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K I 16

EMIL ADAMIČ:

ODERSKA GLASBA

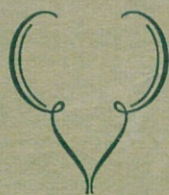
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PRAVLJICI V ŠTIRIH SLIKAH

SIROTA JERICA

SPISAL

IVAN ALBREHT



1929

ZALOŽILA UČITELJSKA TISKARNA V LJUBLJANI

Emil Adamič

Oderska glasba

k

pravljici v štirih slikah



SIROTA JERICA

Spisal

Ivan Albreht



Tekst „Sirote Jerice“ je semtertam izpremenjen, kar sem storil iz ozirov na glasbo. Izpremembe so razvidne iz glasbenega dela.

Pevski del ne more delati niti najpriprostejšim malim pevcem težav. Ako ne morejo peti dvoglasno ali štiriglasno, naj pojó samó zgornji glas. Tudi klavirski spremljevalec si svoje delo lahko olajša, čeravno je tudi zanj vse kolikor mogoče preprosto zapisano.

Emil Adamič

*Sirota Jerica.**Prva slika.**Št. 1.*

Živo

Vile

Klavir

p

mf

(Pastirski zvonci)

The musical score is written for Violin (Vile) and Piano (Klavir). It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Živo' (Allegro). The score is divided into three systems. The first system begins with a piano (p) dynamic. The second system features a mezzo-forte (mf) dynamic and includes a section of 'Pastirski zvonci' (Pastor's bells). The third system continues the piano accompaniment and includes a section of 'Pastirski zvonci' in the violin part.

Vile (za sceno)

mf
Uro - - si, se - stri - ce, o - sve - ži - mo no - ži - - ce,

sp

potlej pa na tra - to, kjer si - je solnce zla - to! *La, la-la*

la la la la la la la

Zastor. Vile priplešejo in pojó.

f Uko-lo se usto-pi - -mo in ju-tru za-ple-

f ši - mo, solnce je naš brat, si-pije na zem-lyo škr-

lat. La la la la la la la la

la la *p* la.




(Plešejo do konca.)

pp

gva

This system contains the first system of a musical score. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first measure contains a quarter rest, followed by three measures of whole rests. Below the treble staff, the instruction "(Plešejo do konca.)" is written. The piano part begins with a bass clef staff, starting with a piano (*pp*) dynamic marking. It consists of a series of chords and eighth-note patterns. A dashed line labeled "gva" spans across the bottom of the piano part.



ddd

gva

This system contains the second system of the musical score. It continues the piano part from the first system. The piano part features a series of chords and eighth-note patterns. A dynamic marking of *ddd* is present. The system concludes with a quarter rest in the piano part. A dashed line labeled "gva" spans across the bottom of the piano part.

Sirota Jerica.

Jerica se nasloni na skalo in tiho ihti.

Št. 2.

Otožno

Jerica (poje)

Klavir

The first system of music features a vocal line for Jerica and a piano accompaniment. The vocal line consists of four measures of whole rests. The piano accompaniment begins in the second measure with a piano (*p*) dynamic. The key signature has one flat (B-flat) and the time signature is 4/8. The piano part includes chords and moving lines in both the right and left hands.

The second system continues the musical piece. The vocal line begins with a piano (*p*) dynamic and contains the lyrics: "Usaka cvetka svo - je vsaj i - ma i -". The piano accompaniment continues with a piano (*p*) dynamic, featuring a melodic line in the right hand and a supporting bass line in the left hand.

The third system continues the musical piece. The vocal line begins with a mezzo-forte (*mf*) dynamic and contains the lyrics: "me, ptička usaka pe - sem pe - ti svo - jo sme ...". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic, maintaining the melodic and harmonic structure established in the previous systems.

p *cresc.*

Le si-ro-ta pe - smi svo-je ne po-zna, de-lež njen je

p *cresc.*

sol - za, žalost v dnu sr - ca. Solza ka-ne v ro - žo,

vedno počasneje in tišje

cvet se po-su-ši, plička vzdihne ču - je, še sama o-ne-mi.

Sirota Jerica.

Skozi ožarjeno meglo se prikaže mati.

Št. 3.

Mati:

Recitativo, široko

mf Je - rica, e - din - či - ca,

fp ma - tik te - bi je pri - šla. A - li bi ho - te - la z njo,

mf z njo v nebe - ško glo - ri - jo?! A - li bi ho - te - la z njo,

(Prikazen izginja). Jerica (v omedlevici):

z njo v ne - be - ško glo - ri - jo?! Je - ri - ca, e - din - či - ca,

p

The first system consists of three staves. The top staff is a vocal line in G minor with lyrics. The middle staff is the piano's right hand, and the bottom staff is the left hand. Dynamics include a piano (*p*) marking and a hairpin crescendo.

Mati, mati, mamica —

pp Je - ri - ca, e - din - či - ca.

pp

The second system also consists of three staves. The top staff is a vocal line with lyrics. The middle staff is the piano's right hand, and the bottom staff is the left hand. Dynamics include a pianissimo (*pp*) marking.

*Sirota Jerica.**Druga slika.**Št. 4.*

Dvor kralja Svitozora. Vile in palčki prihajajo v pestrih skupinah in napolnijo sobano v počasnem, slovesnem koraku.

*Ceremonijalna koračnica**Klavir*

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. The treble staff features a melodic line with a slur over a group of notes. The bass staff has a steady accompaniment. A dynamic marking of *p* (piano) is present at the beginning of the system.

Third system of musical notation. The treble staff has a melodic line with a slur and a dynamic marking of *cresc.* (crescendo). The bass staff has a steady accompaniment with a dynamic marking of *mf* (mezzo-forte).

Fourth system of musical notation. The treble staff has a melodic line with a slur and a dynamic marking of *p* (piano). The bass staff has a steady accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a slur and a dynamic marking of *p* (piano). The bass staff has a steady accompaniment. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

The image shows a musical score for piano, consisting of three systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The first system begins with a dynamic marking of *f* (forte) in the treble staff. The bass staff contains a series of chords, with the first two marked *gva* and the last two marked *gva.....*. The second system continues this pattern, with the first two chords marked *gva* and the last two marked *gva.....*. The third system also follows this pattern, with the first two chords marked *gva* and the last two marked *gva.....*. The treble staff in the second and third systems contains melodic lines with some slurs and a final flourish in the second system. The bass staff in the third system ends with a fermata over the final chord.

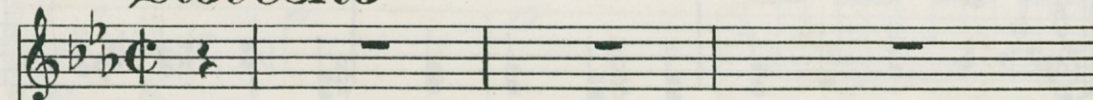
Sirota Jerica.

Skupine se razurste' za sprejem kralja Svitozora.
Kralj prihaja s spremstvom in zasede prestol.

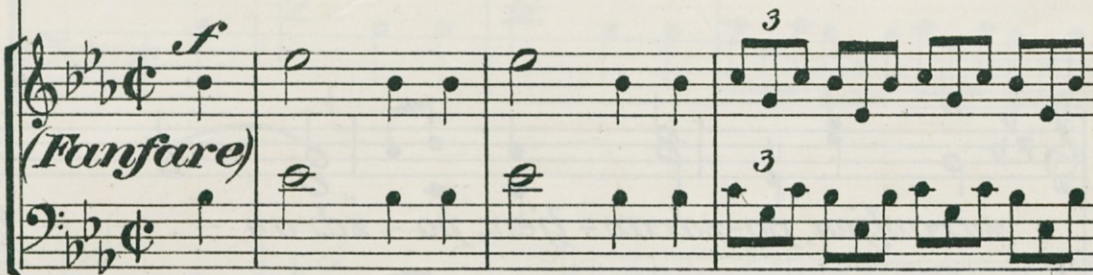
Št. 5.

Slovesno

Vile in palčki



Klavir



f

Po - zdravljen, pozdravljen! kli - če ti ves zbor, — po -

Po -

zdravljen, pozdrav - ljen, kralj naš, Svi - to - zor!

zdravljen brat in go-spo-dar, lju - be - zni in mi - ru ču - var!

mf *ff* *Po -*

The first system consists of three staves. The top staff is the vocal line, starting with a *mf* dynamic and ending with a *ff* dynamic. The middle staff is the piano accompaniment, featuring a complex texture with many sixteenth notes, including a triplet of eighth notes at the beginning. The bottom staff is the bass line, providing harmonic support with chords and moving lines. The key signature has two flats, and the time signature is 3/4.

zdravljen, po-zdrav - ljen, po - zdrav - - - ljen!

The second system consists of three staves. The top staff is the vocal line, with the lyrics "zdravljen, po-zdrav - ljen, po - zdrav - - - ljen!". The middle staff is the piano accompaniment, featuring a complex texture with many sixteenth notes, including a triplet of eighth notes at the beginning. The bottom staff is the bass line, providing harmonic support with chords and moving lines. The key signature has two flats, and the time signature is 3/4.

The third system consists of three staves. The top staff is empty. The middle staff is the piano accompaniment, featuring a complex texture with many sixteenth notes, including a triplet of eighth notes at the beginning. The bottom staff is the bass line, providing harmonic support with chords and moving lines. The key signature has two flats, and the time signature is 3/4.

Sirota Jerica.

Št. 6.

Glej besedilo str. 24!

Slovesno

Vile in palčki

Musical notation for 'Vile in palčki' on a single staff with a treble clef, showing a whole rest for the first three measures.

Klavir

Musical notation for 'Klavir' (Pianoforte) on two staves (treble and bass clefs). It includes a dynamic marking *f* and a triplet of eighth notes in the right hand.

Musical notation for the first line of lyrics. The vocal line starts with a dynamic marking *f*. The lyrics are: *Po-zdravljen, pozdravljen, modri, Svitozor! Dom*. The piano accompaniment consists of chords and moving lines in both hands.

Musical notation for the second line of lyrics. The lyrics are: *sre - če, dom sre - če je tvoj le-pi dvor: Kar*. The piano accompaniment continues with chords and moving lines.

re-češ ti in kar že-liš, go-to-vo ve-dno prav sto-riš.

The first system of music consists of three staves. The top staff is a vocal line in G minor, starting with a treble clef and a key signature of two flats. The lyrics 're-češ ti in kar že-liš, go-to-vo ve-dno prav sto-riš.' are written below it. The middle staff is the right-hand piano accompaniment, featuring a complex texture with many sixteenth notes and a triplet of eighth notes marked with a '3'. The bottom staff is the left-hand piano accompaniment, consisting of chords and single notes. The system ends with a double bar line and a fermata over the final note.

The second system of music consists of three staves. The top staff is a vocal line in G minor, with the lyrics 'zdravljen, po-zdrav-ljen, po-zdrav - - - ljen!' written below it. The middle staff is the right-hand piano accompaniment, featuring chords and single notes. The bottom staff is the left-hand piano accompaniment, consisting of chords and single notes. The system ends with a double bar line and a fermata over the final note.

The third system of music consists of three staves. The top staff is empty. The middle staff is the right-hand piano accompaniment, featuring a triplet of eighth notes marked with a '3'. The bottom staff is the left-hand piano accompaniment, consisting of chords and single notes. The system ends with a double bar line and a fermata over the final note.

Št. 7.

Na koncu druge slike: Ko kralj odhaja, se vse spremstvo razursti v špalir in pôje glasbeni vložek št. 5 z istim besedilom. Med petjem poslednjih taktov pade zastor.

Sirota Jerica.

Tretja slika.

Št. 8.

Radomila (zabrani): Dopolnjen je čas žalosti —
Otrok gre k materi.

Začuje se materin glas (za sceno).

Recitativo *mf*

Mati

Je - rica, e - din - ci - ca, zla - ta - mo - ja

Klavir

hčerki - ca! Poj - di s svojo ma - mi - co tja v nebe - ško glo - ri - jo!

Jerica odide z Radomilo. U sobi joče Miran pri Majdi. Mačeha se zgrudi na klop. Oče: Jerica, otrok moj, Jerica! (Odide za njo). Majda: Sestra moja blažena - (Se z naporom dviga). **Zastor.**

Sirota Jerica.

Št. 9.

Četrta slika.

Počasni valčkov tempo

Vile

Klavir

pp

accel. rit. a tempo

Zastor

Zastor. Vile prinašajo cvetje

rit.

in ga sipljejo na vse strani. Plešejo.

mf nitrejše

rit. tr.

f *p*

Pokleknejo k Jerici.

Vile: a tempo

pp

Spa -- vaj de -- te, da -- po -- či -- ješ od bo -- le -- sti

in gor-ja, da v ti - ši - - ni se na - vži - ješ

rit.
sanj o sre - či iz ne - ba.
rit. *mf hitrejše*
(Vile vstanejo in znova

sipljejo cvetje, se primejo za roke, obdajo v kolu Jerico in plešejo

počasi okoli nje.)



pp *počasi*

Vile (pojo): Kar ti je živ-

rit.

f *p* *pp*

(Se sklonejo nad Jerico.)

lje - nje vze - lo, bo vr - ni - - lo ti - - ne - bó,

ki - - te zdaj - le bo - - ob - je - - lo in - - združi - - lo

rit.

z ma - mi - co.

rit. *a tempo*

Vile odbrzé.

Sirota Jerica.

Št. 10.

Angelji (za sceno).

Slovesno.

Angelji

Musical score for the vocal part of 'Angelji'. The notation is in G major, 4/4 time. It begins with a whole rest for four measures, followed by a half note G5. A red bracket underlines the word 'Ra-'.

Klavir

Musical score for the piano accompaniment of the first system. The notation is in G major, 4/4 time. It starts with a mezzo-forte (mf) dynamic. The melody consists of chords and moving lines in both hands. A piano (p) dynamic marking appears at the end of the system.

duj - mo se, ra - dujmo se, spet du - ši - ca vnebe - sa gre, Si - ro - ta Je - ri -

Musical score for the piano accompaniment of the second system. The notation is in G major, 4/4 time. It continues the accompaniment from the first system. A forte (f) dynamic marking is present at the beginning of the system.

ca bi - lá, zdaj boš med nami bla - že - na. Pri - - di, oj, pri - - di,

mf *f*

v sre-do srečno na - šo. Pri - - di, oj, pri - - di,

poco rit. *Jerica* (govori): *Ta sladki spev-nebes odmev.*

da te ma-ti vi - di.

Materin glas (za sceno):

mf

Je - - ri-ca, e - din-či-ca, zla - ta mo-ja hčerki-ca.

Angelji (še vedno za sceno):

f

Pri - - di, oj, pri - - di v sre-do srečno na - šo,

poco rit. **1. angelj (se bliža): Pozdravljena! Si**
 pri -- di, oj, pri -- di, da te ma-ti vi - di.

slišala, kdo kliče te? Jerica: Kdo kliče me? Usa zbegana še nič ne vem, kaj je

z menoj in kje da sem. - 2. angelj: Kje si? Kje si? Razglej se malo naokrog!

Angelji prihajajo z leve in des.
Ta solčni gaj, ta cvetni log je blaženim naklonil Bog. Angelji:

*Ra -

*Namesto teksta na 39. strani spodaj.

Sirota Jerica.

Št. 11

Mati (prihiti z leve.)

Mirno.

Mati

mf

Je - rica e - dinči - ca,

fp

Klavir

Jerica: Mati, mati, sem pogledje:
angeljev nebeški dar—

pri - dik me - ni, du - ši - ca! Sem na sr - ce

mo - je, de - te! Čas loči - tve je prešel, zdaj na tra - te gre - va sve - te,

kjer bo na-ju Bog sprejel, kjer bo na-ju Bog spre - -

Angelji (v dveh vrstah)

Slovesno

f

Ra - - duj - mo se, ra - duj - mo se, spet du - ši - ca v ne -

f

Mati polagoma odhaja z Jerico med vrstami pojočih

p

be - sa gre. Si - ro - ta Je - ri - ca bi - lá, zdaj boš med na - mi

p

angeljev.

f

bla - že - na. Ra - duj - mo se, ra - duj - mo se, ra - duj - mo

f

Angelji odhajajo.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the word "se!" in red ink. The piano accompaniment features a series of chords and melodic lines, with a dynamic marking of *p* (piano) appearing in the second measure. The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *pp* (pianissimo) and a *gva* (glissando) marking. The piano accompaniment includes a *pp* marking and a *ddd* (triple fortissimo) marking. The score concludes with a double bar line.

Sirota Jerica.

St. 12.

Majda: Jerica, sestrice zlata! (Odide za skalo.)

Angełji ^{*)} *(za sceno)*

pp

Ra - duj - mo se, ra - duj - mo se, spet

Klavir *pp*

Detailed description: This system contains the first two staves of music. The top staff is for the vocal part, marked *pp* (pianissimo). The bottom two staves are for the piano accompaniment, also marked *pp*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'Ra - duj - mo se, ra - duj - mo se, spet'. The piano accompaniment consists of chords and simple melodic lines.

du - ši - ca vne - be - sa gre, ra - duj - mo se, ra - duj - mo se, ra -

Detailed description: This system continues the musical score. The vocal line continues with the lyrics 'du - ši - ca vne - be - sa gre, ra - duj - mo se, ra - duj - mo se, ra -'. The piano accompaniment continues with similar harmonic support.

rit.

duj - mo se!

Zastor!

Detailed description: This system concludes the page. It begins with a *rit.* (ritardando) marking. The vocal line ends with 'duj - mo se!'. The piano accompaniment features a dramatic crescendo leading to a final chord. A large, bold 'Zastor!' (Curtain!) is written below the piano staff, indicating a scene change. The system ends with a double bar line and a fermata symbol.

*) Preden pade zastor, se iz daljave (za sceno) sliši petje angełjev.

