

Jay C. Batzner

**SECRETS
AND WAFFLES**

(2009)

a chamber opera scene
for 2 voices, string quartet, and piano

UNSAFE BULL MUSIC

Performance/Staging Notes:

The staging of this scene can be nonexistent, but should consist of at least a table and chairs for the couple. A non-speaking/non-singing waiter/waitress can be added to the cast, if necessary. The waiter/waitress should arrive after the line “Do you hear a siren” to take L.’s order (which can be pantomimed or a spoken improvisation) and later return for the line “Oh, look. My food’s here.”

When C. dashes off, the composer envisions him unbuttoning his shirt in a manner similar to Christopher Reeve in *Superman*. C. can then return, hanging up a cape on a coat rack before sitting down at the table. Any embellishments made to emphasize or subvert the superhero payoff are welcome.

Program Notes:

The scenario *Secrets and Waffles* is the first completed installment in the forthcoming series titled *Tales from the Waffle Shack*. This work is the second dramatic collaboration, but the first musical one, between composer Jay C. Batzner and writer Matt Sprengeler. *Secrets and Waffles* was composed for the Opera Shorts at Carnegie Hall concert produced by the Remarkable Theater Brigade in 2009.

Full Score

Secrets and Waffles

a chamber opera scene

Music: Jay C. Batzner

Libretto: Matt Sprengeler

1 Playful, ♩ = 72

1

L. (mezzo)
C. (baritone)
I Violin
II Violin
Viola
Violoncello
Piano

mf
mf
f *mf*
mf
mf
senza pedal

7

L.
C.
I Vln.
II Vln.
Vla.
Vc.
Piano

f
f
f
f
f
fp
f
mp

2

entering, in her own world

12

L. *mf*
Sor-ry I'm late. I had a call on the John-son case, and then To-ny kept both-er-ing me.

C.

I *sord.*
pp

II *sord.*
pp

Vla. *mp*

Vc. *mp*

12

mp

21

L. He wants me to go to some din-ner thing. Char-i-ty, I think. He thinks that he

C.

I *pp*

II *pp*

Vla. *sord.*
mp *pp*

Vc. *mp* *pp*

21

mp

30

L. *— is a lot more at-trac-tive than he is, you know what I mean? And then I had some trou-ble*

C.

I Vln.

II Vln.

Vla.

Vc.

30

38

L. *find-ing this place. Who e-ven knew they had a Waf - fle Shack in this neigh - bor - hood?*

C.

I Vln.

II Vln.

Vla. *senza sord.*

Vc. *mp senza sord.*

mp

38

4 $\bullet = \bullet.$

45

L.

C. *mp*
So here we are. It seems like we don't get a chance to talk much.

I Vln.

II Vln.

Vla.

Vc.

45

p

50

L. *mp*
Well, it's a busy life.

C.
— senza sord. Yes, but there's something I wanted to talk about something im-

I Vln. *p* *senza sord.*

II Vln. *p*

Vla.

Vc.

50

55

L. You're a ser-i - ous man, you know. Al-ways have been. Eve-ry-thing's life or death with

C. por - tant. — I am?

I Vln. II Vla. Vc. *p*

55

60

L. you. When the wait - res gets here, you'll take ten min - utes, — e - ven though you're just or - der-ing the

C.

I Vln. II Vla. Vc. *p*

60

64

L. same thing you do e - very time. _____ Af - ter

C. I did - nt think I was that _____ pre - dict - a - ble.

I Vln. *p*

II Vln. *p*

Vla. *p*

Vc. *p*

68

L. all the time we've worked to - geth - er? _____ I know you bet - ter than you know your - self. _____

C. That's a re - lief.

I Vln. *mp*

II Vln. *mp*

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

Vc. *mp*

68

Suddenly, ♩ = 88

looking in the opposite direction

73

L. *f*

C. quickly looks around, dashes off-stage

I. *pp* *gliss.* *fp* *mf*

II. *pp* *fp* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

73 *fp* *f* *pp*

Lightly, ♩ = 72

pantomimes ordering food

sheepishly returning to the table

79

L.

C.

I. *ff* *mf*

II. *ff* *mp* *mf*

Vla. *ff* *f*

Vc. *ff* *mp* *fp* *f*

79 *ff* *mp*

85

L.

C.

I.

Vln. II

Vla.

Vc.

mf

mp *f* *pizz.* *mp* *mf*

92

L.

C.

I.

Vln. II

Vla.

Vc.

mf *mp* *p* *mf*

arco

99

L. You're not go - ing to keep find - ing

C. like them. They al - ways go off at the wrong time.

I Vln.

II Vln.

Vla.

Vc.

99

106

L. phone booths in the Twen - ty - first cen - tu - ry. *growing agitated* Se - ri - ous - ly I've worked with

C. Tell me a - bout it. *aside...*

I Vln. *mf*

II Vln. *mf*

Vla. *mf*

Vc. *mf*

106

mf

113

L. you for ten years, you know. Meet-ings, press con-f'rence-es nat - u - ral dis-as -

C.

I Vln.

II Vln.

Vla.

Vc.

113

120

L. sters. You can't get through a - ny - thing — with-out duck-ing out — for a phone call — or a -

C.

I Vln.

II Vln.

Vla.

Vc.

120

$\text{♩} = \text{♩}$

126

L. no - ther ap - point - - - ment. Or a cow - ard.

C. So I'm a work - a - hol - - ic. Or a wait, what?

Vln. I *fp* *mf*

Vln. II *fp* *mf*

Vla. *mf*

Vc. *mf*

126

130

L. You al - ways dis - ap - pear — just when things get tense.

C. No. No, I am al - ways there.

Vln. I

Vln. II

Vla.

Vc.

130

134

wondering to self. not accusing

L.
 C.
 I.
 II.
 Vla.
 Vc.
 Piano

A co - ward, or may-be it's some weird blad - der prob-lem.
 fuming, ready to explode
 May-be you just aren't pay-ing at - ten - tion.

134

L.
 C.
 I.
 II.
 Vla.
 Vc.
 Piano

139

L.
 C.
 I.
 II.
 Vla.
 Vc.
 Piano

ff
 You are the most bone - head - ed scat - ter-brained, o - bliv - i - ous ex - cuse for an - ault

139

L.
 C.
 I.
 II.
 Vla.
 Vc.
 Piano



144 *mp*

L. *That was un-ex-pec - ted.*

C. *that I've ev-er known! — On-ly to you! No-bod-y else — in the world —*

I Vln.

II Vln.

Vla.

Vc.

144 *sfz* *f*

leg.

150

L.

C. *— would prat-tle on a-bout cell phones and blad-ders and eve-ry-thing but what I want-ed to tell you.*

I Vln.

II Vln.

Vla.

Vc. *f*

150

14



stunned
p

L. *156*

C. Sor-ry *mf* Yes.

So I can talk now? With - out you in - ter - rupt - ing me for

I Vln.

II Vln.

Vla.

Vc.

156

brightly, oblivious
f

L. *162*

C. Yes. *solemn* Oh, look. My food's here!

an - y - thing? O - kay. The rea - son I want - ed to talk to you is...

I Vln.

II Vln.

Vla.

Vc.

fall off gliss.

fall off gliss.

fall off gliss.

fall off gliss.

pp *p* *fp* *f*

162

sfz

169

L. *mp* 3 I guess I am. No, that's not it. I've been wait -

C. *mf* 3 You are a-void - ing the sub-ject. If you don't want to talk a-bout it...

I Vln. sord. *pp*

II

Vla. sord. *fp* *mf*

Vc. pizz. *f*

169

175

L. *rit.* - ing for this day to come.

C. So you know— my se - cret?

I Vln. *mf*

II

Vla. senza sord. pizz. *mp*

Vc. *mp*

175

16 Comforting, $\text{♩} = 60$
 warmly, consoling
mf

181

L. *mf*
 Eve-ry-bo-dy knows. Eve-ry-bo-dy does. You're on-ly fool-ing your - self.

C. *mp*
 Eve-ry-bo-dy knows.

I *ppp*

II *ppp*

Vla. arco *pp*
 arco

Vc. *pp*

181 *mf*

188 Slower, freely, $\text{♩} = 52$ *mp* *mf*

L. *mf*
 Eve-ry-one knows. Eve-ry-one knows, eve-ry-one knows you're

C. *mf*
 I ne-ver ex-pect-ed eve-ry-one to know, eve-ry-one to know, eve-ry-one knows, eve-ry-one knows,

I

II

Vla.

Vc.

188 *mf*

193

As the beginning, ♩ = 72

193

f *mf*

gay. *f* *ff* *mf*

I'm Cap - tain Su - per - Guy! You said... You think...

senza sord. *ppp* *ppp* *mf* *mf* *mf* *f* *mf*

senza sord. *ppp* *mf* *mf* *f* *mf*

senza pedal

199

not looking at him

199

not looking at him

With the fly - ing and the cape? I keep sav - ing your life.

mf

making eye contact

205

L. *mf* *f*
You nev - er looked at me twice. Check, please.

C. *f*
I love you. Check, please.

I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *arco* *fp* *f*

205 *f*