

Next To Normal

Piano Conductor Score

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PRELUDE (NIGHT)

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

Rhythmic with strong pulse, not too fast, $\text{♩} = 99$

Glock, Stgs. trem.

1 2 3

A 4 5 6

7 8 9

(Glock out) (Lights out!)

A7(no3) A7sus A7sus A7sus A7sus A7sus

fp

+Gtr, Bs, Drums

Rit.

Attacca #2
"Just Another Day"

JUST ANOTHER DAY

GABE: What are you doing up? (GO) It's three-thirty.

1 Moody, Sparse $\text{J} = 102$

2

DIANA:

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

p

w/Glock, Stgs. (as in m. 3)

It's the

GABE: Because that happens.

11 12 13 14

freak Sep-tem - ber ice storm with no warn - ing... There's a
+Vln, Glock

GABE: What'd we say about watching the news?

15 16 17 17A

gang war, there's a bird flu, trains col - lide. Now you

17B 17C 17D 17E

act all sweet and sur - ly, but you swore you'd come home ear - ly and you

mf

Gtr.

(tacet)

Piano/Conductor

3. JUST ANOTHER DAY

Next to Normal

Driving, Intense $\text{♩} = 174$

18 GABE: You gotta let go, Mom—I'm almost eighteen. 19 DIANA: Are you snorting coke? 20 GABE: Not at the moment. 21

lied **Tacet - (cued for rehearsal)**

Gtr. solo *mf* Em Gsus² G Em

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

GABE: (going) Why does he hate me? DIANA: Because you're a little twat.

GABE: You can't call me a twat.

22 23 24 25

Em Gsus² G Em

Vcl.

DAN: Everything okay? I heard voices.

DIANA: Just me. Talking to myself. 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.

Vamp (Vocal last x)

26 27 28 29 DIANA:

They're the per - fect lov - ing fam' - Gtr.(only)

Gsus² G Em Em

30 31 32 33

ly, so a dor ing... and I love them ev' ry day of ev' ry week.

Em Gsus² G Em Em

Vcl.

34 35 36 37

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

Vln. *mp*

Gsus² G Am⁷ Am⁷ Csus² C

38 39 40 41

daugh - ter, though a gen - ius, is a freak. still I help them love each oth -

Am⁷ Am⁷ D/E E⁵ C

42 43 44 45

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

C Fadd⁹ F Fadd⁹ F Dsus D

(play)

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

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

46 3x DIANA: Honey, you need to slow down, take some time for yourself. I'm going to have sex with your father.
47 48 49

Vln. (1st x only)

Gtr. (1st x only)

PLAY

mp Em(add9) Em Gsus2 G Am7 Am

Vcl. (1st x only)

(Diana goes; Natalie drops the

NATALIE: Great. Thanks. I'm so glad I know that. books on a table and sings.)

50 51 52 53 54

Vamp (Vocal last x) NATALIE: 53

So it's times like these I won - der how I take

Gtr. J sim.

Am7 Am D/E E5 Em(add9) Em Em(add9) Em

Vcl.

55 56 57 58

— it, and if o - ther fam - lies live— the way— we do— If they

Vln.

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

59 60 61 62

love each o - ther, or if they just fake it, and if o - ther daugh - ters feel

Am⁷ Am Am⁷ Am Cadd⁹ C Am⁷ Am

63 64 65 66

— like I feel too. 'Cause some days I think I'm dy - ing, But I'm

Am⁷ Am D/E E⁵ Csus² C Csus C
(Vcl. out)

67 68 69 70 GABE:

real - ly on - ly try - ing to get through. For just an-oth-er

Drs. x x x x x x
Fadd⁹ F Fadd⁹ F Dsus mp D
V.S.

71

72 73 74

day... for an - oth - er sto - len ho - ur when the

Stgs. Vcl.

w/Gtr.

f Am⁷ C G Dsus Am⁷ C G Csus

Bs.(sim) Drs.(time)

NATALIE/
GABE: Concert Pitch

75 76 77 78

world will feel my pow - er and o - bey. It's just an - oth - er

Vln, Vcl. 8vb

mf

C Dsus G C/G G

Bs.

80 GABE: Written pitch 81 82 NATALIE:

day... Feel - ing like I'll live for - ev - er... Feel - ing like

Stgs. Vln, Vcl.

f

Am⁷ C G Dsus Am⁷ Csus G D/F#

Bs.(sim)

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

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

DAN: Sorry, what? DIANA: I said, isn't it a beautiful day?

87 2x's *p*

88 8

89 90

day.

mp Em(add9) Em Em(add9) Em Gsus² G Am⁷ Am

w/Bs. (1x only)
(Drs. out)

DAN: Okay. Sure. I mean, it's cloudy, and raining,
and really cold for September, but beautiful.

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.**Vamp (Vocal last x)**

DAN:

When it's

91 92 93

Am⁷ Am D/E E⁵ Em(add9) Em

+Bs.
+H.H.(2 & 4)

94 95 96 97

up to you to hold your house to - geth - er... a house you built with pa-

Vln, Vcl. etc.

sim.

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

Bs. H.H.(sim) Bs.(sim)

98 99 100 101

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

Em(add9) Em Gsus² G Am⁷ Am Am⁷ Am

102 103 104

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

Csus C Am⁷ Am Am⁷ Am

V.S.

105 106 107 108

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

DIANA:

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

109 110 111

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

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

w/Drs. Drum fill

Fadd9 F Dsus D

Piano/Conductor

12. JUST ANOTHER DAY

Next to Normal

112

113 DAN/ GABE:

114

115 DAN:

day In the hus - tle and the hur - ry. You want

day.

Stgs.

Vcl.

w/Gtr.

f Am⁷ C G Dsus Am⁷ C G Csus

Bs.(sim) Drs.(time)

116

117

118

119 DIANA:

For just an-oth-er

NATALIE:

For just an-oth-er

(DAN)

to wipe your wor - ry clean a - way. For just an-oth-er

GABE:

For just an-oth-er

+Vln.

mf

mf C Dsus G C/G G

Bs.

120 121 122 123

day I will keep the plates all spin - ning with a smile
 NATALIE:
 day hey yay. with a smile
 day
 day hey yay.
 Stgs.
 f +Gtr.

f Am⁷ simile C G Dsus Am⁷ Csus G *D/F#

124 125 126 127

so white and win - ning all the way
 DIANA/
 NATALIE: 'cause what does -
 GABE/
 DAN:
 so white and win - ning all the way 'cause what does -

Em Em Asus A

Piano/Conductor

14. JUST ANOTHER DAY

Next to Normal

128

129

130

131

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

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

mp Cadd9

w/Drs. +Vcl. V.S.

Piano/Conductor

15. JUST ANOTHER DAY

Next to Normal

132 # day. 133

134 GABE: It on - ly hurts when I'm here.

Synth.

135 NATALIE
136 GABE
136 DAN: *p*

137 DIANA: You're going to be late and you've got a huge day.

Bum bum bum. Glock

Vcl. *fp*

138 GABE: You have no idea what I do all day.

Vamp 139 DIANA: Jazz band before school, class, Key club, then football.

GABE: Not bad.

DIANA: Now get out of here. (GO)

140 DIANA: It on - ly hurts when he

138

139

140

Piano/Conductor

16. JUST ANOTHER DAY

Next to Normal

141
DIANA
NATALIE
DAN: *p*

GABE: Morning, sunshine. NATALIE: So I got the
date for my winter recital – do you think you guys can come?

143

goes.

Bum bum bum.

Glock

Vcl.

fp

Bs. o

DIANA: We'll put it on the calendar.

NATALIE: Mom, the calendar is Vamp

DAN: Hi sweetheart.

NATALIE: She's on fire this morning.

still on April of last year.

144 DIANA: Oh.

Well, happy Easter!

146

NATALIE: Happy

Easter, Mom. (GO)

147

Gtr. (dist.)

DAN: Oh, I know.

NATALIE: Eww.

DAN: Hon, can you do the shopping today? I'm slammed at work and
we're out of everything. DIANA: I keep cave clean. (GO) You go out, get fire!

148

149

150

151 Safety

(to 154)

Glock

Gtr. (dist.)

Bs. o

DAN: Uhh...absolutely. *(to us)* Again, no clue.

154 155 156 157

Syn.
Cym.
Drs.
Cr.
cresc. poco a poco
Bs, Vcl.(sim 8ths)
w/Bs.

158 DIANA: *f* 159 160

It on - ly hurts when I breathe.

NATALIE: *mp*

breathe

think

GABE: *f*

It on - ly hurts when I think.

DAN: *f*

It on - ly hurts when I try.

cry

Vcl.

Gtr.

sim.

D

Am⁷/D

Bs sim. ♫'s, Drs: time

Piano/Conductor

18. JUST ANOTHER DAY

Next to Normal

161 *mp* cry hurts It hurts. It
It on - ly hurts when I cry. It on - ly hurts when I play.
cry It on - ly hurts when I work. It
HENRY/
DR. MADDEN: (offstage)
It hurts. It

164 165 *f* 166 167
hurts. It on - ly hurts when I say... It's just an-oth-er
It on - ly hurts when I move. when I say... It's just an-oth-er
It hurts. when I say... It's just an-oth-er
hurts. It hurts. when I say... It's just an-oth-er
It hurts. It hurts. when I say... It's just an-oth-er
Vln, Vcl, 8vb (+15mb) *mf* *sfz*
cresc. poco a poco G/D sub. *p* Dsus *sfz*
w/Drs.

Piano/Conductor

19. JUST ANOTHER DAY

Next to Normal

168 **Sing out!!!** 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
 day. DR. MADDEN/
 HENRY: And you wish
 Stgs. Vln, Vcl. 8vb
 f w/Gtr. +Tamb. etc.
 f Am⁷ C G D Am⁷ C G
 Bs. 172 173 174 175
 er. I will hide the mess — a - way. And I'll —
 — that you — were run - ning far — a - way. It's just an - oth - er
 — far — a - way. It's just an - oth - er
 — that you — were run - ning far — a - way. It's just an - oth - er
 — that you — were run - ning far — a - way. (Madden and Henry stop singing)
 mf Csus² C Dsus D G C/G G
 w/Bs. +Dr. fill

Piano/Conductor

20. JUST ANOTHER DAY

Next to Normal

176 177 178 179

sur-vive an-oth - er day, and I will pray to

day

day birds are sing - ing, things are grow - ing and you wish

day and you wish

+Crash

f Am⁷ C G Dsus Am⁷ C G G/F#

180 181 183

hold on just this way...

stay you

you could be go - ing but you stay. And you stay

you could be go - ing but you stay. You

Vln, Vcl. 8vb

mf *f*

Em Em⁷ A7 G/B

21

184 sub. *p* cresc. poco a poco 185 186 187

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

stay stay and you know

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

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

Vln.

p sub. *mp* cresc. poco a poco +Vcl. 8vb

w/Gtr.

Csus² Csus² Csus² C

Bs.(sim ad lib)
Drs (B.D. & El Tom)

188

I'm on - ly just a - wake... eve - ry - day is just an -

that for for - ev - er,

that for for - ev - er...

stay

(+15mb)

cresc. poco a poco

Csus²

C

Csus²

191 192 193

oth - er and an - oth - er... and an - oth - er... I will

G/D D Csus/E Csus^(add F#) E sub. *p* Gsus²/F# D/G

V.S.

The musical score consists of two staves. The top staff is for the piano/conductor, showing a treble clef, a key signature of one sharp, and a tempo of 191-193. The lyrics "oth - er and an - oth - er... and an - oth - er... I will" are written below the notes. The bottom staff is for the piano, with a treble clef, a key signature of one sharp, and a tempo of 191-193. The piano part includes a bass line. A brace groups the two staves. Below the staves, a harmonic progression is indicated: G/D, D, Csus/E, Csus^(add F#) E, sub. *p* Gsus²/F#, and D/G. The section ends with "V.S." (verse) below the staff.

194 **Bouncy Pop** 195 196

hold it all to - geth - er we're the per - fect lov - ing fam' -

f

f Am⁷ w/Rhy: time C G Dsus4 Am⁷ C

196A 197 198 DAN: Diana.

ly if they say we're not, then fuck 'em we're the

(Drs. double time)

Am⁷ C G Dsus Am⁷

199 DAN: (over "fam'ly") Diana. 200 201

per - fect lov - ing fam - ly I will keep the plates all spin - ning and the

cresc. poco a poco

C G Em⁹ Em Em⁹ Em A⁵ B⁵

w/Bs.

203

world just keeps on spin - ning

(cresc. poco a poco)

204

Em⁹ Em B: Em⁹ Em A⁵ B⁵

mp

DIANA: ...and I think the house is spinning.

DAN: Diana. Honey?

NATALIE: Dad?

DAN: Don't worry about it. Go on ahead. You'll miss the bus.

GABE: Mom?

DIANA: Everything's fine! I'm just making sandwiches. On the floor. You go on ahead. You'll miss the bus.

DAN: (to Natalie) Go.

(Natalie goes, and after a half beat, Gabe follows.)

DAN: Sweetie? Everything okay?

DIANA: I wanted to get ahead on lunches.

DAN: Sure. Let me help you up.

DIANA: I guess I got carried away.

DAN: Maybe a little.
(helps her up)

EVERYTHING ELSE

CUE:

DAN: Let's go see Doctor Fine. This is just a blip. Okay?
Nothing to worry about. I'll wrap up the, um,
sandwiches, and then we'll go.
(School bell.)

(MUSIC)

Classical Sonata
Allegro

(Natalie is playing piano in a school practice room)

The musical score consists of ten staves of music. The top staff is for the piano (treble and bass staves). The second staff is for the strings (Vln/Vla) with dynamics *mp* and *w/stacc.*. The third staff is for the Bass with *arco* dynamics. The fourth staff is for the piano. The fifth staff is for the piano. The sixth staff is for the piano. The seventh staff is for the piano. The eighth staff is for the piano. The ninth staff is for the piano. The tenth staff is for the piano. The score includes various dynamics, articulations, and performance instructions like *mp*, *w/stacc.*, and *arco*.

11 NATALIE:

Moz - art was cra - zy. Flat fuck-ing cra - zy.

15 Bat - shit, I hear. But his mu - sic's not cra - zy. It's bal - anced, it's nim - ble, it's

19 crys - tal - line clear. 20 21 There's har - mo - ny log - ic— you lis - ten to these, you

23 don't hear his doubts or his debts or dis - ease. 24 You scan through the score and put fin - gers on keys and you

Piano/Conductor

3. EVERYTHING ELSE

Next to Normal

27 28 29 3 30

play...
Stgs.
Vibes (trem.)

and eve - ry - thing else goes a - way.

p *pp* *p*

V.S.

31 3 32 33 **Flowing** 3 34

Eve - ry-thing else goes a - way. And you play 'til it's per-fect, you pay 'til you ache, you
Vln.

35 3 36 3 37 3 38

play 'til the strings or your fin-ger-nails break. So you'll rock that re - cit-al and get in - to Yale, so you
+Bs. (pizz.)

39 3 40 3 41 3 42 3

won't feel so sick and you won't look so pale, 'cause you've got your full ride and your ear-ly ad-mit— so you're
+Vcl. +Vcl.

+Vcl.

Piano/Conductor

5. EVERYTHING ELSE

Next to Normal

43 3 3 3

done with this school and with all of this shit and you grad - u - ate ear - ly, you're
+Vcl (8vb)

44 *mf* *legato* 45 *mp* - sweetly

+Cym. roll

46 47 48 *rall.*

gone as of May and there's noth - ing your par - a - noid par - ents can say

f *mf*

+Cym. roll

V.S.

This musical score page for '5. EVERYTHING ELSE' from 'Next to Normal' contains three staves of musical notation. The vocal line begins with 'done with this school' and 'and with all of this shit', followed by 'and you grad - u - ate ear - ly, you're' with a vocal entry for 'Vcl (8vb)'. The music then transitions to 'gone as of May' and 'and there's noth - ing your par - a - noid par - ents can say'. Various dynamics and performance instructions like 'legato', 'sweetly', 'rall.', and 'mf' are included. The score ends with 'V.S.'.

A tempo [50] Delicately

49

51 3 52

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

Piano solo

50

51 3 52

53

54 *poco rit.* 55 56 3

and you play... and eve - ry - thing else goes a -

Stgs.(harm)
Vibes (trem.)

(Henry slips into the room, watching.)

57 58 3 59 60 3

way. Eve - ry - thing else goes a - way. Eve - ry - thing else—

(Natalie sees Henry and stops.)

Solo

HENRY: Sounds good.

NATALIE: I still have this practice room for seven and a half minutes.

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

NATALIE: Natalie.

HENRY: Yeah. I mean, I know.

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

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

NATALIE: Really?

HENRY: I sit behind you in four classes.

NATALIE: Uh-huh. Also creepy.

HENRY: You're in here a lot. Before school, and after.

NATALIE: Right. Seven minutes.

(A brief moment, and Henry turns to go.)

WHO'S CRAZY / MY PSYCHOPHARMACOLOGIST AND I

CUE:

NATALIE: You give up way too easily.

(Henry stops and turns back to her)

HENRY: Uh. You're kind of a confusing person.

NATALIE: You should meet my mother. (GO!)

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, which train...

Flowing $\text{♩} = 186$
Vamp

13 14 15 16 17 18

aren't as bizarre as they are? Who's

19 20 21 22 23 24

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

Vib.

mp Stgs. unis.

25 26 27 28 29 30

one who'll still hope? The one who sees doctors or the one who just waits in the car?

31 32 33 34
 Vln, Vcl. 15mb
 cresc. poco a poco
 And

35 36 37 38 39 40
 I was a wild twenty five, and I loved a
 Vln, Vcl. 15vb
 Vib. mf (Vib. out)
 +Gtr. strum o.'s
 Ebmaj7 Cm11
 ritard

41 42 43 44 45 46
 wife so a-live, but now I believe I would settle for one who can
 Stgs.
 arco w/Bs.
 Ab9#11 Gm7(add4)

47 *a tempo* 48 **Jagged Waltz Vamp** 49 DIANA: 50 51

drive. My psy - cho-pharm-a - col-o-gist and

DR. 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... (*he keeps going until Diana interrupts*) [Use a mortar and pestle to grind into a fine powder and sprinkle the powder over a bowl of ice cream.]

(Diana grabs a pill bottle.)

+Vln.

etc.

6

mp F f (Gtr, Bs. out)

w/Vcl.

52 53 54 55 56 57

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

Triangle

58 59 60 61 62 63

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

Flowing Waltz

Vln, Vcl 15mb

+Vcl, pizz. Bs. 8vb

mf

Drs.

64 65 66 67 68 69

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

Vln. *mf*

70 71 72 73 74 75

call it a lov - ers game. He knows my deep-est secrets

"Kreisler" *mf*

76 77 78 79 80 81

I know his... name. And

Vln, Vcl. *15mb* *f*

Gtr. *mp*

w/Cyms. +Cym. roll

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

Jazz Waltz (swing ♫'s)

DR. FINE: Goodman, Diana. Bipolar depressive with delusional episodes...

98 NATALIE: *mf*

— 100 —

GABE, DAN
HENRY: *m*

Gtr. 8vb

mf Gm⁹ —
Jazz comping a la
Dave Brubeck

straight ♫ 's

DIANA: I've got less anxiety, but I have headaches, blurry vision,

dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee

F₂⁶ D7 Gm F E♪ D7

and I can't feel my toes.

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

111 112 w/arco Vln 8va, Vcl. 8vb 113

ooo ooo ooo ooo ooo ooo ooo ooo ooo

dee dee

G_m μ E_D G_m/D G_m

Piano/Conductor

8. CRAZY/PSYCHO

Next to Normal

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

Vamp

NATALIE: *pp* 114 115 116

AAAH

GABE: *pp* 117 118

Zo - loft and Pax - il and
GABE, DAN,
HENRY:

AAAH

Stgs. Gtr. Toms 3 Gtr, Vcl.

p *f* *mp*

D7($\#5$) Gm⁹ Dm⁷/F

(Bs. out) w/Bs, Drs: time

119 120 121 122 123 124

Bus - par and Xan - ax Dep - a - kote Klon - o - pin Am - bi - en Pro - zac

Bus - par and Xan - ax Dep - a - kote Klon - o - pin Am - bi - en Pro - zac

E♭6 D7♯9/5 D7♭9/5 Gm7 F6 E♭6 D7

125 126 127 128 129 130

A - ti - van calms me when I see the bills these are a few of my
 A - ti - van calms me when I see the bills these are a few of my
 Syn: Music Bells 8va

Cm Gm/B_b Cm/A Gm Cm Cm/B_b

DIANA: Oh, Thank you Doctor. Valium is my favorite color. How'd you know?

(This time Henry is playing piano in the practice room)

Vamp - out any bar

131 132 133

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: That's totally unfair. 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."
 HENRY: Yeah, let's do that. (GO)

(1st x only)

Cm/A D7^{#9} p (Start soloing by the third time through)
 (Rhy. out)

Piano/Conductor

10. CRAZY/PSYCHO

Next to Normal

Vamp - out any bar 138

139

140

141

137 DR. 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. (GO)

Gtr.

TACET

Gm⁹

Bs, Drs.

Am⁷/D

play last bar before out - any bar

Gm⁹D⁺D7([#]5)

ff

+Vcl, Bs. 8vb

+Toms

straight ♩'s

DIANA, NATALIE, GABE: 143

144

145

May cause the fol - low - ing side ef - fects, one or more:

DR. FINE, HENRY, DAN:

May cause the fol - low - ing side ef - fects, one or more:

Vcl, Gtr.

Vcl, Gtr/Bs. 8vb ♩'s

p sub.

p sub.

tr

p

+Cym. roll

swing ♩'s

NATALIE:

147

148

149

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

MEN:

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

Vln, Vcl.

R.H.
ONLY

mf Fm9

Fm6Δ7

Bb9sus

B7^{b9}

EbMaj9

E6

Ab9

Ab9^{b5}

Bs, Drs: time

150 NATALIE: 151 152 153

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

DR. FINE

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

GABE, DAN,
HENRY: *f*

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

Fm9 Fm6^{A7} Bb9sus Bb7^{b9} EbMaj9 Eb6 Am7^{b5}

NATALIE: straight $\text{♪}'$'s

154 *p sub.* 155 156 157

Anx - ious - ness, an - ger, ex - haus - tion, in - som - ni - a, ir - ri - ta - bil - i - ty, nau - se - a, vom - it - ing,

HENRY, GABE: *sub. p*

DAN, DR. FINE: Anx - ious - ness, an - ger, ex - haus - tion, in - som - ni - a, ir - ri - ta - bil - i - ty, nau - se - a, vom - it - ing,

Vln.

Gtr. *p* *cresc. poco a poco* *p* *p*

trill p sub. *cresc. poco a poco*

BOTH HANDS *p sub.* *cresc. poco a poco*

w/trem. Vcl. (Bs, Drs. out) +Bs, Cym. roll

swing ♩'s
DIANA: 158 odd and a-larm-ing sex - u - al feelings, oh, and one last thing—

straight ♩'s
WOMEN: 159 160 161 162

MEN: 160 161 162

DR. FINE: 162

oh, and one last thing Use may be

+Vcl. 8vb
Vln, Vcl 15mb

D7(♯5) tutti rhy.

163 swing ♩'s 164 DAN: 165 166

Use may be fa - tal...

GABE: Use may be fa - tal...

fa - tal...

Stgs. *p* *f*

mf Gm9 Jazz solo D7(♯5) Gm9 *TACET*

+Cym. roll

Gtr.

167 168 169 170 171 172

DR. FINE: (writing) Goodman, Diana. Third Adjustment after five weeks... Reports continued mild anxiety

^p Gm7
Bass - cue only

Perc: Hand Drum: time

173 174 175 176 177 178

and some lingering depression

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

Am7/G
D9sus *p*

Gm7
D9sus

Am7/G
D9sus

179 180 181 182 183 184

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

HENRY: Oscar Peterson was classically trained.

Gm7
D9sus

Am7/G
D9sus

Gm7
D9sus

185 186 187 188 189 190

NATALIE:
Beethoven did cocaine.

HENRY:
Miles Davis went to Juilliard.

NATALIE:
Mozart wrote poems about farts.

Am7/G
D9sus

Gm7
D9sus

Am7/G
D9sus

Vamp - out any bar

191 192 193

DIANA: Fortunately I have absolutely no desire for sex. 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... (GO)

DAN: "...But my husband's waiting in the car." Who's

R.H. PLAY

Gm9 Gm9/D D7(5) D7⁹₅

194 195 196 197 198 199

cra - zy? The one who's half - gone? Or may - be, the

Vln, Vcl. 8vb

mf

BOTH HANDS **mf**

w/Bs.

200 201 202 203 204 205

one who holds on? Re - mem - ber-ing when she was twen-ty, and bril - liant, and

8va **mp**

206 207 208 209

bold. And

mf

poco rubato 211 212 A tempo 213 (to 222)

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

w/Vib. 8vb

+Vcl. p

V.S.

222 (DAN) 223 DIANA: **224** *mp* 225 226 227

old. And though he'll nev - er hold me he'll

Vcl. DAN: **mf** And she was wicked and wired. The

Stgs.

w/Vln. **mf** w/Gtr. **p** - light and feathery **Ebm7** **pp** **mp** **Ab7sus** **Ab7**

+Bs 8vb, Sn. roll w/light cym's

228 229 230 231 232 233

al - ways take my calls. It's tru - ly like he

sex was sim - ply in - spired. Now there's no sex, she's in -

mp **8va**

D_b D_b/C B_{bm} G_b +pizz. Bs.

234 235 236 237 238 239

told me: with - out a lit - tie lift the batte - ri-na falls. My

sane, and me I'm just tired. Tired. Tired. Ti - red. Who's

NATALIE/ GABE:

HENRY/ ^(Concert) ba da ba da

FINE: Gtr. 8vb ba da ba da

Stgs. Vln, Vcl 15mb

(8x) loco w/Gtr.

F7sus^{b9} B^bm B^bm/A^b B^bm/G^b D7sus D7sus^{b9}

+Cym. roll Drs. fill

240 Be-bop! 241 242 243 244 245

Psy - cho-phar-ma - co-lo - gis t and I to - ge-ther side by

cra - zy The one who's un - cured? Or may - be the

wee - ooh wee - ooh ba dop ba dop ba dop ba dop wee - ooh wee - ooh

wee - ooh wee - ooh ba dop ba dop ba da ba dop wee - ooh wee - ooh

Gtr.

Gm⁹ Gm⁹/F

Drs. time

246 247 248 249 250 251

side... with - out him I'd die... my psychopharma - co-lo-gist and

one who's en - dured? The one who has treat-ments, or the one who just lives with the pain?

NATALIE, HENRY:

ba dop ba dop ba dop ba da da ba da da ba da da ba da da

DR. FINE: ba da da ba da da ba da da ba da da ba da da

ba dop ba dop ba dop GABE: ba da da ba da da ba da da ba da da

E♭maj7
mf

Gm/D

252 253 254 255

L. They

ba da da da da
da ba da da

straight's
Vln, Gtr.

Vcl. molto

Cm molto

DAN:

They

ba da da da da

ba da da da da

ba da da da da

ff p sub.

ff p sub.

256 **Rubato** 257 258 // 259 *a tempo*

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

Stgs.

Gtr. *mp*

mp

DOCTOR FINE: Goodman, Diana. Seven weeks.
 DIANA: I don't feel like myself. I mean, I don't feel anything.
 Slower, somewhat jagged

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

260 3x 261 262 263

sane.

Vln.

p **TACET**

Vcl.

PLAY *mp* tutti w/Bs, Drs.

Applause Segue to #5
 "Perfect for You"

PERFECT FOR YOU

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

2nd x: 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.)

HENRY: Dude. It's therapeutic.

Freely
2x

Cym. scrape
pp

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

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.)

6 7 8

Tri.

V.S.

Piano/Conductor

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

2. PERFECT FOR YOU

HENRY: Your life is not a disaster. The environment is a disaster. Sprint is a disaster. **NATALIE:** You're stoned.

Next to Normal

11 Dark, intense, urgent, $\text{♩} = 66$

(vocal last x)

HENRY:

12 Vamp

Our

Cym. scrape

Vln. *p*

mp

plan - et is poi - soned, the o - ceans, the air — a - round and be - neath — and a - bove

C♯m7 C♯m7(6) C♯m7 C♯m7(6) C♯m7 C♯m7(6)

NATALIE:

HENRY:

— you. Um, Hen - ry, that's true, and I to - tal - ly care — I'm

Vcl.

Gtr. continues

C♯m7 C♯m7(6)

A7

A7+

A7

A7+

+Bass pizz.

19 20 21

NATALIE: What?

try-ing to tell— you I love you. The world is at war, filled with

Gtr. continues

A7 A7+ A7+ C/F#

22 23 24

death and dis-ease— we dance on the edge— of de - struc-tion. The

F# C/F# F#m B7/F F#m B7/F

25 26 27 28

NATALIE: HENRY:

globe's get-ting warm-er by dead - ly de - grees— And this is one fucked up se-duc - tion. This
Gtr, Bs, Drs. OUT

p sub. p gently

F#m C/F F#m Bm9b7

29

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

+Gtr.
Stgs. *p* *mf*

p *F⁺* *Dm^{Δ7}*
w/Bs. trem. *δ*'s

32 33 34

one thing is work - ing if you're stand - ing there.

mp *f*

F⁺ *Dm^{Δ7}* *F#m/C[♯]* *F#m⁶/C[♯]*
+Cym. roll

35 36 **Tenderly** 37 38

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

Gtr. Bs OUT *p* *sub.*

w/Cym's

mp *DMaj11*

F#m/C[♯] *F#m⁶/C[♯]* *F#m⁷/C[♯]*

w/pizz. Vcl.

Musical score for 'Perfect for You' (5. PERFECT FOR YOU) from the musical 'Next to Normal'. The score is in 2/4 time, key of A major (two sharps). The vocal line (Soprano) starts at measure 39 with lyrics 'I might be la - zy, a lon - er, a bit of a ston - er— it's—'. The piano accompaniment consists of three staves: treble, alto, and bass. At measure 41, a dynamic instruction '(Vib. out)' is placed above the alto staff. The bass staff ends with a dynamic 'p' (piano).

39 40 41

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

(Vib. out)

V.S.

42 → 77 78

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

Vln. *mf*

cresc. poco a poco

arco Vcl. w/arco Bs. +Cym. roll

79 80

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

+15mb *b* *f*

81 Percussive, driving 82 83 NATALIE:

You square all the cor - ners, I straight-en the curves. You've got some nerve,

f

w/Gtr. *f*

+Bass pizz. w/Toms *f*'s →

Piano/Conductor

7. PERFECT FOR YOU

Next to Normal

HENRY:

(loco)

84 85 86 87 88
Hen-ry, and I'm just all nerves. But e-ven if eve-ry thing else turns to dirt, we'll be the one

+NATALIE:

p sub.

p sub.

Tenderly

88 89 90

thing in this world that won't hurt.

Gtr.

mp

w/Vcl. (bottom note)
(Bs. out)

91 HENRY:
(Written pitch)

92

poco rit.

(false)
93 94

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

B¹³

a tempo

95 I can be per-fect for you. 96 I can be per-fect for you. Per-fect for

Glock 8va +Vln. +Cym. roll

97 NATALIE: rit. 98 *freely* BOTH: (unis)

arco Vcl. *cresc.* +Gtr. +Bs.

p *mf* *mp*

(No Gtr, Bs) *mf* *mp*

a tempo

99 you. 100 101 (At last, they kiss. Lights. MUSIC CONTINUES under.)

p *mf* *p*

p

Em9 Gtr. (cue only) 101 *p*

w/arco Bs. *mp* +Cym. roll 8^{vb}

Meno mosso, $\text{♩} = 52$
Vamp - out any bar

102 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.)

103 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: Do you think they're in love?
GABE: Who knows? They're young, they're horny...
it happens. (GO) (Gabe goes.)

Em7

Dadd9

104 2x **Tenderly, rolling** 105 106 107
(Dan appears, wearing a rugby shirt very much like the one Henry wears.)

DAN: Marry me.

DIANA: What?

DAN: Marty me

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.

DAN: Because I know it's not. I love you, and this baby --

Stgs.

22

Vib

PP (play 1st time only)

108 108A 109 109A

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

8va 8va

E6 Em9

110 Prelude (Night) Tempo $\text{♩} = 99$ (Natalie scurries up the stairs and shares an
awkward moment with Diana. Natalie leaves.) $\text{♩} = 111$ $\text{♩} = 112$ Rit.

Vib. p

A7(no3) GMaj7(no3) A7(no3) GMaj7(no3) A7(no3) GMaj7(no3)

(Gtr. tacet) (+Gtr.)

Segue as one to #6
"I Miss the Mountains"

I MISS THE MOUNTAINS

Freely, wistful

DIANA: 3

1 2 3 4 5 6 7 8 9

There was a time— when I flew high - er,
Solo

mp

+Vibes (trem)

was a time— the wild— girl run-ning— free would be me.—
+Vibes

+Vcl.

Now I see— her feel the fi - re, now I know— she needs me there— to share— I'm no -
+Vibes

mp

+Vln, Bs.

Vcl.(con't.)

10 where. 11 All these blank and tran - quil years 12 seems they've

+Vln. *p* +Bs.

13 dried up all my tears. 14 And while she runs free and fast,

16 17 *rall.* 18 seems my wi - ld days are past. But,

Vibes *mf* *mp*

Piano/Conductor

4. I MISS THE MOUNTAINS

Next to Normal

19 Country/Folk Pop, $\text{J}=88$

20

21

TACET

w/Gtr. finger picking

*(Stgs Tacet)
w/Bs. light, Shaker*

22

23

24

- zy heights.

All the man - ic, mag - ic days,

and the dark, — de-pres - sing

B \flat /C

F/C

C

G/C

B \flat /C

F/C

+Vcl.

25

26

27

nights.

I

miss the mount - ains,

PLAY

F

C/E Dm

C

G/C

B \flat /C

F/C

Perc: add Djembe

28

29

30

I miss the highs — and lows,

all the climb - ing, all — the fall - ing,

C

G/C

B \flat /C

F/C

C

G/C

(w/Vcl.)

31

32

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

B♭/C B♭/D B♭/E F C/E

Vcl.

33

34 *ad lib.*

and soak-ing you— with rain

Vcl.

Dm7 Am7

35

36

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

w/Gtr. - finger picking

B♭ F Fsus²

+Vcl.

37

38

+Stgs.(8vb)

C (H) G/C Bb/C C/Bb

+Bs.

(She goes to her medicine cabinet and begins to take out a passel of pill bottles...)

39

40

Mount - ains make you craz - y here it's safe and sound. My mind

Stgs.

mp Ab Eb Ab Gm

Bs.

41

42

— is some - where haz - y my feet are on the ground.

Ab Eb Bb

70

43

44

45 *ritard*

Eve - rything is bal - anced here— and on an ev - en keel.— Eve - ry thing is per - fect noth-ing's

Dm Am Dm Am/C Dm — Am

Bs.(sim.) V.S.

46 *a tempo*

47

real... noth - ing's

p crescendo poco a poco

mp B_b crescendo poco C/B_b a poco B_b

Bs.(sim.) Drs.(time w/Brushes)

48

49

real... And I

Gtr.(strum)

Gsus Gsus

50 Driving, Hard Strum

51

miss the mount ains. I... I miss the

f - espansiva

Cr. D A/D C/D G/D D A/D

53 lone - ly climb. 54 Wan'dring through the wild - er - ness 55 and spend-ing all my

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

56 time 57 where the air is clear and cuts you like a knife

Vcl. (only) +Gtr.(8vb)

Cl. G D/F# Em

V.S.

58

+Vln.

59

I miss the mount-

w/Gtr. Bm A/B Bm C

mf

Vln, Vcl.(15vb) ***mf***

Drum fill

60

rall.

61

62

freely

- ains... I miss the mount - ains... I miss my

G C G

+Cym. roll

63 Slower

64 rall.

65

66

life. I miss my life.

Vcl.

w/Gtr.

mp D A/D C/D G/D

mf

Stgs. D

+Bs.

Piano/Conductor

IT'S GONNA BE GOOD

Next to Normal

7

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: What'll your father think?

GABE: Nothing...

(He takes the trashcan and purse from her.)

...if he doesn't know.

[TOILET FLUSH]

(MUSIC)

Dan appears, joined by exuberant VOICES.

DAN:

A **Allegro** $\text{♩} = 158$

1

Vln, Vcl (15mb)

f

It's

f

mf

Splash

S.D.

2 **Grand**
(DAN)

3 4 5

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

NATALIE/
GABE/
HENRY: **mf** **mf**

(Concert
Pitch) Good... good... good... Good... good... good...

MADDEN: **mf**

Good... Good...

Stgs, Gtr. o's

sfp

f AMaj7/B A add 9/B BbMaj7/C C9

w/arco Bs,
Floor Tom roll w/Timp. roll

V.S.

6 *good!* 7

8 **D** Disgustingly happy and perky $\text{d} = 158$
DAN:

good! It's gon-na be good!

NATALIE/
GABE, HENRY: DIANA/NATALIE/GABE:

G... O... O... D... Good!

MADDEN: Uh - huh

G... O... O... D... Good!

Gtr. *etc.*

mf

f *mf*

AMaj7/B B7⁵

+HH roll Drs: light time

w/pizz. Bs. D B

10 It's gon-na be good. 11 Two weeks and it's all work - ing just the 12 13

Mm - hmm

Stgs.

mp

E D B E C#m

14 15 16 17

w2y I knew it would— and I don't sit at work just wait - ing

mp

Ooh ooh

F#7 B E tutti rhy. E7/G#

18 19 20 21 22

for the phone to ring! It's a good good good good thing.

f

ooh a - ling It's a good good good good thing.

Stgs. +15mb

mp - lightly

(tacet) →

Gtr. Stgs.

A F#7/A#

+HH roll

(Bs. out)

+Woodblock

Gtr.

Drs: HH backbeat

Bs.

23 GABE,
HENRY,
MADDEN:
A - ling.

24 Ring.
PLAY

25 D B E D C/B +WB

26 NATALIE/
GABE:
A - ling.

27 GABE/
HENRY,
MADDEN: Ring.
Stgs. +15mb
tr

28

29 NATALIE/
GABE:
A - ling.

30 DIANA: Hello? Oh, hi! Everything's great here, sweetie. Fantastic.

31 32 33 NATALIE: *p*

34 GABE/
HENRY/
MADDEN: *p* Uh - huh

35 Uh - huh
+pizz Stgs, Gtr, HH

36 *p* E (Stgs, Gtr, Drs. out) D B E D C#5 B5 A5
w/Bs.

Piano/Conductor

5. IT'S GONNA BE GOOD

Next to Normal

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

34 35 36 37

Mm - hmm

Mm - hmm +pizz Stgs, Gtr, HH

E D B E D5 C[#]5/B B5

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

40

41

38 39 40 41

Uh - huh

Uh - huh +pizz Stgs, Gtr, HH

mp E D B E D F[#]5 E⁵/B D5

Drs: HH backbeat

Vamp Hmmm. Next. I think I'll retile the roof! (GO)

43

44

45

42 43 44 45

Stgs.

+Gtr.

mf E5 A/D A/B E⁵ tutti rhy. p (Bs. out) +WB

Drs: light time

46 DAN: 47 48 49 50

DIANA/ It's gon-na be great! It's gon-na be great. The sex is still a -
NATALIE: *f* *mf*

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

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

Stgs.

mp w/Gtr.

mf E D B E D B E

Bs. Drs: Snare backbeat w/Bs.

51 52 53 54 55

maz - ing and we don't stay up that late. It's al - most been a month and she's as
mp Ooh ooh

mp Ooh ooh

C#m F#7 E/B B tutti rhy. E E7/G#

56 57 58 59 60

hap - py as a clam... Do I look great? I am.

hap - py as a clam

hap - py as a clam

Stgs.

Gtr. *mf*

sfp

AMaj7 C#m7/A# F#m/A# E/A# B tutti rhy. *sfp* E

+Snare roll

(Natalie and Henry are on her porch again.)

Freely, tenderly "Perfect for You" Underscore

NATALIE: I'd ask you in, but it's too soon.

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.
DAN: Natalie! (GO)

61 62 63 64 65 *rall.* 66

Gtr. *p*

p

mp Dsus w/Vcl. *p* Asus/C# Bm7 G¹¹ G7

(Bs. out)

Piano/Conductor

8. IT'S GONNA BE GOOD

Next to Normal

67 **Tempo 1**

DAN: And this must be Harry!

GABE: It's Henry.

68 69 70

Vcl.
+Syn. 8vb: Harpsichord
TACET *mp*
Tamb.
Bs.
w/HH on 1&3

DAN: A pleasure to finally meet you. Come in. Why don't you join us for dinner?

71 72 73 74

+Gtr.
PLAY
w/Bs.
Drs: light time

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

Vamp (vocal last x) ...homework.

NATALIE: Surgery.

75 76 77 78

DAN:
It's gon-na be good!

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

(Syn. out)

mf E D B E D B

Drs: Snare backbeat

NATALIE: Rabies.

79 80 81 82

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

E C♯m F♯7 E/B B tutti thy.

83 84 85 86 87

eat and talk and laugh and joke, my pride, my brood, and me— it's

Gtr, Stgs. f

E E7/G# A F#7/A# +HH roll (Bs. out)

V.S.

88

gon - na be good, you'll see. We'll GABE:

89

Stgs. +15mb

mp - lightly

mp

+WB

Drs fill f

Gtr, Bs. f

90

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

Vcl. Vln. - "country fiddle"

w/Gtr. mp

A E B/D# C#m

Drs: Snare backbeat w/Bs.

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 *cresc. poco a poco* gon-na be great, it's gon-na be great, it's gon-na be gon-na be great that

p

p sub. F# *tutti rhy.* *cresc. poco a poco* *F#7* *F#9* *F#7*

Sn. roll

98 99 100 *f* 101

way... hey!

NATALIE: *f* hey!

GABE: *f* hey! Good

Stgs, Gtr.

f B C *f* w/Vcl. B⁰/D C9/E

+Crash +Cr. Sn. roll

Drs: Snare backbeat

102 +HENRY: 103 104 105

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

DIANA: Good! Fuck - ing

NATALIE: Good good

GABE: good good

Stgs.

w/Gtr.

mf F B_b B_b/C F E_b C

Sn. backbeat HH +Timp. Sn. backbeat HH +Timp.

106 107 108 109

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

good!

good good

good good

F Dm G7 F/C C

Drs: time Sn. roll

110 DAN: 111 112 113 114

DIANA/ eat and talk and laugh and joke— my fam - i - ly and me... it's
NATALIE: NATALIE:

GABE/ eat and talk and laugh and joke— my fam - i - ly and me... It's
HENRY: eat and talk and laugh and joke— my fam - i - ly and me... it's

Stgs. +15mb

115 116 117 118

gon - na be good gon - na be good gon - na be gon - na be gon - na be gon - na be
DIANA: sub. *p*

Good!

NATALIE: sub. *p*

GABE/ gon - na be good gon - na be good gon - na be gon - na be gon - na be gon - na be
HENRY: sub. *p*

gon - na be good gon - na be good gon - na be gon - na be gon - na be gon - na be
Bb sus/C tutti rhy.

mp F tutti rhy. F9/A Bb G7/B G7 Sn. roll Gtr, Sn. 's.

cresc. poco a poco 116 poco accel. 117 118

gon - na be good gon - na be good gon - na be gon - na be gon - na be gon - na be
DIANA: sub. *p*

NATALIE: sub. *p*

GABE/ gon - na be good gon - na be good gon - na be gon - na be gon - na be gon - na be
HENRY: sub. *p*

gon - na be good gon - na be good gon - na be gon - na be gon - na be gon - na be
p sub. cresc. e accel. poco a poco

sub. *p* Bb sus/C tutti rhy.

cresc. e accel. poco a poco

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

Vln. +Vcl. 15mb

123 124 125 126

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^{flat}add9/C C7 B^{flat}add9/C B^{flat}sus/C

CUE:

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

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.

NATALIE: I don't. (GO)

HE'S NOT HERE

He died before
I was born.
(GO)

DIANA: What?...

...What is it?
rall.

1 Gently, Freely 2

4 DAN: 5 6

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

Vibes *mp*

7 8 9

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

Vibes

mp

+Vcl., Bs. on

Vcl. V.S.

10 **More motion** 11 12 *poco rit.* 13

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

w/Stgs. Gtr. (sus.) 13 **PLAY** w/Gtr. cont'd.

LH PLAY 14 15 16 17 *rit.* *a tempo* *colla voce*

got to let him go. He's been dead all these years... no my love, he's not
Vcl.

TACET Stgs, Vibes **PLAY** Solo +Gtr. +Vln.

E♭m Stgs. *p* *mf* Cm7 G♭Maj7(♭5) *mp* *mf* Fm7(add⁴)
+Bs.

18 19 20

here. **NATALIE:** This is fucked. **DAN:** Language. **NATALIE:** Fuck this. (A beat, then Natalie storms out.) **HENRY:** It was wonderful to meet you both. (He goes.)

Solo (underscoring) Vibes

p +Vcl. - 90 -

This musical score page contains several staves of music for piano, strings, guitar, and vocal parts. The vocal part includes lyrics such as 'Why is it you still be - lieve?— Do you dream or do you grieve? You've' and 'got to let him go. He's been dead all these years... no my love, he's not'. Stage directions like 'TACET' (stays silent) and 'PLAY' are included. The score also features various dynamics and performance instructions like 'rit.', 'a tempo', and 'colla voce'. The piano part includes underscoring for the vocal line. The vocal part ends with a stage direction for Natalie to 'storm out'.

21

DAN: What about the new meds? 22 DIANA: We have the happiest septic tank on the block.

Vibes

+Vcl.

Vcl.

More motion

DAN: You - Jesus, Di. They were working.

25

DIANA: They weren't, really.

26

Vln.

p - gently

w/Vcl.

DAN: We'll get a new round,
we'll call Doctor Fine -*rall.* DIANA: No.

DAN: Diana, look, I know this is hard.

27

28

Vcl.

29

Attacca #9
"You Don't Know"

YOU DON'T KNOW

Hard Rock $\text{♩} = 98$

1 2 3 4

DIANA: You know. Really? What, exactly, do you know?
DAN: I know you're hurting. I am too.

DIANA: Do you

Gtr.

TACET

Bs. (2nd x only)
Drs.(H.H. on up beats)

V.S.

4

5

6

wake up in the morn - ing and need help to lift your head? Do you read o - bit - u-ar - ies and feel
Gtr.

PLAY

mp

w/Drs.

7

8

9

jealous of the dead? It's like living on a cliff - side not know-ing when you'll dive... do you know
Gtr.(sim.)
Stgs.

mf

10

11

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

crescendo poco a poco

Drum fill

12

13

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

+Stgs.

Gtr. J. Gtr. sim.

f C

Bs.

Drs: sn. backbeat

14

15

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

Gtr, Stgs, Perc.

mp *sfz*

F

E7sus *mp*

V.S.

Piano/Conductor

4. YOU DON'T KNOW

Next to Normal

16 Half-Time Groove

17

18

I know you don't know. You say that you're hurt - ing it sure -

Synth.

Gtr. (sim.)

Gtr.
Bs. (ad lib)
Drs. (half-time)

f C

F/A

D sus4

D

Bs. (ad lib)

Bs.

19 20 21 22
— doesn't show. You don't know... it lays me so low. when you say "let go" and I

G sus4

G

A m7

B sus2

F

mf

Bs.

Bs.

Double-Time

23 24 25
say you don't know The sen -
Gtr.
w/Gtr. +Vcl.
F mp f
F mp f
Bs, Drs.(time)

26

27

28

sation that— you're scream - ing but you nev - er make a sound, or the feel - ing that you're fall - ing but you

Cyms.

Vcl.
+Synth.
(8vb)

mp

Bs. (tacet)
Drs. (H.H. on up beats)

slow fall-off

29

30

nev - er hit the ground— it just keeps on rush - ing at— you day by day

Synth.

Gtr. (sim.)

mf

Bs.

Tom fill - - - - - w/Bs.
w/Drs.

V.S.

31

— by day— by day.... You don't know— You don't know— what it's

32

crescendo poco a poco

33

like to live— that way.— Like a ref - u - gee,— a fu - gi - tive . for .

34

Vcl.

Gtr. J.

F

Drum fill

35

ever on the run.... If it gets— me, it— will kill— me but I don't know what I've done. Can you

36

w/Perc.

37

DAN:

mp

sfz

Gtr. sim.

w/Gtr.

C

F

E7sus

mp

Bs.

Attacca #10

"I Am The One"

I AM THE ONE

Rock, $\text{♩} = 97$

1 DAN: 2 3

tell me what it is you're a - fraid of?

Elec. Gtr. - solo

mf

TACET F#m 7 A Bm 7 D F#m 7 A

+HH backbeat

4 5 6

And can you tell me why I'm a - fraid it's me? Can I

PLAY

Bm 7 B E B/D# *mp* Asus/C# *f* A E/G#

+Bs.

7 8 9

touch you? We've been fine for so long now,

Vcl.

mf

TACET *mf* F#m 7 A Bm 7 D F#m 7 A

Bs. Drs.

10 how could some-thing go wrong that I can't see? 'Cause I'm hold-ing

Vln. *mf*

Bm7 B E B/D[#] Asus/C[#] **PLAY** D/A A

13 on, and I won't let go I just

Stgs. *f* w/Gtr. sust.

E D/A A E

w/Bs, Drs. Drs. fill

16 thought you should know... I am the one who knows you, I am the one who cares, I

17 Stgs. *mf* w/Gtr. time *mf*

w/Gtr. Dadd9 *mf* A Asus2/C[#] Dsus2/F[#] D

Drs. fill Bs. Drs. Sn. backbeat

19

am the one who's al - ways been there. 20

A Asus2/C# Dsus2 F# D tutti rhy. Dsus2 D

21 22 23

I am the one who's helped you and if you think that I just don't give a damn, then

A Asus2/C# Dsus2/F# D A/C# Bm7 Esus

Rhy: time

24 25 26

you just don't know who I am. Could you

Vcl.

R.H. PLAY

Bm7 C#7 F#m7 Gtr. Bm7 Gtr. sim.

L.H. TACET Bs. Drs. V.S. (tacet)

27 GABE: Hey Dad, it's me. 28 29 Why can't you see?

DAN: leave me? Could you let me go un - der?

Stgs.

Gtr. cont'd. sim.

TACET F#m 7 A Bm 7 D F#m 7 A

30 31 32 I won - der why.

Will you watch as I drown and won - der why? Are you

mf

PLAY

Bm 7 B E B/D# Asus C# mp f A E/G#

33

34

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

Are you bruised are you bro- -

R.H. PLAY

F#m 7 A Bm 7 D

L.H. TACET

mf

35

36

37

Are you hurting, are you healing, are you hoping for a life to live? Well, so— am—I.
ken?

And does it help you to—know— that so— am—I?

TACET

F#m 7 A Bm 7 B E B/D#

38

39

40

41

Look at me. Look at me.

Tell me what to do tell me who to be so I can

Stgs.

w/Gtr. 16ths on high "E"

Asus C#
mp PLAY D/A A E D/A A E

w/Bs, Drs.

42

43

44

And you'll see... I am... I am...

see what you see. I am the one who'll hold you I am the one who'll stay I

Stgs. Vln, Vcl. 15mb

Dadd9 mf

A f Asus2/C# Dsus2/F# D

Drs. fill Bs. Drs: Sn. backbeat

45 I won't walk a-way. 46 I am...
 am the one who won't walk a-way. Yeah yeah yeah. I am the one who'll hear you

47 A Asus2/C# Dsus2/F# D tutti rhy. Dsus2 D A Asus2/C#
 Rhy: time

48 You don't give a damn. 49 Who I am
 and now you tell me that I won't give a damn. but I know you know who I am.

50 Dsus2/F# D A/C# Bm7 Esus Bm7 mf Esus

51

52

53

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

Stgs. (Vc. 15mb), Gtr. Gtr. +Stgs.

f

D A E F#m7 E D A

w/Bs. etc.

54

55

56

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

Gtr. +Stgs. Gtr.

E F#m7 E D A E C#sus C#7

Drs. fill

57

58

59

DIANA:

You say — you hurt — like me...

GABE:

'Cause I'm hold-ing on....

And I won't let

Stgs.

w/Cym's

mp D D p D/A A E E D/A A

(Drs. out)

61

62

63 *f*

You say — that you know... Oh... you don't know.

GABE/ DAN:

go.... Yeah, I thought you should know.... Oh....

(Vln. out)

sfz

E

Dsus2 tutti rhy.

sfz

Drs. fill

64

65

66

I know— you don't know. You say— that you're hurting, I know

I am the one— who knows— you, I am the one— who cares, I am the one— who's always be there.

Synth: Fantasia

mf

A Asus2/C# Dsus2/F# D A Asus2/C#

Bs. +Vcl. (Vcl. out)

Drs: Sn. backbeat

67

68

69

— it ain't— so. You don't know... why don't— you just go? 'Cause it

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

Dsus2/F# Dsus2/F# D A Asus2/C# Dsus2/F# D A/C#

+Vcl. (Vcl. out)

70

lays me low when I say You don't know...

71

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

72 *poco rubato*

Vcl. *mp*

Bm7 Esus Bm7 C#7 *p*

(Rhy. out)

73

You don't know...

74

DAN: (falsetto) Who I am.

75 *rall.*

GABE: You just don't know who I am. +Vln, Gtr.

D A Bm *mf*

+Gtr. +Bs, Cym. roll *mf*

Applause Segue to #11
"Superboy and the
Invisible Girl"

SUPERBOY AND THE INVISIBLE GIRL

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

With energy, $\text{♩} = 192$

2x

1 NATALIE: When she gets like this? She's useless. 2x 2 HENRY: I bet she's got great pills. I mean, not that I would go there. That shit's inorganic. 4 NATALIE: And totally ineffective, apparently.

(Solo) p +Vcl. +Tri.

5 Vamp HENRY: I'm old-school. Dying breed. All the preppies and the jocks are raiding their parents' medicine cabinets and popping Xanax and snorting Adderall. (He lights the pipe...) NATALIE: Really?

HENRY: But me, I'm the master of the lost art of making a pipe... (He proudly reveals the pipe) ...out of an apple. (GO!)

+trem. Vln.

mp cresc. poco a poco

w/Tri.

6 7 8 HENRY: Yeah, you're the McGyver of pot. You promise this'll help?

NATALIE: No.

2x

(Tri. out)

HENRY: What?

9 10 11 Driving rock

NATALIE:

12 Su - per-boy and the in - vis - i - ble girl...

Gtr.

(Solo)

f tutti

D5

HH x x x x x x x x

+Crash

(tacet)

13

son of steel and daugh - ter of air. He's a he - ro, — a lov - er a
(Gtr. solo)

14

TACET *mp* D⁵ Dsus² D G

15

16

17

18

19

20

21

22

PLAY

Vln, Vcl 8mb

(Gtr. cont. *sim*)

f D⁵ C⁵/D D⁵ A⁵/D

w/Bs.

Drs: Cym's col Gtr.

23 24 25 26

He's im-mor-tal, for-ev-er a - live then there's me. Vln, Vcl 15mb

27 More swung (in 2) 28 29

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

w/Gtr. time

mf Asus4 A Dsus4 D Asus4 A

+Tamb. backbeat

Cyms. sim.

30 31 32 33

dis - ap - pear. I wish I could fly I'd fly far a-way from -

p

D A7(no3) D Asus4 A Bm G

(Drs. out)

(Diana gently opens the door)

36 Original feel

34 35 36 37

here. Stgs. Su - per - boy and the in - vis - i - ble girl— Stgs.

mp Asus4 Asus4 f w/Gtr. as before f = D5 C5/D

(Bs. out) +HH Cyms: as before

38 39 40

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

D5 A5/D G5

(Bs. sim)

41 42 43

son— he's not here. I am here Vln. +Vcl 15mb

Gsus2 G Dsus4 D Dsus2 D

Drs fill

44

45 46

DIANA:

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

w/Gtr.: time

f Asus4 A Dsus4 D Asus4 A

47 48 49 50

per - fect plan. You know I love you... I love you as much as I
+8vb +15mb

(Solo)

D A7(no3) D Asus4 A Bm mp C

w/Vcl. V.S.

51 *a tempo* (Diana leaves) → 53

54

can.
Vln.

+Vc.

Gtr. *mp*

mp Gsus2

+Cym. roll

55 NATALIE: 56 57 58

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

pizz. Vln, Vcl, 8vb *mf*

mp D5 w/Cyms. C5/D D5 Dsus2 D5

59 60 61 (slow gliss.) 62

Please look closely and find her be - fore she fades a - way.

Vln, Vcl 15mb.*f*

Gtr. cont. as before

Gsus2 G Gsus2 G D Bs. Stgs. C5/D *f*

w/Toms

63

64

65

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

GABE:

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

Stgs.

f D5

C5/D

D5

Drs: Toms col Gtr.

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 72

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

D Dsus2 D G > > D Dsus2 D G
(Bs. sim)

73 74 rit. 75 76 (She takes the pipe from Henry)

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

D Dsus2 D G > > D > > +Cym. roll

DOCTOR ROCK

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.) Aah!

DOCTOR MADDEN: Diana? This way, please.

(she TURNS to look at him
and he becomes a rock star... GO)

DIANA: What did you just say?

MADDEN: (a doctor again)

I said welcome. Have a seat.

It's nice to meet you. (GO)

DOCTOR MADDEN:

(Anthem Rock Riff!)

Yeah...

Drs. x

(cym.)

w/Gtr,
Syn,
Bs.

DIANA: Excuse me, what?

DOCTOR MADDEN: (now not a rock star)

I said, let's get started. Are you...nervous, Diana?

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

DOCTOR MADDEN: Well, let's start by getting to know each other a bit. Psychotherapy and medication work best in tandem, but we can try the first alone, and see how far we get. Why don't you tell me— (GO)

(Anthem Rock Riff!)

Let's get it on now ba - by...

Drs. x

(f.t.)

ff

5 (rock star again)

6

Bay - bee... what's your his - to - ry? Where'd you go and who'd you see? Yeah!

Drs. (tom rumble)

(And just like that he's not a rock star.)

DIANA: Um. My history? (He nods mildly)

Well—I was diagnosed bipolar, um, wow, sixteen years ago? But it turned out bipolar didn't totally cover it.

DOCTOR MADDEN: Often the best we can do is put names on collections of symptoms. It's possible bipolar has more in common with schizophrenia than depression.

DIANA: When I was young, my mother called me "high-spirited." She would know. She was so high-spirited they banned her from the PTA.

DOCTOR MADDEN: Sometimes there's a predisposition to illness, but actual onset is only triggered by some...traumatic event.

DIANA: I guess I never know what to say when I have to go over all this. It starts to become like some story I tell that's about some other person entirely.

DOCTOR MADDEN: Why don't you tell me about the last time you truly felt happy.

(She has no answer for him)

I'M ALIVE

CUE:

DOCTOR MADDEN: 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?

(MUSIC)

Rock $\text{♩} = 165$

(Gabe appears, watching)

DOCTOR MADDEN: Tell me about him.

DIANA: About my son?

A B C D E F (to 1)

Gtr.

TACET Drs.

p

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

3 GABE:

I am what you want me to be, and I'm your

Cued for rehearsal only

w/HH $\text{♩}'s$
w/Gtr.

5 6 7 8

— worst fear — you'll find — it in me. — Come clos - er... Come

Piano/Conductor

2. I'M ALIVE

Next to Normal

DR. MADDEN: Where does
he come from, do you think?

9 10 11 12

clos - er... I am more than mem - o - ry — I am what +Tamb.

H.H. Fadd9 Csus² Fadd9 F G5 G7sus F G5 G7sus F Csus²

13 14 15 16 80

— might be, I am mys - te - ry. You know — me —

G5 G7sus F G5 G7sus F G5 Dadd4 Csus² Dadd4 Csus²

17 18 19 20

show — me. When I ap - pear it's +Crash w/Gtr. Fill out around the chord

Dadd4 Csus² Dadd4 PLAY *mf* Csus² +Bs.

21 22 23 24

not so clear if I'm a sim - ple spir - it or — I'm flesh

A A7sus G/D B7

Dr.

25 *f* 27 **Bouncy** 28

— and blood... But I'm a - live I'm a-live I am so a-live, and I
w/Gtr. comp etc.

C G Csus² G Csus²

Drs: time

29 30 31 32

feed on the fear that's be-hind your eyes and I need you to need me it's no sur-prise I'm a-

G Csus² Dsus Csus² G Csus² G Csus²

33 34 35 36 *mp*

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

Gtr. >>>

mf G C/G G Gsus

Piano/Conductor

4. I'M ALIVE

Next to Normal

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

DAN: It's what the doctor recommended.

NATALIE: This is never going to get better, is it?

He's never going away.

DAN: I don't know, Natalie.

37 4x

Syn, pizz. Vcl.
w/Cym. (1x, 3x)

1x, 3x:
2x, 4x:

w/Bs (1x only)

3x

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.

40

arco Vcl.

+Cym. roll
cresc. poco a poco

41

42

+Gtr.
F C G⁵ sfz
+Drs.

43

I am flame and I am fire, I am de - struc - tion, de-cay, and desire — I'll

Vcl.

Syn.

TACET

Gtr.

mf G⁵ G^{7sus}/F G⁵ G^{7sus}/F C^{sus2} G⁵ G^{7sus}/F G⁵ G^{7sus}/F G⁵

Bs.
Drs: time

Piano/Conductor

5. I'M ALIVE

Next to Normal

DAN: You know Natalie...

DAN: It's not all about your comfort.

47 48 49 50

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

Fadd9 Csus2 Fadd9 Csus2 Fadd9 Csus2 Fadd9 F

51 52 53 54

I'm your wish, your dream come true, and I am your dark - est night - mare too - I've

Syn.

Vcl. Vcl.

G5 G7sus/F G5 G7sus/F Csus2 G5 G7sus/F G5 G7sus/F G5

DAN: It's about helping your mother.

NATALIE: As always.

55 56 57 58

shown you... I own you. And

Dadd4 Csus2 Dadd4 Csus2 Dadd4 Csus2 Dadd4

59 60 61 62

Dadd4 Csus2 Dadd4 Csus2 Dadd4 Csus2 Dadd4

59 **Half-Time feel**

60 61 62

though you made me, you can't change me—

Cello

w/Gtr. comp

PLAY C A A7sus A

w/Bs. sim. Drs: time

63 64 65 66 **Tempo I** f

I'm the per - fect stran - ger who— knows you— too well. And I'm a -

G/D B7 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— if you let— me try— You're a -

f G Csus² G Csus² G Csus² Dsus Csus²

71 72 73

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

G Csus² G Csus² *mf* G

Gtr. > > >

74 75 76

— So a - live... I'm a - live.

C/G G Gsus

8

This block contains measures 71 through 76. It includes vocal lines for the piano/conductor, guitar chords, and piano accompaniment. The vocal line starts with 'live I'm a - live, and I'll show you why— I'm a - live...', followed by a piano dynamic instruction 'mf'. The piano accompaniment features chords for G, Csus², G, and Gsus. Measures 74-76 continue the vocal line 'So a - live...' and 'I'm a - live.', with piano chords for C/G, G, and Gsus. Measure 76 concludes with a measure repeat sign and the number '8'.

Piano/Conductor

8. I'M ALIVE

Next to Normal

77

78

79

80

NATALIE: Risperdal?

I'm a-live...

Syn, Vcl, Gtr, Hi-hat

TACET *mp*

D⁵ C₅ (add9) D D⁵ C₅ (add9) D D⁵ C₅ (add9) D D⁵ C₅ (add9) D

Bs.

81

82

83

84

NATALIE: (More bottles) Valium? Xanax?

I'm a-live...

G Gsus G Gsus Gsus G

85

86

87

88

NATALIE: (shrugs) What the hell.

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

BOTH HANDS PLAY

I'm a - live—

L.H. PLAY

mf D⁵ *cresc. poco a poco* C₅ (add9) D⁵ C₅ (add9) D⁵ C₅ (add9) D⁵ *sfz*

+Drs.

V.S.

89 90 91 92

I'm right be - hind you.

w/Gtr, Vcl, Syn.

A5 A7sus D/A A5 A7sus D/A

Bs. Drs: time

93 94 95 96

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

A5 A7sus D/A A5 A7sus A

Drs: fill

97 98 99 100

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

(Syn, Vcl. out)

G D A D/A A

w/Bs.

101 102 103 104

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

sub. *p* Csus² cresc. *G* poco a poco Csus² C Dsus D Dsus² *sfz* D

> Drs: fill

Piano/Conductor

10. I'M ALIVE

Next to Normal

DR. MADDEN:

Let's just say he's eighteen now.

105 (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116)

(falsetto) *mp*

Oh aah ooh wah

Syn.

Vcl.

(Gtr. out)

w/Cym's G5 C/G G5 C/G G5 C/G G5 C/G

p

DOCTOR MADDEN: Isn't that when kids move out? Isn't it time to let him go?

109 110 111 112

whoa whoa No, No, No—I'm a-

+Cym. roll

G5 G7sus G5 G7sus G5 G7sus G7(no 3rd)

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. If you

w/Gtr. comp etc.

G Csus² G Csus² G Csus² Dsus Csus²

Bs. Drs: time w/Bs. sim.

117 try to de - ny me I'll nev - er die. I'm a - live...

118

119

G Csus² G Csus² *mf* G

120 — So a - live... I'm a - live...

121

122

C/G G Gsus *v.s.*

123 124 125 126

Yeah— yeah... I'm a-live...

Syn.

+Gtr.

f Dsus Csus Dsus Csus Dsus Csus Dsus

w/Bs.
Drs: time

127 128 129 130

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

ff

ff G5 Gsus/F G5 G7sus/F C G Gsus/F G5 G7sus/F C

w/Vcl.

131 132 rall. 133 134

I'm a - live!

w/Gtr,
Bs, Drs.

G5 Gsus/F G5 G7sus/F C G5 — sfp

MAKE UP YOUR MIND / CATCH ME I'M FALLING

CUE:

DOCTOR MADDEN: It's been four weeks, and I'd like to try something new today. Sometimes, when these stories are hard to tell, hypnosis can be helpful. (MUSIC)

Hypnotic ♪ = 86 **DIANA:** Oh, I don't think I could be hypnotized. I mean, it's fine. I'm just not the type. **DOCTOR MADDEN:** Put your feet on the floor. Your hands on your lap. Breathe.

1 Vamp Vib. - start 4th vamp

2

3 Vln - start 3rd x
Vcl. - start 2nd x

4 SOLO 1st x *pp*

5 Safety (vocal last x, out any beat)

6 DIANA: Okay. Walking.

7 DR. MADDEN: Walk with me.... Walk with me. Go all the way down— down a long flight of stairs... go

8 Vib.

9 Stgs.

10 DIANA: Should we turn on a light? You know, with the stairs?

11 step by step in - to the dark - ness down— there.

12

13

14

15

16

17

18

19

20

11 DR. MADDEN: (breathes, then) 12 13 14

Walk with me... Down a hall, a hall that you know— at the end, there's a door, it's a

Acoustic Gtr. Vln8va (Gtr. cont's sim.)

mp Vcl. bP.

+Cym. roll thru m. 20

15 16 17 18

door that you've never— laid eyes on— before...— O - pen the door...—

DOCTOR MADDEN:
Can you hear me, Diana?
DIANA: Yes.

19 20 21 22 rit.

O - pen the door.

Gtr. +Tri. +Tri.

mf p w/Vcl. ('E♭' only) p

Piano/Conductor

3. MAKE UP YOUR MIND / CATCH ME I'M FALLING

Next to Normal

DR. MADDEN: Are you nervous? DR. MADDEN: Good. Now.
DIANA: No.

23 Freely

24

25

26

27 Gently with pulse $\text{d} = 64$

Vib. 8va, pizz. Vcl.

Make up your mind to ex -

Vln.

pp

TACET

mp

A \flat

Vcl.

28 plore your-self.

29 Make up your mind you have sto - ries to tell. 30 We'll

31 search in your past for what sor - rows may last, then make up your mind to be well.

Dsus2

Csus2

G \flat /B \flat

G \flat

35 NATALIE, HENRY, GABE: *p* DAN: Di, you come home from these sessions in tears. Is this helping, or...? Di? Di?

(Concert Pitch) Mm mm mm mm

36 37 38

Finger Cym. Tri. Stgs. *pp*

PLAY *p* Absus w/Gtr. A_b5 Absus A_b5 A_b5 Absus A_b5 A_b5

Bass

(Another session.)

Diana is again hypnotized.) DIANA: We were both undergrads. Architecture. The baby wasn't planned. Neither was the marriage. I had always expected to be too busy.

(2nd time only)

39 40 41 42

Mm mm mm mm

pp

F_bsus₂ F_b A_b5 F_bsus₂ F_b A_b5

DIANA (CONT'D): ...But when the baby came it all seemed to make sense.

Until...Until... DR. MADDEN: Until?

43 Vamp 44 45 DAN:

(1st x only)

w/Gtr. sim.

L.H. PLAY *pp* Absus A_b5 Absus A_b5 A_b5 +Vln. *mp* cresc. poco a poco +Vcl.

w/Bs.

Piano/Conductor

5. MAKE UP YOUR MIND / CATCH ME I'M FALLING

Next to Normal

46 47 48

He's not here... Love I know, you know. *NATALIE: f*

you know. *HENRY: f*

you know.

+Cym. roll

f tutti

49

DR. MADDEN:

50

51

52

Make up your mind—that you're strong enough. Make up your mind—let the truth be revealed.— Ad-
(NATALIE, DAN)

(HENRY)

Gtr: time (w/ ♫'s)

mf
A♭
Drs: time (w/Djembe)

G♭add9

+Vcl. 8va

F♭Maj7

w/Bs.

Vcl.

Piano/Conductor

6. MAKE UP YOUR MIND / CATCH ME I'M FALLING

Next to Normal

53 54 55 56

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

Dsus2 Csus2 Gb/Bb Gb

Ghostly, sad

DR: In our first session you told me...

DR: ... that talking through your history...

57 GABE: *p* 58 59

Catch me I'm falling... Catch me I'm falling... Faster than an - y - one. should.

Syn: Dreaming Box Vcl

p +Syn. 8va (Gtr, Drs. out)

(Bs. out)

DR: ... it feels like it's about someone else.

DR: Make it about you.

(Lights)

60 DIANA: 61 → 67 68

Catch me I'm falling... Please hear me calling... Catch me I'm falling for good.

GABE:

Catch me I'm falling... Please hear me calling... Catch me I'm falling for good.

p

w/Cym.

(Backstage at the school auditorium.)

HENRY: Hey, I'm not supposed to be back-stage, but... *(Hands her flowers)* For luck.

NATALIE: Did you see my parents out there?
HENRY: Um, are you okay?

69 **Freely**

70

71

w/Vcl.

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

NATALIE: Will they? **(GO)**

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: 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 Vamp

78

79 NATALIE: *mp*

She's not

Syn.

Vcl.

mp

w/HH roll

(cresc. last X)

w/Cym. roll

80

81 NATALIE/ GABE: (concert pitch) 82

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

83 NATALIE:

84

85

GABE/ She's not there.
 HENRY/
 DAN:
 She's not there.

L.H. TACET

cresc. poco a poco

L.H. PLAY
 +Bs

Elec. Gtr.

+Cyms.

w/Gtr.

86

tutti rhy.

+Vcl.

Dr. fill

Driving

DR. MADDEN:

86 87 88 89

Make up your mind— you want clar - i-ty. Take what you know— and then make it make sense. Just
 NATALIE, GABE (8va),
 HENRY, DAN: *mp*

Syn.: TB Booster Hmm um hmm hmm hmm Hmm um hmm hmm hmm

mf

w/Gtr: time

Ab *Gbadd9* *Ab* *FbMaj7* *Ebm*

Drs: time (w/Djembe) (Bs. etc.)

(Natalie shakily takes the stage at her recital)
 NATALIE: Um.
 Thank you for coming.
 Natalie Goodman.

90 91 92 93

face what you fear, and soon it comes clear the vi-sions are just your de - fense.

Hmm um hmm hmm hmm Hmm um hmm

Dsus2 *Csus2* *Gb/Bb* *Gbadd9* *G.P.*

DOCTOR: Let's try to understand what all this is doing to you. And your family.

(Natalie makes a big mistake)

G.P.

NATALIE: Fuck!
DOCTOR: Your grief
for your son, your
distance from Natalie.

NATALIE: I'm sorry.
I just—The thing is—
I—
(GO)

NATALIE (CONT'D):
You know what the problem
with classical is? It's so rigid
and structured. You have to play
the notes on the page. There's
no room for improvisation.
(MUSIC OUT)

Vamp
Stgs. harm.
101 (enter 3rd x)

HENRY: (in the clear)
Oh no. (GO)

Solo (Natalie tries a second time—disaster.)

G.P.

Gtr.

TACET

Cym. bell (4th x)

Driving $\text{♩} = 64$
DIANA: 103 → 113 114
 Catch me I'm fall - ing...
NATALIE:
 Take a look... Take a look...
DR. MADDEN:
 Make up your mind you can live at last.
GABE:
 I'm a - live...
DAN:
 He's not here.
(Natalie launches into a slightly sloppy but rousing rock riff which leads to:)
Syn.: TB Booster
Tutti (Vln. out)
mf
w/Gtr: time
Vcl.
f
Ab
G \flat add9
Dr. fill
Drs: time (busy cym's)

115

Fall - ing...

116

the in - vis - i - ble girl,

117

Make up your mind to be ful-ly a - live. Em - brace what's in - side, re -

A - live... A - live... **HENRY: Fall**

118

Ab F \flat Maj7 E \flat m D \flat sus2

(Bs. etc.)

118 119 120 121

Fall ing...
Fall ing...
place what has died then make up your mind— you'll survive.
A live...
ing...
DAN:
Love, it's time to go—
C_bsus2 G_b/B_b F_bMaj7

(A cappella vocals)
DIANA/NATALIE:DR. MADDEN:
Unresolved loss can
lead to depression.

Fear of loss, to anxiety.

122

123

124

Catch me I'm fall-ing...

Catch me I'm fall-ing...

Fly-ing head-first in-to fate.

GABE/DAN:

Catch me I'm fall-ing...

Catch me I'm fall-ing...

Fly-ing head-first in-to fate.

TACET Djembe

mp - heartbeat

Piano/Conductor

14. MAKE UP YOUR MIND / CATCH ME I'M FALLING

Next to Normal

...The more you hold on
to something you lost......the more you
fear losing it.... *cresc. poco a poco* ...Depression, anxiety...

125 *mp* Catch me I'm fall-ing... 126 Please hear me call-ing... 127 Catch me be-fore it's too late.

Syn: Dream-
ing Box *p* Gtr. *mp*

128 **PLAY** *p* +Syn. (Syn. +5th) →

+Cym. roll w/Cym's.

...depression, anxiety... ...One gives rise to the other...

128 NATALIE:

129

(to 138)

Catch me be - fore it's too late.

+Bs.
mp

...It becomes a cycle...

138

139

140

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

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

Synth.

Vcl.

w/Gtr. time

mp

Dbsus2 Cbsus2 Dbsus2 Cbsus2 f sf sf

+Cym. roll

tutti rhy.

CUE:

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, and let your son go at last?

HENRY: Uh. Should we go?

NATALIE: Yes. **DIANA:** (overlapping) Yes

GABE: Mom.

DIANA: Yes I would. (She stands.)

(MUSIC)

(Diana is at home.

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

Gently, Rolling, $\text{♩} = 52$

Cym. roll

Vibes
(w/Stgs. trem.)

(Dan enters.) **DAN:** This is good, Di. It's a good step.

4A (Vibes cont. 8th's)
Stgs.

4B

4C

4D

*(Diana sifts through the items and eventually reaches for the music box - **GO**)*

5 Vibes (w/Stgs. trem.) (He goes.) 6 7 8 Vamp

E⁶
(PLAY)
mp

Em⁹

Bs.(8vb)

On cue (She lifts a music box. She considers it a long moment, then opens it.)

Attacca #14 "I Dreamed A Dance"

I DREAMED A DANCE

Waltz, Music Box, $\text{♩} = 98$ (somewhat delicate and jagged)

DIANA: (2nd x only)

5 *mp* 6 7 8

I saw you light the ball - room with

(15^{ma})

(8^{va})

+Vcl.

13 Grace-ful as an an - gel's wing.— 14 15 I dreamed a dance with

(15^{ma})—

(8^{va})—

p. p. p. p.

17 Steadier Waltz - a little faster 18 19 20

you.

mp *legato*

Bs. Synth, (tacet)

Piano/Conductor

5. I DREAMED A DANCE

Next to Normal

45 46 47 48 *rit.*

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

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

Vln.

f B_bm9 B_bm9 C7sus Cm

w/Gtr.

Freely

50

51

52

on...

on...

and on.

Stgs.

p

+Sm. Tri.

+Cym. scrape

mp Fm9

Bs.

E_b9sus*p*

Piano/Conductor

6. I DREAMED A DANCE

Next to Normal

poco rubato

DIANA:

53 54 55 56

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

+Glock

57 58 59 60

dream of our danc - es through. But

+Glock

61 62 63 64

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

a tempo

Vcl. Gtr.(arp)

+Gtr.(sus)

Bbm7 Eb7 Bbm C7sus C7

+Bs.

152

Piano/Conductor

7. I DREAMED A DANCE

Next to Normal

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

you.

Vcl. (8vb) Vcl. (loco)

mf Fm Fm Bb7sus B7

Cym. roll

69 70 71 72

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

Vln. + Vcl. (15vb) mp

mp Bbm cresc. Eb sus Eb Bbm Eb Eb sus Eb

rall. 74 = 68 75 Rall. GABE:

I'll die to dance with... (He turns back.) There's a

Glock

Vln, Vcl. (loco)

mf Bbm7

Attacca #15
"There's A World"

THERE'S A WORLD

Slow, ghostly, somewhat free $\text{♩} = 68$

(GABE)

3 world... 4 There's a world I know. 5 A place we can go where the pain will go— a-way—

SOLO

7 — 8 there's a world where the sun shines each day. 9 — 10 There's a

The musical score consists of three staves of music. The top staff is for the piano/piano conductor, featuring a treble clef, a key signature of one flat, and a tempo of $\text{♩} = 68$. The lyrics "world..." are at measure 3, "There's a world I know." at measure 4, "A place we can go where the pain will go— a-way—" at measure 5, and a solo vocal line starting at measure 6. The middle staff is for the piano/piano conductor, with a bass clef and a key signature of one flat. The bottom staff is for the piano/piano conductor, with a bass clef and a key signature of one flat. The lyrics "— there's a world where the sun shines each day." are at measure 8, and "There's a" at measure 10. Measure numbers 3, 4, 5, 6, 7, 8, 9, and 10 are indicated above the staves.

11 **A bit more movement** 12 13 14

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

Stgs., Cym.

15 16 17 18 *rit.*

w/Bs. (arco)
w/Cym.

pizz.
+pizz. Bs.

there's a world where we can be free— Come with

Stgs.

19 20 21 22

(Doctor Madden enters with a hospital chair.)

a tempo DOCTOR MADDEN: Goodman, Diana.

DOCTOR MADDEN: Discovered unconscious at home.

w/arco Bs.

19 20 21 22

me. Come with me. There's a

Vln, Vcl. 15mb

Glock (8va) *mp*

mp *cresc. poco a poco*

w/Gtr. 's B_b C/B_b

DOCTOR MADDEN:
Multiple razor wounds
to wrists and forearms.
(OUT) Self-inflicted.

DOCTOR MADDEN:
Saline rinse, sutures, gauze,
I.V., antibiotics. Isolated,
sedated, and restrained. **(OUT)**

23 *rall.*

24 *Freely*

25

world where we can be free Come with me.

(Glock out)

mf
E^bm⁶/B_b

+Cym. scrape

pp

B_b

Segue to #15 "E.C.T."

CUE:

DOCTOR MADDEN: Damn it...

(He sighs, then turns the page on the chart)
ECT is indicated. (GO)→ **3** Allegro, Urgent ($\text{♩} = 128$)
Vibes

DAN: Wow. I mean--they still do that?

DOCTOR MADDEN: We do, yes. It's the standard in cases like this.

DOCTOR MADDEN (CONT'D): She's got a long history of drug therapy and resistance,
she's acutely suicidal—it's really our best option. DAN: That's kind of terrifying.

V.S.

DOCTOR MADDEN: It's not. The electricity involved is barely enough to light a hundred-watt bulb.
DAN: Oh, if it's just a hundred watt bulb...

Musical score for piano and violin. The score consists of two staves. The top staff is for the piano, and the bottom staff is for the violin. Measure 11: The piano has a eighth-note pattern. Measure 12: The piano has a eighth-note pattern. Measure 13: The piano has a eighth-note pattern. Measure 14: The piano has a eighth-note pattern. Measure 15: The piano has a eighth-note pattern. Measure 16: The piano has a eighth-note pattern. Measure 17: The piano has a eighth-note pattern. Measure 18: The piano has a eighth-note pattern. The violin part is as follows: Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest. Measure 17: Rest. Measure 18: Rest. Measure 19: Rest. Measure 20: Rest. Measure 21: Rest. Measure 22: Rest.

11 12 13 14

p

+Vln.

DOCTOR MADDEN: It's safer than crossing the street, and the short-term success rate is over eighty percent. **DAN:** I thought she was better...

Musical score for piano and violin. The score consists of two staves. The top staff is for the piano, and the bottom staff is for the violin. Measure 15: The piano has a eighth-note pattern. Measure 16: The piano has a eighth-note pattern. Measure 17: The piano has a eighth-note pattern. Measure 18: The piano has a eighth-note pattern. The violin part is as follows: Measure 15: Rest. Measure 16: Rest. Measure 17: Rest. Measure 18: Rest.

15 16 17 18

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

Musical score for piano and violin. The score consists of two staves. The top staff is for the piano, and the bottom staff is for the violin. Measure 19: The piano has a eighth-note pattern. Measure 20: The piano has a eighth-note pattern. Measure 21: The piano has a eighth-note pattern. Measure 22: The piano has a eighth-note pattern. The violin part is as follows: Measure 19: Rest. Measure 20: Rest. Measure 21: Rest. Measure 22: Rest.

19 20 21 22

mp

DAN: Well that seems very...fucked.

DOCTOR MADDEN: Yes.

23

24

25

26

+Vcl.

DOCTOR MADDEN: (CONT'D) Legally, we need her consent. Hospital policy is we need yours, too.

27

28

DAN: I don't think she's gonna go for this.

DOCTOR MADDEN: Mister Goodman, 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 (GO)

and wait for her to try again. Look...go home. Take the night. We'll talk to her in the morning. (GO)

Vamp

(Play every other time)

29

30

(Play every other time)

(Play every other time)

Attacca #16
"I've Been"

I'VE BEEN

(Dr. Madden goes. Dan is alone)

Mid-tempo pop $\text{♩} = 96$

1 2

**Authors note:* When "I've Been" was composed, the intent was for the song to have a four bar intro. However, we found that Dan needed more time, mostly for staging, but we also found that giving him a little extra time was helpful to establish his emotional state before singing. Therefore, we added bar 3a. You may find the bar equally helpful, but it is also fine to cut it and keep the original four bar introduction.

optional*

3 3a 4

5 DAN: 6

Standing in this room, well I won-der what comes now. I

7

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

Fm⁷ Dsus² A♭ E♭

9

all the times that I've been told the way her ill-ness goes the

mp Fm⁷ Dsus² Fm⁷ Dsus²

11

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

Vcl. mp

Fm⁷ D♭/E♭ A♭ +Cym. roll

Piano/Conductor

3. I'VE BEEN

Next to Normal

13

eve - ry day — this act — we act — gets more and more ab - surd; — and

Vln. *mp*

G_badd9 D_bsus² D_b A_b

Drs: backbeat time

15

all my fears just sit in - side me, scream - ing to be heard... I

Stgs, Gtr.

G_badd9 D_bsus² D_b A_b

(Dan starts to clean up after Diana. Gabe watches.)

17

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

Elec. Gtr. -lite dist.

B_bm A_b/C

18

mp sub. A_b/G_b G_bsus² G_b

+Bs. +Cym. roll (fill)

19

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

Vln, Vcl. 8vb

f A \flat E \flat A \flat D \flat add9

21

how could she leave me on my own? Will it work?

A \flat E \flat D \flat add9

24

This cure? There's no way to be

A \flat E \flat A \flat /C

25

26

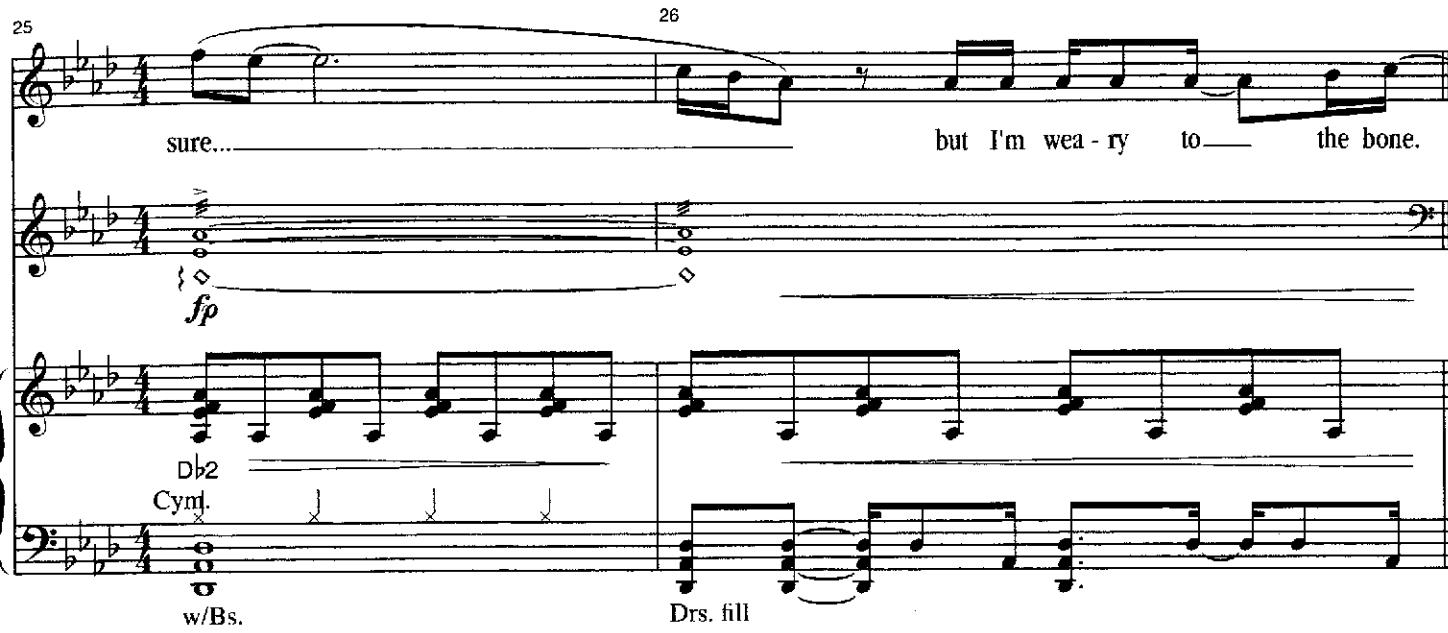
sure... but I'm wea - ry to — the bone.

fp

Dbl

Cym.

w/Bs. Drs. fill



27

28

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

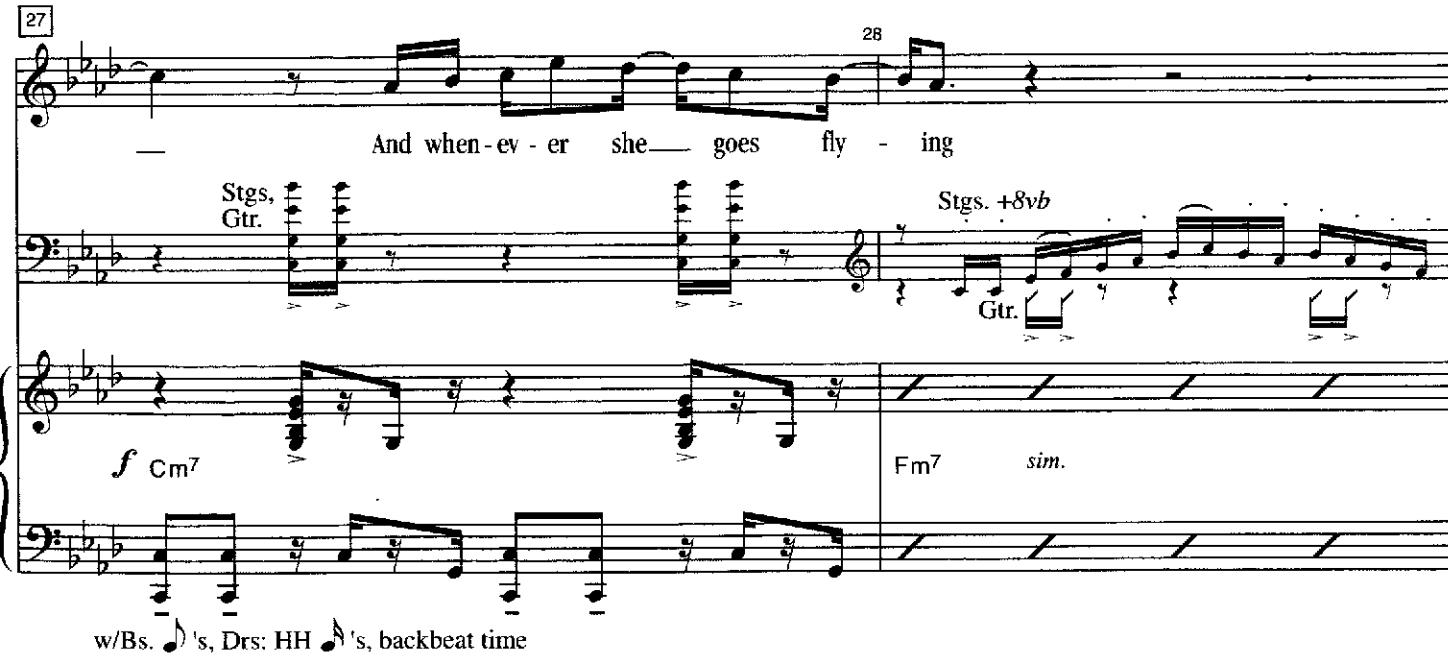
Stgs.
Gtr.

Stgs. +8vb
Gtr.

f Cm⁷

Fm⁷ *sim.*

w/Bs. ♩'s, Drs: HH ♩'s, backbeat time



29

I keep my feet right on the ground.

30

A♭7

D♭

31

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

32

Stgs.

Gtr. etc.

C♭

G♭/B♭

33

34

mp

A♭m7

D♭/A♭

A♭m7

D♭/E♭

35

36

DAN: Hey

Stgs. unis.

solo

f w/Gtr. time

w/Bs. Drs. time (HH ♩ 's)

37

38

GABE: *mf*

Hey

Oh

oh

G♭

G♭(add9)

39

*(false**tto*)

Ahh..... ooh.....

*(false**tto*)

Ahh..... ooh.....

Stgs. +8vb

40

41

42

— ooh..... no.....

— no.....

Vln,
Vcl. 15mb

And I've

43

—

EB

177

This musical score page contains two systems of music. The top system (measures 39-40) features a vocal line with lyrics 'Ahh..... ooh.....' and 'Stgs. +8vb'. The piano accompaniment consists of eighth-note chords. The vocal line is marked with '(false(tto)' above the notes. The bottom system (measures 41-43) features a vocal line with lyrics '— ooh..... no.....', '— no.....', and 'And I've'. The piano accompaniment includes eighth-note chords and a dynamic marking 'Vln, Vcl. 15mb'. The vocal line is marked with '(false(tto)' above the notes. Measure 43 concludes with a single note and a dynamic marking 'EB'.

Piano/Conductor

9. I'VE BEEN

Next to Normal

43 (GABE out)

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

44 Stgs.

w/Gtr: time

mf Gadd9 Dsus2 Dflat Aflat

w/Bs. Drs: time (HH 's)

45 stroll-ing right be-side her as the black hole o-pens wide...

46

47

Rit.

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

48

49

mp

Bflat major 7th Aflat/C Aflat/Gflat Dsus2

Drs: lite cym's. (Drs. out)

50 **A tempo**

51 52

for the show, — eve-ry high, — eve-ry low... — but it's the worst we've ev-er known.
Vcl.

p

Solo

p

Ab Eb/Ab Ab D_badd9 Ab Eb_{sus} Eb

53 54 *cresc. poco a poco*

— She's been hurt — and how — but I can't

D_badd9 D_b Ab D_b Ab Eb_{sus} Eb

55 56 *Rit.*

— give up now — 'cause I've nev-er been —

Vln.

57 *Colla voce*

Ab/C D_b D_b +Cym. roll

Bs. gliss.

NATALIE:
Dad. Why didn't you
take me with you? (GO)

Musical score for piano/conductor, vocal, and orchestra. The score consists of four staves: piano/conductor (top), vocal (center), and two orchestra staves (Vln. and Bcl.). The vocal part is in parentheses. The piano part includes dynamic markings (p, f) and key changes (E♭/D♭, D♭sus²). The vocal part includes lyrics: "a-lone—", "I could nev-er be — a-lone—", and "rall.". The orchestra parts show various note patterns and dynamics. Measure numbers 58, 59, 60, and 61 are indicated above the staves. A note at the bottom left says "w/Vcl. (no Bs.)".

Attacca #16A
"Dad, That's Bullshit"

DAD, THAT'S BULLSHIT!

DAN: We don't see much of you these days.
Is this Henry a good influence?

NATALIE: Like, compared to what?
DAN: OK, that's fair. (GO!) - m. 1

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

GABE: Mom, don't let them do this. It causes brain damage.
DAN: Your mother's in for a new treatment. ECT.

NATALIE: Okay—L-M-N-O-P—what is that? I don't know.

$\text{♩} = 163$

Vamp 1 2x 2 3 4

DAN: Electroconvulsive therapy. Shock therapy.

DOCTOR MADDEN: A minority of patients report some memory loss, but it's usually not much memory.

GABE: How do you know how much memory you've lost...

2x 5 6 7 8

PLAY +Stgs. (harmonics)

mp cresc. poco a poco

H.H. B.D.

...if you've lost it?

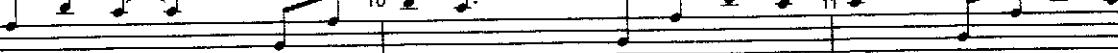
accelerando

Gtr.
mf

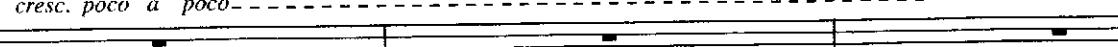
NATALIE: You're kidding right?
Dad! That's bullshit. (GO)

accelerando

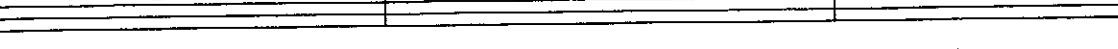
9

Gtr. *mf* 

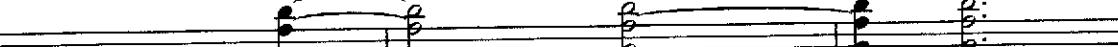
Stgs. *mp* 
cresc. poco a poco 



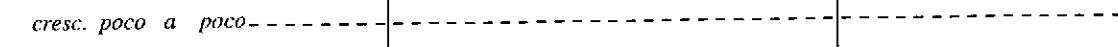
10 11

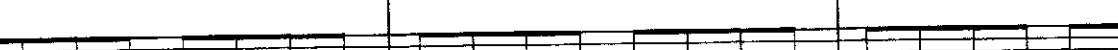


mf *cresc. poco a poco* 









Rock out ♩ = 174

DAN: Language.

12 13

Gtr.

B

f

Attacca #17

"Didn't I See This Movie?"

DIDN'T I SEE THIS MOVIE?

DOCTOR MADDEN: Patients have said it's like becoming a new person

NATALIE: It's bullshit. She trusts you.

(Natalie turns and runs off, and Dan follows.)

DAN: Natalie!

Rock out $\bullet = 174$

Vamp (vocal last x) (out any beat)

Did-n't I see this mov - ie, with Mc - Mur - phy and the nurse? That hos -
Gtr, HH

Gtr., HH

TACET until m. 34

pi - tal was heavy but this cuck oo's nest is worse. PLAY And

mf cresc. E⁵ F⁵

is - n't this the one where in the end the good guys

1000

• & HH_{B⁵}
only

G#π

fry? Did-n't I see this mov - ie and did-n't I cry? Did-n't I

PLAY

1

Figure 2. $E_{\text{sub}S2}$

+Bs, Vcl
w/Dts.

DOCTOR MADDEN:

The modern procedure's is clean and simple. Hundreds of thousands of patients receive it every year.

47 2x's 48 49 50

cry?— What makes

Synth. +Gtr. w/Drs.

Gtr.(tacet)

A sus² /D /E /D /E mp crescendo poco a poco A sus² /D /E C sus⁴ C#

51 52 53 54

Synth: you think I'd lose my mind for you? I'm no so-
Organ(sus)

w/Synth.

mf Gtr.(comp) F# D#7(5) D#7 E A/E E A/E E A/E E

Bs.(ad lib) Drs.(time +Tamb. 2&4) Bs.(8vb)

55 56 57 58

ci - o-path. I'm no Syl vi - a Plath. I ain't

Bm B E/B B F#m F# B/F# F#

Bs.(ad lib) Bs.(loco)

63 out of my brain— 64 I'm no prin - cess— of pain. 65 66

w/Drs.

D E sub. *p* = *sf*

Bs. w/Bs.

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

68 Synth.(acet)
Gtr.(comp)

69

70

f B⁵ [PLAY TIME]

D^{fm}

Bs.(ad lib)
Drs.(time)

Piano/Conductor

4. DIDN'T I SEE THIS MOVIE?

Next to Normal

71 72 73 74

tient got im - pa - tient and said "sor - ry doc I'm through. I
 +Synth, Vcl.

E Em mf

75 76 77 78

know where this is go - ing, and I know what you're a-bout 'cause

f B⁵ G[#]m

79 80 81 82

I have seen this mov - ie and I walked out." +Synth, I walked
 w/Gtr. Vcl.

E ff A E w/Bs, Drs. Bs.

83 (ad lib...) 84 85 ritard

out. Synth, Vcl. (out) I'm walk - ing +Cym. roll

A E 3 3 3 3 A

w/Bs. Drum fill - - - - - Segue to #18
 Light In The Dark

A LIGHT IN THE DARK

CUE: *DAN turns to Doctor Madden and grabs clipboard.*

Tenderly, $\omega = 52$

1 Tenderly, 3. 32 2 3 4

Solo

p

+Vcl.

5 DAN: 6 7 8

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

(Vcl. out) +Vcl.

9 10 11 12

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

Glock *p*

(Vcl. out) +Vcl.

13 14 15 16

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

Vln. *mp*

+Vcl. *p*

17 18 19 20

You know. I know. Our house was a home long a - go. — Take this

21 22 23 24

chance, 'cause it may be our last to be free, to let go of the past, — and to try,

Gr. arps

etc.

mp G Em Am⁷ D^{7sus} D⁷ Gadd⁹ Em Am⁷ Dsus B D⁷

+Bs.

25 26 27 28

to be hus-band and wife to let love nev-er die or to just live our life. Take my

Em Bm/D Cadd9 Gsus² B Am⁷ G/B Cadd9 C^{Maj}⁷ D D⁷

+Cym. roll

29 30 31 32

hand, and let me take your heart, keep it far from what keeps us a-part let us

Stgs.

mf w/Cym. 's

mf G Em Am C D B D⁷ Em G^{Maj}⁷ D C G B

Bs.

33 34 35 36

start with a light in the dark.

Am⁷ C/D D⁷ Gsus G

Drs: fill

37 More movement 38 DIANA: 39 40

I stare at these walls... I get lost in these

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

Gtr: strum - fuller

Vln.

B♭ f - fuller Gm⁷ Cm⁷ E♭/F F B♭ D G

41 42 43 rit. 44 (to 53)

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

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

Vcl.

Cm Gm D⁷ mp E♭⁶ D⁹ D

w/Bs. (Drs. out)

Colla voce

53 DAN: 54 55 56

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

p G Solo Em Am⁷ Dsus B D⁷ Em G Maj⁷ D C G/B

More motion

57 58 59 60

swear that some-where in the night... there's a light... *DIANA signs the form.* a light in the
+Cym. roll

w/Gtr. Am⁷ cresc. poco a poco G/B C sus2

V.S.

A tempo

61 62 63 64

dark.

Glock

w/Vln, Gtr. *mp*

+Vcl.

Bass out

65 66 67 *rall.*

Stgs. stop

Cut off with lights out

End of Act I

This musical score is for the piece 'A Light in the Dark' from the musical 'Next to Normal'. The score is divided into two systems. The first system (measures 61-64) includes parts for Piano/Conductor, Glock, w/Vln, Gtr. (mezzo-forte), +Vcl., and Bass. The second system (measures 65-67) includes parts for Piano/Conductor, Glock, w/Vln, Gtr., +Vcl., and Bass. The score features various musical markings like 'A tempo', dynamics, and performance instructions like 'rall.', 'Stgs. stop', and 'Cut off with lights out'.

ENTR'ACTE

(Stgs. cont.)

Cym.

(Gtr. cont.)

+Vcl (8vb)

p cresc. poco a poco

+Synth Drs. fill

Piano/Conductor

3. ENTR'ACTE

Next to Normal

Synth.

10

Gtr, Vcl.

11

Dr. fill sim. (3/8 bars)

12

13

14

poco rit.

15

cut off on cue

sp

sp

Segue to #19
(TRACK)

10

11

12

13

14

15

Segue to #19
(TRACK)

WISH I WERE HERE

NATALIE: Come ON. This is my favorite club. Let's go in.

HENRY: Isn't three clubs a little much for a Tuesday night?
(checks his cell) Wednesday morning?

NATALIE: Oh, come on. They're playing my favorite song.

HENRY: They're all your favorite song. What are you on?

NATALIE: Adderall. Xanax. And Valium. And Robitussin.

Trippy Rock/Funk $\text{♪} = 190$

(TRACK - play only in rehearsal)

HENRY: When did you become a bad influence on me?

NATALIE: Hey, I am under stress. My mom is in a hospital being electrocuted.

(At the hospital) DOCTOR MADDEN: Good morning, Diana. It's good to see you.

(Natalie goes into the club. Henry follows. **MUSIC GETS LOUDER**)

NATALIE: (shouting over the music) Seriously—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.

(She pops a pill and downs it with Red Bull.)

HENRY: (also shouting) No, you're strictly a do-it-yourself-er.

2 Xs

3 Xs

DOCTOR MADDEN: I see you've met our anesthesiologist. Now, just breathe normally. Relax. Count backward from one hundred, and before you reach one, you'll be asleep. (his voice begins to distort) When you wake up, you may feel some muscle stiffness, disorientation—don't worry. It's completely normal.

60 Possible JUMP to m. 18 on
DR. MADDEN's "Diana? Diana? GOOD."
(even if track is not finished)

(to 17)

9 10 11 12 2 Xs

DR. MADDEN (Cont'd):
Diana? Diana? Good. (Doctor Madden applies the electrodes. Music hit. Lights change...)

18 Band - live!

19

DIANA:

17 18 19 20 21 22

In an in -

TACET (cued for rehearsal)

ff (Guitar wail solo)

Dr. fill

20 21 22

stant, light - ning flash - es and the burst might leave me blind—

60 Vcl. Gtr. TACET (cued for rehearsal)

Gr., Vcl. cont'd. sim.

mf PLAY Bs. w/Bs., Drs.

23 24 25

when the bolt of lightning crash-es and it burns right through my mind.

TACET (cued for rehearsal)

26 27

It's like

TACET (cued for rehearsal)

V.S.

28

29 30

some-one drained my brain out, set my fro-zен mind to thaw.

Vcl.

PLAY

w/Gtr.

Gtr.

E⁵ E⁵ B⁵

Bs. w/Drs.

31 32 33

Let the leth-ar - gy and pain out while I stood and watched in awe.

Gtr. cont'd. sim.

B⁵ E⁵ E⁵

34 35

I am

w/Tutti

sub. p

B⁵

Trippy

36 (DIANA) 37 38

rid-ing on the bright - est buzz... I am worlds a-way from who I was...

mp

MEN: Hmmm

Synth.

mp

w/Gtr.
w/Vcl.

mp

Em⁹ D (add9) Em⁹ D (add9) Em⁹ D (add9)

w/Bs., Drs.

39 40 41

And they told me it would change me though they don't know how it

Hmmm

Hmmm

w/Gtr.

Em⁹ D (add9) Em⁹

42 (DIANA) 43 44 Double Time Punk Feel

does. I have lived a life of clouds and grey, but

GABE: DAN, HENRY: No they don't know how it does.

MADDEN: No they don't know how it does.

TACET (cued for rehearsal)

Gtr.

mf F⁵ F⁵ F⁵ A⁵ B⁵

w/Vcl.
w/Bs., Drs. cont'd.
Dr. fill

45 46

this is crys - tal clear... wish I were here. I im -

GABE: Wish I were here.

Vln. w/Vcl.

TACET (cued for rehearsal) *f*

E⁵ Esus Em Esus Em Esus

(DIANA)

47 a - gine it's re - mark - a - ble ex - ub-er - ant. Aus - tere. Wish I were here.

(Stgs. out)

PLAY w/Gtr.

B5

w/Bs., Drs. cont'd.

48

49 50 NATALIE:

Wish I were here. It's eu -

GABE, DAN:

MADDEN, Wish I were here. Wish I were here.

HENRY:

G5 A Asus

51 Funk 52 53

pho - ria, it's an - ger. It's the win - ter wind, it's fire.

GABE
DIANA
MADDEN: It's the win - ter wind it's

w/Tutti

mf

Esus B5

54 NATALIE: 55 56

And it kills my deep - est hun - ger as it fills me with de - sire.
— fire.

Dr. fill —

57 58

Esus

I'm the

B⁵

Dr. fill —

59 Trippy

60 61

light and heat of ev 'ry sun. I'm a bullet from a mag - ic

DIANA: I'm the light and heat of ev 'ry sun. I'm a

MEN: —

Hmmm. Hmmm.

Vln. w/Vcl. *mf - expansiva*

w/Gtr., Bs., Drs. cont'd.

mp E⁹ D(add9) E⁹ D(add9) E⁹ D(add9)

62 (NAT.) 63 64 NATALIE/
DIANA: gun. And I'm try - ing to en - joy it but I'm mis-sing all the
(DIANA) bul - let from a mag - ic gun.
(MEN) Hmmm Hmmm
Hmmm
mf cresc. molto - - - - ff
Em⁹ D(add9) Em⁹
65 66 fun... Am I
GABE: DAN, HENRY: I am mis - sing all the fun.
MADDEN: I am mis - sing all the fun.
f
mf F#⁵
Dr. fill

Double Time Punk Feel

67

feel-ing what I think I'm feel - ing? The hope, the heat, the fear? Wish I were here...

GABE, DAN: 2.

MADDEN, HENRY: Oooh
(Stgs. out)

f
B⁵

69

DAN/
HENRY:

Is this some-one el - se's head—trip? Do I

Wish I were here. Aaah.

GABE/
MADDEN:

Wish I were here. Aaah.

Vln. w/Vcl.

f

E⁵ Esus Em Esus Em Esus B⁵

71 72

— just dis-ap - pear? Wish I were here. Wish I were here.

Wish I were here. Wish I were here.

sl. sl.

73 74

GABE, DAN:
Wish I were...

MADDEN, HENRY:

Drs. opt.
(TACET)

A⁵

This musical score page for 'Wish I Were Here' from 'Next to Normal' contains the following details:

- Piano/Conductor:** The top section shows the piano part with a treble clef, a key signature of one sharp, and a 2/4 time signature. The conductor's baton is shown in the left margin.
- Title:** '11. WISH I WERE HERE' is centered at the top.
- Key Signature:** One sharp is indicated at the beginning of the score.
- Time Signature:** 2/4 is the primary time signature, with a 3/4 section indicated later.
- Lyrics:** The lyrics '— just dis-ap - pear? Wish I were here.' are repeated three times, with 'Wish I were here.' being the final iteration.
- Performance Instructions:** 'sl.' (slur) is marked twice on the piano part.
- Vocal Parts:** The vocal parts are for 'GABE, DAN:' and 'MADDEN, HENRY:'. 'GABE, DAN:' sings 'Wish I were...'. 'MADDEN, HENRY:' has a vocal line with a dynamic marking 'Drs. opt.' followed by '(TACET)'.
- Key Changes:** The key changes from G major to A major (A⁵) at the end of the vocal section.
- Measure Numbers:** Measures 71, 72, 73, and 74 are numbered at the top of the score.

(Diana joins Natalie, in the ether.)

DIANA: Sweetheart! What are you doing in my electricity?

NATALIE: It's always about you, isn't it? I'm Robotripping. I can't feel my legs.

DIANA: I don't want you doing drugs.

NATALIE: That's persuasive, coming from the Pfizer Woman of the Year.

You're the one who's hallucinating.

DIANA: It's my treatment. It's a miracle. Everything is different now.

NATALIE: I know what you mean. (GO)

75 **Vamp** 76 77

(1st x only)

here.

Jump on cue to 77 On cue:

TACET (cued for rehearsal)

Bs. w/Drs. w/Bs. Drs.

78 79 80 81

DIANA: Plug me in and turn me on and flip the switch I'm good as gone it

NATALIE: Plug me in and turn me on and flip the switch I'm good as gone it

Gtr. (8vb)
+Vcl.

mf

13. WISH I WERE HERE

Next to Normal

Piano/Conductor

mf *cresc. poco a poco*

w/Gtr.

Csus² *cresc. poco a poco* 2 Csus² Csus⁺⁴₂ Am7(add⁴) Am6(add4)

85 I don't feel the pain. Is my

86 *f* I don't feel the pain. Is my

87 I don't feel the pain. Is my

oh oh pain.

Drs. w/Gtr.

Am7(add4) /F# Am/F# *ff* B5 F#5 A5

Dr. fill

88

brain re-born— or is— it wrecked? In free-dom or— in fear? Wish I were here.

GABE brain re-born— or is— it wrecked? In free-dom or— in fear? Wish I were here.

HENRY
MADDEN:

Aaah

Vln. w/Vcl.

w/Gtr., Bs., Drs. cont'd.

Stgs. cont'd. sim.

Bsus Bm Bsus Bm

(rhythmic comp)

90

91

Have I blown my mind for-ev - er? ls

Have I blown my mind for-ev - er? ls

GABE, DAN: > > >

wish I were MADDEN, HENRY: oh oh oh

Em⁹ Em Bsus Bm

92

cresc. poco a poco

clou-dy my new clear?— Wish I were here wish I were here

clou-dy my new clear?— Wish I were here wish I were here

mp

wish I

Bsus Bm *mf* G⁶ G G⁶ G

p *p* *p* *p*

HENRY:
Natalie! Damn.

94

wish I were—

wish I were—

were GABE/
HENRY, DAN/ here...
MADDEN:

w/Tutti

Em Em⁷ Em Em⁷ *F* *sus* *ff*

p *p*

(Stgs. out)

HENRY: This is like the fifth night in a row I've had to come find you at some random club.
(*Dan enters the hospital room, where Diana waits, dressed to go home.*)

DAN: Diana?

(*She looks at him a moment*)

DIANA: Dan.

DAN: Your two weeks are up (GO)

Slow, steady pulse
Vamp

97

DAN (CONT'D):
—time to go home!
DIANA: Home? But—

Rall.

DAN: Shh. Don't talk. Relax.

NATALIE: Okay. You can go. I'm, like, seventy percent less messed up now. (*He doesn't go.*)

Freely

100

TACET (cued for rehearsal)

Stgs. sust.

p

(Gtr., Bs., Drs. out)

Vibes., Stgs.

mp

NATALIE (CONT'D): Seriously, my dad's gonna be home any minute. He's bringing my mom from the hospital this morning and you don't want to be here.

HENRY: Will you call me?
NATALIE: Just go!

Rit.

NATALIE:

Can I

TACET (cued for rehearsal)

+Bs.

Expressive, somber

105 hide my stupid hun - ger? Fake some con-fi-dence and cheer? Wish I were here... Wish I were

PLAY

107

Tempo I

w/Vcl.

+Vln.

(Dan leads Diana gently into the house.)

108

here.

109

Gtr.

cresc. molto

DAN: We're here.

NATALIE: Hey. Wow. Uh. You look...great.
DIANA: Oh. well, thank you. (OUT)

110

Em9

111

SONG OF FORGETTING

DIANA (CONT'D): And who are you?

NATALIE: Who am I?

DAN: Diana. This is Natalie.

NATALIE: Your daughter?

DIANA: Oh. Of course. And this is our house?

DAN: Diana, don't you... (GO)

DAN (CONT'D):

...you don't remember...any of this?

DIANA: I should, right?

Moody rock, $\text{♩} = 98$

2

3

DAN:

This house and all these rooms?

Last Christ-mas or last year?

+Vc.

+Vln.

Out back the dog - wood blooms

Do I real-ly live here?

The

Piano/Conductor

3. SONG OF FORGETTING

Next to Normal

20 21 22 23

NATALIE:
"Jesus."
DIANA:

first few steps.... And my first lost tooth.... What, noth-ing yet?.... To tell the truth....

p mf

Dflatadd9 Dflat Dflatmadd9 Dflatm Dflatmadd9
sub. p

V.S.

24 DAN: 25 26 27

Sing a song— of for-get - ting... A song of the way—things were not. Sing of what's lost
Stgs.

w/Gtr. syncopated

mf Absus2 Ab tutti rhy. Absus2 Ab Absus2 G Ab/G Absus2 G Ab/G

28 29 30 31

— to you, — of times that you nev - er knew... —

Fsus₂⁴ Fm Fsus₂⁴ Fm Bb7sus4 Bb Bb7sus4

32 33 34 35

Sing of not remembering when, — of mem'ries that go—un-remem - bered, and then—
+8vb

p

Absus2 Ab Absus2 Ab Absus2 G Ab/G Fsus₂⁴ Fm

36 37 38 39

sing a song— of for-get - ting— a - gain.— That day our child— was born—

Stgs. 

B_b7sus4 B_bm B_b7sus4 Fsus4 Fm B_b7sus4 B_bm

+Cym. roll

40 41 42 43

our ba-bygirl's first— cry— That grey and driz - zly morn— I've never felt— so

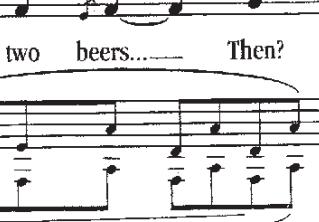


B_b7sus4 B_bm Fsus4 Fm B_b7sus4 B_bm B_b7sus4 B_bm

B_b7sus4 B_bm Fsus4 Fm B_b7sus4 B_bm B_b7sus4 B_bm

44 45 46 47

DIANA: — high— The day we met...— and we shared two beers...— Then?

DAN: 

Vcl. 

B_b7sus4 B_bm D_badd9 D_b D_badd9 D_b

B_b7sus4 B_bm D_badd9 D_b D_badd9 D_b

6. SONG OF FORGETTING

Next to Normal

DIANA: That Doctor
Mitchell said there might
be some memory loss.
DAN: Doctor Madden.

DIANA:
Well, see,
there you go.

47 DIANA: 48 DAN: 49 50

I for - get. But that's nine-teen years. Vcl. Vln. 8th harm. rit. harm.

mf D_bmadd9 D_bm D_bmadd9 (Drs. out) (Bs. out)

51 Intense (a tempo)

NATALIE: 52 53

What a love - ly cure... it's a medi-cal mir-a-cle. With a mind so pure...

Stgs. f Gtr. Bs. Drs. f

f Fm7/B_b B_bsus4 Fm7/B_b Fm7 Fm7/B_b B_bsus4 Fm7/B_b

54

f Fm7/B_b B_bsus4 Fm7/B_b Fm7 Fm7/B_b B_bsus4 Fm7/B_b

54

DAN:

55

It's there I'm sure—
Gtr. lead

56

'cause mem'ries don't

that she doesn't know an-y-thing.

Stgs. +8va

Fm7 Fm7/Bb Bb7sus4 Fm7/Bb Fm7

57

DIANA:

58

I'll try...

NATALIE:

59

They die...

DAN:

60

Why?

die.

They don't die.

Vln, Vcl. +8vb

+15mb

f

+Gtr. fill

mf Bb7sus4 tutti rhy.

Bb7 Bb7sus4 Bb sfz

Drs. fill

w/Toms

61

62 DIANA: 63 64

NATALIE: Sing a song of forget - ting... the way things were not what's lost

DAN: Sing a song of forget - ting... A song of the way things were not what's lost

Sing a song of forget - ting... A song of the way things were not Sing of what's lost

Vln, Glock. *p*

w/Tri.

p Abadd9 Ab Abadd9 Ab Abadd9/G Ab/G Abadd9/G Ab/G

w/Vcl.
Bs. sustained

65 66 67 68

— to you what's lost — to you what's lost — to you you nev - er knew.

— to you what's lost — to you you nev - er knew you nev - er knew

— to you, — of times that you nev - er knew.

w/Vln.

Fsus₂⁴ Fm Fm7 Fsus₂⁴ Fm Fm7 B_b7sus4 B_b B_b7sus4

Drs. fill Bs. 's

69 70 71 72

Sing of not remem-ber-ing when... of mem'ries that go_ un-re-mem - bered, and then
 Sing of not remem-ber-ing when... of mem'ries that go_ un-re-mem - bered, and then
 Sing of not remem-ber-ing when... of mem'ries that go_ un-re-mem - bered, and then

Stgs. *f* w/Gtr (syncopated) *mp*

mf A_b A_badd9 A_b A_badd9 A_b/G A_badd9/G F_{sus}⁴₂ F_m

Snare military

73 Colla voce 74

NATALIE:
 sing a song of for - get -

DAN:
 sing a song of for - get - ting

mp B_b7sus4 B_bm B_b7sus4 B_bm

Cym's.

75 DIANA: *rit.*

76

77

sing a song of for - get - ting a - gain.

ting a - gain.

Stgs. harm., Tri.

8^{va}

p

B_b7sus4 B_bm

pp

pp

Attacca #21
"Hey #1"

HEY #1

CUE: 2 School Bells

Folk $\text{J} = 67$

1 2

TACET Gtr. (only)

p Eb⁷sus_{2/G}

3 Tenderly, conversationally 4 NATALIE: 5 6

Hey.

HENRY: Hey. I've missed you these days. I

Eb⁷sus_{2/G} Eb⁶(add2) Eb⁷Ma⁷sus Eb⁶(add2)

Vcl.

7 8 9 10

I've been crazed.

thought you might call it's been weeks. Vln.

p

Eb⁷Ma⁷sus Eb⁶(add2) Cm⁷(add4) Gm⁷/C Cm⁷(add4) Gm⁷/C

11 12 13 14

HENRY:

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

Vln, Vcl.

Shaker +H.H.

PLAY

Drs.(sim)

mp E♭sus2 E♭6(add2) E♭Ma7sus E♭6(add2)

+Bs.

15 16 17 18

Thanks, I guess. Wow—

look like a mess. Are you clean?

E♭Ma7sus E♭6(add2) Cm7(add4) Gm7/C Cm7(add4) Cm11

w/Bs. Bs. Bs.(sim)

19 *cresc. poco a poco* 20 21 *(getting intense)* 22

com-ing from you O-ky, how did it start? Oh, I

I don't do what you do. But you took it too far.

mp *crescendo poco a poco*

mp B_bsus4/A_b B_b/A_b *crescendo poco* B_bsus2/A_b *a poco* B_b/A_b

Bs. (sim) Drs. (+Ride cym) Bs.

23 24 25 26

took it too far? Hen-ry don't don't do this to me.

Hey Hey Are we o - ver? Don't say that we're o -

mf

B_bsus4/A_b B_b/A_b *mf* A_bm7 A_bm13 A_bm7

(no rest) V.S.

The musical score consists of two staves. The top staff is for the piano, showing various chords and dynamics like 'cresc. poco a poco', 'getting intense', and 'mf'. The bottom staff is for the voice, with lyrics such as 'com-ing from you', 'O-ky, how did it start?', 'I don't do what you do.', 'But you took it too far.', 'took it too far?', 'Hen-ry don't don't do this to me.', 'Hey Hey', 'Are we o - ver?', 'Don't say that we're o -', and '(no rest) V.S.'. The score is numbered 19 through 26. The piano part includes bassoon and drum parts.

27

Don't you want us to be?

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

p

mp Ebsus/B_b EbMa⁷sus/B_b Ebsus/B_b EbMa⁷sus/B_b Ebsus/B_b EbMa⁷sus/B_b

30 *poco rit.*

31 A tempo

32

some - where in you.

Glock

Fm⁷/B_b p

Drs.(tacet) Bs.

8va

33 HENRY: 34 35 36

Hey. Say, will you come to this dance? It's some

Vln.

(8va) TACET

PLAY

p Eb⁷sus²/G Gtr. (only) Eb⁶(add2)/G Eb⁷Ma⁷sus/G Eb⁶(add2)/G

Vcl. V.S.

8va

37

spring for-mal dance.

38

It's March 1st, and it's cheese, but it's

Vcl. $\frac{2}{4}$

39

40

E♭ Maj⁹ E♭sus^{2/G} Cm⁷(add 4) Cm⁹ Cm⁷(add 4) Cm⁹

+Bs.

41

42 NATALIE: fun and it's free.

43

I don't do danc-es.

44 HENRY: Do this dance, with

+H.H.

Shaker Drs.(sim) Drs.(acet)

45

46 Expressive

47 NATALIE: *poco rit.*

48 A tempo

49

50 (She goes) HENRY: Natalie, wait up.

Natalie, wait up.

me. Good-bye Hen - ry.

Vln. +Vcl. Vcl.

Cym. (roll)

Gtr.

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100402

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100404

100405

100406

100407

100408

100409

100410

100411

100412

100413

100414

100415</

SECONDS AND YEARS

(Diana and Dan are with Doctor Madden in his office.)

DOCTOR MADDEN: This much loss is rare, but it has been reported. It may be partly psychogenic —at times like this the mind tends to repress troubling memories. But they're still there, somewhere. They tend to return in fits and starts.

Tenderly $\text{♩} = 148$

Vamp

1 2

Vibes
play 2nd time, 4th, etc.

mp pizz. Vcl.

w/pizz. Bs.

A

DOCTOR MADDEN: (to 31)

31 32 33 34 DAN:

little loss— of mem-o-ry— is nor - mal, and helpful in for-get-ting all— her fears. I

+Vln. (Vibes)

Vcl. mf (Vcl.) (+Vln.)

mp

+Bs.

Piano/Conductor

3. SECONDS AND YEARS

Next to Normal

DR. MADDEN:

Diana.

(Madden sings:)

35 36 37 38

couldn't give a flying fuck what's normal— we haven't had— a normal day in years. Are

+Vln. (Vcl.) (Vibes) (+Vln.)

DIANA: Well, yes.

39 40 41

things be - com - ing clear - er with the treat - ment? Is life less cloud - y than it was— be -

Vln. arco Vcl. arco mf Vibes Stgs. cont'd. sim.

(Bs. out)
+Gtr. arp's

Rit. DIANA: No. Freely
DIANA:

42 43 44

fore? Do you still feel your head is filled with con - crete? And you're

Vcl. (+Vln.)

45

46 A tempo

47

DOCTOR MADDEN: (beat) Okay. Great.

not a scar - y rock star an - y - more.

Vln.

Vibes

Vcl. pizz.

(Stgs. out)

+Gtr.

p

+Bs.

48 DAN: But what about her memory?

49 DR. MADDEN:

(Vln. out) The

(Bs. out)

Attacca #23
"Getting Better"

BETTER THAN BEFORE

Colla voce**DOCTOR MADDEN:**

1 2 3

mem-o-ries are there, some-where. Find some pictures you can share, keep-sakes of the life that's there be- w/Gtr. sust. chords

mp F

Eb

Dm

DAN: Should I bring up
the subject of, um...**DR. MADDEN:**
Yes...

4 5 6 7

hind her. But keep it light at first, that's best. Care-ful that she's not distressed.

Gsus4 G Bb(add9) F Eb +Bs.

8 9 10 *rit.*

When the time's right, tell the rest... re - mind her. You'll find her.

Dm Gsus4 G Csus C

Piano/Conductor

2. BETTER THAN BEFORE

(Dan goes to Diana and Natalie, in the kitchen, a box of photos and keepsakes before them)

Next to Normal

11 Legato, Flowing $\text{♩} = 98$

Safety

DAN:

So let's

Vibes (1st x only)

mp

mp
(Bs., Gtr. out)

13

14

15

start with some - thing small, something per-son-al— and pret-ty... I bet— you'll know— these shin-y things.

+Vcl. sust.

16

DIANA: 17

18

DAN:

(ad lib.) They must be tack - y trin - kets from, — I guess, Atlan - tic City? No,

NATALIE: It's going well.

V.S.

21 22 23

er from—our wedding, it was such a sight—tosee— with the cer-e-mo-ny every-thing we'd

+Gtr. strumming

(Vcl. out)

24 25 26

NATALIE: Um, Dad? hoped. Well, that's how I re-mem-ber it,— so that's how it'll be.— It was

NATALIE: +Vcl. sust.

27 28 29

NATALIE: I mean, Portland? DAN: rain-ing, it was Port-land, you e - loped. It's an o - pen book— to write— here, it's a

(Vcl. out)

Piano/Conductor

5. BETTER THAN BEFORE

Next to Normal

30

life we can re-store.— We can get back what we had— and may-be more...— may-be

31

Gtr.

32

+Vcl.

33

get us back to bet - ter than be - fore. —

34

V.S.

The musical score consists of two systems of music. The first system (measures 30-32) features a piano/conductor part with a treble clef, a vocal part with a bass clef, and a guitar/vocal part. The vocal part sings "life we can re-store.— We can get back what we had— and may-be more...— may-be". The second system (measures 33-34) features a piano/conductor part with a treble clef, a vocal part with a bass clef, and a guitar/vocal part. The vocal part sings "get us back to bet - ter than be - fore. —". Measure 34 concludes with "V.S." (Vocal Section).

NATALIE: You're missing a few pictures here, aren't you, Dad? Didn't the doctor say—
 DAN: The doctor said at the right time.
 NATALIE: Oh, well then.
 (Dan picks up a pile of pictures from a photo box)

35 **Vamp** DAN: 36 Here's the year we drove the west, — we hit the high - way in the Hon - da, and Vln.
 w/Gtr. comp.
 +Drs. Bs. (Vcl. out)

(Hands Diana three pictures in sequence...)

38 I took pictures every-where — we went. — 39 40 We saw the paint - ed des - ert, — The Grand

41 Can-yon, and, Aunt Rhon - da and Nat learned what her middle finger meant. 42 43 Here's the first +Vcl. 8vb

Dr. fill

Piano/Conductor

7. BETTER THAN BEFORE

(then indicates the house around them)

Next to Normal

44 45 46

house that we owned, — on Wal-ton Way, — we loved that place. Then we built this one on land that we both

47 48 49

chose. And here's a pic — of all — of us — with smiles on — ev'-ry face... and the

50 51 52 53

photo shop - ping hard-ly even shows.

DIANA:

(Diana picks up another stack of pictures.)

We're stand - ing by a lake — with all — these ducks! And

w/Gtr. only
(Stgs., Bs., Drs. out)

w/Vcl.

44 45 46

house that we owned, — on Wal-ton Way, — we loved that place. Then we built this one on land that we both

47 48 49

chose. And here's a pic — of all — of us — with smiles on — ev'-ry face... and the

50 51 52 53

photo shop - ping hard-ly even shows.

DIANA:

(Diana picks up another stack of pictures.)

We're stand - ing by a lake — with all — these ducks! And

w/Gtr. only
(Stgs., Bs., Drs. out)

w/Vcl.

Piano/Conductor

8. BETTER THAN BEFORE

(She starts to leave, but Dan moves to stop her.) DAN: Hey. Nat.

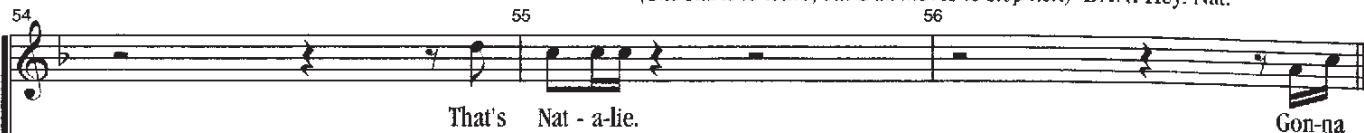
Next to Normal

54

55

56

That's Nat - a - lie. Gon-na



NATALIE:

who's this lit - tle chub - by girl?—

This sucks.

Gtr. C B⁶ Esus²/A F7sus F



mf

+Vcl.
+Cym. roll

Bs. Dr. fill

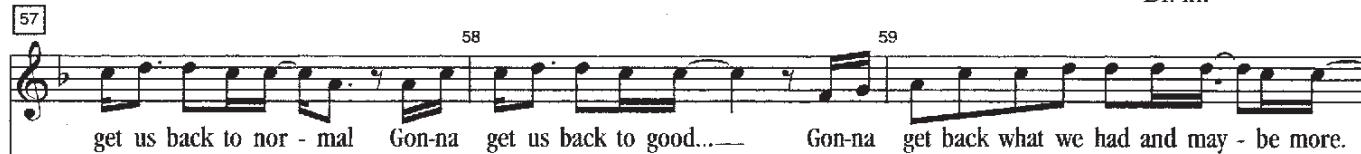


57

58

59

get us back to nor - mal Gon-na get us back to good... Gon-na get back what we had and may - be more.



Vln.

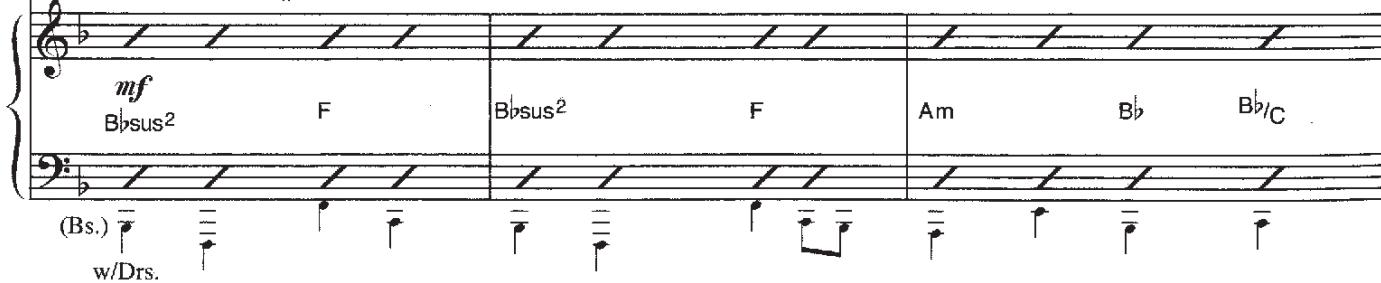
Vcl.
mf

w/Gtr. strumming

mf

Bsus² F Bsus² F Am B⁶ B⁶/C

(Bs.) w/Drs.



Piano/Conductor

9. BETTER THAN BEFORE

Next to Normal

60 61 62

We'll re - mem - ber all — the good — times and for - get the things — we should. Gon-na

F Fsus F B_bsus² F B_bsus² F

63 64 65

get us back to bet-ter than — be-fore... we can get things back to bet-ter than — be-fore.

Dm⁷ Gsus G Gm⁷ Csus

NATALIE: All right. Fine.
(lifts a different box of photos.)

NATALIE:

w/Stgs., Gtr. arps.

66 67

Here's the

mp

68

69

70

head-line in the pa - per when you freaked out at the mar - ket. Here's the house on Wal-ton Way af-ter the fire.
w/Stgs.,
Gtr. sust. chords

mp

+Bs.

DAN: Natalie.

71

72

73

DIANA:

— Here's the da-mage to the Hon - da when you showed me how to park — it. Did we
+Glock. (s)

74 (takes picture, studies it.)

75

NATALIE: Yes. Ours.

NATALIE:

crush some - bod - y's cat be -neath — the tire? — Here's
w/Gtr. only

76 77 DIANA: 78

Dad at my reci - tal and we're wond'ring where you are. I re-mem - ber this— I made it to the school.

Sigs.

Gtr. Gtr. cont'd. sim.

p *p* *p*

79 80 DAN: Wait, you remember?

It was the year of too much lith-i-um— I hid out in the car— and your

w/Gtr.

mf

+Vcl.

82 83 NATALIE: So you are. DAN:

swim meet— just last year— I'm in the pool. You're

Vln.

mp

84 *cresc. poco a poco*

85

DIANA: (to Natalie) 86

NATALIE:

getting it! You've got it! Di!— Hoo-ray! Your life has kind of sucked, I think. You've

Vln. *mf* +Vcl.

w/Gtr. strumming

86

Bs. Cym. roll w/Dr. on 2&4

87

DIANA: Hoo-ray! 88 Gon-na

got it! Yay! Hoo-ray!

DAN: Hoo-ray!

Vln (w/Vcl. 8vb)

f

w/Bs. cont'd. w/Drs. ♩'s

Dr. fill

89 90 91 92

getbackwhat I lost there. Gonna find out whoI was gonna o-pen up the gates and let it pour.

DAN:
And if

(Gtr. cont'd. sim.)

f Csus² G Csus² G Bm C C/D G Gsus G

Bs. w/Drs.

93 94 95

mem'ry makes things bet-ter, well mem'ry al - ways does. Gon-na get us back to bet-ter than be-fore...

Csus² G Csus² G Em⁷

96 97 98

NATALIE: Won't an-y-thing be bet-ter than be-fore?

DIANA/ DAN:
(Concert) make ev'-ry-thing much bet-ter than be-fore... Bet-ter than be-fore...

I

Asus A Am⁷ G/B

(The music box ends up in Diana's hands. Dan realizes, and whisk it away. From the midst of the celebration, Gabe emerges)

molto rit. 100 101 102

Better than be-fore... Better than be-fore...
guess it must be better than before...

Better than be-fore... Better than be-fore...

Allegro $\text{J} = 124$

Gsus/F Csus²

Attacca #24
"Aftershocks"

AFTERSHOCKS

Allegro, urgent $\text{♩} = 124$

GABE: 3

4

They've managed to get rid of me — re - turn me to the grave —

Stgs.

mp

mp

+Gtr. o's

6

7

E.-C.-T., e-lec - tric chair — we shock who we — can't save. They've cleared you of my mem-o-ry, — and

V.S.

17 **Colla voce**

mem - o - ries — will wane... The af - ter-shocks — re - main. You

18

Solo *mp* — *mp* —

(Gtr. out)

19

won - der which is worse — the symp - tom or the

20

mf

V.S.

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

A tempo

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

DAN: Diana? Honey? You've been at this for days.

21

Vibes

22

cure.

23

24

p (Underscore)

DIANA: There's something missing, Dan. It's like it's tugging at me. I can almost see it.



25

26

27

28



DAN: Come to bed. If the memories are meant to come back, they will. *(A moment, and Dan goes.)*

29

30

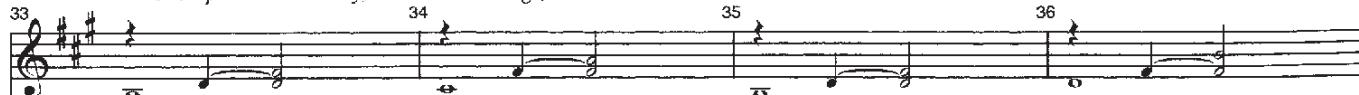
31

32



(Diana gives a start, and hurries to the front door. She opens it to Henry, almost knocking.)

HENRY: Oh. Sorry, Miz Goodman, I just needed to talk to Natalie about some homework.



33

34

35

36



(Diana just stares at him.)

HENRY: I know it's late. She's not answering her...is everything all right?
DIANA: *(finding it)* Henry. (GO)

HENRY: Yes?

DIANA: You remind me of someone.
How old are you?

HENRY: Seventeen. Why?

DIANA: I don't know. Natalie's in her room. (GO)

Vamp

37

38 *rall.*

(every other time)

V.S.

39 **A tempo** 40 GABE: 41 42

They've managed to get rid of me—I'm gone with-out a trace. But

Stgs. (Vib. out)

43 44 45

sear the soul—and leave a scar—no treat-ment can e-rase. They cut a-way—the can - cer but for

46 47 48

got to fill—the hole;—they moved me from your mem-ory—I'm still there in your soul. Your

p

49 50 51

life goes back to nor - mal now, or so they all be-lieve. Your heart is in your chest a-gain, not

Vibes

mf

Stgs.

mf

G

+Bs. sustained

Bm/F#

52 53 54

hang-ing from your sleeve. They've driv-en out the de - mons and they've earned you this re-prieve: The

rit.

54

53

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-227

-228

-229

-230

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-237

Piano/Conductor

8. AFTERSHOCKS

Next to Normal

A tempo

59 60 rit. DIANA: 61 **Collo voce**

grieve?
Stgs.

mp

p

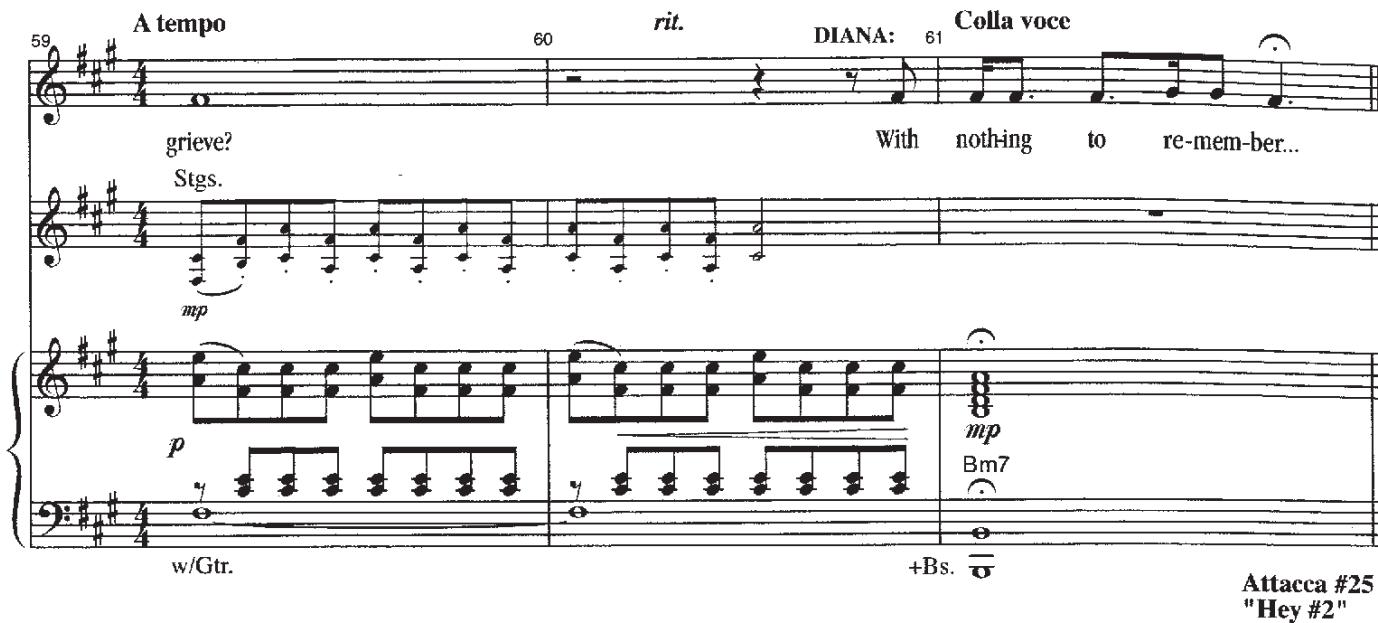
w/Gtr.

With nothing to re-mem-ber...

mp
Bm7

+Bs. 

Attacca #25
"Hey #2"



HEY #2

(Natalie is in her room, not studying, when Henry slips in.)

Tenderly ♩. = 63

2

3

NATALIE: 4

HENRY: Hey.

Hey. So to - morrow's the dance. It's an-
noy

Vibes

R.H.

L.H. w/ pedal

mp A(add9)/C# F#m9/C#

Gtr. (strum)

A(add9)/C# F#m9/C# A(add9)/C# F#m9/C#

(Gtr. sim.)

7 8 9 10 NATALIE: Not a chance.
- ing, I know, but let's go. Let me

Gtr.(arp sim)
A(add9)/C# F#m9/C# p F#m7 Dmaj7/F# F#m7 +Bs.
Vcl.

11 12 13 Not right now It's al -
know you a-gain. o-ky when? Say wait, and I'll wait.
Vibes Vln, Vcl. *mp*
mp D(add9) crescendo poco a poco Dmaj7 D D (add9)
PLAY Bs.(sim)

Piano/Conductor

3. HEY #2

Next to Normal

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

Vln, Vcl.

D Dmaj7 Bm7(add⁴)/D E/D Bm7(add⁴)/D

+Cym.(roll) Bs.

17 18 19 20

lis - ten? Just shut up and lis-ten. You re-mind me of

side

Why do I get de-nied?

tr. 2 2 p

Dm7 Dm6 Dm7sus E7sus ⁶₉

f g. g. g.

V.S.

Piano/Conductor

poco rit.

4. HEY #2
A tempo

Next to Normal

HENRY:

21 22 23 24

me and how fucked up— I can be.

Vel.(harm) Glock +Bs.(harm)

w/Gtr.(arp) 8va

E7sus E7(add4) A(add9) F#m9/A

w/Bs. Cym.

25 26 27 28

kay. Hey. Let's start o-ver clean slate. I'll come

+Vln.(harm 8va) Stg.(harm con't)

(8va)

A(add9) F#m9/A A(add9) F#m9/A

Cym. Cym.

29 30 31 32

by here at eight— if you show, then we'll go. If you don't,

Vln.

(Vln. tacet) (Vcl. tacet) Vcl.(loco) (Bs.tacet) Glock

(8va)

A(add9) F#m9/A F#m7 D(add9)/F#

33 — well, we'll see.

34 NATALIE: You just don't give up.

35 HENRY: So

Vln.

Vcl.

Glock

D maj9

D6

F#m7/C#

36

37

38

39 Good-bye Hen -

don't give up on me.

F#m7(6)/C#

F#m7/C#

Bm11

p

E7sus

V.S.

40

41

42

Ty.

Vln. *tr*

Vcl. *pp*

w/Gtr.(arp)

p A(add9)/C#

F#m9/C#

A(add9)/C#

+Cym.(scrape)

Attacca #26
"You Don't Know"
(Reprise)

YOU DON'T KNOW (REPRISE)

(Diana is with Doctor Madden)

Rock, Intense $\text{J} = 100$

1 2 DIANA: 4

Stgs. It's been four weeks since the treat - ment, and my mind is still a mess. And what's

f A7sus *mf* Dadd4/A *mf* A7no3 Dadd4/A *mp*

tutti rhy. (Gtr. tacet)

5 6 7

left to be re-mem - bered, well, it's an-y-bo - dy's guess. 'Cause my past is like the weath - er— it will come

mf A7no3 *Dadd4/A* *p* +Cym. *mf* A7no3

The musical score consists of two systems of music. The first system (measures 1-4) features a vocal line from 'DIANA' with lyrics, supported by a piano part with dynamic markings (f, mf, mp) and chord symbols (A7sus, Dadd4/A, A7no3, Dadd4/A). The piano part includes a 'tutti rhy. (Gtr. tacet)' instruction. The second system (measures 5-7) continues with the vocal line and piano accompaniment, including a dynamic marking 'p' and a '+Cym.' instruction.

17. — some-thing's missing — I wish it would show. I don't know... you say

18. —

19. —

Dsus D Gsus G Am7

20. — take it slow, and I do, although how I do I don't know.

21. —

22. —

Bsus2 *mf* F Drs. fill

23. —

24. —

25. DR. MADDEN: DIANA:

Are you talking with your hus - band? Well, he

Gtr. —

mf w/HH *sim.*

TACET

PLAY >

w/Bs, Drs, *mf* Stgs. (Vln 8va)

26 DR. M: 27 DIANA: 28 DR. M:

hasn't much to say. Is it helping you re-mem - ber? I re-mem - ber that's his way. Does the

29 Hard groove 30 DIANA: 31

puzzle come toge - ther piece by piece and row by row? I don't know I don't know where the

w/Gtr, Snare

(Stgs. out) sub. *p*

w/Bs. Drs. time (backbeat) w/Bs, Kick *p*'s

32 DR. M: 33 34

32 fucking pie - ces go. 'Cause I don't know how this start - ed, so I won't know when it's done. Have you

Drs. fill >>>

f tutti rhy. *C*

(MUSIC STOPS.
This hangs there.)

35 36

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

mp tutti rhy. *F* *G/F* *F* *Esus*

MUSIC BOX

CUE:

DIANA: My what?

DOCTOR MADDEN: Your husband didn't—

(stops himself, then:) I think you two 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.

(Doctor Madden goes.) (MUSIC)

Freely

Stgs.

(Diana opens the music box)

1 2 3 4

5 6 7 8

9 10 11 rit. 12

pp

TACET p E6

Em9

Bs.

13 **Broken waltz** $\text{♩} = 98$

14 15 16

Glock p

15^{ma}

PLAY p $8va$

17 GABE:

18 19 20

Hmm

(15^{ma})

(8^{va})

+Synth 8vb

(Diana shuts the box.
MUSIC STOPS.
Gabe disappears.)

60 Music out on Dan's line "What are you doing?"

DAN: What are you doing?
(MUSIC OUT) 25 26

21 22 23 24

Hmm Hmm

(15^{ma})

(8^{va})

Segue to #27
"How could I
ever forget?"

HOW COULD I EVER FORGET?

DIANA: What is this?

DAN: Where'd you get that? It's nothing, an old music box.

(MUSIC)

Delicately, Free

2

3

4

Vcl.

DIANA: We played it for the baby.

DIANA (CONT'D): Sometimes it helped him sleep.

DAN: Diana—

Finger
Cym.Small
Tri.

p

(Move through each phrase)

DIANA: Him. We did have a boy.

DAN: Diana. You—you shouldn't.

Finger
Cym.Small
Tri.

V.S.

Poco rubato
DIANA:

9 10 11 12

DAN: It's not a good idea—

We were still living down - town... My black coat thrown o-ver my blue night-gown... You

Vibes

13 14 15

DAN: "Please. Don't."

drove too fast— the lights of the cit - y flew past.

Vln, Vcl.

Vcl. (Vln. tacet)

16 More movement $\text{♩} = 144$

17 18 19

How could I ev-er for - get? Out - side the morn - ing was cool and wet. He

Gtr.

mp G_b G_b sus2 G_b D_b/F

20 21 22 23

had such chills... but still— he lay there so still. And just eight months

(b) Vln, Vcl. (b) (b)

pp

Dm/F_b E_bm Daug D_bsus2 A_b/C Adim/C A_b/C

+Bs. Bs.(tacet)

24 25 26 27

old... So cold... We ran him in -

+Glock (Solo) TACET

PLAY Both Hands w/Glock.

PLAY L.H. pp p

Gtr.(tacet)

28 29 30 31

side, lost— wor - ry - ing, won - der - ing, That hos - pi - tal

Vln. Vcl. p

mp

+Bs.(sus)

Piano/Conductor

4. HOW COULD I EVER FORGET?

Next to Normal

A tempo

36 DIANA: 37 38

How could I ev-er for - get? Scream-ing at doc-tors— a -

DAN:

How could I ev-er for - get? God I was

+Gtr.(arp)

mp G_b

G_bsus2

G_b

+Cym.

+Cym.

39 40 41

larmed, up - set. They said to wait, they nev - er said we were too
so up - set. Di - a - na— don't. You think this will help, but it

Vln, Vcl.

D_b/F E6 E_bm7 D Maj7(b5) G_b/D_b

Cym. sim.

42 43

late. But I was a

won't.

mf A_b/C

(no rest) V.S.

Piano/Conductor

6. HOW COULD I EVER FORGET?

Next to Normal

44

child... rais - ing a child...

45

So man - y years a - go... So much we could not

Vln. Vcl. +Gtr.(sus)

+Gtr.(sus)

mp Cbsus2 Cbm(6)

Cym. Cym. sim.

47

Those weeks full of joy... then— a mo - ment of—

know...

Vln. Vcl. (b) +Gtr.(picking)

f Gb(add9)/Db Bb7sus Bb7

w/Vcl. Drs: add HH backbeat

Piano/Conductor

7. HOW COULD I EVER FORGET?

Next to Normal

50

— dread. Some-one sim - ply said

Vcl.(8vb)

Ebm

Ab9/C
mp

Gtr.(arp)

p Abm9

Cym. roll

poco rit.

53

54

55

your child... is...

Abm/D_b

Bs.(tacet)

56 A bit slower

DAN:

How could I ev - er for -

How could I ev - er for - get?

Vln. harm.

8^{va}

p

w/Gtr, Vcl.

Cym.

57 DIANA:

How could I ev - er for -

get?

(no rest) V.S.

Piano/Conductor

8. HOW COULD I EVER FORGET?

Next to Normal

poco rit.

58

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

59

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

(8va)

Cym. sim.

60 **Colla voce**

61 62 *rall.*

63 **Colla voce**

day that I lost you— it's clear as the day we met. How could I ev - er for -

day that I lost you— it's clear as the day we met. How could I ev - er for -

Vln.

Gtr.

p

mp

p

p

p

p

w/Cym.

+Bs.

A \flat m/D \flat

64 **Freely** 65 66 67

get? DAN: Why would you want to remember
the things that hurt you?

Finger Cym. Small Tri.

p

Gtr.(tacet) Bs.(tacet)

DIANA: I want to remember everything, Dan.

DIANA: How did he die?

DAN: He was sick.

68 69 70 71

Finger Cym. Small Tri.

V.S.

DIANA: With what? Why wasn't he
treated? What was wrong?

Vamp (vocal last x)

DAN:

72 73 74 75

Some-thing the doc-tors all missed, the clinic, the E. R. each spe - cialist— they
Glock. (last x)

mp

76 77 78 79

mp legato (vocal last time)

76 77 78 79

said "ba-bies cry." "Al - ler-gies, gas, who knows why? And I was a

+Vcl. (3rd x)

76 77 78 79

+Stgs.

80 81 82 83

child rais-ing a child... we stayed up all

cresc. poco a poco

80 81 82 83

+Bs., Gtr. arps.

80 81 82 83

cresc. poco a poco

+Cym. roll

84 85 86 87

night... most nights you slept at his side... but still he just

Glock.

w/Stgs. sust. harm.

88 89 90 91

cried and cried...

mp

(Stgs. out) w/Vln. trem. sust. +Vcl. trem. sust.

DIANA: *(searching)* He was a baby when he died.
But I remember him...older.

DAN: No. He was a baby. We should call Doctor Madden. (GO)

92 Accelerando 93

94 Vamp 95

Stgs.

+Cym. roll

Attacca #28
"It's Gonna Be Good (Reprise)"

IT'S GONNA BE GOOD (REPRISE)

Quickly $\text{J} = 166$

DIANA: Why would we call Doctor Madden? I'm just trying to make sense of this.

DIANA (CONT'D): God -- what was his name? I don't remember ever hearing you say his name. Why is that?

DAN: Diana.

DIANA: What was his name? Tell me. (GO)

Vamp
Gtr. - play 2nd time only

DAN:

It's gon-na be fine.

It's gon-na be fine.

Gon-na

13 14 15 16

go back to the doc - tor, 'cause we caught it just in time. Well

Gtr. Gtr. Vln. Vcl.

+Tri. - start 3rd time

DIANA: (over "pills") His name— 18 19 20

take the pills and pay the bills, we'll do more E. C. T.

(Gtr. out) *mp*

mp

w/Drs.

DIANA: What was his name? 25 //

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

p sub. // *f* *p* // *f*

sub. p // *f* *p* // *f*

Piano/Conductor

3. IT'S GONNA BE GOOD (REPRISE)

Next to Normal

26 *cresc. poco a poco*
DIANA: 27 28 29

what was his name? what was his name? what was his what was his what was his what was his

DAN: 27 28 29

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

Stgs, *arc* Bss. 27 28 29

mp 27 28 29

mp *cresc. poco a poco* 30 31 32 33

+FT. 30 31 32 33

name name name name name name what was his name? what was his name?

good good good good good— (Stgs. out) tutti (no grt.)

cresc. poco a poco 34 35 36 37

(Dan grabs the music box from her hands...) (...and dashes it to the ground.) Vamp until Music Box crash

what was his name? what was his name? what was his name? what was his name?

ff 37

NATALIE: Jesus, Dad! (She turns and runs upstairs.) DAN: Natalie! (Henry is frozen a moment then follows Natalie.)

Attacca #29 "Why Stay?"

WHY STAY?

Freely, somewhat in shock

DIANA:

1 2 3 4 5 6 7

Why stay? Why stay? So steadfast and stolid and stoic and solid for
day after every day... Why stay? Why stay? Why

+Glock *p*

+Vln, Vcl. *mp*

mp

V.S. $\frac{5}{4}$

The musical score consists of two systems of music. The first system (measures 1-4) features a vocal line (DIANA) in soprano, piano accompaniment, and a glockenspiel part. The vocal line consists of eighth-note chords. The piano accompaniment has sustained notes. The glockenspiel part is indicated by a bell-like symbol and the text '+Glock'. The dynamic for the glockenspiel is *p* (piano). The second system (measures 5-7) continues with the vocal line and piano. The vocal line includes lyrics: 'day after every day...', 'Why stay?', 'Why stay?', and 'Why'. The piano accompaniment includes sustained notes and a dynamic of *mp* (mezzo-forte). The score concludes with a section labeled 'V.S.' followed by a common time signature symbol ($\frac{5}{4}$).

Piano/Conductor

Driving pulse, $\text{♩} = 148$ 8 accel. & cresc. *poco a poco* 9

2. WHY STAY?

Next to Normal

10

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

+Gtr.

mp E⁵/F F⁵F⁵/E_bE⁵/F F⁵F⁵+Bs.(8va)
Drs.(time)

(Bs. loco)

Bs.

Hard Rock, $\text{♩} = 156$

11 12 13

but some-how some - thing died on the way.

Gtr.(comp)

B_bE_b/B_bB_b⁷E_b/B_bmp C⁷

w/Bs, Drs.

DIANA/
NATALIE:

14 15 16

So tell me why you stay. Why stay? Why stay? En -

+Vln.(loco), Vcl.(15vb)

f

+Gtr.

f F⁵A_bF⁵A_bF⁵

+Crash

- 280 -

Piano/Conductor

3. WHY STAY?

Next to Normal

17

dur - ing and cop - ing and hurt - ting and hop - ing for

Gtr.

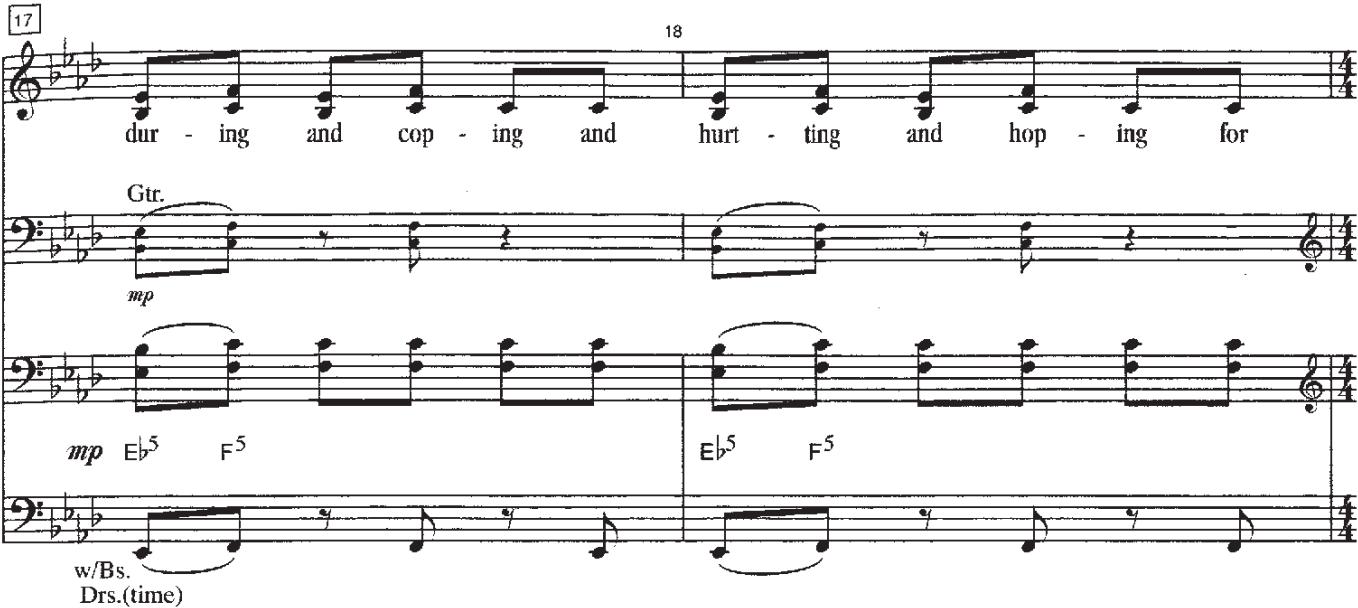
18

mp

mp E_b⁵ F⁵

E_b⁵ F⁵

w/Bs.
Drs.(time)



19

day af - ter fuck - ing day—

+Vln.(loco), Vcl.(15vb)

f

w/Gtr.

20 DIANA:

Why stay?

21 BOTH:

Why stay? Why

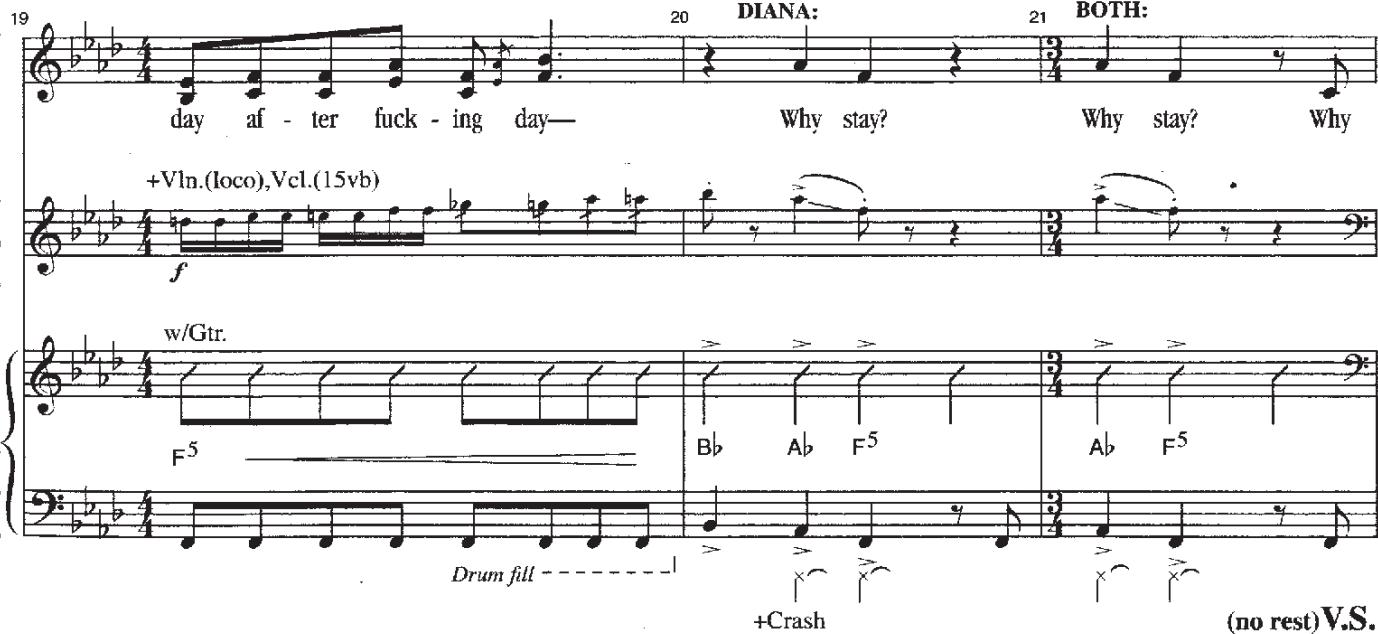
F⁵

B_b A_b F⁵

A_b F⁵

Drum fill - - - - - | +Crash

(no rest) V.S.



Piano/Conductor

4. WHY STAY?

Next to Normal

22 NATALIE: 23 24 25

not simply end it? We'd all comprehend it, and most of the world—would say "he's better off that

DIANA:

not simply end it? We'd all comprehend it, and most of the world—would say "he's better off that

Gtr.

+Vln.(loco), Vcl.(15vb)

mp

w/Gtr.

mp Eb⁵ F⁵Eb⁵ F⁵F⁵

F7

B^bEb/B^b B^b Eb/B^b

f

w/Bs.
Drs.(time)

Drum fill - - - - -

Bs.

NATALIE/
DIANA:

26 27 28

way, to be free— and may-be so is

Bb⁷ Eb/Bb Bb⁷mp
w/Bs, Drs.Driving, $\text{♩} = 66$

DAN:

she."

A

29 Gtr. solo

+Vln, Vcl.

Drs.

Rehearsal only - - - - -

PLAY LH f F⁵

F7sus4

Attacca #30
"A Promise"

A PROMISE

Driving  = 66

DAN:

2

3

+HENRY:

4

promise, a boy says for - ev-er...— A boy says "what-ev-er may come we'll come through. And

Stgs.

Gtr.

TACET

mf

F5

F7sus

F5

Dmaj7

Csus

w/Djembe

5 who can know how, when all I know now to be true is this

F5

Bbsus2

Csus

C

V.S.
(Play!)

29 30 31 32

— was a boy— for all seasons— that boy is long-lost to me now. And the man

HENRY:
The boy is long - lost... So

w/Stgs.

Am F Am F

Rit.

33 34 35 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...
(Stgs. out)

Dm Gsus4 G Bbm7 Csus4

w/Bs. $\text{C}_\#$'s +Cr. (Drs. out)

A tempo
DAN:
promise, a man says for - ev-er. A man says I'll never re-gret or let you the
Stgs.

Gtr. mf

PLAY

TACET mp F5 F7sus F5 D \flat Maj7 Csus4

Drs: fill +Bs.

41 42 43 44

promise I made to stay and I stayed true...
Vcl.

f F Am F/A Bb *mp* Bbadd9
+Cym. roll

45 *poco rubato* 46 *A tempo* 47 48

Knowing one day we'd re-mem - ber that joy, you'd re - mem-ber that girl, I'd re-mem - ber that boy, 'til we do

mp Gtr. (Fill out rhythmically) A7 A7sus A7
(Rhy. out) Gm7 Csus4 C Gm7 +Bs. +Drs: fill

49 50 51 *rall.* 52 *Freely*

the promise I made I'll make it brand - new— the promise that I made to

Stgs. +8vb *f* pp

f Dmadd2 Dm Dmadd2/C Dm/C Bbadd9 *mp* C7sus
+Cr.Drs: time +Cym. roll

A tempo

53

you. *Stgs.*

54 *rit.*

Gtr.

TACET *mf* F5

w/Bs. 's

F7sus4

+Cym. roll

Attacca #31
"I'm Alive
(Reprise)"

This musical score page is for the piece '6. A PROMISE' from the show 'Next to Normal'. It features four staves: piano/conductor, strings (labeled 'you.' and 'Stgs.'), guitar (labeled 'Gtr.'), and bass (labeled 'w/Bs. 's'). The piano/conductor staff includes dynamic markings like 'A tempo', '53', '54', 'rit.', and 'TACET' with 'mf'. The guitar staff includes 'F5' and 'F7sus4' chords. The bass staff includes 'w/Bs. 's'. The strings staff includes 'you.' and 'Stgs.'. The score concludes with an 'Attacca #31' instruction, leading to the 'I'm Alive (Reprise)'.

I'M ALIVE (REPRISE)

Hauntingly, colla voce

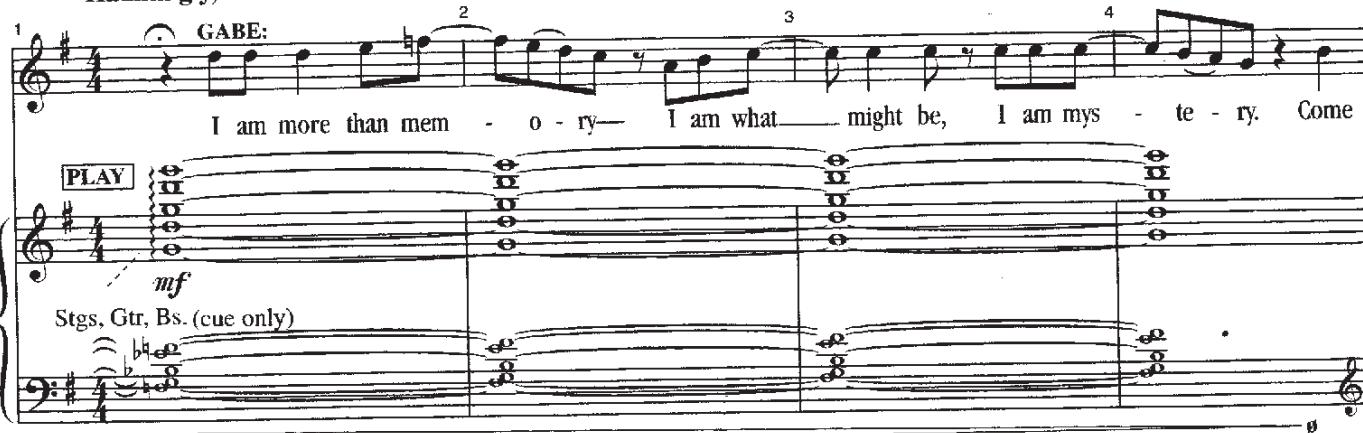
1 GABE: 2 3 4

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

PLAY 

mf

Stgs, Gtr, Bs. (cue only)



DIANA: Dan.

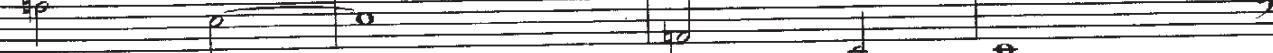
DAN: Di, there's nothing there.

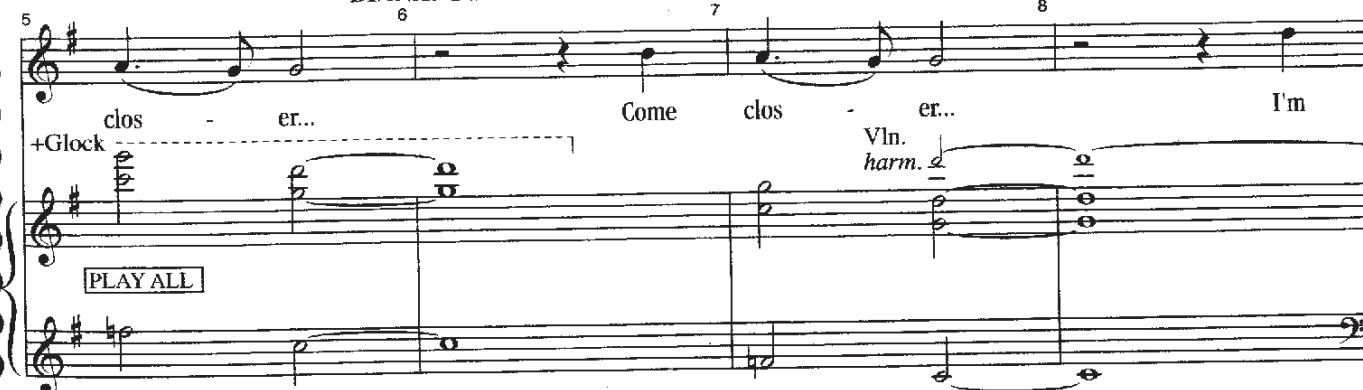
5 6 7 8

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

+Glock 

PLAY ALL 

Vln. harm. 



9 = 132

old as time and for-ev - er young... I am ev' - ry song that will stay un - sung... I'll
Glock

10

11

12

13

14

15

16

+Vcl.

DIANA: Oh no.
DAN: God damn it.

(Diana turns toward the door)
DIANA: Natalie!
DAN: Di, come back here!

13

14

15

16

find you... Re - mind you... Un -

w/Vcl.

+Bs.

+Cym. roll

17

18

19

20

til you name me, you can't tame me—

Vln. Vcl. 8vb

mp cresc. & accel. poco a poco

+Elec. Gtr.

mp C cresc. & accel. poco a poco C G/B A A7sus A

Bs. +Kick 's +HH 's

(...and then he turns to Dan)

21 22 23 24

this is one old game that I can play so well. I'm a -

8 8 C sfp

G/D B7 +Toms

w/Kick

25 Rock $\text{♩} = 163$ 26 27 28 29

live I'm a-live I am so alive— and the me-di-cine failed and the doc - tors lied. I'm a - live I'm a-live and I'm

w/Gtr: time simile

f G Csus2 G Csus2 G Csus2 Dsus Csus2 G Csus2

w/Bs, Drs: time

30 31 32 33 34

death defied. I'm a - live... so a - live... I'm a-live!

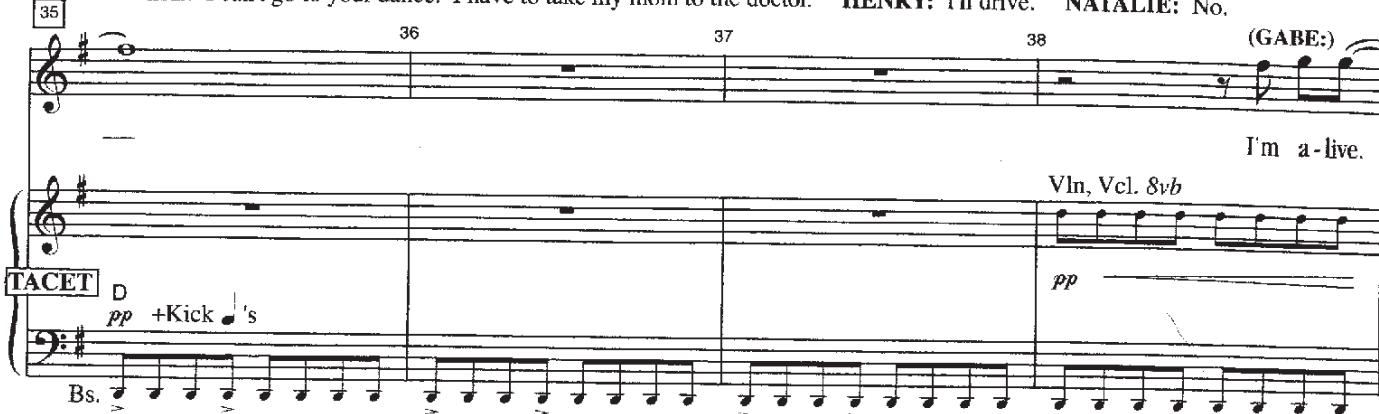
G Csus2 G C/G G Gsus

Bs: ♩'s, Snare ♩'s

(tacet)

Poco più mosso $\text{♩} = 172$

NATALIE: I can't go to your dance. I have to take my mom to the doctor. HENRY: I'll drive. NATALIE: No.

35 36 37 38 (GABE:) 

39 40 (Downstairs, Diana grabs a coat and leaves) 41 42 (GABE:) 

NATALIE: Look, I'll try to come later, okay? HENRY: I'll wait for you there. DAN: (calling) Natalie! 43 44 45 46 (GABE:) 

47 Attacca #32
"The Break"

Gtr. mf
Dsus
+Snare backbeat

THE BREAK

Thrasher $\text{♩} = 180$

A B → 1 2 DIANA:

w/Gtr.

f B5 D5 E5 F \sharp 5 E5 D5 B5 D5 E5 F \sharp 5 E5 D5

Drs: 's Tom fill

They

3 4 5 6

told me that the wi-r-ing was some how all mis-fi-r-ing and screw-ing up the signals in my brain. And

Vln.(loco,
Vcl.(15vb))

f

Gtr.(chords)

TACET B \sharp 5 D5 E5 F \sharp 5 E5 D5 B5 D5 E5 F \sharp 5 E5 D5

17 18 19 20

and then you find— the break was al-ways in— an—

Vln, Vcl.

w'Gtr, Drs.

C D/C C C Am Bm/A Am Am

Bs. Bs.(8vb)

Drum fill —————— Drum fill ——————

21 22 23 24

oth-er bone?— DOCTOR MADDEN: Relapse is very common, Diana. It's upsetting that the delusional episodes have returned, but not entirely unexpected. They

3x's **TACET** Gtr. **PLAY**

F#5 A5 B5 C#5 B5 A5 F#5 A5 E5 F# —————— s/z

Drs.(time) w/Bs. Tom

25 26 27

tried a mil-lion meds and they strapped me to their beds and they shrugged and told me "that's the way it

TACET Gtr.(chords) Vln.(loco, f)
Vcl.(15vb)

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

Bs.

28 When fi - nal - ly you hit it, I asked you just what did it— you
 goes."

29

30

31 shrugged and said that no one real - ly knows. What

32

33 **Half-Time Feel**

34

35

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

Vln. (loco,
Vcl. (8vb))

PLAY

36

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36 37 38 39

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

Vln, Vcl.

w'Gtr, Drs.

D Em Bm/D C D/C C

Bs.

40 41 42 43 44

nev-er in my brain or in my blood but in my soul? What

w'Gtr, Drs.

C Am Bm/A Am Am F# sus p sub. F# f

Drum fill ----- Bs.(8vb) Drum fill -----

45 Colla voce 46 47 48

hap - pens if the cut, the burn, the break was nev - er in my brain

Vln, Vcl.

p

p Em GMaj7(no3)/D C sus2

49 *rit.* 50 51 52 53

— or in my blood— but in my soul?
+Vibes

Am⁷ F#m⁷ Esus/G# Asus F#m⁷ A Ma⁷ sus/G#

Attacca #33 "Make Up Your Mind/ Catch Me I'm Falling (Reprise)"

MAKE UP YOUR MIND/ CATCH ME (REPRISE)

Poco rubato

DR. MADDEN:

1 Make up your mind— this is clar-i-ty— Clar-i-ty that you did not have be-fore.— The

w/Synth: Dreaming Box

mp

A5

w/Vcl.
+Tri.

A5/G

A5

A5/F

G5

A tempo

treat-ment is strong but lasts on-ly so long. It may be your mind's need-ing more.

A5/D

a: Vcl: trem. 'A' sustained

+Bs. (w/5th)

A5/C

Gsus2/B

Gsus2

V.S.

9 $\text{♩} = 66$

DIANA: Let's say that's not it.
DOCTOR MADDEN: The E.C.T. is powerful. It gave you your life back.

(Syn. out)

w/Gtr. p

(Vcl, Bs. out)

Vcl.

DOCTOR MADDEN (CONT'D):
But the effects fade, and additional
treatments are almost always needed.
DIANA: That wasn't (GO) on the form.

12

13 Vamp

14

w/Vcl.

+Bs.

Tom fill

15 DR. MADDEN:

16 17 18

Make up your mind—that you'll try a-gain. Make up your mind—there are mo-ments of light. The

w/Gtr.

mf A Gsus2 A FMaj7 G

w/Drs. time

19 20 21 22

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 tutti rhy.

Piano/Conductor

3. MAKE UP YOUR MIND/CATCH ME (REPRISE)

Next to Normal

DR. MADDEN: We'll
return to the talk therapy..

...There's more
work to do...

23 (a cappella)
DIANA: *p*

24

25

Catch me I'm fall-ing... sink-ing and sprawl-ing... may-be I'll let my - self fall...

TACET

Drs: 'heartbeat'

mp - heartbeat

...We might have to look at...

...a new drug regimen...

27

Watch me I'm fall - ing...

May - be the fall - ing...

GABE:

+Syn. Watch me I'm fall - ing...

May - be the fal - ling...

R.H. PLAY

Vcl.

+Tri.

+Tri.

V.S.

(L. H. play)

DOCTOR MADDEN: (as she continues)
There are other promising therapies....

(to 37)

28 Is - n't so bad af - ter all... 29 Is - n't so bad af - ter all...

Make up your mind to be free. Make up your mind to be

+Tri. Bs. +Tri.

DOCTOR MADDEN (CONT'D): EMDR, for instance, or rTMS. Diana, Diana.

37 Watch me I'm fall - ing. 38 Watch me I'm fly - ing. 39 Some - how sur - viv - ing.

free. Make up your mind. Make up your mind. Make up

Syn. 8va

Vcl.

Gtr.

mf

Dsus2 Csus2

Dsus2 Csus2

Dsus2

f tutti rhy. Csus2

Drs: time, add backbeat

DOCTOR MADDEN: (CONT'D.)

You have a chronic illness.
Like diabetes or hypertension.
If you leave it untreated,
it could be catastrophic.

DIANA: I understand. (GO) 41

DIANA: (CONT'D.) But there has to be another way.

40

$\text{♩} = 92$

w/Cym. roll, Stgs. trem.

p

Safety (Vocal last x)

DOCTOR MADDEN:

43

44

45

Stay with me.— Try a-gain. Don't walk out on— treat - ment, don't

46

47

48

lose what you've— won you've strug-gled for years. but you've on - ly be-gun.

V.S.

DIANA: My first psychiatrist told me that according to the manual, grief that continues past four months is pathological and should be medicated. (GO)

DIANA: (CONT'D.) Four months. For the life of my child. Who makes these decisions?

DOCTOR MADDEN: It's a guideline, nothing more.

DIANA: Yes. Nothing more.

51 Vamp (vocal last x)

Stay with me. Try a-gain.

Vibes

p pedal heavily

mp

52 53 54 55
Is med-i - cine mag-ic? You know that it's not. We know it's not per-fect, but

+Stgs.

DIANA: Goodbye,
Doctor Madden.

56 57 58
it's what we've got. It's all that we've got.

f

Attaaca #34
"Maybe (Next to Normal)"

MAYBE (NEXT TO NORMAL)

NATALIE: What'd he say?
 DIANA: He said I could do more E.C.T or go back on the meds.
 NATALIE: And what are you going to do?
 DIANA: I'm going to take you to your dance.
 NATALIE: Mom—
 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: Mom, you can't just walk out on your doctor.

Freely, Very sparse

Colla voce

DIANA:

May - be I've lost it at last.

(Solo)

p

May - be my last lu - cid mo - ment has passed. I'm danc -

- ing with death, I suppose...

but real - ly who knows?

Piano/Conductor

2. MAYBE (NEXT TO NORMAL)

Next to Normal

With growing confidence

22

♩ = 92

23

24

Maybe I'm tired of the game, of coming up short, of the rules,

Vln.

p

mp

w/Bs. pizz.

25 26 27 28

— of the shame — and may - be you feel — that way too. — I see — me in you. —

+Vc.

A girl full of an - ger and hope.... a girl with a moth - er who just

mf

mf +Gtr.

Cym.

Cym. ♫s

206

37 NATALIE:

38 but may - be one day — she'll be free. It's so

39 Stgs. +8vb

Stgs. w/Dr. fill Dr. fill

40 (NATALIE) 41 42

love-ly that— you're shar - ing. No, real-ly, I'm all ears.— But where has all— this car-ing been

Stgs.

mf Gtr. comp.

Ct. Bc. Drs.

43 for six - teen years?— For all those years I prayed— that you'd go a-way— for

44

45

46 good— half the time— a-fraid— that you real-ly would. when I

47

48

Vln.

Vcl.

49 thought you might be dy - ing— I cried for all we'd nev-er be— But

50

w/Gtr.
(Bs., Drs. out)

etc.

Bs.

51 *cresc. poco a poco*

there'll be no more crying...

52

cresc.

w/Bs. (Bs.) Dr. fill (Bs.)

53 DIANA:

Things will get better, you'll see...

54

me. Not for

f

s

w/Gtr., Bs. comp.
Drs. time

55 56 57

you'll see... you'll

me. Not for me...

58 59 60 rit.

see... you'll see... you'll see...

Not for me... Not for me... w/Glock.

61 DIANA:

Colla voce

62 63

May - be we can't be o - key, but may - be we're tough and we'll try

Glock. (8va)

p **f**

64

— an - y-way —
Vcl.

65

we'll live — with what's real —

66

let go —

67

68

— of what's past — and may - be I'll see — you at last. —

69

70

w/Tutti

mp

w/Gtr., Bs. only

mf

(Bs. *pizz*)

NATALIE: I don't believe you.
(Natalie turns to go.)

DIANA: Seventeen years ago, your brother died
of an intestinal obstruction. He was eight months old.
I know I couldn't say that to you before. I'm sorry. (GO)

72

+Tri.

p

w/Vcl.

73

G.P.

DIANA: (cont'd.)We wanted to give you a normal life...
but I realize I have no clue what that is.**Freely**

74 NATALIE: 75 76 77

I don't need a life— that's normal— that's way too far a-way.— But
Vln.

(Solo) 78 79 80

some-thing... next to nor - mal would be o-kay.— Yeah, some-thing next to nor - mal— that's the

+Vcl.

81 82

thing I'd like to try. Close e - nough— to nor - mal to get

Piano/Conductor

9. MAYBE (NEXT TO NORMAL)

Next to Normal

DIANA:
Okay. Now go
to your dance.

83 DIANA: 84 85

(NATALIE): We'll get by. by... We'll get by.

w/Stgs. *mf* *mp* *p*

+Gtr., Bs. *arco* w/Bs. *pizz* w/Vcl. +Tri.

V.S.

86 **Flowing** 87

Gtr.

w/Cym. roll +Stgs. trem.

p *mp*

88 89

mp

f *mp*

+Bs. *arco* sust.

Attacca #35
"Hey #3/Perfect for You (Reprise)

86 **Flowing** 87

Gtr.

w/Cym. roll +Stgs. trem.

p *mp*

88 89

mp

f *mp*

+Bs. *arco* sust.

Attacca #35
"Hey #3/Perfect for You (Reprise)

HEY #3

(Henry is at the dance, standing there)

Tender, Sparse $\therefore = 63$

2

3

NATALIE: 4

6

(Natalie arrives, coat off, showing her dress for the first time)

Hey.

HENRY:

Hey,

You look like a star—

+Vln.(harm)

Vcl,(harm)

Vibes

f

13

poco rit.

8

10

10

Oh I do!

vi - sion in blue...

And you are.

Vln, Vcl.(ord)

Vibes

(no rest)V.S.

Piano/Conductor

2. HEY #3

Next to Normal

11 A tempo

12 13 14

Well I said that I might.

Hey— You came. 1

Vln. *mp*

+Gtr.(sus)

mp G G(6) Gmaj7 G(6)

w/Vcl.

15 16 17 18

Not to-night.

thought we were through, me and you... Will your

Gmaj7 G(6) Em9 Esus⁴ 2 Em

Piano/Conductor

3. HEY #3

Next to Normal

19 20 21

Well she might be some - day She's
mom be o - kay? But for now it's all fine?

+Glock
Vln.

+Gtr.(arp)

C(add9) D/C C(add9)

Bs.
Vcl.(tacet)

22 23 24

still on my mind. Hey Hey am I
Can you leave it be - hind? Stay Let's see this thing
+Glock +Vcl.(15vb)

+Glock

D/C C(add9) D/C

+Cym.(roll)
(no rest) V.S.

Piano/Conductor

4. HEY #3

Next to Normal

25 cra - zy? I might end up cra - zy. You say that right

26 through. Vln.(only) I'll be here for you.

27

28

mf Gtr.(sus) *mp*

mf Cm7 *mp* Cm7

W/Bs. Bs.(tacet)

29 here. 30 *cresc. poco a poco* But then give it a year, or ten years, or a life... I could

Vln. Vcl.(unis)

31

pp Gtr. *cresc.* Gtr.(sim)

p D7sus

Bs. +Drs.

Becoming Agitated *poco accel.*

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

Vcl.(8vb)

33 *crescendo poco a poco*

Dm7 *crescendo poco a poco*

+Tom roll

Piano/Conductor

5. HEY #3

Next to Normal

(Henry grabs her
and holds her.)

HENRY:

Shhh!

35 36 37

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

f Dm7

tr

+Cym.(roll)

38 Colla voce

HENRY:

39 40 41

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

42 43 44 45

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

Vln. *pp*

+Gtr.(sus)

mp

p C Cm

Cym. (time sim)

46 47 48 49

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

poco rit.

C Cm G/D A⁶_{9/C#}

+Bs.

A tempo (HENRY)

50 51 52 53 54 55

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

Vln, Vcl. *mp* *p*

mp C(add9) crescendo poco a G(add9)/B poco

+Cym.(time)

56 *poco rit.*
NATALIE:

57

per - fect... Per - fect for
HENRY: Per - fect for

Vln.

Vcl.

p

58 **Tempo I**

59

60

61

you.

you.

Glock *p*

Vln, Vcl.

+Gtr.(sus)

p D(add9)/F# D6/F# Dmaj7/F# D(add9)/F# *mf*

Attacca #36
"So Anyway"

SO ANYWAY

(Diana enters, with suitcases.)

Colla voce, ballad

1 (Gtr, Perc. TACET throughout)

2

3 DIANA: *(a cappella)*

So an - y - way, — I'm

Vln, Vcl

TACET until m. 8

4

5

6

7 lea-ving. I thought you'd like to know. You're faith-ful, come what

8

9

10

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

PLAY

SOLO

Piano/Conductor

Expressive, heartfelt, somewhat free

2. SO ANYWAY

Next to Normal

11 12 13 14

go. And an-y-way, I'm leaving— I guess that you can

Vln.

(still solo) *p* +Vcl. *pizz. Bs.*

15 16 17 18

see. I'll try this on my own A life I've never known. I'll face the dread a-

Vln, Vcl. *mp*

mp w/Bs. o's

19 20 21 22 23

More motion rit. Freely

alone... but I'll be free. With you al-ways be-

(Bs.: *arco*) (Bs. out)

24 **A tempo** 25 26 27

side me to catch me when I fall, I'd nev-er
Vc. *mp*

28 29 30 31 *rit.*

get to know— the feel of sol-id ground at all. With you al-ways be-

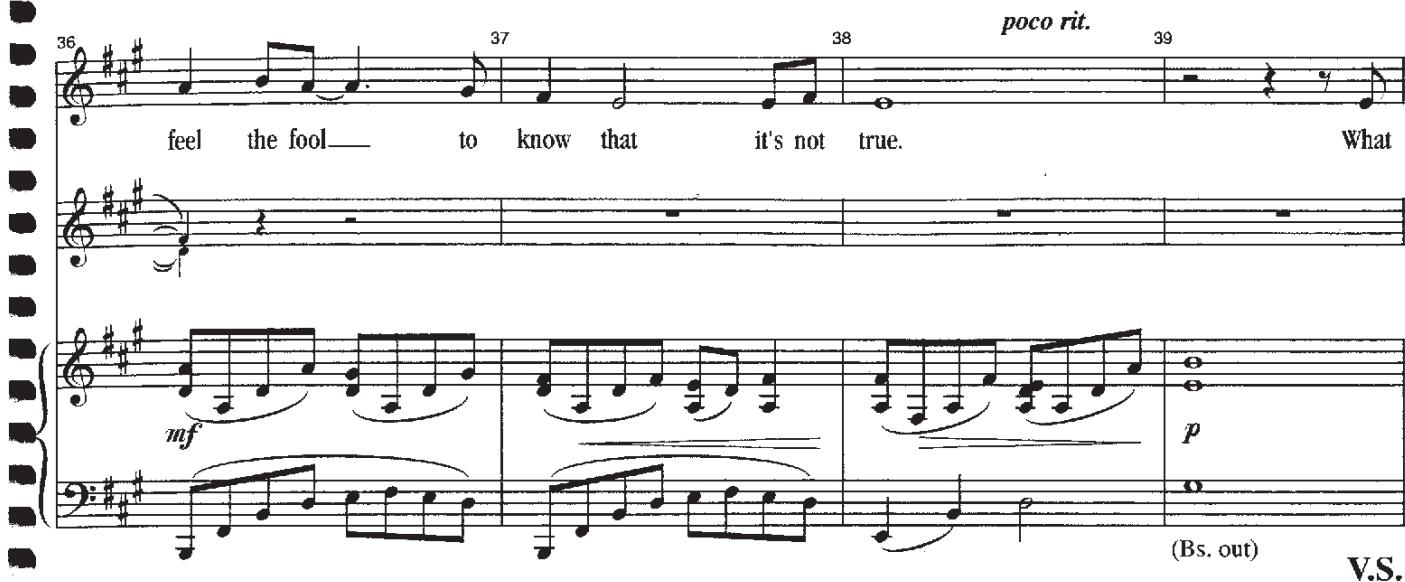
32 **A tempo** 33 34 35

liev-ing— that we can still come through, it makes me

Piano/Conductor

4. SO ANYWAY

Next to Normal



36 37 38 39

poco rit.

feel the fool— to know that it's not true. What

mf

p

(Bs. out) V.S.

40 **A tempo**

41

42

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

p cresc. poco a poco

mp cresc. poco a poco

Bs. sim.

43

44 *rit.*

45 *molto rit.*

danc-ers from the dance—but rath-er than let chance take me I'll take a

f

46 **A tempo - flowing**

47

48 *(Gabe enters, listening.)*

49 *rit.*

50 **Freely**

51 *(to 59)*

chance...

I'll take a chance—on

f

mp

pp

f

mp

p

Bs. o's

59 **Colla voce** 60 61 62

leaving— it's that or stay and die. I loved you once, and

Solo *p*

63 **A tempo** 64 65 *rall.* 66 **Colla voce**

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

mp *mf* *p*

mp *mf* *p*

+Bs. o's

67 68 69 *rit.* 70

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

mp *p*

p

mp *p*

(Bs. out)

The musical score consists of four staves. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the vocal part, indicated by a soprano clef. The third and fourth staves are for the bassoon, indicated by a bass clef. The score is in 4/4 time with a key signature of two sharps. The vocal part starts with 'Colla voce' and 'leaving— it's that or stay and die. I loved you once, and'. It then transitions to 'A tempo' with 'though you love me still, I know it's time for me to fly... I loved you once, and'. The bassoon parts are marked with 'mp', 'mf', and 'p'. The vocal part continues with 'though I love you still, I know it's time for me to go... and so good-' and ends with '(Bs. out)'. The piano part provides harmonic support throughout.

71 **A tempo**

72 *rit.*

bye.

mp

TACET *mp*

PLAY

Attacca #37
"I Am The One (Reprise)"

I AM THE ONE (REPRISE)

(Diana leaves. Dan sits, unmoving.)

Freely

1 2 3 4

Solo *p* A AMaj7sus C# Dsus4 A Asus4 C# AMaj7sus 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#

V.S.

Piano/Conductor

2. I AM THE ONE (REPRISE)

Next to Normal

7 am the one, — and you walked a - way. 8 I am the one — who wait-ed...

Vcl. *p* — *mp*

10 and now you act — like you just don't give a damn — 11 like you ne- ver knew who I am.

12

Dadd9/F# D A/C# Bm7 Esus4 Bm7 Esus4

13 Tenderly, with a slow pulse (*Gabe moves slowly closer to Dan*)

14 I am... 15 I am... I've always been here.

GABE: I am the one — who knows — you. I am the one — you fear. — I am the one who's always been here.

+Vln.

Gtr. rhythm Gtr. etc.

mp A5 A/C# Dsus2/F# D A A/C#

Piano/Conductor

3. I AM THE ONE (REPRISE)

Next to Normal

16 17 18

I am... I am...

I am the one who'll hear you. I know you told her that I'm

Dsus2/F# D A/C# Dsus2/F# D

19 20 21

GABE: not worth a damn, but I know you know who I am.

Dark, with a growing pulse $\text{♩} = 90$
[21] DAN: No

GABE: not worth a damn, but I know you know who I am.

Bm7 Esus4 Bm7 C#7 (p) TACET p Bs.

+Drs: time (HH on '2' & '4')

GABE: I know you know who I am.

Bm7 Esus4 Bm7 C#7 (p) TACET p Bs.

+Vcl.

Piano/Conductor

4. I AM THE ONE (REPRISE)

Next to Normal

24 25 26 27

DAN: Why didn't you go with her? DAN:

GABE: Let me go.

I know you know—who I am. 'Cause I'm holding on....

PLAY *mf* Gtr. +Vln. w/Gtr.

+Snare, Crash Drs: time (FT. on '4')

28 29 30

Accel.

Let me go. You don't know....

And I won't let go.... Yeah I want you to know....

Drs. Drs.

D/A A E Dadd9

Rock March

GABE/DAN:

31 32 33

I am the one who held you. I am the one who cried. I am the one who watched while you died.

Stgs.

w/ Gtr. A Asus2/C# Dsus2/F# D A Asus2/C#

w/ Drs. a la Gadd

34 35 36

Yeah yeah yeah I am the one who loved you. I tried pre-ten - ing that I

Dsus2/F# Dsus4 D A Asus2/C# Dsus2/F# D A/C#

+Cr.

37 38 39

GABE: rit. Freely DAN: Gabe...

don't give a damn but you've al - ways known who I am.

Bm7 Esus4 Bm7 C#7

w/ Drs. a la Gadd

Piano/Conductor

6. I AM THE ONE (REPRISE)

Next to Normal

...Gabriel...

41 Stgs. *rall.*

GABE: Hi Dad.

(*Natalie arrives home.
Gabe disappears.*)
NATALIE: Dad?

The musical score consists of two staves. The top staff is for the piano, with a treble clef, a key signature of two sharps, and a common time signature. It features a vocal line with lyrics, dynamic markings (mp, pp), and performance instructions (rallentando, Stgs.). The bottom staff is for the conductor, with a bass clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking (pp) and a performance instruction (+Cym. roll). The score is numbered 40 at the beginning of the piano staff and 42 at the beginning of the conductor staff.

FINALE: LIGHT

NATALIE: What the hell? Why are the lights off? Where's Mom?

DAN: She's, uh, she's... NATALIE: Gone.

DAN: Yes. NATALIE: Huh. So it's just me and you. For now.

DAN: Yes. NATALIE: Okay. (MUSIC)

Tenderly, poco rubato

1 2 3 NATALIE: 4 5

We need some light. First of all, we need

Syn: Ice

SOLO 6 7 8 9 10

pp +Fing. Cym.

— some light. You can't sit here in the dark and all a - lone it's a sor-ry sight. It's

+Fing. Cym. (no Fing. Cym.)

+Vcl.

11 12 13 14 = 96 15 16

just you and me. We'll live. You'll see...

+Tri. +Tri. +Syn. 8va sus.

mp +Cym. scrape

+Elec. Bs. Toms

17 DAN: 18 19 20

Night af - ter night we'd sit and wait for the morn - ing light.

w/Syn. sim.

mp C7no3 Vcl. C7sus Toms C7no3 C7sus Toms

+Crash +Crash

21 22 23 24

But we've wait - ed far - too long - for all that's wrong - to be made - right.

Vcl. (Syn. out)

C7no3 Fsus²/A Fsus² Gsus

+Crash +Cym. roll

25 DIANA: 26 27 28

Day af - ter day... Wishing all - our cares - a-way...

Stgs.

mf

C7no3 Vcl. C7sus Toms C7no3 C7sus

+Crash +Crash +Splash

29 30 31

Trying to fight the things we feel... but some hurts nev - er heal...

SOLO

C7no3 G5/Aflat Am

(no Bs.)

32 33 34

Some ghosts are nev - er gone, but

Stgs.

Em Am Fadd9 F FMaj7 F6

+Bs.

35 36 37 38

we go on. We still go on. And you find

Vln. +Vcl. 8vb

mp mf

loco

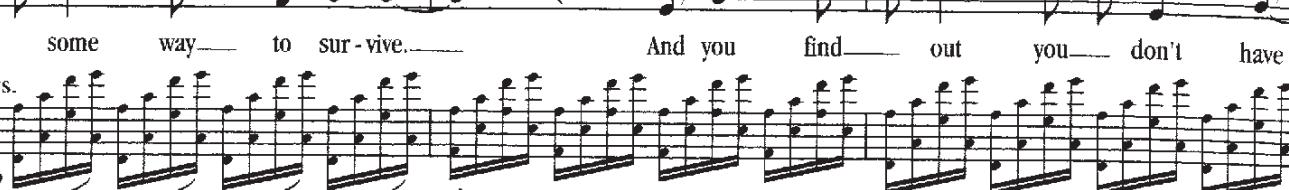
C/E Fadd9/D Gsus G C/E Fadd9/D Gsus

+Cym. roll

39

40

some way to sur - vive. And you find out you don't have

Stgs.  sim.

Drs: Cym's. *ad lib*

41

42

43

44

— to be hap - py at all — to be hap - py you're a - live.

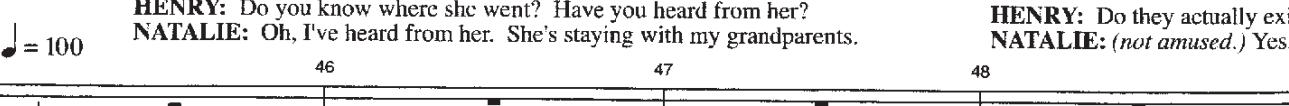
45

46

47

48

Dm⁹  Gsus  +Drs. fill 

Fadd9 

HENRY: Do you know where she went? Have you heard from her?

NATALIE: Oh, I've heard from her. She's staying with my grandparents.

HENRY: Do they actually exist?

NATALIE: (*not amused.*) Yes.

45 $\text{♩} = 100$

46

47

48

Gtr.  Vln. 

p C7no3 C7sus C7no3 C7sus C7no3 C7sus

+Cym.  scrape (Stgs, Bs. out)

Piano/Conductor

5. FINALE: LIGHT

Next to Normal

49 Gtr. **HENRY:** So—that's good right? 50 **NATALIE:** Well, going home has never been a solution to any of my problems. 51

Vln.
Vcl.
p
C7no3 C7sus C7no3

HENRY: That's what you have me for.

NATALIE: Seriously? You're like number 3 on my list of issues.

52 53 **HENRY:** You keep a list?

NATALIE: But you're my favorite problem.

HENRY: That's all I ask. (GO)

Safety

54 **cresc. poco a poco**

Gtr.

Stgs.

55 **Fsus²/A**

Fsus²

Gsus

+Bs, Cyms, Gtr.

Open groove

NATALIE:

56

57

Day af - ter day, give me clouds, and rain,

Stgs. +8vb

mf

Gtr.

H.H.

mf D5

etc.

D7sus

D5

(Bs. cont'd.)

58 — and gray. 59 Give me pain if that's what's real— it's the
DR. MADDEN:
it's the

D7sus D5 D5/B_b

61 price we pay— to feel. 62 63
DR. MADDEN:
price we pay— to feel. The price— of love

Bm F#m⁷ Bm

This musical score page for '6. FINALE: LIGHT' from 'Next to Normal' contains two systems of music. The top system (measures 58-60) features a vocal line with lyrics '— and gray.', 'Give me pain if that's what's real— it's the', and 'DR. MADDEN: it's the'. The piano accompaniment includes chords labeled D7sus, D5, and D5/Bb. The bottom system (measures 61-63) features a vocal line with lyrics 'price we pay— to feel.', 'DR. MADDEN: price we pay— to feel.', and 'The price— of love'. The piano accompaniment includes chords labeled Bm, F#m⁷, and Bm. The score is in common time and uses a treble clef for the vocal parts.

64 65 66

DAN:

We love

(MADDEN)

— is loss, — but still we — pay. — We love

marcato

D⁵/G Dsus/F[#] Em⁷ Asus A

DAN: I know you can't tell me... if you're still treating her.
I just wonder if she's OK.

67 68 69

an - y - way. —

an - y - way. —

Glock.

mp *p*

Dsus/F[#] Em⁷ A7sus (Underscore) *p*

V.S.

DR. MADDEN:

I believe she's working on it. And she's aware of the risks.

DAN: Do you think
she'll come home?**DR. MADDEN:** It's hard to know.

70

71

72

73

Stgs. *p*

+Bs.

DAN: Right.**DR. MADDEN:** Dan. Would
you like me to recommend someone...
for you to talk to?**DAN:** Oh, no, I. Yes, I would. (GO) Thank you.**GABE:**

74

75

Vamp

79

+Gtr. ♩'s
w/Drs. (Cyms ♩'s)

w/Toms, Gtr. ♩'s

V.S.

80

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

81

mp

Drs: time (Floor Tom on '4')

simile

mf D (Gtr. out) A/C#

w/Bs.

82

der how we wan - dered for so long, so blind. The wast-

83

C G/B

GABE/
MADDEN:
mp

84

ed world we thought we knew the light will make it look brand new so

85

Em Csus²

w/Bs. (w/fills)

cresc. poco a poco

86 NATALIE: *p* 87
 DIANA: *mp* 88
 GABE/ MADDEN: *p* 89

HENRY/ DAN: *p* (solo)
 Let it... let it... let it... let it...
 Let it... so let it... let it... let it...

Vcl. *mp* Gtr.
 Elec. Gtr. *mf* *mf* *mf* *mf*

mp Am7 F Maj9 F Maj7
 w/Bs. Bs, Vcl. 8va

90 Shine! 91 Shine! 92 Shine! 93

GABE: Shine! Shine! Shine!
 mp

DAN/ MADDEN: Shine! Shine! Shine!
 mp

HENRY: Shine! Shine! Shine!
 mp

Shine! Shine! Shine!

Tutti Dsus/F# G Asus C G/B Am7 Esus
 (no Vln.) Toms Sn. Tom Cym. ff

94 Day af - ter day... 95 Day af - ter day... 96 Day af - ter day... 97 Day af - ter day... We'll find the will to find our way.

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

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

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

Day af - ter day... Day af - ter day... Synth: Organ, Vcl. 8vb

Gtr.

Drs: back-beat time Bs.

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

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

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

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

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

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

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

(Syn, Vcl. out)

A F6 F#m +Vcl.

101 102 103 104 **cresc. poco a poco**
there will be light.

there will be light.

DAN:
when our long night is done there will be light.

Vcl. **cresc. poco a poco**

Cm **p** **Bs.** **A/C#** **Bm⁹**
(Bs. out) +Cym. roll +HH **Js**

105 106 107
There will be light. When we o -
there will be light. When we o -
There will be light. Shine.
MADDEN, DAN: There will be light. When we o -
There will be light. When we o -
There will be light. When we o -

E sus **A/C#** **Asus/B** **Tutti E sus (no Vln.)**
+Gtr. **Js**

108

pen up our lives, sons and daugh - ters, hus - bands, wives

pen up our lives, sons and daugh - ters, hus - bands, wives

sons and daugh - ters, hus - bands, wives

pen up our lives, sons and daugh - ters, hus - bands, wives

pen up our lives, sons and daugh - ters, hus - bands, wives

Syn: Bells

Vcl

Gtr.

Gtr. etc.

Fm

D

w/Bs.

111

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

Bm

Esus

E

D

Tutti Rhy.

Piano/Conductor

14. FINALE: LIGHT

Next to Normal
Molto rit.

114

cresc. poco a poco

115 116 117

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

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

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

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

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

Syn: Organ *f*

A B7 B *mf* B/D# B/F# B/D# B — Dsus² —

+Vcl.

118 119 120 (Lights.)

— There will be light! —

f *ff*

f D Dsus² *ff*

End of Play

BOWS & EXIT

CUE: Lights up

1 Half-time feel ($\omega = 90$) 2 Vln, Vcl (8vb)

"You Don't Know" w/Gtr.

3 4

5 6 7 8

9 10 11 12

Am⁷ B⁷sus F F

Drum fill

Gtr.

The score consists of two staves. The top staff is for piano/conductor, featuring a treble clef, a bass clef, and a common time signature. It includes dynamic markings like 'f' and 'ff', and chord symbols like C, F(add9)/A, Dsus, D, Gsus, and G. The bottom staff is for guitar, also in common time, with a treble clef and bass clef. It includes dynamic markings like 'f' and 'ff', and chord symbols like Am⁷, B⁷sus, F, and F. A 'Drum fill' is indicated in the middle of the score. Measure numbers 1 through 12 are marked above the staves. The score is divided into measures by vertical bar lines.

13 14 15 **Safety**
Stgs. 1st x only

16

Am⁷ B^bsus F *mf*

17 Aggressive Rock (♩ = 144) 18 19 20

Gtr. + Drs. only
TACET - (cued for rehearsal)

21 22 23 24

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

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

Drum fill + Bass gliss. in

V.S.

25 Synth.

26 27 28 29 30

Gtr, Bs, Drs. PLAY etc.

G Csus2 G Csus2 G Csus2 Dsus4 Csus2 G Csus2 G Csus2

31 32 33 34

Gtr. SOLO A

G C/G G Gsus >

35 Synth(+Vcl.)

36 37 38

Gtr. solo Tutti

A5 A7sus4 D/A A5 A7sus4 D/A

39 40 41 42

end Gtr. solo

A5 A7sus4 D/A A5 A7sus4 A

Drum fill

43 44 45 46

Synth, Stgs. OUT

G D A D/A A

47 48 49 50

sub. *p* cresc. poco a poco

Csus2 C Csus2 C Dsus D Dsus2 D *sfz*

Drum fill

51 52 53 54 55 56

f Synth. etc.

G Csus2 G Csus2 G Csus2 Dsus4 Csus2 G Csus2 G Csus2

57 58 59 60

Synth, Stgs. OUT

G C/G G Gsus

61 Synth. 62 63 64

f Dsus Csus Dsus Csus Dsus Csus Dsus

65 +Vcl. 66 67 68

ff Tutti

ff G⁵ Gsus/F G⁵ G7sus⁴/F C G Gsus/F G⁵ G7sus⁴/F C

69 Repeat ad lib. 70 71 72

G⁵ Gsus/F G⁵ G7sus⁴/F C G⁵