

# STRANGE SONGS



Photo by LON COOPER

for Baritone,  
SATB Chorus,  
and Piano Quintet

Bill Robinson



# STRANGE SONGS

for Baritone, SATB Chorus,  
and Piano Quintet

1979—Sept. 9, 2010; March 19–April 19, 2012  
Arranged for Piano Quintet Feb. 15—March 11, 2024  
*Corrected to December 1, 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 That is now withdrawn.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 70<sup>th</sup> 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

Publisher Parrish Press    Garner, NC  
Fifth Edition, March 2024    [billrobinsonmusic.com](http://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  
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  
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 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  
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  
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?<sup>TM</sup>

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

[illegible]



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)

Score for Piano Quintet, Baritone, and SATB Chorus, featuring the song "I. I'm A Physicist and That's Just Fine" by Bill Robinson. The tempo is marked "With Calculated Abandon" (♩ = 96).

The score includes parts for:

- Solo Baritone
- Soprano
- Alto
- Tenor
- Bass
- Violin I
- Violin II
- Viola
- Cello
- Piano

The Solo Baritone part includes the lyrics: "I'm a Phys-i-cist and that's just fine -".

Dynamic markings include *f* (forte) and *pp* (pianissimo). The Viola part includes a *tremolo* marking.

The tempo is marked (♩ = 96).

The Piano part includes the instruction "With Calculated Abandon".

# 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.

*f*

This musical score is for the song "I'm a Physicist". It features a vocal soloist and a full instrumental ensemble. The score is written in a key of D major (indicated by two sharps) and begins with a 7-measure introduction. The vocal soloist's part includes the lyrics: "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." The instrumental ensemble consists of Violins I and II, Viola, Violoncello, and Piano. The piano part includes a dynamic marking of *f* (forte). The score is divided into measures, with time signatures changing from 3/4 to 4/4 and back to 3/4. The vocal soloist's part is written in a bass clef, while the instrumental parts are written in their respective staves (Violins in treble, Viola in alto, Violoncello in bass, and Piano in grand staff).

## I'm a Physicist

This musical score is for the song "The Sneezing Song" from the musical "The Producers". It features vocal soloists (Solo, Soprano, Alto, Tenor, Bass) and a full orchestra (Violins I & II, Viola, Violoncello, Piano).

**Key Musical Elements:**

- Tempo and Meter:** The score is marked with a tempo of 12 and a 2/4 time signature.
- Instrumentation:** The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The orchestra includes Violins I & II, Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).
- Lyrics:** The lyrics are: "I'm a Phys-i-cist and that's just fine - - - It's much bet-ter than a life of crime. If you real-ly want to see me snee-ah, \_\_\_\_\_".
- Performance Instructions:** The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo) for the vocal soloists and the orchestra. There are also performance instructions like "(roll 'r')".

# 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

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

Bass

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

Vln. I

Vln. II

Vla.

Vc.

Pno.

Meno mosso (♩ = 76)

*mp* *p* *p*

*mp* *p* *p*

# I'm a Physicist

5

24

Solo

24

S

A

T

Bass

*p*

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

Vln. I

Vln. II

Vla.

Vc.

Pno.

\*

This musical score is for the song "I'm a Physicist". It features a vocal soloist and a chamber ensemble. The vocal soloist's part begins at measure 24 with the lyrics "I fuss with num-bers tran-scen - den-tal;\_\_". The ensemble consists of Violin I, Violin II, Viola, Violoncello, and Piano. The Piano part includes a double bar line and a repeat sign at measure 24. The score is written in a key signature of one flat (B-flat) and a time signature of 3/4. The tempo is marked as "p" (piano). The vocal soloist's part is written in a bass clef, while the instrumental parts are written in their respective clefs (treble for Violins, Viola, and Piano; bass for Violoncello and Bass). The vocal soloist's part includes a fermata over the final note of the phrase "den-tal;\_\_".

# I'm a Physicist

6 31

Solo

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

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

Tempo I (♩ = 96)

*mp* *mf* *mf*

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

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

Detailed description: This is a musical score for a piece titled 'I'm a Physicist'. The score is written for a vocal soloist (Solo) and a string quartet (Violins I and II, Viola, and Violoncello) with piano accompaniment. The vocal soloist's part begins at measure 31 with the lyrics 'When I was young they called me men-tal.\_\_\_\_'. The music is in 4/4 time, with a tempo marking of 'Tempo I (♩ = 96)'. The key signature is one flat (B-flat major or D minor). The string and piano parts feature dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *cresc. p. a p.* (crescendo piano a piano). The piano part includes a complex rhythmic pattern in the right hand, while the string parts provide harmonic support with various melodic lines and textures.



# I'm a Physicist

7

36 *ff* 37

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

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

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

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

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

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.

Vln. I

Vln. II

Vla.

Vc.

Pno.

40

8va

*pp*

*pp*

*pp*

*f*

*pp*

*pp*

*f*

*pp*

*f*

*pp*

# I'm a Physicist

9

48

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

We

*ff*

We

*ff*

We

*mp*<sub>+</sub>

*mf*<sub>+</sub>

*f*

*ff*

*mp*<sub>+</sub>

*mf*<sub>+</sub>

*f*

*ff*

*mp*

*mf*

*f*

*ff*

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

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

# I'm a Physicist

10 54

Solo

need ev-i-dence, We need ev-i-dence, 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

8

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

54

Vln. I

Vln. II

Vla.

Vc.

*ff*

54

Pno.

# I'm a Physicist

11

58 64 *p*

Solo

ghosts and prayer, Hip-pies, preach-ers, tall blue hair. I'm a skep-tic, 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

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

Pno.

58 8va-----, 64

*p*

The musical score is for a piece titled "I'm a Physicist". It features a vocal soloist and a chamber ensemble. The vocal parts (Solo, Soprano, Alto, Tenor, Bass) all sing the same lyrics: "ghosts and prayer, Hip-pies, preach-ers, tall blue hair. I'm a skep-tic, tried and true;". The instrumental parts include Violin I, Violin II, Viola, Violoncello, and Piano. The score is written in 3/4 time and includes dynamic markings such as *p* (piano) and *8va* (octave up). The page number 11 is in the top right corner.

## I'm a Physicist

12

[illegible]

# I'm a Physicist

13

71 *f* *ff* 74

Solo

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

S

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

A

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

T

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

Bass

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

Vln. I

*f* *ff* *pp* *p* *dolce*

Vln. II

*f* *ff* *pp*

Vla.

*f* *ff* *pp* *dolce* *p*

Vc.

*f* *ff* *pp*

Pno.

71 *f* *ff* *pp* 74

# I'm a Physicist

(♩ = 76)

Meno mosso

14 82

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

*pp*

*pp*

*p*

*pizz.*

*arco*

*ff*

*pp*

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

Detailed description: This musical score is for a piece titled 'I'm a Physicist'. It features a vocal soloist (Solo) and a chamber ensemble consisting of Soprano (S), Alto (A), Tenor (T), Bass, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is divided into two systems. The first system starts at measure 14 and ends at measure 82. The second system starts at measure 82 and ends at measure 14. The tempo is marked 'Meno mosso' with a quarter note equal to 76 beats per minute. The key signature is one flat (B-flat major or D minor). The time signature changes from 3/4 to 4/4 at measure 82. The vocal soloist enters at measure 82 with the lyrics 'I sit in-side and stu-dy all day; My'. The piano part features a prominent bass line with a forte (ff) dynamic at measure 82, followed by a piano (pp) section. The violin and viola parts have a piano (pp) dynamic at measure 82. The cello part has a piano (p) dynamic at measure 82. The score includes various musical notations such as rests, notes, beams, and dynamic markings.



# I'm a Physicist

92 **Tempo I** (♩ = 96) **ff** 15

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*

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

The musical score is divided into two systems. The first system includes vocal parts (Solo, S, A, T, Bass) and instrumental parts (Vln. I, Vln. II, Vla., Vc.). The second system includes the Piano (Pno.) part. The tempo is marked 'Tempo I' with a quarter note equal to 96 beats per minute. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 at measure 93. The vocal soloist has lyrics 'eyes are dim, my skin is gray.' and 'My'. The instrumental parts feature various dynamics including *mp*, *mf*, *f*, and *ff*, with crescendos and decrescendos. The piano part features a similar dynamic structure with *p*, *mp*, *mf*, and *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

17

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!

Vln. I

103 108 *pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*

Pno.

103 108 *pp*

# I'm a Physicist

18 *110*

Solo

S *110*

A

T

Bass

Vln. I *110*

Vln. II

Vla.

Vc.

Pno. *110*

*ff*

*ff*

*f* < *ff*

*mf* < *f* < *ff*

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

## I'm a Physicist

This musical score is for the song "The Scientist" by Bruno Mars. It is a full orchestral arrangement featuring vocal and instrumental parts. The score is divided into three systems, each starting at measure 120 and measure 123.

**Vocal Parts:**

- Solo:** The lead vocal part, starting at measure 123 with the lyrics "I'm a Phys-i-cist and that's just fine just fine-just fine - - - It's much bet-ter than a life of crime." The melody is in the bass clef.
- S (Soprano):** The first harmony vocal part, starting at measure 123 with the lyrics "just fine-just fine - - -". The melody is in the treble clef.
- A (Alto):** The second harmony vocal part, starting at measure 123 with the lyrics "just fine-just fine - - -". The melody is in the treble clef.
- T (Tenor):** The third harmony vocal part, starting at measure 123 with the lyrics "just fine-just fine-just fine - - -". The melody is in the treble clef.
- Bass:** The fourth harmony vocal part, starting at measure 123 with the lyrics "just fine - - - of". The melody is in the bass clef.

**Instrumental Parts:**

- Vln. I (Violin I):** The first violin part, starting at measure 123 with the lyrics "just fine-just fine - - -". The melody is in the treble clef.
- Vln. II (Violin II):** The second violin part, starting at measure 123 with the lyrics "just fine-just fine - - -". The melody is in the treble clef.
- Vla. (Viola):** The viola part, starting at measure 123 with the lyrics "just fine-just fine - - -". The melody is in the alto clef.
- Vc. (Violoncello):** The cello part, starting at measure 123 with the lyrics "just fine-just fine - - -". The melody is in the bass clef.
- Pno. (Piano):** The piano accompaniment, starting at measure 123 with the lyrics "just fine-just fine - - -". The melody is in the treble clef.

The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked as 120 beats per minute. The score includes various musical notations such as notes, rests, accidentals, and dynamics (e.g., *f* for fortissimo).

# I'm a Physicist

20 127 *ff*

Solo *ff* 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 127 *ff* - - - - of crime. of crime. crime. From Gi - ga to Fem-to, from Cos-mos to Quark,

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

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

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

Vln. I 127 *ff*

Vln. II *ff*

Vla.

Vc. *ff*

Pno. 127 *ff*

# I'm a Physicist

21

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.

A

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

T

8

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

Bass

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

133

Vln. I

Vln. II

Vla.

Vc.

131

133

Pno.

The musical score is for the song 'I'm a Physicist'. It features a vocal soloist and a chamber ensemble. The vocal parts (Solo, S, A, T, Bass) all sing the same lyrics: 'One man's Ge-nius is an - o-ther man's Dork.' The instrumental parts (Vln. I, Vln. II, Vla., Vc., Pno.) provide a rhythmic and harmonic accompaniment. The score is divided into two systems, with measures 131 and 133 marked. The Solo part has a long line after the first measure, indicating a continuation of the melody. The instrumental parts have various dynamics and articulations, including accents and slurs.

# I'm a Physicist

22 136

*rit.* ----- *a tempo*

Solo

must be must be must be must be must be must be must be; The An - swer to Ev - ery-thing is - Twen - ty

S

136

Dork I must be, then Dork I must be must be must be must be must be must be must be; The An - swer to Ev - ery-thing is - Twen - ty

A

Dork I must be, then Dork I must be must be must be must be must be must be must be; The An - swer to Ev - ery-thing is - Twen - ty

T

8

Dork I must be, then Dork I must be must be must be must be must be must be must be; The An - swer to Ev - ery-thing is - Twen - ty

Bass

must be must be must be must be must be must be must be; The An - swer to Ev - ery-thing is - Twen - ty

Vln. I

136

Vln. II

Vla.

Vc.

Pno.

136

*rit.* ----- *a tempo*



# I'm a Physicist

23

140

*rit.*

Solo

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

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*  $\text{---} f$

Vln. I

140 *ff*  $\text{---} mf$  *mp dim.* *(p)* *pp* 8<sup>va</sup>

Vln. II

*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.*

**Allegro macroneurotico** (♩ = 96)

Soprano  
Lit-tle Miss Lit-tle Miss Non - fat

Alto  
Lit-tle Miss Lit-tle Miss Non - fat

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

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

Bass  
Oh oh oh oh oh oh oh oh oh oh oh oh

Violin I  
*mp*

Violin II  
*mp*

Viola  
*mp*

Cello  
pizz.  
*mp*

Piano  
*pp mp*

**Allegro macroneurotico** (♩ = 96)

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 sat on her tom cat sat on her tom cat

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

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

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

Vln.  
*ff*

Vln.  
*ff*

Vla.  
*ff*

Vc.  
*f* *arco* *ff*

Pno.  
*ff*

26

12

S

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

A

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

T

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

Bari.

Al-ca-traz may - hem Al-ca-traz may - hem sat sat sat sat sat on her tom cat sat on her tom cat

Bass

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.

8va-----

8va-----

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 *pp*

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

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

Vln.  
16

Vln.  
16

Vla.  
16

Vc.  
16

Pno.  
16

8va - - ,

A

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

28

23

S

*pp*

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

A

*pp*

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

T

8

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

Bari.

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

Bass

*pp*

oom-pah poo - bah oom - pah

Vln.

23

*pp*

Vln.

*pp*

Vla.

Vc.

23

Pno.

28

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

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

T  
\_ born in a man - - - - ger \_\_\_\_\_ Per - cy \_\_\_\_\_  
born in a man - ger

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

Bass  
poo - bah \_\_\_\_\_ oom - pah \_\_\_\_\_  
oom - pah poo - bah Tom cat Non - fat

28

Vln.  
non stacc.  
ff

Vln.  
non stacc.  
ff

Vla.  
non stacc.  
ff

Vc.  
non stacc.  
ff

28

Pno.  
non stacc.  
ff

B

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.  
33

Vln.  
33

Vla.  
33

Vc.  
33

Pno.  
33

The musical score is written for a vocal ensemble and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, Baritone, Bass) have lyrics written below their staves. The instrumental parts (Violins, Viola, Violoncello, and Piano) are written in standard musical notation. The score is divided into measures, with measure numbers 33, 34, 35, 36, 37, and 38 indicated at the beginning of their respective staves. The lyrics are: "Lit - tle Miss Tom cat Non - fat sat on her Non - fat tom cat eat - ing her soy - bean to - fu". The instrumental parts provide a harmonic and rhythmic background for the vocal lines.



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 \_\_\_\_ 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.  
pp

8va

And

50

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

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

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

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

Bass *ff* sat on her Tom Cat a -

50

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

\*

34

C

S  
A  
T  
Bari.  
Bass

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

57

Vln.  
Vln.  
Vla.  
Vc.  
Pno.

*ff*  
*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.

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. 

Vln. 

Vla. 

Vc. 

Pno. 

D

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

Copyrite (♩ = 126)

38

S

A

T

Bari.

Bass

Vln.

Vln.

Vla.

Vc.

Pno. 4

78

*ff*

hey just leave me a-lone

*p*

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

78

*p*

*ff*

*p*

78

*ff*

*p*

*p*



85

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

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

T *ff* *> > > >*  
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

Vln. 85 *f* *ff* *fp cresc.* *glissando* *ff* *8va*

Vln. *f* *ff* *p*

Vla. *ff* *> > > >*

Vc. *ff* *> > > >*

Pno. 85 *ff* *fp cresc.* *ff* *p* *3*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestral arrangement. The score includes staves for Soprano (S), Alto (A), Tenor (T), Baritone (Bari.), Bass, Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The vocal parts (S, A, T, Bari., Bass) all sing the lyrics "hey just leave me a-lone" and "quit it quit it". The instrumental parts (Vln., Vla., Vc., Pno.) provide a rich harmonic and rhythmic background. The score is written in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked "Andante". The score is divided into two systems, with the first system starting at measure 91 and the second system starting at measure 181. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The lyrics are written below the vocal staves. The score is a high-quality, professional-grade musical score.

98 *ff* *ff*

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 *mf* *f*

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 *mf* *f*

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

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.  
Pno.

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

S

A

T

Bari.

Bass

Vln.

Vln.

Vla.

Vc.

Pno.

[illegible]

110

S  
quit it quit it quit it quit it quit it  
(♩ = 96)

A  
quit it quit it quit it quit it quit it

T  
quit it quit it quit it quit it quit it  
oom-pah

Bari.  
quit it quit it quit it quit it quit it  
oom-pah

Bass  
quit it quit it quit it quit it quit it  
Oh oh oh oh oh

Vln.  
110

Vln.  
110

Vla.  
110

Vc.  
110  
pizz.  
pp mp

Pno.  
110  
pp mp

Allegro macroneurotico (♩ = 96)

44

118

*mp* *ff*

S Lit-tle Miss Lit-tleMiss Non - fat Lit-tle Miss Lit-tleMiss Non - fat sat sat sat sat

A Lit-tle Miss Lit-tleMiss Non - fat Lit-tle Miss Lit-tleMiss Non - fat sat sat sat sat

T oom-pah oom - pah oom-pah oom - pah oom-pah poo - bah oom - pah oom - pah poo - bah sat sat sat sat

Bari. oom-pah oom - pah oom-pah oom - pah oom-pah poo - bah oom - pah oom - pah poo - bah sat sat sat sat

Bass oh oh oh oh oh oh oh oh oh sat sat sat sat

Vln. *mp* *ff*

Vln. *mp* *ff*

Vla. *mp* *ff*

Vc. *ff* arco

Pno. 118 *ff*

123

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

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

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

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 \_\_\_\_\_ *mp dim.* Spin - o - za \_\_\_\_\_

Bari. sat sat on her tom cat \_\_\_\_\_ *mp dim.* Spin - o - za \_\_\_\_\_

Bass sat sat on her tom cat \_\_\_\_\_ *mp dim.* Spin - o - za \_\_\_\_\_

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

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

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  
8  
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!!

Vln.  
126 *(p)* *pp*

Vln.  
*(p)* *pp*

Vla.  
*(p)* *pp*

Vc.  
*(p)* *pp*

Pno.  
126 *(p)* *pp*

Sea. *8va* *8vb* \*



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

47

**Allegro diploma** (♩ = 96)

**Soprano**

*p* Trig trig trig trig

**Alto**

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

**Tenor**

*p* An-swers in the back of the

**Baritone**

*p* Ra-di-an 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 lo-ga-ri-thm

**Violin I**

*pp* *p*

**Violin II**

*p*

**Viola**

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

**Cello**

*pp* *p*

**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 96 beats per minute. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Baritone, Bass) and a string ensemble (Violin I, Violin II, Viola, Cello, Piano). The vocal parts have lyrics related to mathematics and philosophy. The instrumental parts include various musical techniques such as glissandos and dynamic markings like *pp* and *p*.

## Math Class

48

6

S

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

A

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

T

book An-swers in the back of the book If f is a func-tion

Bari.

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

Bass

lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm *mp*

Vln. I

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

Vln. II

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

Vla.

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

Vc.

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

Pno.

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

*triss.*

*glissando*

10

S

*f* If g is a func-tion *ff* If h is a func if I is a func-tion\_\_

A

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

T

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

Bari.

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

Bass

*mf* lo-ga-rithm *ff* If I is a func-tion\_\_

Vln. I

*(mf)* *f* *ff*

Vln. II

*(mf)* *f* *ff*

Vla.

*(mf)* *f* *ff*

Vc.

*(mf)* *f* *ff*

Pno.

*(mf)* *f* *ff*

50

15

1

S  
I is a func - tion\_\_\_\_  
Two point se-ven one eight two eight one eight two

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

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

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

Bass  
I is a func - tion\_\_\_\_ One point six one eight oh three three nine eight eight

Vln. I  
15

Vln. II  
15

Vla.  
15

Vc.  
15  
tremolo  
ff > f

Pno.  
15  
1  
ff f

The musical score is for a piece titled "Math Class". It is page 50 of the score. The key signature is one sharp (F#), and the time signature is 4/4. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), Baritone (Bari.), and Bass, as well as instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The lyrics for the vocal parts are: "I is a func - tion\_\_\_\_" for Soprano, Alto, Tenor, and Bass; "I is a func - tion" for Baritone; and "One point six one eight oh three three nine eight eight" for Baritone and Bass. The instrumental parts include a piano introduction with a tremolo effect and a dynamic change from fortissimo (ff) to forte (f). The score is marked with a first ending bracket (1) for the vocal parts and the piano part.

**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

27

S

se - ven

the sum is se-ven \_\_\_\_\_ the sum is se-ven \_\_\_\_\_ the sum the sum

A

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

T

Four, one two and the sum is se-ven the sum is se-ven \_\_\_\_\_ the sum is se-ven \_\_\_\_\_ the sum the sum

Bari.

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

Bass

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

Vln. I

27

Vln. II

Vla.

Vc.

Pno.

27

B

The musical score is for a piece titled "Math Class". It features a vocal ensemble consisting of Soprano (S), Alto (A), Tenor (T), Baritone (Bari.), and Bass, along with instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score begins at measure 27. The vocal parts have lyrics: "se - ven", "the sum is se-ven \_\_\_\_\_ the sum is se-ven \_\_\_\_\_ the sum the sum", "Four, one two and the sum is se-ven Four one two four one two four one two the sum", "Four, one two and the sum is se-ven the sum is se-ven \_\_\_\_\_ the sum is se-ven \_\_\_\_\_ the sum the sum", and "Four, one two and the sum is se - ven Four Four one two, four one two, four one two, the sum". The instrumental parts include a piano introduction and accompaniment. A rehearsal mark "B" is located at the end of the piano part.

(♩ = 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 (♩ = 80) **Moderato**  
mp p

54

44

④

*p*

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

*p*

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

*p*

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

*p*

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

*p*

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

44

Vln. I

Vln. II

Vla.

Vc.

44

④

Pno.



The image displays a page from a musical score for the opera "Allegro diploma" by Giuseppe Verdi. The tempo is marked "Allegro diploma" with a metronome marking of quarter note = 96. The score is for a full vocal ensemble and orchestra.

**Vocal Parts:**

- Soprano (S):** "no - bis mi - se - re - re no - bis" (5) "Time for a test! Time for a test! Time for a test!"
- Alto (A):** "mi - se - re - re no - bis no - bis" "Time for a test! Time for a test! Time for a test!"
- Tenore (T):** "mi - se - re - re no - bis no - bis" "Time for a test! Time for a test! Time for a test! Time for a test!"
- Bari (Bari):** "no - bis" "Time for a test! Time for a test! Time for a test! test!"
- Basso (Bass):** "no - bis" "Time for a test! Time for a test! Time for a test! Time for a test!"

**Instrumental Parts:**

- Vln. I:** Violin I, starting at measure 58.
- Vln. II:** Violin II, starting at measure 58.
- Vla.:** Viola, starting at measure 58.
- Vc.:** Violoncello, starting at measure 58.
- Pno.:** Piano, starting at measure 58.

The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). The key signature is one sharp (F#), and the time signature is 4/4. The page number 58 is visible at the top left.

56

Score for Math Class, starting at measure 65. The score includes vocal parts (Soprano, Alto, Tenor, Baritone, Bass) and instrumental parts (Violin I, Violin II, Viola, Violoncello, Piano).

**Vocal Parts:**

- Soprano (S):** 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
- Alto (A):** Time for a test! Time for a test! 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! One from one is One from one is One from one
- Baritone (Bari.):** Time for a test! Time for a test! One from one is One from one is One from one
- Bass:** Time for a test! Time for a test! One from one is One from one

**Instrumental Parts:**

- Violin I (Vln. I):** *pp*
- Violin II (Vln. II):** *pp*
- Viola (Vla.):** *pp*
- Violoncello (Vc.):** *pp*
- Piano (Pno.):** *pp*

The score is written in 3/4 time and features a key signature of one sharp (F#). The vocal parts are in a homophonic setting, while the instrumental parts provide harmonic support.

72 ⑥

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

**A** *pp* *ff*  
void \_\_\_\_\_ bud-dha-num-ba zip

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

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

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

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

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

**Vla.** *ff*

**Vc.** *ff*

**Pno.** 72 ⑥ *ff*

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

Vln. I

80

Vln. II

Vla.

Vc.

Pno.

80

83

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

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

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

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

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

Vln. I 83

Vln. II

Vla.

Vc.

Pno. 83

60

86

7

S

O - zone O - zone

A

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

T

O - zone O - zone

Bari.

ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

Bass

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

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

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

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

Bass  
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

Vln. I  
90

Vln. II

Vla.

Vc.

Pno.  
90

62 93 8

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

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

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

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

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

Vln. I  
93 *ff* *pp* *p*

Vln. II  
*ff* *pp* *p*

Vla.  
*ff* *pp* *p* *gliss.*

Vc.  
*ff* *pp* *p*

Pno.  
93 *ff* *pp* *p* 8

This musical score is for a piece titled "Math Class". It features a vocal ensemble (Soprano, Alto, Tenor, Baritone, Bass) and a string quartet (Violin I, Violin II, Viola, Violoncello) along with a piano. The score is divided into two systems. The first system starts at measure 62 and ends at measure 93. The second system starts at measure 93 and ends at measure 100. The vocal parts have lyrics that are mathematical terms: "ta-hi-ti", "ha ha ha", "chor-kle", "ho ho ho", and "Lo-ga-ri-thm". The instrumental parts include various musical notations such as dynamics (*ff*, *pp*, *p*), articulation (*gliss.*), and phrasing slurs. The piano part has a complex texture with many sixteenth notes and rests.



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. *chiss*

Vc. *chiss*

Pno. 98

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 *mf* Add and the world adds

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

*mf* *f*

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

*f*

T with you Add and the world adds with you

*f* *ff*

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

*f* *ff*

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

106

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

106

Pno. *f* *ff*

66

109

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

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

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

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

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

Vln. I 109

Vln. II

Vla.

Vc.

Pno. 109

This musical score is for a piece titled "Math Class". It features a vocal ensemble (Soprano, Alto, Tenor, Baritone, Bass) and a string ensemble (Violins I & II, Viola, Violoncello, and Piano). The score is divided into two systems, each starting at measure 109. The vocal parts have lyrics related to addition and subtraction. The instrumental parts provide harmonic support, with the piano part featuring a prominent bass line. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and a *solo* instruction for the Tenor part. The key signature is one sharp (F#), and the time signature changes from 2/2 to 4/2.

[3']

**Vivace flagrante delicto** (♩=96)

# WIHASAS

68

*f* *ff*

Solo

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

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

*f* *ff*

The musical score is for a piece titled 'WIHASAS'. It features a vocal solo part and an ensemble of instruments. The vocal solo part begins at measure 68 and continues through measure 72. The lyrics are: 'Well - versed in mat - ters Phy - si - cal, \_\_\_ Your at - ti - tude is Myst - i - cal. \_\_\_ We can - not play with - out some Pay -'. The vocal solo part is marked with a forte (*f*) dynamic at the beginning and a fortissimo (*ff*) dynamic at the end. The ensemble parts include Violin I, Violin II, Viola, Violoncello, and Piano. The Piano part is marked with a forte (*f*) dynamic at the beginning and a fortissimo (*ff*) dynamic at the end. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal solo part is written in a bass clef, and the ensemble parts are written in their respective staves (Violin I and II in treble clef, Viola in alto clef, Violoncello in bass clef, and Piano in grand staff).

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

*f* *ff*

16

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

Vln. II

Vla.

Vc.

Pno.

The musical score is written for a vocal soloist and a chamber ensemble. The vocal soloist part (Solo) is in bass clef and begins at measure 70. The lyrics are: "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". The vocal part is marked with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Piano part is marked with a forte (*f*) dynamic. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The vocal part is written in a single staff, and the instrumental parts are written in their respective staves. The lyrics are written below the vocal staff.



20

Solo

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

20

S

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

A

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

T

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

Bass

por-tion-al

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

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Pno. *f* *ff*

*non stacc.*

*8vb*

The musical score is for a piece titled 'WIHASAS'. It features a vocal soloist and a full orchestra. The vocal parts (Solo, S, A, T, Bass) have lyrics: '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.' The instrumental parts include Violins I and II, Viola, Violoncello, and Piano. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The piano part has a 'non stacc.' (non staccato) marking and an '8vb' (eight notes below) indication. The score is divided into measures, with a '24' measure marker at the beginning of the vocal and piano parts.

29

Solo

*ff*

Your Mu - sic has no Po - wer; Your

29

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

8 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*

Rea.

\*

74 35

Solo

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

35

S

*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!

Vln. I

Vln. II

Vla.

Vc.

Pno.

8vb - - - -

76

45

Solo

we shall sure - ly dump it.

*mp*

You

45

*ff*

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

*ff*

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

*ff*

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

*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.

*8va*

*8vb*

*mp*

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!

50

S

A

T

8

Bass

*ff*

You

*ff*

50

Vln. I

*f*

*ff*

Vln. II

*f*

*ff*

Vla.

*f*

*ff*

Vc.

*f*

*ff*

50

Pno.

*f*

*ff*

## WIHASAS

This musical score is for a scene featuring vocal soloists and a full orchestra. The vocal parts include Solo, Soprano (S), Alto (A), Tenor (T), and Bass. The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

The score begins with a measure number of 54. The Solo part has a measure rest for the first three measures, followed by a vocal entry in the fourth measure marked *ff* with the lyrics "No". The Soprano and Alto parts also have measure rests for the first three measures, followed by a vocal entry in the fourth measure marked *ff* with the lyrics "Tar - dy!". The Tenor and Bass parts have lyrics throughout the first three measures: "wear a frown, your zip - per's down-Where is your Check? It's tar - dy!". The Tenor part has a measure rest in the fourth measure. The Bass part has a vocal entry in the fourth measure marked *ff* with the lyrics "Tar - dy!".

The instrumental parts (Vln. I, Vln. II, Vla., Vc., and Pno.) play a continuous melodic line throughout the scene, marked *f* in the fourth measure. The Piano part includes a complex accompaniment with many beamed sixteenth notes.



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*

58

S

A

T

8

Bass

58

Vln. I

Vln. II

Vla.

Vc.

58

Pno.

8<sup>ma</sup>