

(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 abrupt fall to stage level. Maximum of
simplicity and symmetry.

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.

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

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

(Beginning of non-instrumental version.)

Quieto ma con bravura (♩ = 54)

The musical score is written for piano and includes several performance instructions and markings:

- Tempo and Dynamics:** The piece begins with *Quieto ma con bravura* (♩ = 54) and *p* (piano). It later transitions to *giocoso e quasi frenetico* with *mf* (mezzo-forte) dynamics.
- Performance Instructions:**
 - "both hands 8va" (both hands octave) is indicated with a dashed line and arrow.
 - "8va" (octave) is indicated with a dashed line and arrow.
 - "cres. e accel." (crescendo and acceleration) is marked in the middle section.
 - "sfz" (sforzando) and "mf" (mezzo-forte) are used for dynamic contrast.
 - "long pause" is indicated with a double-headed arrow pointing left at the end of the score.
- Structural Markings:**
 - Measures 15, 15, 38, and 12 are bracketed across the top of the score.
 - Measure numbers 4, 8, and 12 are placed at the beginning of their respective systems.
 - Time signatures include 12/16, 9/16, and 12/16.
- Additional Notes:**
 - "Red hold" is written below the first few notes of the piano part.
 - A note at the bottom right says: "(Leave the score pages unbound. Slide to the left at the arrow symbols.)"

8va-----

41 *morendo poco a poco*

brings out flat tube of toothpaste,

8va-----

mp

l.v.

cres. e accel.

Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo.

turns back front, unscrews cap of tube, lays cap on ground, squeezes with difficulty small blob of paste on brush, holds tube in one hand and brushes with other

8va-----

48 *cres. e accel.*

cres. e accel.

mf

rall. e dim.

8va-----

Leo. Leo.

She cranes a little farther back and down.

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

examines tube, smile off *looks for cap--* *finds cap--* *screws on cap--*

52 *(spits)* *sfz* *f* *Hoo-oo!* *Hoo-oo!* *mf* *Poor Wil - lie run - ning out - ah well can't be helped just one of those old*

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

8va-----

Leo.

58 *lays down tube--* *turns toward bag--* *rummages in bag--* **Come sopra** *brings out small mirror, turns back front--*

things an - oth - er of those old things just can't be cured can - not be cured

mp *mf*

8va both hands

62 **Cantabile; psuedo lamentoso** (♩ = 90) *inspects her teeth in mirror--* *testing upper front teeth with thumb, indistinctly:* *pulling back upper lips to inspect gums, ditto--* *pulling back corner of mouth, other corner, ditto-- mouth open, ditto--*

ah yes poor dear Wil - lie - Good Lord! Good God! Ah - well no worse

f *mp* *mf* *f*

8va

Red *Red hold*

64 *abandons inspection, normal speech, lays down mirror, wipes fingers on grass,* *looks for toothbrush--* *takes up toothbrush, examines handle of toothbrush--*

no bet ter no worse no change no pain hard-ly an - y great thing that noth - ing like it.

f *mf*

8va both hands *8va* *8va* *12* *L.v.*

(lower notes optional tessitura)

84 examines handle, reads--
(poco meno mosso)

lays down brush--
Subito come sopra

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

mp *mp* *mf*

8va both hands

mp *rall. e dim* *8va*

6/16 *6/16* *15/16* *15/16*

Leg. *Leg.*

takes off spectacles--

lays down spectacles--

feels in bodice for handkerchief--

takes handkerchief--

shakes handkerchief--

ah well seen e - nough I sup - pose by now

mf

8va both hands

mp *mf* *sfz* *f* *sfz* *ff*

8va *13* *13* *12*

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

91 Subito quieto e quasi lontano

(Sprechstimme)

wipes one eye--

wipes the other--

looks for spectacles--

What are those won - der - ful lines? Woe woe is me to see what I see

mp *mp*

8va *5* *9*

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

95 *takes up spectacles--* *starts polishing spectacles, breathing on lenses--*

ah yes would - n't miss it or would I?

mp *mf*

8va *mp* *mp* *p* *cres. e accel.* *mf* *mp*

Red.

98 *polishes--* *polishes* *polishes--* *con forza* *Stops polishing, raises face to sky, pause,*

ho - ly light bob up out of dark *f* blaze of hel - lish light.

mf *mf* *f* *mp*

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

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

Red. *Red.* *Red.* *Red.*

101 *head back level, resumes polishing, stops polishing, cranes back to her right and down.* **Teneremente; quasi notturnale** *poco meno mosso* *Tender smile as she turns back from and resumes polishing. Smile off.* *stops polishing, lays down spectacles-- (during fermata)* *folds handkerchief-- (during fermata)* **Quasi psuedo gioioso**

Hoo oo! Mar-vel-ous gift wished I had it ah well

mp *mp* *mp* *mf*

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

mp *mp* *mp* *mf*

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

Red.

puts handkerchief in bodice-- looks for spectacles-- takes up spectacles-- holds up spectacles-- looks through lens-- looks through other lens-- puts on spectacles-- looks for toothbrush--

106 *mp* can't com-plain no no mus-n't com-plain - so much to be thank-ful for *mf* no pain hard - ly an - y

piu ecitato

gliss

8va

mf

8va

sfz

won-der-ful thing that *mf* noth - ing like it slight head-ache some-times

109 *mf* *f*

takes up toothbrush--

examines handle of brush--

8va both hands

sfz

f

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

111 *mp* guar - an - teed... gen - u - ine... pure... what? *mp* gen - u - ine pure... *mf* ah yes oc -

8va both hands

8va both hands

mp

rall. e dim.

mp

Leg.

shakes out handkerchief--

starts wiping handle of brush, wiping mechanically--

wiping

wiping

115

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

glissando *f* *8va*

stops wiping, fixed lost gaze, brokenly--

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

examines handle of brush, reads--

Poi piu quieto e tranquillo

119

prayers per-haps not for naught first thing last thing

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

mp *Rit.*

(During fermate:) Takes off spectacles, lays them and brush down, gazes before her.

Calmo (meno mosso)

(pause)

124

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

8va both hands *rall. e dim.* *p* *mp*

(pause)

128 (longer pause) poi piu intenso

Old eyes. On, Win - nie.

molto

rall. e dim.

Leo. 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.

Come un notturno ma qualche volta violento

133

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

mp *f* *mp* *mp*

8va

subito forte, violento

subito forte, violento

mp *rall.* *f*

Leo. Leo.

She strikes down at him with beak of parasol.

She strikes again.

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.

Come sopra

Head up, cheerfully:

137

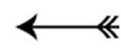
Ah well, no worse. No bet - ter, no worse, no change no pain.

mf *mf*

8va both hands

mf *mp*

Leo.



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 plams together, wipes them on grass.

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

142

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

Lea. *Lea.* *Lea.* *Lea.* *Lea.*

rummages in it, **Subito pressissimo;**

brings out revolver, holds it up, kisses it rapidly, **8va both hands**

puts it back, rummages, **A tempo**

147

mf *f* *f*

8va *quasi frenetico poi morendo* *8va*

Lea. *Lea.* *Lea.* *Lea.* *Lea.* *Lea.* *Lea.*

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

154

poi ancora morendo *rall. e dim.*

8va *Lea.* *Lea.* *Lea.* *Lea.* *Lea.* *Lea.*

reads lable, **Largo** (♩ = 48)

Loss of spir - its lack of keen - ess want of ap - pet - tite in - fants child - ren a - dults six lev - el

162

p *p* *rall. e dim.*

Lea.

168 *head up, smile--* *smile off, head down, reads--*

ta - ble spoon - fuls dail - y the old style! dail - y... be - fore and af - ter... meals...

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

in - stan - tan - e - ous... im - prove - ment.

176 *swigs off, head well back,* *tosses cap and bottle a-way in Willie's direction.* *Sound of breaking glass.* //

Ah that's bet - ter!

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-sign crim-som. Pale flag.

8va *8va* *8va*

accel. e cres. *rall. e dim.*

198 *Winnie rummages in bag.* *8va* *8va*

Come sopra

mf

Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo.

204 *straightens hat, (Coordinated with gestures...)* *smooths feather,* *puts it on, 8va* *takes up mirror, 17* *inspects hat, 17* *lays mirror down, 12* *Winnie rummages in bag. Ancora come sopra 8va*

sfz *mf*

Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo.

207 *During fermata: brings out magnifying glass, turns back front, looks for toothbrush.*

rall. e dim.

Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo. (hold)

Winnie takes up toothbrush and examines handle through glass.

Winnie looks closer, reads:

212 **Come sopra; quasi pressando**

Ful - ly guar-an - teed... *mp* gen - u - ine pure... Ful-ly guar-an-

8va both hands

mp

215

During fermata: Winnie lays down glass and brush. *mp* gen - u - ine pure

takes handkerchief from bodice, takes off, (Again coordinated with gestures.) and polishes spectacles,

8va both hands

mp

24/16

mf

Ped.

217

puts on spectacles, looks for glass, takes up, and polishes, lays down glass, looks for brush, takes up brush, and wipes handle, lays down brush, looks for brush, takes up brush and

8va

mf *mf* *mp* *mf* *sfz* *mp* *mf*

8va both hands

mf

12 *17* *17* *12*

Ped.

examines handle through glass.

219 Come sopra

Ful-ly guar-an - teed... gen - u - ine pure... hog's

8^{va} both hands

8^{va} both hands

8^{va} both hands

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

222

se-tae. Hog's se - tae.

8^{va} both hands

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 trif-
 ling, the addition I mean, provided one takes the pains.
 And if for some strange reason 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 (♩ = 60)

Intermittent plucking at grass, head up and down, to animate the following.

225

♩ (hold)

8va both hands

229 *8va-*

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

235

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

mf

8va-

238

But days too when you an - swer.

8va-

8va- -----

241 *mf* *sfz* *crescendo* 8va both hands

242 *mf* *mp*

So that I may say at all times, e-ven when you do not an-swer and per-haps hear noth-ing, some-thing of this is be-ing heard,

8va- -----

246 *mp*

I am not mere-ly talk-ing to my-self, that is in the wild-er-ness, a thing I could ne-ver bear to do for an -y lengthe of time.

8va- -----

250 *mf* 8va- -----

253

8va

mf That-is what en-ab-les me to go on,

mp

8va

8va

Reo. *Reo.* *Reo.*

256

go on talk-ing that is. Where as if you were to die, to speak in the old style, or smile-- smile off-- go a-way and leave me, then what would I do, what could I do, all day long, I

260

mean be - tween the bell for wak - ing and the bell for sleep? - Sim - ply gaze be - fore me with com-pressed lips?

262

8va

mf Not an-oth-er word as long as I drew breath, noth-ing to break the sil-ence of this place.

mp

Winnie laughs in-line with accompaniment.

265

Save pos-sib-ly now and then, ev-er-y now and then, a sigh in-to my look-ing glass.

Or a brief ha ha ha

268

Ditto. gale of laugh-ter ha ha ha *Ditto.* should I hap-pen to see the old joke a-gain. ha ha ha

8va *15ma* *12* *15ma* *12* *45* *8va both hands*

mf *sf*

271

f *mp*

273

Ah well what a joy in an - y case to hear you laugh a - gain, Wil - lie, I was con-vinced I nev - er would, you

f

275

nev - er would.

8va

12

12

12

45

6/16

6/16

6/16

30/32

30/32

30/32

277

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

mf

mp

mf

sfz

Leg.

Leg.

Leg.

Leg.

9/16

9/16

9/16

15/16

15/16

15/16

279

How can one bet - ter mag - ni - fy the al - mighty - y than by snig - ger - ing with him at his lit - tle jokes, par - tic - u - ar - i - ly the poor - er ones? (*Misspelling intentional.*)

mf

f

f

Leg.

9/16

9/16

9/16

11/32

11/32

11/32

282

mf I think you would back me up there, Wil-lie, or were we per-haps di-ver-ted by two quite dif-fer-ent things.

mp

mf *Leg. (hold)*

8va both hands

17 9 12

285

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

molto rall. e dim.

mp

rallantando

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

8va

l.v.

mp

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

mp

poco rall.

5

5

5

12

rall. e dim.

mp

Leg.

303

And that per - haps some - day the earth will yeild and let me go,

8^{va} both hands

mp

rall. e dim.

8^{va} both hands

306

the pull is so great, yes, crack all a - round me and let me out.

8^{va} both hands

p

8^{va}

309

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

rall. e dim.

8^{va}

8^{va}

312

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

Wil - lie.

f

mp

rall. e dim.

accl. e cres.

8va

8va both hands

A tempo

315

mp

rall. e dim.

molto rall. e decres.

8va

during fermata: looks at parasol [or instrument]

takes up parasol [or instrument.]

Lightly and flourishing (♩ = 84)

319

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

mp

mp

mp

11

22

Ad.

321

One keeps put - ting off put - ting up for fear of put - ting up to soon

Ped.

323

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

Ped.

326

all. *mp* *sva both hands* *sva* *sva* *sva*

ped. (hold) 12 12 12 12

(Winnie speaks:)

Ah yes, so little to say, so little to do, 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, certainly go by, quite by, the bell goes,

Lo stesso tempo; non rallantando

329

Ped.

rall. e dim.

333

and lit-tle or noth-ing said, lit-tle or noth-ing done. That-is the dan-ger. To be guard-ed a-gainst.

Turning front.

mp

rall. e dim.

9/16

*She gazes front, holding parasol with right hand. [Or plays instrument.]***Subito piu presto** (♩ = 78)

335

f

mf (Play the following three measures only if this soloist does not play an instrument.)

(senza pedale)

Ped. (hold)

346 *She transfers parasol to left hand.*

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

f

8va

f

* (senza pedale)

349

Hold-ing up wear-ies the arm.

f

mf

Leg. (hold)

353

That is a curious observation. I hope you heard that, Willie,

f

8va

mf

Leg.

356

I should be grieved to think you had not heard that.

She takes parasol in both hands.

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

Musical score for measures 356-358. The score is in 3/8 time and features a vocal line and a piano accompaniment. The piano part has a dense, tremolo-like texture in the right hand and a more rhythmic bass line. Dynamics include *f* and *mf*. Performance markings include *8va* and *Leo*.

359

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

Musical score for measures 359-360. The piano accompaniment continues with a similar tremolo texture. Dynamics include *f* and *mf*. Performance markings include *Leo* and *l.v.*

361

Musical score for measures 361-362. The piano accompaniment continues with a similar tremolo texture. Dynamics include *f*. Performance markings include *Leo* and a double bar line with arrows.

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

363

8va

mf

Ped.

6/16

366

f

8va

12

12

12

f

Ped. (hold)

369

8va both hands

45

sfz

mf

9

6

9

←

Ped.

Ped.

371

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*)

373

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

8va

mf

Leg. *Leg.* *Leg.* * (*senza pedale*)

376 *glissandi*

f

mf

Leg. *Leg.* *Leg.*

379

f

f

* (senza pedale)

382

That - is what I find so wonderful, my two lamps, when one goes out the oth - er burns brighter.

f

Ande piu frenetico

Leg.

Leg.

Leg.

36

385

388

8va

12

12

12

391

8va

f

12

12

12

Leo

394

Winnie speaks:
Oh yes, great mercies.

f

f

Leo

Leo

Leo

407 Come sopra; molto piu tranquillo (♩ = 60)

Ah earth you old ex-ting-uish-er.

mp

I pre-sume this has oc-curred be - 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.

Largo (♩ = 48)

With the sun bla-zing so much fier-cer down, and hour-ly fier-cer is it not nat-ur-al that things should go on fire, nev-er known to do so, in this way,

mp

p

rall. e dim.

420

I mean - spon-tan - e - ous like? 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 - le

424

be charred to a black cin - der, all this 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

sfz *rall. e dim.* *sfz* *right hand sempre sforzando*

428

empty words. 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

Quasi cantabile; lo stesso tempo

463
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?

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

mf

mp

Leo. Leo. Leo.

467
 come from the heart, that is what I al - ways say, pour out from the in - most like ——— a thrush.

rall. e dim.

a tempo

p

rall.

8va

Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo.

477
 How of - ten I have said, in e - vil hours, sing now, Win - nie, sing — your song, there is noth - ing else for it, and did not. No, like the thrush, ——— or the bird of

mf

rall.

mp

Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo.

487 *rall. e dim.*

dawn-ing, with no thought of ben - e - fit to one's self or an-y-one else. And now?

mf *8va*

rall. e dim.

p

And. *And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.*

498 *Molto quieto; lo stesso tempo*

During this section, Winnie slowly sinks into the mound, becoming embedded up to her neck. (For the instrumental version she sinks while she slips her arms and hands into a jacket and gloves that blend in as part of the mound.)

Strange feel-ing. Strange feel-ing that some-one is look-ing at me.

p *p*

And. (long hold until next sign)

503

I am clear, then dim, then gone, then dim a - gain, then clear a - gain, and so on, back and forth, in and out of some-one's eye.

mp *8va*

Strange? No, here all is strange. *mp* What now? What now, Wil-lie? *mp*

Long pause. *Espressivo* (♩ = 54) There is my stor - y of course, when all else fails.

520 A life. A long life. Be - gin - ing in the womb where life used to be - gin, 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. *mf*

522

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.

Leo.

525

fril-ly frock, gloves white mesh A lit-tle white straw hat with chin e-las-tic. A lit-tle pic-ture book with led-gends in real print to go un-der her arm when she takes a walk.

rall. e dim.

Leo.

528

Cantabile e rubato

Chin-a blue eyes that op-en and shut. The sun was not well up when Mil-lie rose, de-scend-ed the steep... slipped on her night-gown, de-scend-ed all a -

mf

mp

Leo.

531

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

534

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. Sud-den-ly a mouse -

mp *f* *sfz*

538

Gent - ly, Win - nie!

f *subito molto quieto* *p*

Ped. (long hold to next pedal marking)

541 *Calling.*

Wil- lie! Wil-lie!

mp *mf*

p *8va* *lv*

547 *Cantabile, come sopra*

The day is now well ad-vanced. And yet it is per-haps a lit-tle soon for my song.

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

553 *Winnie vocalises.*

ha ha ha ha ha ha ha To sing to soon is fat-al, I al-ways find. ha ha ha ha ha ha ha ha ha ha On the oth-er hand it is pos-si-ble to leave it too late. ha ha ha ha ha The

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

558

bell goes for sleep and one has not sung. *mp* ha ha ha ha ha ha The 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.

562

Choking back song...

ah *mf* One can-not sing, just like that, ah no. ah It bub-les up, for some un-known rea-son, the time is well chos-en, one chokes it back. ha ha ha ha ha ha One says, *mf*

565

Now is the time, it is now or nev-er and one can-not. *mf* ha ha ha ha ha ha Simp-ly can-not sing. *mp* ah Not a note. *mp* ah An-oth-er thing, Wil-lie, while we're on the sub-ject *mf* ah *mf*

568

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 - per - i - ence? ah No? ha ha ha

571

Sad-ness af - ter in - ti - mate sex - u - al in - ter-course one is fa - mil - i - ar with of course. ha ha ha ha ha ha You would con - cur with Ar - is - to - tle there, Wil - lie,

573

I fan - cy. ah Yes, that one knows and is pre - pared to face. ah ha ha ha ha ha ha

575 *rallantando e decrescendo*

But af - ter song... ha ha ha ha ha It does not last of course. ha ha ha ha ha That is what I find so won - der - ful. It wears a - way. It wears a - way.

Quieto e quasi lontano (♩ = ca.48)

579

What are those won - der - ful lines? Go for - get me why should something o'er that

584

some - thing shad - ow fling... go for - get me... why should - sor - row go for - get me nev - er hear me... 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.)

589 **Molto quieto e cantabile** (♩ = ca. 42)

That is what I find so won - der - ful a part re - mains of one's clas - sics, to help one through the day.

593 *8va- brillante*

mf *8va*

594 *mf* *8va*

595 *mf* *8va*

596

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

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

mf *8va*

21/16 *sfz* *8vb*

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

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

598

8vb

15/16

500

Subito piu quieto e lento (♩ = ca.48)

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

Too late.
mp

8va both hands

Too late.
mp

(suddenly only one note)

603

Wil-lie.
p

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

Then you may close your eyes,
mp

8va

p rall. e dim.

mp

609

She takes up trombone,

and plays.
Molto cantabile

then you *must* close your eyes.

and keep them closed.
p rall. e dim.

p

8va

631

Prob-lem here. No, some-thing must move, in the world, I can't an-y more. A Zeph-yr. A breath. What are those im-mort-al lines?

8va

p

635

mp It might be e-ter-nal dark. Black night with-out end. Just chance, I take it, hap - py chance. Oh yes, a-bound-ing mer-cies.

639

Come sopra ma piu lento **With lyrical nostalgia; ancora lento e quieto**

And now? *mp* And now, Wil-lie?

8va both hands

rall *p* *pp* *8va*

645

That day. The pink fizz. The flute glas-ses. The last guest gone. The last bump-er with the bod-ies near-ly touch-ing. The

mp

8^{va}

8^{va}

649

look. What day? What look? I hear cries. Sing.

rall. e dim.

p

8^{va}

8^{va}

ped. (hold until end of work)

654

Sing your old song Win-nie. Oh this is a hap-py day, this will have been an-oth-er hap-py day! Af-ter all. So far.

Il piu quieto possibile

8^{va}

8^{va}

rall. e dim.

pp

p

3

659

Happy expression.
Cantabile

664

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

mp

8va both hands

p

669

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

mp

8va

8va both hands

molto rall. e dim.

674

You love me so

p

running down—
8^{va} both hands—

You love me so!

pp

8^{va} both hands—

molto rall. e dim.

molto rall. e dim.

5

681

p

p

p

p

8^{va} both hands—

18

686

p *rall. e dim.*

p *rall. e dim.*

691

subito fortissimo!

(clusters, il piu forte possibile)

*Happy expression off.
poi ancora piu quieto*

ff

sfz

fffz

pp

rall. e dim.

a quasi niente

15