

# Call Me Adam

Music and original lyrics:  
Simon Hancock

## Introduction: Chaos into order

Singers make various sounds - whistle, sshhhh, oooo, etc.  
starting quietly and building to a climax that cuts off  
suddenly at the first piano note.

Steady ♩ = 72

Musical score for the introduction, measures 1-6. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal line consists of six measures of rests, followed by two notes in the final measure. A thick black line above the vocal staff indicates a crescendo from measure 1 to measure 6. The piano accompaniment also consists of six measures of rests, followed by two notes in the final measure. The dynamic marking *ff* is placed below the piano part in the final measure. The tempo marking 'Steady ♩ = 72' is located to the right of the score.

7

*mp* clearly

In the be -

Musical score for measures 7-8. The vocal line begins in measure 7 with a rest, followed by a measure with a fermata. In measure 8, the vocal line has the lyrics 'In the be -' under two notes. The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The piano part has an *mp* dynamic marking in measure 8. A circled '8' with a dashed line above it is positioned above the piano part in measure 7.

9

gin - ning of cre - a - tion, when God made heaven and earth, the

Musical score for measures 9-10. The vocal line continues with the lyrics 'gin - ning of cre - a - tion, when God made heaven and earth, the' under a series of notes. The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The piano part has a steady accompaniment of eighth notes in the right hand and quarter notes in the left hand.

10

earth was with - out form and void;

There was

*f* *mp*

11

dark - ness on the face of the deep, and a might - y

wind that moved o - ver the sur - face of the wa - ters.

12

wind that moved o - ver the sur - face of the wa - ters.

wind that moved o - ver the sur - face of the wa - ters.

*f*

13

wind that moved o - ver the sur - face of the wa - ters.

wind that moved o - ver the sur - face of the wa - ters.

*f*

14

wind that moved o - ver the sur - face of the wa - ters.

wind that moved o - ver the sur - face of the wa - ters.

*f*

15 *mf cresc.*

God said:

*mf cresc.* *poco rit.* 8va

### 1. I'm gonna make me a world

16 **Lively** ♩ = 144

*f*

21 *f*

I'm gon - na make me a world, and put a

26

lot of creat-ures in it, gon - na make me a world where all my skills will be dis -

31

played, I'm gon - na make me a world, — just you watch how I be - gin it, there'll be

36

more in it than ev - er you'd i - ma - gine could be made! made! I will make

42

*mf* din - o saurs and bron - to saurs, pte - ro - dac - tyls and tyr - ran - no - saur - us,

46

fish - es and ex - o - tic kinds of birds, I will make hip - pos and rhi -

51

no - cer - os and e - ven duck-billed pla - ty - pus and o - thers too pre - pos - ter - ous for

56

words. I will make beet - les, bugs and flies and lice and lo - custs, spi - ders,

61

rats and mice, all sorts of fun - ny things, don't ask me why; I'll make

66

hors - es, cows and use - ful things, I may give farm-yard crea - tures wings, you ne - ver know,

A little slower ♩ = 132

71

pigs might fly! But just you wait till you see— my spe - ci -

*f*

76

al - i - ty, I'll make it the best— that I can, to some de- gree

83

he'll take af - ter me, — I think I'll call him Man.

89

He can go his own way— no mat - ter what I say— I'll

94

give him a will of his own, though he may sin

99

I'll still let him in to kneel before my

104

Slower  $\text{♩} = 100$

throne. And I'll always love him, what - ev - er he may

109

do, and who knows, some day he may love me

*poco rit.*

## 2. The Seven Days of Creation

114 Moderately slow (one-in-a-bar) ♩. = 52

too.

*p*

*Con Ped.*

122 Simply and sweetly

*mp* 1. On the first day God made the light, di - vid - ing night and day, \_\_\_\_\_  
*mf* 2. On the third day God made the earth, with plants of ev - ery kind, \_\_\_\_\_

*mp*

130

and on the se - cond the fir - ma - ment with stars \_\_\_\_\_ a - long the  
 and on the fourth the sun and moon to keep day and night de -

136

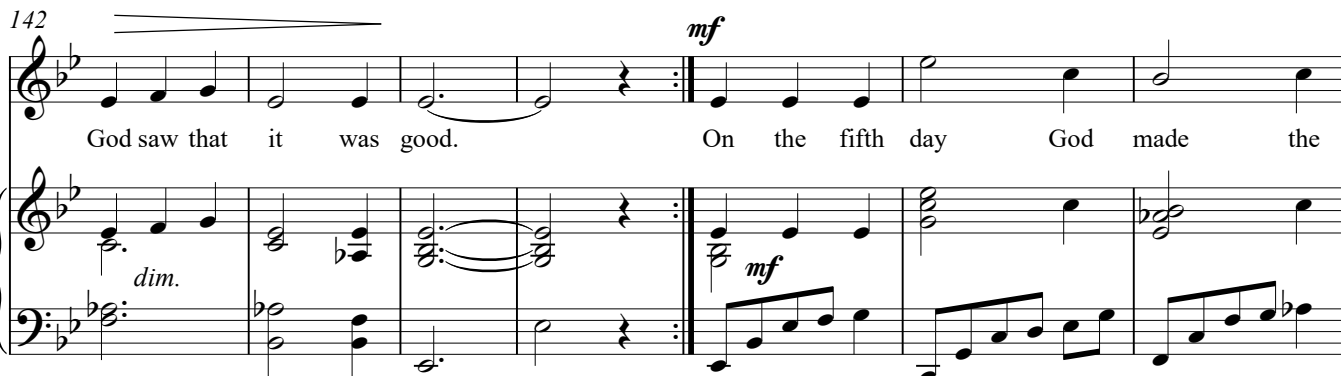
way. \_\_\_\_\_ And God saw that it was good, \_\_\_\_\_  
 fined.

*cresc.*



142 *mf*

God saw that it was good. On the fifth day God made the



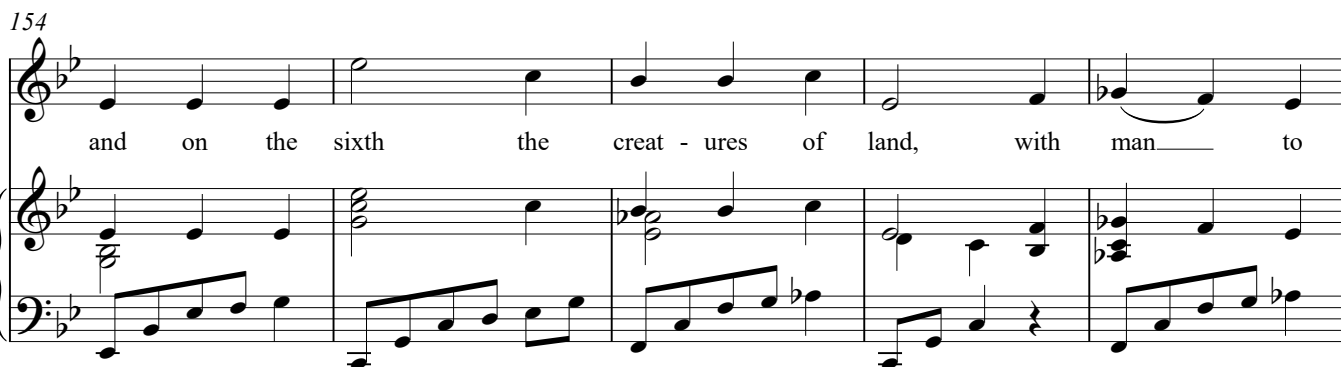
149

seas, with fish both great and small,



154

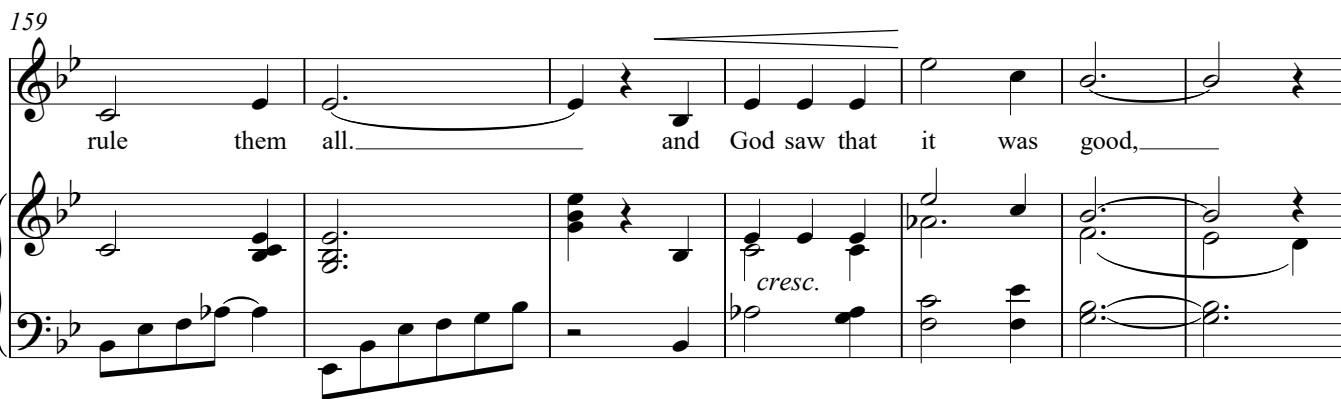
and on the sixth the creat - ures of land, with man to



159

rule them all. and God saw that it was good,

*cresc.*



166

God saw that it was good. Then on the se - venth day God

*dim.* *f*



173

said 'Of all days here's the best, this is the

179

one that I will choose to be a day of rest.' Keep it

*mf*

186

bless - ed, keep it ho - ly, one day on this day my

*mp* *cresc.*

192

son will rise a - gain; af - ter that you can call it Sun - day,

*dim.*

199

but let's call it the Sab - bath till then. So the Lord

*cresc.* *ff*

205

made the heaven and earth in one a - maz - ing

210

week, a tru - ly di - vine ex - am - ple

215

of cre - a - ti - vi - ty at its peak,

220

cre - a - ti - vi - ty

225

at its peak.

### 3. A Warning and a Woman

231 **Pastoral** ♩ = 138 The

239 Lord God took the man, and put him in the Garden of Eden to till it and care for it. He told the man "You may eat from any tree of the garden,

247 but not from the tree of the knowledge of good and evil; for on the day that you eat from it, you will certainly die." **Meno mosso** *Peacefully, like a hymn*

The

252  $\text{♩} = 54$ 

Lord said 'It's not good for man to be a - lone, so

*sostenuto*

254

he cre - a - ted wo - man out of a sing - le bone, and

256

there in E - den's gar - den they lived as man and wife, in

*mp*

258

peace - ful co - ex - ist - ence with all o - ther forms of life.

# 4. Paradise

Lively and rhythmic ♩ = 140

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of three sharps (F#, C#, G#), and a 12/8 time signature. It contains a whole rest followed by a repeat sign and another whole rest. The middle staff is the right-hand piano accompaniment, starting with a piano (*p*) dynamic. It features a rhythmic pattern of eighth notes and chords. The bottom staff is the left-hand piano accompaniment, consisting of a steady eighth-note bass line.

4

*mf*

*mf* In the be - ginn - ing                      peo - ple were con - ten - ted with their  
In the be - ginn - ing                      skies were sun - ny and the days were

The second system begins at measure 4. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are: "In the be - ginn - ing peo - ple were con - ten - ted with their / In the be - ginn - ing skies were sun - ny and the days were". The piano accompaniment continues with the same rhythmic pattern as the first system. A mezzo-forte (*mf*) dynamic is indicated in the piano part.

7

lot                      In the be - ginn - ing                      no - bod - y  
long                      In the be - ginn - ing                      they did - n't

The third system begins at measure 7. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are: "lot                      In the be - ginn - ing                      no - bod - y / long                      In the be - ginn - ing                      they did - n't". The piano accompaniment continues with the same rhythmic pattern. A mezzo-forte (*mf*) dynamic is indicated in the piano part.

10

wan ted what some-bod - y else had got There were no  
e - ver get the weath-er fore-cast wrong There were no

13

mo-biles, no com-put - ers and no cin-e - - mas, - there were no rest-aur-ants, no ca-fes and no  
wars, no bores, no slam-ming doors, no pri son\_ gates, they had no time for crime, dic - ta-tors or re-

16

cock tail\_ bars, - there were no po - li - ti - cians, ru - lers, kings or pres-i - dents, - there were no  
press ive\_ states, - there were no fami-ly fights, no sleep-less nights for man and\_ wife, - they didn't get

19

traf - fic fines and park-ing just for res - i - dents, and it was pa - ra - dise, - yes it was  
ill, they did - n't kill, they lived the real good\_ life, - and it was

22

pa - ra - dise, but we lost it as we know to our cost, it was

25

pa - ra - dise, yes it was pa - ra - dise, it was real - ly pa - ra -

28

dise! *f* pa - ra - dise, yes it was pa - ra - dise, but we

31

blew it John Mil - ton knew it, it was su - gar and spice and



34

*p*

all things nice, it was real - ly pa - ra - dise.

*poco rit.*

*p*

## 5. Temptation and Fall

Moderately, with a gentle bounce ♩ = 104

*mp* *3* *lightly*

7

*mf bluesy.* *3*

13

*mf* *3* *3*

Now the ser - pent was a creep - y

18<sub>20</sub>

sneak - y snake He

25

loved to see what mis-chief he could make

32

He crept up to Eve and said "Why don't you eat the

37

fruit of this tree it's nice and sweet?" He real - ly

*f* *mp*

*cresc.* *f* *mp*

42

was a creep - y sneak - y snake

46

Musical score for measures 46-51. The system includes a vocal line and a piano accompaniment. The piano part features triplets in the right hand and chords in the left hand. Dynamics include *cresc.*, *f*, and *mp*. The key signature has three flats.

52

Musical score for measures 52-56. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "But Eve said 'No I can't I don't know". The piano part features triplets in the right hand and chords in the left hand. Dynamics include *mf*.

57

Musical score for measures 57-62. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "why, but if I do I". The piano part features triplets in the right hand and chords in the left hand.

63

Musical score for measures 63-68. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "know I'll sure-ly die." the ser-pent said "I". The piano part features triplets in the right hand and chords in the left hand. Dynamics include *Slower, solemn* and *a tempo*.

70 *f*

tell you that's not true you'll know what's good and what's e - vil too,

76

you'll be like God and he don't want you to."

82 *f*

So Eve was tempt-ed and she

88

ate the fruit she tempt - ed A - dam

95

and he fol-lowed suit the

101

con - se-quence was just as bad as you'd sup - pose their eyes were op - ened

106

*f*

and they saw they had no clothes

111

*pp*

so they hid.

*sub. pp*

116 Slower *mf*

The

120

Lord was walk - ing in the gar - den and he called to A - dam but

122 *f*

A - dam would - n't show him - self and nei - ther would his ma - dam the

124

Lord said "Are you hi - ding from me, what you got to say kid?" And A - dam said "I hid be - cause I

127 *mp* *f sternly*

knew that I was na - ked." God said: "Who told you you were na - ked,

131

have you eat - en from the tree? How had you the au - da - ci - ty thus to dis - o -

136

**Faster** ♩ = 166 **BOYS**

bey me?" It was - n't me it was - n't me it was the wo - man!

140

**GIRLS****Tempo I** ♩ = 100

It was - n't me it was - n't me it was the snake! The

143

snake was right out of luck there was no - one to whom he could

146

pass the buck, the Lord said "A curse be on you for the e - vil you've made these

This system contains measures 146 through 149. It features a vocal line and a piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line begins with a fermata over the first measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is present above the piano part in measure 147.

150

hu - mans\_ do; u - pon your bel - ly you shall steal, and

This system contains measures 150 through 152. The key signature remains the same. The vocal line starts with a fermata. The piano accompaniment continues with chords and a bass line. A dynamic marking of *f* is present above the piano part in measure 150.

153

man shall strike your head and you shall strike his heel, and A - dam, your li - ving from the

This system contains measures 153 through 155. The key signature remains the same. The vocal line starts with a fermata. The piano accompaniment continues with chords and a bass line.

156

ground you shall earn, for dust you are and to dust you shall re - turn."

This system contains measures 156 through 159. The key signature remains the same. The vocal line starts with a fermata. The piano accompaniment continues with chords and a bass line. The system concludes with a double bar line and repeat signs in both the vocal and piano staves.



## 6. A Banishment and Two Sons

160 **Wistfully** ♩ = 138

So the Lord God drove the man out of the Garden of Eden to till the ground from which he had been taken.

Musical score for measures 160-167. The vocal line is a whole rest. The piano accompaniment features a wistful melody in the right hand and a steady eighth-note bass line in the left hand. The tempo is marked as quarter note = 138.

168 Eve bore two sons, Cain and Abel;

Abel was a shepherd and Cain a tiller of the soil.

Musical score for measures 168-175. The vocal line is a whole rest. The piano accompaniment continues with the same wistful melody and bass line as the previous section.

176

They brought their gifts to the Lord.

He received Abel's gift with favour,

But Cain's gift he did not receive.

Cain was very angry, and his face fell.

Musical score for measures 176-180. The vocal line is a whole rest. The piano accompaniment features a dramatic, fortissimo (*f*) chordal texture in the right hand and a simple bass line in the left hand. The texture gradually crescendos (*cresc.*).

## 7. Adam to Noah

181 Lively ♩ = 144

181 Lively ♩ = 144

186

186 *mf*

So Cain grew so jeal - ous he sur -

*mp* *lightly*

191

191

passed all oth - er fell - as in the strength of his de - sire to see an - oth - er man ex -

196

196

pire, and such was his pride that he com - mit - ted frat - ri - cide and was sent a - way by

202

God to the land of Nod. And A - dam aft - er A - bel's death had yet an -

208

oth - er son called Seth who as a pat - ri - arch did real - ly rath - er well; for his son

214

E - nosh hit the scene and had a boy whom he called Ke - nan, who in turn be - got Ma - la - ha -

220

lel, and then Ma - la - ha - lel had Ja - red who e - vent - u - all - y

225

mar - ried and pro - duced a son called E - noch, so we're told;

229

and E - noch's son Me - thu - se - lah lived long - er than was us - ual and had

234

La-mech though he was so old. And La - mech's son was a

*mp* Slower, sustained ♩ = 100

*mp*

239

spe-cial one, a man of ma - ny parts, ship - build - er, sail - or,

243

zoo - keep - er, mi - ni - ster, well-versed in all the arts — through

246

*cresc. sempre*

be - ing good he sur - vived a flood, — you'll have heard of him be - fore,

*cresc. sempre*

249

***f***

— he's A - dam's great, great, great, great, great, great great — grand - son;

***f***

253

*accel.****ff*****Faster** ♩ = 132

yes, yes, yes, it's Noah!

*accel.* ***ff***