

INTERMEZZO

IZ OPERE „DUŽIJANCA“ - AUS DER OPER „ERNTEFEST“

VLASTITE RIJEČI — EIGENER TEXT

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Op. 200.

Andante moderato (♩ = 60)

Poco più mosso (♩ = 72)

Bariton

Klavis

The first system of the musical score. The Baritone part is on a single staff with a treble clef, showing a whole rest followed by a 3/4 time signature change. The Piano part consists of three staves: Treble, Bass, and a lower Treble staff. The Treble staff includes parts for Flute (fl), Oboe (ob), Clarinet (kl), Bassoon (fag), and Violin (viol). The Bass staff includes parts for Violoncello (vcl) and Trombone (trabonari). The music is in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked *Andante moderato* with a metronome marking of ♩ = 60. The dynamics are marked *p* (piano). There are triplets in the piano accompaniment.

The second system of the musical score, continuing the piano accompaniment. It features three staves: Treble, Bass, and a lower Treble staff. The dynamics are marked *f* (forte). The tempo remains *Andante moderato*. The key signature is three flats. There are triplets and slurs in the piano accompaniment.

Tempo l.

Poco più

The third system of the musical score. The Baritone part is on a single staff with a treble clef, showing a whole rest followed by a 3/4 time signature change. The Piano part consists of three staves: Treble, Bass, and a lower Treble staff. The Treble staff includes parts for Flute (fl), Oboe (ob), Clarinet (kl), Bassoon (fag), and Violin (viol). The Bass staff includes parts for Violoncello (vcl) and Trombone (trabonari). The music is in 3/4 time, with a key signature of one flat (F major/C minor). The tempo is marked *Tempo l.* (Tempo I). The dynamics are marked *p* (piano). There are triplets in the piano accompaniment.

The fourth system of the musical score, continuing the piano accompaniment. It features three staves: Treble, Bass, and a lower Treble staff. The dynamics are marked *f* (forte). The tempo remains *Tempo l.* The key signature is one flat. There are triplets and slurs in the piano accompaniment.

Tempo I.

Musical score for the first system. The piano part (top staff) includes markings for *mf*, *p*, *tutti*, *tromba*, and *etc.*. The bass part (bottom staff) has a *3* marking. The key signature is one sharp (F#) and the time signature is common time (C).

Poco più

Musical score for the second system. The violin part (top staff) is marked *p* and *f*. The clarinet part (middle staff) is marked *p*. The bass part (bottom staff) has a *3* marking. The time signature changes to 3/4.

Tempo I.

Poco più

Musical score for the third system. The piano part (top staff) includes markings for *mf*, *p*, *tutti*, *tromba*, *etc.*, and *p*. The bass part (bottom staff) has a *3* marking. The key signature is one sharp (F#) and the time signature is common time (C).

poco ritard.

Adagio (♩=66)

Musical score for the fourth system. The piano part (top staff) includes markings for *p* and *etc.*. The bass part (bottom staff) has a *3* marking. The key signature is one sharp (F#) and the time signature is common time (C).

(Čoban pravi ruja i izlazi pred zastor)
 (Der Hirt quack und tritt vor den Vorhang)

p *mf*

F—vo me, da vi-dim, da! jost bo-ka-te, da glo-da te o-vu žo-tyu
 Da bir ich. Ei seid ihr auch noch, im-mer hier wartend, unsre Schritte flüchtig

mf *p* *mf* *p*

p *mf*

vrični so-la-sa — ra — — — — —
 ar-bei-ten zu so — hen — — — ?

p *mf* *p*

Príd vama ja se no št — dim,
 Ich ~~fiel~~ vor dich keine Scham; daß

p *mf*

vi svi ma ci-gur-no zna — te, pa sva — ca-le: od bo ba na ni ka da ri
 ma ich war gar-ar-beit — sam al lo wist ihr gut, und niemals ich Schütler wer den

mf

f *mf*

sa — — — — — ra.
 kann — — — — —

klar *mf*

Andantino (♩ = 76)

p

Vo - lim si - dit' kraj sta - da - o - va aa, več se zno - jil'
 Lie - bar site' ich nê - bar mai - nen scha feru sin - gend schau

mf

u ko - lu - ko - sa aa, Vo - lim pi - vat uz svo - ju
 wie sie ru - hig schla feru als bei die - ser Sin - nen - güte

f

tam - bu - ri - cu, več ban - da - šit' uz li - pu Ru - ži - cu.
 schwitzend mahen, Mädchen - wangen lieb - ko - send bîz - hin sein.

pp *mf*

ab
kl
fg.

L'istesso tempo

p

Mi - sli - li sie, zno - dem, da ja lju - bav
 Schon habt ihr ge - glaubt, im Lie - bes - raub mich

mf

kra — dem, da sam se za Ru — žom po — ma — mi — o, kad sam se
 fan — gen, dađi ioh aus Lie — bes — glut zur Schmil — te — rin mit Arr — dem

f

za ban — da — ša po — nu — di — o, a ja sam se, vi — ruj — te mi, sa — mo
 ern — ten bin ge — gan — gen. A — ber, jetzt will ich euch sex — gen hier: ich hab' nur

ritardan

na — ša — li — a.
 Spaß be — gan — gen.

mf fl. ob
 kl. fag. corni

p viol.

Larghetto (♩=112)

p

Prä — va lju — bav pri — ro — de svedi je dar, kad
 Welt — re Die — be kommt als Geschenk der Na — tur, mit

p viol. solo

o — na sr — ce nam za — gri — je, sriće pun je njen žar — — — — —
 Sie — lig — keit halt sie un — ser — Herz wie die Sonne die zur — — — — —

mf

U njoj je ml-a-dosti sjaj — — — — — u njoj ži-vo-la raj — — — — — U njoj mlad i
 Jugenstglück ist, was sie gibt — — — — — Himmelsreich fühlt sich wer liebt — — — — — Lie — be, jung und

mf *pp* *p*

star — — — — — ne — be — ski na — la — zi čar, na — la — zi čar
 rein — — — — — ist je — dan voll Himmels schein, voll Himmels — schein.

mf *f*

poco a poco ritardando *à tempo*

Kad dvi du Se dvi Se dvi
 Dann zwei du Se dvi Se dvi

mf *p*

mf po-ve-že lju-ba-vi plam, to naj-li-pše je, što u ži-vo-tu ja
Lie-be so glücklich wer-eint, das schön-ste ist, was in diesem Le-ben er-

ritardando
znam, što u ži-vo-tu znam
scheint, Lebensfroh was er-scheint

f *accelerando*
corni

Andantino (♩ = 76)
Vi-di-li ste Ru-žu, ka-ko Bla-ška vir-no čo-ka.
Da habt ihr ge-sehn, ein Mä-d-chen war-und dar-ge-Lieb-der.

p

To je pra-va lju-bav, ko-ja dra-gog ie da-
Wah-re Lie-be seht sich, wann auch mit Her-zen ge-

p

le-ka trüb-ten, zar- kim sr- cem dan i noc
Tag und Nacht sich leh- nen an

do-zi va, ma kan ze lju za po lju-ncem
jun-ge Brust, oor ste oend nach den Käs-sen gro-ße

sa-kri-va. Sad njih dvoje li po ban-da-šu-ju,
šie-bus-lust. Bei-de sind jetzt ei-nig im Ern-ten-schwung,

pa ri-sa-re re-dom sve nad ma šu-ju.
mü-he-las oor At-ter ei-ter, schmutz und jung.

Meno mosso

p

A što su se si — noć bi — li za — va — di — li, to su sad već
 Wann sie gastern A — bond auch in Streit ge — rie — ten, ha — ben sie ihn

mf *Allegretto (♩ = 96)*

val — da li po iz gla — di — li. Bla — sko mo — že
 wahr — schein — lich schon ganz ver — bre — ben. Zu — bas — küs — se

sri — can bi — ti, što so Ru — ža ni — je da — la si — noć po — lju — bi — ti,
 sind wohl süß, doch ist es gleich, daß die Ge — lieb — te sich noch nicht küs — sen Lieb.

Meno mosso (♩ = 69)

jer po — lju — bac ni — je ša — la. To svi zna mo, jel — te? To svi zna — mo,
 ist doch der Kuß gar kein Spaß. Nicht wahr, das weißt ihr, at — te? Weißt ihr das nicht

Andante moderato (♩=60)

ritardando

jol to?
 Al-la?

Što se ka-sni-je
 Nicht zu frü-has Be-

lutti

f

L'istesso tempo (♩=60)

da-je, lju-bav du-lje tro-je.
 -geh-ten macht die Lie-be meh-rer.

p

Čuj-to ri-sa-re, uz pismu želva im te-če, za u-mor ne-ma-re. Još prije nego dođe
 Hört der Ge-sang: er fließt aus dem Arbeitermunde als goldner Ohren Klang. Be-vor sich näht die Abend-

ve-će, po-slje-dnji će po-ko-sit' klas i
 -stav-da, klangt die Son-ne mit late-tun Zeit. Die

mf

Poco più mosso (♩=72)

po-raf' i me-ne i vas, du-zi-jan-cu sla-vit' da
Schnitter kommen auch und mich her-zens froh zu sich dann zu

do-de-mo, da-se s'iji-ma ve-se-li
ho-ten, ihr Ern-to-fist zu fei-ern wol-

Allegretto (♩=84)

mo. A do-He cu-po-di svome sta-du,
-ten. jutet geh' ich zu-erst zu meinan Schafan.

da-se ma-lo od-ma-rim u la-du
wit im Stil-ten Jam-bu-ri-bea spie-ten

na tam-bu-ri da mi ru-ka
Und nach ih-rem Klang wie Do-gel

sa aus dem ra, Nart
oj, ein Liacht pu no-vu pi-smu
fliegt neu zur Son-ne

od ri - sa ra
von dem Ern te fest

Meno mosso (J-63)

ff

Più vivo (J-92)

ff

cor. vlc. 19.