

# Ohio Impromptu

(A setting of the play by Samuel Beckett for tenor, actor, and piano.)

William Osborne



L = Listener.

R = Reader.

As alike in appearance as possible.

Light on table mid stage. Rest of stage in darkness.

Plain white deal table, say 8'x4'.

Two plain armless white deal chairs.

L seated at table facing front towards end of long side audience right.

Bowed head propped on right hand. Face hidden. Left hand on table.

Long black coat. Long white hair.

R seated at table in profile center of short side audience right.

Bowed head propped on right hand. Left hand on table. Book on table

Before him open at last pages. Long black coat. Long white hair.

Black wide-brimmed hat at center of table.



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Lento; crescendo poco a poco (♩ = ca. 48)

Fade up. Ten seconds.

The musical score is presented in three systems. The first system (measures 1-7) features a piano accompaniment with three staves. The top staff is in bass clef with a 9/16 time signature, marked *pp*. The middle staff is also in bass clef with a 9/16 time signature, marked *pp*. The bottom staff is in bass clef with a 9/16 time signature, marked *8va*. The second system (measures 8-12) continues the piano accompaniment. The top staff is in bass clef with a 9/16 time signature, marked *8*. The middle staff is in bass clef with a 9/16 time signature, marked *8*. The bottom staff is in bass clef with a 9/16 time signature, marked *8*. The third system (measures 13-17) includes a tenor part in the top staff, which is in treble clef with a 6/16 time signature, marked *13*. The piano accompaniment continues in the bottom two staves, both in bass clef with a 6/16 time signature, marked *13* and *8va*.

19 *R turns page.*

19 *ff*

19 *f*

19 *f*

8va

24 *Sempre fluente;*

24 *ff*

24 *ff*

24 *mp molto legato*

24 *ff*

24 *sffz*

8va

30 *lo stesso tempo* (♩ = ca. 108)

*R reading:*

Lit - tle is left to tell.

30 *mp*

35 *L knocks with left hand on table.*

*R reads.*

In a last Lit tle is left to

*mp*

*mp sempre lo stesso*

35 *mf*

35 *mp*

35 *mp sempre lo stesso*

41 *mf* tell. In a last at-tempt

41 *mp*

47 to obtain relief he moved from where they had been so long to-gether to a sing-le room

47

52 on the far bank. From its sin-gle win-dow he could see the down-stream ex-trem-i-ty of the Isle of Swans.

52

57

62

Re - lief he had hoped would flow from un -

67

fam - mil - iar i - ty. Un - fa - mil - iar room. Un - fa -

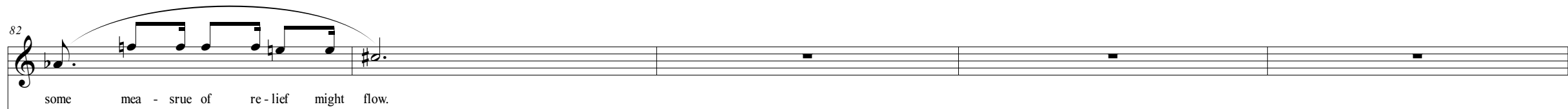
72

mil - iar scene. Out to where no - thing ev - er shared.

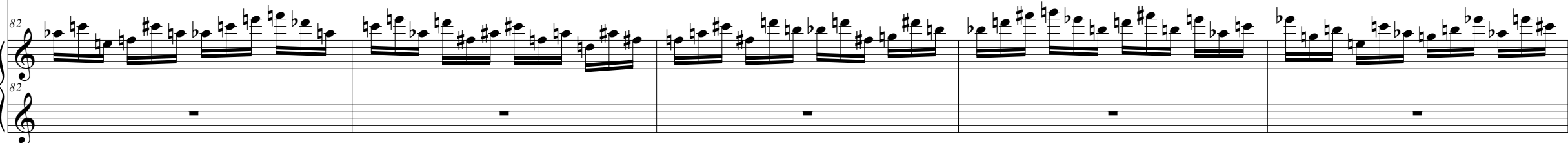
77

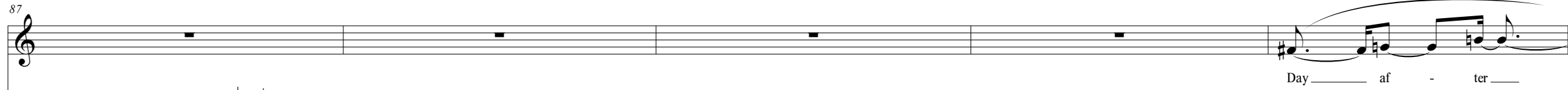
Back to where no - thing ev - er shared. From this he had once half hoped



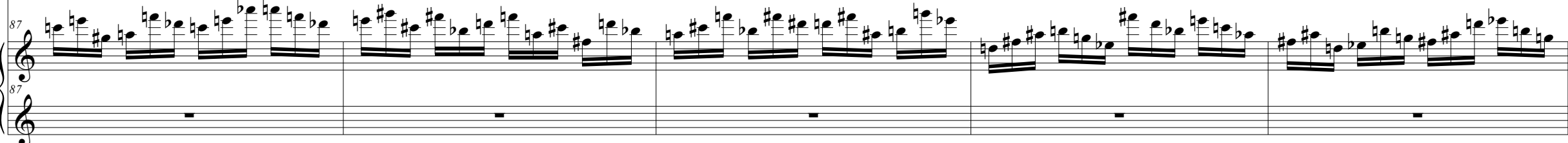
82 

some mea - sru of re - lief might flow.

82 

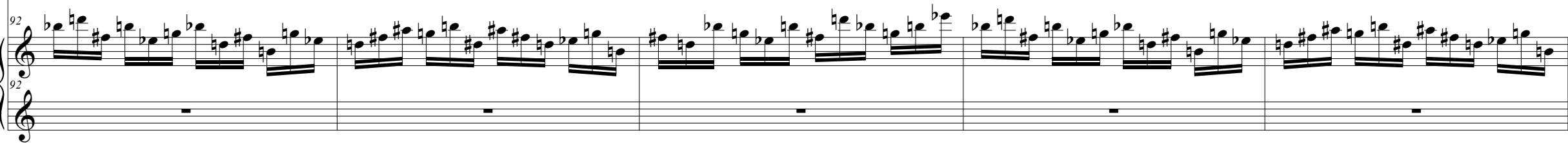
87 

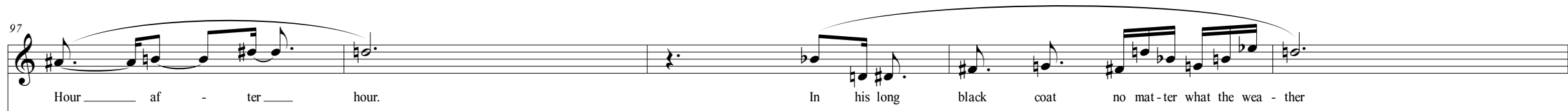
Day \_\_\_\_\_ af - ter \_\_\_\_\_

87 

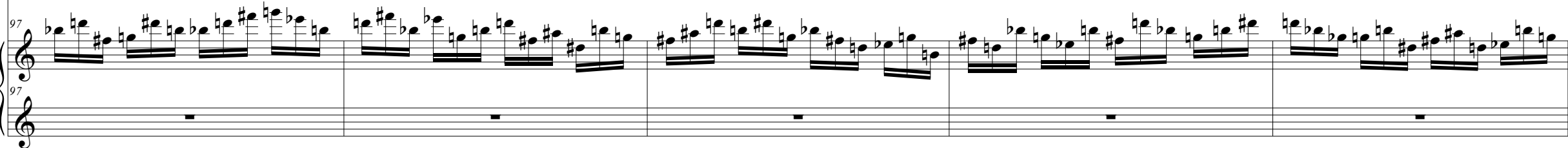
92 

day he could be seen slo - ly pac - ing the is - let.

92 

97 

Hour \_\_\_\_\_ af - ter \_\_\_\_\_ hour. In his long black coat no mat - ter what the wea - ther

97 

102 and old world Lat - tin Quar - ter hat. At the tip he would al - *mp*

107 ways pause \_\_\_\_\_ to dwell on the re - ced - ing stream. How in joy-ous ed-dies *mp*

112 its two arms con - flowed and flowed u - nit - ed on. \_\_\_\_\_ Then turn and his slow steps re - trace. \_\_\_\_\_

117 *mp*

122

*mf*

In his dreams \_\_\_\_\_ Then turn and his slow steps re - trace.

*mp* *mp*

128

*mf*

**Più cantabile ma non più lento**

In his dreams he had been warned

*mp* *mp*

136

a - gainst this change. Seen the dear face and heard the un - spok - en words, \_\_\_\_\_ Stay where we were so long a - lone to - geth - er, my shade will com - fort

145

145

you. *mf* Could he not...

145 *mp* *rall. e dim*

151

151 *mf*

Seen the dear face and heard the un - spok - en words, Stay where we were so long a - lone to - geth - er, my shade will com - fort you.

160

160

Could he not now turn back? Ac - know - lege his er - ror and re - turn to where they

165

were once so long a - long to - geth - er. A - lone to - geth - er

**Come sopra**

171

so much shared. No. \_\_\_\_\_ What he had done a - lone could not be un - done. Noth - ing he had ev - er done a - lone could ev -

*mf*

171

177

er be un - done. By him a - lone.

177

183

183

*8va*

Come sopra

189

189

*mp*

12/16

196

In this ex - trem - i - ty his old

*f*

196

*mp*

*l.v.*

*8va*

201

ter - ror of night laid hold on him a - gain. Af - ter so long a lapse that as if ne - ver been.

*Pause. Looks closer.*

201

206

Yes, af - ter so long a lapse that as if nev - er been.

206

*mp*

211

Now with re - doub - led force the fear - ful sym - tons de - scribed at length page for - ty

216

par - a - graph four. *Starts to turn back pages. Checked by L's hand.* **Subito come sopra** White nights now a - gain his por - tion.

*Fortissimo* **mp** **ffz** *Reo.* **mp**

221

As when his heart was young. No sleep no brav - ing sleep till dawn

*rall., pausa, poi a tempo*

226

of day.

226 **9/16**

Lento (♩ = ca. 48)

Subito come sopra

232 *molto crescendo* *mp*

237 *mp*

237 *mp* *mf* *p*

Lit - tle is left to tell. One night... Lit - tle is left to

243 *p*

tell. One night as he sat trem-bling head in hands from head to foot a man ap - peared to him and said, I have ben sent by



248 *3* *3* and here he named the dear name, to com - fort you. Then draw - ing a worn vol - ume from the pock - et of his long black coat he sat and read till

248 *6* *5* *3*

255 dawn. Then dis - ap - peared with - out a word. (♩ = ♩)

255 *5* *p*

263 *mp* Some time la - ter he ap - peared a - gain at the same hour with the same vol - ume *8va*

263 *p* *8vb* *8vb* *6* *6*

269  $(\text{♩} = \text{♩})$

and this time with-out pre-am-ble sat and read it through a - gain the long night through. Then dis - ap -

269

274  $(\text{♩} = \text{♩})$

peard with - out a word. So from time to time un - her - ald - ed he

274

284  $(\text{♩} = \text{♩})$

would ap - pear to read the sad tale though a - gain. And the long night a - way

284

288 (♩ = ♩.)

Then dis - ap - eared with - out a word.

**Più animato**

296 (♩ = ♩.)

With nev - er a word — ex - changed they grew to be — as one.

*p*

302

Till the night came at last when hav - ing closed the book and dawn at hand he did not dis - ap - pear but sat on with - out a word.

312 *mf* Fin - al - ly he said, *subito p* I have had a word from... *mp* and here he named the dear name... that I shall not come a - gain. I saw the dear face and heard the un - spok - en

320 words, No need to go to him a - gain, e - ven were it in your pow - er. *Come sopra*

326 *mp* So the sad... I saw the dear face and heard the un - spok - en words,

*mf*

Come sopra

332 No need to go to him again, e - ven were it in your pow - er. So the sad tale a last time

332 *mp*

339 told they sat on as though turned to stone.

339 *mp*

344 Through the sin - gle win - dow dawn shed no light. From the street no sound of re - a -

344 *mp*

349

wak - en - ing. Or was it that bur - ied in

349

349

Sospeso; quasi lontano; meno mosso (♩ = ca. 54)

354

who knows what thoughts they paid no heed? To light of day

*rall. e decres.* *p* *8va*

354

354

*rall. e decres.* *pp*

359

To sound of re - a - wak - en - ing. What thoughts who knows. Thoughts, no, no thoughts. Pro - founds of mind.

*8va* *5*

359

359

*8va* *5*

*8va* *5*

363 *7*  
 Bur-ied in who knows what pro-founds of mind. Of mind - - *8va* - - lessl - - ness. With-er no light can reach. No sound.

363 *5* *8va* *5* *8va* *5* *8va* *5*

367 So sat on as though turned to stone. The sad tale a last time told. 9/16

367 *5* *8va* *5* *8va* *5* *8va* *5* *p*

370 R makes to close book.  
 Noth-ing is left to tell. *p* 18/16

370 *5* *8va* *5* *8va* *5* *8va* *5* *p* *mp* *p*

377

*mp*

*8va*

Noth-ing is left to tell.

*p*

*mp*

*8va*

*R closes book.*

384

*mp*

*8va*

*Simultaneously they lower their right hands to table, raise their heads and look at each other, unblinking. Expressionless.*

*Fade out.*

389

*p*

*molto rall. e dim.*

*l.v.*