

# Carmina Comica

## No 1 - All Hail and Thunder

Chris Lowe

Colin Sell

**Maestoso** ♩ = 92

SOPRANO  
ff  
Lau - da - te!


ALTO  
ff  
Lau - da - te!


TENOR  
ff  
Lau - da - te! *mf*

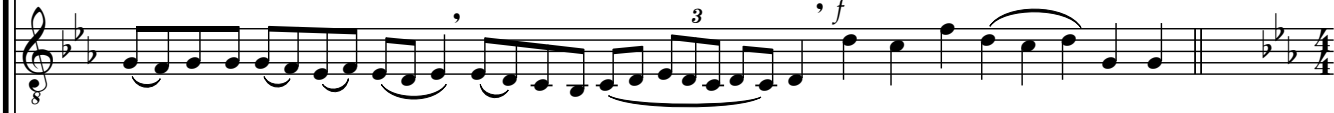
BASS  
ff  
Lau - da - te! *mf*


Piano  
*ff*

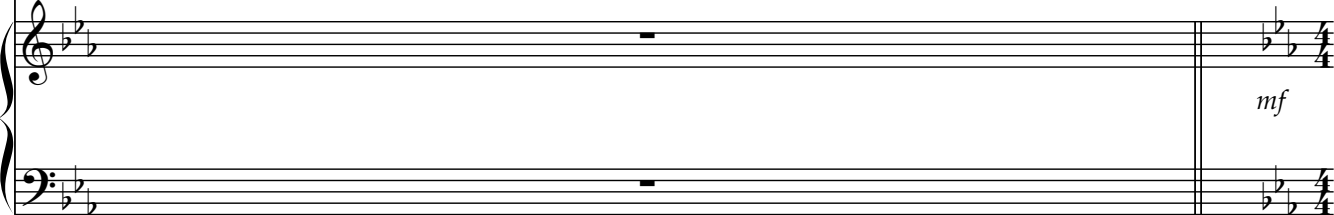
3 Women sit

S. 

A. 

T. *ad libertum - monk-like plainchant*  
  
Lau-da-te, lau - da - te, - Lau-da-te chor - um! Lau-da-mus de - or-um,

B. *ad libertum - monk-like plainchant*  
  
Lau-da-te, lau - da - te, - Lau-da-te chor - um! Lau-da-mus de - or-um,

Pno. 

4 **Maestoso (tempo primo)** **poco rit**

S.

(women start to look bored)

A.

(women start to look bored)

T.   
mus-ic - or - rum! Laud-e-mus om-nes! Laud-e-mus

B.   
mus-ic - or - rum! Laud-e-mus om - nes! Lau -

**Maestoso (tempo primo)** **poco rit**

\* Piano may play with voices if support is required

Pno.

10

S. suddenly stand *sub ff* (angry)  
Ye gods! - It's

A. suddenly stand *sub ff* (angry)  
Ye gods! - It's

T. (div)  
om - nes! - Laud-e-mus! Laud-e-mus! Laud-e

B. -de - te om - nes! Laud-e-mus! Laud-e-mus!

Pno.

18

S. *dim* *p* *pp*  
loud en-ough, 'laud-es' are loud en-ough, keep the noise low,\_\_\_ low,\_\_\_ low,\_\_\_ low!\_\_\_

A. *p* *pp*  
loud en-ough, 'laud-es' are loud en-ough, keep the noise low,\_\_\_ low,\_\_\_ low,\_\_\_ low!\_\_\_

T. men gradually sit

B. men gradually sit

Pno. *dim*

27 *sub f*

S. While the au-di-ence takes a seat!\_\_\_\_\_

A. *sub f*  
While the au-di-ence takes\_\_ a\_\_ seat!\_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

Pno. \_\_\_\_\_

same feel, in 4, cheerfully (no rall)

*mf*  
legato

*sf*

35

S.

A.

T. *same feel, in 4, cheerfully*  
  
Hail to those child-ren of chief God, Zeus-'s, Har\_\_mon-i-ous Ap- oll - o

B. *same feel, in 4, cheerfully*  
  
Hail to those child-ren of chief God, Zeus-'s, Har\_\_mon-i-ous Ap- oll - o

Pno.

40

S. *f* Hail!\_ *mf* Hail, wit-ty Co-mus, and

A. *f* Hail!\_ *mf* Hail, wit-ty Co-mus, and

T. And the\_Nine Litt-le Mus - es, Hail to the Mus-es, hail!

B. And the\_Nine Litt-le Mus - es, Hail to the Mus-es, hail!

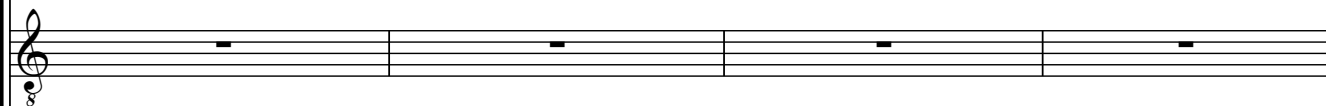
Pno.

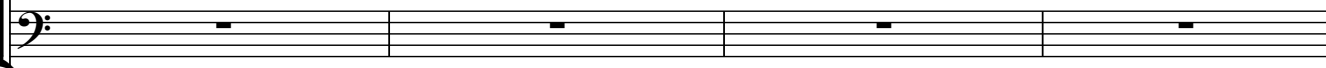



45

S.   
dole-ful Mel-po-me-me, pranc-ing Terp-si-chor - e                      And ep - ic Cal-li-op - e.

A.   
dole-ful Mel-po-me-me, pranc-ing Terp-si-chor - e                      And ep - ic Cal-li-op - e.

T. 

B. 

Pno. 

49

Solo sop.

S. Search - ing the sky\_\_\_ is\_\_\_ wide\_ eyed u -

A.

T.

B.

Pno.

simile legato

Detailed description: This is a page of a musical score, page 10, measure 49. It features a vocal line for Soprano (S.) and a piano accompaniment (Pno.). The vocal line has the lyrics "Search - ing the sky\_\_\_ is\_\_\_ wide\_ eyed u -". The piano accompaniment consists of two staves, with the instruction "simile legato" written above the right-hand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest for five measures, then enters in the third measure with a melodic line. The piano accompaniment begins in the first measure with a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

54

S. *tutti* *tutti* *div.*  
-ran - ia, mirth-ful mirth-ful Tha - li -

A. *Solo alto* *tutti* *solo* *tutti* *div.*  
Laugh - ing her socks\_ off is mirth-ful mirth-ful mirth-ful mirth-ful Tha - li -

T.

B.

Pno.

Detailed description of the musical score: The score is for a vocal quartet and piano. It consists of five staves. The Soprano (S.) staff has lyrics '-ran - ia, mirth-ful mirth-ful Tha - li -' with performance directions 'tutti', 'tutti', and 'div.'. The Alto (A.) staff has lyrics 'Laugh - ing her socks\_ off is mirth-ful mirth-ful mirth-ful mirth-ful Tha - li -' with performance directions 'Solo alto', 'tutti', 'solo', 'tutti', and 'div.'. The Tenor (T.) and Bass (B.) staves are empty. The Piano (Pno.) staff has a complex accompaniment with chords and arpeggios. The key signature has one sharp (F#) and the time signature is 4/4. The score is numbered 54 at the beginning.

60

S. a ha! ha! ha!

A. a ha! ha! ha!

T. There's Er - a - to the er - ot - ic strut - ting and

B. There's Er - a - to the er - ot - ic strut - ting and

Pno. *mf* *crescendo - - -*

The musical score consists of five systems. The first system contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with the beginning of the piano accompaniment (Pno.). The Soprano and Alto parts have the lyrics 'a ha! ha! ha!' and are marked with a fermata. The Tenor and Bass parts have the lyrics 'There's Er - a - to the er - ot - ic strut - ting and'. The piano accompaniment starts with a treble clef and a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The dynamics are marked as *mf* and *crescendo - - -*. The second system continues the vocal parts and the piano accompaniment. The third system continues the vocal parts and the piano accompaniment. The fourth system continues the vocal parts and the piano accompaniment. The fifth system continues the vocal parts and the piano accompaniment.

65

S.

A.

T. Solo  
rut-ting, While La-dy Po-ly-mi-a glares mut-ter-ing and

B. *mp* Tutti  
rut-ting, rut-ting mutt-ter-ing

Pno. *f* *sf*

70

S.

A.

T.  
tut - ting. Out on the

B.  
mut-ter-ing, tut tut tut- ting. Cli - o's - out on the fringe,

Pno.

*f*

*mf*

Solo

75

S.  
A.  
T.  
B.  
Pno.

fringe, *tutti* why\_ she is there\_  
god - dess of hist - or-y *tutti* is a bit\_ of a myst-er-y

The musical score consists of five staves. The vocal staves (Soprano, Alto, Tenor, Bass) are arranged vertically. The piano accompaniment is at the bottom, with a grand staff (treble and bass clefs). The lyrics are written below the vocal staves. The Tenor part begins with the word 'fringe,' and the Bass part begins with 'god - dess of hist - or-y'. Both vocal parts then sing 'why\_ she is there\_' and 'is a bit\_ of a myst-er-y' respectively. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word 'tutti' is written above the Tenor and Bass parts during their respective lines.

81

S.  Then a-round the mar-gins more gods lounge,

A.  Then a-round the mar-gins more gods lounge,

T. 


B. 


Pno. 

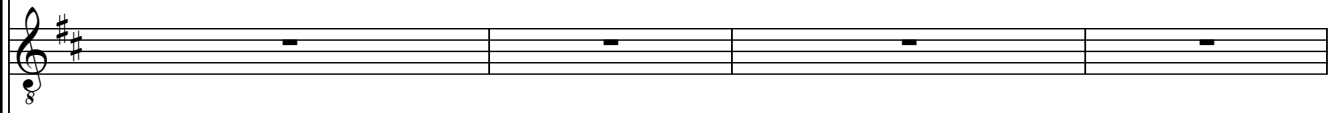
Detailed description: This page of a musical score, numbered 16, contains measures 81 through 84. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the Soprano and Alto parts having lyrics: "Then a-round the mar-gins more gods lounge,". The Tenor and Bass parts are silent. The piano accompaniment consists of a right-hand melody with a slur over the first two measures and a left-hand accompaniment of chords. The key signature changes from one flat to two sharps between measures 81 and 82.

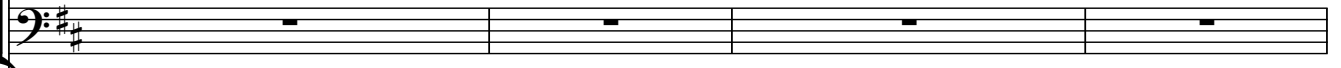


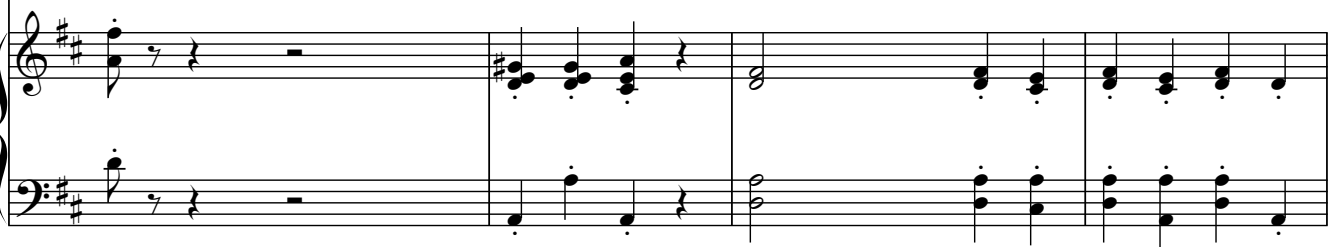
85

S.  gods who en-cour-age and in - spire \_\_\_\_\_ look-ing for some songs to scrounge, \_\_\_\_\_

A.  gods who en-cour-age and in - spire \_\_\_\_\_ look-ing for some songs to scrounge, \_\_\_\_\_

T. 

B. 

Pno. 

89

S. Hail to the Mus-es, Hail to the Mus-es, Hail to th'im-mort-al choir!

A. Hail to the Mus-es, Hail to the Mus-es, Hail to th'im-mort-al th'im-mort-al choir!

T.

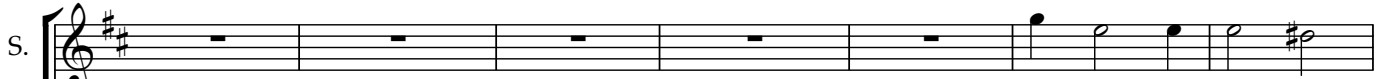
B.

Pno.


The musical score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The key signature is D major (two sharps) and the time signature is 4/4. The Soprano and Alto parts have lyrics. The Tenor and Bass parts are silent. The Piano part provides accompaniment. The score is numbered 89.

94

Sop solo

S. 

Not know - ing which way

A. 

Tenor solo

T. 

Not know - ing which way

Bass solo

B. 

Pno. 

101

S. *f*  
Ja - nus, Ja -

A. Solo *f* Tutti  
Not know - ing which way to look is Ja - nus, Ja -

T. *f*  
Ja - nus, Ja -

B. Tutti *f*  
Not know - ing which way \_\_\_\_\_ Ja - nus, Ja -

Pno. *mf* *f*

109

S. nus,

A. nus,

T. nus, peer-ing thru' his eyes or thru' his peer-ing thru' his eyes or thru' his

B. nus, peer-ing thru' his eyes or thru' his peer-ing thru' his eyes or thru' his

Pno.

The musical score is for a vocal quartet and piano. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a Piano (Pno.) accompaniment. The score is in the key of D major (two sharps) and consists of 10 measures. The vocal parts have lyrics: 'nus,' for Soprano and Alto; 'nus, peer-ing thru' his eyes or thru' his peer-ing thru' his eyes or thru' his' for Tenor and Bass. The piano accompaniment provides harmonic support with chords and a bass line. The time signature changes from 4/4 to 2/4 and back to 4/4.

114

S. *bright and determined*  
*f*  
Bac - chus,

A. *f*  
Bac - chus,

T. peer-ing thru' his eyes or thru' his\_\_\_\_

B. peer-ing thru' his eyes or thru' his\_\_\_\_

Pno. *crescendo* ----- *f*  
*bright and determined*

119

S. Bac-chus dear Bac-chus, hale and heart-y, Life and soul of the heav-en - ly

A. Bac-chus dear Bac-chus, hale and heart-y, Life and soul of the heav-en - ly

T. [Empty staff]

B. [Empty staff]

Pno. [Piano accompaniment with 'leg.' marking]

Detailed description: This is a musical score for a vocal ensemble and piano. It consists of five staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for the Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics: "Bac-chus dear Bac-chus, hale and heart-y, Life and soul of the heav-en - ly". The piano part features a melody in the right hand and a bass line in the left hand, with a 'leg.' (leggiero) marking. The score is numbered 119 at the top left.

125

S. part-y! Laud - de! Lau - de - te! And all that oth - er stuff. We'd laud more

A. part-y! Laud - de! Lau - de - te! And all that oth - er stuff. We'd laud more

T. *f* Laud - de! Lau - de - te! And all that oth - er stuff. We'd laud more

B. *f* Laud - de! Lau - de - te! And all that oth - er stuff.

Pno.



131

S. gods but we think No, we'd laud more

A. gods but we think No, we'd laud more

T. *mf* ad libertum - monk-like plainchant  
gods but we think Lau-da-te, lau-da-te, -

B. *mf* ad libertum - monk-like plainchant  
e - nough's e - nough. Lau-da-te, lau-da-te, -

Pno. *sf* rit

136

S. gods but we think e - nough's e - nough

A. gods but we think e - nough's e - nough Solo So, hail\_ to the

T. e - nough's e - nough

B. e - nough's e - nough

Pno. coolly lightly

142

S.  
Fa la la la fa la la fa la la fa la la

A.  
Mus - es, *Tutti* Fa la la la fa la la fa la la fa la la

T.  
*Solo* Hail\_ to the Mus - es,

B.

Pno.

Detailed description: This is a musical score for a vocal ensemble and piano. It consists of five staves. The top four staves are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all in treble clef with a key signature of one sharp (F#). The piano accompaniment (Pno.) is at the bottom, with a grand staff (treble and bass clefs). The Soprano part has a melodic line with lyrics 'Fa la la la fa la la fa la la fa la la'. The Alto part starts with 'Mus - es,' followed by 'Tutti' and 'Fa la la la fa la la fa la la fa la la'. The Tenor part has a 'Solo' section with the lyrics 'Hail\_ to the Mus - es,'. The Bass part is mostly silent. The piano accompaniment features chords and melodic fragments in both hands, with some dynamics like 'p' (piano) and 'f' (forte) indicated.

147

S. *Rall.* *f* *maestoso*  
Harm - - -

A. *f*  
Harm - - -

T. *Tutti* *f*  
dooby dooby dooby doo dooby doo dooby doo Harm - - -

B. *f*  
dooby dooby dooby doo dooby doo dooby doo Harm - - -

Pno. *Rall.* *f* *maestoso*

150 **Rall.**

S. on - i - ous\_ Chor - - um!

A. on - i - ous\_ Chor - - um!

T. Men - butch as poss  
on - i - ous\_ Ah Lau - da - te!

B. Men - butch as poss  
on - i - ous\_ Ah Lau - da - te!

Pno. **Rall.**