

# Human Touch

Text by ChatGPT-3.5

Music by Nicholas Ma (b. 2001)

**Mechanical and Precise** ♩ = 120

*mp* nasal "zzz" sound\*

S. *f* slide!\*\*, *mp*  
Zzz... zzz... zzz... zzz... crack - le,

A. *mp* nasal "zzz" sound\*  
Zap, crack - le, beep, and whir, zzz... zzz...

**Mechanical and Precise** ♩ = 120

Pno. *p*

4

S. *f* *mp*  
beep, and whir, crack - le, beep, and whir,

A. *mp*  
zzz... z (z)ap and crack - le, beep, and whir,

T. *mp* nasal "zzz" sound\*  
Zzz... zzz... zzz... zzz...

B. *mf*  
Tech - no - lo - gy ad - van - ces, ad - van - ces, ad - van - ces, Tech -

Pno.

3

\* Get as much of a "zzz" buzz as possible while maintaining the correct pitch

\*\*Slide into the target note, like a portamento

7

S. *f* *mp* *p*  
Zap, crack-le, beep, and whir, zzz... (zap and crack-le and crack-le and

A. *f* *mp* *f*  
(r) Zap crack-le, beep, and whir, (r)

T. *mp*  
zzz... zzz... zzz... Ter to-gy ad-van-ces, ad-van-ces, ad-

B. *f* *mp*  
no-lo-gy ad-van-ces, ad-van-ces, ad-van-ces ch-no-lo-gy ad-van-ces, ad-van-ces, ad-

Pno.

11

S. *f* *p* *fp* < *f*  
crack-le and w for sure, for sure. Con-nect-ing peo-ple from near and

A. *mp* *fp* < *f* *mf*  
for sure. Con-nect-ing peo-

T. *f* *p* *fp* < *f*  
van s for sure for sure.

B. *p* *fp* < *f* *mf*  
.n-ces, that's for sure. Con-nect-ing

Pno. *mp* *f* *mf*

A

15

S. far, Sha-ring know- ledge, a u- ni- ver- sal

A. - ple from\_ near and far, and near\_ and far, a

T. *mf* know- ledge, a u- ni- ver- sal

B. peo- ple from\_ near and far, know - ledge, a

Pno.

18

S. star. Where rs fade and walls come tum- bling, tum - bling, tum - bling *slide down!\** *ff*

A. u - ni - ver - sal Where bor - ders fade, come tum - bling, tum - bling, tum - bling *f*

T. star.

B. u - ver - sal star.

Pno.

\*slight portamento out of the Bb

21

S. *pp* down, down, down, down, *ppp* In

A. *pp* down, down, down, down, down, down, *ppp* In

T. *p* down, down, down, down, down, down, *ppp* In

B. *p* down, down, down, tum - bling down, *ppp*

Pno. *p*



26

S. *warmly* u - ni - ty we wear a gleaming crown. **B** *poco rit.* *Repeat individually\** In unity

A. *warmly* u - ni - ty we wear a gleaming crown. *p* Zap, crack - le, zap,

T. *warmly* u - ni - ty we wear a gleaming crown. *p* *Repeat individually\** In unity

B. *p warmly* wear a gleaming crown. **B** *poco rit.* *expressive*

Pno. *expressive*

\*Repeat the boxed text at any speed individually, while maintaining the indicated pitch. Stagger breathing when necessary.

31 **Mysteriously** ♩ = 100 **ppp** *mf* **poco rit.** . . . . **A bit warmer** ♩ = 88

S. (In unity) On wires, — whis - pers, whis - pers,

A. crack - le, beep, crack - le, beep, crack - le, and whis - - - pers —

T. **ppp** On wires, whispers fly

B. **ppp** On wires, whispers fly

Pno. **Mysteriously** ♩ = 100 **poco rit.** . . . . **A bit warmer** ♩ = 88  
like a flock of birds in the distance

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36

S. whis - pers, pers fly like birds on the wing. —

A. whi — whis - pers fly like birds on the wing. —

T. *p* — *pp* — *mp* (or) pers fly) whispers fly like birds

B. *pp* — *mp* . wires, whispers fly) whispers fly like birds

Pno.

\*Repeat the boxed text at any speed individually, keep going while the indicated pitch changes. Link as much as possible with staggered breathing.

**C** *whisper the text, pitchless and at any speed*

41

S. *ppp* *n*  
whispers fly like birds

A. *pp*  
The

T. *ppp* *emotionally\**  
The world drawn clo-ser, clo-ser,

B. *ppp* *pp emotionally\**  
The world drawn clo-ser, The world drawn clo-ser,

Pno. *pp*  
8<sup>ba</sup>-1

47

S. *pp emc* *poco accel.* *p* *mp*  
The drawn clo-ser, drawn clo-ser,

A. *emotionally\** *p* *mp*  
world drawn clo-ser, clo-ser, clo-ser,

T. *p* *mp*  
clo - drawn clo-ser, clo-ser, clo-ser,

B. *p* *mp* *mf*  
- ser, drawn clo-ser, clo-ser, clo-ser,

Pno. *poco accel.* *p*  
8<sup>va</sup>

\*Really emphasize with emotion, especially the "clo-" in "closer"

Luminous ♩ = 112

with joy!

51

S. drawn clo - ser, The

A. clo - ser, clo - ser, The

T. clo - ser, clo - ser, The

B. clo - ser, The

*mf* *fp* *ff*

*mf* *fp* *ff*

*mf* *fp* *ff*

*fp* *ff*

(8)

Luminous ♩ = 112

Pno. *mp* *ff*

8<sup>ba</sup>



54

S. world drawn clo - re choirs of voi - ces sing. With a

A. world draw ser, where choirs of voi - ces sing.

T. world draw n clo - ser, where choirs of voi - ces sing.

B. world drawn clo - ser, where choirs of voi - ces sing.

*de down\** *slide down\** *slide down\** *slide down\**

*pp* *p punchy!* *pp* *pp* *pp*

D

Pno. *pp*

\*Slight portamento out of the Ab (similar to Soprano m. 20)

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

59

S. *mp*  
swipe and a click, with a swipe and a click, With a swipe and a click, with a

A. *mp punchy!*  
With a sw and a click, with a

T. *p punchy!*  
Swipe and click, Swipe and click, swipe and click,

B. *p punchy!*  
Swipe and a click, swipe rick, swipe and a click,

Pno. *p*  
gliss.\* 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

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62

S. *mp*  
swipe and a click, Break-ing down bar-ri-ers, no need to yearn. The

A. *p*  
swipe and a we can learn, we can

T. *(p)*  
Swipe and click, yearn the

B. *(p)*  
and we can learn, we can

Pno. *mp*  
8<sup>va</sup>

\*For m. 59-62, R.H. gliss on the white keys between the bracketed notes. L.H. plays the starting and last notes of the gliss.



65

S. rhy- thm of pro - gress, a drum- beat of change, The rhy- thm of pro - gress, a

A. *mp* learn, *mf* The rhy- thm of pro - gress, a

T. *mp even punchier!* rhy- thm, rhy- thm, drum - beat, drum-beat rhy- thm, rhy- thm,

B. *mp even punchier!* learn rhy- thm, rhy- thm, of ch<sup>g</sup> of change, *mf* rhy- thm, rhy- thm,

Pno.



68

S. drum- beat of change, a drum- beat of change, a drum- beat of change,

A. drum- beat of a drum- beat of change, a drum- beat of change,

T. 8 drur drum- beat, drum - beat, drum- beat, drum- beat of change,

B. of change, of change, of change, of change, drum- beat of change,

Pno. *mf*

poco rit. . . . . mp

71

S. *fp* *ff* *mp*  
of change. of

A. *fp* *ff* *mp*  
of change, e-vol-ving art and mu-sic of

T. *fp* *ff* *mp*  
of change. of e-vol and mu-sic of

B. *fp* *ff* *mf*  
of change. of a wide o-pen range, a

Pno. *fp* *ff* *f* *mp*  
poco rit. . . . .



**E** Fragile ♩ = 72

75

S. . . . . ge.

A. *p*  
change.

T. *p*  
change.

B. *p*  
wide o-pen range of change.

Pno. *p* *mp*  
*va*

82

*pp with a forlorn feeling*

S. But with each step for-ward, But

A. with or-ward, for-ward, But

T. each for-ward, for-ward, But

B. step for-ward, ard, for-ward, for-ward, But

Pno.

88

*hasize lightly ppp*

S. with each step for-ward, a sha - dow looms. [s]\*

A. with each step for-ward, a sha - dow looms. [s]\*

T. with each step for-ward, a sha - dow looms. [s]\*

B. with each step for-ward, a sha - dow looms. [s]\*

Pno.

\*Create an airy pitchless "sss" hiss that emerges from the end of the held word, "looms"

8 ba--

91 **F** Ominous ♩ = 52      ♩ = 56      poco accel. . . . . ♩ = 60

S. [s]

A. [s] *pp with trepidation*  
the fear of tech-no-lo-

T. [s] *ppp whispered, pitchless*      *pp with trepidation*  
The fear, the fear, fear, the fear, the fear, the

B. [s] *ppp whispered, pitchless*      *pp with trepidation*  
The fear, the fear, the fear, the fear, the fear, the

Pno. *pp*

(8).....

**F** Ominous ♩ = 52      ♩ = 56      poco accel. . . . . ♩ = 60



S. poco accel. . . . .

A. *p stagger breathe\**  
gy re - pla - cing rooms, re - pla - cing our the fear the fear re - pla - cing our

T. *p stagger breathe\**  
fear, re - pla - cing the fear, the fear the fear re - pla - cing the fear the

B. *p stagger breathe\**  
- pla - cing, re - pla - cing the fear, the fear the fear re - pla - cing the fear the

Pno. *p*

(8).....

\*The lack of punctuation markings are intentional! From now (m. 100) until the m. 115 foot stomp, try to sustain the notes as long as possible and breathe individually when necessary, much like staggered breathing.

102  $\text{♩} = 72$  *mp* with trepidation **poco accel.**  $\text{♩} = 78$

S. Art may lose the hu - man touch, the hu - man touch, the hu -

A. rooms the fear the fear the fear the hu - man touch the hu - man touch the

T. fear the fear re - pla - cing the fear the hu - m the hu - man touch the

B. fear the fear re - pla - cing the fear the an touch the hu - man touch the

Pno.  $\text{♩} = 72$  **poco accel.**  $\text{♩} = 78$  *mp*

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106 **poco accel.**  $\text{♩} = 88$   $\text{♩} = \text{♩} (\text{♩} = 132)$  **poco accel.**

S. man touch it on as al - go - ri - thms cre - ate al - go - ri - thms cre - ate

A. hu - man touch hu - man touch the al - go - ri - thms cre - ate al - go - ri - thms cre - ate

T. hu - man the hu - man touch the al - go - ri - thms cre - ate al - go - ri - thms cre - ate

B. touch the hu - man touch the al - go - ri - thms cre - ate al - go - ri - thms cre - ate

Pno. **accel.**  $\text{♩} = 88$   $\text{♩} = \text{♩} (\text{♩} = 132)$  **poco accel.**

*f skip notes individually to breathe\**

\*From m. 108 until the m. 115 foot stomp, try to sing without breathing as long as possible. Breathe only when necessary, giving an "out of breath" frenzied feeling (much like staggered breathing)

Frenzied  $\text{♩} = 144$

poco accel. . . . .

110 *ff* desperate, out of breath

S.

A. *ff* desperate, out of breath

T. *ff* desperate, out of breath

B. *ff* desperate, out of breath

Frenzied  $\text{♩} = 144$

poco accel. . . . .

Pno. *ff*



$\text{♩} = 156$

**G** Declamatory  $\text{♩} = 80$  ( $\text{♩} = 120$ )  
*fff* foot stomp

S.   
*fff* foot stomp

A.   
*fff* foot stomp

T.   
*fff* foot stomp

B.   
*fff* foot stomp

156

**G** Declamatory  $\text{♩} = 80$  ( $\text{♩} = 120$ )

Pno. *fff*

118 *foot stomp*

S. ex - pelled.

A. ex - pelled.

T. ex - pelled. **(fff)** Repeat the Italian text\*\* e gli umani espulsi

B. ex - pelled. **(fff)** Repeat the Latin text\*\* et homines pellantur ex gentem

Pno.

8<sup>va</sup> approx. clusters\* *gliss\** (R.H.)

8<sup>ba</sup> (L.H.)

Ped.

123 **(fff)** Repeat the **(fff)** Repeat the **(fff)** Repeat the

S. und Mens...ßen

A. **(fff)** Repeat the French te: et que les humains son

T. (e gli umani

B. ellantur ex gentem)

Pno.

(Ped.) 8<sup>ba</sup>

\* Gliss tremolo down on approximate 4-note clusters per hand (white keys). Note that the hands get closer the lower it goes.  
 \*\* Repeat the text in their respective languages at any speed, and spoken (preferably declamatory) at any pitch

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130 **H** Sincerely ♩ = 72 *mp* emotionally *mf* *poco rit.*

S. Solo

Will we build our own Tower, Tower, Tower of Ba-bel?

S. *mf* *half-whispered p* *whispered ppp* *n*  
 Werden wir unsere .arm

A. *mf* *half-whispered p* *whispered ppp* *d* *sung with pitch, quasi-whispered (ppp)*  
 Allons-nous construire notre propre Tour notre propre Tour de Babel?

T. *mf* *half-whispered p* *whispered ppp* *n*  
 Costruiremo la nostra Torre

B. *mf* *half-whispered p* *whispered ppp*  
 Aedificabimusne Turrim Aedificabimusne Turrim Babel?

Pno. *ppp* *poco rit.*

The score is for a 4-part vocal setting of 'The Tower of Babel' in 4/4 time, starting at measure 130. The tempo is 'Sincerely' with a quarter note equal to 72 beats per minute. The music begins with a piano introduction marked 'ppp' and 'poco rit.'. The vocal parts (Soprano Solo, Soprano, Alto, Tenor, Bass) enter with the lyrics 'Will we build our own Tower, Tower, Tower of Babel?'. The Soprano Solo part has a triplet of eighth notes. The four-part harmony is written in a style that suggests a 'whispered' or 'half-whispered' quality, with dynamic markings ranging from *mf* to *ppp*. The lyrics are provided in English, German, French, Italian, and Latin. The piano accompaniment consists of chords and arpeggiated figures in both hands.

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.a \*



137 *mp*  $\text{♩} = 60$  *mf* *gradually get drowned out* *n*

S. Solo  
Lost, lost, lost in a sea of noise and rab - ble.

S.  
Lost, lost, Lost in a sea of noise, rab - ble...

A.  
(notre propre Tour de Babel?) Perdue dans une mer de bruit

T.  
Persi in v di rumore

B.  
(Aedificabimusne Turrim Babel?) *n*

Pno. *p*  $\text{♩} = 60$  *mf*

tre c

I

143

S. *pp* *p beseechingly*  
and build a

A. *pp* *p beseechingly*  
(de bruit) Or will we use our tools with care and build a

T. *pp beseechingly*  
(di rumore) Use and build

B. *pp beseechingly*  
Or will we build

Pno. *p*  
Piano accompaniment for measures 143-145.

146

S. *mp* *mf*  
fu - ture, fu - ture, a fu - ture.

A. *mp*  
fu - ture, ure, fu - ture, a fu - ture.

T. *mp*  
a fu - - ture, a

B. *mp*  
fu - - ture, a

Pno. *mp* *ppp*  
Piano accompaniment for measures 146-148, ending with *una corda*.

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149 *mp*

S. *p*  
be - yond com - -

A. *p*  
be - yond com - -

T. *p*  
fu - ture be - yond com - -

B. *p*  
fu - ture be - yond com - -

Pno. (u.c.)

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152 *pp* *n*

S. *pp* *n*  
pare?

A. *pp* *n*  
pare?

T. *pp* *n*  
pare?

B. *pp* *n*

Pno. (ppp) (u.c.)

**PERUSAL SCORE ONLY - PLEASE DO NOT COPY**