

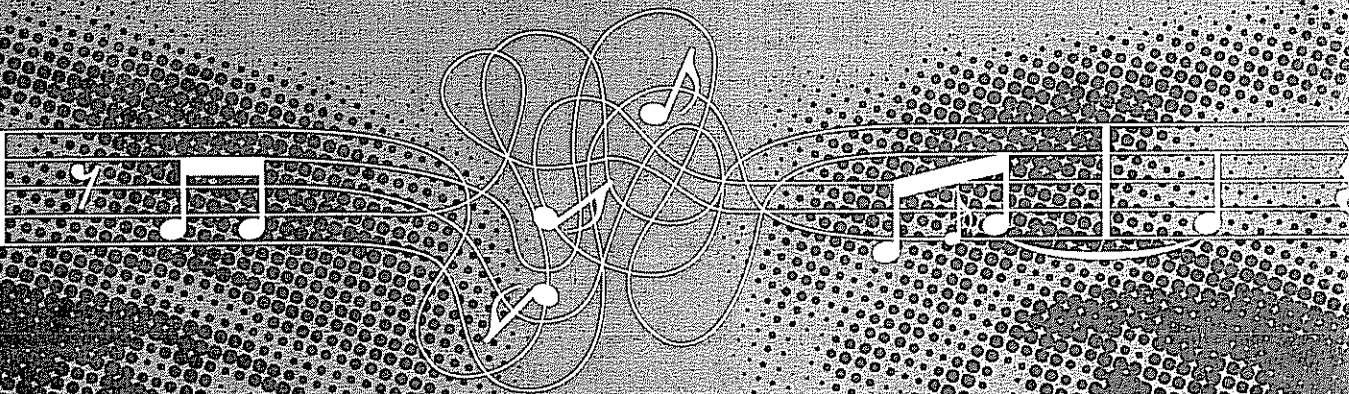
PIANO • VOCAL

Vocal Selections from

next to normal

an original musical

Music by TOM KITT
Book and Lyrics by BRIAN YORKEY



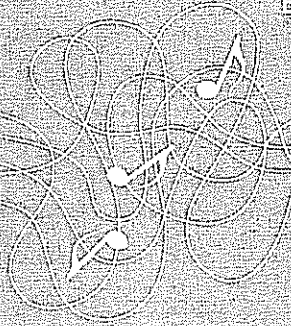
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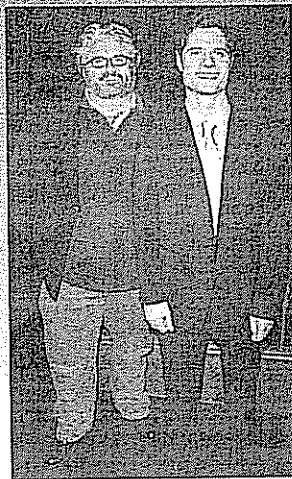
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Brian Yorkey and Tom Kitt
Photo Courtesy of Walter McBride

Welcome to the songs of *Next to Normal*.

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

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

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

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

Enjoy.

Tom Kitt and Brian Yorkey

PRELUDE

Music by
TOM KITT

Rhythmic with strong pulse, not too fast ♩ = 94

pp *p* A7(no3) Asus

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

fp A7(no3) Asus A7(no3) Asus A7(no3) Asus
let ring

A7(no3) Asus A7(no3) Asus
rit

Attacca
"Just Another Day"

JUST ANOTHER DAY

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Moderately bright rock (♩ = 164)

Em Em9 Em Diana: *mf*

They're the

G2 G

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

Em G2 G Am7

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

C2 C Am7

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

D/E E5 C

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

F(9) F F(9) F Dsus D

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

Diana: *Natalie? It's four in the morning - is everything okay?*
Natalie: *Everything's great Why wouldn't it be great? It's great!*
(She gulps from the can)

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

mp

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

Am7 Am Am7 Am D/E Em

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

Em(9) Em Em(9) Em Em(9) Em Em(9) Em

Natalie:
mp

So it's

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

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

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

oth - er fam - 'lies live___ the way___ we do___ If they

Am7 C2 C

love each oth - er or ___ if they ___ just fake ___ it. And if

Am7 D/E Em *mf*

oth - er daugh - ters feel ___ like I ___ feel too ___ 'Cause some

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

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

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

ing to ___ get through ___ For just an - oth - er

Am7 C G Dsus Am7 C G

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The piano part consists of chords in the right hand and a bass line in the left hand. The lyrics are "day . for an - oth - er sto - len ho -".

C2 C Dsus G

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

The second system continues the vocal line and piano accompaniment. The lyrics are "ur when the world will feel my pow - er and o - bey -".

C2/G G Gabe/Natalie: Am7 C2

It's just an - oth - er day .

The third system includes a vocal line with lyrics "It's just an - oth - er day ." and piano accompaniment. The system is marked with "Gabe/Natalie:" above the vocal line.

Dsus Am7 C2 G D/F# Gabe: Natalie:

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

The fourth system features a vocal line with lyrics "Feel - ing like I'll live for - ev - er Feel - ing like -" and piano accompaniment. The system is marked with "Gabe:" and "Natalie:" above the vocal line.

Em Fmaj7

this feel - ing nev - er goes a - way

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

For just an - oth - er day

p
mp

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

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

mf

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

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

G2 G Am7 Am Am7 Am

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

The first system of music features a vocal line in treble clef with lyrics "but you're grap - pling with that gray and rain - y weath-". The piano accompaniment is in G major and consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#).

C(9) C Am7 Am Am7 Am

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

The second system of music features a vocal line in treble clef with lyrics "er, and you're liv - ing on a lat - te and a". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature has one sharp (F#).

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

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

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

The third system of music features a vocal line in treble clef with lyrics "prayer Can you keep the cup from tip - ping? Can you". Below it is a solo line for "Diana" in treble clef with lyrics "Prayer Keep the cup from tip - ping? Can you". The piano accompaniment is in G major and consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#).

F(9) F F(9) F Dsus

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

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

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "keep your grip from slip - ping in de - spair?". The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

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

For just an - oth - er day

The second system continues the musical score. It features two vocal staves and piano accompaniment. The lyrics are "For just an - oth - er day In the hus -" and "For just an - oth - er day". The piano accompaniment includes dynamic markings such as *f* and *mf*. The system concludes with a *Vol.* marking in the piano part.

C G Dan: C(9) C D7sus

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

The third system of the score includes two vocal staves and piano accompaniment. The lyrics are "tle and the hur - ry, you want to wipe your wor -". The piano accompaniment features a *mf* dynamic marking. The system ends with a long note in the piano part.

G C(9)/G G

**Dan/
Diana:** ry clean a way

Natalie: For just an - oth - er

Gabe: For just an - oth - er

For just an - oth - er

Am7 C G Dsus Am7 C2 G

Diana: day I will keep the plates all spin -

day hey yay

day hey yay

**Diana/
Natalie:** ning with a smile so white and win - ning all the way

Asus

A

Diana/
Natalie:

C(9)

Gabe/
Dan: 'cause what does - n't kill me does-

'cause what does - n't kill me does-

mp

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

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

Diana/Natalie:

Am7/D

day It on - ly hurts when I breathe _

Natalie: *mp*

day

Think
Gabe: *f*

It on - ly hurts when I think...

Dan: *f*

mp

It on - ly hurts when I try _ Cry

mf

p.

p.

p.

mp

D

G/D

D7(no3)

Cry, hurts It hurts It

f *mp*
It on - ly hurts when I cry ___ It hurts

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

f
It on - ly hurts when I work ___ It

Henry/Dr. Madden:

It hurts. It

G/D

f

D7sus

hurts It on - ly hurts when I say.

f *mf*
It on - ly hurts when I move, ___ when I say

mf
It hurts when I say ..

mf
hurts It hurts when I say

mf
hurts. It hurts when I say .

sub p

Am7

C

G

Dsus

Am7

A bus - y, bus - y day

It's just an - oth - er day

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

It's just an - oth - er day

It's just an - oth - er day

C

G

C(9)

C

D7sus

I will hold it all to - geth - er

And you wish that you were run -

ing sun is stun - ning

And you wish that you were run -

Dr. Madden/Henry:

And you wish that you were run -

G C/G G

I will hide the mess_ a - way_ And I'll_

ning far_ a - way_ It's just an - oth - er

far_ a - way_ It's just an - oth - er

ning far_ a - way_ It's just an - oth - er

ning far_ a - way_

The first system of the musical score consists of six staves. The top five staves are vocal lines for different voices, each with lyrics underneath. The lyrics are: "I will hide the mess_ a - way_ And I'll_ ning far_ a - way_ It's just an - oth - er far_ a - way_ It's just an - oth - er ning far_ a - way_ It's just an - oth - er ning far_ a - way_". The sixth staff is a piano accompaniment with a treble and bass clef, showing chords and melodic lines.

Am7 C2 G Dsus Am7 C2

(Diana):

sur - vive_ an - oth - er day, and I_

(Natalie):

day_

(Gabe):

day, birds_ are sing - ing, things_ are grow -

(Dan):

day_

The second system of the musical score features four vocal lines and piano accompaniment. The vocal lines are labeled with names in parentheses: (Diana), (Natalie), (Gabe), and (Dan). The lyrics are: "sur - vive_ an - oth - er day, and I_ day_ day, birds_ are sing - ing, things_ are grow - day_". The piano accompaniment is shown in the bottom two staves, with treble and bass clefs.

G D/F# Em

— will pray— to hold on just this

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

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

This system contains a vocal line with lyrics, a piano accompaniment line, and a grand staff. The key signature has one sharp (F#). The first system of music includes the lyrics: "— will pray— to hold on just this" and "ing, and you wish— you could— be go - ing, but— you". The second system includes the lyrics: "And you wish— you could— be go - ing, but— you".

A G/B C2 C

subito p cresc poco a poco

way. and for— my fam - 'ly's sake—

subito p cresc poco a poco

stay, you stay, _____

subito p cresc poco a poco

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

subito p cresc poco a poco

stay, you stay _____ though you know.

cresc poco a poco

This system contains a vocal line with lyrics, a piano accompaniment line, and a grand staff. The key signature has one sharp (F#). The first system of music includes the lyrics: "way. and for— my fam - 'ly's sake—". The second system includes the lyrics: "stay, you stay, _____". The third system includes the lyrics: "stay And you stay— and stay— for - ev - er, though you know.". The fourth system includes the lyrics: "stay, you stay _____ though you know.". The piano accompaniment includes the instruction "cresc poco a poco".

C2 C C2 C *f*

I'll take what I can take, I'm on - ly just a - wake. Ev-'ry

stay, and you know that for for - ev - er.

it's now or nev - er, and you know that for for - ev - er

it's now or nev - er, stay

C2 G/D D C2/E

(Diana):

day is just an - oth - er and an - oth - er and an -

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

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

subito p

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

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

Dsus Am7(4) C G

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

Em9 Em Em9 Em A5 B5 Em9 Em

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

Em9 Em A5 B5 (Spoken.)

ning and I think the house is spin - ning.

EVERYTHING ELSE

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Classical Sonata

Allegro

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

C Solo G7 G#dim7

(She's silent at first...)

Am Em Dm D7 G

(... then coaches herself)

D7 G

C
a tempo

Natalie:

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

G7

Bat - shit, I hear But his

This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some notes beamed together.

C

F/G

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

This system covers measures 3 and 4. The vocal line has a triplet of eighth notes in measure 3 (G4, A4, B4) and a quarter note C5 in measure 4. The piano accompaniment continues with the eighth-note pattern, featuring a triplet of eighth notes in the right hand in measure 4.

G7

Em

E

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

This system covers measures 5 and 6. The vocal line has a quarter note G4 in measure 5 and a triplet of eighth notes (A4, B4, C5) in measure 6. The piano accompaniment features a triplet of eighth notes in the right hand in measure 5. Dynamics markings *mf* and *mp* are present, with a hairpin crescendo between them.

Am

/G

F

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

This system covers measures 7 and 8. The vocal line has a quarter note G4 in measure 7 and a triplet of eighth notes (A4, B4, C5) in measure 8. The piano accompaniment features a triplet of eighth notes in the right hand in measure 8.

E7 Am /G

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

F Gsus G F2

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

p

Flowing

Gsus G Dm11

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

mf

Bb13(#11) C/G

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

mp

Chords: $A\flat+$, $A\text{m}$, $B\flat 9(\#11)$

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

Chords: F/A , $F\text{m}/A\flat$, C/G

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

Annotations: *cresc. poco a poco*

Chords: $D/F\sharp$, $F\text{maj}7$, $E9\text{sus}$, $E9$

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

Annotations: *mf*

Chords: $A\text{m}$, $F\text{m}/A\flat$

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

Annotations: *rall.*, *a tempo*, *mf*

C D

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

p

Dm7(b5)/F rit

and you play. and

rit.

Poco rubato

(Henry slips into the room, watching)

Dm Gsus G G7sus

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

pp

Gsus G Dm rall. C/F G

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

rall.

I DREAMED A DANCE

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

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

Ab 15^{ma} Eb13 A♭6 Ebm7 Eb

pp
8^{va}
(with pedal)

Ab Diana: Eb13 A♭6 Ebm7 Eb A♭

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

(15^{ma})

mp
(8^{va})

Fm7 B♭m7 Eb7 B♭m7 Eb7

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

(15^{ma})

(8^{va})

Steadier waltz, a little faster

Bbm7 Eb7 Ab Eb13 Ab6

I dreamed a dance with you.

(15^{ma}) *loco*

(8^{va}) *mp loco*

Tender, flowing

Ebm7 Eb Ab Eb+ Ab Ebm7 Eb7

You whis - pered sly - ly, soft - ly

Ab Fm7 Bbm7 Eb7 Bbm7

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

Eb7 Bbm7 Eb7 Ab accel Abmaj7

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

accel

Faster waltz

Ab6

Abmaj7

Gm7(b5)

C7sus

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

C7

Ab7

D \flat

I know the day will dawn...

B \flat m9

C7sus

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

Gabe:

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

Freely
Fm9

Eb9sus

Cm
rit

dance goes on.

dance goes on and on.

rit

Detailed description: This block contains the first system of a musical score. It features three staves. The top staff is a vocal line in treble clef with lyrics 'dance goes on.' and 'dance goes on and on.' The middle staff is a vocal line in treble clef with lyrics 'dance goes on and on.' The bottom staff is a piano accompaniment in bass clef with a 'rit' (ritardando) marking. The key signature has three flats (B-flat, E-flat, A-flat). The tempo/style is 'Freely'.

Poco rubato

Ab
Diana:

Abmaj7/Eb

Ab6

Ebm7

Eb

Ab

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

Detailed description: This block contains the second system of a musical score. It features three staves. The top staff is a vocal line in treble clef with lyrics 'I'll wake a - lone to - mor - row, the dream of our'. The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo/style is 'Poco rubato'.

Fm7

Bbm9

Eb7

Bbm7

Eb7

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

Detailed description: This block contains the third system of a musical score. It features three staves. The top staff is a vocal line in treble clef with lyrics 'danc - es through But now un - til for - ev - er, love,'. The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat).

Bbm a tempo C7sus C7 Fm Bb7sus

I'll live to dance with you _____

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (three flats). The tempo is marked 'a tempo'. The lyrics 'I'll live to dance with you' are written below the vocal line. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

Bb7 Bbm Ebsus Eb Bbm

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

The second system continues the vocal and piano parts. The lyrics 'I'll dream, my love I'll live, my' are present. The piano accompaniment maintains a consistent harmonic and rhythmic pattern, supporting the vocal melody.

Eb Eb7sus Eb Bbm7 Ebdim7 rall. e dim. Ab p a tempo

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

The third system includes the lyrics 'love and I'll die to dance with you'. The piano accompaniment features a 'rall. e dim.' (ritardando and diminuendo) section, indicated by a wavy line and a hairpin symbol, before returning to 'p a tempo'.

Abmaj7/Eb Ab6 Ebm7 Eb Ab

The fourth system shows the piano accompaniment concluding the piece. It features a 'rit. e dim.' section leading to a final chord marked 'pp' (pianissimo). The key signature remains B-flat major.

PERFECT FOR YOU

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Dark intense, urgent (♩. = 58)

Henry:

Our

mp

This system contains the first vocal line for Henry and the beginning of the piano accompaniment. The vocal line starts with a whole rest followed by a quarter note 'Our'. The piano accompaniment features a steady eighth-note pattern in both hands, with a mezzo-piano (*mp*) dynamic marking.

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

This system contains the second vocal line for Henry and the continuation of the piano accompaniment. The vocal line continues with the lyrics 'plan - et is poi - soned, the o - ceans, the air... a -'. The piano accompaniment maintains the same eighth-note rhythmic pattern.

Natalie:

Um,

round and be - neath... and a - bove... you.

This system contains the vocal line for Natalie and the continuation of the piano accompaniment. The vocal line begins with 'Um,' followed by the lyrics 'round and be - neath... and a - bove... you.'. The piano accompaniment continues with the eighth-note pattern.

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

Henry:
I'm

The first system of the musical score. It consists of three staves. The top staff is a vocal line for Henry, with lyrics "Hen - ry, that's true. and I to - tal - ly care". The second staff is a vocal line for Henry, with lyrics "I'm". The third staff is a piano accompaniment, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is in a major key and features a steady, rhythmic accompaniment.

Natalie: What?

try - ing to tell you I love you. The

The second system of the musical score. It consists of three staves. The top staff is a vocal line for Natalie, with lyrics "try - ing to tell you I love you. The". The second staff is a piano accompaniment, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music continues with a steady, rhythmic accompaniment.

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

mf

The third system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics "world is at war, filled with death and dis - ease, we". The second staff is a piano accompaniment, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music continues with a steady, rhythmic accompaniment. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the piano part.

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

The piano accompaniment consists of a right-hand part with flowing eighth-note patterns and a left-hand part with a steady eighth-note bass line.

Natalie:

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

The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal line.

(Henry:)

this is one fucked - up se - duc - tion ____

This

The piano accompaniment features a more sparse texture with block chords and sustained notes in both hands.

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

p

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "plan - et is pret - ty much bro - ken be - yond all re - pair". The piano accompaniment is in a grand staff (treble and bass clefs) with a dynamic marking of *p* (piano). The piano part features a steady eighth-note bass line and a treble line with arpeggiated chords.

but one thing is work - ing

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

if you're stand - ing there

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

Tenderly

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

mp

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

mf

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

cresc. poco a poco

mp

cresc. poco a poco

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

This system contains a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line consists of two phrases: "make my - self per - fect" and "per - fect for you". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Percussive, driving

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

This system continues the piano accompaniment with a more rhythmic, percussive feel. The right hand uses many chords and eighth notes, while the left hand has a driving bass line. The lyrics "You square all the corners, I straight - en the curves," are written below the vocal line.

Natalie:

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

This system features a vocal line for a character named Natalie. The lyrics are "You've got some nerve, Hen - ry, and I'm just all nerves." followed by "but e - ven if". The piano accompaniment continues with a driving, percussive style, using chords and rhythmic patterns.

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

sub. p

Tenderly

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

mp *p*

Henry:

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

poco rit. *poco rit.*

(falsetto)
do ... I can be per - fect for you _____

a tempo
p

Natalie: *rit* I can be per - fect for you. *Freely* Per - fect for you _____

Per - fect for you _____

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

I MISS THE MOUNTAINS

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Freely, wistful

C Cmaj7 Fsus F

Diana:
There

C/F F6 C/F

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

mp

G7sus/C C C/F F6

free would be me_ Now I see_ her feel the fi - re,

mp

C/F

G7sus/C

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

C

Dm7

Dm7/C

Gsus

G

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

p

Dm

Dm/C

G/B

Am7

G

Dm(9)

C(9)

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

G7sus

A7sus

Dm

rall. C/E

F

___ seems my wi - ld days___ are past ___ But

mf *rall* *mp*

C G/C B♭/C F/C

I miss the moun - tains _

mf

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'I' on a C4 note, followed by a half note 'miss' on G4, a quarter note 'the' on A4, a quarter note 'moun' on B4, a quarter note 'tains' on C5, and a final quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex treble line with chords and eighth-note patterns. The dynamic marking is mezzo-forte (mf).

C G/C B♭/C F/C

I miss the diz - zy heights _

Detailed description: This system contains the next two measures. The vocal line continues with a whole note 'I' on C4, followed by a half note 'miss' on G4, a quarter note 'the' on A4, a quarter note 'diz' on B4, a quarter note 'zy' on C5, a quarter note 'heights' on B4, and a final quarter rest. The piano accompaniment continues with the same rhythmic pattern as the first system.

C G/C B♭/C

All the man - ic, mag - ic days... and the dark, de - press - ing

Detailed description: This system contains the next two measures. The vocal line starts with a whole note 'All' on C4, followed by a half note 'the' on G4, a quarter note 'man' on A4, a quarter note 'ic,' on B4, a quarter note 'mag' on C5, a quarter note 'ic' on B4, a quarter note 'days' on A4, a quarter rest, a quarter note 'and' on G4, a quarter note 'the' on A4, a quarter note 'dark,' on B4, a quarter note 'de' on C5, a quarter note 'press' on B4, and a final quarter rest. The piano accompaniment continues with the same rhythmic pattern.

F C/E Dm C G/C

nights I miss the moun -

Detailed description: This system contains the final two measures. The vocal line starts with a whole note 'nights' on C4, followed by a quarter rest, a quarter note 'I' on G4, a quarter note 'miss' on A4, a quarter note 'the' on B4, and a final quarter rest. The piano accompaniment continues with the same rhythmic pattern.

Bb/C F/C C G/C

tains... I miss the highs.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'tains...' and 'I miss the highs.' The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

Bb/C F/C C G/C

and lows, all the climb - ing, all the fall - ing,

The second system continues the musical score with the lyrics 'and lows, all the climb - ing, all the fall - ing,'. The piano accompaniment maintains a consistent harmonic and melodic structure.

Bb/C Bb/D Bb/E F C/E

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

The third system includes the lyrics 'all the while the wild wind blows, sting - ing you with snow.' The piano accompaniment features more complex chordal textures.

Dm9 Am7 (ad lib.)

and soak - ing you with rain

The fourth system concludes with the lyrics 'and soak - ing you with rain'. The piano accompaniment includes a section marked '(ad lib.)'.

B \flat F F2

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

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

A \flat E \flat A \flat Gm

Moun - tains make_ you cra - zy, here it's safe_ and sound_ My mind_

mp

A \flat E \flat B \flat

_ is some-where ha - zy, my feet are on_ the ground_

Dm

Am

Dm

Am/C

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

Dm

rit.

Am

Bb

C/Bb

a tempo cresc. poco a poco

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

mp a tempo cresc. poco a poco

Bb

Gsus

noth - ing's_ real

Driving, hard strum

G

Gsus

D

A/D

And I miss the moun -

C/D

G/D

D

A/D

tains. I I miss the

C/D

G/D

D

A/D

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

C/D

C/E D/F# G

D/F#

and spend - ing all my time where the air is

Em

Bm

A/B

Bm

clear and cuts you like a knife

C G

I miss the moun - tains

mf

C G **Freely**

I, I miss the moun - tains I miss my

rall. *p*

D A/D C/D G/D

a tempo *rall.*

life I miss my

a tempo mp *rall.*

D

life

mf

(button w/pill bottle in trash)

VOLUME

HE'S NOT HERE

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Gently, freely

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

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

Dan:

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

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

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

More motion

Cm11 Cm11/Bb Abmaj9 *poco rit.*

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

mf *poco rit*

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

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

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

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

mf *mp rit.* *mf a tempo*

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

here

mp

YOU DON'T KNOW

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Hard rock $\text{♩} = 96$

N.C.

Am

C

D

C

G

Diana:

Do you

Am

C

D

C

G

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

Am C D C G

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

Am C D C

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

D C D

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

F C

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

F Esus

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

Half-time groove

C F/A

I know you don't know You say

Dsus D Gsus G

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

Am7 Bb2

it lays me so low, when you

F

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

mf

Double-time feel (Tempo D)

The sen -

Am C D C

mp

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

Am C D C G

mp (maintain strong drive)

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

Am C D C G

mp

Am C D C

keeps on rush - ing at_ you day by day_ by day_ by day _ You don't know_

D C D

_ You don't know_ what it's like to live_ that way_ Like a ref -

F C

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

F Esus E

_ me. it_ will kill_ me, but I don't know what I've done.

Lyrics by
BRIAN YORKEY

I AM THE ONE

Music by
TOM KITT

Moderate rock $\text{♩} = 92$

Dan: F#m7 A Bm7 D

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

of? And can you tell me why_ I'm_

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

We've been fine for so long now,

mf *mp* *mf*

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

how could some-thing go___ wrong___ that I___ can't see?___ 'Cause I'm hold - ing___

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line has lyrics: "how could some-thing go___ wrong___ that I___ can't see?___ 'Cause I'm hold - ing___". The piano accompaniment includes dynamic markings *mp* and *f*.

E D/A A

on,___ and I won't let

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "on,___ and I won't let". The piano accompaniment features dynamic markings *f* and *mp*.

E D(9)

go___ I just thought you should know....

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "go___ I just thought you should know....". The piano accompaniment features a dynamic marking of *mf*.

A A2/C# D2/F# D

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has lyrics: "I am the one___ who knows you, I am the one___ who cares, I". The piano accompaniment features a dynamic marking of *f*.

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

am the one_ who's al - ways been there _____

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands, with some notes marked with a 'v' for vibrato.

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

I am the one_ who's helped you, and if you think_ that I_ just

The second system continues the musical piece with the same vocal and piano parts. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Bm7 Esus Bm C#7

don't give a damn, _____ then you just don't know_ who I_ am_

The third system introduces a change in piano accompaniment style, with more sustained chords and a slower feel. The vocal line has some longer note values, including a half note.

F#m7 A Bm7 D

_____ Could you

mf

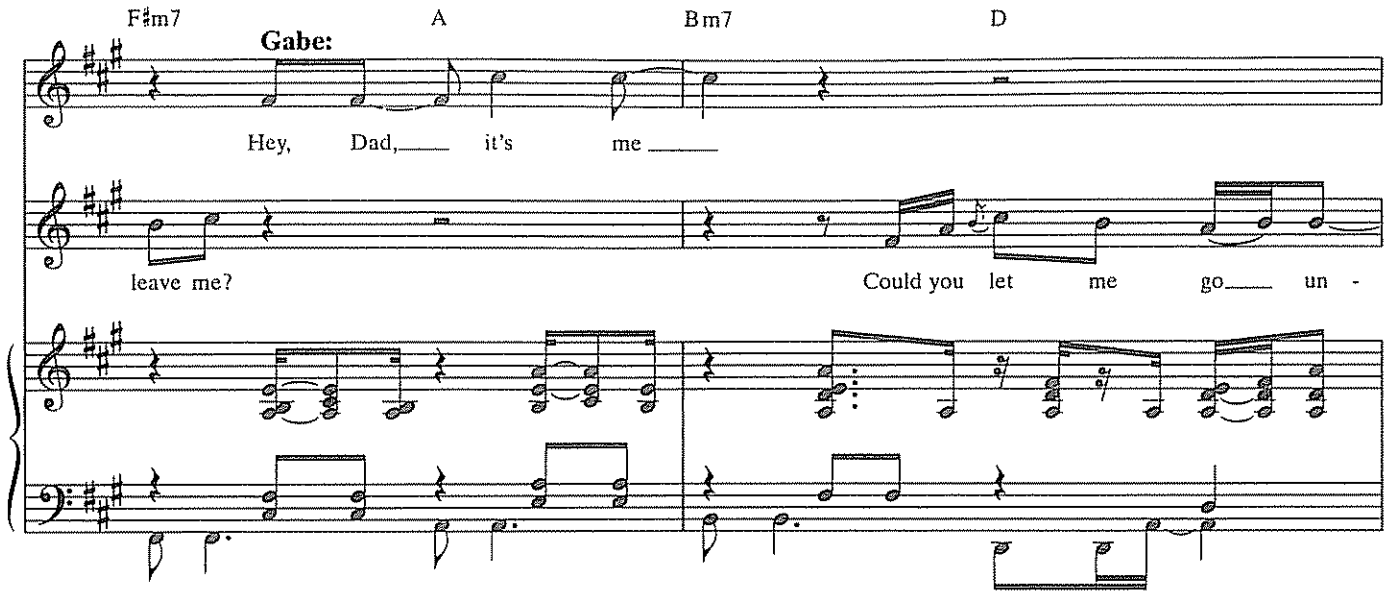
The fourth system begins with a piano introduction marked *mf* (mezzo-forte). The piano accompaniment is more sparse, using block chords and simple moving lines. The vocal line has a long rest followed by the words 'Could you'.

Gabe:

F#m7 A Bm7 D

Hey, Dad, it's me

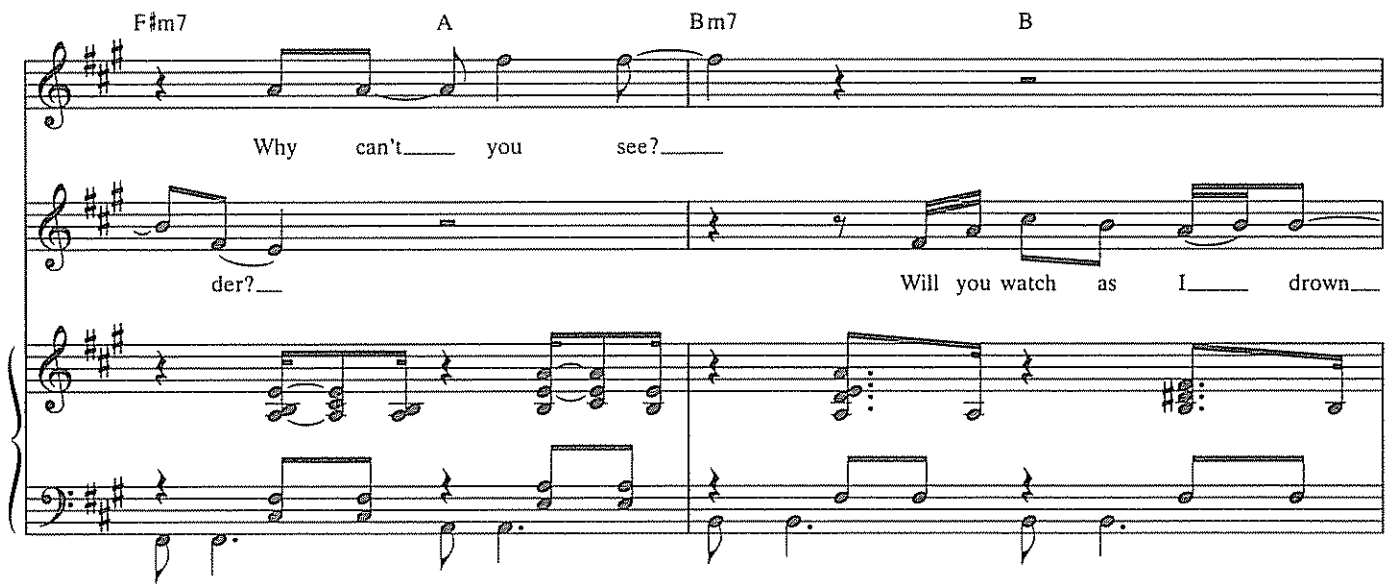
leave me? Could you let me go un -



F#m7 A Bm7 B

Why can't you see?

der? Will you watch as I drown

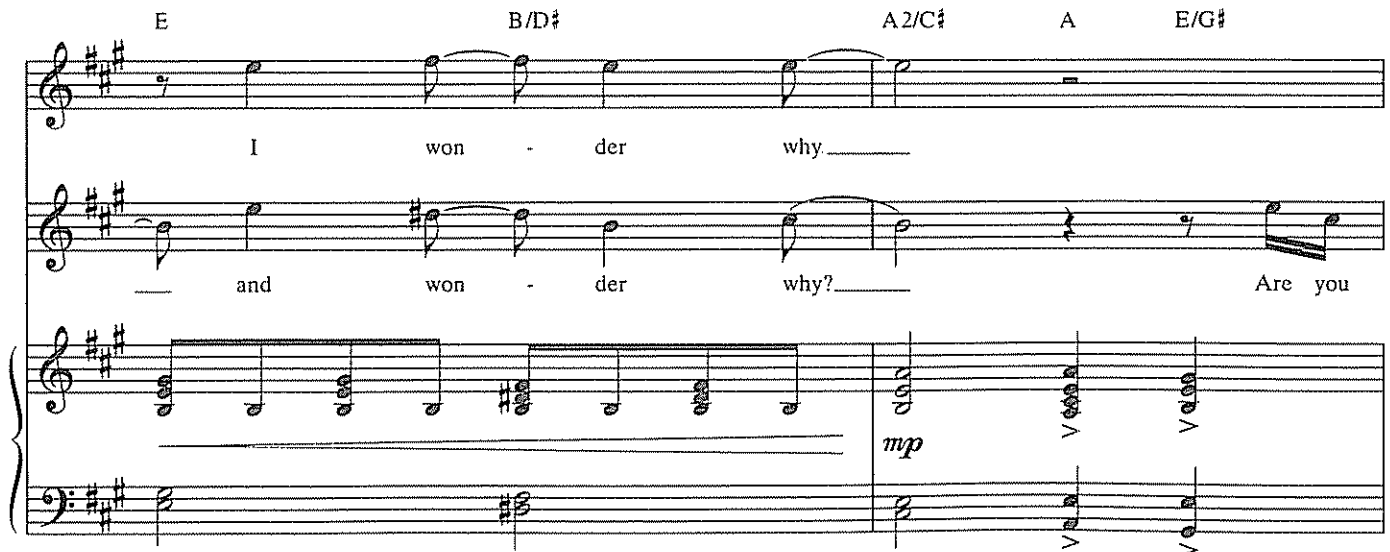


E B/D# A2/C# A E/G#

I won - der why

and won - der why? Are you

mp



F#m7 A Bm7 D

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

mf

This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The system includes a piano dynamic marking (*mf*) and lyrics for two lines of the song.

F#m7 A Bm7 B

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

This system contains the second two lines of music. It continues the vocal melody and piano accompaniment from the first system. The key signature and time signature remain the same. There are no dynamic markings in this system.

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

Well, so am I
that so am I? Tell me what to

mf *f*

This system contains the third line of music. The vocal melody and piano accompaniment continue. The piano part features a dynamic shift from *mf* to *f* for the final two chords. The system concludes with a double bar line.

E D/A A

Look at me do, tell me who to

E D(9)

Look at me And you'll see be so I can see what you see

A A2/C# D2/F# D

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

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

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

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

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

Bm7 Esus Bm7 Esus

You don't give a damn _____ Who I am
 won't give a damn, _____ but I know you know_ who I am

mf

D E F#m7 E

Yeah, yeah, yeah, yeah, who I am

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

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line consists of two staves. The first staff has lyrics: "Yeah, yeah, yeah, yeah, who I am". The second staff has lyrics: "Yeah, yeah, yeah, yeah That's who I am". The piano accompaniment is written for a grand piano with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The first staff of the piano part has a dynamic marking of *f*. The system is divided into four measures by vertical bar lines. Chord symbols D, E, F#m7, and E are placed above the first four measures of the vocal line.

D A E F#m7 E

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

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

The second system of music is similar to the first, with a vocal line and piano accompaniment. The vocal line has lyrics: "Yeah, yeah, yeah, yeah, who I am." and "Yeah, yeah, yeah, yeah That's who I am". The piano accompaniment is in the same key signature and style as the first system. The system is divided into four measures. Chord symbols D, A, E, F#m7, and E are placed above the first five measures of the vocal line.

D A E C#7sus C#7

Yeah, yeah, yeah, yeah, yeah, yeah

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "Yeah, yeah, yeah, yeah, yeah, yeah" and "Yeah, yeah, yeah, yeah That's who I am". The piano accompaniment is in the same key signature and style. The system is divided into four measures. Chord symbols D, A, E, C#7sus, and C#7 are placed above the first five measures of the vocal line.

D(9)

D/A A

'Cause I'm hold - ing

mp *mp*

E E(9) E D/A A E E(9)

Diana:

You say you hurt like me

You say that you know

Gabe:

on

And I won't let go

Gabe/Dan:

Yeah, I

D2

Oh you don't know

thought you should know

Oh

A A2/C# D2/F# D

I know___ you don't know___ You say___

I am the one___ who knows you, I am the one___ who cares,___ I

f

Detailed description: This system contains the first two lines of the song. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment. The bottom two staves are the piano accompaniment, starting with a forte (*f*) dynamic. The key signature has two sharps (F# and C#), and the time signature is 4/4. Chord symbols A, A2/C#, D2/F#, and D are placed above the vocal line.

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

___ that you're hurt - ing, I know___ it ain't___ so. You don't know ___

am the one___ who's al - ways been there ___ Yeah, yeah, yeah,

Detailed description: This system contains the next two lines of the song. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment. The bottom two staves are the piano accompaniment. Chord symbols A, A2/C#, D2/F#, D, D2, and D are placed above the vocal line.

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

___ why don't___ you just go?___ 'Cause it

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

Detailed description: This system contains the final two lines of the song. The top staff is the vocal line with lyrics. The middle staff is the guitar accompaniment. The bottom two staves are the piano accompaniment. Chord symbols A, A2/C#, D2/F#, D, and A/C# are placed above the vocal line.

Bm7

Esus

Bm7

C#7

lays me low _____ when I say _____

Dan:

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

F#m

C#m/E

D

A

Bm

You don't know _____ You don't know _____

_____ Who I am _____ Who I am _____

p

F#m

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

mf

SUPERBOY AND THE INVISIBLE GIRL

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Moderately bright ♩ = 92

D5 C5/D

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a D major key signature, starting on D4 and moving up to D5. The left hand plays a simple bass line of eighth notes, starting on D3 and moving up to D4. The tempo is marked as 'Moderately bright' with a quarter note equal to 92 beats per minute. The dynamics are marked 'mp' (mezzo-piano). There are two measures of rests in the right hand, indicated by 'V' marks, corresponding to the D5 and C5/D chords.

D5 C5/D D5

Natalie:

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

The first system of the song features a vocal line for Natalie and piano accompaniment. The vocal line is in a D major key signature and 6/8 time. The lyrics are: "Su - per-boy and the In - vis - i - ble Girl . . . son of steel and daugh - ter of". The piano accompaniment consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The dynamics are marked 'mp' (mezzo-piano). There are two measures of rests in the vocal line, indicated by a colon and a period, corresponding to the C5/D and D5 chords.

Dsus D G5

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

The second system of the song features a vocal line for Natalie and piano accompaniment. The vocal line is in a D major key signature and 6/8 time. The lyrics are: "air. He's a he - ro, a lov - er, a prince, she's not". The piano accompaniment consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The dynamics are marked 'mp' (mezzo-piano). There are two measures of rests in the vocal line, indicated by a colon and a period, corresponding to the Dsus and D chords.

Driving folk rock

D5 C5/D D5

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

C5/D D5 A5/D

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

G5 D5

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

With more swing, in 2

A5/D D Asus A Dsus D

I wish I could fly _____ and

Asus A D A7(3)/D D Asus A

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

Bm G Asus

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

mp cresc *f*

Original feel

D5 C5/D

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

D5 A5/D G5

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

G2 G Dsus D D2 D

son, he's not here I am here

Asus A Dsus D Asus A

Diana:

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

D A7(3)/D D Asus A Bm

(Diana):

per-fect plan. You know I love you I

C G2 G(9)

poco rit. *a tempo*

love you as much as I can.

poco rit. mp *a tempo*

Natalie:

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

mp

D5

Dsus D5

G2

G

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

G2

G

D

C5/D

fore she fades a - way

D5

Natalie:

C5/D

D5

Gabe:

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

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

f

A5/D G

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

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

D D2 D G D D2 D G

there she's not there she's not

there she's not there she's not

D D2 D G rit. D

there she's not there

there she's not there

I'M ALIVE

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Moderately bright rock ♩ = 160

G7

mp

(High-hat)

G G7sus/F G G7sus/F C2

Rhythmic Guitar progression

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

Gabe:

I am what you want me to be. and I'm your worst fear. you'll find

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

it in me. Come closer. Come

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

clos - er . I am more than mem -

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

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

Dsus C2 Dsus C2 Dsus C2 Dsus

know__ me, so show__ me When

C(9) A A7sus G/D

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

B7 C F/C C *f*

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'it', followed by a half note 'or', a quarter note 'I'm', a quarter note 'flesh', a quarter note 'and', a quarter note 'blood...', and a quarter rest. The piano accompaniment features a bass line with a half note 'B' and a treble line with a half note 'B'. The second measure continues the vocal line with a quarter note 'But', a quarter note 'I'm', and a quarter note 'a -'. The piano accompaniment continues with a half note 'C' in the bass and a half note 'C' in the treble. The third measure has a vocal line with a quarter note 'a -' and a quarter rest. The piano accompaniment has a half note 'F/C' in the bass and a half note 'F/C' in the treble. The fourth measure has a vocal line with a quarter note 'a -' and a quarter rest. The piano accompaniment has a half note 'C' in the bass and a half note 'C' in the treble. A dynamic marking of *f* is placed above the final note of the piano accompaniment.

Bouncy G C2 G C2 G C2

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

Detailed description: This system contains the third and fourth measures. The vocal line starts with a quarter note 'live,', a quarter note 'I'm', a quarter note 'a -', a quarter note 'live,', a quarter note 'I', a quarter note 'am', a quarter note 'so', a quarter note 'a -', a quarter note 'live,', a quarter note 'and', a quarter note 'I', a quarter note 'feed', a quarter note 'on', a quarter note 'the', a quarter note 'fear', a quarter note 'that's', a quarter note 'be -', and a quarter note 'hind_'. The piano accompaniment features a bass line with a half note 'G' and a treble line with a half note 'G'. The fifth measure continues the vocal line with a quarter note 'live,', a quarter note 'I', a quarter note 'am', a quarter note 'so', a quarter note 'a -', a quarter note 'live,', a quarter note 'and', a quarter note 'I', a quarter note 'feed', a quarter note 'on', a quarter note 'the', a quarter note 'fear', a quarter note 'that's', a quarter note 'be -', and a quarter note 'hind_'. The piano accompaniment continues with a half note 'C2' in the bass and a half note 'C2' in the treble. The sixth measure has a vocal line with a quarter note 'live,', a quarter note 'I', a quarter note 'am', a quarter note 'so', a quarter note 'a -', a quarter note 'live,', a quarter note 'and', a quarter note 'I', a quarter note 'feed', a quarter note 'on', a quarter note 'the', a quarter note 'fear', a quarter note 'that's', a quarter note 'be -', and a quarter note 'hind_'. The piano accompaniment has a half note 'G' in the bass and a half note 'G' in the treble. The seventh measure has a vocal line with a quarter note 'live,', a quarter note 'I', a quarter note 'am', a quarter note 'so', a quarter note 'a -', a quarter note 'live,', a quarter note 'and', a quarter note 'I', a quarter note 'feed', a quarter note 'on', a quarter note 'the', a quarter note 'fear', a quarter note 'that's', a quarter note 'be -', and a quarter note 'hind_'. The piano accompaniment has a half note 'C2' in the bass and a half note 'C2' in the treble.

Dsus C2 G C2 G C2

your eyes_ And I need_ you to need me, it's no sur - prise_ I'm a -

Detailed description: This system contains the fifth and sixth measures. The vocal line starts with a quarter note 'your', a quarter note 'eyes_', a quarter note 'And', a quarter note 'I', a quarter note 'need_', a quarter note 'you', a quarter note 'to', a quarter note 'need', a quarter note 'me,', a quarter note 'it's', a quarter note 'no', a quarter note 'sur -', a quarter note 'prise_', a quarter note 'I'm', and a quarter note 'a -'. The piano accompaniment features a bass line with a half note 'Dsus' and a treble line with a half note 'Dsus'. The seventh measure continues the vocal line with a quarter note 'your', a quarter note 'eyes_', a quarter note 'And', a quarter note 'I', a quarter note 'need_', a quarter note 'you', a quarter note 'to', a quarter note 'need', a quarter note 'me,', a quarter note 'it's', a quarter note 'no', a quarter note 'sur -', a quarter note 'prise_', a quarter note 'I'm', and a quarter note 'a -'. The piano accompaniment continues with a half note 'C2' in the bass and a half note 'C2' in the treble. The eighth measure has a vocal line with a quarter note 'your', a quarter note 'eyes_', a quarter note 'And', a quarter note 'I', a quarter note 'need_', a quarter note 'you', a quarter note 'to', a quarter note 'need', a quarter note 'me,', a quarter note 'it's', a quarter note 'no', a quarter note 'sur -', a quarter note 'prise_', a quarter note 'I'm', and a quarter note 'a -'. The piano accompaniment has a half note 'G' in the bass and a half note 'G' in the treble. The ninth measure has a vocal line with a quarter note 'your', a quarter note 'eyes_', a quarter note 'And', a quarter note 'I', a quarter note 'need_', a quarter note 'you', a quarter note 'to', a quarter note 'need', a quarter note 'me,', a quarter note 'it's', a quarter note 'no', a quarter note 'sur -', a quarter note 'prise_', a quarter note 'I'm', and a quarter note 'a -'. The piano accompaniment has a half note 'C2' in the bass and a half note 'C2' in the treble.

G C/G G

live . So a - live

Detailed description: This system contains the seventh and eighth measures. The vocal line starts with a quarter note 'live .', a quarter note 'So', a quarter note 'a -', and a quarter note 'live'. The piano accompaniment features a bass line with a half note 'G' and a treble line with a half note 'G'. The ninth measure continues the vocal line with a quarter note 'live .', a quarter note 'So', a quarter note 'a -', and a quarter note 'live'. The piano accompaniment continues with a half note 'C/G' in the bass and a half note 'C/G' in the treble. The tenth measure has a vocal line with a quarter note 'live .', a quarter note 'So', a quarter note 'a -', and a quarter note 'live'. The piano accompaniment has a half note 'G' in the bass and a half note 'G' in the treble. A dynamic marking of *mf* is placed below the first note of the piano accompaniment.

Gsus *mp* G5 F2 G5 F2 G5

I'm a - live

F C G5 G5 G7sus/F G5

I am flame and I

G7sus/F C2 G5 G7sus/F G5 Gsus G5

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

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

hurt you I'll heal you

F G5 G7sus/F G5 G7sus/F C2

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

G5 G7sus/F G5 Gsus G5 Dsus C2 Dsus

your darkest nightmare too I've shown you

C2 Dsus C2 Dsus

I own you And

Half-time feel

C A A7sus

though you made me you can't

A

G/D

B7

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

Tempo I

C

F/C

C

f

G

C2

G

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

C2

G

C2

Dsus

C2

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

G

C2

G

C2

G

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

C/G G Gsus

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a whole note chord C/G, followed by a half note G, and then a half note Gsus. The lyrics are "So a - live..." and "I'm a - live...". The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

A5 A7sus D/A A5 A7sus

I'm right_ be - hind_ you_

The second system continues the vocal line and piano accompaniment. The vocal line has notes for "I'm right_ be - hind_ you_". The piano accompaniment continues with chords A5, A7sus, D/A, A5, and A7sus.

D/A A5 A7sus D/A

You say_ for - get. but I_ re - mind_

The third system continues the vocal line and piano accompaniment. The vocal line has notes for "You say_ for - get. but I_ re - mind_". The piano accompaniment continues with chords D/A, A5, A7sus, and D/A.

A5 A7sus A G D

you_ You can try to hide_ you know_

The fourth system concludes the vocal line and piano accompaniment. The vocal line has notes for "you_ You can try to hide_ you know_". The piano accompaniment continues with chords A5, A7sus, A, G, and D.

D2 D A D/A A

that I will find you 'Cause if

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

you won't grieve me, you won't

sub. p

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

leave me be - hind Oh

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

aah ooh wah whoa

G5

G7sus

G5

G7sus

G7

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

G

C2

G

C2

G

C2

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

Dsus

C2

G

C2

G

C2

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

G

C/G

G

live. So a - live

Gsus

Dsus

C2

Dsus

C2

I'm a - live Yeah...

Dsus

C2

Dsus

G5

G7sus/F

G5

yeah I'm a - live

G7sus/F

C

G5

G7sus/F

G5

G7sus/F

C

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

G5

G7sus/F

G5

G7sus/F

C

G5

I'm a - live!

THERE'S A WORLD

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Slow, ghostly, somewhat free (♩ = 68)

G^{sus2}_{sus4} Gm G^{sus2}_{sus4} *poco rit.* Gm *Gabe: mp* G^{sus2}_{sus4} *a tempo* Gm C^{sus2}_{sus4} Cm $/Bb$

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

mp *poco rit.* *a tempo*

(with pedal)

$Am7(b5)$ $D7sus$ $D7$ Gm Dm

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

mp *poco rit.* *a tempo*

$Eb2$ Dm D *poco rit.*

world where the sun shines each day There's a

mp *poco rit.* *p*

A bit more movement

G^{sus2}_{sus4} *a tempo* $Gm7$ $Cm7(4)$ $Cm7$ $Am7(b5)$ $D7sus$ $D7$

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

mp *a tempo*

Gm Dm Eb(9)

time I know_ you'll see_____ there's a world where we can be__

The first system of the musical score features a vocal line in G minor with lyrics "time I know_ you'll see_____ there's a world where we can be__". The piano accompaniment consists of chords and moving lines in both hands. Chords are Gm, Dm, and Eb(9). Dynamics include a forte (f) section.

F9sus rit. F7 mp Bb a tempo

free _____ Come with_ me _____

The second system continues the vocal line with lyrics "free _____ Come with_ me _____". The piano accompaniment features a ritardando (rit.) section followed by a mezzo-piano (mp) section at a tempo. Chords are F9sus, F7, and Bb.

C7/Bb mf

Come with_ me _____ There's a

The third system continues the vocal line with lyrics "Come with_ me _____ There's a". The piano accompaniment features a mezzo-forte (mf) section. The chord is C7/Bb.

Ebm6/Bb rall. Cm7(b5) p Bb

world where we_ can be free_ Come with me

The fourth system concludes the vocal line with lyrics "world where we_ can be free_ Come with me". The piano accompaniment features a mezzo-forte (mf) section with a rallentando (rall.) section, followed by a piano (p) section and a pianissimo (pp) section. Chords are Ebm6/Bb, Cm7(b5), and Bb.

I'VE BEEN

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Moderate pop tempo ♩ = 96

Fm7 Db2 Fm7 Db2

Fm7 Db2 Ab Eb

Fm7 Db2 Fm7 Db2

Dan:
Stand-ing in... this room, well, I won-der what comes now... I

Detailed description: The image shows three systems of musical notation for the song 'I've Been'. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is marked as 'Moderate pop tempo' with a quarter note equal to 96 beats per minute. The first system has four measures with chords Fm7, Db2, Fm7, and Db2. The second system has four measures with chords Fm7, Db2, Ab, and Eb. The third system has four measures with chords Fm7, Db2, Fm7, and Db2. The lyrics 'Stand-ing in... this room, well, I won-der what comes now... I' are written under the vocal line of the third system. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand.

Fm7 Db2 Ab Eb

know I have to help_ her, but hell if I_ know how_ And

Fm7 Db2 Fm7 Db2

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

mp

Fm7 Db/Eb Ab Absus Ab

truth of it_ is no one real-ly knows_ And

Gb(9) Db(9) Db Ab

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

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

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

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

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

mp

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

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

f

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

How could she leave... me on... my own?... Will it work?..

Ab Eb(9) Ab/C

This cure? There's no way to be

Db(9)

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

Cm7 Fm7

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

Ab7 Db

I keep_ my feet_ right on_ the ground

C \flat

G \flat /B \flat

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

A \flat m7

D \flat /A \flat

A \flat m7

D \flat /E \flat

mp

A \flat

Dan:

Hey.

f Piano solo (ad lib.)

G \flat (9)

Gabe:

(Dan:) Hey.

oh

oh

A \flat

(falsetto)

Aaah, ooh,

(falsetto)

Aaah,

ooh,

E \flat m

no

no

And I've

G \flat (9)

D \flat (9)

D \flat

A \flat

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

G \flat (9)

D \flat (9)

D \flat

A \flat

Dan:

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

B \flat m7

A \flat /C

A \flat /G \flat

G \flat (9)

rit.

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

A \flat

a tempo

E \flat /A \flat

A \flat

D \flat (9)

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

A \flat

E \flat sus

E \flat

D \flat (9)

D \flat

A \flat /D \flat D \flat

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

Ab Ebsus Eb Ab/C

and how, but I can't give up

cresc. poco a poco

Db(9) Db *colla voce*

now 'cause I've nev-er been

rit. *f* *rit.*

Eb/Db Db(9)

a - lone I could nev-er be

p

Eb/Db Db(9)

a - lone

rall

DIDN'T I SEE THIS MOVIE?

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Bright rock ♩ = 152

B5

Diana:
mf

Did - n't I see this mov-

mp

Detailed description: This system shows the first three measures of the song. The vocal line (Diana) starts with a half note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a half-note chordal accompaniment in the right hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

D#5

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

Detailed description: This system covers measures 4-6. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

E5

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

Detailed description: This system covers measures 7-9. The vocal line continues with a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

E5 F#5 B5

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

sfz *mf*

G#5

E5

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

A

E

Esus

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

ff

A2/D

A2/E

A2/D

A2/E

A2/D

A2/E

A2/D

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

mp *cresc. poco a poco*

A2/E

A2/D

A2/E

C#sus

C# Diana:

f

required is barely enough to light a hundred-watt bulb

What makes...

F#

D#7(#5)

E

A/E

E

A/E E

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

A/E

E

Bm B

E/B

B

I'm no sociopath I'm no Syl -

F#m F#

B/F#

F#

Am A

D/A

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

Am A E A/E E A/E E

er kind of find for you, so stay

D E

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

B D#m

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

E

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

Em Em6 Em B

"sor - ry. doc, I'm through" I know where this is go -

G#m

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

E A E

I have seen this mov - ie and I walked out

A E A rit. E

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

A LIGHT IN THE DARK

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Tenderly ♩. = 52

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

p
(with pedal)

Detailed description: This block contains the piano introduction for the song. It is written in G major and 4/4 time. The melody is in the right hand, starting with a G4 quarter note, followed by a half note G4-A4, and then a quarter note G4. The left hand provides harmonic support with chords: G, Em, D(4), C(9), G/B, C(9), D7sus, and D7. The piece is marked 'p' (piano) and includes the instruction '(with pedal)'.

G Em D(4) C(9) G/B Gm/B♭

Dan:

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

Detailed description: This block shows the first line of the song. The vocal line is in the treble clef, starting on G4. The piano accompaniment is in the grand staff. The lyrics are: "One light shines in the drive, one sin-gle sign that our". The chords above the staff are G, Em, D(4), C(9), G/B, and Gm/B♭.

Am7 D7sus G C D(4) C(9)/E D(9)/F♯

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

Detailed description: This block shows the second line of the song. The vocal line continues from the previous line. The piano accompaniment continues with the same harmonic structure. The lyrics are: "house is a - live — Our house, our own, so". The chords above the staff are Am7, D7sus, G, C, D(4), C(9)/E, and D(9)/F♯.

G D7 Gsus G Bm Em7

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

Detailed description: This block shows the third line of the song. The vocal line concludes with the lyrics: "why do I live there a - lone? — Tell me why I". The piano accompaniment concludes with the final chords: G, D7, Gsus, G, Bm, and Em7.

Am7 Dsus D Bm D Gsus G Bm7/F#

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

Em Bm C G(9) A7sus A

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

Cmaj7/D D7 G Em Am7 D7sus D7

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

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

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

C(9) G2/B Am7 G/B

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

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

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

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

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

C/D D7 Gsus G D7sus/A

with a light — in the dark —

Bb Gm7 Cm7 Eb/F F Bb D

Diana:

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

I get lost in these halls... It's like
 And I ache to the bone _

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

mp *rit.*

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

Dan:

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

p
colla voce

With more motion

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

cresc. poco a poco

cresc. poco a poco

Freely

light. a light in the dark

rit.

a tempo
mp

rall.

HEY #1

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Folk ♩ = 58

E♭2/G

p (à la Acoustic Guitar strumming)

The piano introduction consists of two staves in 6/8 time. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady bass line of eighth notes. The music is in the key of E-flat major (two flats).

Tenderly, conversationally

E♭(9)

E♭⁶

E♭maj9

Natalie:

Hey

Henry:

Hey

I've missed you these days

The piano accompaniment for the first vocal line continues with the same rhythmic pattern as the introduction, providing a steady accompaniment for the vocalists.

E♭⁶

E♭maj9

E♭⁶

I thought you might call

It's been

The piano accompaniment continues for the second vocal line, maintaining the same rhythmic and harmonic structure.

Cm7(4)

Gm7/C

Cm7(4)

Gm7/C

E♭2

Musical staff with notes and rests.

I've been crazed

Musical staff with notes and rests.

weeks

Hey

Hey...

Piano accompaniment with chords and dynamics. *mp*

E♭⁶₉

E♭maj9

E♭⁶₉

Musical staff with notes and rests.

Have you been on the scene?..

'Cause you

Piano accompaniment with chords and dynamics.

E♭maj9

E♭⁶₉

Cm7(4)

Gm7/C

Musical staff with notes and rests.

Thanks, I guess

Musical staff with notes and rests.

look like a mess

Are you

Piano accompaniment with chords and dynamics.

Cm11

Cm7(4)

Ab⁶
cresc. poco a poco

Bb/Ab

Wow. com-ing from you. O-kay.

clean? I don't do what you do.

mp cresc. poco a poco

Getting intense

Ab⁶

Bb/Ab

Ab⁶

how did it start? Oh. I took it too far?

But you took it too far Hey Hey...

mf

Bb/Ab

Abm9

Abm13

Abm9

Abm7(4)

Hen-ry, don't, don't do this to me

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

f

Bb7sus Bb11 Bb7sus Bb11 Bb7sus Bb11

Don't you want us to be? —

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

mp

Bb11 **Henry:** *poco rit* Ebmaj7 *a tempo* Abmaj7/Eb Ab/Eb

some - where — in you —

poco rit. *a tempo*

Eb2/G Eb9/G Ebmaj9/G

Hey Say, will you come to this dance?

p

Eb9/G Ebmaj9/G Ebsus/G

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

Cm7(4)

Cm9

Cm7(4)

Cm9

Abmaj9

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef and contains the lyrics "1st, and it's cheese, but it's fun and it's free." The piano accompaniment is in the grand staff (treble and bass clefs) and features a steady accompaniment with some melodic movement in the right hand. A dynamic marking of *mp* is present in the piano part.

Bb/Ab

Natalie:

Gm7(4)

I don't do danc - es.

The second system of music features a vocal line for "Natalie" in the treble clef with the lyrics "I don't do danc - es." The piano accompaniment continues in the grand staff. A dynamic marking of *mp* is present.

Expressive

Gm7

Fm7(4)

Natalie:

Good - bye...

Henry:

Do this dance, with me

The third system of music includes two vocal lines and piano accompaniment. The piano part has a dynamic marking of *mp*. The vocal lines are in the treble clef. The lyrics "Good - bye..." are associated with the first vocal line, and "Henry: Do this dance, with me" with the second.

Bb7sus
poco rit

Eb2
a tempo

Eb⁶

Ebmaj9

Hen - ry

The fourth system of music features a vocal line for "Henry" in the treble clef with the lyrics "Hen - ry". The piano accompaniment is in the grand staff. Dynamic markings include *poco rit* and *p a tempo*.

AFTERSHOCKS

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Allegro, urgent ♩ = 112

F#m7 Gabe:

They've

Fmaj7(#11)

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

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

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

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

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

Bm7 C#7sus C#7

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

G

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

mf

Bm/F#

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

Bm7(b5)/F rit. F#m

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

rit.

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

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

F#m7 *a tempo*

symp - tom or the cure They've

Fmaj7(#11)

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

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

sear the soul_ and leave a scar_ no treat - ment can e - rase_ They

D(9) A(9)/C#

cut a - way_ the can - cer but for - got to fill_ the hole;_ they

mp

Bm7 C#7sus C#7

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

p

G

life goes back to nor - mal now,_ or so they all_ be - lieve_ Your

mf

Bm/F#

heart is in your chest a - gain_ not hang - ing from_ your sleeve They've

mf

Bm7(b5) *rit.* F#m

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

D(9) A(9)/C# D(9) A(9)/C#

colla voce

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

Bm7

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

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

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

HEY #2

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Tenderly ♩ = 60

A(9) F#m9

mp

(with pedal)

Detailed description: This block contains the piano introduction for the song 'Tenderly'. It is written in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is marked as 'Tenderly' with a quarter note equal to 60 beats per minute. The music starts with a mezzo-piano (*mp*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a similar pattern. The first measure is labeled with the chord A(9) and the second with F#m9. The instruction '(with pedal)' is written below the staff.

A(9) F#m9 A(9)

Natalie:

Hey

Henry:

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

Detailed description: This block contains the first verse of the song. It features three staves: a vocal line for Natalie, a vocal line for Henry, and a piano accompaniment. The key signature remains two sharps. The tempo is consistent with the introduction. The piano accompaniment continues with the same pattern as in the introduction. The lyrics are: 'Hey' (Natalie), 'Hey' (Henry), and 'So to - mor - row's the dance.' (Henry). The chords A(9), F#m9, and A(9) are indicated above the vocal lines.

F#m9 A(9) F#m9

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

Detailed description: This block contains the second line of the verse. It features three staves: a vocal line for Henry, a vocal line for Natalie, and a piano accompaniment. The key signature remains two sharps. The piano accompaniment continues with the same pattern. The lyrics are: 'It's an - noy - ing, I know,' (Henry) and 'but let's' (Natalie). The chords F#m9, A(9), and F#m9 are indicated above the vocal lines.

F#m7 Dmaj7/F#

Not a chance

go Let me

D(9) Dmaj7 D(9)

cresc. poco a poco

Not right now It's al -

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

mf cresc poco a poco

Dmaj7 D9

read - y too late Hey Hey _____

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

E7/D D⁶ Dm7

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

way. I stayed by your side.

f

E7sus E13 E7sus

You re - mind me of me . and how

Why do I get de - nied?__

mp

E9 A(9) F#m9

poco rit. *a tempo*

fucked-up_____ I can be

1 h. *mp* *a tempo*

poco rit.

A(9) F#m9 A(9)

Henry:

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

F#m9 A(9) F#m9

I'll come by here at eight _ If you

F#m7 D2/F# Dmaj9

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

D₉⁶

F#m7(4)/C#

D₉/C#

Dmaj9/C#

Natalie:

You just don't give up.

Henry:

So don't give up on

The first system of the musical score features two vocal staves and a piano accompaniment. Natalie's line begins with the lyrics "You just don't give up." Henry's line follows with "So don't give up on". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

Bm11

E7sus

Good-bye, _____ Hen -

me _____

The second system continues the vocal lines and piano accompaniment. The lyrics "Good-bye, _____ Hen -" and "me _____" are spread across the vocal staves. The piano accompaniment includes dynamic markings of *p* (piano) and *mp* (mezzo-piano).

A(9)

F#m9

A(9)

ry _____

The third system shows the continuation of the vocal lines and piano accompaniment. The lyrics "ry _____" are present. The piano accompaniment features a *p* (piano) dynamic marking.

THE BREAK

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Thrashing ♩ = 176

B5 D5 E5 F#5 E5 D5 B5 D5 E5

The piano introduction consists of three measures in 4/4 time. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a steady eighth-note bass line. The first measure starts with a forte (*f*) dynamic.

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

Diana:

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "They told me that the wiring was some-how all mis-firing and". The piano accompaniment continues with the same rhythmic pattern as the introduction, with a mezzo-forte (*mf*) dynamic.

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "screw-ing up the sig-nals in my brain. And then they told me chem-is-try, the". The piano accompaniment remains consistent with the previous section.

F#5 E5 D5 B5 D5 A5 B5

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

Half-time feel ♩ = 88

Em C(9) Bm

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

D Em Bm/D C D/C C

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

Am7 Bm7/A Am7

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

Tempo I

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

oth - er bone?..

p

F#5 B5 D5 E5 F#5 E5 D5

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

mf

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

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

F#5 E5 D5 B5 D5 A5 B5

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

Half-time feel ♩ = 88

Em C(9) Bm

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

D Em Bm/D

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

C D/C C Am7 Bm7/A Am7

was nev - er in my brain or

F#sus F#

in my blood but in my soul? What

sub p

Freely, colla voce (♩ = 108)

Em

Gmaj9/D

C(9)

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

p

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff. The first measure is in the Em chord, the second in Gmaj9/D, and the third in C(9). The piano part features sustained chords with some melodic movement in the right hand.

Am7

nev - er in my brain or in my blood but

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics 'nev - er in my brain or in my blood but'. The piano accompaniment continues with sustained chords, primarily in the Am7 chord.

F#m7(4)

E(9)/G#

A^{sus2}_{sus4}

F#m7(4)

E/G#

A^{sus2}_{sus4}

in my soul?

mp

Detailed description: This system contains the final three measures. The vocal line ends with 'in my soul?'. The piano accompaniment features a variety of chords: F#m7(4), E(9)/G#, A^{sus2}_{sus4}, F#m7(4), E/G#, and A^{sus2}_{sus4}. The piano part is marked *mp* and includes some melodic lines in the right hand.

HOW COULD I EVER FORGET?

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Delicately, free

p

Ebm11/F Ebm11

Ebm11/F Ebm11

Poco rubato

Ebm11/F Ebm11 Ebm11/F

Diana:

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

Ebm11 Ebm11/F

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

Cb5 Db/Cb Cbm(maj7) Cbm6

old... So cold

pp *p*

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

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

mp

Ebm Ab9/C Abm7(4)

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

Cbm(maj7) Db7 *poco rit.*

That gloom.

poco rit.

*Enharmonic spelling

Gb(9)

Gbsus

Diana:
a tempo

How could I ev - er for - get?

Dan:
How could I ev - er for -

mp
a tempo

Gb(9)

Db/F

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

get? God, I was so up - set

E6

Ebm7(4)

Dmaj7(#11)

Gb/Db

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

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

late But I was a
won't

mf

This system contains the first two staves of music. The top staff is a vocal line with lyrics "late But I was a" and "won't". The second staff is another vocal line. The piano accompaniment consists of two staves (treble and bass clef) with a dynamic marking of *mf*. The piano part features a complex texture with many beamed notes in the right hand and a more active bass line.

child. rais - ing a
So man - y years a - go ...

mp

This system contains the next two staves of music. The top staff is a vocal line with lyrics "child. rais - ing a" and "So man - y years a - go ...". The second staff is another vocal line. The piano accompaniment consists of two staves (treble and bass clef) with a dynamic marking of *mp*. The piano part continues with a similar complex texture of beamed notes.

child Those weeks full of
So much we could not know ...

This system contains the final two staves of music. The top staff is a vocal line with lyrics "child Those weeks full of" and "So much we could not know ...". The second staff is another vocal line. The piano accompaniment consists of two staves (treble and bass clef). The piano part concludes with a final chord in the bass line.

G \flat (9)/D \flat

B \flat 7sus

B \flat 7

joy then a mo - ment of

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a half note 'joy' under a G \flat (9)/D \flat chord, followed by a quarter rest, then 'then' under a B \flat 7sus chord, and 'a mo - ment of' under a B \flat 7 chord. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a forte (*f*) dynamic marking.

E \flat m11

Diana:

A \flat 9/C

dread Some - one sim - ply

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a half note 'dread' under an E \flat m11 chord, followed by a quarter rest, then 'Some - one sim - ply' under an A \flat 9/C chord. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (*mp*) dynamic marking.

A \flat m9

said your

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a half note 'said' under an A \flat m9 chord, followed by a quarter rest, then 'your' under the same chord. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a piano (*p*) dynamic marking.

D \flat 2

child... is...

A bit slower

G \flat (9)

D \flat 7sus/G \flat

Diana:

How could I ev - er for -

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

p

G \flat (9)

D \flat 7sus/G \flat

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

This was the mo - ment my life was set That

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

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

mp
colla voce

rall.

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes dynamic markings 'mp' and 'colla voce' in the first system, and 'rall.' in the second system. Chord symbols are placed above the vocal lines.

Freely

D \flat 7 E \flat m11/F

How could I ever forget?

How could I ever forget?

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo marking 'Freely' is centered above the system. Chord symbols 'D \flat 7' and 'E \flat m11/F' are placed above the vocal lines.

E \flat m11 G \flat

Detailed description: This system contains the fifth and sixth systems of music. It consists of piano accompaniment for the right and left hands. Chord symbols 'E \flat m11' and 'G \flat ' are placed above the first two staves.

WHY STAY?/A PROMISE

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Freely, somewhat in shock

"Why Stay?"

N.C.

Diana:

mp F5 Eb5

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

p

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line for Diana, starting with a mezzo-piano (*mp*) dynamic. The lyrics are "Why stay? Why stay? So stead-fast and stol-id and sto-ic and sol-id for". The piano accompaniment is in the left hand, with a piano (*p*) dynamic. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Chord symbols F5 and Eb5 are written above the vocal line.

C5 Bb5 Ab5 F5 Ab2 F2

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

mp

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with the lyrics "day af-ter ev-'ry day... Why stay? Why stay? Why". The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. The key signature and time signature remain the same. Chord symbols C5, Bb5, Ab5, F5, Ab2, and F2 are written above the vocal line.

Driving pulse ♩ = 132

Eb5/F5 F5/Eb Eb5 F5 F5

accel. e cresc poco a poco

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

mp *accel. e cresc poco a poco*

Detailed description: This system contains the third and fourth lines of the musical score. The tempo is marked "Driving pulse ♩ = 132". The vocal line starts with the lyrics "not sim-ply give in and get on with liv-in', 'cause ev-'ry-one knows... you tried,". The piano accompaniment is marked mezzo-piano (*mp*) and includes the instruction "accel. e cresc poco a poco". The key signature and time signature remain the same. Chord symbols Eb5/F5, F5/Eb, Eb5, F5, and F5 are written above the vocal line.

B♭ Eb/B♭ B♭7 Eb/B♭ B♭ Eb/B♭ B♭

but some - how some - thing died on the

C7

way So tell me why you

mp

Ab F5 Ab F5 Eb5/F F5 F5/Eb

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

Natalie:

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

Eb5 F5 Bb Ab F

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

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

mp

Ab F5 Eb5/F F5 F5/Eb Eb5 F5

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

mf

F7 Bb Eb/Bb Bb Eb/Bb Bb

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

mp

Eb/Bb Bb C7sus

way, to be free, and may-be so is
 way, to be free, and may-be so is

mp

F5 F7sus Dan: A

she "

she "

f

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, starting with a whole note 'she' followed by a half note rest, then another whole note 'she'. The piano accompaniment is in 6/8 time, with a bass line of eighth notes and a treble line of chords. The first measure has a dynamic marking of *f*. The system concludes with a final chord marked 'A'.

F5 F7sus A

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

mf

Detailed description: This system contains the next two lines of music. The vocal melody continues with 'prom - ise, a boy says for - ev - er.' followed by two measures of rests. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking is *mf*. The system concludes with a final chord marked 'A'.

F5 + Henry: Dbmaj7 Csus And

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

Detailed description: This system contains the third and fourth lines of music. The vocal melody starts with 'boy says, "What - ev - er may come, we'll come_ through' followed by a measure of rest. The piano accompaniment continues. The system concludes with a final chord marked 'And'.

F5 Bb2

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

Detailed description: This system contains the final two lines of music. The vocal melody continues with 'who can know how, when all I know now to be'. The piano accompaniment concludes with a final chord marked 'Bb2'.

true is this prom - ise that I make to

you."

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

Henry: the
A boy won - ders

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

F5

Bb2

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

mp

Oh — Oh — Ei - ther way ...

Csus

C

Bbm7(4)

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

F5

Fsus

F

— day — to the girl —

Here's what I say: to the girl —

Am

F

who was burn - ing so bright - ly like the light.

who was burn - ing so bright - ly like the light.

f

Am

F

from O - ri - on a - bove, and

from O - ri - on a - bove

Bb

F2

F

F2

F

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

Csus

C

F7

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

Am F

— was a boy— for all sea - sons That

The boy is long -

The first system of the musical score. It features a vocal line in the upper staff with lyrics: "— was a boy— for all sea - sons That" and "The boy is long -". The piano accompaniment is in the lower staves, with a right-hand part playing a steady eighth-note pattern and a left-hand part with chords and moving lines. Chords are indicated as Am and F.

Am F

boy is long - lost to me now — And the man_

lost .. So

The second system of the musical score. The vocal line continues with lyrics: "boy is long - lost to me now — And the man_" and "lost .. So". The piano accompaniment continues with similar patterns. Chords are indicated as Am and F.

Dm Gsus G

— has for - got - ten his rea - sons, but the man_

lost .. for - got - ten his rea - sons.

The third system of the musical score. The vocal line concludes with lyrics: "— has for - got - ten his rea - sons, but the man_" and "lost .. for - got - ten his rea - sons.". The piano accompaniment concludes with sustained chords. Chords are indicated as Dm, Gsus, and G.

Bbm7 *rit.* C7sus

still re - mem - bers his vow

Ah

The first system of the score consists of three staves. The top staff is the vocal line, starting with a Bbm7 chord and a ritardando marking. The lyrics 'still remembers his vow' are written below the notes. The second staff contains the vocal line for the word 'Ah'. The bottom two staves are the piano accompaniment, with a ritardando marking. The system concludes with a C7sus chord and a fermata over the final note.

F5 *a tempo* F7sus

prom - ise, a man says for - ev - er

mp a tempo

The second system consists of three staves. The top staff is the vocal line, starting with an F5 chord and an 'a tempo' marking. The lyrics 'promise, a man says forever' are written below. The second staff is the vocal line for the word 'er'. The bottom two staves are the piano accompaniment, starting with an 'mp a tempo' marking. The system concludes with an F7sus chord and a fermata.

F5 Dbmaj7 Csus F5 *f*

man says I'll nev-er re-gret or let you, the promise I made to stay-

The third system consists of three staves. The top staff is the vocal line, starting with an F5 chord and moving through Dbmaj7 and Csus chords. The lyrics 'man says I'll never regret or let you, the promise I made to stay-' are written below. The system concludes with an F5 chord and a forte 'f' dynamic. The bottom two staves are the piano accompaniment, also concluding with an F5 chord and a forte 'f' dynamic.

Am F/A Bb Bb2 *mp*

and I stayed true

mp

The fourth system consists of three staves. The top staff is the vocal line, starting with an Am chord and moving through F/A and Bb chords. The lyrics 'and I stayed true' are written below. The system concludes with a Bb2 chord and a mezzo-piano 'mp' dynamic. The bottom two staves are the piano accompaniment, also concluding with a mezzo-piano 'mp' dynamic.

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

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

p poco rubato *a tempo*

A Asus A *f* Dm9 Dm

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

f

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

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

rall. *freely*

F5 *a tempo* F7sus F5

you

mf a tempo *rit*

MAYBE (NEXT TO NORMAL)

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Freely, very sparse (♩ = 96)

Ab2 Abmaj7/D♭

Ab2
Diana:
mp

May - be I've lost ___ it at last ___

Abmaj7/D♭

Ab2

May - be my last ___ lu - cid mo -

colla voce

Abmaj7/D♭ B♭m7(4) Eb7sus

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

Db(9)/F

Eb(9)/G

Ab2

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

Abmaj7/Db

Fm7(4)

Bbm

Ab/Bb

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

p

Ab5/Bb

Bbm

Fb6

Fb+

Fbmaj7

Fb6

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

Cb2

Cb^{sus2}_{sus4} Cb2

Bbm7(4)

Eb7sus Db2

Eb7sus Db(9)/F Eb(9)/G

you fly to the dev - il you_ don't_

mf mp

With growing confidence, in tempo ♩ = 96

Ab Abmaj7 Db(9) Db Ab Abmaj7

May-be I'm tired_ of the game_ of com-ing up short,_ of the rules,_

mp

Db(9) Db Bbm7(4) Eb7

_ of the shame_ And may-be you feel_ that way too_ I see_

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

_ me in you_ A girl full of an - ger and hope_

mf

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

_ a girl with a moth - er who just could-n't cope_

mp

A \flat 5/B \flat

B \flat m

B \flat m7(b5)/F \flat

B \flat m9(b5)/F \flat

B \flat m7(b5)/F \flat

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

C \flat (9)

B \flat m7(4)

E \flat 7sus

A \flat

B \flat m7(4)

A \flat /C

but may - be one day she'll be free

Natalie:
It's so

E \flat 7

D \flat (9)

E \flat 7

D \flat (9)

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

mf

E \flat 7

D \flat (9)

A \flat

E \flat /G

D \flat (9)/F

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

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

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

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

good, half the time___ a - fraid___ that you

mp

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

real-ly would _ When I thought you might___ be dy - ing, I cried for

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

all we'd nev-er be ___ But there'll be no___ more cry - ing ___

cresc poco a poco

Fbmaj13

Fb⁶₉

Bbm7(4)

Ab/C
Diana:

Things will get
not for me

f

Db(9)

Ab(9)/Eb

Bbm7(4)

Ab/C

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

Db(9)

Ab(9)/Eb

Bbm7(4)

Ab/C

see you'll
Not for me

mf

D \flat (9)

A \flat (9)/E \flat

D \flat (9)/F

E \flat (9)/G

see... you'll see... you'll see...

Not for me Not for me...

A \flat

Diana:

p

May - be we can't... be o - kay... but may - be we're tough... and we'll try...

p colla voce

F \flat

F \flat maj7

F \flat 6/E \flat

F \flat /E \flat

F \flat maj7/E \flat

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

F \flat 6/E \flat

D \flat (9)

B \flat m7(4)

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

mp

Freely

Eb7sus Db(9)/F Eb7sus Db(9)/F Eb7sus Db(9)/F

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

Natalie:
I don't

This system contains the first vocal entry for Diana and the start of Natalie's line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *mf* to *p*.

Eb7sus Db(9)/F Db(9) Eb7sus Db(9)/F Db(9) Ab^{sus2}/_{sus4} Ab

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

colla voce

This system continues the vocal lines with the lyrics "need a life... that's nor-mal...". The piano accompaniment is marked *colla voce* and features a steady bass line.

Ab^{sus2}/_{sus4}/G Ab/G Ab^{sus2}/_{sus4}/Gb Ab/Gb Fm7 Db/F Fm7

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

This system continues the vocal lines with the lyrics "be o - kay _ Yeah, some-thing next to nor - mal...". The piano accompaniment continues with a consistent harmonic support.

Fbmaj13(#11) Eb7sus Db(9)/F Eb7sus Db(9)/F Eb7sus Db(9)/F

Diana:
We'll get by _

Close e - nough, to nor-mal to get by. _ We'll get by _

This system features a second vocal entry for Diana and the continuation of the piano accompaniment. Dynamics include *mf*, *mp*, and *p*.

HEY #3/ PERFECT FOR YOU (REPRISE)

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Flowing ♩ = 72

E♭/A♭

A♭2

E♭/D♭

D♭6

B♭m7(4)

D♭6/A♭

Natalie: *mp* G⁶

Hey.

Henry: *mp*
Hey You

p

Gmaj9 G⁶ Gmaj9 G⁶

Oh, I

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

Em9 Em C2 C G(9) G⁶

do? Well, I

And you are Hey You came

poco rit *a tempo*
mp *a tempo*

Gmaj9 G⁶ Gmaj9 G⁶

said that I might

I thought we were through, me and

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4 and B4, then a quarter rest, and finally a quarter note G4. The piano accompaniment consists of chords: Gmaj9 (G, B, D, F#, A, C), G6 (G, B, D, F#), Gmaj9 (G, B, D, F#, A, C), and G6 (G, B, D, F#).

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

Not to - night — Well, she

you . Will your mom be o - kay?

Detailed description: This system contains measures 5-8. The vocal line has a quarter rest, then a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note G3. The piano accompaniment consists of chords: Em9 (E, G, B, D, F, A), E7sus2sus4 (E, G, B, D, F, A), Em (E, G, B, D), and C9 (C, E, G, Bb, D, F).

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

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

But for now it's all fine? Can you

Detailed description: This system contains measures 9-12. The vocal line has a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note G3. The piano accompaniment consists of chords: D9/C (C, E, G, Bb, D, F), C9 (C, E, G, Bb, D, F), and D9/C (C, E, G, Bb, D, F).

C(9) D(9)/C Cm7

Hey Hey _____ Am I cra - zy? I

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

Cm7(4) D7sus D6

might end up cra - zy You say that right

I'll be here for you _____

mp

D7sus

Natalie: *cresc poco a poco*

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

p cresc. poco a poco

becoming agitated **D7sus/F** *poco accel.* **D7sus** **D7sus/F** **D7sus** **D7sus/F**

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

D7sus/A **NC**

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

C **Henry:** **G(9)/B**

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

p colla voce

Am7 **F(9)** **C6/E** **Cm6/Eb**

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

mp *p*

C⁶/E

Cm⁶/Eb

G(9)/D

A13/C#

151

poco rit. *mf*

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

poco rit.

C(9)

a tempo

G(9)/B

Bb(9)

mp

mf a tempo

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

mp

Natalie:

Gm *poco rit*

Gm7/F

Em7(b5)

Tempo I

D(9)

Per - fect... Per - fect for you

Henry:
Per - fect for you.

p poco rit. *mp* *p*

D⁶₉

Dmaj9

D⁶₉

D

LIGHT

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Tenderly, poco rubato (♩ = 96)

Natalie: *mp*

C C^{sus2}_{sus4} C

We need some light

C^{sus2}_{sus4} C C^{sus2}_{sus4}

First of all, we need some light

C F2/A Fmaj7(no3)

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

G7sus

C5

C5/Bb

sor - ry sight It's just you and me

F2/A

C7/G

Gm(9)

C7/G

Gm(9)

We'll live You'll see

C7/G

Gm(9)

C7(no3)
Dan: mp

Gm(9)/C

Night af - ter night we'd

C7(no3)

Gm(9)/C

C7(no3)

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

F2/A

F2

G7sus

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are: "— too long— for all that's wrong— to be made right —". The piano accompaniment consists of chords and moving lines in both hands.

C7(no3)

Gm(9)/C

C7(no3)

Diana:

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Day af - ter day... Wish - ing all our cares —". The piano accompaniment features a consistent rhythmic pattern.

Gm(9)/C

C7(no3)

Abmaj7

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

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "— a - way — Trying to fight — the things — we feel — But". The piano accompaniment includes some melodic lines in the bass clef.

Am

Em

Am

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

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "some hurts — nev - er heal Some ghosts — are nev -". The piano accompaniment features a steady accompaniment.

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

er gone, but we go on We

C/E Dm7 G7sus F(9)

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

mp

Am7 F(9) Dm9

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

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

to be hap-py you're a - live

p

C7

Gm(9)/C

Natalie: *mf*

D5

D7sus

Day af - ter day, —

mf

D5

D7sus

D5

give me clouds, — and rain, — and gray — Give me pain — if that's —

D5/Bb

Bm

F#m7

— what's real, — it's the price we pay — to feel —

Dr. Madden: *mf*

It's the price we pay — to feel —

Bm Diana: **G** **D/F#** **E m7**

The price of love is loss

The price of love is loss, but still we pay

Asus Dan/Dr. Madden: **D/F#** **E 7sus** **E** **A/C#**

We love an - y - way

Gabe: mf

And

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

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

mf

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

Gabe/
Dr. Madden:
mp

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

Natalie:

p

Let_ it _ so let_ it _

Diana:

mp

Let_ it _ so let_ it _

Gabe/
Dr. Madden:

p

let it _ let it _ let it _

Henry/
Dan:

p

Let_ it _ so let_ it _

mp

mp Shine! Shine!

mp Shine! Shine!

let it Shine! Shine!

mp Shine! Shine!

let it Henry: *mp* Shine! Shine!

mp Shine! Shine!

Detailed description: This system contains six vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion. The lyrics include 'Shine!', 'let it', and 'Henry:'. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic marking is *mp* (mezzo-piano).

E7sus *mp* Shine! Day af - ter day...

mp Shine! Day af - ter day...

mp Shine! Day af - ter day...

mp Shine! Day af - ter day...

mp Shine! Day af - ter day...

mp Shine! Day af - ter day...

mp Shine! Day af - ter day...

mp Shine! Day af - ter day...

f Day af - ter day...

Detailed description: This system continues the musical score with six vocal staves and piano accompaniment. The lyrics are 'Shine! Day af - ter day...'. The piano accompaniment includes a section marked *f* (forte). The dynamic markings for the vocal parts are *mp* and *f*. The piano accompaniment also features *mp* and *f* markings.

A7sus

A

A7sus

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

The first system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom two are piano accompaniment. The key signature is A major (two sharps). The first vocal line is marked with the chord A7sus. The second vocal line is marked with the chord A. The third and fourth vocal lines are marked with the chord A7sus. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

A

F6

F#m

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

The second system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom two are piano accompaniment. The key signature is A major (two sharps). The first vocal line is marked with the chord A. The second and third vocal lines are marked with the chord F6. The fourth and fifth vocal lines are marked with the chord F#m. The piano accompaniment continues with the same eighth-note pattern in the right hand and active bass line in the left hand.

C#m

F#m

E/D

D

A/C#

Bm9

161

Natalie: *cresc. poco a poco*

There will be light

Diana: *cresc. poco a poco*

There will be light

Dan: *mp*

cresc. poco a poco

When our long night is done there will be light

cresc. poco a poco

Esus

/D

A/C#

Esus

f

There will be light

When we o -

There will be light

When we o -

Gabe:

There will be light

Shine

**Dr. Madden/
Dan:**

There will be light

When we o -

Henry:

There will be light

When we o -

D

F#m7

D

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

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

sons and daughters, husbands, wives.

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

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

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

ff

Bm7

Esus

E

D

and fight that fight there will be light.

and fight that fight there will be light.

and fight that fight there will be light.

and fight that fight there will be light.

and fight that fight there will be light.

and fight that fight there will be light.

A

B

B/D#

B/F#

B/D#

B

D

There will be light. There will be light.

There will be light. There will be light.

There will be light. There will be light.

There will be light. There will be light.

There will be light. There will be light.

There will be light. There will be light.

mf

molto rit.

D2

D

A

There will be light!

There will be light!

There will be light!

There will be light!

There will be light!

There will be light!

molto rit.

f

SO ANYWAY

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Ballad, colla voce ($\text{♩} = 72$)

A D A D N.C.

Diana: p

So an - y - way, I'm

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

D E F#m

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

Expressive, heartfelt, somewhat free ($\text{♩} = 112$)

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

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

Asus A2 A D(9) D

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

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

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

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

With you al-ways be-side me

D/E E D/E E

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

Bm9

Bm7

E7/B

D/E

E

D/E

get to know. the feel of solid ground at all.

mp

E

C#7sus

C#7

F#m9

A/E

Amaj7

With you always believ - ing — that we can still come

f

D(9)

D

Dmaj9

D

Amaj7/C# *mf*

Bm7

E7

through, it makes me feel the fool... to

mf

Bm7

D/E

D2/E *poco rit.*

E/G#

mp

know that it's not true What

poco rit.

p

D/E

E

D/E

a tempo, cresc. poco a poco

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

mp a tempo, cresc. poco a poco

E

f Dmaj7/E

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

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

f *molto rit.*

D(9)

E7/D

D(9)

E7/D

D(9)

E7/D

a tempo, flowing

chance _____

a tempo, flowing *rit.*

D(9)

freely mp

E/D

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

p *p colla voce*

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

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

mp building

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

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

rall.

D(9) Dm6 Bm9

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

p a tempo, colla voce mp rit

Esus A D A Dm6 A

and so good - bye

p mp a tempo molto rit. mp