

(for Abbie)  
**Winnie**

(A theater work for soprano or instrumental performance  
artist and piano based on Samuel Beckett's Happy Days.)

Expanse of scorched grass rising center to low mound.  
Gentle slopes down to front and either side of stage.  
Back an aburpter fall to stage level. Maximum of  
simplicity and symmetry.

Imbedded up to above her waiste in exact centre of  
mound, WINNIE. About fifty, well preserved, blond  
for preference, plump, arms and shoulders bare,

low bodice, big bosom, pearl necklace. She is discovered  
sleeping, her arms on the ground before her, her head on  
her arms. Beside her on the ground to her left a capacious  
black bag, shopping variety, and to her right a collapsible  
collapsed parasol, beak of handle emerging from sheath.

To her right and rear, pianist. The work begins in darkness.

*Quieto ma con bravura* (♩ = 54)

(Beginning of soprano version.)

*p* *8va* *hold* *15* *15*

*3* *38* *(both hands 8va)* *8va* *12* *giocosio e quasi frenetico* *mf* *mf* *p* *cres. e accel* *sfz* *9/16* *9/16*

*5* *8va* *8va* *8va*

The musical score is presented in three systems. The first system shows the beginning of the soprano version, with a piano accompaniment in 12/16 time. The tempo is marked 'Quieto ma con bravura' with a quarter note equal to 54. The piano part starts with a piano (*p*) dynamic and includes a 'hold' instruction. The second system begins at measure 3 and features a more complex piano accompaniment with a dynamic range from *p* to *sfz*. It includes performance instructions such as 'giocosio e quasi frenetico' and 'cres. e accel'. The time signature changes to 9/16. The third system starts at measure 5 and continues the piano accompaniment with a dynamic of *mf*. The score includes various performance markings such as *8va* (octave) and *hold*.

8 *8va*

12 12 12

*mf*

long pause

11

*p*

*p*

15 15

51

*8va* (both hands *8va*)

*cres. e accel.*

14

*8va*

*mf*

*molto rall. e dim.*

Go directly to page 3.

15

Beginning of instrumental version.

*p*

*mp*

*p*

Instrument is heard in darkness.  
Quiet; like a fanfare, *lento* (♩ = 48)

Lighting begins to rise.

Go directly to page 3.

The light rises. She straightens up, lays her hands flat on ground, throws back her head and gazes at zenith.

(Trombone version: she lays trombone down and follows directions of previous measure.)

gazing at zenith:

22 Morning Music (♩ = 66)

Pause. Head back level, eyes front, pause. She clasps hands to breast, closes eyes. Lips move in inaudible prayer.

An - oth - er heav - en - ly day.

*mp* *mf*

8va

cres. e accel.

Lips still.

Hands remain clasped. Low:

Eyes open, hands unclasp, return to mound. Pause. She clasps hands to breast again, closes eyes, lips move again in inaudible addendum.

For Jes - sus Christ sake A - men.

*mp* *mf*

8va

cres. e accel.

*Lead. (hold)*

Eyes open, hands unclasp, return to mound.

*mp*

*mp*

*L.v.*

She turns to bag, rummages in it without moving it from its place, quasi agitato

World with - out end A - men. Be - gin, Win - nie. Be - gin your day Win - nie.

*mf*

8va

6/16

*mf*

Lead.

34 *8va* *morendo poco a poco* *molto rall. e dim* *f* *8va both hands* *rummages again,*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

40 *8va* *morendo poco a poco* *molto rall. e dim* *mp* *Morning Music* (♩ = 66) *brings out flat tube of toothpaste,*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

47 *8va* *cres. e accel.* *8va* *cres. e accel.* *cres. e accel.* *8va*

Ped. Ped. Ped.

She turns modestly aside and back to her right to spit out behind mound. In this position her eyes rest on WILLIE. She spits out.

She cranes a little farther back and down.  
Loud.

Louder.

Tender smile as she turns back front, lays down brush.

51

8<sup>va</sup>

(spits) *sfz* Hoo - oo! *f* Hoo - oo! *ff*

5 9

8<sup>va</sup> both hands

*mp* *rall. e dim*

3

5 5

15 16 15 16

*Cantabile; psuedo lamentoso; piu mosso* (♩ = 90)

examines tube, smile off-- looks for cap-- finds cap--

screws on cap--

lays down tube--

turns toward bag--

56

Poor Wil lie run-ning out - ah well can't be helped just one of those old things an - oth-er of those old things just can't be

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

8<sup>va</sup> both hands

5

6 6 6 6

rummages in bag--

Come sopra

*Ad.*

brings out small mirror,  
turns back front--

59

cured can - not be cured

8<sup>va</sup>

*mf*

15 16 15 16



71

*rummages* *brings out spectacles in case, turns back front--* *takes spectacles out of case--*

no zest for an-y thing no in-ter-est in life poor dear Wil - lie.

*8va* *mf* *mf* *f*

*Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.*

77

*lays down case--* *opens spectacles---* *looks for toothbrush--* *takes up toothbrush* *examines handle of brush--*

sleep - for-ev-er won-der-ful gift noth-ing to touch it in my op-pin-ion al-ways said so wished I had it

*8va* *mp* *mp* *gliss.* *8va*

*5* *5* *5* *5* *12*

*mp* *mp* *f* *f*

*Leo.* *Leo.*

84

*examines handle, reads--* *Subito piu quieto e tranquillo* *(poco meno mosso)* *lays down brush--* *Subito come sopra*

gen - u-ine... pure... what? , blind next

*mp* *8va both hands* *mp* *8va* *mf*

*mp* *rall. e dim.* *Leo.*



98 polishes-- polishes--

*mf* ho - ly light

*mf* bob up out of dark *8va* -----

*mp* *l.v.* *And.* (hold until next marking)

*p* *cres. e accel.* *mf* *mp*

100 polishes

*con forza*

Stops polishing, raises face to sky, pause,

*f* blaze of hel - lish light.

*mp* *f* *mp*

head back level, resumes polishing, stops polishing, cranes back to her right and down.

*Teneremente; quasi notturnale poco meno mosso*

Hoo oo!

*mp*

*mp* *rall. e dim.*

104

Tender smile as she turns back front and resumes polishing. Smile off.

stops polishing, lays down spectacles-- (during fermata)

folds handkerchief-- (during fermata)

*Quasi psuedo gioioso*

puts handkerchief back in bodice--

looks for spectacles--

*mp* Mar - vel - ous gift. wished I had it ah well can't com - plain no no

*mp* *rall. e dim.* *mp* *mf* *mp*

*mp* *rall. e dim.* *mp* *mf* *mp*

*And.* *And.*

107 *takes up spectacles-- piu ecitato* *holds up spectacles--* *looks through lens--* *looks though other lens--* *puts on spectacles--* *looks for toothbrush--*

mus - n't com - plain - so much to be thank - ful for *8va* no pain hard - ly an - y

109 *won - der - ful thing that* *mf* *takes up toothbrush--* *examines handle of brush--*

noth - ing like it slight head - ache some - times

111 *Subito come sopra* *examines handle, reads--* *looks closer--* *takes handkerchief from bodice-- Quasi psuedo gioioso*

guar - an - teed... gen - u - ine... pure... what? gen - u - ine pure... ah yes oc -

shakes out handkerchief-- starts wiping handle of brush, wiping, wiping mechanically--

115 *glissando* *cras.* *wiping* *wiping*

cas - ion - al mild mi - grane it comes then goes ah yes man - y mer - cies great mer - cies

*8va* *8va* *9* *8va both hands* *f* *8va* *12*

*mf* *f*

119 *head down, resumes wiping, stops wiping, head up, calmed, wiping eyes, folds handkerchief, puts it back in bodice--*

prayers per - haps not for naught first thing last thing

*head down, resumes wiping, stops wiping, head up, calmed, wiping eyes, folds handkerchief, puts it back in bodice--*

*examines handle of brush, reads--*  
*Poi piu quieto e tranquillo*

ful - ly guar - an - teed... gen - u - ine

*mp* *mp*

124 *leod.* *(During fermata:) Takes off spectacles, lays them and brush down, gazes before her.* *Calmo (meno mosso)* *(pause)*

pure gen - u - ine pure... Old things.

*8va both hands* *mp* *6* *5* *5* *5* *mp* *(pause)*

*rall e dim* *p* *mp*

*leod.*

128 (longer pause) poi piu intenso

Old eyes. On, Win nie.

*molto*

*rall. e dim.*

*Leo.* Come un notturno ma qualche volta violento *Leo.* *Leo.* *Leo. (hold)*

She casts about her, sees parasol, considers at length, takes it up and develops from sheath a handle of surprising length. Holding butt of parasol in right hand she cranes back and down to her right to hang over Willie.

133

Hoo - oo! Wil - lie! Won - der - ful gift. Wished I had it.

*mp* *f* *mp* *mp* *mp*

*8va* *5* *5* *5* *15* *15* *15*

*subito forte, violento* *rall.* *subito forte, violento*

*Leo.* *f* *mp* *rall.* *subito forte, violento*

She strikes down at him with beak of parasol. She strikes again. Head up, cheerfully:

The parasol slips from her grasp and falls behind the mound. It is immediately restored to her by Willie's invisible hand. Thank you dear. She transfers parasol to left hand, turns back front and examines right palm. Damp. Returns parasol to right hand, examines left palm.

137

Ah well, no worse. No bet - ter, no worse, no change no pain.

*mf* *mf* *mf* *mf* *mf* *mf*

*8va* *both hands* *8va* *8va*

*sfz* *mf* *mf* *mf* *mf* *mf*

*Leo.* *Leo.*

Come sopra

Cranes back to look down at Willie, holding parasol butt as before.

Spoken: Don't go off on me again now dear will you please, I may need you.

No hurry, no hurry, just don't curl up on me again.

Turns back front, lays down parasol, examines palms together, wipes them on grass.

141 *mp* *Leo.* *Leo.* *Leo.* *mp* *Leo.* *Leo.* *Leo.*

Perhaps a shade off color just the same. Turns to bag,

*rummages in it, Subito prestissimo; quasi frenetico poi morendo*  
*8<sup>va</sup>*

brings out revolver, holds it up, kisses it rapidly,  
*8<sup>va</sup> both hands*

146 *mf* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *f* *Leo.*

puts it back, rummages, *A tempo*  
*8<sup>va</sup>*

*poi ancora morendo*

153 *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.*

brings out almost empty bottle of red medicine, turns back front, looks for spectacles, puts them on,

reads label: *Largo* (♩ = 48)

Loss of spir - its *p*

lack of keen - ess

want of ap - pet - tite *p*

158 *rall. e dim* *Leo.* *Leo.* *Leo.* *p* *Leo.* *p* *rall. e dim.* *p* *rall. e dim.* *p* *8<sup>vb</sup>*

165

in - fants child - ren a - dults six lev - el ta - ble spoon - fuls dail - y

*rall. e dim.*

165

170 *head up, smile--* *smile off, head down, reads--* *looks closer...*

dail-y... be-fore and af-ter... meals... in-stan-tan-e-ous... im-prove-ment.

*subito f* *ff* *mp*

170

*Takes off spectacles, lays them down, holds up bottle at arms length to see level, unscrews cap.*

174

*rall. e dim.* *rall. e dim.* *rall. e dim.* *rall. e dim.*

*sfz* *sfz* *sfz* *sfz*

174



192

*lips--* *Lips.*

*8va*

oh some - thing last - ing woe.

*mp*

*mp* *acc. e cres.* *rall. e dim.* *mp* *acc. e cres.*

195

*Happy expression.* *Pause. Happy expression off. She pulls down spectacles and resumes lips.* *During fermata: Winnie finishes lips, inspects them in mirror held a little farther away.* *Winnie lays down lipstick and mirror, turns toward bag.*

Oh this is go-ing to be an-oth-er hap-py day!

*mf*

En-sig-n crim-som.

Pale flag.

*8va*

*mf* *acc. e cres.* *rall. e dim.*

198

*Winnie rummages in bag, Come sopra*

*8va*

*mf*

*Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.*

203

*brings out small ornate brimless hat with crumpled feather; turns back front,* *straightens hat, (Coordinated with gestures...)* *smooths feather,* *puts it on,* *takes up mirror,* *inspects hat,* *lays mirror down.*

*8va*

*mf* *sfz*

*17* *12*

*Leo.* *Leo.* *Leo.* *Leo.* *sfz*



219 *examines handle through glass. Come sopra*

*8va both hands*

*mp* Ful - ly guar - an - teed... *8va both hands* gen - u - ine pure... hog's

*mp* *rall. e dim.* *mp* *rall. e dim.*

*Leg.* *Leg.* *Leg.*

*During fermata: Pause. Winnie lays down glass and brush, takes off spectacles, lays them down, gazes front.*

222

*8va both hands*

*mp* se - tae. Hog's se - tae. *mf*

*Leg.* *Leg.*

*Winnie speaks:*  
 That's what I find so wonderful, that not a day goes by  
 --smile--to speak in the old style--smile off--hardly a day,  
 without some addition to one's knowledge however trifling,  
 the addition I mean, provided one takes the pains.  
 And if no further pains are possible, why then just close  
 the eyes--she does so--and wait for the day to come  
 --opens eyes--the happy day to come when flesh melts  
 at so many degrees and the night of the moon has so  
 many hundred hours.

*Gioioso ma quasi frenetico*  $\text{♩} = 60$  *Intermittent plucking at grass, head up and down, to animate the following.*

225 *8va*

*Leg. (hold)*

229 *8va*

*8va* *8va* *8va*

*Leg.*

232

Ah yes, if on - ly I could bear to be a-lone, - I mean prat - tle a-way with-out a soul to hear.

*mp*

*mp*

(lower notes optional tessitura) *leg.* *leg.*

235

Not that I flat - ter my - self you hear much, no Wil - lie, God for - bid. Days when per - haps you hear noth - ing.

*mf*

*mp*

*8va* *8va*

*leg.* *leg.* *leg.* *leg.*

238

But days too when you an - swer.

*8va* *8va*

*leg.* *leg.* *8va both hands*

241

*8va*

*12* *12* *43*

*leg.* *crescendo* *sfz*



255

*mf* That - is what en - ab - les me to go on, go on talk - ing that is. Where as if you were to die, to speak in the old style, or

*mp*

*smile--* *smile off--*

258

go a - way and leave me, then what would I do, what could I do, all day long, I mean be - tween the bell for wak - ing and the bell for sleep? -

261

Sim - ply gaze be - fore me with com - pressed lips?

*8va*

*mf*

263

*mf* Not an - oth - er word as long as I drew breath, noth - ing to break the sil - ence of this place. Savepos - sib - ly now and then, ev - er - y now and then, a sigh in - to my look - ing glass.

*mp*

266

Winnie laughs in-line with accompaniment. Ditto.

Or a brief ha ha ha gale of laugh - ter ha ha ha

269

Ditto.

should I hap - pen to see the old joke a - gain. ha ha ha

8<sup>va</sup> both hands

mf

271

Ah well what a joy in an - y case to hear you laugh a - gain,

f

mp

274

Wil - lie, I was con-vinced I nev - er would, you nev - er would. *8va*

*9*

*12* *12* *12*

*6*  
*16*

*6*  
*16*

*6*  
*16*

*Leg.*

276

*8va*

*45*

I sup-pose some peo-ple might think us a tri-ple ir-rev-er-ant, but I doubt it.

*mf*

*mp*

*mf*

*20* *32* *9*  
*16*

*20* *32* *9*  
*16*

*20* *32* *9*  
*16*

*mf*

*Leg.* *Leg.* *Leg.*

278

How can one bet - ter mag - ni - fy the al - might - y

*mf*

*mf*

*15* *15*

280

than by snig - ger - ing with him at his lit - tle jokes, par - tic - u - ar - i - ly the poor - er ones? I think you would back me up there, Wil - lie,

*f* (Misspelling intentional.) *mf*

*f* *mp*

*Leg.* *Leg.* *Leg.* *Leg.*

283

or were we per - haps di - ver - ted by two quite dif - fer - ent things.

*8va both hands*

*Leg.* *Leg.* *Leg.* *Leg.* *mf* *Leg. (hold)*

*45*

285

Oh well, what does it mat - ter, that is what I al - ways say, so long as one... you know...

*mf* *mp*

*rallantando* *Piu lento e tranquillo; quasi lontano (♩ = 48)*

*L.v.* *p* *L.v.* *p* *mp*

*5* *5*

*Leg.*

289

What is that won-der-ful line... laugh - ing wild... some-thing some-thing laugh-ing wild a-midst se - ver - est woe...

*mp* *8va* *poco rall.*

*rall. e dim.* *mp*

294

*Effemero; molto legato* (♩ = 64) *p* *5* *5* *5* *5* *5* *rallantando* *8va*

296

*8va* *mp* *lilting* *p* *5* *5* *5* *5*

Is grav - i - ty what it once was,

*molto rallantando e decrescendo* ..... *poi accelerando e crescendo*

298

Wil - lie? I fan - cy not. Yes, the feel-ing more and more that if I were not

*8va both hands* *p* *5* *5* *5* *5* *cres. e accel.* *mf*

*rall. e dim.*



307

yes, crack all a - round me and let me out.

*8va*

*p*

12 12 5 5 5 5 5

307

*p*

*8vb*

*rallantando*

*8va*

Don't-you e-ver have that feel-ing, Wil-lie, of be-ing sucked up?

*8va*

5 5 5

312

Don't you have to cling on some - times, Wil - lie?

*mp*

*rall. e dim*

5 5 5 5 5

314

*f* Wil - lie.

*8va* both hands

*accel. e cres.*

*rall. e dim.*

*molto rallantando e decrescendo* *during fermata: looks at parasol [or trombone]*

*8va*

*A tempo*

316

*mp*

*Lightly and flourishing* (♩ = 84)

*molto rall. e decres.*

30  
32

319

*takes up parasol [or trombone.]*

I sup - pose I might - yes, I sup - pose I might... hoist this thing now.

*mp* (lower notes optional tessitura)

*mp*

*p* *mp* *p* *mp* *p*

*Leg.*

320

One keeps put - ting off put - ting up

*22*

*Leg.*

*Leg.*

321

for fear of put - ting up to soon

322

and the day goes by quite by with-out one's hav - ing put up at all.

*mp*

9/16

8va both hands

324

8va

5

*Parasol now fully open. [Trombone functioning.] Turned to her right she twirls it idly this way and that.*

*Winnie speaks:*  
 \* Ah yes, so little to say, so little to do,  
 non rallantando; lo stesso tempo

\*Alignment of text only approximate.

and the fear so great, certain days, of finding oneself left with hours still to run, before the bell for sleep, and nothing more to say, nothing more to do, that the days go by, certain days go by, quite by, the bell goes,

327

*Red.*  
*rall. e dim.*  
*8<sup>va</sup>*  
*8<sup>va</sup>*  
*Turning front.*

330

*mp*  
*rall. e dim.*  
*9/16*  
*9/16*  
*9/16*

*She gazes front, holding parasol with right hand. [Plays trombone.]*

*Subito piu presto* (♩ = 78)

332

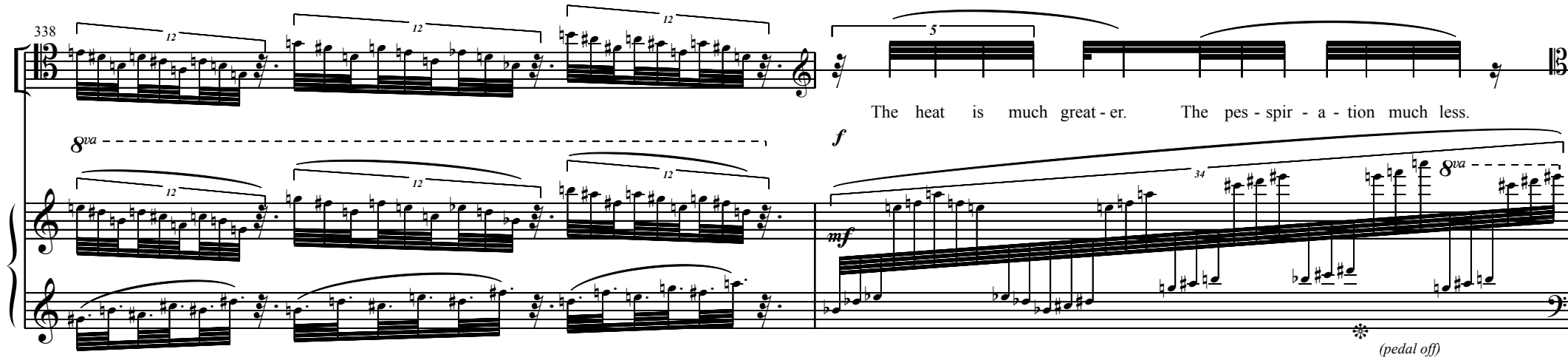
*f*  
*mf*  
*(senza pedale)*  
*Red. (hold)*

335

*f*  
*mp*  
*34*  
*8<sup>va</sup>*  
*8<sup>va</sup>*

\*Following three measures of piano part to be played only in the absence of trombone.

338



The heat is much great-er. The pes-spir-a-tion much less.

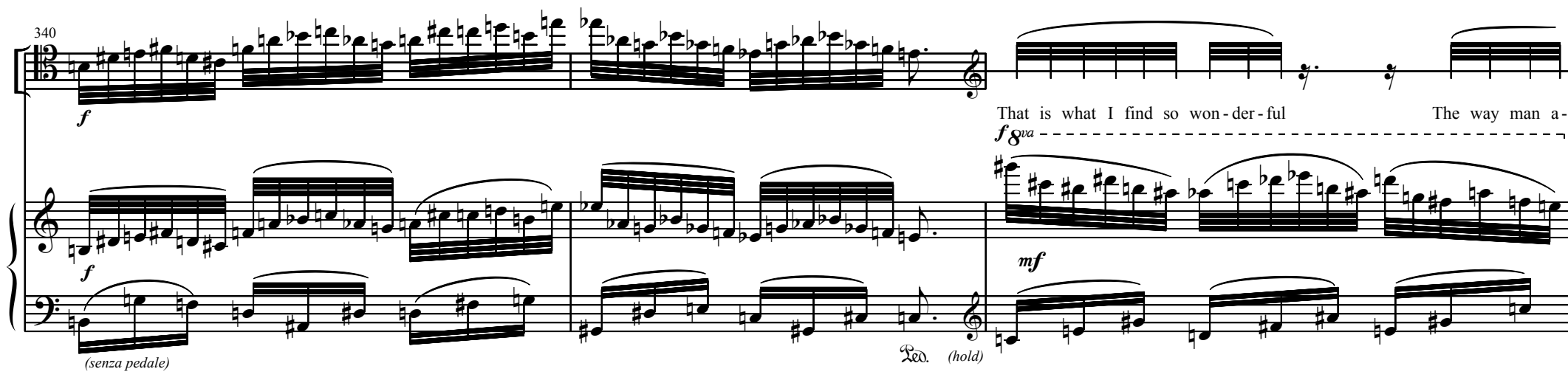
*f*

*mf*

*8va*

*(pedal off)*

340



That is what I find so won-der-ful The way man a-

*f*

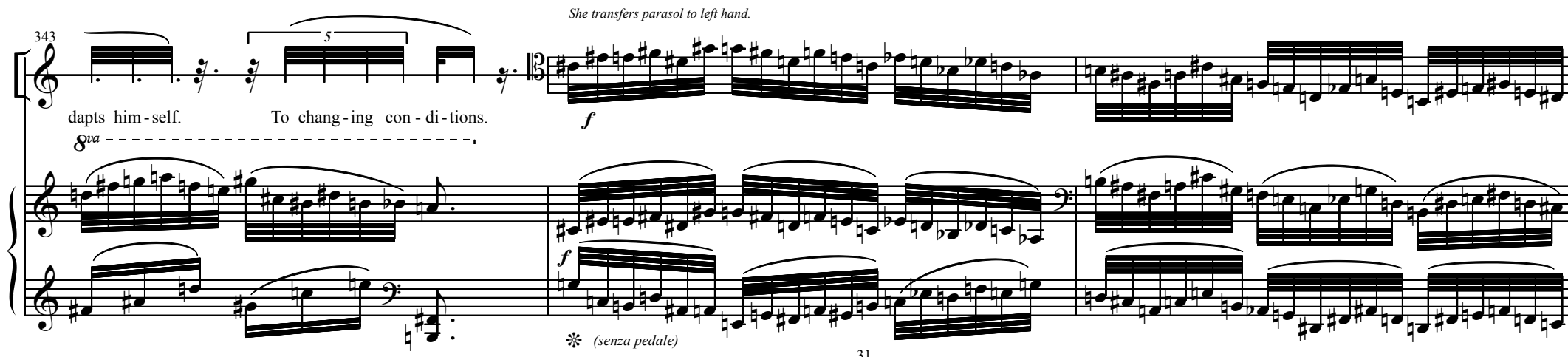
*f 8va*

*mf*

*(senza pedale)*

*Leg. (hold)*

343



daps him-self. To chang-ing con-di-tions.

*f*

*8va*

*(senza pedale)*

346

Hold - ing up wear - ies the arm.

*f*

*Leg. (hold)*

349

*f*

*8va*

*12*

352

That is a curious observation. I hope you heard that, Willie, I should be grieved to think you had not heard that.

*mf*

*f*

*8va*

*Leg.*

355

I am weary, holding it up, and I cannot put it down.

8va

34

8va

mf

f

357

I am worse off with it up than with it down, and I cannot put it down.

mf

33

33

359

f

f

f

Ped.

Ped.

Ped.

Ped.

Ped. (hold)

361 Reason says, Put it down, Winnie, it's not helping you, put the thing down and get on with something else.

8va

*mf*

*f*

*Led.*

*Led. (hold)*

364

8va

*f*

*Led.*

366

*8va both hands*

I can - not. I

*sf*

*mf*

*Led.*

*Led.*

368

can - not move. No, some-thing must hap-pen, in the world, take place, some change, I can-not, if I am to move a-gain.

*f*

*mf*

*Leg.* \* (senza pedale)

370

*sva* *f* Wil-lie. Help. For pi-ty's sake. No? You can't? *f*

*mf*

*Leg.* \* (senza pedale)

373

Well I don't blame you, it would ill be -

*f*

*mf*

*Leg.*

375

come me who can-not move to blame my Wil - lie be - cause he can - not speak. *f*

*péd.* *f* \* (senza pedale)

377

That-is what I find so wonder-ful,

*péd.* *péd.*

*Anche piu frenetico*

380

my two lamps, when one goes out the oth - er burns bright-er. *f*

*péd.*

383

8va

386

f

389

Winnie speaks:  
Oh yes, great mercies.

8va

392

*f*  
*Lento*

395

*Lento*

*Winnie laughs.*

398

*Lento*

*The parasol [trombone] goes on fire. Smoke, flames if feasible.*

*She sniffs, looks up, throws parasol to her right behind mound.*

[quickly places trombone back on mound], cranes back to watch it burning.

Come sopra; molto piu tranquillo (♩ = 60)

401

8va

*molto rall. e dim.*

*mp*

406

Ah earth you old ex-ting-uish - er. I pre-sume this has oc-curred be-

*mp*

410

fore, though I can-not re-call it. Can you Wil-lie? Can you re-call this hav-ing oc-curred be-fore?

*molto rallantando*

*rall. e dim.*

414 *Largo* (♩ = 48)

*mp* With the sun bla-zing so much fier-cer down, and hour-ly fier-cer is it not nat-ur-al that things should goon fire, nev-er known to do so, in this way, I mean - spon-tan-e-ous like?

*p*

414 *p* *rall. e dim.*

*8va* *8vb*

418 Shall I-my-self not melt per-haps in the end, or burn, oh I do not nec-es-sar-i-ly mean burst in-to flames, no, just lit-tle by lit-tle be charred to a black cin-der, all this

*p*

418 *p* *rall. e dim.*

*8va* *8vb* *ample gesture of arms*

422 vis-i-ble flesh. On the oth-er hand, did I e-ver know a temp-er-ate time? No. I speak of temp-er-ate times and tor-rid times, they are emp-ty words.

*sfz* *sfz* *sfz* *right hand sempre sforzando*

422 *p* *rall. e dim.*

*8va* *8vb*

426

It is no hot-ter to-day than yes-ter-day, it will be no hot-ter to-mor-row than to day, how could it, and so on back in-to the far past, for-ward in-to the far fu-ture.

8va

right hand sempre sforzando

426

Leo. (hold)

428

And should one day the earth co-ver my breasts, then I shall ne-ver have seen my breasts, no one have ev-er seen my breasts.

15ma

right hand sempre sforzando

8va

molto rallantando

Long pause, head down.

428

6/16

Finally turns, still bowed, to bag, brings out unidentifiable odds and ends, stuffs them back, fumbles deeper, brings out finally musical-box, winds it up, turns it on, listens for a moment holding it in both hands, huddled over it, turns back front, straightens up and listens

Come sopra (subito presto)

8va

431

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

436 to tune, holding box to breast with both hands. It plays the Waltz Duet "I love you so" from The Merry Widow. [Played on piano.] Gradually happy expression.

(Winds musical-box.)

*8va*

*non rallantando*

*Leg. Leg. Leg. Leg. Leg. Leg. Leg. (hold)*

443 She sways to rhythm. Imitating a musical-box (♩ = 54) both hands sempre 8va to double bar...

*pp*

452 running down to a stop...

Music stops. Brief burst of song without words--musical-box tune--from Willie. very hesitantly

*molto rall e dim*

*l.v.*

la la la la la

Increase of happy expression. She lays down box. Oh this will have been a happy day! She claps her hands. Again, Willie, again! Claps. Encore, Willie, please! Pause. Happy expression off. No? You won't do that for me?

461 Quasi cantabile; lo stesso tempo

*mf*

Well it is ver-y un-er-stand-ab-le ver-y un-der-stand-ab-le. One can-not sing just to please some one, how-e-ver much one loves them, no, song must

*mp*

*Leg. Leg. Leg.*

464 *rall. e dim.* ----- *a tempo*

come from the heart, that is what I al-ways say, pour out from the in - most like a thrush.

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

473 *sva* ----- *mf*

How of - ten I have said, in e - vil hours, sing now, Win - nie, sing your song, there is noth - ing else for it,

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

480 *rall. e dim.* -----

and did not. No, like the thrush, or the bird of dawn - ing, with no thought of ben - e - fit to one's self or an - y - one else.

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*



512 *mp* What now? What now, Wil - lie? *Long pause.* There is my stor - y of course, when all else fails. *Espressivo* (♩ = 54) **12/16** *8va* **18/16**

516 *p* *8va* A life. A long life. Be - gin - ing in the womb where life used to be - gin, *mf* *mp* *rall. e dim.* **12/16** *8vb* **18/16**

518 *7* *9* Mil-dred will have mem-or-ies, she will have mem-or-ies, of the womb, be-fore she dies, the moth-er's womb. **12/16** *8vb* **18/16**

520 *5* *7* *5* She is now four or five al-read-y and has re-cent-ly been gi-ven a big wax-en doll. Ful - ly clothed, com-plete out - fit. Shoes, socks, un - dies, com-plete set, *rall. e dim.* **12/16** *8vb* **18/16**

522

fril - ly frock, gloves. White mesh. A lit - tle white straw hat with chin e - las - tic.

*Leo.*

524

A lit - tle pic - ture book with led - gends in real print to go un - der her arm when she takes a walk. Chin - a blue eyes that op - en and shut. The

*mf*

*rall. e dim.*

*8va*

*8vb*

*Leo.*

*cantabile e rubato*

526

sun was not well up when Mil - lie rose, de - scend - ed the steep... slipped on her night - gown, de - scend - ed all a -

*mp*

*Leo.*

*8vb*

*Leo.*

528

lone the steep wood - en stairs, back - wards on all fours, though she'd been for - bid - den to do so, tip-toed down the sil - ent pas - sage en - tered the nur - ser - y

*8vb*  
*Leg.*

531

and be - gan to un - dress dol - ly. Crept un - der the ta - ble and be - gan to un - dress dol - ly. Scold - ing her... the while.

*mp*

*Leg.*

534

*8va both hands* - Sud - den - ly a mouse - Gent - ly, Win - nie!

*f* *sfz* *f* *f*

*Leg.* *8vb*  
*Leg.*

537 *Calling:*

subito molto quieto

Wil - lie! Wil - lie!

*mp* *mf*

541 *Ad. (long hold to pg. 52)* *She takes up trombone.*

8va

*L.v.*

*p* *rall. e dim.* *p* *poco*

The

548

Smile. Smile off. *L.v.* *Winnie vocalizess.*

day is now well ad-vanced. And yet it is per-haps a lit-tle soon for my song. ha ha ha ha ha ha ha ha Tosing to soon is fat-al, I al-ways find. ha ha ha ha ha ha ha ha

*mp* *mp* *mp* *mp*

(Left hand only in absense of instrument.) *mp*

553

ha ha ha On the oth-er hand it is pos-si-ble to leave it too late. ha ha ha ha ha ha ha bell goes for sleep and one has not sung. ha ha ha ha ha ha The

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

48

556

whole day has flown - flown by, quite by and no song of an - y class, kind, or de-scrip-tion. There is a prob-lem here.

*p*

Choking back song... (she vocalizes)

559

ah One can - not sing, just like that, ah no. ah It bub - bles up, for some un-known rea - son, the

*mf* *mp* *p* *gva* *5 accel. e cres.*

561

time is well chos - en, one chokes it back. ha ha ha ha ha ha One says, Now is the time, it is now or nev-er and one can-not. ha ha ha ha ha ha

*8va* -----

*mf* *mf* *mf*

*accel. e cres.*

563

Simp - ly can - not sing. ah Not a note. ah An - oth - er thing, Wil - lie, while we're on the sub - ject ah

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

*8va* -----

565

The sad - ness af - ter song. ah ah Have you run a-cross that, Wil-lie? ha ha ha ha ha ha In the course of your ex-

*8va* -----

567

per - i - ence? ah No? ha ha ha Sad - ness af - ter in - ti - mate sex - u - al in - ter - course one is fa - mil - i - ar with of

*8<sup>va</sup>*

569

course. ha ha ha ha ha ha You would con - cur with Ar - is - to - tle there, Wil - lie, I fan - cy. ah Yes, that one knows and

*8<sup>va</sup>* *15<sup>ma</sup>* *mf* *accel. e cres.* *mf*

571

is pre - pared to face. ah ha ha ha ha ha ha But af - ter song... ha ha ha ha ha ha It does not last of course. ha ha ha ha ha ha

*8va*

*mf*

573

That is what I find so won - der - ful. It wears a - way. It wears a - way.

*rallantando e decrescendo*

*15ma*

*mf*

*rall. e dim*

3

577

*Quieto e quasi lontano* 51  
(♩ = ca.48)

What are those won - der - ful lines?

*8va*

*p*

*rall. e dim.*

580  
Go for - get me why should some - thing o'er that some - thing shad - ow fling... go for - get me... why should - sor - row go for - get me nev - er hear me...

584  
sweet - ly smile... bright - ly sing (sigh)  
*gliss.*  
(With a sigh. One loses one's classics. Pause. Oh not all. Pause. A part. Pause. A part remains.)

That is what I find so won - der - ful a part re - mains of one's  
*mp*  
*pp*  
*p*  
*8va* (ca. 42)  
*8va*  
*5*  
*5*  
*Leg.*  
*Leg.*

589  
clas - sics, to help one through the day.  
*8va*  
*brillante*  
*mf*  
*18*  
*18*  
*8va*  
*8va*  
*Leg.*  
*Leg.*  
*hold*

591  
*mf*  
*mf*  
*18*  
*18*

593

*Subito piu forte e veloce; con paura* (♩. = ca. 72)

Suddenly a mouse ran up her thigh and Mildred, dropping dolly in her fright, began to scream-- Winnie gives a sudden piercing scream -- and

*Sud-den-ly* a mouse... *f*

595

screamed and screamed--Winnie screams twice--and screamed and screamed

and screamed and screamed till all came running, in their night attire, papa,

*15*  
*16*

597

mama, Bibby and...old Auntie, to see what was the matter... what on earth could possibly be the matter.

*Subito piu quieto e lento* (♩. = ca. 48)

*(suddenly only one note)*

Too late. *mp*

*gva both hands*

Too late. *mp*

*15*  
*16*

*sfz* *mp*

*Red.* — (hold to sign on page 65)

600

Wil-lie. *p*

Ah well, not long now, Win-nie, can't be long now, un-til the bell for sleep. *mp*

*8va*

*p rall. e dim*

*mp*

605

Then you may close your eyes, then you *must* close your eyes. and keep them closed.

*mp*

*8va*

*p rall. e dim*

*8va*

*She takes up trombone.*

610

*p*

*p*

*7.*

*7.*

*7.*

*7.*

*Leo.*

*Leo.*

*Leo.*

*Leo.*

614 *poco a poco piu intenso*

619 *mf* *rall e dim* *a niente*

*Last two measures sung through trombone. During last note trombone is removed from mouth.*

*Leo.* *Leo.* *Leo.* *Leo.* *Leo.*

*(Hold pedal until next sign on page 57.)*

625 *Molto quieto e lento* (♩ = ca. 42)

*I can do no more. Say no more. But I must say more. Prob-lem here. No, some-thing must move, in the world, I*

*mp* *poco rall.*

*8va* *8va*

629

can't an - y more. A Zeph - yr. A breath. What are those im - mort - al lines?

*8va*

*p*

632

It might be e - ter - nal dark. Black night with - out end. Just chance, I take it,

*mp*

635

hap - py chance. Oh yes, a - bound - ing mer - cies.

*Come sopra ma piu lento*

*8va both hands*

*And mp*

*rall*

*p*

639 *With lyrical nostalgia;  
ancora lento e quieto*

now? And now, Wil-lie? That day. The pink fizz. The flute glas-ses. The last guest gone. The

*mp*

8va -----

645

last bump-er with the bod-ies near-ly touch-ing. The look. What day? What look?

*pp*

8va -----

*rall. e dim*

*p*

*rit. (hold until end of work)*

649

I hear cries. Sing. Sing your old song Win-nie. Oh this is a hap-py day, this will have been an-oth-er hap-py day!

8va -----

8va -----

*Il piu quieto possibile*

653

Af-ter all.      So far.

*8va* -----

*rit.e dim* -----

*pp* ----- *p*

658

*8vb*

662

*cantabile* *Happy expression.*

Though I say not what I may not      Let you hear,      Yet the sway - ing dance is say - ing,

*mp*

*8va both hands* -----

*p*

666

Love me dear! Ev' - ry touch of fin - gers Tells me what I know, Says for you its true its true,

*8<sup>va</sup>* -----

*8<sup>va</sup> both hands* -----

670

You love me so, You love me so

*mp* *p*

*8<sup>va</sup> both hands* -----

*running down* -----  
*8<sup>va</sup> both hands*

*molto rall. e dim.*

676

You love me so!

*pp*

*8<sup>va</sup> both hands* -----

*p*

681 *p* *p* *p* *rall. e dim.*

8<sup>va</sup> -----

18

686 *p* *p* *rall. e dim.* *ff* *sfz* *sfz* *pp* *pp* *rall. e dim.* *a quasi niente*

Head suddenly up. Happy expression. *subito il piu forte possibile* (clusters) Happy expression off. *poi ancora piu quieto*

15

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