

STRANGE SONGS



for Baritone,
SATB Chorus,
and Piano Quintet

Bill Robinson

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and Piano Quintet

1979—Sept. 9, 2010; March 19-April 19, 2012
Arranged for Piano Quintet Feb. 15—March 11, 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 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 That is now withdrawn.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

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
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

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 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
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

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
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 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 on her tom cat

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

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
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 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

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 (if there is one) should hold his/her nose and dump the score into a wastebasket.

This Piano Quintet version is best performed with one singer on a part. All accidentals hold through the measure and not beyond, and do not apply to octaves.

STRANGE SONGS

for Piano Quintet, Baritone, and SATB Chorus

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

[6']

Bill Robinson

With Calculated Abandon (♩=96)

Solo Baritone

Soprano

Alto

Tenor

Bass

f

I'm a Phys-i-cist and that's just fine -

Violin I

Violin II

Viola

Cello

tremolo

pp

f

f

(♩=96)

With Calculated Abandon

Piano

f

I'm a Physicist

2

(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.

The musical score is arranged in a standard orchestral format. The vocal soloist part is written in bass clef with lyrics. The instrumental ensemble includes strings (Violins I and II, Viola, and Violoncello) and Piano. The score is divided into measures, with time signatures changing from 3/4 to 4/4 and back to 3/4. The piano part features a prominent bass line with a forte dynamic marking.

I'm a Physicist

12

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

ff

ff

ff

ff

ff

ff

ff

I'm a Phys-i-cist and that's just fine - If you real-ly want to see me snee-ah, _____
(roll "r")

I'm a Phys-i-cist and It's much bet-ter than a life of crime. If you real-ly want to see me snee-ah, _____
(roll "r")

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, _____
(roll "r")

I'm a Phys-i-cist and I'm a Phys-i-cist and that's just fine - If you real-ly want to see me snee-ah, _____

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, _____

I'm a Physicist

Meno mosso (♩ = 76)

4

17

Solo

Just im - ply I'm an en - gi - nee-ah.

S

Just im - ply I'm an en - gi - nee-ah.

A

Just im - ply I'm an en - gi - nee-ah.

T

8

Just im - ply I'm an en - gi - nee-ah.

Bass

Just im - ply I'm an en - gi - nee-ah.

17

Vln. I

Vln. II

Vla.

Vc.

p

p

p

mp

p

Meno mosso (♩ = 76)

17

Pno.

mp

p

p

I'm a Physicist

24

Solo

24

S

A

T

Bass

p

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

24

Vln. I

Vln. II

Vla.

Vc.

24

Pno.

*

I'm a Physicist

6

Tempo I (♩ = 96)

31

Solo

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

S

A

T

Bass

31

Vln. I

Vln. II

Vla.

Vc.

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

Tempo I (♩ = 96)

31

Pno.

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

I'm a Physicist

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,

Vln. I *f* 37

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Pno. *f* 37 *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.

40

Vln. I

Vln. II

Vla.

Vc.

pp

pp

f *pp*

f *pp* *pp*

40

Pno.

f *pp*

8va

I'm a Physicist

48

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

ff

We

ff

We

ff

We

mp+

mf+

f

ff

mp

mf

f

ff

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

pp *p* *cresc. p. a p.*

Detailed description: This page of a musical score, numbered 48, features a vocal soloist and a string quartet. The vocal parts (Solo, Soprano, Alto, Tenor, Bass) are mostly silent, with the word 'We' appearing at the end of the section in each part. The string quartet (Violin I, Violin II, Viola, and Violoncello) plays a rhythmic, ascending and descending eighth-note pattern. The Soloist part has a dynamic marking of *ff* and the word 'We'. The Violin I and II parts have dynamic markings of *mp+*, *mf+*, *f*, and *ff*. The Viola part has dynamic markings of *mp*, *mf*, *f*, and *ff*. The Violoncello part has dynamic markings of *p*, *cresc. p. a p.*, (*mp*), (*mf*), and (*f*). The Piano part has dynamic markings of *pp* and *p*, *cresc. p. a p.*

I'm a Physicist

10 54

Solo

need ev-i-dence, We need ev-idence, need ev-i-dence, with fame for fin-ders; For spook-y things, we've got on blin-ders - U - F - Os and

S *ff*
We need ev-i-dence, We need ev-i-dence, with fame for fin-ders; For spook-y things, we've got on blin-ders - U - F - Os and

A *ff*
We need ev-i-dence, We need ev-i-dence, with fame for fin-ders; For spook-y things, we've got on blin-ders - U - F - Os and

T
need ev-i-dence, We need ev-idence, need ev-i-dence, with fame for fin-ders; For spook-y things, we've got on blin-ders - U - F - Os and

Bass
need ev-i-dence, We need ev-idence, need ev-i-dence, with fame for fin-ders; For spook-y things, we've got on blin-ders - U - F - Os and

Vln. I

Vln. II

Vla.

Vc. *ff*

Pno. 54

I'm a Physicist

58 64 *p*

Solo

ghosts and prayer, Hip-pies, preach-ers, tall blue hair. I'm a skept-ic, tried and true;

S

ghosts and prayer, Hip-pies, preach-ers, tall blue hair.

A

ghosts and prayer, Hip-pies, preach-ers, tall blue hair.

T

ghosts and prayer, Hip-pies, preach-ers, tall blue hair.

Bass

ghosts and prayer, Hip-pies, preach-ers, tall blue hair.

Vln. I

Vln. II

Vla.

Vc.

Pno.

58 64

Detailed description: This is a page of a musical score for the song 'I'm a Physicist'. The page is numbered 11 in the top right corner. The score is divided into two systems. The first system contains vocal parts for Solo, Soprano (S), Alto (A), Tenor (T), and Bass, along with a Bass line. The lyrics for the vocal parts are: 'ghosts and prayer, Hip-pies, preach-ers, tall blue hair.' and 'I'm a skept-ic, tried and true;'. The second system contains instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The piano part includes a dynamic marking of *p* and a '8va' marking. The score features various time signatures, including 3/4, 4/4, and 2/4, and includes musical notations such as notes, rests, and dynamic markings.

I'm a Physicist

12

65

Solo

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

S

65 *p*
true; Goo. I can cal - cu - late the odds, odds, odds,

A

p
true; Goo. I can cal - cu - late the odds, odds, odds,

T

p
true; Goo. I can cal - cu - late the odds, odds,

Bass

p I can cal - cu - late the odds, *f*

Vln. I

65

Vln. II

Vla.

Vc.

Pno.

65

I'm a Physicist

71 *f* *ff* 74

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

S
71 *f* *ff*
Which, though Ze-ro, ad-mit no Gods!

A
f *ff*
Which, though Ze-ro, ad-mit no Gods!

T
f *ff*
Which, though Ze-ro, ad-mit no Gods!

Bass
8 *f* *ff*
Which, though Ze-ro, ad-mit no Gods!

Vln. I
71 *f* *ff* *pp* *p* *dolce* 74

Vln. II
f *ff* *pp*

Vla.
f *ff* *pp* *p* *dolce* 74

Vc.
f *ff* *pp*

Pno.
71 *f* *ff* *pp* 74

Detailed description: This page of a musical score for 'I'm a Physicist' features vocal soloists and a string ensemble. The vocal parts (Solo, Soprano, Alto, Tenor, Bass) all sing the same line: 'Which, though Ze-ro, ad-mit no Gods!'. The Solo part is in bass clef, while the others are in treble clef. Dynamics range from *f* (forte) to *ff* (fortissimo) and *pp* (pianissimo). The string ensemble (Violins I & II, Viola, and Violoncello) provides accompaniment. The Violins play a melodic line with dynamics from *f* to *pp* and *p*, including a *dolce* (sweet) marking. The Viola and Violoncello play a rhythmic accompaniment of eighth notes, with dynamics from *f* to *pp*. The Piano part (Pno.) features a bass line with chords and a treble line with chords, with dynamics from *f* to *pp*. Measure numbers 71 and 74 are indicated in boxes.

I'm a Physicist

(♩ = 76)

Meno mosso

14

82

Solo

S

A

T

Bass

pp

I sit in-side and stu-dy all day; My

Vln. I

Vln. II

Vla.

Vc.

p

pizz.

arco

pp

(♩ = 76)

Meno mosso

82

Pno.

ff

pp

I'm a Physicist

92 Tempo I (♩ = 96)

Solo

eyes are dim, my skin is gray. My

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

Tempo I (♩ = 96)

p cresc. p. a p.

(mp) *(mf)* *f*

I'm a Physicist

16 98

Solo

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

S

A

T

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

Bass

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

98

Vln. I

Vln. II

Vla.

Vc.

98

Pno.

I'm a Physicist

103 108

Solo

meet one some-day, don't mean may-be! _____ don't mean may-be! _____ don't mean may-be! _____

S

103 *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

8

meet one some-day, don't mean may-be! _____ don't mean may-be! _____ don't mean may-be! _____ don't mean may-be! _____

Bass

meet one some-day, don't mean may-be! _____ don't mean may-be! _____ don't mean may-be! _____

103 108

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

103 108

Pno.

I'm a Physicist

18 110

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

ff

ff

f < *ff*

mf < *f* < *ff*

Pno.

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

b2

I'm a Physicist

20

127 *ff*

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

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

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

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

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

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

Pno.
127 *ff*

(8^{va})

I'm a Physicist

131 133

Solo

One man's Ge-nius is an - o-ther man's Dork.

S

131

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

A

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

T

8

One man's Ge-nius is an - o-ther man's Dork. If

Bass

One man's Ge-nius is an-o-ther man's Dork. _____

131 133

Vln. I

Vln. II

Vla.

Vc.

131 133

Pno.

I'm a Physicist

22

136

rit.

a tempo

The musical score is arranged in a system with the following parts from top to bottom:

- Solo** (Bass clef): Lyrics: must be must be must be must be must be must be; The An - swer to Ev - ery-thing is - Twen - ty
- S** (Soprano, Treble clef): Lyrics: Dork I must be, then Dork I must be must be must be must be must be must be; The An - swer to Ev - ery-thing is - Twen - ty
- A** (Alto, Treble clef): Lyrics: Dork I must be, then Dork I must be must be must be must be must be must be; The An - swer to Ev - ery-thing is - Twen - ty
- T** (Tenor, Treble clef): Lyrics: Dork I must be, then Dork I must be must be must be must be must be must be; The An - swer to Ev - ery-thing is - Twen - ty
- Bass** (Bass clef): Lyrics: must be must be must be must be must be must be; The An - swer to Ev - ery-thing is - Twen - ty
- Vln. I** (Violin I, Treble clef)
- Vln. II** (Violin II, Treble clef)
- Vla.** (Viola, Bass clef)
- Vc.** (Violoncello, Bass clef)
- Pno.** (Piano, Grand staff)

Tempo markings: *rit.* (ritardando) from measure 136 to the end of the third measure, followed by *a tempo* (allegretto) for the remainder of the piece. The score is in 4/4 time, with a 3/4 time signature change at the start of the final measure.

I'm a Physicist

140

Solo

three *ff dim.* Twen - ty three *(mf)* Twen - ty three *(mp)* Twen - ty three *(p)* Twen - ty three *pp*

S

three *ff dim.* Twen - ty three *(mf)* *mp*

A

three *ff dim.* Twen - ty three *(mf)* Twen - ty three *(mp)* *p*

T

three *ff dim.* Twen - ty three *(mf)* Twen - ty three *(mp)* Twen - ty three *(p)* *pp*

Bass

three *ff* $\text{ff} \text{---} f$

Vln. I

140 *ff* $\text{ff} \text{---} mf$ *mp dim.* *(p)* *pp* *8^{va}*

Vln. II

ff $\text{ff} \text{---} mf$

Vla.

ff dim. p. a p. *(mf)* *(mp)* *(p)* *pp*

Vc.

ff dim. p. a p. *(mf)* *(mp)* *(p)* *pp*

Pno.

140 *legato ff dim. p. a p.* *(mf)* *(mp)* *(p)* *pp* *rit.*

8

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

A
Lit-tle Miss Lit-tleMiss Non - fat Lit-tle Miss Non - fat *ff* 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 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 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

Vln.
ff

Vln.
ff

Vla.
ff

Vc.
f *arco* *ff*

Pno.
ff

26

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.

A

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! 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!

16

Vln.
ff

Vln.
ff

Vla.
ff

Vc.
ff

pp

16

Pno.
ff

pp

8va - -

A

28

23

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

A
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
oom-pah poo-bah oom-pah

23

Vln.
pp

Vln.
pp

Vla.

Vc.

23

Pno.

28 B

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.
ff

Vln.
non stacc.
ff

Vla.
non stacc.
ff

Vc.
non stacc.
ff

28 B

Pno.
non stacc.
ff

30

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.

33

Pno.

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.

39

Pno.

32

45

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

A
dan-ger _____

T
man-ger _____

Bari.
ran-ger _____

Bass
Grain-ger _____

Vln.
pp

Vln.
pp

Vla.
pp

Vc.
pp

Pno.
45 *pp* *8va*

sc

Detailed description: This page of a musical score contains measures 45 through 48. It features vocal parts for Soprano (S), Alto (A), Tenor (T), Baritone (Bari.), and Bass, along with instrumental parts for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The vocal lines are in a 3/4 time signature and include lyrics such as 'strang-er', 'dan-ger', 'man-ger', 'ran-ger', and 'Grain-ger'. The Soprano part has a dynamic marking of *p* starting in measure 47. The instrumental parts for Vln., Vla., and Vc. have dynamic markings of *pp*. The Piano part includes an *8va* marking and a *sc* (scordatura) marking. The score is written in a key signature of one flat (B-flat major or F minor).

50 *pp* *ff*

S - ger born in born in a man - - - - - ger sat on her Tom Cat

A born in born in a man - - - - - ger sat on her Tom Cat

T born in a man - - - - - ger sat on her Tom Cat

Bari. in a man - - - - - ger sat on her Tom Cat

Bass sat on her Tom Cat a -

50

Vln. *ff*

Vln.

Vla.

Vc. *ff*

50

Pno. *ff*

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.

Detailed description of the musical score: The score is for a vocal ensemble and instrumental accompaniment. It begins at measure 60. The vocal parts (Soprano, Alto, Tenor, Baritone, Bass) all sing the same lyrics. The instrumental parts include Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal lines are written in treble clef for Soprano, Alto, and Tenor, and bass clef for Baritone and Bass. The instrumental parts are in various clefs: Violins in treble, Viola in alto, Violoncello in bass, and Piano in grand staff.

36

D

66

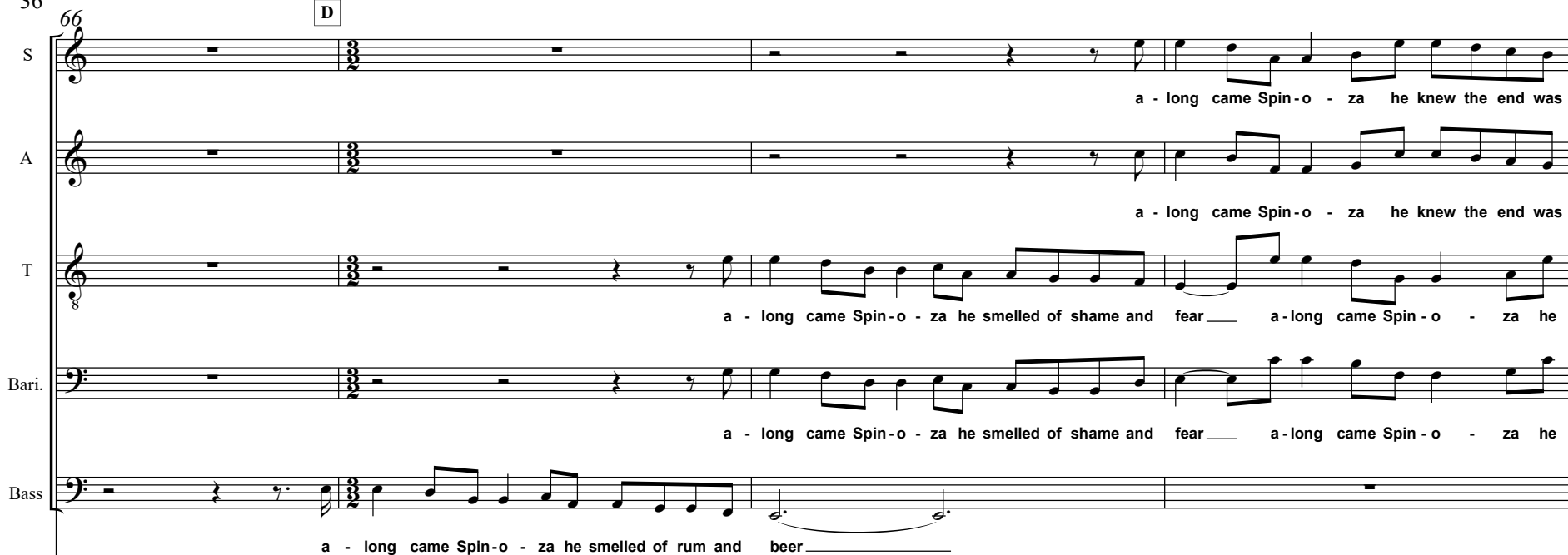
S a - long came Spin-o - za he knew the end was

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



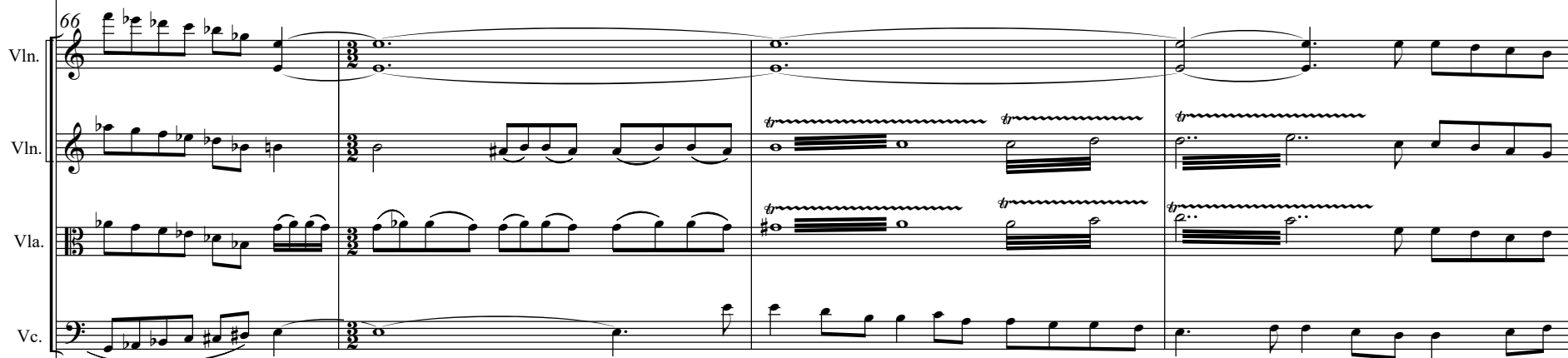
66

Vln. *tr*

Vln. *tr*

Vla. *tr*

Vc. *tr*



D

66

Pno.



70

S
near he knew the end was near may - hem

A
near he knew the end was near

T
8 smelled of rum and beer he knew the end was may - hem

Bari.
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

Bass
Al-ca - traz quit it quit it quit it quit it quit it quit it quit it quit it

Vln.
mp > p >

Vln.
mp > p > pp

Vla.
mf > mp > p > pp

Vc.
ff > mf > mp > p > pp

Pno.
ff > mf > pp

70

Copyrite (♩ = 126)

85

ff > > > > >

S
hey just leave me a - lone

ff > > > > >

A
hey just leave me a - lone

ff > > > > >

T
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 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 quit it

85

Vln.
f *ff* *fp cresc.* *ff* *glissando* *8va*

Vln.
f *ff* *p*

Vla.
ff

Vc.
ff

85

Pno.
ff *p* *ff* *p*

40

E

ff

91

S

hey just leave me a-lone

A

f

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

Bari.

f

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

91

Vln.

f

Vln.

f

Vla.

f

Vc.

f

91

E

f

ff

f

Pno.

98 *ff* *ff* *mf* *f*

S
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 hey just leave me a - lone

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

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

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

98
Vln.
Vln.
Vla.
Vc.
98 *ff* *f* *ff* *f* *mf* *f*

Pno.

Detailed description: This is a page of a musical score for a vocal ensemble and instrumental accompaniment. The page is numbered 41 and is titled 'LMNF'. It begins at measure 98. The vocal parts (Soprano, Alto, Tenor, Baritone, Bass) have lyrics: 'hey just leave me a - lone' and 'quit it'. The instrumental parts include Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score features various time signatures (2/4, 3/4, 4/4) and dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). There are also accents and slurs throughout the score.

42

104 *ff* **F** *ff*

S
hey just leave me a-lone quit it quit it quit it quit it quit it quit it quit it quit it

A
quit it leave me a-lone quit it 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 quit it quit it quit it quit it quit it

Bari.
quit it leave me a-lone 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

104

Vln.
ff

Vln.
ff

Vla.
mf *ff*

Vc.
mf *ff*

104 **F** *ff* *f* *ff*

Pno.
ff *f* *ff*

44

118

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

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

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

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

Vln. *mp* *ff*

Vln. *mp* *ff*

Vla. *mp* *ff*

Vc. *ff* arco *ff*

Pno. *ff*

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 _____

ff dim. p. a p. *(mf)* *mp dim. ----*

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)*

123

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

46

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

Bari.
She squashed him with her spoon she squashed him with her squashed him with her spoon SPLAT!!

Bass
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*

Sea.

*

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

Allegro diploma (♩=96)

Soprano
Trig trig trig trig

Alto
Di-git di-git di-git di-git

Tenor
An-swers in the back of the

Baritone
Ra-di-an ra-di-an

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 lo-ga-ri-thm

Violin I
pp *p*

Violin II
p

Viola
p *gliss.* *gliss.* *glissando*

Cello
pp *p*

Allegro diploma (♩=96)

Piano
pp *p*

The musical score is for a piece titled "III. Math Class: or, Does the Zero Have Buddha-Nature™?" with a duration of 5 minutes. The tempo is "Allegro diploma" at a metronome marking of ♩=96. The score is in 4/4 time and consists of 10 measures. The vocal parts include Soprano, Alto, Tenor, Baritone, and Bass. The instrumental parts include Violin I, Violin II, Viola, Cello, and Piano. The lyrics are: "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", and "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". The score includes various musical notations such as dynamics (pp, p), articulation (gliss., glissando), and phrasing slurs.

Math Class

48

Vocalists:

- Soprano (S):** trig trig trig If f is a func-tion
- Alto (A):** di-git di-git di-git di-git If f is a func-tion
- Tenor (T):** book An-swers in the back of the book If f is a func-tion
- Baritone (Bari.):** ra-di-an ra-di-an If f is a func-tion If
- Bass:** lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm

Instrumentalists:

- Vln. I & 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*)

Performance Instructions: *glissando*

10

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

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

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

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

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

Vln. I
(mf) *f* *ff*

Vln. II
(mf) *f* *ff*

Vla.
(mf) *f* *ff*

Vc.
(mf) *f* *ff*

Pno.
(mf) *f* *ff*

50

15 1

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

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *tremolo* *ff* *f*

Pno. *ff* *f* 1

A *ff*

S
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

ff

A
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

ff

T
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

ff

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

ff

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

22

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

A *ff*

Pno. *ff*

2

Math Class

52

B

S
27
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
8
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

Vln. I
27

Vln. II

Vla.

Vc.

Pno.
27
B

(♩ = 80)

Moderato

33

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

Vln. I
p

Vln. II
mp *p*

Vla.
mp *p*

Vc.
mp *p*

Pno.
33
Moderato
mp *p*

Math Class

54

4

Soprano (S): *p* Mi - se-re-re no - bis mi-se - re-re mi - se - re - re

Alto (A): *p* Mi-se - re-re no - bis_ mi - se - re - re no - bis_ mi - se - re - re

Tenore (T): *p* Mi-se - re-re no - bis_ mi - se - re - re no - bis_ mi - se - re - re

Bari. (Baritone): *p* Mi-se - re-re no - bis_ mi - se - re - re no - bis_ mi - se-re-re no - bis

Basso (Bass): *p* Mi-se - re-re no - bis_ mi - se - re - re no - bis_ mi - se-re-re no - bis

Vln. I (Violin I): *p*

Vln. II (Violin II): *p*

Vla. (Viola): *p*

Vc. (Violoncello): *p*

Pno. (Piano): *p*

4

Allegro diploma (♩ = 96)

58 *mf* | *p*

S no - bis mi - se - re - re no - bis (5) *ff* Time for a test! Time for a test! Time for a

A *mf* | *p* *ff* Time for a test! Time for a test! Time for a test!

T *mf* | *p* *ff* Time for a test! Time for a test! Time for a test! Time for a

Bari. *mf* *ff* Time for a test! Time for a test! Time for a test! test!

Bass *mf* *ff* Time for a test! Time for a test! Time for a test! Time for a test!

58 *mf* | *p* *ff*

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

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

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

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

58 *ff* *ff*

Pno. *ff* *ff*

Allegro diploma (♩ = 96)

Math Class

56

Soprano (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

Alto (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

Tenor (T): Time for a test! Time for a test! *pp* One from one is One from one is One from one

Bari. (Baritone): 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: *pp*

Vln. II: *pp*

Vla. (Viola): *pp*

Vc. (Violoncello): *pp*

Pno. (Piano): *pp*

72 (6) *ff*

S
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

Vln. I
pp _____ *ff*

Vln. II
pp _____ *ff*

Vla.
_____ *ff*

Vc.
_____ *ff*

72 (6) *ff*

Pno.

Math Class

58

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

Vln. II

Vla.

Vc.

Pno.

60

7

86

S
O - zone O - zone

A
O - zone O - zone ha 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

Vln. I
86

Vln. II

Vla.

Vc.

Pno.
86

7

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 haha ha ha ha ha ha ha ha ha ha ha ha ha

T
8 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 ho

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

Vln. I
90

Vln. II

Vla.

Vc.

Pno.
90

98

S *p*
Trig trig trig trig trig

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

T *p*
Add and the world adds with you

Bari. [like frog] *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. *mf*

Vc. *mf*

Pno. 98

Math Class

64

102

S
trig trig Add and the world adds with you *mp*

A
di-git di - git Add and the world adds with you *mp*

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

Bari.
rrr - re-cap Add and the world adds with you Add and the world adds with you *mf*

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

Vln. I
102 *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*)

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

106 *mf* *ff*

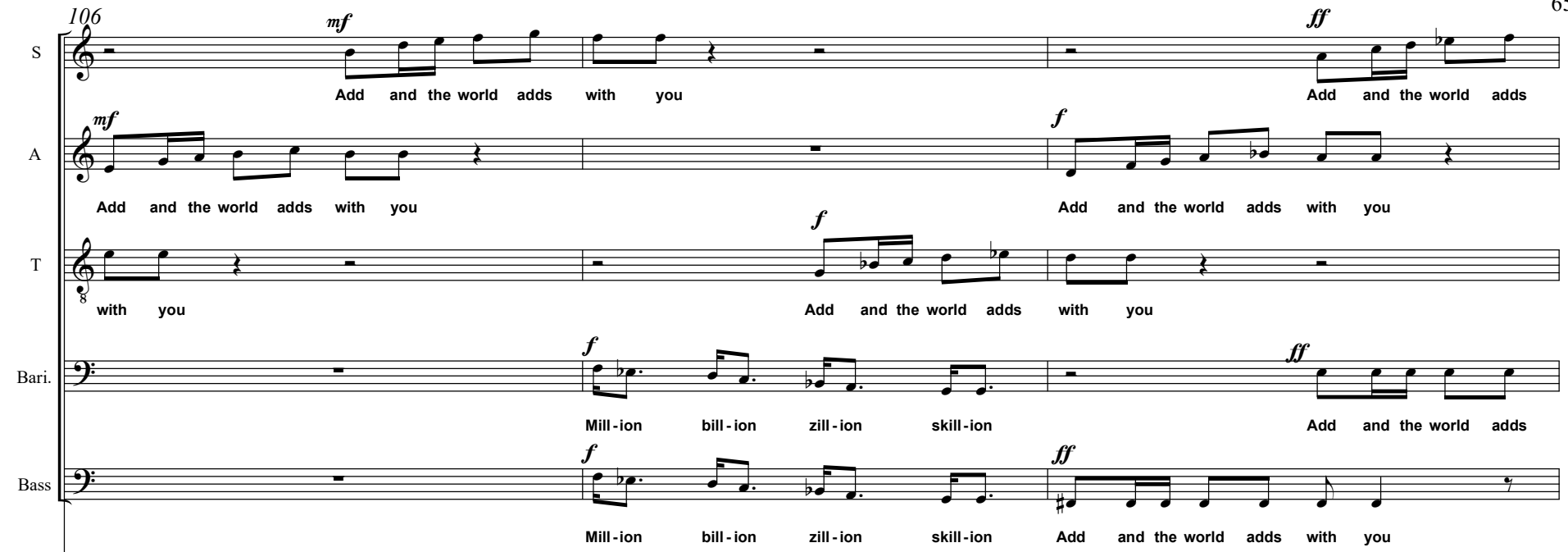
S Add and the world adds with you Add and the world adds

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

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

Bari. *f* *ff*
Mill-ion bill-ion zill-ion skill-ion Add and the world adds

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



106 *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

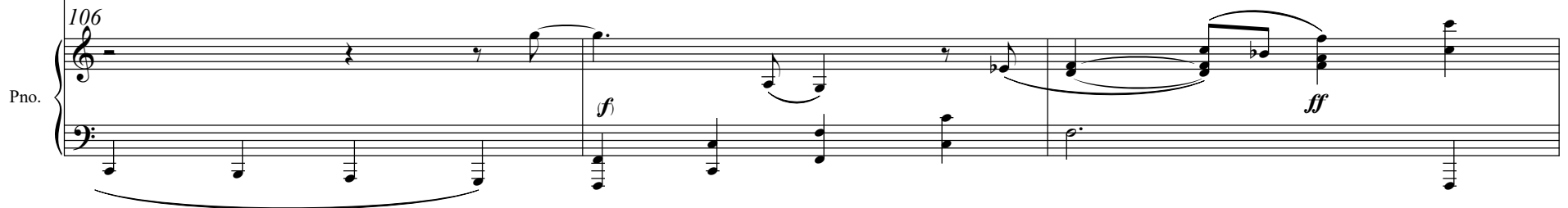
Vla. *f* *ff*

Vc. *f* *ff*



106 *f* *ff*

Pno. *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 *solo p*
Add and the world adds with you Add and the world adds 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

Vln. I

Vln. II

Vla.

Vc.

Pno.

IV. What I Hear After Submitting A Score

[3']

Vivace flagrante delicto (♩=96)

Solo Baritone

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Vivace flagrante delicto (♩=96)

Piano

WIHASAS

68

Solo

7

f *ff*

Well - versed in mat - ters Phy - si - cal, ___ Your at - ti - tude is Myst - i - cal. ___ We can - not play with - out some Pay -

S

A

T

8

Bass

Vln. I

f *ff*

Vln. II

f *ff*

Vla.

f *ff*

Vc.

f *ff*

Pno.

f *ff*

12

Solo

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

12

S

ff

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

A

ff

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

T

ff

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

Bass

ff

Tes - ti - cle__

12

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

12

Pno.

mf

WIHASAS

70 16 *f* *ff*

Solo

With claims to be Dev - o-tion-al, ___ Your mo - rals are Con - tor-tion-al. ___ We can - not play with-out some Pay - And

S

A

T

Bass

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *f*

20

Solo

al - so Tips, pro-por-tion-al.

20

S

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

A

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

T

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

Bass

por-tion-al

20

Vln. I

ff

mf

Vln. II

ff

mf

Vla.

ff

mf

Vc.

ff

mf

20 *8va*

Pno.

ff

WIHASAS

72 24 *f* *ff*

Solo

In The-ory you're a dumb-dumb; A Doc-to - rate you have none. We can - not sing with-out that thing Called Mon-ey, in a lump sum. *ff*

S

A

T

Bass

24 *f* *ff*

Vln. I

Vln. II

Vla.

Vc.

non stacc.

24 *f* *non stacc.*

Pno.

8^{vb}

29

Solo *ff*

Your Mu - sic has no Po - wer; Your

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

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

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

Bass
lump sum

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

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

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

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

Pno.
ff *mp* *f* *mp* *f*

Sea *

WIHASAS

74

Solo

35

face is set to glow - er. You've been to jail, You're going to fail - You real-ly need a show-er!

S

35

ff

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

A

ff

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

T

ff

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

Bass

ff

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

Vln. I

35

ff

Vln. II

ff

Vla.

ff

Vc.

ff

Pno.

35

ff

8va

40 *f* *ff*

Solo

You some-times write for Trum-pet; You'd ra-ther have a Strum-pet. We have your Score, Now pay some more Or

S

A

T

Bass

show-er!

40 *mf* *f* *f* *ff*

Vln. I

Vln. II

Vla.

Vc.

Pno.

8vb

WIHASAS

76

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

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

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

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

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

45 Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

45 Pno. *mp*
sub *sva*

WIHASAS

50 *ff*

Solo

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!

S

A

T

Bass

ff

You

ff

50 *f* *ff*

Vln. I

Vln. II

Vla.

Vc.

50 *f* *ff*

Pno.

WIHASAS

78 54 *ff*

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

No

Tar - dy!

Tar - dy!

Tar - dy!

wear a frown, your zip - per's down-Where is your Check? It's tar - dy!

f

f

f

f

f

f

58

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 Score is in the Re-fuse! *ff*

S

A

T

Bass

58

Vln. I

Vln. II

Vla.

Vc.

58

Pno.

WIHASAS

80

62 *fff*

Solo

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

62 *fff*

S

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

62 *fff*

A

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

62 *fff*

T

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

62 *fff*

Bass

62 *fff*

Vln. I

62 *fff*

Vln. II

ff

62 *fff*

Vla.

62 *fff*

Vc.

62 *fff*

Pno.

8vb - - -