

GAR. *f* *mf*

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* 3

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

Vc. *sfp*

GAR. *f* *mp* 3

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* *cresc.*

INEZ (20) *ff*

They look fright - ened.

GAR. *f*

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

Vc. *mf*

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

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

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. *p* *mf* *p*  
 CH C  
 H-H  
*mf* close pedal

Vc.

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

Pc. *p* *mf* *p* *f* *p*  
 CH C  
 H-H  
*p* *f*

Vc. *cresc.*

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

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

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

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

**INEZ** *mf* *mp*  
- side, — now and then? Ah, — that's too bad.

**GAR.** *mf* *mp*  
The door's locked. I un - der-stand that it

**Pc.** *mf*  
CH C  
H-H  
*mf* 6 6 6

**Vc.**

*a little slower* ♩ = 78c.

**GAR.** *p*  
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  
*p* 6 6

**Vc.** *p*

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GAR. *out.* On - ly, if I may ven - ture

Pc. CHC H-H *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 *p* *p*

Vc.

INEZ *not po - lite.*

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

Pc. H-H *f mp*

Va. **Lockdown C, from C1 (page v)**  
*legato* *mp* **Lockdown C1 continues**

Vc. *f p sub. f*

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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

*f* = 82c.

INEZ *f* Can't you keep your

Pc. CH C *ff*

Va. *heel of the bow*

Vc. *mf p < f mf*

INEZ *mp* 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*