

# Ohio Impromptu

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

William Osborne

Blank

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.

Blank

# Ohio Impromptu

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

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

Fade up. Ten seconds.

Pno.

pp

pp

8va

8

8

8

8va

13

13

13

8va

19 *ff* *f* *f*

*R turns page.*

8<sup>va</sup>

24 *ff* *ff* *mp* *molto legato* *sffz*

*Sempre fluente;*

8<sup>va</sup>

30 *lo stesso tempo* (♩ = ca. 108) *R reading:* *mp*

Lit - tle is left to tell.

35 *mf* *R reads.* *mp* *mp* *sempre lo stesso*

*L knocks with left hand on table.*

In a last - - - - - Lit - tle is left to

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

47 to ob - tain re - lief he moved from where they had been so long to-gether to a sing-le room

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.

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*

123

*mf*

*mp*

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

129

*mf*

**Più cantabile ma non più lento**

*mp*

In his dreams he had been warned

137

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

12<sup>146</sup>

146

*mf*

you. Could he not...

*mp*

*rall. e dim.*

3

152

152

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.

5 3 5 3

5 3

3

3 3 3 3

161

161

161

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

166

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

*mp*

**Come sopra**

172

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*

*mp*

178

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

184

*8va*

Come sopra

190 3

190 3

12/16

*mp*

12/16

197

197

*mp*

*f*

*l.v.*

*8va*

In this ex - trem - i - ty his old

202

202

Pause. Looks closer.

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

207

207

207

*mp*

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

212

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

217

par - a - graph four.

White nights now a - gain his por - tion.

*Subito come sopra*

*Fortissimo*

*mp*

*mp*

*ff*

*sffz*

*Red.*

*8vb*

*Starts to turn back pages. Checked by L's hand.*

*turns page*

*rall., pausa, poi a tempo*

222

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

*8vb*

227

of day.

9/16

9/16

9/16

Lento (♩ = ca. 48)

Subito come sopra

233

233

233

*molto crescendo*

*molto crescendo*

8va

12/16

*mp*

238

238

238

*mf*

**Meno mosso e più quieto**

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

*mp*

*mp*

3

5

*p*

244

244

244

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

3

3

3

3

6

6

8va

*p*

*mp*



249 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

256 dawn. Then dis - ap - peared with - out a word.

264 Some time la - ter he ap - peared a - gain at the same hour with the same vol - ume

*mp* *p* *8va*

270 *(♩ = ♩)*

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

275 *(♩ = ♩)*

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

*mp*

285 *(♩ = ♩)*

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

*8va*

289 (♩ = ♩.)

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

**Più animato**

297 (♩ = ♩.)

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

*p*

303

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.

313 *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

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

*mf*

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

333 *mf* **Come sopra**

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

*mp*

340

told they sat on as though turned to stone.

345

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

350

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

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

355

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

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

360

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

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

364

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

8va

7

5

5

8va

368

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

8va

5

5

9/16

9/16

*p*

371

Noth-ing is left to tell.

*p*

8va

8va

5

*p*

*mp*

*p*

8va

5

*R makes to close book.*

378

*mp*

*R closes book.*

378

*8va*

Notth-ing is left to tell.

*p*

*mp*

5

5

5

385

*mp*

385

*8va*

385

5

5

5

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

*Fade out.*

*8va*

390

*p*

5

*molto rall. e dim.*

5

*l.v.*