

Suppressed Desires

Scene 1

Libretto by
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Additional Lyrics by
Francis L. Lynch

Music by
Francis L. Lynch

(The stage represents a studio, used as living and dining room in an upper story, Washington Square South apartment. Through an immense north window in the back wall appear tree tops and the upper part of the Washington Arch. Beyond it you look up Fifth Avenue. There are rugs, bookcases, a divan. Near the window is a big table, loaded at one end with serious looking books and austere scientific periodicals. At the other end are architect's drawings, blue prints, dividing compasses, square, ruler, etc. There is a door in each side wall. Near the one to the spectator's right stands a costumer with hats and coats, masculine and feminine. There is a breakfast table set for three, but only two seated at it — namely Henrietta and Stephen Brewster. As the curtains withdraw Steve pushes back his coffee cup and sits dejected.)

Allegro non troppo ♩ = 84

The musical score is written for six instruments: Flute, Oboe, B♭ Clarinet (in C), Violin, Viola, and Violoncello. The tempo is marked 'Allegro non troppo' with a quarter note equal to 84 beats per minute. The key signature has one flat (B♭). The score consists of 8 measures. The Flute part features a melodic line with dynamics ranging from *mp* to *mf*. The Oboe part has a similar melodic line, also with *mf* dynamics. The B♭ Clarinet part plays a rhythmic accompaniment of eighth notes, alternating between *mf* and *mp*. The Violin, Viola, and Violoncello parts provide harmonic support with rhythmic patterns of eighth notes, also alternating between *mp* and *mf*. The vocal parts for HENRIETTA and STEVE are shown as empty staves.

10

Fl. *mp* *f* *mf*

Ob. *f* *mf*

Cl. *mp* *f* *mf* *mf*

HEN. It is-n't the cof - fee, Steve dear.

STE.

10

Vln. *mp* *f* *mf* *mf*

Vla. *mp* *f* *mf* *mf*

Vc. *mp* *f* *mf* *mf*

20

Fl. *p*

Ob. *p*

Cl. *mf* *p*

HEN. There's noth-ing the mat-ter with the cof - fee. There's some-thing the mat-ter with you.

STE. There may be some - thing the

20

Vln. *mf* *pizz.* *mf*

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

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

29

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp* *mf*

HEN. Your stom-ach! The trou-ble is not in your sto - mach but in your sub - con - scious mind.

STE. mat - ter with my sto - mach.

Vln. *f* *mp* *mf* *f* arco

Vla. *f* *mp* *mf* *f* arco

Vc. *f* *mp* *mf* *f* arco

39

Fl. *mp* *mf* *mp* *mf*

Ob. *mf* *mf*

Cl. *mf* *mp* *mf* *mp*

HEN. Steve, you nev - er used to be so dis - a - gree - a - ble. You cer - tain - ly have got some sort of a

STE. Sub-con-scious pif - fle.

Vln. *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf*

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

49

Fl. *mp* *f* *mf*

Ob. *f* *mf*

Cl. *mf* *mp* *f* *mf* *p*

HEN. com - plex. You're no long - er o - pen to new i - de - as. You won't lis - ten to a word a - bout psy - cho - a - na - ly - sis.

STE.

Vln. *mp* *f* *mf* *p*

Vla. *mp* *f* *mf* *p*

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

59

Fl. *mp* *mf* *mp*

Ob. *mf*

Cl. *mf* *f* *mf* *mp* *mf* *mp*

HEN. You've ceased to be cre - a - tive in ar - chi - tec - ture— Your work

STE. A word! I've lis - tened to vol - umes!

Vln. *mf* *f* *mp* *mf* *mp*

Vla. *mf* *f* *mp* *mf* *mp*

Vc. *mf* *f* *mp* *mf* *mp*

68

Fl. *mf* *mp* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *mp* *f* *mf*

HEN. is - n't go - ing well, you're not — sleep - ing well —

STE. How can I sleep, Hen - ri - et - ta, when you're al - ways wa - king me up to find out what I'm

Vln. *mf* *mp* *f* *mf*

Vla. *mf* *mp* *f* *mf*

Vc. *mf* *mp* *f* *mf*

78

Fl. *p*

Ob. *p*

Cl. *p* *p*

HEN. But dreams are so im - por - tant, Steve. If you'd tell yours to Doc - tor Rus - sell he'd find out ex - act - ly what's wrong with you.

STE. dream - ing? There's

Vln. *p* *mf* pizz.

Vla. *p* *mf* pizz.

Vc. *p* *mf* pizz.

88 **meno mosso** ♩ = 76

Fl. *mp*

Ob. *mp*

Cl. *mp*

HEN. You don't e-ven talk as well as you used to.

STE. noth-ing_ wrong with me. Talk? I can't say a thing with-out you look-ing at me

Vln. *mf* arco *mp*

Vla. *mf* arco *mp*

Vc. *mf* arco *mp*

96

Fl. *mf*

Ob. *mf*

Cl. *mf* *f*

HEN. This ver-y ir-ri-ta-bi-li-ty in-di-cates that you are suf-fer-ing

STE. in that dark fash-ion you have when you're on the trail of a com-plex.

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

104

Fl. *mp* *f* *mf*

Ob. *f* *mf*

Cl. *mp* *f* *mf*

HEN. from some sup - pressed de - sire.

STE. I'm suf-fer-ing from a sup-pressed de - sire for a lit - tle peace, for a lit - tle bit of peace.

Vln. *mp* *f* *mp* *mf*

Vla. *mp* *f* *mp* *f* *mf*

Vc. *mp* *f* *mp* *f* *mf*

115 **Allegro non troppo** ♩ = 126

Fl. *p* *mf*

Ob. *p*

Cl. *mf*

HEN. What you need is some deep psy-cho-a - na-ly-sis. **Tempo di Valse** ♩ = 56 *(passionately)* Psy - cho - a - na-ly-sis.

STE.

Vln. *mp* *p* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *p* *mf*

126

Fl. *f* *mp* *f* *mp* *f* *rit.*

Ob. *f*

Cl. *f*

HEN. What a boon to hu-man - kind!

STE. *(disgustedly)*
Psy - cho - a - na-ly-sis. What a pain in the be - hind!

126

Vln. *f* *mp* *f* *mp* *f*

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

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

139a tempo

Fl. *mf* *mf*

Ob. *mf* *mp*

Cl. *mp* *mf* *p*

HEN. How it re - veals the in - ner mind! Freud, Jung, and Ad - ler have shown us the true

STE. Show-ing neur - o - ses of ev - ery kind!

139

Vln. *mp* *mf* *p* *mp* *mf*

Vla. *mp* *mf* *p* *mp* *mf*

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

150

Fl. *mp* *mp* *mf*

Ob. *p* *f* *mp*

Cl. *f* *mf* *mp*

HEN. way. Thou-sands of lives have been changed as a re - sult.

STE. Just what it means, well: no one can real-ly say. Those who be -

150

Vln. *p* *mp* *mf* *mp* *mf*

Vla. *p* *mp* *mf* *mp* *mf*

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

160

Fl. *mf* *mp*

Ob. *mf* *mp* *p*

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

HEN. Now I can see all my friends' sup-pressed de - sires.

STE. lieve it are me - bers of a cult. All kinds of non-sense this clap - trap now in-

160

Vln. *p* *mp* *mf* *p* *mp* *mf*

Vla. *p* *mp* *mf* *p* *mp* *mf*

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

170

Fl. *mp* *mf* *rit.* *a tempo* *f*

Ob. *f* *mp* *mf*

Cl. *mp* *mf* *f*

HEN. Dreams can re - veal to us mean - ings, dark and deep. Psy -

STE. *8* spires. All that you real - ly want is a good night's sleep!

Vln. *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *f* *mp* *mf* *f*

180

Fl. *mp*

Ob. *f* *mp*

Cl. *mp*

HEN. cho - a - nal-y-sis. Oh, how I wish I had known of this be-fore!

STE. *8* Men - tal pa - ral-y-sis! Oh, how I wish not to

Vln. *mp* *mp*

Vla. *mp* *mp*

Vc. *mp* *mp*

193

Fl. *f*

Ob. *mf* *mp*

Cl. *mf* *mp*

HEN. One thing there is on which we can both a - gree: One thing there is on which we can both a - gree: Some-bo-dy's

STE. ⁸ hear this an-y-more! One thing there is on which we can both a - gree: One thing there is on which we can both a - gree:

Vln. *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp*

204

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *f*

HEN. wrong! And I don't think it's me!

STE. ⁸ Some-bo - dy's wrong! And I don't think it's me!

Vln. *mf* *f* *f*

Vla. *mf* *f* *f*

Vc. *mf* *f* *f*