

next to normal

CHARACTER AUDITION PACK

DIANA

- I Miss the Mountains (m39-End)
- Didn't I See This Movie (m50-End)
- So Anyway (m1-23)
- Dialogue #1
- Dialogue #2



I Miss the Mountains

Piano/Vocal

- 6 -

#6. I Miss The Mountains

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

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

mp $A\flat$ $E\flat$ $A\flat$ Gm

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

$A\flat$ $E\flat$ $B\flat$

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

Dm Am Dm Am/C

Rit.

45 Eve - ry - thing is per - fect - noth - ing's

Dm Am

V.S.

A Tempo
cresc. poco a poco

46 real... 47 noth-ing's real. 48

mp *Bb* *C/Bb* *Bb* *Gsus*

Driving, Hard Strum

49 And I miss the moun - 50

G *Gsus* *f* *D* *A/D*

51 tains. 52 I... I miss the

C/D *G/D* *D* *A/D*

53 lone - ly climb. 54 Wan - d'ring through the wil - der - ness

C/D *G/D* *D* *A/D*

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

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

57 clear and cuts you like a knife 58

Em Bm A/B Bm

59 I miss the moun - tains... 60

mf C G

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

Rall. *p*

C G

63 **Slower** 64 **Rall.** 65 66

life. I miss my life.

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

life. I miss my life.

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

Didn't I See This Movie?

DOCTOR MADDEN: Hundreds of thousands of patients receive it every year.

49 50

What makes

A^{sus2}/D A^{sus2}/E C^{#sus4} C[#]

What makes

A^{sus2}/D A^{sus2}/E C^{#sus4} C[#]

51 52 53

you think I'd lose my mind for you?

f F# D#7(♯5) E A/E E A/E E

54 55 56

I'm no so - ci - o - path. I'm no Syl

A/E E Bm B E/B B

57 58 59

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

F#m F# B/F# F# Am A D/A

60 61 62

mer kind of find for you, so stay

Am A E A/E E A/E E

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

64 65 66

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

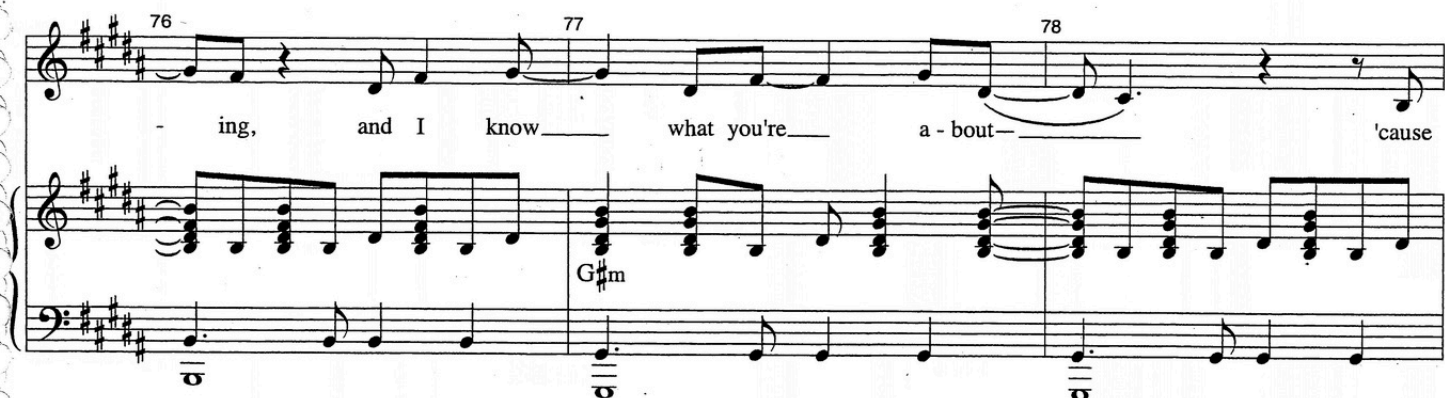
68 69

70 71 72 Where the pa - tient got im - pa - tient and said,

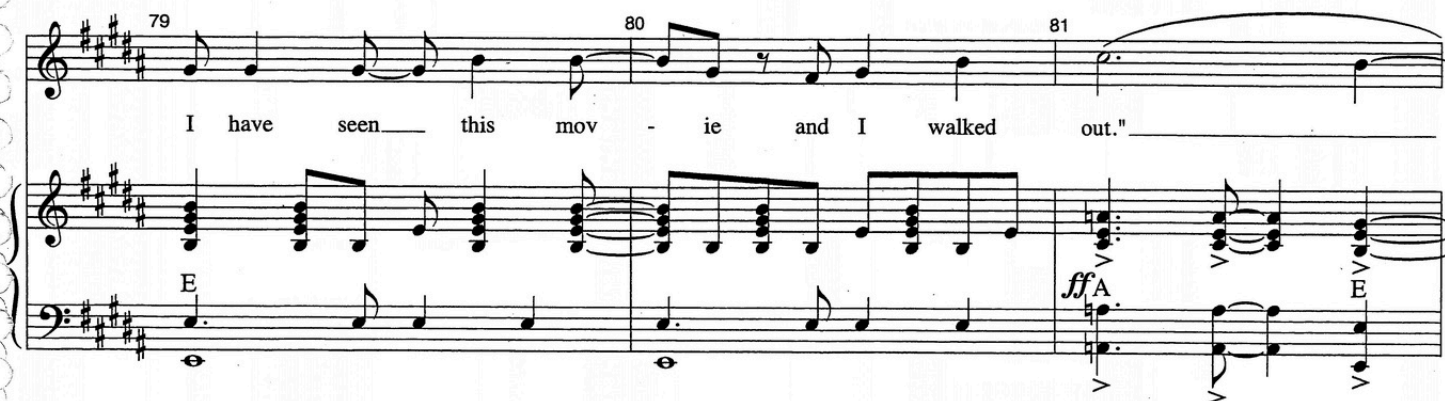
73 74 75 "Sor - ry Doc I'm through. I know where this is go -

Em Em⁶ Em B

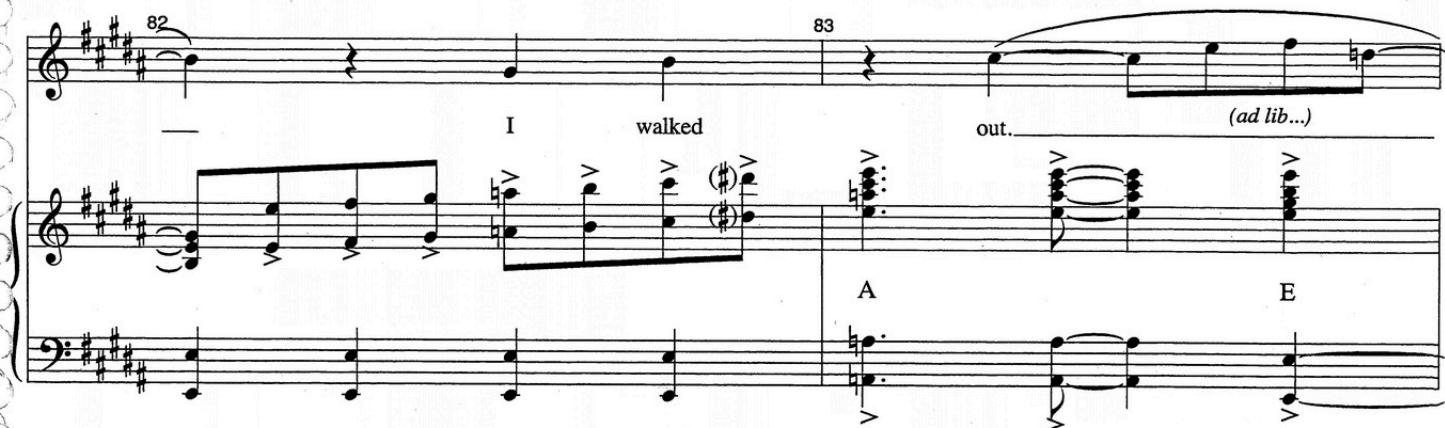
76 ing, and I know 77 what you're 78 a - bout - 'cause



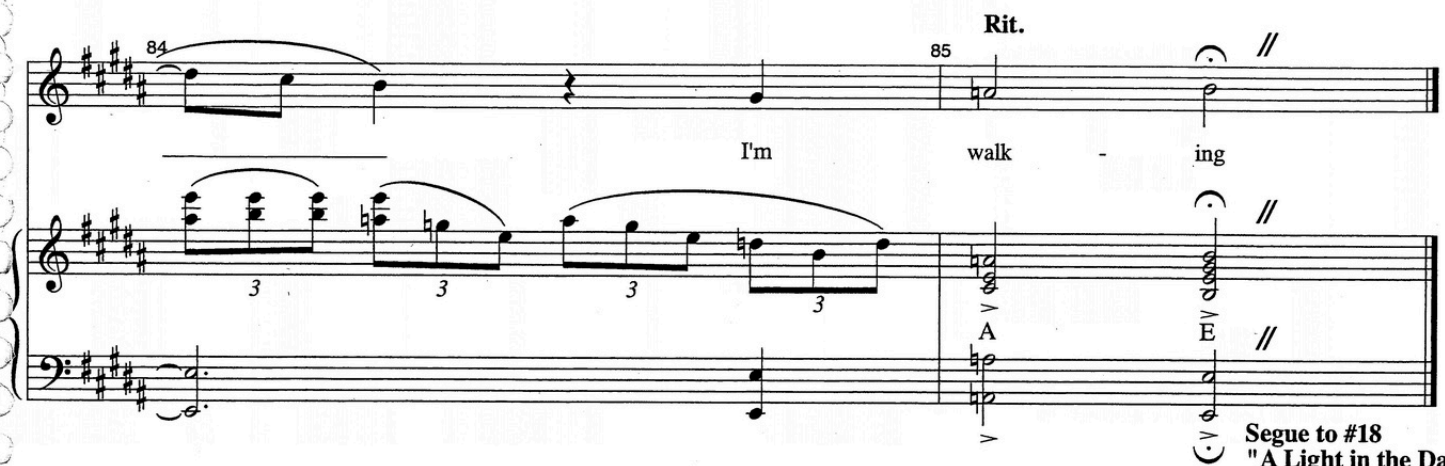
79 I have seen 80 this mov - ie and I walked 81 out."



82 I walked 83 out. (ad lib...)



84 I'm 85 walk - ing Rit. //



Segue to #18
"A Light in the Dark"

SO ANYWAY

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

CUE:

Segue from #35 "Hey #3/Perfect For You (Reprise)

(Diana enters, with suitcases.)

Colla Voce, ballad

DIANA: (a cappella)

1 So an - y - way, I'm

2

3

4 lea-ving.

5 I thought you'd like to know.

6

7 You're faith-ful, come what

8 may, but clear-ly I can't stay,

9 we'd both go mad that way—

10 so here I

p

Expressive, heartfelt,
somewhat free

♩ = 112

11 go. 12 And an - y - way, I'm

13 leav-ing. 14 I guess that you can 15 see. 16 I'll try this on my

17 own. 18 A life I've nev-er 19 known. I'll face the dread a - lone... but I'll be

More motion

Rit.

20 free. 21 22

Dialogue #1

DIANA

We were both undergrads. Architecture. The baby wasn't planned. Neither was the marriage. I had always expected to be too busy. But when the baby came it all seemed to make sense. Until... Until...

DOCTOR MADDEN

Until?

DIANA

We had Natalie to...And I know she knows. I couldn't hold her in the hospital? I couldn't let myself hold her.

DOCTOR MADDEN

That's the first time you've mentioned Natalie in weeks of therapy.

(a beat)

Wouldn't you like to be free from all that? Finally? Wouldn't you like to go home, clear out his room... maybe spend some time with your daughter? And let your son go, at last?

DIANA

Yes.

GABE

Mom.

DIANA

Yes I would.

Dialogue #2

DIANA

Hello? Oh, hi! Everything's great here, sweetie. Fantastic. I disinfected the entire house, rewired the computer, and did some decoupage. Okay. Buh-bye.

(Hangs up the phone.)

Hmm. Next. I think I'll retille the roof!