

# NEXT TO NORMAL

Piano/Vocal

14

## I'M ALIVE

[Rev. 12/10/07]

CUE:

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

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

Were you happy when you got married?"

DIANA: "I thought I was."

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

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

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

DIANA: "My son?"

(*Gabe appears, watching*)

(MUSIC)

DOCTOR MADDEN: "Tell me about him."

DIANA: "About my son?"

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

Music by  
TOM KITT

Lyrics by  
BRIAN YORKEY

Orchestrated by  
MICHAEL STAROBIN/TOM KITT

Agressive Rock  $\text{♩} = 144$

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

Vamp

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

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

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

12 13 14

G G7sus4/F G G7sus4/F C<sup>5</sup> G G7sus4/F G G7sus4/F G<sup>5</sup>

*(...as Gabe circles them.)*

15 know me - so show me. When

16 17 18

Dsus Csus Dsus Csus Dsus Csus Dsus

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

20 21 22

*mf* Csus *Fill out around the chord* A A7sus4

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

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

24 25 26

G/D B<sup>7</sup> C

*f*

**Bouncy**

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

*f*  
G Csus2 G Csus2 G Csus2 Dsus4 Csus2

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

G Csus2 G Csus2 *mf*  
G

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

C/G G Gsus

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

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

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

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

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

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

4 Xs

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

DAN: "Yes."

NATALIE: "Thanks. That's comforting."

cresc. poco a poco

Vamp  
(3x if possible)

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

(...but he stops her with:)

DAN: "You know Natalie..."

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

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

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

F(add9) Csus F(add9) F G<sup>5</sup> Gsus/F G<sup>5</sup>

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

Gsus/F Csus G<sup>5</sup> Gsus/F G<sup>5</sup> Gsus G<sup>5</sup>

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

55 shown — you... 56 I own — you. 57

Dsus Csus Dsus Csus Dsus Csus Dsus

Half-Time

NATALIE: "As always."

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

58 And though you made — me. 60

C

61 62 63

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

A A7sus4 A G/D B7

Tempo I

64 65 66

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

C F/C C

67 68 69 70

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

*f* G Csus2 G Csus2 G Csus2 Dsus4 Csus2

71 72 73

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

*mp* G Csus2 G Csus2 G

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

C/G G Gsus

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

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

(El. Guitar delay effect)

*mp* D<sup>5</sup> C5(add9)/D D<sup>5</sup> C5(add9)/D D<sup>5</sup> C5(add9)/D D<sup>5</sup> C5(add9)/D D<sup>5</sup>

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

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

G Gsus G Gsus G Gsus G

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

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

*mf* D<sup>5</sup> C5(add9) D<sup>5</sup> C5(add9) D<sup>5</sup> C5(add9) D<sup>5</sup>

89 90 91 92

I'm right be - hind you.

93 94 95 96

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

97 98 99 100

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

101 102 103 104

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

(...where Diana is still silent.)

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

105 106 *mp* 107 108

Oh aah ooh wah

*p* G<sup>5</sup> C/G G<sup>5</sup> C/G G<sup>5</sup> C/G G<sup>5</sup> C/G

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

DIANA: "Maybe it is."

109 110 111 112

whoa whoa No. No. No— I'm a-

G<sup>5</sup> G7sus4 G<sup>5</sup> G7sus4 G<sup>5</sup> G7sus4 G7(no3)

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

113 114 115 116

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

*f* G Csus2 G Csus2 G Csus2 Dsus4 Csus2

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

G Csus2 G Csus2 mf G

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

C/G G Gsus

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

Dsus Csus Dsus Csus Dsus Csus Dsus

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

G<sup>5</sup> Gsus/F G<sup>5</sup> G<sup>7</sup>sus<sup>4</sup>/F C G Gsus/F G<sup>5</sup> G<sup>7</sup>sus<sup>4</sup>/F C

The musical score consists of two systems. The first system shows a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The vocal line starts at measure 131 with a melodic phrase, followed by a rest at measure 132, and then continues with notes in measures 133 and 134. The lyrics "I'm a live!" are written below the vocal line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The right hand plays chords and moving lines, while the left hand provides a bass line. Chord labels G<sup>5</sup>, G<sup>sus</sup>/F, G<sup>5</sup>, G<sup>7sus</sup>4/F, and C are placed below the piano part. The score concludes with a double bar line and a fermata over the final notes. A dynamic marking of *sfz* is present at the end of the piano part.

I'm a live!

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