

# STRANGE SONGS

for Baritone, SATB Chorus  
and Piano Quintet



Photo by LON COOPER

String Parts for  
Electronic Music  
Readers

Bill Robinson

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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  
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 That is now withdrawn.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

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

# STRANGE SONGS

for Piano Quintet, Baritone, and SATB Chorus

## String Parts for Electronic Music Readers

### I. I'm A Physicist and That's Just Fine [6']

Bill Robinson

With Calculated Abandon (♩=96)

Solo Baritone

Soprano

Alto

Tenor

Bass

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

With Calculated Abandon (♩=96)

Violin I

Violin II

Viola

Cello

Piano

*f*

*f*

*tremolo*

*pp*

*f*

*f*

# I'm a Physicist

2

7 (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.

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

The musical score is arranged in a standard orchestral format. The vocal soloist part is in the top system, with lyrics written below the notes. The instrumental parts include Violin I and II, Viola, Violoncello, and Piano. The score is divided into measures with time signatures of 3/4, 4/4, and 2/4. Dynamics such as *ff* and *f* are indicated throughout. A rehearsal mark '7' is present at the beginning of the instrumental parts.

# I'm a Physicist

13 *ff*

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

I'm a Phys-i-cist and that's just fine - If you real-ly want to see me snee-ah, Just im- ply I'm an en- gi- nee-ah.

(roll "r")

I'm a Phys-i-cist and It's much bet-ter than a life of crime. If you real-ly want to see me snee-ah, Just im- ply I'm an en- gi- nee-ah.

(roll "r")

I'm a Phys-i-cist and I'm a Phys-i-cist and that's just fine - If you real-ly want to see me snee-ah, Just im- ply I'm an en- gi- nee-ah.

I'm a Phys-i-cist and that's just fine - - It's much bet-ter than a life of crime. If you real-ly want to see me snee-ah, Just im- ply I'm an en- gi- nee-ah.

# I'm a Physicist

4

Meno mosso (♩ = 76)

18

Solo

S

A

T

Bass

Meno mosso (♩ = 76)

18

Vln. I

Vln. II

Vla.

Vc.

Pno.

# I'm a Physicist

24

Solo

24

S

A

T

Bass

*p*

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

24

Vln. I

Vln. II

Vla.

Vc.

24

Pno.

# I'm a Physicist

6

Tempo I (♩=96)

31

Solo

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

S

A

T

Bass

Tempo I (♩=96)

31

Vln. I

Vln. II

Vla.

Vc.

Pno.

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



# I'm a Physicist

36 *ff* 37

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

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

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

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

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

36 *f* 37

Vln. I *f*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

36 *f* 37

Pno. *f* *ff*

# I'm a Physicist

8

40

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

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.

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.

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.

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.

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.

*pp*

*pp*

*f* *pp*

*f* *pp* *pp*

*f* *pp*

8<sup>va</sup>

Detailed description: This is a page of a musical score for the song 'I'm a Physicist'. The page is numbered '8' in the top left corner. It features a vocal soloist part and a string ensemble. The vocal soloist part consists of five staves: Solo (bass clef), Soprano (S, treble clef), Alto (A, treble clef), Tenor (T, treble clef), and Bass (bass clef). Each vocal line has the lyrics: '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.' The music starts at measure 40. The Solo part begins with a bass line in 4/4 time, then changes to 3/4, and finally to 4/4. The vocal parts enter in 4/4 time. The string ensemble includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The string parts are written in treble and bass clefs. The Piano part includes a section marked '8<sup>va</sup>' (octave up). Dynamics include *pp* (pianissimo) and *f* (forte). The score is written in black ink on a white background.

# I'm a Physicist

47

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

*pp*

*mp*

*mf*

*pp*

*p cresc. p. a p.*

*(mp)*

*(mf)*

Detailed description: This page of a musical score, numbered 47, features a vocal line and instrumental accompaniment. The vocal parts (Solo, Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines. The instrumental parts include Violin I and II, Viola, Violoncello, and Piano. The Violin I and II parts play a melodic line with dynamics *mp* and *mf*. The Viola part starts with a *pp* dynamic and later moves to *mp* and *mf*. The Violoncello part begins with a *p* dynamic, marked *cresc. p. a p.*, and later reaches *(mf)*. The Piano part starts with a *pp* dynamic and also includes the *p cresc. p. a p.* marking. The score is written in a key with one sharp (F#) and a common time signature.

# I'm a Physicist

10

53 *ff* 54

Solo

S

A

T

Bass

We need ev - i - dence, We need ev - idence, need ev - i - dence, with fame for fin - ders; For spook - y things, we've

We need ev - idence, We need ev - i - dence, with fame for fin - ders; For spook - y things, we've

We need ev - idence, We need ev - i - dence, with fame for fin - ders; For spook - y things, we've

We need ev - i - dence, We need ev - idence, need ev - i - dence, with fame for fin - ders; For spook - y things, we've

We need ev - i - dence, We need ev - idence, need ev - i - dence, with fame for fin - ders; For spook - y things, we've

53 *f* 54 *ff*

Vln. I

Vln. II

Vla.

Vc.

53 54

Pno.

# I'm a Physicist

57

Solo  
got on blin-ders - U - F - Os and ghosts and prayer, Hip - pies, preach - ers, tall blue hair.

S  
got on blin-ders - U - F - Os and ghosts and prayer, Hip - pies, preach - ers, tall blue hair.

A  
got on blin-ders - U - F - Os and ghosts and prayer, Hip - pies, preach - ers, tall blue hair.

T  
got on blin-ders - U - F - Os and ghosts and prayer, Hip - pies, preach - ers, tall blue hair.

Bass  
got on blin-ders - U - F - Os and ghosts and prayer, Hip - pies, preach - ers, tall blue hair.

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Vc.  
*p*

Pno.  
*p*

# I'm a Physicist

12

63

64 *p*

Solo

I'm a skept-ic, tried and true; My or-i-gin is Cos-mic Goo. I can cal-cu-late the

63

S

*p*

true; Goo. I can cal-cu-late the

A

*p*

true; Goo. I can cal-cu-late the

T

*p*

true; Goo. I can cal-cu-late the

Bass

*p* I can cal-cu-late the

63

64

Vln. I

Vln. II

Vla.

Vc.

63

64

Pno.

Detailed description: This is a page of a musical score for the piece 'I'm a Physicist'. The page is numbered '12' in the top left corner. It features a vocal soloist part and a chamber ensemble consisting of Violin I, Violin II, Viola, Violoncello, and Piano. The vocal soloist part includes lyrics: 'I'm a skept-ic, tried and true; My or-i-gin is Cos-mic Goo. I can cal-cu-late the'. The instrumental parts are written in various time signatures, including 3/4, 4/4, and 3/2. The score includes dynamic markings such as 'p' (piano) and 'p<sup>o</sup>' (pianissimo). There are also performance instructions like '3' (triplets) and 'b<sub>2</sub>' (basso continuo). The page is divided into two systems, with measures 63 and 64 marked at the beginning of each system.

I'm a Physicist

69

Solo

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

69

S

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

A

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

T

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

Bass

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

74

Vln. I

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

Vln. II

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

Vla.

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

Vc.

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

74

Pno.

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

# I'm a Physicist

14

78

Meno mosso (♩.=76)

*pp*

Solo

S

A

T

Bass

78

Meno mosso (♩.=76)

*dolce*

*p*

*pp*

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*arco*

*pp*

*p*

78

*ff*

*pp*

Pno.



# I'm a Physicist

89 Tempo I (♩ = 96)

Solo  
sit in - side and stu - dy all day; My eyes are dim, my skin is gray.

S  
A  
T  
Bass

89 Tempo I (♩ = 96)

Vln. I  
Vln. II  
Vla.  
Vc.

89 *p* cresc. *p. a p.*

Pno.  
*p* cresc. *p. a p.*

# I'm a Physicist

16

96

*ff* 98

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

96

98

96

98

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

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

*mf* *f* *ff*

*(mf)* *f* *ff*

*mf* *f* *ff*

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

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

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

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

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

*mf* *f* *ff*

*(mf)* *f* *ff*

*mf* *f* *ff*

# I'm a Physicist

100

Solo

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

100

S

don't mean may - be!

A

don't mean may - be!

T

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

Bass

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

100

Vln. I

Vln. II

Vla.

Vc.

100

Pno.

# I'm a Physicist

18

105

108

Solo

S

A

T

Bass

don't mean may - be! don't mean may - be!

105

108

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

105

108

Pno.

I'm a Physicist

115

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

*ff*

*f* < *ff*

*mf* < *f* < *ff*

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

# I'm a Physicist

20

123

*f*

Solo

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. of crime. of crime.

S

123

*f*

just fine - just fine - - - - - of

A

*f*

just fine - just fine - just fine - - - - - of crime. of

T

*f*

just fine - just fine - just fine - - - - - of crime. of crime. of crime.

Bass

*f*

just fine - - - - - of crime.

123

Vln. I

*f*

Vln. II

*f*

Vla.

*f*

Vc.

*f*

123

Pno.

*f*

8<sup>va</sup>

# I'm a Physicist

128 *ff*

Solo

From Gi - ga to Fem - to, from Cos - mos to Quark, From Gi - ga to Fem - to, from Cos - mos to One man's Ge - nius is an -

128

S

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

A

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

T

*ff* From Gi - ga to Fem - to, from Cos - mos to Quark, Cos - mos to Quark, One man's Ge - nius is an -

Bass

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

128

Vln. I

*ff*

Vln. II

*ff*

Vla.

*ff*

Vc.

*ff*

128 (8<sup>ves</sup>)

Pno.

*ff*

I'm a Physicist

22

132

133

Solo

o - ther man's Dork. must

S

132

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

A

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

T

o - ther man's Dork. If Dork I must be, then Dork I must be must

Bass

—

133

Vln. I

Vln. II

Vla.

Vc.

132

133

Pno.



I'm a Physicist

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

Solo

S

A

T

Bass

Vln. I

Vln. II

Vla.

Vc.

Pno.

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

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

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

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

be must be must be must be must be must be; The An - swer to Ev - ery - thing is - Twen - ty three *ff* ----- *f*

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

*ff* ----- *mf*

*ff* ----- *mf*

*ff dim. p. a p.*

*ff dim. p. a p.*

*legato ff dim. p. a p.*

I'm a Physicist

24

The musical score is divided into two systems. The first system includes a Soloist part and four vocal parts (Soprano, Alto, Tenor, Bass). The Soloist part is in bass clef and features a melodic line with lyrics: "three Twen - ty three Twen - ty three Twen - ty three". The vocal parts are in treble clef and follow the same lyrics. Dynamics range from *mf* to *pp*. A *rit.* marking is placed above the Soloist part. The second system includes Violin I, Violin II, Viola, Violoncello, and Piano. The Violin I part has a melodic line with dynamics *mp dim.*, *p*, and *pp*. The Viola and Violoncello parts have sustained notes with dynamics *(mf)*, *(mp)*, *(p)*, and *pp*. The Piano part provides harmonic support with dynamics *(mf)*, *(mp)*, *(p)*, and *pp*. A *rit.* marking is also present above the Violin I part. The score concludes with a *8va* marking above the Soloist part.

# II. Little Miss Nonfat

[5']

25

**Allegro macroneurotico** (♩ = 96)

Soprano  
Alto  
Tenor  
Baritone  
Bass

*mp* Lit-tleMiss Lit-tleMiss Non - fat  
*mp* Lit-tleMiss Lit-tleMiss Non - fat

*mp* oom-pah oom - pah oom - pah oom - pah oom - pah oom - pah oom - pah oom - pah poo - bah  
*mp* oom-pah oom - pah oom - pah oom - pah oom - pah oom - pah oom - pah oom - pah poo - bah

*mp* Oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh

**Allegro macroneurotico** (♩ = 96)

Violin I  
Violin II  
Viola  
Cello  
Piano

*mp*  
*mp*  
*mp*  
pizz.  
*mp*  
*pp* *mp*

LMNF

26

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

**A**  
Lit - tle Miss Lit - tle Miss 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**  
oh oh oh oh oh oh *ff* oom - pah Per - cy Grain-ger oom - pah Per - cy Grain-ger

**Vln.**  
*ff*

**Vln.**  
*ff*

**Vla.**  
*ff*

**Vc.**  
*f* *arco* *ff*

**Pno.**  
*ff*

12

S  
A  
T  
Bari.  
Bass

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

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

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

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

oom - pah Per - cy Grain - ger oom - pah Per - cy Grain - ger sat sat sat sat sat on her tom cat sat on her tom cat

12

Vln.  
Vln.  
Vla.  
Vc.

12

Pno.

LMNF

28

16 A

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! *pp* Per-cy

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

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

16 A

Vln.  
*ff*

Vln.  
*ff*

Vla.  
*ff*

Vc.  
*ff* *pp*

16 8va

Pno.  
*ff* *pp*

23

S  
Lit - tle Miss \_\_\_\_\_ Lit - tle Miss Lit - tle Miss Non - fat tom cat Lit - tle Miss

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

T  
Per - cy Per - cy Grain - ger Born in a man - - - - - ger \_\_\_\_\_ Per - cy \_\_\_\_\_ Per - cy Grain - - - - - ger \_\_\_\_\_

Bari.  
Per - cy Per - cy Grain - ger born in a man - - - - - ger \_\_\_\_\_ Per - cy \_\_\_\_\_ Per - cy Grain - - - - - ger \_\_\_\_\_

Bass  
oom-pah poo - bah \_\_\_\_\_ oom - pah \_\_\_\_\_

23

Vln.  
pp

Vln.  
pp

Vla.  
8

Vc.  
8

23

Pno.

LMNF

30

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

*ff* **B**

28

Vln.  
*non stacc.* **B**

Vln.  
*ff non stacc.*

Vla.  
*ff non stacc.*

Vc.  
*ff non stacc.*

*ff*

28

Pno.  
*non stacc.* *ff*



33

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

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

T

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

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

33

Vln.  
Vln.  
Vla.  
Vc.

33

Pno.

LMNF

32

39

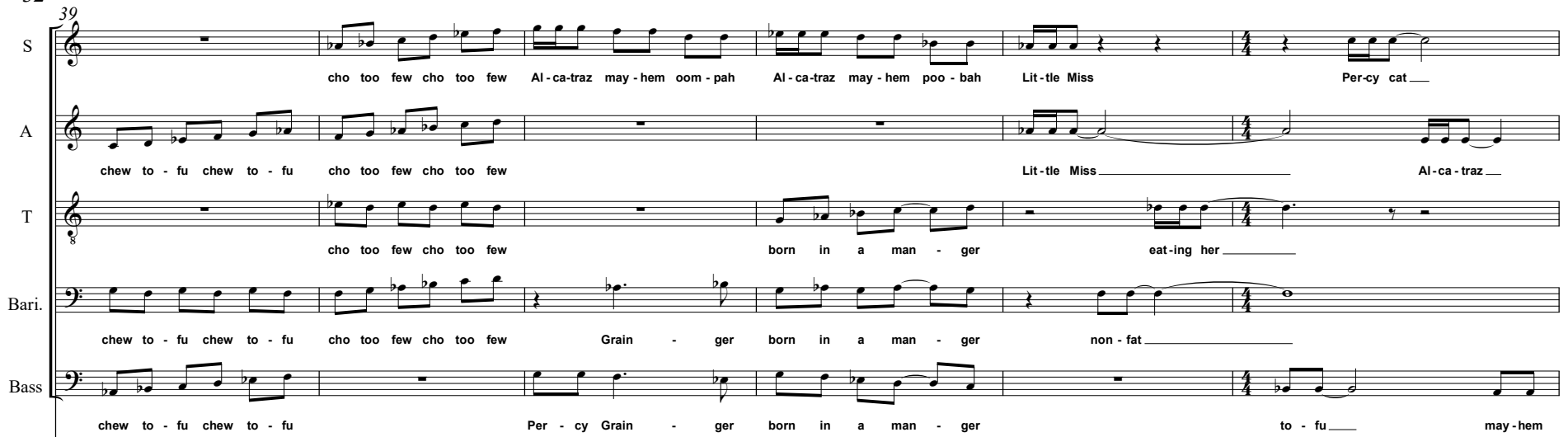
S  
cho too few cho too few Al-ca-traz may-hem oom-pah Al-ca-traz may-hem poo-bah Lit-tle Miss Per-cy cat

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



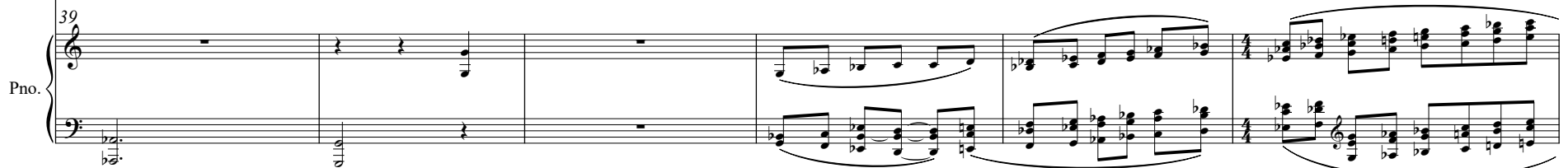
39

Vln.  
Vln.  
Vla.  
Vc.



39

Pno.



This musical score page contains vocal and instrumental parts for measures 45 through 52. The vocal parts (Soprano, Alto, Tenor, Baritone, Bass) feature lyrics such as "strang-er", "dan-ger", "man-ger", "ran-ger", and "Grain-ger". The instrumental parts include Violins I and II, Viola, Violoncello, and Piano. Dynamics like *p* and *pp* are indicated throughout. The score is in 3/4 time and includes a key signature change to one flat.

**Vocal Parts:**

- Soprano (S):** 45 *p* strang-er Per-cy Per-cy Grain
- Alto (A):** dan-ger
- Tenor (T):** man-ger
- Baritone (Bari.):** ran-ger
- Bass:** Grain-ger

**Instrumental Parts:**

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

LMNF

34

50

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

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

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

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

Bass *ff* sat on her Tom

50

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Pno. *pp*

\*

56 C

S  
Cat Spin-o - za a-long came a -

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

T  
Cat a - long came Spin - o - za a-long came Spin - o - za a-long came a -

Bari.  
Cat 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 -

Bass  
Cat 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 -

56 C

Vln.  
*ff*

Vln.

Vla.  
*ff*

Vc.  
*ff*

Pno.  
*ff*

LMNF

36

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.

66 D

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 D

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

66

Pno.

70 *mp* *p* Copyrite (♩ = 126)

S near he knew the end was near may - hem

A near he knew the end was near

T 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

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

70 Copyrite (♩ = 126)

Vln. *mp* *p*

Vln. *mp* *p* *pp*

Vla. *mf* *mp* *p* *pp*

Vc. *ff* *mf* *mp* *p* *pp*

70 *ff* *mf* *pp*

Pno.



77

S

A

T

Bari.

Bass

77

Vln.

Vln.

Vla.

Vc.

77

Pno.

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

quit it quit it 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 a - lone

*ff*

*p*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

LMNF

40

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

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

Vln. *f* *ff* *fp cresc.* *ff* *ff* *p*

Vln. *f* *ff* *fp cresc.* *ff* *p*

Vla. *ff*

Vc. *ff* *p*

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

90

S

A

T

Bari.

Bass

Vln.

Vln.

Vla.

Vc.

Pno.

**E**

*f*

*ff*

hey just leave me a-lone

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

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

*f*

*f*

*f*

90

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

97

S *ff* *ff* 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 quit it quit it hey just leave me a - lone *mf*

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 quit it *mf*

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

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

97

Vln. *ff* *mf*

Vln. *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

97

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

103

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

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

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

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

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

Vln.  
ff

Vln.  
ff

Vla.  
f  
3  
mf  
ff

Vc.  
f  
3  
mf  
ff

Pno.  
ff  
f  
ff

F

109

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

A  
quit it quit it quit it quit it quit it quit it quit it quit it

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

Bari.  
quit it quit it quit it quit it quit it quit it quit it quit it

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

109

Vln.  
(♩ = 96)

Vln.  
3 3 3 3 3 3 3 3 3 3 3 3

Vla.  
3 3 3 3 3 3 3 3 3 3 3 3

Vc.  
6 6 6 6 6 6 6 6 6 6 6 6

Pno.  
pp

116

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

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

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

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

Bass *mp* Oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh *ff* sat sat sat sat

116

Vln. *mp* *ff*

Vln. *mp* *ff*

Vla. *mp* *ff*

Vc. *pizz.* *mp* *arco* *ff*

116

Pno. *mp* *ff*

LMNF

46

123

S  
sat on her tom cat \_\_\_\_\_ sat on her tom cat a - long came Spin - o - za a - long came Spin - o - za a - long came She

A  
oom - pah Per - cy Grain - ger \_\_\_\_\_ oom - pah Per - cy Grain - ger oom - pah poo - bah oom - pah poo - bah oom - pah She

T  
sat \_\_\_\_\_ sat on her tom cat \_\_\_\_\_ Spin - o - za \_\_\_\_\_

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

Bass  
sat \_\_\_\_\_ sat on her tom cat \_\_\_\_\_ Spin - o - za \_\_\_\_\_

123 *non stacc.*

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

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

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

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

123 *8va*

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

Detailed description: This page of a musical score, numbered 46, contains measures 123 through 125. It features vocal parts for Soprano (S), Alto (A), Tenor (T), Baritone (Bari.), and Bass, along with instrumental parts for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The vocal lines include lyrics such as 'sat on her tom cat' and 'oom - pah Per - cy Grain - ger'. The instrumental parts are marked with dynamics like *ff*, *dim. p. a p.*, and *(mf)*. The piano part includes an *8va* marking. The score is written in a key with two flats and a 3/4 time signature.



126 *(p)* *pp* *fff*

S  
squashed him with her spoon she squashed him with her spoon she squashed him with her spoon *fff* SPLAT!!

A  
squashed him with her spoon she squashed him with her spoon she squashed him with her spoon *fff* SPLAT!!

T  
She squashed him with her spoon she squashed him with her squashed him with her spoon *fff* SPLAT!!

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

Bass  
She squashed him with her spoon she squashed him with her squashed him with her spoon *fff* SPLAT!!

126 *(p)* *pp*

Vln.  
*(p)* *pp*

Vln.  
*(p)* *pp*

Vla.  
*(p)* *pp*

Vc.  
*(p)* *pp*

Pno.  
*(p)* *pp*

**Allegro diploma** (♩ = 96)

Soprano: Trig trig trig trig

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

Tenor: Answers in the back of the

Baritone: Ra-di-an ra-di-an

Bass: Lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm lo-ga-ri-thm

**Allegro diploma** (♩ = 96)

Violin I: *pp* *p*

Violin II: *p*

Viola: *gliss.* *p*

Cello: *pp* *p*

Piano: *pp* *p*

6

S  
trig trig trig If f is a func - tion

A  
di - git di - git di - git di - git If f is a func - tion

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 If

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

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

Math Class

50

10

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

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

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

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

Bass: *mf* lo-ga-ri-thm *ff* If I is a func-tion\_\_

Violin I: *(mf)* *f* *ff*

Violin II: *(mf)* *f* *ff*

Viola: *(mf)* *f* *ff*

Violoncello: *(mf)* *f* *ff*

Piano: *(mf)* *f* *ff*

15 1

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

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

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

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

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

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *tremolo* *ff* *f*

Pno. *ff* *f*

Math Class

52

**A**

S *ff*  
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

A *ff*  
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

T *ff*  
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

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

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

**A**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

22

27 B

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 B

Vln. II

Vla.

Vc.

Pno.

Math Class

54

(♩ = 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!

(♩ = 80)  
Moderato

33

Vln. I  
*p*

Vln. II  
*mp* *p*

Vla.  
*mp* *p*

Vc.  
*mp* *p*

Pno.  
*mp* *p*



44

4

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

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

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

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

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



44

4

Vln. I

Vln. II

Vla.

Vc.

Pno.



Math Class

56

Allegro diploma (♩ = 96)

58 *mf* | *p* *ff*

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

A mi - se - re - re no - - bis no - - bis Time for a test! Time for a test! Time for a test!

T mi - se - re - re no - - bis no - - bis Time for a test! Time for a test! Time for a test! Time for a

Bari. no - bis Time for a test! Time for a test! Time for a test! test!

Bass no - bis Time for a test! Time for a test! Time for a test! Time for a test!

Allegro diploma (♩ = 96)

58 *mf* | *p* *ff*

Vln. I *mf* | *p* (5) *ff*

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

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

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

Pno. *ff*

65

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

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

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

Bari.  
Time for a test! Time for a test! *pp* One from one is One from one is One from one

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

Vln. I  
*pp*

Vln. II  
*pp*

Vla.  
*pp*

Vc.  
*pp* *pp*

Pno.  
65 *pp*

Math Class

58

72 (6)

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

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

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

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

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

72 (6)

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *ff*

Vc. *ff*

72

Pno. *ff*

80

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

A  
bud - dha - num - ba zip zip - per Zor - ro Tho - reau Bo - zo Zu - lu ze - bra ze - nith Ze - no

T  
a hole! bud - dha - num - ba zip a hole! zip - per Zor - ro Tho - reau Bo - zo Zu - lu ze - bra ze - nith Ze - no

Bari.  
bud - dha - num - ba bud - dha - num - ba One from one is a Ja - pa - nese fight - er plane Ja - pa - nese Ja - pa - nese fight - er plane

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



80

Vln. I

Vln. II

Vla.

Vc.



80

Pno.



Math Class

60

83

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

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.

Pno.

86 7

S  
O - zone O - zone

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

T  
O - zone O - zone

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

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

86 7

Vln. I

Vln. II

Vla.

Vc.

Pno.

Math Class

62

90

*legato*

S  
tee hee tee hee tee hee tee hee ta - hi - ti ta - hi - ti

A  
ha ha ha ha ha ha ha haha ha ha ha ha ha ha ha ha ha ha ha ha

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

90

Vln. I

Vln. II

Vla.

Vc.

90

Pno.



93

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

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

8

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

Vln. II  
*ff*

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

Vc.  
*ff* *pp* *p*

Pno.  
*ff* *pp* *p*

Math Class

64

98

S *p* Trig trig trig trig trig

A *p* Di - git di - git 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

98

Vln. I

Vln. II *p*

Vla.

Vc.

98

Pno.

102

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

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

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

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

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

102

Vln. I  
*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*)

102

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

Math Class

66

106

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

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

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

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

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*

Pno. *f* *ff*

109

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

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

T  
*ff* 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

109

Vln. I

Vln. II

Vla.

Vc.

109

Pno.

Vivace flagrante delicto (♩=96)

*f*

Solo Baritone

Soprano

Alto

Tenor

Bass

Vivace flagrante delicto (♩=96)

Violin I

Violin II

Viola

Cello

Piano

WIHASAS

9 *ff*

Solo

versed in mat-ters Phy-si-cal, Your at-ti-tude is Myst-i-cal. We can-not play with-out some Pay - That, or your left Test-i-cle.

S

A

T

Bass

*ff*

We can-not play with-out some Pay -

We can-not play with-out some Pay -

We can-not play with-out some Pay -

9 *ff*

Vln. I

Vln. II

Vla.

Vc.

Pno.

WIHASAS

14 *f* *ff* 70

Solo

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

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

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

T  
That, or your left Tes - ti - cle.

Bass  
Tes - ti - cle

Vln. I  
*mf* *f*

Vln. II  
*mf* *f*

Vla.  
*mf* *f*

Vc.  
*mf* *f*

Pno.  
*mf* *f*



19

Solo

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

S

19

A

T

Bass

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

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

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

19

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

19

Pno.

*ff*

WIHASAS

23

Solo *f* *ff*

In The-ory you're a dumb-dumb; A Doc-to - rate you have none. We can-not sing with-out that thing Called

23

S

A

T

Bass

por - tion - al

23

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *non stacc.*

Pno. *f* *non stacc.* *8vb*

28

Solo

Mon - ey, in a lump sum. *ff*

S

A

T

Bass

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

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

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

lump sum

28

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

*mp*

*ff*

*mp*

*ff*

*mp*

*ff*

*mp*

33 *ff*

Solo

Your Mu - sic has no Po - wer; Your face is set to glow - er. You've been to jail, You're going to fail-You real-ly need a show-er!

33 *ff*

S

A

T

Bass

33 *f* *mp* *f* *ff*

Vln. I

*f* *mp* *f* *ff*

Vln. II

*f* *mp* *f* *ff*

Vla.

*f* *mp* *f* *ff*

Vc.

*f* *mp* *f* *ff*

33 *f* *mp* *f* *ff*

Pno.

38

Solo

*f*

You some-times write for Trum - pet; You'd

S  
38  
been to jail, You're going to fail - You real - ly need a show - er!

A  
38  
been to jail, You're going to fail - You real - ly need a show - er!

T  
38  
been to jail, You're going to fail - You real - ly need a show - er!

Bass  
38  
show - er!

38

Vln. I  
*mf* *f*

Vln. II  
*mf* *f*

Vla.  
*mf* *f* *f*

Vc.  
*mf* *f* *f*

Pno.  
38  
*f*

8<sup>va</sup>

8<sup>vb</sup>

43 *ff*

Solo  
ra - ther have a Strum - pet. We have your Score, Now pay some more Or we shall sure - ly dump it.

S  
A  
T  
Bass

*ff*

We have your Score, Now pay some more Or

We have your Score, Now pay some more Or

We have your Score, Now pay some more Or

We have your Score, Now pay some more Or

43 *ff*

Vln. I

Vln. II

Vla.

Vc.

43 *ff*

Pno.

*8va*

WIHASAS

47

Solo

*mp* | *ff*

You want a pi - ty par - ty; Your coun - ter - point is sor - ry; You

S

we shall sure - ly dump it.

A

we shall sure - ly dump it.

T

we shall sure - ly dump it.

Bass

dump it

47

Vln. I

*mp* | *f*

Vln. II

*mp* | *f*

Vla.

*mp* | *f*

Vc.

*mp* | *f*

Pno.

*mp* | *f*

52

Solo

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

S

52

A

T

Bass

*ff*

*ff*

*ff*

*ff*

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

*ff*

Tar - dy!

Tar - dy!

Tar - dy!

52

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

52

Pno.

*ff*



WIHASAS

57 *ff*

Solo

No fun - ding is your ex - cuse; Your Mu - sic can find no use. It's

S

A

T

Bass

57 *f*

Vln. I

Vln. II

Vla.

Vc.

57 *f*

Pno.

60

Solo

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

S

60

A

T

Bass

*ff* as we feared, You're

*ff* It's as we feared, You're

*ff* It's as we feared, You're

60

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

63 *fff*

Solo  
just too weird - - - - - Your Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

S  
just too weird - - - - - Your Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

A  
just too weird - - - - - Your Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

T  
just too weird - - - - - Your Score is in the Score is in the Score is in the Score is in the Re - fuse! Refuse!

Bass

Vln. I  
63 *fff*

Vln. II  
*fff*

Vla.  
*fff*

Vc.  
*fff*

Pno.  
63 *fff*