

THE DIARIES OF

ADAM

BASED ON
STORIES BY
MARK TWAIN

PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS

&

EVE

A NEW
MUSICAL
BY
DAVID JACKLIN

PIANO/VOCAL SCORE

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**The Diaries of
Adam & Eve**

a musical by
David Jacklin

Based on stories by
Mark Twain

PIANO/VOCAL SCORE

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MUSICAL NUMBERS

Act One

#	Page	Title		Performers
1:	1	Overture (The Creation)	-	Instrumental
2:	5	An Experiment	-	ADAM
2a:	11	The Creation Transition	-	Instrumental
3:	12	The Day Before Yesterday	-	EVE, ADAM
4:	17	That's Not What It's Not	-	ADAM, EVE
4a:	27	Day Before Yesterday Transition 1	-	Instrumental
5:	28	My First Sorrow	-	EVE
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5b:	36	That's Not What It's Not Transition 1	-	Instrumental
6:	37	You Are Man	-	EVE, ADAM
6a:	46	Such A Lonely Creature Underscore	-	Instrumental
7:	47	Such A Lonely Creature	-	THE SERPENT
7a:	52	You Are Man Transition 1	-	Instrumental
8:	53	She	-	ADAM
8a:	57	You Are Man Transition 2	-	Instrumental
8b:	58	Day Before Yesterday Transition 3	-	Instrumental
9:	59	Taste The Fruit	-	THE SERPENT, EVE, ADAM

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Act Two

10:	68	Entr'Acte	-	Instrumental
11:	70	The Garden Is A Dream	-	EVE, ADAM
12:	77	Been There – Named That	-	ADAM
13:	84	He	-	EVE
14:	92	It's A Fish	-	ADAM
14a-h	100	Time Passes Transitions 1 to 8	-	Instrumental
15:	108	Am I My Brother's Keeper?	-	CAIN
15a:	116	The Garden Is A Dream Transition 1	-	Instrumental
16:	117	Forgiveness	-	CAIN'S WIFE, EVE
17:	129	The Generations of Adam	-	3 rd ACTOR, 4 th ACTOR
17a:	142	Day Before Yesterday Transition 4	-	Instrumental
18:	143	Wherever She Was	-	ADAM, 3 rd ACTOR, 4 th ACTOR, EVE
19:	152	Bows & Exit	-	Instrumental, COMPANY

Ranges

ADAM: tenor EVE: soprano
 GOD (3rd actor): non-singing The SERPENT (4th actor): mezzo
 CAIN (3rd actor): High baritone or tenor CAIN'S WIFE (4th actor): mezzo

No. 1: Overture (The Creation)

for The Diaries of Adam & Eve

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♩=105

2 3 4

5 6 7 8 9 10 11 12 13 14 15 16 17 18

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19 20 21

getting a little faster

22 23

24 25 26

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27 28 29

$\text{♩} = 112$

30 31

No. 1: Overture (The Creation)

32 33 34

35 36

37 38 39

40 41 42

43 44 45

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No. 1: Overture (The Creation)

Measures 46-48 of the musical score. Measure 46 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). Measure 47 continues with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). Measure 48 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3).

Measures 49-52 of the musical score. Measure 49 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). Measure 50 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). Measure 51 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). Measure 52 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3).

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Measures 53-56 of the musical score. Measure 53 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). Measure 54 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). Measure 55 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). Measure 56 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3).

Measures 57-60 of the musical score. Measure 57 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). Measure 58 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). Measure 59 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). Measure 60 features a treble clef with a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, D5). The bass clef has a half note G2, a quarter note A2, and a triplet of eighth notes (B2, C3, D3). The tempo markings *much slower* and *dead slow* are present in measures 57 and 59 respectively.

No. 2: An Experiment
for The Diaries of Adam & Eve

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Bright funk
♩=120

Sheet music for "No. 2: An Experiment" for The Diaries of Adam & Eve. The score is in 4/4 time, key of D major (two sharps), and tempo is 120 BPM. It features a piano accompaniment and a vocal line for Adam.

ADAM: I feel just like an ex- per- i- ment. I feel ex- act- ly like an ex-

per- i- ment. I feel like there was noth- ing here be- fore ___ me.

But if there was noth- ing here be- fore ___ me, would I know it?

Or would I re- mem- ___ ber?

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18 19 20 21

I feel just like an ex- per- i- ment. I feel ex- act- ly like an ex-

22 23 24

per- i- ment. It would be im- pos- sib- le for an- y- one to be

25 26 27

more like an ex- per- i- ment than me. And so I'm com- ing to be- lieve that's what I

28 29 30 31

am: an ex- per- i- ment. Just an ex- per- i- ment.

32 33 34 35 36

No. 2: An Experiment

37 38 39

I feel like this is some- thing new! I feel ex-

40 41 42

act- ly like it's some- thing new! I feel this world that's lay- ing out be-

43 44 45 46

fore me is a brand- new world laid out just for me! It's all new: not

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47 48 49

e- ven dry, yet! It's all here. I'm going to try it! If

50 51 52

this is an ex- per- i- ment: If I am an ex- per- i- ment:

53 54 55 56 57 58

Let's be- gin.

59 60 61 62 63

(SFX: An elephant trumpets)

64 65 66

Did that sound come out of that? Could that

67 68 69

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sound come out of an- y- thing? Can some- thing be as big as

70 71 72

that? Such a big and so im- pres- sive thing. I shall

73 74 75

call it "the big im- pres- sive thing." And what's that, so small and

76 77 78

scur- ry- ing. Not at all like the big, im- pres- sive thing. It's so

tin- y and so hur- ry- ing, I shall call it "the thing that's

82 83 84 85

not at all like the big, im- pres- sive thing".

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86 87 88 89 90

Handwritten musical score for measures 86-90. The score is written for piano (indicated by a piano symbol) and features a treble and bass staff. The key signature is one sharp (F#). The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes. Measure numbers 86, 87, 88, 89, and 90 are printed above the treble staff.

91 92 93

3rd X only

play 3 Xs

I feel just like an ex-per-i-ment. I feel ex-

94 95 96

act- ly like an ex- per- i- ment. It would be im- pos- sib- le for an- y- one to

97 98 99

be more like an ex- per- i- ment than me. And so I'm

100 101 102

com- ing to be- lieve that's what I an: an ex- per- i- ment Just an ex-

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103 104 105

per- i- ment: noth- ing more.

106 107 108 109

No 2a: The Creation Transition

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♩=110

Measures 1-4 of the piece. The music is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as 110 beats per minute. The dynamic is *mf* (mezzo-forte). The melody in the right hand consists of quarter notes in the first two measures, followed by half notes in the last two. The bass line features a steady eighth-note pattern in the first two measures, transitioning to a more complex rhythmic pattern in the last two.

Measures 5-7. Measure 5 begins with a fermata over a half note in the right hand. Measure 6 continues the melody. Measure 7 features a forte (*f*) dynamic and a complex, rapid sixteenth-note pattern in the right hand. The bass line continues with a steady eighth-note pattern.

Measures 8-10. Measures 8 and 9 feature a complex, rapid sixteenth-note pattern in the right hand, with a forte (*f*) dynamic. Measure 10 continues this pattern. The bass line continues with a steady eighth-note pattern.

Measures 11-12. Measure 11 features a complex, rapid sixteenth-note pattern in the right hand. Measure 12 features a final chord in the right hand, marked with an accent (^), and a final note in the bass line, also marked with an accent (^).

Segue in tempo to No. 3

No. 3: The Day Before Yesterday

for The Diaries of Adam & Eve

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Bright funk
♩=120

Sheet music for 'The Day Before Yesterday' in 4/4 time, key of D major. The score includes piano accompaniment and vocal lines. The piano part features a bright funk style with a tempo of 120 beats per minute. The vocal line includes lyrics: 'I'm al- most a whole day old, now. I think I ar- rived yes- ter-'. The score is marked with measures 2, 3, 5, 6, and 7.

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Continuation of the sheet music for 'The Day Before Yesterday'. The vocal line includes lyrics: 'day. And that must be— it seems to me— there could not be a day be- fore yes- ter- day. — I'. The piano part continues with chords and bass lines. The score is marked with measures 8, 9, 10, 11, 12, 13, and 14.

No. 3: The Day Before Yesterday

15 16

nev- er have seen such won- ders.
watch while the whole world chan- ges,

17 18 19

Ev- 'ry- thing shin- y and new. What can they be? Are
dif- f'rent from when I ar- rived. Was there a sun? Was

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20 21 22

these for me? And did they see a day be- fore yes- ter-
there a moon? And were there stars, the day be- fore yes- ter-

23 24 25 26 27

day?
day?

I was not there when it
I was not there when it

28 29 30

hap- pened.
hap- pened.

So, I was, where?, when it
So, I was, where?, when it

hap- pened?
hap- pened?

31 32 33 1

But, I will swear that it hap-pened. The day-be-fore-yes-ter-
I can't de-clare that it hap-pened,

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2

38 39 40 41

Or I would re- mem- ber it. I feel just like an ex-

No. 3: The Day Before Yesterday

42 per- i- ment. I feel ex- 43 act- ly like an ex- 44 per- i- ment. I

45 feel like there was noth- ing here be- 46 fore _ me.

47 But if there was noth- ing here be- 48 fore _ me, would I 49 know it?

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50 Or would I re- mem- 51 _ ber? 52 53

54 I feel just like an ex- 55 per- i- ment. 56 57

58 **EVE:** I feel just like an ex- per- i- ment. I feel ex-

59 **ADAM:** I feel just like an ex- per- i- ment. I feel ex-

60

61 act- ly like an ex- per- i- ment. It would be im- pos- sib- le for an- y- one to

62 act- ly like an ex- per- i- ment. OW! It would be im- pos- sib- le for an- y- one to

63

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64 be more like an ex- per- i- ment than me. And so I'm

65 be more like an ex- per- i- ment than me. And so I'm

66

67 com- ing to be- lieve that's what I am: an ex- per- i- ment.

68 com- ing to be- lieve that's what I am: Just an ex-

69

No. 3: The Day Before Yesterday

70 71 72 73

and noth- ing more.

per- i- ment and noth- ing more.

74 75 76 77

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ADAM: OW!

No 4: That's Not What It's Not

for The Diaries of Adam & Eve

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Fast rock'n'roll
♩=150

I say it's one thing and you say it's not: it's an- oth- er.

I say it's this and then you say it's not one thing

or the oth- er. I say it's blue, then you

say that's not true. Wo- man, that's not what it's...

No 4: That's Not What It's Not

16 I name it E- mu and 17 you call it Thing Who Is 18 Ug- ly.

19 And it's not? 20 You call a whale "the big 21 thing with a tail that swims

22 in the oc- ean." 23 Am I wrong? 24 I say a name means the

25 thing that's the same— 26 That's not what it's not! All 27 You just... That's not what it's not! All

28 29 30

God's crea- tures have to have a name ____ That's not

God's crea- tures have to have a name ____ That's not

31 32

what it's not! You say it's one thing... That's

what it's not! You say it's one thing... That's

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33 34 35

not what it's not! That's not what it's... If

not what it's not! That's not what it's...

36 37 38

you call each thing "thing", how can you tell one from the oth-er?

No 4: That's Not What It's Not

39 40

Nam- ing's an art and you don't

41 42

know where to start, I'll tell you, broth- er!

43 44

Leave it to me. A wo- man

45 46

knows how, you see. I know that's not what it's not!

47 48 49

All God's crea- tures have to have a name ____.

All God's crea- tures have to have a name ____.

50 51 52

That's not what it's not! You say it's one thing... That's

That's not what it's not! You say it's one thing... That's

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53 54 55

not what it's not! That's not what it's...

not what it's not! That's not what it's...

56 57 58

Can we a- gree if He left it to me, there's a rea- son?

No 4: That's Not What It's Not

59 60 61

Leave it to you is a thing I can't do! It's the

62 63

nam- ing sea- son.

64 65

I know the name of each thing in the game. Lis- ten!

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SLOWER!

66 67 68

That's not what it's not!

69 70

Musical notation for measures 69 and 70. The key signature is three sharps (F#, C#, G#). Measure 69 features a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment. Measure 70 continues the treble staff melody with a triplet and the bass staff accompaniment.

71 72

Musical notation for measures 71 and 72. Measure 71 shows a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment. Measure 72 features a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment.

73 74 75

Musical notation for measures 73, 74, and 75. Measure 73 shows a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment. Measure 74 features a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment. Measure 75 shows a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment.

76 77 78

Musical notation for measures 76, 77, and 78. Measure 76 shows a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment. Measure 77 features a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment. Measure 78 shows a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment.

79 80 81

Musical notation for measures 79, 80, and 81. Measure 79 shows a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment. Measure 80 features a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment. Measure 81 shows a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment.

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No 4: That's Not What It's Not

Tempo primo

82 83 84

All God's crea- tures have

All God's crea- tures have

85 86 87

to have a name ____ That's not what it's not! All

to have a name ____ That's not what it's not! All

88 89 90

God's Crea- tures. That's not what it's not!

God's Crea- tures. That's not what it's not!

91 92 93

All God's Crea- tures... That's not what it's not!

All God's Crea- tures... That's not what it's not!

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94 95 96 97

That's not what it's not!

That's not what it's not!

No. 4a: The Day Before Yesterday Transition 1

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$\text{♩} = 120$

p

5

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No. 5: My First Sorrow

for The Diaries of Adam & Eve

Rolling
♩=120

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The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Rolling' and '♩=120'. The key signature has one flat (B-flat). The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal melody enters in the third measure. The lyrics are: 'Yes-ter-day, he ran from me. He seemed to wish I would not be. I could not be-lieve it though. There was some mis-take, for I loved to be with him. Loved to see him; loved to touch him.' The score consists of 22 measures, with measure numbers 1 through 22 indicated above the vocal staff. The piano part continues throughout, providing harmonic support for the vocal line.

Yes-ter-day, he ran from me. He seemed to wish I would not be. I could not be-lieve it though. There was some mis-take, for I loved to be with him. Loved to see him; loved to touch him.

No. 5: My First Sorrow

23 24 25

How could he be cruel to me? I had not done

26 27 28 29

an- y- thing. How could it be true? Could he leave me far be-

30 31 32 33

hind? I sat in the

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34 35 36

lone- ly place where I first saw him on the morn- ing.

37 38 39

Now it was a mourn- ful place, and ev- 'ry ech- o spoke of

40 heart- ache 41 42 and my first 43

44 sor- row. 45 46 47

48 49 50 51

52 Sad and heart- sore, where to start, for 53 54

55 all of this was new to me. No- one ev- er felt this way: 56 57 58

senza pedal

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The musical score is written for voice and piano. The vocal line is in a single staff with a key signature of one flat (Bb) and a common time signature (C). The piano accompaniment consists of two staves (treble and bass clef). The score is divided into measures, with measure numbers 40 through 58 indicated at the beginning of each line. The lyrics are written below the vocal staff. A blue watermark 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid across the middle of the page. The instruction 'senza pedal' is written in italics above the piano part in measures 45-47.

No. 5: My First Sorrow

59 60 61 62

All a mys- ter- y. No one ev- er loved like me.

63 64 65 66

When, at last, the night had come, and

67 68 69

he was sleep- ing in his bow- er, I crept close to

70 71 72

watch him there and slept a- lone a- mong the flow- ers

73 74 75 76

with my first... my first

77 78 79 80

sor- row. Longed to ask him

81 82 83

what was wrong and now could he be kind once more,

84 85 86

but he turned a- way from me, left me once a-

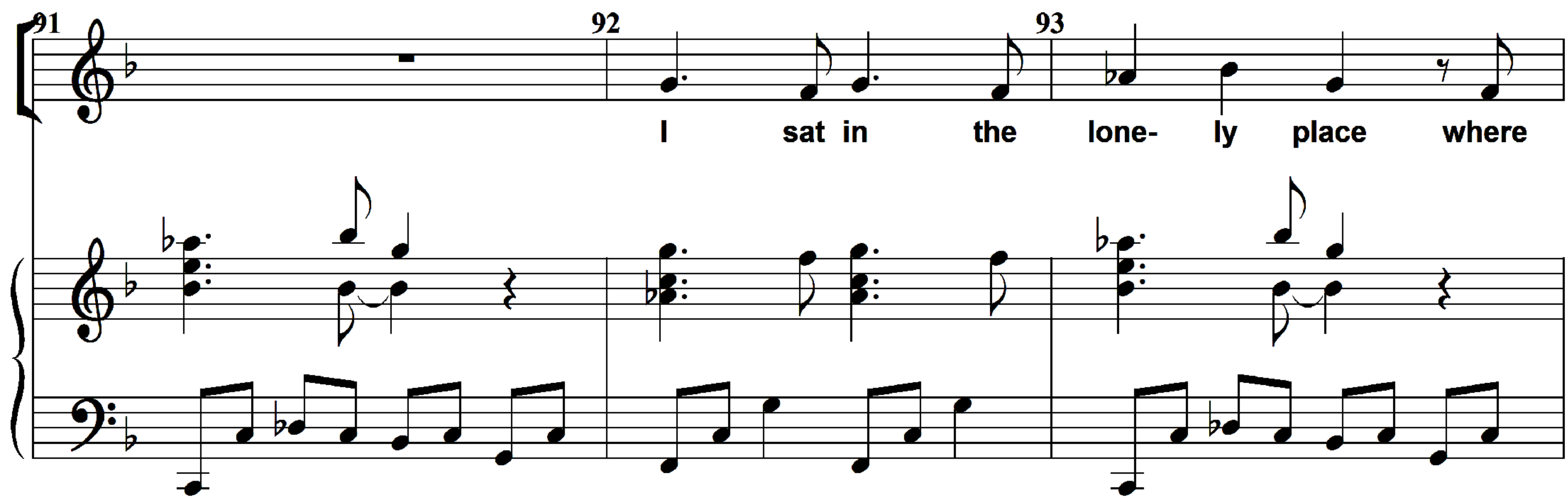
87 88 89 90

gain, and my tears dis- solved in rain.

No. 5: My First Sorrow

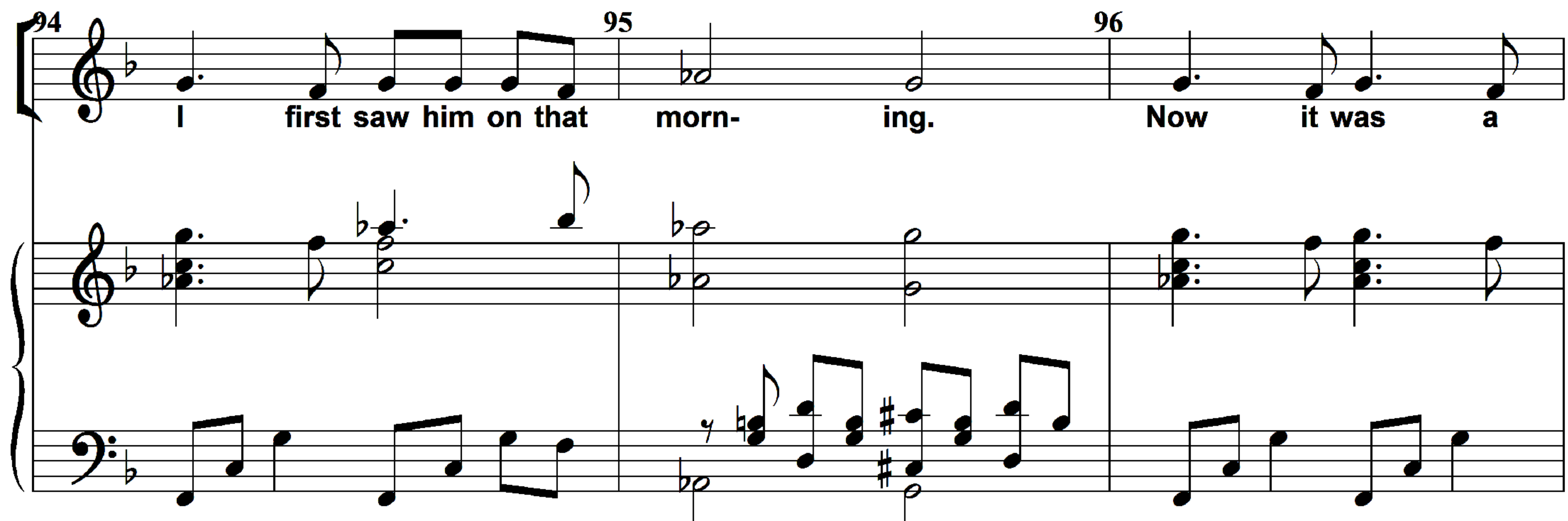
91 92 93

I sat in the lone- ly place where



94 95 96

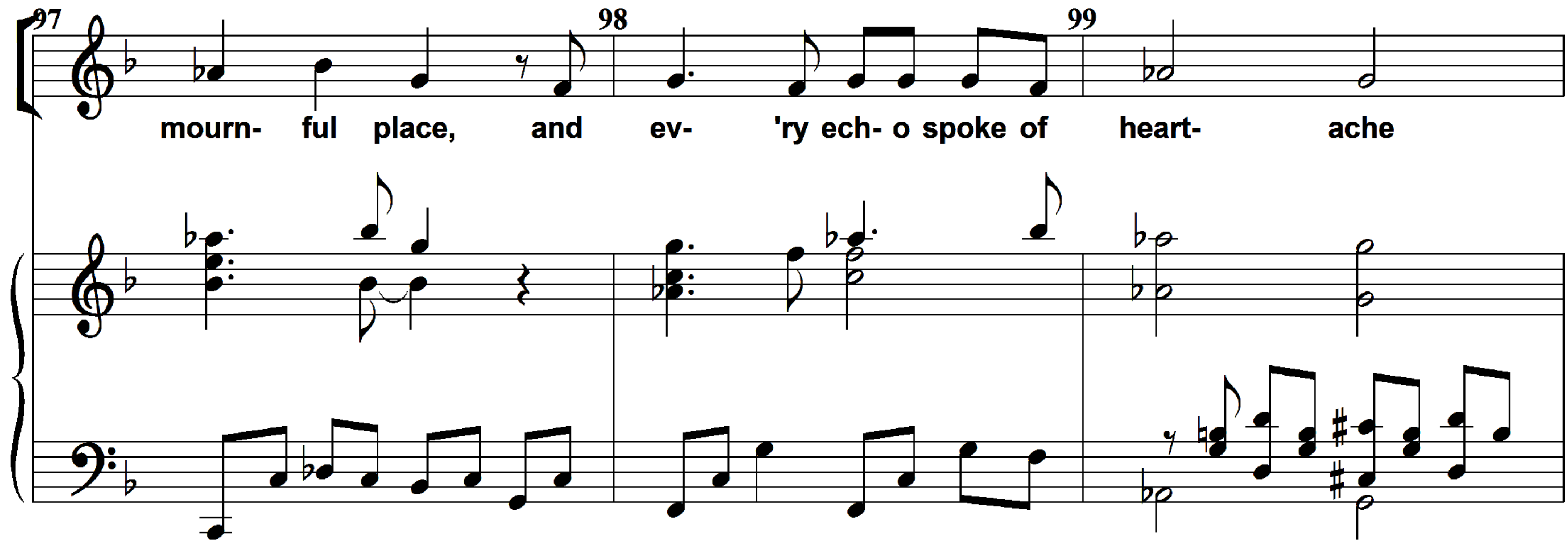
I first saw him on that morn- ing. Now it was a



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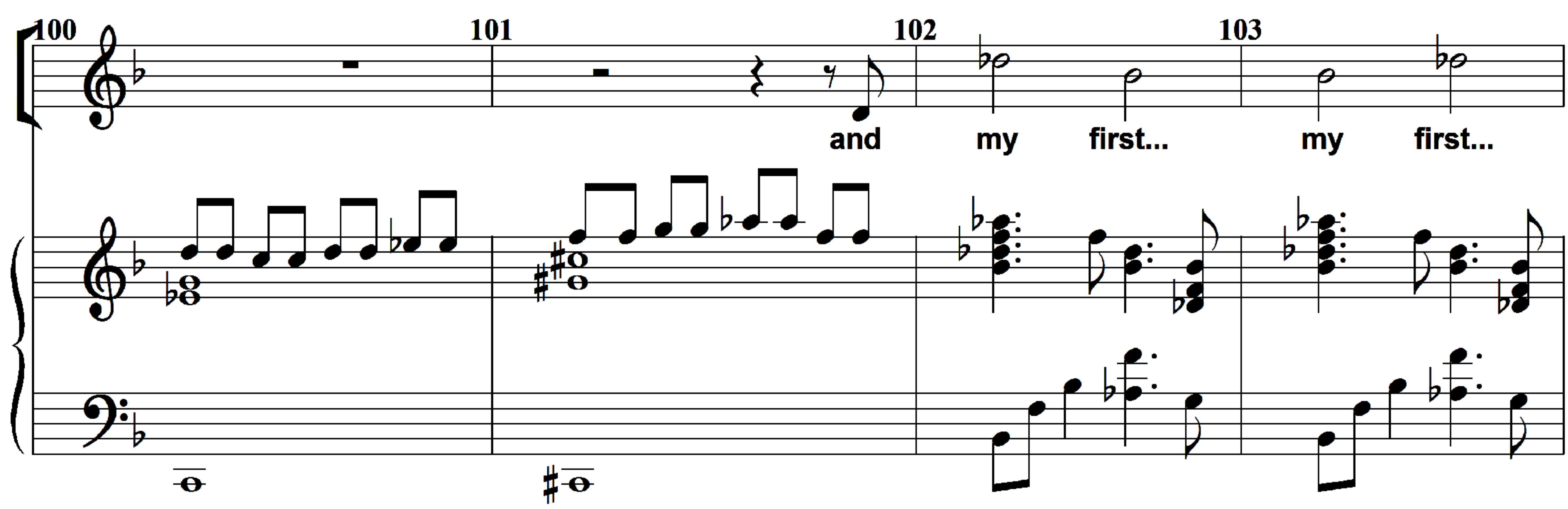
97 98 99

mourn- ful place, and ev- 'ry ech- o spoke of heart- ache



100 101 102 103

and my first... my first...



104 105 106 107

my first sor- row... and

108 109 110 111

my first sor- row.

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112 113 114 115

No. 5a: The Day Before Yesterday Transition 2

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♩=120

p

5

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No. 5b: That's Not What It's Not Transition 1

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♩=150

Bright rock'n'roll

No 6: You Are Man

Fast Funk
♩=103

for The Diaries of Adam & Eve

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The musical score is written for piano and voice in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Fast Funk' at 103 beats per minute. The score is divided into systems, with measures numbered 1 through 8. The piano part features a complex, rhythmic bass line with many beamed eighth and sixteenth notes, and a treble part with chords and single notes. The vocal part includes lyrics that are repeated and varied throughout the piece.

1 2

3 4

6

You are man? man, As if I am am

That's what I said. Just ask a- way.

8

wo-man? And just man and wo- man were cre- at- ed for each oth- er—
wo-man, what the dif-frence is that makes us not the oth- er

That's what I said.
Just as you say.

10

how?
one.

Ah, yes, you've said.
And, so have I.

Me from the dust.
I've got two legs.

You from my
I've got ten

11 12

What's that you said?
And so have I!

side_ The Lord made wo- man from a rib that he took from my
fingers! Just what's the dif- f'rence then that makes us not the oth- er

13 14

When the Good Lord took the dust and made me up an- oth- er, He

side. one? When the Good Lord took a rib and made me up an- oth- er, He

No 6: You Are Man

15

must have had a plan in mind. And, if the

must have had a plan in mind. And, if the

16

D

Lord thought good e- nough to make us for each oth- er, it's

Lord thought good e- nough to make us for each oth- er, it's

17

not a thing to be de- clined.

not a thing to be de- clined. For

18

Wo- man and man

man and wo- man

19

Wo- man and man

Man and wo- man

20

Man and wo- man and man should

21

walk on hand in hand.

Man and wo- man and man should

walk on hand in hand.

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22

23

24

25

1

2

26

27

Tell me,

No 6: You Are Man

28 29

30 31

32

33

man! What's that I see? And I am

man! What's that I see? And you are

wo- man! That's not right! Your

wo- man! That's not right!

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34

man were cre- at- ed for each oth- er?

your wo- man were cre- at- ed for each oth- er?

35

Wow! I think I

Wow!

36

see! It's what's in-

I guess I do: it's what's in-

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37

side — ! As

side — ! As

No 6: You Are Man

38

cra- zy as it sounds, that's the way it's su'posed to

cra- zy as it sounds, that's the way it's su'posed to

39

be. When the

be. When the

40

Good Lord took the dust and made me up an- oth- er, He

Good Lord took a rib and made me up an- oth- er, He

41

must have had a plan in mind. And, if the

must have had a plan in mind. And, if the

42

Lord thought good e- nough to make us for each oth- er, it's

Lord thought good e- nough to make us for each oth- er, it's

43

not a thing to be de- clined.

not a thing to be de- clined. For

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44

Wo- man and man

man and wo-man

45

Wo- man and man

Man and wo- man

46

Man and wo- man should-

Man and wo- man should-

Man and wo- man should-

Man and wo- man should-

No 6: You Are Man

47

Man and wo- man and man should

Man and wo- man and man should

48 49

walk on hand in hand.

walk on hand in hand.

50 51

No. 6a: Such A Lonely Creature Underscore

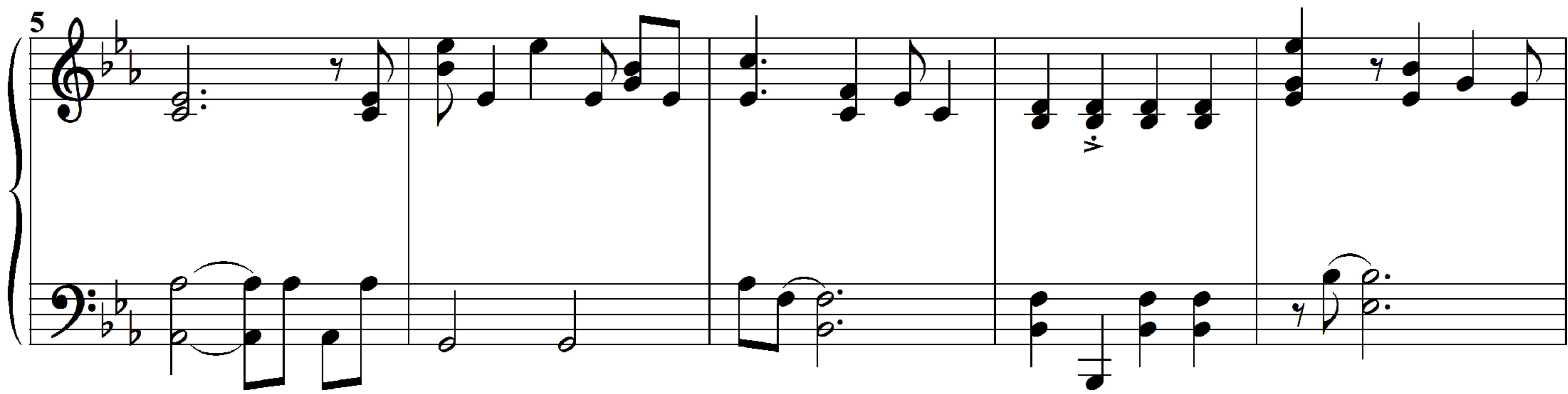
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♩=120

mp Gently

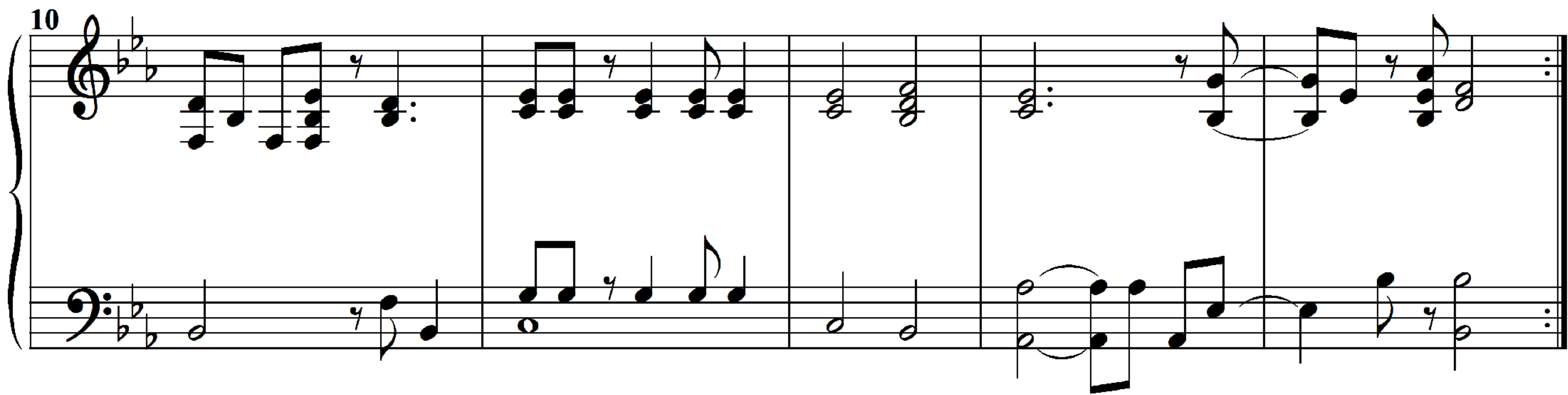


5



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10



Segue in tempo to No. 7: Such A Lonely Creature

No. 7: Such A Lonely Creature

Moving ballad
♩=130

for The Diaries of Adam & Eve

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The piano introduction consists of nine measures. Measures 1-4 are in the right hand, featuring a melody of eighth and quarter notes. Measures 5-9 are in the left hand, featuring a bass line of eighth and quarter notes. The key signature is B-flat major (two flats) and the time signature is 4/4.

THE
SERPENT:

The vocal entry begins at measure 10. The melody is in the right hand, with lyrics underneath. The piano accompaniment continues in the left hand. The lyrics are: "Sad and lone- ly, such a lone- ly lit- tle crea- ture. See, she's leak- ing, all a- lone to feel her sor- row." The key signature is B-flat major and the time signature is 4/4.

The vocal line continues from measure 13. The melody is in the right hand, with lyrics underneath. The piano accompaniment continues in the left hand. The lyrics are: "She is on- ly such a lone- ly lit- tle crea- ture. Has there ev- er been a gloom- i- er to- mor- row?" The key signature is B-flat major and the time signature is 4/4.

The vocal line concludes at measure 20. The melody is in the right hand, with lyrics underneath. The piano accompaniment continues in the left hand. The lyrics are: "Sit- ting by the riv- er- bank, talk- ing to the Nev- er has there been a girl faced a great- er" The key signature is B-flat major and the time signature is 4/4.

No. 7: Such A Lonely Creature

[illegible]

24 25 26

Hun-ger-ing for some-thing.
ached-so hard for some-thing.

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27 28 29

Some- thing to look at; some- thing to talk to; some- thing to laugh with;
 Some- thing to look at; some- thing to talk to; some- thing to laugh with;

30 31 32

some- thing to hold your hand.
some- thing to hold your hand.

The musical score consists of three systems. The first system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a melody of eighth and quarter notes. The piano accompaniment uses a grand staff (treble and bass clefs) with chords and single notes. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal note and piano accompaniment. Measure numbers 30, 31, and 32 are indicated above the vocal staff. The lyrics 'some- thing to hold your hand.' are written below the vocal staff, with hyphens indicating syllables across measures.

No. 7: Such A Lonely Creature

33 34 35

Some- thing to talk when you talk. Some- thing to cry when you
Some- thing to talk when you talk. Some- thing to cry when you

36 37 38

cry. To be sad when you're sad. To com- fort you and say: "Don't be down-
cry. To be sad when you're sad. To com- fort you and say: "Don't be down-

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39 40 41 1

heart- ed, you poor lit- tle girl. I will be your friend."
heart- ed, you poor lit- tle girl. I will be your

42 43 44 45 46

2

47 friend." 48 49 Some- thing 50 is nev- er e-

51 nough. 52 You know 53 some- thing 54 just can't be e-

55 nough. 56 but 57 some- thing 58 at least is

59 some- 60 thing and 61 some- thing 62 is be- ter than

63 none! 64 65 Some- thing to talk when you

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No. 7: Such A Lonely Creature

66 67 68

talk. Some- thing to cry when you cry. To be

69 70 71

sad when you're sad. To com- fort you and say: "Don't be down- heart- ed, you poor lit- tle

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72 73 74 75

girl. I will be your friend." I will be your

76 77 78

friend. I will be your friend.

No. 7a: You Are Man Transition 1

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♩=105

f fast funk

No. 8: She

for The Diaries of Adam & Eve

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♩=145

The musical score is written for piano and voice. It features a treble and bass staff for the piano accompaniment and a single staff for the vocal line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as quarter note = 145. The score is divided into systems, with measures numbered 1 through 31. The vocal line includes lyrics: 'She is all eagerness and life. The world is a charm, a joy to her. She is breathless with delight for a new flow'r; for a new scent.' The piano accompaniment includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). A large blue watermark 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid across the middle of the page.

1 2 3 4 5 6 7 8 9 10 11

She is all eagerness and life. The world

12 13 14 15 16 17 18

is a charm, a joy to her.

19 20 21 22 23 24

She is breathless with delight for a new

25 26 27 28 29 30 31

flow'r; for a new scent.

No. 8: She

32 33 34 35 36 37

She is all col- or mad: brown rocks; grey

38 39 40 41 42 43

moss; yel- low sand; blue sky; green trees.

44 45 46 47 48 49

She wakes for the pearls of

50 51 52 53 54 55

dawn; stares at the moon; longs for the stars.

56 57 58 59 60 61

She has no use so

62 63 64 65 66

far as I can see, but still she's there,

67 68 69 70 71 72

right next to me.

73 74 75 76

She is quite re-mark-a-ble, slender, grace-ful, like

77 78 79 80

Pic- ture her stand- ing, mar- ble white, watch- ing a bird in the sky!

81 82 83 84 85 86

If she could qui- et down. Be still;

No. 8: She

87 88 89 90 91 92

be grave for a day, an hour, a beat.

93 94 95 96 97 98 99

I could en-joy be-ing close to

100 101 102 103 104

her, ye-a-lize seen through my

105 106 *slower* 107 108 109

eyes, she is beau-ti-ful.

110 111 112 113

No. 8a: You Are Man Transition 2

♩=105

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f fast funk

No. 8b: The Day Before Yesterday Transition 3

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$\text{♩} = 100$

pp

5

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No. 9: Taste The Fruit

Gentle to rocking
Initial tempo ♩=120

for The Diaries of Adam & Eve

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Musical score for "The Rose Tree" in 4/4 time. The score is written for piano (mp) and consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The piece is divided into four measures, each marked with a number (1, 2, 3, 4) above the treble staff. The melody consists of eighth and quarter notes, while the bass staff features whole notes and quarter notes. The piece ends with a double bar line.

THE SERPENT:

THE SERPENT:

The musical score for 'The Serpent' consists of two systems. The first system shows a vocal line starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a measure with a 6, containing a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The next measure has a 7, containing a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The final measure of the first system has an 8, containing a quarter note E6 and a quarter note F6. The lyrics 'Such a sad and lone- ly girl this world has nev- er seen.' are written below the vocal line. The piano accompaniment is shown in the second system, with a grand staff (treble and bass clefs). The right hand plays a melody of eighth and quarter notes, while the left hand plays a simple bass line of quarter and half notes.

Such a sad and lone- ly girl this world has nev- er seen.

She tries so hard, she cries a-lone. A sad-der girl, there's ne-ver been. She's

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left here on her own to wish and pine and

16 17 18 19

sigh. She'll nev- er be ap- prec- i- at- ed, for the things she's

The musical score consists of three staves. The top staff is a vocal line in treble clef, with lyrics written below it. The lyrics are: "sigh. She'll nev- er be ap- prec- i- at- ed, for the things she's". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The score is divided into four measures, numbered 16, 17, 18, and 19. Measure 16 contains the word "sigh." and a half note. Measure 17 contains the words "She'll nev- er be ap-" and a half note. Measure 18 contains the words "prec- i- at- ed," and a half note. Measure 19 contains the words "for the things she's" and a half note. The piano accompaniment in the middle and bottom staves provides harmonic support for the vocal line.

20 21 22

done. *f* Come on! Time to

f

^

v

23 24 25

stand up for your- self. Come on, girl! Time to reach out for your-

^

^

v

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26 27 28

self! Grab the chance I'm of- fer- ring to you!

^

^

^

v

29 30 31

If you want to show him what your are:

^

^

^

v

No. 9: Taste The Fruit

32 33 34 35

Taste the fruit!

EVE:

mp But the man has said the Lord has

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36 37 38 39

warned him from this tree. He says I may not eat of it lest

PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS

40 41 42 43

fear-ful dan-ger fall on me. But why should I o-bey when

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44 45 46 47

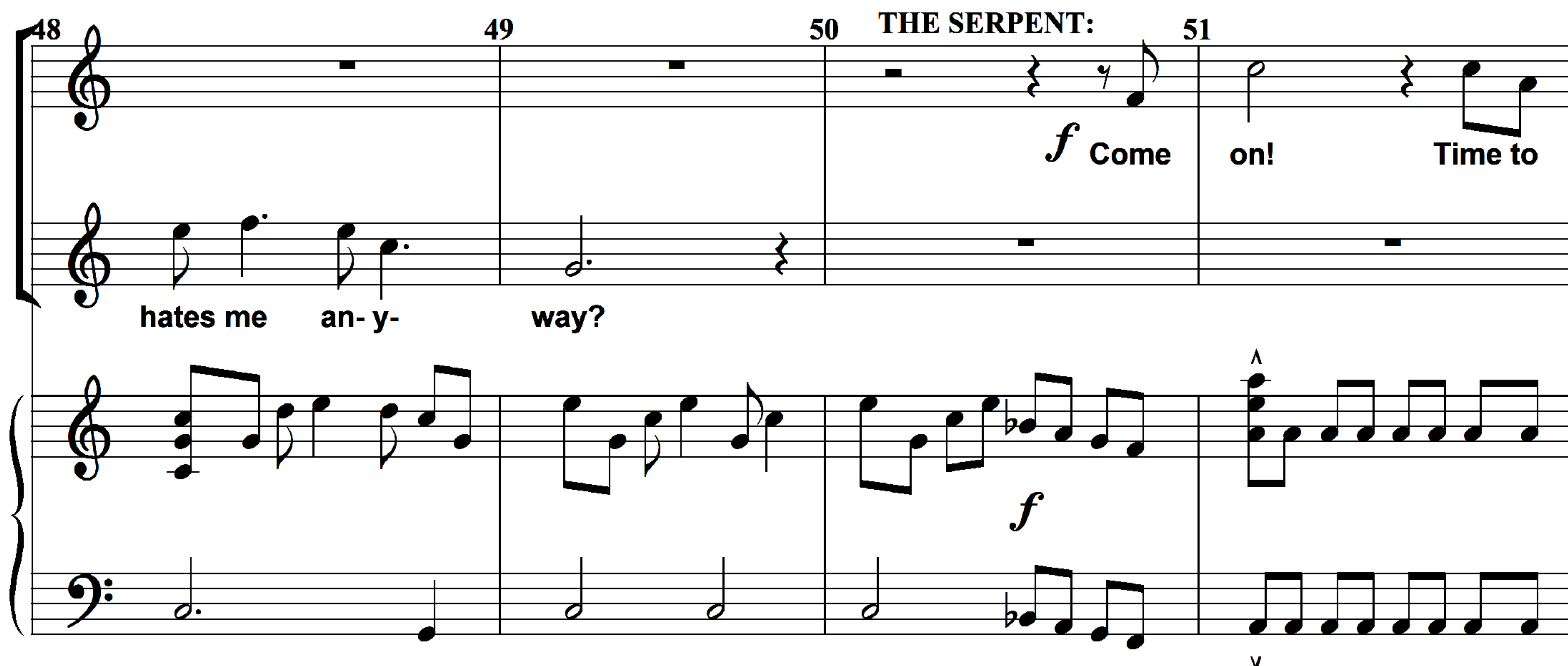
he's so far a-way? Is it still wrong when he is gone and

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48 49 50 51 THE SERPENT:

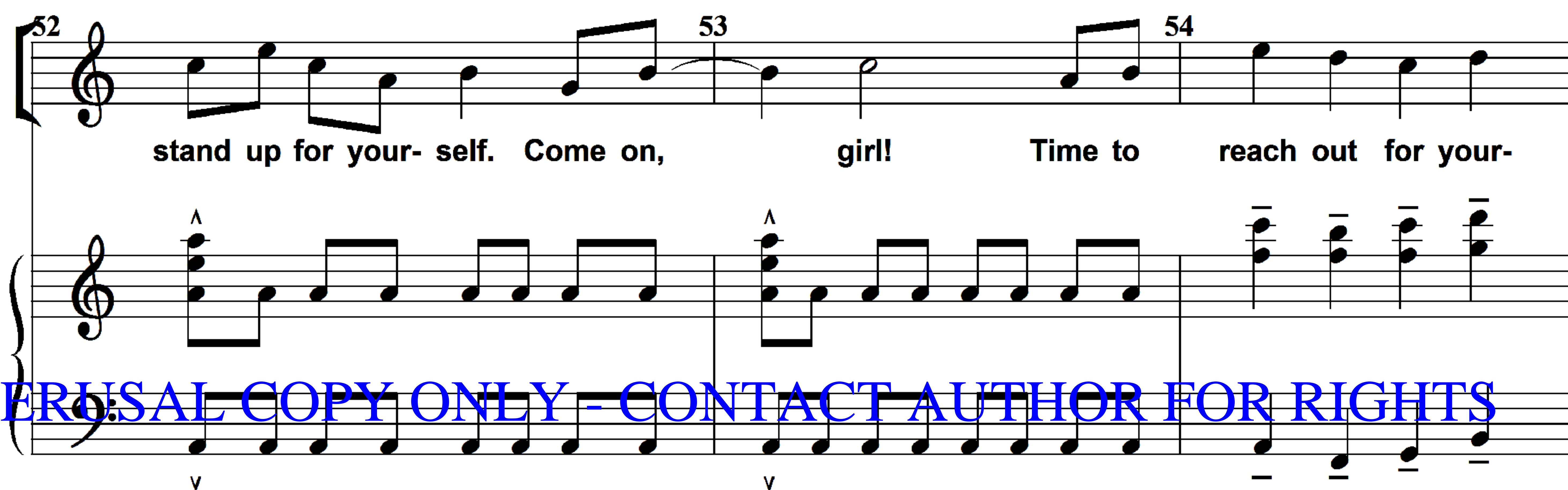
f Come on! Time to

hates me an- y- way?



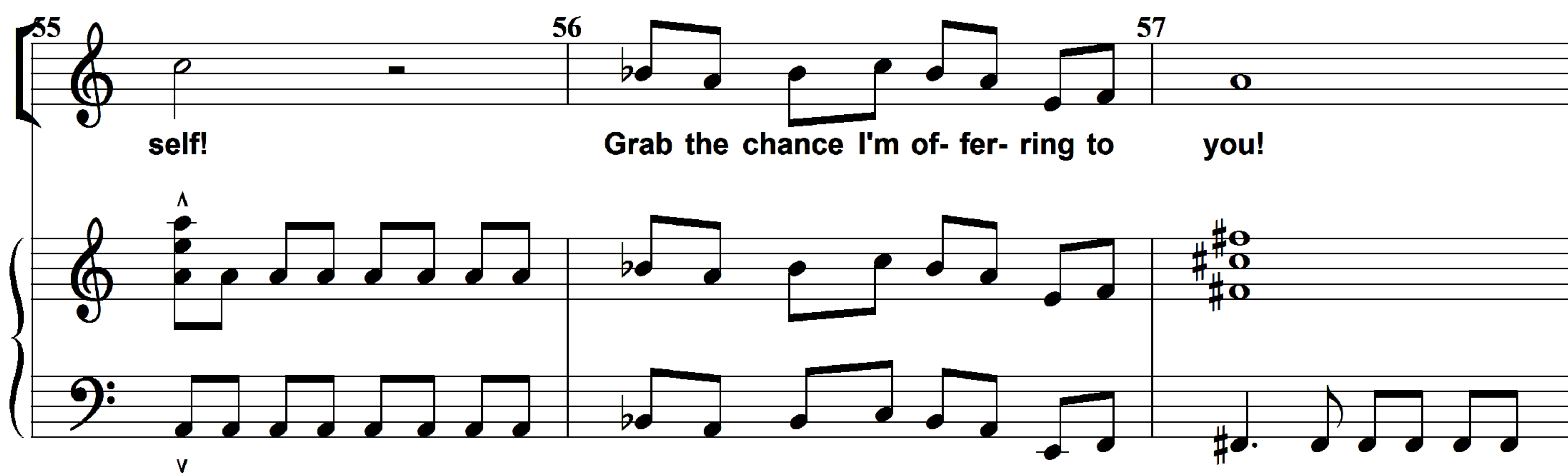
52 53 54

stand up for your- self. Come on, girl! Time to reach out for your-



55 56 57

self! Grab the chance I'm of- fer- ring to you!



58 59 60

If you want to show him what your are:



No. 9: Taste The Fruit

61 62 63 64

Taste the fruit! Now the ser- pent was more sub- tle than

mf

65 66 67 68

an- y beast in the field. He said "May ye not eat of an- y

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69 70 71 72

fruit the Gar- den yields?"

EVE:

Of all the fruits of the Gar- den, of

73 74 75 76

an- y fruit we may eat save that of the Tree in the midst of it, for

77 78 79 80 THE SERPENT:

ff Eve! Don't you know your

then we'll sure-ly die.

ff

81 82 83

god is a jeal-ous god? If you eat of it, you'll won't die!

84 85 86

Your eyes will be op-ened. You'll know good and e-vil.

87 88 89

Ye shall be as gods! If you

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No. 9: Taste The Fruit

90 want to 91 make your-self a god, 92 taste the 93 fruit!

94 95 96 ADAM:
Stop! Wo- man,

97 don't reach out your hand! There's dan- 98 ger ev- en in the spot you 99

100 stand. 101 Wo- man, think of what you do. 102 Wo- man, please, lis- ten

103 to me. Wo- man, 104 please! 105 If you 106 do, you're

107 108 109 110

sure- ly going to die! Don't taste the fruit!

111 112 113 114

EVE: My name is Eve. She bites.

115 116 117 118

mp

119 120 121 122

EVE: I know things I know that we were nev- er meant to know.

123 124 125 126

mf

I see you nak- ed and I see just what that means and what will be. My

127 128 129

mf

eyes are o- pen now, I see so man- y

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No. 9: Taste The Fruit

130 things. 131 I know there's good and 132 ev- il and I

133 know what it means to 134 die. 135 136

ADAM bites *fff*

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137 THE SERPENT: 138 139

And I brought your per- fect man to his fall!

140 Now, 141 taste the fruit! 142 143 144

f *mp*

No. 10: Entr'Acte

for The Diaries of Adam & Eve

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Initial tempo ♩=120

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2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

31 32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59 60

No. 10: The Garden Is A Dream

Smoothly
♩=103

for The Diaries of Adam & Eve

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Piano introduction in B-flat major, 4/4 time. The music consists of a series of chords in the right hand and single notes in the left hand. The first measure has a 2-measure rest, the second has a 3-measure rest, and the third has a 4-measure rest.

EVE: The Gar- den is a dream to me now. When I look back, it was

The vocal line for Eve begins with a 4-measure rest, followed by a series of eighth and quarter notes. The piano accompaniment continues with the same chordal pattern as the introduction.

beau- ti- ful, en- chan- ting- ly beau- ti- ful, sur- pass- ing- ly beau- ti- ful, but

The vocal line continues with eighth and quarter notes. The piano accompaniment remains consistent.

now it's lost and I'll not see it an- y- more.

The vocal line concludes with a quarter note and a half note. The piano accompaniment continues with the same chordal pattern.

ADAM: The

The piano introduction for Adam's entry consists of a series of chords in the right hand and single notes in the left hand. The first measure has a 2-measure rest, the second has a 3-measure rest, and the third has a 4-measure rest.

Gar- den is a dream to me now. When I look back, it was beau- ti- ful, en-

The vocal line for Adam begins with a 4-measure rest, followed by a series of eighth and quarter notes. The piano accompaniment continues with the same chordal pattern.

No. 10: The Garden Is A Dream

20 chan- ting- ly beau- ti- ful, 21 sur- pass- ing- ly 22 beau- ti- ful, but

23 now it's lost 24 and I'll not 25 see it an- y- more. The

26 Gar- den is a dream to me 27 now. When 28 I look back, a dream. It was

The Gar- den is a dream, noth- ing more. When I look back, it was

29 beau- ti- ful, __ __, en- 30 chan- ting- ly beau- ti- ful 31 __ __, sur- pass- ing- ly

beau- ti- ful, en- chan- ting- ly beau- ti- ful, this dream. sur- pass- ing- ly

32 beau- ti- ful, but 33 now it's lost and I'll not 34 see it an- y- more. The

beau- ti- ful, but now it's lost and I'll not see it an- y- more.

35 A Gmin A 36 Dmin C 37 A Gmin A

Gar- den is lost, but I have found him, and I am con- tent. He

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38 Dmin Gmin Dmin 39 C

loves me, as well as he can. I

40 Bb F Gmin

love him with the strength of my pas- sion- ate na- ture. I

No. 10: The Garden Is A Dream

42 **B \flat** 43 **C** **F** 44 **B \flat**

think this is prop-er to my youth and my sex. If he can-not love me with the

45 **F** **Gmin** 46 **B \flat** **B \flat 7** **B \flat** 47 **F** **B \flat** **C**

same sort of fer-vor, I'll be sat-is-fied that he is do-ing his best.

The

48 **A** **Gmin** **A** 49 **Dmin** **C** 50 **A** **Gmin** **A**

Gar-den is lost, but it seems I have her. and I am con-tent. I'll

51 **Dmin** **Gmin** **Dmin** 52 **C** **Emin** **C** 53 **B \flat**

keep her as best as I can. I find that she's be-come an a-

54 **F** **Gmin** 55 **B \flat**
gree- a- ble com- pan- ion. When I'm not with her, I find I'm

56 **C** **F** 57 **B \flat**
lone- some for noise. And, as God or- dained that we must

58 **F** **Gmin** 59 **B \flat** 60 **F** **B \flat** **C**
work for our liv- ing, I'm sure she'll be use- ful. I'll su- per- in- tend. If

61 **Cmin** 62 **Gmin**
I ask my- self, why I love him, I
I ask my- self, do I love her, I

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No. 10: The Garden Is A Dream

63 Cmin 64 Gmin Eb Gmin Cmin 65

find I do not know. And when all is done and

find I do not know. And when all is done and

66 Gmin 67 F 68

ov- er, I don't real- ly care why it's so. The

ov- er, I don't real- ly care why it's so.

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69 70 71

Gar- den is a dream to me now. When I look back, a dream. It was

The Gar- den is a dream, noth- ing more. When I look back, it was

72 73 74

beau- ti- ful, ____, en- chan- ting- ly beau- ti- ful ____, sur- pass- ing- ly

beau- ti- ful, en- chan- ting- ly beau- ti- ful, this dream. sur- pass- ing- ly

75 76 77 78

beau-ti-ful. The Gar-den is a dream, and what's a dream but

beau-ti-ful. The Gar-den is a dream, and what's a dream but

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79 80 81 82 83 84 85

something that nev-er was?

some-thing that nev-er was?

No. 12: Been There -- Named That

for The Diaries of Adam & Eve

Very funky
♩=95

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The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Very funky' with a metronome setting of 95. The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano part is characterized by complex triplets and sixteenth-note patterns. The vocal line includes lyrics and is marked with measure numbers 1 through 10. A large blue watermark 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid across the middle of the score.

1
I've seen ev-'ry thing that I can see.

2
(Got a name for that. Got a thing for that!)

3
I've been ev-'ry where that I can be.

11 (Spent an ho- ur here. 12 Got the sou- ve- nir.)

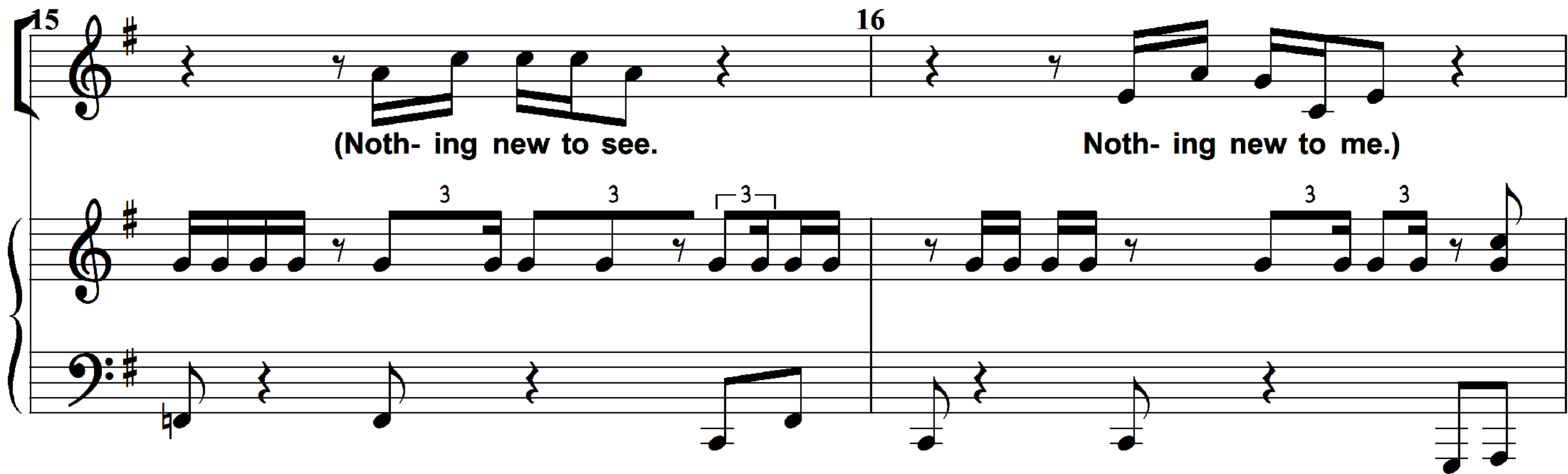


13 I've climbed ev- 'ry hill; 14 swam the lakes un- til—

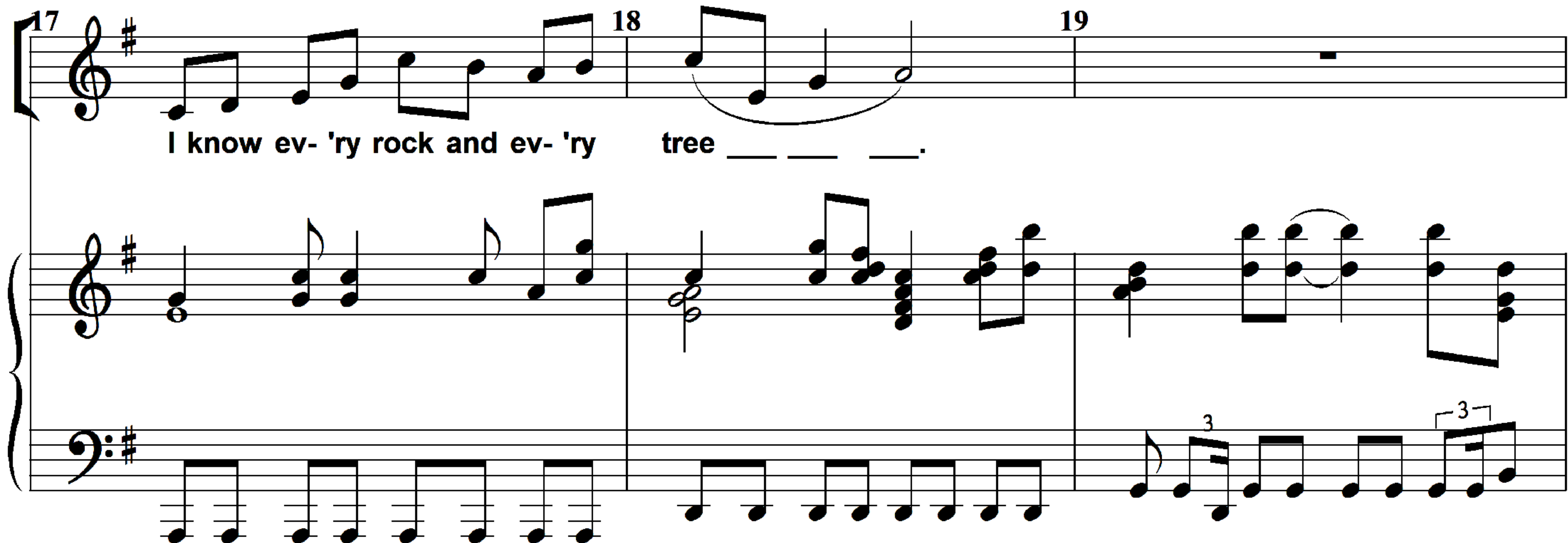


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15 (Noth- ing new to see. 16 Noth- ing new to me.)



17 I know ev- 'ry rock and ev- 'ry 18 tree 19



No. 12: Been There -- Named That

20 (Ev- 'ry tree.) 21 Ev- 'ry sing- le bless- 22 ed hill and...

23 I've named ev- 'ry thing that I can name. I've felt ev- 'ry feel- ing I can feel.

24

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25 (That's a cock- a- too. That's a ti- na- mou.) (Paid a heav- y price: Lost my par- ad- ise.)

27 Ev- 'ry dif- frent thing and some the same. Ev- 'ry jolt and shock that life can deal.

28

29 30

(That's a wil- de- beast.
(Had my share of hurts.

Or an old g- nu.)
Still it might be worse.)

31 32

I've dubbed ev- bird;
What I've found is she

named it with a word.
seems a part of me.

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33 34

(That's a pink hoo- poo.
(Can't be- lieve it's true.

There's a do- do, too.)
But, I'm tell- ing You?)

35 36 37

Now, there's not a name left to pro- claim ____!
Now, I seem to miss her ev- 'ry day ____.

No. 12: Been There -- Named That

38 39 40

Ev- 'ry name. Ev- 'ry sing- le bless- ed... 'cause I've
Ev- 'ry way. Ev- 'ry sing- le bless- ed... 'cause I've

41 42

Been there, named that. Noth- ing left in this world for a
Been there, named that. Noth- ing feels like it did when the

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43 44 45

guy like me to do. (Not a thing to do.) Been there, named
world and me were new! (Back a week or two.) Been there, named

46 47

that. Noth- ing left I can see but a big world to sub- due.
that. Noth- ing works like it did when my world was one, not two.

48 49

(That's a kan- ga- roo.
(When there's some- one who

That's a mar- a- bou.)
keeps on catch- ing you.)

1

50 51 52

53 54 55

56 57 58 2, 4

What is Man to

59 60 61

do, when the world's no long- er new ____? What am

No. 12: Been There -- Named That

62 63 64

I to do, now my one is two. Now my hap- py days have passed me

65 66 67

by. (Need a name for that!) Been there, named that. On- ly thing I've

68 69 70

nev- er named is wife. That's a real big name. Been there, named

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71 72 73 74

that. Bet- ter go on home and make a life.

75 76 77

No. 13: He

for The Diaries of Adam & Eve

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Moderato
♩=100

I sup- pose this kind of love is not a

pro- duct of rea- son or sta- tis- tics or of thought, like one's

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love for oth-er rep-tiles and an-i-mals, and birds, and fish-es and in-sects, and

clouds and trees and sun and moon and stars! I think this must be so.

F B \flat F B \flat F B \flat

13 14 15

So, then why is it I love him? What's spec-ial a-bout him? What's

16 17 18

spec-ial a-bout me I makes me care for him I won-der why it's so?

19 20 21 22

mf

23 24 25

I love the birds be- cause they sing.

26 27 28

I love to watch them wing- ing. I love their beau- ty;

29 30 31

I love their col- our. but it's just not the same thing.

32 33 34

I love the birds be- cause they fly _____. Be- cause they own the

35 36 37

sky _____ I love to see them. I love to hear them.

38 39 40

but, it's just not the same thing. He sings his songs,

41 42 43

but it is not that. The

44 more that he sings, 45 the more I know that. 46

47 He sings his songs, 48 but it 49

50 is not that. 51 Yet, I ask him to sing 52

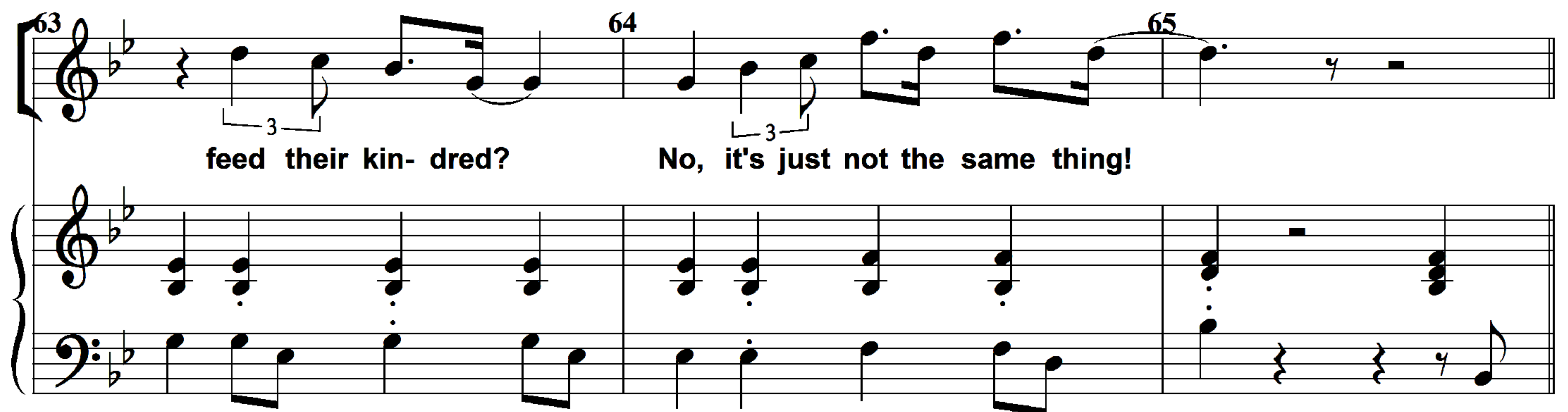
53 to be part of that. 54 55 56

57 He tills the soil __, 58 He delves the earth __. 59

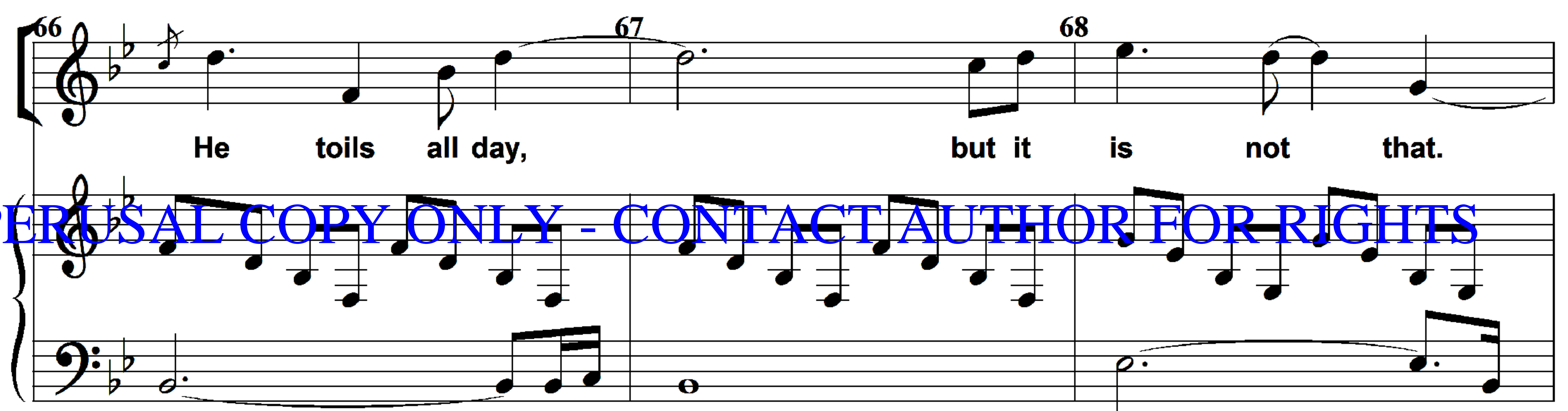
60 I see him strain to pros- per. Yet, do the beasts not



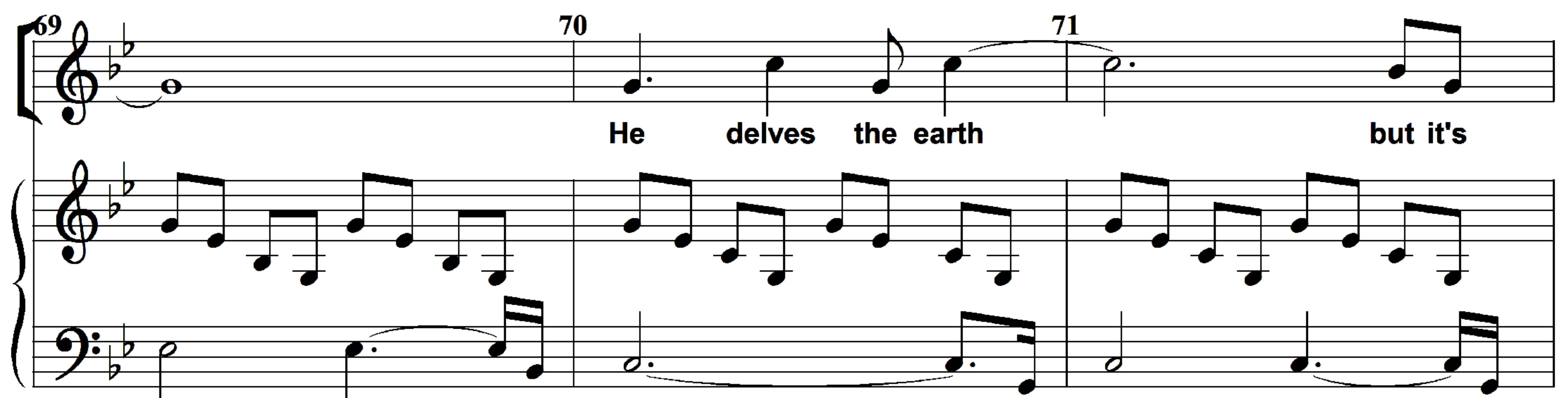
63 feed their kin- dred? No, it's just not the same thing!



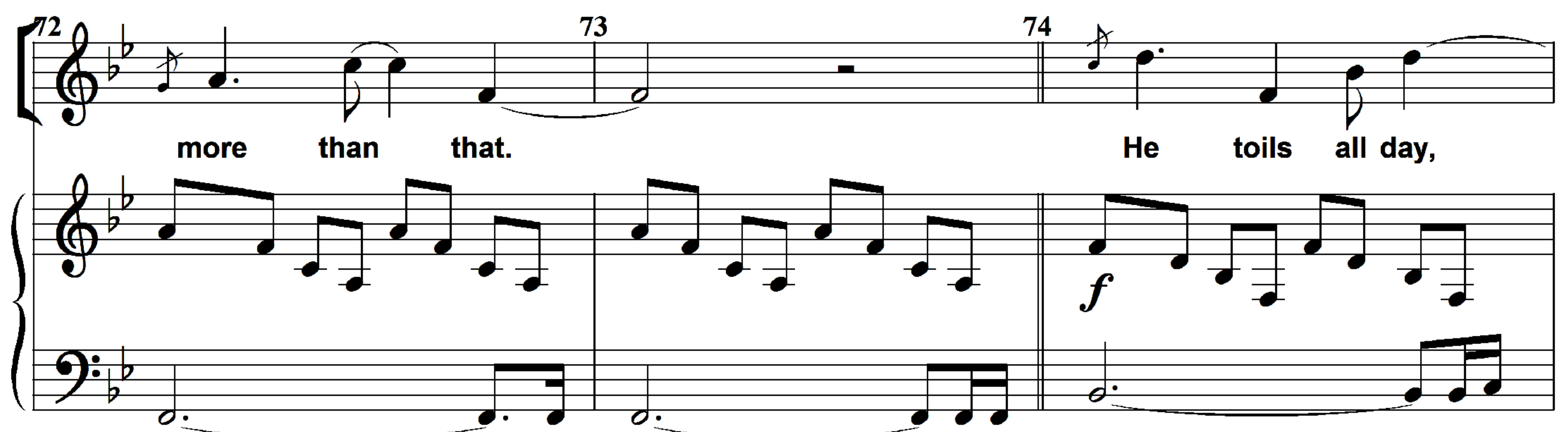
66 He toils all day, but it is not that.



69 He delves the earth but it's



72 more than that. He toils all day,



75 76 77

but it is not that.

78 79 80

He breaks the soil, but it is not that.

81 82 83 84

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He can name the

mf

85 86 87

stars, but I don't know why.

Bb

3

88 89 90 91

Why a name when they still fill the sky

92 93 94

Just as bright? He stirs my bod-y

95 96 97

He stirs my soul ____ He makes me feel con- ten- ted.

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98 99

He makes my mo- ments. He makes my fu- ture.

100 101 102

Is that the rea- son he sings? He smiles at me

103 104 105

and I know he's mine.

106 107 108 109

His si- lent smile is a match for mine.

Bb 110 111 112 113

He smiles at me and I know that he's mine.

ff

114 115 116

I can't ex- plain I can on- ly try

117 118 119

to keep lov- ing him 'til we

No. 13: He120121122123124No. 13: He

die.

pp

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No. 14: It's A Fish

Steady
♩=115

for The Diaries of Adam & Eve

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not quite staccato throughout

I've been off hunt- ing
I'm back this mor- ning,

for quite a while, now.
I shout "Hel- lo, there!"

I of- ten go off by my- self.
She says I must- n't make such noise.

I need the air. I
I say "What's wrong?" She

need the space to think.
looks a lit- tle strange.

I need to
I say "Let's

stretch.
hear."

I need to be on my
She says it's an- oth- er

own.
sur- prise.

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No. 14: It's A Fish

16 17 18

Well, it's a fish!

19 20 21

It has to be one. A slim-y fish

22 23

With tooth- less mouth and those flap- ping fins.

24 25 26

Well, it's a fish!

27 28 29

If I've ev- er seen one. It makes no sound,

30 it just lies a- round, 31 but she loves the thing. 32

33 She says no. 34 She found it by the stream. 35

36 Right! 37 So, I said. 38

39 "A fish! 40 Poached with dill and cream." 41

42 And she screamed. 43 It must be a fish!

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No. 14: It's A Fish

44 45

It can- not walk; it

46 47 48

can- not talk. It on- ly lies there and leaks.

49 50 51

I tried to put it back where it came from.

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52 53 54

She snatched the thing back from the stream, then spent the morn- ing

55 56 57

mak- ing stu- pid goog- ly sounds. It smiled just

58 now. 59 The first fish I've seen that 60 smiles.

61 She holds it! 62 She hugs it day and night.

64 When 65 it won't eat,

67 she cries. 68 That just can't be right. 69 It's a fish.

70 It's not a li- on. 71 It's not a bad- ger. 72 It's not a zeb- ra or

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No. 14: It's A Fish

73 74 75

a seal. To tell the truth, it kind of looks like me.

76 77 78

But It's a fish.

79 80 81

There's on- ly one thing it can be. Yep, it's a

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82 83 84

fish! It has to be one.

85 86 87

A slim-y fish With tooth- less mouth and those flap- ping fins.

88 89 90

Well, it's a fish!

91 92 93

It must be a fish! It can- not walk; it

94 95 96

can- not talk. It on- ly lies there and stinks.

97 98 99

It's a fish! I know

100 101 102

it's a fish, I know. It's a fish!

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No. 14: It's A Fish

103 104 105

But, still it's kind of cute.

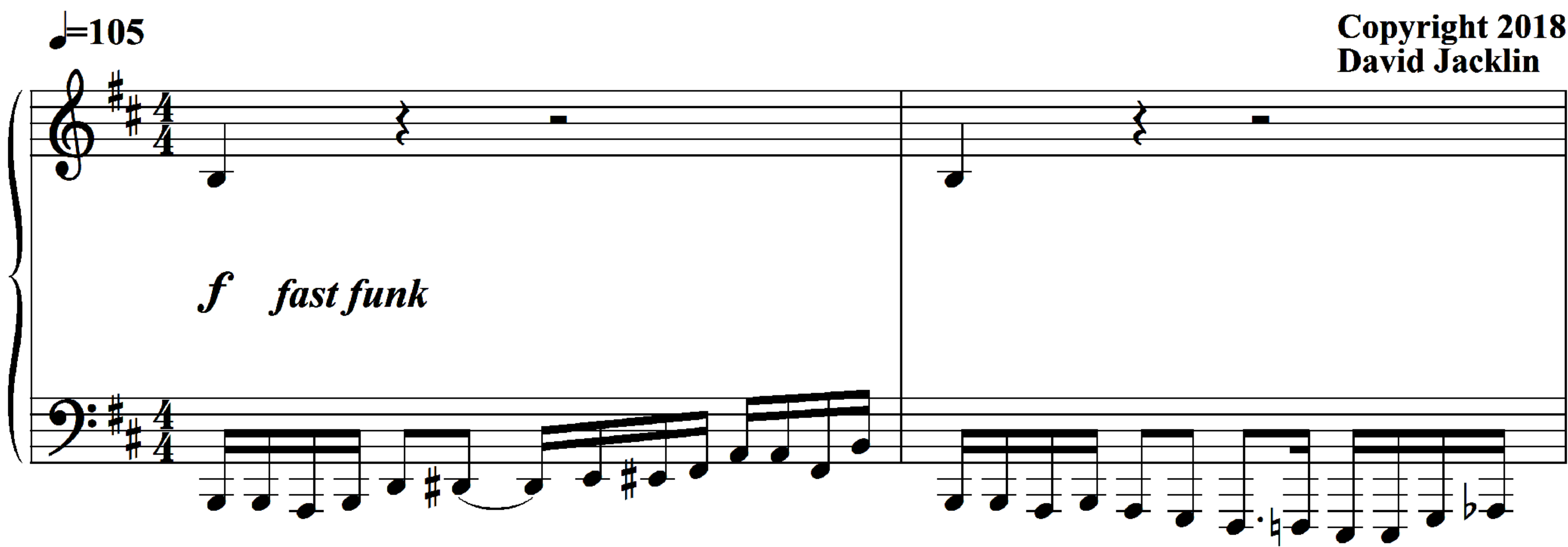
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No. 14a: Time Passes Transition 1

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♩=105

f fast funk



3



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No. 14b: Time Passes Transition 2

♩=105

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The first system of the musical score is written for piano in 4/4 time. The key signature has two sharps (F# and C#). The tempo is marked as 105 beats per minute. The music is marked *f fast funk*. The right hand (treble clef) plays a simple melody with quarter notes and rests. The left hand (bass clef) plays a more complex, rhythmic pattern with eighth and sixteenth notes, including some accidentals (sharps and naturals).

The second system of the musical score continues the piece. It begins with a measure rest in the right hand, indicated by a '3' above the staff. The left hand continues with its rhythmic pattern. The system concludes with a double bar line. A large blue watermark is overlaid across the bottom of the page.

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No. 14c: Time Passes Transition 3

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♩=105

f fast funk

3

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No. 14d: Time Passes Transition 4

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♩=105

The musical score is written for piano in 4/4 time, with a tempo of 105 beats per minute. It consists of two systems of music, each with a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#). The first system spans two measures. The treble staff features a complex, rapid chordal texture with many beamed sixteenth notes, while the bass staff has a more melodic line with eighth and sixteenth notes. The second system also spans two measures, continuing the dense texture in the treble and the melodic movement in the bass. The piece concludes with a final measure in the second system, marked with a double bar line.

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No. 14e: Time Passes Transition 5

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♩=105

The image shows a musical score for a piano piece. The score is written for two staves: a treble staff and a bass staff. The key signature is G major, indicated by one sharp (F#) on the treble staff. The time signature is 4/4. The piece consists of two measures, each with a repeat sign. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is titled "The Rose Tree" and is in G major, 4/4 time.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a repeating eighth-note pattern in the right hand and a more complex melody in the left hand. The voice part consists of a single line of music with lyrics underneath.

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5

Musical score for 'The Rose Tree' in G major (one sharp, F#). The score is written for voice and piano accompaniment. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The time signature is 4/4. The score consists of two systems. The first system shows the beginning of the piece, with the voice part starting on a whole note G5 and the piano accompaniment starting with a quarter rest followed by a quarter note G2. The second system shows the continuation of the piece, with the voice part starting on a whole note G5 and the piano accompaniment starting with a quarter rest followed by a quarter note G2. The score ends with a double bar line.

No. 14f: Time Passes Transition 6

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♩=105

The musical score is written for piano in 4/4 time with a key signature of two sharps (F# and C#). It consists of two systems of two staves each. The first system has a treble staff with a whole rest in the first measure and a half note G4 in the second measure, and a bass staff with a continuous eighth-note melody. The second system has a treble staff with a triplet of eighth notes (G4, A4, B4) in the first measure, followed by two measures of half notes (G4, F#4) and a whole rest in the fourth measure, and a bass staff with a continuous eighth-note melody. The score ends with a double bar line.

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No. 14g: Time Passes Transition 7

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♩=105

Two systems of piano music in 4/4 time, key of D major. The first system begins with a treble clef staff containing a series of chords and a bass clef staff with a melodic line. The second system continues the piece, featuring a triplet of eighth notes in the treble staff and a corresponding melodic line in the bass staff.

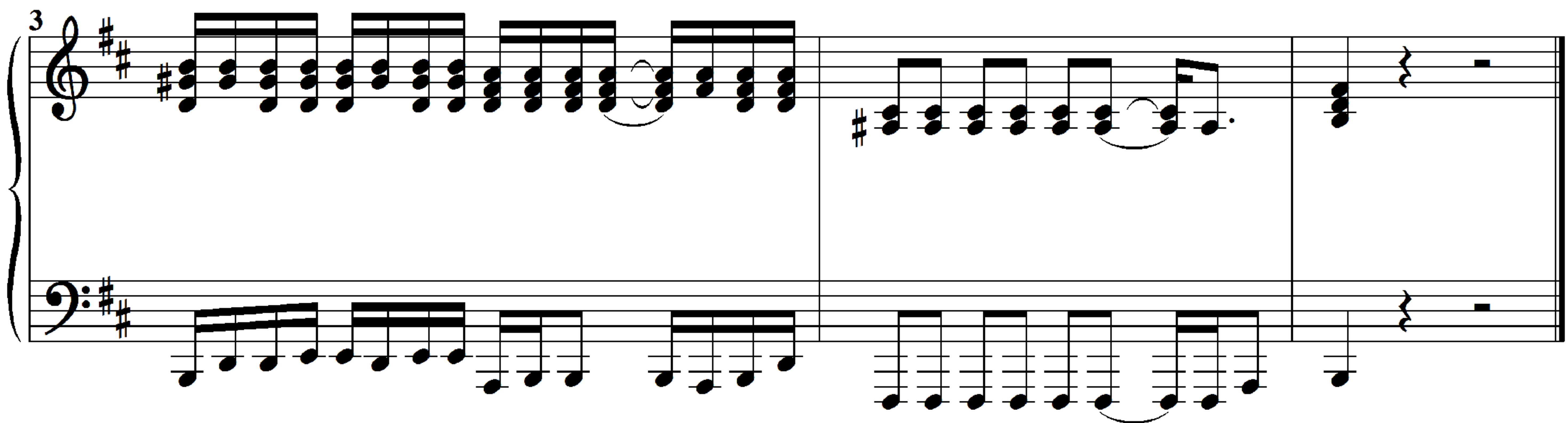
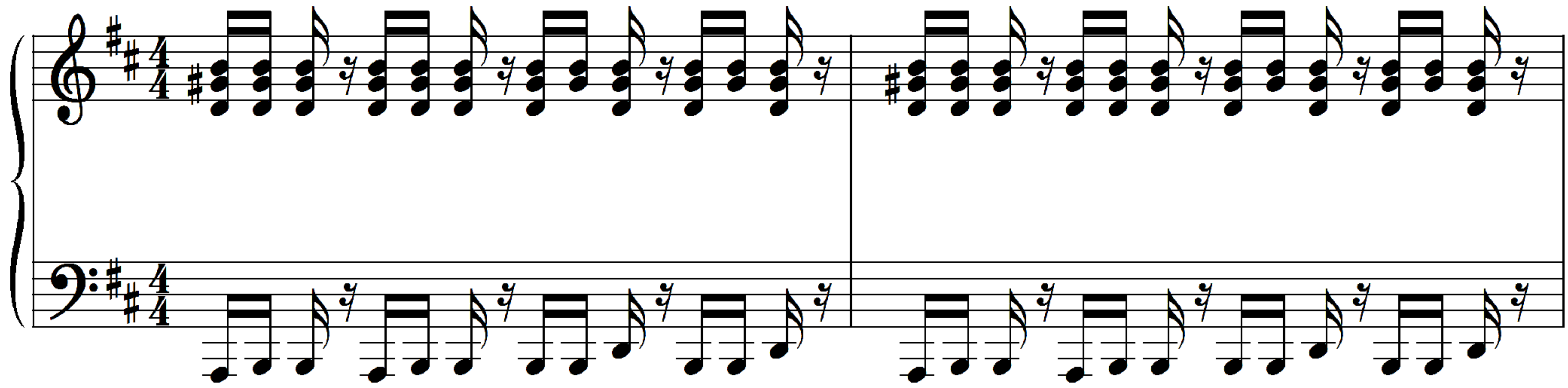
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The third system of the musical score, starting with a measure number '5' in the treble staff. It concludes with a glissando in the bass staff, indicated by a wavy line and the word 'Gliss.'.

No. 14h: Time Passes Transition 8

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♩=105



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No. 15: Am I My Brother's Keeper?

Moving strongly
♩=120

for The Diaries of Adam & Eve

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Sheet music for piano and voice, measures 1 through 15. The music is in 4/4 time, key of B-flat major (two flats). The piano accompaniment features a steady bass line and chords in the right hand. The vocal line includes lyrics.

Measures 1-3: Introduction. Measure 4: Rest. Measure 5: I heard it first. Measure 6: when I was a lit- tle. Measure 7: Rest. Measure 8: boy _ of three. Measure 9: Where is A- bel? Measure 10: Day af- ter day: Measure 11: Where's your bro- ther? Measure 12: I must be cursed. Measure 13: Rest. Measure 14: Why should he al- ways be tag- ging a- long? Measure 15: Find your bro- ther.

No. 15: Am I My Brother's Keeper?

16 That's the re- frain: 17 Where's 18 your bro- ther?

19 You watch him now. 20 You keep him safe from harm. 21

22 Where's 23 your bro- ther? 24 I'd want to an- swer:

25 A- bel's sleep- ing now. 26 There's my lit- tle 27 broth- er!

28 Safe like his mom- my's fav- 'rite son. 29 Let me go now! 30

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are written below the vocal line. A large blue watermark is centered across the middle of the page, reading 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS'. The score ends with a double bar line and a sharp sign on the piano's bass line.

31 Off to the fields where 32 I can be free. 33 Am I my brother's

34 keep-er? 35 And an- swer came there 36 none. 37

Play 4 X's

38 39 40

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41 Years are fly- ing like wind 42 and we're both 43 grown to be men.

44 A- bel is the 45 Lord's fav- 'rite son. 46 See your

No. 15: Am I My Brother's Keeper?

47 48 49

bro- ther. God loves him now. God keeps him

50 51 52

safe __ from harm. Where's your bro- ther?

53 54 55

I nev- er ans- wered: A- bel's sleep- ing now. There's my lit- tle

56 57 58

broth- er! Safe like God's fav- 'rite son.

59 60 61

Let me go now! Off to the fields where I can be free. Am

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62 63 64 65

I my broth- er's keep- er? And an- swer came there none.

66 67 68 69 70

1, 2, 3 4

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71 72 73

Lord, hear me pray! Take what I of- fer, to- day,

No. 15: Am I My Brother's Keeper?

74 like my bro- ther! 75 76 Lord, why don't you

77 smile on me? 78 Where's 79 my bro- ther?

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80 And I must an- swer: 81 A- bel's sleep- ing now. 82 Safe from ev- 'ry

83 harm 84 Go, seek him there in the earth. 85

86 87 88 89

Where's my brother? Go, find him! There in the earth. Don't ask me! Am

90 91 92 93

I my broth- er's keep- er? The an- swer came back "Yes."

94 95 96 97

98 99 100

A- bell I have sinned a- gainst you.

No. 15: Am I My Brother's Keeper?

101 102

Sinned a- gainst my bro- ther. I ought to have been watch- ing you,

103 104 105

bro- ther, I know. I can- not, can- not, can- not take it back now.

106 107 108

A- bel, where are you, now? A- bell!

109 110 111

Where am I, now?

No. 15a: The Garden Is A Dream Underscore

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♩=105 Dreamily

Measures 1-4 of the musical score. The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked '♩=105 Dreamily'. The dynamics are marked 'mp' (mezzo-piano). The notation features a treble and bass staff with various chords and melodic lines.

Measures 5-9 of the musical score. The notation continues with chords and melodic lines in the treble and bass staves.

Measures 10-14 of the musical score. A large blue watermark reading 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid across the measures. The notation shows a continuation of the musical themes.

Measures 15-19 of the musical score. The notation continues with chords and melodic lines in the treble and bass staves.

Measures 20-24 of the musical score. The notation concludes with a final chord in the treble staff and a sustained bass line. The dynamics are marked 'pp' (pianissimo) in the final measure.

No. 16: Forgiveness

Medium Rock

for The Diaries of Adam & Eve

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♩=80

The musical score is written for piano and voice. It features a piano introduction with a treble and bass staff in 4/4 time, key of B-flat major. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal melody enters at measure 1, marked with a '1' above the staff. The lyrics are: 'I know it's yes-ter-day, and it seems there's no way. What we lose, what we gain, all comes to pain. It's so hard to let'. The score includes measure numbers 1 through 11. A blue watermark 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid across the middle of the page.

1 I know it's yes-ter-

day, and it seems there's no

way. What we lose, what we gain,

all comes to pain. It's so hard to let

12 go. If we call on what we

14 feel and re- mem- ber what's

16 real, there can be a new way,

18 start a new day, or be nev- er a-

20 gain. If it's nev- er, can we

21

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No. 16: Forgiveness

22 23

ev- er find just a mo- ment of

24 25

peace once more? If there's no re- turn a- gain _ we will

26 27

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nev- er ev- er lose the _ pain. Nev- er be

28 29

healed a- gain. So, please, please,

30 31

please, find for- give- ness for

32 33

him. If you just reach out your hand, you can

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34 35

save a brok- en man, yes, you can. If you

36 37

find it deep in your heart.

No. 16: Forgiveness

38 39

Chil- dren must be

40 41

born and from moth- ers be _

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42 43

torn. When they're lost, when they're gone,

44 45

we have to mourn, but we must let them

46 47

go. If it's nev- er, can we

If it's nev- er, can we

48 49

ev- er find just a mo- ment of

ev- er find just a mo- ment of

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50 51

peace once more? If there's no re- turn a- gain _ we will

peace once more? If there's no re- turn a- gain _ we will

No. 16: Forgiveness

52 53

nev- er ev- er lose the _ pain. Nev- er be

nev- er ev- er lose the _ pain. Nev- er be

54 55

healed a- gain. So, please, please,

healed a- gain. So, please, please,

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56 57

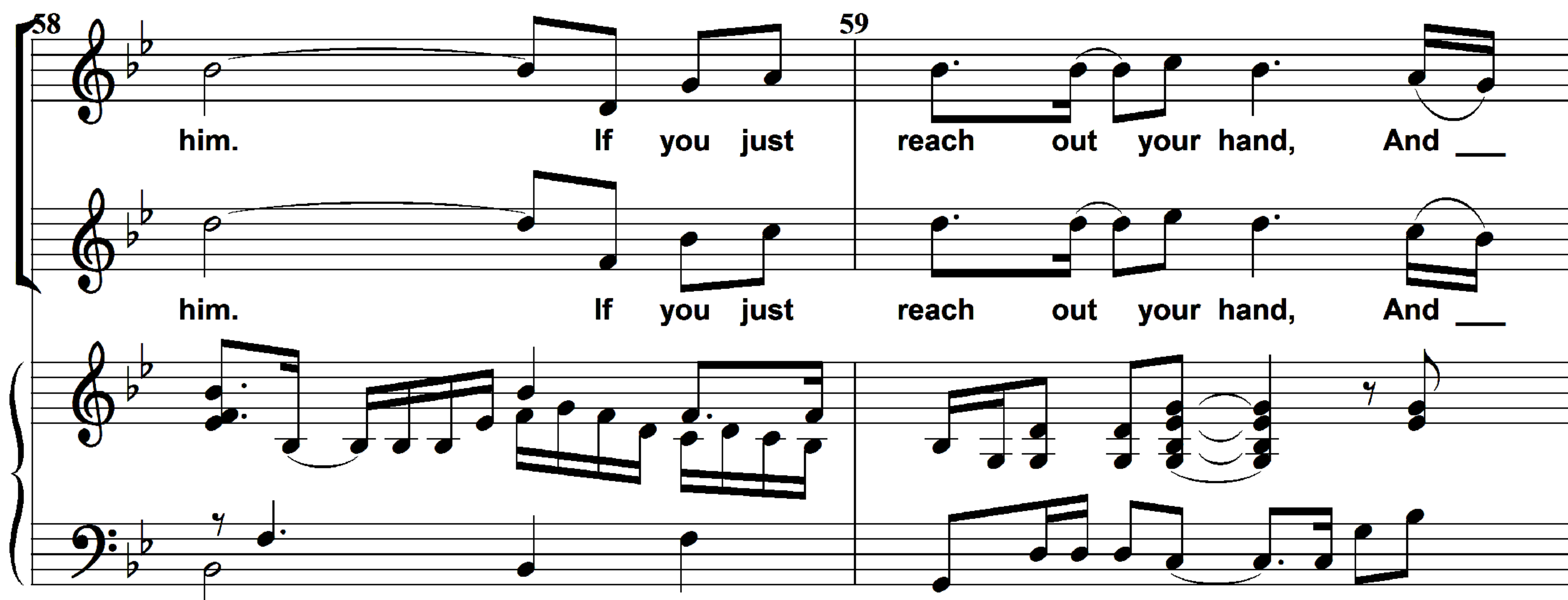
please! Find for- give- ness for

please! Find for- give- ness for

58 59

him. If you just reach out your hand, And _

him. If you just reach out your hand, And _



60 61

save a brok- en man. Yes, you can. If you

save a brok- en man. Yes, you can. If you

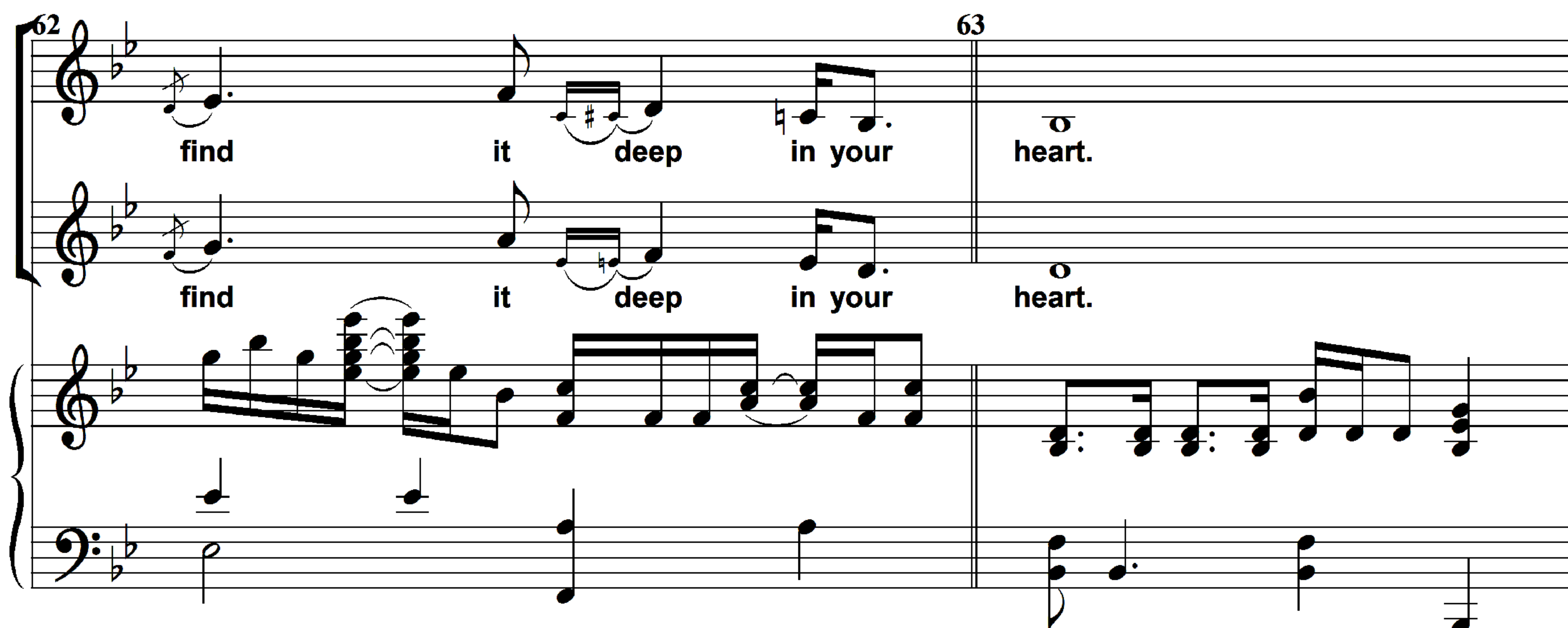


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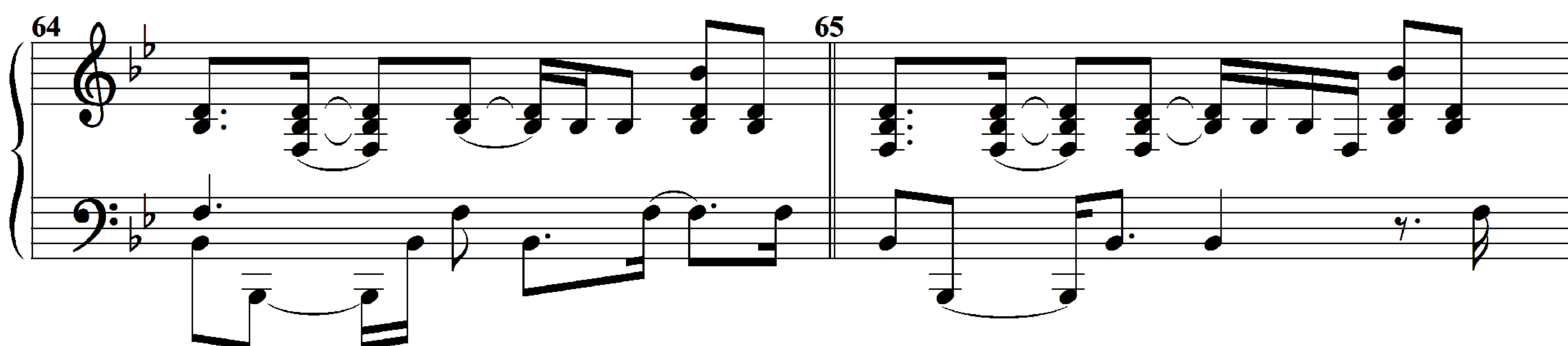
62 63

find it deep in your heart.

find it deep in your heart.

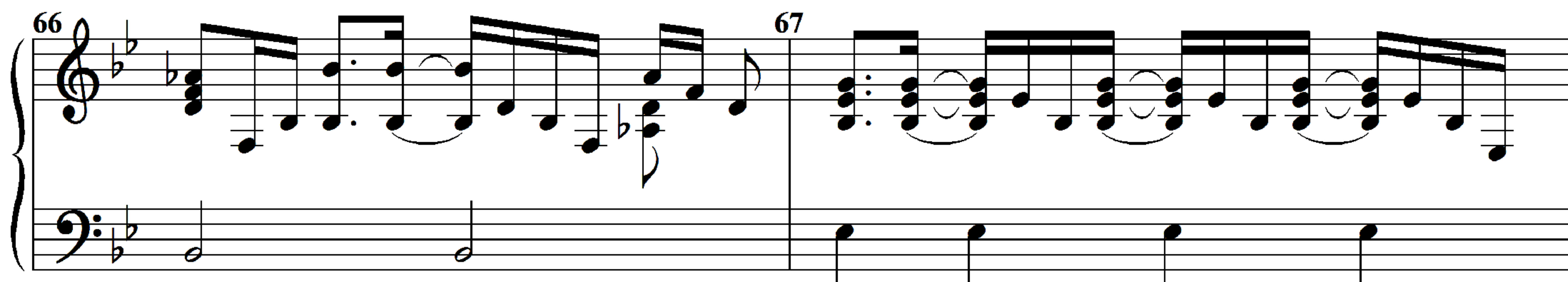


64 65

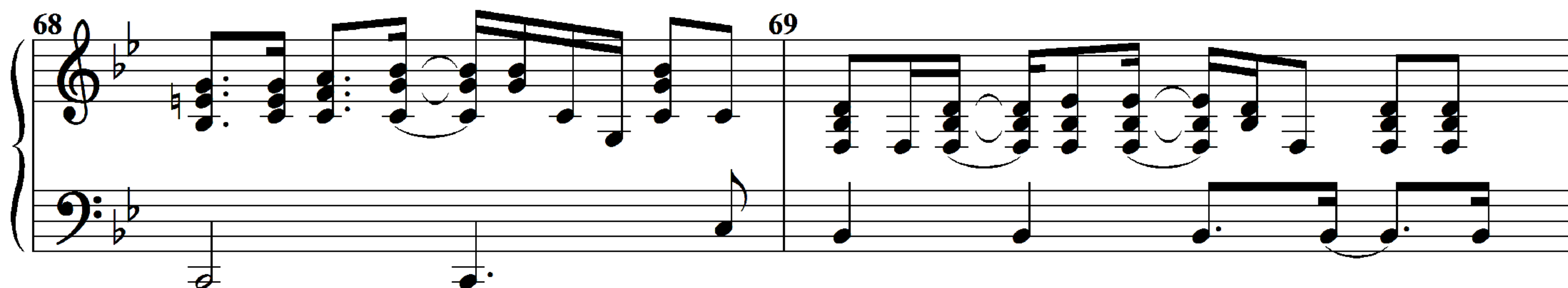


No. 16: Forgiveness

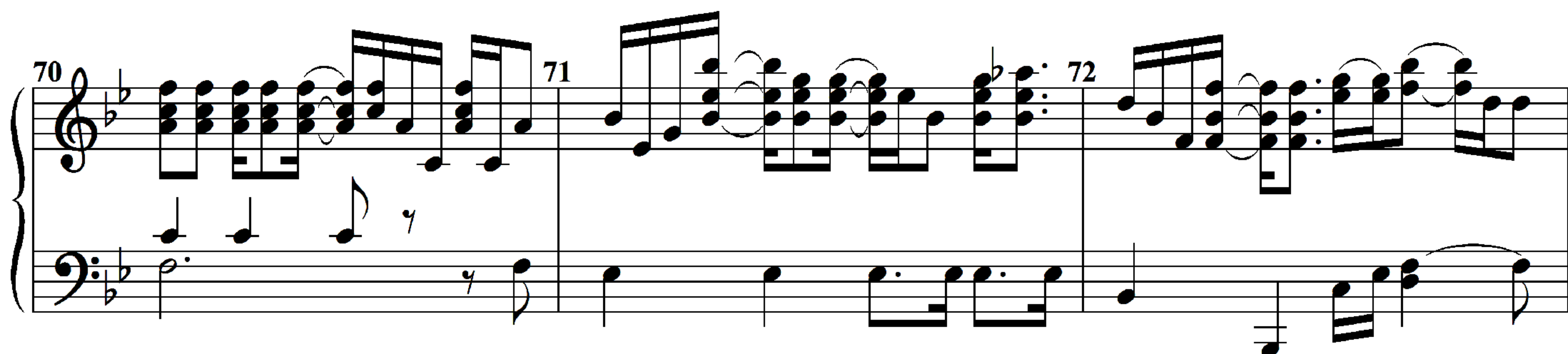
66 67



68 69



70 71 72



73 74

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If it's nev- er, can we

If it's nev- er, can we



75 76

ev- er find just a mo- ment of

ev- er find just a mo- ment of



77 78

peace once more? If you look with- in your heart _ If you

peace once more? If you look with- in your heart __, If you

79 80

look with- in your heart, with- in your heart, You will

look with- in your heart, with- in your heart, you will

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81 82

see it there. So, please, please,

see it there. So, please, please,

No. 16: Forgiveness

83 84

please, find for- give- ness for

please! Find for- give- ness for

85 86

him. If you just reach out your hand, you can

him. If you just reach out your hand, you can

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87 88

save a brok- en man! Yes, you can! if you

save a brok- en man. Yes, you can, if you

89 find it deep in your heart. 90

find it deep in your heart.

find it deep in your heart.

91 Find it in your heart. 92 Find it in your heart. Find it in your heart. Find it in your heart.

Find it in your heart.

Find it in your heart.

Find it in your heart.

Find it in your heart.

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93 heart! 94 In your heart! 95 96

heart! In your heart! heart!

heart. In your heart.

No. 17: The Generations of Adam

Driving rock
♩=125

for The Diaries of Adam & Eve

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Measures 1-4 of the piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Driving rock' at 125 beats per minute. The dynamic is marked 'ff' (fortissimo). The melody in the right hand features eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

Measures 5-8 of the piano accompaniment. The musical notation continues with the same rhythmic and melodic patterns as the previous section.

Measures 9-11 of the piano accompaniment, including the vocal line. The vocal melody begins in measure 9. A large blue watermark 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid across the vocal staff.

In the day God cre- at- ed man, male and fe- male cre-

Measures 12-14 of the piano accompaniment, including the vocal line. The vocal melody continues across these measures.

at- ed He them. In his Im- age cre- at- ed them.

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21 22 23

Hear the book of Adam's line, the generations of old

The musical score consists of three systems. The first system features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'Hear the book of Adam's line, the generations of old' are written below the staff. Measure numbers 21, 22, and 23 are indicated above the staff. The second system continues the vocal line and includes a piano accompaniment on a grand staff (treble and bass clefs). The third system concludes the vocal line and the piano accompaniment.

No. 17: The Generations of Adam

24 25 26

A- dam lived an hun- dred thir- ty years.

A- dam.

27 28 29

He be- gat a son in his like- ness, and he said that his

30 31 32

name was Seth. And A- dam be- gat sons and daugh- ters.

33 34 35

And Seth lived an hun- dred years And he be-

39 40 41

And E- nos lived

and be- gat sons and daugh- ters. And E- nos lived

JERUSALEM COPY ONLY - CONTACT AUTHOR FOR RIGHTS

The musical score is divided into three measures, numbered 42, 43, and 44. The vocal parts (Soprano and Alto) sing the lyrics: "nine-ty years. He be-gat a son named Cai-nan." The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in G major. The piano part includes a variety of note values, including eighth and sixteenth notes, and rests.

42 43 44

nine-ty years. He be-gat a son named Cai-nan.

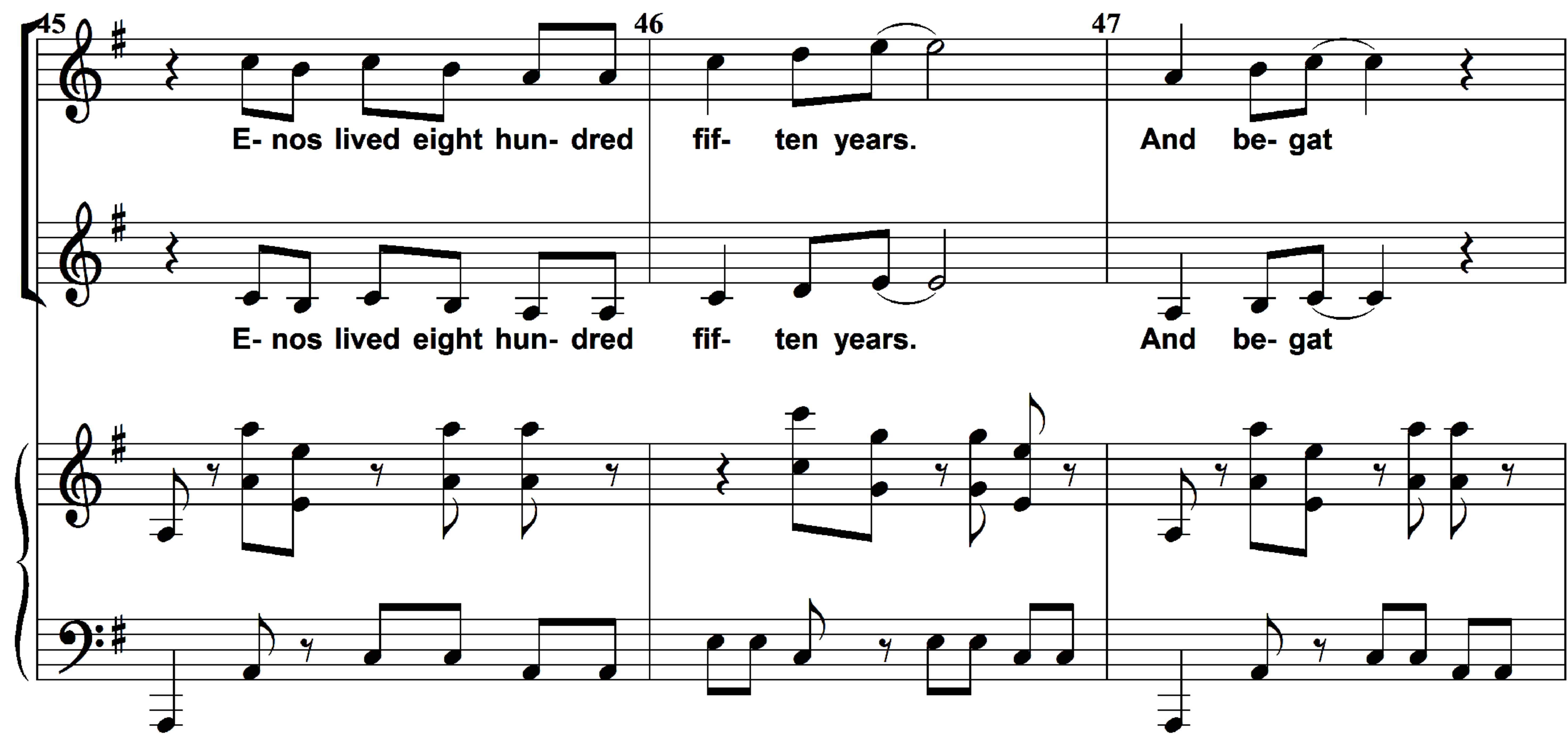
nine-ty years. He be-gat a son named Cai-nan.

No. 17: The Generations of Adam

45 46 47

E- nos lived eight hun- dred fif- ten years. And be- gat

E- nos lived eight hun- dred fif- ten years. And be- gat



48 49 50

sons and daugh- ters.

sons and daugh- ters. Cai- nan lived sev'n- ty years.



51 52 53

He be- gat Ma- ha- la- leel. Cai- nan lived eight hun- dred



54 55 56

for- ty years and he be- gat sons and daugh- _ ters.

57 58 59

Ma- ha- la- leel lived six- ty- five years He be- gat a

60 61 62

son named Jar- ed. Ma- ha- la- leel lived eight- nine- ty- five years

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63 64 65

and he be- gat sons and daugh- _ ters. And Jar- ed lived an hund- dred

and he be- gat sons and daugh- _ ters. And Jar- ed lived an hund- dred

No. 17: The Generations of Adam

66 67 68

six- ty- two years He be- gat a son named E- noch

six- ty- two years He be- gat a son named E- noch

69 70 71

And Jar- ed lived an- oth- er eight- hun- dred years and he be- gat

And Jar- ed lived an- oth- er eight- hun- dred years and he be- gat

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72 73 74

sons and daugh- ters.

sons and daugh- ters.

mf

75 76 77 78

E- noch lived six- ty- five years.

E- noch lived six- ty- five years.

79 80 81

He be- gat Me- thus- a- leh. E- noch

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82 83 84

walked with God... walked with God... walked with God...

walked with God... walked with God... walked with God...

No. 17: The Generations of Adam

85 86 87 88

and was not for God took him.

and was not for God took him.

mp *ff*

89 90 91

Me- thus- a- leh lived an

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92 93 94

hun- dred eigh- ty sev- en years and he be- gat La- mech. Me-

Me-

daugh- ters. La-mech lived an hun-dred eigh-ty-two years

101 102 103

He be-gat a son. And he called his name ____

He be-gat a son. And he called his name ____

No. 17: The Generations of Adam

104 105 106

No- ah, say- ing he shall com- fort us con- cern- ning our work

No- ah, say- ing he shall com- fort us con- cern- ning our work

107 108 109

and the toil of our hands be- cause of the ground which

and the toil of our hands be- cause of the ground which

110 111 112

God hath cursed ! And No- ah lived five hun- dred years

God hath cursed ! And No- ah lived five hun- dred years

113 114 115

and be- gat Shem, Ham and Ja- peth.

and be- gat Shem, Ham and Ja- peth.

116 117 118

In the day God cre- at- ed man, male and fe- male cre-

In the day God cre- at- ed man, male and fe- male cre-

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119 120 121

at- ed He them. In his Im- age cre- at- ed them.

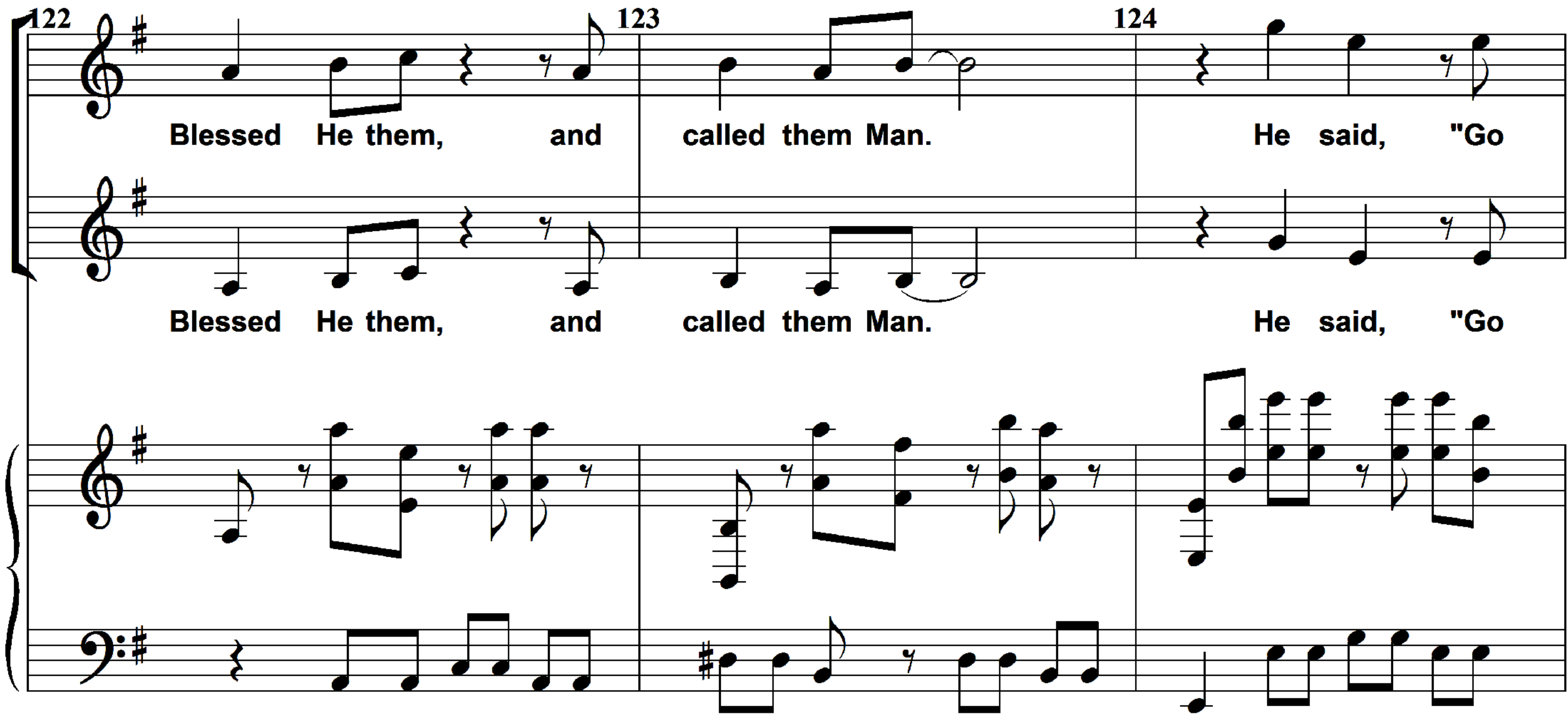
at- ed He them. In his Im- age cre- at- ed them.

No. 17: The Generations of Adam

122 123 124

Blessed He them, and called them Man. He said, "Go

Blessed He them, and called them Man. He said, "Go



125 126 127

mul- ti- ply. Go forth, be fruit- ful."

mul- ti- ply. Go forth, be fruit- ful"

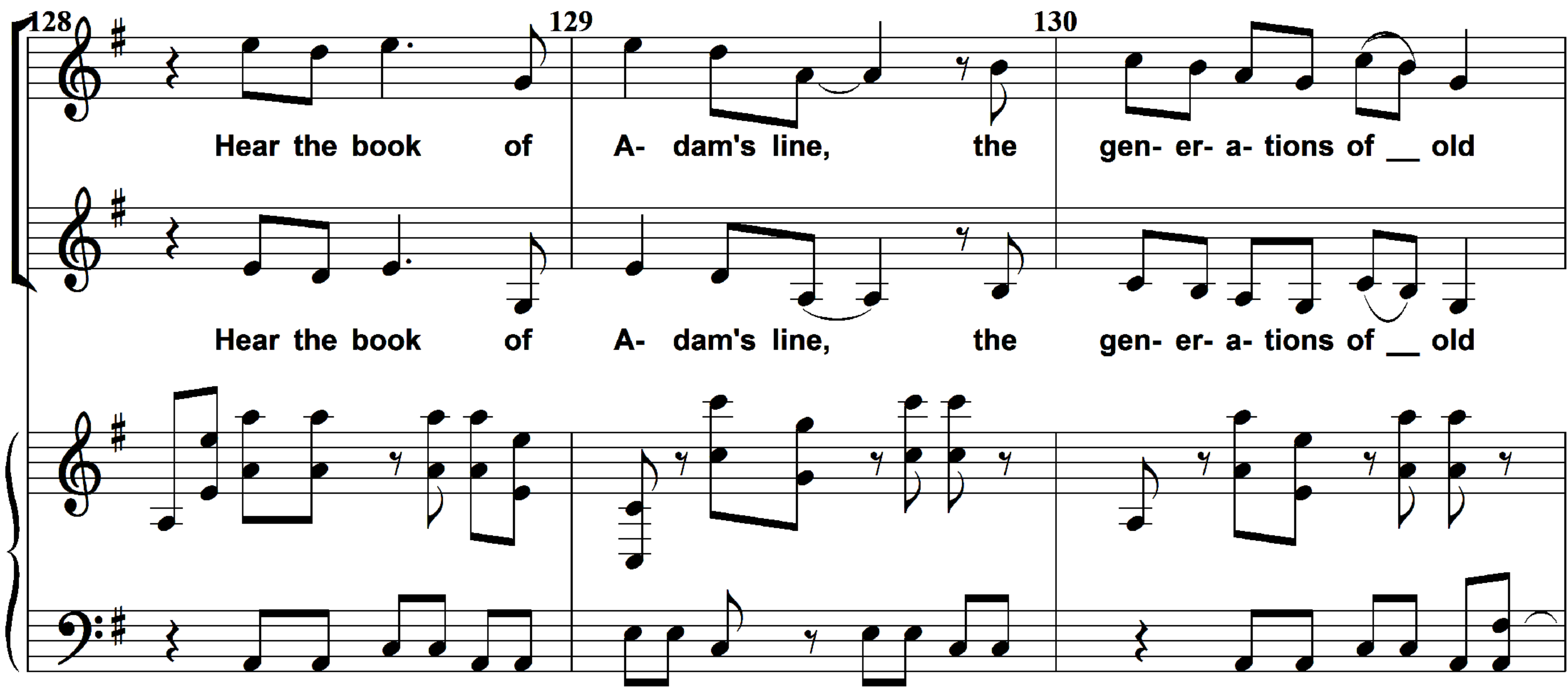
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128 129 130

Hear the book of A- dam's line, the gen- er- a- tions of _ old

Hear the book of A- dam's line, the gen- er- a- tions of _ old



131 132 133

A- dam. Hear the book of A- dam's line,

A- dam. Hear the book of A- dam's line,

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Em

134 135 136

No. 17a: The Day Before Yesterday Transition 4

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♩=100 A little slower than previous ones

The first system of the musical score is written for piano in 4/4 time, with a key signature of two sharps (F# and C#). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a repeat sign and a piano (*pp*) dynamic marking. The melody in the treble staff features a series of chords and eighth notes, while the bass staff provides a simple accompaniment of eighth notes. The system concludes with a repeat sign and a final chord.

The second system of the musical score continues the piece. It begins with a measure number '5' above the treble staff. The treble staff contains a series of chords and eighth notes, with a 'repeat optional' instruction written below it. The bass staff continues the accompaniment. The system ends with a double bar line and a final chord.

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No. 18: Wherever She Was

for The Diaries of Adam & Eve

Moderato
♩=100

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The first system of the score is in 4/4 time with a key signature of two sharps (F# and C#). It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line starts with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The system concludes with a quarter rest, a half note G4, and a quarter note F#4.

The second system continues the piano accompaniment and vocal line. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The system concludes with a quarter rest, a half note G4, and a quarter note F#4. The piano part provides harmonic support with chords and moving lines in both hands.

ADAM: Af- ter

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The third system continues the piano accompaniment and vocal line. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The system concludes with a quarter rest, a half note G4, and a quarter note F#4. The piano part provides harmonic support with chords and moving lines in both hands.

all these years, I see I was mis- tak- en

The fourth system continues the piano accompaniment and vocal line. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The system concludes with a quarter rest, a half note G4, and a quarter note F#4. The piano part provides harmonic support with chords and moving lines in both hands.

a- bout Eve in the Gar- den where we

13 **A** **F#m** **A** **A6** **F#m** 14 15

lived so long a- go. When I wak- ened and she

16 **A** **F#m** **Bm** **Bdim** 17 18

came, a crea- ture new to me, I could

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19 **D** **Bm** **A** **F#m** 20 21

not see she was far more than I ev- er hope to

22 **A** **F#m** **A** **F#m** **A** **F#m** 23 24

be. At first, it seemed she was made to be just the rea-

No. 18: Wherever She Was

son for our Fall, But now I know she was more

Musical score for the hymn "The Mother of Us All". The score is written for voice and piano. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The score is divided into three measures, numbered 28, 29, and 30. Above the staff, the chords E7, C#m, and A are indicated. The lyrics are: "than me: the Mother of us all." The piano accompaniment consists of a right hand and a left hand. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with eighth and quarter notes.

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E D6 D A6 E A D6
 31 32 33
 Wher- ev- er she was, there was E- den. Wher- ev- er she walked, there
mf

37 **A** 38 39 **A6**

Now you've tak- en her, I can die. Prom- ised

40 **A** 41 **F#m** 42 **Bm Bdim Bm**

Death, she brought forth life— Not ev- en You could see

mp

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43 **D** 44 **Bm** 45 **A6**

how she would turn our shame and Fall — to bring

46 **A** 47 48

forth hu- man- i- ty. Turned from Par- a-

No. 18: Wherever She Was

49 50 51

dise, I could not face the need, but she drew

52 53 54

life out from the dust and gave it breath to spread its

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55 56 57

seed. And, it is be- ter to live and die out- side the

mf

58 59 60

Gar- den with her than to live for- ev- er in

D Bm D D6 D E7

E A A6 A E

61 62 63

Par- a- dise if I must live it with- out her.

D6 E A D6

64 65 66

Wher- ev- er she was, there was E- den. Wher- ev- er she walked, there

Wher- ev- er he was, there was E- den. Wher- ev- er he walked, there

f

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D A E D6 D A6

67 68 69

was Par- a- dise Wher- ev- er she was, there was E- den.

was Par- a- dise Wher- ev- er he was, there was E- den.

A C#m A

70 71 72

Now you've tak- en her, I can die. And bless- ed

mp

No. 18: Wherever She Was

73 74 75 76 77

D A A6 F#m A6 D A Bm

be the fruit that brought us so near and taught me how to

mf

78 79 80 81 82

D6 E7sus4 E7 A E

see with- in my heart. All life flows out from

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83 84 85

A A6 A F#m

her. And, it is be- ter to live and die out- side the

p

86 87 88

D Bm D D6

Gar- den with her than to live for- ev- er in

89 90 91

Par- a- dise if I must live it with- out her.

92 93 94

Wher- ev- er she was, there was E- den. Wher- ev- er she walked, there

Wher- ev- er he was, there was E- den. Wher- ev- er he walked, there

ff

D6

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95 96 97

was Par- a- dise Wher- ev- er she was, there was E- den.

was Par- a- dise Wher- ev- er he was, there was E- den.

98 99 100

Wher- ev- er she walked, there was Par- a- dise Wher- ev- er she was, there

Wher- ev- er he walked, there was Par- a- dise Wher- ev- er he was, there

101 102 103 *slowly*

was E- den. Now you've tak- en her, Now, I've lost

was E- den. Now, I've lost

mf *mp*

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104 105 106 107 108 109

her, I can die.

VOICE: And all the years that Adam lived were nine hundred and thirty years -- and he died.

him—

p *pp*

No. 19: Bows and Exit

for The Diaries of Adam & Eve

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Driving
♩=125

Measures 1-4 of the piece. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Driving' at 125 beats per minute. The dynamic is *ff* (fortissimo). The notation features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment. Measure numbers 1, 2, 3, and 4 are indicated above the treble staff.

Measures 5-8 of the piece. The musical notation continues with the same instrumental texture. Measure numbers 5, 6, 7, and 8 are indicated above the treble staff.

Measures 9-12 of the piece. A large blue watermark reading 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid across the middle of the page, passing through the musical notation. Measure numbers 9, 10, 11, and 12 are indicated above the treble staff.

Measures 13-16 of the piece. The musical notation continues. Measure numbers 13, 14, 15, and 16 are indicated above the treble staff.

Measures 17-20 of the piece. The musical notation concludes this section. Measure numbers 17, 18, 19, and 20 are indicated above the treble staff.

No. 19: Bows and Exit

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36 37

38 39 40 41 42

ALL: Hear the book of A-dam's line,

fff

Em

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