

STRANGE SONGS

for Baritone, SATB Chorus
and Piano Quintet

String Parts for
Electronic Music
Readers

Bill Robinson



Photo by LON COOPER

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for Baritone, SATB Chorus,
and Piano Quintet

1979—Sept. 9, 2010; March 19–April 19, 2012
Arranged for Piano Quintet Feb. 15—March 11, 2024
Corrected to January 14, 2026
Duration: 19 minutes

This is a collection of four vocal works; these are much expanded from original chamber versions during the summer of 2010 and spring of 2012, then revised in 2024.

In 2004, as I was about to graduate with a BS in physics from NCSU, I wrote an odd little poem called *I'm a Physicist and That's Just Fine*. Not long after, I set it for baritone and piano. The arrangement here is much longer and more complex than the original song.

I attended a macrobiotic meeting in Boston in 1979 where there was to be an entertainment at the end given by attendees. I quickly wrote *Little Miss Nonfat* as a composition that anyone who could read music could perform; it was for spoken chorus in four parts. However, my search for performers was in vain. This version is far longer and more involved than the very simple original, which was under two minutes long.

Until February 2015, *Strange Songs* included *Der Jammerwock*, a setting of Robert Scott's 1872 translation of *Jabberwocky* into German. That is now withdrawn.

Math Class: or, Does the Zero Have Buddha-Nature™? started off in 1982 as a companion spoken chorus piece to *Little Miss Nonfat*, also in four parts, written after a year as a physics and math major at North

Texas State University. It also is much expanded in this version for chorus and orchestra. I added this to the first edition in 2012.

In the summer of 2003, I was doing physics at the University of Michigan at Ann Arbor, and decided to write a satirical song about the decades of rejection I had suffered from musicians. Thus, I dedicated *What I Hear After Submitting A Score* to the many musicians who gave me so much material from 1984 through 2005 by turning down my music because it was too easy, too hard, too long, too brief, too classical, too popular, too modern, too old-fashioned, too secular, too religious, too fast, too slow, too serious, too humorous, they're busy playing something else, or in short, *because I wouldn't give them money*. Thankfully, since 2006 things are much better and I have found some wonderful performers.

Strange Songs as completed in 2012 is for either full orchestra or two pianos, baritone and SATBariB chorus. Neither was performed by 2024. I made this version for piano quintet, baritone, and SATB chorus (one singer on a part) in preparation for a concert in January 2025 marking my 70th birthday, and finally bring this music to the stage and have a recording.

Commissioned *inscientibus, ex post facto, sub rosa* by
Stephen Reynolds and Susan Osborne, July 2020

Bill Robinson

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Cover photo by Lon Cooper, 1975, of me in front of the NTSU library

for Piano Quintet, Baritone, and SATB Chorus

String Parts for Electronic Music Readers

I. I'm A Physicist and That's Just Fine [6']

Bill Robinson

With Calculated Abandon (♩ = 96)

With Calculated Abandon (♩ = 96)

Vocal Soloists:

- Solo Baritone:** Enters in the final measure with the lyrics: *f* I'm a Phys-i-cist and that's just fine -
- Soprano, Alto, Tenor, Bass:** Remain silent throughout the piece.

String Ensemble:

- Violin I & II:** Play a melodic line starting in the second measure, marked *f* (forte).
- Viola:** Plays a tremolo accompaniment in the first measure, marked *pp* (pianissimo), then joins the melodic line in the second measure, marked *f*.
- Cello:** Plays a melodic line starting in the second measure, marked *f*.
- Piano:** Provides a rhythmic accompaniment in the first measure, marked *f*, then remains silent for the rest of the piece.

I'm a Physicist

2

7 (roll "r")

Solo

It's much bet-ter than a life of crime. If you real-ly want to see me snee-ah, Just im-ply I'm an en-gi-nee-ah.

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

ff

ff

f

ff

3

This musical score is for the song "I'm a Physicist" from the musical "The Full Monty". It features vocal soloists (Soprano, Alto, Tenor, Bass) and a full orchestra. The score is written for a 4-measure system, with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked "Allegro".

Vocal Soloists:

- Soprano (S):** The melody is in the soprano register, starting on a whole note G4 and moving through a series of eighth and sixteenth notes. The lyrics are: "I'm a Phys-i-cist and that's just fine - (roll 'r') If you real-ly want to see me snee-ah, Just im- ply I'm an en- gi- nee-ah."
- Alto (A):** The melody is in the alto register, starting on a whole note G4 and moving through a series of eighth and sixteenth notes. The lyrics are: "I'm a Phys-i-cist and that's just fine - It's much bet-ter than a life of crime. (roll 'r') If you real-ly want to see me snee-ah, Just im- ply I'm an en- gi- nee-ah."
- Tenor (T):** The melody is in the tenor register, starting on a whole note G4 and moving through a series of eighth and sixteenth notes. The lyrics are: "I'm a Phys-i-cist and that's just fine - If you real-ly want to see me snee-ah, Just im- ply I'm an en- gi- nee-ah."
- Bass:** The melody is in the bass register, starting on a whole note G4 and moving through a series of eighth and sixteenth notes. The lyrics are: "I'm a Phys-i-cist and that's just fine - It's much bet-ter than a life of crime. If you real-ly want to see me snee-ah, Just im- ply I'm an en- gi- nee-ah."

Orchestra:

- Vln. I:** The first violin part is in the treble clef, starting on a whole note G4 and moving through a series of eighth and sixteenth notes.
- Vln. II:** The second violin part is in the treble clef, starting on a whole note G4 and moving through a series of eighth and sixteenth notes.
- Vla.:** The viola part is in the treble clef, starting on a whole note G4 and moving through a series of eighth and sixteenth notes.
- Vc.:** The cello part is in the bass clef, starting on a whole note G4 and moving through a series of eighth and sixteenth notes.
- Pno.:** The piano part is in the grand staff, starting on a whole note G4 and moving through a series of eighth and sixteenth notes.

I'm a Physicist

4

Meno mosso (♩ = 76)

18

Solo

S

A

T

Bass

Meno mosso (♩ = 76)

18

Vln. I

Vln. II

Vla.

Vc.

Pno.

I'm a Physicist

24

Solo

24

S

A

T

Bass

p

I fuss with num-bers tran-scen-den-tal; _

Vln. I

Vln. II

Vla.

Vc.

Pno.

I'm a Physicist

6

Tempo I (♩ = 96)

31

Solo

When I was young they called me men-tal. ____

S

A

T

Bass

Tempo I (♩ = 96)

31

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp *mf* *mf*

p *cresc. p. a p.* (*mp*) (*mf*)

I'm a Physicist

7

36 *ff* 37

Solo *ff* If it can't be mea-sured, If it can't be mea-sured, it don't ex - ist - it don't ex - ist - In this here sci-ence,

S *ff* If it can't be mea-sured, If it can't be mea-sured, it don't ex - ist - In this here sci-ence,

A *ff* If it can't be mea-sured, If it can't be mea-sured, it don't ex - ist - In this here sci-ence,

T *ff* If it can't be mea-sured, If it can't be mea-sured, it don't ex - ist - it don't ex - ist - In this here sci-ence,

Bass *ff* If it can't be mea-sured, If it can't be mea-sured, it don't ex - ist - it don't ex - ist - In this here sci-ence,

36 *f* 37 *ff*

Vln. I *f*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

36 *f* 37 *ff*

Pno. *f* *ff*

I'm a Physicist

8

40

Solo

that's the gist. If it can't be mea-sured, it don't ex - ist - In this here sci-ence, that's the gist.

S

that's the gist. If it can't be mea-sured, it don't ex - ist - In this here sci-ence, that's the gist.

A

that's the gist. If it can't be mea-sured, it don't ex - ist - In this here sci-ence, that's the gist.

T

that's the gist. If it can't be mea-sured, it don't ex - ist - In this here sci-ence, that's the gist.

Bass

that's the gist. If it can't be mea-sured, it don't ex - ist - In this here sci-ence, that's the gist.

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp

pp

f *pp*

f *pp*

f *pp*

f *pp*

8va

I'm a Physicist

47

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

pp

mp₊

mf₊

pp

mp

mf

p cresc. *p. a p.* (*mp*) (*mf*)

47

pp

p cresc. *p. a p.*

The image shows a page of a musical score for the piece "I'm a Physicist". The score is for a vocal ensemble (Solo, Soprano, Alto, Tenor, Bass) and a chamber orchestra (Violins I and II, Viola, Violoncello, and Piano). The page number is 9. The vocal parts are mostly silent, indicated by rests. The instrumental parts are more active. The Violins I and II parts enter at measure 47 with a melodic line. The Viola and Violoncello parts also have melodic lines. The Piano part provides a harmonic foundation with chords and moving lines. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

I'm a Physicist

10

53 *ff* 54

Solo We need ev - i - dence, We need ev - idence, need ev - i - dence, with fame for fin - ders; For spook - y things, we've

53 *ff* We need ev - idence, We need ev - i - dence, with fame for fin - ders; For spook - y things, we've

A We need ev - idence, We need ev - i - dence, with fame for fin - ders; For spook - y things, we've

T We need ev - i - dence, We need ev - idence, need ev - i - dence, with fame for fin - ders; For spook - y things, we've

Bass We need ev - i - dence, We need ev - idence, need ev - i - dence, with fame for fin - ders; For spook - y things, we've

53 54

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

53 54

Pno.

I'm a Physicist

The image displays a page of a musical score for the song "The Highway Song" by The Beatles. The score is written for a vocal quartet (Solo, S, A, T) and a full instrumental ensemble (Vln. I, Vln. II, Vla., Vc., Pno.). The vocal parts are in the upper system, and the instrumental parts are in the lower system. The lyrics are: "got on blinders - U - F - Os and ghosts and prayer, Hip - pies, preach - ers, tall blue hair." The score is in 3/4 time and features a key signature of one flat (B-flat). The instrumental parts include a piano introduction and a guitar solo. The vocal parts are in the upper system, and the instrumental parts are in the lower system. The lyrics are: "got on blinders - U - F - Os and ghosts and prayer, Hip - pies, preach - ers, tall blue hair." The score is in 3/4 time and features a key signature of one flat (B-flat).

I'm a Physicist

12

This musical score is for the song "Cosmic Goo" by The Roots. It features a vocal solo section with five vocalists (Solo, S, A, T, Bass) and a full orchestral accompaniment (Vln. I, Vln. II, Vla., Vc., Pno.).

Vocal Soloists:

- Solo:** I'm a skep-tic, tried and true; My or-i-gin is Cos-mic Goo. I can cal-cu-late the
- S:** true; Goo. I can cal-cu-late the
- A:** true; Goo. I can cal-cu-late the
- T:** true; Goo. I can cal-cu-late the
- Bass:** I can cal-cu-late the

Orchestration:

- Vln. I & II:** Violins I and II play melodic lines with various articulations and dynamics.
- Vla.:** Viola plays a melodic line with triplets and slurs.
- Vc.:** Violoncello plays a melodic line with triplets and slurs.
- Pno.:** Piano provides harmonic support with chords and arpeggios.

Key Musical Elements:

- Tempo/Style:** The score is marked with a tempo of 120 and a style of "Rock".
- Key Signature:** The key signature is one flat (B-flat major or D minor).
- Time Signature:** The time signature is 4/4.
- Rehearsal Marks:** Rehearsal marks 63 and 64 are indicated at the beginning of the vocal and instrumental staves.

I'm a Physicist

13

69

Solo

odds, odds, Which, though Ze - ro, ad - mit no Gods!

69

S

odds, odds, odds, Which, though Ze - ro, ad - mit no Gods!

A

odds, odds, odds, Which, though Ze - ro, ad - mit no Gods!

T

odds, odds, Which, though Ze - ro, ad - mit no Gods!

Bass

odds, Which, though Ze - ro, ad - mit no Gods!

74

69

Vln. I

p *f* *ff* *pp*

Vln. II

p *f* *ff* *pp*

Vla.

p *f* *ff* *pp*

Vc.

p *f* *ff* *pp*

69

Pno.

p *f* *ff* *pp*

74

I'm a Physicist

14

78

Meno mosso (♩ = 76)

pp

Solo

S

A

T

Bass

78

dolce

p

Meno mosso (♩ = 76)

Vln. I

Vln. II

Vla.

dolce

p

pp

Vc.

pizz.

arco

pp

78

Pno.

ff

pp

I'm a Physicist

15

89 Tempo I (♩ = 96)

Solo *sit in - side and stu - dy all day; My eyes are dim, my skin is gray.*

S

A

T

Bass

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *(mp)*

Pno. *p cresc. p. a p. (mp)*

Detailed description: This page of a musical score, numbered 15, is for the piece 'I'm a Physicist'. It features a vocal soloist and a chamber ensemble. The vocal soloist's part, marked 'Solo', begins at measure 89 with the lyrics 'sit in - side and stu - dy all day; My eyes are dim, my skin is gray.' The ensemble consists of Violin I, Violin II, Viola, Violoncello, and Piano. The score is written in a key with one flat (B-flat) and uses a 3/4 time signature. The tempo is marked 'Tempo I' with a quarter note equal to 96 beats per minute. The vocal soloist's part is in bass clef, while the instrumental parts are in treble or bass clef as appropriate. The piano part features a complex, arpeggiated accompaniment. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and a crescendo marking 'cresc. p. a p.' (crescendo piano to piano). The page number '15' is located in the top right corner.

I'm a Physicist

16

96

ff 98

Solo

My way with wo - men _____ My way with wo-men My way with wo-men is

S

A

T

Bass

My way with wo-men My way with wo-men is

96

mf *mf+* *f* *ff*

Vln. I

Vln. II

mf *mf+* *f* *ff*

Vla.

mf *f* *ff*

Vc.

(mf) *f* *ff*

96

(mf) *f* *ff*

Pno.

98

I'm a Physicist

17

100

Solo

le - gen - da - ry - I'll meet one some - day, don't mean may - be! ____ My way with wo - men is le - gen - da - ry - I'll meet one some - day, don't mean may - be! ____

S

100

don't mean may - be!

A

don't mean may - be!

T

le - gen - da - ry - I'll meet one some - day, don't mean may - be! ____ My way with wo - men is le - gen - da - ry - I'll meet one some - day, don't mean may - be! ____ don't mean may - be!

Bass

le - gen - da - ry - I'll meet one some - day, don't mean may - be! ____ My way with wo - men is le - gen - da - ry - I'll meet one some - day, don't mean may - be! ____

Vln. I

Vln. II

Vla.

Vc.

Pno.

100

108

108

This musical score is for the song "The Rose Tree" from the opera "The Rose Tree" by John G. Poulton. The score is arranged for a vocal soloist (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked "Allegretto" and the key signature is one flat (B-flat major or D minor).

The score is divided into two systems. The first system contains measures 105 to 108. The second system contains measures 109 to 112. The vocal soloists enter in measure 105 with the lyrics "don't mean may - be!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The piano part includes dynamic markings such as *pp* (pianissimo) and *f* (forte).

The score is written for the following instruments:

- Solo (Soprano, Alto, Tenor, Bass)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Pno. (Piano)

The score is published by G. Schirmer, New York, and is available for purchase at \$1.50.

I'm a Physicist

19

115

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

f < *ff*

mf < *f* < *ff*

p < *mf* < *f* < *ff*

I'm a Physicist

20

123

f

Solo

I'm a Phys-i-cist and that's just fine - - - just fine - just fine - - - - - It's much bet-ter than a life of crime. of crime. of crime.

123

S

f

just fine - just fine - - - - - of

A

f

just fine - just fine - just fine - - - - - of crime. of

T

f

just fine - just fine - just fine - - - - - of crime. of crime. of crime.

Bass

f

just fine - - - - - of crime.

123

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

123

Pno.

f

8^{va}

I'm a Physicist

21

128 *ff*

Solo From Gi - ga to Fem - to, from Cos - mos to Quark, From Gi - ga to Fem - to, from Cos - mos to One man's Ge - nius is an -

128 *ff*

S crime. of crime. crime. From Gi - ga to Fem - to, from Cos - mos to Quark,

A *ff*

A crime. of crime. crime. From Gi - ga to Fem - to, from Cos - mos to Quark, Cos - mos to Quark,

T *ff*

T From Gi - ga to Fem - to, from Cos - mos to Quark, Cos - mos to Quark, One man's Ge - nius is an -

Bass *ff*

Bass From Gi - ga to Fem - to, from Cos - mos to Quark, From Gi - ga to Fem - to, from Cos - mos to Quark, One man's Ge - nius is an - o - ther man's Dork.

128

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

128 *ff*

Pno. *ff*

I'm a Physicist

22

132 133

Solo

o - ther man's Dork. must

S

132

One man's Ge - nius is an - o - ther man's Dork. If Dork I must be, then Dork I must be If Dork I must be, then Dork I must be must

A

One man's Ge - nius is an - o - ther man's Dork. Dork I must be If Dork I must be, then Dork I must be must

T

o - ther man's Dork. If Dork I must be, then Dork I must be must

Bass

133

must

Vln. I

132

Vln. II

Vla.

Vc.

Pno.

132 133

I'm a Physicist

23

137 *rit.* *a tempo*

Solo
S
A
T
Bass

be must be must be must be must be must be; The An - swer to Ev - ery - thing is - Twen - ty three *ff* *dim.* Twen - ty

Vln. I
Vln. II
Vla.
Vc.
Pno.

rit. *a tempo*

ff *dim.* *p. a p.*

ff *dim.* *p. a p.*

legato ff *dim.* *p. a p.*

I'm a Physicist

24

141

rit.

Solo

three *(mf)* Twen - ty three *(mp)* Twen - ty three *(p)* Twen - ty three *pp*

S

three *(mf)* *mp* three *(mp)* *p* three *(p)* *pp*

A

three *(mf)* Twen - ty three *(mp)* Twen - ty three *(p)* *pp*

T

three *(mf)* Twen - ty three *(mp)* Twen - ty three *(p)* *pp*

Bass

rit.

Vln. I

mp dim. *(p)* *pp*

Vln. II

Vla.

(mf) *(mp)* *(p)* *pp*

Vc.

(mf) *(mp)* *(p)* *pp*

Pno.

141 *(mf)* *(mp)* *(p)* *pp*

II. Little Miss Nonfat

[5']

25

Allegro macroneurotico (♩ = 96)

Vocalists:

- Soprano:** Lit-tleMiss Lit-tleMiss Non - fat
- Alto:** Lit-tleMiss Lit-tleMiss Non - fat
- Tenor:** oom-pah oom - pah oom - pah oom - pah oom - pah oom - pah oom - pah oom - pah poo - bah
- Baritone:** oom-pah oom - pah oom - pah oom - pah oom - pah oom - pah oom - pah oom - pah poo - bah
- Bass:** Oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh

Instrumentalists:

- Violin I:** mp
- Violin II:** mp
- Viola:** mp
- Cello:** pizz. mp
- Piano:** pp mp

26

8

S
Lit - tle Miss Lit - tle Miss Non - fat Lit - tle Miss Non - fat *ff* sat sat sat sat sat on her tom cat sat on her tom cat

A
Lit - tle Miss Lit - tle Miss Non - fat Lit - tle Miss Non - fat *ff* sat sat sat sat sat on her tom cat sat on her tom cat

T
oom - pah oom - pah poo - bah oom - pah poo - bah *ff* sat sat sat sat sat on her tom cat sat on her tom cat

Bari.
oom - pah oom - pah poo - bah oom - pah poo - bah *ff* sat sat sat sat sat on her tom cat sat on her tom cat

Bass
ff
oh oh oh oh oh oh oom - pah Per - cy Grain-ger oom - pah Per - cy Grain-ger

8

Vln.
ff

Vln.
ff

Vla.
ff

Vc.
f *arco* *ff*

8

Pno.
ff

12

S
A
T
Bari.
Bass

sat sat sat sat sat sat on her tom cat sat on her tom cat
sat sat sat sat sat oom - pah Per - cy Grain - ger oom - pah poo - bah
sat sat sat sat sat on her tom cat sat on her tom cat
Al - ca - traz may - hem Al - ca - traz may - hem sat sat sat sat sat on her tom cat sat on her tom cat
oom - pah Per - cy Grain - ger oom - pah Per - cy Grain - ger sat sat sat sat sat on her tom cat sat on her tom cat

12

Vln.
Vln.
Vla.
Vc.

12

Pno.

28

16

S
sat on her tom cat sat on her sat on her sat on her sat on her tom cat Splat! Splat! Splat! Splat!

A
oom - pah poo - bah oom - pah poo - bah oom - pah poo - bah sat on her tom cat Splat! Splat! Splat! Splat!

T
sat on her sat on her sat on her sat on her tom cat Splat! Splat! Splat! Splat! *pp* Per-cy

Bari.
oom - pah poo - bah sat on her tom cat Splat! Splat! Splat! Splat! *pp* Per-cy

Bass
poo - bah sat on her tom cat Splat! Splat! Splat! Splat!

16

Vln.
ff

Vln.
ff

Vla.
ff

Vc.
ff *pp*

16

Pno.
ff *pp*

A

23

S

pp

Lit - tle Miss _____ Lit - tle Miss Lit - tle Miss Non - fat tom cat Lit - tle Miss

A

pp

Lit - tle Miss Lit - tle Miss Non - fat tom cat Lit - tle Miss

T

Per - cy Per - cy Grain - ger Born in a man - - - - - ger _____ Per - cy _____ Per - cy Grain - - - - - ger _____

Bari.

Per - cy Per - cy Grain - ger born in a man - - - - - ger _____ Per - cy _____ Per - cy Grain - - - - - ger _____

Bass

pp

oom - pah poo - bah _____ oom - pah _____

23

Vln.

pp

Vln.

pp

Vla.

Vc.

23

Pno.

30

28

S Lit-tle Miss Tom cat Non-fat sat on her Non-fat tom cat _____ Born in a man-ger

A Lit-tle Miss Tom cat Non-fat sat on her Non-fat tom cat _____ Born in a man-ger

T _____ born in a man-ger _____ Per-cy _____ born in a man-ger

Bari. _____ born in a man-ger _____ Per-cy _____ born in a man-ger Lit-tle Miss Tom cat Non-fat

Bass poo-bah _____ oom-pah _____ oom-pah poo-bah Tom cat Non-fat

28

Vln. non stacc. **B**

Vln. non stacc.

Vla. non stacc.

Vc. non stacc.

Pno. non stacc.

33

S Lit - tle Miss Tom cat Non - fat sat on her Non - fat tom cat Lit - tle Miss Tom cat Non - fat sat on her Non - fat tom cat eat - ing her soy - bean to - fu

A Tom cat Non - fat sat on her Non - fat tom cat chew to - fu chew to - fu Tom cat Non - fat sat on her Non - fat tom cat eat - ing her soy - bean to - fu

T

Bari. sat on her Non - fat tom cat eat - ing her soy - bean to - fu Lit - tle Miss Tom cat Non - fat sat on her Non - fat tom cat eat - ing her soy - bean to - fu

Bass sat on her Non - fat tom cat eat - ing her soy - bean to - fu chew to - fu chew to - fu Tom cat Non - fat sat on her Non - fat tom cat eat - ing her soy - bean to - fu

33

Vln. Vln. Vla. Vc. Pno.

32

39

S
cho too few cho too few Al-ca-traz may-hem oom-pah Al-ca-traz may-hem poo-bah Lit-tle Miss Per-cy cat

A
chew to-fu chew to-fu cho too few cho too few Lit-tle Miss Al-ca-traz

T
cho too few cho too few born in a man-ger eat-ing her

Bari.
chew to-fu chew to-fu cho too few cho too few Grain-ger born in a man-ger non-fat

Bass
chew to-fu chew to-fu Per-cy Grain-ger born in a man-ger to-fu may-hem

39

Vln.
Vln.
Vla.
Vc.
Pno.

45

S
strang-er _____
Per-cy Per-cy Grain - - - - -

A
dan-ger _____

T
man-ger _____

Bari.
ran-ger _____

Bass
Grain-ger _____

45

Vln.
pp

Vln.
pp

Vla.
pp

Vc.
pp

45

Pno.
pp
8va

The musical score is for a vocal ensemble and instrumental accompaniment. It is in 3/4 time. The vocal parts are Soprano (S), Alto (A), Tenor (T), Baritone (Bari.), and Bass. The instrumental parts are Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score starts at measure 45. The Soprano part has lyrics: 'strang-er', 'Per-cy', 'Per-cy', 'Grain'. The Alto part has lyrics: 'dan-ger'. The Tenor part has lyrics: 'man-ger'. The Baritone part has lyrics: 'ran-ger'. The Bass part has lyrics: 'Grain-ger'. The instrumental parts include Violins, Viola, Violoncello, and Piano. The score includes dynamic markings like 'p' and 'pp'. The Piano part has a '8va' marking.

34

50

S *pp* - ger born in born in a man - - - - - ger *ff* sat on her Tom

A *pp* born in born in a man - - - - - ger *ff* sat on her Tom

T *pp* born in a man - - - - - ger *ff* sat on her Tom

Bari. *pp* in a man - - - - - ger *ff* sat on her Tom

Bass *ff* sat on her Tom

50

Vln. *pp* *ff*

Vln. *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

Pno. *pp* *ff*

*

56 C

S
Cat
Spin - o - za a - long came a -

A
Cat
a - long came Spin - o - za a - long came a -

T
Cat
a - long came Spin - o - za a - long came Spin - o - za a - long came a -

Bari.
Cat
a - long came a - long came a - long came a - long came a - long came Spin - o - za a - long came Spin - o - za a - long came a -

Bass
Cat
a - long came a - long came a - long came a - long came a - long came a - long came a - long came a - long came a - long came Spin - o - za a - long came Spin - o - za a - long came a -

56 C

Vln.
ff

Vln.
ff

Vla.
ff

Vc.
ff

Pno.
ff

36

60

S
long came a - long came a - long came a - long came Spin - o - za no - za long long no - za beer

A
long came a - long came a - long came a - long came Spin - o - za long long no - za came

T
long came a - long came a - long came a - long came Spin - o - za no - za long long no - za za he smelled of rum and

Bari.
long came a - long came a - long came a - long came Spin - o - za long no - za Spin - o

Bass
long came a - long came a - long came a - long came Spin - o - za long no - za long a - long

60

Vln.
Vln.
Vla.
Vc.
Pno.

66 D

S a - long came Spin - o - za he knew the end was

A a - long came Spin - o - za he knew the end was

T a - long came Spin - o - za he smelled of shame and fear a - long came Spin - o - za he

Bari. a - long came Spin - o - za he smelled of shame and fear a - long came Spin - o - za he

Bass a - long came Spin - o - za he smelled of rum and beer

66 D

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Pno. 66

38

70

S near he knew the end was near may - hem *mp* *p* Copyrite (♩ = 126)

A near he knew the end was near

T smelled of rum and beer he knew the end was may - hem *mf* *mp* *p*

Bari. smelled of rum and beer he knew the end was quit it quit it quit it quit it quit it quit it *pp*

Bass Al - ca - traz quit it quit it quit it quit it quit it quit it *ff* *mf* *pp*

70

Vln. *mp* *p* Copyrite (♩ = 126)

Vln. *mp* *p* *pp*

Vla. *mf* *mp* *p* *pp*

Vc. *ff* *mf* *mp* *p* *pp*

Pno. *ff* *mf* *pp*

[illegible]

40

84

S *ff* *5* hey just leave me a - lone

A *ff* *5* hey just leave me a - lone

T *ff* *5* hey just leave me a - lone

Bari. quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it

Bass quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it

Vln. *f* *ff* *fp cresc.* *ff* *8va* - - ,

Vln. *f* *ff* *p*

Vla. *ff* *5*

Vc. *ff* *5* *p*

Pno. *ff* *5* *f p cresc.* *ff* *p* *3*

90

E

ff

hey just leave me a-lone

f

quit it quit it quit it quit it quit it quit it quit it quit it

f

quit it quit it quit it quit it quit it quit it quit it quit it

f

quit it quit it quit it quit it quit it quit it quit it quit it

f

quit it quit it quit it quit it quit it quit it quit it quit it

90

E

f

f

f

90

f

ff

42

97

S *ff* *5* *ff* *5*

hey just leave me a - lone hey just leave me a - lone

A quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it hey just leave me a - lone *mf*

T quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it *mf*

Bari. quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it hey just leave me a - lone *mf*

Bass quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it quit it

Vln. 97

Vln. 97

Vla. 97 *ff* *5* *mf*

Vc. 97 *ff* *5* *mf*

Pno. 97 *f* *ff* *5* *f* *f* *f*

103

S. *ff* *5* hey just leave me a - lone *ff* *F* quit it quit it quit it quit it quit it quit it quit it quit it

A. *f* quit it *ff* *3* leave me a - lone *mf* quit it quit it quit it quit it quit it quit it quit it quit it

T. *f* quit it quit it quit it quit it quit it quit it quit it quit it *ff* quit it quit it quit it quit it quit it quit it quit it quit it

Bari. *f* quit it *ff* *3* leave me a - lone *mf* quit it quit it quit it quit it quit it quit it quit it quit it

Bass. quit it quit it quit it quit it quit it quit it quit it quit it *ff* quit it quit it quit it quit it quit it quit it quit it quit it

Vln. 103 *ff* *F*

Vln. *ff*

Vla. *f* *3* *mf* *ff*

Vc. *f* *3* *mf* *ff*

Pno. 103 *ff* *5* *f* *ff*

109

S quit it quit it quit it quit it quit it quit it quit it

A quit it quit it quit it quit it quit it quit it quit it

T quit it quit it quit it quit it quit it quit it quit it

Bari. quit it quit it quit it quit it quit it quit it quit it

Bass quit it quit it quit it quit it quit it quit it quit it

(♩ = 96)

109

Vln. (♩ = 96)

Vln. 3 3 3 3 3 3 3

Vla. 3 3 3 3 3 3 3

Vc. 6 6 6 6 6 6 6

Pno. 109

pp

pp

116

S *mp* Lit-tle Miss Lit-tle Miss Non-fat Lit-tle Miss Lit-tle Miss Non-fat *ff* sat sat sat sat

A *mp* Lit-tle Miss Lit-tle Miss Non-fat Lit-tle Miss Lit-tle Miss Non-fat *ff* sat sat sat sat

T *mp* oom-pah oom-pah oom-pah oom-pah oom-pah oom-pah poo-bah oom-pah oom-pah poo-bah *ff* sat sat sat sat

Bari. *mp* oom-pah oom-pah oom-pah oom-pah oom-pah oom-pah poo-bah oom-pah oom-pah poo-bah *ff* sat sat sat sat

Bass *mp* Oh oh oh oh oh oh oh oh oh oh oh oh oh oh sat sat sat sat

116

Vln. *mp* *ff*

Vln. *mp* *ff*

Vla. *mp* *ff*

Vc. *pizz.* *mp* *arco* *ff*

116

Pno. *mp* *ff*

46

123

S
sat on her tom cat _____ sat on her tom cat a - long came Spin - o - za a - long came Spin - o - za a - long came She

A
oom - pah Per - cy Grain - ger _____ oom - pah Per - cy Grain - ger oom - pah poo - bah oom - pah poo - bah oom - pah She

T
sat sat on her tom cat _____ Spin - o - za _____

Bari.
sat sat on her tom cat _____ Spin - o - za _____

Bass
sat sat on her tom cat _____ Spin - o - za _____

123 *non stacc.*

Vln.
ff dim. p. a p. *(mf)*

Vln.
ff dim. p. a p. *(mf)*

Vla.
non stacc. *ff dim. p. a p.* *(mf)*

Vc.
ff dim. p. a p. *(mf)*

Pno.
123 *8va* *ff dim. p. a p.* *(mf)*

126 *(p)* *pp* *fff*

S. squashed him with her spoon she squashed him with her spoon she squashed him with her spoon **SPLAT!!**

A. squashed him with her spoon she squashed him with her spoon she squashed him with her spoon **SPLAT!!**

T. *(p)* *pp* *fff*
She squashed him with her spoon she squashed him with her squashed him with her spoon **SPLAT!!**

Bari. *(p)* *pp* *fff*
She squashed him with her spoon she squashed him with her squashed him with her spoon **SPLAT!!**

Bass *(p)* *pp* *fff*
She squashed him with her spoon she squashed him with her squashed him with her spoon **SPLAT!!**

126 *(p)* *pp*

Vln. *(p)* *pp*

Vln. *(p)* *pp*

Vla. *(p)* *pp*

Vc. *(p)* *pp*

126 *(p)* *pp*

Pno. *(p)* *pp*

8va *8vb*

Allegro diploma (♩ = 96)

Soprano
Alto
Tenor
Baritone
Bass

Trig trig trig trig
Di-git di-git di-git di-git
An-swers in the back of the
Ra-di-an ra-di-an
Lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm

Allegro diploma (♩ = 96)

Violin I
Violin II
Viola
Cello
Piano

pp *p* *p* *gliss.* *p* *gliss.* *pp* *p*

6

S. trig trig trig If f is a func - tion *mp*

A. di - git di - git di - git di - git If f is a func - tion *mp*

T. book An - swers in the back of the book If f is a func - tion *mp*

Bari. ra - di - an ra - di - an If f is a func - tion *mf* If

Bass. lo - ga - ri - thm lo - ga - ri - thm lo - ga - ri - thm lo - ga - ri - thm *mp*

6

Vln. I *p* *cresc. p. a p.* (*mp*)

Vln. II *p* *cresc. p. a p.* (*mp*)

Vla. *p* *cresc. p. a p.* (*mp*)

Vc. *p* *cresc. p. a p.* (*mp*)

Pno. *p* *cresc. p. a p.* (*mp*)

10

S. *f* If g is a func-tion *ff* If h is a func if I is a func-tion__

A. *mf* If g is a func-tion *f* If h is a func - tion *ff* I is a func-tion

T. *mf* If g is a func - tion *f* If h is a func-tion *ff* I is a func-tion

Bari. *f* g is a func-tion *f* If h is a func - tion *ff* I is a func-tion

Bass *mf* lo-ga-ri-thm *ff* If I is a func-tion__

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Pno. *mf* *f* *ff*

15

S
I is a func - tion _____ **f** Two point se-ven one eight two eight one eight two

A
I is a func - tion **f** Two point se-ven one eight two eight one eight two

T
I is a func - tion **f** Two point se-ven one eight two eight one eight two

Bari.
I is a func - tion **f** One point six one eight oh three three nine eight eight

Bass
I is a func - tion _____ **f** One point six one eight oh three three nine eight eight

15

Vln. I
f

Vln. II
f

Vla.
f

Vc.
tremolo **ff** **f**

Pno.
ff **f**

The musical score is for a piece titled "Math Class" on page 51. It includes vocal parts for Soprano (S), Alto (A), Tenor (T), Baritone (Bari.), and Bass, along with instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score begins at measure 15. The vocal parts sing the lyrics "I is a func - tion" followed by a numerical sequence: "Two point se-ven one eight two eight one eight two". The instrumental parts provide accompaniment with various dynamics and textures. The score includes a first ending bracket (1) and a tremolo marking for the Violoncello part.

Math Class

52

A

S *ff* eight one eight five Three Three point one four one five nine two six five three five eight nine se - ven nine three two three eight Four, one two and the sum is

A *ff* eight one eight five Three point Three point one four one five nine two six five three five eight nine se - ven nine three two three eight Four

T *ff* eight one eight five Three point one four one five nine two six five three five eight nine se - ven nine three two three eight four six Four

Bari. *ff* Three point one four one five nine two six five three five eight nine se - ven nine three two three eight four six Four

Bass *ff* Three point one four one five nine two six five three five eight nine se - ven nine three two three eight four six Four

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff* 23

2

27

S
se - ven
the sum is se-ven _____ the sum is se-ven _____ the sum the sum

A
Four, one two and the sum is se - ven _____ Four one two four one two four one two the sum

T
Four, one two and the sum is se - ven _____ the sum is se-ven _____ the sum is se-ven _____ the sum the sum

Bari.
Four, one two and the sum is se - ven Four Four one two, four one two, four one two, the sum

Bass
Four, one two and the sum is se - ven Four, one two Four one two, four one two, four one two, the sum

27

Vln. I
Vln. II
Vla.
Vc.
Pno.

B

(♩ = 80) **Moderato**

S
Time for a test!

A
Time for a test!

T
Time for a test! Time for a test! Time for a test!

Bari.
Time for a test! Time for a test! Time for a test!

Bass
Time for a test! Time for a test! Time for a test!

(♩ = 80) **Moderato**

Vln. I
p

Vln. II
mp p

Vla.
mp p

Vc.
mp p

Pno.
mp p

This musical score is for a piece titled "Math Class". It is marked "Moderato" with a tempo of 80 beats per minute (♩ = 80). The score is divided into two systems. The first system includes vocal parts for Soprano (S), Alto (A), Tenor (T), Baritone (Bari.), and Bass, as well as Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal parts all sing the lyrics "Time for a test!". The instrumental parts feature various musical notations including eighth notes, quarter notes, and half notes, with dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The second system continues the instrumental parts, including Piano (Pno.), with more complex notation like triplets and slurs. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

44

4

p

S Mi - se - re - re no - bis mi - se - re - re mi - se - re - re

p

A Mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re

p

T Mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re

p

Bari. Mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re no - bis

p

Bass Mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re no - bis

44

4

Vln. I

Vln. II

Vla.

Vc.

44

Pno.

58 *mf* | *p* **Allegro diploma** (♩ = 96) *ff*

S no - bis mi - se - re - re no - - bis ⑤ Time for a test! Time for a test! Time for a

A mi - se - re - re no - - bis no - - bis Time for a test! Time for a test! Time for a test!

T mi - se - re - re no - - bis no - - bis Time for a test! Time for a test! Time for a test! Time for a

Bari. no - bis Time for a test! Time for a test! Time for a test! test!

Bass no - bis Time for a test! Time for a test! Time for a test! Time for a test!

58 *mf* | *p* **Allegro diploma** (♩ = 96) *ff*

Vln. I *mf* | *p* ⑤ *ff*

Vln. II *mf* | *p* *ff*

Vla. *mf* | *p* *ff*

Vc. *mf* | *p* *ff*

Pno. *ff*

65

S
Time for a test! Time for a test! *pp* One from one is One from one is One from one is One from one is One from one

A
Time for a test! Time for a test! *pp* One from one is One from one is One from one is One from one

T
Time for a test! Time for a test! *pp* One from one is One from one is One from one

Bari.
Time for a test! Time for a test! *pp* One from one is One from one is One from one

Bass
Time for a test! Time for a test! *pp* One from one is One from one

Vln. I
65 *pp*

Vln. II
pp

Vla.
pp

Vc.
pp *pp*

Pno.
65 *pp*

The musical score is for a piece titled "Math Class". It features five vocal parts (Soprano, Alto, Tenor, Baritone, and Bass) and four instrumental parts (Violin I, Violin II, Viola, and Violoncello), plus a Piano accompaniment. The score is divided into two systems. The first system (measures 65-70) contains the vocal parts with the lyrics "Time for a test! Time for a test! One from one is One from one is One from one is One from one is One from one". The vocal parts enter at measure 65, with the Soprano and Alto parts starting on a whole note, and the Tenor, Baritone, and Bass parts starting on a half note. The instrumental parts enter at measure 65 with a piano accompaniment. The second system (measures 71-76) continues the vocal parts with the lyrics "One from one is One from one is One from one". The instrumental parts continue with their respective parts. The score includes various musical notations such as notes, rests, and dynamics like *pp* (pianissimo).

58

72 ⑥

S *ff* a hole! a hole! a hole! bud - dha - num - ba

A *pp* void _____ *ff* bud - dha - num - ba zip

T *ff* a hole! a hole! a hole! bud - dha - num - ba zip a hole!

Bari. One from one One from one is no - thing - ness _____ *ff* bud - dha - num - ba bud - dha - num - ba

Bass One from one *ff* bud - dha - num - ba bud - dha - num - ba

72 ⑥

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

80

S
zip a hole! a hole! bud - dha - num - ba One from one is a Ja - pa - nese fight - er plane Ja - pa - nese Ja - pa - nese fight - er plane

A
bud - dha - num - ba zip zip - per Zor - ro Tho - reau Bo - zo Zu - lu ze - bra ze - nith Ze - no

T
a hole! bud - dha - num - ba zip a hole! zip - per Zor - ro Tho - reau Bo - zo Zu - lu ze - bra ze - nith Ze - no

Bari.
bud - dha - num - ba bud - dha - num - ba One from one is a Ja - pa - nese fight - er plane Ja - pa - nese Ja - pa - nese fight - er plane

Bass
bud - dha - num - ba bud - dha - num - ba One from one is a Ja - pa - nese fight - er plane Ja - pa - nese Ja - pa - nese fight - er plane

80

Vln. I

Vln. II

Vla.

Vc.

80

Pno.

83

S An - swers in the back of the bud - dha - num - ba zip - per Zor - ro Tho - reau Bo - zo Zu - lu ze - bra ze - nith

A An - swers in the back of the book bud - dha - num - ba One from one is an Oh in the O - zone O in the Oh in the Oh in the

T An - swers in the back of the book One from one is an Oh in the O - zone Oh Oh Oh

Bari. An - swers in the back of the book One from one is an Oh in the O - zone O in the Oh in the Oh in the O - zone O - zone

Bass bud - dha - num - ba bud - dha - num - ba zip - per Zor - ro Tho - reau Bo - zo

Vln. I 83

Vln. II

Vla.

Vc.

Pno. 83

86 7

S
O - zone O - zone

A
O - zone O - zone ha ha ha ha ha ha ha ha ha

T
O - zone O - zone

Bari.
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

Bass
bud - dha - num - ba bud - dha - num - ba bud - dha - num - ba bud - dha - num - ba ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

86 7

Vln. I
Vln. II
Vla.
Vc.
Pno.

The musical score is for a piece titled "Math Class" on page 61. It features five vocal parts (Soprano, Alto, Tenor, Baritone, Bass) and five instrumental parts (Violin I, Violin II, Viola, Violoncello, Piano). The vocal parts have lyrics in Sanskrit and English. The instrumental parts are in 4/4 time and feature various musical notations including notes, rests, and dynamics. The score is divided into two systems, each starting at measure 86. The first system ends at measure 90, and the second system starts at measure 91. The vocal parts have lyrics in Sanskrit and English. The instrumental parts are in 4/4 time and feature various musical notations including notes, rests, and dynamics.

Math Class

62

90

legato

S
tee hee tee hee tee hee tee hee ta - hi - ti ta - hi - ti

A
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

T
chor - kle chor - kle chor - kle chor - kle chor - kle chor - kle chor - kle chor - kle chor - kle chor - kle

Bari.
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

Bass
ho ho ho ho ho hoho ho ho ho ho ho ho ho ho ho ho ho

90

Vln. I

Vln. II

Vla.

Vc.

90

Pno.

93

S
ta - hi - ti ta - hi - ti ta hi ta hi ta hi ta hi ta hi ta hi ta hi ta hi

A
ha ha ha ha ha ha ha ha ha ha ha ha

T
chor - kle chor - kle chor - kle chor - kle chor - kle chor - kle chor - kle chor - kle chor - kle ho ho

Bari.
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

Bass
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho Lo - ga - ri - thm lo - ga - ri - thm lo - ga - ri - thm lo - ga - ri - thm

93

Vln. I
ff *pp* *p*

Vln. II
ff

Vla.
ff *p* *gliss.*

Vc.
ff *pp* *p*

Pno.
ff *pp* *p*

Math Class

64

98

S *p* Trig trig trig trig trig

A *p* Di - git di - git di - git di - git di - git di - git

T *p* Add and the world adds with you

Bari. [roll "rrr"s"] *p* rrr - re - cap rrr - - - re - cap rrr - re - cap

Bass lo - ga - ri - thm lo - ga - ri - thm lo - ga - ri - thm lo - ga - ri - thm lo - ga - ri - thm lo - ga - ri - thm lo - ga - ri - thm

Vln. I 98

Vln. II *p*

Vla.

Vc.

Pno. 98

This musical score is for a piece titled "Math Class". It features a vocal ensemble (Soprano, Alto, Tenor, Baritone, Bass) and a string quartet (Violin I, Violin II, Viola, Violoncello) with piano accompaniment. The score is divided into two systems, each starting at measure 98. The vocal parts have lyrics related to mathematics, such as "Trig", "Di - git", "Add and the world adds", "rrr - re - cap", and "lo - ga - ri - thm". The instrumental parts include various musical notations like rests, notes, and slurs. The piano part provides a harmonic foundation with chords and moving lines in both hands.

102

S

trig trig

mp Add and the world adds with you

A

di - git di - git

mp Add and the world adds with you

T

Add and the world adds with you

Add and the world adds with you

mf Add and the world adds

Bari.

rrr - re - cap

Add and the world adds with you

mf Add and the world adds with you

Bass

lo - ga - ri - thm

lo - ga - ri - thm

mp lo - ga - ri - thm

mf lo - ga - ri - thm

102

Vln. I

p *cresc. p. a p.* (*mp*) (*mf*)

Vln. II

p *cresc. p. a p.* (*mp*) (*mf*)

Vla.

p *cresc. p. a p.* (*mp*) (*mf*)

Vc.

p *cresc. p. a p.* (*mp*) (*mf*)

102

Pno.

p *cresc. p. a p.* (*mp*) (*mf*)

106

mf Add and the world adds with you *ff* Add and the world adds

mf Add and the world adds with you *f* Add and the world adds with you

f Add and the world adds with you *ff* Add and the world adds

with you *f* Mill - ion bill - ion zill - ion skill - ion *ff* Add and the world adds

Mill - ion bill - ion zill - ion skill - ion Add and the world adds with you

106

f *ff* *ff* *ff* *ff*

106

f *ff*

109

S Add and the world adds with you Add and the world adds with you

A *ff* Add and the world adds with you Add and the world adds

T *ff* Add and the world adds with you Add and the world adds *solo p* Sub - tract and you sub - tract a - lone.

Bari. *ff* Add and the world adds with you Add and the world adds

Bass *ff* Add and the world adds with you Add and the world adds with you

109

Vln. I

Vln. II

Vla.

Vc.

109

Pno.

Vivace flagrante delicto (♩ = 96)

Solo Baritone

Soprano

Alto

Tenor

Bass

Vivace flagrante delicto (♩ = 96)

Violin I

Violin II

Viola

Cello

Piano

9 *ff*

Solo
versed in mat-ters Phy-si-cal, Your at-ti-tude is Myst-i-cal. We can-not play with-out some Pay - That, or your left Test-i-cle.

9 *ff*

S
We can-not play with-out some Pay -

A
We can-not play with-out some Pay -

T
We can-not play with-out some Pay -

Bass
We can-not play with-out some Pay -

9 *ff*

Vln. I

Vln. II

Vla.

Vc.

9 *ff*

Pno.

WIHASAS

70

14

Solo

f

ff

With claims to be Dev - o - tion - al, ____ Your mo - rals are Con - tor - tion - al. ____ We

S

14

That, or your left Test - i - cle. ____

A

That, or your left Test - i - cle. ____

T

That, or your left Tes - ti - cle. ____

Bass

Tes - ti - cle ____

Vln. I

mf

f

Vln. II

mf

f

Vla.

mf

f

Vc.

mf

f

Pno.

14

mf

f

19

Solo

can - not play with-out some Pay - And al - so Tips, pro - por - tion - al. *ff*

19

S

We can - not play with-out some Pay - And al - so Tips, pro - por - tion - al. *ff*

A

We can - not play with-out some Pay - And al - so Tips, pro - por - tion - al. *ff*

T

We can - not play with-out some Pay - And al - so Tips, pro - por - tion - al. *ff*

Bass

We can - not play with-out some Pay - And al - so Tips, pro - por - tion - al. *ff*

19

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

19

Pno.

ff

WIHASAS

72

23

Solo

f

ff

In The-ory you're a dumb-dumb; A Doc-to - rate you have none. We can-not sing with-out that thing Called

S

A

T

Bass

por - tion - al

Vln. I

mf

f

Vln. II

mf

f

Vla.

mf

f

non stacc.

Vc.

mf

f

non stacc.

Pno.

f

non stacc.

8vb

28

Solo

Mon - ey, in a lump sum. *ff*

S

28

A

T

Bass

We can - not sing with-out that thing Called Mon - ey, in a lump sum. *ff*

We can - not sing with-out that thing Called Mon - ey, in a lump sum. *ff*

We can - not sing with-out that thing Called Mon - ey, in a lump sum. *ff*

lump sum

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

Pno.

28

ff

mp

mp

mp

mp

mp

WIHASAS

74

33

ff

Solo

Your Mu - sic has no Po - wer; Your face is set to glow - er. You've been to jail, You're going to fail-You real-ly need a show-er!

ff

S

ff

A

ff

T

ff

Bass

ff

33

f *mp* *f* *ff*

Vln. I

f *mp* *f* *ff*

Vln. II

f *mp* *f* *ff*

Vla.

f *mp* *f* *ff*

Vc.

f *mp* *f* *ff*

Pno.

f *mp* *f* *ff*

38

Solo

f

You some-times write for Trum - pet; You'd

38

S

been to jail, You're going to fail - You real - ly need a show - er!

A

been to jail, You're going to fail - You real - ly need a show - er!

T

been to jail, You're going to fail - You real - ly need a show - er!

Bass

show - er!

38

Vln. I

mf

f

Vln. II

mf

f

Vla.

mf

f

Vc.

mf

f

38

Pno.

f

8va

8vb

WIHASAS

76

43 *ff*

Solo ra - ther have a Strum - pet. We have your Score, Now pay some more Or we shall sure - ly dump it. *ff*

S 43 We *ff* have your Score, Now pay some more Or

A We have your Score, Now pay some more Or

T *ff* We have your Score, Now pay some more Or

Bass *ff* We have your Score, Now pay some more Or

43 *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

43 *ff*

Pno. *ff*

8va

8vb

47

Solo *mp* *ff*
You want a pi - ty par - ty; Your coun - ter - point is sor - ry; You

S
we shall sure - ly dump it.

A
we shall sure - ly dump it.

T
we shall sure - ly dump it.

Bass
dump it

47

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Pno. *mp* *f*

WIHASAS

78

The musical score is written for five voices: Solo, Soprano (S), Alto (A), Tenor (T), and Bass. The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The score consists of five measures.

- Measure 1:** The Solo part begins with a melody starting on G4. The lyrics are "wear a frown, Your zip - per's down, Where".
- Measure 2:** The Solo part continues with the melody. The lyrics are "is your Check? It's tar - dy!".
- Measure 3:** All vocal parts have whole rests.
- Measure 4:** All vocal parts have whole rests.
- Measure 5:** This measure features a forte (*ff*) dynamic. The Soprano and Alto parts play chords on F#4 and G#4. The Tenor and Bass parts sing "Tar - dy!" with a melodic phrase starting on E4.

Violins I and II, Viola, Violoncello, and Piano. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'ff' (fortissimo). The score is divided into two systems, with the first system starting at measure 52. The Violins I and II parts are in the upper staves, the Viola is in the middle, and the Violoncello and Piano are in the lower staves. The Piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

57 *ff*

Solo

No fun - ding is your ex - cuse; Your Mu - sic can find no use. It's

S

A

T

Bass

57 *f*

Vln. I

Vln. II

Vla.

Vc.

57 *f*

Pno.

WIHASAS

80

60

Solo

as we feared, You're just too weird - Your Score is in the Re - fuse! *ff* You're

S

60

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

60

8^{ves}

63 *fff*

Solo just too weird - - - - Your Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

S just too weird - - - - Your Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

A just too weird - - - - Your Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

T just too weird - - - - Your Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

Bass just too weird - - - - Your Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

Vln. I 63 *fff*

Vln. II 63 *fff*

Vla. 63 *fff*

Vc. 63 *fff*

Pno. 63 *fff*

8^{va}-----

8^{vb}-----