

Who's Crazy/My Psychopharmacologist And I

Flowing (♩ = 168)

Vamp

1

2

3

4

5 Arena08

6

7

8

9

Who's cra - zy? The hus - band or wife? Who's cra - zy? To live their whole

CUE:
DIANA: "Um. What?"
DAN: "I said, let's pick ourselves off the floor and go see Doctor Fine. This is just a blip. Okay? Nothing to worry about. I'll see whether we can return the washer/dryer, and then we'll go." (*MUSIC*)

REVISION for Arena:
 ms. 165 remove "synth" from violin part
 ms. 194-210 all new for piano, bass, violin, cello

DOCTOR FINE: "The pink ones are taken with food but not with the white ones. The white ones are taken with the round yellow ones but not with the triangle yellow ones. The triangle yellow ones are taken with the oblong green ones with food but not with the pink ones. If a train is leaving New York at a hundred and twenty miles an hour and another train is leaving St Petersburg at the same time going backwards..."

Flowing (♩ = 168)

Vamp

p

Piano

guitar

bass

perc.

VIBES

p

Flowing (♩ = 168)

Vamp

p - punta d'arco

violin

cello

p - punta d'arco

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

stage

pno

guit.

bass

perc.

vn.

vc.

The musical score consists of several staves. The top staff is the vocal line with lyrics: "life be - liev - ing that some - how things aren't as bi - zarre as they are? Who's". The instrumental staves include piano (pno), guitar (guit.), bass, percussion (perc.), violin (vn.), and viola (vc.). The piano part features a melodic line with slurs and a dynamic marking of *p*. The percussion part has a rhythmic pattern of eighth notes. The violin and viola parts have sustained notes with slurs and dynamic markings.

10

11

12

13

14

15

16

17

18

19 20 21 22 23 24 25 26

stage

pno

guit.

bass

perc.

vn.

vc.

19 20 21 22 23 24 25 26

cra - zy? The one who can't cope, or may - be the one who'll still hope? The

mp

mp

mp

27 28 29 30 31 32 33 34

one who sees doc - tors or the one who just waits in the car? And

stage

pno

guit.

bass

perc.

vn.

vc.

ACQUSTIC BASS
pizz.

p cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

27 28 29 30 31 32 33 34

35 36 37 38 39 40 41

I was a wild twen - ty five, and I loved a wife so a - live,

stage

pno *mf*

ELEC. GTR. *mp* Ebmaj7 Cm11

bass

perc. *bp.*

vn. *mf*

vc. *mf*

35 36 37 38 39 40 41

42 43 44 45 46 47

ritard *a tempo*

stage

pno

ritard *a tempo*

guit.

arco

perc.

vn.

vc.

but now I be - lieve I would set - tle for one who can drive.

mp *f*

ritard *a tempo*

42 43 44 45 46 47

Next to Normal

(updated w/Second Stage pit parts - 10/17/08)

#4, Who's Crazy/My Psychopharmacologist And I, Arena08, page 7

Jagged Waltz

Vamp

48

49
DIANA:

50

51

52

53

54

55

56

57

My psy - cho-pharm - a - col - o - gist and I... it's like an odd ro - mance. In -

stage

DOCTOR FINE: "The round blue ones with food but not with oblong white ones. The white ones with the round yellow ones but not with the trapezoidal green ones. Split the green ones into thirds with a tiny chisel..."

Jagged Waltz

Vamp

pno

etc.

guit.

bass

perc.

(play 2nd time only)
on rim of snare
p

on dome of closed hi-hat

tri.

Jagged Waltz

Vamp

vn.

mp

etc.

vc.

etc.

mp

48

49

50

51

52

53

54

55

56

57

58 59 60 61 62 63 64 65

tense and ve - ry in - ti - mate, we do our dance. My

stage

pno

guit.

bass

perc.

vn.

vc.

f *mf* *f* *f* *f*

Flowing Waltz **Flowing Waltz**

on rim of snare

58 59 60 61 62 63 64 65

66 67 68 69 70 71 72 73

psy - cho - pharm - a - col - o - gist and I... call it a lov - - - ers game. He

stage

pno *mp*

guit.

bass *mp*

perc. *p* etc.

vn. *mf*

vc. *mp*

66 67 68 69 70 71 72 73

74 75 76 77 78 79 80 81

knows my deep - est sec - rets— I know his... name. _____ And

stage

pno

guit.

bass

perc.

vn.

vc.

mp

f

"Kreisler"

74 75 76 77 78 79 80 81

82 83 84 85 86 87 88 89

though he'll nev - - er hold me he'll al - - - ways take my calls. It's

stage

pno *mf*

guit. Ebm Absus Ab Db Ab/C Bbm Db/Ab

bass

perc. *etc.*

vn.

vc.

90 91 92 93 94 95 96 97

tru - - - ly like he told me: with - out a lit - tle lift, the bal - le - ri - na falls.

stage

pno

guit. Ebm/Gb F7sus F7 Bbm^{sus} Bbm Bbm^{sus} Bbm Bbm^{sus} Bbm D7sus D7

bass

perc.

vn.

vc.

90 91 92 93 94 95 96 97

Detailed description of the musical score: This page contains the musical score for measures 90 through 97. The score is arranged for a vocal line (with lyrics), stage, piano (pno), guitar (guit.), bass, percussion (perc.), violin (vn.), and viola (vc.). The key signature is B-flat major (two flats). The vocal line includes lyrics: 'tru - - - ly like he told me: with - out a lit - tle lift, the bal - le - ri - na falls.' The piano part features arpeggiated chords and triplets. The guitar part shows chords: Ebm/Gb, F7sus, F7, Bbm^{sus}, Bbm, Bbm^{sus}, Bbm, Bbm^{sus}, Bbm, D7sus, D7. The percussion part includes brushes and a fill. The violin and viola parts have triplets and trills. Dynamics include *p sub.* and *tr^b*.

98

Jazz Waltz (swing **ts**)

99

100

101

102

103

104

straight **ts**

105

stage

DOCTOR FINE: "Goodman, Diana. Bipolar depressive with delusional episodes..."

"...Sixteen-year history of medication. Adjustment after one week."

NATALIE: *mf*

p

GABE Doo doo doo doo doo doo

doo doo doo doo doo doo

doo doo doo doo doo doo

doo doo doo doo doo doo

doo doo doo doo doo doo

DAN HENRY: *mf*

p

Doo doo doo doo doo doo

doo doo doo doo doo doo

doo doo doo doo doo doo

doo doo doo doo doo doo

doo doo doo doo doo doo

pno

Jazz Waltz (swing **ts**)

straight **ts**

mf Gm9 *Jazz comping a la Dave Brubeck*

Gm9/D

p Gm9

Gm9/D

Gm

F6

E \flat 6

D7

guit.

(in octaves?)

mf

p

Gm9

Gm9/D

Gm9

Gm9/D

Gm

F6

E \flat 6

D7

bass

mf

p

time

perc.

Jazz Waltz (swing **ts**)

pp

straight **ts**

pizz.

f

mp

pizz.

f

mp

98

99

100

101

102

103

104

105

106

107

108

109

110

111

swing

112

113

114

Vamp out on any beat

115

116

stage

DIANA: "I've got less anxiety, but I have headaches, blurry vision, and I can't feel my toes." DOCTOR FINE: "So we'll try again, and eventually, we'll get it right." DIANA: "Not a very exact science, is it?" (GO)

NATALIE: *pp* Aaah

GABE: *pp* Aaah

pno

guit.

bass

perc.

vn.

vc.

swing

Vamp out on any beat

p

f

mf

p

f

D7(#5)

(to SYNTH)

106

107

108

109

110

111

mf

112

113

p

114

115

116

117

118

119

120

121

122

123

124

stage

NATALIE:
 GABE DAN HENRY:
 Zo - loft and Pax - il and Bus - par and Xan - ax Dep - a - kote Klon - o - pin Am - bi - en Pro - zac

pno

mp Gm9 Dm7/F Eb6 D7#9#5 D7b9#5 Gm7 F6 Eb6 D7

guit.

mp Gm9 Dm7/F Eb6 D7#9#5 D7b9#5 Gm7 F6 Eb6 D7

bass

mp

perc.

time

perc.

mp

vn.

vc.

mp

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

stage

A - ti - van calms me when I see the bills these are a few of my fav - o - rite pills.

A - ti - van calms me when I see the bills these are a few of my fav - o - rite pills.

pno

Cm Gm/Bb Cm/A Gm Cm Cm/Bb Cm/A D7#9

guit.

Cm Gm/Bb Cm/A Gm Cm Cm/Bb Cm/A D7#9

bass

perc.

vn.

vc.

SYNTH Music Bells (Fant - PRA - 52, sounding UP 8va)

mp

(to VIOLIN)

125

126

127

128

129

130

131

132

Vamp

133

134

135

136 Vamp

Vamp

(out on any beat)
137

138

139

140

stage

NATALIE: "That's nice. I mean, for jazz."
 HENRY: "I'm totally pretending you didn't say it that way."
 NATALIE: "It's just that the thing with jazz is, how do you ever know if you got it right? It's just making shit up."
 HENRY: "Which is also known as the act of creation."
 NATALIE: "Oh. You're one of those pretentious stoner types."
 HENRY: "Wrong. I'm not pretentious. And I'm definitely not classical. It's so rigid and structured. There's no room for improvisation. You have to play the notes on the page."
 NATALIE: "Yes, and what did Mozart know, anyway? He should have just smoked a bowl and jammed on 'Twinkle Twinkle Little Star.'"
 HENRY: "And they said you weren't funny."
 (She sits beside him and begins to play a classical waltz)

(Doctor Fine is taking notes again. Diana keeps dancing.)

DOCTOR FINE: "Goodman, Diana. Second adjustment after three weeks. Delusions less frequent but depressive state worse."
 DIANA: "I'm nauseous and I'm constipated. Completely lost my appetite and gained six pounds. Which you know, is just not fair."

pno

Vamp (out on any beat)

p

(Start soloing by the third time through)

guit.

play first time only

Gm9 Am7/D Gm9 D7(#5)

p - under dialog

bass

Gm9 Am7/D Gm9 D7(#5)

p - under dialog

perc.

time

synth

Vamp (out on any beat)

p - under dialog

vc.

play first time only

133

134

135

136

137

138

139

140

141

straight

142

143

144

145

DIANA, NATALIE, GABE:

May cause the fol - low - ing side ef - fects, one or more:

DR. FINE, HENRY, DAN:

May cause the fol - low - ing side ef - fects, one or more:

stage

pno

guit.

bass

perc.

vn.

vc.

ff

p sub.

tr

p sub.

ff

p

p sub.

VIOLIN

ff

p sub.

ff

p sub.

141

142

143

144

145

Next to Normal

(updated w/Second Stage pit parts - 10/17/08)

#4, Who's Crazy/My Psychopharmacologist And I, Arena08, page 19

swing **146**
DIANA & NATALIE:

147

148

149

150

151

152

153

stage

DR. FINE:

GABE
DAN
HENRY:

Di - ar - rhe - a, con - sti - pa - tion, nerv - ous laugh - ter, pal - pi - ta - tions

pno

swing **146**

mf Fm9 Fm6Δ7 Bb9sus Bb7b9 EbMaj9 Eb6 Ab9 Ab9b5 Fm9 Fm6Δ7 Bb9sus Bb7b9 EbMaj9 Eb6 Am7b5

guit.

mf Fm9 Fm6Δ7 Bb9sus Bb7b9 EbMaj9 Eb6 Ab9 Ab9b5 Fm9 Fm6Δ7 Bb9sus Bb7b9 EbMaj9 Eb6 Am7b5

bass

mf

perc.

mf time

vn.

swing **146**

mf

vc.

mf

146

147

148

149

150

151

152

153

Next to Normal

(updated w/Second Stage pit parts - 10/17/08)

#4, Who's Crazy/My Psychopharmacologist And I, Arena08, page 20

stage

154 155 156 157 158 159 160 161 162

straight *p sub.* straight *p sub.* straight *p sub.* swing *DIANA:* straight *WOMEN: f* straight

Anx-ious-ness, an-ger, ex-haus-tion, in-som-ni-a, nerv-ous-ness, leth-ar-gy, nau-se-a, vom-it-ing, bad taste in clothes and sex-u-al part-ners, oh, and one last thing—

Anx-ious-ness, an-ger, ex-haus-tion, in-som-ni-a, nerv-ous-ness, leth-ar-gy, nau-se-a, vom-it-ing, oh, and one last thing—

DOCTOR FINE:
Use may be

pno

straight *p sub. cresc. poco a poco* swing straight

mf sfz

guit.

tr^b *p sub. cresc. poco a poco* *tr^b* *tr^b* D7(#5) straight

mf sfz

bass

mp *mf* *sfz*

perc.

straight *mp* swing straight

mf *sfz*

vn.

cresc. poco a poco straight swing straight

mf *sfz*

vc.

cresc. poco a poco straight swing straight

mf *sfz*

154 155 156 157 158 159 160 161 162

swing **163**

164

165

166

167

168

169

170

171

172

173

174

stage

DOCTOR FINE: "Goodman, Diana. Third Adjustment after five weeks. Reports continued mild anxiety and some lingering depression"

NATALIE: "I've wasted, like, weeks of practice with you in here. Improvising."

DAN:
Use may be fa - tal...

GABE: Use may be fa - tal...
fa - tal...

pno

swing **163**

mf Jazz solo

PLAY RH

p

guit.

mf

Gm9 D7(#5) Gm9

p

Gm7 D9sus Am7/G D9sus etc. Gm7 D9sus Am7/G D9sus

bass

perc.

cym.(w/mallets)

HANDDRUM

etc.

vn.

swing **163**

p *f*

(to SYNTH)

vc.

p *f*

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

stage

pno

guit.

bass

perc.

vn.

vc.

HENRY: (*plays a lick*)
"Oscar Peterson? Groundbreaking jazz pianist? Classically trained."

DIANA:
"I now can't feel my fingers or my toes. I sweat profusely for no reason."

NATALIE: "Beethoven did cocaine."
HENRY: "Really?"

DIANA:
"Fortunately I have absolutely no desire for sex."

Gm7 D9sus Am7/G D9sus Gm7 D9sus Am7/G D9sus Gm7 D9sus Am7/G D9sus

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

stage

pno

guit.

bass

perc.

vn.

vc.

HENRY: "Miles Davis went to Julliard."

NATALIE: "Mozart wrote poems about farts."

DIANA: (CONT'D) "Although whether that's the medicine or the marriage is anybody's guess."

DOCTOR FINE: "I'm sure it's the medicine."

DIANA: (flattered) "Oh, thank you, that's very sweet..." (MUSIC OUT)

DAN: Who's

"...But my husband's waiting in the car."

Vamp (out on any beat)

PLAY RH

Gm9

Gm9

D7(#5)

D7^{b9}_{#5}

Gm7

D9sus

Am7/G

D9sus

Gm9

Gm9/D

D7(#5)

D7^{b9}_{#5}

Vamp (out on any beat)

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

stage

pno

guit.

bass

perc.

vn.

vc.

cra - zy? The one who's half - gone? Or may - be, the one who holds on? Re - mem - ber - ing when she was

Stage musical notation (empty staves)

Stage musical notation (empty staves)

Stage musical notation (empty staves)

pno *mf* - (swing ♩'s)

8va

Guitar musical notation (empty staves)

Bass musical notation

Drum notation (empty staves)

vn. *mf* - (swing ♩'s)

vc. *mf* - (swing ♩'s)

194

195

196

197

198

199

200

201

mp

202

203

204 205 206 207 208 209 210 211 212 213

twen - ty, and bril - liant, and bold. And I was so young and so dumb, and now I am...

stage

pno

guit.

bass

perc.

vn.

vc.

cresc. *p* *ritard* *mf* *p* *ritard*

204 205 206 207 208 209 210 211 212 213

Next to Normal

(1/30/08 216 - 217 in 3)
(updated w/Second Stage pit parts - 10/17/08)

#4, Who's Crazy/My Psychopharmacologist And I, Arena08, page 26

A tempo
Vamp 214 215 **Vamp** 216 217 **Vamp** 218 219 **Vamp** 220 221 222 223

stage

old.
DIANA: Happy birthday, Dan Goodman! I bought you twenty-one presents, one for each year you've been alive.
DAN: Di, gosh, this is way too much.
DIANA: It is? It is. I knew you wouldn't like them.
DAN: No it's just—you can't afford all this.
DIANA: I don't know why I ruin everything. I can take it all back, it's only seventeen stores, if I go all day—
DAN: You can't do that, you've got class. These are really great, Di, really. You're incredible.
DIANA: Really seriously truly?
DAN: Really seriously truly.
DIANA: You make me hot, Dan Goodman. Wait 'til tonight, when you get present twenty-two. On me. **(GO)**
DIANA:
DAN:
 And
 And

A tempo
Vamp PLAY BOTH HANDS **Vamp** **Vamp** **Vamp**

pno
p **Tacet - (cued for rehearsal)** *p* **PLAY** *mf* *p* *mf*

guit.

bass
arco
p *mf* *mf*

perc.
A tempo *p* (set) *p* *sfz* Splash choke

vn.
Vamp **VAMP** **VAMP** **VAMP**
p *mf* *p* *mf*

vc.
p *mf* *p* *mf*

214 215 216 217 218 219 220 221 222 223

224 225 226 227 228 229 230 231

DIANA: mp
 though he'll nev - - er hold me he'll al - - ways take my calls. It's

DAN: mf
 she was wick - ed and wired. The sex was sim - ply in - spired.

p - light and feathery

p - light and feathery

p *etc.*

pp *mp*

pp *mp*

224 225 226 227 228 229 230 231

8va

Ebm7 Ab7sus Ab7 Db Db/C Bbm

232 233 234 235 236 237 238 239

stage
 tru - - - ly like he told me: with - out a lit - tle lift the bal - le - ri - na falls. My
 Now there's no sex, she's in - sane, and me I'm just tired. Tired. Tired. Ti - red. Who's
 GABE/
 NATALIE:
 ba da ba da ba da ba da ba da ba da ba da
 HENRY/
 MADDEN:
 ba da ba da ba da ba da ba da ba da ba da

pno
cresc. poco a poco
f D7sus D7sus^{b9}

guit.
G^b *F7sus^{b9}* *cresc. poco a poco* *f* D7sus D7sus^{b9}

bass
pizz. *B^bm* *B^bm/A^b* *B^bm/G^b* *D7sus* *D7sus^{b9}*
cresc. poco a poco *f*

perc.
fill

vn.
cresc. poco a poco *f*

vc.
cresc. poco a poco *f*

232 233 234 235 236 237 238 239

Be-bop! 240 241 242 243 244 245 246 247 248 249

stage
 Psy - cho-phar-ma - co - lo - gist and I to - ge - ther side by side... with - out him I'd die...
 cra - zy— The one who's un - cured? Or may - be the one who's en - dured? The one who has treat - ments, or the
 wee - ooh_ wee - ooh_ ba dop ba dop ba dop ba dop wee - ooh_ wee - ooh_ ba dop ba dop ba dop ba dop ba da da ba da da
 wee - ooh_ wee - ooh_ ba dop ba dop ba da ba dop wee - ooh_ wee - ooh_ ba dop ba dop ba dop ba dop DOCTOR FINE: ba da da ba da da

Be-bop!

pno
f Gm9 Gm9/F *mf* E♭maj7

guit.
 Gm9 Gm9/F E♭maj7

bass
 Gm9 Gm9/F E♭maj7

perc.
 mf

vn.
Be-bop!

vc.

240 241 242 243 244 245 246 247 248 249

250 251 252 253 254 255 256 257 258 259

Rubato **a tempo**

stage
 my psy-cho-phar-ma-co-lo-gist and I.
 one who just lives with the pain?
 ba da da ba da da ba da da da
 da da ba da da ba da da ba da da

DAN:
 They say love is blind but be-lieve me, love is in-

pno
 Gm/D Cm *molto* *ff* *p sub.* *mp* *a tempo*

guit.
 Gm/D *straight 'ths* *molto* *ff* *p sub.* *mp* *a tempo*

bass
 Gm/D Cm *molto* *ff* *a tempo*

perc.
fill *cym. scrape* *a tempo*

vn.
straight 'ths *molto* *ff* *p sub.* *pp* **Rubato** *a tempo*

vc.
molto *ff* *p sub.* *a tempo*

250 251 252 253 254 255 256 257 258 259

Next to Normal

(updated w/Second Stage pit parts - 10/17/08)

Slower, some what jagged

Segue to #5
"Perfect for You"

stage

play 3X 260 261 262 263

Slower, some what jagged

Segue to #5
"Perfect for You"

pno

play 3X

Tacet - (cued for rehearsal)
p

PLAY *pp*

guit.

pp

bass

arco

pp

perc.

Splash (w/mallets)

Slower, some what jagged

Segue to #5
"Perfect for You"

vn.

play 3X

mp

pp

vc.

mp

pp

260 261 262 263