

What can one do in three minutes?

[I wonder who?]

Andante ♩ = 120

Soprano *mf* If Liszt pre-ceeds and—

Alto *mf* If Liszt pre-ceeds and—

Countertenor *mf* If Liszt pre-ceeds and—

Tenor

Bass

Andante ♩ = 120

Violin I *f* *mp*

Violin II *mf* *mp*

Viola *mf*

Violoncello *mf* *pizz.*

Piano *mf* *con ped. ad lib*

7

S. Mo-zart suc-ceeds, then— what's in be-tween can - not com pete; the

A. Mo-zart suc-ceeds, then— what's in be-tween can - not com pete; the

Ct. Mo-zart suc-ceeds, then— what's in be-tween can - not com pete; the

T. *mf* and fur-ther-more it can-not ex-ceed the

B. *mf* and fur-ther-more it can-not ex-ceed the

Vln. I

Vln. II

Vla. *mf*

Vc.

12

A

S. *mf* sanc tioned length of three mi nutes_ But what can one do in

A. *mf* sanc tioned length of three mi nutes_ But what can one do in

Ct. *mf* sanc tioned length of three mi nutes_ But what can one do in

T. sanc tioned length of three mi nutes_

B. sanc tioned length of three mi nutes_

A

Vln. I

Vln. II

Vla. *mp*

Vc. *mf* arco *f* pizz. *p*

Piano



17

rit.

S. three mi - nutes? Much a - do a - bout no - thing it seems;

A. three mi - nutes? Much a - do a - bout no - thing it seems;

Ct. three mi - nutes? Much a - do a - bout no - thing it seems;

T. three mi - nutes? Much a - do a - bout no - thing it seems;

B. *f dolce* "Why, why these crot - chets that he speaks, note

rit.

Vln. I

Vln. II

Vla. arco

Vc. *pp* *leggiero*

Piano

S. *f* OH WIL-LIAM, PLEASE!

A. *f* OH WIL-LIAM, PLEASE!

Ct. *f* OH WIL-LIAM, PLEASE!

T. *f* OH WIL-LIAM, PLEASE! One can

B. notes, for-sooth, and no-thing..." One can

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Piano *f*

S. *f* Try catch-ing a swan with -

A. *f* Try catch-ing a swan with -

Ct. *f* Try catch-ing a swan with -

T. cy - cle from col - lege to the Co-Op, and on to Oa-king - ton non stop;

B. cy - cle from col - lege to the Co-Op, and on to Oa-king - ton non stop;

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Piano *f*

C

32 $\text{♩} = 120$

S. out get-ting caught? Or en-chant your love with Me phis-to Waltz!

A. out get-ting caught? Or en-chant your love with Me phis-to Waltz!

Ct. out get-ting caught? Or en-chant your love with Me phis-to Waltz!

T. *f* Or en-chant your love with Me phis-to Waltz!

B. *f* Or en-chant your love with Me phis-to Waltz!

Vla. $\text{♩} = 120$

Vc. $\text{♩} = 120$

ff

38

sf

48

sf

58 $\text{♩} = \text{ca. } 100$

mp

p

D Tempo ad lib

67 $\text{♩} = \text{ca. } 80$

S. Or some groo-vy res-pon - ses by *mf*

A. Or some groo-vy res-pon - ses by *mf*

Ct. *p* And one can sing some Brit-ten, Or some groo-vy res-pon - ses by *mf*

T. *p* And one can sing some Brit-ten, Or some groo-vy res-pon - ses by *mf*

B. Or some groo-vy res-pon - ses by *mf*

D Tempo ad lib

pp

mp

$\text{♩} = \text{ca. } 80$

71

S. great Ga-reth Wil-son?

A. great Ga-reth Wil-son?

Ct. great Ga-reth Wil-son? *f dolce* Our dear Lud-wig van Bee-tho-ven, how could you not grace this oc-

T. great Ga-reth Wil-son?

B. great Ga-reth Wil-son?

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *p*

fp



76

accel. come prima (♩ = 120) **E**

S. *mf*

A. *mf* With

Ct. ca-sion? With

T.

B.

Vln. I *p*

Vln. II

Vla.

Vc.

f

81

S. *fif - ty se - conds left on our hands, what o - ther things should now be planned?*

A. *fif - ty se - conds left on our hands, what o - ther things should now be planned?*

Ct. *Oh,*

T. *Oh,*

B. *Oh,*

Vln. I

Vln. II *p*

Vla. *p*

Vc. *f*

p *3*



85

S. *But that's for the gents!_ OH!*

A. *But that's for the gents!_ OH!*

Ct. *have a quick shave?*

T. *have a quick shave? (spoken) Well, there's no need to get mad and in - tense! Sing - ing this song has_*

B. *have a quick shave? Sing - ing this song has_*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

F

90

S. *mp* How fault-less - ly we've played our roles, good Mon sieur_Mar-tin *f*

A. *mp* How fault-less - ly we've played our roles, good Mon sieur_Mar-tin *f*

Ct. *mp* How fault-less - ly we've played our roles, good Mon sieur_Mar-tin *f*

T. ta - ken its toll on our poor_trou bled_ souls... good Mon sieur_Mar-tin

B. ta - ken its toll on our poor_trou bled_ souls...

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

96

S. *f* sure - ly knows! We hope we've_done it, as you_like it, while we_sing this **G**

A. *f* sure - ly knows! We hope we've_done it, as you_like it, while we_sing this **G**

Ct. *f* sure - ly knows! We hope we've_done it, as you_like it, while we_sing this **G**

T. *f* sure - ly knows! We hope we've_done it, as you_like it, while we_sing this **G**

B. *f* We hope we've_done it, as you_like it, while we_sing this **G**

Vln. I *f* **G**

Vln. II *f* **G**

Vla. *f* **G**

Vc. *f* CHRIS, HERE'S YOUR FUNKY CELLO PART!!! YOU READY? **G**

101

S. fi - nal bit; but

A. fi - nal bit; This three mi - nute num - ber hard - ly com - plete, but

Ct. fi - nal bit; This three mi - nute num - ber hard - ly com - plete, but

T. fi - nal bit; This three mi - nute num - ber hard - ly com - plete, but

B. fi - nal bit; but

Vln. I

Vln. II

Vla.

Vc.



104

S. *ff* we can't do no - thing with three min - nutes!

A. *ff* we can't do no - thing with three min - nutes!

Ct. *ff* we can't do no - thing with three min - nutes!

T. *ff* we can't do no - thing with three min - nutes!

B. *ff* we can't do no - thing with three min - nutes!

Vln. I

Vln. II

Vla.

Vc.