

(♩ = 92)

1 Vivace flagrante delicto

Piccolo

2 Flutes

1. Oboe

2. Oboe

1. Clarinet in Bb

2. Clarinet in Bb

2 Bassoons

1. Horns in F

2. Horns in F

3. Horns in F

4. Horns in F

2 Trumpets in Bb

2 Trombones

BTbn.

Tuba

Timpani

1 Vivace flagrante delicto

Solo Bass or Baritone

(♩ = 92)

Soprano

Alto

Chorus Tenor

Baritone

Bass

I Violin

II Violin

Viola

Violoncello

1 Double Bass

Detailed description of the musical score: This is a full orchestral score for a 4/4 piece in C major. The tempo is marked 'Vivace flagrante delicto' with a metronome marking of 92 quarter notes per minute. The score is divided into three systems. The first system includes woodwinds (Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons) and strings (Violins I & II, Viola, Violoncello, Double Bass). The second system includes brass (4 Horns in F, 2 Trumpets in Bb, 2 Trombones, BTbn., Tuba) and percussion (Timpani). The third system includes vocal parts (Solo Bass or Baritone, Soprano, Alto, Chorus Tenor, Baritone, Bass). The score features various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). The woodwinds and brass sections have melodic lines, while the strings provide a rhythmic accompaniment. The vocal parts are mostly silent in this section.

11

Picc. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

Solo *ff*

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

S *ff*

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

T *ff*

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

Bari Bass *ff*

1 Vln. *ff*

II Vln. *ff*

Vla. *ff* div.

Vc. *ff*

11 DB *ff*

15 ②

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *f*

15

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

2 Tpts. *f*

Tuba *ff*

15 ②

Solo *f*

S A T *ff*

Bari Bass *ff*

Tes-ti-cle

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

15

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

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

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

Vc. *mf* *f* pizz. arco

DB *mf* *f* pizz. arco

Picc. *f* *ff*

1 *ff*

2 *ff*

1 *ff*

2 *ff*

1 *ff*

2 *ff*

1 *f* *ff*

2

19 *ff*

2 *ff*

3 *ff*

4 *f*

Timp. *f* *ff*

19

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

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

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

Bari Bass *ff*

Vc. *ff*

19 *ff*

DB *ff*

90

27

Picc. *ff*

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

Ob. 1 *f* 2 *ff*

Cl. 1 *ff* 2 *ff*

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

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

2 Tpts. *ff non stacc.*

2 Tbns. *ff non stacc.*

BTbn. *ff non stacc.*

Tuba *ff non stacc.*

Timp. *ff*

Solo *ff*

S A *ff*

T *ff*

Bari Bass *ff*

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

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

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

lump sum

Vln. I *ff* II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

④

Picc. *ff*

Fl. 1 *ff*

2 Ob. *ff*

1 *mp* *mf* *mp* *f*

2 *mp* *mf* *mp* *f*

3 *mp* *mf* *mp* *f*

4 *mp* *mf* *mp* *f*

Tpt. 1 *f*

1 *f*

2 *mp* *mf* *mp*

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

BTbn. *mp* *mf* *mp*

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

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

Solo *ff* ④

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

I *mp* *f* *mp* *f*

II *mp* *f* *mp* *f*

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

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

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

WIHASAS

92

36 *non stacc.*

Picc.

2 Fl. *non stacc.*
ff

Cl. 1 *non stacc.*
ff

1
Bsn. *ff*

2 *ff*

36

1

2

Hn. 3

4

2 Tpts. *ff*

36

Tbn. 2

Tuba *ff*

Timp. *ff*

36

Solo

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

S *ff*

A

T *ff*

8

Bari *ff*

Bass *ff*

show-er!

36

I *ff*

Vln. *ff*

II *ff*

div. unis. div.

Vla. *ff*

Vc. *ff*

36

DB *ff*

41 ⁵

Picc. *ff*

1

Cl. 2 *ff*

1

Bsn. 2 *f*

Hn. 1 *f*

2 Tpts. *f* *non stacc.*

BTbn. *ff* *f*

Tuba *f*

Solo *f* ⁵ *ff*

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

Vln. I *f* *div.*

Vln. II *f*

Vla. *f*

Vc. *f*

41

DB *f*

45

Picc. *ff* *mp*

2 Fl. *ff* *mp*

1 *ff* *mp*

Ob. 2 *ff* *mp*

1 *ff* *mp*

2 *mp*

Bsn. 1 *ff* *mp*

2 *f* *ff* *mp*

Hn. 1 *ff*

2 *mp*

3 *ff* *mp*

4 *mp*

2 Tpts. *ff*

Tbn. 2 *ff*

BTbn. *ff*

Tuba *ff* *mp*

Timp. *ff*

Solo *ff* *mp*

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

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

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

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

Vln. I *ff* *mp*

II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

DB *ff* *mp*

6

Ob. 2

Cl. 1

Cl. 2

2 Bns.

50

Hn. 2

Hn. 3

Tpt. 2

6

Solo

T

Bari Bass

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

You

50

Vln. I

Vln. II

Vla.

Vc.

DB

div. unis.

div. unis.

Picc. *ff*

Fl. 1 *ff*

Ob. 1

2 Ob. *ff* 1. *f*

2 Cl. *ff* *f*

2 Bns. *ff* *f*

Hn. 1 *ff* *f*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2

Tbn. 2 *ff*

BTbn.

Tuba

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

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

A

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

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

Vln. I *f*

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

Vla. *f*

Vc. *f*

DB *ff* *f*

7

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Bns.

58

1

2

3

4

Hn.

Tuba

7

Solo

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

I

II

Vln.

Vla.

Vc.

58

DB

Detailed description of the musical score: The score is for a symphonic work titled 'WIHASAS'. Page 97 contains measures 58-60. The orchestration includes Piccolo, Flutes (2), Oboes (2), Clarinets (2), Bassoons (2), Horns (4), Trumpets (4), Trombones (4), Violins (I and II), Viola, Violoncello, and Double Bass. A vocal soloist part is present with the lyrics: "fun-ding is your ex-cuse; Your Mu-sic can find no use. It's as we feared, You're just too weird - Your". The score is marked with a circled '7' at the beginning of the first system and another circled '7' above the soloist part. Dynamics include 'f' (forte) and 'a 2' (second ending). The key signature has one sharp (F#) and the time signature is 4/4. The score is written in a standard musical notation with various clefs and accidentals.

61

Picc. *ff*

2 Fl. *ff* *fff*

2 Ob. *ff*

2 Cl. *ff* a 2

2 Bns. *ff* a 2

1 *ff* *fff*

2 *ff* *fff*

Hn. 3 *ff* *fff*

4 *ff*

2 Tpts. *fff*

2 Tbns. *ff* *fff*

Tuba *ff* *fff*

Solo *ff* *fff*

S *ff* *fff*

A *ff* *fff*

T *ff* *fff*

Bari Bass *ff* *fff*

61

I *ff* *div.*

Vln. II *ff*

Vla. *ff*

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

61

DB *ff*

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

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

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

