

Libretto/Score

# Pro Re Nata

(as needed)

A Musical Dark Comedy

Words and Music by  
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## CHARACTERS

- **GINA**, an elderly white woman who lives in a nursing home – contralto (or possibly mezzo)
- **AJANI**, a late twenties/early thirties man from the Caribbean (or perhaps from an African country). He is an aide at Gina's nursing home – tenor
- **TOM**, Gina's middle-aged son – baritone
- **INEZ**, a head nurse at Gina's nursing home — not very young, not very old, Hispanic – mezzo
- **LEESHA**, Tom's adopted daughter (Gina's beloved granddaughter) - teen or early 20s, Asian-American – soprano
- **MALCOLM**, an elderly Black, wheelchair-bound man who lives next to Gina at the nursing home – tenor (or possibly baritone)

**Note:** All dialogue is in *italics* unless the rhythms of the words are notated.

## **Musical Numbers**

1. Vitals
2. Pro Re Nata
3. A Good Son (Pt. 1 and Pt. 2)
4. Il Mondo è di Buon Umore/Curtain Call

## **Instrumentation**

Piano (Keyboard)/Accordion  
Cello

Piano and accordion can be played by the same person using an actual accordion or a keyboard with an accordion sample.

## **Notes**

Some dialogue is unpitched but rhythmically notated. In the recording, this is represented by percussion instruments that will not be part of the production. The sounds of these instruments indicate the rhythm of the words.

The score is written in concert pitch.

There are no copyright violations in the score.

## Scene 1

*SETTING: All action takes place in Gina's room in a nursing home. The room is nice for this sort of place. There is a bed, a wheelchair, a table with framed photos and flowers, some chairs, and a cane. A few pieces of medical equipment are laid out on a small high table next to the wheelchair. The equipment includes a finger clip device for measuring blood pressure, a thermometer (not an oral one — perhaps a forehead thermometer), and a stethoscope. Also on the table is a box of chocolates. A door enters onto the room.*

*Gina sits in the wheelchair while Ajani, an aide, takes and records her vital signs. Gina is terminally ill and fairly frail, though not so frail that her singing would seem absurd. She can walk with a cane.*

### Vitals

**AJANI**

Blood pressure

...

...

...

# Vitals

Adam Groden

$\text{♩} = 88$

Gina

Ajani

Piano

Violoncello

*mp*

*mf*

pizz. throughout

*mp*

(with great A - ja - ni.  
tenderness)

Blood pres - sure:

6

Gina

Ajani

Pno.

Vc.

That's low.

Eigh - ty o - ver fif - ty. That can

9

Gina

Ha! Is that so?

Ajani

happen af-ter ac-tiv-i-ty.

Pno.

Vc.

13

Gina

A - ja - ni -

Ajani

Temp'-ra-ture.

Pno.

Vc.

17

Gina

Ajani

Pno.

Vc.

That's high. A-ny high-er and I'll be in

Nine-ty-nine point se-ven.

*mf*

21

Gina

Ajani

Pno.

Vc.

hea - ven. Up in hea - ven.

It's some-what un-nerv-ing.

24

Gina

That's by a man named Berl - lin.

Ajani

Oh yes, Ir - ving.

Pno.

Vc.

*mf*

27

Gina

It should be...?

Ajani

Ox - y-gen: Nine - ty's good or e - ven more.

Pno.

Vc.

29

Gina

*(They look together at the gauge.)* Al-most nine - ty four. But do you like this job?

Ajani

Al-most nine - ty four.

Pno.

Vc.

32

Gina

This look - ing af - ter la - dies, These priv'leged white - la - dies,

Ajani

Gi-na.

Pno.

Vc.

35

Gina  
wait-ing to die.

Ajani  
They say that there's on - ly but one love.

Pno.

Vc.

38

Gina  
Oh,

Ajani  
That's from a man named Mar - ley.

Pno.

Vc.

40

Gina

Ajani

Pno.

Vc.

of course— Bob. So then you like this job?

Gi - na. Well,

43

Gina

Ajani

Pno.

Vc.

yes, I guess I "like" it, And yet a-gain - I loathe it. No, that's not right. To

46

Gina

Ajani

Pno.

Vc.

help people die is a priv' - lege. I on-ly hate the

49

Gina

Ajani

Pno.

Vc.

So... did you

u - ni-verse

52

Gina  
sign thepledge? Myson Tom will beheresoon.

Ajani  
I will now sign thepledge. I will

Pno.

Vc.  
*mp*

55

Gina  
He must sign thepledge. What a -

Ajani  
show him - the pledge. Now, what a-bout your heart?

Pno.  
*mp*

Vc.

59

Gina *-bout my heart? You have list-ened to my heart.*

Ajani *I have not list-ened to your heart. Let me*

Pno. *mf*

Vc. *mf* *f*

62

Gina *Tell me what does it say?*

Ajani *hear what your heart has to say. (He listens with stethoscope.) Lub-dub, lubdub,*

Pno. *f* *mp*

Vc. *mp*

67

Gina

Please, I'll have a - no - ther - of these.  
(referring to chocolates)

Ajani

lubdub, lubdub, lubdub, lubdub.

Pno.

Vc.

**Recording should be paused until  
the next page has been read.**

*Scene 1 ends with two knocks on the door that are heard simultaneous to the final “lub-dub” sung by Ajani. Action freezes. (Lights out?)*

## **Scene 2**

*Inez, the head nurse of Gina’s section of the nursing home, enters as the music starts. She greets Gina and Ajani.*

## **Pro Re Nata**

**INEZ**

Malcolm, next door — he said he heard crying.

...

...

...

# Pro Re Nata

Adam Groden

$\text{♩} = 80$

Inez

Gina

Ajani

Piano

Violoncello

*mf*

(in greeting) Gina . . . Ajani.

4

Inez

Pno.

Vc.

*mf*

Mal-c olm - next door, he

7

Inez

told me he heard cry-ing. A man cry-ing.

Gina

(approximate pitch) Ha!

Pno.

Vc.

Detailed description: This system contains measures 7, 8, and 9. Inez's vocal line (treble clef) features a melody with a descending line in measure 7, a half rest in measure 8, and a rising line in measure 9. Gina's vocal line (treble clef) has a half rest in measure 7, a quarter rest in measure 8, and a vocal exclamation 'Ha!' in measure 9. The piano accompaniment (Pno.) consists of two staves (treble and bass clefs) with chords and moving lines. The violoncello (Vc.) part (bass clef) features a rhythmic pattern of eighth and sixteenth notes.

10

Ajani

No one was cry - ing here. I was not cry - ing here.

Pno.

Vc.

Detailed description: This system contains measures 10, 11, and 12. Ajani's vocal line (treble clef) has a half rest in measure 10, followed by a melody in measure 11, and a final phrase in measure 12. The piano accompaniment (Pno.) features a complex texture with many chords and moving lines in both staves. The violoncello (Vc.) part (bass clef) has a melodic line with a long slur across measures 10 and 11, and continues in measure 12.

12

Inez

Mm - hmm?

Gina

Su-zy. We all know that I'm

Ajani

Pno.

Vc.

*mf*

15

Inez

Yes.

Gina

dy-ing. So please, ho-nor a dy-ing wo-man's re-quest.

Pno.

Vc.

*mp*

18

Inez

(indicating chocolates) **What are these here?**

Ajani

**Choc'lates.**

Pno.

*p* *mf* *f*

Vc.

*p* *mf* *f*

20

Inez

**What kind?**

Gina

**Su - zy. Just list - en, you**

Pno.

Vc.

*mf*

Inez

Yes!

Gina

must list - en. - - My son and my grand daugh-ter will

Pno.

Vc.

Gina

beheresoon, and I want them to sign this pledge. And you as well. A-ja-ni:

rit..

Pno.

Vc.

28  $\text{♩} = 60$

Gina  
please.

Ajani  
8 *mf*  
(reading pledge) "Now - at the end of her days, I will be ho-nest with Gi - na,

Pno.

Vc.  
*mp* 3

32

Ajani  
8 and I must let her be ho-nest with me. And here-where the soul will be

Pno.

Vc.

3

37

Ajani

freed, I will be ab-so-lute-ly ho-nest with allwhocomenear. Sign here."

Pno.

Vc.

*mf*

41

Inez

I don't know, Gi - na...

42

Inez

*(indicating chocolates)* **Where are these from?** **Gina's diet does not incl...**

Gina

**But they are**

Ajani

**I made them.** **are**

44  $\text{♩} = 70$

Gina  
*pro re na - ta. Roll the 'r' more: Prrro. Pro re na - ta.*

Ajani  
*pro re na - ta. Pro re na - ta.*

Pno.

Vc.

47

Inez  
**P R N: Take as needed A - ja - ni, would you..?** *(Indicating they should leave)*

Gina  
*(Gina and Ajani giggle)* **No!**

Ajani

Pno.

Vc.

49 Untimed during Gina's speech.

Gina

*You can speak OF me when I'm gone. Now, in this room, speak TO me. Oh, and do not leave. Nobody leaves. (Indicates to Ajani that he should include "Nobody leaves" into the pledge.) But me. The moment you close that door, I have nothing but the past. For so much of my life, I've had nothing but the past. The door closes. Someone leaves, and that's where I am -- the past. And only the pain forces me out of it. The pain, but now also . . . Ajani.*

**accel.**

**♩ = 70**

(Inez reacts to Gina's words and the situation.)

60

Pno.

Vc.

pp p mp

62

**♩ = 85**

(indicating a chocolate)

So,

this is...

Inez

Ajani

It

Pno.

Vc.

mf f mf

64

Inez *Ohhh...*

Gina *It's gan-ja. He says, "gan-ja" - It's good*

Ajani *is.*

Pno.

Vc.

67

Inez *This is in - cred - i - ble.*

Gina *gan - ja.*

Pno. *f*

Vc. *mf*

69

Inez

Gina

Pno.

Vc.

No

It's called an e - di - ble. Try it.

*mf*

*f*

71

Inez

Gina

Pno.

Vc.

thanks.

You work hard, - why not

73

Inez

No! Noway.

Gina

mangia? I say - it's need-ed - I know what's best. And

Pno.

Vc.

77

Gina

don't a word to Tomor to the staff. It's not af - ter all my

Pno.

Vc.

*p*

81

Gina

first. It was my

Pno.

Vc.

Gina *(Counts chocolates)* third, - and we all could use a laugh. To per-ish from laugh-ter- that

Pno.

Vc. *mp*

Inez It's not just a- gainst the rules.

Gina wouldn't be the worst.

Ajani I broke the

Pno.

Vc.

88

Inez

Gina

Ajani

Pno.

Vc.

Bebravedear A - ja-ni, be brave. And if he  
law.

91

Gina

Pno.

Vc.

gets in a - ny trou - ble I will haunt you from the grave.

**Recording should be paused until  
the next page has been read.**

*Scene 2 ends with three knocks on the door that are heard simultaneous to Gina's final sung words: "from the grave." Action freezes. (Lights out?)*

### **Scene 3**

*Tom and Leesha, Gina's son and granddaughter, enter the room. The following is spoken before the music starts.*

**THOMAS**

*Hi Suzy. Ajani. Mom. That man next door.*

**INEZ**

*Malcolm.*

**THOMAS**

*He said I should call the police. He said there was yelling and crying. In here.*

**INEZ**

*No one's fighting.*

**THOMAS**

*A man crying.*

**GINA**

*Ha!*

*(Leesha observes her grandmother and Ajani exchanging looks.)*

### **A GOOD SON**

**AJANI**

No one has been crying.

...

...

...

# A Good Son Pt. 1

Adam Groden

$\text{♩} = 70$  Stately

Leesha  
Non-na.

Gina  
Lee-sha, come here.

Inez

Ajani  
Noone has been cry-ing.

Malcolm

Tom

Piano  
*mf*

Accordion

Violoncello

4

Leesha

Gina

Inez

Pno.

Yes, Non-na.

Let me feast my eyes on you. Should-n't you be in school to-day?

A-

7

Gina

Inez

Pno.

No one leaves. No one *(slams door shut with cane)*

-ja-ni, we should leave the family alone.

10

Gina

Tom

Pno.

leaves. I'm

Is any-thing wrong?

12

Gina

dy-ing. But no, no-things "wrong." Would you please, A - ja - ni,

Pno.

Vc.

*mp*

15

Gina

read this?

Ajani

A pledge.

Tom

What's this? (reading) "A pledge to end the lies." What's this?

Pno.

Vc.

17

Gina **No, stay.**

Inez **Gi-na I need to go... Please, Gi - na.**

Ajani **And**

Pno.

Vc.

19

Leesha

Gina **Sign it please. Sign it**

Inez **Please.**

Ajani **Thom-as, she would like for ev'-ry one to sign it please."**

Pno.

Vc.

22

Leesha

Gina

Ajani

Pno.

Vc.

So what does it say?

now.

I'll read it. It's not very long.

25

Ajani

Pno.

Vc.

*mf*

3

"Now - at the end of her days, I will be honest with Gi - na,

28

Ajani

and I must let her be honest with me. And here-

Pno.

Vc.

34

Ajani

- where the soul will be freed, I will be ab-so-lute-ly honest with

Pno.

Vc.

3

38

Gina

Don't for-get... No one leaves.

Ajani

all who come near. Sign here." Oh and "No one leaves."

Pno.

Vc.

*mf*

42

Tom

Ho-nest, Mom-ma? I have al-ways been ho-nest with

Pno.

Vc.

*f*

*pizz.*

*red.*

*red.*

*f*

45

Gina

Well then why not tell me you were

Tom

you, of course.

Pno.

Vc.

47

Leesha

(somewhat  
guiltily, to Tom) With her, I can con-fide. I've

Gina

get-ting a di-vo-ice?

Pno.

Vc.

49

Leesha  
no-thing to hide.

Gina  
Thom-as, list-en. There is some-thing I've writ ten to

Pno.  
Ped. Ped. Ped. Ped.

Vc.

52

Gina  
say to you. But I'm win - ded A - ja - ni could you

Pno.  
Ped. Ped. Ped. Ped.

Vc.

*rit.*

54 *(indicating Ajani)* ♩ = 30

Gina  
 read this one too? I love his voice, his smile, his touch.

Pno.  
*f*

Vc.  
*ff*

57 ♩ = 70

Ajani  
 "You've been a goodson. But not a greatson. You could have  
*(reading)*

Pno.

Vc.  
*mp*

60 *(Shows Tom that it actually says, "Listen")*

Ajani  
 liked me more. - Listen." See?: "List-en. You could have

Pno.  
*mp*

Vc.

62

Ajani

known memore. But it's not all your fault. I was a - fraid to show my child my-

Pno.

Vc.

*mf*

65

Gina

*rit.* - - - - ♩ = 60

I'm not a -

Ajani

self. Just like with your father. But that's all o - ver I'm not a -

Pno.

Vc.

68

Leesha  
 Gina  
 Ajani  
 Tom  
 Pno.  
 Vc.

(to Gina) **You must behon-est.**

- fraid. **AttimesI**

- fraid.

Welldidyou like me?

arco  
 mp

71

Gina  
 Tom  
 Pno.  
 Vc.

$\text{♩} = 60$

liked you.

You have threechil-drenMom-ma.

mp

Tom

Onelivesin Ti-bet andI'mnot surethathe'llap-pear,thoughhe'll try to get a-way.

Pno.

Vc.

$\text{♩} = 62$

77

Ajani

Tom

Oneisbackin re-habwhereshe endsuptwicea year, butshe

Pno.

Vc.

*mf*

*f*

*rit.*

$\text{♩} = 64$

80

Ajani

Tom

sendsyouthisbou-quet. Whilethe goodone,not a greatone,is

Pno.

Vc.

*mf*

83

Gina

Tom

Pno.

Vc.

You are

stand-ing right here and he's been here ev'-ry day.

"What are these?"  
(Indicating chocolates.)

87

♩ = 60

Leesha

Gina

Ajani

Pno.

Vc.

(to Gina) Does it feel as though ob - li - ga - ted? (to Tom) Do you

du - ti - ful.

(to Tom) The truth is beau - ti - ful.

*mp*

89

Leesha  
 real-ly want to be here? Yes!

Inez  
 Yes!

Ajani  
 Yes!

Tom  
 Do a-ny of us real-ly want to be here?

Pno.

Vc.

93 ♩ = 124

Tom  
 Think of all we've done and all we've

Pno.

Vc.  
*f* *mf*

95

Tom

shared to-ge-ther Mom-ma like those songs that we once knew. - - We'd

Pno.

Vc.

98 **rit.** - - - - -

Ajani

Tom

put those scratch-y re-cord son and sing the old can-zon-e like your fa-thers sang with you.

Pno.

*mf*

*mp*

Vc.

101  $\text{♩} = 87$

Ajani

Tom

Do you remember? Buon-gior-no - al so - le. - Buon-

Acc.

Vc. rustic tone

106  $\text{♩} = 60$

Gina

Tom

Che gioi-a ri-ve - der-vi qui. Il mon-do è

gior-no - ai uo - le. - Che gioi-a ri-ve - der-vi qui. Il mon-do è

Acc.

Vc.

rit. ----- ♩. = 84

♩. = ♩.  
♩. = ♩.

111

Gina  
dibuon u-mo-re. Mi pia ce - ve - de - re. - I vol - ti del-le-per

Ajani

Tom  
dibuon u-mo-re. Mi pia ce - ve - de - re. - I vol - ti del-le-per

Acc.

Vc.

115

Gina  
son - ne.

Ajani

Tom  
son - ne. Che si - sor - ri - do - no. Il mon - do è

Acc.

Vc.

119  $\text{♩} = 50$   $\text{♩} = 82$   $\text{♩} = 140$

Gina

Ajani

Tom

Pno.

Acc.

Vc.

It's nice, but it's not what I need, Thomas. Yes, it's love-ly, but no more no-

di buon u-mo-re.

*Red.* *Red.*

*pizz.* *normal tone*

*f*

123

Gina

Pno.

Vc.

-stal - gia for me. I'm al-ways stuck in the past or a -

*Red.* *Red.* *Red.* *Red.*

125

Gina

fraid of what will be. I need to live now. Right here somehow.

Pno.

Vc.

128

Gina

Some - how.

Inez

Late at night I think may - be, I

Pno.

Vc.

130

Inez

just make things worse. I could kill some-one to-mor-row. - Why the

Pno.

Vc.

132

Inez

hellam I anurse? Is that what you meant, or did I

Pno.

Vc.

134

Leesha

Inez

Pno.

Vc.

*(To Gina) What makes you feel like you're alive now?*

getit inre-verse?

*mp*

*mf*

Red. Red. Red. Red. Red. Red.

137

Leesha

Gina

Tom

Pno.

Vc.

Because of Ajani.

I felt alive today. I feel alive now. Because of Ajani.

*(To Ajani) Well then, tell me.*

*p* *pp*

*mp* *p*

Red. Red. Red. Red. Red. Red.

Tom

What have you done?

Pno.

Vc.

The musical score consists of three staves. The top staff is for Tom, showing a single note on the second line of the bass clef. The middle section is for Piano (Pno.), with a treble clef staff containing a dotted quarter note on the first line and a half note on the second line, and a bass clef staff containing a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A thick black line is drawn under the bass clef staff from the first note to the end. Below the piano staff is a line with two 'Ped.' markings. The bottom staff is for Violoncello (Vc.), showing a quarter note on the second line, a quarter note on the third line, and a quarter note on the second line of the bass clef. The entire score concludes with a double bar line.

**Recording should be paused until after the dialogue on the next two pages has been read.**

*(Music stops)*

**GINA**

He . . . loved . . . me. With . . . me. To . . . me.

**INEZ**

Ohhhh.

**TOM**

He loved . . . to you.

**AJANI**

We were careful.

**GINA**

Yes, I won't be having a baby anytime soon.

**TOM**

This is . . . how could you . . . I can't believe . . . *(to INEZ)* did you know? . . . how could you?

**LEESHA**

Dad. Nonna, that wasn't fair.

**INEZ**

No, I didn't. Not for sure until . . .

**TOM**

*(to Ajani)* How could you do this? You have taken advantage. Committed a crime. You will never work again, and I will shut this place down.

**LEESHA**

I'm not sure who took advantage.

**TOM**

I swear I could just . . .

**LEESHA**

No! Nonna!

*(Gina begins to fall, but Tom and Ajani catch her. Malcolm bursts into the room on his wheelchair with a mechanical cat on his lap.)*

**INEZ**

Malcolm.

**MALCOLM**

What's happening here?

**GINA**

*(to Tom and the others)* I'm okay. I just fell asleep.

**TOM**

You fell asleep?

**MALCOLM**

I heard crying and yelling, and then screaming.

**INEZ**

It's all right Malcolm.

**GINA**

*(To Tom) I fell asleep. (Tom and Ajani get Gina seated in her wheelchair.)*

**MALCOLM**

We should call the police.

**GINA**

*(indicating Malcolm) He can leave.*

**LEESHA**

I don't think we need to do that. *(She approaches Malcolm.)*

**MALCOLM**

*(to Leesha) Who are you?*

*(Music resumes)*

**LEESHA**

*(to Malcolm) My name is Leesha.*

...

...

...

# A Good Son Pt. 2

Adam Groden

$\text{♩} = 60$  Calmly

Leesha  
Gina  
Inez  
Ajani  
Malcolm  
Tom

Piano  
Violoncello

*mp*  
*p*

My name is Lee-sha. I'm Gi-na's grand-daugh-ter. Yes, and  
(unsure) Gi-na.

4

Leesha  
Pno.  
Vc.

your name is Mal-colum. You live next door. Is this your cat? What's sits

7

Leesha

name? That's nice.

Malcolm

8

Life-like ro-bot ic cat with sim-u - la - tic fur. and

Pno.

Vc.

9

Leesha

You must be ve-ry sen - si - tive.

Malcolm

8

ac - cu - son - ic purr. I was scared. I

Pno.

Vc.

*mp*



17

Gina

kill meson - If you real-ly want to help I can tell you what is

Pno.

Vc.

*f*

20

Gina

need-ed. *I want you to thank Ajani. I want you to look him in the eyes and thank him*

Tom

What?

Pno.

Vc.

*p*

*red.*

23

Gina *for what he has done for me today.* *(To Tom) Come here now. Come closer.*

Ajani *Gina, it's okay if...*

Tom *No! Wait. (To Ajani) Thank you.*

Pno. *♩ = 180* *♩ = 70*

27 untimed until music resumes

Gina *(Tom kneels at her wheelchair and she embraces him.) I like you. (Gina puts a chocolate in Tom's mouth.) (Malcolm bursts into tears as music resumes.)*

Malcolm

Tom

Pno. *(With mouth full) I like you, too.* *mp*

Vc. *mp*

36

Pno. *mf*

Vc.

Curtain

# Il Mondo è di Buon Umore/ Curtain Call

Adam Groden

$\text{♩} = 88$

Leesha  
Gina  
Inez  
Ajani  
Malcolm  
Tom

Buon-gior - no - al so - le. - Buon-

mf

f

Accordion

Violoncello

♩. = 60

5

Leesha

gior-no - ai uo-le. - Che gioi-a ri-ve - der-vi qui. Il mon-do è

Gina

gior-no - ai uo-le. Che gioi-a ri-ve - der-vi qui. Il mon-do è

Inez

gior-no - ai uo-le. Che gioi-a ri-ve - der-vi qui. Il mon-do è

Ajani

gior-no - ai uo-le. - Che gioi-a ri-ve - der-vi qui. Il mon-do è

Malcolm

gior-no - ai uo-le. - Che gioi-a ri-ve - der-vi qui. Il mon-do è

Tom

gior-no - ai uo-le. - Che gioi-a ri-ve - der-vi qui. Il mon-do è

Acc.

Vc.

10 *rit.*  $\text{♩} = \text{♩}$   $\text{♩} = 84$  *rit.*

Leesha  
di buon u-mo-re. Mi pia ce - ve - de - re. - I vol - ti del-le-per-

Gina  
di buon u-mo-re. Mi pia ce - ve - de - re. - I vol - ti del-le-per

Inez  
di buon u-mo-re. Mi pia ce - ve - de - re. - I vol - ti del-le-per

Ajani  
di buon u-mo-re. Mi pia ce - ve - de - re. - I vol - ti del-le-per

Malcolm  
di buon u-mo-re. Mi pia ce - ve - de - re. - I vol - ti del-le-per

Tom  
di buon u-mo-re. Mi pia ce - ve - de - re. - I vol - ti del-le-per

Acc.  
Vc.

a tempo

Leesha

son - ne. Che si - sor - ri - do - no. Il mon - do è

Gina

son - ne. Che si - sor - ri - do - no. Il mon - do è

Inez

son - ne. Che si - sor - ri - do - no. Il mon - do è

Ajani

son - ne. Che si - sor - ri - do - no. Il mon - do è

Malcolm

son - ne. Che si - sor - ri - do - no. Il mon - do è

Tom

son - ne. Che si - sor - ri - do - no. Il mon - do è

Acc.

Vc.

Leesha

di buonu - mo - re. Che al - le - gri - a.

Gina

di buonu - mo - re. Che al - le - gri - a.

Inez

di buonu - mo - re. Che al - le - gri - a.

Ajani

di buonu - mo - re. Che al - le - gri - a.

Malcolm

di buonu - mo - re. Che al - le - gri - a.

Tom

di buonu - mo - re. Che al - le - gri - a.

Acc.

*f*

Vc.

*f*

English translation of *Il Mondo è di Buon Umore*

Good day, sun.

Good day, flower bed.

What a joy to see you here again.

The world is in a good mood.

I like to see

The smiles on people's faces.

The world is in a good mood.

Oh, what a joy!