

STRINGS ATTACHED
Song Packet

Written by Jefferson Lind
Music by Adrian Lo

Song List (**Bolded Included**)

Act 1

1. **Tomorrow Kind of Thing**Jason, Walt, Amy
2. **Proposal Opposal**.....Walt, Jason
3. There's Oil Down There.....Dallas, Hilton, Astoria
4. Fermented Love.....Amy
5. **See Him Dance**.....Marionettist
6. **First Class Romance**.....Dallas, Amy, Jason, Walt
7. **Today Kind of Thing**.....Jason
8. **For a Little While**.....Jason, Amy
9. **Human or Puppet**.....Jason, Walt

Act 2

10. Niagara Islet*Jason
11. **Proposal Opposal (Reprise)**Dallas, Amy
12. String Man.....Walt
13. Niagara Sunset*Jason, Walt, Amy, Dallas
14. The Oil That's in YouDallas
15. Get In The BagWalt, Amy, Dallas
16. Getting Engaged/String TheoryAmy, Walt
17. Flesh and BloodJason
18. Loose EndsCompany

*songs that can be staged with actor playing instrument(s)

1. Tomorrow Kind of Thing

A. Lo

$\text{♩} = 105$ **A**

Jason

Oh to - mor-row, yes to - mor-row, we'll have been da-ting for ten years. Then to - mor-row, oh to - mor-row, will be the day we cross our spheres.

Walt

Amy

Melodica

Violin 1

Violin 2

Violoncello

Contrabass

Piano

Ride Cymbal

Triangle

9

J.

Venn to - mor-row, oh to - mor-row, that's when I'll kneel and give her the ring, When to - mor-row, oh to - mor-row... But that's a to-mor-row kind of thing.

Pno.

18 **B** $\text{♩} = 140$ WALT: Jasooooooooon! JASON: Walt!

Vln. 1

Vln. 2

Pno.

21

WALT: Good morning, Jace! JASON: Jace. The coolest nickname for Jason. WALT: Let's hope you're cool tomorrow. JASON: Why?

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

R. Cym.

mp

f

f

ff

mp

27

WALT: Tomorrow's your tenth anniversary. WALT: You've gotta propose. It's now or never. JASON: Oh shit, of course! I've been planning something huge.

Mel.

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

R. Cym.

mf

f

mp

f

ff

mf

p

f

ff

mf

ff

sf sf sf

ff

mf

ff

8

p

f

mp

rit. C $\text{♩} = 116$
JASON: And, I actually have an idea, Walt... A great idea.

WALT: Awesome, I'll support your idea no matter what it is!

$\text{♩} = 126$

34

J.  Yes, to - mor-row,

W.  Oh to - mor-row! Will go how-

Mel. 

Vln. 1  *mf* *mp* *p*

Vln. 2  *mf* *mp* *p*

Vc.  *f* *mf* *p*

Cb. 

Pno.  *f* *mp* *mf*

R. Cym.  *mp* *f*

41

J.  Yes, you'll be right there. Stay-ing in - ter - twined,___

W.  e - ver you've de signed,___ And I'll right there, Stay-ing in - ter - twined,___ arco But I get things change and

Vln. 1  *pizz.* *f* *3* *3* *3*

Vln. 2  *pizz.* *f* *3* *3* *3*

Vc.  *f*

Cb.  *pizz.* *f*

Pno.  *mp* *mf*

Trgl. 

48

D $\text{♩} = 120$

W. you'll spin off e - ven-tual-ly, So take a chance Jace! By gosh we're thir-ty three! Bro-ther-hood, and friend-ship, That's our re-par-

Vln. 1 *mp* *mp* *mf*

Vln. 2 *mp* *mp* *mf*

Vc. *mp* *mp* *mf*

Cb. *mf* *f*

Pno. *mf* *p* *mf*

Trgl. *pp* *mp*

58

rall. - - a tempo

W. tee. We're bro-thers writ large, though, he's knit lar-ger than me... But to - mor-row, he'll ask her, And bar-ring ob - jec-tion, she'll be his plus one... So

Vln. 1 *pizz.* *f* *arco* *p* *3* *3*

Vln. 2 *pizz.* *f* *arco* *mp*

Vc. *pizz.* *f* *arco* *p* *mp*

Cb. *f*

Pno. *mp*

WALT: All men must go their separate
ways... at thirty-three.

E

♩ = 140

69

J. *that's it, we're done... but may-be,*

W. *A de-cade's gone by _ with - out a wed-ding, God I might burst a blood*

Vln. 1 *p*

Vln. 2 *p*

Vc. *mf* *mf* *mf*

Cb. *f*

Pno. *8* *3* *3* *3*

Trgl.

77

J. *cell! But ac-tual-ly... Com-mit-ments the thing that I'm dread - ing!*

W. *Ac - tual-ly? Jace! Lace up your shoes, Get on your feet, We*

Vln. 1 *mf* *3* *3* *f* *3*

Vln. 2 *mf* *3* *f* *3* *mf*

Vc. *f*

Cb. *arco* *f*

Pno. *3* *3* *3* *f* *3* *mp*

R. Cym. *3* *3* *p* *mf*

Trgl.

84 **rall.**

J. But then a-gain... Then a-gain, Then a-gain. Then a-gain!

W. (Feel free to make speech)
both know you can't just lie here. Then a-gain? Then a-gain? Then a-gain?

Vln. 1 *mf* *3* *f* *mf* *p*

Vln. 2 *mp* *mf* *3* *3* *3* *p*

Vc. *f* *3*

Cb. *f* *3*

Pno. *mp* *8*

Trgl.

90 **F** WALT: What? JASON: Maybe it's a tomorrow kind of thing. $\text{♩} = 126$

A. End this waff-ling, it's been mun-dane, but the bells will fi - nally chime. Af-ter ten years, near-ly ten years It's

Vln. 1 *mp*

Vln. 2 *mp*

Vc. *mp*

Cb. *mp*

Pno. *mf* *8*

98

A. ul-ti-ma-tum time! Real-ly nine years, on-ly nine years, and three hun-dred six-ty four days, If pro - po-sing's not to - mor-row, may-be it was just a

Vln. 1 *f* *pizz.* *3* *arco* *mf*

Vln. 2 *f* *3* *arco* *mf*

Vc. *f* *3* *arco* *mf*

Cb. *f* *3* *arco* *mf*

107 G $\text{♩} = 128$
briskly

$\text{♩} = 130$

J. May - be, there's some room to pro - cras - ti - nate,

W. May-be? How so?

A. phase...

Vln. 1 *p* *mp*

Vln. 2 *p* *mf*

Vc. *mf* *mp*

Cb. *mp* *mf* 8

Pno. *p* *mf*

R. Cym. *f*

Trgl.

114

J. Frank-ly can't be-lieve it's la - stin' eight and two years, joy through sor - row But may - be, this to-mor-row kind of thing,

W. But may-be this time, He'll hear the

Vln. 1 *mf* *mp* *mf*

Vln. 2 *mp* *mf*

Vc. *mf* *f* *mp* *f*

Cb. *mp* *f*

Pno. *mp* 8

R. Cym. *p* *f*

121

J. Will e-cho with a ni - cer ring When it's yes-ter-day ra-ther than to - mor row Our

W. bells chime! and find the right line, to - mor - row!

Vln. 1 *mp*

Vln. 2 *mp*

Vc.

Cb.

Pno.

8

7

f

H

127

J. heart-beats beat in sync but can I tie the knot, the love of my life and I, A-my and this re-gu-lar guy, To -

W. Ja-son get up let's go work on that plan! I know you can... you are the man! To -

Vln. 1 *f* *mf* *mp* *mf*

Vln. 2 *mf* *f* *p* *mp* *mf*

Vc. *mf* *f*

Cb. *mf*

Pno.

8

7

R. Cym.

133 ♩ = 136 ♩ = 134

J. 3 mor-row where will I be? I'll have to com-mit to - mor - row, Un -

W. 3 mor-row where will they be? There's on - ly one path to fol - low,

Mel.

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *mf* 3 *f*

Cb.

Pno. *gliss* 8

139 ♩ = 132 ♩ = 125 ♩ = 136

J. less there's more time to bor - row, then may-be! It's a to - mo-row_ kind of thing!_____

W. then may-be! It's a to - mo-row_ kind of thing!_____

Mel.

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *mf*

Cb. *f*

Pno.

149

♩ = 128

W. Ja-son's get-ting mar-ried well that's great for him, A nor-mal hu-man cus-tom for or-di-na-ry jims. But I just feel down-y, Some-

Vln. 1

Vln. 2

Vc.

Pno. *mf* *mp* *mf* *mp*

Trgl.

157

J. Or may-be not!_____

W. ⁶ times I seem less man than sim. Well may-be? That's great for him.____ Or may-be not!_____

A. Or may-be not!_____

Vln. 1 *f*

Vln. 2 *f* *ff*³

Vc. *f*

Cb. *f*

Pno. *p* *mf* *mp* *f* ⁸ ³ ⁷

R. Cym. *mp* *f*

2. Proposal Opposal

A. Lo

A
♩ = 130
CUE: but I like it, I guess.

Jason

Walt

Violin 1

Violin 2

Violoncello

Contrabass

Piano

Drumset

pizz.

mf

p

Now I'm not say-ing I op-

6

J.

W.

Vln. 1

Vc.

Cb.

Pno.

D. Set

A pro-po-sal op-po-sal would be quite an-ti-so cial

pose your pro-po-sal

I just want to cre-ate an am-

10 (WALT ponders)

J. it sounds like you're a-bout to op - pose my pro-po - sal

W. bro - sial be - tro-thal

Vln. 1 pizz. *Out of time*

Vln. 2 pizz. *Out of time*

Vc.

Cb.

Pno.

D. Set

14 **B** ♩ = 120
 Conductor will synchronize beginning of phrase
 but not end for measures 14-15, 16-17 and 18-23

J. One that's bet - ter than mine? You're be - ing much too pre-co - cial!

W. pose that I pro- pose say a coun - ter pro-po - sal

Vln. 1 arco *mf* arco *mp*

Vln. 2 arco *mf* arco *mp*

Vc. *mp*

Cb. arco 3 *mf*

Pno. *f* *mf* *Out of time*

D. Set

18 $\text{♩} = 160$

J. *I have half the mind to throw you down the gar - bage dis-po - sal!*

W. *I just don't want you to bun-goal this pro-po - sal*

Vln. 1 *f* *mf* *f*

Vln. 2 *f* *mf* *f*

Vc. *f* *mf* *mf* *mp* *f* *mf*

Pno. *mf* *f*

D. Set *f* *p* *mf* *mp* *f* *mf*

On conductor cue

23 $\text{♩} = 110$ $\text{♩} = 112$ [C]

W. *Listen! My dear friend Ja-son I think you know, Well is how I want this pro -*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vc. *mp*

Cb. *f* *mf*

Pno. *mp* *p*

D. Set *p*

28 $\text{♩} = 108$ $\text{♩} = 130$

W. po - sal to go, But gi - ven our re-la - tion-ship I've got - ta say no to this pro - po - -

Vln. 1 *mp* *mf*

Vln. 2 *p* *mf*

Vc. *mf* *mf*

Cb. *mp*

Pno. *mf*

D. Set *mp*

32 **D** $\text{♩} = 150$

J. So? And or - der

W. sal. So you could take her to a res-taur - ant how bout mis-ter Ker-ko - zal's

Vln. 1 *mf* *f*

Vln. 2 *mf*

Vc. *mf* *f*

Cb. *mf* *arco*

Pno. *mf* *mp*

D. Set *mf* *mp* *Snare Rim*

36

J. what? But what to drink? It

W. The steak, the lamb, the cheese, the sea-food get coas - tal! Wine an - y wine, red, white or ro - sal

Vln. 1

Vln. 2 *f* *mf*

Vc. *mf* *f*

Cb. *f*

Pno.

D. Set *p* *mp* *mf*

40 $\text{♩} = 140$ [E]

J. might be di - sas-trous Walt I'm tal-king Cher-no-byl!

W. That's when you pull out the ring, not a dia-mond an o-pal!

Vln. 1 *mp* <

Vln. 2 *mp* <

Vc. *mp* <

Cb. *mp* <

Pno. *mf* *Played at pianist's discretion*

D. Set

45

J. What if the ow-ner stops us? He's an un-friend-ly mo-gul But what if I were late, then the

W. Douse his face with al-co-hol, I pro-pose i-so-pro-pyl

Vln. 1 *p* *mp* *mp* *mf* *mp*

Vln. 2 *p* *mp* *mp* *mf* *mp*

Vc. *mp* *mf*

Pno.

D. Set

50 **F** ♩ = 130

J. night would be woe-ful Huh... I think I'm mis-sing your point

W. Then make sure you're not late! Go get gas, Ex-xon-mo-bil! Then try to

Vln. 1 *f* *mf* *mf*

Vln. 2 *f* *mf* *mf*

Vc. *f*

Cb. *mf*

Pno. 15 *mf*

D. Set *mp*

56

J. *Your rea-so-ning is cir-cu-lar I'm sor-ry I'm just ner-vous Al-*

W. *get more fo-cal No it's more like an o-val Just breath in and out your nose holes*

Vln. 1 *mp*

Vln. 2 *mp*

Cb. *mp*

Pno. *p*

D. Set

61

G ♩ = 114

J. *right, al-right fine... I'll try a differ-ent pro-po-sal...*

W. *Jace! you've got this now time to go, — By Christ-mas day you will be dear-ly be trothed. Un-*

Pno. *gently mf*

67

W. *til then, stay calm, and go with the flow for your pro-po-sal.*

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

5. See Him Dance

A. Lo

A

♩ = 120

CUE: Hit it, maestro.

Marionettist

Melodica

Violin 1

Violin 2

Violoncello

Contrabass

Piano

Drumset

7

M.

Vln. 2

Vc.

Cb.

Pno.

D. Set

De pen-din on where I yank and tug this ras-cal pup-pet can cut a rug

p

mf

mf

8

12

M. *See him twitch watch him con-vulse I - ma - gine if he had a pulse.....*

Mel. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *mf*

Cb. *mf*

Pno. *mp*

D. Set

16

M. *Since I'm a topshelf ma-rion-net-tist, Ma-king me the lit-tle elf's li-bret-tist, Each night he does my bid-ding, So what's the*

Mel.

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf* *mp*

Vc. *mp*

Cb. *mp*

Pno. *mp*

D. Set

20

M. *harm in a lit-tle bit of kid-ding? Yes, week in and week out, he's what I'm all a - bout and I'll show you if you give me the chance, So see him*

Mel. *f* *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Pno. *f*

D. Set

25  $\text{♩} = 122$

MARIONETTIST: I do this all for you. God, I love ya.

MARIONETTIST: And it's not just me!
We've got [Drummer]! $\text{♩} = 124$
(Cues in Drummer)

M. *dance!*

Mel.

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

(Suggested Solo)

30

MARIONETTIST: [Bassist] on the four-string!

(Cues in Bassist)

Vln. 1 *mp* 3

Cb. 3 6

D. Set *f*

♩ = 126

MARIONETTIST: *[Pianist]* on the keys!

36

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

pizz.
Off tempo
mf

pizz.
f

♩ = 128

MARIONETTIST: And, of course, our brilliant string triumvirate of *[String musicians]*

(Cues in Strings)

40

M.

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

arco
briskly / bluegrassy
f
arco

arco
mp

mf

♩ = 130

MARIONETTIST: Not to mention, our fantastic conductor...

44

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

f

ff

♩ = 98

(Piano note repeated until conductor cue)

MARIONETTIST: but you might be introduced to her
a little later.

[illegible]

MARIONETTIST: A puppeteer is really the closest thing you can be to a god these days.

MARIONETTIST: Since the old ones died, you need a guy like me to replace 'em.

[illegible]

MARIONETTIST: Only my subjects aren't so peskily disobedient.

MARIONETTIST: You wanna see him wiggle? Alrighty then.

(He wiggles the controller.)

WALT: I'm wigglin'! I'm wigglin'!

(The MARIONETTIST muses a sentence or so more here at his discretion)

MARIONETTIST: Behind every great marionettist, there are a couple loyal underlings making their work really sing.

60

Mel.

Vc.

Cb.

Pno.

D. Set

underlings making their work really sing.

HILTON: My lord, we appreciate your appreciation... MARIONETTIST: *(in a world of his own)* I'm a good guy. And I live a sweet life. La dolce vita— MARIONETTIST: That is the life of a puppeteer.

65

Mel. *p* *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

Pno.

D. Set

70

(HILTON and ASTORIA stare intently as the MARIONETTIST toys with WALT further) ASTORIA: But boss, I don't see him juggling yet.

Mel. *mf*

Vc. *mf*

Cb. *mf*

Pno.

D. Set

E
♩ = 131

MARIONETTIST: REALLY, are you not entertained? *(HILTON and ASTORIA are surprised by the outburst)* ASTORIA: No, boss, I just— *(The MARIONETTIST interrupts in an almost childlike fashion)*

74

M. You

Vln. 1 *f* *Off time* *mf*

Vln. 2 *f* *Off time* *mf*

Vc. *f*

Cb. *f*

Pno.

D. Set

78 *(The MARIONETTIST inhales deep and takes a sip of his drink)* MARIONETTIST: *(with disgust)* How about a classic, then? *(he cues the band with a snap, and HILTON and ASTORIA nod enthusiastically)*

M. *mind - less mag-gots!*

Vln. 1 *f ff*

Vln. 2 *f ff*

Vc. *f ff*

Cb. *f ff* *mf*

Pno. *f ff*

D. Set

81 MARIONETTIST: I thought so, you lowbrow vulgarians. Now it's time to get funky.

M. *Slide to the left... Slide to the right...*

Vln. 1 *p*

Vln. 2 *p*

Vc. *p*

Cb. *p*

Pno. *mf*

D. Set

88 *(Cast claps)*

M. *Criss Cross! Criss Cross! Freeze! Now e-very bo-dy clap your hands!*

Vln. 1 *p*

Vln. 2 *p*

Vc. *p*

Cb. *p*

Pno. *Freeze!*

D. Set

F

♩ = 125

MARIONETTIST: Puppets, aren't we all.
A-ha ha ha ha ha.

WALT: AUGHAH!

98

M. *He bends to my whims, Now*

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*

Cb. *mf* *f*

Pno. *mp* *mf*

D. Set

MARIONETTIST: I'll gesticulate the limbs of
this caricature...HILTON AND ASTORIA:
Like he's a real boy...

105

M. *that's for sure!* *Ar - ti - cu - la - ting him, BUT!*

Mel.

Vln. 1 *mp* *mf* *p*

Vln. 2 *mp* *mf* *p*

Vc. *f* *p*

Cb. *pizz.*

Pno. *mf* *p*

D. Set

110

M. *ne-ver the real Mc-coy While un-der my_ em ploy He'll tour for hoi pol-loi The doll will jump for joy!*

Vln. 1

Vln. 2

Vc. *mp arco*

Cb. *mp*

Pno. *mp*

D. Set

mf *mf* *f*

gliss. *gliss.*

MARIONETTIST: (Sing-song-like) From Savoy to St.
Croix to North Illinois...

114

M. *Wal-kin right through Mor-dor in his draw-ers cor-du-roys Oh*

Mel.

Vln. 1

Vln. 2

Vc.

Cb.

Pno. *f*

D. Set

mf *mp* *mp* *mf*

(in a threatening whisper)

(The MARIONETTIST muses yet another sentence or so more
here at his discretion)

118

M. *what a lo-yal al-loy_ of a boy, MY TOY!*

Cb.

Pno.

D. Set

mp

8 *2*

124 MARIONETTIST: REVERSE, REVERSE! (WALT does the entire set of dance moves in reverse, at double speed.)

Mel. *mf* *f*

Vln. 1 *p* *mf* *f* *mp*

Vln. 2 *p* *mf* *f* *mp*

Vc. *p* *mf* *f* *mp*

Cb. *mf* *f* *arco mp*

Pno. *mf* *mp*

D. Set

MARIONETTIST: See him dance!

129

Mel. *f*

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*

Cb. *f*

Pno. *f*

D. Set

6. First Class Romance

A. Lo

A
♩ = 110
CUE: I have some advice if you want a relationship that's really first class. 1.

Dallas
Amy
Jason
Walt
Bill Platt
Melodica
Violin 1
Violin 2
Violoncello
Contrabass
Piano
Drumset

12 2. ♩ = 120 **B**

D.
Mel.
Vln. 1
Vln. 2
Vc.
Cb.
Pno.

First class ro - mance, that's what she needs. Use all the

19

D.
Cb.
Pno.

cash ya got in your wal-let, to plant ro-man-tic seeds, First class ro - mance, an up - scale beau, In - vest in the re - la-tion-ship, if you

24 C

D. want your love to grow!

A. Mis ter Rich-man, I ob - ject! The year is twen - tytwelve. There's a con-ver - sa - tion to be had, that for now we've got-ta shelve. You

Mel. *mf* *mp*

Vln. 1 *mf* *mp*

Vln. 2 *arco* *mf* *mp*

Cb.

Pno.

D. Set *p* 2

29

D. No! First class ro -

A. see sir I'm the bread-win-ner here, he's more mor-al sup-port. Ya got some tips for coach ro - mance? And I'm not tal-kin'sport!

Vln. 1 *mf* *f*

Vln. 2 *mf*

Vc. *f* *mf*

Cb. *pizz.* *arco*

Pno. *f* 8

D. Set *mf*

34 **D**

D. mance, It's the on - ly way! The on - ly fel - la worth your dime, I think, is a fel - la that can pay. First class ro -

Mel. *mf*

Vln. 1 *In bluegrass style*

Vln. 2 *In bluegrass style* *f*

Vc.

Cb. *f*

Pno. *mf*

D. Set

38 **E**

D. mance, It's all I know! I'm an oil - man, so I don't have game, all I've got is dough.

J. I ap - pre - ci - ate the ad - vice sir, but I'm

Mel. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *f*

Cb. *mf*

Pno. *f*

D. Set *mp*

43

J. not made out - ta green. I'm a hum-ble man from a hum-ble town and I come from hum-ble means. My fa-ther did - n't come from wealth, but

Mel.

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

mf

8

F

D. No!

J. may-be I... can fudge it... Mi - ster Rich-man an-y ad vice for a boy-friend on a bud-get?

Mel.

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

mp

mf

f

sf

mf

f

8

mf

r 3 1 r 3 1 r 3 1 r 3 1

DALLAS: If you can't invest in cold hard cash, why not try your time?

53

D. can't provide her wealth, well, let's hope you're real-ly fun-ny. First class ro-mance, but hear my rhyme...

Mel.

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vc. *mf*

Cb.

Pno.

D. Set

JASON: Wait, invest my time? That's actually good advice.

AMY: Where'd you learn this stuff?

59 **G** $\text{♩} = 100$

DALLAS: Cold, hard experience. DALLAS: My ex-wife was everything to me before she passed. DALLAS: And to this day, I burn for her embrace. DALLAS: I miss my ex so... one could say I'm an ex man.

Mel. *mf*

Vln. 1 *mf*

Vln. 2 *pizz.* *ff*

Vc. *mp* *f*

Cb. *pizz.* *f*

Pno.

68 DALLAS: But an ex-man first class... **H**

D. As a young man, I was wed-ded to a gor-geous oil-y lass. I bought her e-very-thing mo-ney could buy, so her days would be first class. My

Mel. *mp* *mf* *pizz.* *f*

Vln. 1 *ff*

Vln. 2

Vc. *f*

Cb. *mf*

D. Set

(WALT, traveling in a dog kennel, is dumped out of the baggage claim.)

JASON: WHAT THE FUCK ARE YOU DOING HERE WALT?

♩ = 170
Everyone looks to WALT with bewilderment.
WALT: Uhm...

73

D. dar-ling was per-fec-tion, I found her with-out fault, first class ro-mance was what we had, I...

W.

Mel. *mf* **To Soprano Recorder**

Vln. 1

Vln. 2

Vc.

Cb. *f* *3*

D. Set

78 **I**

W. mance that's what she needs, it's al-so good to have a friend a-round that can help with ro-man-tic deeds, First class...

S. Rec. *mf*

Vln. 1 *mf*

Vln. 2 *mf* (Improvisatory Slide Whistle)

D. Set

WALT: So... we good?
JASON: We are not good, Walt! I told you, I never want to see you again!
WALT: Wait, holy shit, that's the guy from church who wants to blow up Niagara Falls!
JASON: What?
DALLAS: Truce! Truce! I'm giving you all this good advice!
WALT: No, guys, don't trust him! He's gonna blow up Niagara Falls! Run as fast as you can!
They all look to DALLAS.
DALLAS: Allegedly!
WALT: Mister police, arrest this man!

♩ = 130
PLART: You have the wrong bags! Clearly, somebody is under arrest!
BAGGAGE BELL: More bags incoming. Ding-dong

DALLAS: (continuing) Um, so,

Can be speech

Can be speech

Can be speech

To Melodica

mp

arco

3

pizz.

f

arco

pizz.

f

Vc.

f

mf

arco

ff

f

Pno.

D. Set

f

2

89 BAGGAGE BELL: Ding Dong!

D. You don't know that felt man!

W. saw you trans-por-ting an ex-plo-sive de-vice! Oh I think I'll roll the dice!

BP. Co-

Mel. *mf*

Vln. 1 *arco* *half-step* *pizz.*

Vln. 2 *arco*

Vc. *f*

Cb.

Pno.

D. Set

♩ = 128

K

(PLART handcuffs DALLAS while JASON and AMY try to sort out the bag problems. WALT's presence is only making things more confusing.)

93 BAGGAGE BELL: Ding Dong!

D. Air-port po-lice, un-hand my ass. I'm try-in a tell these young sters how to have a

BP. o-per-ate, or you'll pay the air-port price!

Mel.

Vln. 1 *arco* *f*

Vln. 2 *f*

Vc. *f* *mf*

Cb. *mf*

Pno. *mf* *f*

D. Set *mf*

98

D. ro-mance that's first class. Air-port po-lice,

A. I don't know who's gon - na file, but I smell a damn law-suit! Air-port po-

J. Air-port po-

W. You fien-dish brute! Air-port po-

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

103

D. lice, leave us a - lone! Air-port po-lice,

A. lice, leave us a - lone! There's a lot to work out here be-tween us but we've got-ta do it on our own! Air-port po-lice,

J. lice, leave us a - lone! There's a lot to work out here be-tween us but we've got-ta do it on our own! Air-port po-lice,

W. lice, leave us a - lone! Air-port po-lice, You ra-cke -

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

108 **L**

D. *teer*

A. You've got-ta make some time for her.

J. And you've got-ta com-mit, Yes sir!

W. May-be spend some mo-ney too, You've

Vln. 1

Vln. 2

Vc. *mp*

Cb. *pizz.* *arco*

Pno.

D. Set

M

113 PLART: You have the right to remain silent. You have the right to an attorney. Anything you say can be used against you in court.

A. got-ta make some time for her, and you've got - ta com - mit, Yes sir! May-be spend some mo-ney too, to

J. got-ta make some time for her, and you've got - ta com - mit, Yes sir! May-be spend some mo-ney too, to

W. got-ta make some time for her, and you've got - ta com - mit, Yes sir! May-be spend some mo-ney too, to

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vc. *f* *mf*

Cb. *f*

Pno. *f*

D. Set

D. Please un - hand my ass!

A. fly first class ro - mance!

J. fly first class ro - mance!

W. fly first class ro - mance!

Vln. 1 *ff*

Vln. 2 *ff*

Vc. *ff*

Cb.

Pno.

D. Set

The musical score is for a scene titled 'BAGGAGE BELL: DING-DONG!' on page 116. It features four vocal parts (D., A., J., W.) and instrumental parts for Violins 1 & 2, Viola, Cello, Piano, and Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 11/8. The vocal parts have lyrics: 'Please un - hand my ass!' for D., and 'fly first class ro - mance!' for A., J., and W. The instrumental parts include a piano accompaniment with a melodic line in the right hand and a bass line in the left hand, and a double bass part with a rhythmic pattern of eighth notes. The score is written on a grand staff with multiple systems. The vocal parts are on a single staff each, while the instrumental parts are on a grand staff. The piano part has a melodic line in the right hand and a bass line in the left hand. The double bass part has a rhythmic pattern of eighth notes. The score is written on a grand staff with multiple systems. The vocal parts are on a single staff each, while the instrumental parts are on a grand staff. The piano part has a melodic line in the right hand and a bass line in the left hand. The double bass part has a rhythmic pattern of eighth notes.

7. Today Kind of Thing

A. Lo

Jason

Oh this Christ-mas, yes this Christ-mas, I'll give the great-est gift of _ all... Oh this Christ-mas, yes this Christ-mas, There's no

Violin 1

Violin 2

Violoncello

Contrabass

Piano

Sleigh Bells

mf

p

mp

mp

8

J.

time for me to stall, Then this Christ-mas, yes this Christ-mas, I'll give her FIVE GOL-DEN RINGS! Not last

JASON: One opal ring! Stupid!

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

Sle. Be.

pizz.

mf

arco

tr

mf

pizz.

mf

15

J.

Christ - mas, yes this Christ - mas, is a to - day kind of thing!

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

Sle. Be.

mp

p

p

8. For A Little While

A. Lo

A
♩ = 92

CUE: Hey babe.

♩ = 110

Jason

Amy

Melodica

Ukulele

Violin 1

Violin 2

Violoncello

Contrabass

Piano

Drumset

f

f

f arco

f

mf

E♭

8

J.

Uk.

Pno.

Dar - ling it's nights like these, — A

Cm

E♭

mp

13

J.

Uk.

Pno.

night one could ne - ver re - prise, — So hold my hand I'll give you a smile, let's

E♭ m

B♭

G

B

♩ = 124

AMY: There's a lot we need
to work through, you
know.JASON: I know. I've worked so much,
Amy.

17

J. take a break for a lit-tle while...

Uk. Cm Ab7 Eb

Pno. *f*

D. Set

JASON: Worked in, worked out,
worked up, worked down...

JASON: and most of all worked on the man in the mirror... JASON: Me...

22

Mel. *f*

Pno. 3 8 7

D. Set 3 3 3 3

CAMY: I'm only here because Walt
asked me.

JASON: Of course.

AMY: But it is Christmas after all,
and...

27

Amy. You

Vc. *mp* *mf*

Cb. *f*

Pno. *mf* 3 3 3 3

D. Set

31

J. *So*

Amy. know what hon - ey, you're a jol - ly — guy, — and I have - n't felt this fes - tive since the Fourth of Ju - ly...

Mel. *mp* *mf* 3

Vln. 2 *mf* 3

Vc. *mp*

Cb.

Pno. *mp* 3

D. Set 2 2

35 $\text{♩} = 122$ $\text{♩} = 124$

J. du - ring our nine - ty mi - nute ro - mance spree, I'll love you dar - lin like a christ - mas tree. For a

Uk. *mf*

Vln. 2 *f*

Vc. *mf*

Cb. *f* 3

Pno. *mf* 3

D. Set 3 3 3 3 3 3 3 3 3 3 3 3

39 **D**

J. *lit-tle while... My halls are decked, For a lit-tle while... you may de - tect For a*

Mel. *mf f mf*

Uk. *mp* Eb Eb7 Ab Abm

Cb.

Pno. *f*

D. Set *2*

43

J. *lit-tle while, I'm on - ly di - rec - ted towards you. Still, the* (JASON does finger guns) AMY: Yeah, right on cue.

Mel.

Uk. *mf* Bb Eb7 Fm

Vln. 2

Vc. *mf*

Cb.

Pno.

D. Set *2*

47

J. clock keeps on tick - ing off - beat from my heart, So what if time's up, we're free to re - start,

Mel.

Vln. 2

Vc.

Cb.

Pno.

D. Set

51

♩ = 120

E

J. So let's stay and chat for a lit-tle while,

Amy. May-be there's more to re-con-cile, For a lit-tle while... Our do-cket's va - ry, For a

Mel.

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

57 $\text{♩} = 128$

Amy. lit-tle while, The or - di - na - ry, For a lit-tle while, Could fo - ster such de - ja -

Mel.

Vln. 1

Vln. 2 *mf*

Vc. *f*

Cb. *f*

Pno.

D. Set

61 JASON: (Stunned) That's really deep.

J. and

Amy. vu... Mun - dan - i-ty's in-sa-ni-ty, so may - be it's time,

Mel.

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *f*

Cb.

Pno.

D. Set

65 $\text{♩} = 120$

J. break - ing up at this point, would be such a crime, So let's cross

Amy. I want to take you to court but not to trial,

Mel. *f* *f*

Vln. 1 *pizz.* *arco* *mf*

Vln. 2 *pizz.* *arco* *f*

Vc. *mf* *f* *f*

Cb. *f*

Pno. *f*

D. Set $\frac{2}{\text{♩}}$

F $\text{♩} = 126$ $\text{♩} = 138$
(they dance)

J. — our paths for a lit - tle while...

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *f*

Cb. *f*

Pno. *mf*

D. Set $\frac{3}{\text{♩}}$

89

Mel. *mf* *mf*

Vln. 1 *f* *mf* *f* *f*

Vln. 2 *mf* *mf* *f* *f*

Vc. *mf* *f* *mf* *f*

Cb. *mf* *f* *mf* *f*

Pno. *mf* *f* *mf* *f*

D. Set *mf* *f* *mf* *f*

G

♩ = 100

95

Uk. *mf* C Em C7 F Fm

Vln. 2 *mp*

Cb.

Pno.

D. Set

102

J. It takes two, For a lit-tle while, To

Amy. For a lit-tle while, I'd ne-verseue you...

Uk. FMin/Maj7 C CMaj7 C7

Vln. 2

D. Set

107 $\text{♩} = 138$ (awkward pause) **H**

J. *mor-row I'll wish you good ti - dings... Cause' life a - part is so dis - heart - ning, We've*

Amy.

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

112

J. *But now it's on - ly you and I?*

Amy. *been a cou - ple since kin - der gart' ning, You and I?*

Mel.

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

117

J. *'Cause when it's you it's more than flir - tin, — So there's*

Amy. *If that's not true let's call it cur - tains,*

Mel. *ff f*

Vln. 1 *f mf f*

Vln. 2 *f 3 mf*

Vc. *ff f mp mf f*

Cb. *ff f*

Pno. *mf f 3 3*

D. Set *3 6 3 3 3 3 3 3 2*

122

J. *one thing — to say, — To —*

Amy. *So long as you can say we'll be...*

Mel. *3 3 3*

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*

Cb. *f*

Pno. *f 3 3 3 3 3 3 3 3*

D. Set *3 3 3 3 3 3 3 3 3 3 3 3*

I

126 $\text{♩} = 130$ $\text{♩} = 122$

J. ge-ther, for a lit-tle while... The on-ly thing to say, A mem-o-ry that we'll

Amy.

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *mf*

Cb. *mf*

Pno. 8 3 3 3 3

D. Set

133 $\text{♩} = 126$

J. Could be more than a lit-tle while. re-play... Could be more than a lit-tle while.

Amy.

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

Pno. 8 3 3 3 3

D. Set

9. Human or Puppet

A. Lo

A

$\text{♩} = 66$

CUE: ...lump of felt?
Expressive, Dreamy

Jason

Walt

Violin 1

Violin 2

Violoncello

Contrabass

Piano

Drums

I look u-pon the wa-ters, Love's a bat-tle-field of slaugh-ters, What would my life be if not hers? Oh

J.

W.

Vln. 1

Vln. 2

Vc.

Pno.

gee, I'm thir-ty three... In my mind's eye, Who am I hu-man or pup-pet? I'd make a pup-pe-tish hu-man

Hu-man or pup-pet?

14

J. *be - ing, A-gain I cry, Am I a hu-man or pup-pet? Is a live-ly pup-pet all you're see - ing?*

W. *Hu-man or pup-pet?*

Vln. 1 *mf mf mp p*

Vln. 2 *mf mf mp p*

Vc. *f mp f mf mp*

Pno. *mf mp*

19 **B**

J. *Each mor-ning grows more*

W. *Each mor-ning grows more*

Vln. 1 *mf mf f mp mp*

Vln. 2 *mp*

Vc. *p mp mf p*

Cb. *f pizz. mf*

Pno. *mf*

D. *(Triangle)*

25

W. *f*rought, The fates' string grows more taut, And four feet, I am not... I'm done, Un-tie this knot. Tell me

Vln. 1

Vln. 2 *mp*

Vc.

Cb.

Pno.

D.

30

J. Hu-man or pup-pet?

W. why, What am I hu-man or pup-pet? Is-n't it hu-man to search for new mean - ing? Per - so - ni -

Vln. 1 *p* *mp* *p* *mp* *mf*

Vln. 2 *p* *p* *mf* *f*

Vc. *mf* *p* *f*

Cb.

Pno. *mf* *mf*

D.

34

J. *6* Hu-man or pup-pet,

W. *6* fy, Whe-ther I'm hu-man or pup-pet, *6* May-be it's time to go in for a screen-ing...

Vln. 1 *p*

Vln. 2 *mp* *p*

Vc. *mp* *mf* *p*

Cb. *f* *mf*

Pno. *8*

D.

C ♩ = 72

WALT: We're at Niagara Falls,

JASON: Everything's in place.

JASON: Dallas Richman is in jail,

WALT: And Jason and I are buddies again.

WALT: Is Jason's plan reckless?

38

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *mf*

Cb. *mf* *arco* *mp* *f*

JASON: Of course.

WALT: But he's the puppetmaster of his own destiny.

WALT: No more proposal oppoals—

WALT/JASON: It's time I thread the needle.

♩ = 120

42

Vln. 1

Vln. 2

Vc.

Cb. *mp*

Pno. *15*

D. *3*

46 **D** *Powerful*

J. I have ne-ver known what to be lieve, Caught in a tan-gled web I weaved, But now on Christ-mas eve,

Vln. 1 *mp* *mf* *mp*

Vln. 2 *mp* *mf* *mp*

Vc. *mp* *pizz.* *f*

Cb. *f*

Pno. *mf*

D.

J. I'm not na - ive!

W. He's ne - ver done well with his girl friends, But

Vln. 1 *mp* *mf* *mp*

Vln. 2 *mp*

Vc. *mp* *f* *p*

Cb. *p*

Pno. *mp*

D.

57

W. on me, Ja - son now de - pends, I can tie off these loose ends!

Vln. 1 *mf*

Vln. 2 *mp*

Vc. *mf*

Cb.

Pno. *f*

D.

62 [E] ♩ = 80

(It's a bit)

J. I'm a hu-man an! I'm a hu-man of a man.. Who

W. Yeah I'm al-so a hu-man! I'm a ve-ry man-ly..

Vln. 1 *f* *mf* *f*

Vln. 2 *mf*

Vc. *mf* *f*

Cb.

Pno. *mf*

D.

67

J. has flesh, Ma-king me hu-man!

W. I'm a func-tion-al hu - man!

Vln. 1 *mp*

Vln. 2 *mp*

Vc. *f*

Cb.

Pno.

D.

71

J. Let's go do-nate blood

W. Let's go do-nate blood

Vln. 1 *f* *mp*

Vln. 2 *mf* *mp*

Vc. *ff* *mp* *mp*

Cb. *mp*

Pno. *f* *mf*

D.

11. Proposal Opposal (Reprise)

A. Lo

$\text{♩} = 130$
CUE: The children are saved. AMY: Exactly

Amy

Dallas

Violin 1

Violin 2

Violoncello

Contrabass

Piano

Drumset

Now I'm not say-ing I op- pose your pro-po-sal,

mf

mf

f

pizz.

f

mf

Brushes

pp

7

DALLAS: I know, that's why I'm not sayin it

A.

po - sal op - po-sal would be quite an - ti - so - cial...

Vln. 1

Vln. 2

Vc.

Cb.

Pno.

D. Set

(Slide Whistle)