

LESBIA MI DICIT SEMPER MALE | TEMPLETON | SATB A CAPPELLA



LESBIA MI DICIT SEMPER MALE

(LESBIA ALWAYS SPEAKS ILL OF ME)

for SATB chorus, a cappella

Text by

CATULLUS (84-54 B.C.E.)

Composed by

MARK D. TEMPLETON



Lesbia mi dicit semper male, commonly known as *Catullus 92*, consists of two elegiac couplets written by Gaius Valerius Catullus (84-54 B.C.E) for his lover, Lesbia. Lesbia was the name believed to have been given by Catullus to his mistress. Her real name was Clodia, the sexually promiscuous wife of proconsul Quintus Caecilius Metellus Celer, known as Metellus. Catullus' earlier poem, 83, brings some context to 92. In the first part of 83, Catullus says:

Lesbia keeps insulting me in front of her husband:
this fills the fatuous idiot with delight.
Mule, do you perceive nothing? If she shut up and ignored me
that'd show healthy indifference;...

In 92, Catullus expounds on the idea of why Clodia insults him in front of Metellus. Catullus reckons that he is always cursing her, and he loves her. She always curses him, so she must love him as well. In his desperation, Catullus uses his wit and humor to reason that his obsessive love for Clodia is reciprocated. This setting of 92 uses incessant driving rhythms in the women's voices to paint the words, "*Lesbia mi dicit semper male nec tacet umquam de me*" (Lesbia always speaks ill of me, never shuts up about me). The repeating rhythms return in the men's voices when Catullus says he does the same, "*quia sunt totidem mea: deprecor illam assidue*" (...it's the same with me: I'm continually complaining.) The piece comes to a final rest after Catullus realizes the he will always be cursed to love her.

Ranges

Soprano

Alto

Tenor

Bass

Latin

Lesbia mi *dicit semper male *nec *tacet umquam
de me: Lesbia me dispeream nisi amat.

quo signo? quia sunt totidem mea: *deprecor illam
assidue, *verum dispeream nisi amo.

Translation

*Lesbia always speaks ill of me, never shuts up
about me: damn me if she doesn't love me.*

*What's the sign? Because it's the same with me: I'm
continually complaining, but damn me if I don't love her.*

*Pronunciation note: the letter 'c' is always pronounced like a hard 'k'; the letter 'v' is always pronounced like a 'w'.



MARK TEMPLETON, born 1974, is an American choral composer, conductor, and countertenor. Templeton's music has been described by the Boston Music Intelligencer as "charming and entertaining, playing with homophony and polyphony, and having a winning way with neo-romantic sweet dissonances." Some of his music is published by Santa Barbara Music Publishing, and he has recently started to self-publish. His music for men's voices, including *When I Hear Her I Have Wings*, has been performed across the world at various international festivals and ACDA conventions. His *Missa Brevis* has recently been featured in a doctoral dissertation at Florida State University. Templeton is also a sought after performer and clinician. He currently sings countertenor with Vox Populi, Delaware's professional chamber choir. He resides with his wife, Becca, at West Nottingham Academy in Coloma, Maryland, the oldest boarding school in the United States, where he is the director of choral activities, music theory, and music composition. He also enjoys coaching, playing, and watching soccer when he is not working. He is available for commission upon request.

LESBIA MI DICIT SEMPER MALE

(Catullus 92)

Gaius Valerius Catullus (c. 84-54 B.C.E.)

for SATB chorus, a cappella

Mark D. Templeton (b. 1974)

Passionately furious (♩ = c. 110)

Soprano
Les - bi - a! Les - bi - a! Les - bi - a! Les - bi - a! Les - bi -

Alto
Les - bi - a! Les - bi - a! Les - bi - a! Les - bi - a! Les - bi -

Tenor
Les - bi - a! Les - bi - a! Les - bi - a! Les - bi - a! Les - bi -

Bass
Les - bi - a! Les - bi - a! Les - bi - a! Les - bi - a! Les - bi -

(for rehearsal)

Passionately furious (♩ = c. 110)

S
a! Les - bi - a! *rit.* Les - bi - a mi di - cit sem - per

A
a! Les - bi - a!

T
a! Les - bi - a!

B
a! Les - bi - a!

6

a tempo
mp

6

a tempo
mp

11

11

15

Lesbia never shuts up about me:

18

S Les - bi - a mi di - cit sem-per ma - le! sem-per ma - le! Les - bi - a mi di - cit sem-per

A Les - bi - a! mi di - cit, mi di - cit sem-per ma - le! Les - bi - a! mi di - cit,

T *mf* Les - bi - a

B *mf* ma - le! ma - le! Les - bi - a nec

18

S ma - le! sem-per ma - le! Les - bi - a mi di - cit sem-per ma - le! sem-per ma - le!

A mi di - cit sem-per ma - le! Les - bi - a! mi di - cit, mi di - cit sem-per ma - le!

T *f* nec ta - cet um - quam de me!

B *f* ta - cet um - quam de me!

21

21

24

S Les - bi - a mi di - cit sem-per ma - le! sem-per ma - le! Les - bi - a! mi di - cit,

A Les - bi - a! mi di - cit, mi di - cit sem-per ma - le! Les - bi - a mi di - cit sem-per

T de me! de me! Les - bi - a!

B de me! de me! Les - bi - a!

24

Damn me... *Damn me if she doesn't...*

27

S mi di - cit sem-per ma - le! Les - bi - a! mi di - cit mi di - cit Les - bi - a me di - spe - re - am ni - si

A ma - le! sem-per ma - le! Les - bi - a mi di - cit sem-per ma - le! Les - bi - a me di - spe - re - am ni - si

T Les - bi - a me di - spe - re - am, Les - bi - a me di - spe - re - am ni - si

B Les - bi - a me di - spe - re - am, Les - bi - a me di - spe - re - am ni - si

27

...love me

What's the sign?

31

S a - mat! Quo si-gno? Quo si-gno? Quo ____ si - gno? Quo ____ si-gno?

A a - mat! Quo si-gno? Quo si-gno? Quo ____ si - gno? Quo si-gno? Quo

T a - mat! Quo si-gno? Quo si-gno? Quo ____ si - gno? Quo ____ si-gno?

B a - mat! Quo si - gno? Quo ____ si-gno? Quo si-gno? Quo si-gno? Quo

31

ff

mf

36

S Quo si - gno? Quo si - gno? ____

A si - gno? Quo si - gno? ____

T Quo si - gno? Quo si - gno? ____

B ____ si - gno? Quo ____ si - gno? Quo si-gno? qui - a sunt to-ti-dem

36

mf

f

rit.

a tempo

mp

mp

42

S

A

T

B

mp

Quo si - gno? qui - a sunt, qui - a sunt to - ti - dem me - a,

me - a, to - ti - dem me - a, Quo si - gno? qui - a sunt to - ti - dem me - a, to - ti - dem me - a,

42

45

S

A

T

B

mf

Quo si - gno? qui - a sunt to - ti - dem

mf

Quo si - gno? qui - a sunt, qui - a sunt to - ti - dem me - a, Quo si - gno? qui - a sunt,

mf

Quo si - gno? qui - a sunt to - ti - dem me - a, to - ti - dem me - a, Quo si - gno? qui - a sunt to - ti - dem

45

mf

48 *f* *mf*

S me - a! me - a! me

A *mf* me - a:

T qui - a sunt to-ti-dem me - a, Quo si - gno? qui - a sunt, qui - a sunt to-ti-dem me - a,

B me - a, to-ti-dem me - a, Quo si-gno? qui - a sunt to-ti-dem me - a, to-ti-dem me - a,

48

FOR PRACTICE ONLY

I'm continually complaining,

51

S a: de - pre-cor il - lam as - si - du -

A de - pre-cor il - lam as - si - du - e,

T Quo si-gno? qui - a sunt to-ti-dem me - a, to-ti-dem me - a, Quo si-gno? qui - a sunt to-ti-dem

B Quo si - gno? qui - a sunt, qui - a sunt to-ti-dem me - a, Quo si - gno? qui - a sunt,

51

FOR PRACTICE ONLY

54

f *mf*

S e, ve - rum! ve - rum ve - rum

A ve - rum! ve - rum! ve - rum

T me - a, to-ti-dem me - a, Quo si-gno? qui - a sunt to-ti-dem me - a, to-ti-dem me - a,

B qui - a sunt to-ti-dem me - a, Quo si - gno? qui - a sunt, qui - a sunt to-ti-dem me - a,

54

57 *f* *mf*

but damn me...

S di - spe-re - am, di - spe-re - am, di - spe-re - am,

A di - spe-re - am, di - spe-re - am, di - spe-re - am,

T Quo si-gno? qui - a sunt to-ti-dem me - a, to-ti-dem me - a, Quo si-gno? qui - a sunt to-ti-dem

B Quo si - gno? qui - a sunt, qui - a sunt to-ti-dem me - a, Quo si - gno? qui - a sunt,

57

60 *damn me...* *rit.*

S di - spe - re - am, di - spe-re - am ni - si, di - spe-re - am ni - si,

A di - spe - re - am, di - spe-re - am ni - si, di - spe - re - am ni - si,

T me - a: di - spe - re - am di - spe-re - am ni - si, di - spe-re - am ni - si,

B qui - a sunt to-ti-dem me - a, di - spe-re - am ni - si, di - spe-re - am ni - si,

60 *rit.*

64 *Slower* $\text{♩} = 70$ *mp* *damn me if I don't love her.* *molto rit.* *p*

S di - spe-re - am ni - si a - mo.

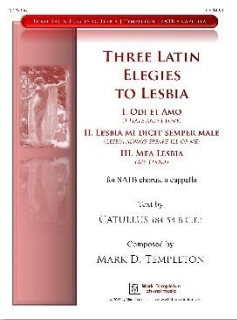
A di - spe-re - am ni - si a - mo.

T di - spe-re - am ni - si a - mo.

B di - spe-re - am ni - si a - mo.

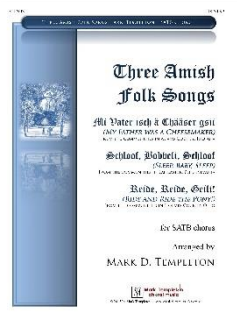
64 *Slower* $\text{♩} = 70$ *mp* *molto rit.* *p*

OTHER MUSIC BY MARK D. TEMPLETON



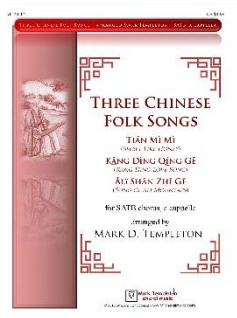
THREE LATIN ELEGIES TO LESBIA

- ODI ET AMO
(*I Love and I Hate*) SATB, a cappella
- LESBIA MI DICIT SEMPER MALE
(*Lesbia Always Speaks Ill of Me*) SATB, a cappella
- MEA LESBIA
(*My Lesbia*) SATB, a cappella



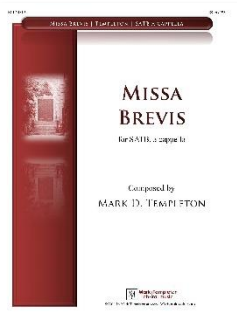
THREE AMISH FOLK SONGS

- MI VATER ISCH Ä CHÄÄSER GSII
(*My Father was a Cheesemaker*) SATB, a cappella
- SCHLOOF, BOBBELI, SCHLOOF
(*Sleep, Baby, Sleep*) SATB & tenor solo, a cappella
- REIDE, REIDE, GEILI!
(*Ride and Ride the Pony!*) SATB, coconut, & woodblock



THREE CHINESE FOLK SONGS

- TIÁN MÌ MÌ
(*Sweet Like Honey*) SATB, a cappella
- ĀLǐ SHĀN ZHĪ GĒ
(*Song of Ali Mountain*) SATB & tenor solo, a cappella
- KĀNG DÌNG QÍNG GĒ
(*Kang Ding Love Song*) SATB, a cappella



MISSA BREVIS

- REX REQUIEM SATB or TTBB, a cappella
- KYRIE
- PSALM 23
- SANCTUS
- A PRAYER OF SAINT BENEDICT
- AGNUS DEI
- THE CHORISTER'S PRAYER

For more information about these songs and other compositions by
Mark Templeton visit www.MTchoralmusic.com



Mark Templeton
choral music