

No Exit

chamber opera in one act

ANDY VORES

Soprano: ESTELLE

Mezzo Soprano: INEZ

Tenor: GARCIN

Baritone: VALET

Soprano Saxophone in B \flat

Percussion

agogos, bass drum, bell tree, claves, doumbek, hi-hat,
small chinese cymbal, chinese opera gong, snare drum,
tambourine *mounted*, 3 temple blocks, 3 woodblocks

Viola

Violoncello

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written for Guerilla Opera

No Exit

from the play by
JEAN-PAUL SARTRE

music by
ANDY VORES
(2007)

Score in C

A drawing-room; three sofas, a table, one door.
GARCIN enters, accompanied by VALET

♩ = 82c.

GARCIN

mf
So, here we are?

Lockdown A (page i)
♩ = 120c.

Saxophone
ff *mf* **Lockdown A continues**

Lockdown B (page iii)
♩ = 132c.

Percussion
CH C
CH OG
BT
TMB
H-H
ff *mp* **Lockdown B continues**

GAR.
I cer-tain-ly did-n't ex-pect— this!— You know what they tell us down there?

Gesturing towards the room

VL.T.
*) *mf*
Yes.——— *mp*
Real-ly, sir,

Sax.
f

Pc.

Va.
sul pont.
p *mfp*

Vc.
sul pont.
p *mfp*

*) This first entry of VALET is sung on a single pitch until the final syllable which rises a half-step. The next entry begins on the final note of this first entry and then, in turn, rises a half-step for its own final syllable, and so on. If the high B \flat arrived at three measures before ⑭ is too high to negotiate this entire sequence may be begun, and so end, at a lower pitch. The important point to remember is that by the end of this first sequence (the written B \flat) the singing should sound extraordinarily high and very disturbing.

VLT. *f* *f* *f*

Sax. *f* *f* *f*

Pc.

Va. *mfp* *mfp* *mf*

Vc. *mfp* *mfp* *mf*

how can you be - lieve such sto - ries? Told by peo - plewho've nev - er - set foot here. For, of course, if they had —

GAR. *mf* *mf* *mf*

VLT.

They laugh

Quite so. But where are the in - stru - ments of tor - ture? The racks and red - hot pin - cers and

Lockdown A, from A1 (page i)

$\text{♩} = 120c.$

➡ **Lockdown A1** continues

Sax. *mf*

Pc.

GAR. *f*

VLT. *mf*

Sax.

Pc.

Va.

Vc. *mfp* *mf*

all the oth - er pa - ra - pher - na - lia? My lit - tle joke? No, I was - n't jo - king.

VLT. *mf*

Sax.

Pc.

Va. *mfp* *mf*

Vc. *mfp* *mf*

Ah You must have your lit - tle joke, sir!

A short silence.
GARCIN strolls
around the room.

mf *f angrily* **3**

GAR. No mir - rors. No win - dows. But damn it all, they might have left me my tooth - brush!

VL. *mf* That's good! You have - n't yet got

Sax. _____

Pc. _____

Va. nat. *mp*

Vc. nat. *mp*

GAR. I'll ask you to be more po - lite. I

VL. o - ver your what - do - you - call - it? sense of hu - man dig - ni - ty?

f **3**

Lockdown B, from B1 (page iii)

CH C
CH OG
BT
TMB
H-H

$\text{♩} = 132c.$

Lockdown B1 continues

mp

Va. *cresc.* *f*

Vc. *cresc.* *f*

4

GAR. *ff* re - a - lize the po - si - tion I'm in.

VLT. *f* So - rry, sir. No of - fense meant. *mp* But all our guests ask the same ques - tions.

Sax. *f* *p*

Pc.

Va. *mfp*

Vc. *mfp*

VLT. *cresc. poco a poco* Sil - ly ques - tions, if you par - don me for say - ing so. Where's the tor - ture - cham - ber? That's the first thing they

Sax. *mp*

Pc.

Va. *mp* *mfp* *cresc. poco a poco*

Vc. *mp* *mfp* *cresc. poco a poco*

VLT. *poco mf* ask, and af - ter a bit, when they've got their nerve back, they start in a - bout tooth - brush - es and

Sax. *cresc. poco a poco*

Pc.

Va. *mfp*

Vc. *mfp*

VLT. *what - not. Good hea - vens, Mis - ter Gar - cin, what, I ask you, would be the*

Sax. *mf f*

Pc.

Va. *cresc.*

Vc. *cresc.*

GAR. **5** *mf more calmly* *GARCIN looks around again* *mp*
Yes, of course you're right. in And why should one want to see

VLT. *point of brush - ing your teeth?*

Lockdown A, from A2 (page i)

Sax. *mf* *Lockdown A2 continues*

Pc.

Va. *ff*

Vc. *ff*

GAR. *mf* *one - self a mir - ror? Don't for - get, my man; I've a good no - tion of what's com - ing to me. I'm*

Sax.

Pc.

GARCIN starts pacing
the room again

GAR. *ff* fa— cing the sit - u - a - tion, *ff* fa— cing it! *mf* No tooth - brush, *mp* no—

Sax. _____

Pc. _____

GAR. *mf* bed. One nev - er sleeps I take— it? *mp* As I ex - spect - ed; life with - out a break. _____

VLT. *mp* That's so. _____

Sax. _____

Pc. _____

Va. *mp* sul pont. _____

Vc. *mp* sul pont. _____

VLT. *f* What do you mean by that? *f* = 104c. *f* GARCIN eyes VALET suspiciously

Sax. _____

Pc. _____

Va. *f* *mp* *poco* *pp* *pp*

Vc. *f* *mp* *poco* *pp* *pp*

GAR. *p*
That's why there's some - - - thing so bad -

Sax. *pp*

Va. *p*

Vc. *p*

GAR. *mf*
- man - nered in the way you stare at me. They're

Sax. *p*

Va.

Vc.

GAR. *p* *mp*
pa - ra - lyzed. Your eye - lids. We move ours up and down.

Sax.

Va. *mf* *p*

Vc. *mf* *p*

8

GAR.
Blink - ing. Ev - ery - thing goes black. One's eyes are moi - stened.

Sax.

Va.

Vc.

GAR. *mf*
 Four thou - sand lit - tle rests per hour. Four thou - sand lit - tle re - spites.

Sax. *p*

Va.

Vc.

GAR. *mp*
 So, no eye - lids, no sleep.

Sax.

Va. *mf*

Vc. *mf*

9 *f*
 How shall I en - dure my own com - pa - ny? You see, I'm fond of teas - ing,

Sax. *mf*

Va.

Vc.

GAR. *mf*
 and I'm used to teas - ing my - self. Pla - - - guing my - self, if

Sax. *mf* *p*

Va.

Vc.

GAR. *mp*
 you pre - fer. I don't tease nice - ly.

Sax. *mf* *p*

Va. *mp*

Vc. *mp*

GAR. *mf* *f* (10)
 But I can't go on with - out a break. Down there I had my nights.

Sax.

Va.

Vc.

GAR.
 I slept. By way of com - pen - sa - tion I sup - pose.

Sax.

Va.

Vc.

GAR. *mp*
 Hap - py lit - tle dreams. There was a green

Sax.

Va. *p*

Vc. *p*

GAR. field. Just an or - di - na - ry field.

Sax. *pp*

Va.

Vc.

GAR. *p* I used to stroll in it.

Sax.

Va.

Vc. *pp*

GAR. (11) *mf* And out - side? Be - yond that wall. *mf*

VLT.

Sax. A pass - age.

Lockdown B, from B2 (page iii)

CH C
CH OG
BT
TMB

H-H *mp*

Lockdown B2 continues

Va. senza vib. *p*

Vc. senza vib. *p*

GAR. *f* And at the end of the pass - age? And be - yond

VL. More rooms, more pass - a - ges, and stairs.

Pc.

Va. *cresc. poco a poco*

Vc. *cresc. poco a poco*

GAR. *ff* them? *mf* Where's the light - switch?

VL. *ff* That's all. *ff* There is - n't an - y. Well,

Pc.

Va. *mf*

Vc. *mf*

GAR. *mf* What? You're go - ing? Wait. —

VL. VALET goes up to the door

VL. sir, if you don't need me an - y more.

Lockdown A, from A3 (page ii)

mf $\text{♩} = 120c.$

Lockdown A3 continues

Sax.

Pc.

Va. *ff*

Vc. *ff*

(12)

GAR. That's a bell, — is - n't it? And if I ring, — you're bound to come?

VLT. VALET nods

Sax. *ff*

Pc.

Va. *molto vib.*

Vc. *pp*

Well, yes. But you can ne - ver be

♩ = ♩ (= 82c.) GARCIN goes to the bell and presses the button (sax, vla, cello) *mf*

GAR. It's

VLT. sure a - bout that bell. There's some - thing wrong with the wi - ring.

Sax. *f*

Pc. SM CH CYM *mp*

Va. *ff* *f* *tr♯*

Vc. *ff* *f* *tr♭*

13

GAR. work - ing. *ff* looking surprised VALET, too presses the button *ff*

VLT. So it is. But I would - n't count on it. It's ca -

Sax. *f*

Pc. SM CH CYM *mp*

Va. *f* *tr* *mf* senza vib.

Vc. *f* *tr* *mf* senza vib.

GARCIN goes to the table and picks up a paper-knife.

GAR. What's this? *mf* *fff*

VLT. - pri - cious. Just a

Lockdown A, from A4 (page ii)

mf = 120c. **Lockdown A4** continues

Lockdown B, from B3 (page iv)

CH C CH OG BT TMB H-H *mp* = 132c. **Lockdown B3** continues

Va. *ff* *sf* sul pont.

Vc. *ff* *sf* sul pont.

VALET goes out. GARCIN is by himself. He sits down; then gets up, goes to the bell and presses the button. The bell remains silent. He tries two or three times, without success. Then he tries to open the door, also without success.

mf (14)

GAR. Ah.

VLT. pa - per - knife.

Sax.

Pc.

Va. *ff*

Vc. *ff*

GARCIN calls VALET several times (shouting "Hey" or something similar) but gets no result. He beats the door with his fists, still calling. Suddenly he grows calm and sits down again. At the same moment the door opens and INEZ enters, followed by the VALET.

(15)

Sax.

Pc.

Lockdown C (page v)

♩ = 120c.
sempre legato

Va. *pp* *mf* **Lockdown C continues**

(16)

Turning to INEZ *mp*

VLT. This is your room, ma - dam. If there's an - y in - for - ma - tion

Sax.

Pc.

Va.

Vc. nat. *mfpp* *mfpp*

INEZ says nothing

Abruptly INEZ
turns to GARCIN

GARCIN does not reply

mf

INEZ Where's Flo - rence? Did you hear?— I asked you a - bout Flor - rence.

Vc.

INEZ Where is — she? Ah, — that's the way it

GAR. *mp* I have - n't an - y i - dea.

Vc.

INEZ works, is it? Tor - ture by sep - a - ra - tion. Well, Flo - rence was a tire - some lit - tle fool, — I shan't miss her in the

Vc.

INEZ least. You? — Why, the tor - tur - er, of course.

GAR. *mp* I beg your par - don. Who do you sup - pose I am? —

Vc.

18 GARCIN looks startled, then bursts out laughing

GAR. *mp* I — the tor - tur - er! So you came in, saw me and thought I was

Vc. *cresc.*

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* Not — "Mrs." — I'm un - ma - rried. **(19)**

GAR. *mp* Right. Well, now we've bro - ken the ice. *3*

Vc. *sfp*

GAR. *f* Do you real - ly think I look like a tor - tur - er? *mp* And, by the way, how does one re - cog - nize tor - tur - ers *3*

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. *f*
 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. *f*
 — 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.*

21

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

Vc.

a little slower ♩ = 78c.

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

Pc. CH C H-H *p* *pp* 6 6

Vc. *p*

22

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)**
♩ = 120c. *legato mp* **Lockdown C1 continues**

Vc. *f p sub. f*

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

♩ = 82c.

INEZ *f*
Can't you keep your

Pc. CH C *ff*

Va. *heel of the bow*

Vc. *mf p < f mf*

INEZ *3 3*
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*

f

INEZ That's just what I re - proach you with. You talk a - bout po - lite - ness, and

GAR. was - n't a - ware of it. GARCIN's mouth twitches

Pc. CHC *f* *ff* *mf*

Va.

24

INEZ don't e - ven try to con - trol your face. Re - mem - ber you're not a lone; you've no

Pc. CHC *mf* *ff*

Va.

INEZ right to in - flict the sight of your fear on me. What would be the use?

GAR. Aren't you a - fraid? Getting up and going towards her

Pc. CHC *ff* *mf* *ff*

Va.

INEZ There was some point in being a - fraid be - fore; one still had hope.

GAR. It's still "be - fore". We

Va.

25

INEZ *mp*
True. Well? what's going to hap - pen?

GAR. *mp*
have - n't yet be - gun to suf - fer.

Sax. **Lockdown D** (page vi)
♩ = 120c.
mf **Lockdown D continues**

Pc. CH C *ff*

Va.

Silence again.
GARCIN sits down and INEZ resumes her pacing up and down the room.
GARCIN's mouth twitches, after a glance at INEZ he buries his face in his hands.

GAR. *mp*
I don't know. I'm wait - ing.

Sax. **finish playing all of Lockdown D**

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

Va.

Vc. *mp* heel of the bow *ff* *mp*

26

c.10"

Enter ESTELLE with VALET.
ESTELLE looks at GARCIN whose face is still hidden by his hands

Va.

Vc. *ff*

27 (♩ = 82c.)

Sax. *mf* *dim.*

Va.

♩ = ♩. (♩. = 82c.)

To GARCIN

mf

EST. No. Don't look up. I know what your hands are hi - ding. I know you've no

Sax. *mf* *p* *pp*

Va.

GARCIN removes his hands from his face

28

f

mf surprised

4:3

EST. face left. What! But I don't know you! I thought some - one was

Sax. *mf* *f*

Va.

29

To VALET

♩. = ♩. (♩. = 82c.)

ff

mf

EST. play - ing a nas - ty trick on me. Is an - y - one else com - ing?

VLT. *p*

Sax. *ff* *mf* *p*

Va.

Vc. nat. *p*

30

♩ = ♩. (♩ = 82c.)

mf

EST. 

Then we're to stay by our - selves, this gen - tle - man, this

VLT. 

No one else.

Sax. 

Lockdown E (page vii)

♩ = 104c.

H-H

p

mp

p

mp

➡ **Lockdown E**
continues

Lockdown C, from C2 (page vi)

♩ = 120c.

sempre pp

➡ **Lockdown C2**
continues

Va. 

Vc. 

ESTELLE takes off
her coat and drops
it on the sofa

EST. 

la - dy, and my - self. Well, as we're to live to - ge - ther, I sup - pose we'd be - tter in - tro - duce our - selves.

Pc. 


Va. 

GARCIN bows and is about to announce his name,
but INEZ steps in front of him

♩ = ♩. (♩ = 82c.)

EST. 

My name's Ri - gault. Es - telle Ri - gault.

INEZ 

mf

I'm In - ez Ser - ra - no. Ve - ry pleased to meet you.

Pc. 

Va. 

Bowing again

mf

31

GAR. *mf* Jo - eph Gar - cin.

VLT. *p* Do you re - quire me an - y long er?

Sax. *p* (no cresc.)

Pc.

Va.

Vc. *p* (no cresc.)

32

$\text{♩} = \text{♩} (\text{♩} = 82c.)$

mf

$\text{♩} = \text{♩} (\text{♩} = 82c.)$

EST. No you can go. I'll ring when I want you.

INEZ *mp* You're ve - ry pret - ty.

VLT. *mf* *pp*

Sax.

Pc.

Va. *pp* **Lockdown C, from C3** (page vi) **Lockdown C3** continues

Vc.

mp *mp* *mf* *mp*

EST. *mf* Flow — ers? Yes, — I loved — flow — ers. On — ly they'd

INEZ *mf* I wish we'd had some flowers to wel-come you with.

Pc.

Va.

33 *mf*

EST. *mf* fade — so quick — ly — here, — would-n't they? It's so stuf-fy. Oh well, the great thing is to keep as

Pc.

Va.

mf

EST. cheer - ful — as we can, don't you a - gree? Of course, — you, — too, — are —

Pc.

Va.

p *pp* *p* *pp*

34

EST. I'm — quite re-cent. Yes - ter - day. —

INEZ Yes. Last week. — What a - bout you?

Pc.

Va.

Vc.

ESTELLE seems to be seeing what she describes

p

EST. In fact, the ce-re-mo-ny's not— quite— o - ver. The wind's blow - ing my sis-ter's

Sax. *pp* < > *pp* < > *pp* < >

Pc. felt mallets
CHC
H-H
p

Va. *p* *pp* *p* *pp*

Vc. *p* *pp* *p* *pp*

slightly slower

EST. veil all o-ver the place. She's trying her best to cry. Come, dear! Make an ef-fort.

Sax. *pp* < > *pp* < > *pp* < > *pp* < > *pp* < >

Va. *p* *pp*

Vc. *p* *pp*

mf *accel.* *p*

EST. That's bet-ter. Two tears, two lit-tle tears, twink - ling un-der her black veil.

Sax. *pp* < > *pp* *p*

Va. *mp* *pp*

Vc. *mp* *pp*

35

tempo (♩ = 72c.)

EST. *mf* *p* *mf* *mp*
 Oh dear! What a sight Olga looks this morning! She's not crying,

Sax. *mf* *p* *mp*

Va. *mf* *pp* *mp*

Vc. *mf* *pp* *mp*

EST. *p*
 and I don't blame her, tears al - ways mess one's face up, don't they? Ol - ga was my

Sax. *dim.* *pp*

Va. *pp* *p*

Vc. *pp* *p*

36

slower

EST. *p*
 bo - som friend, you know. No. I was on - ly half con - scious.

INEZ *p*
 Did you suf - fer much? What was it?

Sax.

Va.

Vc.

poco accel.

♩ = 72c.

rall.

mf

Again, as if seeing the events she describes

mp

EST. Pneu - mo - nia. It's o - ver, they're leav - ing the ce - me - te - ry. Good - bye. Good -

Va. *mf* *sub. pp*

Vc. *mf* *sub. pp*

37

♩ = 82c.

To INEZ

mp

EST. - bye. Quite a crowd. How a - bout you? And you, Mr. — Gar - cin?

INEZ *mf*
The gas stove.

Pc. *f p f p*
s.d. sticks

Va.

Vc.

ESTELLE makes a horrified gesture

f

mf

GAR. Twelve bul - lets through the chest. Sor - ry! I fear I'm not good com - pa - ny

Pc. *f p*

EST. *f* Please, please don't use — that — word. — *mf* It's so crude. If we've

GAR. a - mong the dead.

Pc. *f p*

38

EST. *ab - so - lute - ly got — to men — tion this, this state — of — things let's call our-selves — wait! —*

Pc. *H-H dome edge*
mf p

Lockdown C, from C4 (page vi)

$\text{♩} = 120c.$

Lockdown C4 continues

Va. *mf p*

EST. *ab - sen - tees. Have you — been — ab - sent for long? — Have you an - y - one —*

GAR. *mf*
A - bout a month.

Pc. *H-H dome edge*
mf p

Va.

(♩ = 82c.)

39

EST. *left down there? — GARCIN seems to be seeing what he describes p*

GAR. *mp*
My wife. She's

Pc. *CHC H-H*
felt mallets p

Va. *con sord. p*

Vc. *con sord. p*

GAR. *wait - ing* *at the bar - racks en - trance.* *She comes there ev - ery day,* *wear - ing her black*

Pc. CHC
H-H

Va. *p*

Vc. *p*

GAR. *dress.* *She is - n't cry - ing,* *but she ne - ver did cry,* *an - y - way.* *It's a*

Va. *p*

Vc. *p*

GAR. *bright sun - ny day* *and she's like a black* *sha - dow* *creep - ing* *down the emp - ty*

Va. *p*

Vc. *p*

GAR. *street.* *Those big tra - gic* *eyes with that mar - tyred* *look they al - ways*

Sax. *p*

Va. *p* *mf*

Vc. *p* *mf*

GAR. *mp* *f* (41)
had. Oh, how she got on my nerves!

Sax. *mf*

Va. *pp* *f* *p*

Vc. *pp* *f* *p*

EST. *f*
No, please don't. — I

GAR. *p*
How hot it is here! — Do you mind if—?

Sax. *pp*

Va. *mf* *mf*

Vc. *mf* *mf*

EST. *mf* *mp*
loathe — men — in their shirt-sleeves. Putting on his coat again

GAR. *p* *mp*
All right. Of course, I used to spend my nights in the

Va. *ff* *pp* *mp*

Vc. *ff* *pp* *mp*

mf

GAR. *mf*
news - pa - per off - ice; a reg - u - lar Black Hole. — We ne - ver kept our coats on.

Va. *pp*

Vc. *pp*

Again, as if seeing the events he describes

GAR. *Sti - fling - ly hot it could be. Sti - fling, it is. It is*

Va. *mp p pp*

Vc. *mp p pp*

EST. *Yes. Ol - ga's un - dress - ing; it must be af - ter mid - night.*

GAR. *night now.*

Sax. *pp < > pp < > pp*

Va. *mf pp*

Vc. *mf pp*

(43)

EST. *How quick - ly the time - pass - es, on - earth!*

GAR. *They've*

Sax. *poco*

Va. *mp pp*

Vc. *mp pp*

EST.

GAR. *f* *mf*

Sax. *pp*

Va. *p*

Vc. *p*

GAR. *mp* *mp*

Va. *ffp*

Vc. *ffp*

45 ♩ = 90c.

ff aggressively

Turning to INEZ

mf

f

EST. *f*

INEZ *mf* *mf*

Lockdown F (page viii)



♩ = 120c.

Lockdown F continues

Sax. *p sempre legato*

Pc. *f* *mf*

Vc. *ff* senza. sord. *ff* molto sul pont.

46

Looking at the other two with a puzzled air

f

EST. *f* Real ly I can't im - a - gine why they put us all to - ge - ther. It's

INEZ *ff* for men an - y - way.

Sax. [Redacted]

Pc. AG *mp* *pp*

Va. **Lockdown G** (page ix)
 ↑ $\text{♩} = 82c.$
 gliss. gliss. **Lockdown G** continues

Vc. nat. *f*

EST. so ab - surd. I ex - pect - ed to meet old friends, rel - a - tives.

INEZ *f* Yes, a charm - ing old friend with a

Sax. [Redacted]

Pc. AG *mf* *f*

Va. *molto sul pont.*

Vc. *f*

47

EST. *f* *mp* *mf*
 Him — too. He danced so di-vine-ly. Why should we of all peo - ple

INEZ
 hole — in the mid-dle of his face. —

Sax.

Pc. AG *p* *mf*

Va.

Vc. *f* *mp* *nat.*

EST. *hesitantly mp*
 be put to - ge-ther? — Don't —

GAR. *f*
 Pure fluke. They lodge folks — in the or - der of their com - ing.

Sax.

Pc. AG *mp* *f* *mp*

Va.

Vc. *mp*

48

EST. *mf*
 — you think we may have met each oth - er at some time in our lives? Per - haps we have friends in

Sax.

Pc. AG

Va.

Vc. *mf*

EST. *f* com - mon. I won - der if you know the Du-bois - Sey - mours? But ev - ery - one went to their

INEZ *f* Not like - ly.

Pc. AG *f* *mp*

Vc. *f* molto sul pont. nat.

EST. (49) *mf* *mp* par - ties. Ah yes. Of course, in that case.

INEZ *ff* Not me. I was a post - of - fice clerk.

Pc. AG *ff* *mp* *p*

Vc. *mf* molto sul pont. nat.

EST. *mp* And you Mr. — Gar - cin? You must be

GAR. *mp* We ne-ver met. I al - ways lived in Ri - o.

Pc. AG *p*

Vc. *mp*

EST. **50** right, then. it's chance that has brought us to ge— ther. *mf*

INEZ Chance?— They've thought it all out. *ff* *mf*

Sax.

Pc. *p* *f* *p sub.*

Va.

Vc. *mf* *ff* molto sul pont.

EST. **51** But— real - ly! Ev - ery - thing here's so

INEZ No - thing was left to chance. This room was set for us. *ff*

Sax.

Pc. *f* *p*

Va.

Vc. *f* nat.

EST. hi - deous, all an - gles, and so un - com - forta - ble I al - ways loathed an - gles. *f*

INEZ What's

Sax.

Pc. *mp* *p* *mp* *f*

Va.

Vc. *f* molto sul pont.

INEZ more they've put us to - ge - ther de - lib - erate - ly.

GAR. *f* Why? You may as well come

Pc. AG

Vc. nat. *mp*

INEZ *ff* surprised But I know no - thing. I'm as much in the dark as you. —

GAR. out with it. *f* We've got to

Pc. AG *ff*

Vc. *ff* *mp sub.*

INEZ *mp* If each of us had the guts to tell. *mf* Es -

GAR. GARCIN ponders for a while know. —

Pc. AG *pp* *p*

Vc. *f* *mp sub.*

EST. *mp*
Yes.—

INEZ *f*
- telle! What have you done? I mean, why have they sent you *ff* here?—

Sax. [Redacted]

Pc. AG *pp* *mf* *ff*

Va. *f*

Vc. *ff*

54

EST. *mf*
That's just it. I have-n't a no - tion. In

Sax. *mf*

Va. pizz. *mp* *f* *mp* *f* *mp* *f* *mp*

Vc. pizz. *mf*

55

EST.
fact, I won - der if there's been a ghast - ly mis - take. Just think of the num - ber of peo - ple who be - come

Sax. *f* *mp* *f*

Va. *f* *mp* *f*

Vc.

EST. ab - sent - ees ev - ery day. There must be thou - sands and thou - sands, prob - ab - ly they're sort - ed out by

Sax. *3*

Va. *mp*

Vc.

EST. **56** stu - pid em - ploy - ees. They're bound to make mis - takes some - times.

INEZ *f* Is

Sax. *mp* *mf*

Va. *f* *mp* *f* *mp*

Vc.

EST. *mp* What else should I tell? I've

INEZ *3* that all you've got to tell me?

Sax. *mp*

Va. *f* *mf* *f* *mp*

Vc. *mp*

57

EST. no - thing to hide. I lost my par - ents when I was a child.

Sax.

Va. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

58

EST. *spoken*
and had my young brother to bring up. We were terribly poor and when an old friend of my people asked me to marry him I said yes. He was very well off, and quite nice, so really

Sax. *p* *mf*

Va. *mp*

Vc. *mp*

repeat measure until ESTELLE says "so really" at which point finish the measure and continue from 58

that was the

EST. right thing, don't you a - gree? My hus - band was old e - nough

Sax. *p* *mp*

Va.

Vc.

59

EST. to be my fa - ther, but for six years we had a

Sax. *mf* *p*

Va. *mf* *p*

Vc. *mf* *p*

spoken mp

EST. *hap - pi - ly mar - ried life.* Then two years ago I met the man I was fated to love. *He*

Sax.

Va. *mp*

Vc. *mp*

EST. *asked me to run a - way with him,* I re - fused.

Sax. *mf*

Va. *mf*

Vc. *mf*

60

61

EST. *spoken* Then I go pneumonia and it finished me. That's the whole story. No doubt, by certain standards, I did wrong to sacrifice my youth to a man

Va. *f* *p*

Vc. *f* *p*

repeat until ESTELLE says "did wrong" at which point finish the measure you are playing and continue from 61

To GARCIN *mp*

EST. *nearly three times my age.* Do you think that could be called a sin?

GAR. *Cer - tain - ly*

Va. *f* *p* *f* *mp* *p*

Vc. *f* *p* *f* *mp* *p*

62

GAR. *f* not. *p* And now, tell me, *mp* do you think it's a crime to stand by one's

Sax. *pp*

Va. *f* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Vc. *f* *mp*

GAR. *f* prin - ci - ples? *mp* I ran a pa - ci - fist news - pa - per.

Sax. *f* *mp*

Va. *ff* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vc. *ff* *mp*

63

GAR. *f* War broke out. *p* What was I to do?

Sax. *p*

Va. *f* *mf* *p* *mf* *p* *mp* *p* *mp* *p*

Vc. *f* *mp* *p*

spoken
Everyone was watching me, wondering:

64

GAR. *p* "Will he dare?" *ff* Well, I dared. I fold - ed my arms

Va. *mp* *p* *f*

Vc. *f*

ESTELLE lays her hand on GARCIN's arm *f*
spoken

EST. Wrong? On the con - tra - ry.

GAR. *spoken*
and they shot me. Had I done anything wrong?

Va. *mp sub.* *ff mp f p mp f*

Vc. *mp sub.* *ff mp f p mp f*

65

EST. You were—

INEZ *ff* breaking in ironically
a her— ro! And what a - bout your wife, Mr.— Gar - cin?

GAR. *ff*
I'd

Sax. *f ff*

Va.

Vc.

To INEZ *ff*

66

EST. *ff*
You see! You see!

INEZ *ff sempre*
Yes, I see. ——— What's the point of

GAR.
res - cued her from the gut-ter.

Sax. *p* *ff sempre*
breathe as necessary

Pc. AG *ff*

Va.

Vc.

EST. *ff indignantly*
How dare you!

INEZ
play - act - ing? We're all tarred with the same brush. We're crim - in - als, mur - der - ers, all

Sax.

Pc. AG

67

EST. *ff*
Stop! For hea - ven's

INEZ
three. We're in hell, my pets, ——— Peo - ple aren't damned — for no - thing.

Sax.

Pc. AG CH C *ff*

68

EST. sake.

INEZ We've had our hour of plea - sure, have - n't we? Peo - ple burned their lives out for our sakes

Sax.

Pc. CH C arco poco sul pont. *ff*

Va. *ff* sempre gliss. #8 gliss.

69

INEZ and we chuck - led o - ver it. So now we have to pay the reck - on - ing.

GAR. Raising his fist *ff* Will you keep your mouth

Sax.

Pc. CH C *ff* AG *ff*

Va. gliss. #8 gliss. gliss.

70

INEZ Ah, now I see why they've put us to - geth - er. No one else will come. It's an e -

GAR. shut, damn it!

Sax. *mp*

Pc. TMBL *mf* *ff*

Va. gliss. #8 gliss. *mp*

71

INEZ - con - o - my of man - power, or de - vil - power. Each of us will be the

Sax.

Pc. TMBL *f p mf*

Va. *gliss. gliss. gliss. gliss.*

72

♩ = 82c.

INEZ *ff*
tor - tur - er of the oth - er two.

GAR. *mf gently*
No, nev - er.

Sax. *ff*

Pc. TMBL *ff*

Va. *ff gliss.*

GAR. *mp*
I wish nei - ther of you harm. The so - lu - tion's ea - sy; each of us stays put in the cor - ner and takes no

Sax. *pp*

Va. *mfp mp*

GAR. *p*
no - tice of the oth - ers. You here, you here, and I there. we must - n't speak. Not one word.

Va. *p*

73

♩ = 72c.

EST. *p* Have I got to keep si - lent too?

GAR. I could stay a thou-sand years with on - ly my own thoughts for com - pa - ny.

Va. *gliss.* *pp*

GAR. *pp* Yes. And that way we'll work out our sal - va - tion. Look - ing in - to our - selves.

Va. *gliss.* *pp*

EST. *pp* I a - gree.

INEZ *pp* A - greed.

GAR. *pp* A - greed? Then, good - - - bye.

Pc. T BL *p*

Va. *p*

at least 25"

GARCIN goes to the sofa and buries his head in his hands

Va.

75

♩ = 144c. (♩. = 48c. / ♩ = 72c.)

p INEZ sings to herself

INEZ What a crowd in White - friars Lane! They've set tre - stles in a row, with a scaf - fold and a

Sax. *p*

Pc. T BL *mp*

Va. *p* pizz. 3 3 3

(76)

INEZ
knife, and a pail of bran be - low. The heads - man rose at crack of dawn, he'd a

Sax.

Pc. TBL
mp *mp* *p*

Va. 3 3 3 3

Vc. arco
pp

(77)

INEZ
long day's work in hand, Chop - ping heads off gen - erals, priests and peers and ad - mirals, all the high - est

Sax.

Pc. TBL

Va. 3 3 3 3

Vc.

INEZ
in the land. See them stand - ing in a line, la - dies all dressed up so fine,

Sax.

Pc. TBL
mp *mp* *pp* *mp* *pp*

Va. 3 3

Vc.

INEZ
but their heads have got to go, heads and hats roll down be-low, come, good folks to

Sax.

Pc. TBL
mp pp mp pp

Va.

Vc.

Meanwhile ESTELLE has been plying her powder-puff and lipstick, she looks round for a mirror, fumbles in her bag,

INEZ
White - friars Lane, come to see the mer - ry show.

Sax.

Pc. TBL
mp f mp

Va.

Vc.

GARCIN remains silent *mf*

then turns towards GARCIN *p*

EST.
Ex - cuse___ me, have___ you a glass? E - ven if you won't speak to me, you might lend me a

Sax.

Vc.

His head still buried
in his hands, GARCIN
ignores her

79

EST. glass.

INEZ *f eagerly* I've one in my bag. *angrily* It's gone! They must have ta - ken it at the en - trance.

Sax. *f*

Va. *mf*

Vc.

A short silence. ESTELLE
shuts her eyes and sways,
as if about to faint

80

INEZ runs forward and holds her up

EST. *f* How tire - some!

Sax. nat. *f*

Va.

Vc. *f*

81

She pats herself

freely

EST. I feel so strange. Don't you ev - er get ta - ken that way?

INEZ What's the mat - ter?

Sax. *p*

Vc. *mp* *fp*

Lockdown H (page x)
♩ = 90c.
➡ **Lockdown H** continues

EST. When I can't see my-self I won-der if I real-ly ex-ist. I pat my-self but it does-n't help much. Oh dear! My lip-stick!

Sax.

Vc.

82

EST. I'm sure I've put it on all crook-ed. No, I can't do with-out a look-ing-glass for ev-er and ev-er. I sim-ply can't.

Sax.

Vc. to sul pont. *ff*

83

EST. *freely* *p* But we're going to hurt each oth-er. You said it your-self.

INEZ *p* Sup- pose I try to be your glass? Come and pay me a vis- it, dear.

Sax.

Pc. CLV *f*

Vc.

Lockdown J (page xi)

 ♩ = 120c.
pp sempre legato **Lockdown J continues**

84

INEZ Do I look as if I want-ed to hurt you? Much more like-ly you'll hurt me. Still if I've got to suf-fer, it may as well be at

Sax.

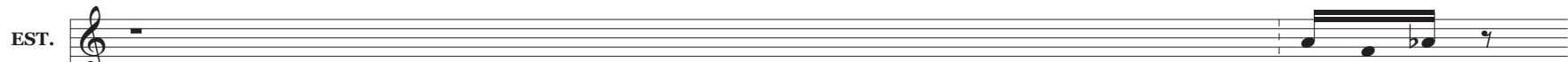
Pc. CLV *p*


Lockdown K (page xii)


 ♩ = 60c.
 to crush tone
pp *f* *pp* *mp* *ppp* *mf* *ppp* **Lockdown K continues**


Va.


Vc.


EST.  Oh, I'm there!

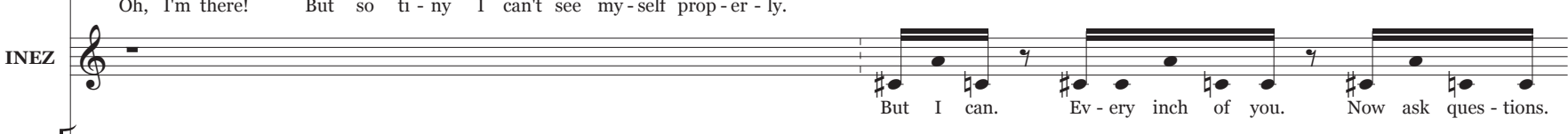
INEZ  your pret - ty hands. Sit down. Come clo - ser. Clo - ser. Look in - to my eyes. What do you see?


Sax. 


Va. 


Vc. 


EST.  Oh, I'm there! But so ti - ny I can't see my - self prop - er - ly.

INEZ  But I can. Ev - ery inch of you. Now ask ques - tions.

Sax. 

Pc.  CLV *p*

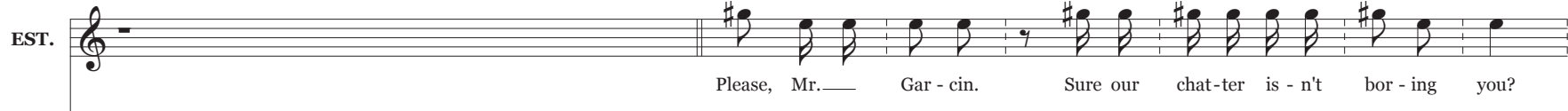
Va. 


Vc. 


(86)


ESTELLE seems rather embarrassed and turns to GARCIN, as if appealing to him for help


mp

EST.  Please, Mr. — Gar - cin. Sure our chat - ter is - n't bor - ing you?

INEZ  I'll be as can - did as an - y look - ing - glass.

Sax. 

Va. 

Vc. 

(87)

GARCIN makes no reply

languorous, once again

p

EST.  Are my lips all right?

INEZ  He does - n't count. We're by our - selves. Ask a - way. A bit smud - gy.

Sax. 

Pc.  CLV *mf* *p*

Va. 

Vc. 

ESTELLE throws a quick
glance at GARCIN

88

EST. I thought as much. Luck - i - ly no one's seen me. I'll try a - gain.

INEZ That's bet-ter. No. Fol-low the line of your lips. There.

Sax.

Pc. CLV *p*

Va.

Vc.

EST. As good as when I came in?

INEZ Quite good. Bet - ter. Cruel - er. Your mouth looks quite di - a - bo - li - cal. You're love - ly,

Sax.

Pc. CLV *mf*

Va.

Vc.

The women gaze at each
other, ESTELLE with a sort
of fearful fascination

89

INEZ Es-telle. Look at me. Now smile. Am I not ni - cer than your glass? I want you to call me In - ez.

Sax.

Pc. CLV *p*

Va.

Vc.

90

♩ = 82c.

mp

EST. I don't make friends with wo - men ve - ry ea - si - ly.

INEZ We must be great friends.

Sax. *sfp*

Va. *sfp*

Vc. *sfp*

EST. A pim - ple? How foul!

INEZ Hul - lo, what's that nas - ty red spot? A pim - ple?

Sax. (slap tongue) *sfz sfz sfz sfz sfz sfz sfz*

Pc. CLV *sfz sfz sfz*

Va. *sfz sfz sfz sfz sfz sfz sfz*

Vc. *sfz sfz sfz sfz sfz sfz sfz*

mf 91 *cresc.*

INEZ There is - n't an - y pim - ple, not a trace of one. But sup - pose the mir - ror start - ed tell - ing lies? Sup - nat.

Sax. *sfz sfz sfz sfz mp cresc.*

Pc. CLV *sfz*

Va. *sfz sfz sfz sfz mp cresc.*

Vc. *sfz sfz sfz sfz mp cresc.*

INEZ - pose I cov - ered my eyes and re - fused to look at you, all that love - li - ness was - ted.

Sax. *3 3 3 3*

Va. *3 3 3 3*

Vc. *3 3 3 3*

92 *ff*

INEZ No, I can't help look - ing. And I'll be nice to you, ev - er so

Sax. *3 3 3 3 3 ff*

Va. *3 3 3 3 3 ff*

Vc. *3 3 3 3 3 ff*

molto rit.

93

c.8"

INEZ nice. On - ly you must be nice to me.

Sax.

Va.

Vc. *pp sempre legato*

Lockdown J, from J1 (page xi)

♩ = 120c.

➔ **Lockdown J1 continues**

languorous, once again

p

94

(♩ = 82c.)

EST. Are you real - ly at - tract - ed to me? I wish he'd no - tice me too.

INEZ Ve - ry much. Of course! Be - cause he's a (slaptongue)

Sax. *mf*

Pc. TBL *mf*

Va. *mf*

Vc. *mf*

To GARCIN

GARCIN says nothing *f*

Still no reply from GARCIN

INEZ Man! You've won. Look at her, damn it! Don't pre - tend. You have - n't missed a word.

Sax. *f* nat.

Pc. TBL *f*

Va. *f*

Vc. *f*

95

♩ = 72c.

ff

p

freely

mf

GAR. *ff* *p* *mf*
 Quite so; not a word. I stuck my fin - gers in my ears, but your voi - ces thud - ded in my
 sing pitch (*rough and gravelly*) while playing nat.

Sax. *ff* *p*

Va. *ff* *p*
 ↓ crushtone nat.

Vc. *ff* *p*
 ↓ crushtone nat.

96

(♩ = 72c.)

♩ = 82c.

mf

EST. *mf*
 It's her fault; she start - ed. She came and of - fered me

GAR. *ff*
 brain. Will you leave me in peace?

Sax. *mf* *f* *mp*
 nat.

Va. *mf* *f*

Vc. *mf* *f*
Lockdown J (page xi)
 ♪ = 120c. **Lockdown J** continues
pp sempre legato

97

(♩ = 82c.)

EST. *mf freely*
 her - her glass.

INEZ *ff*
 But all the time you were ma - king up to him, trying to catch his at - ten - tion.

GAR. *ff*
 Both of you, for

Sax. *fpp* *ff*

Va. *fpp* *ff*

Vc. *fpp* *ff*

GAR. *mf* *p*
 pi - ty's sake, keep your mouths shut. Let's sit down a - gain, and try to for - get the oth - ers are here.

Sax. *sfp* *ff* *mp*

Va. *sfp* *ff* *mp*

Vc. *sfp* *ff* *mp*

98

A longish silence. GARCIN sits down.
The women return hesitantly to their places

99

Suddenly INEZ swings
round on GARCIN

f (♩ = 82c.)

INEZ
 For - get? I feel you in ev - ery
 to end of breath

Sax. *pp* *mp*

Pc. TBL *p*

Va. *pp* *mp*
 to end of bow

Vc. *pp* *sempre legato*
Lockdown J (page xi)
 ♩ = 120c.
Lockdown J continues

INEZ
 pore. Your si - lence cla - mors in my ears. You can nail up your mouth, cut your tongue out but you can't pre -

Sax. *mf* *f* *ff*

Pc. *mp* *mf* *ff*

Va. *mf* *f* *ff*

Vc. *ff*

INEZ
- vent your be- ing there. Your thoughts tick a-way like a clock, tick-tock,

Sax.
mp *cresc.* *ff*

Pc.
W BL *p* *mf*
T BL

Va.
mp *cresc.* *ff*

Vc.

INEZ
tick-tock, and e-ven if I did-n't see her I'd

Sax.
f *p* *mf* *f* *p* *mf*

Pc.
W BL *mf* *p* *mf* *p* *mf* *p*
T BL

Va.
f *p* *mf* *f* *p* *mf*

Vc.

INEZ
cresc. poco a poco feel it in my bones, that she's ma-king ev-ery sound for your be-ne-fit. *mf*

Sax.
f *p* *mf* *f* *p* *mf* *f* *p* *mf* *f* *p* *mf* *f* *p* *mf*

Pc.
W BL *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*
T BL

Va.
f *p* *mf* *f* *p* *mf* *f* *p* *mf* *f* *p* *mf* *f* *p* *mf*

Vc.

101

cresc.

INEZ I pre - fer to choose my hell; I pre - fer to look you in the eyes and

Sax. *f p mf f p cresc.* 4:3 4:3 4:3

Pc. W BL T BL *mf p p cresc. mf* 3 3 5:3 5:3 5:3 5:3

Va. *f p mf f p cresc.* 4:3 4:3 4:3

Vc.

102

ff *molto* *a little slower*

INEZ fight it out face to face.

GAR. *f* We were bound to come to this; they knew what they were a - bout. If they'd

Sax. *ff mfp*

Pc. W BL T BL *mf mp mf mp* 3 3 3

Va. *ff mfp*

Vc.

mf *slower again*

GAR. put me in a room with men; men can keep their mouths shut. But it's no use want - ing the im - pos - si - ble.

Sax. *mfp f dim.*

Pc. W BL T BL *mf mp* 3 3 3

Va. *mfp f dim.*

Vc.

GARCIN goes to ESTELLE
and lightly fondles her neck

♩ = 82c.

EST. *f* Don't touch me.

GAR. *p* So I at - tract you, *f* lit - tle girl? Why not?

Sax. *p* 4:3 4:3 4:3 *f*

Pc. T BL *f* *mf*

Va. *p* 4:3 4:3 4:3 *f*

Vc.

EST. *f* Let me be!

GAR. *più f* Do you know, I used to be mad a - bout wo - men? And some of them were find of me.

Sax. *ff*

Pc. W BL *p* *mf* *p* *mf* *ff*

Va. T BL *p* *mf* *p* *mf* *ff*

Vc.

104 *a little slower*

GAR. *p* I asked so lit - tle, no - thing but a lit - tle si - lence. I'd put my fin - gers in my ears.

Lockdown L (page xiii)



♩ = 92c.

➡ **Lockdown L**
continues

Sax. *p*

Pc. *p*

Va. *p*

Vc. *p*

GAR. *p*
 Go-mez was spout - ing a - way. — I tried to hear, but things on earth move so quick - ly. Now he's stopped.

Sax.

Pc.

Va.

Vc.

105

more animated

mf *still freely - but faster*

INEZ
 You know al - rea - dy.

GAR. *mf* *freely*
 Well, we've got to see it through some - how. I want to know who I have to deal with.

Sax.

Pc.

Va.

Vc.

INEZ
 There's no - thing more to learn.

GAR.
 No. So long as each of us has - n't told why they've been damned, we know no - thing. You, be - gin.

Sax.

Pc.

Va.

Vc.

f *freely*

EST.
 I tell you I have - n't a no - tion. They would - n't tell me why.

GAR. *f*
 Why? Tell us why. It may save us. Out with it! Why?

Sax.

Pc.

Va.

Vc.

GAR. They would - n't tell me ei - ther. But I've got a pret - ty good i - dea. Per - haps you're shy of speak - ing first? Right. I'll lead off.

Sax.

Pc.

Va.

Vc.

INEZ We know you re - fused to fight.

GAR. I'm not a ve - ry es - ti - ma - ble per - son. A side iss - ue. I'm here be - cause I treat -

Sax.

Pc.

Va.

Vc.

106

= 132c.

GAR. - ed my wife a - bom - in - ab - ly. Thats' all.

Sax. **finish playing all of Lockdown L**

Pc. **finish playing all of Lockdown L**

Va. **finish playing all of Lockdown L**

Vc. **finish playing all of Lockdown L**

TBL **medium sticks**

GAR. *p*
There she is: the

Sax. *p sub.*

Pc. WBL TBL *p*

Va. *p sub.*

Vc. *p sub.*

GAR. *p sub.* *cresc.*
mo - ment I men-tion her, I see — her. There! They've giv-en her back my things; she's

Sax. *p sub.* *cresc.*

Pc. WBL TBL *p sub.* *cresc.*

Va. *p sub.* *cresc.*

Vc. *p sub.* *cresc.*

107

GAR. *cresc.*
sit - ting by the win - dow, my coat — on her knees. The coat — with the bul - let holes.

Sax.

Pc. WBL TBL

Va.

Vc.

GAR. *f*
 Now, can't you shed a tear, ny love! Sure - ly you'll squeeze out one at

Sax. *f*

Pc. WBL TBL *f*

Va. *f*

Vc. *f*

GAR. 108
 last? Night af - ter night I came

Sax. *mp*

Pc. WBL TBL *mp*

Va. *mp*

Vc. *mp*

GAR. *cresc.* *mf*
 home blind drunk, stink - ing of wine and wo - men. She nev - er

Sax. *cresc.*

Pc. WBL TBL *cresc.*

Va. *cresc.*

Vc. *cresc.*

GAR. *cresc.* utt - ered a word of re - proach. On - ly her eyes spoke. Big, tra - - - gic *f*

Sax. *mf* *cresc.* *f*

W BL
Pc. *mf* *f*

T BL

Va. *mf* *cresc.* *f*

Vc. *mf* *cresc.* *f*

GAR. **109** *mp* eyes. I don't re - gret an - y - thing. I must pay the price, but I shan't *cresc.*

Sax. *mp* *cresc.*

W BL
Pc. *mp* *cresc.*

T BL

Va. *mp* *cresc.*

Vc. *mp* *cresc.*

GAR. *f* whine. Won't you cry, con - found you? That wo - man was a born

Sax. *f*

T BL
Pc. *f*

Va. *f*

Vc. *f*

GAR. *mar - tyr; a vic - tim by vo - ca - tion. A word was e - nough to make her flinch. But nev - er a re -*

Sax. *3 3 3 5:4*

WBL

Pc. *T BL*

Va. *3 3 3 5:4*

Vc. *3 3 3 5:4*

GAR. *- proach. I'm fond of teas - ing I watched and I*

Sax. *ff*

WBL

Pc. *T BL*

Va. *ff mf sub.*

Vc. *ff mf sub.*

GAR. *wait - ed. But not a tear, not a pro - test. She's*

Sax. *mf f ff p*

WBL

Pc. *T BL mf f ff p*

Va. *f ff p*

Vc. *f ff p*

111

GAR. *cresc.*
stro - king the coat. Her eyes are shut and she's feel - ing the bul - let - holes.

Sax. *cresc.*

Pc. W BL T BL *p cresc.*

Va.

Vc. *cresc.*

GAR. *f mp*
I tell you I re - gret no - thing. I sup - pose all this

Sax. *f mp sub.*

Pc. W BL T BL *f mp*

Va. *f mp sub.*

Vc. *f mp sub.*

GAR. *p cresc. poco a poco*
strikes you as ve - ry vague. Well, here's some - thing you can get you

Sax. *p sub. cresc. poco a poco*

Pc. W BL T BL *p*

Va. *p sub. cresc. poco a poco*

Vc. *p sub. cresc. poco a poco*

GAR. *3:2*
teeth in - to. I brought a ve - ry young girl to keep in our house. My

Sax.

WBL

Pc. TBL

Va.

Vc.

GAR. *(mf) (cresc.)*
wife slept up - stairs; she heard _____ ev - ery - thing. She was an ear - - - ly

Sax. *(mf) (cresc.)* *5:4*

WBL

Pc. TBL *(mf) (cresc.)*

Va. *(mf) (cresc.)* *5:4*

Vc. *(mf) (cresc.)* *5:4*

GAR. *f* *3:2* *ff*
ri - ser and, as I and the girl stayed in bed late, she served us our morn - ing cof - fee.

Sax. *f* *ff*

WBL

Pc. TBL *f* *ff*

Va. *f* *ff*

Vc. *f* *ff*

113 *fff*

INEZ *fff* You brute!

GAR. *mf* Yes, a brute.

Sax. *fff* *mf* *dim.*

Pc.

Va. *fff* *mf* *dim.*

Vc. *fff* *mf* *dim.*

A far-away look comes to GARCIN's eyes

GAR. *p* No, it's no - thing. On - ly Go - mez, and he's not talk - ing a - bout

Sax. *p*

Va. *p*

Vc. *p*

114

GAR. *mf* *mp* *mf* *rall.* *mp* *steady* *p*
 me. What were you say - ing? Yes, a brute. Cer - tain - ly. Else why would I be here?

Sax. *mf* *p*

Va. *mf* *p*

GAR. Your turn.

Sax. *detached*
p

Pc. TBL hard sticks
p
detached

Va. *p*
detached

Vc. *p*
detached

INEZ *mp* *f* *mf*
I was what peo - ple called "a damned bitch." Damned al - rea - dy.

Sax. *f* *mp* *mf*

Pc. TBL *f* *mp* *mf*

Va. *f* *mp* *mf*

Vc. *f* *mp* *mf*

INEZ *mp* *mf*
There was that af - fair with Flo - rence. A dead man's tale. Three

Sax. *mp* *mf*

Pc. TBL *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

INEZ *mp*
corp - ses. He to start with; then she and I. There's

Sax. *f mp*

Pc. TBL *f*

Va. *f mp*

Vc. *f mp*

INEZ *p*
no one left. On - ly that room. I see it now. Emp - ty, with the

Sax. *p*

Pc. TBL *p*

Va. *p*

Vc. *p*

INEZ *mf* (117)
doors locked. No, they've just un-locked them. "To Let";

Sax. *mf*

Pc. TBL *mf*

Va. *mf*

Vc. *mf*

INEZ *ff* there's a no - tice on the door. That's too ri - dic - u - lous.

Sax. *ff* *p sub.*

Pc. T BL *ff* *p sub.*

Va. *ff* *p sub.*

Vc. *ff* *p sub.*

INEZ **118** *p* No, he had - n't the guts. He'd ev - ery

GAR. *mf* Did he kill him - self?

Sax. *mf* *p* *cresc. poco a poco*

Pc. T BL *p* *cresc. poco a poco*

Va. *mf* *p* *cresc. poco a poco*

Vc. *mf* *p* *cresc. poco a poco*

INEZ *mf* rea - son; we led him a dog's life. Run o - ver by a tram. A sil - ly sort of end.

Sax. *mf*

Pc. W BL T BL *mf*

Va. *mf*

Vc. *mf*

cresc. poco a poco

INEZ I was liv - ing with them; he was my cou - sin. You know, I don't re - gret a

Sax. *p* *cresc. poco a poco*

Pc. W BL *p* *cresc. poco a poco*
T BL *p* *cresc. poco a poco*

Va. *p* *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

119

INEZ *mf* thing. *p sub.* I got sick of him. *cresc. poco a poco* Grad - ual - ly.

Sax. *mf* *p sub.* *cresc. poco a poco*

Pc. W BL *mf* *p sub.* *cresc. poco a poco*
T BL *mf* *p sub.* *cresc. poco a poco*

Va. *mf* *p sub.* *cresc. poco a poco*

Vc. *mf* *p sub.* *cresc. poco a poco*

INEZ *(mf)* Lit - tle things got on my nerves. *(cresc.)* He made a noise when he was drink - ing,

Sax. *(mf)* *(cresc.)*

Pc. W BL *(mf)* *(cresc.)*
T BL *(mf)* *(cresc.)*

Va. *(mf)* *(cresc.)*

Vc. *(mf)* *(cresc.)*

INEZ *f* a sort of gur - gle. *f* Pa - thet - ic, real - ly. *mp* Vul - nera - ble. *p* I

Sax. *f* *mp* *p*

Pc. WBL *f* *mp* TBL

Va. *f* *mp* *p*

Vc. *f* *mp*

120

INEZ *mp* crept in - side her skin, she saw the world through my eyes. When she

Sax. *mp*

Pc. WBL *p* *mp* TBL

Va. *mp*

Vc. *p* *mp*

INEZ *cresc.* left him we shared a room at the oth - er end of town.

Sax. *mf*

Pc. WBL TBL

Va. *cresc.*

Vc. *cresc.*

mf *cresc.*

INEZ Then that tram did its job. I'd re - mind her ev - ery day:

Sax. *cresc.*

Pc. W BL *mf* *cresc.* 3

T BL *mf* *cresc.*

Va. *mf* *cresc.*

Vc. *mf* *cresc.*

f

INEZ "Yes, my pet, we killed him be - tween us."

Sax. *f* *ff*

Pc. W BL *f* *ff*

T BL *f* *ff*

Va. *f*

Vc. *f*

f **121** *p* *cresc. poco*

INEZ I'm ra - ther cruel, real - ly. I can't get on with - out

Sax. *p sub.* *cresc. poco* 3 5:4

Pc. W BL *p*

T BL *p* 3 5:4

Va. *p sub.* *cresc. poco* 3 5:4

Vc. *p sub.* *p* *cresc. poco* 3 5:4

a poco *mf*

INEZ ma - king peo - ple suf - fer. Like a live coal in oth - er's hearts. When I'm a - lone I flick - er

Sax. *a poco* *mf* *p*

Pc. WBL *mf* *p sub.*

T BL *cresc. poco a poco* *mf* *p*

Va. *a poco* *mf* *p*

Vc. *a poco* *mf* *p*

mf

INEZ out. For six months I flmed a - way in her heart, till there was no - thing but a

Sax. *mf*

Pc. WBL *mf*

T BL *mf*

Va. *mf*

Vc. *mf*

122 *f* *mp* *p*

INEZ cin - der. One night she got up and turned on the gas while I was a - sleep. Then she

Sax. *f* *p* *pp*

Pc. WBL *f* *mp* *p* *mp* *p* *mp* *pp*

T BL *f* *mp* *p* *mp* *p* *mp* *pp*

Va. *f* *p* *pp*

Vc. *f* *p*

123

mf ♩ = 82c. *f*

INEZ
crept back in - to bed. So now you know. Ob - vious - ly.

GAR.
mp
Well! Well! Not a pret - ty sto - ry.

Sax.
mf mp mf sf

Pc.
W BL
T BL
p mf

Va.
mf mp mf sf

Vc.
mf mp mf sf

124

♩ = 132c. *mf*

EST.
I told you, I have - n't a no - tion. I rack my brain, but it's no use.

GAR.
mp mf
Your turn. We'll _____

Sax.
mp

Pc.
S D
snare's off on very edge of skin
p

Va.
mp mf
pizz. *gl.*

Vc.
mp mf
pizz. *gl.*

EST. *mf*
Him! A friend.

GAR. *3:2*
give you a hand. That fel-low with the smashed face, who was he?

Pc. SD center edge center edge center edge
mp f p mp f p mp f p

Va. *mf gl. mf gl.*

Vca. *mf gl.*

stringendo

EST. *mf*
Of course not. How ab-surd you are!

INEZ
shoot him-self on your ac-count?

GAR. *mf*
He blew his brains out, did-n't he?

Pc. SD center edge center edge center
mp f p mp f p f

Va. *gl. gl. gl. gl. f gl.*

Vca. *gl. gl. gl. gl. f gl. f*

127

(♩ = 132c.)

EST. hate - ful, both of you.

INEZ Hate - ful? Yes, that's the word. Now get on with it. That fel - low,

Sax. *ff*

Pc.

Va. UNIS. arco *ff*

Vc.

128

INEZ you were his mis - tress?

GAR. Of course - she was. And he want - ed to have her to him - self a -

Sax. *ff*

Pc.

Va. *ff*

Vc.

129

130

ff

INEZ He was as poor as a church mouse, that's right, is - n't it?

GAR. - lone. That's so, is - n't it? *ff* And you had your rep - u -

Sax. *ff* *ff*

Pc.

Va. *ff* *ff*

Vc.

ff

INEZ That's it. You

GAR. - ta - tion to keep up. He im - plored you to run a - way with him, and you laughed in his face.

Pc.

Vc.

A short pause,
then ESTELLE
bursts out laughing *f*

EST. You've got it all wrong. He want - ed me to have a ba - by.

INEZ laughed at him. And he killed him - self.

Pc.

Vc.

(♩ = 132c.)

ff

3

EST. I cer - tain - ly did - n't.

GAR. you did - n't want one?

Sax. *mf*

Pc. B D *mf* with rute

Vau *mf*

Violoncello *mf*

EST. *mf*

Sax. *dim.* *mp*

Pc. B D *mp*

Vau *dim.* *mp*

Vc. *dim.* *mp*

EST. cer - tain - ly did - n't. But the ba - by came, worse luck.

Sax.

Pc. B D

Vau

Vc.

EST. I went to Switz - er - land for five months. No one knew an - y - thing.

Sax.

Pc. ^{B D}

Vai.

Vc.

132

EST. It was a girl. Ro - ger was with me when she was born. It

Sax.

Pc. ^{B D}

Vai.

Vc.

EST. pleased him no end, hav - ing a daugh - ter. It did - n't please me!

Sax.

Pc. ^{B D}

Vai.

Vc.

mp sub.

EST. There was a bal - co - ny o - ver - look - ing the lake.

Sax.

Pc. BD

Va.

Vc.

EST. I brought a big stone. He could see what I was up to

Sax.

Pc. BD

Va.

Vc.

133

EST. and he kept on shout - ing: "Est - elle, for God's sake, don't!" I

Sax. *f* *mp sub.* *f*

Pc. *mf* *f* BD

Va. *f* *mp sub.* *f*

Vc. *f*

EST. *mp* *cresc.* 3:2
 ha - ted him then. He saw it all. He was lean - ing o - ver the

Pc. *mp* *cresc.*

Va. *mp sub.* *cresc.*

Vc. *mp sub.* *cresc.*

134

EST. *ff*
 bal - co - ny and he saw the rings spread - ing on the wa - ter.

Sax. *mp*

Pc. *mf*

Va. *ff* *mp sub.*

Vc. *ff* *mp sub.*

EST. *mf*
 That's all. I came back to

Sax. *f p* *f p* *mf p* *mf p*

Pc. *f p* *f p* *mf p* *mf p*

Va. *f p* *f p* *mf p* *mf p*

Vc. *f p* *f p* *mf p* *mf p*

135

EST. Pa - ris, and he did as he wished. Ab - surd of him, real - ly, *f*

Sax. *p*

Pc. *B D*

Va. *p*

Vc. *p*

To INEZ and GARCIN

EST. my hus - band nev - er sus - pect - ed an - y - thing. Oh, *mp*

Sax. *p* *mf* *mf* *mf* *mf*

Pc. *B D* *mp* *mf*

Va. *p* *mf* *mf* *mf* *mf*

Vc. *p* *mf* *mf* *mf* *mf*

136

ESTELLE
sobs tearlessly

ff

EST. how I loathe you! INEZ takes ESTELLE in her arms

INEZ Poor child!

GAR. How hot it is!

Sax. *ff* *dim.*

Pc. *f* *dim.*

Va. *ff* *dim.*

Vc. *ff*

EST. Don't both-er. You can stay in your shirt - sleeves. As things

GAR. Unthinkingly GARCIN takes off his coat He starts putting it on again
Oh, sor - ry!

Sax. *pp*

Pc. *pp*

Va. *pp*

Vc. *pp*

137

GARCIN drops his coat on the sofa

GAR. *pp*
 Just so.

Sax.

Pc. B D

Lockdown O (page xvi)



♩ = 60c.

to ... sul pont. to ... nat.

➡ **Lockdown O** continues

pp *mfpp* *p* *mf*

Va.

Vc.

EST. *p* *mf*
 I'm not. Yes.

INEZ *p*
 Are you an - gry with me?

GAR. *p*
 You must - n't be an - gry with me, Est - elle.

Lockdown P (page xvi)



♩ = 120c.
sempre legato

➡ **Lockdown P** continues

Va.

Vc. *pp*

138

c.6"

To GARCIN

mp

INEZ

Well, now you have us, so to speak, in the nude. Do you un-der-stand things

Lockdown R (page xvii)



$\text{♩} = 60c.$

Lockdown R
continues

Sax.

p sempre

Lockdown Q (page xvii)



$\text{♩} = 104c.$
rub drumskin firmly
with fingers in a
continuous motion

on shell of drum (wooden sticks)

Lockdown Q
continues

Pc.

sempre pp

Va.
Vc.

INEZ

bet-ter? I don't need help.

GAR.

Per-haps. Now I sup-pose we start try-ing to help each oth-er.

Sax.
Pc.
Va.
Vc.

mf

GAR. *mf*
 In - ez, they've laid their snare cun - ning - ly, like a cob - web. If you make a move - ment, raise your hand to fan your - self,

Sax. _____

Pc. _____

Va. _____

Vc. _____

139

mp

GAR. *mp*
 Est - elle and I feel a lit - tle tug. — We're linked to - geth - er in - ex - tric - a - bly. Hul - lo?

Sax. _____

Pc. _____

Va. _____

Vc. _____

p ♩ = 104c.

INEZ *p*
 They've let it. The win - dows — are wide

GAR.
 What's hap - pen - ing?

Sax. _____

Pc. _____

Va. *con sord.*
pp
con sord.

Vc. *pp*

140

INEZ *o - pen, a man is sit - ting on my bed! They've let it! Step in make your - self at home!*

Sax.

Va.

Vc.

INEZ *There's a wo - man too. She's put - ting her hands on his shoul - ders. Damn it, why don't they turn the lights on?*

Sax.

Va.

Vc.

141

INEZ *It's get - ting dark. Now he's going to kiss her. But that's my room, my room! Pitch -*

Sax. *pp*

Va.

Vc.

142

INEZ *- dark now. I can't see a thing, but I hear them whis - per - ing, whis - per - ing. Is he going to make*

Sax. *mf*

Va.

Vc.

INEZ *poco* *p* *mf*

love to her on my bed? What's that she said? It's noon and the sun is shining?

Sax. *p* *mf*

Va. *mf* *pp*

Vc. *mf* *pp*

INEZ *p*

I must be going blind. Blacked out. I can't see or hear anything.

Sax.

Va.

Vc.

INEZ

So I'm done with the earth, it seems.

Va.

Vc.

INEZ *pp*

I feel empty, desiccated, really dead at last. All of me's here, in

Va.

Vc.

146 ♩ = 82c.

INEZ *mp*
 this room. What were you say-ing? Some-thing a-bout help-ing me, was-n't it?

Lockdown S (page xviii)

♩ = 104c.
 play both drums with fingertips and sides of thumbs
 S D
 B D *p*
 (all accents are *sfz* in *p*)

➡ **Lockdown S**

continues

Va.
 Vc.

INEZ *mp*
 Hu - man

GAR. *mp*
 Yes, and in re - turn you can help me. It needs — on - ly a lit - tle spark of hu - man feel - ing.

Pc.

INEZ *mp* *p*
 feel - ing. That's be - yond my range. It's no use. I'm dried — up. How could I help you? A dead — twig, rea - dy for

Pc.

INEZ falls silent, gazing at ESTELLE, who has buried her head in her hands.

INEZ
 burn - ing.

GAR. *mp*
 You re - al - ize this young wo - man's fa - ted to be your tor - tur - er? They'll get you through her.

Pc.

147

stringendo

INEZ *mp* *cresc.*
 I know what's com-ing. I'm going to burn, and it's to last for - ev - er. Do you think I'll let go? —

GAR. *mf*
 It's a trap.

Pc.

$\text{♩} = 104c.$

f *mp*

INEZ I'll catch her, she'll see you through my eyes. But if you'll leave us in peace, I'll see

Pc.

GARCIN gazes at INEZ for a moment, then shrugs his shoulders ($\text{♩} = 104c.$) Raising her head *mp* **148**

EST. Please, Gar - cin. You can

INEZ I dont do you an - y harm.

GAR. *mp* Ve - ry well.

Pc.

EST. help me. I im - plore you. I don't want to be left a - lone. Ol - ga's ta - ken him to a

Sax. *p*

Pc.

Va. *pizz. p*

Vc. *p*

EST. ca - ba - ret. Pe - ter. Now they're dan - cing to - geth - er. Such a sil - ly boy. He called me his

INEZ *mp* Ta - ken who? Who's Pe - ter?

Sax.

Pc.

Va.

Vc.

149

EST. *glan— cing stream, just fan - cy! He was ter - ri - bly in love with me. They're sit - ting down now. She's*

INEZ *Do you love him?*

Sax.

Pc.

Va.

Vc.

EST. *puff - ing like a gram - pus. What a fool the girl is to in - sist on danc - ing! Look! She's press - ing her great fat*

Sax.

Pc.

Va.

Vc.

150

EST. *chest a - gainst him, puff - ing and blow - ing. Pe — ter, — dear, fix your*

Sax. *cresc. mf*

Pc. **finish playing all of Lockdown S**

Va. *cresc. mf*

Vc. *cresc. mf*

EST. thoughts on me. All the time you're think-ing "my glan-cing stream, my crys-tal

Sax. *p*

Va. *p*

Vc. *p*

EST. girl," I'm on-ly half wick-ed, half of me is there with you, clean and bright and

Sax. *cresc.*

Va. *p cresc.*

Vc. *cresc.*

EST. crys-tal-clear. Just look at her face, scar-let, lke a to-ma-to.

Sax. *mf*

Va. *mf*

Vc. *mf*

151

EST. All right, dance a-way, dance a-way. Gar-cin, I wish you could see her, you'd die of

Sax.

Va.

Vc.

mp

EST. laugh - ing. Ol - ga, you do look like a dope, my dear. Now you're tread - ing on his

Sax. *p*

Va. *p*

Vc. *p*

f *mf* (152)

EST. toes. Hur - ry up! Quick - er! Quick - er! He's drag - ging her a - long. He

Sax. *mf*

Va. *mf*

Vc. *f* *mf* *mf*

ESTELLE is dancing as she speaks

EST. al - ways said he loved to dance with me.

Sax.

Va.

Vc.

EST. *f*
 What's that you said, Ol - ga? "Our poor — dear Est - elle"? How dare she dis - cuss me with

Sax. *mp sub.*

Va. *mp sub.*

Vc. *mp* arco

153

EST. *mp*
 Pe - ter? Now then, keep time. She nev - er could dance and talk at once.

Sax.

Va.

Vc. *f* pizz. arco pizz. arco

EST. *mf* *ff*
 — What's that? No, no. Please don't

Sax. *mf*

Va. *mf*

Vc. *ff*

ESTELLE has stopped dancing

EST. *p* tell him. *f* All right.

Sax. *pp*

Va. *pp*

Vc. *pp*

154

EST. Is - n't it foul, Gar - cin? She's told him ev - ery-thing;

Sax.

Va.

Vc.

spoken
I won't haggle with you over his long eyelashes, his pretty girlish face.

EST. Ro - ger, my trip to Switz - er - land, the ba - by. Keep him then.

Sax. *mp*

Va. *mp*

Vc. *mp*

mp

spoken
His glancing stream, his crystal. Well, the crystal's shattered. "Poor Estelle!"

p

EST. They're yours. Dance, dance,

Sax. *p*

Va. *p*

Vc. *p*

EST. *mf* 3
 says I've love - ly hair. You have to look at some - thing. Sure - ly I'm bet - ter to look at than a lot of stu - pid

Vc.

EST. 3 3
 fur - ni - ture. Ga - ther me up, dear, fold me to your heart. You'll see how nice I can be.

Vc.

159

EST. *freely mf*
 But she does - n't count, she's a wo - man.

INEZ *mf*
 Est - elle! My glan - cing stream! My crys - tal!

GAR. *freely mf*
 It's to her you should say that.

Lockdown T (page xix)



♩ = 120c.
con sord.

➡ **Lockdown T**
continues

Va. *pp mf pp mf*

Lockdown U (page xix)



♩ = 120c.
sempre legato

➡ **Lockdown U**
continues

Vc. *pp*

EST. *mf explosive f mf*
 Your crys - tal? Gro - tesque! kuh kuh kuh Do you think you can fool me? Ev - ery - one knows what I did to my ba - by.

INEZ *violent f*
 tss tss

Va.
 Vc.

propulsive
f

EST. *buh* *buh* *buh*

mf *ritardando* (INEZ only)

INEZ Come to me, Est-elle. You shall be what-ev-er you like: a glan-cing stream, a mud-dy stream. And deep down in my

Va.

Vc.

(160) *faster*
ff

EST. Leave me a-lone. Damn it, is-n't there an-y-thing I can do to get rid of you?

INEZ eyes you'll see your-self just as you want to be.

Va.

Vc.

ESTELLE spits in INEZ's face

(161) A pause. GARCIN shrugs his shoulders and goes to ESTELLE

EST. I know!

INEZ *ff* Gar-cin, you shall pay for this. *forced out* uhh uhh

Lockdown V (page xx)
♩ = 104c.
detached
p sempre
➡ **Lockdown V continues**

Sax.

Va.

Vc.

ff
whistle (B)

EST. *p* Not an - y man. You. —

INEZ *f* uhh

GAR. *p* So it's a man you need? *mf* An - y man would do. *f* Right! *mf* Mind, I'm not your sort at all.

Sax.

Va.

Vc.

EST. *mf* Per - haps I can change you. *mp* I'll sit on your so - fa and wait for you to no - tice me. (162)

INEZ With a shrill *ff* laugh

GAR. *mf* I doubt it. That's right,

Sax.

Va.

Vc.

EST. *mf* To GARCIN
Don't lis - ten to her. She's no - thing.

INEZ fawn on him, like the sil - ly bitch you are. Gro - vel and cringe! *grunt* ah ee *squeak* ah ee ee ah ee

Sax.

Va.

Vc.

mf *whimpering*

EST. Do you want me, an - y - how? ah ah ah

INEZ ah ee

GAR. *mf* I shan't love you; I know you too well. Yes. *growl* err

Sax.

Va.

Vc.

ff

INEZ Are you cra - zy? You're not a - lone. I'm here too. *gl.*

GAR. err *f* *guttural grunt* Of course. But what does it mat - ter? vv vv vv

Sax.

Va.

163

♩ = 132c.

f *gliss.* *in* *breathe forcefully through teeth* *out*

EST. Why not. *f*

INEZ *f* Un - der my eyes? You could - n't do it. Ve - ry well. But I'm here, watch - ing. *gl. by ds* *gl. by ds*

GAR. vv vv vv

Sax.

Pc. DBK. *mp* *f* *mp* *f*

Va.

Vc. (pizz.) *sfz* *sfz* *sfz*

EST. *in* *out* *in*

INEZ *gl. by ds* *gl. by ds* *growl*

I won't take my eyes off you, Gar-cin, you'll feel them bor-ing in-to you. grr Make

Pc. *DBK.* *mp* *f* *p*

Va.

Vc. *sfz*

EST. *gl. by ds* *gl. by ds* *piercing, unpleasant*

love and get it o-ver, grr We're in hell;— my turn will come.— ee—

To ESTELLE,
grasping her shoulders

GAR. *mf*

Now then. Your lips.

Pc. *DBK.* *f*

Va.

Vc. *sfz*

Lockdown W (page xxi)

♩ = 120c.
arco
sempre legato

Lockdown W
continues

pp

164

f indignantly

EST. Real - ly!

GAR. Give me your lips. sss

A pause.
GARCIN bends to kiss ESTELLE,
then abruptly straightens up.

spoken
It's Gomez; back in the press-room. They've shut the windows; it must be winter. Six months since I . . . Ah, this time he's talking about me. Nothing. Nothing worth repeating.

BS.DR. snare drum sticks

Pc. *pp*

Va. sul pont. *pp*

Vc. sul pont. *pp*

(♩ = 132c.)

p smiling

gl.

EST. I won - der now!

GAR. Are you going to love me? Will you trust me?

GARCIN listens attentively.
He turns to ESTELLE

mf *gl.* *gl.*

BS.DR. DBK. *p*

Va. nat. pizz. *sfz* *sfz*

Vc. *pp*

Lockdown W (page xxi)

♩ = 120c.
sempre legato

Lockdown W
continues

EST. *mp* *gl.* *gl.* *gl.* *mf* *f*
 I'm giv - ing you my mouth, my arms, my bo - dy. My trust! I have - n't a - ny — to give.

Pc. DBK. *cresc.* *f*

Va. *sfz*

Vc.

EST. **165** *mp* *gl.*
 I know. You re - fused to fight.

GAR. *ff* *mf* *gl.*
 They shot me. I did - n't ex - act - ly re -

Pc. DBK. *ff* *mp* *3:2*

Va. *sfz* *sfz* *sfz*

Vc.

GAR. *f* *gl.* *3* *mf* *gl.* *3:2*
 - fuse. I was - n't going to be si - lenced. So I took the train. They caught me at the front -

Pc. DBK. *f* *p* *cresc.* *3* *3* *3*

Va. *sfz* *sfz*

Vc.

GAR. - tier; Mex-i-co.

DBK. *ff*

Va. *f* arco

Vc.

A short silence

spoken

Estelle, am I a coward? I made a stand. I pried into my heart. But always—the one certain thing; I'd taken that train. There they are, slumped in their chairs, bored, half-asleep, thinking: "Garcin was a coward," those dear friends of mine. A thousand proclaim I'm a coward; but if one says that I'm brave and decent, that would save me. Will you have that faith in me?

(166) (♩ = 132c.)

GAR.

Sax. *fp* *fp* flt. flt.

Pc. DBK. BS.DR. snare drum sticks *pp*

Va. *pp* sul pont.

Vc. *pp* sul pont.

f laughing *gl.* *gl. by ds*

Oh, you sil - ly man, do you think I could love a

Sax. *mp* *f* *fp* *fp* flt. flt. flt. flt. flt. flt.

Pc. BS.DR. *mf*

Lockdown X (page xxi)

1^o
♩ = 120c.

➡ **Lockdown X** continues

Lockdown W1 (page xxi)

1^o
♩ = 120c.
sempre legato

➡ **Lockdown W1** continues

Va. *mf* *f* *mf* *f* *p*

Vc. *mf* *pp*

EST. *gl.* cow - ard? *brrr* *gl.* I was teas - ing. I like men, *gl. by ds* my dear, who're

GAR. *f* But you said— *gl.* *growl* err uh *growl* err

Sax. *fp* *fp*

Pc. BS.DR. *f*

Va.

Vc.

EST. *gl.* real men, with tough skin and strong hands. You have-n't a cow-ard's mouth or a cow-ard's voice. *3:2 gl.* And it's for your mouth, *gl.*

Sax. *fp* *fp* *fp*

Va.

Vc.

EST. *ff* your hair, your voice, I love you. **167** *a little slower – deliberate* nn a a a a a

INEZ *ff* She does-n't mean a word. How can you be such a sim-ple-ton?

Lockdown Y (page xxii)



$\text{♩} = 60c.$ *growl and play* *extremely breathy* nat.

Lockdown Y continues

Sax. *gt.* *mf*

Pc. BS.DR. *mp* *sfz*

Va.

Vc.

INEZ *gl.*
 a a a "Est - elle, am I a cow - ard?" duh duh duh duh duh As if she cared ei - ther way. She

Lockdown Z (page xxii)

DBK.
 ♩ = 104c.

Pc. **Lockdown Z continues**
generally mp; accents and sf may be added at the player's discretion

Vc.

INEZ *gl.*
 wants a man; a man's arm a - round her waist, a man's smell. a man's eyes glow - ing with de - sire. _____

Sax.

Pc.

Vc.

EST. *gl.* **168** ESTELLE stamps her foot
 What do you ex - pect? I'd love you

INEZ
 That's all she wants.

GAR. *gl.*
 Is it true?

Sax.

Pc.

Va. *sfz*

Vc. *ff*

EST. e - ven if you were a cow - ard. Is - n't that e - nough?

GAR. To the two women *ff* GARCIN goes toward the door
You dis - gust me, both of you.

Pc. DBK. *mp*

Va. *ff*

Vc. *ff*

GAR. I'm go - ing. *ff* Go a - way. You're e - ven foul - er than

Sax. *gl.* *gl.* *gl.* *gl.* *ff*

Pc. DBK. *ff*

Va. *gl.* *gl.* *gl.* *gl.* *ff*

Vc. *gl.* *gl.* *gl.* *gl.* *ff*

EST. *gl.*
If that door o - pens I'm go - ing too. As far from you as I can.

INEZ
he's go - ing.

GAR. *ff*
O - pen the

Sax.

Pc.

Va.

Vc.

GARCIN grips the doorknob
and rattles it. The door flies
open with a jerk, and he just
avoids falling

at least 9"

GAR. *mp*
door! O - pen! An - y-thing is bet - ter than this. Ah!

Sax. *mp*

Pc.

Va.

Vc.

170

To GARCIN

GARCIN
makes no
move

To
ESTELLE

ESTELLE
does not
move

INEZ *mf*
Well? What are you wait - ing for? And you? Which of us will leave? It's a scream! We're in -

Sax. *mf*
slaptongue

Pc. **➡ continue playing Lockdown BB from where you left off**

Va.

Vc.

ESTELLE springs
at INEZ from behind

To GARCIN

EST. *f*
In - sep-era-bles? Quick-ly. Push her out and slam the door.

INEZ *f*
- sep-era-bles!

Sax. *f*

Pc. BS.DR. *mp cresc.*

Va. *mp cresc.*
a 2
non div.

Vc. *mp cresc.*

Struggling with ESTELLE
ff
I won't go, I won't go! Not

INEZ *mf* *gl.*
in - to the pass - age. Be-cause of me?

GAR. *f* *gl.* *gl.* *gl.*
Let go. It's be - cause of her I'm stay - ing.

Sax. *mf* *nat.* *3* *3* *ft.*
mf sing any pitch except a concert C

Pc. BS.DR. *ff*

Va. *ff*

Vc. *ff*

GARCIN goes to the door and shuts it

171

spoken

GAR. You know what wickedness is, and shame, and fear. It's you I have to convince. Did you suppose I meant to leave you here, gloating over my defeat? I can't hear them. They're through with me. Nothing of me is left on earth.

p *gl.* *gl.* *gl.*

We're a - lone. On - ly you two re - main to give a thought to me.

Va. *pp*

Vc. *pp*

spoken

GAR. She doesn't count. It's you who matter, you who hate me. If you'll have faith in me I'm saved.

freely

Can one be a cow - ard when one's court - ed dan - ger at ev - ery turn? Can a life be

Va.

Vc.

172 ♩ = 104c.

INEZ *mf*

You dreamt you were a he - ro. Then up a - gainst real dan - ger you

GAR.

judged by a sing - le ac - tion?

Sax. *p* *mf* *pp* *mp* *pp* *mp* *pp* *mf*

Va. *f*

Vc. *f*

INEZ *f*

took the train to Mex - i - co. It's what one does, no - thing

GAR. *mf*

A man is what he wills him - self to be.

Sax. *p* *mp* *f* *mf* *f*

Va. *sfp* *sfp* *f* *pizz.* *mp*

Vc. *sfp* *sfp* *f*

INEZ else, that shows what you're made of. We al - ways die too soon or too late. Our lives are

GAR. *f*
I died too soon.

Sax. *mfp* *f* *f* *p* *mf* *p* *mf*

Va. *mf* *mp* *f* *mf* *sfp* *f* *mp* *ff* *mf* *mp* *f* *mp*

Vc. *sfp* *f*

arco
pizz.

INEZ com - plete at that mo - ment. You are your life, no - thing else.

GAR. What a poi - son - ous wo - man you are!

Sax. *pp* *mp*

Pc. BS.DR. *sfp*

Va. *f* *mf* *mf* *pp*

Vc. *mf* *mf* *mf* *mf*

arco

INEZ Now then! It should - n't be so hard, con - vin - cing me. Rake up some ar - gu - ments.

GAR. An an - swer for ev - ery - thing.

Sax. *f* *mp* *ff* *mf* *mp* *ff* *mp* *ff*

Pc. BS.DR. *ff*

Va. *p* *mf* *f* *mp* *f* *mp* *f*

Vc. *f* *f*

pizz.

To GARCIN

EST. *f*
Re_venge_ your_ self. Kiss_ me, dar_ ling, then you'll hear her squeal.

INEZ
You're a cow - ard be - cause I wish it! I wish it, do you hear?

Sax. *f mp f p f p mf f*

Va. *mp f mp mf f* arco

Vc. *f*

Lockdown CC (page xxiv)

$\text{♩} = 120c.$
arco

Lockdown CC
continues

173

GARCIN bends over ESTELLE.
INEZ gives a little cry

EST. *f* To INEZ
Squeal_ a_ way, In - ez. Hug me tight, dar - ling

GAR. *f*
I'm at your mer - cy, but you're at mine as well.

Sax. *f mp sub.*

Va. *f mp sub.*

Vc.

EST. *ff*
tight - er still. Press your lips to my mouth. Oh, I'm yours, yours, yours.

INEZ *f*
Well, do as you're told. Cow - ard Gar - cin hold - ing ba - by -

Sax. *ff* growl and play same pitch *ffp*

Va. *ff*

Vc.

INEZ
- kill - er Est - elle in his man - ly arms! Will cow - ard Gar - cin kiss, or won't he dare? I'm watch - ing you, ev - ery - bo - dy's watch - ing.

Sax. nat. *f* *sfp* *f*

Lockdown DD (page xxiv)

BS. DR.
DBK. use any drums to play these rhythms
SN. DR
snares off
♩ = 60c.

Lockdown DD
continues

Pc. *p sempre*

Vc.

174

INEZ
What do you hope to get from her sil - ly lips? For - get - ful - ness? I shan't for - get you! It's I you must con - vince. Come to me.

Sax. *sfp* *f* nat.

Pc.

Vc.

175

INEZ
Come a - long. Look how o - be - dient he is, like a well - trained dog.

GAR. *p* *gl.*
Will night ne - ver come?

Sax. *breathy* *p*

Pc.

Va. *pp* *mp* *pp* *mf* sul pont.

Vc.

Lockdown EE (page xxv)

♩ = 60c.

*) behind the bridge

Lockdown EE
continues

p

INEZ
Ne - ver. Al - ways.

GAR.
Will you al - ways see me? So this is hell. All we were told a - bout the

Pc.
Va.
Vc.

GAR.
tor - ture cham - bers, the fire and brim - stone. There's no need. Hell is oth - er peo - ple!

Sax.
breathy
pp

Pc.
Va.
Vc.

176

ESTELLE picks up the paper-knife from the table, rushes at INEZ and stabs her several times

EST.
pp *f* *ff* *gl.*
Dar - ling! Please - Then I'll stop her.

INEZ
You

GAR.
Thrusting ESTELLE away
mf *gl.* *f*
I can't; she's be - tween us, watch - ing.

Sax.
less breathy normal
ff
breath sound
key clicks


Pc.
Va.
Vc.

Lockdown FF (page xxv)
Lockdown FF continues

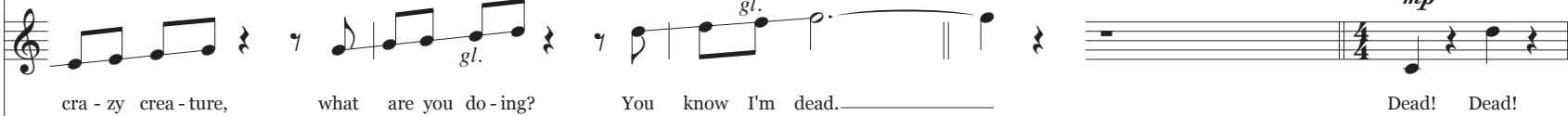
ESTELLE
drops
the knife

177

(♩ = 82c.)


EST. 


Dead.


INEZ 
 cra - zy crea - ture, what are you do - ing? You know I'm dead. Dead! Dead!


INEZ picks up the knife
and jabs herself with it
regretfully

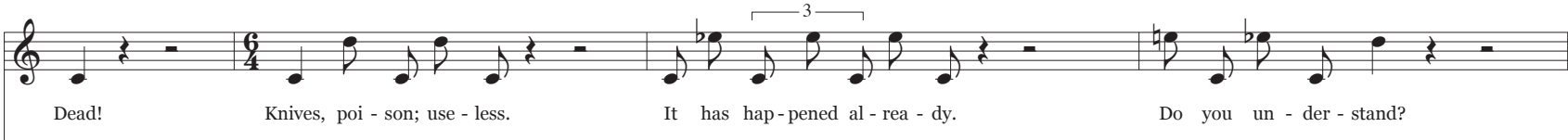
mp


Sax. 


Pc. 


Va. 

Vc. 

INEZ 
 Dead! Knives, poi - son; use - less. It has hap - pened al - rea - dy. Do you un - der - stand?

Sax. 


Va. 

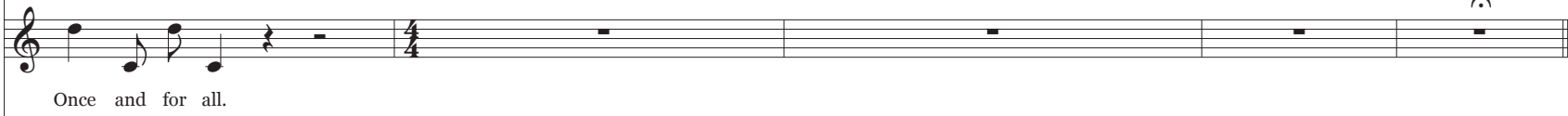
Vc. 
 ♯♭ *pp*

Lockdown GG
(page xxvi)

♩ = 120c.

➔ **Lockdown GG**
continues

EST. 
 God, how fun - ny! For - e - - - ver!

INEZ 
 Once and for all.

GARCIN looks at the
two women, and joins
in the laughter

GAR. 
 For - e - e - ev - er, and ev - er, and ev - er.

Sax. 

Lockdown HH (page xxvi)

SN. DR.
snare off
♩ = 60c.

➔ **Lockdown HH**
continues

Pc. 
pp with bass drum mallets

Vc. 

178

They slump onto their respective sofas.
Their laughter dies away and they gaze at each other

spoken
Well, well, let's get on with it.

4/4

GAR.

Vc.

detune C string to point where sound, more than pitch, is produced

molto

♩ = 120c.

GAR.

Sax.

Va.

Vc.

mp

EST.

INEZ

GAR.

Sax.

Pc.

Va.

Vc.

mp breathe as necessary

cresc. and becoming more nasal

pp cresc.

breathe as necessary

fff

EST.

INEZ

GAR.

Sax.

Pc.

Va.

Vc.

fff

fff

ffz

+ close with pedal

SM.CH.CYM.
HI-HAT

SN.
DR.

6 6 6 6 6 6 6 6 6 6 6 6 3

3 3 3 3 3 3 3 3 3 3 3

3 3

Lockdowns

The following *Lockdowns* are cued to start and, in most cases, to stop by events in the stage action.

D, L and **S** are played in their entirety. For all other *Lockdowns* more music is given than is needed. In other words, except for the three exceptions noted, the performers should not try to play all of the given music. Provided each *Lockdown's* tempo indication is observed there is more than enough material to fill the required time.

A, B, C, J, and **W** contain subsidiary rehearsal letters. In these cases the performer restarts the *Lockdown* on cue, sometimes a number of times, from partway through. Again, these subsidiary rehearsal letters are placed early enough to ensure that there is sufficient material to complete the *Lockdown*.

All but two of the *Lockdowns* are for solo instruments and require no coordination beyond starting, pausing (if necessary) and stopping. The exceptions are **L**, a *Lockdown* in rhythmic unison for the entire quartet, and **AA**, a slow chordal duet for viola and cello.

A	saxophone	pg.i
B	percussion	pg.iii
C	viola	pg.v
D	saxophone	pg.vi
E	percussion	pg.vii
F	saxophone	pg.viii
G	viola	pg.ix
H	saxophone	pg.x
J	cello	pg.xi
K	viola	pg.xii
L	ensemble	pg.xiii
M	percussion	pg.xv
N	cello	pg.xv
O	viola	pg.xvi
P	cello	pg.xvi
Q	percussion	pg.xvii
R	saxophone	pg.xvii
S	percussion	pg.xviii
T	viola	pg.xix
U	cello	pg.xix
V	saxophone	pg.xx
W	cello	pg.xxi
X	viola	pg.xxi
Y	saxophone	pg.xxii
Z	percussion	pg.xxii
AA	viola & cello	pg.xxiii
BB	percussion	pg.xxiii
CC	cello	pg.xxiv
DD	percussion	pg.xxiv
EE	viola	pg.xxv
FF	saxophone	pg.xxv
GG	cello	pg.xxvi
HH	percussion	pg.xxvi

A play continuously, independent of the other performers
except when cued to pause or stop by the stage action

♩ = 120c.

Score in C

Soprano Saxophone in B.

ff where no articulations are specified add in accents *ad libitum* but sparingly
make brief pauses to breathe when necessary but keep the forward momentum

mf

A1

A2

sempre legato (no added accents)

B play continuously, independent of the other performers
except when cued to pause or stop by the stage action

SM. CH. CYM.
CH. OP. GNG.
BELL TREE
TAMB.

♩ = 132c.

sempre l.v.

HI-HAT
Percussion

ff

mp

B1

B2

The musical score consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped into triplets (indicated by a '3' above the notes). There are also rests and fermatas. A box labeled 'B3' is present on the second staff. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). A performance instruction at the bottom right reads: **) grab cymbal with free hand immediately after striking*. The score concludes with a double bar line on the final staff.

C play continuously, independent of the other performers
except when cued to pause or stop by the stage action

♩ = 120c.

sempre legato

Viola

pp *ff*

C1

A series of ten musical staves containing a complex melodic line. The notation includes various accidentals (sharps, flats, naturals) and dynamics. Three specific measures are highlighted with boxed labels: **C2** on the fifth staff, **C3** on the sixth staff, and **C4** on the seventh staff. The piece concludes with a double bar line on the tenth staff.

D play continuously, independent of the other performers

♩ = 120c.

Soprano Saxophone in B \flat

mf

Musical notation for Soprano Saxophone in B \flat , starting with a mezzo-forte (*mf*) dynamic. The notation features a complex rhythmic pattern with many sixteenth notes and rests, and includes a crescendo hairpin at the end of the line.

E play continuously, independent of the other performers,
until cued to stop by the stage action

♩ = 104c.

HI-HAT
dome
Percussion
edge
s.d. sticks

The musical score consists of eight staves of percussion notation. The first staff is marked with a square box containing the letter 'E'. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with dynamic markings such as *p*, *mp*, and *pp*. The first staff features a sequence of notes with dynamic markings *p*, *mp*, *p*, *mp*, *p*, *mp sub.*, and *mp*. The second staff begins with *mp*, followed by *p*, *p*, *mp*, *pp*, and *pp*. The third through seventh staves each start with *pp* and *mp*. The eighth staff consists of ten measures, each starting with *pp* and *mp*. The notation includes various articulation marks, such as accents and slurs, and dynamic markings are placed both above and below the notes. The score concludes with a double bar line.

F play continuously, independent of the other performers,
until cued to stop by the stage action

$\text{♩} = 120c.$

Soprano Saxophone in B \flat

G play continuously, independent of the other performers,
until cued to stop by the stage action

♩ = 82c.

Viola

The musical score for the Viola part consists of eight staves. The first staff is labeled "Viola". The music is written in bass clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 82c. The score features a continuous sequence of glissando markings over various note values, including quarter notes, eighth notes, and sixteenth notes, with some measures containing slurs and ties. The piece concludes with a double bar line and a sharp sign.

H play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 90c.

Soprano Saxophone in B:

The musical score for the Soprano Saxophone in B consists of ten staves. The first staff begins with a dynamic marking of *p* and includes a fingering chart above the staff. The second staff also starts with *p*. The third staff continues with *p*. The fourth staff begins with *p*. The fifth staff has a dynamic marking of *p*. The sixth staff starts with *p*. The seventh staff begins with *mp*. The eighth staff starts with *mp*. The ninth staff begins with *mp*. The tenth staff starts with *mp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

J play continuously, independent of the other performers
except when cued to pause or stop by the stage action

♩ = 120c.
sempre legato

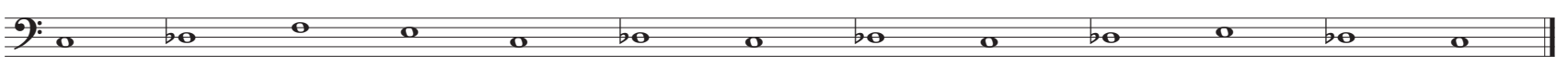
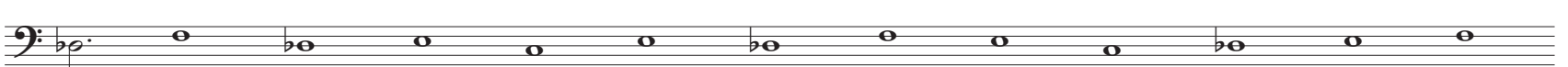
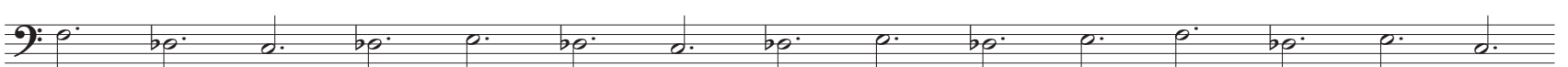
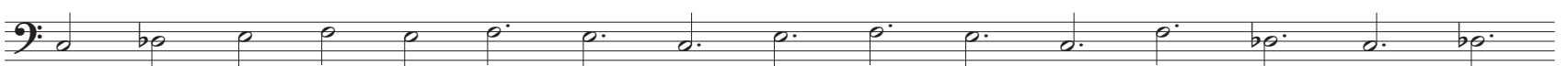
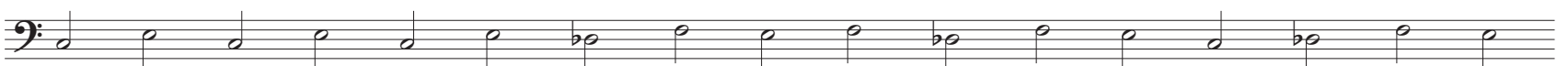
Violoncello



pp



J1



K play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 60c.

to crush tone

Viola

pp *f* pp mp ppp mf ppp

gl.

(behind the bridge)

mp ppp

col legno battuto

mf 3 3

arco

to crush tone

pp *f*

gl.

pp mp ppp mf ppp mp

poco rit. steady

ppp

col legno battuto

mf 3 3

arco

to crush tone

pp *f*

gl.

pp

mp ppp mf ppp mp

rit.

ppp

col legno battuto

mf 3

3

arco

to crush tone

pp *f*

pp mp

gl.

rit.

ppp mf ppp mp ppp

L play continuously, independent of the stage action

♩ = 92c.

Soprano Saxophone in B♭

WD. BLKS. *p*

Percussion

TMPL. BLKS. *p*

Viola

Violoncello

p

WD. BLKS. *mf*

TMPL. BLKS. *mf*

mf

mf

WD. BLKS. *p* *mp*

TMPL. BLKS. *p* *mp*

p *mp*

p *mp*

WD. BLKS. *f* *p*

TMPL. BLKS. *f* *p*

f *p*

f *p*

WD.
BLKS.

TMPL.
BLKS.

mfp *p* *mf*

mfp *p* *mf*

mfp *p* *mf*

WD.
BLKS.

TMPL.
BLKS.

f *ff*

f *ff*

f *ff*

M play continuously, independent of the other performers,
until cued to stop by the stage action

SN.DR.
snare off

Percussion

♩ = 60c.

mp *mf*

p *mf*

mp *f*

p *mf*

pp *mf*

mp *f*

mp *f*

p *mf*

pp *f* *pp*

mf

mp *f* *pp* *mf*

p *f*

N play continuously, independent of the other performers,
until cued to stop by the stage action

♩ = 120c.

sempre legato

Violoncello

pp

O play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 60c.

to . . . sul pont.

to . . . nat.

Viola

to . . . sul pont.

to . . . nat.

to . . . sul pont.

to . . . nat.

to . . . sul pont.

nat.

to . . . sul pont.

nat.

to . . . sul pont.

nat.

P play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 120c.

sempre legato

Violoncello

Q play continuously, independent of the other performers,
until cued to stop by the stage action

♩ = 104c.

*rub drumskin firmly
with fingers in a
continuous motion*

on shell of drum (wooden sticks)

SN. DR.
snare off

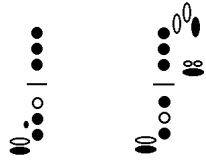
Percussion

sempre pp

The percussion score consists of five staves. The first staff begins with a snare drum rest and a note with a wavy line above it, indicating a continuous motion. This is followed by a series of eighth notes, some with triplets. The second staff continues with similar patterns, including a triplet of eighth notes. The third staff features a triplet of eighth notes followed by a quarter note with a wavy line. The fourth staff has a triplet of eighth notes followed by a quarter note with a wavy line. The fifth staff consists of a continuous sequence of eighth notes, many of which are grouped in triplets.

R play continuously, independent of the other performers,
until cued to stop by the stage action

♩ = 60c.



Soprano Saxophone in B:

p sempre

The saxophone score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains several chords and notes, some with wavy lines above them. The second staff continues with similar musical notation. The third staff features a series of chords, some with wavy lines. The fourth staff has a series of chords, some with wavy lines. The fifth staff concludes with a series of chords and notes.

S play continuously, independent of the other performers

♩ = 104c.

play both drums with fingertips and sides of thumbs

SN. DR.

BS. DR.

p (all accents are *sfz* in *p*)

The musical score consists of ten staves. The first staff shows the initial rhythmic patterns for the snare and bass drums. The second staff continues with similar patterns, including triplets. The third staff introduces sextuplets. The fourth staff features triplets and accents. The fifth staff has a continuous eighth-note pattern. The sixth staff continues with eighth-note patterns and accents. The seventh staff includes triplets. The eighth staff has a continuous eighth-note pattern. The ninth staff features a pattern with *mf* and *p* dynamics. The tenth staff concludes the piece with a final rhythmic pattern.

T play continuously, independent of the other performers,
until cued to stop by the stage action

♩ = 120c.
con sord.

Viola

pp mf pp mf pp mf pp f ff mf pp mf pp mf pp ff pp mf pp ff pp mf

U play continuously, independent of the other performers,
until cued to stop by the stage action

♩ = 120c.
sempre legato

Violoncello

pp pp pp pp pp

v play continuously, independent of the other performers,
until cued to stop by the stage action

♩ = 104c.

detached

Soprano Saxophone in B \flat

p sempre

W play continuously, independent of the other performers except when cued to pause or stop by the stage action

♩ = 120c.
sempre legato

Violoncello

Violoncello staff with notes and dynamic marking *pp*.

W1

Five staves of musical notation for the Viola section, continuing the piece.

X play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 120c.

Viola

Viola section musical score with various dynamics (f, mf, p, ff, fp) and articulation marks (accents, slurs).

Y play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 60c.

growl and play

extremely breathy

nat.

Soprano Saxophone in B \flat

extremely breathy

growl and play

nat.

growl and play

extremely breathy

nat.

Z play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 104c.

DBK.
Percussion

generally *mp*; accents and *sf* may be added at the player's discretion

AA play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 120c.

Viola

sfpp *cresc. poco a poco*

Violoncello

sfpp *cresc. poco a poco*

ff *p* *mf* *p* *ff*

ff *p* *mf* *p* *ff*

BB play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 60c.

BS. DR.
Percussion

mp *f* *mp* *f* *mp* *f* *mp*

mp *f* *mp* *f* *mp* *mf* *mp* *mf*

mp *mf* *f*

CC play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 120c.

Violoncello

f *dim.*
pp

DD play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 60c.

use any drums to play these rhythms

BS. DR.
DBK.
SN. DR.
snare off

Percussion

p sempre

EE play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 60c.

*) behind the bridge

Viola

pp < *mp* *pp* < *mf* *pp* < *mp* *pp* < *mf*

ppp < *mf* *ppp* < *mf*

ppp < *p* *ppp* < *mp*

pp < *mf* *pp* < *mp* *pp* < *p* *pp* < *mp* *pp* < *p*

Annotations: *sul pont.*, *sul G tr.*, *gl.*

FF play continuously, independent of the other performers, until cued to stop by the stage action

♩ = 60c.

breath sound

key clicks

Soprano Saxophone in B \flat

Annotations: *breath sound*, *key clicks*

