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

DIANA: Oh, I don't think I could be hypnotized. I mean, it's fine. I'm just not the type.


DIANA: Okay.

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

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

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DR. MADDEN: (breathes, then)  
Walkwithjne_    Down a hall,... a hall that you know—at the end, there's a door, it's a
      Acoustic Gtr.                   Vln8va  
(Gtr. cox's sin.)

-A Cym. roll thru m. 20

Dr. Madden: Can you hear me, Diana?
Diana: Yes.

-Open the door.
DR. MADDEN: Are you nervous?
DIANA: No.
DR. MADDEN: Good. Now.

Freely

Vib, 8va, pizz. Vel.

Make up your mind to ex -

Gently with pulse \( \frac{3}{4} \) = 64

Vln.

PP

Make up your mind you have stories to tell. We'll

Ab maj7

Gb

search in your past for what sorrows may last, then make up your mind to be well.

D\(_{sus2}\)

C\(_{sus2}\)

Gb\(_{Bb}\)

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

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

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

DAN: He's not here...
5. MAKE UP YOUR MIND / CATCH ME I'M FALLING

He's not here...

Love I know, you know.

NATALIE: f

HENRY: f

you know.

Make up your mind—let the truth be revealed.

Ad-

(HENRY)

Gu: time (w/ Ds)

Dr: time (w/Djembe)

Vel. 8va

+Vel. 8va

w/Bs.

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

GHOSTLY, SAD

DR: In our first session you told me... DR: ... that talking through your history...

GHOSTLY, SAD

GABE: it feels like it's about someone else. DR: Make it about you.

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

GHOSTLY, SAD

DIANA: Please hear me calling...

(DR. IN OUTF)

GHOSTLY, SAD

GABE: Please hear me calling...

w/CYM.

-138-
(Backstage at the school auditorium.)
HENRY: Hey, I'm not supposed to be backstage, but... (Hands her flowers) For luck.
NATALIE: Did you see my parents out there?
HENRY: Um, are you okay?

NATALIE: I'm fine. My dad said they'd both be here.
HENRY: Then I'm sure they will be.
NATALIE: Will they? (GO)

w/Vcl.

NATALIE: I'm fine. My dad said they'd both be here.
HENRY: Then I'm sure they will be.
NATALIE: Will they? (GO)
DIANA: We had Natalie to... And I know she knows. I couldn't hold her, in the hospital?
NATALIE: Where the hell are they?
DIANA: I couldn't let myself hold her.

DOCTOR MADDEN: That's the first time you've mentioned Natalie in weeks of therapy.
NATALIE: God damn it.
(She sings:)

Vamp

79 NATALIE: mp
She's not

w/HH roll

NATALIE/
GABE: (concert pitch) 82
there...

L.H. TACET
cmp cresc. poco a poco

Elec. Gtr.
+Cyms.
+w/Gtr.

83 NATALIE:
84
She's not there.

85 She's not there.

GABE/ HENRY/ DAN

She's not there.

tutti rhy.

Dr. fill

- 140 -
9. MAKE UP YOUR MIND / CATCH ME I'M FALLING

Make up your mind... you want clarity. Take what you know... and then make it make sense. Just
face what you fear, and soon it comes clear the visions are just your defense.

(Natalie shakily takes the stage at her recital)

NATALIE: Um. Thank you for coming. Natalie Goodman.
DOCTOR: Let's try to understand what all this is doing to you. And your family.

NATALIE: Fuck!

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

NATALIE: I'm sorry. I just—the thing is—

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

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

(MUSIC OUT)

NATALIE makes a big mistake

(Vamp)

G.P. Sigs. harm, (enter 3rd x)

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

Solo (Natalie tries a second time—disaster.)

Solo

G.P.

\[(\text{Natalie makes a big mistake})\]

\[\text{Vamp}\]

\[\text{G.P.}\]

\[\text{Sigs. harm, (enter 3rd x)}\]

\[\text{TACET}\]

\[\text{Cym. bell (4th x)}\]
Driving \( \frac{d}{t} = 64 \)

DIANA:

Catch me I'm falling...

NATALIE:

Take a look...

DR. MADDEN:

Make up your mind— you can live at last.

GABE:

I'm a-live...

DAN:

(Natalie launches into a slightly sloppy but rousing rock riff which leads to:)

Syn.: TB Booster

He's not here.

Tutti

(Vln. out)

Dr. fill

Drs: time

(busy cym's)
12. MAKE UP YOUR MIND / CATCH ME IF I'M FALLING

Next to Normal

Falling...

the invisible girl,

Make up your mind to be fully alive. Embrace what's inside, re-

A - live...

A - live...

HENRY: Fall...

Ab Fbmaj7 Ebm Dbm7sus2

(Bs. etc.)
DR. MADDEN:
Unresolved loss can lead to depression.

DIANA/NATALIE:
Love, it's time to go.

GARE/DAN:
Catch me I'm falling...

TAOCET: Djembe

(A cappella vocals)
"Catch me I'm falling...
Fly-ing head-first in-to fate."

"Fear of loss, to anxiety."

"Catch me I'm falling...
Fly-ing head-first in-to fate."
14. MAKE UP YOUR MIND / CATCH ME I'M FALLING

...The more you hold on to something you lost...
...the more you fear losing it...

[Music notation]

Catch me I'm falling...
Please hear me calling...
Catch me before it's too late.

Catch me I'm falling...
Please hear me calling...
Catch me before it's too late.

Syn: Dreaming Box

Gtr. [mp]

PLAY [p]
+Syn.
(Syn. +5th) →

+Cym. roll w/Cym's.

NATALIE:

...depression, anxiety...

...One gives rise to the other...

(to 134)

Catch me before it's too late.
Catch me before it's too late.

Catch me before it's too late.
Catch me before it's too late.

+Bs. [mp]
...It becomes a cycle...