

# next to normal

## CHARACTER AUDITION PACK

# HENRY

- **Perfect For You** (Whole Song)\*
- **Hey #1** (Whole Song)\*
- **Dialogue #1**

*\*Don't sing Natalie's lines*



# Perfect For You

Piano/Vocal

- 2 -

#5. Perfect for You

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

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

12 Vamp

(vocal last x)

HENRY:

Our

*mp*

13 14 15  
plan - et is poi-soned, the o - ceans, the air, a - round and be-neath and a-bove

NATALIE:

16 17 18  
Um, Hen - ry, that's true, and I to - tal-ly care

HENRY:

— you.

I'm

19 20 NATALIE: What?

try - ing to tell you I love you. The

21 22

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

*mf*

23 24

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

25 26

and

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

27 28

this is one fucked up se - duc - tion.—

This

29 30

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

*p*

31 32

but one thing is work - ing

33 34 35

if you're stand - ing there.

36 37 38

**Tenderly**

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

*mp*

39 40 41

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

*mp* *mf*

42 77 *cresc. poco a poco* 78

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

*mp*

79 80

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

**Percussive, driving**

81 82 83 **NATALIE:**

You've got some nerve,

**HENRY:**

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

*f*

84 85 86 87

Hen-ry, and I'm just all nerves. we'll be the one

but e-ven if every-thing else turns to dirt, we'll be the one

*sub. p*

88 89 90

**Tenderly**

thing in this world that won't hurt.

thing in this world that won't hurt.

*mp* *p*

91 92 93 94

**HENRY:** *poco rit.* (falsetto)

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

A tempo

95 I can be per - fect for you. 96

*p*

97 NATALIE:

Rit.

Freely

97 I can be per - fect for you. 98 Per - fect for

*mf* *mp*

(At last, they kiss. MUSIC CONTINUES under.)

A tempo

99 you. 100 101

*mf*

# NEXT TO NORMAL

Piano/Vocal

21

## HEY #1

Music by  
TOM KITT  
Lyrics by  
BRIAN YORKEY

Orchestrated by  
MICHAEL STAROBIN/TOM KITT

CUE:

2 SCHOOL BELLS

Folk  $\text{♩} = 67$

1 *p* (acoustic guitar strumming) *E♭sus2/G* 2

Tenderly, Conversationally

3 4 NATALIE: Hey. 5

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

*E♭sus2* *E♭6(add2)* *E♭Ma7sus*

6 HENRY: 7 I thought you might call— 8 It's been

*E♭6(add2)* *E♭Ma7sus* *E♭6(add2)*

9 NATALIE: 10

I've been crazed.

(HENRY:)

weeks.

Cm<sup>7</sup>(add4) Gm<sup>7</sup>/C Cm<sup>7</sup>(add4) Gm<sup>7</sup>/C

11 HENRY: 12 13

Hey... Hey... Have you been on the scene?\_\_\_

*mp* Eb<sup>7</sup>sus2 Eb<sup>6</sup>(add2) EbMa<sup>7</sup>sus

14 15 16 NATALIE:

(HENRY:) Thanks, I

'Cause you look like a mess.

Eb<sup>6</sup>(add2) EbMa<sup>7</sup>sus Eb<sup>6</sup>(add2)

Detailed description: This is a musical score for a piano and vocal performance. It consists of three systems of music. The first system (measures 9-10) features Natalie singing 'I've been crazed.' with piano accompaniment in C minor, using Cm7(add4) and Gm7/C chords. The second system (measures 11-13) features Henry singing 'Hey... Hey... Have you been on the scene?\_\_\_' with piano accompaniment using Eb7sus2, Eb6(add2), and EbMa7sus chords. The third system (measures 14-16) features Henry singing 'Thanks, I' and Natalie singing ''Cause you look like a mess.' with piano accompaniment using Eb6(add2), EbMa7sus, and Eb6(add2) chords. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

17 guess. 18 Wow—

Are you clean?

*Cm<sup>7</sup>(add4)* *Gm<sup>7</sup>/C* *Cm<sup>7</sup>(add4)* *Cm<sup>11</sup>*

19 *cresc. poco a poco* com-ing from you... 20 (getting intense) 21 O-kay, how did it start?

I don't do what you— do. But you

*mp* *F<sup>7</sup>sus4/Ab* *Bb/Ab* *F<sup>7</sup>sus4/Ab*

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

took it too far. Hey— Hey— Are we

*Bb/Ab* *mf* *F<sup>7</sup>sus4/Ab* *Bb/Ab*

25 do this to me. 26 Don't you want us to be? 27

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

*f*  $A\flat m^7$   $A\flat m^{13}$   $A\flat m^7$  *mp*  $E\flat sus/B\flat$   $E\flat Ma^7 sus/B\flat$

28 29 30 *poco rit.*

No, I want who I knew. She's some-where in

$E\flat sus/B\flat$   $E\flat Ma^7 sus/B\flat$   $E\flat sus/B\flat$   $E\flat Ma^7 sus/B\flat$   $Fm^7/B\flat$

31 *A Tempo* 32

you.

$E\flat Maj^7$   $A\flat Maj^7/E\flat$   $A\flat/E\flat$

33 HENRY: 34 35

Hey. Say, will you come to this dance?

*p*

$E\flat^{sus2}/G$   $E\flat 6(add2)/G$   $E\flat Ma^7sus/G$

36 37 38

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

$E\flat 6(add2)/G$   $E\flat Ma^7sus/G$   $E\flat^{sus}/G$

39 40 41

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

$Cm^7(add4)$   $Cm^9$   $Cm^7(add4)$   $Cm^9$   $Cm^7$  *mp*  $A\flat Ma^7sus$

NATALIE:

42 I don't do danc - es.

43

44

HENRY:

Do this dance, with

Bb/Ab

Gm<sup>7</sup>

Gm<sup>7</sup>

Expressive

45

46

me.

mp

Fm<sup>7</sup>(add4)

Bb<sup>7</sup>sus4

V.S.

# Dialogue #1

## #11 – Superboy And The Invisible Girl

*Natalie is in her room with Henry. He is working on something at her desk.)*

**NATALIE**

When she gets like this? She's useless. She can't use the phone. Can't drive.

**HENRY**

I bet she's got great pills. I mean, not that I would go there. That shit's inorganic.

**NATALIE**

And totally ineffective, apparently.

**HENRY**

I'm old-school. Dying breed. All the preppies and the jocks are raiding their parents' medicine cabinets and popping Xanax and snorting Adderall.

**NATALIE**

Really?

**HENRY**

But me, I'm the master of the lost art of making a pipe out of an apple.

*(He proudly reveals his handiwork...)*

**NATALIE**

Yeah, you're the MacGyver of pot.

*(...and he offers it to her.)*

You promise this'll help?

**HENRY**

No.