

NEXT TO NORMAL

Piano/Vocal



PREPRISE LET THERE BE LIGHT

[Rev. 01/04/08]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CE:

(Black)

MUSIC:

Percussive and pulsing, not too fast $\text{♩} = 94$

(DIANA turns on a light. She sits alone in a chair in her living room, beneath a blanket. She is beautiful, hurting, raw.)

cresc. poco a poco

DAN:

(Then lights on her husband DAN, in night clothes. He looks worn, but hopeful.)

(Lights find his daughter NATALIE, dressed for the day, laden with schoolbooks, worried.)

12 13 14

be light. We've been liv - ing in the dark for

A7sus4 A7(no3) Dsus²/F#

(NATALIE sings with him, though there's a distance between them.)

NATALIE: 17 *mp*

15 16 17

far too long, an end - less night... Let there be light.

Dsus2 Esus A7(no3) *mf*

18 19 20

Sun and moon a mil - lion beams.

Sun and moon a mil - lion beams.

A7sus4 A7(no3) A7sus4

+DIANA: *mf*

21 22 23

Let it shake me from these dreams and wake me to what's real.

mf

Let it shake me from these dreams and wake me to what's real.

A7(no3) A5/F F#m

24 25 NATALIE: 26 +DIANA: *f*

Let us be - gin to heal. Let

Let us be - gin to heal. Let

C#m F#m D(add9) D DMaj7 D6

(Dan and Natalie fade.
 (As Diana sits, GABE sneaks in from somewhere.)

27 28 NATALIE: 29 *mp* 30

there be light. Let there be light.

there be light. Let there be light.

A/C# D(add9)/B Esus E Asus/C# Gsus/B *p*

Segue as one with #2
 "Just Another Day"



NEXT TO NORMAL

Piano/Vocal

JUST ANOTHER DAY

[Rev. 12/10/07]

CUE:

Segue from #1 "Let There Be Light (Preprise)"

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Vocal Arrangement by
ANNMARIE MILAZZO

Orchestrated by
MICHAEL STAROBIN/TOM KITT

Moody, Sparse

$\text{♩} = 152$

GABE: "What's up with this? You haven't waited up for me in months."

Musical notation for Gabe's first line of dialogue. It consists of two systems of piano accompaniment. The first system has measures 1 and 2, and the second system has measure 3. The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with a piano (*p*) dynamic. The bass line consists of a simple rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Gabe: And? DIANA: 203 GABE: A ne
VELOR

DIANA: "It's three in the morning! I'm sitting here counting the ways you could have been killed. I was crazy with worry."

Musical notation for Diana's first line of dialogue. It consists of two systems of piano accompaniment. The first system has measures 4 and 5, and the second system has measure 6. The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with a piano (*p*) dynamic. The bass line consists of a simple rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

GABE: "I believe the crazy part. You gotta let go, Mom—I'm almost eighteen."

Musical notation for Gabe's second line of dialogue. It consists of two systems of piano accompaniment. The first system has measures 7 and 8, and the second system has measure 9. The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with a mezzo-piano (*mp*) dynamic and includes the instruction "Pedal each phrase". The bass line consists of a simple rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

DIANA: "Are you snorting coke?"
GABE: "Not at the moment."

Musical notation for Diana's second line of dialogue. It consists of two systems of piano accompaniment. The first system has measures 10 and 11, and the second system has measure 12. The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with a mezzo-piano (*mp*) dynamic. The bass line consists of a simple rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

More percussive

DAN: (off) "Who's up at this hour?"
DIANA: "Your father. Go. Up the back way."

13 14 15

mf
Em⁹ Em G

GABE: (going) "Why does he hate me?"
DIANA: "He doesn't hate you...sometimes."

16 17 18

Am⁷ Em

DAN: (enters) "Everything okay? I heard voices."

19 20 21

mf

Driving ♩ = 156

DIANA: "Just me. Talking to myself. You know—woo woo!"

22 23 24

mf Em Em G^{sus2} G

DIANA: "Now. You head on upstairs—I'll be up for sex in a minute."
DAN: "You'll...uh...are you sure you're okay?"

DIANA: "Go."
(She pushes him off, then sings.)

25 26 27 28

mf Em Em G^{sus2} G Em

DIANA: Vamp
They're the

29 30 31

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

Em Em G^{sus2} G

32 33 34

love them ev' - ry day of ev' - ry week. So my

Em Em G^{sus2} G

(Natalie enters, the way Gabe just left, carrying a stack of books and a can of Red Bull and muttering animatedly to herself.)

35 36 37

son's a lit - tle shit, my hus - band's bor - ing, and my

Am⁷ Am⁷ C^{sus2} C

38 39 40

daugh - ter, though a gen - ius, is a freak. We all

Am⁷ Am⁷ D/E E⁵

41 cher - ish one an - oth - er - 42 fa - ther, moth - er, sis - ter, broth - 43

44 er, cheek to cheek! 45

DIANA: "Natalie? It's four in the morning—is everything okay?"

NATALIE: "Everything's great. Why wouldn't it be great? I've just got three chapters of calculus, a physics problem set, a history quiz and two pages on floral imagery in *Flowers of Algernon* which is like duh. Everything's so under control it's just like...calm." *(She gulps from the can.)*

46 47 48

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

NATALIE: "Well, great. I'm glad I know that." *(Diana goes; Natalie drops the books on a table and sings.)*

49 50 51 52 Vamp NATALIE: When the

53 54 55

load that is your life has got your crawl - ing... and you

mf

Em(add9) Em Em(add9) Em Gsus2 G

56 57 58

won - der how you'll make it through it all... Rain is

Em(add9) Em Em(add9) Em Gsus2 G

59 60 61

rain - ing and sub - ur - bi - a is sprawl - ing And your

Am7 Am Am7 Am Csus C

62 63 64

fam - i - ly just drives you up the wall... You feel

Am7 Am Am7 Am D/E E5

65 66 67

sure you must be dy - ing but you're real - ly on - ly try -

Csus2 C Csus C F(add9) F

(Gabe is in his room, before a mirror, dressed for the day.)

68 69 70 GABE:

- ing not to fall. For just an - oth - er

F(add9) F *mp* Dsus4 D

71 72 73

day... for an - oth - er sto - len ho -

f Am7 C G Dsus Am7 C G

74 75 76

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

Csus C Dsus

77 GABE:
NATALIE:
It's just an - oth - er day...

G C/G G Am⁷ C

80 GABE:
81
82 NATALIE:
Feel - ing like I'll live for - ev - er... Feel - ing like

G Dsus Am⁷ Csus G D/F#

83
84
this feel - ing nev - er goes a - way...

Em

85
86 GABE/
NATALIE:
For just an - oth - er

FMaj⁷ Bsus Bm⁷

(Gabe drops and starts doing pushups.
Natalie sits and studies.)

Lights. It's later.

In the master bedroom, Dan holds Diana, after.)

DAN: "That was great, wasn't it? It was great. Oh Christ, I'm late."

DIANA: "That'll teach you to take a whole ten minutes."

DAN: "Sorry, what?"

DIANA: "I said, isn't it a beautiful day?"

87 *P* 88 89

day.

mp *mp* *mp*

Em(add9) Em Em(add9) Em Gsus2 G

DAN: "Well, it's cloudy, and raining, and really cold for September, but sure. Fantastic."
DIANA: "Makes you want to dive in with both feet, doesn't it?"
DAN: "Absolutely." (Diana goes.)

DAN: "I never know what she's talking about." (He sings.)

90 91 92 93 **Vamp** DAN:

When it's

Am⁷ Am Am⁷ Am D/E E⁵ Em(add9) Em

94 95 96

up to you to hold your house to - geth - er... a

DIANA:

Oooh

mf *mf* *mf*

Em(add9) Em Em(add9) Em Gsus2 G

97 98 99

house you built with ten - der lov - ing care... but you're

Oooh

Em(add9) Em Em(add9) Em Gsus2 G

100 101 102

grap - pling with that grey and rain - y weath - er, and you're

Oooh

Am7 Am Am7 Am Csus C

103 104 105

liv - ing on a lat - te and a prayer - can you

prayer

Am7 Am Am7 Am D/E E5

106 keep the cup from tip - ping? Can you keep your grip from slip -

107

106

keep the cup from tip - ping? Can you keep your grip from slip -

Csus2 C Csus C F(add9) F

109 - ping in des - pair? For just an - oth - er

110

111

- ping in des - pair? For just an - oth - er

F(add9) F Dsus4 D

112 day. In the hus - tle and the hur -

113

114

day.

DAN/
GABE:

f Am7 C G Dsus Am7 C G

115 DAN: 116 117

ry. You want to wipe your worry clean a way.

Csus mf C Dsus

118 (Diana bustles into the kitchen.) 119 DAN: 120

For just another day

NATALIE:

For just another day hey

GABE:

For just another day hey

G C/G G f Am⁷ simile C

DIANA/
NATALIE:

121 122 123

I will keep the plates all spinning with a smile

yay.

yay.

G Dsus Am⁷ Csus G D/F#

124 125 126

so white and winning all the way

Em Asus

DIANA/
NATALIE:

GABE/
DAN:

127 128 129

'cause what does n't kill me makes me stronger,

'cause what does n't kill me makes me stronger,

A C_{mp} sus

130

's'long as it is just an - oth - er

131

's'long as it is just an - oth - er

(Gabe passes Dan, who does not acknowledge him. Gabe turns.)

132

day.

133

day.

p

GABE: "Morning!" **Safety**

(as Dan goes, to us:)

134

GABE:

It on - ly hurts when I'm here.

135

NATALIE
GABE
DAN:
136 *p* (He joins Diana in the kitchen.)

Bum bum bum.

DIANA: "You're going to be late and you've got a huge day."
GABE: "You have no idea what I do all day."

DIANA: "Jazz band before school,
class, Key club, then football."

GABE: "Not bad."

DIANA: "Now get out of here." (GO)

137 138 139 **Vamp**

140 DIANA: 141 142 *p*

(Gabe steps out of Natalie's way as she strides into the kitchen.)

It on - ly hurts when he goes. Bum bum bum.

GABE: "Morning, sunshine."
NATALIE: "I assume no one's going to my recital, but if they are, it's the seventh."
DIANA: "We'll put it on the calendar."
NATALIE: "Mom, the calendar is still on April of last year."

DIANA: "Oh. Well, happy Easter!"

NATALIE: "Happy Easter, Mom." (GO)

143 144 145 **Vamp**

(as she goes, to us:)

NATALIE:

(She passes Dan as he enters.)

DIANA
NATALIE
GABE:
148 *mp*

146 147 148

It on - ly hurts when I hide. Bum bum bum.

mp

DAN: "Hi sweetheart."

NATALIE: "She's on fire this morning."

DAN: "Oh, I know."

NATALIE: *(sings)* "Oh, right."

DAN: "Hon, can you do the Costco today? I'm slammed at work and we're out of everything."

DIANA: "I keep cave clean. You go out, get fire

DAN: "Uhh...absolutely."

(He leaves the kitchen.)

Again, no clue." (GO)

149 150 151 **Vamp**

152 153 154 **cresc. poco a poco**

DIANA: Ba bum___ ba bum

NATALIE: Bum bum___ bum___

GABE: Bum bum___ bum___

(to us)
DAN: It on - ly hurts when it shows. Bum bum___ bum___

mp

155 156 157

ba bum ba bum ba bum ba bum ba bum ba bum

bum bum bum

bum bum bum bum bum

bum bah

DIANA: *f* 158 159 *mp* 160

It on - ly hurts when I breathe. try

NATALIE: *mp* breathe

GABE: *f* think

DAN: *f* It on - ly hurts when I think. cry

mf D *p.* *Am⁷/D*

cresc. poco a poco

161 *mp* cry *f* It on - ly hurts when I cry. *mp* cry

162 *mp* hurts *mp* It hurts. *f* It on - ly hurts when I play. *f* It on - ly hurts when I work. *f* It

163

164 hurts. *f* It on - ly hurts when I move. *mf* when I

165 *f* It on - ly hurts when I *mf* when I *mf* when I *mf* when I

166 167

say... It's just an - oth - er

say... It's just an - oth - er

say... It's just an - oth - er

say... It's just an - oth - er

sub. *p*
Dsus

(As the others finish preparing for the day, Diana packs lunches. Sort of. She makes one sandwich; the next brown bag gets the individual fixings, the last bag gets half a loaf of bread.)

SING OUT!!!

168 169 170 171

A bus - y, bus - y day I will hold it all to - geth -

day. And you wish

day. And the morn - ing sun is stun - ning.

day. And you wish

f
A m7 C G Dsus4 A m7 C G

172 173 174

er. I will hide the mess a - way.

that you were run - ning far a - way.

far a - way.

that you were run - ning far a - way.

mf
Csus2 C Dsus4 D G C/G

Detailed description: This block contains the musical notation for measures 172, 173, and 174. It features four vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are: "er. I will hide the mess a - way." (measure 172), "that you were run - ning far a - way." (measure 173), and "far a - way." (measure 174). The piano accompaniment is in bass clef and includes chords: Csus2, C, Dsus4, D, G, and C/G. A dynamic marking of *mf* is present. A large arrow on the left points to the vocal lines.

175 176 177

And I'll sur - vive an - oth - er day,

It's just an - oth - er day -

It's just an - oth - er day - birds are sing -

It's just an - oth - er day -

G *f* Am7 C G Dsus4

Detailed description: This block contains the musical notation for measures 175, 176, and 177. It features four vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are: "And I'll sur - vive an - oth - er day," (measure 175), "It's just an - oth - er day -" (measure 176), and "It's just an - oth - er day - birds are sing -" (measure 177). The piano accompaniment is in bass clef and includes chords: G, *f*, Am7, C, G, and Dsus4. A dynamic marking of *f* is present. A large arrow on the left points to the vocal lines.

178 and I will pray to hold on
ing, things are grow - ing and you wish you could be go -
and you wish you could be go -

A m7 C G G/F# Em

181 just this way...
stay stay stay you
ing but you stay stay stay you
ing but you stay stay stay And you stay

Em7 A Bm/A A7 G/B

cresc. poco a poco

184 *sub. p* 185 186

and for my fam - 'ly's sake, I'll take what I

sub. p stay stay

sub. p stay though you know it's now or nev -

sub. p and stay for - ev - er, though you know it's now or nev -

sub. p
Csus2 C Csus2

187 188 189

can take I'm on - ly just a - wake, but to -

and you know that for for - ev - er, eve - ry day

er, stay eve - ry day

er, and you know that for for - ev - er, eve - ry day

C Csus2 C

Rit.

Dictated

ff

(Lights.)

190

191

192

193

day is just an oth er day!
is just an oth er day!
is just an oth er day!
is just an oth er day!

f
Csus2

ff

Segue to #3
"Perfect"

NEXT TO NORMAL

Piano/Vocal

3

PERFECT

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE

(In the crossover, a PRINCIPAL is heard over a public address system.)

PRINCIPAL: "Lunch today is creamed beef on toast with mashed yams and apple slices. The pep assembly after fifth period has been cancelled, but students are encouraged to have pep on their own. Seniors are reminded that skipping school is punishable with suspension from school. It makes sense to us. Have a great day at Hemingway High."

(MUSIC)

Classical, Romantic
a la Chopin, Rachmaninoff

$\text{♩} = 72$

(Natalie is at a piano, practicing a piece.)

Musical score for the piano introduction, measures 1-2. The score is in 4/4 time with a key signature of three flats (B-flat major/D minor). Measure 1 starts with a mezzo-piano (*mp*) dynamic. Measure 2 ends with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line in the left hand.

(She's silent at first, then coaches herself.)

Musical score for the piano introduction, measures 3-4. Measure 3 includes a trill (*tr*) in the right hand. Measure 4 ends with a ritardando (*Rit.*) marking. The piano accompaniment continues with a steady bass line.

Moderato

5 NATALIE:

Gently at first, then becoming more agitated

6

Musical score for the vocal entry, measures 5-6. The vocal line begins with the lyrics: "Per - fect just play it per - fect 'cause that's". The piano accompaniment starts with a piano (*p*) dynamic. The score is in 4/4 time with a key signature of three flats.

Accel.

Rit.

7 8 9

all that's re-quired with-out flaw, and in-spired oh my God, I'm so tired...

A Tempo

10 11

Per - fect God, make it per - fect for one

p

12 13

mis' - ra - ble day make my life be o - kay let me keep it in line let me

mp *mf*

Grand

14 15

make it all fine be-cause Yale has no place for a bas - ket case then a -

f

16 17 Rit.

gain, they may if she can play "In - ven - tion in C" per - fect -

18 A Tempo 19 20 (Natalie tries again)

ly. Per - fect -

mp

8va

(Natalie makes a mistake)

21 22 23 (Natalie tries again)

ly. Per - fect -

mp

8va

(Natalie makes a mistake)

24 25

ly. (Natalie makes a mistake)

mf

8va

(Angrily)

26 // 27 //

Fuck. Fuck.

ff (Natalie bangs the keys) *mp* (Natalie bangs the keys somewhat halfheartedly)

Half-Time

Funk/Rock $\text{♩} = 83$

28 29

Fuck fuck fuck ~~me~~ fuck this is fuck - ing per - fect if I
(Really pissed off)

f Ab⁵ Abm Db/Ab Ab⁷(no3)Db/Ab Ab⁵ Abm Db/Ab

Double-Time

Punk $\text{♩} = 166$

31 *sub. p*

cresc. poco a poco

30 31

can't e - ven play, I'll nev - er get a - way nev - er get a - way.

E⁷ Dbm⁹ *sub. p*

NATALIE: "Natalie."

HENRY: "I know."

NATALIE: "It's a little creepy that you know."

HENRY: "We've gone to school together for, like, six years."

NATALIE: "Really? Did I know this?"

HENRY: "I don't know. I usually sit behind you."

NATALIE: "Also creepy."

HENRY: "You're in here a lot."

NATALIE: "Uh-huh, and you've been watching?"

HENRY: "I'm not, like, a stalker. I play, too." (MUSIC OUT)

Safety

Segue to #4
"More...and More...and More"



Out anywhere on:
HENRY: "I'm not like, a stalker. I play, too."

NEXT TO NORMAL

Piano/Vocal

4

MORE...AND MORE...AND MORE

[Rev. 12/22/07]

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Lyrics by
BRIAN YORKEY

Vocal Arrangement by
ANNMARIE MILAZZO

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

NATALIE: "Oh, that's sweet! Seven minutes, freak."
(MUSIC)

Grand Classical Waltz

(Natalie launches into a flourish, which gives way to a delicate waltz.)

Musical score for the Grand Classical Waltz section, measures 1-3. The score is in 3/4 time and A major. Measure 1 starts with a forte (ff) dynamic and a flourish. Measure 2 continues with a forte dynamic. Measure 3 transitions to a mezzo-forte (mf) dynamic. The piano part features a steady bass line with chords, and the vocal line has a flourish in measure 1 and then a waltz melody in measures 2 and 3.

(We see Diana, with a giant shopping cart. She takes a deep, glorious, it's-springtime! breath.)

Musical score for the Rall. section, measures 4-6. Measure 4 is marked Rall. and measure 5 is marked 5. Measure 6 is marked 6 and DIANA: In the. The piano part features a steady bass line with chords, and the vocal line has a flourish in measure 4 and then a waltz melody in measures 5 and 6.

Musical score for the Rubato section, measures 7-9. Measure 7 is marked 7 and Rubato. Measure 8 is marked 8 and // a. Measure 9 is marked 9 and // in the vil-lage at the tin - y gen'-ral. The piano part features a steady bass line with chords, and the vocal line has a flourish in measure 7 and then a waltz melody in measures 8 and 9.

10 store. 11 But to - day, the mod - ern mom - my who needs // 12 turn - ips, or sa - la - mi takes the //

13 S. - U. - V. to some - where where there's more. Rit. She

15 Broadly rolls that gi - ant cart right through that 16 Rall. gi - ant gi - ant

Freely

17

door.

NATALIE: *mp*

GABE
HENRY
MADDEN: *mp*

Ooh - wah

Ooh - wah

19

f

(breathy)
WOW!

f

(breathy)
WOW!

5

Bright, Slightly Frantic

♩ = 154-156

19

20

21

Cost - co! Oh, oh, oh, Cost - co. Where the lone - ly and lost — go to

mf

22

23

24

buy what they lack... where baked beans and ham - mers come twelve to a pack... — there's

p

25
may - on - naise in vats and tam - pons, and hats: _____ there's

26

27
mac and cheese in packs of threes and

28
teas im - port - ed from Be - lize and

mp

ooh _____ ooh _____

mp

ooh _____ ooh _____

mf

Musical score for measures 29-30. The score includes vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 29 contains the lyrics "ex - tra ex - cite - ment in" and "ooh". Measure 30 contains the lyrics "store" and "ooh", with a dynamic marking of *f* and the word "for" appearing at the end of the line. The piano accompaniment features chords and melodic lines in both hands.

Musical score for measures 31-32. The score includes vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 31 contains the lyrics "wom - en like me who need" and "NATALIE:". Measure 32 contains the lyrics "more... and more..." and "more... and more... and more... and more... and". It features multiple vocal parts: NATALIE (dynamic *mp*), HENRY (dynamic *mp*), GABE (dynamic *mf*), and MADDEN (dynamic *p*). The piano accompaniment includes chords and melodic lines in both hands, with a dynamic marking of *mf* in measure 32.

(SHOPPERS join her in the shadows, dancing a ballet with their shopping carts.)

33

more...

34

Like

35

36

ster - e - os and bar - be - cues and wine in gi - ant box - es... and

mp

37

38

bad C - D.s and D. - V. - D.s and B. - V. - Ds and sock - ses... a

39

40

cher - ry pie so gi - ant I don't know where to be - gin - I might

41 42

slic - e my - self a slic - e or I might dive the hell right in! Here's a

P *sfz*

43 44

gal - lon tub of cot - tage cheese— the kind with gi - ant curds, and the

mf

45 46

choc' - late - coat - ed choc' - late is just too di - vine for words— though the

DIANA: "Well, fuck her.
Who is she to judge me?
Stupid sample lady."

47 48 49 //

wom - an with the sam - ples caught me com - ing back for thirds...

mp //

50 51

Cost - co! Buh-dap buh-dap Cost - co. Where the

mf *mp* *mf*

NATALIE:
Cost - co! Buh-dap buh-dap Cost - co!

GABE:
Cost - co!

HENRY/
MADDEN:
Buh-dap buh-dap

Cost - co! Buh-dap buh-dap

p

52 53

ti - red, tem - pest - tossed go to sate their de - sires... with

mp *mf*

ooh wah ooh wah Cost - co!

ooh wah ooh wah Cost - co!

ooh wah ooh wah Cost - co!

mf

Cost - co!

mf

54 55

cham - pagne and sweat - pants and ra - di - al tires... with

mp ooh ooh ooh ooh ooh

mp ooh ooh ooh ooh ooh

mp ooh ooh ooh ooh ooh

pp

56 57

chil - dren to feed I know what I need a

f Ched - dar

f Ched - dar

f Ched - dar

p Ched - dar

58 59

twen - ty pound block of ched - dar jack cheese they

Cheese! Door - stops!

Cheese! Door - stops!

Cheese! Door - stops!

mf

60 61

make su - per door stops. I'll take three, please! Dor -

mp *mf*

ooh *mp* ooh ooh ooh Dor -

mp ooh ooh ooh Dor -

ooh ooh ooh Dor -

mf

mf

62 65

i - tos and Fri - tos and Chee - tos and such... the

i - tos and Fri - tos and Chee - tos and—

i - tos and Fri - tos and Chee - tos and—

i - tos and Fri - tos and Chee - tos and— *soch*

64 65 *Freely*

choic - es, the choos - ing, it's all a bit much. It's

$\text{♩} = 88$ *Accel. and cresc. poco a poco*

66 67

sal - mon and soy-beans and salt and sor - bet a wur - litz - er or - gan I can't e - ven play a

mp

68 3 3 3 3 69 3 3 3 3 3

wash-er and dry-er, a plas-ma T. - V. and thir-teen new Brit-tas the four-teenth is free! And

mp NATALIE/ (Concert Pitch)
GABE: wash-er dry-er T. V.

mp HENRY/
MADDEN: wash-er dry-er T. V.

70 Frantic again 71 3 3 3 3 3 3

three new com-put-ers— we need 'em no doubt and print-ers and WHAT? YOU SAY THAT YOU'RE OUT? So

mf NATALIE/ (Concert Pitch)
HENRY: bah bah dop

mf GABE/
MADDEN: bah bah bah bah dop

Molto rit.

76 3 3 3 3 75 3 A A A

have them sent here from some oth - er store and send them to me. in care of the

74 // 75 Extremely Fast! ♩ = 176

floor... I'll just be ly - ing here wait - ing for

cresc. poco a poco

76 77

more and more and more and more and

NATALIE: *p*

GABE/
MADDEN: *p*

more more more

HENRY: *p*

more more more

sub. *p*

Musical score for measures 83-84. The top staff shows a vocal line with the lyrics "more!". The piano accompaniment features a treble and bass clef with a key signature of three sharps (F#, C#, G#). Measure 83 includes a piano (*p*) dynamic and a triplet of eighth notes. Measure 84 includes a *loco* marking. The piano part consists of chords and eighth-note patterns.

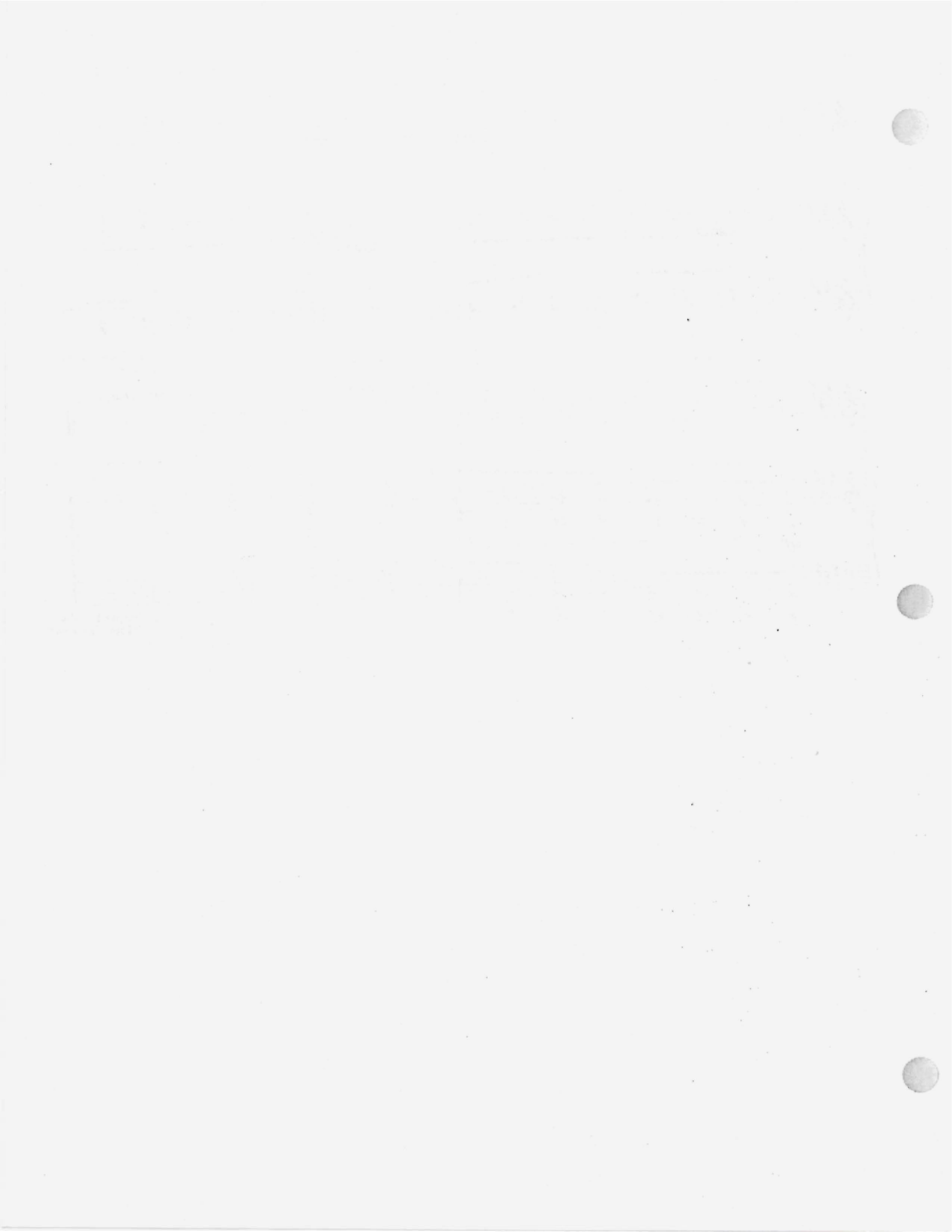
DIANA:
"Cleanup on
Aisle seven!"

(She collapses to the
floor, face up.

Lights change.)

Musical score for measures 85-86. Measure 85 begins with a double bar line and a *mf* dynamic. The piano accompaniment continues with chords and eighth-note patterns. Measure 86 features a *ff* dynamic and a key signature change to two sharps (F#, C#). The score concludes with a double bar line and a *ff* dynamic.

Segue to #4A
"The Cavalry"



NEXT TO NORMAL

Piano/Vocal

4a

THE CAVALRY

[Rev. 12/10/07]

CUE:

Segue from #5 More...and More...and More

(Dan enters and calmly peers down at her.)

DAN: "Diana? Sweetie? The manager called me. They still had the number from last time."

DIANA: "I was doing fine until the Wurlitzer Organ and the cheese wheel."

DAN: "It's okay. I called Doctor Fine on the way."

We'll take my car, we'll pick up yours later."

DIANA: "You always come to my rescue. Like the cavalry coming over the hill. (GO)

(Dan is suddenly a cowboy.)

DAN: "Ooo-ee! Now hop on my horse, ya little filly—let's go see that snake-oil salesman." (MUSIC STOPS ABRUPTLY)

(Dan is no longer a cowboy.)

Musical notation for a piano piece titled "Cowboy Fiddle Lick". The score is written for piano in 4/4 time, marked *f* (forte). It consists of two systems of staves. The first system is marked with a "1" above the first measure, and the second system is marked with a "2" above the first measure. The notation is primarily rhythmic, consisting of eighth and sixteenth notes with stems, typical of a fiddle lick. The piece concludes with a double bar line.

Segue to #5
"Who's Crazy/
My Psychopharmacologist and I"

The pink ones are taken with food but not with the white ones

The white ones are taken with the round yellow ones but not with the triangle yellow ones.

The triangle yellow ones are taken with the oblong green ones with food but not with the pink ones.

IF A train is leaving NY at 120 mph and another train is leaving St Petersburg at the same time going backwards

WHO'S CRAZY/ MY PSYCHOPHARMACOLOGIST AND I

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

DIANA: "Um. What?"

DAN: "I said, let's pick ourselves off the floor and go see Doctor Fine. This is just a blip. Okay? Nothing to worry about. I'll see whether we can return the washer/dryer, and then we'll go."

(MUSIC)

(Dan helps Diana away from Costco and to the doctor.)

(DOCTOR FINE appears, in glasses, with clipboard, rumped and world-weary.)

DOCTOR FINE: "The pink ones are taken with food but not with the white ones. The white ones are taken with the round yellow ones but not with the triangle yellow ones. The triangle yellow ones are taken with the oblong green ones with food but not with the pink ones. If a train is leaving New York at a hundred and twenty miles an hour and another train is leaving St Petersburg at the same time going backwards..."

Flowing

$\text{♩} = 168$

(As Diana continues to listen, Dan walks back out to the car. Doctor Fine fades as Dan sings.)

DAN: Vamp

Who's

cra - zy?

The hus - band or wife? Who's

cra - zy?

To live their whole life be -

The musical score is written for piano and voice. It features a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked as 'Flowing' with a quarter note equal to 168 beats per minute. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal line is marked 'DAN: Vamp' and includes the lyrics: 'Who's crazy? The husband or wife? Who's crazy? To live their whole life be -'. Measure numbers 1 through 10 are indicated above the vocal line. The score ends with a double bar line.

11 12 13 14

liev - ing that some - how things aren't as bi - zarre as they

15 16 17 18

are? Who's

p

19 20 21 22

cra - zy? The one who can't cope, or

mp

23 24 25 26

may - be the one who'll still hope? The

27 28 29 30

one who sees doc - tors or the one who just waits in the car?_

31 32 33 34

And

35 36 37 38

I was a wild twen - ty five, and

mf

39 40 41 42

I loved a wife so a - live, but

p

43 44 45

now I be - lieve I would set - tle for

Rit. A Tempo

46 47

one who can drive.

mp *f*

6

DOCTOR FINE: "The round blue ones with food but not with oblong white ones. The white ones with the round yellow ones but not with the trapezoidal green ones. Split the green ones into thirds with a tiny chisel..."

48 49

Jagged Waltz DIANA: Vamp

(Diana sings as Doctor Fine continues his litany.) My

p

50 51 52 53

psy - cho - pharm - a - col - o - gist and I...

54 55 56 57

it's like an odd ro - mance. In -

58 59 60 61

tense and ve - ry in - ti - mate, we do our

Flowing Waltz

62 63 64 65

dance. My

mf

66 67 68 69

psy - cho - pharm - a - col - o - gist and I...

mp

70 call it a lov - ers game, He

74 knows my deep - est sec - rets - I know his...

78 name. And

82 though he'll nev - er hold me he'll

mf

86 87 88 89

al - ways take my calls. It's

90 91 92 93

tru - ly like he told me: with -

(In shadows, the VOICES [Natalie, Dan, Henry, Gabe] gather around an old time radio microphone, scating.)

94 95 96 97

out a lit - tle lift, the bal - le - ri - na falls.

sub. p

(Throughout, they are the voices in Diana's head. Not literally—she's not schizophrenic—but they represent what's going through her mind.)

DOCTOR FINE: "So we'll try again, and eventually, we'll get it right."

110 111 112 113

Swing 8ths

doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo

Gm F Eb Gm/D Gm

DIANA: "Not a very exact science, is it?"
(GO)

114 115 116

Safety out on any beat

NATALIE:
Aaah
pp

GABE:
Aaah

pp

p

(Now the voices sing a radio advertisement—perhaps with visual aids.)

117 118 119 120

NATALIE:
Zo - loft and Pax - il and Bus - par and Xan - ax

GABE
DAN Zo - loft and Pax - il and Bus - par and Xan - ax

HENRY:

mf
Gm⁹ Dm⁷/F Eb⁶ D7(#5, #9) D7(#5, b9)

121 122 123 124

Dep - a - kote Klon - o - pin Am - bi - en Pro - zac

Dep - a - kote Klon - o - pin Am - bi - en Pro - zac

Gm⁷ F⁶ Eb⁶ D⁷

125 126 127 128

A - ti - van calms me when I see the bills

A - ti - van calms me when I see the bills

C_m G_m/B_b C_m/A G_m

129 130 131 132

these are a few of my fav - o - rite pills.

these are a few of my fav - o - rite pills.

C_m C_m/B_b C_m/A D⁷(#9)

Piano/Vocal

5. Wilds Crazy my Psychopharmacologists and I [Rev. 12/10/07]

(This time Henry is playing piano in the practice room, and Natalie joins him. He's been playing the same jazz waltz we've been hearing.)

NATALIE: "That's nice. I mean, for jazz."
HENRY: "I'm totally pretending you didn't say it that way."
NATALIE: "It's just that the thing with jazz is, how do you ever know if you got it right? It's just making shit up."
HENRY: "Which is also known as the act of creation."
NATALIE: "Oh. You're one of those pretentious stoner types."
HENRY: "Wrong. I'm not pretentious. And I'm definitely not classical. It's so rigid and structured. There's no room for improvisation. You have to play the notes on the page."
NATALIE: "Yes, and what did Mozart know, anyway? He should have just smoked a bowl and jammed on 'Twinkle Twinkle Little Star.'"
(She sits beside him and begins to play a classical waltz.)
HENRY: And they said you weren't funny.

(Doctor Fine is taking notes again. Diana keeps dancing.)

DOCTOR FINE: "Goodman, Diana. Second adjustment after three weeks. Delusions less frequent but depressive state worse."
DIANA: "I'm nauseous and I'm constipated. Completely lost my appetite and gained six pounds. Which you know, is just not fair."

Straight 8ths

Doctor Fine and the Voices help Diana read the side effects labels.)

142 **DIANA:** May cause the fol - low - ing side ef - fects, one or more:
DOCTOR FINE + VOICES
 May cause the fol - low - ing side ef - fects, one or more:
 143
 144
 145

DIANA AND NATALIE:

(They pass many large pill bottles among them, slowly at first, then faster, tossing, then juggling.)

146 147 148 149

Diz - zi - ness, drow - si - ness, sex - ual dys - func - tion,

Diz - zi - ness, drow - si - ness, sex - ual dys - func - tion,

150 151 152 153

head - aches and trem - ors and night - mares and sei - zures.

head - aches and trem - ors and night - mares and sei - zures.

GABE DAN HENRY: Di - ar - rhe - a, con - sti - pa - tion, nerv - ous laugh - ter, pal - pi - ta - tions

Straight 8ths
cresc. poco a poco

G+H
M+D

154 sub. p 155 156 157

Anx - ious - ness, an - ger, ex - haus - tion, in - som - ni - a, nerv - ous - ness, leth - ar - gy, nau - se - a, vom - it - ing,

MEN: Anx - ious - ness, an - ger, ex - haus - tion, in - som - ni - a, nerv - ous - ness, leth - ar - gy, nau - se - a, vom - it - ing.

158 DIANA: 159

bad taste in clothes and sex - u - al part - ners.

Musical score for DIANA, measures 158-159. The vocal line is in a 2/4 time signature with a key signature of one flat. The lyrics are "bad taste in clothes and sex - u - al part - ners." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Straight 8ths

WOMEN: *f* 160 oh, and one last thing—

MEN: *f* 161 oh, and one last thing—

DOCTOR FINE: 162 Use may be

(All the bottles fall to the floor.)

Musical score for WOMEN, MEN, and DOCTOR FINE, measures 160-162. The tempo is marked "Straight 8ths". The vocal lines for WOMEN and MEN are in 2/4 time, while DOCTOR FINE's line is in 3/4 time. The piano accompaniment includes dynamic markings *mf* and *f*. A stage direction "(All the bottles fall to the floor.)" is present above the vocal lines.

163 164 DAN: 165 166

GABE: Use may be Use may be fa - tal...

fa - tal...

mf Jazz solo

(As if evading responsibility, the Voices wander away.)

Musical score for GABE and DAN, measures 163-166. The vocal lines for GABE and DAN are in 2/4 time. The piano accompaniment includes a "Jazz solo" section marked *mf*. A stage direction "(As if evading responsibility, the Voices wander away.)" is present above the vocal lines.



SPLIT SCENE: Doctor Fine back with Diana.

WHILE: In the piano room, Henry and Natalie sit closer.

DOCTOR FINE: "Goodman, Diana. Third Adjustment after five weeks. Reports continued mild anxiety and some lingering depression"

167 168 169 170

NATALIE: "I've wasted, like, weeks of practice with you in here. Improvising."

171 172 173 174

HENRY: *(plays a lick)* "Here. ~~Art. Form.~~ Groundbreaking jazz pianist. Classically trained."

175 176 177 178

DIANA: "I now can't feel my fingers or my toes. I sweat profusely for no reason."

NATALIE: "Beethoven did cocaine."

HENRY: "Really?"

179 180 181 182

DIANA "Fortunately I have absolutely no desire for sex."

183 184 185 186

HENRY: "Miles Davis went to Julliard."

NATALIE: "Mozart wrote poems about farts."

(Henry and Natalie are now very close...)

DIANA: (CONT'D) "Although whether that's the medicine or the marriage is anybody's guess."

DOCTOR FINE: "I'm sure it's the medicine."

DIANA: (flattered) "Oh, thank you, that's very sweet..."
(MUSIC OUT)

"...But my husband's waiting in the car."

Vamp, out on any beat

(...but instead of kissing, Henry and Natalie play furiously, four hands.)

Lights on Dan, waiting in the car.)

202 203 204 205

mem - ber - ing when she was twen - ty, and bril - liant, and

f

206 207 208 209

bold. And

p

Rit.

210 211 212 213

I was so young and so dumb, and now I am...

p

(Lights)

Diana, age twenty, appears beside Dan. She wears a college sweatshirt; she puts a baseball cap backwards on his head.)

DIANA: "Thanks for the ride to class, Dan. I swear that when I turn twenty-one next month I'm going to get my license, so I can drink and drive. Now, let's motor. If I'm late for Applied Esthetics again, it will be ugly."
DAN: "I serve at your pleasure, oh Lady Di."

DIANA: "You know what? Screw that. Let's skip class and go ride the broken roller coaster at Fun Forest, the one where you're sure you're going to die every time!"
DAN: "Diana, we've skipped class twice already this week. We spent all of Monday searching for the perfect scrunchy—"

A Tempo

214 215 216 217

Vamp Vamp

old.

p *p*

DIANA: "So what? What the fuck? Like you need to go to class? What are you trying to say to me, Dan? What? Stop the car. Stop the fucking car!"
DAN: "No, no—fine. We'll do it...."

DAN: (CONT'D) "...We'll go ride the roller coaster."
DIANA: "Okay then."
(She takes his hat from him and puts it on.)

218 219 220 221

Vamp

mf *p*

DAN: Yay!

222 223

DIANA:

And

DAN:

And

mf

(Doctor Fine and Gabe dance with Diana, loading her up with pills.)

And Henry and Natalie sing to each other, falling in love.)

DIANA: 224 *mp* 225 226 227

though he'll nev - er hold me he'll

DAN: *mf* she was wick-ed and wired. The

GABE/ NATALIE: *pp* ba da ba ba da ba da ba da ba da ba da ba da ba da

HENRY/ MADDEN: *pp* ba ba ba ba

228 229 230 231

al - ways take my calls. It's

sex was sim - ply in - spired.

ba da ba ba da ba da ba da ba da ba da ba da

ba ba ba da ba da ba da

232 233 234 235

tru - ly like he told me: with -

Now there's no sex, she's in - sane, and me I'm ba just -

ba da ba da ba da ba da ba da ba

ba da ba da ba da ba da ba

(8^{va}) -

236 237 238 239

out a lit - tle lift the bal - le - ri - na falls. My

tired. Tired. Tired. Ti - red. Who's

ba da ba da ba da ba da ba da ba da ba da

ba da ba da ba da ba da ba da ba da ba da

Be-bop!

240 241 242 243

Psy - cho - phar - ma co - lo - gist and I
cra - zy - The one who's un - cured? Or
wee - ooh - wee - ooh - ba dop ba dop ba dop ba dop
wee - ooh - wee - ooh - ba dop ba dop ba da ba dop

f Gm9 Gm9

244 245 246 247

to - ge - ther side by side... with -
may - be the one who's en - dured? The
wee - ooh - wee - ooh - ba dop ba dop ba dop ba dop
wee - ooh - wee - ooh - ba dop ba dop ba dop ba dop

Gm9/F Gm9/F

248 249 250 251

out him I'd die... my psy-cho-phar-ma-co-lo-gist and

one who has treat-ments, or the one who just lives with the pain?_

NATALIE AND HENRY:

ba da da ba da da ba da da ba da da ba da da ba da da

- GABE:

DOCTOR FINE: ba da da ba da da ba da da ba da

mf
EbM7 Gm/D

(Diana is frozen in a waltz dip with Doctor Fine.)

Gabe, Natalie, and Henry di sapp

Dan is left alone again.)

255

252 253 254

I.

DAN:

They

ba da da da da

ba da da da da

da ba da da

Cm *sub. p*

Rubato **A Tempo**

256 257 258 259

say love is blind but be - lieve me, love is in -

mp

(Doctor Fine lifts Diana to her feet.

(A beat.

Dan leaves the car and goes to retrieve her.)

Doctor Fine goes.

DOCTOR FINE: "Goodman, Diana. Seven weeks."

DIANA: "I don't feel like myself. I mean, I don't feel anything."

DOCTOR FINE: (grunts, then writes...)

Dan offers his hand.

Diana takes it. They go.

Lights.)

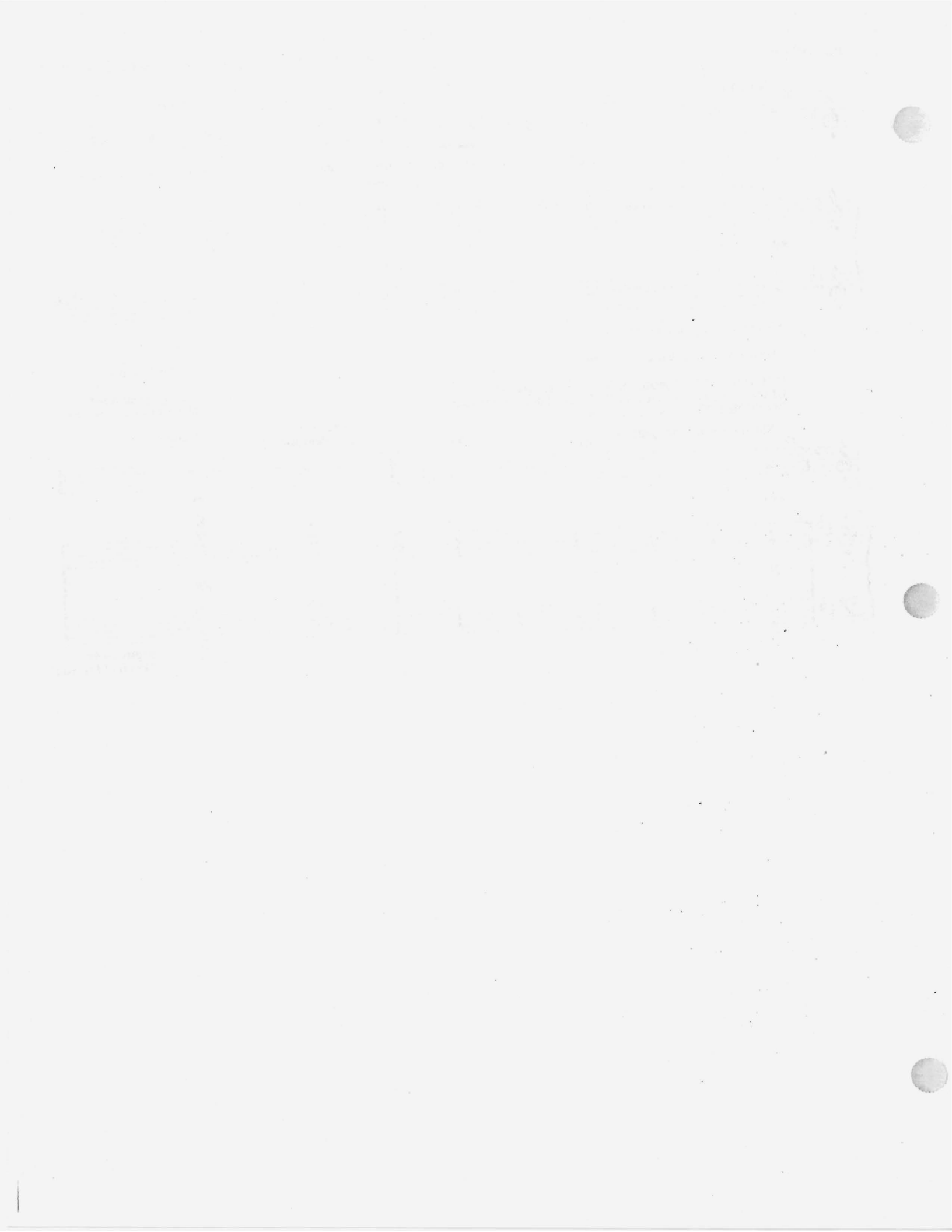
Slower, some what jagged **3 Xs** **(in the clear)**

260 261 262 263

sane. **"... Patient stable."**

p *pp*

Segue to #6
"Perfect for You"



1977 10 10 10 10 10

NEXT TO NORMAL

Piano/Vocal

PERFECT FOR YOU

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE

Lights up.

*(Henry and Natalie are at his house.
He's packing the bowl of a bigass bong.)*

NATALIE: "Your mom is, like, in the next room."
HENRY: "She's in denial. It's totally convenient."

(He takes a hit from the bong, then offers it. Natalie just looks at it, then him.)

Freely

HENRY: "Dude. It's therapeutic."

NATALIE: "Right, it's medical marijuana to treat your ADD."
HENRY: "Totally. What?"

NATALIE: "I don't put anything into my mouth that's on fire."
HENRY: "I guess that's a good rule."
(He goes to kiss her. She pulls away abruptly.)

Freely

NATALIE: "Look. I can't do this. Not with
my life. I'm like one fuckup from disaster."

HENRY: "Your life is not a disaster.
The environment is a disaster. Sprint is a disaster."
NATALIE: "Okay, what?"

Dark, intense, urgent

$\text{♩} = 58$

Vamp

HENRY:

13 14

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

15 16 NATALIE:

round and be - neath and a - bove you.

Um,

17 18 HENRY:

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

I'm

NATALIE: "Seriously?"

19 20

try - ing to tell you I love you. The

21 22

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

mf

23 24

dance on the edge — of de - struc - tion. The globe's —

25 26

and

get - ting warm - er by dead - ly de - grees -

27 28

this is one fucked up se - duc - tion. _____

This

29 30

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

p

31 32

but one thing is work - ing

33 34 35

if you're stand - ing there.

Tenderly

36 37 38

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

mp

39 40 41

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

mp *mf*

42 43 44

true. But I might be per - fect - per - fect for you.

mp

Dark, intense, urgent

45 46

mf

47 48

NATALIE:
My

HENRY:
Air - planes are fal - ling from qui - et blue skies...

mp

49 50

sched - ule's a to - tal dis - as - ter.

The world

51 52

shuts its ears when a starv - ing child cries...

We'd

53 54

sink like Ti - tan - ic, but fast - er.

Tsu -

55 56

The

na - mis and hur - ri - canes crash on the beach.....

mf

57 58

fore - cast if you try to date me -

~~CRASH EVEN WHEN IF YOU~~

And

59 60

I'll

peace some - how al - ways stays out of our reach.

mf

61 62

freak and we'll fight, and you'll hate me.

mp

This

63 64

world may get more and more messed up with each pas - sing

p

65 66

year... But we can be flaw - less.

mf

67 68 69

just you and me here.

This system contains measures 67, 68, and 69. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs, showing arpeggiated chords and melodic lines.

Tenderly

70 71 72

Per - fect for you... just let me be per - fect for you.

f *mp*

This system contains measures 70, 71, and 72. It is marked "Tenderly". The piano part features block chords in the right hand and a simple bass line in the left hand. Dynamics include *f* and *mp*.

73 74 75

We're both slight-ly cra - zy, but you, you a - maze me, you

mf

This system contains measures 73, 74, and 75. The piano part continues with block chords and a bass line. The dynamic is marked *mf*.

76 77 *cresc. poco a poco* 78

do. I'll make my - self per - fect... I'll

This system contains measures 76, 77, and 78. It is marked "cresc. poco a poco". The piano part features a more active bass line and arpeggiated chords in the right hand.

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

Musical score for measures 79-80. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The melody in measure 79 is: B4, A4, G4, F#4, E4, D4. Measure 80 continues: C#4, B3, A3, G3, F#3, E3. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Percussive, driving

81 82 83 NATALIE:

And will some - one

We all fall a - part — but the ques - tion is when?

Musical score for measures 81-83. Measure 81: Vocal line has a whole rest. Piano accompaniment has a rhythmic pattern of eighth notes. Measure 82: Vocal line has a whole rest. Piano accompaniment continues. Measure 83: Vocal line starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a driving eighth-note pattern.

84 85 86

put us to - geth - er a - gain?

So let cit - ies fall, let them all turn to dirt...

Musical score for measures 84-86. Measure 84: Vocal line has a quarter note G4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4, quarter note G4. Measure 85: Vocal line has a whole rest. Measure 86: Vocal line has a whole rest. The piano accompaniment continues with a driving eighth-note pattern.

87 88

We'll be the one thing in this world that won't

We'll be the one thing in this world that won't

sub. p *mp*

89 90

Tenderly

hurt.

hurt.

p

91 92 93

HENRY:

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

poco rit.

94 **A Tempo** 95 96

do... (falsetto)

I can be per - fect for you.

mf *p*

97 **Rit.** 98 **Freely**

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

Per - fect for

(At last, they kiss.

Lights.

MUSIC CONTINUES under.)

99 **A Tempo** 100 101

you.

you.

mf

(They're on Natalie's front porch.)

HENRY: "Nice house. Can I come in?"
NATALIE: "Oh my, no."
HENRY: "Okay."

GABE: "Are you spying on your own daughter?"
DIANA: "When did she get a boyfriend? How did I miss this?"
GABE: "Well...you kinda miss a lot."
DIANA: "Are they in love?"
GABE: "Who knows? They're young, they're horny...it happens."

(They kiss again.)

(Diana is watching out of a window. Gabe finds her, and looks over her shoulder.)

(Gabe goes.)

Vamp

(Dan appears, wearing a rugby shirt very much like the one Henry wears.)

DAN: "Marry me."
DIANA: "What?"
DAN: "Marry me. Let's have a family. I know, we're too young, but we're not, I'm almost twenty-two, and how do you know this isn't a sign saying we belong together?"
DIANA: "How do you know it's not a sign saying get new rubbers?"
DAN: "Because I know it's not. I love you, and this baby —"

Tenderly, Rolling

DIANA: "Dan. This is crazy."
NATALIE: *(overlapping)* "This is crazy."
DAN + HENRY: *(together)* "Maybe it is."

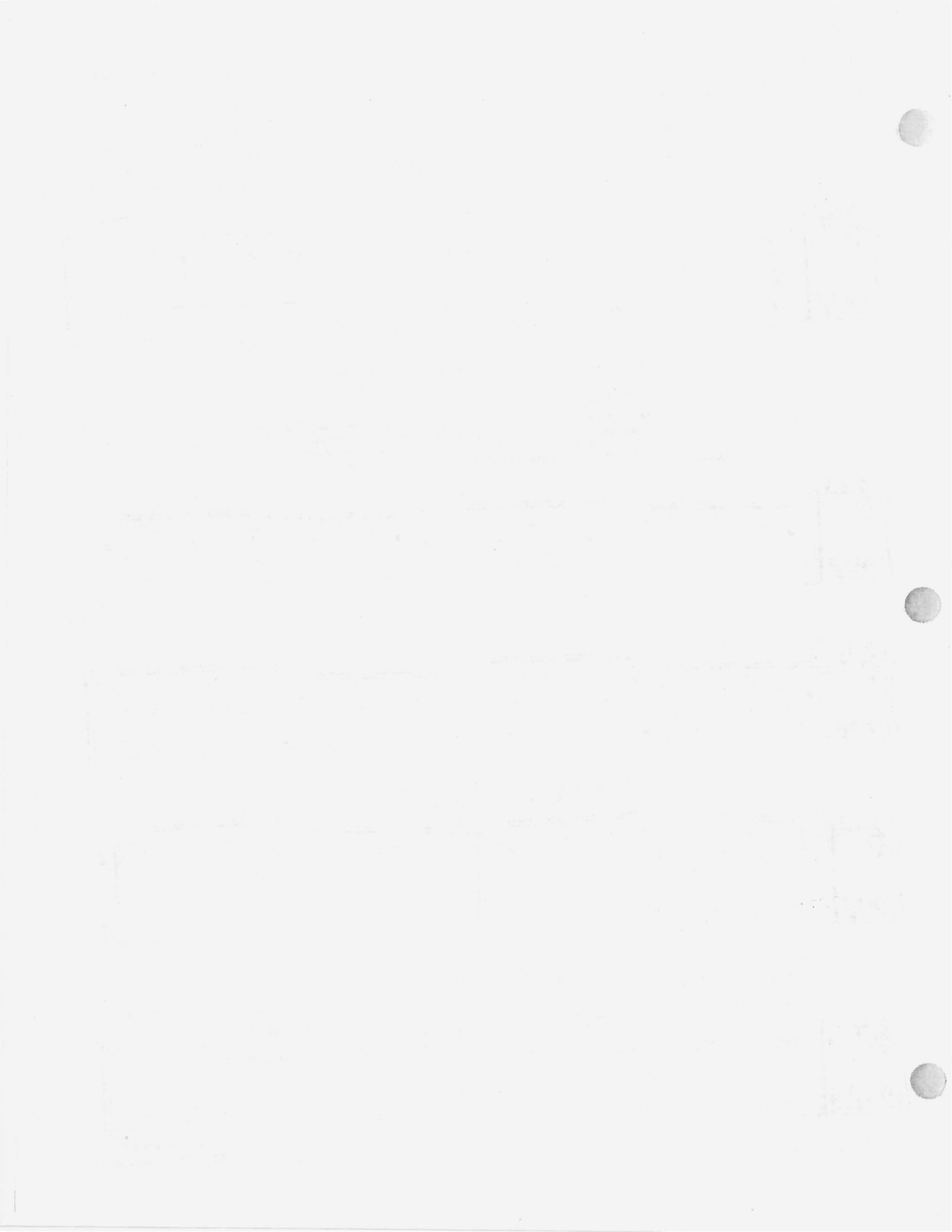
Safety

(Hearing Henry wakes Diana from her reverie. She watches intently as Natalie and Henry kiss again.)

Let There Be Light Tempo

Vamp and eventually fade

Segue as one with #7
"I Miss The Mountains"



NEXT TO NORMAL

Piano/Vocal

7

I MISS THE MOUNTAINS

[Rev. 12/10/07]

CUE:

Segue from #6 "Perfect for You"

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

(Natalie hurries into the house, not seeing Diana, who watches her.

Henry and Dan go.)

Freely, wistful

DIANA:

There

The musical score is written in G major and 4/4 time. It consists of three systems of music. The first system (measures 1-2) shows a vocal line with rests and a piano accompaniment of sustained chords. The second system (measures 3-4) contains the lyrics: "was a time when I flew high - er, was a time the wild girl run-ning". The third system (measures 5-6) contains the lyrics: "free would be me.". The piano part features a mix of sustained chords and moving lines in the bass and treble registers.

7
Now I see her feel the fire, now I know she needs me there to share

8

mp

Detailed description: This block contains the first system of music, measures 7 and 8. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). Measure 7 starts with a piano dynamic marking of *mp*. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

9
I'm no - where. All these

10

Detailed description: This block contains the second system of music, measures 9 and 10. The vocal line continues from the previous system. The piano accompaniment maintains the eighth-note accompaniment in the right hand and the bass line in the left hand.

11
blank and tran - quil years - seems they've

12

p

Detailed description: This block contains the third system of music, measures 11 and 12. The piano dynamic marking changes to *p* (piano). The piano accompaniment continues with the eighth-note accompaniment in the right hand and the bass line in the left hand.

13
dried up all my tears. And while

14

Detailed description: This block contains the fourth system of music, measures 13 and 14. The piano accompaniment continues with the eighth-note accompaniment in the right hand and the bass line in the left hand.

15 she runs free and fast, seems my

mf

Rall.
17 wi - ld days are past. But

mp

Country/Folk Pop ♩ = 74
19 I miss the moun - tains.

mf D A/D C/D G/D

21 I miss the diz - zy heights.

D A/D C/D G/D

23 24

All the man - ic, mag - ic days, and the dark, de - pres - sing

(She goes to the kitchen table, crowded with a passel of pill bottles.)

25 26

nights. I miss the moun -

27 28

tains, I miss the highs.

29 30

and lows, all the climb - ing all the fal - ling.

31 all the while the wild wind blows, sting-ing you with snow

C/D C/E C/F# G D/F#

33 and soak-ing you with rain

34

Em⁹ Bm⁷

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

36

C G Gsus

(She starts to open the pill bottles...)

37

38

D A/D C/D D

39 Moun-tains make you cra - zy - 40 here it's safe and sound. My mir -

41 is some - where ha - zy - 42 my feet are on the ground.

43 Eve - ry - thing is bal - anced here and on an e - ven keel. 44

45 Rit. // 46 A Tempo cresc. poco a poco

Eve - ry - thing is per - fect - noth - ing's real...

47

noth ing's real.

48

(...and pours the pills into a growing mound on the table, casting the bottles aside.)

Driving, Hard Strum

49

And I

miss the moun -

50

51

tains.

52

I miss the lone -

53

ly climb.

54

Wand' - ring through the wil - der - ness

55 and spend - ing all my time 56 where the air is clear

C/D C/E D/F# G mp D/F# sf

57 and cuts you like a knife 58

Em Bm

59 I miss the moun - tains... 60

C mf G C/G G

61 I miss the moun - tains... 62 Rall. Freely I miss my

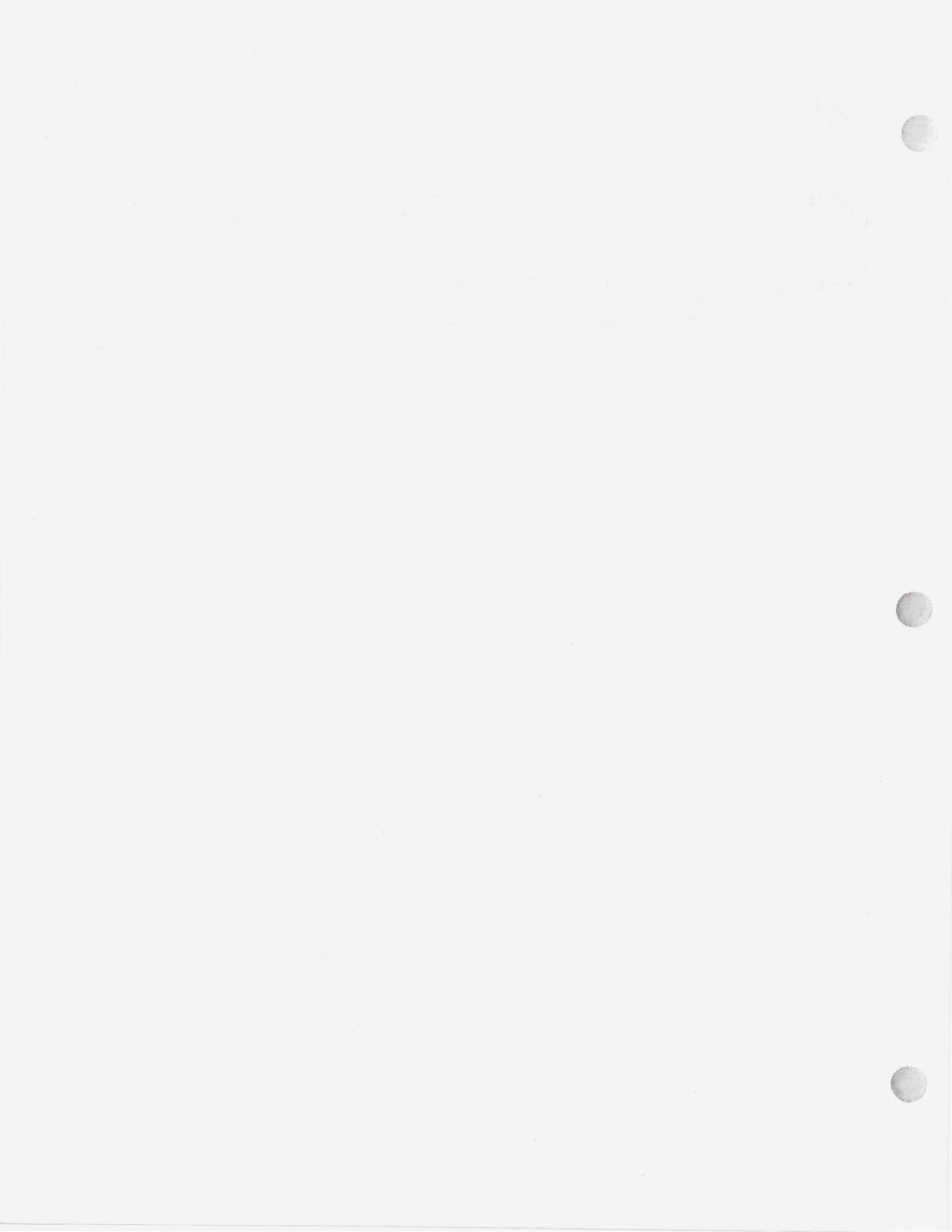
C G p

63 *A Tempo* 64 *Rall.* 65

life. I miss my life.

D mp *A/D* *C/D* *G/D* *D mf*

Segue to
#8. "It's Gonna Be Good"



NEXT TO NORMAL

Piano/Vocal

IT'S GONNA BE GOOD

[Rev. 12/10/07]

CUE:

(Gabe enters.)

GABE: "You sure about this, Mom?"

DIANA: "You think it's a bad idea."

GABE: "I think it's a great idea. I think you're brave."

DIANA: *(He hands her a small garbage can, and with one sweep of the arm, she deposits the pills inside.)*

He takes them off and we hear a toilet FLUSH.

Lights.)

(MUSIC)

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Vocal Arrangement by
ANNMARIE MILAZZO

Orchestrated by
MICHAEL STAROBIN/TOM KITT

Grand $\text{♩} = 156$

The musical score is written for Grand staff (treble and bass clefs) and includes a Percussion part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as $\text{♩} = 156$. The score is divided into measures 1 through 5. Measure 1 shows the vocal line for DAN: "It's". Measure 2 shows the vocal line for DAN: "gon-na be good..." and the piano accompaniment with dynamics *mf* and *f*. Measure 3 shows the vocal line for DAN: "It's" and the piano accompaniment. Measure 4 shows the vocal line for DAN: "gon - na be good..." and the piano accompaniment. Measure 5 shows the vocal line for DAN: "It's gon - na be" and the piano accompaniment. The piano accompaniment includes chords such as *f*, *A*Maj⁷/*B*, and *B*bMaj⁷/*C*. The Percussion part includes a snare drum and a bass drum.

DAN: It's gon-na be good... It's

NATALIE: Good... good... good...

GABE: Good... good... good...

HENRY: (Concert Pitch) Good... good... good...

MADDEN: Good... Good... Good...

Percussion

gon - na be good... It's gon - na be

Good... good... good...

Good... Good... Good...

f *A*Maj⁷/*B* *B*bMaj⁷/*C*

(Lights, suddenly, and Dan is at an architect's table, sketching.)

good!

G... O... O... D...

G... O... O... D...

f A Maj⁷/B

B⁺ *p*

Disgustingly happy and perky

♩ = 156

DAN:

8 9 10 11

It's gon-na be good! It's gon-na be good. Two

Good! Uh - huh Mm - hmm

Good!

mf E D B E D B

12 13 14 15

weeks and it's all work - ing just the way I knew it would— and

E C#m F#7 B

16 17 18

I don't sit here wait - ing for the stu - pid phone to

mp

Ooh ooh ooh

E E⁷/G A

19 20 21

ring!

f

It's a good good good good

a ling

It's a good good good good

mp

F⁷/A#

(He stares at the phone a moment...)

22 23 24 25

thing.

(Written Pitch)

A - ling.

DIANA NATALIE:

thing.

GABE HENRY MADDEN: Ring.

sp

E D B E D C/B

(...and another moment...)

26 27 28 29

A - ling.

Ring.

E D B E F7(b5)

(...then, suddenly can't stand it any longer, grabs and dials.
A RING and Diana's instantly on the other end as Dan fades...)

DIANA: "Oh, hi! Everything's great here, sweetie. Fantastic."

NATALIE: *p*

30 31 32 33

GABE Uh - huh
HENRY *p*
MADDEN

Uh - huh

p E D B E D C⁵ B⁵ A⁵

(CONT'D): "I disinfected the entire house, rewired the computer, and did some decoupage."

34 35 36 37

Mm - hmm

Mm - hmm

E D B E D⁵ C⁵/B B⁵

CONT'D: "Okay. Buh-bye."
(Hangs up the phone.)

38 39 40 41

Uh - huh

Uh - huh

mp

E D B E D F#5 E⁵/B D⁵

CONT'D: "Hmmm. Next. I think I'll retile the roof!" (She goes, and Dan is in his car, on a different day.)

42 43 44 45

Safety

mf

E⁵ A/D A/B E⁵ *p*

46 DAN: 47 48 49

DIANA NATALIE: *f* It's gon-na be great! It's gon-na be great. The

GABE MADDEN: *f* It's gon-na be great. Fuck - ing

mf It's gon-na be great. Fuck - ing

mf

E D B E D B

50 51 52 53

sex is still a - maz - ing but we don't stay up that late. It's

great.

great.

E C#m F#7 E/B B

54 55 56

al - most been a month and she's as hap - py as a

mp

Ooh ooh hap - py

Ooh ooh hap - py

E E7/G# A Maj7

57 58 59 60

clam... Do I look great? I am.

as a clam

as a clam

$C\#m7/A$ $F\#m/A$ $E/A\#$ B *sfz* E

(Lights.

Natalie and Henry are on her porch again.)

Freely, Tenderly
"Perfect for You" Underscore

NATALIE: "I'd ask you in, but I'm not going to."

HENRY: "We've been going out for nine weeks and three days. Don't I get to meet your family?"

NATALIE: "You keep count? You're so the girl. And no."
(But Dan catches them, as Gabe watches.)
DAN: "Natalie! (GO)

61 62 63 64 65 66

mp *Rall.*

$Dsus$ $Asus/C\#$ $Bm7$ G^{11} $G7$

A Tempo

DAN: "And this must be Harry!"

GABE: "It's Henry."

67 68 69 70

mf

DIANA: (Operatic a la Magic Flute)
Aah ah ah ah

E D B E D B

DAN: "A pleasure to finally meet you. Come in. (He puts his arm around Henry and ushers him in as Natalie follows.) Why don't you join us for dinner?"

NATALIE: "Um, Dad, Henry can't really can't stay. He's got..."

71 72 73 74 Safety

Aah ah ah (Don't repeat vocal)

(on downbeat) "Surgery." DAN: 75 "A death in the family." 76 "Rabies." 77 "A death in the family." 78 "Rabies."

It's gon-na be good! It's gon-na be good. Gon-na

DIANA: Good so good. Good

79 80 81 82 Rabies.

sit right down to - geth - er like a hap - py fam' - ly should. And

good.

E C#m F#7 E/B B

83 84 85

eat and talk and laugh and joke, my pride, my brood, and

Ah ah ah ah ah

E E⁷/G# A

(Without prompting,
Gabe joins in happily.)

86 87 88 89

me— it's gon-na be good, you'll see. We'll

ah ah ah ah ah

GABE: We'll

F#⁷/A# C#m/A# pp f

90 91 92 93

smile and chat and just like that we'll all be all o - kay... it's

smile and chat and just like that we'll all be all o - kay... it's

A E B/D# C#m

94 *mp* *cresc. poco a poco* 95 96 97

gon-na be great, it's gon-na be great, it's gon-na be gon-na be gon-na be great that

mp

gon-na be great, it's gon-na be great, it's gon-na be gon-na be gon-na be great that

sub. p F# F#7 F#9 F#7

(Henry joins in cheerfully, and Natalie finally follows.)

98 99 100 101

way... hey! hey! hey!

f *f* *f*

NATALIE: hey!

way... hey! Good

B C G/D Bb/E

f *f* *f*

(Diana serves and clears a full dinner in super-fast-motion. The rest grab forks/utens where they can.)

102 +HENRY: 103 104 105

It's gon-na be good! It's gon-na be good. Gon-na

DIANA: Good! Fuck - ing

NATALIE: Good good

good good

mf F Bb Bb/C F Eb C

106 107 108 109

sit right down to - geth - er like a hap - py fam' - ly should. And

good!

good good

good good

F Dm G7 F/C C

110 DAN:
DIANA eat and talk and laugh and joke— my fam - i - ly and
NATALIE:
GABE eat and talk and laugh and joke— my fam - i - ly and
HENRY:
eat and talk and laugh and joke— my fam - i - ly and

mp
F F⁹ B^b

113 me... it's
me...
me...
me...

G⁷/B F⁷ G⁷

cresc. poco a poco *poco accel.*

1:5 116 117 118

gon-na be good / gon-na be good / gon-na be / gon-na be / gon-na be / gon-na be /

DIANA: *sub. p*

Good!

NATALIE: *sub. p*

gon-na be good gon-na be good gon-na be gon-na be gon-na be gon-na be

GABE HENRY: *sub. p*

gon-na be good gon-na be good gon-na be gon-na be gon-na be gon-na be

sub. p
Bbsus/C

119 120 121 122

good good good good good good good good good good good good good good

Good!

good good good good good good good good good good good good good good

good good good good good good good good good good good good good good

mf
C⁷ Bb/C C⁷ Bbsus/C

The musical score consists of five systems of staves. The first system (measures 123-126) features a vocal line with lyrics: "gon - na be good gon - na be good - gon - na be good you'll see!". The second system includes a piano accompaniment with a dynamic marking of *f* and the word "Good!" above the staff. The third system continues the vocal line with the same lyrics. The fourth system shows the piano accompaniment with chords: *f* B \flat (add9)/C, C7, B \flat (add9)/C, B \flat sus/C, and a final *ff* chord. The fifth system shows the piano accompaniment with a dynamic marking of *ff* and a final chord.

Segue to #9
"He's Not Here"

NEXT TO NORMAL

Piano/Vocal

9

HE'S NOT HERE

[Rev. 12/10/07]

CUE:

(Diana enters with a birthday cake, blazing with candles.

But Gabe has disappeared.)

DIANA: "Okay... It's someone's birthday!"

HENRY: (to Natalie) "Whose birthday is it?"

NATALIE: (small pause) "My brother's."

HENRY: "I didn't know you had a brother."

(MUSIC)

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

Gently, Freely **NATALIE:** "I don't.
He'd died before I was born." **DIANA:** (a beat, sees them:) "What?..." "... What is it?" (Dan goes to Diana.)

Rall.

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Gently, Freely' and 'p'. The piano part features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand. The vocal line enters at measure 4, marked 'DAN:'. The lyrics are: 'He's not here... he's not here. Love, I know you know. Do you feel he still real? Love, it's just not so.' The score is divided into measures 1 through 9. The piano part continues throughout, with dynamics ranging from 'p' to 'mp'. The vocal line ends at measure 9. The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

More motion poco rit.

10 11 12 13

Why is it you still believe? Do you dream or do you grieve? You've

mf

14 15

got to let him go.

Rit. A Tempo colla voce

16 17

He's been dead six - teen years... no my love, he's not

mf *mp* *mf*

NATALIE: "This is fucked."
DAN: "Language."

NATALIE: "Fuck this."

(A beat, then Natalie storms out.)

18 19 20

here.

mp Underscore

(Henry moves to follow, pausing for:)

HENRY: "It was wonderful to meet you both "

(He goes.)

(Dan goes to Diana.)

DAN: "What about the new meds?"

DIANA: "We have the happiest septic tank on the block."

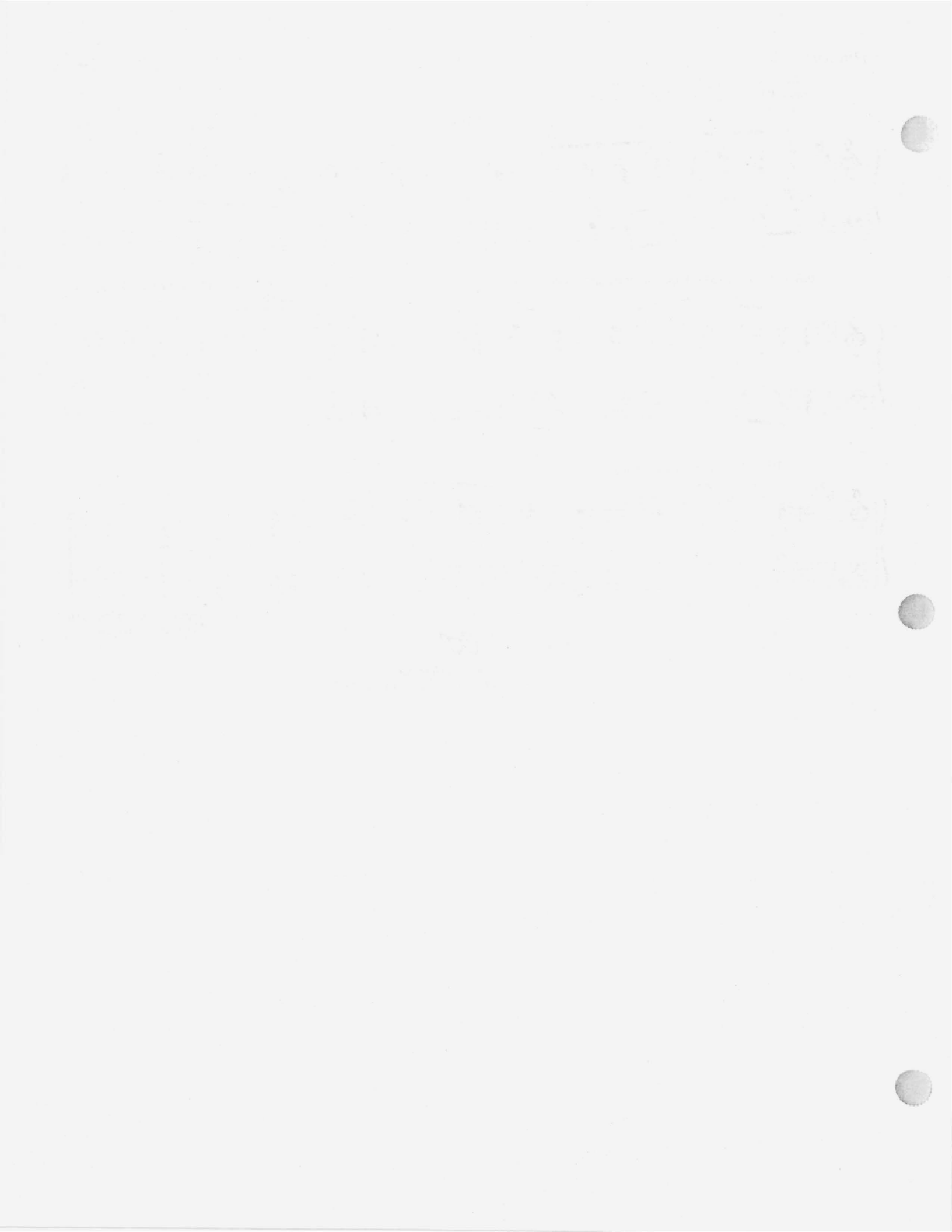
DAN: "You—Jesus, Di. They were working."
poco rit.

DIANA: "They weren't, really."

Segue as one with #10
"You Don't Know"

60

(Segue from wherever you are
on Diana's line "They weren't really.")



YOU DON'T KNOW

[Rev. 12/10/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:
Segue from #9. "He's Not Here"

DAN: "We'll get a new round, we'll call Doctor Fine—"

DIANA: "No."

DAN: "Diana, look, I know this is hard."
(He tries to hold her, but she pulls away.)

DIANA: "You know. Really? What, exactly, do you know?"

DAN: "I know you're hurting..."

"...I am too."

DIANA:

Hard Rock ♩ = 80

2 3

guitar

bass

Do you

4 5

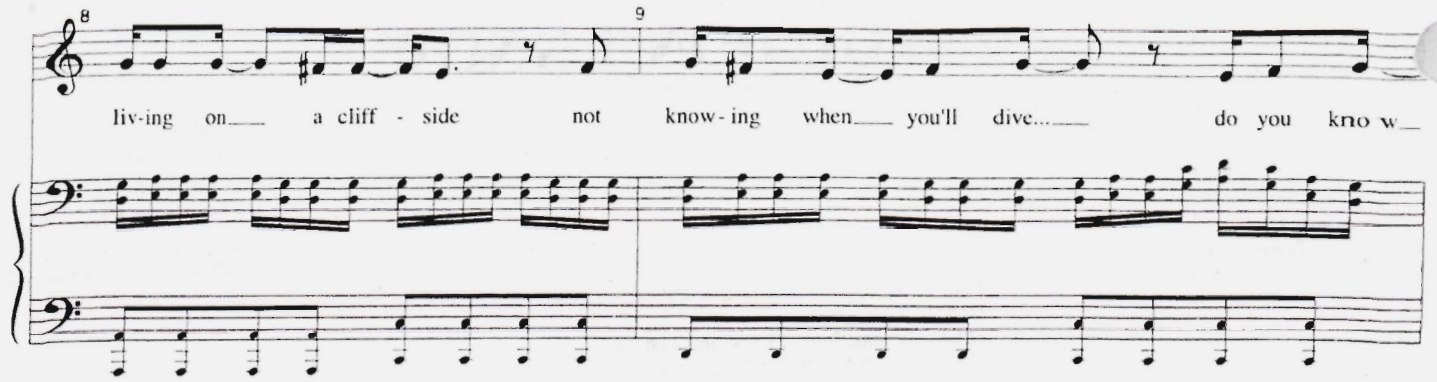
wake up in the morn - ing and need help to lift your head? Do you

mp

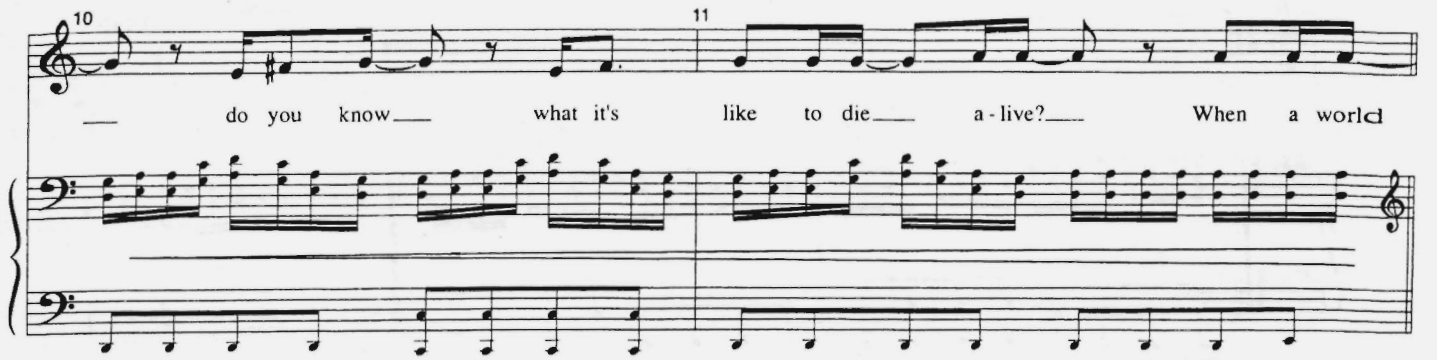
6 7

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

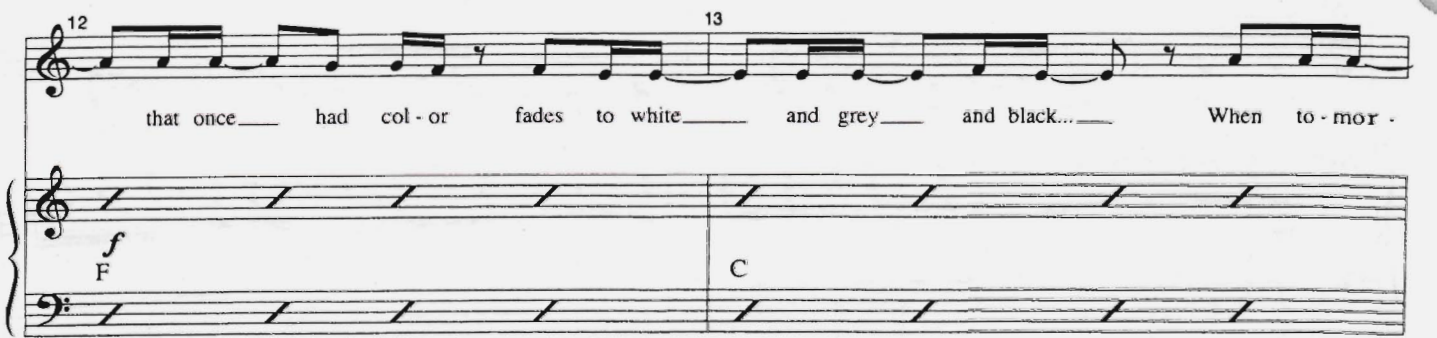
8 liv-ing on a cliff - side not know-ing when you'll dive... do you know



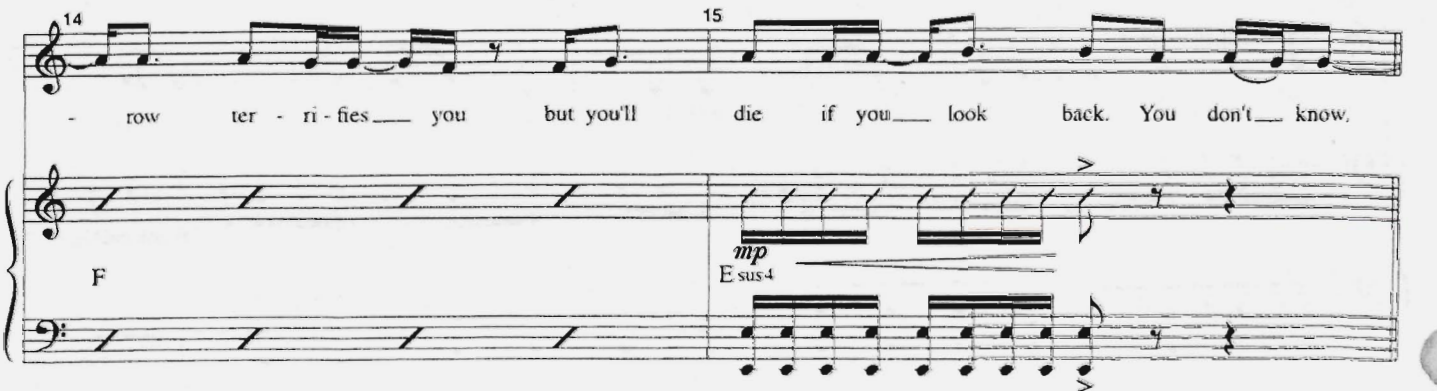
10 do you know what it's like to die a-live? When a world



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



14 - row ter - ri - fies you but you'll die if you look back. You don't know.



Half-Time Groove

16 17

I know _____ you don't know. _____ You say _____

f
C F/A

18 19

_____ that you're hurt - ing - it sure _____ does - n't show. You don't _____ know... _____

D sus4 D G sus4 G

20 21

_____ you tell _____ me let go. _____ and you

A m7 Bb sus2

22 23

may say _____ so. _____ but I say _____ you don't know _____

mf
F F

Double-Time

24

25

The sen

26

27

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

mp
A m (Maintain strong drive) C D C G

28

29

- ing that you're fal - ling but you nev - er hit the ground - it just

A m C D C G

30

31

keeps on rush - ing at you day by day by day by day... You don't know

mf
A m C D C

32 You don't know what it's like to live that way. Like a re- f -

33

34 u - gee, a fu - gi - tive for - ev - er on the run... If it get s -

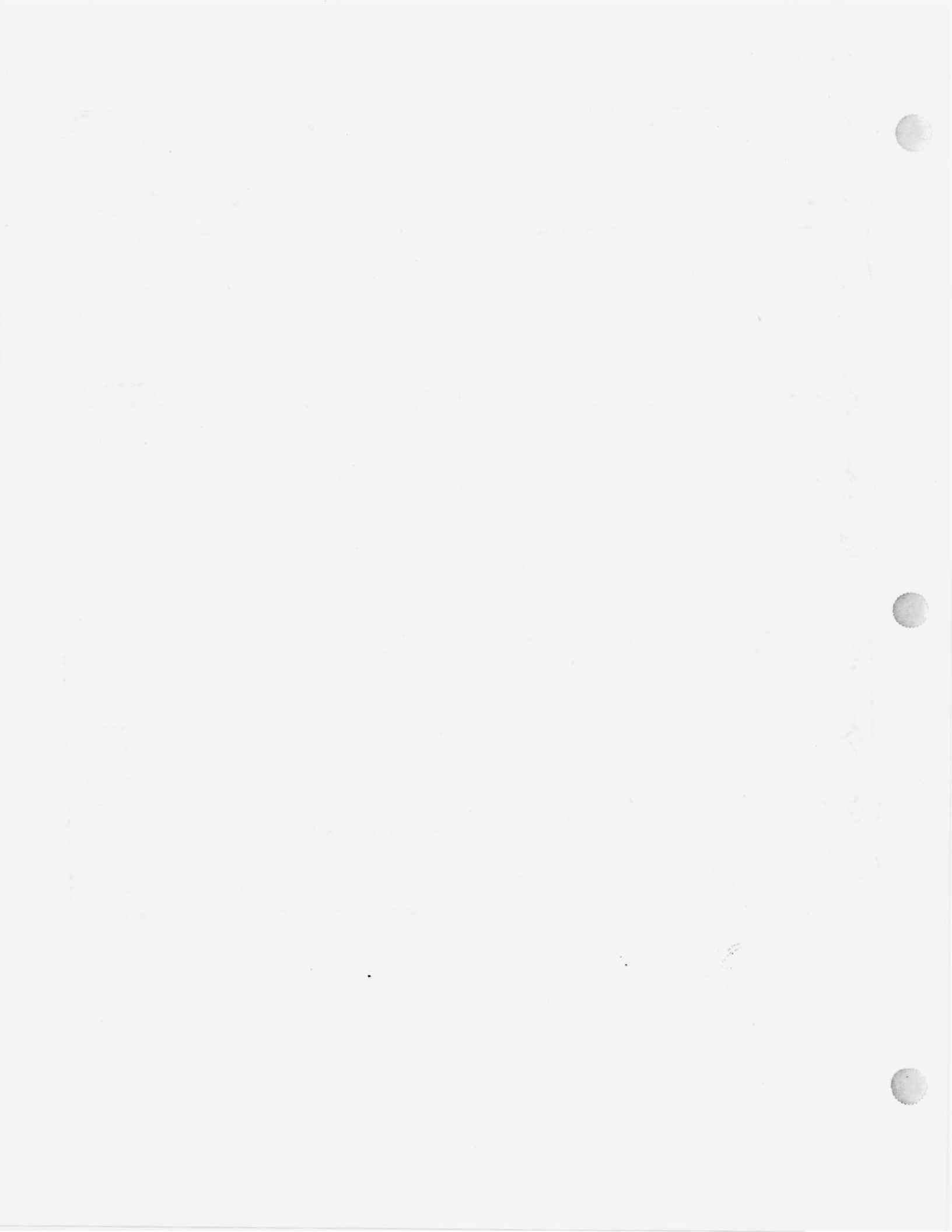
35

36 me, it will kill me but I don't know what I've done.

37

DAN: Can you

Segue as one with #11
"I Am The One"



I AM THE ONE

[Rev. 12/10/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

Rock ♩ = 84

1DAN: 2

tell me what it is you're a - fraid

mf F#m7 A Bm7 D

3 4

of? And can you tell me why I'm

F#m7 A Bm7 B

5 6

a - fraid it's me? Can I

E B/D# *mp* Asus/C# A E/G#

Detailed description: This is a piano/vocal score for the song 'I Am the One'. The score is written in 4/4 time with a tempo of 84 beats per minute. It features a vocal line for 'DAN' and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part includes various chords such as F#m7, A, Bm7, D, B, and E. The vocal line includes lyrics: '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'. The score is divided into three systems, with measures 1-4, 5-8, and 9-12. The piano part includes dynamic markings like *mf* and *mp*.

7 touch you? We've been fine for so long

8

mf F#m7 A Bm7 D

Detailed description: This system contains measures 7 and 8. The vocal line starts with a whole note 'touch you?' in measure 7 and a half note 'We've been fine for so long' in measure 8. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are F#m7, A, Bm7, and D.

9 now, how could some - thing go wrong

10

F#m7 A Bm7 B

Detailed description: This system contains measures 9 and 10. The vocal line has a whole note 'now,' in measure 9 and a half note 'how could some - thing go wrong' in measure 10. The piano accompaniment continues with the eighth-note bass line and chords. Chords are F#m7, A, Bm7, and B.

11 that I can't see? 'Cause I'm hold - ing

12

mp *f* E B/D# Asus/C# D/A A

Detailed description: This system contains measures 11 and 12. The vocal line has a whole note 'that I can't see?' in measure 11 and a half note ''Cause I'm hold - ing' in measure 12. The piano accompaniment changes at measure 12 to a slower, more sustained feel. Chords are E, B/D#, Asus/C#, D/A, and A. Dynamics include *mp* and *f*.

13 on, and I won't let

14

E D/A A

Detailed description: This system contains measures 13 and 14. The vocal line has a whole note 'on,' in measure 13 and a half note 'and I won't let' in measure 14. The piano accompaniment continues with the slower feel. Chords are E, D/A, and A.

15 go I just thought you should know...

E
D^(add9)
mf

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

f A Asus/C# Dsus/F# D

19 am the one who's always been there.

A Asus/C# Dsus/F# D Dsus D

21 I am the one who's helped you and if you think that I just

A Asus/C# Dsus/F# D A/C#

23 24

don't give a damn, _____ then you just don't know _____ who I _____ am _____

Bm⁷ Esus Bm⁷ C#⁷

(Gabe steps between Dan and Diana, and speaks to Dan, who continues to sing to Diana. Gabe continues to try to get his attention.)

25 26

_____ Could you _____

mf F#m⁷ A Bm⁷ D

27 28

GABE: Hey Dad, _____ it's me _____

leave me? _____ Could you let me go _____ un -

F#m⁷ A Bm⁷ D

29 30

Why can't you see?

der? Will you watch as I down

F#m7 A Bm7 B

31 32

I won - der why.

and won - der why? Are you

E B/D# mp Asus/C# A E/G#

33 34

Are you wait-ing, are you wish-ing, are you want-ing all that she can't give?

bleed-ing? Are you bruised are you bro -

mf F#m7 A Bm7 D

35 Are you hurt-ing, are you heal-ing, are you hop-ing for a life to live? ken? And does it help you to know

F#m7 A Bm7 B

37 Well, so am I. 38 that so am I? Tell me what to

E B/D# mf Asus/C# f D/A A

39 Look at me. 40 do tell me who to

E D/A A

47 I am... 48

I am the one who'll hear you and now you tell me that I

A Asus/C# Dsus/F# D A/C#

49 50

You don't give a damn. Who I am

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

Bm7 Esus mf Bm7 Esus

51 52

Yeah, yeah, yeah, yeah who I am

Yeah yeah yeah yeah That's who I am.

D A E F#m7 E

53 54

Yeah, yeah, yeah, yeah who I am

Yeah yeah yeah yeah That's who I am.

D A E F#m7 E

55 56

Yeah, yeah, yeah, yeah

Yeah yeah yeah yeah That's who I am.

D A E C#sus C#7

57 58

'Cause I'm hold - ing

mp Dsus D *p* Dsus D/A A

59 DIANA: You say — you hurt — like me... 60 61 You say — that you know. ...

on... And I won't let go... Yeah, I

GABE:
DAN:

E Esus E D/A A E Esus

62 Oh... you don't know.

thought you should know. Oh...

Dsus

f

64 I know — you don't know. — You say —

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

f A Asus/C# Dsus/F# D

66 that you're hurt - ing. I know 67 it ain't so. You don't know...

am the one... who's al - ways be there... Yeah yeah yeah

A Asus/C# Dsus/F# D Dsus D

68 why don't 69 you just go? 'Cause it

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

A Asus/C# Dsus/F# D A/C#

70 lays me low when I 71 say

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

Bm7 Esus Bm7 C#7

poco rubato

72 You don't know... 73 You don't know...
Who I am... Who I am. *(falsetto)*

p

Rall.

74 *GABE:* You just don't know who I am. 75

mf

Segue to #12
"Superboy and the Invisible Girl"

NEXT TO NORMAL

Piano/Vocal

12

SUPERBOY AND THE INVISIBLE GIRL

[Rev. 12/10/07]

CUE:

DAN: "We can find you a new doctor."

DIANA: "Okay."

DAN: "Someone who'll treat you without the drugs. This'll be okay."

DIANA: "Okay."

(MUSIC)

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

(Natalie is in her room with Henry. He is fashioning a pipe from an apple and a pen, and filling it.)

NATALIE: "When she gets like this? She's useless. She can't use the phone. Can't drive."

HENRY: "I bet she's got great pills. I mean, not that I would go there. That shit's inorganic."

NATALIE: "And totally ineffective, apparently."

$\text{♩} = 192$

Musical score for measures 1-4. The score is in 6/8 time with a key signature of one sharp (F#). Measure 1 starts with a piano (*p*) dynamic. Measure 2 has a '2' above the staff. Measure 3 has a '3' above the staff. Measure 4 has a '4' above the staff. The music consists of chords and simple melodic lines in both hands.

HENRY: "I'm old-school. Dying breed. All the preppies and the jocks are raiding their parents' medicine cabinets and popping Xanax and snorting Adderall."

(He lights the pipe...)

NATALIE: "Really?"

HENRY: "But me, I'm the master of the lost art of making a pipe out of an apple."

(...and takes a hit...)

NATALIE: "Yeah, you're the McGyver of pot."

(...and he offers it to her)

You promise this'll help?

HENRY: (exhales, then:) "No."

(She considers it, then turns away.)

Musical score for measures 5-8. Measure 5 starts with a mezzo-piano (*mp*) dynamic. Measure 6 has a '6' above the staff. Measure 7 has a '7' above the staff. Measure 8 has an '8' above the staff. The score includes dynamic markings: *cresc. poco a poco* and *Vamp* (Vampires). The music features a more active melodic line in the right hand.

(on the downbeat)

HENRY: "What?"

Musical score for measures 9-10. Measure 9 has a '9' above the staff. Measure 10 has a '10' above the staff. The music is sparse, with a few notes in the right hand and a simple bass line in the left hand.

NATALIE:

11 12 13

Su - per-boy ___ and the in - vis - i - ble girl... son of steel ___ and daugh - ter of

D⁵ C⁵/D mp D⁵

14 15 16

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

Dsus D G

17 18

there.

D sfz C⁵/D

Driving Folk Rock

19 20 21

Su - per-boy ___ and the in - vis - i - ble girl... eve - ry - thing ___ a kid ought - a

f D⁵ C⁵/D D⁵

22 23 24

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

A⁵/D D G Gsus G

25 26

me.

D⁵ A⁵/D D

More swung in 2

27 28 29

I wish I could fly _____ and ma - gic - ally ap - pear and

mf A sus4 A D sus4 D A sus4 A

30 31 32

dis - ap - pear. I wish I could fly _____ I'd

D A⁷(no3)/D D A sus4 A B_m

(Diana gently opens Natalie's door, Henry hides the pipe and fans the air, and Natalie whips around to confront her mother.)

33 fly far a - way from here.

34 35

mp
A sus4

Original feel

36 Su - per-boy and the in - vis - i - ble girl - he's the one you wish would ap -

37 38

f
D5 C⁵/D D5

39 pear. He's your he - ro, your sav - ior, your son - he's not

40 41

A⁵/D G G sus G

42 here. I am here

43

D sus3 D D sus2

44 45 46

DIANA:

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

f
A sus4 A D sus4 D A sus4 A

47 48 49

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

D A 7(no3)/D D A sus4 A B m

50 51 52 (A beat as this lands.)

love you as much as I can.

mp C G sus

poco rit. **A Tempo**

(Then, awkwardly, Diana leaves..)

53 54

NATALIE: A Tempo

55 56 57

Take a look — at the in-vis-i-ble girl... here she is, — clear as the

p D⁵ C⁵/D D⁵

58 59 60

day. Please look close - ly and find her be - fore she fades a -

Dsus D⁵ Gsus G Gsus G

(Through a wall, Gabe appears in Natalie's room. They do not see him.)

61 62

way.

D C⁵/D

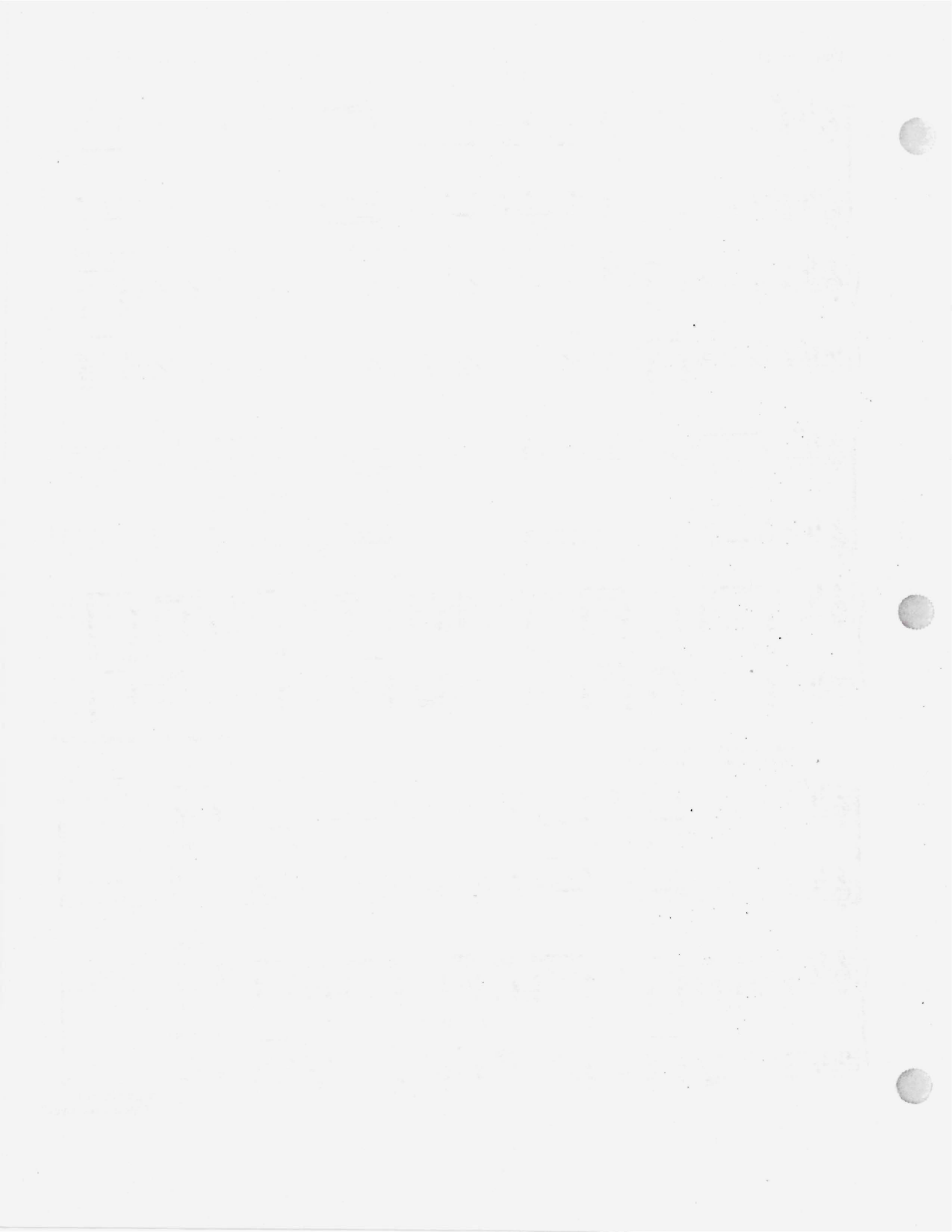
63 64 65

Su - per-boy — and the in - vi - si - ble girl... son of steel — and daugh - ter of

GABE:

Su - per-boy — and the in - vi - si - ble girl... son of steel — and daugh - ter of

f D⁵ C⁵/D D⁵



OPEN YOUR EYES

[Rev. 12/19/07]

CUE:

(Diana and Dan in a waiting room. Dan is writing in a notebook.)

DAN: "Let's not get discouraged. We'll find a doctor who'll treat you without the drugs. There's someone out there for you—in the depression chat rooms, they say it's like dating, you have to keep going until you find the right match."

DIANA: "They have depression chat rooms?"

DAN: "And this doctor's supposed to be fantastic. A real rock star. Three different women at work gave me his name."

DIANA: "Three women at work know I'm nuts?"

DAN: *(half beat)* "Uhh..."

(Doctor Madden appears.)

DOCTOR MADDEN: "Diana? This way, please."

(She walks past him into his inner office, studying him.)

Once she's past him:

A CHORD, lights hit, and he is briefly a rock star.)

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

DIANA: *(spins around, lights restore)*

"What did you just say?"

MADDEN: *(a doctor again)*

"I said welcome. Have a seat.

It's nice to meet you."

(Watching him suspiciously, she does. He turns away to look at her file or maybe close the door, and another CHORD and he's a rock star again.)

DOCTOR MADDEN: *(Anthem Rock Riff!)*

Yeah _____ Let's get it on now ba - by

DIANA: "Excuse me, what?"

DOCTOR MADDEN: *(now not a rock star)* "I said, let's get started. Are you...nervous, Diana?"

DIANA: "I am, a little. A bit out of breath. Tingly actually. Now you go."

DOCTOR MADDEN: "Well, let's start by getting to know each other a bit. Psychotherapy and medication work best in tandem, but we can try the first alone, and see how far we get. If we both commit to the process, I—I—"

(suddenly singing)

I can

Hip Hop Rock ♩ = 88

a la Red Hot Chili Peppers

5
6
get you to for - get your blues and lose your med - i - ca - tion, and my

mf G⁵ B^b F G⁵ B^b C

7
8
mir - a - cle is lyr - i - cal, I heal with con - ver - sa - tion.

G⁵ B^b F G⁵ B^b G⁷ C/F B^b/F

9
10
I'm a med-ic, I'm a mys - tic, I'm the doc - tor of ___ your dreams. ___ Don't be

G⁵ B^b F G⁵ B^b F

11
12
war - y - it's less scar - y then it seems. ___ Tell your

G⁵ *mp* C⁷

1. 14

sto - ry in its glo ry tell me eve - ry - thing a - bout you. Have no

mf G⁵ B^b F G⁵ B^b C

15 16

fear— you know I'll hear you, and you know I'll nev - er doubt you. I'll be

G⁵ B^b F G⁵ B^b G⁷ C B^b

17 18

glean - ing eve - ry mean - ing, and be - fore your dish is done you'll be

G⁵ B^b F G⁵ B^b F

19 20

feel - ing that the heal - ing has be - gun.

mp G⁵ G⁷ G⁵

21 O - pen your eyes... 22 O - pen your eyes... Let me

f
C C sus4 C C sus4

23 lift the load that holds you and we'll watch your spi-rit rise. First you

Bb Eb/Bb Bb Eb/Bb Bb

25 find it, then you feel it, if you feel it, I can heal it - I can

Ab Bb/Ab Ab Bb/Ab

27 help you find the truth behind the lies if you o - pen your

Bb

eyes... *mf* G⁵ B^b F G⁵ B^b

(He waits for a response, then speaks:)

DOCTOR MADDEN: "Diana? Diana?"

DIANA: "I'm sorry. You were, um, saying. Something?"

DOCTOR MADDEN: ~~I said we'll start with your history.~~ It's important for us to be able to assemble the narratives that make sense of your life. So just relax. Say what comes to mind. You're just telling your story and I'm—I'm—"

(again, suddenly singing)
I'm the

A Tempo

la - ma of your dra - ma. I'm the mi - ster of your myst' - ry. And de -

mf
A^{7(no3)} A^{7(no3)}/C A^{7(no3)}/G A^{7(no3)} A^{7(no3)}/C D⁷

34 35

fi - ance of my sci - ence turns a - gainst the tides of hist' - ry. I'm the

A⁵ C G A⁵ C D C

mp

3 6 6 6

36 37

ma - ster of di - sa - ster, I'm the king of things gone wrong. We can

A⁵ A^{7(no3)}/C G A⁵ C G

mp *f*

3 3 3 3

38 39

wea - ther it to - ge - ther we'll be strong (Riff)

A⁵ A^{m7}

mp

40 41

O - pen your eyes... O - pen your eyes... It's a

D D^{sus4} D D^{sus4}

f

42 world that's full of won - der and the won - der ne - ver dies. Let me

C C sus4 C C sus4

44 goad you. let me guide you, be the guide to what's in - side you... I can

Bb C/Bb Bb C/Bb

46 save you from some des - per - ate de - mise if you o - pen your

mf C7

48 eyes.

mf A⁵ C A⁵ Am D/C A⁷(no3) D C/G D

Musical score for measures 50 and 51. The vocal line (treble clef) contains the lyrics "O - pen your eyes...". The piano accompaniment (grand staff) features chords A⁵ and C in measure 50, and A⁵, C, and G⁵ in measure 51.

(Diana is enraptured.)

DIANA: "Yes! Yes! Yes! Yes."

(MUSIC STOPS. Doctor Madden is now not a rock star.)

DOCTOR MADDEN: "Good, I'm glad you agree.
So why don't you tell me why you're here."

Musical score for measures 52 and 53. The vocal line (treble clef) contains the lyrics "O - pen your eyes...". The piano accompaniment (grand staff) features chords A⁵ and C in measure 52, and a *ff* section with chords A⁷(no3), D/A, and A sus in measure 53. The score ends with a double bar line and a fermata.

Segue to #14
"I'm Alive"

NEXT TO NORMAL

Piano/Vocal

I'M ALIVE

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

DIANA: "I don't know. Talk therapy has never really worked for me. I always just tell doctors that things are better because I don't want to disappoint them. Why should we both be unhappy?"

DOCTOR MADDEN: "Part of the challenge is that the disease itself makes it difficult to assess our progress against it. But can you remember a time when you did feel happy? (*She can't*)

Were you happy when you got married?"

DIANA: "I thought I was."

DOCTOR MADDEN: "There's a difference between being happy and just thinking you're happy?"

DIANA: "Most people who think they're happy just haven't thought about it enough. Most people who think they're happy are actually just stupid."

DOCTOR MADDEN: "I see. Were you happy when your son was born?"

DIANA: "My son?"

(*Gabe appears, watching*)

(*MUSIC*)

DOCTOR MADDEN: "Tell me about him."

DIANA: "About my son?"

DOCTOR MADDEN: "Why is he still around? Who is he? What is he?"

Agressive Rock ♩ = 144

(*Diana does not answer. Gabe sings.*)

Vamp

Musical notation for the instrumental introduction. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 'Agressive Rock' with a quarter note equal to 144 beats. The music starts with a 'Vamp' section. The first measure is marked 'mp' and contains a 'Rhythmic Guitar progression' with a G chord. The second measure contains a G7sus4/F chord. The third measure contains a G chord. The fourth measure contains a G7sus4/F chord. The fifth measure contains a Csus chord. The notation includes various chord symbols and rhythmic markings.

Musical notation for Gabe's vocal line. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 'Agressive Rock' with a quarter note equal to 144 beats. The music starts with a 'Vamp' section. The first measure is marked 'mp' and contains a 'Rhythmic Guitar progression' with a G chord. The second measure contains a G7sus4/F chord. The third measure contains a G chord. The fourth measure contains a G7sus4/F chord. The fifth measure contains a Csus chord. The sixth measure contains a G chord. The seventh measure contains a G7sus4/F chord. The eighth measure contains a G chord. The ninth measure contains a G7sus4/F chord. The tenth measure contains a G5 chord. The notation includes various chord symbols and rhythmic markings.

GABE:

I am what you want me to be, and I'm your worst fear— you'll find it in me. Come

Musical notation for Doctor Madden's vocal line. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 'Agressive Rock' with a quarter note equal to 144 beats. The music starts with a 'Vamp' section. The first measure is marked 'mp' and contains a 'Rhythmic Guitar progression' with a G chord. The second measure contains a G7sus4/F chord. The third measure contains a G chord. The fourth measure contains a G7sus4/F chord. The fifth measure contains a Csus chord. The sixth measure contains a G chord. The seventh measure contains a G7sus4/F chord. The eighth measure contains a G chord. The ninth measure contains a G7sus4/F chord. The tenth measure contains a G5 chord. The notation includes various chord symbols and rhythmic markings.

DOCTOR MADDEN: "Where does he come from, do you think?"

clos - er... Come clos - er...

(Doctor Madden and Diana sit in silence...)

11 I am more than mem - o - ry - I am what might be, I am mys - te - ry. You

12 13 14

(...as Gabe circles them.)

15 know me - so show me. When

16 17 18

19 I ap - pear it's not so clear if

20 21 22

(Now rockstar lights hit him and he sings to us.)

23 I'm a sim - ple spir - it or I'm flesh and blood... But I'm a -

24 25 26

Bouncy

live I'm a-live I am so a-live, and I'll show you the world ...through my o - pen eyes... I'm a-

f
G Csus2 G Csus2 G Csus2 Dsus4 Csus2

live... I'm a - live it's a sore sur - prise. I'm a - live...

mf
G Csus2 G Csus2 G

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

mp
C/G G Gsus

(Natalie, with backpack, has just arrived home from school.)

NATALIE: "Four times a week? That's a lot, isn't it?"

DAN: "It's what the doctor recommended."

NATALIE: (after a pause) "This is never going to get better, is it?"

(Gabe joins them, listening.) He's—he's never going away."

DAN: "I don't know, Natalie."

4 Xs

NATALIE: "This is one of those moments when you could just be a typical parent and lie and say yes."

DAN: "Yes."

NATALIE: "Thanks. That's comforting."

cresc. poco a poco

Vamp
(3x if possible)

(Dan is silent at first, and Natalie turns to go...)

(...but he stops her with:)

DAN: "You know Natalie..."

DAN: "It's not all about your comfort."

(Natalie turns back to him, waiting for the rest.)

49 heal you... 50 I'm your wish, your dream . . .

F(add9) Csus F(add9) F G⁵ Gsus/F G⁵

52 — come — true, and I am — your dark - est night - mare too — I've 53 54

Gsus/F Csus G⁵ Gsus/F G⁵ Gsus G⁵

DAN: "It's about helping your mother."

55 shown — you... 56 I own — you. 57

Dsus Csus Dsus Csus Dsus Csus Dsus

Half-Time

NATALIE: "As always."

59 (She goes, and Gabe turns to Dan.) 60

58 And though you made — me. 60

C

61 62 63

you can't change me— I'm the per - fect stran -

A A7sus4 A G/D B7

Tempo I

64 65 66

ger who knows you too well. I'm a -

C F/C C

f

67 68 69 70

live— I'm a-live I am so a-live, and I'll tell you the truth—through my wise— dis - guise. I'm a -

f
G Csus2 G Csus2 G Csus2 Dsus4 Csus2

71 72 73

live— I'm a - live, and as each lie dies I'm a - live...

G Csus2 G Csus2 *mp*
G

74 So a - live... 75 I'm a - live.

C/G G Gsus

(Gabe finds Natalie in the kitchen. She lifts a pill bottle.) NATALIE: "Risperdal?"

78 79 80 I'm a-live...

(El. Guitar delay effect)

mp D⁵ C5(add9)/D D⁵ C5(add9)/D D⁵ C5(add9)/D D⁵ C5(add9)/D D⁵

NATALIE: (More bottles) "Lithium? Xanax?"

81 82 83 84 I'm a-live...

G Gsus G Gsus G Gsus G

(She pours out a couple of pills and pops them) NATALIE: (shrugs) "What the hell." Gabe leaves her and returns to Doctor Maddens office...

cresc. poco a poco 85 86 87 88 I'm a - live -

mf D⁵ C5(add9) D⁵ C5(add9) D⁵ C5(add9) D⁵

89 90 91 92

I'm right be - hind you.

93 94 95 96

You say for-get, but I re-mind you. You can

97 98 99 100

try to hide, you know that I will find you. Cause if

101 102 103 104

you won't grieve me you won't leave me be-hind...

(...where Diana is still silent.)

DOCTOR MADDEN: "Let's say he's eighteen now isn't that the age kids move out. Is it time to let him go?"
(falsetto)

105 106 *mp* 107 108

Oh aah ooh wah

p G⁵ C/G G⁵ C/G G⁵ C/G G⁵ C/G

DOCTOR MADDEN: "Give away his things, live your life?"

DIANA: "Maybe it is."

109 110 111 112

whoa whoa No. No. No— I'm a-

G⁵ G7sus4 G⁵ G7sus4 G⁵ G7sus4 G7(no3)

(Over the following, Diana and Doctor Madden stand and sit, stand and sit, attempting new sessions while each time Gabe gets in between them.)

113 114 115 116

live_ I'm a-live I am so a-live. if you climb on my back then we both can fly. You're a-

f G C_{sus}2 G C_{sus}2 G C_{sus}2 D_{sus}4 C_{sus}2

117 live I'm a - live, and we'll nev - er die, 118 I'm a - live... 119

G Csus2 G Csus2 mf G

120 So a - live... 121 I'm a - live... 122

C/G G Gsus

123 Yeah... yeah... 124 I'm a-live... 125 126

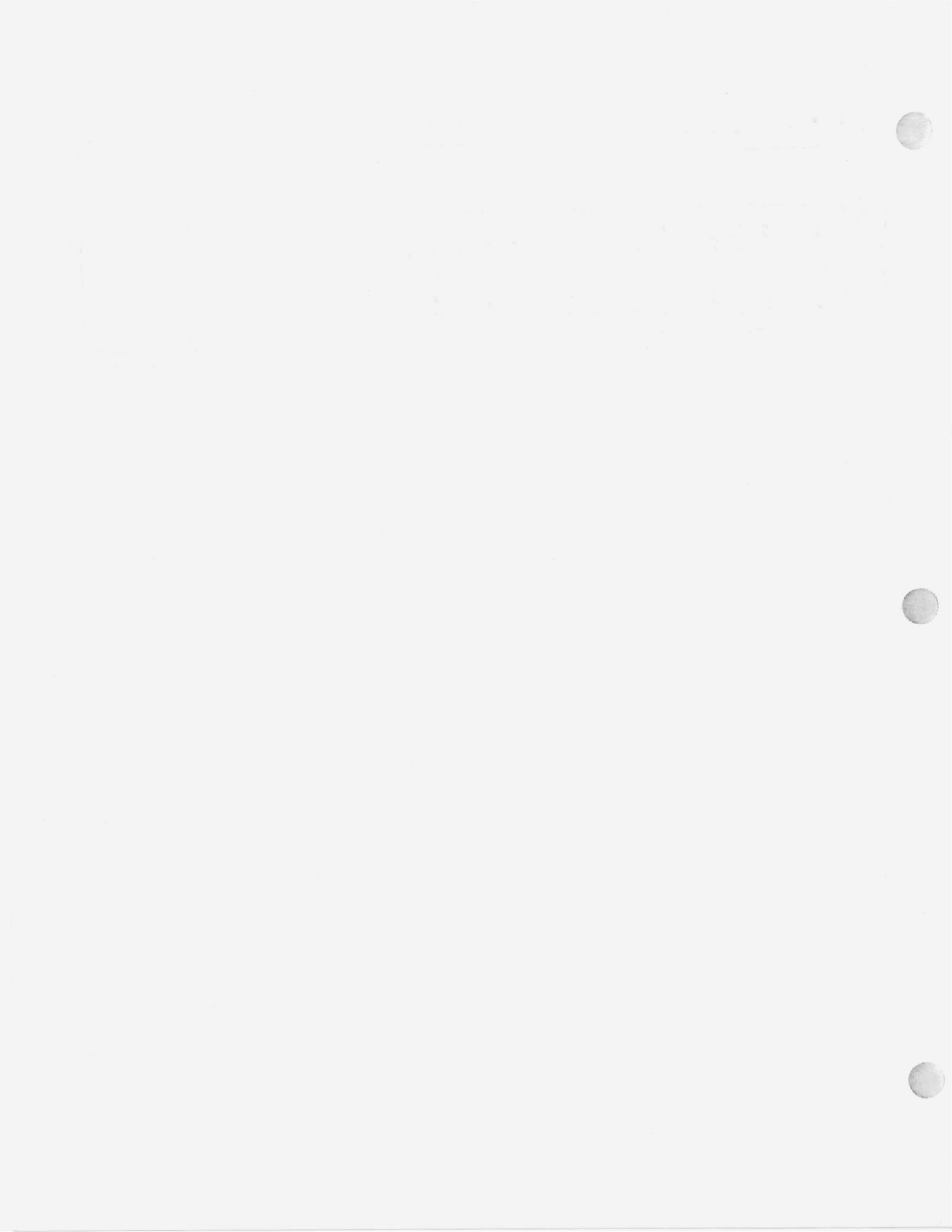
Dsus Csus Dsus Csus Dsus Csus Dsus

127 I'm a-live... 128 I'm a-live... 129 130

G⁵ Gsus/F G⁵ G⁷sus4/f C G Gsus/F G⁵ G⁷sus4/f C

The musical score consists of two systems. The first system shows a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The vocal line starts at measure 131 with a slur over measures 131-132, followed by measure 133 and measure 134. The lyrics "I'm a live!" are written below the vocal line. The piano accompaniment is in grand staff (treble and bass clefs). The right hand has a treble clef and the left hand has a bass clef. Chord symbols are placed below the piano part: G⁵, G^{sus}/F, G⁵, G^{7sus}4/F, C, G⁵, and sfz. The piano part ends with a fermata over the final measure. The second system shows the vocal line continuing from measure 133 to 134. The piano part continues with the same accompaniment. At the end of the piano part, there is a double bar line and the text "Segue to #15 'Make Up Your Mind/ Catch Me I'm Falling'".

Segue to #15
"Make Up Your Mind/
Catch Me I'm Falling"



MAKE UP YOUR MIND/ CATCH ME I'M FALLING

[Rev. 12/19/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Vocal Arrangement by
ANNMARIE MILAZZO

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

(Diana sits opposite Doctor Madden again. Silence, then.)

DOCTOR MADDEN: "Diana, it's been two weeks and we've yet to break through to the roots of your depression. The reason your son's still around.

DIANA: "Everyone tells me to let it go, they always have. But what if it's the only thing that's kept me going?"

DOCTOR MADDEN: "Is that true? Or is it the other way around? Is it your grief that's keeping him alive? Is he helping you with something, or...keeping you from something?" *(writes)*

I'd like to try something new today. Sometimes, when these stories are hard to tell, hypnosis can be helpful."

(MUSIC)

Hypnotic

DIANA: "Oh, I don't think I could be hypnotized. I mean, it's fine, I just don't think you could. I'm not the type."
DOCTOR MADDEN: "Put your feet on the floor. Your hands on your lap. Breathe." *(He sings.)*

♩ = 88

4 Xs

The first system of music shows a piano accompaniment in 3/4 time with a key signature of three flats. The vocal line for Doctor Madden begins with a melodic phrase marked with a '1' above the first measure. The piano part features a steady eighth-note accompaniment. The dynamic marking *pp* is present.

DOCTOR MADDEN:

DIANA: "Okay. Walking."

The second system continues the piano accompaniment. Doctor Madden's vocal line includes the lyrics "Walk with me..." and "Walk with me." Diana's vocal line includes the lyrics "Go". The piano part continues with its eighth-note accompaniment.

DIANA: "Stairs."

The third system continues the piano accompaniment. Diana's vocal line includes the lyrics "all the way down— down a long flight of stairs... go". The piano part continues with its eighth-note accompaniment.

7
step by step in - to the dark - ness down there.

DIANA: "Should we turn on a light? With the stairs?"

9
p

10

DOCTOR MADDEN: (breathes then)

11
Walk with me... Down a hall, a

12

mp

13
hall that you know - at the end, there's a door, it's a

14

15

door that you've nev - er laid eyes on be-fore...

17

O - pen the door...

18

O - pen the door...

19

20

21

22

Rit.

(Diana is silent. He speaks.)
DOCTOR MADDEN: "Can you hear me Diana?"
DIANA: "Yes."

DOCTOR MADDEN: "Are you nervous?"
DIANA: "No."

DOCTOR MADDEN: "Good. Now."

Freely

23

24

25

26

pp

Gently with pulse ♩ = 54

27 28 29

Make up your mind — to ex - plore your-self. Make up your mind — you have

Ac. Guitar Strum
Ab *mp* Gb Ab

30 31 32

sto - ries to tell. — We'll search in your past for what sor-rows may last, then

FbMaj7 Gb Db sus2 Cb sus2

33 34

make up your mind — to be well.

Gb/Bb Gb

NATALIE
HENRY
GABE: *p*

(Dan appears again.)

DAN: "Di, you come home from these sessions in tears. Is this helping, or...? Di? Di?"

35 (Concert Pitch) Mm mm mm

(Lights. Another session. Diana is again hypnotized.)

DIANA; "We were both undergrads. Architecture. The baby wasn't planned. Neither was the marriage. I had always expected to be too busy..."

39 Mm mm mm

40 mm

41 Mm mm

42 mm

DIANA (CONT'D): "...But when the baby came it all seemed to make sense. Until...Until..."
DOCTOR MADDEN: "Until?"

Vamp

43 *pp*

44

45 DAN: *cresc. poco a poco*

He's not here...

46 He's not

mp

47 here... 48 Love I know, you know.

NATALIE: *f* you know.

HENRY: *f* you know.

49 DOCTOR MADDEN: 50 51 52

Make up your mind — that you're strong e-nough. Make up your mind — let the truth be re-vealed. — Ad

mf
Ab Gb(add9) Ab FbMaj7 Gb

50 mit what you've lost and live with the cost... at times it does hurt to be healed.

51 52 53 54

D \flat sus2 *C \flat sus2* *G \flat /B \flat* *G \flat*

Ghostly, sad

GABE: *p* 57 Catch me I'm fall-ing... **DOCTOR:** "If you tell your story, you own it." 58 **DOCTOR:** "If you don't, if you keep it hidden..." 59 60 Catch me I'm fall-ing...

p

61 62 63 **DIANA:** **DOCTOR:** "...it owns you." 64

Fast-er than an - y - one should... Catch me I'm fall-ing...

p

DOCTOR: "What's your story Diana?"

poco rit.

(Lights.)

65 Please hear me call-ing... 66 67 Catch me I'm fall - ing for good. 68

Please hear me call-ing... Catch me I'm fall - ing for good.

(Backstage at the school auditorium.

Natalie fidgets. Henry enters with flowers.)

HENRY: "Hey, I'm not supposed to be backstage, but...
(Hands her flowers)
For luck."

NATALIE: "Did you see my parents out there?"
HENRY: "Um, I didn't really look, I'm sure they're—are you okay?"

Freely

69 70 71 72

p Perfect for You Underscore

NATALIE: "I'm fine. My dad said they'd both be here."
HENRY: "Then I'm sure they will be."

NATALIE: "Right."

73 74 75 76

(At the recital, over Diana's speech, Natalie steps out on stage and peers at the audience--and does not see her parents.)

DIANA: "We had Natalie to...And I know she knows. I couldn't hold her, in the hospital?"

NATALIE: "Where the hell are they?"

DIANA: "When they cleaned her and brought her back. I couldn't let myself hold her."

DOCTOR MADDEN: "That's the first time you've mentioned Natalie in weeks of therapy."

NATALIE: "God damn it."
(She sings.)

77 **A Tempo** 78 **Vamp** 79 **NATALIE: mp Vamp**

She's not

mp

(cresc. last time)

80 **cresc. poco a poco** 81 82

there... She's not there...

mp

83 84 85

GABE
HENRY
DAN:

She's not there. She's not there.

f

DOCTOR MADDEN: Driving

86 87 88

Make up your mind— you want clar - i - ty. Take what you know— and then

mp

NATALIE: Hmm um hmm_ hmm_ hmm_ Hmm um
 GABE:
 HENRY:
 DAN:

mf
 Ab Gb(add9) Ab

89 90 91

make it make sense. Just face what you fear, and soon it comes clear the

hmm_ hmm_ hmm_ Hmm um hmm_ hmm_ hmm_

FbMaj7 Ebm *mf* Db sus2 Cb sus2

92 93

vi - sions are just your de - fense.

Hmm um hmm_

Gb/Bb Gb(add9)

Ghostly, sad

NATALIE:

HENRY: "Nat?"

HENRY: "Are you gonna be okay?"

94 Catch me I'm fall-ing... 95 Catch me I'm fall-ing... 96 Catch me I'm fall-ing... 97 Catch me I'm fall-ing...

mp

DIANA/
NATALIE:

cresc. poco a poco

HENRY: "Dude"

98 Los-ing my-self in the air. 99 Los-ing my-self in the air. 100 Catch me I'm fall-ing... 101 Catch me I'm fall-ing...

DAN: Catch me...

mf

102 Don't leave me crawl - ing... Catch me and show that you

103 Don't leave me crawl - ing... Catch me and show that you

104 Catch me... Catch me and show that you

(As therapy continues, Natalie shakily takes the stage at her recital. She sits at the piano, and tries to play the first bars of her piece—mangling it badly)

DOCTOR: "Diana. We've made some good progress these past few weeks. But we need to understand what all this is doing to you and your family."

105 **Tempo di "Perfect"** 106 107 //

care. //

care. //

care. //

care. //

mp // *Natalie makes a big mistake* //

DOCTOR MADDEN:
"Your grief for your son,
your distance from Natalie."

(Natalie tries a second time — disaster.)

105 109 110 NATALIE: //

Fuck! Fuck! Fuck! //

Natalie makes a big mistake

mf *(very sloppy!)* *ff* //

(As Henry peeks out from the wings, she turns to the audience.)

NATALIE: "You know what the problem with classical is? It's so rigid. Structured. You have to play the notes on the page. There's no room for improvisation."
HENRY: "Oh no."

(Natalie launches into a slightly sloppy but rousing rock riff which leads to:)

Driving ♩ = 54 **DIANA:**

111 112

Catch me I'm

GABE:

I'm a - live...

sfz *(Rock and Roll!)*

113 DIANA: fall - ing... 114 115 Fall - ing...

NATALIE: Take a look... Take a look...

DOCTOR MADDEN: Make up your mind... you can live at last. Make up your mind... to be

A - live...

DAN: He's not here.

Ab Gb(add9) Ab

116 117 118

the in - vis - i - ble girl, Fall

ful - ly a - live... Em - brace what's in - side, re place what has died then

Fall ing...

A - live... HENRY: DAN: Love,

FbMaj⁷ Ebm Db^{sus2} Cb^{sus2}

119 ing... ing...
 make up your mind — you'll sur - vive...
 A live...
 it's time to go...
 Gb/Bb FbM7

DIANA/ NATALIE: *(a capella)* *p* 122 Catch me I'm fall-ing...
GABE/ DAN: *p* 122 Catch me I'm fall-ing...
DOCTOR MADDEN: "Depression is a response to past loss..." 123
(Henry goes to Natalie...) 124 Catch me I'm fall-ing...
 "...and anxiety is a response to future loss..." 125 Catch me I'm fall-ing...

(...and tries to help her up from the piano.) "...The more you hold on to something you lost..."

126 Fly - ing head-first in - to fate. _____ Catch me I'm fall-ing...
 127
 128 *mp*
 129

Fly - ing head-first in - to fate. _____ Catch me I'm fall-ing...
mp

p

(She resists at first...) "...the more you fear losing it..." **cresc. poco a poco** "...Depression, anxiety..."

130 Please hear me call-ing... Catch me be - fore it's too late. _____
 131
 132
 133

Please hear me call-ing... Catch me be - fore it's too late.
mp

(...but finally lets him help her up. She holds on to him to keep from falling.)

NATALIE: "...depression, anxiety..." *One gives rise to the other.*

134 Catch me be - fore it's too late. _____ Catch me be - fore it's too late. _____
 135
 136
 137

Catch me be - fore it's too late. Catch me be - fore it's too late.
 Catch me be - fore it's too late. Catch me be - fore it's too late.

"...It becomes a cycle."

Musical score for measures 134-139. The score includes vocal lines and piano accompaniment. The vocal lines are in treble clef with lyrics "Catch me I'm fall - ing...". The piano accompaniment is in bass clef with a mezzo-piano (*mp*) dynamic marking.

(in the clear)

DOCTOR MADDEN: "Wouldn't you like to be free from all that? Finally? Wouldn't you like to go home, clear out his room...maybe spend some time with your daughter?"

HENRY: "Uh. Should we go?"

NATALIE: "Yes."

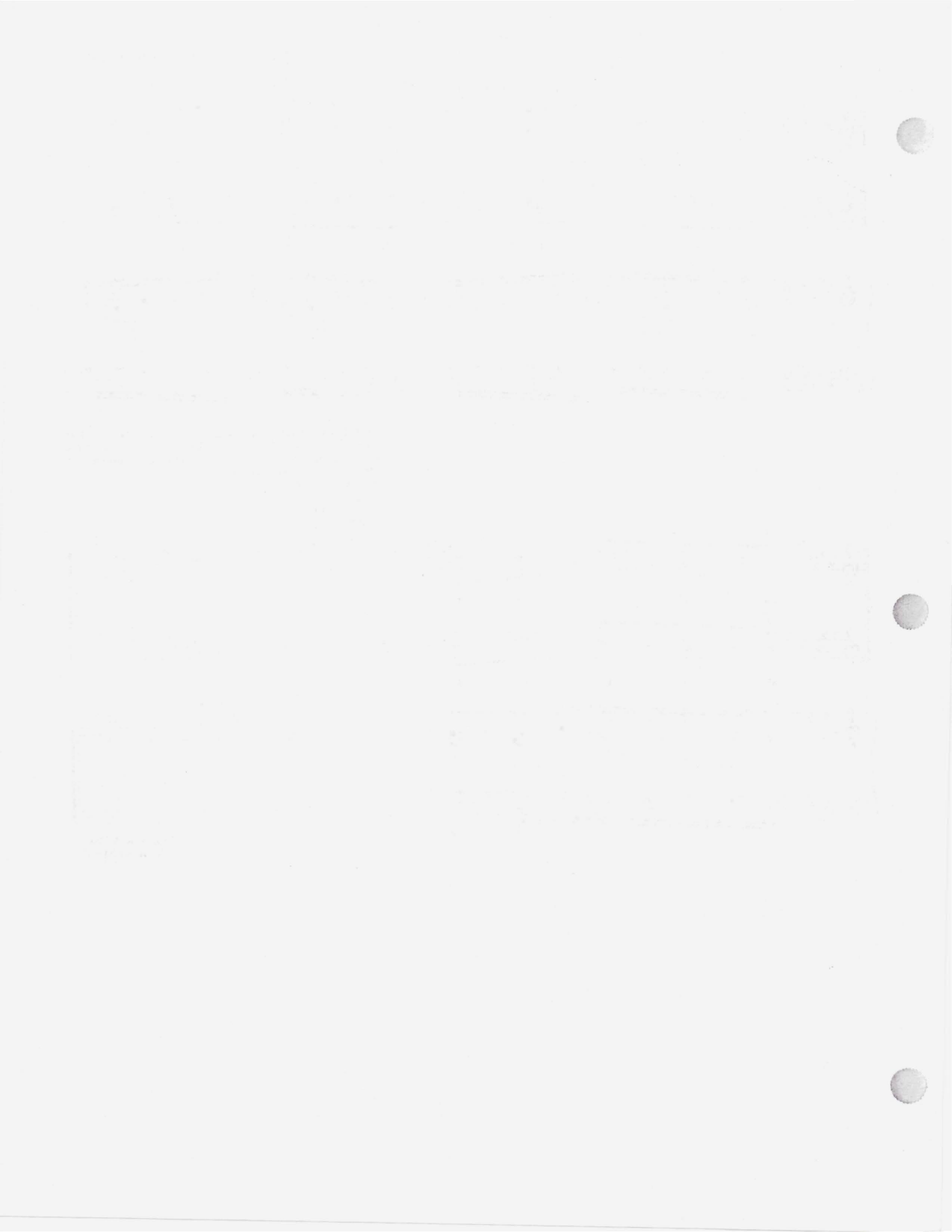
DIANA: (overlapping) "Yes"

GABE: "Mom."

DIANA: "Yes I would."

Musical score for measures 140-141. The score includes vocal lines and piano accompaniment. The vocal lines are in treble clef with lyrics "Catch me I'm fall - ing...". The piano accompaniment is in bass clef with a forte (*f*) dynamic marking and includes a chord marking "Cb_{sus2}".

Segue to #15a
"A Good Step"



NEXT TO NORMAL

Piano/Vocal

15a

A GOOD STEP

[Rev. 12/19/07]

CUE: Segue from #15 "Make Up Your Mind/Catch Me I'm Falling"

Music by TOM KITT
Lyrics by BRIAN YORKEY

Orchestrated by MICHAEL STAROBIN/TOM KITT

(The others disappear. Doctor Madden's office goes away.

Diana is at home.

Gently, Rolling ♩ = 52

Beside her, on a chair or table, sits a box of items from the baby room.)

(Dan enters.)

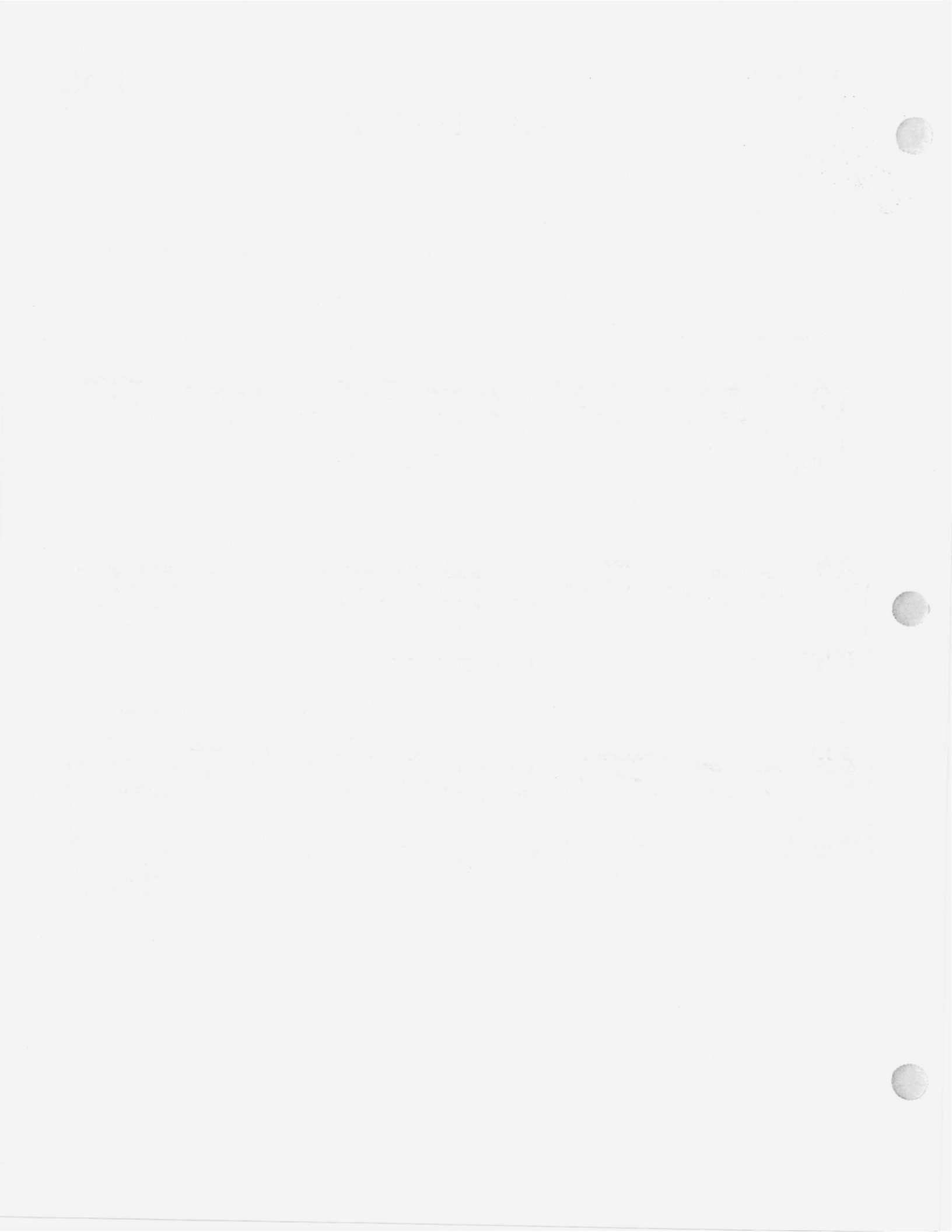
DAN: "This is good, Di. It's a good step."

(He goes.)

Gabe returns, goes to the box, and from the jumble of items, he pulls the music box. He hands it to Diana, and goes.)

(She considers it a long moment, then opens it.)

Segue to #16
"I Dreamed A Dance"



I DREAMED A DANCE

[Rev. 12/19/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

Segue from #15a "A Good Step"

(She listens. Looks off, in the direction of Gabe's exit, and then back to the box.)

She sets herself, determined to say goodbye to him.)

**Waltz, Music Box,
somewhat delicate and jagged** ♩ = 06

15^{ma}

pp
Srv

DIANA:
mp

5 6 7 8

I saw you light the ball - room with

(15^{ma})

(Srv)

9 10 11 12

your spar - kling eyes of blue.

(15^{ma})

(Srv)

13 14 15 16

Grace-ful as an an-gel's wing, — I dreamt a dance with

(15th)

(8th)

17 Steadier Waltz 18 19 20

you.

mp *legato*

21 Tender, Flowing 22 23 24

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

25 26 27 26

You told me you would be true. We

30 spun a-round a thou-sand stars I dreamed a dance with

33 you.

(Gabe enters, dressed stunningly in a tuxedo...)

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

mf

41 I know the day will dawn... the

42

43

44

GABE:

the

45 46 47 48

danc - ers may dis - ap - pear - still the dance goes

danc - ers may dis - ap - pear - still the dance goes

f

p.

Detailed description: This block contains the first system of the musical score, measures 45 through 48. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The lyrics are: "danc - ers may dis - ap - pear - still the dance goes".

(...and they dance beautifully.

Gabe kisses her hand and steps away.)

49 50 51 52

Rit. Freely

on... and on...

on...

mp

Detailed description: This block contains the second system of the musical score, measures 49 through 52. It includes performance directions "Rit." and "Freely". The vocal line has lyrics: "on... and on...". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present.

53 DIANA: 54 55 56

poco rubato

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

p

Detailed description: This block contains the third system of the musical score, measures 53 through 56. It includes the performance direction "poco rubato" and the character name "DIANA:". The vocal line has lyrics: "I'll wake a - lone to - mor - row, the". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* is present.

57 58 59 60

dream of our dances through. But

61 62 63 64 **A Tempo**

now un - til for - ev - er love I'll live to dance with

mp

65 66 67 68 *(Gabe turns to go...)*

you.

mf

69 70 71 72

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

mp

(...but on this last he hesitates,
and turns back to her.)

Rall.

73 I'll die to dance with you. 74 75

mf *pp*

8^{va}

7

Segue as one with
#17 "There's A World"

THERE'S A WORLD

[Rev. 12/10/07]

CUE:
Segue from #16. "I Dreamed A Dance"

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

Slow, ghostly, somewhat free

$\text{♩} = 68$

GABE:

There's a

p (hold pedal through bar 2)

world...

There's a world I know.

A place we can go — where the

pain will go — a - way —

there's a world where the sun — shines each day. —

9 10

There's a

A bit more movement

11 12 13

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

mp

14 15 16

time I know you'll see there's a world where we can be free

f

17 18

Come with

(Doctor Madden enters with a hospital chart.)

cresc. poco a poco

DOCTOR MADDEN: "Goodman, Diana."

DOCTOR MADDEN: "Discovered unconscious at home"

me. _____ Come with _____ me. _____ There's a

mp

DOCTOR MADDEN: Multiple stab wounds to vital organs.
 "Presently delusional and unresponsive."
 (Gabe holds out his hand. A moment, then she takes it and follows him off.)

world where we _____ can be free— _____ Come with me.

mf // *pp*

Freely

Segue to #17a "E.C.T"

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Small, faint text block centered on the page, possibly a date or a specific note.

Another large block of faint, illegible text, continuing the list or description from the top section.

Faint text at the bottom left corner, possibly a signature or a reference.



NEXT TO NORMAL

Piano/Vocal

17a

E.C.T.

[Rev. 12/27/07]

CUE:

DOCTOR MADDEN: "Sutures, gauze, antibiotics.
Sedated and restrained. Damn it.
(He sighs, then turns the page on the chart.)
ECT is indicated."

(Lights.

Dan joins him.

MUSIC CONTINUES under.)

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

DAN: "Jesus Christ, you're serious? They still do that?"

mp ("Aftershocks")

DOCTOR MADDEN: "We do. It's really the standard in cases like this. She's got a long history of drug therapy and resistance, she's acutely suicidal—it's our best option."

pp (Underscore)

DAN: "That's terrifying."

DOCTOR MADDEN: "It's not, really. The modern procedure's clean and simple—it's safer than crossing the street, and the short-term success rate is over eighty percent."

7 8 9 10

DOCTOR MADDEN: "The patient is anesthetized. The electricity involved is barely enough to light a hundred-watt bulb."

DAN: "A hundred-watt—I mean, the stitches are still fresh, and we're just going to—hook her up?"

p

11 12 13 14

DOCTOR MADDEN: "Not right away, no. When she's lucid again and it's safe to remove her from restraints, maybe forty-eight to seventy-two hours, we'll explain the procedure to her."

Musical notation for measures 15-18. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody consists of eighth-note chords. Measure numbers 15, 16, 17, and 18 are indicated above the staff.

(He proffers the clipboard. Dan looks at it...)

DOCTOR MADDEN: "We'll need her consent and yours."

Musical notation for measures 19-22. The score is in treble and bass clefs with a key signature of two sharps. The melody consists of eighth-note chords. Measure numbers 19, 20, 21, and 22 are indicated above the staff. The dynamic marking *mp* is present at the beginning of measure 19.

DOCTOR MADDEN: "Mister Goodman —"
DAN: "I don't think I can do this."

DOCTOR MADDEN: "We can administer the ECT and you can bring her home in ten days..."

Musical notation for measures 23-26. The score is in treble and bass clefs with a key signature of two sharps. The melody consists of eighth-note chords. Measure numbers 23, 24, 25, and 26 are indicated above the staff.

DOCTOR MADDEN: (CONT'D) "Or we can keep her sedated for forty-eight hours, then discharge her and wait for her to try again. Those are the choices."

Musical notation for measures 27-28. The score is in treble and bass clefs with a key signature of two sharps. The melody consists of eighth-note chords. Measure numbers 27 and 28 are indicated above the staff.

DAN: "She was better..."

DOCTOR MADDEN: "Unfortunately, yes. Sometimes the patients recover just enough strength to follow through on suicidal impulses...but not enough strength to resist them."

(MUSIC ENDS, fading gently.)

Musical notation for measures 29-30. The score is in treble and bass clefs with a key signature of two sharps. Measure 29 is marked with a double bar line and the word "Vamp" above it. Measure 30 is marked with a double bar line and a fermata above it. Measure numbers 29 and 30 are indicated above the staff.

Segue to #18
"Didn't I See This Movie"

DIDN'T I SEE THIS MOVIE?

[Rev. 12/19/07]

CUE:

~~DOCTOR MADDEN: "Mister Goodman..."~~

~~DAN: "I don't think I can do this."~~

~~DOCTOR MADDEN: "We can administer the ECT and you can bring her home in ten days. Or we can keep her sedated for forty-eight hours, then discharge her and wait for her to try again. Those are the choices."~~

~~DAN: "She was better..."~~

~~DOCTOR MADDEN: "Unfortunately, yes. Sometimes the patients recover just enough strength to follow through on suicidal impulses... but not enough strength to resist them."~~

~~DAN: "Well. That's fucked."~~

~~DOCTOR MADDEN: "Yes."~~

~~(Dan turns and goes.)~~

~~(MUSIC)~~

(Diana enters, in a bathrobe, Gabe on her heels. Doctor Madden is now with them, mid-discussion.)

DOCTOR MADDEN: "The aftereffects are minimal. You'll feel a bit like you have a hangover."

DIANA: "Oh, that's fun. I haven't had one of those in a while."

GABE: "Mom, snap the hell out of it. Don't let them do this. It causes brain damage."

DOCTOR MADDEN: "A minority of patients report some memory loss, but it's usually not much memory."

GABE: "How do you know how much you've lost if you've lost it?"

(As Doctor Madden continues Diana thinks it through, to herself.)

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

Progressive Rock $\text{♩} = 152$ Vamp

mp
A^{sus2}/F# Asus2 Esus4 Bsus2

DOCTOR MADDEN: "It's one of the safest procedures in surgery."

3 **DIANA:** 4 5 6

Well is - n't this a pret - ty lit - tle pic - ture?

A^{sus2}/F# Asus2 Esus4 Bsus2 Asus/F# Asus2 Esus4 Bsus2

DOCTOR MADDEN: "Patients have said it's like becoming a new person"

7 8 9 10

In Hol-ly-wood they'd say "the per - fect pitch." It's

A^{sus2}/F# Asus2 Esus4 Bsus2 F#m Asus2 Esus2 Bsus2

11 12 13 14

touch-ing and it's fun - ny, and the end - ing's on the mon - ey, but

A^{sus2}/F# Asus2 Esus4 Bsus2 A^{sus2}/F# Asus2 Esus4 Bsus2

15 16 17 18

DOCTOR MADDEN: "Diana?"

still I think the set - up is a bitch. It's

A^{sus2}/F# Asus2 Esus4 Bsus2 A^{sus2}/F# A^{sus2} A^{sus2}/F# A^{sus2}/E

19 20 21 22

such a sun - ny sto - ry that you're sell - ing me, but

mf D^{sus2} (fill out) B^{sus2}

23 24 25 26

I think there's a twist that you're not tell - ing me.

mp D^{sus2} E F#

27 **Rock out!!!**

28 29 30

Did-n't I see this mov - ie, with Mc - Mur - phy and the nurse? That hos -

f
B D#m

31 32 33 34

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

E Em *mf*

35 36 37 38

is - n't this the one where in the end the good guys fry?

f
B G#m

39 40 41 42

Did-n't I see this mov - ie and did-n't I cry? Did-n't I

E A E Esus

Progressive Rock

(Lights on Dan and Natalie at home.)

NATALIE: "How could you not tell me?"

43
cry? _____

44

mf A sus2/F# A E *p* B sus2

DAN: "We don't see much of you these days. Is this Henry a good influence?"
 NATALIE: "Like, compared to what?"
 DAN: "Okay, that's fair. Your mother's in for a new treatment. ECT."
 NATALIE: "Okay—L-M-N-O-P—what is that?—I don't know."
 DAN: "Electroconvulsive therapy. Shock therapy."

Vamp

45
p A sus2/F#

46 A E B sus2

NATALIE: "You're kidding, right? That's fucked"
 DAN: "Language."
 NATALIE: "It's fucked. She trusts you."

cresc. poco a poco

47
mp A sus2/D A sus2/E

48 A sus2/D A sus2/E

(Natalie turns and runs off. Dan follows.)
 DAN: "Natalie!"

49
What makes

50
A sus2/D A sus2/E C# sus4 C#

(Diana confronts Doctor Madden as Natalie shuts herself in the bathroom, opening the medicine cabinet and pulling bottles from the shelves.)

51 52 53

you think I'd lose my mind for you?

f F# D#7(5) E A/E E A/E E

54 55 56

I'm no sociopath. I'm no Syl

A/E E Bm B E/B B

(Natalie fumbles to open one bottle, then another, then another. Pills fly. She picks a few up and swallows them, then one more, then one more.)

57 58 59

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

F#m F# B/F# F# Am A D/A

60 61 62

mer kind of find for you, so stay

Am A E A/E E A/E E

63 64 65 66

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

D E *sub. p*

(Diana struggles against her restraints.)

(Natalie begins to tear her bedroom apart.)

67 68 69

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

f B D#m

70 71 72

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

E

73 74 75

"sor - ry doc I'm through. I know where this is go -

Em *mf* *f* B

[Faint, illegible text, likely bleed-through from the reverse side of the page]



NEXT TO NORMAL

Piano/Vocal

19

A LIGHT IN THE DARK

[Rev. 01/03/08]

CUE:

Segue from #18 "Didn't I See This Movie"

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

Tenderly ♩ = 52

1 2 3 4

p

The piano introduction consists of four measures. The first measure is marked with a piano (*p*) dynamic. The music is in a key with one sharp (F#) and a 4/4 time signature. The melody is simple and tender, with a tempo of 52 beats per minute.

5 DAN: 6 7 8

One light shines in the drive— one single sign that our house is a-live.

Measures 5-8: The vocal line begins with the lyrics "One light shines in the drive— one single sign that our house is a-live." The piano accompaniment continues with chords and a simple bass line.

9 10 11 12

Our house, our own— so why do I live there a-lone? Tell me

Measures 9-12: The vocal line continues with the lyrics "Our house, our own— so why do I live there a-lone? Tell me". The piano accompaniment provides harmonic support with chords and a steady bass line.

13 14 15 16

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

17 18 19 20

You know. I know. ~~my~~ ^{our} house was a home long a-go. Take this

21 22 23

chance, 'cause it may be our last to be free, to let

mp G Em Am⁷ C^{sus}/D G^{sus} Em

24 25 26

go of the past, and to try, each as lov-er or friend, to let

Am⁷ D^{sus} B/D[#] Em Bm/D C^{sus} G^{sus}/B

27 28

love nev - er die— if it does— we'll pre-tend. Take my—

Am7 G/B C sus2 CMaj7/D D7

29 30 31 32

— hand, and let me take your heart, keep it far from what keeps us a-part— let us

f G Em Am C/D B/D# Em GMaj7/D C G/B

33 34 35 36

start with a light in the dark. —

Am7 C/D D7 G sus4 G

37 38 39 40

DIANA:

I stare at these walls... I get lost in these

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

f Bb Gm7 Cm7 Eb/F F Bb D G

(A moment, and she turns and looks at him for the first time.)

Rit.

41 halls... 42 It's like noth-ing I've known. 43 I can't get through this a lone. 44

ache to the bone... I can't get through this a - lone. Take my

C m G m *mp* D⁷ E^b6 E^b D^{sus} D

A Tempo

45 faith, 46 and let me take your fears— I'll be here 47 for the rest—

p G Em Am⁷ D G^{sus2} Em⁷

48 — of our years, and we'll try 49 to be hus - band and wife— 50 to let

Am⁷ G/D G^{sus2}/D# Em *mp* Bm/D C G/B

cresc. poco a poco

51 love nev - er die. or to just live our life. Take this

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

54 55

56 keeps us a-part and I swear that you will see a spark — a light...

57 58

59 60 *Freely*

a light in the

(Dan hands her the consent form and she signs it.

A Tempo **Rall.**

61 62 63 *Lights.)*

dark.

mp *mf*

Segue to #20
"Feeling Electric"

FEELING ELECTRIC

CUE:

[Rev. 12/10/07]

(Natalie is with Henry)

NATALIE: "I'm totally serious. She gets it like every day for two weeks—I can't even deal. I'd never let them fuck with my brain like that. Anyway, let's get wasted and go to clubs."

HENRY: "When did you become a bad influence on me?"

NATALIE: "Change happens. Embrace it."

(They go.)

Doctor Madden appears, in surgical scrubs, ready to work.)

DOCTOR MADDEN: "Good morning, Diana. It's good to see you."

Now, just breathe normally. Relax."

(Diana is wheeled in on a gurney by two of Doctor Madden's

COLLEAGUES (Gabe and Dan)).

"Now then. I'd like you to count backward from 10, and by the time you reach one, you'll be asleep. Okay? Go ahead."

DIANA: "Ten...nine...eight...seven..."

(She starts to drift. As before, Doctor Madden is suddenly singing.)

(MUSIC)

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Vocal Arrangement by
ANNMARIE MILAZZO

Orchestrated by
MICHAEL STAROBIN/TOM KITT

(Diana lifts her head, and he's not singing: Five... Six... four...)

DOCTOR MADDEN: Rubato

When the clouds have crowd-ed 'round and cov-ered up the sun...

mp D⁵ C sus2

(Diana falls back, and he's singing:)

When the night has fall-en and all your dreams are done...

GABE: mp sl
(Radio effect)
Aah

DAN: mp sl
(Radio effect)
Aah

G/B B^b sus2 C sus2

5 I can be the bea - con that you seek in eve - ry dawn...

6 aah aah

mf D Csus2

Rit.

7 I can touch you, I can turn you on.

8 aah aah

mp G/B Csus2 D D5

Rock! ♩ = 100

(They begin to attach electrodes to her cranium.
Doctor Mudden goes to work, checking the electrodes, and so on.)

9 10 11 12

f D5 Csus2 G D5 Csus2 G D5

DOCTOR MADDEN:

13 14 15 16

Feel my fin - gers light - ly on your face.

mf D⁵ Csus2 G D⁵ Csus2 G D⁵

17 18 19 20

Each e - lec - trode, ev' - ry wire in place.

Csus2 G A⁵ G7sus4 D⁵

21 22 23 24

Lie right back and let the work be - gin.

Csus2 G D⁵ Csus2 G A⁵

25 26 27 28

Lay your life down. let the light right in. On - ly

G7sus4 D⁵ D

29 30 31 32

I _____ can re - con - nect _____ you. _____ On - ly

mf C *Keep pulse with light fills around chords* *mp* G7sus4

33 34 35 36

I _____ can make _____ you whole. _____ First the

mf C *mp* D

37 38 39 40

rush _____ will res - ur - rect _____ you, _____ then the

mf C *mp* G7sus4

41 42 43 (reattack) 44

shock will rock you right to your soul. _____ I'm

mf F *mp* Asus

Rock Groove

46 46 47 48

feel - ing e - lec - tric... I'm feel - ing fif - ty thou - sand volts... I'm

f
D^{sus2} F G

49 50 51 52

lay - ing down the light - ning in bolts. I'm

D^{sus2} C G

53 54 55 56

feel - ing e - lec - tric... So plug in - to the pow - er line, and

D^{sus2} F G

57 58

ba - by you'll be feel - ing just fine.

F C/E

(At the club, Natalie begins to dance with Henry, who is resistant at first.)

NATALIE: "This is, like, my favorite song."

HENRY: "They're all your favorite song. What are you on?"

NATALIE: "Um....(She sings, ad lib.) ZOLOFT AND PAXIL AND ONE THAT'S, UM, PURPLE."

59 60 61 62

GABE: (Club hi-hat)

tss tss tss tss tss tss tss tss

DAN: (Club bass drum)

um um um um um um um um

p (Club Synth Delay)

HENRY: "Nat, that's messed up."

NATALIE: "And Robotussin. Lots of Robotussin. Love the Tussin!"

HENRY: "I think you need to slow down."

NATALIE: "No way baby. If I am in it, I am in it wo win it."

63 64 65 66

tss tss tss tss tss tss tss tss

um um um um um um um um

NATALIE: (CONT'D) "I am number one at everything I do."
HENRY: "You're freaking my mind."

(Back at the hospital, having fully prepared the patient, the Doctor turns his attention to the machinery.)

This will not end well.

Vamp

NATALIE: *ff*

67 um um

68 Watch me Watch me

(last time only)

VAMP

DOCTOR MADDEN:

69 Watch me turn the dial and flip the switch. turn.

70 turn.

71 Watch me

72 Watch me

+DIANA: *f*

GABE AND DAN: Watch me

mf D7(no3) Csus2 G D7(no3) Csus2 G

73 Watch me watch your toes and fingers twitch.

74 Watch me watch your toes and fingers twitch.

75 Watch me watch your toes and fingers twitch.

76 Watch me watch your toes and fingers twitch.

D7(no3) Csus2 G A5 G7sus4

77 78 79 80

NATALIE: *mp* Check the pow - er, check the pulse and then, we'll
 +DIANA: *f* we'll

Hey *mp* we'll

Hey we'll

D⁷(no3) C^{sus2} G D⁷(no3) C^{sus2} G

(He turns the switch once and they watch her toes twitch.)

Henry begins to dance with Natalie, closer and closer.)

81 82 83 84

check the wire and fire it up a - gain. Your
 NATALIE: *mp* Ah - ha

check the wire and fire it up a - gain. Ah - ha
mp

check the wire and fire it up a - gain. Ah - ha

A⁵ G^{7sus4} D

86 87 88

head is hot with light - ning Your

+HENRY: A - ha

A - ha

C G

89 90 91 92

heart is all a - flame.

When you

NATALIE AND DIANA: *mp*

HENRY: *(Concert Pitch)*

mf

(Radio effect)

heart is all a - flame

C D

93 94 95 96

wake _____ you'll find it fright - 'ning. _____ but you'll

NATALIE: *f*

(Written Pitch)

GABE/
DAN: *f* but you'll

but you'll

C G

(Another turn, another twitch.)

97 98 99 100

want to go a - gain all the same. _____ (reattack) _____ +NATALIE:

Yeah _____ you're

DIANA: *mf*

want to go a - gain all the same. _____ (reattack) _____ ooh

GABE/
HENRY: *mf*

want to go a - gain all the same. _____ DAN: ooh

yeah _____ your

mf
F A sus4

DOCTOR MADDEN:

101 102 103 104

feel - ing *mf* e - lec - tric... You're ten feet tall and burn - ing bright - I'll

GABE: feel in'

GABE/
DAN: *mf*

feel - ing e - lec - tric e - lec -

feel - ing e - lec - tric

f
D^{sus2} F G

105 106 107 108

say the word and you'll see the light. I'm

NATALIE:

you'll see the light

tric you'll see the light

D^{sus2} C G

109 110 111 112

feel - ing e - lec - tric... The thun - der's un - der my com - mand — I

ooh I

ooh I

D^{sus2} F G

113 114 115 116

hold the light - ning right in my hand. *8va*

hold the light - ning right in my

hold the light - ning right in my

F C/E

(He turns the dial again, lights change, and we enter Diana's unconscious mind. We see her, on the gurney, sit up straight.

She stands and walks away. Natalie dances away from Henry and meets her.)

NATALIE: "Mom!"
DIANA: "Sweetheart! What are you doing in my electricity?"
NATALIE: "It's always about you isn't it?"

♩ = 100 (8/8) -----

115 116 117 118

p (Let There Be Light)

NATALIE: (CONT'D) "I'm Robotripping. I can't feel my legs. It's awesome."
DIANA: "I don't want you doing drugs."

NATALIE: "That's persuasive, coming from the Pfizer Woman of the Year."

119 120 121 122

GABE:
Mmm
DAN:
Mmm
HENRY:
DOCTOR MADDEN:
Mmm

mp

Pulsing

NATALIE: "Hey, what the hell are you doing in my hallucination? Can't I have anything that's my own?"

Musical score for Natalie's vocal line and piano accompaniment, measures 123-124. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line consists of a melodic phrase with a slur over measures 123 and 124. The piano part includes a *mf* dynamic marking and a *Dm* chord marking.

DIANA: "It's my treatment. It's a miracle. I've never felt anything like this."

Musical score for Diana's vocal line and piano accompaniment, measures 125-126. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The piano part continues with the same eighth-note accompaniment. The vocal line consists of a melodic phrase with a slur over measures 125 and 126. The piano part includes a *BbMaj7* chord marking.

DIANA: "Everything's different now."

125 130

mmmm

mmmm

mmmm

Dm

NATALIE: "I know what you mean."

$\text{♩} = 100$
130

NATALIE/
131 DIANA:

129 130 131

GABE
HENRY
DAN: *f*

Oh,

Plug me in and turn me on turn me on.

f

DOCTOR MADDEN:
Plug me in and turn me on turn me on.

BbMaj⁷ D⁵

132 133 134 135

Plug me in___ and turn me on...

Plug me in___ and turn me on turn me on _

Plug me in___ and turn me on turn me on _

f
G D

136 137 138 139

Flip the switch,___ I'm good___ as gone...

GABE: The

**HENRY/
DAN:** Flip the switch,___ I'm good as gone.

DOCTOR MADDEN: Flip the switch,___ I'm good as gone.

Flip the switch,___ I'm good as gone.

G D

cresc. poco a poco

140 141 142 143

mu - sic's in my brain. the cur-rent's in my vein, I'm

mp

Aah aah aah aah

Aah aah aah aah

Aah aah aah aah

G F6

DOCTOR MADDEN:

144 145 146 *f* 147

feel - ing no pain. Yeah, yeah, I'm

aah aah aah

aah aah aah

aah aah aah

E7 *mf* A7

(All dance together.)

148 149 150 151

feel - ing e - lec - tric... I'm feel - ing fif - ty thou - sand volts... I'm

VATALIE AND JIANA:

feel - ing e - lec - tric feel - ing e - lec - tric

GABE:

feel - ing e - lec - tric feel - ing e - lec - tric

HENRY AND DAN:

feel - ing e - lec - tric feel - ing e - lec - tric

f
D^{sus2} F G

152 153 154 155

lay - ing down the light - ning in bolts. I'm

mf

ooh *mf* lay - in' down the light - ning *mf*

ooh lay - in' down the light - ning I'm *mf*

lay - in' down the light - ning I'm

D^{sus2} C G

156 157 158 159

feel - ing e - lec - tric... so plug in - to the pow - er line, and

f *f* *mf*

feel - ing feel - ing

feel - ing e - lec - tric plug in - to

feel - ing e - lec - tric plug in - to

D^{sus2} *F* *G*

160 161 162 163

ba - by you'll be feel - ing just fine.

f

Ba - by you'll be feel - ing just fine.

Ba - by you'll be feel - ing just fine.

Ba - by you'll be feel - ing just fine.

f

Ba - by you'll be feel - ing just fine.

F *C*

164 165 166 167

Ba - by you'll be feel - ing just fine.

Ba - by you'll be feel - ing just fine.

Ba - by you'll be feel - ing just fine.

Ba - by you'll be feel - ing just fine.

Ba - by you'll be feel - ing just fine.

B \flat sus2 A \flat sus2

DOCTOR MADDEN:

168 169 170 171

DIANA:
feel - ing shock - ing feel - ing shock - ing

NATALIE:
Ba - by you'll be feel - ing just fine.

GABE HENRY:
Ba - by you'll be feel - ing just fine.

DAN:
feel - ing e - lec - tric_ feel - ing e - lec - tric_

mf Go Crazy!!!
G7sus4 F6

172 173 174 175

feel - ing shock - ing feel - ing shock - ing

Ba - by you'll be feel - ing just fine.

Ba - by you'll be feel - ing just fine.

feel - ing e - lec - tric__ feel - ing e - lec - tric__

E7 Eb7

DOCTOR MADDEN: cresc. poco a poco

176 *mf* 177 178 179

feel - ing shock - ing feel - ing shock - ing feel - ing shock - ing feel - ing shock - ing

DIANA: Aah (*operatic*) *mf*

NATALIE: Feel - ing just fine feel - ing just fine feel - ing just fine feel - ing just fine

mf Feel - ing just fine feel - ing just fine feel - ing just fine feel - ing

feel - ing e - lec - tric__ feel - ing e - lec - tric feel - ing e - lec - tric__ feel - ing e - lec__ tric

mp D Bb

180 181 182 183 *mp*

feel - ing e - lec -

feel - ing

feel - ing (*falsetto*)

feel - ing ow

A sus4

**Without feeling,
like a broken record**

184 185 186 187

- tric e - lec - tric e - lec -

(*Concert Pitch*) *mp*

NATALIE (*a capella*)
GABE plug me in and turn me on— plug me in and turn me on—
DAN:

1. The first part of the document is a list of items. The items are listed in a table with columns for 'Item', 'Quantity', and 'Price'. The items are:

Item	Quantity	Price
1. Apples	10	1.00
2. Bananas	5	0.50
3. Oranges	15	1.50
4. Grapes	20	2.00
5. Strawberries	10	1.00
6. Blueberries	5	1.00
7. Raspberries	5	1.00
8. Blackberries	5	1.00
9. Kiwis	5	1.00
10. Pineapples	5	1.00
11. Mangoes	5	1.00
12. Papayas	5	1.00
13. Watermelons	5	1.00
14. Cantaloupes	5	1.00
15. Honeydew Melons	5	1.00
16. Cantaloupes	5	1.00
17. Honeydew Melons	5	1.00
18. Watermelons	5	1.00
19. Cantaloupes	5	1.00
20. Honeydew Melons	5	1.00

2. The second part of the document is a list of items. The items are listed in a table with columns for 'Item', 'Quantity', and 'Price'. The items are:

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12. Papayas	5	1.00
13. Watermelons	5	1.00
14. Cantaloupes	5	1.00
15. Honeydew Melons	5	1.00
16. Cantaloupes	5	1.00
17. Honeydew Melons	5	1.00
18. Watermelons	5	1.00
19. Cantaloupes	5	1.00
20. Honeydew Melons	5	1.00

NEXT TO NORMAL

Piano/Vocal

GROWING UP UNSTABLE

[Rev. 12/20/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:
(In black.)

A drumbeat.)

(Joined by the bass.)

Lights on Natalie, in a chair, staring at us. Just staring.

Then, at last, she sings:)

NATALIE:

Hard Rock Groove ♩ = 76

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system shows the vocal line starting with a cue, followed by the piano accompaniment. The piano part includes a drumbeat section labeled 'Drums only' and a section with piano accompaniment labeled 'F# in mp +bass'. The vocal line begins with the lyrics 'When you'. The second system continues the vocal line with lyrics 'walk in-to the room and they just stop the con-ver-sa-tion... When there's'. The piano accompaniment continues with a steady bass line. The third system continues the vocal line with lyrics 'no room for your Clear-a-sil with all the med-i-ca-tion... When your'. The piano accompaniment continues with a steady bass line.

When you

walk in-to the room and they just stop the con-ver-sa-tion... When there's

no room for your Clear-a-sil with all the med-i-ca-tion... When your

7 8

house has much more nu - di - ty, pro - fan - i - ty and cru - di - ty than

Am⁷ A⁷

9 10

an - y crap you'd ev - er see on ca - ble - you're grow - ing up un -

Bm7(no3) C#7(#9)

(Natalie stands and begins to make a desultory effort at cleaning up.)

11 12

sta - ble. When they

F#m mp sfz B A

Funk/Rock Groove

13 14

haul her off and hook her up to try to fry her brain out... When you

F#m⁷(add4) B A

15 do the shit___ you have___ to do___ to drain the stu - pid pain___ out...___ When you're

simile

F#m7(add4) F#m7

17 try - ing to___ dis - guise___ it all, while your fa - ther just___ de - nies___ it all,___ and

A m7 A7

19 lets you sell___ him an - y sort___ of fa - ble___ you're grow - ing up un -

B7 C#7(#9)

mp

21 sta - ble. 22 Two weeks gone, and mom is com - ing

Lightly, legato (Now she stands before a mirror and starts to button up her dress or do something to make herself more presentable.)

F#m7(add4) F#m7 p D sus2 D

23 home to-day— and 24 may-be this time she'll be good as

A Asus A E

25 new. 26 We may just have a brand new hap-py home—

Bm⁹ Bm⁷ GMaj⁹ Gsus

27 to-day— 28 but what the hell do hap-py fam- 'lies—

Dsus D p C G/B

(Lights on the hospital room.

Dan arrives to retrieve Diana. She looks at him a moment, makes a great effort, then:)

DIANA: "Dan."

29 *cresc. poco a poco* 30

do?

Am⁷ Dsus/A Am⁷ Dsus/A

(They leave the hospital room.)

DAN: "Sih... Don't talk. Relax. We'll get you home."

Lights to Natalie.

And

31 32

mp Am⁷ G(add⁹)/A Am⁹ C(add⁹)/A

Big open strummy feel

33 34

now am I al-lowed to live my teen - age years? My

Dsus A Asus A

35 36

foot-loose days of run-ning fast and free? And how

simile E C#7 F#m F#m9(add4) F#m

37 38

can I en-joy my rash and reck-less teen-age years when my

Bm⁷ F#m F#m9(add4) F#m

39 40

mom will al - ways be — much cra - zi - er — than me? — When they

sub. p

E C#7(#9)

Funk/Rock Groove

(She gets frustrated fumbling with her dress or whatever and gives it up, maybe rips it open.)

41 42

tell you that — they're sure — this cure — will do the trick — and change — her... When they

f

F#m7(add4) B A

43 44

say that ev' - ry time, — and ev' - ry time — she just — gets strang - er... When you

f

F#m7(add4) simile F#m7

45 46

know you've heard — those lies — be - fore — you've seen it in — their eyes — be - fore — as you

A m7 A7

47 sat at that pa - the - tic din - ner ta - ble... know - ing

48

B7

mp C#7(#9)

49 you would leave if on - ly you were a - ble... that

50

Bm7

Colla Voce

51 feeling has a la - bel: you're grow - ing up un -

52 *A Tempo*

Slow, dirty arpeggio C#7(#9)

sub. p

Dan: were here.

53 sta - ble... you're grow - ing up un - sta - ble.

54

55

F#m *p* *sfz* B A F#m7

Segue to #22 "Song of Forgetting"

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several horizontal lines across the page.



NEXT TO NORMAL

Piano/Vocal

SONG OF FORGETTING

CUE:
(Dan is heard)

[Rev. 12/20/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

DAN: (off) "We're here."
(Natalie hurriedly does her dress up again and smooths it, trying to look nice. Dan leads Diana gently into the house. She stops and takes it all in.)
NATALIE: "Hey. Wow. Uh. You look...great."
(She abruptly goes to Diana and hugs her.)
DIANA: "Oh, well, thank you. And who are you?"
DAN: "Diana. This is Natalie."
NATALIE: "Your daughter?"
DIANA: "Oh. Of course. And this is our house?"
(MUSIC)

Moody Rock $\text{♩} = 84$

DAN: "Diana, don't you...you don't remember...any of this?"

DIANA: "I should, right?"

1 2 3

mf Bbsus4 Bbm Bbsus4 Bbm Fsus4 Fm

4 **DAN:** 5 6

This house and all these rooms? Last Christ-mas or last year?

Bbsus4 Bbm Bbsus4 Bbm Fsus4 Fm

7 8 **DIANA:** 9

Do I real-ly live here?

Out back the dog - wood blooms - The

Bbsus4 Bbm Bbsus4 Bbm Fsus4 Fm

10 paint, the walls... All this glass and wood... You

Chords: D \flat (add9), D \flat , D \flat (add9), D \flat

Detailed description: This system contains the first two measures of the piece. The vocal line starts at measure 10 with the lyrics 'paint, the walls...' and continues to measure 11 with 'All this glass and wood... You'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three flats (B-flat major/D-flat minor).

12 don't re - call? _____

DIANA: 13 How I wish I could. _____

Chords: D \flat m(add9), D \flat m, D \flat m(add9)

Detailed description: This system contains measures 12 and 13. Measure 12 has the lyrics 'don't re - call?'. Measure 13 is a vocal entry for 'DIANA' with the lyrics 'How I wish I could.'. The piano accompaniment continues with chords and a bass line. The key signature remains three flats.

14 DAN: Our house on Wal - ton Way - _____

15 the house with the red _____ door? _____

16

Chords: B \flat sus4, B \flat m, B \flat sus4, B \flat m, F \flat sus4, F \flat m

Detailed description: This system contains measures 14, 15, and 16. Measure 14 is a vocal entry for 'DAN' with the lyrics 'Our house on Wal - ton Way -'. Measure 15 continues with 'the house with the red' and measure 16 with 'door?'. The piano accompaniment features a consistent eighth-note bass line and chords. The key signature remains three flats.

17 18 19 NATALIE:

My

Our trip to St. Tropez — the whole week a down - pour? —

B \flat sus4 B \flat m B \flat sus4 B \flat m Fsus4 Fm

20 21

first few steps... And my first lost tooth... What,

D \flat (add9) D \flat D \flat (add9) D \flat

22 23 DIANA: NATALIE: "Jesus."

noth - ing yet? To tell the truth...

D \flat m(add9) D \flat m D \flat m(add9) *sub. p*

24 DAN:
Sing a song of for - get - ting... A

mf
Absus Ab Absus Ab

26 song of the way things were not. Sing of what's lost

Absus/G Ab/G Absus/G Ab/G

28 to you, of times that you nev -

Fsus(add9) Fm Fsus(add9) Fm

30 er knew... 31

Bb7sus4 Bb Bb7sus4

32 Sing of not re - mem - ber - ing when, _____ of

Ab sus Ab Ab sus Ab

34 mem - 'ries that go _____ un - re - mem - bered, and then _____

Ab sus/G Ab/G Fsus(add9) Fm

36 sing a song _____ of for - get - ting _____ a - gain. _____

DIANA: "I—I must have—"

Bb7sus4 Bbm Bb7sus4 mp Fsus4 Fm

39 DAN: That day our child _____ was born— _____

40 our ba - by girl's first _____ cry? _____

41

Bbm sus4 Bbm Bbm sus4 Bbm Fsus Fm

DIANA:

42 43 44

That grey and driz - zly morn - I've nev-er felt so high.

Bbsus4 Bbm Bbsus4 Bbm Fsus4 Fm

45 46 47

day we met... and we shared two beers... I for - get.

Then? But that's

Db(add9) Db Db(add9) Db Dbm(add9) Dbm

DIANA: "That Doctor Mitchell said
there might be some memory loss."
DAN: "Doctor Madden."

DIANA: "Well, see, there you go."

Rit. 50

48 49

eight - een years.

Dbm(add9) mp mf p

51 NATALIE: 52

What a love - ly cure... it's a me - di - cal mir - a - cle.

f Fm⁷/B^b B^bsus Fm⁷/B^b Fm⁷

53 54

With a mind so pure that she does - n't know an - y - thing.

Fm⁷/B^b B^bsus Fm⁷/B^b Fm⁷

55 DAN: 56

It's there I'm sure— 'cause mem - 'ries don't

Fm⁷/B^b B^bsus Fm⁷/B^b Fm⁷

57 NATALIE: 58

Why? They die...
die. They don't die.

mf
Bb7sus4

59 DIANA: 60

I'll try...

Bb7 Bb7sus4 Bb

61

NATALIE:

DAN:

DIANA:

Sing a song of for - get - ting...

Sing a song of for - get - ting... A

p Absus Ab Absus Ab

63

64

ting... the way things were not what's lost

A song of the way things were not what's lost

song of the way things were not. Sing of what's lost

Absus/G Ab/G Absus/G Ab/G

65 66

to you what's lost to you what's lost

to you what's lost to you you

to you, of times that you nev -

Fsus(add9) Fm Fsus(add9) Fm

Detailed description: This block contains the musical notation for measures 65 and 66. It features four staves: three vocal staves and one piano accompaniment staff. The key signature has three flats (B-flat, E-flat, A-flat). The piano part consists of block chords. The lyrics are: 'to you what's lost to you what's lost' on the first line, 'to you what's lost to you you' on the second line, and 'to you, of times that you nev -' on the third line. The piano accompaniment is marked with 'Fsus(add9)' and 'Fm' for both measures.

67 68

to you you nev - er knew.

nev - er knew you nev - er knew

er knew.

Bb7sus4 Bb Bb7sus4

Detailed description: This block contains the musical notation for measures 67 and 68. It features four staves: three vocal staves and one piano accompaniment staff. The key signature has three flats. The piano part consists of block chords. The lyrics are: 'to you you nev - er knew.' on the first line, 'nev - er knew you nev - er knew' on the second line, and 'er knew.' on the third line. The piano accompaniment is marked with 'Bb7sus4', 'Bb', and 'Bb7sus4' for measures 67 and 68 respectively.

10

Sing of not re-mem-ber-ing when... of

Sing of not re-mem-ber-ing when... of

Sing of not re-mem-ber-ing when... of

mf
Absus

Ab

Absus

Ab

71

72

mem-ries that go un-re-mem-bered, and then

mem-ries that go un-re-mem-bered, and then

mem-ries that go un-re-mem-bered, and then

Absus/G

Ab/G

Fsus(add9)

Fm

73 *Colla Voce*

DAN:

74 NATALIE:

sing a song of for - get -

sing a song of for - get - ting

mp
Bb7sus4 Bbm Bb7sus4 Bbm

(Dan helps Diana off.)

75 DIANA:

Rit.

76

77 *Lights.*

sing a song of for - get - ting a - gain.

ting a - gain.

a - gain.

p
Bb7sus4 Bbm

pp

Segue to #23
"Hey #1"

NEXT TO NORMAL

Piano/Vocal

HEY #1

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

Segue from #22 "Song of Forgetting"

Folk $\text{♩} = 57$ (Natalie grabs her backpack and leaves the house. Henry meets her, also with backpack. They're at school.)

1 *p* (acoustic guitar strumming)
 2
 Eb^{sus2}/G

Tenderly, Conversationally

3 4 NATALIE: 5
 Hey.
 HENRY:
 Hey. I've missed you these days.
 Eb¹sus2 Eb6(add2) EbMa⁷sus

6 HENRY: 7 8
 I thought you might call— it's been
 Eb6(add2) EbMa⁷sus Eb6(add2)

9 I've been crazed.

10

weeks.

Cm7(add4) Gm7/C Cm7(add4) Gm7/C

11 HENRY: Hey... Hey... Have you been on the scene?_

12 13

mp Eb sus2 Eb6(add2) EbMa7 sus

14 15 16 Thanks, I

'Cause you look like a mess.

Eb6(add2) EbMa7 sus Eb6(add2)

1 10

guess. Wow—

Are you clear?

Cm^{7(add4)} *Gm*^{7/C} *Cm*^{7(add4)} *Cm*¹¹

19 20 21

cresc. poco a poco *Getting intense*

com-ing from you— O-kay. how did it start?

I don't do what you do. But you

mp *F*^{7sus4/A♭} *B♭/A♭* *F*^{7sus4/A♭}

22 23 24

Oh, I took it too far? Hen-ry don't— don't

took it too far. Hey— Hey— Are we

mf *B♭/A♭* *F*^{7sus4/A♭} *B♭/A♭*

25 do this to me. 26 27 Don't you want us to be?

o - ver? Don't say that we're o - ver.

f Abm7 Abm13 Abm7 *mp* Ebsus/Bb EbMa7sus/Bb

28 29 30 *poco rit.*

No— I want who I knew. She's some-where in

Ebsus/Bb EbMa7sus/Bb Ebsus/Bb EbMa7sus/Bb Fm7/Bb

31 *A Tempo* 32

you.

EbMaj7 AbMaj7/Eb Ab/Eb

35 HENRY: 36 37

Hey. Say. will you come to this dance?

p

$E\flat^{sus2}/G$ $E\flat^{6(add2)}/G$ $E\flat^{Ma7sus}/G$

36 37 38

It's the home-coming dance. It's this-

p

$E\flat^{6(add2)}/G$ $E\flat^{Ma7sus}/G$ $E\flat^{sus}/G$

39 40 41

month and it's cheese. but it's fun and it's free.

mp

$Cm^{7(add4)}$ Cm^9 $Cm^{7(add4)}$ $Cm^9 Cm^7$ $A\flat^{Ma7sus}$

first

(He holds up a pair of tickets.)

42 I don't do 43 dance - es. 44

Do this dance, with

45 Expressive 46 47 poco rit.

Good - bye Hen -

me.

48 A Tempo 49

ry.

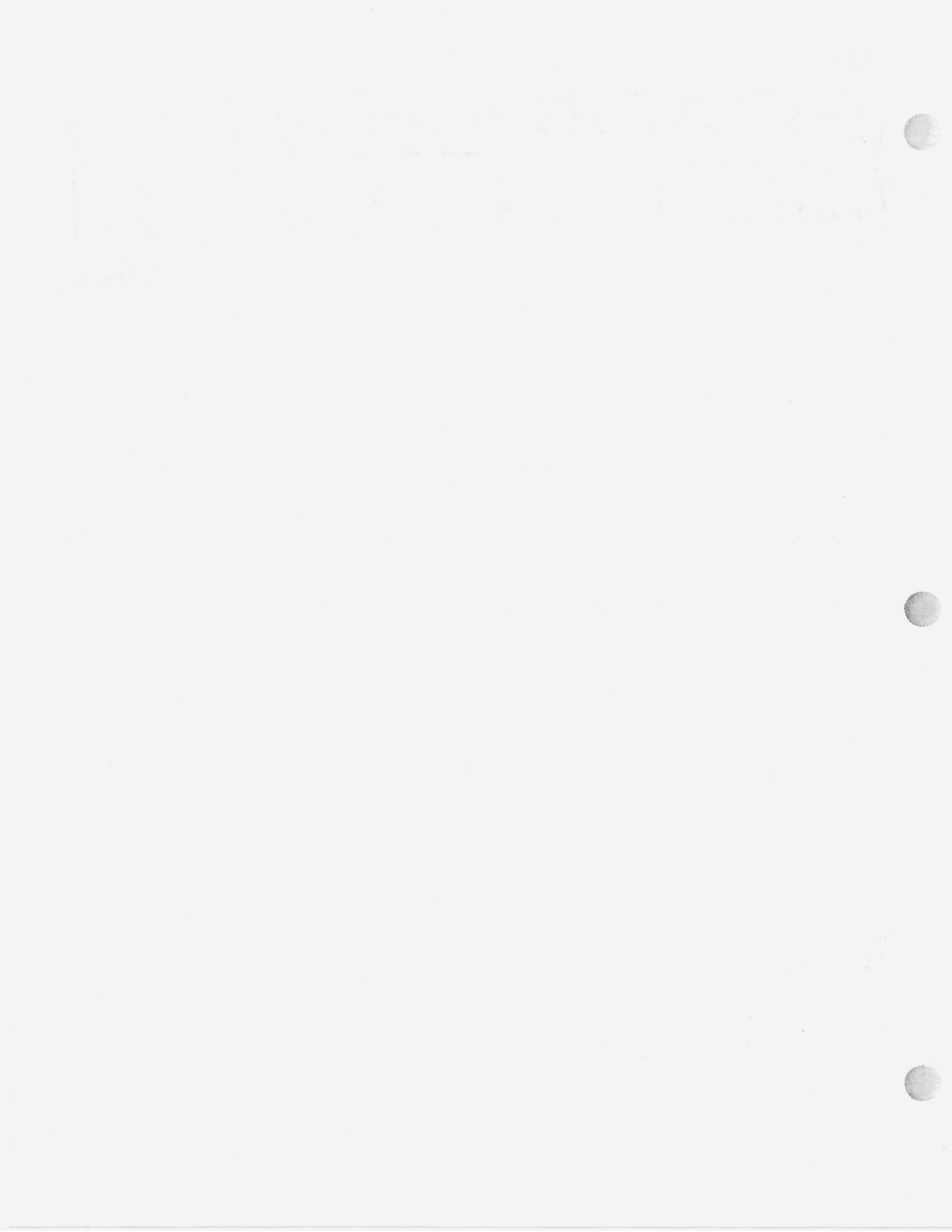
(Natalie goes.) Rit. (Lights)

56 57 58

$EbMa7sus/G$ $Cm7(add11)/G$ $F\#sus/Eb$

p

Segue to #24
"Seconds and Years"



SECONDS AND YEARS

[Rev. 12/10/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

(Diana is with Doctor Madden in his office.)

DOCTOR MADDEN: "This much loss is rare, but it has been reported. It may be partly psychogenic—at times like this the mind tends to repress troubling memories. But they're still there, somewhere. They tend to return in fits and starts."

Tenderly ♩ = 116 **Vamp**

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, often with a 'Vamp' section. The vocal line is in treble clef. The first system is a piano introduction. The second system begins with a vocal line starting at measure 3, with the lyrics 'Eight - een years of mar - riage, so they tell me...'. The third system continues the vocal line starting at measure 5, with the lyrics 'Eight - een years of mar - riage. so they say.'.

3 **DIANA:** 4
Eight - een years of mar - riage, so they tell me...

5 6
Eight - een years of mar - riage. so they say.

Eight - een years and sud - den - ly — we're strang - ers — in eight

7 8

This system contains measures 7 and 8 of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. Measure 7 features a piano introduction with a bass line of two octaves and a treble line of quarter notes. Measure 8 continues the piano accompaniment with a treble line of quarter notes and a bass line of quarter notes.

sec - onds, eight - een years can fade a - way. I

9 10

This system contains measures 9 and 10. The vocal line continues with the lyrics "sec - onds, eight - een years can fade a - way. I". The piano accompaniment features a treble line with quarter notes and a bass line with quarter notes.

look a - round — and see the man I mar - ried; he

11 12

mf

This system contains measures 11 and 12. The vocal line continues with the lyrics "look a - round — and see the man I mar - ried; he". The piano accompaniment features a treble line with quarter notes and a bass line with quarter notes. A dynamic marking of *mf* (mezzo-forte) is present in measure 11.

looks at me and some - how sees a wife. I

13 14

This system contains measures 13 and 14. The vocal line continues with the lyrics "looks at me and some - how sees a wife. I". The piano accompaniment features a treble line with quarter notes and a bass line with quarter notes.

15
won - der who he is and why I loved him—

16

Detailed description: This system contains measures 15 and 16. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are "won - der who he is and why I loved him—" under measure 15 and "I" under measure 16. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A slur covers the piano accompaniment across both measures.

17
won - der how I came to live this life. The

18

Detailed description: This system contains measures 17 and 18. The vocal line continues with "won - der how I came to live this life." under measure 17 and "The" under measure 18. The piano accompaniment continues with the same eighth-note accompaniment and bass line. A slur covers the piano accompaniment across both measures.

Becoming slightly agitated

19
days drag on for dec-ades, I blink and years go by. I

20

mf

Detailed description: This system contains measures 19 and 20. The vocal line has "days drag on for dec-ades, I blink and years go by. I" under measures 19 and 20. The piano accompaniment changes significantly, becoming more rhythmic and accented. The right hand plays a series of chords in a steady eighth-note pattern. The left hand plays a bass line with some syncopation. A dynamic marking of *mf* (mezzo-forte) is placed at the beginning of measure 19. A slur covers the piano accompaniment across both measures.

21
know that we once shared those years, I don't re-mem-ber why. Two

22

Detailed description: This system contains measures 21 and 22. The vocal line has "know that we once shared those years, I don't re-mem-ber why. Two" under measures 21 and 22. The piano accompaniment continues with the rhythmic pattern from the previous system. A slur covers the piano accompaniment across both measures.

23 24

peo - ple eight - een years a - go — I see them both some - how. I

Rit. 25 26 Rall.

see a wom - an so in love... I wish I knew her now.

Freely 27 28

Eight - een years of mar - riage, so they tell me...

(Dan joins them. *A~wo*)
 DAN: "It's been three weeks."

A Tempo 29 30 DOCTOR MADDEN:

A

31 lit - tle loss of mem - o - ry is nor - mal, and

33 help - ful in for - get - ting all her fears. I

DAN:

35 could - n't give a fly - ing fuck what's nor - mal - we

37 have - n't had a nor - mal day in years. Are

DOCTOR MADDEN: "Diana." (Madden sings :)

DIANA: "Well, yes."

things be - com - ing clear - er with the treat - ment? Is

mp

DIANA: "Yes."

life less cloud - y than it was be - fore? Do

DIANA: "No."

DIANA:

you still feel your head is filled with con - crete? And you're

Fade out 2x

DOCTOR MADDEN: (beat) "Okay. Great."

DAN: "But what about her memory?"

not a scar - y rock star an - y - more.

p

Segue to #25
"Getting Better"

NEXT TO NORMAL

Piano/Vocal

25

GETTING BETTER

[Rev. 12/13/07]

CUE:

*Segue from #24 Seconds and Years
(As Diana goes, Doctor Madden takes Dan aside.)*

Music by
TOM KIT'T

Lyrics by
BRIAN YORKEY

Vocal Arrangement by
ANNMARIE MILAZZO

Orchestrated by
MICHAEL STAROBIN/TOM KIT'T

Rubato

DOCTOR MADDEN:

Start out with some things she'll know, keep-sakes, to-kens you can show, don't let set-backs lay you low, Keep

mp F Eb Dm

(Dan rejoins Diana, who holds two gold rings in her hand, standing before a table laden with other objects. Natalie watches from a corner.)

DIANA: "Okay. Wait, don't tell me. Tacky souvenirs from Vegas."

DAN: "They're our wedding rings."

DIANA: "Oh. Of course they are. Sorry."

try - ing... keep try - ing.

Folk Rock $\text{♩} = 92$ Vamp

G sus4 G Bb(add9) F (acoustic guitar strum) Bb/F

Tell her sto - ries from the past, full of de - tail, all well - cast,

simile F Eb

17 Got - ta be - lieve — it's get - ting bet - ter —

F B \flat /F F B \flat /F

19 Got - ta be - lieve, — be - lieve — you 20 me.

A \flat E \flat Csus C

21 Give her all — that you — can give; — 22 help her find — the life — she's lived; —

mf F E \flat

23 most of all — stay pos - i - tive, — 24 be hope - ful — 25 we must be hope - ful.

NATALIE: "Fine."

D m^9 Gsus4 G B \flat

(Natalie takes the photo album from Dan, and flips to some back pages...)

26 Show an - o - ther pho - to - graph - some - thing that's - too cute - by half -

27

28 get her cry - ing, have - a laugh, - re - mem - ber... she will re - mem -

29

(...which she shows to her mother.)

NATALIE: "This is the house on Walton way, after the fire. This is the crowd at Costco the first time you collapsed."

DAN: "Natalie. How is that helping?"

30 ber. -

31 32 33

NATALIE: "Now here's Dad, saving a seat for you before my sophomore piano recital. And here's Dad after, still saving the seat. You have to admire his optimism."

DIANA: "Right! I was - I was stuck in the car."

34 35 36

46
Got - ta be - lieve — I'm get - ting bet - ter...
47

F B \flat /F F B \flat /F

48
Got - ta be - lieve — that luck — can change.
49

A \flat sus2 E \flat C sus C

50 **NATALIE:**
Got - ta be - lieve — the skies - 'll clear — up...
DIANA:
Got - ta be - lieve — the skies - 'll clear — up...
DAN:
Got - ta be - lieve — the skies - 'll clear — up...
DOCTOR MADDEN:
Now at last — you've seen — the light; — made it through — the dark - est night; —
51

F B \flat /F F B \flat /F

50 50

Got - ta be - lieve in clear blue sky.

Got - ta be - lieve in clear blue sky.

Got - ta be - lieve in clear blue sky.

noth - ing's wrong we can't make right keep fight - ing.

F Bb/D C Gm7

54 55

Got - ta be - lieve that things - 'll cheer up...

Got - ta be - lieve that things - 'll cheer up...

Got - ta be - lieve that things - 'll cheer up...

All you've got to do is try: eve - ry - day is do or die:

F Bb/F F Bb/F

56 57

Got - ta be - lieve — you've got — to — try.

Got - ta be - lieve — you've got — to Got to be - lieve. —

Got - ta be - lieve — you've got — to try. — You've

spread your wings — and you can fly — we're fly - ing. You've

Bb C sus mp C

(They pass around photos, papers, and tchochkes, moving joyously around, having a good time...)

58 59

I be - lieve. — I be - lieve —

— Be - lieve. —

got to be - lieve. — You've got to be - lieve. — You've

got to be - lieve. — You've got to be - lieve. — You've

f C/F F simile Dm⁹ Dm⁷

60 61

in life. I be - lieve. Got to be - lieve. got to be - lieve. in life. You've got to be - lieve. in life, got - ta spread your wings and start to

B \flat sus B \flat F B \flat /C

Detailed description: This block contains the musical notation for measures 60 and 61. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: 'in life. I be - lieve. Got to be - lieve. got to be - lieve. in life. You've got to be - lieve. in life, got - ta spread your wings and start to'. The piano accompaniment shows chords B \flat sus, B \flat , F, and B \flat /C.

62 63

Be - lieve. I be - lieve. Be - lieve. Be - lieve. got to be - lieve. You've got to be - lieve. You've got to be - lieve. You've got to be - lieve. fly. You've got to be - lieve. You've got to be - lieve.

C/F F Dm⁹ Dm⁷

Detailed description: This block contains the musical notation for measures 62 and 63. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: 'Be - lieve. I be - lieve. Be - lieve. Be - lieve. got to be - lieve. You've got to be - lieve. You've got to be - lieve. You've got to be - lieve. fly. You've got to be - lieve. You've got to be - lieve.'. The piano accompaniment shows chords C/F, F, Dm⁹, and Dm⁷.

(...when suddenly the music box ends up in Diana's hands. She looks at it a long moment before Dan realizes, and whisks it away, quickly substituting a Beatle Baby.

From the midst of the celebration, Gabe emerges.

Lights.)

Molto Rit. Allegro ♩ = 112

64 65 66

f

in life. life. life. life. life.

got to be - lieve in life.

Be - lieve in life.

B[♭]sus B[♭]

Segue as one with #26 "Aftershocks"

AFTERSHOCKS

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

Segue from #25 "Getting Better"

(Gabe speaks to Diana, and though she doesn't hear him, the celebration begins to fade, leaving Diana alone.)

Allegro, Urgent ♩ = 112

GABE:

They've

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

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

7
cleared you of my mem-o - ry — and man - y more — as well — you

Musical notation for measures 7 and 8. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The piano accompaniment consists of two staves, treble and bass, with a key signature of three sharps. Measure 7 contains the lyrics 'cleared you of my mem-o - ry' and measure 8 contains 'and man - y more — as well — you'. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

9
may have want - ed some of them, — but who can ev - er tell? — Your

10

Musical notation for measures 9 and 10. The vocal line continues with 'may have want - ed some of them, — but who can ev - er tell? — Your' across measures 9 and 10. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

11
brain - waves are more reg - u - lar, — the chem - is - try — more pure; the

12

mf

Musical notation for measures 11 and 12. The vocal line continues with 'brain - waves are more reg - u - lar, — the chem - is - try — more pure; the' across measures 11 and 12. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment. A dynamic marking of *mf* (mezzo-forte) is present at the start of measure 11.

13
head-aches and the nau - se - a — will pass and you'll en - dure; your

14

Musical notation for measures 13 and 14. The vocal line continues with 'head-aches and the nau - se - a — will pass and you'll en - dure; your' across measures 13 and 14. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

Rit.

Musical score for measures 15-16. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment consists of two staves (treble and bass clefs). Measure 15 contains the lyrics "sou is gone for - ev - er though. of that the doc - tor's sure The". Measure 16 continues the vocal line with a fermata over the final note.

Musical score for measures 17-18. The vocal line is in treble clef. The piano accompaniment is in two staves. Measure 17 contains the lyrics "mem - o - ries will wane...". Measure 18 contains the lyrics "The af - ter-shocks re - main. You". The piano part includes dynamic markings *mp* and double bar lines with repeat dots. The tempo marking *Colla Voce* is positioned above the vocal line.

Musical score for measures 19-20. The vocal line is in treble clef. The piano accompaniment is in two staves. Measure 19 contains the lyrics "won - der which is worse -". Measure 20 contains the lyrics "the symp - tom or the". The piano part includes a dynamic marking *mf* and a key signature change to two sharps (F#, C#) at the start of measure 20.

A Tempo

Diana is at the kitchen table sorting through photos, papers, more. Dan finds her.)

DAN: "Diana? Honey? You've been at this for days."

21 22 23 24

cure.

p (Underscore)

DIANA: "There's something missing, Dan. It's like it's tugging at me. I can almost see it."

DAN: "Come to bed."
(He waits.)

25 26 27 28

DAN: "If the memories are meant to come back...they will."
(A moment, and Dan goes.)

(Diana gives a start, and hurries to the front door. She opens it to Henry, almost knocking.)

29 30 31 32

HENRY: "Oh. Sorry, Miz Goodman, I just needed to talk to Natalie about some homework."
(Diana just stares at him.)

HENRY: "I know it's late. She's not answering her...is everything all right?"
DIANA: *(finding it)* "Henry."
HENRY: "Yes?"

33 34 35 36

DIANA: "You remind me of someone. How old are you?"
HENRY: "Seventeen. Why?"

DIANA: *(searches, then:)* "I don't know."
(in the clear) "Natalie's in her room."

(Henry goes.

Diana watches him go.

Gabe watches her.)

GABE:

37 **Vamp** 38 **Rall.** 39 40

They've

41
man - aged to get rid of me — I'm gone with - out — a trace. But

43
sear the soul — and leave a scar — no treat - ment can e - rase. — They

45
cut a - way — the can - cer but for - got to fill — the hole; — they

47
moved me from your mem - o - ry — I'm still there in your soul. Your

49 50

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

mf

Detailed description: This system contains measures 49 and 50. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "life goes back to nor - mal now, or so they all be - lieve. Your". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *mf* is present at the start of measure 49.

51 52

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

Detailed description: This system contains measures 51 and 52. The vocal line continues with the lyrics "heart is in your chest a - gain, not hang - ing from your sleeve. They've". The piano accompaniment continues with similar chordal textures.

53 54 Rit.

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

f

Detailed description: This system contains measures 53 and 54. The vocal line has the lyrics "driv - en out the de - mons and they've earned you this re - prieve: The". A dynamic marking of *f* is present at the start of measure 53. A *Rit.* (ritardando) marking is placed above measure 54. The piano accompaniment features a more active bass line in measure 54.

Colla Voce

55 56

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

mp

Detailed description: This system contains measures 55 and 56. The vocal line has the lyrics "mem - o - ries are gone. The af - ter - shocks live on. But with". A *Colla Voce* marking is placed above the vocal line. A dynamic marking of *mp* is present at the start of measure 55. The piano accompaniment is sparse, with chords and rests, and includes double bar lines (//) at the end of each measure.

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

mf

54 55 56

Detailed description: This block contains the musical notation for measures 54, 55, and 56. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "noth - ing to re - mem - ber. is there noth - ing left to". The piano part includes a dynamic marking of *mf* and a fermata over the final chord in measure 56.

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

p *mp*

57 60 61

A Tempo Rit. DIANA: Colla Voce (Lights)

Segue to #27 "Hey #2"

Detailed description: This block contains the musical notation for measures 57 through 61. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The key signature remains three sharps and the time signature is 4/4. The lyrics are "grieve? With noth - ing to re-mem-ber...". Performance directions include "A Tempo" at measure 57, "Rit." at measure 60, and "Colla Voce" at measure 61. A character name "DIANA:" is written above the vocal line at measure 60. A dynamic marking of *p* is present in measure 57, and *mp* is present in measure 61. A fermata is placed over the final chord in measure 61. The score concludes with the instruction "Segue to #27 'Hey #2'".

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several lines and is too light to transcribe accurately.

HEY #2

[Rev. 12/10/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

*Segue from #26 "Aftershocks"
(Natalie is in her room, not studying, when Henry slips in.)*

Tenderly $\text{♩} = 54$ **Safety**

mp w/ pedal

NATALIE: 4 Hey.

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

6 It's an - noy - ing. I know. 7 8 but let's

9 10

Not a chance.

go. Let me

11 *cresc. poco a poco* 12 13

Not right now— It's al -

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

mf

14 15 16

rea-dy too late. Hey— Hey— will you

There's no way it's too late. There's no way. I stayed by your

17 18 19

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

side... Why do I get de-med? ...

f *mp*

20 21 22

You re - mind me of me... and how fucked up I can

poco rit.

A Tempo

23 24

be.

mp

25 26 27

kay. Hey. Let's start o-ver— clean slate.

28 29 30

I'll come by here at eight— if you

31 32 33

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

35 36

You just don't give up.

So don't give up on

37 38 39

me.

Good-bye Hen

p *mp*

40 41

ry.

p

42 43

(A moment. Henry turns to go.) (Lights.)

Segue as one with #28
"You Don't Know" (Reprise)

YOU DON'T KNOW (REPRISE)

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

Segue from #27 "Hey #2"

(Diana is with Doctor Madden)

Rock, Intense ♩ = 90

DIANA:

1 2 DIANA:
It's been

3 4
four weeks since the treat - ment, and my mind is still a mess. And what's

5 6
left to be re - mem - bered. well. it's an - y - bo - dy's guess. 'Cause my

f *A7(no3)* *A7sus4* *mp*

f *A7(no3)* *A7sus4* *p*

7
8

past is like the weath - er - it will come and it will go. I don't know

mf
A⁷(no3)
A⁷sus4

9
10

e - ven know what it is that I don't know. I'm some

mp
A⁷(no3)
A⁷sus4
A⁷(no3)
f

6

11
12

Chris - to - pher - Co - lum - bus sail - ing out in - to my mind... with no

sub. p
FMaj⁷(no5)
D^{sus}2

13
14

map of where I'm go - ing. or of what I've left be - hind. I don't know

mp
FMaj⁷(no5)
D^{sus}2
sub. p
E^{sus}

Half-Time

1. the things I don't know I'm sure some-thing's mis-sing I wish

f
C F:(add9)/A Dsus D

18. it would show. I don't know... you say take it slow, and I

Gsus G Am⁷ B^bsus

21. do, al-though how I do I don't know.

mf *F*

23. DOCTOR MADDEN: Are you

mf *mp*

25 Well, he has - n't much to say. —

talk - ing with your hus - band? Is it

2

27 I re - mem - ber that's his way.

help - ing you re - mem - ber? Does the

2

Hard Groove

29 I don't know —

puz - zle come to - ge - ther piece by piece — and row — by row? —

2

31 I don't know where the fuck-ing pie-ces go. 'Cause I

32

sub. p

33 don't know how this start-ed, so I

34 won't know when it's done.

Have you

f

VI

F

VI

35 talked of your de-pres-sion, your de-lu-sions, and your son?

36

mp

F

G/F

F

Esus

(MUSIC STOPS. This hangs there.) //

Segue to #28a "Music Box"

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice.

2. In the second section, the author details the various methods used to collect and analyze data. This includes both primary and secondary research techniques.

3. The third section focuses on the results of the study. It highlights several key findings that have significant implications for the field.

4. Finally, the document concludes with a summary of the research and offers suggestions for future studies. It notes that further exploration is needed in certain areas.

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several horizontal lines and is mostly centered on the page.

NEXT TO NORMAL

Piano/Vocal

28a

MUSIC BOX

[Rev. 12/10/07]

CUE:

DIANA: "My what?"

DOCTOR MADDEN: *(half beat)* "I think you and your husband...should talk more."

DIANA: "We should talk more? That's it? I don't even remember marrying this man, it's not like I'm some sexually frustrated soccer mom."

DOCTOR MADDEN: "Interestingly, the underlying challenges are similar. I'll see you next week."

DIANA: "But—"

DOCTOR MADDEN: "Next week."

(MUSIC)

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

Freely

(Doctor Madden goes.)

(Diana steps out of the office, and is alone.)

Musical score for measures 1-4. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 1 starts with a piano (*p*) dynamic and an E6 chord. Measure 2 has a fermata. Measure 3 starts with an Em9 chord. Measure 4 has a fermata.

(Gabe appears with the music box. He hands it to Diana, and she takes it without seeing him, and seems surprised to find it in her hands.)

Musical score for measures 5-8. Measure 5 starts with a mezzo-piano (*mp*) dynamic and an E6 chord. Measure 6 has a fermata. Measure 7 starts with an Em9 chord. Measure 8 has a fermata.

(She stands there. For a long time.

A really long time.

And then opens the box.

MUSIC CHANGES.)

(Gabe opens a door, and Diana walks into an empty room, a bed and freshly painted walls.)

Rit.

Musical score for measures 9-12. Measure 9 starts with a piano (*p*) dynamic and an E6 chord. Measure 10 has a fermata. Measure 11 starts with an Em9 chord and a *Rit.* marking. Measure 12 has a fermata. The score ends with a double bar line and a 3/4 time signature.

Broken Waltz $\text{♩} = 96$

(And so do the walls—suddenly the room is Gabe's from before.)

Safety

15^{me}

p (I Dreamed A Dance)

(He hums wordlessly, with the music.)

17 GABE: 18 19 20

Hum

(15^{me})

(8^{me})

60

Music out on Dan's line

(Suddenly Dan.)
DAN: "What are you doing?"

(Diana shuts the box.
MUSIC STOPS. The room
goes back to blank. Gabe
disappears.) //

21 22 23 24 //

Hum

(15^{me})

(8^{me})

Segue to #29
"How Could I Ever Forget?"

HOW COULD I EVER FORGET?

[Rev. 12/10/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

DIANA: "What is this?"

DAN: "Where'd you get that? It's nothing, an old music box."

(He reaches for it, but Diana pulls it away. Opens it.)

MUSIC)

Delicately, Free

DIANA: "It's the first thing you gave me..."
DAN: "Diana."

DIANA: "When I was pregnant."

DAN: "You don't need to—"

DIANA: "The...first time. The first time?"

DAN: "Diana. You—you shouldn't."

poco rubato

DIANA:

DAN: "You shouldn't be—"

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

12 blue night - gown... You drove too fast— the

Musical notation for measures 12-13. The vocal line is on a treble clef staff with a key signature of three flats and a 3/4 time signature. The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. The lyrics are: "blue night - gown... You drove too fast— the".

14 lights of the cit - y flew past. 15 DAN: "Please, Don't."

Musical notation for measures 14-15. The vocal line continues from measure 14. Measure 15 features a vocal line with a fermata and the text "DAN: 'Please, Don't.'" The piano accompaniment continues with chords and a bass line. The lyrics are: "lights of the cit - y flew past. DAN: 'Please, Don't.'"

16 More movement ♩ = 126 17 18 How could I ev - er for - get? Out - side the morn - ing was

Musical notation for measures 16-18. Measure 16 is marked "More movement" with a tempo of ♩ = 126. The vocal line starts with "How could I ev - er for - get?". The piano accompaniment includes a dynamic marking of *mp* and a *p.* marking. The lyrics are: "How could I ev - er for - get? Out - side the morn - ing was".

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

Musical notation for measures 19-21. The vocal line continues with "cool and wet. He had such chills... but still— he lay there so". The piano accompaniment continues with chords and a bass line. The lyrics are: "cool and wet. He had such chills... but still— he lay there so".

23

still. Just eight - een months

24 25 26

old... So cold...

pp *p*

27 28 29

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

mp

30 31 32

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

poco rit.

33 34 35

That gloom—

A Tempo

DIANA:

37

How could I ev - er for - get?

DAN:

How could I ev - er for -

38

39

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

get? God I was so up - set.

41

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

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

42

late.

43

But I was a

won't.

mf

44

child...

45

rais - ing a

So man - y years a - go...

mp

46 47

child... Those weeks full of

So much we could not know...

p.

48 49

joy... then— a mo - ment of

f

50 51

dread. Some - one sim - ply

mp

53

said... your

p

54 55

child... is...

poco rit.

poco rit.

56 A bit slower

DAN:

How could I ev - er for - get?

57 DIANA:

How could I ev - er for -

p

A bit slower

p

58 *poco rit.*

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

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

(8^{va})

60 *Colla voce*

day that I lost you— it's clear as the day we

day that I lost you— it's clear as the day we

mp

62 *Rall.*

met.

63 *Colla voce*

How could I ev - er for -

How could I ev - er for -

mp

Freely

DAN: "Why would you want to remember the things that hurt you?"

64 65 66 67

get?

get?

p

DIANA: "I want to remember everything. I need to know what my life was. You've hidden things."

68 69 70 71

mp

DAN: "I should have thrown it out."

DIANA: "I need to know everything, Dan."

72 73 74 75

cresc. and accel. poco a poco

DIANA: "How did he die? Why? Why?"

DAN: "I don't know."

76 77 78 79

f

DAN: "We didn't know. He was sick, but even the doctors missed it."

Delicately ♩ = 118

DAN: "We took him to the clinic, the specialists, the ER in the middle of the night, they said he had colic, they said babies cry."

DAN: "We stayed up every night. You slept in his room, but he cried and cried."

A bit slower

DIANA: "Until one morning he stopped."
(MUSIC OUT)

Vamp, out on any beat

Segue to #30
"It's Gonna Be Good (Reprise)"

IT'S GONNA BE GOOD (REPRISE)

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE

DAN: "That's enough."

DIANA: (*searching*) "He was a baby when he died. But I remember him...older."

DAN: (*small pause*) "We should call Doctor Madden."
(MUSIC)

DIANA: "I don't want to call Doctor Madden. I want to make sense of this. God—what was his name? I don't remember ever hearing you say his name."

Quickly $\text{♩} = 152$

DAN: "Diana."

DIANA: "What was his name? Tell me."

13 14 15 16

go back to the doc - tor, 'cause we caught it just in time. We'll

DIANA:
(over "pills")
"His name -"

17 18 19

take the pills and pay the bills, we'll do more E. C.

mp

DIANA:
(after "E.C.T.")
"Our son -"

DIANA: "What
was his name?"

20 21 22 23 //

T. _____ It's gon - na be good you'll see. It's

sub. p

(A tuxedoed Henry appears at the open front door, and knocks.
And knocks again. Finally, he makes his way inside.)

After checking the time, Natalie starts downstairs from her
room with her dress peeking out from beneath a formal coat.)

DIANA: "What
was his name?"

24 25 //

gon - na be good you'll see. It's

sub. p

DIANA: *accel. and cresc. poco a poco* *(Natalie arrives downstairs)*

what was his name? what was his name? what was his name? what was his name?

gon - na be good gon - na be good gon - na be good gon - na be good

mp

(She glances briefly at Henry, before both of them turn their attention back to Diana and Dan.)

what was his name? what was his name? what was his name? what was his name?

gon - na be good gon - na be good gon - na be good gon - na be good

name name name name name name name name

good good good good good good good good

NEXT TO NORMAL

Piano/Vocal

31

WHY STAY?

[Rev. 12/31/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:
Segue from #30 "It's Gonna Be Good (Reprise)"

Freely, somewhat in shock

DIANA:

Why stay? Why stay? So

stead-fast and stol-id and sto-ic and sol-id for day af-ter eve-ry-day...

Why stay? Why stay? Why

p

mp

Driving pulse *♩* = 122 **accel. and cresc. poco a poco**

8 not sim- ply give in and 9 get on with liv - in', 'cause 10 eve - ry - one knows — you tried —

mp Eb⁵/F F⁵ F⁵/Eb Eb⁵/F F⁵ F⁵

Hard Rock *♩* = 156

11 but some - how some - thing 12 died on the

Bb Eb/Bb Bb⁷ Eb/Bb Bb Eb/Bb Bb⁷

(Henry gently opens Natalie's bedroom door.)

13 way. 14 So tell me why you

C⁷ *mp*

DIANA AND NATALIE:

DIANA/ NATALIE:

15 stay. Why stay? 16 Why stay? En -

F⁵ Ab F⁵ Ab F⁵

17 18 19

dur - ing and cop - ing and hurt - ting and hop - ing for day af - ter fuck - ing day -

Eb⁵ F⁵ *Eb⁵ F⁵* *F⁵ mp*

20 DIANA: 21 BOTH:

Why stay? Why stay? Why

NATALIE: NATALIE:

Why stay? Why stay?

Bb Ab F⁵ *Ab F⁵*

22 23 24

not sim - ply end it? We'd all com - pre - hend it, and most of the world would say

mf Eb⁵ F⁵ *Eb⁵ F⁵* *F⁵ mp F⁷*

25 "he's bet - ter off that way. to be

f
B \flat Eb/B \flat B \flat Eb/B \flat B \flat 7 Eb/B \flat B \flat 7

27 free— and may - be so is

C7 mp

Driving ♩ = 60 29 she." 30 DAN: A

f F 5 F7sus4

Segue as one with #32
"A Promise"

NEXT TO NORMAL

Piano/Vocal

32

A PROMISE

[Rev. 12/31/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:
Segue from #31 "Why Stay"

Driving ♩ = 60

1 DAN: 2 3 +HENRY:

promise, a boy says for - ev-er... A boy says "what - ev-er may

4 5 6

come we'll come through. And who can know how, when all I know now to be

7 8 9 10 DAN:

true is this promise that I make to you." A

The musical score is written for piano and voice. It features a driving piano accompaniment with a tempo of 60 beats per minute. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes various chords such as F5, F7sus4, F5, DbMaj7, Csus, F5, Bbsus, Csus, C, Bbm7, and F7sus4. The vocal line includes lyrics and performance markings such as 'DAN:', '+HENRY:', and 'A'. The score is in a key signature of one flat (Bb) and a 4/4 time signature.

20

day _____ to the girl

Here's what I say to the girl

F5 F sus4 F

21 22 23

who was burn-ing so bright - ly like the light from O - ri - on a - bove, —

who was burn-ing so bright - ly like the light from O - ri - on a - bove, —

f A m F A m

24 25 26

and still I will search for her night - ly — if you

F *mf* Bb(add9) Bb F sus4 F

27 see her, please send her my love. 28 And the boy was a boy for all 29

C sus4 C F *f* A m

30 sea-sons— that 31 boy is long - lost to me now. 32 And the man

The boy is long - lost... So

F A m F

33 — has for - got - ten his 34 rea - sons, 35 but the man still re - mem - bers his 36 vow. A

lost... for - got - ten his rea - sons Ah...

Rit.

D m G sus4 G Bb m7 *p* C sus4

A Tempo

37 38 39

promise, a man says for - ev-er. A man says I'll nev-er re-gret

mp F⁵ F7sus4 *simile* F

40 41 42

or let you the prom - ise I made to stay and I stayed

f DbM7 C sus4 F A m F/A

43 44

— true...

mp Bb Bb(add9)

poco rubato *A Tempo*

45 46 47

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

p Gm⁷ C sus C Gm⁷

48 49 50

ber that boy, 'til we do the prom-ise I made I'll make it brand -

(Fill out rhythmically)

A⁷ D_m^(add2) D_m D_m^(add2)/C D_m/C

51 52

Rall. **Freely**

new— the prom - ise that I made to

B^b(add9) C 7sus4

53 54

A Tempo **Rit.**

you.

mf F⁵ F 7sus4

Segue as one with #33
"I'm Alive (Reprise)"

I'M ALIVE (REPRISE)

[Rev. 12/31/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:
From #32 "A Promise"

Hauntingly
Colla Voce

GABE:

1 I am more than mem - o - ry— 2 I am what ___ might be, 3 I am mys - te - ry. 4 Come

mf

DIANA: "Oh no."

(Gabe begins to approach Diana.
Dan watches her back away.)

DAN: "Di, there's nothing there."

5 clos - er... 6 7 Come clos - er... 8 I'm

mf

$\text{♩} = 128$

9 old as time ___ and for-ev - er ___ young... 10 I am ev' - ry song ___ that will stay ___ un - sung... 11 I'll 12

mp

DIANA: (*beseeches*) "Dan."
DAN: "God damn it."

(*Diana turns toward the door.*)
DIANA: "Natalie!"
DAN: "Di—come back here!"
(*Diana bolts the room, and for a moment Gabe watches her go...*)

13 14 15 16

find you... Re - mind you... Un -

Accel. and cresc. poco a poco (…and then he turns to Dan.)

17 18 19 20

til you name me, you can't tame me—

mf C A A7sus4 A

(*Natalie leaves her room and meets Diana on the staircase, as Gabe pursues Dan.*)

21 22 23 24

this is one old game that I can play so well. I'm a -

G/D B7 C

Rock ♩ = 144

25 26 27 28

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

f G Csus2 G Csus2 G Csus2 Dsus4 Csus2

live I'm a - live and I'll nev - er die— I'm a - live...

G Csus2 G Csus2 *mf*
G

(Diana heads back down the stairs, slowly.)

so a - live... I'm a - live!

C/G G Gsus

(In Natalie's room, Henry waits patiently as she returns.)

NATALIE: "I can't go. I have to take my mom to the doctor."

HENRY: "I'll drive."

NATALIE: "No."

I'm a-live...

p
D

(Downstairs, Diana grabs a coat and leaves.)

DAN: "Diana!"

NATALIE: (hears this) "Just go."

HENRY: "Let me help."

NATALIE: "You can't."

I'm a-live.

mp
G

NATALIE: "Look, I'll try to come later, okay?"

Musical score for measures 43 and 44. The vocal line (treble clef) has a whole note rest in measure 43 and a whole note rest in measure 44. The piano accompaniment (grand staff) features a guitar part with a *mf* dynamic. The bass line consists of a steady eighth-note pattern.

HENRY: "You promise?"
 DAN: (*calling*) "Natalie!"
 (*Natalie goes, leaving Henry alone with Gabe watching.*)

Musical score for measures 45, 46, and 47. The vocal line (treble clef) has a whole note rest in measure 45, a whole note rest in measure 46, and a half note "I'm a - live." in measure 47. The piano accompaniment (grand staff) features a guitar part with a *Dsus* chord and a rhythmic pattern of eighth notes. The bass line continues with eighth notes.

Thrasher

$\text{♩} = 176$

(Lights.)

Musical score for measures 48, 49, 50, and 51. The vocal line (treble clef) has whole note rests in all four measures. The piano accompaniment (grand staff) features a *f* dynamic and a driving eighth-note pattern. Chord progressions are indicated below the bass line: B⁵ D⁵ E⁵ (measures 48-49), F^{#5} E⁵ D⁵ (measures 49-50), B⁵ D⁵ E⁵ (measures 50-51), and F^{#5} E⁵ D⁵ (measures 51-52).

Segue as one with #34
"The Break"

NEXT TO NORMAL

Piano/Vocal

THE BREAK

[Rev. 12/10/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

From #33 "I'm Alive (Reprise)"

(Diana is with Doctor Madden. He's still in his coat, holding his keys.)

Thrasher $\text{♩} = 176$ Safety DIANA:

They

told me that the wi - r - ing was some how all mis - fi - r - ing and

screw - ing up the sig - nals in my brain. And

mp B₅ D₅ guitar E₅ F₅[#] E₅ D₅

f B₅ bass D₅ E₅ F₅[#] E₅ D₅

B₅ D₅ E₅ F₅[#] E₅ D₅

7 8

then they told me chem - is - try, the juice and not the cir - cuit - ry, was

B5 D5 E5 F#5 E5 D5

9 10

mix - ing up and mak - ing me in _____ sane. What

B5 D5 A5 B5

Half-Time

11 12 13 14

hap - pens when the burn _____ has healed but the skin has not _____ re - grown? _____ What

mf
Em C Bm D

15 16 17 18

hap - pens when the cast _____ at last _____ comes off and then you find _____ the break

Em Bm/D C D/C C

12 20

was al - ways in an - oth -

Am Bm/A Am

DOCTOR MADDEN: "Relapse is very common Diana. It's upsetting that the delusional episodes have returned, but not entirely unexpected."

A Tempo

21 22 23 24

- er bone? — They

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

Thrasher

25 26

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

f B5 guitar bass D5 E5 F#5 E5 D5

27 28

shrugged and told me "that's the way it goes." When

B5 D5 E5 F#5 E5 D5

29 30

fi - nal - ly you hit it, I asked you just what did it— you

B5 D5 E5 F#5 E5 D5

31 32

shrugged and said that no one real - ly _____ knows. What

B5 D5 A5 B5

33 **Half-Time** 34 35 36

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

mf
Em C Bm D

37 38 39 40

hap - pens if the cut, _____ the burn, _____ the break was nev - er in _____ my brain _____

Em Bm/D C D/C C

41 or in my blood but in my soul? What?

Am Bm/A Am7 F#sus^{sub. p} F#

Colla voce

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

p Em GM7(no3)/D Csus2

48 nev - er in my brain or in my blood but

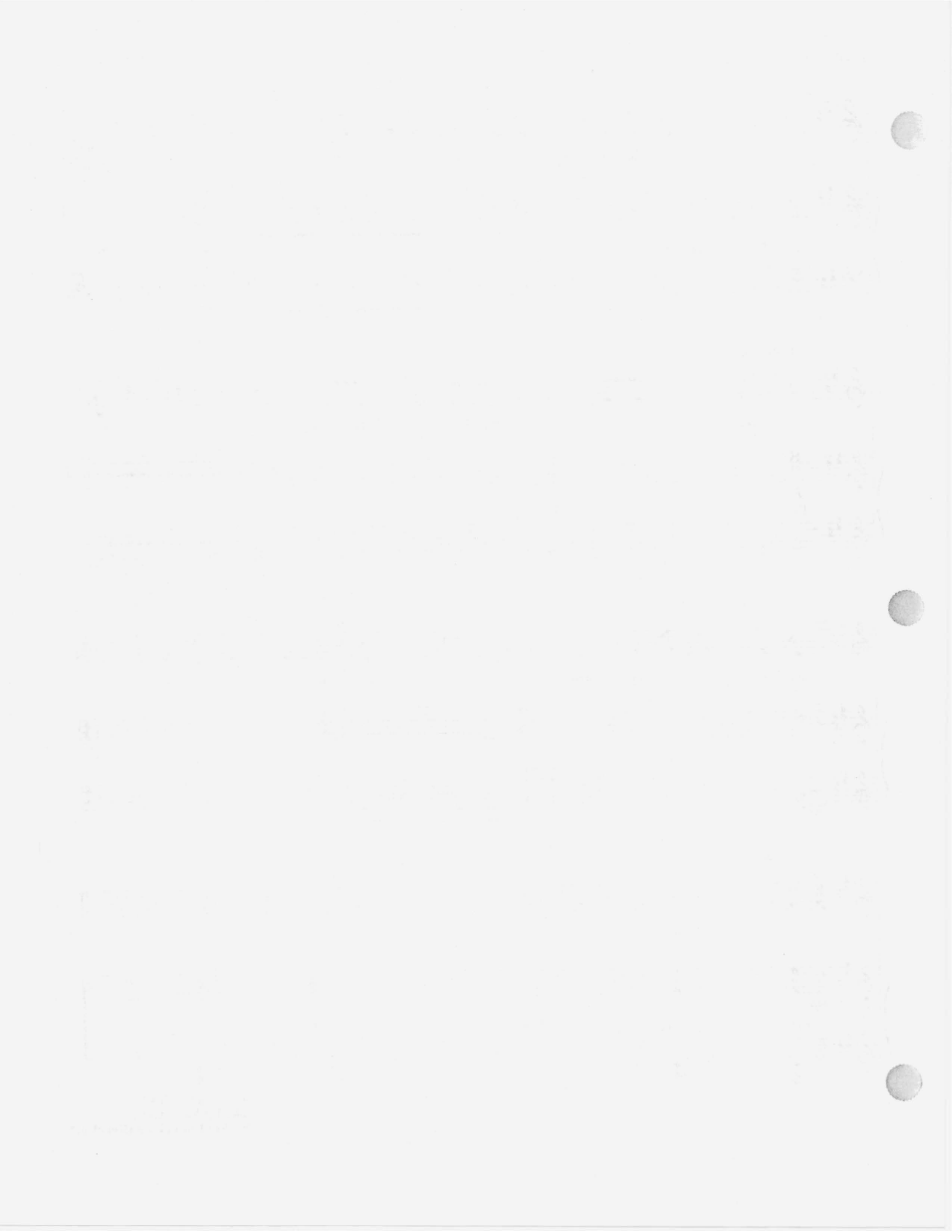
49 50 Rit. Am7

♩ = 54

51 in my soul?

52 53 F#m7 Esus/G# Asus F#m7 AMa7sus/G#

Segue as one with #35
 "Make Up Your Mind/
 Catch Me I'm Falling (Reprise)"



NEXT TO NORMAL

Piano/Vocal

MAKE UP YOUR MIND/
CATCH ME I'M FALLING
(REPRISE)

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

Segue from #34 "The Break"

[Rev. 12/10/07]

poco rubato

1 DOCTOR MADDEN:

Make up your mind — this is clar - i - ty — Clar - i - ty that you did

mp A⁵ A⁵/G A⁵

A Tempo

4 not have be - fore. — What - set - your mind free? Was it E - C - T? It

THE TREATMENT IS STRONG BUT LASTS ONLY SO LONG

A⁵/F G⁵ A⁵/D A⁵/C

7 may be your mind's need - ing more.

8

G^{sus}/B

DIANA: "Let's say that's not it."

DOCTOR MADDEN: "The E.C.T. is powerful. It gave you your life back. But the effects fade, and additional treatments are almost always needed."

DIANA: "That wasn't on the form."

DOCTOR MADDEN: "Medicine isn't perfect, Diana. But it's what we have. There are no silver bullets."

DOCTOR MADDEN: (CONT'D) "I'm as frustrated as anyone by the limits of our knowledge, but those limits are expanding every day."

DIANA: "Well that's good news."

DOCTOR MADDEN:

mf			
A	G ^{sus2}	A	FMaj ⁷ G

20 21 22 23

one thing that's sure is that there is no cure— but that does-n't mean we don't fight.

Dsus2 Csus2 G/B G f FMaj7

DIANA: *p* DOCTOR MADDEN: "We'll return to the talk therapy."
 24 25 26 27 "...There's more work to do..."

(a capella)
 Catch me I'm fall-ing... sink-ing and sprawl-ing...

28 29 30 31 "...We might have to look at..."

may-be I'll let my-self fall... Watch me I'm fall-ing...

GABE:
 Watch me I'm fall-ing... *p*

"...a new drug regimen..."

32 May-be the fall-ing... 33 34 Is-n't so bad af-ter 35 all...

May-be the fal-ling... Make up your mind_____ to be

mp

DOCTOR MADDEN: (as she continues) "Diana, you have a debilitating illness..."

36 Is - n't so bad af - ter 37 all... 38 Watch me I'm fall - ing.

free. Make up your mind_____ to be free. Make up your

mf

DOCTOR MADDEN: (CONT'D) "...Like diabetes, or pneumonia..."

(in the clear)
"...If you leave it untreated it could be catastrophic."

39 Watch me I'm fly - ing. 40 Some - how sur - viv - ing. 41

mind. Make up your mind. Make up your-

Segue to #36
"Everything"

EVERYTHING

[Rev. 01/05/08]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

DUET:

DIANA: "You know, I've had this lovely and fascinating relationship with you doctors and your treatments for sixteen years. But now I think I'd like to lay the field a little. See what else is out there."

DOCTOR MADDEN: "Diana—"

DIANA: "Goodbye, Doctor Madden."

She leaves the office and meets Natalie outside.)

DIANA: "So."

NATALIE: "So"

DIANA: "Let's get you to your dance."

NATALIE: "Oh, I don't want to go. Really."

DIANA: "It's time for you to start thinking of your own happiness."

NATALIE: "It's not happiness. It's Henry."

DIANA: "You love him."

NATALIE: "I don't. I might. It's hard to know for sure."

DIANA: "I know how that goes. Your father thinks you're doing drugs."

NATALIE: "Uh. It could be he's right. Was right. Is. Was."

DIANA: *(nods slowly)* "You'll find some of them helpful. And some not. And sooner or later you'll want to see what life is like without them again. I think."

NATALIE: "Okay."

DIANA: *(small pause, then:)* "Your brother died when he was sixteen months old. His small intestine was obstructed. No one ever told you that."

NATALIE: "No."

DIANA: "No. The doctors missed it. Your father and I didn't know anything. We were kids. Not much older than you. Things happen in life, right?"

(MUSIC)

DIANA: *(CONT'D)* "I don't have to tell you. We wanted to give you a normal life, but I realize I have no fucking clue what that is."

NATALIE: "Mom—"

DIANA: "It's gonna be okay, though, it will."

Purposefully, poco rubato

DIANA: "Just remember one thing."

5
sor-ry you suf-fered, it is-n't your fault; it's mine— but they lied to me, too... That's what they

6

Ab Db^{sus2}/F Absus4/Fb Absus4/Eb

7 do. An - y - thing an - y - one swears to be true is a

8

9 **Rolling** ♩ = 62

f mf

Ab Db^{sus2}/F

10 lie— it's some-thing I wish I had known. But you won't have to make—the mis-takes—that I made— you'll

11

simile

Ab Db^{sus2}/F D^{sus2} Ab Db^{sus2}/F

12 make new mis-takes— of your own.— This nor-mal they sell you— it's no spe-cial deal. And

13

Ab^{sus}/Fb Ab^{sus}/Eb EbMa⁷sus Db^{sus2} Ab^{sus2} Ab

14

no one should tell you the way... you should feel... just be real. We've wasted such time with this playing a-long

Csus C⁷ Fm⁷ B^b7sus⁴ B^bm⁷ Ab/C

16

when eve-ry-thing eve-ry-one ev-er told you is

Dbsus B^bm⁷ Absus/G^b Absus/E^b

18

wrong.

NATALIE:
It's so nice that you're shar-ing Mom.

Ab B^bm⁷ Ab/C *mp*

20 Thank you so much for car-ing to save me some tears— but you're six-teen years o - ver -

22 due Do you think that you know me now?

23

mf

cresc. poco a poco

24 Do you think you can show me the life I should live?— So I'll just for-give— and start

25

26 new? That I can't do We'll

27

p

Absus

27. nev-er be nor-mal— it's too far a-way. — But life next to nor-mal might still be o - kay. I'd

mp
 AMa⁷sus/E^b D^bsus/F D^bsus AMa⁷sus/E^b D^bsus/F D^bsus

30. DIANA: So would I. You're

like to be near it— e-nough to get by... Nice try.

A^bsus A^b A^bsus/G D^b/F

32. living this life that's too weird to be real. You know that there's no one who knows — how you feel. — You

mf
 E^b D^bsus/F D^b(add9) E^b D^bsus/F D^b(add9)

34 wake eve-ry day — and just pray you'll get through—

35 I do. And I

NATALIE:

So do you? — Me too.

mp
Bbm⁷ Absus/C Ab/C Dbsus Bbm⁹/Eb DbMaj⁷/F

cresc. poco a poco

36 wished I could run, — I wished I could fly, — I

37 wished I could just dis-ap-pear —

So did I. —

Gb(add9) Gb9(add4) Gb⁶ Gb(add9) Db/F Ab/F Ab⁵/F Dbsus/F

38 Wanting to stay, — needing to go —

39 may-be I've been there, may - be I know.

Wanting to stay, — needing to go — may - be you've been there may-be you

Dbm/Fb Absus/Fb Dbm/Fb Ebsus AbMa⁷sus/Eb Db/Eb AbMa⁷sus/Eb

40
 May - be I know. May - be I may - be I know that
 know may - be I know may - be I know that

41

Ab sus/Eb Ab9(add4)/Eb DbMaj7/Eb Db9/Eb Db9/Eb

Folk Rock

42 NATALIE/
 DIANA: Eve-ry-thing eve-ry-one ev-er told you is wrong, — so you'll have to make — your own mind. And

43 DIANA: NATALIE:

f Ab Db^{sus2}/F /G Ab Ab^{sus2}/F Db^{sus2}

44 DIANA: NATALIE/
 DIANA: ques-tion the an - swers, and an-swer your call, — and fol-low the truth — that you find. They

45

Ab Db^{sus2}/F Ab^{sus2}/Eb Ab^{sus2}/Eb Eb

46 47 **DIANA:**

give you this role that they want you to fit, don't let them con-trol that— don't swa-low their shit and don't

Db Ab^{sus2} Ab C^{sus4} C⁷ Fm⁷ Absus/B^b

48 49 **And**

quit. Just get up and go out and sing your own song...

B^bm⁷ Ab/C Db^(add9) mp

50 **A bit slower** 51

I will be near-by, and hum-ming a-long, and you know that whate-ver may come, you'll be strong, 'cause you

mp Dbm⁷ Ab^{sus2}/C Db^(add9) Eb^{sus4}

52 **Rit.** 53

know that for - ev - er, for all your life long—

mf Db^(add9)/F F^{b7}

Colla voce

54 Eve - ry - thing eve - ry - one ev - er told you is

p Bbm11 Ab sus/C

56 wrong. 57 NATALIE: It's wrong? 58 It's wrong.

mf AbMa7sus/Eb Dbsus/F *mp* AbMa7sus/Eb Dbsus/F *p* AbMa7sus/Eb Absus/F

NATALIE: "But wait a minute. If everything everyone tells me is wrong, and you're telling me this..."

DIANA: "Ah, see, there's the trick. Let's go."

Now go to your Safety dance

59 60

p

(They go.

Lights.)

(Scene Transition Underscore)

61 62

mp

The musical score consists of four systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat).
- System 1 (measures 63-64): Treble clef has a melodic line with eighth notes and beams. Bass clef has a rhythmic accompaniment of eighth notes.
- System 2 (measures 65-66): Treble clef continues the melodic line. Bass clef has a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic.
- System 3 (measures 67-68): Treble clef continues the melodic line. Bass clef has a rhythmic accompaniment of eighth notes.
- System 4 (measures 69-71): Treble clef continues the melodic line. Bass clef has a rhythmic accompaniment of eighth notes. Measure 69 starts with a mezzo-piano (*mp*) dynamic and a 'cresc. poco a poco' instruction. Measure 71 starts with a forte (*f*) dynamic.

Segue as one with #37
"Hey #3/Perfect for You (Reprise)

HEY #3/ PERFECT FOR YOU (REPRISE)

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

Segue from #36 "Everything"

(Henry is at the dance, alone, standing there.)

Tender, Sparse ♩ = 54 *(Natalie arrives, coat off, showing her dress for the first time.)* **Safety**

NATALIE: 4 Hey.

HENRY: 3 Hey. You look like a star— a

7 vision in blue... And you are. _____

8 Oh I do?

9 10 **poco rit.**

A Tempo

11 12 13 14

Well I said that I might.

Hey— You came. I

mp

15 16 17 18

Not to-night.

thought we were through, me and you... Can I

19 20 21 22

I don't know if I can. I'm just shaking, that's all.

have this dance? It's too late to stall. Well I

23 Hey— 24 Hey— am I 25 cra - zy? I 26 might end up cra -

won't let you fall. Stay. Let's see this thing through.

f

27 zy. 28 You say that right here. 29 But then

I'll be here for you.

mp *p*

cresc. poco a poco **Becoming Agitated**

30 give it a year, 31 or ten years, or a life— 32 I could end up your wife. Sitting.

p

poco accel.

33 34

star - ing at walls, throw - ing shit down the stairs, — freak - ing

(Henry grabs her and holds her.)
HENRY: "Shh."
 (He holds her a still moment.
 Then: **MUSIC CHANGES.**)

35 36 37 //

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

f *tr* //

HENRY: *Colla voce*

38 39 40 41

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

p

42 43

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

mp

44

45

trac...

p

46

47

48

49

poco rit.

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

50

51

52

53

A Tempo

cresc. poco a poco

and need - y is per - fect,

cra - zy is per - fect, and fucked-up is per - fect, 'cause life's real - ly per - fect, so

54 55 56 57 *poco rit.* //

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

mf *p*

(They kiss.

Lights.

MUSIC CHANGES.)

58 59 60 61 62 **Tempo I**

you.
you.

p *mf*

Segue to #38
"So Anyway"

NEXT TO NORMAL

Piano/Vocal

38

SO ANYWAY

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

Segue from #37 "Hey #3/Perfect For You (Reprise)

(Dan in his living room, framed pictures all around him;
he dusts them with a cloth. Diana enters, with suitcases.)

1 *Colla Voce, ballad* 2 3 **DIANA: (a capella)**

So an - y - way, I'm

4 5 6 7

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

8 9 10

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

Expressive, heartfelt,
somewhat free

♩ = 112

11 go. And an - y - way. I'm

13 leav-ing— I guess that you can tell. For years I fought the dread.

17 I wish I'd left in - stead. But bet-ter late than dead... And so, fare -

20 well. 21 22 **Rit.** 23 **Freely** With you al - ways be -

A Tempo

24 25 26 27

side me — to catch me when I fall, I'd never

mf

28 29 30 31

get to know — the feel of solid ground at all. — With you al-ways be-

mp

32 33 34 35

- lieving — that we can still come through, it makes me

f

36 37 38 39

feel the fool — to know — that it's not true. What

mf poco rit.

A Tempo *cresc. poco a poco*

40 41
doc - tors call dys - func - tion, we tried to call ro - mance. And

The first system of the score covers measures 40 and 41. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The tempo is marked 'A Tempo' with the instruction 'cresc. poco a poco'. The lyrics are 'doc - tors call dys - func - tion, we tried to call ro - mance. And'. Measure 40 starts with a piano dynamic of *mp*. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

42 43
true it's quite a trick to tell the danc - ers from the dance - but

The second system covers measures 42 and 43. The vocal line continues with the lyrics 'true it's quite a trick to tell the danc - ers from the dance - but'. The piano accompaniment continues with similar chordal textures. Measure 43 ends with a piano dynamic of *p*.

Rit.

44 45
rath - er than let chance take me I'll take a

The third system covers measures 44 and 45. The tempo is marked 'Rit.'. The lyrics are 'rath - er than let chance take me I'll take a'. The piano accompaniment features a more active bass line in measure 44, marked with a forte dynamic *f*. In measure 45, the piano accompaniment becomes more sparse, with a piano dynamic *p*.

Flowing A Tempo

Rit.

Freely

46 47 48 49
chance... I'll take a chance on

The fourth system covers measures 46 through 49. The tempo is marked 'Flowing A Tempo' for measures 46-48, 'Rit.' for measure 48, and 'Freely' for measure 49. The lyrics are 'chance... I'll take a chance on'. The piano accompaniment is highly active, featuring a flowing eighth-note pattern in the right hand and a similar pattern in the left hand. The dynamic is marked *p* in measure 49.

A Tempo

50 51 52 53

leav-ing — I'll take a chance — on me. A life I've never

Freely

54 55 56

known, my fears will be my own, I'll face the dread a - lone— but I'll be

A Tempo

(Gabe enters, listening.)

57 58

free. And an - y - way — I'm

Colla Voce

59 60 61 62

leav-ing — it's that or stay and die. I loved you once, and

(She addresses both Gabe and Dan.)

Building **A Tempo**

Rall.

63 64 65

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

mp

Colla Voce

66 67 68

I loved you once, and though I love you still, I know it's time for me to

p

Rit.

69 70

go... and so good

mp *p*

(She nods at Gabe, and goes.)

A Tempo

Rit. MUSIC CHANGES.

71 72

bye...

mp

Segue as one with #39
"I Am The One (Reprise)"

NEXT TO NORMAL

Piano/Vocal

39

I AM THE ONE (REPRISE)

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

Segue as one from #38 "So Anyway"

(Dan sits, unmoving, as Gabe approaches.)

Freely

1 *p* A Asus/C# 2 Dsus 3 A Asus/C# 4 AMa⁷sus/D

Colla voce

DAN: (to himself, after his wife:)

5 I am the one who loved you. 6 I am the one who stayed. I

p A⁵ D^{sus2}/F#

7 am the one, and you walked a - way.

A A/C# D^{sus2}/F#

9 10

I am the one who wait-ed... and now you act like you just

mp A A^{sus2}/C# D^(add9)/F# D A/C#

11 12

don't give a damn— like you ne - ver knew who I am.

B m7 E sus4 B m7 E sus4

Tenderly, with a slow pulse

(Gabe moves slowly closer to Dan.)

13 14

GABE: I am... I am...

I am the one who knows you. I am the one you fear. I

mp A^s (w/ ac. guitar strum) A/C# D^{sus}/F# D

15 I've al - ways been here. I am...

am the one who's al - ways been here.

A A/C# Dsus/F# D

17 I am... I am the one who'll hear you. I know you told her that I'm

A A/C# Dsus/F# D A/C#

(Gabe steps in front of Dan, who looks him in the eyes for the first time.)

19 not worth a damn, but I know you know who I am.

20 Bm7 Esus Bm7 p C#7

Dark, with a growing pulse

76 DAN: "No—go away." 22 GABE:

I know you know _____ who I _____ am.

p F#m A Bm D

23 DAN: "Can't you just leave me alone?" 24

I know you know _____ who I _____ am.

F#m A Bm D

25 DAN: "Why didn't you go with her?" 26

'Cause I'm hold - ing _____

F#m A F#m *f* D/A A

27 DAN: 28 Accel.

Let _____ me go. _____

on... _____ And I won't let

E D/A A

29 30

Let me go. You don't know.

go... Yeah I thought you should know.

E D(add9)

March ♩ = 84

GABE/
DAN:

31 32

I am the one who held you. I am the one who cried. I

f A Asus/C# Dsus/F# D

33 34

am the one who watched while you died. Yeah yeah yeah

A Asus/C# Dsus/F# D Dsus D

35 I am the one who loved you. 36 I tried pre-tend - ing that I

A Asus/C# Dsus/F# D A/C#

Rit.

37 don't give a damn 38 but you've al - ways known who I am.

Bm7 Esus Bm7 C#7

Freely

39 DAN: "Gabe..." 40 "...Gabriel..." GABE: "Hi dad."

mp

Rall.

41 42

pp

Segue to #40
"Finale: Let There Be Light"

FINALE LET THERE BE LIGHT

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Vocal Arrangement by
ANNMARIE MILAZZO

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

(Natalie arrives home. Gabe disappears.)

NATALIE: "Dad? What the hell? Why are the lights off? Where's Mom?"

DAN: "She's, uh, she's..."

NATALIE: "Gone."

DAN: "Yes."

(MUSIC)

Tenderly, poco rubato

NATALIE: "Huh. So it's just me and you. For now."

DAN: "Yes."

3 NATALIE: **4** **5** **6**

Let there be light... Come on dad let there be light.

(She turns on one lamp, creating one pool of light.)

7 **8** **9** **10**

You can't sit here in the dark for hours on end— it's just not right.

(Another lamp, another pool of light.)

(And she turns on the lamp nearest Dan, lighting him at last.)

11 12 13 14

Let there be light... Let there be light...

mp *p*

(hold pedal through measure 14)

Percussive and pulsing, not too fast

♩ = 84

(Dan does not move, yet. Natalie steps away.

DOCTOR MADDEN: "Close case file for Diana Goodman. Patient has left care. Open file on Dan Goodman. Called to request assessment. Patient—quote just wants to talk—end quote."

Elsewhere, Doctor Madden is dictating.)

Vamp

15 16 17 18

p *Solo* *mf* *p*

A7(no3) A7sus4 A7(no3) A7sus4 A7(no3) A7sus4 A7(no3) A7sus4 (last time)

19 20 21

DAN: Let there be light. I said Lord let there

mp A7(no3) A7sus4 A7(no3)

22 23 24

be light. We've been living in the dark for

A7sus4 A7(no3) Dsus2/F#

(He stands and faces Natalie.)

far too long an end - less night. Let there be light. NATALIE: Ooh

Chords: Dsus2, Esus, A7(no3)

Measure 25: far too long an
Measure 26: end - less night.
Measure 27: Let there be light. NATALIE: Ooh

Let it o - pen up my eyes. Ooh

Chords: A7sus4, A7(no3), A7sus4

Measure 28: Let
Measure 29: it o - pen up
Measure 30: my eyes. Ooh

Let it shine a - cross the skies just like the mid - night sun. Ooh

Chords: A7(no3), A5/F, F#m

Measure 31: Let it shine a - cross
Measure 32: the skies just
Measure 33: like the mid - night sun. Ooh

34 35 36

let our long night be done. Let

Ooh

C#m F#m D(add9) D DMaj7 D6

37 38 (He walks to her...)

there be light. Let

Ooh Let

A/C# D(add9)/B Esus E

(Light begins to fill the stage, first to reveal Diana, somewhere else, outside, taking in a view—though she might just be watching over Dan and Natalie.)

39 40 (...and they embrace.)

there be light. Let the light

there be light.

A/C# B m7 Esus

DIANA:

41 shine far and wide. 42 Let the bright - est light shine right

mf Dsus² F#m7 Dsus²

44 in - side my heart. 45 Lord, let it start. 46

Bm7 Esus E D(add9)

(Lights on Doctor Madden, who might be watching over a busy hospital - or over Dan and Natalie.)

47 48

A⁵ A7sus4 A⁵ A7sus4

p

49 DOCTOR MADDEN: 50 51

Let there be light. Now at last let there

A⁵ A7sus4 A⁵

mp

69 *cresc. a poco* 70 DAN/NATALIE: Shine a light
 DIANA: Shine a light
 HENRY: Shine a light
 DOCTOR MADDEN: Shine a light

there be light. there be light. there be light. there be light.

71 72 73

to guide our way, shine so bright - ly we can't tell

to guide our way, shine so bright - ly we can't tell

to guide our way, shine so bright - ly we can't tell

to guide our way, shine so bright - ly we can't tell

mf Dsus² F#m⁷ Dsus²

the day from night. Let there be light.

the day from night. Let there be light.

the day from night. Let there be light.

the day from night. Let there be light.

Bm7 Esus D Dsus

The score consists of four vocal staves and a piano accompaniment. The vocal lines are 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 includes chords Bm7, Esus, D, and Dsus. There are also some markings like 'v' and 'v' in the piano part.

(And at last, Gabe emerges, and goes to Dan.)

77 78

GABE:
And when

f A⁵ A^{7sus4} A⁵ Bm⁷ A/C#

The score shows a vocal line starting at measure 77 and continuing through measure 78. The piano accompaniment is in grand staff. The piano part includes chords A⁵, A^{7sus4}, A⁵, Bm⁷, and A/C#. The vocal line is labeled 'GABE:' and 'And when'.

79 80

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

mf D A/C#

81 82

der how we wan - dered for so long, so blind. The wast -

(Dan reaches out and touches Gabe's cheek.
Gabe takes his hand and holds it...)

C G/B

83 84

ed world we thought we knew - the light will make it look brand new so

mp DOCTOR MADDEN: *mp* so

f Em Csus2

(gently pulling him into an embrace) **cresc. poco a poco**

Musical score for measures 85-87. The score is in G major (one sharp) and 4/4 time. It features five vocal staves and a piano accompaniment. The vocal parts are for NATHALIE, DIANA, GABE, DAN/HENRY, and MADDEN. The piano part includes a left hand accompaniment and a right hand accompaniment. The key signature is G major. The tempo and dynamics are marked *cresc. poco a poco* and *mp*. The lyrics are: NATHALIE: Let it... SO; DIANA: Let it... SO; GABE: let it... let it...; DAN/HENRY: Let it... SO; MADDEN: let it... let it... The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Chords include Am7 and FMaj9.

Musical score for measures 87-88. The score continues from the previous page. The vocal parts are for NATHALIE, DIANA, GABE, DAN/HENRY, and MADDEN. The piano part includes a left hand accompaniment and a right hand accompaniment. The key signature is G major. The tempo and dynamics are marked *cresc. poco a poco* and *mp*. The lyrics are: NATHALIE: let it...; DIANA: let it...; GABE: let it... let it...; DAN/HENRY: let it... let it...; MADDEN: let it... let it... The piano accompaniment continues with the eighth-note pattern in the right hand and the active bass line in the left hand. Chords include FMaj9.

(...and they stand together in the glittering light, set against the darkness.)

89 *f* Shine! Shine! Shine! Shine! Shine! Shine! Shine! Shine! Shine! Shine!

90 Shine! Shine! Shine! Shine! Shine! Shine! Shine! Shine! Shine!

91 *sub. p* Shine! Shine! Shine! Shine! Shine! Shine! Shine! Shine! Shine!

92 Shine! Shine! Shine! Shine! Shine! Shine! Shine! Shine! Shine!

DAN/MADDEN: *sub. p* Shine!

HENRY: *sub. p* Shine!

ff *Dsus/F# G Asus C G/B Am⁷ sub. p Esus*

93 *f* Let there be light. Let there be light. Let there be light. Let there be light. Let there be light. Let there be light.

94 Let there be light. Let there be light.

f A A⁷ sus-4 simile

Musical score for measures 96-98. The score is in G major (one sharp) and 4/4 time. It features five vocal staves and a piano accompaniment. The lyrics are: "Let it o - pen up my eyes. Let it shine a - cross." The piano part consists of a simple harmonic accompaniment with chords labeled A, A7sus4, and A.

Let it o - pen up my eyes. Let it shine a - cross.

Let it o - pen up my eyes. Let it shine a - cross.

Let it o - pen up my eyes. Let it shine a - cross.

Let it o - pen up my eyes. Let it shine a - cross.

Let it o - pen up my eyes. Let it shine a - cross.

A A7sus4 A

Musical score for measures 98-100. The score is in G major (one sharp) and 4/4 time. It features five vocal staves and a piano accompaniment. The lyrics are: "the skies just like the mid - night sun." The piano part consists of a simple harmonic accompaniment with chords labeled F6, F#m, and C#m7.

the skies just like the mid - night sun.

the skies just like the mid - night sun.

the skies just like the mid - night sun.

the skies just like the mid - night sun.

the skies just like the mid - night sun.

F6 F#m C#m7

101 102 *sub. p*

let our long night be done. Let
let our long night be done. Let
let our long night be done. Let
let our long night be done. Let
let our long night be done. Let
let our long night be done. Let

F#m Dsus2 D

103 104 *cresc. poco a poco*

there be light. Let
there be light. Let
there be light. Let
there be light. Let
there be light. Let
there be light. Let

sub. p A/C# B m7 E sus4

there be light. Shine a light
there be light. Shine a light
there be light. Shine..
there be light. Shine a light
there be light. Shine..

A/C# B m7 E sus4

107 to guide our way. Shine so bright
to guide our way. Shine so bright
Shine so bright
to guide our way. Shine so bright
Shine so bright

108

ff D F#m

109 110 111

ly we can't tell the day from night.

ly we can't tell the day from night.

ly we can't tell the day from night.

ly we can't tell the day from night.

ly we can't tell the day from night.

D Bm E sus4 E

112 113

Let there be light. Let there be light.

Let there be light. Let there be light.

Let there be light. Let there be light.

Let there be light. Let there be light.

Let there be light. Let there be light.

Let there be light. Let there be light.

Let there be light. Let there be light.

mf D A B7

Let there be light.

Let there be light.

Let there be light.

Let there be light.

Let there be light.

Let there be light.

B B/D# B/F# B/D# B Dsus2

Molto Rit.

116 117 118 119 (Lights)

Let there be light!

Let there be light!

Let there be light!

Let there be light!

Let there be light!

Let there be light!

f D Dsus *ff*

END OF PLAY

NEXT TO NORMAL

Piano Vocal

IN THE LIGHT

[Rev. 9/28/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY

Agitato  174 176



Piano introduction musical notation, featuring a treble and bass clef with a 4/4 time signature. The music is marked with a piano (*p*) dynamic and includes fingerings 1 and 2.



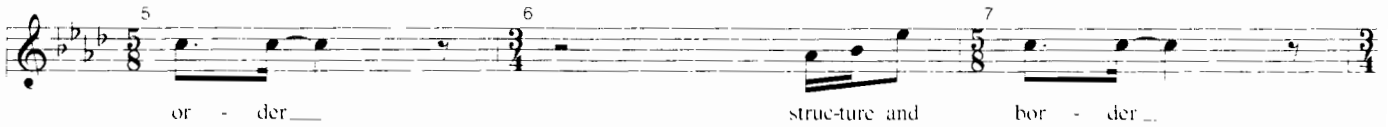
Vocal line musical notation, starting with a treble clef and a 4/4 time signature. It includes a fermata and the lyrics "Out - line and".

DAN:

Out - line and



Piano accompaniment musical notation, featuring a treble and bass clef with a 4/4 time signature.



Vocal line musical notation, starting with a treble clef and a 4/4 time signature. It includes a fermata and the lyrics "or - der__ struc-ture and bor - der__".

or - der__

struc-ture and

bor - der__



Piano accompaniment musical notation, featuring a treble and bass clef with a 4/4 time signature.

8 take the time to sketch what's es - sen - tial let the

11 rest fall a - way. But - tres - ses,

13 brac - es sol - ids and spac - es

p

16 on - ly what is pure. el - e - men - tal in the

sim- plest an- ny. The sci- ence of

This system contains measures 18, 19, and 20. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "sim- plest an- ny. The sci- ence of".

space. The sci- ence of

mp

This system contains measures 21 and 22. The vocal line continues with the lyrics: "space. The sci- ence of". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano).

place. And it

This system contains measures 23 and 24. The vocal line continues with the lyrics: "place. And it".

all comes to- geth- er with the house comes to- geth- er with the

mf

This system contains measures 25, 26, 27, and 28. The vocal line continues with the lyrics: "all comes to- geth- er with the house comes to- geth- er with the". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

DAN: "Argh."
(He tears the paper from the pad and crumples it. Yawns loudly. Looks at the phone.)
DAN: "Diana..."

29 voids and the choic - es and

(He picks up the phone. Puts it down. Goes back to drawing.)

31 DAN:
Form and aes -

33 thet - ic they're just cos - met - ic.

36 Eve-ry-thing's a func - tion of func - tion and what

works is what's right Still here and

sta - sis build on that ba - sis

build u-pon the firm - est foun - da - tion and then

seal it up tight. But to breathe life in

49 50

to it? Let life run right

mf

51 52

through it? We can

53 54 55 56

bring it to- geth - er with light. The crest is seen best in the light. The

57 58

house comes to geth - er

Musical score for measures 58-62. The vocal line begins with a whole note rest, followed by the lyrics "I - so - ni - a". The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

Musical score for measures 61-65. The vocal line continues with the lyrics "Wright's U - so - ni - a The". The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

Musical score for measures 63-65. The vocal line has the lyrics "sim - plest... hous - es. A - mer - i - can... hous - es clean, and still, and". The piano accompaniment continues with the eighth-note accompaniment.

Musical score for measures 66-68. The vocal line has the lyrics "strong." and ends with a whole note rest. The piano accompaniment concludes with a final chordal cadence in the right hand and a sustained bass note in the left hand.

69 70

You build your life

Percussive
mf

71 72

house and job and wife. Then the

73 74 75

earth be-neath rum-bles, the foun-da-tion crum-bles, the bear-ing wall tum-bles a-

cresc. poco a poco
legato
mp

76 77

way. and then you pray.

ff *p*

79

You can

80

bring it... to- geth - er with light. Some - how... sur- vive in the light.

84 DAN:

Hold it... to - geth - er. Paste it... to - geth - er..

86

Stand there... for - (er) - er.. In the

88 89 90

light.

mp

91 92 93

In the light.

94 95 96

In the light...

p

97 98 99 100

Rall.