

MAKE UP YOUR MIND/ CATCH ME I'M FALLING

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Vocal Arrangement by
ANNMARIE MILAZZO

Orchestrated by
MICHAEL STAROBIN/TOM KITT

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.
DOCTOR MADDEN: Put your feet on the floor. Your hands on your lap. Breathe.

Hypnotic

$\text{♩} = 88$

Vamp

Safety (Vocal last x - out any beat)

DOCTOR MADDEN:

DIANA: Okay. Walking.

DIANA: Stairs.

7 8

step by step in - to the dark - ness down there.

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

9 10

p

DOCTOR MADDEN: (breathes then)

11 12

Walk with me... Down a hall, a

mp

13 14

hall that you know, at the end, there's a door, it's

15 16

door that you've nev - er____ laid eyes on____ be-fore...____

17 18 19

O - pen the door...____ O - pen the door...____

Rit.

DOCTOR MADDEN: Can
you hear me, Diana?
DIANA: Yes.

20 21 22

mf *p* *mf* *p* *p*

DOCTOR MADDEN: Are you nervous?
DIANA: No.

DOCTOR MADDEN: Good. Now.

Freely

23 24 25 26

pp

Gently with pulse $\text{♩} = 64$

27 28 29

Make up your mind___ to ex - plore your-self. Make up your mind___ you have

A^b *Ac. Guitar Strum* *mp* G^b A^b

30 31 32

sto - ries to tell. We'll search in your past for what sor-rows may last, then

$F^b\text{Maj}^7$ G^b $D^b\text{sus}2$ $C^b\text{sus}2$

33 34

make up your mind___ to be well.

G^b/B^b G^b

NATALIE
HENRY
GABE: *p*

DAN: Di, you come home from these sessions in tears. Is this helping, or...? Di? Di?

35 (Concert Pitch) Mm mm mm mm Mm mm mm mm

p

p

DIANA: We were both undergrads. Architecture. The baby wasn't planned. Neither was the marriage. I had always expected to be too busy...

39 Mm mm mm mm Mm mm mm mm (2nd time only)

p

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

43 (1st time only) 44 Vamp

pp

45 DAN: cresc. poco a poco 46

He's not here... He's not

mp

47 here... 48 Love I know, **NATALIE/HENRY:** *f* you know. *f* you know.

49 **DOCTOR MADDEN:** 50 Make up your mind__that you're strong enough. 51 Make up your mind__let the truth be revealed. 52 A

mf Ab Gbadd9 Ab FbMaj7 Gb

53 mit what you've lost and live with the cost. 54 at times it does hurt to be healed. 55 56

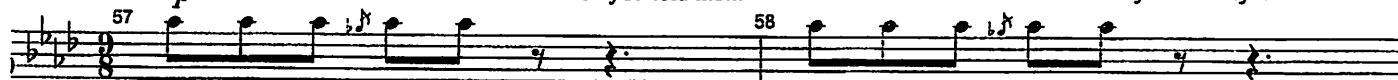
Dbsus2 Cbsus2 Gb/Bb Gb

Ghostly, sad

GABE: *p*

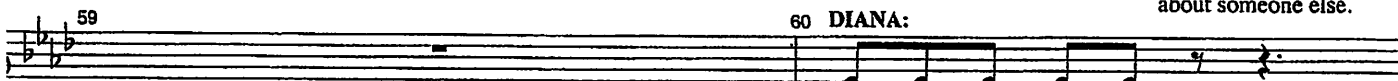
DOCTOR: In our first
session you told me...

DR: ... that talking through
your history...



Catch me I'm fall - ing...

Catch me I'm fall - ing...



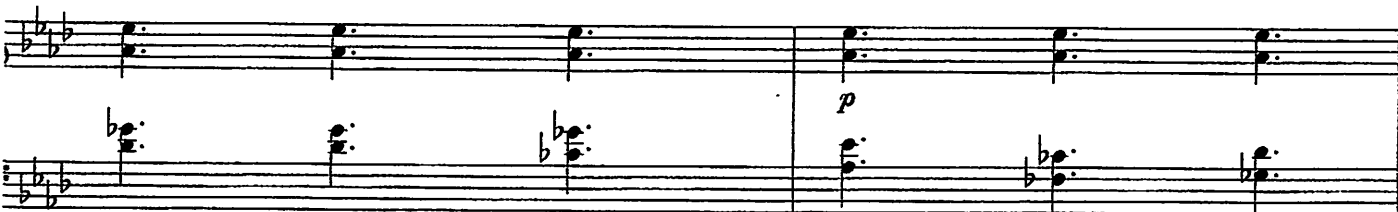
DR: ... it feels like it's
about someone else.

Catch me I'm fall - ing...



Fast - er than an - y - one should._____

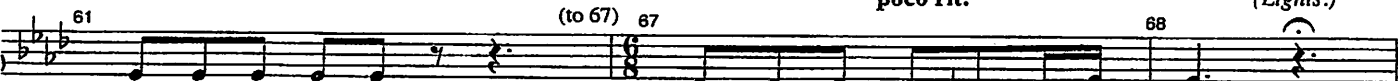
Catch me I'm fall - ing...



DR: Make it about you.

poco rit.

(Lights.)



Please hear me call - ing...

Catch me I'm fall - ing for good._____



Please hear me call - ing...

Catch me I'm fall - ing for good._____



*(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?

Freely

69 *p* Perfect for You Underscore

70

71

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

72 (to 75) 75 Rall.

76

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:)

77 78 Vamp

79 NATALIE: *mp* Vamp

She's not

mp

(cresc. last time)

80 *cresc. poco a poco*

81 82

there... She's not there...

GABE: *8^{va}*

She's not there...

mp

83 84 85

She's not there.

GABE
HENRY
DAN:

She's not there.

f

Driving

CTOR MADDEN:

86 87 88

Make up your mind__ you want clar - i - ty: Take what you know__ and then

mp

NATALIE
GABE (8va)
HENRY
DAN:

um hmm__ hmm hmm__ Hmm um

mf
Ab

Gb(add9)

Ab

89 90 91

make it make sense. Just face what you fear, and soon it comes clear the

hmm__ hmm hmm__ Hmm um hmm__ hmm hmm__

FbMaj7 Ebm

mf
Db^{sus2}

Cb^{sus2}

(Natalie shakily takes the stage at her recital)

NATALIE: Um. Thank you for coming. Natalie Goodman.
(to 95)

92 vi - sions are just your de - fense. 93

Hmm um hmm.

$G\flat/B\flat$ $G\flat(\text{add}9)$ G.P.

DOCTOR: Let's try to understand what all this doing to you. And your family.

95 Solo 96 97

(Natalie makes a big mistake)

G.P.

NATALIE: Fuck!

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

NATALIE: I'm sorry. I just - The thing is - I - (GO)

98 Solo 99 100

(Natalie tries a second time - disaster.)

G.P.

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)

cresc. poco a poco Vamp

Driving $\text{♩} = 64$ DIANA: (to 113)

101 102 103

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

Catch me I'm

GABE:

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

p (Very soft electric guitar wail that keeps growing with Natalie's anger and determination)

f

I'm a - live...

13 DIANA: 114 115

fall - ing... Fall - ing...

NATALIE:

Take a look... Take a look...

DOCTOR MADDEN:

Make up your mind you can live at last. Make up your mind to be

A - live...

DAN:

He's not here.

$A\flat$ $G\flat(\text{add}9)$ $A\flat$

116 117 118

Fall

the in - vis - i - ble girl, Fall

ful - ly a - live... Em - brace what's in - side, re - place what has died then

Fall ing...

HENRY?

A - live...

DAN:

Love,

F^bMaj⁷ E^bm D^bsus2 C^bsus2

119 120 121

ing...

ing...

make up your mind... you'll sur - vive...

A - live...

it's time to go...

G^b/B^b F^bMaj⁷

DIANA/
NATALIE:

DOCTOR MADDEN:
Unresolved loss can lead
to depression.

Fear of loss, to anxiety.



Catch me I'm fall-ing...

Catch me I'm fall-ing...

Fly-ing head-first in-to fate._____

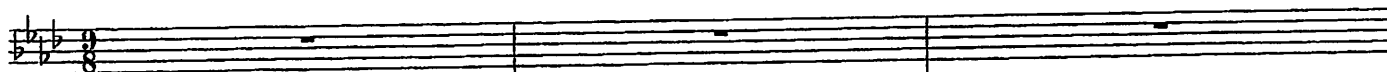
GABE/
DAN:



Catch me I'm fall-ing...

Catch me I'm fall-ing...

Fly-ing head-first in-to fate._____



V.S.

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

125 Catch me I'm fall - ing... Please hear me call - ing... *mp*

Catch me I'm fall - ing... Please hear me call - ing... *p* *mp*

...Depression, anxiety... *cresc. poco a poco* ...depression, anxiety... ...One gives rise to the other (to)

127 Catch me be-fore it's too late. NATALIE: 128 Catch me be-fore it's too late. 129 Catch me be-fore it's too late.

Catch me be-fore it's too late. Catch me be-fore it's too late. Catch me be-fore it's too late.

...It becomes a cycle... 138 139 140 *f*

Catch me I'm fall - ing... Catch me I'm fall - ing... Catch me I'm fall - ing... //

Catch me I'm fall - ing... Catch me I'm fall - ing... Catch me I'm fall - ing... //

mp *f* *C₄ sus2* //