

HAMM

A theater piece for Violin and Piano
from Samuel Beckett's "Endgame"

William Osborne

Performance Notes

1. The work should be performed theatrically and from memory.
2. The rhythmically notated text should be accurately followed but with a natural and sometimes quasi-musical quality. Texts enclosed within a box should be spoken freely.
3. Stage directions are always enclosed in parentheses.
4. Every note is preceded by an accidental except for repeated notes and patterns.

HAMM

A theater piece for Violin and Piano
from Samuel Beckett's "End Game"

William Osborne

(Bare interior.)
(Grey light.)
(Centre, in an armchair on castors, covered with an old sheet? Hamm.
Motionless, front right, his eyes fixed on Hamm, the pianist. He goes to Hamm removes the sheet covering him, folds it over his arm. In a dressing-gown, a stiff toque on his head, a large blood-stained handkerchief over his face, a whistle hanging from his neck, a rug over his knees, thick socks on his feet, Hamm seems to be asleep. Pianist looks him over. Brief laugh. He goes to piano, plays. Hamm stirs.)

Violento e ritmico (♩ = ca. 76)

Piano

cadente (♩ = ♩)

8va both hands

8va

5 1/2

f *molto rall. a atm.*

(He yawns under the handkerchief.)

Meno mosso e molto più quieto (♩ = ca. 76-88)

14 *mp*

15 *ca. legare allo stesso tempo*

16 *pp*

17 *poco s/z*

(He removes the handkerchief from his face. Very red face. Black glasses.)

(He holds the handkerchief spread out before him.)

(He takes off his glasses, wipes his eyes, his face, the glasses, puts them on again, folds the handkerchief and puts it neatly in the breast-pocket of his dressing-gown.)

Quasi Fantastico

Me-the yawns)-to play.
f sfz

Old stancher!
mf

ancora cadente
meno mosso (f=ca. 48)

Musical score for the first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef. The score includes various performance markings such as *sfz*, *mf*, *rit.*, *dim.*, and *rit. e dim.*. There are also dynamic markings like *f* and *sfz*. The piano part features complex chordal textures and arpeggiated figures.

(He clears his throat, joins the tips of his fingers.)

Rubato e declamato (f=ca. 48)

(clears throat) Can
mf

there be miser — y

of-the yawns)-tier —

than nine? No doubt. Formerly. But how? My

Father? My mother?

My

Musical score for the second system. The vocal line continues with lyrics. The piano accompaniment includes detailed performance markings such as *mf*, *mp*, *rit.*, *dim.*, and *rit. e dim.*. There are also dynamic markings like *f* and *sfz*. The piano part features complex chordal textures and arpeggiated figures.

