

NO STRINGS- DAVID Side #1

BARBARA
All right?

DAVID
Where do you live?

BARBARA
That way.

DAVID
Left Bank? How very Parisian.

BARBARA
Oh, yes. I work at being Parisian. I'm sorry about your book. Were we very rude?

DAVID
Yes, you were. Are you always that way when you first meet fellow Americans? You know you don't have to fend me off.

BARBARA
Tell me about the book. It was called Plan of Attack and won the Pulitzer Prize, and I don't know it. Is it a war book? But you must have been terribly young.

DAVID
I was wounded at the Battle of Bull Run.

BARBARA
But you were young.

DAVID
I waited a while to write it.

BARBARA
When was it published?

DAVID
Eight years ago.

BARBARA
Did you write it here?

DAVID

Back home.

BARBARA

Where is home?

DAVID

Bear Isle, Maine. My father was a quarryman-he cut granite. My uncles were lobstermen My mother was a schoolteacher.

BARBARA

It sounds like the most romantic place in the world. How could you bear to leave it?

DAVID

For Paris?

BARBARA

Oh. Yes. You can leave anything for Paris.

DAVID

You too.

BARBARA

I didn't leave much. And so now Paris is home for you too.

DAVID

Paris....Rome....Switzerland...two homes have I: the world and Paris.

BARBARA

And what have you written since then? Since your book?

DAVID

Not very much.....I start novels.....You sure you wouldn't like to stop and have a drink?

NO STRINGS- DAVID Side #2

DAVID

Louis' chauffer is outside, sitting in the car, watching. I borrowed a match from him.

BARBARA

Did you think that was clever?

DAVID

No, it just happened that way. If I leave right away and borrow another match, there'll be no harm done.

BARBARA

What do you want?

DAVID

On the other hand, if I stay for a while, your world may be destroyed.

BARBARA

It doesn't destroy that easily.

DAVID

Oh, I don't know. Anya used to tell me that Louis cracked quite a whip.

BARBARA

What do you want?

DAVID

A friend of mine has a small house in Honfleur. Do you know where that is The Normandy coast. The most beautiful place in France, I think. I can have it for as long as I want.

BARBARA

And that would be fun! Great fun!

DAVID

Will you come?

BARBARA

And destroy my world? No.

DAVID

We're involved now. We can't stop.

BARBARA

Yes, I can.

DAVID

We're on rails.

BARBARA

Please go away.

DAVID

Barbara-

BARBARA

Please, please, please go away!

DAVID

I've nowhere to go; I'm home.

BARBARA

Go away! I want no part of your life! It's a terrible life!

DAVID

What do you want? On your own terms! Say it! What do you want me to do!

BARBARA

Live some kind of life! I hate waste! I hate waste!

DAVID

Say it! What!

BARBARA

Stop coasting, stop running, stop hiding!

DAVID

With you! Whatever you want, with you! From the very first day. From the day I walked you home.

BARBARA

But I didn't want to happen!

DAVID

There was no way to stop it.

BARBARA

I didn't want to fall in love. What'll I do? What'll I do?

DAVID

Nobody ever really wants to fall in love. It isn't something you set out to do. But nobody wants to be alone.

(SONG- Nobody Told Me)

Cue: DAVID and BARBARA embrace

Cue: DAVID: From the very first day...

Slowly - In 4

Piano

On stage Dr. Solo
(Fingers on Tom-Tom)

Cl. *rubato*

Hp. L.H.

Trbs.

BARBARA: But I didn't want this to happen! DAVID: But there was no way to stop it. BARBARA: I didn't

G. Fl.

Hp.

Cl. (b)

want to fall in love. What'll I do?

DAVID: Nobody ever really wants to fall in love.

It isn't something you set out to do.

G. Fl.

rit. *pp*

But nobody wants to be alone.

In tempo

Cl. Fl. Cl. Fl.

pp W.W., Hp. Vib.

START 12

DAVID:

Night is a lone - ly time With no one to
simile

Cl. Fl. 8va Cl. Fl. 8va

sing to. Night is the on - ly time

When you bad - ly need some - one to Cling to.

22

Cling to me, my dear. Sing to me

gua...

gliss.

Hp.

all I need made clear.

Hp. Br. *rall.*

28

Rubato

No - bod - y told me Love was made of light - ning,

G.Fl.
Br.
B.Cl.

No - bod - y warned me Love would make me quake.

36

No one sug - gest - ed I would not be rest - ed If

Br. sempre sust.

night af - ter night I lay a - wake a - lone. Fl.

44 Smoothly - in rhythm

Should they have told me Love was made of hun - ger,

Fl.
Cl.
mp

Crim - son, sur - round - ed by blue?

+Br.

52

No - bod - y told me, No, not e - ven you.

G.Fl.
Br.
B.Cl.
rall.

58 Appassionato

No - bod - y told me, I knew. **STOP**

Hp.
pp
accel. e cresc.
Bs. mf
Cl.
Bs. trem.

How Sad

SONG 2 of 2

Cue: MOLLIE: I'll give you the short answer. Men.
DAVID: Poor things. What a waste.

DAVID: Women.
W.W., Xyl.

Moderately slow - In 2

START

MOLLIE: You mean you etc....

Piano

p [Cl. on platform]
On stage Cl.
f Br. sva bassa
add Bsn.

7

DAVID:

What are the poor girls get - ting? To whom do they raise a

Br., W.W.
Hp.

voice?

What are the poor girls net - ting? They

15

Poco allargando - In 4

just have Hob - son's choice.

They crane their del - i - cate

Trbs.
On stage Cl.

necks But there's just one op - po - site sex.

+Hp. gliss.
Dr. *ff* Cymb.

rall.

19 Moderately-In 2

On stage Cl. Fl. col voce

How

mf Br., Xyl. *mp*

23

sad to be a wom - an. Wom - en are

WW. Br.

31

stuck with men. A la - dy's life must be

Br. Ob. On stage Cl.

drear - y — With - out a la - dy to call "Dear - ie."

39 A wom - an's cheek is for ca - ress - ing. — A

On stage Cl. sva On stage Cl.

Br. Trbs. *mf* *p* Br.

+Ob.

47 man's is trou - ble; It's most - ly stub - ble. It's sad

On stage Cl. WW. On stage Cl.

Bsn.

and so de - press - ing. La - dies, I ask a -

Tpts. On stage Cl.

gain: _____

How can a wom-an be like a

wom-an?

What does she see in men? _____

STOP

On stage Ob., Fl.

Ob., On stage Cl.

A wom-an's hand is
Plec.

B.Cl.

ti - ny; _____

A man has just a paw. _____