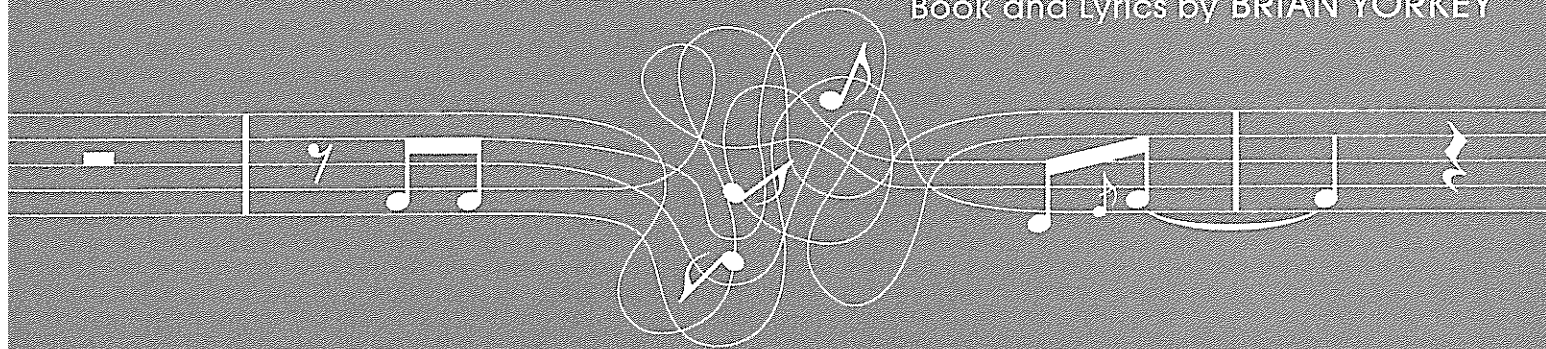


Vocal Selections from

next to normal

an original musical

Music by TOM KITT
Book and Lyrics by BRIAN YORKEY**CONTENTS**

Prelude	3
Just Another Day	4
Everything Else	20
Perfect for You	30
I Miss the Mountains	38
He's Not Here	46
You Don't Know	48
I Am the One	53
Superboy and the Invisible Girl	64
I'm Alive	70
I Dreamed a Dance	25
There's a World	80
I've Been	82
Didn't I See This Movie?	90
A Light in the Dark	95
Hey #1	100
Aftershocks	105
Hey #2	110
How Could I Ever Forget?	120
Why Stay?/A Promise	128
The Break	115
Maybe (Next to Normal)	138
Hey #3/Perfect for You (Reprise)	146
So Anyway	164
Light	152



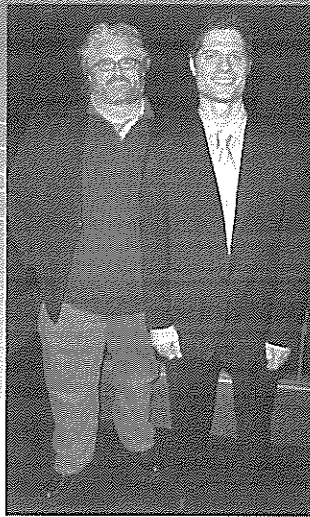
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Cover photo of Alice Ripley: Evan Kafka



Brian Yorkey and Tom Kitt
Photo Courtesy of Walter McBride

Welcome to the songs of *Next to Normal*.

If you don't yet know, *Next to Normal* is about a woman who struggles with mental illness, and about the impact that struggle has on her family. But, for us at least, it's about much more than that. It's about what happens when we love people but can't save them, it's about trying to find ways to heal each other and ourselves, it's about trying to make sense of the mad mix of pain, joy, love, anger, longing, hope and grief that is in each of our lives.

And we don't know any better way to express these many emotions than by writing songs. *Next to Normal* is about characters who spend quite a bit of time at emotional extremes that most of us, with luck, visit less frequently. But if you find yourself at one of those extremes, or if you find yourself wanting to go there, maybe there's a song for you in here.

We wrote *N2N* for lots of reasons, but here are three big ones: First, we wanted to better understand and feel what it's like to struggle with depression, or bipolar disorder, or a similar challenge, as so many people in our lives do. Second, we wanted to write a show that was a moving, emotional journey for the audience, maybe cathartic, maybe enlightening, hopefully hopeful. And, third, we wanted to write songs that people wanted to sing.

We hope most of all that these songs help you to sing, savor, and make some sense of the pain, joy, love, anger, longing, hope and grief of your own life. If the music from our show could become part of the music of your life, we'd be so honored. And our own journey with *Next to Normal* would be complete.

Enjoy.

Tom Kitt and Brian Yorkey

PRELUDE

Music by
TOM KITT

Rhythmic with strong pulse, not too fast ♩ = 94

pp

A7(no3) Asus

A7(no3) Asus A7(no3) Asus A7(no3) Asus

fp

let ring

A7(no3) Asus A7(no3) Asus

rit.

Attaca
"Just Another Day"

JUST ANOTHER DAY

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Moderately bright rock (♩ = 164)

Diana:
mf

Em Em9 Em

They're the

G2 G

per - fect lov - ing fam - 'ly, so a - dor - ing... and I

Em G2 G Am7

love them ev - 'ry day of ev - 'ry week. So my son's a lit - tle shit,

C2

C

Am7

my hus - band's bor - ing, and my daugh - ter, though a ge -

D/E

E5

C

nus, is a freak. Still I help them love each oth -

F(9)

F

F(9)

F

Dsus

D

er, fa - ther, moth-er, sis - ter, broth-er, cheek to cheek!_

Diana: Natalie? It's four in the morning – is everything okay?

Natalie: Everything's great. Why wouldn't it be great? It's great!
(She gulps from the can.)

Em(9)

Em

Em(9)

Em

G2

G

mp

Diana: Honey, you need to slow down, take some time for yourself. I'm going to have sex with your father.

Am7 Am Am7 Am D/E Em

Natalie: Great. Thanks. I'm so glad I know that.

Em(9) Em Em(9) Em Em(9) Em **Natalie:**
mp

So it's

Em(9) Em Em(9) Em G2 G

times like this___ I won - der how___ I take___ it. And if

mp

Em(9) Em Em(9) Em G2 G

oth - er fam - 'lies live___ the way___ we do...___ If they

Am7 C2 C

love each oth - er or___ if they___ just fake___ it. And if

Am7 D/E Em *mf*

oth - er daugh - ters feel___ like I___ feel too.___ 'Cause some

C(9) C C2(#4) C(9) F(9) F

days I think_ I'm dy - ing, but I'm real - ly on - ly try -

F(9) F D7sus Gabe: D *f*

ing to___ get through.___ For just an - oth - er

Am7

C

G

Dsus

Am7

C

G

day...

for an - oth - er sto - len ho -

C2

C

Dsus

G

ur

when the world will feel my pow - er and o - bey -

C2/G

G

**Gabe/
Natalie:**

Am7

C2

It's just an - oth - er

day...

Dsus

Am7

C2

G

D/F#

Gabe:

Natalie:

Feel - ing like

I'll

live

for - ev - er...

Feel - ing like

Em Fmaj7

this feel - ing nev - er goes a - way...

**Gabe/
Natalie:** Bsus Bm7 Em(9) Em Em(9) Em

For just an - oth - er day.

p *mp*

Dan: Em(9) Em *mf* Em(9) Em Em(9) Em

When it's up to you to hold your house to - geth -

mf

G2 G Em(9) Em Em(9) Em

er... a house you built with pa - tience and with care...

G2 G Am7 Am Am7 Am

but you're grap - pling with that gray and rain - y weath-

C(9) C Am7 Am Am7 Am

er, and you're liv - ing on a lat - te and a

D/E E5 C(9) C C2(#4) C

prayer. Can you keep the cup from tip - ping? Can you

mf Diana: Prayer. Keep the cup from tip - ping? Can you

F(9) F F(9) F Dsus

keep your grip from slip - ping in de - spair?

D *f* Am7 C G Dan/ Gabe: Dsus Am7

For just an - oth - er day. In the hus -

For just an - oth - er day.

C G Dan: C(9) C D7sus

tle and the hur - ry, you want to wipe your wor -

ry clean_ a - way._____

**Dan/
Diana:** For just an - oth - er

Natalie: For just an - oth - er

Gabe: For just an - oth - er

For just an - oth - er

Chords: G, C(9)/G, G

day._____ I _____ will keep_____ the plates_ all spin -

day_ hey_ yay.

day_ hey yay.

Diana:

Chords: Am7, C, G, Dsus, Am7, C2, G

**Diana/
Natalie:** ning with a smile_____ so white_ and win - ning all_ the way_

Chords: D/F#, Em

Asus

A

Diana/
Natalie:

C(9)

1

Gabe/
Dan:

'cause what does - n't kill me does

'cause what does - n't kill me does

mp

n't kill me, so fill me up for just an - oth - er

n't kill me, so fill me up for just an - oth - er

Diana/Natalie:

D

f

Am7/I

day. It on - ly hurts when I breathe...

day.

Natalie: *mp*

Think.

Gabe: *f*

It on - ly hurts when I think.

Dan: *f*

It on - ly hurts when I try... Cry.

mf

mp

D

G/D

D7(no3)

Cry, hurts. It hurts. It

It on - ly hurts when I cry. It hurts.

Cry. It on - ly hurts when I play.

It on - ly hurts when I work. It

Henry/Dr. Madden:

It hurts. It

hurts. It on - ly hurts when I say...

It on - ly hurts when I move, when I say...

It hurts when I say...

hurts. It hurts when I say...

hurts. It hurts when I say...

sub. *p*

Am7 C G Dsus Am7

A bus - y, bus - y day.

It's just an - oth - er day.

It's just an - oth - er day. And the morn

It's just an - oth - er day.

It's just an - oth - er day.

This system contains the first five vocal staves and the piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a forte (f) dynamic marking. The key signature is one sharp (F#).

C G C(9) C D7sus

I will hold it all to - geth - er.

And you wish that you were run -

ing sun is stun - ning.

And you wish that you were run -

And you wish that you were run -

Dr. Madden/Henry:

And you wish that you were run -

This system contains the remaining vocal staves and the piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking. The key signature remains one sharp (F#).

G C/G G

I will hide the mess a - way. And I'll
 ning far a - way. It's just an - oth - er
 far a - way. It's just an - oth - er
 ning far a - way. It's just an - oth - er
 ning far a - way.

Am7 C2 G Dsus Am7 C2

(Diana:)
 sur - vive an - oth - er day, and I
(Natalie:)
 day.
(Gabe:)
 day, birds are sing - ing, things are grow -
(Dan:)
 day.

G D/F# Em

— will pray— to hold on just this

ing, and you wish— you could— be go - ing, but— you

And you wish— you could— be go - ing, but— you

A G/B C2 C

subito p cresc.poco a poco

way... and for— my fam - 'ly's sake—

subito p cresc.poco a poco

stay, you stay,

subito p cresc.poco a poco

stay. And you stay— and stay— for - ev - er, though you know

subito p cresc.poco a poco

stay, you stay— though you know

cresc.poco a poco

C2 C C2 C *f*

I'll take what I can take, I'm on - ly just a - wake... Ev-'ry
 stay, and you know that for for - ev - er.
 it's now or nev - er, and you know that for for - ev - er.
 it's now or nev - er, stay.

C2 G/D D C2/E

(Diana)
 day is just an - oth - er and an - oth - er... and an -

G2/F# D/G Am7(4) C G(9) Dsus

oth - er... I will hold it all to - geth - er, we're the

subito p *f*

Am7(4) C G2 Am7(4) C G

per - fect lov - ing fam - 'ly. If they say we're not, then fuck

Dsus Am7(4) C G

'em. We're the per - fect lov - ing fam - 'ly, I will

Em9 Em Em9 Em A5 B5 Em9 Em

keep the plates all spin - ning and the world just keeps on spin -

Em9 Em A5 B5 (Spoken:)

ning and I think the house is spin - ning...

EVERYTHING ELSE

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Classical Sonata

Allegro

(Natalie is playing piano in a school practice room.)

C Solo mp G7 G#dim7

(She's silent at first...)

Am Em Dm D7 G f

(...then coaches herself.)

D7 G f

C
a tempo

Natalie:

Mo - zart was cra - zy. Flat fuck - ing cra - zy.

p a tempo

G7

Bat - shit, I hear. But his

C

F/G

mu - sic's not cra - zy. It's bal-anced, it's nim-ble, it's crys - tal - line clear.

G7

Em

E

There's har - mo - ny, log - ic— you lis - ten to these, you

Am

/G

F

don't hear his doubts or his debts or dis - ease. You scan through the score and put

E7 Am /G

fin - gers on keys and you play... and

F Gsus G F2

ev - 'ry - thing else goes a - way. Ev - 'ry - thing else goes a -

p

Flowing

Gsus G Dm11

way. And you play 'til it's per - fect, you play 'til you ache, you

mf

Bb13(#11) C/G

play 'til the strings or your fin - ger - nails break. So you'll rock that re - cit - al and

mp

Ab+ Am Bb9(#11)

get in - to Yale, so you won't feel so sick and you won't look so pale, 'cause you'

F/A Fm/Ab C/G

cresc. poco a poco

got your full ride and your ear - ly ad - mit— so you're done with this school and wit

cresc. poco a poco

D/F# Fmaj7 E9sus E9

all of this shit, and you grad - u - ate ear - ly, you're gone as of May, and there's

mf

Am Fm/Ab *rall.* a tempo

noth - ing your par - a - noid par - ents can say, and you

mf rall.

Delicately

C

D

know that it's just a So - na - ta a - way... and you play...

and you play... and

rit.

Dm7(b5)/F

Poco rubato

(Henry slips into the room, watching.)

ev - 'ry - thing else goes a - way. Ev - 'ry - thing else goes a -

pp

Dm Gsus G G7sus

way. Ev - 'ry - thing else goes a - way.

rall.

Gsus G Dm C/F G

I DREAMED A DANCE

Lyrics by
BRIAN YORKEY

Music by
TOM KITTY

Waltz, music box, somewhat delicate and jagged ♩ = 96

Ab 15^{ma} Eb13 Ab6 Ebm7 Eb

pp
8^{va}
(with pedal)

Ab Diana: Eb13 Ab6 Ebm7 Eb Ab

I saw you light the ball - room with your spar - kling

(15^{ma})

mp
(8^{va})

Fm7 Bbm7 Eb7 Bbm7 Eb7

eyes of blue. Grace-ful as an an-gel's wing...

(15^{ma})

(8^{va})
p.

Steadier waltz, a little faster

Bbm7 Eb7 Ab Eb13 Ab6

I dreamed a dance with you.

(15^{ma}) *loco*

(8^{va}) *mp loco*

Tender, flowing

Ebm7 Eb Ab Eb+ Ab Ebm7 Eb7

You whis - pered sly - ly, soft - ly.

Ab Fm7 Bbm7 Eb7 Bbm7

You told me you would be true. We spun a - round a

Eb7 Bbm7 Eb7 Ab accel. Abmaj7

thou - sand stars, I dreamed a dance with you.

accel.

Faster waltz

A \flat 6

A \flat maj7

Gm7(b5)

C7sus

I know the night is dy - ing, dear...

C7

A \flat 7

D \flat

I know the day will dawn...

B \flat m9

C7sus

the danc - ers may dis - ap-pear, still the

Gabe:

The danc - ers may dis - ap-pear, still the

Freely
Fm9

Eb9sus

rit.

Cm

dance goes on...

dance goes on... and on.

rit.

Poco rubato

Ab

Abmaj7/Eb

Ab6

Ebm7

Eb

Ab

Diana:

I'll wake a - lone to - mor - row, the dream of our

Fm7

Bbm9

Eb7

Bbm7

Eb7

danc - es through. But now un - til for - ev - er, love,

Bbm C7sus C7 Fm Bb7sus

a tempo

I'll live to dance with you.

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "I'll live to dance with you." The piano accompaniment consists of chords and melodic lines in both hands, with a tempo marking of "a tempo".

Bb7 Bbm Ebsus Eb Bbm

I'll dream, my love... I'll live, my

The second system continues the vocal line with "I'll dream, my love..." and "I'll live, my". The piano accompaniment provides harmonic support with various chords and textures.

Eb Ebsus Eb Bbm7 Ebdim7 *rall. e dim.* Ab *p a tempo*

love... and I'll die to dance with you.

The third system features the vocal line "love... and I'll die to dance with you." The piano accompaniment includes a section marked "rall. e dim." and another marked "p a tempo".

Abmaj7/Eb Ab6 Ebm7 Eb Ab

rit. e dim. *pp*

The fourth system shows the piano accompaniment concluding the piece. It features chords like Abmaj7/Eb, Ab6, Ebm7, Eb, and Ab, with markings for "rit. e dim." and "pp".

PERFECT FOR YOU

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Dark intense, urgent (♩. = 58)

Henry:

Our

mp

Detailed description: This block contains the first system of the musical score. It features a vocal line for Henry and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Dark intense, urgent' with a quarter note equal to 58 beats per minute. The piano part is marked 'mp' (mezzo-piano). The vocal line begins with a whole rest followed by a quarter note 'Our'.

plan - et is poi - soned, the o - ceans, the air — a -

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics 'plan - et is poi - soned, the o - ceans, the air — a -'. The piano accompaniment continues with a consistent rhythmic pattern of eighth notes.

Natalie:

Um,

round and be - neath_ and a - bove_ you.

Detailed description: This block contains the third system of the musical score. It features a vocal line for Natalie and a piano accompaniment. The vocal line begins with a whole rest followed by a quarter note 'Um,'. The lyrics continue as 'round and be - neath_ and a - bove_ you.' The piano accompaniment continues with the same rhythmic pattern.

Hen - ry, that's true, and I to - tal - ly care.

Henry:
I'm

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "Hen - ry, that's true, and I to - tal - ly care." Henry's response "I'm" is written on a separate staff to the right.

Natalie: What?

try - ing to tell you I love you. The

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff with the same key signature. The lyrics are: "try - ing to tell you I love you. The". Natalie's response "What?" is written above the piano part.

world is at war, filled with death and dis - ease, we

mf

This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff with the same key signature. The lyrics are: "world is at war, filled with death and dis - ease, we". The dynamic marking *mf* is placed at the beginning of the piano part.

dance on the edge_ of de - struc - tion. The

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "dance on the edge_ of de - struc - tion. The". The piano accompaniment consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Natalie:
and
globe's get - ting warm - er by dead - ly de - grees....

This system features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "and globe's get - ting warm - er by dead - ly de - grees....". The piano accompaniment consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano part continues with a steady eighth-note accompaniment in the bass and a melodic line in the treble.

this is one fucked - up se - duc - tion. (Henry:)
This

This system features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "this is one fucked - up se - duc - tion. (Henry:) This". The piano accompaniment consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a melodic line in the treble.

plan - et is pret - ty much bro - ken be - yond... all re - pair...

p

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with a dynamic marking of *p* (piano).

but one thing is work - ing

This system contains the next two measures. The vocal line continues with the lyrics "but one thing is work - ing". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

if you're stand - ing there.

This system contains the final two measures of the piece. The vocal line concludes with the lyrics "if you're stand - ing there.". The piano accompaniment provides a final harmonic resolution.

Tenderly

Per - fect for you... I could be per - fect for you.

mp

This system contains the first two lines of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a mezzo-piano (*mp*) dynamic. The lyrics are: "Per - fect for you... I could be per - fect for you."

I might be la - zy, a lon - er, a bit of a ston - er, it's

mf

This system contains the third and fourth lines of the song. The vocal line continues in treble clef. The piano accompaniment continues in the grand staff, with a mezzo-forte (*mf*) dynamic marking. The lyrics are: "I might be la - zy, a lon - er, a bit of a ston - er, it's"

— true. But I might be per - fect... I'll

mp *cresc. poco a poco*

This system contains the fifth and sixth lines of the song. The vocal line continues in treble clef. The piano accompaniment continues in the grand staff, with a mezzo-piano (*mp*) dynamic and a *cresc. poco a poco* (crescendo) instruction. The lyrics are: "— true. But I might be per - fect... I'll"

make my - self per - fect... per - fect for you.

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "make my - self per - fect... per - fect for you."

Percussive, driving

You square all the cor - ners, I straight - en the curves,

This system continues the musical score with a vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment features a rhythmic pattern with accents (v) and includes chord markings VI in both hands. The lyrics are: "You square all the cor - ners, I straight - en the curves,"

Natalie:

You've got some nerve, Hen - ry, and I'm just all nerves.
but e - ven if

This system features a vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment includes chord markings VI and IV. The lyrics are: "You've got some nerve, Hen - ry, and I'm just all nerves. but e - ven if"

We'll be the one
ev - 'ry - thing else turns to dirt, we'll be the one

sub. p

Tenderly

thing in this world that won't hurt.
thing in this world that won't hurt.

mp *p*

Henry:

I can't fix what's fucked - up, but one thing I know I can

poco rit. *poco rit.*

(falsetto) *a tempo*

do... I can be per - fect for you._____

a tempo
p

This system contains the first vocal line and piano accompaniment. The vocal line starts with a falsetto 'do...' followed by the lyrics 'I can be perfect for you.' The piano accompaniment begins with a piano (*p*) dynamic and a tempo marking of *a tempo*.

Natalie: *rit.* **Freely** *a tempo*

I can be per - fect for you. Per - fect for you._____

Per - fect for you._____

mf *rit.* *mp* *mf* *a tempo*

This system features a vocal line for Natalie and piano accompaniment. The vocal line includes the lyrics 'I can be perfect for you. Perfect for you.' and 'Perfect for you.' The piano accompaniment includes dynamics of *mf*, *rit.*, *mp*, and *mf*, along with a tempo marking of *a tempo*.

This system consists of piano accompaniment for the third system, including treble and bass clef staves with various musical notations.

I MISS THE MOUNTAINS

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Freely, wistful

C Cmaj7 Fsus F

Diana:
There

C/F F6 C/F

was a time_ when I_ flew high - er, was a time_ the wild_ girl run - ning_

mp

G7sus/C C C/F F6

free would be me._ Now I see_ her feel the fi - re,

mp

C/F

G7sus/C

now I know_ she needs me there_ to share,___ I'm no -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter note 'now', followed by eighth notes 'I know_ she needs me there_ to share,___' and ends with a quarter note 'I'm no -'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

C

Dm7

Dm7/C

Gsus

G

where.____ All these blank and tran - quil years,___ seems they've

The second system continues the vocal line with 'where.____' and 'All these blank and tran - quil years,___'. The piano accompaniment includes a dynamic marking of *p* (piano) under the second measure. The key signature remains one flat.

Dm

Dm/C

G/B

Am7

G

Dm(9)

C(9)

dried up all___ my tears.____ And while she runs free___ and fast,___

The third system features the vocal line with 'dried up all___ my tears.____' and 'And while she runs free___ and fast,___'. The piano accompaniment continues with various chords. The key signature remains one flat.

G7sus

A7sus

Dm

C/E

F ✓

seems my wi - ld days___ are past.____ But

The fourth system concludes the vocal line with 'seems my wi - ld days___ are past.____' and 'But'. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte), *rall.* (ritardando), and *mp* (mezzo-piano). The key signature remains one flat.

B \flat F F2

I miss the moun - tains, I miss the pain...

C G/C B \flat /C C/B \flat

A \flat E \flat A \flat Gm

Moun - tains make you cra - zy, here it's safe and sound. My mind...

mp

A \flat E \flat B \flat

is some-where ha - zy, my feet are on the ground.

Dm Am Dm Am/C

Ev - 'ry - thing_ is bal - anced here_ and on an e - ven keel_

Dm *rit.* Am Bb C/Bb
a tempo cresc. poco a poco

Ev - 'ry - thing_ is per - fect, noth-ing's real...

Bb Gsus

noth - ing's real...

Driving, hard strum

G Gsus D A/D

And I miss the moun-

C/D

G/D

D

A/D

tains. I... I miss the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'tains.' followed by a quarter rest, then a triplet of eighth notes 'I...' and another quarter rest, then a quarter note 'I' and a quarter note 'miss' with a slur, and finally a quarter note 'the'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

C/D

G/D

D

A/D

lone - ly... climb... Wan-d'ring through the wil - der - ness...

Detailed description: This system contains the next two measures. The vocal line has a half note 'lone - ly...' followed by a quarter rest, then a quarter note 'climb...' followed by a quarter rest, then a quarter note 'Wan-d'ring' with a slur, followed by a quarter note 'through' with a slur, then a quarter note 'the' with a slur, then a quarter note 'wil - der - ness...' with a slur. The piano accompaniment continues with the same rhythmic pattern.

C/D

C/E D/F# G

D/F#

and... spend - ing all... my time... where the air... is

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, then a quarter note 'and...' followed by a quarter rest, then a quarter note 'spend - ing' with a slur, then a quarter note 'all...' followed by a quarter rest, then a quarter note 'my' followed by a quarter rest, then a quarter note 'time...' followed by a quarter rest, then a quarter note 'where' with a slur, then a quarter note 'the' with a slur, then a quarter note 'air...' followed by a quarter rest, and finally a quarter note 'is'. The piano accompaniment includes a dynamic marking 'mp' in the right hand.

Em

Bm

A/B

Bm

clear and cuts... you like... a knife...

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'clear' followed by a quarter rest, then a quarter note 'and' with a slur, then a quarter note 'cuts...' with a slur, then a quarter note 'you' with a slur, then a quarter note 'like...' with a slur, then a quarter note 'a' with a slur, and finally a quarter note 'knife...' with a slur. The piano accompaniment features a more active right hand with eighth-note patterns.

C G

I miss the moun - tains...

mf

C G Freely

rall.

I, I miss the moun - tains... I miss my

p

D A/D C/D G/D

a tempo *rall.*

life. I miss my

mp *rall.*

D

life.

mf

(button w/pill bottle in trash)

HE'S NOT HERE

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Gently, freely

B \flat E \flat /G A \flat Fm B \flat /D E \flat A \flat /C B \flat /D A \flat 2

B \flat E \flat /G A \flat Fm B \flat /D E \flat A \flat /C E \flat B \flat /D A \flat 2

Dan:

He's not here... he's not here. Love, I know you know.

B \flat E \flat /G A \flat (9) Fm B \flat /D E \flat (9) A \flat /C B \flat /D Fm11

Do you feel he's still real? Love, it's just not so.

More motion

Cm11 Cm11/Bb Abmaj9 *poco rit.*

Why is it you still be - lieve?_ Do you dream or

mf *poco rit.*

Fb Ebm Eb Fm7(4) Eb(9)/G

do you grieve? You've got to let him go.

Bb Eb/G Ab(9) Cm7 rit. Gbmaj7(#11) Dbmaj9 a tempo Fm7(4) colla voce

He's been dead all these years... no, my love, he's not

mf *mp rit.* *mf a tempo*

Bb Eb/G Ab(9) Fm Bb/D Eb(9) Ab/C Bb/D Ab2

here.

mp

YOU DON'T KNOW

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Hard rock ♩ = 96

N.C.

mp

Am C D C G

Diana:

Do you

sim.

Am C D C G

wake up in the morn - ing and need help to lift__ your head?_ Do you

mp

Am C D C G

read o - bit - u - ar - ies and feel jeal-ous of the dead?_ It's like

Am C D C

liv-ing on a cliff - side not know-ing when_you'll dive.... do you know

D C D

do you know_ what it's like to die a - live?_ When a world

F C

that once had col - or fades to white and grey and black... When to - mor

F Esus

row ter - ri - fies__ you, but you'll die if you__ look back. You don't__ know__

Half-time groove

C F/A

I know_____ you don't know_____ You say_____

Dsus D Gsus G

that you're hurt - ing, it sure_____ does - n't show. You don't__ know...

Am7 Bb2

it lays_____ me so low,_____ when you

F

say let go, and I say you don't know.

mf

Double-time feel (Tempo I)

The sen -

Am C D C

mp

sa - tion that you're scream - ing but you nev - er make a sound, or the feel

Am C D C G

mp (maintain strong drive)

mp

ing that you're fall - ing but you nev - er hit the ground. It just

Am C D C G

mp

mp

Am C D C

keeps on rush - ing at___ you day by day___ by day__ by day.... You don't know..

D C D

___ You don't know_ what it's like to live__ that way___ Like a ref -

F C

u - gee,___ a fu - gi - tive for - ev - er on the run.... If it gets_

F Esus E

___ me, it___ will kill___ me, but I don't know what I've done.

I AM THE ONE

Lyrics by
BRIAN YORKEY

Music by
TOM KIT

Moderate rock ♩ = 92

Dan: F#m7 A Bm7 D

Can you tell me what it is you're a - fraid

of? And can you tell me why I'm

a - fraid it's me? Can I touch you?

We've been fine for so long now,

mf *mp* *mf*

Bm7 B E B/D# A2/C# D/A A

how could some-thing go_ wrong_ that I_ can't see?_ 'Cause I'm hold - ing_

E D/A A

on, and I won't let

E D(9)

go. I just thought you should know....

A A2/C# D2/F# D

I am the one_ who knows you, I am the one_ who cares, I

A A2/C# D2/F# D D2 D

am the one_ who's al - ways been there.____

A A2/C# D2/F# D A/C#

I am the one_ who's helped_you, and if you think_ that I____ just

Bm7 Esus Bm C#7

don't give a damn,_____ then you just don't know___ who I___ am.____

F#m7 A Bm7 D

mf

Could you

F#m7

Gabe:

A

Bm7

D

Hey, Dad, it's me. leave me? Could you let me go un -

F#m7

A

Bm7

B

Why can't you see? der? Will you watch as I drown

E

B/D#

A2/C#

A

E/G#

I wonder why. and wonder why? Are you

mp

E D/A A

Look at me...

do, tell me who to...

E D(9)

Look at me... And you'll see...

be so I can see what you see...

mf

A A2/C# D2/F# D

I am... I am...

I am the one who'll hold you, I am the one who'll stay, I

f

A A2/C# D2/F# D D2 D

I won't walk a - way._____

am the one_ who won't walk a - way._____ Yeah, yeah, yeah..

A A2/C# D2/F# D A/C#

I am.....

I am the one_ who'll hear_ you, and now you tell_ me that I

Bm7 Esus Bm7 Esus

You don't give a damn._____ Who I am.

won't give a damn,_____ but I know you know_ who I am.

mf

D E F#m7 E

Yeah, yeah, yeah, yeah, who I am.

Yeah, yeah, yeah, yeah. That's who I am.

The first system of music consists of three staves. The top staff is a vocal line with lyrics 'Yeah, yeah, yeah, yeah, who I am.' The second staff is another vocal line with lyrics 'Yeah, yeah, yeah, yeah. That's who I am.' The third staff is a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). Chord symbols D, E, F#m7, and E are placed above the vocal lines.

D A E F#m7 E

Yeah, yeah, yeah, yeah, who I am.

Yeah, yeah, yeah, yeah. That's who I am.

The second system of music consists of three staves. The top staff is a vocal line with lyrics 'Yeah, yeah, yeah, yeah, who I am.' The second staff is another vocal line with lyrics 'Yeah, yeah, yeah, yeah. That's who I am.' The third staff is a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). Chord symbols D, A, E, F#m7, and E are placed above the vocal lines.

D A E C#7sus C#7

Yeah, yeah, yeah, yeah.

Yeah, yeah, yeah, yeah. That's who I am.

The third system of music consists of three staves. The top staff is a vocal line with lyrics 'Yeah, yeah, yeah, yeah.' The second staff is another vocal line with lyrics 'Yeah, yeah, yeah, yeah. That's who I am.' The third staff is a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). Chord symbols D, A, E, C#7sus, and C#7 are placed above the vocal lines.

D(9)

D/A

A

'Cause I'm hold - ing

mp *mp*

E

E(9)

E

D/A

A

E

E(9)

Diana:
You say you hurt like me... You say that you know...

Gabe:
on... And I won't let go...

Gabe/Dan:
Yeah, I

D2

Oh... you don't know...
thought you should know... Oh...

A A2/C# D2/F# D

I know you don't know. You say

I am the one who knows you, I am the one who cares, I

f

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first line of music is marked with a fermata over the first measure. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

A A2/C# D2/F# D D2 D

that you're hurting, I know it ain't so. You don't know...

am the one who's always been there. Yeah, yeah, yeah,

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with lyrics. The piano accompaniment includes a series of downward-pointing accents (v) in the right hand starting in the second measure of this system. The overall texture remains consistent with the first system.

A A2/C# D2/F# D A/C#

why don't you just go? 'Cause it

I am the one who needs you, and if you think that I just

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with the lyrics. The piano accompaniment continues with the same accompaniment pattern as the previous systems, ending with a final chord in the key signature.

Bm7 Esus Bm7 C#7

lays me low when I say...

Dan: don't give a damn, then you just don't know who I am...

F#m C#m/E D A Bm

You don't know... Who I am... You don't know... Who I am...

p

F#m

Gabe: You just don't know who I am...

mf

SUPERBOY AND THE INVISIBLE GIRL

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Moderately bright ♩ = 92

D5

C5/D

Piano introduction in D major, 6/8 time. The piece is marked 'Moderately bright' with a tempo of ♩ = 92. The first system is marked 'mp' (mezzo-piano). The right hand features a rhythmic pattern of eighth notes, while the left hand provides a simple bass line. Chord changes are indicated as D5 and C5/D.

D5

Natalie:

C5/D

D5

Vocal line for Natalie: "Su - per-boy and the In - vis - i - ble Girl... son of steel and daugh - ter of". The piano accompaniment continues with the same rhythmic pattern as the introduction. Chord changes are indicated as D5, C5/D, and D5. The piano part is marked 'mp'.

Dsus D

G5

Vocal line: "air. He's a he - ro, a lov - er, a prince, she's not". The piano accompaniment continues with the same rhythmic pattern. Chord changes are indicated as Dsus, D, and G5.

Driving folk rock

D5 C5/D D5

there. Su - per-boy and the In - vis - i - ble

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The tempo/style is 'Driving folk rock'. The first measure has a D5 chord above it. The second measure has a C5/D chord. The third measure has a D5 chord. The lyrics are 'there.' followed by 'Su - per-boy and the In - vis - i - ble'. The piano accompaniment includes a 'sfz' (sforzando) marking in the second measure.

C5/D D5 A5/D

Girl... ev - 'ry-thing a kid ought - a be.

The second system continues the vocal line and piano accompaniment. The first measure has a C5/D chord. The second measure has a D5 chord. The third measure has an A5/D chord. The lyrics are 'Girl...' followed by 'ev - 'ry-thing a kid ought - a be.'. The piano accompaniment continues with similar rhythmic patterns.

G5 D5

He's im-mor - tal, for-ev - er a - live, then there's me.

The third system continues the vocal line and piano accompaniment. The first measure has a G5 chord. The second measure has a D5 chord. The lyrics are 'He's im-mor - tal, for-ev - er a - live, then there's me.'. The piano accompaniment continues with similar rhythmic patterns.

With more swing, in 2

A5/D D Asus A Dsus D

I wish I could fly and

The fourth system features a change in tempo and style to 'With more swing, in 2'. The key signature remains two sharps. The first measure has an A5/D chord. The second measure has a D chord. The third measure has an Asus chord. The fourth measure has an A chord. The fifth measure has a Dsus chord. The sixth measure has a D chord. The lyrics are 'I wish I could fly and'. The piano accompaniment includes a 'mf' (mezzo-forte) marking in the second measure.

Asus

A

D

A7(♭)/D D

Asus

A

mag-i-c'ly ap - pear and dis - ap - pear. I wish I could

Bm

G

Asus

fly, I'd fly far a-way from here.

mp cresc.

Original feel

D5

C5/D

Su - per - boy and the In - vis - i - ble Girl,

D5

A5/D

G5

he's the one you wish would ap - pear. He's your he - ro, for - ev - er your

G2 G Dsus D D2 D

son, he's not here. I am here.

Asus A Dsus D Asus A

Diana:

You know that's not true. You're our lit-tle pride and joy, our

D A7(3)/D D Asus A Bm

(Diana):

per-fect plan. You know I love you... I

C G2 G(9)

poco rit. *a tempo*

love you as much as I can.

poco rit. mp *a tempo*

D5

C5/D

Natalie:

Take a look at the In - vis - i - ble Girl...

mp

D5

DsusD5

G2

G

here she is, clear as the day. Please look close - ly and find her be -

G2

G

D

C5/D

fore she fades a - way...

D5

Natalie:

C5/D

D5

Natalie:
Su - per-boy and the In - vis - i - ble Girl... son of steel and daugh - ter of

Gabe:
Su - per-boy and the In - vis - i - ble Girl... son of steel and daugh - ter of

f

A5/D G

air. He's a he - ro, a lov - er, a prince, she's not

air. He's a he - ro, a lov - er, a prince, she's not

D D2 D G D D2 D G

there... she's not there... she's not

there... she's not there... she's not

D D2 D G rit. D

there... she's not there...

there... she's not there...

rit.

I'M ALIVE

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Moderately bright rock ♩ = 160

G7

mp

(High-hat)

Detailed description: This system shows the beginning of the piano introduction. The right hand plays a melodic line starting on G4, moving through A4, B4, and C5, with a fermata over the final note. The left hand provides a steady high-hat rhythm with 'x' marks on the notes. The tempo is marked as 'Moderately bright rock' with a quarter note equal to 160 beats per minute.

G G7sus/F G G7sus/F C2

Rhythmic Guitar progression

Detailed description: This system shows a rhythmic guitar progression. The right hand plays a series of chords: G, G7sus/F, G, G7sus/F, and C2. The left hand continues with the high-hat rhythm. The progression is marked with repeat signs at the beginning and end.

G G7sus/F G G7sus/F C2 G G7sus/F G

Gabe:

I am what you want___ me to be, and I'm your___ worst fear,___ you'll find_

Detailed description: This system contains the first line of the vocal melody. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "I am what you want___ me to be, and I'm your___ worst fear,___ you'll find_". The piano accompaniment continues with the same chord progression as the previous system.

G7sus/F G5 F(9) C2 F(9) C2

___ it in me.___ Come clos - er... Come

Detailed description: This system contains the second line of the vocal melody. The lyrics are: "___ it in me.___ Come clos - er... Come". The piano accompaniment continues with the same chord progression: G7sus/F, G5, F(9), C2, F(9), and C2.

F(9) C2 F(9) F G G7sus/F G

clos - er... I am more than mem -

This system contains the first two measures of the piece. The vocal line starts with a half note 'clos' followed by a dotted half note 'er...'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with chords and moving lines.

G7sus/F C2 G G7sus/F G G7sus/F

o - ry, I am what__ might be, I am mys - ter - y. You

This system contains the next two measures. The vocal line continues with 'o - ry,' followed by a dotted half note 'I am what__ might be,' and another dotted half note 'I am mys - ter - y.' The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords and moving lines.

Dsus C2 Dsus C2 Dsus C2 Dsus

know__ me, so show__ me. When

This system contains the next two measures. The vocal line has a dotted half note 'know__ me,' followed by a dotted half note 'so show__ me.' The piano accompaniment continues with the established harmonic and rhythmic structure.

C(9) A A7sus G/D

I ap - pear it's not so clear if I'm a sim - ple spir -

This system contains the final two measures. The vocal line has a dotted half note 'I ap - pear it's not so clear if I'm a sim - ple spir -'. The piano accompaniment concludes with sustained chords in both hands, marked with a dynamic of *mf*.

B7 C F/C C *f*

it or I'm flesh and blood... But I'm a -

Bouncy
G C2 G C2 G C2

live, I'm a - live, I am so a - live, and I feed on the fear that's be - hind -

Dsus C2 G C2 G C2

your eyes. And I need you to need me, it's no sur - prise. I'm a -

G C/G G *mf*

live... So a - live...

Gsus *mp* G5 F2 G5 F2 G5

I'm a - live.

F C G5 G5 G7sus/F G5

I am flame and I

G7sus/F C2 G5 G7sus/F G5 Gsus G5

am fire, I am de - struc - tion, de - cay, and de - sire. I'll

F(9) C2 F(9) C2 C F(9) C2 F(9)

hurt you... I'll heal you...

F G5 G7sus/F G5 G7sus/F C2

I'm your wish, your dream... come true, and I am

G5 G7sus/F G5 Gsus G5 Dsus C2 Dsus

... your dark - est night - mare too... I've shown you...

C2 Dsus C2 Dsus

I own you. And

Half-time feel

C A A7sus

though you made me, you can't

A G/D B7

change me. I'm the per - fect strang - er who knows you

Tempo I

C F/C C *f* G C2 G

too well. And I'm a - live, I'm a - live, I am

C2 G C2 Dsus C2

so a - live, and I'll tell you the truth if you let me try. You're a -

G C2 G C2 G

live, I'm a - live, and I'll show you why I'm a - live...

mp

The musical score is written for a piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with guitar chords indicated above the staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system has chords A, G/D, and B7. The second system has chords C, F/C, C, G, C2, and G. The third system has chords C2, G, C2, Dsus, and C2. The fourth system has chords G, C2, G, C2, and G. Dynamics include *f* and *mp*. The tempo is marked 'Tempo I'. The piano part features a steady bass line and chords in the right hand.

C/G G Gsus

So a - live... I'm a - live...

A5 A7sus D/A A5 A7sus

I'm right be - hind you.

D/A A5 A7sus D/A

You say for - get, but I re - mind

A5 A7sus A G D

you... You can try to hide, you know

D2 D A D/A A

that I will find you. 'Cause if

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "that I will find you. 'Cause if". Above the vocal line, the chords D2, D, A, D/A, and A are indicated. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

C(9) C C(9) C Dsus D

you won't grieve me, you won't

sub. p

The second system continues the vocal line with lyrics "you won't grieve me, you won't". The chords C(9), C, C(9), C, Dsus, and D are shown above the staff. The piano accompaniment includes a dynamic marking of *sub. p* (subito piano) and continues with a consistent eighth-note bass line.

Dsus D G5 C/G G5 C/G *mp*

leave me be - hind... Oh

The third system features the lyrics "leave me be - hind... Oh". The chords Dsus, D, G5, C/G, G5, and C/G are indicated. A dynamic marking of *mp* (mezzo-piano) is present. The piano accompaniment includes a dynamic marking of *p* (piano) and features a melodic line in the right hand.

G5 (falsetto) C/G G5 C/G G5 G7sus

aah ooh wah... whoa...

The fourth system contains the lyrics "aah ooh wah... whoa...". The chords G5 (falsetto), C/G, G5, C/G, G5, and G7sus are shown. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

G5

G7sus

G5

G7sus

G7

whoa no, no. no. I'm a -

G

C2

G

C2

G

C2

live, I'm a - live, I am so a - live, if you climb on my back, then we both -

Dsus

C2

G

C2

G

C2

can fly. If you try to de - ny me, I'll nev - er die. I'm a -

G

C/G

G

live... So a - live...

Gsus Dsus C2 Dsus C2

I'm a - live... Yeah...

Dsus C2 Dsus G5 G7sus/F G5

yeah... I'm a - live...

G7sus/F C G5 G7sus/F G5 G7sus/F C

I'm a - live... I'm a - live....

G5 G7sus/F G5 G7sus/F C G5

I'm a - live!

THERE'S A WORLD

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Slow, ghostly, somewhat free (♩ = 68)

G^{sus2}_{sus4} *Gm* *G^{sus2}_{sus4}* *Gm* *G^{sus2}_{sus4}* *Gm* *C^{sus2}_{sus4}* *Cm* /B♭

mp *poco rit.* *Gabe:* *a tempo*

There's a world... There's a world I know, a

(with pedal)

Am7(♭5) *D7sus* *D7* *Gm* *Dm*

place we can go where the pain will go a - way. There's a

E♭2 *Dm* *D* *poco rit.*

world where the sun shines each day. There's a

poco rit. *p*

A bit more movement

G^{sus2}_{sus4} *Gm7* *Cm7(4)* *Cm7* *Am7(♭5)* *D7sus* *D7*

a tempo *mp* *a tempo*

world... There's a world out there. I'll show you just where, and in

Gm Dm Eb(9)

time I know_ you'll see_ there's a world where we can be_

F9sus rit. F7 mp Bb a tempo

free. Come with_ me.

C7/Bb mf

Come with_ me. There's a

Ebm6/Bb rall. Cm7(b5) p Bb

world where we_ can be free. Come with me.

I'VE BEEN

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Moderate pop tempo ♩ = 96

Fm7

D♭2

Fm7

D♭2

The first system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest. The middle staff is the right-hand piano accompaniment, featuring a melodic line with eighth and sixteenth notes, starting with a mezzo-piano (*mp*) dynamic. The bottom staff is the left-hand piano accompaniment, providing a harmonic foundation with chords and single notes.

Fm7

D♭2

A♭

E♭

The second system continues the piano accompaniment from the first system. The right-hand part features more complex rhythmic patterns, including sixteenth-note runs and chords. The left-hand part continues with a steady harmonic accompaniment.

Fm7

D♭2

Fm7

D♭2

Dan:

The third system introduces the vocal line. The top staff shows the vocal melody with lyrics: "Stand-ing in___ this room, well, I won-der what_ comes now... I". The piano accompaniment continues in the lower staves, supporting the vocal line.

Fm7 Db2 Ab Eb

know I have to help_ her, but hell if I know how. And

Fm7 Db2 Fm7 Db2

all the times_ that I've_ been told_ the way_ her ill-ness goes, the

mp

Fm7 Db/Eb Ab Absus Ab

truth of it_ is no one real-ly knows. And

Gb(9) Db(9) Db Ab

ev - ry day_ this act_ we act_ gets more and more ab - surd; and

G \flat (9) D \flat (9) D \flat A \flat

all my fears_ just sit in - side_ me, scream - ing to_ be heard.... I

B \flat m A \flat /C A \flat /G \flat G \flat (9) G \flat

know they won't, though, not a sin - gle word. I was here.

mp

A \flat E \flat A \flat D \flat (9)

at her side... when she called, when she cried...

f

A \flat E \flat D \flat (9)

How could she leave_ me on_ my own? Will it work?..

Ab Eb(9) Ab/C

This cure? There's no way to be

Db(9)

sure... but I'm wea-ry to the bone.

Cm7 Fm7

And when-ev - er she goes fly - ing,

Ab7 Db

I keep my feet right on the ground.

C \flat

G \flat /B \flat

Oh, now I need a lift and there's no one a - round.

A \flat m7

D \flat /A \flat

A \flat m7

D \flat /E \flat

mp

A \flat

Dan:

Hey,

f Piano solo (ad lib.)

G \flat (9)

Gabe:

(Dan):

Hey,

oh.

oh.

Ab

(falsetto)

Aaah, ooh,

(falsetto)

Aaah, ooh,

Ebm

no.

no.

And I've

Gb(9) Db(9) Db Ab

nev-er had to face the world with-out her at my side.... Now I'm

Gb(9)

Db(9)

Db

Ab

Dan:

stroll-ing right_ be - side_ her as the black_ hole o - pens wide....

Bbm7

Ab/C

Ab/Gb

Gb(9)

rit.

Mine is just a slow-er su - i - cide..... I've been here.

Ab

a tempo

Eb/Ab

Ab

Db(9)

for the show, ev - 'ry high, ev - 'ry low...

p a tempo

Ab

Ebsus

Eb

Db(9)

Db

Ab/Db Db

but it's the worst_ we've ev - er known... She's been hurt.

Ab Eb sus Eb Ab/C

and how, but I can't give up

cresc. poco a poco

Db(9) Db *colla voce*

now 'cause I've nev-er been

rit. *f* *rit.*

Eb/Db Db(9)

a - lone. I could nev-er be

p

Eb/Db Db(9)

a - lone.

rall. 3

DIDN'T I SEE THIS MOVIE?

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Bright rock ♩ = 152

B5

Diana:
mf

Did-n't I see... this mov-

mp

Detailed description: This system contains the first three measures of the song. It features a vocal line for Diana in the upper staff and a piano accompaniment in the lower staff. The key signature is B major (three sharps) and the time signature is 4/4. The tempo is marked 'Bright rock' with a quarter note equal to 152 beats per minute. The first measure has a B5 chord. The piano part has a mezzo-piano (*mp*) dynamic. The vocal line begins with the lyrics 'Did-n't I see... this mov-'.

D#5

ie, with Mc - Mur - phy and... the nurse?... That hos -

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics 'ie, with Mc - Mur - phy and... the nurse?... That hos -'. The piano accompaniment continues with a steady eighth-note bass line. The chord changes to D#5 in the second measure.

E5

pi - tal... was heav - y, but this cuck - oo's nest... is worse...

Detailed description: This system contains the final three measures. The vocal line concludes with the lyrics 'pi - tal... was heav - y, but this cuck - oo's nest... is worse...'. The piano accompaniment continues with the same eighth-note bass line. The chord changes to E5 in the first measure.

E5 F#5 B5

And is - n't this the one where in the end.

sfz *mf*

G#5

E5

the good guys fry? Did - n't I see this mov

A

E

Esus

ie and did - n't I cry? Did - n't I

ff

A2/D

A2/E

A2/D

A2/E

A2/D

A2/E

A2/D

cry? **Doctor Madden** (Spoken:) The modern procedure is clean and simple. The electricity

mp *cresc. poco a poco*

A2/E

A2/D

A2/E

C#sus

C# Diana: *f*

required is barely enough to light a hundred-watt bulb. What makes_

— you think I'd lose my mind for you? —

I'm no so - ci - o - path. I'm no Syl -

vi - a Plath. I ain't no Franc - es Farm -

Am A E A/E E A/E E

er kind of find for you, so stay

D E

out of my brain. I'm no prin - cess of pain.

sub. p

B D#m

Did - n't I see this mov - ie where the doc - tor looked like you?

f

E

Where the pa - tient got im - pa - tient and said

Em

Em6

Em

B

“sor - ry, doc, I’m through.” I know where this is go -

G#m

ing, and I know what you’re a - bout, ’cause

E

A

E

I have seen this mov - ie and I walked out.

A

E

A

E

I walked out. (ad lib...) I’m walk - ing...

Attacca
“A Light in the Dark”

A LIGHT IN THE DARK

Lyrics by
BRIAN YORKEY

Music by
TOM KIT

Tenderly ♩ = 52

G Em D(4) C(9) G/B C(9) D7sus D7

p
(with pedal)

Detailed description: This block shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a tender, flowing style with slurs and ties. The bass clef staff provides a harmonic accompaniment with chords and single notes. The tempo is marked as 'Tenderly' with a quarter note equal to 52 beats per minute. The dynamics are marked as 'p' (piano) and '(with pedal)'. The chords indicated above the staff are G, Em, D(4), C(9), G/B, C(9), D7sus, and D7.

G Em D(4) C(9) G/B Gm/Bb

Dan:

One light shines in the drive, one sin - gle sign that our

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, starting with a 'Dan:' marking. The lyrics are 'One light shines in the drive, one sin - gle sign that our'. The piano accompaniment is on a grand staff (treble and bass clefs). The chords indicated above the vocal staff are G, Em, D(4), C(9), G/B, and Gm/Bb.

Am7 D7sus G C D(4) C(9)/E D(9)/F#

house is a - live. Our house, our own, so

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'house is a - live. Our house, our own, so'. The piano accompaniment continues with chords and melodic lines. The chords indicated above the vocal staff are Am7, D7sus, G, C, D(4), C(9)/E, and D(9)/F#.

G D7 Gsus G Bm Em7

why do I live there a - lone? Tell me why I

Detailed description: This block contains the third line of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics 'why do I live there a - lone? Tell me why I'. The piano accompaniment continues with chords and melodic lines. The chords indicated above the vocal staff are G, D7, Gsus, G, Bm, and Em7.

Am7 Dsus D Bm D Gsus G Bm7/F#

wait through the night, and why do I leave on the light?___

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'wait' on a G4, followed by a quarter note 'through' on an A4, a quarter note 'the' on a B4, and a quarter note 'night,' on a C5. There is a fermata over the 'night,'. The piano accompaniment consists of chords and moving lines in both hands, with a key signature of one sharp (F#).

Em Bm C G(9) A7sus A

You know. I know. Our house was a home_ long a - go._

The second system continues the piece. The vocal line has a half note 'You' on a G4, a quarter note 'know.' on an A4, a half note 'I' on a B4, a quarter note 'know.' on a C5, a quarter note 'Our' on a B4, a quarter note 'house' on an A4, a quarter note 'was' on a G4, a quarter note 'a' on an F#4, a quarter note 'home_' on an E4, a quarter note 'long' on a D4, a quarter note 'a -' on a C4, and a quarter note 'go._' on a B3. The piano accompaniment features block chords and moving lines.

Cmaj7/D D7 G Em Am7 D7sus D7

Take this chance, 'cause it may be our last to be

The third system continues. The vocal line has a half note 'Take' on a G4, a quarter note 'this' on an A4, a quarter note 'chance,' on a B4, a quarter note ''cause' on a C5, a quarter note 'it' on a B4, a quarter note 'may' on an A4, a quarter note 'be' on a G4, a quarter note 'our' on an F#4, a quarter note 'last' on an E4, a quarter note 'to' on a D4, and a quarter note 'be' on a C4. The piano accompaniment includes a dynamic marking of *mp* and features block chords and moving lines.

G(9) Em Am7 Dsus B/D# Em Bm/D

free, to let go of the past, and to try___ to be

The fourth system concludes the piece. The vocal line has a half note 'free,' on a G4, a quarter note 'to' on an A4, a quarter note 'let' on a B4, a quarter note 'go' on a C5, a quarter note 'of' on a B4, a quarter note 'the' on an A4, a quarter note 'past,' on a G4, a quarter note 'and' on an F#4, a quarter note 'to' on an E4, a quarter note 'try___' on a D4, and a quarter note 'to be' on a C4. The piano accompaniment features block chords and moving lines.

C(9) G2/B Am7 G/B

hus - band and wife, — to let love nev - er die, — or to just —

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'hus' on G4, followed by eighth notes 'band and wife,' on G4 and A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols C(9), G2/B, Am7, and G/B are placed above the staff.

C(9) Cmaj7/D D7 G Em Am7 C/D B/D#

— live our life. Take my — hand, and let me take your heart, keep it

Detailed description: This system contains measures 5 through 10. The vocal line continues with 'live our life.' on G4, 'Take my — hand,' on G4 and A4, and 'and let me take your heart, keep it' on G4, A4, B4, and G5. A dynamic marking 'f' is present in the piano part at measure 7. Chord symbols C(9), Cmaj7/D, D7, G, Em, Am7, C/D, and B/D# are placed above the staff.

Em Gmaj7/D C(9) G/B Am7

far from what keeps us a - part. — Let us start

Detailed description: This system contains measures 11 through 14. The vocal line has 'far from what keeps us a - part. —' on G4, A4, B4, and G5, followed by 'Let us start' on G4 and A4. Chord symbols Em, Gmaj7/D, C(9), G/B, and Am7 are placed above the staff.

C/D D7 Gsus G D7sus/A

with a light — in the dark. —

Detailed description: This system contains measures 15 through 18. The vocal line has 'with a light — in the dark. —' on G4, A4, B4, and G5. Chord symbols C/D, D7, Gsus, G, and D7sus/A are placed above the staff.

B♭

Gm7

Cm7

E♭/F

F

B♭

D

Diana:

I stare at these walls...

Night falls, I stare at the walls... I wake and wan-der the halls...

G

Cm

I get lost in these halls... It's like

— And I ache to the bone....

Gm

D7

E♭6
rit.

D9

D7

noth-ing I've known. I can't get through this a-lone.

I can't get through this a-lone. Take this

mp *rit.*

G Em Am7 Dsus B/D# Em Gmaj7/D

Dan:

chance and we'll make a new start, some-where far from what

p
colla voce

With more motion

keeps us a - part, and I swear that some-where in the night there's a

cresc. poco a poco

cresc. poco a poco

C(9)

rit.

Freely

G5
a tempo

light...

a light in the dark.

rit.

a tempo
mp

D(4)

C6

G

rall.

HEY #1

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Folk $\text{♩} = 58$

$E\flat 2/G$

p (à la Acoustic Guitar strumming)

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a 6/8 time signature, while the left hand plays a steady bass line of eighth notes. The music is in the key of E-flat major (three flats) and has a tempo of 58 beats per minute.

Tenderly, conversationally

$E\flat(9)$

$E\flat 6$

$E\flat maj 9$

Natalie:

Hey.

Henry:

Hey.

I've missed you these days.

The piano accompaniment for the first vocal line features a consistent eighth-note strumming pattern in the right hand and a steady bass line in the left hand, mirroring the introduction.

$E\flat 6$

$E\flat maj 9$

$E\flat 6$

I thought you might call.

It's been

The piano accompaniment continues with the same eighth-note strumming pattern and bass line as the first section.

Cm7(4)

Gm7/C

Cm7(4)

Gm7/C

E♭2

I've been crazed.
 weeks. Hey... Hey...

mp

E♭⁶

E♭maj9

E♭⁶

Have you been on the scene?... 'Cause you

E♭maj9

E♭⁶

Cm7(4)

Gm7/C

Thanks, I guess.
 look like a mess. Are you

Cm11

Cm7(4)

Ab⁶
cresc. poco a poco

Bb/Ab

Wow, com-ing from you... O-kay,
clean? I don't do what you do.

mp cresc. poco a poco

Getting intense

Ab⁶

Bb/Ab

Ab⁶

how did it start? Oh, I took it too far?
But you took it too far. Hey... Hey....

mf

Bb/Ab

Abm9

Abm13

Abm9

Abm7(4)

Hen-ry, don't, don't do this to me.
Are we o-ver? Don't say that we're o-

f

Bb7sus Bb11 Bb7sus Bb11 Bb7sus Bb11

Don't you want us to be?___

ver. No, I want who I knew. She's

mp

Bb11 Ebmaj7 Abmaj7/Eb Ab/Eb

Henry:
poco rit. *a tempo*

some - where___ in you._____

poco rit. *a tempo*

Eb2/G Eb9/G Ebmaj9/G

Hey. Say, will you come to this dance?

p

Eb9/G Ebmaj9/G Ebsus/G

It's some spring for-mal dance. It's March

1st, and it's cheese, but it's fun and it's free.

Natalie:
I don't do dances.

Bb/Ab Gm7(4)

Expressive

Gm7 Fm7(4) **Natalie:**
Good - bye, -

Henry:
Do this dance, with me.

Bb7sus *poco rit.* Eb2 *a tempo* Eb⁶ Ebmaj9

Hen - ry.

poco rit. *p* *a tempo*

AFTERSHOCKS

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Allegro, urgent ♩ = 112

F#m7

Gabe:
They've

Fmaj7(#11)

man - aged to get rid of me, re - turn me to the grave...

C#m/E

B(9)/D#

E - C - T., e - lec - tric chair, we shock who we can't save. They've

D(9)

A(9)/C#

cleared you of my mem - o - ry, and man - y more... as well... You

Bm7 C#7sus C#7

may have want - ed some of them, but who can ev - er tell?— Your

G

brain - waves are more reg - u - lar, the chem - is - try more pure; the

mf

Bm/F#

headaches and the nau - se - a will pass and you'll en - dure; your

Bm7(b5)/F rit. F#m

son is gone— for - ev - er, though, of that the doc - tor's sure. The

rit.

D(9) *colla voce* A(9)/C# D(9) A(9)/C# Bm7

mem-o-ries will wane... The af - ter - shocks_ re-main. You won-der which is worse, the

F#m7 *a tempo*

symp - tom or the cure. They've

Fmaj7(#11)

man - aged to get rid of me, I'm gone with - out_ a trace. But

C#m/E B(9)/D#

sear the soul_ and leave a scar_ no treat - ment can e - rase._____ They

D(9) A(9)/C#

cut a - way__ the can - cer but for - got to fill__ the hole;__ they

mp

Bm7 C#7sus C#7

moved me from your mem - o - ry, I'm still there in your soul. Your

p

G

life goes back to nor - mal now,__ or so they all__ be - lieve.__ Your

mf

Bm/F#

heart is in your chest a - gain,__ not hang - ing from__ your sleeve. They've

Bm7(b5) *rit.* *F#m*

driv - en out the de - mons and they've earned you this re - prieve: The

D(9) *colla voce* *A(9)/C#* *D(9)* *A(9)/C#*

mem - o - ries are gone. The af - ter - shocks live on. But with

Bm7

noth - ing to re - mem - ber, is there noth - ing left to

F#m7 *a tempo* *rit.* **Diana:** *Bm7* *colla voce*

grieve? With noth - ing to re - mem - ber...

HEY #2

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Tenderly $\text{♩} = 60$

A(9) F#m9

mp

(with pedal)

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It features a melody of eighth notes with slurs and ties, and a bass line of eighth notes with slurs and ties. The second system continues this pattern. The dynamics are marked *mp* and the instruction '(with pedal)' is written below the bass line.

A(9) F#m9 A(9)

Natalie:

Hey.

Henry:

Hey. So to - mor - row's the dance.

This section contains the vocal melody and piano accompaniment for the first verse. It is divided into three systems. The first system shows the vocal line for 'Natalie' with the lyrics 'Hey.' and the piano accompaniment. The second system shows the vocal line for 'Henry' with the lyrics 'Hey. So to - mor - row's the dance.' and the piano accompaniment. The third system continues the piano accompaniment. The key signature remains two sharps and the time signature is 6/8.

F#m9 A(9) F#m9

It's an - noy - ing, I know, but let's

This section contains the vocal melody and piano accompaniment for the second verse. It is divided into three systems. The first system shows the vocal line with the lyrics 'It's an - noy - ing, I know, but let's' and the piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the piano accompaniment. The key signature remains two sharps and the time signature is 6/8.

F#m7 Dmaj7/F#

Not a chance.

go. Let me

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The lyrics 'Not a chance.' are written below. The second line is another vocal line, starting with a quarter rest, then a quarter note G4, and a quarter note A4. The lyrics 'go. Let me' are written below. The piano accompaniment consists of two staves. The right hand plays a series of chords: F#m7, Dmaj7/F#, F#m7, Dmaj7/F#, F#m7, Dmaj7/F#. The left hand plays a simple bass line with quarter notes: G3, A3, B3, G3.

D(9) Dmaj7 D(9)

cresc. poco a poco

Not right now. It's al -

know you a - gain... O-kay, when? Say wait, and I'll wait.

mf cresc. poco a poco

Detailed description: This system contains the next two lines of music. The top line is the vocal melody, starting with a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'Not right now. It's al -' are written below. The second line is another vocal line, starting with a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'know you a - gain... O-kay, when? Say wait, and I'll wait.' are written below. The piano accompaniment consists of two staves. The right hand plays a series of chords: D(9), Dmaj7, D(9), Dmaj7, D(9), Dmaj7. The left hand plays a simple bass line with quarter notes: G3, A3, B3, G3.

Dmaj7 D6

read - y too late. Hey. Hey.

There's no way it's too late. There's no

Detailed description: This system contains the final two lines of music. The top line is the vocal melody, starting with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'read - y too late. Hey. Hey.' are written below. The second line is another vocal line, starting with a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'There's no way it's too late. There's no' are written below. The piano accompaniment consists of two staves. The right hand plays a series of chords: Dmaj7, D6, Dmaj7, D6, Dmaj7, D6. The left hand plays a simple bass line with quarter notes: G3, A3, B3, G3.

E7/D D⁶₉ Dm7

Will you lis - ten? Just shut up and lis - ten.

way. I stayed by your side...

E7sus E13 E7sus

You re - mind me of me... and how

Why do I get de - nied?...

E9 A(9) F#m9

poco rit. *a tempo*

fucked-up I can be.

O -

A(9) F#m9 A(9)

Henry:
 kay. Hey. Let's start o-ver, clean slate.

F#m9 A(9) F#m9

I'll come by here at eight... If you

F#m7 D2/F# Dmaj9

show, then we'll go. If you don't, well, we'll see.

D₆ **F#m7(4)/C#** **D₆/C#** **Dmaj9/C#**

Natalie:
You just don't give up.

Henry:
So don't give up on

Bm11 **E7sus**

Good-bye, — Hen -

me. —

p *mp*

A(9) **F#m9** **A(9)**

ry. —

p

THE BREAK

Lyrics by
BRIAN YORKEY

Music by
TOM KIT

Thrashing ♩ = 176

B5 D5 E5 F#5 E5 D5 B5 D5 E5

F#5 E5 D5 B5 D5 E5 F#5 E5 D5

Diana:

They told me that the wir - ing was some-how all mis - fir - ing and

B5 D5 E5 F#5 E5 D5 A5 B5 D5 E5

screw-ing up the sig-nals in my brain. And then they told me chem-is - try, the

F#5 E5 D5 B5 D5 A5 B5

juice and not the cir - cuit - ry, was mix - ing up and mak - ing me in - sane. What

Half-time feel ♩ = 88

Em C(9) Bm

hap - pens when_ the burn_ has healed but the skin has not_ re - grown?_

D Em Bm/D C D/C C

What hap - pens when_ the cast_ at last_ comes off and

Am7 Bm7/A Am7

then you find_ the break was al - ways in_ an -

Tempo I

F#5 A5 B5 C#5 B5 A5 F#5 A5 E5

oth - er bone?_

p

F#5 B5 D5 E5 F#5 E5 D5

They tried a mil - lion meds and they strapped me to their beds and they

mf

B5 D5 E5 F#5 E5 D5 A5 B5 D5 E5

shrugged and told me, "That's the way it goes." When fi - nal - ly you hit it, I

F#5 E5 D5 B5 D5 A5 B5

asked you just what did it, you shrugged and said that no one real - ly knows. What

Half-time feel ♩ = 88

Em C(9) Bm

hap - pens if the med - i - cine was - n't real - ly in con - trol?

D Em Bm/D

What hap - pens if the cut, the burn, the break

C D/C C Am7 Bm7/A Am7

was nev - er in my brain or

F#sus F#

in my blood but in my soul? What

sub. p

Freely, colla voce (♩ = 108)

Em

Gmaj9/D

C(9)

hap - pens if the cut, the burn, the break was

p

Am7

nev - er in my brain or in my blood but

F#m7(4)

E(9)/G#

A^{sus2}/_{sus4}

F#m7(4)

E/G#

A^{sus2}/_{sus4}

in my soul?

mp

HOW COULD I EVER FORGET?

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Delicately, free

Ebm11/F

Ebm11

Ebm11/F

Ebm11

Poco rubato

Ebm11/F

Ebm11

Ebm11/F

Diana:

We were still liv - ing down - town... My black coat thrown o - ver my

Ebm11

Ebm11/F

blue night - gown... You drove too fast, the

Ddim7 Gb/Db Ab7/C Dbsus/Ab

lights of the cit - y flew past.

Detailed description: This system contains the first four measures of music. The vocal line starts with a half note G4 (lights), followed by quarter notes A4 (of), Bb4 (the), C5 (cit - y), D5 (flew), and E5 (past). The piano accompaniment features a walking bass line in the left hand and chords in the right hand. Chord symbols are placed above the staff: Ddim7, Gb/Db, Ab7/C, and Dbsus/Ab.

More movement ♩ = 126

Gb(9) Gbsus2/sus4 Db7/Gb Gb(9)

How could I ev - er for - get? Out - side, the morn - ing was

mp

Detailed description: This system contains measures 5-8. The vocal line has a half note Gb4 (How), quarter notes Ab4 (could), Bb4 (I), C5 (ev - er), D5 (for - get?), and a half note Gb4 (Out - side), quarter notes Ab4 (the), Bb4 (morn - ing), and C5 (was). The piano accompaniment continues with a walking bass line and chords. Chord symbols are: Gb(9), Gbsus2/sus4, Db7/Gb, and Gb(9). The dynamic marking *mp* is placed above the piano part.

Db(9)/F Dbm/Fb Ebm7(4) D+ Db7sus

cool and wet. He had such chills... but still he lay there so

Detailed description: This system contains measures 9-12. The vocal line has a half note Gb4 (cool), quarter notes Ab4 (and), Bb4 (wet.), C5 (He), D5 (had), Eb5 (such), F5 (chills...), Gb5 (but), Ab5 (still), Bb5 (he), C6 (lay), and D6 (there so). The piano accompaniment features a walking bass line and chords. Chord symbols are: Db(9)/F, Dbm/Fb, Ebm7(4), D+, and Db7sus.

Ab7/C Cdim7 Ab7/C

still and just eight months

Detailed description: This system contains measures 13-15. The vocal line has a half note Gb4 (still), quarter notes Ab4 (and), Bb4 (just), C5 (eight), D5 (months), and a half note Gb4. The piano accompaniment features a walking bass line and chords. Chord symbols are: Ab7/C, Cdim7, and Ab7/C.

Cb5 Db/Cb Cbm(maj7) Cbm6

old... So cold...

***(E13)**
Fb13 Gb(9)/Db Bbsus Bb7

We ran him in - side, lost, wor - ry - ing,

Ebm Ab9/C Abm7(4)

won - der - ing. That hos - pi - tal room.

Cbm(maj7) Db7 *poco rit.*

That gloom. _____

poco rit.

*Enharmonic spelling.

Diana:
a tempo

How could I ev - er for - get?

Dan:

How could I ev - er for -

mp
a tempo

Gb(9)

Db/F

Scream - ing at doc - tors, a - larmed, up - set. They

get? God, I was so up - set.

E6

Ebm7(4)

Dmaj7(#11)

Gb/Db

said to wait, they nev - er said we were too

Di - an - a, don't. You think this will help, but it

late. But I was a

won't.

mf

This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of three flats. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three flats. The first vocal line has the lyrics 'late.' and 'But I was a'. The second vocal line has the lyric 'won't.'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

child... rais - ing a

So man - y years a - go...

mp

C \flat 2

This system contains the next two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of three flats. The piano accompaniment is in grand staff with a key signature of three flats. The first vocal line has the lyrics 'child...' and 'rais - ing a'. The second vocal line has the lyrics 'So man - y years a - go...'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp*. A chord symbol 'C \flat 2' is written above the first vocal line.

child... Those weeks full of

So much we could not know...

p.

C \flat m6

This system contains the final two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of three flats. The piano accompaniment is in grand staff with a key signature of three flats. The first vocal line has the lyrics 'child...' and 'Those weeks full of'. The second vocal line has the lyrics 'So much we could not know...'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p.*. A chord symbol 'C \flat m6' is written above the first vocal line.

G \flat (9)/D \flat B \flat 7sus B \flat 7

joy... then a mo - ment of

f

E \flat m11 Diana: A \flat 9/C

dread. Some - one sim - ply

mp

A \flat m9

said your

p

D \flat 2

child... is...

A bit slower
G \flat (9)

D \flat 7sus/G \flat
Diana:

How could I ev - er for -

Dan:
How could I ev - er for - get?

p

8^{va}

G \flat (9)

D \flat 7sus/G \flat

get? The mo - ment my life was set. That

This was the mo - ment my life was set. That

8^{va}

G \flat A \flat 7sus/F G \flat sus/E E \flat m7(4) D6 *rall.*

day that I lost you, it's clear as the day we met.

day that I lost you, it's clear as the day we met.

mp
colla voce

rall.

Freely

D \flat 7 E \flat m11/F

How could I ev - er for - get?

How could I ev - er for - get?

E \flat m11 G \flat

How could I ev - er for - get?

WHY STAY?/A PROMISE

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Freely, somewhat in shock
"Why Stay?"

N.C.

Diana:

mp F5 Eb5

Why stay? Why stay? So stead-fast and stol-id and sto-ic and sol-id for

p

Detailed description: This system contains the first four measures of the song. The vocal line is in 3/4 time, starting with a mezzo-piano (*mp*) dynamic. The piano accompaniment is in 3/4 time, with a piano (*p*) dynamic. The key signature has three flats (B-flat major/D-flat minor). The first measure has a whole note chord, the second a half note chord, the third a quarter note chord, and the fourth a quarter note chord. The lyrics are: "Why stay? Why stay? So stead-fast and stol-id and sto-ic and sol-id for".

C5 Bb5 Ab5 F5 Ab2 F2

day af-ter ev-'ry day... Why stay? Why stay? Why

mp

Detailed description: This system contains the next four measures. The vocal line continues in 3/4 time. The piano accompaniment is in 4/4 time. The key signature has three flats. The first measure has a whole note chord, the second a half note chord, the third a quarter note chord, and the fourth a quarter note chord. The lyrics are: "day af-ter ev-'ry day... Why stay? Why stay? Why".

Driving pulse ♩ = 132

E \flat 5/F5 F5

F5/E \flat Eb5 F5

F5

accel. e cresc. poco a poco

not sim-ply give in and get on with liv-in', 'cause ev-'ry-one knows_ you tried,

mp *accel. e cresc. poco a poco*

Detailed description: This system contains the final four measures of the song. The vocal line is in 4/4 time. The piano accompaniment is in 4/4 time. The key signature has three flats. The first measure has a whole note chord, the second a half note chord, the third a quarter note chord, and the fourth a quarter note chord. The lyrics are: "not sim-ply give in and get on with liv-in', 'cause ev-'ry-one knows_ you tried,". The tempo and dynamics markings are *mp* and *accel. e cresc. poco a poco*.

Hard rock ♩ = 156

B♭ Eb/B♭ B♭7 Eb/B♭ B♭ Eb/B♭ B♭

but some - how some - thing died on the

C7

way. So tell me why you

mp

Ab F5 Ab F5 Eb5/F F5 F5/Eb

stay. Why stay? Why stay? En - dur - ing and cop - ing and

Natalie:

Why stay? Why stay? En - dur - ing and cop - ing and

Eb5 F5 B♭ Ab F

hurt - ing and hop - ing for day af - ter fuck - ing day. Why stay?

hurt - ing and hop - ing for day af - ter fuck - ing day.

mp

Ab F5 Eb5/F F5 F5/Eb Eb5 F5

Why stay? Why not simply end it? We'd all comprehend it, and

Why not simply end it? We'd all comprehend it, and

mf

F7 Bb Eb/Bb Bb Eb/Bb Bb

most of the world would say, "He's better off that

most of the world would say, "He's better off that

mp

Eb/Bb Bb C7sus

way, to be free, and maybe so is

way, to be free, and maybe so is

mp

Driving ♩ = 60
"A Promise"

F5 F7sus Dan

she." she." A

f

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with lyrics "she." and a piano accompaniment. The second system continues the vocal line with another "she." and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand. Chord symbols F5 and F7sus are placed above the first and second measures respectively. The name "Dan" is written in the top right corner, and the letter "A" is at the end of the vocal line.

F5 F7sus A

prom - ise, a boy says for - ev - er..._

mf

Detailed description: This system contains the third and fourth systems of music. The top system shows a vocal line with lyrics "prom - ise, a boy says for - ev - er..._" and a piano accompaniment. The piano part continues with the same accompaniment style. Chord symbols F5 and F7sus are placed above the first and second measures respectively. The letter "A" is at the end of the vocal line.

F5 + Henry: D♭maj7 Csus And

boy says, "What - ev - er may come, we'll come_ through.

Detailed description: This system contains the fifth and sixth systems of music. The top system shows a vocal line with lyrics "boy says, 'What - ev - er may come, we'll come_ through.'" and a piano accompaniment. A bracket labeled "+ Henry:" spans the first two measures of the vocal line. The piano part continues with the same accompaniment style. Chord symbols F5, D♭maj7, and Csus are placed above the first, third, and fourth measures respectively. The word "And" is at the end of the vocal line.

F5 B♭2

who can know how, when all I know now to be

p

Detailed description: This system contains the seventh and eighth systems of music. The top system shows a vocal line with lyrics "who can know how, when all I know now to be" and a piano accompaniment. The piano part continues with the same accompaniment style. Chord symbols F5 and B♭2 are placed above the first and second measures respectively. The dynamic marking *p* is at the end of the piano part.

true is this prom - ise that I make to

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'true is this prom - ise that I make to'. The piano accompaniment consists of chords and moving lines in both hands. The key signature has one flat (Bb) and the time signature is 4/4.

you." A

The second system continues the vocal line with the lyrics 'you." A'. The piano accompaniment features a prominent bass line with a long note in the left hand. The dynamic marking is *mf*.

ques - tion, a boy won - ders wheth - er the

Henry: A boy won - ders

The third system contains two vocal lines. The first line has the lyrics 'ques - tion, a boy won - ders wheth - er the'. The second line, labeled 'Henry:', has the lyrics 'A boy won - ders'. The piano accompaniment continues with chords and moving lines.

two stay to - geth - er the way that they stay, for

should I stay?

The fourth system features two vocal lines. The first line has the lyrics 'two stay to - geth - er the way that they stay, for'. The second line has the lyrics 'should I stay?'. The piano accompaniment includes a dynamic marking of *mf*.

F5

Bb2

year af - ter year, — from love or from fear, ei - ther way, —

mp

Oh... Oh... Ei - ther way...

Csus

C

Bbm7(4)

— that's the prom - ise that I made that

F5

Fsus

F

— day — to the girl —

Here's what I say: to the girl —

Am F

— who was burn - ing so bright - ly like the light_

— who was burn - ing so bright - ly like the light_

f

Am F

— from O - ri - on a - bove, — and

— from O - ri - on a - bove. —

B♭ F2 F F2 F

still I will search for her — night - ly. If you

Csus C F7

see her, please send her my love. And the boy_

p.

Am F

— was a boy — for all sea - sons. That
The boy is long -

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics: "— was a boy — for all sea - sons. That" and a piano accompaniment. The second system continues the vocal line with "The boy is long -" and the piano accompaniment. Chords Am and F are indicated above the first and second measures respectively.

Am F

boy is long - lost to me now. And the man
lost... So

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics: "boy is long - lost to me now. And the man" and a piano accompaniment. The second system continues the vocal line with "lost..." and "So" and the piano accompaniment. Chords Am and F are indicated above the first and second measures respectively.

Dm Gsus G

— has for - got - ten his rea - sons, but the man
lost... for - got - ten his rea - sons.

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics: "— has for - got - ten his rea - sons, but the man" and a piano accompaniment. The second system continues the vocal line with "lost... for - got - ten his rea - sons." and the piano accompaniment. Chords Dm, Gsus, and G are indicated above the first, second, and third measures respectively.

Bbm7 rit. still re - mem - bers his vow. *C7sus* A

Ah.....

F5 a tempo prom - ise, a man says for - ev - er. *F7sus* A

mp a tempo

F5 man says I'll nev - er re - gret *Dbmaj7* or let you, *Csus* the promise *F5 f* I made to stay.

Am and I *F/A* stayed *Bb* true... *Bb2 mp*

mp

Gm7 *p poco rubato* Csus Gm7 *a tempo*

Know-ing one day we'd re - mem - ber that joy, you'd re - mem - ber that girl, I'd re - men

A Asus A *f* Dm9 Dm

ber that boy, 'til we do, the prom - ise I

Dm9/C Dm/C Bb(9) *rall.* C7sus *freely*

made, I'll make it brand - new, the prom - ise that I made to

F5 *a tempo* F7sus F5

you.

MAYBE (NEXT TO NORMAL)

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Freely, very sparse (♩ = 96)

Ab2 *Abmaj7/D♭*

p

Ab2 *Abmaj7/D♭* *Ab2*

Diana:
mp

May - be I've lost__ it at last.___ May - be my last__ lu - cid mo -

colla voce

Abmaj7/D♭ *B♭m7(4)* *E♭7sus*

ment has passed... I'm danc-ing with death, - I sup- pose... - but

D \flat (9)/F Eb(9)/G Ab2

real - ly, who knows?_ Could be I'm cra - zy to go._

Abmaj7/D \flat Fm7(4) B \flat m Ab/B \flat

They say you should stay_ with the dev - il you know,_

Ab5/B \flat B \flat m F \flat 6 F \flat + F \flat maj7 F \flat 6

but when life_ needs a change_ and the one_ dev - il won't,_

C \flat 2 C \flat ₂^{sus2}/₄ B \flat m7(4) Eb7sus D \flat 2 Eb7sus D \flat (9)/F Eb(9)/G

you fly to the dev - il you_ don't._

With growing confidence, in tempo ♩ = 96

Ab Abmaj7 Db(9) Db Ab Abmaj7

May-be I'm tired of the game, of com-ing up short, of the rules,

mp

Db(9) Db Bbm7(4) Eb7

of the shame. And may-be you feel that way too. I see

Db(9)/F Eb(9)/G Ab Eb

me in you. A girl full of an-ger and hope,

mf

Db(9) Eb(9) Fm Fm9 Fm Bbm Bbm9

a girl with a moth-er who just could-n't cope,

mp

Ab5/Bb Bbm Bbm7(b5)/Fb Bbm9(b5)/Fb Bbm7(b5)/Fb

a girl who felt caught, who thought no one could see,

Cb(9) Bbm7(4) Eb7sus Ab Bbm7(4) Ab/C

but may-be one day she'll be free.

Natalie:
It's so

Eb7 Db(9) Eb7 Db(9)

love-ly that you're shar-ing. No, real-ly, I'm all ears. But

mf

Eb7 Db(9) Ab Eb/G Db(9)/F

where has all this car-ing been. for six-teen years? For

E \flat 7 *D \flat (9)* *E \flat 7*

all those years I prayed that you'd go a - way — for

D \flat (9)/F *Absus* *A \flat*

good, half the time — a - fraid — that you

mp

Absus/G *A \flat /G* *Absus/G \flat* *A \flat /G \flat*

real-ly would... When I thought you might — be dy - ing, I cried for

Absus/F *Fm7* *F \flat maj13* *F \flat maj13(#11)*

all we'd nev-er be... But there'll be no — more cry - ing...

cresc. poco a poco

cresc. poco a poco

Fbmaj13

Fb⁶₉

Bbm7(4)

A^b/C

Diana:

Things will get
not for me.

f

D^b(9)

A^b(9)/E^b

Bbm7(4)

A^b/C

bet - ter, you'll see, you'll
Not for me.

D^b(9)

A^b(9)/E^b

Bbm7(4)

A^b/C

see... you'll
Not for me...

mf

D \flat (9)

A \flat (9)/E \flat

D \flat (9)/F

E \flat (9)/G

see... you'll see... you'll see...
 Not for me... Not for me...

A \flat

Diana:

A \flat maj9

D \flat (9)

D \flat

Fm7

May - be we can't be o - kay, but may - be we're tough and we'll try
p colla voce

F \flat

F \flat maj7

F \flat 6/E \flat

F \flat /E \flat

F \flat maj7/E \flat

an - y - way, we'll live with what's real,

F \flat 6/E \flat

D \flat (9)

B \flat m7(4)

let go of what's past, and may - be I'll see you at last.
mp

Freely

E♭7sus D♭(9)/F E♭7sus D♭(9)/F E♭7sus D♭(9)/F

Diana: We tried to give you a normal life,
but I realize now I have no clue what that is.

Natalie:
I don't

mf *p* *p*

E♭7sus D♭(9)/F D♭(9) E♭7sus D♭(9)/F D♭(9) A♭sus2sus4 A♭

need a life__ that's nor-mal. That's way too far a-way... But some-thing...next to nor - mal would

colla voce

A♭sus2sus4/G A♭/G A♭sus2sus4/G♭ A♭/G♭ Fm7 D♭/F Fm7

be o - kay... Yeah, some-thing next to nor - mal, that's the thing I'd like to try.

F♭maj13(#11) E♭7sus D♭(9)/F E♭7sus D♭(9)/F E♭7sus D♭(9)/F

Diana:
We'll get by..._____

Close e - nough_ to nor-mal to get by..._____ We'll get by..._____

mf *mp* *p*

HEY #3/ PERFECT FOR YOU (REPRISE)

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Flowing ♩ = 72

E♭/A♭

A♭2

Musical notation for the first system, measures 1-4. Treble clef, key signature of three flats, 12/8 time signature. The melody is in the right hand, and the bass line is in the left hand. Dynamics include piano (*p*).

E♭/D♭

D♭⁶

Musical notation for the second system, measures 5-8. Treble clef, key signature of three flats, 12/8 time signature. The melody is in the right hand, and the bass line is in the left hand. Dynamics include mezzo-piano (*mp*).

B♭m7(4)

Musical notation for the third system, measures 9-12. Treble clef, key signature of three flats, 12/8 time signature. The melody is in the right hand, and the bass line is in the left hand. Dynamics include forte (*f*).

D♭⁶/A♭

Musical notation for the fourth system, measures 13-16. Treble clef, key signature of three flats, 12/8 time signature. The melody is in the right hand, and the bass line is in the left hand. Dynamics include mezzo-piano (*mp*).

G⁶₉

Natalie: *mp*

Hey.

Henry: *mp*

Hey. You

p

Gmaj9 G⁶₉ Gmaj9 G⁶₉

Oh, I

look like a star... A vi-sion in blue...

Em9 Em C2 C G(9) G⁶₉

do? Well, I

And you are. Hey. You came.____

poco rit. a tempo

mp a tempo

Gmaj9 G⁶ Gmaj9 G⁶

said that I might.

I thought we were through, me and

Em9 E^{sus2}_{sus4} Em C(9)

Not to - night. ___ Well, she

you... Will your mom be o - kay?

D(9)/C C(9) D(9)/C

might be some - day. She's still on my mind.

But for now it's all fine? Can you

C(9) D(9)/C Cm7

Hey. Hey. Am I cra - zy? I

leave it be - hind? Stay, let's see this thing through.

Cm7(4) D7sus D6

might end up cra - zy. You say that right

I'll be here for you.

l.h.
mp

D7sus

Natalie: *cresc. poco a poco*

here. But then give it a year, or ten years, or a life. I could

p *cresc. poco a poco*

becoming agitated *poco accel.*

D7sus/F D7sus D7sus/F D7sus D7sus/F

end up your wife. Sit-ting, star - ing at walls, throw - ing shit down the stairs, freak - ing

D7sus/A N.C.

out at the store, run - ning nude down the street, bleed - ing out in the bath...

C G(9)/B

Henry:

Per - fect for you... I will be per - fect for you. So

p colla voce

Am7 F(9) C⁶/E Cm⁶/E^b

you could go cra - zy, or I could go cra - zy, it's true...

mp *p*

C⁶/E *Cm⁶/Eb* *G(9)/D* *A13/C#* *mf*

poco rit.

Some-times life is in - sane, but cra - zy I know I can do. 'Cause

poco rit.

C(9) *G(9)/B* *Bb(9)*

a tempo *mp*

cra - zy is per - fect, and fucked - up is per - fect, so I will be per - fect...

mf *a tempo* *mp*

Natalie: *Gm* *Gm7/F* *Em7(b5)* **Tempo I** *D(9)*

poco rit.

Per - fect... Per - fect for you.

Henry:

Per - fect for you.

p *poco rit.* *mp* *p*

D⁶ *Dmaj9* *D⁶* *D*

LIGHT

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Tenderly, poco rubato (♩ = 96)

C C^{sus2}_{sus4} C Natalie: *mp*

We need some light...

First of all, we need some light.

You can't sit here in the dark and all alone; it's a

C C^{sus2}_{sus4} C C^{sus2}_{sus4} C F2/A Fmaj7(no3)

G7sus

C5

C5/Bb

sor - ry sight. It's just you and me.

The first system of music features a vocal line with lyrics "sor - ry sight. It's just you and me." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A dynamic marking of *mp* is present in the piano part.

F2/A

C7/G

Gm(9)

C7/G

Gm(9)

We'll live. You'll see...

The second system of music features a vocal line with lyrics "We'll live. You'll see...". The piano accompaniment continues with chords and a bass line. A dynamic marking of *mf* is present in the piano part.

C7/G

Gm(9)

C7(no3)
Dan: *mp*

Gm(9)/C

Night af - ter night we'd

The third system of music features a vocal line with lyrics "Night af - ter night we'd". The piano accompaniment continues with chords and a bass line. A dynamic marking of *mp* is present in the piano part.

C7(no3)

Gm(9)/C

C7(no3)

sit and wait for the morn - ing light. But we've wait - ed far

The fourth system of music features a vocal line with lyrics "sit and wait for the morn - ing light. But we've wait - ed far". The piano accompaniment continues with chords and a bass line.

F2/A

F2

G7sus

— too long — for all that's wrong — to be made right. —

C7(no3)

Gm(9)/C

C7(no3)

Diana:

Day af - ter day... — Wish-ing all — our cares —

Gm(9)/C

C7(no3)

Abmaj7

— a - way... — Trying to fight — the things — we feel... — But

Am

Em

Am

some hurts — nev - er heal. — Some ghosts — are nev -

F(9) F Fmaj7 F6 C/E Dm7 Gsus G

er gone, but we go on. We

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'er', followed by a half note 'gone,' with a comma. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

C/E Dm7 G7sus F(9)

still go on. And you find some way to sur - vive.

mp

This system contains measures 3 and 4. The vocal line continues with 'still go on.' followed by 'And you find some way to sur - vive.' The piano accompaniment has a crescendo hairpin leading to a mezzo-piano (*mp*) dynamic. The right hand has a more active eighth-note pattern.

Am7 F(9) Dm9

And you find out you don't have to be hap - py at all.

This system contains measures 5 and 6. The vocal line says 'And you find out you don't have to be hap - py at all.' The piano accompaniment continues with a consistent eighth-note accompaniment in the right hand.

G7sus F C7(no3) Gm(9)/C

to be hap-py you're a - live.

p

This system contains measures 7 and 8. The vocal line says 'to be hap-py you're a - live.' The piano accompaniment features a piano (*p*) dynamic and includes a section with a VI chord in the left hand.

C7

Gm(9)/C

Natalie:

D5

mf

D7sus

Day af - ter day,___

D5

D7sus

D5

give me clouds,___ and rain,___ and gray._____ Give me pain___ if that's_

D5/Bb

Bm

F#m7

___ what's real,___ it's the price we pay___ to feel.____

Dr. Madden: *mf*

It's the price we pay___ to feel.____

Bm **Diana:** G D/F# Em7

The price of love is loss.

Dr. The price of love is loss, but still we pay.

Asus **Dan/ UNIS Dr. Madden:** D/F# E7sus E A/C#

We love an - y - way.

Gabe: mf

And

D D2 D A/C# A2/C# A/C#

when the night- has fi - n'ly gone, and when we see the new day dawn, we'll won.

mf

der how_ we wan - dered for_ so long,___ so blind. The wast-

Gabe/
Dr. Madden: *mp*

ed world we thought we knew, the light___ will make_ it look_ brand - new, so

Natalie: *p* Am7

Fmaj9

Let_ it... so let_ it...

Diana: *mp*

Let_ it... so let_ it...

Gabe/
Dr. Madden:

let_ it... let_ it... let_ it...

Henry/
Dan: *p*

Let_ it... so let_ it...

mp Shine! Shine!

mp Shine! Shine!

mp Shine! Shine!

mp Shine! Shine!

mp Shine! Shine!

mp Shine! Shine!

let it... *mp*

mp let it **Henry:** *mp*

mp *(solo)*

mp

E7sus *mp* Shine! Shine! Shine! Shine! Shine!

A *f* Day af - ter day... Day af - ter day... Day af - ter day... Day af - ter day... Day af - ter...

mp

f

A7sus

A

A7sus

We'll find the will to find our way,
Day af - ter day...

We'll find the will to find our way,
We'll find the will to find our way,
Day af - ter day...

A

F6

F#m

know - ing that the dark - est skies will some-day see the sun...

know - ing that the dark - est skies will some-day see the sun...

know - ing that the dark - est skies will some-day see the sun...

know - ing that the dark - est skies will some-day see the sun...

know - ing that the dark - est skies will some-day see the sun...

C#m

F#m

E/D

D

A/C#

Bm9

16

Natalie: *cresc. poco a poco*

There will be light.

Diana: *cresc. poco a poco*

There will be light.

Dan: *mp*

cresc. poco a poco

When our long night is done, there will be light.

p *cresc. poco a poco*

Esus

/D

A/C#

Esus

f

There will be light.

When we o -

There will be light.

When we o -

Gabe:

There will be light.

Shine.

Dr. Madden/
Dan:

There will be light.

When we o -

Henry:

There will be light.

When we o -

D

F#m7

D

pen up our lives, sons and daughters, husbands, wives,
 pen up our lives, sons and daughters, husbands, wives,
 sons and daughters, husbands, wives,
 pen up our lives, sons and daughters, husbands, wives,
 pen up our lives, sons and daughters, husbands, wives,
 pen up our lives, sons and daughters, husbands, wives,

Bm7

Esus

E

D

and fight that fight... there will be light..
 and fight that fight... there will be light..
 and fight that fight... there will be light..
 and fight that fight... there will be light..
 and fight that fight... there will be light..
 and fight that fight... there will be light..
 and fight that fight... there will be light..

A

B

B/D#

B/F#

B/D#

B

D

There will be light. There will be light. There will be light. There will be light. There will be light. There will be light.

mf

molto rit.

D2

D

A

There will be light! There will be light! There will be light! There will be light! There will be light! There will be light!

molto rit.

f

SO ANYWAY

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Ballad, colla voce (♩ = 72)

A D A D N.C.

Diana: p

So an - y - way, I'm

leav - ing. I thought you'd like to know. You're faith - ful, come what

D E F#m

may, but clear - ly I can't stay, we'd both go mad that way. So here I

Expressive, heartfelt, somewhat free (♩ = 112)

D(9) D E7/D D(9)

go. And an - y - way, I'm leav - ing. I guess that you can

Asus A2 A D(9) D

see. I'll try this on my own. A life I've nev-er

The first system of the musical score features a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a bass line with a half note G2, a half note A2, and a half note B2, and a treble line with a half note G4, a half note A4, and a half note B4. Dynamics include *mp* (mezzo-piano).

E7sus E7 E5/F# F#m D E7/D D(9) E7/D

known. I'll face the dread a-lone... but I'll be free...

The second system continues the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a half note G4. The piano accompaniment features a bass line with a half note G2, a half note A2, and a half note B2, and a treble line with a half note G4, a half note A4, and a half note B4. Dynamics include *mp* (mezzo-piano).

D E/D D(9) *mp freely* Bm9 *a tempo*

With you al-ways be-side me

The third system of the musical score includes a double bar line. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a bass line with a half note G2, a half note A2, and a half note B2, and a treble line with a half note G4, a half note A4, and a half note B4. Dynamics include *mf* (mezzo-forte), *rit.* (ritardando), *mp* (mezzo-piano), and *a tempo*.

D/E E D/E E

to catch me when I fall, I'd nev-er

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a half note G4. The piano accompaniment consists of a bass line with a half note G2, a half note A2, and a half note B2, and a treble line with a half note G4, a half note A4, and a half note B4.

Bm9

Bm7

E7/B

D/E

E

D/E

get to know the feel of solid ground at all.

mp

E

C#7sus

C#7

F#m9

A/E

Amaj7

With you always believing that we can still come

f

D(9)

D

Dmaj9

D

Amaj7/C# *mf*

Bm7

E7

through, it makes me feel the fool to

mf

Bm7

D/E

D2/E *poco rit.*

E/G#

mp

know that it's not true. What

poco rit.

p

D/E

E

D/E

a tempo, cresc. poco a poco

doc-tors call dys-func-tion, we tried to call ro-mance. And true it's quite a trick to tell the

mp a tempo, cresc. poco a poco

E

f Dmaj7/E

molto rit. D6/E D(9)/E E

danc-ers from the dance. But rath, er than let chance take me, I'll take a

reth *chert* *un*

molto rit.

D(9)

E7/D

D(9)

E7/D

D(9)

E7/D

a tempo, flowing

chance...

a tempo, flowing

rit.

D(9)

freely mp

E/D

I'll take a chance on leav - ing, it's that or stay and

p

p colla voce

A^{sus2}/_{sus4} A2 D E7/D D *building*

die. I loved you once, and though you love me still, I

mp building

C#7sus C#7 F#m9 *rall.* B9 *a tempo, colla voce*

know it's time for me to *fly...* I loved you once, and

rall.

D(9) Dm6 Bm9

though I love you still, I know it's time for me to go...

p a tempo, colla voce *mp rit.*

Esus A D A Dm6 A

and so good - bye.

p mp a tempo molto rit. mp