

# THE CATBIRD SEAT

Opera in one act and three scenes

Libretto by Kathy Minicozzi

## SCENE I

The office of MR. ERWIN MARTIN, Head of the Filing Department at F&S Company in New York City.  
The year is 1943. Mr. Martin is seated at his desk, studying a stack of papers.  
He stops, takes off his glasses and sits back in his chair.

Andy Aand

Clarinet Bb  $\bullet = 63$

Violin *p*

Violin *p*

Viola *p*

Cello *pp*

Cl. <sup>5</sup>

V-n. *p*

V-n. *p*

Vla. *p*

Vc. *pp*

\*Part of Clarinet is written in C

9

Cl. *mp*

V-n. *3*

V-n. *3*

Vla. *3*

Vc. *0*

13

Cl. *rit.*

V-n. *3*

V-n. *3*

Vla. *3*

Vc. *0*

16 MR. MARTIN

*♩ = 100* *f*

Mr. M. Well. all right. I'll go through this on more time.

Cl.

V-n. *mf* *3*

V-n. *mf* *3*

Vla. *mf*

Vc. *mf*

20

Mr. M. *I re - sent the e - le - ment of im - pre - ci - sion, the mar - gin of*

Cl.

V-n. *3*

V-n. *3*

Vla.

Vc.

23

Mr. M. *guess - work, the dan - ger in - volved in the plan. The risks are con - si - de - ra - ble,*

Cl.

V-n. *3*

V-n. *3*

Vla.

Vc.

26

Mr. M. *too ca - su - al and bold. But ther - in lies the*

Cl. *mf*

V-n. *3*

V-n. *3*

Vla.

Vc. *pizz. mf*

*♩ = 92*

29

Mr. M. *cun - ning* No one will see the *cau - tious,* *pains - ta - king* hand of

Cl. *3* *3*

V-n. *3* *3*

V-n. *3* *3*

Vla. *pizz.* *mf*

Vc.

31

Mr. M. Er - win Mar - tin, a man of so - ber ha - bits

Cl. *3* *3* *6* *3*

V-n. *3*

V-n.

Vla. *arco* *3*

Vc. *3*

33

Mr. M. who ne - ver, ne - ver, ne - ver takes a drink of li - quor or

Cl.

V-n.

V-n.

Vla. *3* *3* *3* *3*

Vc.

Mr. M. (spoken) My plan is to rub out Mrs. Ulgine Barrows!

Rub out!  
I like those words.

36

Mr. M. a smoke.

Cl.

V-n. pizz. *f*

V-n. pizz. *f*

Vla. pizz. *f*

Vc. *f*

They suggest nothing more than the correction of an error, this time an error of our boss, Mr. Fitweiler.

Mr. M. Her qua-cking voice and bray-ing

40

♩ = 120

Cl.

V-n. arco 3 *mf*

V-n. arco *mf*

Vla. arco 3 *mf*

Vc. arco *mf*

(Imitates her laugh)

Mr. M. laugh first pro-faned the Halls of F & S on March se-ven.

44

Cl.

V-n.

V-n.

Vla.

Vc.

47

Mr. M. nine - teen four - ty one. She was the new - ly hired

Cl.

V.n.

V.n.

Vla.

Vc.

50

Mr. M. Spe - cial Ad - vi - sor to the Pre - si - dent, Mis - ter Fit - wei - ler.

Cl.

V.n.

V.n.

Vla.

Vc.

53

Mr. M. The wo - man ap - palled me ins - tant - ly. On that day con - fu - sion got its

Cl.

V.n.

V.n.

Vla.

Vc.

Mr. M. *foot in the door. First she fi - red Miss Ty - son, Mis - ter Brun - dage and Mis - ter*

Cl.

V-n.

V-n.

Vla.

Vc.

Mr. M. *Bar - lett. Mis - ter Mun - son took his coat and*

Cl. *p mf*

V-n. *mp*

V-n. *mp pizz.*

Vla. *mf*

Vc. *pizz. mf*

Mr. M. *hat and stalked out. mail - ing in his re - sig - na - tion la - ter.*

Cl. *mp*

V-n.

V-n.

Vla. *arco*

Vc.

67

Mr. M. *mp* She *f* dis - rup - ted the com - pa - ny one de -

Cl.

V-n.

V-n.

Vla.

Vc. *arco*

70

Mr. M. part - ment at a time but *mp* Mis - ter Fit - wei - ler had the grea - test faith in her i -

Cl.

V-n.

V-n.

Vla.

Vc.

74

Mr. M. de - as. he said that they re - qui - red a lit - tle sea - so - ning,

Cl.

V-n. *p*

V-n. *p*

Vla. *p*

Vc. *p*



sarcastically spoken:  
"Just a little seasoning".

78

Mr. M. *f*  
that's all. But the worst is yet to come. She has her

Cl. *mf*

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *mf*

82

Mr. M. bug - gy eyes on my de - part - ment for re - or - ga - ni - za - tion! I've been sus -

Cl. *f*

V-n. *f*

V-n. *f*

Vla. *f*

Vc. *f*

*Enter Mrs. Ulqine Barrows, who strides up to Mr. Martin.*

86

Mr. M. pec - ting this for a week now.

Cl. *f*

V-n. *f* pizz.

V-n. *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

90 Ms. BARROWS

*mp* *f* a tempo

Ms. B. Well hi, Mis-ter Mar-tin! Are you sit-ting

Cl. rit. *f* arco 3

V-n. *f* arco 3

V-n. *f* arco 3

Vla. *f* arco 3

Vc. *f* arco 3

95 rit. a tempo *f*

Mr. M. I beg your par-don. I'm wor-king

Ms. B. in the cat-bird seat? What are you do-ing there?

Cl. braying laughter

V-n. pizz.

V-n. pizz.

Vla. pizz.

Vc. pizz.

100

Mr. M. on the Elm-hurst file. It's ve-ry im-por-tant that Mis-ter Fit-wei-ler re-ceive it

Cl.

V-n.

V-n.

Vla.

Vc.

Mr. M. soon, in good or - der.

Ms. B. Well, don't tear up the pea patch!

Cl. *mf*

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *mf*

*Exit Mrs. Barrows, with a grand gesture. She almost bumps into Joey Hart, who is entering at the same time and who has heard the above exchange.*

Joey Hart (spoken): She must be a Dodger fan. Red Barber announces the Dodger games over the radio and he uses those expressions – picked ‘em up down South. “Sitting in the catbird seat” means sitting pretty like a batter with three balls and no strikes against him, and “tearing up the pea patch” means going on a rampage.

Cl. *f* rit.

V-n. *f*

V-n. *f*

Vla. *f*

Vc. *f*

Mr. M. Thank - you. That ex - plains a lot. Yes!

JOEY HART

J. H. Don't men - tion it. You want to know why Mis - ter Fit - wei - ler hired her?

119  $\text{♩} = 66$  *mf*

J.H. He met her at a par - ty where she res - cued him from a drun - ken man.

Cl. *mp*

V-n.

V-n.

Vla.

Vc. *mf*

123

J.H. She worked a mons - trous ma - gic on him. He thought she was ex -

Cl.

V-n.

V-n.

Vla.

Vc.

127

J.H. act - ly what this com - pa - ny need - ed. and he cre - a - ted a new po - si - tion for

Cl.

V-n.

V-n.

Vla.

Vc.

131

J. H. *her: Spe - cial Ad - vi - sor to pre - si - dent!*

*Enter MR. FITWEILER. JOEY HART quickly retrieves some papers from a filing cabinet and buries his face in them.*

*♩ = 84*

Cl. *3*

V-n. *arco* *f* *6*

Vla. *f* *arco* *6*

Vc. *3* *f* *arco* *6*

134

Mr. M. *MR. FITWEILER* *f* *3* *3* *3* *f* *3* *Right here, Mis - ter*

Mr. F. *f* *3* *3* *3* *Ah, Mar - tin! Do you have the Elm - hurst File?*

Cl.

V-n. *pizz.*

V-n. *pizz.*

Vla. *3* *6* *6*

Vc. *6*

137

Mr. M. *3* *3* *Fit - wei - ler, rea - dy and com - plete.* *3* *Thank you Mis - ter Fit - wei - ler.*

Mr. F. *Good work!* *(to JOEY HART): Man is fallible, Martin is not!*

Cl. *mf* *arco* *3* *f* *6* *mp*

V-n. *f* *arco* *mp*

V-n. *f* *arco* *mp*

Vla. *6* *mp*

Vc. *mp*

141  $\bullet = 72$

Mr. F. Our most ef - fi - cient wor - ker nei - ther drinks nor smokes. The re - sults speak

Cl.

V-n.

V-n.

Vla. *mp*

Vc. *mp*

145

Mr. F. for them - selves. His de - part - ment is the best run in the en - tire com - pa - ny. We are lu - cky to have Mar - tin

Cl.

V-n.

V-n.

Vla.

Vc.

149  $\bullet = 84$

Mr. F. here.

*Exeunt MR. FITWEILER and JOEY HART. MR. MARTIN crosses to one of the filing cabinets, searches and removes another file. He takes it to his desk and opens it, as if he is going to work on it.*

Cl. *rit.* *p* *mp*

V-n.

V-n.

Vla.

Vc.

153  $\bullet = 63$

Cl.

Vn.

Vla.

Vc.

*p* *mp*

157  $\bullet = 120$  *f*

Mr. M.

Cl.

Vn.

Vn.

Vla.

Vc.

*mf* *f*

For

161

Mr. M.

Cl.

Vn.

Vn.

Vla.

Vc.

al - most two years this aw - ful wo - man has been bai - ting me eve - ry -

Mr. M. where: in the halls, in the e - le - va - tor, e - ven in

Cl. *mf*

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *mf*

Mr. M. my of - fice. in - to which she romps like a cir - cus horse,

Cl. *f*

V-n. *f*

V-n. *f*

Vla. *f*

Vc. *f*

Mr. M. shou - ting these sil - ly ques - tion at me. "Are you lif - ting the

Cl. *f*

V-n.

V-n.

Vla.

Vc.



177

Mr. M. *ox - cart out of the ditch?" "Are you tea - ring up the pea patch?" Are you hol - le - ring down the rain bar - rel?"*

Cl.

V-n. *pizz.*

V-n. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

181

Mr. M. *Are you scra - ping a - round the bot - tom of the pi - ckle bar - rel?"*

Cl.

V-n. *arco*

V-n. *arco*

Vla. *arco*

Vc. *arco*

185

Mr. M. *"Are you sit - ting in the cat - bird seat? Ooh! Those stu - pid ex - pres - sions*

Cl.

V-n. *arco*

V-n. *arco*

Vla. *arco*

Vc. *arco*

190

Mr. M. *make me shud - der! How can I ans - wer them? She makes me feel like a*

Cl.

V-n. *3*

V-n. *3*

Vla.

Vc.

194 *Ms. Barrrows bounces in.*

Mr. M. *fool!*

Cl.

V-n. *5*

V-n. *mf* *f* *3*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

*mp* *f*

Ms. B. *Are you scra - ping a - round the bot - tom of the pi - ckle bar - rel?*

Cl.

V-n.

V-n. *3*

Vla.

Vc.

MR. MARTIN does not answer. MRS. BARROWS wanders about the office, taking it all in.

203  $\bullet = 63$

Cl. *mp* *mf*

V-n. *p*

V-n. *p*

Vla. *p* arco

Vc. *p* arco

206

Ms. B. you have a lot of files from eve-ry de-

Cl. *f* *p*

V-n. *p*

V-n. *p*

Vla. *p*

Vc. *p*

209  $\bullet = 69$

Ms. B. part - ment. That's a lot of pa - per. Do you

Cl. *f*

V-n.

V-n.

Vla. *f*

Vc. *f*

Mr. M. *mf* Each of these files

Ms. B. *fp* real-ly need al these fi - ling ca *f* bi - nets?

Cl.

V-n. *pizz.* *arco* *p* *mf*

V-n. *pizz.* *arco* *p* *mf*

Vla. *pizz.* *arco* *mf*

Vc. *pizz.* *mf*

Mr. M. plays an in - dis - pen - sa - ble part in the sys - tem of F and S.

Ms. B. *f* Well, don't

Cl.

V-n. *3*

V-n. *3*

Vla. *arco*

Vc. *arco* *3*

MRS. BARROWS goes to the door of the office

Ms. B. *mf* tear up the pea patch! But you sure have got

Cl.

V-n. *pizz.* *arco* *f* *6* *3* *mp*

V-n. *pizz.* *arco* *f* *mp* *3*

Vla. *pizz.* *arco* *f* *mp*

Vc. *pizz.* *arco* *f* *mp* *3*

Exit MS. BARROWS.

222 *f* *mf*  $\bullet = 80$

Ms. B. a lot of fine scrap in here!

Cl.

V.n. *mf*

V.n. *mf*

Vla. *mf*

Vc. *mf*

226 *mf*

Mr. M. I can no lon - ger doubt that the fin - ger is on my de - part - ment.

Cl.

V.n.

V.n.

Vla.

Vc.

229

Mr. M. Her pick - axe is on the up - swing, poised for the first blow. It has not

229

Cl.

V.n.

V.n.

Vla. pizz.

Vc. pizz.

Mr. M. come yet. I have re-ceived no blue me - mo from Mis - ter Fit - wei - ler bea - ring non-

Cl.

V.n.

V.n.

Vla.

Vc. arco

Mr. M. sen - si - cal in - struc - tions de - ri - ving from the ob - scene wo - man. But

Cl.

V.n.

V.n.

Vla. arco mf

Vc. arco mf

Mr. M. I have no doubt that one will be forth - co - ming I must act

Cl.

V.n.

V.n.

Vla. mp

Vc. pizz. f

$\bullet = 92$  *mf*

241

Mr. M. quick - ly. Al - rea - dy a pre - cious week has gone by. I'm rea - dy as

Cl.

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc.

244

Mr. M. I'll e - ver be. I have a pack of Ca - mels in my po - cket.

Cl.

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *mf* arco

247

Mr. M. I hope to take a few Puffs. to make them be - lieve a smo - ker

Cl.

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *mf*

250

Mr. M. *did it and not me.*

Cl.

V-n. *(raises his arm as if in a toast)*

V-n.

Vla.

Vc.

253

Mr. M. *Gen-tle-men of the ju-ry, I de-mand the death pe-nal-ty for this*

Cl.

V-n.

V-n.

Vla.

Vc.

257

Mr. M. *hor-ri-ble per-son!*

Cl.

V-n.

V-n.

Vla.

Vc.



260

Cl.

V-n.

V-n.

Vla.

Vc.

Detailed description: This system of musical notation covers measures 260 to 262. The Clarinet (Cl.) part features a melodic line with slurs and triplet markings. The Violin (V-n.) parts play chords, with the first violin part including triplet markings. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with steady rhythmic patterns. The time signature changes from 3/4 to 4/4 between measures 261 and 262.

263

Cl.

V-n.

V-n.

Vla.

Vc.

rit.

Detailed description: This system of musical notation covers measures 263 to 265. The Clarinet (Cl.) part has a melodic line with a slur and a triplet marking in measure 263, followed by a 'rit.' (ritardando) marking in measure 264. The Violin (V-n.) parts continue with chordal accompaniment. The Viola (Vla.) and Violoncello (Vc.) parts maintain their harmonic roles. The time signature remains 4/4.

SCENARY CHANGE

SCENE II

The hallway and the living room of MRS. BARROW'S apartment on West Twelfth Street, later that night.  
Enter MR. MARTIN. He is getting ready to ring the bell to MRS. BARROW'S apartment but is undecided.

267 ♩ = 80

Musical score for measures 267-270. The score is in 3/4 time. The instruments are Clarinet (Cl.), Violin (V.n.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked as ♩ = 80. The dynamics are *mf* for the strings and *f* for the violin. The strings play a pizzicato accompaniment. The violin has a melodic line with triplets. The clarinet is silent.

271

Musical score for measures 271-273. The score is in 3/4 time. The instruments are Clarinet (Cl.), Violin (V.n.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked as ♩ = 80. The dynamics are *mf* for the strings and *f* for the violin. The strings play a pizzicato accompaniment. The violin has a melodic line with triplets. The clarinet is silent.

274

Musical score for measures 274-277. The score is in 3/4 time. The instruments are Clarinet (Cl.), Violin (V.n.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked as ♩ = 80. The dynamics are *mf* for the strings and *f* for the violin. The strings play a pizzicato accompaniment. The violin has a melodic line with triplets and a sextuplet. The clarinet is silent.

Cl.

V-n.

V-n.

Vla.

Vc.

MR. MARTIN. rings the bell to  
MRS. BARROW'S apartment.

MRS. BARROWS appears in her living room,  
crosses to the door, opens it, and stands in the doorway.

Cl.

V-n.

V-n.

Vla.

Vc.

Ms. B.

Cl.

V-n.

V-n.

Vla.

Vc.

(laughs)

Well, for Pete's sake, look who's here!

*f*

*mf*

*f*

*f*

*f*

pizz.

*f*

pizz.

*f*

MR. MARTIN runs past MRS. BARROWS, accidentally bumping her.

MRS. BARROWS closes the apartment door.

289

accel.

Ms. B. Hey, quit sho-ving!

Cl.

V-n. *fp* *mf*

V-n. *fp* *mf* arco

Vla. *mf* arco

Vc. *mf* arco

293 ♩ = 88

Ms. B. What's af-ter you? You're as jum-py as a goat.

Cl.

V-n. sul pont. ord.

V-n. sul pont. ord. 3 3 3

Vla. sul pont. ord.

Vc. sul pont. ord.

MRS. BARROWS continues to laugh as she starts to help MR. MARTIN off with his coat.

297

Mr. M. I... yes. No, no. I'll

Ms. B. (laughs)

Cl.

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *mf*

MR. MARTIN drapes his coat over a chair  
near the door but leaves his gloves on.

302

Mr. M. put it here. I was pas - sing by. I

Cl.

V-n. *3* *5*

V-n. *3* *3* *3*

Vla. *3* *3* *3*

Vc. *3*

306

Mr. M. re - cog - nized - is there a - ny - one here?

Ms. B. (laughs) No. we're a - lone.

Cl.

V-n. *mp*

V-n. *3* *3* *mp*

Vla. *3* *3*

Vc. *3*

310

Ms. B. You're as white as a sheet, you fun - ny man. What - e - ver has come o - ver you?

Cl.

V-n. *3* *f* *p*

V-n. *3* *3* *f*

Vla. *mp* *3* *3* *f*

Vc. *mp* *3* *3* *f*

MS. BARROWS starts walking toward the kitchen, stops.

314 *mp*

Ms. B. I'll mix you a tod - dy. Scotch and

Cl.

V-n. *p*

V-n. *p*

Vla. *p*

Vc. *p*

317

Ms. B. so - da be al - right? But say, you don't drink do you?

Cl.

V-n. *f*

V-n.

Vla.

Vc.

320 ♩ = 92 MR. MARTIN pulls himself together. *mf*

Mr. M. Scotch and so - da will be all right.

Cl. *mf* *p* *mf* *mf*

V-n. *mf* *mf*

V-n. *mp* *mf*

Vla. *mp* *mf*

Vc. *pizz.* *mf*

MR. MARTIN looks quickly around the living room for a weapon. He finds andirons and a poker. They won't do. It can't be that way.

323

Cl. *mf* 3 3 3 *mf*

V-n. *mf* 3

V-n. *mf* 3

Vla. *f* *mf*

Vc.

He paces around, coming to a desk, on top of which he finds a metal letter opener.

326

Cl. *p* 3 *mf*

V-n. *mf* 3 3

V-n. *p* *mf*

Vla. *mp* *p* *mf*

Vc.

He reaches for it and knocks over a small brass jar, with a clatter.

330

*f* = 88 *f*

(from the kitchen)

Ms. B. Hey! Are you tea-ring up the pea patch?

Cl. *f* 3 5 *mf* 3 5

V-n. *f* 3

V-n. *f* 3

Vla. *f* 3

Vc. *f*

MR. MARTIN gives a strange laugh.

He picks up the letter opener and tries its point against his wrist.  
It's blunt. It won't do. He puts it back where he found it.

333 (laughs)

Mr. M.

Cl.

V-n.

V-n.

Vla.

Vc.

Enter MRS. BURROWS, carrying two highballs.

337

Cl.

V-n.

V-n.

Vla.

Vc.

MR. MARTIN becomes acutely conscious of the fantasy he has wrought, with  
cigarettes in his pocket and a drink prepared for him. A vague idea stirs in his head.

340

Cl.

V-n.

V-n.

Vla.

Vc.



343 *mf*

Ms. B. For hea-ven's sake, take off those

Cl.

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *mf*

346 *mf*

Mr. M. I al - ways wear them in the house

Ms. B. gloves.

Cl.

V-n. *p* *mf*

V-n. *p* *mf*

Vla. *p* *mf*

Vc. *arco* *p* *mf*

351 *The idea begins to bloom in MR. MARTIN'S mind, strange and wonderful.*

Cl.

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *mf*

356 *mf* rit.

Ms. B. Come o - ver here, you odd lit - tle

Cl.

V-n.

V-n.

Vla.

Vc.

361 ♩ = 80

Ms. B. man.

Cl.

V-n. *f*

V-n.

Vla. pizz. *mf*

Vc. pizz. *mf*

MR. MARTIN crosses to the sofa and sits next to MRS. BARROWS

365

Cl.

V-n.

V-n.

Vla.

Vc.

He takes the pack of Camels out of his pocket and, with difficulty, takes out a cigarette.

MS. BARROWS holds a match for him, laughing.

369  $\text{♩} = 88$  (laughs) *f*

Ms. B. Well, this is per - fect - ly mar - ve - lous.

Cl.

V-n. *p* *f*

V-n. *p* sul pont. *f* ord.

Vla. *p* arco sul pont. *f* ord.

Vc. *p* sul pont. *f* ord.

MR. MARTIN puffs on the cigarette, not too awkwardly, and takes a gulp of the highball.

373

Mr. M.

Ms. B. You with a drink and a ci - ga - rette.

Cl. *mf*

V-n. *p* *f*

V-n. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

377

Mr. M. *mf*

I drink and smoke all the time.

Cl. *p*

V-n. *p* *mf*

V-n. *p*

Vla. *p*

Vc. *p*

MR. MARTIN clinks his glass against MS. BARROW'S glass.

382

Mr. M. *f* Here's to that cra - zy old wing - bag, Fit -

Cl.

V-n. *f*

V-n. *mf* *f* sul pont. ord.

Vla. *mf* *f* sul pont. ord.

Vc. *mf* *f*

386

Mr. M. accel. *f* MR. MARTIN takes another gulp of the highball. ♩ = 100 wei - ler

Ms. B. Real - ly, Mis - ter Mar - tin, you are in - sul - ting our emp - loy - er.

Cl. *mf* *f*

V-n.

V-n.

Vla.

Vc.

390

Mr. M. I am pre - pa - ring a bomb which will blow the old goat high - er than

Cl.

V-n.

V-n.

Vla.

Vc.

Mr. M. *hell.* *He-ro-in. I'll be*

Ms. B. *Do you take dope or some-thing?*

Cl. *f* *5*

V-n. *3*

V-n. *3*

Vla. *pizz. 3* *f* *3* *3* *arco*

Vc. *f* *3* *3*

Mr. M. *high as a kite when I bump that old buz-zard off.* *♩ = 108*

Ms. B. *Mis-ter Mar-tin! That*

Cl.

V-n. *3*

V-n. *3*

Vla. *3*

Vc. *arco* *3* *3*

Ms. B. *will be all of that! You must go at once!*

Cl. *6* *3* *3*

V-n. *3*

V-n. *3*

Vla.

Vc.

MR. MARTIN takes another swallow of his drink, taps his cigarette out in an ashtray and puts the Camels on the coffee table.

407

Cl.

V-n.

V-c.

Vla.

He gets up, walks over and puts on his hat and coat.

412

Cl.

V-n.

V-c.

Vla.

416

Cl.

V-n.

V-c.

Vla.

420 *f* *He lays an index finger against his lips.*

Mr. M. Not a word a - bout this.

Cl.

V-n. *sul pont.* *ord.*

V-n. *sul pont.* *ord.*

Vla. *arco* *sul pont.* *ord.*

Vc. *arco* *sul pont.* *ord.*

425 *f*

Mr. M. I am sit - ting

Ms. B. Real - ly!

Cl.

V-n. *fp* *f*

V-n. *fp* *f*

Vla. *fp* *f*

Vc. *p* *f*

431 *p* *He sticks his tongue out at her and exits.*

Mr. M. in the cat - bird seat.

Cl. *mf* *f*

V-n. *f*

V-n. *f*

Vla. *f*

Vc. *f*

436 *Lights deeming*

Cl.  
V-n.  
V-n.  
Vla.  
Vc. pizz. *f*

SCENARY CHANGE

440

Cl.  
V-n.  
V-n.  
Vla.  
Vc.

444

Cl.  
V-n.  
V-n.  
Vla.  
Vc.



448

Cl.

V.n.

V.n.

Vla.

Vc.

rit.

♩ = 66

452

Cl.

V.n.

V.n.

Vla.

Vc.

rit.

♩ = 66

457

Lights gradually on

Cl.

V.n.

V.n.

Vla.

Vc.

arco

♩ = 66

SCENE III

MR. MARTIN'S office, the next morning.

462

Cl.   
 V-n.   
 V-n.   
 Vla.   
 Vc.

*p*

Measures 462-466: Clarinet (Cl.) is silent. Violins (V-n.) and Viola (Vla.) play a melodic line with triplets and slurs. The Violoncello (Vc.) provides a bass line with triplets. Dynamics include *p* (piano).

MR. MARTIN is at his desk, working on a file. JOEY HART is also present, at the filing cabinets.

467

Cl.   
 V-n.   
 V-n.   
 Vla.   
 Vc.

*p* *mf*

Measures 467-471: Clarinet (Cl.) enters with a melodic line starting at measure 467, marked *p* and *mf*. Violins (V-n.) and Viola (Vla.) play a melodic line with triplets and slurs. The Violoncello (Vc.) provides a bass line with triplets. Dynamics include *mf* (mezzo-forte) and *p* (piano).

472

Cl.   
 V-n.   
 V-n.   
 Vla.   
 Vc.

*mf* *p* *mf* *f*

Measures 472-476: Clarinet (Cl.) continues with a melodic line, marked *f* (forte). Violins (V-n.) and Viola (Vla.) play a melodic line with triplets and slurs. The Violoncello (Vc.) provides a bass line with triplets. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Enter MS. BARROWS

♩ = 120

477

Cl. *f*

Vn.

Vln.

Vla.

Vc.

482

Ms. B. *f*  
I'm re - pot - ting to Mis - ter Fit - wei - ler

Cl.

Vn.

Vln.

Vla.

Vc.

487

Ms. B. now! If he turns you o - ver to the po -

Cl.

Vn.

Vln.

Vla.

Vc.

Ms. B. lice, it's no more that you de - serve!

Cl. *f*

V-n. *3*

V-n. *3*

Vla. *3*

Vc. *3*

MS. BARROWS exits

3

Mr. M. *mp* I beg you par - don?

Ms. B. *ff* Hmmph!

Cl.

V-n. *p* sul pont. *ord.* *3* *ff* *mf* *3*

V-n. *p* sul pont. *ord.* *3* *ff* *mf* *3*

Vla. *p* sul pont. *ord.* *3* *ff* *mf* *3*

Vc. *p* sul pont. *ord.* *3* *ff* *mf* *3*

J. H. *f* What's the mat - ter with this old witch now?

Cl. *mf* *3* *3* *3* sul pont. *pp*

V-n. *pp*

V-n.

Vla.

Vc. *pizz.* *mf*

506 *mf*

Mr. M. *I have no i - de - a.*

Cl.

V-n. *sul pont.*

V-n. *pp*

Vla. *pp*

Vc.

*Murmurings are heard, coming from Mr. Fitweiler's office, offstage. JOEY HART exits in the direction of the murmurings, to see what he can overhear. No distinct words can be heard. JOEY HART gives up and goes back to the filing cabinet he had left. The murmurings stop. There is the sound of a door slamming.*

*Enter MR. FITWEILER, who walks over to MR. MARTIN'S desk.*

509  $\bullet = 88$  *mf*

Mr. F. *Mar - tin you have been*

Cl. *p* *mf*

V-n. *ord. mf*

V-n. *ord. mf*

Vla. *ord. mf*

Vc. *arco p* *mf*

514 *mf*

Mr. M. *twen - ty - two, sir.*

Mr. F. *with us more than twen - ty years In that time, your work and your*

Cl.

V-n.

V-n.

Vla.

Vc.

Mr. M. *I trust so, sir*

Mr. F. man - ner have been ex - emp - la - ry. I have un - der - stood, Mar - tin, That you have

Cl.

V-n.

V-n.

Vla.

Vc.

Mr. M. *That is cor - rect, sir*

Mr. F. ne - ver ta - ken a drink or smoked. *mf* Ah, yes. You

Cl. *p*

V-n.

V-n.

Vla.

Vc.

*MR. MARTIN looks at MR. FITWEILER for a few seconds.*

Mr. M. Cer - tain - ly,

Mr. F. may des - cribe what you did af - ter lea - ving the of - fice yes - ter - day.

Cl.

V-n.

V-n.

Vla.

Vc. *mf*

530  $\bullet = 92$

Mr. M. *sir.* I walked home Then I went to Schraft's for

Cl. *mf* *mp*

V-n. *mf* *mp*

V-n.

Vla.

Vc. *pizz.* *mf*

533

Mr. M. *din - ner.* Af - ter - ward I walked home. a - gain.

Cl.

V-n.

V-n. *mp*

Vla.

Vc.

536

Mr. M. I went to bed ear - ly, and read a ma - ga - zine for a while.

536

Cl.

V-n.

V-n.

Vla.

Vc.

MR. FITWEILER is  
silent for a moment.

$\text{♩} = 66$

539

Mr. M. *I was as-leep be-fore e-le-ven.*

Mr. F. *Ah, yes. Ms. Bar-rows has worked so hard, Mar-tin,*

Cl.

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *arco*  
*mf*

544

Mr. F. *ve-ry hard. It grieves me to re-port that she has suf-fered a se-vere break-*

Cl.

V-n.

V-n.

Vla.

Vc.

549

Mr. F. *down. It has ta-ken the form of a per-se-*

Cl.

V-n.

V-n.

Vla.

Vc.



554

Mr. F. *p* *3*  
cu - tion com - plex, ac - com - pa - nied by dis -

Cl.

V-n.

V-n.

Vla.

Vc. *p* sul pont.

559

Mr. M. *p* (can barely hold himself from smiling)  
I am ve - ry sor - ry, sir.

Mr. F. *f*  
tres - sing hal - lu - ci - na - tions. Ms. - Bar - rows is un - der

Cl.

V-n. *mf*

V-n. *mf*

Vla. *mf* ord.

Vc. *mf*

564

Mr. F.  
the de - lu - sion that you vi - sit her last eve - ning and be - have your - self in

Cl.

V-n.

V-n.

Vla.

Vc.

MR. MARTIN gives a little outcry.  
MR. FITWEILER raises his arm  
to silence him.

569

Mr. F. an un - seem - ly man - ner. It is the na - ture

Cl.

V-n.

V-n.

Vla.

Vc.

*mf*

*p*

*f*

575

Mr. F. of these psy - cho - lo - gi - cal di - sea - ses to fix up - on the least like - ly and most in - no - cent

Cl.

V-n.

V-n.

Vla.

Vc.

*mf*

581

Mr. F. par - ty as the source of per - se - cu - tion. I've just had my psy -

Cl.

V-n.

V-n.

Vla.

Vc.

*p*

*mf*

Mr. F. *chi - a - trist, Doc - tor Fitch on the phone. He sub - stan - ti - a - ted my sus - pi - cions.*

Cl. *p*

V-n. *mf*

V-n.

Vla.

Vc. *mf*

Mr. F. *I sug - ge - ted to Mis - sis Bar rows, that she vi - sits Doc - tor Fitch.*

Cl. *mf*

V-n. *pizz. mf*

V-n. *pizz. mf*

Vla. *pizz. mf*

Vc. *f*

Mr. F. *She flew in - to a rage, and de - man - ded that I call you on the*

Cl. *mf*

V-n. *arco mf*

V-n. *arco mf*

Vla. *arco mf*

Vc. *mf*

600

Mr. F. *f* car - pet. *mf* You may not know,

Cl. *f*

V.n. *f* *mp*

V.n. *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

604

Mr. F. but Ms. Bar - rows had planned a re - or - ga - ni - za - tion of your de - part - ment - sub - ject to my ap - pro - val.

Cl.

V.n.

V.n.

Vla.

Vc.

609

Mr. F. This brought you to her mind. But that is a phe - no - me - non for Doc - tor

Cl.

V.n. *mf*

V.n. *mf*

Vla. *mf* *mf*

Vc. *mf*

614

Mr. F. *f*  
 Fitch and not for us. So, Mar-tin, I am af-raid Ms.

Cl.

V-n. *f*

V-n. *f*

Vla. *f*

Vc. *f*

618

Mr. M. *f*  
 I am dread-ful-ly sor-ry, sir.

Mr. F. *p*  
 Bar-rows use-ful-ness here is at the end.

Cl.

V-n.

V-n.

Vla.

Vc.

*Enter MS. BARROWS, catapulting into MR. MARTIN'S office.*

623

Cl.

V-n.

V-n.

Vla.

Vc.

627  $\bullet = 132$  *f*

Ms. B. Is the lit - tle rat de - ny - ing it? He can't get a -

Cl. *p* *mf* *p*

V.n. *p* *mf* *p*

V.n. *p* *mf* *p*

Vla. *p* *mf*

Vc. *p* *mf* *p*

631 (to MR. MARTIN)

Ms. B. way with that! You drank and smoked in my a - part - ment and you know

Cl. *mf* *p* *mf*

V.n. *mf* *p* *mf*

V.n. *mf* *p* *mf*

Vla. *mf* *mf*

Vc. *mf* *p* *mf*

635

Ms. B. it! You called Mis - ter Fit - wei - ler and old wing - bag and said you were

Cl.

V.n. *pizz.* *mf*

V.n.

Vla.

Vc. *mf*

Ms. B. go - ing to blow him up when you got high as a kite on your

Cl. *mf*

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *mf* arco

Ms. B. he - ro - in! If you weren't such a drab, or - di - na - ry lit - tle man, I'd

Cl. *mf* *f*

V-n. *f* *mf* *f*

V-n. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Ms. B. think you planned it all! Sti - cking your tongue out,

Cl. *f*

V-n. *f*

V-n. *f*

Vla. *f*

Vc. *f*

651

Ms. B. *say - ing you were sit - ting in the cat - bird seat, be - cause*

Cl.

V.n.

V.n.

Vla.

Vc.

655

Ms. B. *you thought no one would be - lieve me when I told it! It's real - ly too*

Cl.

V.n.

V.n.

Vla.

Vc.

659 *(laughs loudly and hysterically)*

Ms. B. *per - fect!*

Cl.

V.n.

V.n.

Vla.

Vc.



Ms. B. *mf* Can't you see how he has tricked us, you old fool? Can't you *f*

Cl. *mf* *f*

V.n. *mf* *f*

V.n. *mf* *f*

Vla. *mf* *f*

Vc. *mf* pizz. arco *f*

*JOEY HART enters, having heard the commotion.*

666

Ms. B. see his lit - tle game?

Mr. F. Ah. Hart! You will

Cl. *f*

V.n. *f*

V.n. *f*

Vla. *f*

Vc. *f*

*MS. BARROWS lunges at MR. MARTIN, but is blocked by JOEY HART.*

672

Mr. F. take Ms. Bar - rows to her home.

Cl. *f*

V.n. *f*

V.n. *f*

Vla. *f*

Vc. *f*

676

Cl.

Vn.

Vn.

Vla.

Vc.

marc.

*ff*

marc.

*ff*

marc.

*ff*

marc.

*ff*

*MS. BARROWS stomps out of the office in a great huff.*

680

Cl.

Vn.

Vn.

Vla.

Vc.

684

Cl.

Vn.

Vn.

Vla.

Vc.

rit.

689  $\text{♩} = 63$  *f*

Mr. F. I regret that this has hap - pened. I shall ask you to dis -

Cl.

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *mf*

693 *f* Exit MR. FITWEILER.

Mr. M. Yes, sir. I will dis - miss it.

Mr. F. miss it from your mind, Mar - tin.

Cl.

V-n. *mf*

V-n. *mf*

Vla. *mf*

Vc. *mf*

698

Cl.

V-n. *mf* *decresc.*

V-n. *mf*

Vla. *mf* *decresc.*

Vc. *mf* *decresc.*

MR. MARTIN crosses to his desk, sits, stretches contentedly, smiles and returns to work on the file he was working on at the beginning of the scene.

703

Cl. *p* *mf*

V-n. *p*

V-n. *p*

Vla. *p*

Vc. *p*

Detailed description: This system contains measures 703 through 706. The Clarinet part begins with a whole rest, followed by a melodic line starting on a half note G4, moving to F#4, E4, D4, and then a triplet of C#4, B3, A3. The Violin I part plays a steady eighth-note accompaniment. The Violin II part plays a similar eighth-note accompaniment with triplets. The Viola part plays a steady eighth-note accompaniment with triplets. The Violoncello part plays a steady eighth-note accompaniment.

707

Cl. *f* *mf* *mp*

V-n. *mf* *p*

V-n. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Detailed description: This system contains measures 707 through 710. The Clarinet part features a melodic line with triplets, starting on a half note G4, moving to F#4, E4, D4, and then a triplet of C#4, B3, A3. The Violin I part plays a steady eighth-note accompaniment with triplets. The Violin II part plays a similar eighth-note accompaniment with triplets. The Viola part plays a steady eighth-note accompaniment with triplets. The Violoncello part plays a steady eighth-note accompaniment.

711 *Lights deeming*

Cl. *p*

V-n. *p*

V-n. *p*

Vla. *p*

Vc. *p*

Detailed description: This system contains measures 711 through 714. The Clarinet part begins with a melodic line starting on a half note G4, moving to F#4, E4, D4, and then a half note C#4. The Violin I part plays a steady eighth-note accompaniment. The Violin II part plays a similar eighth-note accompaniment. The Viola part plays a steady eighth-note accompaniment. The Violoncello part plays a steady eighth-note accompaniment.