

# Piano Conductor Score Act 1

# BABY

Book by  
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Music by  
**David Shire**

Lyrics by  
**Richard Maltby Jr.**

Based upon a story developed with Susan Yankowitz  
Originally Directed on Broadway by Richard Maltby, Jr.  
Produced on Broadway by James B. Freyberg and Ivan Bloch  
Kenneth John Productions Inc. , Susanne J. Schwartz  
in association with Manuscript Productions



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• Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.

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## PIANO CONDUCTOR PARTS FOR

# BABY™

THESE PARTS ARE TO BE USED BY CONDUCTOR AND/OR FOR REHEARSAL PURPOSES. THEY ARE NOT THE ORCHESTRA PIANO PARTS. (THERE ARE TWO KEYBOARD BOOKS WHICH SERVE THE ORCHESTRA.) THE EXCEPTION WOULD BE A SITUATION WHERE FULL ORCHESTRA CANNOT BE USED AND THESE PIANO CONDUCTOR PARTS WOULD BE NEEDED TO SUPPLEMENT THE AVAILABLE INSTRUMENTATION.

.....

NOTE: IN THE BROADWAY PRODUCTION, DANNY PLAYED A CASIO PORTABLE KEYBOARD WITH A NECK STRAND ADDED SO HE COULD PLAY IT WHILE STANDING, OR CARRY IT OVER HIS SHOULDER WHEN MOVING AROUND. IF THE ACTOR PLAYING DANNY DOES NOT PLAY KEYBOARD, HIS SEVERAL ONSTAGE INSTRUMENTAL PARTS COULD BE PLAYED ON GUITAR OR ON A KEYBOARD IN THE ORCHESTRA WHILE THE ACTOR MIMES PLAYING ON STAGE.



Michael Lee Porter

**BABY**

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\* Although the script has omitted the film (of embryo development) that was used on Broadway in several scene transitions, the music for those transitions is retained in this score, with replacement transition music following each one with the exception of #14A which would be used only with the film and has no replacement.

\*\* PATTERNS was taken out of the Broadway production, but is included here as an alternate to BABY REPRISE.



PIANO-CONDUCTOR

PROLOGUE

(ENSEMBLE)

*Maestoso* **ff** *STGS. (octv's) SYNTH.* 2 *3*

(TPTS.) **ff** *SXS. HN. TBN. SYNTH.* (+GTR.) *GTR. SYNTH.* *(TIMP. BS.)* *(SXS. TBN. HN.)* (+BS.)

3A *(STGS. SYNTH.)* **ff** [FILM AND NARRATION BEGIN.]

*(TPTS.)* *SXS. SYNTH.* **ff** *HN. TBN.* (+GTR.) *poco rall.* **ff** *tutti* NARR.: "IN A WAY, IT'S A TRULY ROMANTIC STORY. INSIDE THE WOMAN, THE OVARY FLOATS. THEN ONCE A MONTH, IT TREMBLES. ONE SINGLE EGG IS RELEASED" G.P.

4 CUE: (NARR.) "...AND THE JOURNEY BEGINS." **Brightly** (♩: 138) 5 [SYNCH. TO 10.5 FRAME CLICK TRACK ON FILM] 2 BARS WARNING. 6

(*Bva sempre*) **ff** *SYNTH. SOLO*

7 (*Bva*) 8 (*Bva*) 9



NARR.: "MEANWHILE IN THE MAN, THE GREAT QUEST BEGINS."

(24)

Musical score for measures 24-27. The vocal lines (top two staves) are marked *mf* and include 'AH' markings. The piano accompaniment (bottom two staves) is marked *mf* and includes the instruction '(SYNTH. - NEW TIMBRE)'. Measure numbers 24, 25, 26, and 27 are indicated above the vocal staves.

(28)

Musical score for measures 28-31. The vocal lines (top two staves) are marked *mf* and include 'AH' markings. The piano accompaniment (bottom two staves) is marked *mf marc.* and includes the instruction '(HN., TBN. B.)'. Measure numbers 28, 29, 30, and 31 are indicated above the vocal staves.

32

men:

*cresc.* AH \_\_\_\_\_

*cresc.* AH \_\_\_\_\_

*cresc.* AH \_\_\_\_\_

(UPPER LINE FALSETTO)

*sp*

(SYNTH.)

(BS.)

34

*ff*

35

36

AH \_\_\_\_\_

(BR.)

(+SXS.)

*f*

(BS.)

37 NARR.: "FOR ALL BUT ONE, DISAPPOINTMENT AND DEATH LIE AHEAD. BUT FOR THAT LUCKY ONE,

EN. *mp* 38 *mp* 39 40 AH

ALL EN. *mp* *sim.* AH AH AH AH AH AH AH AH

SYNTH. *Bva sempre*

A.SX., HN., TBN., BU. (TPTS.)

+ STGS. + BS. *sim.* (4) (4) (4) (4)

THERE WILL BE A RENDEZVOUS."

41 42 43 44 AH AH

AH AH AH AH AH AH AH AH

(Bva)

A.SX., HN.

*cresc. poco a poco (music gradually buries the narration)*

(45)

W.: AH AH

M.: *cresc. poco a poco*  
AH AH AH AH AH AH AH AH AH

SYNTH. *Bra sempre*

VLNS. (A.SX., HN., TBN.)

SYNTH. *+VCS. TREM. cresc. poco a poco*

+BS.

49

+STR. CROT.

50

AH AH AH AH

(LOCO)

(A.SX., p, VLNS-TREM.)

HN. TBN.

b2 (+SXS.)

(b2)



51 (GTR.) CRST. AH

52 AH

53 sub p cresc. ....

(SYNTH.)

(TPTS. 2, 3)

(TPT. 1)

(VLNS. ASK. BELLS. GTR.)

(+STGS. TREM. SXS)

(+SXS. MN. TAN.)

(+Vcs. TREM.)

sub p cresc. ....

54

55 fff

56 b p.

AH

AH

(+VLNS. SXS. NYLD. GTR. 8va)

(SYNTH BRASS)

PIANO PLAYS

(+BSX. Vcs. BS)

W.: 57 *b* *b* *e* *e* *b* *b* 58 *b* *e* *e* *b* *b* 59 *b* *e* *e* *b* *b* 60 *b* *e* *e* *b* *b*

M.: AH AH

SYNTH. *8va*

(VLNS, SXS, NYLO, GTR.)

+ BRASS

+ BSS, Vcl., BS.

(61) *Moderato* (♩=84) 62 63 64

*8va*

(+ VLNS.)

(GTR.) *f dim.*

(b) 4 3

+B+

*Segue as one to #2*

8. + 12

pg 1, 2, 3.  
**CUT**

ALTERNATE PROLOGUE

68

69 70 71

(TPTS. - unis.)

(SXS)

Ab/Bb Gm.

+TBN. 4.

(BS)

72 73 74 75

(BR. + BV.)

tutti

Ab/Bb Ab/Bb Fm? Gm? Ab ma?

76 77 [VAMP]

(Tutti)

CUE: "NO ONE KNOWS THAT IT'S HAPPENED."

(GTR)

Segue as one to #2

Empty musical staves with a large handwritten 'S' and a diagonal line through them.

WE START TODAY

(PRINCIPALS AND ENSEMBLE)

Rhythmically  
(♩ = ca. 84)

(DANNY'S ONSTAGE KEYBOARD)

(GTR.)

(CUE FOR SYNTH.)

(ONSTAGE KYBD. CUED IN SYNTH.)

PNO.

(UNDER DIALOGUE)

(+GTR.)

9 LIZZIE: "NEXT YEAR THE MOON." 10 11 LIZZIE: "HEY I LIKE THAT ONE. WRITE IT DOWN." 12

HAVE STARTS

(P) sim.

13/17 14/18 15/19 16/20

[PLAY 2 X'S]

(21) LIZZIE

21 22 23

STOP A MO- MENT, TAKE — IT IN. — CAN'T YOU FEEL THE CHANGE.

*mf*

*mp* (CELLI, STR.)

(B.S.)

24 25 26

— BE- GIN? — DON'T YOU FEEL THE CDS — MIC SURGE —

(CELLI)

27 28

AS TWO LIVES BE- GIN — TO MERGE? —

U.S.

(29) DANNY + LIZZIE

30 31

WHAT A JOUR- NEY, WHAT A RIDE. WHAT A TRIP- TO LIVE

STGS.

PNO. (+ RHY.)

485.

32 33 34 3

TO- GETH- ER. WE CAN MAKE- LIFE A NY- THING WE

35 36 3

SAY. WE START TO-

(37) (D.+L.)  
 DAY! 38- 39 40mf  
 ENX WOMEN: mp AH > AH >  
 mp mf > >  
 AH AH  
 (SYNTH.)  
 P (TBN.)  
 (SYNTH. SXS. HORN) P  
 (+A.SX.)  
 + VLS-TREM. BS. BT (+GR. BT)

(+STGS-OCTUS-TREM.)  
 CRSC. 41 42 43 44  
 AH  
 cresc.  
 (+HORN) (+TPTS.)  
 cresc.





69 (ALAN + ARLENE)

WHAT A JOUR-NEY WHAT A RIDE— NOW WE'RE BACK TO US—

(VC's)

(+ FL., OB. 8 ↑)

(+ BS)

72 (ARLENE)

TO-GETH-ER. LET'S SHAPE UP FOR ALL THAT'S COM-ING OUR

(W.L.'S. HORN SECTION)

(TBN. 1 P)

75 (ALAN) RIGHT!

WAY. WE START TO-

(BOTH)

(BRASS)

(+ B.S.)

(77) (BOTH)  
- DAY!

MEN: *mp* > *mf* >

WOMEN: *mp* > *mf* >

(SYNTH.)

(+TBN.)

(+A.SX., HN.)

(SYNTH SXS.)

(+VCS.-TREM.)

(+GTR., BS.)

2

81

(+BUA STGS.-TREM.)

*cresc.*

82 83 84

AH

*cresc.*

(+TPTS.)

*cresc.*

85 86 87 88

HORN *sfz*

(CELLI) *p*

(+VI) *f* *mf* *p*

(PNO.)

(GTR.-P.)

(SYNTH. - SOLO)

Dim. - UNDER DIALOGUE

(BS.-P.)

89 90 91 92

(PNO.)

93 94 95 96

(NICK) *mf*

BA - BIES SOME-TIMES MAKE - YOU WAIT. - MY FOLKS STRUCK OUT, THEN HAD EIGHT. -

(HORN)

(GTR.-RHY.)

(CELLI) *mp*

(BR. SXS. - HARM.)

97 (PAM) 98 99 (NICK) 100

GOD, I WANT THIS KID - FOR YOU. - DOC-TOR NICK WILL SEE - US THROUGH. -

V.N. & CELLI 84

PN0.

+ BS.

101 (BOTH) 102 103 (NICK) 104

WHAT A JOUR-NEY, WHAT - A RIDE. - ALL IT TAKES IS RE-LAX-A-TION.

CELLI

+ FL. OB - BVA

105 (PAM) 106 (NICK) 3 107 108 (BOTH) 3

I AM SO - RE-LAXED... WELL THEN - O - KAY, WE START TO -

W.W.'S & VENS.

BRASS

+ TBN - 16+

HORN OR CELLI

+ B.C.L.

109 DAY! 110 111 112

N.+P.

+VINS.-TREM.

ENS. WOODWEN

AH

(cresc.)

SYNTH.

+TBN.-P

+T.SX.

Cresc.

+T.SX. 3.SX. NOAH

+CELLI

(+GTR. BS.)

(T.H.SX.)

(+TPTS)

(CELLI)

113 114 115 116

THERE'S NO-THING WE CAN'T DO TO-GETH-ER.

(OCTV'S.)

BR.

STGS. SYNTH. (OCTV'S)

AH

SXS

(+GTR.)

HORN

BS.)

6 PRINC.: 117 *THERE'S NO-THING WE CAN'T HAVE OUR WAY.* 118 119 120

ENS.: (OCTV'S.) AH

(STGS. - OCTV'S.)

(HORN + GTR.)

PNO. (+Bs.)

121 122 123 124

*WE'RE GO-ING ON LIKE THIS FOR-EV-ER. START-ING TO-*

*START-ING TO-*

\* OPTIONAL CUT TO BAR 161

(STGS. p-cresc.)

(BR. B.C.L. - p-cresc.)

(+GTR.)

\* THE MATERIAL FOR BARS 125 THRU 160 HAS BEEN ELIMINATED FROM SCRIPT.

IF CUT IS MADE FROM BAR 124 - REPEAT BARS 161 THRU 164 - 2 X'S

(TACET 1st X - IF REPEAT IS USED)

(BOTH X'S)

161 DAY! AH AH AH

(TACET 1st X - IF REPEAT IS USED) (BOTH X'S)

STGS. PROGRAMMED SYNTH. CONT. (+B4)

SYNTH.

(TPT., TBN. GTR. (+B4)) (+BR.)

SXS.

(+BS)

165 cresc. AH cresc.

166 167 168

STGS. REM. (+BVA)

(+HORN) GTR., TBN. GTR.

(SYNTH.) (HN. SXS.) (TPTS.)

(SXS.) cresc.

(177) *6*

178 179 180

WHAT A JOUR-NEY, WHAT A RIDE! — OUT OF MARCH — SMACK IN — TO A — PRIL.

BR. STGS. SYNTH. (+04)

SXS. HORN (+BR, SXS.) (+04)

2NO.

(+BS.)

181 182 183 184

THEN BE-FORE YOU'D E-VER THINK — OF MAY — THERE COMES A

W. M. UNBING WRITING AH AH DN-LY (MEN SOUNDING BUB BASSO)

S. SYNTH. (+8va)

(+SXS..HORN) (+TRX.)



(185) DAY.

186 187 188

ENS. ONCE A YEAR - COMES A DAY LIKE THIS - WHEN YOU HAVE TO STOP - SO YOU WILL NOT MISS - THAT

sub. p (VLNS, SYNTH.)

HORN, GTR., CELLI

PNO. sub. p (+35)

189 190 191 192

ONE MORE WIN-TER THAT WOULD NOT END - IS DEAD AND GONE - AND A-ROUND THE BEND - AND

(PNO.) cresc. poco a poco

ALL

(193) 194 195 196

I- VIED WALLS IN A COL-LEGE TOWN SHOW A HAZE OF GREEN THAT ONCE WAS BROWN. THE

SYNTH. VLNS. + BVA

CELLI p

BRASS, SYNTH.

mp cresc. PNO.

GTR. B, BS., SYNTH.

197 198 199 200 3 3

SKY'S SO BLUE IT COULD NE-VER HAVE BEEN GREY. AND THE BEST OF LIFE SEEMS ON-LY A HEART-BEAT A-

(Tuba)  
 CELLI  
 BR. - mf  
 Sxs. - p cresc.  
 E. B. & AS.

201 202 203 204

OPTIONAL CUT TO BAR 205

WAY.

tutti

[SYNTH.-HEARTBEATER. - LEED IN DRUMS]

U.S.

205 DANNY'S ONSTAGE KEYBOARD

206 207 208

CUED IN SYNTH.

209 210 211 212

DANNY: "I'M GOING TO FIND A RIFF OF MY OWN IF IT KILLS ME! HEY, YOU LOOK TERRIBLE."

PNO. *p* UNDER DIALOGUE

+ BS.

213 (LIZZIE) 214 215 (ARLENE) 216

OH, I GUESS IT'S JUST THE FLU. GUESS I HAVE A CHECK-UP DUE.

(PNO.) *mp*

CELLO + DES. - RHY.

217 (PAM) 218 219 (NURSE) 220

YES, I'M LATE, DON'T ASK ME HOW. YES, THE DOC-TOR WILL SEE YOU NOW.

(PNO.) SYNTH. *cresc. poco a poco*

221 (ENS.) *mf*

LOOK A-ROUND IT'S IN THE AIR. — LIFE IS CHANG-ING EV-ERY-WHERE..

222 223 224

(STGS.) (+SYNTH.) (+BVA)

(CELLI) (+Bt)

A. SX. HN. SYNTH. (cresc. poco a poco) (+BS)

225 (+6 PRINC.)

ONE MORE WIN-TERS COME — AND GONE. —

(+BVA)

(SKS. PA. CHARN)

227 228

WHOD BE- LIEVE HOW LIFE — GOES ON. — (BR.)

(229) T, Em, Emin  
 ALL: NEW BE. GIN-NINGS, WHAT A RIDE. - WHAT A JOUR-NEY...  
 DAN. + LIZ. → A BA-BY! → A BA-BY!  
 NICK + PAM → A BA-BY! → A BA-BY!

STGS., SYNTH. + BYA

PNO. sf  
 + BR., SXS.  
 (+ BS.)

233 ALAN + ARL. 233A  
 A BA-BY??  
 234 fff  
 LIFE GOES ON!

(TPT. 2) (TPT. 1) (TPT. 3)  
 HN., TBN. (TPT. 3)  
 A.SX., T.SX. p  
 B.SX., TIMP. ROLL  
 Applause segue

(Empty musical staves)

Track # 1 with

PIANO-CONDUCTOR

"WE START TODAY" - CHASER

"BABY"

2A

APPLAUSE SEQUEL

1

STGS

(MODERATELY BRIGHT)

SAXES/HN + BR.

f

PIANO

+VC

4

RHODES

(PIANO)

6

8

RALL. + Dim.

PIANO CONDUCTOR

BABY

3

WHAT COULD BE BETTER?

(DANNY AND LIZZIE)

STANDARD:  
DANNY: PIZZA FOR  
DINNER

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

Rhythmically (♩: ca. 80)

Musical staff 1 with measure numbers 1, 3, 4

Musical staff 2

(W.G.'S (CUE IN PND))

A REAL BABY

OUR BABY

Piano accompaniment for measures 3-4 with bass line and piano part

BN.  
CUE IN BS.

Musical staff 3 with measure numbers 5, 6, 7, 8 and LIZZIE mp

HELL MAY BE HAVE

OUR FIRST COLLABORATION

(PND PLAYS)

(+HN.)

(+BS. (+RH.))

(9)

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

TR. 2.  
+W.W.'s  
+BS.  
(+HI HAT)

13 MY STYLE\_ AND YOUR FLAIR\_ 14 AND PLAY FAB-U-LOUS DRUMS.\_ 15 mf JUST 16

(W.W.'S OUT) (+GTR.)  
mp  
(+H.H.) (+TOM TOMS)

(17)

18 THINK\_ 19 IN-SIDE\_ ME OUR GENES HAVE FOUND THEIR NICHE.\_ 20 THEY

(+RHY.)



21 22 23 24

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

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

PNO. cresc.

(+Bs.)

(25) 26 27 28

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

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

(PNO.)

29 30 31 32

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

(+HN, TBN, B.S.K.)

(PNO.)

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)

(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

(44)

45 46 47

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

(TR.)

(CLS.)

BN. LUED IN BASS

48 49 50 51

"DANNY..." I'M THINK-ING. I'M PICTUR-ING

(DANNY) mf

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

(+ HI HAT) U.S.

(Empty musical staves)

(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)

(+BS)

56 57 58 (LIZZIE) 59 (DANNY)

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

(+BN, 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.)

(ST65. OUT) (+GTR.-RHY.)

(+BS.)

64 WOH  
 65 (DANNY)  
 66  
 67

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

GTR., PNO.  
 + SYNTH.  
 HN. PAN. BR.  
 cresc.

68  
 69  
 70  
 71

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

SYNTH., STRG.  
 (FRT)  
 HORN

(PNO.)  
 mf

72  
 73  
 74  
 75 (LIZZIE)

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

+ BR. BVA, SXS.



89 *mp*  
 LA LA LA LA LA LA — LA LA LA LA LA LA LA LA LA LA  
*L* (+HI NAT)  
 90 91 92

93 *cresc.*  
 LA LA LA LA LA LA — LA LA LA LA LA  
*cresc.*  
 94

95 *f*  
 LA. *3* (TRL. *p.*) *4* (+HI NAT) *3* *p.*  
*mp*  
*Q* (UNDER DIALOGUE)  
 96 97 98

99 100 101 102

103

104

105

106

W.S.

BK. CUED IN BS.

Musical score for measures 103-106. The score is for strings (W.S.) and includes a cue for the bassoon (BK. CUED IN BS.). The music is in 4/4 time and features a steady eighth-note accompaniment.

107

108

W.S.

HORN

Musical score for measures 107-108. The score is for strings (W.S.) and includes a cue for the horn (HORN). The music continues with a steady eighth-note accompaniment.

109

110

NO.

[SAFETY VAMP] + GTR.

+ BASS

CUE-LIZZIE: "THAT MUST BE IT."

Musical score for measures 109-110. The score is for piano (NO.) and includes cues for guitar (+ GTR.) and bass (+ BASS). A vocal cue is present: "CUE-LIZZIE: 'THAT MUST BE IT.'". The music features a steady eighth-note accompaniment.

111

112

TRBS.

(PNO.)

(+GTR.)

(SKS. HN. TBN. RHODES)

mf

Musical score for measures 111-112. The score is for piano (PNO.) and includes cues for guitar (+ GTR.) and saxophone/horn/tuba/Rhodes (SKS. HN. TBN. RHODES). The music features a steady eighth-note accompaniment with dynamic markings of *p* and *mf*.



(113) LIZZIE

114 115 116

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

(CUED IN SYNTH.)

ST65.

ST65.

(+B2+(H.K.))

117 118 119 120

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

(CUED IN SYNTH.)

(SYNTH.)

(ST65.)

(ST65.)

(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.

(SYNTH-BVA-2.)

(BVA)

W.W.'S

W.W.'S

125 *cresc.* 126 127 128

12. 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*

ANNY AH

VLNS. *tr.*

(SYNTH. TR. - BVA)

(+GTR.) *cresc. poco a poco*

(+B.)

129 130 131 *ff (SHOUTED)* 132

CATCH-ING THE TIDE HE SAILS— TOWARDS THE MYS-T'RY. SET TO COL-LIDE AND CHANGE— ALL OF HIS- TRY!

STGS. (SYNTH.)

(+W.W.'s - BT)

(BR. (W.W.'s OUT))

(+BV)

(133)

(L.)

(D.)

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

(STGS. (SYNTH.)

(CELLI) (P) (SXS, HN)

> (BR.)

f (PNO-RHY.) p

(B.S.)

137

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

(STGS. SYNTH.)

(SXS.)

(CELLI) (P) (SXS, HN)

> (BR.)

f (PNO-RHY.) p

(B.S.)

(mp) (mf)

(STGS. - pizz.)

(trco) 6

(+B4)

(+SXS, TAN.)

(141) LIZZIE *cresc.* 142 143 144 145 *sf* GET HIM.

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

(STGS.+B & SYNTH.)

(SXS., HN., TBN.)

(TPTS.)

(-BR., (BVA), SXS.)

*cresc.*

(+SXS., HN., TBN.)

(+BS. #P.)

(146) 147 148 149

(DIALOGUE)

(+ SYNTH.)

(+BS.) (+H.H.)

150 151 152 153

(BR., SXS.)

(+SXS., TBN., HN.)

*cresc.*

*f*

154 LIZZIE

155 156 157

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

SYNTH.

GTR.

(5XS.)

PNO.

cresc. poco a poco

(482.)

158 DANNY

158 159

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

(PNO.)

160 LIZZIE

160 161

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

(SYNTH.)

(+STGS.)

(+16)



162 *CRSC.* (D.) 163 *LIZZIE* 164 *DANNY* MY LIT-TLE FAN-NY.

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

*STGS. + SYNTH.* (+HORN) *CRSC.* (+BR., SXS.) (+BU.) (+BU.)

*NO.* *CRSC. poco a poco* (+BS.)

166 *ff* 167 168 169

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

*STGS. + SYNTH.* (+BR., SXS.) (+SXS. + BT) HN., TBN. (+TMR.)

*PNO.*

Applause segue

PIANO-CONDUCTOR

"BETTER" - CHASER

TRACK#2  
CANTO  
"BABY"

3A

STRINGS + SYN. (2)  $\frac{4}{4}$

+ HND BV

RHYTHMICALLY (d = ca 84)

+ BR./SAK'S

PIANO

STGS 4

STRINGS + SYN.  $\frac{4}{4}$

+ HND BV

BR./SAK'S (2X'S)

PIANO

STGS 6

STRINGS + SYN.  $\frac{4}{4}$

+ HND BV

BR./SAK'S

PIANO

STGS 8

STRINGS + SYN.  $\frac{4}{4}$

9

SX'S TRBU

+ GTR

TIMP.

+ PIANO SI.

PIANO



PIANO-CONDUCTOR

THE PLAZA SONG

[ARLENE + ALAN]

START AS ALAN TURNS ON HIS CASSETTE PLAYER.

1 2

(MALE VOICE-OVER) AND..... ONE AND TWO AND UP AND DOWN AND MODERATELY (♩ = ca 102)

(PIANO SYN. GTR. + BS) mf

3 4

STRETCH THOSE ARMS AND REACH THOSE ARMS AND

+ BR.

+ SYN.

5 6 7

(FADING) AS ARLENE TURNS ON HER CASSETTE PLAYER

RIGHT HAND IN AND LEFT HAND IN AND..... FEMALE VOICE-OVER: "SET YOUR COMPUTER JOGGER AT YOUR DESIRED SPEED AND GO".....

+ BR.

PIANO

(Sim.)

9 10 11 12

(FEMALE VOICE-OVER) "LEFT, RIGHT, LEFT, RIGHT, LEFT, RIGHT, LEFT, RIGHT, LEFT, RIGHT, LEFT, RIGHT, LEFT." IT

(ALAN)

FLTS

PIANO + BS



(13)

ARL: *mf* 14 15  
 THE PLA-ZA'S WHERE IT HAD TO BE, OUR TWEN-TI-ETH AN-NI-VER-SA-RY. GOOD

ALAN: MUST HAVE BEEN THE PLA-2A. GOOD

PIANO  
 (+BS.) (BR.) (FLTS (P)) (+CELLI.)

ARL: 16 17 18  
 GOD! THEN THAT MEANS WITH-OUT A DOUBT THAT WE DID MORE THAN JUST PASS OUT THAT

ALAN: GOD, IT MUST HAVE HAP-PENED THEN. THAT

PIANO  
 (+BS.) (BR.) (FLTS (P)) (+CELLI.)



P/C

19

ARL: NIGHT. LOV-ERS JUST LIKE WHEN WE MET, AN EV-'ING WE WOULD NOT FOR-GET.

ALAN: NIGHT WE SAID WE'D BE LIKE LOV-ERS. AND

PIANO

BR.

FLTS (P)

VC/SYN.

BS + SYN.

ARL: 22 23 24 A-GAIN AND A-GAIN I VOWED TO LOVE IT. WHY HAVE I NO MEM-'RY OF IT?

ALAN: FALL IN LOVE A-GAIN.

PIANO

STGS

tutti

25

ARL: BOT-TLES ONE AND TWO I DO RE-CALL.

ALAN: CHAM-PAGNE BY THE BOT-TLE. I DO RE-CALL ORD-ING BOT-TLE

PIANO

(BR.)

(FLTS)

(+BS.)

(+CELLI)

(+BS.)

28

ARL: THREE AND FOUR I DON'T RE-CALL AT ALL. TOAST THE BELL-HOP, TOAST THE SER-VICE,

ALAN: THREE. ALL WE DID FOR HOURS WAS TOAST.

PIANO

(BR.)

(BR.) (sim.)

(FLTS)

(PIANO)

(FLTS)

(+SYN. (CELLI))

(+BS.)

(+BS.)

(+SYN.)

31

TRL: GOD WE WERE SO NER-VOUS ALL A-LONE THERE YOU AND ME. VOICE-OVER: ..... AND CHECK YOUR PULSE."

PLAN: GOD WE WERE SO NERVOUS ALL A - LONE THERE, YOU AND ME.

HN SOLO

FCTS

10/SYN.

Tutti

34

TRL:

PLAN:

WE

mf

SYN.

STGS

12/SYN. SOLO (PULSE COUNTER)

B. CL. SYN. VCS (2) PIMP.

(37)

ARL: 38 39 40  
 I GUESS WE TRIED TOO HARD. — SO SCARED TO FACE EACH OTH-ER

ALAN: TRIED TOO HARD — WANTED FAR TOO MUCH. — AF-TER MORE THAN

STGS

SYN.  
 HN. TRB. p

41 42 43 44

ARL: COULD WE AF-TER TWEN-TY YEARS BE MORE THAN DAD AND MOTH-ER? IT'S

ALAN: TWEN-TY YEARS — COULD WE REAL-LY TOUCH? — IT'S

STGS

(b) p.

SYN. b

HN. TRB. p

PIC

45

46 47 48 *mf*

ARC: GOOD TO TRY. ONE MUST NEVER LET THE FIRE GO OUT. YES IT WAS THE

PLAN: GOOD TO TRY. ONE MUST NEVER LET THE FIRE GO OUT. YES IT WAS THE

STGS

PIANO

49 50 51 **FAST** (♩=ca158) *mf*

ARC: RIGHT I-DEA EXCEPT I'M PREG-NANT.

PLAN: RIGHT I-DEA *So*

STGS

*TUTTI*

*SYN. Solo. PULSE COUNTER*

*PIANO*

*+GTR*

58.

(JOGGING)

(53)

ARL:

COULD IT BE I'M REAL-LY PREG-NANT?

OH MY GOD I'M REAL-LY PREG-NANT.

ALAN:

THAT'S WHAT WE DID AT THE PLA-2A.

THE NIGHT WE GAVE IT OUR BEST SHOT.

(BR:

(FLTS)

PIANO

57

ARL:

ONE MORE DAUGH-TER 3 WAS PLEN-TY. I'LL BE SIX-TY WHEN SHE'S TWEN-TY.

ALAN:

MAY-BE IT'S A SIGN WE WON.

(BR:

(STGS PIZZ.)

(FLTS)

PIANO

(+ VC PIZZ.)

59.

CRES. POCO A POCO

(60)

ARL:

61

62

63

THE SMELL OF LAUN-DRY HAM-PERS...

THE HATE-FUL SQUISH OF PAM-PERS...

PLAN:

GOOD GUYS— NEV-ER FAIL.

THOSE WHO TRY PRE-VAIL.

STGS

PIANO

+ BR/W. W. S. BY W

CRES. POCO A POCO

+ SYN.

64

65

66

67 Piu Mosso

ARL:

PLAN:

WHEN TWO PEJ-PLÉ CARE E-NOUGH THEIR MAR-RIAGE CAN'T GROW STALE.

STGS

+ BR.

Tutti

ppp



68 (W.W.'S + BVA, STGS.)

69

[DIALOGUE]

PNO. + BRASS + BVA

PPP (SYNTH. SOLO - CUED IN PNO.)

+ B.S.X. CELLI, BASS

70 (W.W.'S)

71

72

73

STGS.

74

75

STGS.

76

77

STGS.

HN.

P/c

THE PLAZA SONG

78 *W.W.'s*

79

ST65.

*HN. cresc.*

80

81

ST65.

SYNTH.

(LVED IN PNO.)

82

83

84

SYNTH. SOLO

*cresc.*

+CELLI BASS

85

86

ARLENE: "BITE YOUR TONGUE" *Tutti*

TRACK #3 cont'd

*ff*

SEGUE AS ONE TO #5

PIANO-CONDUCTOR

BABY, BABY, BABY

BABY

5

MODERATO (IN STRICT TEMPO) (♩ = ca 104)  
(SIX PRINCIPALS)

BR./SAXES \* NICK: GOOD LITTLE BED.  
NICE LITTLE BED.  
YOU DID IT.

PAM: IT WASN'T THE BED.  
IT WAS THE DRESS.

PIANO + SYN (x40)

(+GTR.-RHY.) (DR. BREAK-SOLO) (DR. SOLO BREAK)

PLAY 2 X 5

NICK: IT WAS THE B-E-D  
BED.

PAM: IT WAS THE D-R-E-S  
DRESS.

PIANO + SYN.

(DR. BREAK) (DES)

NICK: WE OUGHT TO HAVE  
ARGUMENTS LIKE THIS  
MORE OFTEN.

PAM: (FAST) OH GOD, IF IT'S A GIRL  
I HOPE IT GETS YOUR GENES  
SO AT LEAST IT'LL KNOW  
HOW TO COOK.

PIANO + SYN.

(DR.) (DES)

13 FUNKY (♩ = ca 104) ALTO SAX SOLO

NICK and PAM DIALOGUE

..... YOU KNOW: TWO STRONG, STRAIGHT, PUT-TO GET  
ADULT-TYPE, PARENTS. SO, SSSHHH.....

PIANO + RHODES

(+GTR.) (VAMP x2) (1ST X ONLY)

12 PVC \* THIS DIALOGUE SHOULD FIT INTO THE EMPTY SPACES BETWEEN THE STINGS.

63. (+BS CLAR. + one bar

(17) **NICK:** *mf* 18 19 20

BA-BY, BA-BY, BA - BY \_\_\_\_\_ LIS-TEN TO YOUR PA - PA \_\_\_\_\_

PIANO + RHODES (GTR.)

21 22 23 **NICK: (AD LIBS BABY'S VOICE)**  
"ALRIGHT DADDY I'M COMING RIGHT OUT."

HEY THERE PRE-TY BA-BY BET-TER HUR-RY AND GET HERE \_\_\_\_\_ *ALDSx SOLO*

PIANO + RHODES

(25) 26 27 28

BA-BY, BA-BY, BA - BY \_\_\_\_\_ SEE YOUR PRE-TY MA - MA \_\_\_\_\_

PIANO + RHODES

(29) 30 31 32

DON'T YOU KNOW THE MIN-U-T-E THAT YOU BET YOUR FOOT SET HERE \_\_\_\_\_ YOU'RE GON-NA BE \_\_\_\_\_ *F STG P*

PIANO + RHODES

(33)

NICK: LOVED \_\_\_\_\_ YOU'RE GON-NA BE HELD. YOU'RE GON-NA BE KISSED. YOU'RE GON-NA FEEL WARM!

PAM: YOU'RE GON-NA BE LOVED \_\_\_\_\_

PIANO

STGS

sim.

+ RHOD

37

NICK: \_\_\_\_\_ YOU'RE GON-NA FEEL FINE. \_\_\_\_\_ YOU'RE GON-NA HAVE ALL THAT I GOT HAN-DY SIL-VER SPOONS AND CAN-DY.

PAM: WARM! \_\_\_\_\_ FINE! \_\_\_\_\_ ALL THAT I GOT HAN-DY SIL-VER SPOONS AND CAN-DY.

RHODES

PIANO

(BR. CHORD)

+ (BS.CL.)

41 **NICK:**

42 43 44

BA-BY, BA-BY, BA-BY, LORD, HOW YOU ARE WANT-ED.

ALTO SAXO

STES

PIANO + RHYTHM

+ B.SEL.

45 46 47

I GOT ALL THIS LOVE DRESSED UP WITH NO PLACE TO GO, WOAH, WOAH, WOAH

STES

+ BR./SAXES (P)

48 **DAM** WOAH, WOAH, WOAH

49 **NICK:** 50 51

BA-BY, BA-BY, BA-BY, GON-NA LOVE YOU SO

STES

51

NICK: "GOOD SING." PAM: P

[DIALOGUE]

52 53 54

LA LA LA LA LA LA LA LA LA

PIANO + RHODES

55

NICK: "LOUDER." mf

56

LA LA LA LA LA LA LA LA LA

SAXES/AN

PIANO + RHODES

57

58

cresc...

cresc...

7#4/112

6m?

Fm?

B11

f

PIANO + RHODES

HOLIDAY INN CHA-CHA (LISTESSO) ALAN + ARLENE ENTER DANCING.

(59) DRS (COWBELL) 60 61 62

PE

SYNTH. (HAMMOND ORGAN SOUND)

(63) 64 65 66

UNDER TALK' (GUITAR SOLO)

PE

S4N.

67 68 69 70

ARLENE: "I DON'T BELIEVE YOU REMEMBER THIS." ALAN: "I DON'T BELIEVE I REMEMBER THIS."

GUITAR

S4N.

71 72 73 74

ALAN: "WHICH HAND?" ARLENE: "LEFT." ALAN: "RIGHT! THAT'S HOW WE GOT INTO..." ARL: "NOT BAD."

GUITAR

S4N.



75 76 77 78

ALAN: "HOW LONG HAS IT BEEN SINCE..." ARL: "HELEN'S WEDDING, AUGUST FOURTH, NINETEEN SIXTY EIGHT." AL: "WELL ALL THA

Guitar (ALTO SAX SOLO)

S4N.

79 80 81 82

GONNA CHANGE. YOU KNOW WHAT I'M THINKING? WE CAN HAVE OUR WEEKENDS AGAIN. GO CANOEING AND MAKE THE KIDS PADDLE HAVE A THREESOME OF HEARTS AND BEAT THE PANTS

ALTO SAX

S4N.

83 84 85 + GTR 86

OFF THEM. GET THE PIANO FIXED SO THEY CAN PRACTICE ON SUNDAY MORNINGS WHILE WE MAKE LOVE." ARL: "WHEN DID WE EVER DO THAT?"

ALTO SAX + ALTO

S4N.

87 88

ALAN: "WELL, IT'S TIME WE STARTED." ARL: "ALAN, YOUR BACK!"

cresc.

(89) 90 91 92

ALAN: "I KNOW I'M BEING CRAZY. AND... I KNOW YOU NEED TIME. BUT REMEMBER WHEN THEY"

(GUITAR)

SYN.

93 94 95 96

ALAN: "WHAT'S NEXT?" ARL: "THE GRAPEVINE." (DO A GRAPEVINE.)

(GUITAR)

97 98

ALAN: "LEAVING ME OUT - I DON'T WANT ME INFLUENCING YOU - WHAT DO YOU THINK?"

(GUITAR)

(99) 100 101 102

ARL: "I THINK I LIKE YOU THIS WAY." ALAN: "REMEMBER THIS? THE HESITATION."

(+GTR.)

RHODES + PIANO

DAM: MY

(203)

103

PIANO: *FAM- LY AL-WAYS JOKED A -BOUT THE BOY THAT THEY GOT.*

PIANO *+ SAXES/TRB/HN*

*(HN LEAD - SAXES/TRB)*

105

PIANO: *AND THO' WE LAUGHED I AL-WAYS KIND-A BE-LIEVED IT.*

PIANO

107

PIANO: *THEN I MET YOU AND FOUND THAT BOY I WAS NOT.*

PIANO

109

PIANO: *SET OUT TO BE A GIRL AND AL-MOST A-CHIEVED IT.*

PIANO *(+ BARI SYN.)*

111  
 PAM: BUT TO CON-FIRM THAT THIS IS TRU-LY MY LOT I NEED-ED ONE MORE THING. AND

PIANO  
 STGS  
 + SAKS/BR.  
 540

114  
 NOW I'VE CON-CEIVED IT. SO I'VE GOT TO SAY THIS. SIT STILL, YOU'RE GON-NA HEAR IT. I

PIANO

117 *cresc.* 118  
 SAID I'D PAY YOU BACK, YOU SEE, FOR ALL THE LIFE YOU GIVE TO ME. WHAT

PIANO  
 + SAKS/BR.  
*cresc.*

119 *f* 120  
 BET-TER PRE-SENT COULD THERE BE? I'M GON-NA BRING A BA-BY BACK HOME

PIANO  
 + SAKS/BR.  
 SAKS/BR. FB

121

PAM + NICK

PAM

WE'LL BRING OUR BA-BY BACK HOME. WE'LL BRING OUR BA-BY BACK HOME

DANNY

BA-BY, BA-BY, BA-BY

HEY, KID, WHAT'S YOUR HUR-RY?

STGS

P

TRAPS

PIANO

125

PAM:  
NICK

NICK: + PAM

YOU'RE GON-NE BE

(ALAN, DAN, LIZ, ARL)

DANNY

IF IT'S UP TO ME KID, YOU CAN STAY FOR TWO YEARS - THERE.

YOU'RE GON-NA BE

VLNS

VC

+ BR./ SAXES

A mi<sup>2</sup>/D

D9

B<sup>11</sup>

(+ BARI)

(129)

NICK  
PAM

130 131 132

LOVED ——— YOU'RE GON-NA BE BOUNCED ——— YOU'RE GON-NA BE OOHED —

ALAN  
DAN  
LIZ

LOVED YES YOU'RE GON-NA BE LOVED. ——— YOU'RE GON-NA BE POKED. YOU'RE GON-NA BE OOHED. —

STGS.

PIANO

NICK  
PAM

133 134 135 136

YOU'RE GON-NA BE AHHED. YOU'RE GON-NA HAVE (ALAN!) (LIZ!) (NICK + PAM) LITTLE —

ALAN  
DAN  
LIZ

YOU'RE GON-NA BE AHHED. YOU'RE GON-NA HAVE LOTIONS FOR YOUR BODY GRAND-MAS WHO GO DOT-TY (AL, DAN, LIZ) NUR —

PIANO

BR./SAXES (HN) + SX'S/TRB

137 *cresc.* 138

— SES WHO WILL PLACE YOU ON YOUR SOL-ID SIL-VER POT-TY! YEAH!

— SES WHO WILL PLACE YOU ON YOUR SOL-ID SIL-VER POT-TY! YEAH!

HN, SXS/TRB.

TRPTS

*cresc....*

A7

139 140 141 142

NICK PAM

OTHER 4

WE'LL BRING OUR BA-BY BACK HOME BA-BY, COME HOME

BA-BY, BA-BY, BA-BY. SEE HOW YOU HAVE CHANGED US.

VLS. (espr.)

CELLI

+HN/SAXES

p/c

BABY, BABY, BABY

143 144 145 146

WAH, WAH, WAH.

NOTHING STAYS THE SAME ONCE WE BECOME MA AND PA WAH, WAH WAH.

STBS

+HN/SAXES

RALL + Dim..... (+STBS)

PIANO

BS. BALI

147

ALAN: mf ten.

VERY FREELY

BA-BY, BA-BY, BA-BY, BA-BY, BA-BY, BA-BY, BA-BY.

RHODES

[CADENZA]

(SLOWER)

BS

148

DANNY: ten.

AD LIB

149 NICK: f ten

AD LIB

BA-BY BA-BY on "BABY"

CADENZA (FUNKY)

BA-BA-BY, BA-BY, BA-BY, BA-BY, (BING CROSBY) on "BABY"

RHODES

[CADENZA]

BS



450 IN TEMPO (NOT TOO SLOWLY)

ARLENE  
PAM  
LIZZIE

151 (LIZ.) *mp* (PAM) *me* (ARLENE) *me* LOVE YOU? LOVE YOU? LOVE YOU? LOVE YOU?

DANNY  
ALAN  
NICK

(AL.) *mp* LOVE YOU (DAN.) *mp* LOVE YOU LOVE YOU LOVE YOU

RHODES

PED

\* ARLENE BREAKS THE RHYTHM OF THE ENTRANCES OF THE OTHERS, SINGING HER "LOVE YOU" ONLY AFTER A "PREGNANT" HESITATION.

453

ARL.  
PAM  
LIZ

154 155 156

SO. SO. SO.

DANNY  
ALAN  
NICK

ALTO SAX SOLO - FREELY

+ TRPTS (HAR. MT.) *fp*

RHODES

+ STGS (R)

PED.

x BELL TREE

APPLAUSE SEGUE to #5A

PIANO-CONDUCTOR

[ALTERNATE FOR EMBRYO TRANSITION I-#5A]

BABY

5B

MIDTERM TRANSITION  
(ENSEMBLE)

Empty musical staves for Piano-Conductor, consisting of a grand staff with treble and bass clefs.

(63) Rhythmically

Musical notation for measures 62-64. The top staff is for a solo instrument (FLG LHN) with a *mf* dynamic. The bottom grand staff is for guitar (GTR.) with a *mp* dynamic. Measure numbers 62, 63, and 64 are indicated above the top staff.

Musical notation for measures 65-68. The top staff continues the solo instrument line. The bottom grand staff continues the guitar accompaniment. Measure numbers 65, 66, 67, and 68 are indicated above the top staff. An arrow labeled "V.S." points to the end of measure 68.

Empty musical staves for Piano-Conductor, consisting of a grand staff with treble and bass clefs.

Female Solo  
FEMALE SOLO

69

ENSEMBLE

WHAT A JOUR-NEY WHAT A RIDE- EAS-TER BREAK-THEN POW,-

VC's. (+ FL., OB., B.A.)

PNO. (+ B.S.)

72

73 (MALE SOLO)

74

IT'S MID-TERMS. FOUR WEEKS LEFT TO RAISE A "C" TO AN

W.L.S. HORN SECTION

TBN.

75

76

"A."

ALL 3

WE START TO-

BRASS

PNO. (+ B.S.)

77 (ALL) 78 78A (1st GIRL) 78B

DAY! WHY WOULD YOU HAVE A BA-BY IN YOUR

(SYNTH.)

(+TBN.)

+A.S.K., HN.

(SYNTH., SXS.)

VC'S - TREM. (GTR., BS.)

78C 78D 78E (2nd GIRL) 78F (3rd GIRL)

SE-NIOR YEAR? MAY-BE SHE'S LONE-LY. MAY-BE SHE'S CRA-ZY.

(VC'S - TREM.)

78G (4th GIRL) 78H (1st GIRL) 79-83 84

MAY-BE SHE'S CATH-LIC. MAY-BE SHE'S FLUNK-ING.

+TPTS.

85 *win* (ALL 4-TWO ON TOP)

Sarah  
Amanda  
Sonia

HER LIFE IS O- VER!

Rit. ....

KYBD. I - ORGAN - SOUND

+GTR.

Rit. ....

86 87 88

89 90 91 92

(LIZZIE ON TELEPHONE)

SYNTH. II - HARMONICA

PIANO

93 94 95 96

97 98 99 100 101 102

(SLOW AND FADE AS ARLENE ENTERS WAITING ROOM.)

PIANO SOLO

[PIANO] 3 4 [RHODES]

1 [PIANO] 3 4 [RHODES]

1

PIANO - CONDUCTOR

BABY

6

ARLENE: "TO NEW POLES  
...OUT OF FRUIT CANS"

I WANT IT ALL

(PAM, LIZZIE, ARLENE)

BRIGHT (♩ = ca 144) 2

3

1

STG/BELLS (UNDER DIALOGUE)

PP

OB. SOLO

5

TRPTS (CUP MUTES)

PP

CLAR. SOLO + CELLO

PAM: mf

FOR A

9

WHOLE LOT-TA YEARS YOU MIGHT SAY THAT I'VE BEEN EX-PEC-TING

TRPTS

P

BSN/VC

BVT I

13

ALWAYS MADE SURE I DID-NIT EX-PELT TOO MUCH.

TRPTS

BS/VC

84

17 SAT A-ROUND ON MY PO-TEN - TIAL. BUT

STGS

19 NOW THAT I HAVE HEARD THIS NEWS. IT'S RE -

21 LEASED ALL THESE POS-SI - BIL - I - TIES AND

BR. + PIANO

PIANO

(+BSN)

23 ALL I HAVE TO DO IS CHOOSE. I WANT IT

+ PIANO

RALL.

STGS

PNO

A TEMPO

26 27 28 29

ALL I WANT IT ALL I WANT THE

Piano

+BR. / SX'S

30 31

WHOLE FE - MALE EX - PER - IENCE IN A BALL

Piano

BR. / SX'S

fp

32 33

I WANT IT ALL I WANT THE

Piano

fp

+BR. 86.



34

MORN-ING SICK-NESS AND THE E-LA - TION - I WANT

35

Piano + SYN.

+ BSN  
GTR

36

EY - RY KNOWN FE - MALE SEN - SA - TION. I WANT TO

37

PNO + SYN.

38

BE SCAR-LET O' HA-RA, JOAN OF ARC, LAU-REN BA-CALL, I WANT IT

39

PNO + SYN.

87

P/C

40 41 42 43

ALL! 8VA

BR./SAXES

LOCO

PIANO + SYN.

DR'S

44 45 46 47

BR./SAXES

SYN.

+ STGS

mf

48 49

BR./SAXES

SYN.

PIANO SOLO

mf

50 51 52 53

LIZZIE: mf

IVE BEEN

PIANO

mf

+ GTR BS

[L12:1

54 SIT-TING HERE MAK-ING DE-CI-SIONS JUST LIKE YOU HAVE. SO THE

PIANO

+GTR.

4 BS.

55 56 57

58 THING THAT I DID WAS TO MAKE MY-SELF A LIST. I PUT

PIANO

59 60 61

62 WHAT I WANT FROM LIFE ON THIS SIDE AND WHAT I DON'T WANT O-VER HERE IT WA

(+SYN.) PIANO

+STGS

+GTR

63 64 65

66 QUITE A BOUT, - BUT I WORKED IT OU- AND NOW THE AN-SWERS VE-RY CLEAR I WANT IT

PIANO

+BR\_ (MUTED)

PNO

70 A TEMPO

67 68 69

(71) (LIZ.) 72 73 74

ALL! I WANT IT ALL! I WANT AD-

(PAM)  
OH YEAH OH YEAH

+BRJ  
SX'S

PIANO

75 76

VEN - TURE, LOVE, CA - REER, KIDS LARGE AND SMALL,

BR/SX'S

PIANO

*ff*

77 78

I WANT IT ALL. I WANT A

*ff*

PIANO

+BRI 90...

79

QUI-ET SIM-PLE LIFE AND SOME GLO-RY AND STE-PHEN

PIANO + SYN.

+ BSA GTR

81

SPIEL-BERG FILM-ING MY FIRST STO-RY. I WANT TO

83

BE GLD-RI-A STEIN-EM, JAN-IS JOP-LIN, AN-NIE HALL. I WANT TO

PAM: 1

91.

P/C

LIZZIE:

85

BE KATH-E-RINE HEP-BURN, CON-NIE CHUNG, MA-DAME DE STAEL. I WANT TO

PIANO SYN.

87

(BOTH:)

88

BE MOTH-ER TE-RE-SA, SAL-LY RIDE, LU-CI-LLE BALL I WANT IT

PIANO SYN.

89

90 91 92

ALL!

f BR/SAX'S (OCTV'S)

PIANO Solo

ARLENE

OH

PIANO SYN.

V.S. →

193 Sweetly (ARL.)

94 95 96

NO, MY FRIENDS, THERE'S NO TWO WAYS TO SUCE IT. YOU MUST

SYN. VIBR OR CR.

P ve (+GTR)

PIANO sempre legato

(STG)  $\frac{2}{4}$   $\frac{2}{4}$

97 98 99 100

CHOOSE, MY FRIENDS, AND THERE ARE THINGS YOU GAIN, BUT SOME YOU

PIANO

101 102 103 104 (LIZ?) (ARL.)

LOSE MY FRIENDS, SOME TRU - LY LOVE - LY THINGS. LIKE WHAT? LIKE AN

SYN.

STG

PIANO

P/C

105

106

O - VER - TONE OF RO - MANCE. AN

SYN. + PIANO

HN CLARS TRB

SYN. VC/BS

107

108

EL - E - MENT OF SUR - PRISE. THE

SYN. + PIANO

Bra

109

110

THINGS AN - Y GROWN - UP PRAC - TI - CAL WO - MAN

HN CLARS TRB

111

rall... 112 113

GIVES UP IF SHE'S WISE. I WANT IT

A TEMPO

+STGS. +PIANO PIANO

rall...

+B.C.L.



114

ALL! I WANT IT ALL! IF THERE'S A

LIZ. & PAM

OH, YEAH! -

OH, YEAH! -

+BR. / SX'S

PIANO

118

RISE UP TO THE HEIGHTS AND THEN A FALL

BR. / SX'S

ff

PIANO

120

I WANT IT ALL. DON'T TRY TO

ff

PIANO

+BARI 95

122

TELL ME THAT I CAN'T HAVE MY DRU — THER — I'LL BE A

(SAX, TPT. 3, HN. UNI, P cresc. to 131...)

123

PIANO + HN.

+ BSN + GTR

124

MOTH - ER WHO IS AL - SO A MU - THA! I WANT TO

(TPT. 2 P (cresc. to 131))

125

(PAM:)

PIANO + HN.

126

KNOW THAT I CAN FIND IN - SIDE ME AN - Y - ONE I NEED. I WANT TO

127

(ARLENE:)

PIANO + HN.

96.

128 LIZ: 129 PAM: ARL:

BE DON-NA ME - KECH-NIE, DON-NA SUM-MER, DON-NA REED. I WANT TO

PANO + SYN.

130 PAM: 131 LIZ: ALL 3

BE MAR-GA-RET SAN-GER, MARG'RET THATCH-ER, MARG'RET MEAD. I WANT IT

132 133 134 135

ALL! I WANT IT ALL! I WANT TO

BR./SAXES

(+PNO, GTR)

(BARI)

97.

136 ARL: 1

FIND A WAY TO BREAK THROUGH EV-RY WALL I WANT IT ALL! I WANT TA-

ORCH. BR/SX (SXS. HU.) (TPTS. TBN.) (STR)

REN. QVO

ped. ped.

(140) ARL: 143 (PAM) (LIZ: 1

HI-TI! I WANT A GRAM-MY! I WANT STRETCH-MARKS! I WANT A I WANT DILL I WANT A  
PEDICURE! PICKLES!

P cresc. to end.

(+GTR) (+BARI)

144 ARL: 145 (LIZ: 146 (PAM: 147 (ARL: 148/152

LEAR JET. I WANT A STRING BIKINI! I WANT THE NOBEL PRIZE! I WANT TO MAKE TOTEM  
POLES OUT OF FRUIT CANS I WANT IT

SAXS HN

+TRPT 3 cresc. +TRPT 2

152

(PAM:)

(LIZ:)

153 154 155

ALL! I WANT IT ALL! I WANT IT

(PAM:)

(LIZ:)

(LIZ:)

(ARL:)

BR./SAXS (OCTVS) -

I WANT IT! I WANT IT!

PIANO + SYN.

Piano and Synthesizer accompaniment for measures 153-155.

156

157

(PAM:)

ALL! I WANT IT

(ARL:)

(PAM:)

I WANT IT!

PIANO + SYN.

Piano and Synthesizer accompaniment for measures 156-157.

+D.S.K. 85.

P/e

(158)

ALL! ALL! ARL: ALL! ARL: ALL!

+BR./SAXES

PIANO sf

+SYN.

ARLENE: 3 161

I COULD GET IN-TO THIS!

PIANO +SYN.

+SX'S TAB. GTR

Applause segue to 6A

I WANT IT ALL CHASER

6A

131

[START ON APPLAUSE]

SYNTH. HORN-LIKE

(PNO.)

BR. SXS. BS.

132 (PNO., GTR.)

133 134 135

DRS. F.

(SYNTH.-MELODY)

BR. SXS.

136 137 138 (BR) (unio) 139 (OCTV'S)

BR. SXS.

(SYNTH.)

8VA

(REH. PNO.)

Ped. Ped.

(140)

141 142 143

*Flute bass.*

SYNTH. PNO. *p cresc.*

(+6TR.B7) (+B5)

144 145 146 147

women women women

(to 152) *grad*  
Danny *step*

(152) [Slow (d=d)] 153 154 [VAMP] 155

New track:  
cue: married today *PIANO solo*

CUE NICK: "... BUT YOU'VE GOT TO FACE IT."

PNO., RHODES

156 157

NICK: "ANY WOMAN WORTH LOVING IS GOING TO BE COMPLICATED." THEY WANT IT

Freely *live piano*

NICK

BELLS

PNO.

As one to #7  
AT NIGHT SHE COMES  
HOME TO ME. REC 500



PIANO-CONDUCTOR

(TRACK #6)

BABY

7

AT NIGHT SHE COMES HOME TO ME

(NICK AND DANNY)

1 Freely in 2  
(NICK)

Musical score for measures 1-2. Includes vocal line with lyrics "ALL. THEY NEED IT" and piano accompaniment with dynamics *mp* and *mf*. Handwritten annotations include "(CLS., HN.)" and "(CELLI, B.C.L.)".

Musical score for measures 3-4. Includes vocal line with lyrics "ALL. BUT DAMN IT" and piano accompaniment with dynamics *mp* and *mf*. Handwritten annotation includes "+ BS".

Musical score for measures 5-6. Includes vocal line with lyrics "ALL. THEY HAVE IT" and piano accompaniment with dynamics *mp* and *mf*. Handwritten annotation includes "BROADER (in 4)".

Musical score for measures 7-8. Includes vocal line with lyrics "ALL. SO LET HER" and piano accompaniment with dynamics *p*. Handwritten annotations include "RALL..." and "A TEMPO".

P/C

QUASI FREELY (♩ = ca. 126)

(9)

REACH, LET HER RACE, LET HER BE WHAT SHE HAS TO BE. GIVE HER

RHODES

STGS (p) sempre legato

(Piano)

13 14 15 16

AIR, GIVE HER SPACE. SHE DE-SERVES TO BE ALL SHE COULD BE. WHEN SHE

RHODES

STGS

(Piano)

(fcl.)

BS

17 18 19 20

FLIES, THERE IS NO ONE TO MATCH HER; WHEN SHE FALLS, BE THE NET THAT WILL CATCH HER. DAM CAN

W.W'S

HN P

STGS

(+GTR.)

(BS) (+GTR.)

P

21 | 22

FLY, IT'S AL-RIGHT, 'CAUSE AT NIGHT SHE COMES HOME TO

STG

[+ RHODES]

23 | 24 | 25 | 26

ME. \_\_\_\_\_ (DIALOGUE)

CLAR'S p

(+ VC'S p)

27 | 28

SO WHY

POCO RALL... [+RHODES AND -P]

(CLAR)

(BR.)

(CELLI)

(VCS)

(CEL)

(29) A tempo - more rhythmically

LOOK FOR A HOOK FOR CONTROL-LING THE THING SHE'LL BE. THERE'S NO

W.L.'S BR. (BELLS)

VLNS. (+ RHODES) (RHODES)

PN0. *sempre legato*

CELLI. (light br. on cym.)

BOOK: ME, I COOK; SHE'S MORE FIT THAN I EV-ER WILL BE. IN MY

VLNS. (RHODES) (RHODES)

PN0.

(+ TPT., HN., TBN) (BS. CELLI)

(37) EYES SHE OUT-SHINES AN-Y DAN-CER. IF SHE THINKS SHE'S A JOCK, WHAT'S THE AN-SWER? WELL, AT

(W.L.'S) (BELL) (+ BELL)

(HN. TPT., TBN) (+ RHODES) (STGS.)

PN0.

41 FREELY

HOME, LATE AT NIGHT, THERES A WO-MAN I MAKE HER SEE. MP WHAT IS

BR. CL'S

FLT/VLN

+ RHODES

STES Soli

VENS

+ GTR.

OP

+ VE

45

WRONG WE MAKE RIGHT WHEN AT NIGHT SHE COMES HOME TO

HN/W.W'S

47 A TEMPO DANNY: f

ME. I

FL. GTR.

GTR. FUZZ GL.

W.W'S

VENS

CL. HN

+ VE

P/C

PUNK ROCK - (LISTESSO TEMPO)

49

DYED MY HAIR BLUE FOR A PUNK GROUP ONCE - PEOP-LE SAID "THAT'S NICE." I PUT ON SOME BRIGHT GREEN EYE SHA-DOW ONCE.

elec. GTR

SS >

52

NOT ONE FRIEND LOOKED TWICE. I WALK IN TO CLASS WITH A NAIL THROUGH MY NOSE - PE-OP-LE SAY, "HOW CHIC." THEN I

sim.

GTR

mp SLOWER

RHODESISTUS.

55

SAY, "WITH A KID YOU GET MAR-RIED." PE-OP-LE SAY, "UGH, WHAT A FREAK!" WHAT'S GO-ING

STG

COLLA VOCE

f

57

HERE?! NICK: f LET HER

STG. w. w.'s

CROSS.

RALL....

f

10E

(59) **A TEMPO**

DANNY:

NICK:

W.W.S. REACH LET HER RACE LET HER BE WHAT SHE HAS TO

BR. STG (VC84) *mf* LEGATO *mf* *NO CLS TRB.*

61

DANNY: SHE'S ALL A COM-DO - SER'S WO-MAN OUGHT TO BE.

NICK: BE. I DON'T

STG *mf* *NO CLS* (RHODES)

63

64

CARE, GIVE HER SPACE. SHE DE-SERVES TO BE ALL SHE

STGS (+8+)

HN CC'S TRB.

VC

65

66

SHE'S HAV-ING MY BA-BY, BUT WANTS ME TO BE FREE. \_\_\_\_\_

COULD BE. \_\_\_\_\_ WHEN SHE

VLS

VC

(HN.)

RHODES

(STGS)

+VC



(67)

DANNY 68 SHE'S MAK-ING NO DE-MANDS. 70 WANT'S MY LIFE IN MY

NICK + BELLS  
FLIES THERE IS NO ONE TO MATCH HER - WHEN SHE FALLS, I'M THE NET THAT WILL CATCH HER. YES, AT

W.W.'s

RHODES (H.N. TRB. CC'S) RHODES

DANNY 71 HANDS. 72 73 *ff* rall... 74 SLOWER  
I'M NOT GO-ING LET HER GOT A-WAY WITH THIS!

NICK  
HOME, LATE AT NIGHT, THERE'S A WO-MAN I MAKE HER SEE. WHAT IS

STES (+84)

H.N. TRB. CC'S

CLARINET *f*

rall...

P/C

75 FREELY

DANNY

76 mf

77

LIFE IS CRA-24.

NICK

78 **TELSETTO**

WRONG WE MAKE RIGHT WHEN AT NIGHT SHE COMES HOME

To

+ RHODES

STGS mp

Colla VOCE

+ RHODES

STGS p

78 SLOWLY

DANNY

79 mp

49

WHAT'S GO-ING ON HERE?

NICK

ME.

80

~~Do track~~  
Pam goes to Nick

81

DANNY EXITS AND PAM ENTERS.

vlv

vl

pp

CCAR. SOLO

R. RHODES

p (+STR.)

2

FED.

82 83

(UNDER DIALOGUE)

CLAR.

STGS

COB SOLO

84 Rit... 85

BELLS

RHODES

PIANO

STGS, RHODES (ARP.)

86 87 88

(BELLS)

(W.W.'S. BELLS.)

(STGS. SUSTAIN)

(L.H.)

BABY (REPRISE)

113..

(85. 22

Wien Panfornie into Rock

PIANO-CONDUCTOR

BABY

8

BABY REPRISÉ

BETTER REPRISÉ

(DANNY + LIZZIE)

PIANO SOLO

CUE DANNY: "...HAVE A RIGHT TO BE RESPONSIBLE FOR IT."

5) **SOMEWHAT FREELY**

DANNY: *mp* WHAT COULD BE BET-TER THAN IF WE HIT THE JACK-POT AND FROM

*W.S.'HH*

*+ STBS*

*(+ BS)*

9 *mf* " **A TEMPO** LIZZIE

ME HE'S A GEN-IUS AND FROM YOU HE'S A CRACK-POT. LIS-TEN.....

*W.S.*

*p.*

*STBS*

**PIANO**

*(+ RHY.)*

*(SW.)*

13 **DANNY:** *cresc.*

LET'S FIG-URE WHAT WE'RE GON-NA DO TILL WE GET

*ST6S*

*PIANO*

*cresc.*

*+ BARI*  $\frac{4}{4}$

16 HER.

*ST6S*

*+ EE. SAXS*

18 *mf* **LIZZIE:** 20 21

I'M GON-NA GO AND BRING HOME THE BA-CON. I'M GON-NA STAY AND NOT FEEL FOR-SA-KEN.

*DR'S*

*(ST6S+BU)*

*+ ST6S (Pizz.)*

*NO* *mp*

*+ SYN.*

*DR'S*

(22)

(LIZZIE AND DANNY EMBRACE)

23

STGS

BR./SAX'S

ff

PIANO

(+OTR.)

24

25

STGS

BR./SAX'S

PIANO

26

27

28

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

(+TR.)

HNTRB

[ENTIRE ORCH. TALET]

PIANO

mp

(+STGS)

(+BARI)

SEGUE AS ONE TO # 3A

[ALTERNATE FOR EMB. TRANS. II-#8A]  
TERM PAPER TRANSITION  
(ENSEMBLE)

8B

Empty musical staves for piano and conductor.

89 *Rhythmically* 90 91 92

(CELLI) (PNO.) (SYNTH.-SOLO)

(GTR.-P)

Musical score for measures 89-92. Includes vocal line, piano accompaniment, and guitar part.

93 (CHORUS) 94 95 96

mf

NOW IT'S IN THE HANDS - OF FATE... FOUR TERM PA-PERS TURNED IN LATE...

(HORN) (GTR.-RHY.) (BR. SKS.-HARM.)

mp (CELLI)

Musical score for measures 93-96. Includes vocal line with lyrics, piano accompaniment, and guitar part.

97 (ENS.) 98 99 100

IF THE RAIN WOULD GO - A - WAY, - I MIGHT NO - TICE THAT - IT'S MAY. -

HORN & CELLS

PN. + BS.

101 102 103 104

CELLI + FL. DB. BVA

105 (Slow and Fade on Cue) 106 107 108 CUE: LIGHTS UP ON DOCTOR'S OFFICE

VLNS. (+ TAN - 16v) BRASS

HORN BY CELLI + FL. DB. + BVA



# FATHERHOOD BLUES

(DANNY, ALAN, NICK, ~~ALAN~~ AND WEISS)

NICK: "BALLS!"  
DOCTOR: "GUTS!"  
NICK: "GUTS!"

Play One thru to 29 and fade  
Solo PIANO to BAR. 43

Perky pop march (d=ca.80)

(FLGLHNS-P)

PNO.

Musical notation for measures 7-10. Includes piano part with dynamics (mf, p) and a handwritten instruction: "Dim. to p UNDER DIALOGUE".

Musical notation for measures 11-14. Includes a handwritten instruction: "+BARI.SX."

Musical notation for measures 15-18. Includes a handwritten instruction: "(B.SX.OUT)".

Musical notation for measures 19-22. Includes a handwritten instruction: "+BARI.SX."

Musical notation for measures 23-26. Includes a handwritten instruction: "(FLGLHNS-HARM.)".

FLGLHNS.

27

PNO.

+BS.

28

29

30

31

32

33

34

35

36

37

38

+BAR. SX.

39

40

41

42

CUT TO BAR 43 ON CUE: "IT'S PERFECT TORTURE."

[REPEAT IF NEEDED.]

43

DANNY ENTERS.  
Very rhythmically (♩ = ca. 88)

44

45

46

PLAY 4 X'S

(BR., SX'S, PNO., SYNTH.)

[VAMP] X3

PUNK GTR. + SYNTH.

CUE: [DANNY:]  
"IT'S THE END OF LIFE AS I KNOW IT."

PNO., SYNTH., BSX., BS.

P (UNDER DIALOGUE)

8va BASSO

63-2

(47) DANAN

LOOK AT ME, A PART OF MY LIFE IS THROUGH - OO... DO, DO, I'M

(GTR., SYNTH.) (GTR.)

mp (+RHY.)

48 49 50

TWEN-TY ONE, AND I'LL SOON BE A FATH-ER TOO - OO... DO, DO, DO,

(GTR.)

51 52 53 54

UH - OH, - MY BUR-DENS START TO GROW - OH. THE FUN I USED TO

(GTR.) (GTR.) (SOUL)

cresc.

56 57 58

KNOW - OH I'M WATCH-ING SLIP A - WAY. BUT MY

(GTR.) (+BRASS B♭, SXS.)

60 cresc. 61 f 62 mf

(63) Funky half-time feel

64 65

HEAD IS HIGH AND THE AIR IS SWEET AND THE STREET WILL NOT STAY UN-

(SYNTH. - mf)

(PNO. - CUE ONLY)

(+GTR) (GTR. f)

(85)

66 67 68

- DER MY FEET. I WALK A- LONG TO A FUNK- Y BEAT. WHER-

69 70

E- VER I GO I'M HAP- PY. —

(71) In 4  
Cresc.

72 73 74

START-ING NOW I'M PAY-IN' MY DUES. BUT IN-STEAD OF SING-IN' THE BLUES I'M

PNO. mp Cresc.

(+BS.)

75 In 2

76 77 78

HAD- PY.

(BR., SKS.)

(SYNTH.) (+PNO.)

(PNO., B. SK., BS.)

BVA BASSO mf BVA BASSO U.S.

Punk 4

(79) (ALAN)

LOOK AT ME, A PART OF ME FEELS LIKE YOU- DO. EX-CEPT MY

(STGS, SYNTH, GTR.)

mp

(+BS)

(GTR.)

83 BACK IS OUT, AND I'M REAL-LY NOT TWEN-TY TWO- DO. DO, DO, DO,

(GTR.)

(87) UH- OH, MY KIDS ARE GROWN, IT'S SO- OH. I SHOULD BE THROUGH BUT

(STGS.)

(SYNTH.)

cresc.

(GTR.)

91 NO- OH- 92 *Cresc.* A FOURTH ONE'S ON THE WAY. 93 *f* 94 *BOTH* BUT MY

(STGS.) (BR., SXS.) (GTR.)

SYNTH.

(+BS. ST)

(95) *Funky half-time feel*

96 HEAD IS HIGH AND THE AIR IS SWEET AND THE STREET WILL NOT STAY UN- DER MY FEET. I 97 98

SYNTH.

(VLS. - VML.)

(PND. (CUE ONLY))

(GTR.) *mf* (GTR.)

99 100 101 102

WALK A - LONG TO A FUNK - Y BEAT. WHER - E - VER I GO, I'M HAP - PY. -

(VLS., SYNTH.)

(103) In 4 (ALAN) (BOTH) ff

I FEEL YOUNG WITH NOTH-IN' TO LOSE. WHEN YOU'VE GOT THE FATH-ER-HOOD BLUES YOU'RE

[In 4]

PND. mp cresc.

(107) In 2 (DAN) 108 109 110

HAP- PY.

[In 2] (+ BR. SXS. GTR.)

SYNTH. f (PND.) [PND.]

+ B.S. BS.

(111) Perky pop march 112 113 114

(DIALOGUE) [PLAY 2 X'S]

(+ FLBLANS.)

mp (PND.)

+ B.S. BS. (D) BVA BVA



115 <sup>WESS</sup> (DEAN WEBBER)

116 117 118

DID YOU THINK LIFE WAS SWEET-ER THAN HON- EY? DID YOU THINK YOU HAD PLEN-TY OF MON- EY?

PNO. *mp (+RH)*  
(+BS.)

119 120 121 122

NOW YOU'RE GON-NA HAVE A KID? WELL, SON-NY, KISS IT ALL GOOD-BYE. —

123 <sup>DEAR</sup> (PROF. WETSS)

124 125 126

CHIN-A PLATES DID YOU THINK A-BOU-T KEEP- ING? SPORT-Y CARS DID YOU DREAM A-BOU-T BEEP- ING?

127 128 129 130

SUN-DAY MORN-INGS DID YOU EN-JOY SLEEP- ING? KID DON'T EV-EN TRY. —

131

WBR  
WEPPER

DU  
WELPS

132 133 134

WILL YOU GIVE UP SOME THINGS THAT YOU WANT? SURE, EACH OF THEM'S GON-NA NEED OR-THO-DON- TURE.

PNO.

+B.SX  
BS.

135

(BOTH)

136 137 138

AN-Y JUNK THAT THE MON-STERS'LL WANT, YOU'RE GON- NA HAVE TO

f (BR. SKS.)

cresc. ff

139

BUY!

140

BUT YOUR

(141) Half-time feel

142 143 144

HEAD IS HIGH AND THE AIR IS SWEET AND THE STREET WILL NOT STAY UN- DER YOUR FEET. YOU

PN.O.

(BR, SXS. (Do:rt)) (Do:rt) (Do:rt)

+B.S.K., B.S.

145 146 147 148

WALK A- LONG TO A FUNK-Y BEAT. WHER- E-VER YOU GO, YOU'RE HAP- PY. - MY

(Do:rt)

Weiss, Alan Jenny  
(ALL PORT)

(149)

150 151 152

HEAD IS HIGH AND THE AIR IS SWEET AND THE STREET WILL NOT STAY UN- DER MY FEET. I

(BR. (Do:rt)) (Do:rt)

(SXS.) (+SXS.)

153  
WALK A-LONG TO A FUNK-Y BEAT. WHER-E-VER I GO, I'M HAP-PY.

(PNO)  
BR. (DOIT)  
(SXS)  
(+SXS)

157  
DEEP IN DEBT AND HOLES IN YOUR SHOES. BUT YOU'VE GOT THE FATH-ER-HOOD BLUES, YOU'RE

(SXS-P)  
(BU) (sim.)  
PNO. mp-cresc.

161 HAP 162 163 PY! 164

(+SXS.-B↓)  
SYNTH sf (PNO.-RHY.)  
(-BRASS)

(165) [OPTIONAL SAFETY VAMP] (last time) (NICK)

166 167 168

FLGLHKS.  
f  
f-dim. (PND.)

+ B.S.X.  
B.S.

(169) THESE 16 BARS (169 - 184) CAN BE SEMI-SPOKEN OR SUNG SOMEWHAT FREELY IN A MORE "CONVERSATIONAL" STYLE.

170 171 172

GUY WHO'S FORT-Y EIGHT CAN DO IT. A KID WHO COULD-N'T WAIT CAN DO IT.

173 174 175 176

BUMS CAN DO IT BOBBS CAN DO IT. JERKS AND GOD KNOWS WHO. —

(177)

178 179 180

MY SIX BROTH-ERS ONCE A WEEK CAN DO IT. COU-PLÉS WHO HARD-LY E-VER SPEAK CAN DO IT.

(FLGLHNS.)

mf *pno.*

+B.S.K.,  
B.S.

181 182 183 184

FOOLS CAN DO IT. FREAKS CAN DO IT. WHAT'S SO HARD TO DO? —

(185)

cresc.

186 187 188

LIT-TLE GUYS WITH-OUT AN-Y HAIR, — GUYS WHO NEED A MAP TO KNOW WHERE, —

(FLGLHNS. OUT)

SYNTH. cresc.

(+B.S.K.)  
B.S.

189 190 191 192

EV-EN GUYS WHO DONT EU-EN CARE - COME THROUGH. THEY

STGS. (+84) (+84) (SXS, HN., TBN.)

INTH. + NO. (+SXS, HN., TBN.)

+ B.SX., BS.

193 194 195 196

DO. WELL, NO ONE TELLS ME

(+OCTV'S) (STGS.) (SXS, HN., TBN.)

INTH. + NO. (+SXS, HN., TBN.)

cresc. (+SYNTH.-TIMP. SOUND)

197 198 199 200 rall. 201 202

I CANT DO IT, TOO!

(+84) (80) (80) (80)

TH. 2. (ff) rall. A Tempo (FLIGHT SOLO) PP

135

(203) Half-time feel

204 205 206

(NICK) MY

PROF. WEISS: "HEY KID, DON'T GET US WRONG. YOU'RE GONNA LOVE EVERY BROKEN TOOTH AND SPLIT LIP."

FLGLHN. (Solo)

PNO. (UNDER DIALOGUE)

+CELLI. BS.

207 208 209 210

HEAD-LL BE HIGH WHEN MY

(DEAN WEBBER: "AND DON'T WORRY ABOUT THE TERRIBLL TWO'S, THEY'RE FOLLOWED BY THE TERRIBLE THREES.")

(VLNS. PD + SYNTH. - DISCREET SUPPORT)

(211)

212 213 214

KID AND I WE'LL

(ALAN: "AND YOU DO LIVE THROUGH THE TEENS.")

mp



215 *crusc.* 216 217 218

MILK: WALK A - LONG TO A FUNK - Y BEAT AND WHERE - E - VER WE GO FEEL HAP - PY.

THE OTHER MEN  
MY

VLNS., SYNTH.  
LEGLIN.  
(PND.) (LOOK A LITTLE MORE)

(GTR.)  
CRUSC. poco a poco

+ CELLI.  
BS.

219 220 221 222

MY KID AND I. I

HEAD IS HIGH AND THE AIR IS SWEET AND THE STREET WILL NOT STAY UN - DER MY FEET. I

(PND.)

(SXS.) (DOIT)  
BR. ^

+ SXS.

+ B.S.  
(BS.)

223

NICK

WALK A- LONG TO A FUNK- Y BEAT. WHER-

224

ALL OTHER MEN

WALK A- LONG TO A FUNK- Y BEAT. WHER-

PNO.

(SXS)

(STGS.+BU)

(BR. (DOR))

B.S.X., BS.

225

- E- VER I GO I'M HAP- PY.

226

- E- VER I GO I'M HAP- PY.

(+SXS)

(227) ~~WEISS~~ WEISS  
 (WEDDER) *cresc. poco a poco* 228  
 229 ~~WEISS~~ LAURENCE 230

WHY THIS JOY? I HAVE-NT A CLUE. FOR, IN FACT, HOW MUCH DID WE DO?

(STGS. -p +B4)

SXS. *p*

PNO. *mp cresc. poco a poco*

+B.S.K. *BS. -p*

231 (ALAN) 232 233 (DANNY) 234 (ALL)

FOR AN ACT I HARD-LY RE-CALL, WHY DO I FEEL TEN FEET TALL? WHEN MY

(+B4)

HORN

(235) 236 237 238

BUR. DENS GROW AND MY HEART IS HIGH AND THE WORLD I KNOW I HAVE KISSED GOOD-BYE, AND I'M

SYNTH.

(STGS. (+B4)) (SXS. (BR. (DIT))) (TRPS.)

BS. B4

B.S.K.

239 (ALL) DEEP IN DEBT AND THE WELL IS DRY AND MY YOUTH IS GONE AND I TOUCH THE SKY, AND I'M

240

241

242

PN.O.

(SXS.) (BR.) (DOTT)

(STG. + B4)

(39.)

(+B5A.)

TOTS.

243 FEEL- ING GREAT AND I DON'T KNOW WHY,

244

(+B4)

(B5.)

245 THAT'S THE FATH- ER- HOOD

246

fff

(STG5. + B4)

(+BR., SXS.)

YNTH.

ff

(247)

BLU (OOH) (OOH)

5763 ff

(BR.)

fff (SXS, SYNTH., PNO.) (+SXS, SYNTH., PNO.)

(+BS.)

251 (OOH)

(BR., SXS.)

(+SYNTH., GTE.)

(B.S.K.)

ff

(+BS.)

APPLAUSE segue to PLAYOFF

PLAYOFF

219A

(ALL)

220A 221A 222A

PIANO

STGS + BL

SX'S

BR. (Doit!)

1

223A SINGING AS THEY EXIT REPEAT AS NEEDED AND FADE AS MEN LEAVE STAGE. 224A 225A 226A

WALK A-LONG TO A FUN-KY BEAT. WHER-EV-ER I GO I'M HAP-PY. MY

PNO

STGS + BL

SX'S

(+SX'S)

227A 228A 229A 230A

HEAD IS HIGH AND THE AIR IS SWEET AND THE STREET W-L NOT STAY UN-DER MY FEET. I

PNO

STGS + BL

SX'S

(+SX'S)

TRACK # 10

PIANO-CONDUCTOR

[ALTERNATE FOR EMBRYO TRANS. III-#9A]

BABY

9AA

BUS TRANSITION

1 Moderato

Guitar

BR./SAXES

ff

GUITAR Cont. Sim.

5 ALAN: NIGHT

STBS

BR./SAXES

PRE RE-LOADED

9 "BUS 704 FOR NEW ORLEANS BOARDING IN TEN MINUTES"

STBS

BR./SAXES

13 (STGS+BL)

(BR) (HN. SXS.) (SYNTH)

14 15 16

(STGS.) +BL

PNO. f (GTR. RHY.)

Slow and Fade

17 18 19 20

(HN. SXS.) (CELLI) (VLS.)

(+HN. SXS.) (TBN.)

CUE: LIGHTS UP ON DANNY AND LIZZIE IN BUS STATION

+8<sup>th</sup>

PLAY



TRACK # 11

PIANO CONDUCTOR

BABY

UNDERScore TO PAM'S ENTRANCE

9B

PAM: "HAVE I GOT SURPRISES FOR YOU."

(5) Moderately bright (♩ = ca. 104)

RHODES, GTR.

STGS.

(ALTO FL. SOLO)

(REH. ONLY) [UNDER DIALOGUE]

BS.

DRS.

9 10 11 12

(to 15)

(15) RHODES (SOLO)

LISTESSO TEMPO (NO RHYTHM SECTION)

STGS

pp

19 RHODES

STGS

RHODES

STGS

PAM APPEA

STGS

mp

BELL TREE

TRACK #12

PIANO-CONDUCTOR

ROMANCE - PART I

"BABY"

CUE: (PAM)... YOUR FOREPLAY FOR TONIGHT.

(PAM - NICK)

MOD TO (TEMPO DI, TANGO)

2 Pam: 3 Pam: 4 Pam:

"OLE-O-LAY ME"

8VA  
W.W.  
HORN-GTR (PA. TACET)  
CELO (P, 2)

Tpts (ST. M.)  
RUES! KUES. WHERE ARE ZUES? UNSPEAKABLE RULES

MP  
CELO-GTR

5 VLNS Pam: 8 Pam:

(UNDER DIALOGUE)  
P rule number one sell only five times a month at the same hour - "ON ALTERNATE DAYS OF THE WOMAN'S CYCLE"

W.W.  
CELO-BASS-GTR

9 Pam: 10 Pam: 11 Pam:

"NOTHING TO IT." No fore play, no lubrication

12 Pam: 13 Pam: 14 Pam: 11

one quick ejaculation and out. No problem. "... RULE FIVE."

(CAST.)

15 (UNDER DIALOGUE) 16 17 18 19

SYN (CELESTE)  
VINS

pp

A BIT KINCHY, BUT POSSIBLE GET READY, FROM NOW ON

CELLO-BASS-GTR-PRC

pp

20 HABANERA - AU MOSSO 21 22 23

YOU ARE GOING TO MAKE MOVE TO A WOMAN YOU HAVE NEVER MET BEFORE

(HORN)

W. W. + STRS (PVB)

ADD GTR + PERC ON RHYTHM

CELLO II - BSN - BASS

24 25 (NICK:) [PAM:]

BEFORE, AFTER -- NICK: " WHEN" (WHEN?) ON THE

pp

26 [PAM.]

27 28 29

NINTH, E - LE - VENTH, THIR - TEENTH, FIF - TEENTH AND SEV - EN - TEENTH

(BR) WHEN THERE'S

STRS + CLAR

CELLO II - BSN - BASS

30 31 32 33

MAD - NESS IN THE AIR IT'S NICE TO KNOW THAT WE WILL SHARE A REN - DEZ - VOUS. WE KICK OFF OUR

SYN (ETHERIAL W/STRS.)

Tutti

CELLO II - BSN - BASS

34 35 36 37

SHOES. NOT A SEC - OND DARE WE LOSE. TO - NIGHT WE WON'T TURN ON THE

HORN - TRUMP

+ STRS + CL + BSN

(SIMILE)

RALL & CRESC.

38 39 40 41

NEWS. OH NO, NOT US, MY LOVE, IT'S TIME TO SHARE THREE MIN-UTES OF... RO-

(CLAR) (STRS) (AT)

RALL & CRESC. (AT)

42 [IN ONE] (♩ = ca. 54)

43 44 45

MANCE, RO - MANCE, THE ONE THING WITH - OUT WHICH LIFE

(STRS) (CLAR) (HORN)

+ CELLO II - BASS

46 47 48 49

IS - NT WORTH LIV - ING. ——— YOU KNOW, DON'T YOU, THE

GTR - CELLO - HORN

50

51 52 [RITARD] 53

BEAT-ING HEART, THE JOY UN-CHECKED, THE LOVE THAT SOME-HOW LEAVES THE BED-ROOM WRECKED. AND WE SEARCHED

HRN - CL - BSN

PLAY ARP?

54 [COLLA VOCE] (SLOWERT + FREELY) 55 56 57 58 (DIALOGUE) [NICK + PAM]

WE'RE HERE AT LAST, DRINK-ING OUR FILL. I'M IN YOUR HANDS. DO WHAT YOU WILL... (PAM): "NOT UNTIL (JOE) ELEVEN." RO-

(OB CLAR)

(STRS PIZZ)

(B.SN)

(DIALOGUE)

110000 #359 [A TEMPO] (POCO MENO MOSSO)

60

MANCE.

(STRS) #

(+ CLAR)

(HORN)

Direct segue to #10A (as one)

PIANO-CONDUCTOR

UNDERScore - Post Romance

"BABY"

10

(TRACK #3 / CONT'D)

UNDER DIALOGUE

5 MOD <sup>TO</sup> BRIGHT (♩ = CA. 104) V/O "BUS #04 FOR NEW ORLEANS WILL BOARD IN FIVE MINUTES"

(ALTO FL.) (CUES IN TR.) p

(RHODES) (ADD GTR.)

(BASS CUE)

(STRS MUTED)

9 10 11 12

13 14

V.S.



15

[MOLTO RIT]

19

(Rhodes)

(ADD STRS)

(OUT ON LOUDSPEAKER ANNOUNCEMENT)

(Piano)

I CHOSE RIGHT  
(DANNY)

"BABY"

CUE: LIZZIE: "HERE?"  
DANNY: "HERE."

[FREELY.] *under live Solo*  
1 [DANNY] 2

*mp* AS I LEAVE MY SIN-GLE LIFE BE - HIND,

*mp* (DANNY ACCOMPANING HIMSELF ON HIS KEYBOARD)  
G (QUASI CHURCH ORGAN SOUND) D<sup>mi</sup> F E<sup>7</sup>

3 4

THOUGHTS ARE KIND - A SPIN - NIN' IN MY MIND.

*mp* A<sup>mi</sup>7 D<sup>7sus</sup> D<sup>7</sup>

5 A TEMPO - PRETTY FOLK ROCK  
(♩ = CA. 104) (SEMPRE LEGATO) 6 7

AT THIS POINT, DANNY TURNS ON A CASSETTE RECORDER, AND THE ACCOMPANIMENT NOW REPRESENTS THE STUDIO RECORDING HE HAS MADE TO ACCOMPANY HIMSELF. \*

(RHYTHM SECTION ONLY) *mp* SEMPRE LEGATO

\* FOR THE BWAY PRODUCTION, THE COMPOSER AND RHYTHM SECTION PLAYERS WORKED OUT A HEAD ARRANGEMENT. THIS PART INDICATED THE MAIN FIGURES AND GENERAL STYLE.

8 *mp* 9 *Am<sup>7</sup>* 10 *D*

FIRST I THINK A-BOUT YOU. THEN I THINK A-BOUT

(+ GTR)  
(SEMPRE LEGATO)

11 *G* *C/G* *G* 12 *Em<sup>7</sup>* 13 *Am<sup>7</sup>*

ME LOV-IN' YOU. THEN I THINK A-BOUT YOU AND ME DE-CI-

14 *D<sup>9sus</sup>* *D<sup>9</sup>* 15 *G* *C/G* *D/G* 16 *G* *mf* *G<sup>7</sup>*

- DIN' WE CAN BE ONE. IT'S CRA-ZY I

17 *C* *(Am<sup>7</sup>b5)* 18 *G/D* 19 *B<sup>7</sup>/D#*

KNOW. I WREST-LED WITH MY PIL-LOW ALL LAST NIGHT.

20 *Em* *A7sus* *A7* *C/B*

THEN I LOOK AT YOU AND I KNOW I CHOSE

23 *G* *C/G* *D/G* *G* *mf* *Am7*

RIGHT. LIFE'S A VE-RY LONG ROAD

*Am7* (SIMILE)

26 *D7* *G* *C* *G/B* *G/B* *Em*

AND THE CROSS-ROADS COME UP RIGHT A-WAY. AND IT'S SURE HARD TO

*D7* *G* *C* *G/B* *Em*

29 *Am7* *D7sus* *D7* *G* *C/B*

KNOW WHICH WAY TO GO WHEN YOU'VE BARE-LY BE-GUN.

*Am7* *D7sus* *D7* *G*

32 *G* *Am?* *G/B* 33 *C* *Am* <sup>7(b5)</sup> 34

AND OH, OH THE ROADS YOU LEAVE BE-

35 *G/D* *B7/D#* 36 *Em* 37 *A9sus* *A7*

HIND CAN SHINE SO BRIGHT. THEN I LOOK AT YOU, AND

38 *C/D* 39 *G* *C/G* *D/G* 40 *G* *mf*

I KNOW I CHOSE RIGHT. NOW MAY-BE WE DON'T

41 *D* *D/C* 42 *Bm?* *D/A* 43 *G* *C*

MEAN THAT MUCH, YOU AND I AND MAY-BE OUR BAL-LOON WILL NEV-ER FLY-

(HARDER FEEL - EVER BUILDING) *G* (SIMILE) *C*

44  $\frac{G}{B}$   $E_m$  45  $A_m^7$   $D^7$  46  $\frac{C}{D}$

— AND MAY-BE NO ONE CARES IF WE LET THINGS GO BY — AND MAY-BE IT DOES-N'T

47  $G$   $C$   $G$  48  $E_m$  49  $E_m$  **CRES.**

MAT-TER IF WE LIVE OR DIE. — BUT IT I'M MAK-IN' PROM-I-SES TO YOU TO-DAY. —

50  $\frac{B}{D\#}$   $E_m/D$  51  $E_m/D$  52  $C^{\#}m^{\#}(b5)$

— I WAN-NA KNOW I'LL KEEP THEM ALL THE WAY. — AND IF I'VE NOT BEEN

53  $C^{\#}m^{\#}(CRES.)$  54  $A^{\#}SUS$   $A^{\#}$  3 — 55  $D^{\#}SUS$

GOOD AT MEAN-ING WHAT I SAY, — IT'S TIME NOW TO TRY. —

56 <sup>D7</sup> <sub>3</sub> 57 <sup>Am7</sup> 58 <sup>D7</sup> <sub>3</sub>

SO I THINK A-BOUT YOU. AND I THINK A-BOUT

59 <sup>G</sup> <sup>C</sup> <sup>G/B</sup> <sup>60</sup> <sup>Em</sup> 61 <sup>Am7</sup>

ME LOU-IN' YOU. AND I THINK OF MY FRIENDS WHO SAY THEY'RE IN LOVE

G C G/B Em Am7

62 <sup>D9sus</sup> <sup>D7</sup> <sub>3</sub> 63 <sup>G</sup> <sup>C/G</sup> <sup>D/G</sup> 64 <sup>G</sup> <sup>Am7</sup> <sup>G/B</sup>

WHEN THEY'RE JUST HAV-IN' FUN. BUT I SAY

D9sus D7 G Am7 G/B

65 <sup>C</sup> <sup>Am7(b5)</sup> <sup>66</sup> 67 <sup>G/D</sup> <sup>(RALL)</sup> <sup>B7/D#</sup>

NO, NO, NO, IF I AM GON-NA LOVE, IT'S WITH ALL MY

C Am7(b5) RALL. B7/D#

68 *Em* *md (A TEMPO)* *A 9sus* *A7*  
 MIGHT. AND I WILL BE TRUE. I WILL FOL-Low THIS

Piano accompaniment for measures 68-70, featuring chords and melodic lines in both hands.

71 *A 9sus* *A7* *A7*  
 THROUGH. THEN I LOOK AT YOU,

Piano accompaniment for measures 71-73, including a key signature change to D major and a 4/8 time signature change.

74 *Am7* *Emaj7* *(FREELY) C*  
 AND I KNOW I CHOSE

Piano accompaniment for measures 74-76, marked with *RALL.* and *pp*.

77 *(A TEMPO)* *C D* *G* *G* *G* *C D* *G* *G* *G*  
 RIGHT. (RALL)

Piano accompaniment for measures 77-79, ending with a *RALL.* and *pp* dynamic.

APPLAUSE  
 SEGUE  
 TO IIIA



PIANO-CONDUCTOR

UNDERScore/COMMENCEMENT CHORALE/UNDERScore

"BABY"

11 A

TRACK 14 (cont'd)

(ENSEMBLE)

APPRAISE SEGUE FROM III

MOD. To

(AL. FLUTE) (CLARINET)

P (UNDER DIALOGUE)

1 (AL. FL. Solo) (CLARINET)

0. "FOR BUS TO NEW ORLEANS... FINAL CALL"

2 3 4

PP STRY (MUTED) (GUITAR FINGER PICK)

13 14 (NO VINS) 15 (CELLO + GUITAR) 16

(NO GUIT.)

17 (VINS (NO FLUTE)) 18 [VAMP] 19 CUT ON - ARL: "HAVE A NICE DAY" 20 ALAN: "ARE YOU ALRIGHT?"

(DIALOGUE) CELLO Solo

21 FL. CL. 22 23 24

25 26 (VNS) 27 28 [ARL:] "WERE GOING TO HAVE A BABY" VNS GLI

VNS (SENZA) (TUTTI STRS) BR

[ALAN AND ARLENE EMBRACE] (CLAR) 29 30 31 32 (DIALOGUE)

[ARL:] "DAMN RIGHT WE ARE!" PIANO

33 34 35 COESC & ACCEL. 36

Poco CRESC BR. (+ Timp)

45 (MAESTOSO) [ENSEMBLE] COLLEGIATELY 46 47 48

S. A. T. B. ORCH.

WHAT A JOUR-NEY! WHAT A RIDE! AS WE FACE A NEW COM-MENCE-MENT

49  
S. A.  
WE CAN MAKE LIFE A - NY - THING WE SAY!  
T. B.  
ORCH

52  
S. A.  
WE START TO - DAY!  
T. B.  
ORCH

TRK #10  
55 (LIZZIE IN HER APARTMENT)  
ORCH  
mp REFLECTIVELY  
CELLO SOLO / W. GUITAR  
(FL'S)  
(CLAR)

59  
60  
61  
62  
(+ HORN)

63

(FL. CUED)

SYNTH.  
(HP. STOP)

68

SHE STUDIES HER PREGNANT BELLY IN THE MIRROR

72

76

Telephone Operator Track # 17

CUE - [LIZZIE:] "IT MOVED"

Claudette Fields

MOD. <sup>TO</sup> (J=CA 72) RHYTHMICALLY VERY STEADY TRACK # 18

[VAMP UNDER DIALOGUE]

1 CONTINUE ON. "MOTHER!" (AS SHE SLAMS DOWN THE PHONE)

2 "DANNY" "MOTHER"

3

CLARINET (CROTALES)

TRP'S (HARMON)

PT 3 / CL / RHODES

BASS (LIKE A HEART BEAT)

(CELLO II) PP

4 [LIZZIE] "ANYBODY?"

5

6

7

8

CL-HRN

E-H / RHODES

(+ CELLO I)

BS. CLAR / RHODES

SO

8

THIS IS THE TALE MY MOTH-ER TOLD ME. THAT TALE THAT WAS MUCH TOO DULL TO

(TPT'S)

TPT/CL./RHODES

(E.H./RHODES)

(CELD)

12 CRESC. 13 *mf*

HOLD ME. AND THIS IS THE SURGE AND THE RUSH SHE SAID WOULD

BELLY TREE

VNS

(BS. CL./RHODES)

E.H.

14 15 *mp*

SHOW OUR STO-RY GOES ON. OH, I WAS

STRS.

16

17 18

YOUNG I FOR-GOT THAT THINGS OUT-LIVE ME. MY GOAL WAS THE KICK THAT LIFE WOULD

3 (CRUISES)

Rhythm

VLNS

CL - RHODES

CELESTES

BASS

19 20 21 CRESC.

GIVE ME. AND NOW, LIKE A JOKE, SOME-THING MOVES TO LET ME

VLNS

B. CL.

E.H.

CELESTES

CELLO

(+ BS CLAR.)

22 mf 23

KNOW OUR STO-RY GOES ON. AND

HORN (OPEN)

24

ALL THESE THINGS I FEEL AND MORE, MY MOTH-ER'S MOTH-ER FELT, AND HERS BE-FORE. A CHAIN OF

MORN  
TBN  
CLAR

PIANO

BASS

28

LIFE BE-GUN U-PON THE SHORE OF SOME DARK SEA HAS

CRESC.

(Tbn + clar)

(HORN)

32

REACHED TO ME. AND

TPTS  
SYNTH.

HORN Solo

(STR)



34

35 36

NOW I CAN SEE THE CHAIN EX-TEND-ING. MY CHILD IS NEXT IN A LINE THAT HAS NO

(STRS)

37 38 39

END-ING. AND HERE AM I, FULL OF LIFE, THAT HER CHILD WILL FEEL WHEN

(STRS)

40 41 42 Dim. 43

I'M LONG GONE. AND THUS IT IS OUR STO-RY GOES

(ADD W. W.) (+ HORN)

(STRS)

SUB. P. Dim.

44

mp

45 46 47

ON AND ON AND ON AND ON AND

CLARINETTES

TPT'S

CL - HORN (MUTED)

E.H. - RHODES

TPT 3 - CL - RHODES

CELLOS

BASS

48 49 50 51

ON AND ON AND ON AND ON AND ON.

CL. 3

E. H.

52 53

AND

Cymb

VINS

(+ CELLO)

+ TPT'S

CRESC.

TBN + HORN

GTR.

CELLOS

Bs. CL.

SYNTH

PERC - BASS

54

55 56 57

ALL THESE THINGS I FEEL AND MORE, MY MOTH-ER'S MOTH-ER FELT AND HERS BE-FOR-E-A CHAIN OF

STRS IN OCTAVES + SYNTH

TRM

TENOR SAX

(+ GTR) (DRS HEAVY BACKGROUND)

Am<sup>7</sup> (Rhythm) Dm<sup>9</sup> Dm<sup>7</sup> Dm<sup>7</sup>/5 G7b9 Ab<sup>0</sup> Cmaj<sup>7</sup> Gb<sup>7</sup>b5

FULL CONTEMPORARY BALLAD

BASS

58 CRESC.

59 60 61

LIFE BE-GUN U-PON THE SHORE OF SOME PRIM-OR-DIAL SEA HAS STRETCHED THRU

TENOR SAX

SYNTH

Fmaj<sup>9</sup> Fb Fmaj<sup>7</sup> A/B A+/B A#m/B ESUS2 A/B ESUS2

62 63

TIME TO REACHED TO ME. AND

(BR.)

SUB.P. (STRS)

(Piano)

SUB.P.

G13

64

65

NOW, I CAN SEE THE CHAIN EX - TEND - ING. MY CHILD IS

(STRS)

(HORN)

(SXS)

66

67

NEXT IN A LINE THAT HAS NO END - ING. AND HERE AM I

(BRASS HORN)

68

69

AM FEEL - ING LIFE, THAT HER CHILD WILL FEEL WHEN

(VINS)

CRES.

3

ff

70 71

I'm LONG GONE. YES,

(ADD N.W.) (THR)

SUB. P. CRESC.

SUB. P. CRESC.

72 73

ALL THAT WAS IS PART OF ME, AS

(STRS) BRASS SYN.

HRN. ALTO. TEN. STR.

74 75

I AM PART OF WHAT'S TO BE. AND

76

THUS IT IS OUR STO - ry GOES

(SXS) (BR) (HRN SXS)

SYN + STRS. CRES. + BR.

SXS HORN

BASS

79

ON , AND ON , AND ON , AND ON , AND

(STRS) TRP'S

(SYN) (SXS)

(SYN) (SIMILE)

BASS

83

ON.

84

85 MOLTO RALL

86

MOLTO RALL

En O A C I

PIANO-CONDUCTOR

SCENE CHANGE  
(EXTRA)  
INCIDENTAL  
MUSIC  
~~BETTER REPRIS~~

Used As well as  
Better Reprise.  
(the piece is  
'Baby reprise'  
that was cut from  
ACT II

8

BABY REPRSE

(DANNY + LIZZIE)

Handwritten piano accompaniment for the first system, consisting of two staves. The music is in 4/4 time and features a simple harmonic structure with some melodic lines in the right hand.

9 [ARLENE] ON EN

10 11 12

BA-BY, BA-BY, BA-BY, LIS-TEN TO YOUR MA-MA.

Vocal line for Arlene, starting at measure 9. The lyrics are "BA-BY, BA-BY, BA-BY, LIS-TEN TO YOUR MA-MA." The melody is simple and repetitive.

ADD RHODES (RAPS)

Piano accompaniment for the second system, starting at measure 9. It includes a section labeled "ADD RHODES (RAPS)" with a rhythmic pattern of eighth notes.

14 15 16

MP DON'T YOU KNOW THE MIN-UTE THAT YOU GET YOUR FOOT SET HERE.

P (VINS)

Piu Mosso

YOU'RE GONNA BE

Vocal line for the third system, starting at measure 14. The lyrics are "DON'T YOU KNOW THE MIN-UTE THAT YOU GET YOUR FOOT SET HERE." and "YOU'RE GONNA BE". The tempo marking "Piu Mosso" is written above the line.

PIANO

Tutti CELLOS

RHODES / ADD GUITAR

fmar? Em? G Dm? G

BASS / BS CLAR

Piano accompaniment for the fourth system, starting at measure 14. It includes a section labeled "PIANO" and "Tutti CELLOS". The music features a complex harmonic structure with various chords and a section labeled "RHODES / ADD GUITAR".

(+ RHY.)

(SW.)

Piano accompaniment for the fifth system, starting at measure 16. It includes a section labeled "(+ RHY.)" and "(SW.)". The music features a complex harmonic structure with various chords and a section labeled "RHODES / ADD GUITAR".

# Piano Conductor Score Act 2

# BABY™

Book by  
**Sybille Pearson**

Music by  
**David Shire**

Lyrics by  
**Richard Maltby Jr.**

Based upon a story developed with Susan Yankowitz  
Originally Directed on Broadway by Richard Maltby, Jr.  
Produced on Broadway by James B. Freyberg and Ivan Bloch  
Kenneth John Productions Inc. , Susanne J. Schwartz  
in association with Manuscript Productions



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TRACK # 1

MAESTOSO

SYRS. (OCTAVES)  
SYNTH.

JPT'S

SX5, HRN  
TBN.  
SYNTH.

GTR. SYNTH

HRN  
SX5  
TBN.

Timp, Bs.

(+Bs)

ACT II

Fade

PRESET PATTERNS FOLLOW

THE LADIES SINGING THEIR SONG  
(LIZZIE + LADIES)

"Baby"

standby: 1<sup>st</sup> w. may I?  
cue: "Lizzie" "I guess so"

SEGUE FROM [13] TRACK # 2

RHYTHMICALLY (♩ = CA 108) (♩♩ = ♩♩♩)

1 [VAMP 4x's] 2 [VAMP 4x's] 3 [VAMP 4x's]

PIANO SOLO x 2

(UNDER DIALOGUE)

(LAST X)  
(BASS)

4 [VAMP] CUE: 1<sup>ST</sup> WOMAN EXITS  
[LIZZIE] x 3

I GO WALK-IN' AND AT ONCE THEY'RE STALK-IN' ME, THE LA-DIES SING-IN' THEIR SONG.

PIANO + RHYTHM

8 9

MY KID SHOW-IN' STARTS THE REC-ORD GO-IN' OF THE

3

10 11 12 *mf*

LA - DIES SING - IN THEIR SONG STRAN - GERS ACT - ING

(STRS)

*p* *mf*

13 14 15

LIKE THEY'VE AL - WAYS KNOWN ME. THEY POKE ME, THEY STROKE ME, THEY TREAT ME LIKE THEY OWN ME. AND THEY'RE

*ff* *pp*

16 17 18

ALL SET TO BEND MY EAR THE AF - TER - NOON LONG - THE LA - DIES SING - IN THEIR SONG -

*L'ISTESSO TEMPO*

19 *Dim*..... 20 21 22 [SECOND WOMAN]  
 THE

STRS (CANTABILE)  
 PIANO

23 24  
 WAY YOU LOOK I'D SAY THAT IT'S YOUR FIRST, MY DEAR. I'LL

25 26  
 BET YOU FEEL SO PROUD THAT YOU COULD BURST, MY DEAR. NOW,



27 28 29 30

AS FOR ME, I COULD-N'T WANT TO FEEL A - GAIN WHAT I FELT THEN, SO I'VE HAD TEN. MY

FL. +

HORN  $\frac{E}{B}$

(ADD TBN)

(ADD GTR)

3 3 3 3 3 3 3 3

(+ BS-CL.)

31 32

FIRST KID SIM-PLY POPPED JUT LIKE A CORK, MY DEAR. THE

STRS

SYN. (HARD STOP)

3 3 3 3

33 34

NEXT THEY COULD-N'T PRY JUT WITH A FORK, MY DEAR. MY

STRS. FL-OB (BVA)

3 3 3 3

35 *CRES.* 36

THIRD WAS TWINS, MY FOURTH, I DONT RE-MEM-BER. OH NO,

32 38 *ff*

BETH CAME FIRST, THE TWINS CAME IN SEP-TEMBER.

39 40

*Solo PIANO*

*mf* Eb [GUITAR] Eb

BASS

[41] [LIZZIE]

42 43 44

I TRY RID-IN', BUT THERE'S JUST NO HID-IN' FROM THE LA-DIES SING-IN' THEIR SONG.

(GUITAR/DRS)

PIANO

BASS

45 46 47 48

MY BAL-LOON-ING ON-LY BRINGS MORE LOON-ING FROM THE LA-DIES SING-IN' THEIR SONG.

EB Ebm6 Eb Bbm6 STRS1 C7

[49] [3RD WOMAN]

50 51 52 A LA LORETTA LYNN

(SYNTH.) (RECORD DATE STRING SOUND)

(PIANO)

(+ GUITAR AD LIB) B + DRS. E7 E# B E7 E#



53

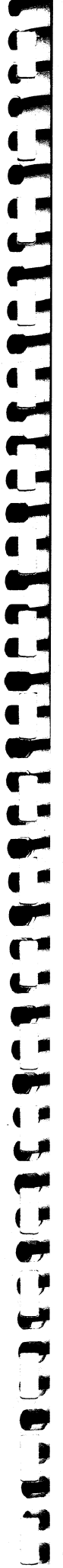
KIN WERE RUG-GED PI-O-NEERS, BY HARD-SHIP THEY WERE STEELED. WHEN

55

GRAND-MAW HAD MY MAM-MA SHE JUST SQUAT-TEO IN A FIELD. — WHEN

57

I LEARNED I WAS PREG-NANT, - DID-N'T WANT NO MOD-ERN FUSS — SO I



59 <sup>3</sup> <sup>3</sup> 60 <sup>3</sup>

DID-N'T COUNT, AND DROPPED MY KID IN THE BACK-SEAT OF A BUS. THE

HORN  
TRN  
BARI

CRESC.

61 <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> 62 <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

NAT-UR-AL WAY, YOU CAN'T AF-FORD TO MISS THE

SYNTH + STRS.

PIANO

HORN  
TRN

E7

63 <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> 64 <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

NAT-UR-AL WAY. YOU BITE THE CORD LIKE THIS...

(BARI)

(BASS)

125.

65

[LIZZIE]

EACH ONE DESP - 'RATE FOR SOME-ONE TO COL-LAR. THEY

STRS.

(SXS)

Dm?

D#0

BASS + BARI

67

JOLT ME, - RE - VOLT ME, - SO HELP-FUL I COULD HOL-LER. -

(SXS TBN)

C

Dm?

BASS B.D.

69

(LIZZIE SITS DOWN ON A BENCH BETWEEN TWO YENTAS)

CELLOS }  
SYNTH }

sp



RUBATO (COLLA VOCE)

70 [4th Woman] 71 72 [5th W.]  
 FOR-TY ONE HOURS IN LAB-OR HOW I FART-ED AND I SWORE! DON

(START)  
 SOLO VLN (GYPSY STYLE)  
 + VNS  
 CELLOS  
 SYNTH. BARI-TBN-BASS  
 GTR

73 74 75  
 LAUGH! DON'T LAUGH! IT'S TRUE! YOU THINK THAT'S BAD THEY TELL ME THAT I

CELLOS

76 77 [BOTH] 78  
 SCREAMED FOR FOR-TY FOUR. THERE IS NO

CELLOS



[MAESTRO]

(SIXTH WOMAN)

86 PAIN!!! THE THING I CAN-NOT STAND IS

STRS/FL (IN OCTAVES)

SYNTH(A) TPT'S

SYNTH(B)

BARI-TBN-GTR BASS

88 PAIN!!! I TOLD THE DOCTOR "PUT ME

Tempo I

90 OUT!"

[LIZZIE] DITCH ONE AND THERE'S AN-OTH-ER COM-IN' A-LONG. — THE

(STRS)

(BR)

PIANO

mf

BARI

BASS

92

(SYNTH STRS) LA - DIES, AND HERE'S THE MESS-AGE THAT'S SO STRONG, — THE

(BR) (SXS)

93

94

LA - DIES. — SEEMS I DO EV-'RY-THING ALL WRONG. THE

(BR) (SXS)

Poco RALL

95

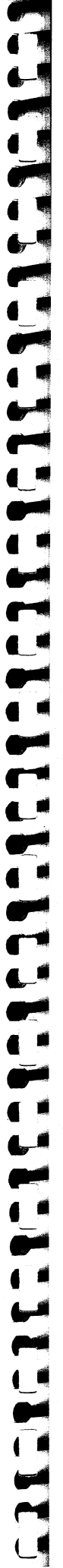
96

LA - DIES...

(SYNTH. + STRS.)

V.S.

pp



FREELY AND VERY EXPRESSIVELY

ALL WOMEN (EXCEPT LIZZIE) A CAPELLA

97

98

LIZ

S S

HOW CAN I EV - ER SHARE THESE FEEL - INGS?

A A

99

LIZ

mp CRESC. - - - - -

S S

WHERE ARE THE WORDS I COULD EM - PLOY?

A A

101

LIZ

mp CRESC - - - - - ff

S S

NO - ONE BUT ME WILL KNOW MY FEAR. OR THAT

A A

104

LIZ

105

106

107

TRACK #3

ADD STRS & SYNTH. LIKE STR. HARMONICS

S S

TER - RI - BLE, UN - BEAR - A - BLE, UN - SHAR - A - BLE JOY.

A A



108 [Tempo I]

109 CRESC. --- 110 --- 111 ---

S  
S

A  
A

(A) SYNTH. SOLO

(PIANO SLO)

(B) SYNTH. + STRS

CRESC.

112 [LIZZIE]

113 114 115

I'M BACK WALK-IN' AND A-GAIN I'M TALK-IN' TO THE LAD-IES SING-IN THEIR SONG.

GUITAR/DRS

C

PIANO

mp

(BASS)

116 117 118 119

THEIR EYES GLIS-TEN SO OF COURSE I LIS-TEN TO THE LA-DIES SING-IN THEIR SONG.

(OLS) (HARMONY)

C Gm B# A7 Bm? C# A

+ STRS

120

LIZ

EACH ONE WORSE THAN THE ONE THAT CAME BE-FORE 'EM. — THEY

WOMEN

OOH OOH OOH

(HORN)

(SXS) (HARMONIZED)

PIANO (ADD DRS TO TRIPLETS)

BASS

122

LIZ

CLUTCH ME, — THEY TOUCH ME, — I WISH I COULD IG-NORE 'EM BUT WE

W.

OOH

SUB-P

124

LIZ BOTH KNOW THAT SOON THEY'LL NUM-BER ME IN THE THROG OF

W. OOH

(OPT. (K) OOH

125

126

LIZ LA - DIES, THE

W. [4th WOMAN] IT'S JUST GOD GET-TIN' BACK AT EYE.

SYNTH. + STRS. (BR)

(ADD DRs TO TRIPLETS)

127



128 129

L12 LA - DIES. THE

W. [2ND WOMAN] 3  
I WAN-NA CON - CEIVE, CON-CEIVE, CON-CEIVE.

130 131

L12 LA - DIES [3RD LADY SHOUTING] HEAVE! SING-IN' THEIR

W. [OTHERS] CRESC. FAH

STRS STRS ONLY 5

SXS

CRESC.

132

L12 133

SONG!

W. [ALL]   
 NO HOPE FOR US, BUT YOU CAN'T IG - NORE US. WHEN YOU

SXS HORN (HARMONY)

(ADD SYNTH. TO STRS)

(BRASS SOLI)   
 (DONT) - (DONT)   
   
 F#m 7b5 Fm 7 Em 7 A 7   
   
 3 7 8

134

L12 135

W.   
 JOIN OUR CHOR-US, YOU'LL BE SING-IN' A-LONG.

SXS (LINES)

HRN TBN

Dm 7   
   
 8 8 8 8   
 BRASS PERC GTR 8VA

APPLAUSE SEGUE TO [147A]



V.S.

# No. 16 PATTERNS

(WOMAN 1)

Lyrics by  
RICHARD MALTBY, Jr.

Music by  
DAVID SHIRE

Freely and reflectively

The piano introduction consists of four measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *mp*.

5 WOMAN 1:

Measures 5-7. The vocal line begins with the lyrics "Pat - terns in my life that I trace ev - 'ry day. Pat - terns as I say the things I". The piano accompaniment is marked *colla voce* and features a steady accompaniment of chords and moving lines.

8

Measures 8-10. The vocal line continues with the lyrics "al - ways say. Pat - terns in the ceil - ing as I lie a - wake." The piano accompaniment continues with a consistent harmonic texture.

11

Measures 11-13. The vocal line includes the lyrics "Why are pat - terns haunt - ing ev - 'ry move I make? Just look: Here I am on". The piano accompaniment is marked *Più mosso* and *mf*, with the instruction *sempre legato* appearing in the final measure.

1.

cue a - gain. Up - set, feel - ing torn in two a - gain. A -

17 *cresc. e accel.* *rall.*

fraid, say - ing I'm o - kay, Mak - ing lit - tle jokes Till I run a way, a -

*cresc. e accel.* *rall.*

21 *A tempo* ( $\text{♩} = \text{c. } 84$ ) *f*

gain. And yet to - day I am not the same. I feel my

life slip - ping from its frame. Strange feel - ings

*See other page*  
*Rage*



26

rise, Feel - ings with no name and I can't face them, So I

*stringendo* *dim.*

28

Meno mosso

shake them hard, — Fold them up, — and tuck them safe - ly a - way, a -

*rit.* *Slowly* *p*

32

rall.

Moderato (♩ = c. 76)

gain.

*rall.* *mp*

34

*mp* *poco cresc.*

*mf*

Pat - terns that be - gin as I walk

*sempre legato*  
*mf*

through a door. Pat - terns in the cur - tains and the

kitch - en floor. Pat - terns in the day's rou - tines I

must ar - range. Pat - terns in the ways I try... but

44

nev - er change. Just look, as I'm thrown a

46

curve a - gain, I leap, then I lose my

48

nerve a - gain. In tears, *cresc.* run - ning home I

50

go, Se - cret - ly re - lieved, Safe with what I

*f* *rall. molto* *ff*

know, a - gain. And yet I

54 *A tempo*

know I am not the same. In - side my

56

heart is some - thing I can't tame. I feel my

58 *rall.* *stringendo*

mind burst - ing in - to flame, And I must change or else I'll

*See other page*

60

*f dim.*

break a - part, — Or break a - way, — And end up hav - ing to

63

Slowly  
*p*

*rall. molto*

A tempo  
*mp*

start, a - gain. Pat - terns through the day I seem to

66

use to give my life a shape. Pat - terns through the house that give me

68

*rall. e dim.*

*pp*

com - fort when I need es - cape. Pat - terns that lead me no - where at all.

PIANO-CONDUCTOR

ROMANCE PART II

(NICK + PAM)

7

TEMPO DI TANGO

CUE: LIGHTS UP ON NICK + PAM

8

VAMP A X'S

CUE: [NICK] "CHAPTER 26."

9

L'ISTESSO - HIGH SEAS ROMANTIC  
(NICK READS FROM MARY DICK)

UNDER DIALOGUE

CUT ON " ... HIS IVORY LEG ... "

NICK: "RULE 5."

SERIOSO

CUT ON " ... FOR ONE HOUR."

[UNDER DIALOGUE]

17

18

19

16

VINS

SYNTH. (CELESTA FX)

CELLO - BASS - GTR - TIMP

NICK: "... ONLY FORTY MINUTES TO GO."

20

21

AGITATO (♩ = CA. 138)

22

23

(26)

27

[NICK]

ON THE

VINS - OB - CL - HRN

(NO W.W. HRN)

B'SN - CELLO - BASS - GTR

SUB. MR

28 [NICK + PAM] 29 30 31 [NICK] *mf*

NINTH, E-LEV-ENTH, THIR-TEENTH, FIF-TEENTH AND SEV-EN-TEENTH, (Tutti) AT E-

VNS  
CELLO/B'SN  
BASS

(DRS)

32 [PAM] 33 [BOTH]

LEV-EN ON THE DOT, WHETH-ER WERE EN-THUSED OR NOT, WE

SYNTH.  
HORN  
TRN

VNS + CELLO I (ADD GTR)  
CELLO II + B'SN (CLAR)  
CON (BASS)

34 35 [NICK]

REN - DEZ - VOUS. DOWN THE HALL I

(Tutti)



36 (TANGO)

[PAM]

SPEED.

37 TIME A-GAIN TO PLANT YOUR SEED.

38

39 I START TO THINK I'D RATHER

HORN 2

TBN

PIANO-STES

CL

B'SN

(SIMILE)

40 [NICK]

41

42 RALL & CRESC.

43 Tempo

READ. BUT NO, YOUR TROU-BA-DOUR AR-RIVES TO SING AND BRING YOU MORE RO-

(CLAR)

PIANO APP.

P RALL.

44 (IN ONE) (d. = ca. 54)

[PAM] 45

[BOTH] 46

47

MANCE, RO-MANCE, IS THIS WHAT WE DREAMED OF THAT

(VINS/CELLO I)

(PIANO)

HRN-CLAR

CELLO II

B'SN-BAS

48 (N) (P) 49 50 [PAM] 51

NIGHT IN NAN-TUCK-ET? WHEN THE SUM-MER MOON

(OB-CLAR)

(VMS)

(PIANO)

HORN/STR.  
CELLO

B'SN-BASS-PIANO

52 [NICK] 53 54 [PAM] 55

SHIM-MERED WHITE A-BOVE THE TREES AND STARS WERE DANC-ING IN THE PLEI-A-DES, WE PROM-ISED

BELL TREE

BELLS

OB Clar

STRS.

HORN  
TRN  
B'SN

PIANO

BASS

Poco RIT

FREELY - MENO MOSO  
COLLA VOCE

56 [PAM] 3  
I'D BE YOUR QUEEN.

57 [NICK] 3  
I'D BE YOUR TURK.

(RALL.) 58 [BOTH] 3  
HOW COULD SUCH LOVE

59 3  
BE SO MUCH WORK?

INSTRUMENTAL PARTS:  
VINS Cello I  
VINS Cello II  
BASS

60 A TEMPO - MOD TO  
[UNDER DIALOGUE] 61 62 63

ALTO FLUTE SOLO

VINS Cello I pp

RHODES p

pp Cello II (Trem)  
BASS

64 65 66 67

INSTRUMENTAL PARTS:  
VINS Cello I  
VINS Cello II  
BASS



68 (MORE FREELY)

FLUTE

69 70 71

VNS  
CELLO I  
RHODES  
CELLO II/BASS

72 73 74 75

STRS.

76 CUE: (NICK) "NOT YOU HONEY." [NICK] 77 [PAM] RO - MANCE

(TEMPO I) TRACK # 5 new track

[VAMP] Long Vamp

78 79 80 LIGHTS FADE ON NICK & PAM

VNS + CELLO I  
HORN  
CELLO II Pizz  
BASS

SEGUE TO [16A] AS LIGHTS GO UP ON NICK & PAM AGAIN

PIANO-CONDUCTOR

ROMANCE - PART III

"BABY"

16A

SEQUE FROM 16

MOD TO IN 3

[FAIRY TALE UNDERSCORE]

11

12 13 14

(VNS)

Piccolo 8VA

SYNTH

bP. (300 CELLO Pizz)

bP.

bP.

bP.

CUT ON: "CAPTAIN AHRAB WAS MORE FUN." (LONG DIALOGUE)

15 16 17 18

Piccolo 8VA

bP.

bP.

bP.

bP.

19 ANGRILY (♩ = CA. 132) TRACK #6

20 21 22 [Pam] mf

I'll get your tea (evens)  
 0. Chi male ~~santa~~

ON #1HE

VNS + CELLO I (MARTATO)

mf

8VA  
 CELLO II (Pizz)

(BASS)

221.

23

24 25 26

NINTH, E-LEV-ENTH, THIR-TEETH, FIF-TEENTH AND SEV-EN-TEENTH. ON THOSE

OB. (SIMILE) BR

CL. CL - BSMN - DRS.

+ PIANO

27 28

FER-TIL-EST OF NIGHTS, A-DORNED WITH MYR-TLE FOR THE RITES, WE

HORN 1 & 2 (Tutti) TRP. 1 & 2

29 30

REN - DEZ - VOUS. DRUMS POUND IN MY

#P (Tutti)

31

32

HEAD. I START TO FEEL THE US - UAL

33

DREAD. I MOUNT THE AL - TAR OF MY

34

35

BED AND LIE BACK WARM AS ICE, PRE - PARED ONCE MORE TO SAC - RI - FICE: RO -

36

37

38

MOLTO RALL

MP

ATempo

MP CRESC.

MOLTO RALL

SUB. P.

AL=



39 [AGITATO] (IN ONE)

MANCE, RO - MANCE, OH, WHERE IS THE PAS - SION I

VNS - CELLO I  
HORN  
CELLO II (Pizz) BSN  
PIANO  
BASS

43 DIM - LY RE - MEM - BER. PLEASE RE - MIND ME NOW:

OB  
CL.  
VNS  
GR. CELLOS I-II  
HORN  
BSN - BASS

45 CRESC. 46

47 I LOVED YOU. I KNOW I DID, BE - FORE WE WERE MA - CHINES TO MAKE A KID, I'M SOR - RY

(POCO RALL)

STRS.  
PIANO  
BR  
BSN - BASS

[BROADLY]

51 3 52 3 53 3 54 3 *f* *ATempo*

*Cresc. & Molto Rall.*

I SHOULD TRAN-SCEND, I SHOULD-N'T PREACH. ONCE MORE, DEAR FRIEND, IN-TO THE BREACH! RO-

(STRS)  
(HORN)

BR.

*mf* *Cresc.* *Cresc. & Molto Rall.* *At<sup>o</sup>*

(TIMP)  
BASS  
B3M

55 [MOLTO AGITATO] 56 57 58

MANCE, RO - MANCE, WHEN GOD THOUGHT UP SEX ONE SUS-

VINS/CELLO I  
(HORN)  
PIANO

*mf*

+ CELLO II (Pizz)

59 60 61 62

PELTS HE WAS JOK-ING. WHY ELSE WOULD HE MAKE

OB (OB)

HRN  
CELLO  
GR

63

[Poco Rall]

64 65 66

HU-MAN HEARTS A POW-DER KEG TO GET ONE LOU-SY SPEEN TO REACH AN EGG. IT'S MAD BUT

STRS.  
HORN  
TBN  
BR

PIANO  
BASS

TPT-HRN  
TBN  
Poco Rall

(MORE BROADLY)

67

68 69 70

THAT'S WHAT HE DID. THAT'S WHY I'M ME, REACH-ING FOR YOU, LONG-ING TO BE

CYMB  
HORN  
TPT  
TBN  
P  
CRESC.

STRS.

[NICK ENTERS]

71 72 73 74

SWEPT OFF MY FEET, RAV-ISHED OR WORSE, HEAD O-VER HEELS, NOT THE RE-VERSE!

HORN-TPT-TBN-PIANO  
P. (STRS)  
Tutti

PIANO Solo

RALL

VERY FREELY (IMPROVINGLY)

75 3 76 3 27 P

(SHE SEES NICK)

I HAVE TO FEEL — I CAN'T JUST BREED — PLEASE UN- DER- STAND —

STRS + W.W. *mf* (STRS.) *pp*

78 3 79 NICK: "WE'RE NOT DOING (79A) (THEY EMBRACE) THIS ANYMORE" ||

WE SIM-PLY NEED...

FRANK

VINS OB # TEN CL. # PIANO P

[A TEMPO - VERY FAST]

80 81 82 (POCO RALL) 83

SYNTH - VINS - FL - CLAR (HORN)

BRASS (OPEN)

CELLO (P) B.S.M. + GTR

BASS

CUE: ARLENE EXITS

(A) FREELY BUT NOT TOO SLOWLY (B)

Arlene "It going to bed"

Fl. Solo  
mp  
FL  
PIANO ARP 2  
STRS (Pizz) MUTED  
mp ARCO  
CELLO (MUTED)

[ALAN]

1  
mp  
CHILD-REN TELL YOU EV-'RY-THING AND GIVE YOU THEIR WHOLE HEART.

STRS (ARCO)  
mp

3  
4  
YOUR WIFE TELLS YOU EV-'RY-THING AND BLOWS YOUR DAY A - PART.

1/2 1/4  
12-4CR (\* INDICATES A SLIGHT PAUSE)

MAY-BE THAT'S THE REA-SON WHY A CHILD IS, FROM THE START,

EASIER TO LOVE. SO MUCH EASIER TO LOVE.

ADD PIANO

CHILDREN ASK YOU QUESTIONS AND THEY DON'T KNOW IF THE ANSWERS TRUE.

mf

STRS.

13 14

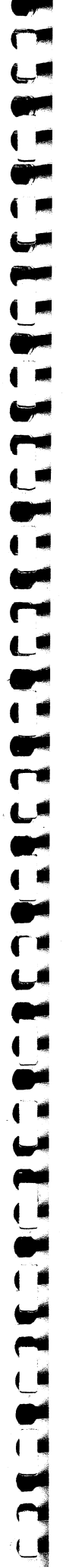
YOUR WIFE ASKS YOU QUES-TIONS SHE AL - READ-Y KNOWS THE ANS-WERS TO.

15 16

NO SUR-PRIZE THAT CHILD-REN ARE, NO MAT-TER WHAT THEY PUT YOU THROUGH.

17 18 19 20

EASIER TO LOVE, SO MUCH EASIER TO LOVE.



21 *f*

22 *mf* 23

ANY-THING A CHILD NEEDS A KISS CAN MAKE AL-RIGHT. YOUR WIFE NEEDS YOUR

*STRS.*

*mp*

24 25 26

LIFE. CHILD-REN WANT TO HEAR THE SAME STO-RY EV-'RY NIGHT -

*PIANO*

*VINS*

*CELLOS/PIANO*

*BASS*

27 28

TRY THAT ON YOUR WIFE.

*(b)P*



29

CHILD-REN OP-EN UP WIDE EYES AND SEE YOU AS A STAR.

30

This system contains the first two staves of music. The top staff is a vocal line starting at measure 29 with the lyrics 'CHILD-REN OP-EN UP WIDE EYES AND SEE YOU AS A STAR.' Measure 30 is also indicated. The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support.

31

YOUR WIFE OP-ENS UP WIDE EYES AND SEES YOU AS YOU ARE.

32

This system contains the next two staves of music. The top staff is a vocal line starting at measure 31 with the lyrics 'YOUR WIFE OP-ENS UP WIDE EYES AND SEES YOU AS YOU ARE.' Measure 32 is also indicated. The bottom two staves are piano accompaniment, continuing the harmonic and melodic development.

33

THAT'S WHY FROM THE DAY THEY GOT HERE MY KIDS WERE BY FAR

34

RALL

RALL

RALL (PIANO)

This system contains the final two staves of music. The top staff is a vocal line starting at measure 33 with the lyrics 'THAT'S WHY FROM THE DAY THEY GOT HERE MY KIDS WERE BY FAR'. Measure 34 is also indicated. The bottom two staves are piano accompaniment. There are three instances of the word 'RALL' (Ritardando) written above the piano part, indicating a gradual slowing down of the tempo. The final measure includes the instruction '(PIANO)' for a softer dynamic.



A LITTLE MORE BROADLY

35 36 37 38 *ten.*

EA-SI-ER TO LOVE, SO MUCH EA-SI-ER TO LOVE, SO MUCH

(FL.)

STRS + PIANO

*mf*

39 40 *mp*

EA-SI-ER, EA-SI-ER TO

*Dim. & RALL.*

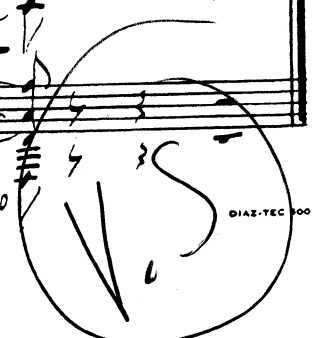
41 42 43 44

LOVE.

Solo *mf*

APPLAUSE - SEQUEL TO [17B]

BASS PIANO



PIANO-CONDUCTOR

[ALTERNATE FOR EMB. TRANS. II - #17A]

BABY

REGISTRATION TRANSITION

TRACK # 8

17B

(ENSEMBLE)

(C. COND.)

85

86

87

88

Musical score for measures 85-88. Includes staves for Horn, Cello, Piano, and Guitar. Annotations include 'HORN', 'CELLI - P.', 'PNO.', 'GTR. - P.', 'Dim. - UNDER DIALOGUE', and 'SYNTH. - SOLO'. A large bracket spans across measures 86 and 87.

Musical score for measures 89-92. Includes staves for Piano and Guitar. Annotation includes 'PNO.'.

Musical score for measures 93-96. Includes vocal line and instrumental accompaniment. Lyrics: 'AU-TUMN BRINGS A CHILL - AND THEN, BLINK, YOU'RE BACK IN SCHOOL A-GAIN. - He school year takes a'. Annotations include '(ENS.)', '(HORN)', '(GTR. - RHY.)', '(CELLI)', and '(BR. SXS. - HARM.)'.

97 ONE MORE SUM-MER'S COME AND GONE. 98 99 WHO'D BE-LIEVE HOW TIME MOVES ON. 100

VHN. & CELLI B4

PN0. + BS.

101 WHAT A JOUR-NEY, WHAT A RIDE. 102 103 104

CELLI + FL. OB. BVA

*Slow and Fade on Cue*

CUE: LIGHTS UP ON DANNY+LIZZIE APARTMENT

105 106 107 108

VLNS. (+ TBN - 16+) BRASS

+ FL. OB. + BA HORN & CELLI + B.C.L.

LIZZIE: ..... MARRIAGE IS STILL POSSIBLE. (LIZZIE, DANNY, ENS.)

MODERATO - VERY RHYTHMICALLY - (♩ = ca 120)

DANNY: THAT'S THE SCARIEST THING I EVER HEARD. LIZZIE: WAIT. WAIT.

NO

mp

+ BS. RES.

LIZZIE:

I'M HAVING A VI-SION. I SUB-DEN-LY SEE IT: THE MAG-NI-TUDE OF TWO PEO-PLE IN

NO

mf

(+GTR.)

LOVE. HOW COULD I HAVE MISSED IT? IT HAD TO HAVE BEEN THERE BUT I NEEDED YOU TO SHOW ME.

10

Sim.

HAVE SO MUCH POW-ER THAT'S LOCKED IN-SIDE US EV'RY TIME I TOUCH YOU IT FLOWS THE

0

13 *cresc.*

EN-ER-GY OF, CA-PA-CI-TY OF, THE IN-FI-NITE SWEEP OF TWO PEO-PL E, TWO PEO-PL E IN

*STGS*

**PIANO** *cresc.*

17 LOVE. IN LOVE.

*BR/SX'S*

**PIANO** *f*

21 *mf*

*(DANNY: OPT. BVA)* *(LIZZIE:)*

OUR SCALE IS E-NOR-MOUS. OUR SIZE IS GI-GAN-TIC. THERE'S NOTH-ING OUR MINDS CAN-NOT CON-TAIN.

*sim. no quaveris.*

**PIANO** *mp*

DANNY:

LIZZIE:

BOTH

25 NO WALLS CAN EN-CLOSE US. OUR LIVES HAVE NO BOUNDARIES. IF WE CAN UN-LEASH WHAT'S IN US.

PNO.

(29)

THAT'S WHY IT'S AL-RIGHT THAT WE FUSE TO - GETH - ER. - WE KNOW WHAT THE UN-I-VERSE KNOWS: THE

STR.

PLAY QUARTER

cresc.

f

mf

33

PO-TEN-CY OF, VI-TAL-I-TY OF, IM-MEN-SI-TY OF, IN-TEN-SI-TY OF THE

cresc.

plays play all, TRIPS

sub. mp

cresc.

37 *ff*

GREAT QUANTUM LEAP - OF TWO PEOP - PLE TWO PEOP - PLE IN LOVE.

38 39

SKS/HR

PIANO

+ BR.

SK'S

40

IN LOVE.

41 42

+ BR.

BR./SK'S

(43) DANNY: *mf*

44 45 46

MY GOD, IT'S SO SCARY - YOU THINK I'M NOT FRIGHTENED? COSMIC INVADER'S ON HIS WAY. - THIS

PIANO

*mp*

*p*



48 49 50

LOOK AT THIS A-PART-MENT. HE'S ALREADY CHANGED IT, AND HE IS-NIT E-VEN HERE YET.

6X'S

TRPTS

+BR.

PIANO D

52 53 BOTH 54

BUT WE WILL BE SAVED BY THE LAWS OF SCIENCE. EIN-STEIN PROVED WHAT EU'RY ONE KNOWS: WHEN

cresc.

56 57 58

TWO SEPRATE LIVES ARE FUSED IN-TO ONE THE EN-ER-GY FREED SUR-PASSES THE SUN. AND

cresc.

+TRPTS

sub. mp

cresc.

59 *sf*

WE FILL THE U NI-VERSE WE ARE TWO PEO PLE IN

60

*sf*

*f*

PIANO

61

LOVE. IN

*BR.*

*sf*

*sf*

*sf*

PIANO

63

LOVE.

64

PIANO

ENSEMBLE - (OFF-STAGE) [LIKE A HEAVENLY CHOIR]

66 67 68

f AH *Sempre legato*

tutti (TR. LEAD) STGS

DANNY/LIZZIE DIALOGUE PLAYED LOUDLY OVER THE MUSIC

70 71 72

STGS

ORCH

74 75 76

THE

ORCH

77

EN-ER-GY OF, CA-PAC-I-TY OF, THE

78

2. TRPTS

GR. PNO

AB/Bb

VC

RAB

79

IN-FIN-TE SWEEP OF TWO PEOPLE, TWO PEOPLE IN

80

TRPTS

TRPTS

(AB/Bb) GR. PNO

TO 147

147

ENS.

148

THAT'S WHY IT'S AL-RIGHT THAT WE FUSE TO - GETH - ER -

ENS.

THAT'S WHY IT'S AL-RIGHT THAT WE FUSE TO - GE... FUE TO - GETH...  
HERE

DANNY + LIZZIE

THAT'S WHY IT'S AL-RIGHT THAT WE FUSE TO - GETH, - ER .

(SXS. HN.)

(SXS. HN.)

PIANO

149

ENS.

150

WE KNOW WHAT THE U-NI-VERSE KNOWS THE U-NI-VERSE KNOWS.

ENS.

(Tutti)

ER. U-NI-VERSE KNOWS THE U-NI-VERSE KNOWS.

DANNY + LIZZIE

151

WE KNOW WHAT THE U-NI-VERSE KNOWS: KNOWS WHEN

(+ BR.)

(+ SXS.)

PIANO

152

ENS.

153

mf

cresc.

154

155

THE EN-ER-GY FREED SUR-PASSES THE SUN AND

DANNY  
LIZZIE

cresc.

TWO SEP-RATE LIVES ARE FUSED IN-TO ONE THE EN-ER-GY FREED SUR-PASSES THE SUN AND

TRPTS

(SAXPHN)

PIANO

cresc. poco a poco

156

ENS.

ff

157

WE FILL THE U NI-VERSE WE ARE TWO PEO PLE TWO PEO

DANNY  
LIZZIE

(p) ff

WE FILL THE U NI-VERSE WE ARE TWO PEO PLE TWO PEO

(BR./  
SXS)

PIANO

ff

(to 161)

158 159 161

ENS. PLE TWO PED - PLE TWO PED PLE IN

ANNY TIZIE PLE TWO PED - PLE TWO PED PLE IN

PIANO PIANO B.D. f

162 163 164 165

ENS. LOVE! LOVE

ANNY TIZIE LOVE! AW AW TWO PED - PLE IN LOVE.

SARAS

BR. PIANO sff (Bra basso)

Segue  
to  
#18A  
OR  
#18B  
(CHASER)

PIANO-CONDUCTOR [ALTERNATE FOR EMB. TRANS. VI - #18A]

18B

TWO PEOPLE IN LOVE CHASER

① *Slower and softer*  
 (GTR. ↗)

PNO. *mp*  
 (+BS., DES.)

PNO. *sim.*

PNO.

[VAMP]  
 (SYNTH.)  
 [FADE AS LIGHTS COME UP ON NICK AND PAM.]  
 (+GTR.)  
 PNO. *mp*  
 (+VLNS.)  
 (CELLI)  
 (+BS.)



AND-CONDUCTOR

TRACK #10

BABY

19

REHEARSAL MARK: A CALL TO ENR WORTH PMS  
NICK: "... IT ISN'T."

WITH YOU

(PAM AND NICK)  
COLLA VOCE

1

→ 13

3 (PAM)

4

SLOWLY + FREELY

RHODES + PIANO

pp

TRIA. \*

I SAID I'D FILL MY LIFE WITH YOU.

5

6

ONE LOOK AND WHAT ELSE COULD I DO ?

+ STGS

+ BS

7

POCO PIU MOSSO

8

THAT SMILE THAT LIGHTS YOUR FACE WASHED IN-TO EV-'RY SE-CRET PLACE AND

+ STGS

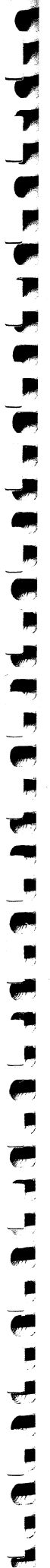
9

10

MADE ME SEE — A BETTER ME IN — SIDE OF ME.

+ STGS/W.W'S/TRB.

4p



11

AND WHEN A GIFT LIKE THAT COMES THROUGH I OUGHT TO THANK MY STARS FOR-EV-ER

12 13 14

(HN) (WWS+BR) (VLS. 4/4) (CC.) (CRES. +BR.)

RHODES + PIANO

+STGS

+BRES

+GTR. CELEST.

15

PIU MOSSO

AND SO I'LL STAY WITH YOU AND FILL EACH DAY WITH YOU AND AL-WAYS

16

VLS BR. (HN.)

RHODES + PIANO

+STGS

17

RALL. CRES.

KNOW THAT I'M COM-LETE IN EV-'RY WAY WITH

18

RALL. + CRES.

+STGS

253.

(MOVING AHEAD)

19 20 21 22 *Poco Rit.*

YOU. \_\_\_\_\_

FL. SOLO 8VA

CLAR. SOLO

HN SOLO

Tutti

+ STGS.

+ STGS. OCTVLS. 3/4

(SOMEWHAT FASTER)

3) 24 25 26

NICK

I SAID I'D FILL MY LIFE WITH YOU ONE LOOK AND WHAT ELSE COULD I DO.

STGS. - W.W.S. + BM, BR.

VLNS.

f (HN)

p.

+ W.W.S.

(PNO.)

+ CELLI. GTR.

28

IT ON - LY TOOK ONE TOUCH AND SOME - HOW YOU UN - LOCKED SO MUCH IT

W.W.S.

+ STGS.

29

MADE ME SEE — A STRONGER ME IN - SIDE OF ME.

30

(HM) #

(+TRBN)

+ W.W.S/STGS

RHODES  
PIANO

31

AND WHEN A GIFT LIKE THAT COMES THROUGH

32

ec. solo

+ W.W.S + STGS

RHODES  
PIANO

(+GTR)

33

I HAVE TO THANK MY STARS FOR EV - ER.

34

ff

w.w.s

+ STGS

+ BR.

(VIN)

(+GTR)

P/C

5.

WITH YOU

(PUSHING AHEAD)

35  
PAM:

NICK:   
AND SO I'LL STAY WITH YOU AND FILL EACH DAY WITH YOU AND AL-WAYS

BR.  
HW P

+ STGS 8va

2 PIANOS + 2 PIANOS

37 RIT. + CRESL. 38 MOLTO RALL. 39

PAM:

NICK:   
KNOW THAT I'M COM-LETE IN EV-RY WAY WITH

WITH

STGS

2 PIANOS + 2 PIANOS

P T

SLOWER + VERY EXPRESSIVELY

40 PAM: YOU. I KNOW I'LL FILL MY LIFE WITH YOU

41 42

NICK:

VIOLIN Solo 8va

VCN Solo 8va

RHODES (+STRGS)

PIANO

PIANO Solo

43 [DIALOGUE] 44 45 [OPTIONAL ENDING (45A)]

NICK: ..... HOLD ME. [AS THEY EMBRACE] VERY SLOWLY [TO BAR 46 OR USE OPTIONAL ENDING]

2 VIOLINS SOLI

[PIANOS]

RHODES + PIANO

BASS

46 47

CLOCK CHIMES (SYNTH.)

[STRINGS]

2X'S

2X'S

PIANO-CONDUCTOR

AND WHAT IF WE HAD LOVED LIKE THAT?

BABY

20

MOD. TO WARNING: ALAN: ... (ALAN AND ARLENE) "THE ANSWER IS NO" \* CUE

\* CUE: ARLENE: "TWO WEEKS" ... "I WOULD HAVE BEEN UP THE WALL."

ARLENE: ..... UP THE WALL.

STGS +8VA  
HARM.  $\delta$

MODERATO (♩ = 96-104) TALENT

HORN LEAD  
CLARS  
P SEMPRE LEGATO, BUT RHYTHMICALLY  
\* BS (WITH PEDAL)

5) *mf* ALAN:  
YOU AND ME, — THE PER-FECT PAIR — NO ONE QUES-TIONED IT. WHO WOULD DARE?

*P* (PIANO)  
w.w.s  
\* DRS

9 10 11 12  
OTH-ERS FLAMED BUT THEY BURNED OUT — WE KEPT ROLL-ING A-LONG — SO IT'S

*P* (PIANO)  
+STGS 2

(13)

14 15 16

HARD TO SAY WHAT HAP-PENED TO US SINCE NO-THING REAL-LY WENT WRONG. WE

+ STGS

PNO

17 18 19 20

KNOW THE WORDS BUT WE'VE FOR-GOT-TEN THE SONG. AND NOW I'M ASKING IF I

*mf-f*

OB.

PNO

H.H. RB. B.C.L.

+ HN, B.C.L. / TRB.

st. VLNS.

(21)

22 23 24

LOYED YOU? — WHAT DOES IT MATTER THAT I LOYED YOU, — WHAT EVER WAY IT WAS I

(W.I.)

VLNS.

PNO

(WITH PEDAL)



25  
 LOVED YOU — IT WASN'T E-NOUGH TO GET US THE WHOLE WAY THROUGH. I NEVER SIMPLY SAID "I

26 27 28

ob./cl.  
 HN  
 + STGS

29  
 NEED YOU." I NEVER TOLD YOU WHEN YOU HURT HOW I CRY

30 31 32

cresc. f  
 w.w's/BR.  
 HN  
 sf p  
 + STGS

34 35 36

SOME PEOP-LE DARE TO RISK THE FLAK AND NEVER HOLD THE FEELINGS BACK. AND WHAT IF WE HAD LOVED LIKE THAT, YOU AND I?

mf

BR.  
 f  
 STGS VCL  
 THD TRB.

P/c

. 4 .

AND WHAT

(37) PLAN: P

PAROLE:

OFF WE SET, OUR LIVES IN-SURED; DREAMS COM-PUT-ED AND LOANS SECURED

STGS

Pa. Drs. Guit. Bass

PNO

mp

41

OTH-ERS FLOUN-DERED, HAD NO PLAN. OUR DI-REC-TION WAS CLEAR. AND THE

CLAR. SOLO

2

+STGS(P)

PNO

(45)

FACT THAT LEAVES ME SO AS-TON-ISHED IS NEV-ER ONCE DID WE VEER THE

66.

+STGS

PNO

49 50 51 52 *mf-f*

ROAD WAS STRAIGHT AND TRUE THAT BROUGHT US TO HERE. \_\_\_\_\_ AND NOW I'M ASK-ING IF I

+ STGS

+ W.W.S.

+ B.C./TRB.

53 54 55 56

LOVED YOU \_\_\_\_\_ WHAT DOES IT MATTER THAT I LOVED YOU? \_\_\_\_\_ WHAT EVER WAY IT WAS I

TBN HN

TBN HN

57 58 59 60

LOVED YOU, \_\_\_\_\_ IT WASN'T E-NOUGH TO GET US THE WHOLE WAY THROUGH. I NEVER ASKED FOR WHAT I

+ STGS

W.W.S.

61 NEED - ED OR LET YOU SEE MY FAM-OUS STRENGTH WAS A LIE!

62 63 64

*f*

*pp* *f*

+ ST65

PNO

65 SOME PEO-PL E GET BE-YOND THE FEAR AND REAL-LY TALK AND REAL-LY

66

*f*

*p*

ST65 VC84

PNO

67 HEAR. AND WHAT IF WE HAD LOVED LIKE THAT YOU AND I

68

*f*

*p*

ST65

+ HW TRON

+ B. CL.

PNO

69 *mf* 70 71 *Poco Rit.* 72 *ff* *A TEMPO I°*

(ALAN:)

AND NOW I'M ASK-ING IF I

*ff*

SOME PEOP-LE RISS RE-STRAINT GOOD-BYE AND REAL-LY LET THE DISHES FLY, AND REAL-LY LAUGH AND REAL-LY CRY, AND NOW I'M ASK-ING IF I

*ff* (BR.)

*STGS*

*PICO RIT.* *A TEMPO I°*

*NO*

*ff*

*STGS*

*(+ TRMS)*

*f*

73

74 75 76

LOVED YOU — IT'S GOOD TO ASK HOW MUCH I LOVED YOU — FAR THOUGH I ALWAYS THOUGHT I

*ff*

*STGS*

*(+ TRMS)*

P/c

77  
 PARL. *f* LOVED YOU — OUR LOVE LACKED THE STUFF TO GET US THE WHOLE WAY THROUGH  
 ALAN *f* I NEVER FILLED YOUR ROOM WITH  
 STBS  
 + BV  
 PND  
 + OB/CC.  
 P  
 + IC

81  
 PARL. *f* I NEVER WORE YOU UP WITH MUSIC OR WROTE YOUR NAME 'ROSS THE SKY.  
 ALAN *f* ROSES — OR HIRED A PLANE TO WRITE YOUR NAME 'ROSS THE SKY.  
 WWS  
 OB/CC.  
 AN P.  
 P  
 BR/WWS  
 PND  
 + STBS  
 P  
 + STBS

85  
 ARL.  
 86 *f* SOME PEO-PLE FEEL AND LAT-ER THINK. 87 IF ON-LY ONCE WE REAL-LY  
 88  
 7LAN  
 SOME PEO-PLE TAKE THINGS TO THE BRINK. I'D TRADE THE COM-FORT THAT WE BOUGHT.  
 W.W'S STGS  
 GTR (PNO)  
 89.  
 90.  
 91.  
 92.  
 PNO

89  
 L.  
 90 FUGHT. BUT WE'D AT LEAST HAVE BEEN A - LIVE YOU AND  
 91 *ff*  
 92  
 AN  
 YES, MAY-BE STILL WE'D NOT SUR-VIVE. WE COULD HAVE REAL-LY BEEN A - LIVE, YOU AND  
 W.S STGS  
 + BR. STGS + BR.  
 RALL... + BRSC....  
 PIANO  
 PIANO OUT

A TEMPO - Poco meno mosso

(93)

ARL. I

FLAN I

VLNS. (HARMONIC - 15ma)

BR. *dim.* - *ra22.*

+ B.C.L.

95

ARL. *mp* VERY BROADLY

FLAN *mp*

AND WHAT IF WE COULD LOVE LIKE THAT?

AND WHAT IF WE COULD LOVE LIKE THAT?

HN, TBN.

*mp* *p* *mf*

(+TIMP.)

(B.C.L., SYN., VC., BS.)

APPAUSE

SEBUE #21



BIRTH SEQUENCE

(PRINCIPALS + ENSEMBLE)

TRACK 12 is CD !!

APPIDUSI SEQUE From [20]

(♩ = 88) [AD LIB VAMP]

Track all minus Rhodes.

SPLIT  
Quinta Rhodes

(SYNTH. EFFECT)

Dr. + VLNS.

R(E)

(CELL)

pp

ALAN AND ARLENE MOVE SLOWLY TOWARDS EACH OTHER.

(GTR., SYNTH.)

ON CUE AS ALAN AND ARLENE KISS.

(W.W.'s, BR.)

DANNY: (READING) "... JOURNEY INTO THE UNKNOWN. DID YOU READ THIS? LIZ? LIZ?"

LIZZIE: I'M HAVING THESE FEELINGS. THEY CAN'T BE CONTRACTIONS."

LIZZIE: "... I'M NOT GOING TO LOOK LIKE AN AMATEUR."

(TO BAR 5) ON CUE: (LIZ.) "DANNY, I THINK THIS IS REAL."

(RHODES) 3 p

(RHODES) 3 p

(RHODES) 3 p

[VAMP]

THIS VAMP CONTINUES IN STEADY TEMPO WHILE THE "STINGS" ARE DICTATED DIRECTLY TO RHODES AFTER EACH WORD CUE, WHEREVER THEY HAPPEN TO FALL.

U.S.

TRACK # P.C. 13

5

ON CUE

(PAM + NICK DIALOGUE)

(N:) "WANT TO GET UP?" (P) "WE COULD BOTH GO FOR (N:) WANT TO KEEP TRYING?" (P) "YEAH."  
A WALK."

Musical staff for PROTALES with notes and rests.

Musical staff for VLNS with notes and rests.

Musical staff for SYNTH PROGRAMMED FX with notes and rests.

Musical staff for TPT'S/OB, TPT. 3 CLAR, GTR SYN, and CELLOS with notes and rests.

ARL: "THIS IS RATHER FRIGHTENING"  
ALAN: "WE COULD MAKE BIG FOOLS OF OURSELVES"  
ARL: "THAT WOULD BE NICE."

9

[LIZZIE] P

(10)

STOP A MO-MENT, TAKE IT IN.

Musical staff for WWS and PROTALES with notes and rests.

Musical staff for SYNTH with notes and rests.

(SYNTH - BLOWER)  
SUSTAIN PEDAL

Musical staff for GTR SYN and CELLOS with notes and rests.

DANNY: "I'M READY. YOU READY KID? I'M READY."  
ARL: "I HOPE THIS CHILD IS READY FOR US."

13

CAN'T YOU FEEL THE CHANGE BE-GIN?

14

15

16

(SYNTH-BLURRED)

PED. SUSTAIN

16<sup>VA</sup>

(4<sup>+</sup>)

17

NICK: "IT WON'T BE EASY. IT MAY TAKE YEARS."

18 [PAM:]

19

20

ONE MORE SEA-SON'S COME AND GONE.

[LIZZIE]

ONE MORE SEA-SON'S COME AND GONE.

(VIMS ORGANS)

(SYNTH PROGRAMMED CONT.)

PED. SUST.

PAM: "BUT I HEARD THAT COUPLES WITH A SENSE OF HUMOR."

NICK: "THEN WERE IN, PAM. THAT'S THE ONE THING I'VE GOT."

21

[ARLENE:]

22 23 24

WHO'D BE-LIEVE HOW LIFE GOES ON. *CRESC.....*

[LIZZIE:]

WHO'D BE-LIEVE HOW LIFE GOES ON. *CRESC.....*

PEA. SUST

16 WA (22)

TRP 3

25

[PAM:] WE'RE TO-GETH-ER, WE'LL GET THROUGH.

[DANNY:] "WHAT IF HE DOESN'T LIKE ME?"

ARL. LIZ. 26 27 28

WE'RE TO-GETH-ER, WE'LL GET THROUGH.

FLAN

CAN TWO PAR-ENTS REAL-LY TOUCH?

CLAR

(STR)

(RHODES) LEGATO

MP (HORN-BEN-TON) GTR

SYNTH BASS

PLAY BASS

29 (CRES.) (ARL:) WE CAN'T WAIT WE CAN START TO - DAY

30 31 32

TR: 29  
-12: YOU JUST TELL ME WHAT TO DO

3M AT NIGHT I'LL COME HOME TO YOU.

3M (OSSIA)  
WE CAN'T WAIT, WE START TO - DAY.

IL SOMEHOW WE WILL FIND A WAY.

ICK AT NIGHT I'LL COME HOME TO YOU.

cl.

OPEN STRINGS

trill

33

ARL.  
PAM  
LIZ

34 35 36

WHAT A JOURN-ey, WHAT A RIDE. WHAT A TRIP TO TAKE TO-GETH-ER.

DAN  
AL  
NICK

(BELL)

TPT'S

PIANO  
ALSO

(SYNTH. RHODES + VLNS + CLAR + OB. (ALTERNATE) + CELLOS)

HORN

TBN

BASS

B'SN

A.  
P.  
L.

37 (CRESC.) 38 39

WE CAN MAKE LIFE AN-Y-THING WE SAY.

D.  
A.  
N.

(CRESC.)

P (BR/HORN)

(NO REEDS)

[ALAN:] "I CAN'T PROMISE TAHITI.  
BUT WE CAN GO BACK TO THE PLAZA."

(ALAN + ARLENE - OPTIONAL)

40 [ARL:] "OVER MY DEAD BODY."

41 [ALL:]

42

43

MS [LIZZIE]

WE START TO - DAY!

END

RHODES - STRS (IN OCTAVES)

SUB MP

Tpt's 3 3 3 + W.W. (Picc/OB)

+ TBN.

(SYNTH.)

BASS

(ADD DR.)

44

(PASSIONATELY)

45

46

47

ALL THESE THINGS I FEEL AND MORE, MY MOTH-ER'S MOTH-ER FELT AND HERS BE-FORE. A CHAIN OF

(SFX)

6 HORN  
TBN

SYNTH. + STRS. (IN OCTAVES)

8VA7

8VA9

STRINGENDO

48 *CRES.* 49 50 *f*

LIFE BE - GUN UP - ON THE SHORE OF SOME DARK

*(TPT'S)*

*HRN - TBN - SXS*

*SYNTH - STRS*

51 52 53

SEA HAS REACHED TO ME AND

*(BR)*

*(S&S)*



P.C.

[Piu Mosso]

[HEART BEAT EFFECT & VOICE OVERS →]

54

55 56 57

(HORN)

(STRS)

(SYNTH/STRS)

[Piu Mosso]

58

59 60 61

[EVER PUSHING AHEAD] (ACCEL MID TO STRINGS ENDO)

STRS/SYNTH (NO TRM)

BR-HRN-DRS

[2x's]

62 63 64 65

8/16 ADD FL + CL

ADD PIANO BSN/GTR BASS

66 [MAESTOSO] 67 68 69 [BABY CRY] 70

Jpts - FL - CL. (IN OCTAVES)

SOLO FLUTE

XYLO - STRS - SYNTH (IN OCTAVES)

VLDS HRN CELLI

72 [SLOWLY AND FREELY] 73 74 75

LIGHTS UP ON HOSPITAL CORRIDOR. DANNY ENTERS.

(SIMPLICE)

[BUILDING UNDER THE DIALOGUE]

[ENSEMBLE]

76 77 78 79

S A  
DANNY DIALOGUE: "I HAD NO IDEA. I SAW THE WHOLE THING. I HAD NO IDEA. AND  
(TEARS STREAM DOWN HIS FACE) COME ON IN."

T B

FL. (CRES.)

FL. SYNTH STRS.

CRES. & Poco ACCEL

HORN

HORN

VINS

CELLO I Solo

CELLO II

TEH SL

CELLO

BARI

BASS

ADD SYNTH

(BR) + DR + STR. (Poco ACCEL)

PIANO

80 81 82 83

S A  
ALL THAT WAS IS PART OF ME AS I AM PART OF WHAT'S TO BE. AND

T B

STRS

BRASS

CYMB

SYNTH

HORN

TEH STR

BASS

BARI/TIMP

DRUM

84 85 86

S A THUS IT IS OUR STO - RY GOES

T B

TPT's

HORN/SAX

Tbn

COL R.H.

CMaj? Am? Dm?

87 88 89 90 CRES.

S A ON AND ON AND ON AND

T B CRES.

(STRS)

(+CYMS)

(+BVA)

(SYNTH)

(+BVA)

HORN/ALTS-TEN

GR SYNTH

BARI-BASS-TIMP

Detailed description of the musical score: The score is for a section of a piece titled 'BIRTH SEQ.'. It consists of several staves. The top two staves are for vocal parts, Soprano (S A) and Tenor (T B). The lyrics are 'THUS IT IS OUR STO - RY GOES' and 'ON AND ON AND ON AND'. The vocal lines are accompanied by instrumental parts for Trumpets (TPT's), Horns/Saxophones (HORN/SAX), Trombone (Tbn), and a section labeled 'COL R.H.'. The piano part includes chords (CMaj?, Am?, Dm?), strings (STRS), percussion (+CYMS, +BVA), and a synthesizer (SYNTH). The score includes dynamic markings like 'CRES.' and 'f'. Measure numbers 84, 85, 86, 87, 88, 89, and 90 are indicated. The notation is handwritten and includes various musical symbols and annotations.

MOLTO ALLARGANDO (IN 8)

91 92 93 94

Soprano: *ON!*

Tuba: *ON!*

Violins: *ff*, *trava*

Violas: *trava*

Celli: *trava*

Double Basses: *trava*

(Timp)

CURTAIN ON ACT II

PIANO-CONDUCTOR

BOWS  
(THE COMPANY)

1 BRIGHTLY (♩ = ca. 168) 3 4

GUITAR

BR. SAXES

ff

GUITAR Cont. Sim.

5 6 7 8

STBS  
vln

9 10 11 12

13

COMPANY

ff

14 15 16

WHAT A JOUR-NEY! WHAT A RIDE! WHAT A TRIP TO TAKE TO-GETH-ER!

BR.

SAXS

+BR.

17

3 19 20

WE CAN MAKE LIFE AN-Y THING WE SAY. WE START TO -

+Bva

HN SAXS

+TBN

3

3X'S

DAY!

3RD X -> POCO RIT....

BR.

SAXS

3X'S

(23) (♩ = 120)

24 25 26

OUR SCALE IS E-NOR-MOUS. OUR SIZE IS GI-GAN-TIC. THERE'S NOTHING OUR MINDS CAN-NOT CON-TAIN-

STGS SYN.

BR.

SXS

BS-SOUNDING B41

27

28 29 30

NO WALLS CAN EN-CLOSE US. OUR LIVES HAVE NO BOUN-DRIES, IF WE CAN UN-LEASH WHAT'S IN US.

BR.

SAXIS

SAXIS

(31)

32 33 34 35

WE HAVE SO MUCH POW-ER THAT'S LOCKED IN-SIDE US. WE KNOW WHAT THE UN-I-VERSE KNOWS. THE

STGS

SAXES

BR.

STG

Bmi

E6

Bmi

E6

E7

Bmi

Gm7

BS.



PO-TEN-CY OF, VI-TAL-I-TY OF, IM-MEN-SI-TY OF, IN-TEN-SI-TY OF, THE

37 38 39

BR.

BS-BV

(Loc) x-

IN-FIN-ITE SWEEP OF TWO PEO-PL E, TWO PEO-PL E, TWO PEO — PLE IN

41 42 43

BR.

SAX'S

44 45 46 47

BR.

SAX'S

LOVE TWO PEO - PLE IN LOVE

48 49 50 51

BR.

SAX'S

(STGS. + 84)

(BR. OCTV'S)

(SXS. + 84)

52 53 54 55

BR. OCTV'S

SXS. + 84

Segue

EXIT MUSIC

(♩ = ca. 80)

1 5/65/54N.

DRUM LEAD IN

SAK'S

(GTR.) Aadd9

F#7m.

BR.

3

TRPTS HN/TRB. 8V

Bm7

E11

5

Aadd9

F#7m.

Bm7

E11

TRPTS HN/TRB. 8V

9

Cadd9

Am7

Dm7

G11



53

RITARD.....

ALTO SAX SOLO

PIANO

+ SAXS  
+ HORN/TRB

55

MODERATO - WITH DRIVE

TRUMPETS/TROBAs

SAXS

GTR.

VEb

Ab

Gm. Cm. Ab

59

60

61

62

SIBS/S4U.

Eb

Eb/G

Ab

Gm. Cm. Ab

63

SR.

(+84)

SAXS

Cm.7

F7

EXIT MUSIC

65 STRG/SYN.

65 66 67

BR.  
SAX'S  
Cm7  
Abma7  
Am7

69 70 71

(TPTS. - unis.)  
Ab/Bb  
Gm.  
+ TGN.  
65

73 74 75

(BR. + BL.)  
Ab/Bb  
Ab/Bb  
Ab/Bb  
Gm.  
Ab/Bb  
E.H.H.

77 78 79

BR. (octvs)  
SAX'S (ALTS FORM)  
Eb  
Abma7  
GTR.-DPT.  
79  
BAND  
TWO PEO - PLE IN LOVE.  
(Tutti)