

Bobok

SCENE I

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

Andy Aand

♩ = 66

Fl.

Cl.

Vn.

C.

Pn.

mf

mf

2

7

Cl.

Pn.

mf

mp

2

Musical score for measures 11-15. The score is written for four staves: two vocal staves (top two) and two piano staves (bottom two). The music is in 6/8 time. The key signature has one sharp (F#). The dynamic marking *mf* (mezzo-forte) is present in measures 11, 12, 13, and 15. The piano part features a steady bass line with chords in the right hand. The vocal parts have melodic lines with some rests.

Musical score for measures 16-20. The score is written for four staves: two vocal staves (top two) and two piano staves (bottom two). The music is in 6/8 time. The key signature has one sharp (F#). The dynamic markings include *mf* (mezzo-forte) and *p* (piano). The piano part features a steady bass line with chords in the right hand. The vocal parts have melodic lines with some rests and a fermata in measure 19.

Musical score for measures 21-25. The score is written for a grand piano with two staves per system. The first system contains measures 21-22, and the second system contains measures 23-25. The music is in 3/8 time and features a complex rhythmic pattern with many rests. The dynamic marking *mf* is present in several places. The key signature changes from one flat to two flats between measures 23 and 24.

Musical score for measures 26-30. The score is written for a grand piano with two staves per system. The first system contains measures 26-27, and the second system contains measures 28-30. The music is in 3/8 time and features a complex rhythmic pattern with many rests. The dynamic markings *mf*, *mp*, and *f* are present. The key signature changes from two flats to one flat between measures 28 and 29.

W. *mp*

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

p *mf*

mf *pp* *mp*

mf *mp*

mockingly, with unpleasant high voice

W. *f* *hiccup* *mf*

said to me: "I - van, will you e - ver be so-ber?" A strange de -

mf *fp*

mf

loud whispering in a grumbling manner

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

mf *p* *mf* *f*

The writer drinks from his bottle

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

f *ff* *f* *ff* *ff* *ff*

Musical score for measures 47-50, measures 1-3 of a system. The score is written for a grand staff (treble and bass clefs) and a piano (left and right hands). The key signature has one sharp (F#) and the time signature is 3/8. The first two measures are marked with a forte dynamic (*f*), and the third measure is marked with fortissimo (*ff*). The piano part features a complex texture with many sixteenth notes and chords. A first ending bracket is present at the bottom of the piano part, spanning measures 47-50.

Musical score for measures 50-53, measures 4-6 of a system. The score is written for a grand staff and a piano. The key signature has one sharp (F#) and the time signature is 3/8. The first two measures are marked with fortissimo (*ff*), and the third measure is marked with fortissimo (*ff*). The piano part features a complex texture with many sixteenth notes and chords. A first ending bracket is present at the bottom of the piano part, spanning measures 50-53. The word "An" is written above the grand staff in the third measure. The score ends with a double bar line and repeat dots.

54

♩ = 96

mf

hiccup

nasal voice

mf

p

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

pizz.
mp

mp secco

mf

mf

57

nasal voice

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

f

p

mf

fp

mf

pizz.

f

60

W. *f* ² *p* *f* ²

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

63

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

mf

65

W. *mf* *f* *mf*

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

frul.
fp *f*

arco
sul pont.
fp *f*

arco
sul pont.
fp *f*

tr

2
3

69

W. *f hiccup* *p*

Oh... In print e - very-thing

mf *p*

p

ord.
p

pizz.
mp

p

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

mp

mf

p *mf*

mf

p

2

4

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

p *f* *p*

mf *p* *f* *p*

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

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

mf *f*

W. ² be in - di - rect.

f *mf* *p*

f *mf* *p*

f *mf* *pizz.* *arco* *mp*

f *mf* *pizz.* *mp*

mf

W. ² ² Now - a - days hu - mor and fine

p *mf* *p*

p *mf* *p*

mf *arco* *mf*

90

W. *f* ² *mf* *f* ² *mp*

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

f *mf* *p* *mf*

f *mf* *p* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf*

93

W. *f* ² *mf* *f* ²

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

f *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f* *pizz.*

f *ff*

97

meno mosso

W. *mf* *hiccup*

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

ff *pizz.* *arco* *pizz.* *ff*

ff

ff

8^{va} - - -

102

a tempo

W. *mf* *hiccup*

Oh... Ex-cuse me!

p *mf* *p*

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

p

106

W. *p* < *mf* *p* ² ² ² *mf*

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

110

W. *ff*

put down as mad.

mf *f* *ff* *arco* *f* *sul pont.* *p* *sul pont.* *2 ffp*

113 **ad lib.**
mockingly and irritating
f

W. *f*

"Given such an original talent... And that's how it turned out toward the very end..."

115

W. *f* $\bullet = 144$

However it should have been foreseen long ago." Well!!!

W. *They know how to drive peo - ple mad,*

126 127 128 129 130

W. *but they have not made a - ny - one* *f*

131 132 133 134 135

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

mf
p
mf
mf

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

p
p
p

W. *f*
 a fa - cul - ty un - heard of now - a - days!

W. *mf*
 For - mer - ly a fool knew at least once a

163

W. *f* *mf* *f*

year, that he was a fool, but now— no fear!

169

W. *p*

And they have so mud-dled things

pizz. *arco* *sul pont.*

pizz. *arco* *sul pont.* *p*

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

W. done this on pur - pose.

poco rit.

f acted in absolute drunkish manner

W. 

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

sul pont.
fp
sul pont.
fp

(Spa)

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 inscriptions192 $\text{♩} = 66$

W. *f*

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

ff *mf* *ff* *ord.* *mf* *ff* *ord.* *mf* *ff* *espressivo* *mf* *p*

196

W.

mf *p* *mf* *p* *mf* *p* *mf* *p*

202

W.

mf mf f p

207

W.

*mf*² Count Kli - ne - vich... Hm... Le - be - zyat - ni - kov...

p *mf* *p* *mf* *mp* *p* *p* *mf* *pizz.* *mf* *mp*

211

mf

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

215

p

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

mf *pp*

arco *p* *arco* *p*

W. *mp* 2 Re - pose, o dear re - mains, un - til the joy - ous morn."

p 2

pizz. *p* 2

p

W. *mf* 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.

thoughts.

pp

p

arco sul pont.

pp

p

S^{va}

Detailed description: This block contains the musical score for measures 227 through 230. It features five staves. The top staff is a vocal line in bass clef with lyrics "thoughts." and a fermata over the first measure. The second staff is a vocal line in treble clef with a fermata over the first measure and a dynamic marking of *pp*. The third staff is a vocal line in bass clef with a dynamic marking of *p*. The fourth staff is a piano accompaniment in bass clef with a dynamic marking of *pp* and the instruction "arco sul pont." above the first measure. The fifth staff is a piano accompaniment in treble clef with a dynamic marking of *p* and a *S^{va}* (Soprano) line above the first measure. The score concludes with a double bar line and repeat signs at the end of each staff.

230

W.

pp

p

pp

pp

S^{va}

Detailed description: This block contains the musical score for measures 230 through 233. It features five staves. The top staff is a vocal line in bass clef with a fermata over the first measure. The second staff is a vocal line in treble clef with a fermata over the first measure and a dynamic marking of *pp*. The third staff is a vocal line in bass clef with a dynamic marking of *p*. The fourth staff is a piano accompaniment in bass clef with a dynamic marking of *pp*. The fifth staff is a piano accompaniment in treble clef with a dynamic marking of *pp* and a *S^{va}* (Soprano) line above the first measure. The score concludes with a double bar line and repeat signs at the end of each staff.

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.

8^{va}

235

W.

pizz. p arco p pizz. p

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 mp

mf mp p

End of Scene One