

Bobok

SCENE I

A writer, fairly drunk, walks about
a cemetery with a bottle of liquor in his hand

Andrey Komanetsky

$\text{♩} = 66$

Fl.

Cl.

Vn.

C.

Pn.

7

12/8

mf

mp

2

12/8

12/8

12/8

12/8

12/8

mf

12/8

12/8

12/8

12/8

11

11

2

mf

mf

mf

mf

mf

p

mf

16

16

mf

mf

p

mf

mf

mf

v

mf

mf

mf

mf

mf

mf

21

3

Musical score for page 3, measures 21-25. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measure 21 starts with 5/8 time, then changes to 6/8, 5/8, 9/8, and 9/8. Measure 22 starts with 5/8, then changes to 6/8, 5/8, 13/8, and 13/8. Measure 23 starts with 5/8, then changes to 6/8, 5/8, 9/8, and 9/8. Measure 24 starts with 5/8, then changes to 6/8, 5/8, 9/8, and 9/8. Measure 25 starts with 5/8, then changes to 6/8, 5/8, 9/8, and 9/8.

26

Musical score for page 3, measures 26-30. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measure 26 starts with 5/8 time, then changes to 6/8, 5/8, 9/8, and 9/8. Measure 27 starts with 5/8, then changes to 6/8, 5/8, 9/8, and 9/8. Measure 28 starts with 5/8, then changes to 6/8, 5/8, 9/8, and 9/8. Measure 29 starts with 5/8, then changes to 6/8, 5/8, 9/8, and 9/8. Measure 30 starts with 5/8, then changes to 6/8, 5/8, 9/8, and 9/8.

31

Writer

4

W. *mp*

It was just yes-ter-day — Se-myon — Ar-da-lyo-no-vich

mockingly, with unpleasant high voice

36

W. *f*
said to me: "I - van, will you e - ver be so - ber?" *hiccup* *mf*
A strange de -

40

5

loud whispering in a grumbling manner

W. mand. I don't re - sent it, I am a ti - mid man. But they've

44

The writer drinks from his bottle

W. ma-naged to make a mad-man out of me.

47

6

6

50

W.

An

54

mf

W.
ar - tist hap-pened to paint my por - trait: "Af - ter all." he says,

hiccup

nasal voice

p *mf*

pizz. *mf*

mp

mp

secco

55

f

nasal voice

p *mf*

"you're__ a man of let-ters." I let him do it, and__ he ex -

fp

+ pizz. *mf*

mf

f

60

W. *hi - bi- ted it. I — read: "Go — and see this face—*

63

W. *mor - bid, on — the verge of in - sa - ni - ty,"*

65

W. *mf* *f* *mf* *f*

All right, but how can one say it so blunt-ly in print?

frul. *fp* *f*

arcò sul pont. *fp* *arcò sul pont.* *fp* *f*

tr *2* *3*

69

W. *f hiccup* *Oh...* *In print* *e - very-thing*

mf *p*

ord. *p*

pizz. *mp*

p

72

W. *mf* ought to be no - ble with i - deals. Put it in - di -

mp

75

W. *f* rect-ly, that's what style is for. But no. He does not care to

mf

p *f* *p* *f*

mf *p* *f* *p*

mf *pizz.* *f* *p*

arco *pizz.* *f* *arco* *p*

mf *pizz.* *f*

78

2

W. be in - di - rect.

9
8

81

W. Now - a - days hu - mor and fine

p
mf
p
p
mf
p
mf
arco
mf
mf

84

mf

W. style — are dis - ap - pea - ring and a - buse is

This system contains six staves of musical notation. The top staff is bass clef, followed by three staves in treble clef, then a staff in bass clef, and finally another staff in treble clef at the bottom. The vocal line enters in the first measure with the lyrics "style — are dis - ap - pea - ring and a - buse is". Subsequent measures show various melodic patterns with dynamic markings such as *mf*, *p*, and *mf*.

87

f

ta - king the place of wit. I wrote a

This system contains six staves of musical notation. The top staff is bass clef, followed by three staves in treble clef, then a staff in bass clef, and finally another staff in treble clef at the bottom. The vocal line enters in the first measure with the lyrics "ta - king the place of wit. I wrote a". Subsequent measures show melodic patterns with dynamic markings such as *f*, *mf*, *mp*, and *mf*. The word "secco" is written at the bottom of the page.

90

W. no - vel: it was not pub - lished. I wrote a

93

W. co - lumn: it was re - jec - ted. There was no

97

meno mosso

W. salt in them, I was told. What sort of salt do you want? At-tic salt?

102

*a tempo**mf hiccup*

W. Oh... Ex-cuse me!

106

W. *p < mf*

Last year ma - ny peo-ple a - mong us were

110

W. *ff*

put down as _____ mad.

110

W. *ff*

put down as _____ mad.

ad lib.

113 mockingly and irritating

*f*W. 

"Given such an original talent..."

And that's how it turned out toward the very end...



Musical score for system 113:

- Two staves of music.
- Top staff: Treble clef, one sharp key signature, 12/8 time signature. Notes are sustained with fermatas.
- Bottom staff: Bass clef, one sharp key signature, 12/8 time signature. Notes are sustained with fermatas.
- Dynamic markings: *f*, *fp*.

115

W. 

However it should have been foreseen long ago."

Well!!!

f


Musical score for system 115:

- Two staves of music.
- Top staff: Treble clef, one sharp key signature, 12/8 time signature. Notes are sustained with fermatas.
- Bottom staff: Bass clef, one sharp key signature, 12/8 time signature. Notes are sustained with fermatas.
- Dynamic markings: *f*, *ff*, *f*, *secco*.

118

W.

f

And

pizz.

ord. ♩.

fp

121

W.

ff

back _____ they came wi - ser than e - ver.

f

pizz.

f *pizz.*

f

v.

W.

They know how to drive people mad,

W.

but they have not made any one

arco

arco

W. wi - ser. The wi - sest of all

W. is he who will at least once a month call him - self a fool-

151

20

W.

f

a fa - cul - ty un - heard _____ of now - a - days!

156

W.

mf

For - mer - ly a fool _____ knew at least once _____ a

163 *f*

W. year, that he was a fool, but now- no fear!

169

W. And they have so mud - dled things

176

W. up that you can't tell a fool from a wise man. They've

poco rit.

f acted in absolute drunkish manner

W. - - - - - || : - - - - -

However, what the hell! Why all this fuss about my own mind?

Grumbling and grumbling. Even my maid-servant is fed up with me.

Yesterday a friend dropped in: "Your style is changing," he said, "it's choppy.

You chop and chop - you interpolate a clause, and then another interpolated clause within it,

and then you add still something else in parenthesis, and you chop even more."

My friend is right. Something strange is happening to me. My character is changing, and my head aches. I begin to see and hear strange things; as though someone beside me goes: "Bobok, bobok, bobok!"

The writer walks around different
tombstones and reads inscriptions

192 $\text{♩} = 66$

W. *f*

But where am I?
Ce-me-te-ry? Some place!

196

W.

202

W.

W.

207

W.

Count Kli-ne-vich... — Hm... Le - be - zyat-ni-kov...

W.

211

mf

W. That must be the court coun - cil - lor that I knew. What an un - plea - sant fel - low.

215

p

W. "Here rests the bo - dy of Ma - jor- Ge - ne - ral Per-voy e - dov..."

219

27

W. *Re - pose, o dear — re - mains, — un - til the joy - ous — morn."*

224

W. *I think I will sit down and be - come en-grossed — in — ap - pro-pri-ate*

The writer sits down on the tomb stone
that is positioned on the left side of the
stage; the lights gradually fade out.

227

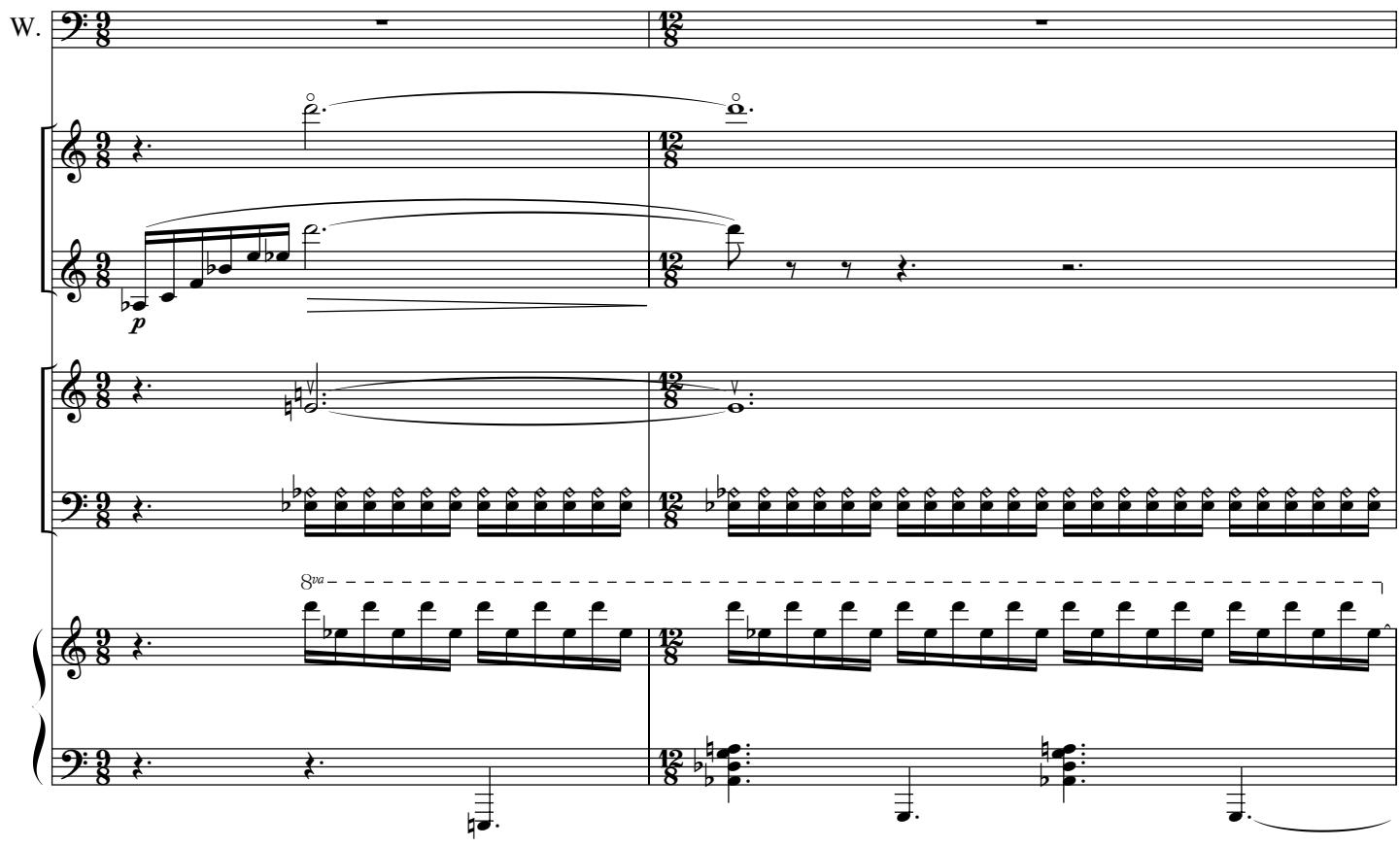
W.

230

W.

A gentle green light starts to gradually illuminate, on the opposite side of the stage, a large chamber with coffins of various sizes.

233

W. 

235

W. 

The light reaches the right side of the stage.
General and Councillor are playing a card
game by memory. The Lady is walking back
and forth in a slow pace.

239

W.

mf *mp*

arco

p *p* *mf* *mp* *p*

End of Scene One