

(They continue dancing, faster and faster, as lights start to fade.)

Flute

Pno.

Piu mosso ♩ = 152

Piu mosso ♩ = 160

Flute

Pno.

ff *fff*

(Lights go to black.)

(They start to dance again.)

Faster waltz tempo ♩ = 136

398

Man

Flute

Pno.

Yes, we must keep dan - cing!

mf

Faster waltz tempo ♩ = 136

405

Flute

Pno.

f

411

Flute

Pno.

Faster waltz tempo ♩ = 144

Faster waltz tempo ♩ = 144

383

Woman

And it's start - ing a - gain!

Man

Yes it's start - ing a - gain!

383

Flute

Pno.

391

Woman

We must keep dan - cing!

391

Flute

Pno.

f

mf

(They turn to look up
at the construction.)

372

Woman

And we're a - lone a - gain, with it!

Man

And we're a - lone a - gain, with it!

Flute

372

Pno.

372

mf *p* *f*

378

Flute

Meno mosso ♩ = 60

Slow waltz tempo ♩ = 120

p *mp*

378

Pno.

Meno mosso ♩ = 60

Slow waltz tempo ♩ = 120

mf

358

Woman
leav - ing us?

Man
leav - ing us? *(He turns back to them.)*

Designer
I am leav-ing you. You to it, and

Pno.
f

(He turns away again and quickly exits. They stand staring after him.)

365

Woman
Gone.

Man
Gone.

Designer
it to you!

Flute
mp *mf* *p*

Pno.
mp *mf* *p* *Meno mosso* ♩ = 100

343

Designer

Yes go a-head, dance.

Flute

mp

Pno.

f *mp* *mf*

351

Woman

(They stop dancing.)

You're

Man

You're

Designer

(He turns and starts out.)

What else can you do now?

Flute

351

Pno.

351

329

Woman *want to move with it, dance with it!*

Man *Me too!*

Flute *mp*

Pno. *f mp*

336 *(They descend the steps and take each others' hands.)* *(They start to dance.)*

Woman *Let's then! Come, dance with me!*

Man *Let's then! Come, dance with me!*

Flute *mf*

Pno. *mf*

321

Woman

Yes! —

Man

It's ra-ther... love - ly.

Flute

Pno.

323

Slow waltz tempo ♩ = 120

Woman

It makes me

Flute

323

Slow waltz tempo ♩ = 120

Pno.

mf

311 rit. ----- ♩ = 32

Woman

Designer

Flute

Pno.

Yes, sing, and on - ly sing!

mf *mp* *mp* *mf* *mp*

313 Piu mosso ♩ = 40

Designer

Flute

Pno.

It was de - signed to serve, in - form,

f *f* *mp*

307

Woman
It seems to be... try - ing to...

Man
It seems to be... try - ing to...

Designer
ff
Si - lence!

Flute
p

Pno.
mf

309

Woman
Try - ing to... sort of... sing.

Man
Try - ing to... sort of... sing.

Flute

Pno.
mp *mf*

301 *ff* Designer Si - lence! *mf* Just as I thought.

301 Flute

301 Pno. *p*

303 Woman What?

303 Man What?

303 Designer Just as I feared. Lis - ten!

303 Pno. *mp* *f* *mp*

305 Flute *p*

305 Pno.

297 *mp*

Woman What... con - se - quence?

Man What... con - se - quence?

Designer You soon shall see.

297 *mp* *mf*

Flute

297 *mf* *mp* *mf*

Pno.

299 *mp*

Woman (They turn to look at the construction.) Noth - ing.

Man (He lifts a hand and points a finger at the construction.) Noth - ing.

Designer You soon shall see.

299 *f* *ff* *fff*

Flute

299 *f* *ff* *fff*

Pno.

295

Designer

You have pre-sumed to give it form with - out con - tent!

Flute

295

ff

Pno.

295

ff

Detailed description: This block contains the musical score for measures 295 and 296. The top staff is for the Designer, written in bass clef, with lyrics: "You have pre-sumed to give it form with - out con - tent!". The second staff is for the Flute, in treble clef. The third and fourth staves are for the Piano (Pno.), in grand staff. The piano part features a strong *ff* dynamic. The music is in a minor key, with a key signature of one flat.

296

Designer

You must face the con - se - quence!

Flute

296

Pno.

296

Detailed description: This block contains the musical score for measures 296 and 297. The top staff is for the Designer, written in bass clef, with lyrics: "You must face the con - se - quence!". The second staff is for the Flute, in treble clef. The third and fourth staves are for the Piano (Pno.), in grand staff. The music continues in the same minor key and tempo as the previous block.

291 *ff*

Designer

The core! The es - sence! The rea - son for be - ing of it all!

Flute

Pno.

293 *f*

Woman

No!

Man

No!

Designer

You have dared to build a - round it.

Flute

mp

Pno.

mp *f*

287 *mp*
Woman Three Thir - ty - Three. Was it...
mp
Man Three Thir - ty - Three. Was it...
Designer (Groaning heavily) *>* *gliss.*
Oooooooooo!

287 *ff*
Flute
287 *f* *ff*
Pno.

289 *Poco meno* ♩ = 40
Woman im - por - tant? Such a small piece. It could - n't have been *too* im - port - tant.
Man im - por - tant? Such a small piece. It could - n't have been *too* im - port - tant.

289 *mp* *f*
Flute
289 *Poco meno* ♩ = 40 *mp* *f*
Pno.

282 *mp* *mp* *mp*

Woman Built a - round it, yes! We

Man Built a - round it, yes! We

Designer *ff*
Built a - round it? Built a - round it?

Flute

Pno.

284 *Poco meno* ♩ = 48

Woman did - n't know what else to...

Man did - n't know what else to...

Designer *ff*
Si - lence! Which part, pray? What is its num - ber?

Flute *mp* *mf*

Pno. *Poco meno* ♩ = 48
mp *mf*

279 *f*
Woman We did - n't! It was nev - er...!
Man *f*
We did - n't! It was nev - er...!
Designer
Lost one of the parts?

279
Flute
Pno.

281
Designer
And yet you... And yet you...!
Flute
Pno.

275 *mp*

Woman Things, in gen - e - ral, don't. It, in par - tic - u - lar..

Man Things, in gen - e - ral, don't. It, in par - tic - u - lar..

Designer *ff*
Si - lence!

275

Flute

275 *f*

Pno.

277

Designer Do I hear you cor - rect - ly? You have lost one of the parts?

277

Flute

277

Pno.

271 *Poco meno* ♩ = 36 *mf*

Woman It was - n't in the cra - ate. Or else,

Man It was - n't in the cra - ate. Or else,

Designer Was - n't in the cra - ate?

271 *p* *mp*

Poco meno ♩ = 36 *mp* *mf*

Flute

Pno.

273 *Piu mosso* ♩ = 52 *ff*

Woman it sim - ply van - ished!

Man it sim - ply van - ished!

Designer Things do not van - ish!

273 *f* *ff*

Piu mosso ♩ = 52 *f* *ff*

Flute

Pno.

267 *ff*

Designer

What can this mean? Noth - ing is ev - er ab - sent!

Flute

Pno.

269

Woman

We've looked ev - 'ry - where! —

Man

We've looked ev - 'ry - where! —

Designer

Noth - ing is ev - er o - mit - ted! Ev - 'ry - where?

Flute

Pno.

263 *p* *mp*

Woman The mis-sing part. The part that was left out.

Man The mis-sing part. The part that was left out.

Designer *f* The what?

263 *mf* *f*

Flute

Pno. *mf* *f*

265

Woman Yes! Ab-sent! O-mit-ted!

Man Yes! Ab-sent! O-mit-ted!

265 *mf*

Designer Left out? A part left out?

265 *mp* *f*

Flute

265 *mp* *f*

Pno.

260 *ff*

Woman

260 *ff*

Man

260 *ff*

Wait!

Designer

(Lowering his arm)

Yes? What is it? What is it?

260 *f*

Flute

260 *tr*

Pno.

tr *mp* *mf* *f*

262

Designer

Come, speak up!


262

Flute

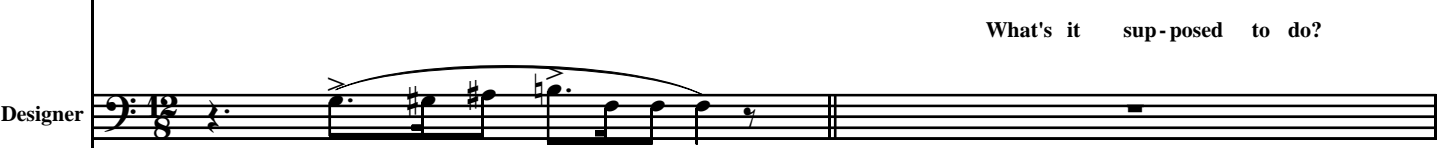
262

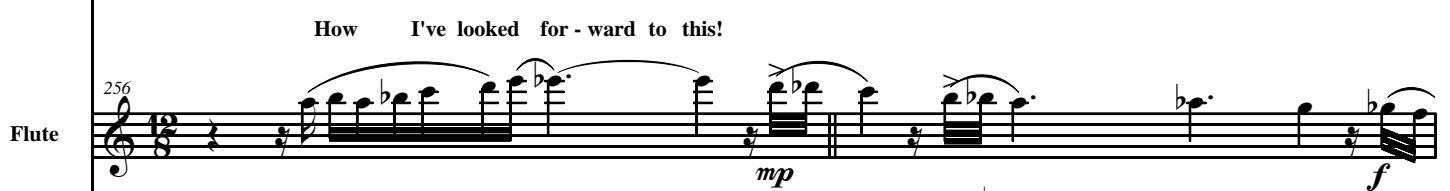
Pno.

Poco piu $\bullet = 40$

256
 Woman 

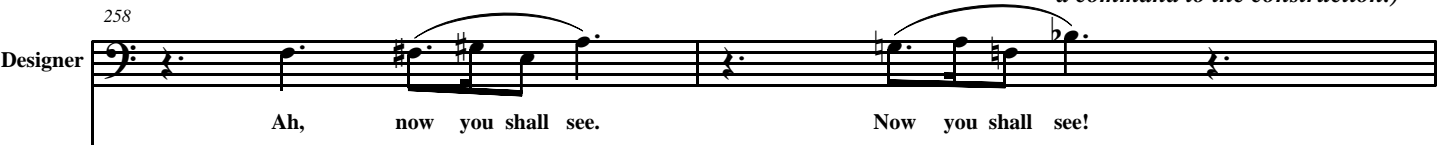
Man 

Designer 

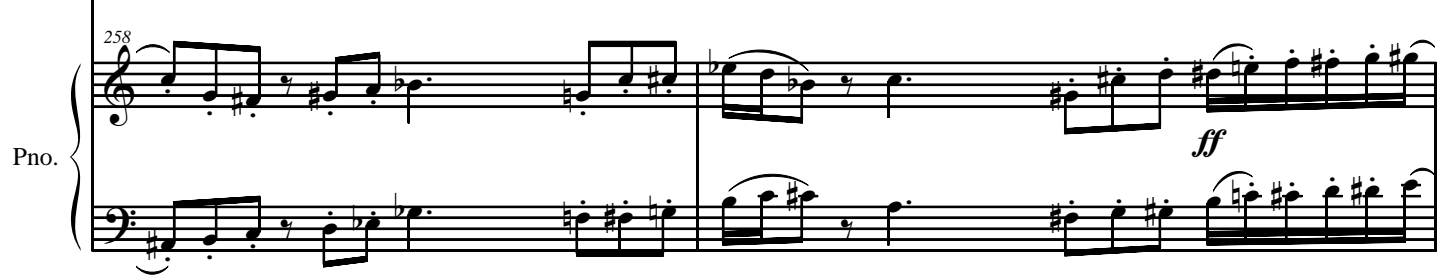
256
 Flute 

256
 Pno. 

(He raises an arm as though to send a command to the construction.)

258
 Designer 

258
 Flute 

258
 Pno. 

252

Woman *mp* The mo-ment of truth?

Man *mp* The mo-ment of truth?

Designer Now for the mo-ment of truth!

252

Flute

Pno.

254

Designer The set-ting it _____ in mo-tion. The put-ting it _____ in op-er-a-tion.

254

Flute

Pno.

248

Designer

Ah, thank you!— Mine— the de - sign,

Flute

248

Pno.

248

250

Woman

That's right!

Man

That's right!

Designer

but yours the ex - e - cu - tion! And now for the mo - ment of mo - ments.

Flute

250

Pno.

250

(The Designer enters left and stands
staring up at the construction.)

molto rit. -----

♩ = 28

245 *f*

Woman
Come in!

Man
Come in!

Designer
ff
Mag - nif - i-cent! Mag - nif - i-cent!

Flute
245 *f*

Pno.
245 **molto rit.** ----- ♩ = 28
f

247 **Piu mosso** ♩ = 36

Woman
You're pleased? Thank you.

Man
You're pleased? Thank you.

Designer
I am well pleased.

Flute
247 *ff* *mf*

Pno.
247 **Piu mosso** ♩ = 36
ff *mf*

239

Woman *f* We did it! _____

Man *f* That's it! Fin-ished! We did it!

Flute *ff* *mp*

Pno. *ff* *mf* *mp*

242

Woman *rit.* ----- ♩ = 44 And is it ev-er...! _____

Man Oh is it ev-er...!

Flute *fff* *rit.* ----- ♩ = 44

Pno. *fff*

235 *(She rushes down and mimes grabbing two more parts.)* *(She rushes back up to him.)*

Woman

Flute

Pno.

These are the last!

236 *(She mimes handing him the parts.)* *(He mimes fixing them in place.)*

Woman

Man

Flute

Pno.

I'm cer-tain!

You're cer-tain? _____

Then in-to place with them!

molto rit. --- ♩ = 44 (They stop abruptly.)

230

Flute

Pno.

fff

molto rit. --- ♩ = 44

fff

232

Woman

Man

Piu mosso ♩ = 52

mp

♩ = 44

It must be.

mp

That must be him.

232

Flute

Pno.

fff

Piu mosso ♩ = 52

mp

♩ = 44

fff

234

Woman

Flute

Pno.

f

Piu mosso ♩ = 52

f

No! Keep go - ing!

We're al - most fin - ished!

f

f

(She rushes down the steps, mimes grabbing two parts, rushes up to him and mimes handing them to him.)

223

Woman

Let's take it from here!

By the num-bers!

Man

By the num-bers.

Flute

Pno.

(As he mimes fixing those parts in place, she rushes back down, mimes grabbing two more parts, rushes back up to him and mimes handing them to him.)

225

Flute

Piu mosso ♩ = 60

ff

Pno.

Piu mosso ♩ = 60

ff

(They continue these actions at an accelerating pace.)

228

Flute

Pno.

(He moves quickly up to the construction and mimes fixing the part in place.)

Poco piu ♩ = 48

218

Woman Yes!

Man Here goes! There. Done.

Flute 218 *ff* *mf*

Pno. 218 *ff* *mf* Poco piu ♩ = 48

221

Man And can't be un - done. So let's take it from here.

Flute 221 *f*

Pno. 221 *f*

212 *rit.* -----

Woman

how can we be blamed for do - ing without it?

212

Flute

212 *rit.* -----

Pno.

214 *a tempo*

Man

Well may - be you're right. And it was such a joy

214

Flute

214 *a tempo*

Pno.

216 *f*

Man

work - ing to - geth - er. All right, I a - gree! Let's con - tin - ue!

216 *f*

Flute

216 *f*

Pno.

209

Woman

How much diff - 'rence can it make?

Man

That's just what we can't know.

Flute

209

mf *f*

Pno.

209

mf *f*

211

Woman

But if he left it out,

Flute

211

mf

Pno.

211

mf

205

Woman

I want to see it com - plete!

Man

But it won't be com - plete with - out...

Flute

205

Pno.

mf

207

Woman

I don't care!

It's such a small part!

Man

Don't ca - re?

Flute

207

mf

mp

Pno.

f

mf

mp

rit. ----- ♩ = 40

202

Woman *What we were do - ing. I mean,*

Man *You mean...?*

Pno.

203

Woman *put - ting the damned thing... put - ting it to - geth - er!*

Pno. *ff*

204 *Meno mosso* ♩ = 44

Woman *Yes!*

Man *Do you know what you're say - ing?*

Flute *Meno mosso* ♩ = 44 *mp*

Pno. *mf f mp*

(She jumps up.)
Piu mosso ♩ = 52

198

Woman

I can't.

Man

till he gets here.

Flute

f *ff* *mf*

Pno.

Piu mosso ♩ = 52

f *ff* *mf*

200

Woman

I can't just emp - ty my mind. I want to con - tin - ue.

Man

Con - tin - ue?

Flute

200

Pno.

200

f

194 rit. -----

Woman

Man

Flute

Pno.

(He takes her hand.) (He leads her down a few steps, sits her down, and sits beside her.)

196 **a tempo** *mp*

Flute

Pno.

190 *mf*

Woman

No! It felt so good for a while!

Flute

Pno.

192 *Piu mosso* ♩ = 44

Woman

I felt like a child a - gain!

Man

mf

Cer - tain - ly did. So did

Flute

Pno.

mf

186 *rit.* -----

Woman *To in - sert Three Thir - ty - Three.*

Man *Ex - act - ly.*

Flute *p*

Pno. *p* *rit.* -----

188 $\bullet = 36$ *mp*

Woman *So what now?*

Man *I guess this is as far as we can go.*

Flute *mp*

Pno. *mp*

182

Woman

What's wrong? Did what? I'm look - ing.

Man

I near - ly did it. Look.

182

Flute

mf

182

Pno.

p *mf*

184

Poco meno $\bullet = 44$

Man

Once this part is in place, there won't be room an - y long - er..

184

Flute

184

Poco meno $\bullet = 44$

Pno.

176 (He mimes fixing them in place.) *f* (She rushes back down the steps.)

Man

Flute

Pno.

Good! Keep them com - ing!

(In rapid motion, she mimes picking up part after part and bringing them to him, and he mimes fixing them in place.)

Flute

Pno.

(He suddenly stops.)

180 *Meno mosso* ♩ = 48

Man

Flute

Pno.

Uh - oh.

mf *mp*

169

Woman

Man

Flute

Pno.

By the num - bers,

Now keep on bring - ing them, one by one, by the num - bers._____

mp

mp

mf

172

Woman

Flute

Pno.

(She rushes back down the steps.)

Piu mosso ♩ = 60

(She mimes picking up two parts, rushes up the steps and mimes handing them to him.)

yes!

mf

Piu mosso ♩ = 60

f

174

Flute

Pno.

f

(She rushes back up the steps and mimes handing him the part.)

164

Woman: Here's Three Thir - ty - Five!

Man: Bring it up!

Flute: 164

Pno.: 164

166

Woman: You're wel - come!

Man: *(He mimes fixing the part in place.)*

Flute: 166 Thank you! There! Both of them in place! *mf*

Pno.: 166 *Poco piu* ♩ = 48 *mf*

*(She rushes down the steps, rummages around for a second,
then mimes picking up a part.)*

160

Woman

Here's Three Thir - ty-Four!

160

Flute

160

Pno.

*(She rushes up the steps and
mimes handing him the part.)*

*(As he mimes fixing the part in place,
she rushes back down the steps
and mimes picking up another part.)*

162

Man

Bring it up! Thank you!

162

Flute

162

Pno.

156 $\bullet = 36$

Woman I'd rath - er... slight - ly dis - o - bey and so some - thing,

Flute *p* *mf*

Pno. *mp* *mf*

158 *Poco piu* $\bullet = 40$

Woman than o - bey and do noth - ing. So let's get go - ing!

Man So would I. So let's get go - ing!

Flute *f*

Pno. *f* *Poco piu* $\bullet = 40$

151 *Poco meno* ♩ = 44

Woman
It just might turn up! _____

Man
As the mess gets thin - ner down there, Ex - act - ly!

Flute

Pno. *Poco meno* ♩ = 44

153

Man
So what - a-ya say? Shall we give it a try? rit. -----

Flute
p

Pno. rit. -----
p

147 $\bullet = 48$

Man

We can keep this small space o - pen, and in - sert Three - Thir - ty - Three

Flute

147

Pno.

147 $\bullet = 48$

149 *f*

Woman

I see!

Man

if we find it. _____ And who knows?

Flute

149

Pno.

149

143

Woman

Man

Flute

Pno.

f

Build a - round it?

we could just build a - round it!

145

Man

Flute

Pno.

rit. -----

Start - ing with Three - Thir - ty - Four.

rit. -----

mp

139 $\bullet = 40$

Man

They said, "Parts to be as-sem - bled in the pre-scribed or - der."

Flute

139

Pno.

139 $\bullet = 40$

141

Woman

That's right. By the num - bers.

Man

But since that part is mis - sing, _____

Flute

141

Pno.

141

136

Man

Well we could... slight - ly...

Flute

136

Pno.

f *mf*

137

Woman

How? What do you mean? rit. -----

Man

dis - o - bey the in - struc - tions.

Flute

137

Pno.

f *mp* *mf* rit. -----

(She rushes up to him.)

132 rit. ----- a tempo

Woman Show me what?

Man It is a small part, Three - Thir - ty - Three.

Flute *mp*

Pno. *mp* rit. ----- a tempo

134

Woman (Pointing at a place in the construction) If we had it, yes.

Man See how it would fit, right here?

Flute *mf*

Pno. *mf*

(He mounts the steps and stares up
at the construction.)

128

Woman

What? Tell me!

Man

There is an - oth - er al - ter - na - tive!

Flute

Pno.

130

Woman

Might just what?

Man

Oh yes, it might just _____ Come up here. I'll show you.

Flute

Pno.

124 *(Sinking down beside him)*

Woman: But it's true. I would - n't en - joy it much.

Flute: *mp*

Pno.: *mp*

126 *Poco meno* ♩ = 32 *Piu mosso* ♩ = 44

Woman: So?

Man: *(He jumps to his feet.) f*

Flute: *f*

Pno.: *mf* *f*

Woman: But hey! Hey!

120

(He sinks down onto the bottom step.)

Man

No, I'm a-fraid I could - n't. Not in this sit - u - a - tion.

Flute

120

Pno.

122

Woman

Oh I could.

Man

Nei - ther, I think, could you.

Flute

122

Pno.

mf

116

Woman

what do we do?

Man

Pass the time, some-how.

Flute

116

Pno.

116

118

Woman

(With a feebly seductive gesture)
Or we... just might...

Man

Play word games. Tell rid - dles.

Flute

118

Pno.

118

mf

tr

tr

mf

mf

113 rit. ----- ♩ = 36

Woman

Man

Flute

Pno.

So in the mean-time,

to test us?

mf *mp*

mf *mp*

115

Woman

Man

Flute

Pno.

since we can't put it out of our minds,

110

Man

Then we'd put it to him, straight!

Flute

Pno.

Detailed description: This system covers measures 110 and 111. The Man part (bass clef) has a melodic line starting on a half note G2, moving to A2, B2, C3, D3, E3, F3, G3, and ending with a quarter rest. The Flute part (treble clef) has a melodic line starting on a quarter rest, followed by a quarter note G4, and then a triplet of eighth notes: A4, B4, C5. The Piano part (grand staff) features a bass line with chords and a treble line with arpeggiated chords. Measure 110 starts with a half note G2 in the bass and a half note G4 in the treble. Measure 111 continues the bass line and adds a half note G4 in the treble.

111

Man

Was this a mis-take? Or some kind of trick,

Flute

Pno.

Detailed description: This system covers measures 111 and 112. The Man part (bass clef) has a melodic line starting on a half note G2, moving to A2, B2, C3, D3, E3, F3, G3, and ending with a quarter rest. The Flute part (treble clef) has a melodic line starting on a quarter rest, followed by a quarter note G4, and then a triplet of eighth notes: A4, B4, C5. The Piano part (grand staff) features a bass line with chords and a treble line with arpeggiated chords. Measure 111 starts with a half note G2 in the bass and a half note G4 in the treble. Measure 112 continues the bass line and adds a half note G4 in the treble.

(Following him down the steps)

106

Woman

Who knows when he'll get here? It could be ho - urs.

Flute

Pno.

108

Woman

Or it could be an - y min - ute.

Flute

f

Pno.

f

109

Man

How I wish it were!

Flute

109

Pno.

$\bullet = 44$

100

Man

could - n't find it. That's pos - si-ble, is - n't it?

Flute

Pno.

102

Woman

An - y-thing's pos - si-ble. E-ven that, I sup-pose.

Flute

Pno.

(Moving down from the steps
and gesturing off left.)

104

Man

If on - ly he'd get here, so we could find out!

Flute

Pno.

Poco meno $\bullet = 40$ (Rising)

96

Woman

By mis - take? On pur - pose?

Man

By mis - take! Or on pur - pose!

Flute

96

Pno.

96

Poco meno $\bullet = 40$

98

Woman

Test us?

Man

To test us. To see what we would do when we

Flute

98

Pno.

98

92 *mf* **Poco piu** ♩ = 44

Woman *Sshh!*

Man *(Rising)* *mf*

on - ly im - a - gined we've seen it. May - be it was - n't there in the first place.

Flute

Pno. *mf* **Poco piu** ♩ = 44

94 *(Opening her eyes)*

Woman Left out?

Man May - be it was just left out! O - mit - ted!

Flute *mf*

Pno.

(She closes her eyes,
He follows suit.)

87

Woman

eyes closed. Think of noth - ing. Blank - ness.

87

Flute

p

87

Pno.

p

rit. -----

89

Woman

p Sshh. *mp* Sshh. Put it out of your mind.

(Opening his eyes)

89

Man

mp

May - be... May - be... May - be we've...

89

Flute


89

Pno.

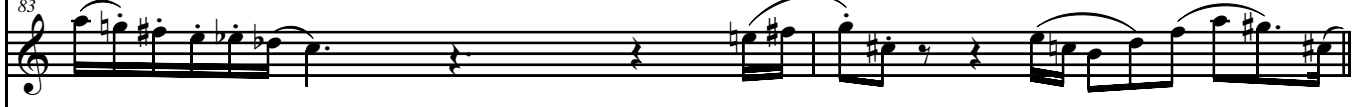
p

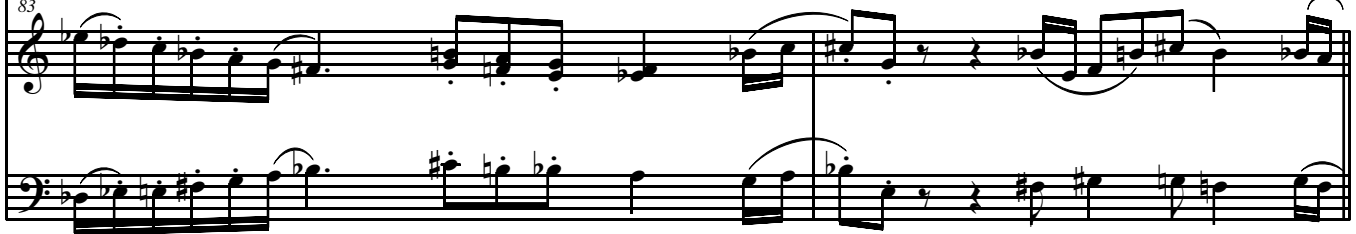
Poco piu ♩ = 40

83 rit. -----


Woman  Come, sit be - side me. *(He moves to the steps and sits beside her.)*


Man  All right.

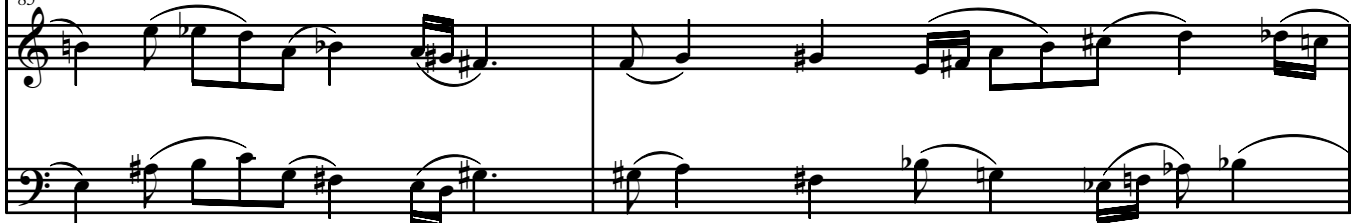
Flute 

Pno. 

85 *(She lays her chin in her hands. He follows suit.)*

Woman  Now: chin in your ha - ands,

Flute 

Pno. 

79

Woman

emp - ty our minds a while, then take a fresh start.

Flute

mf

Pno.

mf

81

Woman

Put him out of your mind as well.

Man

But what if he should..?

Flute

mp

Pno.

mp

75 *Poco meno* ♩ = 40

Woman

Let's give it a rest for a while.

Man

75

Flute

What?

Pno.

Poco meno ♩ = 40

77

Woman

Not quit, not give up. Just put it out of our minds,

Flute

Pno.

72

Man

Where have you gone to, Three Thir - ty - Three?

Flute

Pno.

(She moves up to the steps, looks up at the construction again, then sits on one of the steps.)

73

Woman

Poco meno $\bullet = 44$

I have a sug - ges - tion.

Man

Where have you gone to?

Flute

mp

Poco meno $\bullet = 44$

Pno.

mp

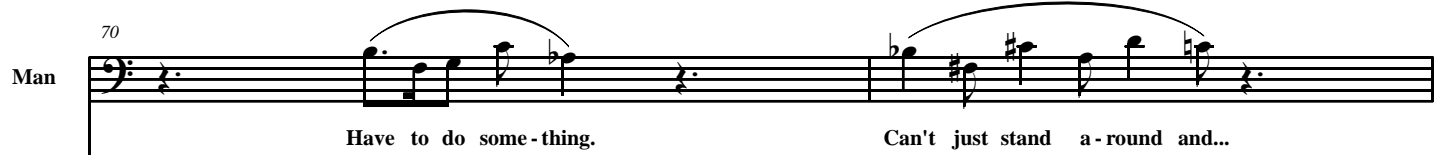
(He drops to his knees and mimes picking up objects and throwing them down.)

68
Woman 

Man 

Flute 

Pno. 

70
Man 

Flute 

Pno. 

64 rit. ----- ♩ = 40 accel. -----

Woman Ev - en half built. Im - a - gine it all built!

Flute

Pno.

66 ♩ = 48 ff

Man Oh I'll go mad! How could we be so care-less?

Flute

Pno.

59

Woman

The damned thing. It does de-serve some re-spect.

Man

Oh.

Flute

Pno.

62

Woman

Sure is!

Man

Yes. Pret - ty im - pres - sive, is - n't it?

Flute

Pno.

53 *rit.* ♩ = 44

Woman: It is here in this room! It's got to be! (*Gesturing upstage at the unseen construction*)

Man: Oh look at it!

Flute: *mp* *rit.* ♩ = 44

Pno.: *mp*

56

Woman: Please, don't call it that.

Man: Look at the damned thing! More than half built, and... What?

Flute: 56

Pno.: 56 *mf*

49

Man

And if we had-n't? If there were more or-der?

Flute

mp

Pno.

mp

51

Woman

Poco piu $\text{♩} = 60$

It has not van-ished!

Man

Would that have kept it from van - ish-ing?

Flute

p *f*

Pno.

p *f*

Poco piu $\text{♩} = 60$

46

Woman

If there were a lit - tle more or - der.

Man

Or - der?

Flute

Pno.

mf

47

Woman

If we had - n't _____ just strewn the parts

Pno.

48

Woman

all o - ver the room when we o - pened that crate.

Pno.

42

Woman

It's such a small part, Three Thir - ty - Three. I might have mis - read the num - ber.

Flute

Pno.

44

Woman

Poco meno ♩ = 36 *(Pacing agitatedly)*

If it was - n't such a mess in here.

Man

So might I, when I thought I saw it.

Flute

f

Pno.

Poco meno ♩ = 36 *f*

38

Woman

Just af - ter we start - ed as - sem - bling, I think.

Man

When did you last see it?

Flute

mf *mp*

Pno.

mf *mp*

40

Woman

I was pick - ing up a part to bring to you, and I think I spot - ted it.

Man

Think you did!

Flute

mf

Pno.

mf

34

Woman

Where did you last see it?

Man

(Rising and pointing)

O-ver there, I think, in that cor-ner.

Flute

f *mf* *mp*

Pno.

f *mf* *mp*

36

Woman

You're not cer-tain though.

Man

I'm not cer-tain of an-y-thing.

Flute

Pno.

(She rises and crosses toward him.)

30 *ff* rit. ----- a tempo *mf*

Woman That makes no sense! Look, we must try to be calm.

Flute *mp* rit. ----- a tempo *mf*

Pno. *mp* *mf*

32

Woman Sane. Sys - tem - at - ic. Now think care - ful - ly.

Flute *mf*

Pno.

26

Woman

What's that sup-posed to...?

Man

Right. Things don't vanish. It *has!*

Flute

26

Pno.

26

28

Man

Things, in gen-er-al, don't just van-ish. — It, in par-tic-u-lar, *has.*

Flute

28

f

Pno.

28

f

Poco meno $\bullet = 40$

22

Woman

I said stop that! It's in this room!

Man

up though the ceil - ing, to the oth - er place.

Flute

f *ff* *mf*

Pno.

f *ff* *mf*

Poco meno $\bullet = 40$

24

Woman

It was here when we o - pened that crate! And things don't just van - ish!

Flute

Pno.

19 *mp*

Woman

Man *mp* *mf*

Where?

May - be *that's* where. Hell. Just sank down,

Flute *mp* *mf*

Pno. *mp* *mf*

21 *f*

Woman

Man

right through the floor. Or took wing,

Flute *ff* *mf*

Pno. *ff* *mf*

21

The musical score is arranged in five systems. The first system (measures 19-20) features a vocal line for the Woman (treble clef) and a vocal line for the Man (bass clef). The Man's line includes lyrics: "Where?", "May - be that's where.", "Hell.", and "Just sank down,". The Man's line has dynamics *mp* and *mf*. The Flute (treble clef) and Piano (Pno., grand staff) parts are also present, with dynamics *mp* and *mf*. The second system (measures 21-22) features the Woman's vocal line with lyrics "Stop that!" and a dynamic of *f*. The Man's vocal line has lyrics "right through the floor." and "Or took wing,". The Flute part has dynamics *ff* and *mf*. The Piano part has dynamics *ff* and *mf*. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

2
13

Man

If it was - n't here the *first* time, how could it be here *now*?

Flute

13

Pno.

f

15

Poco meno ♩ = 44

Woman

I've been through *this* pile as of - ten. But you nev - er can tell.

Flute

15

mp *f*

Pno.

15

Poco meno ♩ = 44

mp *mf* *f*

17

(She mimes picking up another object and throwing it down.) *f*

Woman

Oh damn it, _____ where in hell has it gone?

Flute

17

ff *f*

Pno.

17

ff *f*

Martin Halpern

The Damned Thing: Chamber Opera in One Act

(On a bare stage except for a flight of steps leading up to an unseen construction at the rear, a Man and a Woman are on their knees searching for an unseen object. They mime picking up objects, throwing them down, then picking up other objects and throwing them down.)

The musical score is arranged in systems. The first system includes Flute, Piano, Woman, Man, and Pno. parts. The Flute part begins with an **Allegro** tempo, quarter note = 136, and a dynamic of **f**. The Piano part also begins with **Allegro**, quarter note = 136, and **f**. The Woman's vocal line starts at measure 7 with a **Meno mosso** tempo, quarter note = 116, and a dynamic of **ff**. Her lyrics are "(She stops.)" and "No! you mus-n'!". The Man's vocal line starts at measure 7 with a dynamic of **ff** and the lyrics "(He stops.)" and "Oh I give up!". The Flute part continues with **ff** dynamics. The Piano part continues with **ff** and **fff** dynamics, ending with a **rit.** and **mf** dynamic. The second system includes Woman, Man, and Pno. parts. The Woman's vocal line starts at measure 11 with a tempo of quarter note = 48 and the lyrics "It's got to be here, some-where!". The Man's vocal line starts at measure 11 with a dynamic of **f** and the lyrics "I've been through this pile ten times!". The Pno. part continues with a dynamic of **f**.