

STRANGE SONGS



**I'm a Physicist
and That's Just Fine**

Little Miss Nonfat

Math Class: or, Does the Zero
Have Buddha-Nature™?

*What I Hear After
Submitting A Score*

for Baritone,
SATBariB Chorus,
and Orchestra

Bill Robinson

STRANGE SONGS

for Baritone, SATBariB Chorus,
and Orchestra

1979—Sept. 9, 2010; March 19—April 19, 2012; Feb. 15—March 12, 2024
Corrected to August 25, 2024 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 orchestral 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. This is now withdrawn.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.

As mentioned in the Performance Notes, the solo vocalist must be amplified when this is performed with orchestra. There is a version of *Strange Songs* for piano quintet, baritone, and SATB chorus (one singer on a part).

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

Bill Robinson

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billrobinsonmusic.com

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

I'm a Physicist and That's Just Fine

I'm a Physicist and that's just fine—
It's much better than a life of crime.
If you really want to see me sneer,
Just imply I'm an engineer.

I fuss with numbers transcendental;
When I was young they called me
 mental.

If it can't be measured, it don't
 exist—

In this here science, that's the gist.
We need evidence, with fame for
 finders.

For spooky things, we've got on
 blinders—

UFOs and ~~GHOSTS~~ and prayer,
Hippies, preachers, tall blue
 hair.

I'm a skeptic, tried and true;
My origin is Cosmic Goo.
I can calculate the odds,
Which, *though Zero*, admit no Gods.

I sit inside and study all day;
My eyes are dim, my skin is gray.
My way with women is legendary—
I'll meet one someday, don't mean
 maybe!

I'm a Physicist and that's just fine—
It's much better than a life of crime.
From Giga to Femto, from Cosmos
 to Quark,
One man's Genius is another man's
 Dork.
If Dork I must be, then Dork I must
 be;
The Answer to Everything is—
 Twenty-three!

Bill Robinson

January 2004

Little Miss Nonfat lyrics

Soprano

Little Miss Little Miss Nonfat
Little Miss Little Miss Nonfat
Little Miss Nonfat sat sat sat sat sat
on her tom cat
sat on her tom cat
sat sat sat sat sat on her tom cat
sat on her tom cat sat on her tom cat
sat on her sat on her sat on her sat on her
sat on her tom cat Splat! Splat! Splat! Splat!

Little Miss Little Miss Little Miss Nonfat tom cat
Little Miss Tom cat Nonfat sat on her Nonfat tom
cat
Born in a manger
Little Miss Tom cat Nonfat sat on her Nonfat tom
cat
Little Miss Tom cat Nonfat sat on her Nonfat tom
cat
eating her soybean tofu
cho too few cho too few

Alcatraz mayhem oom-pah
Alcatraz mayhem poo-bah
Little Miss Percy cat
stranger Percy Percy Grainger
born in born in a manger
sat on her Tom Cat

Spinoza along came along came
along came along came along came Spinoza
noza long long noza beer

along came Spinoza he knew the end was near
he knew the end was near mayhem

hey just leave me alone
quit it quit it quit it quit it quit it quit it
hey just leave me alone hey just leave me alone
hey just leave me alone hey just leave me alone
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 quit it quit it quit it

Little Miss Little Miss Nonfat
Little Miss Little Miss Nonfat
sat sat sat sat sat on her tom cat
sat on her tom cat
along came Spinoza along came Spinoza
along came
She squashed him with her spoon
she squashed him with her spoon
she squashed him with her spoon
SPLAT!!

Alto

Little Miss Little Miss Nonfat
Little Miss Little Miss Nonfat
Little Miss Nonfat sat sat sat sat sat
on her tom cat
sat on her tom cat
sat sat sat sat oom-pah Percy Grainger
oom-pah poo-bah oom-pah poo-bah
oom-pah poo-bah
sat on her tom cat Splat! Splat! Splat! Splat!

Little Miss Little Miss Nonfat tom cat

Little Miss Tom cat Nonfat sat on her Nonfat
tom cat
Born in a manger
Tom cat Nonfat sat on her Nonfat tom cat
eating her soybean tofu chew tofu
chew tofu
Tom cat Nonfat sat on her Nonfat tom cat
eating her soybean tofu chew tofu chew tofu
cho too few cho too few

Little Miss Alcatraz danger
born in born in a manger
sat on her Tom Cat

along came Spinoza along came along came
along came along came along came Spinoza
long long noza came

along came Spinoza he knew the end was near
he knew the end was near

hey just leave me alone
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 quit it quit it quit it quit it
hey just leave me alone
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 quit it quit it quit it quit it

Little Miss Little Miss Nonfat
Little Miss Little Miss Nonfat
sat sat sat sat oom-pah Percy Grainger
oom-pah Percy Grainger
oom-pah poo-bah oom-pah poo-bah oom-pah
She squashed him with her spoon
she squashed him with her spoon
she squashed him with her spoon
SPLAT!!

Tenor

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

Percy Percy Percy Grainger
born in a manger
Percy Percy Percy Grainger
born in a manger
Percy born in a manger

cho too few cho too few
a manger eating her manger
born in a manger
sat on her Tom Cat

along came Spinoza along came Spinoza
along came along came
along came along came along came Spinoza
noza long long noza za he smelled of rum and
along came Spinoza he smelled of shame and
fear
along came Spinoza he smelled of rum and
beer
he knew the end was mayhem

hey just leave me alone
hey just leave me alone
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 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 quit it quit it
quit it quit it quit it quit it quit it quit it

oom-pah oom-pah oom-pah oom-pah
oom-pah oom-pah oom-pah poo-bah
oom-pah oom-pah poo-bah
sat sat sat sat sat sat on her tom cat

Spinoza She squashed him with her spoon
she squashed him with her squashed him with
her spoon
SPLAT!!

Baritone

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

Percy Percy Percy Grainger
born in a manger
Percy Percy Percy Grainger
born in a manger
Percy born in a manger

Little Miss Tom cat Nonfat sat on her Nonfat tom
cat
eating her soybean tofu
Little Miss Tom cat Nonfat sat on her Nonfat tom
cat
eating her soybean tofu chew tofu chew tofu
cho too few cho too few

Percy Grainger born in a manger
nonfat ranger born in a manger
sat on her Tom Cat

along came along came along came along came
along came Spinoza along came Spinoza
along came along came along came along came
along came Spinoza
long noza Spino

along came Spinoza he smelled of shame and
fear
along came Spinoza he smelled of rum and beer
he knew the end was

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 quit it quit it quit it quit it
quit it quit it quit it quit it quit it quit it
(etc...)
hey just leave me alone
quit it quit it quit it quit it quit it (etc.)
oom-pah oom-pah oom-pah oom-pah (etc.)
sat sat sat sat sat sat on her tom cat

Spinoza She squashed him with her spoon
she squashed him with her squashed him with
her spoon
SPLAT!!

Bass

Oh oh oh oh oh oh oh oh oh oh
oh oh oh oh oh oh oh oh oh
oom-pah Percy Grainger
oom-pah Percy Grainger
oom-pah Percy Grainger
oom-pah Percy Grainger

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

oom-pah poo-bah oom-pah poo-bah
oom-pah oom-pah poo-bah

Tom cat Nonfat sat on her Nonfat tom cat
eating her soybean tofu chew tofu chew tofu
Tom cat Nonfat sat on her Nonfat tom cat
eating her soybean tofu chew tofu chew tofu
cho too few cho too few

Percy Grainger born in a manger
tofu mayhem Grainger
sat on her Tom Cat

along came along came along came along
came
along came along came along came along
came
Spinoza along came Spinoza
along came Spinoza along came along came
along came along came along came Spinoza
long noza long along

along came Spinoza he smelled of rum and
beer

Alcatraz

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 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 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
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 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 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

Oh oh oh oh oh oh oh oh oh oh
oh oh oh oh
sat sat sat sat sat sat on her tom cat

Spinoza She squashed him with her spoon
she squashed him with her squashed him with
her spoon
SPLAT!!

Math Class: or, Does the Zero Have Buddha-Nature?™

Soprano

Trig trig trig trig trig trig trig
If f is a function
If g is a function
If h is a func
If I is a function I is a function

Two point seven one eight two eight one
eight two eight one eight five
Three Three point one four one five nine two
six five three five eight nine seven nine
three two three eight
Four, one two and the sum is seven the
sum is seven the sum is seven the sum the
sum
Time for a test!

Miserere nobis miserere miserere nobis
miserere nobis
Time for a test! Time for a test! Time for a
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

a hole! a hole! a hole! buddhanumba zip a
hole! a hole! buddhanumba One from one is
a Japanese fighter plane Japanese
Japanese fighter plane Answers in the back
of the buddhanumba
zipper Zorro Thoreau Bozo Zulu zebra
zenith Ozone Ozone
tee hee tee hee tee hee tee hee
tahiti tahiti tahiti tahiti ta hi ta hi ta hi ta hi ta
hi ta hi ta hi ta hi

Trig trig trig trig trig trig trig
Add and the world adds with you
Add and the world adds with you
Add and the world adds
Add and the world adds with you
Add and the world adds with you

Alto

Digit digit digit digit
digit digit digit digit
If f is a function
If g is a function
If h is a function
I is a function I is a function

Two point seven one eight two eight one
eight two eight one eight five
Three point Three point one four one five
nine two six five three five eight nine seven
nine three two three eight

Four Four, one two and the sum is seven

Four one two four one two four one two
the sum
Time for a test!

Miserere nobis miserere nobis miserere
miserere nobis nobis
Time for a test! Time for a test! Time for a
test! Time for a test! Time for a test!

One from one is One from one is One from
one is One from one void
buddhanumba zip buddhanumba zip
zipper Zorro Thoreau Bozo Zulu zebra
zenith Zeno Answers in the back of the
book buddhanumba
One from one is an Oh in the Ozone O in
the Oh in the Oh in the Ozone Ozone
ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha
ha ha ha haha ha ha ha ha ha ha ha ha ha
ha ha ha ha ha ha ha ha ha ha ha ha ha ha
ha ha ha ha ha ha ha ha

Digit digit digit digit
digit digit digit digit
Add and the world adds with you
Add and the world adds with you
Add and the world adds with you
Add and the world adds with you
Add and the world adds

Tenor

Answers in the back of the book
Answers in the back of the book
If f is a function
If g is a function
If h is a function
I is a function I is a function

Two point seven one eight two eight one
eight two eight one eight five
Three point one four one five nine two six
five three five eight nine seven nine three
two three eight four six

Four Four, one two and the sum is seven
the sum is seven the sum is seven the
sum the sum
Time for a test! Time for a test!
Time for a test

Miserere nobis miserere nobis miserere
miserere nobis nobis
Time for a test! Time for a test! Time for a
test! Time for a Time for a test! Time for a
test!

One from one is One from one is One from
one a hole! a hole! a hole! buddhanumba
zip a hole! a hole! buddhanumba zip a
hole!
zipper Zorro Thoreau Bozo Zulu zebra
zenith Zeno Answers in the back of the
book
One from one is an Oh in the Ozone Oh Oh
Oh Ozone Ozone

chorkle chorkle chorkle chorkle chorkle
chorkle chorkle chorkle chorkle chorkle
chorkle chorkle chorkle chorkle chorkle
chorkle chorkle ho ho
Add and the world adds with you
Add and the world adds with you
Add and the world adds with you
Add and the world adds with you
Add and the world adds with you
Add and the world adds with you
Add and the world adds
Subtract and you subtract alone.

Baritone

Radian radian radian radian
If f is a function
If g is a function
If h is a function
I is a function I is a function

One point six one eight oh three three nine
eight eight
Three point one four one five nine two six
five three five eight nine seven nine three
two three eight four six

Four Four, one two and the sum is seven
Four Four one two, four one two, four one
two, the sum
Time for a test! Time for a test!
Time for a test

Miserere nobis miserere nobis miserere
nobis nobis
Time for a test! Time for a test! Time for a
test! test! Time for a test! Time for a test!

One from one is One from one is One from
one One from one One from one is
nothingness
buddhanumba buddhanumba buddhanumba
buddhanumba One from one is a Japanese
fighter plane Japanese Japanese fighter
plane Answers in the back of the book One
from one is an Oh in the Ozone O in the Oh
in the Oh in the Ozone Ozone
ho ho ho ho ho ho ho ho ho ho ho ho ho ho
hoho ho ho ho ho ho ho ho ho ho ho ho ho
ho ho ho ho ho ho ho ho ho ho ho ho ho ho
ho ho ho ho ho ho ho ho ho ho ho ho ho ho
ho ho ho ho ho ho ho ho
rrr-recap rrr-recap rrr-recap rrr-recap
Add and the world adds with you
Add and the world adds with you
Add and the world adds with you
Add and the world adds with you
Add and the world adds

Bass

Logarithm logarithm logarithm logarithm
logarithm logarithm logarithm logarithm
logarithm logarithm logarithm logarithm
logarithm logarithm logarithm
If I is a function I is a function

One point six one eight oh three three nine
eight eight
Three point one four one five nine two six
five three five eight nine seven nine three
two three eight four six

Four Four, one two and the sum is seven
Four, one two Four one two, four one two,
four one two, the sum
Time for a test! Time for a test!
Time for a test

Miserere nobis miserere nobis miserere
nobis nobis
Time for a test! Time for a test! Time for a
test! Time for a test! Time for a test! Time
for a test!
One from one is One from one One from
one buddhanumba buddhanumba
buddhanumba buddhanumba One from
one is a Japanese fighter plane Japanese
Japanese fighter plane buddhanumba
buddhanumba zipper Zorro Thoreau Bozo
buddhanumba buddhanumba
buddhanumba buddhanumba
ho ho ho ho ho ho ho ho
ho ho ho ho ho ho ho ho
ho ho ho ho ho ho ho ho ho ho ho ho ho ho
hoho ho ho ho ho ho ho ho ho ho ho ho ho ho
ho ho ho ho ho ho ho ho ho ho ho ho ho ho
ho ho ho ho ho ho ho ho ho ho ho ho ho ho

Logarithm logarithm logarithm logarithm
logarithm logarithm logarithm logarithm
logarithm logarithm logarithm logarithm
logarithm logarithm logarithm
Add and the world adds with you
Add and the world adds with you

What I Hear After Submitting a Score

Solo: Well-versed in matters Physical,
Your attitude is Mystical.
We cannot play without some Pay
That, or your left Testicle.

Chorus: We cannot play without some
Pay
That, or your left Testicle.

Solo: With claims to be Devotional,
Your morals are Contortional.
We cannot play without some Pay
And also Tips, proportional.

Chorus: We cannot play without some
Pay
And also Tips, proportional.

Solo: In Theory you're a dumb-dumb;
A Doctorate you have none.
We cannot sing without that thing
Called Money, in a lump sum.

Chorus: We cannot sing without that
thing
Called Money, in a lump sum.

Solo: Your Music has no Power;
Your face is set to glower.
You've been to jail,
You're going to fail—
You really need a shower!

Chorus: You've been to jail,
You're going to fail—
You really need a shower!

Solo: You sometimes write for Trumpet;
You'd rather have a Strumpet.
We have your Score,
Now pay some more
Or we shall surely dump it.

Chorus: We have your Score,
Now pay some more
Or we shall surely dump it.

Solo: You want a pity party;
Your counterpoint is sorry;
You wear a frown,
You're zipper's down

Where is your Check? It's tardy!
Chorus: You wear a frown,
You're zipper's down
Where is your Check? It's tardy!

Solo: No funding is your excuse;
Your Music can find no use.
It's as we feared,
You're just too weird—
Your Score is in the Refuse!

Chorus: It's as we feared,
You're just too weird—
Your Score is in the Refuse!

Bill Robinson

Performance notes

At the end of the piece, the conductor should hold his/her nose and dump the score into a wastebasket.

All accidentals hold through the measure and not beyond, and do not apply to octaves.

When notes below low E are written for the Double Basses, I include a complimentary note an octave up to be played by those without extensions.

I wrote rather thick orchestration behind the baritone soloist, with the assumption that high-quality amplification would be used. In the case of very small numbers of singers for the chorus, these singers also may be amplified.

In the case that a chamber performance is preferred, Strange Songs can be performed with the vocal score and its two-piano accompaniment, or with the version for piano quintet and singers.

[C score]

STRANGE SONGS

I. I'm A Physicist and That's Just Fine

[6:10]

Bill Robinson

1 With Calculated Abandon (♩=96)

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

1
2
3
4
Horns in F

2 Trumpets in B \flat

2 Trombones

BTbn.

Tuba

Timpani

1 With Calculated Abandon (♩=96)

Solo Bass or Baritone

Soprano
Alto

Chorus Tenor

Baritone
Bass

I
Violin

II

Viola

Violoncello

1
Double Bass

pp *f*

f *unis.*

f *f*

f

f

I'm a Physicist

2

5 *f* (roll "r")

Solo

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

Vln. I

Vln. II

Vla.

Vc.

DB

8

Fl. 1

B♭ Cl. 1

2 Bsn.

Timp.

Solo

If you really want to see me sneeah, _____ Just im-ply I'm an en-gi - nee-ah. _____

Vln. I

Vln. II

Vla.

Vc.

DB

I'm a Physicist

12 Picc. *ff*

Fl. 1 *ff*

2 Ob. *ff*

2 Cl. *ff*

1 2 Hn. *ff*

3 4 *ff*

2 Tpts. *ff*

2 Tbn. *ff*

BTbn. *ff*

Tuba *ff*

S (roll "r")
I'm a Phys-i - cist and It's much bet-ter than a life of crime.

A (roll "r")
I'm a Phys-i - cist and that's just fine, It's much bet-ter than a life of crime.

T *ff*
I'm a Phys-i - cist and I'm a Phys-i - cist and that's just fine,

Bari. *ff*
I'm a Phys-i - cist and that's just fine,

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

12 div. *ff* unis.

Vln. I *ff* unis.

Vln. II *ff*

Vla. *ff*

Vc. *ff* div. unis.

12 DB *ff*

I'm a Physicist

15

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

1
2
Hn.

3
4

2 Tpts.

BTbn.

Tuba

Timp.

S
A

T

Bari.
B

I

Vln.

II

Vla.

Vc.

DB

15

ff

ff

ff

ff

ff

ff

ff

ff

f

ff

ff

ff

ff

ff

If you really want to see me snee-ah, _____

Just im - ply I'manen - gi - neeah. _____

If you really want to see me snee-ah, _____

Just im - ply I'manen - gi - neeah. _____

If you really want to see me snee-ah, _____

Just im - ply I'manen - gi - neeah. _____

>

>

>

>

>

I'm a Physicist

(♩ = 76)
20 **Meno mosso**

1 Bsn. *p*

2 Bsn. *p*

2 Hn. *p*

4 Hn. *p*

20 **Meno mosso**

I Vln. *p*

II Vln. *p*

Vla. *p*

Vc. *mp* → *p*

DB *mp* → *p*

Detailed description: This system contains measures 20 through 24. It features a woodwind section with two bassoons and two horns, and a string section with two violins, a viola, a cello, and a double bass. The tempo is marked 'Meno mosso' with a quarter note equal to 76 beats per minute. The key signature has two flats. The woodwinds play a melodic line starting in measure 20, with dynamics marked 'p'. The strings provide accompaniment, with the cello and double bass playing a rhythmic pattern of eighth notes. The double bass part includes a dynamic marking change from 'mp' to 'p'.

25

1 Bsn. *p*

2 Bsn. *p*

2 Hn. *p*

4 Hn. *p*

Timp. *p*

25 Solo *p* I fuss with num-bers tran-scen - den-tal;_

I Vln. *p*

II Vln. *p*

Vla. *p*

Vc. *p*

DB *p*

25

div.

Detailed description: This system contains measures 25 through 29. The woodwind section continues with two bassoons and two horns, all marked 'p'. The timpani part has a rhythmic pattern marked 'p'. A soloist part is introduced in measure 25 with the lyrics 'I fuss with num-bers tran-scen - den-tal;_'. The string section consists of two violins, a viola, a cello, and a double bass, all marked 'p'. The key signature changes to one flat in measure 25. The double bass part has a 'div.' (divisi) marking in measure 29.

I'm a Physicist

31 **Tempo I** (♩ = 96)

2 Ob.

2 Cl.

1

Hn. 2

3

4

Tuba

Timp.

31 **Tempo I** (♩ = 96)

Solo

When I was young they called me mental.____

I

Vln. II

Vla.

Vc.

31

DB

p cresc. p. a p. (mp)

p cresc. p. a p. (mp)

I'm a Physicist

35 37

Picc. *ff*

Fl. 1 *ff*

2 Ob. *mf* *f* *ff*

2 Cl. *mf* *f* *ff*

2 Bsn. *f* *ff*

Hn. 1 2 *(mf)* *f* *ff*

Hn. 3 4 *(mf)* *f* *ff*

Tuba *(mf)* *f* *ff*

Timp. *(mf)* *f* *ff*

S A *ff* If it can't be mea-sured,

T *ff* If it can't be mea-sured, If it

Bari. B *ff* If it can't be mea-sured, If it

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

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

Vla. *ff*

Vc. *(mf)* *f* *ff*

DB *(mf)* *f* *ff* 37

I'm a Physicist

8

38

Picc.

Fl. 1

2 Ob.

2 Cl.

2 Bsn.

1
2

Hn.

3
4

Tuba

Timp.

38

S
A

T

Bari.
B

38

I

Vln.

II

Vla.

Vc.

38

DB

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

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

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

div.

unis.

I'm a Physicist

48

2 Ob.

1

B♭ Cl.

2

2 Bsn.

1

2

Hn.

3

4

Tuba

Timp.

I

48

Vln.

II

Vla.

Vc.

48

DB

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

mp *mf*

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

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

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

div. *mf*

div. *mf*

div. *mf*

div. *mf*

unis. (*mp*) (*mf*)

unis. (*mp*) (*mf*)

The musical score is for the piece "I'm a Physicist". It features a woodwind section (2 Oboes, 1 and 2 B♭ Clarinets, 2 Bassoons), a brass section (1 and 2 Horns, 3 Trumpets, 4 Trombones, and 1 Tuba), a percussion section (1 Timpani), and a string section (Violins I and II, Viola, Violoncello, and Double Bass). The score is in 4/4 time and begins at measure 48. The woodwinds and brass play melodic lines with dynamic markings of *mp* and *mf*. The horns and tuba play rhythmic patterns with dynamics of *p*, *mp*, and *mf*. The timpani plays a steady rhythmic pattern with dynamics of *pp*, *p*, *mp*, and *mf*. The strings play a rhythmic accompaniment with dynamics of *pp*, *p*, *mp*, and *mf*. The violins and violas play a melodic line with dynamics of *mf* and *div.* (divisi). The cellos and double basses play a melodic line with dynamics of *pp*, *p*, *mp*, and *mf*. The score is written in a single system with multiple staves.

I'm a Physicist

53 54

Picc. *ff*

Fl. 1 *ff*

2 Ob. *f* *ff*

2 Cl. *f* *ff*

2 Bsn. *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

B♭ Tpt. 1 *f*

Tuba *f*

Timp. *f* *ff*

S
A *ff* We need ev-i-dence, We need ev - idence, with

T *ff* We need ev - i - dence, We need ev - idence, need ev - idence, with

Bari. B *ff* We need ev-i-dence, We need ev - idence, need ev - idence, with

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc. *f* *ff*

DB 53 *f* *ff* 54

I'm a Physicist

12

56

2 Ob.

2 Cl.

2 Bsn.

1
2
Hn.

3
4

Tuba

Timp.

56

S
A

fame for fin-ders; For spook-y things, we've got on blin-ders - U - F - Os and ghosts and prayer, Hip-pies, preach-ers, tall blue hair.

T

8

fame for fin-ders; For spook-y things, we've got on blin-ders - U - F - Os and ghosts and prayer, Hip-pies, preach-ers, tall blue hair.

Bari.
B

fame for fin-ders; For spook-y things, we've got on blin-ders - U - F - Os and ghosts and prayer, Hip-pies, preach-ers, tall blue hair.

56

I
Vln.

II

Vla.

unis.

Vc.

56

DB

The musical score is arranged in systems. The first system includes woodwinds (2 Oboes, 2 Clarinets, 2 Bassoons) and strings (Horn 1 & 2, Horn 3 & 4, Tuba, Timpani). The second system features vocal parts (Soprano, Alto, Tenor, Baritone/Bass) with lyrics. The third system includes strings (Violin I & II, Viola, Violoncello) and Double Bass. The score includes dynamic markings like *ff* and performance instructions like *unis.* The key signature has one flat and the time signature is 4/4.

I'm a Physicist

60 64

Picc. *ff* *p* *p*

Fl. 1 *ff* *p* *p*

Fl. 2 *ff* *p* *p*

2 Ob. *ff* *p* *p*

B♭ Cl. 1 *p*

2 Bsn. *ff*

Hr. 1

Hr. 2 *p*

Hr. 3 & 4 *p*

2 Tpts. *ff*

2 Tbn. *ff*

B Tbn. *ff*

Tuba *ff*

Timp. *p*

Solo

S A *p* I'm a skep-tic, tried and true; My true;

T *p* true; *p*

Bari. B *p* true; *p*

Vln. I *p* unis.

Vln. II *p*

Vla. *p*

Vc. *p* *div.* unis.

DB *p*

60 64

I'm a Physicist

14

66

1 Fl. 2 Fl. 1 Ob. 2 Ob. 2 Cl. 1 Hn. 2 Hn. 3 Hn. Solo S A T Bari. Bass Vln. I Vln. II Vla. Vc. DB

or - i - gin is Cos - mic Goo. I can cal - cu - late the odds, Goo. I can cal - cu - late the odds, odds, odds, Goo. I can cal - cu - late the odds, odds, odds, Goo. I can cal - cu - late the odds, odds, I can cal - cu - late the odds, I can cal - cu - late the odds,

p *mf* *f* *p* *mf* *f* *p*

Detailed description: This page of a musical score, numbered 14, is for the piece 'I'm a Physicist'. It covers measures 66 to 70. The score is arranged for a large ensemble including woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinet 2, Horns 1, 2, & 3), strings (Violins I & II, Viola, Violoncello, Double Bass), and vocal soloists (Solo, Soprano, Alto, Tenor, Baritone, Bass). The music is in 4/4 time with a key signature of one sharp (F#). The vocal parts have lyrics: 'or - i - gin is Cos - mic Goo. I can cal - cu - late the odds, odds, odds, Goo. I can cal - cu - late the odds, odds, odds, Goo. I can cal - cu - late the odds, odds, I can cal - cu - late the odds, I can cal - cu - late the odds,'. The instrumental parts feature various dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), along with articulation marks like slurs and accents. The woodwinds and strings play melodic and harmonic lines, while the vocalists provide the primary melodic and lyrical content.

I'm a Physicist

74

71

Picc. *f* *ff*

2 Fl. *f* *ff*

1 Ob. *f* *ff* *p*

2 Ob. *f* *ff*

2 Cl. *ff*

2 Bsn. *ff* *pp*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Solo *f* *ff*

S *f* *ff*

A *f* *ff*

T *f* *ff*

Bari. *f* *ff*

Bass *f* *ff*

Vln. I *f* *ff* *pp*

Vln. II *f* *ff* *pp*

Vla. *f* *ff* *pp*

Vc. *f* *ff* *pp*

DB *f* *ff* *pp*

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

74 *pp*

I'm a Physicist

16

Meno mosso (♩ = 76)

Musical score for measures 80-88. The score includes parts for Ob. 1, B♭ Cl. 1, Bsn. 1 & 2, Hn. 4, Solo, Vln. I, Vla., Vc., and DB. The tempo is *Meno mosso* (♩ = 76). Dynamics include *p*, *ff*, and *pp*. A dynamic marking *pp* is also present at the end of measure 88.



Musical score for measures 89-96. The score includes parts for Bsn. 1 & 2, Hn. 3 & 4, Solo, Vln. I, Vla., Vc., and DB. The tempo is *Tempo I* (♩ = 96). Dynamics include *pp*, *p cresc. p. a p.*, and *p cresc. p. a p.*. The Solo part includes the lyrics: "sit in-side and study all day; My eyes are dim, my skin is gray." A dynamic marking *pp* is present at the end of measure 96.

I'm a Physicist

95 98

Ob. 1 *mp* *mf* *f* *ff*

Ob. 2 *mp* *mf* *f* *ff*

B♭ Cl. 1 *mp* *mf* *f* *ff*

B♭ Cl. 2 *mp* *mf* *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *(mp)* *(mf)* *f* *ff*

Hn. 2 *(mp)* *(mf)* *f* *ff*

Hn. 3 *(mp)* *(mf)* *f* *ff*

Hn. 4 *(mp)* *(mf)* *f* *ff*

B♭ Tpt. 1 *f*

Tuba *mp* *mf* *f*

Timp. *mp cresc.* *(mf)* *f* *ff* *f*

Solo

T. *ff* My way with women My

Bari. B *ff* My way with women

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

Vln. II *div.* *mf* *f* *ff* *unis.*

Vla. *ff*

Vc. *(mp)* *(mf)* *f* *ff*

DB *(mp)* *(mf)* *f* *ff*

95 98

I'm a Physicist

103

Picc. *ff*

Fl. 1 *ff*

2 Ob. *ff*
a 2

2 Cl. *ff*
a 2

1

2

Hn. 3

4

2 Tpts.

2 Tbn. *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff*

Solo

103
meet one someday, don't mean may-be! _____ don't mean may-be! don't mean may-be!

S *ff* don't mean may-be! don't mean may-be! don't mean may-be!

A *ff* don't mean may-be! don't mean may-be! don't mean may-be!

T *ff* don't mean may-be! don't mean may-be! don't mean may-be!

8

Bari. *ff* don't mean may-be! don't mean may-be! don't mean may-be!

B meet one someday, don't mean may-be! _____ don't mean may-be! don't mean may-be!

103 unis. *ff* div.

I

Vln. II

Vla. *ff*

Vc. *ff*

103 *ff*

DB *ff*

I'm a Physicist

108

Fl. 1

pp

B♭ Cl. 1

pp

2 Bsn.

pp

Hn. 1

pp

3

4

pp

108

Vln. I

pp

II

pp

unis.

Vla.

pp

Vc.

pp

mf

DB

p

108

117

Ob. 1

1

B♭ Cl.

2

2 Bsn.

117

1

2

Hn.

3

4

2 Tpts.

1

Tbn.

2

2 Tbn.

BTbn.

Tuba

117

S

A

117

I

Vln.

II

Vla.

Vc.

DB

117

ff

ff

f <-> ff

f <-> ff

f <-> ff

I'm a Physicist

22

123

Picc. *f*

1 *f*

Fl. 2 *f*

B♭ Cl. 1 *f*

2 Bsn. *f*

2 *f*

Hn. 3 *f*

4 *f*

Solo *f*
123
I'm a Phys-i-cist and that's just fine, It's much bet-ter than a life of crime.

S *f*
123
just fine, just fine,

A *f*
just fine, just fine, just fine,

T *f*
just fine, just fine, just fine,

Bari. *f*
just fine, just fine, just fine, of

Bass *f*
just fine, of

Vln. I *f*

Vln. II *f*

Vla. *f*
div.

Vc. *f*

DB *f*

123 *f*

I'm a Physicist

127

Picc.

Fl. 1

B♭ Cl. 1

2 Bsn.

2

Hn. 3

4

2 Tpts.

B♭Tbn.

Tuba

Solo

127

S

A

T

Bari.

Bass

127

I

Vln.

II

Vla.

Vc.

127

DB

of crime. of crime. crime. *ff* From

of crime. of crime. of crime. crime. *ff* From Gi - ga to Fem-to, from

of crime. of crime. of crime. *ff* From Gi - ga to Fem-to, from

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

crime. *ff* From Gi - ga to Fem-to, from Cos-mos to Quark, From

ff

ff

ff

ff

ff

ff

I'm a Physicist

24

130 a 2

2 Ob. *ff*

2 Cl. *ff*

2 Bsn. *ff*

2 Tpts. *ff*

Tbn. 1 *ff*

BTbn. *ff*

Tuba *ff*

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

A
Cos-mos to Quark, Cos-mos to Quark, One man's Ge-nius is an-o-ther man's Dork.

T
Cos-mos to Quark, Cos-mos to Quark, One man's Ge-nius is an - o-ther man's Dork.

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

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

130

I
Vln. *div.* *unis.*

II
unis. *div.*

Vla. *div.* *unis.*

Vc. *div.* *unis.*

DB 130

133

Fl. 1

Ob. 1

Hn. 1 2 3

B \flat Tpt. 1 2

S

A

T

Bari. B

Vln. I

Vln. II

Vla.

133

ff

ff

ff

ff

If Dork I must be, then Dork I must be If Dork I must be, then Dork I must be must

Dork I must be If Dork I must be, then Dork I must be must

If Dork I must be, then Dork I must be must

must

div.

unis.

133

I'm a Physicist

rit. ----- a tempo

26

137

2 Fl. *ff* *a 2*

2 Ob.

2 Cl.

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 B♭ Tpt. *ff*

2 B♭ Tpt. *ff*

2 Tbn. *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff*

Solo

S A T B

137

ff The An- swer to Ev-erything is-Twen - ty three *ff* *dim.* Twen - ty

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

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

be must be must be must be must be must be; The An- swer to Ev-erything is-Twen - ty three *ff*

1 Vln. *ff* *dim.*

II Vln. *ff* *dim.*

Vla. *ff* *dim.*

Vc. *ff* *dim.*

137 DB *ff* *dim.*

I'm a Physicist

141 *rit.*

Picc. *pp*

1 *pp*

2 *pp*

2 Cl. *mp* *mf* 2. *(mp)* *p* *pp*

1 *mf* *pp*

2 *(mf)* *(mp)* *p*

1 *pp*

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

4 *(mf)* *(mp)* *p*

2 Tbn. *mf*

BTbn. *mf*

Tuba *mf*

Timp. *(mf)* *mp* *pp*

Solo 141 *rit.* *pp*

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

A *three (mf)* *mp*

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

Bari. *three (mf)* *mp*

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

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

Vla. *(mf)* *(mp)* *p* *pp*

Vc. *(mf)* *mp* *pp*

DB 141 *(mf)* *mp* *pp*

II. Little Miss Nonfat

1 Allegro macroneurotico

The score is arranged in systems. The first system includes Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in B♭, Bassoon 1 and 2, Horns in F (1-4), 2 Trumpets in B♭, 2 Trombones, BTbn., and Tuba. The second system includes Timpani, Soprano, Alto, Tenor, Baritone, and Bass. The third system includes Violin I and II, Viola, Violoncello, and Double Bass. Dynamics include *mp* and *pp*. The vocal parts have lyrics: "Lit-tle Miss", "oom-pah", and "oh oh".

pp *mp*

7

1 Fl. *ff*

2 Fl. *ff*

2 Ob. *ff*

2 Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

Timp. *f*

7

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

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

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

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

Bass *ff*
oh oh oh oh oh oh oh oh

7

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vc. *ff*

7 DB *ff*

30

11

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3

Tbn. 2

BTbn.

Tuba

Timp. *ff*

S. 11
sat on her tom cat

A. 11
sat on her tom cat

T. 11
sat on her tom cat

Bari. 11
sat on her tom cat

Bass. 11
sat on her tom cat Al-ca-traz may-hem Al-ca-traz may-hem sat sat sat sat

oom-pah Per-cy Grain-ger oom-pah Per-cy Grain-ger oom-pah Per-cy Grain-ger oom-pah Per-cy Grain-ger sat sat sat sat

Vln. I II

Vla.

Vc.

DB. 11

div. unis.

14

Fl. 1

Ob. 1

Cl. 1

Bsn. 2

Hn. 1

Hn. 3

S

A

T

Bari.

Bass

I

Vln. II

Vla.

Vc.

DB

14

sat sat on her tom cat sat on her tom cat sat on her tom cat sat on her sat on her

sat oom-pah Per-cy Grain-ger oom-pah poo-bah oom-pah poo-bah oom-pah poo-bah

sat on her tom cat sat on her tom cat sat on her

sat on her tom cat sat on her tom cat

sat on her tom cat sat on her tom cat

sat on her tom cat sat on her tom cat

unis.

Picc. 17

1

Fl. 2

Ob. 1 2

Cl. 1 2

2 Bsn. 17

Hn. 1 2 3 4

2 Tpt. 2 Tbn. BTbn. Tuba

Timp. 17

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

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

T. sat on her sat on her sat on her tom cat Splat! Splat! Splat! Splat! Per - cy

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

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

Vln. I 17 div. unis.

Vln. II

Vla. 17

Vc. 17 div. unis.

DB 17 pizz. arco pp

ff *pp* *pp* *pp* *pp* *pp* *pp* *pp*

27

Fl. 1

Cl. 1

Bsn. 2

2

Hn.

4

Timp.

27

S

A

T

Bari.

Bass

I

Vln.

II

Vc.

27

DB

Non-fat tom cat Lit-tle Miss Lit-tle Miss Tom cat Non-fat sat on her Non - fat tom cat

Non-fat tom cat Lit-tle Miss Lit-tle Miss Tom cat Non-fat sat on her Non - fat tom cat

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

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

oom - pah poo - bah

30 B

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
2 Tpt.
Tbn. 1
BTbn.
Tuba

30

S
A
T
Bari.
Bass

oom - pah_ oom-pah poo-bah Tom cat Non - fat sat on her Non - fat tom cat eat - ing her soy - bean to - fu

30

Vln. I
Vln. II
Vla.
Vc.
DB

Ob. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt. 1

S

A

Bari.

Bass

Vln. I

Vln. II

Vla.

Vc.

DB

35

ff

ff

ff

ff

ff

35

35

Lit-tle Miss Tom cat Non-fat 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 chew to-fu chew to-fu

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

35 unis. div.

40

1 Bsn.
2 Bsn.
1 Hn.
2 Hn.
3 Hn.
1 B♭ Tpt.
1 Tbn.
2 Tbn.
BTbn.

f

f

f

40

S
A
T
Bari.
Bass

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

cho too few cho too few Lit-tle Miss

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

cho too few cho too few Grain-ger born in a man-ger non-fat

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

40

I Vln.
II Vln.
Vla.
Vc.
40 DB

div.

44

Picc. *ff* *pp*

1 *ff*

2 *ff* *pp*

Ob. 1 *ff*

2

2 Cl. *ff*

Bsn. 1

2

Hn. 1 *ff*

2 *ff*

3 *ff*

B♭ Tpt. 1 *ff*

2 *ff*

Tbn. 1 *ff*

2 *ff*

BTbn.

Tuba *f* *ff*

Timp. *ff* *pp*

S 44 *p*
Per-cy cat strang-er Per - cy

A *p*
Al - ca - traz dan - ger

T *p*
man - ger

Bari. *p*
ran - ger

Bass *p*
to - fu may - hem Grain-ger

Vln. I *pp*

II *pp*

Vla. *pp*

Vc. *pp*

DB 44 *pp*

48

Picc.

Fl. 2

Timp.

S
Per - cy Grain - ger born in

A
born in

Vln. I

Vln. II

Vla.

Vc.

DB
48



51

Picc.

Fl. 2

Timp.

S
born in a man - ger sat on her Tom

A
born in a man - ger sat on her Tom

T
born in a man - ger sat on her Tom

Bari.
in a man - ger sat on her Tom

Bass
sat on her Tom

Vln. I

Vln. II

Vla.

Vc.

DB
51

56 C

Bsn.
1 *ff*
2 *ff*

Hn.
1 *ff*
2 *ff*
4 *ff*

B♭ Tpt. 1 *ff*

S
Cat

A
Cat

T
Cat
a-long came Spin-

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

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 Spin-

Vla.
ff
div.
ff
unis.

Vc.
ff

DB
56
ff

59

1 Cl. *ff*

2 Cl. *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 B \flat Tpt. *ff*

2 B \flat Tpt. *ff*

Tbn. 1

Tuba *ff*

Timp. *ff*

59

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

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

T 8 o-za a-long came Spin-o-za a-long came a-long came a-long came a-long came Spin-o-za no-za

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

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

59

I Vln. *ff* div. *ff* unis.

II Vln. *ff*

Vla. *ff*

Vc. *ff*

59 DB *ff*

42 63

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 4

63

S

A

T

Bari.

Bass

long long no-za beer

long no-za came

long long no-za za he smelled of rum and

no-za Spin-o

no-za long a-long a-

63

Vln. I

Vln. II

Vla.

Vc.

DB

D

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

S

A

T

Bari.

Bass

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.

DB

67

67

unis.

div.

44 70

Bsn.
1
2
70
2 Bsn. *pp*

Hn.
1
2
70
3
4
Tuba *pp*
ff >

Timp.
ff

S.
70
mp > *p* >
near he knew the end was near may - hem

A.
near he knew the end was near

T.
8
mf > *mp* > *p* >
smelled of rum and beer he knew the end was may - hem

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

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

Vln.
I
II
pp

Vla.
mf > *mp* > *p* > *pp* div.

Vc.
pp

DB
70
mf > *mp* > *p* > *pp*

76

2 Bsn.

76

Hn. 1 2 4

Bari.

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. II

Vla.

Vc.

76

DB

46

83

Ob. 1 *ff* *p*

Ob. 2 *p*

Cl. 1 *ff*

2 Bsn. *p*

Hn. 1 *p* Con sord. Senza sord.

Hn. 2 *p*

Hn. 3 *p* *sfz*

Hn. 4 *p*

B♭ Tpt. 1 *ff*

Tbn. 1 *ff*

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

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

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

Bari. *p* quit it quit it quit it quit it quit it quit it quit it quit it quit it

Bass *p* quit it quit it quit it quit it quit it quit it quit it quit it quit it

Vln. I *f* *div.* *p cresc.*

Vln. II *p*

Vla. *p*

Vc. *p*

DB *p*

87

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f*

Ob. 2 *f*

2 Bsn. *f*

Hn. 1 *p* *f*

Hn. 2

Hn. 4

B♭ Tpt. 2 *p* *f*

Timp. *ff*

Bari. 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

Vln. I *unis.* *Glissando* *8va* *ff*

Vln. II

Vla.

Vc.

DB 87

48

E

Picc. *ff* 5

Fl. 1 *ff* 5

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *ff* 5

2 Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 4 *f*

B♭ Tpt. 1 *ff* 5

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

A *f*
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

Bari. *f*
quit it quit it quit it quit it quit it quit it quit it quit it

Bass *f*
quit it quit it quit it quit it quit it quit it quit it quit it

Vln. I *f*

Vln. II *f* div.

Vla. *f*

Vc. *f*

DB *f*

97

Picc.

Fl. 1

1

Ob.

2

Cl. 1

2 Bsn.

B♭ Tpt. 1

S

A

T

Bari.

Bass

I

Vln.

II

Vla.

Vc.

97

DB

ff 5

hey just leave me a lone

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

quit it quit it quit it quit it quit it

quit it quit it quit it quit it quit it

Picc. *ff* 5

Fl. 1 *ff* 5

Bsn. 1 *ff* 5

Bsn. 2 *ff* 5

Hn. 1 *ff* 5

Hn. 2 *ff* 5

Hn. 3 *ff* 5 *mf* *ff* 3 *mf*

Hn. 4 *ff* 5 *mf* *ff* 3 *mf*

B \flat Tpt. 1 *ff* 5

B \flat Tpt. 2 *ff* 5

S *ff* 5

A *ff* 5 *mf* *f* *ff* 3 *mf*

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

Bari. quit it hey just leave me a lone quit it leave me a lone

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

Vln. I *div.* 101

Vln. II 101

Vla. 101

Vc. 101

DB 101

106 F

Picc. *ff*

2 Fl. *ff*

2 Ob. *ff*

2 Cl. *ff*

2 Bsn. *ff*

1 *ff*

2 *ff*

Hn. 3 *ff*

4 *ff*

2 Tpt. *ff*

2 Tbn. *ff*

BTbn. *ff*

Tuba *ff*

S *ff*
quit it quit it quit it quit it quit it quit it quit it quit it

A *ff*
quit it quit it quit it quit it quit it quit it quit it quit it

T *ff*
quit it quit it quit it quit it quit it quit it quit it quit it

Bari. *ff*
quit it quit it quit it quit it quit it quit it quit it quit it

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

I *ff*

Vln. II *ff*

Vla. *ff* div. unis.

Vc. *ff*

DB *ff*

111 Flt. *Flt.*

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

2 Bsn. 111

111

Hn. 1 2 3 4

2 Tpt. 1 2

2 Tbn. 1 2

B.Tbn. 1 2

Tuba 1 2

Timp. *ff* *mp*

111

S. *quit it quit it*

A. *quit it quit it*

T. *quit it quit it*

Bari. *quit it quit it*

Bass. *quit it quit it* *mp* *Oh oh oh*

111

Vln. I unis. *pp* *mp*

Vln. II unis. *pp* *mp*

Vla. unis. *pp* *mp*

Vc. unis. *pp* *mp*

DB. 111 *pp* *mp*

117

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Timp. *mp*

S. *mp*
Lit-tle Miss Lit-tle Miss Non - fat Lit-tle Miss Lit-tle Miss Non-fat

A. *mp*
Lit-tle Miss Lit-tle Miss Non - fat Lit-tle Miss Lit-tle Miss Non-fat

T. *mp*
oom-pah oom-pah oom-pah oom - pah oom-pah oom-pah poo-bah oom - pah oom - pah poo-bah

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

Bass
oh oh oh oh oh oh oh oh oh

Vln. I *mp* div.

Vln. II *mp*

Vla. *mp*

Vc. *mp* div. unis. div.

DB 117 *mp*

122 Picc. *ff* *b₂* *b₂*

1 *ff*

Fl. 2 *ff* *b₂* *b₂*

Ob. 1 *ff* *f* *mf*

2 *ff* *f*

Cl. 1 *ff* *f*

2 *ff* *f*

Bsn. 1 *ff* *f*

Hn. 1 *ff* *f*

2 *ff* *f*

3 *ff* *f*

4 *ff* *f*

B^b Tpt. 1 *ff* *f*

BTbn. *ff* *f*

Tuba *ff* *f*

S *ff* *ff* *ff dim. p. a p.* *f*

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

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

sat sat sat sat oom - pah Per - cy Grain - ger _ oom - pah Per - cy Grain - ger oom - pah poo - bah

T *ff* *ff* *ff*

sat sat sat sat sat sat on her tom cat _____

Bari. *ff* *ff* *ff*

sat sat sat sat sat sat on her tom cat _____

Bass *ff* *ff* *ff*

sat sat sat sat sat sat on her tom cat _____

Vln. I *ff* *ff dim. p. a p.*

Vln. II *ff* *ff dim. p. a p.*

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

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

DB 122 *ff* *f*

125

Ob. 2 *mf* *mp* *p*

Cl. 1 *mf* *mp* *p*

Cl. 2 *mf* *mp* *p*

Bsn. 1 *mf* *mp* *p*

Bsn. 2 *p*

Hn. 4 *mp* *p*

Timp. *mp* *p*

S *mf* *p*
 long came Spin - o - za a long came She squashed him with her spoon she

A *mf* *p*
 oom - pah poo - bah oom - pah She squashed him with her spoon she

T *mp dim.* *p*
 Spin - o - za She squashed him with her

Bari. *mp dim.* *p*
 Spin - o - za She squashed him with her

Bass *mp dim.* *p*
 Spin - o - za She squashed him with her

Vln. I *mf* *mp* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

DB 125 *mf* *mp dim.* *p*

III. Math Class: or, Does the Zero Have Buddha-Nature™? [5']

[C score]

1 **Allegro diploma** (♩=96)

Woodwinds:
Piccolo: *p*
2 Flutes: -
2 Oboes: -
2 Clarinets in B \flat : -
Bassoon 1: *p*
2 Bassoons: -

Brass:
4 Horns in F: -
Trombone 1: -
2 Trombones: -
BTbn.: -
Tuba: -

Timpani: *p*

Vocalists:
Soprano: *p* Trig trig trig trig
Alto: *p* Di-git di-git
Tenor: -
Baritone: *p* Ra-di-an
Bass: *p* 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

Strings:
Violin I: *pp*
Violin II: *pp*
Viola: *p* *gliss.*
Violoncello: *pp*
Double Bass: *pp*

5

Picc.

Bsn. 1

1

Hn.

4

Timp.

5

S

A

T

Bari.

Bass

I

Vln.

II

Vla.

Vc.

5

DB

p

mp

p

p

gliss

p

p

trig

trig

trig

di-git di-git

di-git di-git

di-git di-git

Answers in the back of the book

Answers in the back of the book

ra-di-an

ra-di-an

ra-di-an If

lo-ga-ri-thm

lo-ga-ri-thm

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

lo-ga-ri-thm

8

Fl. 1

Cl. 1

1

Hn. 2

4

Timp.

8

S

A

T

Bari.

Bass

8

I

Vln.

II

Vla.

Vc.

8

DB

mf

f

mp

mf

f

mp

mf

f

mp

mf

f

mp

mf

f

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

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

mf *cresc.*

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

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

If f is a func-tion

If f is a func-tion

If f is a func-tion

f is a func-tion

If g is a func-tion

If g is a func-tion

If g is a func-tion

If g is a func-tion

f is a func-tion

If g is a func-tion

If

lo-ga-ri-thm

lo-ga-ri-thm

12

Picc. *ff*

Fl. 1

1 *f* *ff*

Ob. 2 *ff*

Cl. 1 *f*

1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

4

1 *f*

2 *f*

BTbn.

12 *f* *ff*

S *ff* If h is a func if I is a func-tion

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

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

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

Bass *ff* If I is a func-tion

12 *f* *ff*

Vln. I *f* *ff*

II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

12 *f* *ff*

DB *f* *ff*

①

15

Picc. *ff*

1

Fl. *ff*

2

2 Ob. *ff*

1

Cl. *ff*

2

1

Bsn. *ff*

2

1

Hn. *f*

2

3

4

2 Tpt. *f*

Tbn. 1 *f*

B.Tbn. *f*

Tuba *ff* *mf*

Timp. *ff* *f*

15

S *f*

I is a func - tion

①

A *f*

I is a func - tion

T *f*

I is a func - tion

Bari. *f*

I is a func - tion

One point six one eight oh three three nine eight eight

Bass *f*

I is a func - tion

One point six one eight oh three three nine eight eight

15

I *f*

II *f*

Vla. *f*

Vc. *ff* *f*

div. *unis. tremolo*

15

DB *ff* *f*

24

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 4 *ff*

Timp. *ff*

24

S *ff*
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*
one five nine two six five three five eight nine se-ven nine three two three eight Four

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

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

Bass *ff*
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*

DB *ff*

24

27

Ob. 2

Cl. 1

Hn. 2

ff

27

S

se - ven

the sum is se-ven.

A

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

T

Four, one two and the sum is se-ven

the sum is se-ven.

Bari.

Four, one two and the sum is se - ven

Four Four one two, four one

Bass

Four, one two and the sum is se - ven

Four, one two Four one two, four one

27

I

Vln.

II

Vla.

Vc.

27

DB

(♩ = 80)

Moderato

31

Picc. *ff* **3**

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

2 Cl. *ff*

2 Bn. *ff* *mp*

Hn. 1 *ff*

Hn. 2 *ff* *mp*

4 *ff* *mp* *p*

Tpt. 1 *ff*

Tpt. 2 *ff*

(♩ = 80)

Moderato

31

S *mp* **3**
_ the sum is se-ven. the sum the sum Time for a test!

A *mp*
two four one two the sum Time for a test!

T *mp*
_ the sum is se-ven. the sum the sum Time for a test! Time for a test! Time for a test

Bari. *mp*
two, four one two, the sum Time for a test! Time for a test! Time for a test

Bass *mp*
two, four one two, the sum Time for a test! Time for a test! Time for a test

31

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

DB *mp*

(♩ = 96)
Allegro diploma

58

Picc. *mf* *p* (5)

2 Fl. *mf* *p*

2 Ob.

1 Bsn. *p* *mf* *ff*

2 Bsn. *p* *mf* *ff*

Hn. 2 *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff*

(♩ = 96)
Allegro diploma

58

S *mf* *p* (5) *ff*
no - bis_ mi - se - re - re no - - - bis Time for a

A *mf* *p* *ff*
mi - se - re - re no - bis no - - - bis Time for a test!

T *mf* *p* *ff*
mi - se - re - re no - bis no - - - bis Time for a test! Time for a

Bari. *mf* *ff*
no - bis_ Time for a test! Time for a

Bass *mf* *ff*
no - bis_ Time for a test! Time for a test!

58

I Vln. *mf* *p* *ff*

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

Vla. *mf* *p* *ff*

Vc. *mf* *p* *ff*

58 DB *mf* *ff*

64

Picc. *ff*

Fl. 1 *ff* *pp*

Fl. 2 *pp*

2 Ob. *ff* *pp*

Cl. 1 *ff* *pp*

Cl. 2 *ff* *pp*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff* *pp*

Hn. 2 *pp*

Hn. 3 *ff* *pp*

Hn. 4 *ff* *pp*

Tpt. 1 *ff* *pp*

BTbn. *ff*

Tuba *ff*

Timp. *tr*

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

A
Time for a test! Time for a test! Time for a test! Time for a test!

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

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

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

Vln. I *pp* *div.* *pp* *unis.*

Vln. II *pp* *pp* *unis.*

Vla. *pp*

Vc. *pp*

DB 64 *pp*

80

Picc.

1

Fl.

2

Ob.

1

2

Cl.

1

2

Bsn.

1

2

Hr. 2

2 Tpt.

Tbn. 1

BTbn.

Tuba

Timp.

80

S

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

A

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

T

a hole! bud - dha - num - ba zip a hole! zip - per Zor - ro Tho - reau Bo - zo

Bari.

bud - dha - num - ba bud - dha - num - ba One from one is a 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

80

Vln.

I

II

Vla.

Vc.

80

DB

82

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Bn.

1

2

Hn.

4

1

2

Tbn.

2

BTbn.

Timp.

82

S

A

T

Bari.

Bass

82

I

II

Vla.

Vc.

82

DB

84

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Bn.

2

Hn. 3

4

2 Tbn.

BTbn.

Tuba

84 *ff*

S

zip - per Zor - ro Tho - reau Bo - zo Zu - lu ze - bra ze - nith

A

One from one is an Oh in the O - zone O in the Oh in the Oh in the

T

One from one is an Oh in the O - zone Oh Oh Oh

Bari.

an Oh in the O - zone O in the Oh in the Oh in the O - zone O - zone

Bass

zip - per Zor - ro Tho - reau Bo - zo

84

I

Vln.

II

Vla.

Vc.

84

DB

86 7

Picc. 

2 Fl. 

2 Ob. 

2 Cl. 

1 Bsn. 

2 Bsn. 

1 Hn. 

2 Hn. 

3 Hn. 

4 Hn. 

2 Tpt. 

2 Tbn. 

BTbn. 

Tuba 

Timp. 

86 *ff* 7

S 
O - zone O - zone

A 
O - zone O - zone ha

T 
O - zone O - zone

Bari. 
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

86 

Vln. I 

Vln. II 

Vla. 

Vc. 

86 

DB 

92

Picc.

2 Fl.

1 Ob.

2 Cl.

2 Bn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

Tuba

Timp.

92

S

A

T

Bari.

Bass

92

I Vln.

II Vln.

Vla.

Vc.

92 DB

94 8

Picc. 

2 Fl. 

1 

Ob. 2 

2 Cl. 

2 Bn. 

1 

2 

Hn. 3 

4 

2 Tpt. 

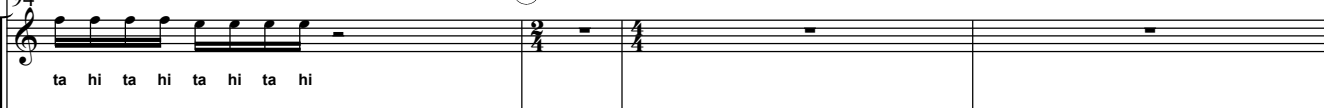
2 Tbn. 

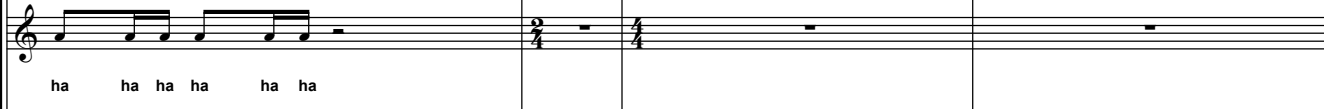
BTbn. 

Tuba 

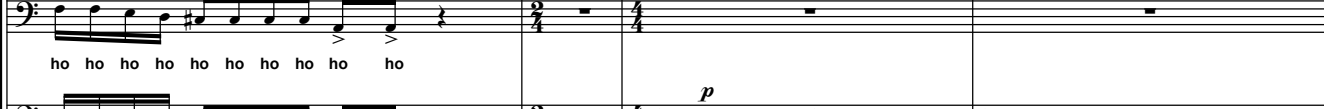
Timp. 

94 8 *p*

S 
ta hi ta hi ta hi ta hi

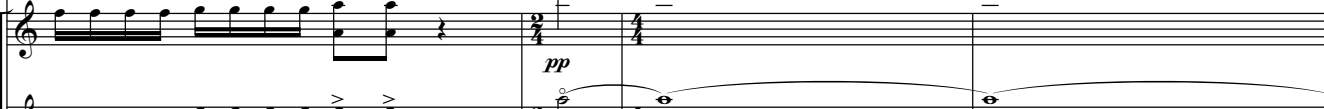
A 
ha ha ha ha ha ha

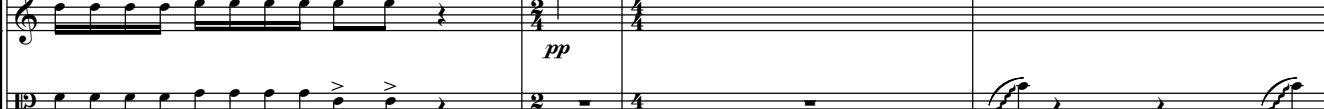
T 
chor-kle chor-kle chor-kle chor-kle ho ho

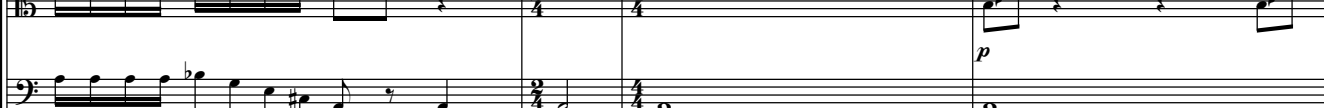
Bari. 
ho ho ho ho ho ho ho ho ho ho


Bass 
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


94 *pp* *pp* *p* *ff* *pp* *ff* *pp*

I 

II 

Vla. 

Vc. 

DB 

98

Picc. *p*

Bsn. 1 *p*

Hn. 1 *p*

Timp.

S *p*
Trig trig trig trig

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

T *p*
Add and the world adds

Bari. [like frog] *pp*
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

98

Vln. I *p*

Vln. II *p*

Vla. *gliss*

Vc. *p*

DB 98 *p*

101

Picc.

Bsn. 1

1

Hn. 2

4

Timp.

101

S

A

T

Bari.

Bass

101

I

Vln.

II

Vla.

Vc.

101

DB

trig trig trig

di-git di-git di-git di- git

with you Add and the worldadds with you Add and the worldadds

rrr - re-cap rrr - re-cap Add and the worldadds with you

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

p *cresc. p. a p.*

p *cresc. p. a p.*

p *cresc. p. a p.*

p *cresc. p. a p.*

p *cresc. p. a p.*

104

Fl. 1 *mf*

Cl. 1 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

4 *mf*

Timp. *mp* *mf*

104

S *mp*
Add and the world adds with you

A *mp*
Add and the world adds with you

T *mf*
with you Add and the world adds

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

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

104

Vln. I *(mp)* *(mf)*

Vln. II *(mp)* *mf*

Vla. *mf* *cresc.*

Vc. *(mp)* *(mf)*

DB 104 *(mp)* *(mf)*

108

Picc. *ff*

Ob. 1 *f* *ff*

Ob. 2 *f*

Cl. 1 *f*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4

Tbn. 2

108 *ff*

S *ff*
Add and the world adds with you

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

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

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

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

108 *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB 108 *ff*

110

Picc.

1

Fl.

2

2 Ob.

1

Cl.

2

1

Bsn.

2

1

Hn. 2

3

2 Tpt.

Tbn. 1

BTbn.

Tuba

S

A

T

Bari.

Bass

110

I

Vln.

II

Vla.

Vc.

110

DB

Add and the world adds with you

with you Add and the world adds

with you Add and the world adds

Add and the world adds with you

solo p

Sub - tract and you sub - tract a - lone.

div.

(♩ = 92)

1 Vivace flagrante delicto

Piccolo

2 Flutes

1. Oboe

2. Oboe

1. Clarinet in Bb

2. Clarinet in Bb

2 Bassoons

1. Horns in F

2. Horns in F

3. Horns in F

4. Horns in F

2 Trumpets in Bb

2 Trombones

BTbn.

Tuba

Timpani

1 Vivace flagrante delicto

Solo Bass or Baritone (♩ = 92)

Soprano

Alto

Chorus Tenor

Baritone

Bass

1. Violin

II Violin

Viola

Violoncello

1. Double Bass

Detailed description of the musical score: This is a full orchestral score for the piece 'IV. What I Hear After Submitting A Score'. The score is in 4/4 time and begins with a tempo marking of 'Vivace flagrante delicto' and a metronome marking of 92 beats per minute. The instrumentation includes Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons, 4 Horns in F, 2 Trumpets in Bb, 2 Trombones, Baritone Trombone, Tuba, Timpani, Solo Bass or Baritone, Chorus (Soprano, Alto, Tenor, Baritone, Bass), Violin I and II, Viola, Violoncello, and Double Bass. The score is divided into five systems. The first system contains the woodwinds. The second system contains the brass and percussion. The third system contains the vocal soloist and chorus. The fourth system contains the strings. The score features various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). The piece concludes with a final *mf* dynamic.

6

2 Fl. *f*

Ob. 1 *f* *mf* *f*

Cl. 1 *f* *mf* *f*

Cl. 2 *f* *mf* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f* *mf* *f*

Hn. 2 *f* *mf* *f*

Hn. 3 *f* *mf*

Hn. 4 *f*

2 Tpts. *f*

2 Tbns. *mf* *mp*

BTbn. *mf* *mp*

Tuba *mf* *mp* *f*

Timp. *f*

Solo *f* ¹

Well-versed in mat-ters Phy-si-cal, Your at-ti-tude is Myst-i-cal. *ff*

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

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

Vla. *f* *mf* *f*

Vc. *f* *mf* *f* pizz. div. arco unis.

DB *f* *mf* *f* pizz. arco

11

Picc. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

Solo *ff*

can-not play with-out some Pay - That, or your left Test-i - cle.

S *ff*

A We can-not play with-out some Pay - That, or your left Test - i - cle....

T *ff*

8 We can-not play with-out some Pay - That, or your left Tes - ti - cle....

Bari Bass *ff*

1 Vln. *ff*

II Vln. *ff*

Vla. *ff* div.

Vc. *ff*

11 DB *ff*

15 ②

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *f*

15

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

2 Tpts. *f*

Tuba *ff*

15 ②

Solo *f*

S A T *ff*

Bari Bass *ff*

Tes-ti-cle

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

15

Vln. I *mf* *f* pizz. arco

Vln. II *mf* *f* pizz. arco

Vla. *mf* *f* unis. pizz. arco

Vc. *mf* *f* pizz. arco

DB *mf* *f* pizz. arco

Picc. *f* *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *f* *ff*

Bsn. 2

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *f*

Timp. *f* *ff*

Solo *ff*

S A *ff*

T *ff*

Bari Bass *ff*

Vc. *ff*

DB *ff*

cannot play without some Pay - And al - so Tips, pro - por - tion - al. ...

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

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

27

Picc. *ff*

2 Fl. 1. *ff* 2. *ff*

Ob. 1 *f* 2 *ff*

Cl. 1 *ff* 2 *ff*

2 Bns. 1. *non stacc.* *f* 2. *ff* *a2*

27

Hn. 1 *ff* 2 *ff* 3 *ff* 4 *ff*

2 Tpts. *ff non stacc.*

2 Tbns. *ff non stacc.*

BTbn. *ff non stacc.*

Tuba *ff non stacc.*

Timp. *ff*

27

Solo *ff*

S A *ff*

T *ff*

Bari Bass *ff* *lump sum*

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

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

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

27

Vln. I *ff* II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

④

Picc. *ff*

Fl. 1 *ff*

2 Ob. *ff*

Hn. 1 *mp* *mf* *mp* *f*

Hn. 2 *mp* *mf* *mp* *f*

Hn. 3 *mp* *mf* *mp* *f*

Hn. 4 *mp* *mf* *mp* *f*

Tpt. 1 *f*

Tbn. 1 *f*

Tbn. 2 *mp* *mf* *mp*

2 Tbns. *mp* *mf* *mp* *f*

BTbn. *mp* *mf* *mp*

Tuba *mp* *mf* *mp* *f*

Timp. *mp* *mf* *mp* *f*

Solo *ff* ④

Your Mu - sic has no Po - wer; Your face is set to glow - er. You've

Vln. I *mp* *f* *mp* *f*

Vln. II *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vc. *mp* *f* *mp* *f*

DB *mp* *f* *mp* *f*

WIHASAS

92

36 *non stacc.*

Picc. *non stacc.*

2 Fl. *ff*

Cl. 1 *non stacc.*

1 *ff*

Bsn. 2 *ff*

1 *ff*

2 *ff*

Hn. 3 *ff*

4 *ff*

2 Tpts. *ff*

36 *ff*

Tbn. 2 *ff*

Tuba *ff*

Timp. *ff*

Solo *ff*

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

S *ff*

A *ff*

T *ff*

Bari *ff*

Bass *ff*

show-er!

36 *ff*

I *ff*

Vln. II *ff*

div. unis. div.

Vla. *ff*

Vc. *ff*

36 *ff*

DB *ff*

41 ⁵ *ff*

Picc.

1

Cl.

2

1

Bsn.

2

41 *f*

Hn. 1

2 Tpts.

non stacc. *f*

BTbn.

ff *f*

Tuba

41 *f* ⁵ *ff*

Solo

You sometimes write for Trumpet; You'd rather have a Strum - pet. We have your Score, Now pay some more Or

41 *f* *div.*

I

Vln.

II

f *f*

Vla.

f

Vc.

f

41 *f*

DB

45

Picc. *ff* *mp*

2 Fl. *ff* *mp*

1 *ff* *mp*

Ob. 2 *ff* *mp*

1 *ff* *mp*

Cl. 2 *mp*

Bsn. 1 *ff* *mp*

2 *f* *ff* *mp*

Hn. 1 *ff* *mp*

2 *mp*

3 *ff* *mp*

4 *mp*

2 Tpts. *ff*

Tbn. 2 *ff*

BTbn. *ff*

Tuba *ff* *mp*

Timp. *ff*

Solo *ff* *mp*

we shall sure - ly dump it. You *mp*

S A We have your Score, Now pay some more Or we shall sure - ly dump it.

T We have your Score, Now pay some more Or we shall sure - ly dump it.

Bari Bass We have your Score, Now pay some more Or we shall sure - ly dump it. dump it

Vln. I *ff* *mp*

II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

DB *ff* *mp*

6

Ob. 2

Cl. 1

Cl. 2

2 Bns.

50

Hn. 2

Hn. 3

Tpt. 2

6

Solo

T

Bari Bass

want a pi-ty par-ty; Your coun-ter-point is sor-ry; You wear a frown, Your zip-per's down, Where is your Check? It's tar-dy!

You

50

Vln. I

Vln. II

Vla.

Vc.

DB

div. unis.

div. unis.

Picc. *ff*

Fl. 1 *ff*

Ob. 1

2 Ob. *ff* 1. *f*

2 Cl. *ff* *f*

2 Bns. *ff* *f*

1 *ff* *f*

2 *ff*

3 *ff*

4 *ff*

1 *ff*

2

Tbn. 2 *ff*

BTbn.

Tuba

Solo *ff* *ff* **No**

S *ff* **Tar - dy!**

A

T wear a frown, your zip - per's down-Where is your Check? It's tar - dy! **Tar - dy!**

Bari Bass *ff* **Tar - dy!**

I *f*

II *f* *div. unis.* *div.* *unis.*

Vla. *f*

Vc. *f*

54 *ff* *f*

DB *ff* *f*

7

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Bns.

58

1

2

Hn.

3

4

Tuba

7

Solo

fun-ding is your ex-cuse; Your Mu-sic can find no use. It's as we feared, You're just too weird - Your

58

I

Vln.

II

Vla.

Vc.

58

DB

61

Picc. *ff*

2 Fl. *ff* *fff*

2 Ob. *ff*

2 Cl. *ff* a 2

2 Bns. *ff* a 2

1 *ff* *fff*

2 *ff* *fff*

Hn. 3 *ff* *fff*

4 *ff*

2 Tpts. *fff*

2 Tbns. *ff* *fff*

Tuba *ff* *fff*

Solo *ff* *fff*

S A *ff* *fff*

T *ff* *fff*

Bari Bass *ff* *fff*

61

I *ff* *div.*

II *ff*

Vla. *ff*

Vc. *ff* *div.* *unis.*

DB *ff*

Score is in the Re - fuse! You're just too weird - - - - Your

It's as we feared, You're just too weird - - - - Your

It's as we feared, You're just too weird - - - - Your

