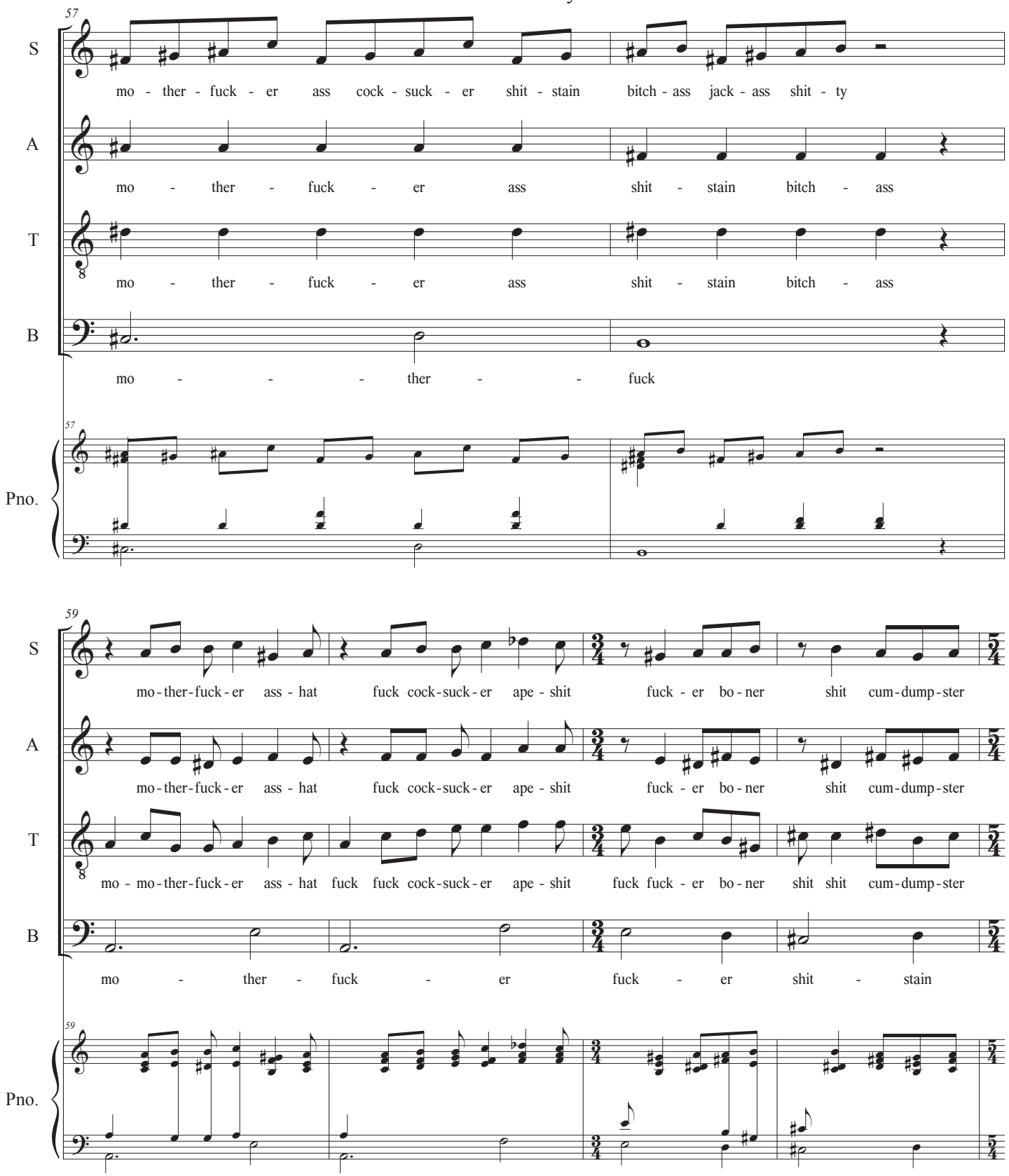
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A
mo - ther - fuck - er ass shit - stain bitch - ass
T
mo - ther - fuck - er ass shit - stain bitch - ass
B
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S
mo-ther-fuck-er ass - hat fuck cock-suck-er ape - shit fuck - er bo - ner shit cum-dump-ster
A
mo-ther-fuck-er ass - hat fuck cock-suck-er ape - shit fuck - er bo - ner shit cum-dump-ster
T
mo - mo-ther-fuck-er ass - hat fuck fuck cock-suck-er ape - shit fuck fuck - er bo - ner shit shit cum-dump-ster
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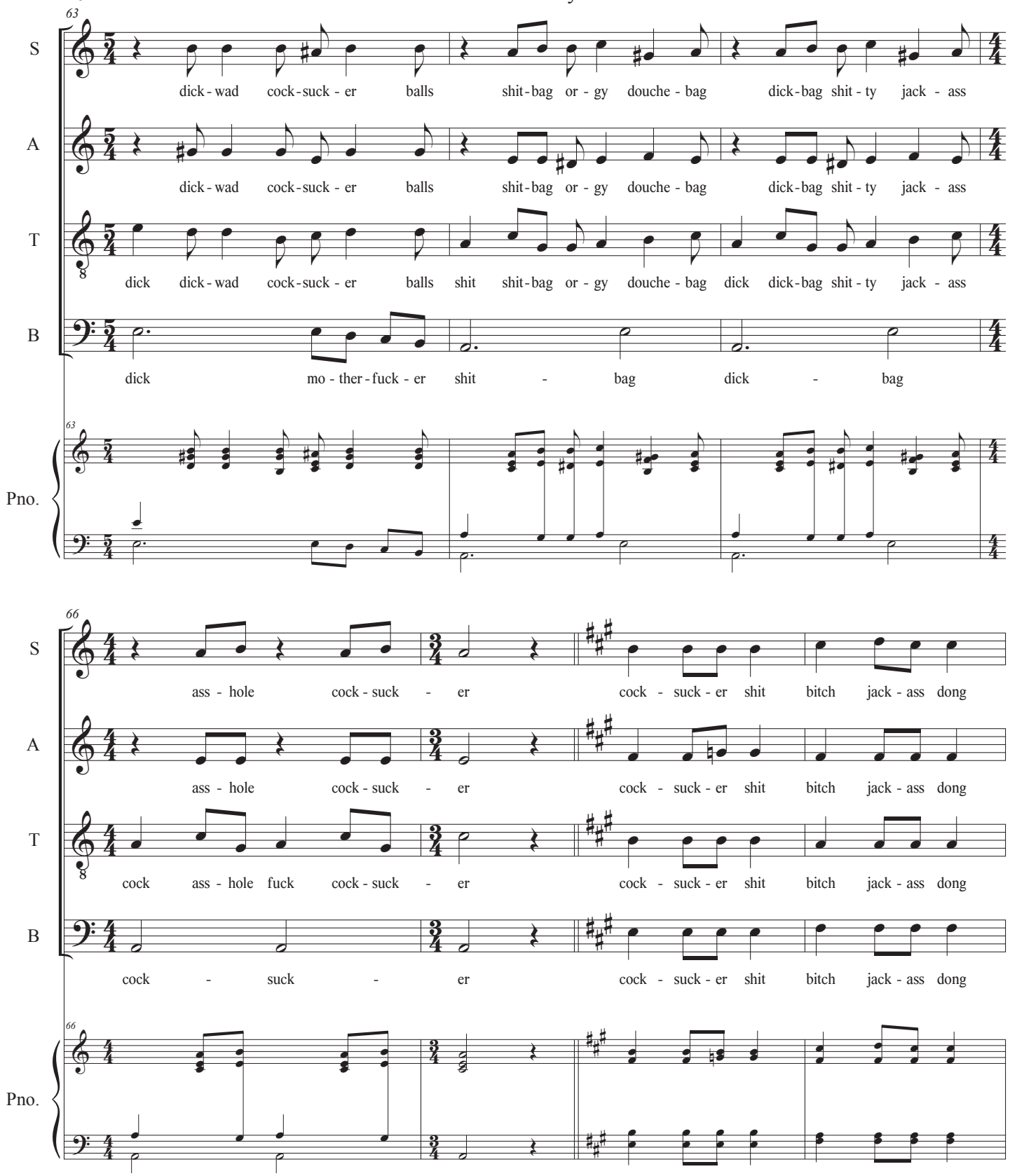
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T
dick dick - wad cock - suck - er balls shit shit - bag or - gy douche - bag dick dick - bag shit - ty jack - ass
B
dick mo - ther - fuck - er shit - bag dick - bag
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S
ass - hole cock - suck - er cock - suck - er shit bitch jack - ass dong
A
ass - hole cock - suck - er cock - suck - er shit bitch jack - ass dong
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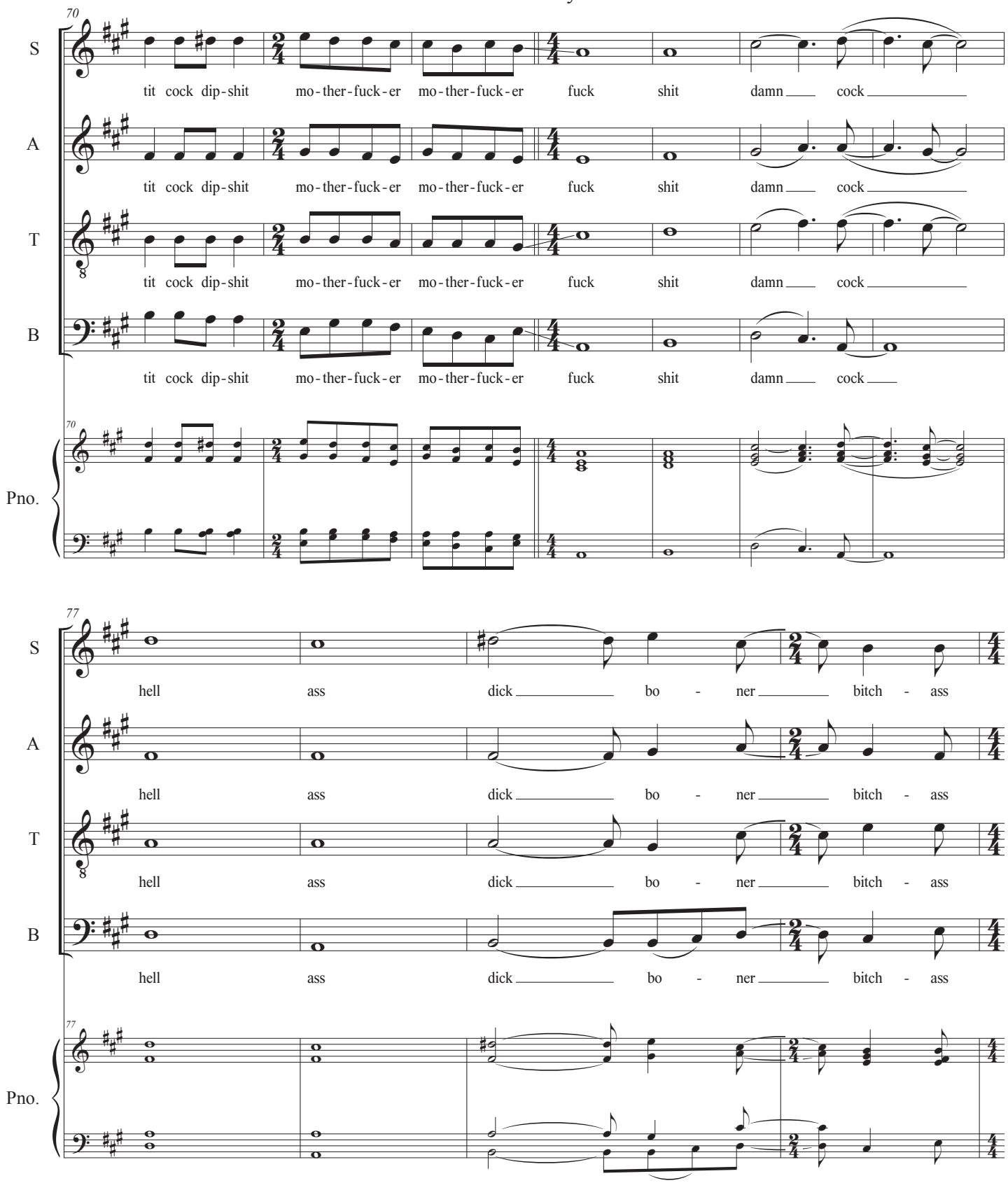
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B
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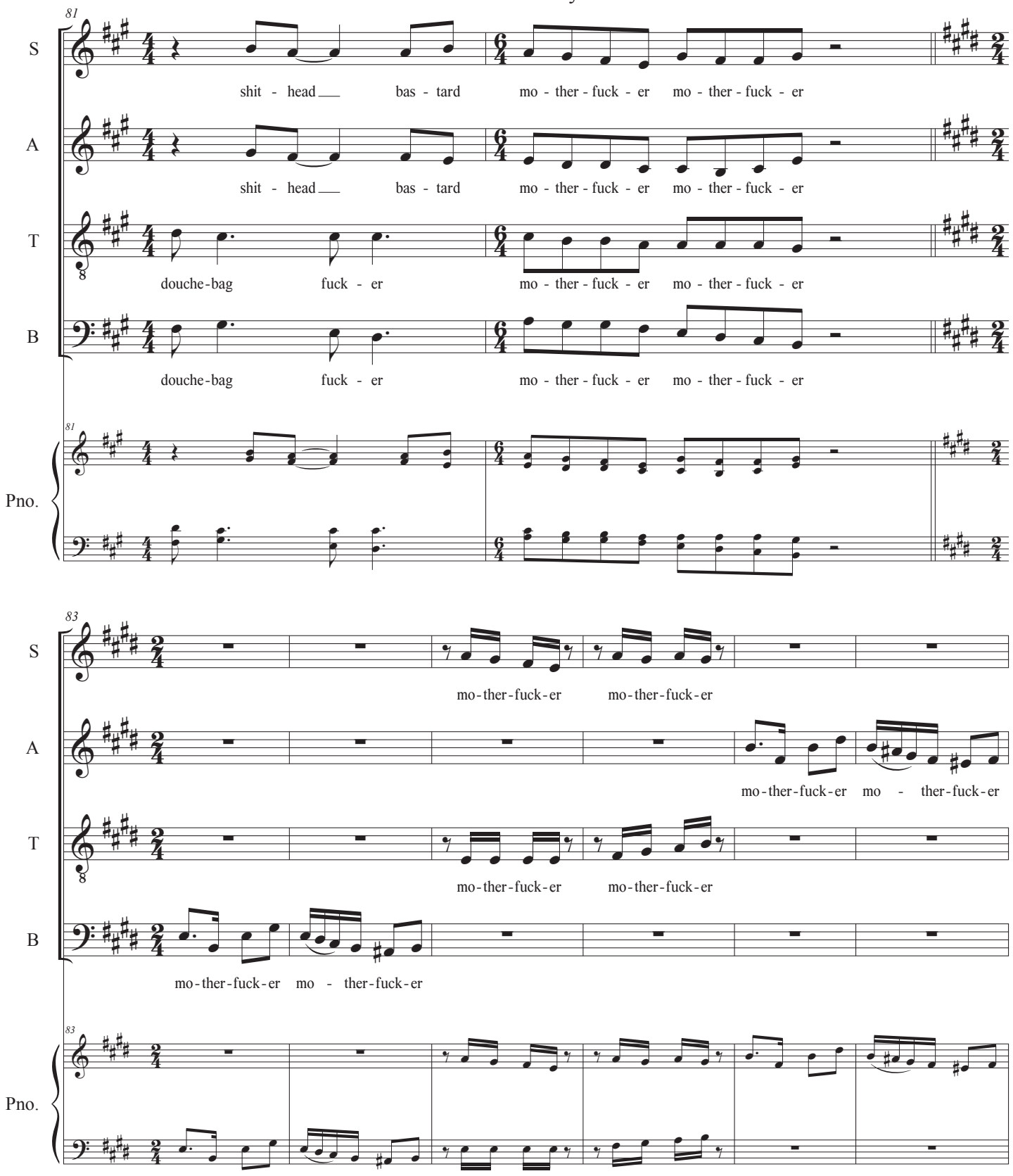
hell ass dick bo - ner bitch - ass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shit - head bas - tard mo - ther - fuck - er mo - ther - fuck - er
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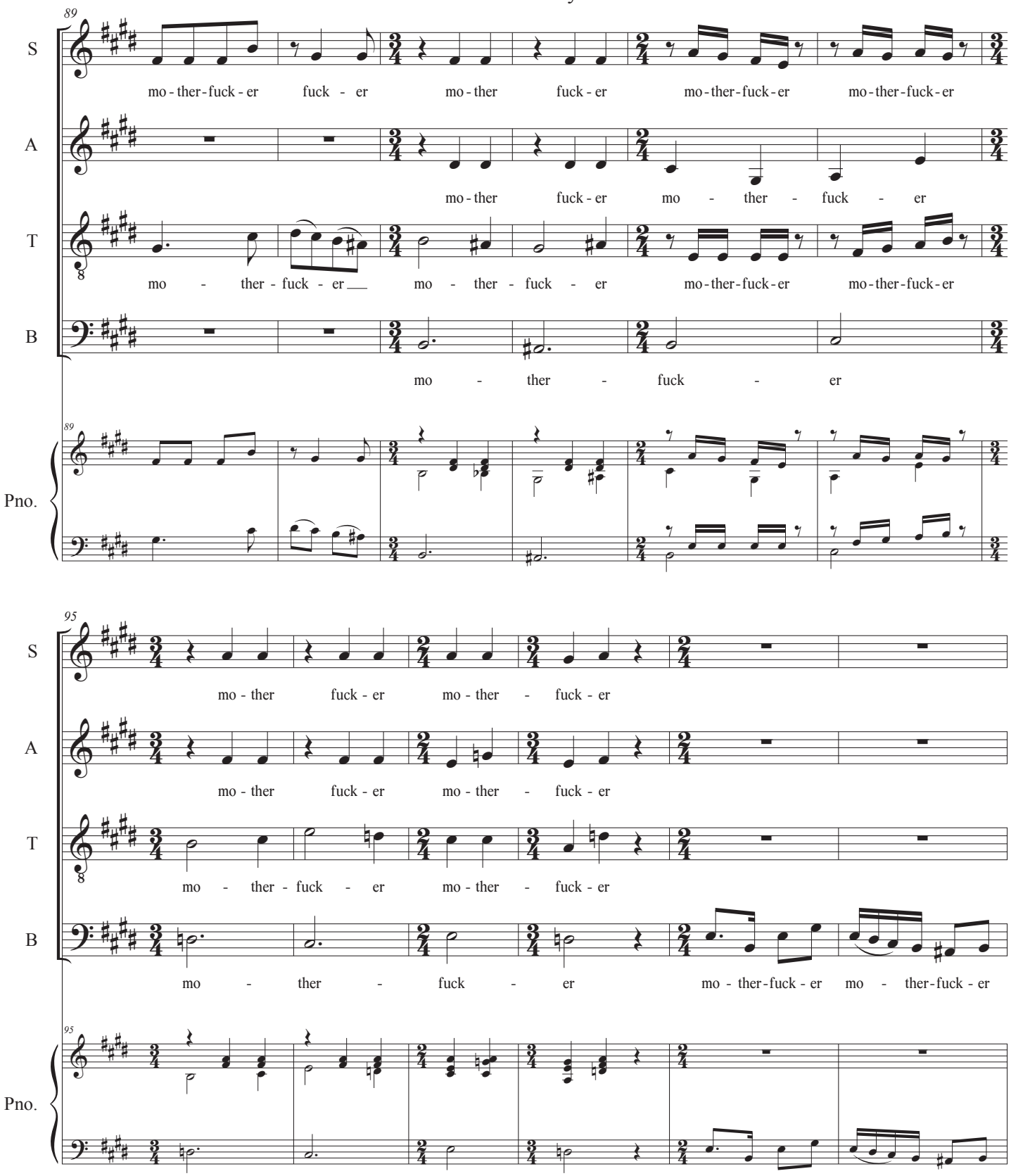
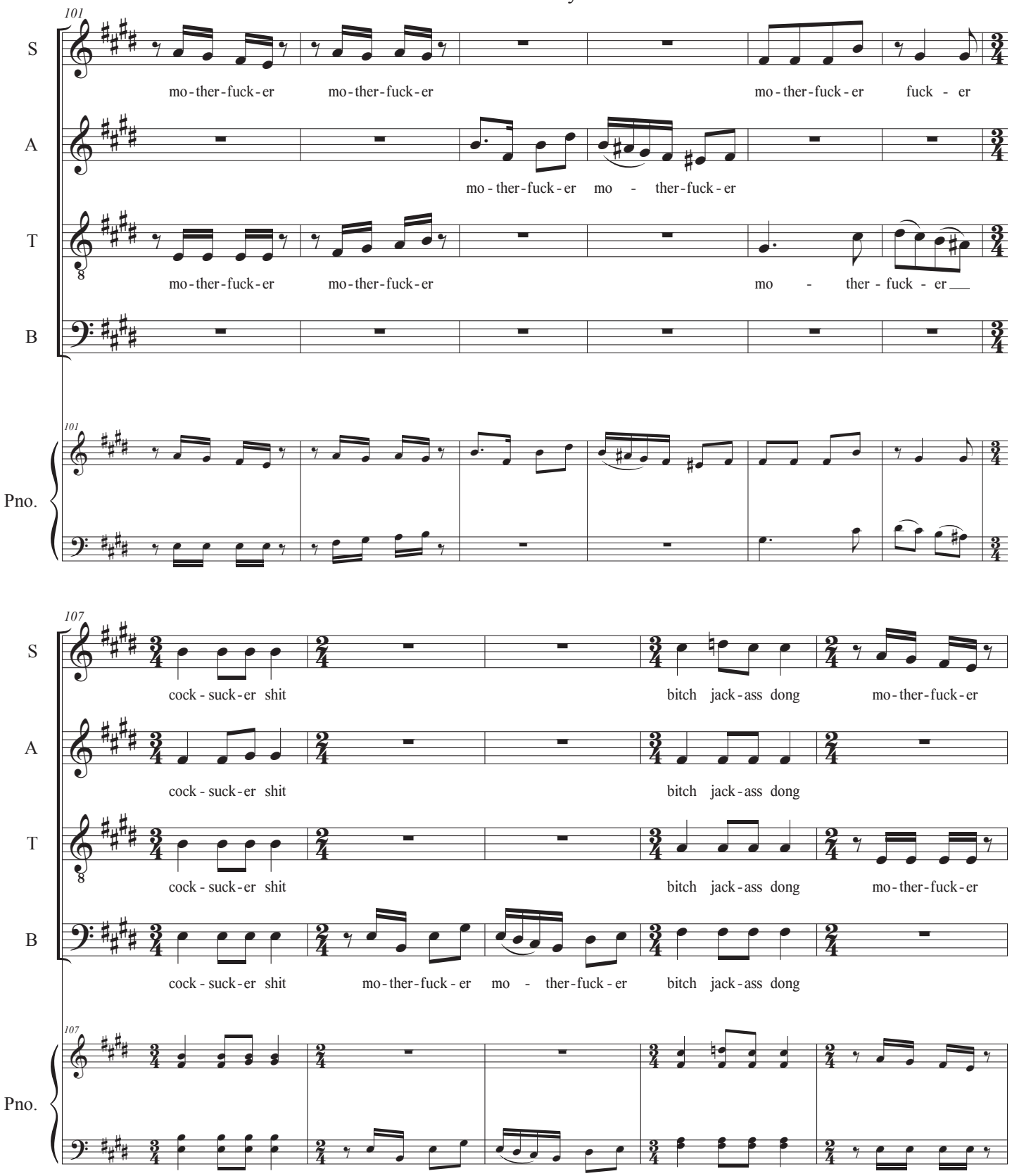
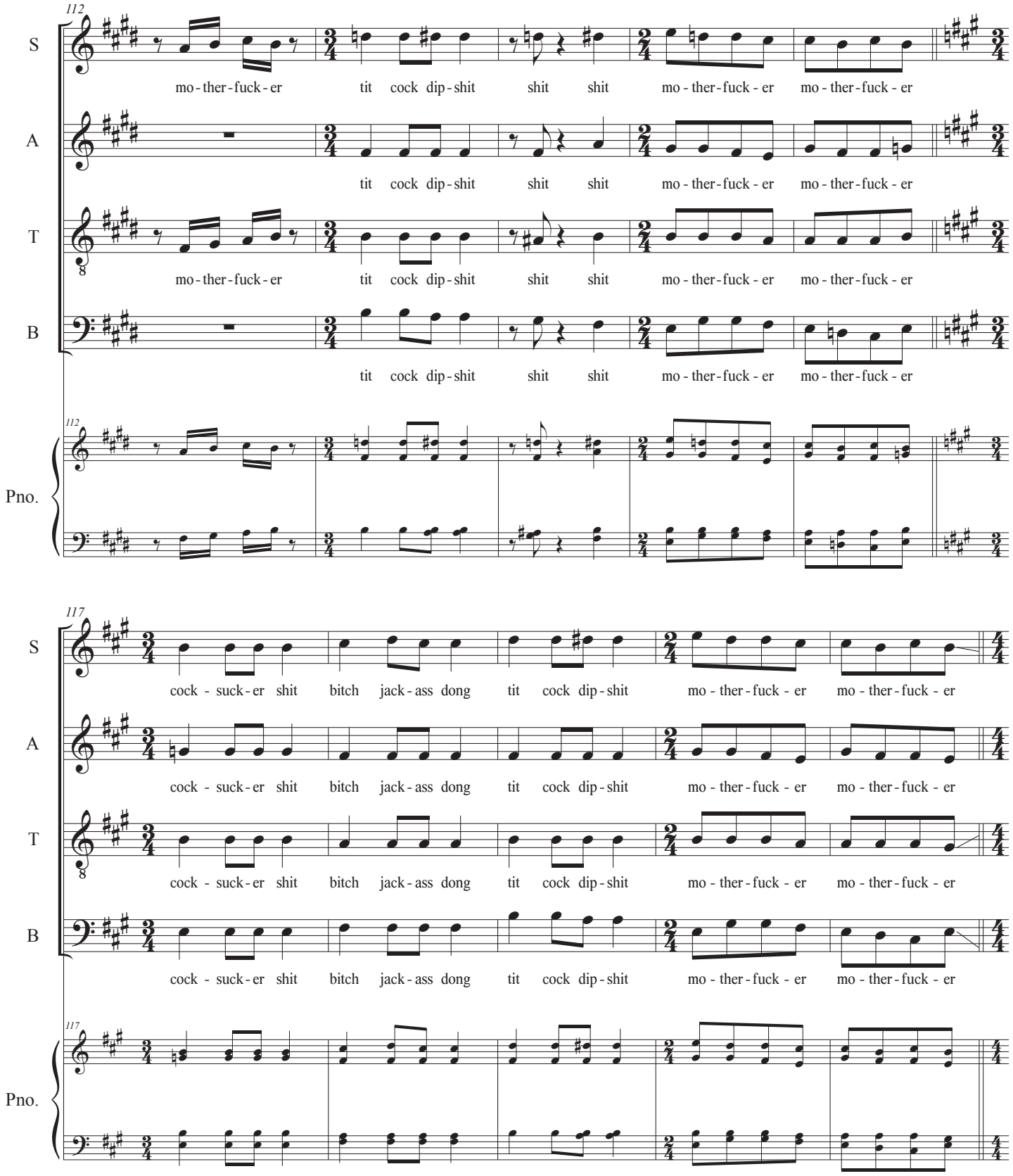
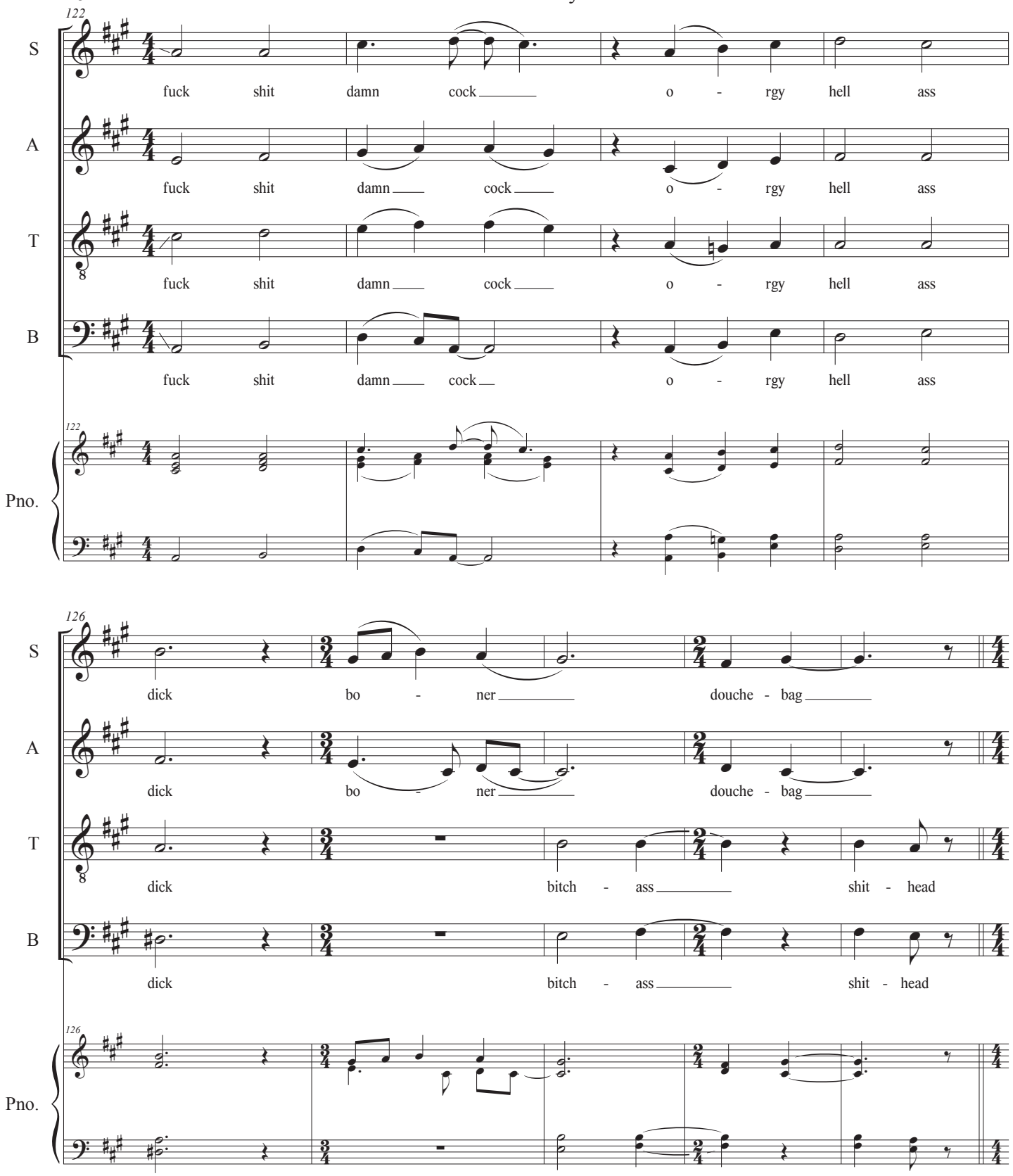
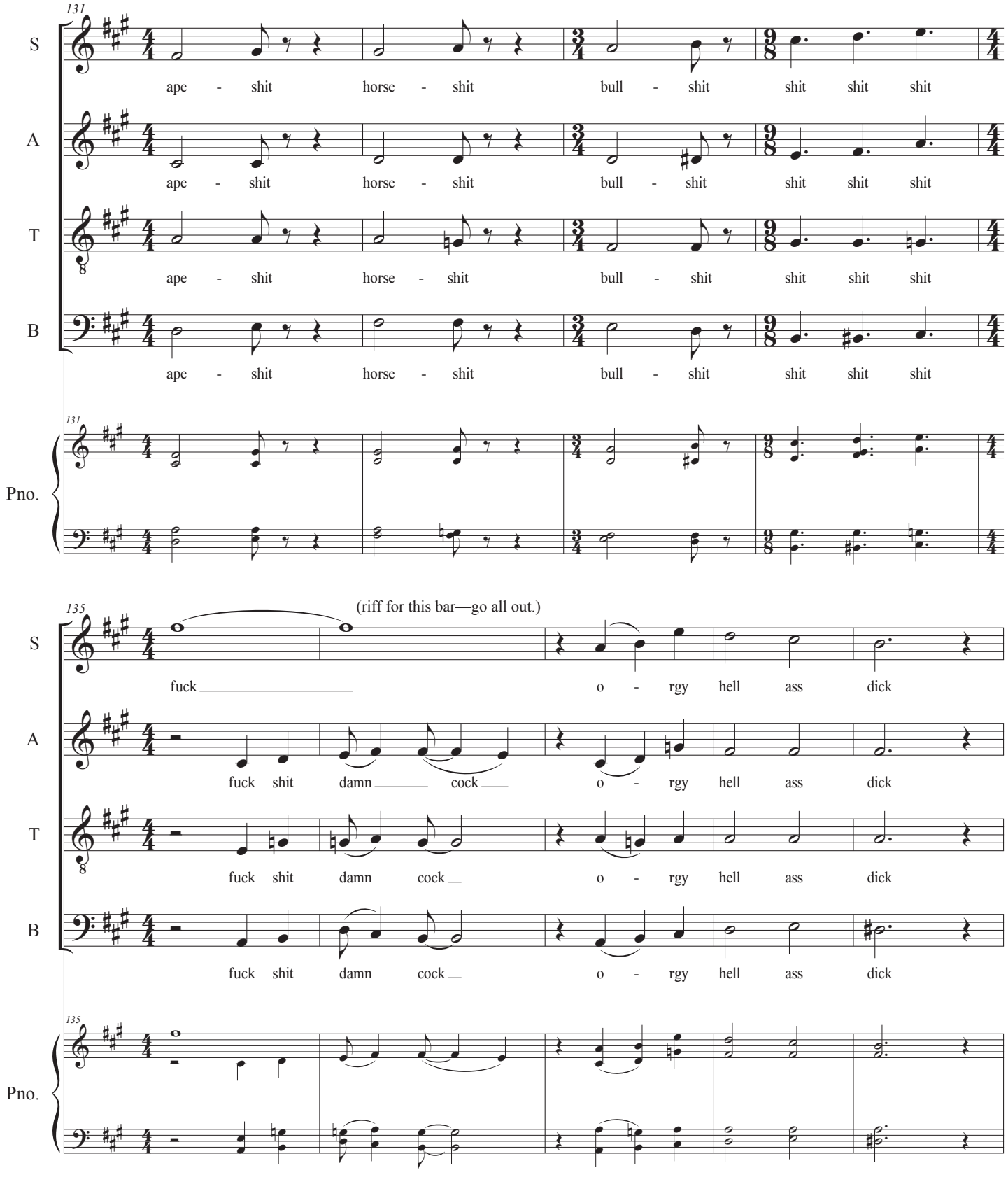
T
douche-bag fuck - er mo - ther - fuck - er mo - ther - fuck - er
B
douche-bag fuck - er mo - ther - fuck - er mo - ther - fuck - er
Pno.
83
S
mo-ther-fuck-er mo-ther-fuck-er
A
mo-ther-fuck-er mo - ther-fuck-er
T
mo-ther-fuck-er mo-ther-fuck-er
B
mo-ther-fuck-er mo - ther-fuck-er
Pno.

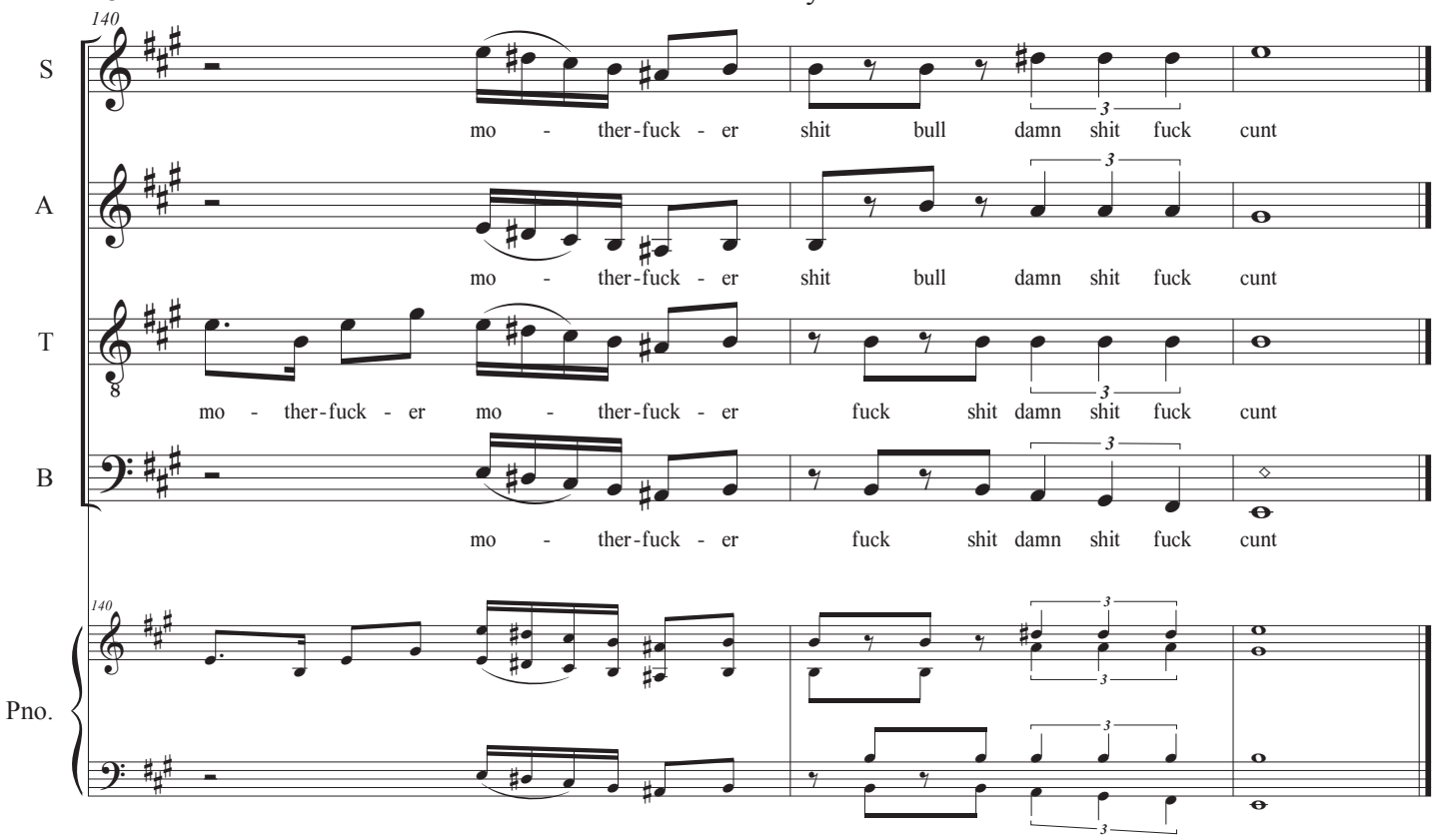

89
S
mo - ther - fuck - er fuck - er mo - ther fuck - er mo - ther - fuck - er mo - ther - fuck - er
A
mo - ther fuck - er mo - ther - fuck - er
T
mo - ther - fuck - er mo - ther - fuck - er mo - ther - fuck - er mo - ther - fuck - er
B
mo - ther - fuck - er
Pno.
95
S
mo - ther fuck - er mo - ther - fuck - er
A
mo - ther fuck - er mo - ther - fuck - er
T
mo - ther - fuck - er mo - ther - fuck - er
B
mo - ther - fuck - er mo - ther - fuck - er mo - ther - fuck - er
Pno.


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
mo-ther-fuck-er mo-ther-fuck-er mo - ther - fuck - er
B
Pno.
101
107
S
cock-suck-er shit bitch jack-ass dong mo-ther-fuck-er
A
cock-suck-er shit bitch jack-ass dong
T
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.
107


112
S
A
T
B
Pno.
mo - ther - fuck - er
tit cock dip - shit
shit shit
mo - ther - fuck - er
117
cock - suck - er shit
bitch jack - ass dong


122
S
fuck shit damn cock o - rgy hell ass
A
fuck shit damn cock o - rgy hell ass
T
fuck shit damn cock o - rgy hell ass
B
fuck shit damn cock o - rgy hell ass
Pno.
126
S
dick bo - ner douche - bag
A
dick bo - ner douche - bag
T
dick bitch - ass shit - head
B
dick bitch - ass shit - head
Pno.


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.
131
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.
135


140
S
mo - ther-fuck - er shit bull damn shit fuck cunt
A
mo - ther-fuck - er shit bull damn shit fuck cunt
T
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.
3

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:

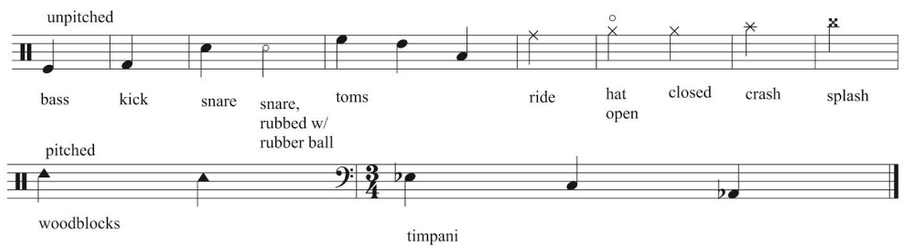
The instruments were arranged in a circle surrounding the performer. Directly in front of the performer was a kit with the kick, snare, cymbals, hat, and mounted toms.

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.

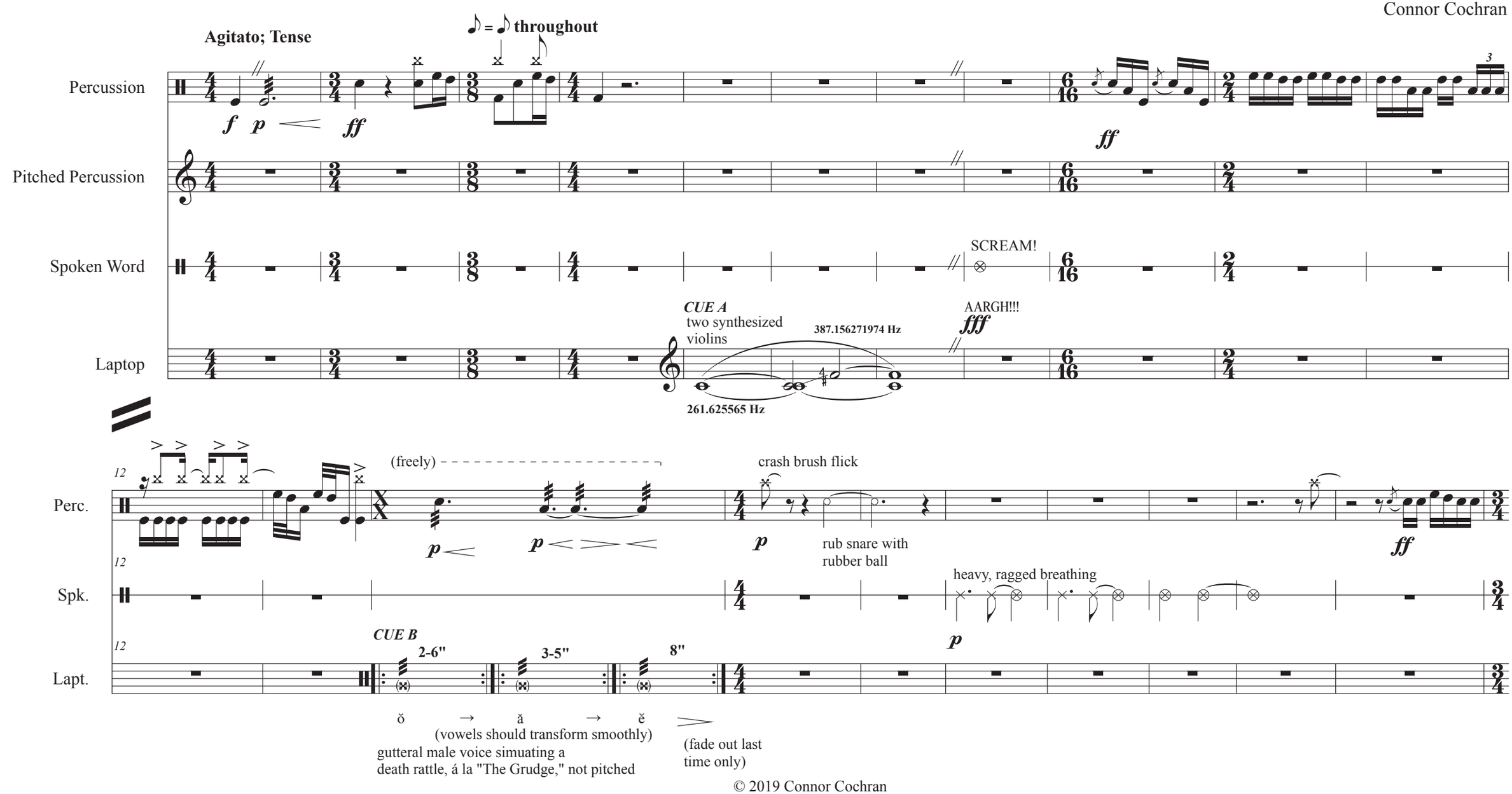
Finally, to close the circle, the 12 o'clock to 3 o'clock space was taken up by two music stands—one for the sheet music and one for the sticks.

Legend



Freddy, Jason, and Michael Have a Race

Connor Cochran



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Freddy, Jason, and Michael Have a Race

24

Perc.

f

24

timpani

Pit. Perc.

p *pp*

24

CUE C

8 pre-recorded violins

Lapt.

2 pre-recorded violas

32

Perc.

(improvised fill)

32

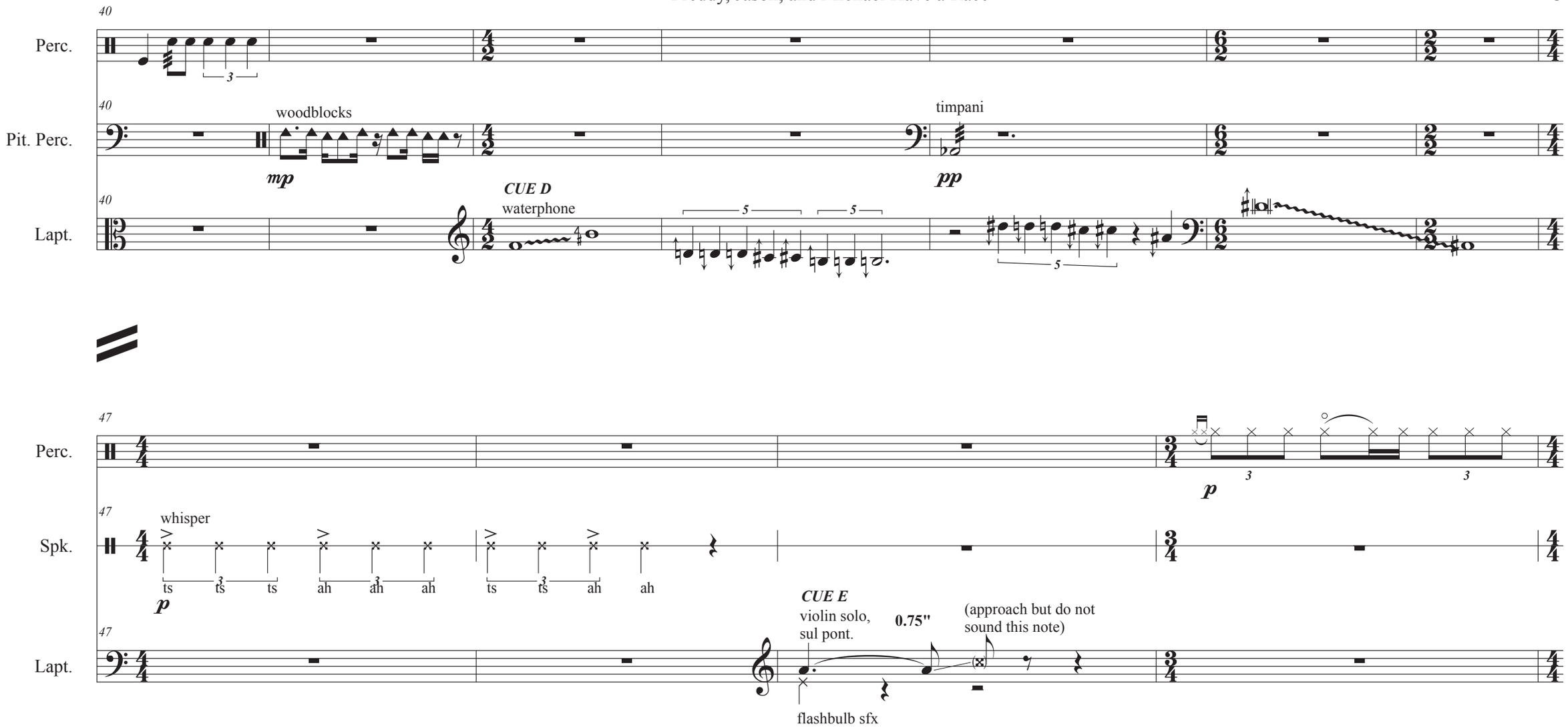
Spk.

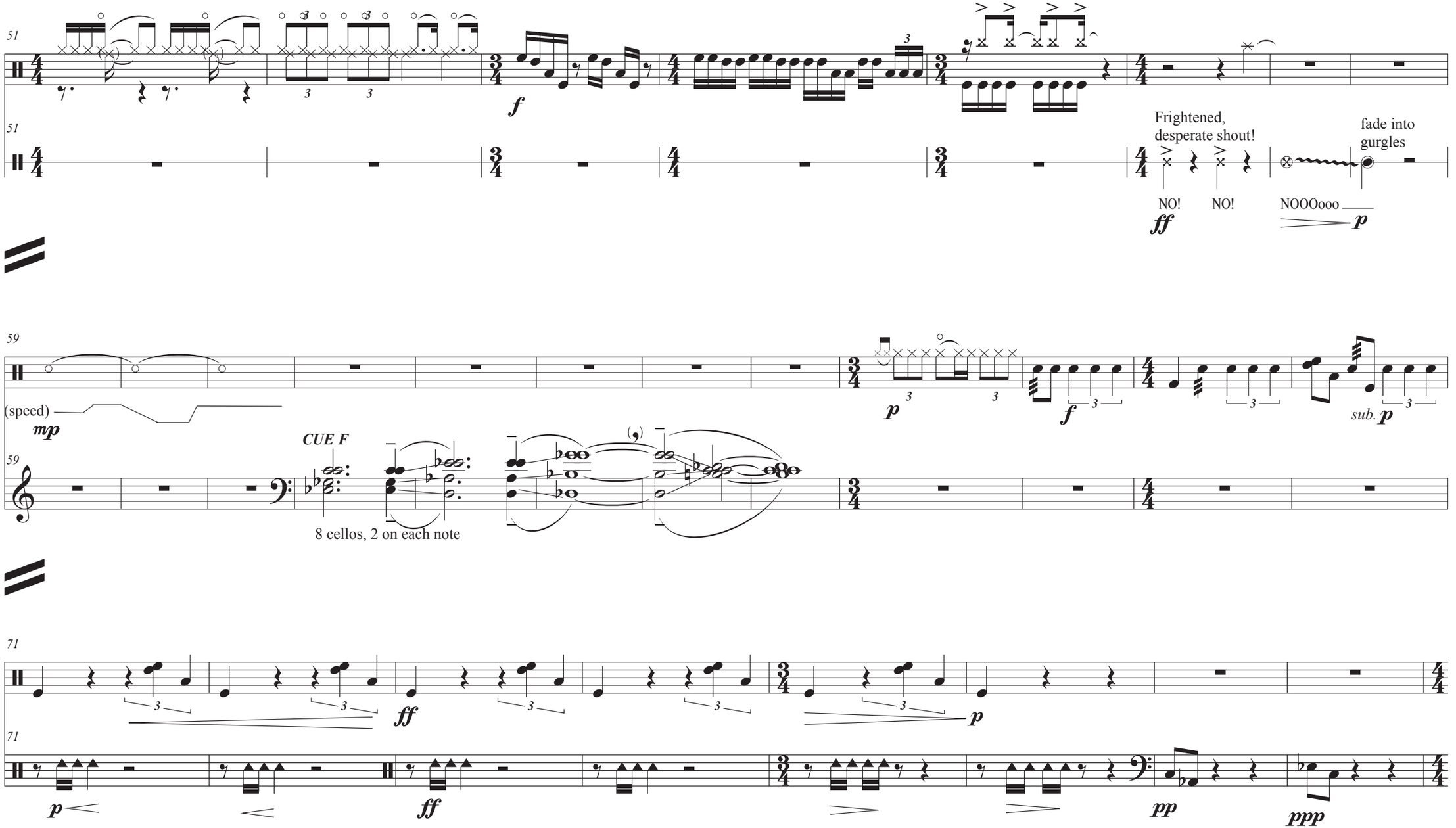
STAY OUT! I'M CAL-LING THE PO-LICE!

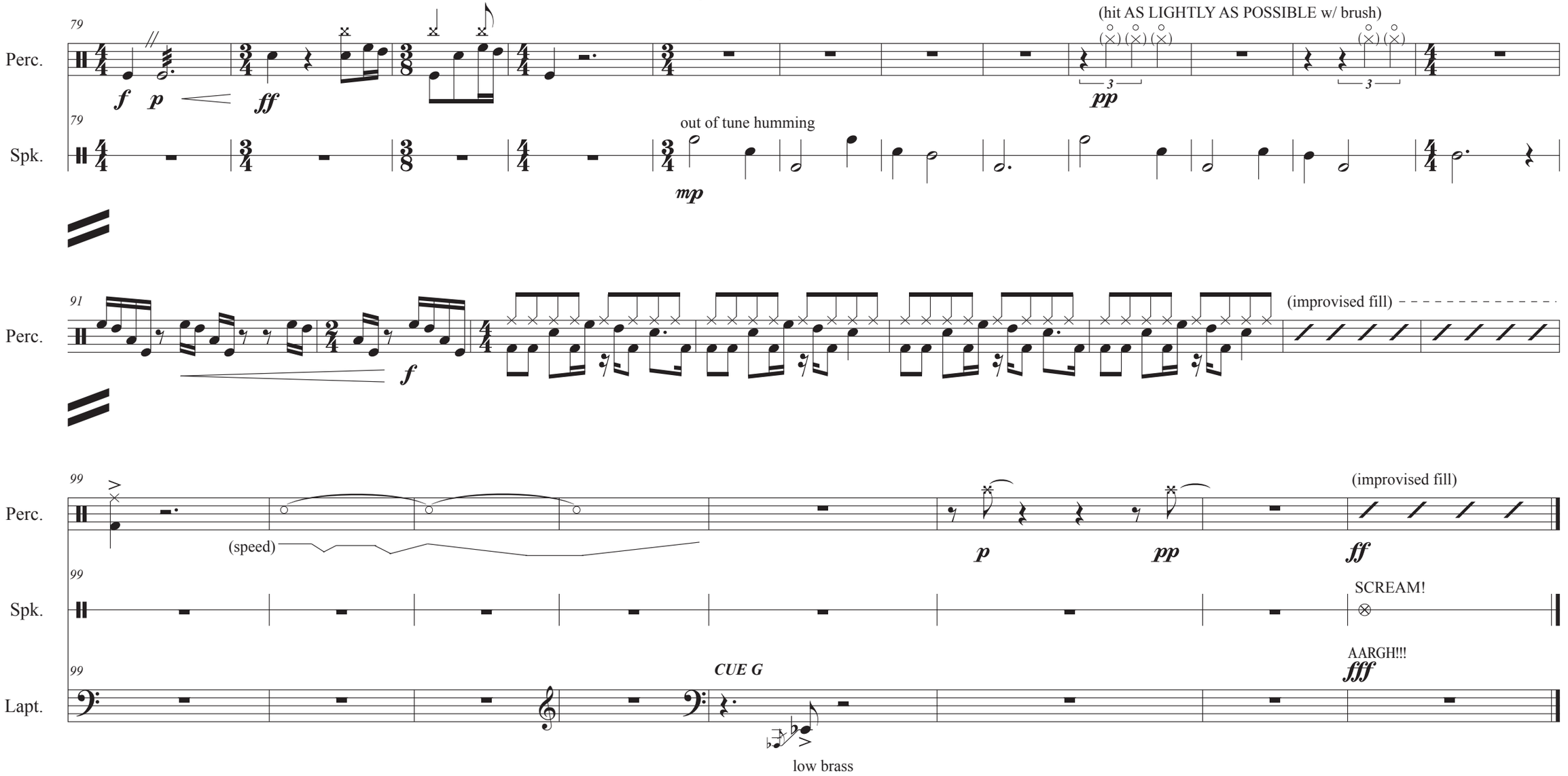
ff

32

Lapt.


40
Perc.
3
40
Pit. Perc.
woodblocks
mp
timpani
pp
40
Lapt.
CUE D
waterphone
5
5
5
47
Perc.
3
3
p
47
Spk.
whisper
ts ts ts ah ah ah ts ts ah ah
p
47
Lapt.
CUE E
violin solo,
sul pont.
0.75"
(approach but do not
sound this note)
flashbulb sfx


51
Perc.
51
Spk.
Frightened, desperate shout!
fade into gurgles
NO!
NO!
NOOOooo
ff
p
59
Perc.
(speed)
mp
59
Lapt.
CUE F
8 cellos, 2 on each note
p
f
sub. p
71
Perc.
71
Pit. Perc.
ff
p
pp
ppp


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
(improvised fill)
ff
99
Spk.
SCREAM!
99
Lapt.
CUE G
AARGH!!!
fff
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

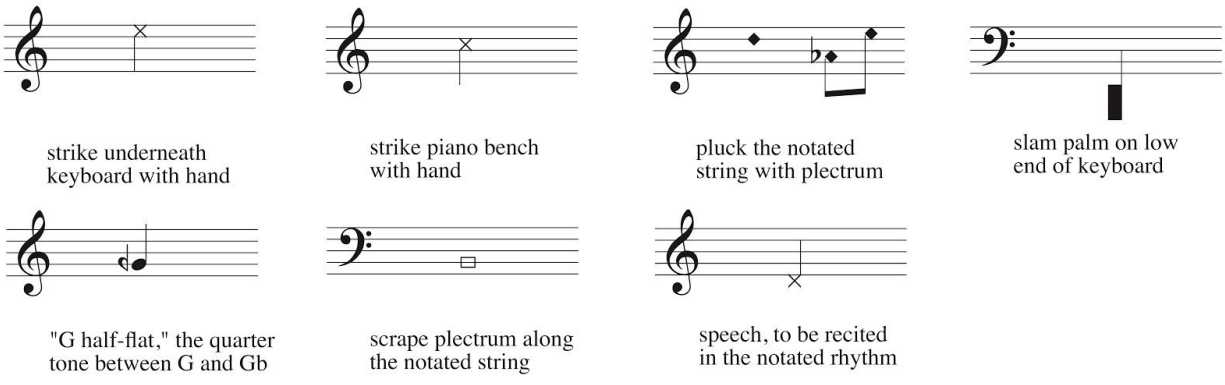
This piece is tongue-in-cheek. It’s meant to be satirical and humorous, and you ought to keep that in mind while practicing and performing it—but *under no circumstances* should you indicate to the audience that they are witnessing anything other than inscrutable very serious high concept art.

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.

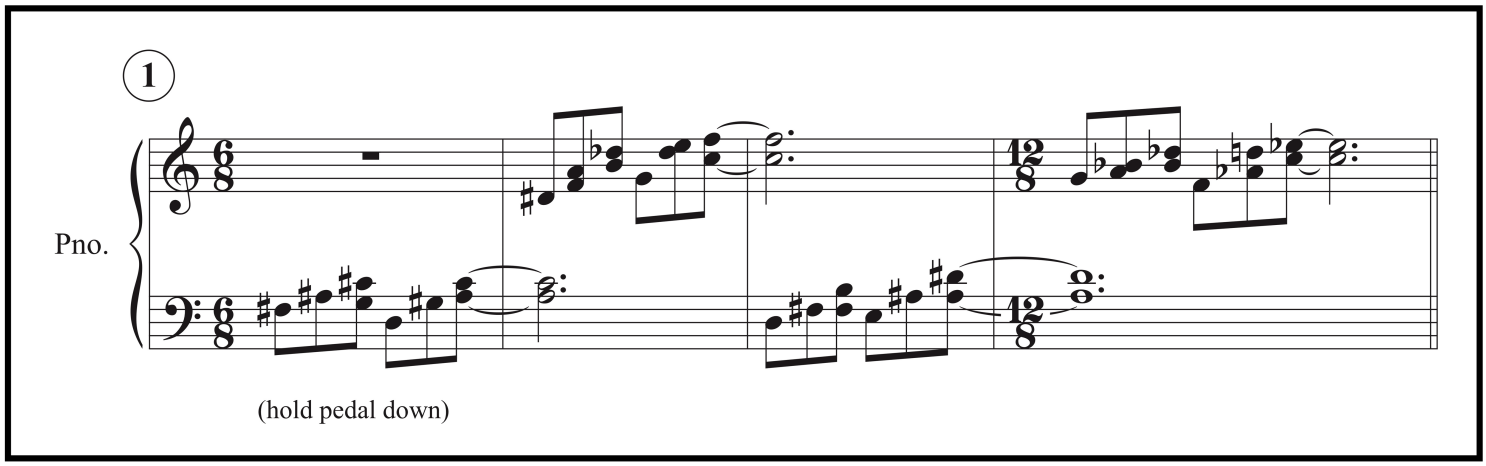
If a passage indicates that the pedal must be depressed and during rehearsal you find that it’s physically impossible for you to maintain that and play the material, feel free to use the brick to hold the pedal down during that passage.

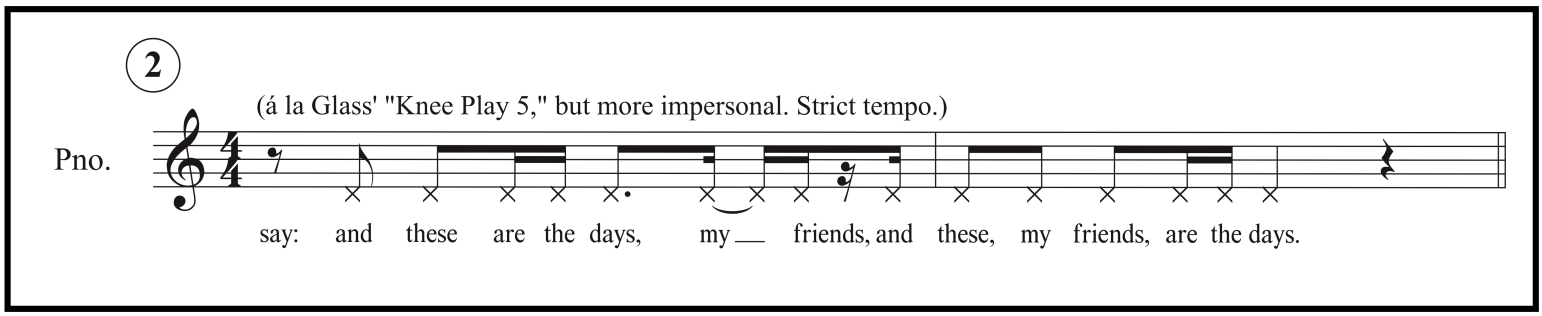
Treat any smudges, stains, tears, printing errors, etc. (even those not made by me, the composer) as intentional and part of the material of the piece. Let them influence—nay, let them be *a crucial part* of your performance.

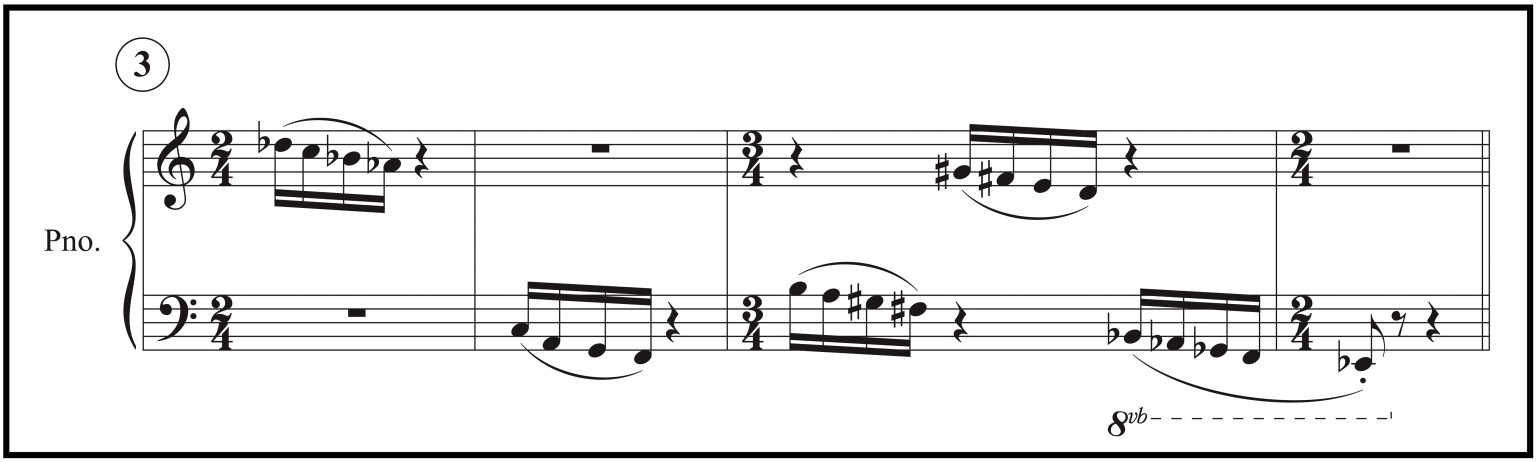
Legend

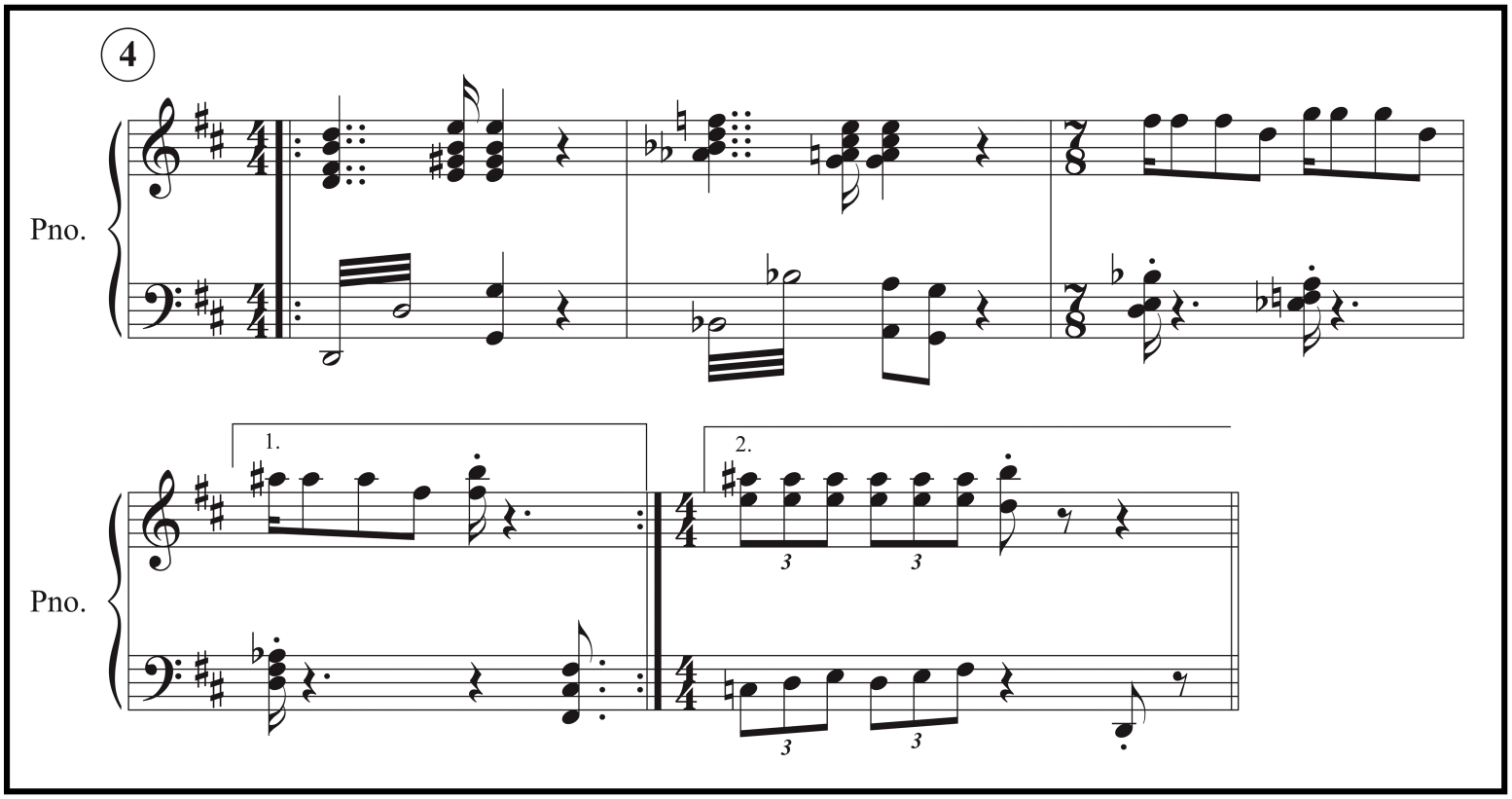


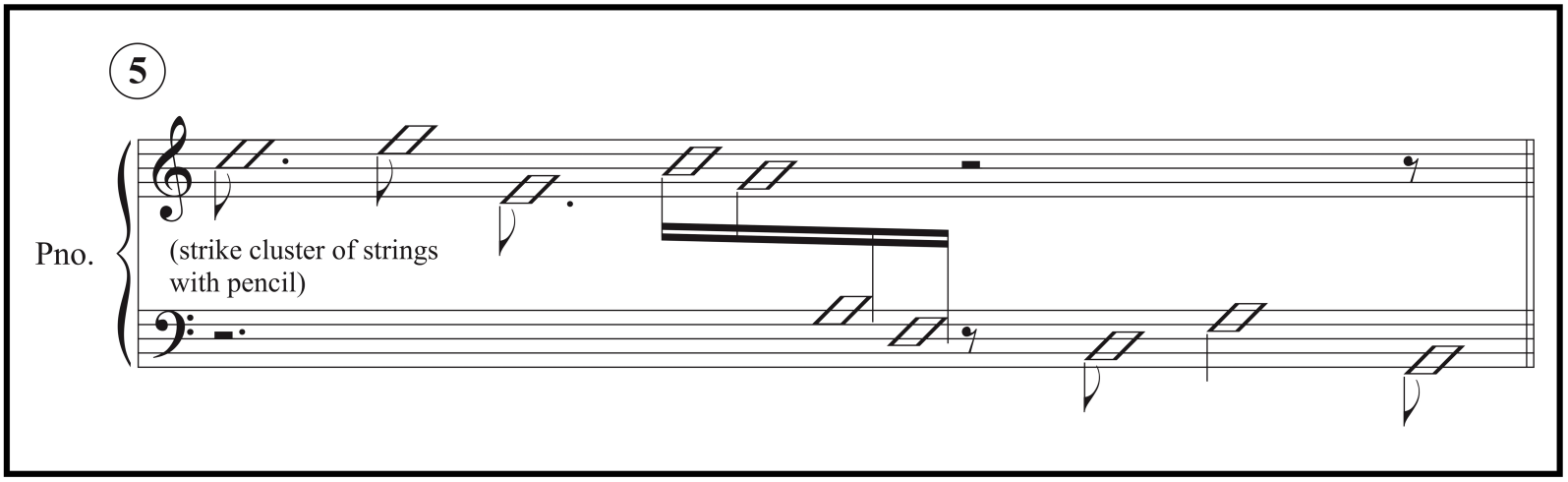
All other unusual notation with a specific intended meaning is clarified in the score itself.
If there's no text saying how to interpret it, it's up to you.


1
Pno.
(hold pedal down)

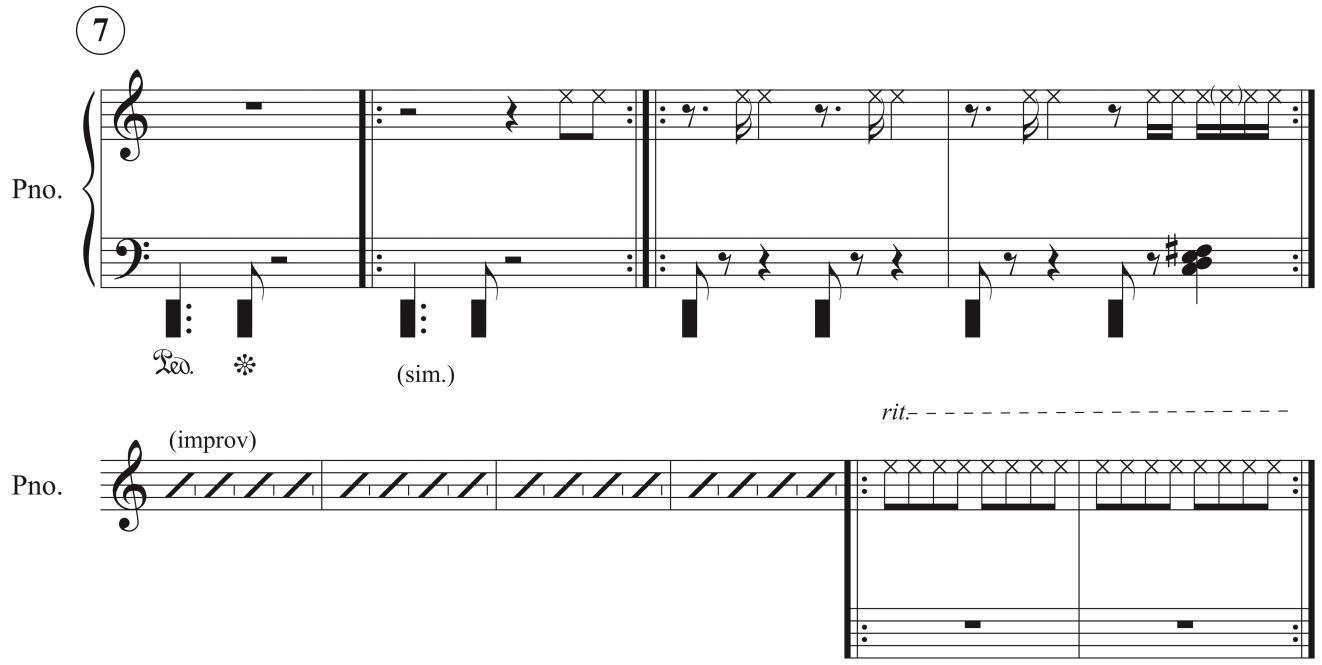

2
(á la Glass' "Knee Play 5," but more impersonal. Strict tempo.)
Pno.
say: and these are the days, my friends, and these, my friends, are the days.


3
Pno.
8vb

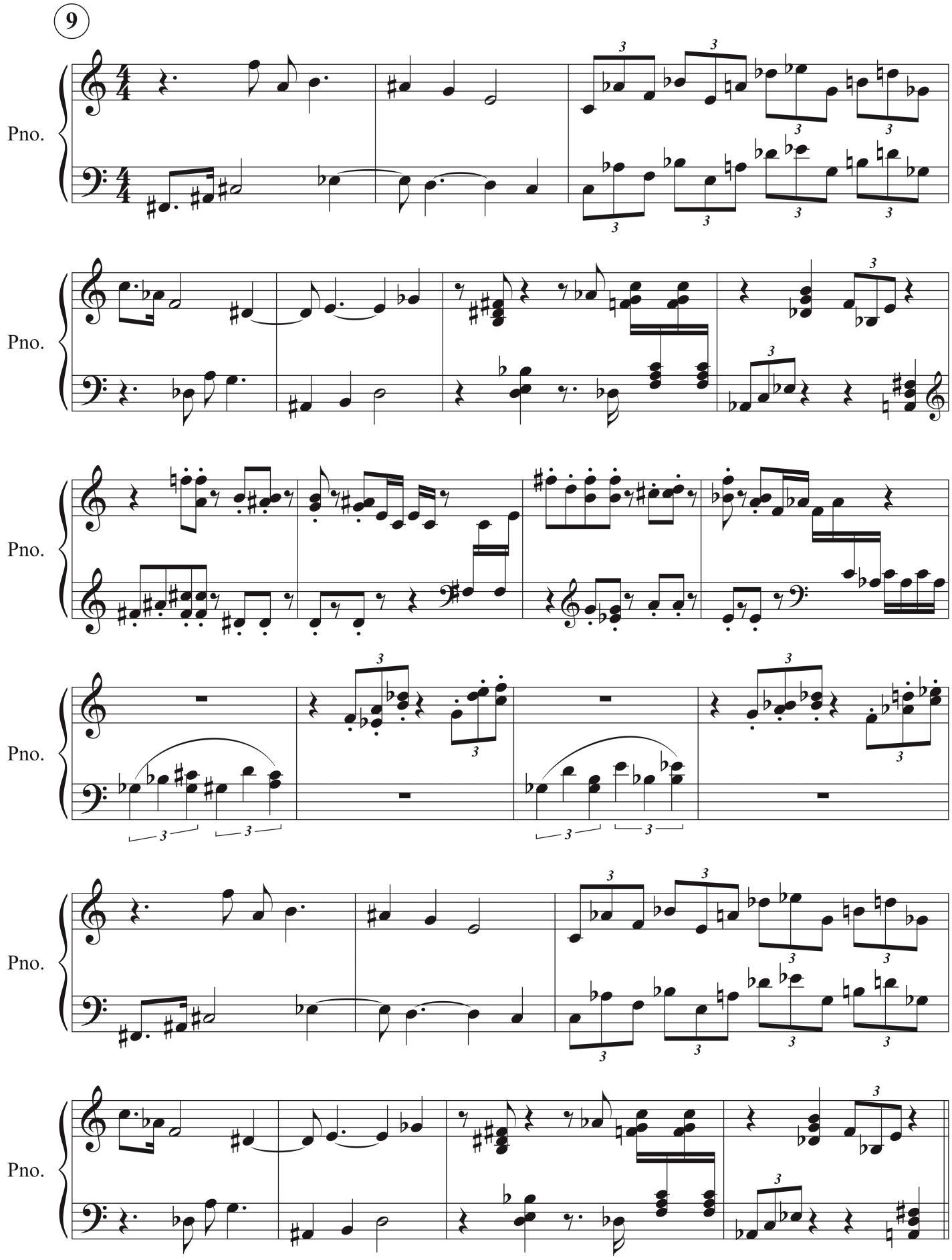




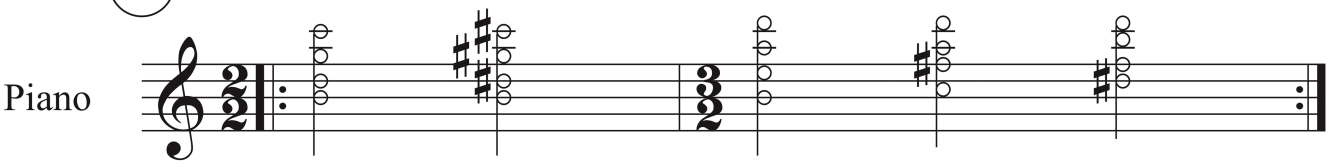
6 Stand, walk around the piano twice, then sit back down.



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

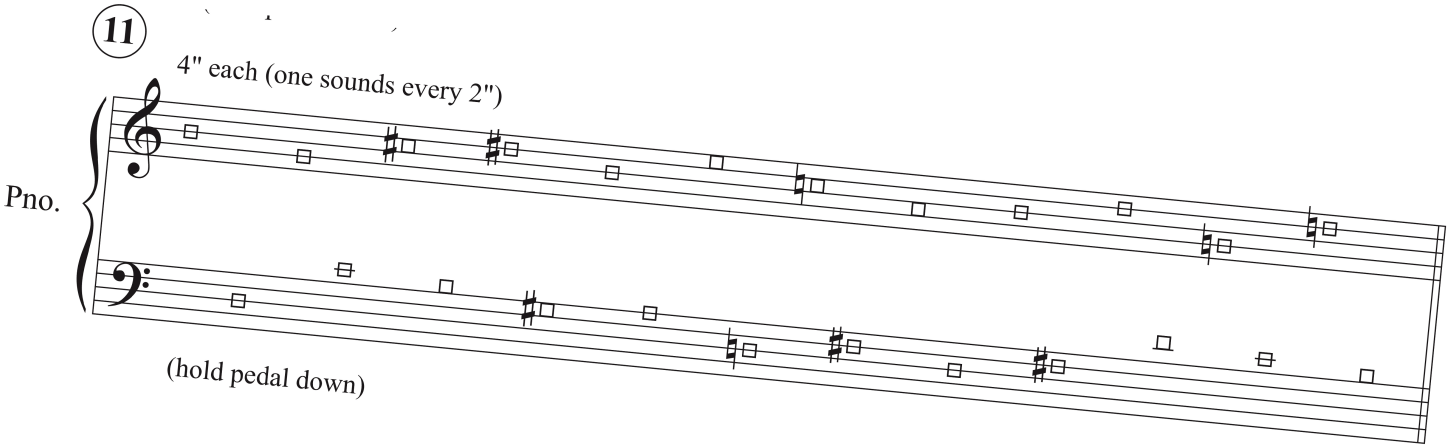

9
Pno.
Pno.
Pno.
Pno.
Pno.
Pno.

10

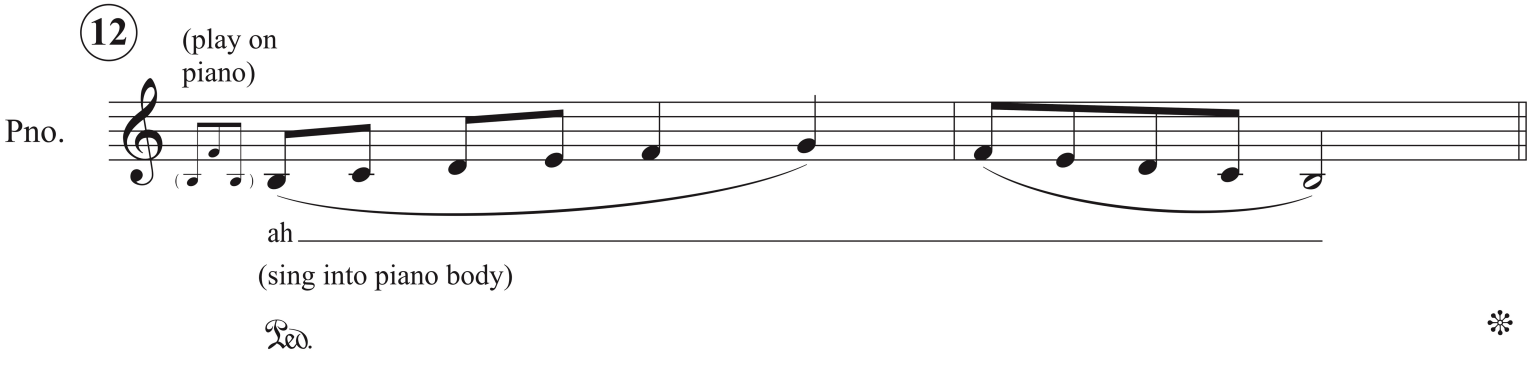


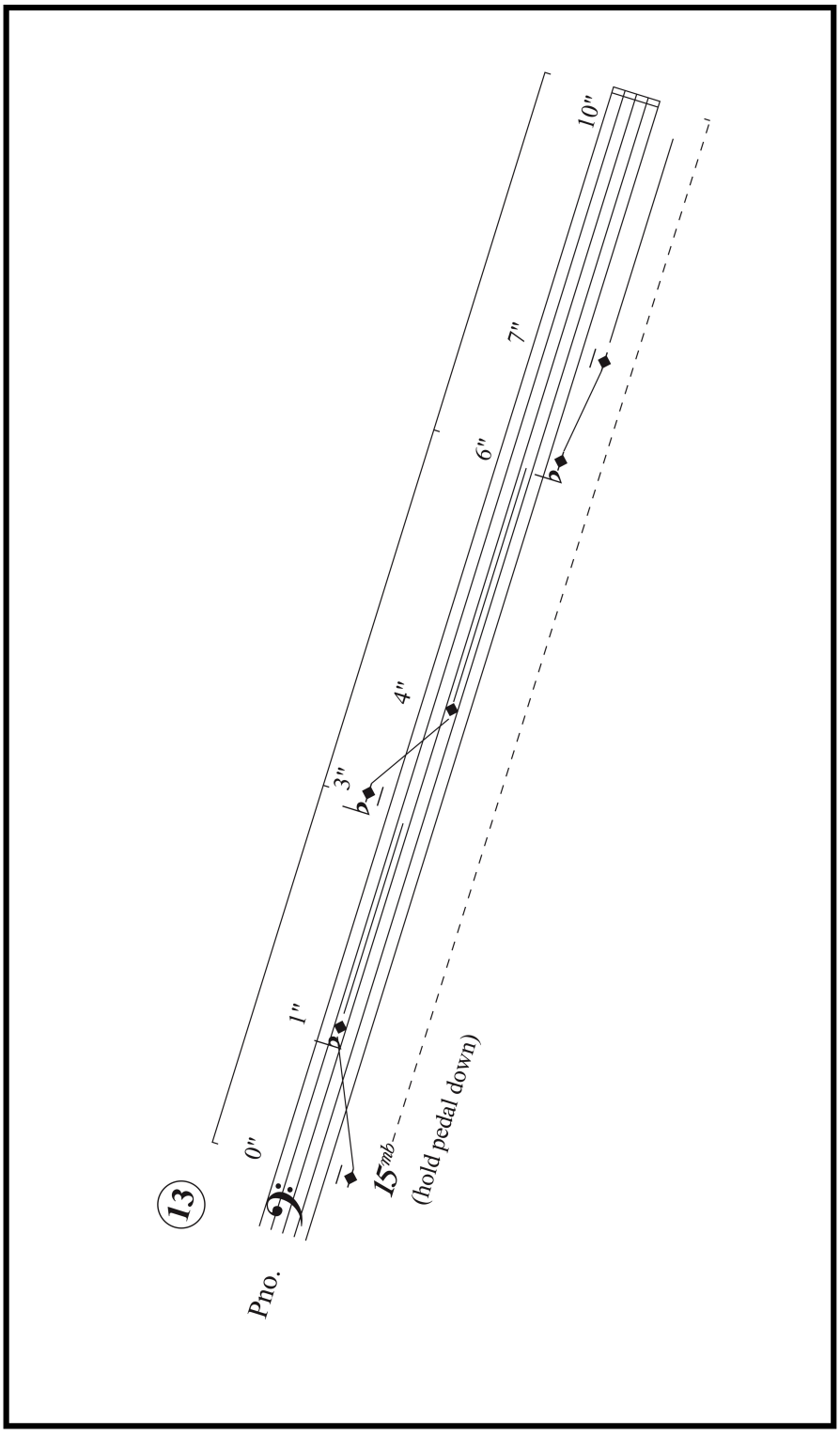
Depress keys soundlessly, with sus pedal down. Repeat many times.
Play slowly at first, then faster and faster until you accidentally sound a note.
When this happens, scream and pull your fingers back as if the keys burned you.

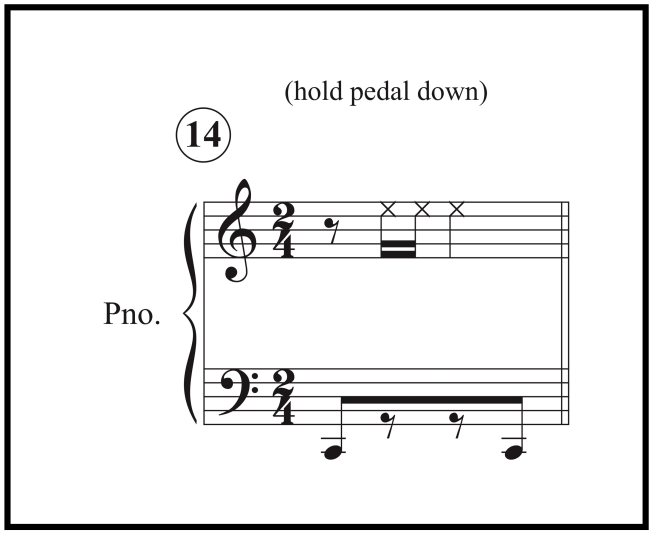
11



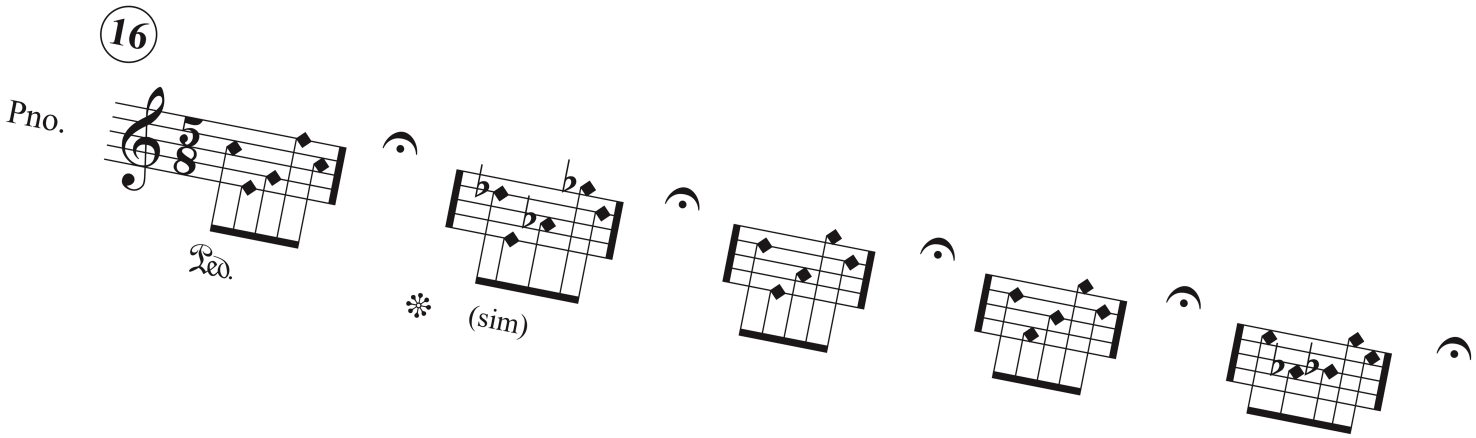
12

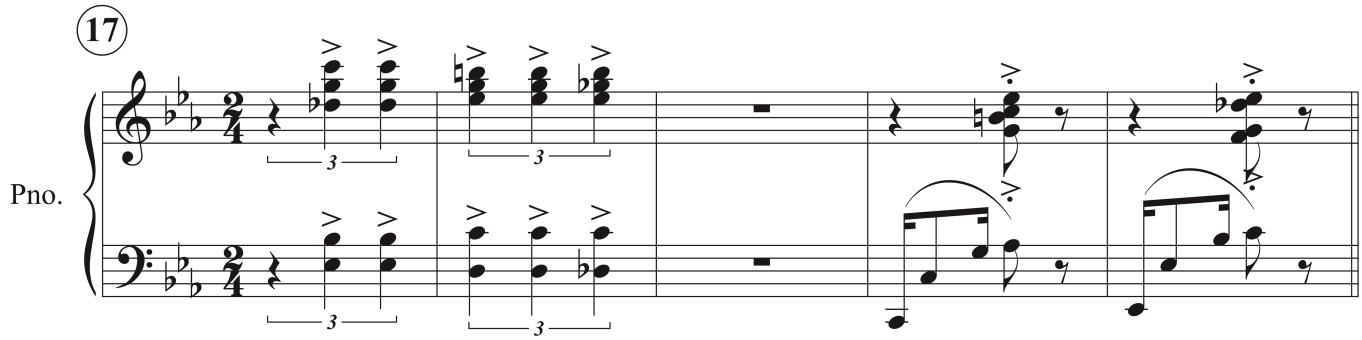






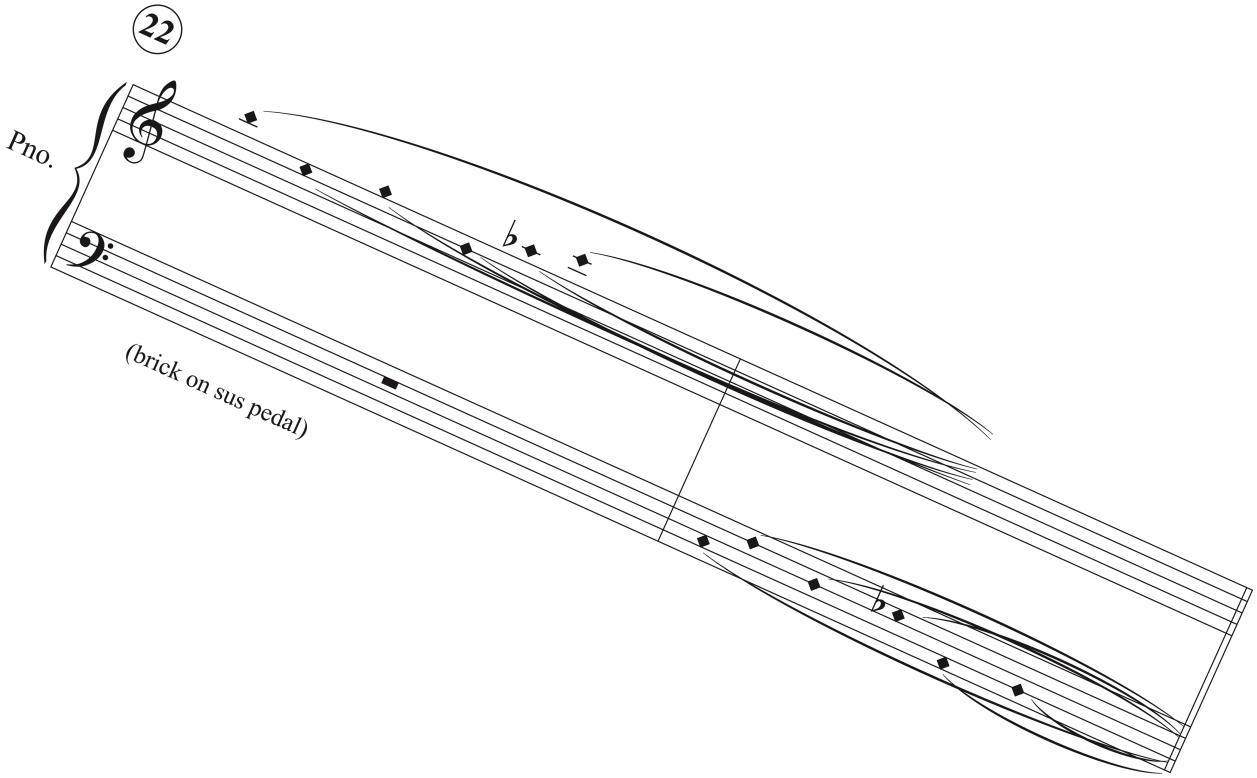
15 Improvise a 90-second passage that (barring instrumentation) would not be out of place in a modern German dance club.

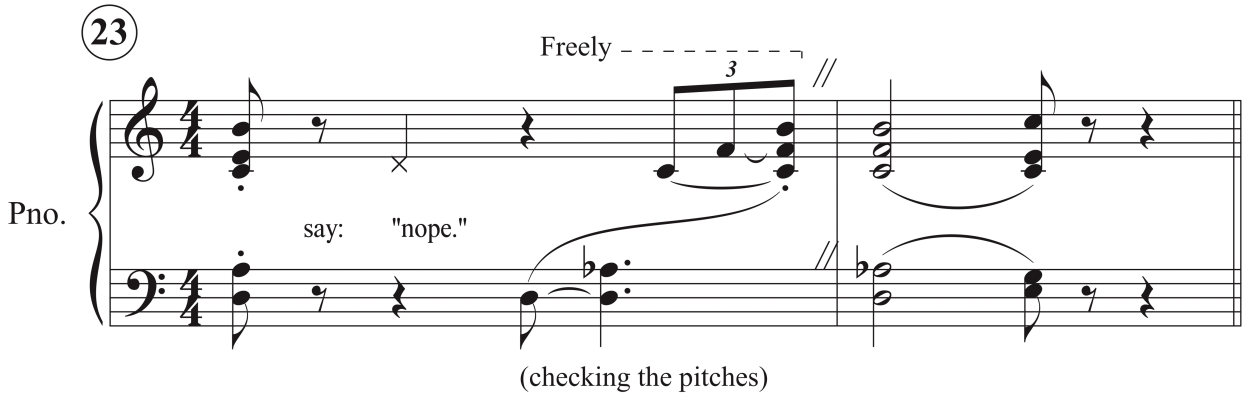




18 Say (in your best Brad Pitt): "What's in the box?!"
Make a face, as if you're disspointed with your impression.

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

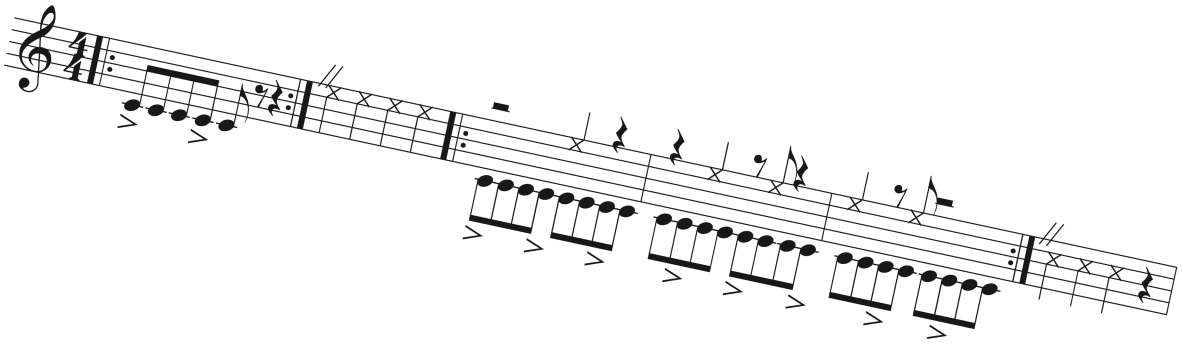


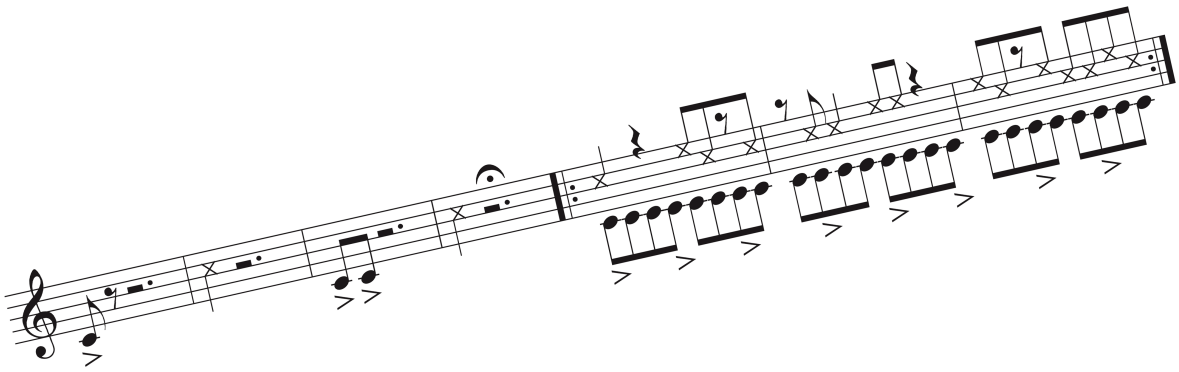


24 Turn to the audience. Act as if you're about to say something.
At as if you've changed your mind, and turn back to the piano.

25

Pno.

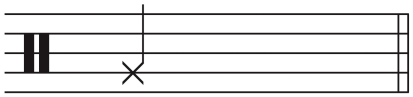




Pno.

26

Pno.



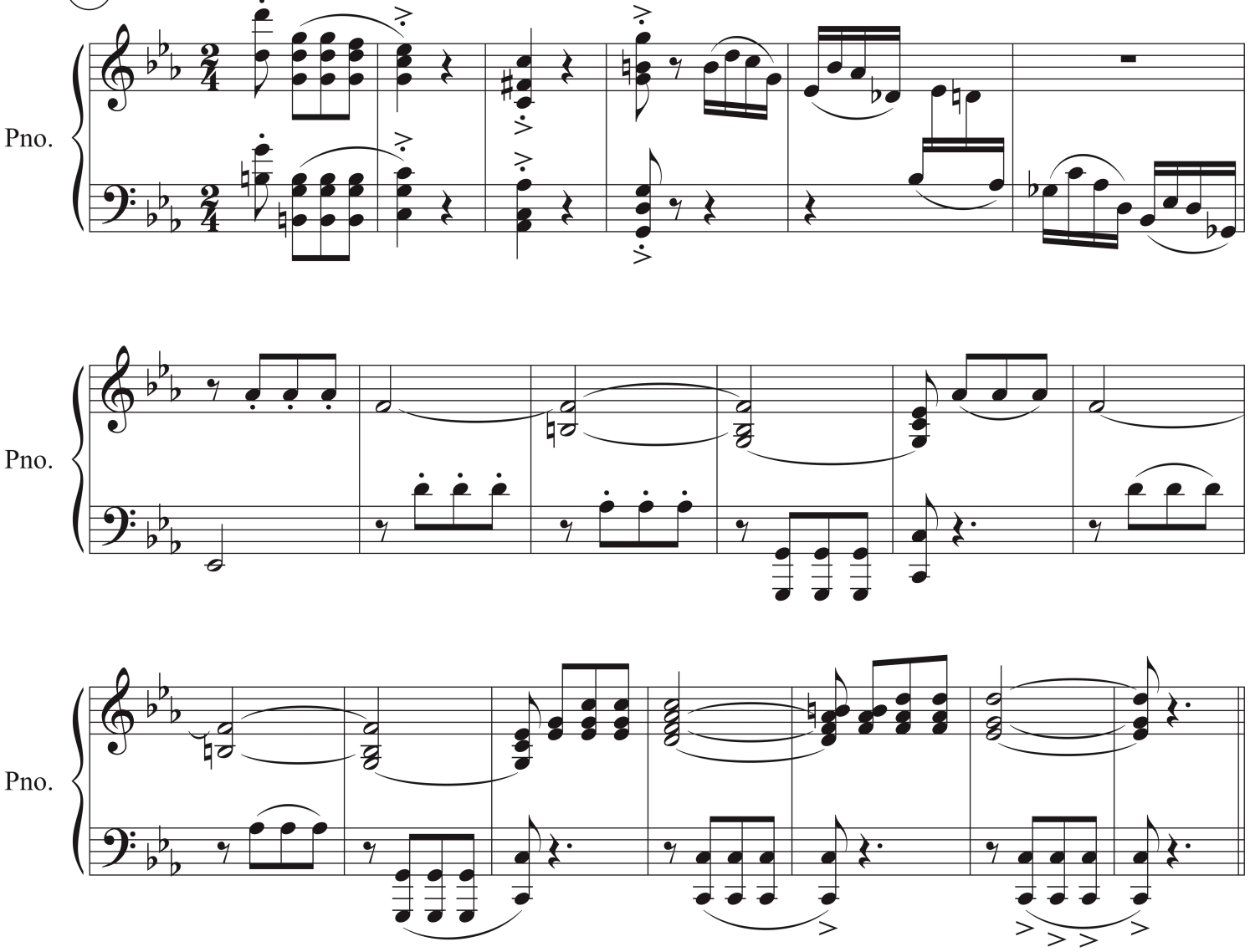
(break pencil)

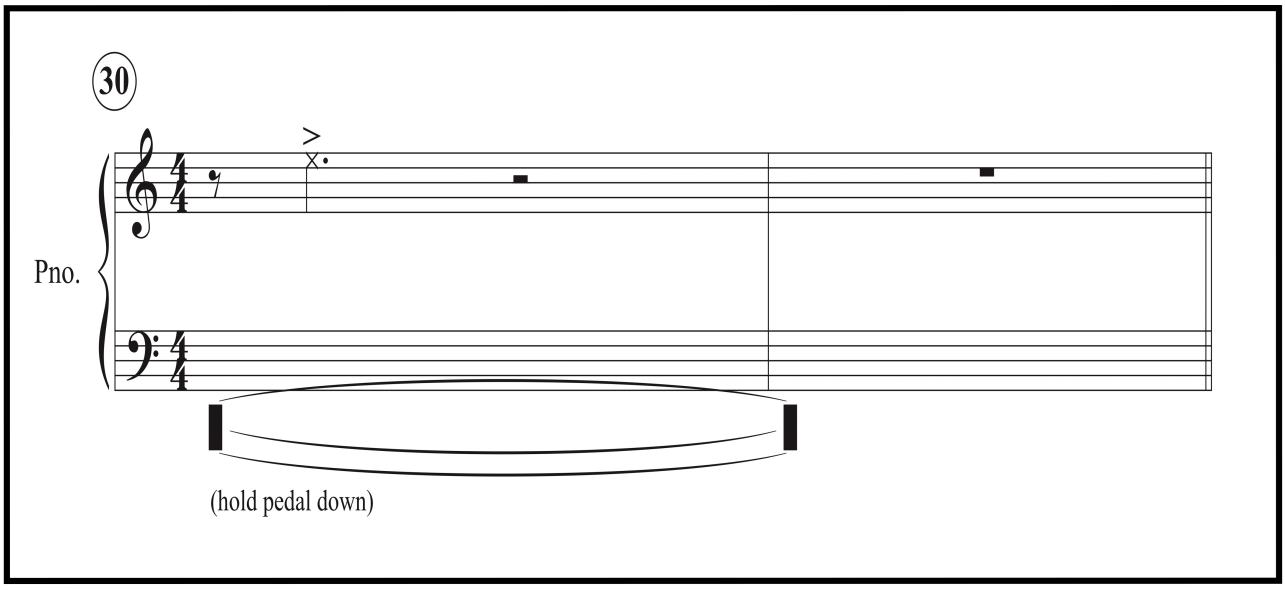
27 Play in the highest octave for 30 seconds.
Play random notes rapidly, to create an "arpeggiated cluster" effect.
Pedal at will.

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

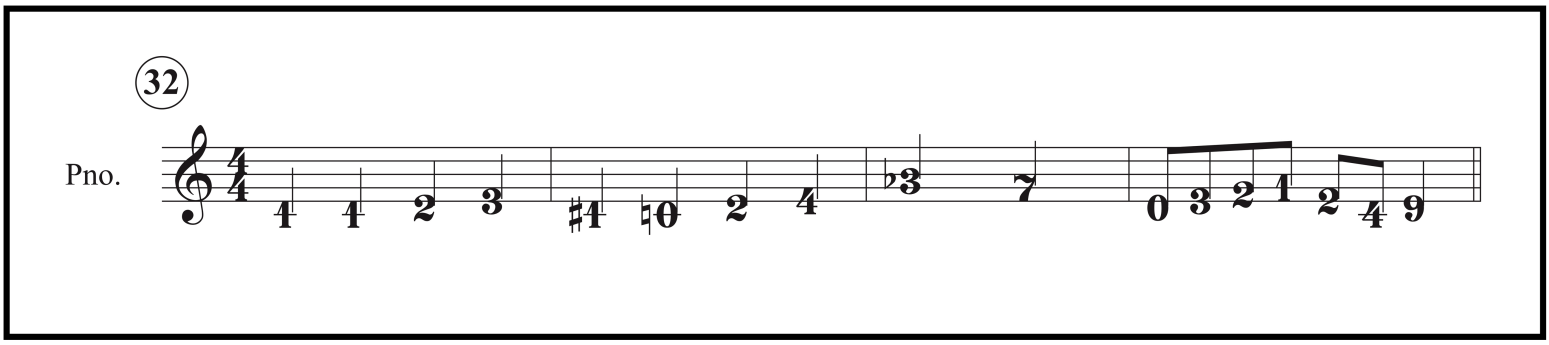
29

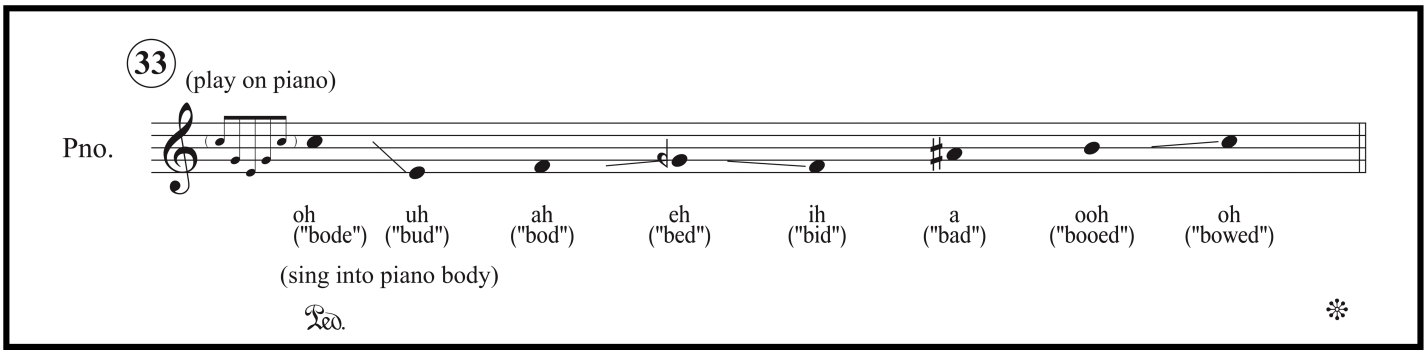
(This segment is adapted from Liszt's piano arrangement of Beethoven's Symphony No. 5.)

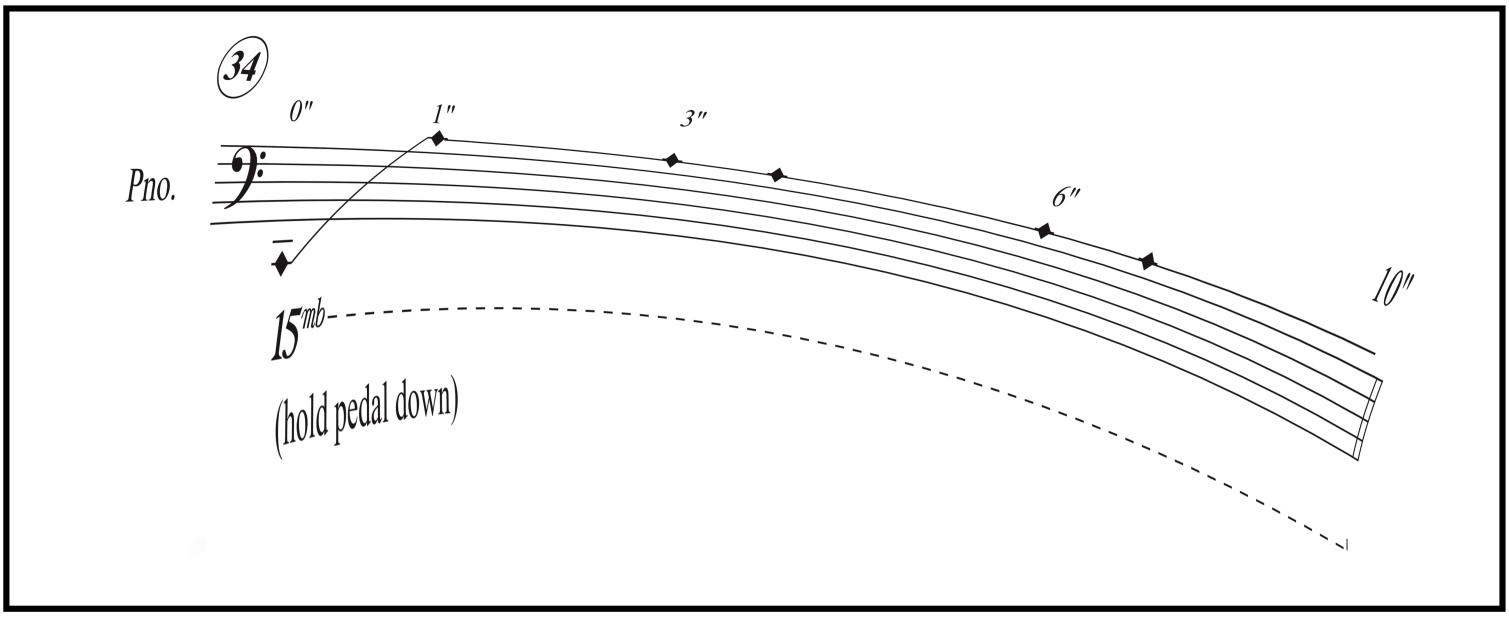


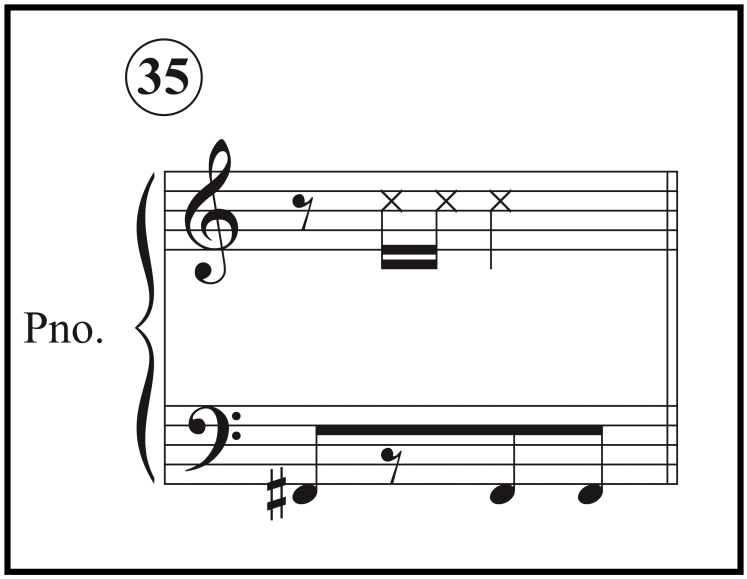


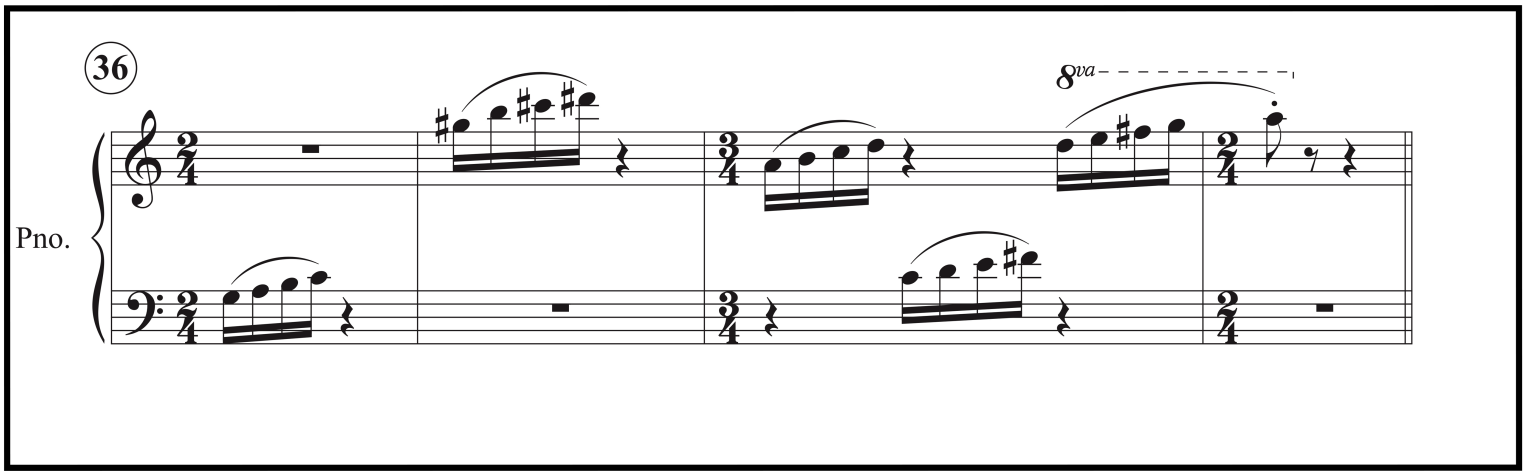
31 If the pencil is still intact, say: "I love this pencil."
If the pencil has been snapped, say: "I loved this pencil."

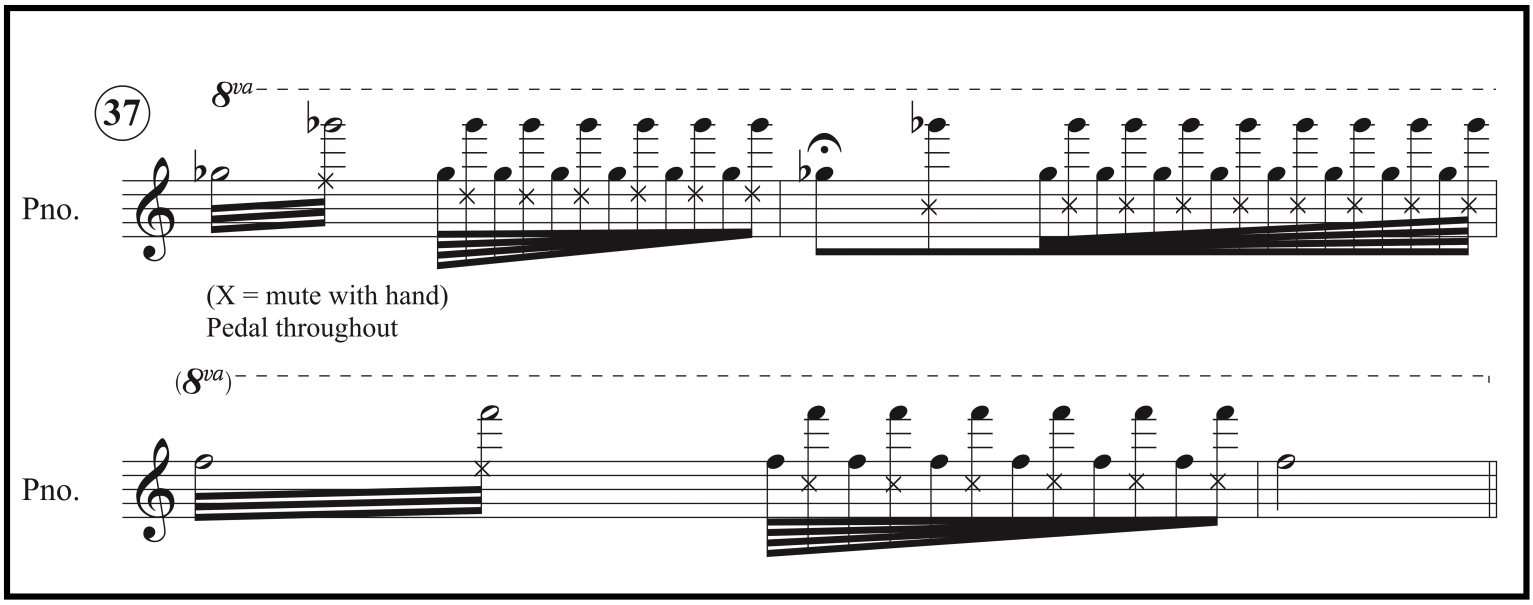



33
(play on piano)
Pno.
oh ("bode")
uh ("bud")
ah ("bod")
eh ("bed")
ih ("bid")
a ("bad")
ooh ("booed")
oh ("bowed")
(sing into piano body)
Ped.

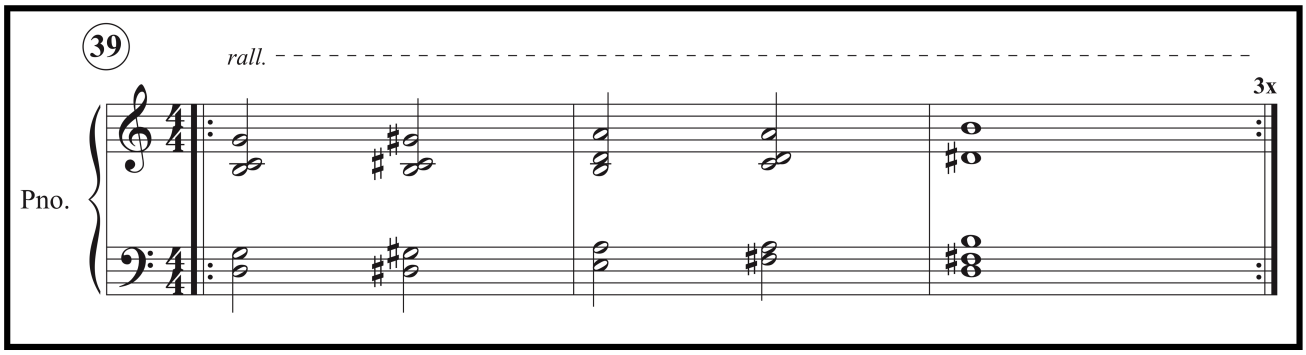

34
0"
1"
3"
6"
10"
Pno.
15mb
(hold pedal down)


35
Pno.





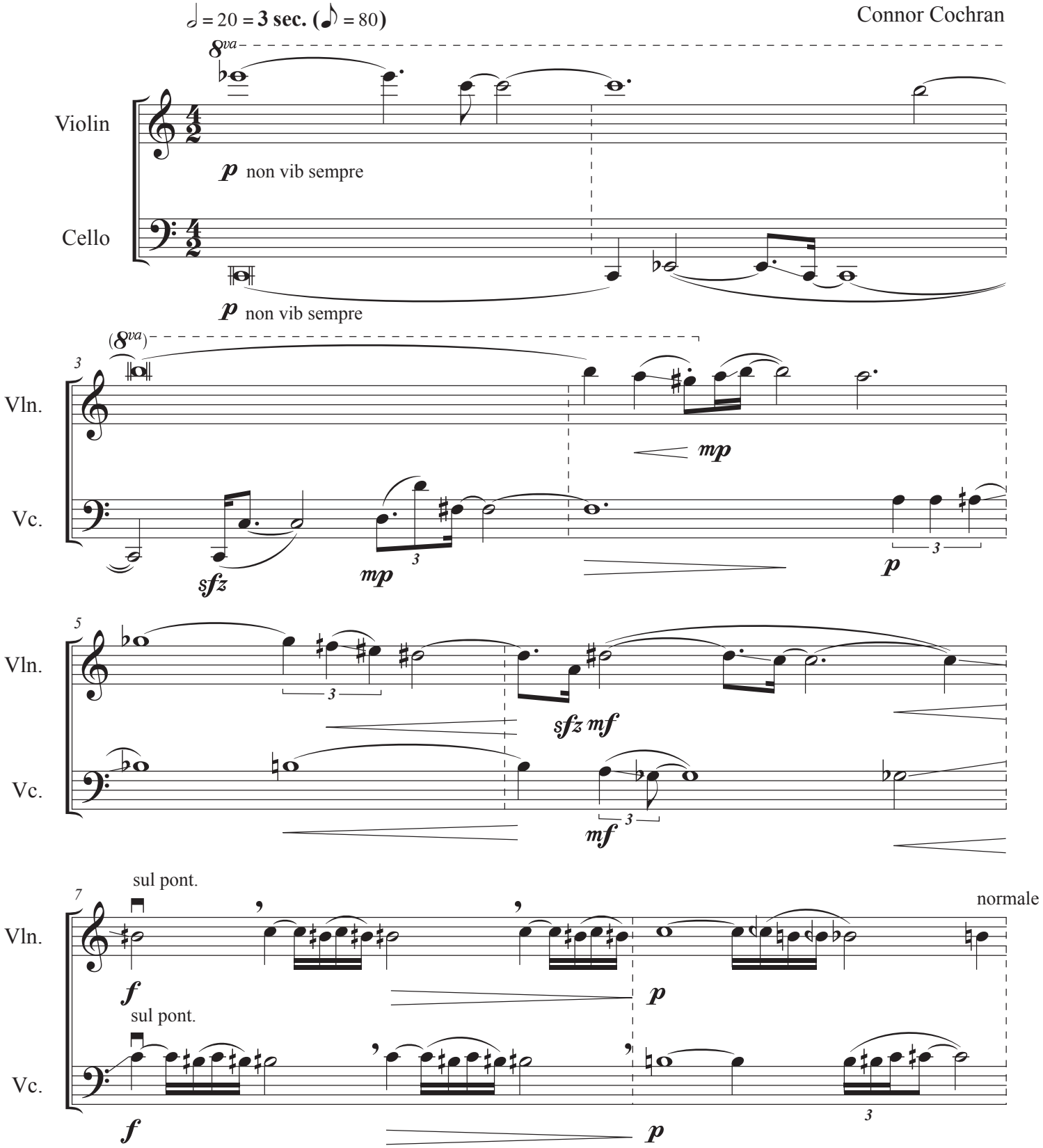
38 Improvise a 90-second passage that would not be out of place in *The Well-Tempered Clavier.*



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



** accidentals only apply to the notes they immediately precede*

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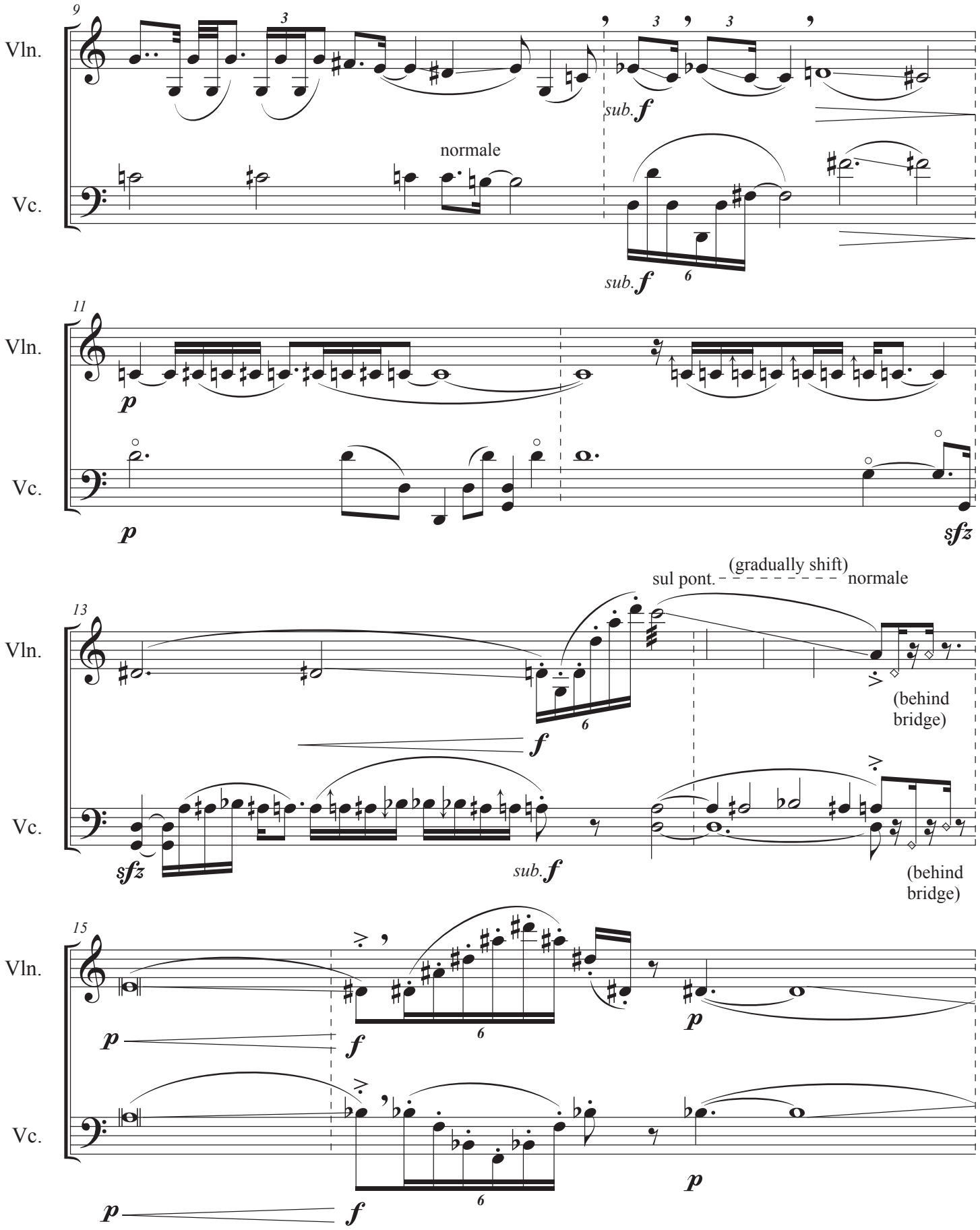
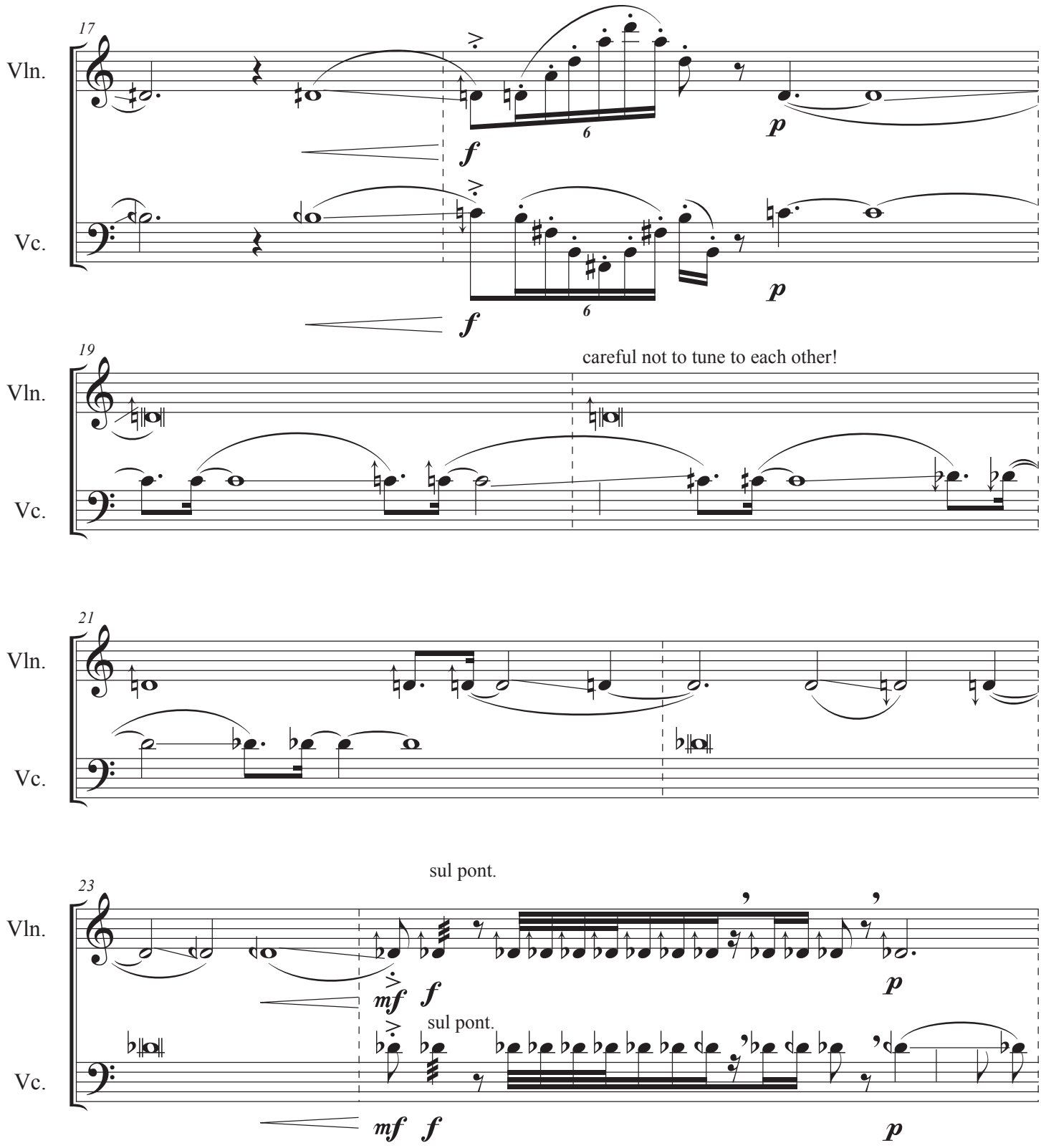
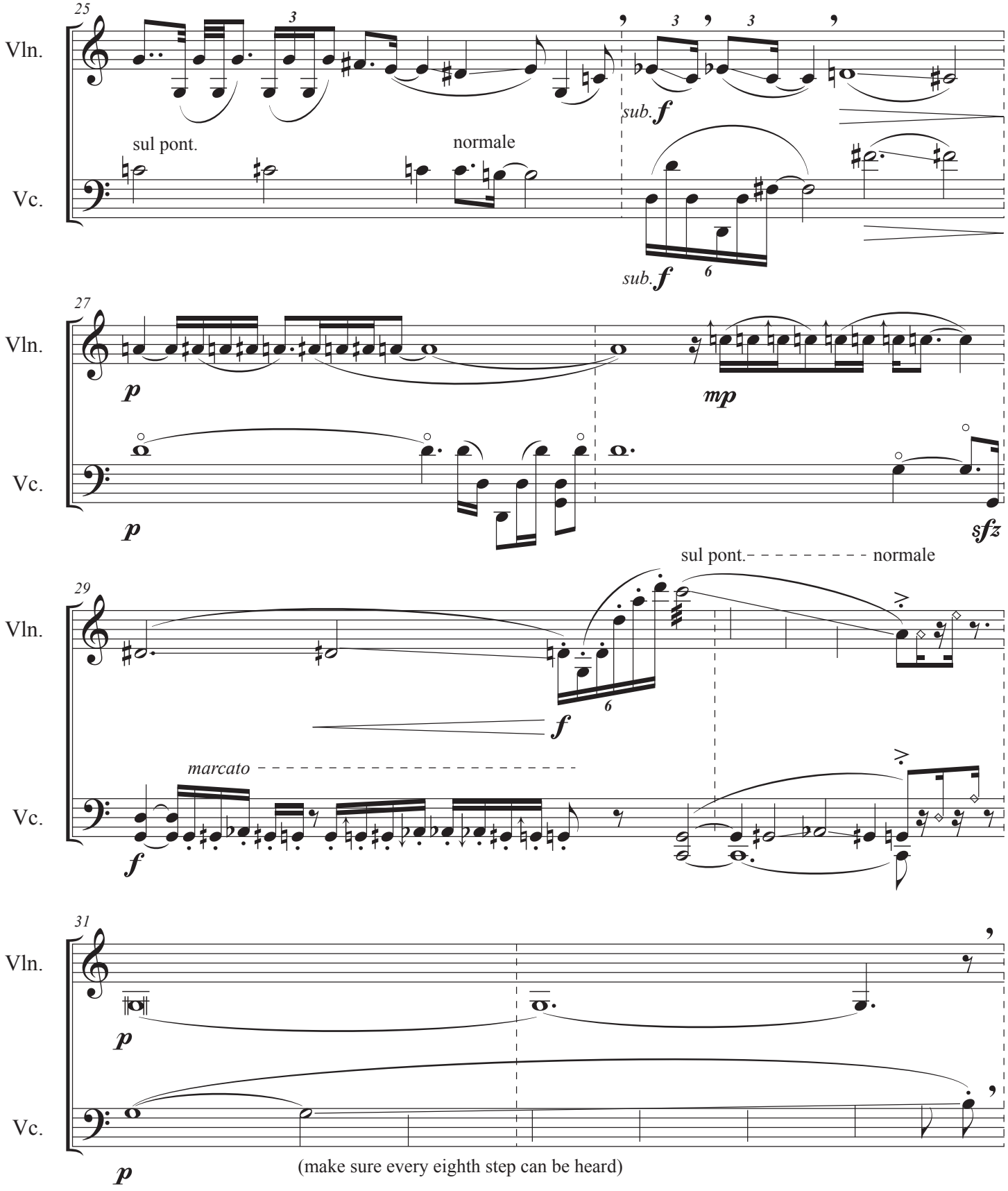
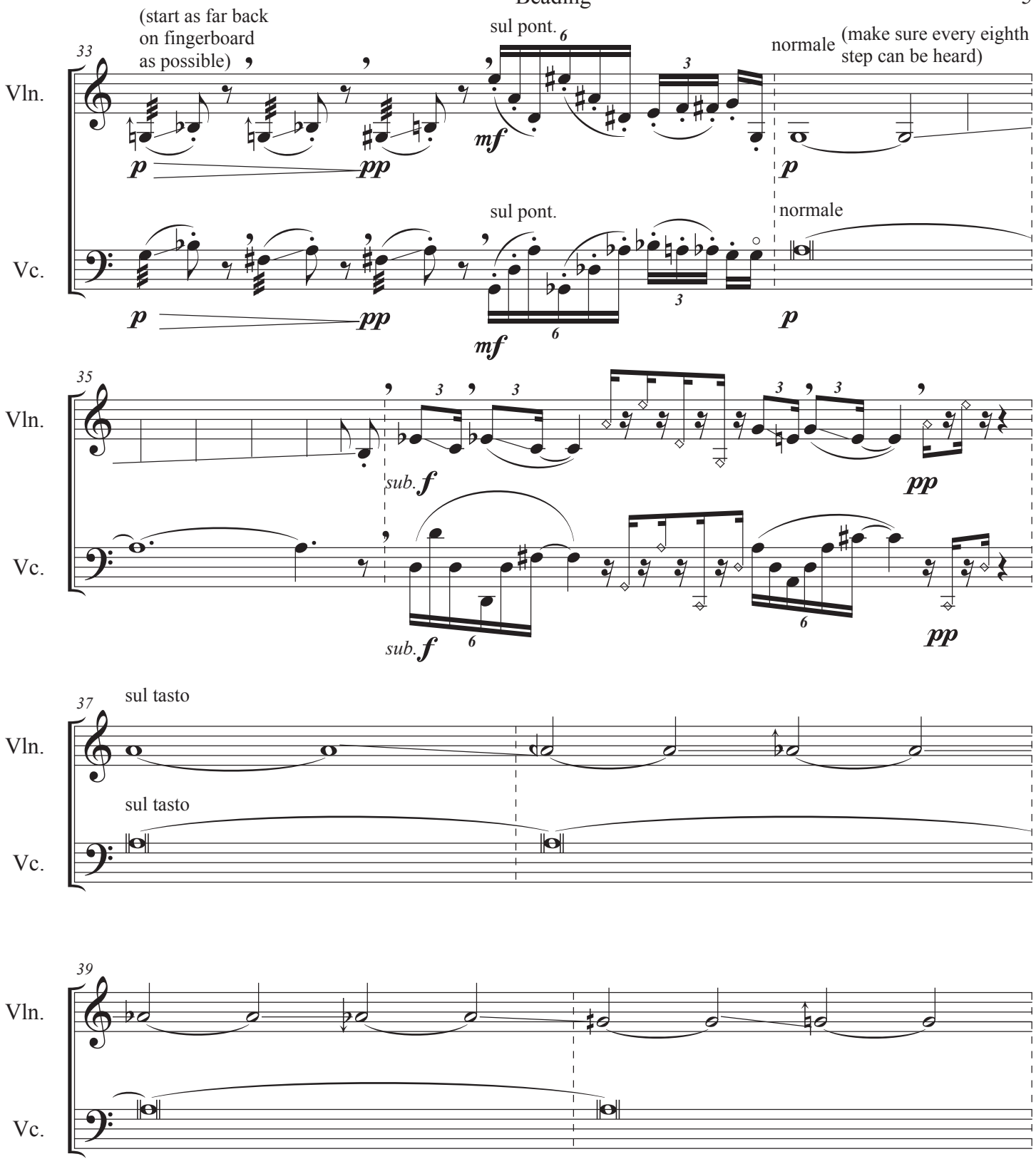
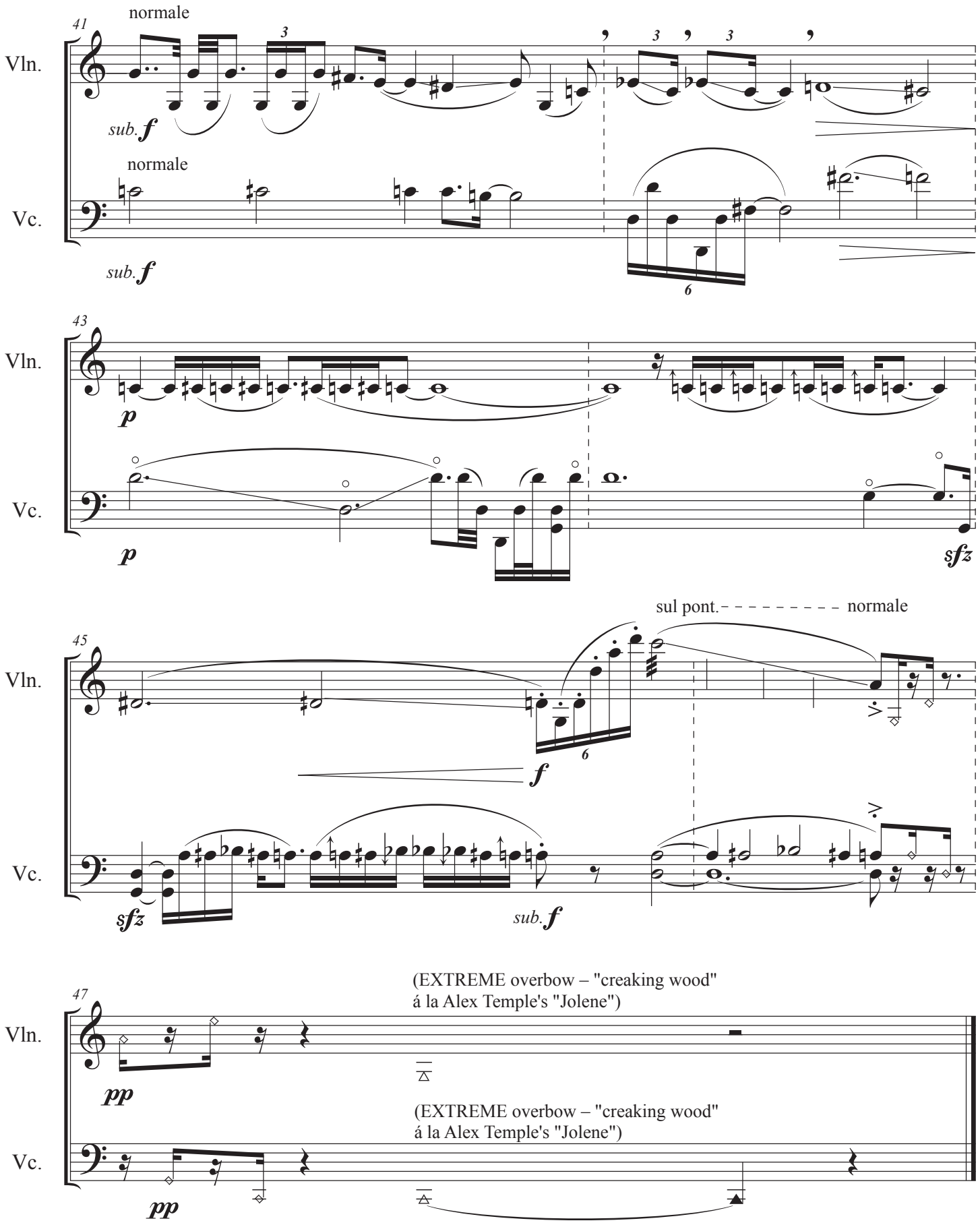

9
Vln.
Vc.
normale
sub. f
sub. f
11
Vln.
Vc.
p
p
sfz
13
Vln.
Vc.
sul pont.
(gradually shift)
normale
(behind bridge)
f
sfz
sub. f
(behind bridge)
15
Vln.
Vc.
p
f
p
p
f
p


17
Vln.
Vc.
f
p
6
19
careful not to tune to each other!
21
23
sul pont.
mf
sul pont.


25
Vln.
Vc.
sul pont.
normale
sub. f
sub. f
27
p
mp
p
sfz
sul pont.
normale
29
f
marcato
f
31
p
p
(make sure every eighth step can be heard)


33
(start as far back on fingerboard as possible)
sul pont.
normale
(make sure every eighth step can be heard)
Vln.
Vc.
35
sub. f
pp
37
sul tasto
39

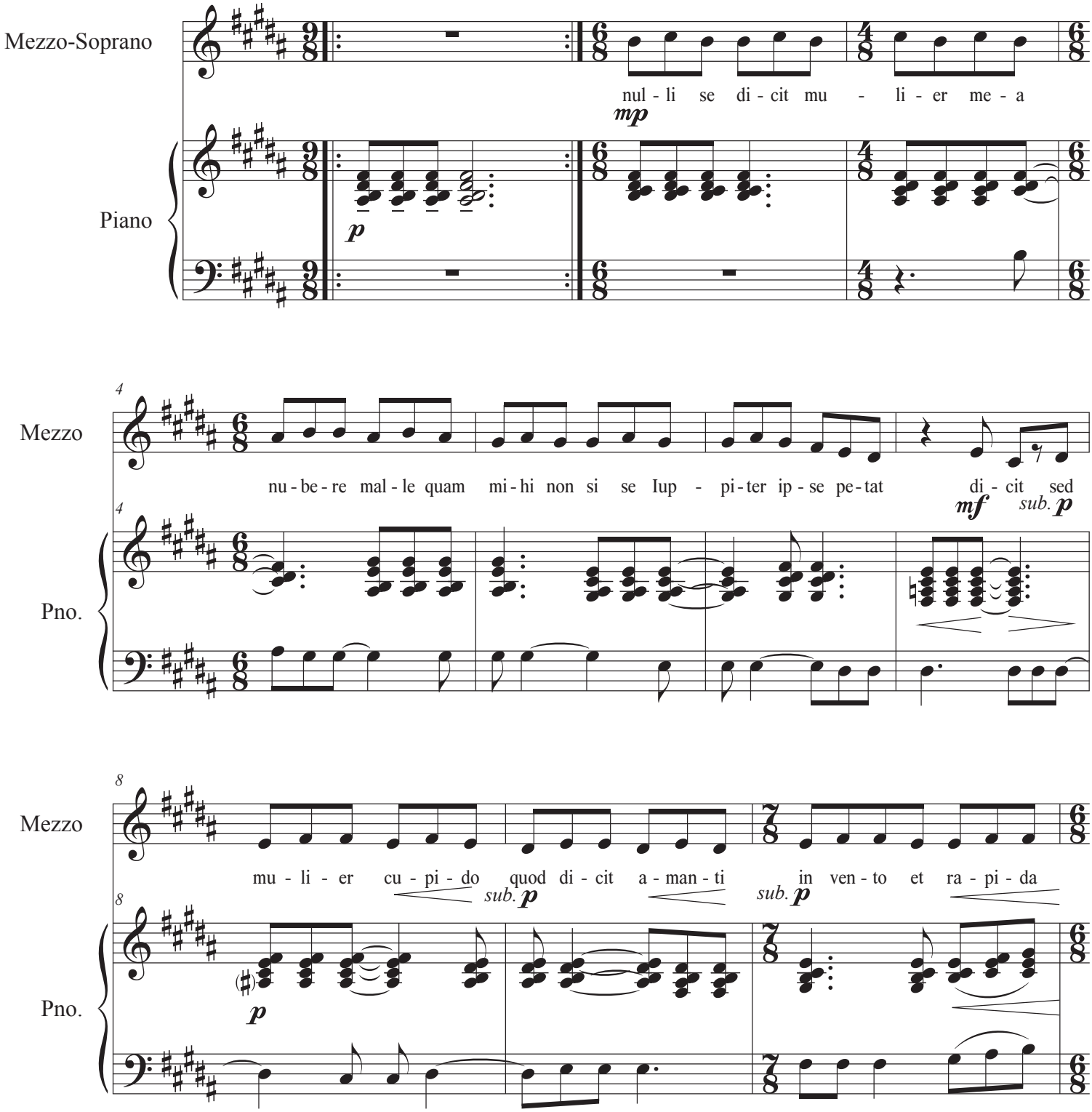

41
normale
Vln.
sub. f
normale
Vc.
sub. f
43
Vln.
p
Vc.
p
sfz
45
sul pont.
normale
Vln.
f
Vc.
sfz
sub. f
47
(EXTREME overbow – "creaking wood"
á la Alex Temple's "Jolene")
Vln.
pp
(EXTREME overbow – "creaking wood"
á la Alex Temple's "Jolene")
Vc.
pp

nulli se dicit mulier mea nubere malle

from "Carmina Catulli"

Music by Connor Cochran
Poems by Gaius Valerius Catullus

Leggerio ♩. = 82 (♪ = 246)



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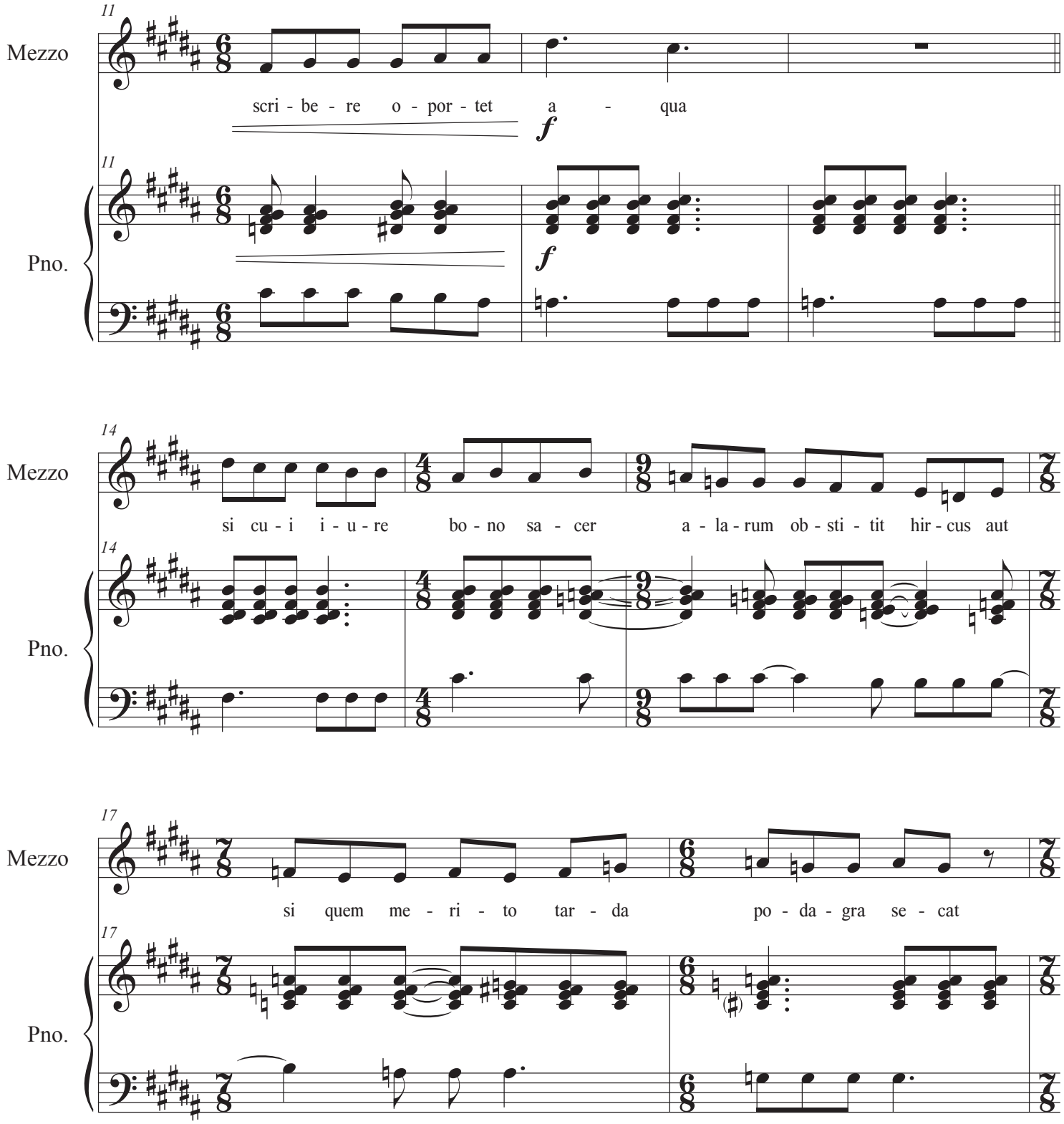
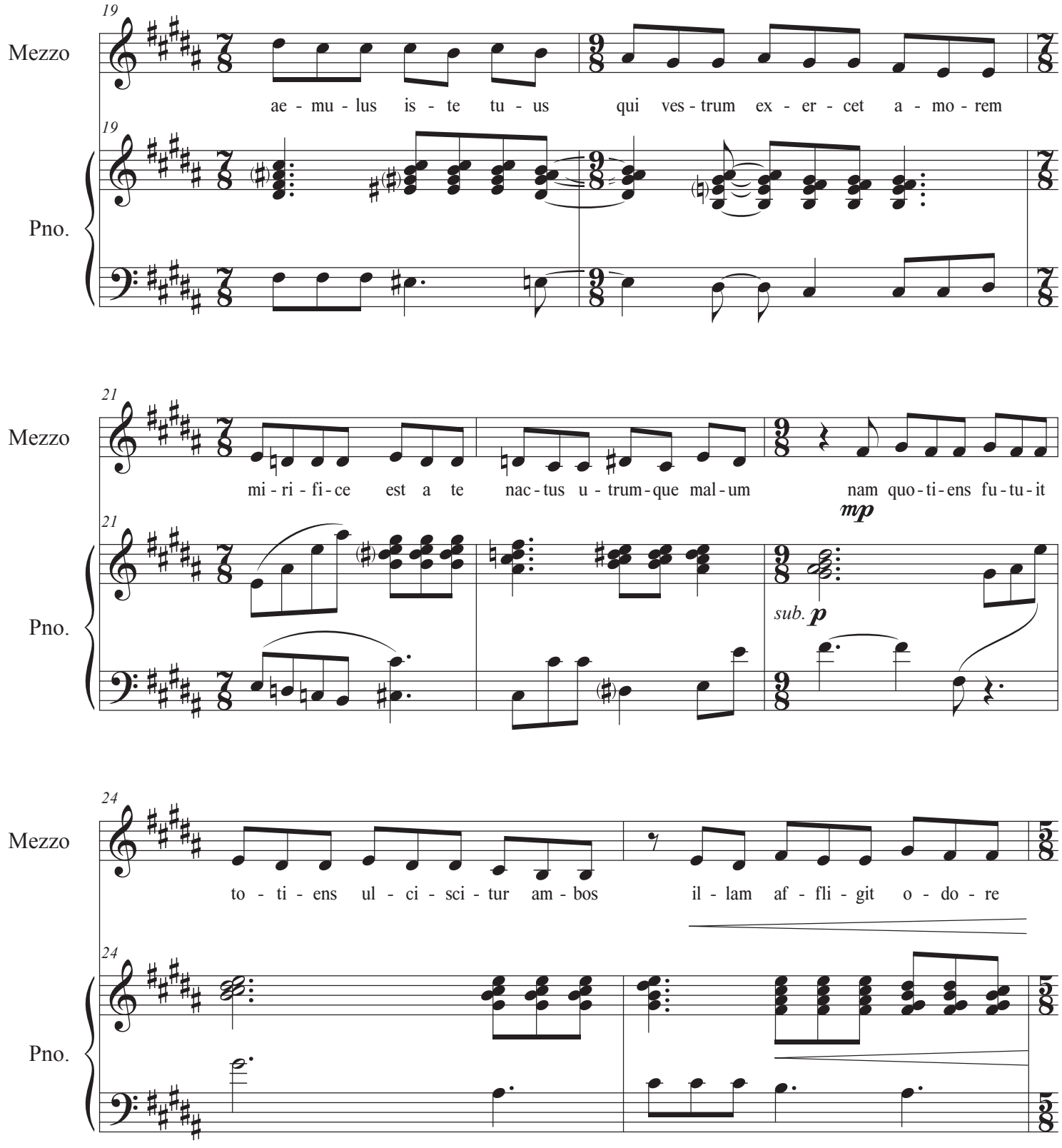
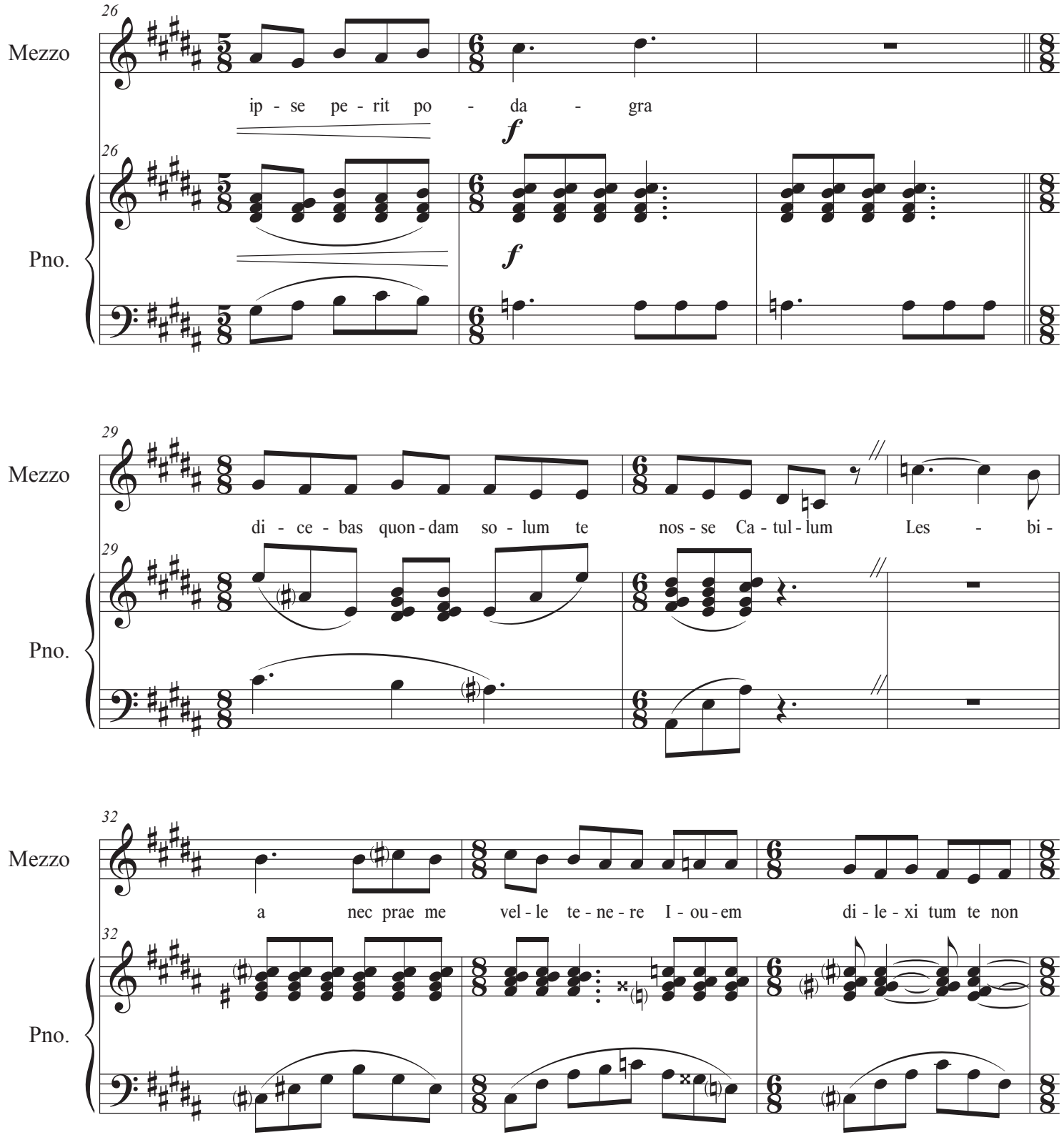
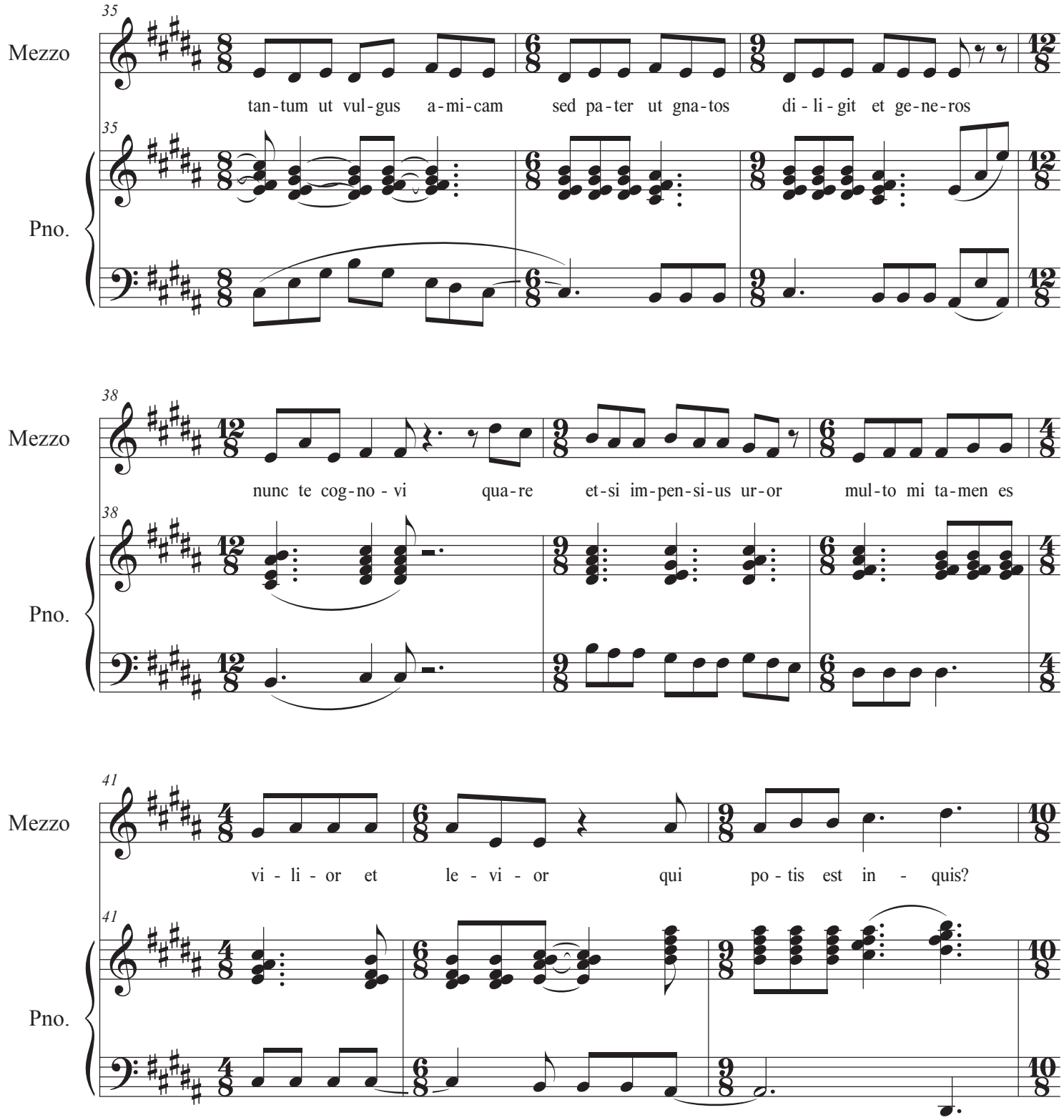
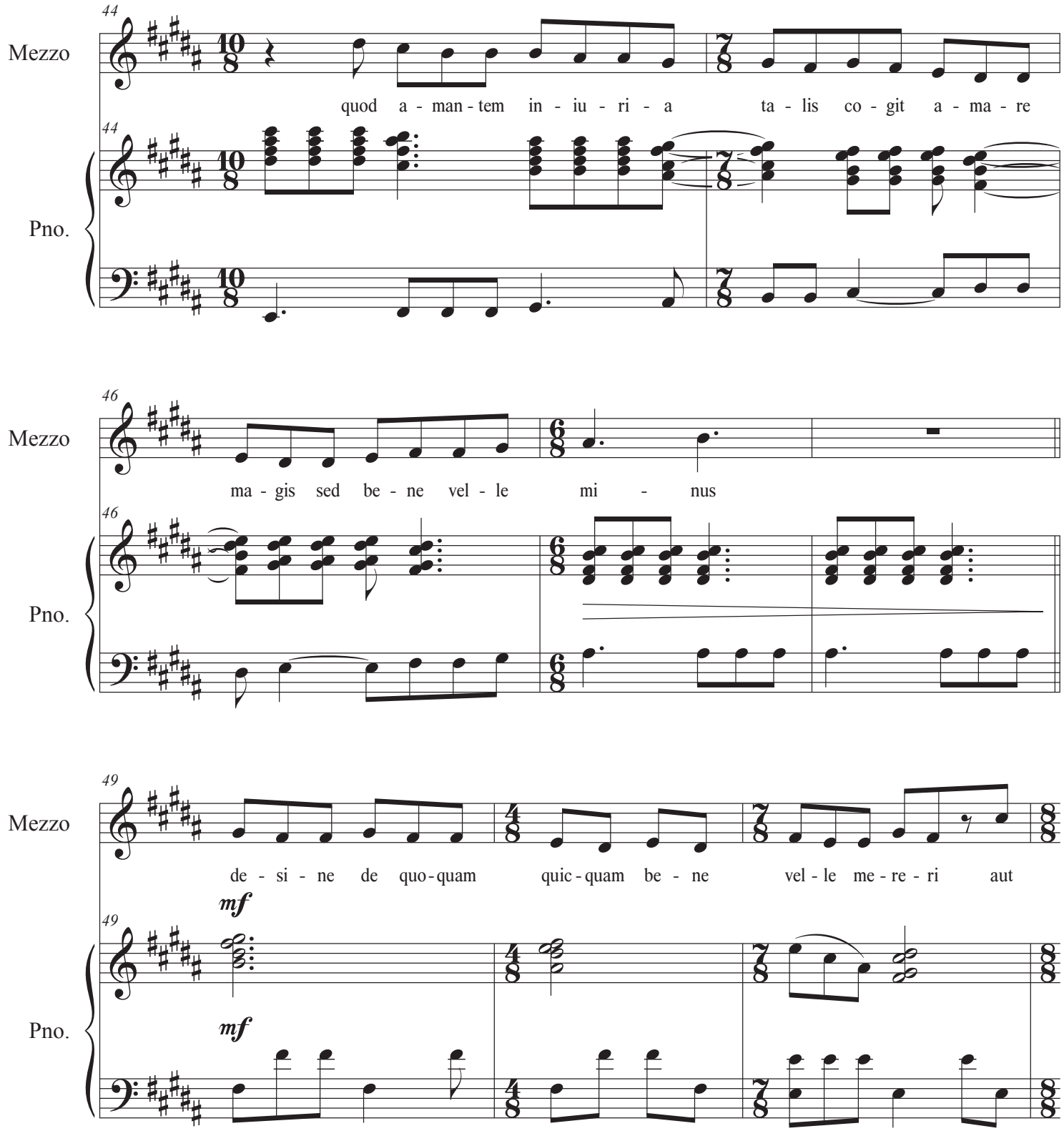
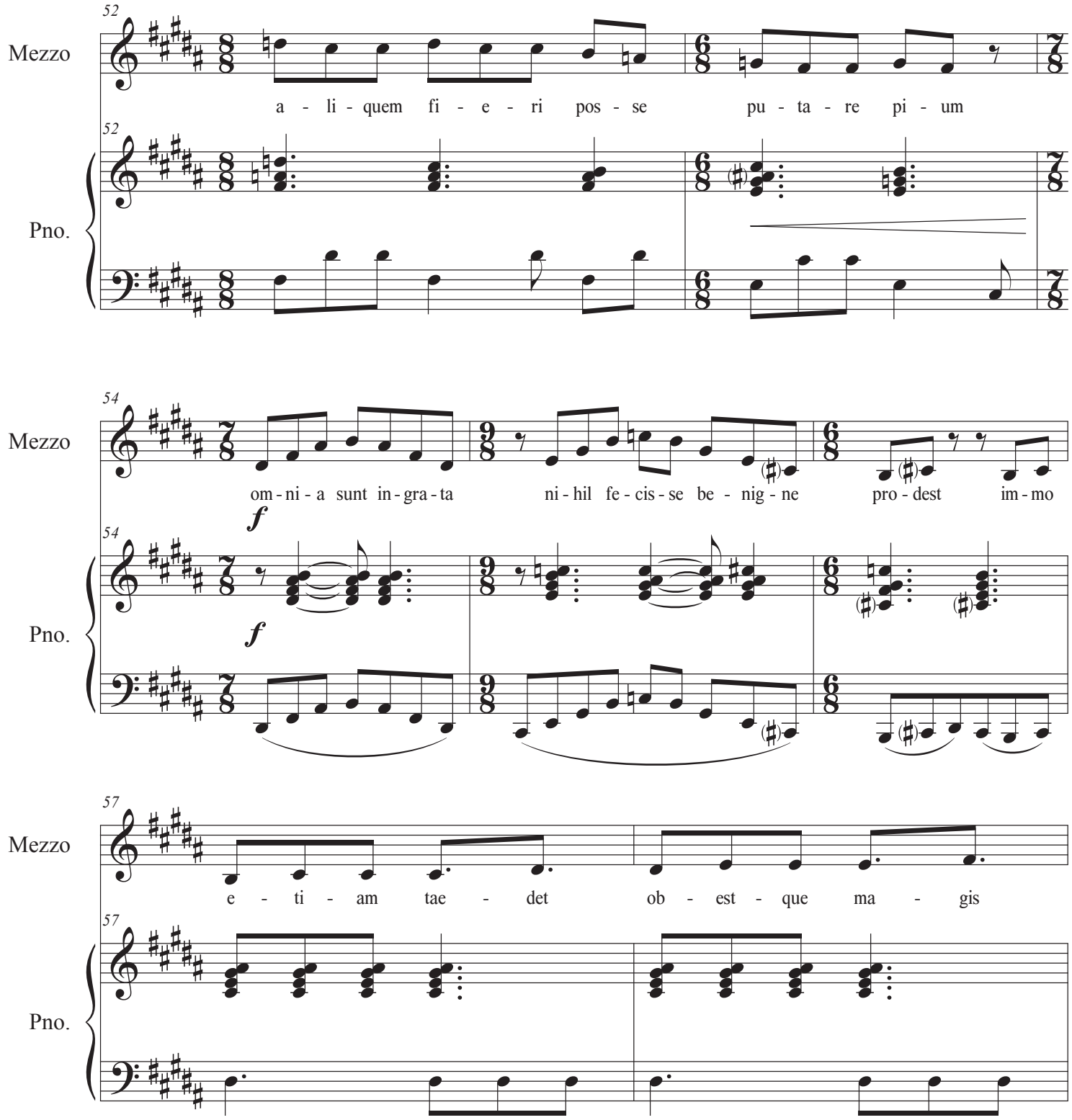

11
Mezzo
scri - be - re o - por - tet a - qua
f
11
Pno.
f
14
Mezzo
si cu - i i - u - re bo - no sa - cer a - la - rum ob - sti - tit hir - cus aut
14
Pno.
17
Mezzo
si quem me - ri - to tar - da po - da - gra se - cat
17
Pno.

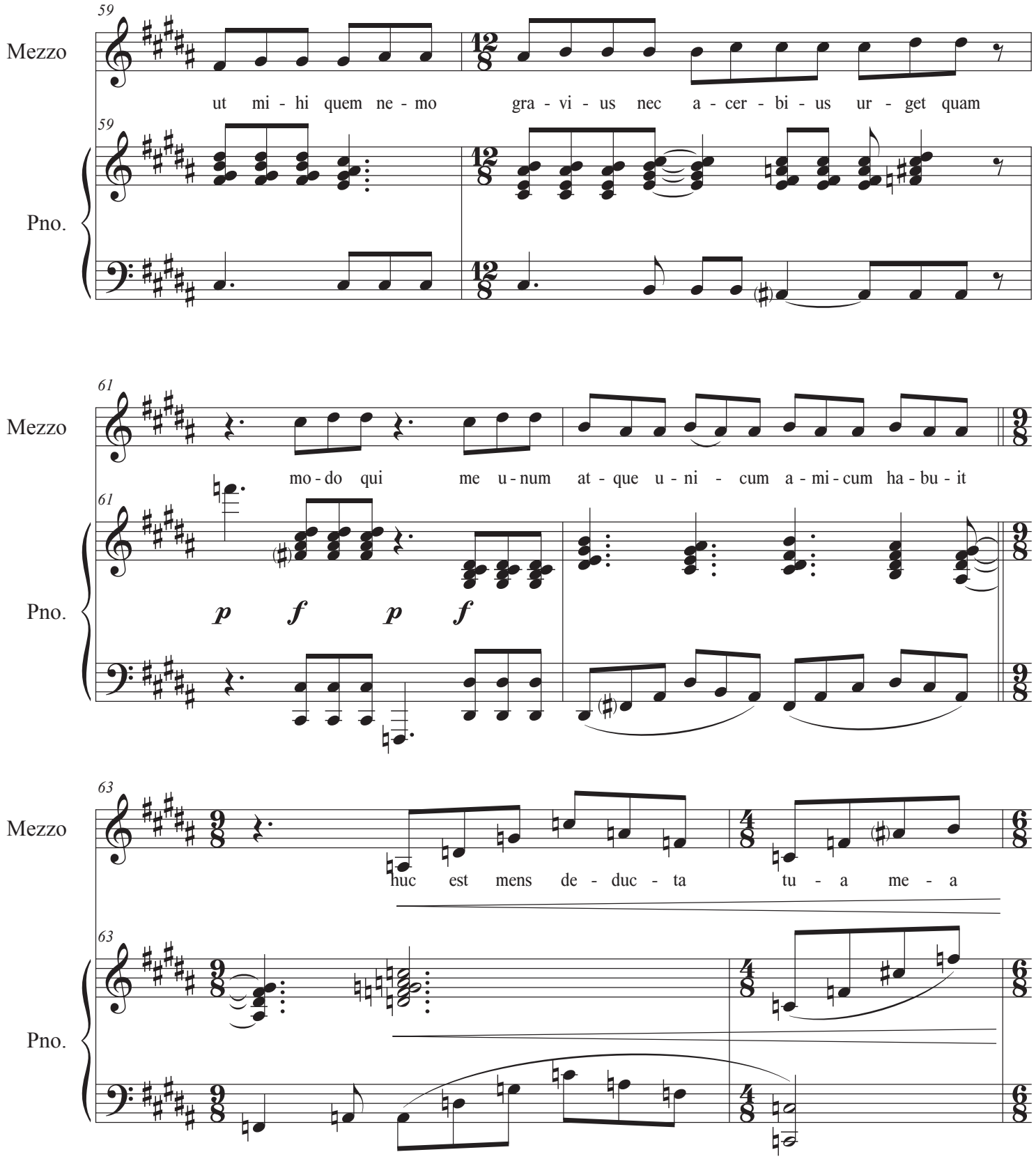

19
Mezzo
ae - mu - lus is - te tu - us qui ves - trum ex - er - cet a - mo - rem
Pno.
21
Mezzo
mi - ri - fi - ce est a te nac - tus u - trum - que mal - um nam quo - ti - ens fu - tu - it
mp
sub. p
Pno.
24
Mezzo
to - ti - ens ul - ci - sci - tur am - bos il - lam af - fli - git o - do - re
Pno.

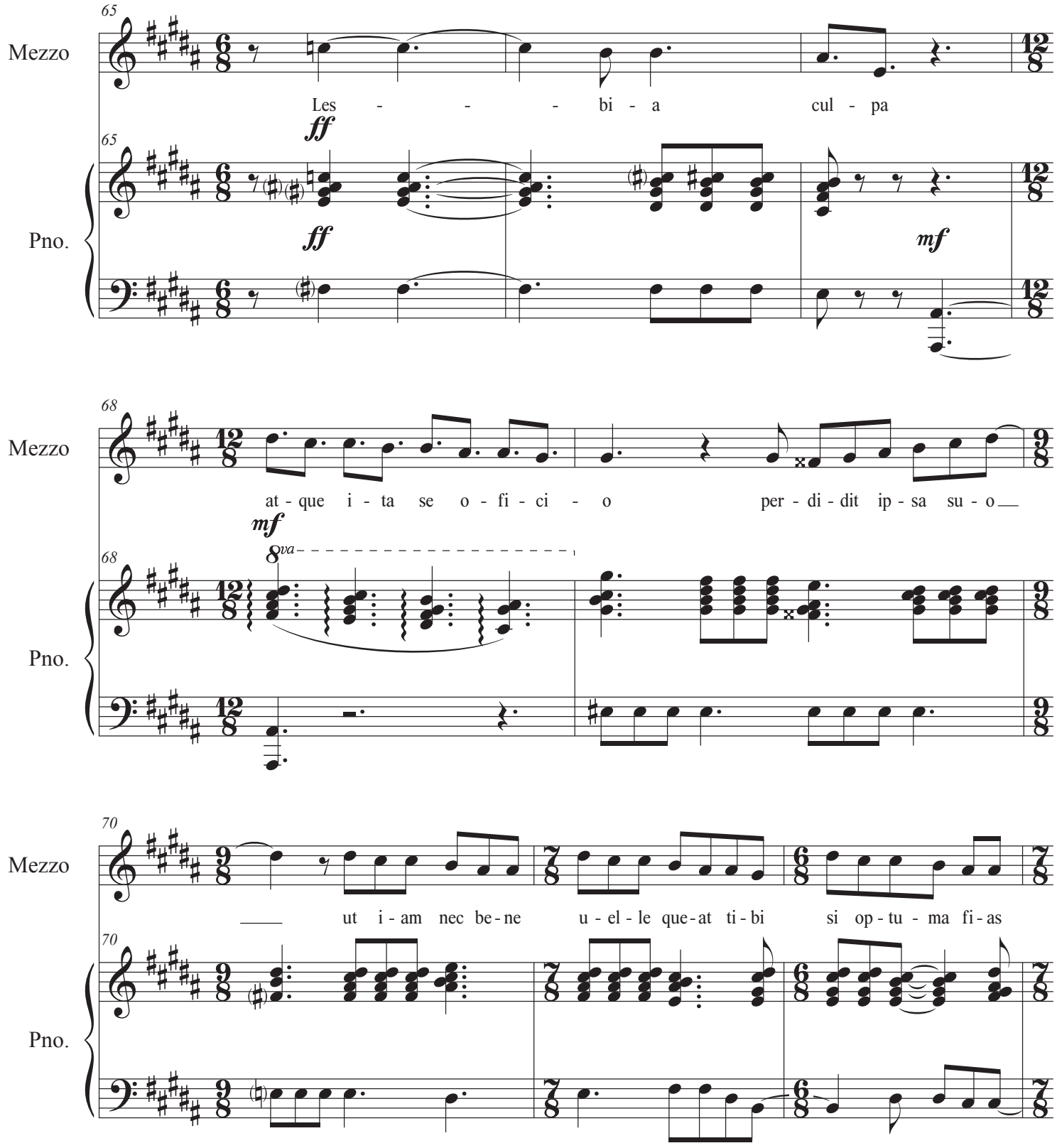

26
Mezzo
ip - se pe - rit po - da - gra
f
26
Pno.
f
29
Mezzo
di - ce - bas quon - dam so - lum te nos - se Ca - tul - lum Les - bi -
29
Pno.
32
Mezzo
a nec prae me vel - le te - ne - re I - ou - em di - le - xi tum te non
32
Pno.

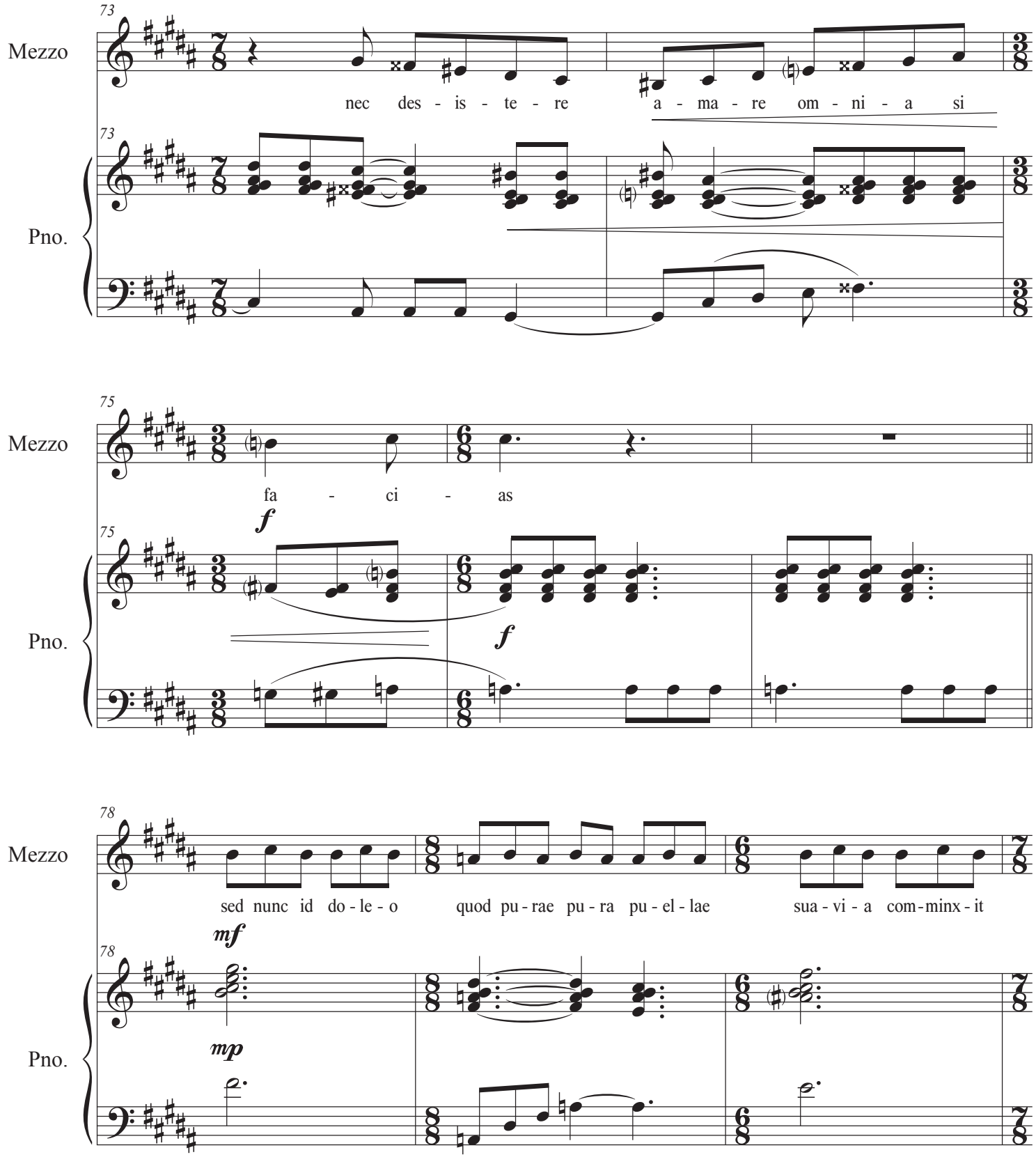

35
Mezzo
tan-tum ut vul-gus a-mi-cam sed pa-ter ut gna-tos di-li-git et ge-ne-ros
35
Pno.
38
Mezzo
nunc te cog-no-vi qua-re et-si im-pen-si-us ur-or mul-to mi ta-men es
38
Pno.
41
Mezzo
vi-li-or et le-vi-or qui po-tis est in-quis?
41
Pno.

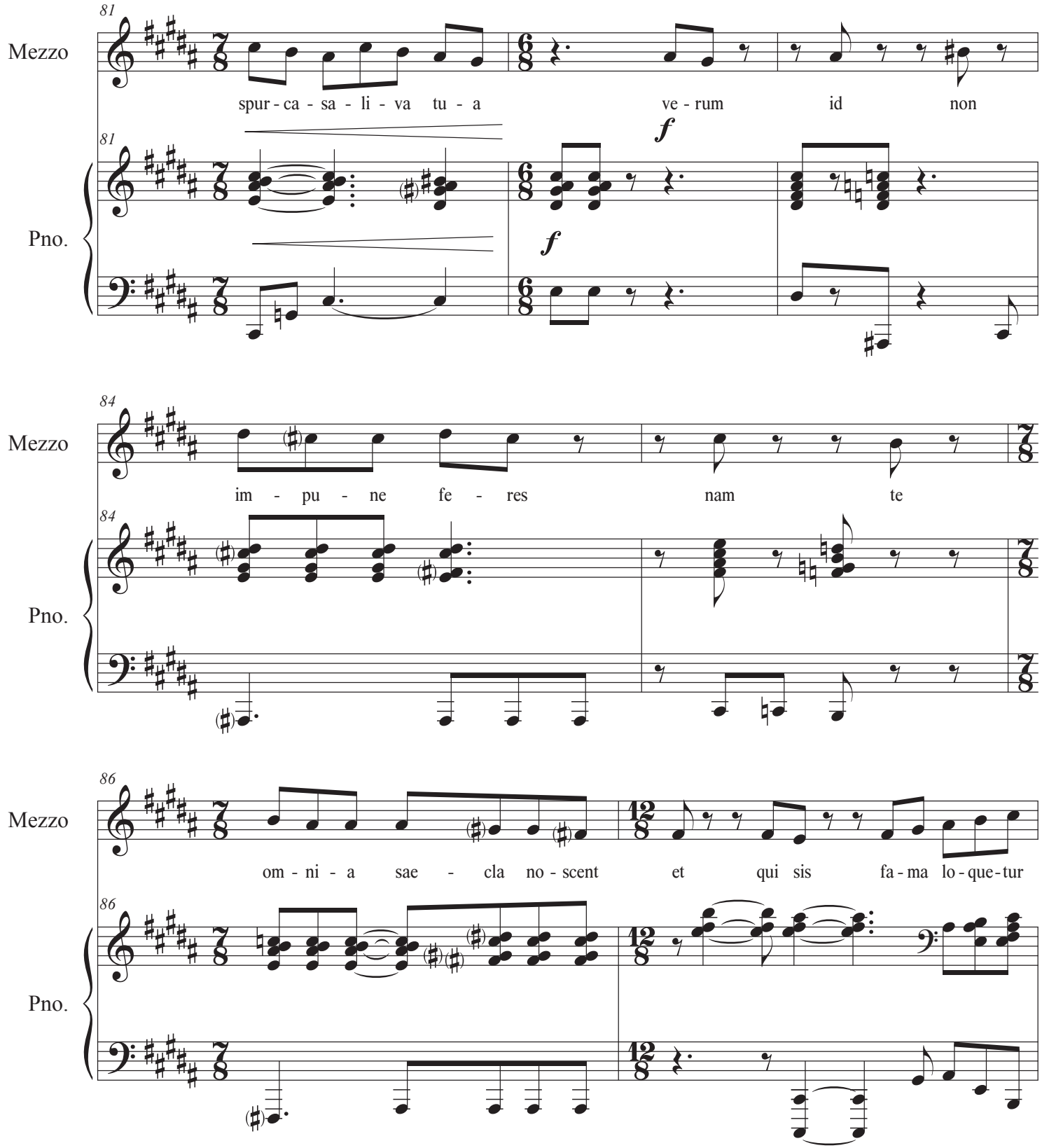

44
Mezzo
quod a - man - tem in - iu - ri - a ta - lis co - git a - ma - re
Pno.
46
Mezzo
ma - gis sed be - ne vel - le mi - nus
Pno.
49
Mezzo
de - si - ne de quo - quam quic - quam be - ne vel - le me - re - ri aut
mf
Pno.
mf

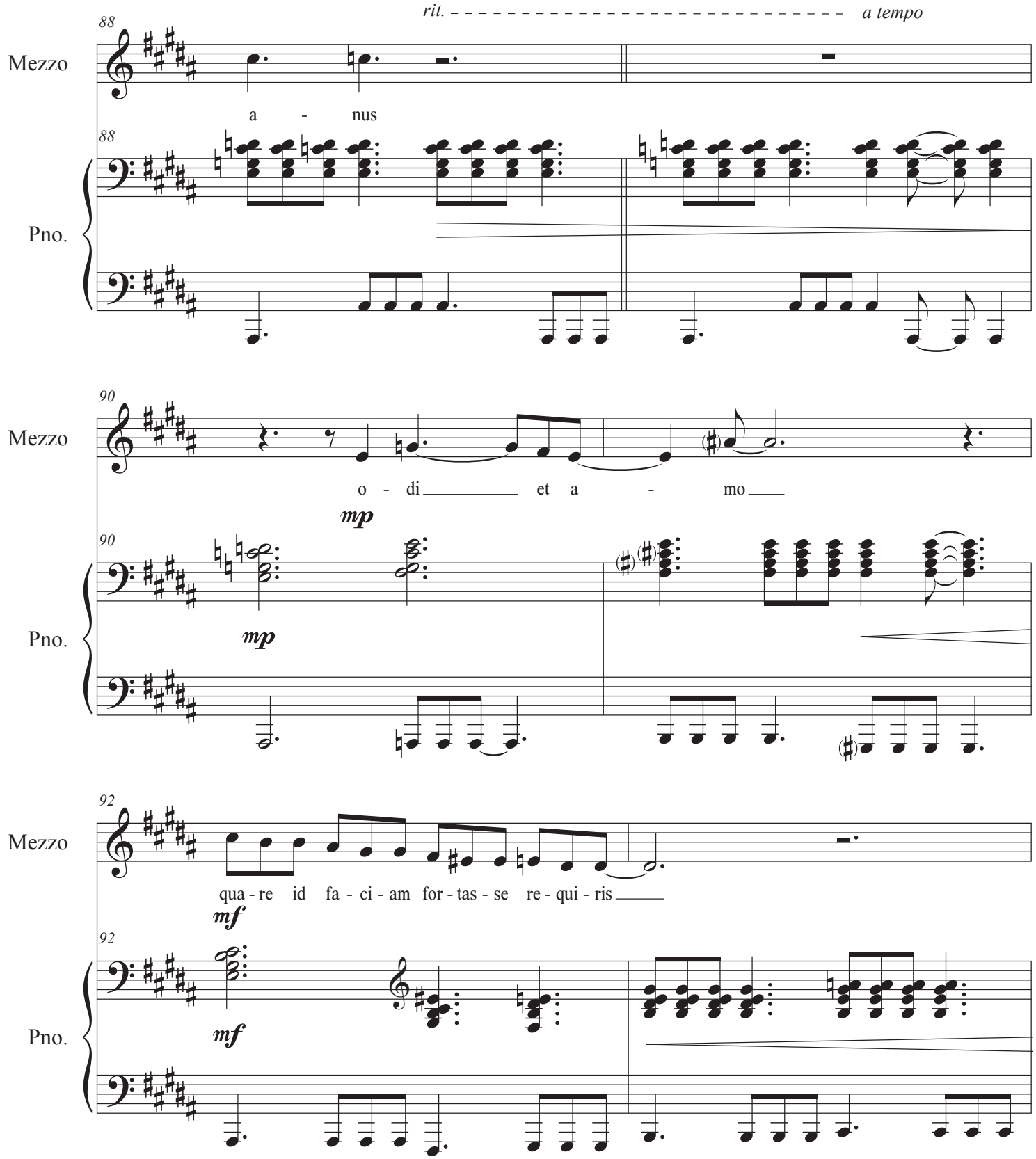

52
Mezzo
a - li - quem fi - e - ri pos - se pu - ta - re pi - um
52
Pno.
54
Mezzo
om - ni - a sunt in - gra - ta ni - hil fe - cis - se be - nig - ne pro - dest im - mo
f
54
Pno.
f
57
Mezzo
e - ti - am tae - det ob - est - que ma - gis
57
Pno.

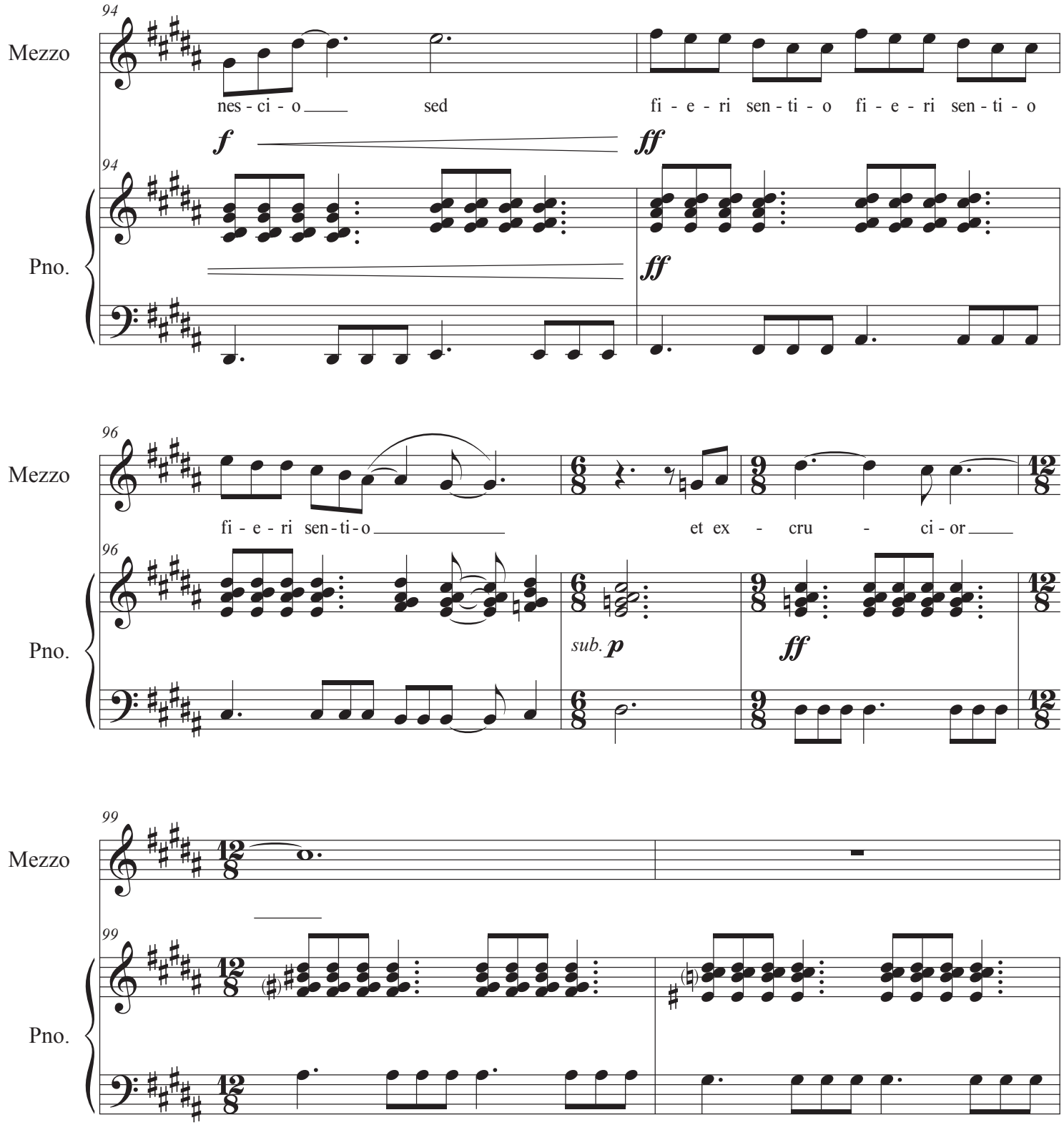

59
Mezzo
ut mi - hi quem ne - mo gra - vi - us nec a - cer - bi - us ur - get quam
59
Pno.
61
Mezzo
mo - do qui me u - num at - que u - ni - cum a - mi - cum ha - bu - it
61
Pno.
p f p f
63
Mezzo
huc est mens de - duc - ta tu - a me - a
63
Pno.

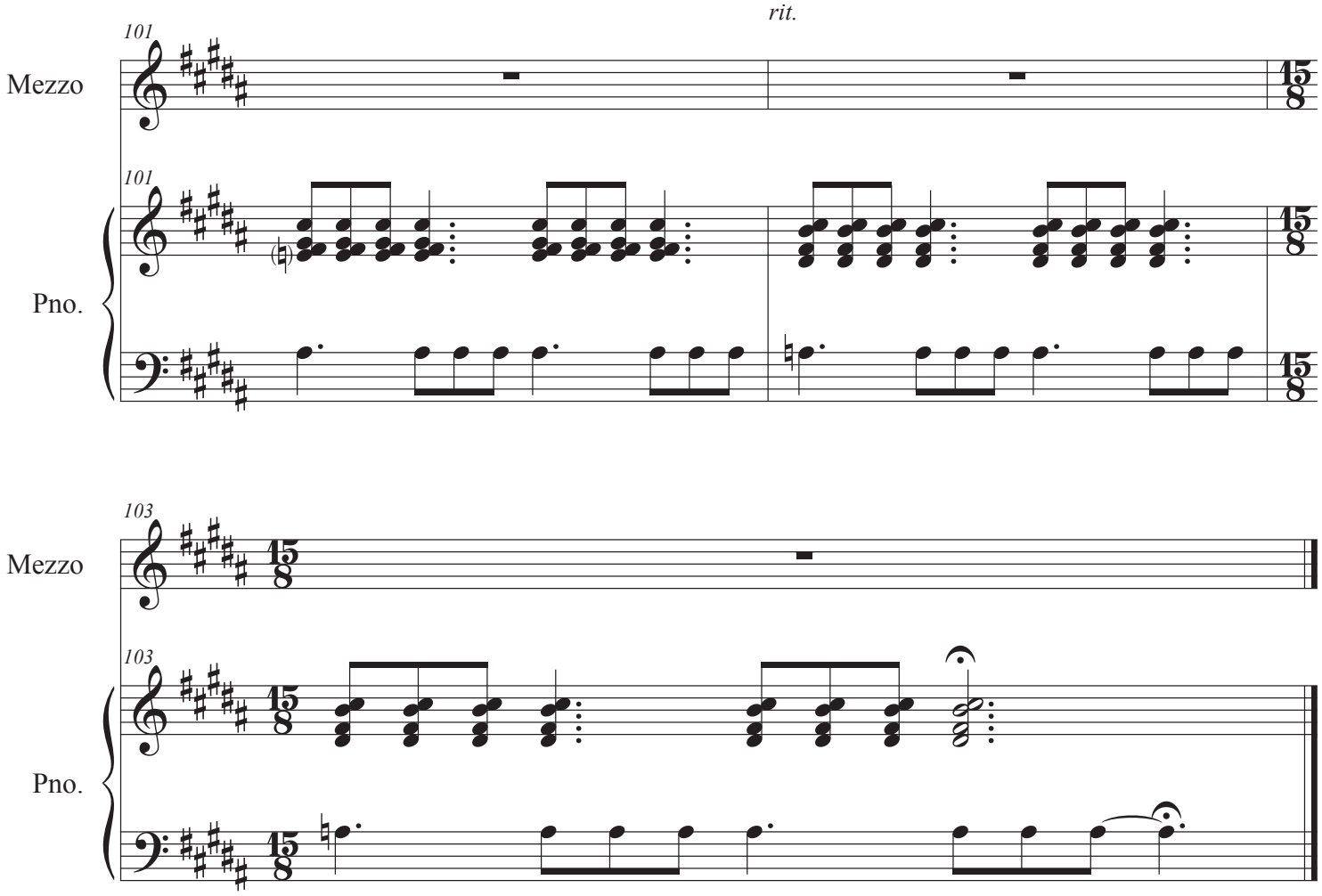

65
Mezzo
Les - - - bi - a cul - pa
ff
65
Pno.
ff
mf
68
Mezzo
at - que i - ta se o - fi - ci - o per - di - dit ip - sa su - o
mf
8va
68
Pno.
70
Mezzo
ut i - am nec be - ne u - el - le que - at ti - bi si op - tu - ma fi - as
70
Pno.


73
Mezzo
nec des - is - te - re a - ma - re om - ni - a si
73
Pno.
75
Mezzo
fa - ci - as
f
75
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
78
Pno.
mp


81
Mezzo
spur - ca - sa - li - va tu - a
ve - rum
id
non
81
Pno.
f
f
84
Mezzo
im - pu - ne fe - res
nam
te
84
Pno.
86
Mezzo
om - ni - a sae - cla no - scent
et
qui sis
fa - ma lo - que - tur
86
Pno.


rit.
a tempo
88
Mezzo
a - nus
88
Pno.
90
Mezzo
o - di et a - mo
mp
90
Pno.
mp
92
Mezzo
qua - re id fa - ci - am for - tas - se re - qui - ris
mf
92
Pno.
mf


94
Mezzo
nes - ci - o sed fi - e - ri sen - ti - o fi - e - ri sen - ti - o
f
ff
94
Pno.
ff
96
Mezzo
fi - e - ri sen - ti - o et ex - cru - ci - or
96
Pno.
sub. p
ff
99
Mezzo
99
Pno.

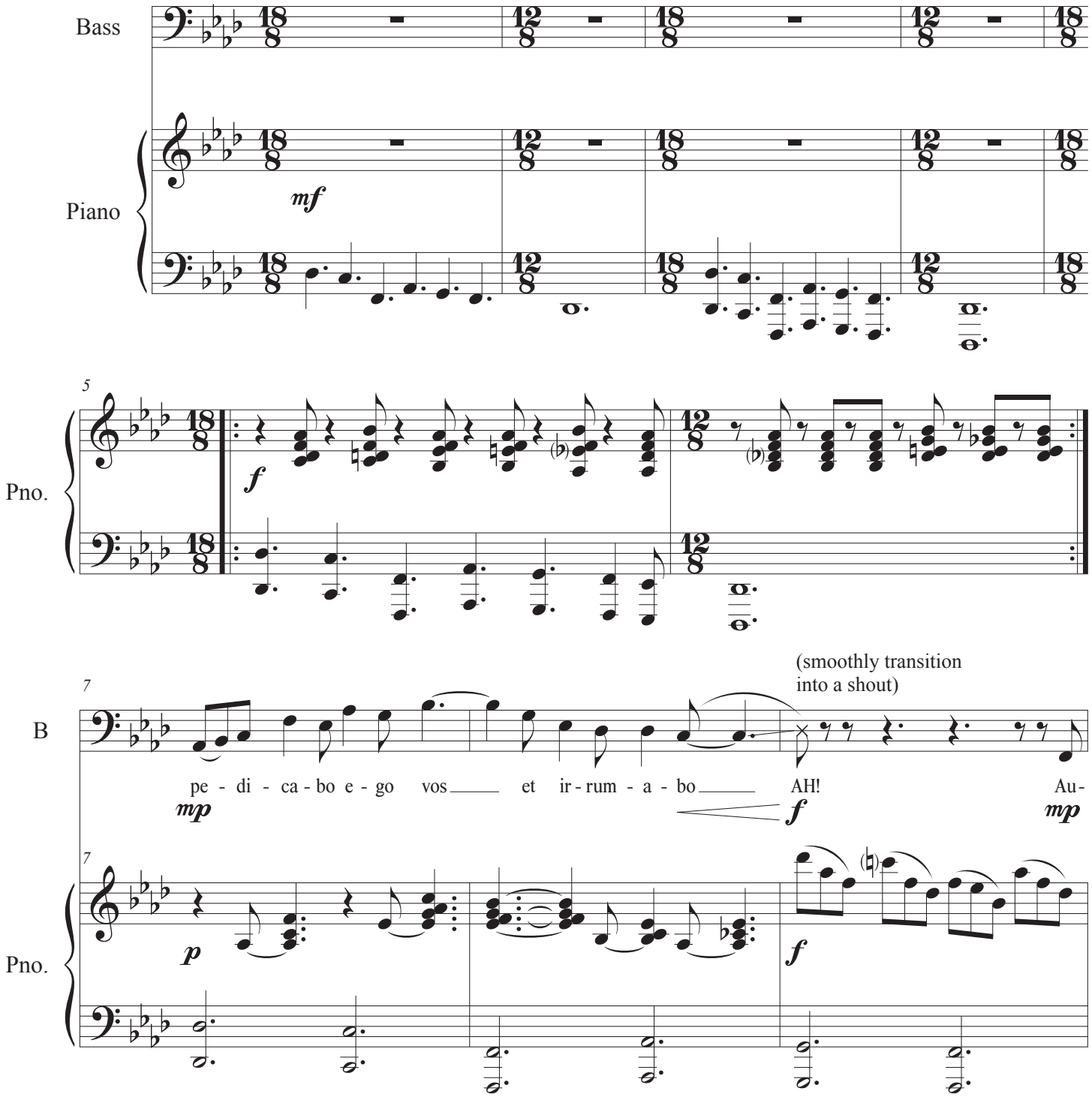

rit.
101
Mezzo
101
Pno.
103
Mezzo
103
Pno.

pedicabo ego vos et irrumabo

from "Carmina Catulli"

Music by Connor Cochran
Poem by Gaius Valerius Catullus

Agitato, Pesante ♩. = 128



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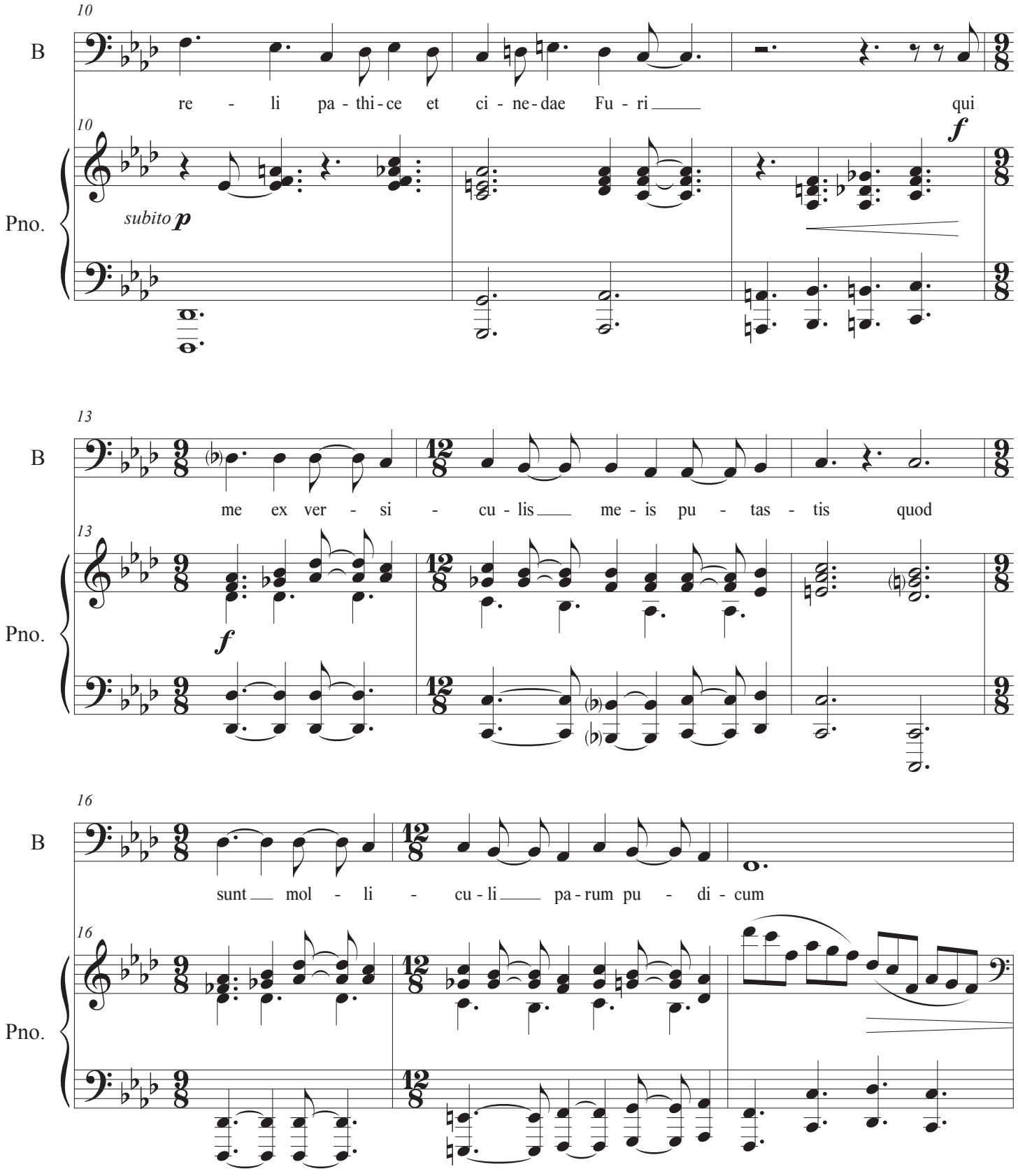
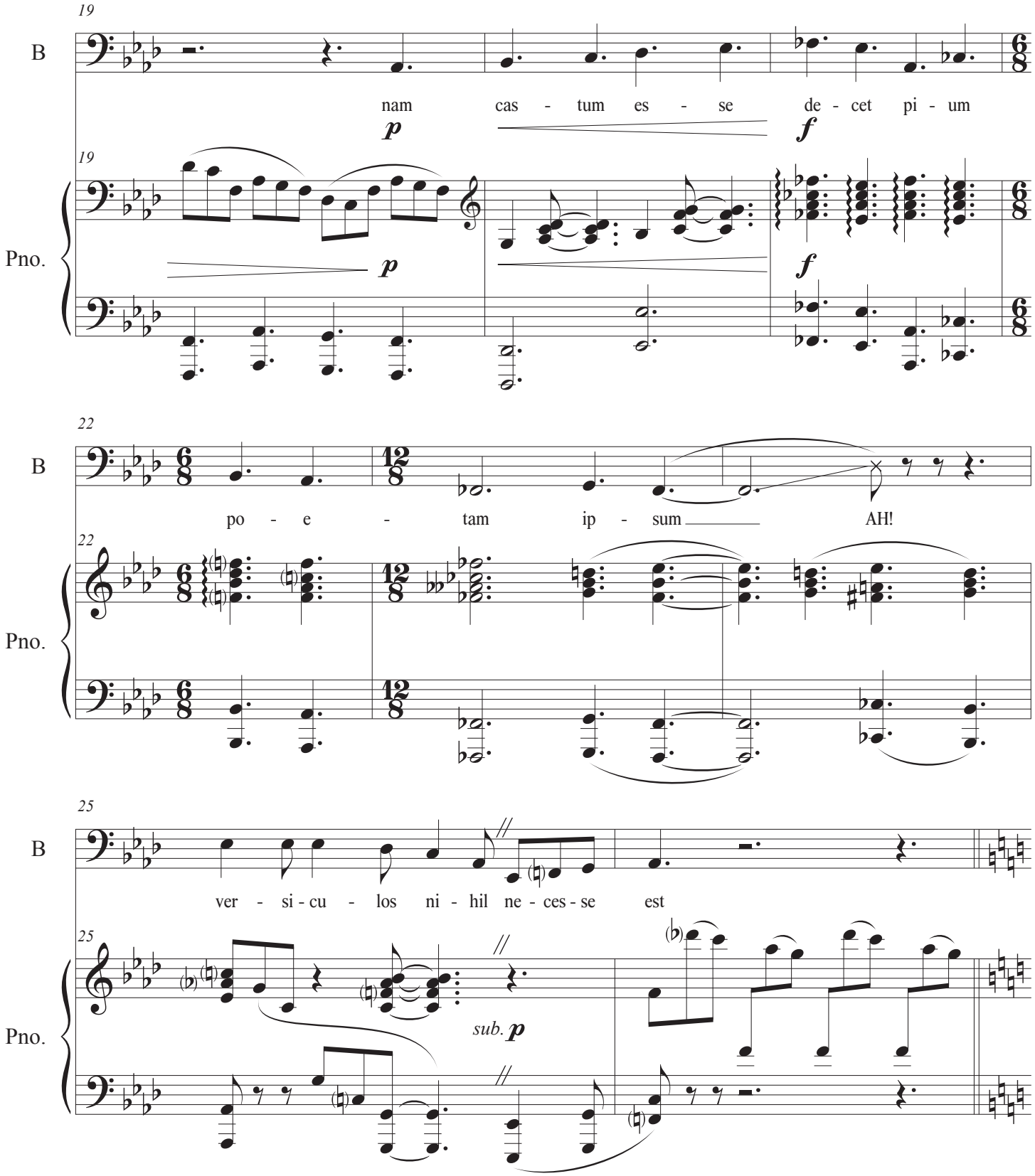
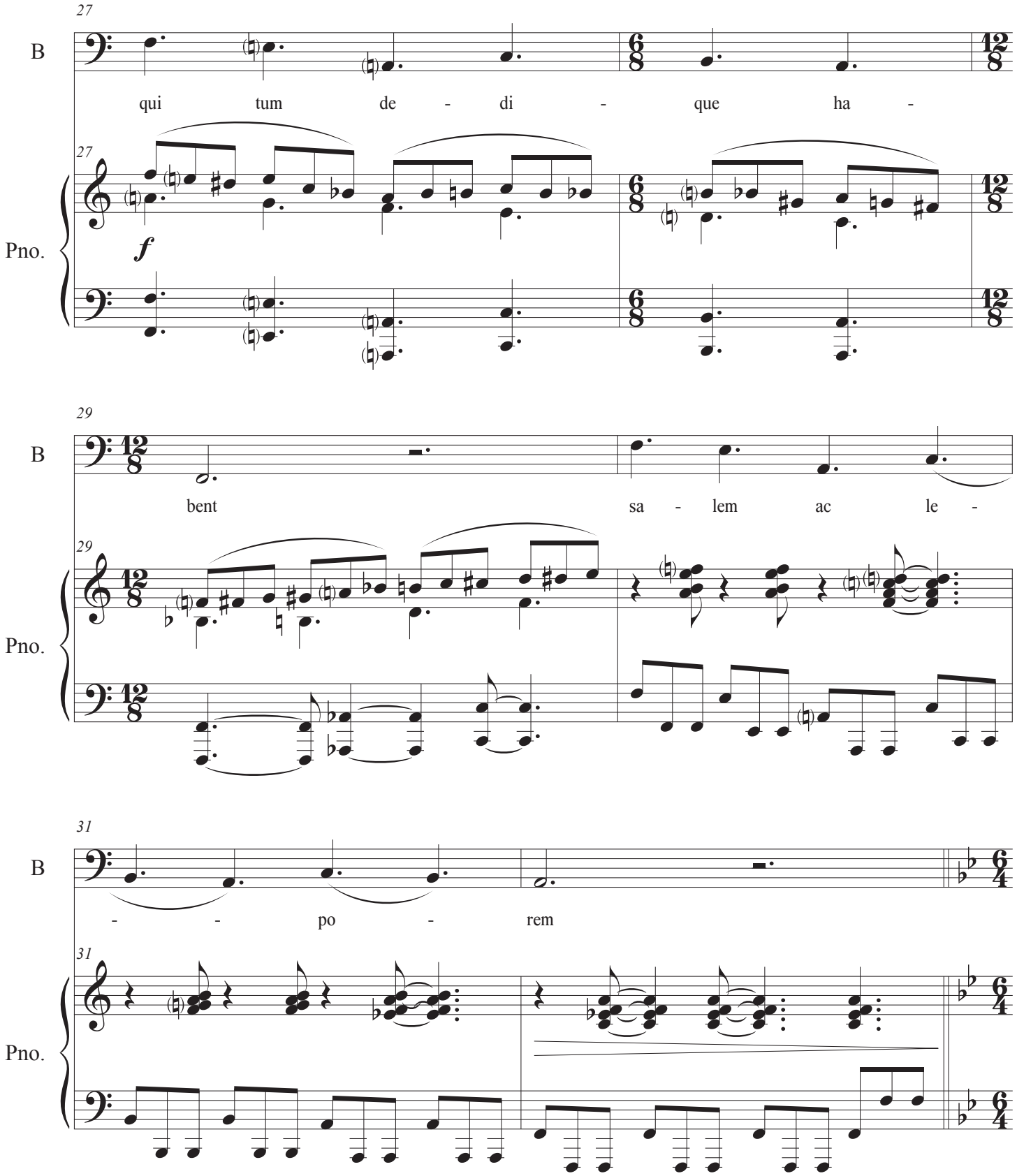
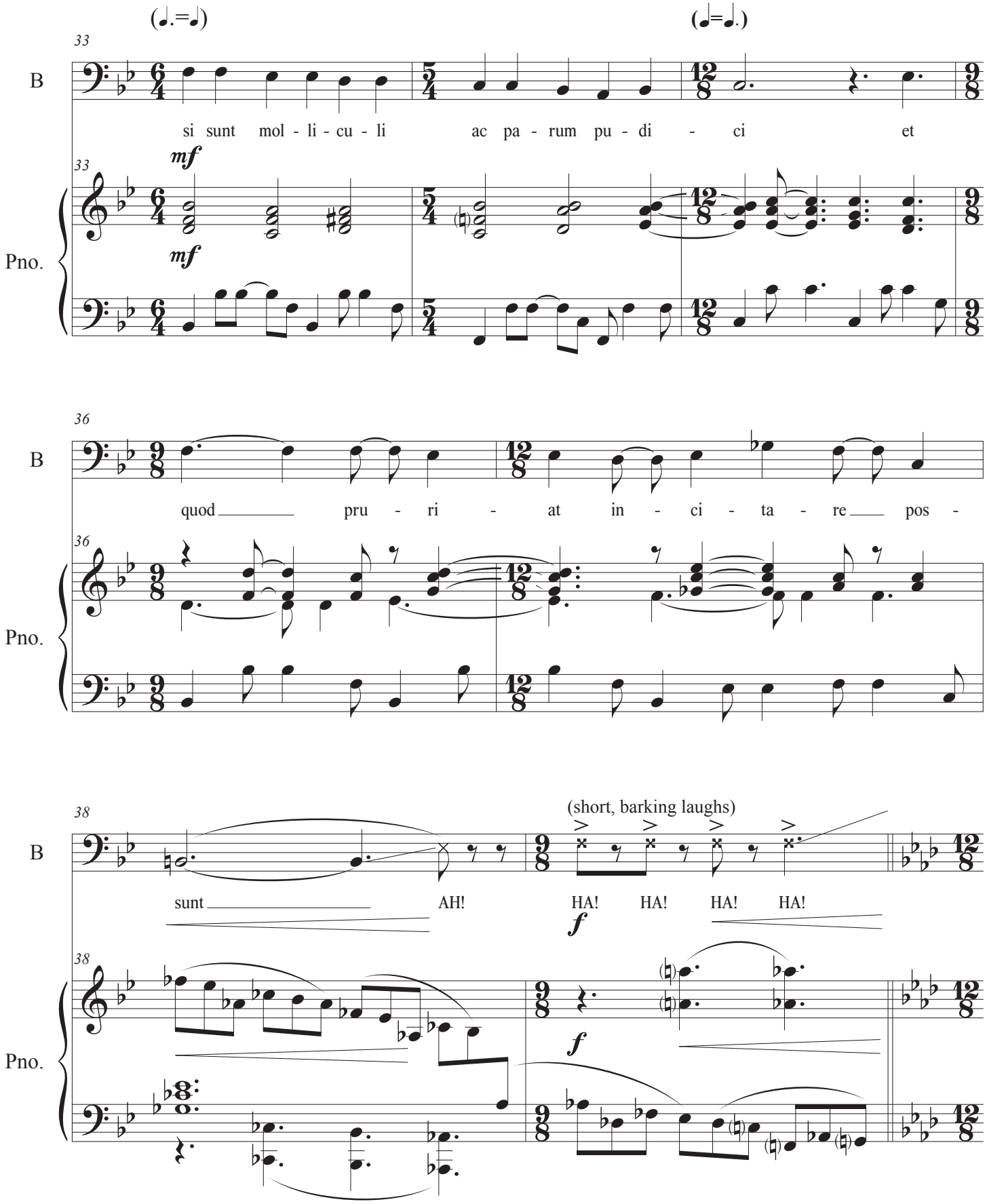
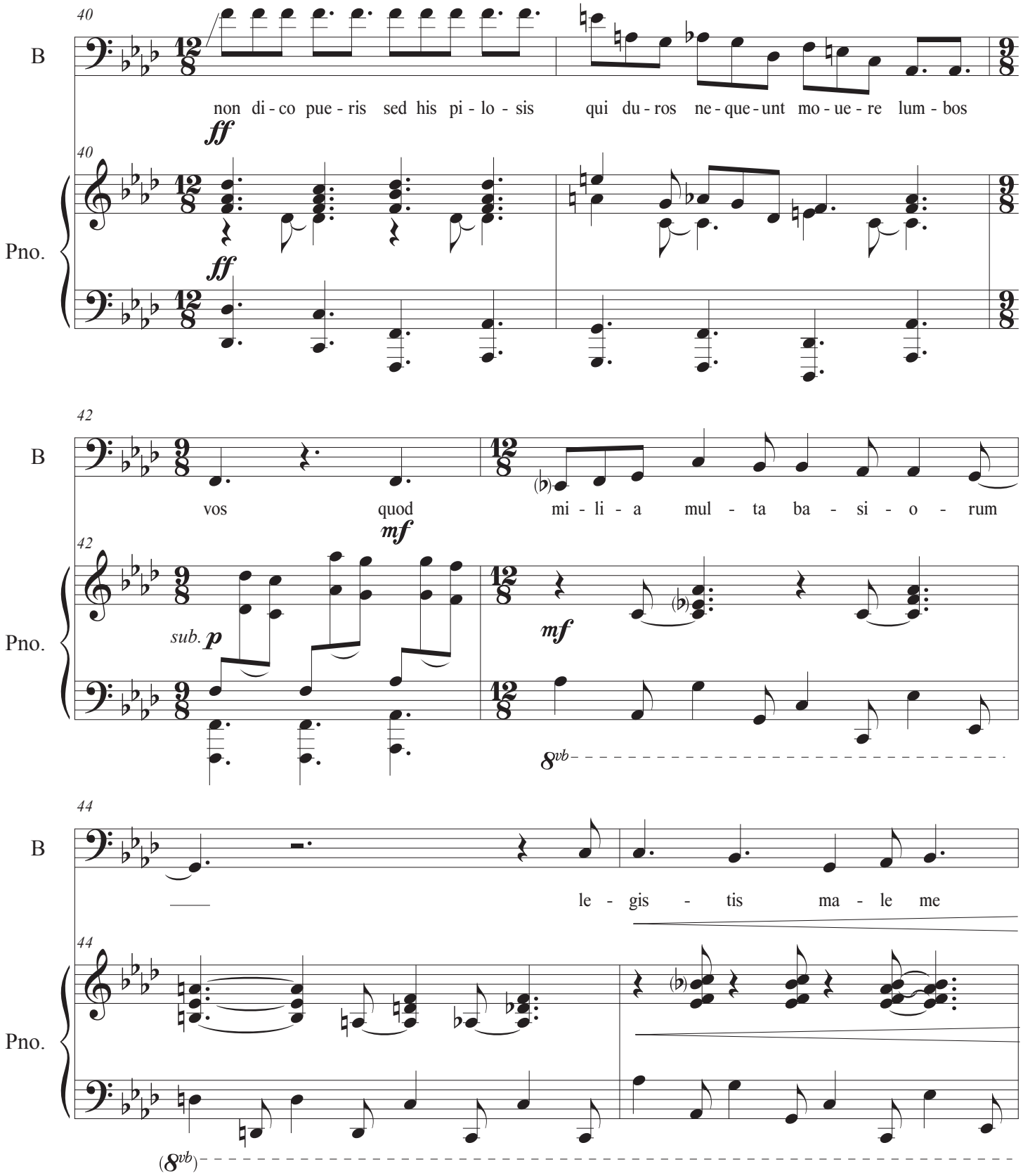
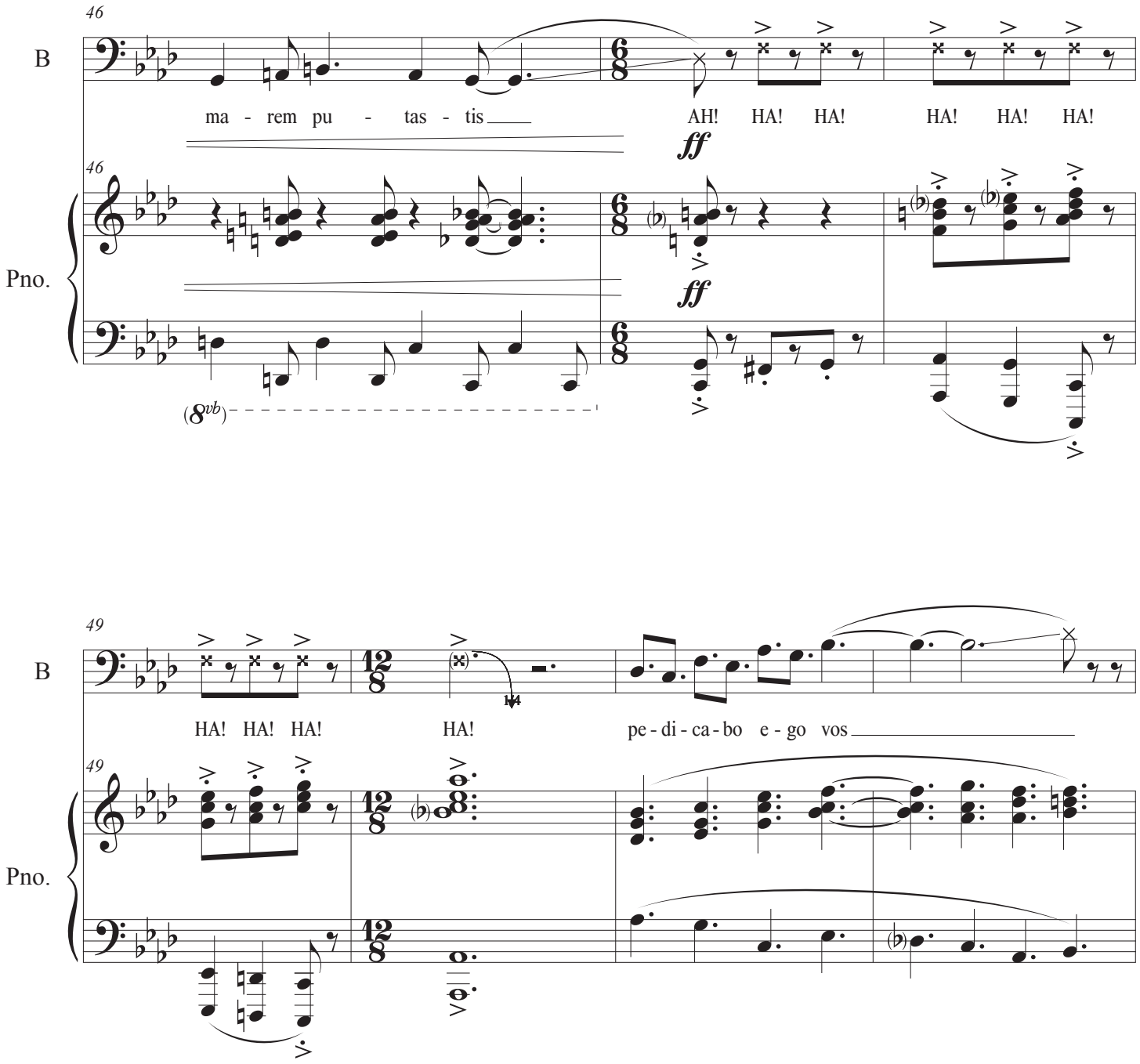

10
B
re - li pa - thi - ce et ci - ne - dae Fu - ri qui
10
Pno.
subito p
f
13
B
me ex ver - si - cu - lis me - is pu - tas - tis quod
13
Pno.
f
16
B
sunt mol - li - cu - li pa - rum pu - di - cum
16
Pno.

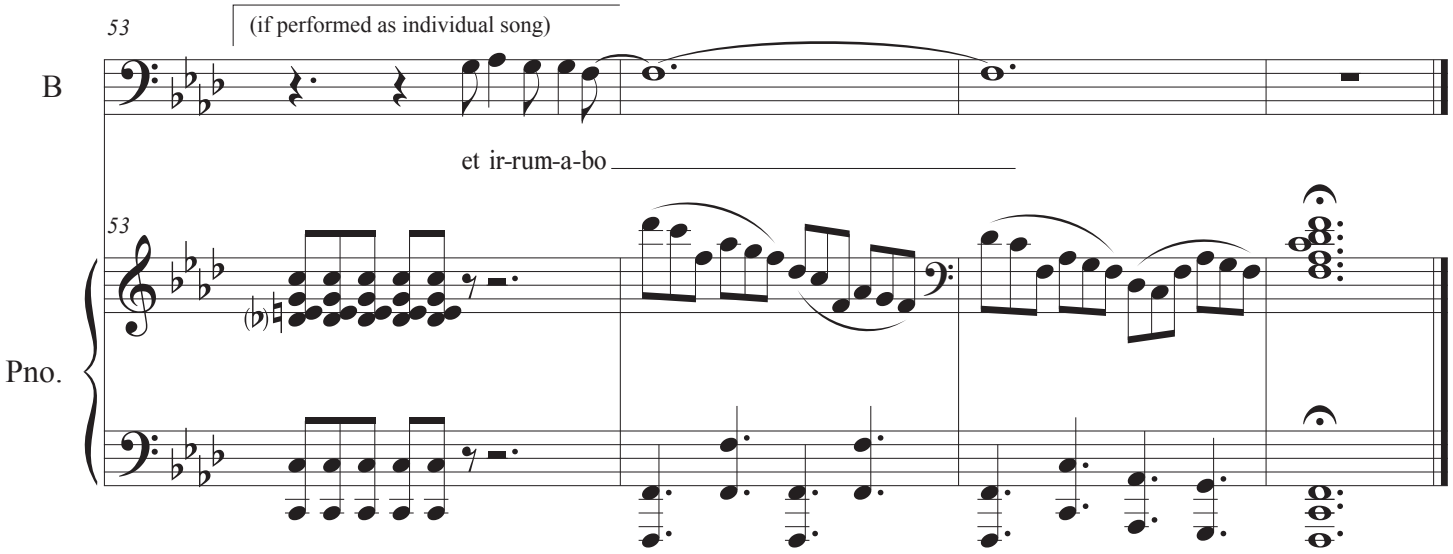

19
B
nam cas - tum es - se de - cet pi - um
p
f
19
Pno.
p
f
22
B
po - e - tam ip - sum AH!
22
Pno.
25
B
ver - si - cu - los ni - hil ne - ces - se est
25
Pno.
sub. p

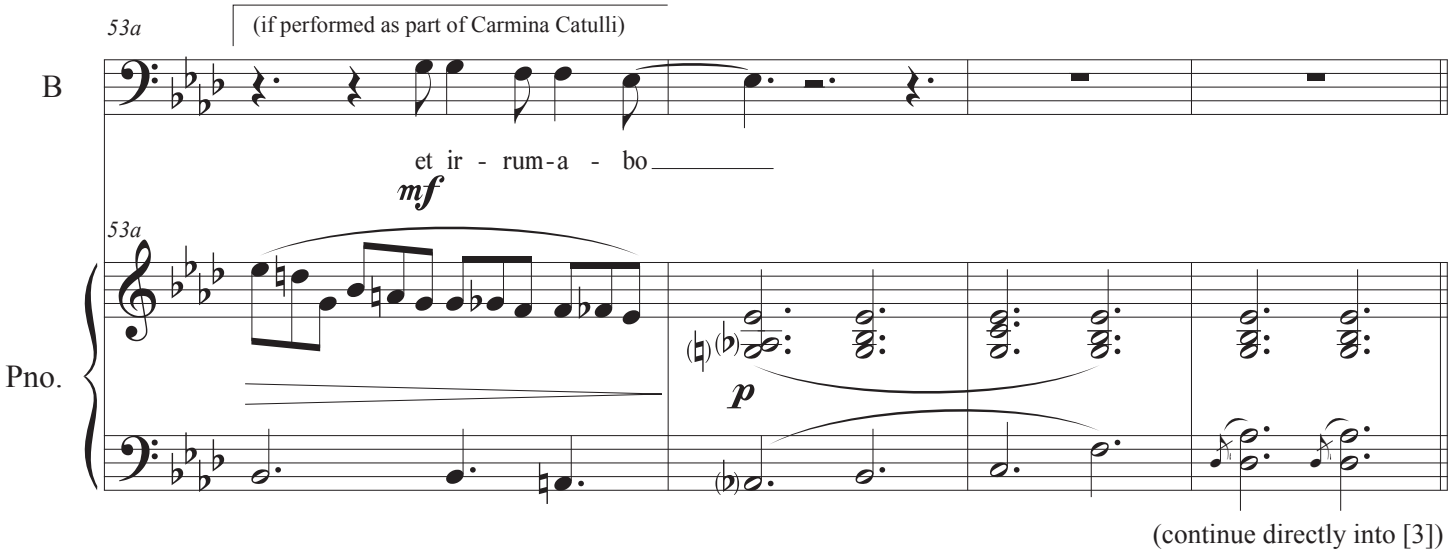

27
B
qui tum de - di - que ha -
27
Pno.
f
29
B
bent sa - lem ac le -
29
Pno.
31
B
- - po - rem
31
Pno.


(♩.=♩)
(♩=♩.)
33
B
si sunt mol - li - cu - li ac pa - rum pu - di - ci et
mf
33
Pno.
mf
36
B
quod pru - ri - at in - ci - ta - re pos -
36
Pno.
38
(short, barking laughs)
B
sunt AH! HA! HA! HA! HA!
f
38
Pno.
f


40
B
non di - co pue - ris sed his pi - lo - sis qui du - ros ne - que - unt mo - ue - re lum - bos
ff
40
Pno.
ff
42
B
vos quod mi - li - a mul - ta ba - si - o - rum
mf
42
Pno.
sub. p
mf
8vb
44
B
le - gis - tis ma - le me
44
Pno.
(8vb)


46
B
ma - rem pu - tas - tis
AH! HA! HA! HA! HA! HA!
ff
46
Pno.
ff
(8vb)
49
B
HA! HA! HA! HA! pe - di - ca - bo e - go vos
49
Pno.



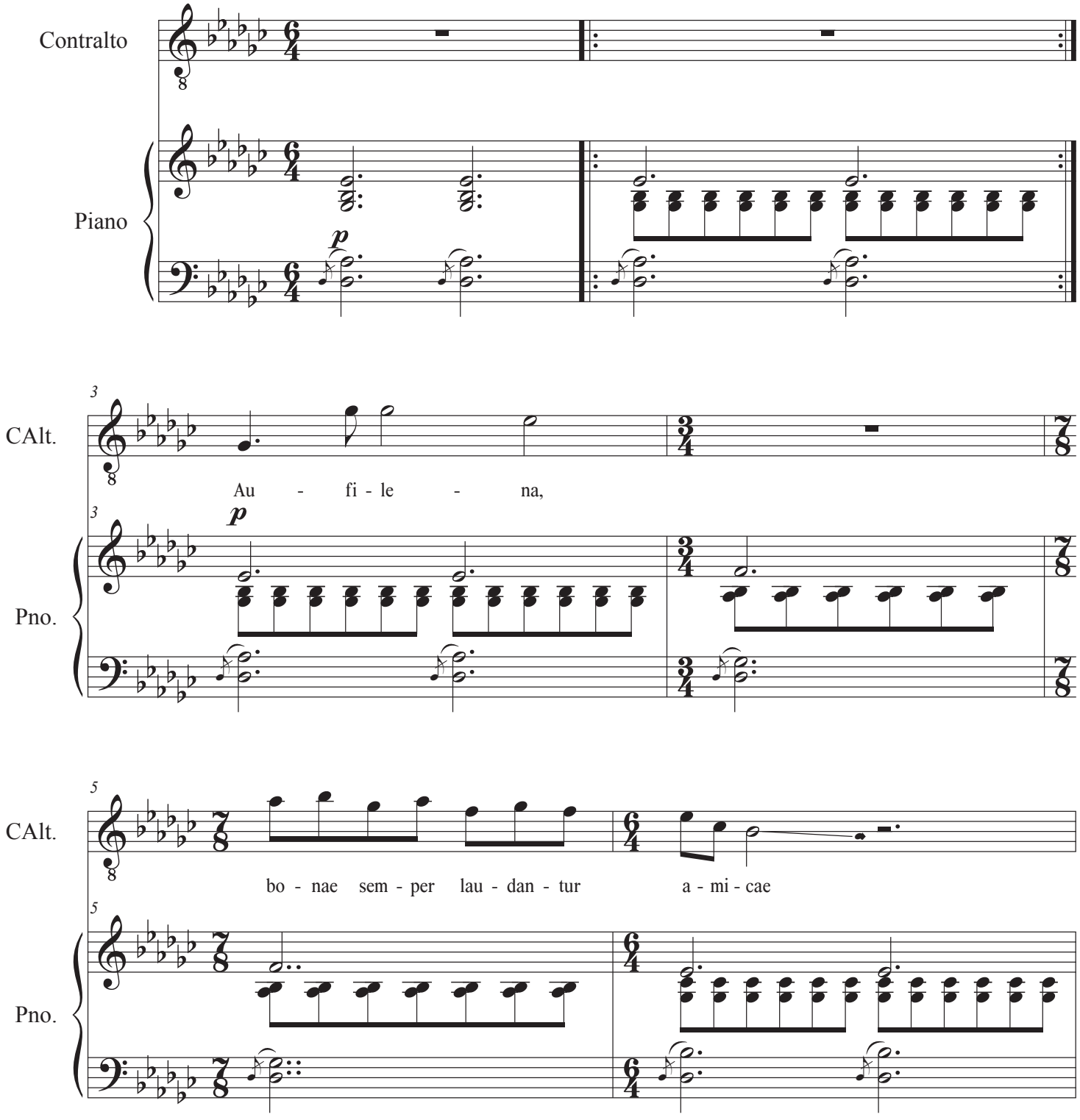


(continue directly into [3])

Aufilena, bonae semper laudantur amicae

Music by Connor Cochran
Poem by Gaius Valerius Catullus

Dolce Rubato ♩. = 32



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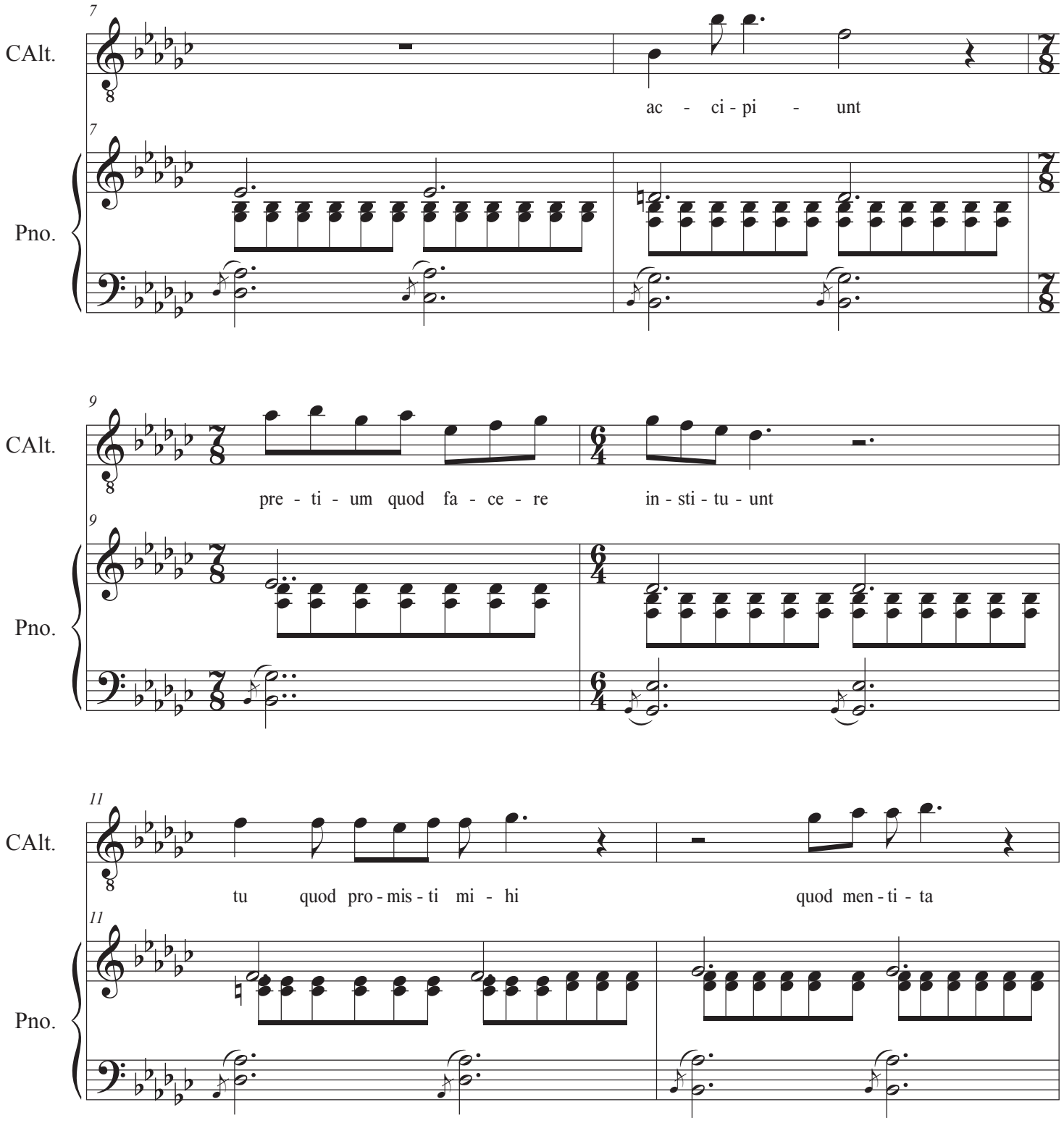
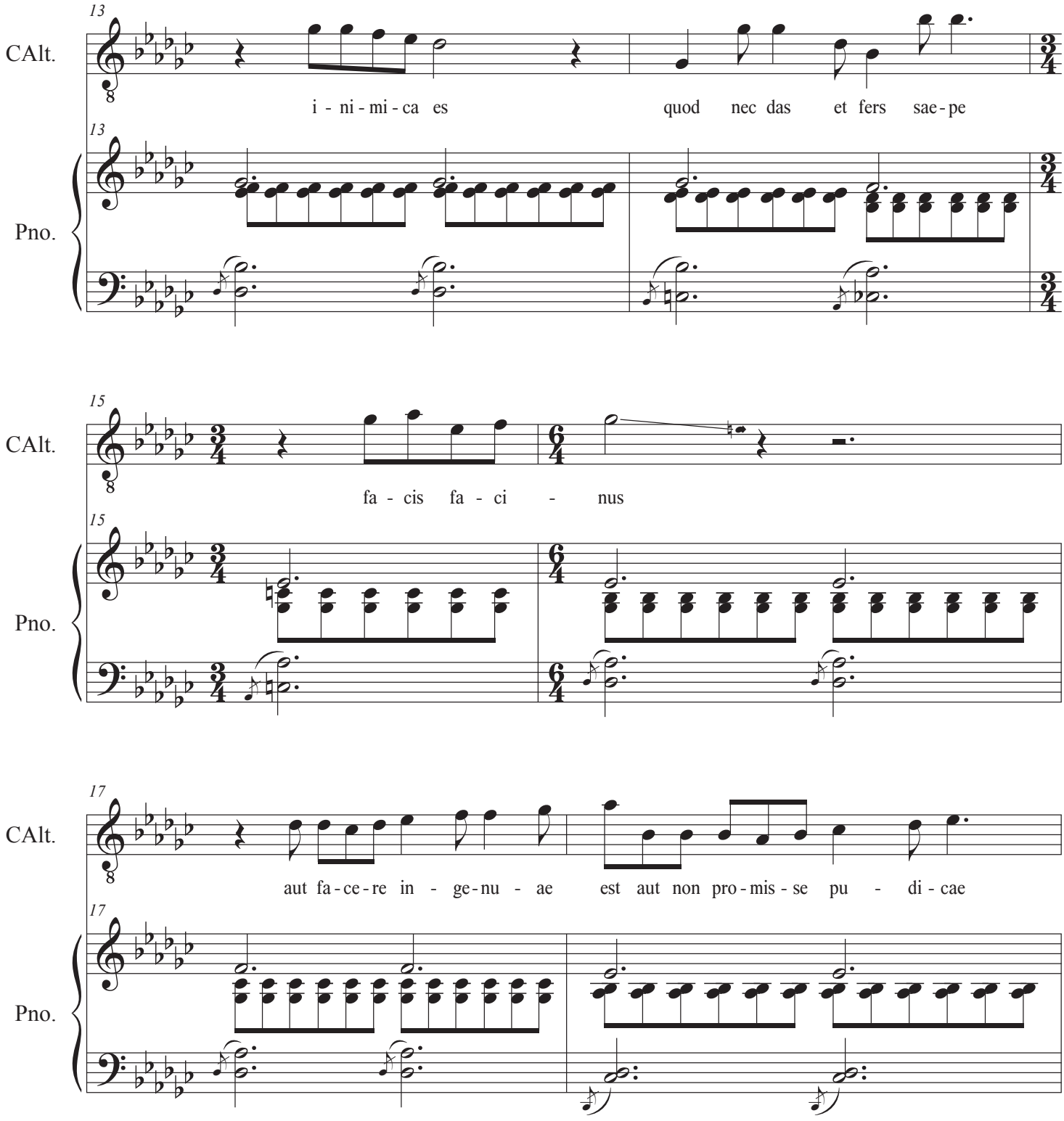
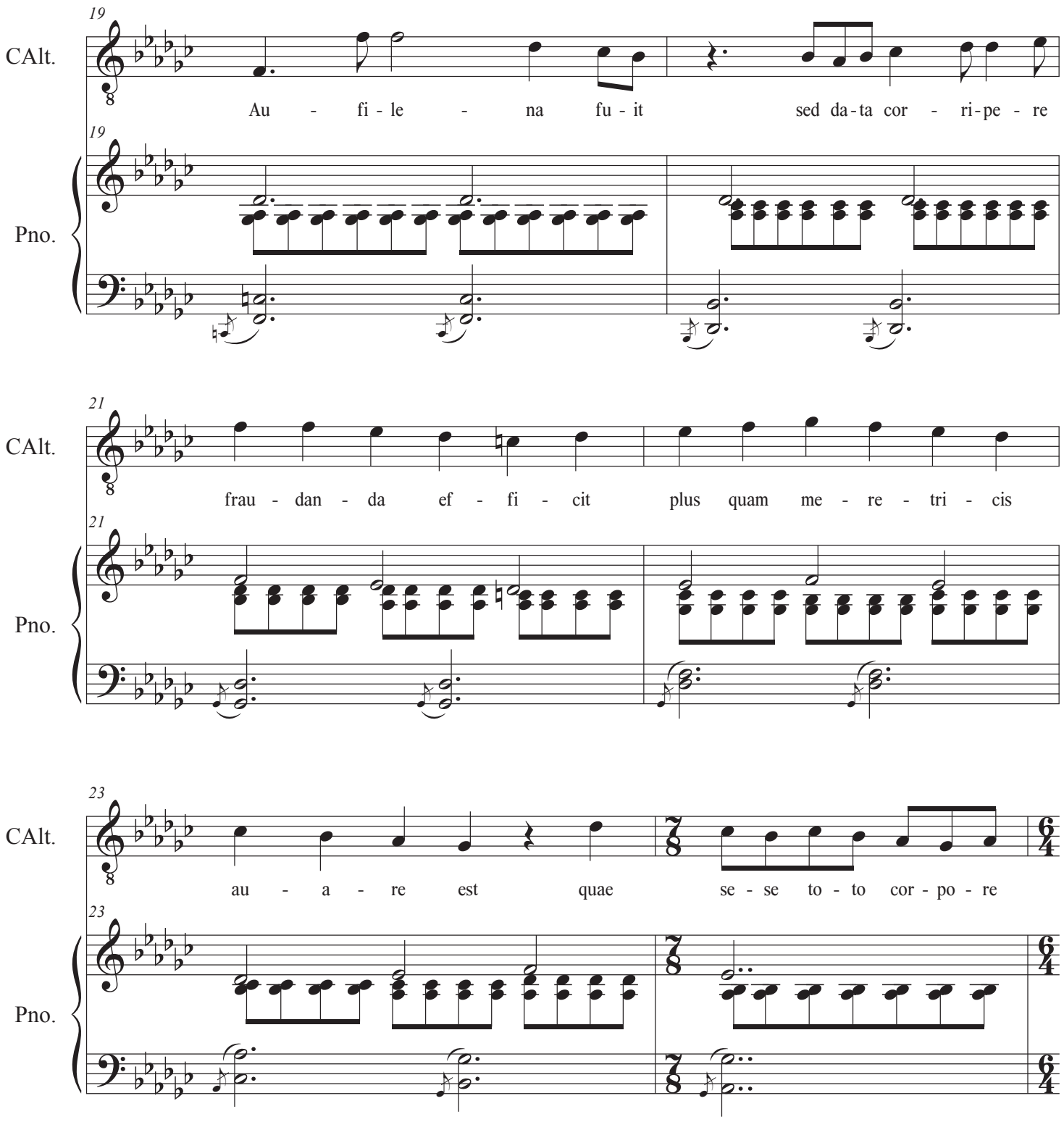
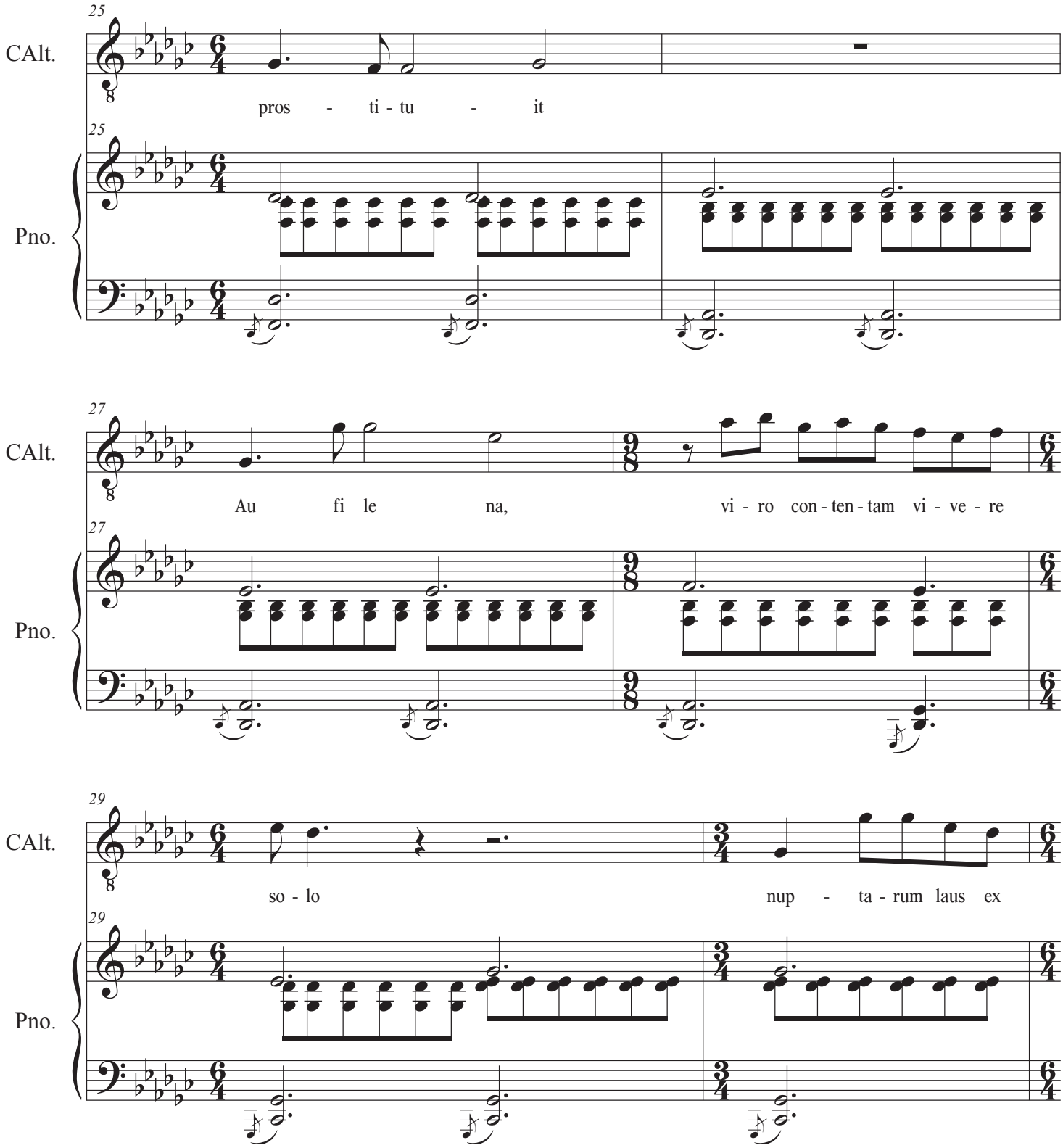
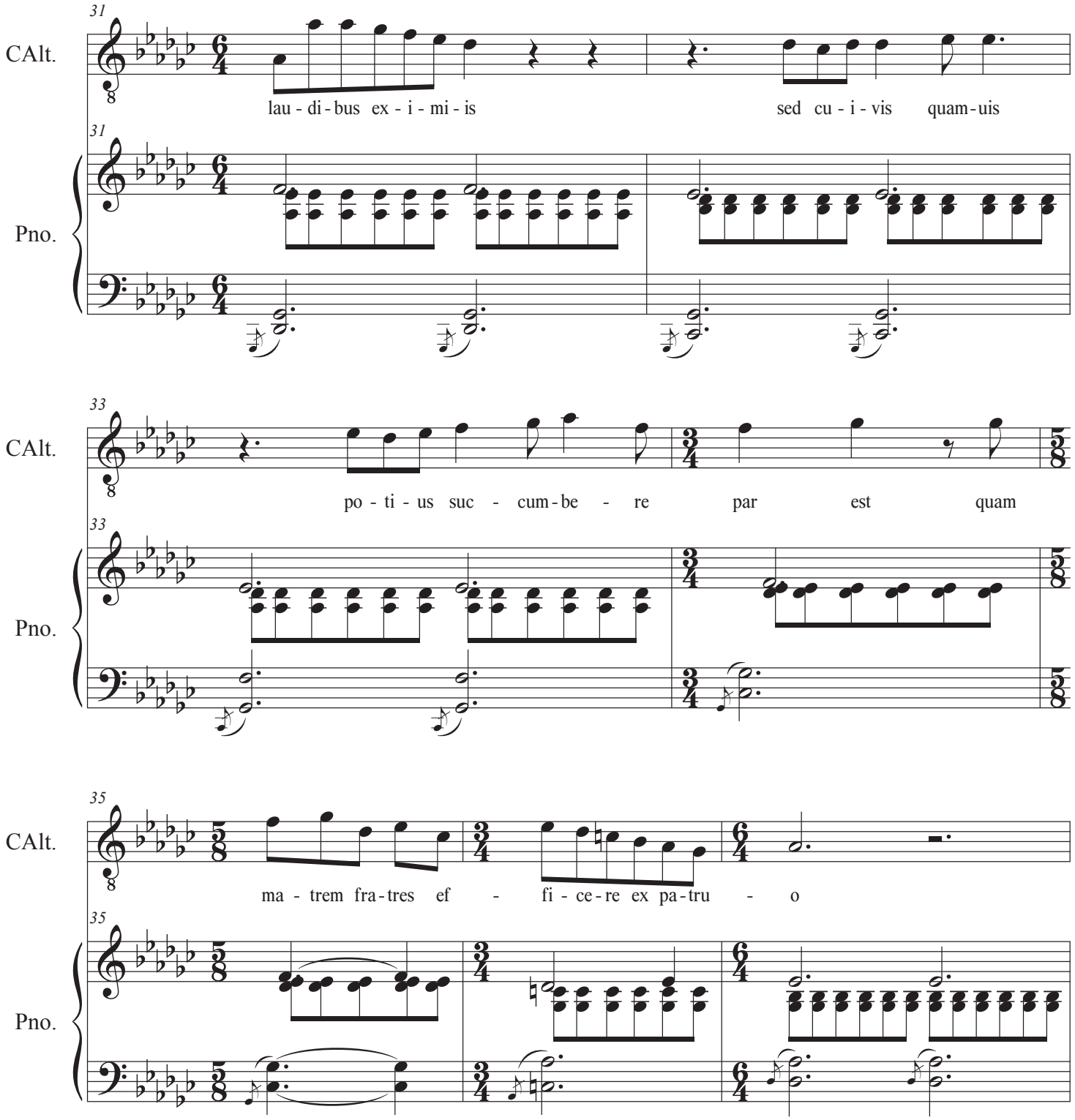
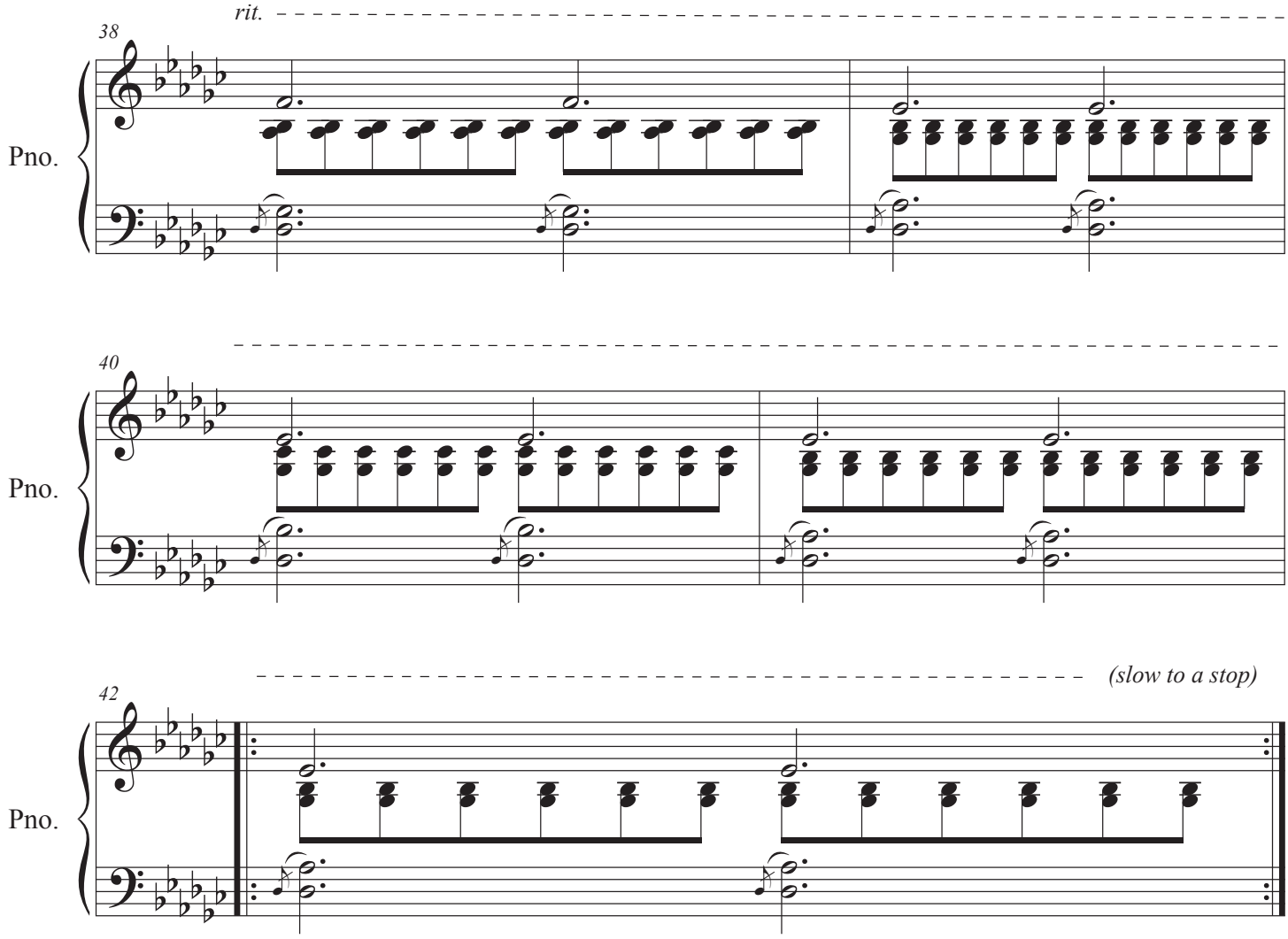

7
CAlt.
ac - ci - pi - unt
7
Pno.
9
CAlt.
pre - ti - um quod fa - ce - re in - sti - tu - unt
9
Pno.
11
CAlt.
tu quod pro - mis - ti mi - hi quod men - ti - ta
11
Pno.


13
CAlt.
i - ni - mi - ca es
quod nec das et fers sae - pe
13
Pno.
15
CAlt.
fa - cis fa - ci - nus
15
Pno.
17
CAlt.
aut fa - ce - re in - ge - nu - ae
est aut non pro - mis - se pu - di - cae
17
Pno.


19
CAlt.
Au - fi - le - na fu - it sed da-ta cor - ri-pe - re
19
Pno.
21
CAlt.
frau - dan - da ef - fi - cit plus quam me - re - tri - cis
21
Pno.
23
CAlt.
au - a - re est quae se - se to - to cor - po - re
23
Pno.


25
CAlt.
pros - ti - tu - it
25
Pno.
27
CAlt.
Au fi le na, vi - ro con - ten - tam vi - ve - re
27
Pno.
29
CAlt.
so - lo nup - ta - rum laus ex
29
Pno.

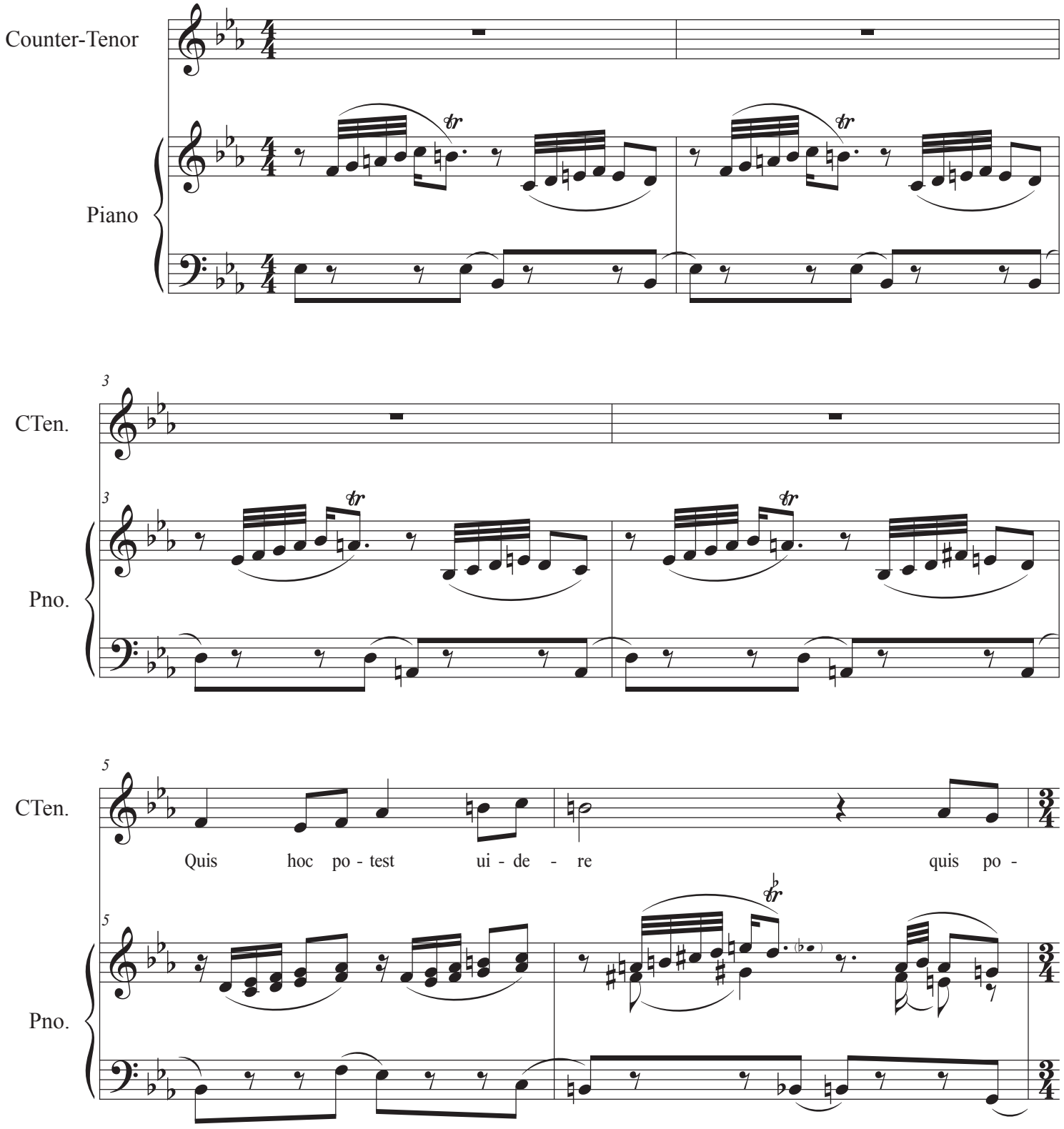

31
CAlt.
lau - di - bus ex - i - mi - is
sed cu - i - vis quam - uis
Pno.
33
CAlt.
po - ti - us suc - cum - be - re par est quam
Pno.
35
CAlt.
ma - trem fra - tres ef - fi - ce - re ex pa - tru - o
Pno.


rit.
38
Pno.
40
Pno.
(slow to a stop)
42
Pno.

quis hoc potest videre, quis potest pati

Music by Connor Cochran
Words by Gaius Valerius Catullus

Giocoso ♩ = 80



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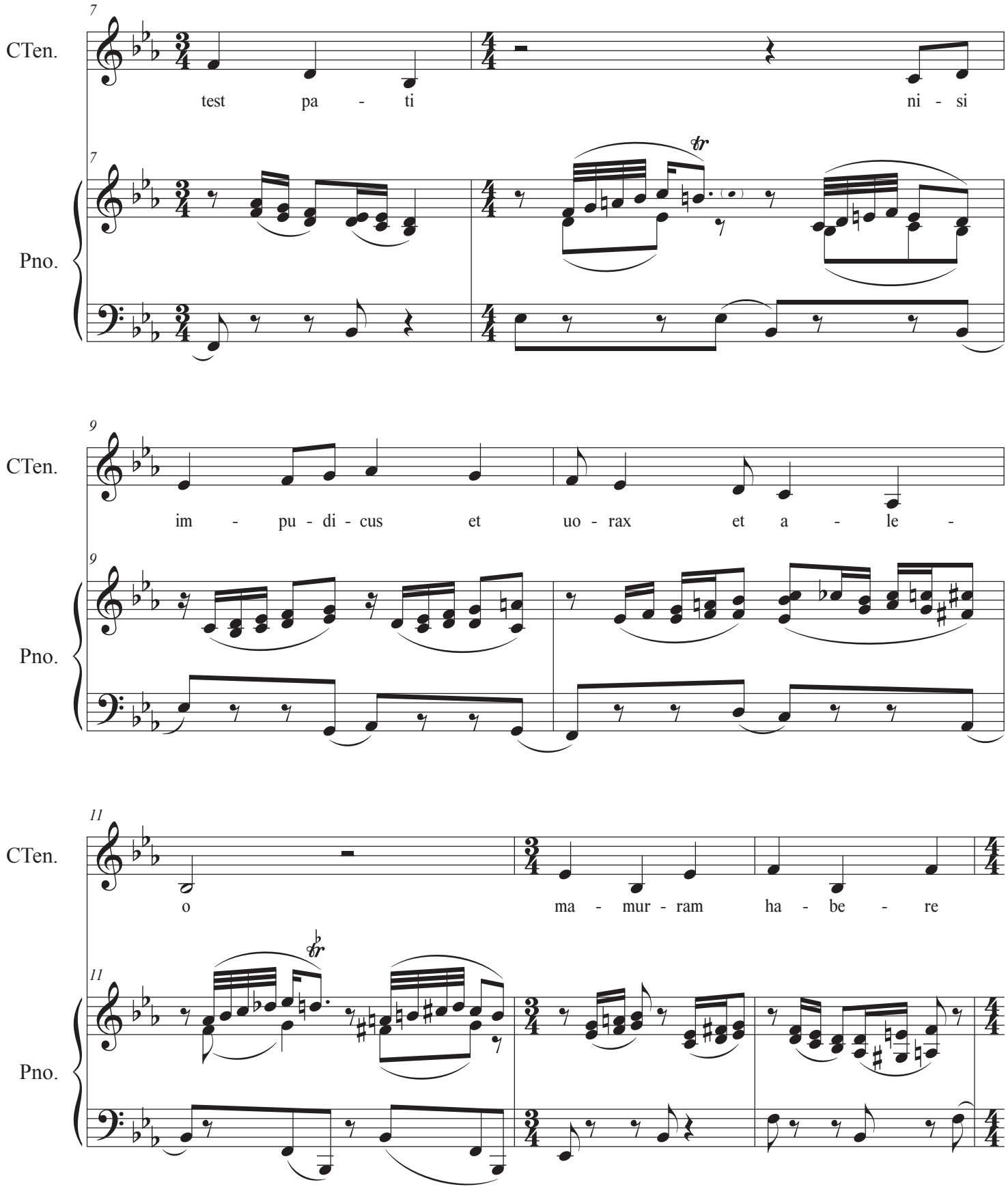
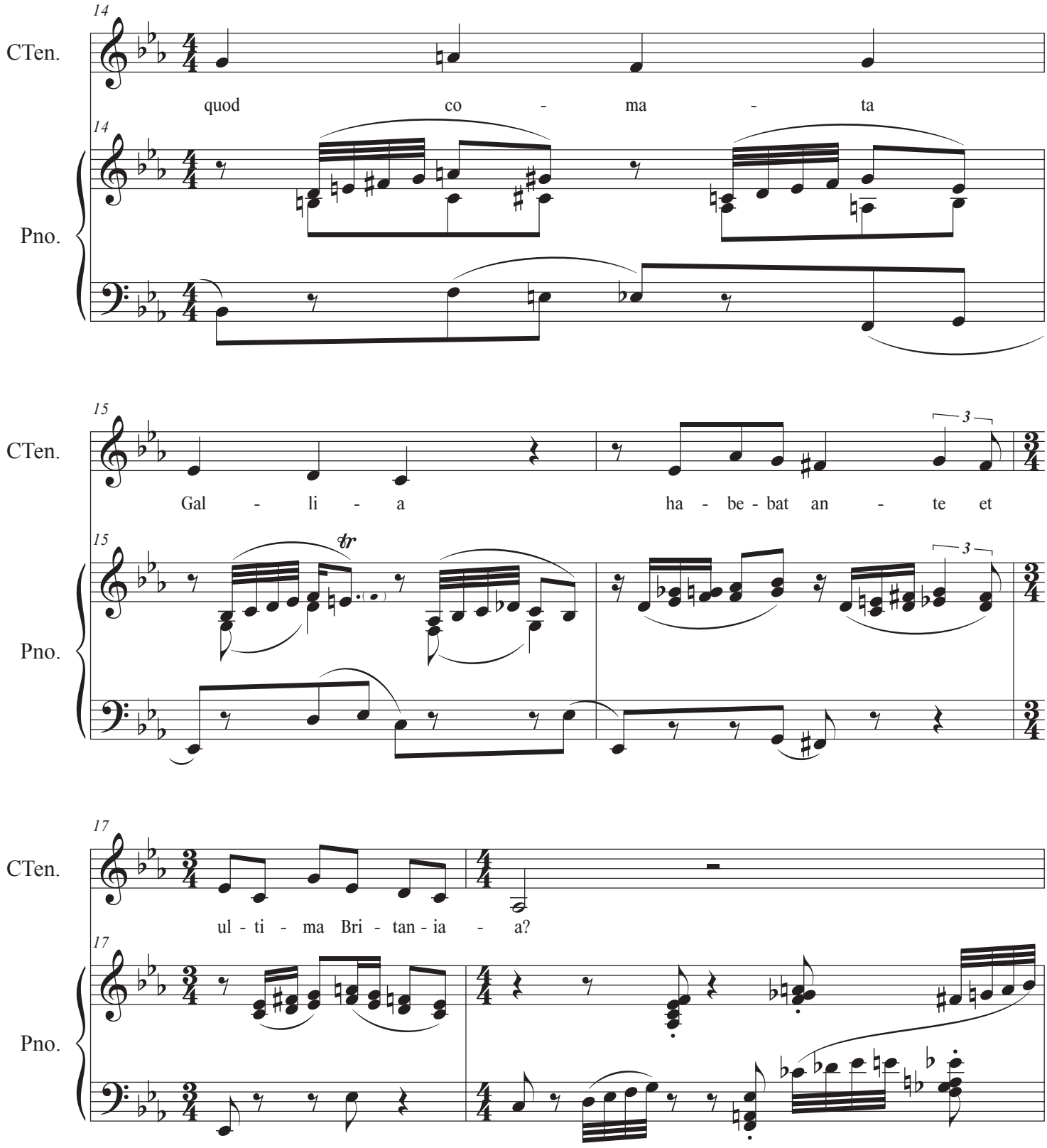
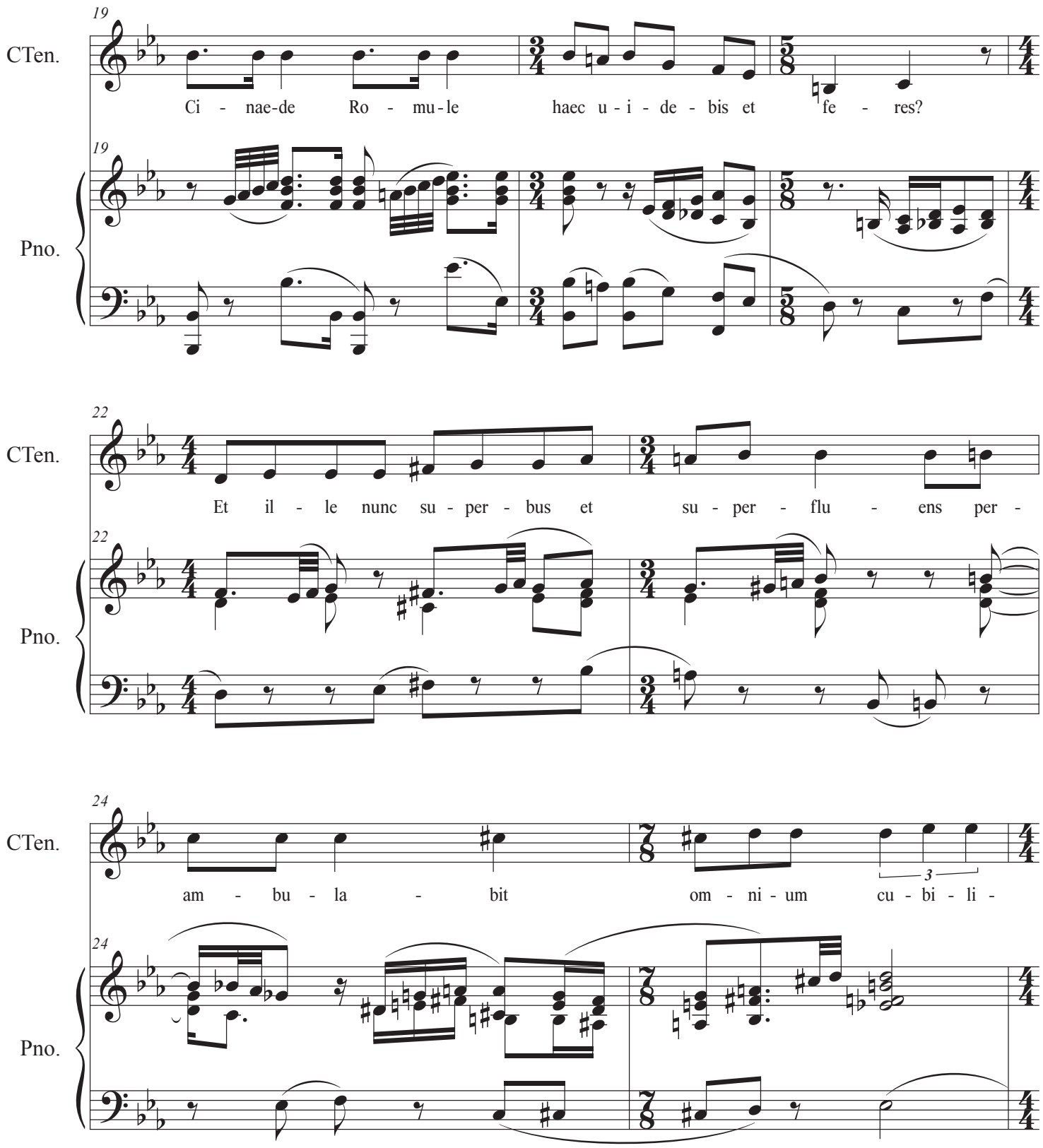
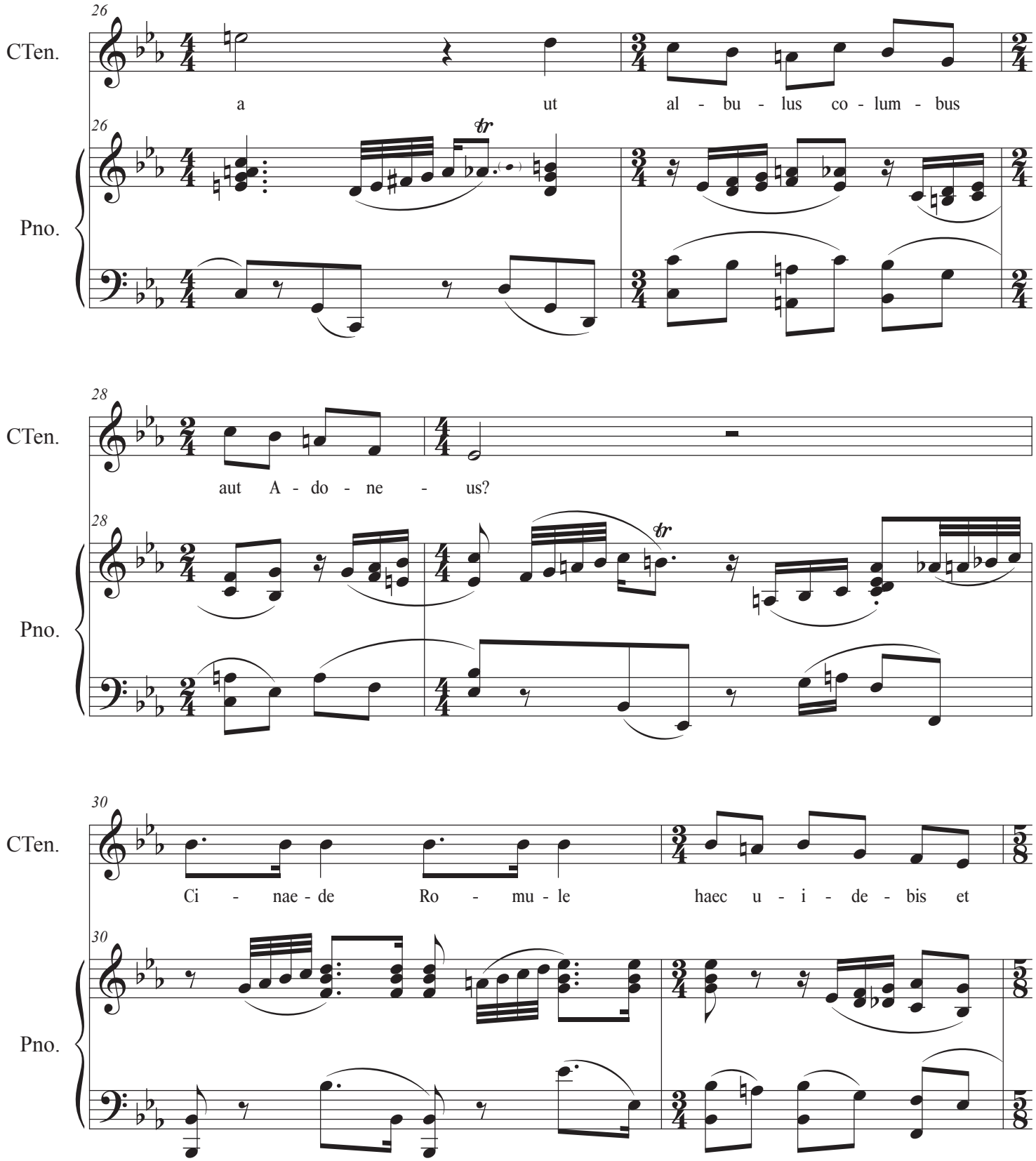
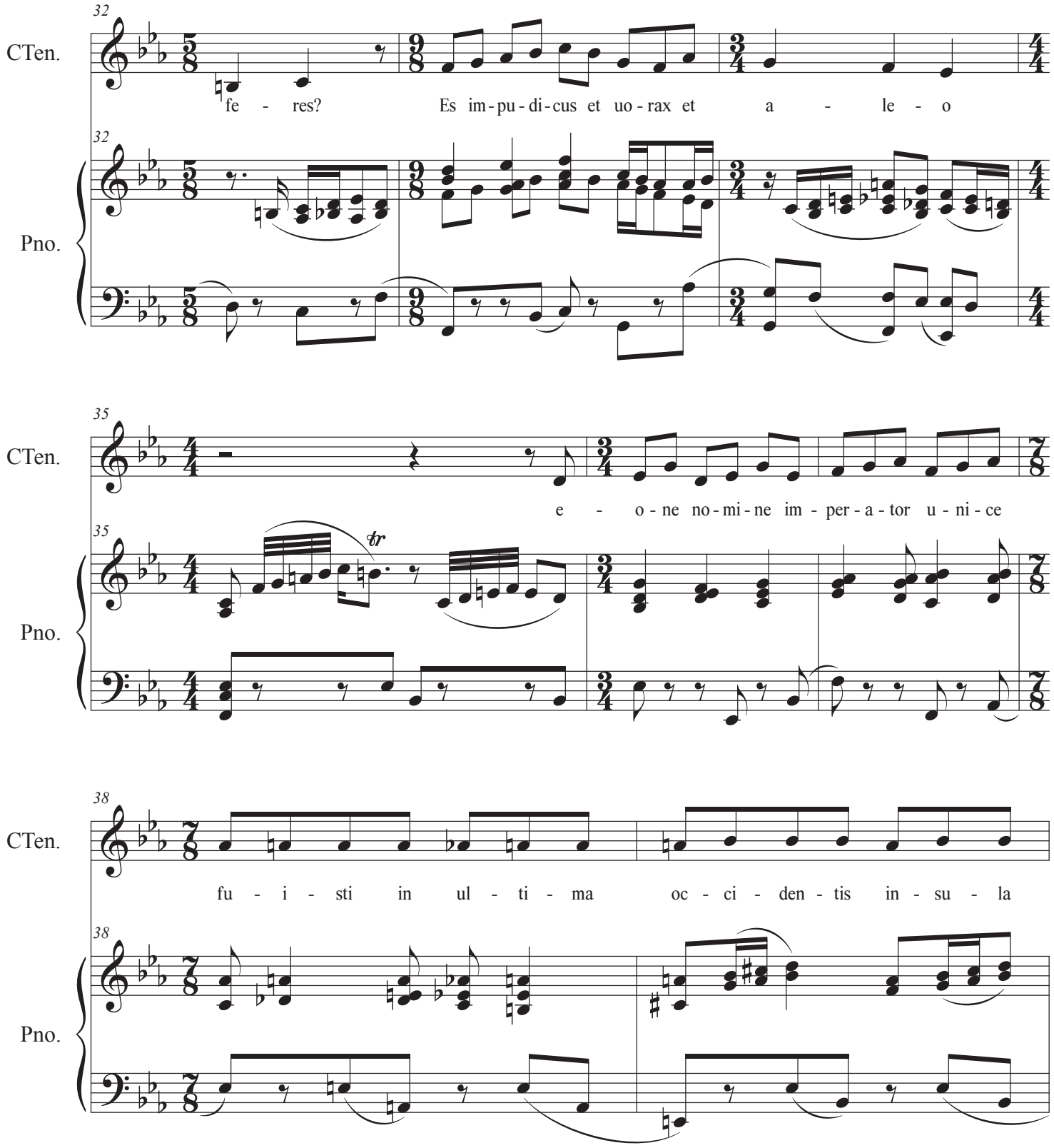
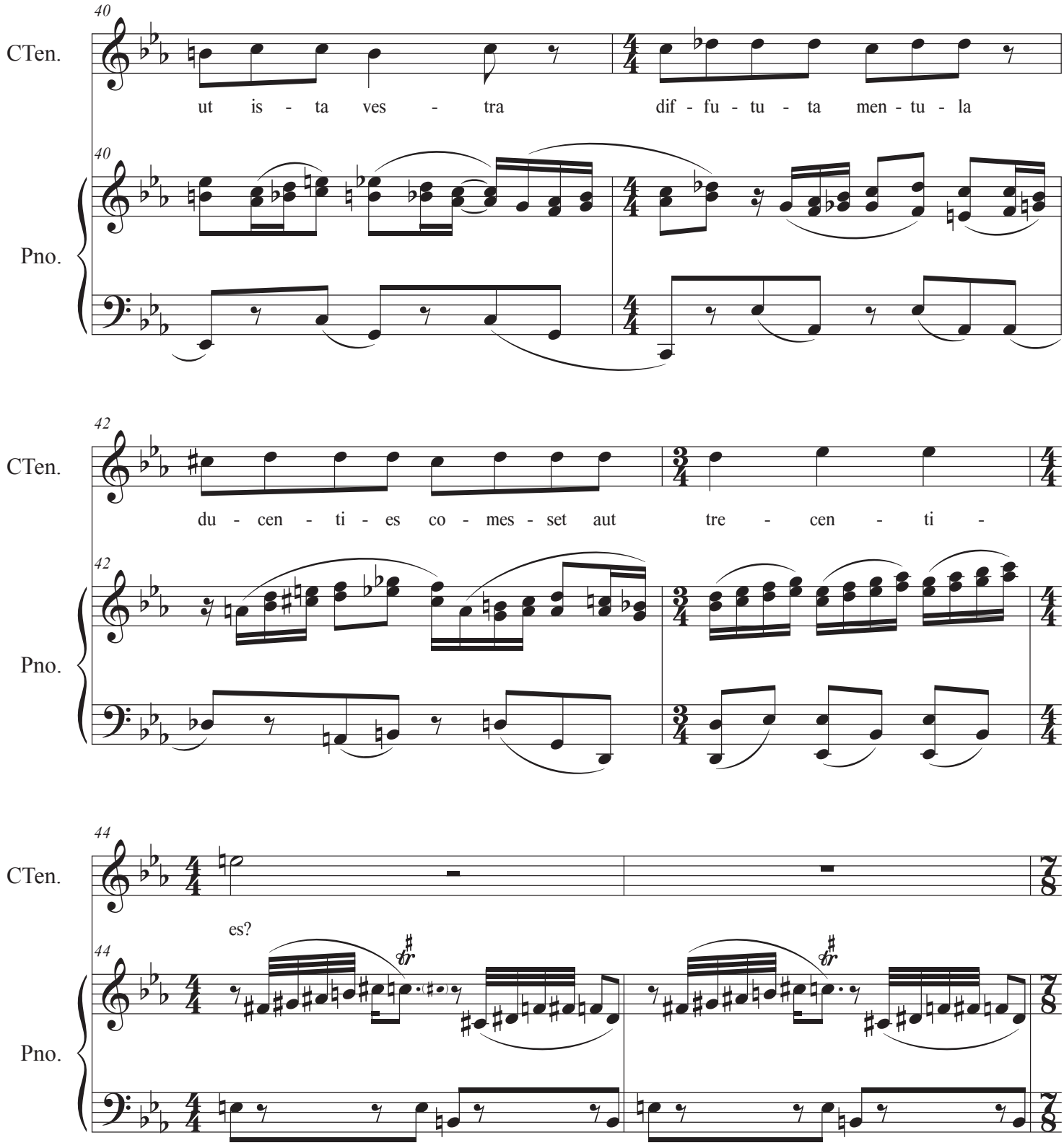

7
CTen.
test pa - ti ni - si
7
Pno.
9
CTen.
im - pu - di - cus et uo - rax et a - le -
9
Pno.
11
CTen.
o ma - mur - ram ha - be - re
11
Pno.

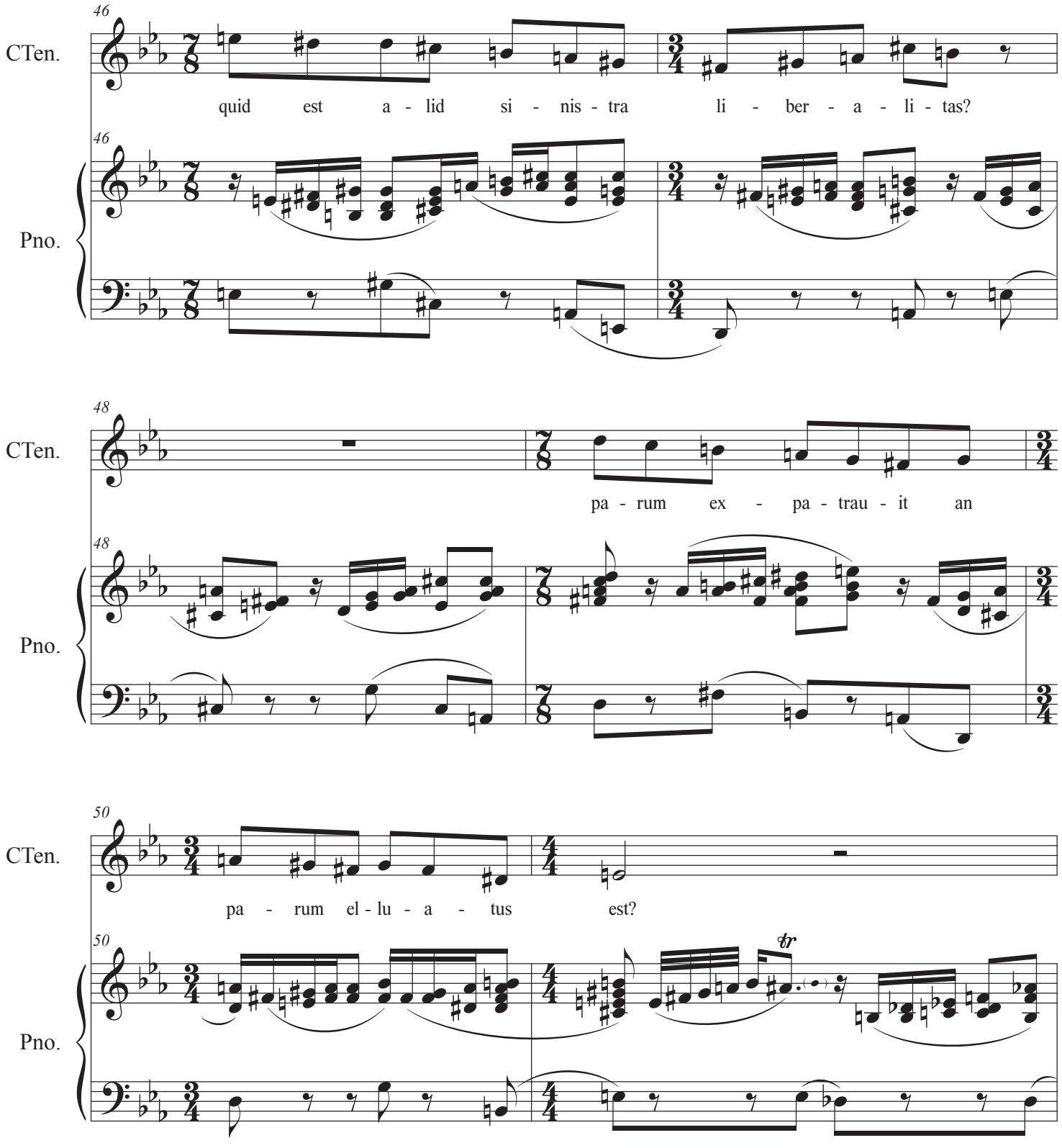

14
CTen.
quod co - ma - ta
14
Pno.
15
CTen.
Gal - li - a ha - be - bat an - te et
3
15
Pno.
tr
3
17
CTen.
ul - ti - ma Bri - tan - ia - a?
17
Pno.

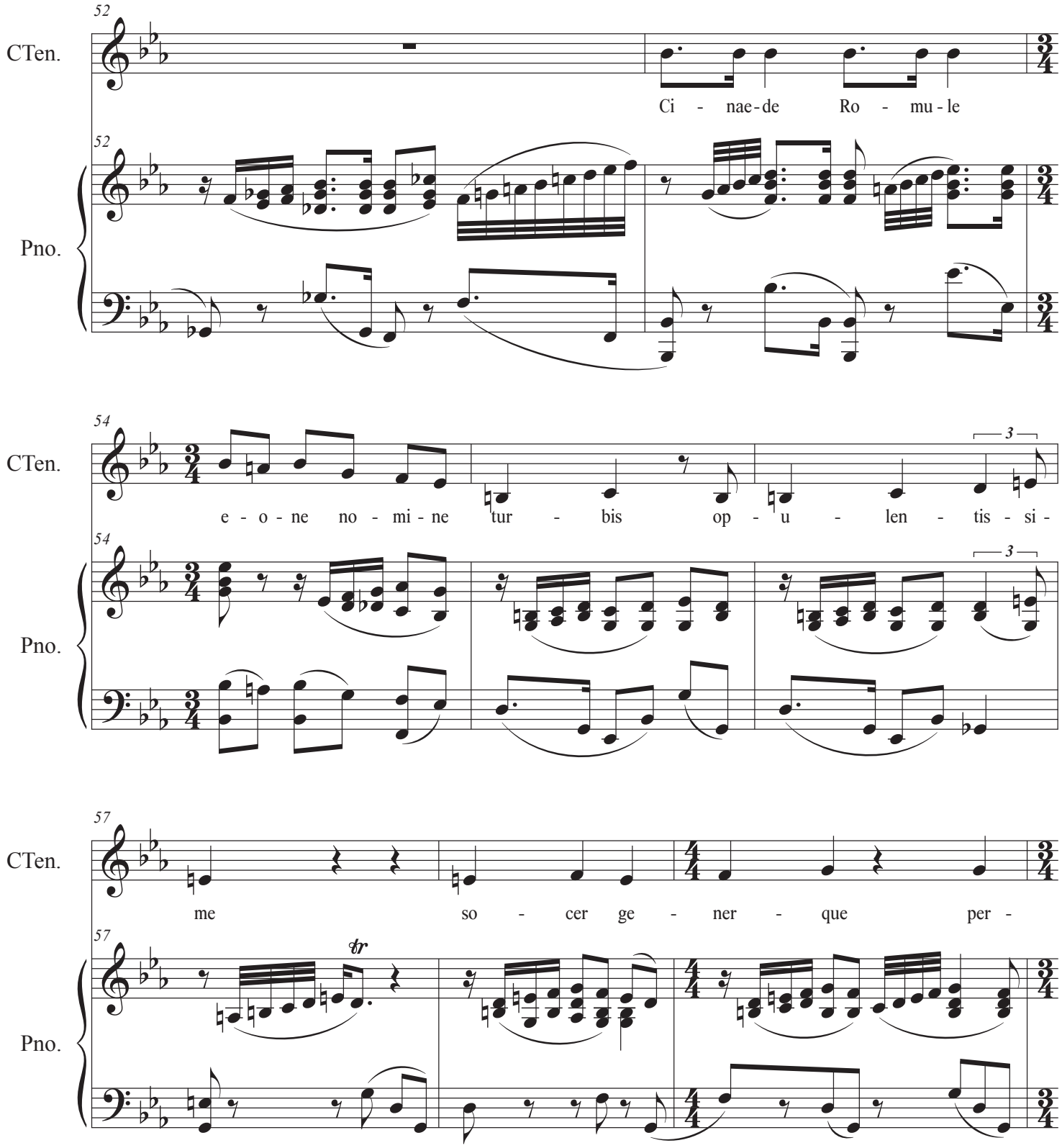

19
CTen.
Ci - nae-de Ro - mu-le haec u - i - de - bis et fe - res?
19
Pno.
22
CTen.
Et il - le nunc su - per - bus et su - per - flu - ens per -
22
Pno.
24
CTen.
am - bu - la - bit om - ni - um cu - bi - li -
3
24
Pno.

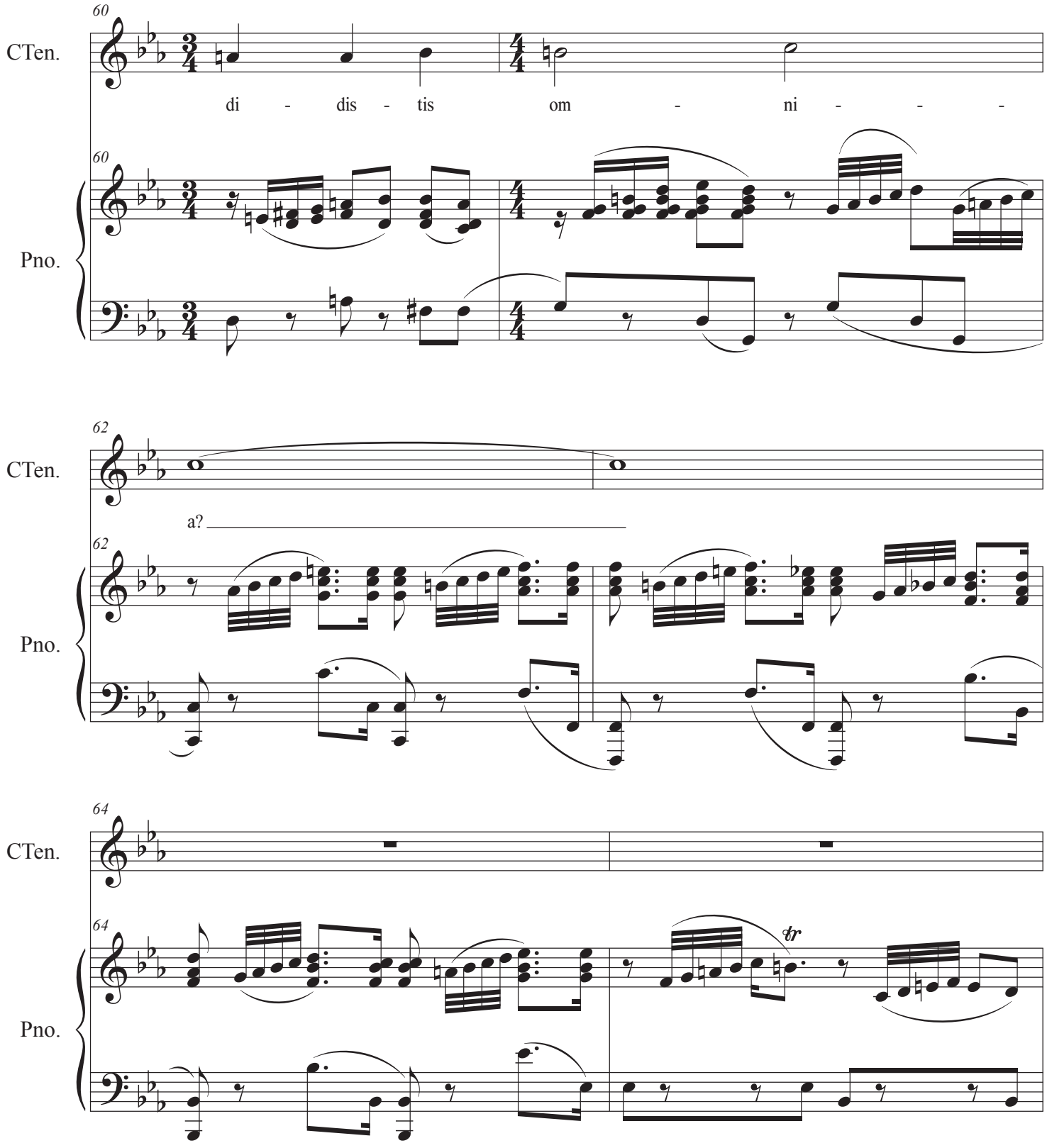

26
CTen.
a ut al - bu - lus co - lum - bus
26
Pno.
28
CTen.
aut A - do - ne - us?
28
Pno.
30
CTen.
Ci - nae - de Ro - mu - le haec u - i - de - bis et
30
Pno.

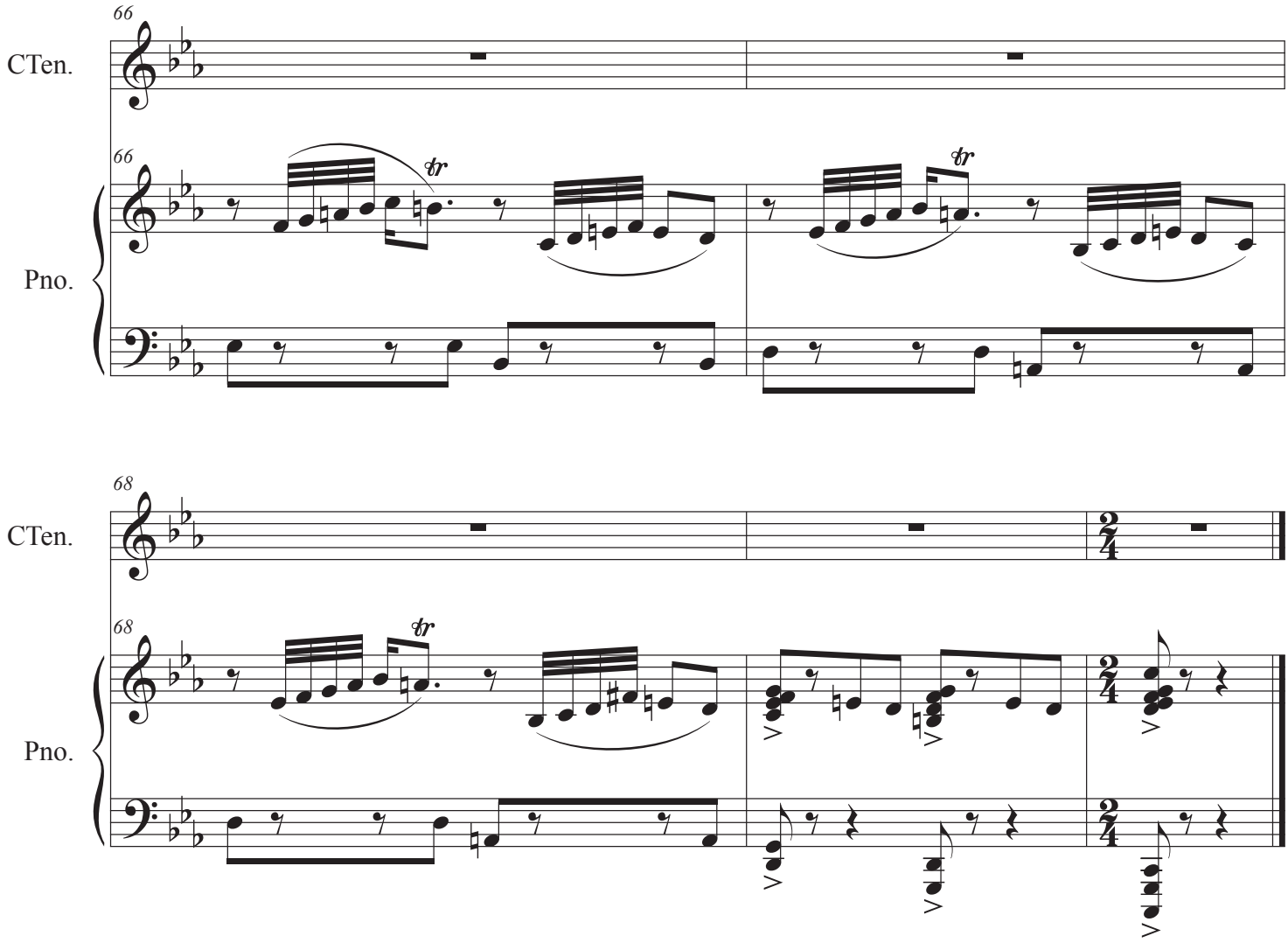

32
CTen.
fe - res? Es im-pu-di-cus et uo-rax et a - le - o
32
Pno.
35
CTen.
e - o-ne no-mi-ne im - per-a-tor u - ni-ce
35
tr
Pno.
38
CTen.
fu - i - sti in ul - ti - ma oc - ci - den-tis in-su - la
38
Pno.


40
CTen.
ut is - ta ves - tra
dif - fu - tu - ta men - tu - la
40
Pno.
42
CTen.
du - cen - ti - es co - mes - set aut
tre - cen - ti -
42
Pno.
44
CTen.
es?
44
Pno.


46
CTen.
quid est a - lid si - nis - tra li - ber - a - li - tas?
46
Pno.
48
CTen.
pa - rum ex - pa - trau - it an
48
Pno.
50
CTen.
pa - rum el - lu - a - tus est?
50
tr
Pno.


52
CTen.
Ci - nae - de Ro - mu - le
52
Pno.
54
CTen.
e - o - ne no - mi - ne tur - bis op - u - len - tis - si -
3
54
Pno.
3
57
CTen.
me so - cer ge - ner - que per -
57
tr
Pno.


60
CTen.
di - dis - tis om - ni - - -
60
Pno.
62
CTen.
a?
62
Pno.
64
CTen.
64
tr
Pno.


66
CTen.
66
Pno.
68
CTen.
68
Pno.