

HACK, PUNT, TOOL

MUSIC BY
JULIE HENION

LYRICS BY
DANIEL LEVINE

BOOK BY ZACH BARRYTE,
RACHEL BOWENS-RUBIN,
DANBEE KIM

ORCHESTRATIONS BY
HUBERT HWANG,
MATTHEW PUTNAM



HACK, PUNT, TOOL BY ZACHARY BARRYTE,
RACHEL BOWENS-RUBIN, DANBEE KIM,
JULIE HENION, DANIEL LEVINE,
HUBERT HWANG AND MATTHEW PUTNAM
IS LICENSED UNDER A CREATIVE COMMONS
ATTRIBUTION-NONCOMMERCIAL-NODERIVS 3.0
UNPORTED LICENSE

PIANO-CONDUCTOR SCORE

STORIES

1

Revised 8:27 PM, 1/21/2012

Music by Julie Henion

Musical notation for measures 2, 3, and 4. Measure 2 starts with a whole rest in the treble and a half note G2 in the bass. Measures 3 and 4 feature eighth-note patterns in the treble and sustained bass notes.

Musical notation for measures 5, 6, 7, and 8. Measure 5 begins with a half note G2 in the bass and eighth-note patterns in the treble. Measure 8 ends with a half note G2 in the bass.

Musical notation for measures 9, 10, 11, and 12. Measure 9 starts with a half note G2 in the bass and eighth-note patterns in the treble. Measure 12 ends with a double bar line and repeat dots.

Segue

THE WORLD OF THE HACKER 2

Revised 8:32 PM, 1/21/2012

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.

11 12

a tempo

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 ma-chines in be-tween.

Tss Tss Tss Tss

Ksh Ksh Ksh Ksh

19 20 21

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

S/A Ah

T/B 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

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

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 and 64 consists of five staves. The top three staves are vocal lines for different parts, each with lyrics. The bottom two staves are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 63 shows the vocal lines starting with 'mag - i - cal world of de - bris.' and the piano accompaniment. Measure 64 continues with 'Out - sid - ers just see the sur - face, but' and 'mag - i - cal world of de - bris but'.

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, 66, and 67 consists of five staves. The top three staves are vocal lines for different parts, each with lyrics. The bottom two staves are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 65 shows the vocal lines starting with 'this is the real M I T.' and the piano accompaniment. Measure 66 continues with 'this is the real M I T.' and 'this is the real M - I - T.'. Measure 67 continues with 'this is the real M - I - T.' and 'this is the real M - I - T.'.

OUR STORY BEGINS

3

Story Jack

Music by Julie Henion

Revised 8:33 PM, 1/21/2012

Words by Zach Barryte

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 8:34 PM, 1/21/2012

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

45 46 47 48

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

49 50 51 52

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

53 54 55 56

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

57 58 59 60

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

61 62 63 64

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?!

65 66 67 68 **RYAN** 69

When they hung a lounge be -

70 71 72 **BILLY** 73

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

74 75 76

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

77 78 79 80 81

Musical score for measures 77-81. The vocal line consists of rests. The piano accompaniment features chords in the right hand and a bass line in the left hand. Measure 80 is marked as a VAMP.

BILLY and FROSHSEMBLE

82 83 84 85

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

Musical score for measures 82-85. 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.

86 87 88 89 90

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

Musical score for measures 86-90. 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.

91 92 93 94

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

95 96 97 98

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

99 100 rit. BILLY 101

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

102 103 104 105

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

HARDK0RE, PART 2

5

Revised 8:36 PM, 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 *rit.* 11

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

HARDK0RE, PART 3

6

Revised 8:37 PM, 1/21/2012

Billy

Music by Julie Henion

Words by Daniel Levine

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

BILLY

8

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

2

3

I'm gon - na be hard - k0re!

4

5

POLICE STATION

7

Revised 3:12 AM, 1/22/2012

Music by Hubert Hwang

♩ = 100

1 2 3 4 5

mf *mp* *mf* *mp*

♩ = 90

7

8 VAMP

9

STORY JACK: ...dreams of being the most hardk0re hacker of all time!

mp *mp* *mp*

10

11

12 //

13

SJ: Meanwhile...

mp *mp* *mp* *f*

14

15

16

17

18

mp *mp* *mp* *mp* *mp*

19

20

21

mp *mp* *mp*

SPRINKLES' THEME

8

Revised 3:12 AM, 1/22/2012

Music by Hubert Hwang

The musical score is written for piano and conductor in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-5) begins with a forte (*f*) dynamic. The melody in the treble clef is a continuous eighth-note pattern. The bass clef provides a harmonic accompaniment with sustained notes and some eighth-note patterns. The second system (measures 6-11) continues the melody and accompaniment. The third system (measures 12-18) includes a section labeled 'VAMP' starting at measure 17, where the dynamic changes to mezzo-piano (*mp*). The fourth system (measures 19-20) concludes the piece with sustained notes in both staves.

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

2 3 4

They're a

5 6 7 8

men-ace and a plague and this school is ov-er-run. 'Til now we've been out - done. We'll

9 10 11 12

hunt-those hack-ers down and get them all ex-pelled. The law must be up-held!

13 14 15 16

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

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

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!

CLAW 38 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

45 46 47 48

now we've been out - done. We'll hunt-those hack-ers down and get them all ex-pelled. The

now we've been out - done. We'll hunt-those hack-ers down and get them all ex-pelled. The

49 50 51 52

law must be up-held! Let's get those hack-ers, They

law must be up-held! Let's get those hack-ers, They

53 54 55 56

thought we ne - ver could. Let's get those hack-ers, And

thought we ne - ver could. Let's get those hack-ers, And

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

SPRINKLES

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!

end!

69 70 71 72

73 74 75 76 77 **PACHINO**

8va ----- 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

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

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 3:15 AM, 1/22/2012

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!" ² *Ad lib response*

HACKSEMBLE:

COROT: This is a thrilling time!

HACKSEMBLE: *Ad lib response* ³

COROT: A time for everyone to hone new skills.

HACKSEMBLE: *Ad lib response* ⁴

COROT: Pushing our limits, setting new standards.

HACKSEMBLE: *Ad lib response* ⁵

COROT: Doing something challenging!

HACKSEMBLE: *Ad lib response* ⁶

COROT: We won't just drop this hack down in the grass of Killian Court- ⁷

HACKSEMBLE: ⁸ No way!

COROT: ⁹ Our target?

HACKSEMBLE: The dome!

Upbeat Gospel ♩ = 120

¹⁰ **COROT**

Yes the dome! _____

¹¹ _____ ¹² _____ ¹³ _____ ¹⁴ _____ ¹⁵ _____

Now let's be - gin. Let's think this

16 17 18 19 20

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

21 22 23 24 25

8 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**

8 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 46 47 48 49

TESS **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. — But 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 3:18 AM, 1/22/2012

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.

COROT

TESS

COROT

TENSOR

COROT

FARADAY

14

15

16

17

Heat the iron, melt the solder, Careful with those wire cutters!

BILLY: Hey Tess, this screw just won't go in. What am I doing wrong?

TESS: You're probably just not pressing hard enough. I bet you're stripping the screw.

Here, let me show you how to do it.

You feel how hard you need to push? Now you try.

BILLY: Thanks Tess!

TESS: You're welcome.

VAMP

21

22

TESS 23

24

My friends are here — and en - er - gized! **BILLY**

I

25 26 TESS 27

More progress is
get to build a hack.

Detailed description: This block contains the musical notation for measures 25 through 27. It features a vocal line for Tess and a vocal line for Billy, both in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is shown in grand staff notation (treble and bass clefs). Tess's lyrics are 'More progress is' and Billy's lyrics are 'get to build a hack.' The piano part consists of a rhythmic accompaniment with eighth and sixteenth notes.

28 29 30 TESS

made each time I come back. This
BILLY
This

Detailed description: This block contains the musical notation for measures 28 through 30. Tess's lyrics are 'made each time I come back.' and Billy's lyrics are 'This'. The piano accompaniment continues with the same rhythmic pattern as in the previous block.

31 32

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

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

33 34 TESS 35 36

pure awe - some - ness! I have tru - ly _____ found pa - ra - dise,

pure awe - some - ness! I'll be

BILLY

COROT: All right, one week down let's see if we're on schedule.

37 38 39

hard - k0re, _____ Yes!

VAMP 41 42 COROT 43 TESS HUNTER

Hey, How's it go - in? Main sup-ports are al-most built. I

(last time only)

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

ELECTRA

MAGS

52 FARADAY

53

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-

61

62

63

64

65

VAMP

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

66

67

68

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

76 77 78

tak - ing a lead. I can't help but

79 80 81 82

catch his eye. Eve - ry now — and then. I real - ly

83 84 85 86

hope I get to work with him — a - - - gain.

87 88 89 COROT 90 TENSOR ELECTRA

Hey, how's it go - in'? The rope we or - dered fina - lly came! It's

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

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

MAGS

94 **TENSOR** **RYAN** 95 **PISTON** 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: Yeah, I know, just help me get him to his room.
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.

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.

MAGS: He's got lots of problems
COROT: There are no problems here.

COROT **CONNER**

112 113 114

PISTON CONNER COROT

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

115 116 117

FARADAY RYAN FARADAY RYAN FARADAY TENSOR

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

118 119 120

HUNTER CONNER RYAN FARADAY PISTON

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...

136 137 138

be? We're bound to intersect!

We're bound to intersect!

139 140 141

Yes, This is op - ti - mal, I che - rish the

Yes, This is op - ti - mal, I che - rish the

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

TESS: Right!

142 thought! 143 144 145 TESS 146 Al - most — for - got.

thought!

This musical score block contains two vocal staves and a piano accompaniment. The vocal staves are for Billy and Tess. Billy's line starts at measure 142 with the word "thought!". Tess's line starts at measure 145 with the words "Al - most — for - got.". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

147 148 149 150 151 152

This musical score block is for Sprinkles and consists of a piano accompaniment. The right hand plays a continuous eighth-note pattern, while the left hand provides a steady bass line. Measure numbers 147 through 152 are indicated above the staff.

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?

153 154 155 156

This musical score block is for Corot and consists of a piano accompaniment. The right hand plays a continuous eighth-note pattern, while the left hand provides a steady bass line. Measure numbers 153 through 156 are indicated above the staff.

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.

157 158 159 160 161

This musical score block is for Kalf and Sprinkles and consists of a piano accompaniment. The right hand plays a continuous eighth-note pattern, while the left hand provides a steady bass line. Measure numbers 157 through 161 are indicated above the staff.

COROT: Oh, Sergeant, art has always been controversial. Let's go outside and I'll tell you all about American Modern art in the 1970's.

Musical score for measures 162-165. The top staff is a treble clef with a melody of eighth notes. The bottom staff is a bass clef with a supporting bass line. Measure numbers 162, 163, 164, and 165 are indicated above the staff.

COROT: It required a lot of black scrap metal...

Slower, cheesily romantic ♩ = 100

Musical score for measures 166-170. Measure 166 is marked with a double bar line and repeat sign. Measure 167 is marked with a double bar line and repeat sign. Measure 168 is marked with a double bar line and repeat sign. Measure 169 is the start of Billy's line. Measure 170 is the end of the line. The tempo is marked 'Slower, cheesily romantic' with a quarter note equal to 100. The word 'VAMP' is written in the left margin. The word 'rit.' is written above the piano part. The lyrics 'Tess, This screw is not' are written below the vocal line. Measure numbers 166, 167, 168, 169, and 170 are indicated above the staff.

Musical score for measures 171-175. The top staff is a treble clef with a melody. The bottom staff is a bass clef with a supporting bass line. The lyrics 'Here, let me see. I think that it's stripped.' are written below the staff. Measure numbers 171, 172, 173, 174, and 175 are indicated above the staff.

Musical score for measures 171-175. The top staff is a treble clef with a melody. The bottom staff is a bass clef with a supporting bass line. The lyrics 'Go ing in. I' are written below the staff. The name 'BILLY' is written above the staff at the end of measure 175. Measure numbers 171, 172, 173, 174, and 175 are indicated above the staff.

176 177 **TESS** 178 179 180

Let's apply — more pressure here to drill in — this

think I — a - gree.

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

182 183 184 185

screw! rit.

THE NOVEMBAT

12

Revised 3:19 AM, 1/22/2012

Hunter, Billy, Tess, Hacksemble

Music by Julie Henion

Words by Daniel Levine

Cue: Well let me tell you...

Ominous, slow and steady

1 HUNTER 2 3 4 5

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

6 7 8 9 10

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!

11 12 13 14

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 16 17

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

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

VAMP

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

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

22 23 24 25

HUNTER

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,

S/A The Nov-em - bat Gi - ant leather-y

T/B The Nov-em - bat Gi - ant leather - y

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 A - the - na queues. Will end them.

32 33 34

aut - umn flings. Par - et - e le - gi No - vem - bri!
You're gon-na be late.

35 36 **BILLY (8vb) and TESS** 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!

42 43 44 45 **HUNTER**

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 50 51

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.

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

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

52 53 54 55

That could be the fin - al straw!

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

You suck at math! It's gon-na

BILLY and TESS

56

57

58

You've got it wrong,
 Par - et - e le - gi No - vem - bri! Oh no, Ah —
 kill you! 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.

63 64 65 66 HUNTER

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!

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 *p*

67 68 69

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

Fuck, fuck, fuck, fuck, fuck, fuck, fuck The Nov - em - bat

Fuck, fuck, fuck, fuck, fuck, fuck, fuck The Nov - em - bat

p *f* *p* *f*

70 71 72

knife-like murder-ous grip. will whisk you to the green building roof and drop you with one kick of his hoof. -
 knife-like grip will kill you. It's real - ly real - ly tall. It
 knife-like grip will kill you. It's real - ly real - ly tall. It

73 74 75 76

You'll be destroyed by this lust-ful slip.
 has at least one hoof. Lust-ful slip. *f* Par - et - e le - gi No - vem - bri!
 has at least one hoof. Lustful, lust-ful slip. Le - gi No - vem - bri!

77 78 79 80

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

f

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

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

81 82 83 84

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

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

TEMPTING THE NOVEMBAT 13

Revised 3:19 AM, 1/22/2012

Music by Julie Henion

Cue: Good thing I had an extra. Here.

Musical notation for measures 2, 3, and 4. The score is in 4/4 time. Measure 2 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a whole note chord of G3 and B2. Measure 3 continues the melody: A4, B4, C5, B4, A4, G4, F4, E4. The bass clef has a whole note chord of G3 and B2. Measure 4 continues the melody: D4, C4, B3, A3, G3, F3, E3, D3. The bass clef has a whole note chord of G3 and B2.

Musical notation for measures 5, 6, 7, and 8. The score is in 4/4 time. Measure 5 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a whole note chord of G3 and B2. Measure 6 continues the melody: A4, B4, C5, B4, A4, G4, F4, E4. The bass clef has a whole note chord of G3 and B2. Measure 7 continues the melody: D4, C4, B3, A3, G3, F3, E3, D3. The bass clef has a whole note chord of G3 and B2. Measure 8 continues the melody: C4, B3, A3, G3, F3, E3, D3, C3. The bass clef has a whole note chord of G3 and B2.

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.

Driving rock ♩ = 150

COROT: Kepler, we need to talk. You need to stop--
KEPLER: I don't think there's anything to discuss.

COROT

2 3 4

C. Ev - er

5 6 7 8

C. since soph-omore 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

C. 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.

K. Aw,

KEPLER

13 14 15

K. 8

what's not o - kay? Tell - ing you the facts? I can't be lieve you won't ad - mit. you

16 COROT 17 18

C. 8

Kep - ler! Stop right now!

16 17 18

K. 8

lead hacks for your ben - e - fit, the frosh think you're a her - o it's such a big mi-stake.

19 20 21 COROT 22

C. 8

21 22

K. 8

Quit your phon-y act, you're just a worth-less fake! You think I'll be -

21 22

KEPLER 22

You think I'll be -

23 24 25

C. lieve you?! I won't be lieve the things you say at all! I'm

K. lieve you?! What a fake, what a phon-y. You're no-thing! You

26 27 28 29

C. sure you be lieve that you're so damn cool. it's

K. want them to think that you're so hard-k0re. You want them all to look your way, but it's

30 31 32 COROT

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

K. not all a - bout you.

33 34 35 COROT

C. 

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

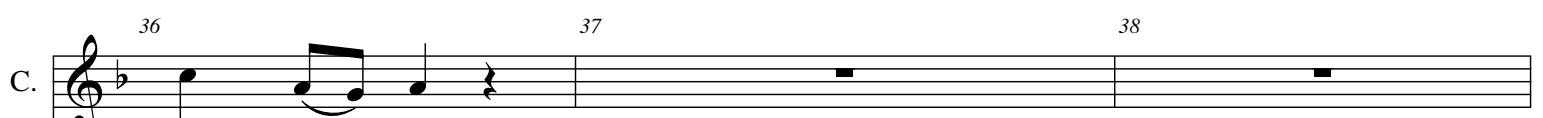
33 KEPLER 34 35

K. 

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




36 37 38

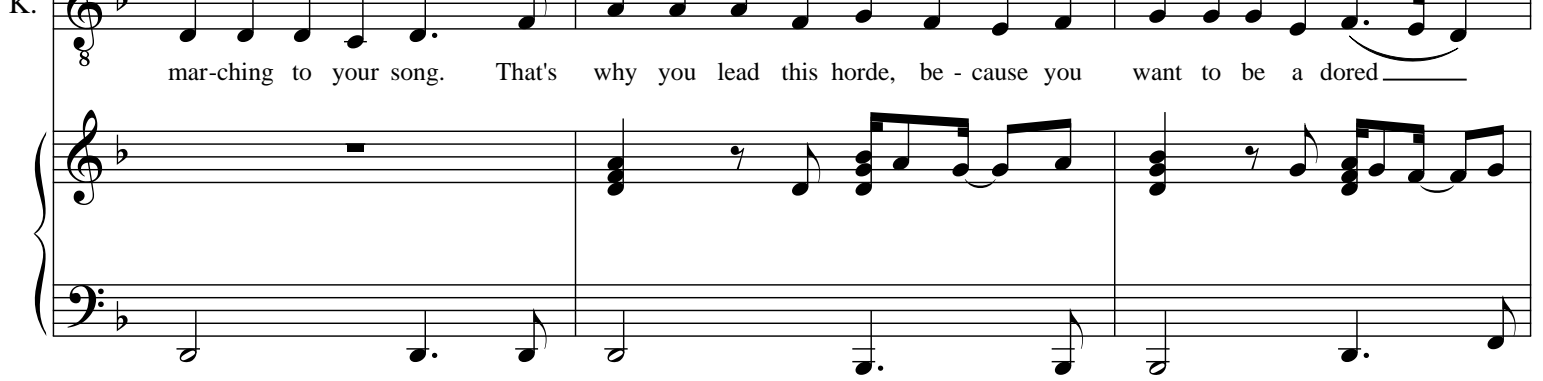
C. 

chance to learn.

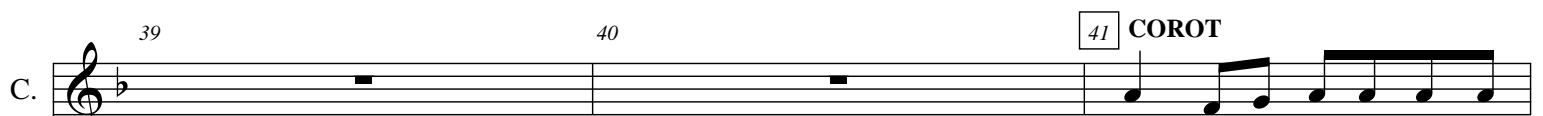
36 37 38

K. 

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




39 40 41 COROT


C. 

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

39 40 41

K. 

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



42 43 44 45

C. 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

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

50 COROT 51 52 53

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

50 KEPLER 51 52 53

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

54 55 56 57

C. A re - a - li - ty check — is ov - er - due, I'm not gon - na sa - cri -

K. god - damn hack! A re - a - li - ty check — is way ov - er - due. Ha!

58 59 60 61

C. fice this hack 'cause it's not all — a - bout — you.

K. 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

C. You need to leave, — no more in - ti - mi -

F.E. Oo

M.E. Oo

rit.

69 70

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

F.E. Hack, Punt, Tool

M.E. Hack, Punt, Tool

71 72

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

F.E.

M.E.

This block contains the musical score for measures 71 and 72. It features four staves: C. (Soprano), F.E. (First Ensemble), M.E. (Middle Ensemble), and a grand staff for piano accompaniment. The C. staff has lyrics: "track. I'm done with you — you're just an ag - gra -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Measure numbers 71 and 72 are indicated above the C. staff.

73 74 75

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

F.E.

M.E.

This block contains the musical score for measures 73, 74, and 75. It features four staves: C. (Soprano), F.E. (First Ensemble), M.E. (Middle Ensemble), and a grand staff for piano accompaniment. The C. staff has lyrics: "va - tion. Please go a - way, and stop bring-ing down — the hack.". The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. Measure numbers 73, 74, and 75 are indicated above the C. staff.

14. Bring Down the Hack

KEPLER: Bring down the hack?

Bring down the hack! Oh, I'll

bring down the hack!

76 77 78 79

K.

F.E. Aah

M.E. Aah

VAMP

80 **KEPLER** 81

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

F.E. Bring down the hack! Bring down the hack!

M.E. Bring down the hack! Bring down the hack!

82 83

K. 8
stu - pid hack — and all the glo - ry in store. But

F.E. 82 83
Bring down the hack! Bring down the hack!

M.E. 82 83

8^{va} 8^{va}

84 85

K. 8
if you got caught, — your plans would start to crumb - le. And

F.E. 84 85
Bring down the hack! Bring down the hack!

M.E. 84 85

8^{va} 8^{va}

86 87 88 89

K. no one would foll - ow — you an-y more.

F.E. Bring down the hack! Bring down the hack! Bring down the hack! Bring down the hack!

M.E. Bring down the hack! Bring down the hack! Bring down the hack! Bring down the hack!

86 87 88 89

accel.

KEPLER: Hello, Officer? Hi, I was just looking out the window and I saw some people on the roof of buiding 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

F.E. Bring down the hack! Bring down the hack!

M.E. 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 ♩ = 140

7 8 **ELECTRA** 9 10 3 11

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

12 13 3 14 3 15 **ELECTRA and MAGS** 3

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**

My

PACHINO and CLAW

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

27 **ELECTRA**

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

3

3

28 3

3

29 3

30

31 **a tempo ELECTRA and MAGS**

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

3

3

32 3

33 3

34

35 **PACHINO**

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

3

36 3

37 3

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 bu-sy some-how. You should

ELECTRA and MAGS

52 prob-ab-ly head down now, and 53 try to stay low. 54 We will hold up the 55 law.

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 **PACHINO** 61 **PACHINO** 62 **PACHINO and CLAW**

they have fun-ny hair. Though they'll try to suc-ceed in the end they'll con-cede. We're up-hold-ing the

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 respectful. And let them dissappear? No! these hack-ers are slick. It

CLAW **PACHINO and CLAW**

79 3 80 3 81 3 3 82

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

VAMP **CLAW:** Oh, you should have said so earlier.

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

83 84

mp

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

MAGS: I have a phobia...

(loud noises on roof)

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

85 86 87 88

89 **ELECTRA** 90

Flux to Muse, PUNT!!! Muse are you there, can you hear me you've got to get down. Aargh!

94 95 96 97

Why aren't you answering? Get off the roof! We'll try to hold up the **SPRINKLES**

Don't play games with me!

98 **MAGS** 99 100 **MAGS**

Games? Please Ser-geant we.. I know?

SPRINKLES

You can't make me de - lay! You 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

Frenzied Tango ♩ = 160

110 **SPRINKLES** 112 **SPRINKLES**

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

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 do

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

15. Distraction Tango

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, i
PACHINO: Claw! Shut up!

SPRINKLES: Goddammit, I won't give up so easily! Just... need... to... fir

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

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

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 3:22 AM, 1/22/2012

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?

Fast-paced ♩ = 150

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

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

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

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

SPRINKLES: Now then....

18

19

SPRINKLES

20

21

You as - sumed you were cle - ver, you'd nev - er be caught, you were

22 23 24 25

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

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 **SPRINKLES** 32 33

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

34 35 36

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

37 38 39 40

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

CLAW, KALF and PACHINO

Did you all real-ly have noth-ing

41 42 43 SPRINKLES 44 rit. 45

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

bet-ter to do?

46 47 48 Moving, but not quite as fast ♩. = 100 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 52 53 54

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

Ah Ah

55 56 57

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

Ah

58 59 60 61

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

Ah Ah

62 63 64 65

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

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....

Slow and dramatic

SPRINKLES is cutoff by a ringing phone.

70 71 72 73

You'll all be exp -

Ah

ESCAPE / WELL SHIT,

17

Revised 3:25 AM, 1/22/2012

THAT WAS CLOSE

Music by Julie Henion

Musical notation for measures 1-4. The score is in 3/8 time and B-flat major. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with chords. Measure numbers 2, 3, and 4 are indicated above the staff.

Musical notation for measures 5-8. The score continues in 3/8 time and B-flat major. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with chords. Measure numbers 5, 6, 7, and 8 are indicated above the staff. A *rit.* marking is present above the bass line in measure 7. The piece concludes with a double bar line in measure 8.

WANK, WANK, WANK

18

Revised 3:26 AM, 1/22/2012

Kepler, Corot, Hacksemble

Music by Julie Henion

Words by Daniel Levine

Cue: No! It. Doesn't.

Quick ♩ = 150

KEPLER: Ah, here they come. They've dealt with the CP's,
but let's see how they face each other.

2 3 4 5 **KEPLER**

First they be-

6 7 **HS, BILLY, and TESS** 8

gin with: Why were we caught, we should ne-ver have been caught!

9 10 11 **KEPLER** 12

What went wrong, who's to blame? Some-one is at fault. Then Co rot says:

13 **COROT** 14 15 16

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

17 **KEPLER** 18 19 20 21

Then they an - swer:

HS, BILLY and TESS

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

22 **PISTON** 23 24 **KEPLER** 25

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

And then it's time for them to de-

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 ELECTRA and MAGS MAGS 30 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?

36 37 38 HS, Group 1

TENSOR

Yeah right!
PISTON

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

39 40 HS, Group 2 41

Yes it is!

TENSOR

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

42 43 44 COROT 45

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

46 47 48 49 **KEPLER** 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 61

Time for the fin-al-e and Co-rot's last chance to show off all his power

PISTON: I'm done with you and this hack!

62 63 64 **VAMP** 65 66 **KEPLER**

iss - u - ing com-mands!

What the heck Co rot, you

18. Wank, Wank, Wank

ELECTRA: Find someone else next time.

MAGS: We're done with this!

67 68 69

used to be so proud! What hap-pened to your show? Man - ip - u - late the crowd!

VAMP

71 72 KEPLER 73 74

Why'd you let that hap pen? Don't you want at - ten - tion? Why are you de - tached from

75 76 77 rit. 78 79

all of this con - ten - tion Why did n't you do an - y - thing, at all, you let it all oc - cur, or may - be you're not real - ly

80 81 82 83 84

what I thought you were. I did - n't mean to break him

85 *rit.* 86 87 88 89

down, on-ly meant to _____

90 *rit.* 91 92 93

KEPLER: I didn't mean
for this to happen...

I swear I did - n't know this would be so per-son - al a blow.

BACK IN THE DAY

19

Revised 3:29 AM, 1/22/2012

Music by Julie Henion

Cue: "How do you know anything about Corot?"

accel.

The musical score is written for piano and conductor. It consists of five systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major or D minor). The time signature starts as 3/4 and changes to 2/4 and 4/4 in the second system. The score includes dynamic markings such as *p* and *accel.*, and tempo markings of quarter note = 120 and quarter note = 80. Measure numbers 6, 11, 16, 19, and 21 are indicated at the start of their respective systems. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

26

rit.

$\text{♩} = 90$

This system contains measures 26 through 30. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The tempo is marked as quarter note = 90. The piece concludes with a *rit.* (ritardando) marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

31

This system contains measures 31 through 35. The right hand continues with a melodic line, and the left hand provides a steady accompaniment with chords and eighth notes.

36

39 $\text{♩} = 110$

This system contains measures 36 through 40. The tempo is increased to quarter note = 110. The right hand has a melodic line with some rests, and the left hand has a more active accompaniment with eighth notes and chords.

41

This system contains measures 41 through 45. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment with chords and eighth notes.

46

This system contains measures 46 through 50. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment with chords and eighth notes.

51

This system contains measures 51 through 55. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment with chords and eighth notes.

57

Musical score for measures 57-62. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 4/4. Measures 57-62 show a rhythmic pattern in the treble clef with eighth notes and rests, and block chords in the bass clef.

63

Musical score for measures 63-68. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 4/4. Measures 63-68 continue the rhythmic pattern from the previous system.

69

Musical score for measures 69-73. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 4/4. Measures 69-73 show more complex rhythmic patterns in the treble clef and block chords in the bass clef.

74

Musical score for measures 74-78. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 4/4. Measures 74-78 show a melodic line in the treble clef and block chords in the bass clef.

79

Musical score for measures 79-83. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 4/4. Measures 79-83 show a melodic line in the treble clef and block chords in the bass clef.

♩ = 90

84

Musical score for measures 84-87. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 4/4. Measure 84 is marked with *rit.*. Measure 87 is boxed. Measures 84-87 show a melodic line in the treble clef and block chords in the bass clef.

89

Musical score for measures 89-92. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

93

VAMP "Welcoming me home..."

Musical score for measures 93-96. Measure 93 is a whole rest. Measures 94-96 are marked **VAMP** and contain a melodic phrase in the right hand. The left hand has a simple accompaniment. A fermata is placed over the end of the phrase.

97

98

$\text{♩} = 120$

Musical score for measures 97-100. Measure 98 is boxed. The tempo is marked $\text{♩} = 120$. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment.

101

Musical score for measures 101-105. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment.

106

108

$\text{♩} = 130$

accel.

Musical score for measures 106-110. Measure 108 is boxed. The tempo is marked $\text{♩} = 130$ and *accel.* The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment.

111

Musical score for measures 111-115. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment.

116

Musical score for measures 116-119. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 116 starts with a whole rest in the treble and a quarter note G2 in the bass. Measure 117 features a half note chord of G2-Bb2-Eb3 in the bass and a half note chord of G3-Bb3-Eb4 in the treble. Measure 118 continues with similar chords. Measure 119 has a quarter note G3 in the treble and a quarter note G2 in the bass.

120

Musical score for measures 120-123. The system consists of two staves. Measure 120 has a quarter note G3 in the treble and a quarter note G2 in the bass. Measure 121 features a half note chord of G3-Bb3-Eb4 in the treble and a half note chord of G2-Bb2-Eb3 in the bass. Measure 122 continues with similar chords. Measure 123 has a quarter note G3 in the treble and a quarter note G2 in the bass.

124

Musical score for measures 124-128. The system consists of two staves. Measure 124 has a quarter note G3 in the treble and a quarter note G2 in the bass. Measure 125 features a half note chord of G3-Bb3-Eb4 in the treble and a half note chord of G2-Bb2-Eb3 in the bass. Measure 126 continues with similar chords. Measure 127 has a quarter note G3 in the treble and a quarter note G2 in the bass. Measure 128 has a quarter note G3 in the treble and a quarter note G2 in the bass.

129

Musical score for measures 129-133. The system consists of two staves. Measure 129 has a quarter note G3 in the treble and a quarter note G2 in the bass. Measure 130 features a half note chord of G3-Bb3-Eb4 in the treble and a half note chord of G2-Bb2-Eb3 in the bass. Measure 131 continues with similar chords. Measure 132 has a quarter note G3 in the treble and a quarter note G2 in the bass. Measure 133 has a quarter note G3 in the treble and a quarter note G2 in the bass. The word "rit." is written above the bass staff in measure 133.

♩ = 100

134

Musical score for measures 134-137. The system consists of two staves. Measure 134 has a quarter note G3 in the treble and a quarter note G2 in the bass. Measure 135 features a half note chord of G3-Bb3-Eb4 in the treble and a half note chord of G2-Bb2-Eb3 in the bass. Measure 136 continues with similar chords. Measure 137 has a quarter note G3 in the treble and a quarter note G2 in the bass.

A TOMB

20

Revised 3:30 AM, 1/22/2012

Music by Julie Henion

Cue: You'll see (blackout)

VAMP

2 3 4

5 6 7 8

VAMP

$\text{♩} = 110$

9 10 11 12 13

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

2

3 KEPLER

4

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

Moving ♩ = 150

5

6

7

8

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

9

10

11

12

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

KEPLER: (sigh) Don't you see?

KEPLER

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

21. There's More to Life than Tooling

BILLY: I think I see where you're going

31 32 33 34 35

more to life than tooling don't you know.

36 **BILLY** 37 38 39 40

If you start to feel burnt out, you should punt without a doubt. But

41 42 43 44 45

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

46 47 48 49

stress, You can decompress. By spending time with

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 **KEPLER and**
BILLY **BILLY**
 Yeah!

There is more to pull-ing hacks than sto - ries from the Jacks. A

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

73 74 75 76 **KEPLER**

than it first be - gan. _____ While the

77 $\text{♩} = 120$ 78

crowds may gape in won - der, _____ there are

79 80 **BILLY** 81

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

82 83 84

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

85 = 150 86 KEPLER and BILLY 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

101 102 **BILLY** 103 104 **KEPLER**

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

BILLY and KEPLER

105 106 107 108

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

109 110 111 112 113 114

don't you know.

KEPLER'S THEME

22

Revised 3:32 AM, 1/22/2012

Music by Julie Henion

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

Musical score for measures 1 through 6. The score is written for piano and conductor in 4/4 time. Measure 1 contains a whole rest in the treble clef and a whole rest in the bass clef. Measure 2 starts with a quarter rest in the treble clef, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a whole chord of G2, B2, and D3. Measure 3 continues with a quarter note C5, an eighth note B4, and a quarter note A4. The bass clef has a whole chord of G2, B2, and D3. Measure 4 starts with a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a whole chord of G2, B2, and D3. Measure 5 continues with a quarter note C5, an eighth note B4, and a quarter note A4. The bass clef has a whole chord of G2, B2, and D3. Measure 6 starts with a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a whole chord of G2, B2, and D3.

Musical score for measures 7 through 9. The score is written for piano and conductor in 4/4 time. Measure 7 starts with a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a whole chord of G2, B2, and D3. Measure 8 continues with a quarter note C5, an eighth note B4, and a quarter note A4. The bass clef has a whole chord of G2, B2, and D3. Measure 9 starts with a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a whole chord of G2, B2, and D3. The score ends with a double bar line.

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.***Highly Rhythmic** ♩ = 130

1 2 3 BILLY RYAN

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

5 6 BILLY 7 CONNER 8

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.

9 10 11 12 13

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

ELECTRA

MAGS

14 15 **VAMP** 16 17

Hey! What ya do - in'?

(quarter notes last time)

BILLY

ELECTRA

MAGS

RYAN: Here, help me.

18 19 20 21

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

22

23

24

25 **BILLY**

Hey, where ya off to?

26 **FARADAY**

27

28

29

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

30 31 32 33 **BILLY**

Hey, how's it go - in'?

34 **HUNTER FARADAY PISTON RYAN** 36 **BILLY CONNER**

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

37 **BILLY** 38 39 40 41 *(COROT enters)*

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

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 for a piano-conductor part, titled "COROT'S RETURN". It is in 4/4 time and the key signature has one sharp (F#). The tempo is marked as quarter note = 140. The score consists of three systems of music. The first system starts with a cue: "Our fearless leader is back! (cheers)". The music begins with a series of chords in the right hand, some marked with a "3" for a triplet. The left hand plays a steady bass line. The second system starts at measure 6 and continues the melodic and harmonic development. The third system starts at measure 11 and concludes the piece with a final chord in the right hand and a sustained bass line in the left hand.

CLAW THEME

25

Revised 3:36 AM, 1/22/2012

Music by Julie Henion

Cue: Go! Out! Now! (blackout)

Musical score for measures 1 through 6. The score is written for piano and conductor in 4/4 time, featuring a treble and bass clef. The key signature has two flats. Measure 1 begins with a cue. Measures 2-6 contain a melodic line in the treble clef and a bass line in the bass clef. Measure 2 has a thick underline under the first two notes. Measure 4 has a thick underline under the first two notes. Measure 6 ends with a fermata.

Musical score for measures 7 through 11. The score continues from the previous system. Measure 7 has a fermata over the first note. Measure 8 has a wavy line above the first note. Measure 9 is labeled 'VAMP' and has a repeat sign. Measure 10 is labeled '(lights up)'. Measure 11 ends with a fermata. The piece concludes with a double bar line.

PLATONIC FRIENDS AGAIN 26

Revised 3:38 AM, 1/22/2012

Billy, Tess

Music by Julie Henion

Words by Zach Barryte

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

Rubato, recitative 2 **BILLY** 3 4 5 **TESS**

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

6 **TESS** 7 8 9 **BILLY**

Uptempo, light swing

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

10 11 12 13 **TESS**

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

rit.

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.

Rubato

18 **BILLY** 19 **TESS** 20 **BILLY** 21 **TESS** 22 **BILLY**

Or cud - dled or em - braced. or squeezed or kissed... And

Straight eighths, ♩ = 130

23 24 **TESS** 25 26

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?

32 **TESS:** Nope!

30 31

Uptempo, light swing

33 **TESS** 34 35

You're the kind of pal I can count on to

36 37 **BILLY** 38 39

save me a mov - ie seat. An y day! So long as the seat you ac - count for is a

40 **TESS** 41 **BILLY** **TESS** 42 43 **BILLY**

coup - le rows a-way! Be-cause we're friends. And that's o-kay We're more like bro - thers than lov-ers. Right!

44 45 TESS 46 47

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

BILLY: I could never kill you! **BILLY** 49 **Straight eighths,** ♩ = 130 50 51

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

52 TESS 53 54

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

55 56 *a tempo* 57

some-one I just long to F...

rit.

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

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

Uptempo, light swing

VAMP

59

60

61

BILLY 62

63

64

65

TESS

66

67

68

69

VAMP

70

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.

71

72 **TESS** 73 74 75 76

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

77 78 **BILLY** 79 80 81 **TESS**

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 83 **TESS**

It's good to know — it We've got

84 **BOTH** 85 86 87

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

NIGHTWORKS

27

Revised 3:40 AM, 1/22/2012

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?

B **Fast and Frantic** ♩ = 165 **TENSOR:** I think we're ready to go!

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!

23 24 25 26 27

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.

28 29 VAMP 30 31 32

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.

33 34 35 36

TENSORE: What about floor 3?

HUNTER: Clear, Momma says come here.

37 38 39 40

41 42 43 44 45

SENSOR: Moving in the Z-hat direction!

46 47 48 49 VAMP 50

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

51 52 53 54

55 56 57 58 59

SENSOR: 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.

60 61 62 63 64

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

(disabling of cameras)

65 66 67 68 69

Musical score for measures 70-74. The score is written for piano and conductor. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with quarter and eighth notes. The key signature is one flat (B-flat).

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

Musical score for measures 75-80. The score is written for piano and conductor. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with quarter and eighth notes. The key signature is one flat (B-flat).

COROT: Come on.

PISTON: Applying 0.19 Newtons of Force. Always calculate. Brute force is the last resort of the incompetent.

Musical score for measures 81-85. The score is written for piano and conductor. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with quarter and eighth notes. The key signature is one flat (B-flat). Measure 85 ends with a double bar line and a key signature change to two sharps (D major).

COROT: Just as I thought!

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

Musical score for measures 86-90. The score is written for piano and conductor. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with quarter and eighth notes. The key signature is two sharps (D major). The time signature changes from 7/8 to 4/4 in measure 88.

(laser navigation)

Musical score for measures 91-95. The score is written for piano and conductor. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with quarter and eighth notes. The key signature is two sharps (D major). The time signature changes from 4/4 to 7/8 in measure 92.

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 written for piano and conductor. It features a treble and bass clef. Measures 121-123 contain chords with triplets. Measure 124 has a triplet of eighth notes. Measure 125 has a triplet of eighth notes. Measure 126 has a box labeled 'H' above the staff.

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

SENSOR: 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 written for piano and conductor. It features a treble and bass clef. Measure 127 is in 4/4 time. Measure 128 is in 4/4 time. Measure 129 is in 7/8 time. Measure 130 is in 4/4 time.

Musical score for measures 131-134. The score is written for piano and conductor. It features a treble and bass clef. Measure 131 is in 4/4 time. Measure 132 is in 7/8 time. Measure 133 is in 7/8 time. Measure 134 is in 4/4 time.

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

Musical score for measures 135-138. The score is written for piano and conductor. It features a treble and bass clef. Measure 135 is in 7/8 time. Measure 136 is in 7/8 time. Measure 137 is in 4/4 time. Measure 138 is in 7/8 time.

(recalibration of weather machine)

Musical score for measures 139-142. The score is written for piano and conductor. It features a treble and bass clef. Measure 139 is in 7/8 time. Measure 140 is in 4/4 time. Measure 141 is in 7/8 time. Measure 142 is in 4/4 time.

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

Musical score for Hunter's dialogue, measures 143-146. The score is in 4/4 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Measure 143 starts with a treble clef and a key signature of two flats. Measures 144 and 145 contain triplets. Measure 146 ends with a triplet and a fermata over the final notes.

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

Musical score for Ryan's dialogue, measures 147-151. The score continues with the piano accompaniment. Measure 147 has a fermata over the final note. Measure 148 has a fermata over the final note. Measure 149 has a first ending bracket. Measures 150 and 151 contain triplets.

PISTON: 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!

Musical score for Piston's dialogue, measures 152-156. The score continues with the piano accompaniment. Measures 152, 153, 154, 155, and 156 contain triplets.

Musical score for Piston's dialogue, measures 157-161. The score continues with the piano accompaniment. Measures 157, 158, 159, 160, and 161 contain triplets.

(meteor explodes)

Musical score for the meteor explosion, measures 162-166. The score continues with the piano accompaniment. Measures 162, 163, 164, 165, and 166 contain triplets.

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....

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

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

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.

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

PACHINO: Hey, what was that?

CLAW: Is it radioactive?

TENSOR: Informational. Starting setup on the dome.

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

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

SPRINKLES: Sergeant Sprinkles here. What is it Pachino?

L

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 blinkily lights!

PACHINO: We'll meet you immediately!

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

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 and sixteenth notes. The melody is in the right hand, with some triplets and accents. The key signature has three flats.

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

Musical score for Kepler's line, measures 219-223. Measure 219 is marked with a box containing 'M' and '219'. The score continues with piano accompaniment and a melody in the right hand, including triplets and accents. The key signature remains three flats.

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 continues with piano accompaniment and a melody in the right hand, featuring triplets and accents. The key signature remains three flats.

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

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

Musical score for Hunter's line, measures 229-233. The score continues with piano accompaniment and a melody in the right hand, including triplets and accents. The key signature remains three flats.

CLAW: Maybe they should make dining mandatory.

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

234 235 N 236 KEPLER: No! I need to warn them! 237

mf
mp

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.

238 239 240 241

242 243 244 245 246

mf
mf

247 248 249 250

f
f

251 252 253 254

HACKERS ON THE ROOF

28

Revised 3:41 AM, 1/22/2012

Kepler, Corot, Tess, Billy, Hacksemble

Music by Julie Henion

Words by Daniel Levine

Cue: Corot!

Musical notation for the piano introduction, measures 1 through 6. The score is in G major (one sharp) and 4/4 time. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some chords with accents.

7 8 9 **KEPLER** 10 11 12

K. Co - rot, Co-rot. You've got to get down, the C - P's are

Musical notation for the first line of the song, measures 7 through 12. It includes a vocal line for Kepler and piano accompaniment. Measure 10 is marked with a box around the name 'KEPLER'.

13 14 15 16 17

K. on their way! Co - rot, Co-rot, Get off this roof now! There's no time to de - lay

Musical notation for the second line of the song, measures 13 through 17. It includes a vocal line for Kepler and piano accompaniment.

KEPLER: The CP's- they took Faraday hostage! They know you're up here!

18 19 20 21 **COROT** 22 23

C. He called us in, that

Musical notation for Corot's line, measures 18 through 23. It includes a vocal line for Corot and piano accompaniment. Measure 22 is marked with a box around the name 'COROT'.

24 25 26 27 28 29

C. 8
jerk sold us out. Now he wants us to be - lieve he's our scout. He

30 31 32 33 34 35

C. 8
called the C P's to tell them where we were. and now he's got the nerve to

36 37 38 39

C. 8
cause a - no - ther stir!

H.S.
HACKSEMBLE
Kep - ler called the C - P's? What? Are you jok - ing?

40 41 42 43

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

44 45 46 **COROT** 47

C. Stop this right now, we're

H.S. 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,

48 49 50 51

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

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

52 53 **BILLY** 54 55

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

C. call your bluff.

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

56 57 58 59 60

B. 8
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

B. 8
choose not to stay. Please, Co-rot list - en to me! Be cool and think this through.

C. 8
COROT
Ig - nore him frosh, he's just try - ing to screw with us.

66 67 68 69 70

T. 8
TESS
You could check too. See if Cage is still

B. 8
If we get caught we'll be... Lis-ten to me or you could check too.

C. 8
He's a trai tor, there's is no - thing to dis - cuss.

71 72 73 74

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

C. **COROT**
It's a waste of time

75 76 77 78

T. no-thing to fear, this hack could be on the line, it's an ea-sy thing, so you should Be cool and think this

B. **BILLY**
so you should Be cool and think this

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

K. **KEPLER**
Co-

79 80 81 82

T. through! You know what you should do. Just call up

B. through! You know what you should do. Just call up

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

K. rot, Co-rot, Please lis-ten to me. —

H.S. **HACKSEMBLE**
Kep-ler called the C - P's, I —

83 84 85 86

T. Cage. See if he's there. Re - solve this

B. Cage. See if he's there. Re - solve this

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

K. I know, I know, I screwed things up be-fore, but those times are

H.S. — can't be-lieve it. We can't trust him. Stay out of our way now, can't —

87 88 89 90

T. now. You know how If he is right and the

B. now. You know how

C. P's and stabbed me in the back,

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

H.S. shake us one bit. 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 96

T. 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!

Piano accompaniment for measures 103-108. The score consists of two staves: a treble clef staff with block chords and a bass clef staff with a rhythmic line of eighth and sixteenth notes. Measure numbers 103, 104, 105, 106, 107, and 108 are indicated above the treble staff.

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!

Piano accompaniment for measures 109-112. The score consists of two staves: a treble clef staff with block chords and a bass clef staff with a rhythmic line. Measure numbers 109, 110, 111, and 112 are indicated above the treble staff. A double bar line is present at the end of measure 111, with the word "VAMP" written below the bass staff for measure 112.

Vocal and piano accompaniment for measures 113-117. The score includes four vocal staves (T, B, K) and a piano accompaniment. Measure numbers 113, 114, 115, 116, and 117 are indicated above the vocal staves. The lyrics are:

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

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

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

The piano accompaniment features block chords in the treble staff and a rhythmic line in the bass staff.

118 119 120 121

T. we're al - - - right, we blend in - to the night The

B. we're al - - - right, we blend in - to the night The

C. **COROT**
Punt, grab what you can and get off the roof, we'll

K. Let's go, let's go. They're al-most here now. I'm

H.S. **HACKSEMBLE**
We have got to go now, quick like a shadow Through the night we fly.

122 123 124 125

T. tim - ing might be tight But we'll get out of sight.

B. tim - ing might be tight But we'll get out of sight.

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

K. glad you could hear me out I thought I thought you weren't go-ing to,

H.S. Ghost-ly like a spi-rit, you can - not hear it. As we slip a - way, we

126 127 128 129

T. Clear off the roof, Get _____ down right now, Right now we've got to get _____ off the roof!

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

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

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

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

ff

COUNTERBALANCE

29

Revised 3:41 AM, 1/22/2012

Corot, Kepler

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: -and the CP's are coming, and this is a route they probably won't be taking. Also, we won't have to pack the rest of this rope. *(pause)* This is insane.

COROT and KEPLER: Hell yes!

Suspenseful Exèitement $\text{♩} = 75$ 3 4 5 *VAMP* 6 7

Power Rock Feel 8 9 10 *VAMP* 11 12 13

(harness checks)
KEPLER: You ready?
COROT: Mens et Manus, motherfucker!

14 15 **COROT** 16 17 18

As we fly _____ through the night - time! _____

KEPLER

As we fly _____ through the night - time! _____

19 20 COROT 21 22

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

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

23 24 25 26 27 COROT

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

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

28 29 30 31

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

Just like fresh - man year from

32 33 34 COROT 35

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

way up here. But now I

36 37 38 COROT 39 COROT

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

KEPLER

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

40 COROT 41 42 43

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

KEPLER

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

44 45 46 47 **COROT**
soars a - bove us! And we'll

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

48 49 50 51
scheme a - gain, but bet - ter than be - fore. Hell yeah!

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

52 53 54 55 **COROT**
We're un - stop - pa-ble! At the

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

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!*

Sprinkles, Claw, Kalf and Pachino

♩ = 110

2 SPRINKLES 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,

9 10 SPRINKLES 11 12

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

Yes, now I see the light! Catch-ing

13 14

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.

15 16 17 18

19 20 21 22

23 24 25 26 27

Musical score for measures 28-32. The score is written for piano and conductor. Measure 28 features a complex chordal texture in the right hand and a rhythmic bass line. Measure 29 continues with similar textures. Measure 30 has a melodic line in the right hand. Measure 31 features a sustained chord in the right hand and a rhythmic bass line. Measure 32 concludes the phrase with a final chord and a bass line ending.

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 need
us, goddammit

Musical score for measures 33-36. Measure 33 has a complex chordal texture. Measure 34 continues with similar textures. Measure 35 is marked **VAMP** and features a melodic line in the right hand. Measure 36 concludes the phrase with a final chord and a bass line ending.

Musical score for measures 37-39. Measure 37 is marked **ALL COPS** and features a melodic line in the right hand. Measure 38 has a melodic line in the right hand and a bass line ending. Measure 39 concludes the phrase with a final chord and a bass line ending. The tempo marking *rit.* is present in the piano part.

DAWN

31

Revised 3:44 AM, 1/22/2012

Whole Cast

Music by Julie Henion

Words by Daniel Levine

Cue: *That must mean... (Novembat explodes)*

Slow-ish ♩ = 130

STORY JACK

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

— Their ef - ferts 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

Awesomely upbeat ♩ = 150

HUNTER

16 17 18 19 20

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

FARADAY₂₂

RYAN

21 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

30 31 32 33 **FROSHSEMBLE**

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

34 35 36 37 **PACHINO**

more to life___ than tool - ing don't you know.____ If your

38 39 40 41 **KALF CLAW PISTON**

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

42 43 44 45 **TENSOR**

blame the friends be-side___ you They could tie you up real tight...

SPRINKLES

ELECTRA and MAGS

PACHINO

46 47 48 49

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

HACKSEMBLE

50 51 52 53

need more bi - tu-min-ous coal! Though our hack was al-most

50 51 52 53

COROT and KEPLER

The night _____ may be

54 55 56 57

caught, our work was not for naught. The hours we spent are

54 55 56 57

end - ing _____ a new day's be-gun I

58 59 60 61

pre-cious to the last. Once you've tied up all the

58 59 60 61

know, we will hack as one, un-der a brand new sun. you don't have to

Detailed description: This block contains the first system of the musical score, measures 58 through 61. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is three sharps (F#, C#, G#). The vocal line starts with a fermata over measure 58. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

62 63 64 ALL 65

knots and finished all your plots. See the peop-le who stayed

62 63 64 65

go it a-lone just See the peop-le who stayed

Detailed description: This block contains the second system of the musical score, measures 62 through 65. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is three sharps. The word "ALL" is written above measure 64. The vocal line has a fermata over measure 62. The piano accompaniment continues with chords and a rhythmic pattern.

66 67 68 69 70

up with you 'til dawn.

66 67 68 69 70

up with you 'til dawn.

Detailed description: This block contains the third system of the musical score, measures 66 through 70. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is three sharps. The vocal line has a long note in measure 67 that spans into measure 68. The piano accompaniment continues with chords and a rhythmic pattern.

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)

71 **VAMP** 72

73 **COROT** 74 **KEPLER** 75 76 77 **ALL**

There is more to life___ than hack-ing There is more to life___ than punt-ing, There is

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

78 79 80 81 82

more to life___ than tool - ing Don't you know.
78 79 80 81 82
Don't you know.

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 each measure. The bottom two staves show a piano accompaniment with a steady eighth-note pattern in the bass line and chords in the treble. A *rit.* (ritardando) marking is present in the bass line of measure 85. The score concludes with a double bar line and a repeat sign at the end of measure 87.