

**THE DIARIES
OF**

**ADAM
&
EVE**

**BASED ON
STORIES BY
MARK TWAIN**

**A NEW
MUSICAL
BY
DAVID JACKLIN**

VOCAL SCORE

**The Diaries of
Adam & Eve**

a musical by
David Jacklin

Based on stories by
Mark Twain

VOCAL SCORE

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MUSICAL NUMBERS

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Act Two

9:	18	The Garden Is A Dream	-	EVE, ADAM
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16:	36	Wherever She Was	-	ADAM, 3 rd ACTOR, 4 th ACTOR, EVE
17:	40	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. 2: An Experiment

for The Diaries of Adam & Eve

Bright funk
♩=120

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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? I feel just like an ex-

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

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

per- i- ment. Just an ex- per- i- ment. I feel like this is some- thing

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

brand- new world laid out just for me! It's all new: not e- ven dry, yet! It's all here. I'm

going to try it! If this is an ex- per- i- ment: If I am an ex- per- i- ment: Let's be-

55 gin. 56 8 64 Did that sound come out of that? 65 66 Could that sound come out of 67

68 an-y-thing? Can some-thing be as big as that? 69 70 Such a big and so im- 71 pres-sive thing. 72 I shall

73 call it "the big im- 74 pres-sive thing." And what's that, 75 so small and 76 scur-ry-ing. Not at

77 all like the big, im- 78 pres-sive thing. It's so tin- 79 y and so 80 hur-ry-ing, I shall

81 call it "the thing that's 82 not at all like the big, im- 83 pres-sive thing". 84 7 91 3rd X only I

92 feel just like an ex- 93 per-i-ment. I feel ex- 94 act-ly like an ex- 95 per-i-ment. It would be im-

96 pos-sib-le for an-y-one to be 97 more like an ex- 98 per-i-ment than me. 99 And so I'm

100 com-ing to be-lieve that's what I 101 am: an ex- 102 per-i-ment. Just an ex- 103 per-i-ment: 104 noth-ing

105 more. 106 4

No. 3: The Day Before Yesterday

for The Diaries of Adam & Eve

Bright funk
♩=120

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3 4 5 6 7 8

EVE: I'm al- most a whole day old, now. I think I ar- rived yes- ter- day. And

10 11 12 13 14

that must be— it seems to me— there could not be a day be- fore yes- ter- day. — I

15 16 17 18 19

nev- er have seen such won- ders. Ev- 'ry- thing shin- y and new. What can they be? Are
watch while the whole world chan- ges, dif- f'rent from when I ar- rived. Was there a sun? Was

20 21 22 23 24 3

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

27 28 29 30

I was not there when it hap- pened. So, I was, where?, when it hap- pened?
I was not there when it hap- pened. So, I was, where?, when it hap- pened?

31 32 33 34 35 2

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

37 38 39 40 41 42

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

43 44 45 46

act- ly like an ex- per- i- ment. I feel like there was noth- ing here be- fore — me.

47 48 49 50 51 4

But if there was noth- ing here be- fore — me, would I know it? Or would I re- mem- — ber?

55 56 57 58 59 60

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

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

No. 3: The Day Before Yesterday

61 62 63 64

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

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

65 66 67 68

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

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

69 70 71 72

per- i- ment. and noth- ing

Just an ex- per- i- ment and noth- ing

73 74 3 77

more. more. OW! ADAM:

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

Fast rock'n'roll
♩=150

for The Diaries of Adam & Eve

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

8 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

13 say that's not true. Wo- man, that's not what it's... *f* I name it "e- mu" and you call it "thing who is

18 ug- ly". And it's not? You call a whale "the big thing with a tail that swims in the oc- ean."

23 Am I wrong? I say a name means the thing that's the same— That's not what it's not! You just... That's not what it's not!

27 All God's crea- tures have to have a name __. That's not
All God's crea- tures have to have a name __. That's not

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

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

40 Nam- ing's an art and you don't know where to start, I'll __ tell you, broth- er!

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

44 45 46 47

Leave it to me. A wo- man knows how, you see. I know that's not what it's not! All

All

48 49 50 51

God's crea- tures have to have a name _____. That's not what it's not! You

God's crea- tures have to have a name _____. That's not what it's not! You

52 53 54 55 56

say it's one thing... That's not what it's not! That's not what it's... Can we a- gree if He

say it's one thing... That's not what it's not! That's not what it's... Can we a- gree if He

57 58 59 60 61

left it to me, there's a rea- son? Leave it to you is a thing I can't do! It's the

62 63 64 65

nam- ing sea- son. I know the name of each thing in the game. Lis- ten!

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

SLOWER!

66 67 68 69 70 71 72 73 74

That's not what it's not!

That's not what it's not!

Tempo primo

75 76 77 78 79 80 81 82 83

All

All

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

84 85 86 87

God's crea- tures have to have a name ____ That's not what it's not! All

God's crea- tures have to have a name ____ That's not what it's not! All

88 89 90 91 92

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

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

93 94 95 96 97

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

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

No. 5: My First Sorrow

for The Diaries of Adam & Eve

Rolling
♩=120

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8

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. How could he be cruel to me?

I had not done an- y- thing. How could it be true? Could he

leave me far be- hind?

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

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

and my first sor- row.

8

Sad and heart- sore, where to start, for all of this was new to me.

No- one ev- er felt this way: All a mys- ter- y. No one

ev- er loved like me.

2

No. 5: My First Sorrow

65 When, at last, the night had come, and he was sleep- ing in his bow- er,

69 I crept close to watch him there and slept a- lone a- mong the flow- ers

73 with my first... my first

77 sor- row. 78 2 80 Longed to ask him

81 what was wrong and how he could be kind once more, but he turned a-

85 way from me, 86 left me once a- gain, 87 and my tears dis- solved in

89 rain. 90 2 92 I sat in the

93 lone- ly place where I first saw him on that morn- ing. 95 Now it was a

97 mourn- ful place, 98 and ev- 'ry ech- o spoke of heart- ache

101 and my first... my first... my first

105 sor- row... 106 107 and my

109 first sor- row. 110 111 112 4

No 6: You Are Man

Fast Funk
♩=103

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for The Diaries of Adam & Eve

The musical score is written for a piano and voice. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Fast Funk' with a metronome setting of 103. The score is divided into measures, with measure numbers 2 through 26 indicated at the top of the staves. The lyrics are written below the piano staves, often with line breaks to follow the melody. The score includes various musical notations such as eighth notes, quarter notes, and rests. The lyrics are as follows:

2 3 4 5 6 7
You are man? man, As I am if I am wo- man? And just
That's what I said. Just ask a- way. That's what I said. Just as you say.

8 9 10
man and wo- man were cre- at- ed for each oth- er— how? one. Ah, yes, you've said. And, so have I.
what the dif- frence is that makes us not the oth- er
Me from the dust. I've got two legs. You from my I've got ten

11 12
What's that you said? side ____ The Lord made wo- man from a rib that he took from my
And so have I! fin- gers! Just what's the dif- frence 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

15 16
must have had a plan in mind. And, if the Lord thought good e- nough to make us for each oth- er, it's
must have had a plan in mind. And, if the Lord thought good e- nough to make us for each oth- er, it's

17 18 19
not a thing to be de- clined. Wo- man and man Wo- man and man
not a thing to be de- clined. For man and wo- man Man and wo- man

20 21 22 23 24 25 26
Man and wo- man and man should walk on hand in hand. Tell me,
Man and wo- man and man should walk on hand in hand.

No 6: You Are Man

27 28 29 30 31 32 33

You are man! What's that I see? And I am wo- man! That's not right! Your

I am man! What's that I see? And you are wo- man! That's not right!

34 35 36

man were cre- at- ed for each oth- er? Wow! I think I see! It's what's in-

your wo- man were cre- at- ed for each oth- er? Wow! I guess I do: it's what's in-

37 38 39

side _ _ _! As cra- zy as it sounds, that's the way it's su'posed to be. When the

side _ _ _ _ _! As cra- zy as it sounds, that's the way it's su'posed to be. When the

40 41

Good Lord took the dust and made me up an- oth- er, He must have had a plan in mind. And, if the

Good Lord took a rib and made me up an- oth- er, He must have had a plan in mind. And, if the

42 43

Lord thought good e- nough to make us for each oth- er, it's not a thing to be de- clined.

Lord thought good e- nough to make us for each oth- er, it's not a thing to be de- clined. For

44 45 46

Wo- man and man Wo- man and man Man and wo- man should-- Man and wo- man should--

man and wo- man Man and wo- man Man and wo- man should-- Man and wo- man should--

47 48 49 50 51

Man and wo- man and man should walk on hand in hand.

Man and wo- man and man should walk on hand in hand.

No. 7: Such A Lonely Creature

Moving ballad
♩=130

for The Diaries of Adam & Eve

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THE
SERPENT:

9 10 11 12

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.

13 14 15 16 2

She is on- ly er such a lone- ly lit- tle crea- ture.
Has there ev- er been a gloom- i- er to- mor- row?

18 19 20 21

Sit- ting by the riv- er bank, talk- ing to the wa- ter.
Nev- er has there been a girl faced a great- er heart- break.

22 23 24 25 26

Hun- ger- ing has for a some- one; Hun- ger- ing for some- thing.
Nev- er has a wo- man ach- ed so hard for some- thing.

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 33 34

some- thing to hold your hand. Some- thing to talk when you talk.
some- thing to hold your hand. Some- thing to talk when you talk.

35 36 37

Some- thing to cry when you cry. To be sad when you're sad. To
Some- thing to cry when you cry. To be sad when you're sad. To

38 39 40

com- fort you and say: "Don't be down- heart- ed, you poor lit- tle girl. I will be your
com- fort you and say: "Don't be down- heart- ed, you poor lit- tle girl. I will be your

1 2

41 42 43 44 45 46 47 48 49 50

friend." friend." Some- thing is nev- er e-

No. 7: Such A Lonely Creature

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

63 none! 64 Some- thing 65 to talk when you talk. 66

67 Some- thing to cry when you cry. 68 To be sad when you're sad. To

70 com- fort you and say: "Don't be down- heart- ed, 71 you poor lit- tle 72 girl.

73 I will be your friend." 74 I will be your

76 friend. 77 I will be your friend. 78

No. 8: She

for The Diaries of Adam & Eve

$\text{♩} = 145$ *A little country*

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The musical score is written for a single voice in treble clef, key of D major (indicated by two sharps), and 3/4 time. It consists of 110 measures across 11 staves. The tempo is marked as 'A little country' with a quarter note equal to 145 beats per minute. The score includes various musical notations such as whole, half, quarter, eighth, and sixteenth notes, rests, and ties. There are also dynamic markings like 'me.' and 'lize'. The lyrics are written below the notes, with some words hyphenated across measures. The score includes several repeat signs and measure numbers (4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110). The score ends with a final measure marked with a '4'.

She is all eag-er-ness and life. The world is a charm, a
joy to her. She is breath-less with de-light for a new
flow'r; for a new scent. She is all col-or mad: brown rocks;
grey moss; yel-low sand; blue sky; green trees. She wakes
for the pearls of dawn; stares at the moon; longs for the stars. She
has no use so far as I can see, but still she's there, right next to
me. She is quite re-mark-a-ble slen-der, grace-ful, lithe.
Pic-ture her stand-ing, mar-ble white, watch-ing a bird in the sky!
If she could qui-et down. Be still; be grave for a day, an
hour, a beat. I could en-joy be-ing close to her, I re-a-
lize seen through my eyes, she is beau-ti-ful.

No. 9: Taste The Fruit

for The Diaries of Adam & Eve

Gentle to rocking
Initial tempo ♩=120

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THE SERPENT:

mp 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 left here on her own to wish and pine and sigh. She'll

nev- er be ap- prec- i- at- ed, for the things she's done. *f* Come

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

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

show him what you are: Taste the fruit! *mp* EVE: But the man has

said the Lord has warned him from this tree. He says I may not eat of it lest

fear- ful dan- ger fall on me. But why should I o- bey when he's so far a-

way? Is it still wrong when he is gone and hates me an- y- way?

THE SERPENT: *f* Come on! Time to stand up for your- self. Come on, girl! Time to reach out for your-

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

want to show him what your are: Taste the fruit! *mf* Now the

63 ser- pent was more 64 sub- tle 65 than 66 an- y beast in the 67 field. He said "May ye not

68 eat of an- y 69 fruit the Gar- den 70 yields?" 71 EVE: 72 Of all the fruits of the Gar- den, of

73 an- y fruit we may 74 eat 75 save that of the Tree in the 76 midst of it, for 77 then we'll sure- ly

78 THE SERPENT: 79 *ff* Eve! Don't you know 80 your 81 god is a jeal- ous 82 god? If you

83 die. 84 eat of it, you'll won't die! 85 Your eyes will be op- ened. You'll 86 know good and e- vil.

87 Ye shall be as 88 gods! 89 If you 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 99 ev- en in the spot you

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 sure- ly going to die!

108 Don't taste the 109 fruit! 110 111 112 113 114

115 116 117 118 119 EVE:
mp I know things I

120 121 122
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

127 128 129 130
eyes are o- pen now, I see so man- y things. I

131 132 133 134
know there's good and ev- il and I know what it means to die.

135 136 137 138 139 THE SERPENT:
fff And I brought your per- fect man to his fall!

140 141 142 143 144
Now, taste the fruit!

No. 10: The Garden Is A Dream

for The Diaries of Adam & Eve

Smoothly
♩=103

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mf EVE: The Gar- den is a dream to me

now. When I look back, it was beau- ti- ful, en- chan- ting- ly beau- ti- ful, sur- pass- ing- ly

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

mf ADAM: The

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

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

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

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

chan- ting- ly beau- ti- ful __ __, sur- pass- ing- ly beau- ti- ful, but now it's lost and I'll not

chan- ting- ly beau- ti- ful, this dream. sur- pass- ing- ly beau- ti- ful, but now it's lost and I'll not

see it an- y- more. The Gar- den is lost, but I have found him, and I am con- tent. He

see it an- y- more.

loves me, as well as he can. I love him with the strength of my pas- sion- ate na- ture. I

think this is prop- er to my youth and my sex. If he can- not love me with the same sort of fer- vor, I'll

No. 10: The Garden Is A Dream

46 be sat- is- fied that he is 47 do- ing his best. 48 49

The Gar- den is lost, but it seems I have her. and

50 I am con- tent. 51 I'll keep her as best as I can. 52 I find that she's be- come an a- 53

54 gree- a- ble com- pan- ion. When 55 I'm not with her, I find I'm lone- some for noise. And, 56 as God or- dained that we must 57

58 work for our liv- ing, I'm 59 sure she'll be use- ful. I'll 60 su- per- in- tend. If 61 I ask my- self, why I

62 love him, I 63 find I do not know. And 64 when all is done and 65

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

66 ov- er, I 67 don't real- ly care why it's so. 68 The 69 Gar- den is a dream to me

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

70 now. 71 When I look back, a dream. It was 72 beau- ti- ful, __ __, en- 73 chan- ting- ly beau- ti- ful

dream, noth- ing more. When I look back, it was beau- ti- ful, en- chan- ting- ly beau- ti- ful, this

74 __ __, sur- pass- ing- ly 75 beau- ti- ful. The 76 Gar- den is a dream, 77 and what's a

dream. sur- pass- ing- ly beau- ti- ful. The Gar- den is a dream, and what's a

78 dream but 79 some- thing that nev- er 80 was? 81

dream but some- thing that nev- er was?

82 83 84 85

No. 12: Been There -- Named That

for The Diaries of Adam & Eve

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Very funky
♩=95

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. The tempo is marked 'Very funky' with a quarter note equal to 95 beats per minute. The score consists of 42 measures, grouped into 11 staves of four measures each. The lyrics are written below the notes, with some measures containing parenthetical phrases. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures have triplets indicated by a '3' over the notes. The lyrics are as follows:

1 I've seen ev-'ry thing that I can see.
2 (Got a name for that. Got a thing for that!) I've been ev-'ry where that I can
3 be. (Spent an ho- ur here. Got the sou- ve- nir.)
4 I've climbed ev-'ry hill; swam the lakes un- til- (Noth- ing new to see.
5 Noth- ing new to me.) I know ev-'ry rock and ev-'ry tree _ _ _.
6 (Ev-'ry tree.) Ev-'ry sing- le bless-
7 ed hill and... I've named ev-'ry thing that I can name.
8 I've felt ev-'ry feel- ing I can feel.
9 (That's a cock- a- too. That's a ti- na- mou.) Ev-'ry dif- f'rent thing and some the
10 (Paid a heav- y price: Lost my par- ad- ise.) Ev-'ry jolt and shock that life can
11 same. deal. (That's a wil- de- beast. Or an old g- nu.)
12 (Had my share of hurts. Still it might be worse.)
13 I've dubbed ev- bird; named it with a word. (That's a pink hoo- poo.
14 What I've found is she seems a part of me. (Can't be- lieve it's true.
15 There's a do- do, too.) Now, there's not a name left to pro- claim _ _ _!
16 But, I'm tell- ing You? Now, I seem to miss her ev-'ry day _ _ _.
17 Ev-'ry name. Ev-'ry sing- le le bless-
18 Ev-'ry way. Ev-'ry sing- le le bless-
19 ed... 'cause I've Been there, named that. Noth- ing left in this world for a
20 ed... 'cause I've Been there, named that. Noth- ing feels like it did when the

43 **guy like me to do.**
world and me were new!

44 **(Not a thing to do.)**
(Back a week or two.)

45 **Been there, named**
Been there, named

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

47

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

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

1 8 58 2, 4
What is Man to

59 **do,**
when the world's no long- er

60

61 **new _ _ ?**
What am I to do, now my one is two. Now my

62

63

64 **hap- py days have passed me by.**
(Need a name for that!)

65

66 **Been there, named that.**
On- ly thing I've nev- er named is wife.

67

68

69 **That's a real big name.**
Been there, named that. Bet- ter go on

70

71

72 **home**
and make a life.

73

74

75 3

No. 13: He

for The Diaries of Adam & Eve

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Moderato
♩=100

EVE: 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 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. So, then
why is it I love him? What's spec- ial a- bout him? What's spec- ial a- bout me that makes me care for him I
FASTER ♩=125
won- der why it's so? *mf* I love the birds
be- cause they sing. I love to watch them wing- ing. I love their beau- ty;
I love their col- our. but it's just not the same thing. I love the birds
be- cause they fly _____. Be- cause they own the sky _____. I love to see them.
I love to hear them, but, it's just not the same thing. He sings his songs, but it
is not that. The more that he sings, the more I know that. He sings his songs,
but it is not that. Yet, I ask him to sing to be part of that.
He tills the soil _____, He delves the earth _____. I see him strain to pros- per.
Yet, do the beasts not feed their kin- dred? No, it's just not the same thing! He toils all day,

No. 13: He

but it is not that. He delves the earth but it's more than that.

He toils all day, but it is not that. He breaks the soil, but it is not that.

He can name the stars, but I don't know why.

Why a name when they still fill the sky— Just as bright?

He stirs my bod- y He stirs my soul _____. He makes me feel con- ten- ted.

He makes my mo- ments. He makes my fu- ture. Is that the rea- son he sings? *f*

He smiles at me and I know he's mine. His si- lent smile is a match for mine.

He smiles at me and I know that he's mine. I can't ex- plain I can

on- ly try to keep lov- ing him 'til we die.

124

No. 14: It's A Fish

for The Diaries of Adam & Eve

Steady
♩=115

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The musical score is written for a single voice in treble clef, key of D major (indicated by two sharps), and 4/4 time. The tempo is marked 'Steady' with a quarter note equal to 115 beats per minute. The score consists of 50 measures, with measure numbers 1 through 50 placed above the staff. The lyrics are written below the staff, with some lines split across two measures. The score includes dynamic markings: *mf* (mezzo-forte) at measure 1 and *f* (forte) at measure 18. The piece concludes with a double bar line at measure 50.

mf I've been off hunt- ing
I'm back this mor- ning,
for quite a while, now. I of- ten go off by my- self.
I shout "Hel- lo, there!" She says I must- n't make such noise.
I need the air. I need the space to think.
I say "What's wrong?" She looks a lit- tle strange.
I need to stretch. I need to be on my own.
I say "Let's hear." She says it's an- oth- er sur- prise.
f Well, it's a fish! It has to be one.
A slim- y fish With tooth- less mouth and those flap- ping fins.
Well, it's a fish! If I've ev- er seen one. It makes no sound,
it just lies a- round, but she loves the thing.
She says no. She found it by the stream. Right! So, I said.
"A fish! Poached with dill and cream." And she screamed.
It must be a fish! It can- not walk; it can- not talk. It
on- ly lies there and leaks. I tried to put it

No. 14: It's A Fish

51 back where it came from. 52 She snatched the thing back from 53 the stream,

54 then spent the morn- ing 55 mak- ing stu- pid 56 goog- 57 ly sounds. It smiled just

58 now. 59 The first fish I've seen that 60 smiles. 61 She holds it! 62

63 She hugs it day and night. 64 65 66 When 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 73 a seal. 74 To tell the truth, it 75 kind of looks like me.

76 But It's a 77 fish. 78 There's on- ly one thing it 79 can be. 80

81 *f* Yep, it's a 82 fish! 83 It has to be one. 84 A slim- y fish 85

86 With tooth- less mouth 87 and those flap- ping fins. 88 Well, it's a 89

90 fish! 91 It must be a fish! 92 It can- not walk; it 93 can- not talk. It 94

95 on- ly lies there and stinks. 96 It's a fish! 97 I know 98 99

100 it's a fish, I know. 101 It's a fish! 102 *mf* But, still it's kind of 103

104 cute. 105

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

Moving strongly
♩=120

for The Diaries of Adam & Eve

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The musical score is written for a single voice in 4/4 time, marked 'Moving strongly' with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score consists of 58 measures, grouped into lines of five measures each, with the final line containing only two measures. Measure numbers 1 through 58 are placed above the corresponding notes. The lyrics are written below the staff, with some words split across measures. The piece ends with a double bar line and repeat dots in measure 40.

1 I heard it first 6 when I was a lit- tle
8 boy ___ of three. 9 Where is A- bel? 10 Day af- ter day: 11 Where's your bro- ther?
12 I must be cursed. 13 Why should he al- ways be 14 tag- ging a- long? 15 Find your bro- ther.
16 That's the re- frain: 17 Where's your bro- ther? 18 You watch him now. 19 You keep him
21 safe ___ from harm. 22 Where's your bro- ther? 23 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
29 son. 30 Let me go now! 31 Off to the fields where 32 I can be free. 33 Am I my broth- er's
34 keep- er? 35 And an- swer came there 36 none.
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 bro- ther. 47 God loves him now. 48 God keeps him
50 safe ___ from harm. 51 Where's your bro- ther? 52 I nev- er ans- wered:
54 A- bel's sleep- ing now. 55 There's my lit- tle 56 broth- er! 57 Safe like God's fav- 'rite 58 son.

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

59 Let me go now! 60 Off to the fields where 61 I can be free. 62 Am I my brother's

63 keep-er? 64 And 65 an- swer came there 66 none. 67 68 69 1, 2, 3

70 Lord, hear me pray! 71 Take what I 72 of- fer, to- day, 73 like 74 my

75 bro- ther! 76 Lord, why don't you 77 smile on me? 78 Where's my 79 bro- ther?

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 Where's my brother?

87 Go, find him! There in the earth. 88 Don't ask me! 89 Am I my brother's

91 keep- er? 92 The 93 an- swer came back 94 "Yes." 95 96 97

98 A- bel! 99 I have 100 sinned a- gainst you. 101 Sinned a- gainst my bro- ther. I

102 ought to have been watch- ing you, 103 bro- ther, I know. 104 I can- not, can- not, can- not

105 take it back now. 106 A- bel, where 107 are you, now? 108 A- bel!

109 Where am I, now? 110 111

No. 16: Forgiveness

Medium Rock
♩=80

for The Diaries of Adam & Eve

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mf

CAIN'S WIFE: 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 go. If we call on what we feel and re-

mem-ber what's real, there can be a new way,

start a new day, or be nev-er a-gain. If it's nev-er, can we

ev-er find just a mo-ment of peace once more? If there's

no re-turn a-gain — we will nev-er ev-er lose the —

f

pain. Nev-er be healed a-gain. So, please, please, please, find for-

give-ness for him. If you just reach out your hand, you can

save a brok-en man, yes, you can. If you find it deep in your heart.

mf

Chil-dren must be born and from moth-ers be —

No. 16: Forgiveness

[illegible]

75 76 77

ev- er find just a mo- ment of peace once more? If you

ev- er find just a mo- ment of peace once more? If you

78 79

look with- in your heart ____ If you look with- in your heart, with- in your

look with- in your heart ____, If you look with- in your heart, with- in your

80 81 82 83

heart, You will see it there. So, please, please, please, find for-

heart, you will see it there. So, please, please, please! Find for-

84 85 86

give- ness for him. If you just reach out your hand, you can

give- ness for him. If you just reach out your hand, you can

87 88 89

save a brok- en man! Yes, you can! if you find it deep in your

save a brok- en man. Yes, you can, if you find it deep in your

90 91 92 93 94 95 2

heart. Find it in your heart. Find it in your heart! In your ____ heart!

heart. Find it in your heart. Find it in your heart. In your ____ heart.

No. 17: The Generations of Adam

Driving rock
♩=125

for The Diaries of Adam & Eve

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ff

CAIN'S WIFE: In the day God cre-

at- ed man, male and fe- male cre- at- ed He them. In his Im- age, cre-

at- ed them. Blessed He them, and called them Man.

CAIN: He said, "Go

mul- ti- ply. Go forth, be fruit- ___ ful." Hear the book of A- dam's line, the

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

gen- er- a- tions of ___ old A- ___ dam.

He be- gat a son in his like- ness, and he said that his name was Seth. And

A- dam be- gat sons and daugh- ___ ters.

And Seth lived an hun- dred years

And he be- gat E- nos. And he lived nine hun- dred and twelve years

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

And E- nos lived nine- ty years.

No. 17: The Generations of Adam

43 He be- gat a son named Cai- nan. 44 E- nos lived eight hun- dred 45 fif- ten years. 46

47 And be- gat sons and daugh- ters. 48 Cai- nan lived 49 sev'n- ty years. 50

51 He be- gat Ma- ha- la- leel. 52 Cai- nan lived eight hun- dred 53 for- ty years and 54

55 he be- gat sons and daugh- ____ ters. 56 Ma- ha- la- leel lived 57 six- ty- five years 58

59 He be- gat a son named Jar- ed. 60 Ma- ha- la- leel lived 61 eight- nine- ty- five years 62

63 and he be- gat sons and daugh- ____ ters. 64 And Jar- ed lived an hund- dred 65

66 six- ty- two years 67 He be- gat a son named E- noch 68 And Jar- ed lived an- oth- er 69

70 eight- hun- dred years and 71 he be- gat sons and daugh- ters. 72

73 eight- hun- dred years and he be- gat sons and daugh- ters. 74

No. 17: The Generations of Adam

75 76 77 78 79 80

E- noch lived six- ty- five years. He be- gat Me- thus- a- leh.

E- noch lived six- ty- five years. He be- gat Me- thus- a- leh.

81 82 83 84 85

E- noch walked with God... walked with God... walked with God... and was not for

E- noch walked with God... walked with God... walked with God... and was not for

86 87 88 89 90 91

God took him. Me- thus- a- leh lived an

God took him.

92 93 94 95

hun- dred eigh- ty sev- en years and he be- gat La- mech. Me- thu- sa- leh lived nine

Me- thu- sa- leh lived nine

96 97 98

hun- dred six- ty- nine years and he be- gat sons and daugh- ters.

hun- dred six- ty- nine years and he be- gat sons and daugh- ters.

99 100 101 102

La- mech lived an hun- dred eight- y- two years. He be- gat a son.

La- mech lived an hun- dred eight- y- two years. He be- gat a son.

103 104 105

And he called his name No- ah, say- ing he shall com- fort us con-

And he called his name No- ah, say- ing he shall com- fort us con-

No. 17: The Generations of Adam

106 cern- ning our work ___ 107 and the toil 108 of our hands be- 109 cause of the ground which

cern- ning our work ___ and the toil of our hands be- cause of the ground which

110 God hath cursed ___! 111 And No- ah lived five 112 hun- dred years 113 and be- gat

God hath cursed ___! And No- ah lived five hun- dred years and be- gat

114 Shem, Ham and Ja- peth. 115 116 In the day God cre- 117 at- ed man,

Shem, Ham and Ja- peth. In the day God cre- at- ed man,

118 male and fe- male cre- 119 at- ed He them. 120 In his Im- age, cre- 121 at- ed them.

male and fe- male cre- at- ed He them. In his Im- age, cre- at- ed them.

122 Blessed He them, and 123 called them Man. 124 He said, "Go 125 mul- ti- ply.

Blessed He them, and called them Man. He said, "Go mul- ti- ply.

126 Go forth, be 127 fruit- ___ ful." 128 Hear the book of 129 A- dam's line, the

Go forth, be fruit- ___ ful." Hear the book of A- dam's line, the

No. 17: The Generations of Adam

130



gen- er- a- tions of __ old

131



A- __ dam.

132



Hear the book of

133



A- dam's line,



gen- er- a- tions of __ old



A- __ dam.



Hear the book of

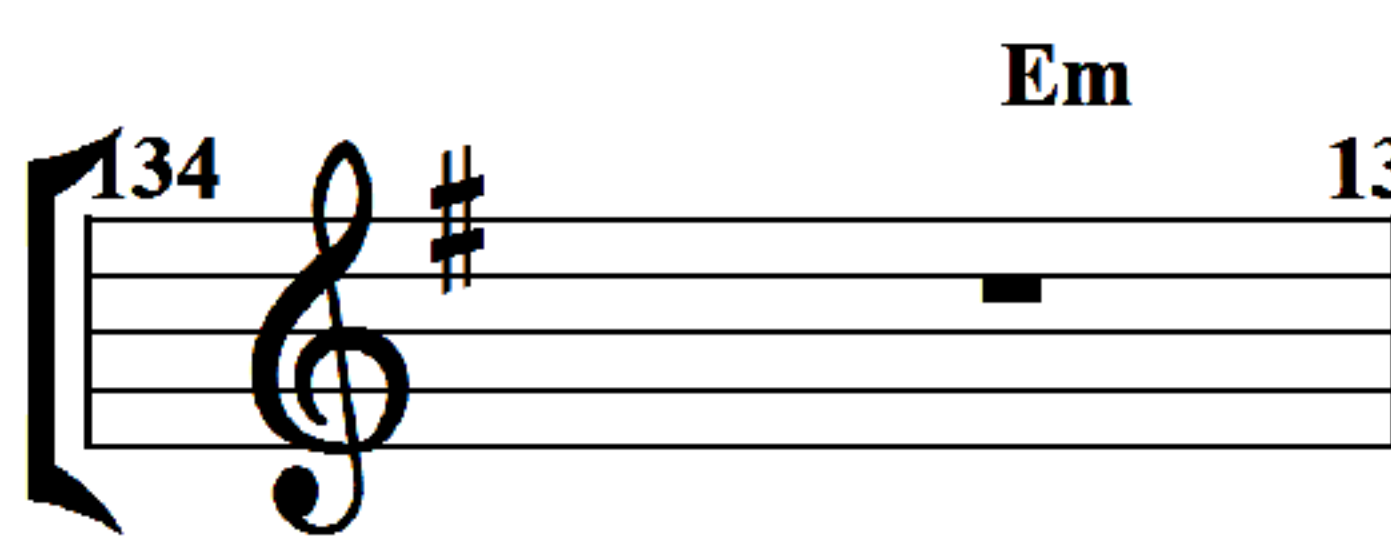


A- dam's line,

fff

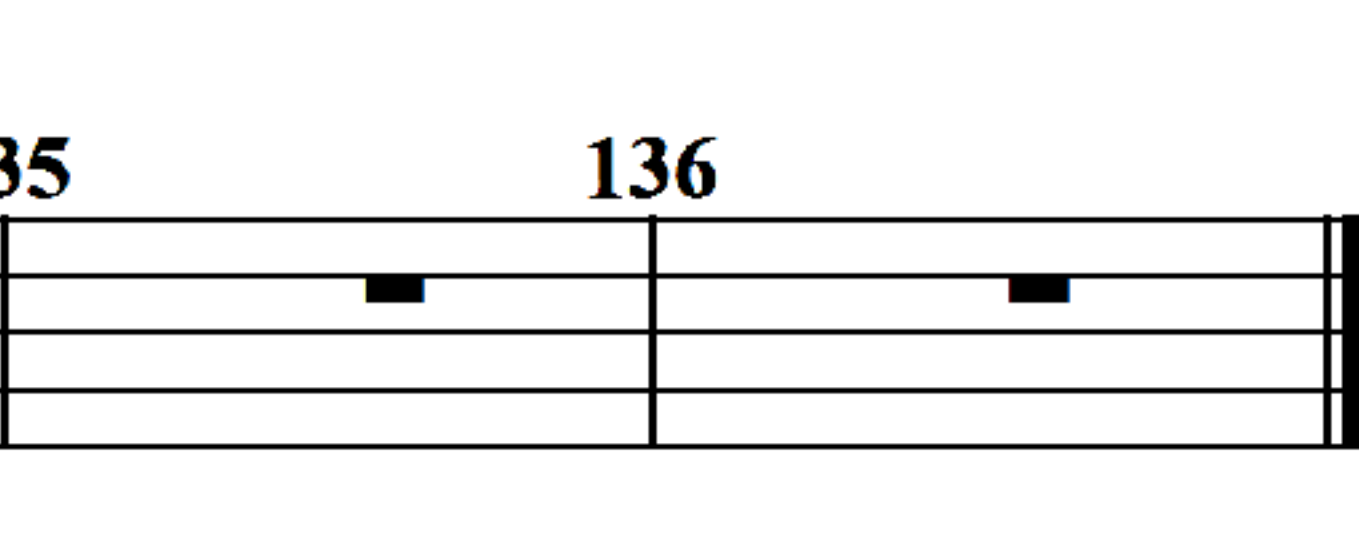
fff

134




Em

135



136



No. 18: Wherever She Was

for The Diaries of Adam & Eve

Moderato
♩=100

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1 2 3 4 5 6 7

mf

ADAM: *mf* Af- ter all these years, I

8 9 10 11 12

see I was mis- tak- en a- bout Eve in the Gar- den where we

13 14 15 16

lived so long a- go. When I wak- ened and she came, a crea- ture

17 18 19 20 21

new to me, I could not see she was far more than I ev- er hope to

22 23 24 25

be. At first, it seemed she was made to be just the rea- son for our Fall,

26 27 28 29 30

But now I know she was more than me: the Moth- er of us all.

31 32 33

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

No. 18: Wherever She Was

34 was Par- a- dise 35 Wher- ev- er she was, there 36 was E- den.

37 Now you've tak- en her, I can 38 die. 39 Prom- ised 40 Death, she brought forth

41 life— Not ev- en 42 You could see 43 how she would 44 turn our shame and

45 Fall ___ to bring 46 forth hu- man- i- 47 ty. 48 Turned from Par- a-

49 dise, I could not 50 face the need, 51 but she drew 52 life out from the

53 dust and gave it 54 breath to spread its 55 seed. 56 And, it is be- ter to live *f*

57 and die out- side the 58 Gar- den with her 59 than to live 60 for- ev- er in

The musical score is written for two voices, Soprano and Alto, in the key of D major (indicated by two sharps). The tempo and style are marked 'ff' (fortissimo). The score consists of nine systems, each containing two staves. The lyrics are written below the staves, with some words hyphenated across measures. The music features various note values, including quarter, eighth, and half notes, as well as rests. The key signature remains consistent throughout the piece.

61 Par- a- dise if I must 62 live it with- out 63 her. 64 Wher- ev- er she was, there
Wher- ev- er he was, there

65 was E- den. 66 Wher- ev- er she walked, there 67 was Par- a- dise
was E- den. Wher- ev- er he walked, there was Par- a- dise

68 Wher- ev- er she was, there 69 was E- den. 70 Now you've tak- en her, I can 71 die.
Wher- ev- er he was, there was E- den.

72 And bless- ed 73 be the 74 fruit that brought 75 us so 76 near and taught me

77 how to 78 see with- in my 79 heart. 80 81 All life 82 flows out from 83 her.

84 And, it is be- ter to live 85 and die out- side the 86 Gar- den with her 87 than to live
ff

88 for- ev- er in 89 Par- a- dise if I must 90 live it with- out 91 her.

No. 18: Wherever She Was

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

95 was Par- a- dise

96 Wher- ev- er she was, there

97 was E- den.

was Par- a- dise

Wher- ev- er he was, there

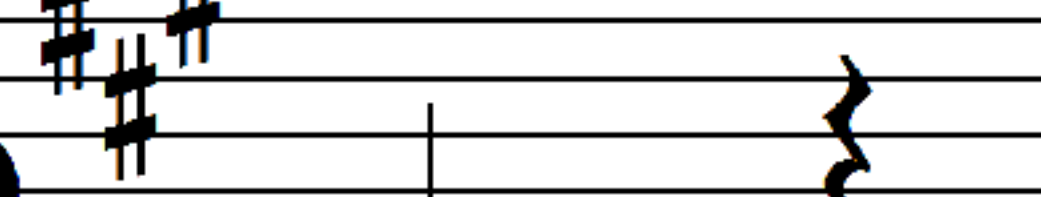
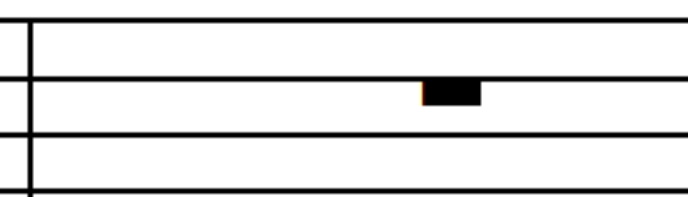
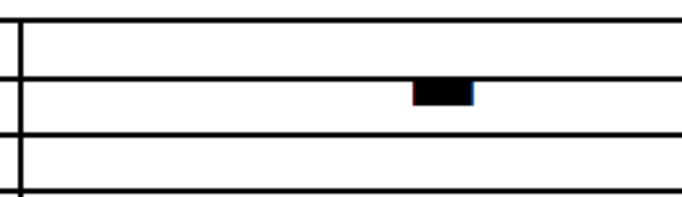
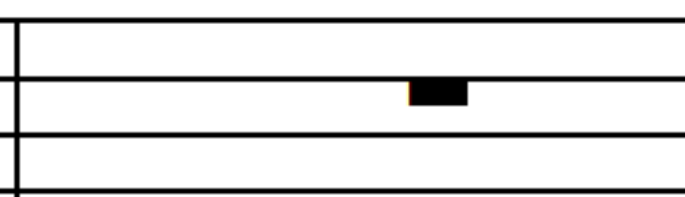
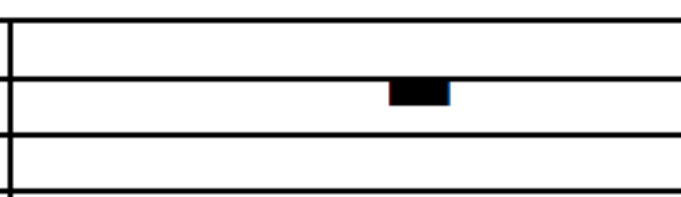
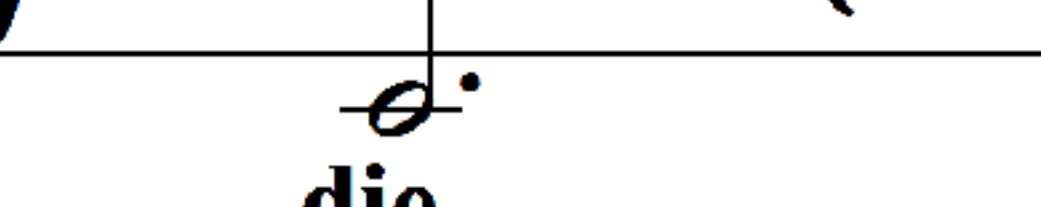
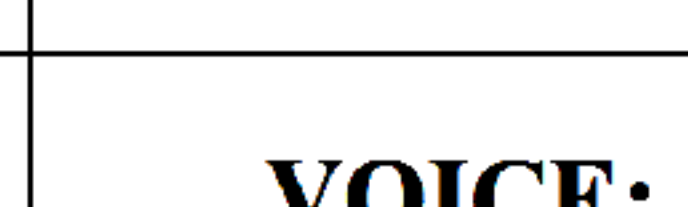

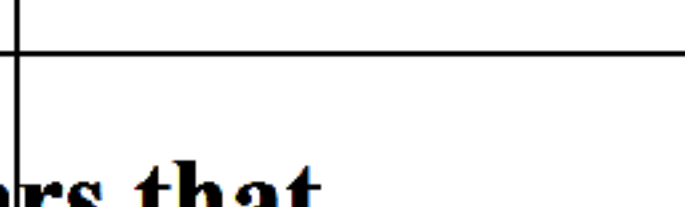
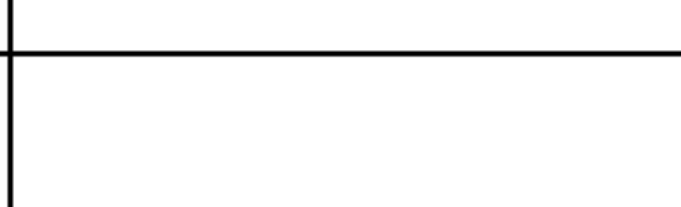
was E- den.

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 was E- den. 102 Now you've tak- en her, 103 *slowly* Now, I've lost *p* her, I can 104 *p* Now, I've lost him—

105	106	107	108	109
				
die.	VOICE: And all the years that Adam lived were nine hundred and thirty years -- and he died.			
				

No. 19: Bows and Exit

for The Diaries of Adam & Eve

Driving
♩=125

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37 37 38 39 40 3

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

