

TRACK #2

PIANO CONDUCTOR

BABY

3

WHAT COULD BE BETTER?

(DANNY AND LIZZIE)

STANDBY:
DANNY: PIZZA FOR DINNER

LIZZIE: "WOULDN'T YOU LIKE TO SEE IT THOUGH? A BABY."

Rhythmically (♩ = ca. 80)

1 3 4

(W.W.'S (CUE'D IN PND.) A REAL BABY CUE BABY

5 6 7 8 (LIZZIE) *mp* HE'LL MAY BE HAVE

cue first collaboration

(PND. PLAYS)

(+HN.)

(+BS. (-RH.))

(9)

10 11 12

MY SMILE - AND YOUR HAIR - WHO CAN TELL TILL THE BA - BY COMES. HE'LL MAY-BE HAVE

(TR. DR) (+W.W.) 2.

(+BS.) (+HIKAT)

13

14 15 *mf* 16

MY STYLE - AND YOUR FLAIR - AND PLAY FAB-U-LOUS DRUMS. - JUST

(W.W.'S OUT) (+GTR.)

mp (H.H.) (+TAM TAMS)

(17)

18 19 20

THINK - IN-SIDE - ME OUR GENES HAVE FOUND THEIR NICHE. - THEY

(+RHY.)

21

LINK - AND OUT-'LL COME ONE TAP DANC-ING KID - WITH PER-FECT PITCH.

22 23 24

(HN, TBN, P, B.S.)

PNO. cresc.

(+Bs.)

(25)

26 27 28

WHAT COULD BE BET-TER THAN YOUR OWN LIT-TLE CLONE - WHO'LL RE-PRO-

(HN, TBN, BX)

(PNO.)

29 30 31 32

DUCE ALL YOUR TA-LENTS PLUS A HINT OF MY OWN. - CON-SI-DER:

(+HN, TBN, B.S.)

(PNO.)

PIC

4.

WHAT COULD BE BETTER?

3 *cresc.* 34 35 36 37

DANNY: "HER?"

THIS KID COULD BE — A ONE MAN BAND IF WE LET — HER.

(STGS.+BL) (+SYNTH) (STGS.+BL) (STGS.) (+SYNTH)

f 4 *f* *p* *p* *p* *p*

(HN, TBN, B.SX.) (+BR. (BVA) SXS.)

38 39 40 41

mf

YOUR SENSE OF KEY AND MY — GREAT VI-BRA-TO, YOUR MEL-D-DY AND MY — OB-LI-GA-TO.

+ RHODES

42 43

THAT'S WHAT WE'VE GOT. OH, WHAT — COULD BE BET-TER THAN

+ RHODES

Plc

5.

WHAT COULD BE BETTER?

44

45 46 47

THAT? LIZ: (SPOKEN) "RIGHT, DANNY?" "DANNY?"

(CLS.)

B.N. LUED IN BASS

TR.

48 49 50 51

"DANNY..." (DANNY) I'M THINK-ING. I'M PICTURING

(+ STGS, HN., RHODES, PNO.)

(H. NAT) U.S.



P/C

6.

WHAT COULD BE BETTER?

(52) (DANNY) 53 54 (LIZZIE) 55 (DANNY)

MY LIPS - AND YOUR EYES - FOR A BOY THAT'S A PER- FECT PAIR. I'M PIC-TUR-ING

(BELLS)

L

(+BS)

56 57 58 (LIZZIE) 59 (DANNY)

MY HIPS - AND YOUR THIGHS - THAT IS VER-Y UN-FAIR. - NO,

(+BX, SYNTH.)

(60) 61 62 63 WOH WOH WOH

NO, I KNOW, NO ONE - CAN PRE - DICT WHAT BIRD WE'LL HATCH - WOH WOH WOH

(SYNTH.) (PNO.)

(STGS. OUT) (+GTR.-RHY.)

(-BS)

plc

7.

WHAT COULD BE BETTER?

64 WOH 65 (DANNY) 66 67

WOH BUT WE'RE SUCH GE- NE- TIC GEMS THAT GOD - CAN MIX - AND MATCH.

(STR., PNO.) (+SYNTH.)

(HN. TAN. BR.)

cresc.

(+BS.)

(68) 69 70 71

WHAT COULD BE BET- TER THAN IF OUR LIT- TLE SPAWN- GOT ALL HIS

(SYNTH., STR.) (HORN)

(PNO.) mf

72 73 74 75 (LIZZIE)

BRAINS FROM HIS DAD - AND FROM HIS MOM GOT HIS BRAUN - OH, FUN- NY.

(PNO.) (+BR. VIA, SKS.)



76) (DANNY) *cresc.*

77 78 79 80

1- MA-GINE WHAT - ONE TI-NY MIX UP COULD NET - HER. NET HIM.

(LIZ:)

(+SYNTH, STR.)

(CON) *p*

(+HN, TBN, BN.)

cresc.

(+BS. #0)

81) (DANNY)

82 83 84

YOUR BUT-TON NOSE AND MY - BUSH - Y EYE - BROW. YOU FOR THE LOW BROW, ME - FOR THE HIGH BROW.

(LIZZIE)

(+RHODES)

mp

(PNO.)

(STR.)

85-2 (DES. mf)

85 (D.)

86 87 88

YOUR BROW AND MY BROW, WHAT - COULD BE BET-TER THAN THAT? DANNY: "THAT'S IT. THAT'S THE RIFF! SING IT AGAIN."

(L.)

(+HORN, TBN.)

mf

(PNO.)

(STR.)

89 *pp*

LA LA LA LA LA LA — LA LA LA LA LA LA LA LA LA LA — LA LA LA LA

L (+HI HAT)

93 *cresc.*

LA LA LA LA LA LA — LA LA LA LA LA

cresc.

95

LA.

TRAL. p.

(+HI HAT)

L (UNDER DIALOGUE)

TGS. MED. IN PNO.

99 100 101 102

TGS. MED. IN PNO.



PIC

10.

WHAT COULD BE BETTER?

103

Musical notation for measures 103-106. Includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is marked with a piano (*p*) dynamic. Measure numbers 104, 105, and 106 are indicated above the staff.

BR. CUED IN B.S.

107

Musical notation for measures 107-108. Includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is marked with a piano (*p*) dynamic. A horn section is indicated with the label "HORN". Measure numbers 107 and 108 are indicated above the staff.

109

Musical notation for measures 109-110. Includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is marked with a piano (*p*) dynamic. A guitar section is indicated with the label "[SAFETY VAMP] + GTR.". A cue for the vocal line is present: "CUE-LIZZIE: 'THAT MUST BE IT.'". Measure numbers 109 and 110 are indicated above the staff.

111

Musical notation for measures 111-112. Includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is marked with a piano (*p*) dynamic. A saxophone section is indicated with the label "(SAX. HN. TBN. RHODES)". A guitar section is indicated with the label "(+GTR.)". Dynamics include piano (*p*), forte (*f*), and mezzo-forte (*mf*). Measure numbers 111 and 112 are indicated above the staff.

(113) LIZZIE

114 115 116

PIC-TURE A FLAIL-ING SPER-MA-TO-ZO-AN, NOT E-VEN KNOW-IN' WHERE- HE IS GO- IN'.

(CUED IN SYNTH.)

STG.S.

p

(+B.S. +H.W.)

117 118 119 120

WHAT'S THAT A HEAD? A DI - A-PHRAGM, SCREW IT! HE KNOWS HE'S DEAD. MY GOD, - HE SLIPS THROUGH IT.

(CUED IN SYNTH.)

(STG.S.)

(SYNTH.)

(121)

sub p 122 123 cresc. 124

SUD-DEN-LY HE'S A-LONE - IN THE RIV-ER NOW HE MUST SEIZE THE CHANCE - TO DE-LI-VER.

VLNS.

pp

(SYNTH. BVA. -)

(BVA)

W.W.'S

125 *cresc.* 126 127 128

ROUND-ING THE BEND THE EGG— STARTS TO GLIM-MER. IS THIS THE END FOR OUR— LIT-TLE SWIM-MER?

ppp cresc. poco a poco

FLUTE

CLARINET

VIOLINS

VIOLA

(SYNTH. TR. - BVA)

(+W.W.'S - BVA)

(+GTR.)

cresc. poco a poco

(+BS.)

129 130 131 *ff (SHOUTED)* 132

CATCH-ING THE TIDE HE SAILS— TOWARDS THE MYST-TRY. SET TO COL-LIDE AND CHANGE— ALL OF HIS- TRY!

STG.

(SYNTH.)

(+W.W.'S - BT)

(BR. (W.W.'S OUT))

(+BB)

(133)

(L.) 134 135 136

WHAT COULD BE BET — TER THAN A FAM — 'LY EX-TEN-SION, A GE-

(D.)

(STGS. SYNTH.)

(CELLI) (P) (SXS, HN.)

(BR.)

(PNO-RHY.) P

(BS.)

137 138 mp 139 140 mf

KE - TIC DU - ET, A LIT - TLE TWO — PART - IN - VEN - TION. I SAY,

(STGS. SYNTH.)

(SXS.) (CELLI) (BR.) (PNO.) (P) (STGS. - pizz.) (TRPC) 6 (+B4) (+SXS, TRN.)



(141) **LIZZIE** *CRSC.* 142 143 144 145 **DANNY** GET HIM.

CON - SI - DER WHAT - WE'LL HAVE IN HAND WHEN WE GET - HER.

(STGS+BR & SYNTH.)
(SXS, HN, TBN.)
(TPTS.)
(+BR, (BVA), SXS.)

CRSC.
(+SXS, HN, TBN.)

NO. 485 #P.

(146) 147 148 149

(DIALOGUE)

(+SYNTH.)

NO. 485 (H.H.)

150 151 152 153

(BR, SXS.)

(+SXS, TBN, HN.)

cresc.

154 LIZZIE

155 156 157

YOUR SENSE OF MIS-SION, MY SENSE OF DU-TY, YOUR DIS-PO-SI-TION, MY IN-HER BEAU-TY.

(SYNTH.)

(GTR.)

(5XS.)

(PNO.)

cresc. poco a poco

(+82.)

158 (DANNY)

159

YOUR IN-TU-I-TION, MY SENSE OF TIM-ING.

(PNO.)

160 LIZZIE

161

YOUR COM-PO-SI-TION MY CRA-ZY RHYM-ING.

(SYNTH.)

(+84.)



162 *cresc.* (2) 163 164 165

(LIZZIE) (DANNY) MY LIT-TLE FAN-NY.

MATCH-ING OF TASTE THAT'S REAL- LY UN-CAN- NY, MY LIT-TLE WAIST-

(+HORN) (+BR., SXS.) (+TB.) (+84)

STGS. + SYNTH.

PNO. *cresc. poco a poco* (+BS.)

166 *ff* 167 168 169

LIZ-ZIE AND DAN- NY, WHAT- COULD BE BET-TER THAN THAT?

(+BR., SXS.) (+SXS. + BTB. TR. TBN.) (+TIMP.)

STGS. + SYNTH.

PNO. *Appause segue*