

# An Embarrassing Position

An Opera in One Act  
by

Dan Shore

(based on a sketch by Kate Chopin)

Piano/Vocal Score

**E.C.** Schirmer  
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*An Embarrassing Position*

Music and Libretto by  
Dan Shore

2009, New Orleans  
Orchestrations completed 2013, New Orleans

based on a sketch by Kate Chopin

Instrumentation

Flute

Clarinet in B $\flat$

2 Cornets in B $\flat$

Trombone

Percussion

Piano

2 Violins


Viola

Violoncello

Contrabass

Duration: c. 30 minutes

**AVAILABLE EDITIONS**

 <b>Piano/Vocal Score</b>	<b>9201</b>
Additional Full Score	9201A
Full Score and Parts	RENTAL

### Cast of Characters

Eva Delvigné	<i>soprano</i> ; young, pretty, and flirtatious; 20s
June Jenkins	<i>soprano</i> ; reporter for the New Orleans Times-Democrat; 30s
Miss Paige:	<i>soprano</i> ; photographer for the paper; late 20s
Ms. Dara:	<i>soprano/mezzo</i> ; Parkham's very proper maid; 50s
Willis Parkham:	<i>baritone</i> ; handsome, aspiring politician; a bachelor; 30s

### Scene

Willis Parkham's home in New Orleans

### Time

Summer, 1890s

*An Embarrassing Position* was first presented in Boston by Patricia-Maria Weinmann and the New England Conservatory Opera Workshop. The performances took place in Brown Hall on May 3 and May 4, 2010, with casts as follows:

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	Monday, May 3	Tuesday, May 4
<i>Eva Delvigné</i>	Judy Lim	Kirsten Arbogast
<i>June Jinkins</i>	Emily Robinson	Michelle Schultz
<i>Miss Paige</i>	Sarah Vincelett	Amanda Korsell Brown
<i>Ms. Dara</i>	Mollie Adams	Sarah Gilbert
<i>Willis Parkham</i>	Jarvis Wyche	Jarvis Wyche

Music Director: Daniel Wyneken  
Stage Director: Steve Maler

The composer wishes to thank the following:

Malcolm Breda, Wilfred Delphin, Phillip Linden, Joanne Paige, Dara Rahming, Tim Turner, John Ware  
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The entire music department of Xavier University of Louisiana  
Peter Benjamin, Greg Smucker, New England Conservatory Audio/Visual Department  
Joshua Feltman, Meredith Rouse

## Synopsis

Late at night, after a long poker game, Willis Parkham is chastised by his maid, Ms. Dara. She cautions him to abandon his wild, bachelor ways for the decorum of a married life if he truly wishes to live up to his political ambitions.

The doorbell rings, revealing a surprise visit from the young Eva Delvigné, whom Parkham secretly loves. Her father has sent her a telegram telling her he will not be able to return home that evening, and Eva has decided to place herself under Parkham's protection for the night.

Before he can explain to her the impropriety of her being along in a single man's home, there is another surprise visitor at the door. Parkham hastily stashes Eva in another room, and in walks June Jinkins, the gossip columnist for the New Orleans Times-Democrat! June, informed that there may have been a political dimension to the poker game, tries to tempt Parkham into giving her an exclusive interview, complete with a cover photo. When June discovers the presence of Eva, Parkham finds himself in quite an embarrassing position. Desperate, he tells June that the woman in question is not actually Miss Eva Delvigné. After whispering a further explanation to her, June runs off, promising to return soon.

Parkham asks Ms. Dara to fetch Father Linden, adding that the situation is urgent. Parkham timidly attempts to comfort Eva and reveal his plan to restore her honor, but he finds it difficult to speak his mind clearly. June reenters with Miss Paige, an apprentice photographer, who clumsily begins setting up her equipment and arranging Parkham and Eva. When Ms. Dara returns with Father Linden, Parkham quickly proposes marriage and Eva joyfully accepts. As the young couple poses for what will now be a wedding photo, we start to wonder if perhaps the presence of the three young ladies isn't such a coincidence after all...

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# An Embarrassing Position

(based on a sketch by Kate Chopin)

## Scene 1

[WILLIS PARKHAM's home, at the end of what may have been a monumental poker game. The door is open, and he sings to offstage]

Music and Libretto  
by Dan Shore  
(2009)

**Con moto** ♩=92

Parkham

**Con moto** ♩=92

*ff*

Good-night,

Park.

Wil-fred!

Good-night,

Park.

Mal-colm! Good-night, Tur-ner! Good- night, good - night!

**Allegro** ♩=138

*mp cresc.*

24 26

[MS. DARA, the landlady, enters and begins cleaning up the stage. She is a robust and disapproving matron]

31

38 *mp* 42

Park. Ne-ver mind, Ms. Da - ra. You can

46 *mp*

Dara Mis-ter Park-ham, please.

Park. leave all of that for the morn - ing.



Scene 2

[There is a knock at the door]

PARKHAM: At this hour? Who in perdition can  
that be?

[He opens the door and sees EVA]

1 **Con passione** ♩=92 *p*

Park.

**Con passione** ♩=92 *p* Miss E - va!

R.H.

6

Park.

Miss E - va!

10 *p*

Eva

I knew you'd be sur - prised! I knew you'd be sur -

*pp*

14

Eva

prised, \_\_\_\_\_ e - spe - c'ly at this time of night. Now please take my um-

18

Eva

brel - la. I knew you'd be sur - prised, \_\_\_\_\_ And

Park.

Miss E - va!

21

Eva

per - fect - ly de - light - ed, too!

Park.

*p con passione*

Miss E - va, I am ab - so - lute - ly charmed,

22

25

Park.

I am ab-so-lute-ly charmed.

I sup-<sup>3</sup>pose your fa-ther will be here

30

Eva

*p*

Do you think I would have come if the Ma-jor were at home? Here; take this

Park.

soon?

*p*

*meno mosso*

34

Eva

te-le-gram.

*pp*

35 A tempo

Park.

35 A tempo

“Dear-est E - va.”

*sfp* *pp*

38

Eva

*pp*

Just like a let - ter!

*p* *mf*

*sfp* *pp*

10

42

*f*

Eva

Park.

“Dear-est E - va.”

You read too slow-ly, Mis-ter Park-ham!

46

*p*

*f*

Eva

Park.

“Dear-est E - va!”

Poor sweet pa-pa; the first te-le-gram I e-ver had from him.

50

Andante con moto ♩=80

*p*

Eva

“Ma - jor ob - struc - tion on the tracks\_ be - low STOP Shall be de - tained un -

50

Andante con moto ♩=80

*p*

## Scene 3

[PARKHAM furiously tries to clean up the evidence of EVA's presence; he pulls the terrified EVA offstage...]

1 **1** **Presto agitato**  $\text{♩} = 132$

*f*

5 **Poco rit.**

*sfp*

8 June **9** **Andante con moto**  $\text{♩} = 80$  *p* *mf*

Good eve-ning, Mis-ter Park-ham. I am

Park. *p*

9 **Andante con moto**  $\text{♩} = 80$  *p* Good eve-ning...

11 June *mf*

June Jin-kins. *p* From the New Or - le-ans Times - De - mo-crat.

Park. June Jin-kins?

15 *p*  
*a piacere*

June Per-haps you've read my col-umn? "Ti-dings of June." *f* I hear you've had a se-cret *pp*

18

June meet-ing. *p* And se-crets are my bus-ness,

Park. *p* Miss Jin-kins, it is get-ting ve-ry late.

20

June My bus-ness with the pa-per. *accel.* *cresc. poco a poco* And since there's an e-lec-tion that is *accel.*

22

June com-ing up quite soon, *rit.* *f* I'm sure you've got a se-cret that you'd like to tell Miss June.

25 **A tempo**  
*pp*

June I've got all night, Mis - ter Park - ham.

Park. *p* I sup - pose you must be

**A tempo**

27 *mf*

June No, no, no, no! No, no, no,

Park. *mf* ask - ing for my po - si - tion on that new tar - iff...

*p* *mf*

31 *f freely*

June no! My read - ers don't care a - bout your po - li - tics.

38 A piacere ♩=120

June <sup>37</sup> *p* What do you do? <sup>38</sup> Where do you go? Dear Mis - ter

June <sup>42</sup> Park-ham, the peo - ple want to know. And late at night Whom do you

[She walks over to EVA's hat and gloves, picks them up, and looks at PARKHAM meaningfully] PARKHAM (sheepishly): My maid.

June <sup>48</sup> see?

June <sup>54</sup> *a piacere mp* Have you got a sweet-heart? *a piacere* A hand - some man



58 *poco rit.*  
*mf* *f*  
 June like you? Of course! Of course! I know just what I'll do.

66 *Tempo di waltz, ma molto rubato* ♩=60 *p* 70  
 June On the co - ver, on the co - ver, I can see it in my

*Tempo di waltz, ma molto rubato* ♩=60 70

75 *poco meno mosso* *sempre a piacere* *A tempo*  
 June mind: So su - per-la-tive and so re - fined. Oh, how love - ly you'd look on the co - ver Of the New

*poco meno mosso* *A tempo*  
*sempre colla voce*

82 *mf* 86 *p*  
 June Or - le - ans Times - De - mo - crat. On the co - ver, on the co - ver, A re -

86

90 *poco meno mosso* *a piacere* *mf* **A tempo**

June fresh - ing change of pace With your for - ty - thou - sand dol - lar face. Oh, how love - ly you'd look on the

*poco meno mosso* **A tempo**

*colla voce* *mf*

96 *mf a piacere* **102**

June co - ver Of the New Or - le - ans Times De - mo - crat. Now don't you try to act like you

**102**

*mf colla voce*

103 *a piacere*

June would - n't en - joy it - It's a sign of pres - tige and es - teem. A man with such a

*colla voce*

110

June hand - some young face should em - ploy it - As a means of a - chiev - ing his dream.

1 **Andante** ♩=84

Dara *mp* The preach-er? At this ho - ur?

Park. *p* Ms. Da - ra, go fetch Fath - er Lin - den.

**Andante** ♩=84

Park. *accel. poco a poco cresc.* Tell him I'm sick. Tell him I'm dy - ing. Tell him I long for my last con - so -

**Più mosso** ♩=96

Park. *f* la - tion be - fore I de - part! But please, go fetch Fath - er Lin - den!

**Più mosso** ♩=96

Park. *p* We have no time to lose.

[MS. DARA exits]

13 *p*

Eva

Mis - ter Park - ham, I think I've come here at an un - for - tu - nate

17

Eva

hour.

Park.

Miss E - va, ev - er since I was a boy...

21

Park.

Ev - er since I was a boy And you were just a girl, I've

25

Park.

oft - en won - dered... EVA: Yes? *rit.*

Just how love - ly it would be. *rit.*

31 A tempo

29  
Eva

Just how love-ly it would be?

A tempo

31

*pp*

33  
Park.

Miss E - va, I have al-ways been ev - er so fond of you.

3 3 3

36  
Park.

Miss E - va, I some-times think of you\_ as a

3 3

39 *f*

Eva

And I you!

Park.

sis - ter.---

43 *p*

Park.

Miss E - va, Do you know what I'm try - ing to say?

47 *rit.*

Eva

No! Mis - ter Park - ham, I'm get - ting ter - rib - ly con -

*rit.*

[JUNE bursts through the door. With her is the vivacious MISS PAIGE, in her early 20s, dragging a large camera, tripod, and assorted paraphernalia]

50 **Allegro** ♩=84

Eva

fused.

50 **Allegro** ♩=84

*f*

53 *mf*

June

John Ware was-n't home, But I found his ap - pren - tice,

*mf*

57

June

My friend Miss Paige.

59 *f*

Paige

59 Good eve-ning! Good eve-ning! Good eve-ning!

*f*

62 *a piacere*

Paige

Good eve - ning! Don't wor - ry; I've seen him work this thing a do - zen times...

*p*

Paige *p*

Move clo-ser, Mis-ter Park-ham. A lit-tle clo-ser Mis-ter Park-ham. Clo-ser, clo-ser, clo-ser,

Paige *pp* *ppp*

clo - ser! Now just be still. Be ve-ry, ve-ry still.

Paige *ff* *p*

Be still, Mis - ter Park - ham! And

Paige **76** Moderate two-step ♩ = 120

don't look so hap - py, Don't look so glad.

**76** Moderate two-step ♩ = 120

*p*