

[C score]

STRANGE SONGS

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

[6:10]

Bill Robinson

1 With Calculated Abandon (♩=96)

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

1
2
3
4
Horns in F

2 Trumpets in B \flat

2 Trombones

BTbn.

Tuba

Timpani

1 With Calculated Abandon (♩=96)

Solo Bass or Baritone

Soprano Alto

Chorus Tenor

Baritone Bass

I
Violin

II

Viola

Violoncello

1
Double Bass

I'm a Physicist

2

5 *f* (roll "r")

Solo

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

Vln. I

Vln. II

Vla.

Vc.

DB

8

Fl. 1

B♭ Cl. 1

2 Bsn.

Timp.

Solo

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

Vln. I

Vln. II

Vla.

Vc.

DB

I'm a Physicist

12 Picc. *ff*

Fl. 1 *ff*

2 Ob. *ff*

2 Cl. *ff*

1 2 Hn. *ff*

3 4 *ff*

2 Tpts. *ff*

2 Tbn. *ff*

BTbn. *ff*

Tuba *ff*

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

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

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

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

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

12 div. *ff* unis.

Vln. I *ff* unis.

Vln. II *ff*

Vla. *ff* unis.

Vc. *ff* unis.

12 DB *ff*

I'm a Physicist

4

15

Picc. *ff*

2 Fl. *ff*

2 Ob. *ff*

2 Cl. *ff*

2 Bsn. *ff*

1
2
Hn. *ff*

3
4 *ff*

2 Tpts. *f* *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff*

15

S
A
T
Bari.
B

If you really want to see me snee-ah, _____
Just im - ply I'man - en - gi - neeah. _____

If you really want to see me snee-ah, _____
Just im - ply I'man - en - gi - neeah. _____

If you really want to see me snee-ah, _____
Just im - ply I'man - en - gi - neeah. _____

15

I
Vln. II

Vla.

Vc.

15
DB

I'm a Physicist

(♩ = 76)
20 **Meno mosso**

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 2 *p*

Hn. 4 *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *p*

DB *mp* *p*

25

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 2 *p*

Hn. 4 *p*

Timp. *p*

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

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

DB *p*

div.

I'm a Physicist

31 **Tempo I** (♩ = 96)

2 Ob.

2 Cl.

1

Hn. 2

3

4

Tuba

Timp.

31 **Tempo I** (♩ = 96)

Solo

When I was young they called me mental.____

I

Vln. II

Vla.

Vc.

31

DB

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

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

mp *mp*

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

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

I'm a Physicist

35 37

Picc. *ff*

Fl. 1 *ff*

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

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

2 Bsn. *f* *ff*

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

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

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

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

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

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

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

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

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

Vla. *ff*

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

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

I'm a Physicist

8

38

Picc.

Fl. 1

2 Ob.

2 Cl.

2 Bsn. a 2

1
2
Hn.
3
4

Tuba

Timp.

38

S
A
T
Bari.
B

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

38

I
Vln.
II

div.

Vla.

unis.

Vc.

38

DB

I'm a Physicist

41

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

pp

41

Hn. 1 2

3 4

2 Tpts.

2 Tbn.

BTbn.

Tuba

ff

f

pp

f

p

ff

f

p

41

S

A

don't ex - ist - In this here science, that's the gist.

T

8

don't ex - ist - In this here science, that's the gist.

Bari.

B

don't ex - ist - In this here science, that's the gist.

41

I

Vln. unis.

pp

II

pp

Vla.

div.

f

pp

Vc.

pp

41

DB

f

pp

div.

I'm a Physicist

10

48

2 Ob.

1

B♭ Cl.

2

2 Bsn.

1

Hn.

2

3

4

Tuba

Timp.

48

I

Vln.

II

Vla.

Vc.

48

DB

The musical score for page 10, measures 48-52, features the following parts and dynamics:

- 2 Ob.**: Measures 48-51 are silent. Measures 52-53 play a sixteenth-note pattern starting on G4, moving up to B4, with dynamics *mp* and *mf* respectively.
- B♭ Cl.**: Measures 48-51 are silent. Measures 52-53 play a sixteenth-note pattern starting on G4, moving up to B4, with dynamics *mp* and *mf* respectively.
- 2 Bsn.**: Measures 48-51 are silent. Measures 52-53 play a sixteenth-note pattern starting on G4, moving up to B4, with dynamics *mp* and *mf* respectively.
- Hn.**: Measures 48-51 are silent. Measures 52-53 play a dotted quarter note starting on G4, moving up to B4, with dynamics *p cresc. p. a p.*, *(mp)*, and *(mf)* respectively.
- Tuba**: Measures 48-51 are silent. Measures 52-53 play a dotted quarter note starting on G4, moving up to B4, with dynamics *p cresc. p. a p.*, *(mp)*, and *(mf)* respectively.
- Timp.**: Measures 48-52 play a dotted quarter note starting on G4, moving up to B4, with dynamics *pp*, *cresc. p. a p.*, *(p)*, *(mp)*, and *(mf)* respectively.
- Vln. I & II**: Measures 48-51 are silent. Measures 52-53 play a sixteenth-note pattern starting on G4, moving up to B4, with dynamics *mf* and *div.* markings.
- Vc.**: Measures 48-51 are silent. Measures 52-53 play a dotted quarter note starting on G4, moving up to B4, with dynamics *pp*, *cresc. p. a p.*, *(p)*, *(mp)*, and *(mf)* respectively. A *div.* marking is present above measure 48.
- DB**: Measures 48-51 are silent. Measures 52-53 play a dotted quarter note starting on G4, moving up to B4, with dynamics *pp*, *cresc. p. a p.*, *(p)*, *(mp)*, and *(mf)* respectively. A *unis.* marking is present above measure 48.

I'm a Physicist

53 54

Picc. *ff*

Fl. 1 *ff*

2 Ob. *f* *ff*

2 Cl. *f* *ff*

2 Bsn. *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

B♭ Tpt. 1 *f*

Tuba *f*

Timp. *f* *ff*

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

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

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

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc. *f* *ff*

DB 53 *f* *ff* 54

I'm a Physicist

56

2 Ob.

2 Cl.

2 Bsn.

1
2
Hn.

3
4

Tuba

Timp.

56

S
A

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

T

8

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

Bari.
B

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

56

I
Vln.

II

Vla.

unis.

Vc.

56

DB

I'm a Physicist

60 64

Picc. *ff* *p* *p*

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

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

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

B♭ Cl. 1 *p*

2 Bsn. *ff*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

2 Tpts. *ff*

2 Tbn. *ff*

B Tbn. *ff*

Tuba *ff*

Timp. *p*

Solo *p*

S A *p* *p* *p*

T *p* *p*

Bari. B *p* *p*

Vln. I *p* *unis.*

Vln. II *p*

Vla. *p*

Vc. *p* *div.* *unis.*

DB *p*

60 64

I'm a skep-tic, tried and true; My true; true; true;

I'm a Physicist

This musical score is for the piece "I'm a Physicist" and is page 14. It features a variety of instruments and vocal parts. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), and Clarinets (2). The brass section includes Horns (1, 2, and 3). The vocal section includes a Soloist, Soprano, Alto, Tenor, Baritone, and Bass. The string section includes Violins (I and II), Viola, Violoncello (Vc.), and Double Bass (DB). The score is in 4/4 time and begins at measure 66. The woodwinds and strings play complex rhythmic patterns, often with triplets and slurs. The vocalists enter at measure 66 with the lyrics "or - i - gin is Cos - mic Goo." and "I can cal - cu - late the odds, odds, odds,". The Soloist part is in bass clef, while the other vocalists are in treble clef. Dynamics such as *p*, *mf*, and *f* are indicated throughout the score.

I'm a Physicist

16

Meno mosso (♩ = 76)

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



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

I'm a Physicist

95 98

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

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

B \flat Cl. 1 *mp* *mf* *f* *ff*

B \flat Cl. 2 *mp* *mf* *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

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

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

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

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

B \flat Tpt. 1 *f*

Tuba *mp* *mf* *f*

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

Solo

T. *ff* My way with women My

Bari. B *ff* My way with women

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

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

Vla. *ff*

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

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

95 98

I'm a Physicist

103

Picc. *ff*

Fl. 1 *ff*

2 Ob. *ff*
a 2

2 Cl. *ff*
a 2

1

2

Hn. 3

4

2 Tpts.

2 Tbn. *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff*

Solo

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

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

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

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

8

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

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

103 unis. *ff* div.

I

Vln. II

Vla. *ff*

Vc. *ff*

103 *ff*

DB *ff*

This page of the musical score covers measures 117 through 120. The score is arranged in a standard orchestral layout with the following parts:

- Ob. 1:** Starts with a rest in measure 117, then plays a half note G4 in measure 118, followed by a half note F#4 in measure 119, and a half note E4 in measure 120. Dynamics include *ff*.
- B♭ Cl. 1 & 2:** Both parts play a half note G4 in measure 118, followed by a half note F#4 in measure 119, and a half note E4 in measure 120. Dynamics include *ff*.
- 2 Bsn.:** Play a half note G4 in measure 118, followed by a half note F#4 in measure 119, and a half note E4 in measure 120. Dynamics include *ff*.
- Hn. 1 & 2:** Play a half note G4 in measure 118, followed by a half note F#4 in measure 119, and a half note E4 in measure 120. Dynamics include *ff*.
- 2 Tpts.:** Play a half note G4 in measure 118, followed by a half note F#4 in measure 119, and a half note E4 in measure 120. Dynamics include *ff*.
- Tbn. 1 & 2:** Play a half note G4 in measure 118, followed by a half note F#4 in measure 119, and a half note E4 in measure 120. Dynamics include *ff*.
- 2 Tbn.:** Play a half note G4 in measure 118, followed by a half note F#4 in measure 119, and a half note E4 in measure 120. Dynamics include *ff*.
- BTbn.:** Play a half note G4 in measure 118, followed by a half note F#4 in measure 119, and a half note E4 in measure 120. Dynamics include *ff*.
- Tuba:** Play a half note G4 in measure 118, followed by a half note F#4 in measure 119, and a half note E4 in measure 120. Dynamics include *ff*.
- S. A.:** Starts with a rest in measure 117, then plays a half note G4 in measure 118, followed by a half note F#4 in measure 119, and a half note E4 in measure 120.
- Vln. I & II:** Play a half note G4 in measure 117, followed by a half note F#4 in measure 118, and a half note E4 in measure 119. Dynamics include *ff*.
- Vla.:** Play a half note G4 in measure 117, followed by a half note F#4 in measure 118, and a half note E4 in measure 119. Dynamics include *f* and *ff*.
- Vc.:** Play a half note G4 in measure 117, followed by a half note F#4 in measure 118, and a half note E4 in measure 119. Dynamics include *f* and *ff*.
- DB:** Play a half note G4 in measure 117, followed by a half note F#4 in measure 118, and a half note E4 in measure 119. Dynamics include *f* and *ff*.

The score is written in 2/4 time and features a key signature of one flat (Bb). The dynamic markings *ff* (fortissimo) are prominent throughout the orchestral parts.

I'm a Physicist

22

123

Picc. *f*

1 *f*

Fl. 2 *f*

B♭ Cl. 1 *f*

2 Bsn. *f*

2 *f*

Hn. 3 *f*

4 *f*

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

S *f*
123
just fine, just fine,

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

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

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

Bass *f*
just fine, ————— of

Vln. I *f*

Vln. II *f*

Vla. *f*
div.

Vc. *f*

DB *f*

123 *f*

I'm a Physicist

127

Picc.

Fl. 1

B♭ Cl. 1

2 Bsn.

2

Hn. 3

4

2 Tpts.

B♭Tbn.

Tuba

Solo

S

A

T

Bari.

Bass

I

Vln. II

Vla.

Vc.

DB

127

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

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

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

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

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

ff

ff

ff

ff

ff

ff

I'm a Physicist

130 a 2

2 Ob. *ff*

2 Cl. *ff*

2 Bsn. *ff*

2 Tpts. *ff*

Tbn. 1 *ff*

BTbn. *ff*

Tuba *ff*

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

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

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

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

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

130

I
Vln. *div.* *unis.*

II
unis. *div.*

Vla.
div. *unis.*

Vc.
div. *unis.*

130
DB

The score is divided into three systems. The first system includes woodwinds (2 Ob., 2 Cl., 2 Bsn., 2 Tpts., Tbn. 1, BTbn., Tuba) and strings (Vln. I & II, Vla., Vc., DB). The second system features vocal parts (Soprano, Alto, Tenor, Baritone, Bass) with lyrics. The third system continues the string parts with dynamic markings for 'div.' (divisi) and 'unis.' (unison). The tempo is marked '130' and the rehearsal mark 'a 2' is present.

133

Fl. 1

Ob. 1

Hn. 1 2 3

B \flat Tpt. 1 2

S

A

T

Bari. B

Vln. I II

Vla.

133

133

ff

ff

ff

ff

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

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

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

must

div.

unis.

133

I'm a Physicist

rit. ----- a tempo

26

137

2 Fl. *ff* *a 2*

2 Ob.

2 Cl.

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff* *mf*

2 Hn.

3 Hn.

4 Hn.

1 B♭ Tpt. *ff* *f*

2 B♭ Tpt. *ff* *f*

2 Tbn. *ff*

BTbn. *ff*

Tuba *ff*

Timp. *ff* *dim.*

137 rit. ----- a tempo

Solo

S A T B

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

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

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

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

1 Vln. *ff* *dim.*

II Vln. *ff* *dim.*

Vla. *ff* *dim.*

Vc. *ff* *dim.*

DB *ff* *dim.*

I'm a Physicist

141 *rit.*

Picc. *pp*

1 *pp*

2 *pp*

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

Bsn. 1 *mf* *pp*

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

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

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

2 Tbn. *mf*

BTbn. *mf*

Tuba *mf*

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

Solo 141 *rit.* *pp*

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

A *three (mf)* *mp*

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

Bari. *three (mf)* *mp*

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

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

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

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

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