

SCENE II

Moderato $\text{♩} = 112$

245

Councillor

General

mf *f* *mf*

Hearts, I call hearts. It's your turn. Well?

I play.

pp *f* *mp*

sul pont.

250

mf

Eight,

mp

mf

ord.

mf

C. *Six of clubs.* *Ten of spades.*

G. *eight of clubs.* *Jack of spades.*

mp

p *mp*

mp

C. *it's simply im-possible, your ex-cel-len-cy. You*

G. *Se - ven of dia-monds.*

mf *p*

mf *p*

p

C. *mf*
 called hearts, I lead and all of a sud - - den you

mp

pizz.
p

p

C. *mf*
 have se - ven in dia - monds. We real - ly

mf

mf

mp

mf

pizz.
mf

mf

mp

mf

271

C. ought to have a - greed a - bout — dia - monds be - fore - hand.

G. Well, what do you

mf

arco
mf

275

C. You can - not do it, your

G. mean - play by rote? Where is the fun then?

mf

mf

arco
mf

C. *f* ³
 ex-cel-len-cy, you simp-ly can-not do it with-out a gua-ran-tee.

mf

Shopkeeper has awakened.

C. You must at all costs have a dum-my and one deal in the dark. *mf*

G. Well, you

mf

Lady

L. *f* Oh, he is

S. *mf* Ugh - ugh - - - ugh - ugh.

G. *mf* can't get a dum-my a-round here.

L. hic-cu-ping a-gain! What a bore for me to be next to this shop - kee - per. —

mp

mp

arco mp

arco mp

294

S. *mp* *mp* *mf*

I did not hic-cup at all, I did not e-ven par-take of an-y food. This

298

S. *mf*

is just my na-ture. As for you la-dy, e-ven here you don't seem to be a-ble to

302

L. *f*
Well, why did you come and lie here?

S. *f*
find peace from your fus-sing.

306

S. *p*
I was laid here, laid by my spouse and my kid - dies.

p

pp

sul pont.

pp

p

309 *mf*

39

S. *p*

I did not come and re- pose here my - self. The mys - te - ry of death! _____

sul pont. *pp*

pp

313

S. *p* *f*

I would not have laid down next to you for a-ny-thing, not for a-ny a - mount of gold;

ord. *mf*

318

S. *p* *mf*

I lie here in keep-ing with my ca - pi - tal, jud-ging by the price, ma'am.

p *mf*

ord. *p* *mf*

p *mf*

mf

322

S. *mf*

For we can al-ways ma-nage that; that is, to pay for our lit-tle third- class

mf

mf

326

L. *f*
You saved up- short- chan - ging peo - ple?

S. grave. *f*
How

329

S. *mf*
could one short- change you if, since Ja - nua - ry I rec - kon, you have not paid us

L. *f* *p* $\text{♩} = 72$
 Why, that's real-ly sil - ly.
 S. *f* *p*
 a - ny - thing! There is a little bill a - gainst you at the shop.

L. *f*
 I think it is most sil - ly to try to claim — debts here!

341

L. *f*
Go up - stairs. De - mand from my niece, she is my heir - ess.

S. *mf*
Well, _____ how can

f
pizz.

f

mf legato

346

S. I de - mand _____ now, and where can I go? We have both _____ reached the end of

350

S. *mf* *f*

the line and stand e - qual in our sins be - fore the Lord's judg - ment.

354

L. *f*

In our sins! Be - fore the Lord's judg - ment! Don't you dare speak to me at all!

358 The Shopkeeper bows the Lady and retreats.

C. *p*
Af-ter all, the shop-keep-er o - bey's the

mf *p*

mf *p* *pizz.* *p*

mf

362

C. *mf*
la - dy, Well, — you know, your ex - cel - len - cy, there is

G. *mf*
Why should not he?

mf *mf* *mf* *mf* *mf*

C. *mf*
a new or - der here. Why,

G. *mf*
What sort of new or - der is it?

C. *pp*
we are all dead, so to speak.

G. *mf*
Oh

pp

arco *pp*

arco *pp*

pp

374

G. *mf* *mp* *pizz.* *mf* *mf*

yes! Still all the same or - der...

378

C. *mf* *p* *mf* *p*

It is, Now how a - bout tea - sing Av - do - tya I -

G. *p* *mf* *mf* *p*

It's a bit of a bore, I must say.

arco *p* *pizz.* *mf* *arco* *p* *pizz.* *mf* *mf*

383

C. *f* gna-tyev-na *p* a-gain, he-he?

G. *mf* No, I beg to be ex-cused. *f* Can't stand that

387

L. *f* And as for me, for my part, I can't a -

G. *f* quar-rel-some cat.

391

L. $\text{♩} = 88$

bide the two of you. Both of you are ut - ter -

mf

mf

mf

legato

395

L. bo - ring and don't know how to tell a - ny - thing of a

mf

mf

pizz.
mf

pizz.
mf

L. lof - ty na - ture. As for you, your ex - cel - len - cy - don't get

L. on your high horse, please - I know a lit - tle sto - ry a - bout you,

406

L. *f*

how one mor-ning a foot man swept you with his broom from

f

f

f

(*Spa*)

f

410

L. *f*

un - - - der a cer - tain mar - ried la - dy's bed.

f

Nas - ty

$\bullet = 112$

f

f

f

f

S. *mp*
Ma'am, My dear la-dy don't bear me a grudge, tell

G.
wo-man!

S. *mf*
me, am I go-ing the way of tor - ments, or is it some-thing

f $\bullet = 88$

L. Ah, there he is at it a - - - gain, as I - sus -

S. else?

mf

mf

mf legato

L. pec - ted, for I could smell him - that was him

pizz.

mf

pizz.

mf

S. *mf*
I have still pre - served my bo - dy in - tact. As for you

mp

f *arco sul pont.* *p* *arco sul pont.*

f *mp*

S. la - dy, — you're — al - rea - dy high, the o - dor is tru - ly un -

♩ = 88

L. he blames it on me. —

S. *mf* Oh, oh! — I wish our for-ti-eth day

mf

sul pont. °
p

mf

mf

L. *mf* Look what he's cry-ing for.

S. would come soo - ner! I would hear my fa-mi-ly

mf

462

L.

S.

They'll stuff them - selves with
 tear - - - ful la - ments o - ver me,

mf *p* *p*

sul pont. *p*

pizz. *arco* *mp*

465

L.

S.

fu - ne - ral rice and go home.
 my wife's wail and my child - ren's

mf

2

poco meno mosso

469

L. *mf* *p* *f*

Oh, if at least some-one were to wake up!

S. qui - et wee - ping.

mf *p*

ord. *mf* *p*

mf *p* *f*

473 ♩ = 112

C. *mp*

Av - - - do - tya Ig - na - tyev - na,

p

p

p

mf

C. *wait a bit,* *the brand - new ones* *will start tal - king.*

The musical score for measure 477 consists of five staves. The top staff is the vocal line (C.) with lyrics: "wait a bit, the brand - new ones will start tal - king." The vocal line is in 4/4 time, with a 3/4 time signature change in the second measure. The piano accompaniment includes triplets in the first two measures and a section marked "pizz." (pizzicato) and "arco" (arco) in the third and fourth measures. The grand piano section is shown in the bottom two staves.

L. *Are there a - ny young men a - mong them?*

C. *There are* *e - ven some quite*

The musical score for measure 481 consists of five staves. The top staff is the vocal line (L.) with lyrics: "Are there a - ny young men a - mong them?". The second staff is the vocal line (C.) with lyrics: "There are e - ven some quite". The piano accompaniment includes dynamics like "mf" and "p", and a section marked "pizz." (pizzicato). The grand piano section is shown in the bottom two staves.

485

p *mf* $\text{♩} = 69$

L. *p* *mf*

How nice that would be!

C. *p*

young ones.

G. *mf*

But why have not they be-gun yet?

mf

pizz.

mf

mf

secco

490

mf

C. *mf*

E-ven those of the day be-fore— yes-ter-day have not— come to yet.

arco

mf

495

C. Some - times they keep _____ si - lent for a whole _____ week. It's a

arco
mf

499

C. good thing _____ that _____ yes - ter - day and to - day they brought a whole batch of them all at

C. *p*
 the tit - u - lar pri - vy coun - cil - lor Ta - ra - se - vich I knew by the voi - ces. I

C. *mf*
 know his neph - ew, just now he's been low - e - ring the cof - fin. A - bout five

G. *f*
 Where is he then?

521

C. *mf* *p* *mf* *p*

pa-ces from you to the left. Al-most at your feet, sir. You should make his a-

525

C. *mf* *mf*

equin - tance. Well,

G. *mf* *mf*

Hm, — not real-ly— why should I be the first?

Sub - - - - 1

529

C. *p* he'll make the first move— him-self. *p* He will e-ven be— flat-tered.

p *mf* *p*

6 6 3 6

533 Young man

A young man is awake

Y. *mf* Oh, oh, what's hap - pe - ning to

C. *p* leave it to me. —

mf *p* *fp* *p*

3 6

♩ = 72

L. *p*
A brand-new one.

Y. me? _____

C. *p*
A brand-new one. Thank God and look how soon!

G. *p*
It

p

p

arco con sord.
p

(pizz.)
mf

L. I think it is the young man!

Y. *mf* I... I... it

S. *p* Poor soul.

G. will be inte-res-ting.

pizz. *arco*

Detailed description: This is a page of a musical score, page 68, numbered 540. It features four vocal parts (L., Y., S., G.) and piano accompaniment. The vocal parts have lyrics: 'I think it is the young man!', 'I... I... it', 'Poor soul.', and 'will be inte-res-ting.' The piano part includes a complex melodic line with trills and slurs, and dynamic markings like *pizz.* and *arco*. The score is written in 12/8 time and includes a key signature change from one flat to two flats.

543

Y. was due to com - pli - ca - tions. Schultz said to me the day be -

546

Y. fore, 'There are com - pli - ca - tions,' and sud - den - ly

L. *p* Yes, he

Y. *f* to-ward mor - ning I died. Oh! Oh!

G. *p* He must be con - soled.

p *mf* *p*

Detailed description: This is a musical score for a voice and piano piece. It consists of five systems of staves. The first system contains the vocal line (L., Y., G.) with lyrics. The vocal line (Y.) has lyrics: "to-ward mor - ning I died. Oh! Oh!". The vocal line (G.) has lyrics: "Yes, he must be con - soled.". The piano accompaniment (L., Y., G.) is shown in the second, third, and fourth systems. The piano part features dynamic markings: *p* (piano) and *mf* (mezzo-forte). The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.

554

L. must be con - soled.

S. Poor soul.

G. Wel - - come to

p

f

arco *f*

559

G. our Val - ley of Je - ho - sa - phat. We are kind peo - ple; you'll

f

pizz.

pizz. f

G. *mf* get to know and ap - pre - ci - ate us. Ma - jor - Ge - ne - ral Per - vo - ye - dov, at your

♩ = 72

Y. *mf* Oh no! I can't pos - sib - ly! I am at

G. ser - vice.

571

Y. *Schultz - 's; I had com - pli ca - tions, first my chest was af - fe - cted,*

p

mf

574

Y. *and cou - ghing, and then I cought cold, my chest...*

C. *You say first the*

mf

577

Y. *mf*
yes, my chest — and phlegm, — and then sud-den-ly no more

C. chest.

p

pizz.
mf

mf

mf

580

Y. phlegm- I can not breathe...

C. *mf*
I know. But if it's you chest, you should ra-ther have gone to

f

f

583

Y. *mf* ² I kept plan-ning to go to Bot-kin. *mf* Oh no, he

C. Eck.

G. *mf* ² But you get stung at Bot-kin's.

587

Y. doesn't sting at all I've heard he is so at - ten - tive and

p

p

arco *p*

mf

590

Y. *mf*
can tell e - very-thing in ad - vance... Oh, not at all,

C. *mf*
His Ex-cel-len-cy meant as re-gards the fee.

The musical score for measures 590-593 consists of several staves. The top two staves are for vocal parts: Y. (Soprano) and C. (Cello). The Y. part begins with a treble clef and a key signature of one flat. The lyrics are "can tell e - very-thing in ad - vance... Oh, not at all,". The C. part begins with a bass clef and the same key signature. The lyrics are "His Ex-cel-len-cy meant as re-gards the fee." The piano accompaniment includes staves for violin, viola, and cello. The violin part features a melodic line with slurs and ties. The viola and cello parts provide harmonic support with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). Musical notations include slurs, ties, and fingerings (e.g., 2, 4:3, 2).

594

Y. *p*
three ru - bles o - nly, and he e - xa-mines you so... And the pre-scrip-tion...

p

arco *p*

The musical score for measures 594-597 consists of several staves. The top two staves are for vocal parts: Y. (Soprano) and C. (Cello). The Y. part begins with a treble clef and a key signature of one flat. The lyrics are "three ru - bles o - nly, and he e - xa-mines you so... And the pre-scrip-tion...". The C. part begins with a bass clef and the same key signature. The piano accompaniment includes staves for violin, viola, and cello. The violin part features a melodic line with slurs and ties. The viola and cello parts provide harmonic support with chords and moving lines. Dynamic markings include *p* (piano) and *arco* (arco). Musical notations include slurs, ties, and fingerings (e.g., +).

L. *f* Ah, dear boy, joy-ous boy, *p*

C. *f* Where? *ad lib. f* Ha-ha-ha-ha.

G. *ad lib. f* Ha-ha-ha-ha.

mf *ff* *p*

L. how I love you Oh, if on-ly they had laid one like that be-

L. *side me.*

C. *f* Your ex-cel-len-cy, Pri-vy Coun-cil-lor Ta-ra-se-vich is a-bout to wake

Privy Councillor Tarasevich has awakened.

618

$\text{♩} = 52$ ($\text{♩} = 104$)

C. *p* up. It's me, sir, so far on-ly me Sole-ly

T. *p* Ah? What? *f* What is your requ-est?

Tarasevich

sul pont. *fp*

sul pont. *fp*

p

622

piu mosso ♩ = 66

C. *mf*

to in-quire a - bout your health. From lack of ha-bit, eve-ry-

pizz. *mf*

mf

625

C. *p* *f*

one at first feels sort of crowd-ed here. Ge - ne - ral Per - voy -

p *f*

p *arco* *p* *arco* *p*

The Councillor attempts, in the most courteous way, to lead the General into meeting with Privy Councillor Tarasevich.

629

C. *mf* e - dov de - sires — to have the ho - nor of be - ing in - tro - duced to you. *f*

632

C. *p* But sur - ly... *f*

T. *f* Ne - ver heard of him. *f* And who are you sir?

C. *p* *mf* *mf* *p*

I am Court Coun - cil - lor Le - be - zyat - ni - kov...

meno mosso ♩ = 52 (♩ = 104)

C. *mf*

G. *f*

T. *f* *f* *f*

Pop-py-cock! And— I beg you to leave me in peace.

He still has not a-
Leave him.

(pizz.) *f* *f*

640 Klinevich

♩ = 120 **f** Barom Klinevich suddenly appears.

K. Hey there, your ex-cel-len-cy! I've

C. wa - kened, you must bear that in mind.

G. Leave him.

644

K. been ob-ser-ving all of you all this time. Re - mem - ber me? Kli - ne - vich?

648

G. *f* *p* *mf* *p*

Count Pyo - tr Pet - ro - vich! Is is pos - si - ble that you... And so young... How

653

K. *p* *mf* *f*

I am sor - ry my - self, but it's all one to me, and I

G. *f*

sor - ry I am!

658

K. want to get the most out of eve - ry thing. And it's not count, it's just

The musical score for exercise 658 consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a quarter rest, and continues with a series of eighth and quarter notes. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *f* (forte).

661

K. mere ba - ron. We are just man-gy wretched ba-rons ri - sen from la-ckey, and

The musical score for exercise 661 consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a quarter rest, and continues with a series of eighth and quarter notes. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

665

K. I don't give a damn. I am on - ly a scound - ler of pseu - do-

fp *f* *f* *pizz.* *f* *f* *arco*

669

K. high so - ci - e - ty and re - gar - ded as 'a dear po - lis -

fp *f* *arco* *mf* *arco* *mf* $\text{♩} = 66$

673

K. *p*

son.' _____ Av-do-tya Ig - na-tyev-na, do you re - mem - ber how you se -

p

p

p

676

meno mosso

L. *mf*

Oh, it's you, you

K. *mf*

duced me, when I was still a four-teen- year- old page?

679

rit.

♩ = 120

L. *scound-rel! God has send you here at least.*

K. *You were wrong in bla - ming the*

684

K. *bad smell on the trades - man. I kept si - lent and*

687

L. $\text{♩} = 92$ $\text{♩} = 104$ *f* *mf* Oh, how dis - gus - ting you are! —

K. *f* *mf* laughed to my - self. Ha, ha, ha, ha, ha... It comes from me.

p *p* *f* *p*

692

L. *p* *f* All the same, — I'm glad. You won't be-lieve what an ab-sence of life and

p *p* *p*

f

696

meno mosso

90

$\bullet = 92$
meno mosso $\bullet = 92$

L. wit is down here.

K. *mf* Quite so. and I have the in - ten - tion

p

p

mf

700

K. of in - tro - du - cing some - thing no - vel here. *p* Mis - ter Ta - ra - se - vich!

f

f *rit.* *p*

K. I would love to kiss you, my dear — old — man.

T. *f* Yes! *f* What?

pizz. *p* *pizz.* *p*

p *mf*

K. Can you i - ma - gine what this grand- pa pulled - off?

arco *mp* *mf*

mf

K. *He died three days a-go, and now the fund for wi - dows and*

Sua

L. *All those or - phans, all those wi - dows...*

K. *or - phans is four thou - sand short.*

G. *How aw - ful that is.*

f

f

f

arco

f

f

Sua

This musical score is for page 93, numbered 721. It features vocal parts for Soprano (S.), Alto (Y.), Tenor (L.), and Bass (G.), along with a piano accompaniment. The music is in 4/4 time and begins with a tempo marking of $\text{♩} = 88$. The lyrics are: "How aw - - - - - ful. Yes, it's aw - - - - - ful. And for some rea - son Yes, they are. Poor souls. Poor souls." The score includes dynamic markings such as *mf* and *p*, and various musical notations including slurs, ties, and rests. The piano part features a complex rhythmic accompaniment with many sixteenth notes.

K. *mf* *f* *mf*

he was run-ning it a - lone, and was not au-di-ted for near-ly eight

$\bullet = 120$ *f*

years. All last year I was wan-re-ring how such a

T. *f*
But sir!

mf *f* *f* *pizz.* *f*

733

K. *mp*

nas - - ty old man had so much vi - gor for de - bau-che-ry. As soon as I found out

6

737

K. *mf* *f*

I put some pres-sure on him: 'Hand o-ver twen-ty-five thou-sand, or

f *arco* *f* *arco* *f*

K. *p*
 else to-mor-row they will au-dit-you.' — He had o-nly half of that on hand,

mf *p*

pizz. *mf*

p

pizz. *mf*

p

K. *mf* *f* *rit.* *p* $\bullet = 88$
 so, — it seems, he chose an ap - pro - pri - ate time — to die.

mf *f*

mf *f*

f

f

f

749

T. *mf* *mf* *f*

You need not have gone in - to such de-tails. In life

arco *mf* *p* *sul pont.*

mf *mp* *f* *p*

754

T. *mp* *p* *mf* *p*

there is so much suf - fering and so lit - tle re - wards... I - wan - ted at last to

p *f* *arco* *sul pont.* *p*

f *p* *p*

Sub - - - - -

759

accel.

♩ = 120

K. *p* I bet he has al - rea - dy sniffed out Ca - tiche

T. *mf* fine a peace...

ord. *mf*

mf

(8th)

764

K. Be - res - tov! —

T. *mf* Who? What Ca - tiche?

with a quavered and lascivious voice

f

767 $\bullet = 96$ *imitating Lebezyatnikov*

mf *f* *p* **rit.** $\bullet = 80$

K. *What Ca-tiche! Well, here, to the left. From a good fa-mi-ly, well bred.*

High pitched giggle is heard from behind the tombstone

772 $\bullet = 96$ **Catiche Berestov**

C.B. *Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha...*

K. *Ca-tiche let's hear from you!*

775

C.B. *f* $\bullet = 88$

Ha, ha, ha, ha, ha, ha, ha, ha...

T. *mf* *p* *mf*

And is she blonde? I have ___ long

779

T. *p* *mf* *p* *mf*

che-rished the dream of a lit-tle blonde... A-bout fif-teen years old... And pre - cise-ly in such sur -

$\bullet = 120$
f

L. *f* Oh you mons - ter!

Y. *mf* Dream, what dream?

S. *p* God save us

G. *f* In - de - cent old man!

T. roun - dings...

f

ff

K. *f* E-nough! I can see this ma-te-rial is first rate.

S. all.

K. We shall set-tle down here in the best pos-si-ble way.

ord.
f

meno mosso $\bullet = 92$

L. *f* Let's en - joy our - - - selves.

Y. *f* Good i - de - a.

K. *p* ————— *mf*
But how much time?

C. *f* main thing to en - joy our - selves.

G. *f* I would not mind to en - joy my - self

T. *f* I want to en - joy my — dream.

arco
p

ord. *arco*
p

808 ♩ = 120

K. *f*

Hey, you some kind of ci-vil ser-vant, you seem to know eve-ry-thing here.

812 *meno mosso* ♩ = 92

K. *mp* *p* ♩ = 120

Tell me, — how is it that we can talk here? After all, all we are dead;

♩ = 92

mp

K. *we seem to move, too.*

C. *Our*

p

K. *And who is he?*

C. *lo - cal phi - lo - so - pher could ex - plain it to you bet - ter. Well, there*

f

C. *p* 3 3 3

is one, but it's three months now, and he's al-most a-sleep. Once a week he mut-ters a few

L. *f* 3

Get — to the point!

Y. *f*

To the point, to the

K. *f* 3

Get to the pont!

C. 3

words, not — to the point

G. *f*

Get to the point please.

pizz.
p

pizz.
p

♩ = 69

Y. *point!*

C. *mf* He ex - plains all this by a ve - ry sim - ple fact, while we were still a -

T. *mf* Yes!

mf *arco* *mf*

f *mf secco*

C. life, we took that death we died there for death.

arco *mf*

843

109

meno mosso $\text{♩} = 60$

p

Here the bo - dy — once a - gain comes a-live. the rem-nants of life be-come —

848

co - cen - tra - ted, but on - ly in our con - sciou - ness. Life — is con - tinu - ing as if by i -

852

piu mosso ♩ = 69
mf

C. ner - tia and goes on for an - o - ther two or three months. There is some -

856

C. one who has al-most com - ple - tely de-com-posed, but once in a-bout six weeks he'll

meno mosso

K. *f* *p*
Ra-ther stu-pid. How is it then

C. *pp*
sud-den-ly mut-ter: 'Bo-bok, bo-bok.'

p
arco
p



K. *f*
that I can smell stench?

C. *f* *mf*
Well, the stench— is mo-ral- he, he! stench of the

f *mf*



C. *mf*
 soul, so that du-ring these few months there is still time to re-con - si-der... and

rit. $\text{♩} = 120$ *f*
 K. E-nough, I am sure the rest is non-sense.
 C. that is the fi - nal mer-cy...

879

molto rit.**accel.**

K. *p*

The main thing is: a few months of life and at the end- bo - bok. I think we should

f *f* *arco* *arco* *f* *p* *f* *p*

883 **a tempo**

K. *mf* *f* *mf*

spend all these ___ last days in here ___ as en - joy - a - bly as pos - si - ble, and to this

mf *f* *mf*

C.B. *f* Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Y. *f* Oh, let us be a - shamed of no-thing!

C. *f* Oh, let us be a - shamed of no-thing!

T. *f* Oh, let us be a - shamed of no-thing!

The piano accompaniment consists of three systems, each with a grand staff (treble and bass clefs). The first system includes a forte (*f*) dynamic marking. The piano part features sustained chords and melodic lines in both hands, with some notes marked with accents.

900

L. *p*
Oh, how I long to be a-shamed of no-thing.

C.B. ha...

905

K. *f* *mf*
In a few days I think they'll haul a co-lum-nist, and, I be-lieve, with his

K. *f* *mf*

e-di-tor. We'll have our own group and eve-ry-thing will ar-range it-self.

6

K. *p* *f*

But I want no ly-ing, be-cause that's the chief thing. It is im-

arco *p* *pp*

arco *p* *pp*

917

K. *p*
 pos-si-ble to live on earth and not lie be-cause li - ving and ly-ing are—

pizz. *f* *arco* *p*

f

921

K. *mf* *f*
 — sy - no - ny - mous. Let's live these two months in the most

arco *p* *f*

L. bare our-selves! I ter-rib - ly long to bare my-self!

C. strip our - - - selves, let's bare our - selves!

T. strip our - - - selves, let's bare our - selves!

Y. *f* Oh, I can see it's go-ing to be *p* fun, and I don't want to go to

937

121

rit.

♩ = 100

C.B. *f* Ha, ha, ha, ha, ha...

Y. Eck.

K. *mf* The main thing is that no one can for - bid us. *f*

T. *p* Let Ca - tiche — be the

941

♩ = 116

f

G. I pro - test, I pro - test with all my might. It is not pro-per to

T. first to be-gin her bi - o-gra-phy.

946

C. *f* *mp*
 Your ex-cel-len-cy! Your ex-cel-le-ncy, it will be fun,
 G. talk a-bout things like that.

p
pizz.
mp
pizz.
mp
mp

949

K. *f*
 First of all, your ex-cel-len-cy, you play cards in the grave, and
 C. why don't we try?

arco
arco
f

954

K. *mf*
 se-cond-ly what sort of ge-ne-ral can he be here? Up there he was,

mf

mf

mf

mf

958

K. *f*
 but here- pooh - pooh!

G. *f*
 My dear sir, I ask you not

f

f

f

f

f

f

K. *p* Here you will rot a -

G. to for - get your - self.

K. *f* way in your cof - fin, and all *p* that will be *f* left of you is six brass

L. *f* ³
Bra - vo, Kli - ne - vich, bra - vo!

Y. *f*
Bra - vo,

K. *>* *>*
but - tons.

C. *f*
Bra - vo,

G. *f*
I served my

T. *f* ³
Bra - vo! Ha, ha, ha!

pizz.

pizz.

arco

f

f

f

K. *f*
Your sword — is good for sti - cking mice, — and be -

G. sove - reign... I have a sword...

K. sides, you ne - ver took it out of its scab - bard.

G. My sword, sir, stands for

Y. I can see it will be fun! Let's

K. Let's strip! Let's

C. Let's strip! Let's

T. and bare our - selves! Let's

Musical notation for vocal parts (Soprano, Alto, Tenor) with melodic lines and slurs.

Musical notation for piano accompaniment, including treble and bass clefs.

Musical notation for piano accompaniment, including treble and bass clefs.

L. *f* Well, hur - ry! Oh, when shall

Y. have some fun!

K. bare! Let's do it all!

C. bare! Let's do it all!

T. strip! Let's bare our - selves!

The score includes vocal lines for Soprano (L.), Alto (Y.), Tenor (K.), and Bass (T.), a piano accompaniment with a complex melodic line in the right hand and a rhythmic bass line in the left hand, and a grand piano section at the bottom.

991

L. *we be-gin to be a - shamed of no-thing?*

S. *Oh - oh! In truth, my soul* _____

f

mf

mf

996

S. *goes _____ through tor - ments...*

G. *My sword stands for ho - nor!*

f

f

f

L. *f* What fool he is! Let's strip and bare!

Y. *f* Let's have some fun!

K. *f* What fool he is! Let's strip and bare!

C. *f* Let's strip and bare!

T. *f* What fool he is! Let's strip and bare!

A dance ensues in which the Lady, the Court Councillor, the Privy Councillor and the young man are assisting Klínevich in mocking the General. The Shopkeeper is praying in silence despite all that.

1006 $\text{♩} = 132$

1009

This system contains measures 1009, 1010, and 1011. It features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a right-hand line with chords and a left-hand line with a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line has a melodic line with a slur over measures 1009 and 1010, and a final note in measure 1011. The piano accompaniment provides harmonic support with chords and a steady bass line.

1012

This system contains measures 1012, 1013, and 1014. It features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a right-hand line with chords and a left-hand line with a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line has a melodic line with a slur over measures 1012 and 1013, and a final note in measure 1014. The piano accompaniment provides harmonic support with chords and a steady bass line.

1015

Musical score for measures 1015-1017. The score is written for two systems of staves. The first system consists of two treble clef staves, and the second system consists of a grand staff (treble and bass clefs). The time signature is 3/4. The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are several slurs and accents throughout the piece.

1018

Musical score for measures 1018-1021. The score is written for two systems of staves. The first system consists of two treble clef staves, and the second system consists of a grand staff (treble and bass clefs). The time signature is 4/4. The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are several slurs and accents throughout the piece.

1021

End of Scene Two

The stage light is suddenly turned off and with it the dancing stops. Another light illuminates the writer who, after a loud sneeze, stands in a complete astonishment.

1024

♩ = 60

mf *f* *f* still with a drunkish manner

W. Ah - - - choo! So that's what this

sul pont.
pp
sul pont.
pp

1027

meno mosso $\bullet = 50$

W. *> 2 >* Bo-bok turned out to be! *[2] [2]* Well, my dears, *p* I shall

1030

ad lib. mf

W. vi-sit you — a - gain. — Meanwhile, why don't I take it to the "Citizen".
This story has some zest. May be they'll print.

1034

The writer drinks from his bottle and slowly leaves the stage.

heavy laughter

W.

f

p

f

ord.

f

f

mf

f

1038 The lights gradually fade out.

CURTAINS

pp

pp

sul pont.

pp

sul pont.

mp

p

pp

p

8^{va}