

NEXT TO NORMAL

Piano/Vocal

WHO'S CRAZY/ MY PSYCHOPHARMACOLOGIST AND I

[Rev. 12/10/07]

Music by
TOM KITT

Lyrics by
BRIAN YORKEY

Orchestrated by
MICHAEL STAROBIN/TOM KITT

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)

(Dan helps Diana away from Costco and to the doctor.)

(DOCTOR FINE appears, in glasses, with clipboard, rumped and world-weary.)

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

$\text{♩} = 168$

(As Diana continues to listen, Dan walks back out to the car. Doctor Fine fades as Dan sings.)

DAN:

Vamp

Who's

cra - zy?

The

hus - band

or

wife?

Who's

cra - zy?

To

live their

whole

life

be -

11 12 13 14

liev - ing that some - how things aren't as bi - zarre as they

15 16 17 18

are? Who's

p

19 20 21 22

cra - zy? The one who can't cope, or

mp

23 24 25 26

may - be the one who'll still hope? The

27 28 29 30

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

31 32 33 34

And

35 36 37 38

I was a wild twen - ty five, and

mf

39 40 41 42

I loved a wife so a - live, but

43 44 45

now I be - lieve I would set - tle for

Rit. 46 47 A Tempo

one who can drive.

6

mp *f*

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..."

48 49 Jagged Waltz DIANA: Vamp

(Diana sings as Doctor Fine continues his litany.) My

p

50 51 52 53

psy - cho - pharm - a - col - o - gist and I...

54 55 56 57

it's like an odd ro - mance. In -

58 59 60 61

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

Flowing Waltz

62 63 64 65

dance. My

mf

66 67 68 69

psy - cho - pharm - a - col - o - gist and I...

mp

70 call it a lov - ers game, He

74 knows my deep - est sec - rets— I know his...

78 name. And

82 though he'll nev - er hold me he'll

mf

86 87 88 89

al - ways take my calls. It's

90 91 92 93

tru - ly like he told me: with -

(In shadows, the VOICES [Natalie, Dan, Henry, Gabe] gather around an old time radio microphone, scating.)

94 95 96 97

out a lit - tle lift, the bal - le - ri - na falls.

sub. p

(Throughout, they are the voices in Diana's head. Not literally—she's not schizophrenic—but they represent what's going through her mind.)

Piano/Vocal

- 9 -

#5 Who's Crazy/My Psychopharmacologist and I [Rev. 12/10/07]

DOCTOR FINE: "So we'll try again, and eventually, we'll get it right."

110 111 112 113 **Swing 8ths**

doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo

Gm F Eb Gm/D Gm

DIANA: "Not a very exact science, is it?"
(GO)

114 115 116 **Safety out on any beat**

pp

NATALIE:
Aaah

pp

GABE:
Aaah

p

f

NATALIE: (Now the voices sing a radio advertisement—perhaps with visual aids.)

117 118 119 120

Zo - loft and Pax - il and Bus - par and Xan - ax

Zo - loft and Pax - il and Bus - par and Xan - ax

GABE
DAN
HENRY:

mf

Gm⁹ Dm⁷/F Eb⁶ D7(#5, #9) D7(#5, b9)

121 122 123 124

Dep - a - kote Klon - o - pin Am - bi - en Pro - zac

Dep - a - kote Klon - o - pin Am - bi - en Pro - zac

Gm⁷ F⁶ E^b⁶ D⁷

125 126 127 128

A - ti - van calms me when I see the bills

A - ti - van calms me when I see the bills

C_m G_m/B^b C_m/A G_m

129 130 131 132

these are a few of my fav - o - rite pills.

these are a few of my fav - o - rite pills.

C_m C_m/B^b C_m/A D⁷(#9)

(This time Henry is playing piano in the practice room, and Natalie joins him. He's been playing the same jazz waltz we've been hearing.)

DIANA: "That's nice. I mean, for jazz."
NATALIE: "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.'
(She sits beside him and begins to play a classical waltz.)
HENRY: "And they said you weren't funny."

(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."

Straight 8ths

Doctor Fine and the Voices help Diana read the side effects labels.)

Piano/Vocal

DIANA AND
NATALIE:

(They pass many large pill bottles among them, slowly at first, then faster, tossing, then juggling.)

146 147 148 149

Diz - zi - ness, drow - si - ness, sex - ual dys - func - tion,

Diz - zi - ness, drow - si - ness, sex - ual dys - func - tion,

150 151 152 153

head - aches and trem - ors and night - mares and sei - zures.

head - aches and trem - ors and night - mares and sei - zures.

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

Straight 8ths
cresc. poco a poco

154 sub. p 155 156 157

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

sub. p

MEN: Anx - ious - ness, an - ger, ex - haus - tion, in - som - ni - a, nerv - ous - ness, leth - ar - gy, nau - se - a, vom - it - ing.

G+H
M+D

158 DIANA: 159

bad taste in clothes and sex - u - al part - ners.

Straight 8ths

WOMEN: *f* 160 oh, and one last thing— 161 // (All the bottles fall to the floor.) 162

MEN: *f* oh, and one last thing— //

DOCTOR FINE: Use may be

(As if evading responsibility, the Voices wander away.)

163 164 DAN: 165 166

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

mf Jazz solo

Piano/Vocal

SPLIT SCENE: Doctor Fine back with Diana.

WHILE: In the piano room, Henry and Natalie sit closer.

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

Musical score for Doctor Fine's dialogue, measures 167-170. The score is in 4/4 time with a key signature of one flat (B-flat). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 167 starts with a piano (*p*) dynamic. Measure 169 contains a long, sustained chord in the right hand.

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

Musical score for Natalie's dialogue, measures 171-174. The piano part continues with the same eighth-note bass line and chords. Measure 173 contains a long, sustained chord in the right hand.

HENRY: *(plays a lick)* "Here. ~~Art. Form.~~ Groundbreaking jazz pianist. Classically trained."

Musical score for Henry's dialogue, measures 175-178. The piano part continues with the same eighth-note bass line and chords. Measure 177 contains a long, sustained chord in the right hand.

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

NATALIE: "Beethoven did cocaine."

HENRY: "Really?"

Musical score for Diana's dialogue, measures 179-182. The piano part continues with the same eighth-note bass line and chords. Measure 181 contains a long, sustained chord in the right hand.

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

Musical score for Diana's dialogue, measures 183-186. The piano part continues with the same eighth-note bass line and chords. Measure 185 contains a long, sustained chord in the right hand.

HENRY: "Miles Davis went to Julliard."

NATALIE: "Mozart wrote poems about farts."

(Henry and Natalie are now very close...)

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)

Vamp, out on any beat

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

DAN:

Who's

(...but instead of kissing, Henry and Natalie play furiously, four hands.)

Lights on Dan, waiting in the car.)

cra - zy?

The one who's half - gone? Or

(As if it were four hands)

mf

may - be,

the one who holds on? Re -

202 203 204 205

mem - ber - ing when she was twen - ty, and bril - liant, and

f

206 207 208 209

bold. And

f

210 211 212 213

Rit.

I was so young and so dumb, and now I am...

p

Piano/Vocal

(Lights)

Diana, age twenty, appears beside Dan. She wears a college sweatshirt; she puts a baseball cap backwards on his head.)

DIANA: "Thanks for the ride to class, Dan. I swear that when I turn twenty-one next month I'm going to get my license, so I can drink and drive. Now, let's motor. If I'm late for Applied Esthetics again, it will be ugly."
DAN: "I serve at your pleasure, oh Lady Di."

DIANA: "You know what? Screw that. Let's skip class and go ride the broken roller coaster at Fun Forest, the one where you're sure you're going to die every time?"
DAN: "Diana, we've skipped class twice already this week. We spent all of Monday searching for the perfect scrunchy—"

A Tempo

214 215 216 217

Vamp Vamp

old.

p *p*

DIANA: "So what? What the fuck? Like you need to go to class? What are you trying to say to me, Dan? What? Stop the car. Stop the fucking car!"
DAN: "No, no—fine. We'll do it...."

DAN: (CONT'D) "...We'll go ride the roller coaster."
DIANA: "Okay then."
(She takes his hat from him and puts it on.)

218 219 220 221

Vamp

mf *p*

DAN: Yay!

222 223

DIANA:

And

DAN:

And

mf

(Doctor Fine and Gabe dance with Diana, loading her up with pills.)

And Henry and Natalie sing to each other, falling in love.)

DIANA: *mp* 224
though he'll nev - er hold me he'll

DAN: *mf*
she was wick-ed and wired. The

GABE/
NATALIE: *pp*
ba da ba ba da ba da ba da ba da ba da ba da ba da

HENRY/
MADDEN: *pp*
ba ba ba ba

228 229 230 231
al - ways take my calls. It's

sex was sim - ply in - spired.

ba da ba ba da ba da ba da ba da ba da ba da

ba ba ba da ba da ba da

232 233 234 235

tru - ly like he told me: with -

Now there's no sex, she's in - sane, and me I'm ba just

ba da ba da ba da ba da ba ba

ba da ba da ba da ba da ba ba

(8^{va})

236 237 238 239

out a lit - tle lift the bal - le - ri - na falls. My

tired. Tired. Tired. Ti - red. Who's

ba da ba da ba da ba da ba da ba da ba da

ba da ba da ba da ba da ba da ba da ba da

Be-bop!

240 241 242 243

Psy - cho - phar - ma co - lo - gist and I

cra - zy— The one who's un - cured? Or

wee - ooh_ wee - ooh_ ba dop ba dop ba dop ba dop

wee - ooh_ wee - ooh_ ba dop ba dop ba da ba dop

f Gm9 Gm9

244 245 246 247

to - ge - ther side by side... with -

may - be the one who's en - dured? 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

Gm9/F Gm9/F

248 249 250 251

out him I'd die... my psy-cho-phar-ma-co-lo-gist and

one who has treat-ments, or the one who just lives with the pain?_

NATALIE AND HENRY:

ba da da ba da da ba da da ba da da ba da da ba da da

- GABE:

DOCTOR FINE:

ba da da ba da da ba da da ba da

mf
EbM7 Gm/D

(Diana is frozen in a waltz dip with Doctor Fine.)

Gabe, Natalie, and Henry di sapp

Dan is left alone again.)

255

252 253 254

I.

DAN:

They

ba da da da da

ba da da da da

da ba da da

da

da ba da da

Cm *sub. p*

Rubato 256 257 258 // 259 **A Tempo**

say love is blind but be - lieve me, love is in -

mp

(Doctor Fine lifts Diana to her feet.

(A beat.

Dan leaves the car and goes to retrieve her.)

Doctor Fine goes.

DOCTOR FINE: "Goodman, Diana. Seven weeks."
 DIANA: "I don't feel like myself. I mean, I don't feel anything."
 DOCTOR FINE: (grunts, then writes...)

Dan offers his hand.
Diana takes it. They go.

Slower, some what jagged 260 261 3 Xs 262 (in the clear) "... Patient stable." 263 Lights.)

sane.

p *pp*

Segue to #6
"Perfect for You"