

for

four singers and chamber ensemble

piano/vocal score

DDDD DDDD  
EEEE EEEE  
AAAA AAAA  
DDDD DDDD  
EEE EEE  
LLLLL  
FFFFFFF  
MMMM MMMM  
UUUU UUUU  
SSSS SSSS  
IIII IIII  
CCCC CCCC

# THE ARTWORK OF THE FUTURE

## ERIC MOE

2016

Performance notes and instrumentation

Najeen Teflo – soprano  
Amalia Habitué/Shirl – mezzo soprano  
Spearmin Lodge – tenor  
Ted/Dewey – baritone

clarinet/bass clarinet  
violin  
viola  
cello  
piano  
keyboard

scenes

TALK – Ted  
WALK – Spearmin  
ALLNIGHT COFFEE – Najeen, Spearmin  
TWO VIRGINS – dance (Najeen & Spearmin)  
THE FOLLOWING CUSTOMER – Najeen, Amalia  
THE ANGEL OF DOUBT – Najeen, Spearmin  
I JUST MET YOU AND THIS IS CRAZY – Najeen, Spearmin, Amalia  
FORGING SCENE – Najeen  
DEVICE – Amalia, Najeen, Spearmin  
SPIRAL – Najeen, Spearmin, Dewey  
PREMORTEM – Najeen, Spearmin, Amalia  
THE INTERMEDIATE – Shirl, Najeen, Spearmin, Dewey

Duration c. 70'

# The Artwork of the Future

ROB HANDEL

ERIC MOE

TALK  
♩ = 63

[TED holds up his cell phone & plays the ringtone]

[plays the ringtone again] *p*

Ted

My

Piano

[Bb swoosh]

*ppp*

*mf*



5

Ted/  
Dew.

ring - tone, my ring - tone, my ring - tone, my ring - tone was writ- ten\_ three hund-red years\_ a-go\_\_\_\_\_ by an



11

Ted/  
Dew.

org - an - ist\_ in Ger-man-y\_\_\_\_\_ He had

*p*

[smiles, pleased with his joke]

16  
Ted/  
Dew.

twen-ty child- ren so no wond-er he had to com - pose ring - tones on the side...

*f* *p* *mf* *p*

23  
Ted/  
Dew.

May-be you al-so have a day job

*p* *mf* *p* *mf* *p*

29  
Ted/  
Dew.

but you know it's not your real work. Are you do-ing your real work?

*mf* *f* *f*

*f* *marcato*

36

$\text{♩} = 48$  a feel-good story

*mf* *pp* *pp*

41  
 Ted/  
 Dew.  
*pp*    *p*

On ly    a hund-red    years    a-go    there was this paint - er.

*dolce*    *p*

Detailed description: This system contains measures 41-44. The vocal line is in bass clef with a 2/4 time signature. It starts with a piano (*pp*) dynamic for the first two measures, followed by a piano (*p*) dynamic for the last two measures. The piano accompaniment consists of two staves: the upper staff is in treble clef and features a 'dolce' marking in measure 43; the lower staff is in bass clef. The key signature has two sharps (F# and C#).

45  
 Ted/  
 Dew.

*mp*    *pp*

Well,    he    thought    he    was    a    paint - er.    No    one    else    did.

*mp*    *pp*    *mp*

Detailed description: This system contains measures 45-48. The vocal line is in bass clef with a 3/4 time signature. It begins with a mezzo-piano (*mp*) dynamic, followed by a piano (*pp*) dynamic for measures 46-47, and returns to *mp* in measure 48. The piano accompaniment has two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#).

48  
 Ted/  
 Dew.

*mp*    *mf*

He    on ly    sold    one    pic    ture    in    his    life-time.    But    he    kept    paint - ing.

*p subito*    *mp*    *mp*    *mf*

Detailed description: This system contains measures 49-52. The vocal line is in bass clef with a 3/4 time signature. It starts with a mezzo-piano (*mp*) dynamic, followed by a mezzo-forte (*mf*) dynamic for the last two measures. The piano accompaniment has two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). Measure 50 includes a triplets of eighth notes in the vocal line.

52  
 Ted/  
 Dew.

*f*

He    kept    do-ing    his    work.    To - day    they're    the    most    de-sired    art - works.

*f*

Detailed description: This system contains measures 53-56. The vocal line is in bass clef with a 3/4 time signature. It starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic for measures 54-55, and returns to *f* in measure 56. The piano accompaniment has two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#).

♩ = 52 faster

56

Ted/  
Dew.

— in the world.

*ff*

59

Ted/  
Dew.

Are you do-ing your

*ff*

63

Ted/  
Dew.

real. work? Do you go home ev-ery night and do your real. work?

*f subito*

*p f subito*

68

Ted/  
Dew.

♩ = 80 agitated

71  
Ted/  
Dew.

3 3 3 3 3 3 3 3

*p* *p*

74  
Ted/  
Dew.

May - be you're the on - ly per - son a - live now who sees the

*mp* *p* *p*

78  
Ted/  
Dew.

need for your work. May - be it will be

*p* *p*

81  
Ted/  
Dew.

three hund - red years be - fore its im - por - tance

*mp* *f* *p* *p*

86 *f* *stringendo*  $\text{♩} = 132$  *ff* *3*

Ted/  
Dew. \_\_\_\_\_ is seen. \_\_\_\_\_ It Does Not

92 *ritardando*

Ted/  
Dew. Mat-ter.

96  $\text{♩} = 60$  quasi half-speed

Ted/  
Dew.

*legato sempre*

99  $\text{♩} = 56$  *p*

Ted/  
Dew. We're here \_\_\_\_\_ on a brief vis - it.



104

Ted/  
Dew.

What mat-ters is you do your work.

111

Ted/  
Dew.

What mat-ters is the work you do. Be - cause may -

118

Ted/  
Dew.

- be in three hund-red years some kid will be walk-ing down the

122

Ted/  
Dew.

street and hear: And think, there's that

[plays the ringtone again] rit.  $\text{♩} = 44$  *pp*

129

Ted/  
Dew.

rit.

song ever - y - one knows. I've al - ways liked that song. Thank you.

rit.

139

WALK

J. = 116 agitated [Spearmint walks the hipster-drenched streets]

Ted/  
Dew.

J. = 116 agitated

144

149

154

159

Spr. *mf*

Are you do- ing

165

Spr.

your real work

170

Spr.

174

Spr. *mf* *f*

Do you go home ev - ery night

179

Spr. *f*

and do your real work?

186

Spr. *p*

May - be it will

191

Spr. *f*

be three hund-red years

196

Spr.

ALL-NIGHT COFFEE

[S. enters All-Night Coffee.

*J. = 96 slightly slower* N. is working the counter] *mf*

201

Naj. *May I*

Spr.

[G-E cuckoo clock]

*ff* *f* *mf*



208

Naj. help the fol - low - ing cust-o-mer *f* *May I*

Spr. [S. stares at her]

stacc. *pp* *f* *meno stacc.*



215

Naj. help the fol - low - ing cust-o-mer

Spr. *mf* [half to himself] *I am the*

stacc. *pp* *mf*

221

Naj.  Great. Do you

Spr.  most im-por-tant art - ist in the world.




226


Naj.  want some thing? I


Spr.  [getting used to the idea]  
I am the most im-por-tant



231

Naj.  heard you. You're a fam - ous art - ist.

Spr.  art - ist in the world. No Yes I am a



237

Naj.

Spr.

fam - ous art - ist in the fut - ure in three hund - red years

*p* *mf*

non stacc.

*pp* *mf*

*ped.*

242

Naj.

Spr.

What kind of art do you make?

*p*

Spec -

*p*

247

Naj.

Spr.

I was going to

ta - tor trig - gered mus - ic - al ro - bot in - stal - la - tions

*p* *mf*

*mf*

252 [seductively]

Naj. *g* guess that. Would you like \_\_\_\_\_ a tir-am-i-su muf- fin? \_\_\_\_\_

Spr. \_\_\_\_\_



257 *p* *mf*

Naj. \_\_\_\_\_ They're good. Did you go \_\_\_\_\_ to mus-ic school? \_\_\_\_\_

Spr. *p* [flustered or clueless] I don't know. \_\_\_\_\_ *mf* Yes. \_\_\_\_\_



262

Naj. \_\_\_\_\_

Spr. \_\_\_\_\_ I'm a hund-red and thir-ty thous-and dol-lars \_\_\_\_\_ in debt. \_\_\_\_\_



269

Naj. I was think-ing a- bout\_\_\_ mus - ic school

Spr. I do sound\_\_\_ for tech - nol - o - gy con feren-ces.

*p subito*

274

Naj. I'm a song - writ er. You don't ev-en know me. [starting to lose her cool]

Spr. For-get it. You don't need school. You need to work. Go

*mf* *p* *mf* *p*

+8va

*p subito*

col Ped.

278

Naj. My shift ends at six. I was going to sleep.

Spr. home and do your work. Go home and do your work In

*f*

283

Naj.

Spr.

three hund - red years ev - ery - one will know your

*f*

286 [exasperated]

Naj. *ff*

Spr.

song.

You don't ev - en know me.

290

Naj. *mp*

Spr. *mp*

[acknowledges her point] Na-jeen Tef - lo I nev-er met some one who was

What's your name? Spear-mint Lodge

295

Naj. fam - ous \_\_\_\_\_ in the fut - ure. \_\_\_\_\_

Spr. \_\_\_\_\_ Great art-ists do not be long to their own time.

*p subito*

301

Naj. That makes sense. \_\_\_\_\_ All the great art - ists \_\_\_\_\_ are dead.

Spr. \_\_\_\_\_

306  $\text{♩} = 84 \text{ a piacere}$

Naj. \_\_\_\_\_

Spr. *p* [intensely] Na - jeen, \_\_\_\_\_ are you a great \_\_\_\_\_ art-ist?

$\text{♩} = 84 \text{ a piacere}$   
*pp*

314 ♩ = 69

Naj.

Spr.

[E swoosh]

♩ = 69

*pp*

*ff*

*ff*



317

**molto rit.** **rincalzando** **a tempo**

Naj. *p* *f*

In three hun-dred years, I will be dead and ev - ery - one will

Spr.

**molto rit.** **rincalzando** **a tempo**

*ppp*

*p* *poco f*

323

Naj. *p* know— my song. They will won-der how I did it.—

Spr. [agreeing] *p* Ev - ery - one will know you— They

329

Naj. Lie a-wake and think of me How— can I be

Spr. — will want to be like you How— can I be more like her?

*warmly*

336

Naj. *cresc.* *f* 3

more like him? Ev - ery - one will know you, Ev - ery - one will know you in three hun-dred

Spr. *f* 3

Ev - ery-one will know you, ev - ery - one will know you in three hun-dred

343

Naj. *p* *mf*

years they will talk of this when just be - fore dawn two

Spr. *p* *mf*

years they will talk of this, when just be - fore dawn, two

349

Naj. un - known ar - tists met at All - Night Cof fee — and died un -

Spr. un - known ar - tists met at All - Night Cof fee —

*p*

*mp*

*p*

354

Naj. known they will talk of this — in three hun-dred years in three hun - dred years. —

Spr. and died un - known. They will talk of this — in three hun-dred years, in three hun - dred years. —

*sempre p*

*p*

*mp*

363

Naj. [Naj prepares to leave] *p* I want to see your rob-ot art...

Spr. [G-E cuckoo clock] *p* It's at

369 *mf* *p* [disappointed]

Naj. Can we go there? Oh

Spr. my place Yes No... I have to work The fut-ure is count-ing on me...

374 *pp* *p* [urgently]

Naj. Me too. Yes...

Spr. You too. Go work. No I need you You can

*pp*

$\text{♩} = 138$  doppio movimento

381 [optional - can be replaced by a gesture]

Naj. Yes...

Spr. test the spec-ta-tor trig-gers The trig gers... are e-

*f*



387

Naj.

Spr.

lec-tro-mag-net ic Do you have an-y met-al in your bod y?\_\_\_\_\_

*f* *mf*



393 *f*

Naj.

Spr.

Lots\_

*f*

*Ped.*



397

Naj.

**TWO VIRGINS**

*♩* = 108

[Spearmint artwork]

electroacoustic interlude -  
Spearmint's artwork c. 3'

etc.

*ff*

Spearmint's squalid apartment filled with artwork. Naj tests the installation as he makes adjustments

THE FOLLOWING CUSTOMER

Naj.

post-climax, end of interlude...  
*mf* scrapey

chimey

Naj.

All-Night Coffee. N. sweeps the floor; A.

408 ♩ = 108 taps away at subnotebook computer.

Naj.

*mf*

You're al-ways here.

Ama./ Shirl

*mf* cheerful

I'm not al-ways here.

[fade out]

*mf*

light, syncopated

(5) electroacoustic fades out...

Naj.

*p*

Are you a math dork?

Ama./ Shirl

I'm here fre-quent-ly.

*p*

I'm a

420

Naj. *f*  
Are you a great phys-i- cist?

Ama./ Shirl *p* [cheerful]  
phys- ics\_ dork. Not\_ par - tic-u-lar-ly.

425

Naj. *f*  
So some-times you're both here\_\_\_\_\_ and not here.

Ama./ Shirl *f*  
I'm\_ a sub-a-tom-ic par-tic-le.\_\_\_\_

429

Naj. [forthright - N. decides she really likes A.]  
Na - jeen Tef-lo\_\_\_\_\_

Ama./ Shirl [nerd humor, not catty] (freely)  
Me - ow. Am-al-ia Ha-bit-u-é.\_\_\_\_\_

434 *rall.* . . . ♩ = 88

Naj. *pompous* As a mat-ter of fact, I am a great ba-ris-ta. But more im

Ama./ Shirl Are you a great ba-ris-ta?

439 *f*

Naj. por-tant, I am a great song-wri ter.

Ama./ Shirl *mp* 3 Where do you gig?

444 *rall.* . . . ♩ = 60

Naj. *p* My songs are not for now. My boy-friend's

*p dolcissimo* 3

*rall.* . . . ♩ = 60

450

Naj. art is not for now. I go to work all night. I come home. I



456

Naj. write my songs. He goes to work all day. He comes home. He makes his art.



461

Naj. We eat when we re - mem ber. We sleep not at all.

Ama./ Shirl You sound like my

468 *p*

Ama./ Shirl  
boss, Pro-fes-sor Ku - kla-ko va... She proved the vi - a - bil-i - ty of the chron - o hand-wav-ing

474 *f* *p*

Ama./ Shirl  
chro-no-col li- der.. No one will build it. They say her fig-ures don't add

477 *mf* *p*

Ama./ Shirl  
up. But she keeps work- ing. She says it's for the fu- ture. She's

*mf* *f* *p*

move forwards pull back

481 **a tempo** [N hears the clock chirp 6, gets ready to leave]

Naj. *Nice to meet you. Am-al-ia Ha*

Ama./Shirl *nine-ty three. I don't know how much fu-ture she has left.*

**a tempo** [A-F# cuckoo clock]

THE ANGEL OF DOUBT

485  $\text{♩} = 132$  **agitato** S's apartment, littered with Chinese takeout containers. S & N are asleep in mattress on the floor. S squirms in his sleep.

Naj. *bit-u-é...*

Ama./Shirl *See you to-mor-row night...*

$\text{♩} = 132$  **agitato**

490

*mf* *f* *mf*

494

*f* *p* *mf*

499

*f* *p*



503

Spr.

*mf*

In

*mf* *f*



507

Spr.

three hund - red years

*rf*



510

Spr.

They will talk of this. When

*mf*




515 [N is not awake]

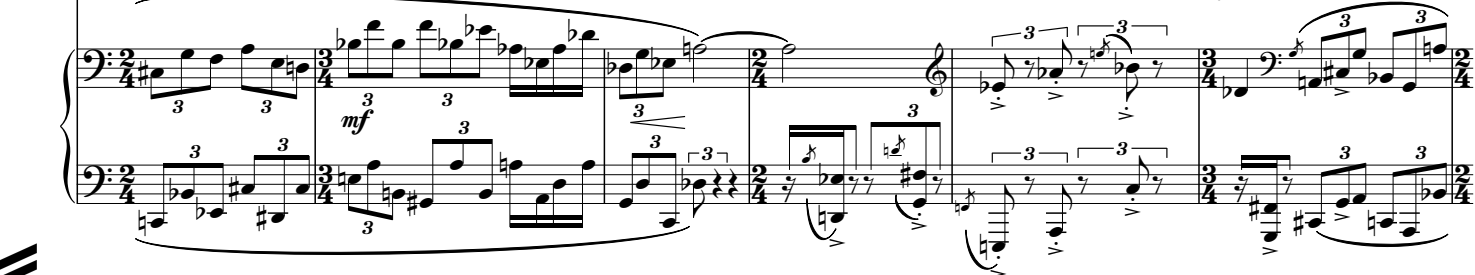
Naj. 

Spr. 



519

Spr. 




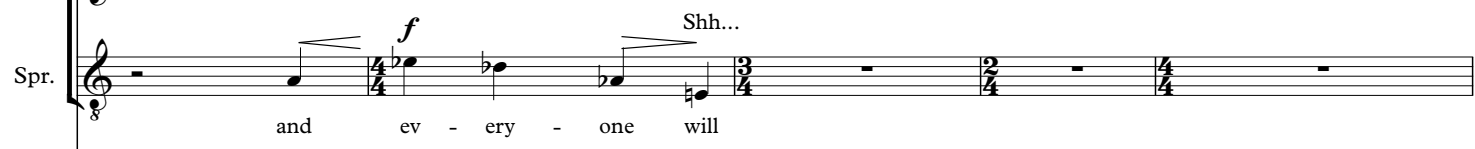
525

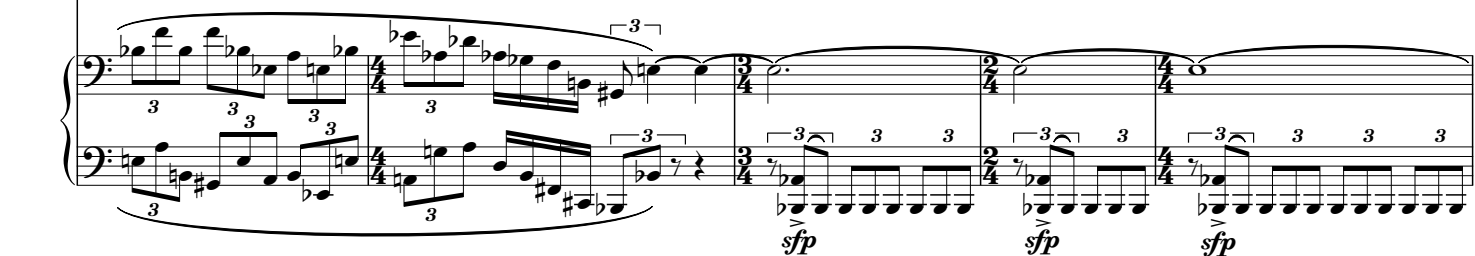
Spr. 



530 [waking up] *f*

Naj. 

Spr. 



535 [with horror] *p*

Spr. Three hund-red three hund-red years...

542 *f*

Spr. Two un-known art-ists... And died un-

548 [shaking S fully awake] *f* [shakes him again] *ff*

Naj. Stop stop

Spr. known... Nev-er sold a paint-ing, a sculp-ture, a song cut off his

553 *p*

Naj. Ev-

Spr. ear Is

555

Naj. - - ery - one will know you.

Spr. that what you want?\_ Or\_ we'll just be

*mf* *f*

*p cresc.* *f*

558

Naj. They will won - der how you did it. They\_ will want to

Spr. dead. Or\_ we'll just be dead.

*mf* *f*

562

Naj. be like you.

Spr. Or\_ we'll just be dead. For-got-ten. Des - si-cat-ed corp - ses\_ in a

*ff* *f* *p*

*sf* *p*

567

Naj.

Spr.

pile of broc - co - li and to - fu. Is

*f* *ff*

*p*

571 *molto f*

Naj.

Spr.

There is no way to know. Van Gogh would  
that what you want?

574

Naj.

nev-er know You told me that was beau - ti-ful.

578 *più f* *ff*

Naj. You told me\_\_\_\_\_ do my work. You told\_\_\_\_\_ me no-thing else mat- ters.

Spr.

583

Naj.

Spr. *ff*

Wrong. Dead. Broc-co-li. To - fu.

590 *p*

Naj. Let's\_\_\_\_\_ be calm Let's\_\_\_\_\_ be calm

599

Naj. we left the win-dow op-en\_\_\_\_\_ last night and the an- gel of doubt\_\_\_\_\_ flew

605

Naj. in ig - nore her and she'll go a - way

Spr.

611

Spr. *p* [whispered?] She's still here.

616

Spr. *pp* *fp*

623

Spr. [anxiously] The an - gel of doubt. She won't go

629  $\text{♩} = 84-88$  angry *ff* [furious]

Naj. 

Spr. 

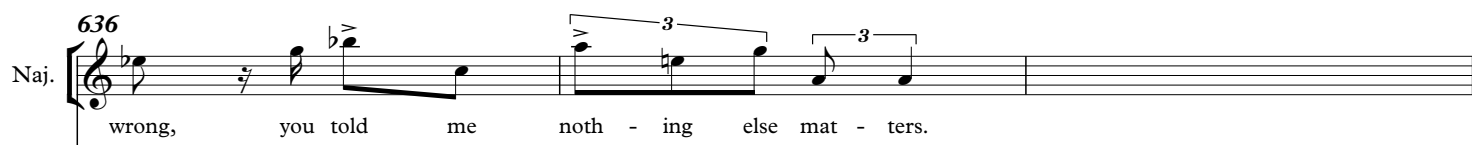
*ff* 


633

Naj. 

*ff* 

636

Naj. 

*mf* 

639

Naj. 

*sf* 

643

Naj. *f* [accusatory] *sf*

Spear-mint you said we have a date with the fu-ture.

Spr. *mp*

Naj

653

Spr.

een, the fu - ture is an ex - pen - sive date. If on-ly we could know.

662

Naj. *f* *ff*

But we can't! Yes!

Spr. *p*

No.

*f* *p* *ff*

*f*

*ff*

$\text{♩} = 104$



669  $\text{♩} = 88$

Naj.  $\text{3}/4$   $\text{4}/4$   $\text{3}/4$   
 There's some-one I want you to meet.

Spr.  $\text{3}/4$   $\text{4}/4$   $\text{3}/4$

**I JUST MET YOU  
AND THIS IS CRAZY**

[All-Night Coffee. S. and N. burst in on A.]  $f$

Naj.  $\text{3}/4$   $\text{2}/4$   $\text{4}/4$   
 What is the chro - no - hand - wav-ing chro -

Spr.  $\text{3}/4$   $\text{2}/4$   $\text{4}/4$   
 What is the chro-no - hand - wav-ing chro-no-col-

677

Naj.  $\text{4}/4$   $\text{2}/4$   $\text{4}/4$   
 - no - col - li - der?

Spr.  $\text{4}/4$   $\text{2}/4$   $\text{4}/4$   
 li - der?

Ama./  
Shirl  $\text{4}/4$   $\text{2}/4$   $\text{4}/4$   
 [cheerfully]  $p$   
 Hel - - - lo a - gain!

680

Naj. *ff* What is the chro - - no - hand - wav - ing chro - no - col - lid - er? —

Spr. What is the chro - no - hand - wav - ing chro - no - col - lid - er?

683

Naj. *p* yes

Spr. *p* yes

Ama./ Shirl *p* In lay-man's terms? A

687

Naj. *f* Where are the plans?

Spr. *f* Where are the plans?

Ama./ Shirl time ma - chine. [A. presses a key on her laptop]

690

692

[S. & A. build the time machine in S.'s apartment.  
N., holding an instrument, works on her song.]

**pesante, martellato**

**ff**

696

702

**f** **p** **f** **p** **f** **p**

709

**f** **p**

716

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

721

*fff* *mf* *f*

FORGING SCENE

728  $\text{♩} = 96$

Naj. *p* *f*

The more fair\_ and crys-tal is the sky\_ the ug - li-er, the ug - li-er

*p* *f* *f*

732

Naj. *f*

seem the clouds that in it fly\_

*f* *rf*

736

Naj. *p* *f* *p*

A star burns for twen-ty sev-en years, twen-ty sev-en years, twen-ty sev-en years, a star burns for twen-ty sev-en years,

*p* *f* *p*

740

Naj.

twen-ty sev-en years, twen-ty sev-en years

*f* *ff*

744

Naj. *p* Clap-ton stole Jim-i's life. *p* He's lived it three times ov-er now

749

Naj. *sf* *mf* three times, three times Kurt's up with the con-stel-la-tions *p* mis-er-ab-le, *p*

753

Naj. mis-er-ab-le, still mis-er-ab-le *f* A star burns for twen-ty sev-en years,

756

Naj. *p* *f* *p* twen-tysev-en years, twen-tysev-en years, a star burns for twen-tysev-en years, twen-tysev-en years, twen-tysev-en years

759

Naj. *f* *ff* *sf* *sf*

765

*f* *ff*



773

♩ = 96 l'istesso tempo

Naj.

*fp*

Lee - - - za the Cat was a

*p*

*f* *sf*

Leo



776

Naj.

sing - er she stood ov - er thir - ty feet

*f* *sf*



778

Naj.

tall Her gui - tar was as big as Penn

*mf*

*sf*

780

Naj. Sta - tion She ex - plod - ed one night in the

*f*

783

Naj. rain

*f*

786

(non rit.)

*f*

*pp*

788

Naj. Lee - za the Cat was a sing - er She

*pp*

*cresc. poco a poco*

791

Naj.

stood ov - er thir - ty feet tall

*cresc. poco a poco*

793

Naj.

Her gui - tar was as big as Penn Sta - tion

795

Naj.

She ex - plod - ed one night in the rain

*rit.* *f* *ff* *accel.* ♩ = 76

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



798  $\text{♩} = 92$  *ff*

Naj. *A star burns for twen-ty sev-en years,*

801

Naj. *twen-ty sev-en years twen-ty sev-en years, a star burns for twen-ty sev-en years,*

*dim. poco a poco*

*Ped.*

803 *rit.*

Naj. *twen-ty sev-en years, twen-ty sev-en years, twen-ty seven years, twen-ty sev en years*

806  $\text{♩} = 54$

Naj.

*p*

813 *p* **slowing** ♩ = 48

Naj. Well she's walk - ing through the clouds And gaz - ing down up - on the

820 **rit.** . . . .

Naj. crowds.

**DEVICE** [The time machine is complete and pulses with light]

♩ = 132 **excited**

827 *ff* *mp* *ff*

834

Naj.

Spr.

Ama./ Shirl

839

*ff* = 132

Naj. For- ward!\_\_\_\_\_

Spr. For- ward!\_\_\_\_\_

Ama./ Shirl. Where do you want to go?

846

*ff*

Naj. I have on - ly one itch - ing de - sire.\_\_\_\_

Spr.

853

*ff*

Naj. Three hund - - -

Spr. For-ward!\_\_\_\_\_ Three hund - - -

857

Naj.

Spr.

Ama./ Shirl

- red years

- red years

three hund-red years:

862

[S. and N. enter the time machine]

Spr.

Ama./ Shirl

*ff*

I'll set the con - trols

869

Spr.

Ama./ Shirl

*cresc.*

♩ = 108  
electroacoustic interlude #2  
time traveling c. 2'

874

Spr.

Ama./ Shirl

878

882

894

SPIRAL ♩ = 90

907

excited but quiet *p*

Plus three hund-red

Spr.

Hand-wav-o-met-er read-ing?

excited but quiet *p*

912

Naj.

Eigh - ty nine blocks.

Spr.

Spa - tial var - i - ance? Where

915

Naj. *sf*  
It's the Gug-gen- heim. It's

Spr. *sf*  
are we?

*mf*

[TimeMachine wind-down stops]

918 *sf* *ff*  
your work. It's ev-ery- where. You were right!

Spr. *sf* *ff*  
This is cra - zy. There's

922

Naj. *sf*  
You are all that mat - ters.

Spr. *sf*  
no work by an - y - one else. This is

926  $\text{♩} = 76$  [shriek]

Naj. *p* Just look-ing.

Spr. cra - zy.

Ted/Dew. DEWEY *f* May I help you? *p* Let me

*f subito* *sf* *p*

930

Naj.

Spr. *p* Where are the oth - er art - ists?

Ted/Dew. know if you have an - y ques - tions. Oth - er

934

Naj. 

Spr.  All these are by...

Ted/  
Dew.  art - ists? I don't un-der - stand. [solemnly] Spear - mint Lodge




938

Naj. 

Spr.  Is-n't there an - y thing else?

Ted/  
Dew.  Why? Why would there be? What else do you need? Spear-mint Lodge





943

Naj.

Spr.

Ted/  
Dew.   
cap - tured it all. Hum - an\_\_ and mach - ine. Change and end. The last days of man - kind. \_\_

950 [confused]

Naj.   
Last days? \_\_

Spr.   
[confused]  
Last days?

Ted/  
Dew.   
So far a - head of his time. How did he

♩ = 104

956

Naj.

Spr.

Ted/  
Dew.

do it?

[his mobile phone rings. The quality of mobile phone speakers has not changed in 300 years. The ringtone is Najeen's song.]

♩ = 104

961

Naj.

Spr.

Ted/  
Dew.

That's my song.—

Par-don me.

966

Naj. *f* That's my song. —

Spr.

Ted/  
Dew. Yes. Two vis-i-tors to-day. —


971


Naj. *ff* You were right!

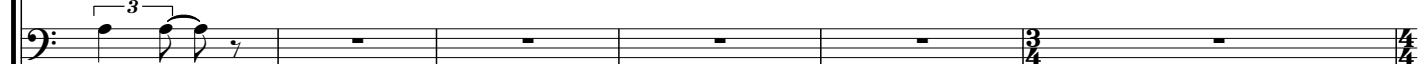
Spr. *p* Last days? —

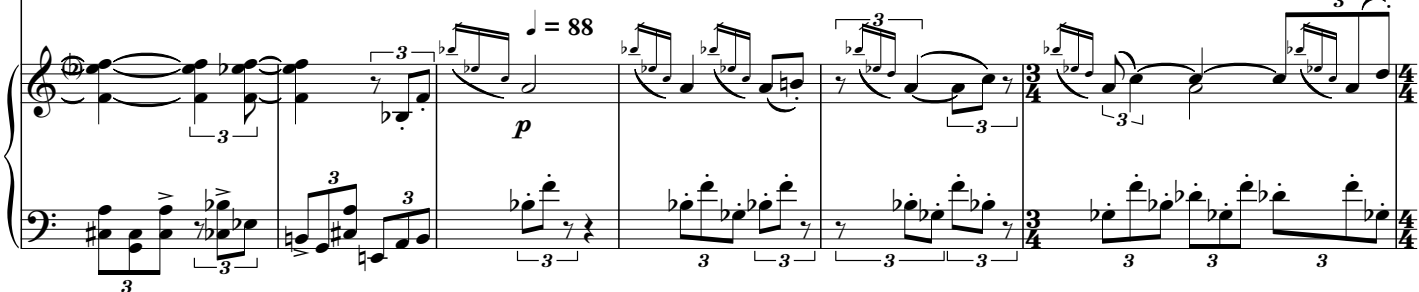
Ted/  
Dew. *p* I will check. [listens, puts phone away] *f* Where do you

976  $\text{♩} = 88$


Naj. 

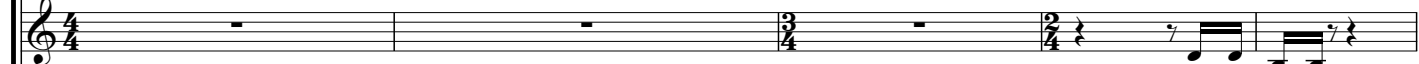
Spr.  We're...

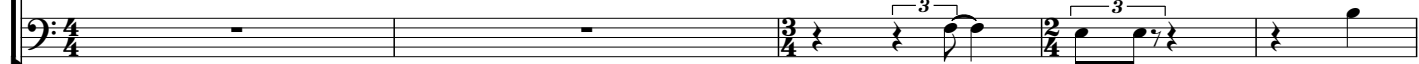
Ted/  
Dew.  come from?\_

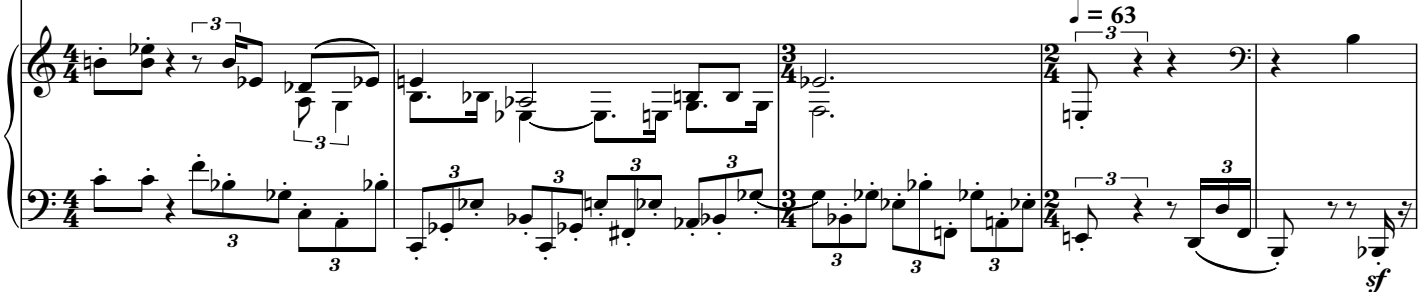
  $\text{♩} = 88$   
*p*

982 [finishing Spearmint's sentence]  $\text{♩} = 63$

Naj.  tour-ists. Are these the last days of man - kind?

Spr.  Glad to hear it.

Ted/  
Dew.  Of\_ course not. The

  $\text{♩} = 63$   
*sf*

987

Naj. *rit.* *3*  
You aren't hu man? What

Spr. [excited]  
He's a ro- bot!

Ted/  
Dew. last hu- man\_ died\_ man-y years a- go.

992 [horrified] *a tempo*  
hap- pened to the hu - mans?

Spr.

Ted/  
Dew. Oh, they were bus-y. Sel - ling shad- ows.

*a tempo*

997

Ted/  
Dew.

Car-ving land-scapes made of vap-or. Col-lect-ing rare fol- ios by Shakes-peare, Tef-lo,

1001

Ted/  
Dew.

Bach, and Lodge. As the fish went a-way And the birds went a-

*rit.* (*reverently*) *a tempo*

*rit.* *a tempo*

1007

Ted/  
Dew.

way And the plants went a-way And the bats The bats werethe last to go. Now we

*p*

1014

Ted/  
Dew.

wait for the hu- mans to come back. But we don't miss them real-ly.

1020 *rit.*  $\text{♩} = 76$  *mf*

Ted/  
Dew.

The worst a - mong them were full of spite and

5 3 *rit.*  $\text{♩} = 76$  *mf*

1026 *p*

Ted/  
Dew.

hope-less-ness, The best a-mong them made beau - ti - ful, dis-turb-ing jag-ged

*p* *p*

1032 *rit.*  $\text{♩} = 76$

Ted/  
Dew.

things, con-tem-plat-ed death, and died.

*rit.*  $\text{♩} = 76$

1038

Ted/  
Dew.

They were like those skunks with their heads caught in yo-gurt con - tain - ers.

1042

Ted/  
Dew.

There's noth - ing sad - der than a spec - ies that

1046

Ted/  
Dew.

can't help it - self be - cause it just likes yog - urt.



1050 ♩ = 108

Naj. The time mach-ine.

Spr. Back in-side!

Ted/  
Dew. What's that?

♩ = 108

RE-CAL-CU-LAT-ING RE-CAL-CU-LAT-ING



1054

Naj. Thank you, come a-gain.

Spr. Thank you, come a-gain.

Ted/  
Dew. Thank you, come a-gain.

stringy, more romantic less mech. + p. 8 scales. Could be shorter

RE - CAL-CU-LAT-ING RE - CAL-CU-LAT-ING

*p* or beboppy, sets up next scene



1082 **PREMORTEM** ♩ = 84

Naj. *p*

Spr. *f*

Ama./ Shirl

Did it work? I'm so glad you did-n't

♩ = 84

1085

Naj. *pp*  
hor-ri-fy-ing

Spr. *f*  
Per-fect, bril-liant

Ama./Shirl  
die \_\_\_\_\_ How did it go? \_\_\_\_\_ What did you find?

*mf* *pp* *f*

*sf*

1089

Naj. *pp*  
des - o - la - tion We \_\_\_\_\_ must

Spr. *f*  
tri-umph glor - y We \_\_\_\_\_ make\_ more

Ama./Shirl  
What hap-pens next?

*pp* *f*

*p subito*

1092

Naj.  
change our lives What? We\_ must

Spr.  
work What? We make more work

1095

Naj. change our lives What are you talk-ing a- bout? Are you

Spr. What are you talk-ing a- bout? Are you cra -

System 1095: Musical score for Naj. (Soprano), Spr. (Soprano), and Piano. The piece is in 3/8 time, changing to 2/4 and then 3/4. It features vocal lines with lyrics and a piano accompaniment with triplets and a quintuplet.

1099

Naj. cra - zy?

Spr. zy?\_ This is was will be the fu-ture we dream of where our work

System 1099: Musical score for Naj. (Soprano), Spr. (Soprano), and Piano. The piece is in 3/4 time, changing to 2/4 and then 3/4. It features vocal lines with lyrics and a piano accompaniment with triplets and a quintuplet.

1106

Naj. I dream of a fu - ture where my songs are sung by hum - ans

Spr. lives for-ev - er

System 1106: Musical score for Naj. (Soprano), Spr. (Soprano), and Piano. The piece is in 3/4 time, changing to 2/4 and then 3/4. It features vocal lines with lyrics and a piano accompaniment with triplets and a quintuplet.

1112

Naj.  Your spec - ta - tor trig-ered

Spr.  hum - ans? who needs hum - ans?




1117


Naj.  mus - ic - al ro - bot in - stal - la - tions\_\_ need to be trig gered\_\_ by spec - ta - tors

Spr. 




1123

Naj.  rit. . . . a tempo

Spr.  [with growing enthusiasm]  
Who says\_\_ spec - ta - tors has to mean hu - mans?

rit. . . . a tempo



1130  $\text{♩} = 76$

Naj.

Spr. *pp* [almost whispered]  
 $\text{♩} = 76$   
 Ro - bot trig-gered ro-bots

*pp*

1134 *ff*

Naj.

Spr. *p* — *mf* — *f*  
 ro - bot trig-gered ro-bots pure art!\_ pure art!\_ pure art!

Art is for hu-mans. On-ly

*p* — *mf* — *f* — *ff*

1138

Naj.

Spr.

hu- mans make art..

An-ti-ma chine prop - a - gan - da! I nev-er knew you were

1141

Naj. Ma- chines don't feel

Spr. such a hu - man ist\_

Measures 1141-1143. The key signature has one flat (B-flat). The time signature is 4/4. The vocal line (Naj.) features a triplet of eighth notes in the final measure. The piano accompaniment includes a complex bass line with triplets and a melodic line in the right hand.

1144

Naj. pain Ma- chines don't feel de-sire. Ma- chines don't feel ter - ror, the

Spr.

Measures 1144-1146. The key signature has one flat (B-flat). The time signature is 5/4. The vocal line (Naj.) features a long melodic line with a fermata. The piano accompaniment includes a complex bass line with quintuplets and a melodic line in the right hand.

1147

Naj. ter - ror of liv - ing My songs are for the liv - ing

Spr.

Measures 1147-1149. The key signature has one flat (B-flat). The time signature is 5/4. The vocal line (Naj.) features a long melodic line with a fermata. The piano accompaniment includes a complex bass line with triplets and quintuplets, and a melodic line in the right hand.

1150

Naj. and in the fu - - - ture I want my

Spr.

1152

Naj. songs \_\_\_\_\_ to be

Spr.

1153

rall. . . . . a tempo ♩ = 84

Naj. sung

Spr. *p* but the el - - - e - gance, the

rall. . . . . a tempo ♩ = 84

*pp* *p*

*sf* *p*



1157

Naj.

Spr.

el - e - gance of mu - sic on a

1160

Naj.

Spr.

dead plan - et the sim - plic - i - ty of mu -

1164

Naj.

Spr.

sic in a void each note,

1168

Naj.

Spr.

each note a drop of ice

1170

Naj.

Spr.

float - ing for - ev - er un - dis -

1173

Naj.

Spr.

Art\_ for no-bod-y is art with\_ no love in it

turbed.

1176

Naj. Art made by a brain on a stick... My art \_\_\_\_\_ has a bod - y it came from a

Spr.

1179

Naj. bod - y \_\_\_\_\_ a bod - y that held love Love made to be poured in -

Spr.

1183

Naj. to an - oth - er bod - y Not in-to a brain, in one ear and out the oth - er

Spr.

Ama./ Shirl

1187

Naj. Set the con trols\_ No the in-ter-med-i-ate. For-ward: one hund-red and fif - ty

Spr.

Ama./ Shirl To the fut- ure? see m. 1075

1191 [bitterly]

Naj. years Don't both-er — I'm on - ly sav-ing hum-an -

Spr. *f* Wait I'm com - ing with you \_

Ama./ Shirl

5

1194

Naj. kind.

Spr. I know some of my fav - orite peop-le are hum - ans.

1197

Naj. Spr.

3 7 3 3 5

Ped. Ped.

1200

Naj.

*mf excited* *ff*

Get your tools. I have an i-dea.

*gliss.* *pp* *p cresc. molto* *f*

(tr) *pp* *ff*

Ped.

1204

Naj.

THE INTERMEDIATE

♩ = 69

♩ = 69

(cuckoo clocks) etc.

*fff* *p*

1208

1212

1216

1219

1223

Ama./  
Shirl

(♩ = 69) languid

SHIRL *p* 3 3 3 3

Twen-ty sev-en years twen - ty sev-en years

(♩ = 69) languid

*pp*

1228 **energetic**

Ama./ Shirl  
twen-ty sev-en years twen - ty sev-en years Dew - ey

Ted/ Dew.  
DEWEY  
May I

**energetic**

*cresc.*

1232 **languid** **energetic** **languid**

Ama./ Shirl  
An oth-er one of those Thank you

Ted/ Dew.  
help you?\_ At once.

**languid** **energetic** **languid** *8va*

*p subito*

1237  $\text{♩} = 60$

Ama./ Shirl

Ted/ Dew.

$\text{♩} = 60$

*8va*

*8va*

1240

Ama./ Shirl

Ted/ Dew.



1241 ♩ = 52

accel. ♩ = 69

languid

urgent

Naj.

Spr.

Ama./ Shirl

Ted/ Dew.

Where did you come from?

We

We



1244

**languid** **urgent**

Naj. come from the past. We bear a mes-sage for the fut- ure... We bear a

Spr. come from the past. We bear a mes-sage for the fut- ure... We bear a

Ama./ Shirl You're too late. There is no fut-ure.

Ted/ Dew.

1249

**languid**

Naj. mes- sage\_ from the past.

Spr. mes- sage\_ from the past.

Ama./ Shirl But the past left us\_ a mes - sage. Lis- ten:\_ it's Na-

Ted/ Dew.

1254

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

jeen Tef- lo. Look: Spear-mint Lodge. The art- work of the

[airquotes] 3 3

*p* *f*

1258

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

fut- ure... On - ly art can bring us\_ des - pair, des-pair as thick\_\_\_ and

*più p dolce*

*più p dolce*

*ped.*

1263

Naj.

Spr.

Ama./  
Shirl 
  
dark as hon-ey. Des - pair as se - duc - tive as black - paint-ed lips. Des - pair one can

Ted/  
Dew.



1270

Naj. 
  
What is your name?

Spr.

Ama./  
Shirl 
  
love more than life, more than life, more than life

Ted/  
Dew.

1276  $\text{♩} = 84$  urgent  $\text{♩} = 69$  languid

Naj.  $\text{♩} = 84$  urgent  $\text{♩} = 69$  languid

Shirl! You have been cho-sen be-cause of your love for art...

Spr.  $\text{♩} = 84$  urgent  $\text{♩} = 69$  languid

Ama./ Shirl  $\text{♩} = 84$  urgent  $\text{♩} = 69$  languid

Shirl... My... love

Ted/ Dew.  $\text{♩} = 84$  urgent  $\text{♩} = 69$  languid



1281  $\text{♩} = 92$  urgent

Naj.  $\text{♩} = 92$  urgent

Spr.  $\text{♩} = 92$  urgent

We trav-eled through time just to talk to you I... am

Ama./ Shirl  $\text{♩} = 92$  urgent

... for art... Yes...

Ted/ Dew.  $\text{♩} = 92$  urgent

$\text{♩} = 92$  urgent

1285  $\text{♩} = 69$  languid

Naj. *f*  
I am Na jeen — Tef- lo\_

Spr. *p*  
Spear - mint Lodge.

Ama./ Shirl *p*  
No. — Way. — No.

Ted/ Dew.

$\text{♩} = 69$  languid



1289  $\text{♩} = 84$  energetic

Naj.

Spr. *f*  
Your un-der-stand-ing of our work\_ is ver-y deep.

Ama./ Shirl  
Way.

Ted/ Dew.

$\text{♩} = 84$  energetic

♩ = 69 languid

1293

Naj.  In life we were lov - ers.

Spr.  Yet there is more.

Ama./ Shirl  There is more?

Ted/ Dew. 

♩ = 69 languid



1297

Naj.  Ev - ery night our work and bod-ies in-ter - twined. [calming herself] Shirl Shirl, have you

Spr. 

Ama./ Shirl 

Ted/ Dew. 



1301

Naj. *ev-er ex-per-i-enced my mus - ic*

Spr. *and my spec-ta tor trig - gered mus-ic-al ro - bot in-stall-a- tions at*

Ama./ Shirl

Ted/ Dew.



1304

Naj. *the same time?*

Spr. *the same time?*

Ama./ Shirl *At the same time? No, it would be too much.*

Ted/ Dew.

*p subito*

1309

Naj. Shirl, you must be brave

Spr. Shirl, you must be brave

Ama./ Shirl The beau-ty the des-pair. It would be too much.

Ted/ Dew.

Detailed description: This block contains the musical score for measure 1309. It features four vocal parts: Naj. (Soprano), Spr. (Soprano), Ama./ Shirl (Alto/Soprano), and Ted/ Dew. (Bass). The piano accompaniment is shown in a grand staff. The key signature has one sharp (F#) and the time signature is 5/4. The piece changes from 5/4 to 4/4 in the second measure. The lyrics for the vocal parts are: 'Shirl, you must be brave' for Naj. and Spr., and 'The beauty the despair. It would be too much.' for Ama./ Shirl. The piano part includes triplets and a forte (f) dynamic marking.

1313

Naj. Thank you, no. Shirl, you must be brave.

Spr. Thank you, no. Shirl, you must be brave.

Ama./ Shirl

Ted/ Dew. Can I get your guests an-y-thing?

Detailed description: This block contains the musical score for measure 1313. It features four vocal parts: Naj. (Soprano), Spr. (Soprano), Ama./ Shirl (Alto/Soprano), and Ted/ Dew. (Bass). The piano accompaniment is shown in a grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The piece changes from 2/4 to 4/4 in the second measure. The lyrics for the vocal parts are: 'Thank you, no. Shirl, you must be brave.' for Naj. and Spr., and 'Can I get your guests an-y-thing?' for Ted/ Dew. The piano part includes triplets, quintuplets, and a forte (f) dynamic marking.



1317

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

It would be too much.

Are you sure? You\_

*mf*



1320

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

are from the past you should samp - le the fut-ure. We have nar -

*p*

1323

Naj. *4/4* *3/4* *2/4* *4/4* *3/4* *4/4*  
 Thank you, no.

Spr. *4/4* *3/4* *2/4* *4/4* *3/4* *4/4*  
 Thank you, no...

Ama./ Shirl *4/4* *3/4* *2/4* *4/4* *3/4* *4/4*  
*p*  
 Dew-ey is right. You must try the

Ted/ Dew. *4/4* *3/4* *2/4* *4/4* *3/4* *4/4*  
 cot ics you've not dreamed of...

1328

Naj. *4/4* *2/4* *3/4*  
*f*  
 We don't like to be soothed.

Spr. *4/4* *2/4* *3/4* *2/4* *3/4* *4/4*  
 We... don't care for pleas-ure.

Ama./ Shirl *4/4* *2/4* *3/4*  
 sooth-ing pleas-ures... we have now.

Ted/ Dew. *4/4* *2/4* *3/4*

1333

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

It is a beau - ti - ful - ly dis - - mal

3 *pp* 7 3 3 3 3 3



1337

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

pleas - ure. — An el - e - gant - ly hope - less pleas - ure.

*p subito* 3 3 3 3 3 6 3

1342

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

It's ab-sinthe and mad-ri-gals\_ and feed-back\_\_\_\_\_ and op - era\_\_\_\_\_ and death...

1350

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

No. Shirl, you must be brave. Turn\_\_\_ on the art - works!\_

No. Shirl, you must be brave. Turn\_\_\_ on the art - works!\_

1356 *fff*

Naj. Turn \_\_\_\_\_ on the art - works!\_

Spr. *fff*  
Turn \_\_\_\_\_ on the art - works!\_

Ama./  
Shirl

Ted/  
Dew.

*fff* *p* *pp*

1361 *pp*

*fff*

1364 *mp*

1367

1369

1371

rit.

1373

♩ = 60

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

What is that?\_

♩ = 60

1375

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

A call?\_ A call to act- ion!\_

♩ = 58 a bit slower

1377

Naj.

Spr.

Ama./ Shirl

Ted/ Dew.

And...



1380

rit. . . . .

♩ = 69

Naj.

Spr.

Ama./ Shirl

Ted/ Dew.

[music whimpers to a halt]

rit. . . . .

♩ = 69

1384

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

both at once. In - suf - fic - ient pow - er.



1387

Naj.

Spr.

Ama./  
Shirl

Ted/  
Dew.

[incredulous] *p*  
In - suf - fic - ient pow - er?

[incredulous] *p*  
In - suf - fic - ient pow - er?

Oh



1389

Naj. 

Spr.   
Wait a min - ute...

Ama./  
Shirl   
— well

Ted/  
Dew.   
Per - haps... Per-haps you'd like \_\_\_ to samp - le...




$\leftarrow \text{tr} = \text{tr} \rightarrow$   
♩ = 104

1392

Naj.   
Some - thing's fish - y

Spr.   
That ro - bot \_\_\_ does-n't

Ama./  
Shirl   
[she nods]

Ted/  
Dew.   
May I get you an - oth - er?



$\leftarrow \text{tr} = \text{tr} \rightarrow$   
♩ = 104

1395

Naj.

Spr.   
want us to suc-ceed.

Ama./ Shirl

Ted/ Dew.   
*p* [starting calmly] Sir, I am for all prac-tical pur-pos es in - cap-a - ble of



♩ = 69

1402

Naj.   
He dreams, he dreams of a world where the last

Spr.

Ama./ Shirl

Ted/ Dew.   
er - ror.

[triplets continue in percussion]

♩ = 60

1407

Naj. hu - man has died.

Spr.

Ama./ Shirl

Ted/ Dew. Not died; drift-ed off\_\_\_\_\_ Tucked in - to a coo\_z\_y du-

♩ = 60

1413

Naj.

Spr.

Ama./ Shirl

Ted/ Dew. vet of des-pair, suck-ing their thumbs and check - ing their feeds\_\_\_\_\_

1416  $\text{♩} = 72$   $\text{♩} = 60$   $\text{♩} = 80$

Naj.  $\text{♩} = 72$   $\text{♩} = 60$   $\text{♩} = 80$   
How can we shut him down?

Spr.  $\text{♩} = 72$   $\text{♩} = 60$   $\text{♩} = 80$   
He's jammed the pow-er sen-sors!

Ama./ Shirl  $\text{♩} = 72$   $\text{♩} = 60$   $\text{♩} = 80$   
Oh well Oh,

Ted/ Dew.  $\text{♩} = 72$   $\text{♩} = 60$   $\text{♩} = 80$



1419  $\text{♩} = 52$

Naj.  $\text{♩} = 52$

Spr.  $\text{♩} = 52$

Ama./ Shirl  $\text{♩} = 52$   
I used to know this... it has some-thing to do with...

Ted/ Dew.  $\text{♩} = 52$   
Suck-ing their thumbs and

1421

Naj. *3* O - ver-ride code? Bad gate-way? In -

Spr. Pass- word?\_ *5* In-ten-tion - al loop? *3* Post - gres-ql con-fig?

Ama./ Shirl

Ted/ Dew. *3* check-ing their feeds, *3* suck - ing their thumbs\_\_\_\_\_ the *3* ba - bies\_\_\_\_\_ of the



1424

Naj. *5* ten-tion-al loop?\_\_\_\_\_ Cold re- boot? *3* Fac-tor-y\_\_ res - to-ra-tion? Ter-min-al

Spr. Kex-ec switch? *3* O-ver-ride code? Re-cur-sive syn-tax?

Ama./ Shirl

Ted/ Dew. un - i - verse *3* pil-low - y\_\_\_\_\_ *3* help - less *3* flesh - - y things\_\_\_\_\_

1427

Naj. *loop?* Sec - ond in - stan - ti - a - tion?

Spr. Sys - ex - com - mand?

Ama./ Shirl

Ted/ Dew. *rf* *p*  
Suck - ing their thumbs, pil - low - y help - less,



1429

Naj. Hi-ber-nate ker - nel? Post-gres-qi con-fig? Cold re

Spr. Hard re-set? Re-in - it?

Ama./ Shirl

Ted/ Dew. *p* *f*  
check-ing their feeds pil - low - y things help-less things, flesh - y

1432 [consternation]

Naj. boot?

Spr. Bad gate- way? \_\_\_\_ [consternation]

Ama./ Shirl

Ted/ Dew. *p* things, \_ so frag - ile, \_ so \_ con- fused...



1437

Naj.

Spr.

Ama./ Shirl

Ted/ Dew.

1439  $\text{♩} = 66$   $\text{♩} = 52$

Naj.

Spr.

Ama./ Shirl *f* I know!

Ted/ Dew.

[SHIRL presses the robot's left ear and the front of his chin simultaneously. He shuts down. The music and installation return to life. SHIRL wanders through.]

$\text{♩} = 66$   $\text{♩} = 52$

1442

Naj.

Spr.

Ama./ Shirl A call? \_





1444

Naj.

Spr.

Ama./  
Shirl

A call? \_\_\_\_\_ A call to ac - tion!



1446

Naj.

Spr.

Ama./  
Shirl

and some - thing...

1448

Naj.

Spr.

Ama./  
Shirl

some- thing...

*dolce*

6 6 6 6 6 6

3

6

5



1450

Naj.

Spr.

Ama./  
Shirl

some - thing else...

6 6 6 6 6 6

1452

Naj. *pp*  
Hope!

Spr. *pp*  
Hope!

Ama./ Shirl *pp*  
Hope! I was raised to be -



1455

Naj. Hope!

Spr. Hope!

Ama./ Shirl  
lieve that hope is chees - - y.

1458

Naj.

Spr.

Ama./  
Shirl

But now I see that hope is beau - ti - ful.

*mp*

1461

Naj.

Spr.

Ama./  
Shirl

We can find a new

1464

Naj.

Spr.

Ama./  
Shirl

plan - et. — We can save our- selves.

6 3 3 3 3

3 3 3 3 3

1466

Naj.

Spr.

Ama./  
Shirl

We will ask the bats for help. —

bats?

bats?

*p*

*p*

3 3 3 3 3 3

1468

Naj.

Spr.

Ama./  
Shirl

They say a bat\_\_\_\_\_ still lives on\_\_\_\_\_ Mad - a -



1471

Naj.

Spr.

Ama./  
Shirl

gas - car.\_\_\_\_\_ We will seek them out.\_\_\_\_\_ We will

1473

Naj.

Spr.

Ama./ Shirl

*f*

learn \_\_\_\_\_ to speak bat.



1475

Naj.

Spr.

Ama./ Shirl

**A**

1478 *f*

Naj. Ev - ery - one must hear this. There is work to be

Spr.

Ama./ Shirl

1481

Naj. done.

Spr.

Ama./ Shirl I've nev - er done an - y work. What \_\_\_ if I fail? \_\_\_



1484

Naj.

Spr.

Ama./ Shirl

What mat - ters is you



1486

Naj.

Spr.

Ama./ Shirl

do your work. What mat - ters is the

1489

Naj.

Spr.

Ama./  
Shirl

work you do.

Thank you, \_\_\_\_\_ Spear - mint

1492

Naj.

Spr.

Ama./  
Shirl

Lodge.

Thank you, \_\_\_\_\_ Na - jeen

1495

Naj.

Spr.

Ama./ Shirl

Tef - lo. \_\_\_\_\_

[Shirl goes to the window and points a speaker outwards.]



1497

Naj.

Spr.

Ama./ Shirl

rit. . . . . ♩ = 104

rit. . . . . ♩ = 104

*ff*

1500

Naj.

Spr.

Ama./  
Shirl

Peo - ple of

1505

Naj.

Spr.

Ama./  
Shirl

Earth! Heed my call! I bring a mes- sage

1510

Naj. *f* Hope!

Spr. *f* Hope!

Ama./ Shirl of hope!

1516

Naj. Hope! Hope!\_\_\_\_\_

Spr. Hope! Hope!\_\_\_\_\_

Ama./ Shirl Hope! Hope!\_\_\_\_\_

*fff*

1525

Naj.

Spr.

Ama./  
Shirl

7

7

=

1527

Naj.

Spr.

Ama./  
Shirl

7

7