

HACK, PUNT, TOOL

REVIVAL VERSION

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PIANO / CONDUCTOR SCORE

HACK, PUNT, TOOL

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STORIES

1

Revised 8:27PM, 1/21/2012

Music by Julie Henion

Slow, Very Mysterious

Musical notation for measures 1-4. The score is in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 12/8. Measure 1 contains a whole rest in the treble and a half note chord (F#2, C3) in the bass. Measures 2-4 feature a melodic line in the treble with eighth notes and rests, and a bass line with half notes and rests, all under a single slur.

Musical notation for measures 5-8. The treble clef continues with eighth notes and rests. The bass clef continues with half notes and rests, all under a single slur.

Musical notation for measures 9-12. The treble clef features a more active melodic line with eighth and sixteenth notes. The bass clef continues with half notes and rests, all under a single slur. Measure 12 ends with a double bar line and repeat dots.

Segue

THE WORLD OF THE HACKER 2

Revised 5:12 PM, 1/28/2012

Story Jack, Shadow Jacks

Music by Julie Henion

Words by Zach Barryte

Cue: *Hi Everybody!*

Mysterious, steady ♩ = 90

STORY JACK

1 2

My

3 4

friends, my friends, come clo - ser. Come a - long and you will see. A

5 6

wond - er - ous place, a mar - ve - lous realm, the land of M - I - T. Be -

7 8

low the well - waxed ti - les. B'yond aisles of well - read books. There

9 10

lies in wai - ting some - thing great, in - vi-gor-a - ting. Come with me, go a-head, take a

rit.

a tempo

11 12

look for your self. This is the world of the hack - er. A

13 14

world in - tense and ex - treme. Hear the gen - le hum of ma - chine rooms. The

SHADOW JACKS S/A

Mmm mmm

T/B

Mmm mmm

15 16

clat - ter and hiss of steam. Now de - scend through the shafts, fend - ing dark with the spark of a

SHADOW JACKS, GROUP 1

Clat-ter! Hiss! Tss Tss Tss

Clat-ter! Hiss! Tss Ksh

17 18

head-lamp to mark out your path 'til the end. Crawl round pipes and all types of machines in between.

Tss Tss Tss Tss

Ksh Ksh Ksh Ksh

Detailed description: This block contains the musical score for measures 17 and 18. It features a vocal line with lyrics, a piano accompaniment, and two vocal lines with syllabic text. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The two vocal lines below the piano part have notes corresponding to the syllables 'Tss' and 'Ksh'.

19 20 21

I won't lead you a-stray! Trust us, we're your friends. This world is ruled by the hacker. A

S/A Ah

T/B Ah

Hack, Punt, Tool

Detailed description: This block contains the musical score for measures 19, 20, and 21. The vocal line continues with lyrics. Measure 21 is enclosed in a box. The piano accompaniment continues with chords and a bass line. Two vocal lines, labeled 'S/A' and 'T/B', have notes corresponding to the syllables 'Ah'.

22 23

crea-ture both cun-ning and quick, who flits through the night like a sha-dow, with

Cun-ning and quick. Like a sha - dow.

Cun-ning and qucik. Like a sha - dow.

24 25

ev - ery ill - u - sion and trick. Ghost-ly like most - ly a spi - rit. so si - lent to

(whispered)
so mis - che - vi - ous... Ghost - ly spi - rit,

so mis - che - vi - ous Ghost - ly spi - rit,

26 27 28

hear it's un-like ly I'd say. But who are these e-ther-eal, sur-real yet im-per-i-al hack-ers an-y way?

you won't hear it. Who are these hack - ers?

you won't hear it. Who are these hack - ers?

STORY JACK: Hackers are anonymous technological pranksters, engineers inspired to intervene with the everyday monotony. In order to perform bold feats, hackers often traverse MIT's more untraveled passageways, carefully avoiding the diligent eye of the law, and often unearthing locations hidden from the average passer-by!

VAMP

29 30 31

This par - ti-cu-lar room, it is called a tomb, a

SHADOW JACKS, GROUP 1 S/A
Tss Tss Ooh

SHADOW JACKS, GROUP 2 T/B
Ksh Ksh Ooh

32 33

blocked off cre - vice for - got - ten out - cast. See the shar - pie scrawls a - long the walls, the

Ooh Ah

Ooh Ah

34

sign - ins of hack - ers of the past.

Ah

Ah

STORY JACK: "Sign-in's" are hackers' signatures, personal markings that can only be identified by their truest friends. Here you can see a very special bit of literature: the "Hacking Ethics!" These are the guidelines to which we noble hackers adhere! Pay attention!

VAMP 35 36

SHADOW JACK 11: The safety of yourself and others and of property should have highest priority.

SJ12: Be Subtle, leave no evidence you were there.

SJ13: Brute force is the last resort of the incompetent.

SJ14: Cause no permanent damage during hacks and while hacking.

SJ15: If you find something broken, call F-IXIT.

SJ16: Do not steal anything.

SJ17: Do not drop things without a ground crew.

SJ18: Sign-ins are not graffiti and should not be seen by the general public.

SJ19: Never Drink and Hack.

SJ20: Never hack alone.

SJ21: Know your limitations and do not exceed them.

SJ22: Learn how not to get caught, but if you do get caught, accept gracefully and cooperate fully.

SJ23: Share your knowledge and experience with other hackers.

ALL SHADOW JACKS: And above all, exercise common sense!

55

STORY JACK 56

Re - mem - ber the code of the hack - er. As you

S/A
Re - mem - ber the code as you

T/B
Re - mem - ber the code as you

57

58

dream of un - chart - ed nooks. These e - thics keep us sep - erate from

dream of un - char - ted nooks. Mmm

dream of un - char - ted nooks. Mmm

59 60

cri-min-als, van-dals and crooks. Re - flect on the les-sons these fine words con-vey. May-be

Mmm _____ Fol-low the e - thics. Aaah _____ May-be

Mmm _____ Fol-low the e - thics. Aaah _____ May-be

The musical score for measures 59-60 features a vocal line and piano accompaniment. The vocal line starts with a melodic phrase in measure 59, followed by a rest, and then continues in measure 60. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "cri-min-als, van-dals and crooks. Re - flect on the les-sons these fine words con-vey. May-be". There are vocalizations "Mmm" and "Aaah" under the piano accompaniment.

61 62

you think that you'll be like us one day! Yes, this is the world of the hack - er. Our

you think that you'll be like us one day! the world of the hack - er

you think that you'll be like us one day! the world of the hack - er

The musical score for measures 61-62 continues the vocal and piano parts. The vocal line has a melodic phrase in measure 61, a rest, and then continues in measure 62. The piano accompaniment features chords in the right hand and a bass line in the left hand. The lyrics are: "you think that you'll be like us one day! Yes, this is the world of the hack - er. Our". There are vocalizations "you think that you'll be like us one day!" and "the world of the hack - er" under the piano accompaniment.

63 64

mag - i - cal world of de - bris. Out - sid - ers just see the sur - face, but

mag - i - cal world of de - bris but

mag - i - cal world of de - bris but

The musical score for measures 63-64 features three vocal staves and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part consists of a right-hand melody with chords and a left-hand bass line. The lyrics are: "mag - i - cal world of de - bris. Out - sid - ers just see the sur - face, but" for the first staff, "mag - i - cal world of de - bris but" for the second, and "mag - i - cal world of de - bris but" for the third.

65 66 67

this is the real M I T. this is the real M - I - T.

this is the real M I T. this is the real M - I - T.

this is the real M I T. this is the real M - I - T.

The musical score for measures 65-67 features three vocal staves and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part consists of a right-hand melody with chords and a left-hand bass line. The lyrics are: "this is the real M I T. this is the real M - I - T." for the first staff, "this is the real M I T. this is the real M - I - T." for the second, and "this is the real M I T. this is the real M - I - T." for the third.

OUR STORY BEGINS

3

Story Jack

Music by Julie Henion

Words by Zach Barryte

Revised 5:14 PM, 1/28/2012

Cue: All right then!

2

Lend an

3 4

ear and you'll hear a sto - ry, that I doubt you've heard be - fore. This

rit.

5 6 7

tale takes place back in the day when things were more hard-k0re!

I WANT TO BE HARDK0RE

4

Revised 10:48 PM, 11/23/2016

Billy, Ryan, Conner, Froshsemble

Music by Julie Henion

Words by Daniel Levine

Cue: "My academic plan?"

♩ = 150

BILLY: I've got bigger plans.

Better plans!

4

5

The world is comp - li - ca -

- ted. It's not writ - ten in a book. You have to go dis - cov -

- er it. Like, act - ual - ly go out and look! I want to find things

no one else has seen, it's the spi - rit to ex - plore. Down in the dark, in the

18 19 20 21

tun-nels and the steam I want to be hard - k0re! I'm no-thing if I'm not hard -

BILLY: The buildings here were built all at different times, and they don't fit perfectly together. It leaves lots of hidden spaces, just waiting to be found. Think of the possibilities!

22 23 24 25 26

k0re!

27 28 29 30

There are shafts that shoot up man - y sto - ries, and tombs a - bound in

31 32 33 34

ev - ery crag. — And the find - er gets e - ter - nal glo - ry. For - ev - er earn - ing

BILLY: Doesn't that excite you? Don't you just feel electric?
CONNER: Nope, neutral, not charged at all. I can't focus when you-
BILLY: I just get this incredible feeling! I need to tell you! I need to tell everyone!
CONNER: You're going to sing again, aren't you...
BILLY: I am!

35 36 37 38 39

chan-ces to brag! —

40

41 42 43 44

We i - dol - ize the ar - tist Em - brace the a - vant garde. —

45 46 47 48

We all strive to be no - ticed. and held in high re -

49 50 51 52

gard. I want to flex my cre - a - ti - vi - ty Show the world I'm some - thing

53 54 55 56

more. Push out a - gainst eve - ry boun - da - ry, I just want to be hard -

57 58 59 60

k0re! Please God - let me be hard - k0re!

RYAN: And did you hear about the time there was a firetruck on the dome?

BILLY: Or when it looked like a giant pumpkin?!

61 62 63 64 RYAN 65

When they hung a lounge be -

66 67 68 BILLY 69

neath that arch - way, Up - side down for all to see! Or when the Har - vard Yale bal -

70 71 72

loon in fla - ted it showed their in - ge - nu - i - ty!

CONNER: I guess some of that stuff was pretty cool..

BILLY: I can't wait to come up with an awesome hack of my own!

RYAN: I can't wait to figure out how to get on the dome! How do they do it?

CONNER: I don't know, it must be magic!

VAMP

73 74 75 76 77

Musical score for measures 73-77. The vocal line consists of rests. The piano accompaniment features chords in the right hand and a bass line in the left hand. Measure 79 is boxed.

BILLY and FROSHSEMBLE

78 79 80 81

They fly from roof-top to roof-top, At near the speed of light.

Musical score for measures 78-81. The vocal line includes the lyrics: "They fly from roof-top to roof-top, At near the speed of light." The piano accompaniment continues with chords and a bass line.

82 83 84 85 86

No wall can bar their pas - sage. They can leap from an - y height.

Musical score for measures 82-86. The vocal line includes the lyrics: "No wall can bar their pas - sage. They can leap from an - y height." The piano accompaniment continues with chords and a bass line.

87 88 89 90

I want to join them, learn their eve-ry trick. I know some - day I will soar.

91 92 93 94

I guar-an tee It's a cer-tain - ty, I'm gon-na be hard - k0re! I

95 96 *rit.* BILLY 97

swear I will be hard - k0re! There's no - thing more than be - ing hard -

98 99 100 101

k0re! All I want to be is hard - k0re!

HARDK0RE, PART 2

5

Revised 8:36PM, 1/21/2012

Billy, Ryan, Conner

Music by Julie Henion

Words by Danbee Kim

Cue: To be a hacker? Yes! To be a hacker!

2 **BILLY** 3 4

I can learn all that you can teach me,

5 **RYAN** 6 **CONNER** 7

Do things no one else has done. Rise above the standard

BILLY, RYAN, CONNER

8 9 10 11

ex - pec - ta - tions, we real - ly want to join your hack!

HARDK0RE, PART 3

6

Revised 6:14 PM, 1/28/2012

Billy

Music by Julie Henion

Words by Daniel Levine

Cue: "My first hack! Yes, I'm in!"

BILLY 2

I'm real - ly gon - na be hard - k0re!

I'm gon - na be hard - k0re!

Segue

POLICE STATION

7

Revised 3:12 AM, 1/22/2012

Music by Hubert Hwang

♩ = 100

Musical score for measures 1-5. The piece is in 4/4 time with a key signature of one sharp (F#). Measure 1 starts with a quarter rest in the treble and a quarter note in the bass. Measure 2 has a *mf* dynamic. Measure 3 has a *mp* dynamic. Measure 4 has a *mp* dynamic. Measure 5 has a *mp* dynamic. The score includes a fermata over the final chord.

♩ = 90

Musical score for measures 6-9. The piece changes to 6/8 time. Measure 6 has a *mp* dynamic. Measure 7 has a *mp* dynamic. Measure 8 is marked *VAMP* and has a *mp* dynamic. Measure 9 has a *mp* dynamic. The score includes a fermata over the final chord.

Musical score for measures 10-13. Measure 10 has a *mp* dynamic. Measure 11 has a *mp* dynamic. Measure 12 has a *mp* dynamic and a double bar line. Measure 13 has a *f* dynamic. The score includes a fermata over the final chord.

Musical score for measures 14-18. Measure 14 has a *mp* dynamic. Measure 15 has a *mp* dynamic. Measure 16 has a *mp* dynamic. Measure 17 has a *mp* dynamic. Measure 18 has a *mp* dynamic. The score includes a fermata over the final chord.

Musical score for measures 19-21. Measure 19 has a *mp* dynamic. Measure 20 has a *mp* dynamic. Measure 21 has a *mp* dynamic. The score includes a fermata over the final chord.

SPRINKLES' THEME**8**

Revised 10:48 PM, 11/23/2016

Music by Hubert Hwang

*Cue: Those Goddamn hackers -***SPRINKLES:** That's who!**PACHINO:** Claw, I told you they were up to no good!

Measures 1-4 of the musical score. The right hand plays a melody of eighth notes, and the left hand plays a bass line with a sustained low note and a fermata. The dynamic marking *f* is present at the beginning.

SPRINKLES: Those hackers, they think they're so clever - snubbing their noses at the law, parading about rooftops in the dead of night! I've had it up to here with those hackers, and I've had it up to here with their hacks!
KALF: Sir, they're just pranks.

Measures 5-8 of the musical score. The right hand plays a melody of eighth notes, and the left hand plays a bass line with a sustained low note and a fermata. The dynamic marking *f* is present at the beginning.

SPRINKLES: "Just pranks," Kalf? "Just pranks??" They are a direct insult to the very badges we wear, to the vows we took when we donned these uniforms those many years ago! Those hackers are endangering the well-being of this school by disobeying the law to put up their hacks, but their crusade against justice will soon end, because they've picked a fight with Sergeant Bruce E. Sprinkles, and no one messes with Sergeant Bruce E. Sprinkles! No one!

Measures 9-12 of the musical score. The right hand plays a melody of eighth notes, and the left hand plays a bass line with a sustained low note and a fermata. The dynamic marking *f* is present at the beginning.

Hack, Punt, Tool

Musical score for measures 13-16. The score is written for piano and conductor. Measure 13 starts with a treble clef and a bass clef. The treble clef has a whole note G4, and the bass clef has a whole note G2. Measure 14 has a treble clef with a dotted quarter note G4 and an eighth rest, and a bass clef with a dotted quarter note G2 and an eighth rest. Measure 15 has a treble clef with a quarter note G4 and a quarter note A4, and a bass clef with a quarter note G2 and a quarter note A2. Measure 16 has a treble clef with a quarter note G4 and a quarter note A4, and a bass clef with a quarter note G2 and a quarter note A2. There are slurs over the bass clef notes in measures 13 and 16.

SPRINKLES: In the name of William Barton Rogers, something must be done!

Musical score for measures 17-20. Measure 17 has a treble clef with a whole rest and a bass clef with a whole note G2. Measure 18 has a treble clef with a dotted quarter note G4 and an eighth rest, and a bass clef with a dotted quarter note G2 and an eighth rest. Measure 19 has a treble clef with a whole note G4 and a whole note A4, and a bass clef with a whole note G2 and a whole note A2. Measure 20 has a treble clef with a whole note G4 and a whole note A4, and a bass clef with a whole note G2 and a whole note A2. There are slurs over the bass clef notes in measures 19 and 20. The word "(drums)" is written in the bass clef of measure 20. The score ends with a double bar line.

mp

Segue

LET'S GET THOSE FUCKERS

9

Revised 3:14 AM, 1/22/2012

Sprinkles, Claw, Kalf and Pachino

Music by Julie Henion

Cue: "In the name of William Barton Rogers, something must be done!"

Words by Daniel Levine

Angry Rock ♩ = 132

SPRINKLES

The musical score is written for Piano and Voice. It consists of 16 numbered measures. The piano accompaniment features a driving bass line in the left hand and chords in the right hand. The vocal line is in the soprano clef. The lyrics are: "They're a men-ace and a plague and this school is ov-er-run. 'Til now we've been out - done. We'll hunt-those hack-ers down and get them all ex-pelled. The law must be up-held! Let's get those hack-ers, They thought we ne - ver could".

17 18 19 20

Let's get ___ those fuck-ers, And stamp them out ___ for good!

21 22 23 24

KALF 22

I have a fine i-de-a to ac-comp-lish all our goals, The on-ly thing to do is to in-

**CLAW, PACHINO,
SPRINKLES**

25 26 27 28 29

KALF

crease all our patrols. Pa-trols? Patrols! We'll triple our patrols. The more that we can see, the less they'll wander free, With

30 31 32 33

CLAW 33

all of us we'll keep them in con-trol But as you know they're cle-ver, they will

9. Let's Get Those Fuckers
PACHINO, KALF
SPRINKLES

34 35 36 37 CLAW PACHINO

beat that in a snap. The on-ly way to do this is to lay some sort of traps. Traps? Traps! - Quick!

38 CLAW 39 40

Get a cam-pus map. They'll get to ev-ery door, but they'll find a-larms in store. While

41 42 PACHINO, KALF 43 44

They're a men-ace and a plague and this school is ov-er-run. 'Til

roof-top sen-sors fill in ev-ery gap. They're a men-ace and a plague and this school is ov-er-run. 'Til

PACHINO, KALF,
CLAW

57 58 59 60

stamp them out for good! No o, dome!

stamp them out for good! No more cars on the dome, Or

61 62 63 64

No wor-king, wor-king phones! Their ul-ti-mate

cows or - wor-king phones. With Sprin-kles in charge they will meet their ul-ti-mate

65 66 67 68

end!

69 70 71 72

73 74 75 76 77 **PACHINO**

gva ----- There's

78 79 80

one last step to gua-ran-tee we end that horde of imps. We'll build a fleet of self-suf-fi-cient

81

CLAW, KALF, SPRINKLES **PACHINO** **CLAW, KALF, SPRINKLES** **PACHINO**

fi-re throw-ing blimps! Blimps! Blimps! Wait, blimps? Yes! Blimps! Launch

84 85 86

fi - re balls from blimps. When flames come from the sky, the hack-ers' plans will fry! I

87 88 **PACHINO, KALF** 89

They're a men-ace and a plague and this

CLAW, SPRINKLES

think those kids will fin-ally take the hint. They're a men-ace and a plague and this

90 91 92 93

school is ov-er-run. 'Til now we've been out - done. We'll hunt-those hack-ers down and

school is ov-er-run. 'Til now we've been out - done. We'll hunt-those hack-ers down and

94 95 96 97

get them all ex-pelled. The law must be up-held! _____ Let's get _____ those

get them all ex-pelled. The law must be up-held! _____ Let's get _____ those

rit.

98 99 100 101

hack-ers, We'll put them where _____ we should. **SPRINKLES**

hack-ers, We'll put them where _____ we should. Let's get _____ those

102 103 104 105

Ooh _____

fuck-ers, And stamp them out _____ for good!

TARGET: THE DOME

10

Revised 3:34 AM, 1/29/2012

Corot, Tess, Faraday, Tensor, Hacksemble

Music by Julie Henion

Cue: Good evening, fellow hackers!

Words by Rachel Bowens-Rubin and Danbee Kim

Gospel Preacher Feel, Let actors lead

COROT: I said, "Good Evening, fellow hackers!" **HACKSEMBLE:** *Ad lib response* **COROT:** This is a thrilling time!

HACKSEMBLE: *Ad lib response* **COROT:** A time for everyone to hone new skills. **HACKSEMBLE:** *Ad lib response* **COROT:** Pushing our limits, setting new standards. **HACKSEMBLE:** *Ad lib response* **COROT:** Doing something challenging!

HACKSEMBLE: *Ad lib response* **COROT:** We won't just drop this hack down in the grass of Killian Court- **HACKSEMBLE:** No Way! **COROT:** Our target? **HACKSEMBLE:** The dome!

Upbeat Gospel ♩ = 120

10 **COROT** Yes the dome! 11 12 13 Now let's be - gin. 14 15 Let's think this

16 17 18 19 20

through _____ A hack is so much more than some-thing cle-ver on ___ a

21 22 23 24 25

roof. Hacks must be safe, pre - me - di-tat - ed, de - li - ber - at - ed cal - cu - la - ted, to

26 27 28 29 TESS

make them work, we think be - fore we hack. I've got the

30 31 32 33 34

plans Here, take a look. We've star-ted the de -

S/A HACKSEMBLE
Brand new plans. Ah

T/B HACKSEMBLE
Brand new plans Ah

35 36 37 38 39

sign and it's am - bi - tious but thought out. We want this up for Hall-ow-eeen, now

COROT

Thought out.

Thought out.

40 41 42 43 44

grab your tools and your caf-feine, and eve-ry bo-dy meet our build-ing leads.

Meet our build-ing

Meet our build-ing

45 TESS 46 47 48 49 FARADAY

I'm head-ing up the Dra-gon Wing. And

leads. (Claps) (continue claps through singing) Oooh, Dra-gon - Wing.

leads. Oooh, Dra-gon Wing.

COROT

50 51 52 53

I'm in charge of the Sci-ence Box. We

Oooh, Sci-ence Box.

Oooh, Sci-ence Box.

54 55 56 57 58

still need a lead for the squid net, Some - bo - dy who's an ex - pert with rope.

TENSOR: You've "ROPED" me in, I can lead. You know I'll "KNOT" let you down!

HACKSEMBLE: (groans at puns)

COROT: Thank you Tensor.

TENSOR: You bet!

COROT: And bondage doesn't count...

59 60 61

VAMP

62 COROT 63 64 65 66

8 This is your chance, for hands on learn - ing. Now

S/A Here's our chance. Hands on skills!

T/B Here's our chance. Hands on skills!

67 68 69 70 TESS 71

8 don't be shy, look to your leads! They're here to help you out. Just ask us an - y

Ah

Ah

TESS, FARADAY, and TENSOR

72 73 74 75 76 77

ques - tions — and we'll help you find the an - swers 'Cause hack-ing is an awesome way to learn.

We want to

We want to

78 79 COROT 80 81 82 83

O-kay we'll learn! How to de - ploy. — It's an

learn!

Time — to learn!

We'll de - ploy.

learn!

Time — to learn!

We'll de - ploy.

84 85 86 87 88

art of tac - tics art of skill, an art of me - thods, art of will. — It is an art of...

Ah

Ah

KEPLER: Oh, I'm sorry. I must be interrupting something important. Please, carry on. Don't mind me.

(Kepler exits)

RYAN: Who was that?!

TENSOR: So, that's Kepler. He's sort of an angst source and a happiness sink. Basically, he's a dick.

TESS: Hey, let's not get off track! Who wants to help me build?

BILLY: I want to help, but I don't know... I mean, I've never done this before...

KEPLER enters

89 90

TESS

91 92 93 94 95 96

No need to fret, eve-ry one starts some-where. — All of us have

97 98 99 100 COROT 101

skills to learn, so no need to de - spair. All you need to do is try When we

102 103 104 105 106 107 108

Rubato

work to-ge - ther our hack will fly. to Our tar - get the dome!

To Our tar - get, the dome!

To Our tar - get the dome!

Upbeat Gospel ♩ = 120

109 110 111 112 113

Our tar - get! Yeah, our

Now let's go

Now let's go

114 115 116 117 118 119

tar - get! We're read-y, let's go pull this hack!

pull this Hack! Let's go pull this hack!

pull this Hack! Lets go pull this hack!

BUILDING

11

Corot, Tess, Billy, Tensor, Faraday, Hunter, Electra,
Mags, Ryan, Conner, Piston, Hacksemble

Music by Julie Henion

Revised 10:48 PM, 11/23/2016

Words by Rachel Bowens-Rubin,
Danbee Kim, Zach Barryte

Cue: (Lights Up)

STORY JACK: By day, hackers may seem like ordinary MIT students, but at night, they transform into the creatures they truly are.

They abandon their problem sets, sleep and sanity to pour their souls into their real work.

TESS: All right, team Dragon Wing! Here are the specs for what we're building. Everybody grab a partner and some 2x4's! if you don't have experience, find someone who does. Hmm... looks like we've got odd numbers - that's fine, you'll just work with me. Billy... right?

BILLY: Yup! And you're Tess! Right? Where do we start?

Highly Rhythmic, ♩ = 130

VAMP

TESS: Grab that drill, and I'll show you how this all works.

6 COROT 7 8 TESS 9

Hey, How's it go - in'? Start-ing on the struc-ture now, it's gon-na take a-while.

(last time only)

10 COROT 11 TENSOR 12 13 COROT

Hey, How's it go - in'? Ty-ing up the mid-sup-ports and map-ping out the frame. Hey, How's it go - in'?

25 26 TESS 27

More prog - ress is
get to build a hack.

Detailed description: This system contains measures 25, 26, and 27. Tess's vocal line starts in measure 25 with a whole rest, then in measure 26 with a quarter note 'More', followed by a dotted quarter note 'prog', a quarter note 'ress', and a quarter note 'is' in measure 27. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand.

28 29 30 TESS BILLY

made each time I come back. This
This

Detailed description: This system contains measures 28, 29, and 30. Tess's vocal line has a half note 'made' in measure 28, quarter notes 'each' and 'time' in measure 29, and quarter notes 'I', 'come', and 'back.' in measure 30. Billy's vocal line has a whole rest in measure 28, a whole rest in measure 29, and a quarter note 'This' in measure 30. The piano accompaniment continues with the same rhythmic pattern as the previous system.

31 32

hack will be ex - cell - ent! It's
hack will be ex - cell - ent! It's

Detailed description: This system contains measures 31 and 32. Tess and Billy sing in unison. Tess's vocal line has a quarter note 'hack' in measure 31, quarter notes 'will' and 'be' in measure 32, and quarter notes 'ex - cell - ent!' and 'It's' in measure 32. The piano accompaniment continues with the same rhythmic pattern.

44 COROT 45 TESS 46 +HS 1 47 HS 2 WHOLE HS

think it's broken. Hmm... When we get more pipes it should be easy to get it done! Finished! Yeah!

48 49 50 COROT 51 TENSOR

Hey, how you do - in? Wait - ing on the rope we ord - ered

52 FARADAY ELECTRA 53 MAGS 54 55

Sleep is for the luck-y. We'll have to stay up late to fin-ish. Yeah! May-be all night...

RYAN: Hey everybody, check out these parts Billy found on re-use!

BILLY: You said we needed more pipes, right?

56. 57. 58. 59. 60.

TESS: This is awesome, this is exactly what we need!

CONNER: Good, because Billy punted 8.01 in order to find them. He even punted recitation for-

VAMP

BILLY: Can you help me carry them over to that corner?

69 TESS 70 71 72

These ex - tra — ma - ter - i - als are just what — we

73 74 75

need. — Bil - ly's pick - ing things — up fast, and

91 **MAGS** 92 93 **HUNTER** **RYAN**

real - ly thick! I like the col - or. Struc-ture's done now. Heat the ir - on.

94 **TENSOR** **RYAN** 95 **PISTON** **MAGS** 96 **CONNER** **FARADAY**

Start the net-ting! Melt the sol-der. No! It's crook-ed... I have rope burn. Yes! It's ev-en! Sleep-y time now!

97 **COROT** 98 **RYAN** 99

Hey how you do - in'? Fa-ra-day just conked out so I'm look-ing for a light-er.

COROT: What? Don't do that!

RYAN: But he said-

COROT: No fire! But we do need to wake him up. He has to finish those circuit boards today. Let's go get him some caffeine

PISTON: If you put down the five twelve book, we can get this done faster.

CONNER: But we might have a test this week and-

KEPLER: Disgraceful. This looks like it was built by a third grader.

PISTON: Kepler. Out. Now.

Musical score for piano accompaniment, measures 100-102. The score is in G minor (one flat) and 4/4 time. Measure 100 starts with a treble clef and a bass clef. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a sequence of eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3. Measure 101 continues the right hand sequence: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand sequence is: G3, A3, Bb3, C4, Bb3, A3, G3. Measure 102 continues the right hand sequence: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand sequence is: G3, A3, Bb3, C4, Bb3, A3, G3.

KEPLER: You're not even using the proper tools. Pathetic.

PISTON: Leave

CONNER: Hey! You're that guy from before, the one who...

KEPLER: The one who what?

CONNER: I... nevermind.

KEPLER: That's what I thought. You're wasting your time here being a talking clamp. Good luck graduating.

ELECTRA: Sorry about him.

Musical score for piano accompaniment, measures 103-106. The score is in G minor (one flat) and 4/4 time. Measure 103 starts with a treble clef and a bass clef. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a sequence of eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3. Measure 104 continues the right hand sequence: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand sequence is: G3, A3, Bb3, C4, Bb3, A3, G3. Measure 105 continues the right hand sequence: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand sequence is: G3, A3, Bb3, C4, Bb3, A3, G3. Measure 106 continues the right hand sequence: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand sequence is: G3, A3, Bb3, C4, Bb3, A3, G3.

MAGS: He's got lots of problems

COROT: There are no problems here.

COROT

CONNER

Musical score for piano accompaniment, measures 107-111. The score is in G minor (one flat) and 4/4 time. Measure 107 starts with a treble clef and a bass clef. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a sequence of eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3. Measure 108 continues the right hand sequence: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand sequence is: G3, A3, Bb3, C4, Bb3, A3, G3. Measure 109 continues the right hand sequence: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand sequence is: G3, A3, Bb3, C4, Bb3, A3, G3. Measure 110 continues the right hand sequence: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand sequence is: G3, A3, Bb3, C4, Bb3, A3, G3. Measure 111 continues the right hand sequence: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand sequence is: G3, A3, Bb3, C4, Bb3, A3, G3.

VAMP

Three more weeks to go, and we're a-head of schedule. Hey, how's it go-in'? I've

(last time only)

112 113 PISTON CONNER COROT 114

nev - er worked this hard but it's re - ward-ing! Told you. Yeah I know... Hey, how's it go - in'?

FARADAY RYAN FARADAY RYAN FARADAY TENSOR

115 116 117

Hold this! Does it burn your hand!? It feels o - kay. I win! It's ooz-ing some-thing. Oh no...

HUNTER CONNER FARADAY PISTON

118 119 120

Should I re-do it? Watch out! Oops... I lost the part. A - gain? No. Dam-mit, stup - id bad!

COROT

121 122 123 124

VAMP On-ly two more weeks to go? We need to pick up the pace.

(quarter notes last time)

BILLY: Whoa! It's already 3AM?

TESS: Yeah, time flies. Don't let me hold you here if you have to go tool.

BILLY: Nah, I only have half a pset left for the week, and besides, I'd rather be here with you. I mean, to build the hack.

TESS: Right.

BILLY: Right.

TESS: Let's take a look at the roof attachments. I'll go grab the plans..

125 126 127 *VAMP* 128

129 130 **TESS** 131 132

Oh. Sud-den-ly, my

BILLY

Wait. What's___ this?

133 134 135

neu - rons won't___ con - nect. Could___ it

But I know...

be? We're bound to intersect!

We're bound to intersect!

139 140 141

Yes, This is optimal, I cherish the

Yes, This is optimal, I cherish the

BILLY: Hey Tess, were we going to look at the plans?

TESS: Right!

142 143 144 **TESS** 145 146

thought! Al - most forgot.

thought!

SPRINKLES: What's all this hammering and to-do about?

Musical score for Sprinkles, measures 147-152. The score is written for piano and conductor. The upper staff (treble clef) contains a dense, rhythmic pattern of eighth notes with accents, starting at measure 147 and ending at 152. The lower staff (bass clef) contains a simpler accompaniment of quarter and eighth notes.

COROT: Oh, hello officers! We're just working on a project! Isn't it great when an art class gets you to use such practical skills like construction and electrical engineering?

Musical score for Corot, measures 153-156. The upper staff (treble clef) continues the rhythmic pattern of eighth notes with accents. The lower staff (bass clef) provides accompaniment with quarter and eighth notes.

KALF: Let's move on sir, they're just working on some art project.

SPRINKLES: There's something fishy about this "art project" of yours.

Musical score for Kalf and Sprinkles, measures 157-161. The upper staff (treble clef) continues the rhythmic pattern of eighth notes with accents. The lower staff (bass clef) has a more sparse accompaniment with quarter notes and rests.

COROT: Oh, Sergeant, art has always been controversial. Let's go outside and I'll tell you all about modern art. You may have seen some around campus!

Musical score for Corot, measures 162-165. The upper staff (treble clef) continues the rhythmic pattern of eighth notes with accents. The lower staff (bass clef) has a sparse accompaniment with quarter notes and rests.

COROT: It often requires a lot of scrap metal...

rit.

Slower, cheesily romantic ♩ = 100

Musical score for Corot and Billy, measures 166-170. The score is written for piano and conductor. The upper staff (treble clef) contains a sparse accompaniment of quarter notes. The lower staff (bass clef) contains a dense, rhythmic pattern of eighth notes with accents. The score includes a double bar line and repeat signs.

VAMP

Tess, This screw is ___ not

171 TESS 172 173 174 175

Here, let me see. I think that it's stripped.

8 Go ing in. I

BILLY

176 177 TESS 178 179 180

Let's apply more pressure here to drill in this

think I agree.

181 TESS: Maybe we should screw together 182 183 TESS: It's in. BILLY: And it feels perfect. 184 185 (HUNTER interrupts)

screw!

THE NOVEMBAT

12

Revised 10:48 PM, 11/23/2016

Hunter, Billy, Tess, Hacksemble

Music by Julie Henion

Words by Daniel Levine

Cue: Well let me tell you...

Ominous, slow and steady

HUNTER

Though "Mens et Man-us" may be our de - cree, when heard out-side the school.

Here it's Pa-re-te le-gi No-vem-bri. O-bey the No - vem-ber Rule! Be - fore No-vem - ber -

HACKSEMBLE, S/A/T/B (Men 8vb)

Pa-re-te le-gi No-vem-bri. Pa-re-te le - gi No-vem-bri!

Keep off the frosh. All ske - tchy fee - lings must be squashed. The fool that breaks this

Pa - re - te le-gi No-vem-bri! Pa-re-te le-gi No-vem-bri! Pa-re-te le - gi No-vem-bri! Pa-re-te le-gi No-vem-bri!

15 sa - cred law, soon feels cruel tooth and nail and claw

16

17 Pa - re - te le - gi No - vem - bri! Pa - re - te le - gi No - vem - bri! Pa - re - te le - gi No - vem - bri!

HUNTER: You see Billy, a freshman and an upperclassman shouldn't even think of dating until November 1st! There are consequences for such actions.

VAMP

BILLY: Oh come on, it's not like a nightmare horror maw creature will come and devour our bodies and feast on our entrails if we... is it?

18

HACKSEMBLE

19

20

21 Pa - re - te le - gi No - vem - bri! Pa - re - te le - gi No - vem - bri!

p

HUNTER

22 23 24 25

There's a curse that hand - hold-ing

Pa - re - te le - gi No - vem - bri! Pa - re - te le - gi No - vem - bri! *mf*

26 27 28

brings. The No - vem - bat with gi - ant leather - y wings, Gi - ant leather - y

The Nov - em - bat Gi - ant leather - y

The Nov - em - bat Gi - ant leather - y

S/A

T/B

29 30 31

Comes to increase your P set blues by fill-ing up the print-er queues. That's sure to end most

wings. Ah The - print - er queues. Will end them.

wings. Ah The print - er queues. Will end them.

The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with dotted rhythms in the left hand.

32 33 34

aut - umn — flings.

Par - et - e le - gi No - vem - bri!

You're gon-na be late.

The piano accompaniment continues with a rhythmic eighth-note pattern in the right hand and sustained chords in the left hand.

BILLY (8vb) and TESS

35 36 37

Oh no, we're not, we're

Par - et - e le - gi No - vem - bri! Oh no. They say,

Par - et - e le - gi No - vem - bri! Oh no. They say,

38 39 40 41

just good friends, That's not at all what we in - tend.

they're just good friends. Pa-re-te le - gi No-vem-bri!

they're just good friends. In-tend, in - tend. No-vem-bri!

HUNTER

42 43 44 45

Pa - re - te le - gi No - vem - bri! Pa - re - te le - gi No - vem - bri! Pa - re - te le - gi No - vem - bri! Pa - re - te le - gi No - vem - bri!

Pa - re - te le - gi No - vem - bri!

If you

46 47 48

hug and ling - er too long. The No - vem - bat with

Too long, too long, too long, too long. The Nov - em - bat

Too long, too long, too long, too long. The Nov - em - bat

49 pu-trid stin - king maw. 50 It's breath will cause com-plete se-da-tion, you'll lose the skill of int - e - gra-tion. 51

It has a maw. Int - e - gra-tion.

It has a maw. Int - e - gra-tion

Detailed description: This block contains the first system of the musical score, measures 49 through 51. It features a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a grand staff with piano and bass clefs. The lyrics are: 'pu-trid stin - king maw. It's breath will cause com-plete se-da-tion, you'll lose the skill of int - e - gra-tion.' The piano part includes chords and arpeggiated figures.

52 That could be the fin - al straw! 53 54 55

Par - et - e le - gi No - vem - bri!

You suck at math! It's gon-na

Detailed description: This block contains the second system of the musical score, measures 52 through 55. It features a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a grand staff with piano and bass clefs. The lyrics are: 'That could be the fin - al straw! Par - et - e le - gi No - vem - bri! You suck at math! It's gon-na'. The piano part includes chords and arpeggiated figures.

BILLY and TESS

56 57 58

You've got it wrong, Ah —

Par - et - e le - gi No - vem - bri! Oh no, Ah —

kill you! No - vem - bri! Oh no, Ah —

Won't let it, will you? Ah —

59 60 61 62

we'll be fine. We have ne - ver crossed that line.

You can-not hide. Pa - re - te le - gi No - vem - bri!

You can-not hide. It's gon-na eat your in - sides.

Pa - re - te le - gi No - vem - bri! Pa - re - te le - gi No - vem - bri!

HUNTER

63 64 65 66

If you

Pa - re - te le - gi No-vem-bri! Pa-re-te le - gi No-vem-bri! Pa-re-te le - gi No-vem-bri! Pa-re-te le-gi No-vem-bri!
p

Pa - re - te le - gi No-vem-bri! Pa-re-te le - gi No-vem-bri! Pa-re-te le - gi No-vem-bri! Pa-re-te le-gi No-vem-bri!
p

67 68 69

fuck 'cause you could -'nt re - sist. The No - vem-bat with

Fuck, fuck, fuck, fuck, fuck, fuck, fuck
p *f*

The Nov-em-bat

Fuck, fuck, fuck, fuck, fuck, fuck, fuck
p *f*

The Nov-em-bat

70 knife-like murder-ous grip. will whisk you to the green building roof and drop you with one kick of his hoof. -

71 knife-like grip will kill you. It's real - ly real - ly tall. It

72 knife-like grip will kill you. It's real - ly real - ly tall. It

73 You'll be destroyed by this lust-ful slip.

74 has at least one hoof. Lust-ful slip. Par - et - e le - gi No - vem - bri!

75 has at least one hoof. Lustful, lust-ful slip. Le - gi No - vem - bri!

76

Musical score for measures 77-80. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Par - et - e le - gi No - vem - bri! Par - et - e le - gi No - vem - bri!". A dynamic marking of *f* (forte) is present at measure 79. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

HUNTER: So don't even
fucking think about it!

Musical score for measures 81-84. The score continues from the previous page. The lyrics are: "Par - et - e le - gi No - vem - bri!". The piano accompaniment continues with the same rhythmic pattern. The score ends with a double bar line at measure 84.

TEMPTING THE NOVEMBAT 13

Revised 3:19 AM, 1/22/2012

Music by Julie Henion

Sweetly

2 3 4

Suddenly Threatening

5 6 7 8

BRING DOWN THE HACK

14

Revised 3:20 AM, 1/22/2012

Corot, Kepler, Hacksemble

Music by Julie Henion

Words by Daniel Levine

Cue: Tess, can you take the lead? I'll catch up.

COROT: Kepler, we need to talk. You need to stop--

KEPLER: I don't think there's anything to discuss.

Driving rock ♩ = 150

2 3 4 COROT

Ev - er

5 6 7 8

since soph-omere year, I've put up with your sneer-ing. Your lurk-ing your smirk-ing, eve-ry sing-le day! You

9 10 11 12

snark at the team and in sult our en-gin-eer-ing, My pa-tience is gone, this be - ha-vior's not o-kay.

KEPLER

Aw,

23 24 25

lieve you?! — I won't be lieve — the things you say at all! I'm
lieve you?! — What a fake, what a phon-y. You're no-thing! You

Detailed description: This block contains the first system of music, measures 23 to 25. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clef. Measure 23 shows the vocal line starting with 'lieve you?!' and the piano accompaniment with a rhythmic pattern. Measure 24 continues the vocal line with 'I won't be lieve' and the piano accompaniment. Measure 25 concludes the system with 'the things you say at all! I'm lieve you?!' and the piano accompaniment.

26 27 28 29

sure you be lieve — that you're so damn cool. it's
want them to think — that you're so hard - k0re. You want them all — to look your way, but it's

Detailed description: This block contains the second system of music, measures 26 to 29. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clef. Measure 26 shows the vocal line starting with 'sure you be lieve' and the piano accompaniment. Measure 27 continues the vocal line with 'that you're so damn cool. it's' and the piano accompaniment. Measure 28 continues the vocal line with 'want them to think' and the piano accompaniment. Measure 29 concludes the system with 'that you're so hard - k0re. You want them all — to look your way, but it's' and the piano accompaniment.

30 31 32 COROT

not all — a - bout — you. Be-cause
not all — a - bout — you.

Detailed description: This block contains the third system of music, measures 30 to 32. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clef. Measure 30 shows the vocal line starting with 'not all' and the piano accompaniment. Measure 31 continues the vocal line with 'a - bout' and the piano accompaniment. Measure 32 concludes the system with 'you. Be-cause' and the piano accompaniment. The word 'COROT' is written above the vocal line in measure 32.

33 34 35 COROT

Kep - ler you're wrong. I'm giv - ing them a

Yeah right! You're drag-ging frosh a-long be - cause you want an ar - my all

36 37 38

chance to learn.

mar-ching to your song. That's why you lead this horde, be - cause you want to be a dored

39 40 41 COROT

That's not it Kep-ler that's why

Ma ster ov - er-all You're the might - y o - ver-lord.

42 43 44 45

you would want to lead. On-ly you want the praise, on-ly you have that need. This hack is not for me! It's

46 47 48 49

for them all to see that hack ing's a tra di tion u nique to M I T.

50 COROT 51 52 53

You think I'll be - lieve you?!_

KEPLER

You think I'll be - lieve you?!_ No-bo-dy cares a-bout your

54 55 56 57

A re - a - li - ty check — is ov - er - due, I'm not gon - na sa - cri -
god - damn hack! A re - a - li - ty check — is way ov - er - due. Ha!

58 59 60 61

fice this hack 'cause it's not all — a - bout — you.
Then you'll see! 'cause it's not all — a - bout — you.

KEPLER: I'm telling you, no one cares!

COROT: Kepler, please. I just want everyone to have a good time --

KEPLER: You only want what's best for you. These freshmen will learn who you are.

COROT: That's it. I give up, you're not even listening. I've told you for the last time that this is unacceptable.

62 *VAMP* 63 64 65

Slower ♩ = 100

66 67 68

You need to leave, no more in - ti - mi -

S/A

T/B

Oo

Oo

69 70

da - tion. Stop scar - ing the team and push - ing us off

Hack, Punt, Tool

71 72

track. I'm done with you — you're just an ag - gra -

73 74 75

va - tion. Please go a - way, and stop bring-ing down — the hack.

14. Bring Down the Hack

KEPLER: Bring down the hack?
Bring down the hack! Oh, Ill
bring down the hack!

76 Aah

77

78

79 VAMP
bring down the hack!

80 **KEPLER**

81

That's all you care — a - bout these days, how humb - le! This

Bring down the hack!

Bring down the hack!

Bring down the hack!

Bring down the hack!

82 83

stu-pid hack — and all the glo - ry in store. But

Bring down the hack! Bring down the hack!

(8^{va}) (8^{va})

Detailed description: This block contains the musical notation for measures 82 and 83. It features a vocal line with lyrics, a piano accompaniment with two staves, and a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The vocal line starts with a fermata over the word 'hack' in measure 82. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The grand staff shows a melodic line in the treble clef and a bass line in the bass clef. The lyrics are: 'stu-pid hack — and all the glo - ry in store. But' for measure 82, and 'Bring down the hack! Bring down the hack!' for measure 83. There are markings for '(8^{va})' in the grand staff.

84 85

if you got caught, — your plans would start to crumb - le. And

Bring down the hack! Bring down the hack!

Bring down the hack! Bring down the hack!

(8^{va}) (8^{va})

Detailed description: This block contains the musical notation for measures 84 and 85. It features a vocal line with lyrics, a piano accompaniment with two staves, and a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The vocal line starts with a fermata over the word 'hack' in measure 84. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The grand staff shows a melodic line in the treble clef and a bass line in the bass clef. The lyrics are: 'if you got caught, — your plans would start to crumb - le. And' for measure 84, and 'Bring down the hack! Bring down the hack!' for measure 85. There are markings for '(8^{va})' in the grand staff.

86 87 88 89

no one would follow you any more.

Bring down the hack! Bring down the hack! Bring down the hack! Bring down the hack!

Bring down the hack! Bring down the hack! Bring down the hack! Bring down the hack!

KEPLER: Hello, Officer? Hi, I was just looking out the window and I saw some people on the roof of building 10. I think you should send someone over right away. *(pause)* No, thank you, officer. *(hang up)*

KEPLER: Your services are greatly appreciated.

90 91 *VAMP* 92 93

Bring down the hack! Bring down the hack!

Bring down the hack! Bring down the hack.

DISTRACTION TANGO

15

Revised 3:21 AM, 1/22/2012

Electra, Mags, Cops, Hacksemble

Music by Julie Henion

Words by Daniel Levine

Cue: What better way to become undetectable--

STORY JACK: --Than to distract the detectors.

ELECTRA: Definitely

PACHINO: You of all people to pick up the phone! You can't even remember what building number? Is this even close?

CLAW: I think so, though Boston gets pretty cold in October.

CLAW: I don't think anyone would be doing anything tonight.

Tango $\text{♩} = 140$

2 3 4 5 **VAMP** 6

p *f*

7 8 **ELECTRA** 9 10 11

Flux to Muse, a - lert, we have seen some C P's out - side of buil - ding

mp

12 13 14 15 **ELECTRA and MAGS**

three They're head - ing your way but there's no need to rush. We will hold up the

16 17 18

law.

PACHINO

Keep a look out Claw, I thought I heard a noise

f *mp*

19 **CLAW** 20 **PACHINO** 21

Must be some of those hack - ers! Yeah! One of those de-ploys. As they sneak through the night They should

22 23 24 25 26 **MAGS**

rit. **Slower, Jazzy**

PACHINO and CLAW

know we de-light in up-hold-ing the law!

My

27 3 3 28 3 29 3 30 **ELECTRA**

dar-ling, my an-gel, your eyes how they shine! You must press your bo dy to mine. Such an

31 3 32 3 **a tempo** **ELECTRA and MAGS** 33 34

in - ti - mate feel - ing to - night I know we... will hold up the law.

35 **PACHINO** 36 3 37 3

Oh what have we here, They're act - ing odd, no doubt. Why are they in Kil - li - an?

38 **CLAW** **PACHINO** 39 40

They're ma - king out, Though they'll try to dis - tract, we'll see through their act.

41 **PACHINO and CLAW** 42

We're up - hol - ding the law!

CLAW: Um... excuse me?

ELECTRA: What? Officers, I'm sorry, did you want something?

CLAW: Well, I didn't mean to intrude, but...

MAGS: You're not intruding, we were just sharing an intimate moment.

CLAW: I don't know, they just seem to be sharing an intimate-

PACHINO: Don't be so dense! It's a trick! I'm telling you, something's going on, something very strange.

MAGS: Your breasts are amazing!

(loud noise)

PACHINO: You hear that?

CLAW: Are you sure it's not the intimate moment that-

PACHINO: Don't be ridiculous! I'm calling for backup! And stop saying "intimate!"

VAMP 43 44 45 46

PACHINO: (over *Electra's* verse): Officer Frey Pachino to Sergeant Sprinkles, Officer Frey Pachino to Sergeant Sprinkles. Sprinkles come in! Sprinkles come in!

47 **ELECTRA** 48

Flux to Muse, there's a problem, they're on-to us now. We'll keep them busy some-how. You should

52 prob-ab-ly head down now, and try to stay low. We will hold up the law.

53 54 **ELECTRA and MAGS** 55

56 **PACHINO** 57 **CLAW** 58

Sprink-les it's Pa-chi-no. It's ur-gent I swear. They're sure to be hack-ers 'cause

59 **PACHINO** 60 61 62 **PACHINO and CLAW**

they have funny hair. Though they'll try to succeed in the end they'll con-cede. We're up-hold-ing the

The musical score is written for Piano and Conductor. It features four systems of music, each with a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The lyrics are interspersed with the musical notation.

Grand March

63 MAGS

64

65

66

Long band rad-i-o waves! The waves are the da-ta we need for our class, and

ELECTRA

67

68

69

70

now we'll ne-ver pass. Please stop your trans-mis-sions, stay fif-ty smoots a-way.

ELECTRA and MAGS

71

72 Back to Tango Feel

73

74

Go up-hold the law some-where else.

CLAW

Hold on, Pa-chi-no.

PACHINO

75 3 76 3 77 78 3

They're do-ing sci-ence here. We should be respect-ful. And let them dissap-pear? No! these hack-ers are slick. It

79 3 80 3 CLAW 81 PACHINO and CLAW 82 3 3

must be a trick. so I'm tel-ling you... Yes, you're right we'll keep up-hold-ing the law!

SPRINKLES: Where are they? Goddammit! I was drafting the plans for the blimp!

PACHINO: We got a tip and we headed here immediately, and when we got here, we heard these noises coming - [from the dome!]

MAGS: Whaaaaaaaaaaat an exciting night! There sure are a lot of you! This is perfect, I was looking for a ride home.

CLAW: Oh, you should have said so earlier.

PACHINO: All right, fine, Claw take her home.

VAMP

83 84

mp

MAGS: And I need four people to drive me...

MAGS: I have a phobia.

loud noises above

SPRINKLES: That's it, I'm going up there!

85 86 87 88

89 **ELECTRA** 90

Flux to Muse, PUNT!!!

91 3

Muse are you there, can you

92 3

hear me you've got to get

93 3

down. Aargh!

94 3

Why aren't you ans-wer-ing?

95 3

Get off the roof!

96 3

We'll try to hold up the

97

SPRINKLES

Don't play games with me!

98 **MAGS**

Games? Please Ser-geant we..

99

SPRINKLES

You can't make me de - lay! You know!

100

MAGS

I know?

101 ELECTRA 102 103 ELECTRA 104

Please, there's no-thing to... What? Am I in your way?

PACHINO

Ha! Just let me through!

105 106 107 108 accel. 109

110 111 112 MAGS 113

Frenzied Tango ♩ = 160

Nah, just hav-ing fun. Sir, you're act-ing par-a-

SPRINKLES SPRINKLES

You're a trick-y one! You're hi-ding some-thing.

KALF

114 ELECTRA 115 CLAW

noid a - gain. What I... Hey there Ser - geant!

PACHINO SPRINKLES

Hey, stop that! I know there's some - thing!

116 SPRINKLES KALF 117 118

Stop that Claw! This is sil - ly sir!

PACHINO MAGS

Yeah, this is ur - gent. Yeah, there's no - thing to see!

PACHINO: Claw!
 MAGS: Hey! How's it going, Officer?

119 120 121 122 123

PACHINO: You're not going to trick me! Even if you don't have backpacks!

CLAW: Hey, Officer Kalf, would you like to join me?

KALF: Officer Claw, I don't think this is proper.

SPRINKLES: You're not going to win!

ELECTRA: Oh Sergeant, it's not about winning, it's about dancing!

PACHINO: Claw! Shut up!

SPRINKLES: Goddammit, I won't give up so easily! Just... need... to... find... those... goddamn... hackers... where's... my... flash... light?

STORY JACK: Hey everyone! Just a moment, we're experiencing some minor difficulties, not to worry...

OFFSTAGE CP: Hey! Who's that over there?

STORY JACK: I have to go! Oh, and if anyone happens to find you, remember, you are:

(SPRINKLES spotlights hackers on the dome)

STORY JACK and AUDIENCE: -on your way to Baker House!

145 ELECTRA and MAGS 146

147

148

We will hold up the law. We will hold up we are

COPS
We're up hold - ing the law. We're up

HACKSEMBLE S/A

| | | |
|------|----|-----|
| Hold | up | the |
| T/B | | |
| Hold | up | the |

149 3 3 150

151

152

153

hold - ing up, hold - ing up the law!

hold - ing, up hold - ing up the law!

hold - ing up, hold - ing up the law!

hold - ing up, hold - ing up the law!

SPRINKLES' ADMONITION 16

Sprinkles, Claw, Kalf, Pachino

Music by Julie Henion

Words by Zach Barryte

Revised 3:40 AM, 1/29/2012

Cue: (Lights up)

STORY JACK: Hi, everybody! Sorry for our brief interruption. When we left off, our hackers had just been snatched by the clutches of the law and taken to the campus police station. The hackers had no choice but to cooperate and see what punishment was in store for them!

SPRINKLES: Up against the wall!

PACHINO: You'd better cooperate!

SPRINKLES: Now, I know why you're here, you know why you're here, and I know you know I know why you're here, so let's not waste anyone's time, shall we?

Musical score for the first system, measures 1-3. It features a piano accompaniment with a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has a simple accompaniment. The word "VAMP" is written in the piano part.

CLAW: Mission accomplished, sir! The intimate couple is safely back at Baker House!

SPRINKLES: Claw, I asked you to bring those two back here!

Musical score for the second system, measures 4-10. It continues the piano accompaniment from the first system. The treble clef has a melodic line with slurs and accents. The bass clef has a simple accompaniment.

KALF: Sir, we have our hands full here as it is.

SPRINKLES: Goddammit! But we... we... nevermind!

SPRINKLES: Now then...

Musical score for the third system, measures 11-17. It continues the piano accompaniment. The word "VAMP" is written above measure 17. The system ends with a double bar line.

SPRINKLES

Musical score for the fourth system, measures 18-21. It features a vocal line for Sprinkles and piano accompaniment. The vocal line has lyrics: "You as - sumed you were cle - ver, you'd nev - er be caught, you were". The piano part continues with a simple accompaniment.

22 23 24 25

8

cock-y, how-ev-er, I'm win-ning, you're not! Yes you sure had your fun, but I'm done act-ing nice, when you

26 27 28 29

8

tang-o with jus-tice you must pay the price!

CLAW, KALF and PACHINO

When you tang-o with jus-tice you must pay the price!

30 31 32 33

8

SPRINKLES

You've scoffed at the law and you sneered in it's face, you've

34 35 36

8

tres-passed, you ought to be put in your place! Did you think you'd sneak by did you

37 think you'd slip through, Did you all real-ly have noth-ing bet-ter to do?

38 39 40

CLAW, KALF and PACHINO

Did you all real-ly have noth-ing

41 42 43 44 45

SPRINKLES

Yet, what - ev - er has caused your un - law - ful de - but, when

bet-ter to do?

46 47 48 49 50

you break the law, the law will break you!

SPRINKLES: How shall we punish you? We can make you rake leaves or pick

CLAW, KALF, and PACHINO

The law will break you! Ah

51 up ci - ga-rettes! But 52 ev - en those tasks aren't as 53 bad as it gets! We can 54 send you to bath-rooms and

Ah Ah

55 make you scrub floors, 56 catch rats with your hands as just 57 one of your chores, We can

Ah

58 strike you from class es and 59 hike your tu - i - tion, 60 can - cel your re - search wi - thout your per - miss - ion, and if 61

Ah Ah

62 63 64 65

8 that's not e nough to show you what the price is we'll im - plant you with per - ma - nent track - ing de - vic - es, be -

Ah Ah

66 67 68 69

8 smirch all your re - cords, and if we're com - pelled, we can take it much fur - ther, take it much fur - ther,

Ah Ah Ah Ah

SPRINKLES: Yes, that's it... the worst punishment of all...

SPRINKLES is cutoff by a ringing phone.

70 71 72 73

8 You'll all be exp

Ah

ESCAPE / WELL SHIT,

17

Revised 3:42 AM, 1/29/2012

THAT WAS CLOSE

Music by Julie Henion

Musical notation for measures 1-4. The score is in 6/8 time with a key signature of one flat (Bb). The melody in the treble clef consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: G2-Bb2-Eb3 (measures 1-2), G2-Bb2-Eb3 (measure 3), and G#2-Bb2-Eb3 (measure 4). Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Musical notation for measures 5-8. The melody in the treble clef continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, and ends with a half note G4. The bass clef accompaniment features chords: G2-Bb2-Eb3 (measures 5-6), G2-Bb2-Eb3 (measure 7), and G#2-Bb2-Eb3 (measure 8). Measure numbers 5, 6, 7, and 8 are indicated above the staff.

WANK, WANK, WANK

18

Revised 10:48 PM, 11/23/2016

Kepler, Corot, Hacksemble

Music by Julie Henion

Words by Daniel Levine

Cue: No! It Doesn't.

KEPLER: Ah, here they come. This will be fun.

KEPLER

Musical score for the first system. It consists of a vocal line for Kepler and piano accompaniment. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The vocal line starts with a rest for two measures, followed by notes for 'First they be-'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

HS, BILLY, and TESS

Musical score for the second system. It consists of a vocal line for HS, Billy, and Tess and piano accompaniment. The key signature has two flats and the time signature is 6/8. The vocal line includes lyrics: 'gin with: Why were we caught, we should ne - ver have been caught!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

KEPLER

Musical score for the third system. It consists of a vocal line for Kepler and piano accompaniment. The key signature has two flats and the time signature is 4/4. The vocal line includes lyrics: 'What went wrong, who's to blame? Some-one is at fault. Then Co rot says:'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

COROT

13 14 15 16

Calm down, — guys, Calm down! — These things hap - pen, no-thing we can do!

KEPLER

17 18 19 20 21

Then they an - swer:

We will try a - gain. Stop that! It's some-body's fault there's no way this is

KEPLER

22 23 24 25

And then it's time for them to de-

PISTON

not! I know who it was, I know it must be you!

26 27 28

fend.

MAGS ELECTRA MAGS

Hey we told Ten - sor three times! So how did you not hear? We were warn ing you...

29 30 31

ELECTRA and MAGS MAGS HS, BILLY TESS

Cops were on their way so why weren't you punt - ing? They told you cops were com - ing.

32 33 34 35

KEPLER

+E&M

Then they'll throw more blame a - round.

Clear-ly it's your fault. Why weren't you lis-ten-ing?

HS, Group 1

TENSOR

PISTON

Yeah right!

Hey! I was do - ing my job. I nev - er heard your warn - ings! It's all your fault

HS, Group 2

TENSOR

Yes it is!

C P's caught us hack ing If you were look ing for some-one to blame, try

COROT

Pis ton, She's real-ly loud She got us caught! Calm down, ___ guys, Calm down! ___

KEPLER

46 47 48 49 50

Eve - ry-one will just keep wank-ing.

No use yel - ling ov - er stu - pid things. Let's just talk this through.

Ad lib Yelling: "Hey don't look here--", "Shut up!", "I never want to work with you again!", "I never want to work on another hack again!", "You should do your damn job!", "It's not her fault, she was trying!", "Quit getting so defensive"

51 52 53 54 55 56

57 58 59 60

Now he'll pick a tar - get as the crowd de - scends, but

COROT: Stop! This hack is tearing us apart. It's not worth fighting over. Let's just forget the hack.

61 62 63 64 65

now it's not the dome, the tar - get is his friends.

VAMP

KEPLER

66 67 68 69

How can this be so? Or did you just ex-press a gen-u-ine con-cern a - bout your team's dis-tress?

COROT: I don't want you guyst to be mad at each other.

KEPLER

70 *VAMP* 71 72 73

What have I just done? I hoped that I'd ex - pose your

74 75 76 77 78

sense-less dis-re-gard for eve-ry-bod-y's woes. You did not ac-cuse an - y-one at all, or stab them in the back you

79 80 81 82 83

list-ened to your friends and sac-ri-ficed the hack.

COROT

84 I did-n't mean to let you down. 85 86 87 88

KEPLER

I on-ly meant to..._____

This musical score block contains two vocal parts and a piano accompaniment for measures 84 through 88. The top staff is for Corot, with lyrics "I did-n't mean to let you down." The middle staff is for Kepler, with lyrics "I on-ly meant to..._____". The piano accompaniment is shown in a grand staff (treble and bass clefs). Measure numbers 84, 85, 86, 87, and 88 are indicated above the vocal staves.

COROT: The hack is over. Please just go home. Get some sleep.

KEPLER: Did that really just happen?

89 90 91 92 93

This musical score block contains the piano accompaniment for measures 89 through 93. The piano part is written in a grand staff. Measure numbers 89, 90, 91, 92, and 93 are indicated above the staff. The score ends with a double bar line at measure 93.

BACK IN THE DAY

19

Revised 4:38 AM, 1/29/2012

Music by Julie Henion

Cue: "You don't know anything about Corot!"

COROT: Why did this happen?

BILLY: How could you know anything about Corot?

accel.

♩ = 120

TESS: When people get mad, they do stupid things.

COROT: It wasn't just them. Right before we went up to the roof... I talked to Kepler.

BILLY: How do you know Corot? Well?

KEPLER: He's my friend! Or at least he used to be.

COROT and KEPLER: We were best friends once.

KEPLER: Back when he wasn't so self important.

COROT: Back when stuff was simple...

KEPLER: We used to go hacking together all the time.

♩ = 120

COROT: That tomb was awesome.

KEPLER: And we were the first ones there!

COROT: Hey Kepler, what do you think it'll be like to be a hardk0re hacker?

KEPLER: We'll know how to do everything!

KEPLER: Like put a hack up there, on the dome!

COROT: Dude, want to lead our first dome hack together?

COROT and KEPLER: Hell yes!

COROT: We pulled some awesome hacks freshman year.

KEPLER: We never put anything up on the dome, but Corot and I did stuff everywhere else!

KEPLER: Eventually we met Tess and she joined our adventures. With Tess on our side, we were an unstoppable trio.

COROT: Man, those were good times.

KEPLER: Corot! Tess! I figured out an awesome way to deploy the hack we talked about last night!

COROT: I knew I shouldn't have told him it was impossible.

TESS: I guess nothing's impossible. Is this what you were doodling in recitation?

KEPLER: Yeah, check it out! It requires cunning, stealth and of course, exactly three people.

TESS: Oh, nice! If we're coming from above, than I can modify the base to make it stronger!

KEPLER: We might even be able to get this hack up before Corot thinks of an idea for the next one.

Musical score for measures 54-60. The treble clef staff contains a melodic line with eighth notes and rests. The bass clef staff contains a harmonic accompaniment with chords and rests.

COROT: Actually, I was out walking when I noticed --

KEPLER: Save it for next week, Corot.

Musical score for measures 61-66. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

TESS: Yeah, I'm stoked to get this one up!

Musical score for measures 67-72. The treble clef staff shows a melodic line with some grace notes. The bass clef staff has a more active accompaniment with moving lines.

COROT: And when the hack appears, the crowds will see the masterpiece and wonder to themselves, "Ah, how did such a grand --"
(*Tess punches Corot*) Ow!

Musical score for measures 73-78. The treble clef staff features a melodic line with eighth notes. The bass clef staff has a steady accompaniment.

KEPLER: And the best part is, no one will ever know it was us.

Musical score for measures 79-84. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a steady accompaniment. A "rit." marking is present at the end of measure 84.

♩ = 90

COROT: We made a good team.

KEPLER: Then the summer after our freshman year, I took an internship in California--

COROT: And then he went off to that internship.

KEPLER: -a really lame one too. I wound up just being another code monkey when all I really wanted was to be back on campus with Tess and Corot, going exploring and building hacks together as a trio again! When I finally got back to campus, there was a beautiful hack on the great dome.

VAMP

KEPLER: It was as if the Institute itself were welcoming me home.

COROT and TESS: Kepler!

TESS: You're finally back!

COROT: Tell us about your adventures!

KEPLER: Later, I have something to show you first. There's something awesome on the dome!

COROT: You're talking about the hack? Do you like it? I led it.

COROT: But when he got back, he started acting weird.

KEPLER: He led a dome hack without me, but worse, he hadn't even told me he was doing it. Not one e-mail.

♩ = 130

COROT: He stopped wanting to do stuff, spent less time with us...

KEPLER: Hacking was more important to Corot than I was, so if he even remembered to invite me to come along I'd just say ---

COROT and KEPLER: I'm busy tooling!

COROT: That's what Kepler kept saying. He's spent a whole year being too busy for his friends!

TESS: Corot, I think he felt left out.

COROT: Well if he did, why can't he just say something?

KEPLER: Why can't Corot learn to listen?

COROT: He's a pretentious jerk begging the world for attention.

KEPLER: He's a pompous show-off who only cares about his own reputation.

COROT: Sometimes I just wish he would -

KEPLER: Why doesn't he just -

COROT and KEPLER: -think!

$\text{♩} = 100$

A TOMB

20

Revised 3:30 AM, 1/22/2012

Music by Julie Henion

Cue: You'll see (blackout)

VAMP

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of one flat (B-flat). Measure 1 contains a whole rest in the treble clef and a whole note chord in the bass clef. Measure 2 begins with a repeat sign and contains eighth notes in the treble clef and a whole note chord in the bass clef. Measure 3 continues with eighth notes in the treble clef and a whole note chord in the bass clef. Measure 4 features a melodic line in the treble clef and a whole note chord in the bass clef.

Musical notation for measures 5-8. The treble clef continues with eighth notes, while the bass clef provides harmonic support with chords. Measure 5 has eighth notes in the treble and a chord in the bass. Measure 6 has eighth notes in the treble and a chord in the bass. Measure 7 has eighth notes in the treble and a chord in the bass. Measure 8 has eighth notes in the treble and a chord in the bass.

VAMP

$\text{♩} = 110$

Musical notation for measures 9-13. Measure 9 has a half note in the treble and a chord in the bass. Measure 10 has a half note in the treble and a chord in the bass. Measure 11 has a half note in the treble and a chord in the bass. Measure 12 begins with a repeat sign and contains eighth notes in the treble and a whole note chord in the bass. Measure 13 continues with eighth notes in the treble and a whole note chord in the bass.

Segue

THERE'S MORE TO LIFE

21

Revised 3:31 AM, 1/22/2012

THAN TOOLING

Music by Julie Henion

Words by Daniel Levine

Cue: *Wow, back in the day you guys were so hardk0re!*

Kepler, Billy

BILLY: You've done so much epic stuff!

Slow, Pensive Rubato

KEPLER

That's not what hard-k0re _____ means. It means "I was

Moving ♩ = 150

dumb, but I sur vived." I'm sick of your man - tra! Stu - pid frosh - y kids. You

all want to be hard - k0re! You just want to be hard - kore.

KEPLER: *(sigh)* Don't you see?

KEPLER

13 14 15 16 17

There is more to M I T than earn - ing your de-

mp

18 19 20 21

gree. You could hide a - way all day with Diff E - Q.

22 23 24 25

But you'll find that in — the end. work - ing with a

26 27 28 29 30

friend. Is a for - mu - la — for lov - ing what you do. 'cause there's

BILLY: I think I see where you're going

more to life___ than tool-ing don't you know._____

Measures 31-35: Vocal line in treble clef with lyrics. Piano accompaniment in treble and bass clefs. Measure numbers 31, 32, 33, 34, 35 are indicated above the vocal line.

BILLY
If you start to feel burnt out, you should punt with - out a doubt. But

Measures 36-40: Vocal line in treble clef with lyrics. Piano accompaniment in treble and bass clefs. Measure numbers 36, 37, 38, 39, 40 are indicated above the vocal line.

angst-ing all a - lone won't help at all. 'Cause when you're in di-

Measures 41-45: Vocal line in treble clef with lyrics. Piano accompaniment in treble and bass clefs. Measure numbers 41, 42, 43, 44, 45 are indicated above the vocal line.

stress, You can de - com - press. By spend - ing time___ with

Measures 46-49: Vocal line in treble clef with lyrics. Piano accompaniment in treble and bass clefs. Measure numbers 46, 47, 48, 49 are indicated above the vocal line.

50 51 52 53 54

peop - le on your hall. There is more to life — than punt-ing, and there's

55 56 57 58

more to life — than tool - ing don't you know. —

59 60 61 62 63

KEPLER There is more to pull-ing hacks **BILLY** than sto - ries from the Jacks. **KEPLER: and** A **KEPLER**
Yeah! BILLY

64 65 66 67 68

hack is up for just a fleet-ing span. There is no real

69 70 71 72

mean-ing — spend-ing ho - urs on ma - chin-ing. if your team's no clos - er

This system contains measures 69 through 72. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff with a key signature of one sharp. Measure 69 starts with a vocal note on G4 and a piano accompaniment of eighth notes. Measure 70 continues the vocal line and piano accompaniment. Measure 71 features a vocal note on G4 and piano accompaniment. Measure 72 ends with a vocal note on G4 and piano accompaniment.

73 74 75 76

than it first be - gan. _____ While the

KEPLER

This system contains measures 73 through 76. The vocal line is in treble clef. Measure 73 starts with a vocal note on G4 and piano accompaniment. Measure 74 continues the vocal line and piano accompaniment. Measure 75 features a vocal note on G4 and piano accompaniment. Measure 76 ends with a vocal note on G4 and piano accompaniment. The name "KEPLER" is written above measure 76.

♩ = 120

77 78

crowds may gape in won - der, _____ there are

This system contains measures 77 through 78. A tempo marking "♩ = 120" is placed above measure 77. The vocal line is in treble clef. Measure 77 starts with a vocal note on G4 and piano accompaniment. Measure 78 continues the vocal line and piano accompaniment.

79 80 81

sto-ries they'll nev - er know. _____ 'Cause the real mag-ic happens else _

BILLY

This system contains measures 79 through 81. The vocal line is in treble clef. Measure 79 starts with a vocal note on G4 and piano accompaniment. Measure 80 continues the vocal line and piano accompaniment. Measure 81 ends with a vocal note on G4 and piano accompaniment. The name "BILLY" is written above measure 81.

82 83 84

— where, with the ad - ven-tures be-hind the show. —

♩ = 150

KEPLER and BILLY

85 86 87 88

In our time here at this school, we'll

89 90 91 92

hack and punt and tool. Ev-en when you've turned your rat and jour-nayed

93 94 95 96

on, then look-ing back — you'll see, you'll

97 98 99 100

find your heart will be With the peop-le who stayed up with you 'til

This system contains the first four measures of the piece. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "find your heart will be With the peop-le who stayed up with you 'til". The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic eighth-note pattern.

101 102 103 104

BILLY dawn. **KEPLER** There is more to life than hack - ing Yeah there's

This system contains measures 101-104. Measure 101 features a long note for the vocal line. The lyrics are: "dawn. There is more to life than hack - ing Yeah there's". The piano accompaniment continues with the same rhythmic pattern.

105 106 107 108

BILLY and KEPLER more to life than punt - ing, and there's more to life than tool - ing

This system contains measures 105-108. The lyrics are: "more to life than punt - ing, and there's more to life than tool - ing". The piano accompaniment continues with the same rhythmic pattern.

109 110 111 112 113 114

don't you know.

This system contains measures 109-114. Measure 109 features a long note for the vocal line. The lyrics are: "don't you know.". The piano accompaniment continues with the same rhythmic pattern.

KEPLER'S THEME

22

Revised 3:32 AM, 1/22/2012

Music by Julie Henion

Cue: There's more to life... (humming)

Musical notation for measures 1 through 6. The score is in 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. Measure 1 has a whole rest in both staves. Measure 2 starts with a quarter rest in the treble and a whole chord in the bass. Measures 3-5 continue the melodic line in the treble with eighth and quarter notes, while the bass provides harmonic support with chords and moving lines. Measure 6 ends with a quarter rest in the treble and a whole chord in the bass.

Musical notation for measures 7 through 9. The treble clef staff continues the melody with a half note in measure 7, a quarter note in measure 8, and a half note in measure 9. The bass clef staff provides accompaniment with whole chords in each measure. The piece concludes with a double bar line at the end of measure 9.

REBUILDING

23

Revised 3:32 AM, 1/22/2012

Billy, Ryan, Conner, Hunter, Electra,
Mags, Faraday, Piston, Corot

Music by Julie Henion

Words by Zach Barryte

Cue: Come on, we've got the plans, we can do this.

BILLY **RYAN**

Hey, how's it go - in?' I think this fits, but then a - gain

BILLY **CONNER**

Oh, ne-ver mind. Hey, how's it go - in?' Guess it's work-ing but I al-so don't know what I'm do-ing.

BILLY: Keep working then...*Hunter enters***HUNTER:** What are you froshbags doing around here. Didn't the hack end?**BILLY:** For Corot, maybe, but we want to keep doing this.**HUNTER:** What, so you think you frosh can just come in here and do all this even though you've never done it before?**BILLY:** Yes we do! We're going to keep working on it because we three are a team!**HUNTER:** Fuck that! We four are a team. Here, move over, Conner, let me hold that for you.

HUNTER: Also, eat a goddamn cookie,
you need your strength.

ELECTRA

MAGS

VAMP

14 15 16 17

Hey! What ya do - in'?

(quarter notes last time)

BILLY

ELECTRA

RYAN: Here, help me.

MAGS

18 19 20 21

Fin-ish-ing this hack up, do you want to help? Why not? Al-right!

BILLY

22 23 24 25

Hey, where ya off to?

FARADAY

26 27 28 29

Sleep or some-thing, did-n't this thing end? You need some help?

BILLY

30 31 32 33

Hey, how's it go - in'?

HUNTER FARADAY PISTON RYAN BILLY CONNER

34 35 36

Do - in' well. Hey wan - na help? O - kay. I think I've got this! Hey, look-in' good! Thanks!

BILLY *(COROT enters)*

37 38 39 40 41

Hey, how's it go-in'? Hey how ya do-in'? Hey, keep it up now. Hey awesome work there! Hey...

Piano - Conductor

COROT'S RETURN

24. Corot's Return

24

Revised 3:34 AM, 1/22/2012

Music by Julie Henion

Cue: Our fearless leader is back! (cheers)

The musical score is written for piano and conductor in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The score consists of three systems of music, each with a treble and bass clef staff. The first system (measures 1-5) features a complex piano introduction with triplets and a fermata. The second system (measures 6-10) shows a more rhythmic melody in the treble clef. The third system (measures 11-14) concludes the piece with a final cadence. Measure numbers 1 through 14 are indicated above the treble clef staff.

CLAW THEME

25

Revised 3:36 AM, 1/22/2012

Music by Julie Henion

Cue: Go! Out! Now! (blackout)

Musical score for measures 1-6. The score is in 4/4 time with a key signature of one flat (Bb). The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of chords: G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2.

Musical score for measures 7-11. Measure 7 has a fermata over the G4 note. Measure 8 has a fermata over the Bb4 note. Measure 9 is marked *VAMP*. Measure 10 is marked *(lights up)*. Measure 11 has a fermata over the G4 note. The bass line continues with chords: G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2.

PLATONIC FRIENDS AGAIN 26

Revised 3:38 AM, 1/22/2012

[Subtitle]

Music by Julie Henion

Cue: Rule? Rule?? Please, we're past all that!

Words by [Lyricist]

BILLY **TESS**

BILLY: Right! There's no need ___ to be fright-ened. we're pla-ton-ic as ___ can be. Yes-sir-ee!

TESS **BILLY**

Peop-le should ___ be en-light-ened. With the dat-a points re-gard-ing you and me... When I

TESS

see you my heart ___ does-n't flu-tter. No but-ter-flies in ___ my chest. That's best! And as you

14 15 16 17

gussed it's the same ___ for me like-wise. You no long - er are that some-one that I wish I had ca-ressed.

18 19 20 21 22

BILLY Or cud - dled **TESS** or em - braced. **BILLY** or squeezed **TESS** or kissed... **BILLY** And

23 24 25 26

TESS ev - en if we kissed, that would be o - kay! We'd be two pla - ton - nic friends who

27 28 29

kiss in a to - tal - ly pla - to - nic way!

BILLY: I didn't hear or see anything! Did you?

TESS: Nope!

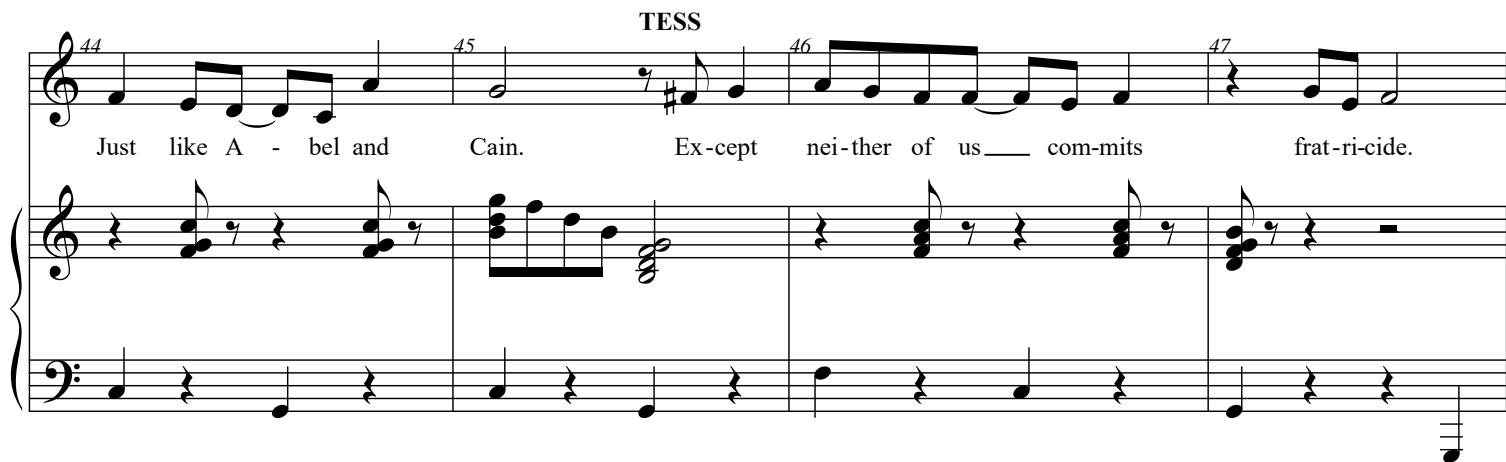
Musical score for measures 30-32. The vocal line is mostly rests. The piano accompaniment consists of a rhythmic melody in the right hand and a bass line in the left hand.

Musical score for measures 33-35. **TESS** sings: "You're the kind of pal I can count on to".

Musical score for measures 36-39. **BILLY** sings: "save me a movie seat. Any day! So long as the seat you account for is a".

Musical score for measures 40-43. **TESS** sings: "couple rows a-way! Because we're friends. And that's o-kay". **BILLY** sings: "We're more like brothers than lovers. Right!".

TESS



44 Just like A - bel and Cain. 45 Ex-cept nei-ther of us ___ com-mits 46 frat-ri-cide. 47

BILLY: I could never kill you! **BILLY**



48 Be-cause I see in you ___ some-one I'll 49 nev-er for-get ___ some-one to 50 pick me up ___ when I'm 51

TESS



52 down on my luck. ___ Yes, I 53 see in you ___ some-one 54 spe-cial to me, ___

TESS: -someone I just long to stand very far away from while talking about sports or the weather!



55 some-one I just long to 56 F... 57 58

BILLY: I love the weather! I heard it was cloudy once...

TESS: Sometimes partly cloudy.

BILLY: And sometimes the clouds are so soft.

TESS: Sometimes two clouds are held apart by various unexplained weather patterns, even though both clouds would rather hold hands...

BILLY: The clouds?

TESS: It's some really upper level course 12 stuff...

BILLY: Right.

VAMP

BILLY **TESS**

61 62 63 64 65

No mat-ter what we have wea - thered. We've man-aged to — re-main free. I'm

66 67 68 69

joy - ful that — we're not te - thered like lov-ers can of - ten be.

VAMP

BILLY: I've heard that some couples can't stand to be apart. When they are, they close their eyes and imagine each other!

TESS: We have a healthier relationship!

TESS

72 73 74 75 76

When I close my eyes — I see no-thing. Just no-thing, no-thing at all. —

BILLY **TESS**

77 78 79 80 81

Not you and I — hold-ing hands. Or snugg-ling be-neath a blank-et. With no clothes on.

BILLY: Let's close our eyes and not imagine it together!

TESS: Yes let's! *(Pause)* **BILLY** **TESS**

82 83

It's good to know — it We've got

BOTH

84 85 86 87

so much to show — it We're pla - to - nic friends a - gain!

NIGHTWORKS

27

Revised 3:45 AM, 1/29/2012

Music by Julie Henion

A **STORY JACK:** No living being has ever witnessed a hacker deploy. Those who think they have are mistaken, and those who actually might have are probably dead.

STORY JACK: Only hackers truly know how they get their works of art to the final location...

ELECTRA: This is Flux, check?
TENSOR: Gotcha, this is Muse, check?
FARADAY: This is Cage, check?
HUNTER: Hear you loud and clear, this is Momma, check? Now you go, Pre-med
CONNER: This is Pre-med, check?

TENSOR: I think we're ready to go!

B Fast and Frantic ♩ = 165

COROT: Tonight is the night. We've gone through a lot to get this hack to the final stretch, and I know that tonight, we'll show the institute once more what we hackers can do! Now, let's move out! Team surveillance, take the lead! Electra, Mags, careful with the Squid Net.

ELECTRA and MAGS: Got it!

COROT: Hey Cage, are you good to go?

FARADAY: I was up all night finishing my 6.005 lab, but I'll be fine. Caffeine works wonders!

COROT: All right. Everyone, let's move.

VAMP

TENSOR: Momma this is Muse, coming to the first zone. How does your area look? Over.

HUNTER: This is Momma, phys-plant is cleaning a flooded bathroom on floor 1 and more plant is waxing on floor 2 on those Zamboni things.



TENSORE: What about floor 3?

HUNTER: Clear, Momma says come here.

TENSOR: Moving in the Z-hat direction!

VAMP

CONNER: Muse this is Pre-med, there is a grad student approaching your location. Over.

D

TENSOR: Informational. Wary eye of the grad student averted. Over.

CONNER: Muse, this is Pre-med, I just checked the entrance to the secret short cut, and it looks like some security cameras have been installed. Do not enter. Repeat, do not enter until the area is cleared.

E

FARADAY: This is Cage. I believe I can handle those for you. Okay, Jolt, go time!

(disabling of cameras)

FARADAY: Muse this is Cage. you are safe to continue.
I'll keep an eye on the perimeter

COROT: It's not budging! Hey Piston, we need you!

PISTON: Stand back everybody! I'm gonna blow this door wide open! Brute force is the last resort of the incompetent.

COROT: Just as I thought!

RYAN: Lasers must be permeating into the secret chamber from the physics lab!

(laser navigation)

TENSOR: Informational. We have emerged from the secret chamber with only minor photon damage. We're resuming our path to building 10.

CONNER: This is Pre-med. My indicator light is blinking! My power is low! Over!
ELECTRA: Not to worry! All tech men carry batteries!
MAGS: And many tech women.

ELECTRA: Ready ground crew?
CONNER: Ground crew ready!

(hackers emerge on rooftop)

ELECTRA: Informational, this is Flux, we've landed on the roof with the Squid net.

COROT: Everyone, stay low. The air smells different. Tess, do you smell that?

Musical score for measures 121-126. The score is in G major and 4/4 time. Measures 121-123 feature a piano accompaniment with triplets of eighth notes in the right hand and quarter notes in the left hand. Measure 124 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measures 125-126 show a melodic line in the right hand and a bass line in the left hand. A box labeled 'H' is placed above measure 125.

TESS: It's... it's the MIT weather machine! It's malfunctioning!

TENSOR: We need someone to recalibrate the MIT weather machine. I think we're going to experience a fit of bad weather!

Musical score for measures 127-130. The score is in A major and 4/4 time. Measures 127-128 feature a melodic line in the right hand and a bass line in the left hand. Measures 129-130 show a melodic line in the right hand and a bass line in the left hand. The time signature changes to 7/8 in measure 129 and back to 4/4 in measure 130.

Musical score for measures 131-134. The score is in A major and 4/4 time. Measures 131-132 feature a melodic line in the right hand and a bass line in the left hand. Measures 133-134 show a melodic line in the right hand and a bass line in the left hand. The time signature changes to 7/8 in measure 133 and back to 4/4 in measure 134.

HUNTER: Momma's got your back! I'll do it!

Musical score for measures 135-138. The score is in G major and 4/4 time. Measures 135-136 feature a melodic line in the right hand and a bass line in the left hand. Measures 137-138 show a melodic line in the right hand and a bass line in the left hand. The time signature changes to 7/8 in measure 137 and back to 4/4 in measure 138.

(recalibration of weather machine)

Musical score for measures 139-144. The score is in G major and 4/4 time. Measures 139-140 feature a melodic line in the right hand and a bass line in the left hand. Measures 141-144 show a melodic line in the right hand and a bass line in the left hand. The time signature changes to 7/8 in measure 141 and back to 4/4 in measure 144.

HUNTER: This is Momma, the weather machine is all set.

TENSOR: Should be clear sailing from here.

RYAN: Hey look! There's a giant killer meteor headed straight for us! If we use our laser arm cannons, we could destroy it before it touches down!

MAGS: Wait Ryan, this problem is far too big for us. We should call F-IXIT. They'll know what to do. Hello, F-IXIT? I happened to notice a large killer meteor headed for Earth. Yes. Yes. They'll be on it right away!

(meteor explodes)

PISTON: It's a good thing we were on this roof.

FARADAY: Been up 44 hours, just need more caffeine. My good friend Jolt, you'll keep me stay awake. Oh.... empty.... Oh well.... I'll be fine....

J 8^{va} $\text{♩} = 100$

TENSOR: Cage, this is Muse. How is the perimeter?

FARADAY: Yup. all clear. I should set an alarm....

(8^{va}) -----

CLAW: I guess the dorm rooms are getting less and less comfortable.

TENSOR: We have an all clear!

COROT: Okay, let's begin the setup.

(8^{va}) -----

(Faraday falls asleep)

CLAW: In fact, sometimes I think the administration is trying to stamp out --

PACHINO: Hey, what was that?

CLAW: Is... is it radioactive?

K $\text{♩} = 165$

SENSOR: Informational. Starting setup on the dome.

Musical score for Sensor, measures 193-196. The score is in G major and 7/8 time. The right hand has chords with triplets, and the left hand has a triplet eighth-note pattern.

PACHINO: There are people on the dome! It must be those hackers! I'm radio-ing Sprinkles

Musical score for Pachino, measures 197-200. The score is in G major and 7/8 time. The right hand has chords with triplets, and the left hand has a triplet eighth-note pattern.

PACHINO: Officer Frey Pachino to Sergeant Sprinkles. Officer Frey Pachino to Sergeant Sprinkles!

SPRINKLES: Sergeant Sprinkles here. What is it Pachino?

L

Musical score for Sprinkles, measures 201-205. The score is in G major and 7/8 time. The right hand has a melodic line with a dynamic of *mf*, and the left hand has a bass line with a dynamic of *mp*.

PACHINO: We found a hacker, and his friends are on the roof!

CLAW: Don't forget to tell him to alert the hazardous materials division! Look at all those blink-ily lights!

Musical score for Claw, measures 206-209. The score is in G major and 7/8 time. The right hand has a melodic line with a dynamic of *mf*, and the left hand has a bass line with a dynamic of *mf*.

PACHINO: We'll meet you immediately!

SPRINKLES: They've given us no choice! It's time to activate the plan!

Musical score for Sprinkles, measures 210-214. The score is in G major and 7/8 time. The right hand has a melodic line with a dynamic of *f*, and the left hand has a bass line with a dynamic of *f*.

PACHINO: Let's take him as evidence!

Musical score for Pachino's line, measures 215-218. The score is in 4/4 time and features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody consists of eighth-note runs.

KEPLER: This will take forever to compile... I have time to get dinner. Sorry, Officer.

Musical score for Kepler's line, measures 219-223. The score is in 4/4 time and features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody consists of eighth-note runs with accents and triplets. A box labeled 'M' is placed above measure 219.

PACHINO: What are you doing up so late?
KEPLER: I'm an MIT student. I was just getting -

Musical score for Pachino and Kepler's lines, measures 224-228. The score is in 4/4 time and features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody consists of eighth-note runs with accents and triplets.

HUNTER: This is Momma, just made it from the green building to the dome. Sorry I took so long, the zip line was jammed.

PACHINO: Just getting a what?
CLAW: Do you need a ride home?
KEPLER: Uh... no... just getting... to a vending machine! I want a Pop-tart!

Musical score for Hunter's line, measures 229-233. The score is in 4/4 time and features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The melody consists of eighth-note runs with accents and triplets.

CLAW: Maybe they should make dining mandatory.

PACHINO: Never mind him, we're on the brink of catching those hackers red-handed! Come on!

KEPLER: No! I need to warn them!

Musical score for measures 235-237. The score is in 4/4 time. Measure 235 starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The melody consists of eighth notes. Measure 236 has a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *mf*. The melody continues with eighth notes. Measure 237 has a treble clef, a key signature of two sharps, and a dynamic marking of *mp*. The melody continues with eighth notes. The bass line consists of quarter notes in the same key signature and dynamic.

STORY JACK: With the CP's in quick pursuit, the hacker undertook his perilous journey to the dome, fending his way through jungles of pipes, mazes of vents, ninja-ing his way across ledges and edges with the grace of a frickin' tiger! nearly invisible, He travelled through long forgotten passageways, knowing that he, alone, could bear the message that would save those up on the roof!

Musical score for measures 238-241. The score is in 4/4 time. Measure 238 has a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *mf*. The melody consists of eighth notes. Measure 239 has a treble clef, a key signature of two sharps, and a dynamic marking of *mf*. The melody continues with eighth notes. Measure 240 has a treble clef, a key signature of two sharps, and a dynamic marking of *mf*. The melody continues with eighth notes. Measure 241 has a treble clef, a key signature of two sharps, and a dynamic marking of *mf*. The melody continues with eighth notes. The bass line consists of quarter notes in the same key signature and dynamic.

Musical score for measures 242-246. The score is in 4/4 time. Measure 242 has a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The melody consists of eighth notes. Measure 243 has a treble clef, a key signature of one flat, and a dynamic marking of *mf*. The melody continues with eighth notes. Measure 244 has a treble clef, a key signature of one flat, and a dynamic marking of *mf*. The melody continues with eighth notes. Measure 245 has a treble clef, a key signature of one flat, and a dynamic marking of *mf*. The melody continues with eighth notes. Measure 246 has a treble clef, a key signature of one flat, and a dynamic marking of *mf*. The melody continues with eighth notes. The bass line consists of quarter notes in the same key signature and dynamic.

Musical score for measures 247-250. The score is in 4/4 time. Measure 247 has a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. The melody consists of eighth notes. Measure 248 has a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *f*. The melody continues with eighth notes. Measure 249 has a treble clef, a key signature of two flats, and a dynamic marking of *f*. The melody continues with eighth notes. Measure 250 has a treble clef, a key signature of two flats, and a dynamic marking of *f*. The melody continues with eighth notes. The bass line consists of quarter notes in the same key signature and dynamic.

Musical score for measures 251-254. The score is in 4/4 time. Measure 251 has a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *f*. The melody consists of eighth notes. Measure 252 has a treble clef, a key signature of two flats, and a dynamic marking of *f*. The melody continues with eighth notes. Measure 253 has a treble clef, a key signature of two flats, and a dynamic marking of *f*. The melody continues with eighth notes. Measure 254 has a treble clef, a key signature of two flats, and a dynamic marking of *f*. The melody continues with eighth notes. The bass line consists of quarter notes in the same key signature and dynamic.

HACKERS ON THE ROOF

28

Revised 10:48 PM, 11/23/2016

Kepler, Corot, Tess, Billy, Hacksemble

Music by Julie Henion
Words by Daniel Levine

Cue: Corot!

Measures 1-6 of the piano introduction. The music is in 4/4 time with a key signature of one flat (Bb). The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

KEPLER

Measures 7-12. The vocal line for Kepler begins with measure 7. The lyrics are: "Co - rot, Co-rot. You've got to get down, the C - P's are". The piano accompaniment continues with chords and a bass line.

Measures 13-17. The vocal line continues with the lyrics: "on their way! Co - rot, Co-rot, Get off this roof now! There's no time to de - lay". The piano accompaniment provides harmonic support.

KEPLER: The CP's- they took Faraday hostage! They know you're up here!
COROT: No! You're the reason we were caught last time!

COROT

Measures 18-23. The vocal line for Corot begins with measure 21. The lyrics are: "He called us in, that". The piano accompaniment includes a section marked "REPEAT IF NEEDED TO ACCOMMODATE DIALOG" between measures 18 and 20.

24 25 26 27 28 29

jerk sold us out. Now he wants us to be - lieve he's our scout. He

30 31 32 33 34 35

called the C P's to tell them where we were. and now he's got the nerve to

36 37 38 39

cause a - no - ther stir!

HACKSEMBLE

36 37 38 39

Kep - ler called the C - P's? What? Are you jok - ing?

40 41 42 43

Can't be - lieve you think that you can show your face here. Stop get - ting in our way, stop your pro - vok - ing.

COROT

8

44 45 46 47

Stop this right now, we're

Let us be now, go a-way, you need to dis-sap-pear! Kep-ler's a be-tray-er, should _____ be de-test-ed,

8

48 49 50 51

pissed at you e - nough _____ We don't be - lieve a word, it's done, we

Do ing eve-ry thing he can to get this hack to fail. Now he thinks we'll take what he _____ has sug-gest-ed, As

BILLY

8

52 53 54 55

I don't think Kep-ler wants to bring this hack down like you think, he

call your bluff.

truth that will pro-tect us and will help us to pre-vail.

56 57 58 59 60

could real-ly want to help us get a-way, If he is right and the cops are on their way, is-n't it bet-ter to

61 62 63 64 65

choose not to stay. Please, Co-rot list - en to me! Be cool and think this through.

COROT

Ig - nore him frosh, he's just try - ing to screw with us.

66 67 68 69 70

TESS

You could check to see if Cage is still

If we get caught we'll be... Lis-ten to me or you could check too.

He's a trai tor, there's is no - thing to dis - cuss.

71 read-y at his post, 72 it won't take too long, 73 thir - ty sec-onds at the most. 74 if he is there we have

COROT

8 It's a waste of time

75 no-thing to fear, 76 this hack could be on the line, 77 it's an ea-sy thing, 78 so you should Be cool and think this

BILLY

8 so you should Be cool and think this

And I don't need to prove that he called us

KEPLER

Co-

79 through! 80 You know what you should do. 81 Just call up 82

79 through! 80 You know what you should do. 81 Just call up 82

8 in. That jerk sold us out. There's no

79 rot, Co-rot, 80 Please lis-ten to me. 81 82

HACKSEMBLE

79 80 81 82 Kep-ler called the C - P's, I

83 Cage. 84 See if he's there. 85 Re - solve this 86

83 Cage. 84 See if he's there. 85 Re - solve this 86

8 way that I'll be - lieve he's our scout. He called the C -

83 I know, I know, I screwed things up be-fore, but those times are 84 85 86

83 can't be-lieve it. We can't trust him. Stay out of our way now, leave 84 85 86

87 88 89 90

now. You know how If he is right and the

now. You know how

P's and stabbed me in the back,

87 88 89 90

through. Co - rot, Co - rot. Please lis - ten to me!

us just leave it. We don't fol low your whim.

COROT: Fine! If that's what it takes to get on with this. Lead to Cage, what's your status?

PACHINO: (*offstage, via communication device*) Uh, oh, hey lead, word up...? Everything's good down here. No police officers or anything.

91 92 93 94 95 96

cops are on their way, Please Co-rot list - en. Call Fa - ra-day. *a tempo*

COROT: You okay, Cage?

SPRINKLES: Goddammit, Pachino! That's not what they sound like!

CLAW: Hello, hazardous materials division?

SPRINKLES: Give me that!

97 98 99 100 101 102

CLAW: I'd like to report a potentially radioactive item -

PACHINO: Quiet, they'll hear if-

SPRINKLES: You be quiet-

CLAW: Well, if I stuck my finger in it, I-

SPRINKLES: Goddammit, Claw, it's not radioactive!

FARADAY: (*offstage*) Ugh... wha- where am - What the !??? Ahhhh!

PACHINO: Hey, he's getting away!

COROT: Punt! I'll stay and clean up!

KEPLER: I'll stay and help!

COROT: Everyone else, off the roof!

TESS

We need to get out of here. Good thing Kep-ler had our backs. But

BILLY

We need to get out of here. Good thing Kep-ler had our backs. But

KEPLER

Let's go, Let's go. They're al-most here now.---

118 we're al - - - right, 119 we blend in - to the 120 night 121 The

8 we're al - - - right, 119 we blend in - to the 120 night 121 The

COROT

8 Punt, grab what you can and get off the roof, we'll

118 119 120 121 Let's go, let's go. They're al-most here now. I'm

HACKSEMBLE

118 119 120 121 We have got to go now, quick like a shadow Through the night we fly.

122 tim - ing might be tight 123 But we'll get out of sight. 124 125

8 tim - ing might be tight 123 But we'll get out of sight. 124 125

8 meet on the ground, but right now just get down, I

122 123 124 125 glad you could hear me out I thought I thought you weren't go-ing to,

122 123 124 125 Ghost-ly like a spi-rit, you can - not hear it. As we slip a - way, we

126 127 128 129

Clear off the roof, Get down right now, Right now we've got to get off the roof!

126 127 128 129

Clear off the roof, Get down right now, Right now we've got to get off the roof!

8

guess you told the truth, but Right now we've got to get off the roof!

126 127 128 129

Clear off the roof, get down right now, Right now we've got to get off the roof!

126 127 128 129

guess he told the truth, but Right now we've got to get off the roof!

8

ff

COUNTERBALANCE

29

Revised 3:41 AM, 1/22/2012

Kepler, Corot

Music by Julie Henion

Cue: No, it's never too late!

Words by Zach Barryte, Rachel Bowens-Rubin, Danbee Kim

COROT: Do you trust me?

KEPLER: Trust you? Why?

COROT: Let's counterbalance rappel off this roof.

KEPLER: Counterbalance rappel? You mean you want me to jump off this building with you as my counterweight?

COROT: And I want to do the same for you. It'll be an adventure, like we used to have.

KEPLER: Well we have to get down somehow...

COROT: And what better way to do it than this?

KEPLER: This is insane.

COROT and KEPLER: Hell yes!

VAMP

(harness checks)

KEPLER: You ready?

COROT: Mens et Manus, motherfucker!

VAMP

COROT

As we fly _____ through the night - time! _____

KEPLER

As we fly _____ through the night - time! _____

COROT

COROT
We brave-ly em-bark On our path re - u -

KEPLER
Con - cealed by the dark, On our path re - u -

COROT

ni - ted. As the air ru-shes by me, Once a -

gain, I see there's more to M I T from

Just like fresh - man year from

COROT

way up — here. Back in the day we nev - er stopped to fret. — KEPLER

way up — here. But now I

COROT

COROT

How we both ru - ined it. — But let's not dwell... We'll hack as

can't for - get... — How we both ru - ined it. — KEPLER The cops are in pur - suit! —

COROT

KEPLER

one And take — o ver the In sti tute! — As the dome —

And take — o ver the In sti tute! — As the dome —

COROT
soars a - bove us! _____ And we'll

KEPLER
soars a - bove us! _____ We're a team a - gain, _____

scheme a - gain, _____ but bet - ter than _____ be - fore. Hell yeah! _____

but bet - ter than _____ be - fore. Hell yeah! _____

COROT
_____ We're un - stop - pa-ble! _____ At the

KEPLER
_____ We're un - stop - pa-ble! _____ Though we may have lost hope, _____

Musical score for measures 56-59. The score is written for voice and piano. The key signature is two sharps (F# and C#). The time signature is 8/8. The lyrics are: "end of our rope, we were dumb, but we sur -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Musical score for measures 60-62. The score is written for voice and piano. The key signature is two sharps (F# and C#). The time signature is 8/8. The lyrics are: "vived.". The piano accompaniment features a complex, flowing melodic line in the right hand and a steady bass line in the left hand.

LET'S GET THOSE FUCKERS, 30

Revised 3:42 AM, 1/22/2012

REPRISE

Music by Julie Henion

Words by Zach Barryte

Cue: *They've made me look like a monster!*

sSprinkles, Claw, Kalf and Pachino

SPRINKLES

1 2 3 4

I be - came a cop so long a - go and swore that I'd pur-sue the

5 6 7 8

task of bring-ing jus-tice to the world— through and through. But may-be I lost sight,

SPRINKLES: That's... that's it... we *have* lost sight.... Kalf!

SPRINKLES

9 10 11 12

Yes, now I see the light! Catch-ing

hack - ers is not all we swore to do!

SPRINKLES: We've allowed ourselves to become obsessed with catching those hackers, and in our obsession, we caused even more trouble than the hackers caused in the first place. Our priority should be to protect the school, and we're goddamn good at that, goddammit.

KALF: I've been telling you this all along, sir.

SPRINKLES: It's a lucky thing I made this realization!

KALF: Never mind.

PACHINO: But, Sergeant! Hackers are criminals!

SPRINKLES: And if we catch them, we'll deal with them appropriately,
but from now on I'm going to remember with a more compassionate heart
why I made that vow those many years ago.

PACHINO: I guess you're right, sir...

SPRINKLES: Of course I'm right, goddammit, I'm Sergeant Bruce E.
Sprinkles! Come on, let's go!

SPRINKLES: The night may fucking need
us, goddammit

ALL COPS

DAWN

31

Revised 10:48 PM, 11/23/2016

Whole Cast

Music by Julie Henion
Words by Daniel Levine

And though the hack - ers' night - works ne-ver saw the light of day, -

— Their ef - forts weren't with-out _____ perks. And more hacks were un - der -

COROT

way. Hacks have a beau - ty, no one can de ny, there's a less - on in there

KEPLER

12 13 14 15

too. Look past the sur-face, there's more than meets the eye. The best stuff is out of

HUNTER

16 17 18 19 20

view. There is more to M I T than earn ing your de

FARADAY

RYAN

21 22 23 24 25

gree. All the Jolt you drink can't re - place a good night's rest. This

CONNER

RYAN
and
CONNER

26 27 28 29

hack was real-ly great! And though the P - set was kind of late... No

FROSHSEMBLE

30 grades com - pare with sto - ries from our quest! _____ 'Cause there's

PACHINO

34 more to life _____ than tool - ing don't you know. _____ If your

KALF

CLAW

PISTON

38 day's not go ing right, Then may-be you've lost sight. Of why you work all night. Do not

TENSOR

42 blame the friends be-side _____ you They could tie you up real tight... 43 44 45

SPRINKLES

ELECTRA and MAGS

KALF

46 We did-n't get those fuck-ers! 47 But you had a great - er goal. 48 49 We

HACKSEMBLE

50 need more bi - tu-min-ous coal! 51 52 Though our hack was al-most 53

50 51 52 53

COROT and KEPLER

The night _____ may beend -

54 caught, 55 our work was not for naught. 56 The hours we spent are 57

54 55 56 57

- ing _____ a newday's begun I _____ know,

pre-cious to the last. Once you've tied up all the
wewilack asone, un - der a brand newsun. you don't have to go

Measures 58-61. The score consists of two vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

ALL
knots and fin ished all your plots. See the peop-le who stayed
it a - lone just See thepeop-le who stayed up

Measures 62-65. The score continues with two vocal staves and piano accompaniment. The word "ALL" is written above the first vocal staff at measure 64. The piano accompaniment continues with the same rhythmic pattern.

up with you 'til dawn.
withyou 'til dawn.

Measures 66-70. The score concludes with two vocal staves and piano accompaniment. The piano part features a more active melodic line in the treble clef while the bass clef continues with eighth notes.

BILLY: Tess! I've been waiting all this time to tell you that
I don't want to be just platonic friends.
TESS: I don't either! I want to be so much more!
BILLY: Tess?
TESS: What is it Billy?
(Tess and Billy kiss)

BILLY: I have a great
idea for a hack! *(Tess and Billy kiss)*

Musical score for Piano - Conductor, measures 83-87. The score is written for three staves: two treble clefs (top two staves) and a grand staff (bottom two staves). The key signature is three sharps (F#, C#, G#). The top two staves feature sustained chords with fermatas, with measure numbers 83, 84, 85, 86, and 87 indicated above the notes. The bottom two staves show a piano accompaniment with a rhythmic pattern of eighth notes in the bass line and chords in the treble line. A fermata is present at the end of measure 87 in both the upper and lower parts of the grand staff.

BOWS AND EXIT MUSIC

32

Revised 4:42 AM, 1/29/2012

Music by Julie Henion

Cue: Lights up following final scene.

Musical notation for measures 1-5. The score is in 4/4 time. The right hand (treble clef) begins with a whole rest in measure 1, followed by quarter notes in measures 2-5. The left hand (bass clef) has four 'x' marks in measure 1, followed by a steady eighth-note accompaniment in measures 2-5.

(Unnamed Upsemble)

Musical notation for measures 6-10. The right hand (treble clef) features quarter notes and eighth notes. The left hand (bass clef) continues with the eighth-note accompaniment.

(Unnamed Froshsemble)

$\text{♩} = 95$

(Piston)

Musical notation for measures 11-16. The right hand (treble clef) has eighth-note patterns and a half note. The left hand (bass clef) has eighth-note patterns. There are time signature changes from 4/4 to 2/4 at measure 14 and back to 4/4 at measure 15. A dynamic accent (>) is placed over measure 16.

(Tensor)

Musical notation for measures 17-22. The right hand (treble clef) features eighth-note patterns with dynamic accents (>) over measures 17, 18, 19, and 21. The left hand (bass clef) has eighth-note accompaniment.

(Faraday)

(Hunter)

Musical score for measures 23-27. The piece is in 4/4 time. Measure 23 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern. Measure 24 has a fermata over the final note. Measure 25 continues the eighth-note pattern. Measure 26 has a fermata over the final note. Measure 27 ends with a quarter rest.

Jazzy, Swung ♩ = 115

(Electra)

Musical score for measures 28-32. The piece is in 4/4 time. Measure 28 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern. Measure 29 has a fermata over the final note. Measure 30 has a fermata over the final note. Measure 31 has a fermata over the final note. Measure 32 ends with a quarter rest.

Straight Eighths ♩ = 140

(Mags)

(Ryan)

Musical score for measures 33-37. The piece is in 4/4 time. Measure 33 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern. Measure 34 has a fermata over the final note. Measure 35 has a fermata over the final note. Measure 36 has a fermata over the final note. Measure 37 ends with a quarter rest.

(Conner)

Musical score for measures 38-41. The piece is in 4/4 time. Measure 38 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern. Measure 39 has a fermata over the final note. Measure 40 has a fermata over the final note. Measure 41 ends with a quarter rest.

(Pachino)

Musical score for measures 42-46. The piece is in 4/4 time. Measure 42 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern. Measure 43 has a fermata over the final note. Measure 44 has a fermata over the final note. Measure 45 has a fermata over the final note. Measure 46 ends with a quarter rest.

(Claw) (Kalf)

(Sprinkles)

♩ = 90 (Story Jack)

(Corot)

♩ = 140 (Kepler)

(Tess)

Musical score for Tess, measures 70-74. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 70 has a whole rest in the treble and a chord in the bass. Measure 71 has a whole rest in the treble and a chord in the bass. Measure 72 has a half note in the treble and a half note in the bass. Measure 73 has a half note in the treble and a half note in the bass. Measure 74 has a half note in the treble and a half note in the bass.

(Billy)

Musical score for Billy, measures 75-79. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 75 has a half note in the treble and a half note in the bass. Measure 76 has a half note in the treble and a half note in the bass. Measure 77 has a half note in the treble and a half note in the bass. Measure 78 has a half note in the treble and a half note in the bass. Measure 79 has a half note in the treble and a half note in the bass.

(Orchestra) (Crew)

Musical score for Orchestra and Crew, measures 80-84. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 80 has a half note in the treble and a half note in the bass. Measure 81 has a half note in the treble and a half note in the bass. Measure 82 has a half note in the treble and a half note in the bass. Measure 83 has a half note in the treble and a half note in the bass. Measure 84 has a half note in the treble and a half note in the bass.

Musical score, measures 85-91. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 85 has a half note in the treble and a half note in the bass. Measure 86 has a half note in the treble and a half note in the bass. Measure 87 has a half note in the treble and a half note in the bass. Measure 88 has a half note in the treble and a half note in the bass. Measure 89 has a half note in the treble and a half note in the bass. Measure 90 has a half note in the treble and a half note in the bass. Measure 91 has a half note in the treble and a half note in the bass.

Musical score, measure 92. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 92 has a half note in the treble and a half note in the bass.