

GAR.

*f*

one of the staff. I'm—— Jo - seph Gar - cin, jour - nal - ist and man of let - ters.

Vc.

*mf*

GAR.

*mf*

We're both in the same boat, so to speak, might I ask you, Mrs?——

Vc.

INEZ

*ff testily*

*f*

(19)

Not—— "Mrs."—— I'm un - ma - rried.

GAR.

*mp*

Right. Well, now we've bro - ken the ice.

Vc.

*sfp*

GAR.

3

*f*

Do you real - ly think I look like a tor-tur - er? And, by the way, how does one re - cog-nize tor - tur - ers

Vc.

*sfp*

3

*cresc.*

INEZ

(20)

*ff*

They look fright - ened.

GAR.

3

*f*

when one sees them? Fright - ened? Of whom? Their vic - tims?

Vc.

*mf*

**INEZ**

*Laugh a-way,— but I know— what I'm talk-ing a-bout. I've of-ten watched my face in the*

**Pc.** *CH C H-H*

**Vc.**

**INEZ**

*glass.—*

**GAR.** *GARCIN looks around him*

*In the glass? How beast-ly! They've re-moved ev-ery-thing in the least like—*

**Pc.** *CH C H-H*

**Vc.**

**GAR.**

*— a glass. an-y-how, I as-sure you I'm not fright-en-ed. I don't take my po-*

**Pc.** *CH C H-H*

**Vc.** *cresc.*

(21)

**INEZ**

**GAR.**

Must you be here all the time,— or do you take a stroll out-

- si - tion light - ly,—— but I'm not a - fraid.——

**Pc.** *mf* *f* \*) grab cymbal with free hand immediately after striking  
H-H *mp* *mf*

**Vc.** *ff* *dim.*

**INEZ**

**GAR.**

- side,—— now and then? Ah,—— that's too bad.

The door's locked. I un - der - stand that it

**Pc.** *mf* *mp*  
CH C H-H

**Vc.**

*a little slower*  $\text{♩} = 78\text{c.}$

**GAR.**

bores you hav - ing me here.—— I too, I'd ra - ther be a - lone, to think things

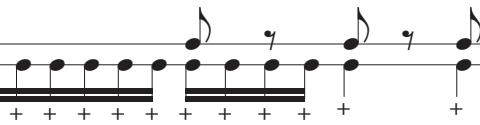
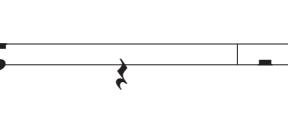
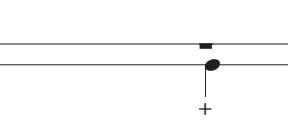
**Pc.** *p* *pp*  
CH C H-H

**Vc.** *p*

(22)

GAR.  out.

On - ly, if I may ven - ture

Pc. CH C H-H     

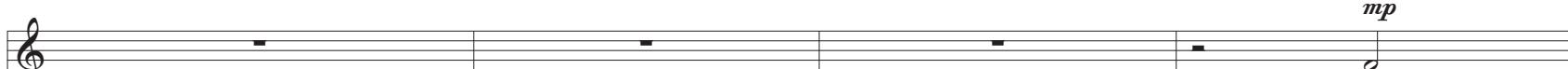
*mf* *mf* *mp*

Vc. 

GAR.  a su - gges - tion, we should make a point of be-ing cour-teous to each oth - er. That will

Pc. H-H   

Vc. 

INEZ  *mp*  
I'm

GAR.  ease the si - tu - a - tion for us both.

Pc. H-H  

Vc. 

INEZ       not po - lite. —

GAR.      *mp*  
Then I must be po - lite for two.

Pc.      H-H      *f*      *mp*

Va.        
*legato*  
*mp*

Vc.      *f*      *p sub.*        
*f*

**Lockdown C, from C1 (page v)**

→ **Lockdown C1**  
continues

(23)

A longish silence

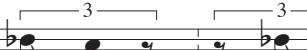
GARCIN is sitting on a sofa, while INEZ paces up and down the room.  
GARCIN's mouth twitches. INEZ fixes her eyes on GARCIN*J = 120c.**f*

INEZ      —

Pc.      CH C        
*ff*

Va.      —

Vc.      heel of the bow  
*mf*      *p <*      *f*      *mf*

INEZ       mouth still? You keep twist - ing it a - bout all the time. It's gro - tesque.

GAR.      *mp*  
Sor - ry. I

Pc.      

Va.      —

Vc.        
*f*