PREPRISE
LET THERE BE LIGHT

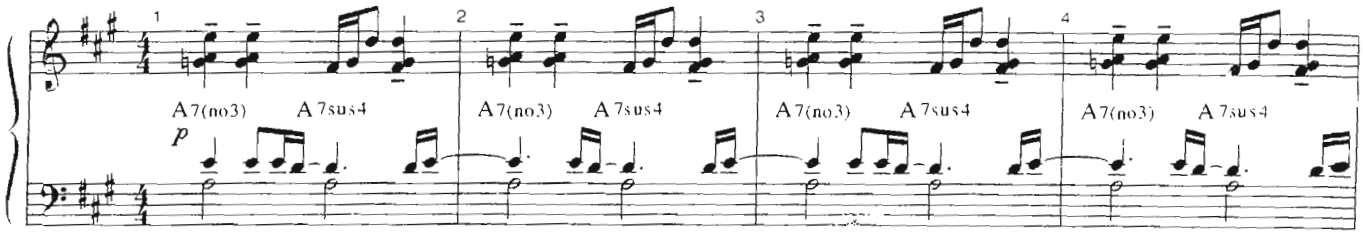
[Rev. 01/04/08]

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

CUE:
(a black.

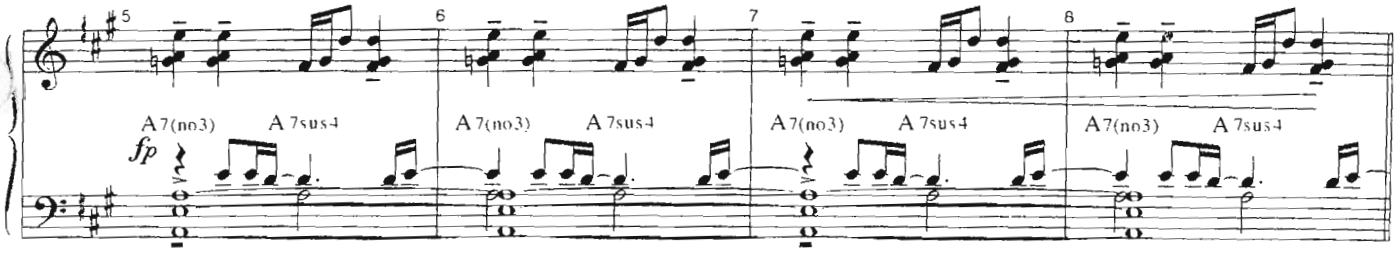
MUSIC.)

Percussive and pulsing, not too fast ♩ = 94



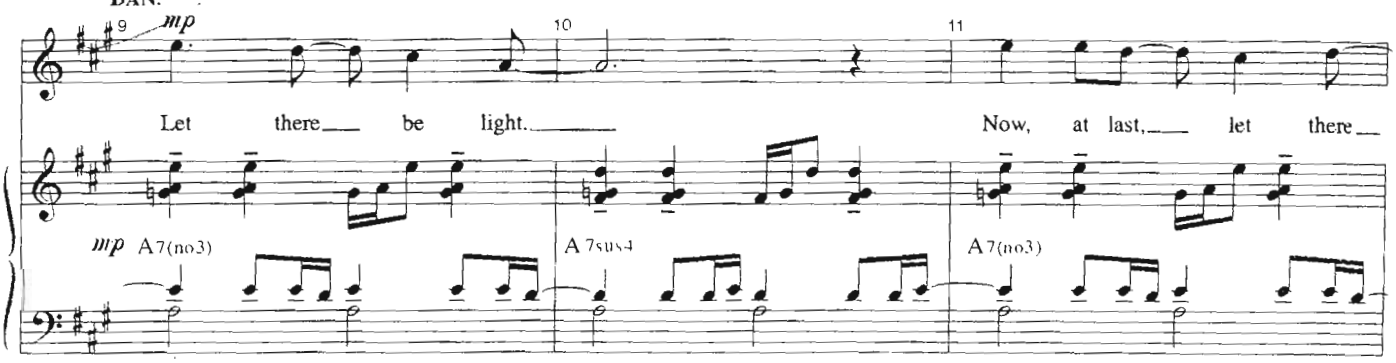
(DIANA turns on a light. She sits alone in a chair in her living room, beneath a blanket. She is beautiful, hurting, raw.)

cresc. poco a poco



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

DAN:



(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:

15 16 17 *mp*

Let there be light.

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*

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

NATALIE: +DIANA: *f*

Let us be - gin to heal. Let

f

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.)

NATALIE: *mp*

there be light. Let there be light.

mp

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"

JUST ANOTHER DAY

[Rev. 12/10/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Vocal Arrangement by
ANNMARIE MILAZZO
Orchestrated by
MICHAEL STAROBIN/TOM KITT

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

Moody, Sparse ♩= 152

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

p

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

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

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

mp *Pedal each phrase*

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

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

Driving ♩= 156

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

22 23 24

Em Em Gsus2 G
mf

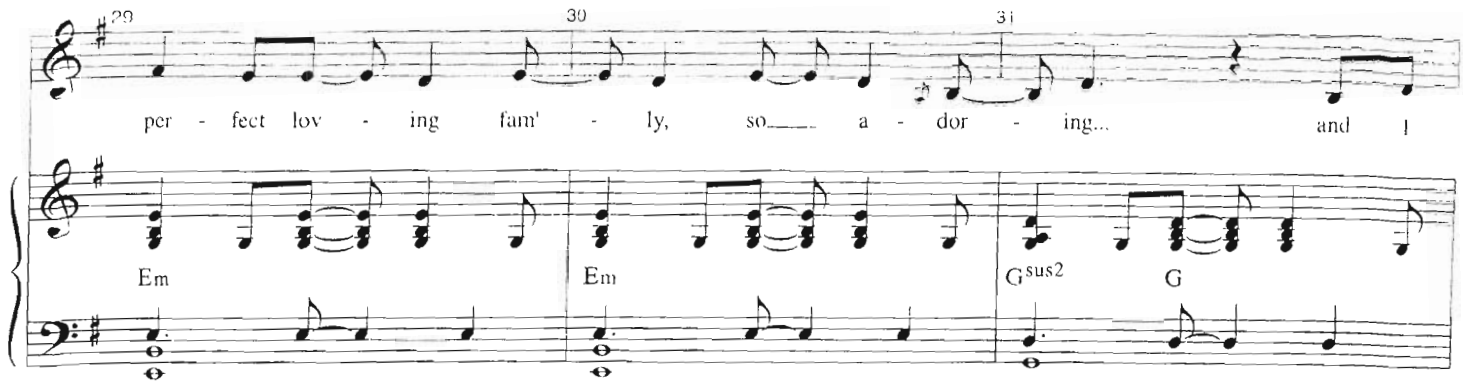
DIANA: "Now. You head on upstairs—I'll be up for sex in a minute."
DAN: "You'll...uh...are you sure you're okay?"

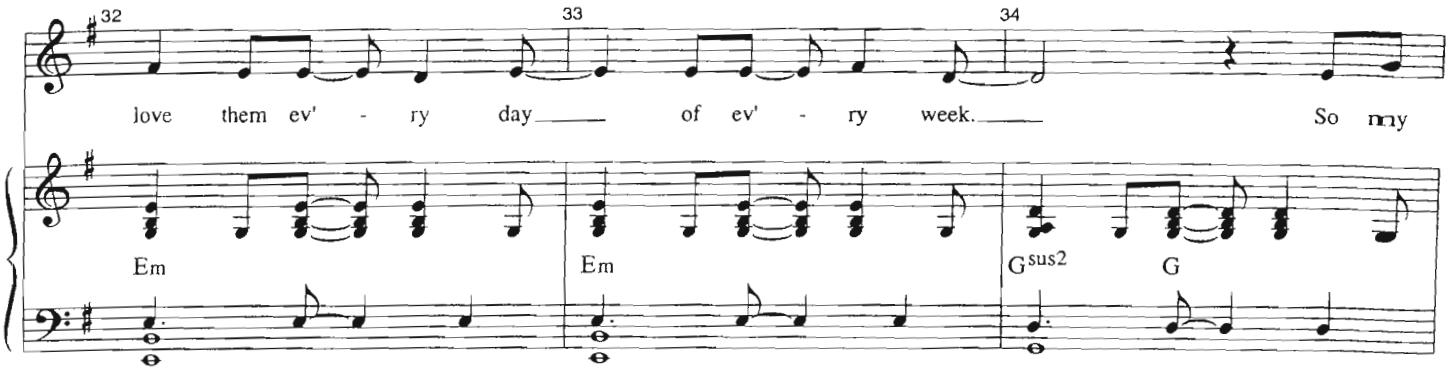
DIANA: "Go."
(She pushes him off, then sings.)

25 26 27 28

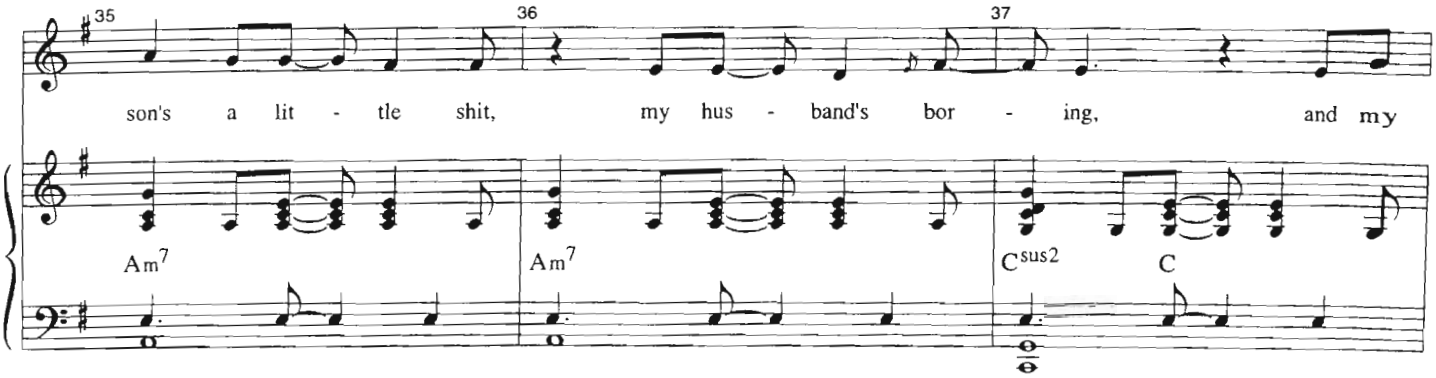
DIANA: Vamp
They're the

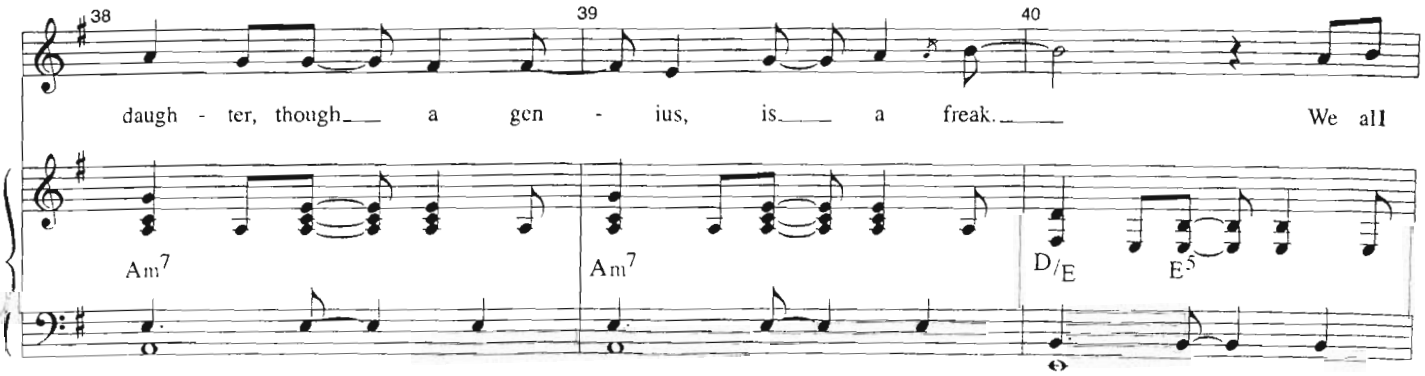
Em Em Gsus2 G Em
mf

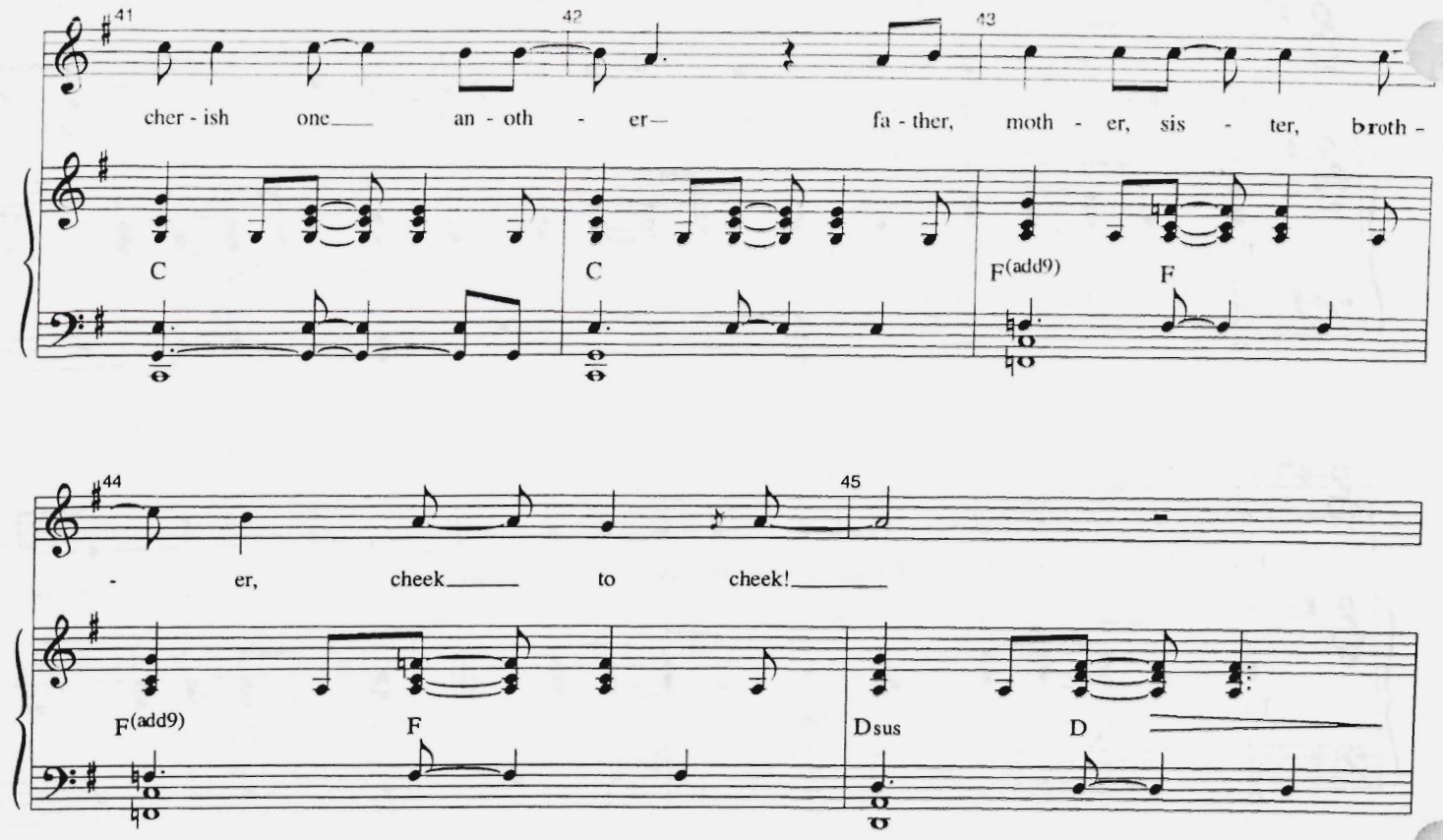




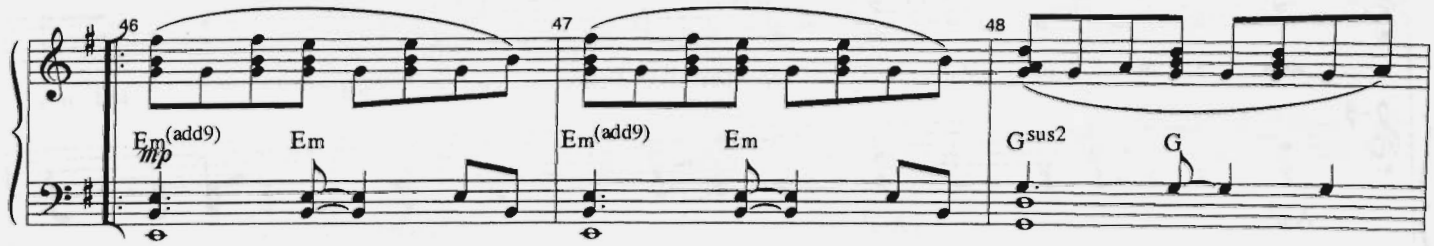
(Natalie enters, the way Gabe just left, carrying a stack of books and a can of Red Bull and muttering animatedly to herself.)





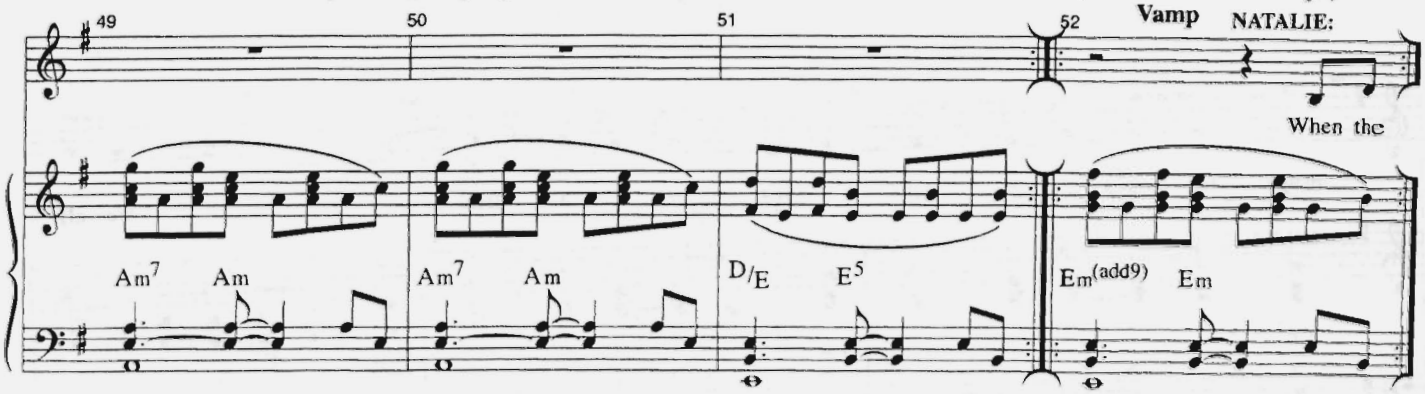


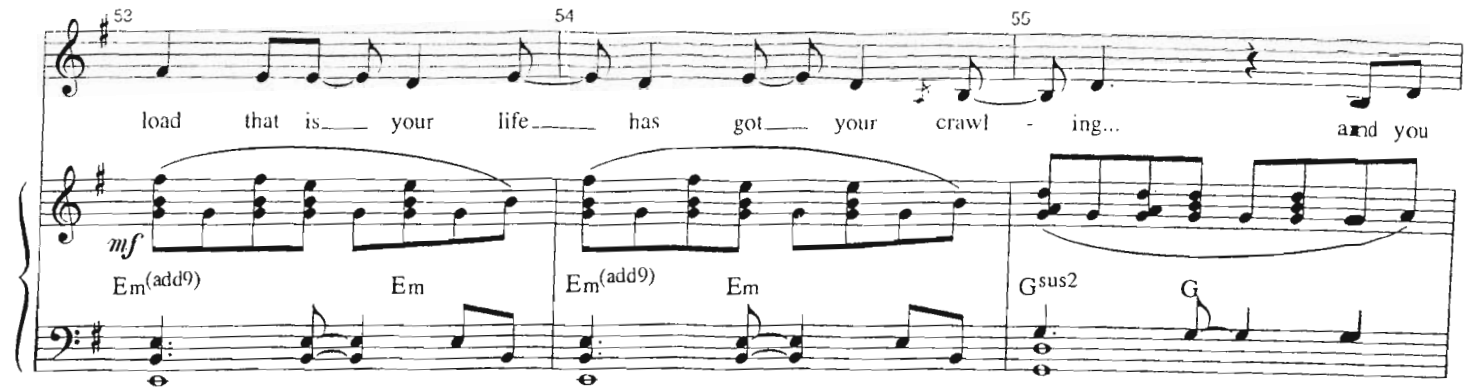
DIANA: "Natalie? It's four in the morning—is everything okay?"
NATALIE: "Everything's great. Why woudn't it be great? I've just got three chapters of calculus, a physics problem set, a history quiz and two pages on floral imagery in Flowers of Algernon which is like duh. Everything's so under control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

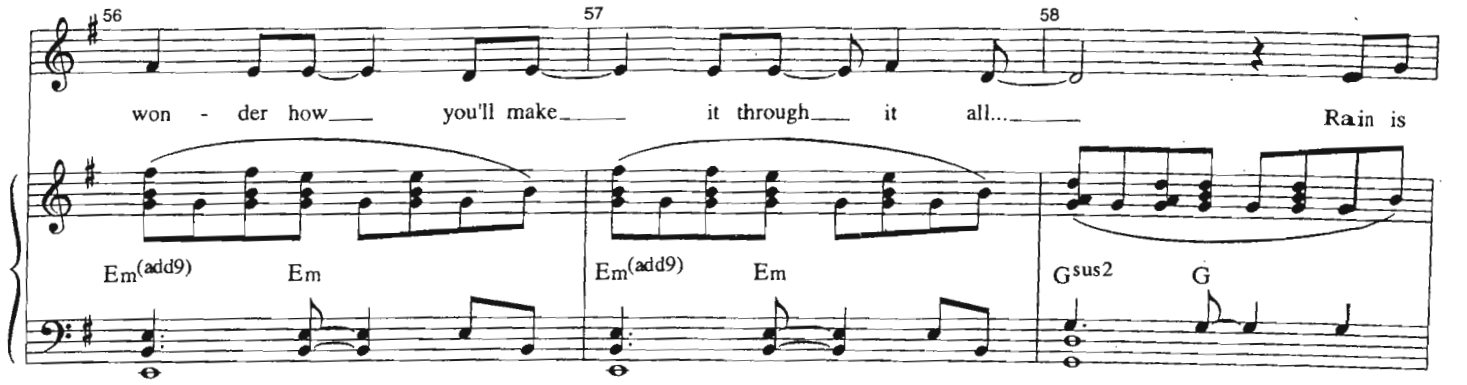


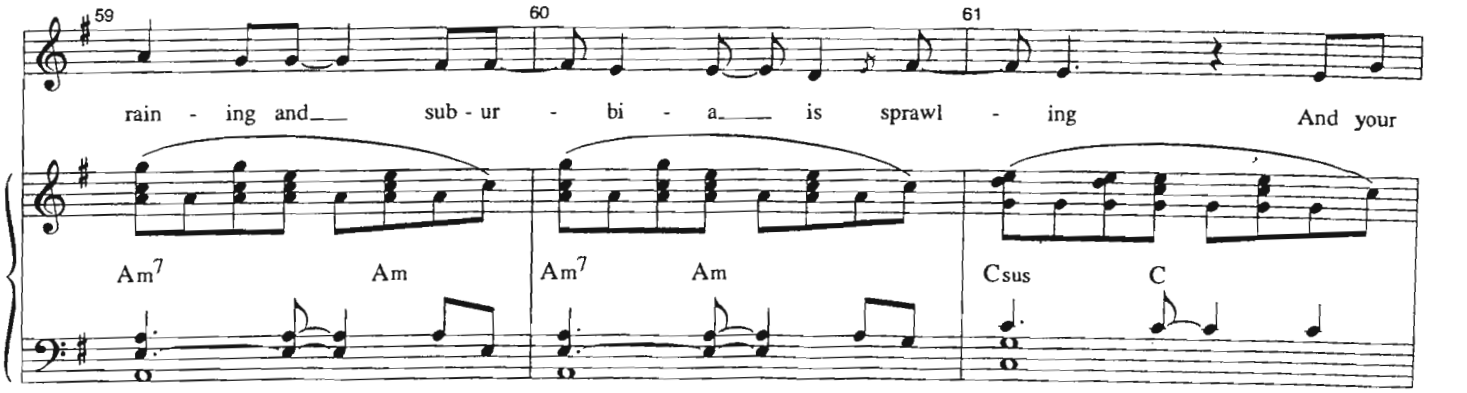
DIANA: "Honey, you need to slow down, take some time for yourself. I'm going to have sex with your father."

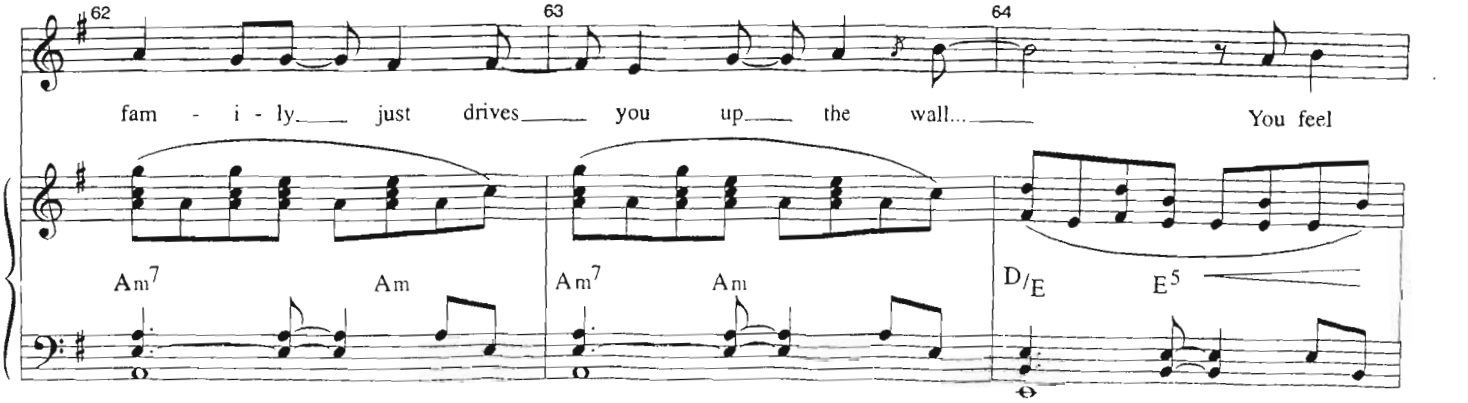
NATALIE: "Well, great. I'm glad I know that."
(Diana goes; Natalie drops the books on a table and sings.)

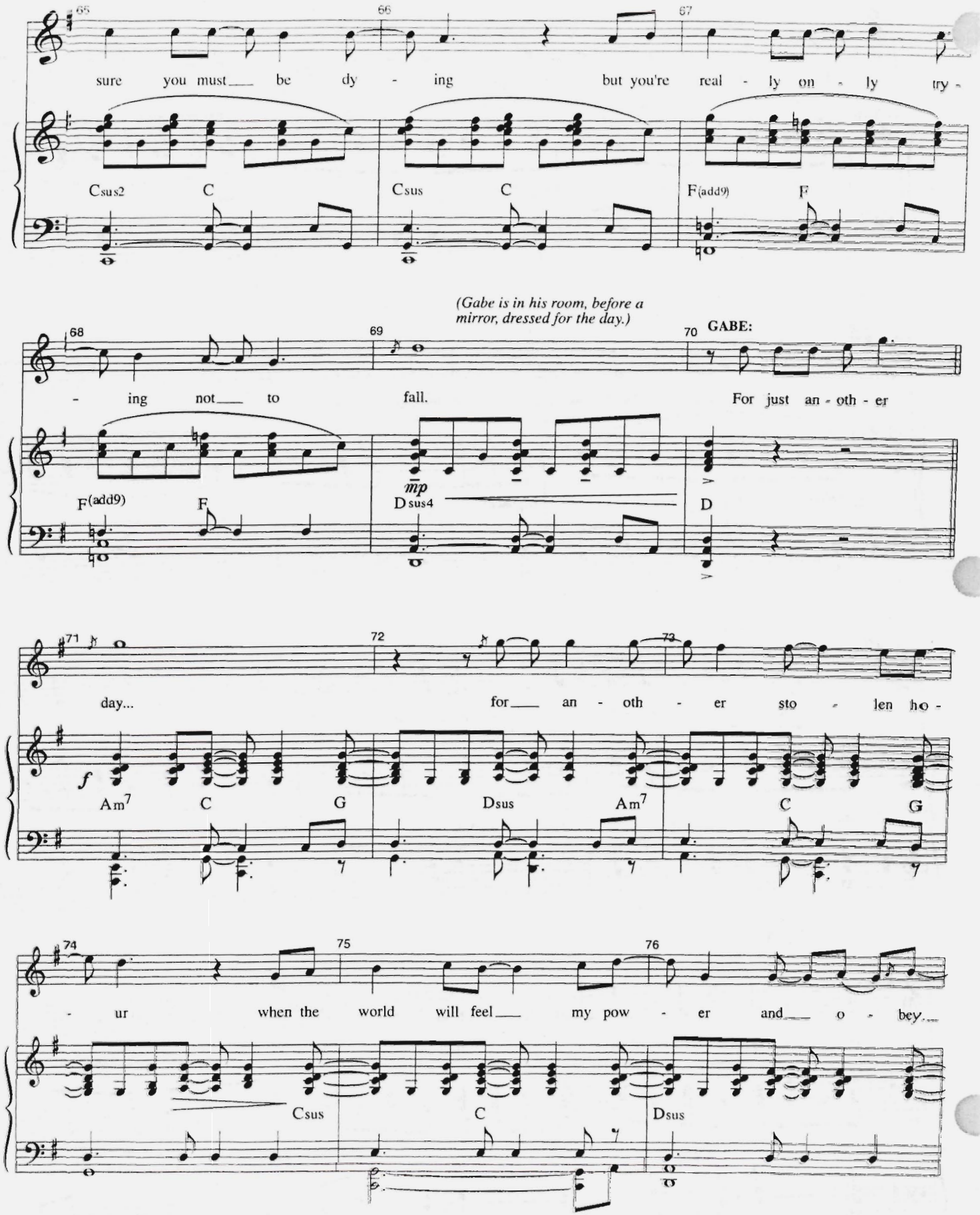


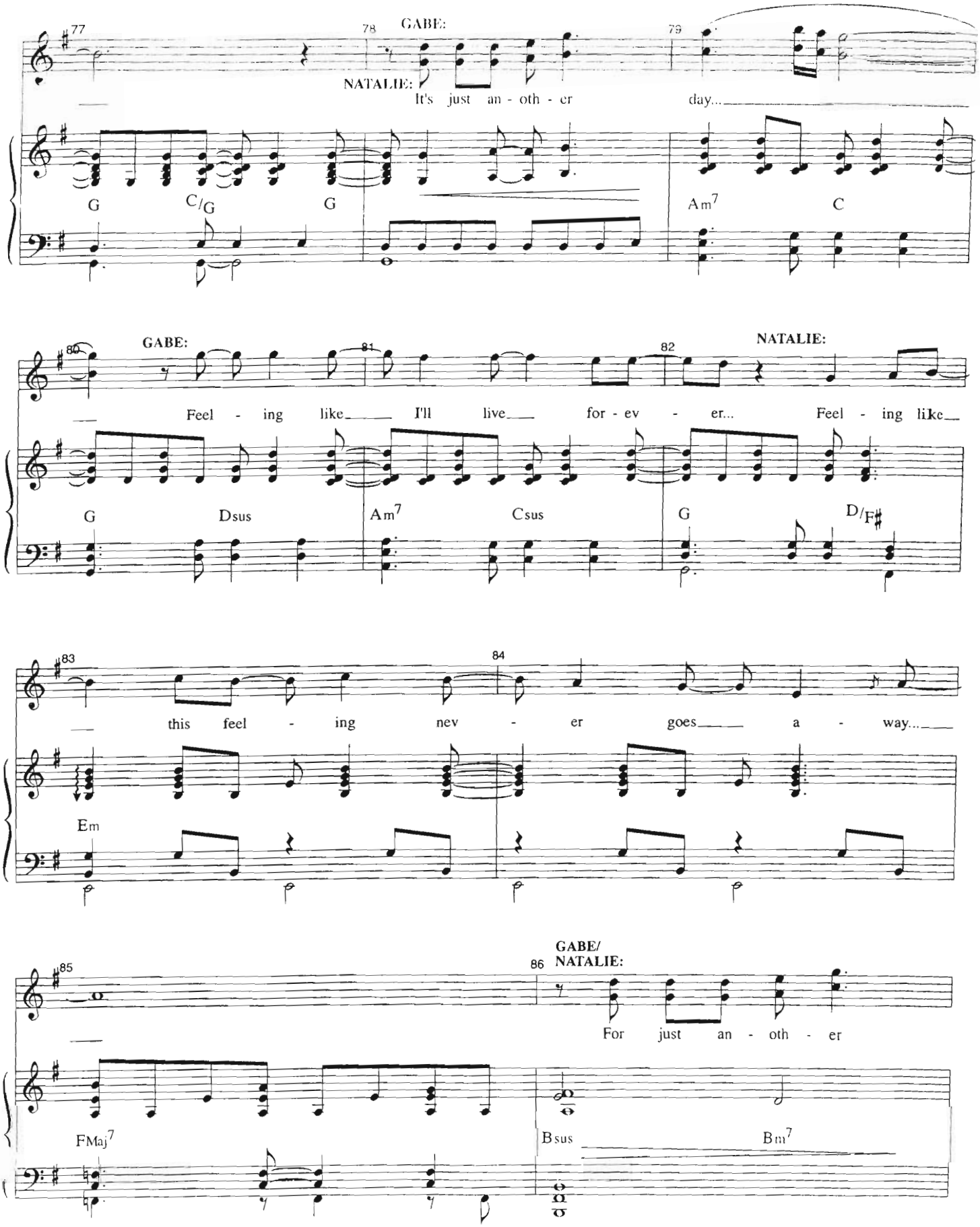

52
54
55
load that is your life has got your crawl - ing... and you
mf
Em(add9) Em Em(add9) Em Gsus2 G


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

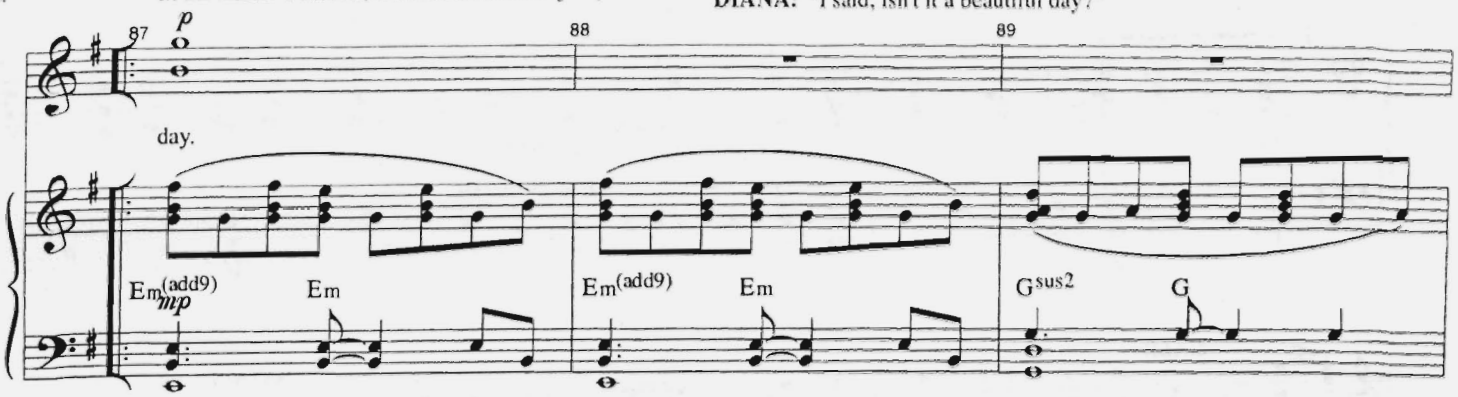

77
78
GABE:
NATALIE:
It's just an - oth - er
79
day...
G
C/G
G
Am7
C
80
GABE:
81
82
NATALIE:
Feel - ing like I'll live for - ev - er...
Feel - ing like
G
Dsus
Am7
Csus
G
D/F♯
83
84
this feel - ing nev - er goes a - way...
Em
85
86
GABE/
NATALIE:
For just an - oth - er
FMaj7
Bsus
Bm7

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

Lights. It's later.

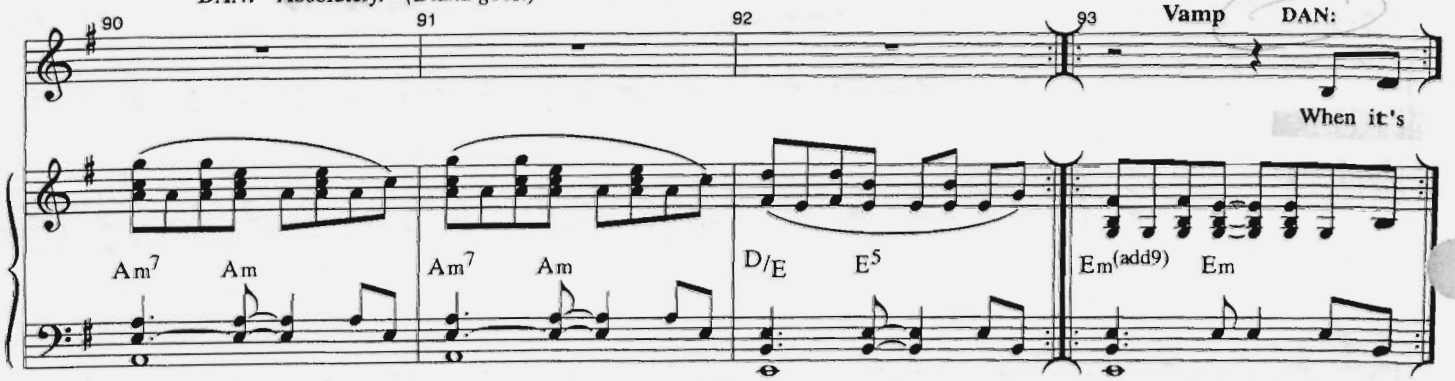
In the master bedroom, Dan holds Diana, after.)

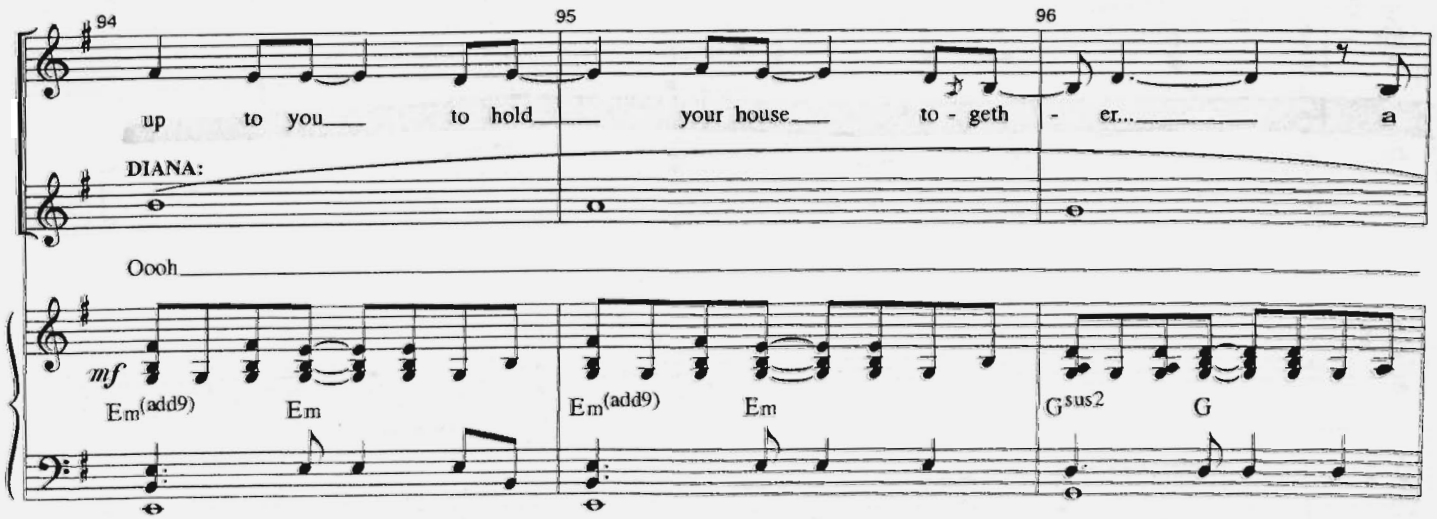
DAN: "That was great, wasn't it? It was great. Oh Christ, I'm late."
DIANA: "That'll teach you to take a whole ten minutes."
DAN: "Sorry, what?"
DIANA: "I said, isn't it a beautiful day?"



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.)*





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

106 107 108

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

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

Csus2 C Csus C F(add9) F

109 110 111

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

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

F(add9) F Dsus4 D

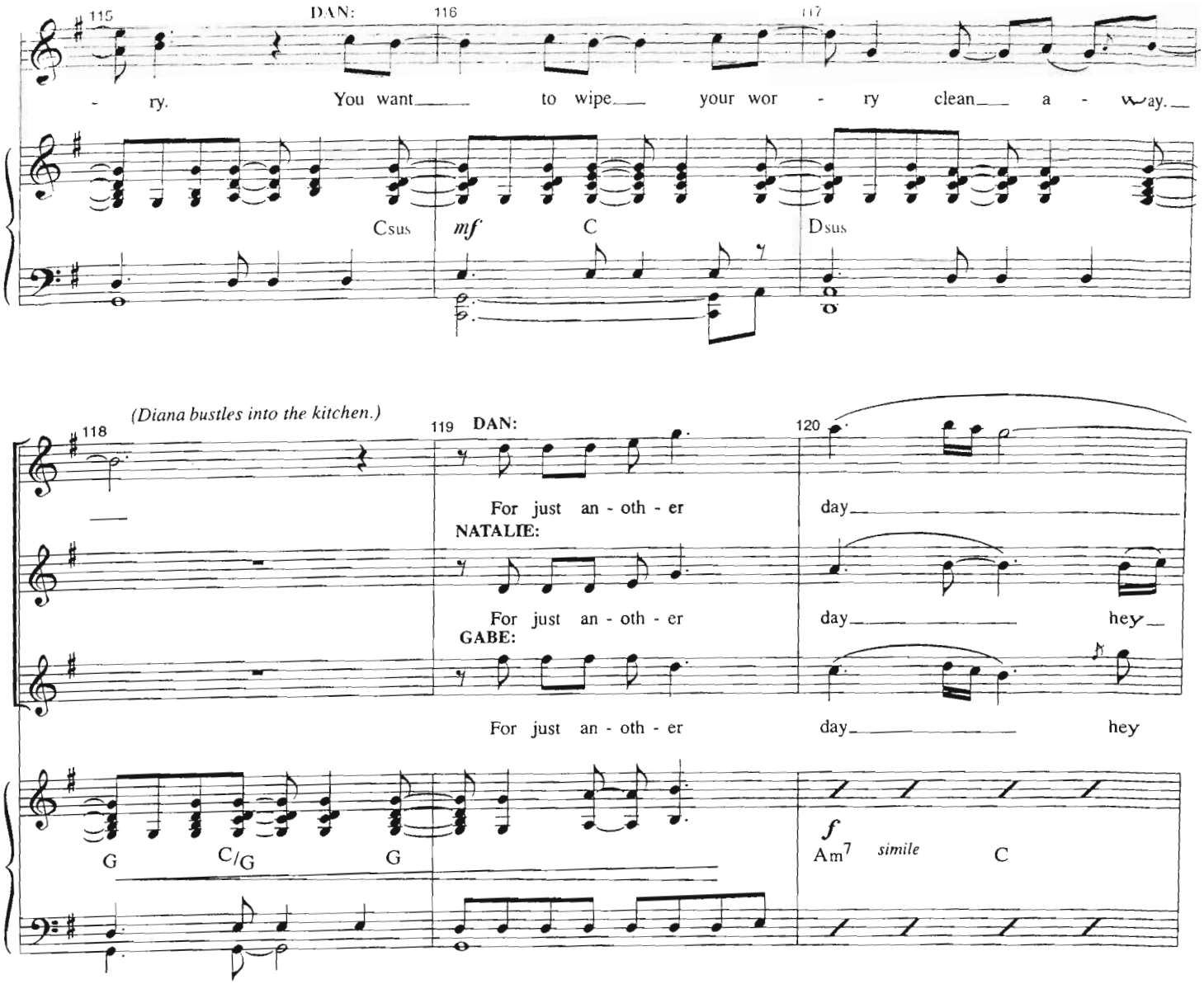
112 113 114

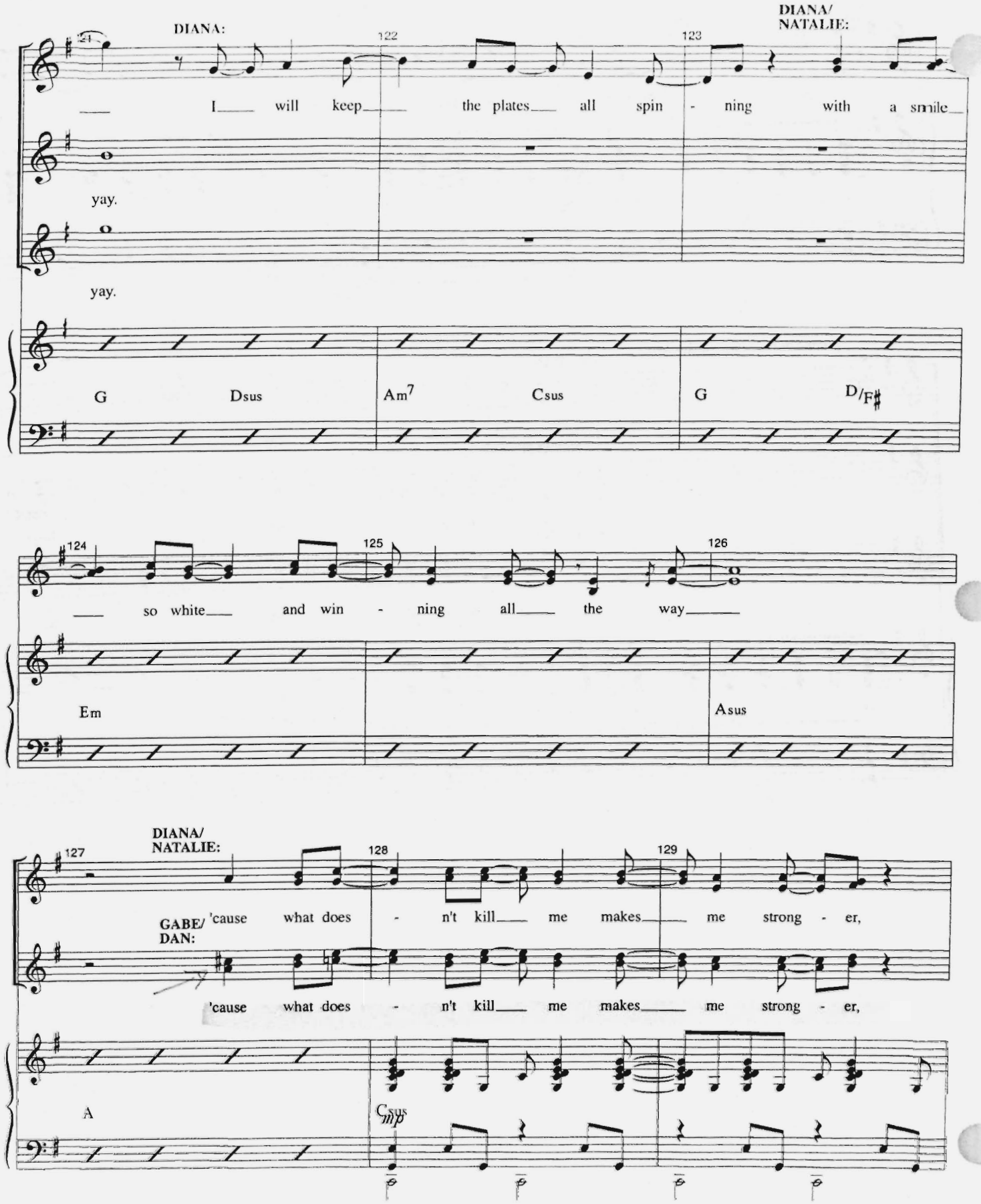
DAN/
GABE:

day In the hus - tle and the hur -

day.

f Am7 C G Dsus Am7 C G


115
DAN:
116
117
- ry. You want to wipe your wor - ry clean a - way.
Csus
mf
C
Dsus
(Diana bustles into the kitchen.)
118
119
DAN:
120
For just an - oth - er day
NATALIE:
For just an - oth - er day hey
GABE:
For just an - oth - er day hey
G
C/G
G
f
Am7
simile
C


DIANA:
DIANA/ NATALIE:
I will keep the plates all spin - ning with a smile
yay.
yay.
G Dsus Am7 Csus G D/F♯
so white and win - ning all the way
Em Asus
DIANA/ NATALIE:
'cause what does - n't kill me makes me strong - er,
GABE/ DAN:
'cause what does - n't kill me makes me strong - er,
A Csus
mp

130 131

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

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

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

~~GABE: "Morning."~~ **Safety**

132 133

day.

day.

p

(as Dan goes, to us:)

GABE:

134 135

It on - ly hurts when I'm here.

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**

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

140 **DIANA:** It on - ly hurts when he goes.

141

142 **DIANA NATALIE DAN:** *p* 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:)

146 **NATALIE:** It on - ly hurts when I hide.

(She passes Dan as he enters.)

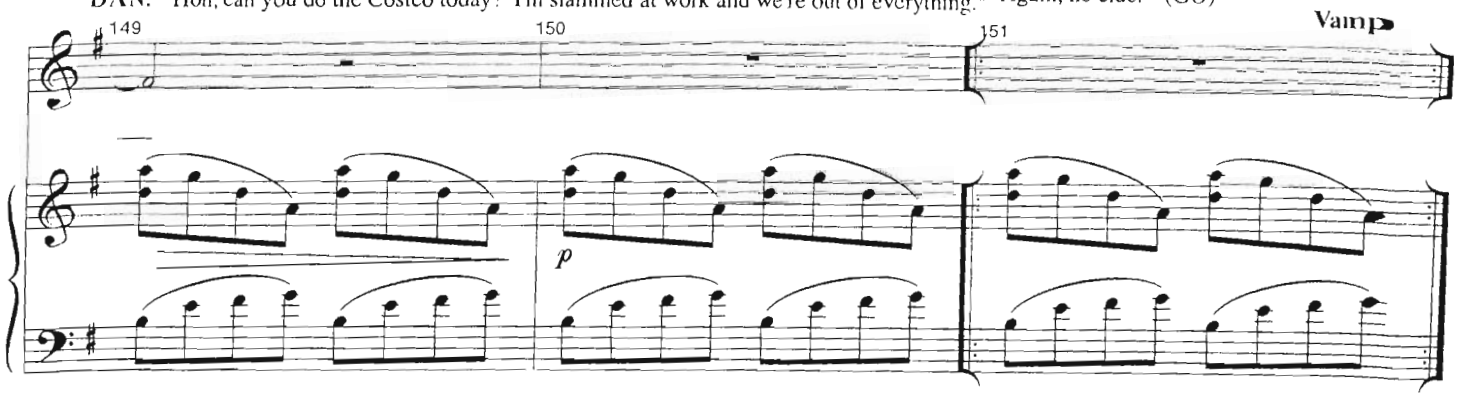
147

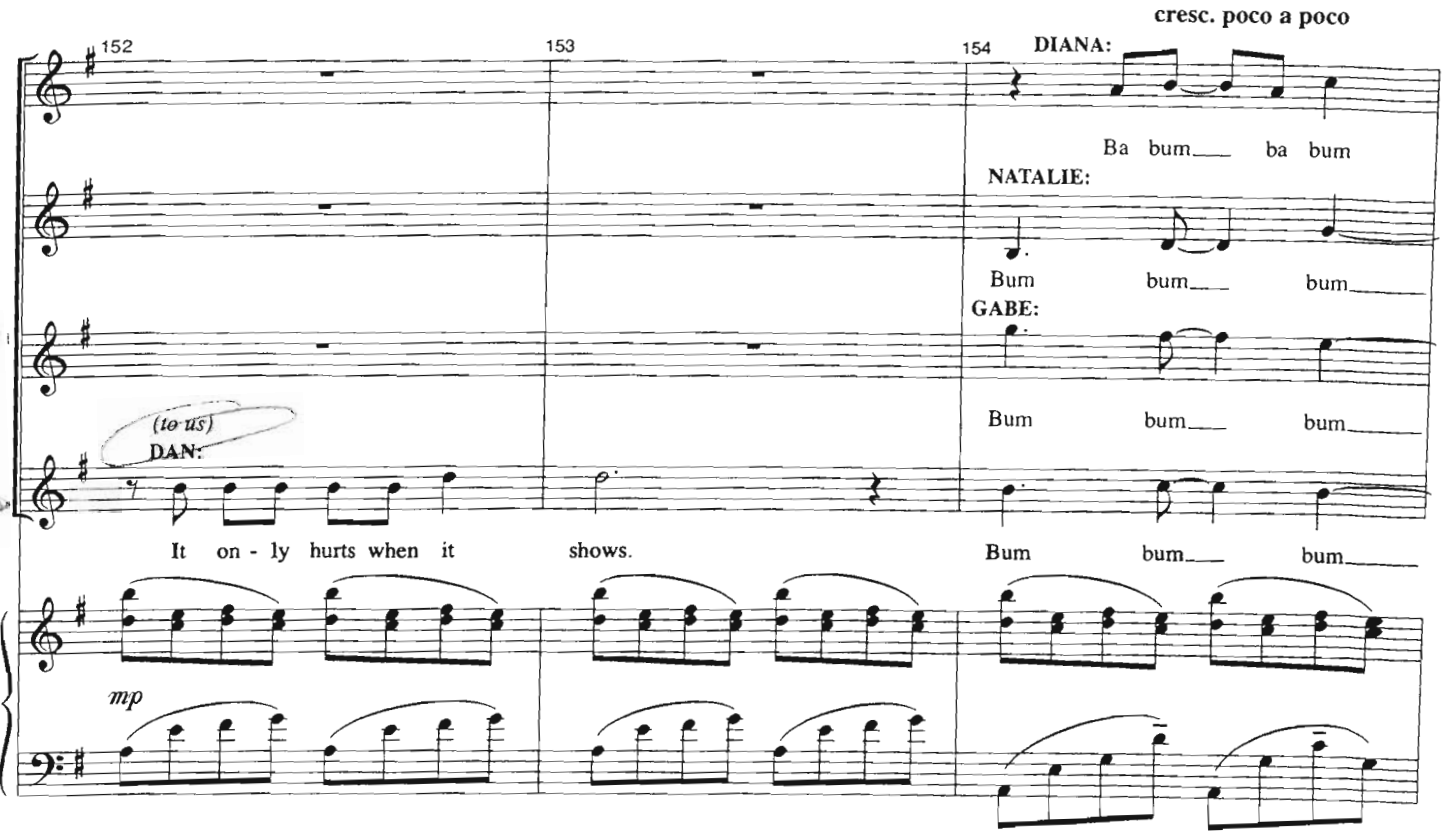
148 **DIANA NATALIE GABE:** *mp* Bum bum bum.

mp

DAN: "Hi sweetheart."
NATALIE: "She's on fire this morning."
DAN: "Oh, I know."
NATALIE: *(eww)* "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)





155 156 157

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

bum bum bum

bum bum bum bum

bum bum bum bum bum ~~bum~~ bah

DIANA: *f*

158 159 160

It on - ly hurts when I breathe. try

NATALIE: *mp*

breathe

mp

think

GABE: *f*

It on - ly hurts when I think.

DAN: *f*

mp

It on - ly hurts when I try. cry

mf D Am7/D

161 *mp* 162 *mp* cresc. poco a poco 163

cry hurts It hurts. It

f *mp*

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

mp *f*

cry It on - ly hurts when I play.

f

It on - ly hurts when I work. It

D G/D D7(no3)

164 165 *f*

hurts. It on - ly hurts when I

f *mf*

It on - ly hurts when I move. when I

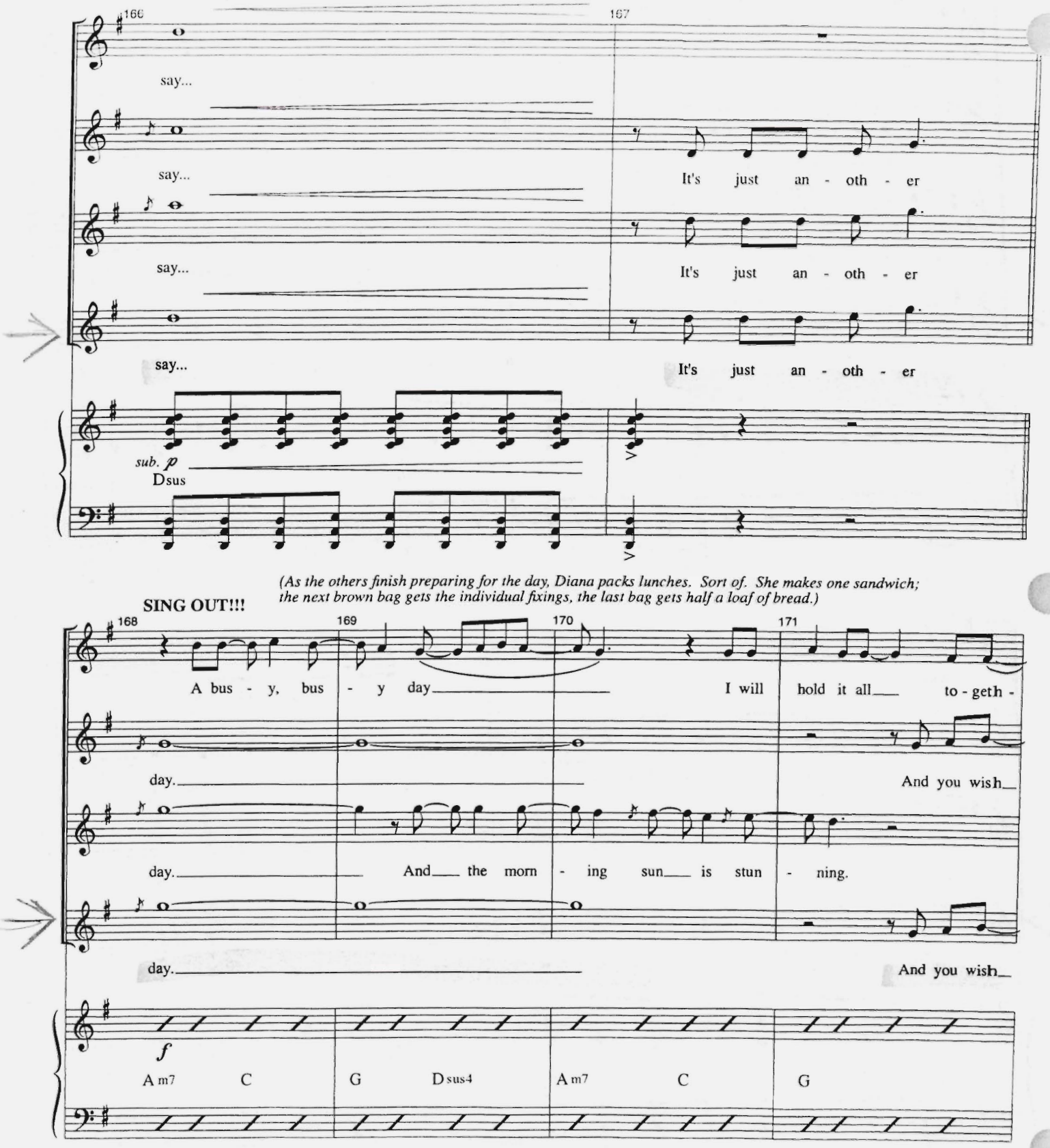
mf

It hurts. when I

mf

hurts. It hurts. when I

G/D


166
167
say...
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
Am7
C
G
Dsus4
Am7
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

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

f

G Am7 C G Dsus4

178 179 180

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 -

Am7 C G G/F♯ Em

181 182 183

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

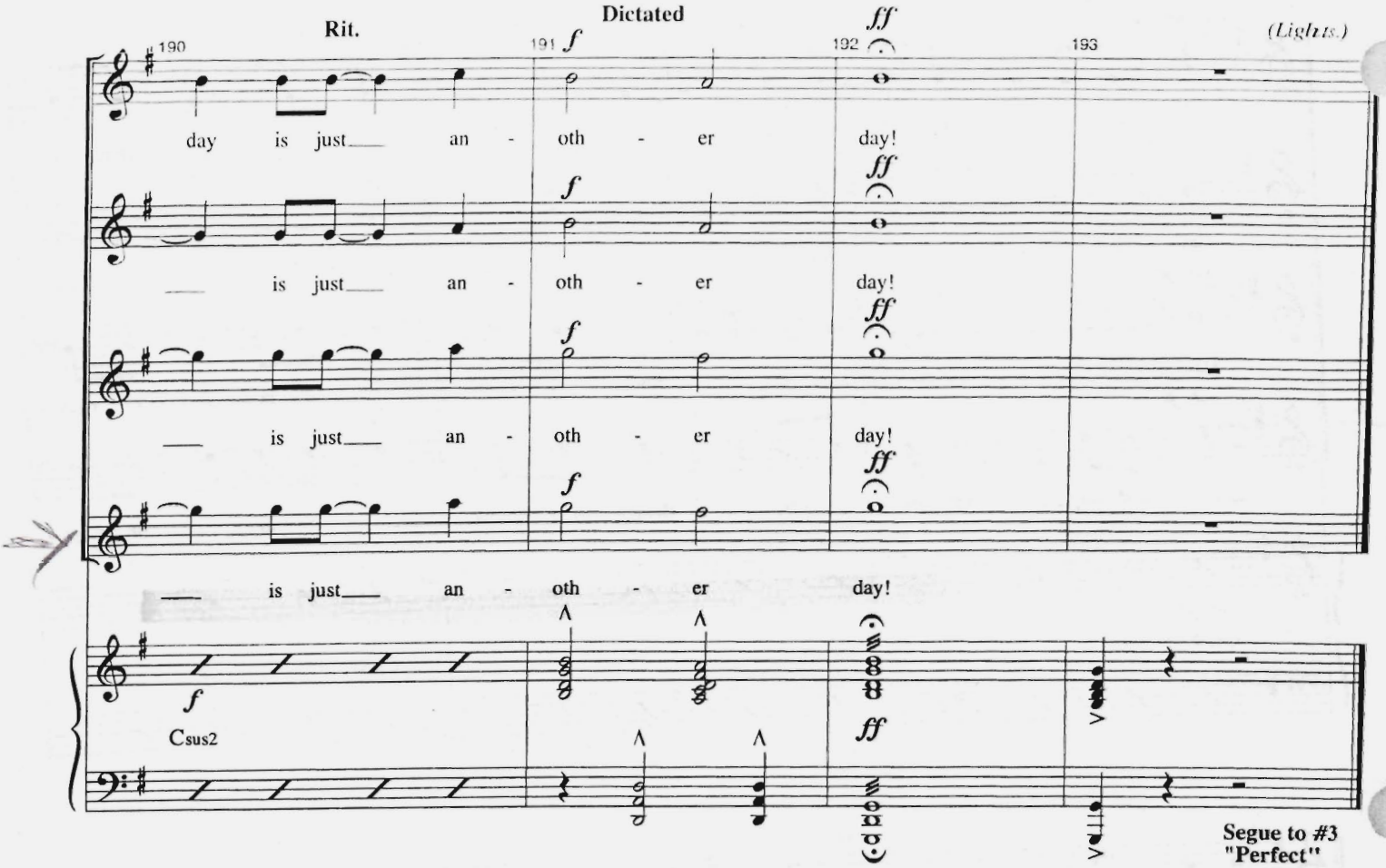
can take— I'm on - ly just a - wake, but to -

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
(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!
is just an - oth - er day!
Csus2
Segue to #3
"Perfect"

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 ♩= 72

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

mp

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

tr

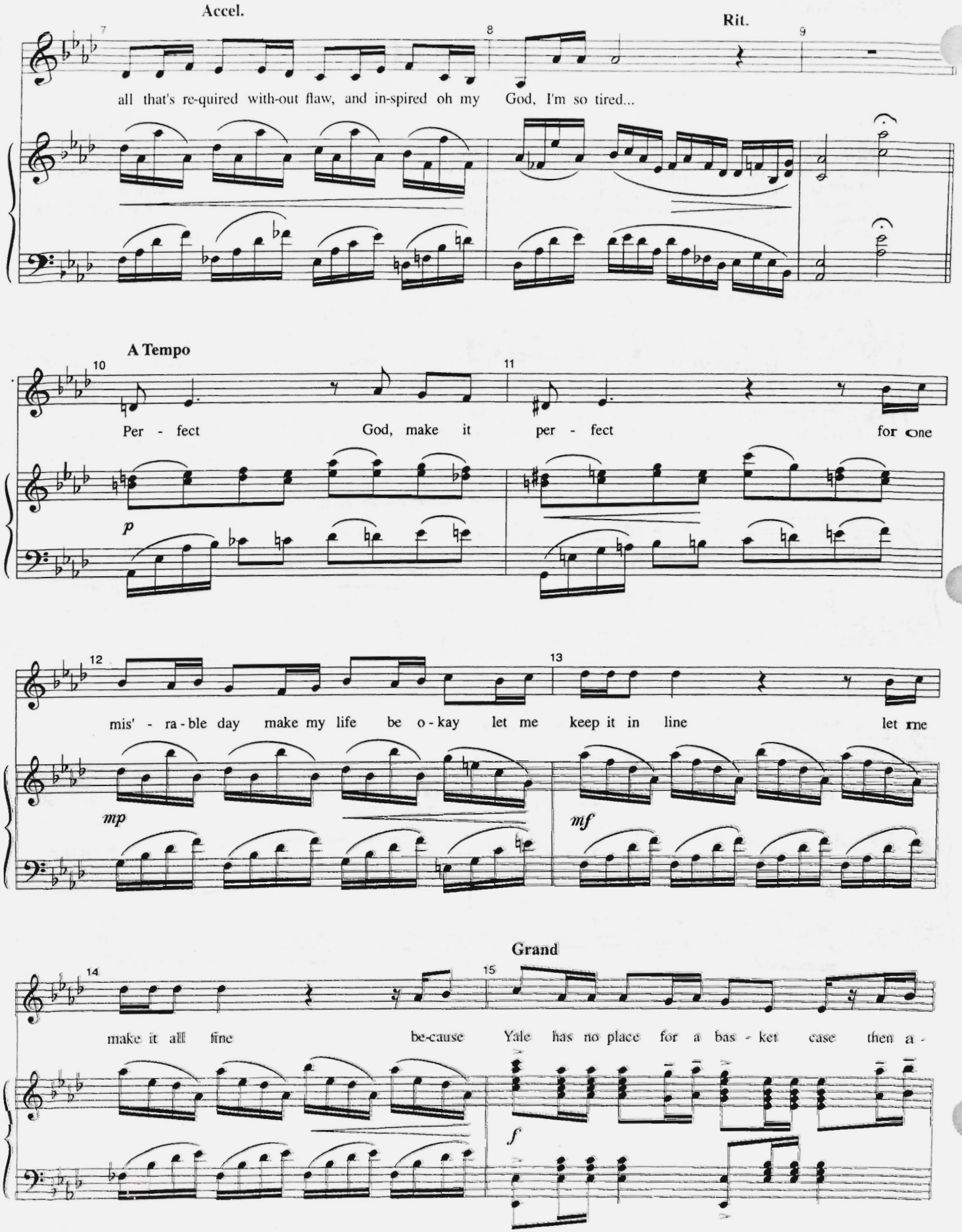
Rit.

Moderato

NATALIE: *Gently at first, then becoming more agitated*

Per - fect just play it per - fect 'cause that's

p


Accel.
Rit.
all that's re-quired with-out flaw, and in-spired oh my God, I'm so tired...
A Tempo
Per - fect God, make it per - fect for one
p
mis' - ra - ble day make my life be o - kay let me keep it in line let me
mp
mf
Grand
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 -

mf

A Tempo

18 19 20 (Natalie tries again)

ly. Per - fect -

mp 8va 3 3 (Natalie makes a mistake)

21 22 23 (Natalie tries again)

ly. Per - fect -

mp 8va 3 3 (Natalie makes a mistake)

24 25

ly.

mf 8va (Angrily) 3 3 (Natalie makes a mistake)

26 27

Fuck. Fuck.

(Natalie bangs the keys) *ff*

(Natalie bangs the keys somewhat halfheartedly) *mp*

Half-Time Funk/Rock ♩= 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 ♩= 166

30 31 *sub. p* **cresc. poco a poco**

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

E7 Dbm9 *sub. p*

32 33

nev - er get a - way nev - er be free

Dbm9/Eb Dbm9

34 35 36

and oh won't that be just fuck - ing

Dbm9/Eb E7

Classical, Romantic
a la Chopin, Rachmaninoff ♩= 72

(Henry slips into the room, watching. Natalie keeps playing.)

37 38

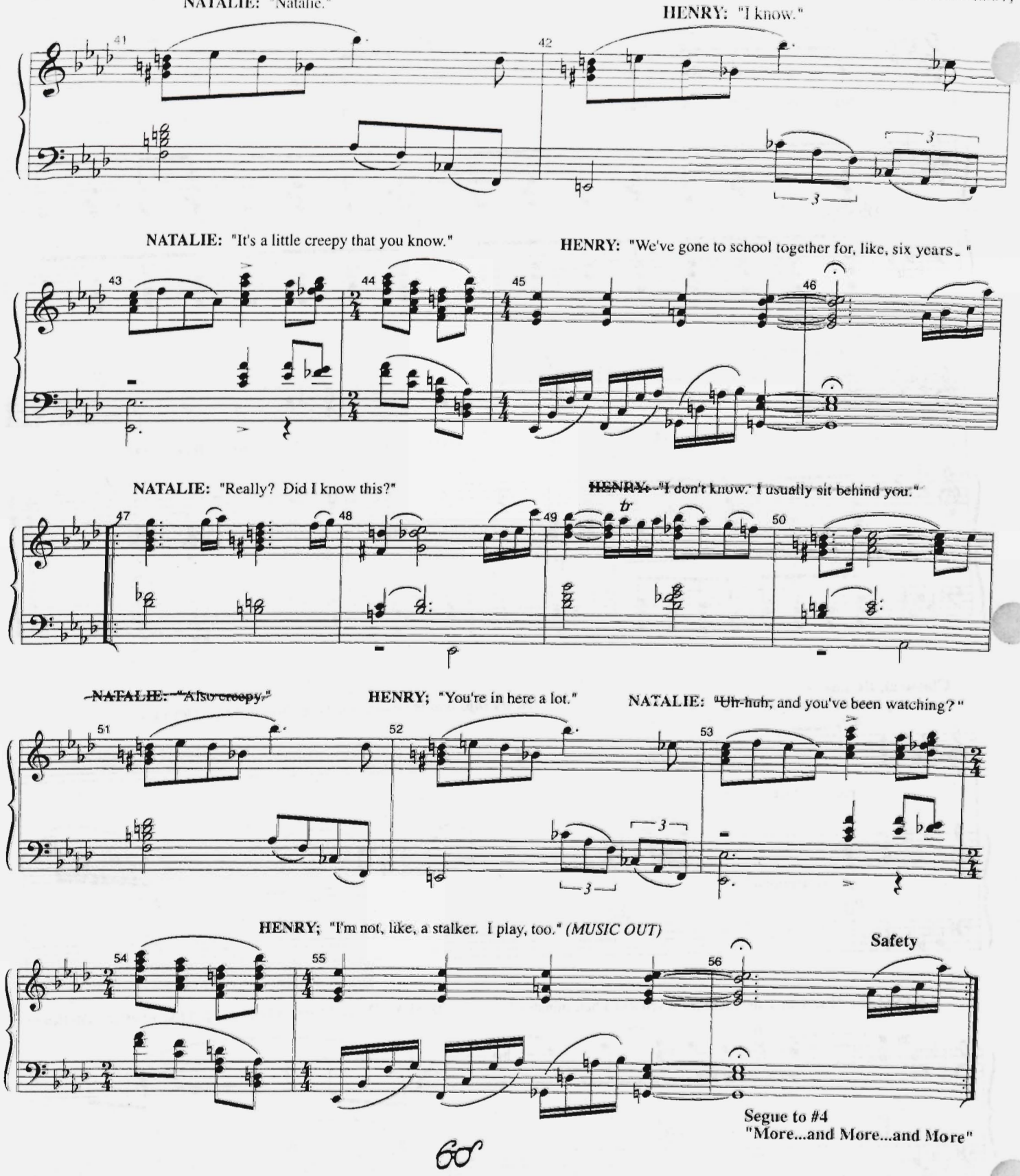
per - fect.

p *(Underscore)* *pp*

NATALIE: "I still have the room for seven and a half minutes."

HENRY: "Yeah, I mean, I know—I just like to listen. I'm Henry."

39 40



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

MORE...AND MORE...AND MORE

[Rev. 12/22/07]

Music by
TOM KITT
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.)

ff *mf*

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

Rall.

DIANA:

In the

mp *(E7 arpeggio)*

Rubato

old - en days of shop-ping a moth - er thought of stop - ping in the vil-lage at the tin - y gen' - ral

mp

10 11 12

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

mf

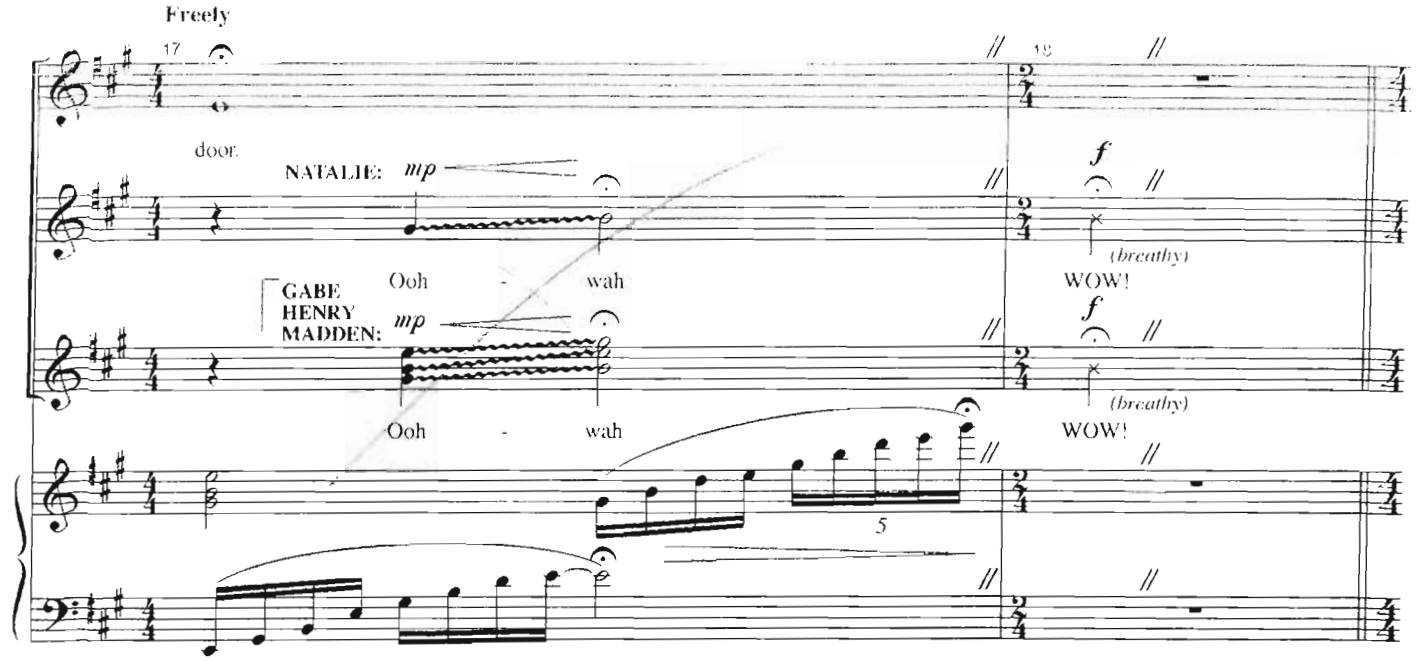
13 14 **Rit.**

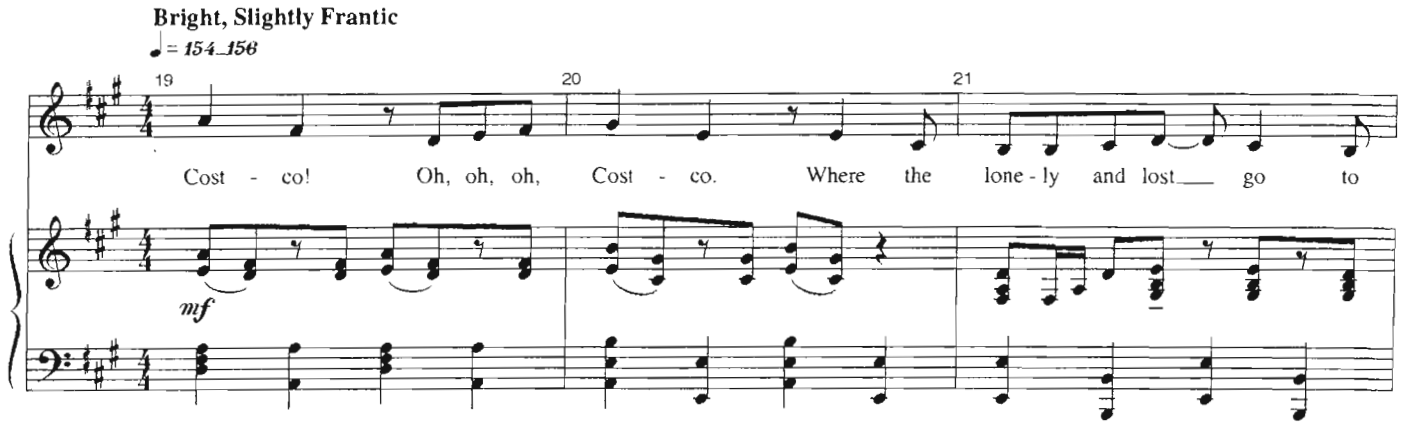
S. - U. - V. to some - where where there's more. She

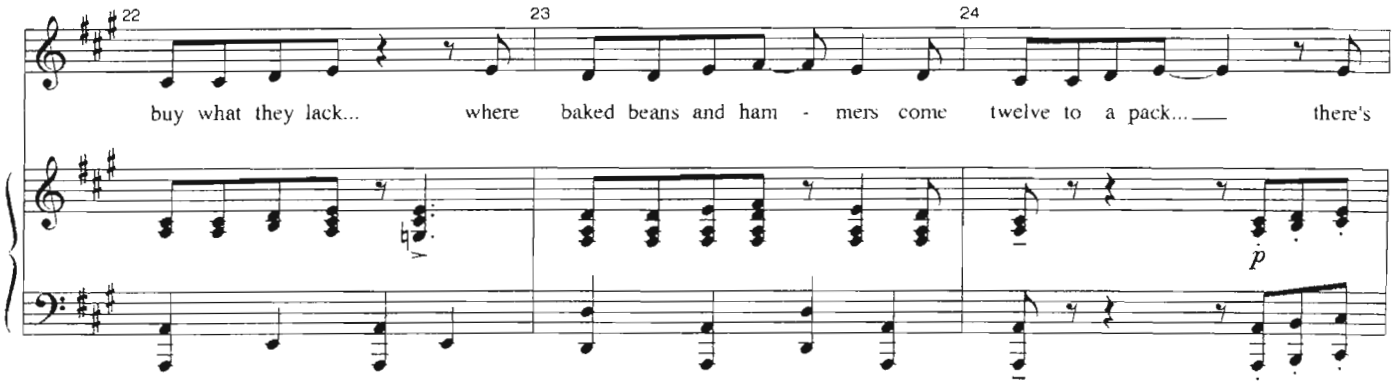
mp

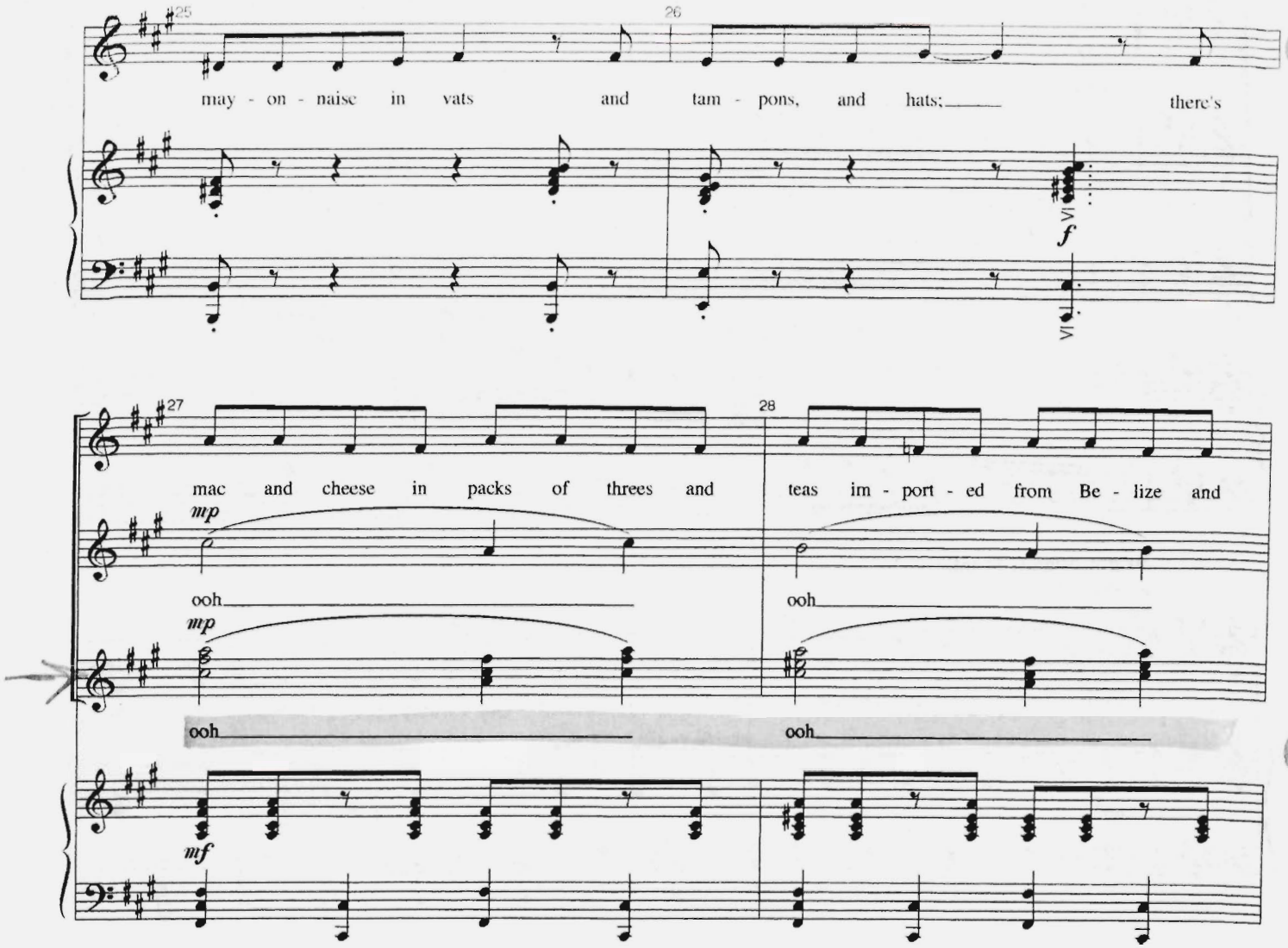
15 **Broadly** 16 **Rall.**

rolls that gi - ant cart right through that gi - ant gi - ant


Freely
17
18
door.
NATALIE:
mp
f
(breathy)
Ooh - wah
WOW!
GABE
HENRY
MADDEN:
mp
f
(breathy)
Ooh - wah
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
26
may - on - naise in vats and tam - pons, and hats; there's
f
27
28
mac and cheese in packs of threes and teas im - port - ed from Be - lize and
mp
ooh ooh
mp
ooh ooh
mf

29 30

ex - tra ex cite ment in store for

ooh ooh wah!

ooh ooh wah!

31 32

wom - en like me who need more... and more... and

NATALIE: more... and more... and more... and more... and

HENRY: more...

GABE: more...

MADDEN: more...

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

33 34

more... Like

p *f*

35 36

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

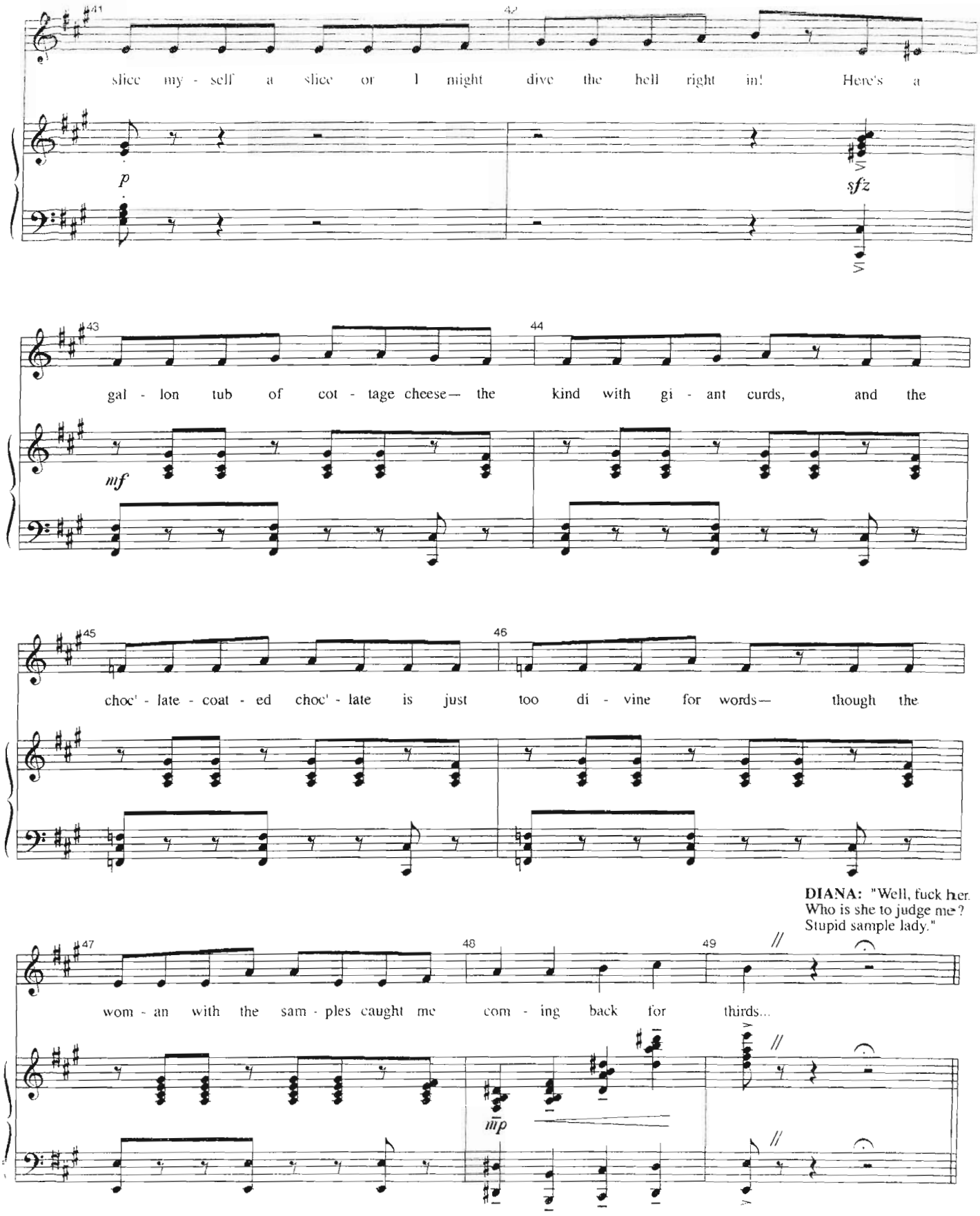
mp

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
slice my - self a slice 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!

mf *mp*

GABE:

Cost - co! Buh-dap buh-dap

HENRY/ MADDEN: *mp*

Cost - co! Buh-dap buh-dap

p

#52 53

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

mp 3 *mf*

ooh wah ooh wah Cost - co!

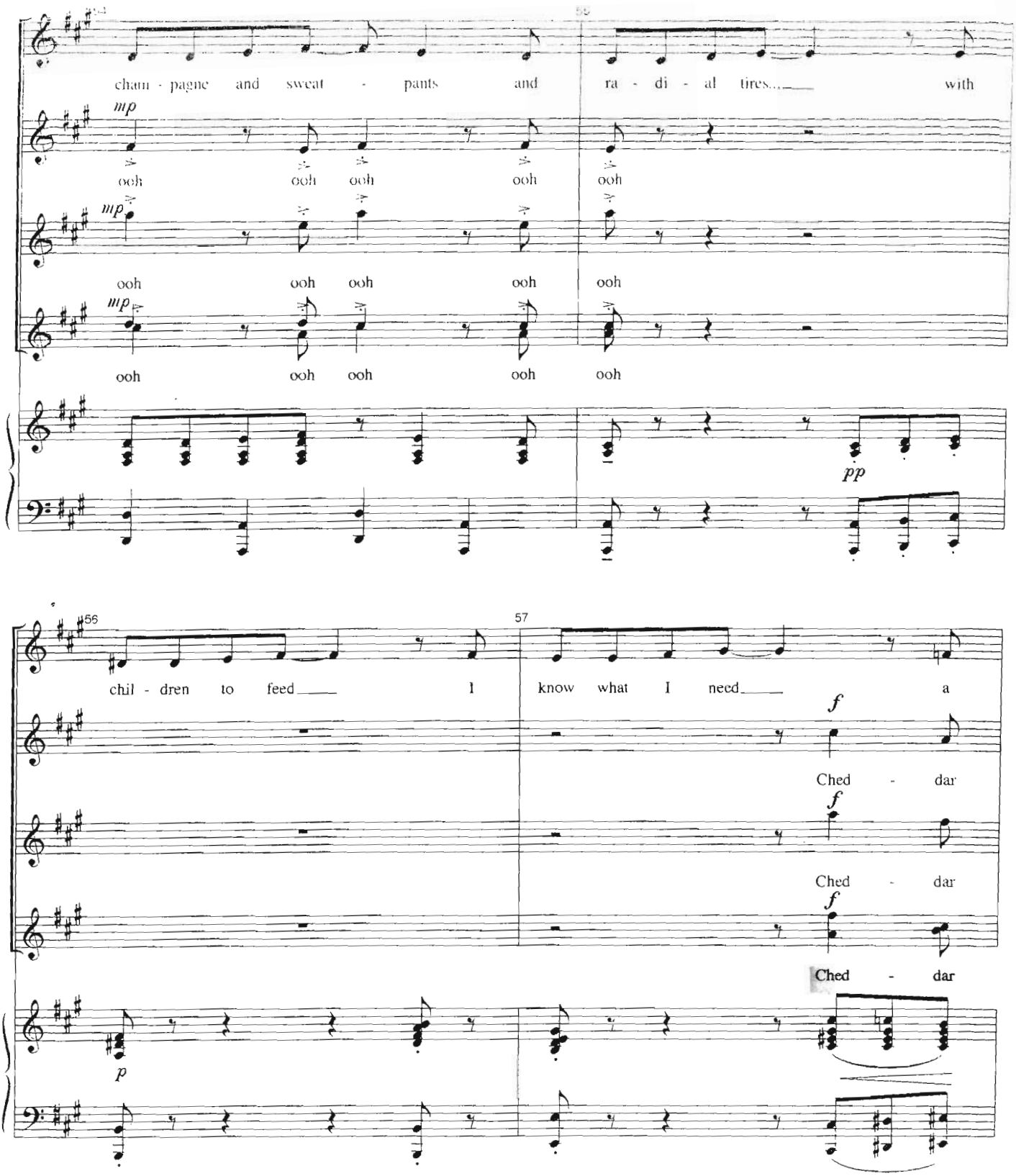
mp 3 *mf*

ooh wah ooh wah Cost - co!

mp 3 *mf*

ooh wah ooh wah Cost - co!

mf


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
chil - dren to feed I know what I need a
f
Ched - dar
f
Ched - dar
f
Ched - dar
p

58 59

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

Cheese! Door - stops!

Cheese! Door - stops!

Cheese! Door - stops!

mf *f* *f* *f*

60 61

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

ooh ooh ooh ooh Dor -

ooh ooh ooh ooh Dor -

ooh ooh ooh ooh Dor -

mp *mf*

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— such

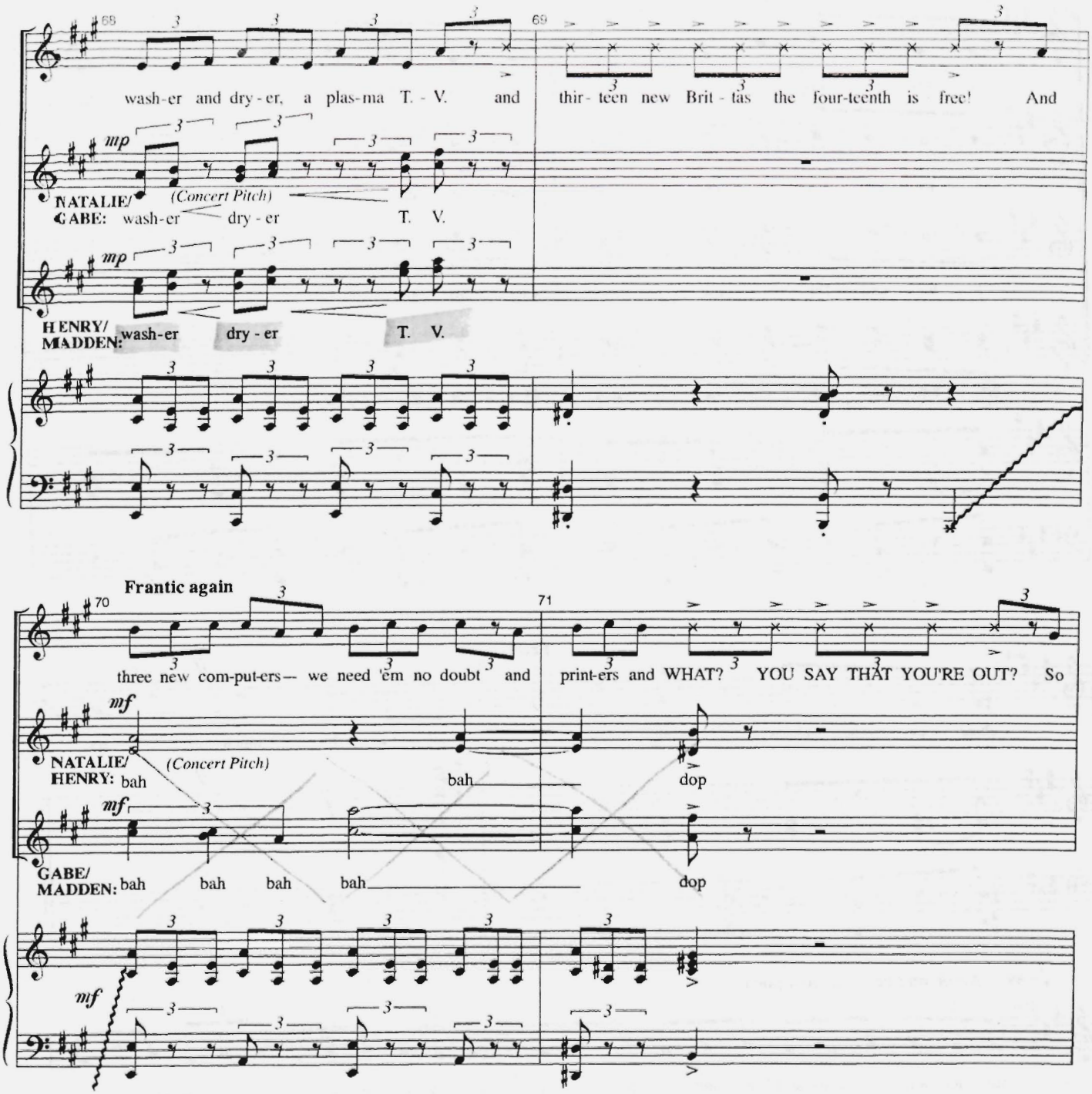
Freely

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

♩= 88 Accel. and cresc. poco a poco

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

mp


69
wash-er and dry-er, a plas-ma T. - V. and thir- teen new Brit - tas the four-teenth is free! And
mp
NATALIE/ GABE: wash-er (Concert Pitch) dry - er T. V.
mp
HENRY/ MADDEN: wash-er dry - er T. V.
Frantic again
70
71
three new com-put-ers— we need 'em no doubt and print-ers and WHAT? YOU SAY THAT YOU'RE OUT? So
mf
NATALIE/ HENRY: bah (Concert Pitch) bah dop
mf
GABE/ MADDEN: bah bah bah bah dop
mf

Molto rit.

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

f

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

Extremely Fast! ♩ = 176

ff

cresc. poco a poco

more and more and more and more and

NATALIE: *p*

more more more

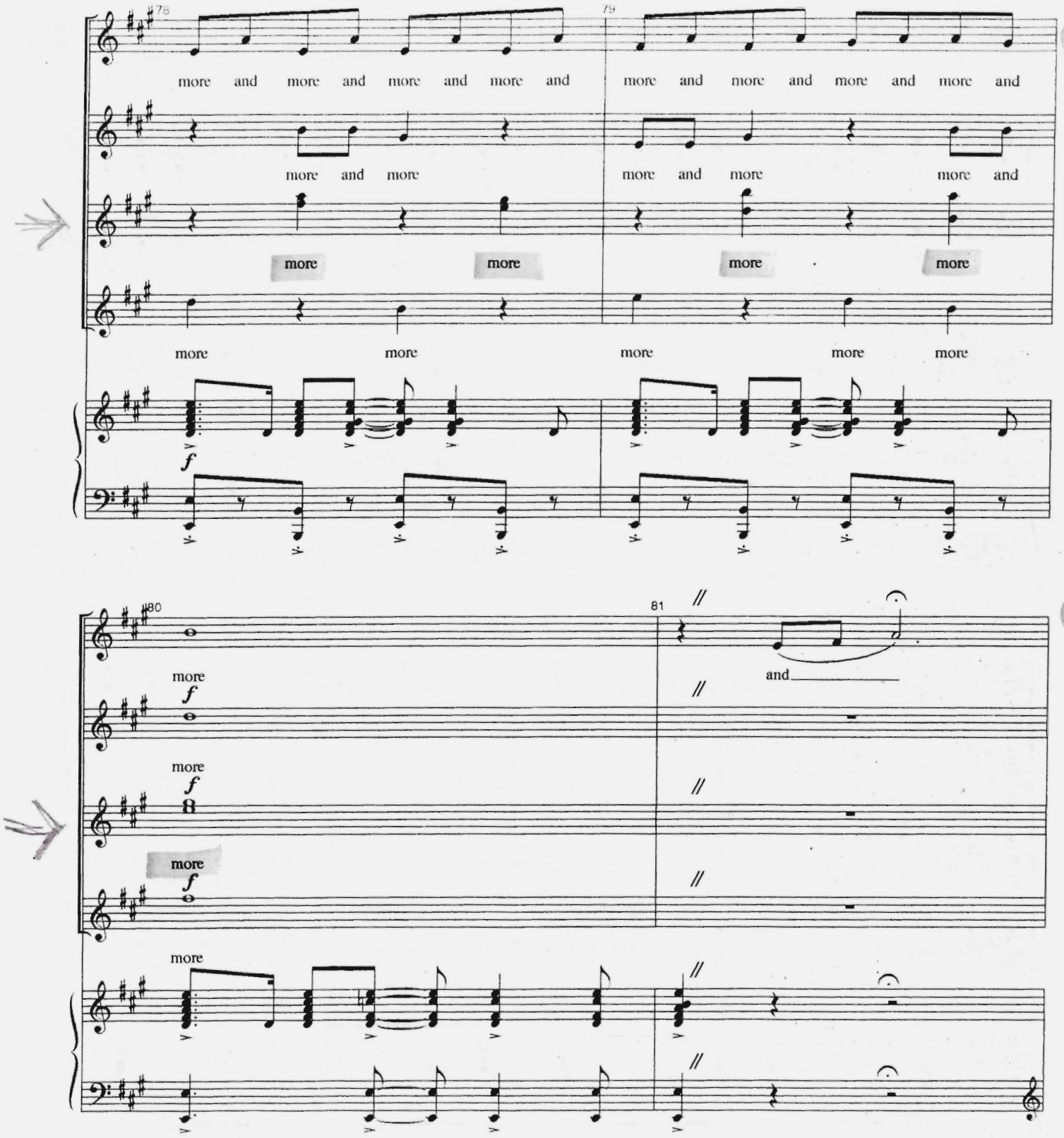
GABE/ MADDEN: *p*

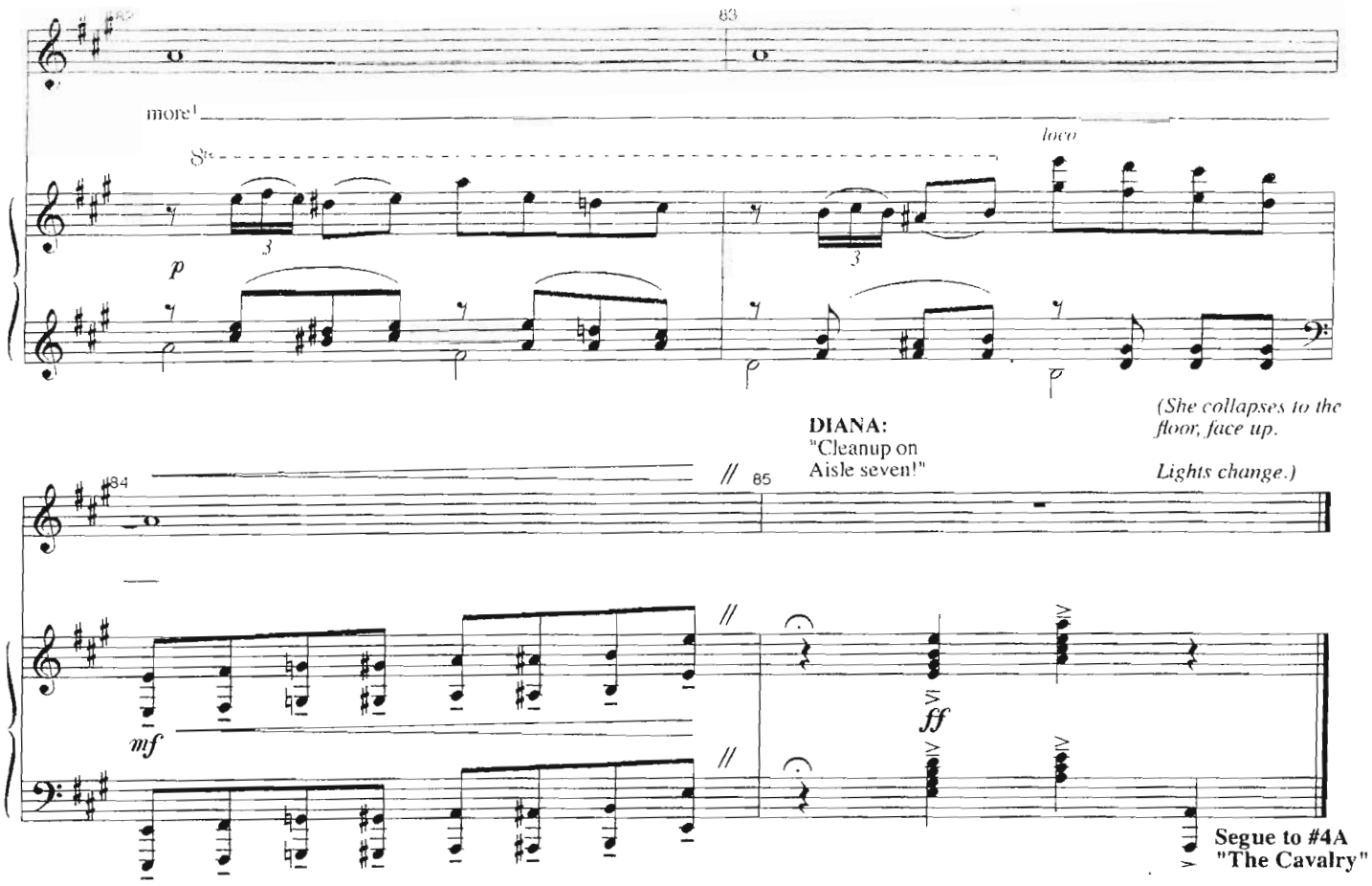
more more more more

HENRY: *p*

more more more

sub. p


78
more and more and more and more and
more and more
more
more
more
more
more
more
more
more
more
more
more
more
more
f
f
f
f
80
81
and


83
more!
8va
loco
p
3
3
(She collapses to the floor, face up.
Lights change.)
DIANA:
"Cleanup on Aisle seven!"
84
85
mf
ff
Segue to #4A "The Cavalry"

THE CAVALRY

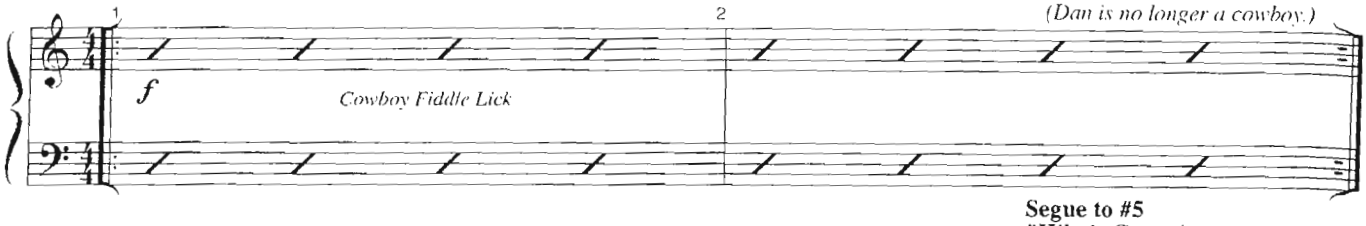
[Rev. 12/10/07]

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

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)**



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 Petersburgh 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, rumpled 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..."

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

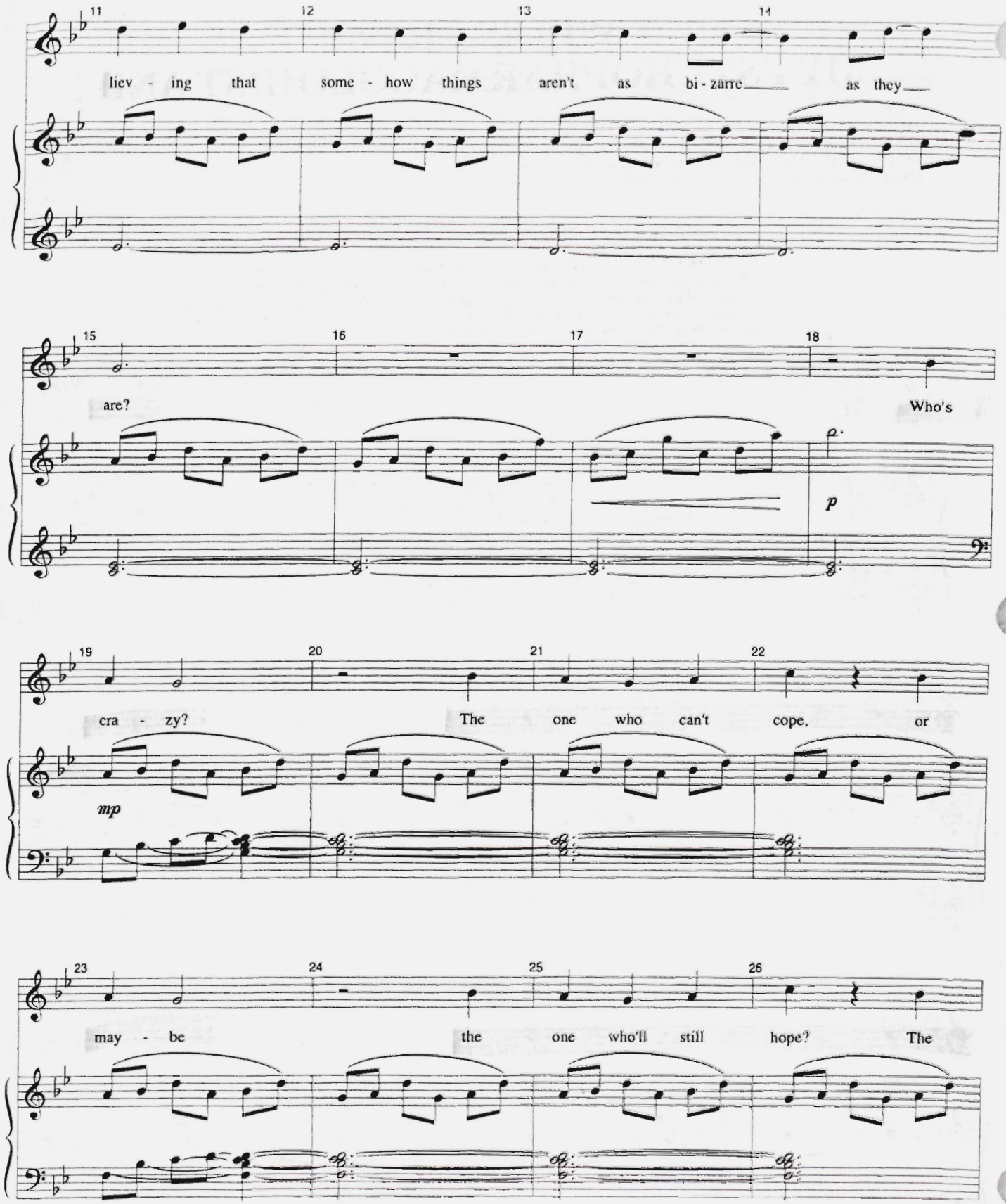
Flowing
♩ = 168

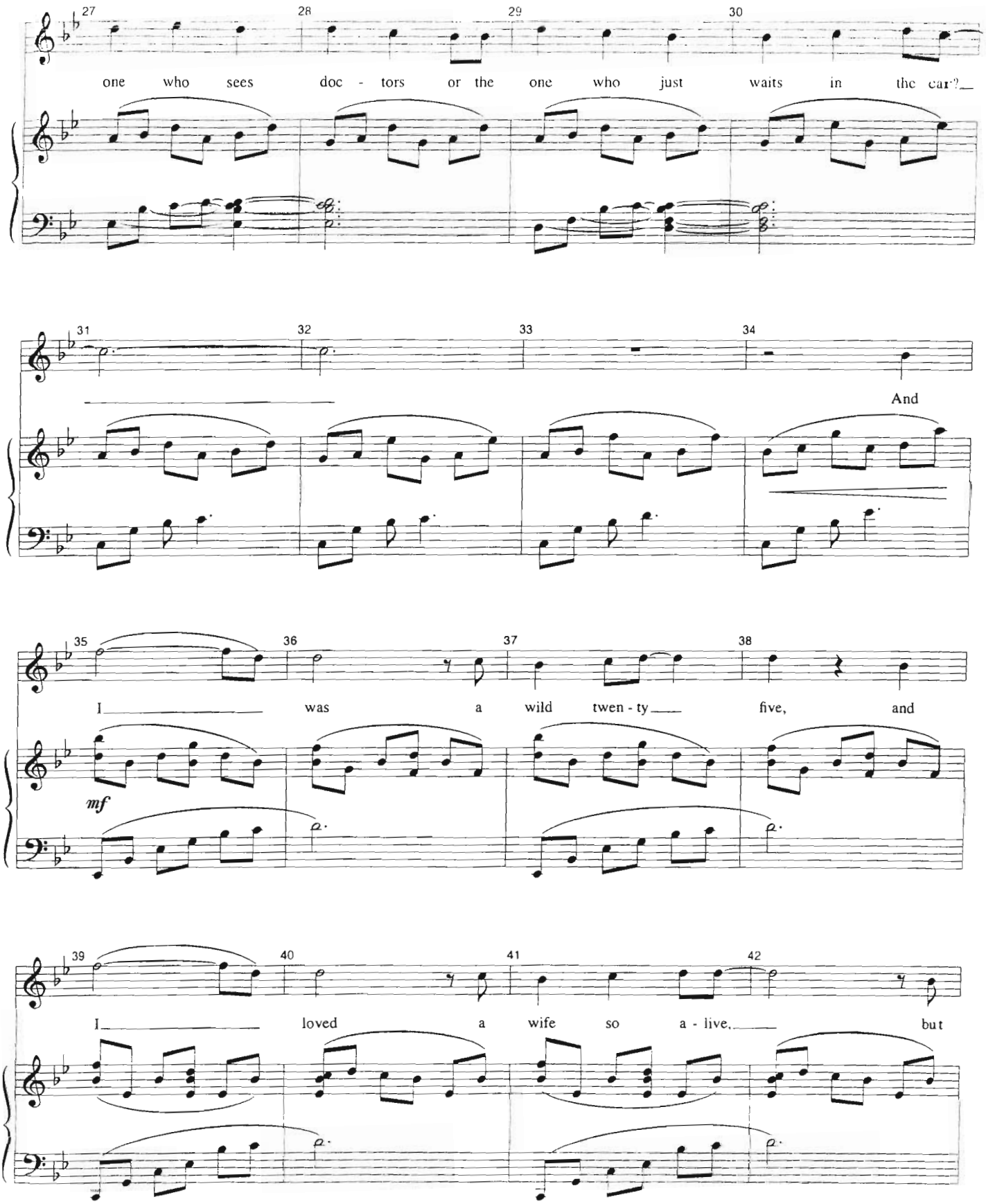
1 2 **DAN:** **Vamp**
Who's

p

3 4 5 6
cra - zy? The hus - band or wife? Who's

7 8 9 10
cra - zy? To live their whole life be -


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


one who sees doc - tors or the one who just waits in the car?
And
I was a wild twen - ty five, and
mf
I loved a wife so a - live, but

43 44 45

now I be - lieve I would set - tle for

Rit. A Tempo

46 47

one who can drive.

mp *f*

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..."

Jagged Waltz Vamp

48 49

DIANA:

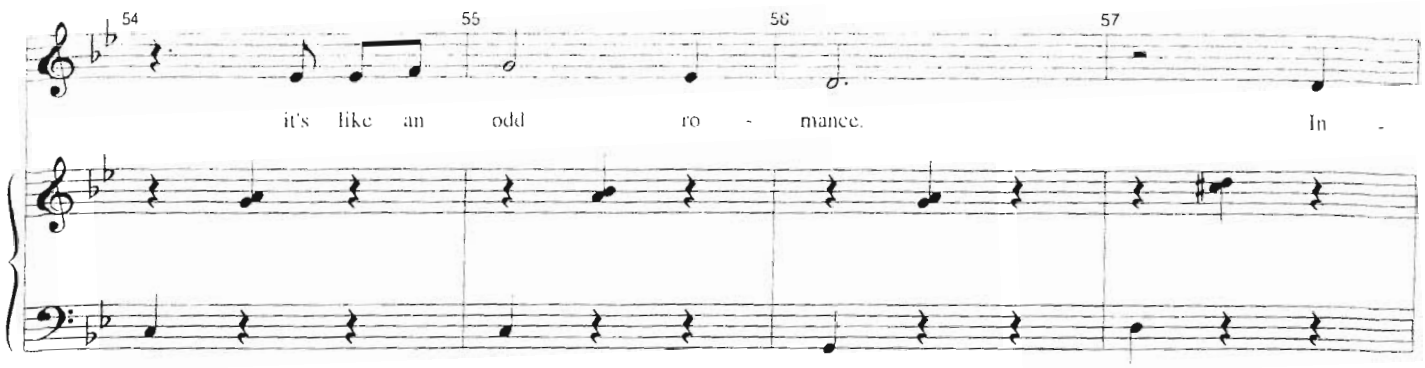
(Diana sings as Doctor Fine continues his litany.)

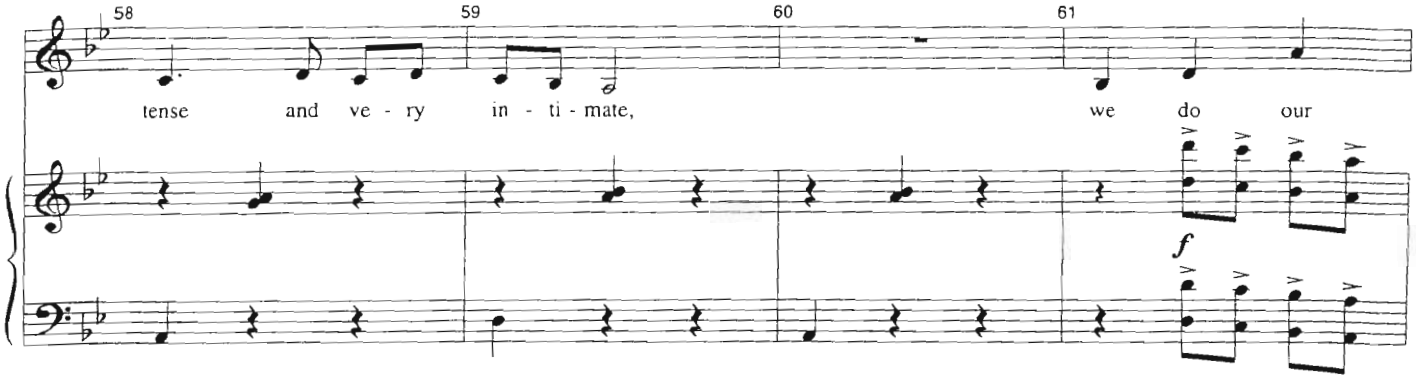
My

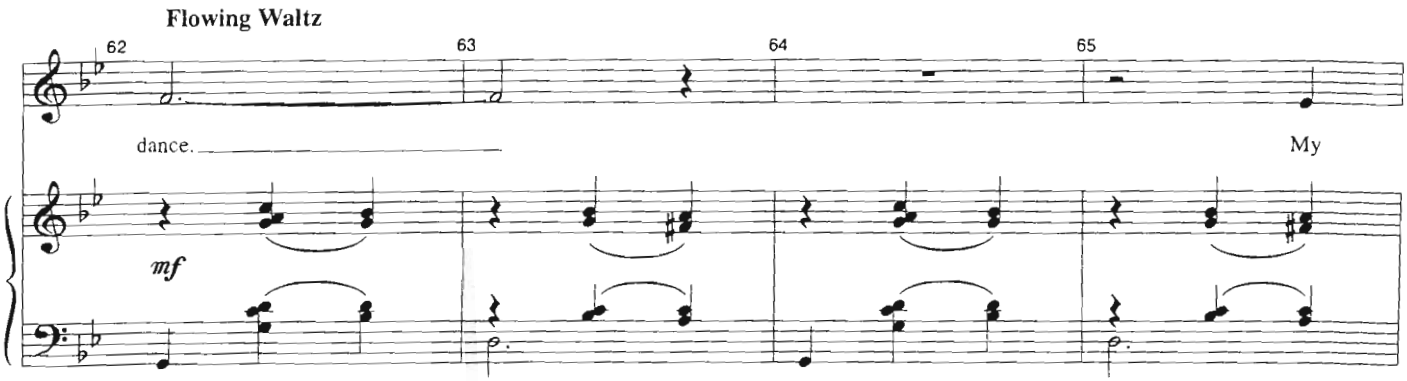
p

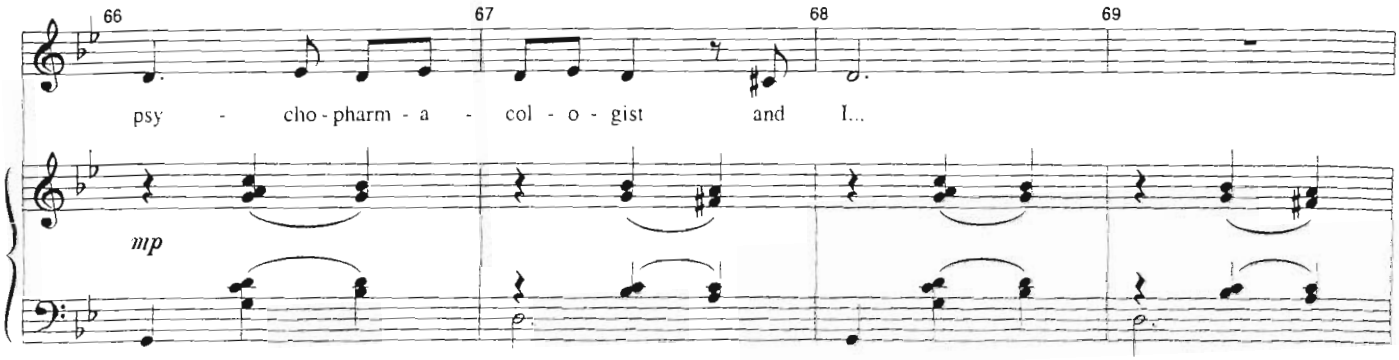
50 51 52 53

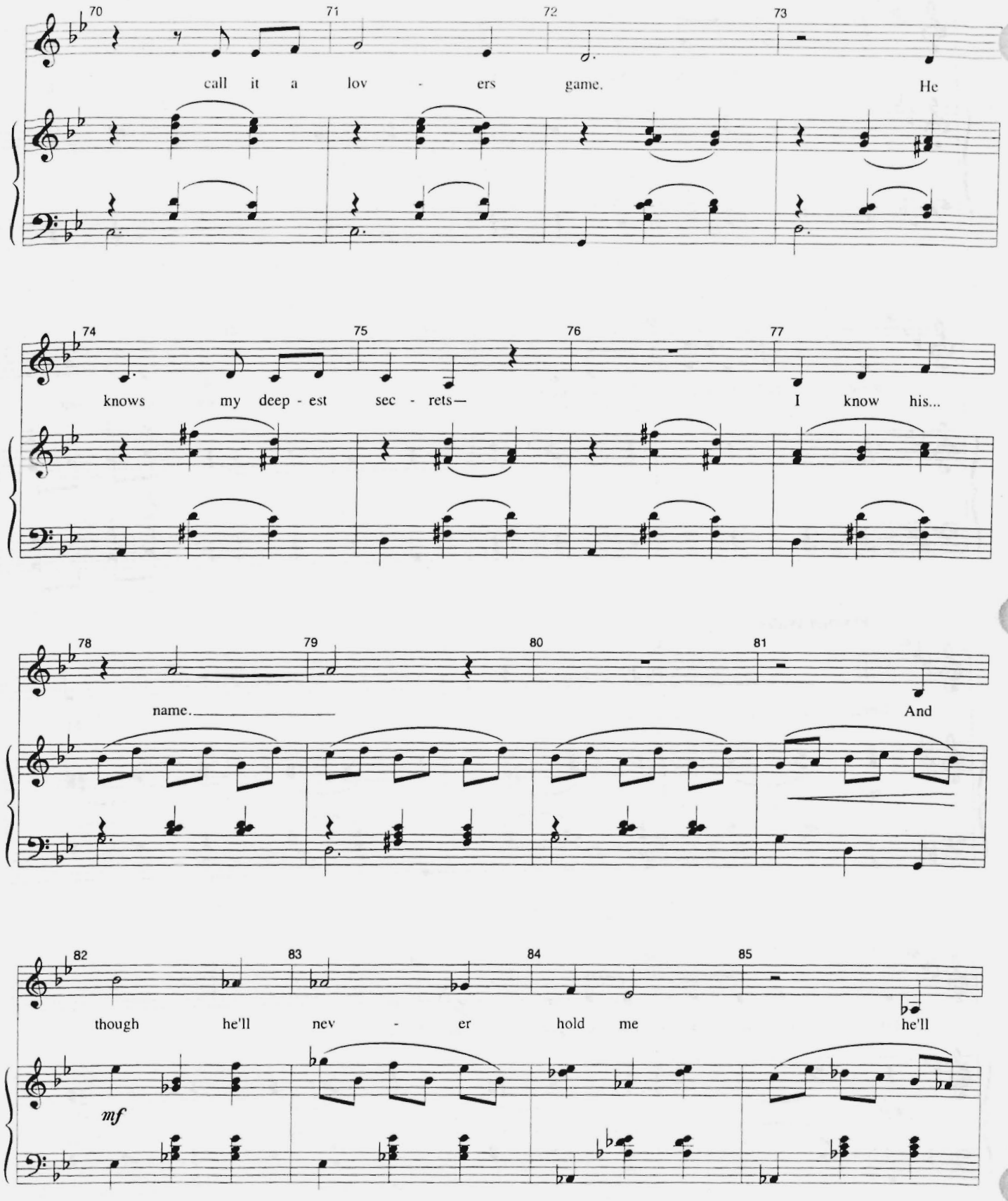
psy - cho - pharm - a - col - o - gist and I...

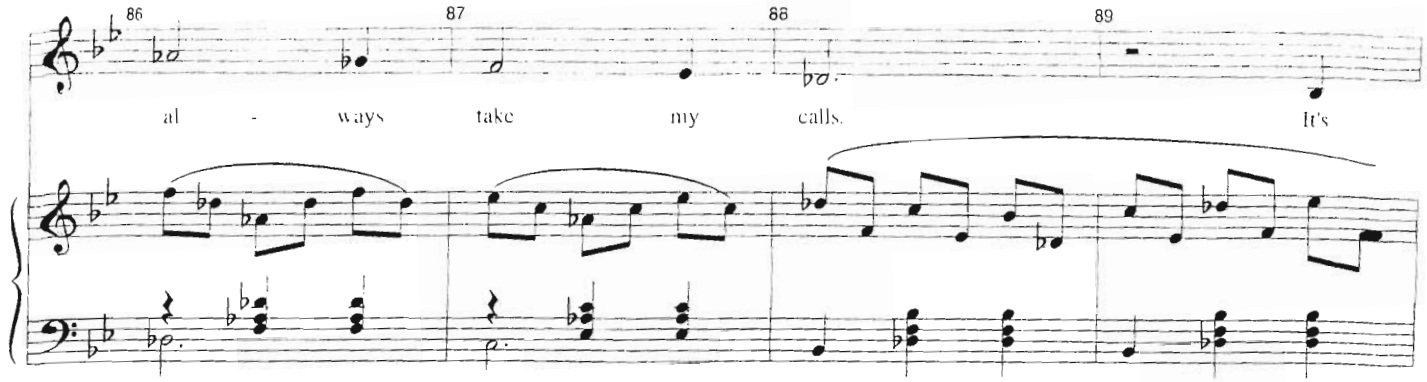

54
55
56
57
it's like an odd ro - mance. In -

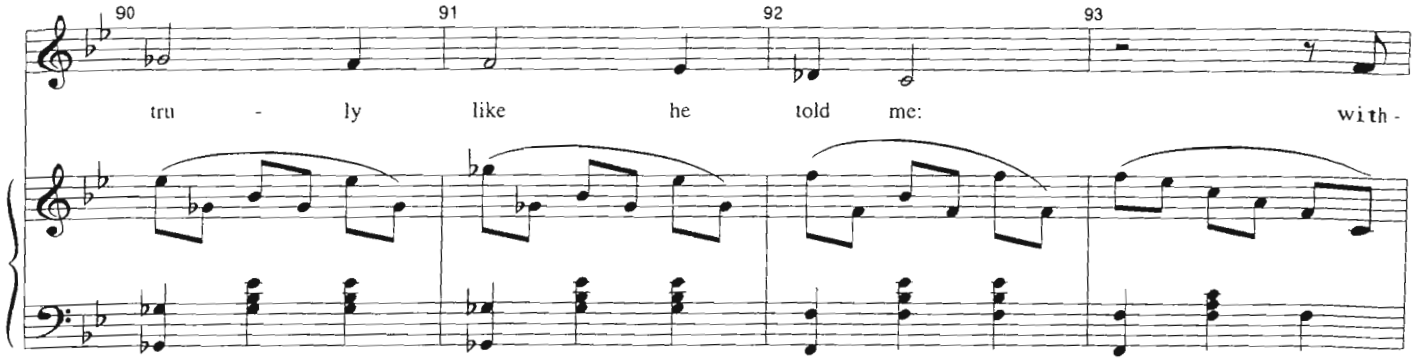

58
59
60
61
tense and ve - ry in - ti - mate, we do our
f


Flowing Waltz
62
63
64
65
dance.
My
mf

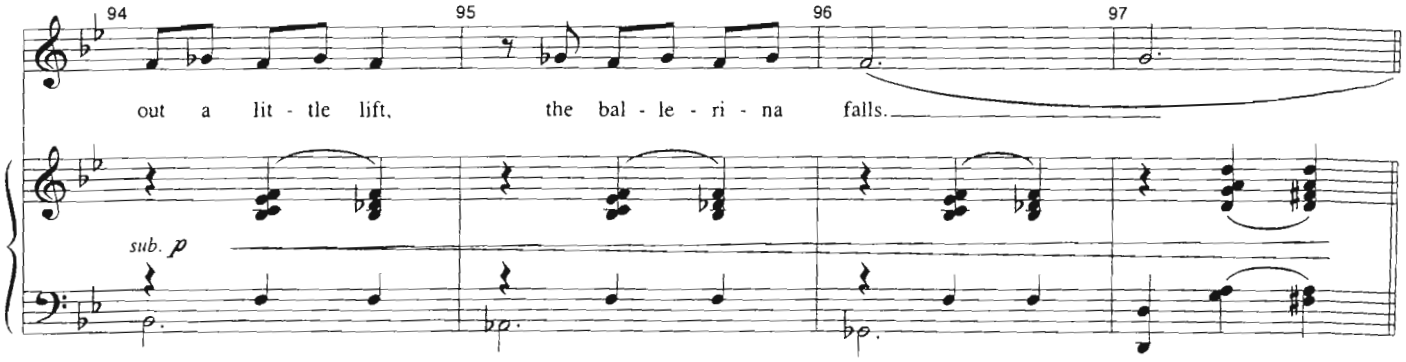

66
67
68
69
psy - cho - pharm - a - col - o - gist and I...
mp


70 71 72 73
call it a lov - ers game. He
74 75 76 77
knows my deep - est sec - rets— I know his...
78 79 80 81
name. And
82 83 84 85
though he'll nev - er hold me he'll
mf





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



(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 and Diana change positions: it's another week.)

Jazz Waltz Swing 8ths

DOCTOR FINE: "Goodman, Diana. Bipolar depressive with delusional episodes..."

98 99 100 101

NATALIE: *mf* *p*

GABE DAN HENRY: *mf* *p*

Doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

mf *Jazz comping a la Dave Brubeck* Gm9 | Am7/D | *p* Gm9 | Gm9/D

"...Sixteen-year history of medication. Adjustment after one week." **Straight 8ths**

102 103 104 105

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Gm | F6 | E♭6 | D7

DIANA: "I've got less anxiety, but I have headaches, blurry vision, and I can't feel my toes."

106 107 108 109

doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo doo

Gm | F | E♭ | D7

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 E♭ Gm/D Gm

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

114 115 116

pp

Safety out on any beat

NATALIE:
Aaah

pp

GABE:
Aaah

p

f

NATALIE:

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

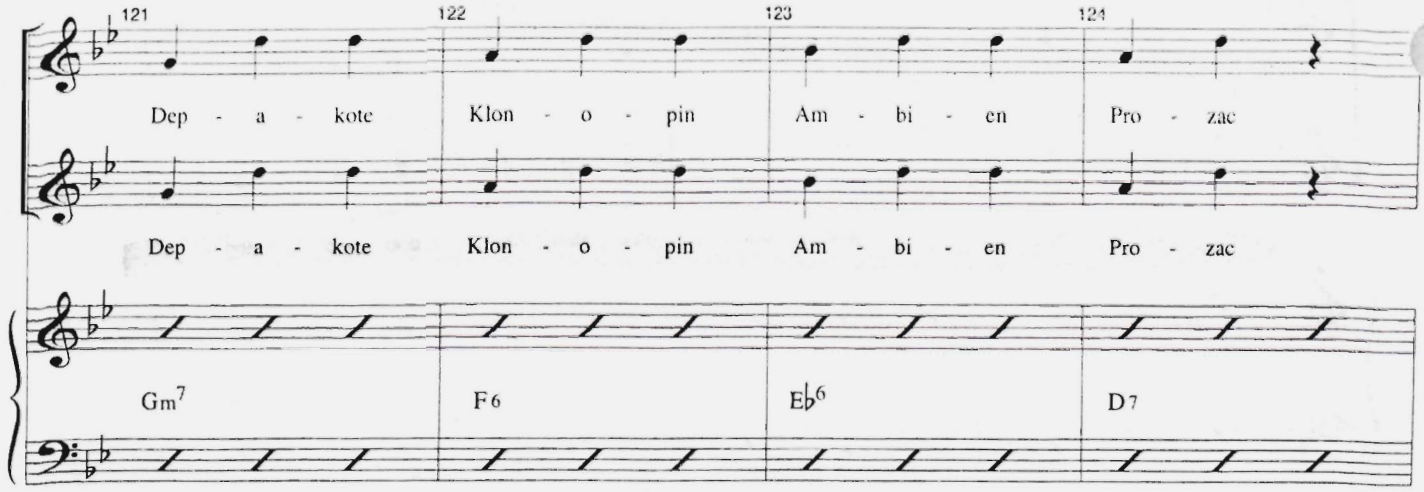
117 118 119 120

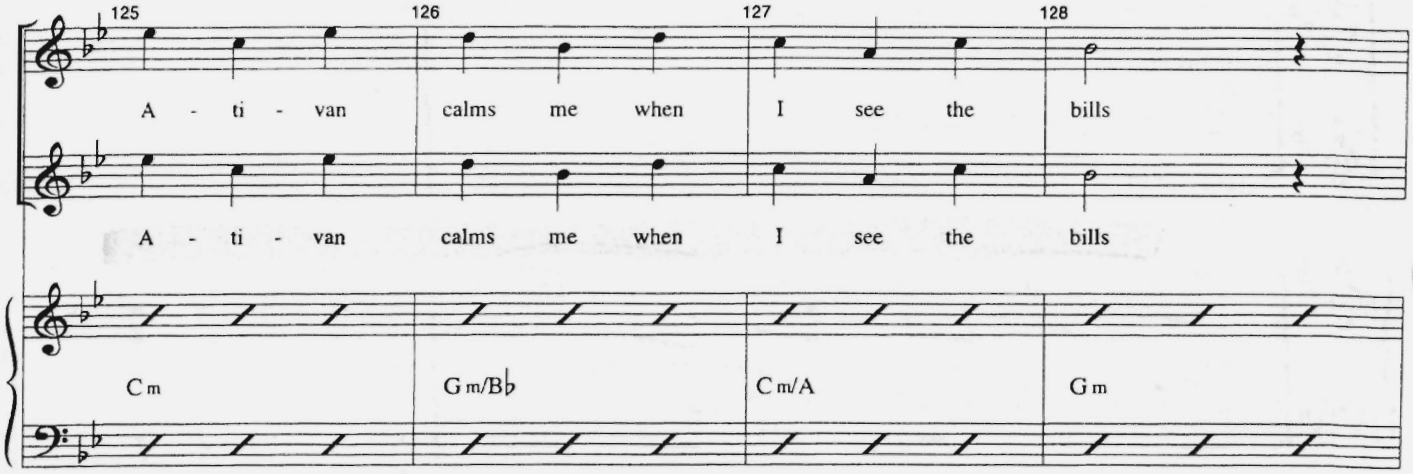
Zo - loft and Pax - il and Bus - par and Xan - ax

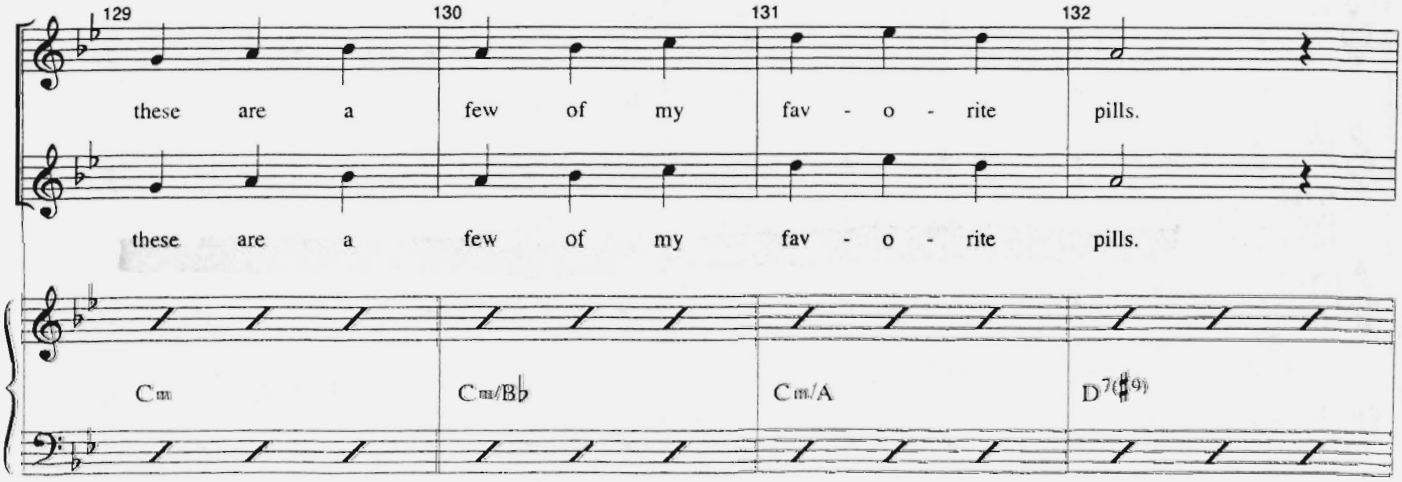
GABE
DAN Zo - loft and Pax - il and Bus - par and Xan - ax
HENRY:

mf

Gm9 Dm7/F E♭6 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 E♭6 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
Cm Gm/B♭ Cm/A Gm


129 130 131 132
these are a few of my fav - o - rite pills.
these are a few of my fav - o - rite pills.
Cm Cm/B♭ Cm/A D7(♯9)

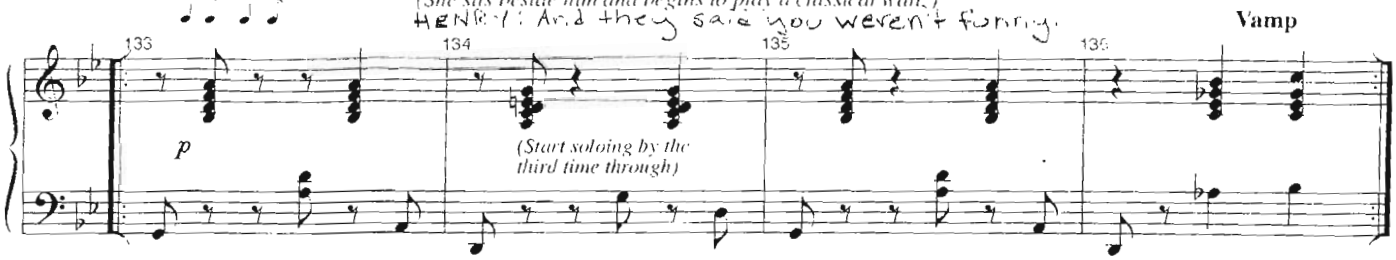
DIANA: [illegible]

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.'"

(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.)

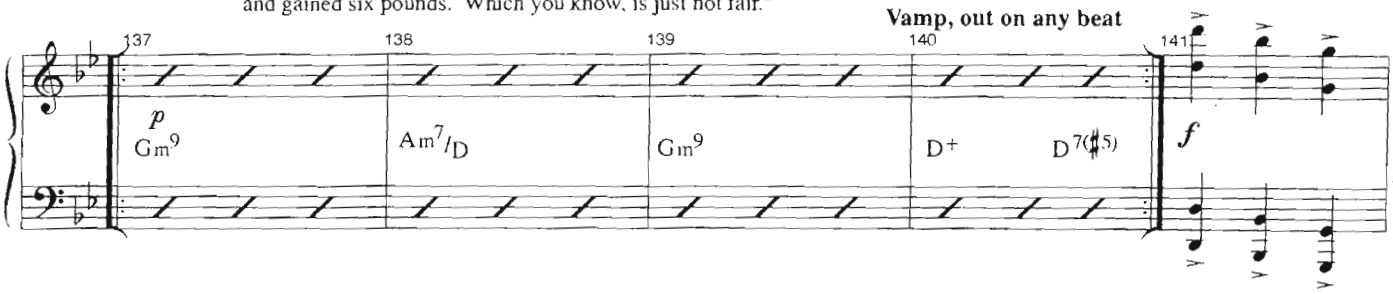
(She sits beside him and begins to play a classical waltz)

HENRY: And they said you weren't funny.



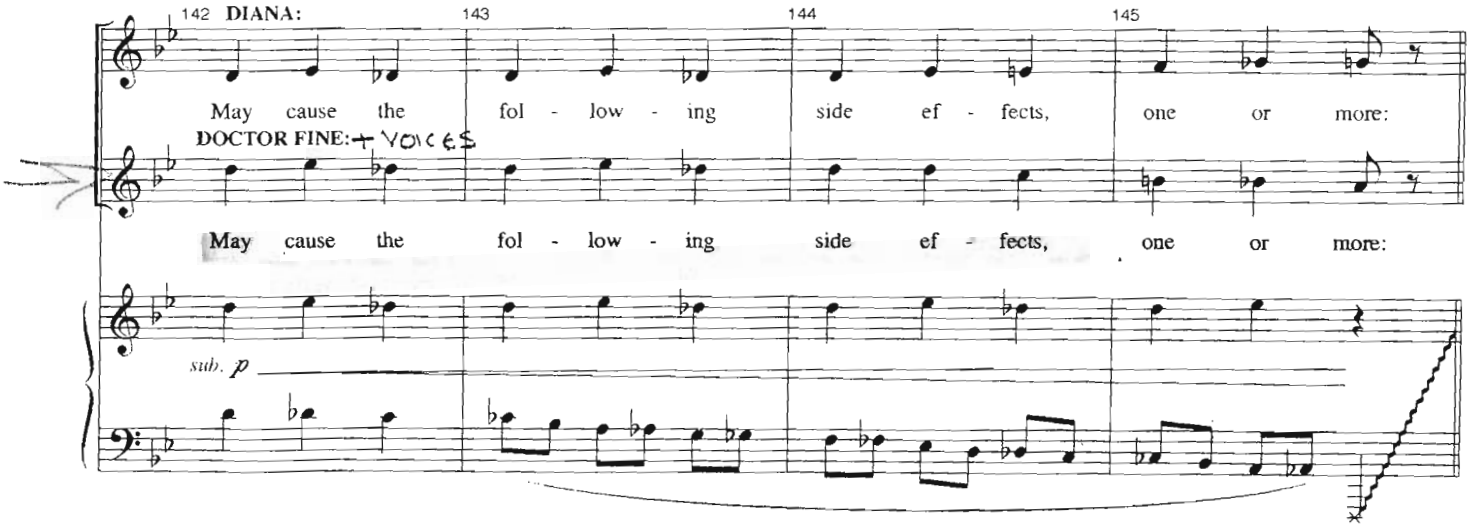
(Doctor Fine is taking notes again. Diana keeps dancing.)

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.)



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,

f

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.

f

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

f

Straight 8ths
cresc. poco a poco

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,

G + H
M + D

sub. p

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.

p

158 DIANA:

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

Straight 8ths

WOMEN: *f*

oh, and one last thing—

(All the bottles fall to the floor.)

MEN: *f*

oh, and one last thing—

DOCTOR FINE:

Use may be

mf *f*

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

DAN:

Use may be fa - tal...

GABE:

Use may be fa - tal...

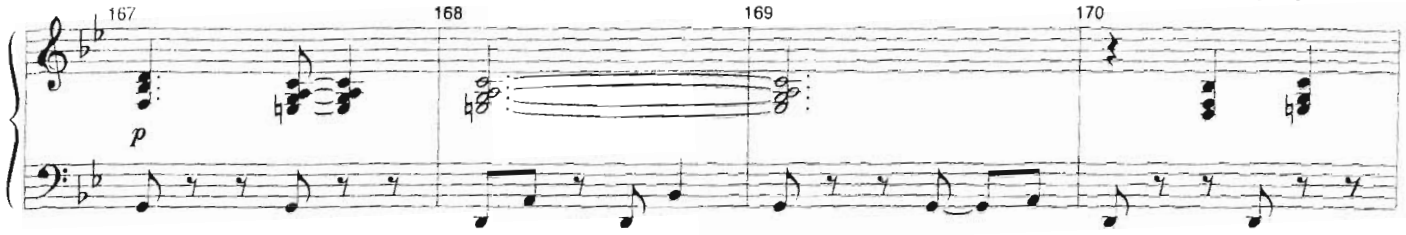
fa - tal...

mf *Jazz solo*

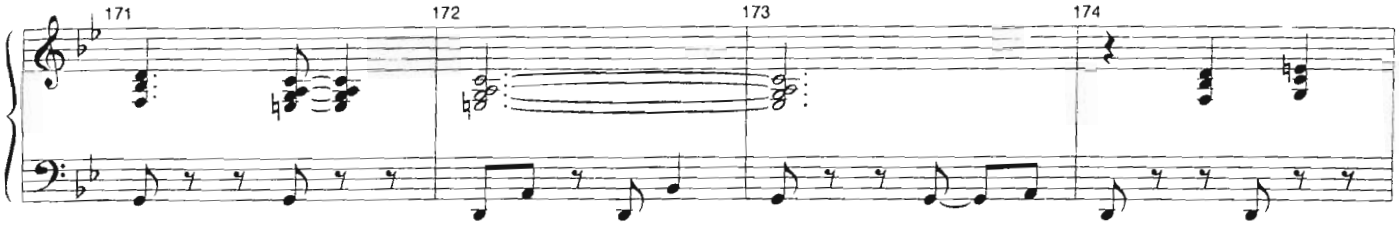
SPLIT SCENE. Doctor Fine back with Diana.

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

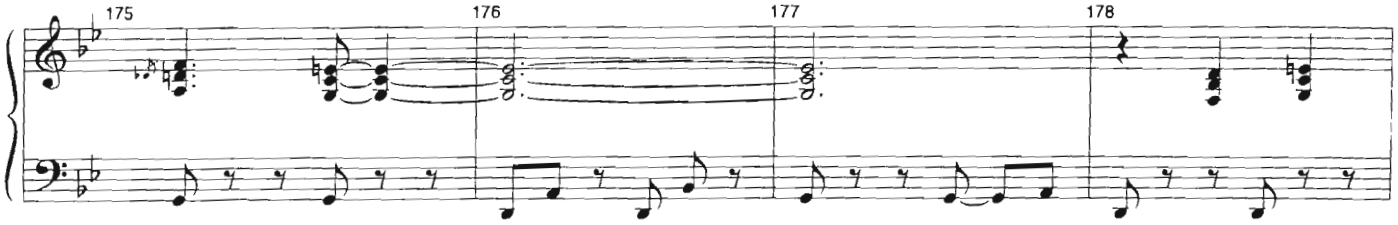
DOCTOR FINE: "Goodman, Diana. Third Adjustment after five weeks. Reports continued mild anxiety and some lingering depression"



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

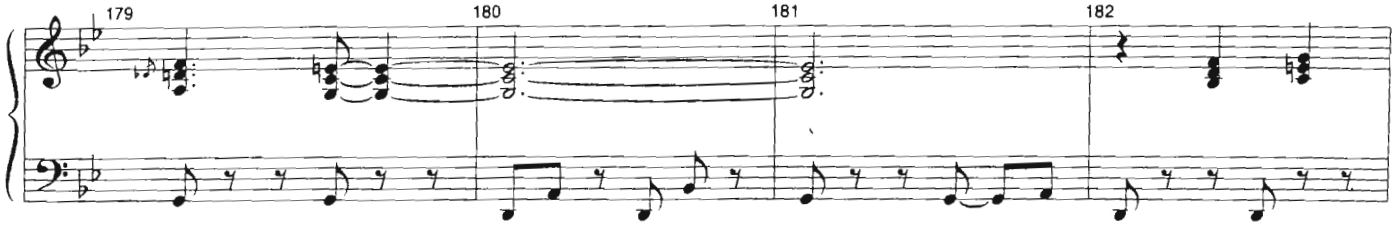


HENRY: *(plays a lick)* "Here. Art Tatum. Groundbreaking jazz pianist. Classically trained."

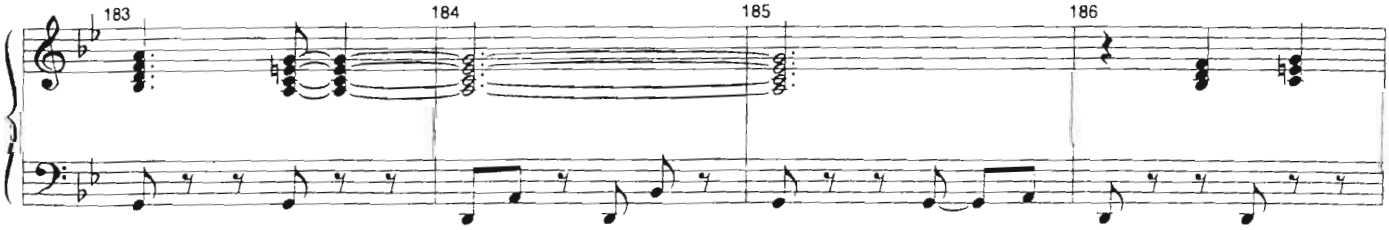


DIANA: "I now can't feel my fingers or my toes. I sweat profusely for no reason."

NATALIE: "Beethoven did cocaine."
HENRY: "Really?"



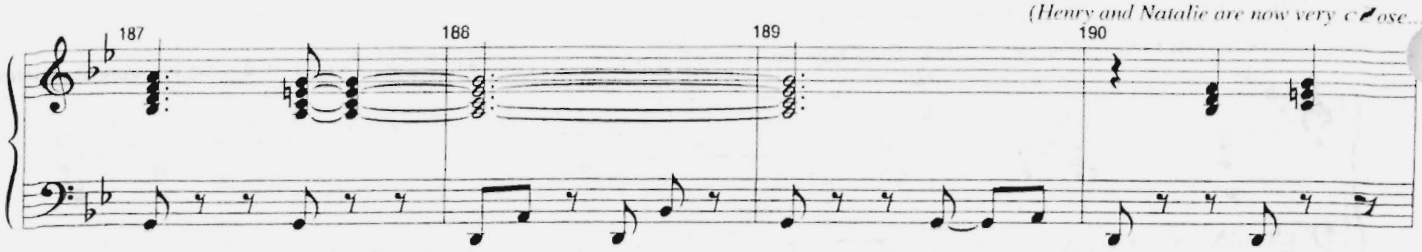
DIANA "Fortunately I have absolutely no desire for sex."



HENRY: "Miles Davis went to Julliard."

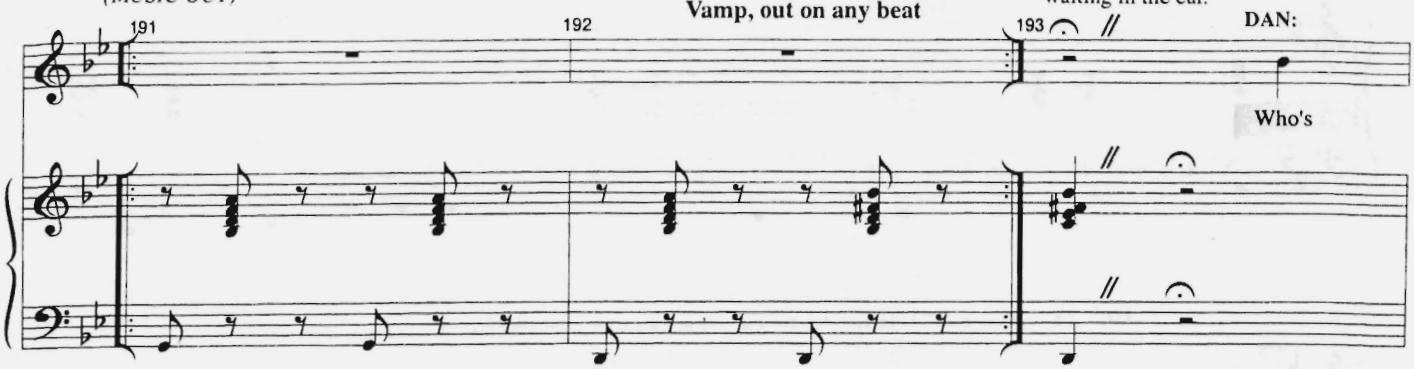
NATALIE: "Mozart wrote poems about farts."

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



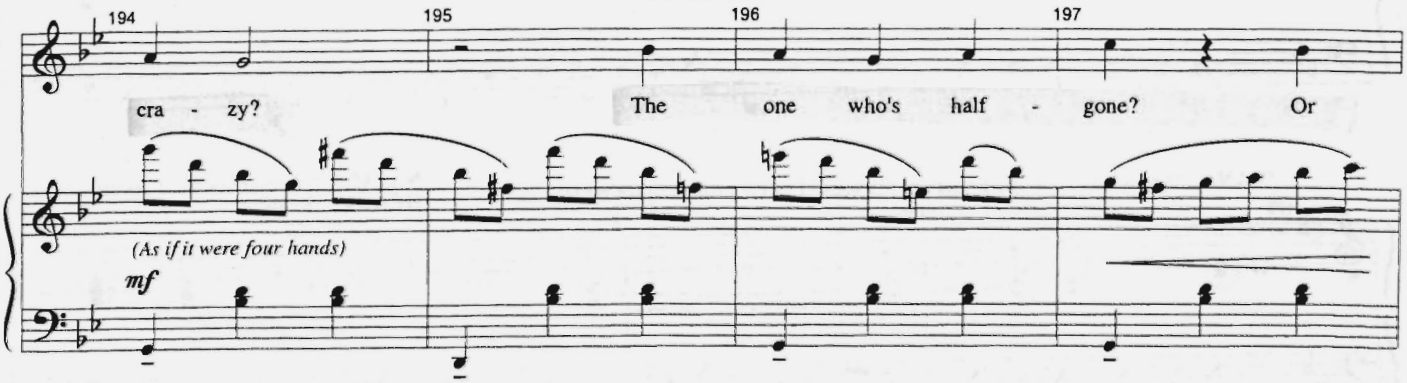
DIANA: *(CONT'D)* "Although whether that's the medicine or the marriage is anybody's guess."
DOCTOR FINE: "I'm sure it's the medicine."
DIANA: *(flattered)* "Oh, thank you, that's very sweet..."
(MUSIC OUT)

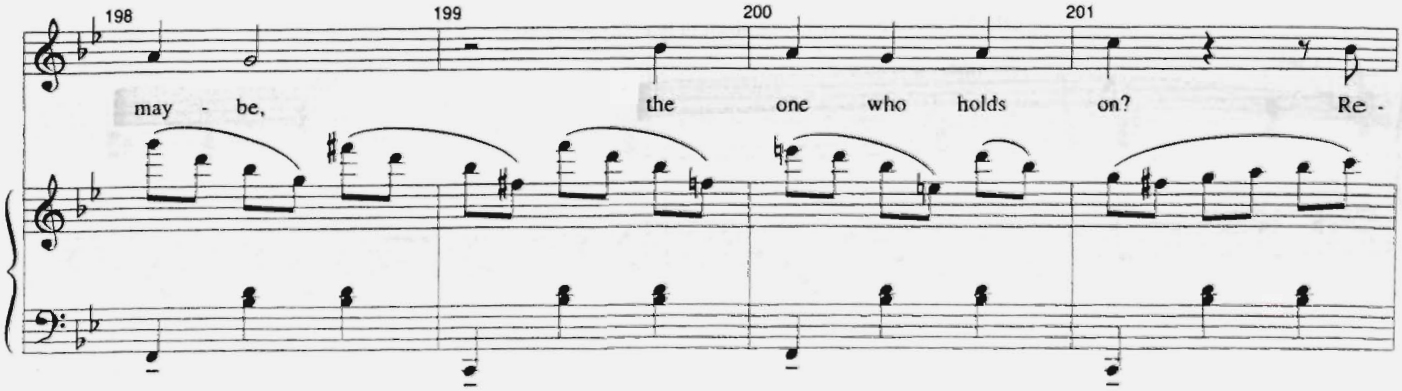
"...But my husband's waiting in the car."

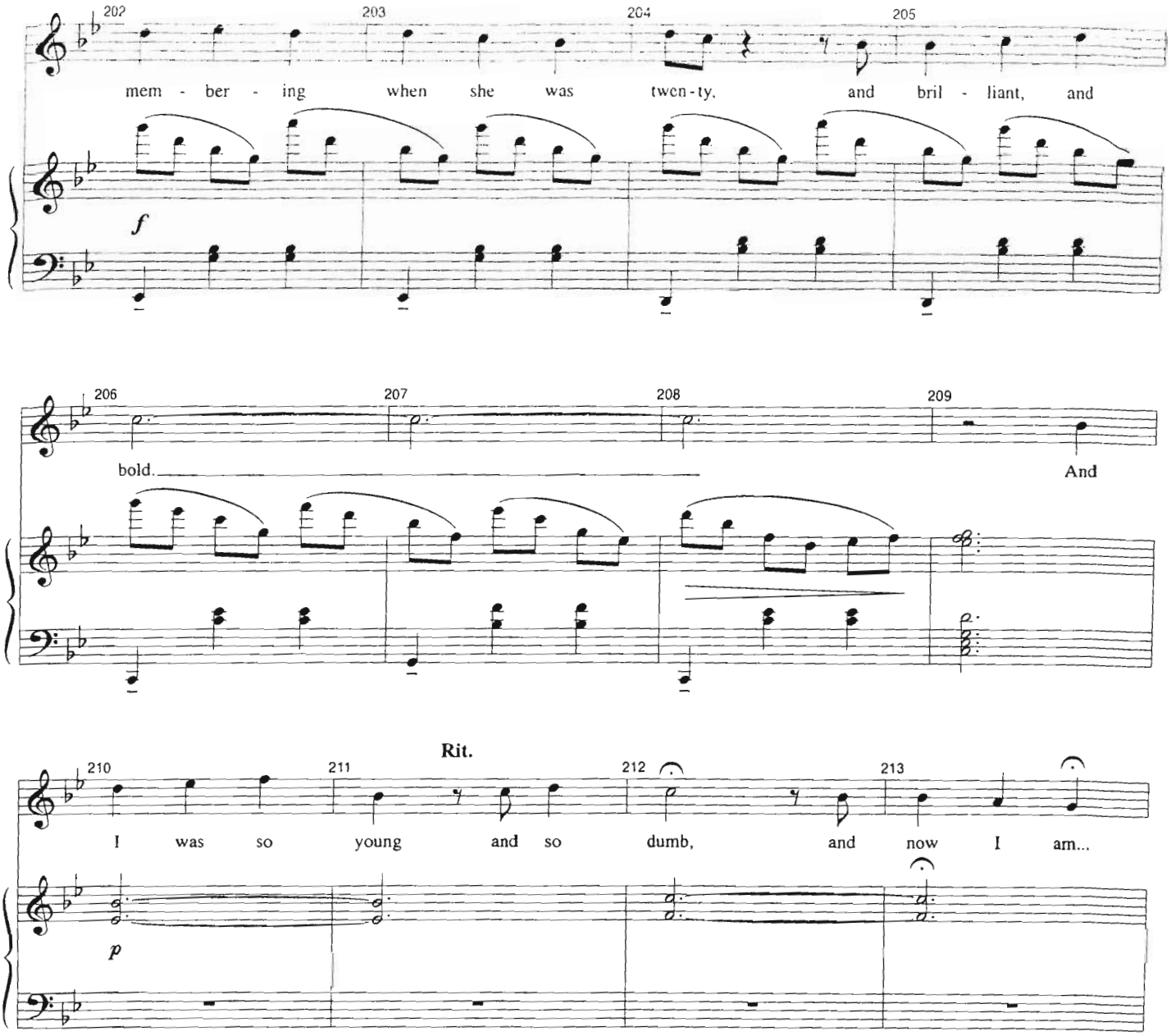


(...but instead of kissing, Henry and Natalie play furiously, four hands.)

Lights on Dan, waiting in the car.)





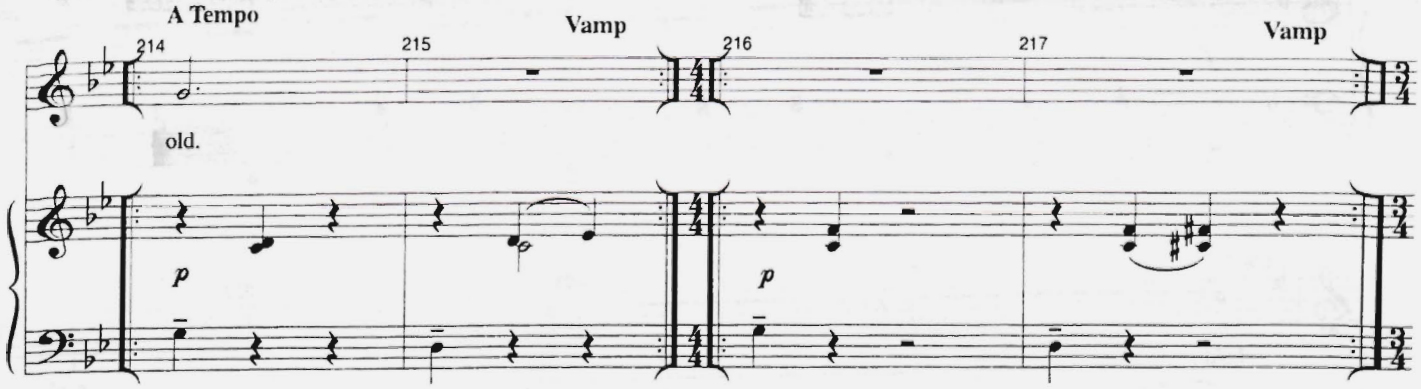

202
203
204
205
mem - ber - ing when she was twen - ty, and bril - liant, and
f
206
207
208
209
bold.
And
Rit.
210
211
212
213
I was so young and so dumb, and now I am...
p

(Lights.

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

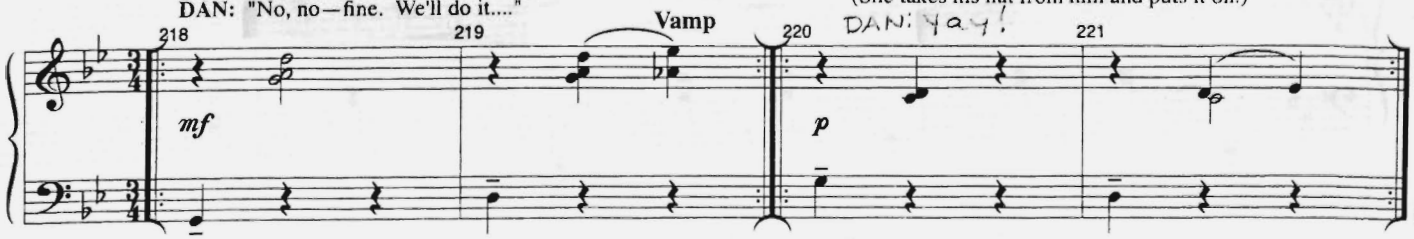
DIANA: "Thanks for the ride to class, Dan. I swear that when I turn twenty-one next month I'm going to get my license, so I can drink *and* drive. Now, let's motor. ~~If I'm late for Applied Estheties again, it *will* be ugly.~~"
DAN: "I serve at your pleasure, oh Lady Di."

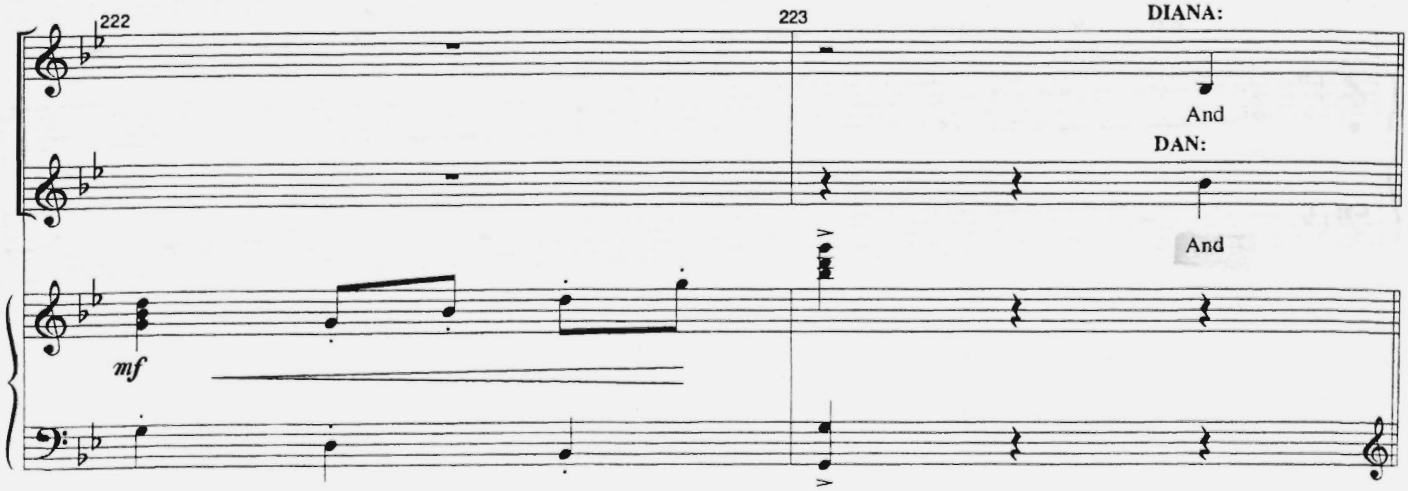
DIANA: "You know what? Screw that. Let's skip class and go ride the broken roller coaster at Fun Forest, ~~the one where you're sure you're goint to die every time~~?"
DAN: "Diana, we've skipped class twice already this week. We spent all of Monday searching for the perfect scrunchy—"



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.~~" Yay!
(She takes his hat from him and puts it on.)
DAN: Yay!





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

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

DIANA: *mp*

224 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 ba da ba da ba da ba da

HENRY/ MADDEN: *pp*

ba ba ba ba

p

228 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 da ba da

ba ba ba da ba da ba da

8va

232 233 234 235

tru - ly like he told me: with -

D

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

ba da ba da ba da ba da ba ba

M

ba da ba da ba da ba da ba ba

(8va)

236 237 238 239

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

D

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

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

M

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

GABE:

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

DOCTOR FINE:

ba da da ba da da ba da da ba da

mf

E♭M7 Gm/D

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

Gabe, Natalie, and Henry disapp

Dan is left alone again.)

252 253 254 255

I.

DAN:

They

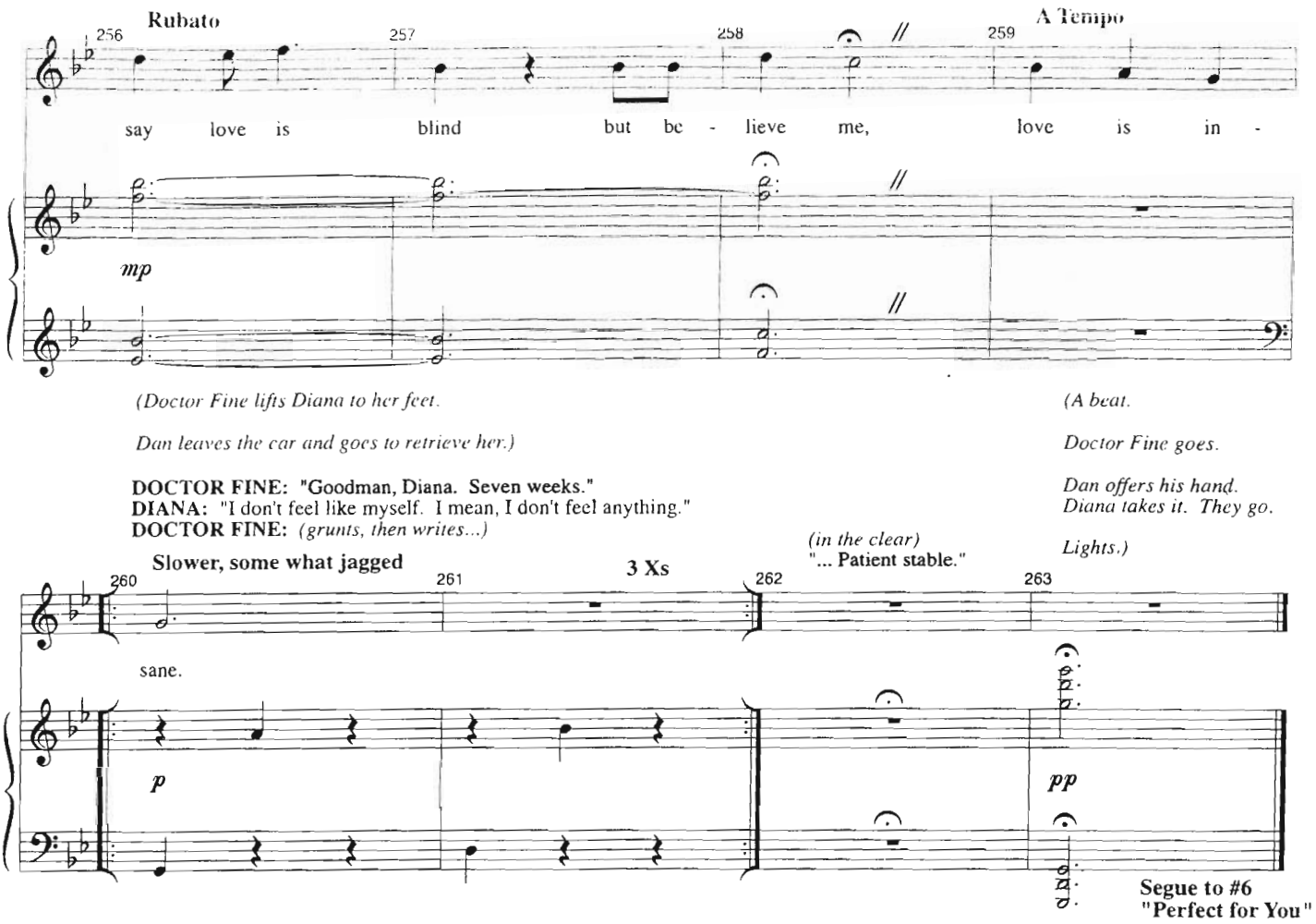
ba da da da da

ba da da da da

da ba da da

Cm

sub. p


Rubato
256
257
258
259
A Tempo
say love is blind but be - lieve me, love is in -
mp
(Doctor Fine lifts Diana to her feet.
Dan leaves the car and goes to retrieve her.)
(A beat.
Doctor Fine goes.
Dan offers his hand.
Diana takes it. They go.
Lights.)
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...)
(in the clear)
"... Patient stable."
Slower, some what jagged
260
261
3 Xs
262
263
sane.
p
pp
Segue to #6
"Perfect for You"

PERFECT FOR YOU

[Rev. 12/10/07]

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

CUE
Lights up.

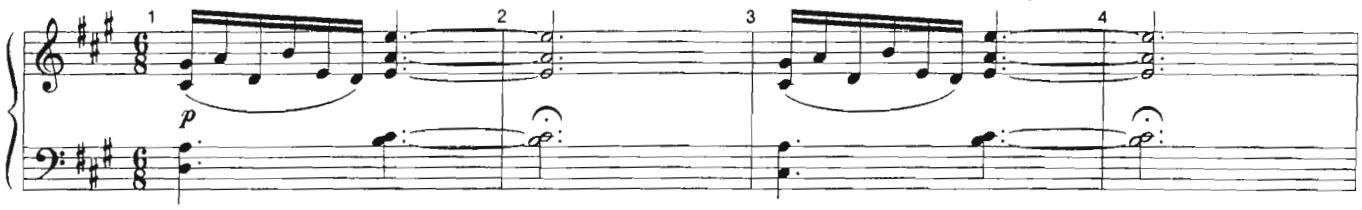
(Henry and Natalie are at his house.
He's packing the bowl of a bigass bong.)

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.)

HENRY: "Dude. It's therapeutic."

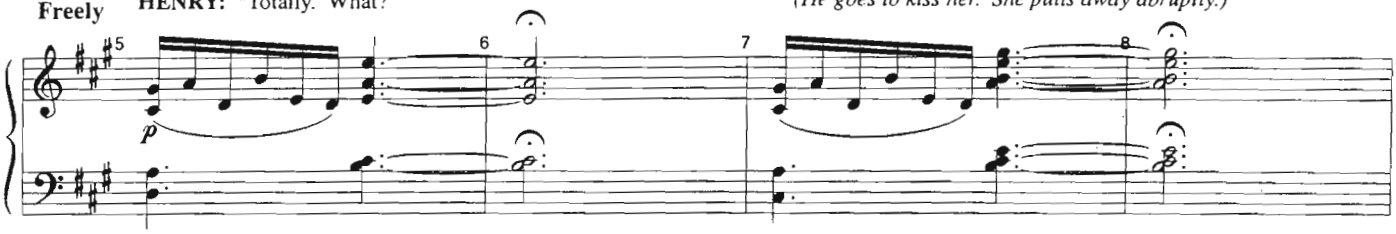
Freely



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



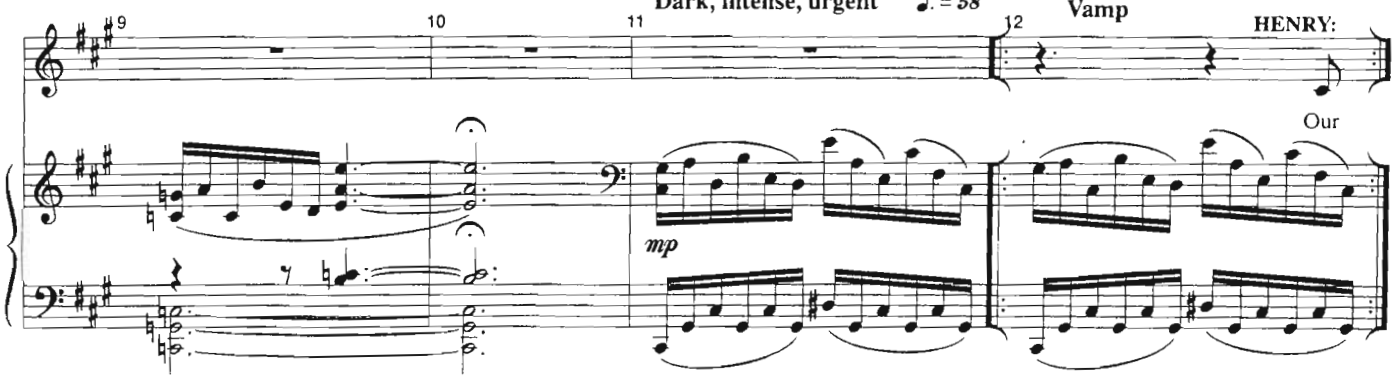
NATALIE: "Look. I can't do this. Not with my life. I'm like one fuckup from disaster."

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

Dark, intense, urgent ♩. = 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.

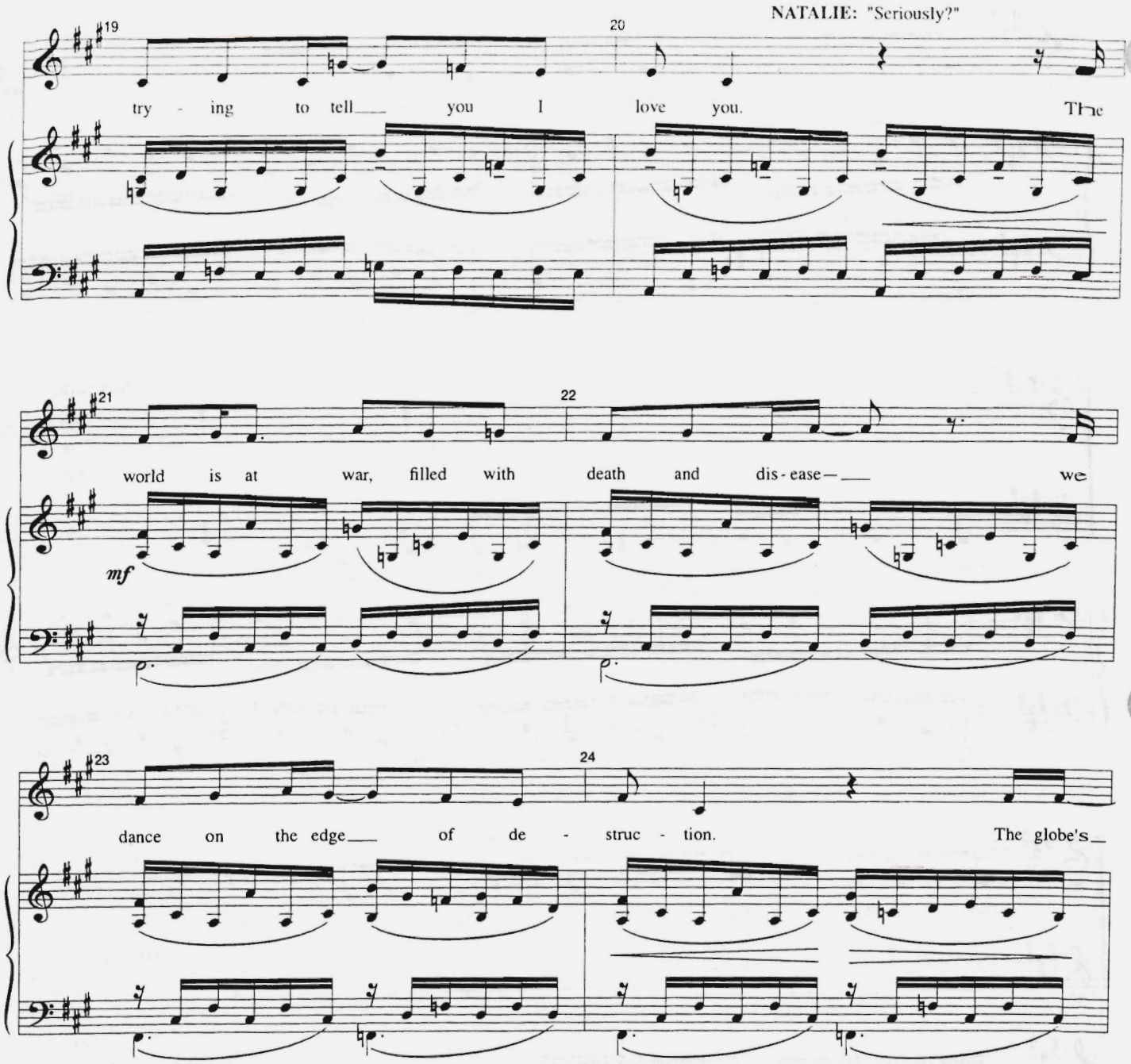
Um,

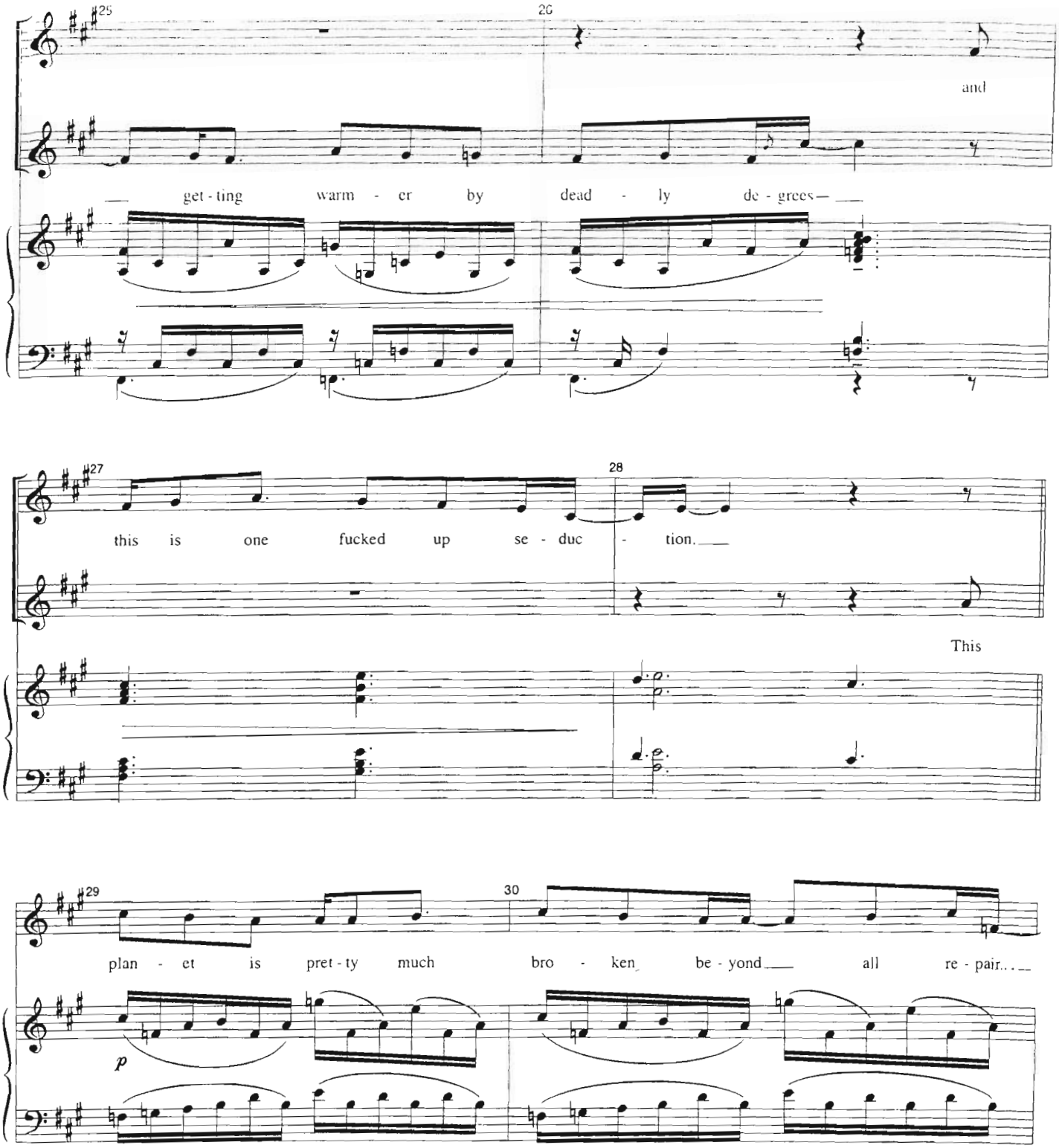
17 18

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

HENRY:

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.

36 37 38

Tenderly

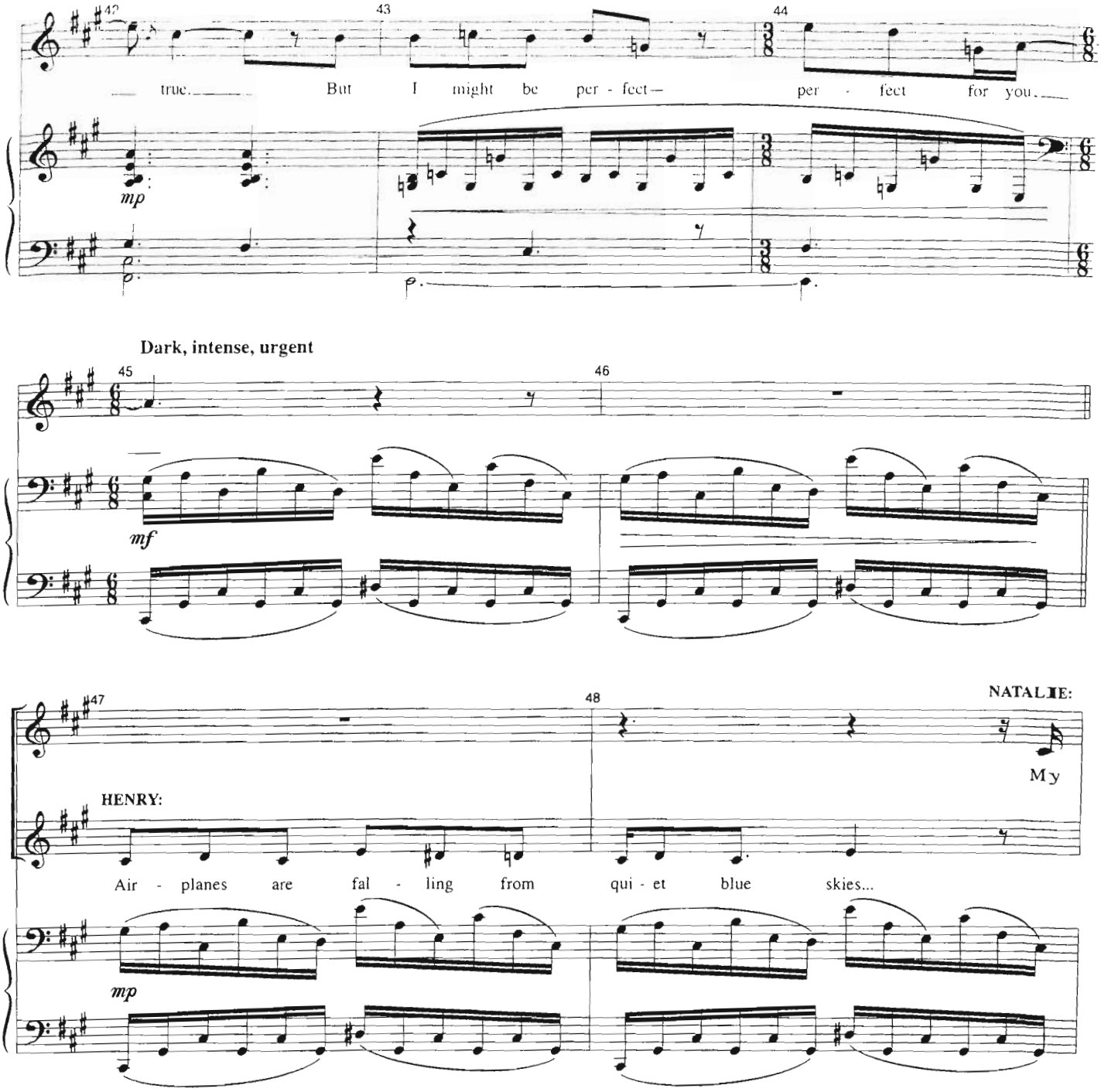
Per - fect for you... I could be per - fect for you.

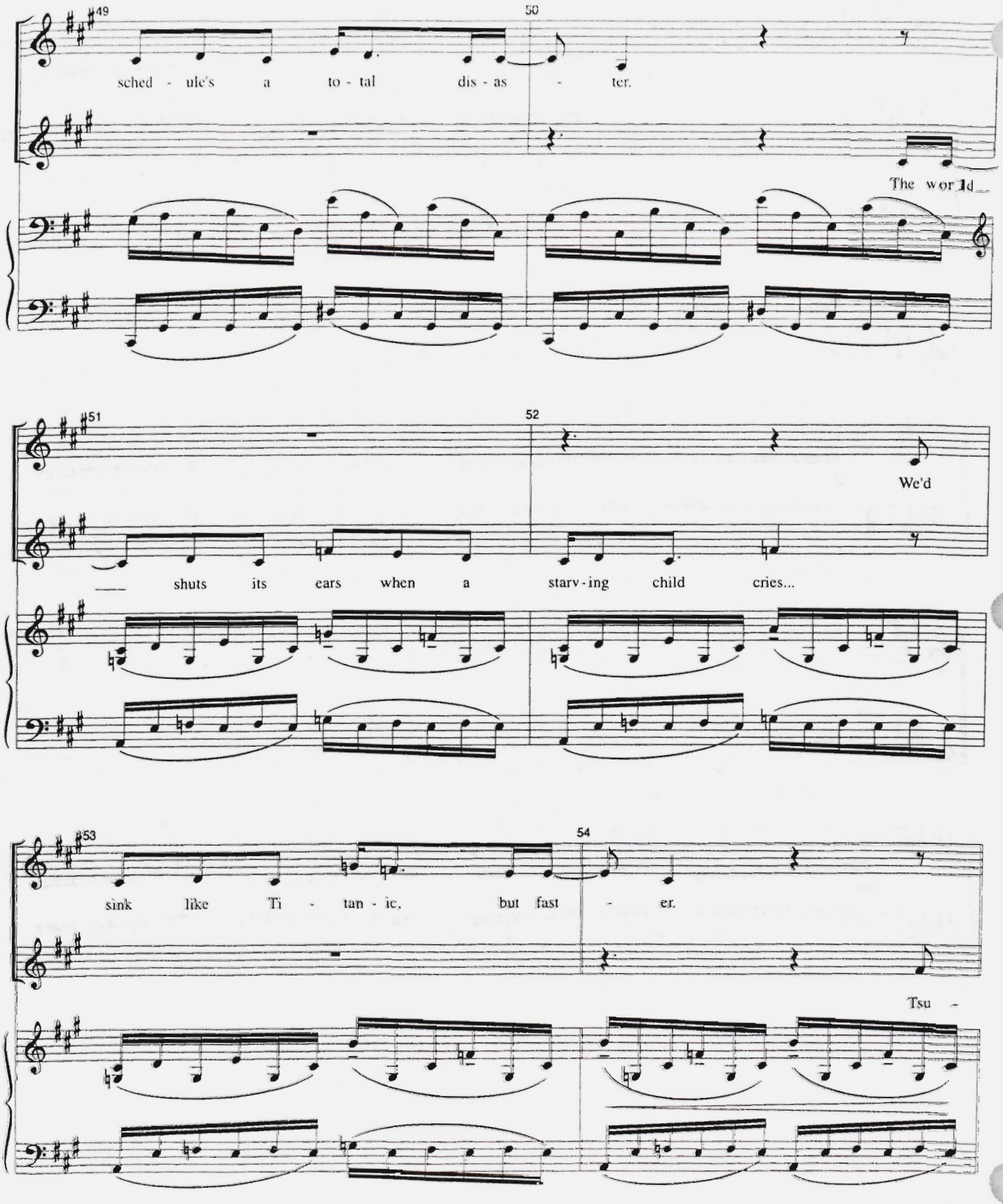
mp

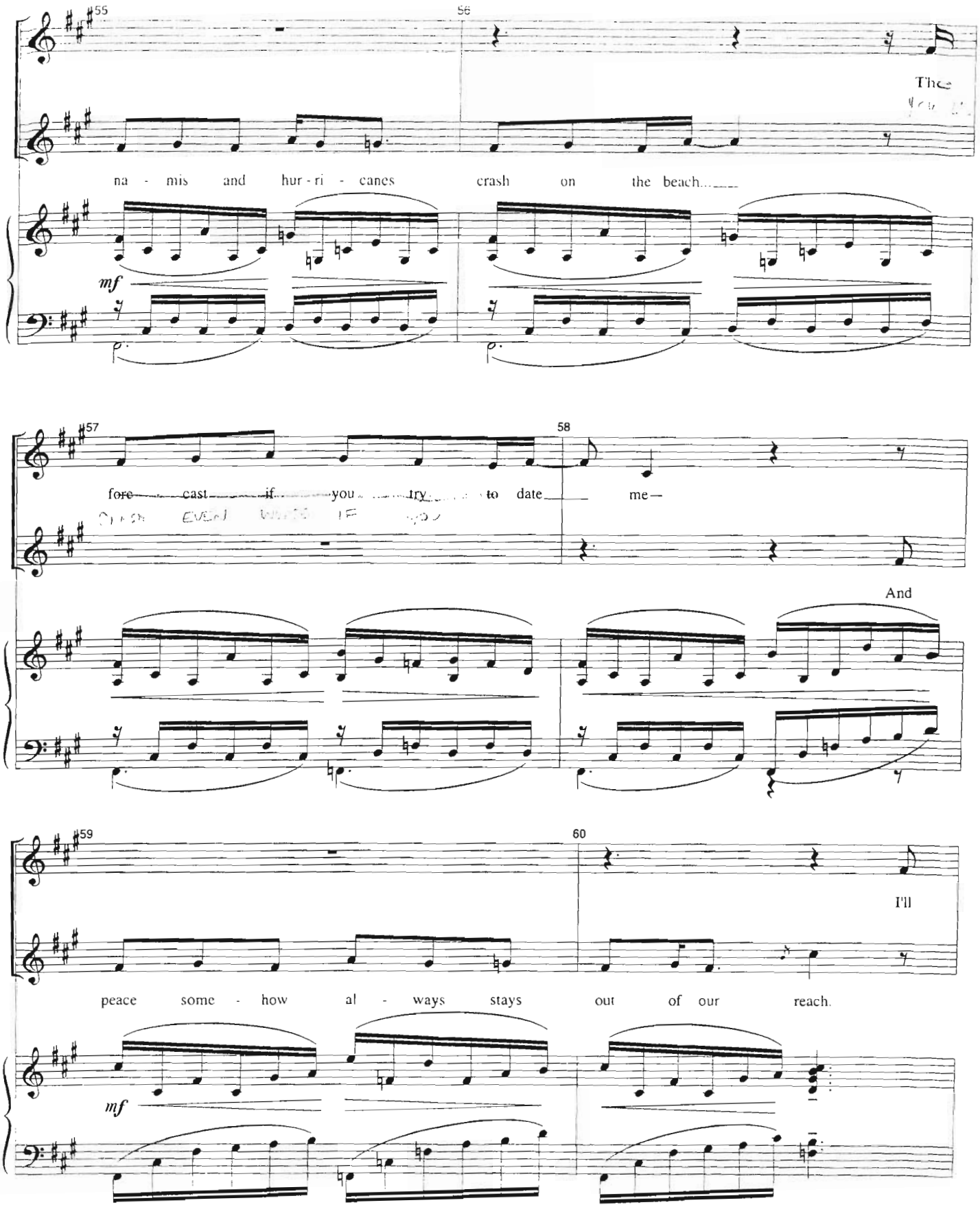
39 40 41

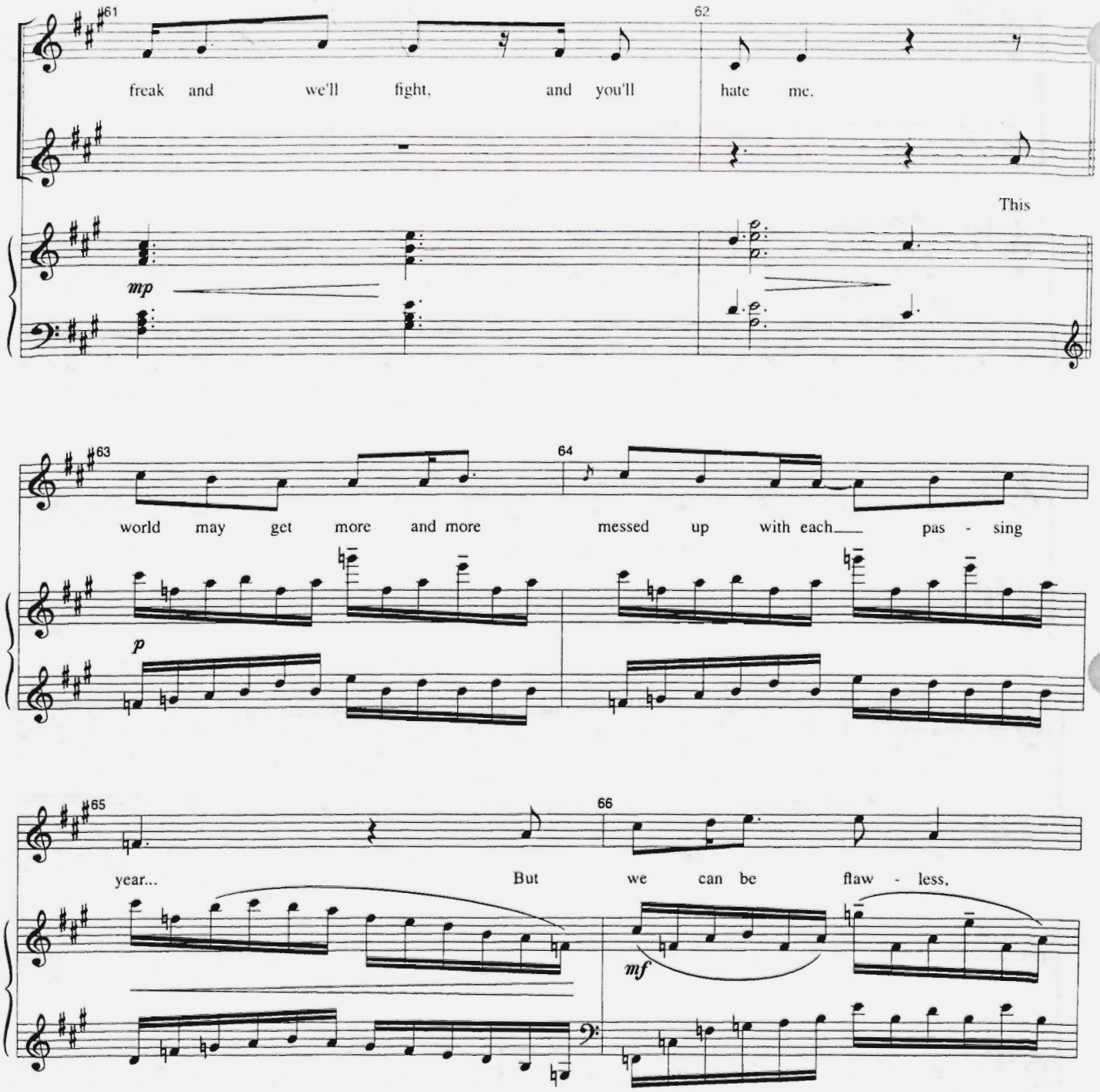
I might be la - zy, a lon - er, a bit of a ston - er— it's

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 wor ld
51
52
We'd
shuts its ears when a starv - ing child cries...
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—
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.
This
mp
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.

Tenderly

70 71 72

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

f *mp*

73 74 75

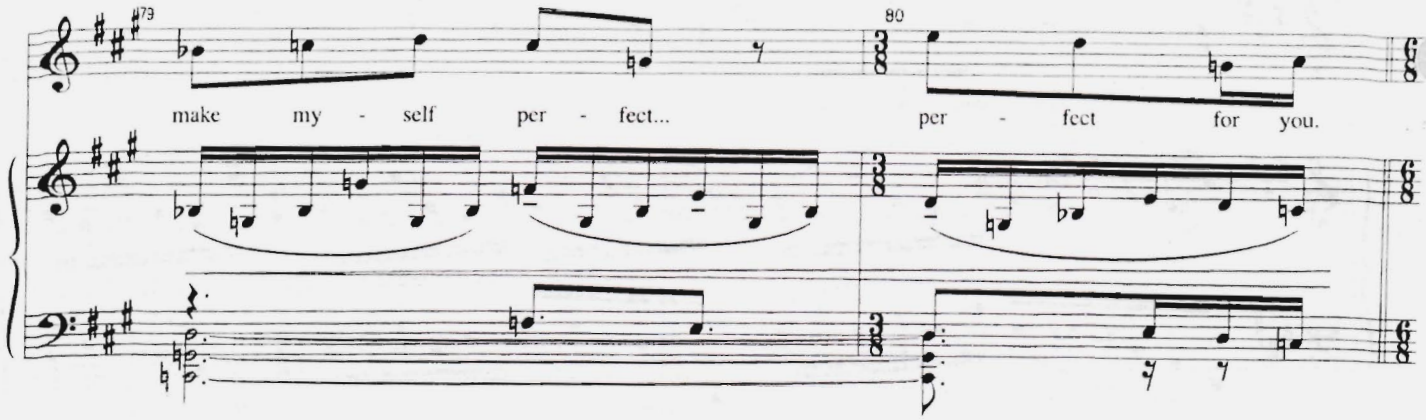
We're both slight-ly cra - zy, but you, you a - maze me, you

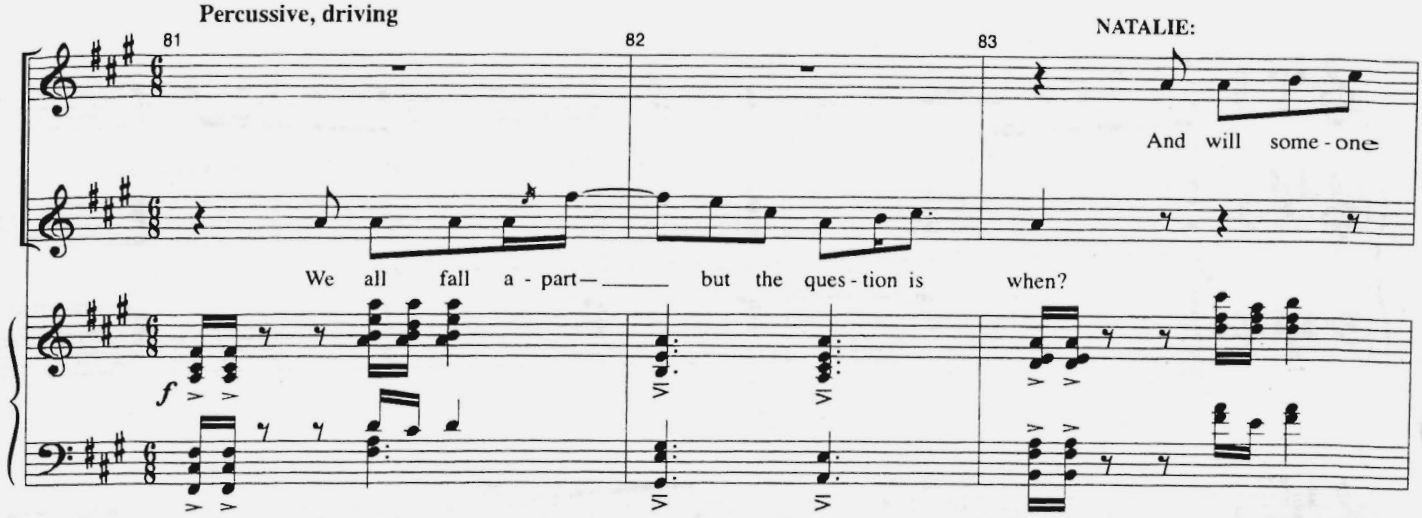
mf

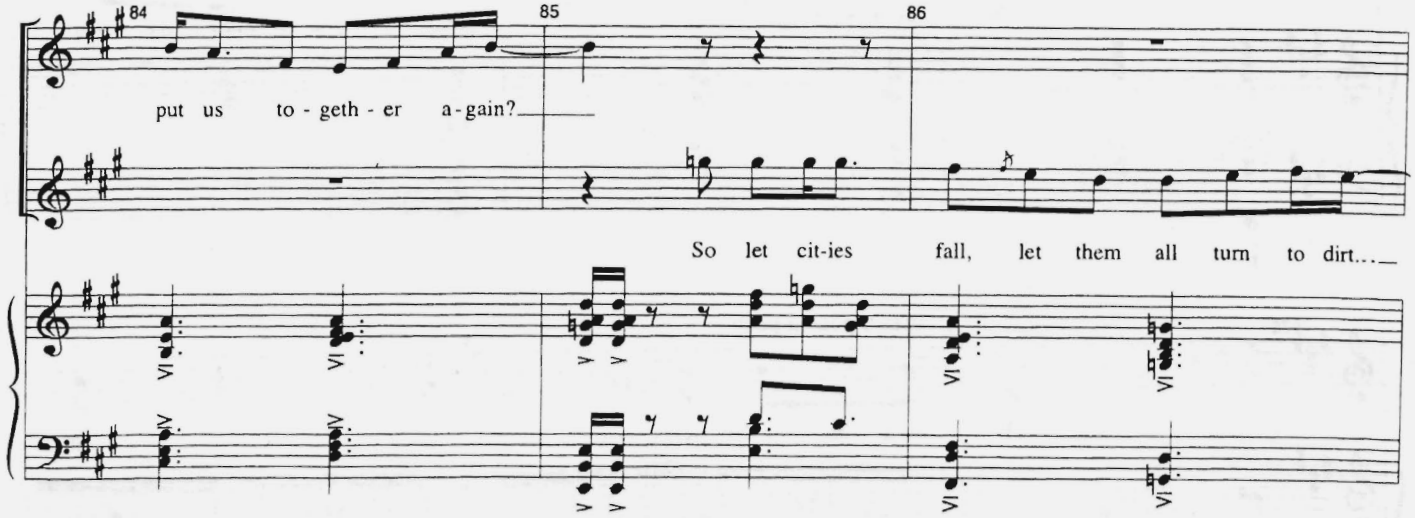
76 77 78

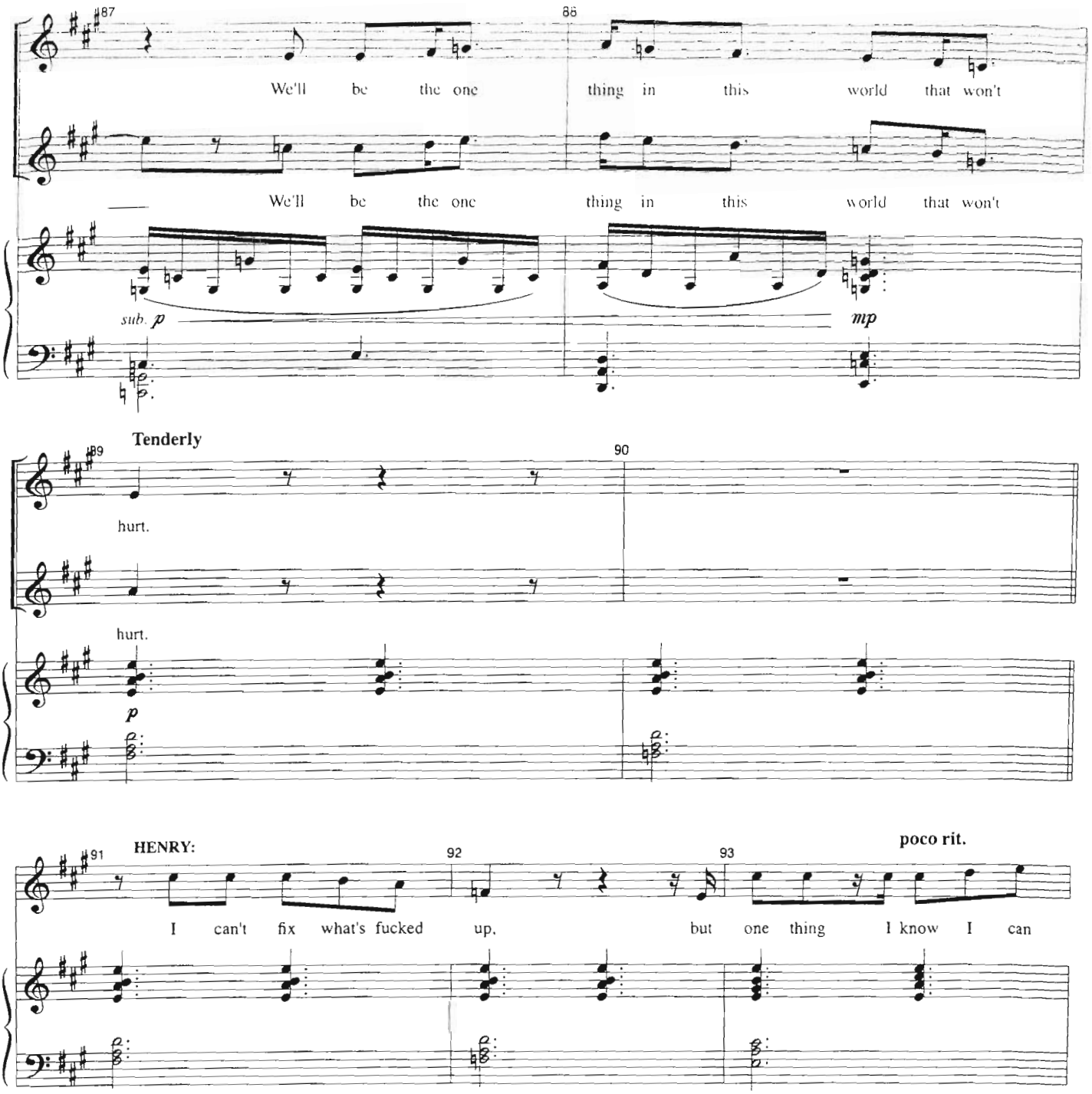
cresc. poco a poco

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


79
80
make my - self per - fect... per - fect for you.


Percussive, driving
81
82
83
NATALIE:
And will some - one
We all fall a - part— but the ques - tion is when?
f


84
85
86
put us to - geth - er a - gain?
So let cit-ies fall, let them all turn to dirt...


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
Tenderly
89
90
hurt.
hurt.
p
91
HENRY:
92
93
poco rit.
I can't fix what's fucked up, but one thing I know I can

A Tempo

(falsetto)

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

mf

p

Rit.

I can be per - fect for you.

Freely

Per - fect for

Per - fect for

(At last, they kiss.

Lights.

MUSIC CONTINUES under.)

A Tempo

you.

you.

mf

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

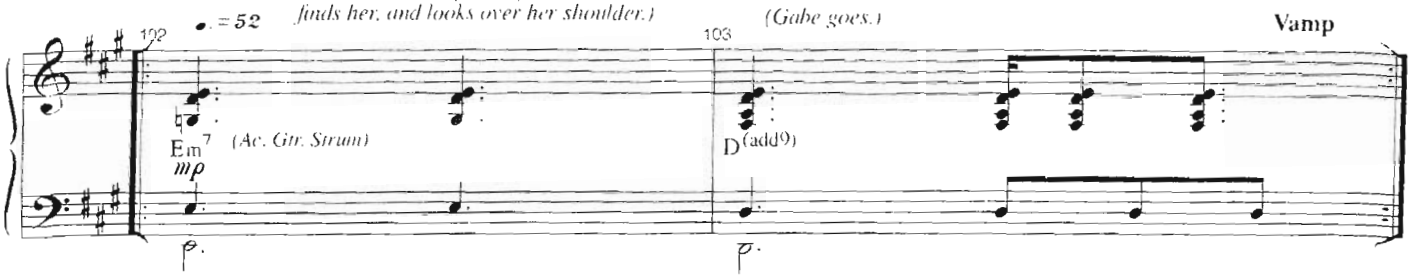
HENRY: "Nice house. Can I come in?"
NATALIE: "Oh my, no."
HENRY: "Okay."

(They kiss again.)

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

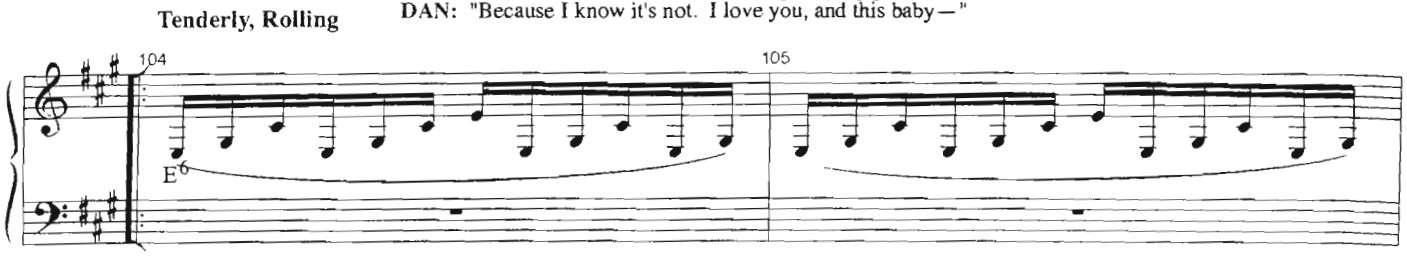
GABE: "Are you spying on your own daughter?"
DIANA: "When did she get a boyfriend? How did I miss this?"
GABE: "Well...you kinda miss a lot."
DIANA: "Are they in love?"
GABE: "Who knows? They're young, they're horny...it happens."

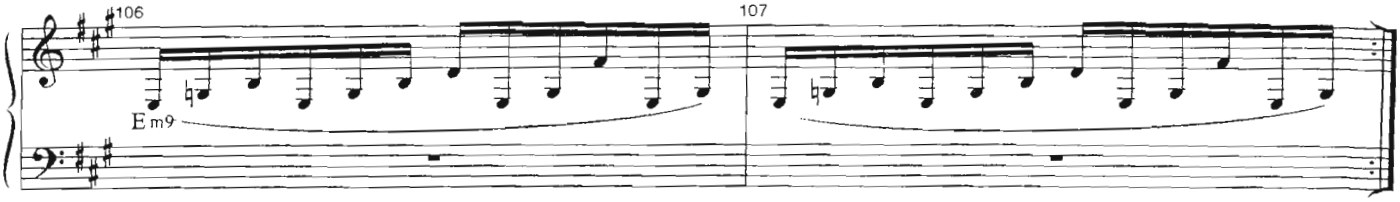
(Gabe goes.)



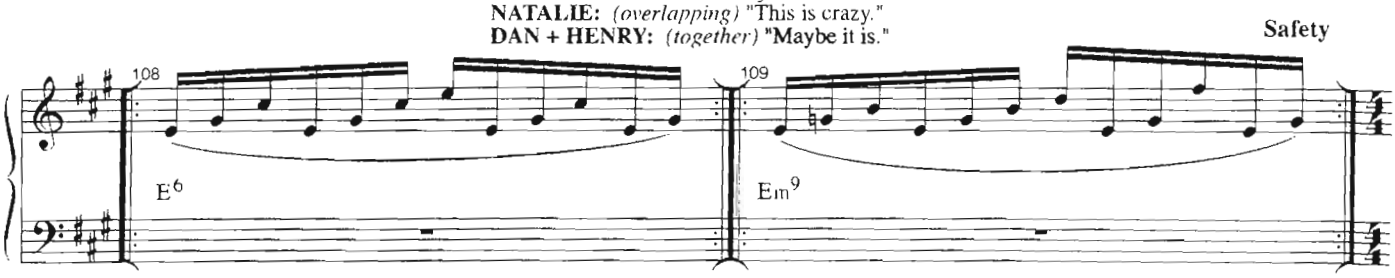
(Dan appears, wearing a rugby shirt very much like the one Henry wears.)

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—"

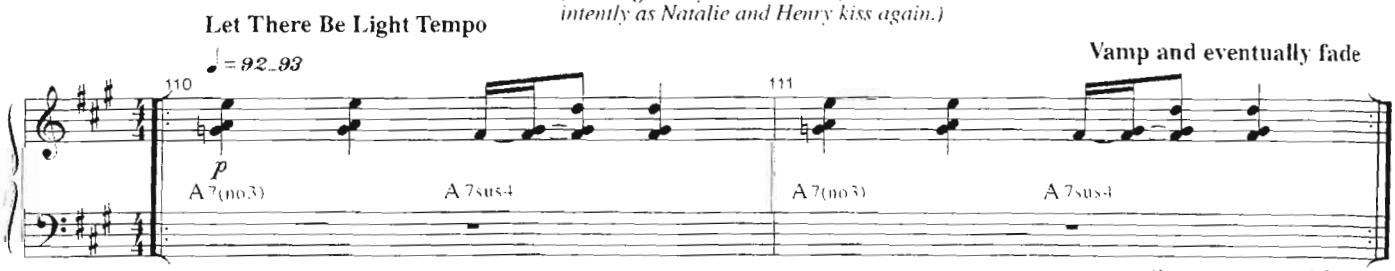




DIANA: "Dan. This is crazy."
NATALIE: *(overlapping)* "This is crazy."
DAN + HENRY: *(together)* "Maybe it is."



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



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

I MISS THE MOUNTAINS

[Rev. 12/10/07]

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

CUE:
Segue from #6 "Perfect for You"

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

Henry and Dan go.)

Freely, wistful

DIANA:

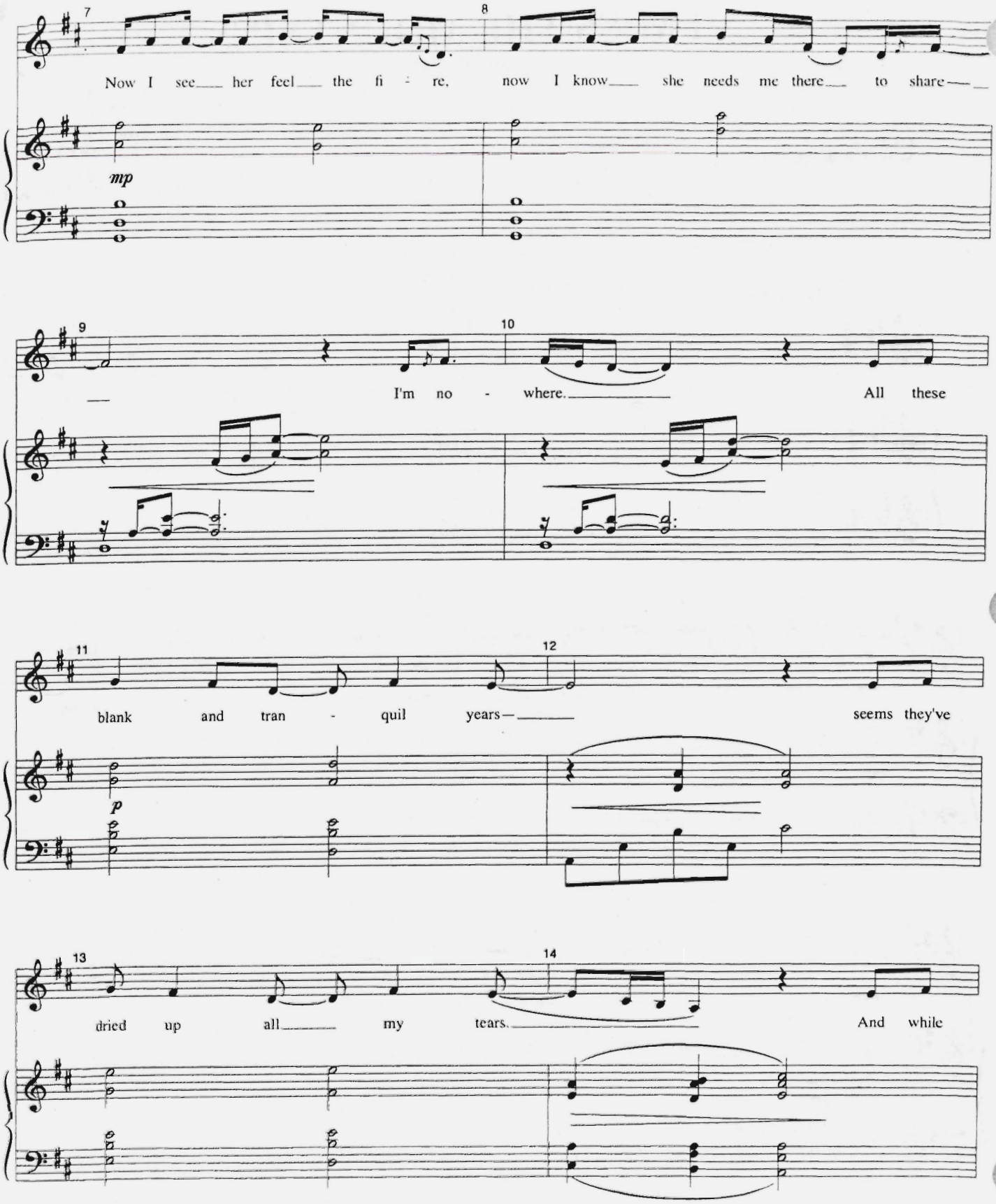
There

p

was a time when I flew high - er, was a time the wild girl run-ning

mp

free would be me.


7
8
Now I see her feel the fi - re, now I know she needs me there to share
mp
9
10
I'm no - where. All these
11
12
blank and tran - quil years— seems they've
p
13
14
dried up all my tears. And while

15 16

she runs free and fast, seems my

mf

Rall.

17 18

wi - ld days are past. But

mp

Country/Folk Pop ♩= 74

19 20

I miss the moun - tains.

mf D A/D C/D G/D

21 22

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

D A/D C/D

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

25 26

nights. I miss the moun -

G D/F♯ Em D A/D

27 28

- tains, I miss the highs

C/D G/D D A/D

29 30

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

C/D G/D D A/D

31 32

all the while the wild wind blows, sting-ing you with sno w

C/D C/E C/F♯ G D/F♯

33 34

and soak-ing you with rain

Em9 Bm7

35 36

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

C G Gsus

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

37 38

D A/D C/D D

39 40

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

mp B♭ F B♭ Am

41 42

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

B♭ F C

43 44

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

Em Bm Em Bm/D

Rit. **A Tempo**

cresc. poco a poco

45 46

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

Em Bm *mp* C D/C

47 48

noth ing's real.

C Asus

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

Driving, Hard Strum

49 50

And I miss the moun -

A A7sus4 D A/D

f

51 52

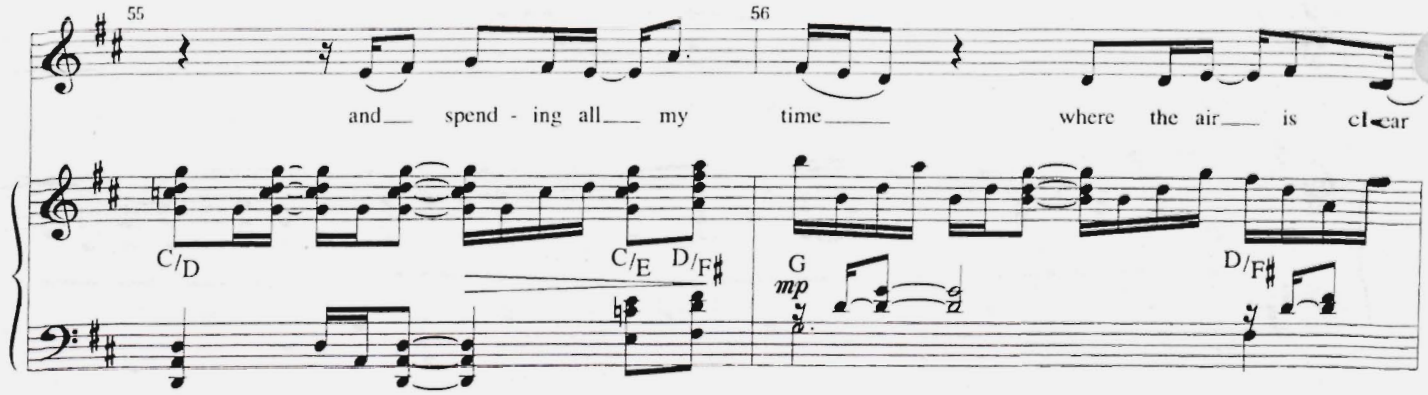
- tains. I... 3 I miss the lone -

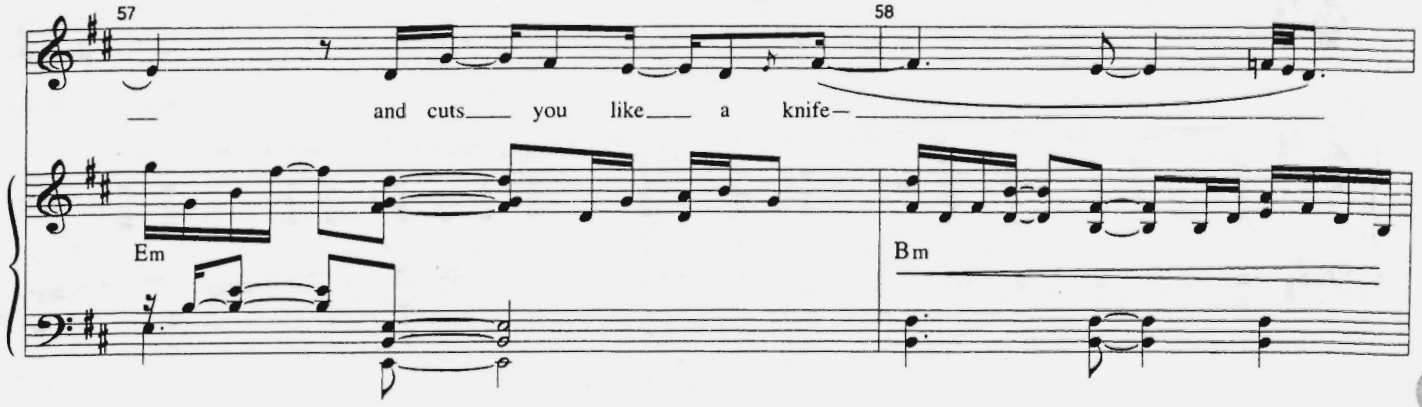
C/D G/D D A/D

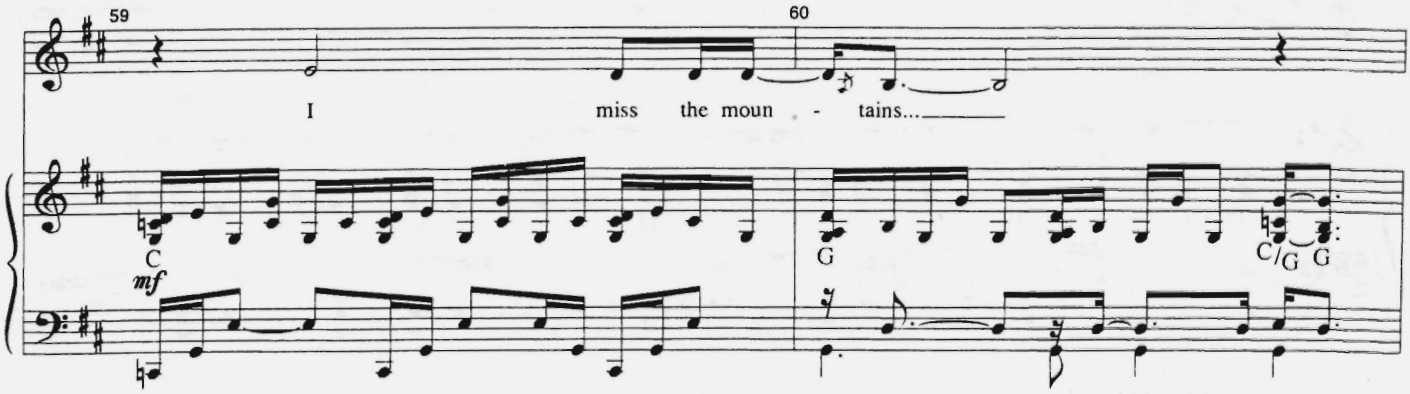
53 54

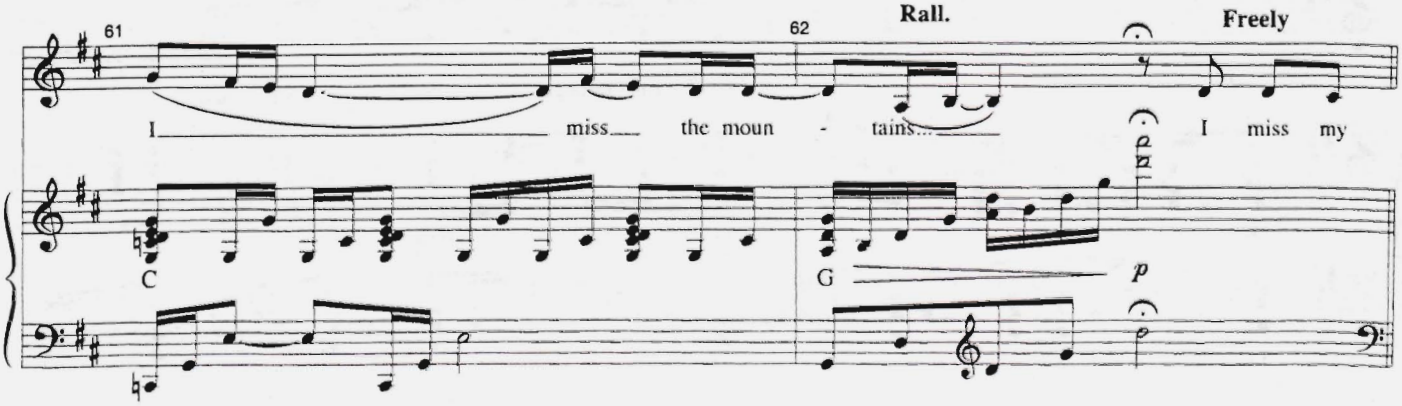
- ly climb. Wand' - ring through the wil - der - ness

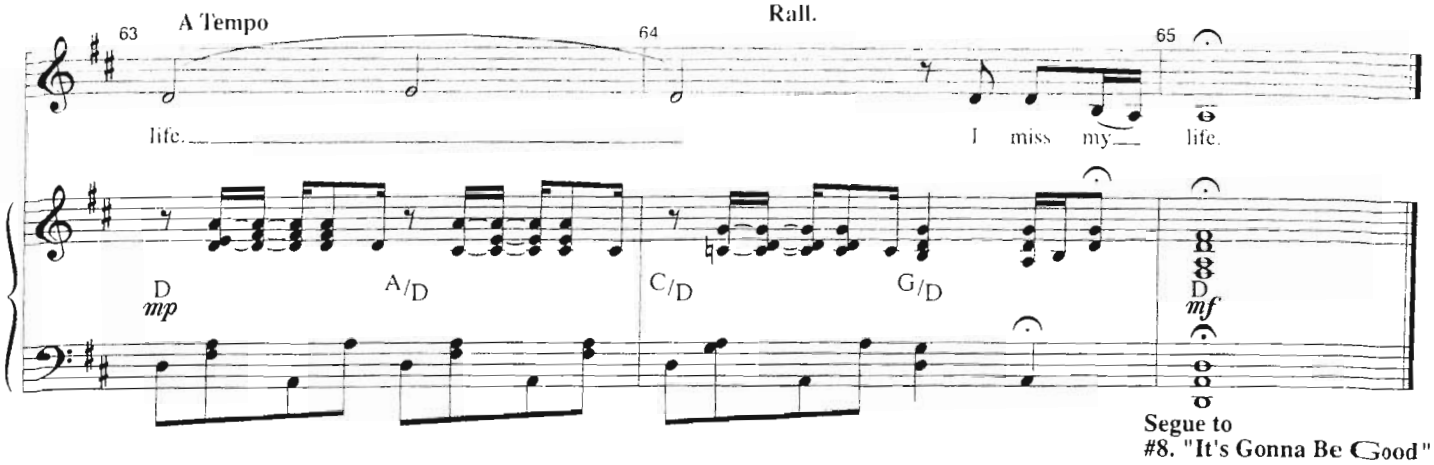
C/D G/D D A/D


55
56
and spend - ing all my time where the air is clear
C/D
C/E
D/F♯
G
mp
D/F♯


57
58
and cuts you like a knife
Em
Bm


59
60
I miss the moun - tains...
C
mf
G
C/G
G


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

IT'S GONNA BE GOOD

[Rev. 12/10/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Vocal Arrangement by
ANNMARIE MILAZZO
Orchestrated by
MICHAEL STAROBIN/TOM KITT

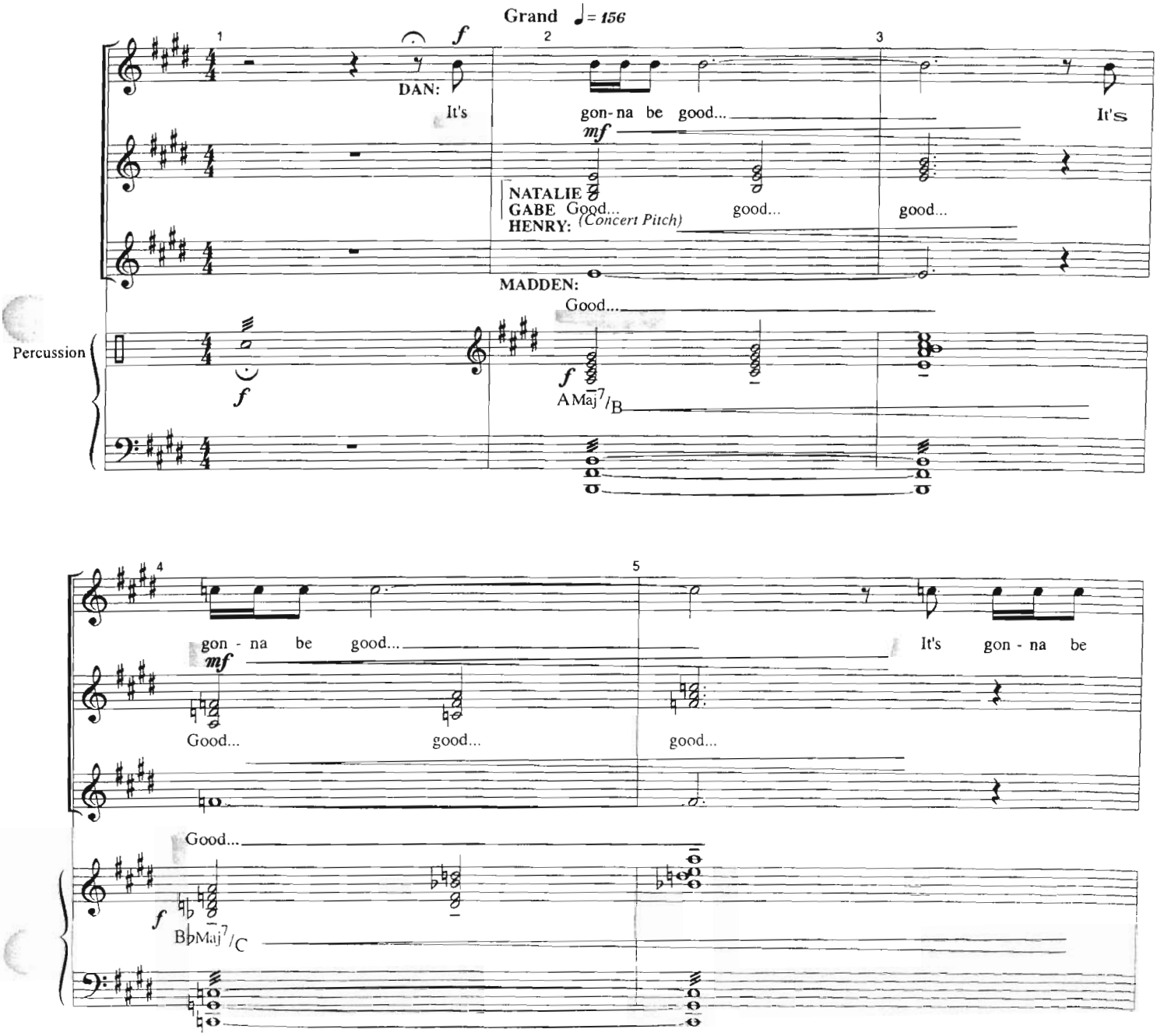
CUE:
(Gabe enters.)

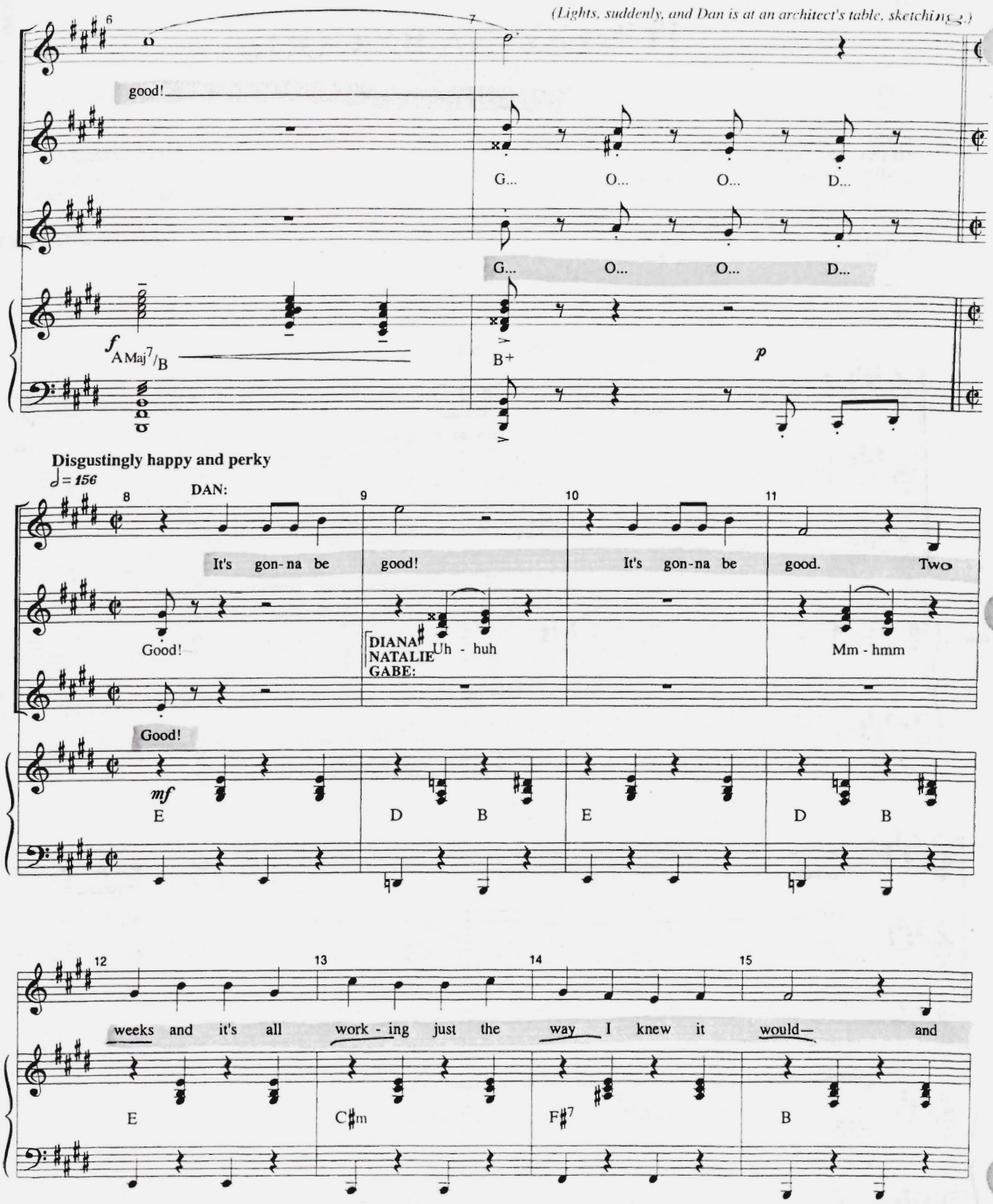
GABE: "You sure about this, Mom?"
DIANA: "You think it's a bad idea."
GABE: "I think it's a great idea. I think you're brave."
DIANA
(He hands her a small garbage can, and with one sweep of the arm, she deposits the pills inside.

He takes them off and we hear a toilet FLUSH.

Lights.)

(MUSIC)




(Lights, suddenly, and Dan is at an architect's table, sketching.)
good!
G... O... O... D...
G... O... O... D...
f
AMaj7/B
B+
p
Disgustingly happy and perky
♩= 156
DAN:
It's gon-na be good! It's gon-na be good. Two
Good!
DIANA
NATALIE
GABE:
Uh - huh
Mm - hmm
Good!
mf
E D B E D B
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! It's a good good good good

f

a - ling It's a good good good good

F#7/A# *mp*

22 23 24 25

thing. *(He stares at the phone a moment...)* DIANA NATALIE: A - ling.

(Written Pitch)

thing. GABE HENRY MADDEN: Ring.

fp

E D B E D C/B

(...and another moment...)

26 27 28 29

A - ling.

Ring.

E D B E $F^{7(\flat 5)}$

(...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."

30 31 32 33

NATALIE: *p*

GABE HENRY MADDEN: Uh - huh *p*

Uh - huh

p E D B E D C^5 B^5 A^5

(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 D^5 C^5/B B^5

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.)*

Safety

42 43 44 45

mf

E5 A/D A/B E5

p

46 47 48 49

DAN:

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

f *mf*

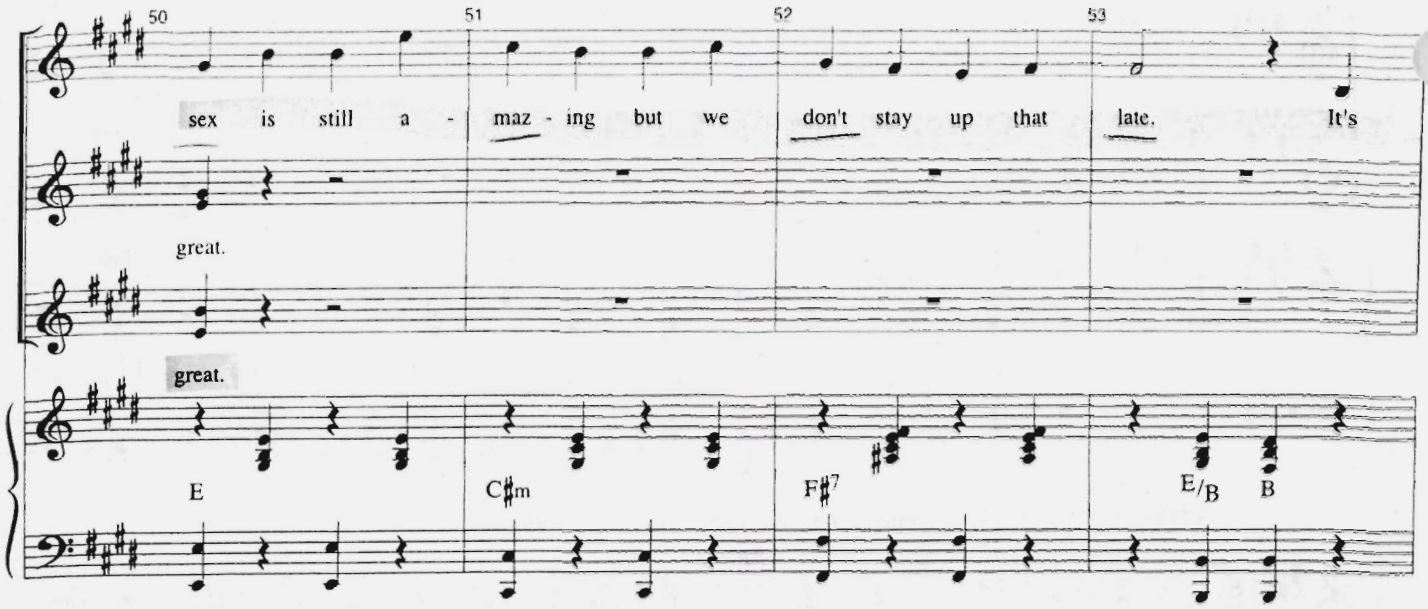
GABE MADDEN: It's gon - na be great. Fuck - ing

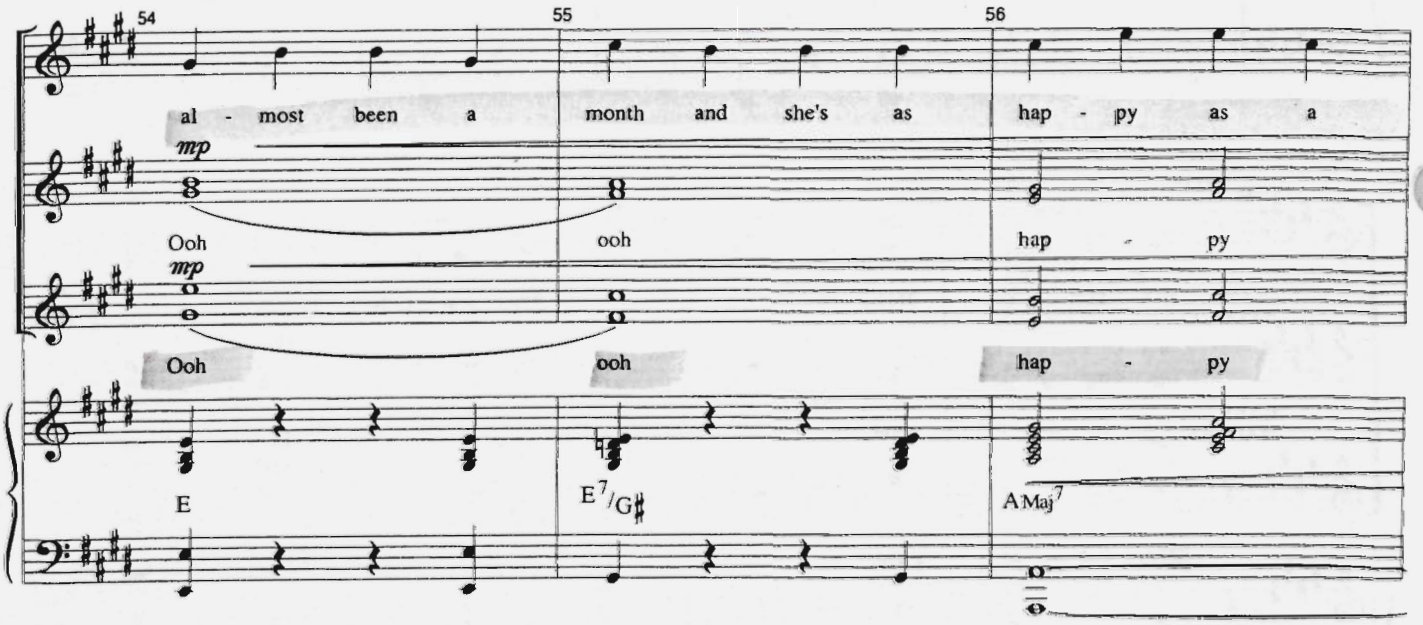
f *mf*

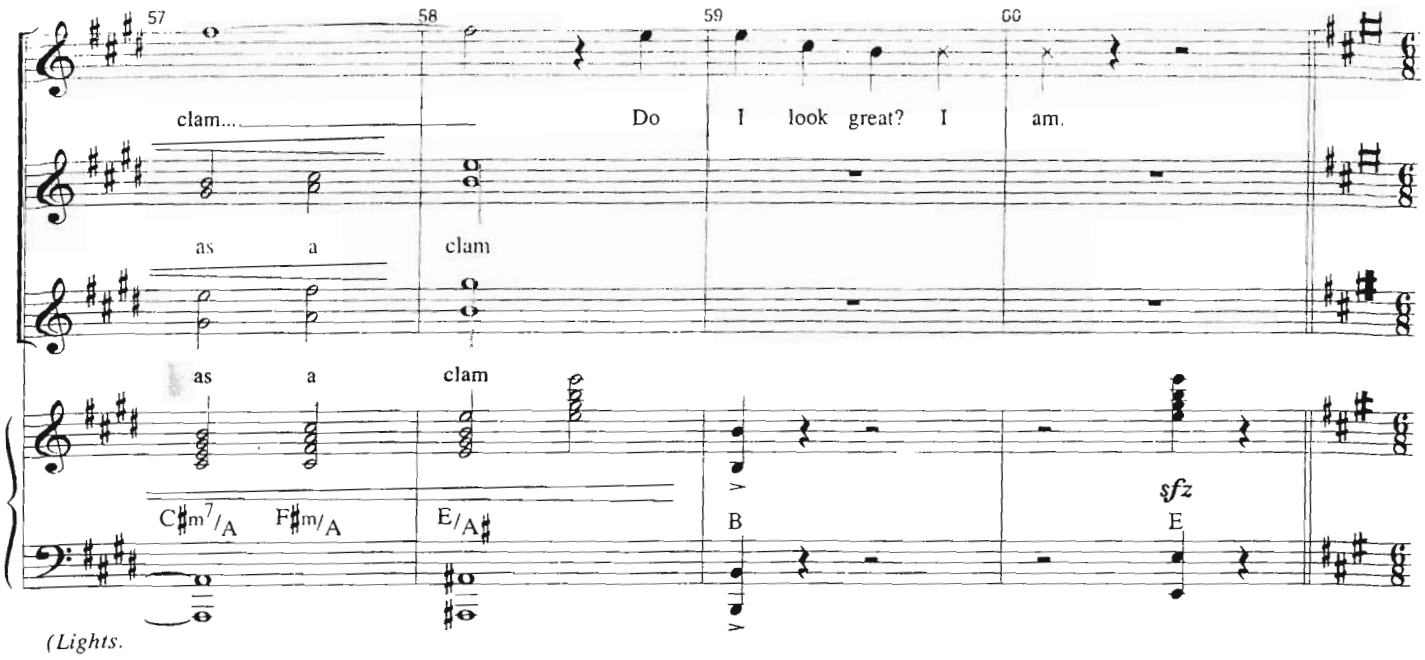
It's gon - na be great. Fuck - ing

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
mp
Ooh ooh hap - py
E
E7/G♯
AMaj7



(Lights.

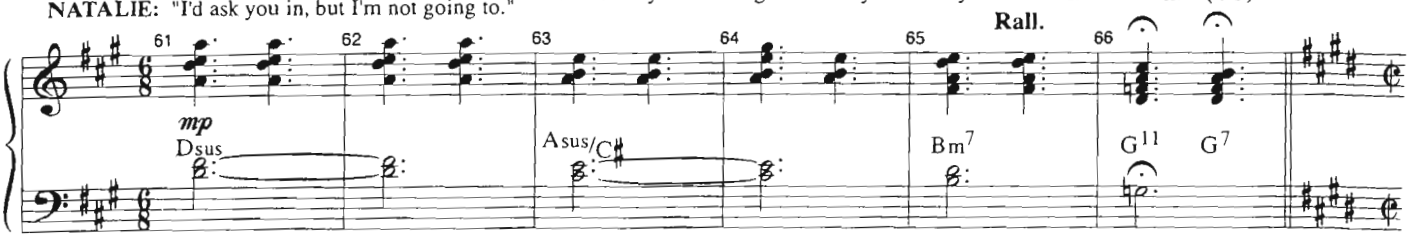
Natalie and Henry are on her porch again.)

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?"

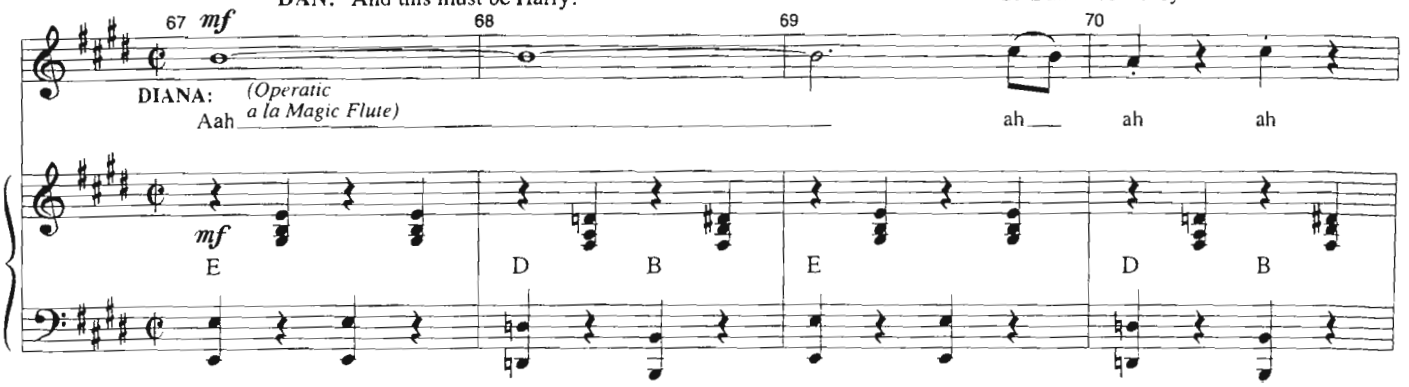
NATALIE: "You keep count? You're so the girl. And no."
(But Dan catches them, as Gabe watches.)
DAN: "Natalie! (GO)

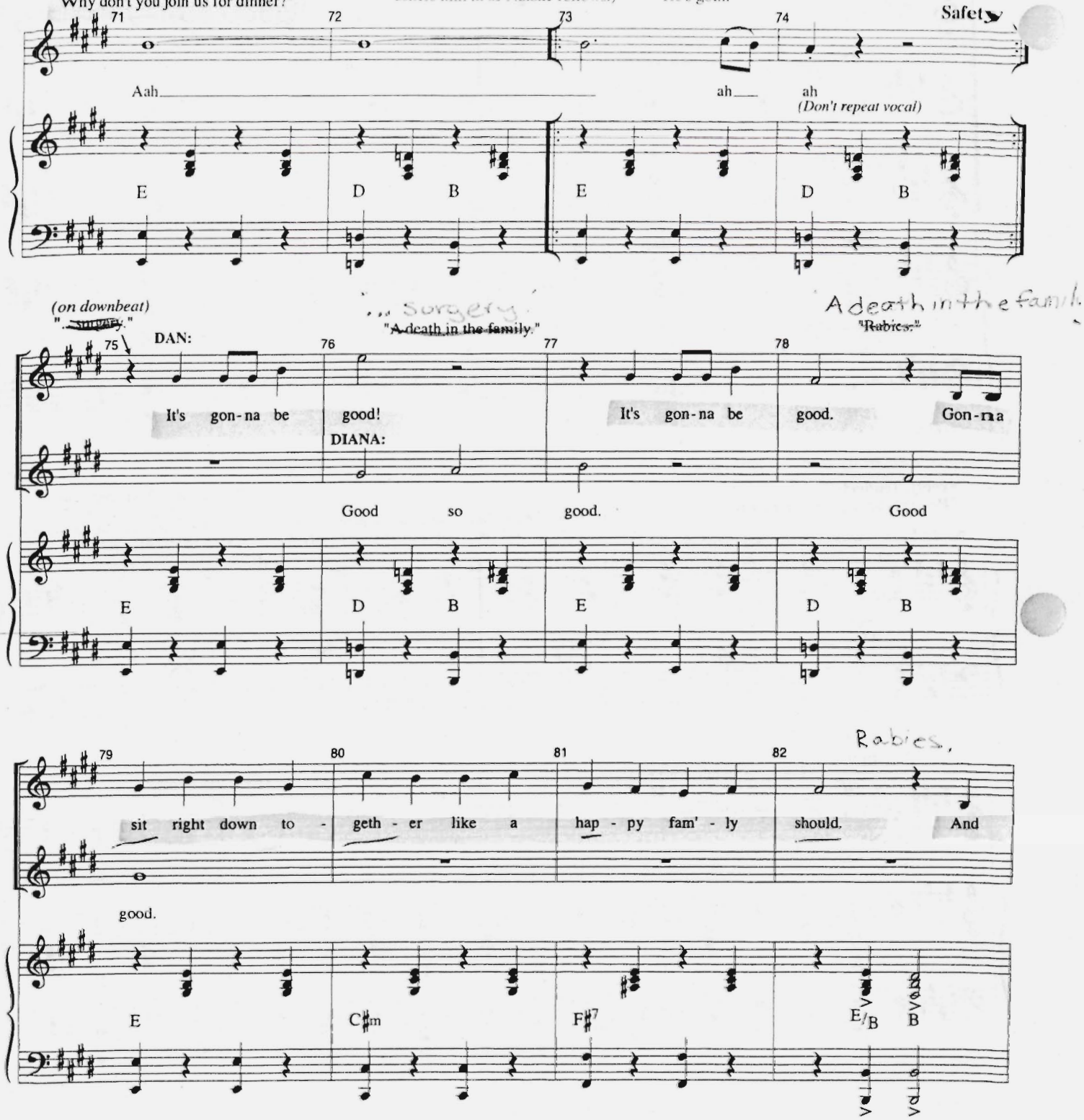


A Tempo

DAN: "And this must be Harry!"

GABE: "It's Henry."




DAN: "A pleasure to finally meet you. Why don't you join us for dinner?"
Come in.
(He puts his arm around Henry and ushers him in as Natalie follows.)
NATALIE: "Um, Dad, Henry can't really can't stay. He's got..."
Safety
Aah
ah
ah
(Don't repeat vocal)
E D B E D B
(on downbeat)
"~~Surgery~~."
... Surgery
"~~A death in the family~~."
A death in the family.
"~~Rabies.~~"
DAN:
It's gon-na be good!
It's gon-na be good.
Gon-na
DIANA:
Good so good.
Good
E D B E D B
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 $E^7/G\sharp$ 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

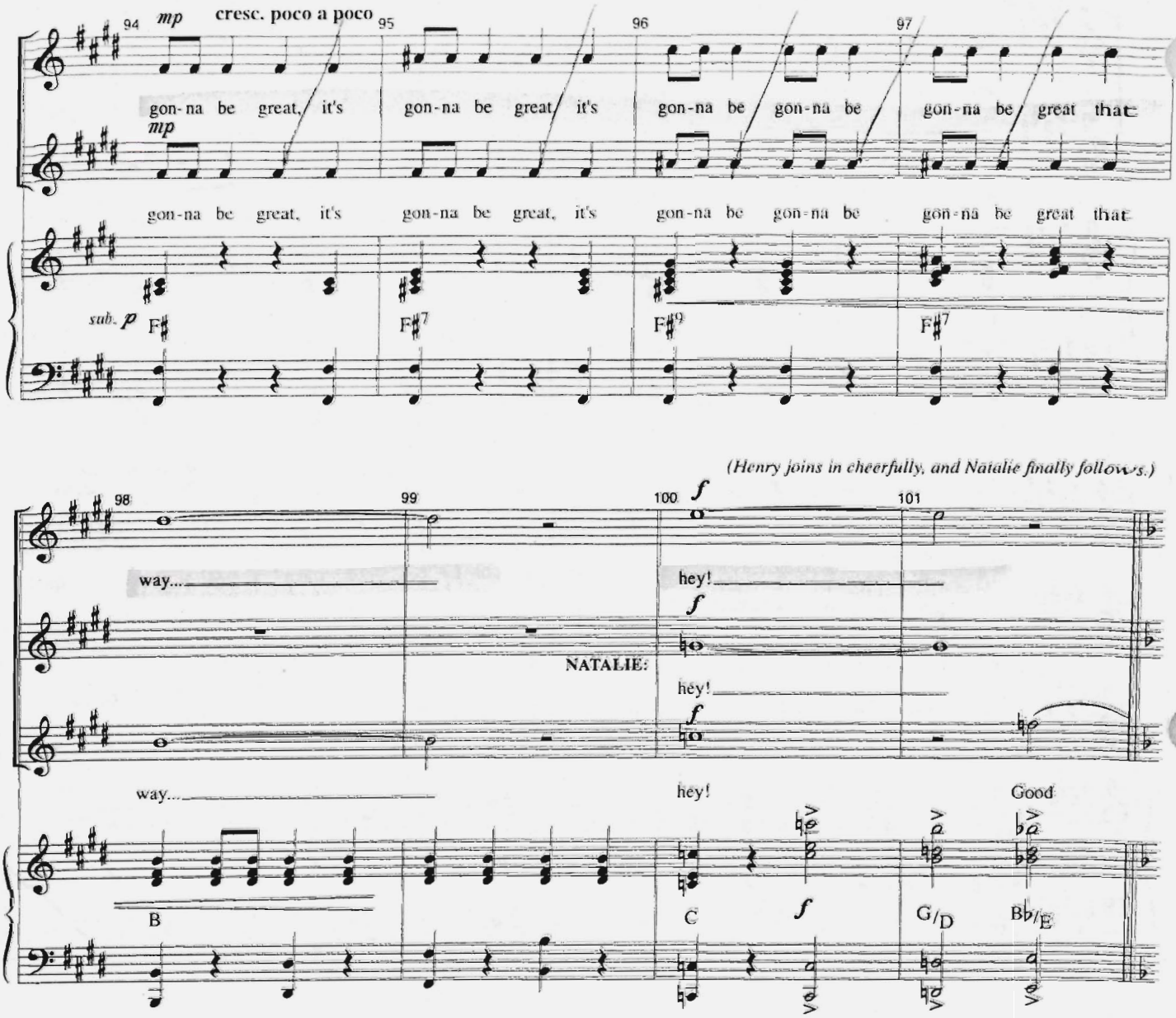
$F\sharp^7/A\sharp$ $C\sharp m/A\sharp$ *pp* *f*

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 $B/D\sharp$ $C\sharp m$


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
f
101
way...
hey!
f
NATALIE:
hey!
f
way...
hey!
Good
B
C
f
G/D
B♭/E

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

102 +HENRY: It's gon-na be good! 103 It's gon-na be good. 104 Gon-na 105

DIANA: Good! Fuck - ing

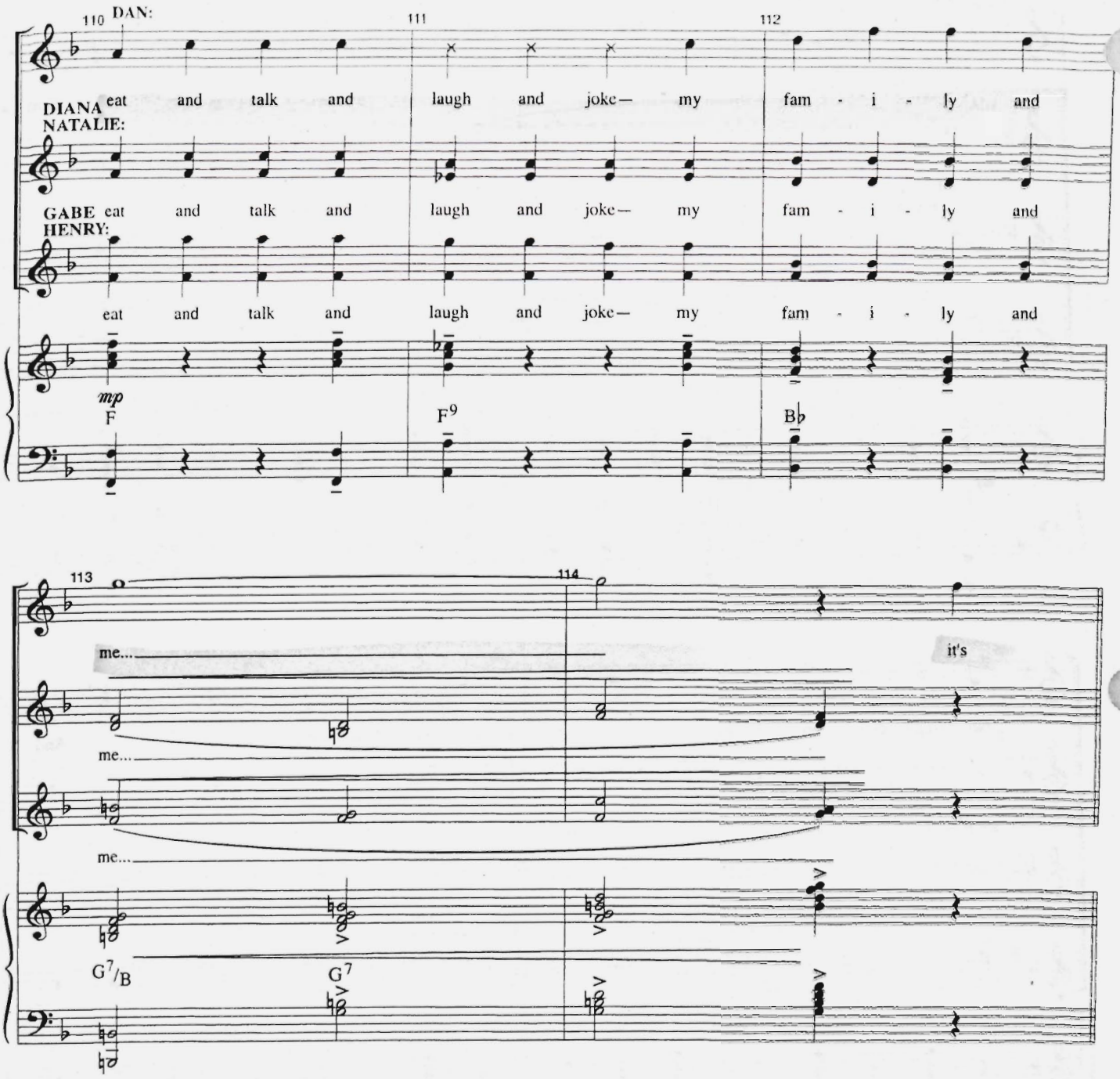
NATALIE: Good good good good

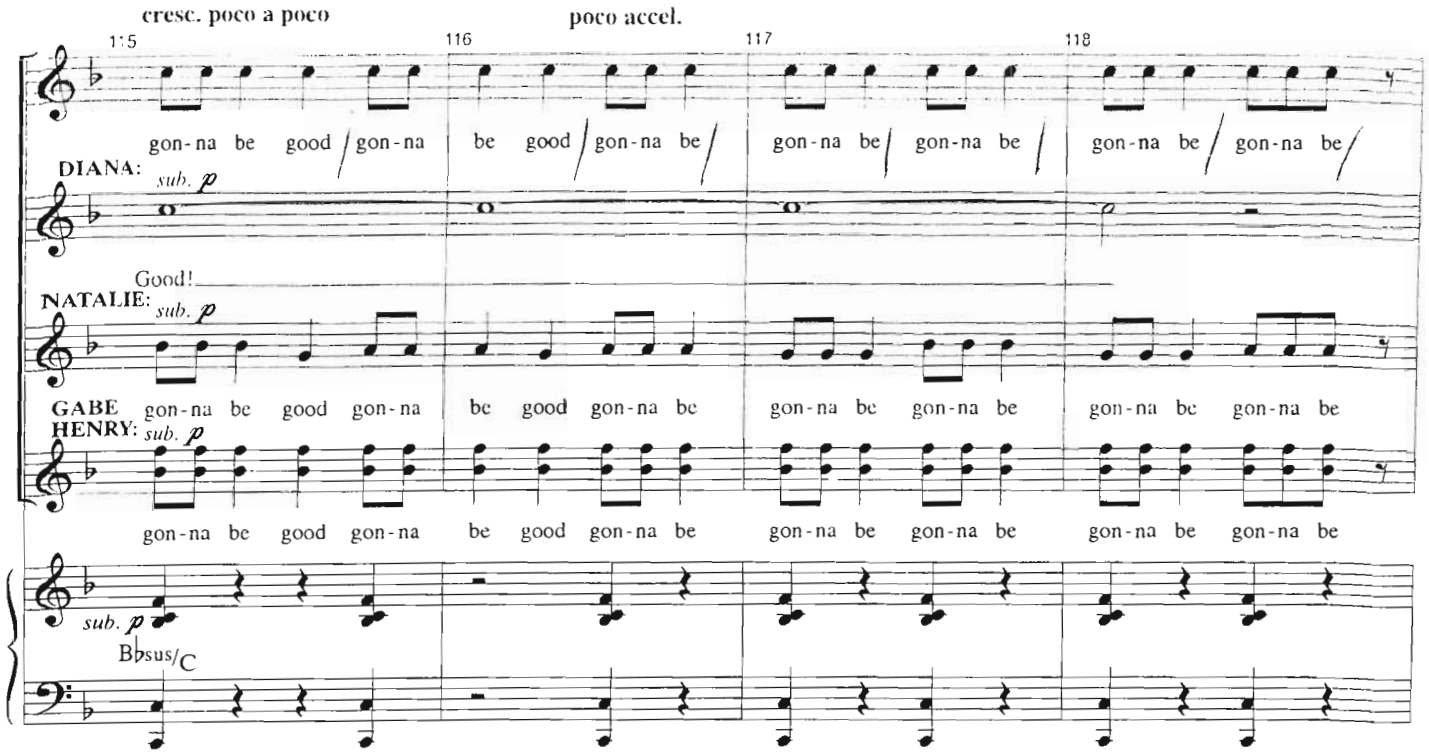
mf F Bb Bb/C F Eb C

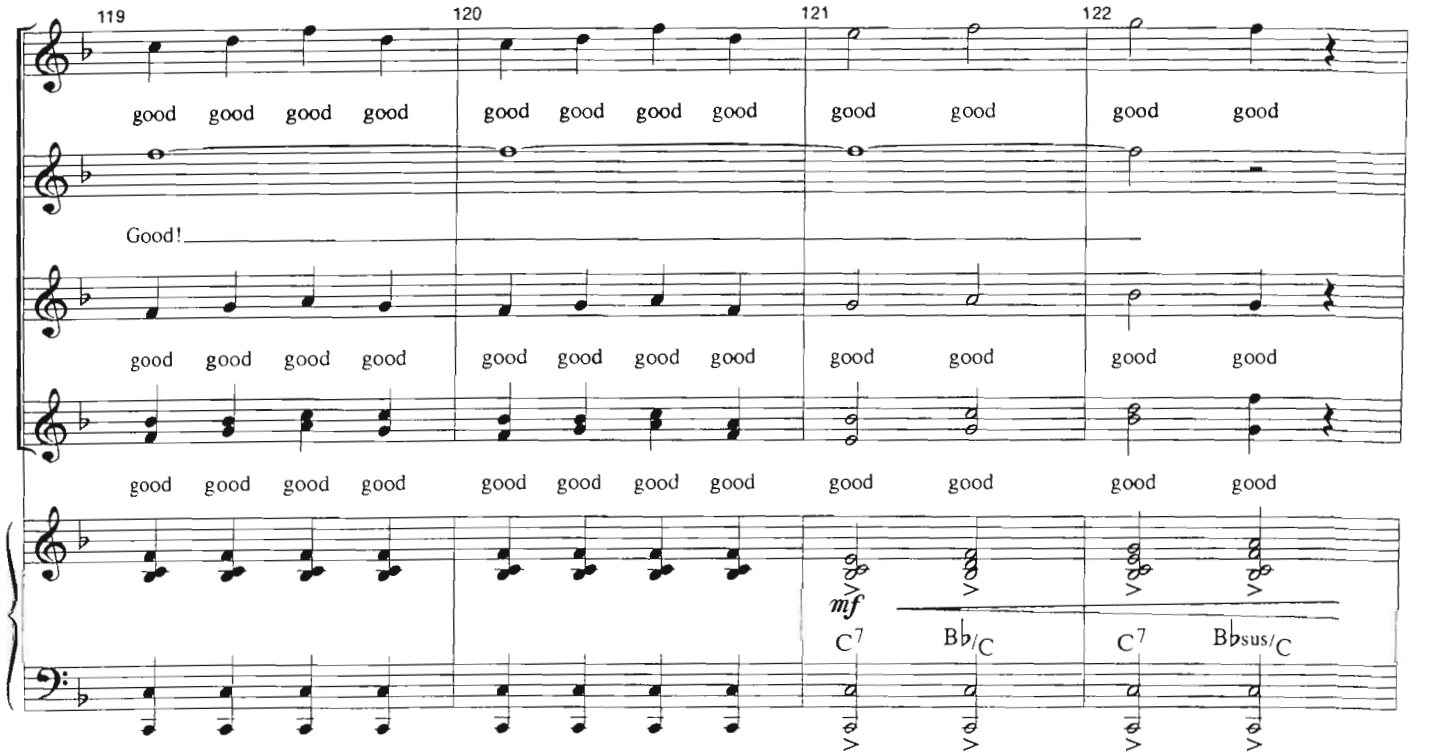
106 sit right down to - geth - er like a 107 hap - py fam' - ly 108 should. 109 And

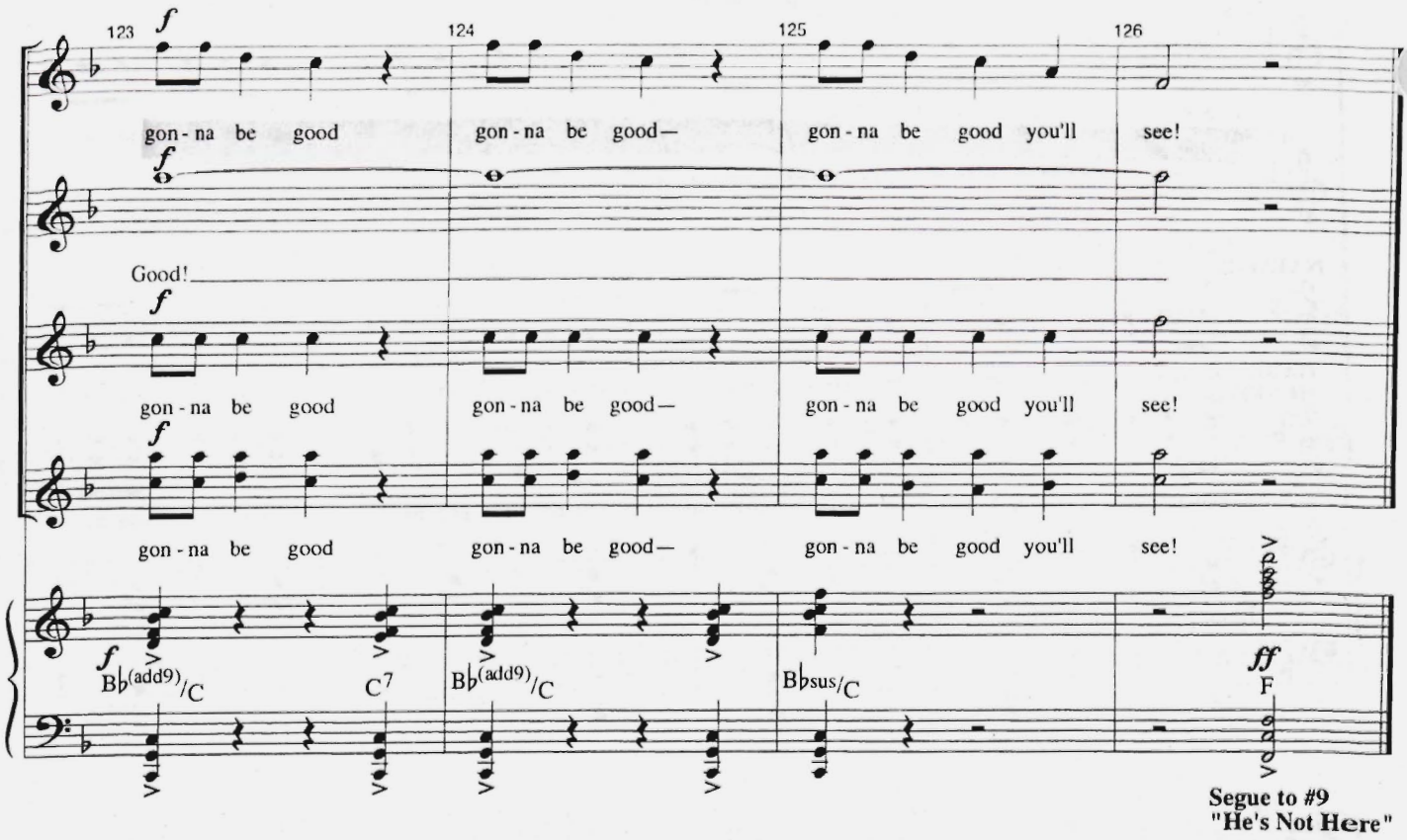
good! good good good good

F Dm G7 F/C C


110
DAN:
111
112
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♭
113
114
me...
it's
me...
me...
G7/B
G7


cresc. poco a poco
poco accel.
115
116
117
118
gon-na be good / gon-na be good / gon-na be / gon-na be / gon-na be / gon-na be / gon-na be
DIANA:
sub. p
Good!
NATALIE:
sub. p
GABE
HENRY:
sub. p
gon-na be good gon-na be good gon-na be gon-na be gon-na be gon-na be gon-na be
gon-na be good gon-na be good gon-na be gon-na be gon-na be gon-na be gon-na be
sub. p
B♭sus/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
mf
C7
B♭/C
C7
B♭sus/C


123
124
125
126
f
gon - na be good gon - na be good— gon - na be good you'll see!
Good!
gon - na be good gon - na be good— gon - na be good you'll see!
gon - na be good gon - na be good— gon - na be good you'll see!
B♭(add9)/C
C7
B♭(add9)/C
B♭sus/C
ff
F
Segue to #9
"He's Not Here"

HE'S NOT HERE

[Rev. 12/10/07]

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

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)

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

Rall.

p

DAN:

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.

mp

More motion

poco rit.

Why is it you still be-lieve? Do you dream or do you grieve? You've

mf

got to let him go.

Rit.

A Tempo

colla voce

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.)

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?"

21 22 23

mp

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

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

poco rit.

24 25 26

DIANA: "They weren't, really."

27 28 29

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..."

Hard Rock ♩ = 90

"...I am too."

DIANA:

Do you

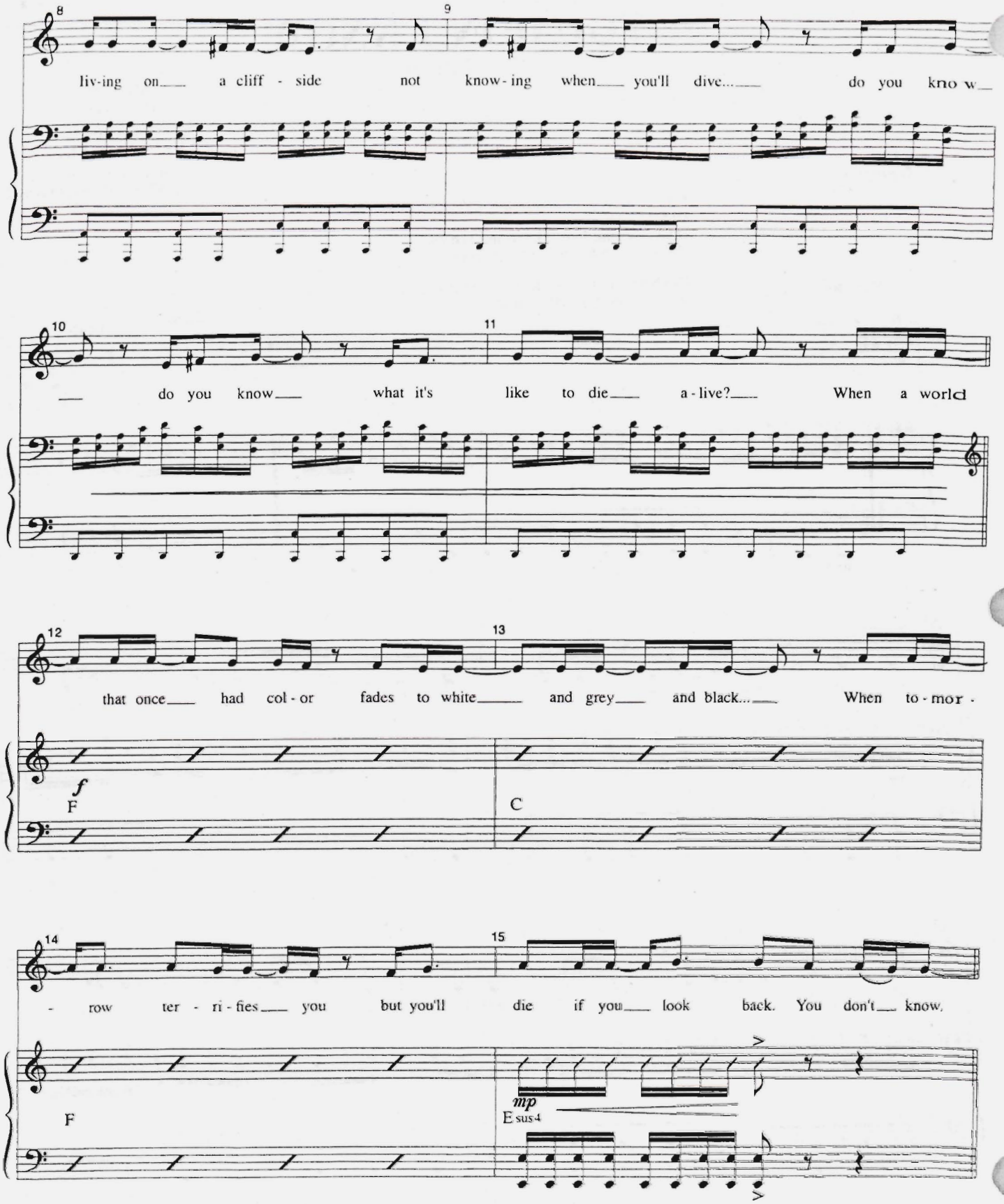
p guitar

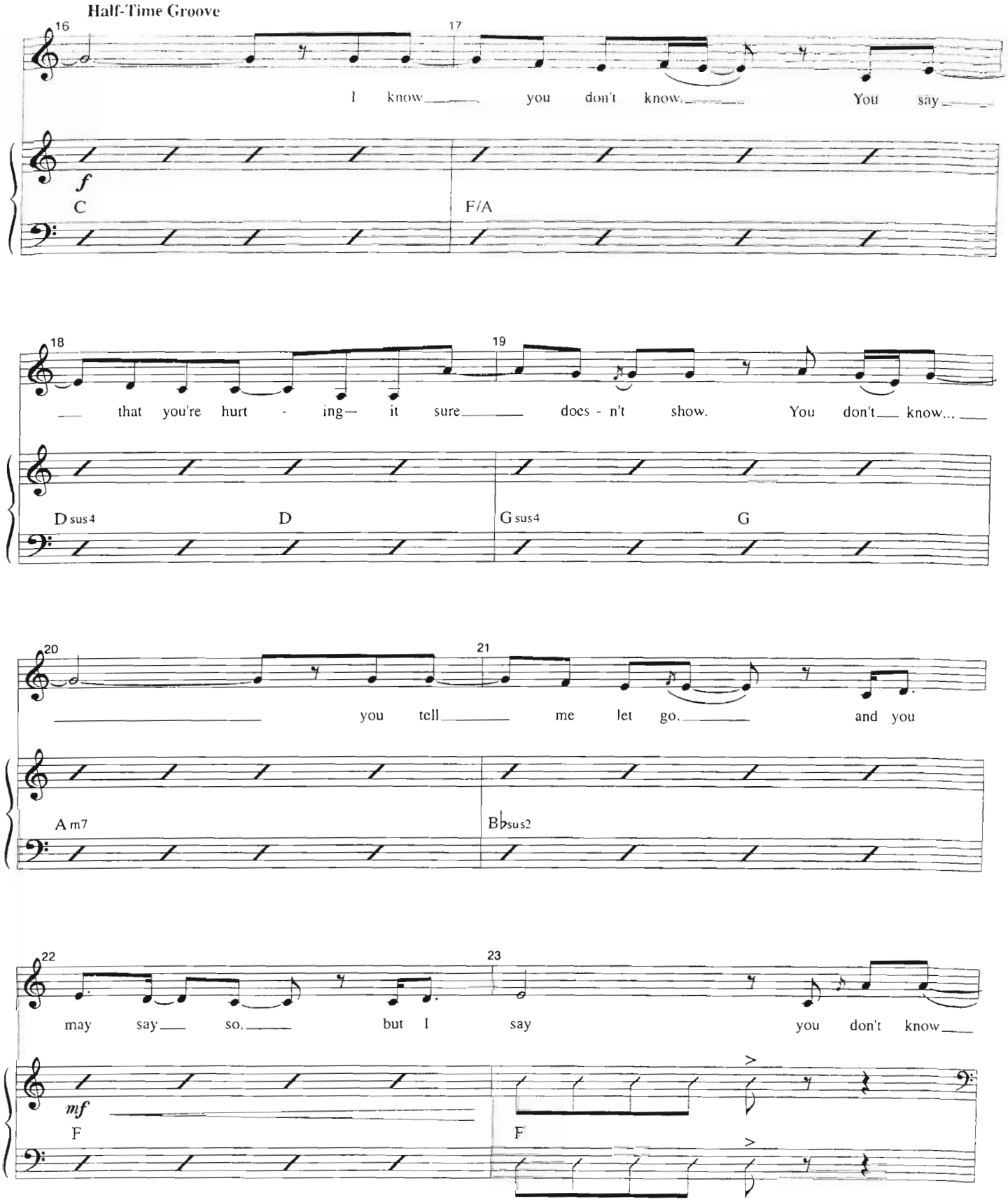
bass

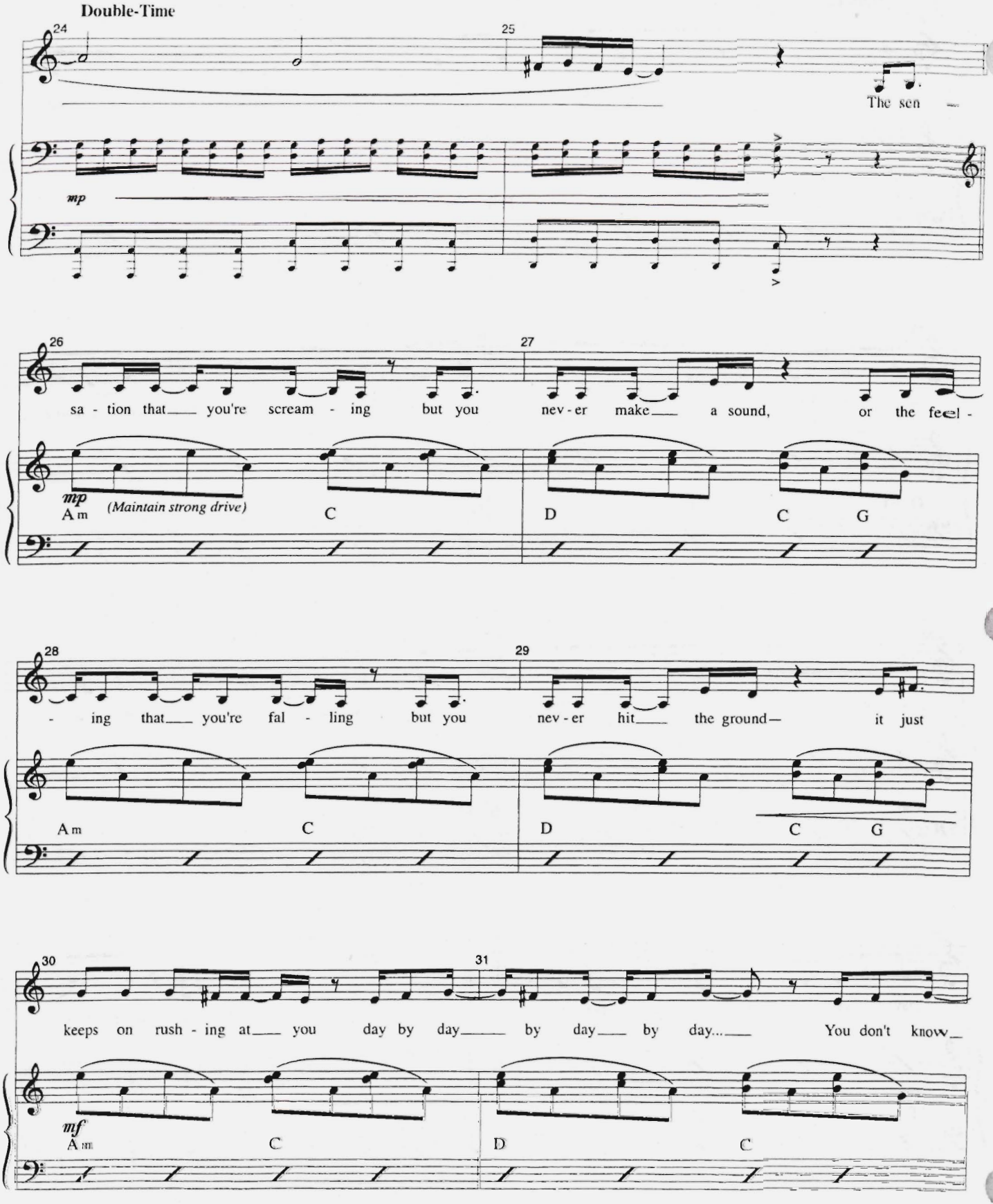
wake up in the morn - ing and need help to lift your head? Do you

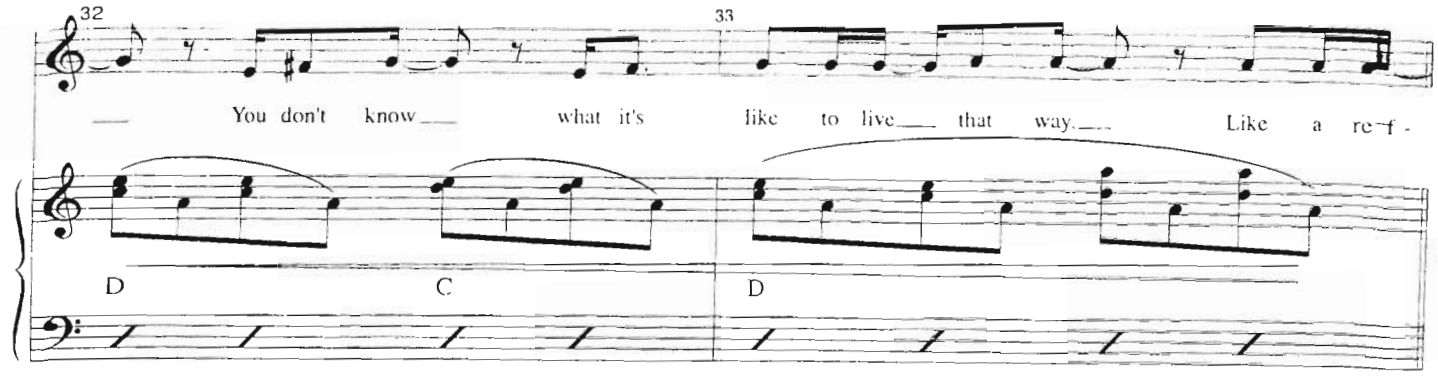
mp

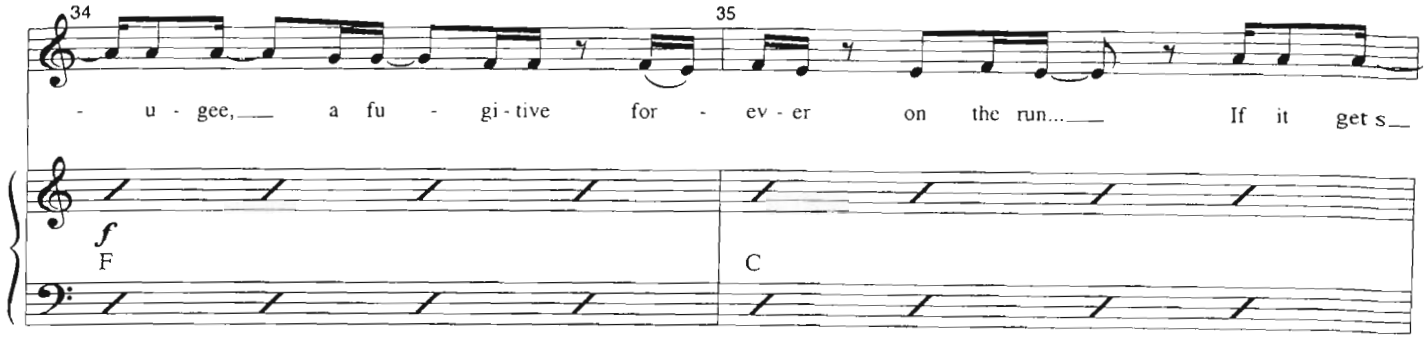
read o - bit - u - ar - ies and feel jeal - ous of the dead? It's like

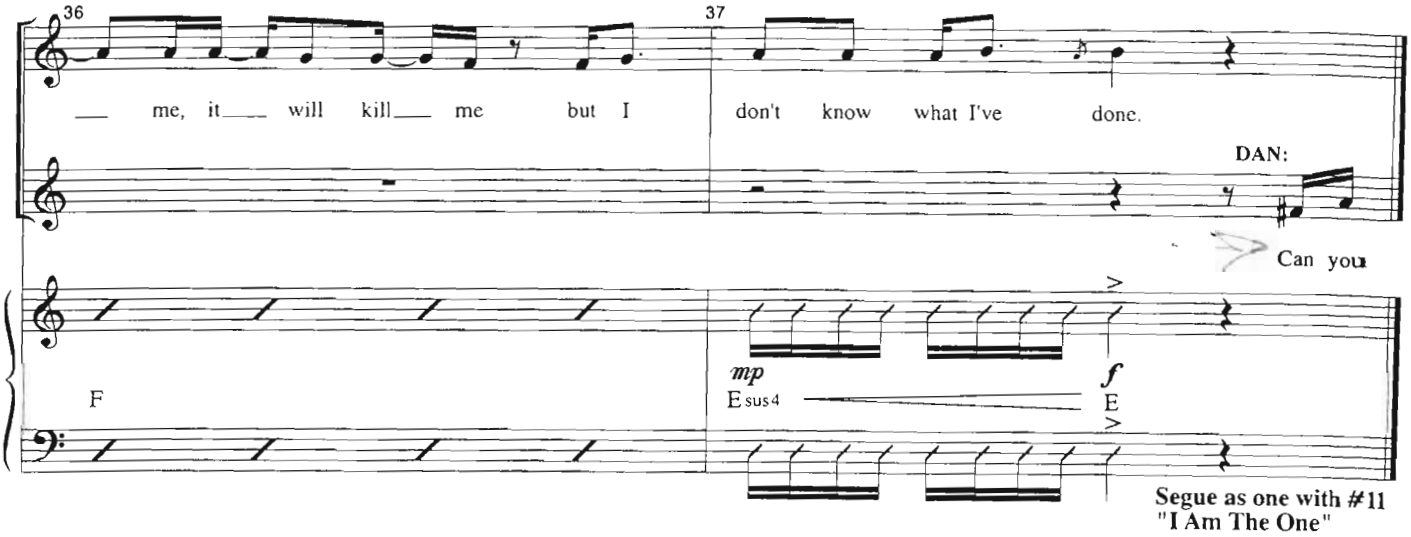

8
liv-ing on a cliff - side not know - ing when you'll dive... do you kno w
9
10
do you know what it's like to die a - live? When a world
11
12
that once had col - or fades to white and grey and black... When to - mor -
13
f
F
C
14
- row ter - ri - fies you but you'll die if you look back. You don't know,
15
F
mp
E sus4


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
B♭sus2
22
23
may say so. but I say you don't know
mf
F
F


Double-Time
24
25
The sen –
mp
26
27
sa - tion that you're scream - ing but you nev - er make a sound, or the feel -
mp
Am
(Maintain strong drive)
C
D
C
G
28
29
- ing that you're fal - ling but you nev - er hit the ground— it just
Am
C
D
C
G
30
31
keeps on rush - ing at you day by day by day by day... You don't know
mf
Am
C
D
C


32
33
You don't know what it's like to live that way. Like a re-f-
D
C
D

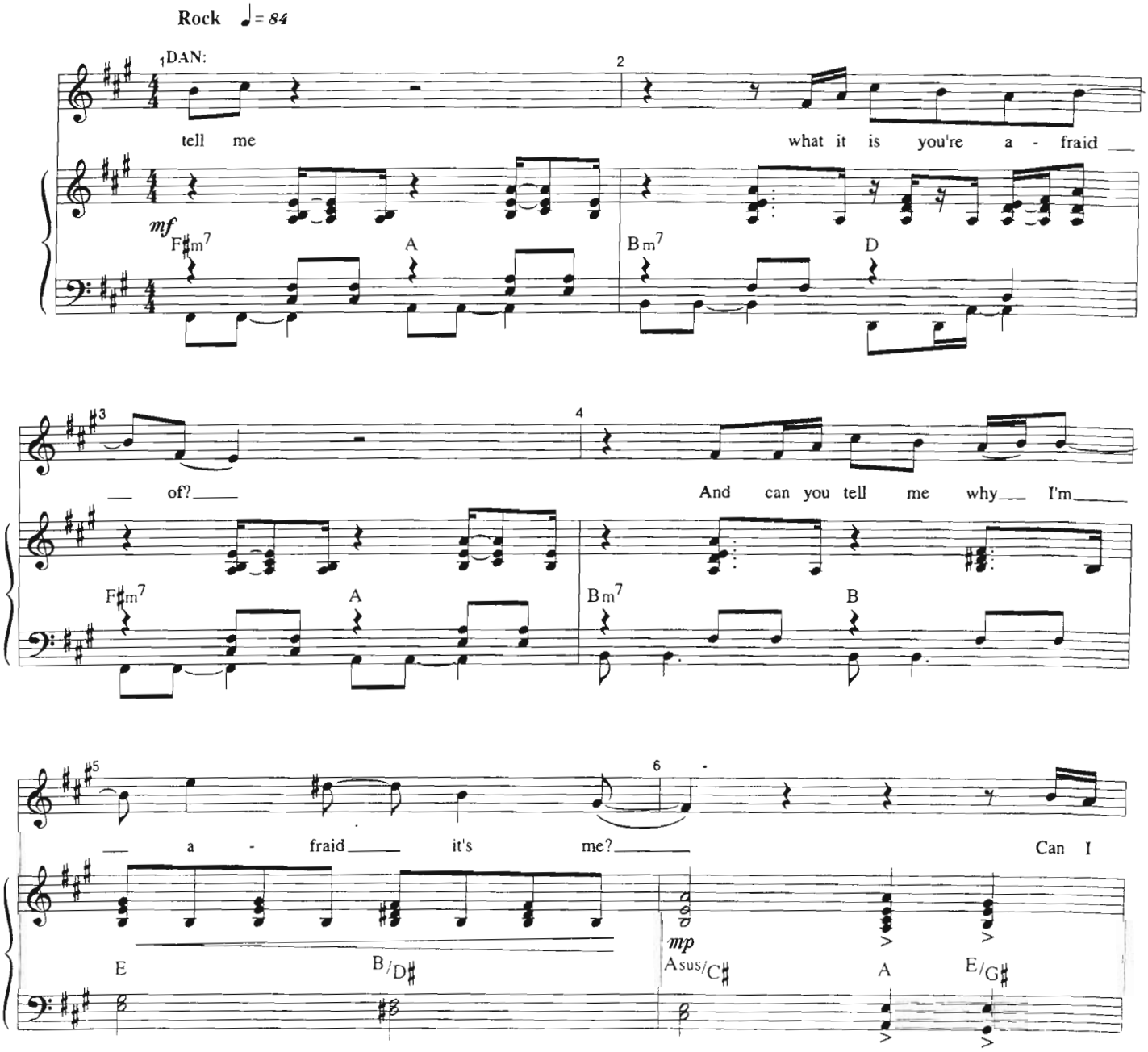

34
35
-u-gee, a fu-gi-tive for-ev-er on the run... If it gets
f
F
C

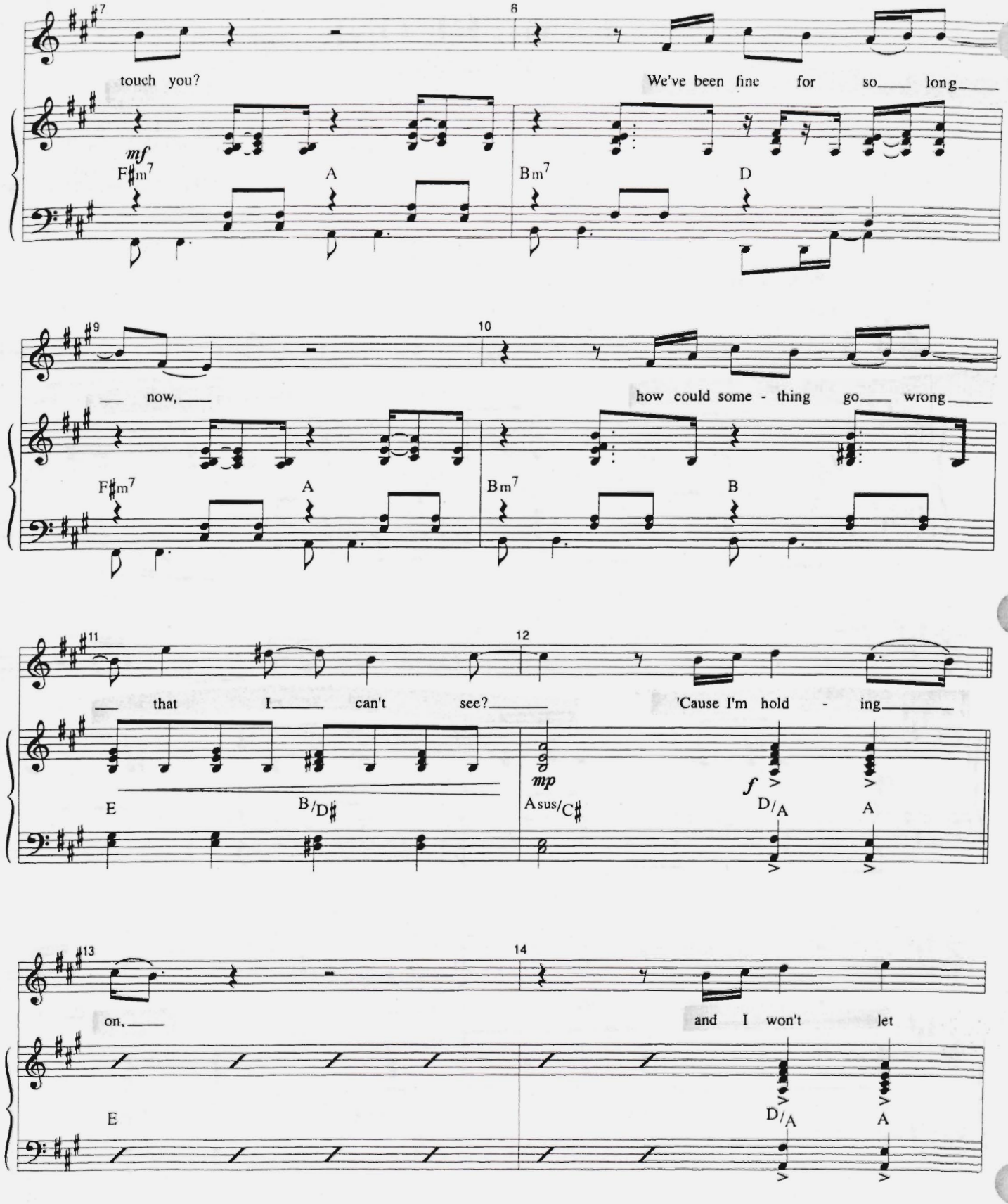

36
37
me, it will kill me but I don't know what I've done.
DAN:
Can you
F
mp
Esus4
f
E
Segue as one with #11
"I Am The One"

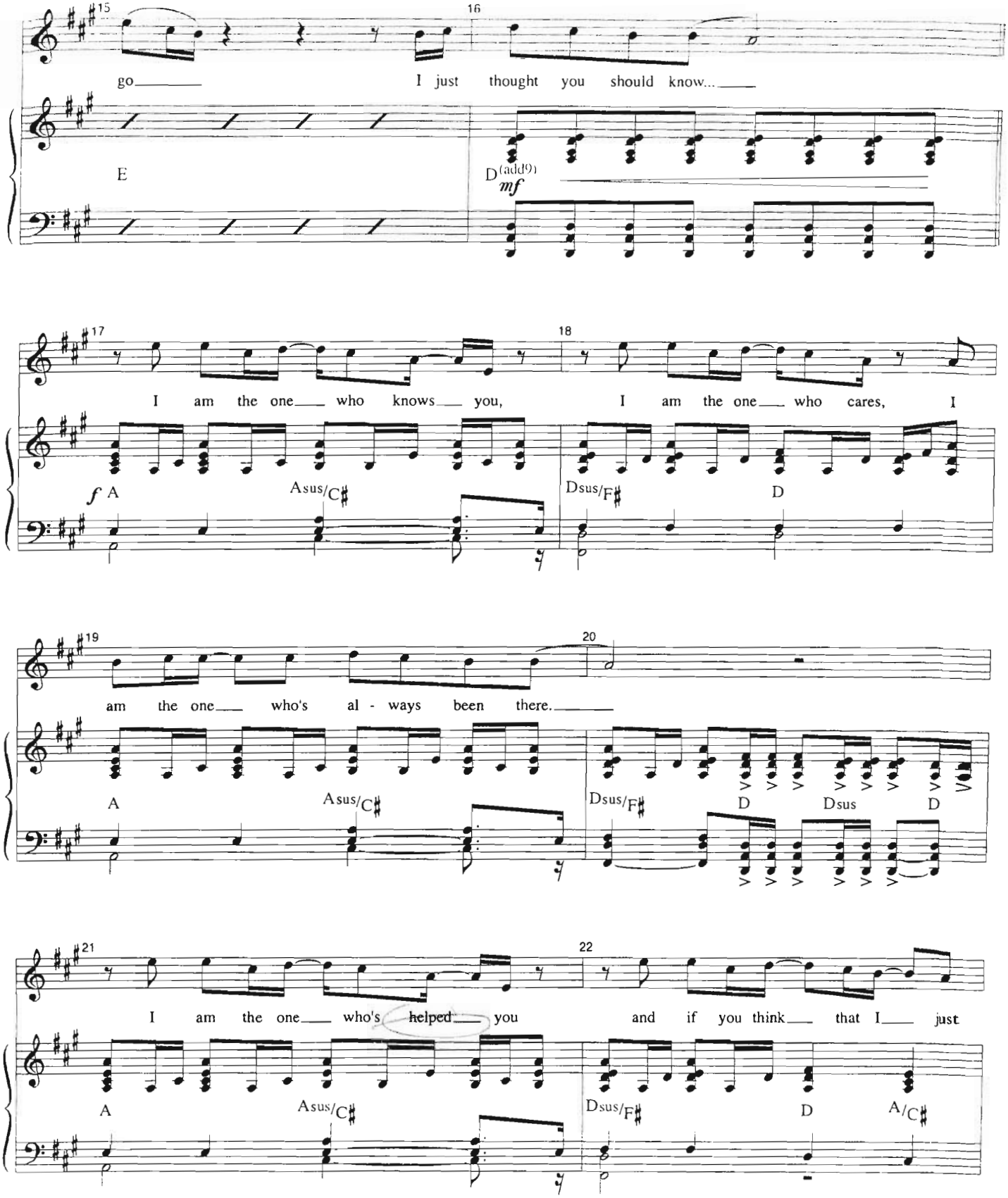
I AM THE ONE

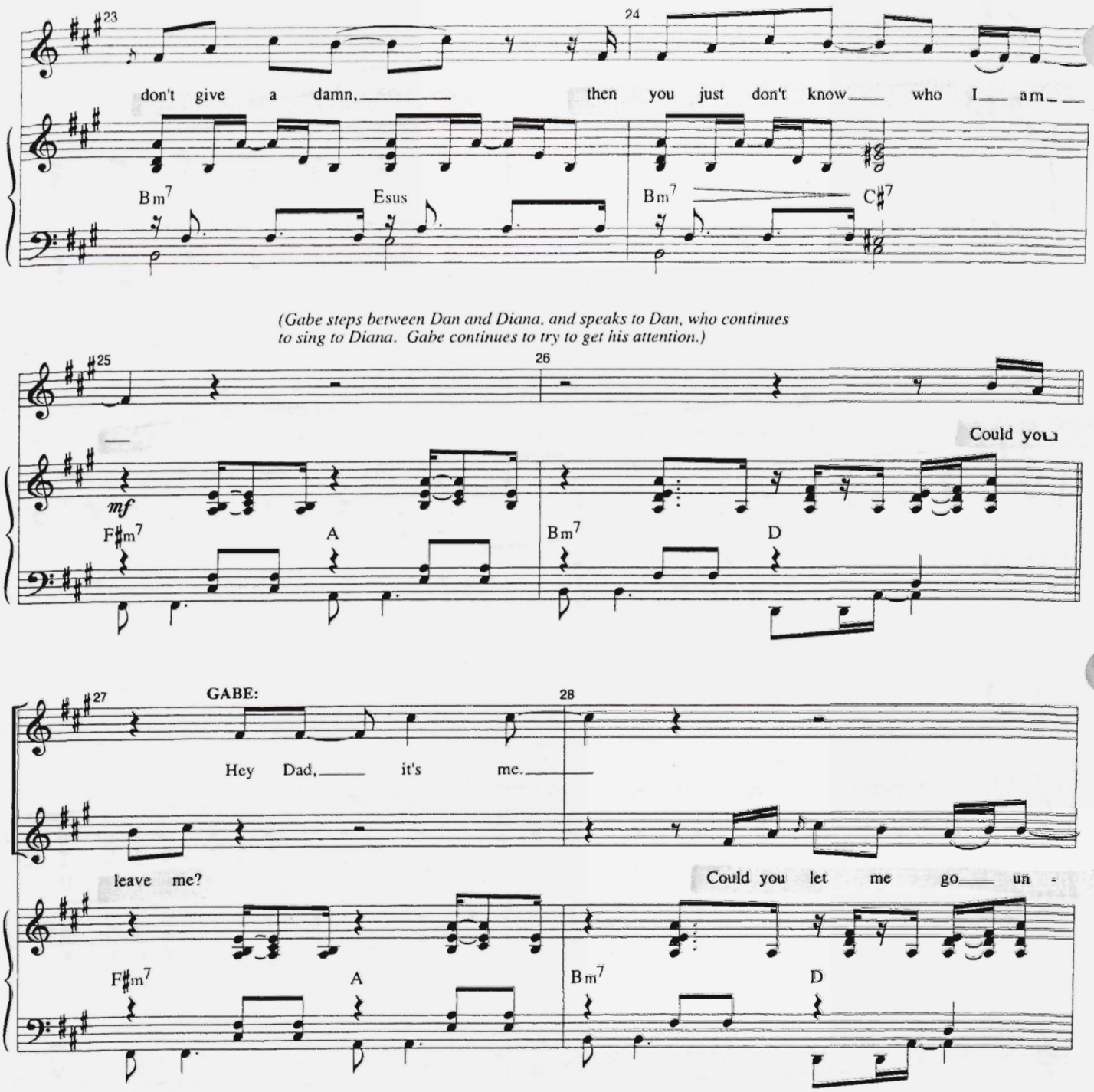
[Rev. 12/10/07]

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




7
touch you?
mf
F♯m7
A
8
We've been fine for so long
Bm7
D
9
now,
F♯m7
A
10
how could some - thing go wrong
Bm7
B
11
that I can't see?
E
B/D♯
12
'Cause I'm hold - ing
mp
Asus/C♯
f
D/A
A
13
on,
E
14
and I won't let
D/A
A


15
16
go I just thought you should know...
E
D(add9)
mf
17
18
I am the one who knows you, I am the one who cares, I
f A
Asus/C♯
Dsus/F♯
D
19
20
am the one who's al - ways been there.
A
Asus/C♯
Dsus/F♯
D
Dsus
D
21
22
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
GABE:
28
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 drown

F♯m7 A Bm7 B

31 32

I won - der why.

and won - der why? Are you

E B/D♯ Asus/C♯ A E/G♯

mp

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 36

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 38

Well, so am I.

that so am I? Tell me what to

E B/D♯ Asus/C♯ D/A A

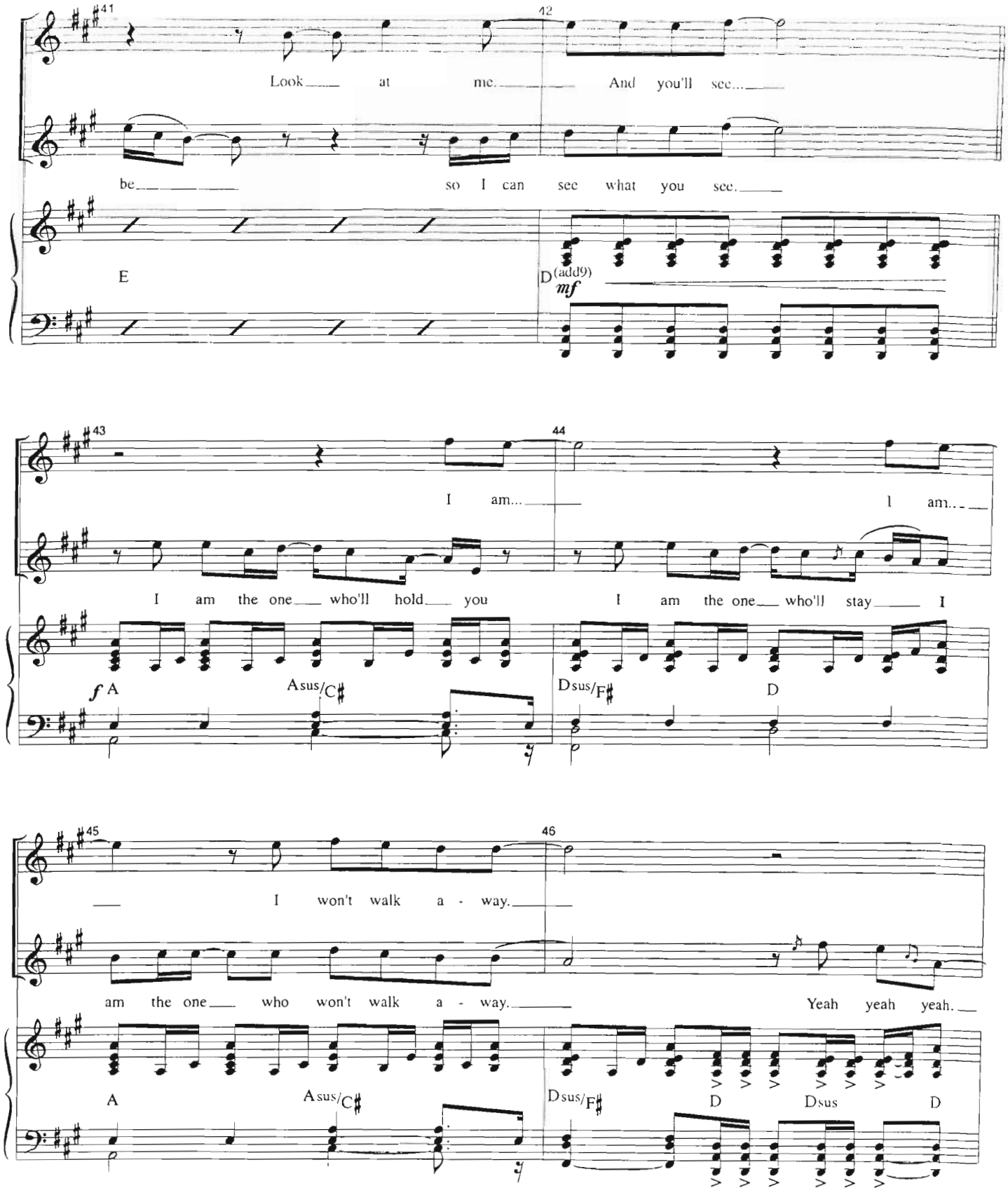
mf *f*

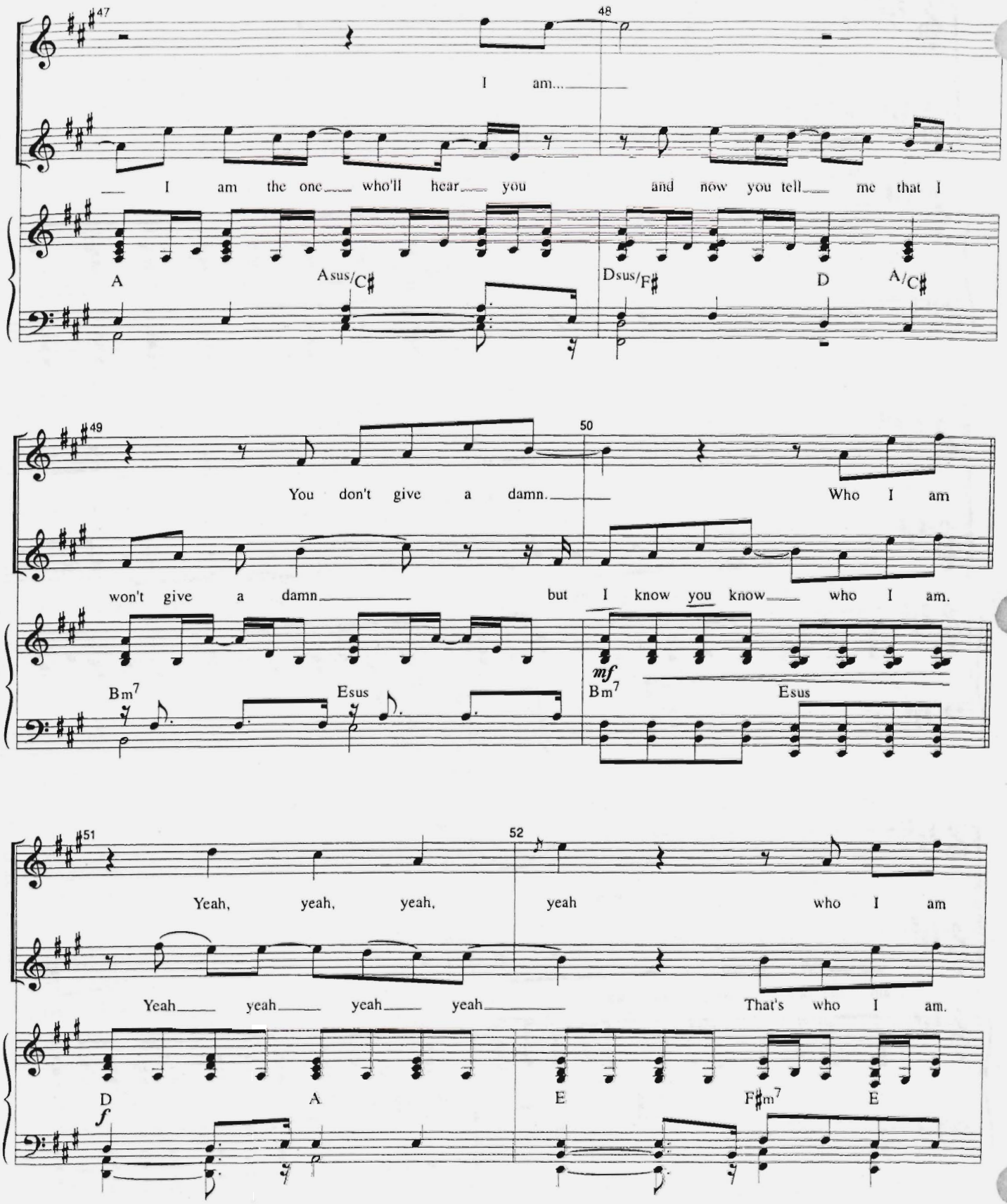
39 40

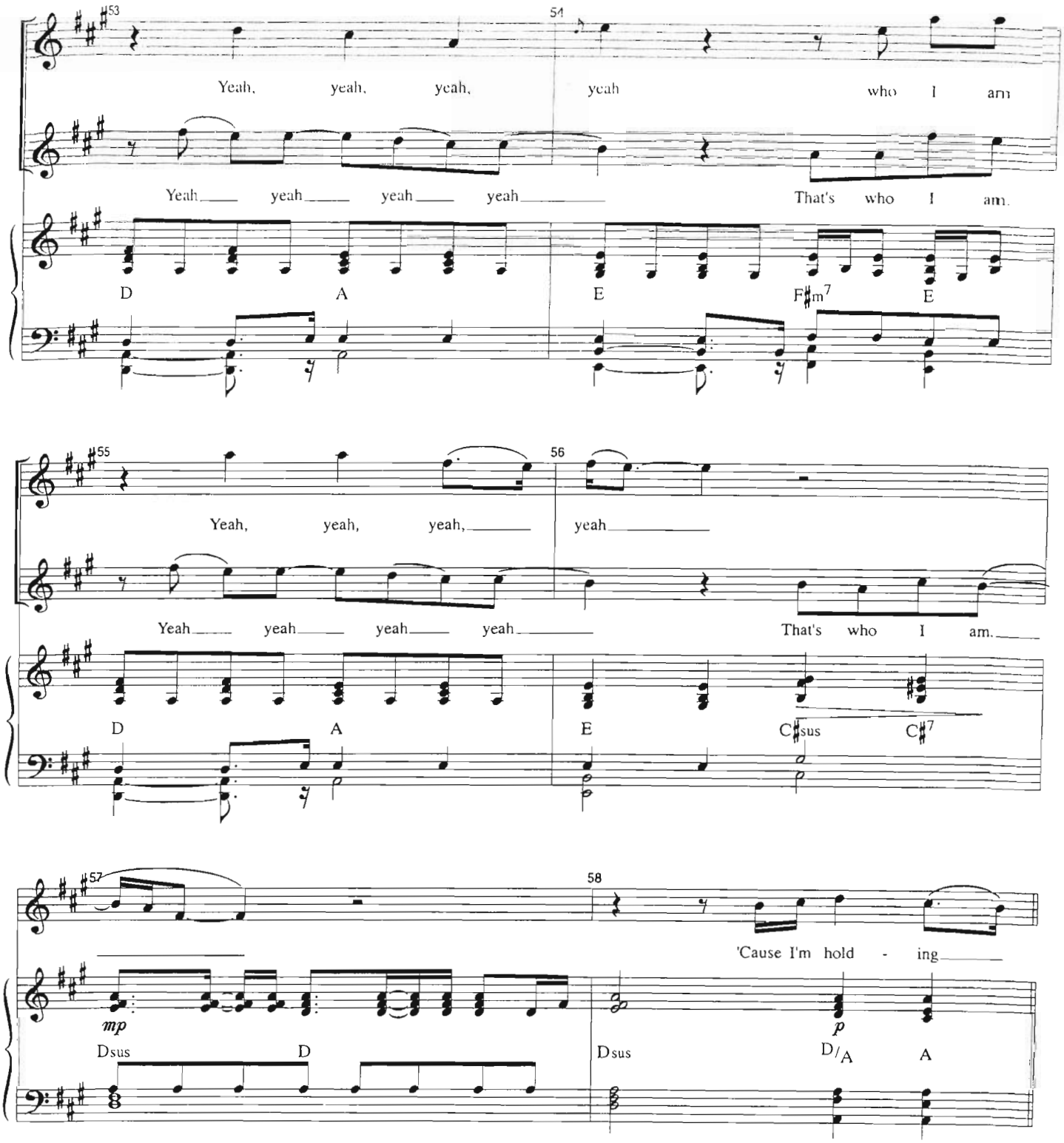
Look at me.

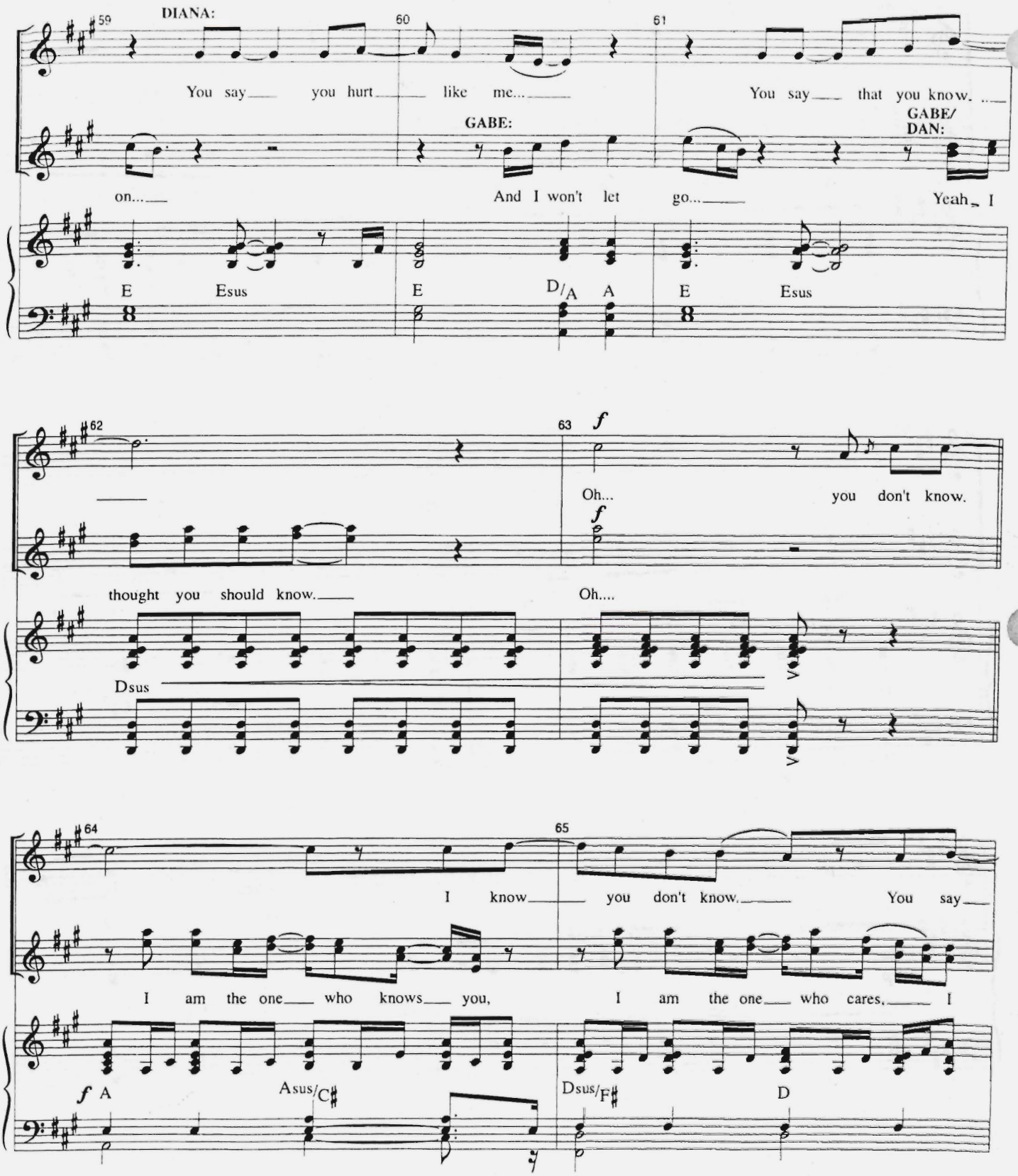
do tell me who to

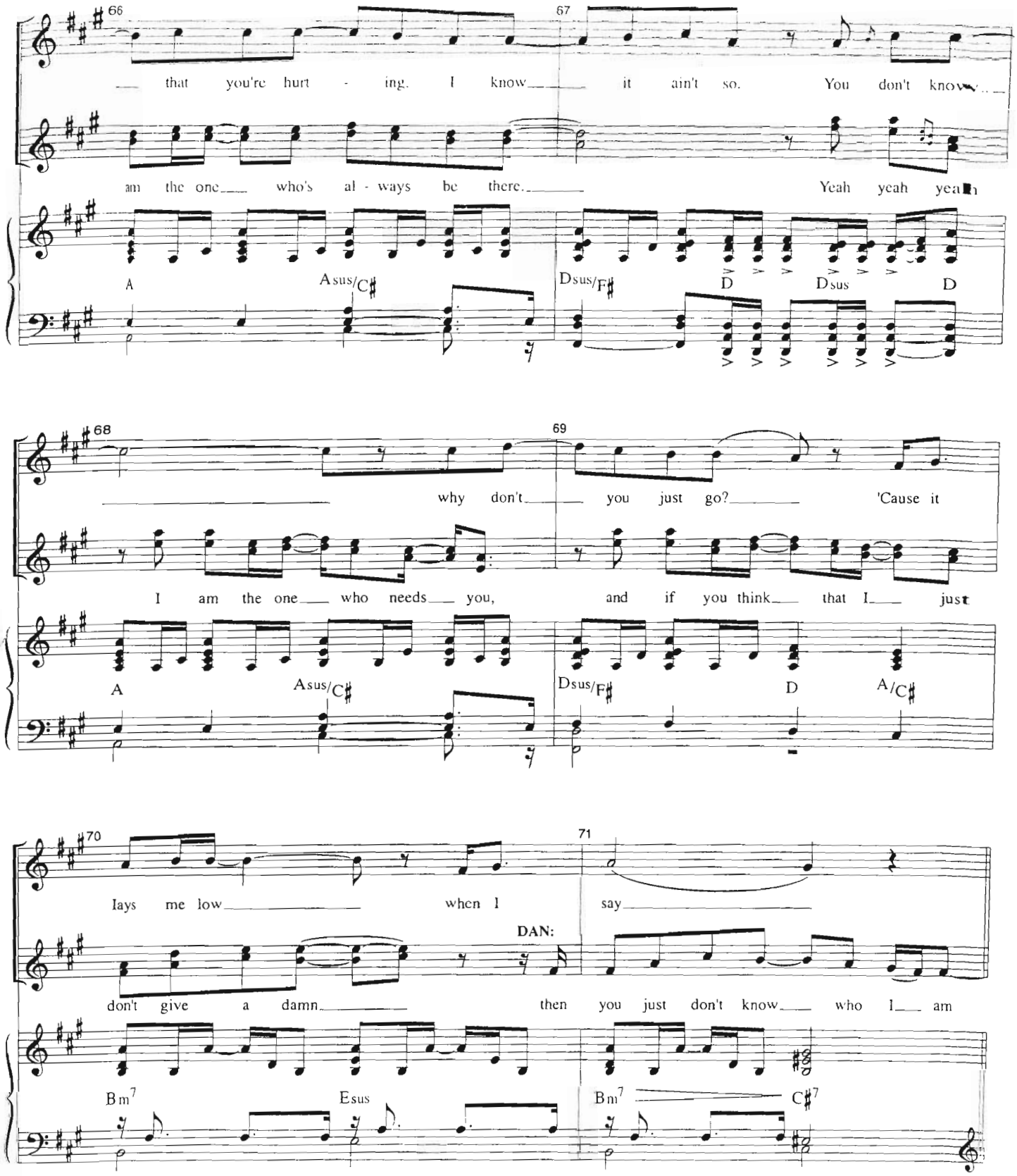
E D/A A

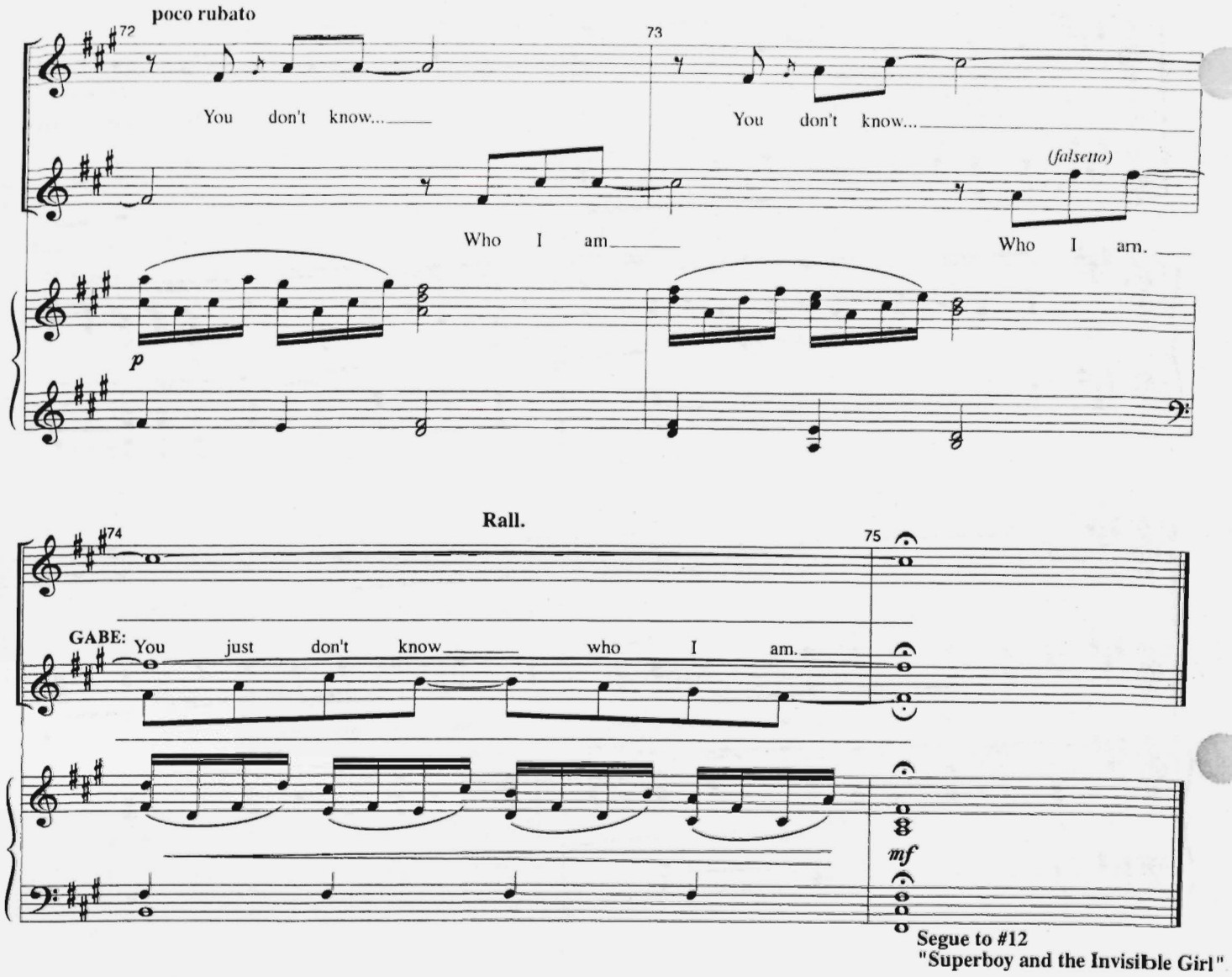

41
42
Look at me. And you'll see...
be so I can see what you see.
E
D(add9)
mf
43
44
I am... I am...
I am the one who'll hold you I am the one who'll stay I
f A
Asus/C♯
Dsus/F♯
D
45
46
I won't walk a - way.
am the one who won't walk a - way. Yeah yeah yeah.
A
Asus/C♯
Dsus/F♯
D
Dsus
D


47
48
I am...
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
f


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
p
Dsus D Dsus D/A A


59
DIANA:
You say you hurt like me...
on...
E Esus
60
GABE:
And I won't let go...
E D/A A
61
You say that you know.
GABE/
DAN:
Yeah, I
E Esus
62
thought you should know.
Dsus
63
f
Oh... you don't know.
f
Oh....
64
I know you don't know.
I am the one who knows you,
f A Asus/C♯
65
You say
I am the one who cares. I
Dsus/F♯ D


66
67
that you're hurt - ing. I know 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
69
why don't 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
71
lays me low when I say
DAN:
don't give a damn then you just don't know who I am
Bm7
Esus
Bm7
C♯7

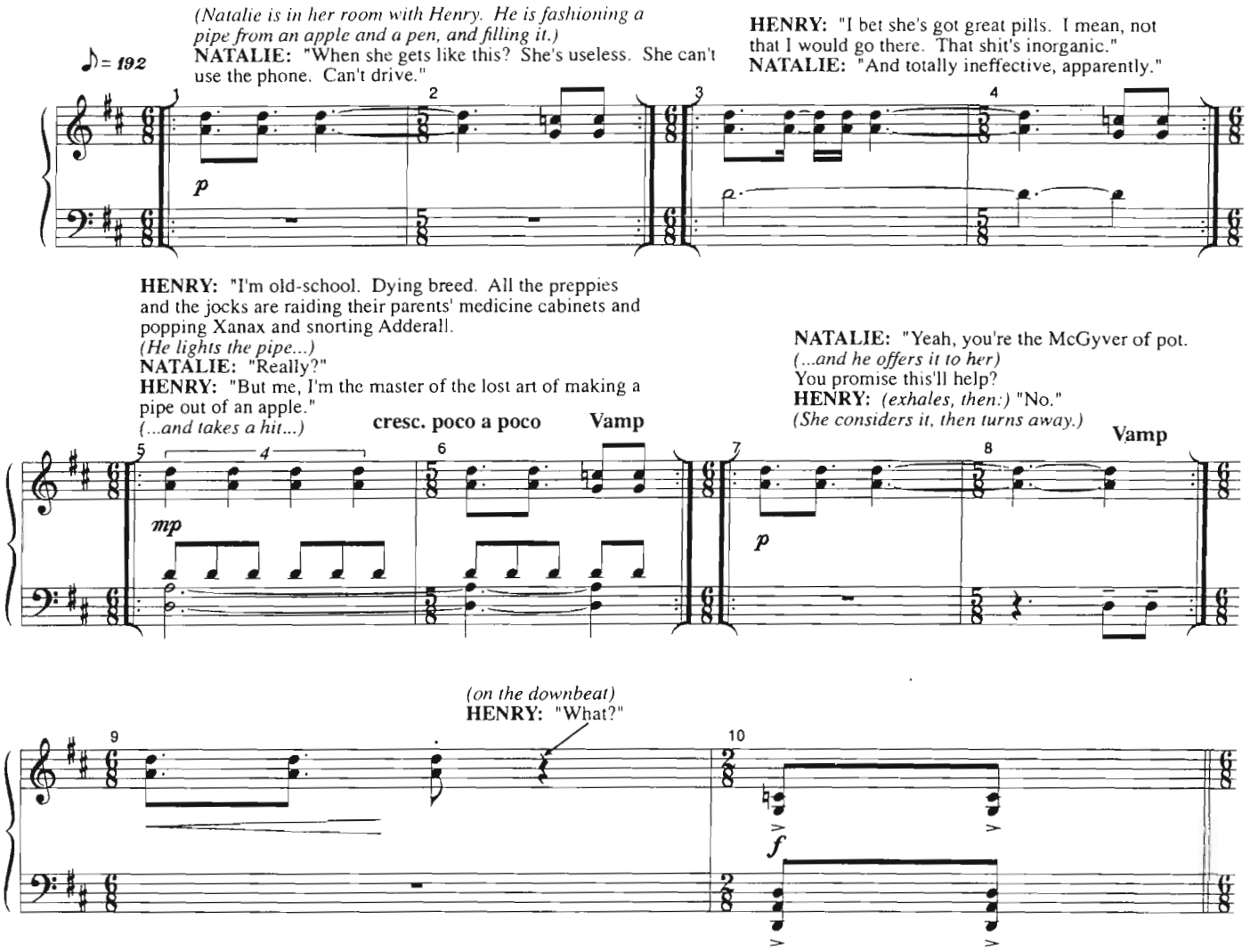

poco rubato
72
73
You don't know...
You don't know...
(falsetto)
Who I am
Who I am.
p
Rall.
74
75
GABE: You just don't know who I am.
mf
Segue to #12
"Superboy and the Invisible Girl"

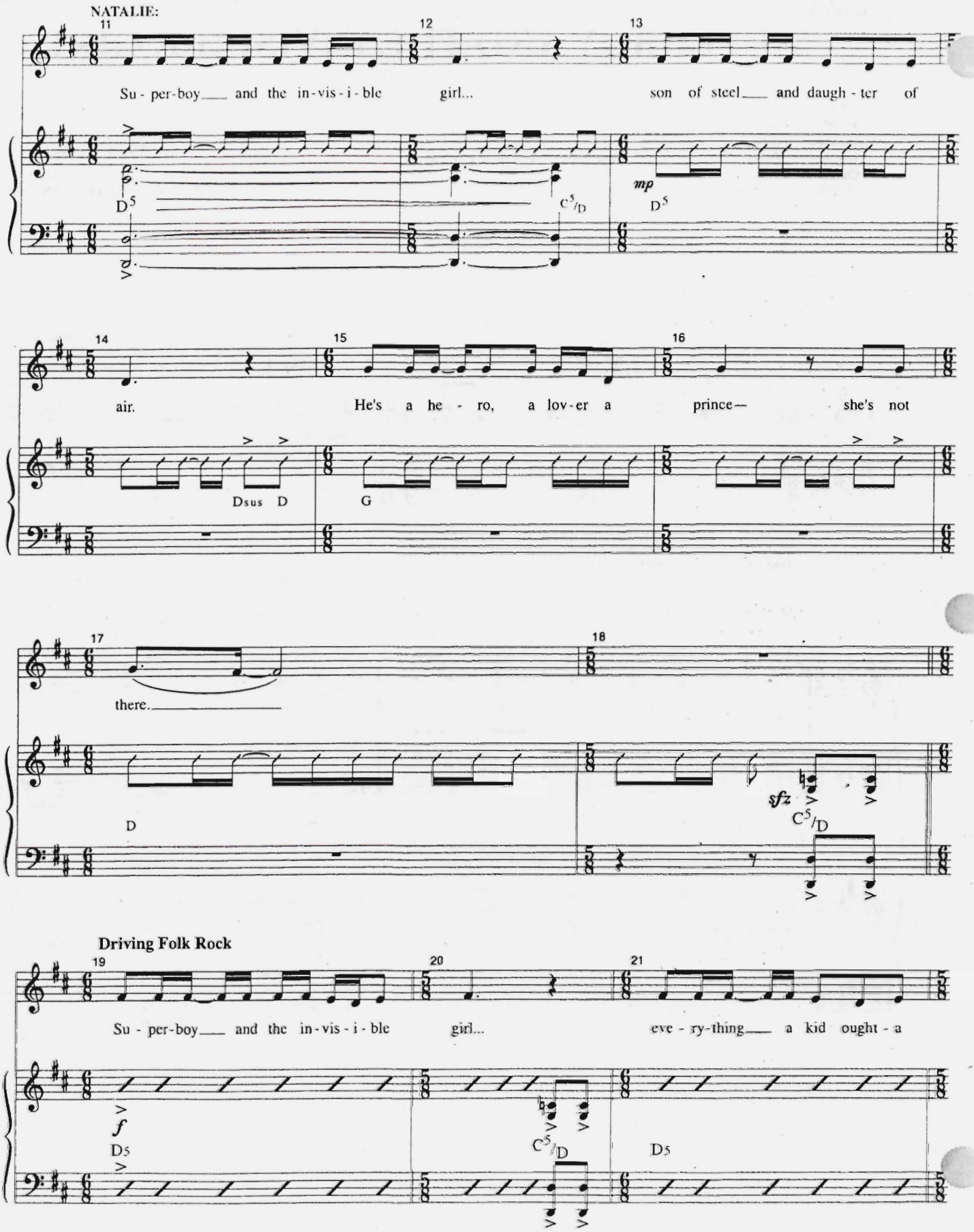
SUPERBOY AND THE INVISIBLE GIRL

[Rev. 12/10/07]

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

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)




NATALIE:
Su - per-boy and the in-vis-i-ble girl... son of steel and daugh - ter of
air. He's a he - ro, a lov-er a prince— she's not
there.
Driving Folk Rock
Su - per-boy and the in-vis-i-ble girl... eve - ry-thing a kid ought - a

22 23 24

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

A5/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 34 35

fly far a - way from here.

G

mp A sus4

Original feel

36 37 38

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

f D5 C5/D D5

39 40 41

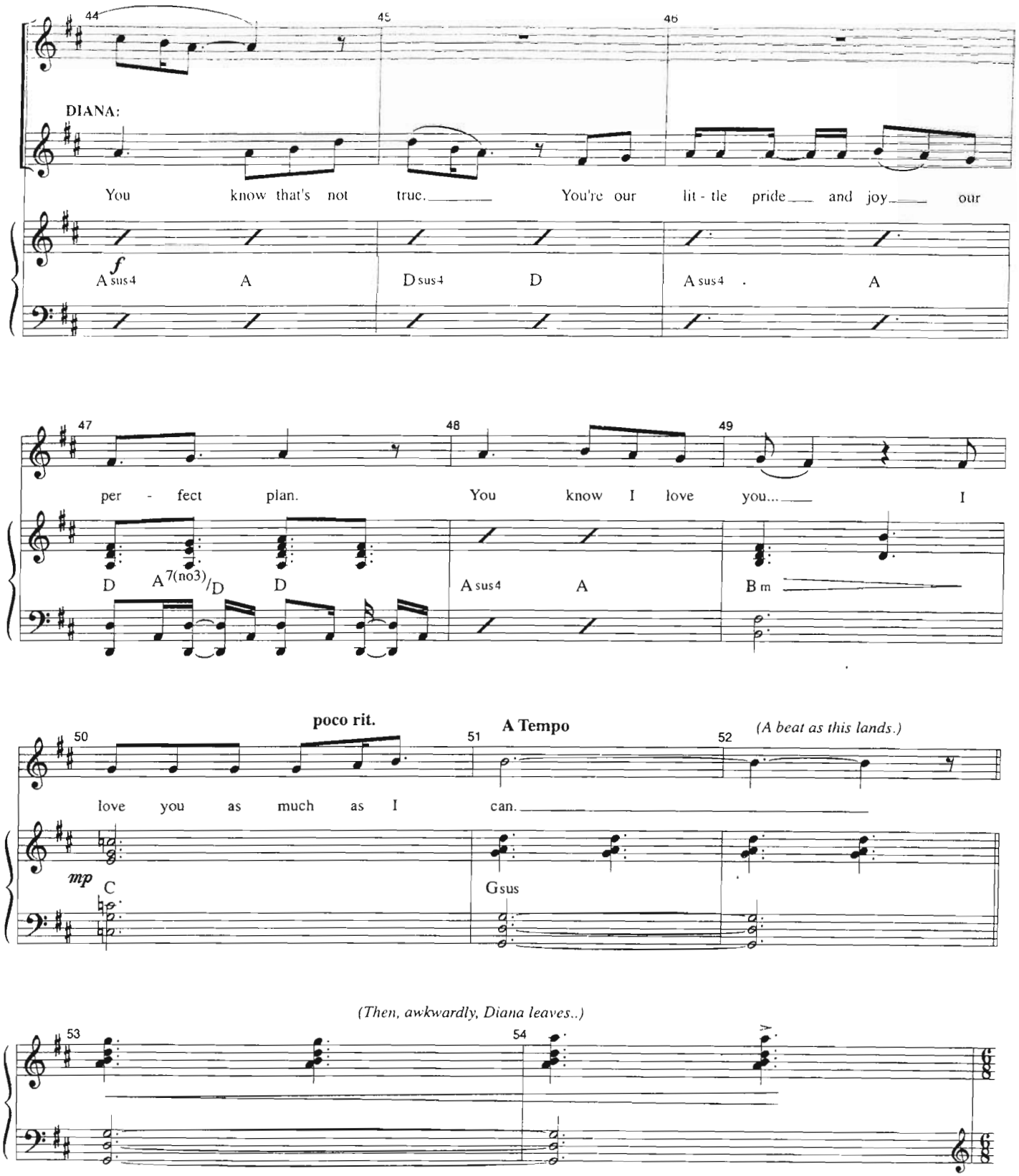
pear. He's your he - ro, your sav - ior, your son— he's not

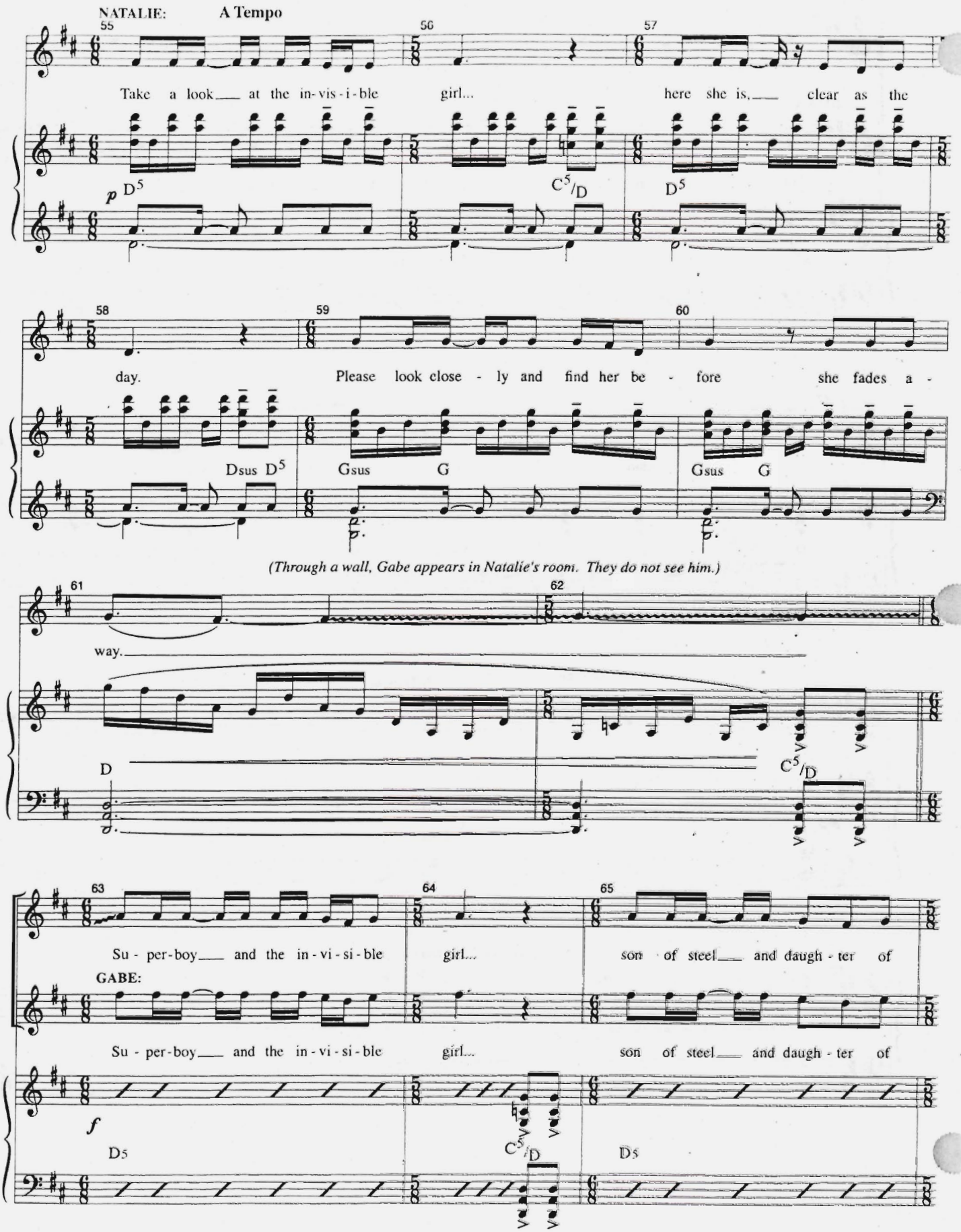
A5/D G Gsus G

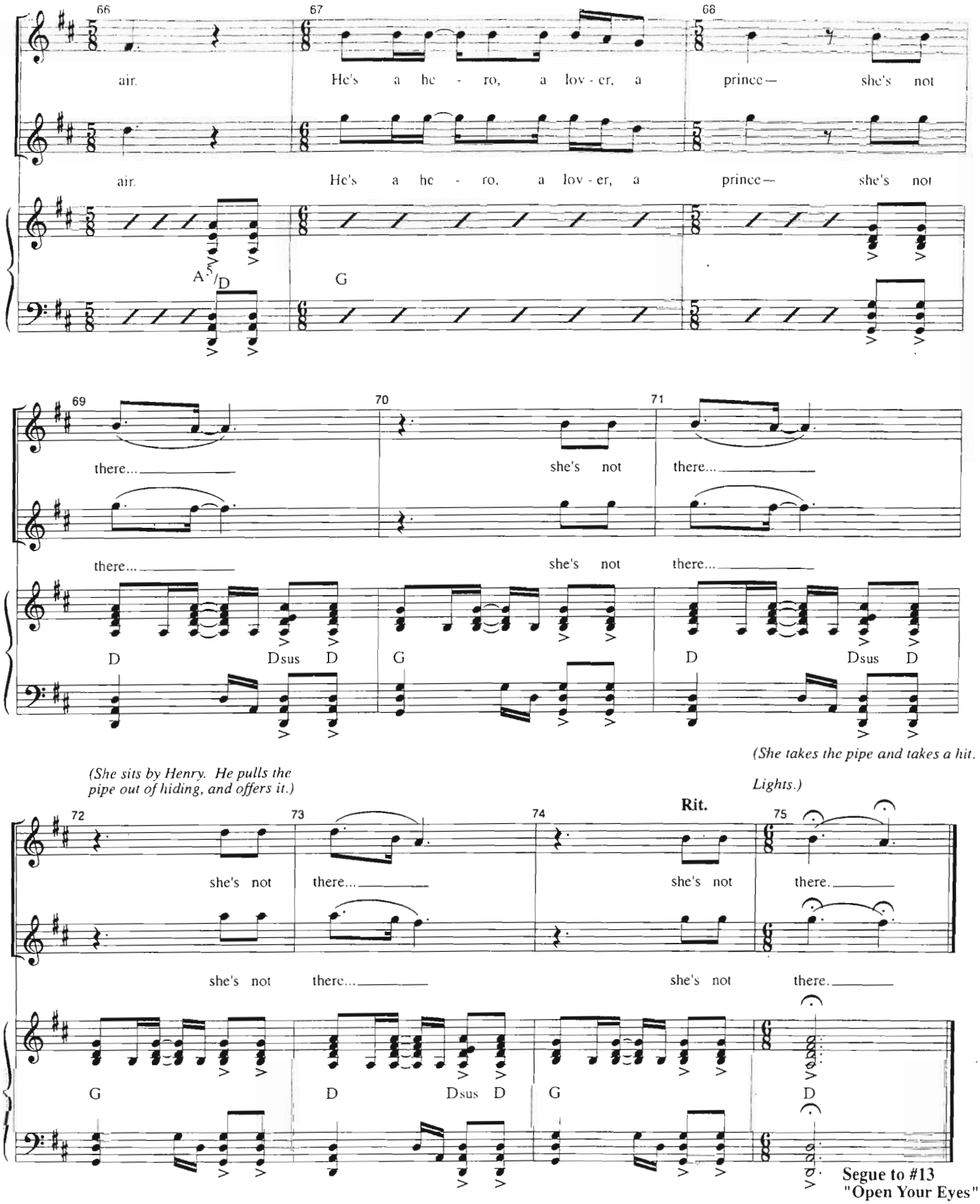
42 43

here. I am here

Dsus4 D Dsus2 D


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 A7(no3)/D D A sus4 A B m
poco rit.
A Tempo
(A beat as this lands.)
50
51
52
love you as much as I can.
mp
C Gsus
(Then, awkwardly, Diana leaves..)
53
54


NATALIE:
A Tempo
Take a look at the in-vis-i-ble girl... here she is, clear as the
day. Please look close-ly and find her be-fore she fades a-
way.
(Through a wall, Gabe appears in Natalie's room. They do not see him.)
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


66
67
68
air.
He's a he - ro, a lov - er, a prince— she's not
air.
He's a he - ro, a lov - er, a prince— she's not
A5/D
G
69
70
71
there...
she's not there...
there...
she's not there...
D
Dsus D
G
D
Dsus D
(She takes the pipe and takes a hit.
Lights.)
(She sits by Henry. He pulls the pipe out of hiding, and offers it.)
72
73
74
Rit.
75
she's not there...
she's not there.
she's not there...
she's not there.
G
D
Dsus D
G
D
Segue to #13
"Open Your Eyes"

OPEN YOUR EYES

[Rev. 12/19/07]

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

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.)

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

(Anthem Rock Riff!)

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 . Pysychotherapy 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♭ F G5 B♭ C

7 8

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

G5 B♭ F G5 B♭ G7 C/F B♭/F

9 10

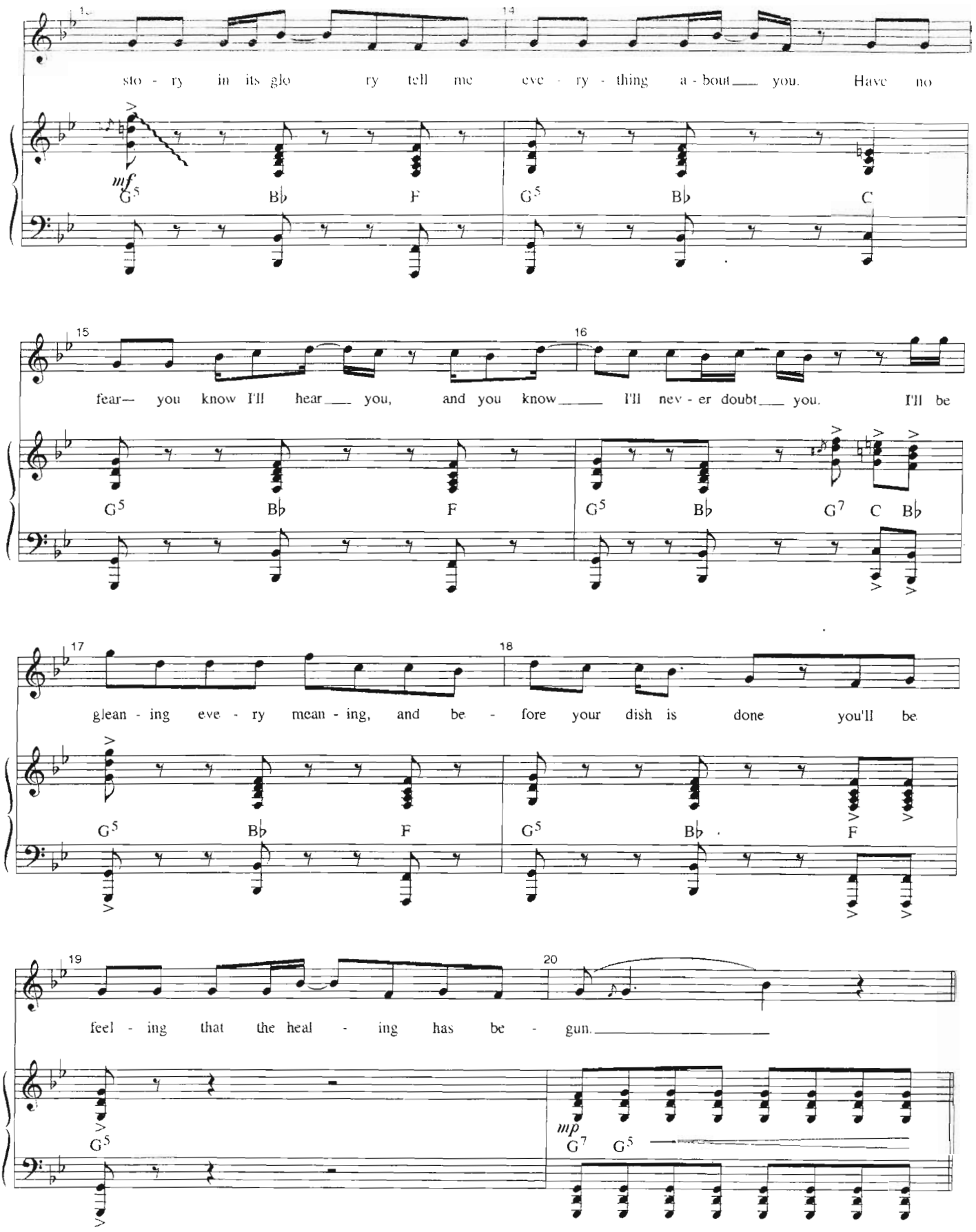
I'm a med-ic, I'm a mys - tic, I'm the doc - tor of___ your dreams.___ Don't be

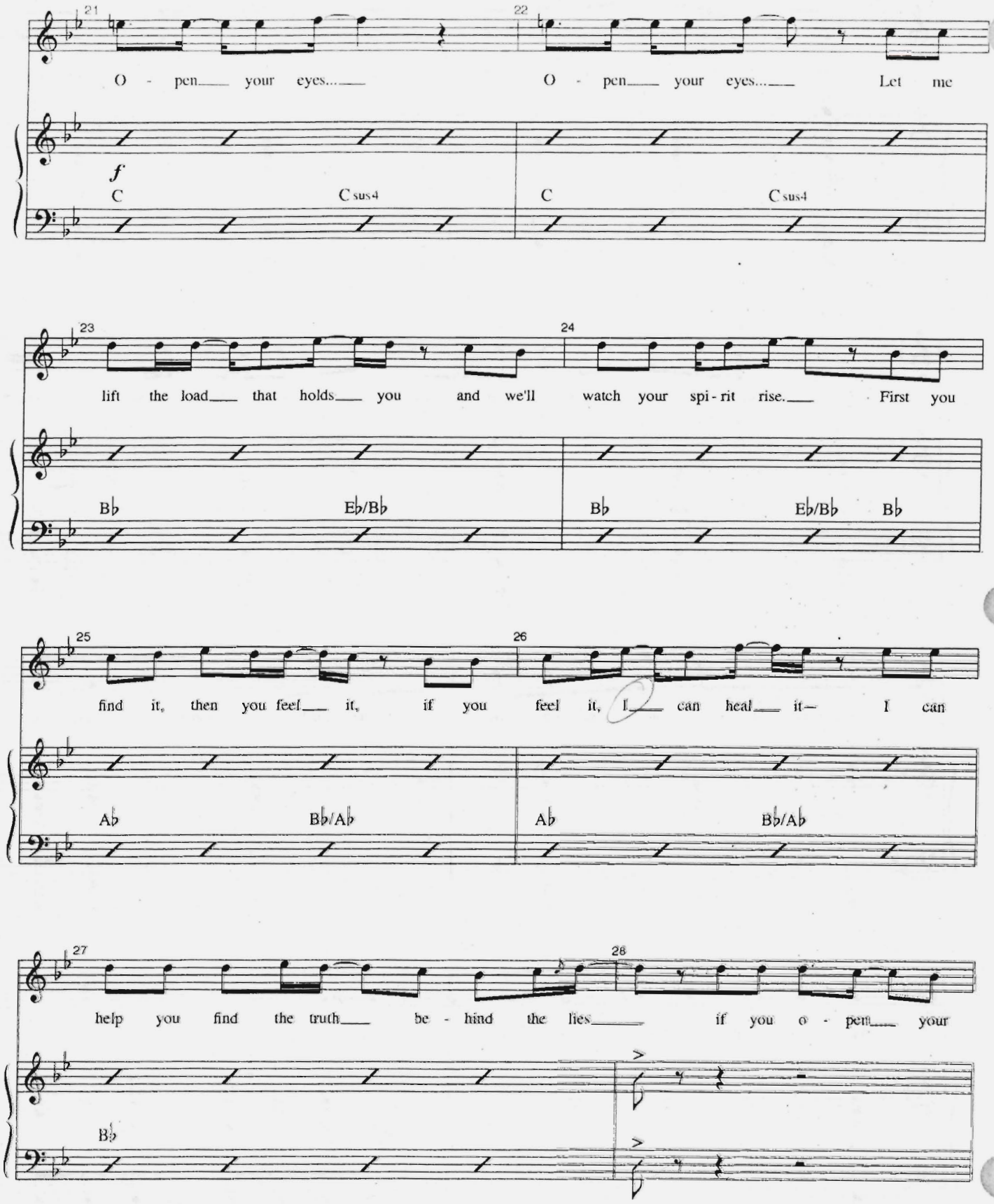
G5 B♭ F G5 B♭ F

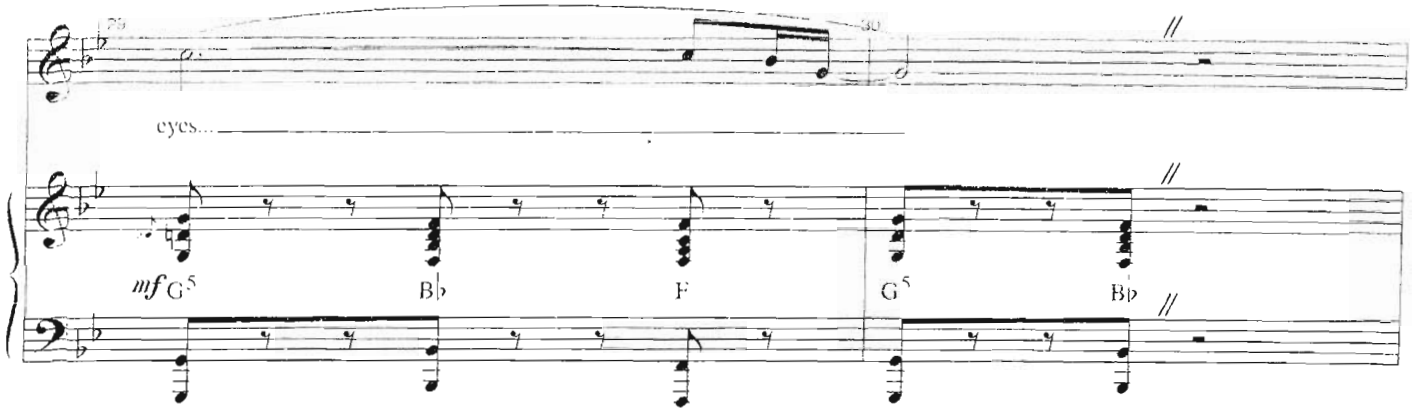
11 12

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

G5 *mp* C7

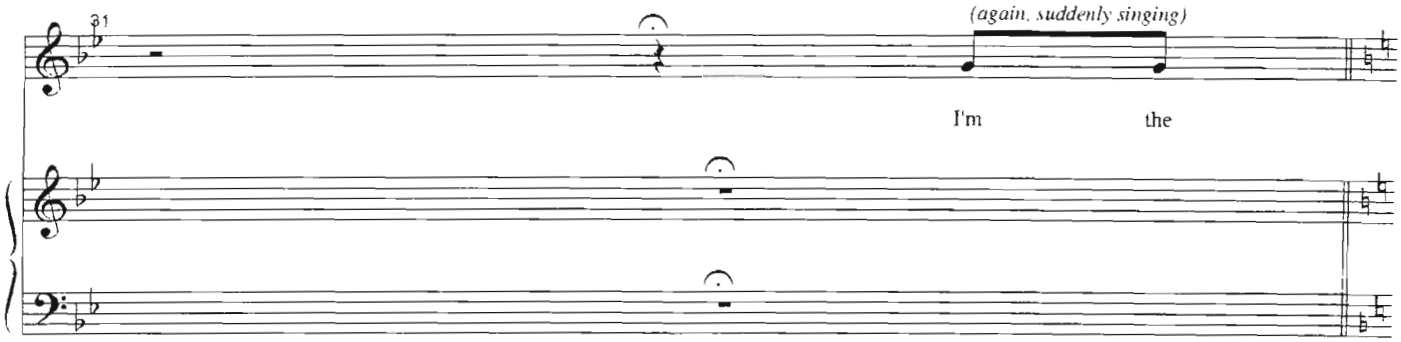

14
sto - ry in its glo ry tell me eve - ry - thing a - bout you. Have no
mf
G5 B♭ F G5 B♭ C
15 16
fear— you know I'll hear you, and you know I'll nev - er doubt you. I'll be
G5 B♭ F G5 B♭ G7 C B♭
17 18
glean - ing eve - ry mean - ing, and be - fore your dish is done you'll be
G5 B♭ F G5 B♭ F
19 20
feel - ing that the heal - ing has be - gun.
G5
mp
G7 G5


21
22
O - pen your eyes... O - pen your eyes... Let me
f
C Csus4 C Csus4
23
24
lift the load that holds you and we'll watch your spi - rit rise. First you
B♭ E♭/B♭ B♭ E♭/B♭ B♭
25
26
find it, then you feel it, if you feel it, I can heal it— I can
A♭ B♭/A♭ A♭ B♭/A♭
27
28
help you find the truth be - hind the lies if you o - pen your
B♭

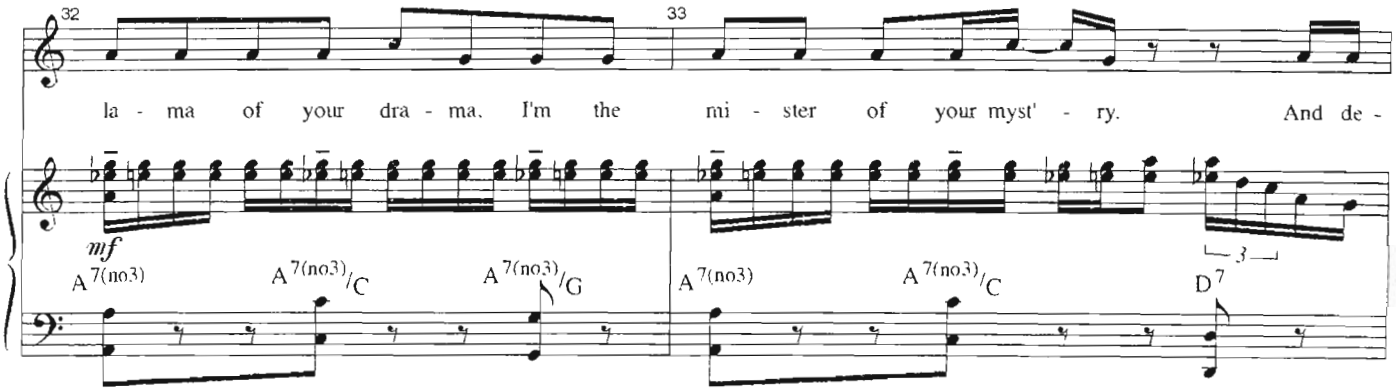


(He waits for a response, then speaks:)

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—"



A Tempo



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

36 37

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

A5 A7(no3)/C G A5 C G

mp f

38 39

wea - ther it to - ge - ther— we'll be strong

(Riff)

A5 Am7

mp

40 41

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

D Dsus4 D Dsus4

f

42 43

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

C Csus4 C Csus4

44 45

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

B♭ C/B♭ B♭ C/B♭

46 47

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

mf

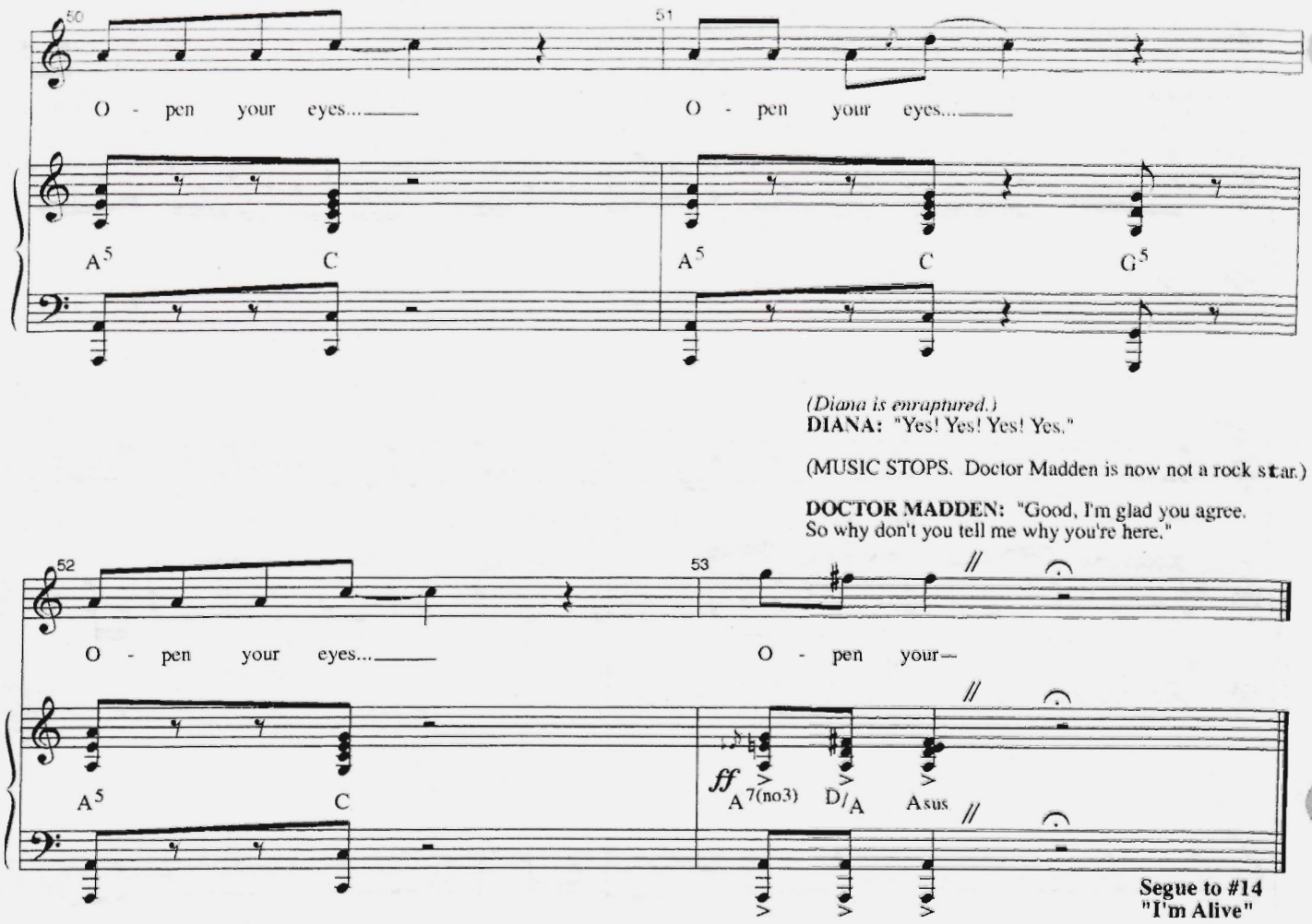
C7

48 49

eyes.

mf

A5 C A5 Am D/C A7(no3) D C/G D



(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."

Segue to #14
"I'm Alive"

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

mp *Rhythmic Guitar progression*

G G7sus4/F G G7sus4/F Csus

GABE:

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

G G7sus4/F G G7sus4/F Csus G G7sus4/F G G7sus4/F G5

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

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

F(add9) Csus F(add9) Csus F(add9) Csus F(add9) F

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

I am more than mem - o - ry— I am what____ might be. I am mys - te - ry. You

G G7sus4/F G G7sus4/F C5 G G7sus4/F G G7sus4/F G5

(...as Gabe circles them.)

know____ me— so show____ me. When

Dsus Csus Dsus Csus Dsus Csus Dsus

I ap - pear it's not so clear if

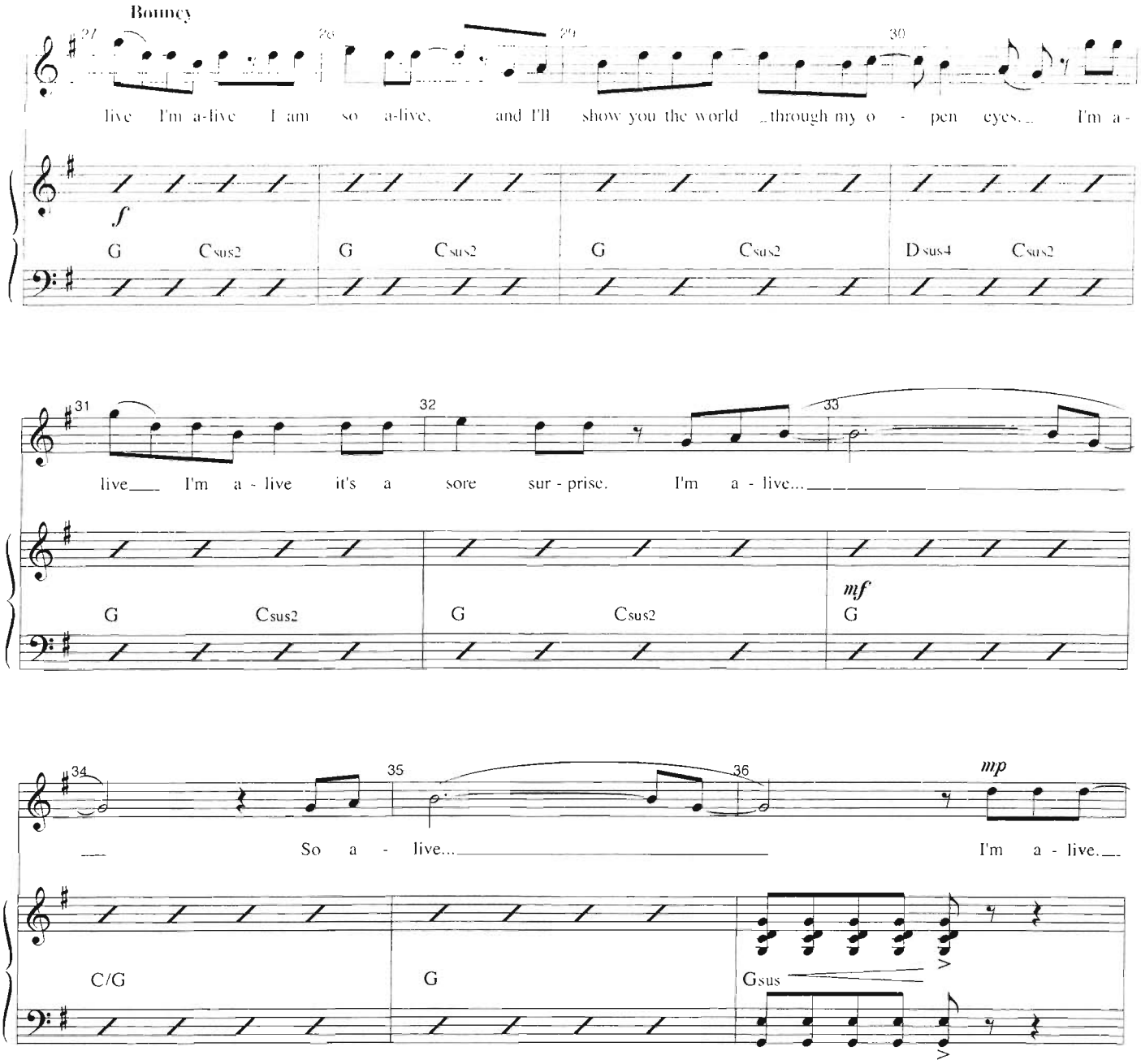
mf Csus *Fill out around the chord* A A7sus4

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

f

I'm a sim - ple spir - it or____ I'm flesh____ and blood...____ But I'm a -

G/D B7 C


Bouncy
27 28 29 30
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
31 32 33
live I'm a - live it's a sore sur - prise. I'm a - live...
mf
G Csus2 G Csus2 G
34 35 36
mp
So a - live... I'm a - live.
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

37 38

p

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...)

39 40 41 42

mp

F C G5

43 44 45

I am flame and I am fire, I am de - struc - tion, de - cay,

mf G5 Gsus/F G5 Gsus/F Csus G5 Gsus/F G5

(...but he stops her with:)
DAN: "You know Natalie..."

46 47 48

and de - sire— I'll hurt you... I'll

Gsus G5 F(add9) Csus F(add9) Csus

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

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

49 50 51

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

F(add9) Csus F(add9) F G5 Gsus/F G5

52 53 54

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

Gsus/F Csus G5 Gsus/F G5 Gsus G5

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

55 56 57

shown you... I own you.

Dsus Csus Dsus Csus Dsus Csus Dsus

Half-Time

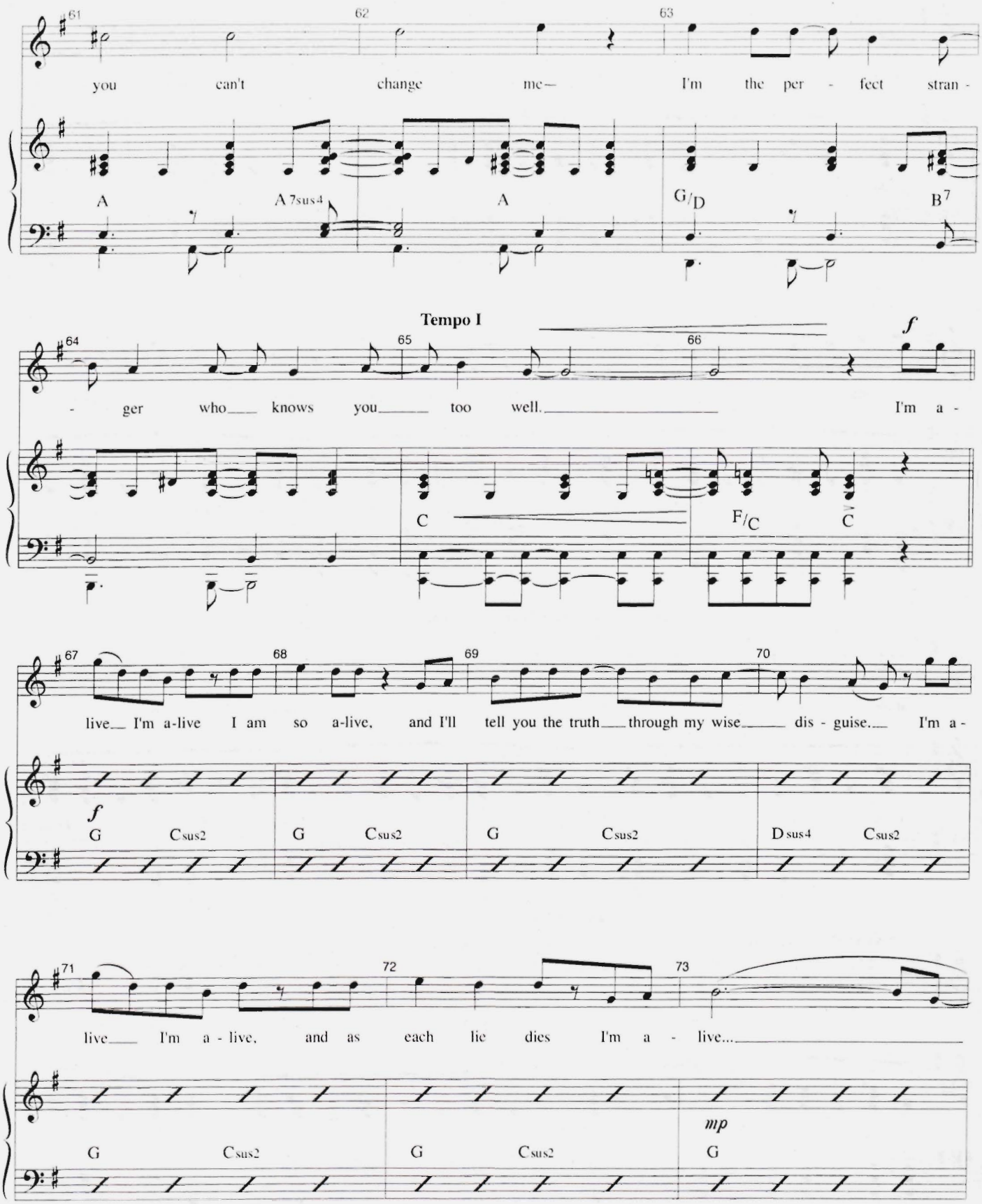
NATALIE: "As always."

(She goes, and Gabe turns to Dan.)

58 59 60

And though you made me.

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
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 -
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 G

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

C/G G Gsus

(Gabe finds Natalie in the kitchen. She lifts a pill bottle.)

NATALIE: "Risperdal?"

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?"

I'm a-live...

G Gsus G Gsus G Gsus G Gsus G

(She pours out a couple of pills and pops them)

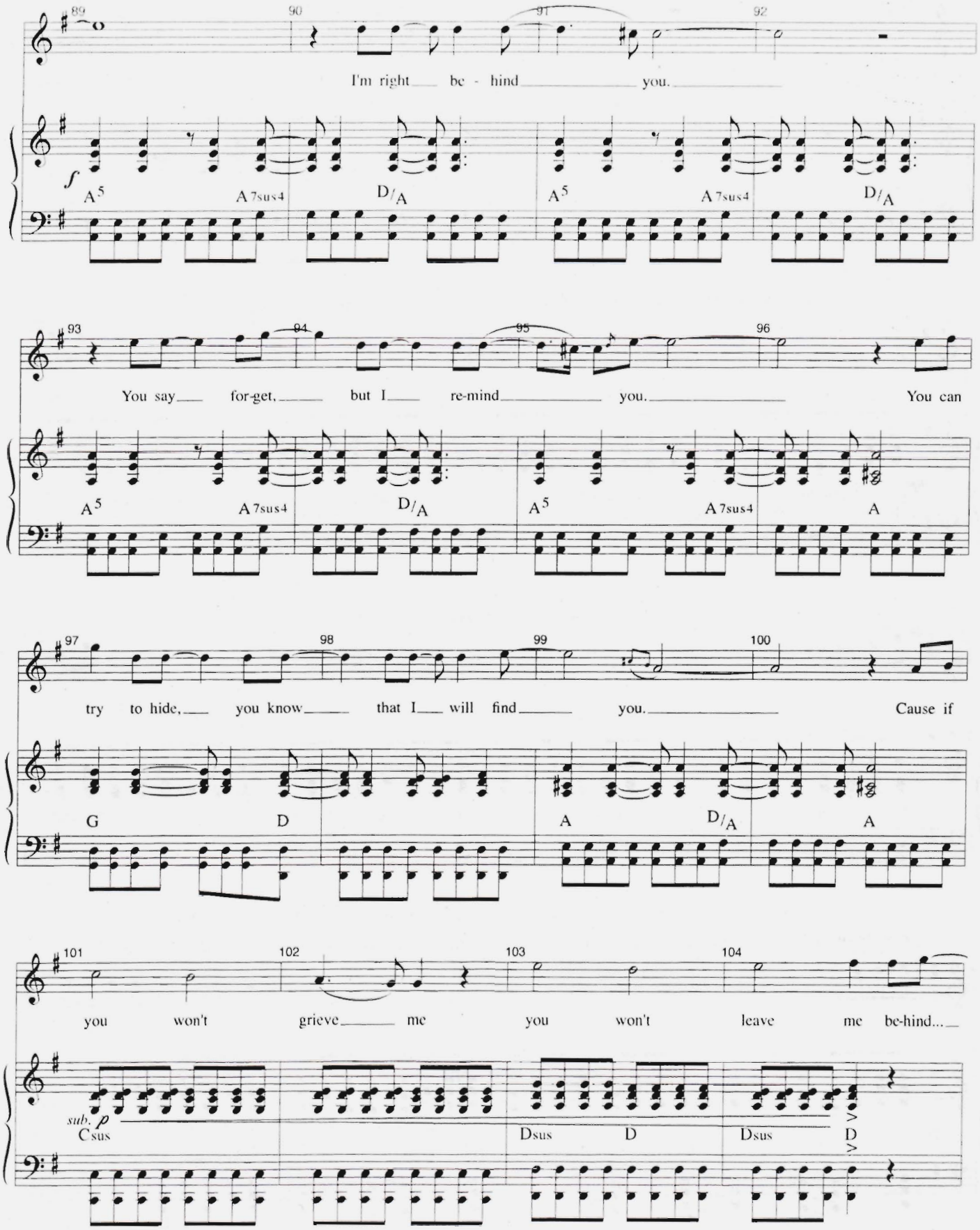
cresc. poco a poco

NATALIE: *(shrugs)* "What the hell."

Gabe leaves her and returns to Doctor Maddens office...)

I'm a - live—

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


I'm right be - hind you.
A5 A7sus4 D/A A5 A7sus4 D/A
You say for-get, but I re-mind you. You can
A5 A7sus4 D/A A5 A7sus4 A
try to hide, you know that I will find you. Cause if
G D A D/A A
you won't grieve me you won't leave me be-hind...
sub. p
Csus Dsus D Dsus D

(...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)

105 106 107 108

mp

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)

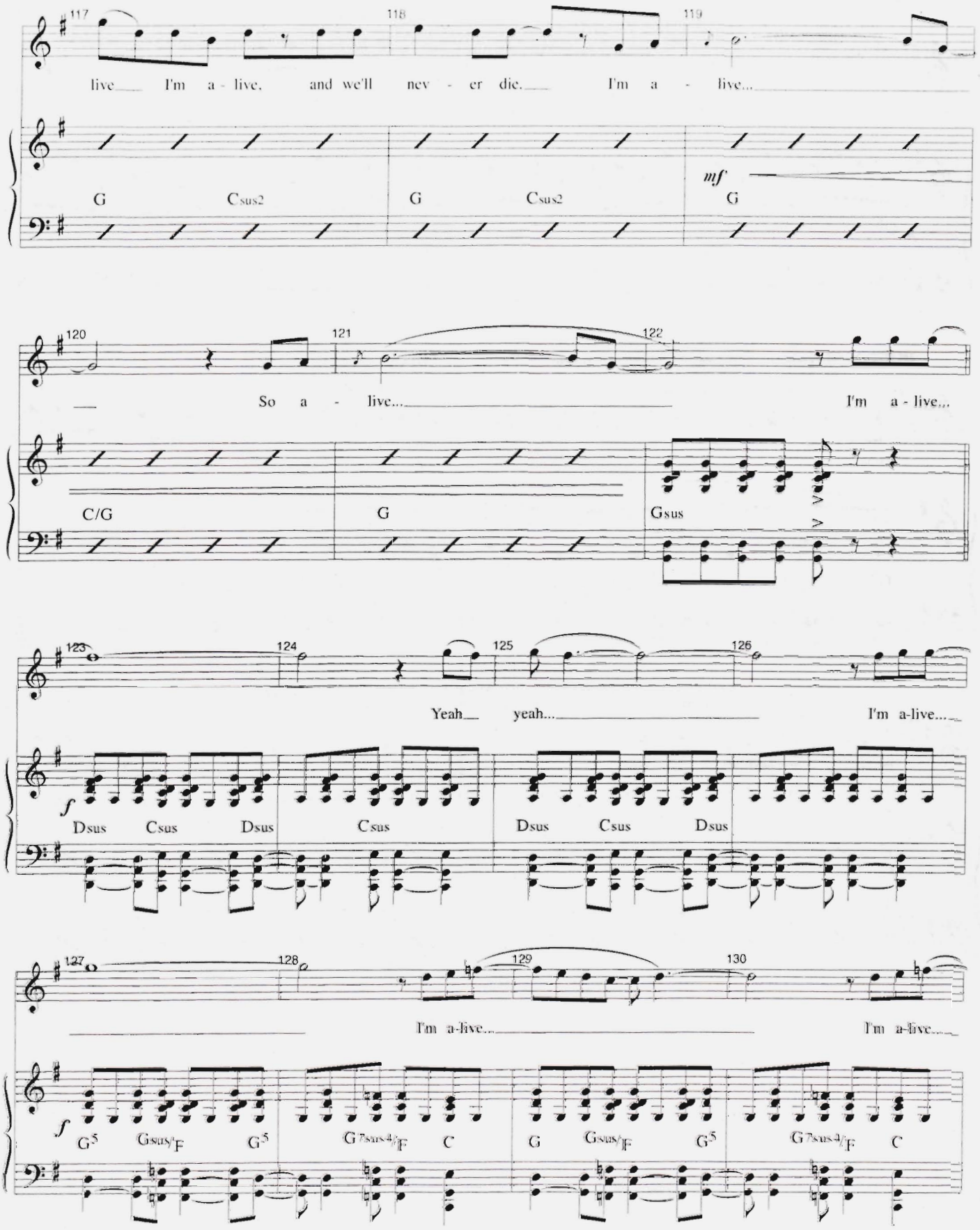
(Over the following, Diana and Doctor Madden stand and sit, stand and sit, attempting new sessions while each time Gabe gets in between them.)

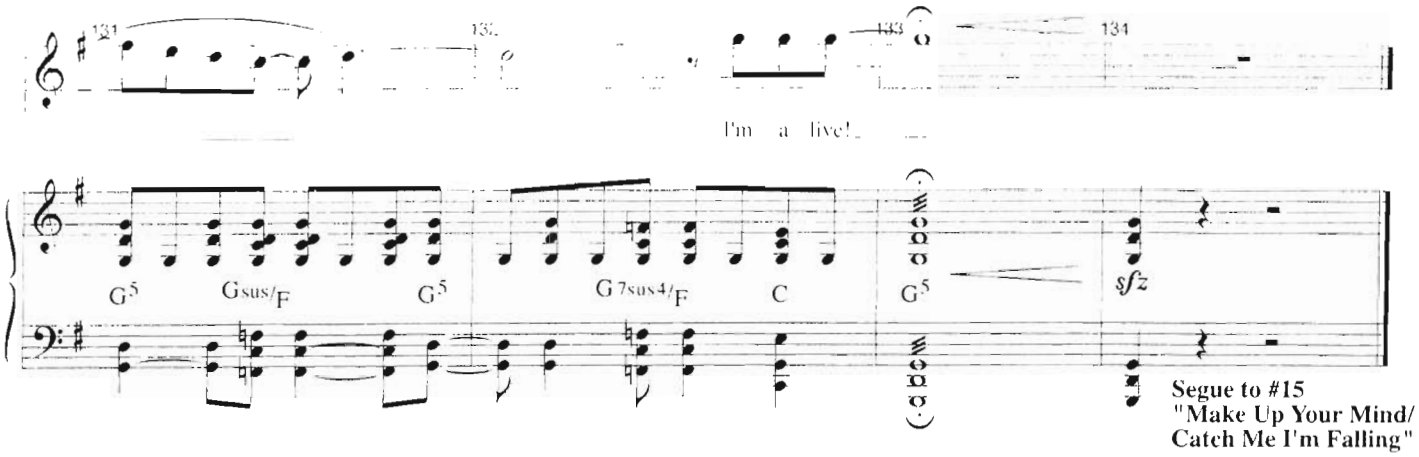
113 114 115 116

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 Csus2 G Csus2 G Csus2 Dsus4 Csus2


117 118 119
live I'm a - live, and we'll nev - er die. I'm a - live...
G Csus2 G Csus2 mf G
120 121 122
So a - live... I'm a - live...
C/G G Gsus
123 124 125 126
Yeah yeah... I'm a-live...
f Dsus Csus Dsus Csus Dsus Csus Dsus
127 128 129 130
I'm a-live... I'm a-live...
f G5 Gsus/F G5 G7sus4/F C G Gsus/F G5 G7sus4/F C


131
132
133
134
I'm a live!
G5
Gsus/F
G5
G7sus4/F
C
G5
sfz
Segue to #15
"Make Up Your Mind/
Catch Me I'm Falling"

MAKE UP YOUR MIND/ CATCH ME I'M FALLING

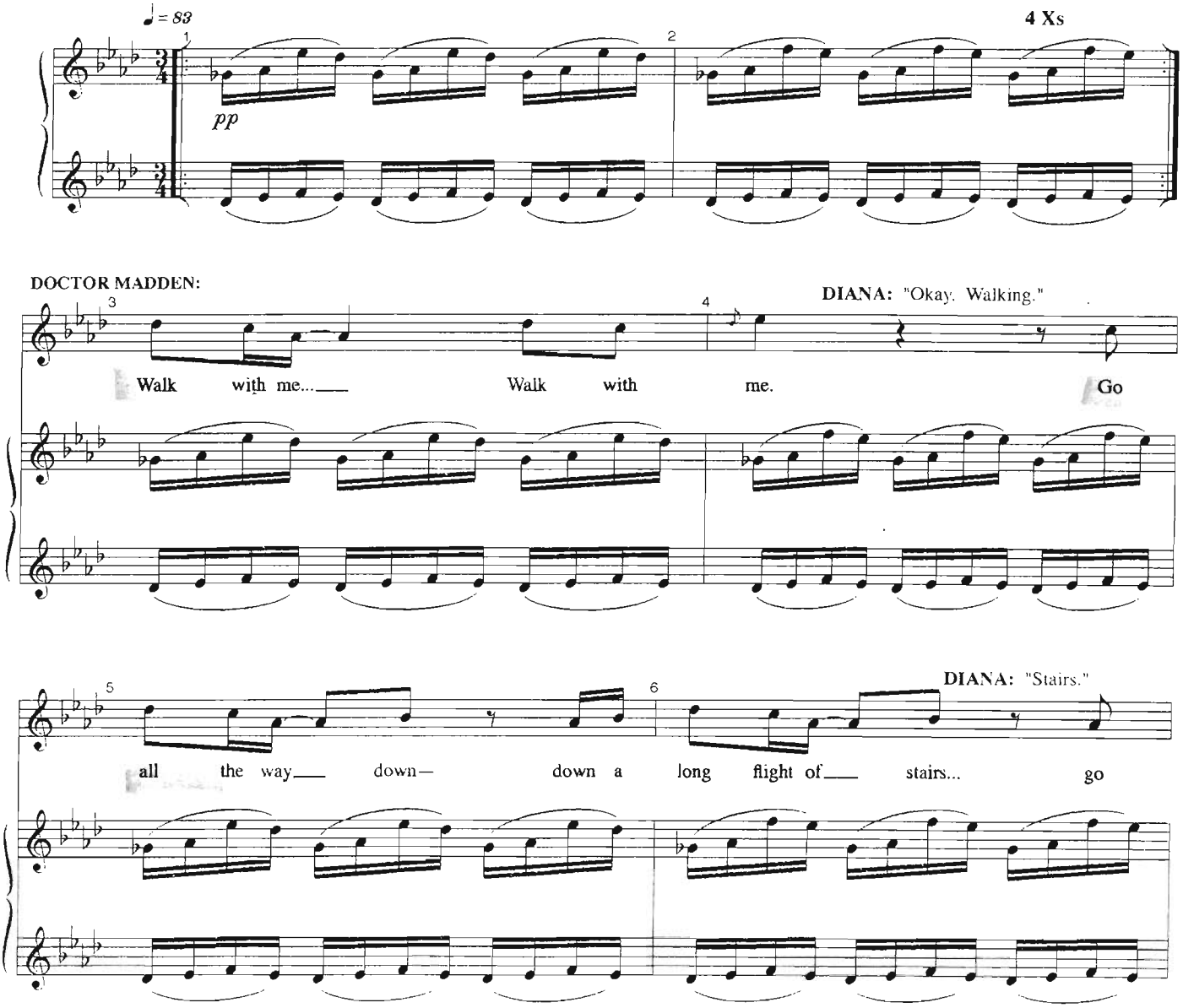
[Rev. 12/19/07]

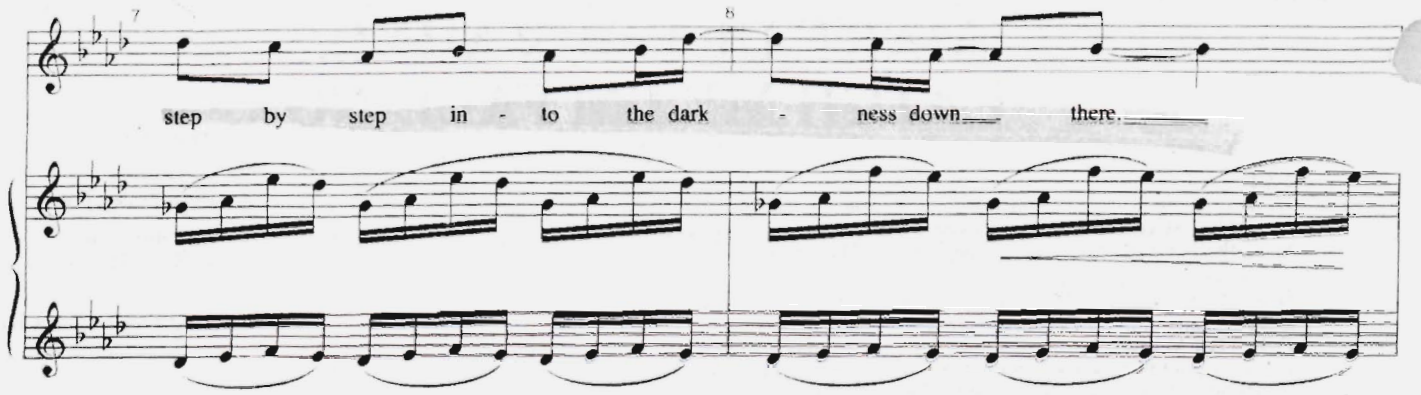
Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Vocal Arrangment by
ANNMARIE MILAZZO
Orchestrated by
MICHAEL STAROBIN/TOM KITT

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? *(waits)*
I'd like to try something new today. Sometimes, when these stories are hard to tell, hypnosis can be helpful."
(MUSIC)

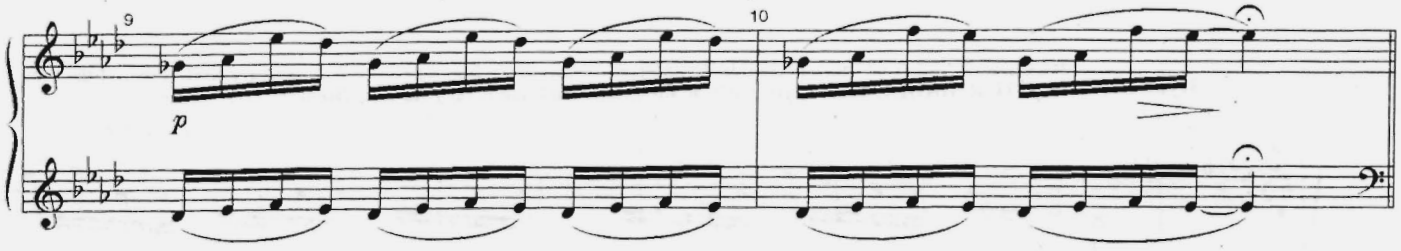
Hypnotic

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.)*

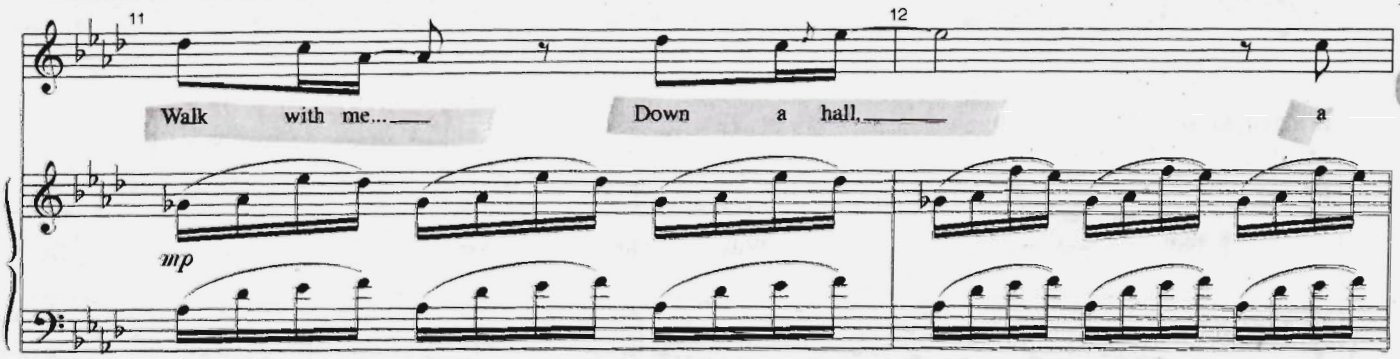


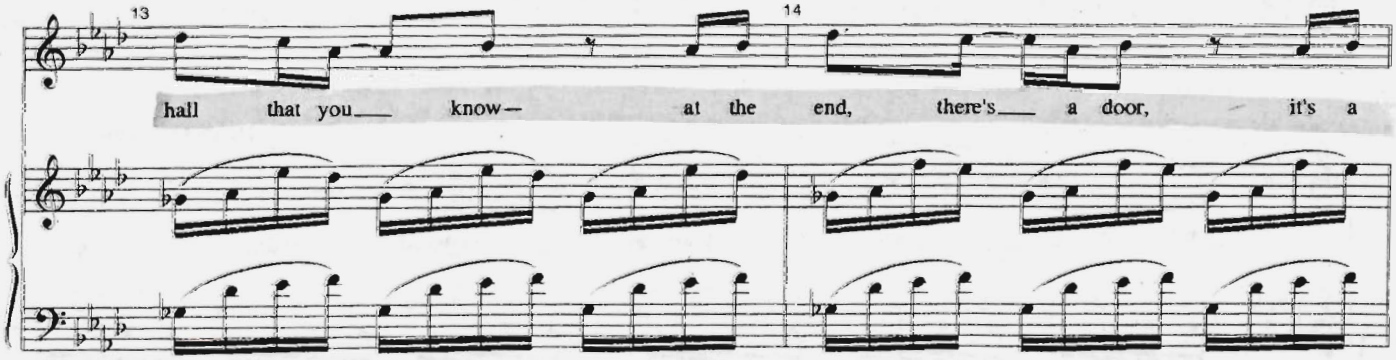


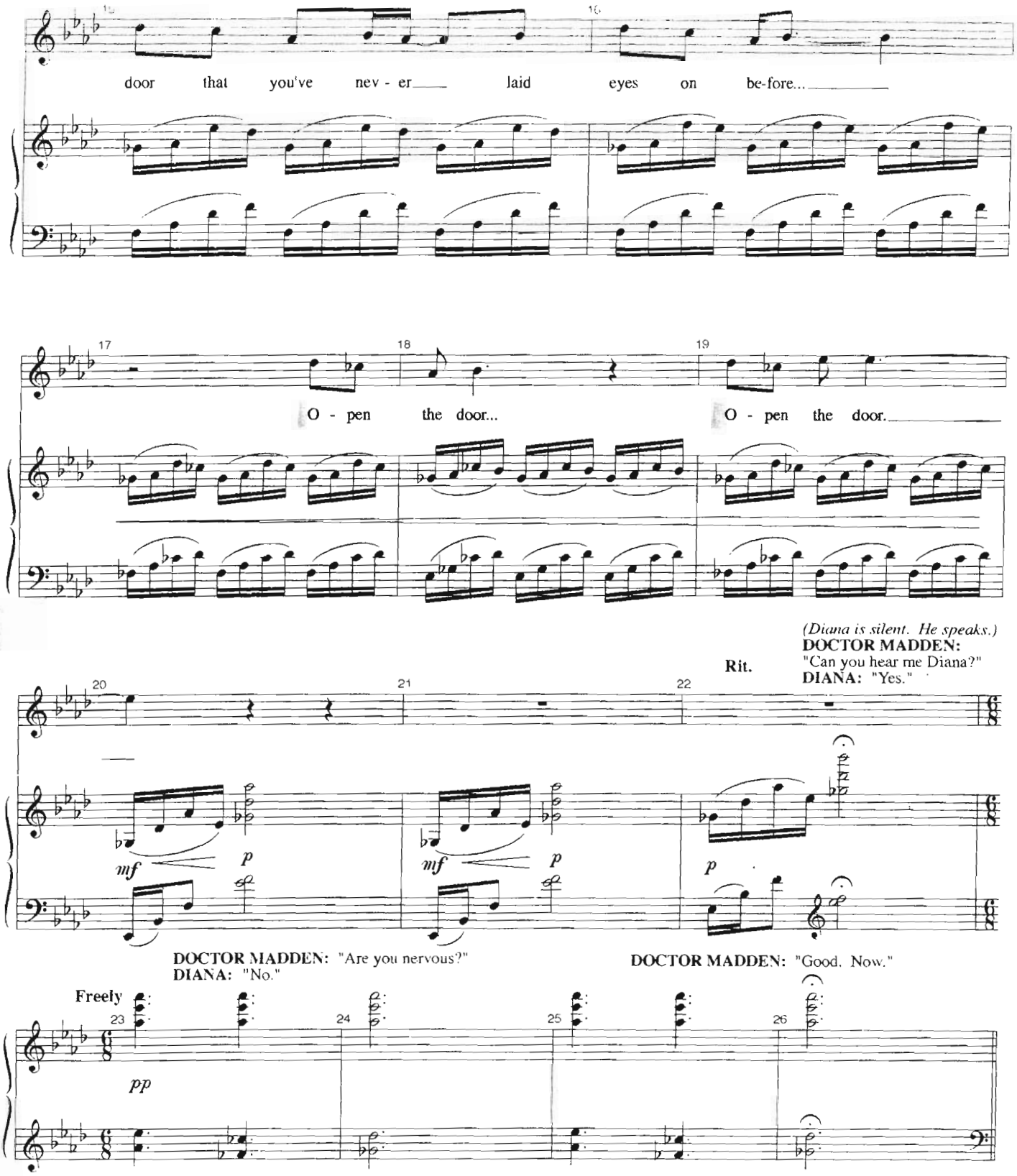
DIANA: "Should we turn on a light? With the stairs?"

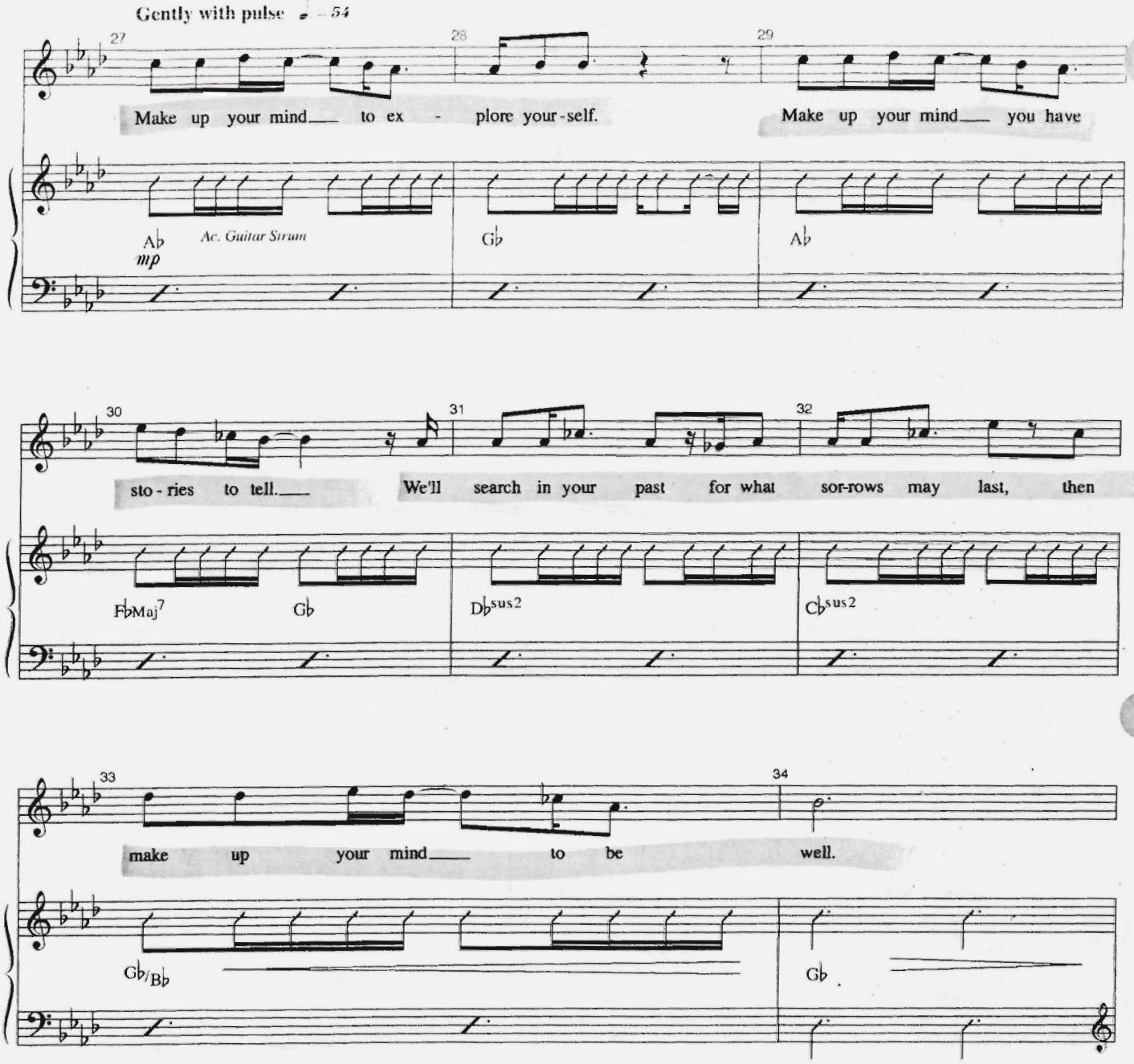


DOCTOR MADDEN: *(breathes then)*






15
16
door that you've nev - er laid eyes on be-fore...
17
18
19
O - pen the door...
O - pen the door.
(Diana is silent. He speaks.)
DOCTOR MADDEN:
"Can you hear me Diana?"
DIANA: "Yes."
Rit.
20
21
22
mf
p
mf
p
p
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
A♭
mp
Ac. Guitar Strum
G♭
A♭
30
31
32
sto - ries to tell.
We'll search in your past for what sor-rows may last, then
F♭Maj7
G♭
D♭sus2
C♭sus2
33
34
make up your mind to be well.
G♭/B♭
G♭

NATALIE
HENRY
GABE: *p*

(Dan appears again.)
DAN: "Di, you come home from these sessions in tears. Is this helping, or...? Di? Di?"

35 36 37 38

(Concert Pitch)

Mm mm mm Mm mm mm

p *p*

(Lights. Another sesssion. 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 40 41 42

Mm mm mm Mm mm mm

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

Vamp

43 44

pp

45 **DAN:** **cresc. poco a poco** 46

He's not here... He's not

mp

47 here...

48 Love I know, you know.

NATALIE: you know.

HENRY: you know.

49 DOCTOR MADDEN: Make up your mind___ that you're strong e-nough.

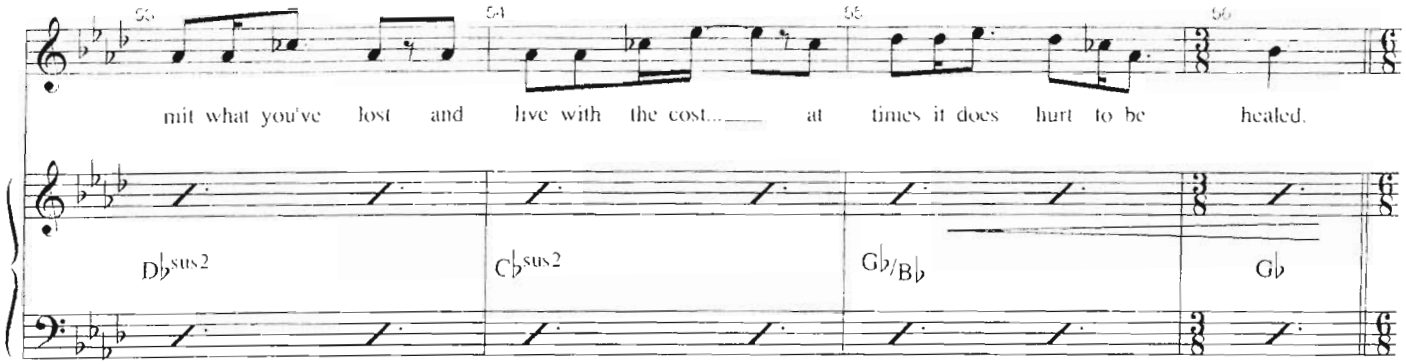
50

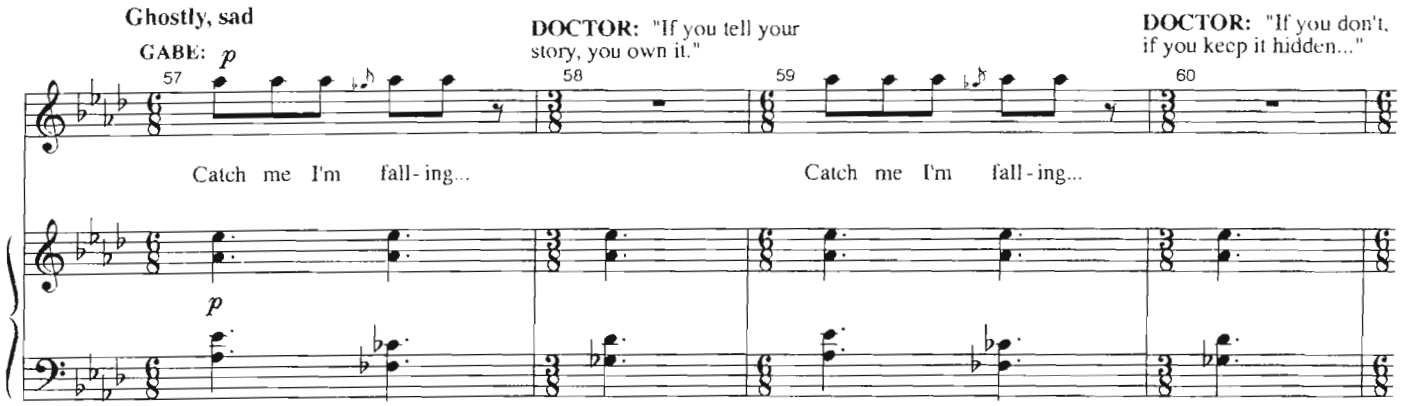
51 Make up your mind— ___ let the truth be re-vealed.___ Ad-

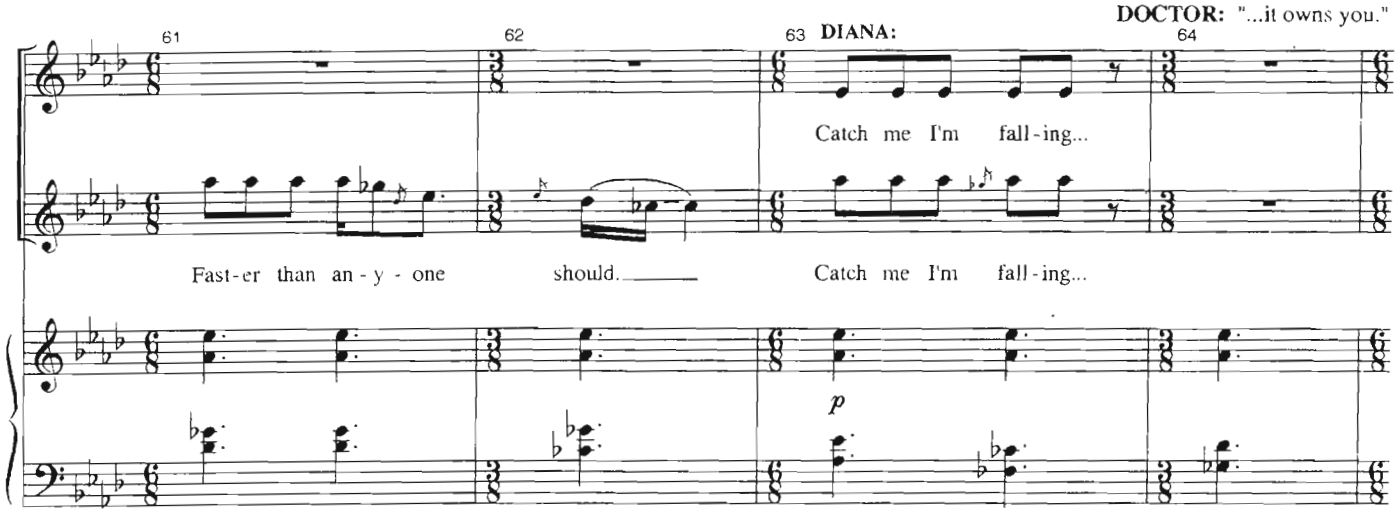
52

mf

A♭ G♭(add9) A♭ F♭Maj7 G♭


53
54
55
56
mit what you've lost and live with the cost... at times it does hurt to be healed.
D♭sus2
C♭sus2
G♭/B♭
G♭


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


DOCTOR: "...it owns you."
61
62
63 DIANA:
64
Catch me I'm fall-ing...
Fast-er than an-y-one should.
Catch me I'm fall-ing...
p

DOCTOR: "What's your story Diana?"

poco rit.

(Lights.)

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

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

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."

(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

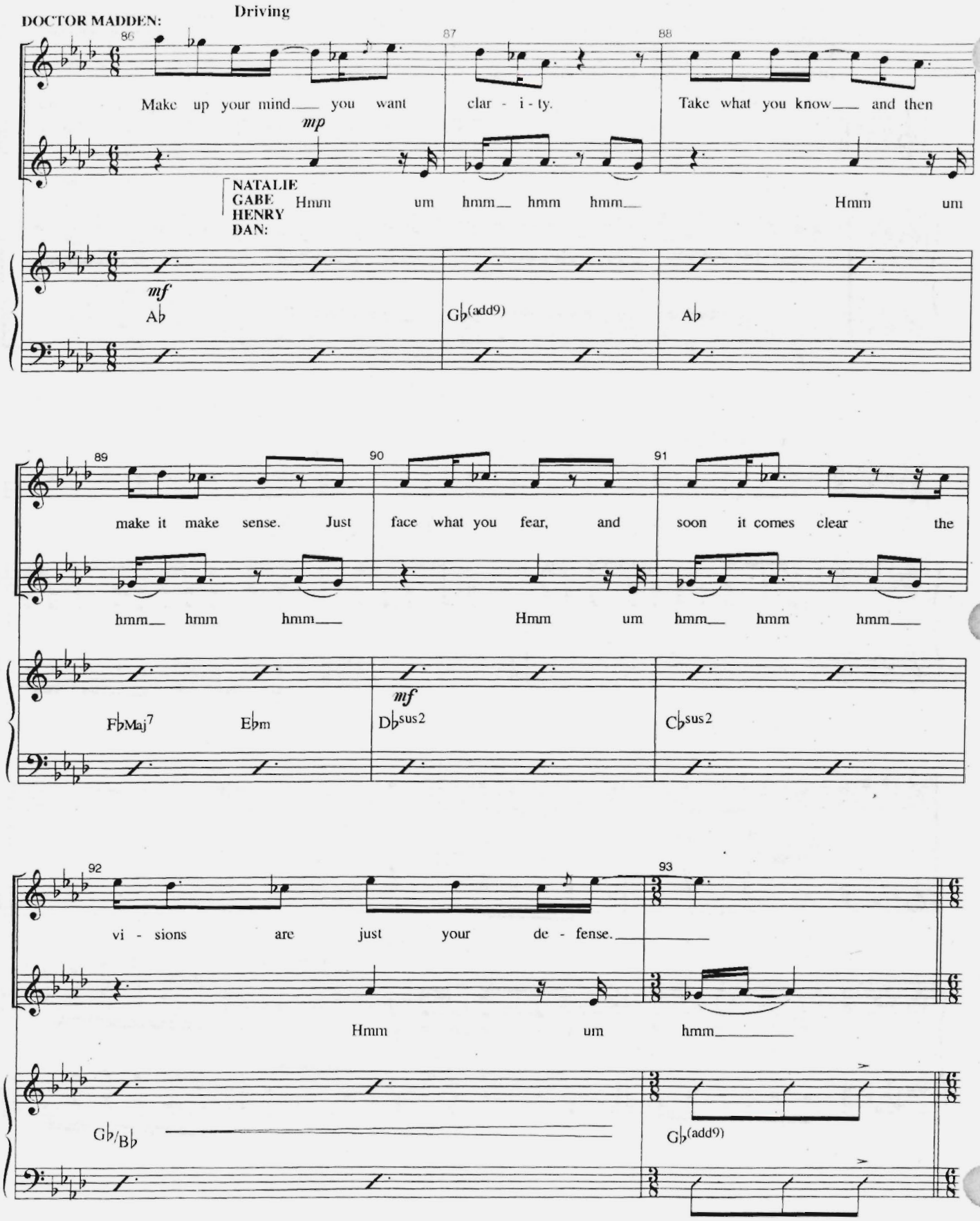
83 — 84 — 85

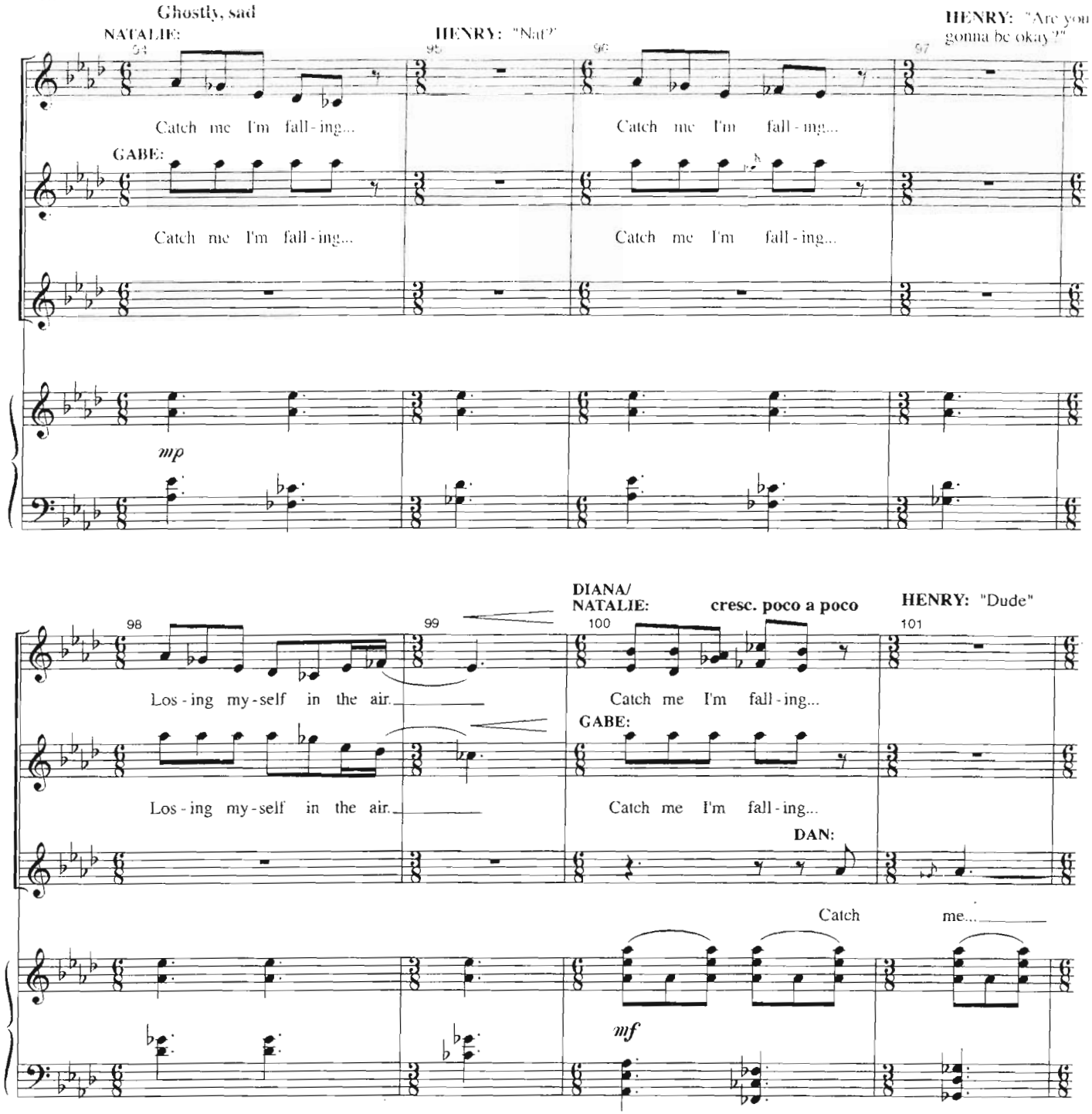
She's not there.

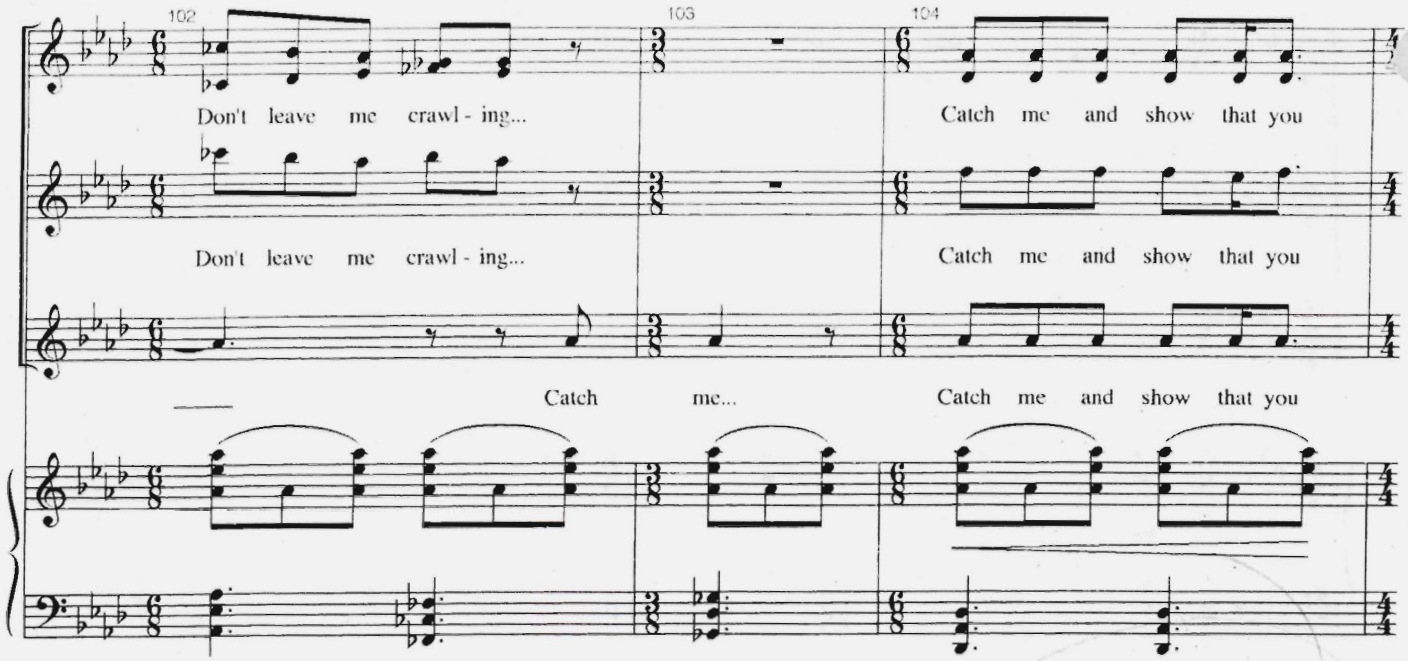
GABE
HENRY
DAN:

She's not there.

f

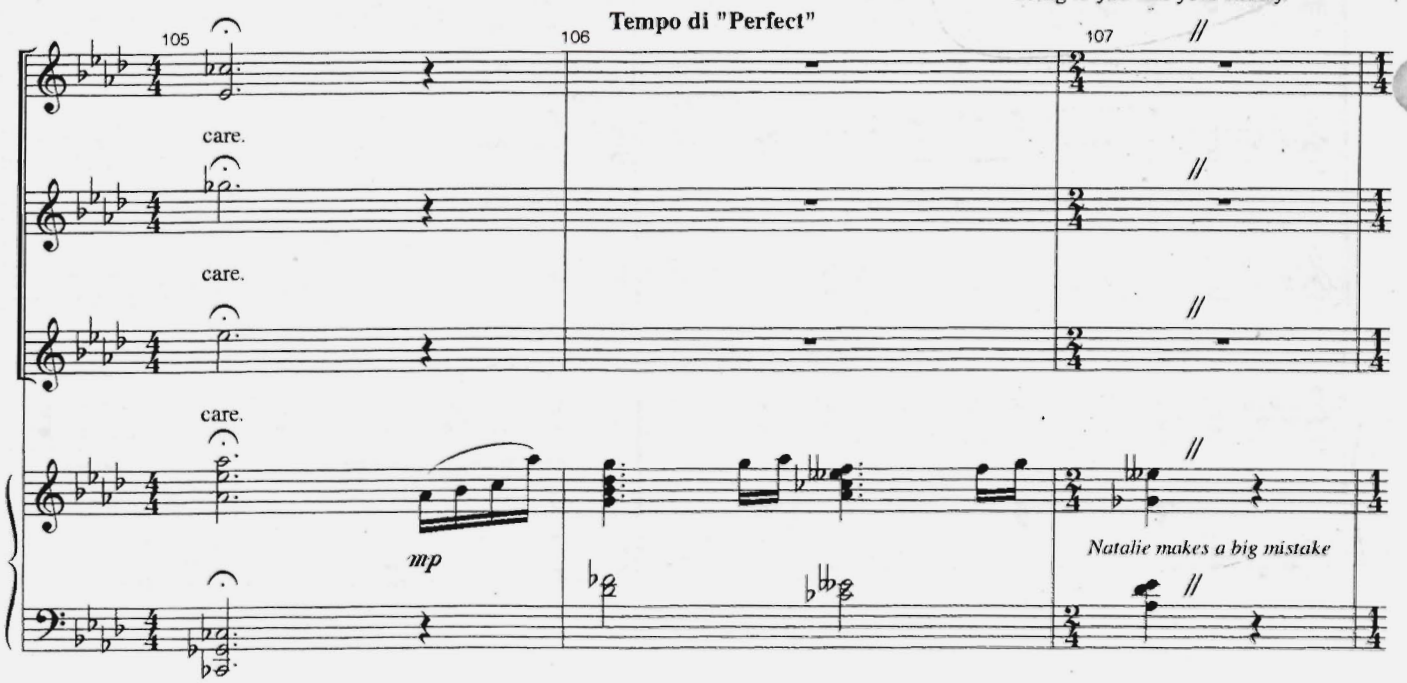

DOCTOR MADDEN:
Driving
86
87
88
Make up your mind you want clar - i - ty.
Take what you know and then
mp
NATALIE
GABE
HENRY
DAN:
Hmm um hmm hmm hmm
Hmm um
mf
A♭
G♭(add9)
A♭
89
90
91
make it make sense. Just face what you fear, and soon it comes clear the
hmm hmm hmm
Hmm um hmm hmm hmm
F♭Maj7
E♭m
mf
D♭sus2
C♭sus2
92
93
vi - sions are just your de - fense.
Hmm um hmm
G♭/B♭
G♭(add9)


Ghostly, sad
NATALIE:
HENRY: "Nat?"
HENRY: "Are you gonna be okay?"
Catch me I'm fall-ing...
Catch me I'm fall-ing...
GABE:
Catch me I'm fall-ing...
Catch me I'm fall-ing...
mp
DIANA/ NATALIE:
cresc. poco a poco
HENRY: "Dude"
Los-ing my-self in the air.
Catch me I'm fall-ing...
GABE:
Los-ing my-self in the air.
Catch me I'm fall-ing...
DAN:
Catch me...
mf



(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."



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

(Natalie tries a second time – disaster.)

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:

Catch me I'm

GABE:

I'm a - live...

sfz

(Rock and Roll!)

DIANA:
fall - ing... 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.

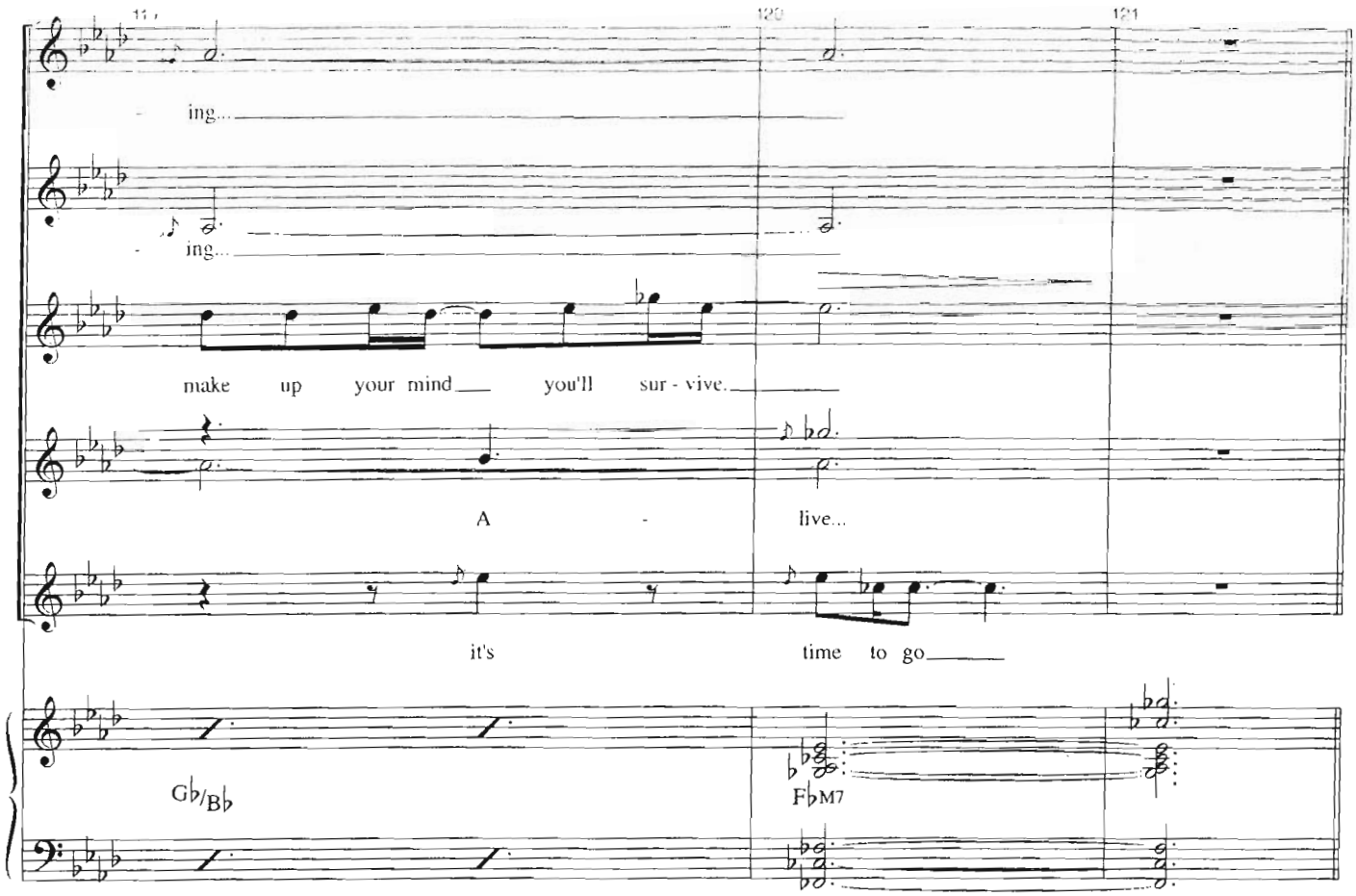
A♭ G♭(add9) A♭

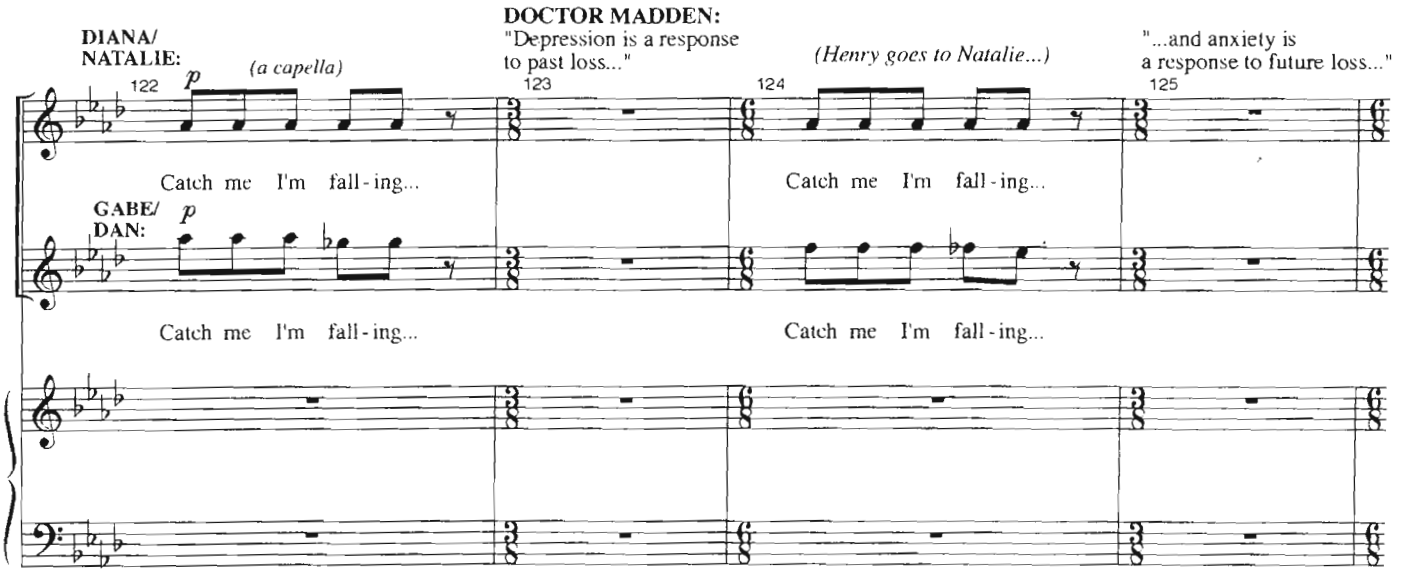
the in - vis - i - ble girl, Fall - Fall - ful - ly a - live. Em - brace what's in - side, re - place what has died then Fall - ing...

HENRY:
A - live...

DAN:
Love,

F♭Maj7 E♭m D♭sus2 C♭sus2


ing...
ing...
make up your mind you'll sur - vive.
A - live...
it's time to go
G♭/B♭
F♭M7


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

127

128 Catch me I'm fall-ing...

129

mp

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...

131

132 Catch me be - fore it's too

133 late.

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

135 late.

136 Catch me be - fore it's too

137 late.

Catch me be - fore it's too late.

Catch me be - fore it's too late.

"...It becomes a cycle."

138 139

Catch me I'm fall - ing... Catch me I'm fall - ing...

Catch me I'm fall - ing... Catch me I'm fall - ing...

mp

(*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."

140 141

f

Catch me I'm fall - ing...

f

Catch me I'm fall - ing...

f

C♭sus2

Segue to #15a
"A Good Step"

A GOOD STEP

[Rev. 12/19/07]

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

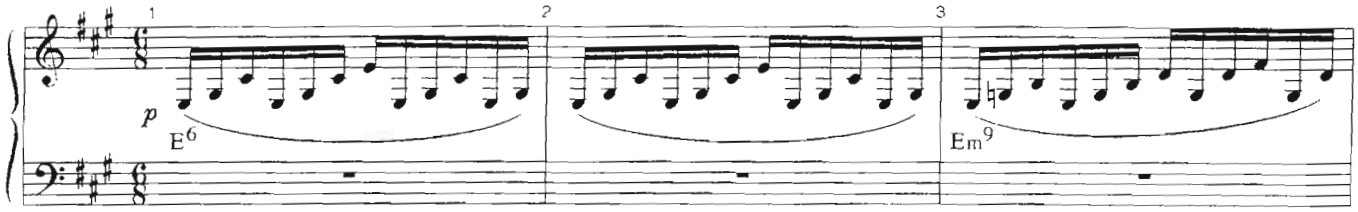
CUE: *Segue from #15 "Make Up Your Mind/Catch Me I'm Falling"*

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

Diana is at home.

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

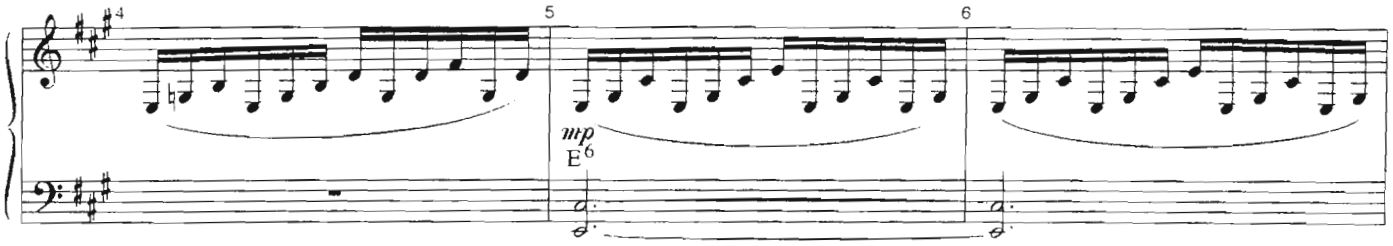
Gently, Rolling ♩. = 52



(Dan enters.)

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

(He goes.)

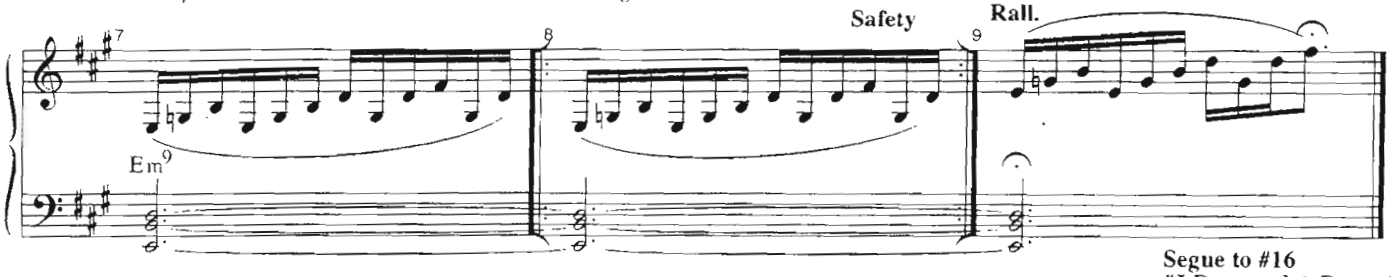


Gabe returs, goes to the box, and from the jumble of items, he pulls the music box. He hands it to Diana, and goes.)

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

Safety

Rall.



Segue to #16
"I Dreamed A Dance"

I DREAMED A DANCE

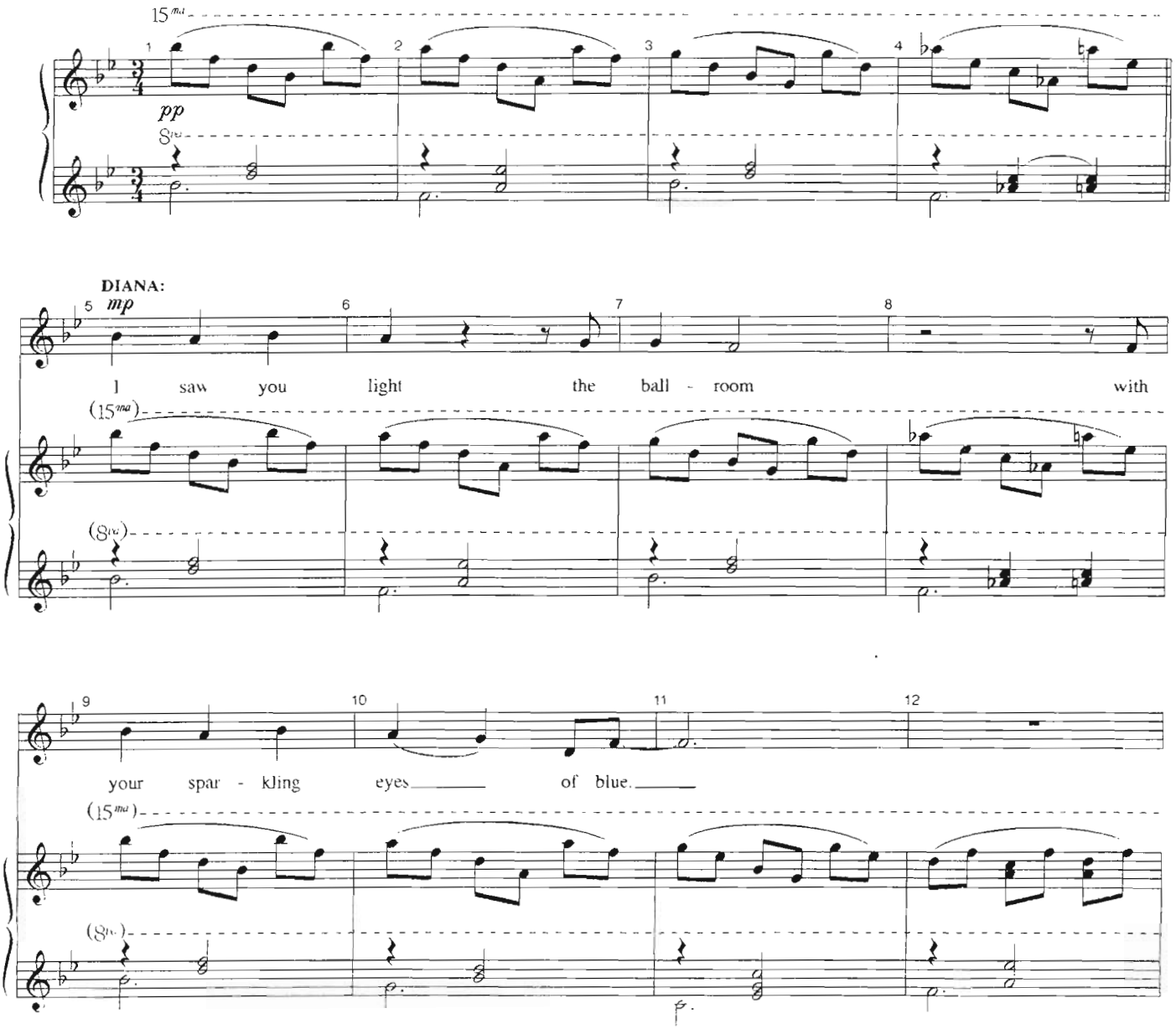
[Rev. 12/19/07]

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

CUE:
Segue from #15a "A Good Step"

Waltz, Music Box, somewhat delicate and jagged ♩ = 96

(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.)



13 14 15 16

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

(15ma)

(8va)

17 **Steadier Waltz** 18 19 20

you.

mp *legato*

Tender, Flowing

21 22 23 24

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

25 26 27 28

You told me you would be true. We

29 30 31 32

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

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

33 34 35 36

you.

37 38 39 40

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

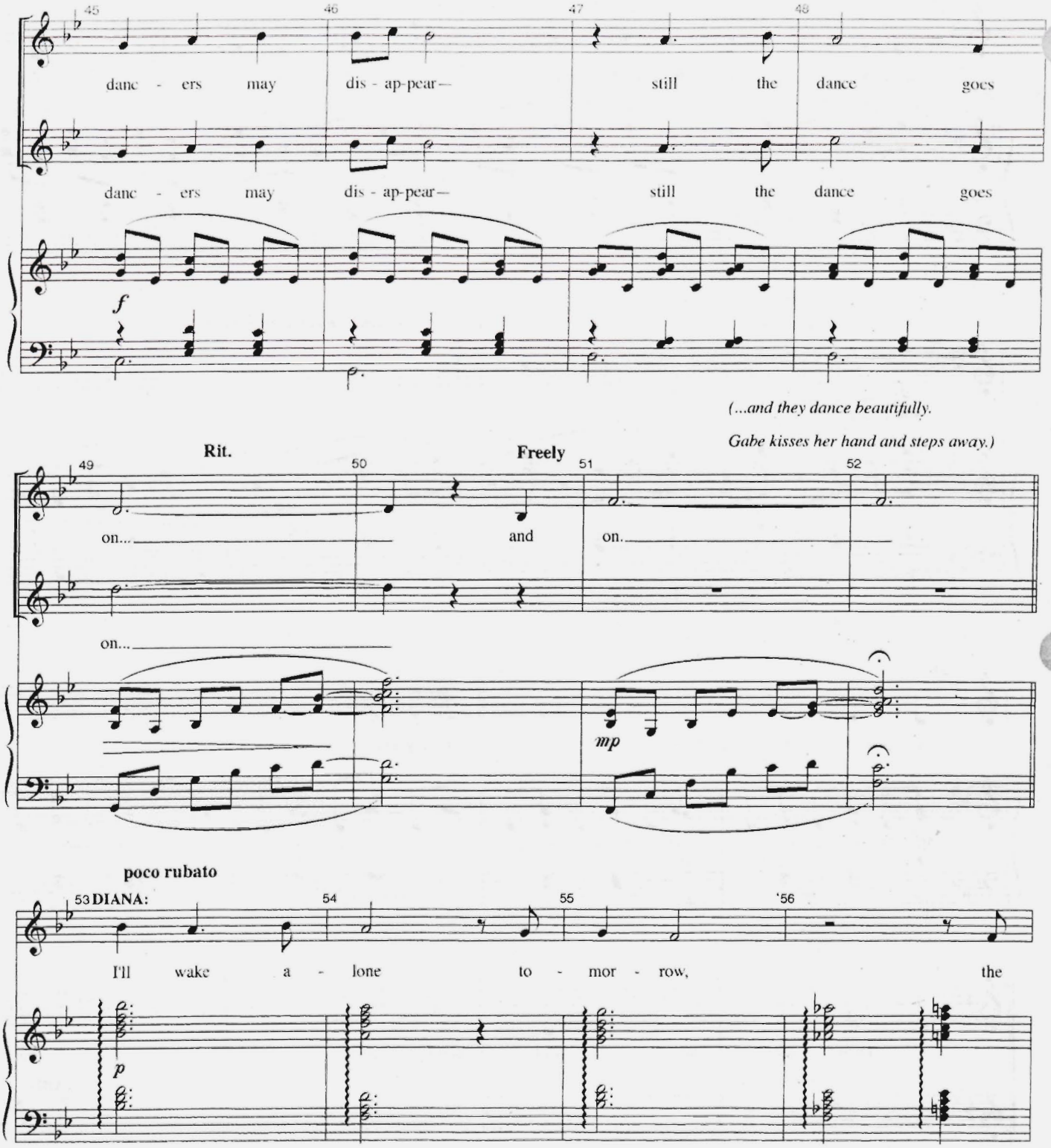
mf

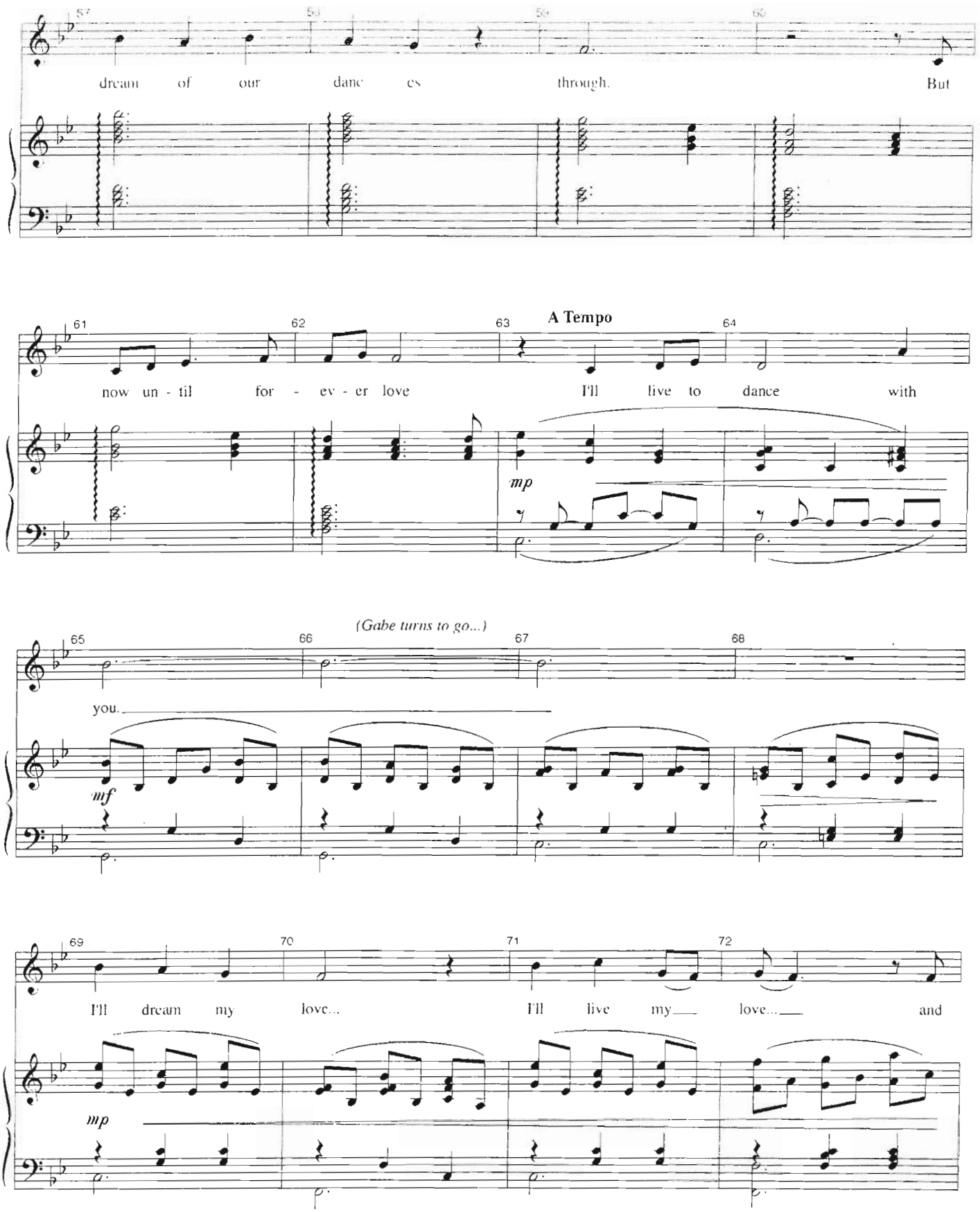
41 42 43 44

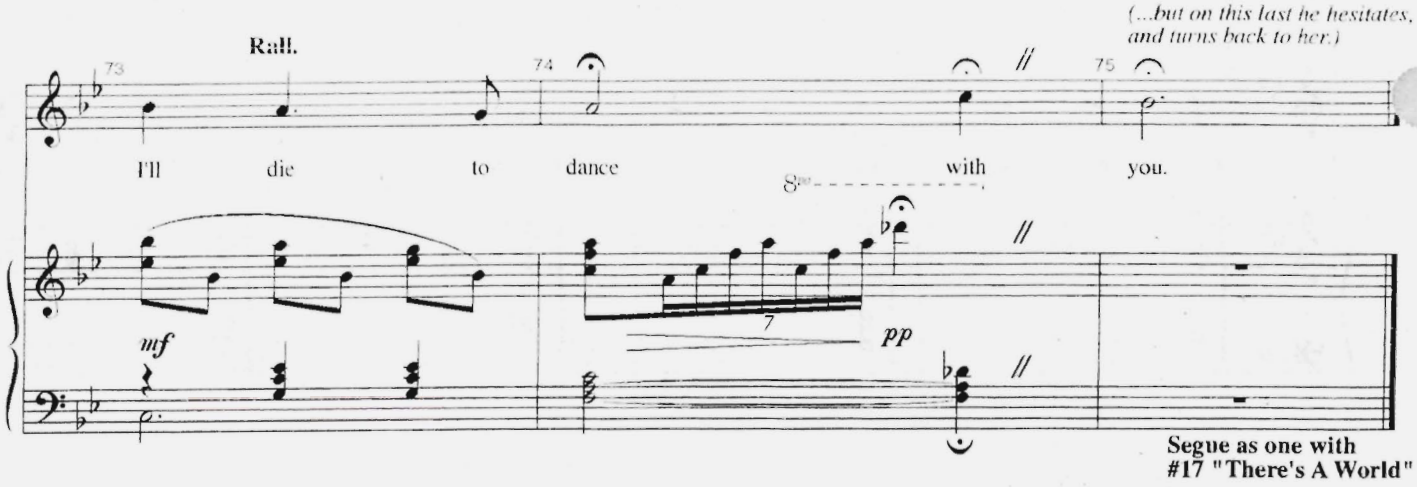
I know the day will dawn... the

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
(...and they dance beautifully.
Gabe kisses her hand and steps away.)
Rit.
Freely
49
50
51
52
on... and on.
on...
mp
poco rubato
53 DIANA:
54
55
56
I'll wake a - lone to - mor - row, the
p


57
58
59
60
dream of our danc es through. But
61
62
63
A Tempo
64
now un - til for - ev - er love I'll live to dance with
mp
(Gabe turns to go...)
65
66
67
68
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
74
75
I'll die to dance with you.
8va
mf
pp
7
Segue as one with
#17 "There's A World"

THERE'S A WORLD

[Rev. 12/10/07]

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

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

Slow, ghostly, somewhat free

♩ = 68

1 2 **GABE:**

There's a

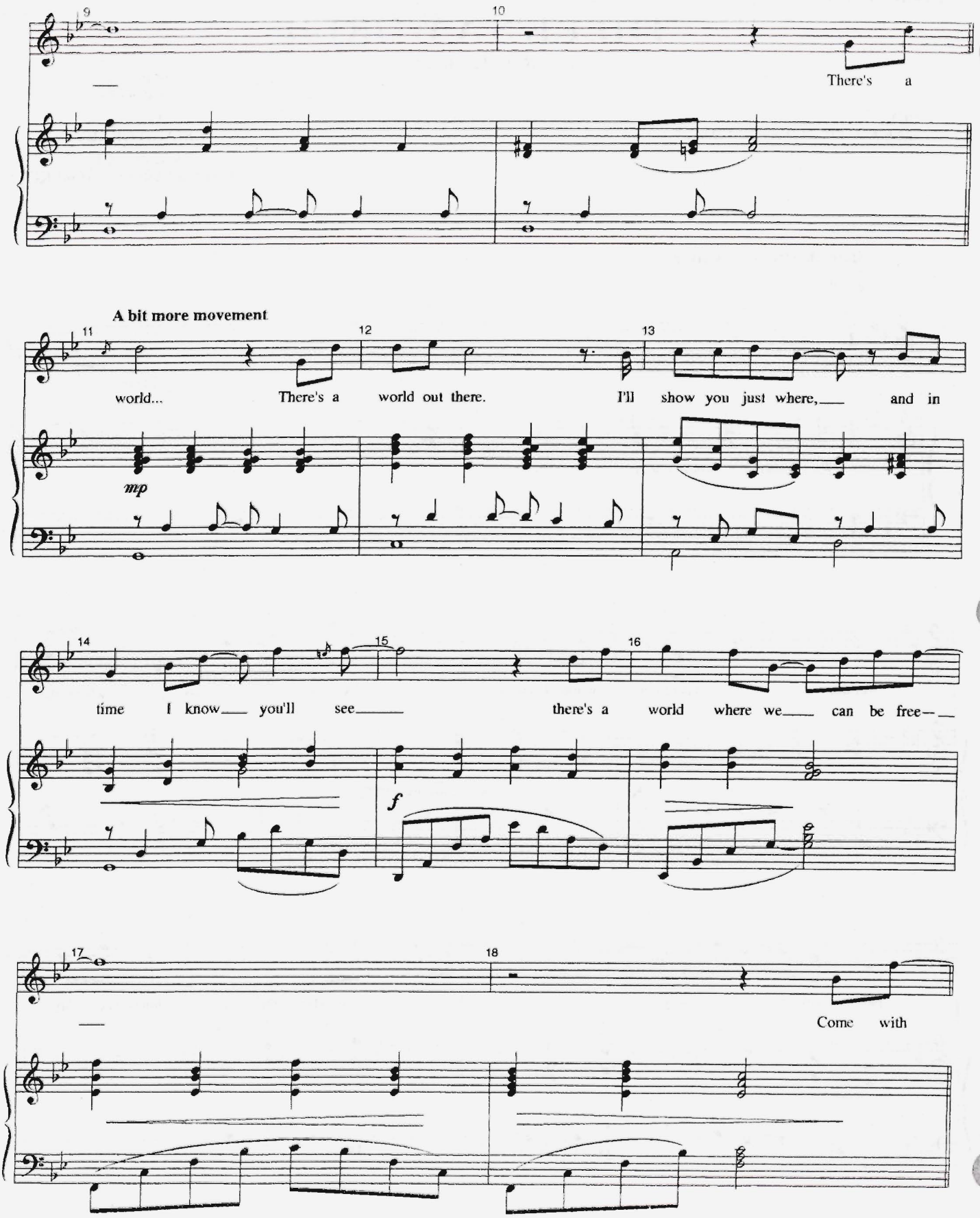
p *(hold pedal through bar 2)*

3 4 5

world... There's a world I know. A place we can go___ where the

6 7 8

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."

19 20 21 22

me. Come with me. There's a

mp

DOCTOR MADDEN: "~~Presently delusional and unresponsive.~~"

(Gabe holds out his hand. A moment, then she takes it and follows him off.)

23 24 25

Freely

world where we can be free— Come with me.

mf

pp

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

E.C.T.

[Rev. 12/27/07]

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

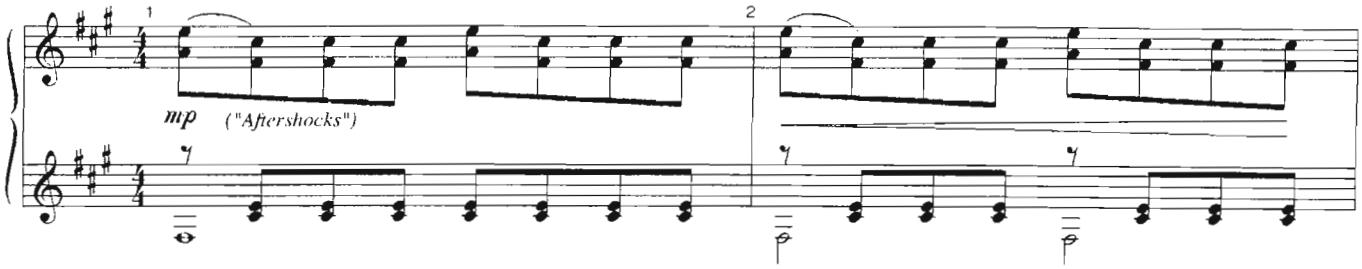
CUE:
DOCTOR MADDEN: "Sutures, gauze, antibiotics.
Sedated and restrained. Damn it.
(He sighs, then turns the page on the chart.)
ECT is indicated."

(Lights.

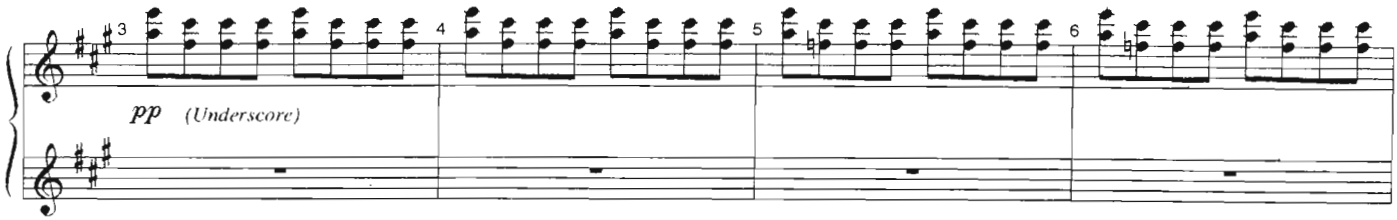
Dan joins him.

MUSIC CONTINUES under.)

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

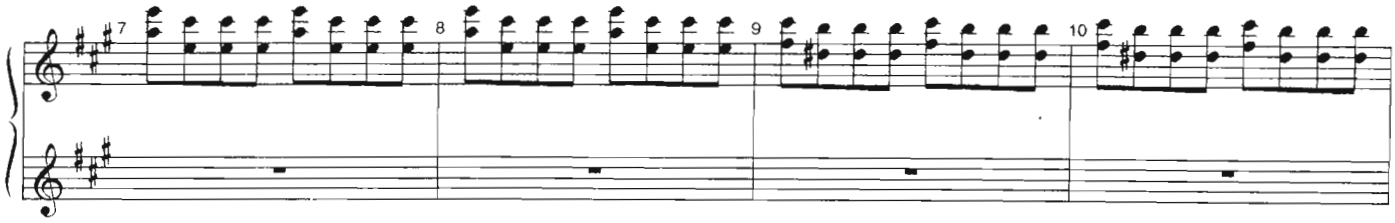


DOCTOR MADDEN: "We do. It's really the standard in cases like this. She's got a long history of drug therapy and resistance, she's acutely suicidal—it's our best option."

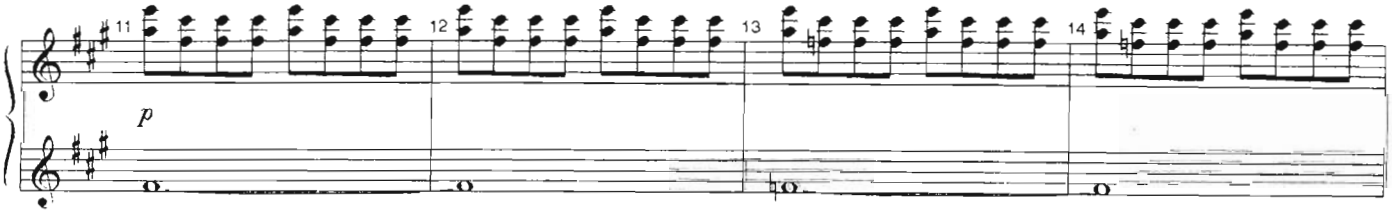


DAN: "That's terrifying."

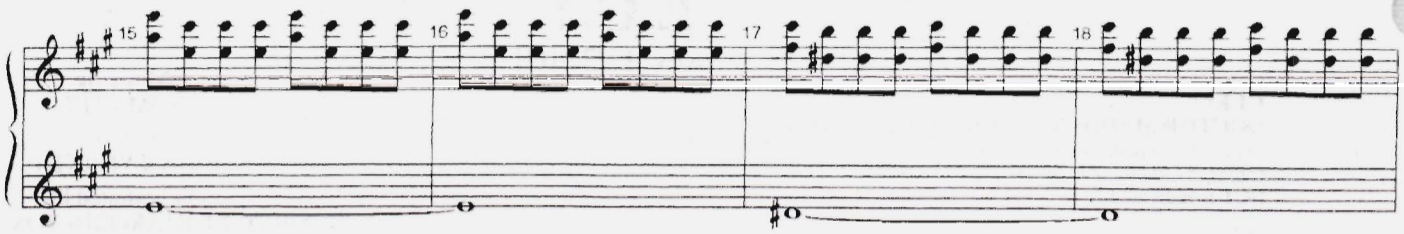
DOCTOR MADDEN: "It's not, really. The modern procedure's clean and simple—it's safer than crossing the street, and the short-term success rate is over eighty percent."



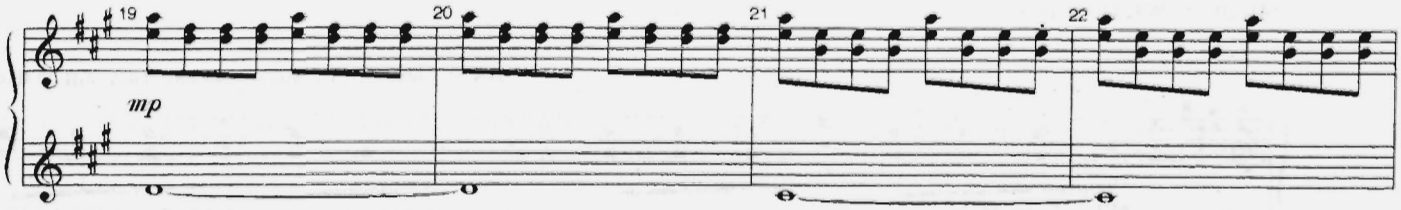
DOCTOR MADDEN: "The patient is anesthetized. The electricity involved is barely enough to light a hundred-watt bulb."
DAN: "A hundred-watt—I mean, the stitches are still fresh, and we're just going to—hook her up?"



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."

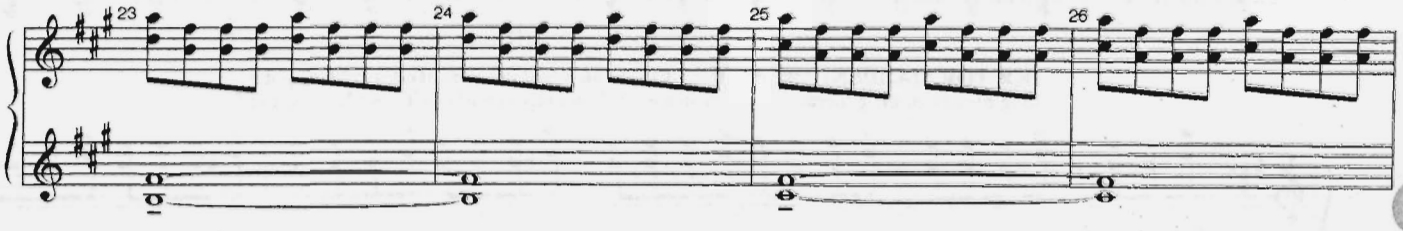


(He proffers the clipboard. Dan looks at it...)
DOCTOR MADDEN: "We'll need her consent and yours."

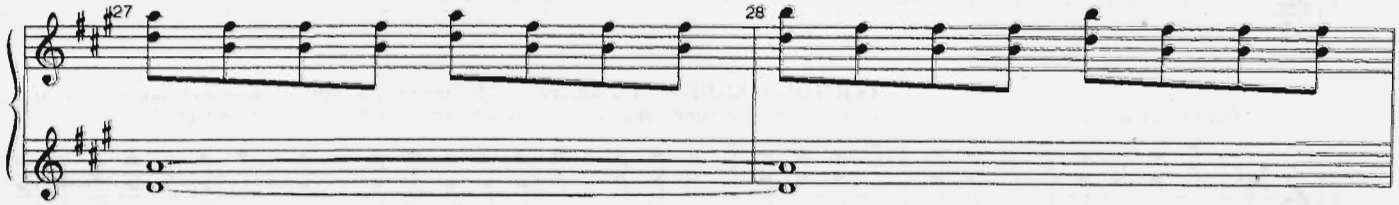


DOCTOR MADDEN: "Mister Goodman—"
DAN: "I don't think I can do this."

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



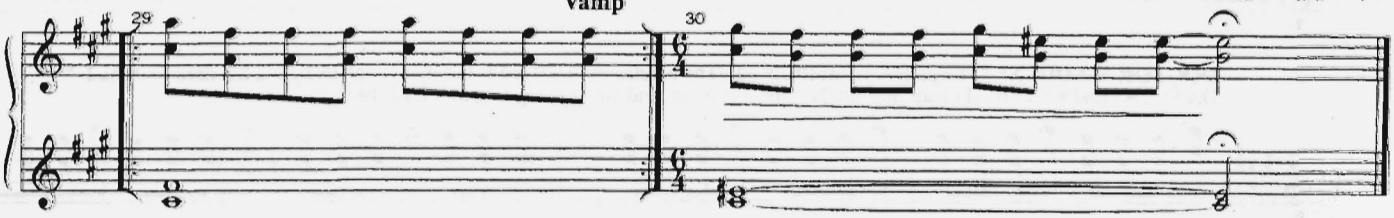
DOCTOR MADDEN: (CONT'D) "Or we can keep her sedated for forty-eight hours, then discharge her and wait for her to try again. Those are the choices."



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."

Vamp

(MUSIC ENDS, fading gently.)



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

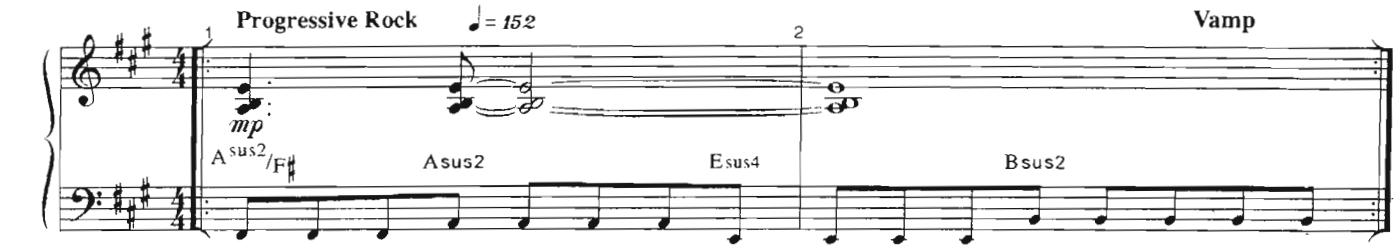
DIDN'T I SEE THIS MOVIE?

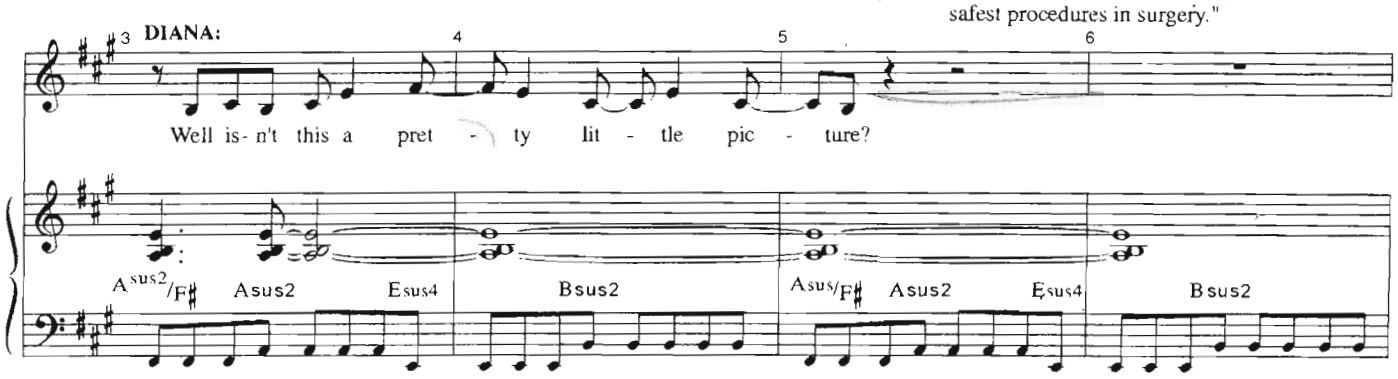
[Rev. 12/19/07]

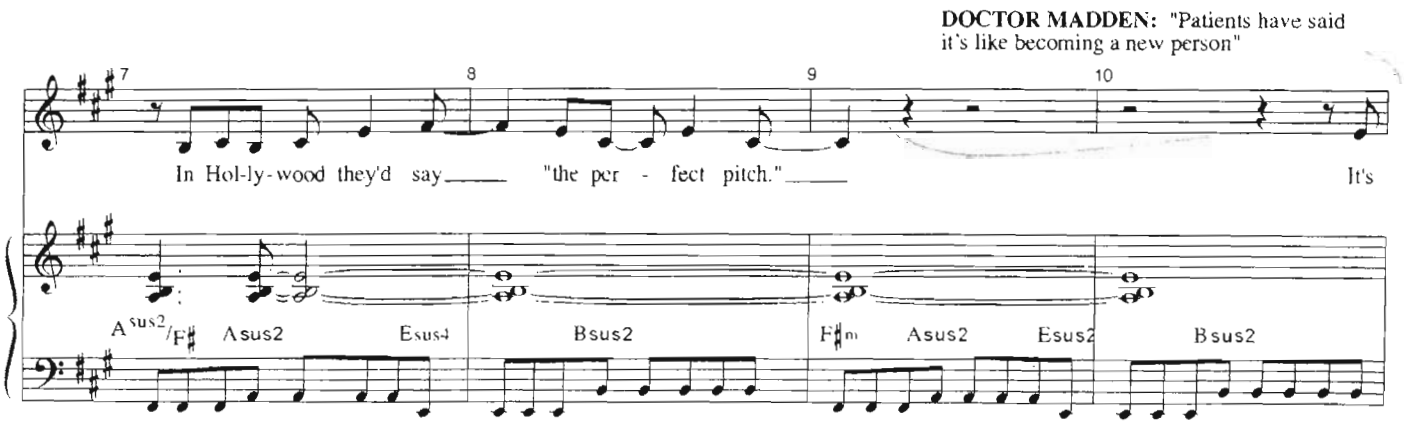
Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

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.)







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

DOCTOR MADDEN: "Diana?"

15 16 17 18

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

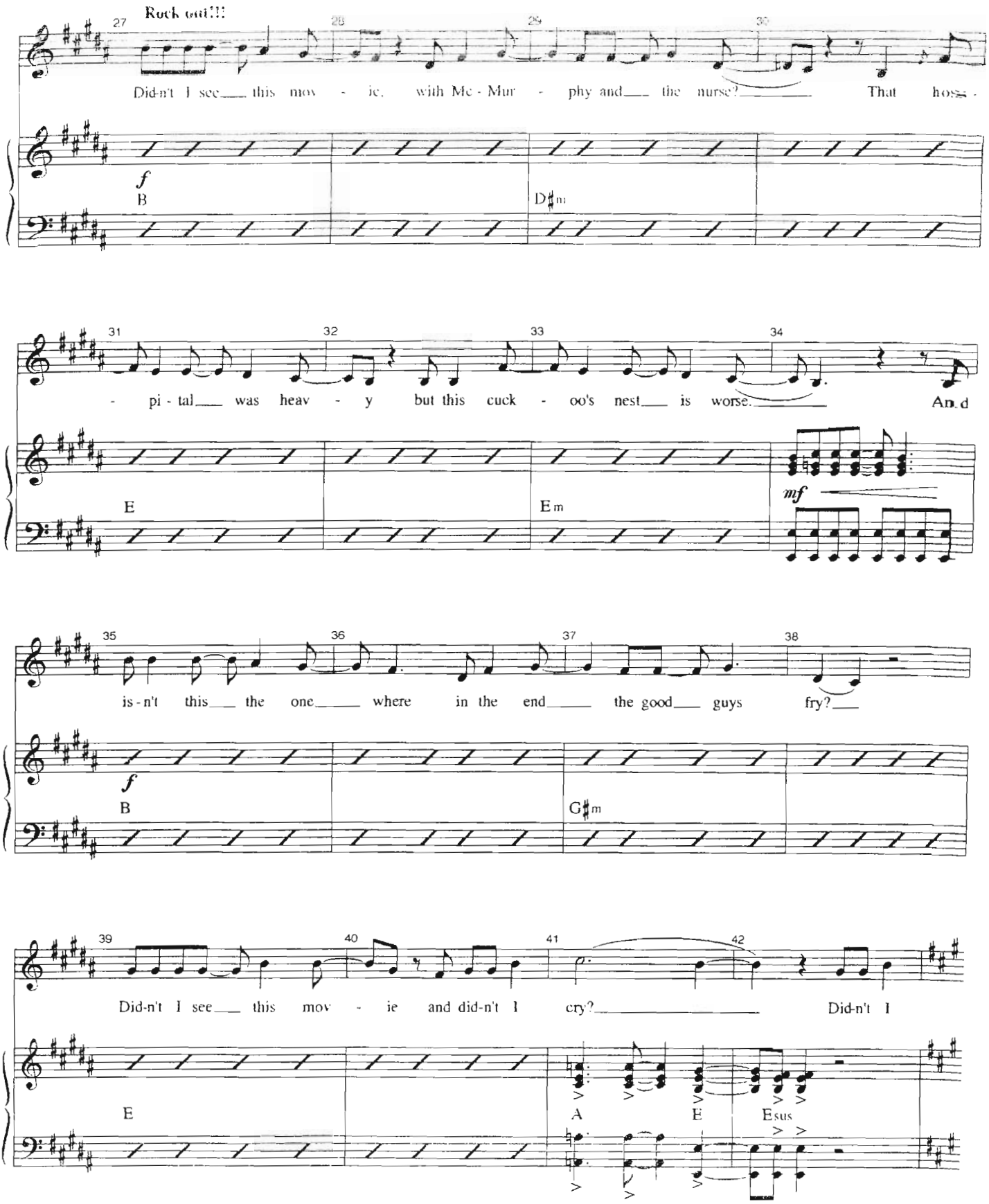
such a sun - ny sto - ry that you're sell - ing me, but

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♯


Rock out!!!
27 28 29 30
Did-n't I see this mov - ie, with Mc - Mur - phy and the nurse? That hosp -
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 44

cry?

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 46

p A sus2/F♯ 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 48

A sus2/D *mp* A sus2/E A sus2/D A sus2/E

(Natalie turns and runs off. Dan follows.)
DAN: "Natalie!"

49 50

What makes

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 so - ci - o - path. 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

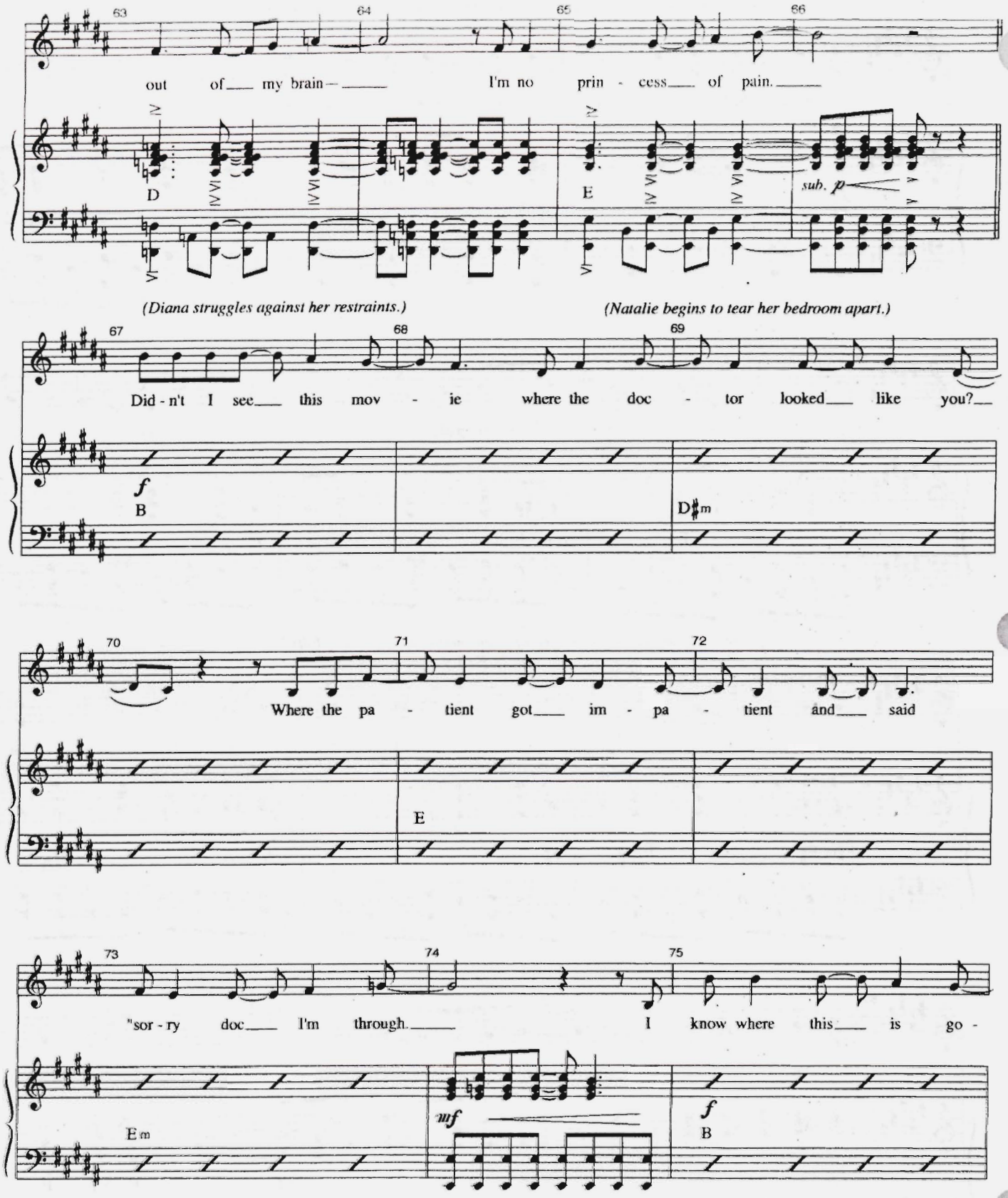
vi - a Plath. I ain't no Franc - es Far -

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 -
mf
f
Em
B

76 77 78

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

G♯m

79 80 81

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

E

ff A E

82 83

I walked out. *(ad lib...)*

A E

84 85 **Rit.**

I'm walk - ing

3 3 3 3

A E

Segue as one with #19 "A Light in the Dark"

A LIGHT IN THE DARK

[Rev. 01/03/08]

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

CUE:
Segue from #18 "Didn't I See This Movie"

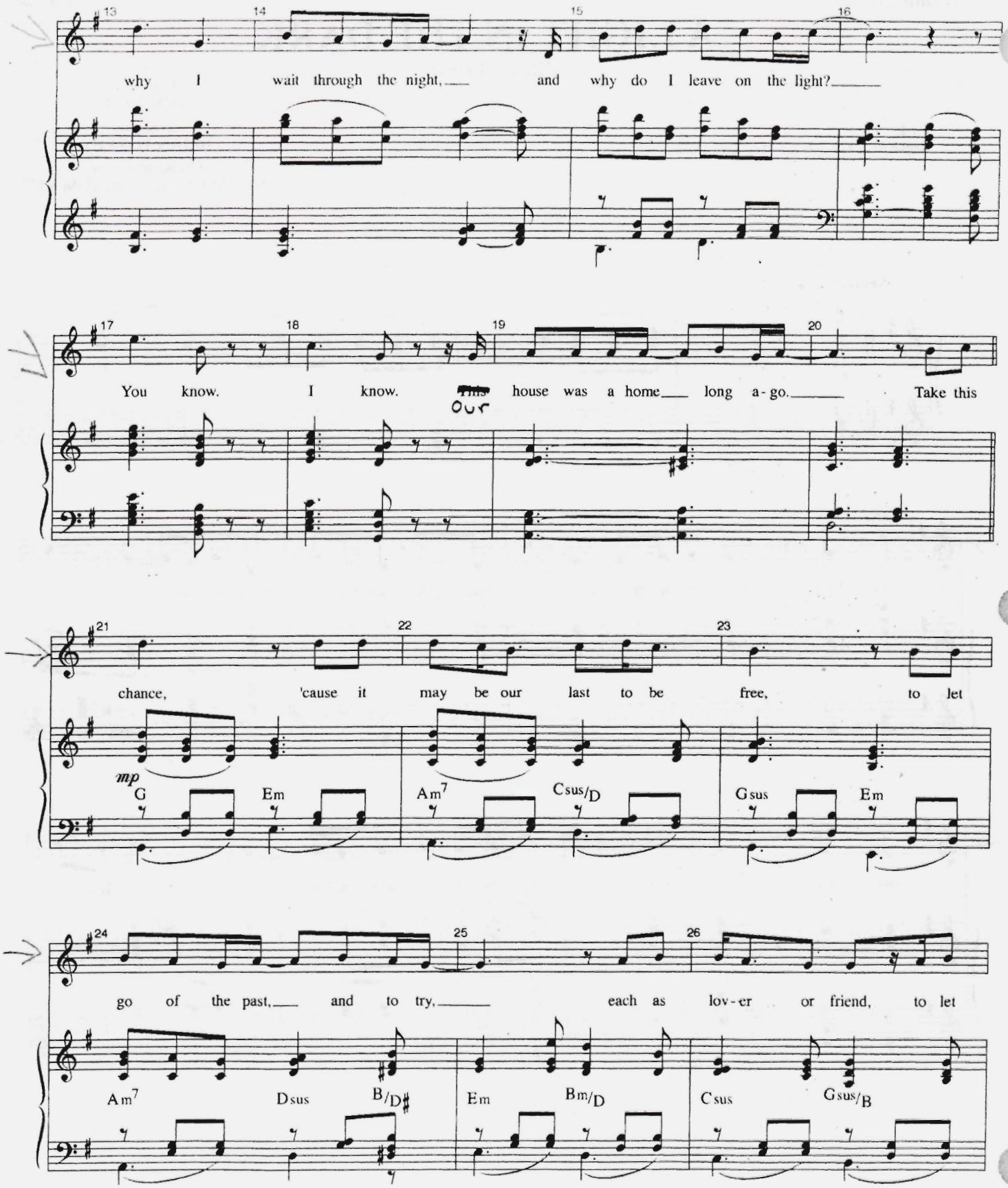
Tenderly ♩. = 52

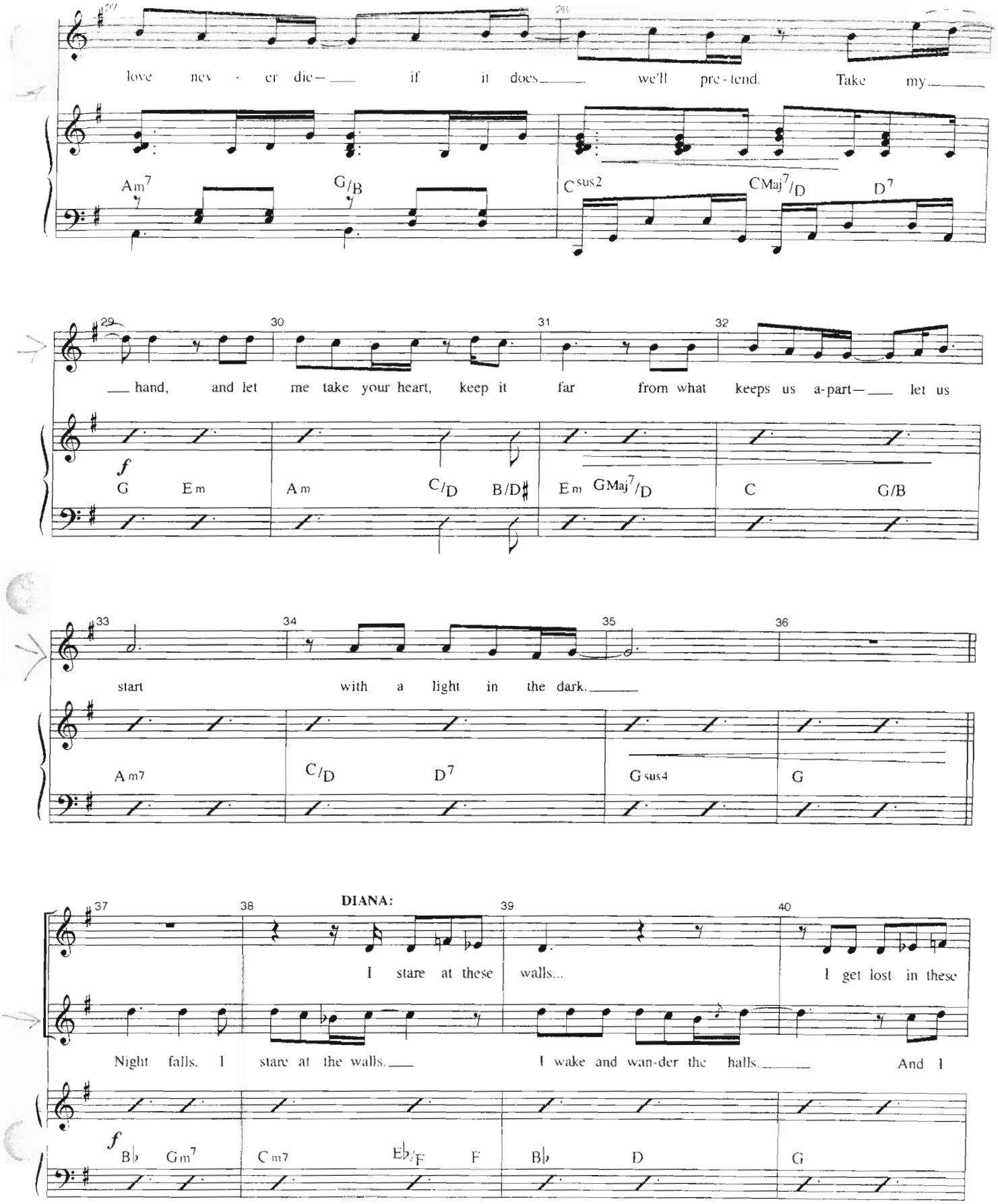
p

DAN:

One light shines in the drive— one sing-le sign that our house is a-live.

Our house, our own— so why do I live there a-lone? Tell me


why I wait through the night, and why do I leave on the light?
You know. I know. ~~This~~ Our house was a home long a-go. Take this
chance, 'cause it may be our last to be free, to let
mp
G Em Am7 Csus/D Gsus Em
go of the past, and to try, each as lov-er or friend, to let
Am7 Dsus B/D# Em Bm/D Csus Gsus/B


27
28
love nev - er die— if it does we'll pre-tend. Take my
Am7 G/B Csus2 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 Gsus4 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
B♭ Gm7 Cm7 E♭/F F B♭ D G

(A moment, and she turns and looks at him for the first time.)

Rit.

41 halls... It's like noth-ing I've known. 42 43 I can't get through this a - lone. 44

ache to the bone... I can't get through this a - lone. Take my

Cm Gm *mp* D7 E♭6 E♭ Dsus D

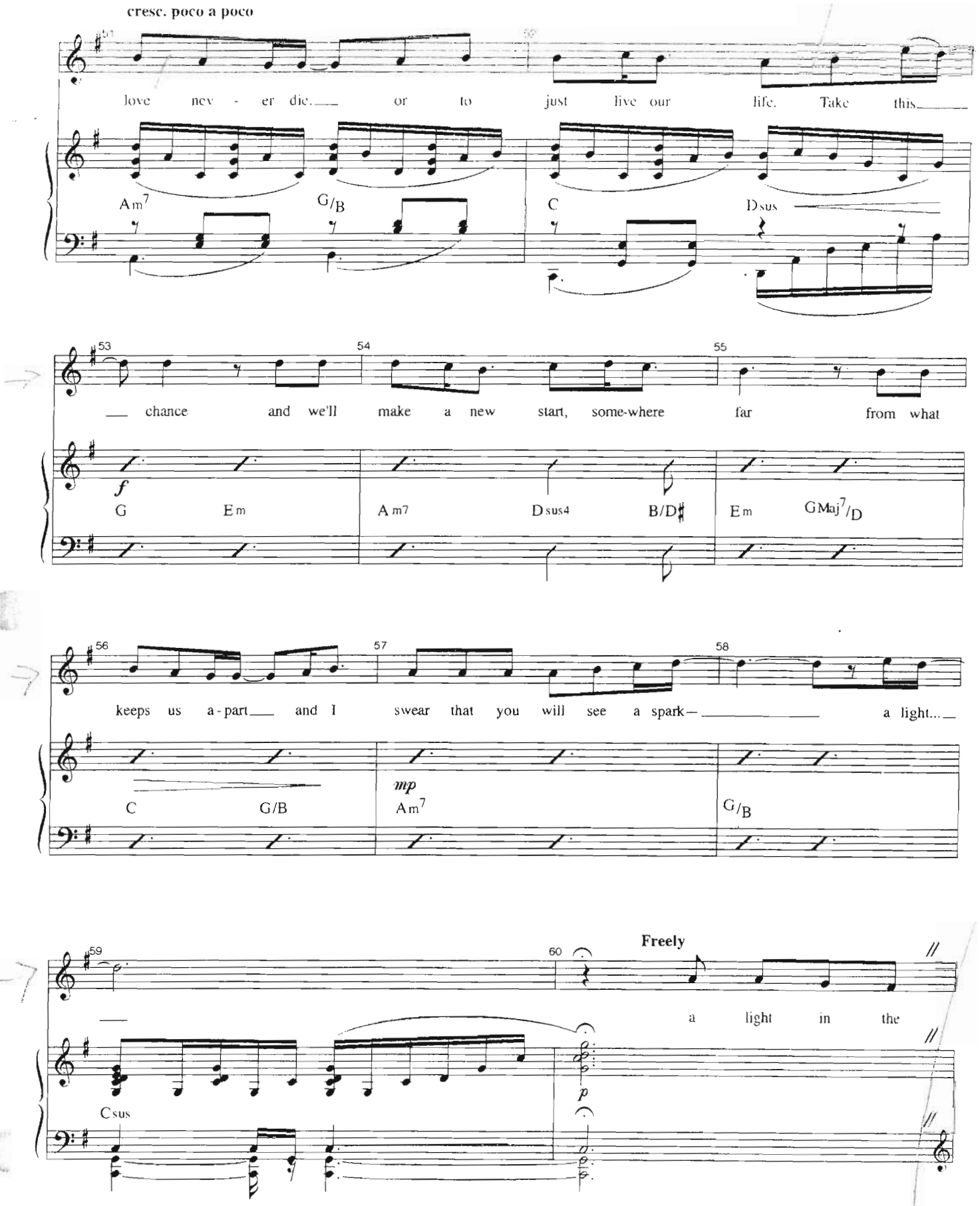
A Tempo

45 faith, and let me take your fears— I'll be here 46 for the rest— 47

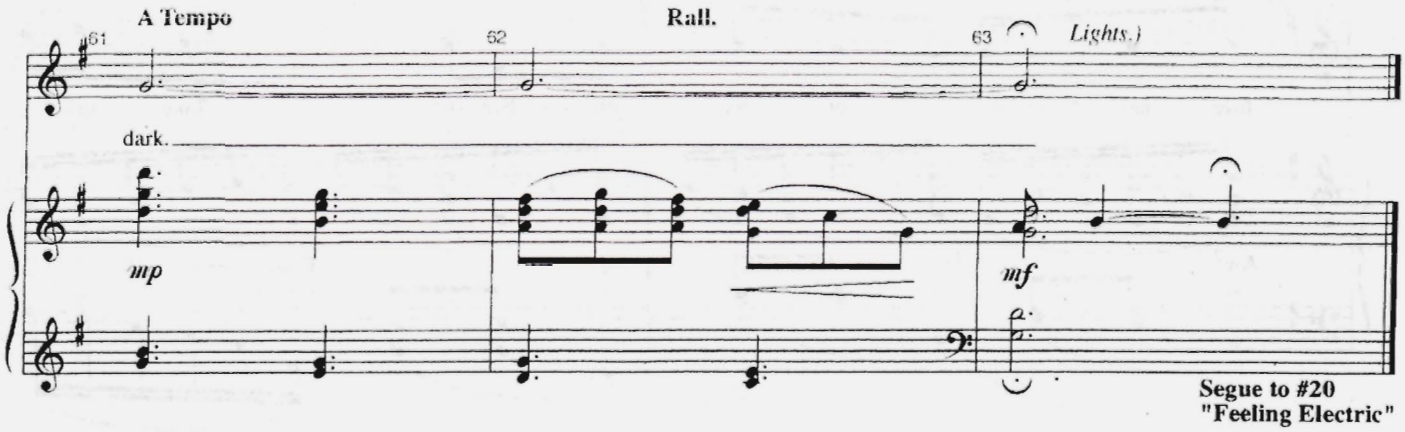
p G Em Am7 D Gsus2 Em7

48 of our years, and we'll try 49 to be hus - band and wife— 50 to let

Am7 G/D Gsus2/D♯ Em *mp* Bm/D C G/B


cresc. poco a poco
51
52
love nev - er die. or to just live our life. Take this
Am7
G/B
C
Dsus
53
54
55
chance and we'll make a new start, some-where far from what
f
G
Em
Am7
Dsus4
B/D♯
Em
GMaj7/D
56
57
58
keeps us a-part and I swear that you will see a spark— a light...
C
G/B
mp
Am7
G/B
59
60
Freely
a light in the
Csus
p

(Dan hands her the consent form and she signs it.



FEELING ELECTRIC

[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 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)

DOCTOR MADDEN: **Rubato**

(Diana lifts her head, and he's not singing: five... six
DIANA: "...~~six~~...~~five~~...four..."

1 2

When the clouds have crowd-ed 'round and cov-ered up the sun...

mp D5 Csus2

(Diana falls back, and he's singing:)

3 4

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 Bbsus2 Csus2

5 6

I can be the bea - con that you seek in eve - ry dawn...

sl. sl. sl.

aah aah

sl. sl. sl.

aah aah

mf D Csus2

Rit.

7 8

I can touch you, I can turn you on.

sl. sl. sl. sl.

aah aah

sl. sl. sl.

aah aah

mp G/B Csus2 mf D D5

Rock! ♩= 100

(They begin to attach electrodes to her cranium.
Doctor Madden 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

Keep pulse with light fills around chords

uf C *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

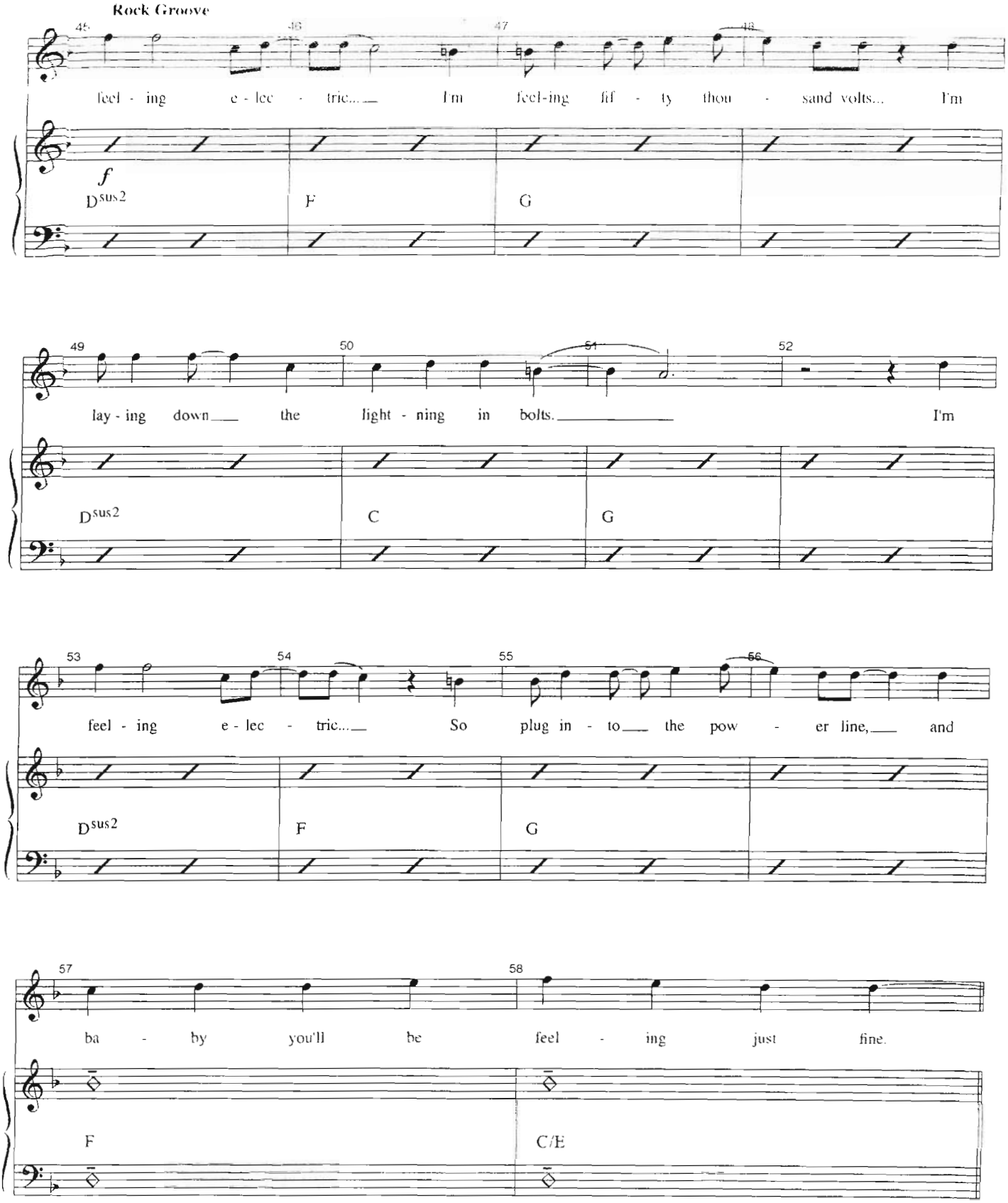
mf C *mp* G7sus4

41 42 43 44

(reattack)

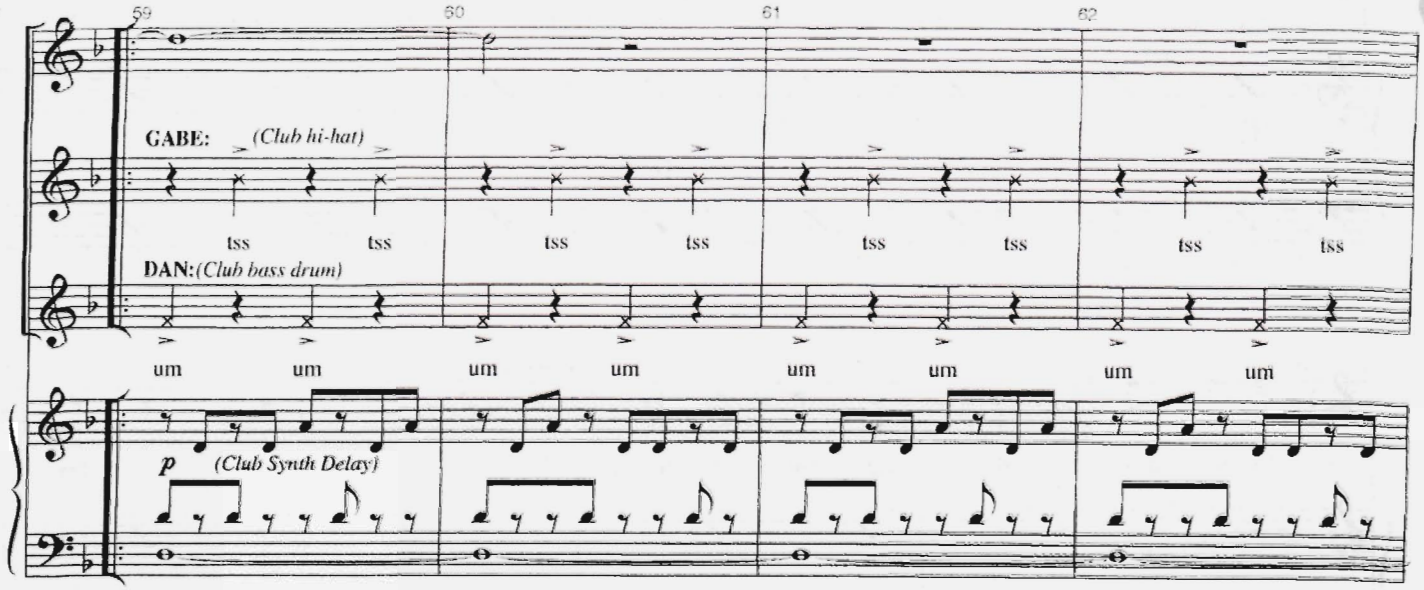
shock will rock you right to your soul. I'm

mf F *mp* Asus

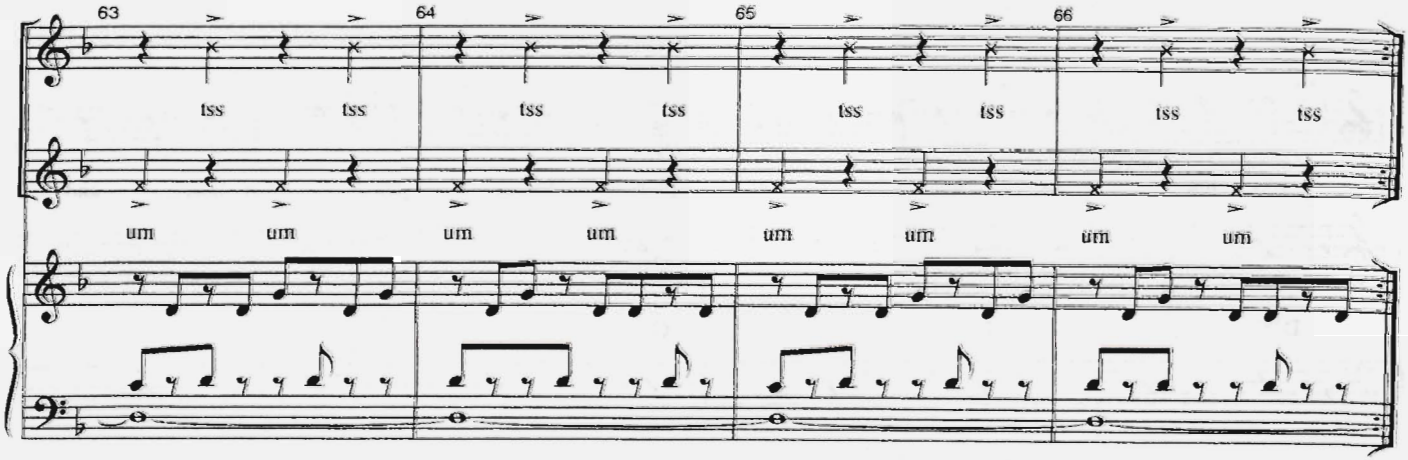

Rock Groove
45 46 47 48
feel - ing e - lec - tric... I'm feel-ing fif - ty thou - sand volts... I'm
f
Dsus2 F G
49 50 51 52
lay - ing down the light - ning in bolts. I'm
Dsus2 C G
53 54 55 56
feel - ing e - lec - tric... So plug in - to the pow - er line, and
Dsus2 F G
57 58
ba - by you'll be feel - 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."



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."



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.)

Vamp

67 — 68

NATALIE: *ff*

Watch me

ff

GABE/DAN: Watch me

tss tss

um um

(last time only)

D^5

DOCTOR MADDEN:

69 — 70 — 71 — 72

Watch me turn the dial and flip the switch.

turn.

+DIANA: *f*

Watch me

f

GABE AND DAN:

turn.

Watch me

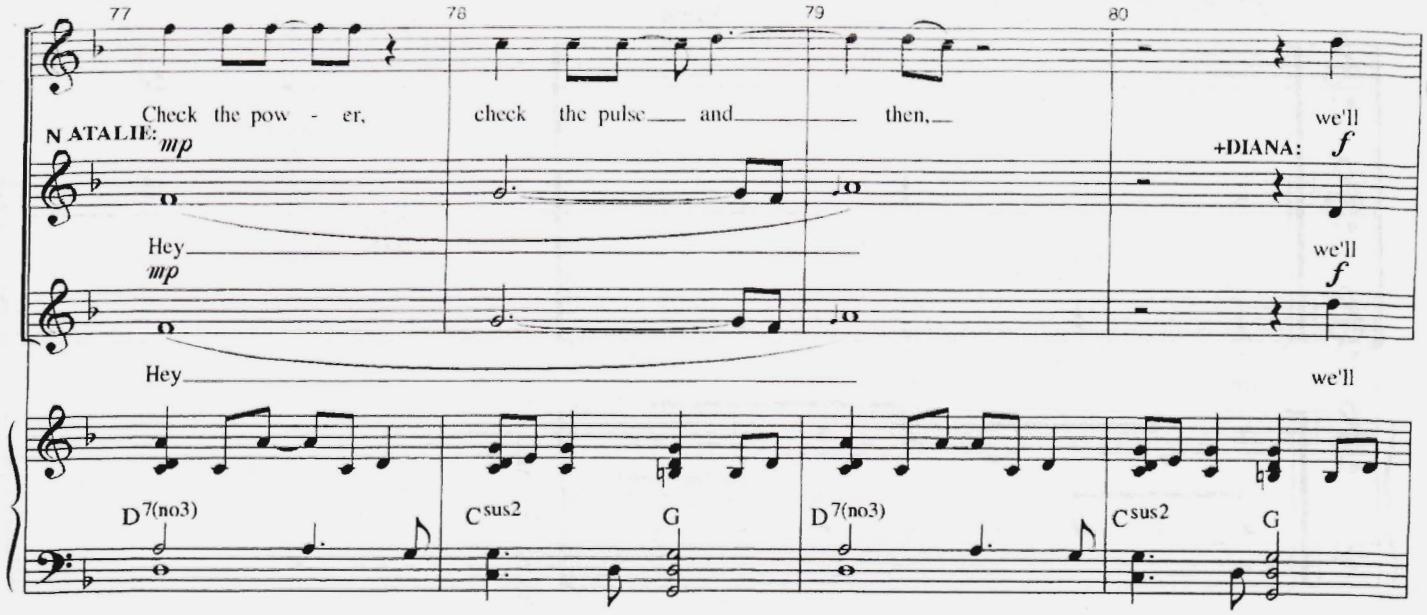
mf

$D^{7(no3)}$ C^{sus2} G $D^{7(no3)}$ C^{sus2} G

73 — 74 — 75 — 76

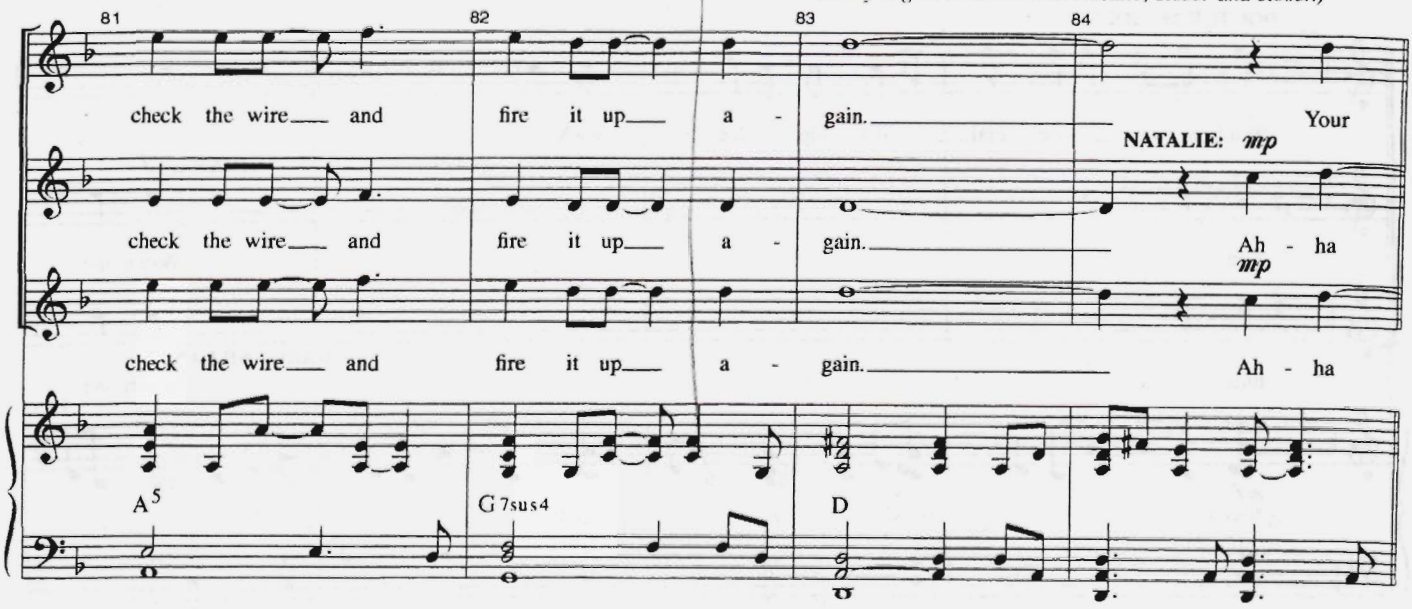
Watch me watch your toes and fin - gers twitch.

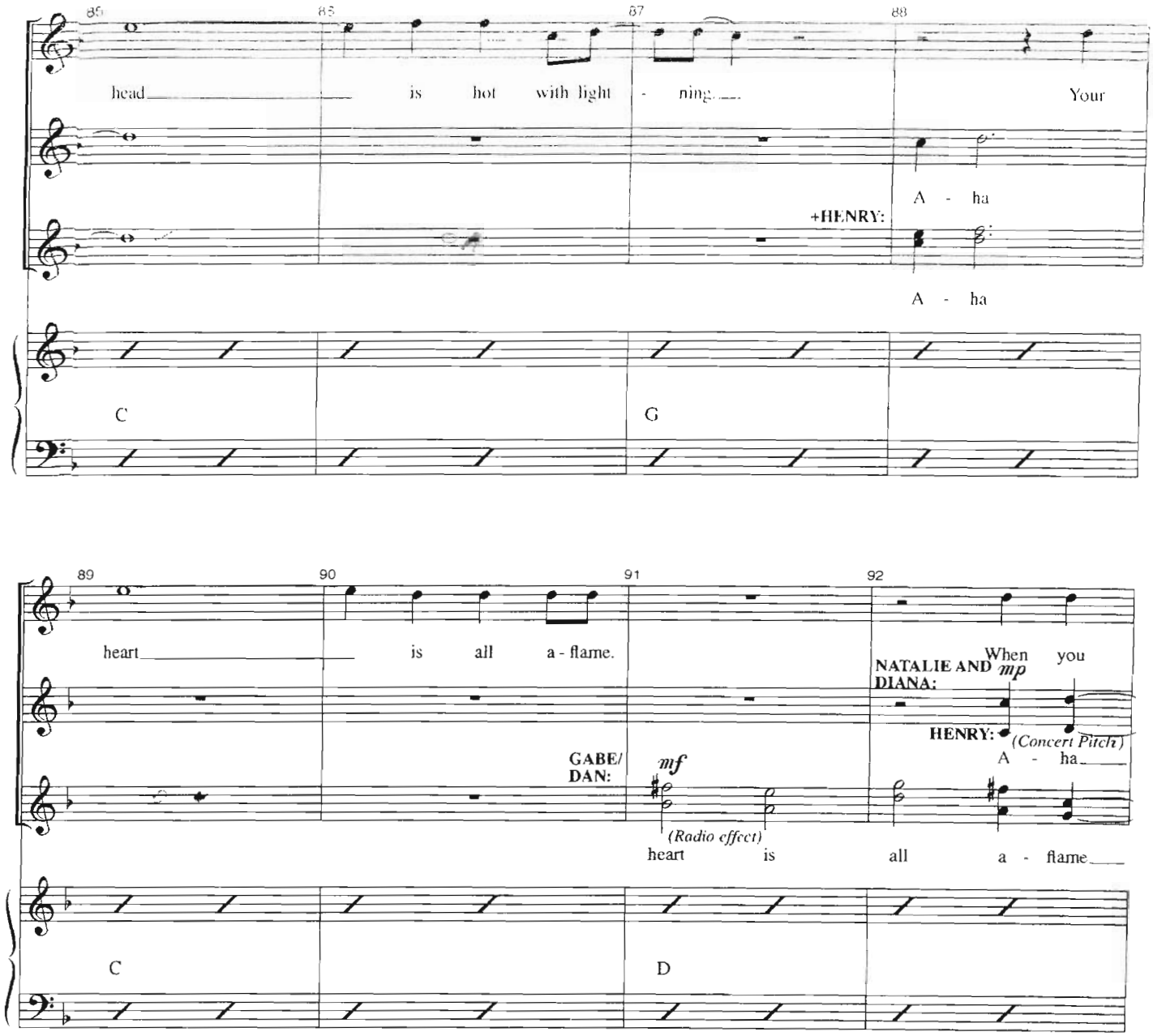
$D^{7(no3)}$ C^{sus2} G A^5 G^{7sus4}



(He turns the switch once and they watch her toes twitch.

Henry begins to dance with Natalie, closer and closer.)




85
86
87
88
head is hot with light - ning. Your
A - ha
+HENRY:
A - ha
C
G
89
90
91
92
heart is all a - flame.
NATALIE AND DIANA:
When you
mp
HENRY:
(Concert Pitch)
A - ha
GABE/ DAN:
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

(reattack)

+NATALIE:

want to go a - gain all the same. Yeah you're

(reattack)

DIANA: *mf*

want to go a - gain all the same. ooh

(reattack)

GABE/ HENRY: *mf*

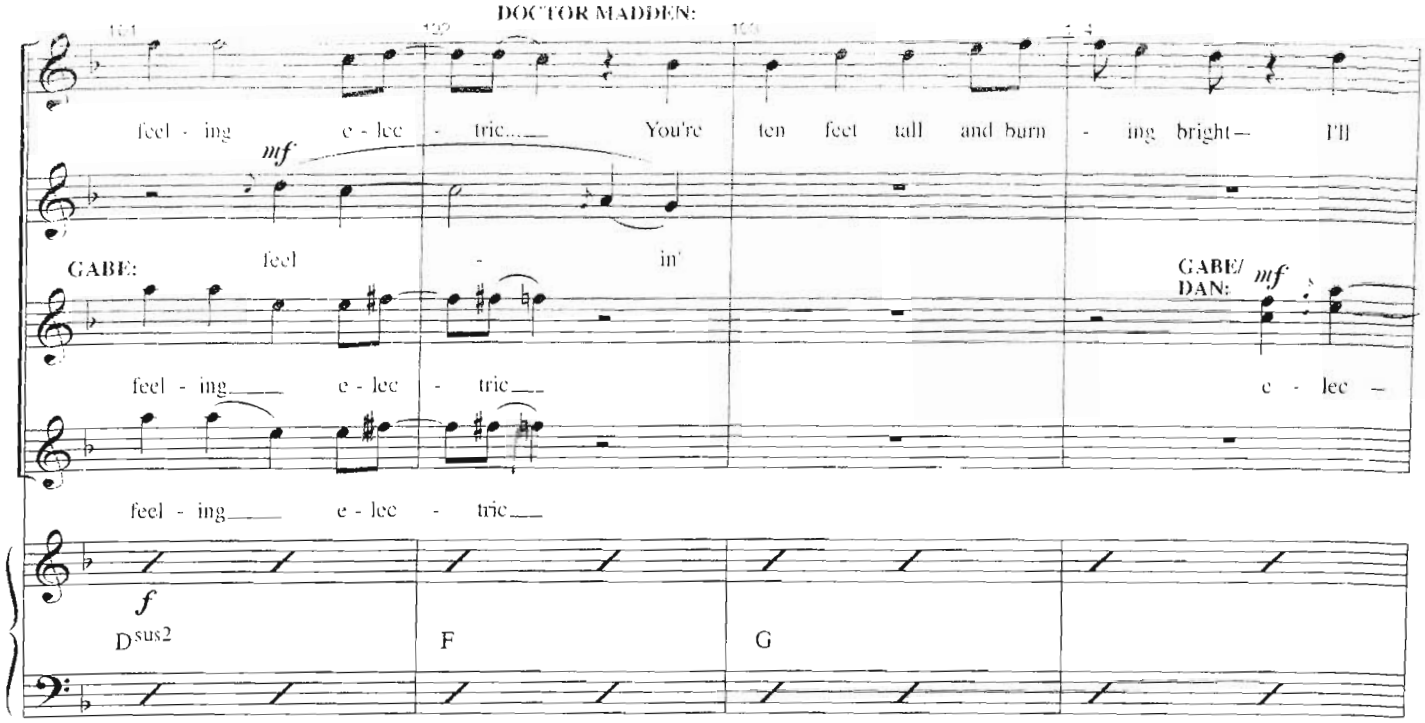
want to go a - gain all the same. ooh

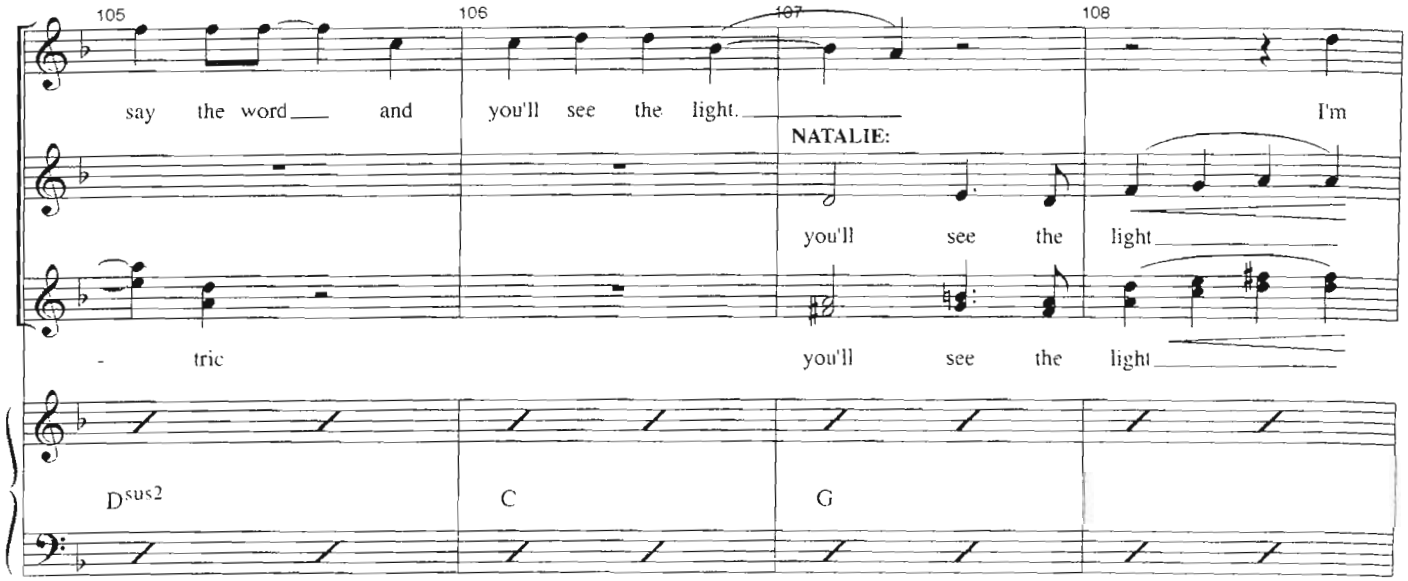
DAN:

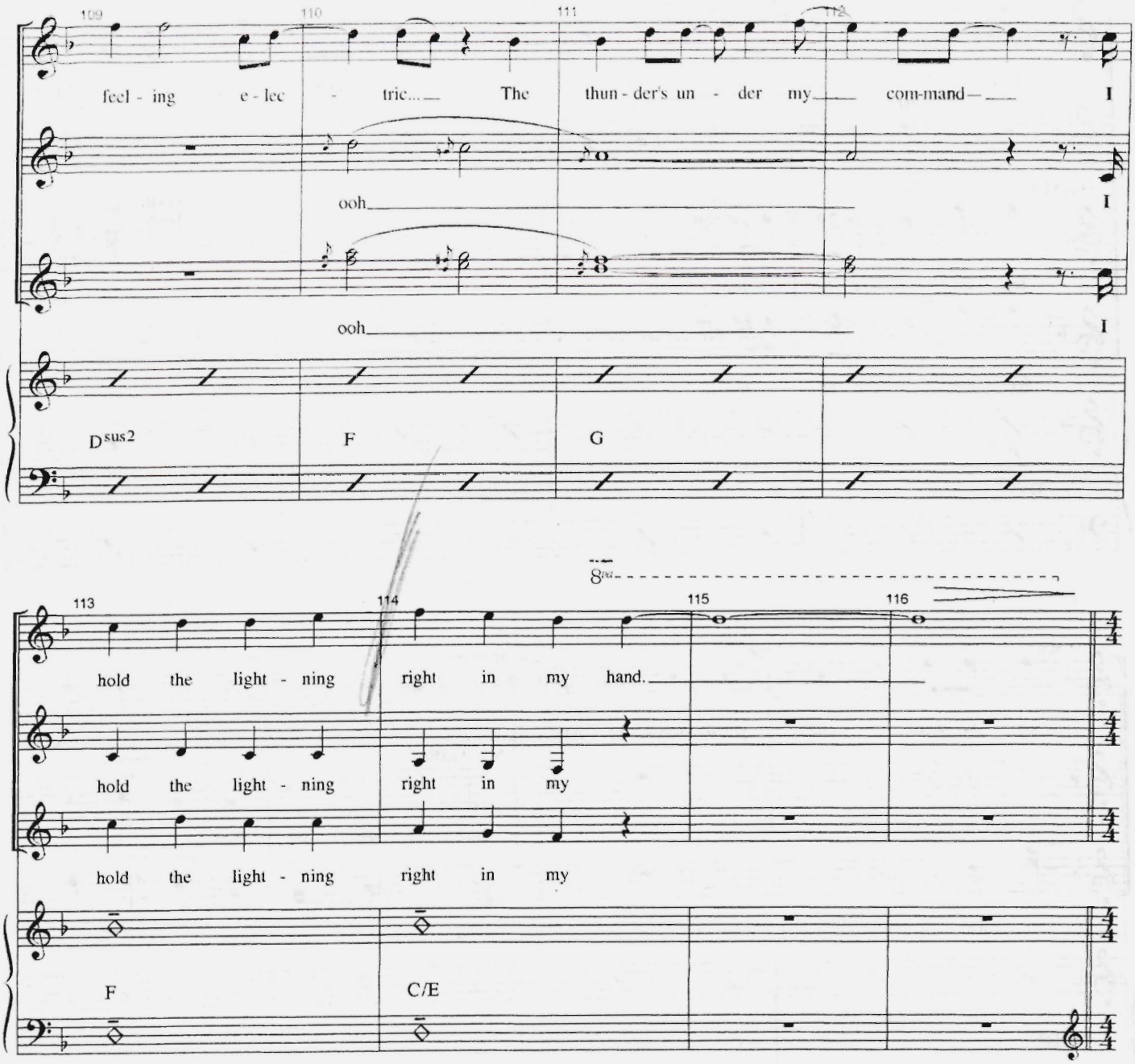
yeah your

mf

F A sus4


DOCTOR MADDEN:
feel - ing e - lec - tric... You're ten feet tall and burn - ing bright— I'll
mf
GABE:
feel - in'
GABE/ DAN:
mf
feel - ing e - lec - tric
e - lec -
feel - ing e - lec - tric
f
Dsus2
F
G

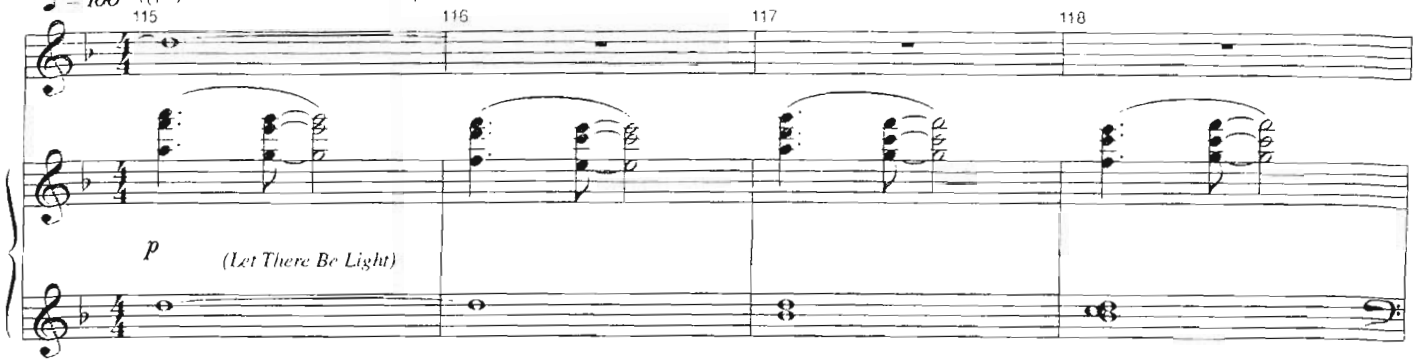

105
106
107
108
say the word and you'll see the light.
NATALIE:
I'm
you'll see the light
- tric
you'll see the light
Dsus2
C
G


109
110
111
feel - ing e - lec - tric... The thun - der's un - der my com-mand I
ooh I
ooh I
Dsus2
F
G
8va
113
114
115
116
hold the light - ning right in my hand.
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.

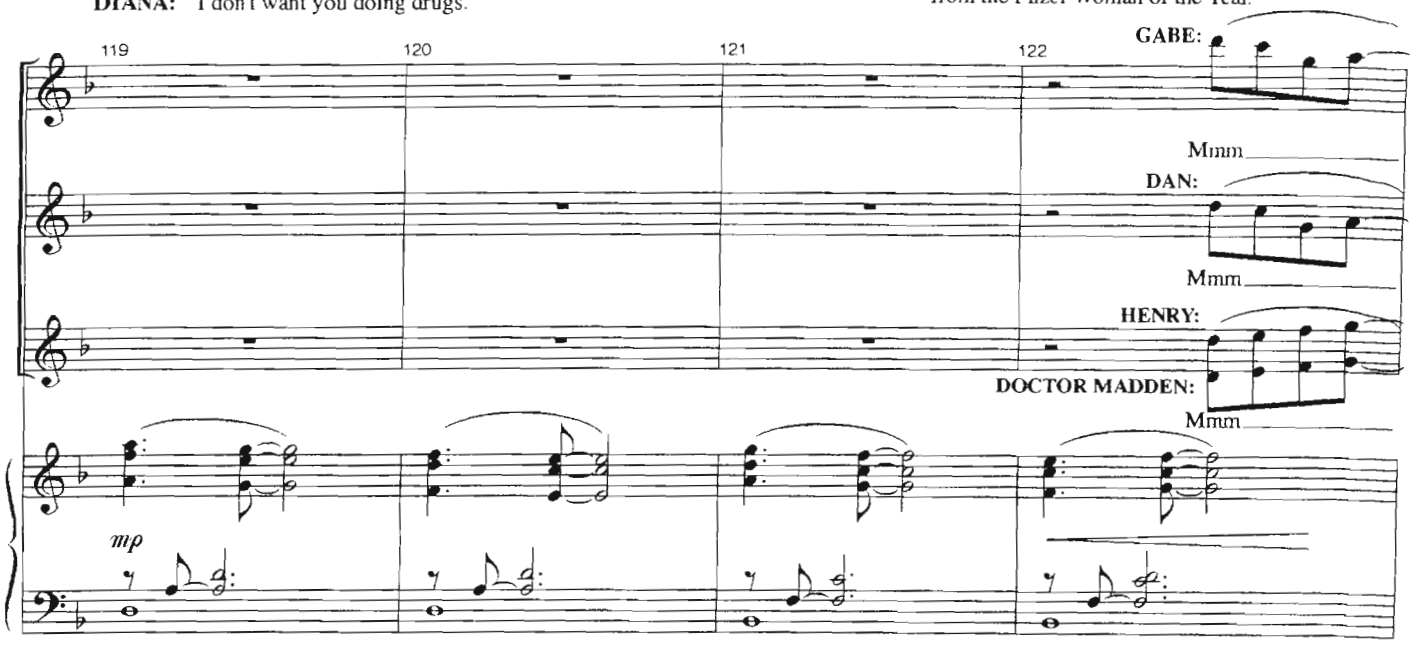
She stands and walks away. Natalie dances away from (Henry and meets her.)

NATALIE: "Mom?"
DIANA: "Sweetheart! What are you doing in my electricity?"
NATALIE: "It's always about you isn't it?"



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."



Pulsing

NATALIE: "Hey, what the hell are you doing in my hallucination? Can't I have anything that's my own?"

123 124

mmm

mmm

mmm

mf

Dm

DIANA: "It's my treatment. It's a miracle. I've never felt anything like this."

125 126

mmm

mmm

mmm

B♭Maj7

DIANA: "Everything's different now."

127 128

mmm

mmm

mmm

Dm

NATALIE: "I know what you mean."

♩ = 100

129 130 131

NATALIE/
DIANA:

GABE
HENRY
DAN: *f*

Oh,

Plug me in and turn me on turn me on.

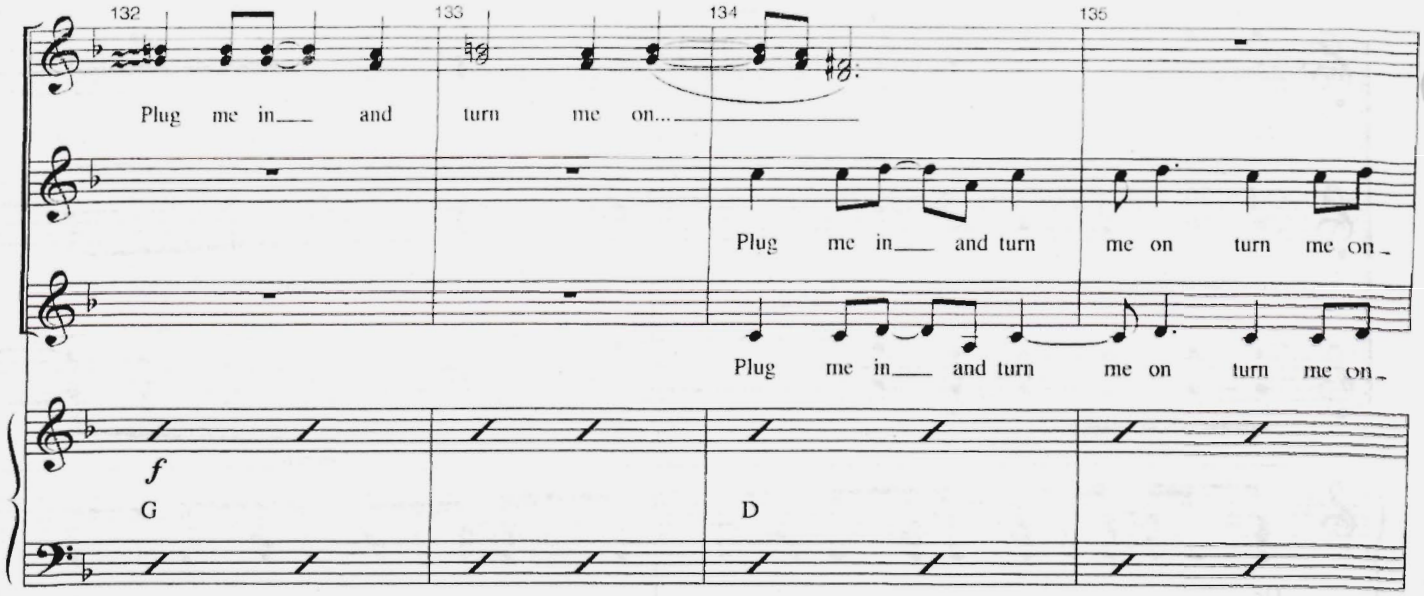
f

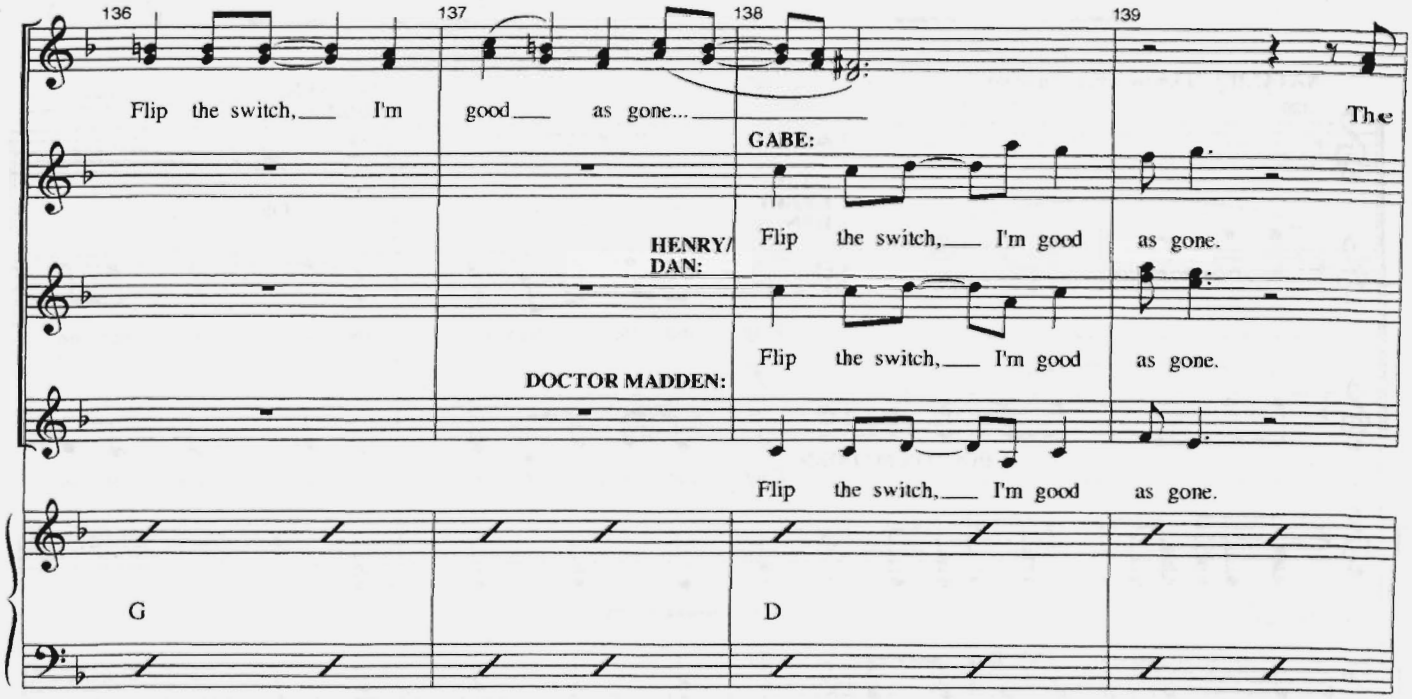
DOCTOR MADDEN:

Plug me in and turn me on turn me on.

B♭Maj7

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...
The
GABE:
Flip the switch,___ I'm good as gone.
HENRY/DAN:
Flip the switch,___ I'm good as gone.
DOCTOR MADDEN:
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

mp

Aah aah aah aah

mp

Aah aah aah aah

G F6

144 145 146 147

DOCTOR MADDEN:

feel - ing no pain. Yeah, yeah, I'm

f

aah aah aah

f

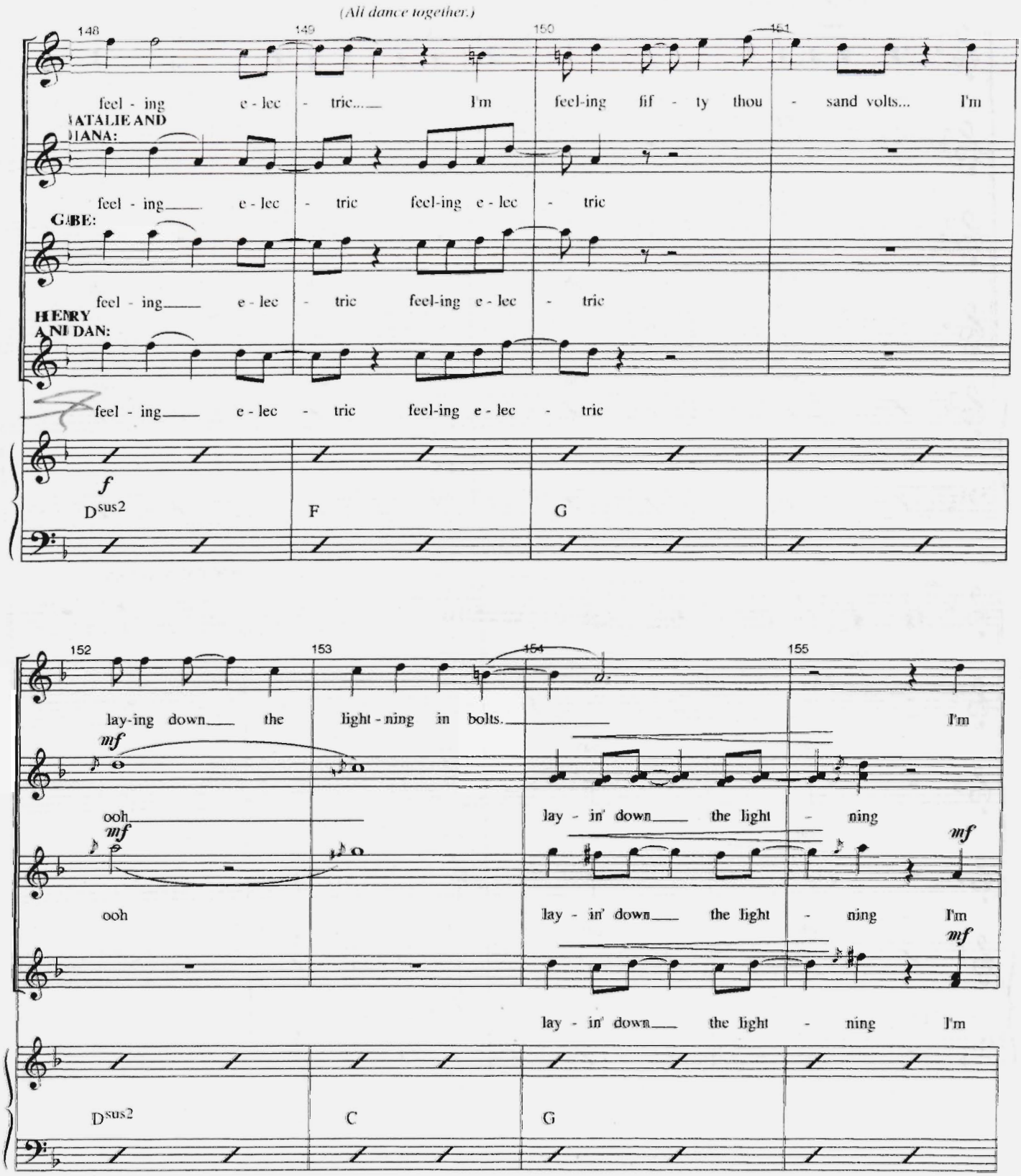
aah aah aah

f

aah aah aah

mf

E7 A7


(All dance together.)
148
149
150
151
feel - ing e - lec - tric... I'm feel-ing fif - ty thou - sand volts... I'm
NATALIE AND DIANA:
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
Dsus2
F
G
152
153
154
155
lay-ing down the light - ning in bolts. I'm
mf
ooh
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
Dsus2
C
G

156 157 158 159

feel - ing e - lec - tric... so plug in - to the pow - er line, and

f *f*

feel - ing feel - ing

mf

feel - ing e - lec - tric plug in - to

mf

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.

f

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.

B♭sus2 A♭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 E♭7

DOCTOR MADDEN: cresc. poco a poco

176 177 178 179

mf

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

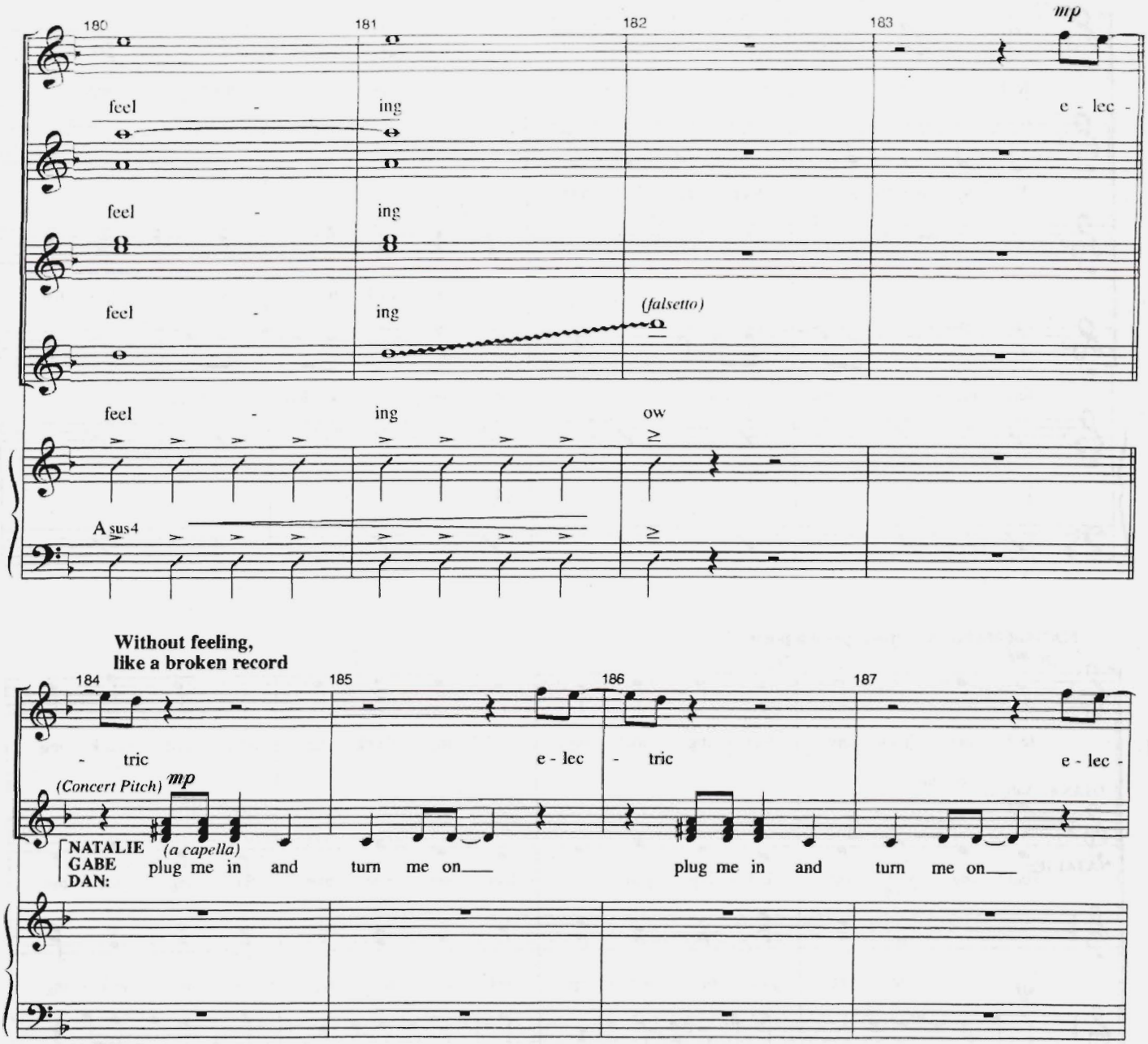
mf

Feel - ing just fine feel - ing just fine feel - ing just fine feel - ing

mf

feel-ing e - lec - tric feel-ing e - lec - tric feel-ing e - lec - tric feel-ing e - lec tric

mp D B♭


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
GABE
DAN:
(a capella)
plug me in and turn me on
plug me in and turn me on

(At the club, Natalie is spinning.)
HENRY: "Natalie, whoa, are you all right?"

(Diana wakes and raises up from her pillow.)
DOCTOR: "How are you feeling, Diana?"
DAN: "Honey?"

188 189 190

tric

plug me in and turn me on

(Diana slumps back to her pillow. Natalie falls back into Henry's arms. Lights.)

191 192 193

DIANA/ NATALIE: *ff*

(Madden does huge riff)

Yeah!

ff

D sus4

fff

END OF ACT 1

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:)

Hard Rock Groove ♩ = 76

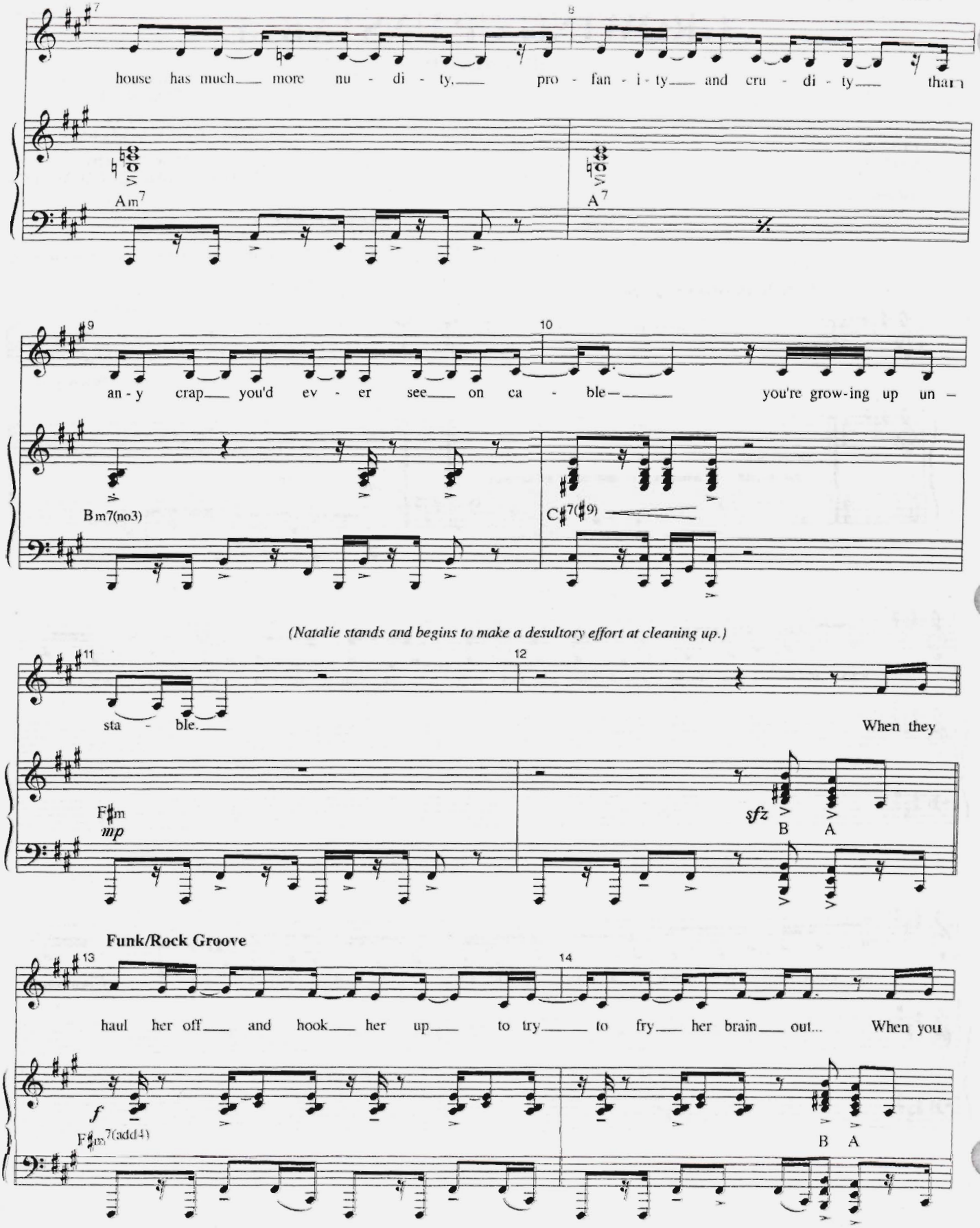
NATALIE:

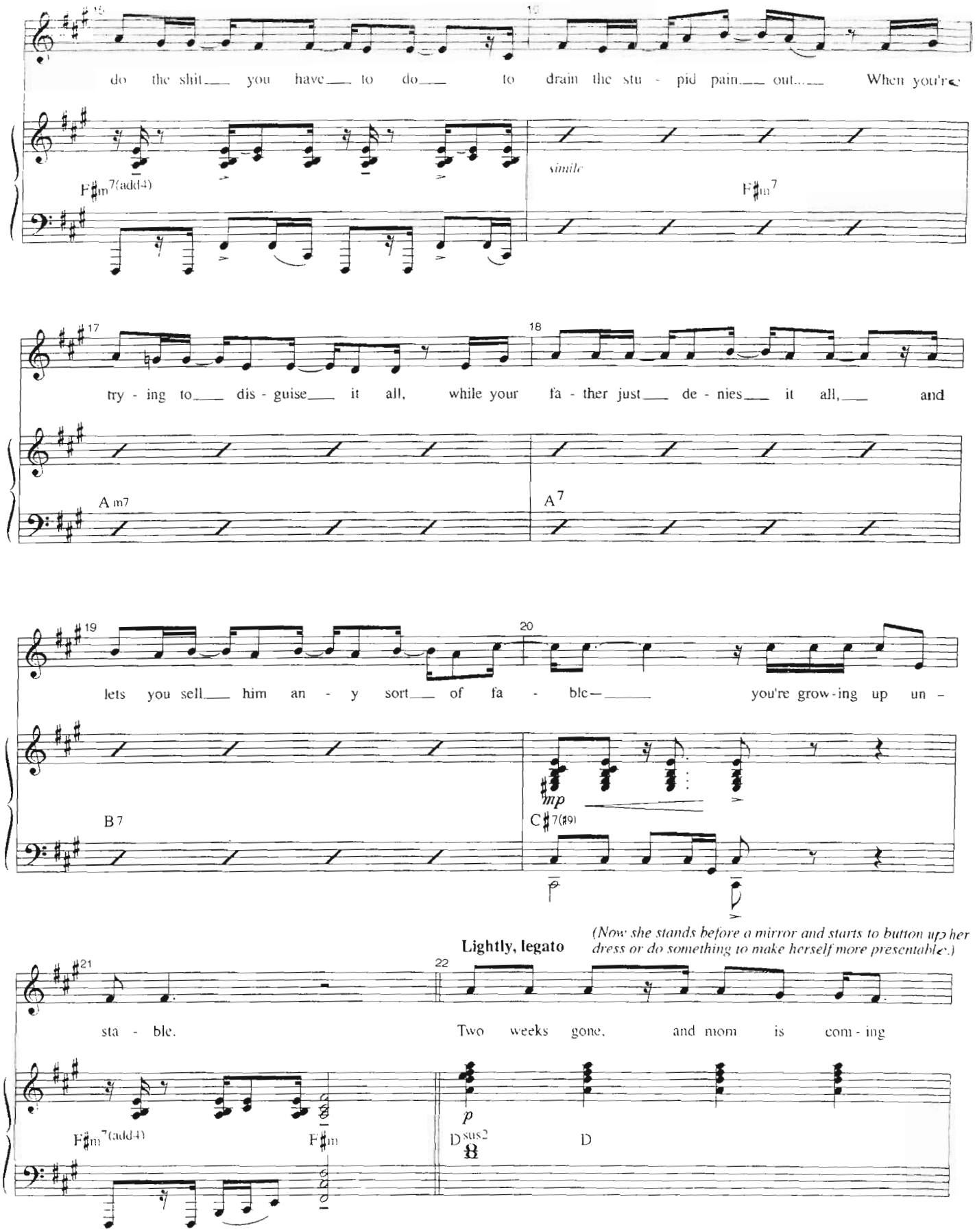
Drums only

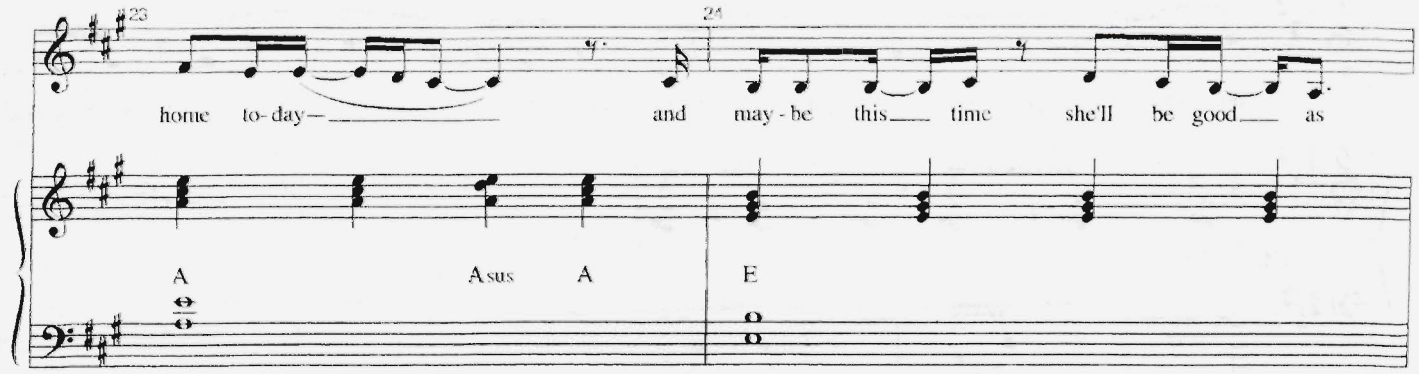
F♯m
mp

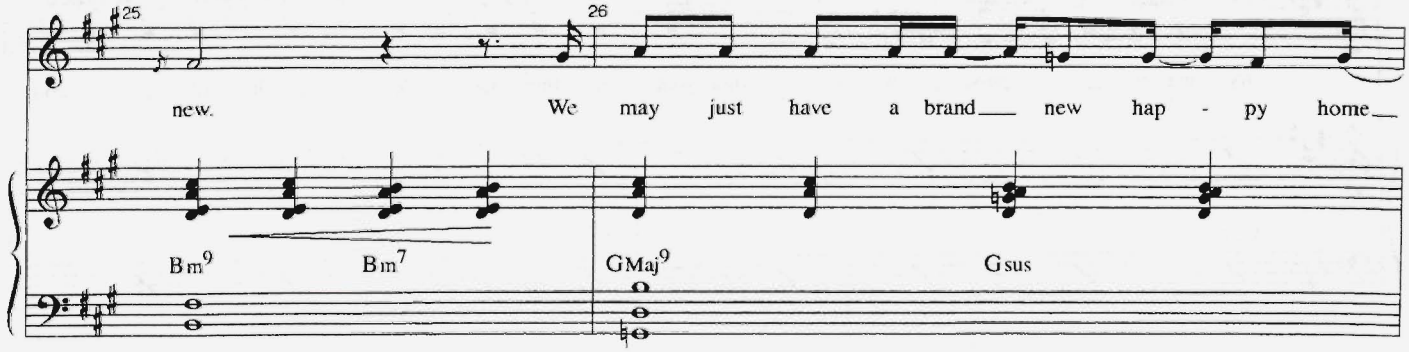
+bass

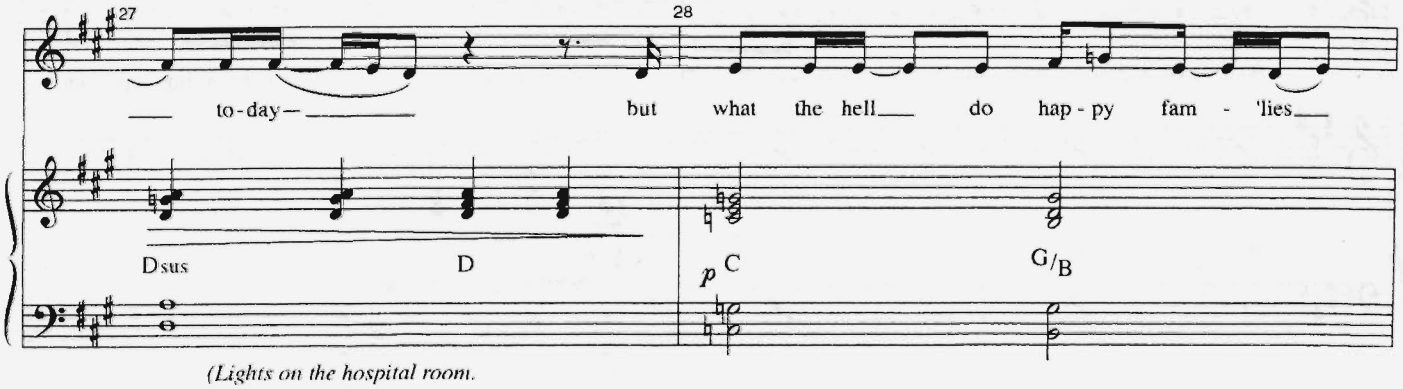
When you walk in-to the room and they just stop the con-ver-sa-tion... When there's no room for your Clear-a-sil with all the med-i-ca-tion... When your


house has much more nu - di - ty, pro - fan - i - ty and cru - di - ty than
Am7
A7
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.)
sta - ble.
When they
F#m
mp
sfz
B A
Funk/Rock Groove
haul her off and hook her up to try to fry her brain out... When you
f
F#m7(add4)
B A


do the shit you have to do to drain the stu - pid pain out. When you're
F♯m7(add4)
simile
F♯m7
try - ing to dis - guise it all, while your fa - ther just de - nies it all, and
A m7
A7
lets you sell him an - y sort of fa - ble— you're grow - ing up un -
B7
mp
C♯7(♯9)
(Now she stands before a mirror and starts to button up her dress or do something to make herself more presentable.)
Lightly, legato
sta - ble. Two weeks gone, and mom is com - ing
F♯m7(add4)
F♯m
p
Dsus2
D



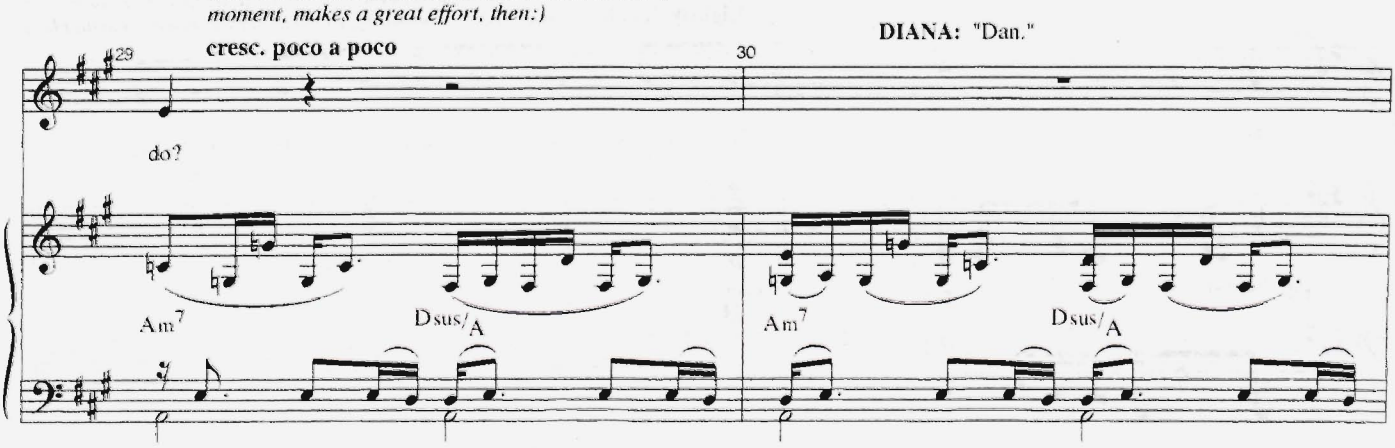


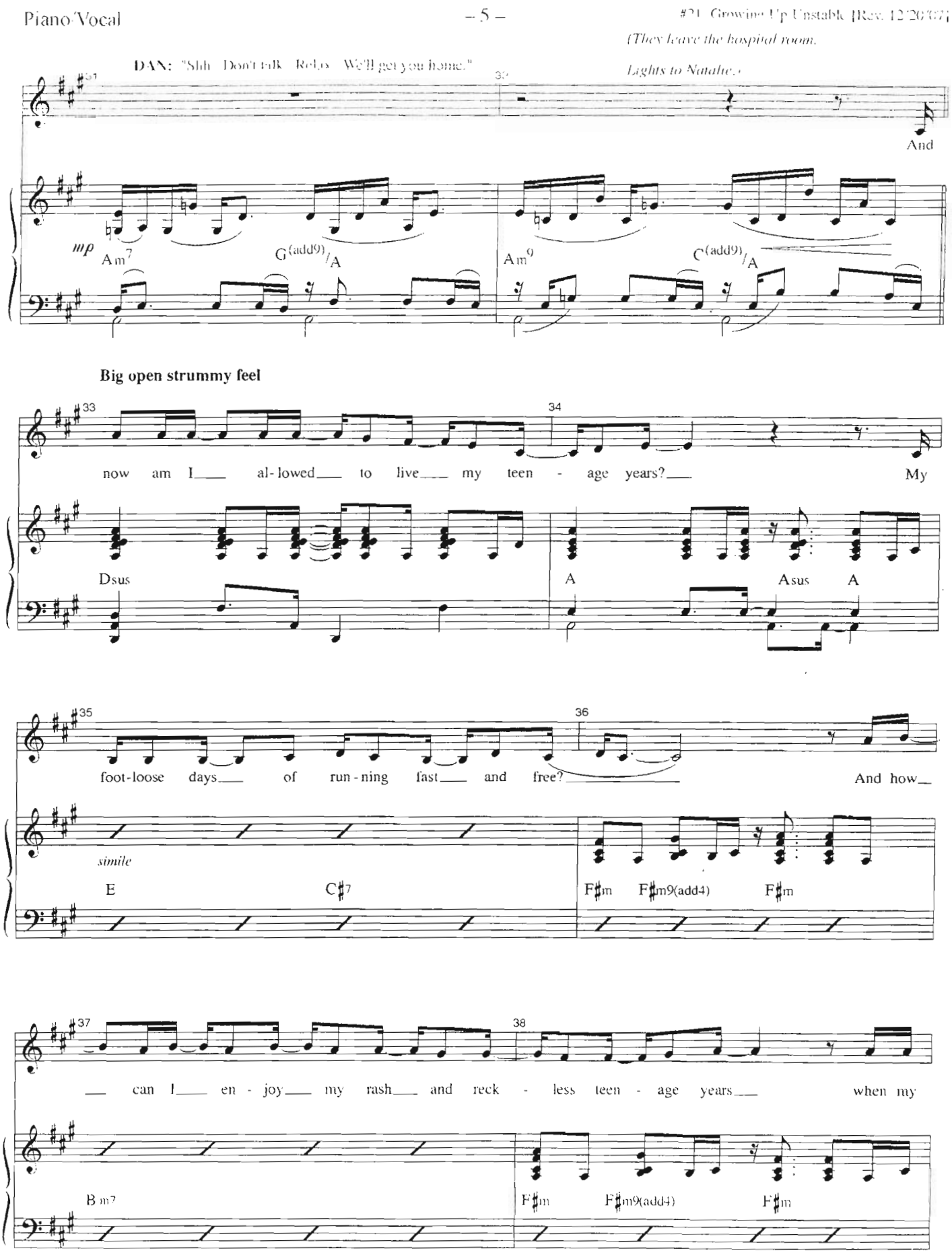


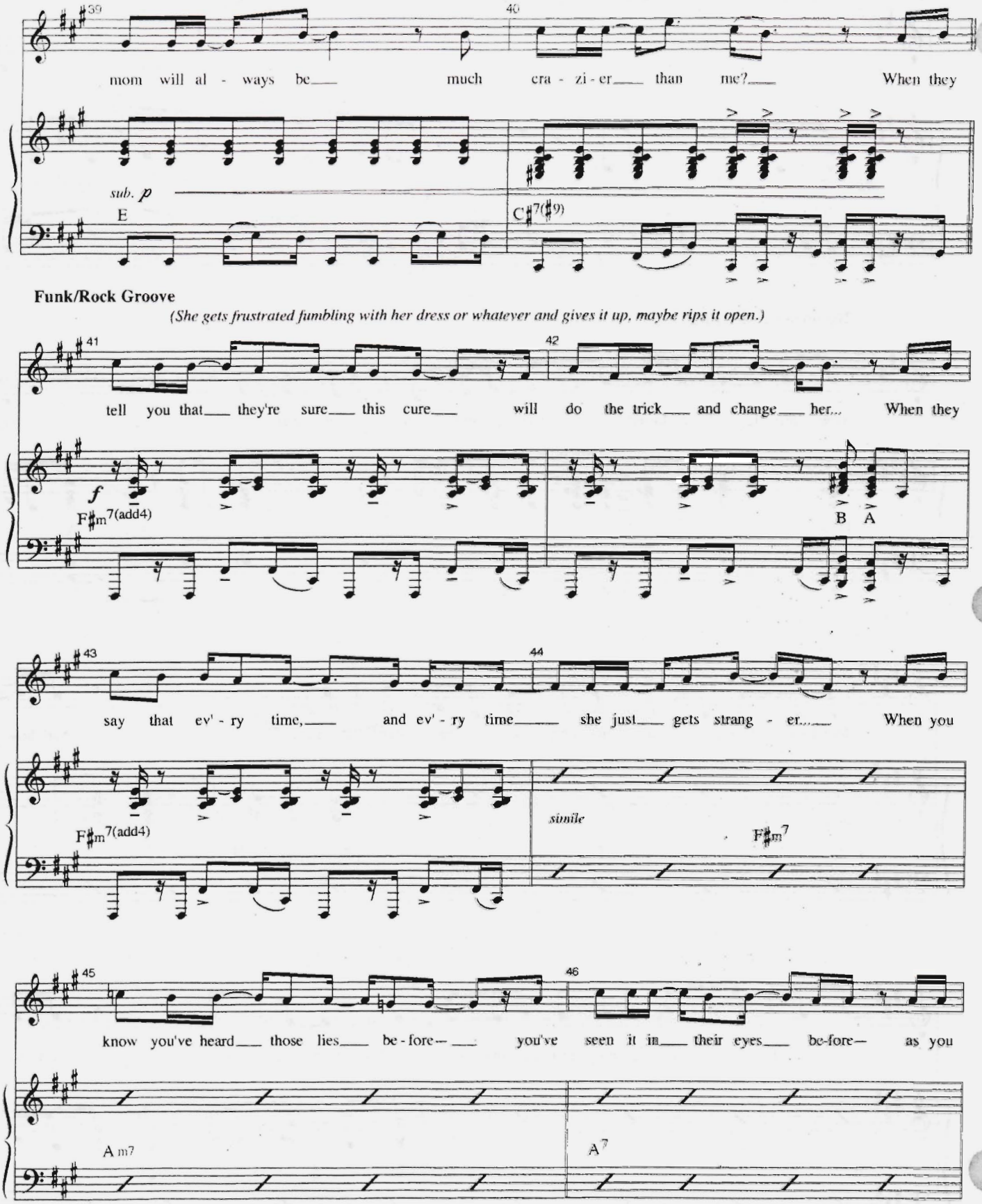
(Lights on the hospital room.

Dan arrives to retrieve Diana. She looks at him a moment, makes a great effort, then:)

DIANA: "Dan."




(They leave the hospital room.
Lights to Natalie.)
DAN: "Shh. Don't talk. Relax. We'll get you home."
And
mp
Am7
G(add9)/A
Am9
C(add9)/A
Big open strummy feel
now am I al-lowed to live my teen - age years?
My
Dsus
A
Asus
A
foot-loose days of run-ning fast and free?
And how
simile
E
C♯7
F♯m
F♯m9(add4)
F♯m
can I en - joy my rash and reck - less teen - age years
when my
B m7
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♯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

sat at that pa - the - tic din - ner ta - ble... know - ing

B7 mp C♯7(♯9)

Colla Voce

you would leave if on - ly you were a - ble... that

B m7

feel - ing has a la - bel. you're grow - ing up un -

A Tempo

Slow, dirty arpeggio

C♯7(♯9) sub. p

Dan: We're here.

sta - ble... you're grow - ing up un - sta - ble.

F♯m p sfz B A F♯m7

Segue to #22
"Song of Forgetting"

SONG OF FORGETTING

[Rev. 12/20/07]

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

CUE:
(Dan is heard.)

~~**DAN:** *(off)* "We're here."~~
(Natalie hurridly 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 ♩ = 84

DAN: "Diana, don't you...you don't remember...any of this?" **DIANA:** "I should, right?"

1 2 3

mf B♭sus4 B♭m B♭sus4 B♭m F sus4 F m

4 5 6

DAN:

This house and all these rooms? Last Christ-mas or last year?

B♭sus4 B♭m B♭sus4 B♭m F sus4 F m

7 8 9

DIANA:

Do I real-ly live here?

Out back the dog - wood blooms— The

B♭sus4 B♭m B♭sus4 B♭m F sus4 F m

10 11

paint, the walls... All this glass and wood... You

D♭(add9) D♭ D♭(add9) D♭

12 DIANA: 13

How I wish I could.

don't re - call?

D♭m(add9) D♭m D♭m(add9)

14 DAN: 15 16

Our house on Wal - ton Way— the house with the red door?

mf

B♭sus4 B♭m B♭sus4 B♭m Fsus4 Fm

17 18 19

NATALIE:

My

Our trip to St.___ Tro - pez—_____ the whole week a down - pour?___

B♭sus4 B♭m B♭sus4 B♭m Fsus4 Fm

20 21

first few steps...___ And my first lost tooth...___ What,

D♭(add9) D♭ D♭(add9) D♭

22 23

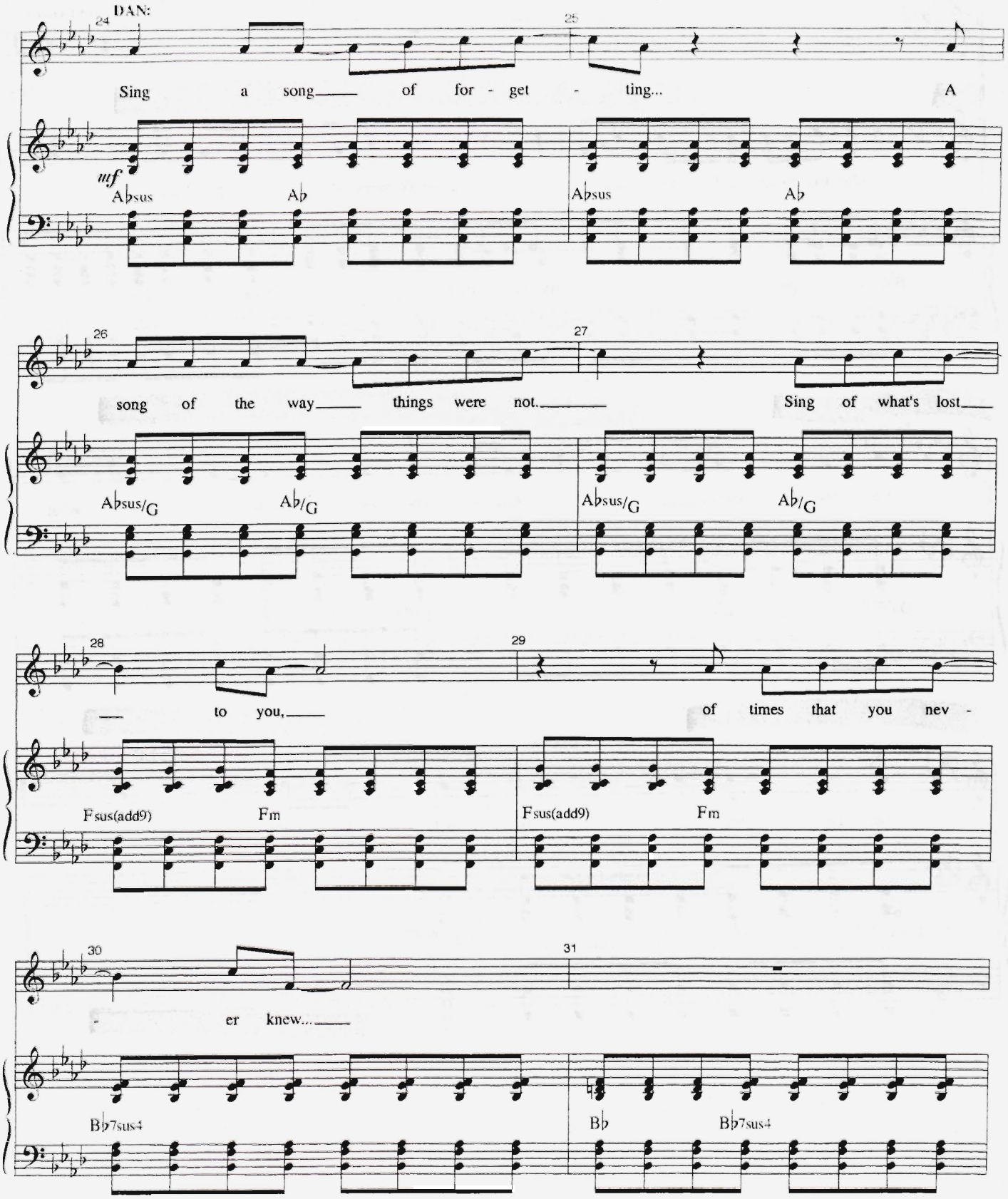
DIANA:

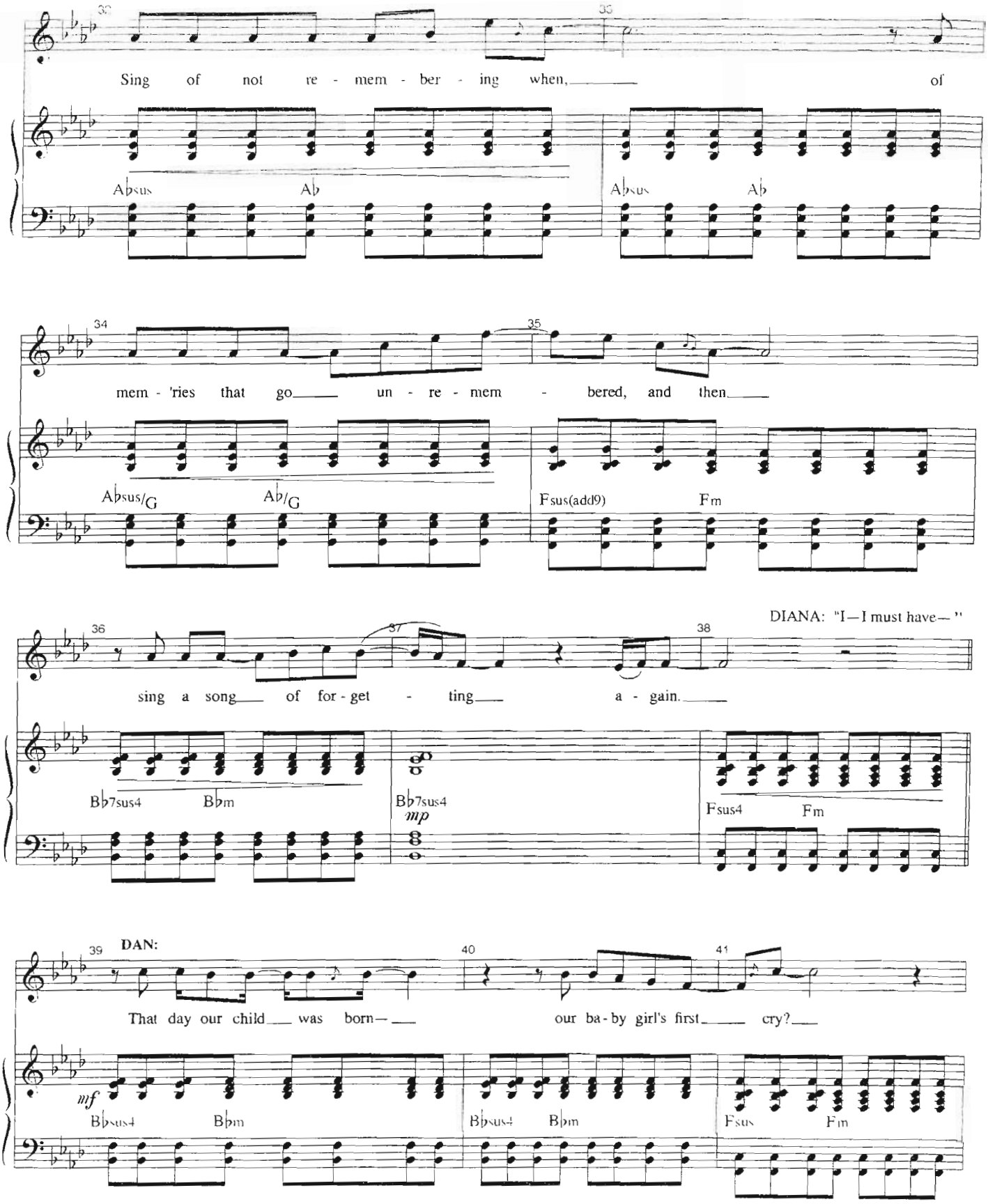
NATALIE: "Jesus."

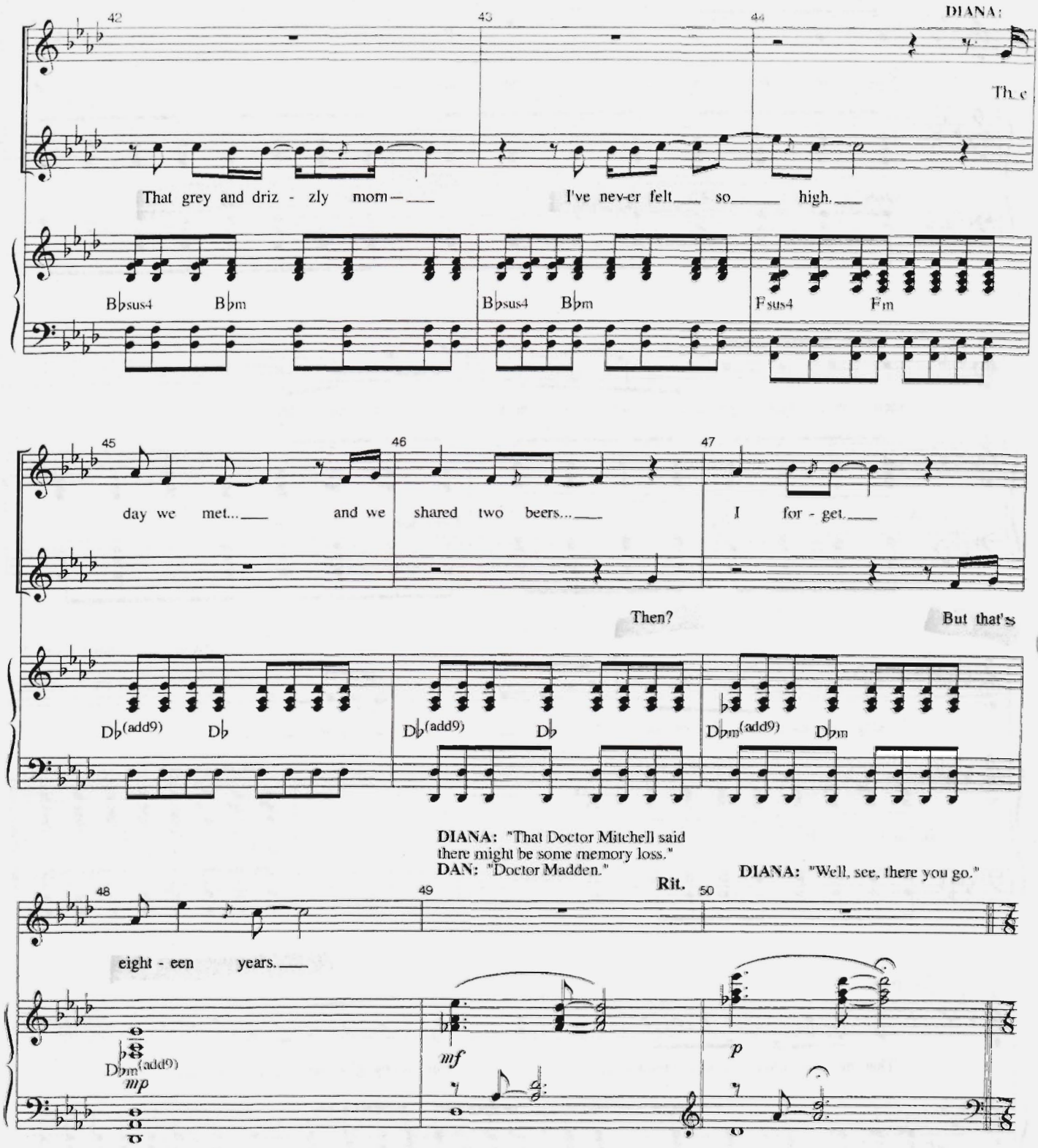
noth - ing yet?___ To tell the truth...___

D♭m(add9) D♭m D♭m(add9)

sub. p


DAN:
24
25
Sing a song of for - get - ting... A
mf
A♭sus A♭ A♭sus A♭
26
27
song of the way things were not. Sing of what's lost
A♭sus/G A♭/G A♭sus/G A♭/G
28
29
to you, of times that you nev -
Fsus(add9) Fm Fsus(add9) Fm
30
31
- er knew...
B♭7sus4 B♭ B♭7sus4


Sing of not re - mem - ber - ing when, of
A♭sus A♭ A♭sus A♭
mem - 'ries that go un - re - mem - bered, and then
A♭sus/G A♭/G Fsus(add9) Fm
DIANA: "I—I must have—"
sing a song of for - get - ting a - gain.
B♭7sus4 B♭m B♭7sus4 mp Fsus4 Fm
DAN:
That day our child was born— our ba - by girl's first cry?
mf B♭sus4 B♭m B♭sus4 B♭m Fsus Fm


42
43
44
DIANA:
The
That grey and driz - zly mom—
I've nev-er felt so high.
B♭sus4 B♭m
B♭sus4 B♭m
Fsus4 Fm
45
46
47
day we met... and we
shared two beers...
I for - get.
Then?
But that's
D♭(add9) D♭
D♭(add9) D♭
D♭m(add9) D♭m
DIANA: "That Doctor Mitchell said there might be some memory loss."
DAN: "Doctor Madden."
DIANA: "Well, see, there you go."
Rit.
48
49
50
eight - een years.
D♭m(add9)
mp
mf
p

Intense A Tempo

NATALIE:

What a love - ly cure... it's a me - di - cal mir - a - cle.

f

Fm7/B♭ B♭sus Fm7/B♭ Fm7

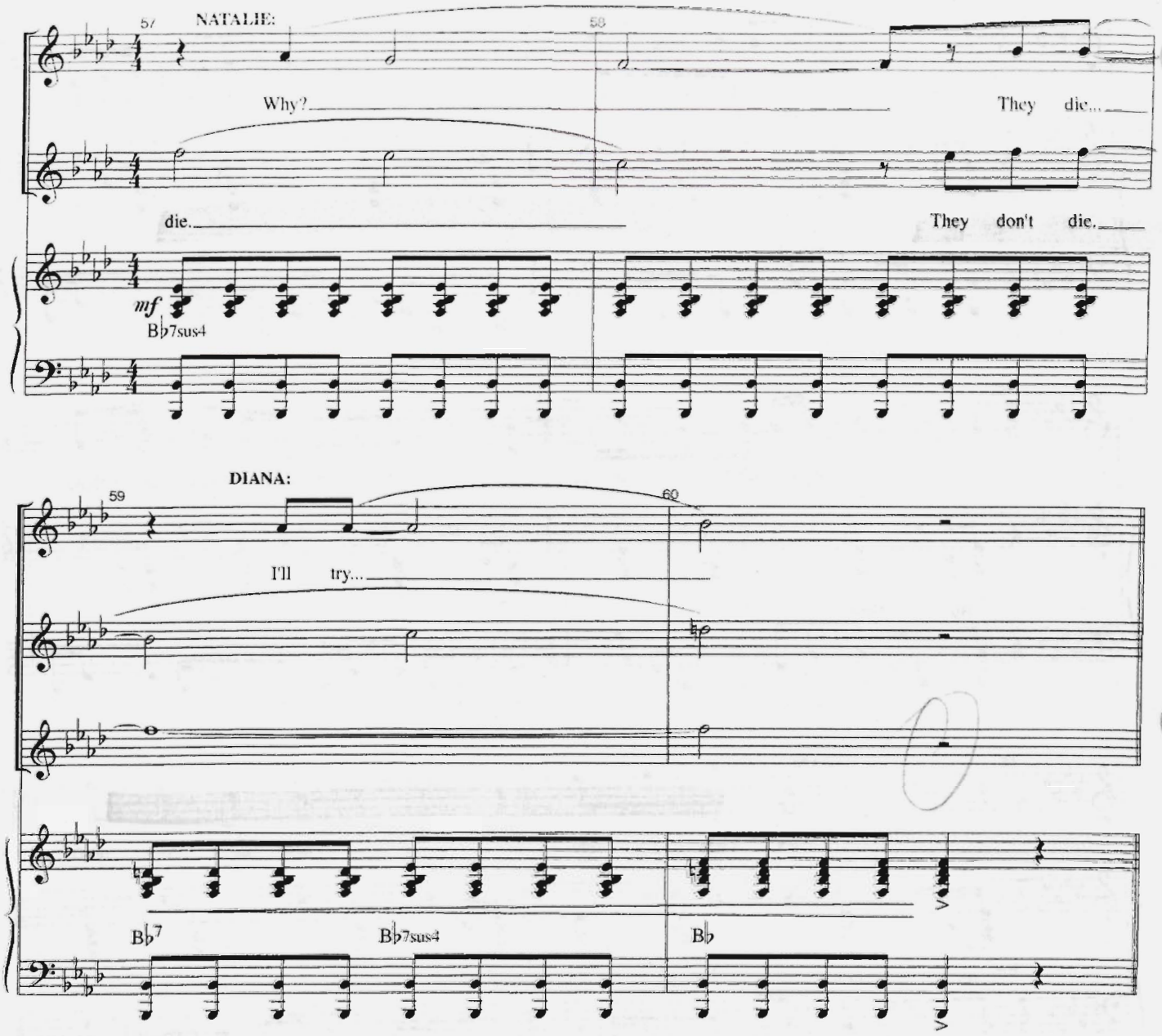
With a mind so pure that she does-n't know an - y-thing.

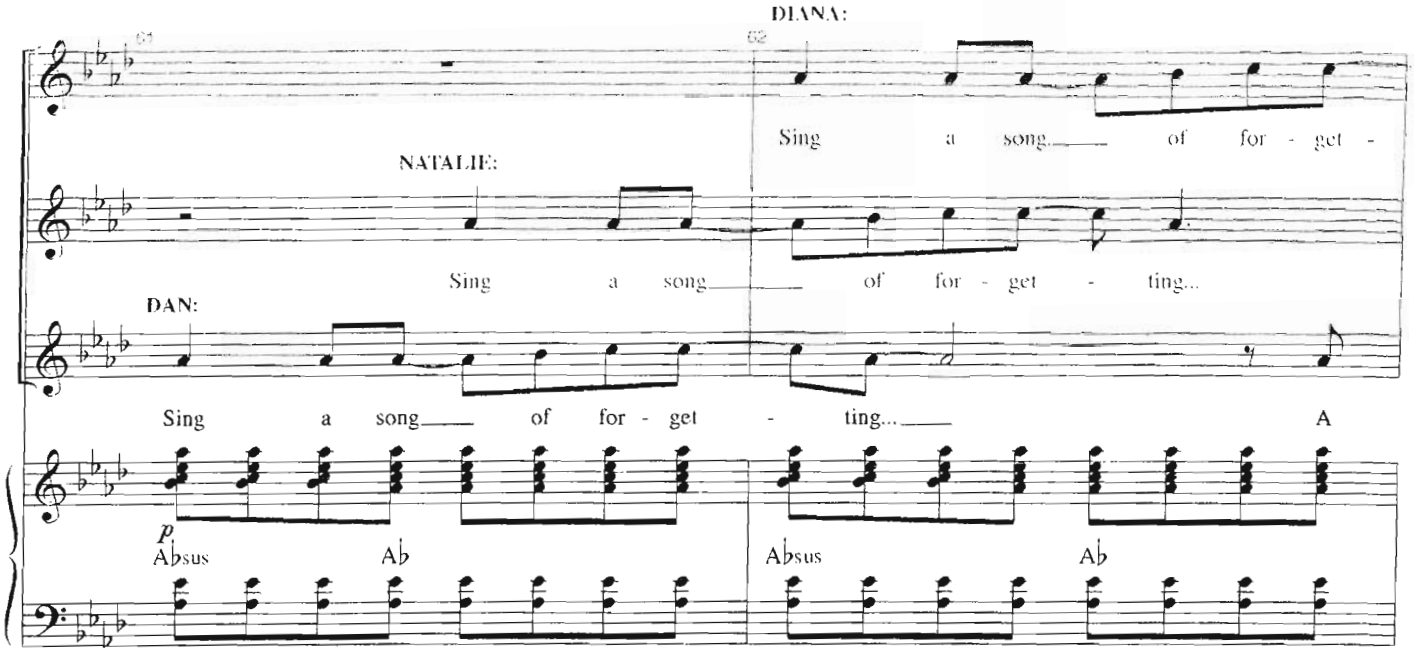
Fm7/B♭ B♭sus Fm7/B♭ Fm7

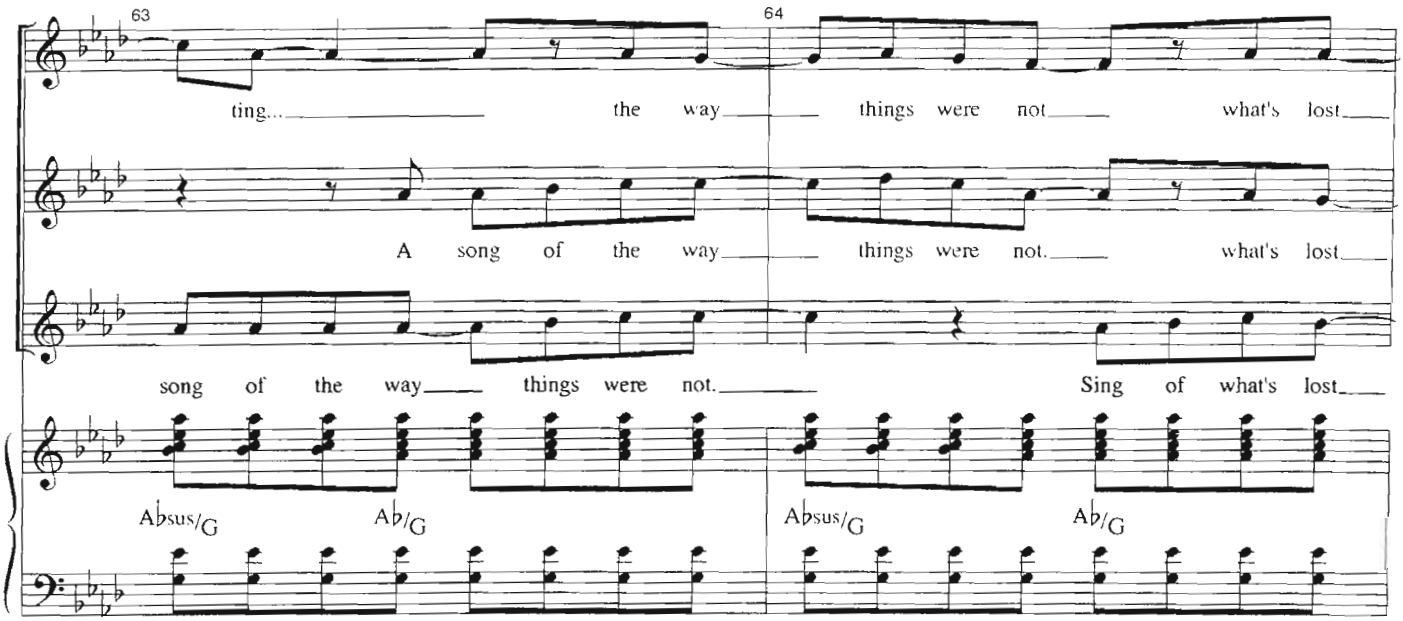
DAN:

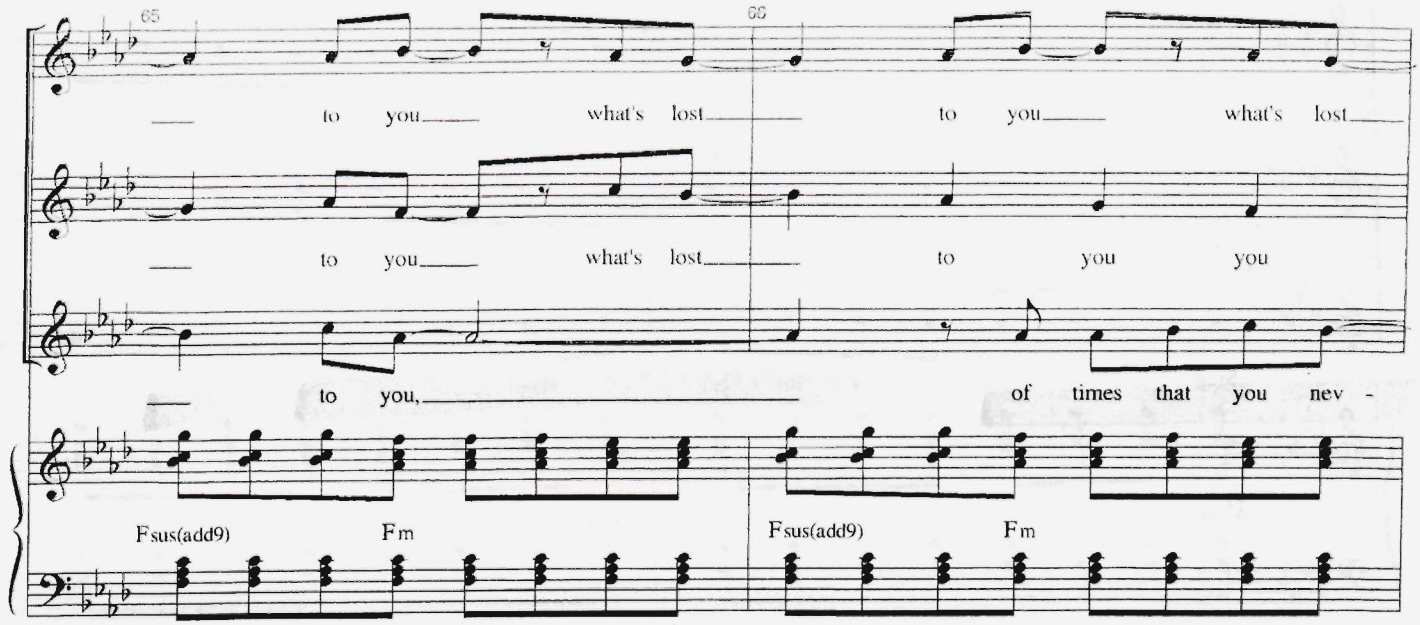
It's there I'm sure— 'cause mem - 'ries don't

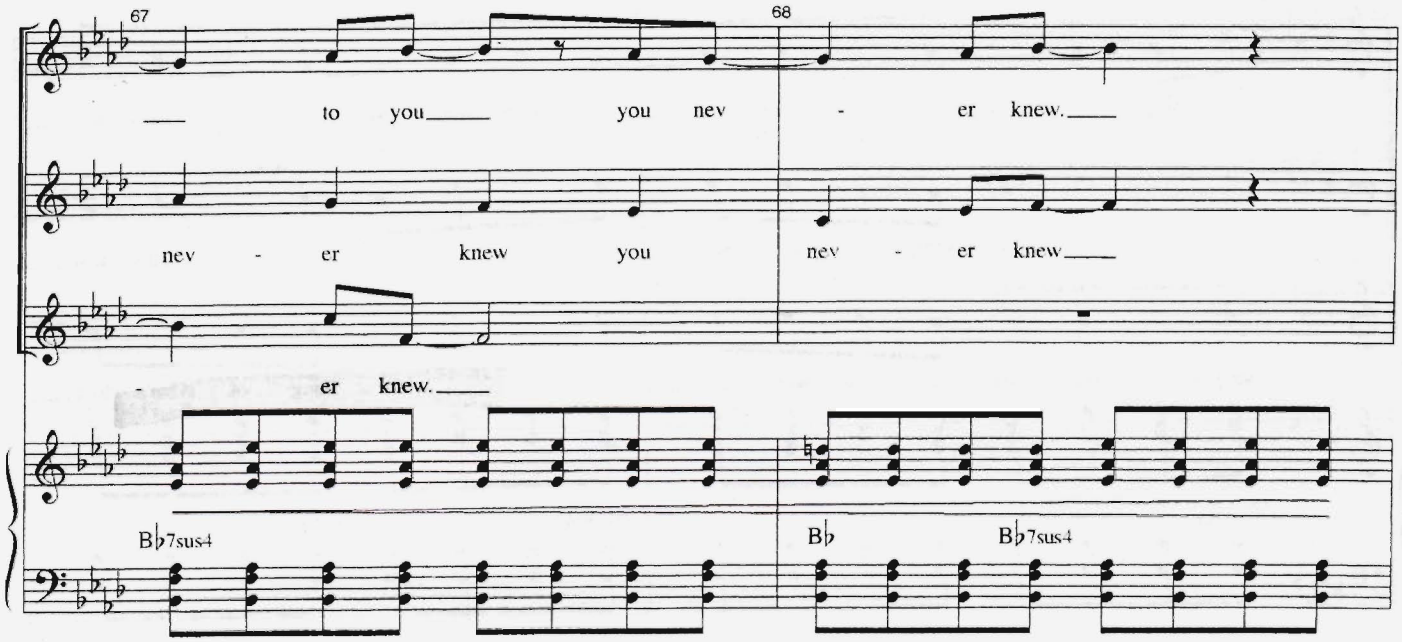
Fm7/B♭ B♭sus Fm7/B♭ Fm7

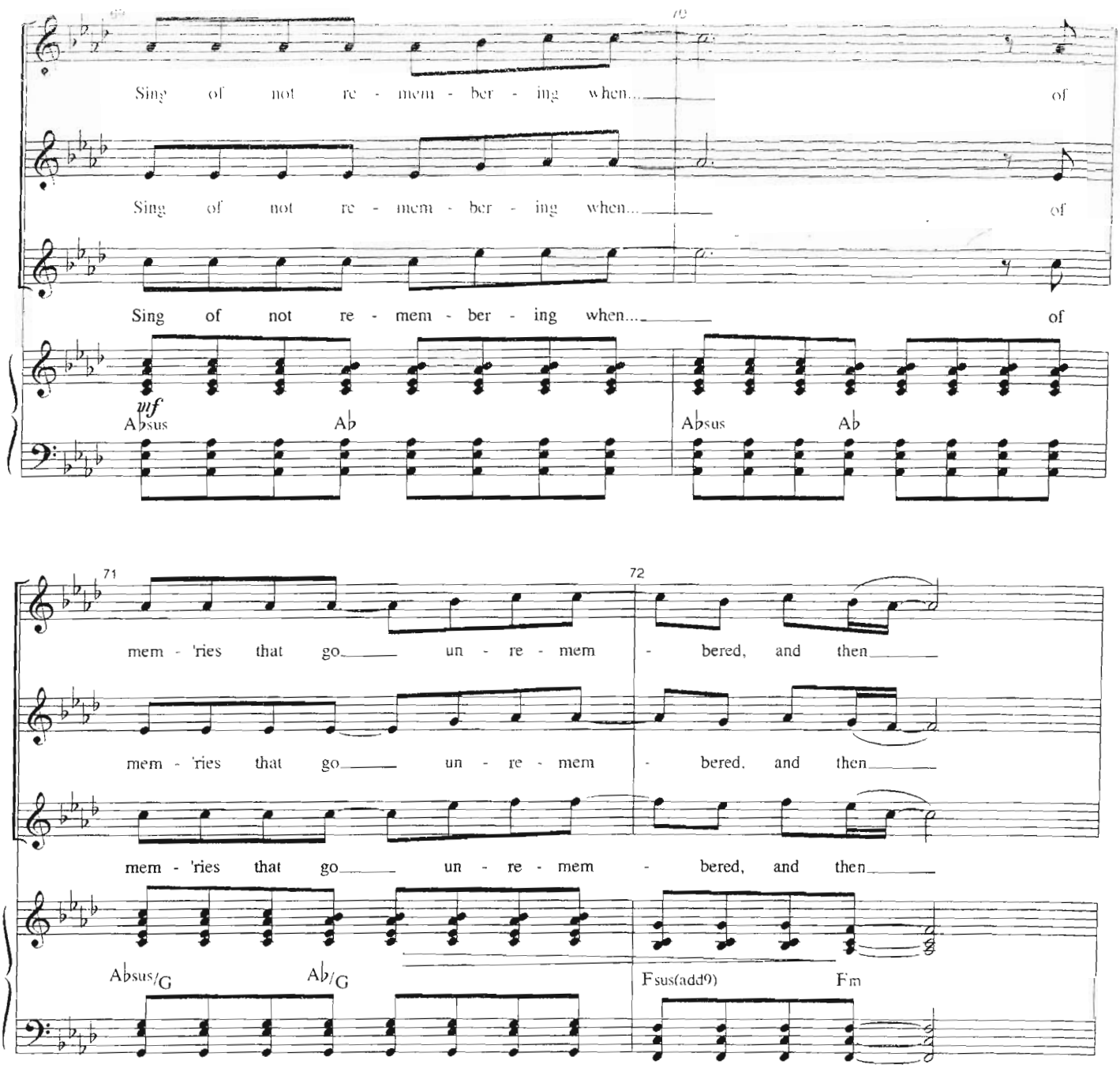

57
NATALIE:
58
Why?
They die...
die.
They don't die.
mf
B♭7sus4
59
DIANA:
60
I'll try...
B♭7
B♭7sus4
B♭

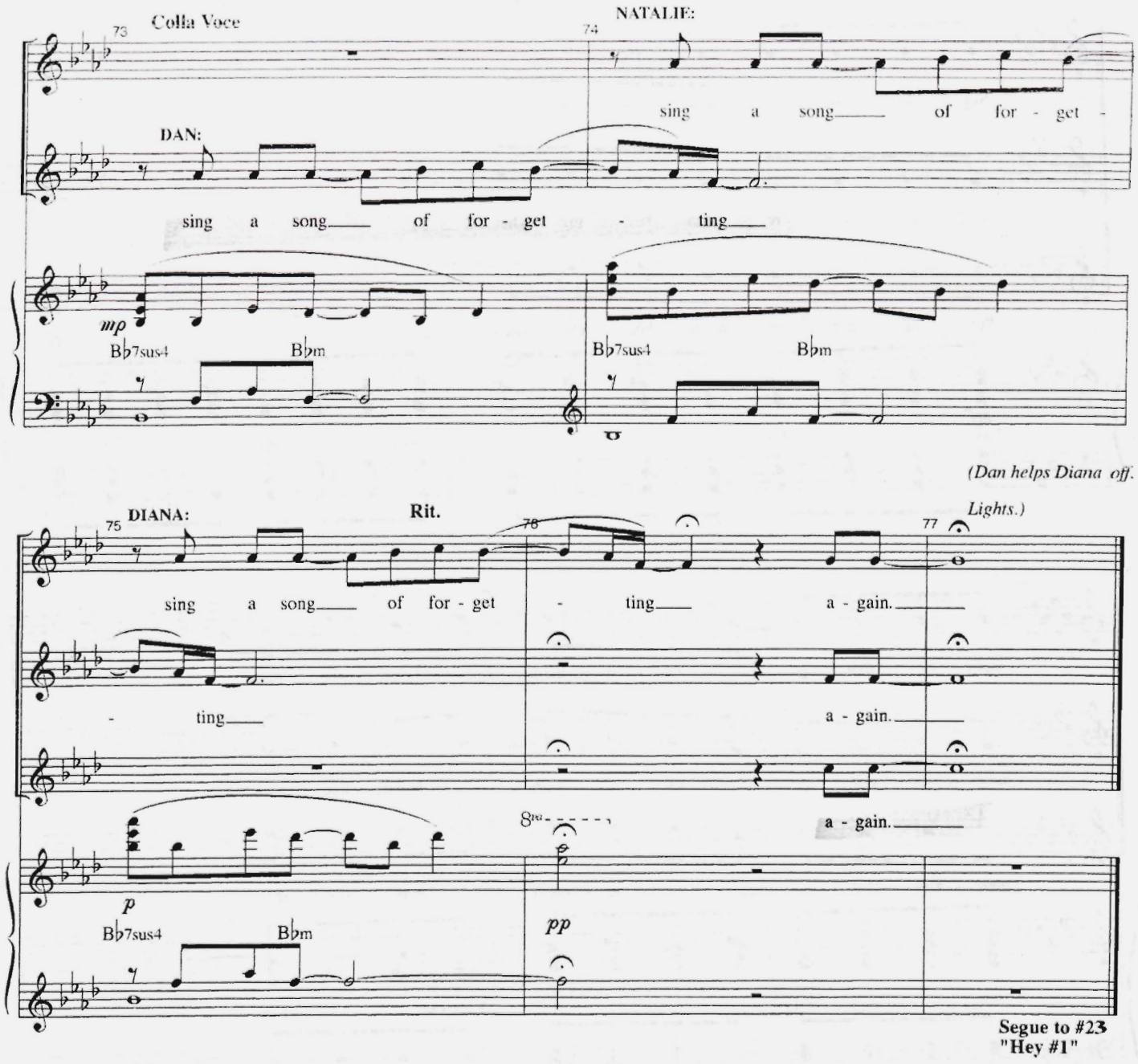

61
62
DIANA:
Sing a song of for - get -
NATALIE:
Sing a song of for - get - ting...
DAN:
Sing a song of for - get - ting... A
p
Absus Ab Absus Ab


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


67
68
to you you nev - er knew.
nev - er knew you nev - er knew
- er knew.
B♭7sus4 B♭ B♭7sus4


70
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
A♭sus A♭ A♭sus A♭
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
A♭sus/G A♭/G Fsus(add9) Fm



Segue to #23
"Hey #1"

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 ♩ = 57 *(Natalie grabs her backpack and leaves the house. Henry meets her, also with backpack. They're at school.)*

1 2

p *(acoustic guitar strumming)*

E♭sus2/G

Tenderly, Conversationally

3 4 5

NATALIE:

Hey.

HENRY:

Hey. I've missed you these days.

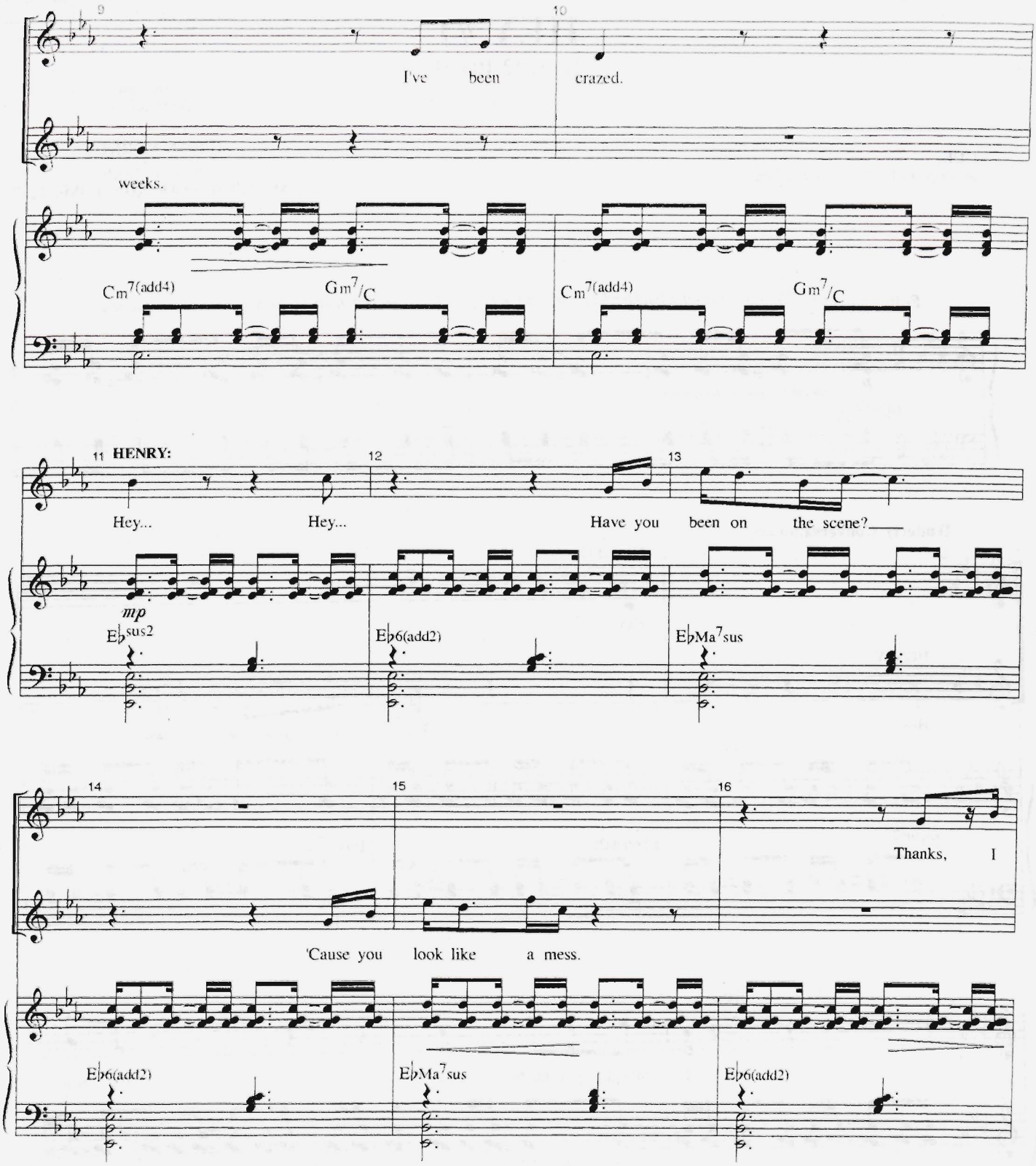
E♭sus2 E♭6(add2) E♭Ma7sus

6 7 8

HENRY:

I thought you might call— it's been

E♭6(add2) E♭Ma7sus E♭6(add2)


9
10
I've been crazed.
weeks.
Cm7(add4)
Gm7/C
Cm7(add4)
Gm7/C
11 HENRY:
12
13
Hey... Hey... Have you been on the scene?
mp
E♭sus2
E♭6(add2)
E♭Ma7sus
14
15
16
Thanks, I
'Cause you look like a mess.
E♭6(add2)
E♭Ma7sus
E♭6(add2)

guess. Wow —

Are you clear?

Cm7(add4) Gm7/C Cm7(add4) Cm11

cresc. poco a poco

19 com-ing from you— 20 O-kay. 21 how did it start?

Getting intense

I don't do what you do. But you

mp

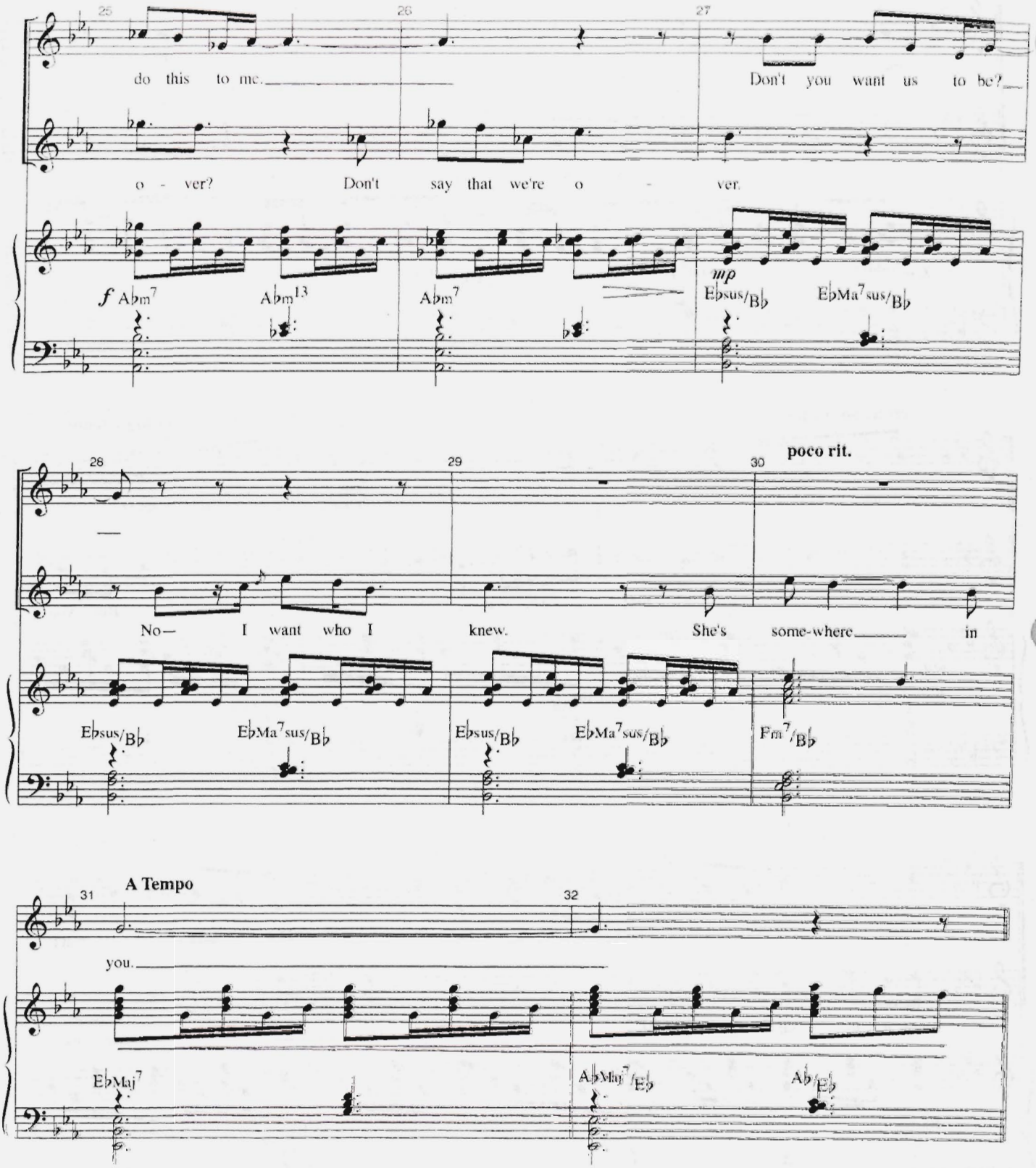
F7sus4/A♭ B♭/A♭ Fsus/A♭

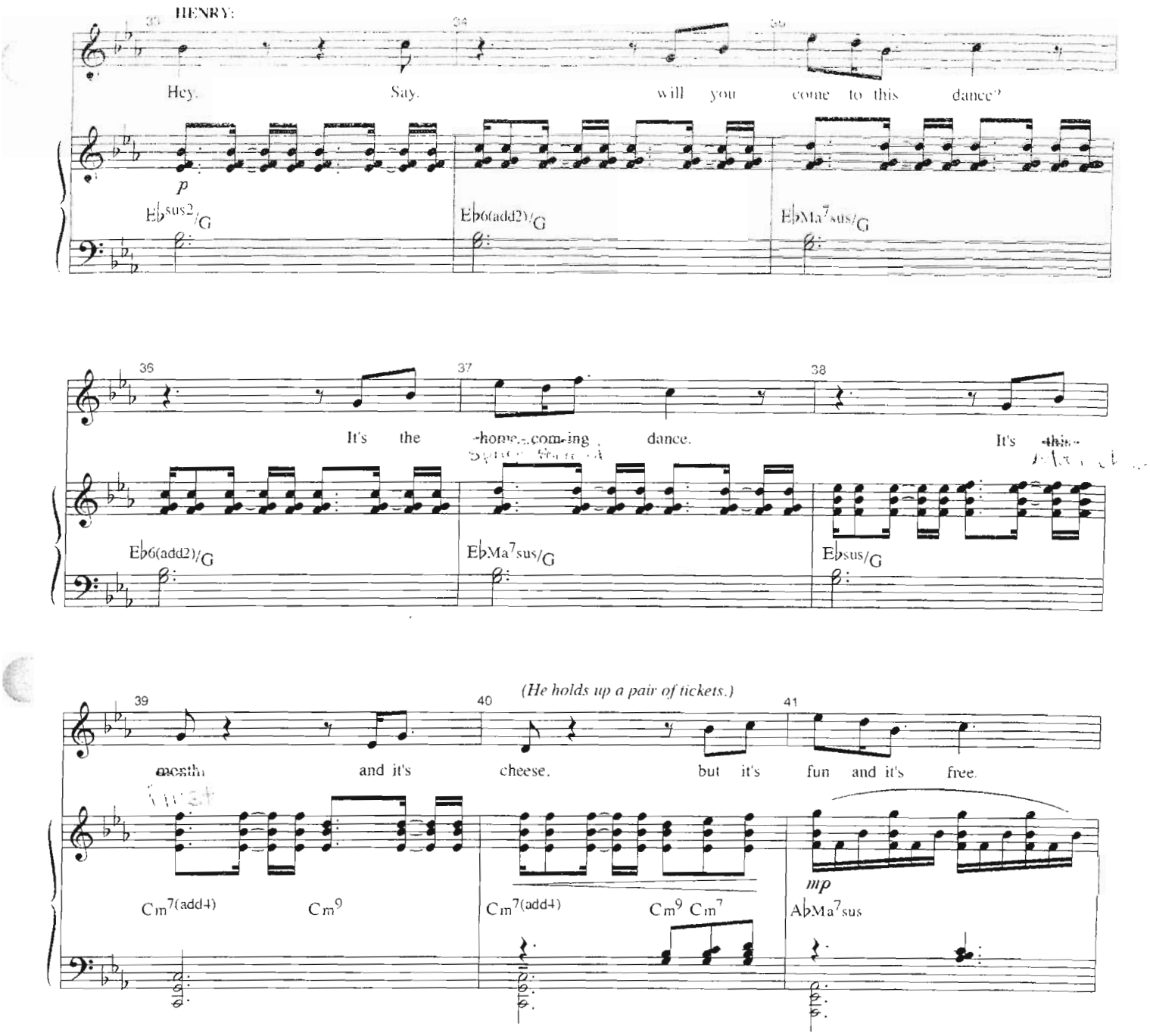
22 Oh, I took it too far? 23 took it too far. Hey— 24 Hen-ry don't— don't

Hey— Are we

mf

B♭/A♭ F7sus4/A♭ B♭/A♭


25
26
27
do this to me.
Don't you want us to be?
o - ver? Don't say that we're o - ver.
f
mp
A♭m7
A♭m13
A♭m7
E♭sus/B♭
E♭Ma7sus/B♭
28
29
30
poco rit.
No— I want who I knew. She's some-where in
E♭sus/B♭
E♭Ma7sus/B♭
E♭sus/B♭
E♭Ma7sus/B♭
Fm7/B♭
31
A Tempo
32
you.
E♭Maj7
A♭Maj7/E♭
A♭/E♭


HENRY:
Hey. Say. will you come to this dance?
p
E♭sus2/G
E♭6(add2)/G
E♭Ma7sus/G
It's the home-com-ing dance. It's this
E♭6(add2)/G
E♭Ma7sus/G
E♭sus/G
(He holds up a pair of tickets.)
month and it's cheese. but it's fun and it's free.
mp
Cm7(add4)
Cm9
Cm7(add4)
Cm9 Cm7
A♭Ma7sus

42 43 44

I don't do danc - es.

Do this dance, with

B♭/A♭ Gm7 Gm7

Expressive

45 46 47 poco rit.

Good - bye Hen -

me.

mp

Fm7(add4) B♭7sus4

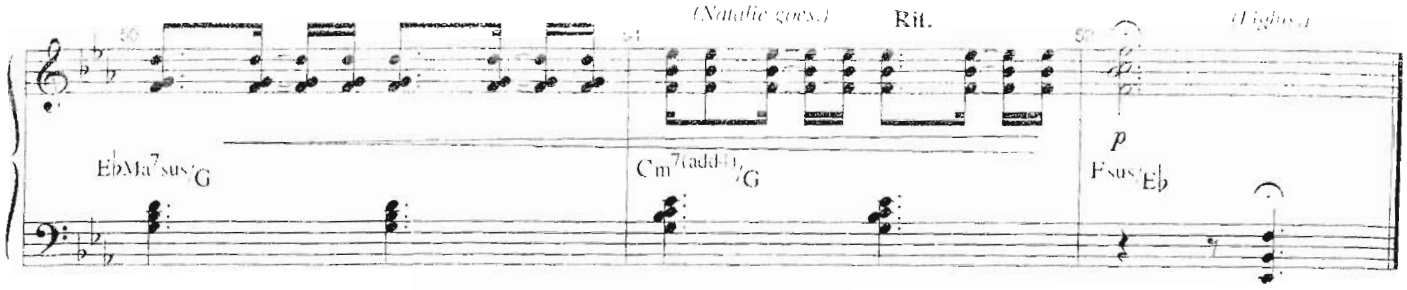
A Tempo

48 49

ry.

p

E♭sus2/G E♭6(add2)/G



Segue to #24
"Seconds and Years"

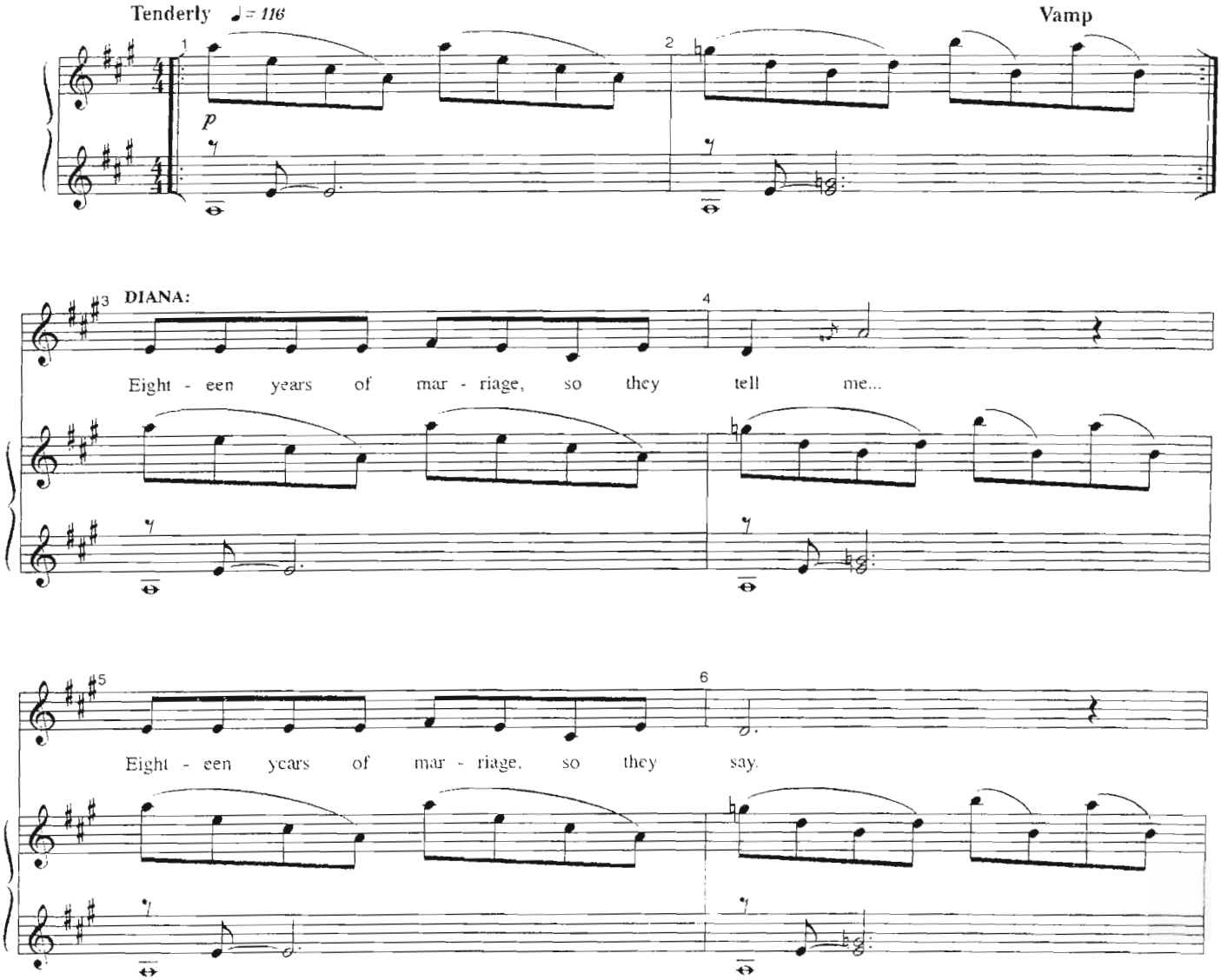
SECONDS AND YEARS

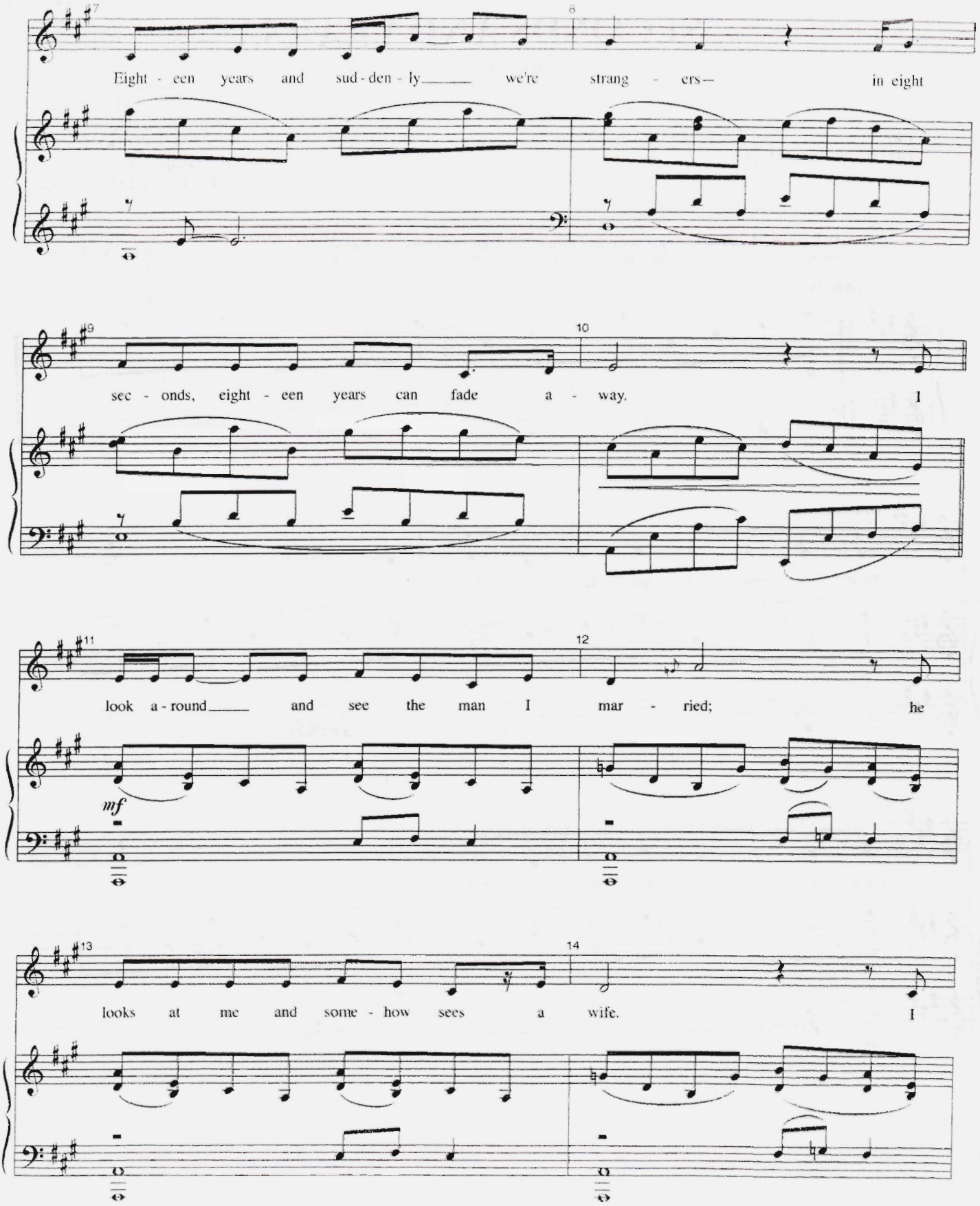
[Rev. 12/10/07]

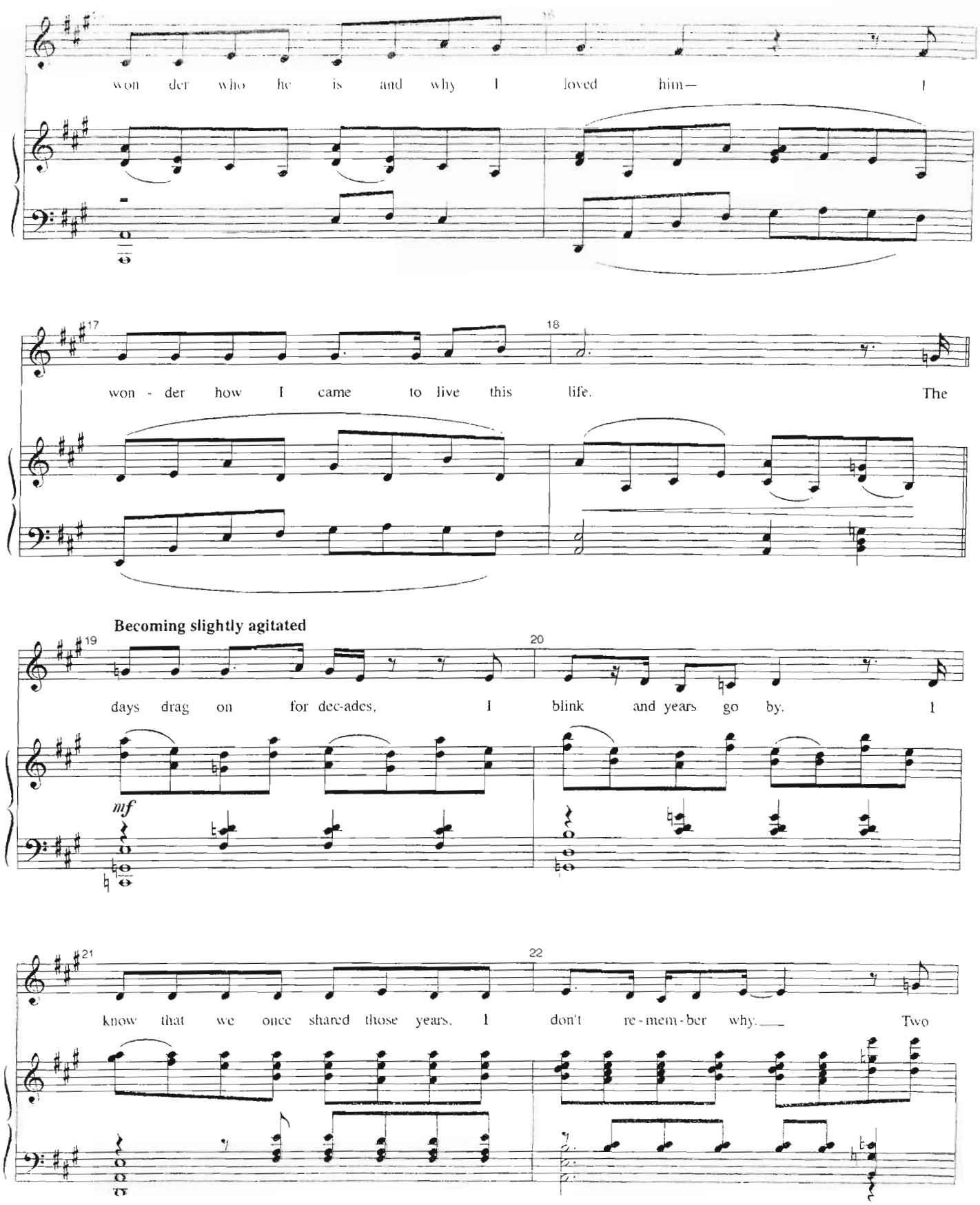
Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

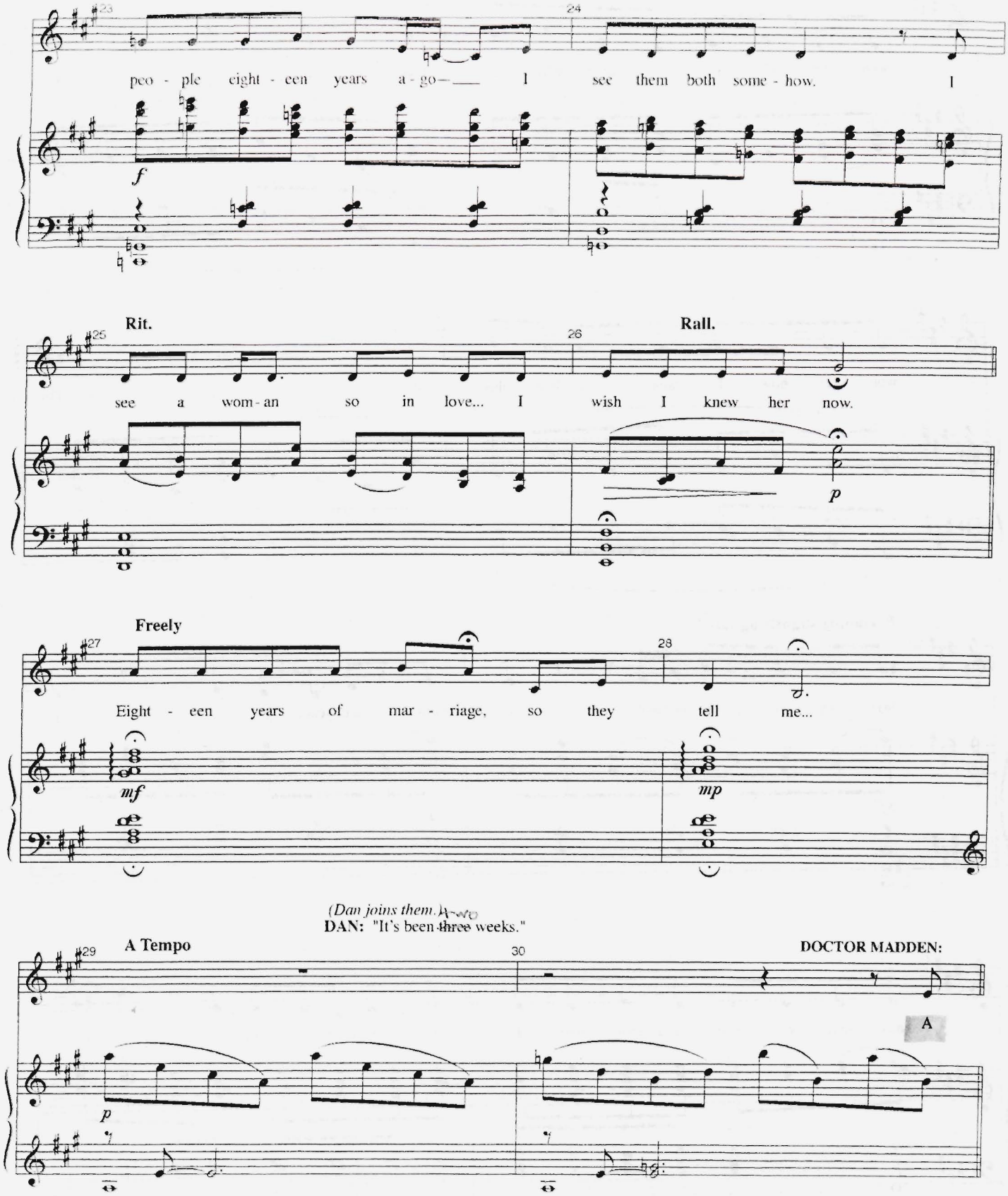
CUE:
(Diana is with Doctor Madden in his office.)

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."




Eight - een years and sud - den - ly we're strang - ers in eight
sec - onds, eight - een years can fade a - way. I
look a - round and see the man I mar - ried; he
mf
looks at me and some - how sees a wife. I


won der who he is and why I loved him— I
won - der how I came to live this life. The
Becoming slightly agitated
mf
days drag on for dec-ades, I blink and years go by. I
know that we once shared those years. I don't re-mem-ber why. Two


23
24
peo - ple eight - een years a - go— I see them both some - how. I
f
Rit.
25
26
Rall.
see a wom - an so in love... I wish I knew her now.
p
Freely
27
28
Eight - een years of mar - riage, so they tell me...
mf
mp
(Dan joins them.)
DAN: "It's been three weeks."
A Tempo
29
30
DOCTOR MADDEN:
A
p

31 32

lit - tle loss of mem - o - ry is nor - mal, and

mp

33 34 DAN:

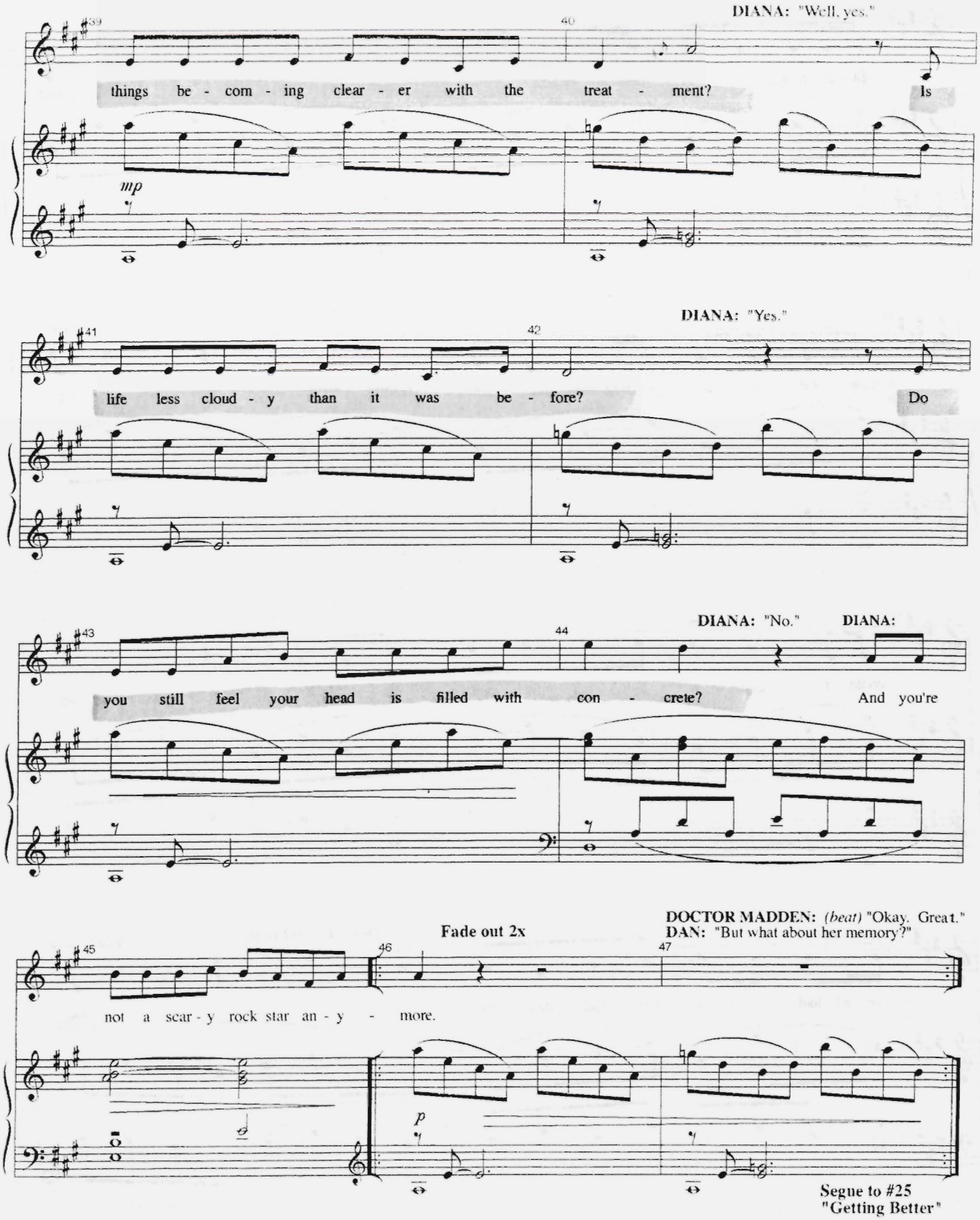
help - ful in for - get - ting all her fears. I

35 36

could - n't give a fly - ing fuck what's nor - mal— we

37 38 DOCTOR MADDEN: "Diana." *(Madden sings:)*

have - n't had a nor - mal day in years. Are


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"

GETTING BETTER

[Rev. 12/13/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Vocal Arrangement by
ANNMARIE MILAZZO
Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:
Segue from #24 Seconds and Years
(As Diana goes, Doctor Madden takes Dan aside.)

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 | E♭ | 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.

G sus4 | G | B♭(add9)

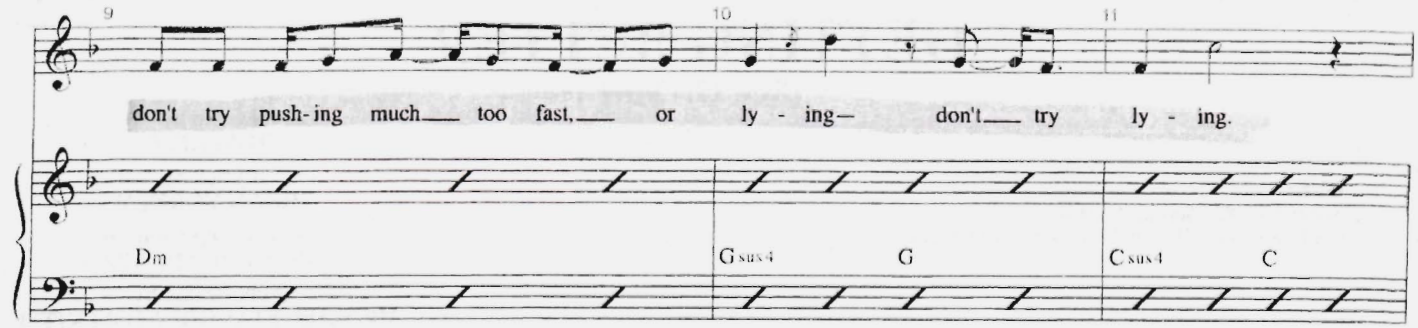
Folk Rock ♩= 92 **Vamp**

F *(acoustic guitar strum)* B♭/F

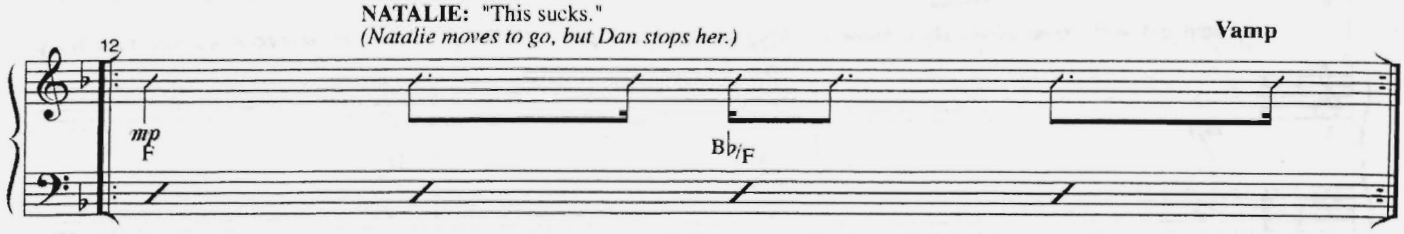
Tell her sto - ries from the past, full of de - tail, all well - cast,

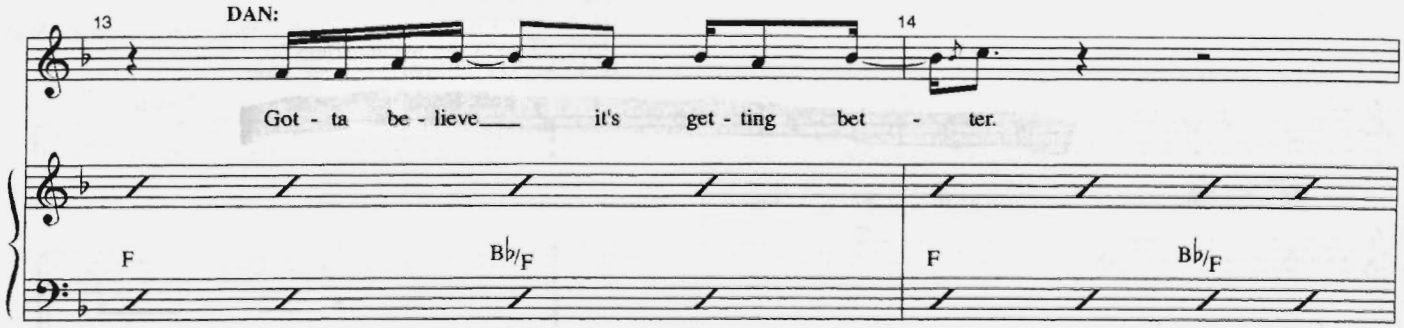
simile

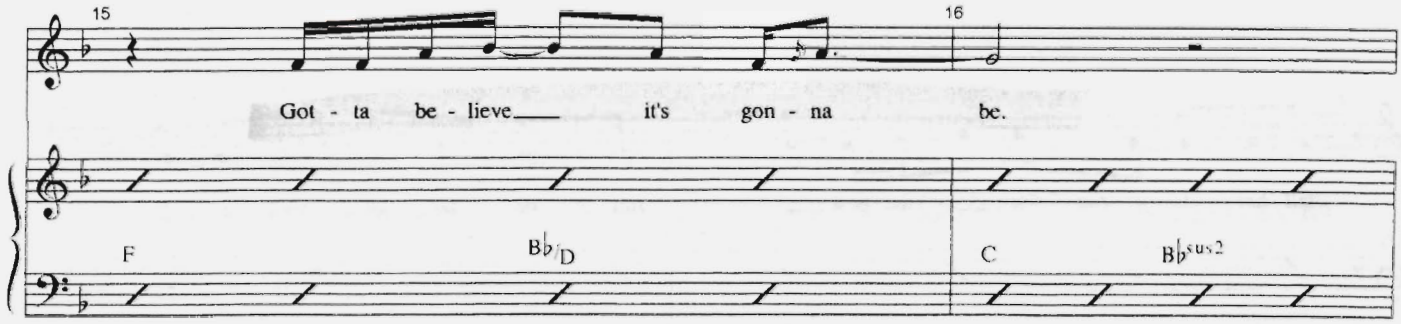
F | E♭

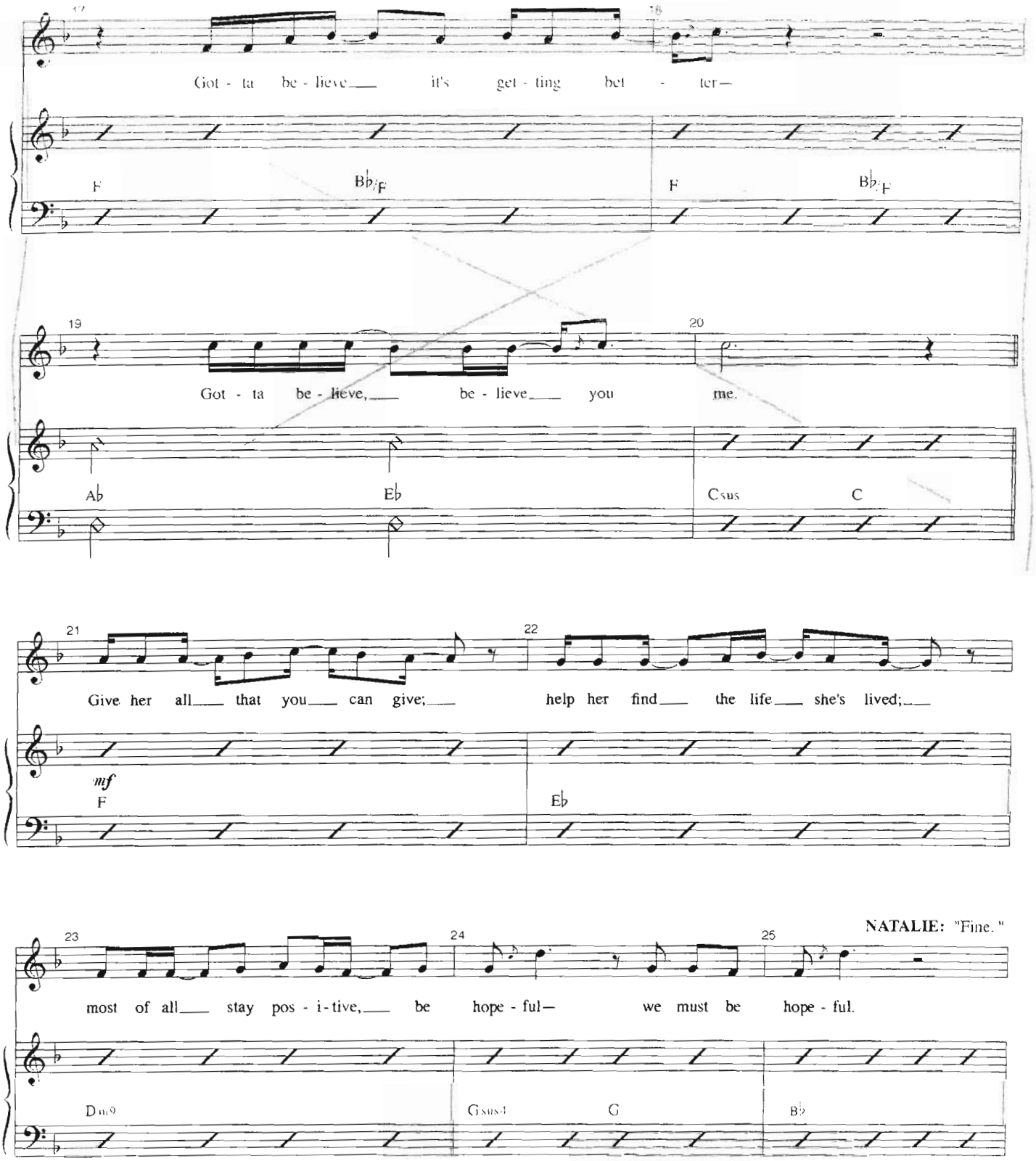


(Another day. Dan sits next to Diana, paging through a photo album)
DAN: "And here we are visiting the Grand Canyon, the year Natalie learned about mooning. This is our first house, the one on Walton Way—we loved that place. And here is one of all three of us smiling—it's actually a composite photo, but..."
NATALIE: "Missing a few pictures there, aren't you, Dad? Why don't you tell her about—"
DAN: "I will Natalie. At the right time."
DIANA: "Who's this adorable little chubby girl?"
DAN: "That's Natalie."
NATALIE: "This sucks."
(Natalie moves to go, but Dan stops her.)








17
18
Got - ta be - lieve___ it's get - ting bet - ter—
F
B♭/F
F
B♭/F
19
20
Got - ta be - lieve,___ be - lieve___ you me.
A♭
E♭
Csus
C
21
22
Give her all___ that you___ can give;___ help her find___ the life___ she's lived;___
mf
F
E♭
23
24
25
NATALIE: "Fine."
most of all___ stay pos - i - tive,___ be hope - ful— we must be hope - ful.
Dm9
Gsus4
G
B♭

(Natalie takes the photo album from Dan, and flips to some back pages...)

26 27

Show an - o - ther pho - to - graph— some-thing that's too cute by half—

F E♭

28 29

get her cry - ing, have a laugh, re - mem - ber., she will re-mem -

Dm9 B♭

(...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 31 32 33

- ber.

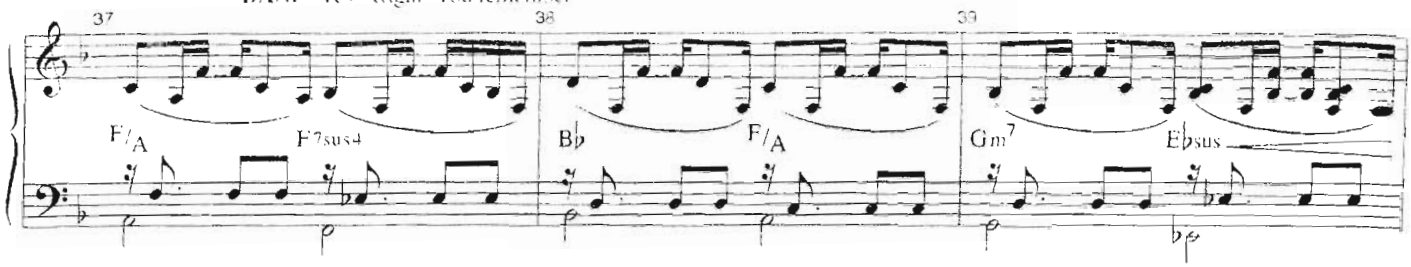
p C *(Underscore)* B♭sus Fsus/A Gm7 C B♭sus B♭ Fsus/A Gm7

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."

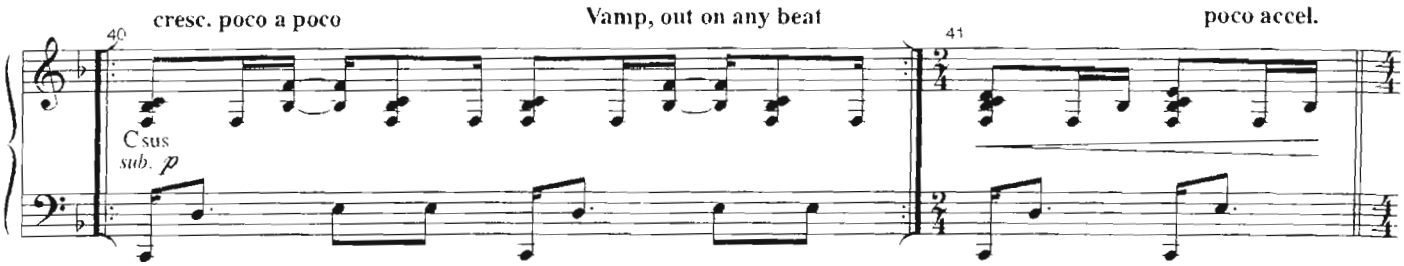
34 35 36

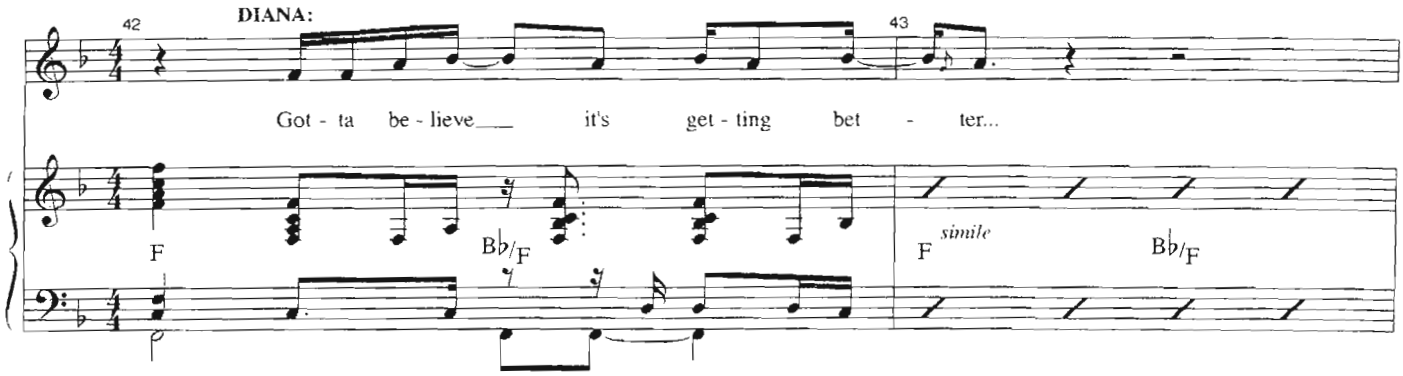
mp C B♭ F/A Gm7 C B♭

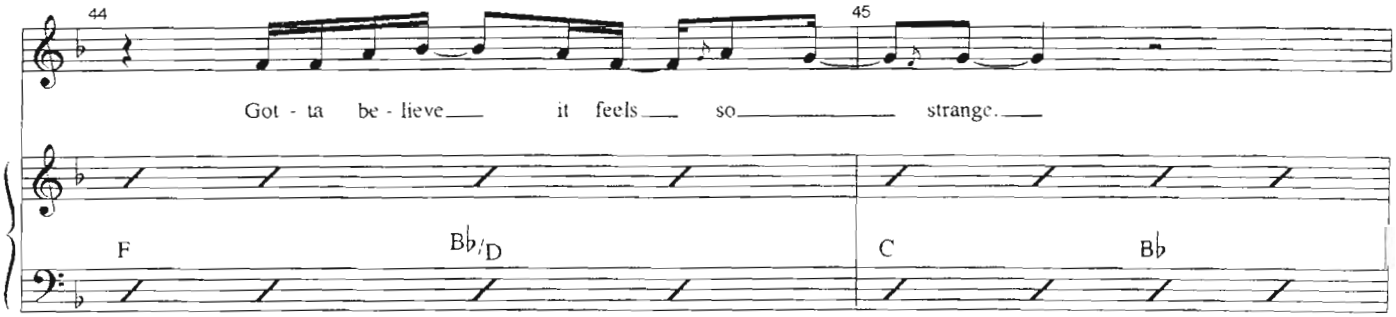
DAN: "Diana...you remember this?"
DIANA: "It was the year of too much lithium. I made it to the school, but I couldn't get out of the car. And here—Natalie's last gymnastics meet—I locked myself in the bathroom."
DAN: "Yes! Right! You remember!"

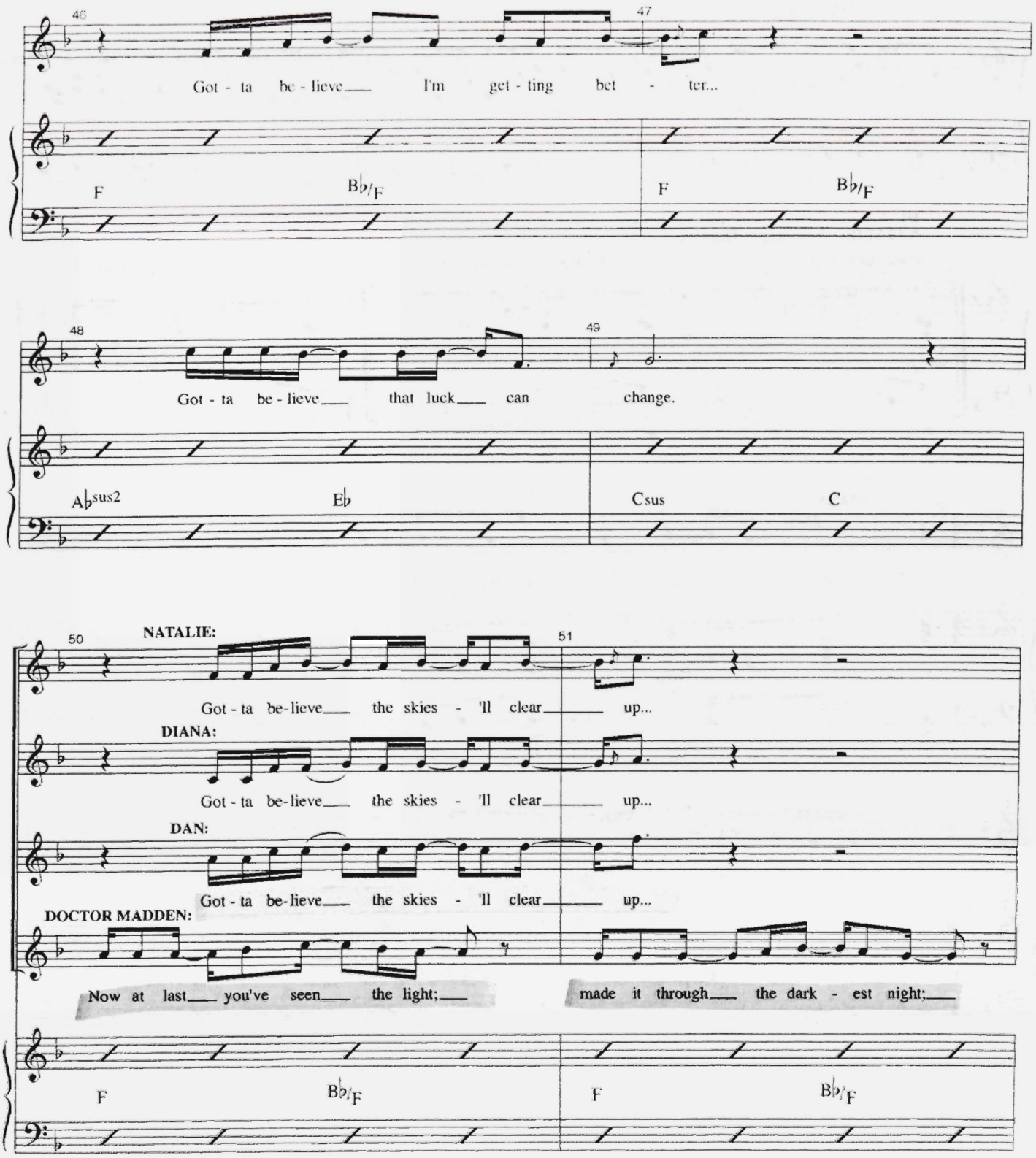


DIANA: *(to Natalie)* "Boy, your life has kind of sucked, hasn't it?"
NATALIE: "Yes! Right! Thank you."








46
47
Got - ta be - lieve___ I'm get - ting bet - ter...
F
B♭/F
F
B♭/F
48
49
Got - ta be - lieve___ that luck___ can change.
A♭sus2
E♭
Csus
C
50
51
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;___
F
B♭/F
F
B♭/F

52 53

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 B♭/D C Gm7

54 55

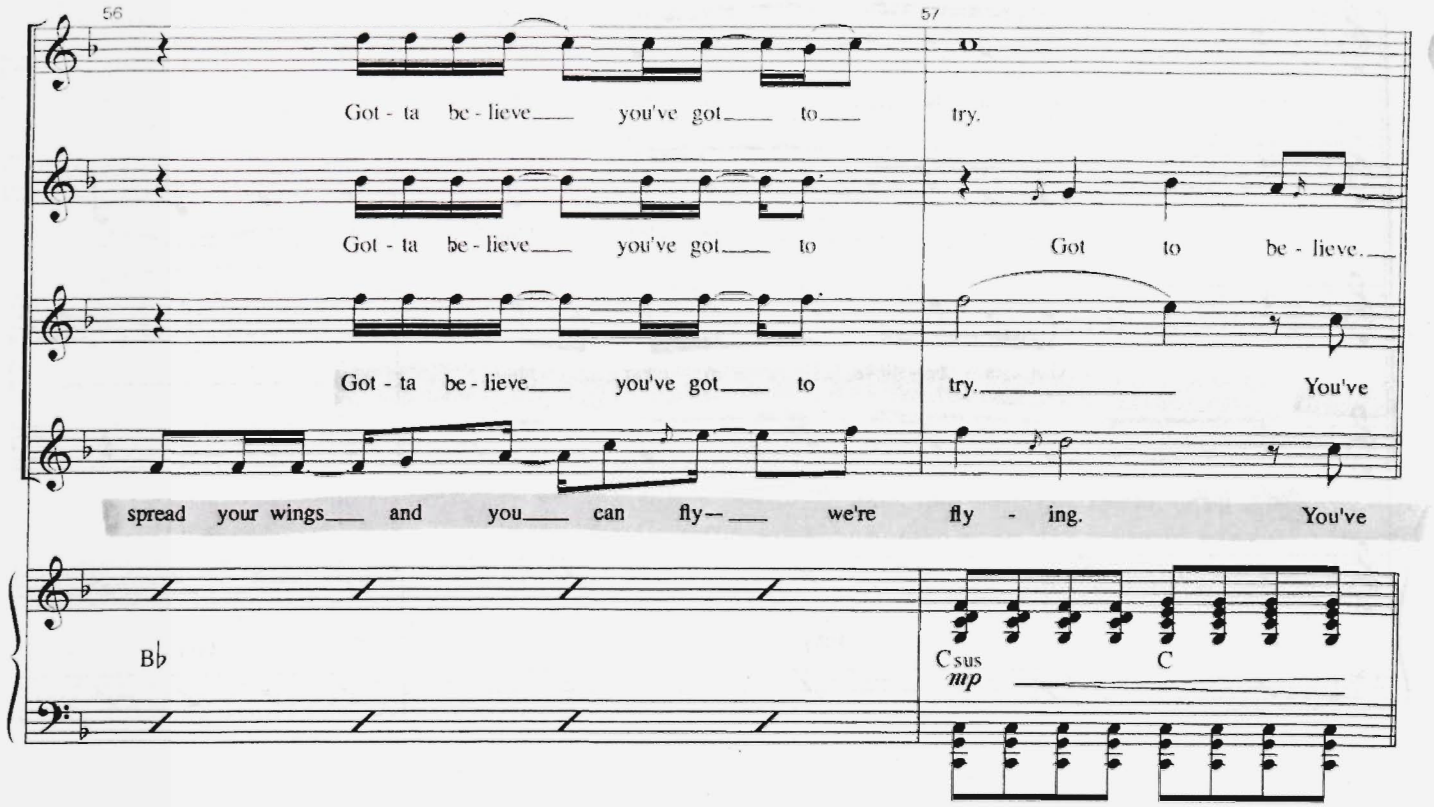
Got - ta be - lieve that things - 'll cheer up...

Got - ta be - lieve that things - 'll cheer up...

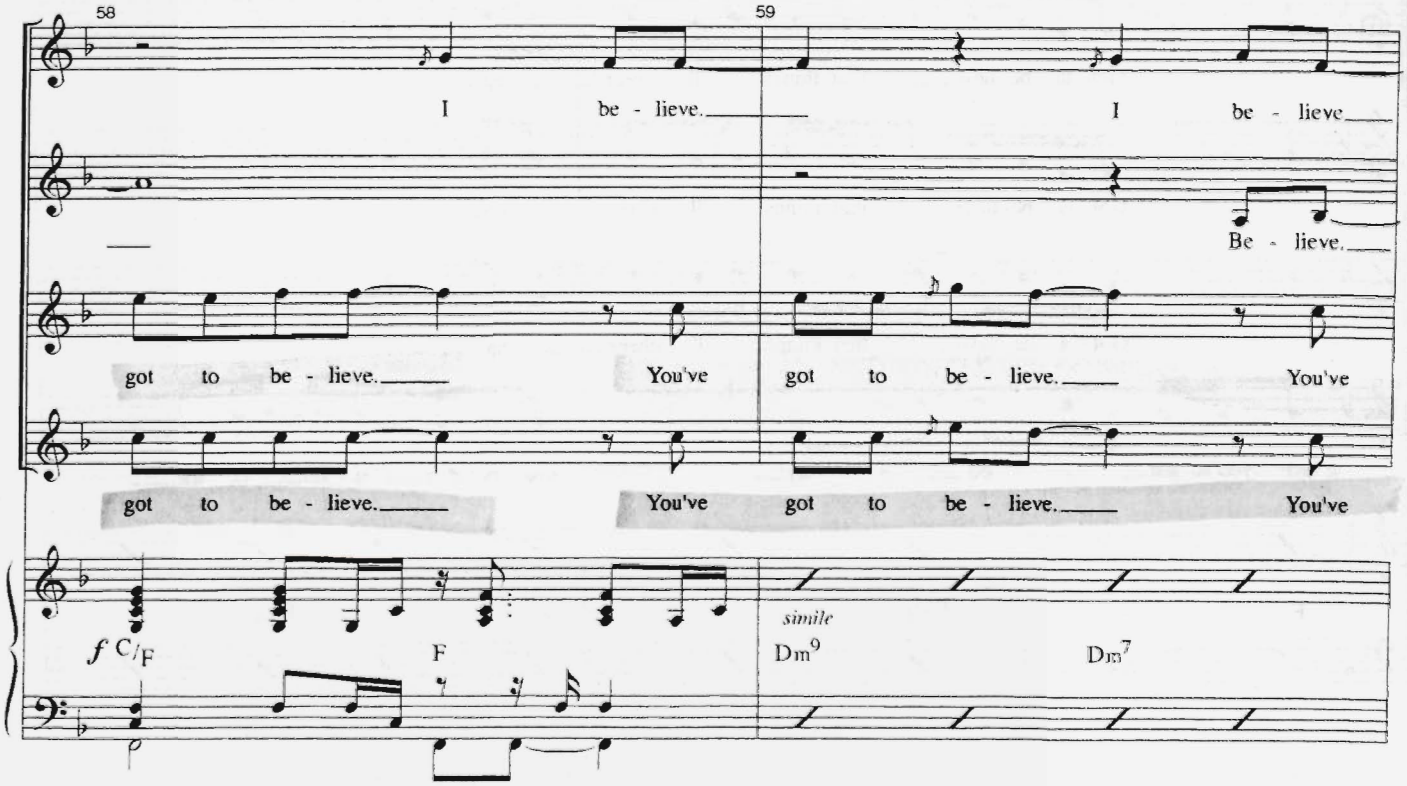
Got - ta be - lieve that things - 'll cheer up...

All you've got to do is try: eve - ry - day is do or die:

F B♭/F F B♭/F



(They pass around photos, papers, and tchochkes, moving joyously around, having a good time...)



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♭sus B♭ F B♭/C

62 63

Be - lieve. I be - lieve.

Be - lieve. Be - lieve.

got to be - lieve. You've got to be - lieve. You've

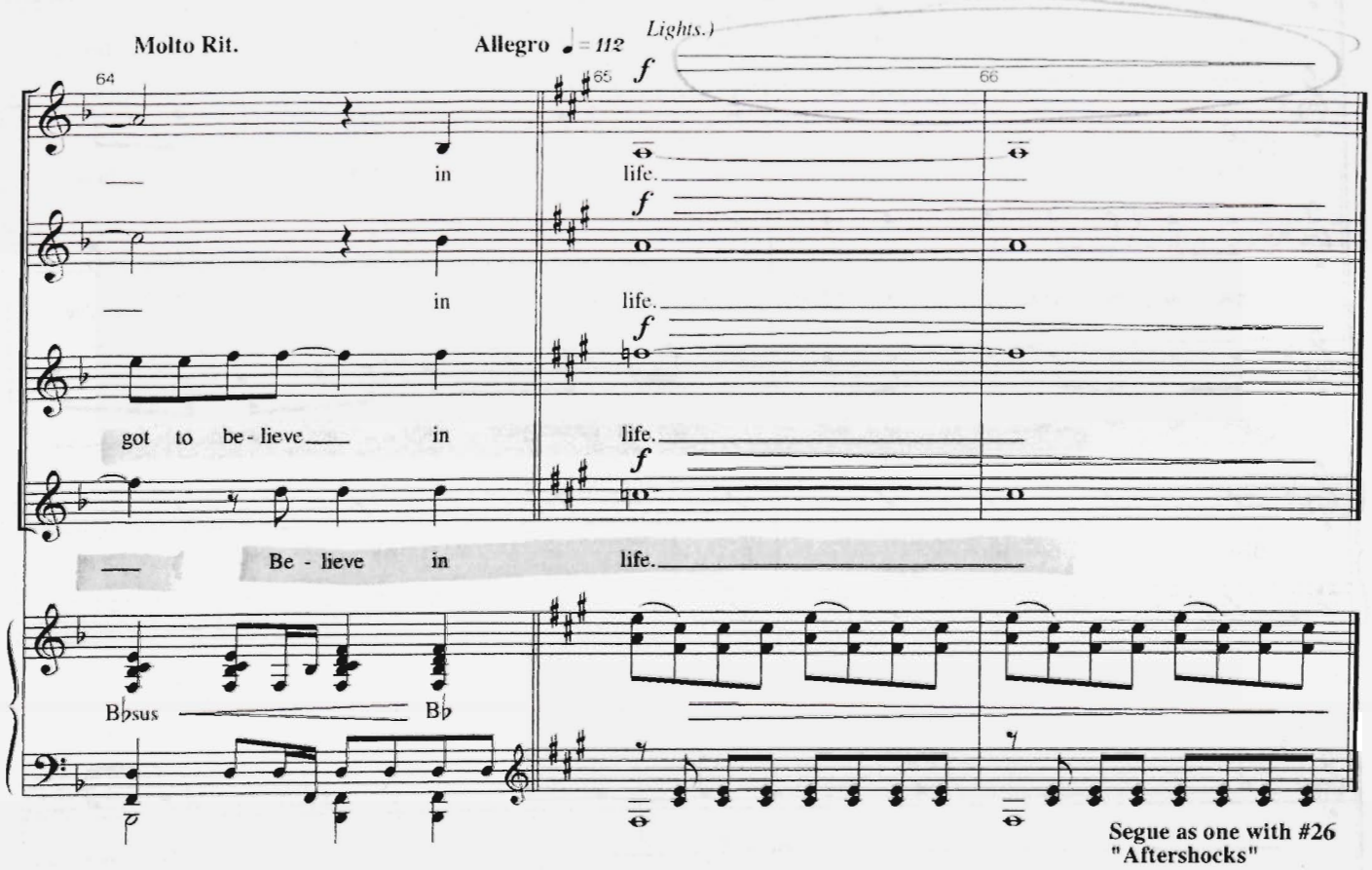
fly. You've got to be - lieve. You've got to be - lieve.

C/F F Dm9 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 Beanie Baby.

From the midst of the celebration, Gabe emerges.

Lights.)



Segue as one with #26 "Aftershocks"

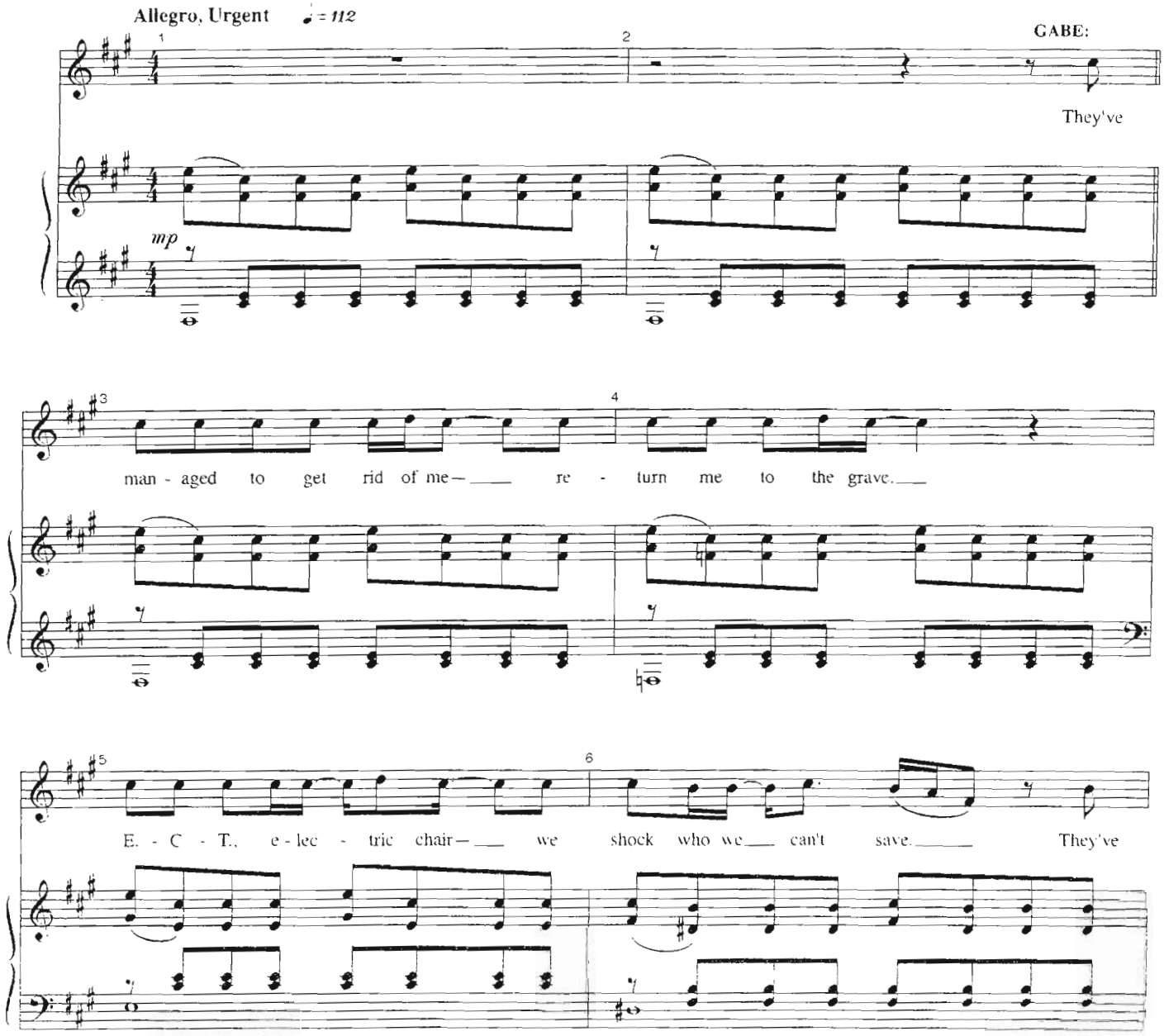
AFTERSHOCKS

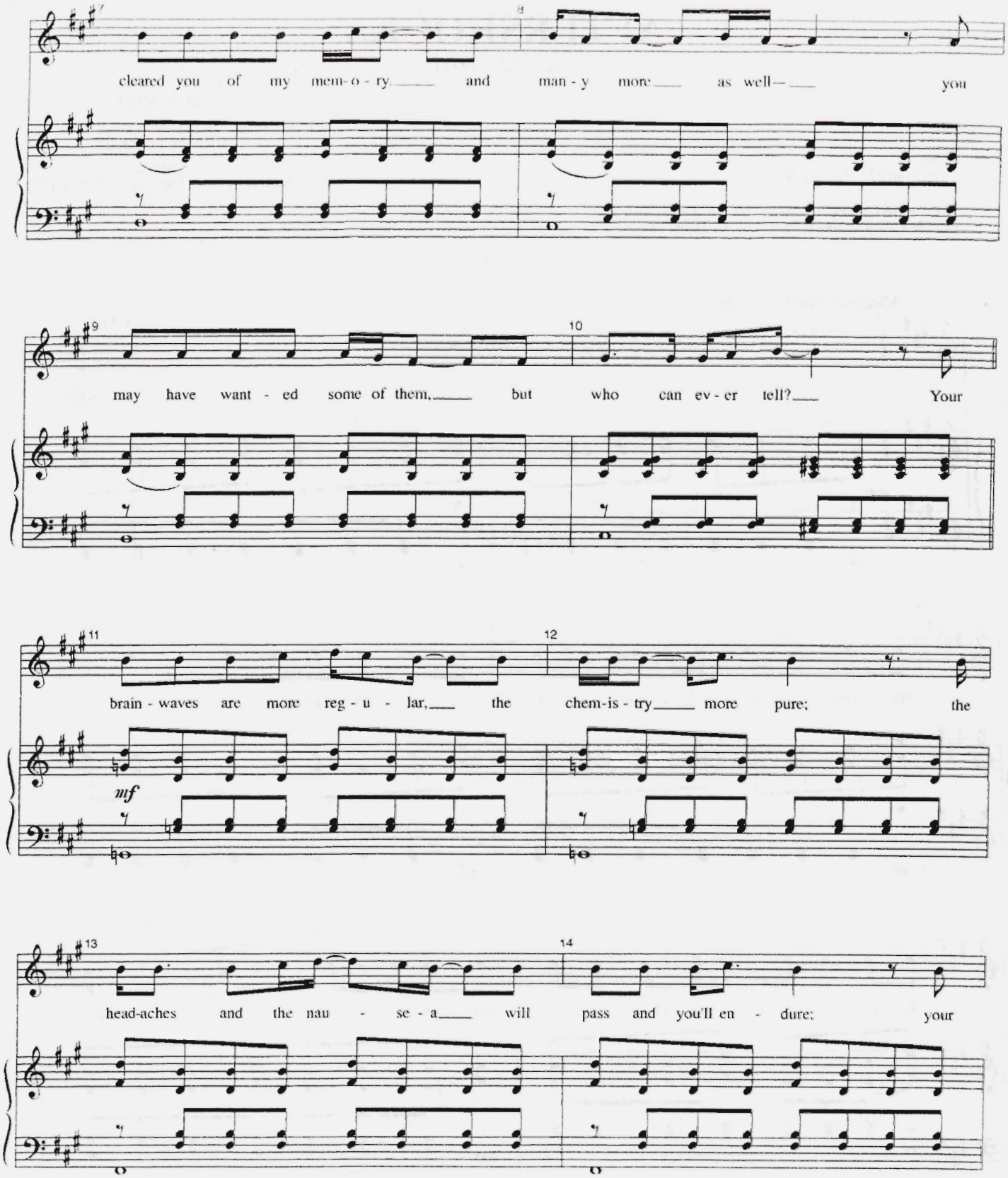
[Rev. 12/10/07]

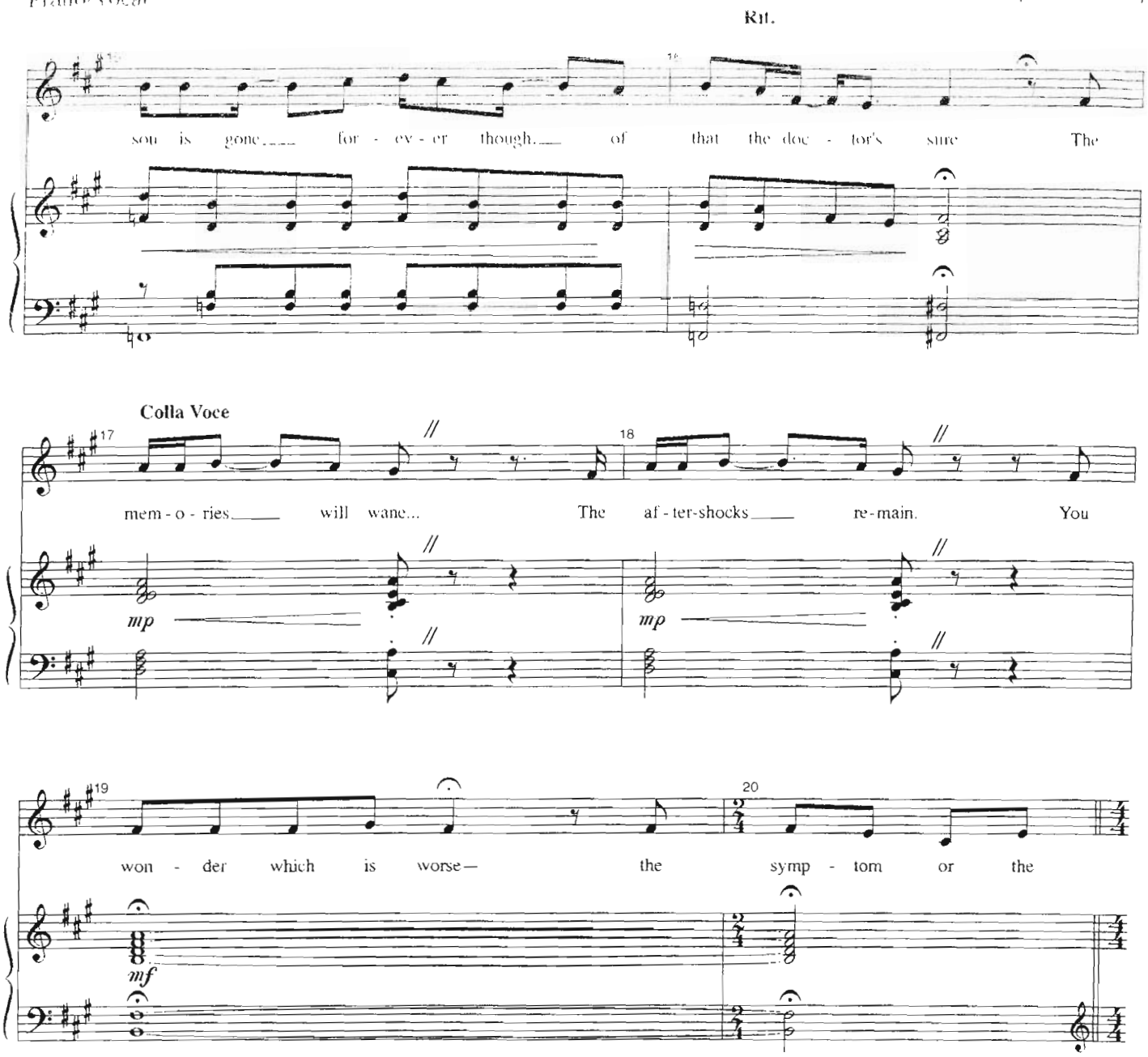
Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

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.)




cleared you of my mem-o-ry and man-y more as well— you
may have want-ed some of them, but who can ev-er tell? Your
mf
brain-waves are more reg-u-lar, the chem-is-try more pure; the
head-aches and the nau-se-a will pass and you'll en-dure; your


Rit.
son is gone for - ever though. of that the doc - tor's sure The
Colla Voce
mem - o - ries will wane... The af - ter-shocks re-main. You
mp
mp
won - der which is worse— the symp - tom or the
mf

(Lights.

Diana is at the kitchen table sorting through photos, papers, more. Dan finds her.)

A Tempo

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.

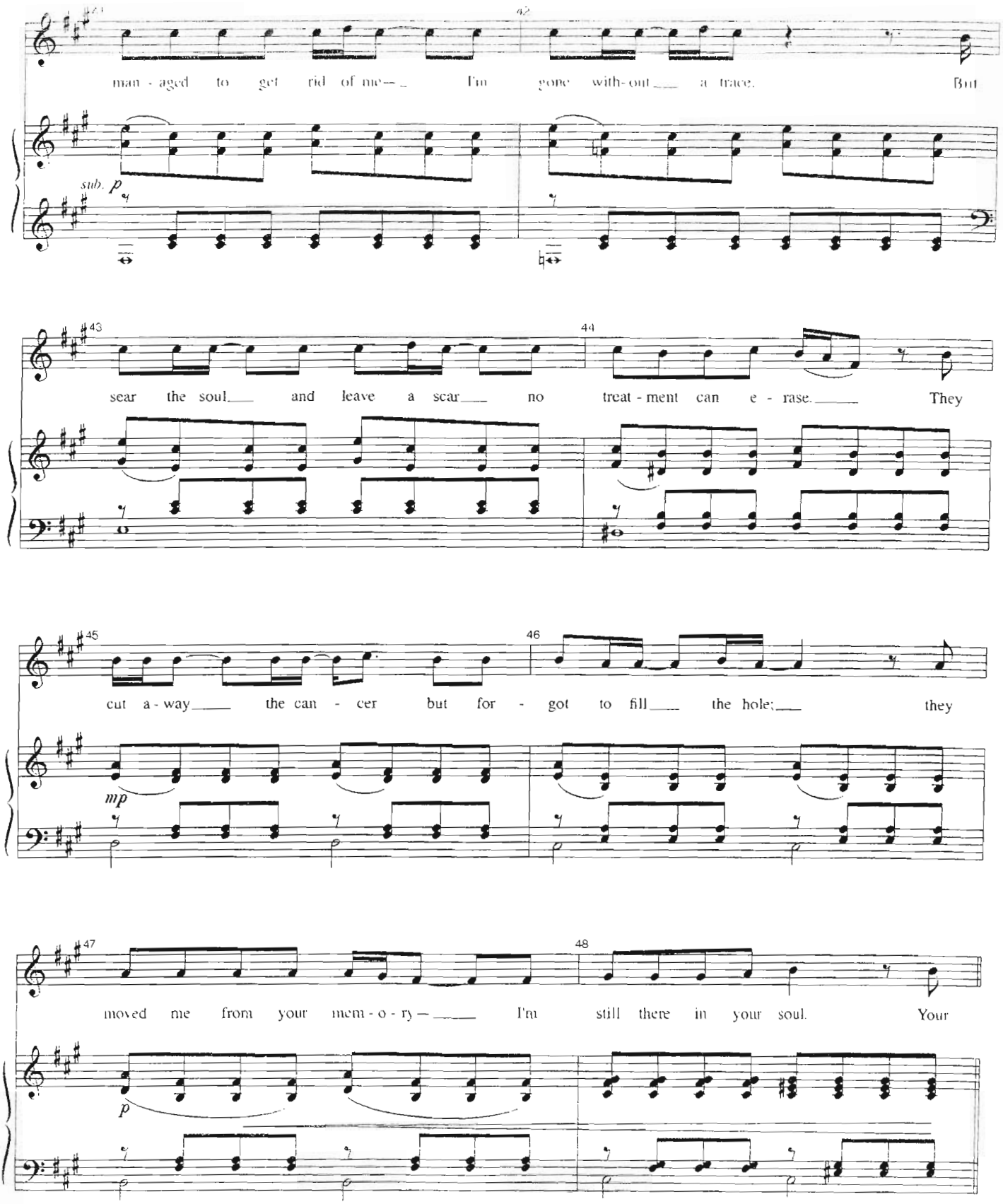
Gabe watches her.)

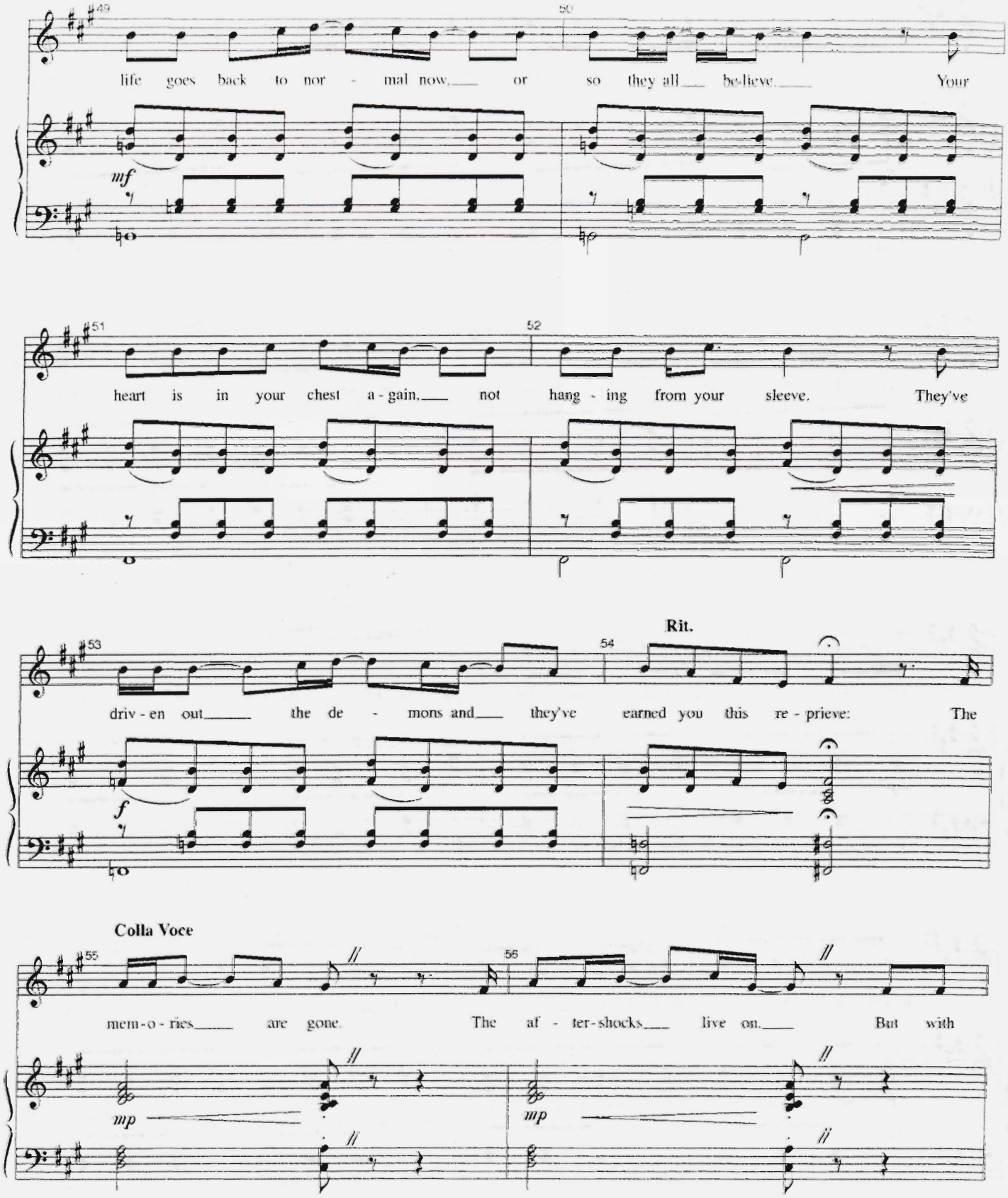
Vamp **Rall.**

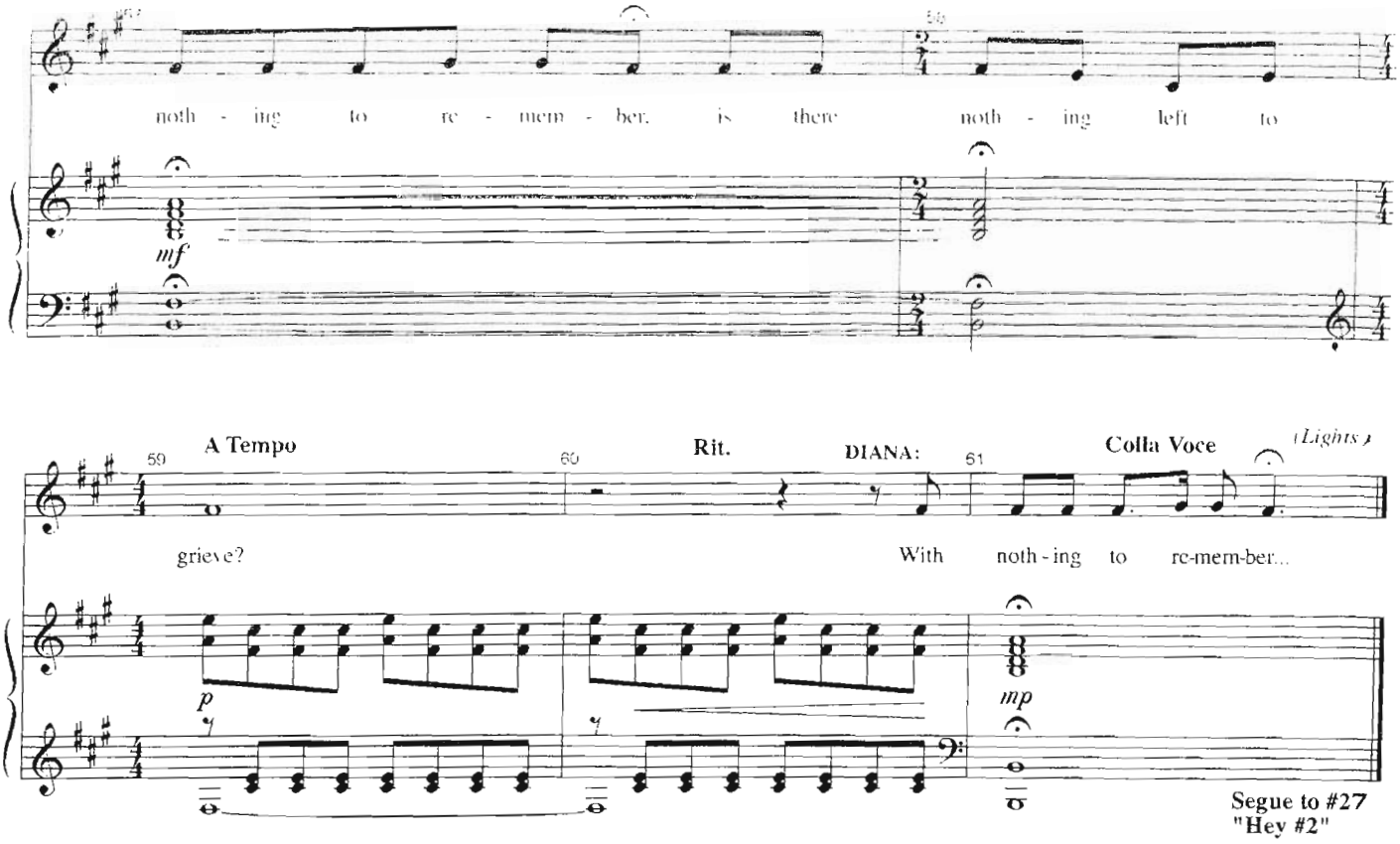
37 38 39 40

GABE:

They've


man - aged to get rid of me— I'm gone with-out a trace. But
sub. p
sear the soul and leave a scar no treat - ment can e - rase. They
cut a - way the can - cer but for - got to fill the hole; they
mp
moved me from your mem - o - ry — I'm still there in your soul. Your
p


49
50
life goes back to nor - mal now. or so they all believe. Your
mf
51
52
heart is in your chest a - gain. not hang - ing from your sleeve. They've
53
54
Rit.
driv - en out the de - mons and they've earned you this re - prieve: The
f
Colla Voce
55
56
mem - o - ries are gone. The af - ter - shocks live on. But with
mp
mp

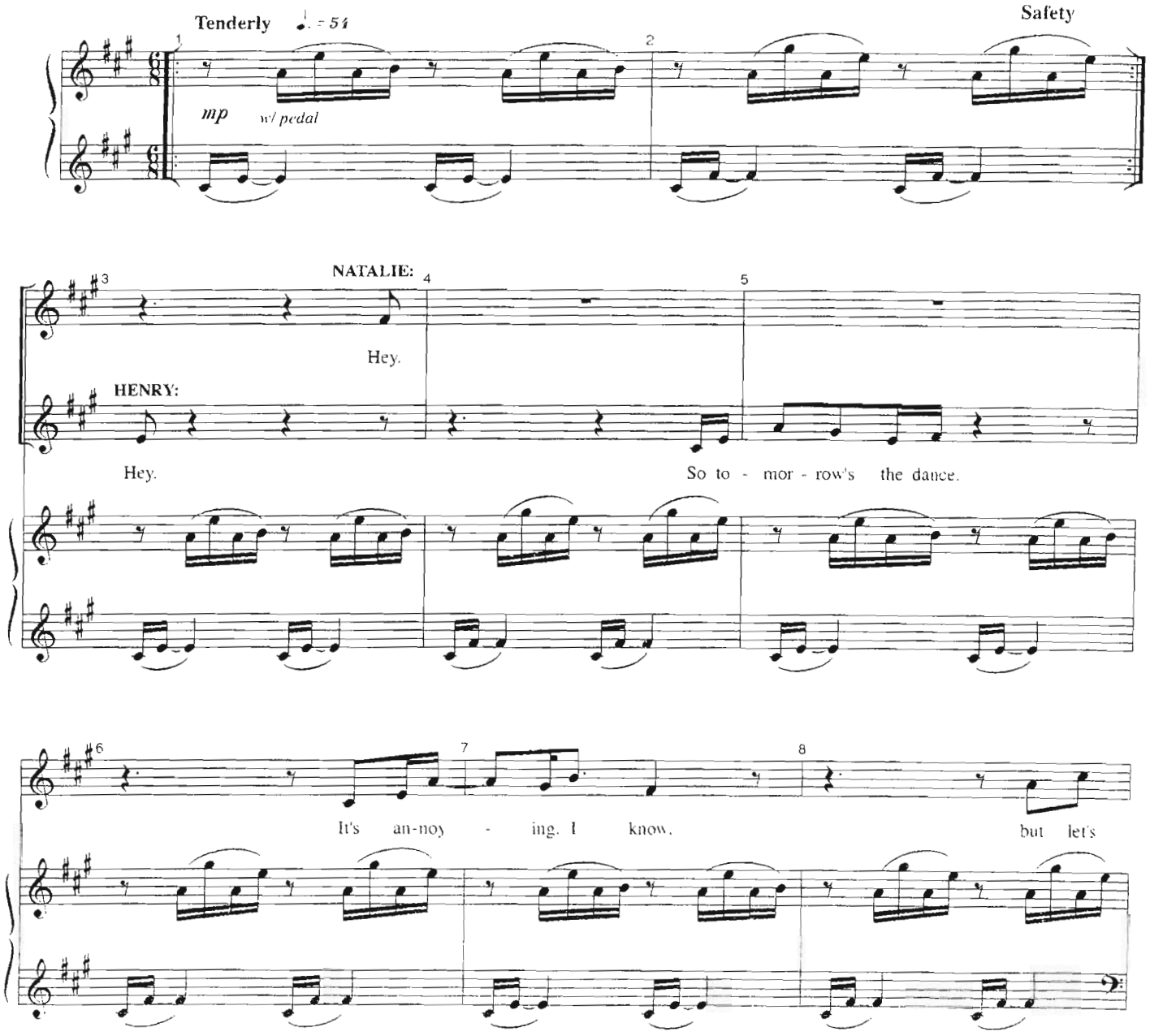

noth - ing to re - mem - ber. is there noth - ing left to
mf
A Tempo
Rit.
DIANA:
Colla Voce
(Lights)
grieve?
With noth - ing to re-mem-ber...
p
mp
Segue to #27
"Hey #2"

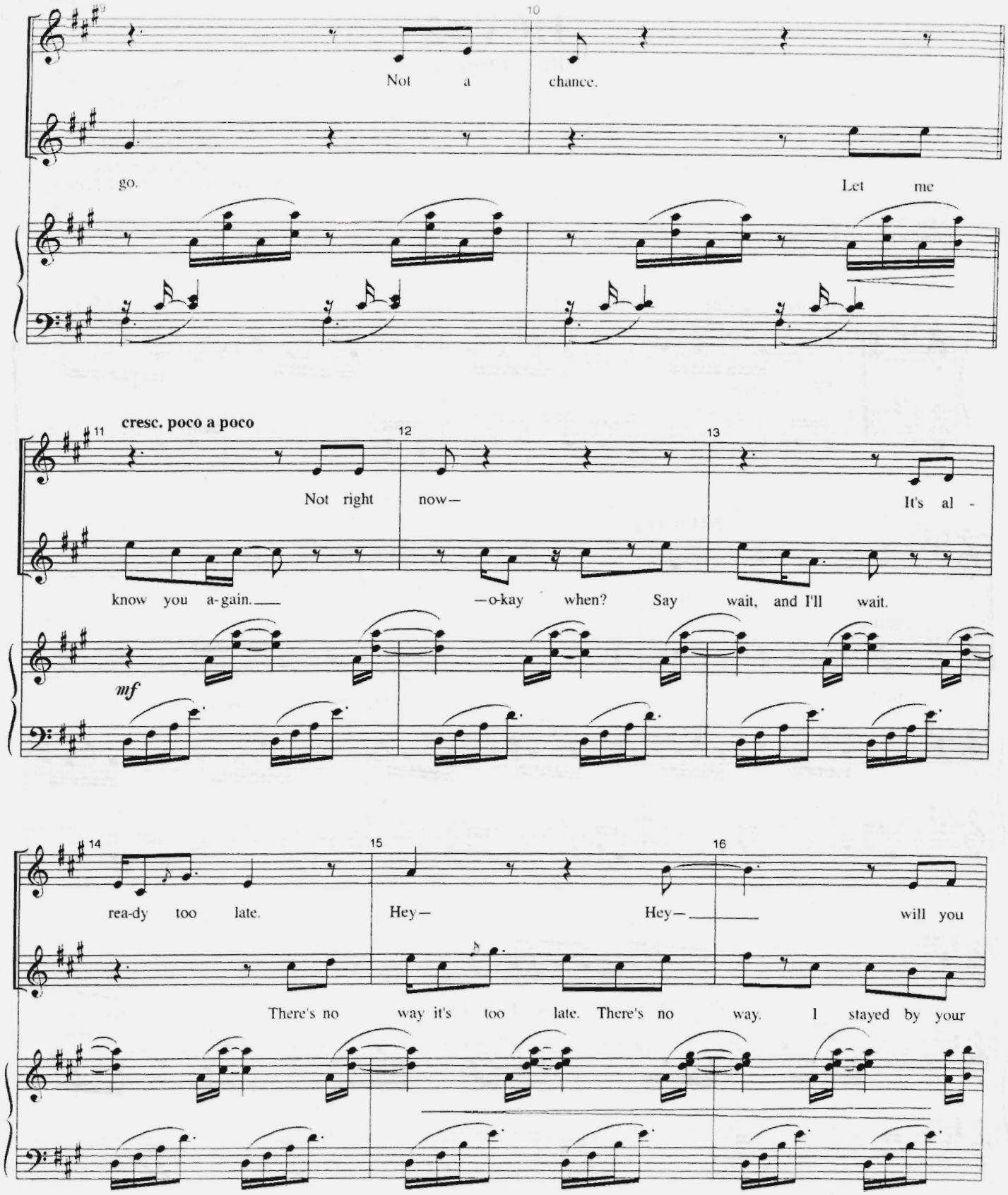
HEY #2

[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.)




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-nied?

f *mp*

20 21 22

poco rit.

You re-mind me of me... and how fucked up I can

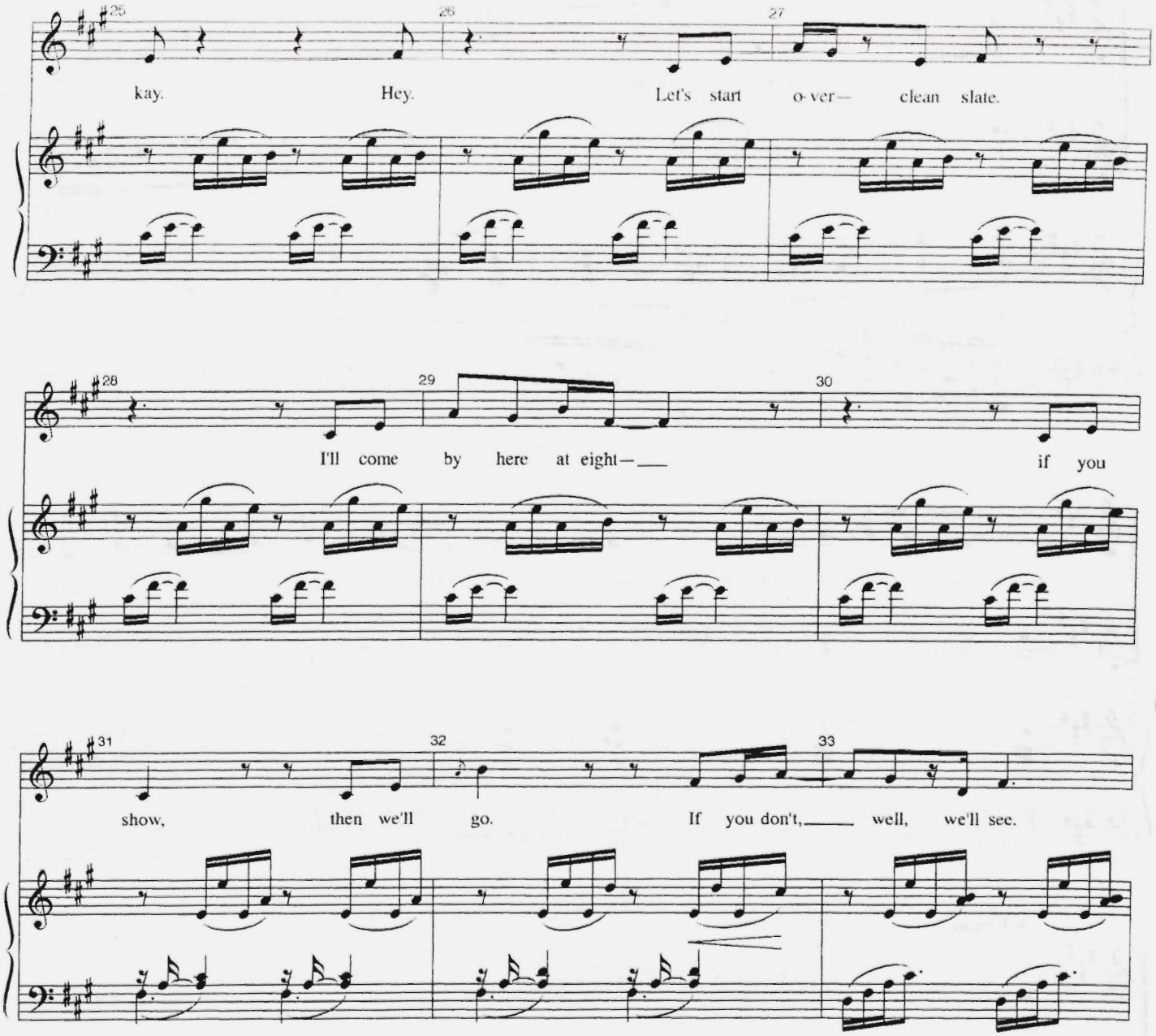
A Tempo

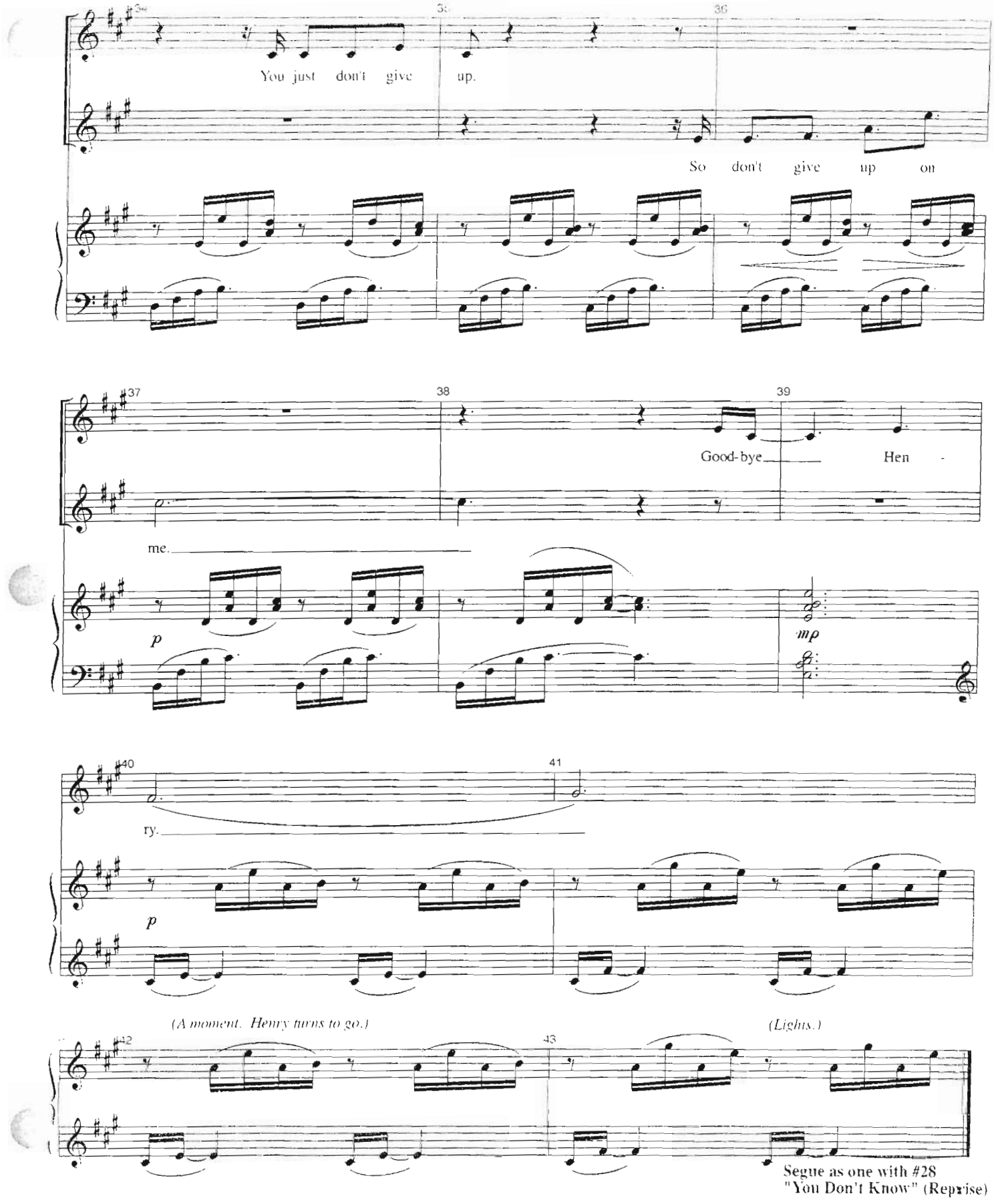
23 24

be.

O -

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.


You just don't give up.
So don't give up on
Good-bye Hen -
me.
p
mp
ry.
p
(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"

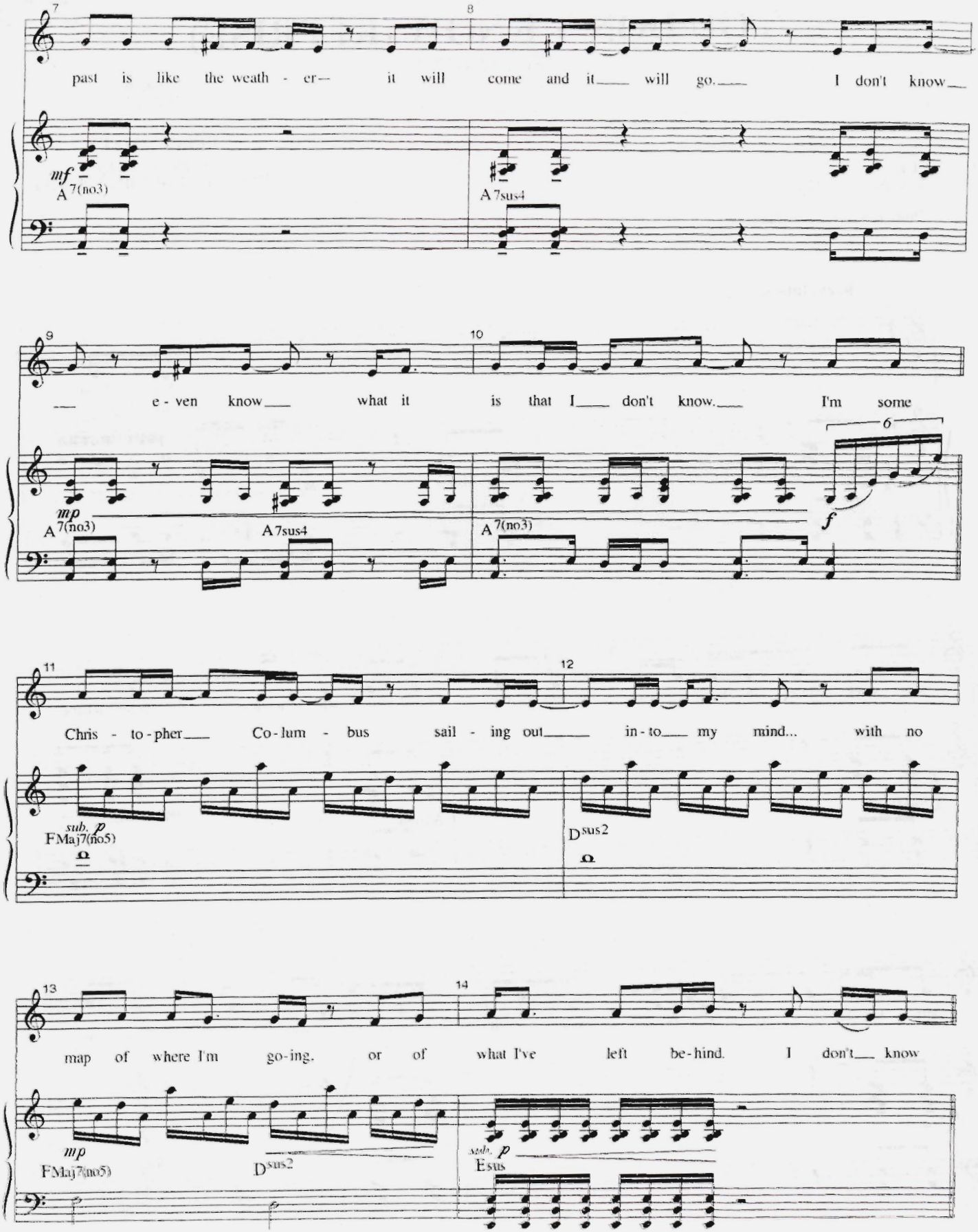
(Diana is with Doctor Madden)

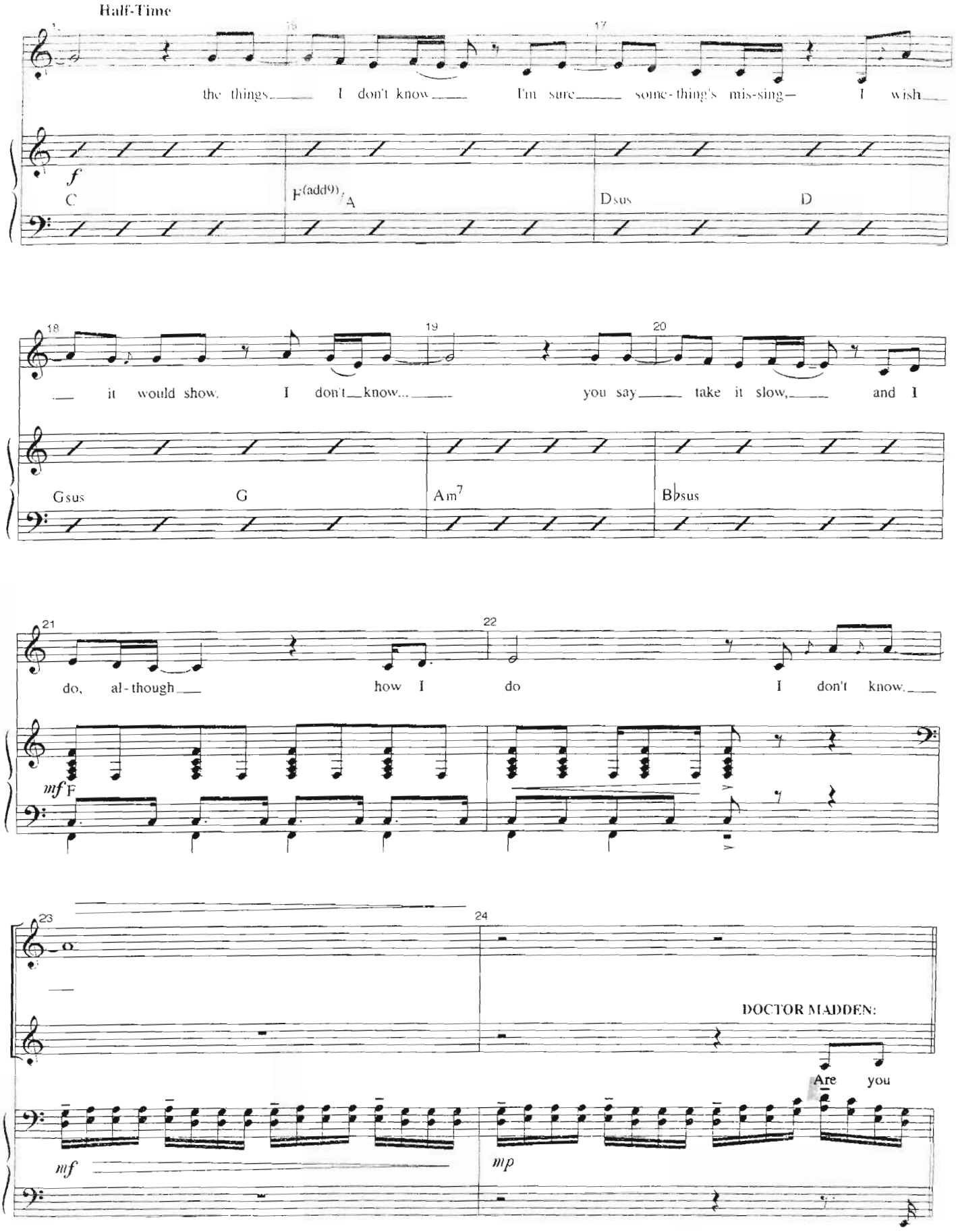
Rock, Intense ♩ = 80

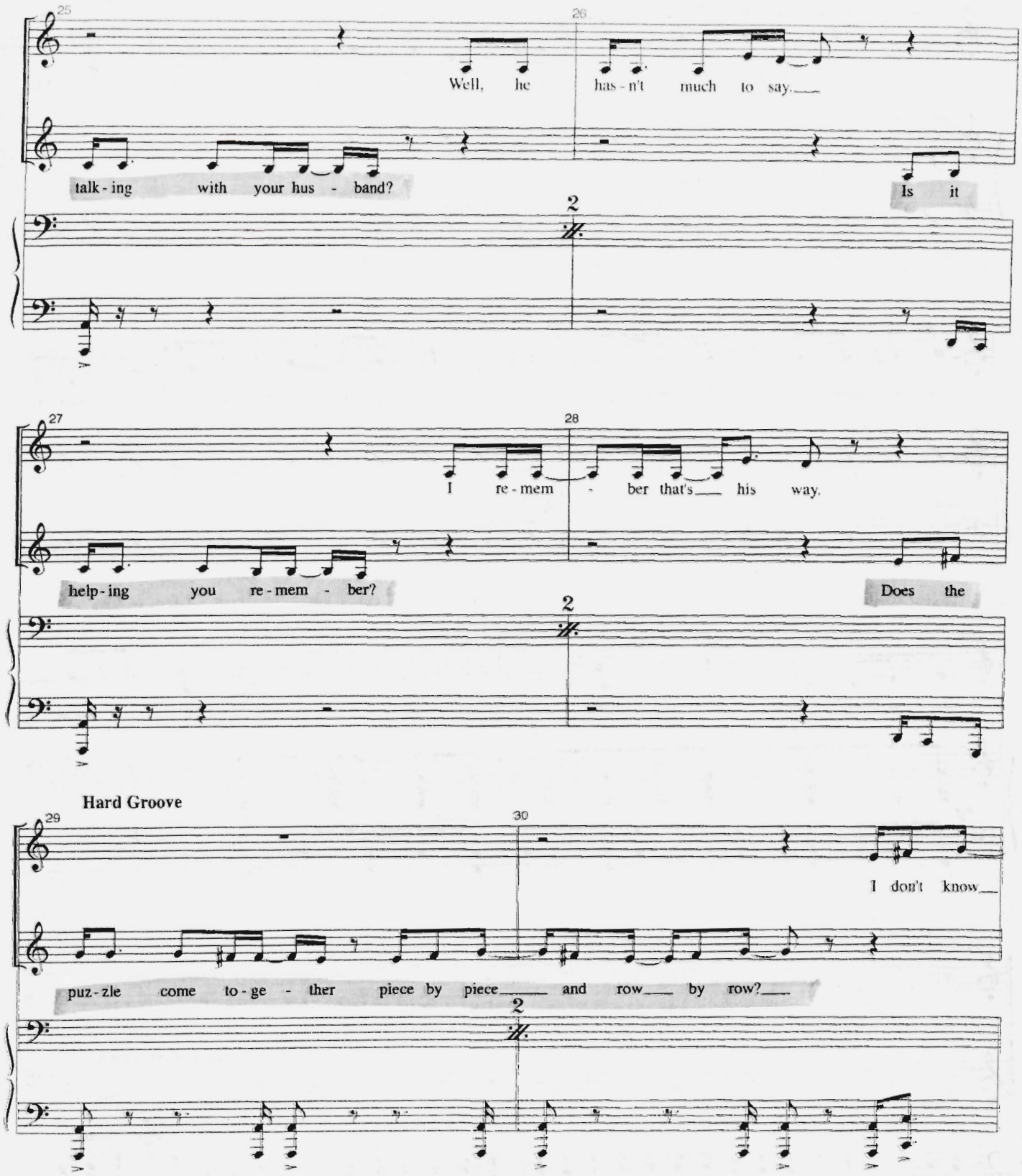
DIANA:

It's been four weeks since the treat - ment, and my mind is still a mess. And what's left to be re - mem - bered. well. it's an - y - bo - dy's guess. 'Cause my

A7(no3) A7sus4 A7(no3) A7sus4 A7(no3) A7sus4


7
8
past is like the weath - er— it will come and it___ will go.___ I don't know___
mf
A 7(no3)
A 7sus4
9
10
___ e - ven know___ what it is that I___ don't know.___ I'm some
mp
A 7(no3)
A 7sus4
A 7(no3)
6
f
11
12
Chris - to - pher___ Co - lum - bus sail - ing out___ in - to___ my mind... with no
sub. p
FMaj7(no5)
D sus2
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 sus2
sub. p
E sus


Half-Time
the things I don't know I'm sure some-thing's mis-sing— I wish
f
C
F(add9)/A
Dsus
D
it would show. I don't know... you say take it slow, and I
Gsus
G
Am7
B♭sus
do, al-though how I do I don't know.
mf
F
DOCTOR MADDEN:
Are you
mf
mp


25
26
Well, he has - n't much to say.
talk - ing with your hus - band?
Is it
2
27
28
I re - mem - ber that's his way.
help - ing you re - mem - ber?
Does the
2
Hard Groove
29
30
I don't know
puz - zle come to - ge - ther piece by piece and row by row?
2

31 32

I don't know where the fuck-ing pie-ces go. 'Cause I

sub. p

33 34

don't know how this start - ed, so I won't know when it's done.

Have you

f F C

35 36

(MUSIC STOPS. This hangs there.)

talked of your de-pres - sion, your de-lu - sions, and your son?

mp F G/F F Esus

Segue to #28a "Music Box"

MUSIC BOX

[Rev. 12/10/07]

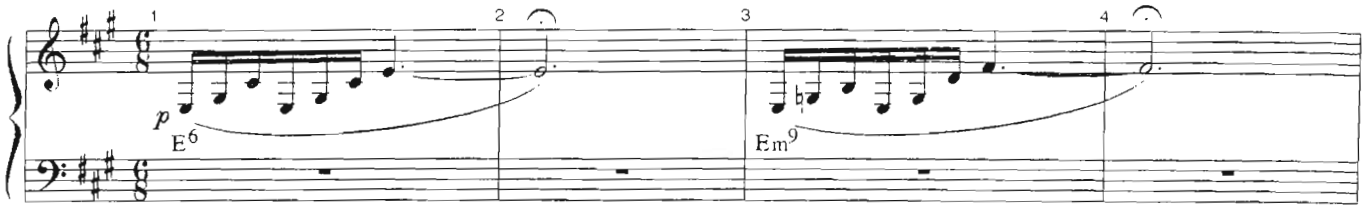
Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

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)

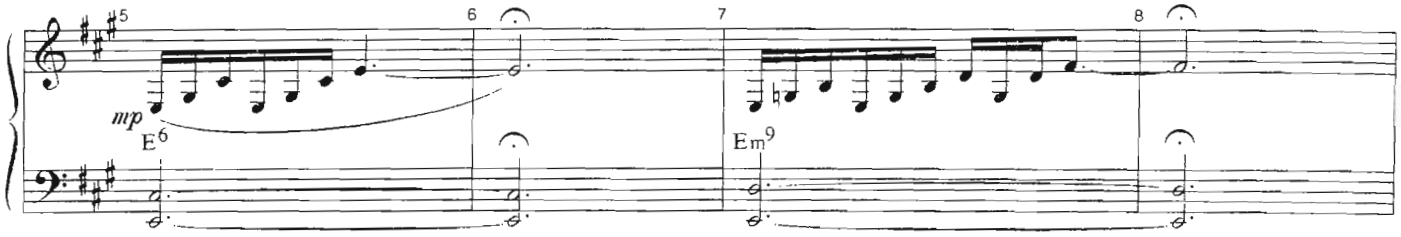
Freely

(Doctor Madden goes.)

(Diana steps out of the office, and is alone.)



(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.)



(She stands there. For a long time.

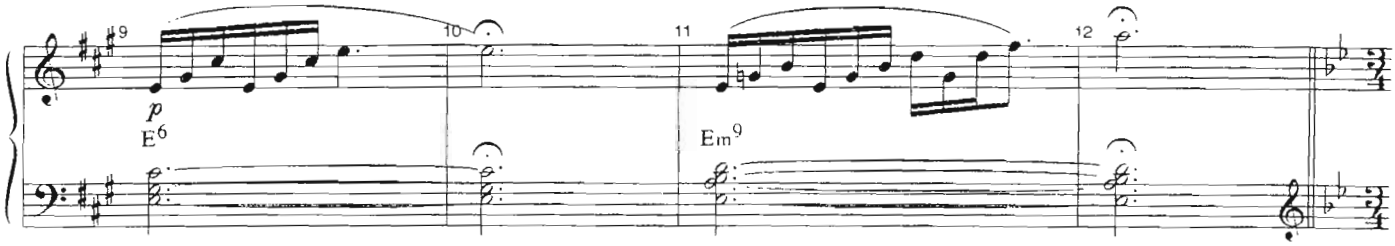
A really long time.

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.



Broken Waltz ♩ = 96

(And so do the walls—suddenly the room is Gabe's from before.)

Safety

p *(I Dreamed A Dance)*

(He hums wordlessly, with the music.)

GABE:

Hmm

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.)

Hmm

Segue to #29
"How Could I Ever Forget?"

HOW COULD I EVER FORGET?

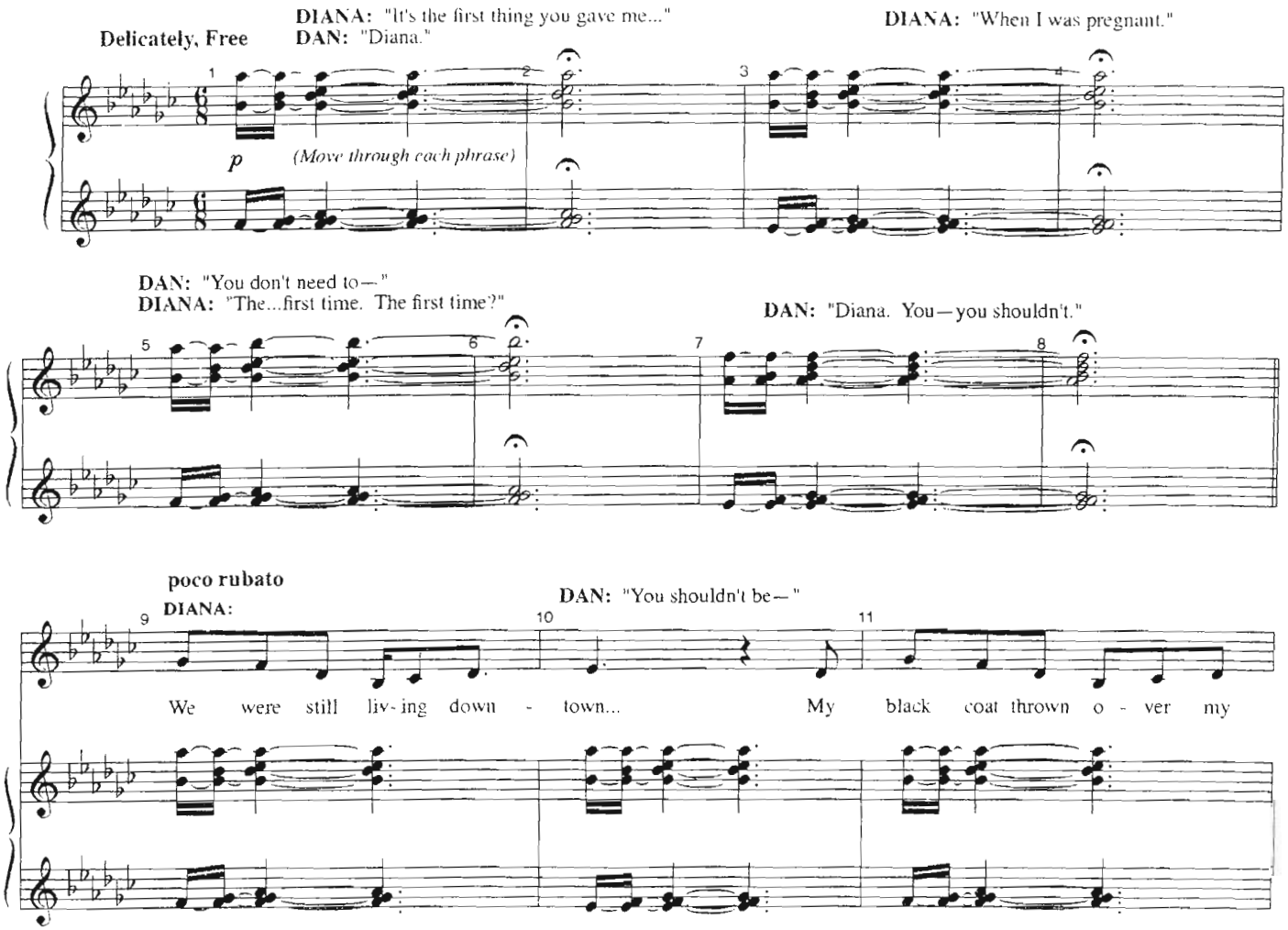
[Rev. 12/10/07]

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)



12 13

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

14 15

DAN: "Please, Don't."

lights of the cit - y flew past.

More movement ♪ = 126

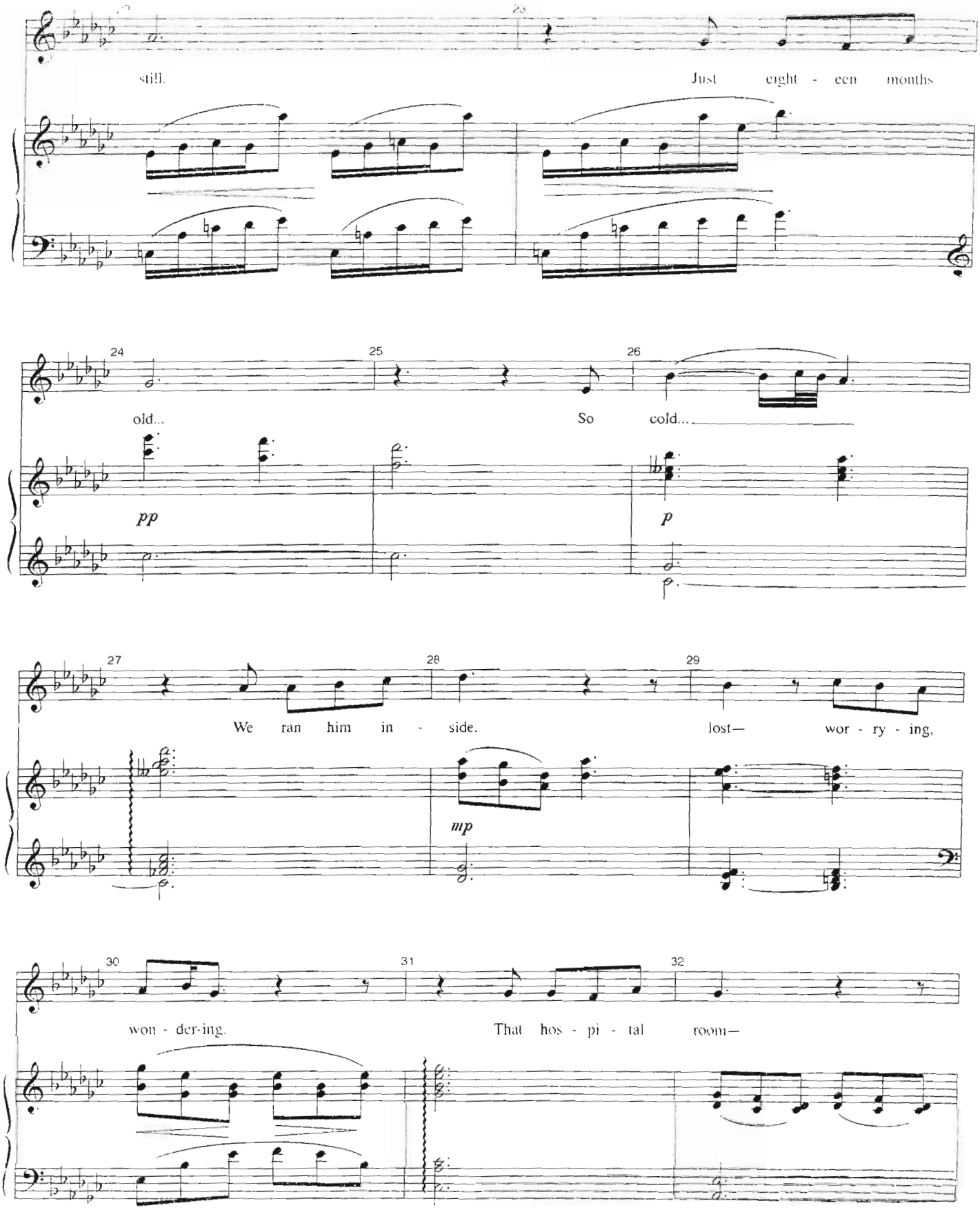
16 17 18

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

mp

19 20 21

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


still.
Just eight - een months
old...
So cold...
pp
p
We ran him in - side.
lost— wor - ry - ing,
mp
won - der-ing.
That hos - pi - tal room—

poco rit.

33 34 35

That gloom—

A Tempo

36 37

DIANA:

How could I ev - er for - get?

DAN:

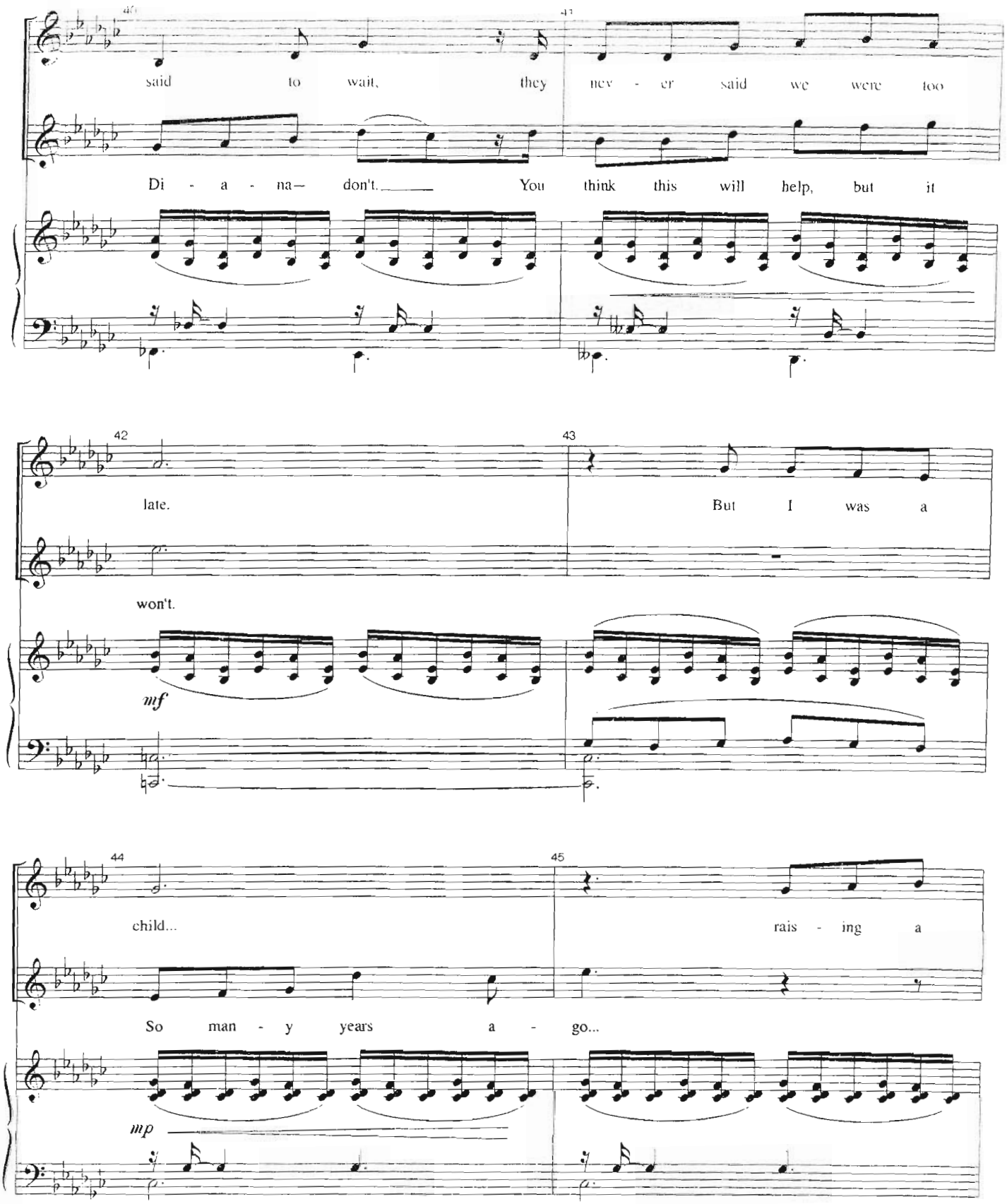
How could I ev - er for -

mp

38 39

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

get? God I was so up - set.


said to wait, they nev - er said we were too
Di - a - na— don't. You think this will help, but it
late.
But I was a
won't.
mf
child...
rais - ing a
So man - y years a - go...
mp

46 47

child... Those weeks full of

So much we could not know...

48 49

joy... then— a mo - ment of

f

50 51

dread. Some - one sim - ply

mp

said your

p

54 55 **poco rit.**

child... is...

56 **A bit slower** 57 **DIANA:**

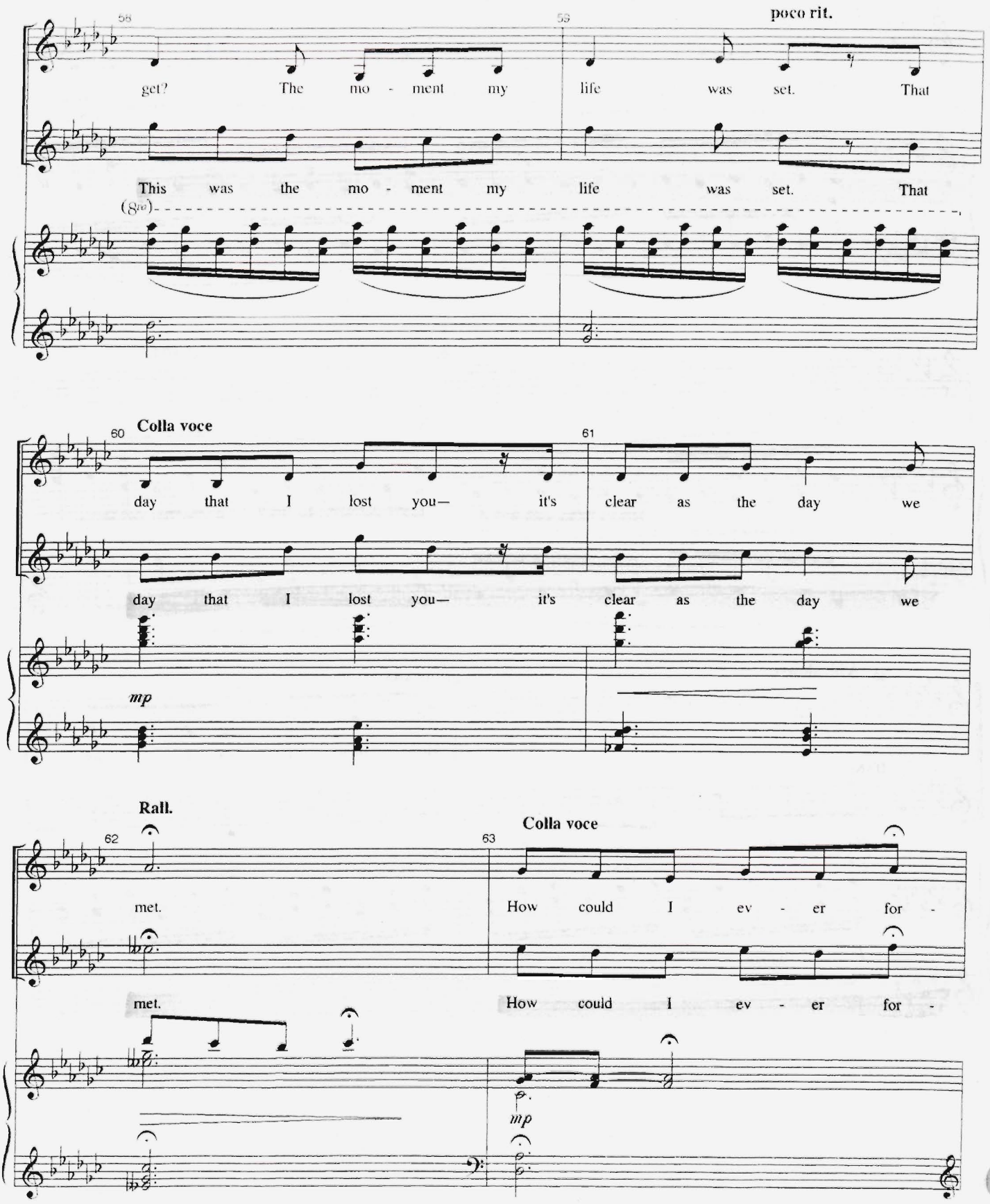
How could I ev - er for -

DAN:

How could I ev - er for - get?

8va

p


58
59
poco rit.
get? The mo - ment my life was set. That
This was the mo - ment my life was set. That
(8va)
60
Colla voce
61
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.
63
Colla voce
met.
How could I ev - er for -
met.
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

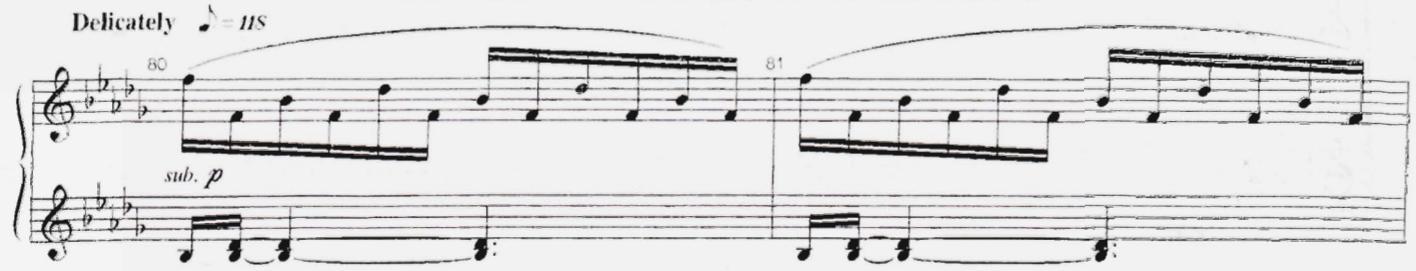
DIANA: "How did he die? Why? Why?"

DAN: "I don't know."

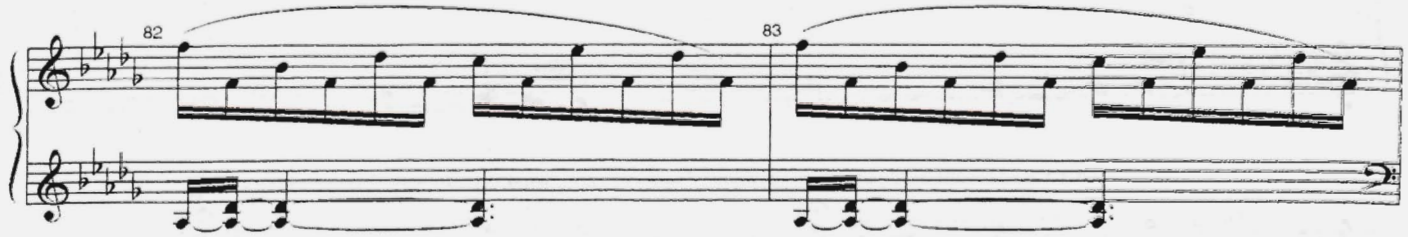
76 77 78 79

f

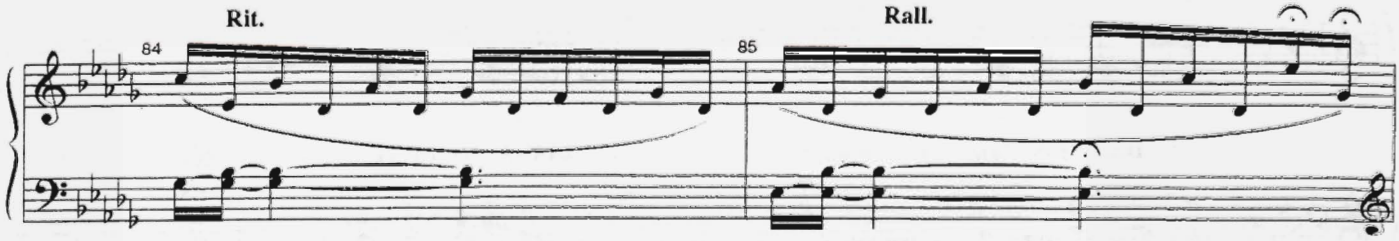
DAN: "We didn't know. He was sick, but even the doctors missed it."



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."



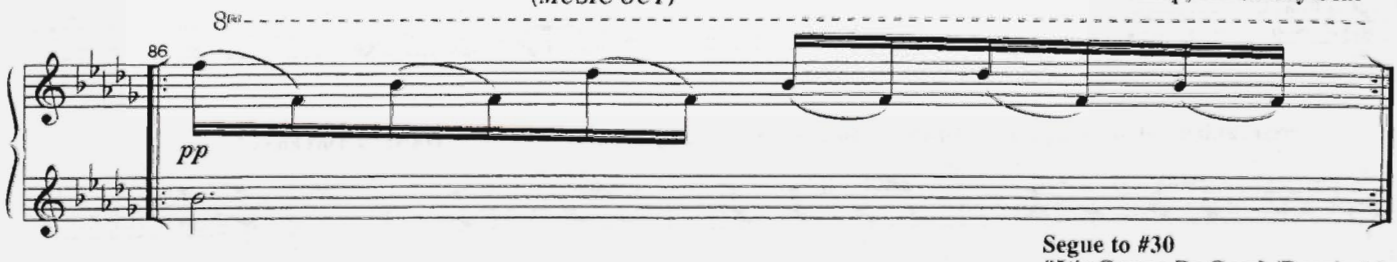
DAN: "We stayed up every night. You slept in his room, but he cried and cried."



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) "

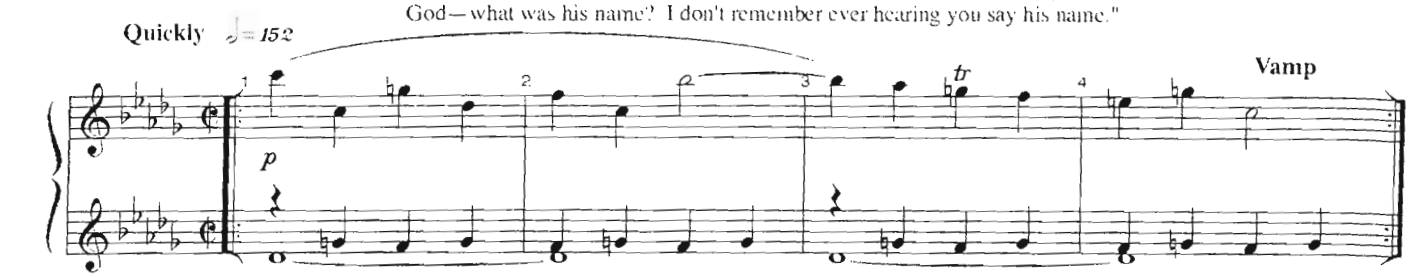
IT'S GONNA BE GOOD (REPRISE)

[Rev. 12/10/07]

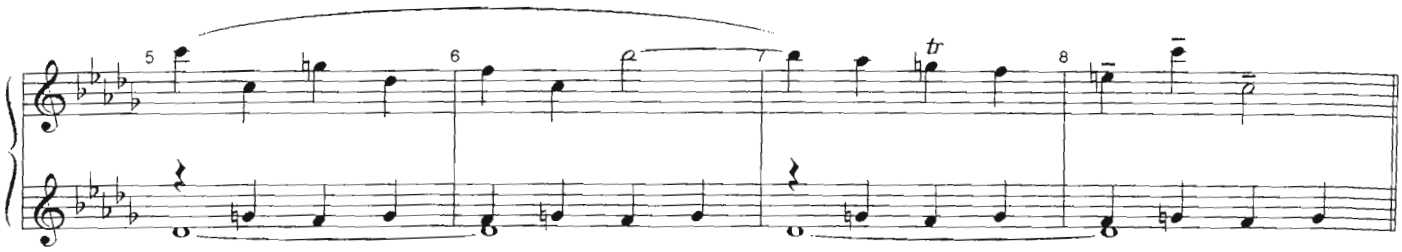
Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

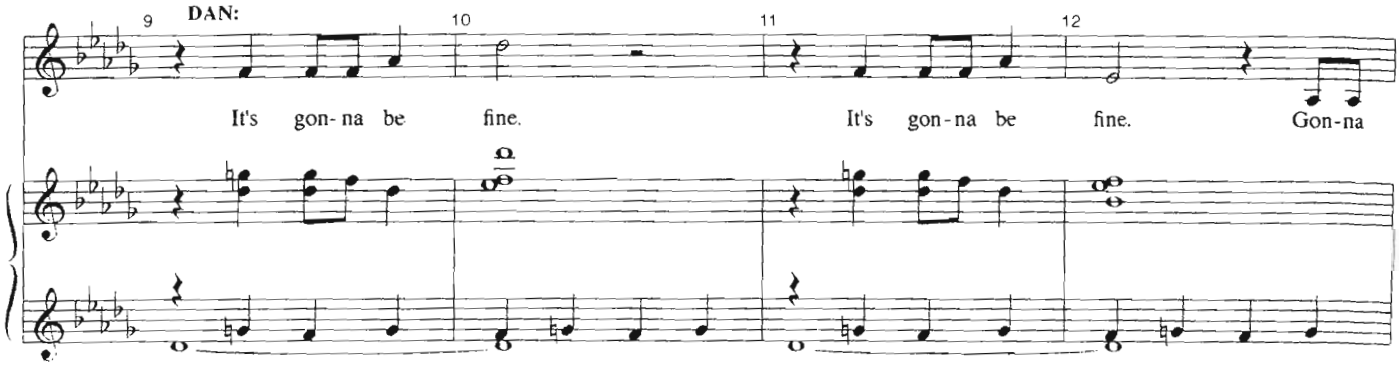
CUE
DAN: "That's enough."
DIANA: *(searching)* "He was a baby when he died. But I remember him...older.
DAN: *(small pause)* "We should call Doctor Madden."
(MUSIC)

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."



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.

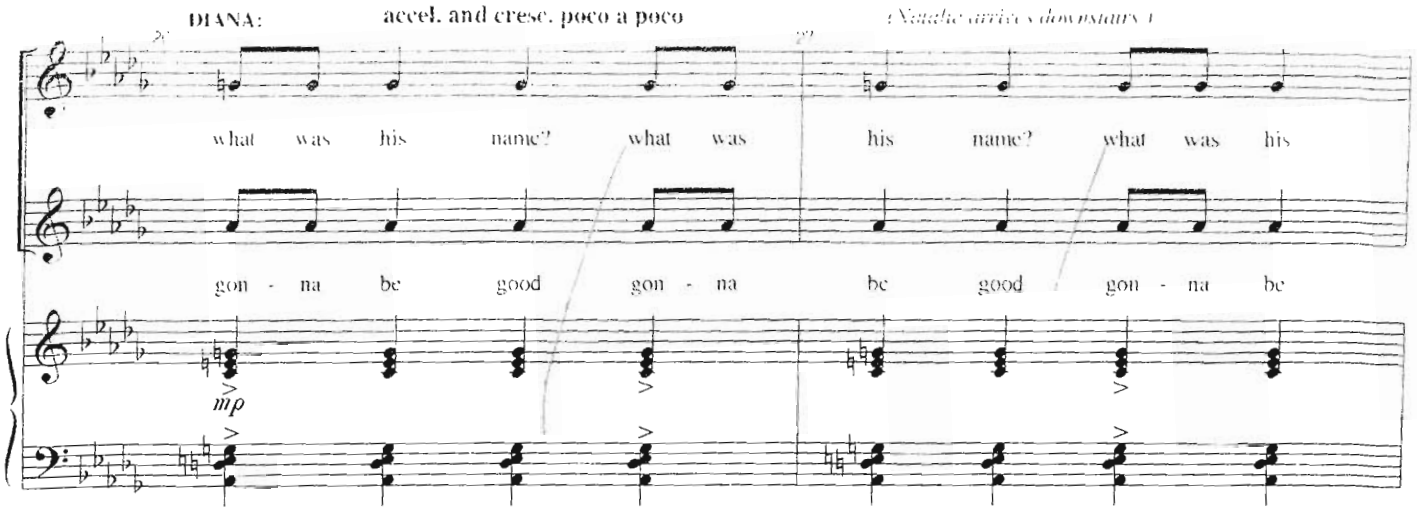
After checking the time, Natalie starts downstairs from her room with her dress peeking out from beneath a formal coat.)

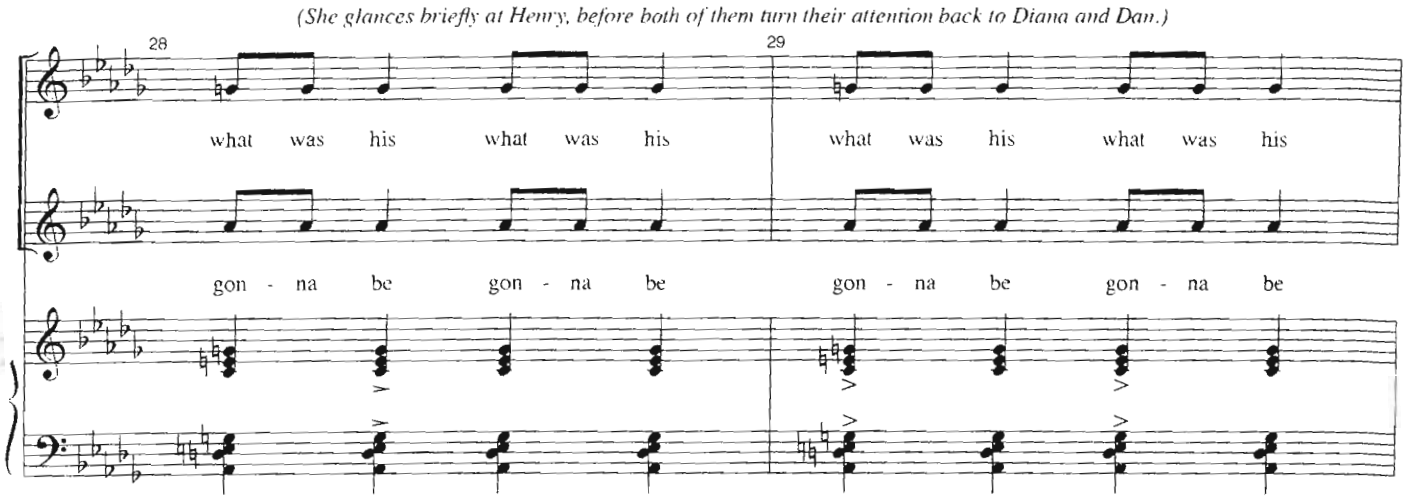
DIANA: "What was his name?"

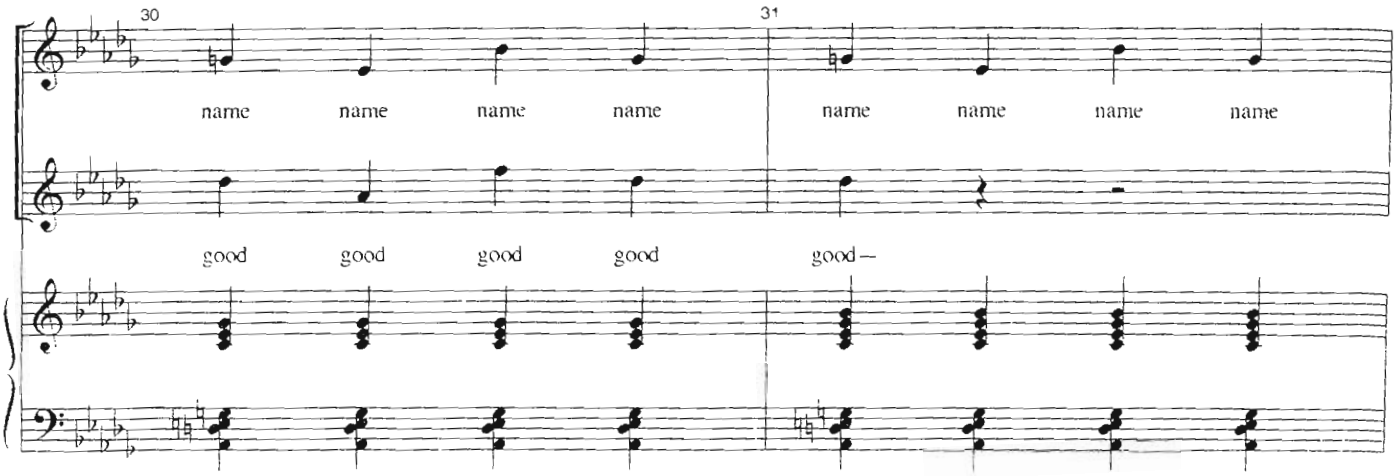
24 25

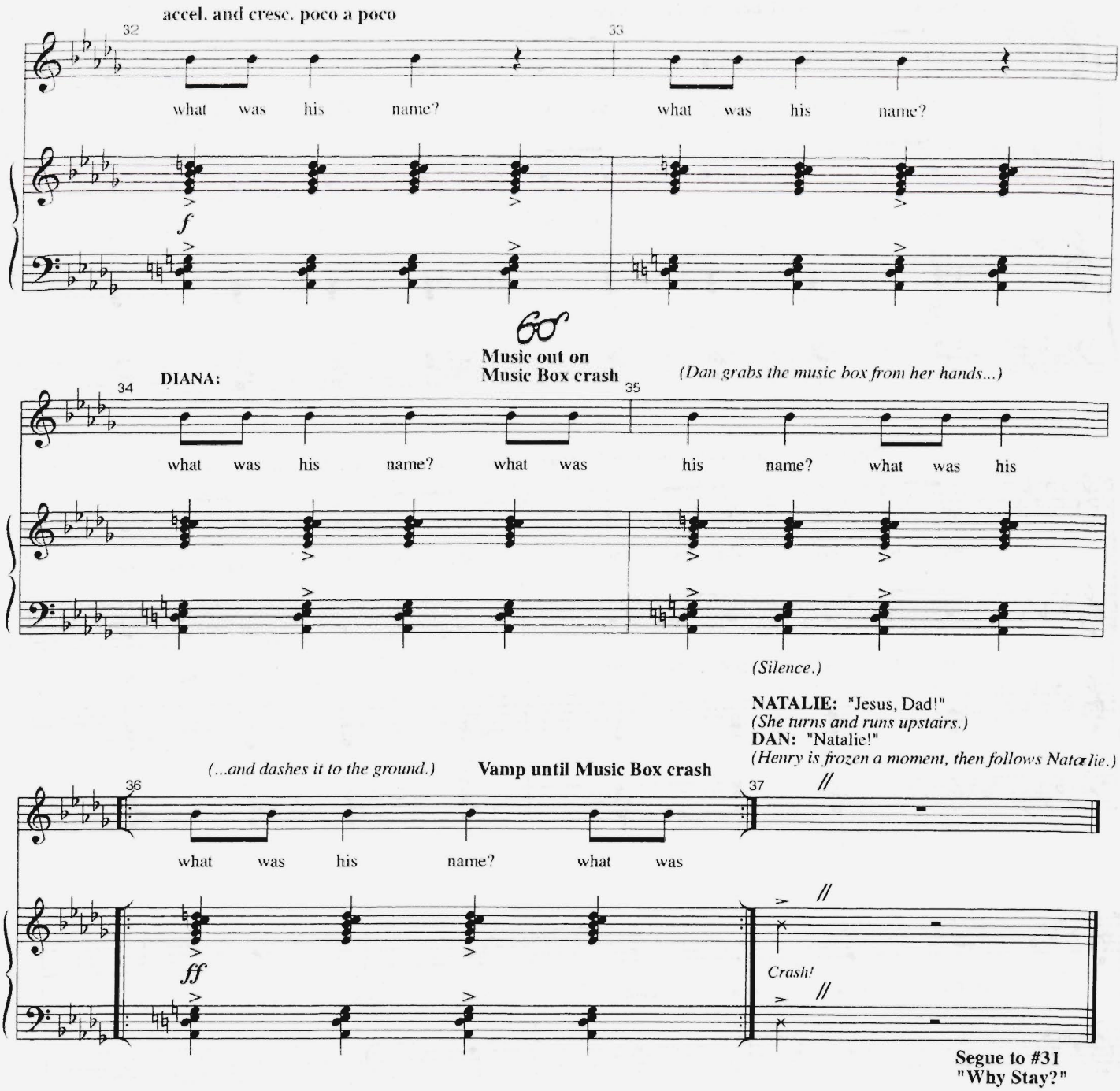
gon - na be good you'll see. It's

sub. p


DIANA:
accel. and cresc. poco a poco
(Natalie arrives downstairs.)
what was his name? what was his name? what was his
gon - na be good gon - na be good gon - na be
mp


(She glances briefly at Henry, before both of them turn their attention back to Diana and Dan.)
28
29
what was his what was his what was his what was his
gon - na be gon - na be gon - na be gon - na be


30
31
name name name name name name name name
good good good good good—


accel. and cresc. poco a poco
32
33
what was his name?
what was his name?
f
60
Music out on
Music Box crash
DIANA:
34
35
(Dan grabs the music box from her hands...)
what was his name? what was his name? what was his
(Silence.)
NATALIE: "Jesus, Dad!"
(She turns and runs upstairs.)
DAN: "Natalie!"
(Henry is frozen a moment, then follows Natalie.)
(...and dashes it to the ground.)
Vamp until Music Box crash
36
37
what was his name? what was
ff
Crash!
Segue to #31
"Why Stay?"

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:

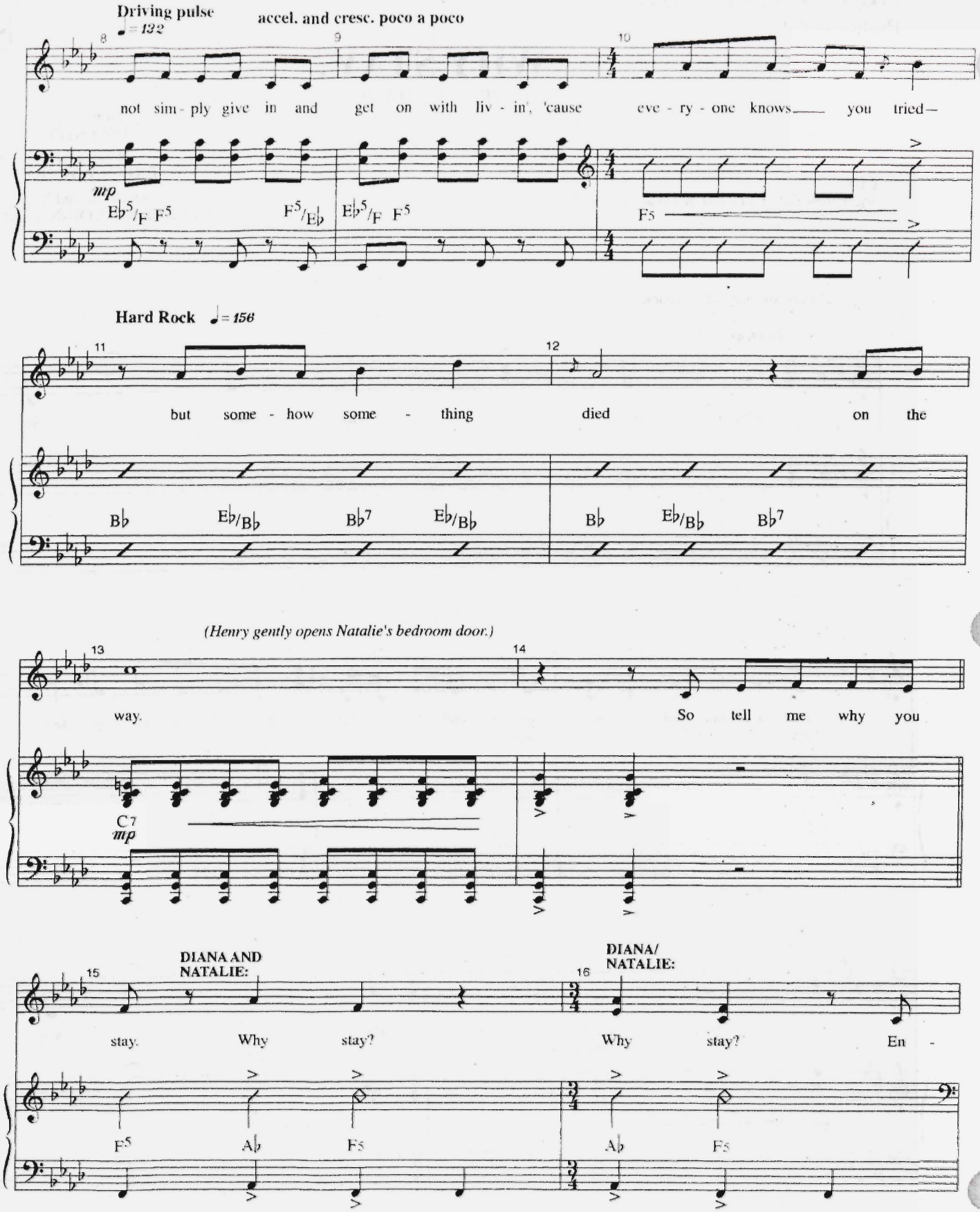
Why stay? Why stay? So

stead - fast and stol - id and sto - ic and sol - id for day af - ter eve - ry - day...

p

Why stay? Why stay? Why

mp


Driving pulse
♩= 132
accel. and cresc. poco a poco
8
9
10
not sim - ply give in and get on with liv - in', 'cause eve - ry - one knows you tried—
mp
E♭5/F F5
F5/E♭
E♭5/F F5
F5
Hard Rock ♩= 156
11
12
but some - how some - thing died on the
B♭
E♭/B♭
B♭7
E♭/B♭
B♭
E♭/B♭
B♭7
(Henry gently opens Natalie's bedroom door.)
13
14
way.
So tell me why you
C7
mp
15
16
DIANA AND NATALIE:
DIANA/ NATALIE:
stay.
Why stay?
Why stay?
En -
F5
A♭
F5
A♭
F5

17 18 19

dur - ing and cop - ing and hurt - ting and hop - ing for day af - ter fuck - ing day—

E♭5 F5 E♭5 F5 F5

mp

20 21

DIANA: BOTH:

Why stay? Why stay? Why

NATALIE:

Why stay?

NATALIE.

Why stay?

B♭ A♭ F5 A♭ F5

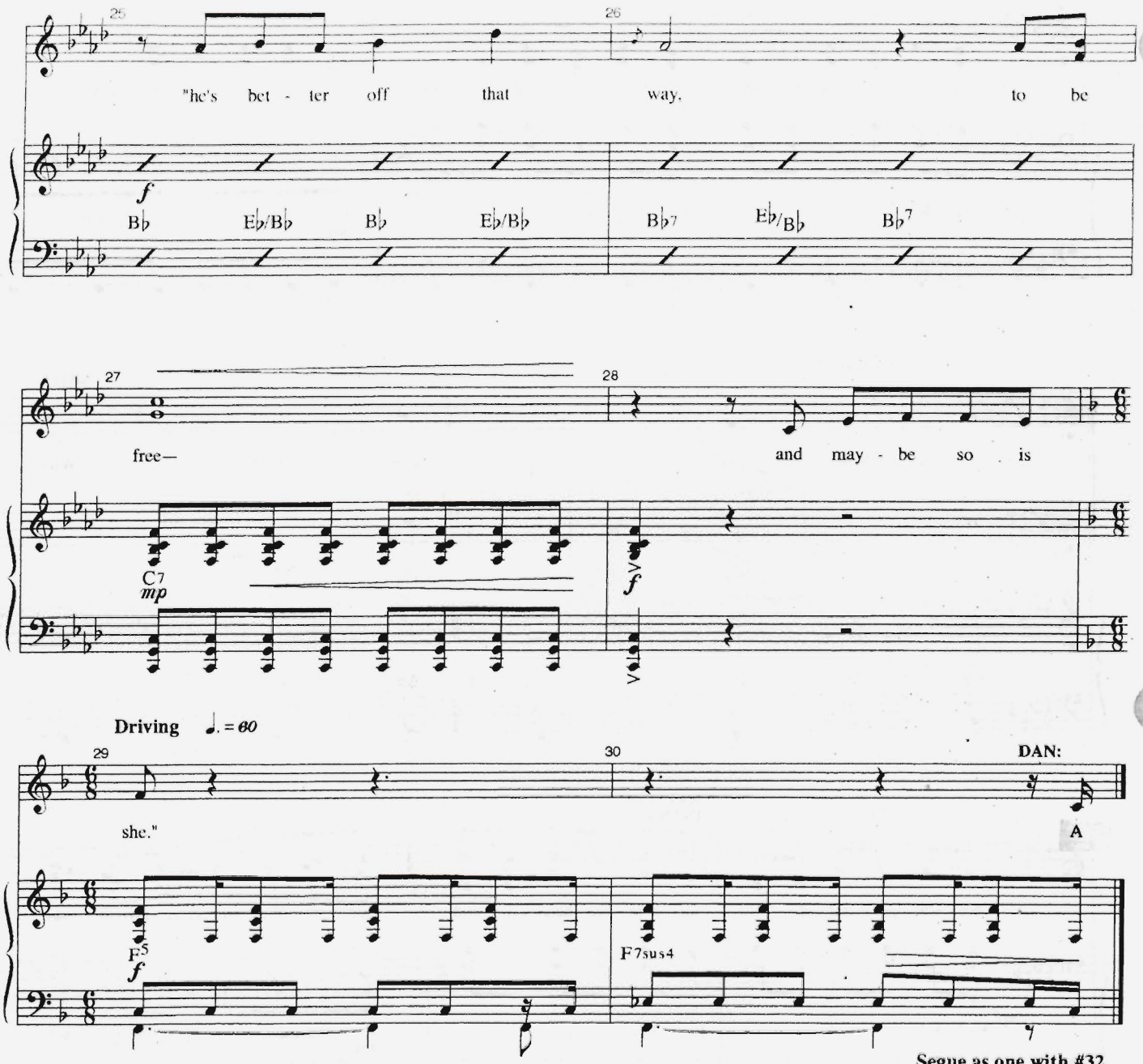
22 23 24

NATALIE/ DIANA:

not sim - ply end it? We'd all com - pre - hend it, and most of the world would say

mf E♭5 F5 E♭5 F5 F5 F7

mp


25
26
"he's bet - ter off that way, to be
f
B♭ E♭/B♭ B♭ E♭/B♭ B♭7 E♭/B♭ B♭7
27
28
free— and may - be so is
C7
mp
f
Driving ♩. = 60
29
30
DAN:
she."
A
F5
f
F7sus4
Segue as one with #32
"A Promise"

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:

prom-ise, a boy says for - ev-er... A boy says "what - ev-er may

F5 *mf* F7sus4 F5

4 5 6

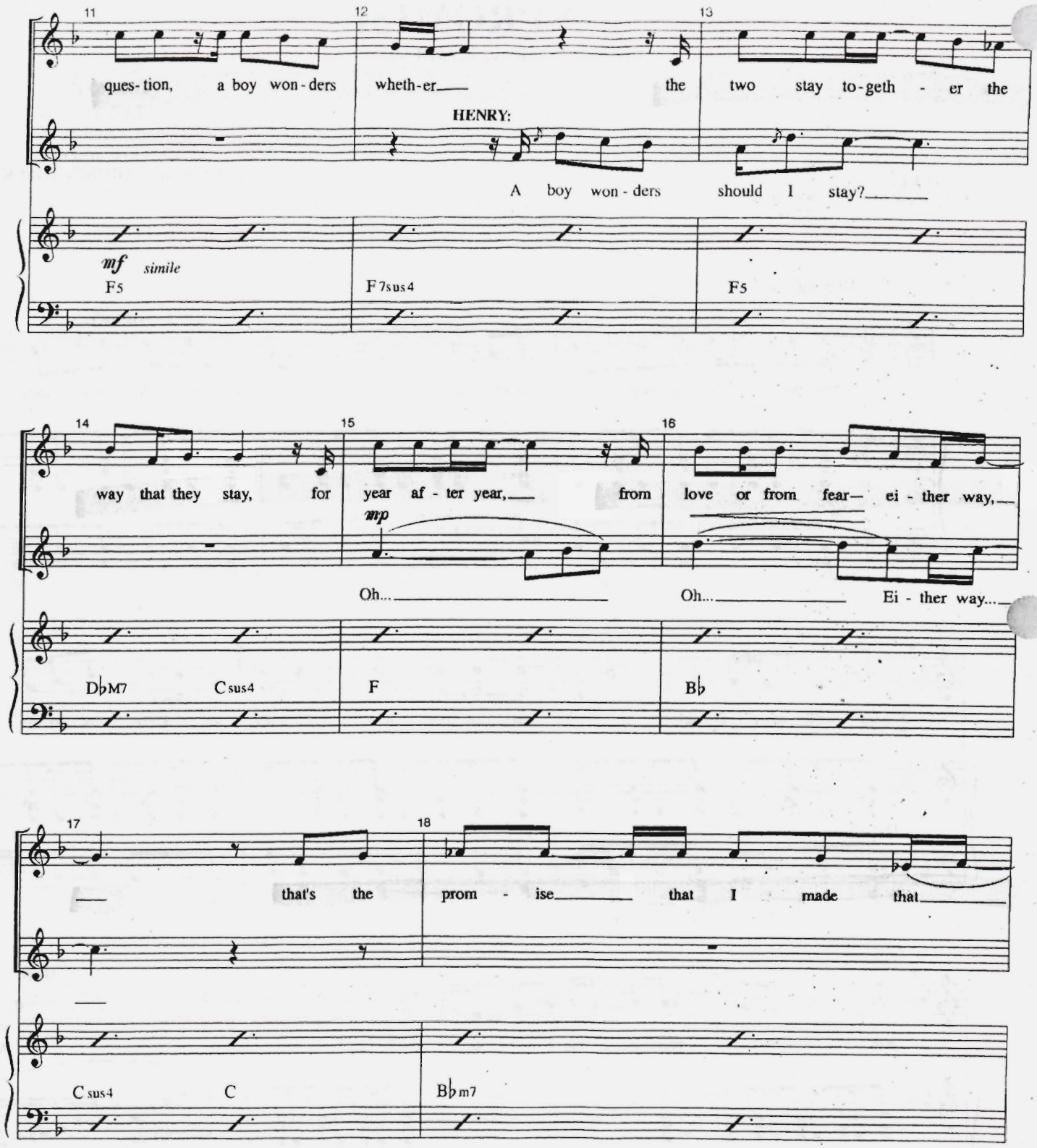
come we'll come through. And who can know how, when all I know now to be

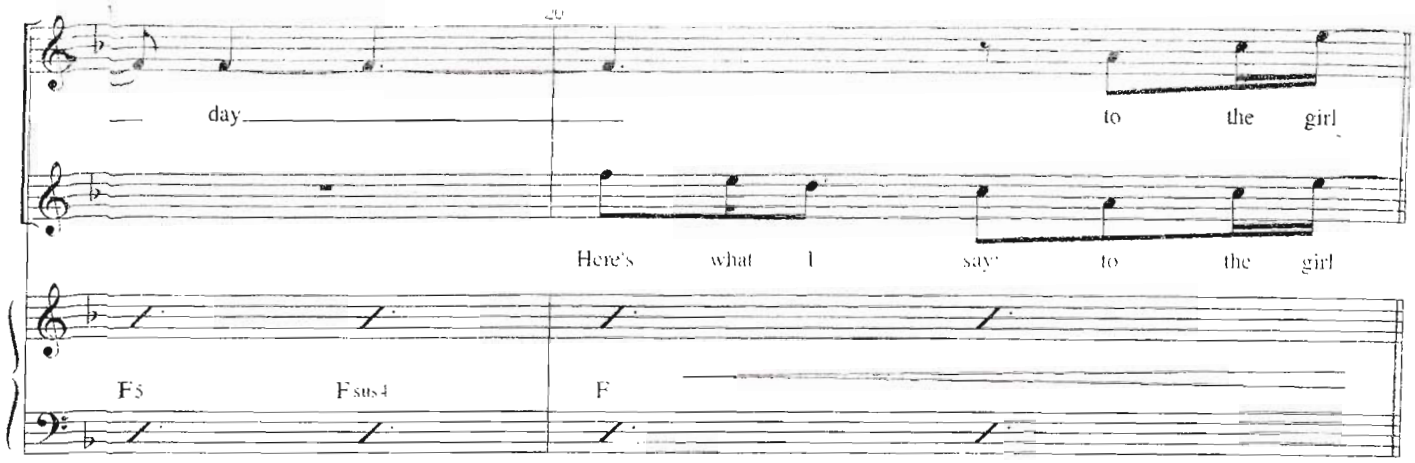
D♭Maj7 Csus F5 B♭sus

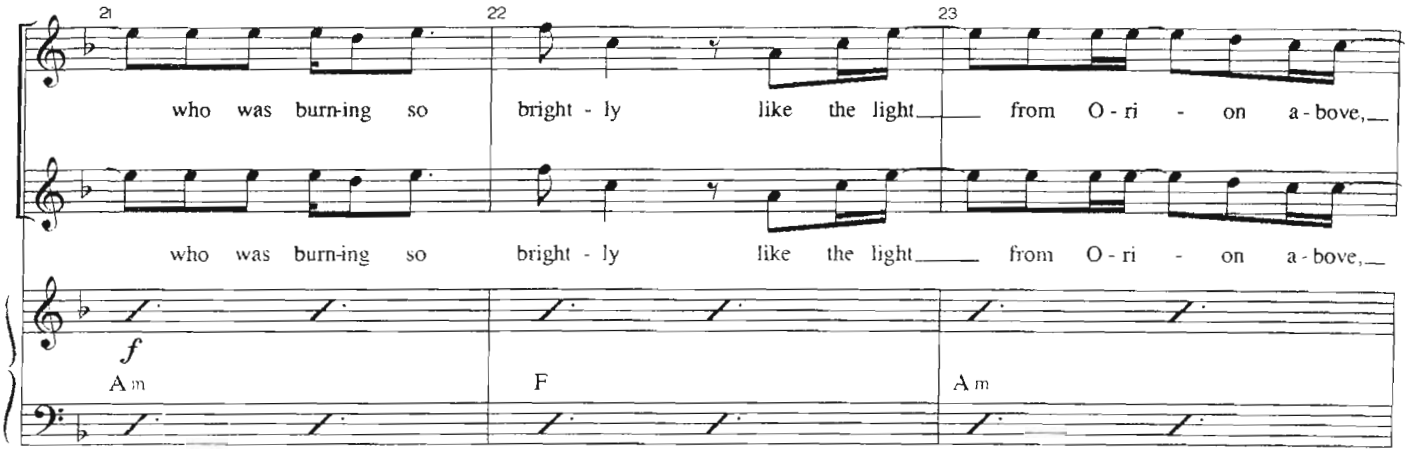
7 8 9 10 DAN:

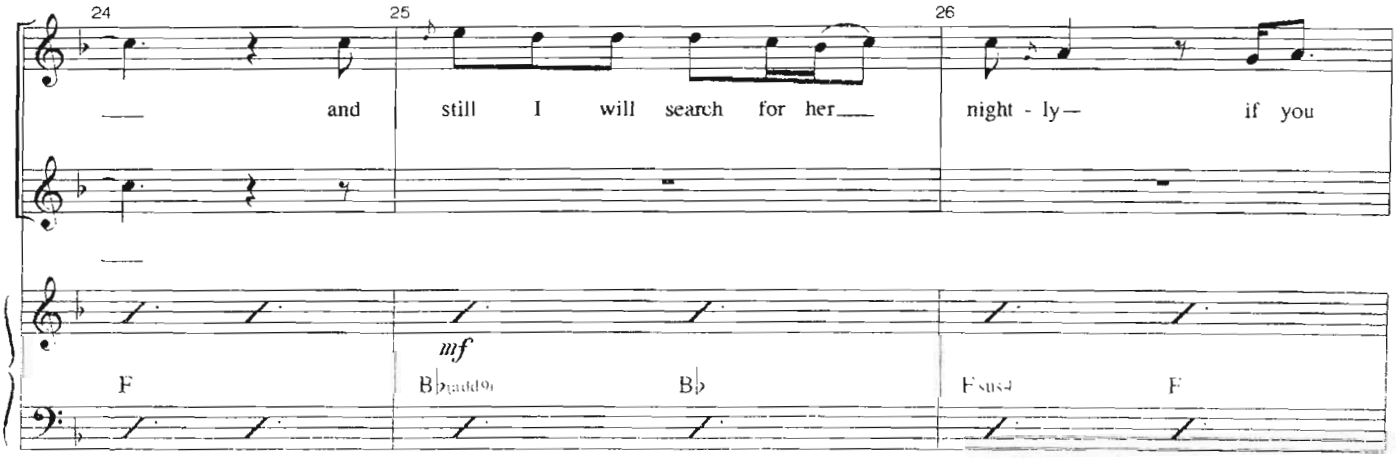
true is this prom-ise that I make to you." A

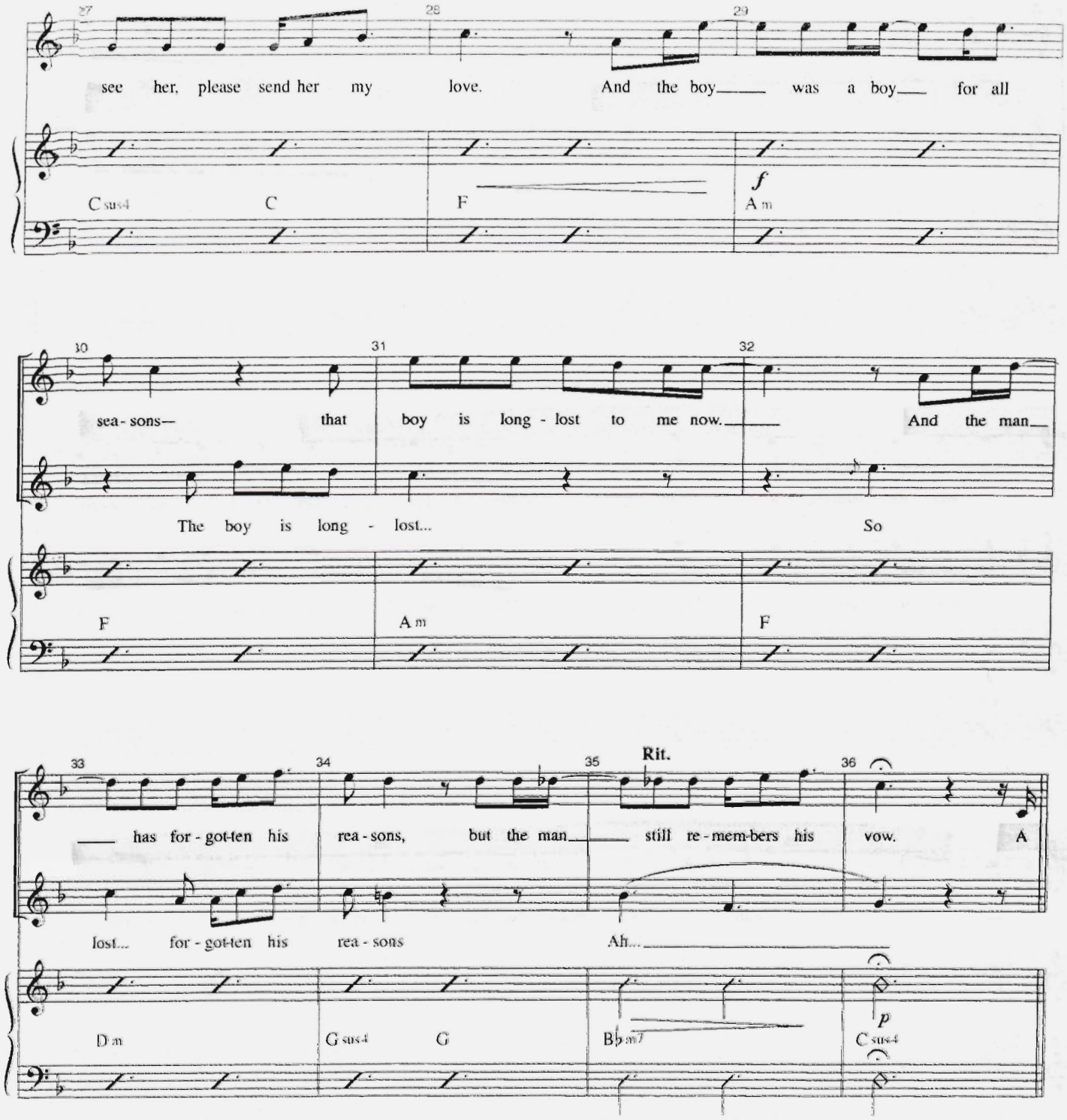
Csus C B♭m7 F5 F7sus4


11
12
13
ques-tion, a boy won-ders wheth-er the two stay to-geth - er the
HENRY:
A boy won-ders should I stay?
mf simile
F5
F7sus4
F5
14
15
16
way that they stay, for year af - ter year, from love or from fear— ei - ther way,
mp
Oh... Oh... Ei - ther way...
D♭M7
Csus4
F
B♭
17
18
that's the prom - ise that I made that
Csus4
C
B♭m7


20
day
to the girl
Here's what I say to the girl
F5
Fsus4
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
Am
F
Am


24
25
26
and still I will search for her night - ly— if you
mf
F
B♭(add9)
B♭
Fsus4
F


27
28
29
see her, please send her my love. And the boy was a boy for all
C sus4
C
F
f
A m
30
31
32
sea - sons— that boy is long - lost to me now. And the man
The boy is long - lost... So
F
A m
F
33
34
35
Rit.
36
has for - got-ten his rea - sons, but the man still re - mem-bers his vow. A
lost... for - got-ten his rea - sons Ah...
D m
G sus4
G
B♭ m7
p
C sus4

A Tempo

37 38 39

prom-ise, 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

D♭M7 C sus4 *f* F A m F/A

43 44

true...

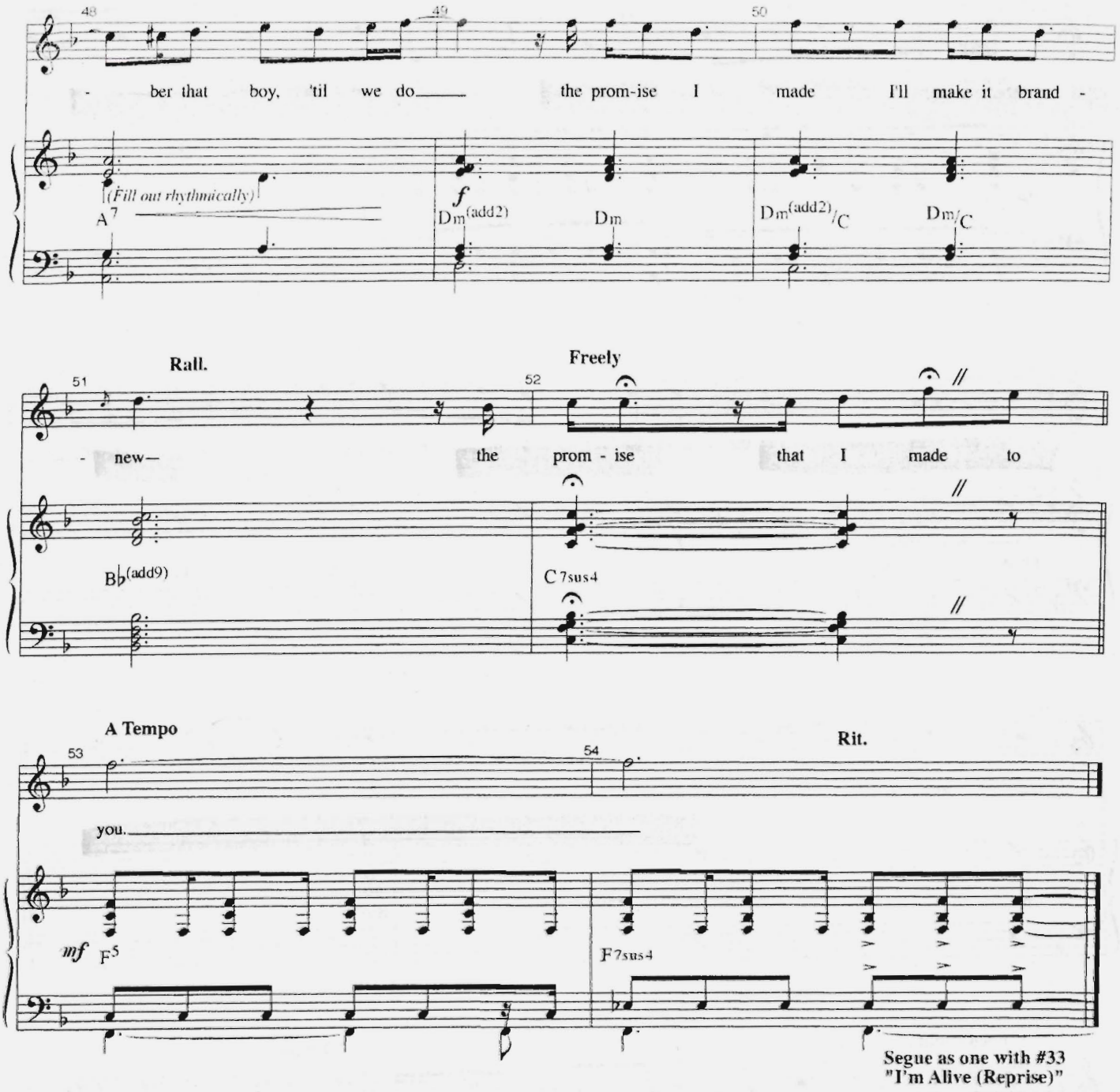
B♭ *mp* B♭(add9)

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 Csus 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
f
Dm(add2)
Dm
Dm(add2)/C
Dm/C
Rall.
Freely
51
52
- new— the prom - ise that I made to
B♭(add9)
C7sus4
A Tempo
Rit.
53
54
you.
mf
F5
F7sus4
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:

I am more than mem - o - ry— I am what_____ might be, I am mys - te - ry. Come

mf

DIANA: "Oh no."

(Gabe begins to approach Diana. Dan watches her back away.)

DAN: "Di, there's nothing there."

clos - er... Come clos - er... I'm

♩ = 126

old as time___ and for - ev - er___ young... I am ev' - ry song___ that will stay_____ un - sung... I'll

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

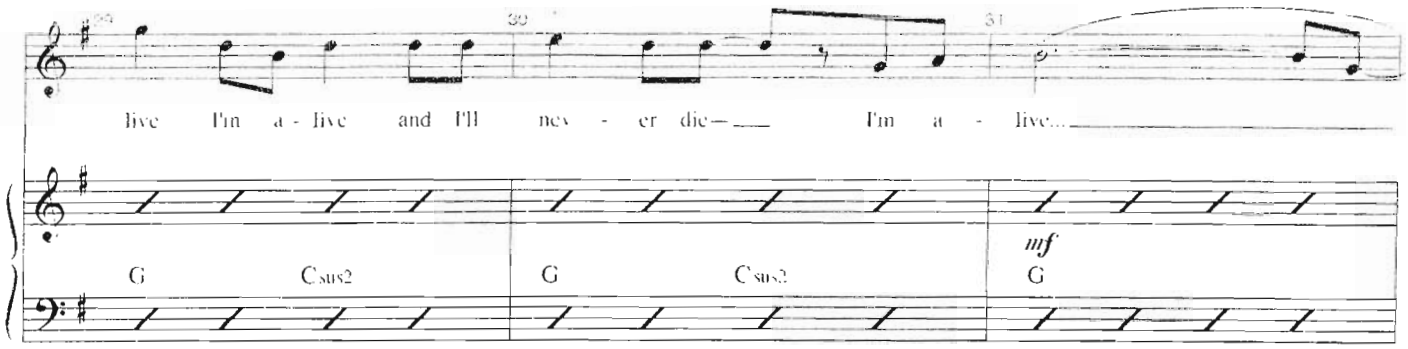
Rock ♩ = 144

25 26 27 28

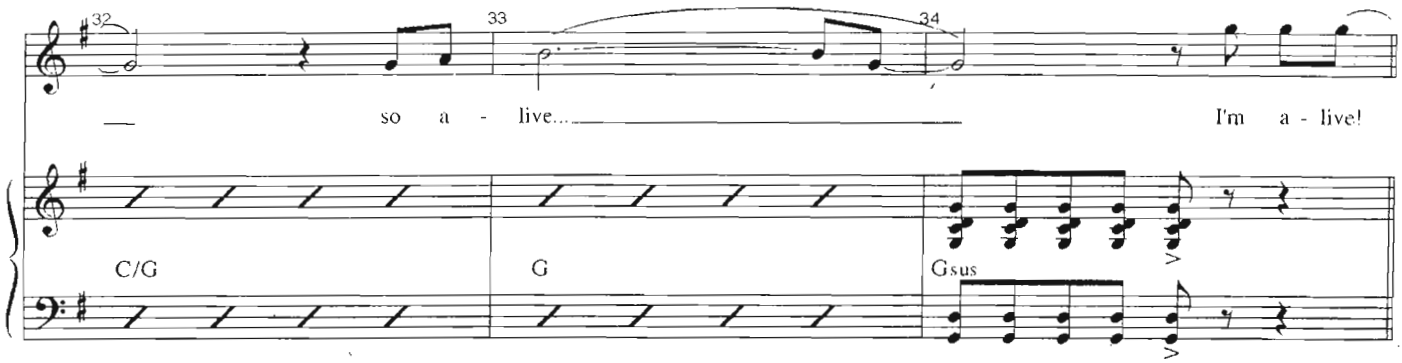
live I'm a-live I am so a-live— if you climb on my back, then we both can fly. I'm a-

f

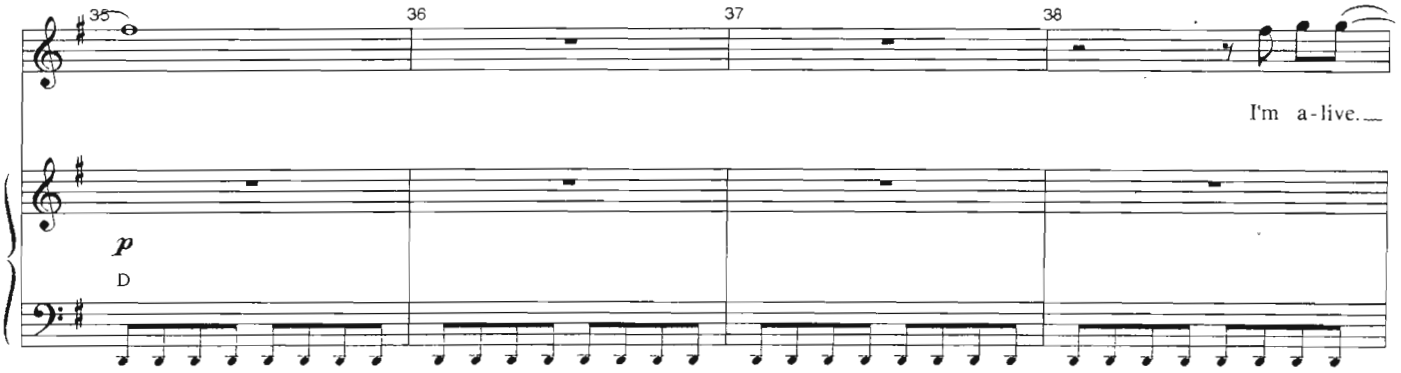
G Csus2 G Csus2 G Csus2 Dsus4 Csus2



(Diana heads back down the stairs, slowly.)

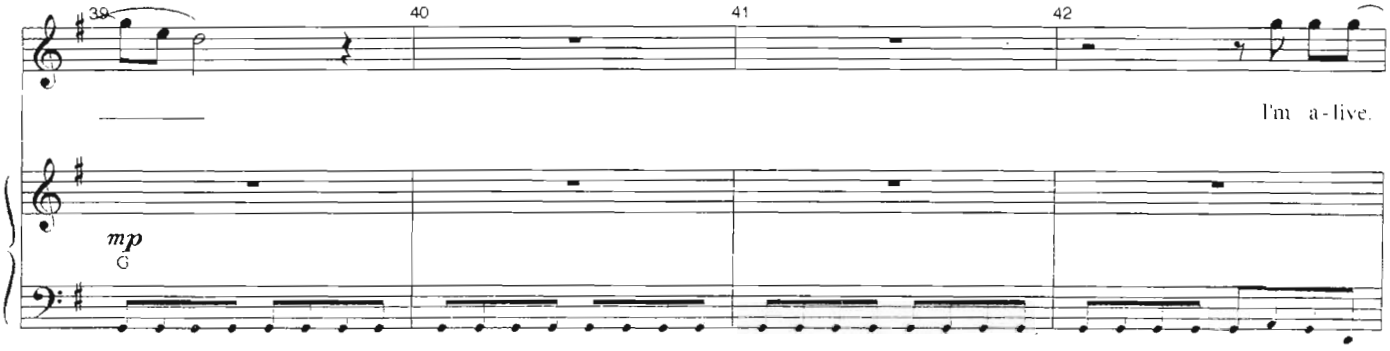


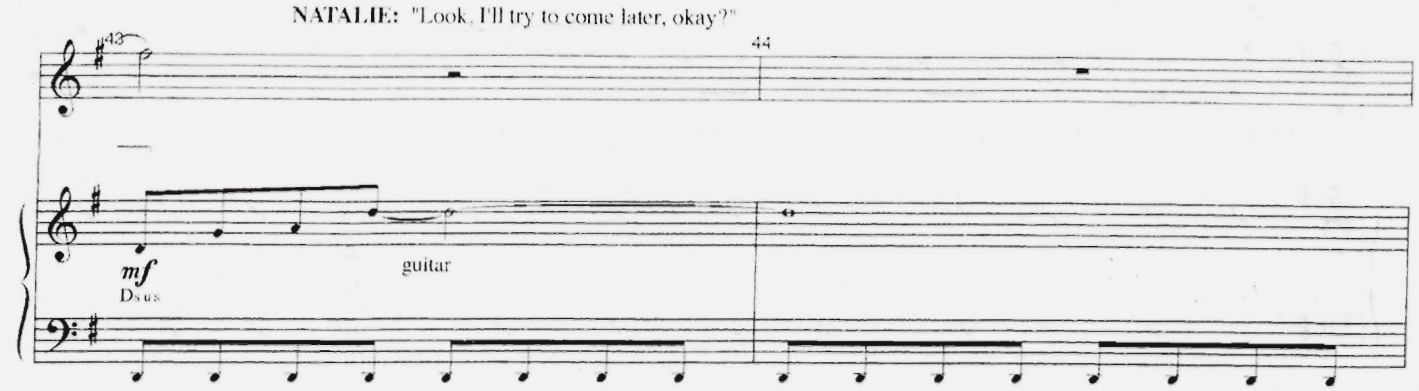
(In Natalie's room, Henry waits patiently as she returns.)
NATALIE: "I can't go. I have to take my mom to the doctor." **HENRY:** "I'll drive." **NATALIE:** "No."

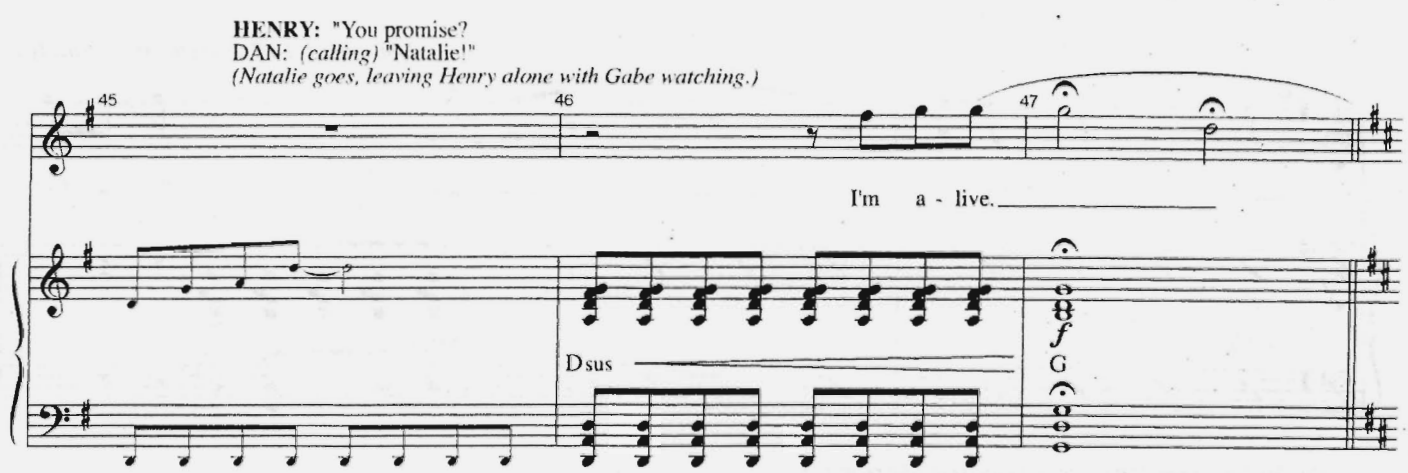


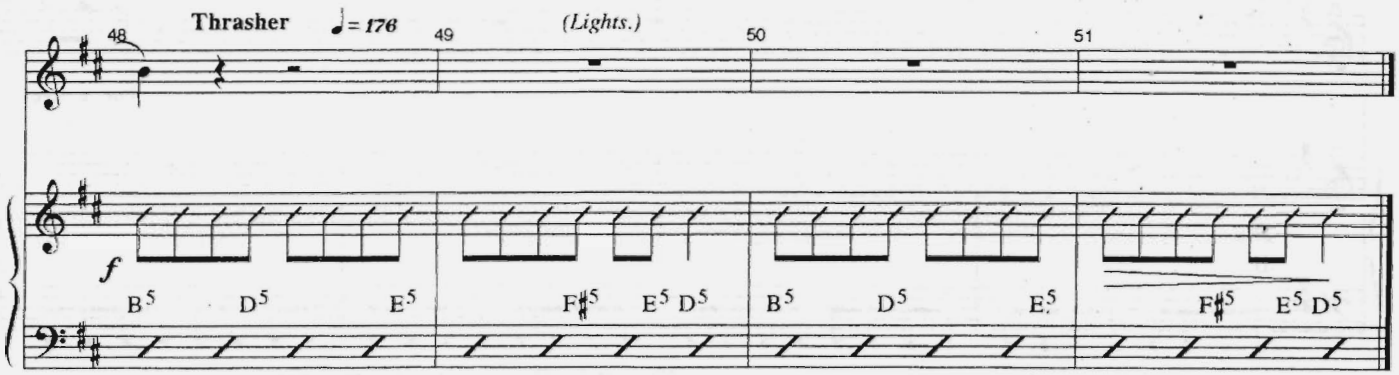
HENRY: "Let me help."
NATALIE: "You can't."

(Downstairs, Diana grabs a coat and leaves.)
DAN: "Diana!"
NATALIE: *(hears this)* "Just go."









Segue as one with #34 "The Break"

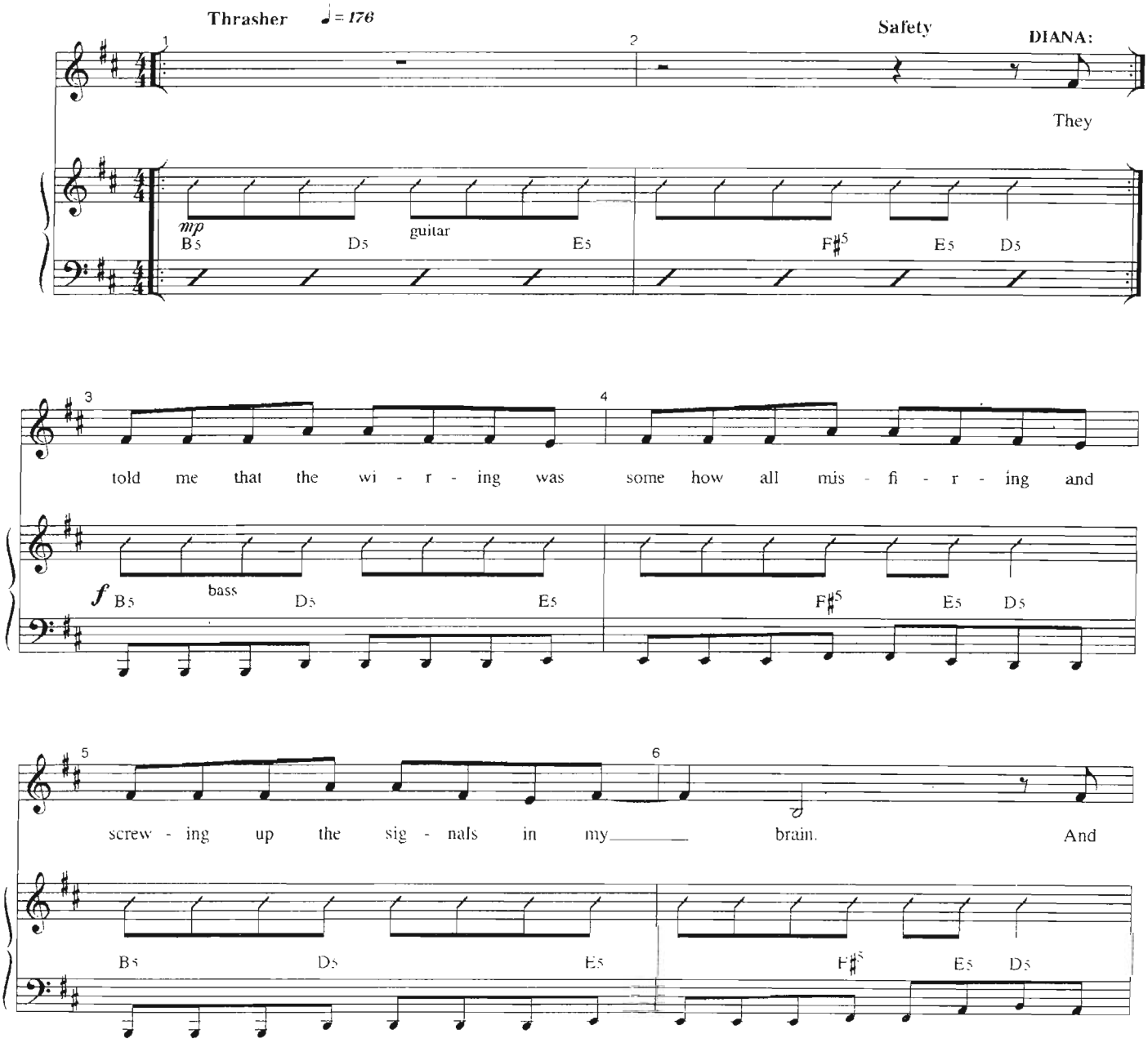
THE BREAK

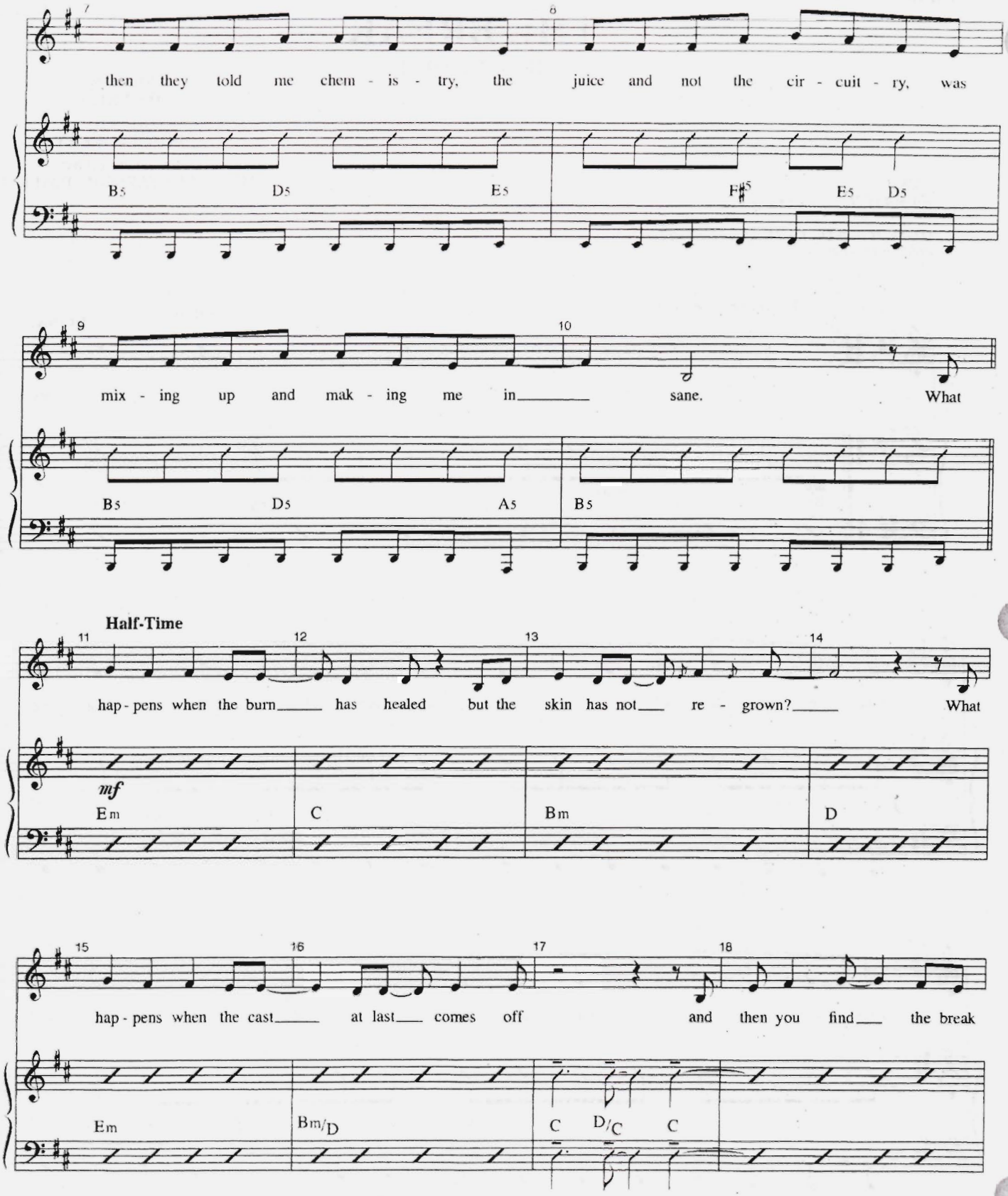
[Rev. 12/10/07]

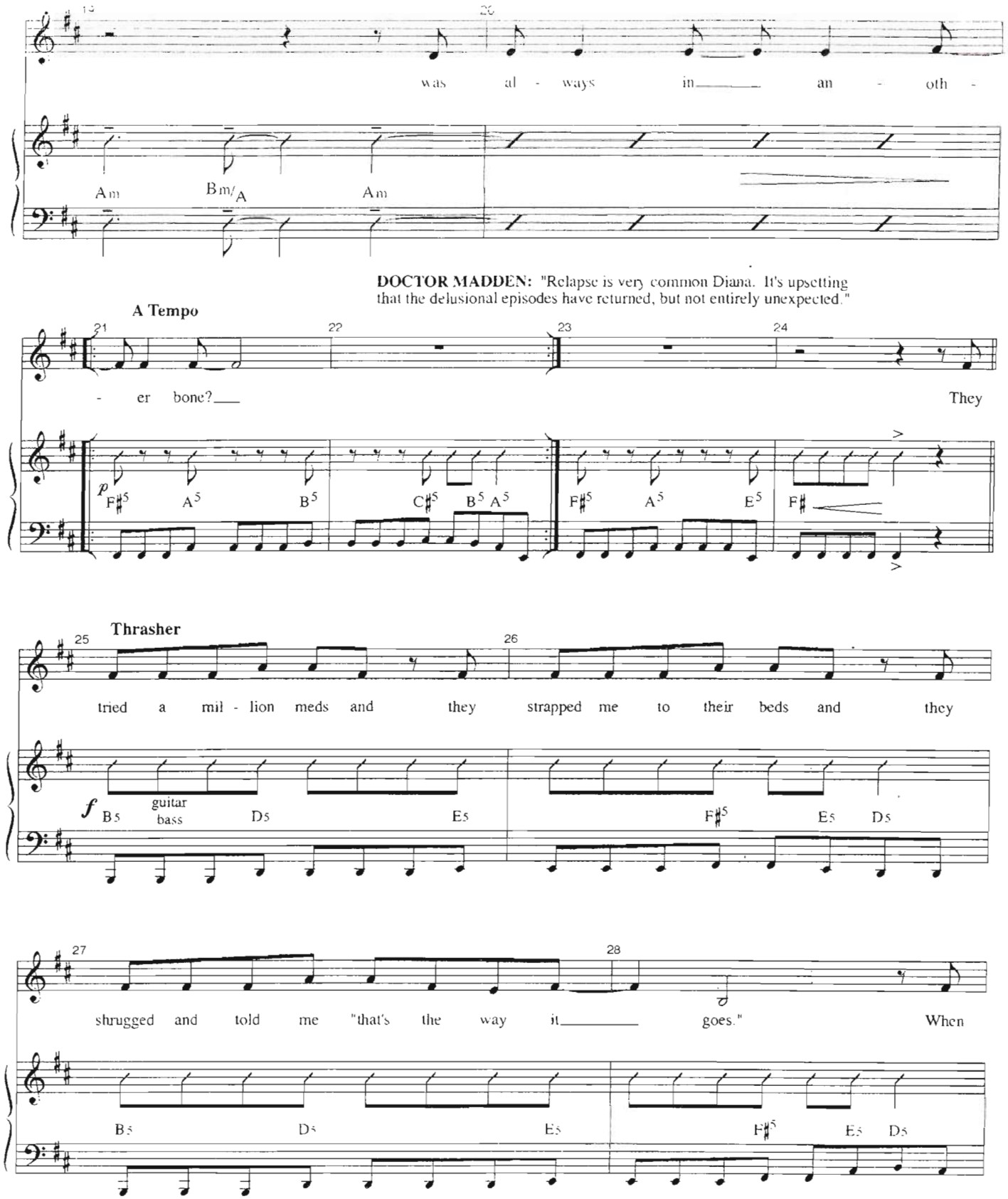
Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

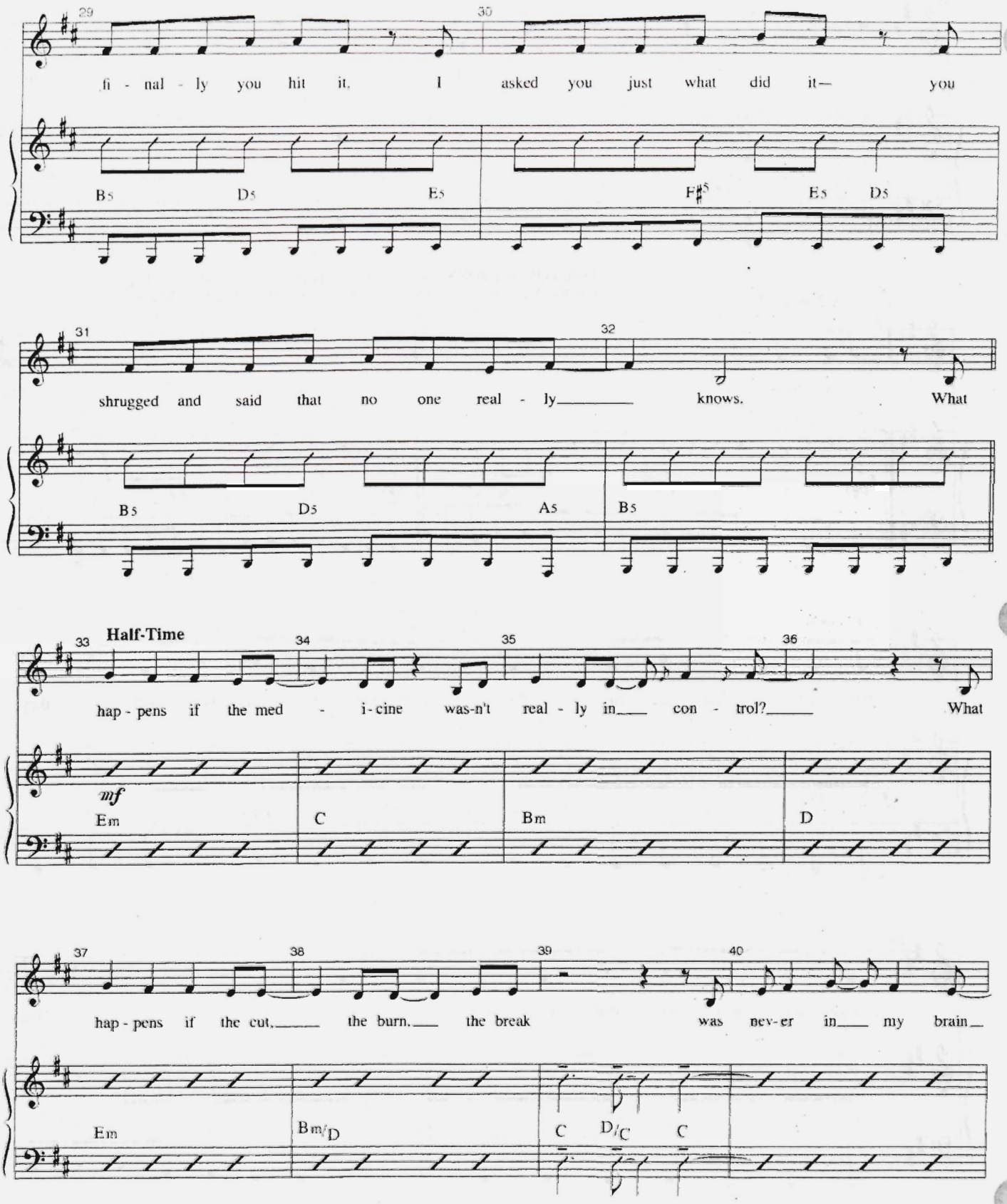
CUE:
From #33 "I'm Alive (Reprise)

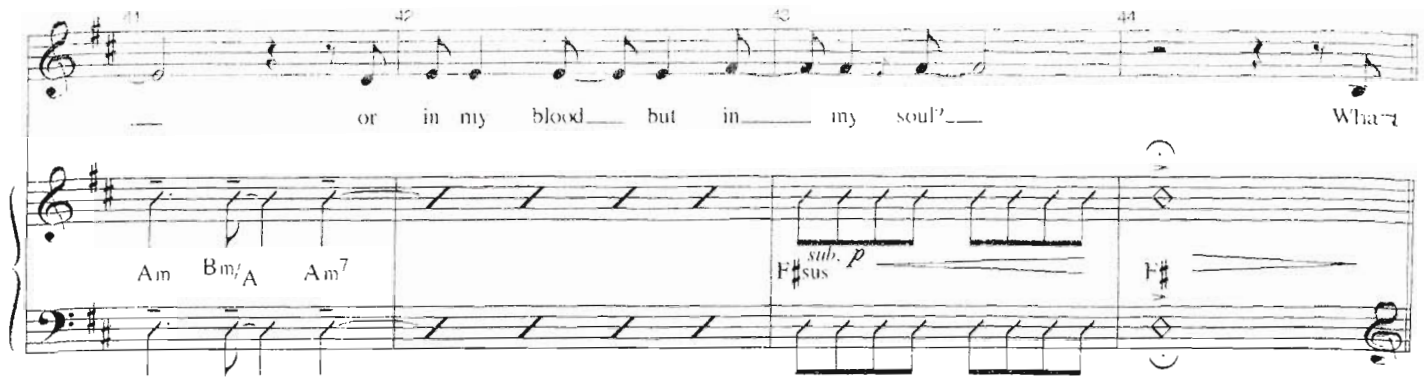
(Diana is with Doctor Madden. He's still in his coat, holding his keys.)

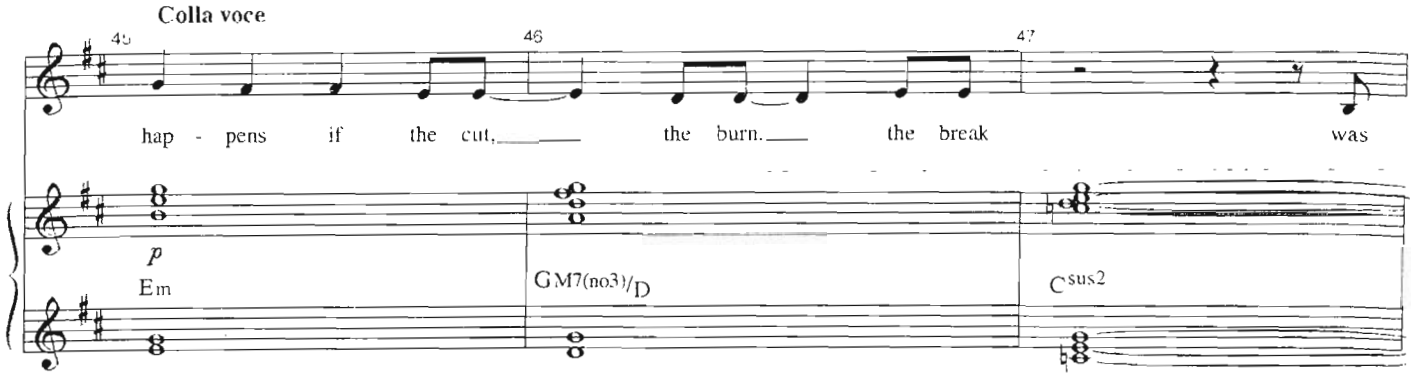


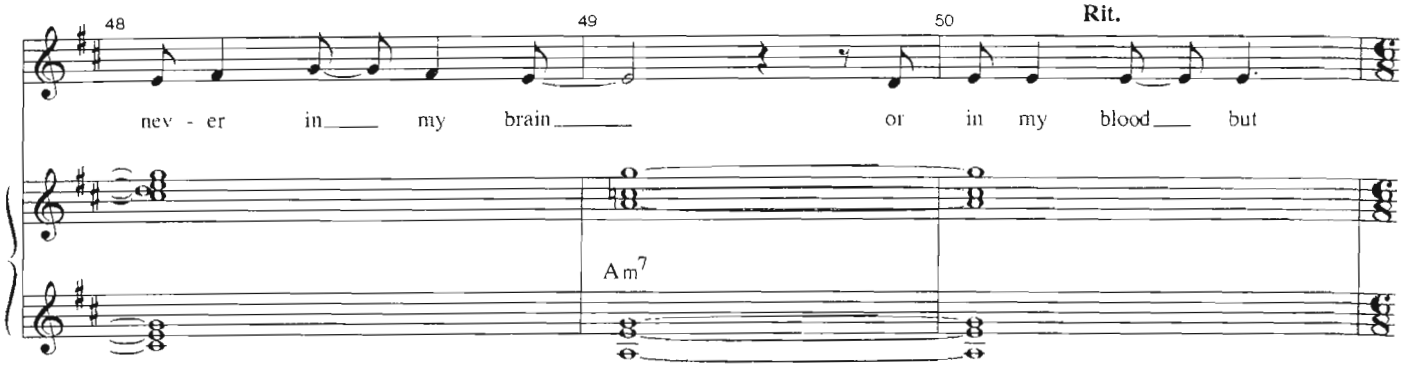

then they told me chem - is - try, the juice and not the cir - cuit - ry, was
B5 D5 E5 F#5 E5 D5
mix - ing up and mak - ing me in sane. What
B5 D5 A5 B5
Half-Time
hap - pens when the burn has healed but the skin has not re - grown? What
mf
Em C Bm D
hap - pens when the cast at last comes off and then you find the break
Em Bm/D C D/C C

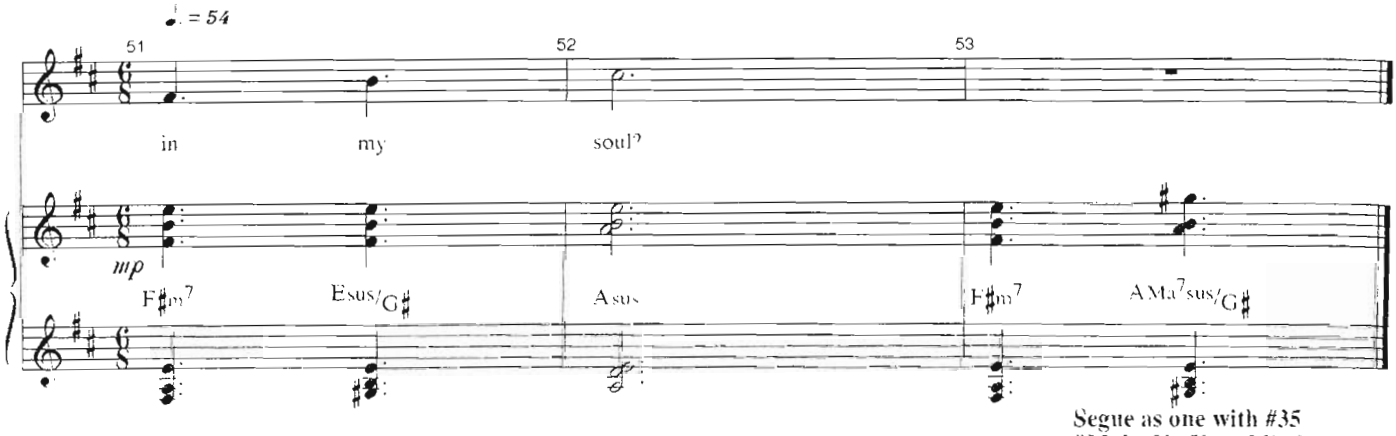

was al - ways in an - oth -
Am Bm/A Am
DOCTOR MADDEN: "Relapse is very common Diana. It's upsetting that the delusional episodes have returned, but not entirely unexpected."
A Tempo
- er bone? They
p F♯5 A5 B5 C♯5 B5 A5 F♯5 A5 E5 F♯
Thrasher
tried a mil - lion meds and they strapped me to their beds and they
f B5 guitar bass D5 E5 F♯5 E5 D5
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









Segue as one with #35
"Make Up Your Mind/
Catch Me I'm Falling (Reprise)"

MAKE UP YOUR MIND/ CATCH ME I'M FALLING (REPRISE)

[Rev. 12/10/07]

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

CUE:
Segue from #34 "The Break"

poco rubato

DOCTOR MADDEN:

Make up your mind___ this is clar - i-ty— Clar - i - ty that you did

mp A5 A5/G A5

A Tempo

not have be - fore.___ What set your mind free? Was it E. - C. - T.? It

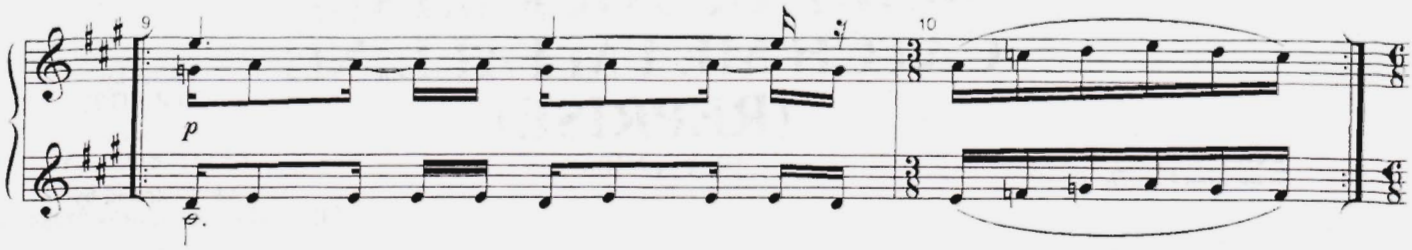
THE TREATMENT IS STRONG BUT LASTS ONLY SO LONG

A5/F G5 A5/D A5/C

may be your mind's need - ing more.

Gsus/B

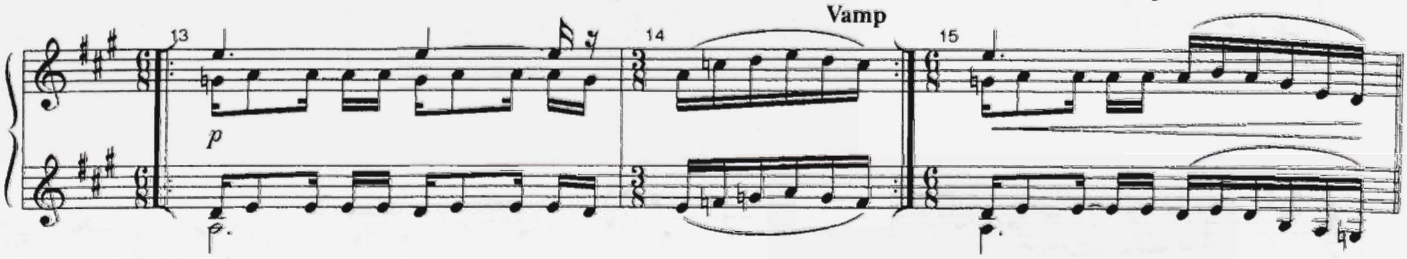
DIANA: "Let's say that's not it."
DOCTOR MADDEN: "The E.C.T. is powerful. It gave you your life back. But the effects fade, and additional treatments are almost always needed."



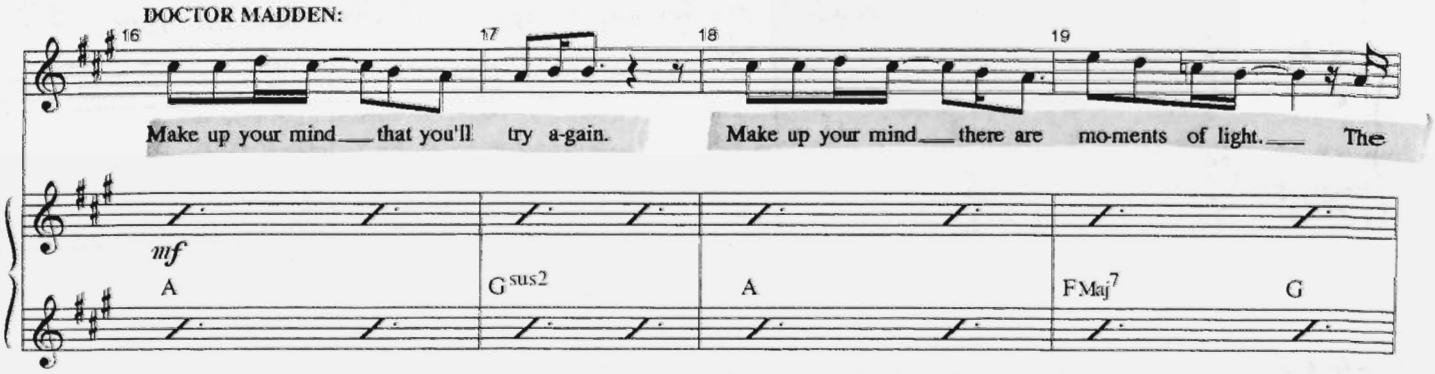
DIANA: "That wasn't on the form."
DOCTOR MADDEN: "Medicine isn't perfect, Diana. But it's what we have. There are no silver bullets."

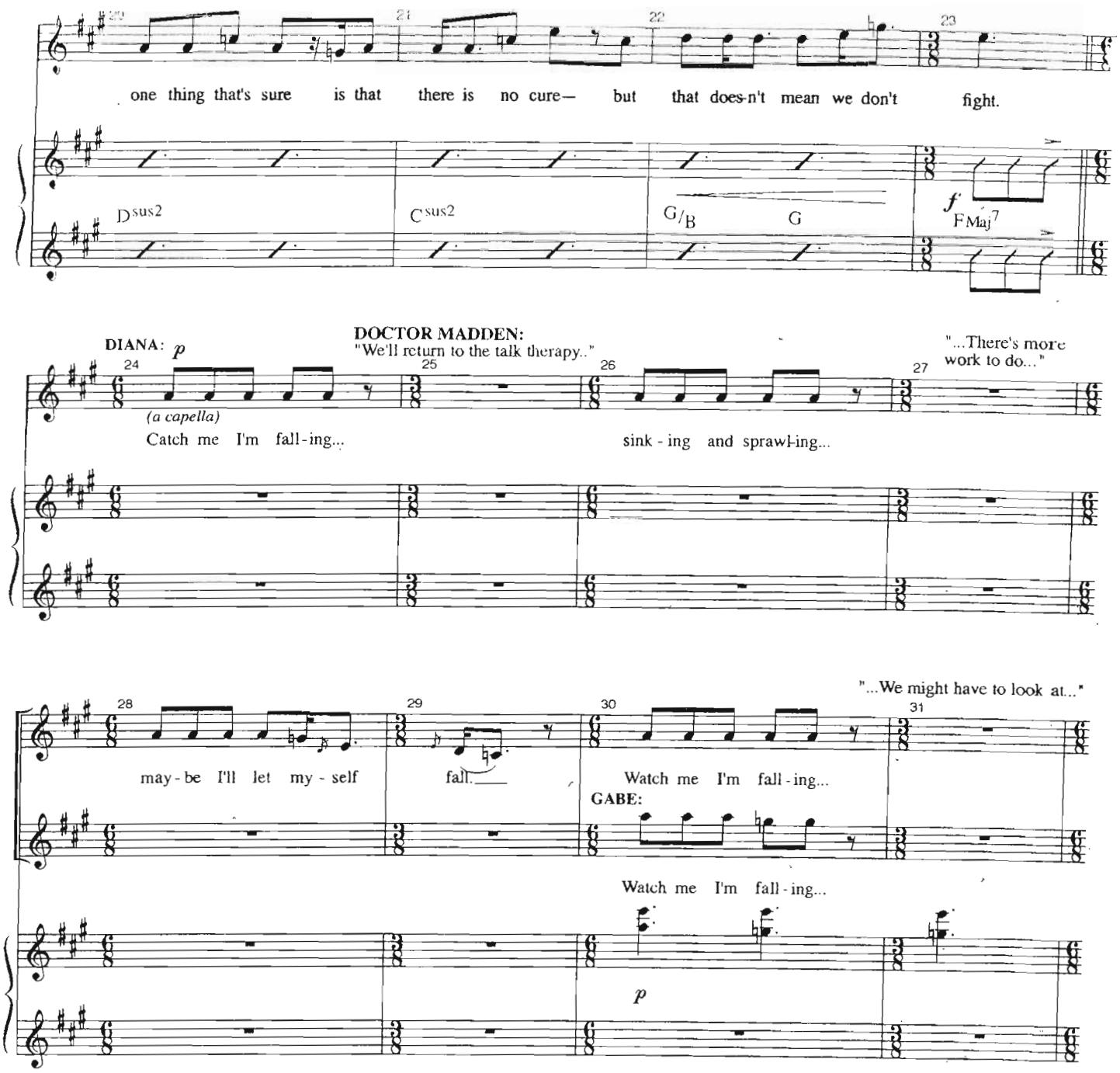
DOCTOR MADDEN: (CONT'D) " I'm as frustrated as anyone by the limits of our knowledge, but those limits are expanding every day."

DIANA: "Well that's good news."



DOCTOR MADDEN:




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.."
"...There's more work to do..."
24
25
26
27
(a capella)
Catch me I'm fall-ing...
sink-ing and sprawl-ing...
"...We might have to look at..."
28
29
30
31
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

CUE:
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 play 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."

1 E♭ (mp) D♭(add9) 2 E♭ (mp) A♭sus2/F A♭sus4/G

3 **DIANA:** Eve-ry-thing eve-ry-one ev-er told you is wrong. 4 I know— it's a-larm-ing, but true. I'm

(p) A♭ D♭sus2/F A♭ D♭sus2/F D♭(add9)

5 6

sor-ry you suf-fered, it is-n't your fault; it's mine— but they lied to me, too... That's what they

A♭ D♭sus2/F A♭sus4/F♭ A♭sus4/E♭

7 8 9

Rolling ♩. = 62

do. An - y - thing an-y - one swears to be true is a

f A♭ *mf* D♭sus2/F

10 11

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

simile

A♭ D♭sus2/F Dsus2 A♭ D♭sus2/F

12 13

make new mis-takes of your own. This nor-mal they sell you— it's no spe-cial deal. And

A♭sus/F♭ A♭sus/E♭ E♭Ma7sus D♭sus2 A♭sus2 A♭

14 15

no one should tell you the way___ you should feel-- ___ just be real. ____ We've wasted such time with this play-ing a-long-- _

Csus C7 Fm7 B♭7sus4 B♭m7 A♭/C

16 17

when eve - ry - thing eve-ry - one ev-er told you is

D♭sus B♭m7 A♭sus/G♭ A♭sus/E♭

18 19

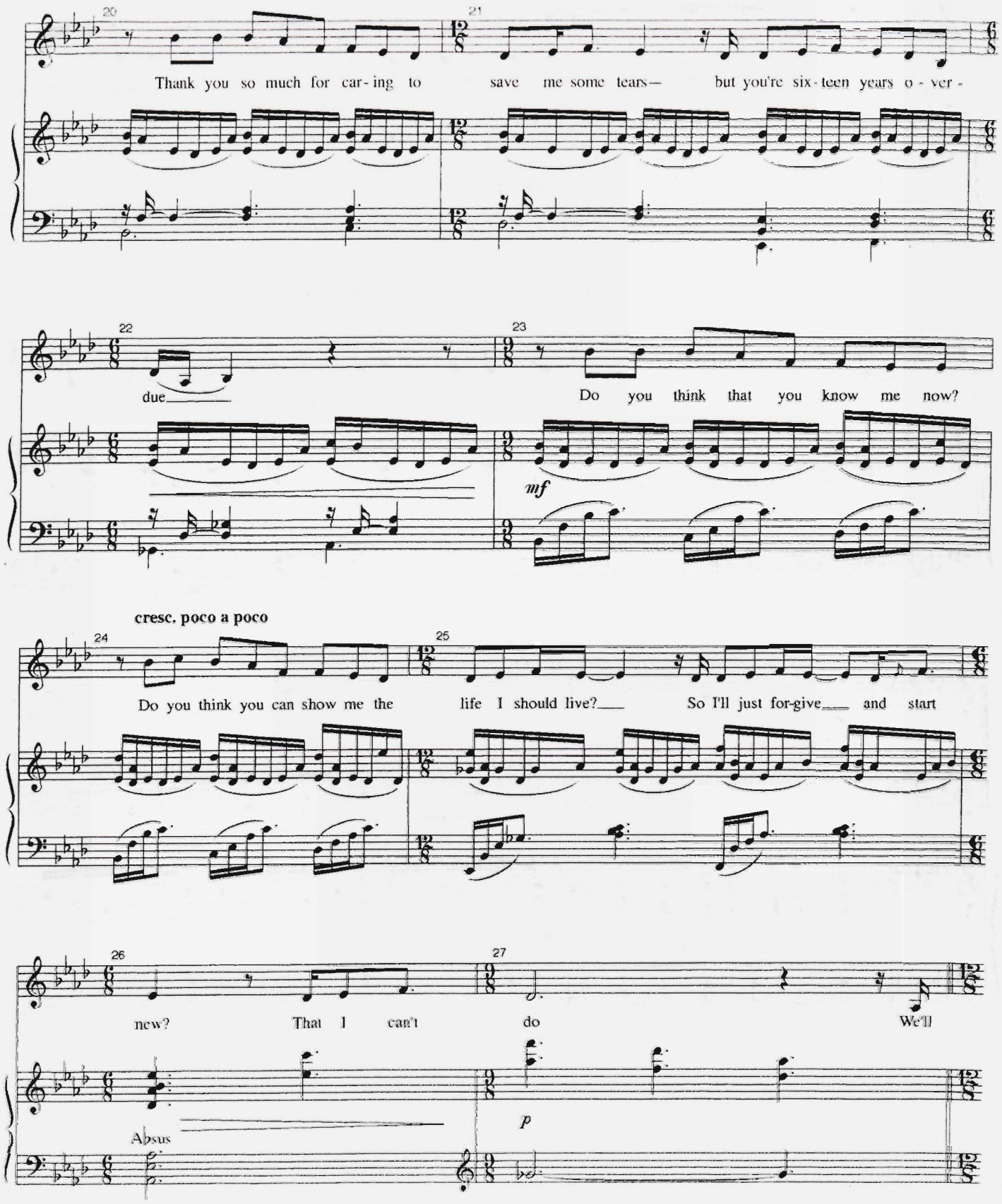
wrong.

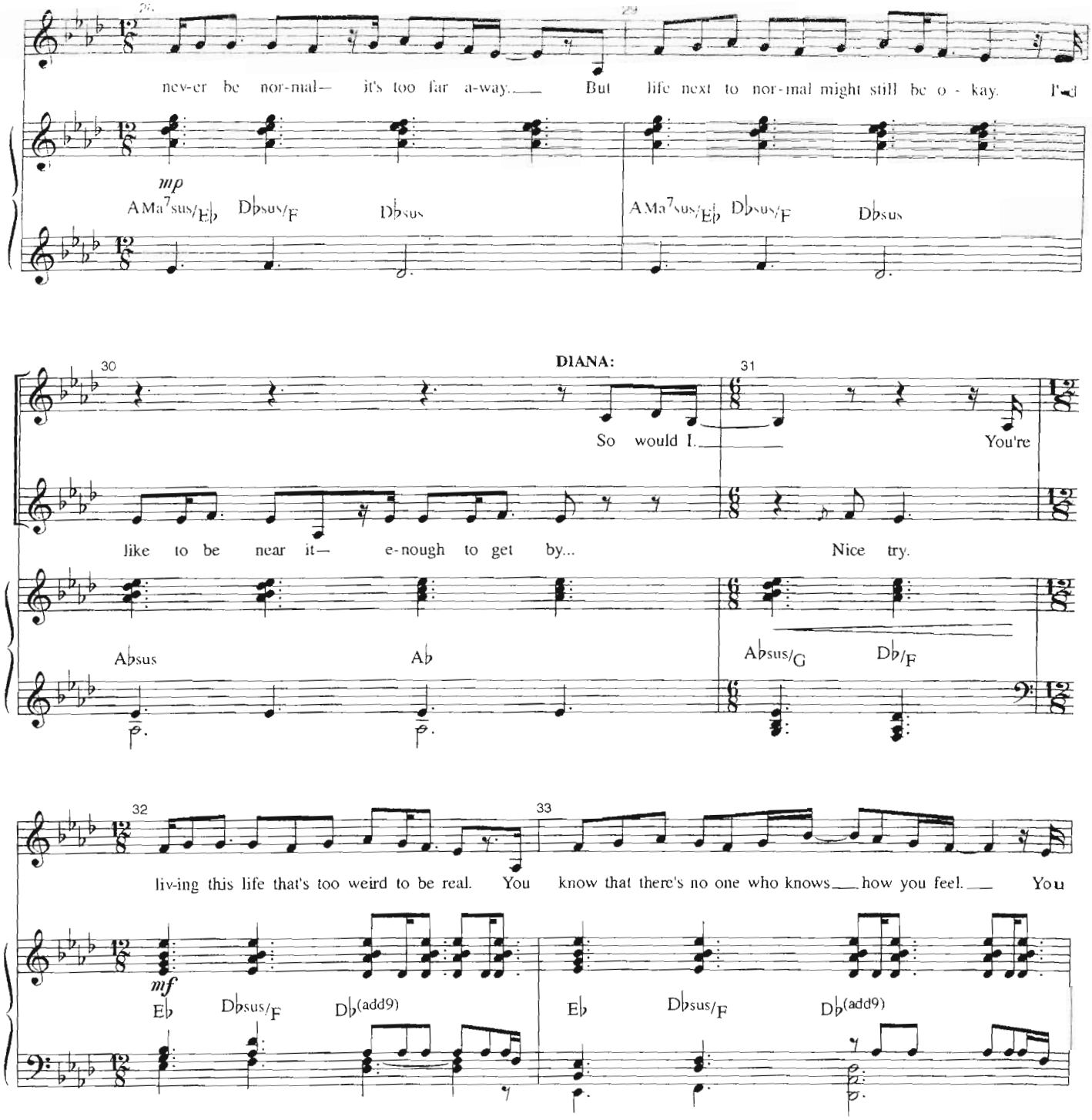
NATALIE:

It's so nice that you're shar - ing Mom.

A♭ B♭m7 A♭/C

mp


20
21
Thank you so much for car-ing to save me some tears— but you're six-teen years o-ver-
22
23
due
Do you think that you know me now?
mf
cresc. poco a poco
24
25
Do you think you can show me the life I should live? So I'll just for-give and start
26
27
new? That I can't do We'll
Absus
p


26
29
never be normal— it's too far a-way. But life next to normal might still be o - kay. I'd
mp
AMa7sus/E♭ D♭sus/F D♭sus AMa7sus/E♭ D♭sus/F D♭sus
30
DIANA:
31
So would I. You're
like to be near it— e-nough to get by... Nice try.
A♭sus A♭ A♭sus/G D♭/F
32
33
liv-ing this life that's too weird to be real. You know that there's no one who knows how you feel. You
mf
E♭ D♭sus/F D♭(add9) E♭ D♭sus/F D♭(add9)

34 35

wake eve-ry day___ and just pray you'll get through— I do. And I

NATALIE:

So do you?___ Me too.

mp

B♭m7 A♭sus/C A♭/C D♭sus B♭m9/E♭ D♭Maj7/F

cresc. poco a poco

36 37

wished I could run,___ I wished I could fly,___ I wished I could just dis-ap-pear—___

So did I.___

G♭(add9) G♭9(add4) G♭6/9 G♭(add9) D♭/F A♭/F A♭5/F D♭sus/F

38 39

Wanting to stay,___ needing to go—___ 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

D♭m/F♭ A♭sus/F♭ D♭m/F♭ E♭sus A♭Ma7sus/E♭ D♭/E♭ A♭Ma7sus/E♭

40 May-be I know. May-be I may-be I know that

41 know may-be I know may-be I know that

Absus/Eb Ab9(add4)/Eb DbMaj7/Eb Db9/Eb Db6/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

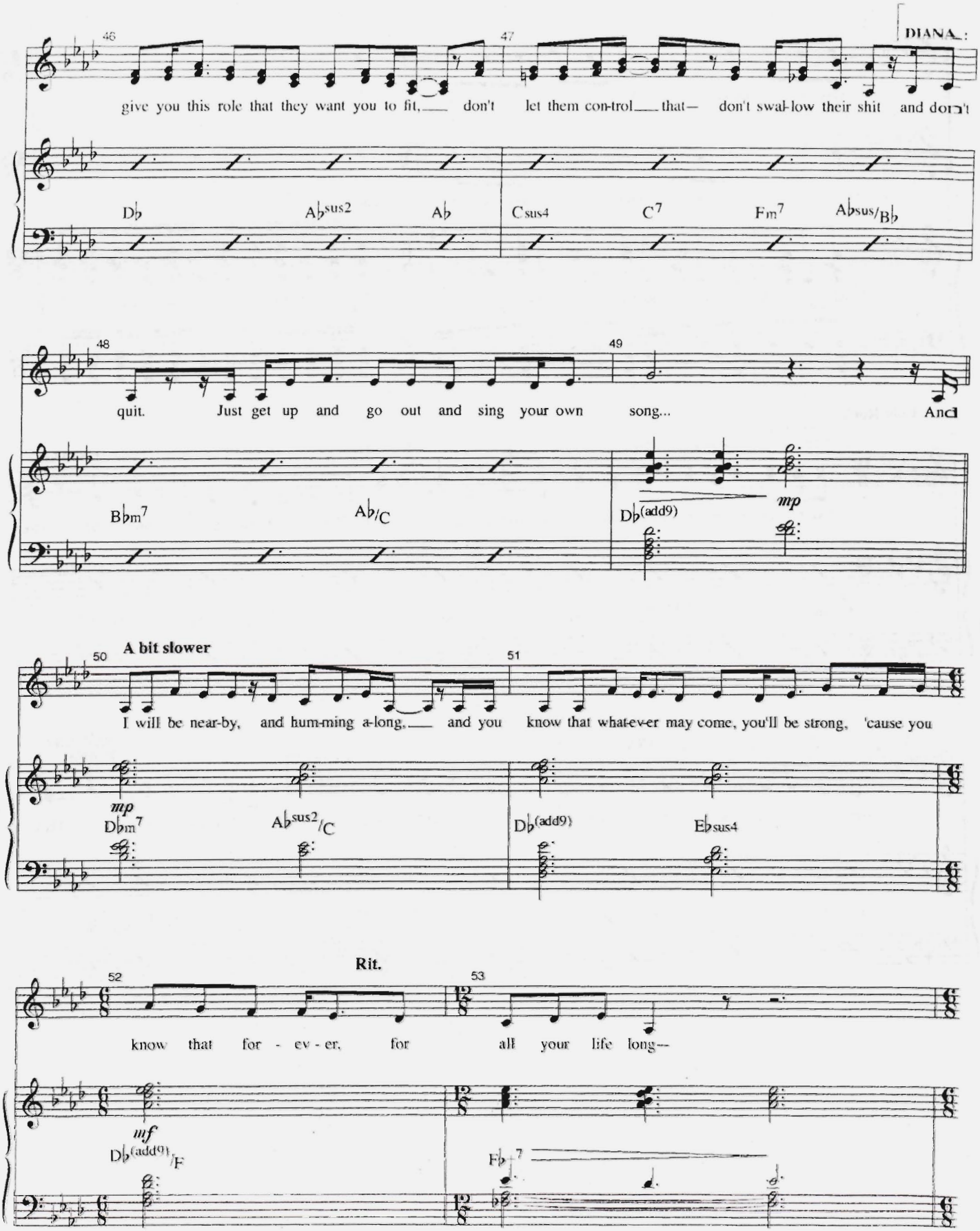
43 **DIANA:** **NATALIE:**

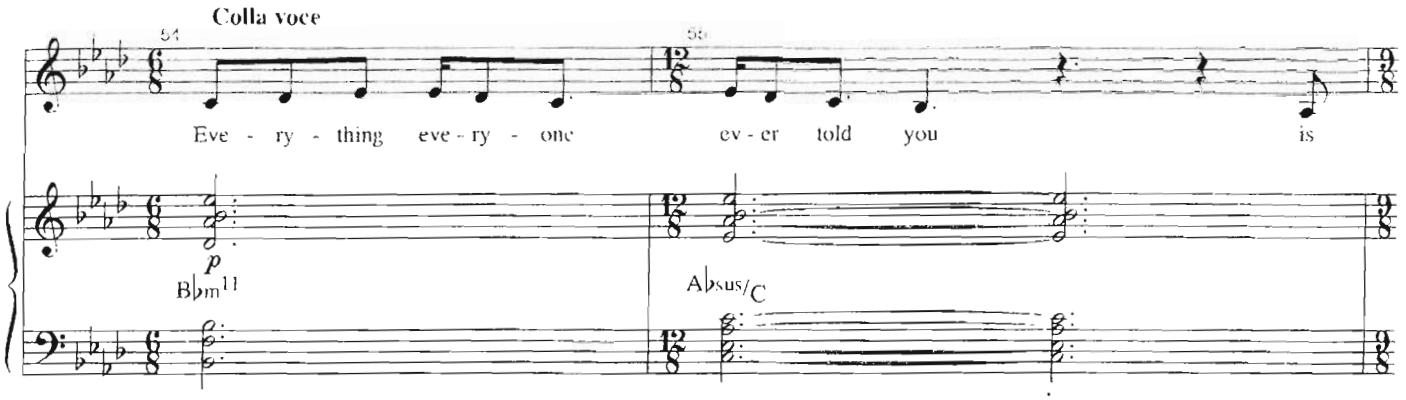
f Ab Dbsus2/F /G Ab Absus2/F Dbsus2

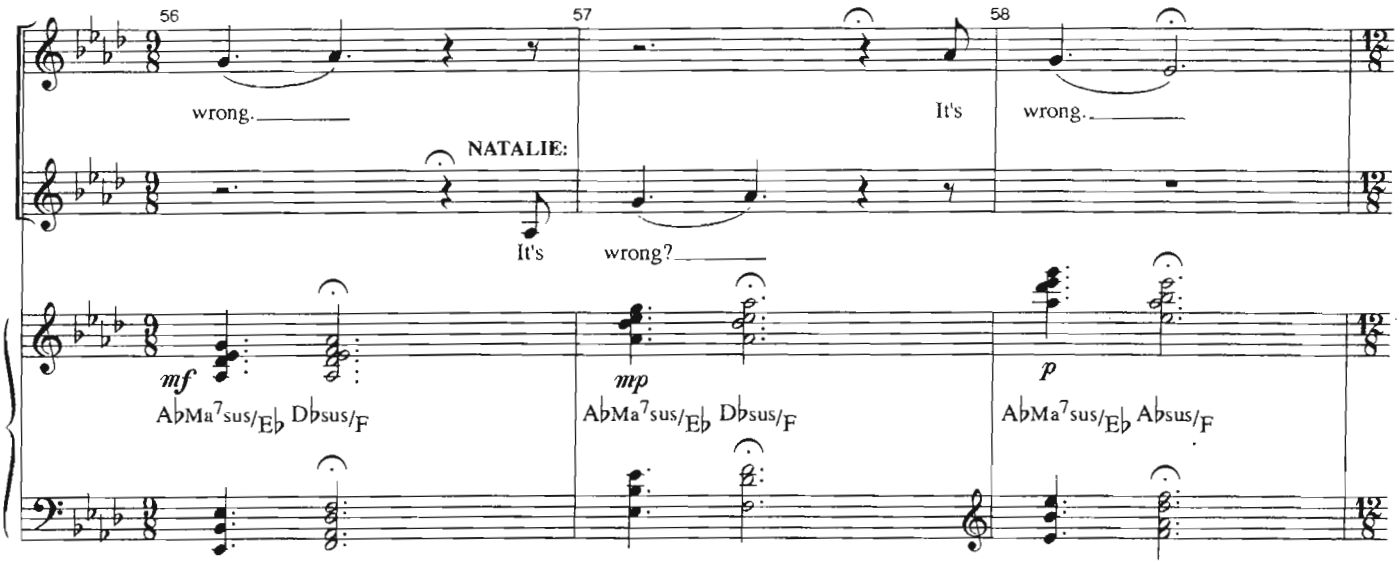
44 **DIANA:** ques-tion the an - swers, and an-swer your call, and fol-low the truth that you find. They

45 **NATALIE/ DIANA:**

Ab Dbsus2/F Absus2/Fb Absus2/Eb Eb


DIANA:
give you this role that they want you to fit, don't let them con-trol that— don't swal-low their shit and don't
quit. Just get up and go out and sing your own song... And
A bit slower
I will be near-by, and hum-ming a-long, and you know that what-ev-er may come, you'll be strong, 'cause you
Rit.
know that for - ev - er, for all your life long—

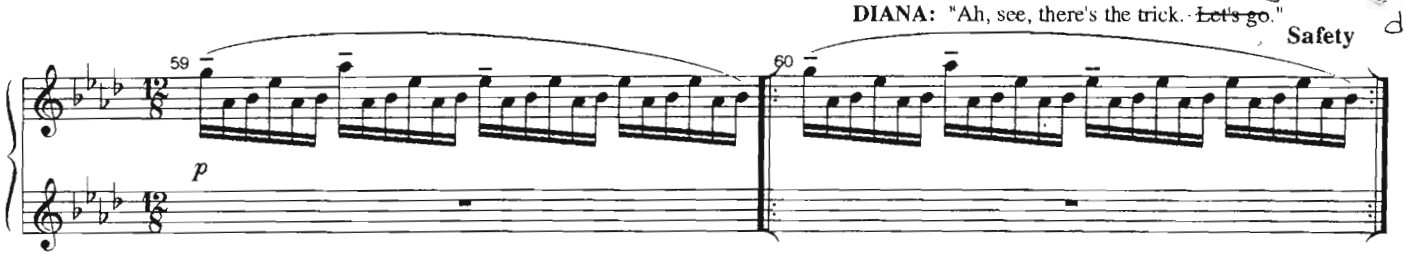




NATALIE: "But wait a minute. If everything everyone tells me is wrong, and you're telling me this..."

Now go to your dance

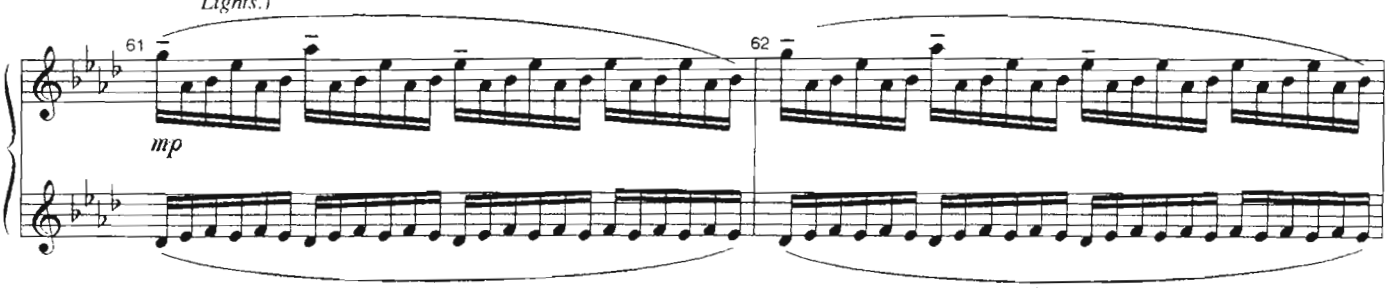
DIANA: "Ah, see, there's the trick. ~~Let's go~~." **Safety**

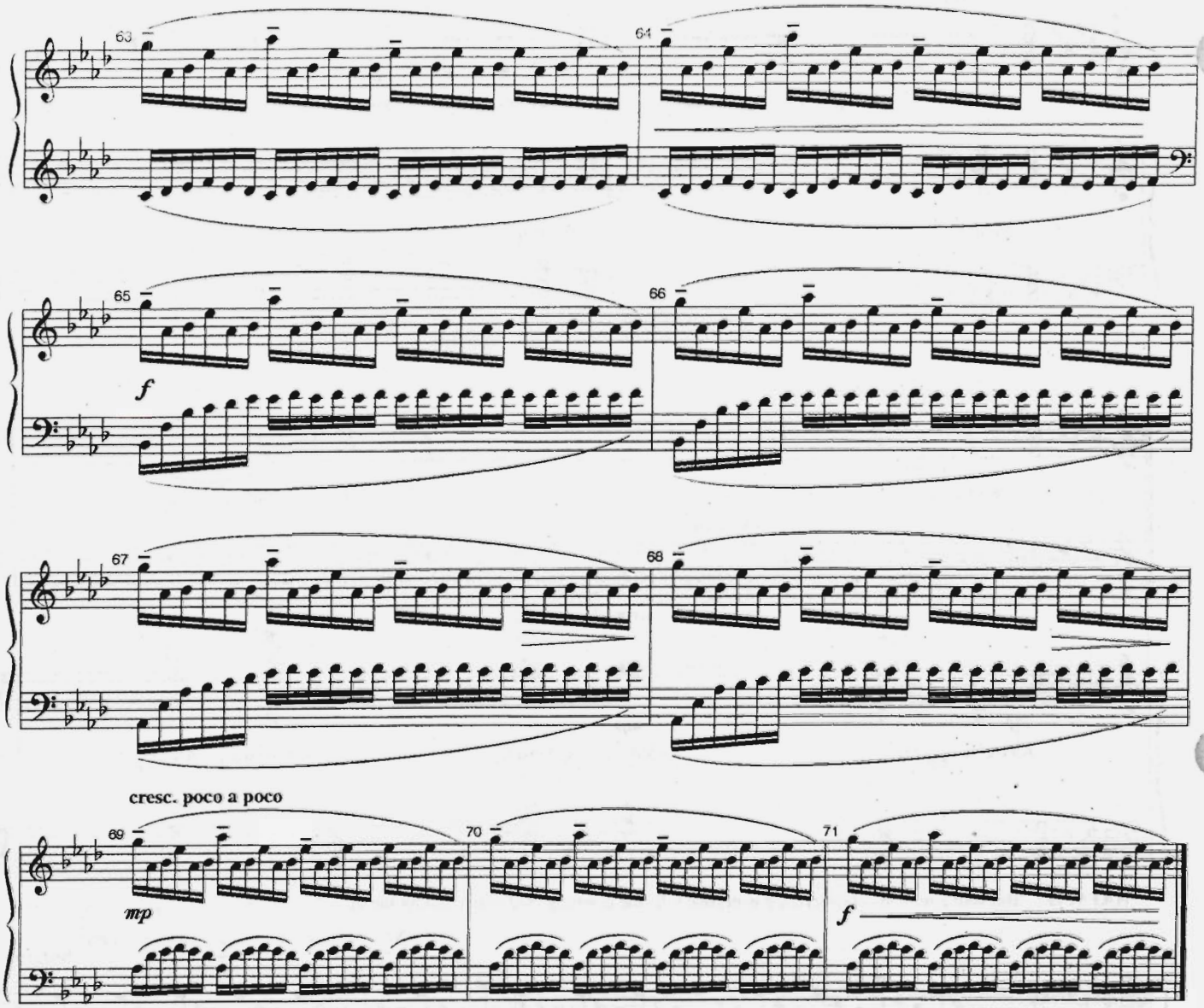


(They go.

Lights.)

(Scene Transition Underscore)





Segue as one with #37
"Hey #3/Perfect for You (Reprise)

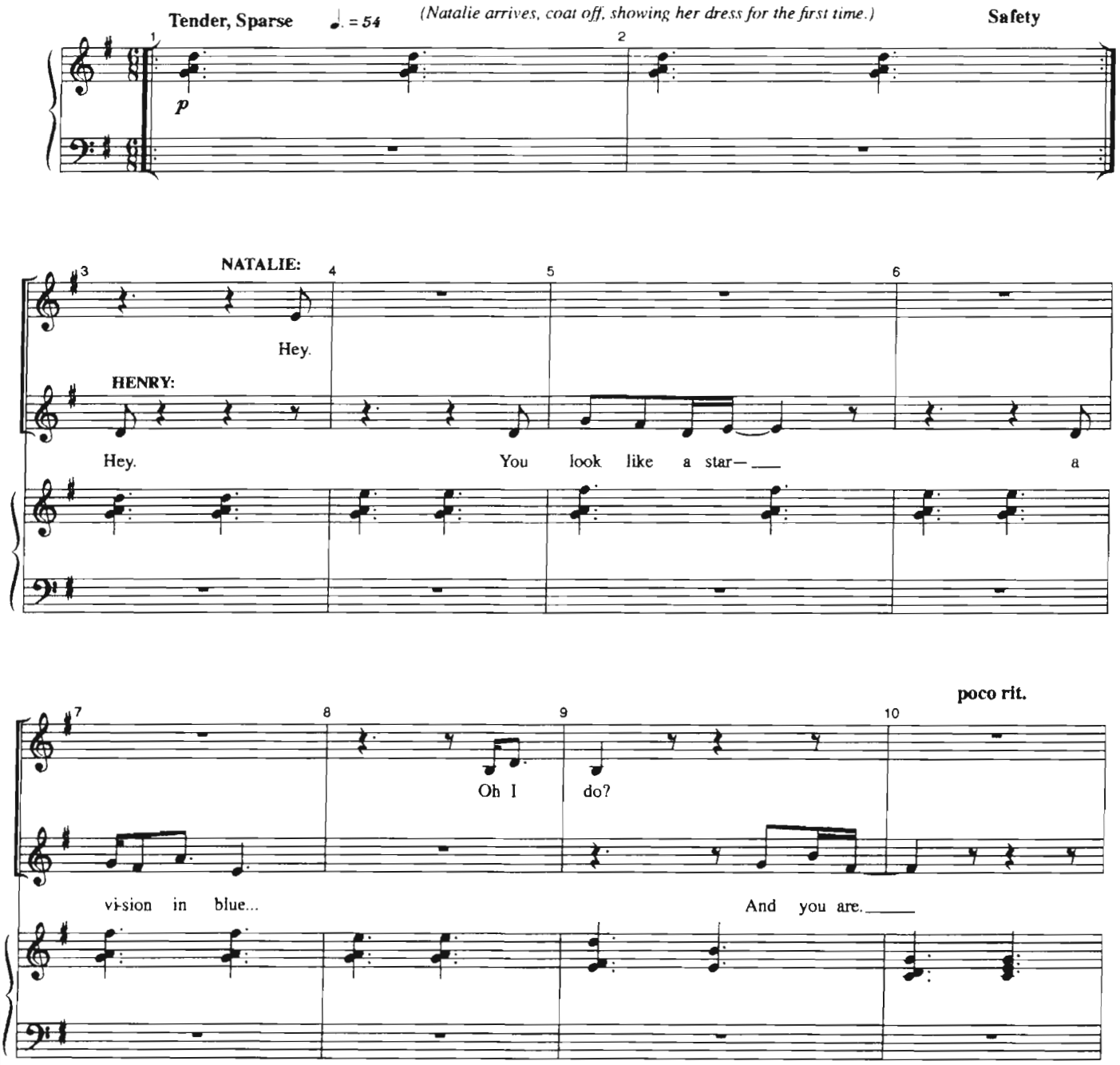
HEY #3/
PERFECT FOR YOU (REPRISE)

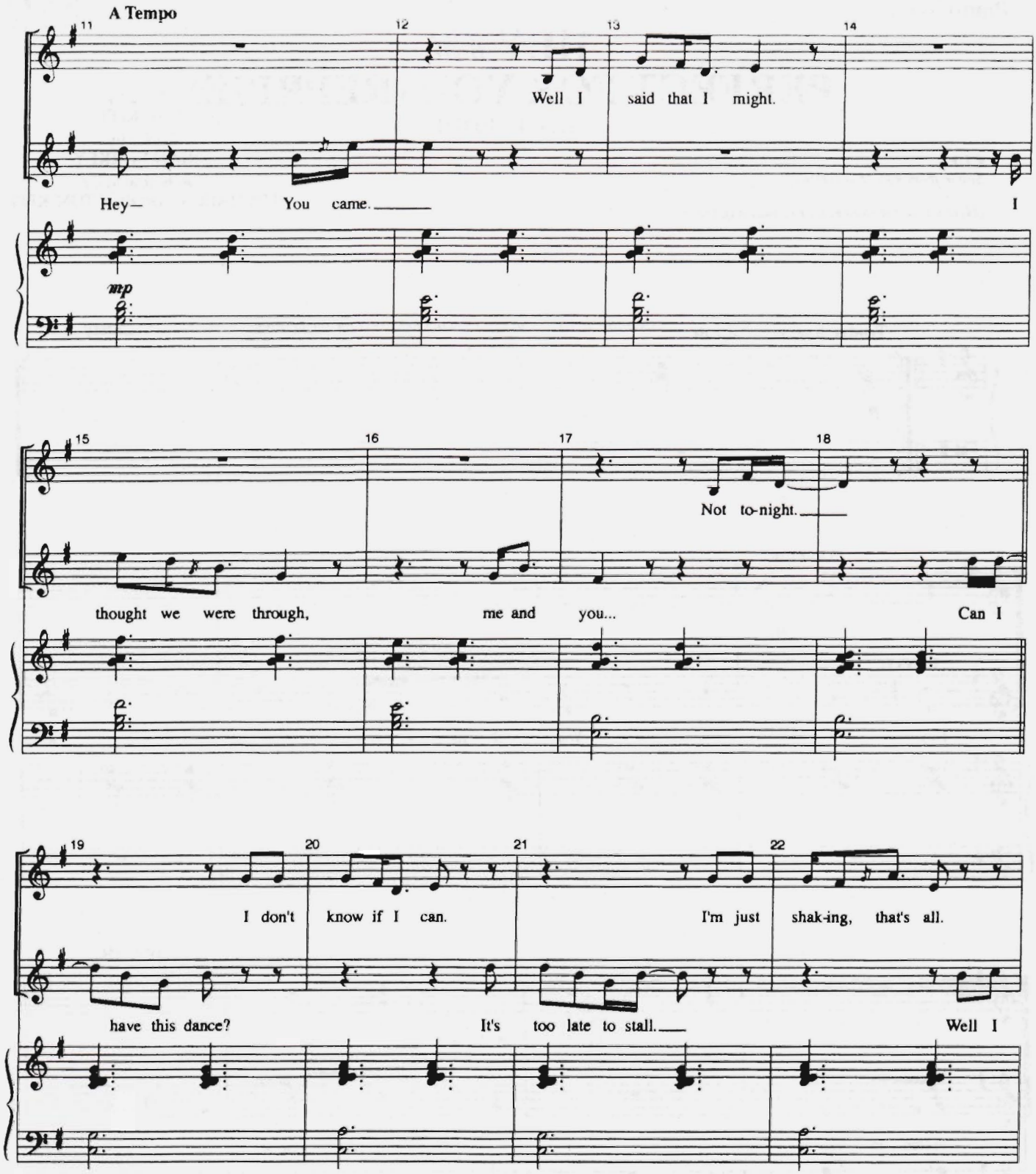
[Rev. 12/10/07]

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.)




A Tempo
11
12
13
14
Hey— You came.
Well I said that I might.
I
mp
15
16
17
18
thought we were through, me and you...
Not to-night.
Can I
19
20
21
22
have this dance?
I don't know if I can.
It's too late to stall.
I'm just shak-ing, that's all.
Well I

23 24 25 26

Hey— Hey— am I cra - zy? I might end up cra -

won't let you fall. Stay. Let's see this thing through.

f

27 28 29

zy. You say that right here. But then

I'll be here for you.

mp

cresc. poco a poco **Becoming Agitated**

30 31 32

give it a year, or ten years, or a life— I could end up your wife. Sitting,

p

poco accel.

star - ing at walls, throw - ing shit down the stairs, freak - ing

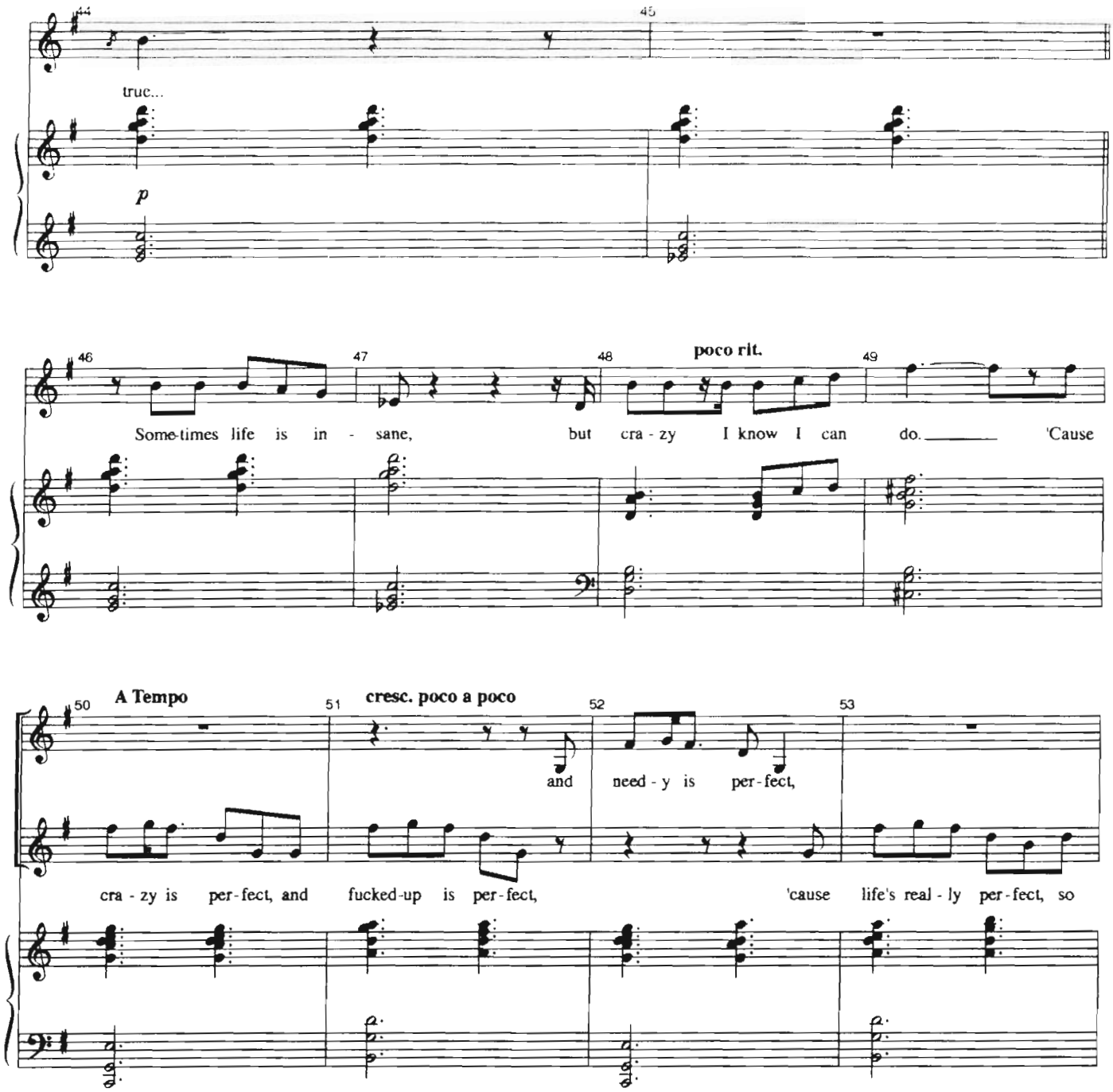
(Henry grabs her and holds her.)
HENRY: "Shh."
(He holds her a still moment.
Then: MUSIC CHANGES.)

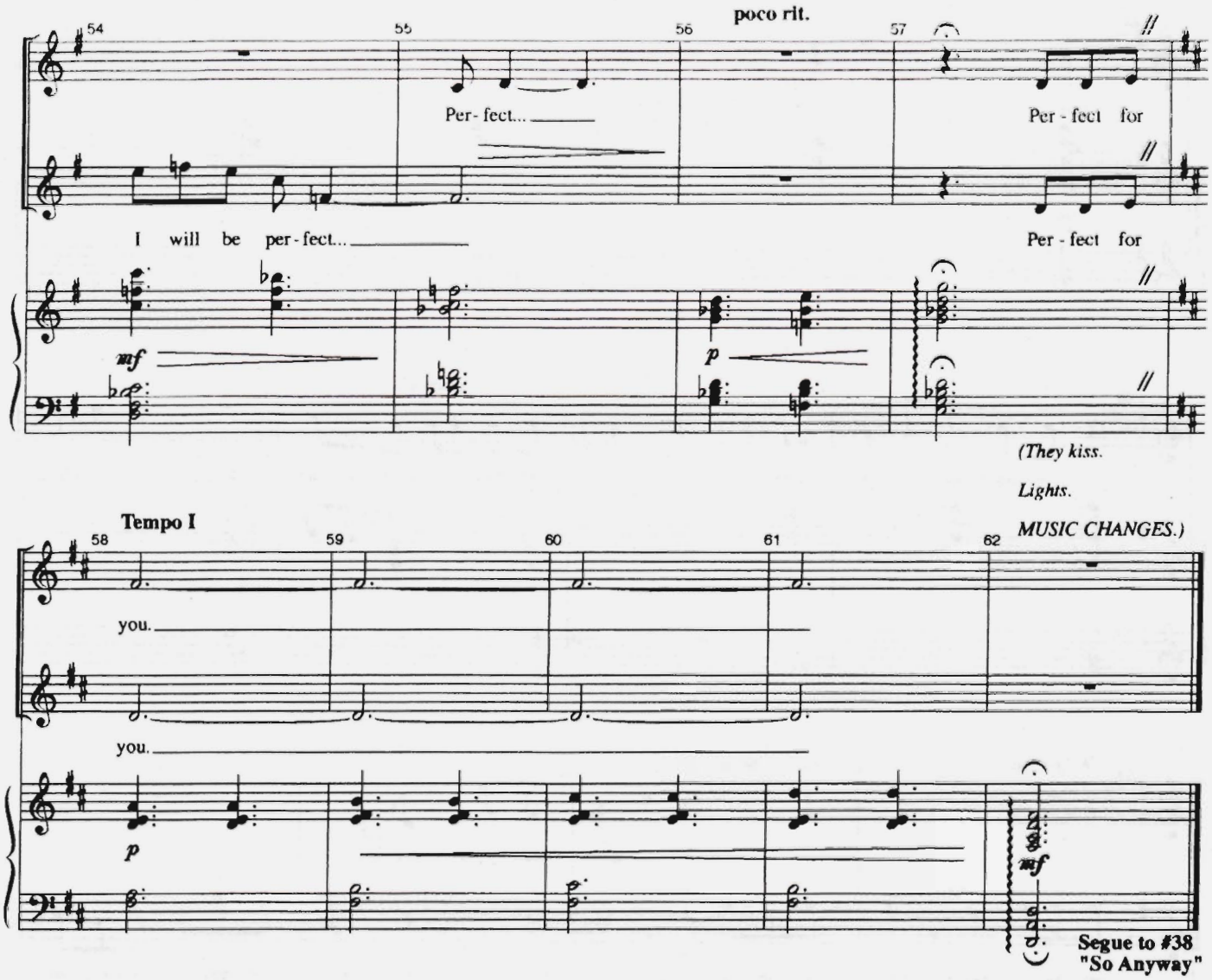
out at the store, run - ning nude down the street, bleed - ing out in the bath—

HENRY: **Colla voce**

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

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


44
45
true...
p
46
47
48
poco rit.
49
Some-times life is in - sane, but cra - zy I know I can do. 'Cause
50
A Tempo
51
cresc. poco a poco
52
53
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


poco rit.
54
55
56
57
Per- fect...
Per - fect for
I will be per - fect...
Per - fect for
mf
p
(They kiss.
Lights.
MUSIC CHANGES.)
Tempo I
58
59
60
61
62
you.
you.
p
mf
Segue to #38
"So Anyway"

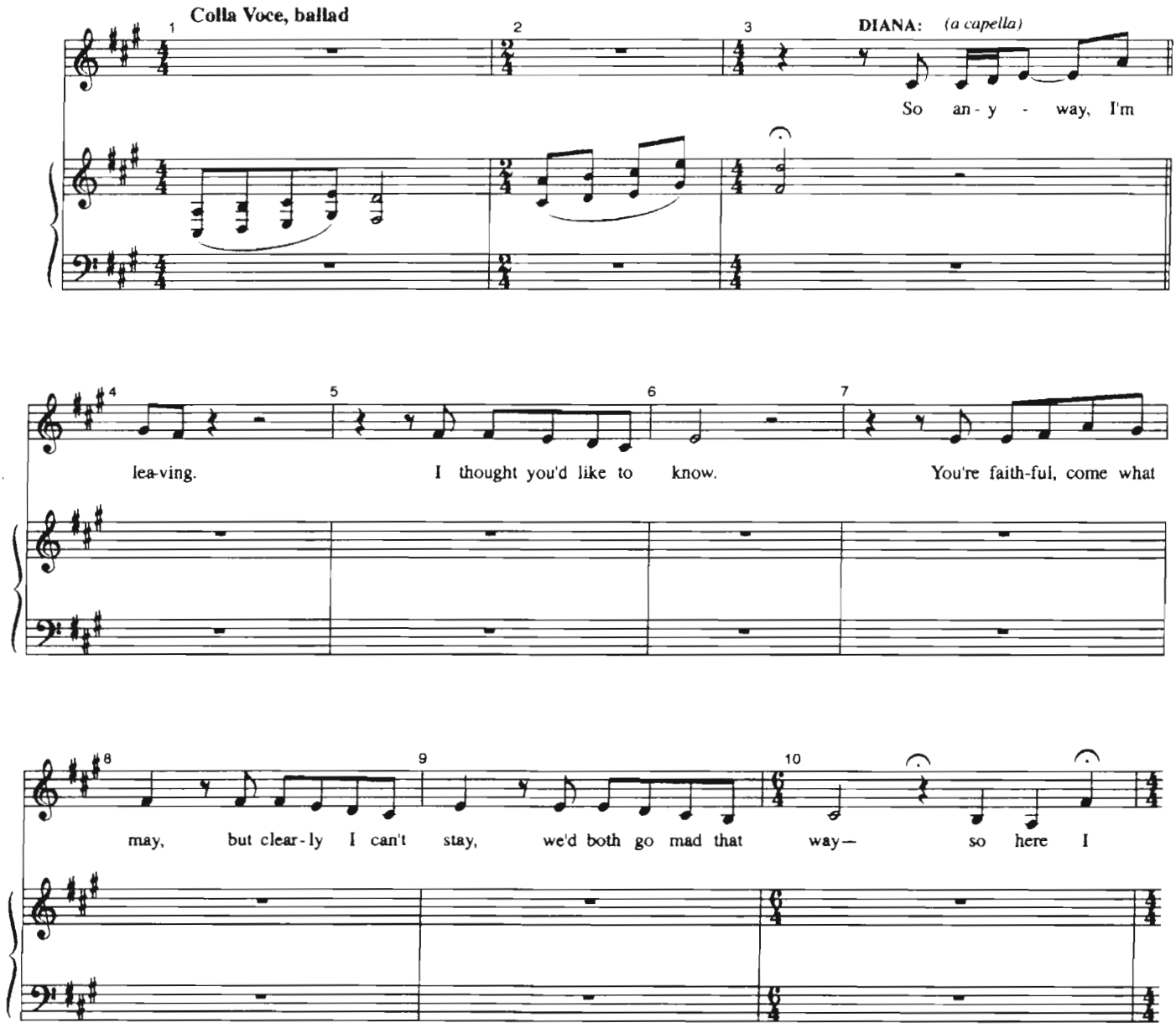
SO ANYWAY

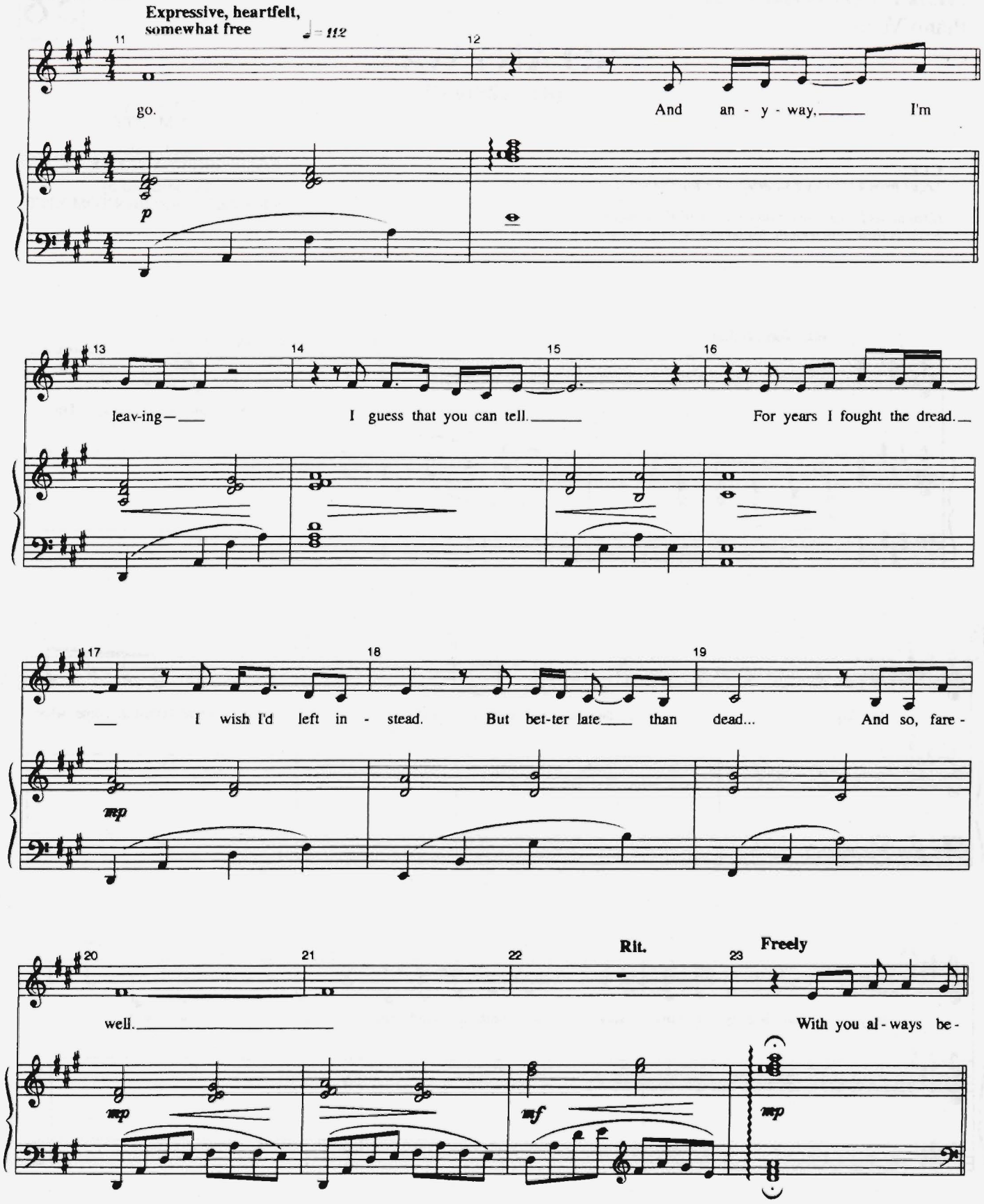
[Rev. 12/10/07]

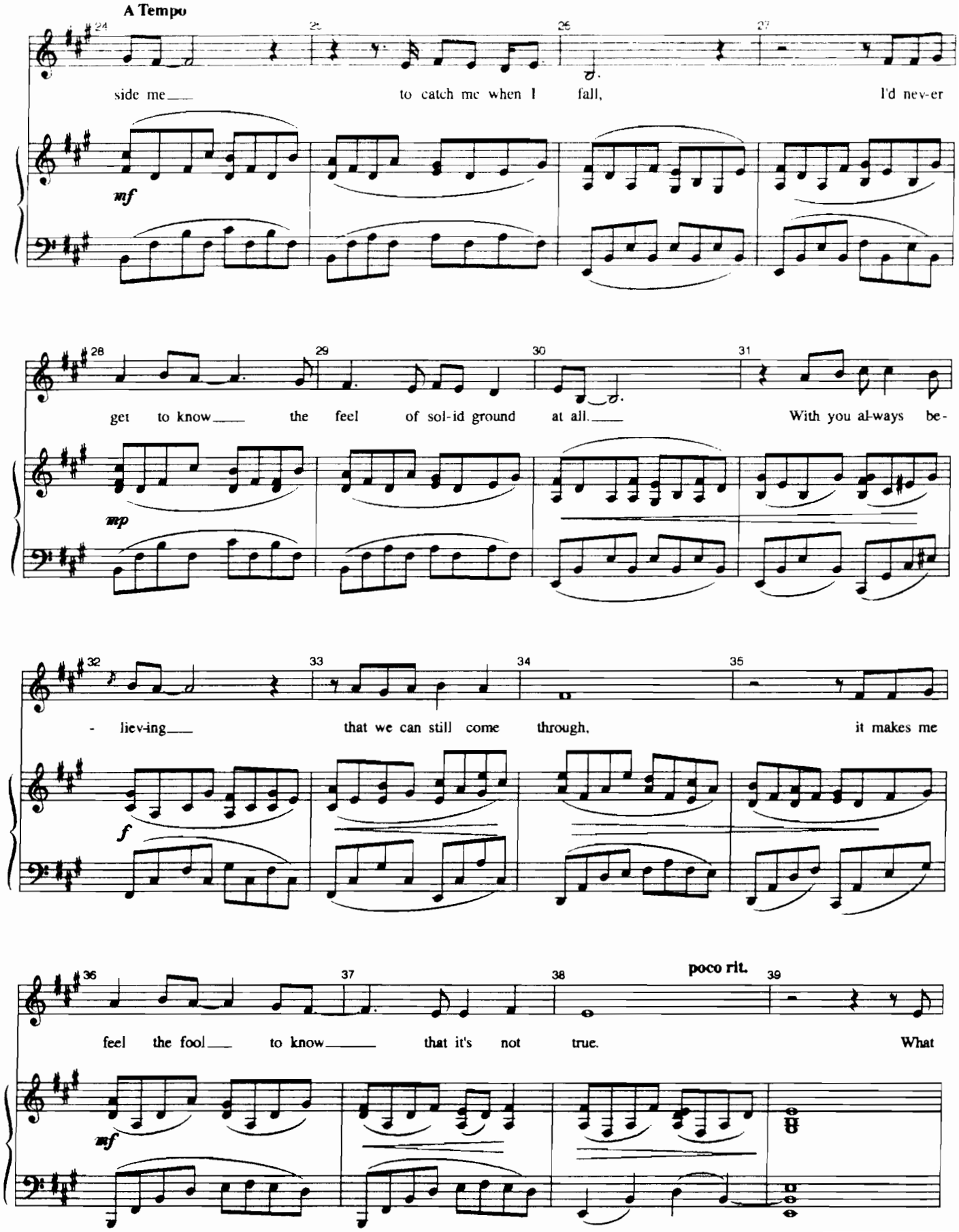
Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Orchestrated by
MICHAEL STAROBIN/TOM KITT

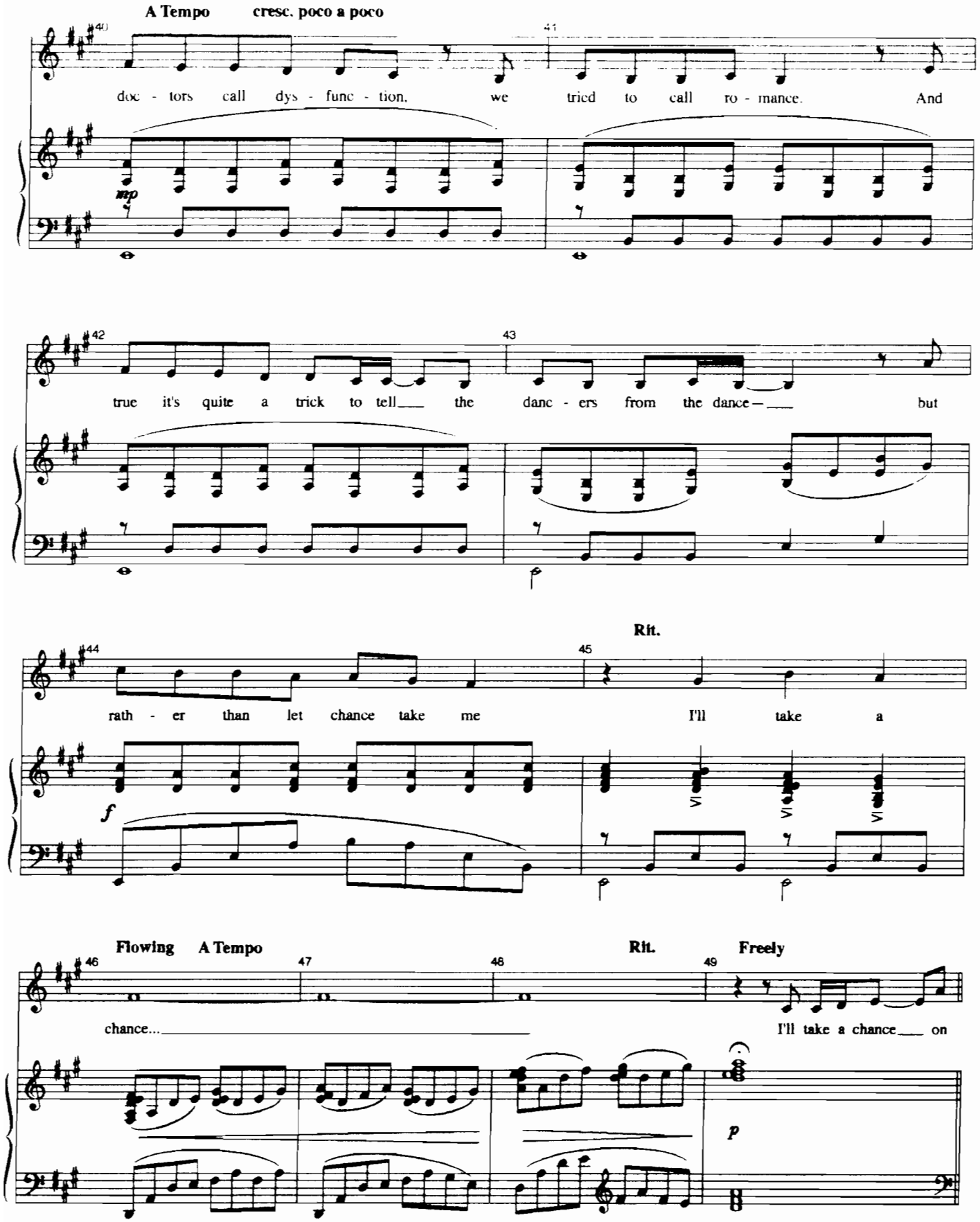
CUE:
Segue from #37 "Hey #3/Perfect For You (Reprise)

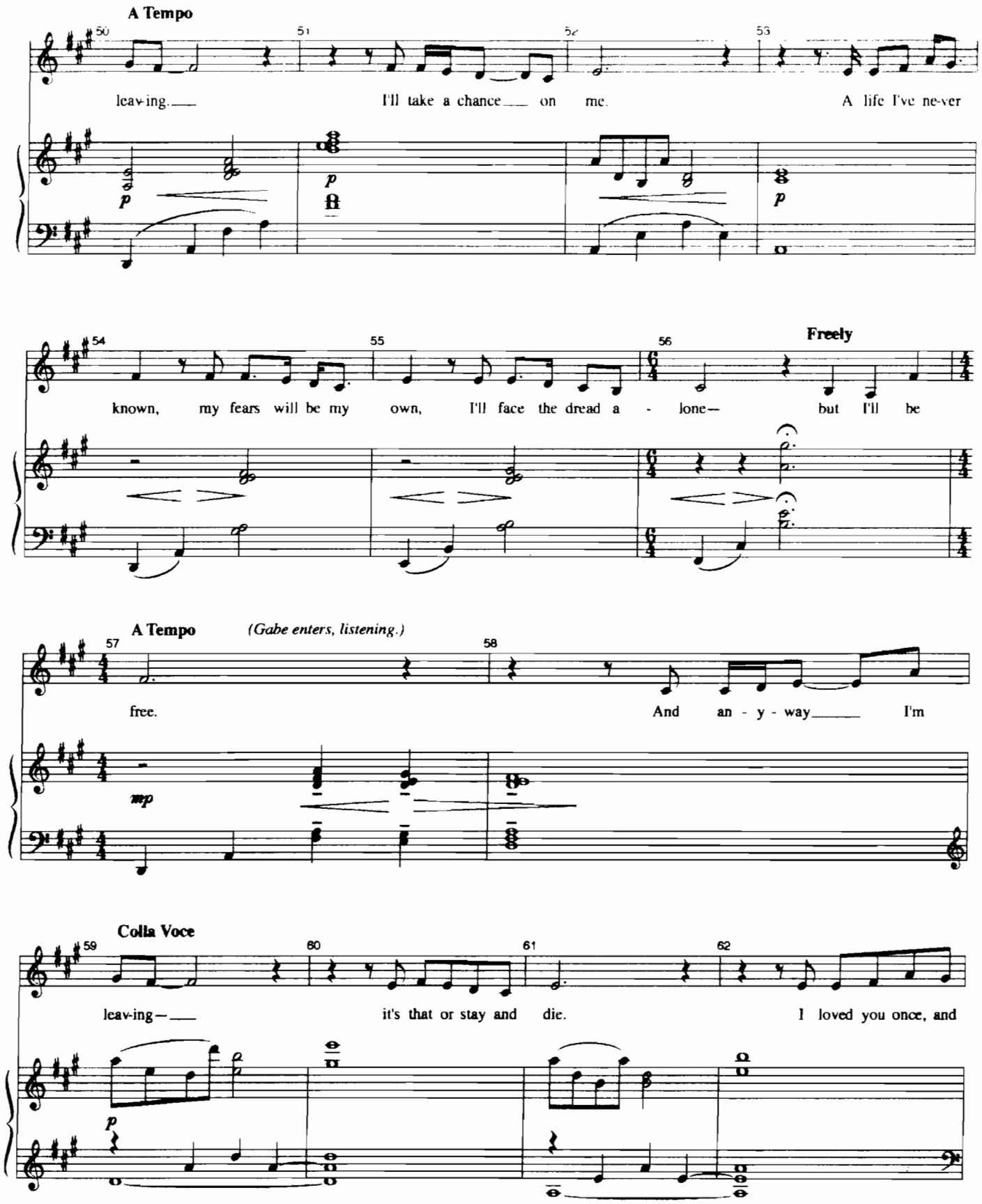
(Dan in his living room, framed pictures all around him; he dusts them with a cloth. Diana enters, with suitcases.)




Expressive, heartfelt, somewhat free
♩= 112
11
12
go.
And an - y - way, I'm
p
13
14
15
16
leav-ing—
I guess that you can tell.
For years I fought the dread.
17
18
19
I wish I'd left in - stead.
But bet-ter late than dead...
And so, fare -
mp
20
21
22
23
Rit.
Freely
well.
With you al - ways be -
mp
mf
mp


A Tempo
side me to catch me when I fall, I'd nev-er
mf
get to know the feel of sol-id ground at all. With you al-ways be-
mp
- liev-ing that we can still come through, it makes me
f
feel the fool to know that it's not true. What
poco rit.
mf


A Tempo
cresc. poco a poco
doc - tors call dys - func - tion, we tried to call ro - mance. And
mp
true it's quite a trick to tell the danc - ers from the dance but
Rit.
rath - er than let chance take me I'll take a
f
Flowing
A Tempo
Rit.
Freely
chance...
I'll take a chance on
p


A Tempo
leav-ing. I'll take a chance on me. A life I've ne-ver
known, my fears will be my own, I'll face the dread a - lone— but I'll be
Freely
A Tempo
(Gabe enters, listening.)
free. And an - y - way I'm
Colla Voce
leav-ing— it's that or stay and die. I loved you once, and

(She addresses both Gabe and Dan.)

Building — A Tempo — Rall.

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

mp

Colla Voce

I loved you once, and though I love you still, I know it's time for me to

p

Rit.

go... and so good -

mp *p*

(She nods at Gabe, and goes.

A Tempo — Rit. *MUSIC CHANGES.)*

bye.

mp

Segue as one with #39
"I Am The One (Reprise)"

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

p A | Asus/C♯ | Dsus | A | Asus/C♯ | AMa7sus/D

Colla voce

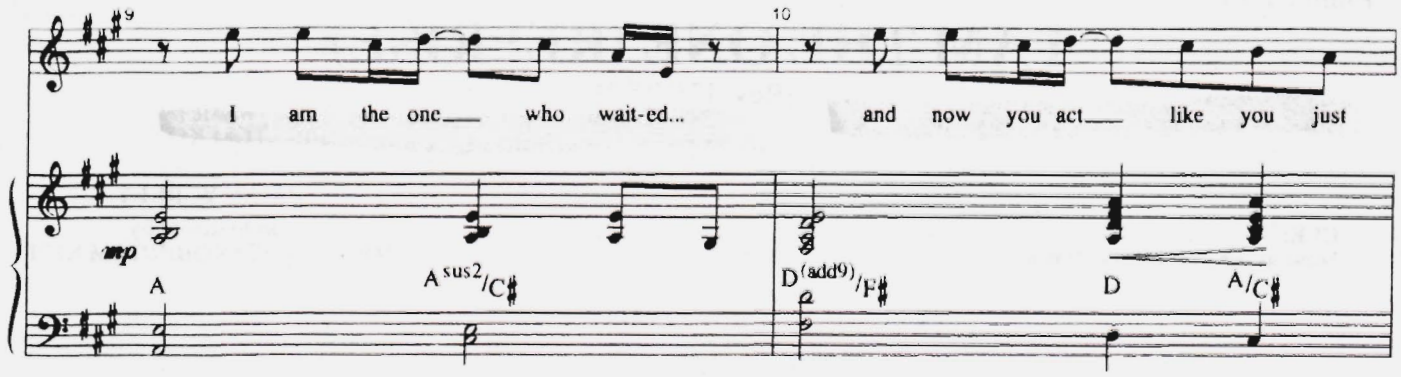
DAN: *(to himself, after his wife:)*

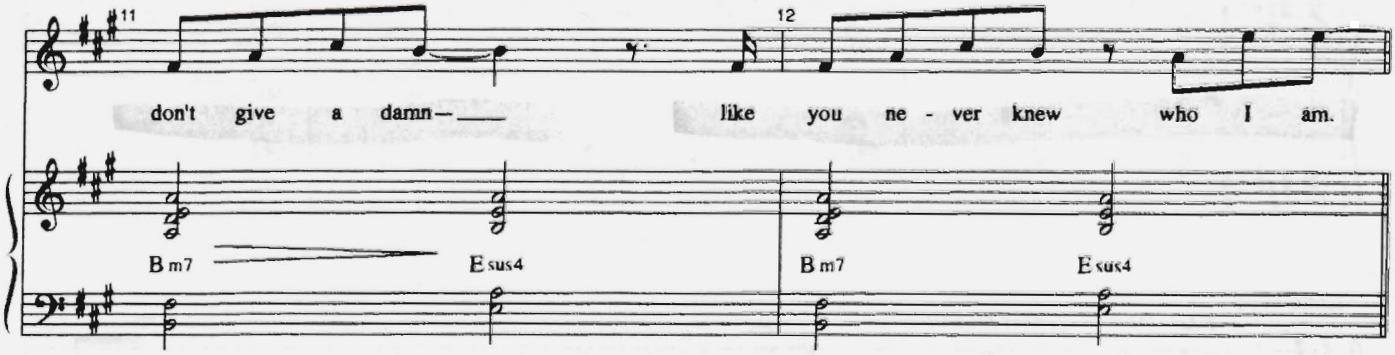
I am the one___ who loved you. I am the one___ who stayed.___ I

p A5 | Dsus2/F♯

am the one,___ and you walked a - way.___

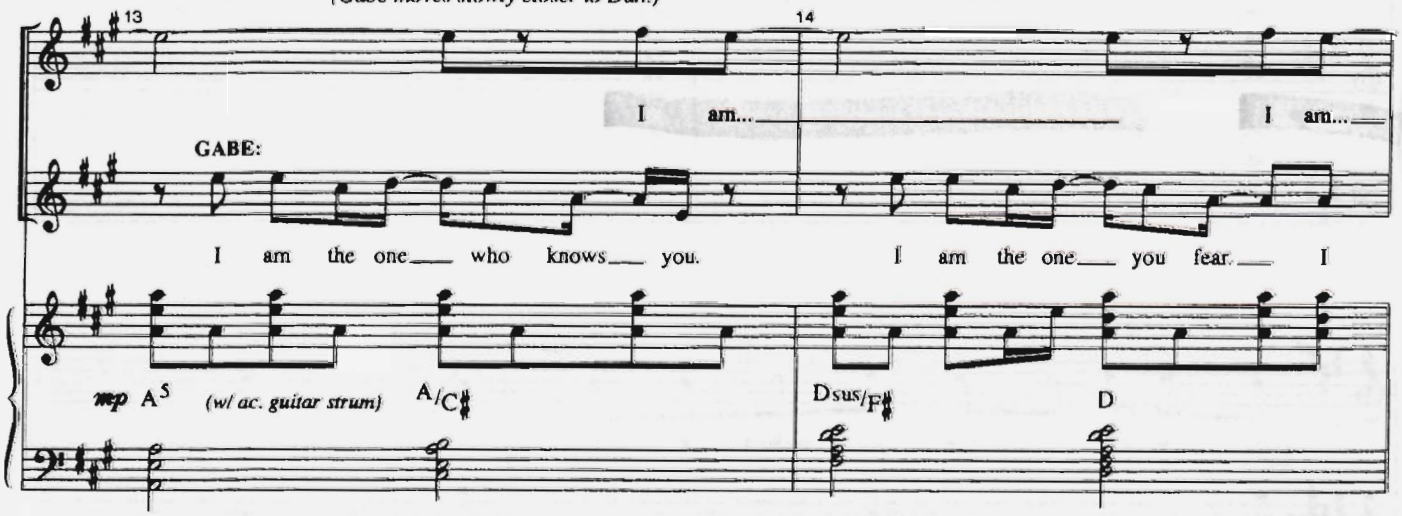
A | A/C♯ | Dsus2/F♯

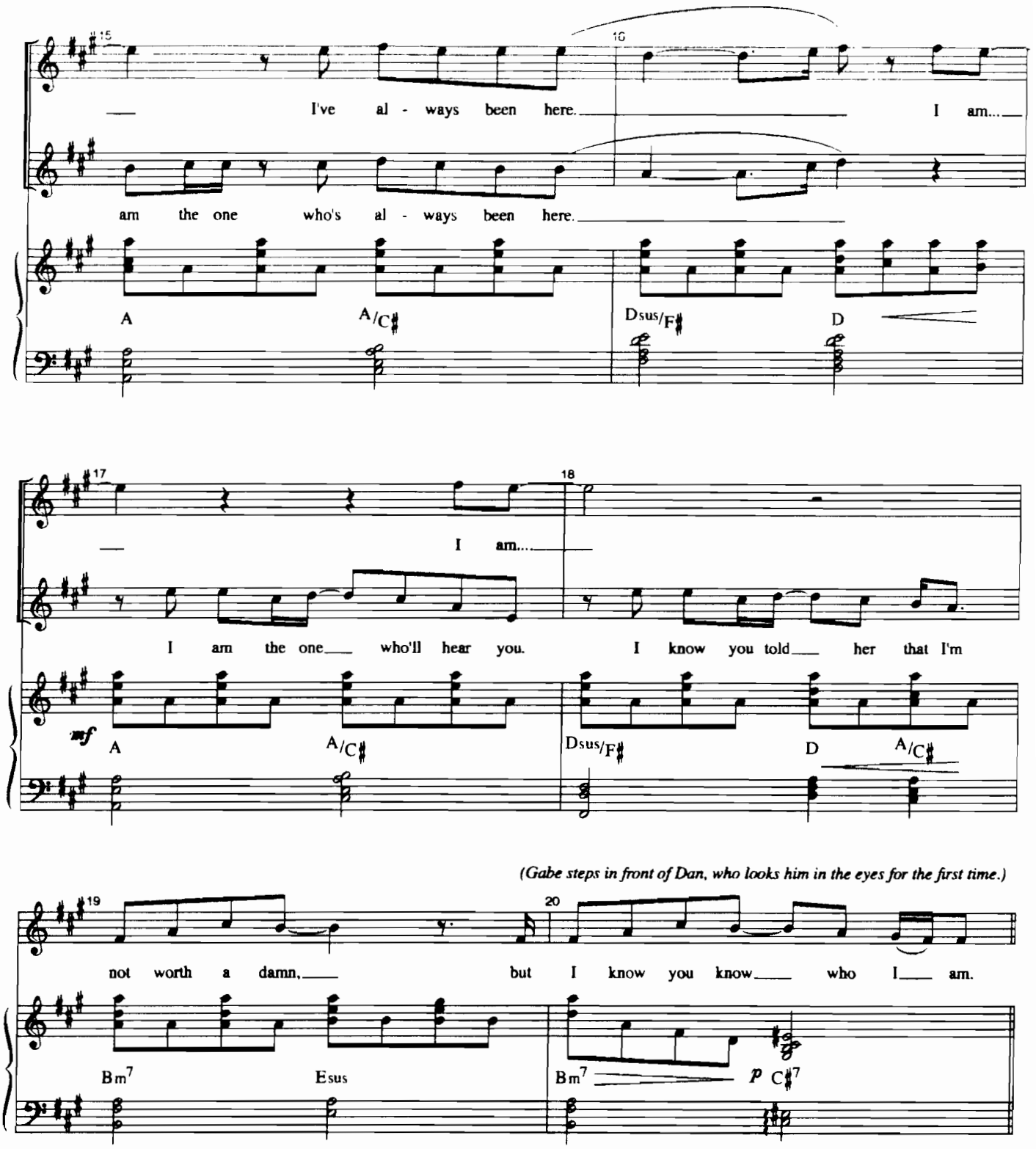


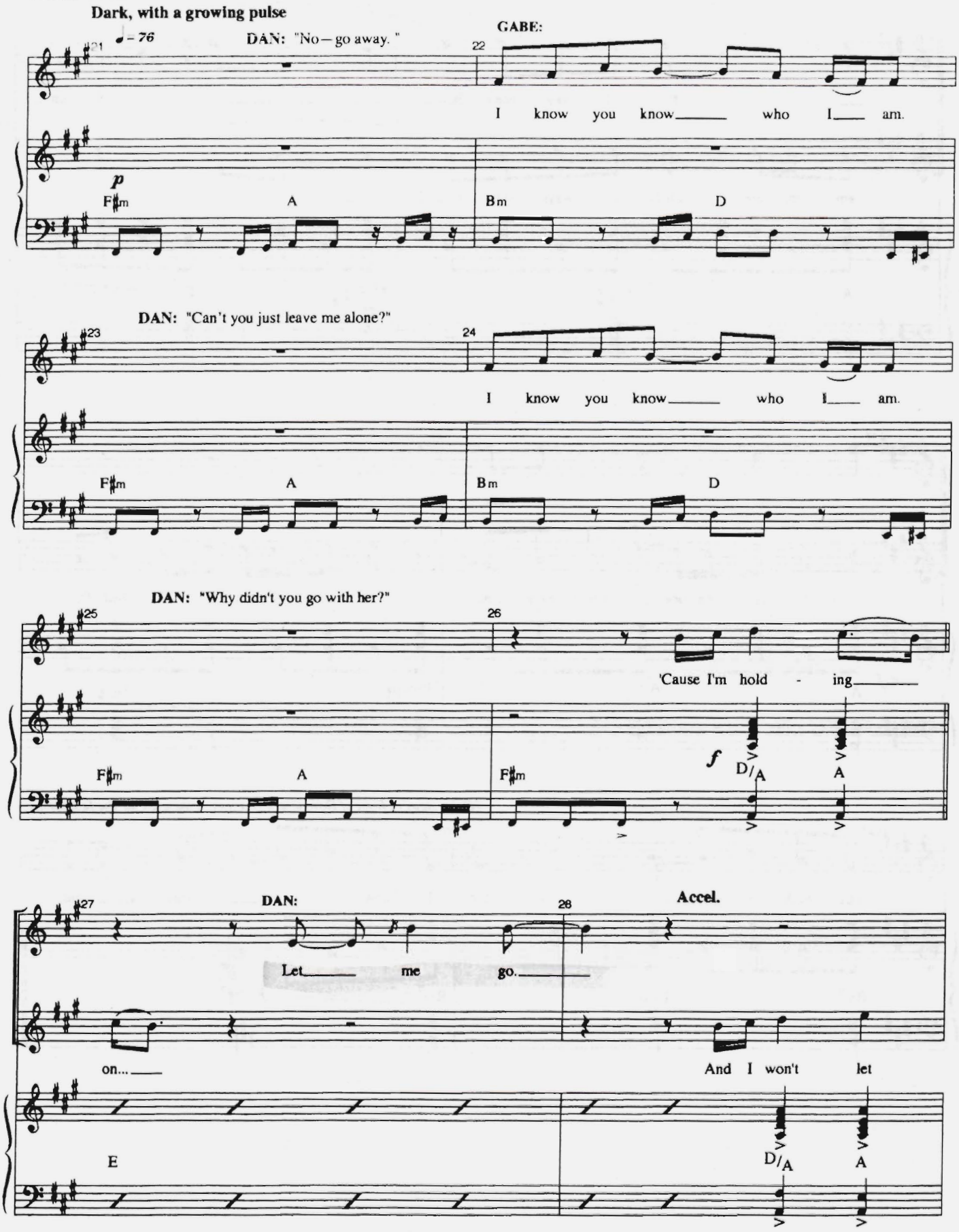


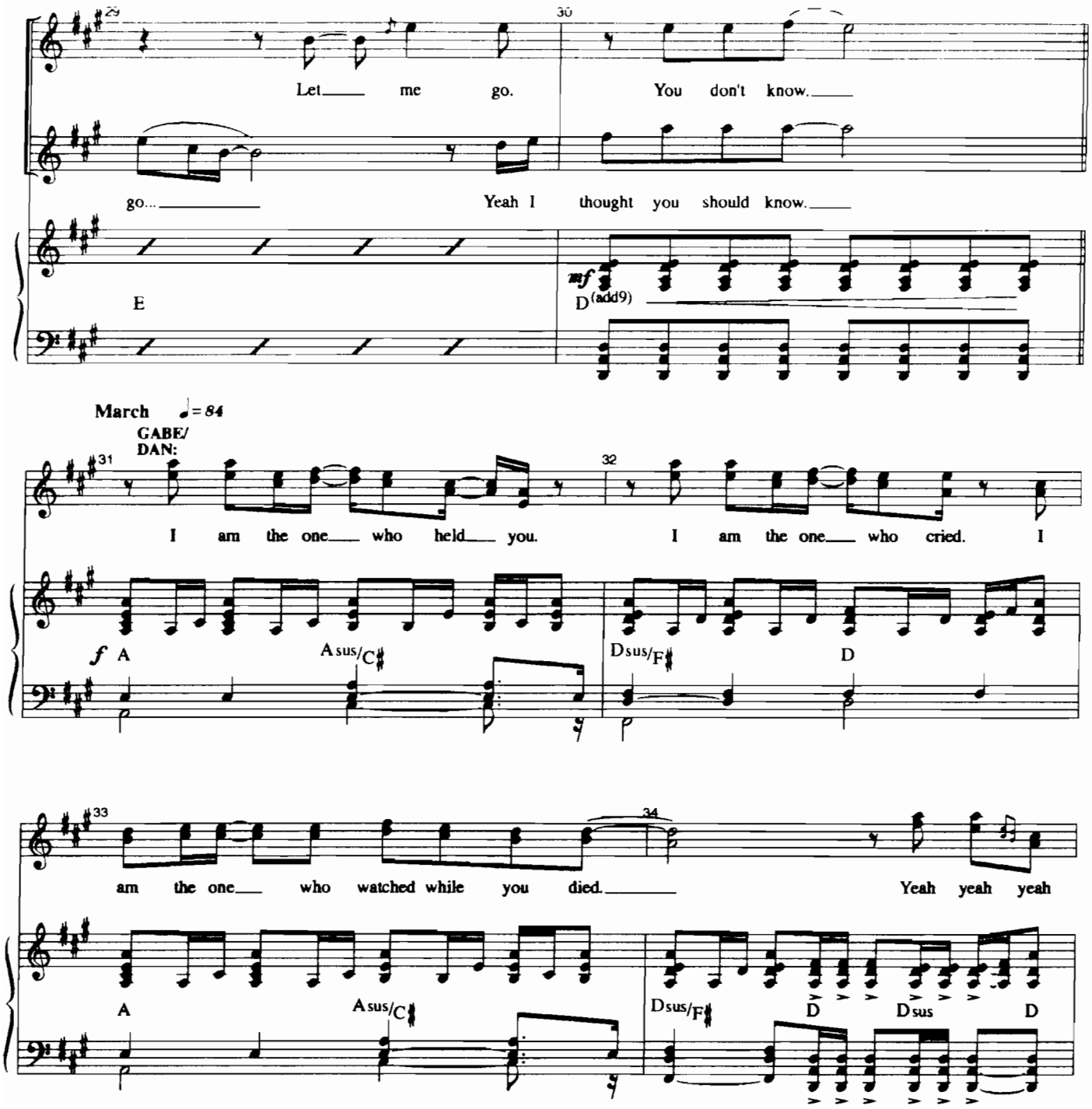
Tenderly, with a slow pulse

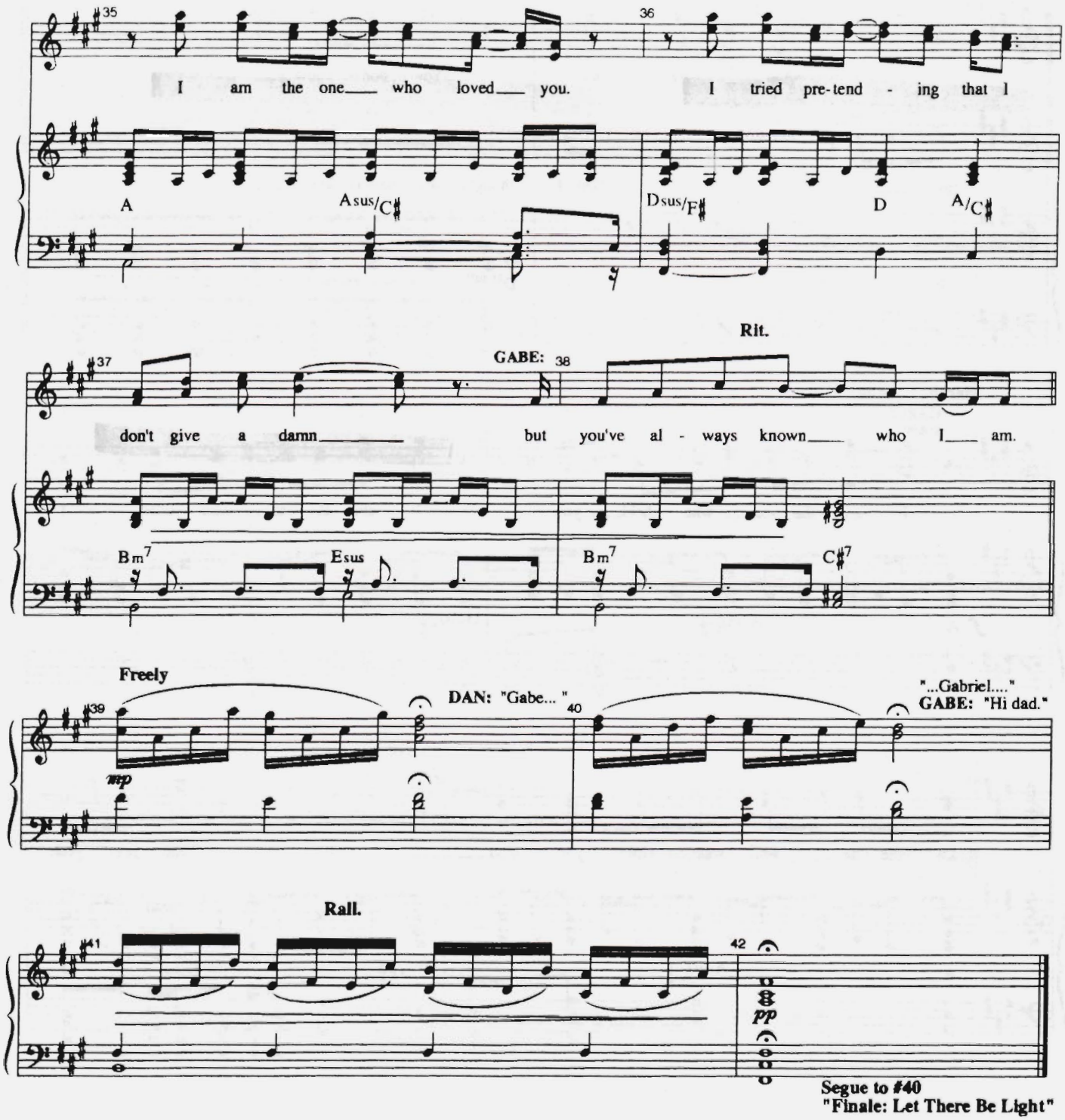
(Gabe moves slowly closer to Dan.)




15
16
I've al - ways been here.
I am...
am the one who's al - ways been here.
A
A/C♯
Dsus/F♯
D
17
18
I am...
I am the one who'll hear you.
I know you told her that I'm
mf
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
20
not worth a damn,
but I know you know who I am.
Bm7
Esus
Bm7
p
C♯7


Dark, with a growing pulse
♩ = 76
DAN: "No – go away."
GABE:
I know you know who I am.
p
F♯m A Bm D
DAN: "Can't you just leave me alone?"
I know you know who I am.
F♯m A Bm D
DAN: "Why didn't you go with her?"
'Cause I'm hold - ing
f
F♯m A F♯m D/A A
DAN:
Let me go.
Accel.
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
mf
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
GABE:
38
don't give a damn but you've al - ways known who I am.
Bm7
Esus
Bm7
C♯7
Freely
39
mp
DAN: "Gabe... "
40
"...Gabriel...."
GABE: "Hi dad."
Rall.
41
42
pp
Segue to #40
"Finale: Let There Be Light"

FINALE
LET THERE BE LIGHT

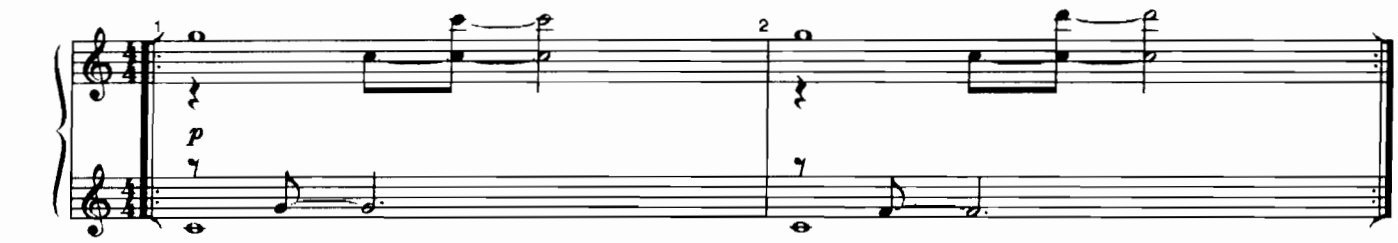
[Rev. 12/10/07]

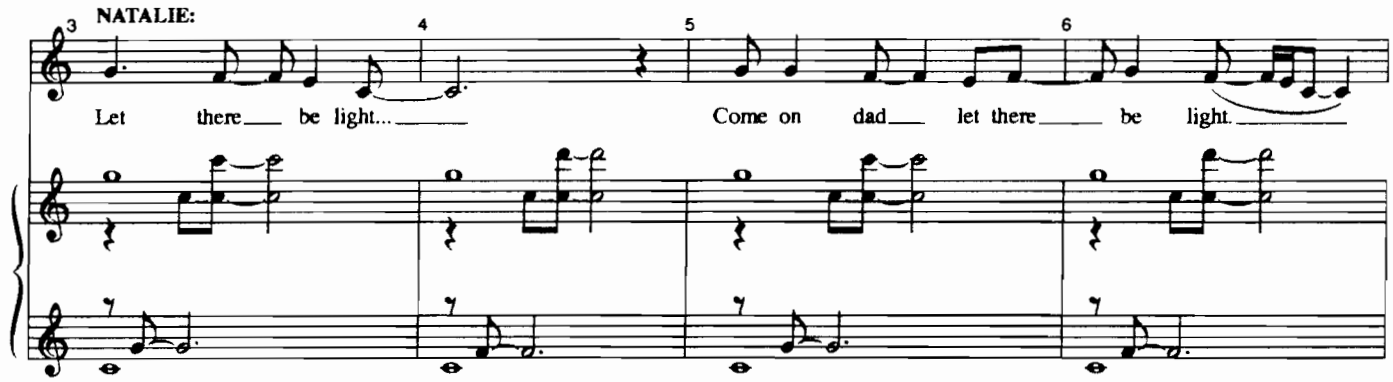
Music by
TOM KITT
Lyrics by
BRIAN YORKEY
Vocal Arrangement by
ANNMARIE MILAZZO
Orchestrated by
MICHAEL STAROBIN/TOM KITT

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."

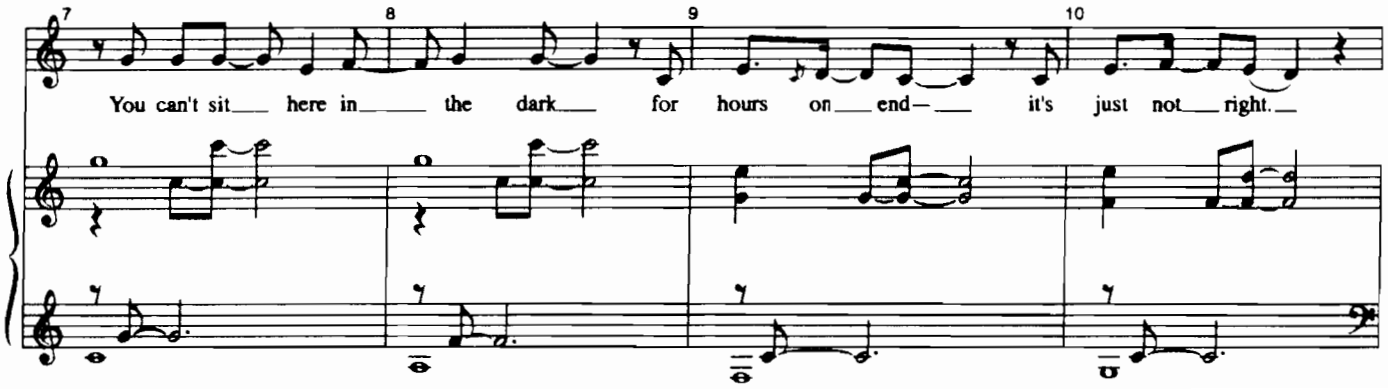
(MUSIC)

Tenderly, poco rubato **NATALIE:** "Huh. So it's just me and you. For now." **DAN:** "Yes."





(She turns on one lamp, creating one pool of light.)



(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. Elsewhere, Doctor Madden is dictating.)

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."

15 16 17 18 **Vamp**

p

Solo *mf* A7(no3) A7sus4 A7(no3) A7sus4 A7(no3) A7sus4 A7(no3) A7sus4 *(last time)* *p*

3

19 **DAN:** 20 21

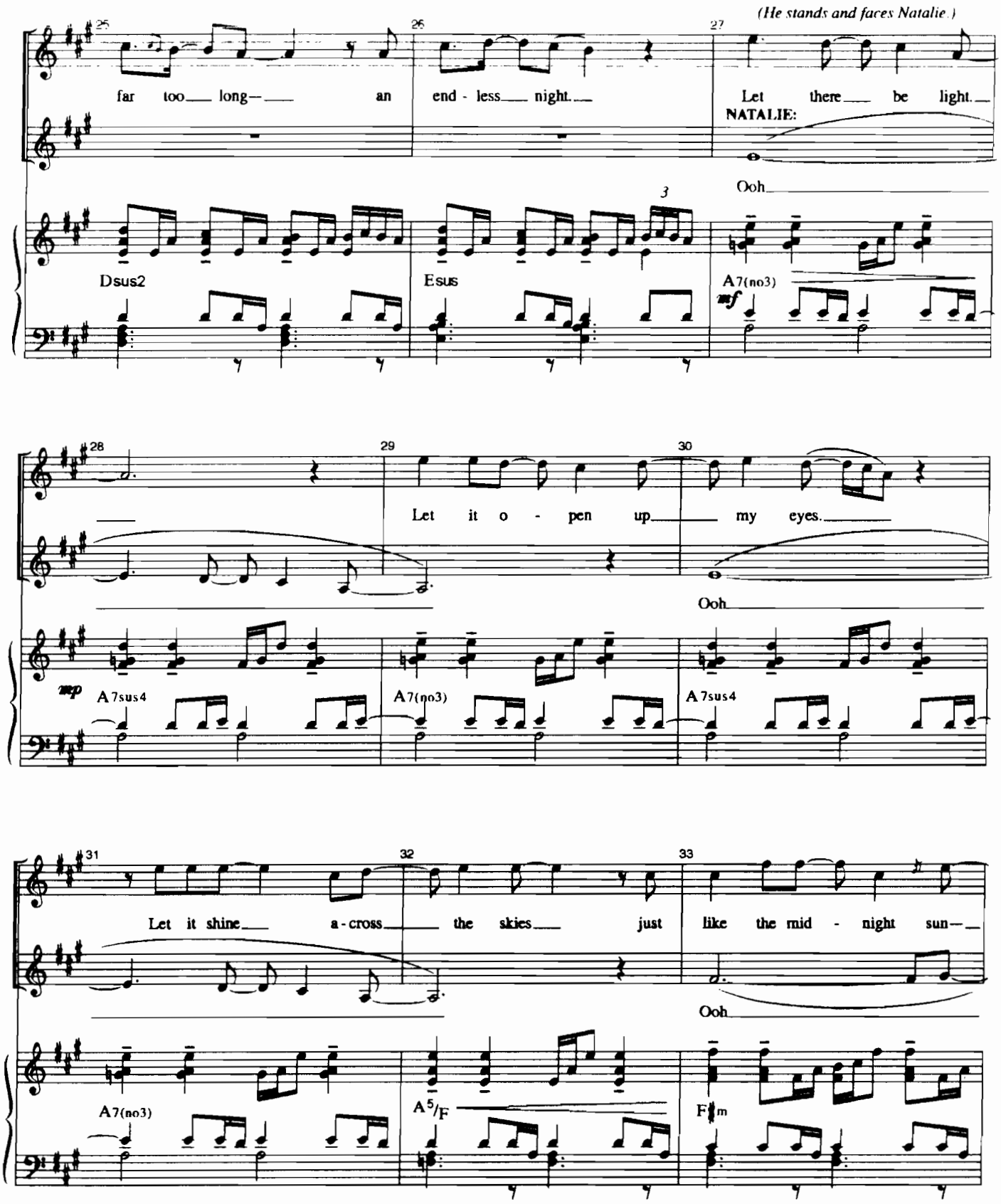
Let there be light. I said Lord let there

mp A7(no3) A7sus4 A7(no3)

22 23 24

be light. We've been liv - ing 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
Dsus2
Esus
A7(no3)
mf
Let it o - pen up my eyes.
Ooh
mp
A7sus4
A7(no3)
A7sus4
Let it shine a - cross the skies just like the mid - night sun—
Ooh
A7(no3)
A5/F
F♯m

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

(...and they embrace.)

(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.)

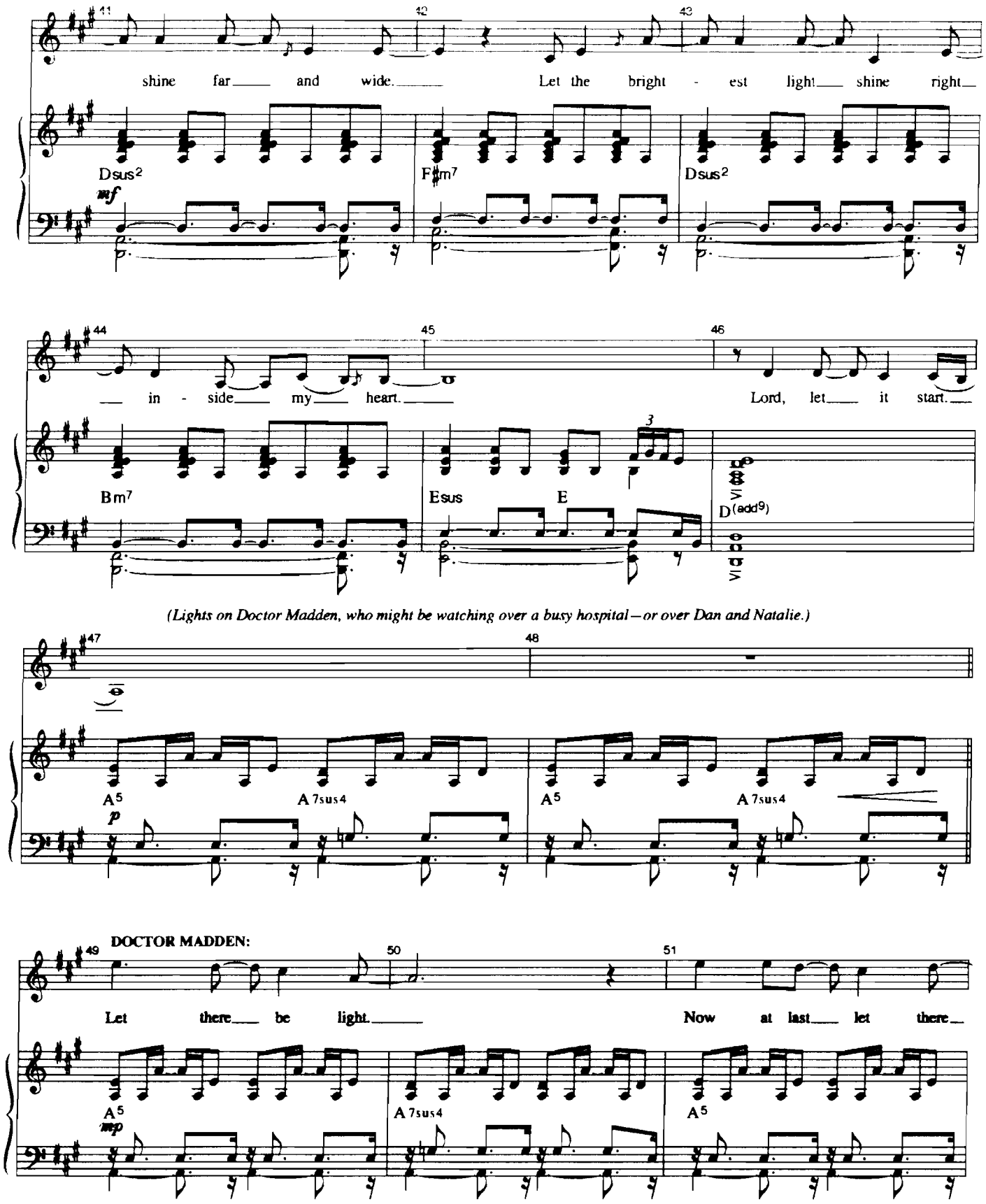
39 40

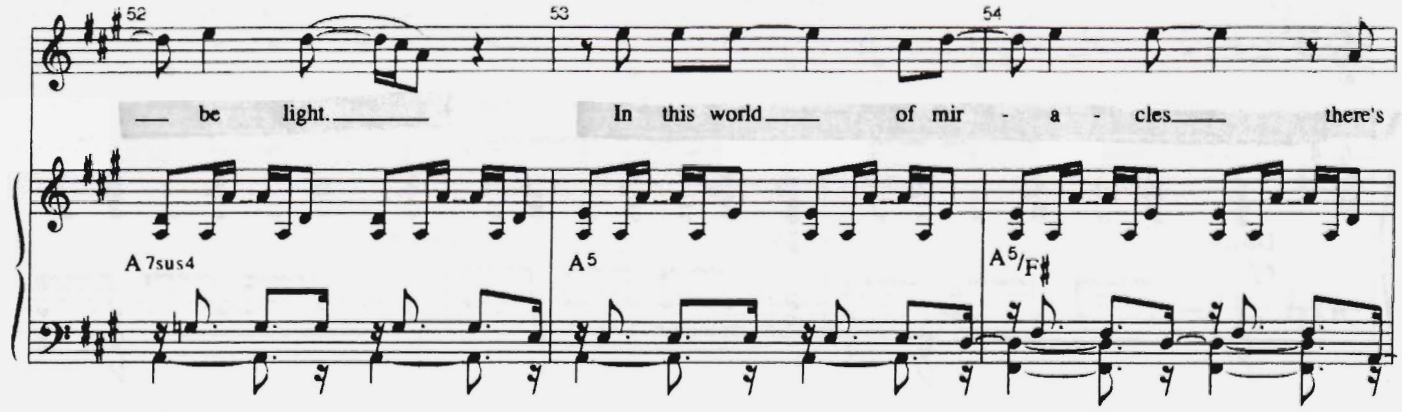
DIANA:

there be light. Let the light

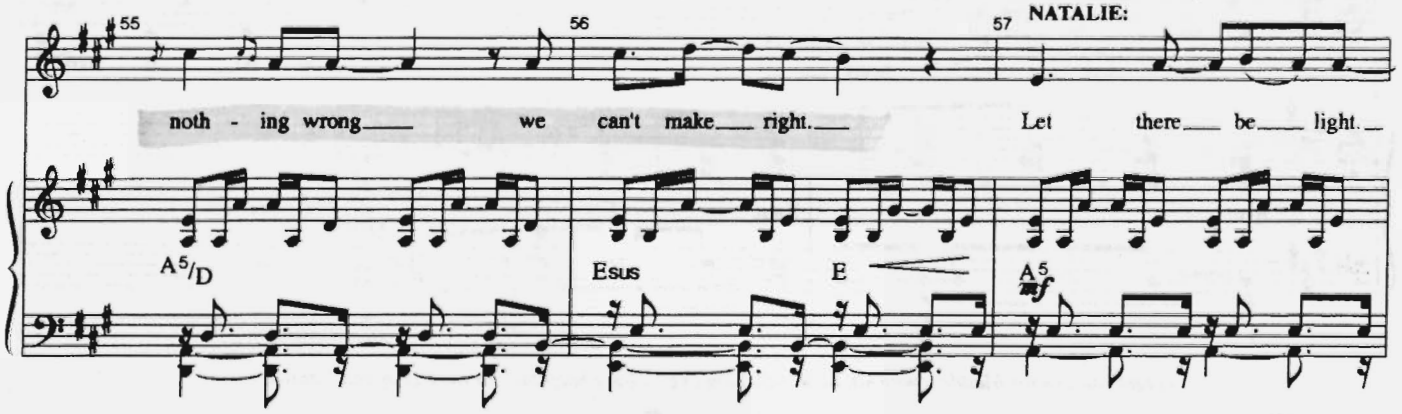
there be light.

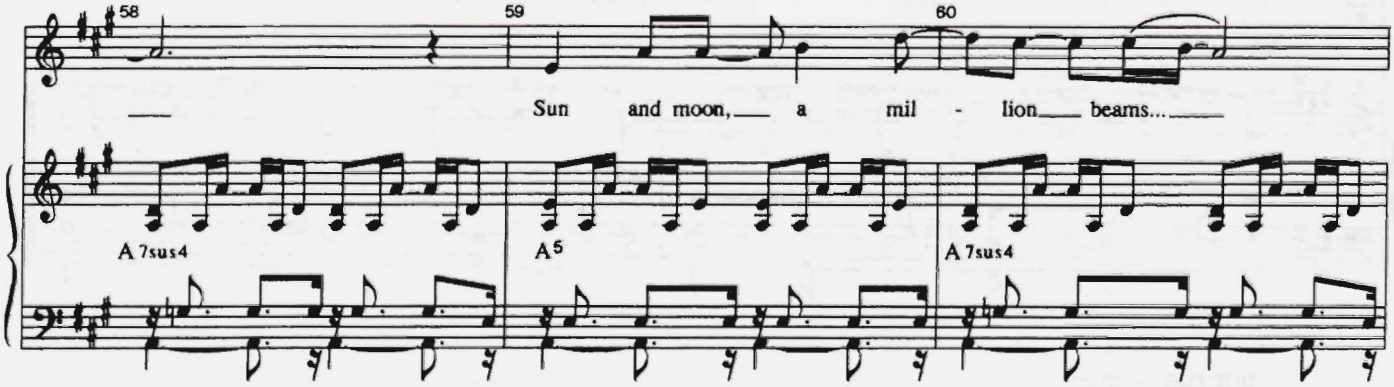
A/C♯ B m7 Esus

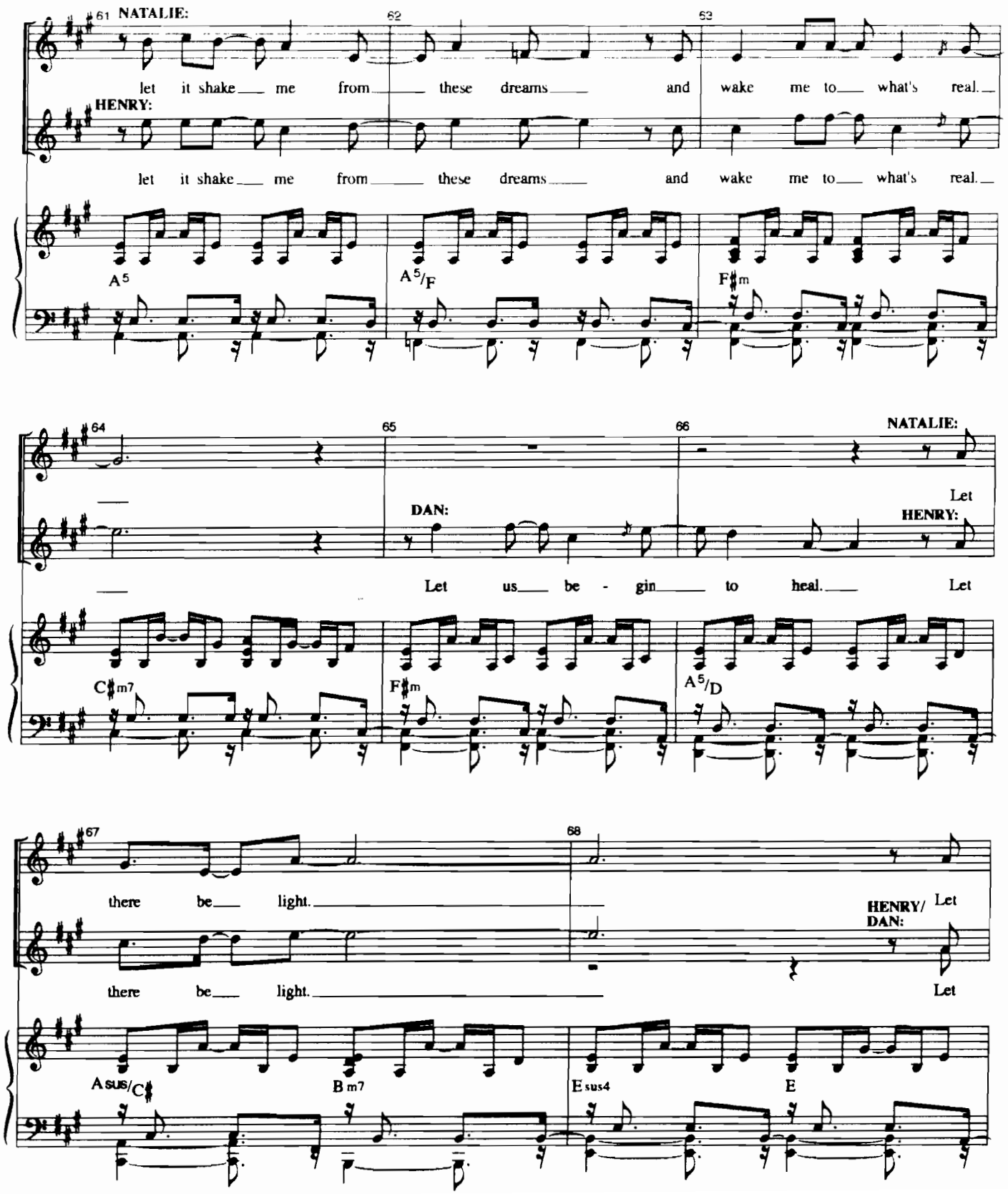

shine far and wide. Let the bright - est light shine right
Dsus2
F#m7
Dsus2
mf
in - side my heart. Lord, let it start.
Bm7
Esus
E
D(add9)
(Lights on Doctor Madden, who might be watching over a busy hospital—or over Dan and Natalie.)
A5
A7sus4
A5
A7sus4
p
DOCTOR MADDEN:
Let there be light. Now at last let there
A5
A7sus4
A5
mp

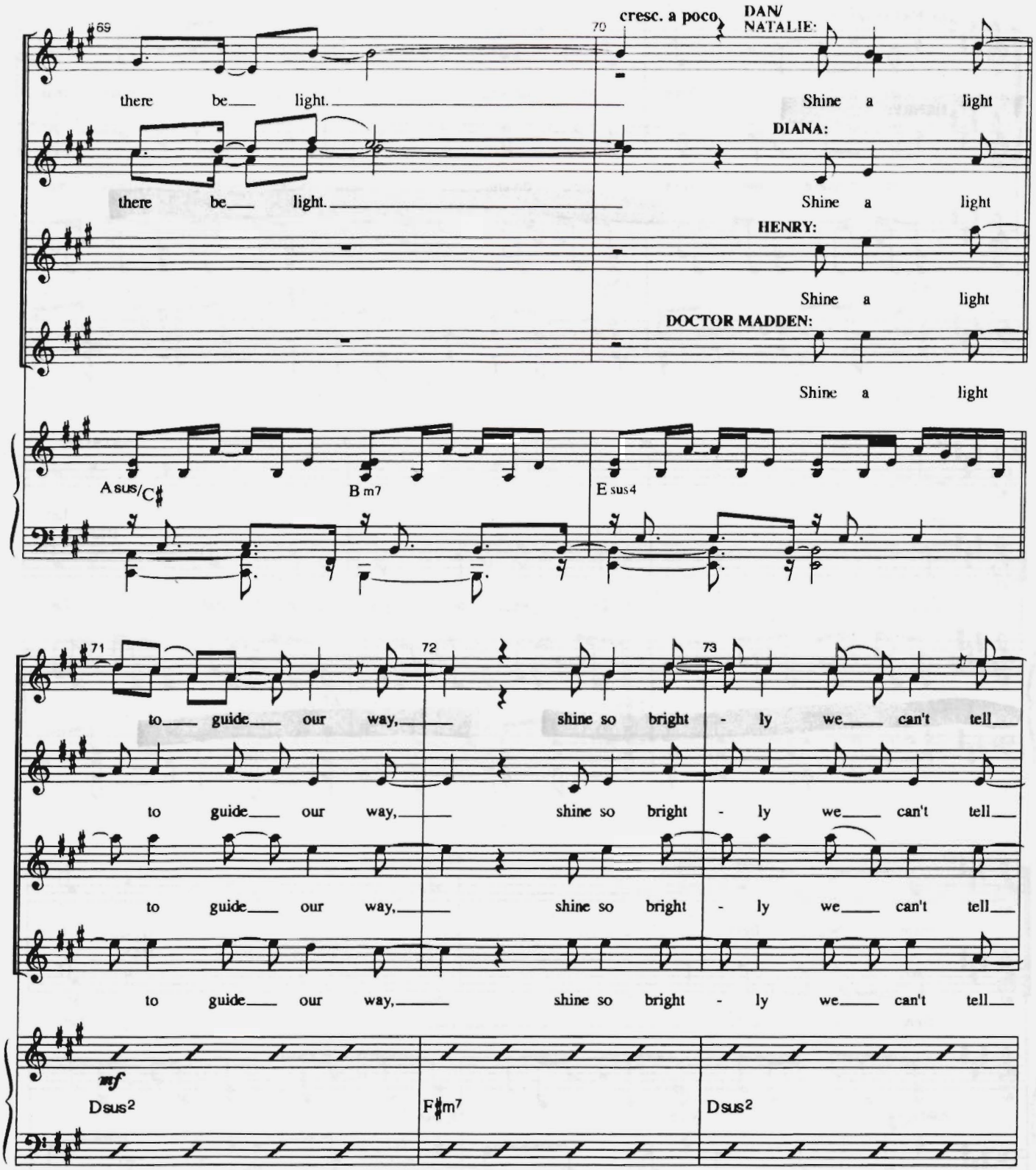


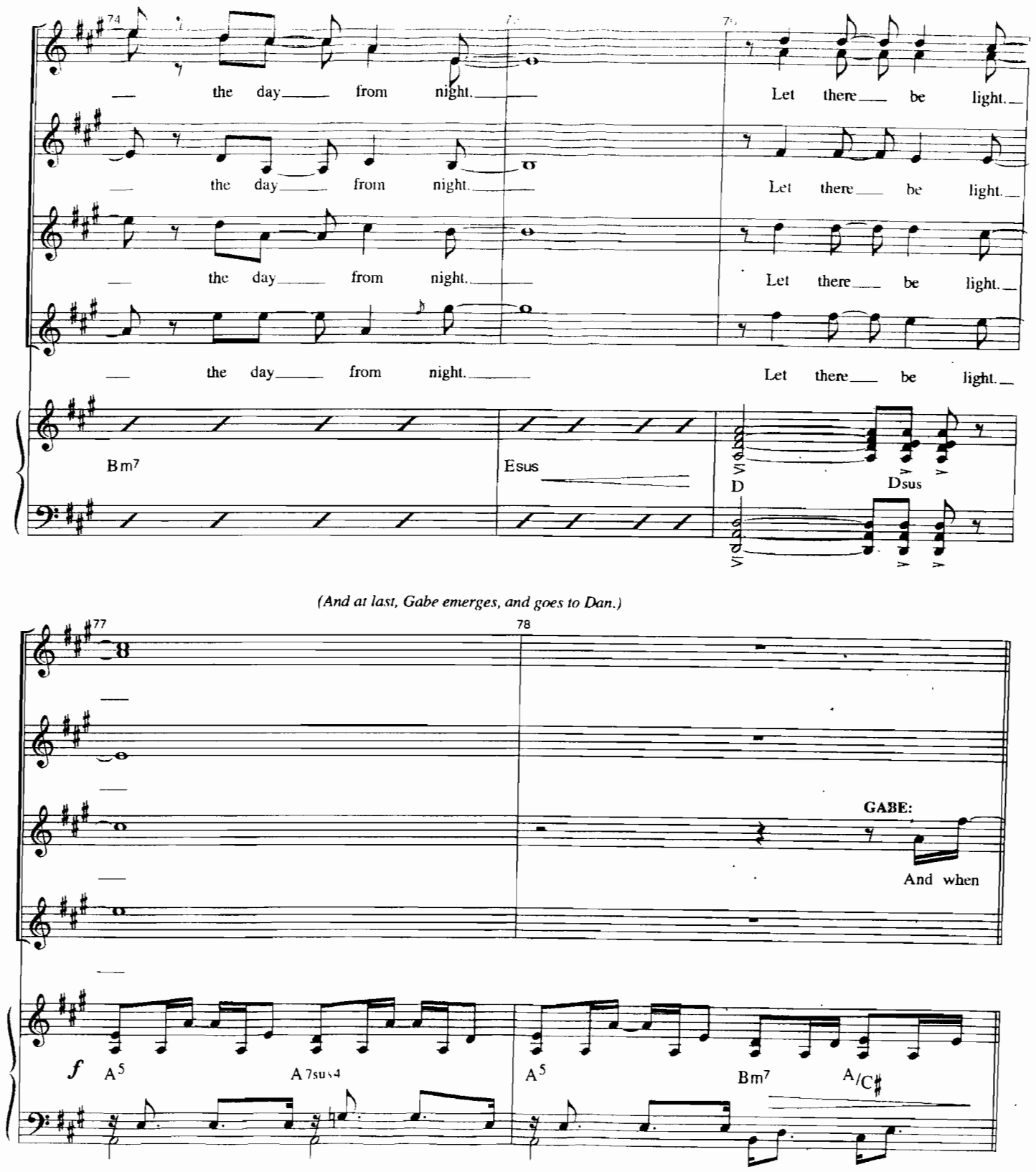
(Henry, still in his tux, steps tentatively into the living room—he's been waiting. Natalie steps to him.)

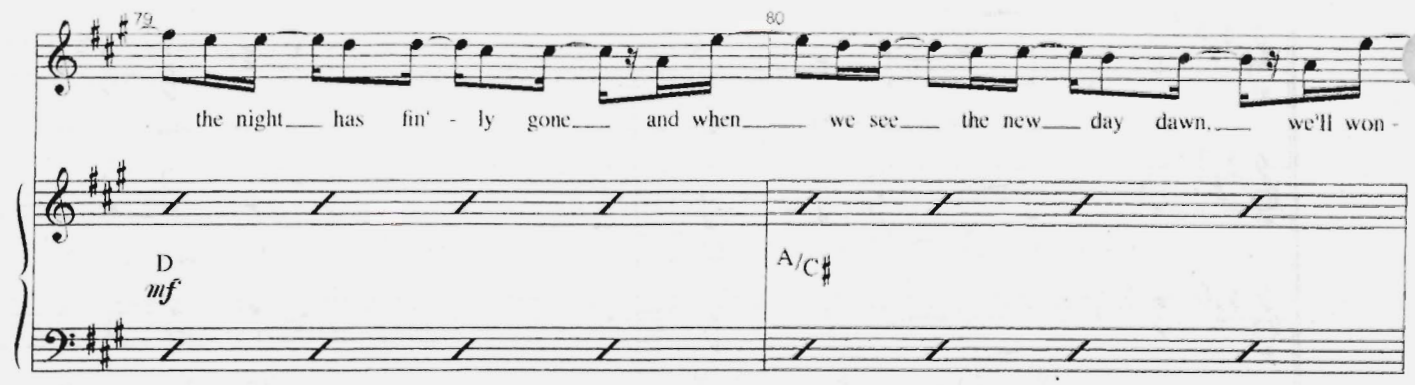




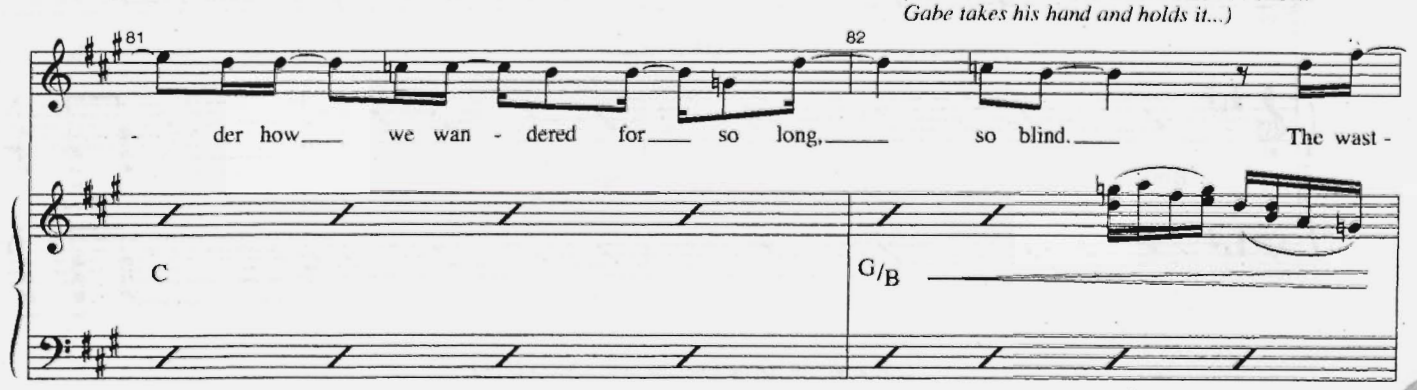

61
NATALIE:
let it shake me from these dreams and wake me to what's real.
HENRY:
let it shake me from these dreams and wake me to what's real.
A5
A5/F
F♯m
64
65
66
NATALIE:
Let
DAN:
HENRY:
Let us be - gin to heal. Let
C♯m7
F♯m
A5/D
67
68
there be light.
there be light.
HENRY/ DAN:
Let
Let
Asus/C♯
B m7
Esus4
E

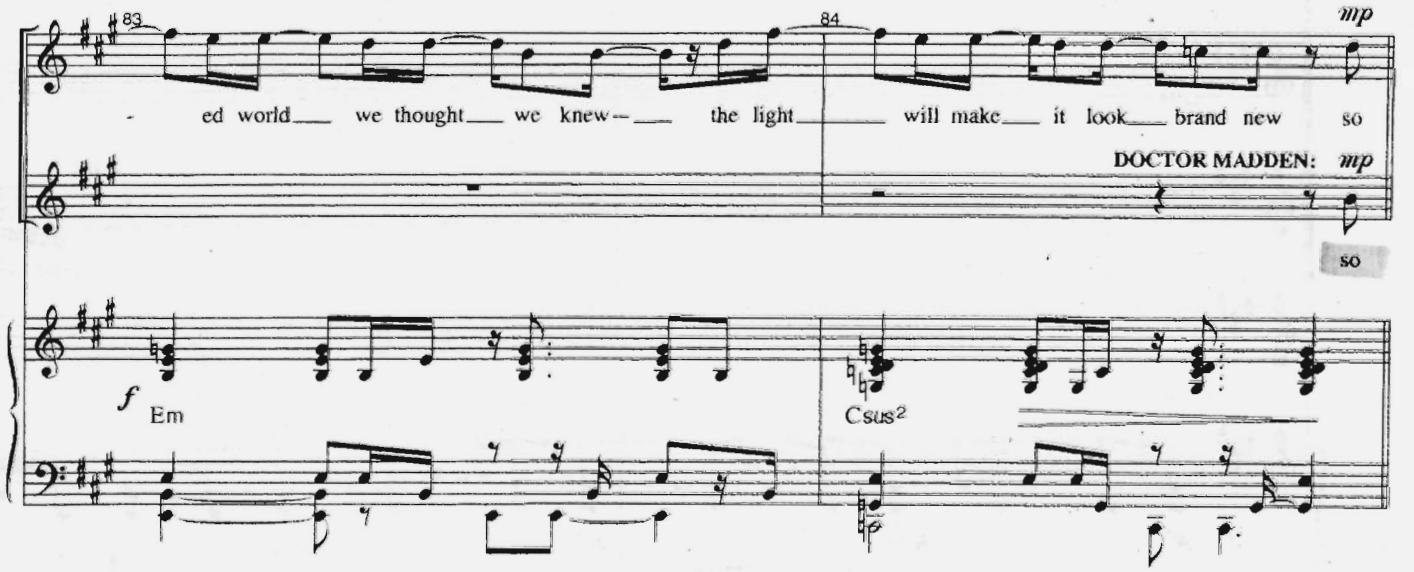

69
70
cresc. a poco
DAN/
NATALIE:
there be light.
Shine a light
DIANA:
there be light.
Shine a light
HENRY:
Shine a light
DOCTOR MADDEN:
Shine a light
A sus/C♯
B m7
E sus4
71
72
73
to guide our way, shine so bright - ly we can't tell
to guide our way, shine so bright - ly we can't tell
to guide our way, 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


74
the day from night.
Let there be light.
Bm7
Esus
D
Dsus
(And at last, Gabe emerges, and goes to Dan.)
77
78
GABE:
And when
f
A5
A7sus4
A5
Bm7
A/C♯



(Dan reaches out and touches Gabe's cheek. Gabe takes his hand and holds it...)





(gently pulling him into an embrace) **cresc. poco a poco**

NATALIE: Let it... so

DIANA: Let it... so

GABE: let it... let it...

DAN/ HENRY: Let it... so

MADDEN: let it... let it...

Am7

87 88

let it... let it...

let it... let it...

let it... let it

let it... let it...

FMaj9

(...and they stand together in the glittering light, set against the darkness.)

89 90 91 92

f Shine! Shine! Shine! *sub. p*

f Shine! Shine! Shine! *sub. p*

f Shine! Shine! Shine! *sub. p*

f Shine! Shine! DAN/ MADDEN: Shine! *sub. p*

f Shine! Shine! HENRY: Shine! *sub. p*

Shine! Shine! Shine!

ff Dsus/F♯ G Asus C G/B Am7 *sub. p* Esus

93 94

f Let there be light.

f Let there be light. Let there be light.

f Let there be light.

f Let there be light.

f Let there be Let there be light.

f A A7sus4 *simile*

96 97

Let it o pen up my eyes Let it shine a - cross

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 shine a - cross

A A 7sus4 A

98 99 100

the skies just like the mid - night sun—

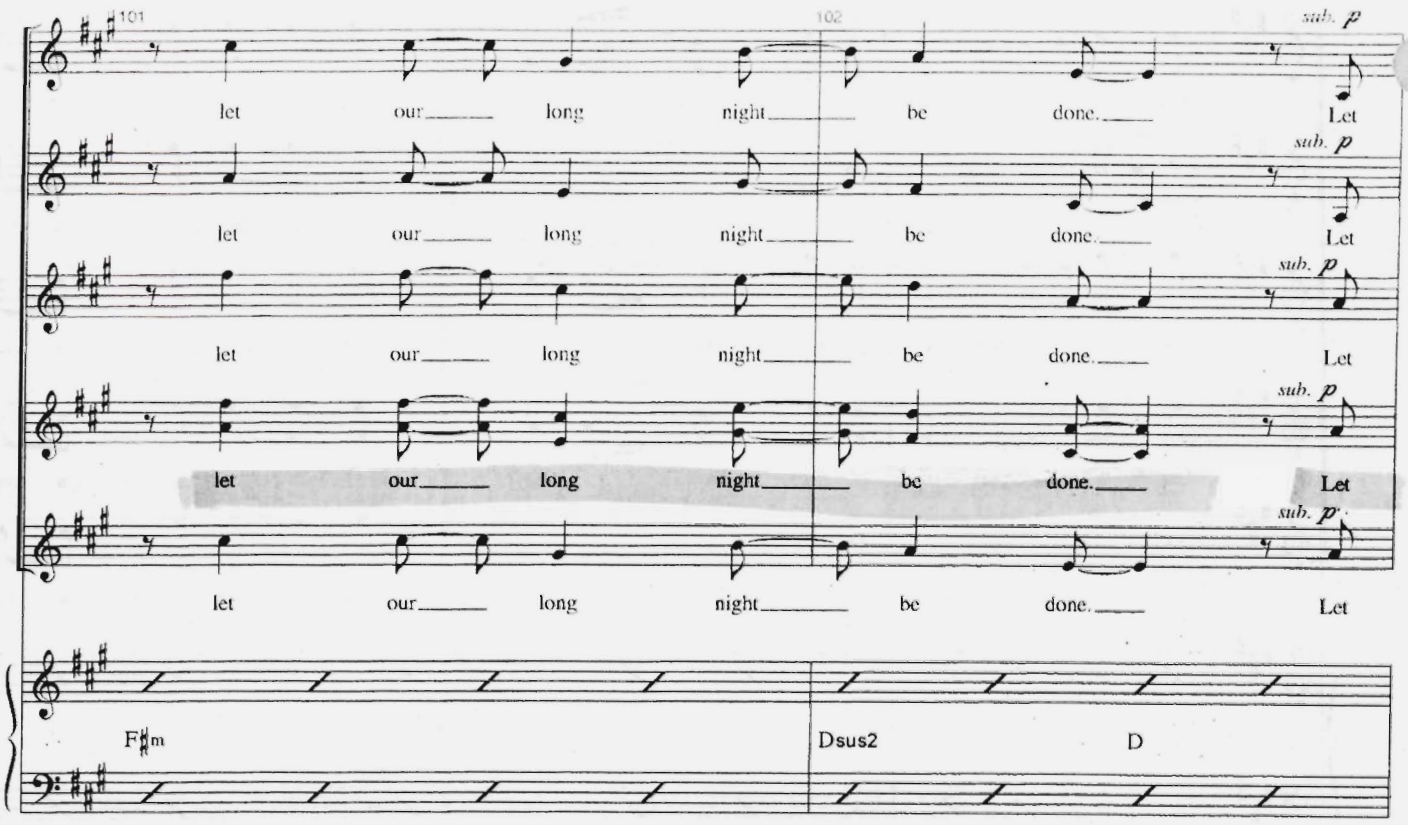
the skies just like the mid - night sun—

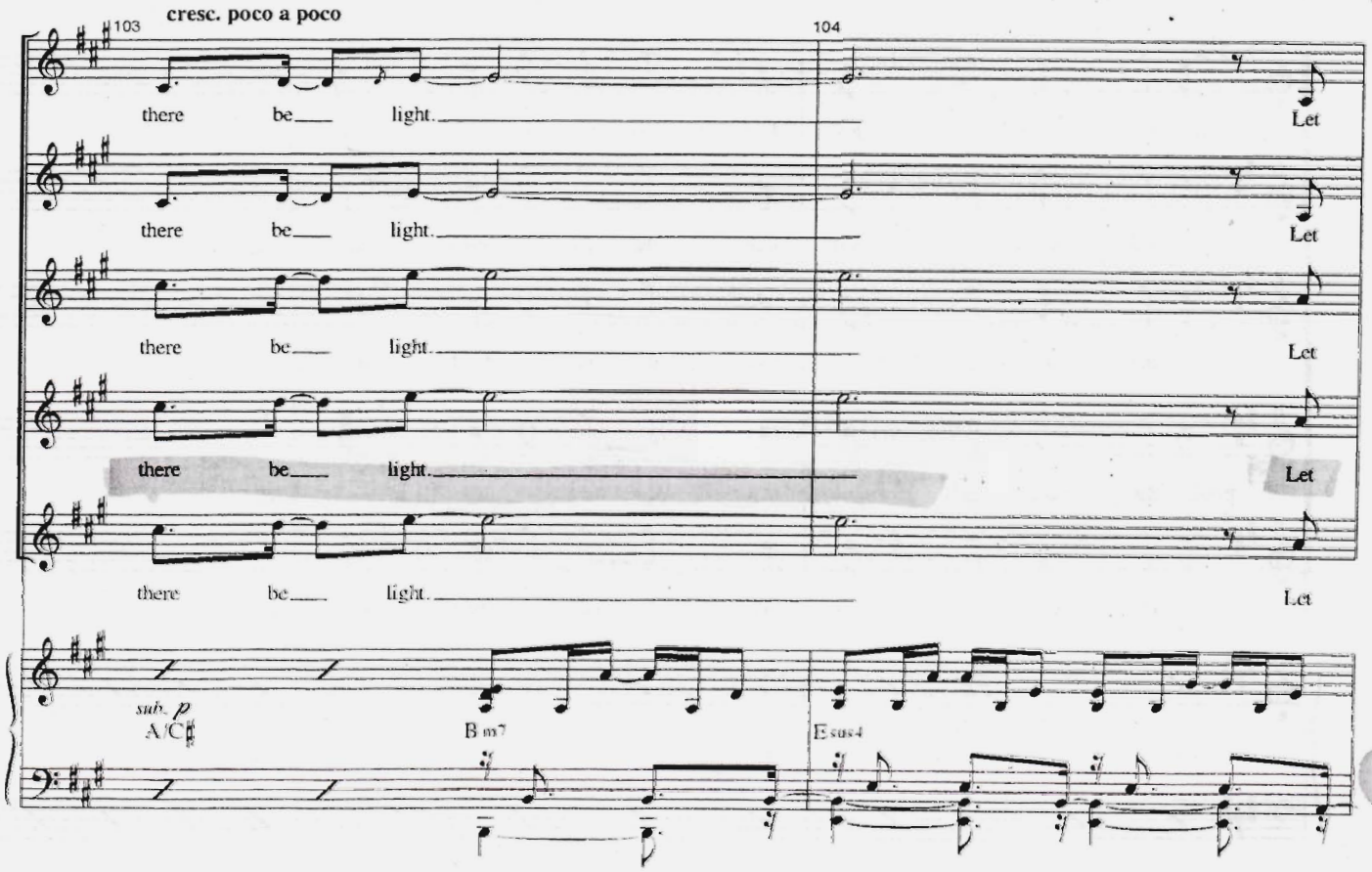
the skies just like the mid - night sun—

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
F♯m
Dsus2
D


103
cresc. poco a poco
104
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

107 108

to guide our way. Shine so bright -

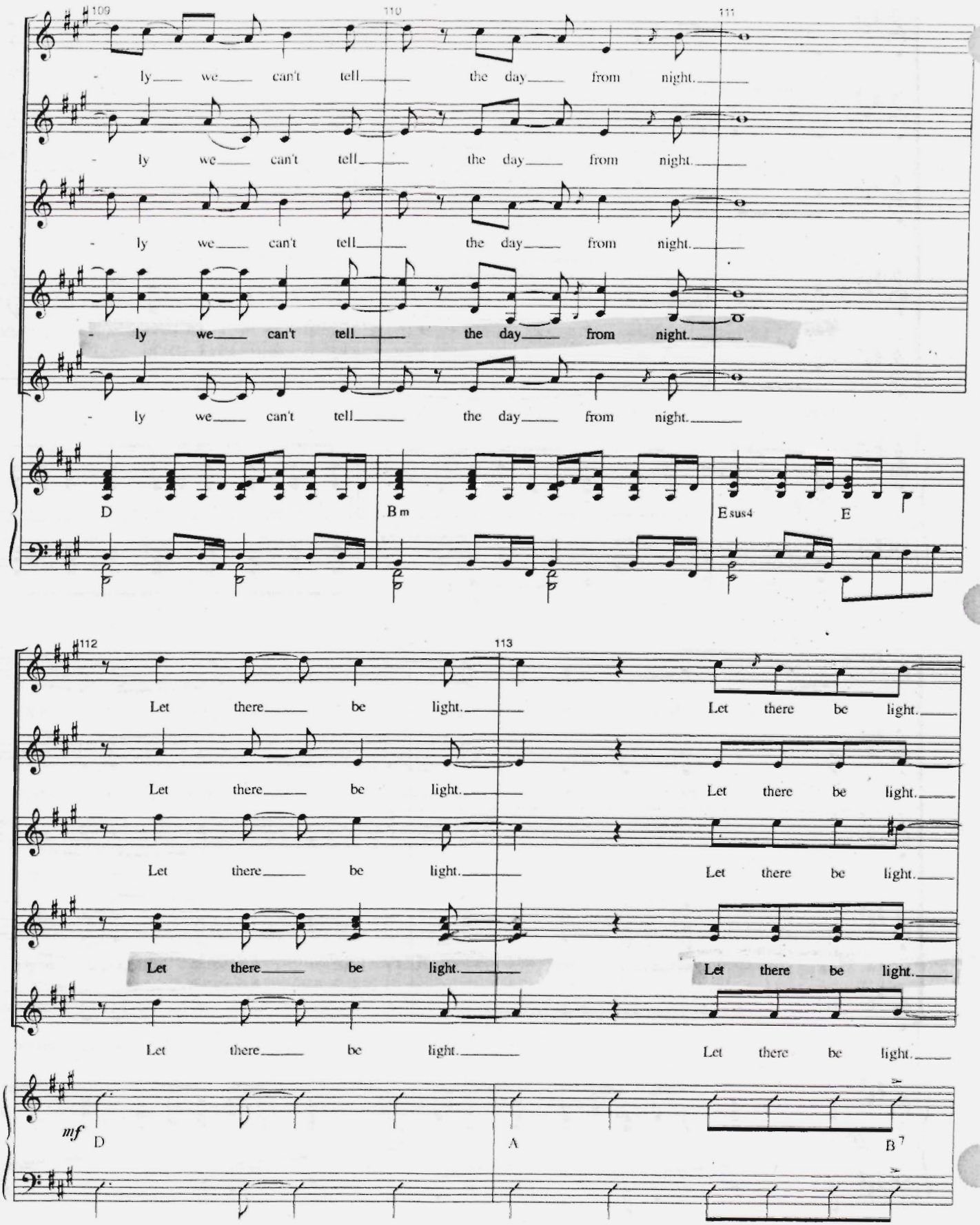
to guide our way. Shine so bright -

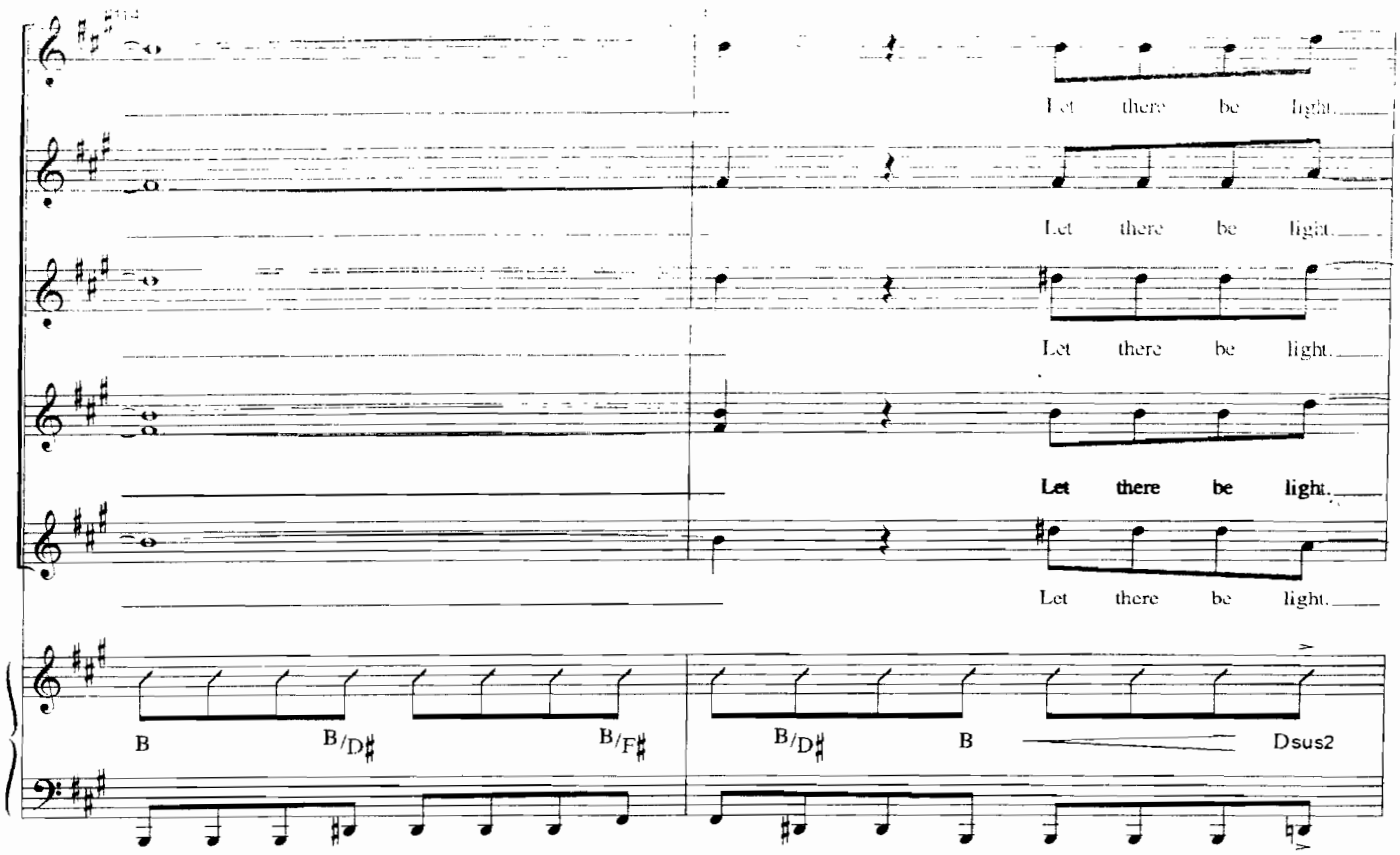
Shine so bright -

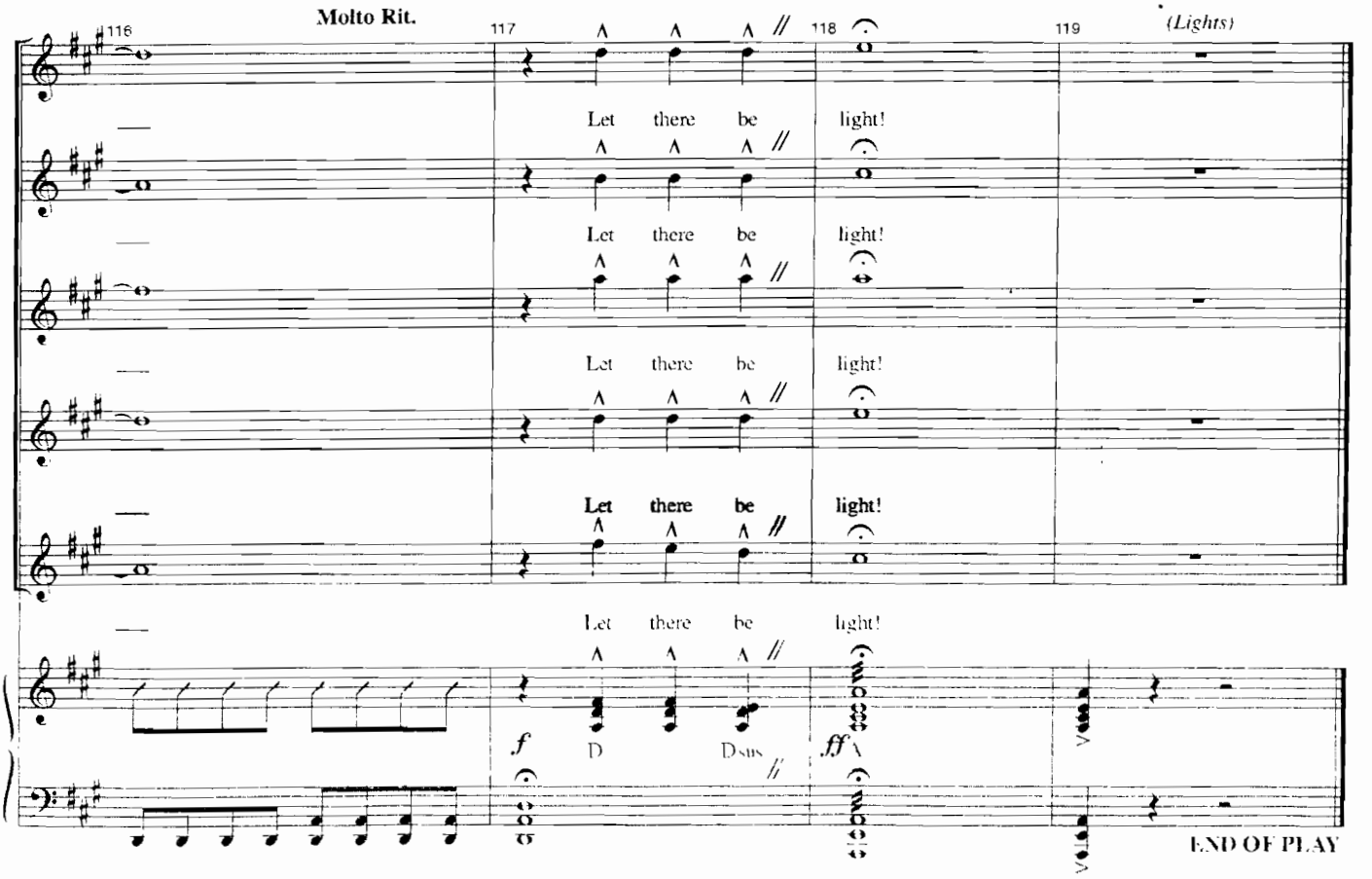
to guide our way. Shine so bright -

Shine so bright -

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
B m
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.
mf
D
A
B 7

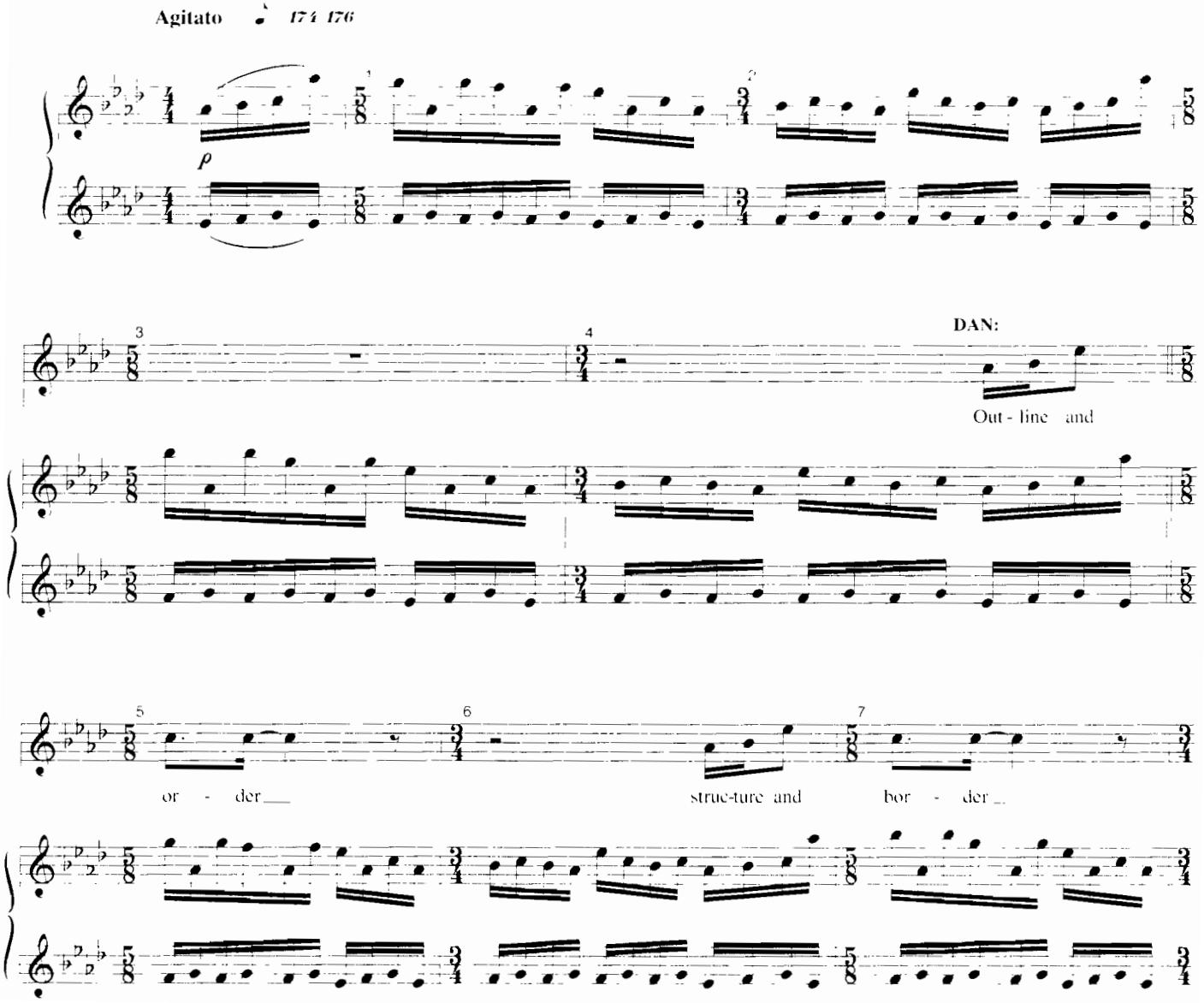

Let there be light.
Let there be light.
Let there be light.
Let there be light.
Let there be light.
B
B/D♯
B/F♯
B/D♯
B
Dsus2


116
Molto Rit.
117
118
119
(Lights)
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

IN THE LIGHT

[Rev. 9/28/07]

Music by
TOM KITT
Lyrics by
BRIAN YORKEY



8 9 10

take the time to sketch what's es - sen - tial let the

11 12

rest fall a - way. But - tres - ses,

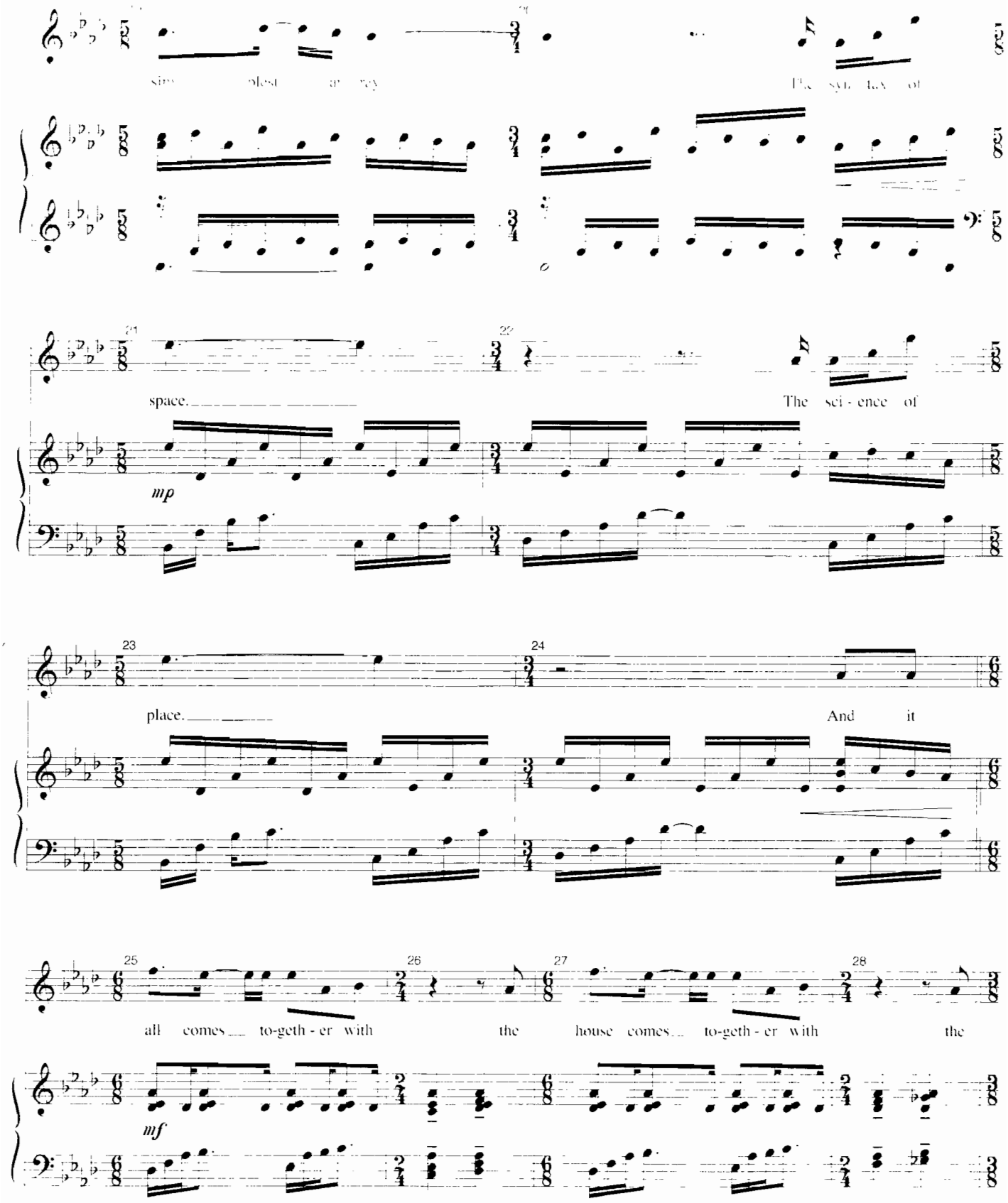
13 14 15

brac - es sol-ids and spac - es

p

16 17 18

on-ly what is pure, el - e-men - tal in the


20
21
22
space.
The sci - ence of
mp
23
24
place.
And it
25
26
27
28
all comes to-geth - er with the house comes to-geth - er with the
mf

DAN: "Argh."
(He tears the paper from the pad and crumples it. Yawns loudly. Looks at the phone.)
DAN: "Diana..."

29 30

voids and the choic - es and

p

(He picks up the phone. Puts it down. Goes back to drawing.)

31 32

DAN:

Form and aes -

f

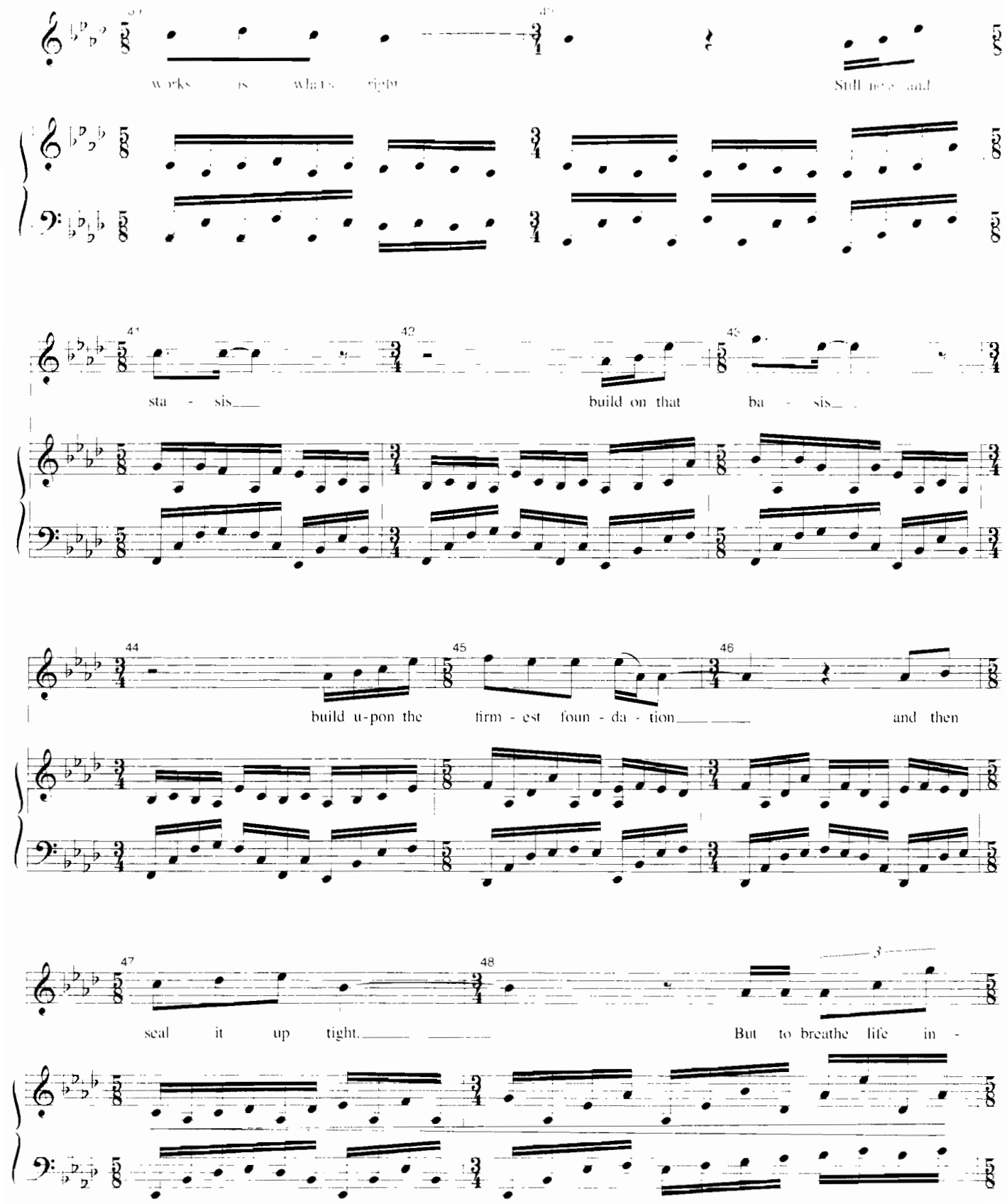
33 34 35

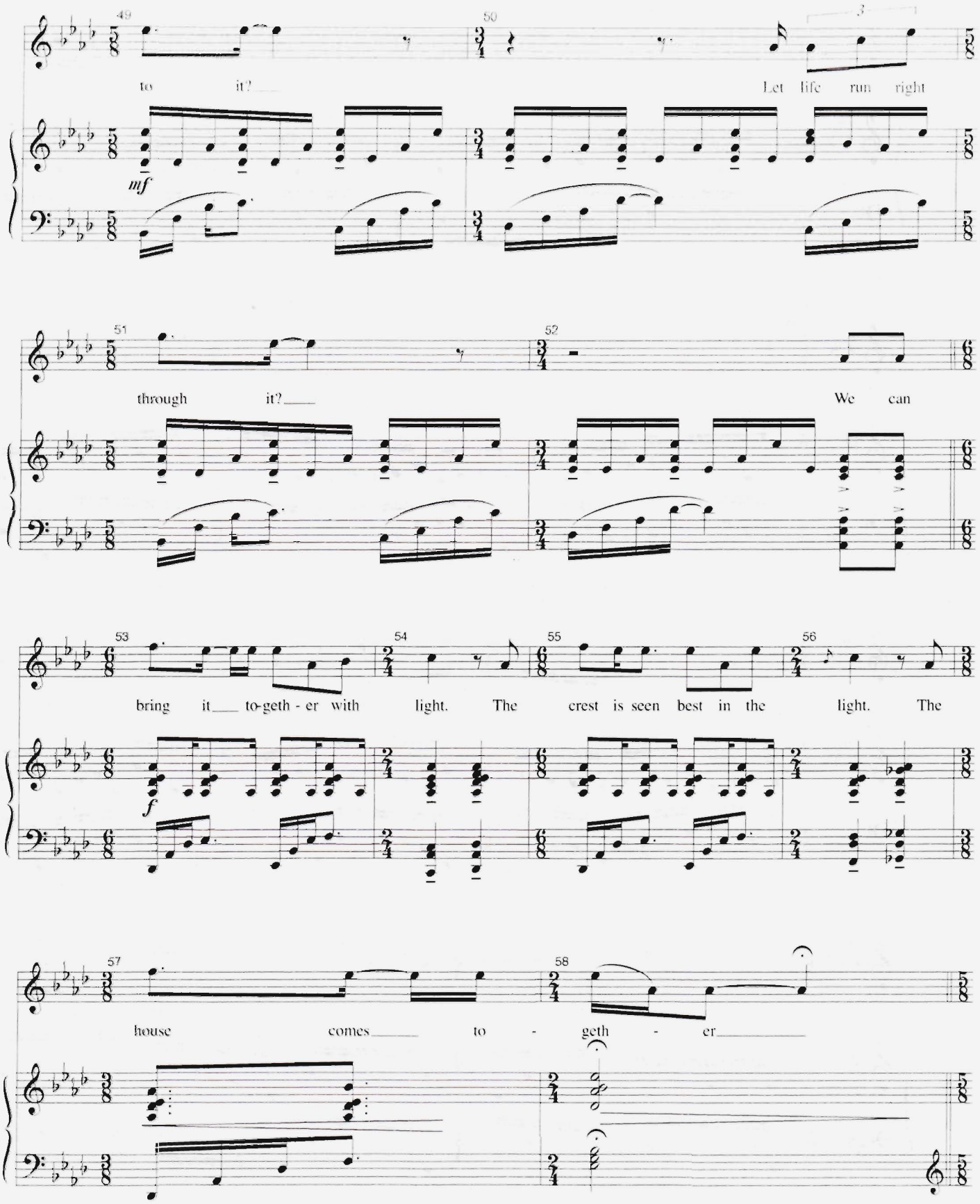
thet - ic they're just cos - met - ic.

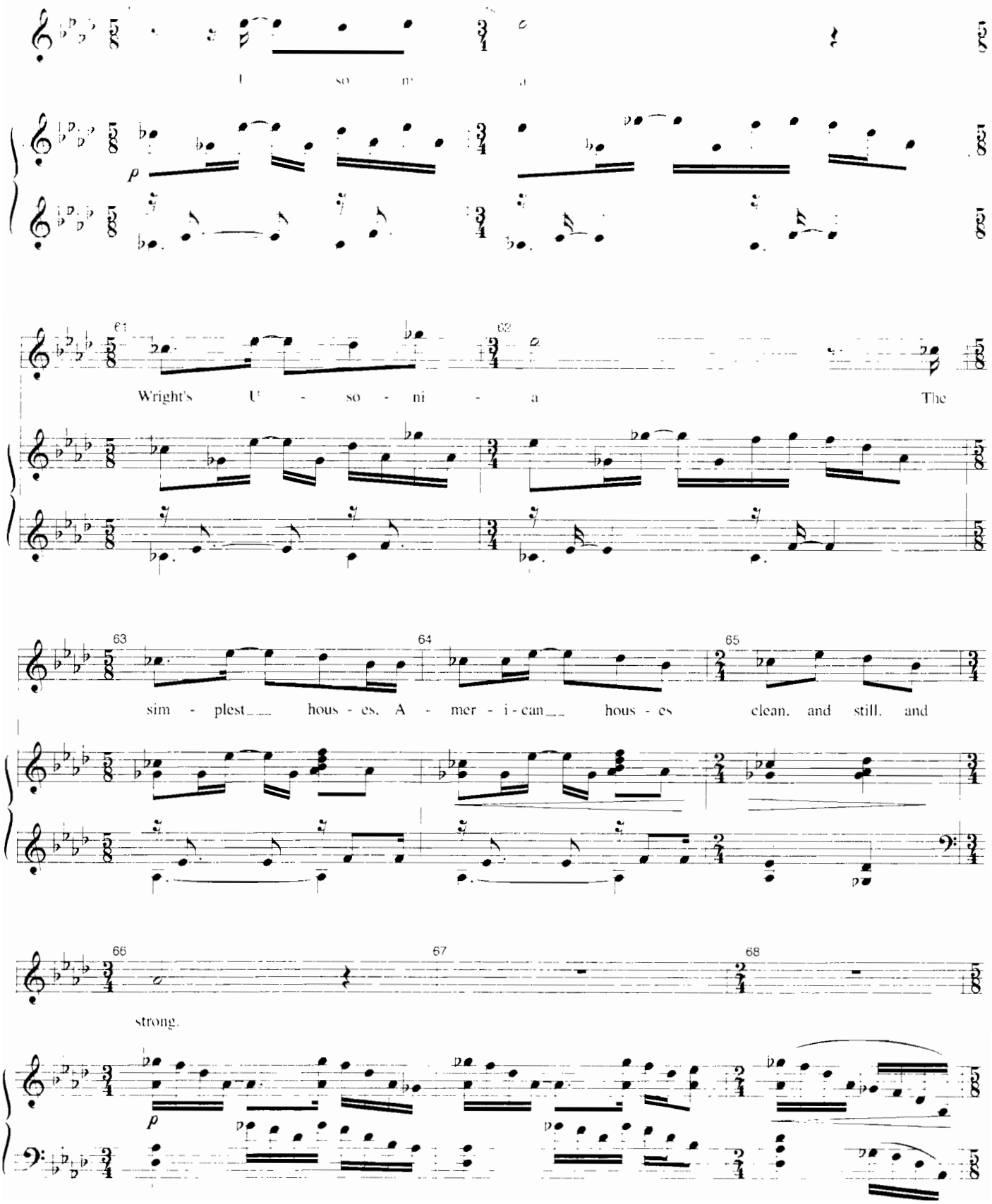
mp

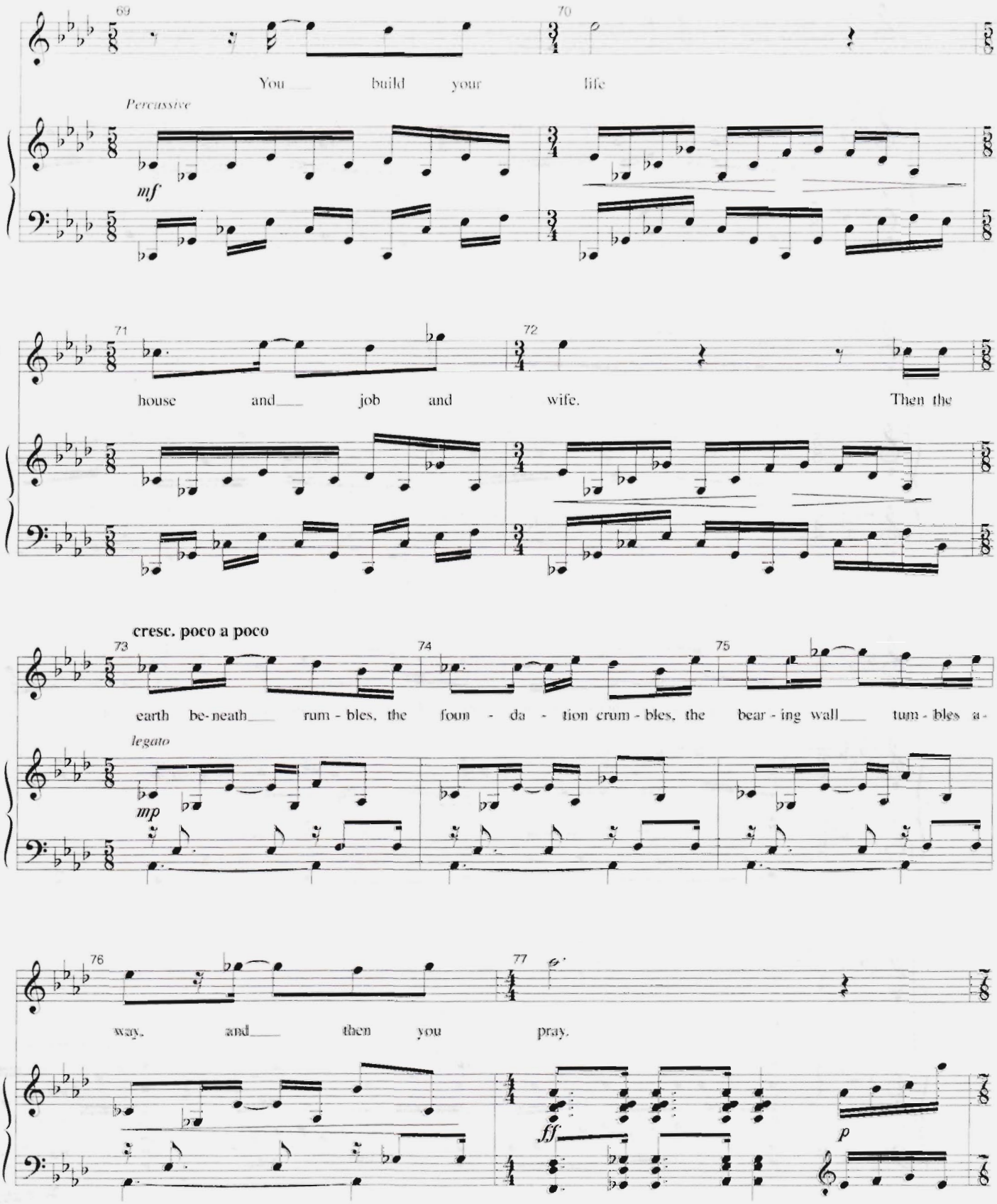
36 37 38

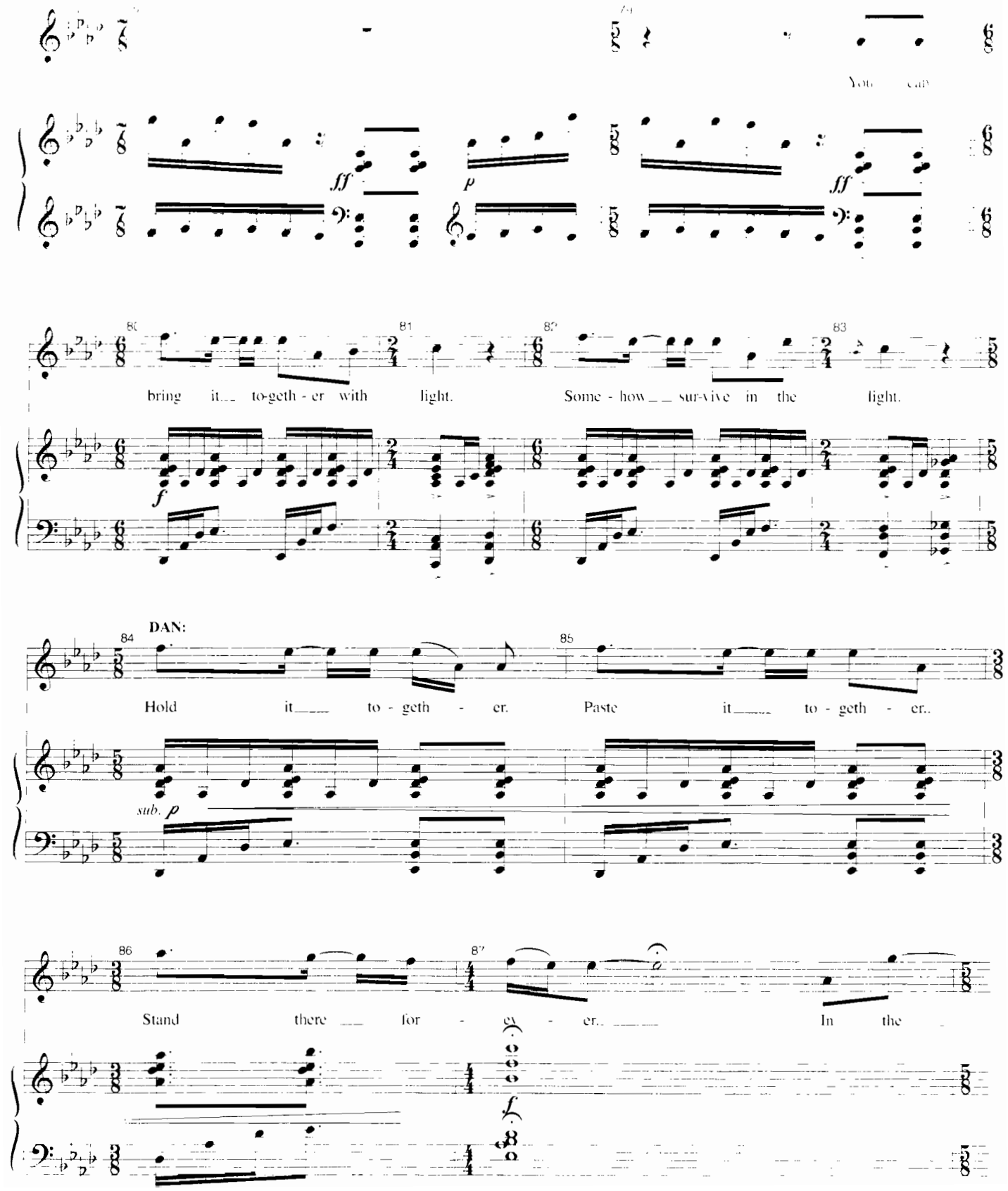
Eve-ry-thing's a func - tion of func - tion and what

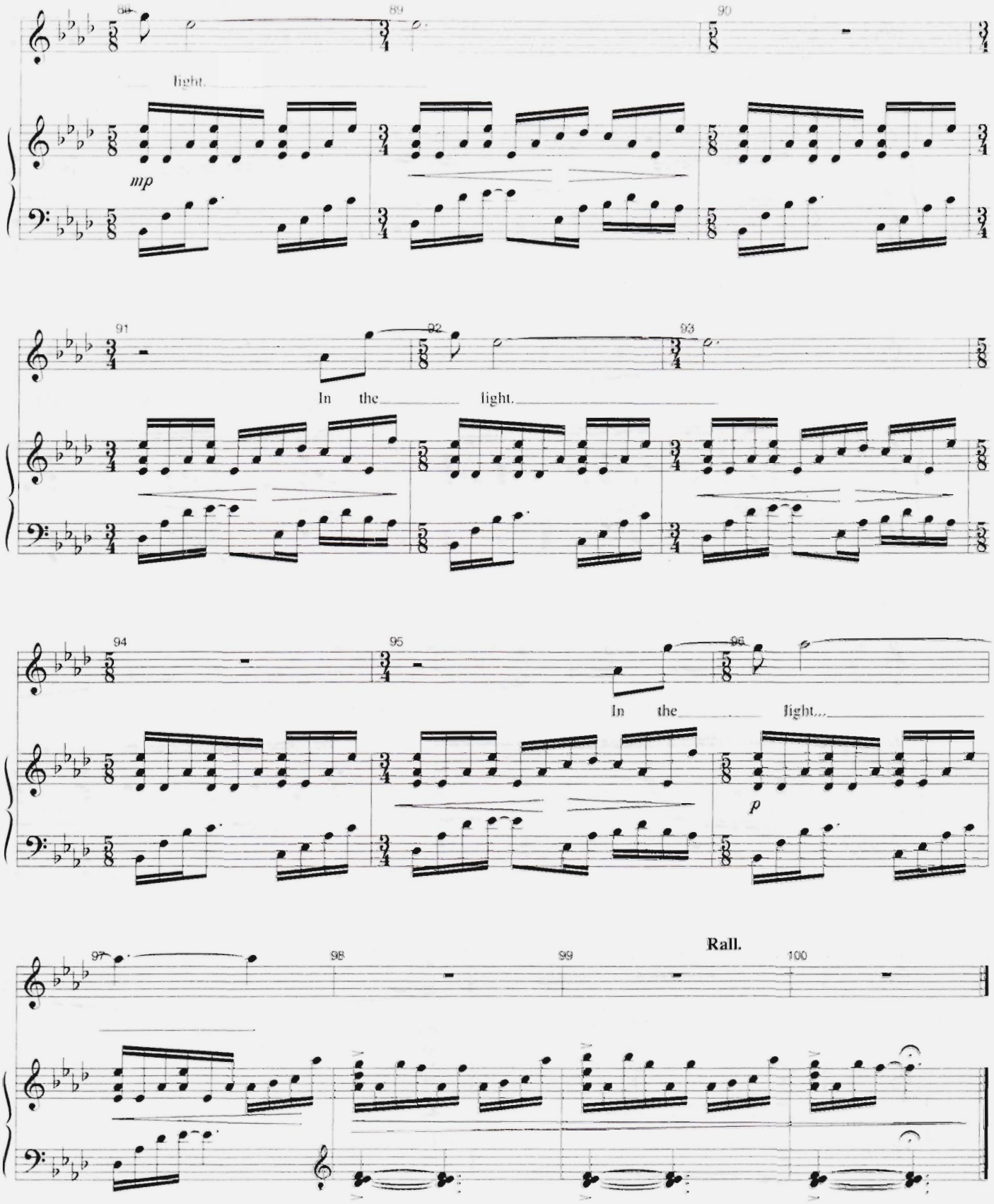

works is what's right
Still here and
sta - sis
build on that ba - sis
build u-pon the firm - est foun - da - tion
and then
seal it up tight.
But to breathe life in -


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
f
57
58
house comes to - geth - er


U so ni a
p
61
62
Wright's U - so - ni - a The
63
64
65
sim - plest hous - es, A - mer - i - can hous - es clean, and still, and
66
67
68
strong.
p


69
70
You build your life
Percussive
mf
71
72
house and job and wife. Then the
cresc. poco a poco
73
74
75
earth be-neath rum-bles, the foun-da-tion crum-bles, the bear-ing wall tum-bles a-
legato
mp
76
77
way, and then you pray.
ff
p


79
You can
ff
p
ff
80
81
82
83
bring it to-geth - er with light. Some - how sur-vive in the light.
f
DAN:
84
85
Hold it to - geth - er. Paste it to - geth - er..
sub. p
86
87
Stand there for - ev - er. In the
f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