

DOUBLE TALK - CITY OF ANGELS

36

on the screen, In a frame all a - lone on the screen,

Tpt's. Pno. (b) plunger Tbn's. *fz* Sax's. *cresc.*

— It says, "Screen - play by Stine."

gliss. gliss. Tutti Orch. Cym. *mf* *cresc.* (+Dr. fill)

38 39 *ff* (+Dr. fill) +Timp.

START

For mak - ing mo - vies out of books,

Sx's., Tbr.'s., Pno. *mf* Bs., Dr's., Gut.

42 43

They say that Bud - dy wrote the book.

44 45

I can de - pend -- on him to give me some lip, —

Guit., Sx's. +8vb

Str.

Pno.

Pno., Bs., Dr's.

46 47

plunger (+) Brass

But you can trust a guy who shoots from the hip. —

48 49

div. Br.

Sx's.

Out here where noth - ing's how it looks,

open Br., Pno., Bs., Dr's., Guit.

div. Str's., Synth. open voicing

50 51

It's hard to dis - re - gard a can - did stand - up guy

Pno., Sx's.

Bs., Pno., Dr's., Guit.

p

52 53

— Who skips the dou - ble talk And lets you know ex - act - ly what he's

Pno., Marimba, Guit.

54 55

think - ing a - bout you. And I can beat the odds And

Br., Pno.

f

(Sx's., Synth. Cello)

56 57

meet his de - mands, — Though I'm a strang - er in This strang - est of lands. —

(Ten. Sx. gl.)

+Rhy.

3

Sx's., Synth., Str's., Bs., Pno., Guit.

58 div. Str. 59 60

This mad ad - ven - ture I've be - gun

Sx's., Br. *mp* Synth. *mf*

Pno., Bs., Dr's., Guit.

61 62 63

Is un - like an - y - thing I know, It's gon - na be a lot - ta

f Pno. *gliss.*

64 65 66 67

work And lots of fun

Str., Synth., Cym. roll, Pno. triplet fig.

+Cym., Sx's., Tpt's., Cello, Bs. *fp* Sx's., Tbn. I *cresc.*

+Tbn's., Timp., Dr's., Guit. Tbn. II, Bs., Timp., B.Dr., Guit.

68 69 70

And pots of dough!

Tpt's. half valve gliss. *fp* Tutti *molto cresc.* Tutti Orch. + 8va *ff*

Pno. (Dr's. + Toms) 3 3

Detailed description of the musical score: The score is for a song with four systems of music. Each system includes a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first system (measures 58-60) has a vocal line starting with 'This mad ad-venture I've begun' and piano accompaniment with dynamics *mp* and *mf*. The second system (measures 61-63) continues with 'Is un-like an-y-thing I know, It's gon-na be a lot-ta' and features a piano glissando. The third system (measures 64-67) has 'work And lots of fun' and includes a piano triplet figure and various instrument parts like saxophones, trumpets, and drums. The fourth system (measures 68-70) concludes with 'And pots of dough!' and features a piano *molto cresc.* and a tutti orchestral section with a *ff* dynamic. The score includes numerous performance instructions such as 'div. Str.', 'Sx's., Br.', 'Synth.', 'Pno. gliss.', 'Str., Synth., Cym. roll, Pno. triplet fig.', 'Tpt's. half valve gliss.', 'Tutti', and 'Tutti Orch. + 8va'.

Musical score for piano and orchestra, measures 71-77. The score includes a piano part with triplets and a full orchestral part. Key markings include **END** in red, *marcato*, *Tutti Orch.*, and *sffz*. A piano glissando is indicated with *Pno. gliss.* and an 8va marking.

No. 4e Garden Of Allah

(Orchestra)

Cue: STONE: That kind never does.

Moderato (Scene Change - music out for dialogue)

Musical score for orchestra, measures 1-2. The score is in 4/4 time and includes markings for *Cl. mf*, *cup Tbn's. p*, and *+cup Tpt's. mp*. The tempo is **Moderato** and the instruction is "(Scene Change - music out for dialogue)".

Bs. Cl., Str's., Synth/Sr.