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piano vocal score

music by

bruce trinkley

lyrics by

jason charnesky

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a one-act entertainment

music by bruce trinkley
libretto by j. jason charnesky

CAST

Kim, lyric soprano
Jeanine, soprano or mezzo-soprano
Laia, mezzo-soprano or alto
Adam, mezzo-soprano or alto
Martin, baritone

SSA Chorus

INSTRUMENTAL ENSEMBLE

Flute
Clarinet in Bb and A
Bassoon
Horn in F
String Bass
Piano
Percussion

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<i>Kim, Jeanine, Laia</i>	
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1

lyrics by jason charnesky

music by bruce trinkley

Allegro gioioso ♩ = 126

ff *distinctly* *f*

5

9 *ff* *sonore*

12

15 *mp* *cresc.* *mf* *dim.*

Scene One

Kim, Jeanine and Laia

20 *mf*

Kim We are three in - tel - li - gent wom - en. We are three of the

Jeanine *mf* We are three in - tel - li - gent wom - en. We are three of the

Laia *mf* We are three in - tel - li - gent wom - en. We are three of the

20 *mp*

Kim bright - est girls _____ you're ev - er like - ly to meet. _____

Jeanine bright - est girls _____ you're ev - er like - ly to meet. _____ *pert* We're

Laia bright - est girls _____ you're ev - er like - ly to meet. _____

26

31

dolce

Kim and sweet. We have great ca-reers, _____

Jeanine brain - y We have great ca-reers, _____

graciously

Laia and thought - ful We have great ca-reers, _____

31

36

Kim _____ the best in our field. _____ We're pret - ty well -

Jeanine _____ the best in our field. _____

Laia _____ the best in our field. _____ Plat - i - num cred - it,

36

Kim 41

heeled.

Jeanine

What prob - lems could such hap - py wom - en as us _____

41

Kim 46 *mp cresc.*

Pos - si - bly have to dis - cuss. _____

Jeanine *cresc.*

pos - si - bly have to dis - cuss. _____

Laia *cresc.*

pos - si - bly have to dis - cuss, _____ we have to dis -

46 *sub. p cresc.*

con pedale

51

Kim *ff* *>* *>*

Jeanine *ff* *>* *>* *>*

Laia *ff* *>* *>* *>* *>*

cuss. Men! Men! Men! Men!

51

mf cresc. *ff*

Tempo delle donne ♩ = 128

56

Kim *mf*

Jeanine *mf*

Laia *mf*

Who the heck de-signed men? _____ What - ev - er were they think - ing when they

56

mf *sonore*

60

Kim

stitched to-gether mus-cle and bone? _____ What were the specs

Jeanine

stitched to-gether mus-cle and bone? _____ Where were the blue-prints

Laia

stitched to-gether mus-cle and bone? _____

mp

mp

64

Kim

when they de-signed the op - po-site sex? Who the heck de-signed men?

Jeanine

when they de-signed the op - po-site sex? Who the heck de-signed men?

Laia

when they de-signed the op - po-site sex? Who the heck de-signed men?

cresc.

f

cresc.

f

mp cresc.

f

Kim 68 *mf* I am an en - gi - neer. I've solved e -

Kim 71 qua - tions where twen - ty un - known fac - tors need - ed to be led through com -

Kim 74 *mp* plex re - it - e - ra - tions of a ma - trix cal - cu - la - tion. It's a cinch, I can do it in my

74 *sub. p*

Kim 77 *f* head. But one prob - lem sim - ply stumps me with - out fail: How to

77 *mf smoothly*

Kim

80 *f*

solve the rid-dle of the hu-man male. Who the heck de-signed men?

Laia

84 *mf*

I am a re-search sur-geon. I've de-

Laia

87 *mp*

vel-oped ma-ny ver-sions of the ar-ti-fi-cial lung and heart and feet. My

Laia

90 *ritenuto* *mf a tempo*

plas-tic skin can shiv-er. I'm fa-mous for my liv-er. I can whip up an-y or-gan

colla voce *a tempo*

Laia *f*

93 in a week. But I'll be danged if I can un - der - stand that col -

Laia

96 lec - tion of strange parts we call a "man". Who the heck de - signed men?

Jeanine *mp*

100 I work with the com - pu - ter as a sort of su - per tu - tor.

Laia

100 *p*

con pedale

Jeanine *mf*

104 I con-struct ma - chines _____ and teach them how to think. _____

mp

Jeanine *f* proudly

108 I can build a brain that zips out of cir - cuit boards and chips.

f *mf*

Jeanine *mf*

112 I can make an Ein - stein from a kit - chen sink.

f

Jeanine

115 But with all this prac - tice, I'll be hanged if I can de - tect in - tel - li - gence

mf

118

Kim

It's not that we're be-ing crit-i-cal

Jeanine

in the av-'rage guy. It's not that we're be-ing crit-i-cal (Though Lord knows we're a tad an - a -

Laia

It's not that we're be-ing crit-i-cal

118

122

Kim

and it's not as if this is a ge-o-po - lit - i - cal is - sue but what does it take to get a

Jeanine

lyt - i - cal.) but what does it take to get a

Laia

and it's not as if this is a ge-o-po - lit - i - cal is - sue but what does it take to get a

122

126

12 Kim

nice fel - low to kiss you?

Jeanine

nice fel - low to kiss you? *mp* *cresc. poco a poco*

Laia

nice fel - low to kiss you?

126

mf *p* *cresc. poco a poco*

130

Jeanine

cess - ful bus - ness man, that's no guar - an - tee that he'll un - der - stand how to re -

130

mf *dim.*

133

Jeanine

late to a wom - an. And some - times the rich ones are

133

p *mf* *sonore*

136

Jeanine

clue - less. Last week I went out with the rud - est.

136

Scene Two

Martin, Jeanine and Kim

(Martin enters and Jeanine joins him. They sit down at a table.)

L'istesso tempo (♩ = 128)

Martin

1 It's the class - i - est rest - 'rant in

Jeanine

6 town. There's no oth - er place with a men - u as pric - ey or a mai - tre d' as choos - y as this

Martin

10 How luck - y for you.

Jeanine

10 co - sy lit - tle bis-tro. And I am their fa - vor - ite cus - tom - er. ____ Yes, I am their

Martin

15 fa - vor - ite cus - tom - er, their rich - est and most gen - er - ous. Did I men - tion that I spend two thou - sand

Jeanine

19 *mp* How luck - y for them.

Martin

19 dol - lars here each week? That's just for din - ner,

Martin

22 *f* not e - ven count - ing the tip or the wine. *mf* Come! Try the wine! There's

Martin

25 *mp* none as ex - pen - sive. *cresc.* I think it's di - vine *p cresc. poco a poco* 'cause no one but me can af -

sonore

mf

mf

p cresc. poco a poco

Jeanine *mp* *mf*

How luck-y for the wine. I am ver-y hap-py for the two of you.

Martin *mf*

ford it. And

Martin

what do you think ___ of ___ this suit of mine? ___ I've got five ___ more like it back at

mf

Martin

home hand stitched, I - tal - ian silk, one of a kind.

(Jeanine feels the material.)

Martin

38

Gian De - Ca - ro de - signed it just for me.

Martin

40

f Please! *p* Don't touch it! *mf* Did I

Jeanine

41

mp A num - ber of times. ____ While we were in it, and

Martin

men - tion my car? ____

41

mp *p* *cresc. poco a poco*

Jeanine 44

as we walked to it and twice af - ter leav - ing it with the va - let. *f*

Martin 8

That re - *f*

Martin 47

minds me! I need to buy a va - let. *mf* Did I men - tion that I'm on the

mf *mp*

Jeanine 50

What is that? Your pri - vate *mp*

Martin 8

Forbes Four Hun - dred?

p

Jeanine 52

jet?

Martin

What de-light - ful wit! You sil - ly thing! My plane, of

mf

Jeanine 54 *mp melodramatically*

Be still my heart!

Martin

course, is a Gulf - stream - Five! I got it for a

mf

p

mf

Martin 57 *mp* *mf*

steal at fif - ty mil - lion. Spiel - berg got the oth - er one. You were jok - ing

p *mp*

Jeanine *mf* Oh, jok - ing, of course! _____ I'm al - ways jok - ing

Martin of course.

Jeanine (when an - y - one is list - 'ning).

Martin *mf* Ev - 'ry - bod - y knows the

Martin Forbes list. _____ Their pick of the bil - lion - aires! _____ They missed me last year through an

Martin

70

o - ver - sight I had my law - yers take care of. Do you like base - ball?

f

mf

Jeanine

74

I played soft - ball in col - lege. We made the

f

mf

Jeanine

79

play - offs in my se - nior year.

f (cutting her off)

Martin

79

I am shop - ping a - round for a team.

f (cutting her off)

Martin

83

I thought I might pick up the Pi - rates. I know! I know! It is

Martin 86

such a small i - tem but I thought they'd go well with my hock - ey team. Did I

Jeanine 89

Oh! Look at the time!

Martin 89

men - tion how much this Ro - lex cost.

Jeanine 94

Good night! Good bye!

Jeanine 100

(She dashes out of the restaurant.)

mf (to the women)

Jeanine

106

He may have had a watch, but I did - n't have the time.

106

Jeanine

111

Why are men so in - ad - e - quate - ly de - signed?

111

Kim

116

Driving $\text{♩} = 69$

Jea - nine! Your Mar - tin re - minds me of mine! He was poor - er then,

Jeanine

116

*poco marcato**f dim.**mp*

Kim

120

we met on line. We chat - ted and joked. The smi - leys got big - ger.

120

Kim 123

Then my cy - ber Mar - tin in - vit - ed me to din - ner:

123

f

Kim 126

molto allarg. *mp port. ten.* $\text{♩} = 69$

I wore a lit - tle black dress.____

126 *molto allarg.* *ten.* *mp*

Kim 129

mf **Country 2-step** **Adagio** *mp*

He wore jeans and a pol - y - es - ter jack - et. *Sva* I wore a

129

Kim 132

mf accel. **Country 2-step**

clutch of pearls.____ He had Co - pen - ha - gen snuff bulg - ing from his pock - et.

132 *accel.* *mf*

Adagio**Country 2-step**

Kim 135 *mp port.* *mf*

I wore a drop of Cha - nel. He picked me up in his

mp

Kim 138

pick - up truck. All the win - dows are brok - en and he's smok - ing a ci - gar!

Kim 141 *molto allarg.* **Largo espressivo** *mp* $\text{♩} = 52$

It's not as if good et - i - quette is

molto allarg. *p*

Kim 146 *cresc.* *mf*

all that hard to man - age. It's not as

mp *mf*

Kim

151 if good et - i - quette is all that hard to

151

Kim

156 man - age. But he gal - li - vants to the res - tau -

156 *mp* *cresc.*

156 *p* *cresc.*

Kim

161 rant and ap - pa - rent - ly he's

161

Kim

164 *mf* *poco rit.* *a tempo* fam - ished. He gal - li - vants to the

164 *mf* *poco rit.* *a tempo*

Kim 168

res - tau - rant and ap - pa - rent - ly he's

Kim 172

fam - ished. Let me

f a piacere

f colla voce

Kim 176

show you!

Con gusto ♩ = 66

ff

Kim 180

15^{ma}

Scene Three

Kim, Martin and Laia

(Kim goes to the table with Martin, who is now dressed down in jeans and jacket.)

Easy 2 $\text{♩} = 66$ *mp*

Kim *mp* So

Martin *f* (shouting) Hey, wait - er, what the hell ___ does it

Kim *mp* *cresc.* Ex - cuse me while I dis - ap - pear

Martin take to get some ser - vice here? _____

subito p

Kim *f*
un - der - neath the ta - ble.

Martin *mf* (to Kim)
Are you gon - na eat that sal - ad?

(He starts spearing the salad across the table with his fork.
He then reaches across the table and takes Kim's roll off her plate.)

Kim *mf*
Would you like my wa - ter too?

Martin *(He grabs it.)*
How a - bout that roll? _____ Gee, thanks!

Kim
There's no im - pres - sion like the first one.

Martin *f*
Wait - er! We're wait - ing!

Kim 21

You are so dif - frent in per - son.

Martin

21

Yeah, chicks real - ly dig me one on one.

f

(Martin crams the whole roll into his mouth and chews with his mouth open.)

Kim 25

I hope you and your bread bas - ket have a

ff

25

Kim 29

ve - ry hap - py night! _____

29

(Kim gets up and leaves the restaurant. Martin makes an indistinct sound, his mouth still crammed with rolls.)

Kim

33 *mp* And what's worse he calls next mor - ning

33 *ff* *mf* *dim.* *mp*

Kim

37 *mf* say - ing what a great time he had, _____ and when are we go - ing out next? _____

37 *mf*

Kim

40 _____ And should we ex - change a - part - ment keys? When

40

Kim

43 *cresc.* *f* should we meet next? _____ When should we meet next? _____ When is hell sched - uled

43 *cresc.* *f*

Kim

46 *allarg.*
next to freeze?

46 *allarg.*
ff

Laia

50 **Jazz waltz** ♩ = 144
mp *mf* *cresc.*
Kim! I know that M. O. Jeane! I dated a

50 *p* *mf* *mp*

Laia

56 *f* *mf* *mp*
Mar - tin, too. Well, once. ____

56 *cresc.* *f* *p*

Laia

61
If you call it a date. Who knew that a rest - 'rant could be a

61

Laia

67 *mf* *f* *>*

place for mak - ing out? Lord! What _ _ a

67 *mp* *mf*

Laia

72 *allarg.* *mp*

lout! _ _ _ _ _ We got

72 *allarg.* *dim.* *p*

Laia

75 **Tango seduzione** ♩ = 100 *mf*

through the main course, _ _ his foot kept slid - ing up my shin. _ _ I

75 *f*

Laia

78 *mp*
 or - der Death by Choc - 'late. He or - dered a trip - le gin. And

p cresc. *mf* *pp*

Laia

81 *cresc. poco a poco* *f*
 then the gal - lant Mar - tin, his burn - ing love to prove, _____

cresc. poco a poco *f*

Laia

85 *mp cresc.* *mf* *molto allarg.*
 downed a - noth - er trip - le gin and made his move.

mp cresc. *mf* *molto allarg.* *mp*

Scene Four

Martin, Laia, Kim and Jeanine

(Laia goes to the table with Martin and sits, then sticks both her feet out away from the table, away from Martin's reach.)

Valse seduzione ♩ = 96

p ten. legato

Martin

1

I love to watch a woman

1

p legato

Laia

5

mp

I

Martin

cresc. mp

eat. Your mouth is so damn sensual.

5

Con moto ♩ = 120

cresc. poco a poco

Laia

10

nev - er knew desert could be so terribly

10

mp cresc. poco a poco

(Laia takes small nibbles of her dessert, as
Martin licks his lips watching her every bite.)

Valse seduzione

Laia *mf* *f* *poco rit.*
non - con - sen - su - al.

Martin *p*
Babes are al - ways play - ing hard to

Piano *mf* *poco rit.* *p*

Martin *poco rit.* *a tempo* *cresc.* *accel.*
get with me. Hey, babe, you know our hook - ing up was meant to be!

Piano *poco rit.* *a tempo* *cresc.* *accel.*

Con moto
mf (temporizing)

Laia
May - be you'd like a bite of des - sert? _____

Piano *mf*

Martin

30 *mf*

Babe, you don't have to ask me twice.

Martin

34 (Martin sticks his finger in the dessert and smears the frosting down Laia's neck. Then he moves in to lick it off.)

Ain't this nice?

Laia

38 **Allegro furioso** ♩ = 138 *ff* *f* furiously

(Laia screams bloody murder.)

Ap -

Laia

41

pa - rent - ly you think that you are God's gift to wom-en. That's not quite right, but it's

Laia

44

close: you're not a gift, you're a goof! Ad - o - les - cent and gauche,

Laia

47

you're an oaf! Time now for me to take off.

47

ff

(Laia dumps the chocolate
dessert on Martin.)

(spoken, clipped and perfunctory,
like the host of The Weakest Link.)

Laia

51

ff *allarg.* Here, en - joy this! Good - bye!

51

f *allarg.* *sfz*

Tempo delle donne ♩ = 128-132

55

Kim *f* What is it with men? Who built their en - gine?

Jeanine *f* What is it with men?

Laia *f* What is it with men? *mf* Where do they get trained? Who

55

f *dim.* *mp*

59

Jeanine *mf* There should be a test be - fore they are let out of

Laia pro - grammed their brain?

59

62 *sub. p* $\text{♩} = \text{♩}.$

Kim Why are men so in - ad - e - quate - ly de -

Jeanine doors. Why are men so in - ad - e - quate - ly de -

Laia Why are men so in - ad - e - quate - ly de -

62 *p* *staccato*

66 *mf*

Kim signed? I could build a bet - ter mod - el in my cel - lar.

Jeanine signed? I could

Laia signed?

66 *mp* *con pedale*

Jeanine 72

pro-gram their be - ha - vior to be bet - ter.

Laia 72 *mf*

I could stitch to - geth - er a

Laia 78

mod - el _____ that a wom - an would want to cod - dle.

Kim 83 *mf*

Who de - signed men? It seems so odd that the three of us _____

Jeanine 83 *mf*

Who de - signed men? It seems so odd that the three of us _____

Laia 83 *mf*

Who de - signed men? It seems so odd that the three of us _____

poco marcato

88 *allarg.*

Kim — could do a bet - ter job. The three of us _____

Jeanine — could do a bet - ter job. The three of us _____

Laia — could do a bet - ter job. The three of us _____

88 *allarg.*

(They stop in
their tracks.)

92 **Quasi recitative**

Kim — could do a bet - ter job! You know,

Jeanine — could do a bet - ter job! You know,

Laia — could do a bet - ter job! You know,

92 *tr* *mp*

96 *mp*

Kim Are you think-ing what I'm think-ing?

Laia *mp*

Giv-en our ex - per-tise, it would be a cinch.

96 *tr*

Tempo primo

100 *mf* *cresc.* *f*

Kim The three of us _____ could do a bet - ter

Jeanine *mf* *cresc.* *f*

The three of us _____ could do a bet - ter

Laia *mf* *cresc.* *f*

The three of us _____ could do a bet - ter

100 *tr* *tr*

105 **Allegro gioioso** ♩ = 132

Kim job. What do you say, girls? _____

Jeanine job. Let's do it!

Laia job. Let's do it!

105 *f* *mf* *f*

(The women busily roll out an operating table covered with a sheet underneath which their man in progress is lying. They run back and forth gathering parts, pieces of mannequins, mother boards, wires and tubes. While they are assembling their man, a women's chorus sings.)

111 *mf* *f*

115 *p cresc.*

120 *poco allargando* *f* *dim.*

Scene Five

Women's Chorus, Kim, Jeanine, Laia and Adam

1 Andante calmato ♩ = 76 *sempre legato*

p

5 *p sempre legato*

Sop. If we could make _____ the per - fect man _____ what would he be? _____

Alto *p sempre legato*

If we could make _____ the per - fect man _____ what would he

5

cresc.

Sop. _ How would he think? _____ How would we build him? _____

Alto *cresc.*

be? _____ How would he think? _____ How would we

8 *cresc.*

The musical score is written for piano and two vocal parts (Soprano and Alto). The piano introduction (measures 1-4) is in B-flat major, 4/4 time, marked 'Andante calmato' with a tempo of 76 beats per minute. It features a piano (p) accompaniment with a steady eighth-note pattern in the left hand and a melodic line in the right hand. The vocal parts enter at measure 5. The Soprano part has the lyrics 'If we could make _____ the per - fect man _____ what would he be? _____'. The Alto part has the lyrics 'If we could make _____ the per - fect man _____ what would he'. Both vocal parts are marked 'p' and 'sempre legato'. The piano accompaniment continues with the same pattern. At measure 8, the piano accompaniment changes to a new pattern, marked 'cresc.'. The vocal parts also change at measure 8. The Soprano part has the lyrics '_ How would he think? _____ How would we build him? _____'. The Alto part has the lyrics 'be? _____ How would he think? _____ How would we'. Both vocal parts are marked 'cresc.'. The piano accompaniment continues with the new pattern, marked 'cresc.'.

10 *f* *dim.*

Sop. What is the plan to make a man who un - der - stands

Alto *f* *dim.*

build him? What is the plan to make a man who un - der -

10 *mf*

13 *p*

Sop. what wom - en want, what wom - en want. A

Alto

stands what wom - en want, what wom - en want.

13

16 *cresc. poco a poco*

Sop. man who is strong, but not with the strength of mus - cle and brawn, but

Alto *p* *cresc. poco a poco*

A man who is strong, but not with the strength of mus - cle but

16 *p* *cresc. poco a poco*

19

Sop. *mf*
some - thing bet - ter. A man with the strength of heart and soul to help his mate and

Alto *mf*
some - thing bet - ter. A man with the strength of heart and soul to help his mate and

19

mf

23

Kim **Moderato** ♩ = 116 *mf*
I have de - signed _____ the per - fect

Sop.
let her grow! _____

Alto
let her grow! _____

23

mp

26

Kim *mp* *cresc.*
parts _____ with ti - ny mo - tors to run his heart and sil - i - con skin with

26

pp *cresc.*

Kim

30 *f* *mf*

ti - ny blue veins that pulse with warmth and life! And ev - 'ry

Kim

33 *cresc.* *f*

hu - man sense ____ will be hard wired, ____ with ev - 'ry a - bil - i - ty that we could de - sire. ____

Kim

36 *proudly* *dim.*

This man pos - ses - ses the best of all de - signs. And he will nev - er know what

40 *poco rit.* **Largo** ♩ = 50

Kim

real - ly lies in - side. _____

Sop.

Alto

A man who is smart but

A man who is smart but

40 *poco rit.*

p *pp*

44 *cresc.* *mf cresc.*

Sop.

not with the smirk of the av - e - rage jerk. A man with eyes

Alto

not with the smirk of the av - e - rage jerk. A man with

44 *cresc.* *mf cresc.*

Sop. *f* that see what lies be - yond what stands in front of

Alto *f* eyes that see what lies be - yond what stands in front

Piano *f*

Sop. *mf* him. *mp* A man who cares. *poco rit.* A man who cries.

Alto *mf* of him. *mp* A man who cares. A man who cries.

Piano *mf* *mp* *poco rit.* *dim.* *pp cresc.*

Laia *mf* With my la - ser blade I can quick - ly stitch a com - plex weave of

Piano *mp*

Laia 59 *mp*

mus - cle and nerve. His hu - man frame is beau - ti - ful. There's not a sin - gle

59

subito p cresc.

Laia 63 **Poco meno mosso** ♩ = 120

flaw. This ar - ti - fi - cial man will be the best de - signed of all! And

63

staccato

Laia 66 *poco rit.* **Largo** ♩ = 50

he will nev - er know what real - ly lies in - side.

Sop. *mp* *sempre legato*

Alto *mp* *sempre legato*

A man with the cour - age

A man with the cour - age

66

poco rit.

subito pp cresc.

70 *mf*

Sop. to know him - self. A man with the depth of soul and heart. Who knows that the hard - est

Alto to know him - self. A man with the depth of soul and heart. Who knows that the hard - est

70 *mp*

74

Sop. task is not to com - mand, but to ask.

Alto task is not to com - mand, but to ask.

74 *mf*

78 *mf*

Sop. That is the plan for the per - fect man! _____

Alto *mf* That is the plan for the per - fect man! _____

78 *ff*

(Kim and Laia remove the sheet to reveal Adam, who sits up staring blankly into space.)

81

dim.

Adagio ritmico $\text{♩} = 69$

Jeanine

83 *f* poco marcato

Well done, sis - ters, you've ex - ceed - ed all the lev - els that were need - ed.

83 *mf*

Jeanine

85

Now it's time___ to pro - gram in a fin - al gift___ to make him live. A

85

Jeanine

87 *mp* *molto rit.*

mi - cro - chip___ to make him whole, that sim - u - lates___ the hu - man soul.

87 *p* *molto rit.*

Jeanine *p cresc. poco a poco*

91 He will have ___ in - side him - self ___ a quest to try ___ to find him - self ___ and

p cresc. poco a poco

Jeanine *mf* *mp* *p*

95 strive to find out who he is. But he must think that he is real! His

mf *mp*

Jeanine *mf*

100 wir - ing will not stand the strain. All of our work will be in vain

mf

Jeanine *allargando* *a tempo*

104 if he should ev - er find ___ what real - ly lies ___ in - side.

allargando *a tempo*

dim. *p cresc.*

(Jeanine inserts the microchip and Adam blinks and moves his head jerkily.)

Quasi recitative

Kim 107 *f* Quick, in - i - ti - ate the

Kim 107 *mf* *mp cresc.* *mf* *mp*

Kim 111 pro - gram.

Jeanine *mf* Done!

Laia *mf* Wait just a sec, he needs to run through his ar -

Adam *squeaky* Ahhhh! *tr*

Laia 115 tic - u - la - tion test.

Adam *mp* (gradually becoming more confident) Haaah! Ta Ta Ta Ta Ba - ba Ba - ba Ba - ba Ma - ma,

Adam 115 *p cresc. poco a poco* *tr*

119 *mp* Laia It's a sim - ple di - ag - nos - tic.

f Adam Gum - ma. Tum - ma Whom - ma Moo - ma. Moooo!

119 *tr* *mf*

124 Jeanine Too

mf Laia There! Now he's start - ing to speak. *mp* still squeaky

Adam Hel - lo. Good - bye.

124 *f* *mp*

129 Jeanine high! We need to ad - just the ten - sion on his vo - cal cords. *swooping*

Adam Gooooood - bye Helllll -

129

133

Kim Here, let me try. _____

Laia Here, _____

Adam lo. Good mor - ning. _____ Good mor - ning! _____

133

Laia *rit.* *a tempo* — let me sta - bi - lize him.

Adam *mp* in a normal voice Good mor - ning.

137 *rit.* *a tempo*

Driving $\text{♩} = 69$

141 *mf*

Jeanine Good! Now his lan - guage pro - gram ought to be - gin.

Adam *mp* Good mor - ning. Good eve - ning. As

141 *mf* *mp* *con pedale*

Adam

145

good as it gets. Yes? Yes! No. No.

145

cresc.

(Jeanine hits Adam to stop him from skipping.)

Adam

150

No. No. No. No. No. No.

150

f

Adam

154

mp Quasi recitative *dim.*

No-bod-y knows the trou - ble I seen. How do I know you? Do I know ___ you?

154

p

Kim

158

mf

He just needs a small ad - just - ment

Adam

Do I know? ___ Do I? Doooo

158

Politely

$\text{♩} = 138$
mp

Adam (searching his memory banks)

162

I beg your par - don. Just a min - ute. Search - ing.

mp

Adam

167

Search - ing. Search - ing. Ques - tion! Who are

167

Kim

172

mf

I am Kim. _____

Laia

mf

I am La - ia.

Adam

you?

172

Jeanine 177 *mf*

I am Je - nine.

Adam *mp cresc. poco a poco*

I am pleased to meet

177 *cresc. poco a poco*

Adam 182 *f* *mf dim.*

you. I am hap - py to be here. If, if,

182 *mf*

Jeanine 187

His log - ic cir - cuit is

Adam 187

if, if,

187

191

Jeanine

kick - ing in.

Adam

mp

If Har - ry has two ap - ples, then

191

p

194

Adam

takes two more from Dave, what is to be said from the ap - ple's point of view?

194

(Adam notices the women and strikes a pose.)

197

Jeanine

Quasi recitative

mf

This must be the male pat - tern ____ be -

Adam

197

ff let ring
accelerando

199

Jeanine

ha - vior pro - gram.

Adam

mf

Hel - lo there, ___ Hav - en't I seen you ___

199

mf

3

202

Jeanine

mf faster, apologetically

It was a bit ___ of an old pro - gram I had left o - ver.

Adam

here be - fore? ___

202

mp

Allegro moderato

206

Jeanine

mf

Wait. Now his high - er func - tions are en - gag - ing.

206

mp

cresc.

Quasi recitative

Adam

210 *molto allarg.* *mf* *ten.* *mp*

Hel-lo Kim. Hel-lo Jea-nine. Hel-lo Lai-a. Who am I?

Kim

215 *mp cresc.* *f*

You are, you are. Wom-en, who e - xact - ly is he?

cresc. *mf*

Allegro grazioso ♩ = 138

Laia

219 *p*

What do we call the world's first ad - e - quate - ly de -

p

Laia

225 *mp*

signed ar - ti - fi - cial man?

mf

231 *f* *mf*

Kim Ad - e - quate - ly de - signed _____ ar - ti -

Jeanine *f* *mf*

Jeanine Ad - e - quate - ly de - signed _____ ar - ti -

Laia *f* *mf*

Laia Ad - e - quate - ly de - signed ar - ti -

236 *mp*

Kim fi - cial man? _____

Jeanine *mp*

Jeanine fi - cial man? _____ A

Laia *mp*

Laia fi - cial man? _____ D

236 *f* *subito p* *cresc. poco a poco*

241

Kim *mf* *f*

Jeanine *mp* *f*

Laia *f*

M A D A

241

246

Kim M Ad - am. Ad - am. Ad - am.

Jeanine Ad - am. Ad - am. Ad - am.

Laia Ad - am. Ad - am. Ad - am.

246

251

Kim

You are Ad - am. *mp*

Adam

I am Ad - am. Mad - am, it is my

251

mf *subito p*

257

Kim

f Suc - cess! Suc - cess! The

Jeanine

f Suc - cess! Suc - cess! The

Laia

f Suc - cess! Suc - cess! The

Adam

pleas - ure to make your ac - quain - tance.

257

f

Kim (Adam stands up.)

per - fect man! _____

Jeanine

per - fect man! _____

Laia

per - fect man! _____

262

Adam *mp*

May I help you?

267

mf *mp*

(Adam takes one step towards
the women, falters, loses his
balance and falls.)

Allegro marcato ♩ = 138 *mf*

Jeanine

Well, his heart was in the right place.

273

ff *f* *mp*

277 *f*

Kim But his face is on the floor! *mp* *cresc.*

Laia He on - ly needs a lit - tle more

277 *mf* *p cresc.*

280 *f* *poco rit.*

Laia time. The per - fect man is a per - fect blank slate and we have got to fill him

280 *poco rit.*

mf

284 *a tempo* *f freely*

Kim Ev - 'ry man re - quires some break - ing

Laia in. _____

284 *a tempo* *f* *mf colla voce*

287 *a tempo* *allarg.*

Kim

in. _____

Jeanine

f

It's time for Ad - am's

287 *a tempo* *allarg.*

f *mf*

290 *a tempo* (*The three women and Adam exit.*)

Jeanine

train - ing to be - gin.

290 *a tempo*

f

293 *molto ritard.*

mf *dim.*

Scene Six

Women's Chorus, Jeanine, Adam, and Kim

Andante calmato ♩ = 76

p sempre legato

Sop. 1 If we could make _____ the per - fect man _____

Alto *p sempre legato* If we could make _____ the per - fect

1 *p sempre legato*

Sop. 3 _____ what would he be? _____ How would he think? _____ *cresc.*

Alto man _____ what would he be? _____ How would he

3 *cresc.*

5

Sop. *f*

— How would we build him? — What is the plan

Alto *cresc.* *f*

think? — How would we build him? — What is the

5

mf

7

Sop. *dim.*

— to make a man — who un - der - stands

Alto *dim.*

plan — to make a man — who un - der -

7

dim.

9

Sop.

— what wom - en want, — what wom - en want.

Alto

stands — what wom - en want, — what wom - en

9

(Jeanine comes in first, then turns and calls for Adam to follow
She sounds like she's encouraging a puppy.)

Bright ♩ = 138

Jeanine 11 *f* Come, Ad-am! Come

Sop.

Alto want. _____

p *cresc.* *mf*

Jeanine 17 on! Come here to Je - nine! Come, boy! _____

17

(Adam staggers in still robotically stiff.)

Largo automa ♩ = 58

Jeanine 22

22 *f*

25 *mf* Jeanine Re -

f Adam Look at me! Look at me!

25 *mf*

27 Jeanine mem - ber your les - sons.

Adam *marcato* Left, right! Left, right!

27 *mp* *mf*

29 Jeanine No, sil - ly boy, loos - en

Adam One, two. One two.

29 *mp*

Jeanine

31 *f*
up. Let your legs re - lax.

Adam

31 *mf*
(Adam becomes limp as a straw man and swings his legs and arms in wildly exaggerated arcs.)

33 *mf* (swing dotted eighth and sixteenth notes)
One po - ta - to, two po - ta - to,
(swing dotted eighth and sixteenth notes)

35 *rit.*
po - ta - to, po - ta - to. One po - ta - to, two po - ta - to, three po - ta - to.

Adam

35 *rit.*

(Adam loses all his muscle tension and falls in a heap.)

Jeanine

38 **Bright** $\text{♩} = 138$ *f*
No time to pout. Let's try a - gain.

38 *sfz* *mf*

(Jeanine and Adam exit.)

*rit.***Largo** ♩ = 50*mp cresc.*

Sop. [44] *rit.* *mp cresc.* A

[44] *f* *rit.* *mf* *p*

Sop. [50] *legato* *mf* *dim.*
man with a soul, not just a phy-sique. A man who can lis-ten as well as speak. Who

Alto *mp cresc. legato* *mf*
A man with a soul, not just a phy-sique. A man who can lis-ten as well as

[50] *cresc. legato* *mf*

Sop. [54] *mp*
knows that the path to take is not to race, but learn to walk.

Alto *dim.* *mp*
speak. The path to take is not to race, but learn to walk.

[54] *dim.*

Andante con moto

75

Jeanine *mp* = 88

His prog-ress has been so swift. With ev-'ry mis-take he

Jeanine *poco rit.*

picks him-self up and does bet-ter and bet-ter un-til he suc-ceeds.

Jeanine *poco rit.*

mf

Jeanine **Moderato** = 104-108

mp

Come, Ad-am dear! Show Aunt Kim-my what you can

Jeanine *sempre staccato*

mp

Kim *mf*

Aunt Kim-my?

Jeanine

do. His mind is grow-ing with his

Jeanine *mf*

Jeanine

77 *pochiss. rit. a tempo*

skill. And like a cu - ri - ous child he needs to know who

Jeanine

82

ev - 'ry - one is, and what they do. _____ And

Kim

87 *mf poco rit. a tempo*

So we have all be - come his aunts?

Jeanine

why. No, on - ly

87 *poco rit. a tempo*

Kim 92

Moth - er?

Jeanine

you.

Adam 92

Look, Moth - er, I can walk! I can walk!

f

mf

mp

mf

f

Jeanine 97

just sort of hap - pened. His mind is the mind of a real hu - man

mp *sempre staccato*

97

Jeanine 102

boy. Like an - y boy he needs a fam - i - ly. And if we aren't his

con pedale

102

Jeanine 108 *allarg.* *a tempo*

fam - i - ly, who is?

Adam *f* *>* Look Aunt Kim-my! Look at me!

108 *allarg.* *a tempo* *mf*

Adam 114 *sub. p cresc.* *mf*

I can walk and I can jump and I can skip on a sin - gle leg. And

114 *sub. p cresc.*

Adam 119 *ff* *(Adam tries his somersault but crashes.)*

I can do a tri - ple som - er - sault.

119 *ff*

Jeanine 125 *p freely* *moving ahead* *rit.*

Ac - tual - ly, he can't quite do gym - nas - tics.

125 *moving ahead* *rit.*

sfz dim. *colla voce* *p*

130 *a tempo* *mf*

Kim

Adam *mf* (with good humor)

Come with me

No time to pout. Let's try a - gain.

130 *a tempo* *mp*

poco rit. (giving a look to Jeanine) *a tempo*

Kim

Ad - am. Come with your _____ Aunt. I can coach you with your sports. Your

135 *poco rit.* *a tempo*

140 *allargando*

Kim

Moth-er here is on-ly good with books.

Adam *f*

Good - ie!

140 *allargando*

Andante calmato ♩ = 76

146 *mf* *f* *dim.*

Sop. How do we build him? _____ What is the plan _____ to make the boy

Alto *mf* *f*

How do we build him? _____ What is the plan _____ to make the

146 *mf* *dim.*

(Adam enters with a tennis racket. He strikes a pose, ready to return the serve. A stream of tennis balls fly at him from off stage, hitting him instead of his racket. Only after the balls stop flying in does Adam finally swing his racket. Kim enters.)

149 *mp* *dim.* *mp*

Sop. an ath-let - ic man? _____

Alto *dim.* *mp*

boy an ath-let - ic man?

149 *mp* *mf*

accel. *rit.* *p* *f* *dim.* *mp*

153

Not too slow $\text{♩} = 96$

Kim

157 *mp*

Um, you're a lit - tle late on your swing. _____ May - be we should go

Kim

161

back to bas - ket - ball _____ and work on your lay - ups.

Laia

165 (Laia enters.) *mf*

Or may - be Ad - am sim - ply does - n't

Laia

167

want to play a sport.

Adam

167 *f* (clearly enamored)

Hel - lo, La - ia!

mf

Andante ♩ = 96

Laia *mp* Thank you, Ad-am. But

Adam *mp* Would you like to play a game of ten - nis?

Laia *mp* I was nev - er ver - y good at ten - nis, or real - ly an - y

Laia sport. _____

Adam *p* Would you like to take a walk? _____

The musical score is written for three parts: Laia (soprano), Adam (tenor), and Piano. The key signature is G major (one sharp). The tempo is marked 'Andante' with a metronome marking of ♩ = 96. The score is divided into measures, with measure numbers 169, 171, and 173 indicated. The lyrics are: Laia: 'Thank you, Ad-am. But'; Adam: 'Would you like to play a game of ten - nis?'; Laia: 'I was nev - er ver - y good at ten - nis, or real - ly an - y sport. _____'; Adam: 'Would you like to take a walk? _____'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamics include *mp* (mezzo-piano) and *p* (piano).

175 *rit.* *pp* *a tempo*

Laia I would love to walk with

Adam I need to talk. I have so man - y ques - tions.

175 *rit.* *pp* *a tempo*

Allegro marcato ♩ = 120

178 *f*

Kim Care - ful La - ia. Ad - am is grow - ing by

Laia you. _____

178 *mf*

181 *mp* *mf*

Kim leaps and bounds. Yes - ter - day he was a ten year old. _____ This

181 *mp*

184

Kim

morn - ing he need - ed a shave. _____

Adam

La - ia, may I walk with

184

mf

mp

Allegro marcato

187

Kim

Care - ful La - ia, you're play - ing with fire.

Laia

mp

The pleas - ure is mine. _____

Adam

p

you? _____

187

f

mp

190 *mf* *allarg.* *mp* *a tempo*

Kim All of his e - mo - tions are com - ing on line.

Adam

190 *allarg.* *a tempo*

We won't go too far, Aunt

mp *p*

193

Kim Make sure that you don't go too far, Aunt La - ia.

Adam

193 Kim. _____

(Kim exits.)

196

Quasi recitative

Adam 200 *rit.* *p*

You're not my aunt. You're not my moth - er.

pp

Laia 204 *p*

I'm just a friend.

Adam *mp* *p* *mp*

You're some-ting oth - er. What are you, La - ia? No, I have friends.

mp *pp* *p*

Adam 208 *moving ahead* *pp molto espressivo*

Birds are my friends. Dogs are my bud - dies. What are you, La - ia?

moving ahead *pp*

Larghetto con moto $\text{♩} = 58$

Adam

212 *p*

When you are near me I get such a feel - ing, it's hor - ri -

212 *pp*

cresc.

Adam

217 *poco rit.* *a tempo*

bly ap - pal - ling and weird - ly ap - peal - ing.

217 *poco rit.* *a tempo*

p

Adam

223 *mp* *mf*

My head hits the ceil - ing, my legs buck - le un - der,

223 *mp* *mf*

Adam

229 *decresc. poco a poco*

my ears roar with thun - der, the wind through

229 *decresc. poco a poco*

Adam rit.

235

— the clo - ver _____ says o - ver _____ and o - ver: _____

235

rit.

Adam *p* a tempo

241

— La - ia! La - ia! What are

241

a tempo

p

Laia *p*

247

I'm sim - ply a girl. _____

Adam *mp*

247

you, La - ia? There's

Adam 254 no sim - ple to it, I just can't con - stue it. I wake and the

mp *sonore*

Adam 260 world has be - come so con - fus - ing. What

cresc.

cresc.

Adam 266 used to a - muse me be - comes some - thing stu - pid and

mf

mf

Adam 272 all that I'm sure of is that I need

f

decresc. poco a poco

decresc. poco a poco

Adam 278 *allarg.* *a tempo* *poco rit.*

more of some-thing I can't e - ven name. _____

278 *allarg.* *a tempo* *poco rit.*

Adam 284 *mf tempo*

So man - y ques - tions, so man - y ques - tions _____

284 *a tempo* *mp*

Adam 289 *f dim.* *rit.*

— I can't e - ven frame: Where are clouds run - ning!

289 *mf dim.* *rit.*

Adam 294 *ten.* *pp* **Meno mosso**

What are birds say - ing? What do I feel when _____ I

294 *ten.* *pp*

Adam 299 *p molto espressivo*

walk with _____ my La - ia? What am I good for?

299 *p colla voce*

Adam 304 **Largo** $\text{♩} = 52$

What am I here for? Why do _____ I feel such _____

304

Adam 309 *poco rit.*

— ex - cite - ment _____ and fear for La - ia? _____

309 *poco rit.*

Adam 314 *poco a tempo* *allarg.*

— My La - ia. _____ Dear La - ia. _____

314 *poco a tempo* *allarg.*

(Jeanine and Kim enter.)

Allegro marcato $\text{♩} = 132$

Kim

319 *f* *mf*

La - ia, we need to have a talk. Ad-am, you need to prac - tice.

Jeanine

323

Could you go?

Adam

323 *f*

Fine! But don't think I don't know what you want. I

Adam

326 (Adam stomps off.)

won't give her up! _____

Laia

331 *mp cresc. poco a poco*

Well, done, sis - ters! He's suc - ceed - ed in ev - 'ry skill _____ that could be need - ed

331 *cresc. poco a poco*

The musical score is for page 92 of a piece. It begins with the tempo and mood marking 'Allegro marcato' and a tempo of 132 beats per minute. The key signature has one sharp (F#). The score is divided into four systems, each featuring a different character: Kim, Jeanine, Adam, and Laia. Kim's part starts at measure 319 with a vocal line and piano accompaniment. Jeanine's part starts at measure 323 with a vocal line. Adam's part starts at measure 323 with a vocal line and piano accompaniment. Adam's part continues at measure 326 with a vocal line and piano accompaniment. Laia's part starts at measure 331 with a vocal line and piano accompaniment. The piano accompaniment includes various dynamics such as *f*, *mf*, *mp*, *dim.*, and *p*, and tempo markings like *cresc. poco a poco*. The score ends with a double bar line and a repeat sign.

333

Kim *f* La - ia, there's on - ly

Laia *f* for the man we dreamed to make. _____

333

mf

336

Kim one mis - take. _____

Laia *mf* vehemently Mis - take? Im - pos - si - ble! Ad - am is per - fect.

336

p

con pedale

340

Kim *f* Don't force me to get ex - pli - cit.

Laia Qui - et and charm - ing and dot - ing and sweet.

340

mf

343

Kim

Dat - ing one's aunt is il - li - cit.

Jeanine

mf *rationally*

Please! We are los - ing our fo - cus. He must ab - stain from

343

346

Kim

mp *cresc. poco a poco*

There's no sense in

Jeanine

wild e - mo - tions, and be pro - tect - ed from con - fus - ing no - tions

346

350

Kim

get - ting him o - ver - ex - cit - ed. He should chan - nel his en - er - gy in - to oth - er ac - tiv - i - ties.

f *poco rit.*

350

Moderato $\text{♩} = 120$

Kim *mf*
No, he's too prone to fall - ing.

Laia *mf*
Ten - nis, an - y - one?

mp

Kim *sub. p cresc.* *mf*
Some - thing more like swim - ming les - sons. He could make a ter - rif - ic div - er.

sub. p cresc. *mp*

Laia *mp cresc. poco a poco* *mf*
But Ad - am has be - come more than his pro - gram. He must dis - cov - er

p cresc. poco a poco *mp*

360

Kim *mf* We can't keep Ad - am here in the lab.

Jeanine *f* We must pro - tect him!

Laia his own so - lu - tion. We

360

poco marcato *mf*

363

Jeanine It's time for him to strike out ac - com - p'nied by his moth - er.

Laia can - not shield him___ from the world.

363

dim. poco a poco

Kim rit.

366

And his aunt. _____

Laia

And his friend. _____

366

p

Pesante ♩ = 58 (Adam enters.)

371

mp

373 *mp* (to Jeanine)

I got tired of wait - ing. I'm bored with the lab.

373

375 (to Kim) (to Laia) *cresc.* *f*

And I don't want to play ten - nis. I want, _____ I don't know what I

375

cresc. poco a poco

378

Kim *f*
You need to see where you fit in.

Jeanine *mf*
It's time to find the big - ger

Laia *f*
You want to see the world.

Adam
want.

378

f *dim.*

381

Kim *mf* *dim. poco a poco* *p*
Come! It's time to go. The world is wait - ing for you.

Jeanine *dim. poco a poco* *p*
pic - ture. Come! It's time to go. The world is wait - ing for you.

Laia *mf* *dim. poco a poco* *p*
Come! It's time to go. The world is wait - ing for you.

381

dim. poco a poco

385 *freely* **Andante espressivo** ♩ = 108 *rit.*

p *sempre legato*

Jeanine

When all you do has lost its fun and wak - ing seems best left un - done, when

385 *p* *colla voce* *con pedale* *rit.*

390 *a tempo* *mp*

Kim

And

Jeanine

your rou - tine be - comes a bore, the world is wait - ing at the door.

390 *a tempo* *p*

394 *cresc. poco a poco*

Kim

wel - comes you to roam the street to find the friends you've

394 *mp* *sempre legato*

Kim 397

yet to meet. A bil - lion brave ad - ven - tures wait just

397

Kim 400 *poco rit.* *a tempo*

two blocks past the gar - den gate.

Laia *mp*

How man - y new loves will you find when

poco rit. *a tempo*

400

Laia 404

fin - 'lly you are un - con - fined? How man - y new un - dreamt de - sires will

404

404

408

Kim *p cresc. poco a poco*
Come fol - low now and

Jeanine *p cresc. poco a poco*
Come fol - low now and

Laia *p cresc. poco a poco*
spark your yet un - fath - omed fires? Come fol - low now and

408

p cresc. poco a poco poco marcato

411

Kim *f*
wan - der free in all of earth's im - men - si - ty. The

Jeanine *f*
wan - der free in all of earth's im - men - si - ty. The

Laia *f*
wan - der free in all of earth's im - men - si - ty. The

411

f

414

Kim *molto decresc.* *molto rit. p* *p* *pp* *mp*

path you seek must be - come part of what lies deep - est in your heart. Go

Jeanine *molto decresc.* *p* *p* *pp* *mp*

path you seek must be - come part of what lies deep - est in your heart. Go

Laia *molto decresc.* *p* *p* *pp* *mp*

path you seek must be - come part of what lies deep - est in your heart. Go

414

legato *molto decresc.* *p* *p* *pp* *p*

molto rit.

418 **Poco meno mosso** $\text{♩} = 54$

Kim *molto rit.*

seize your joy and do not fear the un - known pleas - ures wait - ing there. _____

Jeanine *molto rit.*

seize your joy and do not fear the un - known pleas - ures wait - ing there. _____

Laia *molto rit.*

seize your joy and do not fear the (un - known pleas - ures wait - ing there. _____

418 *molto rit.*

Scene Seven

Women's Chorus, Jeanine, Kim, Laia, Adam, and Martin

Lento mesto $\text{♩} = 60$ *p* *sempre legato*

Sop. 1

Sop. 2

Alto

pp

Oo

Oo

p *sempre legato*

con pedale

5

Sop. 1

Sop. 2

Alto

mp

mp

p

Oo

to

5

p *sempre legato*

con pedale

9 *poco rit.* *a tempo* *pp*

Sop. 1
pon - der. Oo

Sop. 2
pon - der, to pon - der. Oo

Alto
pon - der, to pon - der. Far through the world may you

9 *poco rit.* *a tempo* *pp* *mp* *sempre legato*

13

Sop. 1
you wan - der, Oo

Sop. 2
you wan - der, Oo

Alto
wan - der, boy - hood too new to

13

17

Sop. 1 *mf* Oh, do not gaze with-in!

Sop. 2 *mf* Oh, do not

Alto pon - der.

Detailed description: This system contains measures 17 through 20. Soprano 1 and 2 have long, sustained notes in measures 17 and 18, followed by lyrics in measures 19 and 20. The Alto part has a short phrase in measures 17 and 18. The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. A crescendo hairpin is visible in measure 19.

21

Sop. 1 The earth

Sop. 2 gaze with-in! The earth

Alto *mf* Oh, do not gaze with-in!

Detailed description: This system contains measures 21 through 24. Soprano 1 and 2 have long, sustained notes in measures 21 and 22, followed by lyrics in measures 23 and 24. The Alto part has a short phrase in measures 21 and 22. The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. A crescendo hairpin is visible in measure 23.

24

Sop. 1 keeps you a-mused with her beau - ty un - til you meet a

Sop. 2 keeps you a-mused with her beau - ty un - til you meet a

Alto *mf* keeps you a - mused with her beau - ty un - til you meet a

mf



27

Sop. 1 strang - er ask-ing you how you be - came you. *rit. e dim.*

Sop. 2 strang - er ask-ing you how you be - came you. *rit. e dim.*

Alto strang - er ask-ing you how you be - came you. *rit. e dim.*

rit. e dim.



a tempo

31 *ppp*

Sop. 1

Play in a world with - out shad - ow.

Sop. 2

Play in a world with - out shad - ow.

Alto

Play in a world with - out shad - ow.

31 *a tempo*

ppp

35 *poco cresc.*

Sop. 1

Dark - ness no worse than a pil - low, hid - ing the

Sop. 2

Dark - ness no worse than a pil - low, hid - ing the

Alto

Dark - ness no worse than a pil - low, hid - ing the

35 *poco cresc.*

39

rit. *p*

Sop. 1 truth you don't know. So

Sop. 2 truth you don't know. So

Alto truth you don't know. So

delicately

39

rit.

43

a tempo

Sop. 1 fol - low your boy - ish en - deav - or.

Sop. 2 fol - low your boy - ish en - deav - or.

Alto fol - low your boy - ish en - deav - or.

43

a tempo

47 *p molto espressivo* *mp cresc.*

Sop. 1 Beau - ty is sooth - ing and clev - er! But

Sop. 2 *p molto espressivo* *mp cresc.*

Beau - ty is sooth - ing and clev - er! But

Alto *p molto espressivo* *mp cresc.*

Beau - ty is sooth - ing and clev - er! But

51 *f*

Sop. 1 when you are asked, re - call how black was the

Sop. 2 *f*

when you are asked, re - call how black was the

Alto *f*

when you are asked, re - call how black was the

51 *f*

55 *mf dim. molto allargando* *a tempo*

Sop. 1 blank of Be - ing. Far through the world though you

Sop. 2 *mf dim.* blank of Be - ing. Far through the world though you

Alto *mf dim.* blank of Be - ing. Far through the world though you

molto allargando *a tempo*

mf dim. *p*

59 *rit.*

Sop. 1 wan - - - - - der.

Sop. 2 wan - - - - - der.

Alto wan - - - - - der.

rit.

59

Kim *a tempo* *mp* Don't let them both - er you at

Jeanine *mp* Come, do not lis - ten to their call. _____

Kim *a tempo* *p* all. _____

Laia *mp* The world is mod - eled to en - thrall. _____

Adam *mp* But what if I am apt to _____

Adam *Andante grazioso* $\text{♩} = 54-58$ *mp* *sempre legato* fall? Stand - ing at the thresh - old of the

con pedale

The musical score is for page 111 and features four vocal parts and piano accompaniment. The key signature is one sharp (F#). The tempo and dynamics are as follows:

- Kim (Mezzo-soprano):** Starts at measure 62 with *a tempo* and *mp*. Lyrics: "Don't let them both - er you at".
- Jeanine (Soprano):** Starts at measure 62 with *mp*. Lyrics: "Come, do not lis - ten to their call.".
- Piano:** Starts at measure 62 with *a tempo* and *p*. Accompanies the vocalists.
- Kim (Mezzo-soprano):** Starts at measure 64 with *poco rit.* and *all.* (allargando). Lyrics: "all.".
- Laia (Soprano):** Starts at measure 64 with *mp*. Lyrics: "The world is mod - eled to en - thrall.".
- Adam (Tenor):** Starts at measure 64 with *mp*. Lyrics: "But what if I am apt to".
- Piano:** Starts at measure 64 with *poco rit.*. Accompanies the vocalists.
- Adam (Tenor):** Starts at measure 66 with *Andante grazioso* ($\text{♩} = 54-58$), *mp*, and *sempre legato*. Lyrics: "fall? Stand - ing at the thresh - old of the".
- Piano:** Starts at measure 66 with *mp* and *con pedale*. Accompanies Adam.

Adam 69

world, _____ I rush in - to the joy of the un - known. To -

mp

Adam 72

mor - row waits be - hind a hid - den hill and beck - ons

mf

sub. p

mp

Adam 75

me un - til I chase af - ter its call. _____

molto allarg. , *f a tempo*

molto allarg. *a tempo*

f

78

Kim *f* To - mor - row _____ will

Jeanine *f* To - mor - row _____ will

Laia *f* To - mor - row _____ will

Adam *f* To - mor - row _____ will

78

Kim *mp* *f*

Jeanine *mp* *f*

Laia *mp* *f*

Adam *mp* *f*

81

Kim *dim.* *mp* find me far - ther still. To - mor - row will find me far - ther still.

Jeanine *dim.* *mp* find me far - ther still. To - mor - row will find me far - ther still.

Laia *dim.* *mp* find me far - ther still. To - mor - row will find me far - ther still.

Adam *dim.* *mp* find me far - ther still. To - mor - row will find me far - ther still.

81

Kim *dim.* *mp*

Jeanine *dim.* *mp*

Laia *dim.* *mp*

Adam *dim.* *mp*

84

Kim *mf* *cresc.*
Gid - dy with the thrill of fol - low - ing your

Jeanine *mf*
Gid - dy with the thrill of fol - low - ing your heart.

Laia *mf*
Gid - dy with the

Adam *mf* *cresc.*
Gid - dy with the thrill.

84 *cresc. poco a poco*

87

Kim *f*
heart, of fol - low - ing your heart.

Jeanine *cresc.* *f*
Gid - dy with the thrill of fol - low - ing your heart.

Laia *cresc.* *f*
thrill of fol - low - ing your heart.

Adam *f*
gid - dy with the thrill of fol - low - ing your heart.

87 *f*

Kim

Jeanine

Laia

Adam

90

ff

secco

piu f

(Hidden behind the chorus and only visible now is Martin.)

Martin

94

Andante con moto ♩ = 84

mf

The

94

ff with abandon

f

mf dim.

98 *very distinctly*

Martin 8 old rules of mat - ing re - quired fan - cy dat - ing could make a guy lose his right arm. But

Sop. 1 *mf* very distinctly Right on!

Sop. 2 *mf* very distinctly Right on!

Alto *mf* very distinctly Right on!

98 *mp*

102 *cresc.*

Martin 8 now we are a - ble to meet through the ca - ble and all our charm Has

Sop. 1 What charm?

Sop. 2 What charm?

Alto What charm?

102 *cresc.*

106

Martin *f* gone dot com. _____ *mf* Dot com. _____ The

Sop. 1 *f* Dot com. _____ *mf* Dot com. _____

Sop. 2 *f* Dot com. _____ *mf* Dot com. _____

Alto *f* Dot com. _____ *mf* Dot com. _____

106

f *mf* *f*

111

Martin bars and the cruis - ing are rap - id - ly los - ing the race as the place to be seen. Now

Sop. 1 Dot screen!

Sop. 2 Dot screen!

Alto Dot screen!

111

mp

Martin 115

Gid - get will scan ya by di - git - al cam - 'ra. You are the bomb. If

Sop. 1

Ker plomp!

Sop. 2

Ker plomp!

Alto

Ker plomp!

Martin 115

you're dot com. *mf* I

Sop. 1

Dot com.

Sop. 2

Dot com.

Alto

Dot com.

Martin 119

mf

124 *cresc.* *f*

Martin 8 once was a slack-er but act like a hack-er and by-pass their high pass re - sponse. With

Sop. 1 *f* Just once!

Sop. 2 *f* Just once!

Alto *f* Just once!

124 *mp cresc.* *f*

Martin 8 no show of vio-lence I hack their Palm Pi-lots and know their wants. Pure

Sop. 1 *mf* Dot taunts! Pure

Sop. 2 *mf* Dot taunts! Pure

Alto *mf* Dot taunts! Pure

128 *mf*

132

Martin

non - cha - lance!

Sop. 1

non - cha - lance.

Sop. 2

non - cha - lance.

Alto

non - cha - lance.

132

f

136

Martin

mf

The ul - ti - mate step for a guy who can grep is to get to de - crypt her locked

Sop. 1

p

Oh.

Sop. 2

p

Oh.

Alto

p

Oh.

136

dim.

mp

140

Martin

files. When I grow de - sir - ous I launch a new vi - rus. When

Sop. 1

mf *p*

De files! Ah.

Sop. 2

mf *p*

De files! Ah.

Alto

mf *p*

De files! Ah.

140

143

Martin

look - ing for nook - ie, just slip her a cook - ie. To crash through the pur - i - ty of com -

Sop. 1

Ah.

Sop. 2

Ah.

Alto

Ah.

143

147

Martin

pu - ter se - cur - i - ty. It's all

Sop. 1

Sop. 2

Alto

cresc.

mf cresc.

It's all,

mf cresc.

It's all,

mf cresc.

It's all,

147

150

Martin

dot com. Dot com!

Sop. 1

Sop. 2

Alto

ff.

it's all dot com. Dot com.

ff.

it's all dot com. Dot com.

ff.

it's all dot com. Dot com.

150

(The women enter one by one, oblivious of Martin's presence.)

Allegro con brio ♩ = 132 *mf*

Jeanine 153 Come,

Kim 158 Come, Ad - am, I will

Jeanine Ad - am, next we vis - it the mu - se - um!

Kim 163 show you the Ly - ce - um!

Laia *mf* Those plac - es are dull - er than a mau - so -

163

Laia

168 *(Laia bumps into Martin.)* ***f***

le - um! I want Ad - am to see, Mar - tin!

Kim

173 *mf (misunderstanding, questioning)* ***f***

You want Ad - am to see, Mar - tin!

Jeanine

178 *mf*

What do you two mean? You want Ad - am to

183

Kim *ff* Mar - tin! *f* Is this

Jeanine *f* see, *ff* O my God! Mar - tin! *f* Is this your

Laia *ff* Mar - tin! *f* Is this your Mar - tin,

183

f *mf*

188 *allarg.* (Adam wa;lks forward brightly and innocently.) *a tempo*

Kim your Mar - tin, too?

Jeanine Mar - tin, too? _____

Laia too? _____

Adam *mp* I am ver - y pleased to meet

188 *allarg.* *a tempo* *mp*

Adam

193

you. I am Ad - am. Who are you?

Martin

198 *mf*

I have a bet - ter ques - tion: what are you do - ing with my girls?

Kim

203

Your girls!

Jeanine

Your girls?

Laia

Your girls!?

Martin

mp

La - dies, how charm - ing to meet you. I have been

203 *mp*

209 *f ironically*

Jeanine

How sweet! Please, don't go out of your way.

Laia

How sweet! Please, don't go out of your way.

Adam

How sweet! Please, don't go out of your way.

Martin

mean - ing to call you.

209 *mf*

214 *p (aside)*

Martin

I have tried to trace these three for months but not a peep on the In - ter - net. What -

214 *subito pp*

219

Martin

ev - er they've been do - ing I bet this odd fel - low is a part of

219

224 *mf*

Laia Be - sides we are with Ad - am now.

8 *mf*

Martin it. All three at once? In -

224 *mp* *mf*

Detailed description: This block contains the musical score for measures 224 to 229. It features three staves: Laia (soprano), Martin (soprano), and piano accompaniment (grand staff). Laia's part begins at measure 224 with a melodic line. Martin's part enters at measure 225. The piano accompaniment consists of chords and moving lines in both hands. Dynamics are marked as *mf* for Laia and Martin, and *mp* and *mf* for the piano accompaniment.

230 *f*

Kim Don't be a pig.

mp

Jeanine He hap - pens to be the per - fact

8

Martin trig - uing!

230 *f* *mp*

Detailed description: This block contains the musical score for measures 230 to 235. It features four staves: Kim (soprano), Jeanine (soprano), Martin (soprano), and piano accompaniment (grand staff). Kim's part begins at measure 230 with a melodic line. Jeanine's part enters at measure 231. Martin's part enters at measure 232. The piano accompaniment consists of chords and moving lines in both hands. Dynamics are marked as *f* for Kim and Martin, and *mp* for Jeanine and the piano accompaniment.

236 *mp*

Kim The per - fact man!

mp

Jeanine man. The per - fect man!

mp

Laia The per - fect man!

mf

Martin So he's the grand slam, eh?

236

241 *f*

Jeanine And more!

mp cresc. *mf*

Laia He can do an - y - thing you can do.

Martin What can he do?

241 *cresc.* *mf*

Kim 247 *f* *>*

(to Martin) Not right now.

Adam *mp*

Care for a game of ten - nis?

Martin *f*

O - kay. I

247 *mp* *mf*

Martin 253 *p* (*aside*)

take the chal - lenge. This re - quires a bit of cy - ber -

253 *p*

Martin 258 *f* (*to Jeanine*)

snoop - ing. May I bor - row your palm com - pu - ter,

258 *mf*

264 *mf*

Jeanine I don't know what you're

Martin I need to make a call.

264 *subito p* *mf*

(She gives Martin the palm computer. Martin moves off by himself with the device.)

269

Jeanine up to. But this won't help at all.

Martin *mp* There is - n't a pass - word or en -

269 *subito p*

274 *f*

Martin cryp - tion that can es - cape my de - tec - tion. Past this fire - wall,

274 *mf*

Martin

280

tweak this pro - gram.

280

f

Martin

286

ff *molto ritard.* *mf* **Quasi recitative**

In! Let's see what we can see a - bout this

286

molto ritard. *mp*

Martin

291

(Martin reads all the files about Adam.) **Tempo primo**

Ad - am.

291

mf *mechanically*

Martin

296

mf dim. *allarg.*

Oh, ho, ho! Now I know!

296

allarg. *dim.*

Quasi recitative

133

mp (to Jeanine)

Martin

301

Thanks. Just check-ing my mes-sa-ges.

301

p *mf*

Martin

307

I have one last ques-tion for you Ad-am. What is the

307

mp *mf*

Kim

312

No, Ad-am, stop this game!

Martin

312

ver-y first thing you can re-mem-ber?

312

f

Allegretto espressivo ♩ = 132

Adam

317

Why, it is a sim-ple thing. The

317

pp

Adam 322

first thing I re - mem - ber is,

Adam 326 *rit.* *a tempo*

why, it is the lab.

Martin *mp*

How odd? _____

Martin 331 *cresc.*

Who ev - er heard of a lab at birth? _____

Jeanine 336 *f* *> excitedly* *allarg.*

Sis - ters! I _____ ne - glec - ted to pro - gram in _____ a child - hood.

Allegro marcato ♩ = 126 *mf*

Martin 340 Yes! Tell me all your mem - o - ries of

ff *mp* *con pedale*

Martin 343 kin - der - gar - ten class, and how your thir - teenth birth - day par - ty

cresc, *cresc,*

Martin 345 was a craz - y bash. Re - call for me the ec - sta - sy of

f *mp* *f* *mp*

Martin 347 ad - o - les - cent smooch - es. Come tête-à-tête of child-hood pets, both kit - ty cats and pooch - es.

f

Adam 350 *mf cresc.* *ff*

I don't re-call, I don't re - call, I don't re-call at all.

Martin *mf* I'd

ff *mp cresc.*

Martin 353 like to know the lyr - ics to your high school al - ma ma - ter. And

mp secco

senza pedale

Martin 355 ear - li - est va - ca - tion that you took with your grand - fa - ther. Or

355

Martin 357 chat of aunts and un - cles who had known you as an in - fant, and

legato
con pedale

Laia 359 *mp* He

Martin which was rich, and which could switch from prod - i - gal to skin-flint.

359 *f*

Kim 362 *f cresc.* *ff* He can't re - call at all!

Jeanine *mf cresc.* *ff* He can't re - call, he can't re - call at all!

Laia *cresc.* *ff* can't re - call, he can't re - call, he can't re - call at all!

Martin *mf* They

362 *mp cresc.*

Martin 364 *f* *deliberately*

say that you are the per - fect man. I hate to steal this

Martin 364 *distinctly*

mf

show, but from all the in - di - ca - tions it ap - pears that you're a

Martin 367

ro - bot. From all the in - di - ca - tions it ap -

Martin 371 *ff*

subito p *f*

pears that you're a ro - bot.

Martin 374

ff

Adam **f** *mf* *larg.*

This is not true. This is true.

f *mf* *mp* *allarg.*

Adam **Larghetto espressivo** ♩ = 60 *mp* *mf* (to the women)

Noth - ing a - bout me is true! How could you?

(Adam runs offstage.)
384 *accelerando poco a poco*

p *cresc.* *mf* *mp cresc.*

Kim **Agitato** ♩ = 92 **f**

You punk!

Jeanine **f**

You heart - less, thought - less jerk!

Laia **f**

You brute!

ff *mf*

Martin

392 *mf*

Why are you be - ing so rude? I on - ly told him the truth. Why did - n't you?

392 *mp*

Jeanine

395 *mf*

Hur - ry, we must find him. There's no tell - ing what he may do!

395

Jeanine

399 (The women rush off.) *allarg.*

399 *f* *mp* *dim.* *allarg.*

Recitative

Martin

403 *mp*

I on - ly meant to win. I nev - er meant to do him in.

403 *p*

Martin

407

8

Poor schle - miel! _____ Ro - bot _____ with a fly - wheel _____ for a heart. _____

Martin

412 *mf*

Andante ♩ = 84 *cresc.*

8

Now it's up to me to take part in what - ev - er this is

Martin

416 *f* *allarg.* *a tempo* *ff*

8

I have start - ed. Ad - am! _____

Martin

420 *(Martin runs offstage.)* *riten.*

8

Scene Eight

Women's Chorus, Adam, Kim, Jeanine, Laia and Martin

Allegro agitato ♩ = 126

1

subito mp *mf*

5 *f*

Sop. 1 Run! While the sun burns bold - ly and does not care a - bout you.

Sop. 2 Run! While the sun burns bold - ly and does not care a - bout you.

Alto Run! While the sun burns bold - ly and does not care a - bout you.

5

9

Sop. 1 Run! As the twi - light swal - lows the sky all un - a - ware of you. _____

Sop. 2 Run! As the twi - light swal - lows the sky all un - a - ware of you. _____

Alto Run! As the twi - light swal - lows the sky all un - a - ware of you. _____

9

8

13 *dim. poco a poco* *p*

Sop. 1 Run! As the win - try Hunt - er of stars dis - ap - pears be - fore you. _____

13 *dim. poco a poco* *p*

Sop. 2 Run! As the win - try Hunt - er of stars dis - ap - pears be - fore you. _____

13 *dim. poco a poco* *p*

Alto Run! As the win - try Hunt - er of stars dis - ap - pears be - fore you. _____

13 *dim. poco a poco*

Adam **L'istesso tempo** $\text{♩} = 63$ *mp* *sempre legato*

17

Show - ers of fall - ing stars _____ and the fail - ing

Sop. 1

Sop. 2

Alto

17

pp

con pedale

Adam

21

moon fade in the ic - y air. I'll join them

21

25

Adam

soon.

Sop. 1

mp 3

Show - ers of fall - ing stars and the fail - ing

Sop. 2

mp 3

Show - ers of fall - ing stars and the fail - ing

Alto

mp 3

Show - ers of fall - ing stars and the fail - ing

25

sempre legato

mp

29

Sop. 1

moon fade in the ic - y air. You'll join them

Sop. 2

moon fade in the ic - y air. You'll join them

Alto

moon both fade in the ic - y air. You'll join them

29

33

Adam *mf* No ag - o - ny or pain *p* in

Sop. 1 soon.

Sop. 2 soon.

Alto soon.

33 *poco cresc.* *mf* *p*

37 Adam *mf* star or stone. Why must I wake a -

37 *mf*

40 Adam *mp* gain to be a - lone? Sky full of

40 *p*

44 *poco rit.* 147

Adam

dead stars _____ and the si - lent moon! Un - feel - ing

48 *molto allarg.*

Adam

as you are, I shall be too. _____

(The women enter.)

Allegro agitato ♩ = 132 *poco rit.*

Kim

Ad - am! _____

Jeanine

Ad - am! _____

Laia

Ad - am! _____ Please Ad - am! For - give us.

Andante espressivo

$\bullet = 100$

Adam *p* *mp*

There is noth - ing to for - give. On - ly the truth:

Adam *p*

I am not a man. I am no one's son. I am a ma - chine.

Adam

Dis - con - nect my cir - cuits. Dis - en - gage my brain. Let me fall back in - to a pile of junk a - gain.

pp

68 *mf*

Kim

You're more than wire!

mp

Jeanine

You are not junk!

p molto espressivo

Laia

Ad - am, your soul is real.

68 *colla voce*

Andante marcato ♩ = 112

71 *mp cresc. poco a poco*

Adam

I nev - er asked to be a - live. I nev - er asked to have a mind.

71 *mp cresc. poco a poco*

(Martin comes out of the shadows.)

73 *f* *ff*

Adam

I nev - er asked for all this pain.

73 *f* *ff*

Andante con moto ♩ = 108

Martin 76 *mf* *legato ed espressivo* *mp cresc.*

Truth is it hurts to be a - live. Truths so

Piano 76 *mp* *p cresc.*

Kim 81 *mf*

Truth is it hurts

Jeanine 81 *mf*

Truth is it hurts

Laia 81 *mf*

Truth is it hurts

Martin 81 *f*

hu - man bruise the soul.

Piano 81 *mf*

85 *poco rit.*

Kim to be a - live. Truths so hu - man bruise the

Jeanine to be a - live. Truths so hu - man bruise the

Laia to be a - live. Truths so hu - man bruise the

85 *mp cresc.*

90 *poco accelerando*

Kim soul.

Jeanine soul.

Laia soul.

90 *mp cresc.* *poco accelerando*

Intensely ♩ = 120

Adam

95 *ff* *mf*

No! Nev - er! Nev - er! Nev - er! Nev - er - more will I smile. Nev - er -

f dim. *mp*

Adam

98 *cresc.*

more will I laugh. In a world where no one finds love. Nev - er -

cresc. *mf*

Adam

101 *allarg.* *ff* *ten.* *a tempo* *molto allargando*

more will I be glad. Nev - er - more will I find joy ex - cept in a world where ev - 'ry - one has

cresc. *f* *ten.* *a tempo* *molto allargando*

Moderato ♩ = 108

Adam
love. _____

Sop. 1
f
Ten - nis, an - y - one? _____

Sop. 2
f
Ten - nis, an - y - one? _____

Alto
f
Ten - nis, an - y - one? _____

105
mp *f* *mf*

(The chorus lobs tennis balls at the characters in a barrage of fuzzy pummeling.)

Faster ♩ = 144

108
f staccatissimo

Adam
f outraged *allarg.*
What is the mean - ing of this!

111
allarg. *dim.* *mp*

solo voice *freely*
mf (*extremely well enunciated*) **Andante grazioso** ♩ = 100

Sop. 1

115 Ad - am want - ed a world where all have love. So we did all we could to as -

(The soloist takes out another tennis ball and tosses it in her hand.)

Sop. 1

118 sure that the score would be "love all". Get it? Get it?

f ***mf***

con pedale

Adam

122 Love! Love all! You see? It's fun - ny!

f *poco rit.*

Martin

mf The lit - tle

poco rit.

122

Quasi recitative

Martin 125 *rit.*

bo - nus that we get for be - ing hu - man is that we are a - ble when you'd least ex - pect it to

Piano 125 *mp* *rit.*

Adam 129 **Jaunty** ♩ = 108 *f*

But

Martin 129 *cresc.* *f*

look at our - selves, our poor sor - ry selves, and laugh.

Piano 129 *mf* *f*

Jeanine 133 *mf* *molto allargando* *mp*

Don't try! Here's why.

Adam 133 *dim. poco a poco* *p* *molto allargando*

why? But why?

Piano 133 *dim. poco a poco* *p*

Allegro gioioso ♩ = 126

Laia

137

mf

It's time to find the rhyme be - hind ad -

137 *ff* *mp* *con pedale*

Kim

140

cresc,

(It would be nice if we were wise e -

Laia

ven - tures that be - fell you.

140 *cresc,*

Kim

142

nough our - selves to tell you.)

Jeanine

mf

To ex - pli - cate the re - pro - bate; the

142 *f* *mp*

144

Kim *mf* of why we're born,

Jeanine why and how and where - fore, and

Laia *mf* and how we're formed,

144

146

Jeanine what we're real - ly here for.

Sop. 1 *mf* of

Sop. 2 *mf* of

Alto *mf* of

146

f *ff*

148

Martin *mf*
There

Sop. 1 *cresc.* *ff*
why we're born, and how we're formed, and what we're real - ly here for.

Sop. 2 *cresc.* *ff*
why we're born, and how we're formed, and what we're real - ly here for.

Alto *cresc.* *ff*
why we're born, and how we're formed, and what we're real - ly here for.

148 *mp cresc.*

150

Martin
are a thou-sand theo - ries full of angst and ex - is - ten - tial that do their Ger-man best to an-swer

150 *mp secco*
senza pedale

153 *mf*

Kim But all our facts and fig-ures mere-ly make us wish we knew more. The

Jeanine *mf* But all our facts and fig-ures mere-ly make us wish we knew more. The

Laia *mf* But all our facts and fig-ures mere-ly make us wish we knew more. The

Martin ques-tions con-se-quen-tial.

153 *legato*
con pedale

156

Kim hap-pi-est phi-los-o-phy's a health-y sense of hu-mor.

Jeanine hap-pi-est phi-los-o-phy's a health-y sense of hu-mor.

Laia hap-pi-est phi-los-o-phy's a health-y sense of hu-mor.

Alto *mp*

156 *f*

A

159

Kim *mf* The

Jeanine *mf* The

Laia *mf* The

Martin *mf* The

Sop. 1 *f cresc.* *ff* a health - y sense of hu - mor.

Sop. 2 *mf cresc.* *ff* a health - y sense, a health - y sense of hu - mor.

Alto *cresc.* *ff* health - y sense, a health - y sense, a health - y sense of hu - mor.

159 *mp cresc.*

161

Kim
luck - i - est so - lu - tion to our pain and what comes af - ter is be - ing craz - y as the world and

Jeanine
luck - i - est so - lu - tion to our pain and what comes af - ter is be - ing craz - y as the world and

Laia
luck - i - est so - lu - tion to our pain and what comes af - ter is be - ing craz - y as the world and

Martin
luck - i - est so - lu - tion to our pain and what comes af - ter is be - ing craz - y as the world and

161 *distinctly*

mf

164

Kim
fac - ing it with laugh - ter. The mess - y mo - tions of the world will throw us in a pick - le, but

Jeanine
fac - ing it with laugh - ter. The mess - y mo - tions of the world will throw us in a pick - le, but

Laia
fac - ing it with laugh - ter. The mess - y mo - tions of the world will throw us in a pick - le, but

Martin
fac - ing it with laugh - ter. The mess - y mo - tions of the world will throw us in a pick - le, but

164

167

Kim
we re - gain our feet a - gain if we but pause and gig - gle.

Jeanine
we re - gain our feet a - gain if we but pause and gig - gle.

Laia
we re - gain our feet a - gain if we but pause and gig - gle.

Adam
f *deliberately*
Faced with the test of

Martin
we re - gain our feet a - gain if we but pause and gig - gle.

167

distinctly
mf

170

Adam
life I'll jest and laugh out like a true man, — Which proves to all the

170

174

Kim *ff* He needs no oth - er

Jeanine *ff* He needs no oth - er

Laia *ff* He needs no oth - er

Adam *ff* world that I am per - fect - ly a hu - man. I need no oth - er

Martin *ff* He needs no oth - er

Sop. 1 *ff* He needs no oth - er

Sop. 2 *ff* He needs no oth - er

Alto *ff* He needs no oth - er

174

f

non ritard.

Kim

Jeanine

Laia

Adam

Martin

Sop. 1

Sop. 2

Alto

ev - i - dence to prove that he is hu - man.

ev - i - dence to prove that he is hu - man.

ev - i - dence to prove that he is hu - man.

ev - i - dence to prove that I am hu - man.

ev - i - dence to prove that he is hu - man.

ev - i - dence to prove that he is hu - man.

ev - i - dence to prove that he is hu - man.

ev - i - dence to prove that he is hu - man.

*non ritard.****ff****poco ritardando**lunga*