

# Words and Music

(a setting of the radio play by Samuel Beckett for actor, baritone, and piano)

William Osborne

Small orchestra softly tuning up [stylized in piano]

Florishing (♩ = 120)

Musical score for 'Florishing' in 6/8 time, tempo 120. The score is written for piano with a treble and bass clef. It features a series of repeated rhythmic patterns in the right hand, marked with *mf* and *sfz*. The left hand provides a steady accompaniment. The piece concludes with a *Ped.* (pedal) marking and a final chord.

Fuga; Allegro (♩ = 120)

(rattled off; sempre staccato)

Musical score for 'Fuga; Allegro' in 3/8 time, tempo 120. The score is written for piano with a treble and bass clef. It features a series of repeated rhythmic patterns in the right hand, marked with *mp*. The left hand provides a steady accompaniment. The piece concludes with a *Ped.* (pedal) marking and a final chord.

Words

Musical score for 'Words' in 3/8 time. The score is written for piano with a treble and bass clef. It features a series of repeated rhythmic patterns in the right hand, marked with *sempre simile*. The left hand provides a steady accompaniment. The piece concludes with a *Ped.* (pedal) marking and a final chord.

Louder

Musical score for 'Words' continuation in 3/8 time. The score is written for piano with a treble and bass clef. It features a series of repeated rhythmic patterns in the right hand, marked with *f*. The left hand provides a steady accompaniment. The piece concludes with a *Ped.* (pedal) marking and a final chord.

Please!

*mf*

Please!

*f*

How much longer pent up her in the dark? With you! Theme..theme..sloth.

*Rattled off, low*

*molto ritmico*

Sloth is of all the pas-sions the most pow-er-ful pas-sion and in-deed no pas-sion is more po-er-ful than the pas-sion of sloth, this is the mode in which the mind is most af-fect-ed and in deed—

*(non rallentando)*

*Subito come sopra*

*Loud, imploring:*

*As before:*

Please!  
*mf*

The  
*mf*

*Come sopra*

34 *mp* mode in which the mind is most af - fect - ed and in - deed in no mode is the mind more af - fect - ted than in this, by pas - sion we are to uno - der - stand a movel-ment of the soul pur -

37 su - ing or flee - ing real or im - ag - ined plea - sure or pain, plea - sure or pain real or i - mag - ined plea - sure or pain, of all these move - ments and who can num - ber them of all these move - ments and they are leg - ion

41 sloth is the most ur - gent and in - deed by no move - ment is the soul more urged than by this by this by this to and from by no move - ment the soul more urged than by this to and...From. List - en! At last!

*mf*

*Distant sound of rapidly shuffling carpet slippers (during fermata):*

Words and Music

4 Croak: *shuffling louder:*  
 47 *Sempre stacatto*

*mp* *sempre simile*

57 **Croak**

Joe. Bob. My com-forts! Be friends! Bob. Joe. Be Friends! I am late, for-give.

*mf* *humble:* *as before:*

57 **Words**

Hsst! My Lord. My Lord.

*sfz* *mp* *Un poco appassionato*

*mp* *mp*

8vb Led. \* 8vb Led. \*

68 The face. On the stairs. For-gives. Joe. Bob. For - give. In the tow-er. The face. Theme to-night... Theme to-night... love Love. My club. Joe. Love. Love.

*Thump of club on ground.*

9/32

68 My Lord.

*mp*

*mp*

8vb Led. \* 8vb Led. \* 8vb Led. \* Led. \*

Orotund:

Subito come sopra

Clears throat.

78

Love is of all the pas-sions the most pow-er-ful pas-sion and in-deed no pas-sion is more pow-er-ful than the pas-sion of love. This is the mode in which the mind is most strong-ly af-fect-ed and in-

*mp*

*mp*

Rendering sigh. Thump of club.

83

deed is in mode is the mind more strong-ly af-fect-ed than in this. By pas-sion we are to un-der-stand a move-ment of the mind pur - su-ing or flee-ing real or i-mag-ined plea-sure or pain.

ah—

anguished:

Oh!

Clears throat.

as before:

87

— Of all... Of all these move-ments and who can num-ber them and they are le-gion sloth is the LOVE is the most ur-gent and in-deed by no man-ner of move-ment is the soul more urged than by this,

*mf*

Words and Music

6

92 **Croak** Violent thumps of club.

*Rap of music on stand. Soft music worthy of foregoing, great expression, with audible groans and protestations -- "No! "Please!" etc. from Words.*

Bob. Bob. Love.

to and... From.

*mf*

*Red. 8vb* \* *Red.* \* *Red. 8vb* \* *Red.* \* *Red. 8vb* \*

99 **Croak** anguished:

*just audible protestations from Words (cont. to double bar)*  
*Humoresque; subito semplice e secco (♩=72)*

Oh! (Thump.) Loud-er!

*mf*

*15ma both hands*

*mf*

*Red. 8vb* \* *Red. 8vb* \* *Red. 8vb* \* \*

108

My comforts! Joe sweet.

*mf*

**Croak**

As before:

(graons)  
*mp*

116

116

A - rise then and go now the man - i - fest un - an - swer - ab - le to wit this love what is this love that more than all the curs - ed dead - ly or an - y oth - er of its great mov - ers so moves the soul and

116

(piano part to double bar optional)

Clears throat. Prosaic.

A - las!

120

soul what is this soul that more than by any - y of its great mov - ers is by love so moved? Love \_\_\_ of \_\_\_ wo - man I mean, if that's \_\_\_ what my lord means.

120

8<sup>vb</sup> 8<sup>vb</sup>

**Subito semplice and secco** (♩ = ca. 72)

imploring:

Very rhetorical:

With sudden gravity:

125

What? I love the word? Is soul the word? Do we mean love, when we say love? Soul, when we say soul? Do we? Or don't we?

125

15<sup>ma</sup> both hands

125

(piano part to double bar optional)

Oh! Bob dear. Bob!



160

*Violent thump.*

*f*

Musical notation for the first system, including bass and piano parts with triplets and a dynamic marking.

to a man... hud - dled o'er the in - gle wait - ing for the hag to put the pan in the bed... Comes in the ash - es.

Musical notation for the second system, including piano and bass parts.

**Words: Imploring:**

168

No!

Musical notation for the third system, including piano and bass parts with triplets.

*Cantabile*

**Words**

175

Musical notation for the fourth system, including bass and piano parts with triplets.

Age is when to a man Hud - dled o'er the in - gle Shiv - ering for the hag To put the pan in bed

Musical notation for the fifth system, including piano and bass parts with a 'detached' marking.

*detached*

182

And bring the tod - dy. She \_\_\_\_\_ comes in \_\_\_\_\_ the ash - es Who \_\_\_\_\_ loved \_\_\_\_\_ could not be won Or \_\_\_\_\_ won not love Or some oth - er trou - ble

*subito piu legato e cantabile*

189

Comes in the ash - es Like in that old light The face in the ash - es That old star - light On the earth a - gain.

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.*

*murmuring*

197 **Croak**

The face. The face. The face. The face.

*p*

*Cantabile e molto rubato (♩ = ca. 48)*



Groans:

*mp*

235 is there not my Lord... Now and then the rye swayed by a light wind casts and with-draws its shad-ow. Leav-ing a-side the fea-tures or lin-a-ments

groans:

**Subito forte e grandioso**

Irrepressible burst of spreading and subsiding music with vain rotations-- "Peace!" "No!" "Please!" etc. --from Words.

239 prop-er — match-less sev-er-al-ly and in their or-den-ance...



267

No giving no words      No sense no need...      Through the scum      Down a lit-tle way      To whence one glimpse

Shuffling slippers  
with halts. They  
die away. Long pause.

273

Of that well-head.      My Lord! My Lord!      Bob. Bob!      Mu-sic Mu - sic

*shocked:*      *Brief rude retort.*      *Words: Imploring:*

*mf*      *subito f*

283

**Words**

*imploring:*      A - gain. A - gain.

*8va both hands*

*mp*      *sfz*      *sfz*      *sfz*      *sfz*      *mp*      *molto rall. e dim.*      *mp*

8va both hands

288

*pp*

*rall. e dim.*

*motlo accelerando e crescendo*

*p*

*molto accel. e cres.*

295 Words

Deep sigh.

8va

*f*

*mf*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*l.v.*

*poco rallantando*