

SCENE II

Moderato $\text{♩} = 112$

245 Councillor

General

mf I play.

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

f *mp*

250

mf Eight,

254

Six of clubs. Ten of spades.

eight of clubs. Jack of spades.

p *mp*

259

17

C. *p* *f* *p*
it's sim- ply im- pos- si- ble, your ex- cel- len- cy. You

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

263

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

267

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

271

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

G. *mf*
Well, what do you

275

C. *mf*
You can - not do it, your

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

279

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

282

C. 3
You must at all costs have a dum - my and one deal in the dark.

G. *mf*
Well, you

286

Lady

Shopkeeper has awakened.

L. *f* Oh, he is

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

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

f

291

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

mp

294

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

mf

298

S. 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.

309

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

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;

318

S. *p* *mf*

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

322

S. *mf*

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

326

L. *f*

You saved up- short- chan - ging peo - ple?

S. *f*

grave. How

329

S. *mf*

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

333

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.

337

L. *f*

I think it is most sil-ly to try to claim debts here!

S. *f*

341

L. *f*

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

S. *mf*

Well, how can

f *mf legato*

346

S. *f*

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-beys the

362

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

G. *mf*
Why should not he?

366

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

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

370

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

G. *mf* Oh

374

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

378

C. *mf* *p* *mf* *p* *3*
It is, Now how a-bout tea-sing Av-do-tya I -

G. *p* *mf* *3*
It's a bit of a bore, I must say.

mf

383

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

G. *mf* *3*
No, I beg to be ex-cused. Can't stand that

387

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

G. *3*
quar-rel-some cat.

mf *f* *8va*

391

L. $\bullet = 88$
bide the two of you. Both of you are ut-ter -

mf legato

395

L.

398

L.

402

L.

406

L.

410

♩ = 112

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

G. *f* Nas - ty

414

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

G. wo - man!

418

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

422

f $\text{♩} = 88$

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

S. *else?*

mf legato

426

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

430

L. *twis - ting and tur - ning.*

S. *I am not twis - ting and tur - ning,*

f

434

S. *ma'am. There is no par - ti - cu - lar o - dor co - ming from me.*

mf

438

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

f *mp*

442

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

446

L. *f*
Oh,

S. *f*
bea - ra - ble, e - ven for this place here. I've kept si - lent from po - lite - ness.

f

450

♩ = 132

L. you nas - ty slan - der - er! There he is, simp - ly ree - king, and

454

♩ = 88

L. he blames it on me.

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

mf

459

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

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

mf

462

L. They'll stuff them-selves with

S. tear - - - ful la - ments o - ver me,

L. *fu - ne - ral rice and go home.*

S. *my wife's wail and my child - ren's*

poco meno mosso

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

S. *qui - et wee - ping.*

♩ = 112

C. *Av - - - do - tya Ig - na - tyev - na,*

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

481

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

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

mf *p*

485

L. *p* *mf*
How nice that would be!

C. *p*
young ones.

G. *mf*
But why have not they be-gun yet?

mf

♩ = 69

490

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

C.

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

C.

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

C.

once. For o - ther - wise they are all last year's with -

C.

in se - ven - ty feet a - round us. Why, to - day they bu - ried

G.

Yes, it will be inte - res - ting.

512

meno mosso $\text{♩} = 92$

C. $\text{the tit - u - lar pri - vy coun - cil - lor Ta - ra - se - vich I knew by the voi - ces. I}$

(8^{va}) -

p

p

516

C. $\text{know his neph - ew, just now he's been low - e - ring the cof - fin. A - bout five}$

G. Where is he then?

mf

f

521

C. $\text{pa - ces from you to the left. Al - most at your feet, sir. You should make his a -}$

p

mf

p

p

mf

p

mf

525

C. $\text{cquain - tance. Well,}$

G. $\text{Hm, not real - ly - why should I be the first?}$

mf

mf

mf

f

8^{va} - - -

529

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

533 Young man

A young man is awake

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

C. *p* leave it to me.

537 ♩ = 72

L. *p* A brand - new one.

Y. me?

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

G. *p* It

L. *I think it is the young man!*

Y. *mf* *mp*
I..., I... it

S. *p*
Poor soul.

G. *will be inte-res-ting.*

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

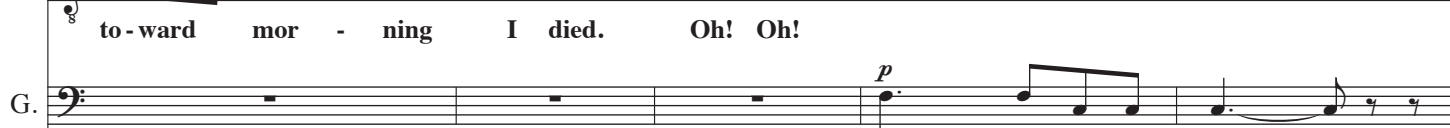
Y. *fore, 'There are com - pli - ca - tions,' and sud - den - ly*

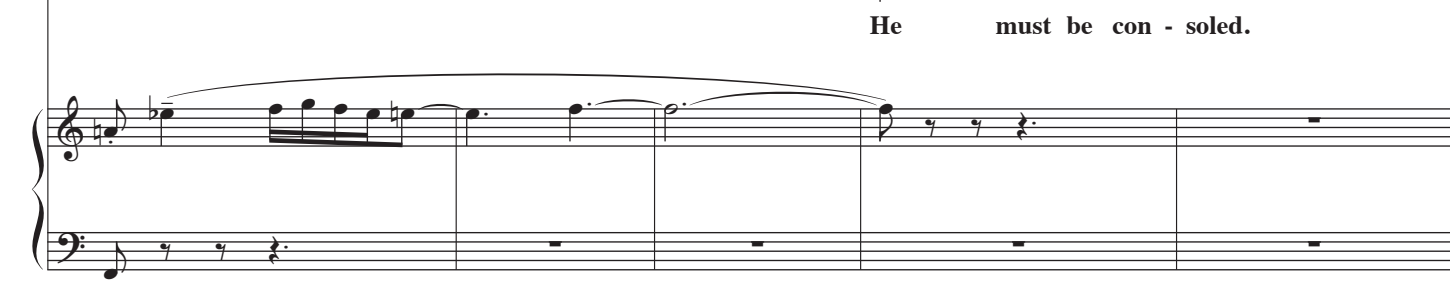
mf

549

L.  Yes, he

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

G.  He must be con - soled.



554

L.  must be con - soled.

S.  Poor soul.

G.  Wel - come to



559

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



564

G.

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

568

Y.

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,

574

Y.

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

C.

You say first the

577

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

C.
chest.

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

583

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

C. Eck.

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

mf

587

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

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.

594

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

597

Y. *mf*
And I was i - tent on se - eing him, for I was told...

600

Y. *f* Well, gen-tle-men, where shall I go, to Eck or to Bot-kin?

G. *f* What?

mf

♩ = 100

605

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

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

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

p

♩ = 92

609

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

f

Privy Councillor Tarasevich has awakened.

618 $\bullet = 52$ ($\bullet = 104$)

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

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

Tarasevich

fp *p*

622 *piu mosso* $\bullet = 66$

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

mf

625

C. *p* *f* *3* *3*

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

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

629

C. *mf* *f*

e - dov de - sires to have the ho - nor of be - ing in - tro - duced to you.

632

C. *p* *f* *f*

But sur - ly...

T. *f* *f*

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

635

C. *p* *mf* *3* *3* *3* *3* *rit.*

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

637 **meno mosso** ♩ = 52 (♩ = 104)

C. *mf* He still has not a-

G. *f* Leave him.

T. *f* 3 Pop-py-cock! And I beg you to leave me in peace.

f 6

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

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

C. 3 wa - kened, you must bear that in mind.

G. *f* Leave him.

mp 6 *f*

644

K. 3 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. *mf*

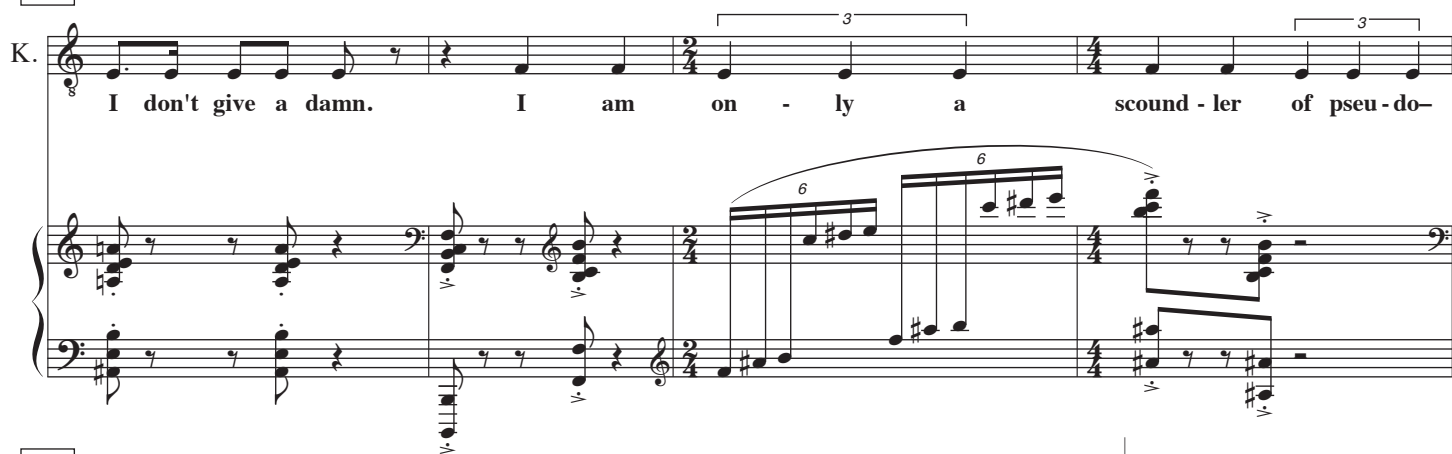
want to get the most out of eve - ry thing. And it's not count, it's just

661

K. *f* *mf* *f*

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

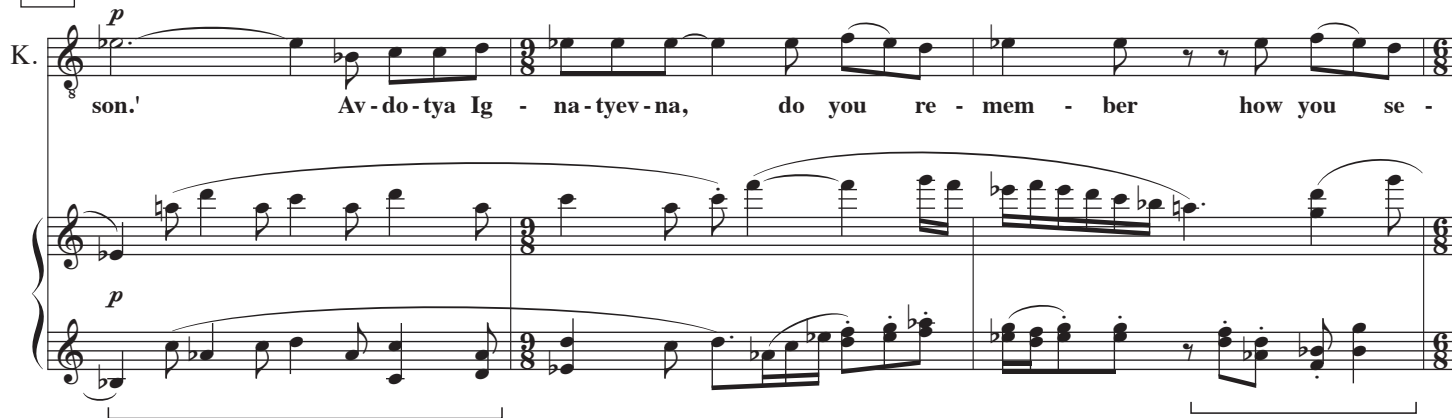
665

K. 

669

K. 

673

K. 

676

L. 

K. 

679

47

♩ = 120

rit.

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

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

f

684

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

f

687

♩ = 92

♩ = 104

L. *Oh, how dis - gus - ting you are!*

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

f *mf* *p*

692

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

p *f*

696

meno mosso

48

♩ = 92

L. wit is down here.

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

mf

700

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

f

704

K. *f* *rit.* *p* I would love to kiss you, my dear old man.

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

p *p*

K. *p* *mf*

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

mp *mf*

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

L. *f*

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

K. *f*

or - phans is four thou-sand short.

G. *f*

How aw - ful that is.

L. *p* $\bullet = ss$
 How aw - - - - - ful.
 Y. *mf* *p*
 Yes, it's aw - - - - - ful.
 K. *p*
 And for some rea - son
 C. *mf* *p*
 Yes, they are.
 S. *mf* *p*
 Poor souls.
 G. *p*
 Poor souls.

K. *mf* *f* *mf*
 he was run - ning it a - lone, and was not au - di - ted for near - ly eight
 (8^{va})
f

729

K. $\text{♩} = 120$ *f*

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

T. *f*

it's sir!

mf *f*

3 3 6 6

733

K. *mp*

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

mp

6

737

K. *mf* *f*

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

mf *f*

3 3

741

K. *p*

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

mf *p*

3

rit.

♩ = 88

745

K. *mf* so, it seems, he chose *f* an ap - pro - pri - ate time to die. *p*

mf *f* *f*

749

T. *mf* You need not have gone in - to *mf* such de - tails. *f* In life

mp *f* *p*

754

T. *mp* there is so much suf - fering and *p* so lit - tle re - wards... *mf* I - wan - ted at last to *p*

mf *p*

759

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

T. fine a peace...

mf

(Sub) - - - - -

K. *Be - res - tov!*

T. *Who? What Ca - tiche?*

with a quavered and lascivious voice

mf

f

767 $\bullet = 96$ *imitating Lebezyatnikov*

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

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

p

772 $\bullet = 96$ Catiche Berestov

C.B. *High pitched giggle is heard from behind the tombstone*

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

f

775

C.B. *f* *ss*

T. *mf* *p* *mf*

And is she blonde? I have long

p

779

T. *p* *mf* *3* *p* *mf*

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

784

L. *f* *120*

Oh you mons-ter!

Y. *mf*

Dream, what dream?

S. *p*

God save us

G. *f* *3*

In-de-cent old man!

T.

roun-dings...

ff

790

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

S. all.

794

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

798

K. *f* The main thing is to en-joy our-selves for the rest of the time.

C. *f* Yes, it's the

803

56

meno mosso $\text{♩} = 92$

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 en-joy-ing my - self.

T. *f* I want to en-joy my dream.

p

808

 $\text{♩} = 120$

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

f

812

meno mosso $\text{♩} = 92$

K. *mp* Tell me, how is it that we can talk here? After all, all we are dead;

p *pp*

816

57

♩ = 92 *mp*

K. *we seem to move, too.*

C. *p* *Our*

821

K. *f* *And who is he?*

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

825

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

830

58

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.

p

834

♩ = 69

Y. point!

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

T. *mf* you

f 3

mf

839

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

3 3 3

843

meno mosso $\text{♩} = 60$

C. *p*

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

848

C. *p*

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

852

piu mosso $\text{♩} = 69$

C. *mf*

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

856

C. *mf*

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

860

meno mosso

♩ = 120

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

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

p

864

K. *f*
that I can smell stench?

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

f *mf*

869

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

mf *p*

874

rit.

 $\text{♩} = 120$ *f*

K. *E-nough, I am sure the rest is non-sense.*

C. *that is the fi-nal mer-cy...*

p *f*

879

molto rit.

accel.

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

f *p*

883 a tempo

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

mf *f* *mf*

887

K. *pur-pose we all ar-range our life on diffe-rent prin-ci-ples.*

mf *mf*

890

K. *f* la - dies and gen - tle - men, I sug - gest that we be a - shamed of no - thing!

895

C.B. *f*

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!

900

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

C.B.

905

K. *f* *mf*

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

909

K. *f* *mf*

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

913 *meno mosso* ♩ = 104

K. *p* *f*

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

917

K. *p*

pos-si-ble to live on earth and not lie be-cause li-ving and ly-ing are

921

K. *mf* *f*

sy - no - ny - mous. Let's live these two months in the most

925

L. *f*

Let's bare, let's

K. sham - less truth! Let's strip and bare our - - - selves.

C. *f*

Let's

T. *f*

Let's

930

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!

933

65

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

mf *mp* *p*

937

C.B. *f* *rit.* $\text{♩} = 100$

Y. Eck.

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

T. *p*
Let Ca-tiche be the

p

941

G. $\text{♩} = 116$ *f*
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.

f

946

66

C. *f* *mp*
Your ex-cel-len-cy! Your ex-cel-le-ncy, it will be fun,

G. talk a-bout things like that.

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?

mp

954

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

mf

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

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

K. *p*
Here you will rot a -

G.
to for-get your - self.

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

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

Y. *f*
Bra - vo,

K. *f*
but - tons.

C. *f*
Bra - vo,

G. *f*
I served my

T. *f* ³
Bra - vo! Ha, - ha, - ha!

K. *f*
Your sword is good for stick - ing mice, and be -

G. *f*
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. $\text{♩} = 120$ *f* Oh,

K. *f* Let us bare out - - - selves!

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

G. ho - nor!

T. *f* Let's strip



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

K. 
Let's strip! Let's

C. 
Let's strip! Let's

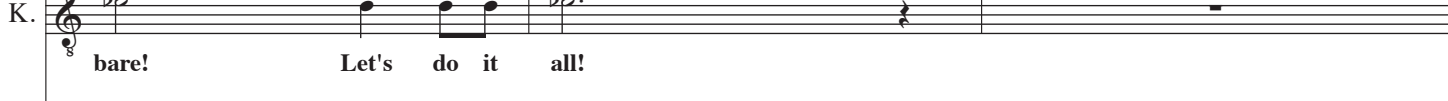
T. 
and bare our - - - selves! Let's



L. 
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!



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

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

mf

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

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

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 Klinevich in mocking the General. The Shopkeeper is praying in silence despite all that.

1006 $\text{♩} = 132$

Measures 1006-1009. The music is in 3/4 time with a key signature of two flats. The melody in the right hand consists of eighth-note runs and chords, while the left hand provides a steady accompaniment of eighth notes and chords. A fermata is placed over the final measure of this system.

1010

Measures 1010-1012. The melody continues with eighth-note runs and chords. The left hand accompaniment remains consistent with eighth notes and chords. A fermata is placed over the final measure of this system.

1013

Measures 1013-1015. The melody continues with eighth-note runs and chords. The left hand accompaniment remains consistent with eighth notes and chords. A fermata is placed over the final measure of this system.

1016

Measures 1016-1018. The melody continues with eighth-note runs and chords. The left hand accompaniment remains consistent with eighth notes and chords. A fermata is placed over the final measure of this system.

1019

1022

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.

1025

W. $\bullet = 60$ *mf* *f* still with a drunkish manner *f*

Ah - - - choo! So that's what this Bo - bok turned out to be!

1028

W. *meno mosso* $\bullet = 50$ *p*

Well, my dearts, I shall vi - sit you a -

1031

ad lib.
mf

W. 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.

f heavy laughter

W. *f* heavy laughter

1038

The lights gradually fade out.

CURTAINS

p

Sub - - - - -

End of scene three