

(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)

both hands 8va - - - - -

giocoso e quasi frenetico

8va - - - - -

8va - - - - -

8va - - - - -

8va - - - - -

(Leave the score pages unbound. Slide to the left at the arrow symbols.)

long pause

11 *p* *8va* *cres. e accel.* 15 *p* 51 *8va* (both hands 8va)

Go directly to sign at bottom of page.

14 *mf* 35 *molto rall. e dim.* 4/8

Beginning of instrumental version.

Instrument is heard in darkness.

Quiet; like a fanfare, *lento* (♩ = 48)

Lighting begins to rise.

15 *p* *mp* *p*

The light rises. She straightens up, lays her hands flat on ground, throws back her head and gazes at zenith. (Instrumental version: she lays instrument down and follows directions of previous measure.) gazing at zenith

⌘

Morning Music (♩ = 66)

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

22 *mf* *8va* 18 *cres. e accel.* 3

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

27 *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.*

8va-----
 For Jes - sus Christ sake A - men.

mp *mp* *Lv.*

ped. (hold) *ped.*

cres. e accel.

30 *Low:* *Eyes open, hands unclasp, return to mound.* *She turns to bag, rummages in it without moving it from its place.*

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

mf *Quasi agitato*

8va-----

mf

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

34 *rummages again,*

8va----- *8va both hands.* *8va-----*

morendo poco a poco *subito a tempo e piu forte*

molto rall. e dim. *f*

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

8va-----

41 *morendo poco a poco*

brings out flat tube of toothpaste,

8va-----

molto rall. e dim.

mp

l.v.

cres. e accel.

Red. Red. Red. Red. Red. Red. Red. Red.

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

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

8va-----

48

cres. e accel.

cres. e accel.

mf

rall. e dim.

Red. Red.

She cranes a little farther back and down.

Loud.

Louder.

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

Cantabile; pseudo lamentoso

(♩. = 90)

examines tube, smile off

looks for cap--

finds cap--

screws on cap--

52

(spits) *sfz* *f* *ff*

Hoo - oo! Hoo-oo!

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

mf *mf* *mp*

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

Red.

58 *lays down tube--* *turns toward bag--* *rummages in bag--* *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

Come sopra

62 *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, mouth open, ditto--* *other corner, ditto--*

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

f *mf* *f*

8va

mp *mf* *f*

8vb *ped.* *ped.*

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.*

ped. *ped.* *ped.*

(lower notes optional tessitura)

examines handle, reads--
Subito piu quieto e tranquillo
(poco meno mosso)

lays down brush, turns toward bag--

rummages in bag--
Subito prestissimo, quasi agitato

67

pure *mf* what? *sfz* what? *mf* ah *mf* yes poor Wil - lie

gliss.

p *8va* *mf* *8va*

Leod. *Leod.* *Leod.* *Leod.*

rall. e dim.

takes spectacles out of case--

71

rummages no zest *mf* brings out spectacles in case, turns back front-- for an - y thing *mf* no in - ter - est in life poor dear Wil - lie. *f* lays down case--

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

Leod. *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.*

mp

open spectacles--

looks for toothbrush--

takes up toothbrush--

examines handle of brush--

78

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

gliss.

mp *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va*

Leod. *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.*

f

84 examines handle, reads-- (poco meno mosso) lays down brush-- Subito come sopra 7

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

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

mp *rall. e dim.*

Leg. *Leg.*

89 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* *mf* *8va both hands* *mf* *sfz* *f* *sfz* *ff*

mp *8vb* *Leg.* *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 *8va* *mp* *mp* *rall. e dim.* *rall. e dim.*

pp *mp*

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

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

mp *mf*

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

Red. *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* *f* *mp*

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

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*

mp *mp* *mp* *mf*

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

Red. *Red.* *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

mp *mf* *sfz*

8va *8va*

12 13

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

sfz *f*

8va both hands

43 12 5

takes up toothbrush-- examines handle of brush--

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

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

mp *mf*

8va both hands *8va both hands*

rall. e dim.

mp

Red. *Red.*

shakes out handkerchief--

starts wiping handle of brush, wiping mechanically--

wiping

wiping

115 *glissando* *f* *8va*

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

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-teed... gen - u - ine

mp

(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.

mp

8va both hands

rall. e dim. *p*

128 (longer pause) poi piu intenso

Old eyes. On, Win - nie.

molto

rall. e dim.

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.*

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* *mp*

8va both hands



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

Leod.

mp

acc. e cres.

rall. e dim.

6/16

rummages in it, Subito prestissimo;

brings out revolver, holds it up, kisses it rapidly, 8^{va} both hands

puts it back, rummages, A tempo 8^{va}

147

mf

f

quasi frenetico poi morendo

Leod.

6/16

(8^{va})

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

154

f

rall. e dim.

poi ancora morendo

Leod.

9/16

reads lable, Largo (♩ = 48)

Loss of spir-its p

lack of keen-ess

want of ap-pet-tite p

in-fants

child-ren

a - dults

six lev-el

162

p

rall. e dim.

Leod.

9/16

head up, smile--

smile off, head down, reads--

168

ta - ble spoon - fuls dail - y

the old style!

dail - y...

be - fore and af - ter... meals...

looks closer..

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

172

in - stan - tan - e - ous...

im - prove - ment.

(8va)

rall. e dim.

rall. e dim.

swigs off, head well back,

tosses cap and bottle away in Willie's direction.

Sound of breaking glass.

176

Ah that's bet - ter!

(8va both hands)

mf

8va sfz

rall. e dim.

rall. e dim.

6/16

6/16

Turns to bag, rummages in it,

brings out lipstick,

turns back front, examines lipstick. Looks for spectacles.
Ancora come sopra

Puts on spectacles, looks for mirror: Takes up mirror, starts doing lips.

Subito quieto e quasi lontano
(poco meno mosso)

Lips.

lips--

Happy expression.

Pause. Happy expression off. She pulls down spectacles and resumes lips.

During fermata: Winne finishes lips, inspects them in mirror held a little farther away.

Winnie lays down lipstick and mirror, turns toward bag.

195

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

En-sign crim-som.

Pale flag.

8va

6/16

6/16

6/16

acc. e cres.

rall. e dim.

Winnie rummages in bag.

brings out small ornate brimless hat with crumpled feather, turns back front,

198

Come sopra

mf

8va

6/16

6/16

9/16

9/16

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

straightens hat, (Coordinated with gestures...)

smooths feather,

puts it on,

takes up mirror,

inspects hat,

lays mirror down.

Winnie rummages in bag. Ancora come sopra

204

8va

sfz

6/16

6/16

6/16

mf

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

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

207

rall. e dim.

6/16

6/16

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... *mp*

Ful - ly guar - an -

8va both hands

mp

8va

8va both hands

mp

Leg.

215

teed... *mp*

gen - u - ine pure

8va both hands

8va

8va

mp

Leg.

24/16

6

12

dim.

Leg.

During fermata: Winnie lays down glass and brush.

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

and polishes spectacles,

217

teed... *mf*

gen - u - ine pure *mf*

8va

8va both hands

8va

mf

mf

mp

sfz

mp

mf

Leg.

12

17

17

12

Leg.

Leg.

Leg.

Leg.

Leg.

12

16

16

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,

puts handkerchief back in bodice, (and during fermata) looks for glass, looks for brush, takes up brush and

examines handle through glass.

219 **Come sopra**

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

mp

8va both hands

mp *rall. e dim.*

mp *rall. e dim.*

mp *rall. e dim.*

ped. *ped.* *ped.*

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

222

se-tae. Hog's se - tae.

mf

8va both hands

mp

ped. *l.v.*

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 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

mp

8va

ped. (hold)

8va both hands

229 *8va*

230 231 *Ped.*

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

233 234 *Ped.*

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*

236 237 *Ped.*

238

But days too when you an - swer.

8va

239 240 *Ped.*

8va

8va both hands

Musical score for measures 241-242. The system includes a vocal line and a piano accompaniment. The piano part features complex rhythmic patterns with triplets and sixteenth notes. A *crescendo* hairpin is present in the piano part, leading to a *sfz* (sforzando) dynamic marking at the end of the system.

Musical score for measures 242-245. This system includes a vocal line with lyrics: "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,". The piano accompaniment features a *mp* (mezzo-piano) dynamic marking and includes a *ped.* (pedal) section with a *ped.* (hold) instruction.

Musical score for measures 246-249. The vocal line contains the lyrics: "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." The piano accompaniment includes a *mp* dynamic marking and a *ped. (hold)* instruction.

Musical score for measures 250-253. The system includes a vocal line and a piano accompaniment. The piano part features a *mf* (mezzo-forte) dynamic marking and includes a *ped.* (pedal) section.

20²⁵³

8va

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

mp

ped.

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

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

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

271

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

275

nev - er would.

8va

12 *12* *12* *45*

6/16 *6/16* *6/16* *3/2*

30 32 30 32

Leg.

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.*

9/16 *9/16* *9/16* *9/16*

15 16 15 16

279

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

15/16 *9/16* *9/16*

11 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. *8va* both hands

mp

mf
Leg. (hold)

Leg. Leg. Leg. Leg. Leg. Leg. Leg. Leg.

16 17 9 16

285

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

rallantando
molto rall. e dim.

8va

mp

Leg.

l.v. l.v. l.v.

molto rall. e dim.

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

mp

poco rall.

5 8va 8va 12

rall. e dim.

mp

Leg.

← →

Effemero; molto legato (♩ = 64)

303

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

mp

8va both hands

rall. e dim.

mp

8va both hands

5 5 5 12 12 9

306

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

8va both hands

8va

p

12 12 12 5 5

309

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

rall. e dim.

8va

5 5 5 5 5 5

312

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

mp *rall. e dim.* *f* *accél. e cres.*

8va both hands

315

mp *rall. e dim.* *A tempo* *mp* *molto rall. e decres.*

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*

ped.

321

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

Ped. Ped. Ped.

323

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

Ped. 6 Ped. 6 ←

326

all. *mp* *8va both hands* *8va* *8va*

parasol now fully open. [Instrument functioning.] Turned to her right she twirls it idly this way and that.

Ped. (hold)

(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, certainys go by, quite by, the bell goes,

Lo stesso tempo; non rallantando

329

8va

rall. e dim.

Ped.

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)

338 *f* I used to per-spire free - ly. Now hard - ly at all. *f*

mp *8va* *34*

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

8va *12* *12* *12* *mf* *34* *8va*

* (pedal off)

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

8va *mf* *f* *ped. (hold)*

(senza pedale)

She transfers parasol to left hand.

346

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

f

8va

f

* (senza pedale)

349

Hold-ing up wear-ies the arm.

f

mf

ped. (hold)

353

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

f

8va

mf

ped. *ped.* *ped.*

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 356-360. The system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting at measure 357. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *f* and *mf*. A *8va* marking is present above the right-hand piano part. The word *Ped.* is written below the left-hand piano part.

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 system includes a vocal line and a piano accompaniment. The vocal line has a rest in measure 359, followed by a melodic phrase in measure 360. The piano accompaniment continues with complex textures. Dynamics include *f* and *mf*. A *l.v.* marking is present below the left-hand piano part.

361

Musical score for measures 361-362. The system includes a vocal line and a piano accompaniment. The vocal line has a rest in measure 361, followed by a melodic phrase in measure 362. The piano accompaniment features complex textures. Dynamics include *f*. A double-headed arrow is present in the right-hand piano part.

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.

Ped.

6/16

6/16

6/16

366

f

f

Ped. (hold)

8va

12

12

12

6/16

9/16

6/16

9/16

6/16

9/16

369

8va both hands

f

I can - not. I

mf

sfz

45

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

f

mf

8va

Leg. * (senza pedale)

376 Well I don't blame you, it would ill be - come me who can-not move to blame my Wil - lie be - cause he can - not speak.

glissandi

f

mf

Leg.

379

f

f

* (senza pedale)

382

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

f

Ande piu frenetico

Red.

36

385

388

8va

12

12

12

391

8va

12

12

12

f

Red.

394

Winnie speaks:
Oh yes, great mercies.

8va

12

12

12

f

f

Red.

Red.

Red.

397 *12* *12* *12*

Ped. Ped. Ped.

400 *Winnie laughs.* *The parasol [or instrument] goes on fire. Smoke, flames if feasible.*

Ped. Ped. Ped.

403 *She sniffs, looks up, throws parasol to her right behind mound.* *[quickly places trombone back on mound] cranes back to watch it burning.*

8va

molto rall. e dim.

5 *5*

Ped.

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

Ah earth you old ex-ting- quish- 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

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.

During fermata; Long pause before head down. Finally turns, still bowed, to bag, brings out unidentifiable odds and ends, stuffs 39

431

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.

right hand sempre sforzando
15^{ma}

molto rallantando

Come sopra (subito presto)

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 to tune, holding box to breast with both hands. It plays the Waltz

435

Duet "I love you so" from The Merry Widow. [Played on piano.] Gradually happy expression.

She winds musical-box.

She ways to rhythm.

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

non rallantando

pp

441

Music stops. Brief burst of song without words--musical-box tune--from Willie [i.e. the pianist] running down to a stop-- very hesitantly

la la la la la

molto rall. e dim

l.v.

452

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?*

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

Lead.

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

Lead.

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

Lead.

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 *gva*

rall. e dim.

p

3

3

rall. e dim.

498

Molto quieto; lo stesso tempo

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

p *p*

ped. (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 *gva*

42

508

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

mp *mp*

8va

rall. e dim.

Long pause.

516

There is my stor - y of course, when all else fails.

Espressivo (♩ = 54)

7 *5*

12/16 *18/16* *12/16*

8va

pp *p*

5 *5* *5*

8vb

Ped. *Ped.* *Ped.*

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

mp *rall. e dim.*

5 *7* *9*

12/16 *18/16* *12/16*

8vb

Ped.(hold)

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.

Ped.

525

fril-ly frock, gloveWhite meshA 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.

8va

8vb

Ped.

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

Ped.

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 -

538
 Gent - ly, Win - nie!

541 *Calling.*

Wil - lie! *mp* Wil - lie! *mf*

8va *lv*

p

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 ha The

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

mp *mp* *mf*

558 *mp* bell goes for sleep and one has not sung, 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.

Choking back song...
562 *mf* ah 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 One says, *mf*

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

47

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,

8va

8va

15^{ma}

mf

573

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

(15^{ma})

8va

8va

mf

mf

accel. e cres.

575 *rallantando e decrescendo*

But af - ter song... ha ha ha ha ha It does not last of course. ha 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 some - thing 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)

(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.

8^{va} *brillante*

593 *mf*

596

Sud-den-ly a mouse...

f

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

8^{va}

mf

sfz

8^{vb} *Led.*

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

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

598

8^{vb}

500

Subito piu quieto e lento $\text{♩} = \text{ca.48}$

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*

sfz
ped. (hold pedal until next sign)

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*

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

609

then you *must* close your eyes.

She takes up trombone,

and keep them closed. *p rall. e dim.*

and plays.
Molto cantabile

p *8va* *p* *ped.*

615

620

poco a poco piu intenso **mf** *rall. e dim.*

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

a niente

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

I can do no more. Say no more. But I must say more.

mp

poco rall.

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

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.

mp

5

639

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

And now? And now, Wil-lie?

mp

8va both hands

rall. *p* *pp*

645

mp

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

8va

649

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

rall. e dim.

p

8va

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.

8va

Il piu quieto possibile

rall. e dim.

pp *p*

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 both hands

molto rall. e dim.

674

You love me so

p

running down

8va both hands

You love me so!

pp

8va both hands

molto rall. e dim.

molto rall. e dim.

5

681

p

p

p

p

8va

8va both hands

8va

18

686

p

rall. e dim.

p

rall. e dim.

691

subito fortissimo!

ff

sfz

sffz

sfz

sffz

Happy expression off.

poi ancora piu quieto

pp

rall. e dim.

a quasi niente

15