SCHOTT Frères
BRUXELLES

DIE VERKAUFTE BRAUT.

(Prodaná nevěsta.)

Komische Oper in 3 Akten
von K. SABINA.

Deutsche Uebersetzung von Max Kalbeck.

MUSIK VON

FRIEDRICH SMETANA.

Vollständiger Clavier-Auszug
mit deutschem Text
Pr. M. 15._ netto.

Vollständiger Auszug
für Clavier allein
arr. von B. Wolff.
Pr. M. 10 netto.

SEULE ÉDITION ADMISE EN FRANCE, BELGIQUE ET ITALIE
PROPRIÉTAIRE POUR FRANCE, BELGIQUE ET ITALIE.
JOSEF WEINBERGER, VIENNE-LEIPSIC.

Lith. Anst. v. C. G. Röder, Leipzig.

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Aufführungsrecht vorbehalten.

Das Vorrecht der Herausgabe eines Arrangements im Allgemeinen und für bestimmte Instrumente oder Orchester haben wir für die Oesterreichischen Staaten uns nach dem Patent de dato 19. October 1846 vorbehalten.

742603

Die verkaufte Braut.

(Prodaná nevěsta.)

Komische Oper in 3 Akten.

CLOSED
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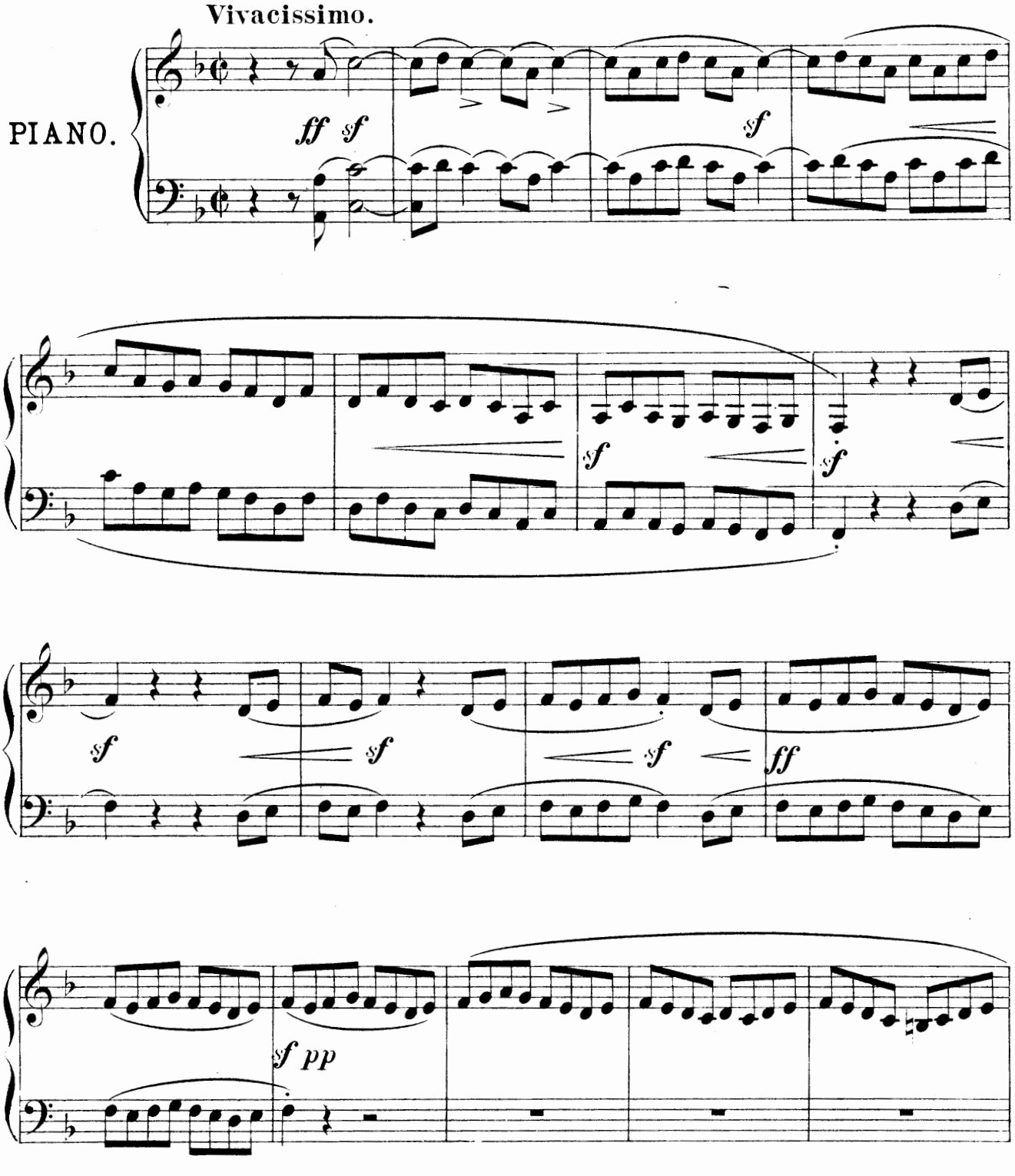
SCHOTT Frères
BRUXELLES

OUVERTURE.

FR. SMETANA.

Vivacissimo.

PIANO.

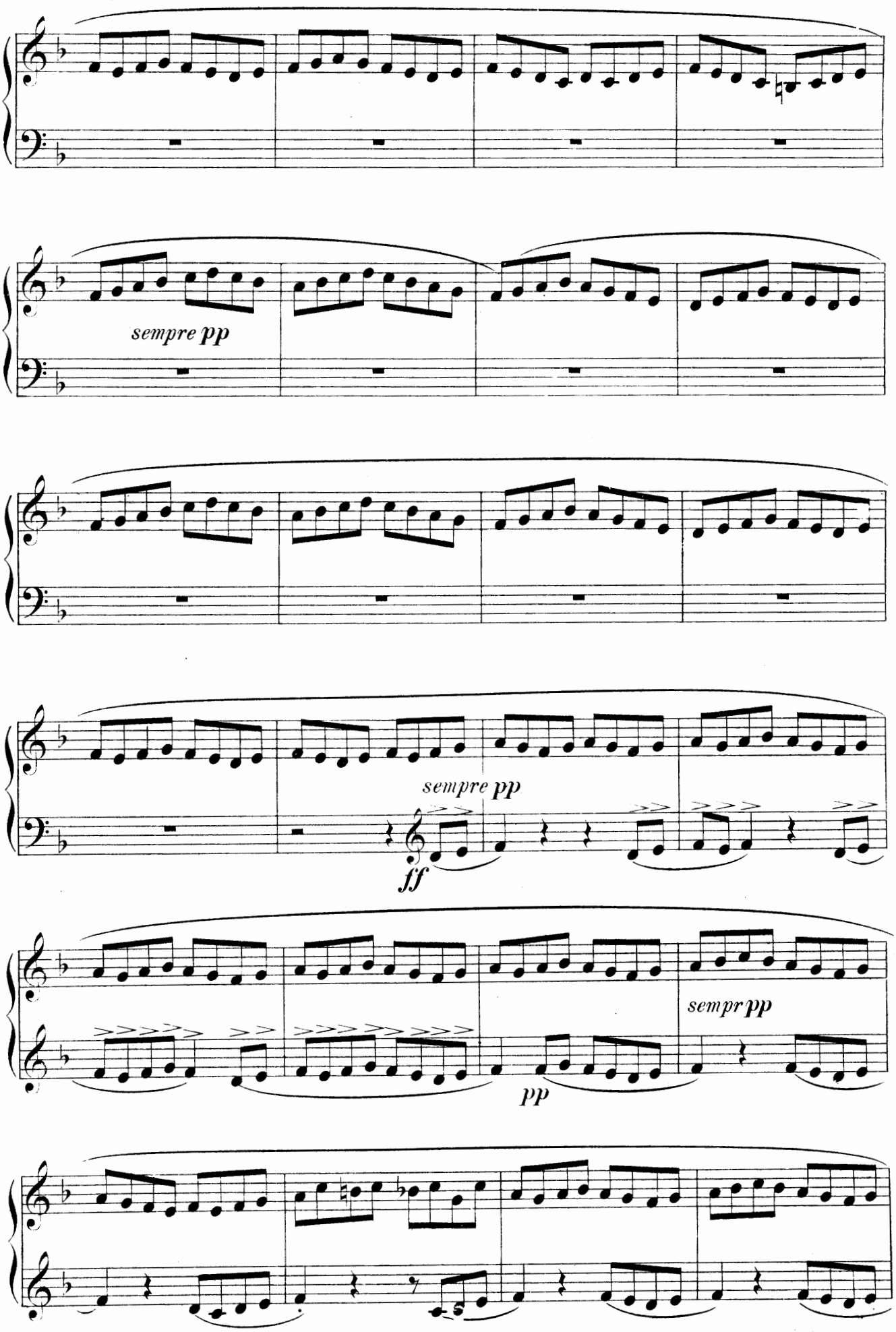


Eigenthum der Verleger.

Stereotyp-Druck der Roder'schen Officin in Leipzig.

13728. 13718. 13739

Ed. Bote & G. Bock in Berlin.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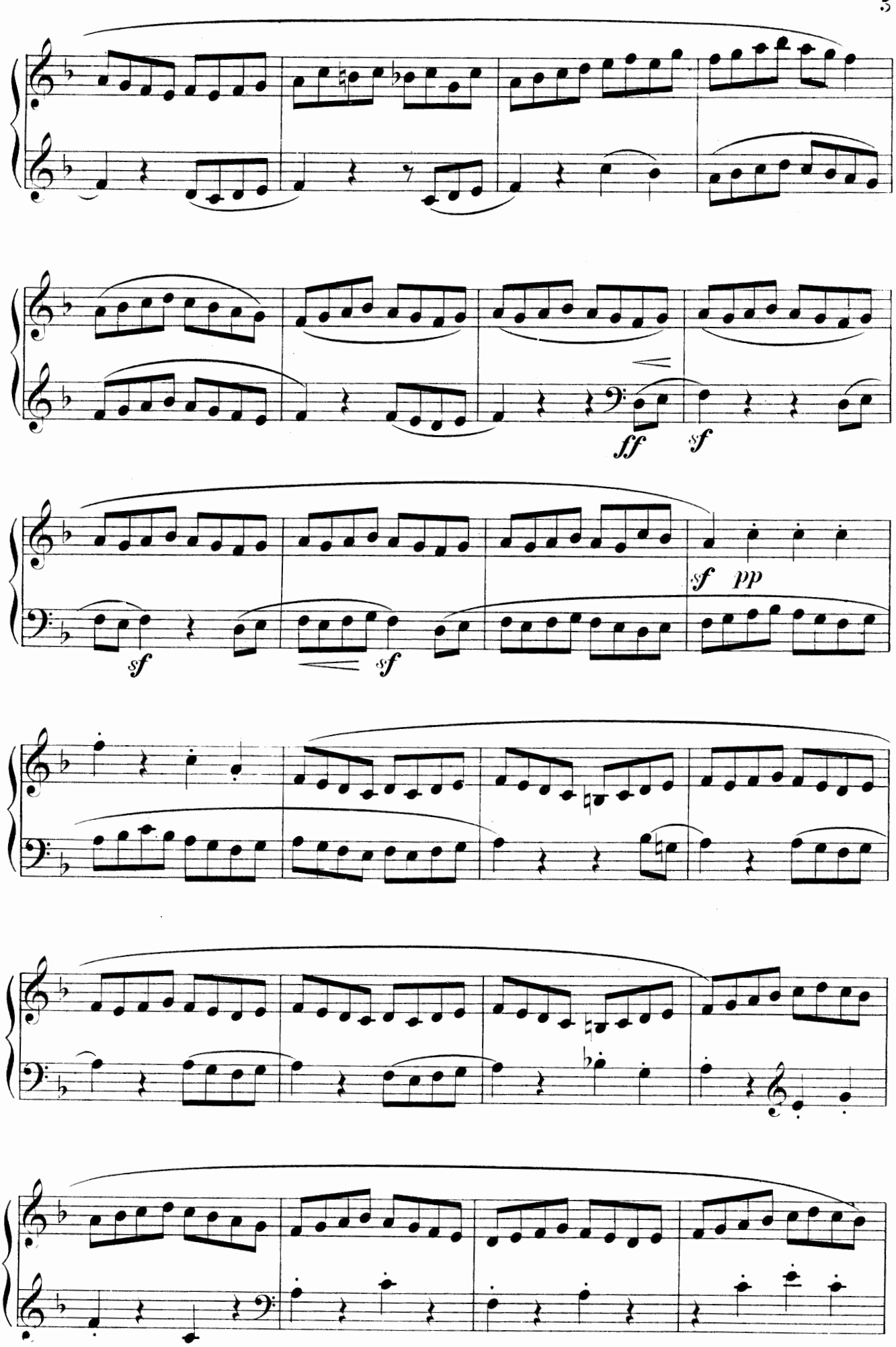
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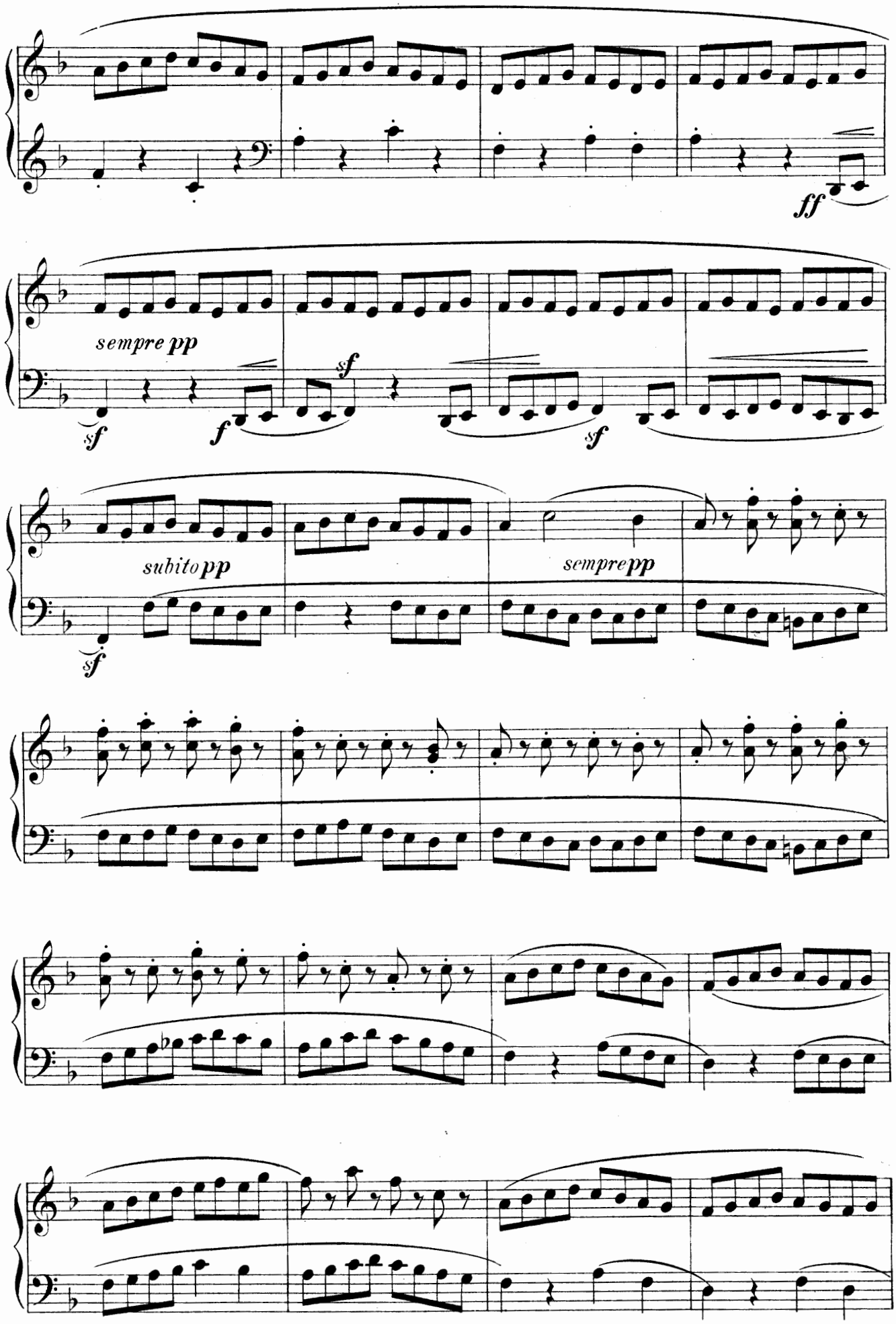
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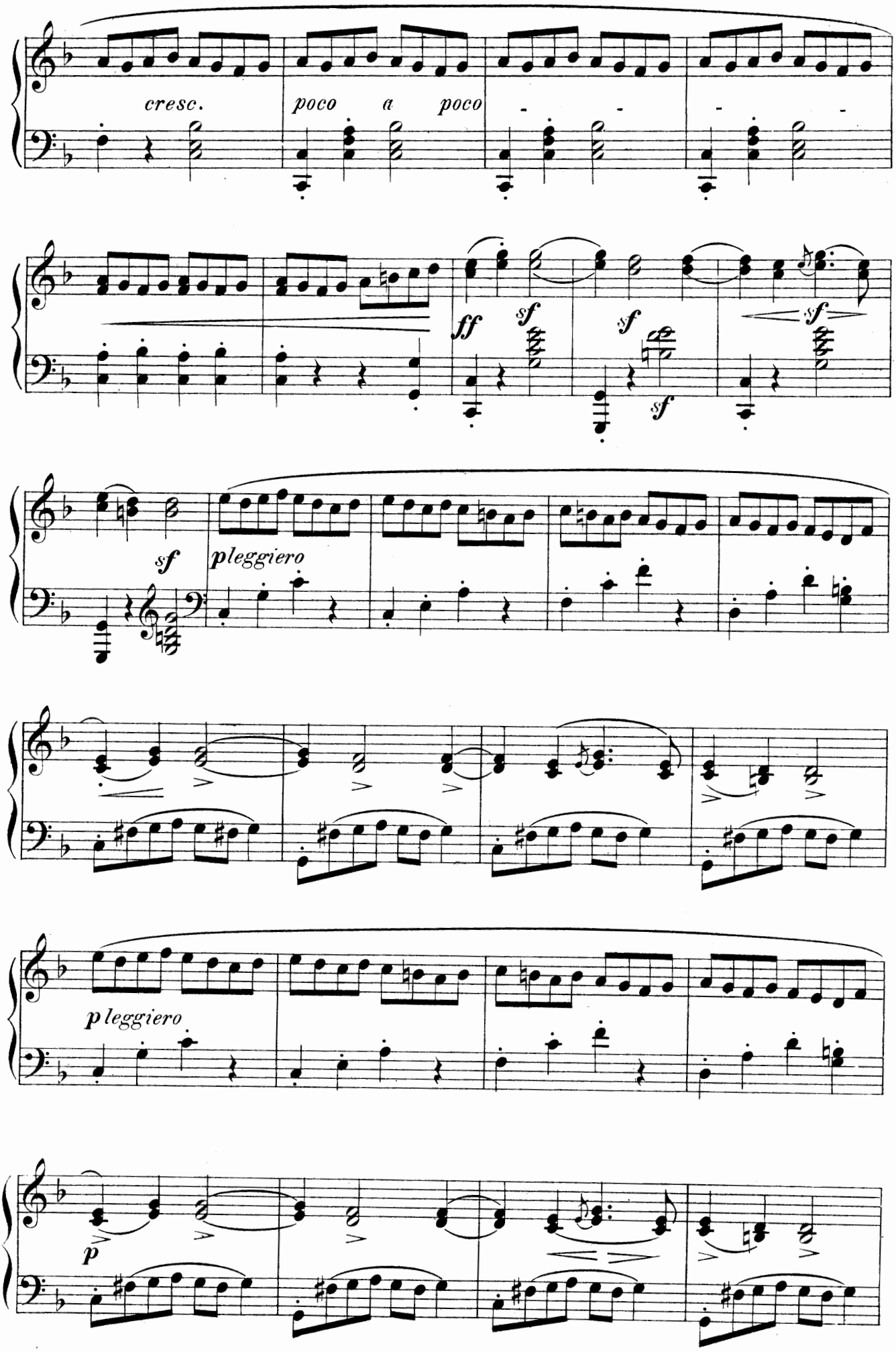
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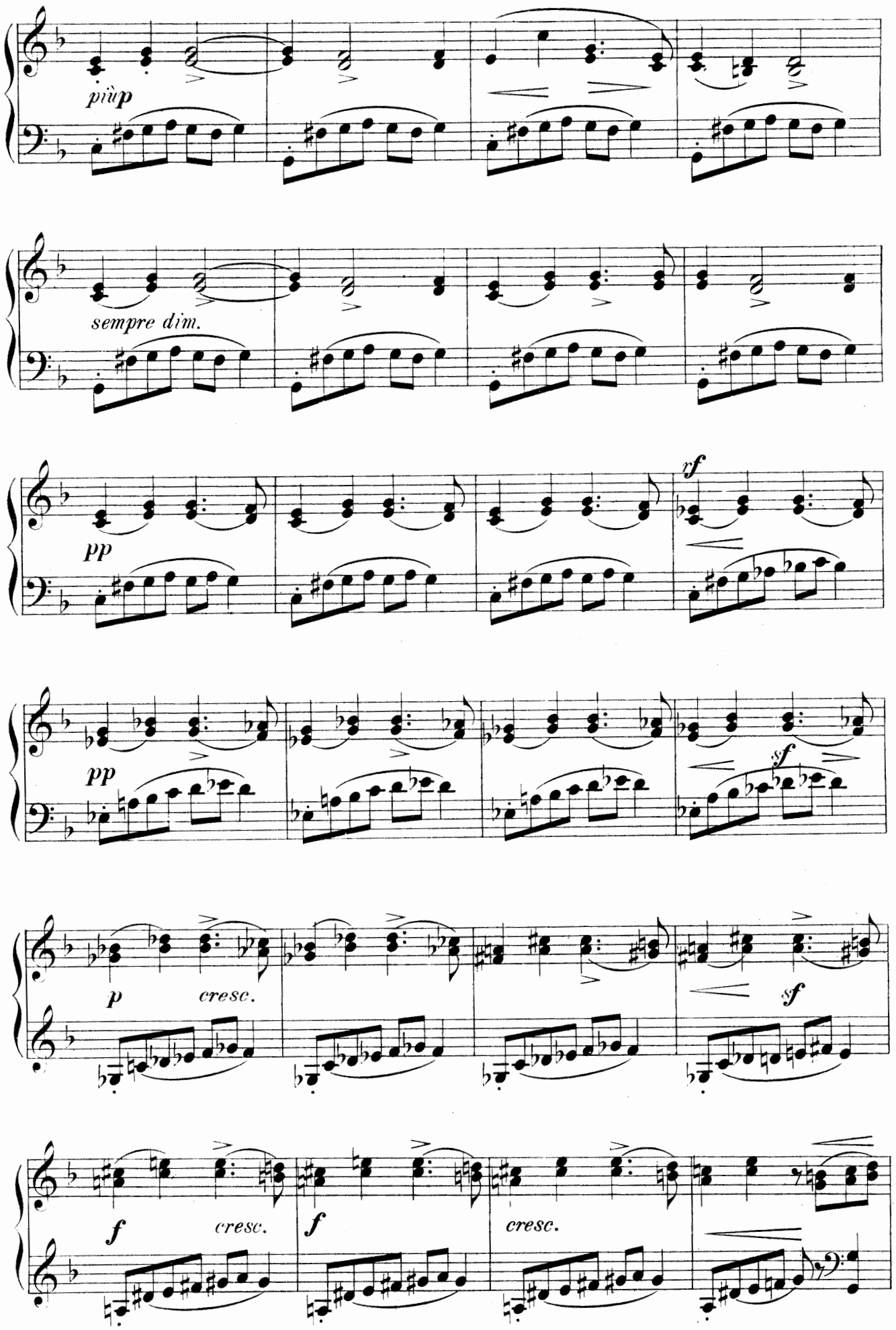
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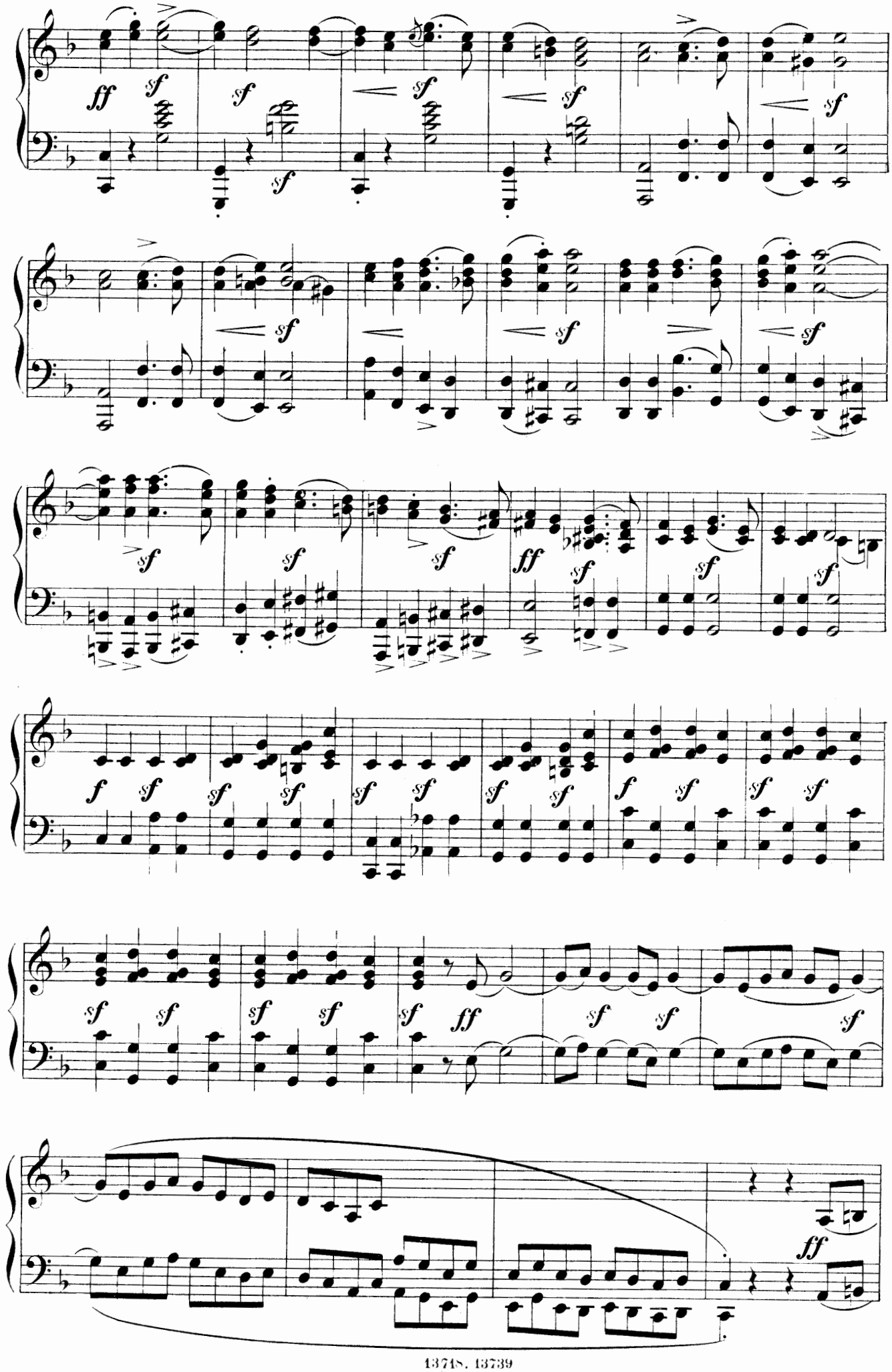

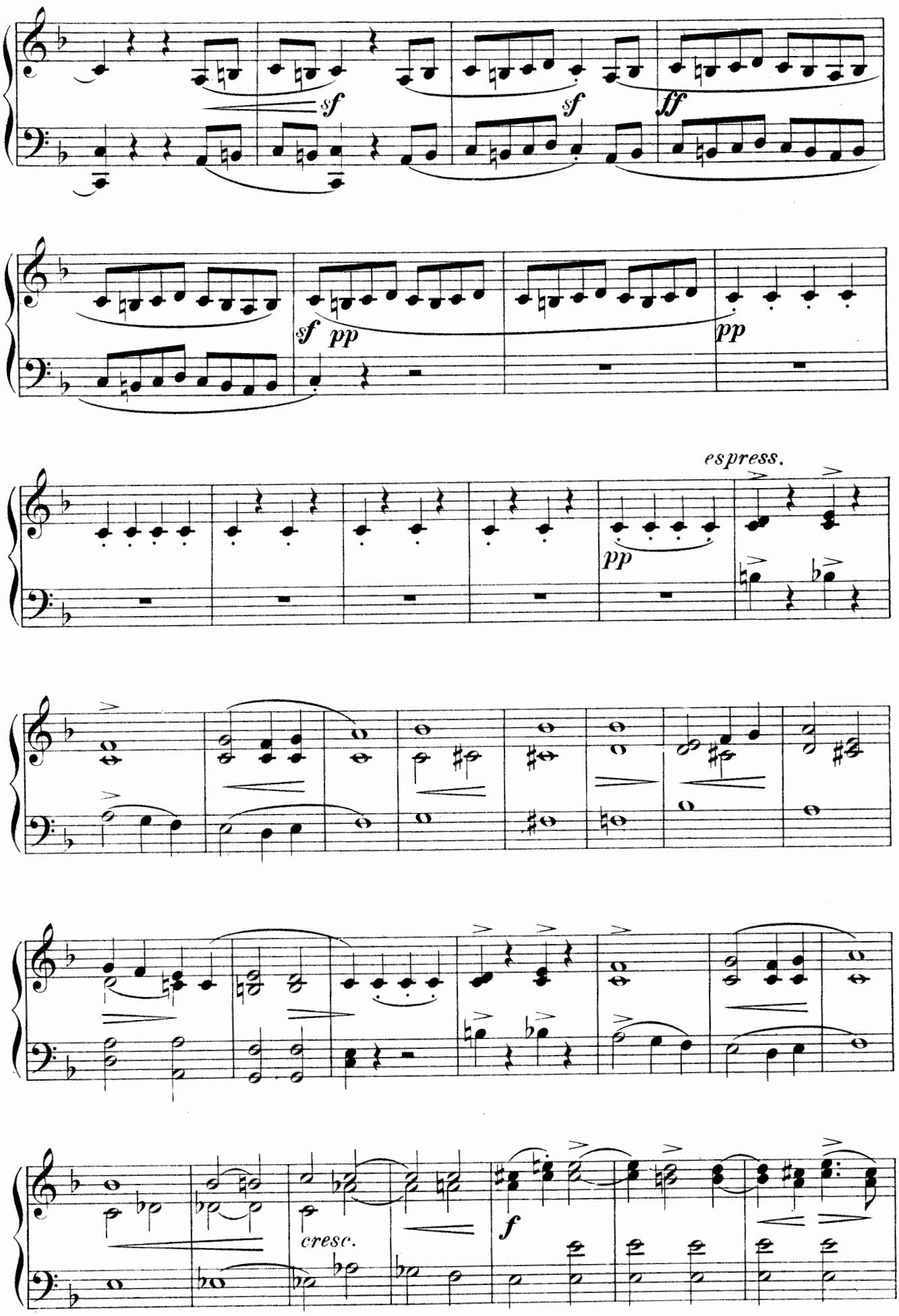
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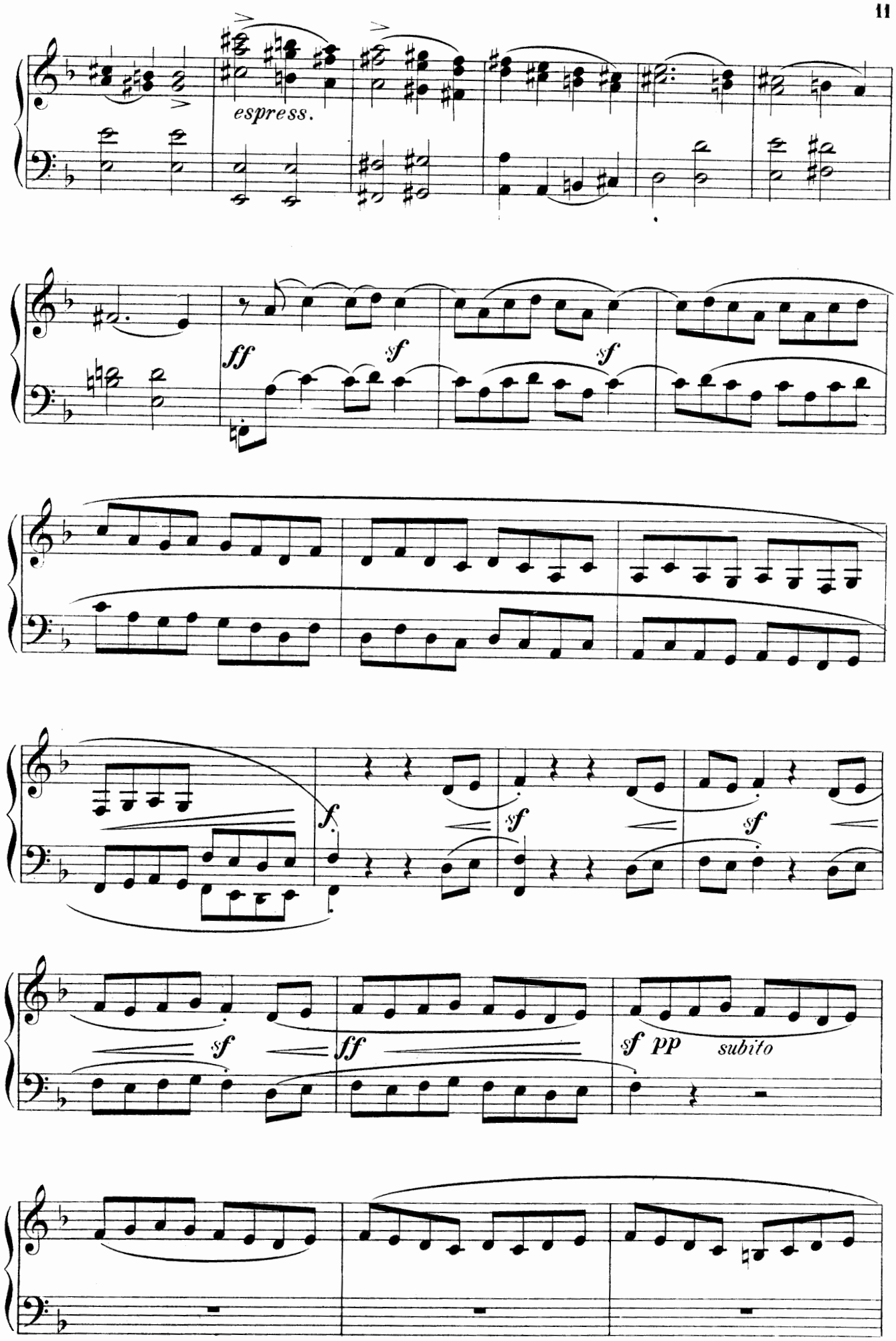
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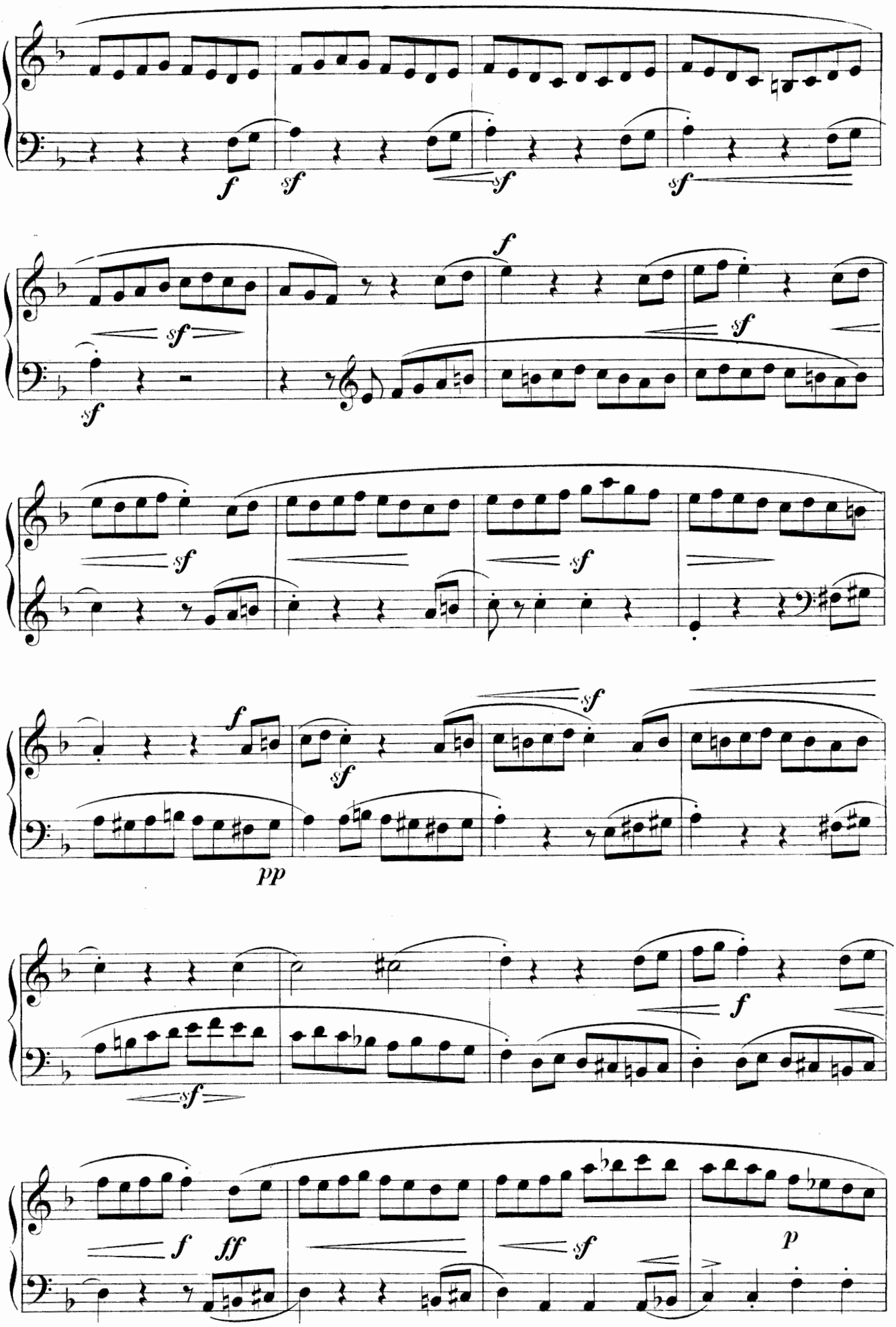
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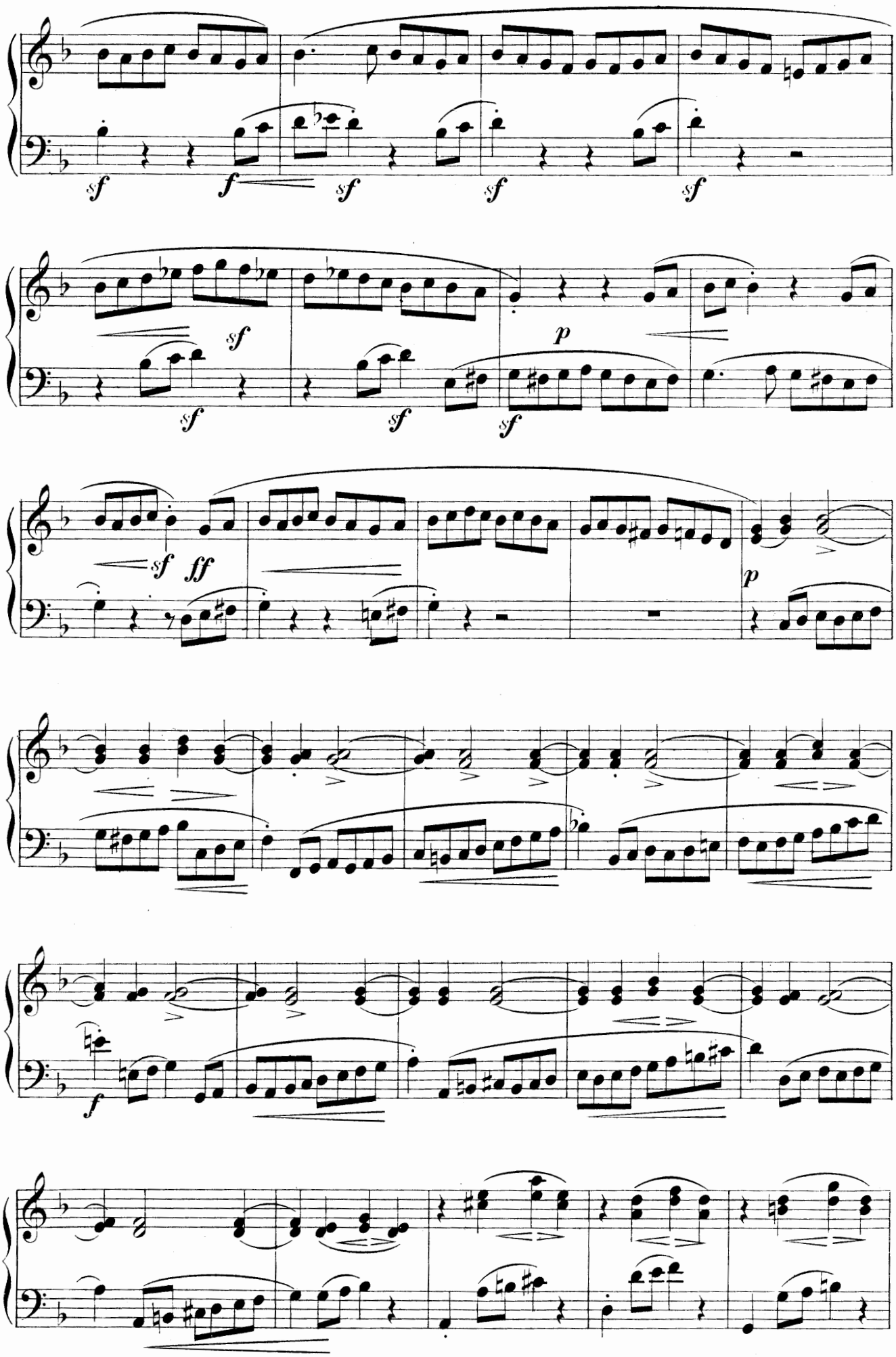
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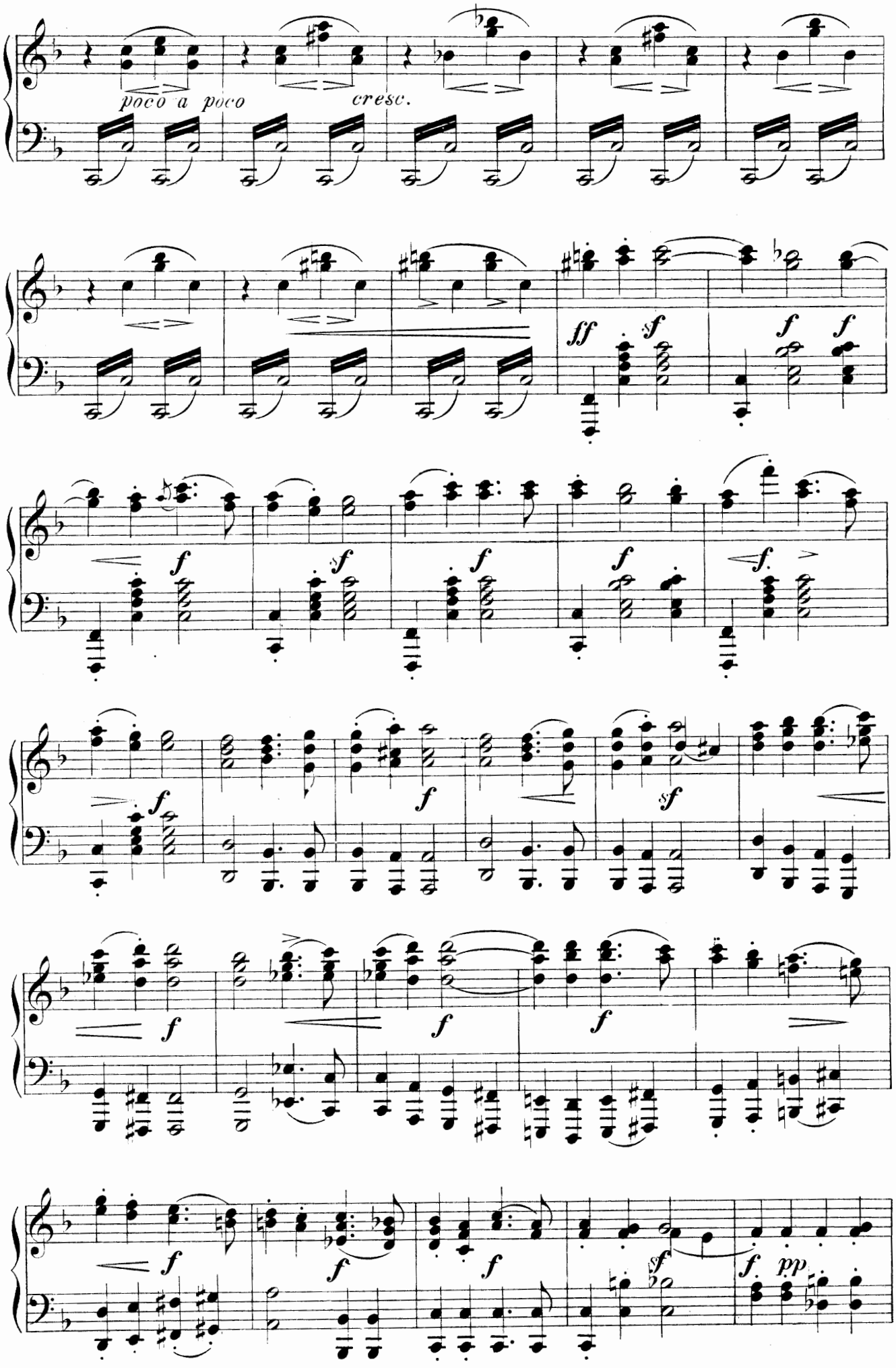
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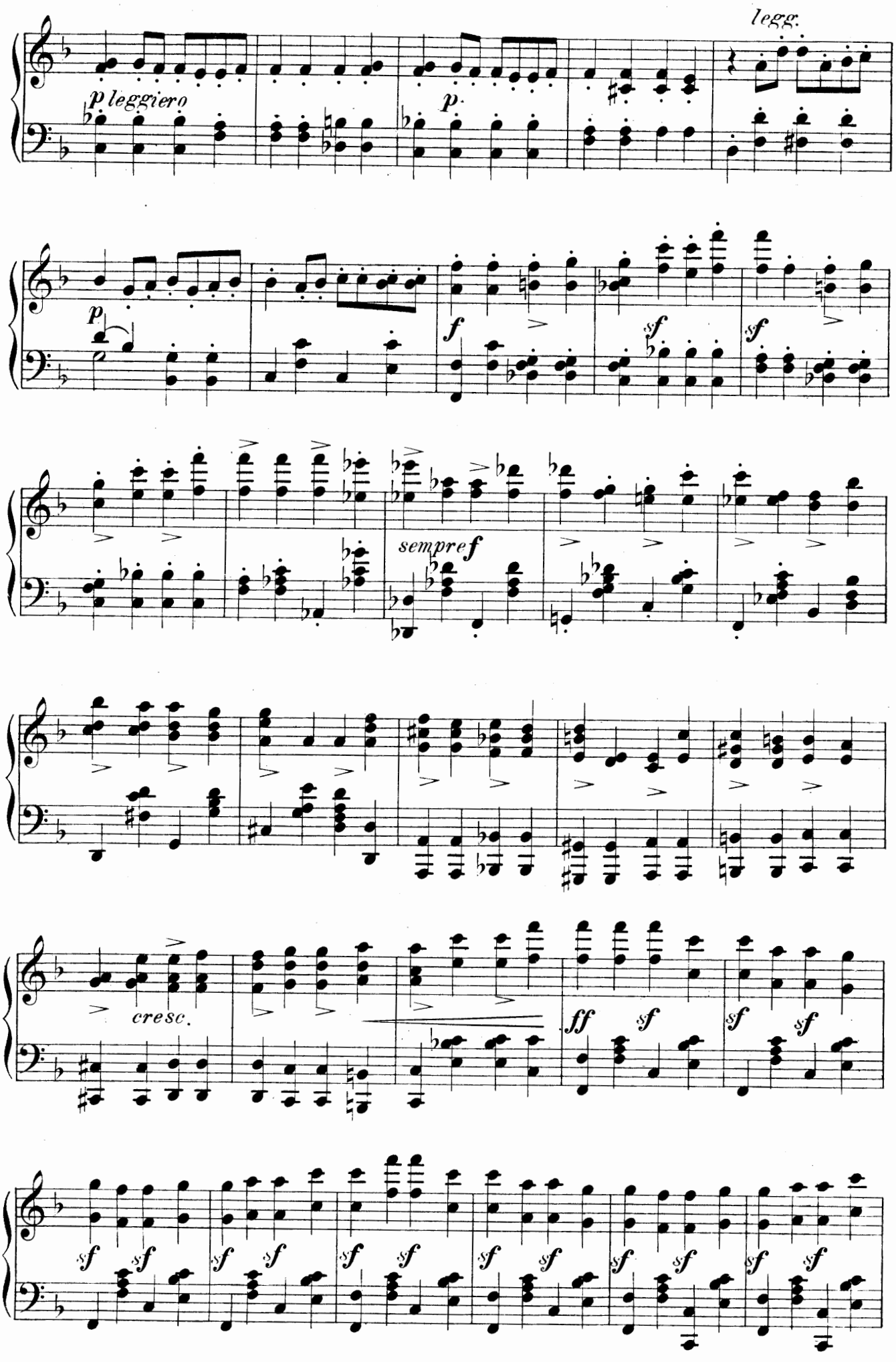
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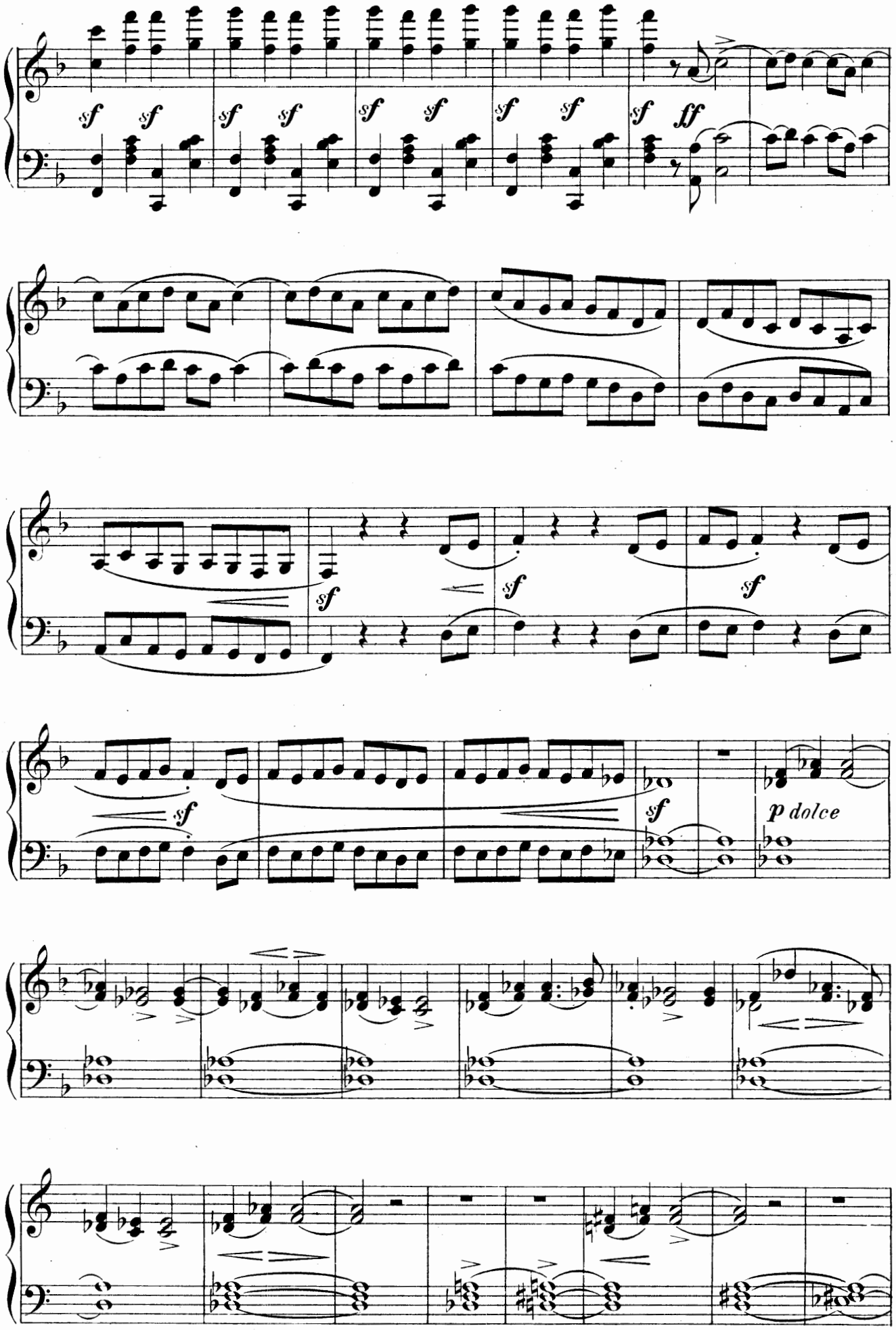
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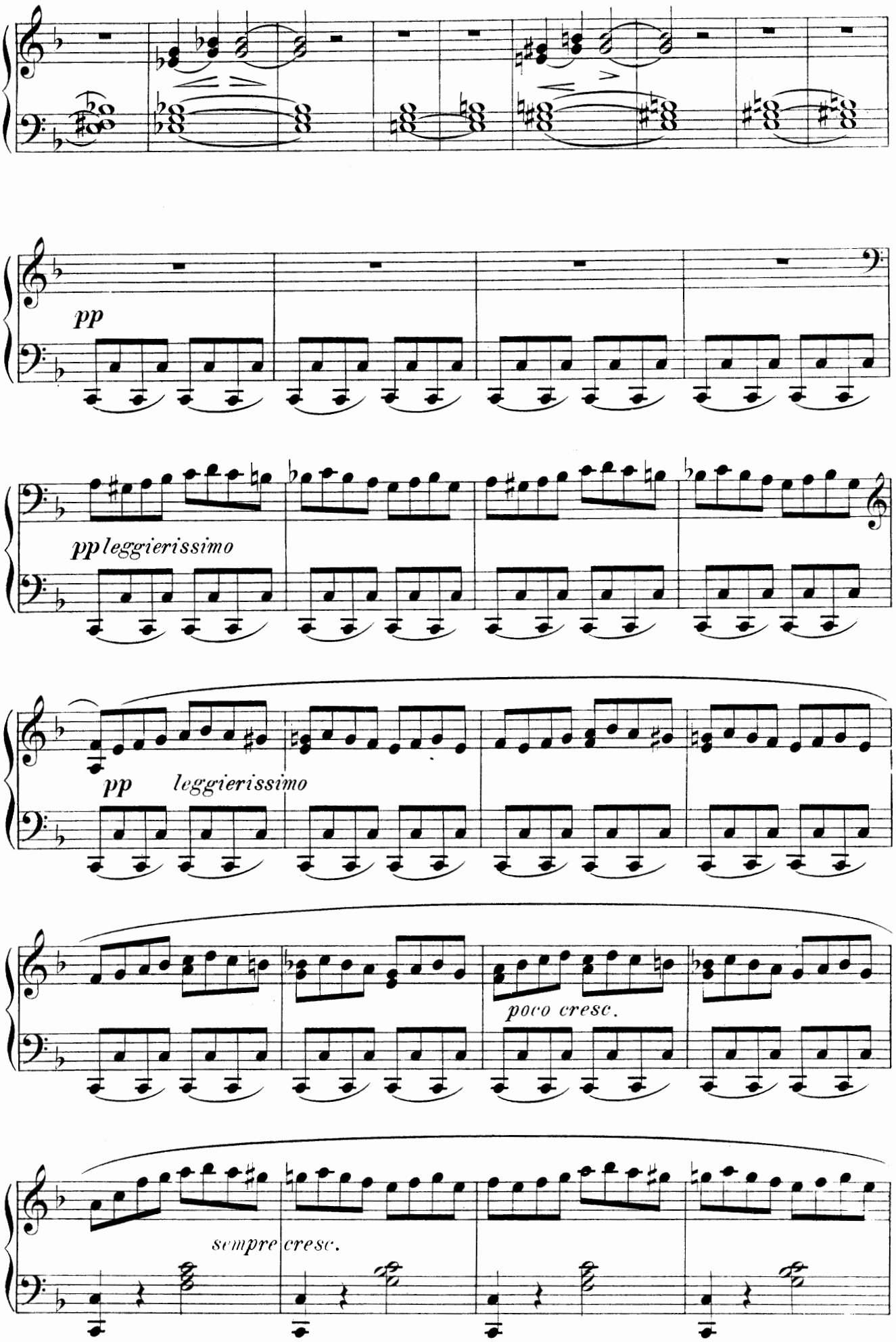
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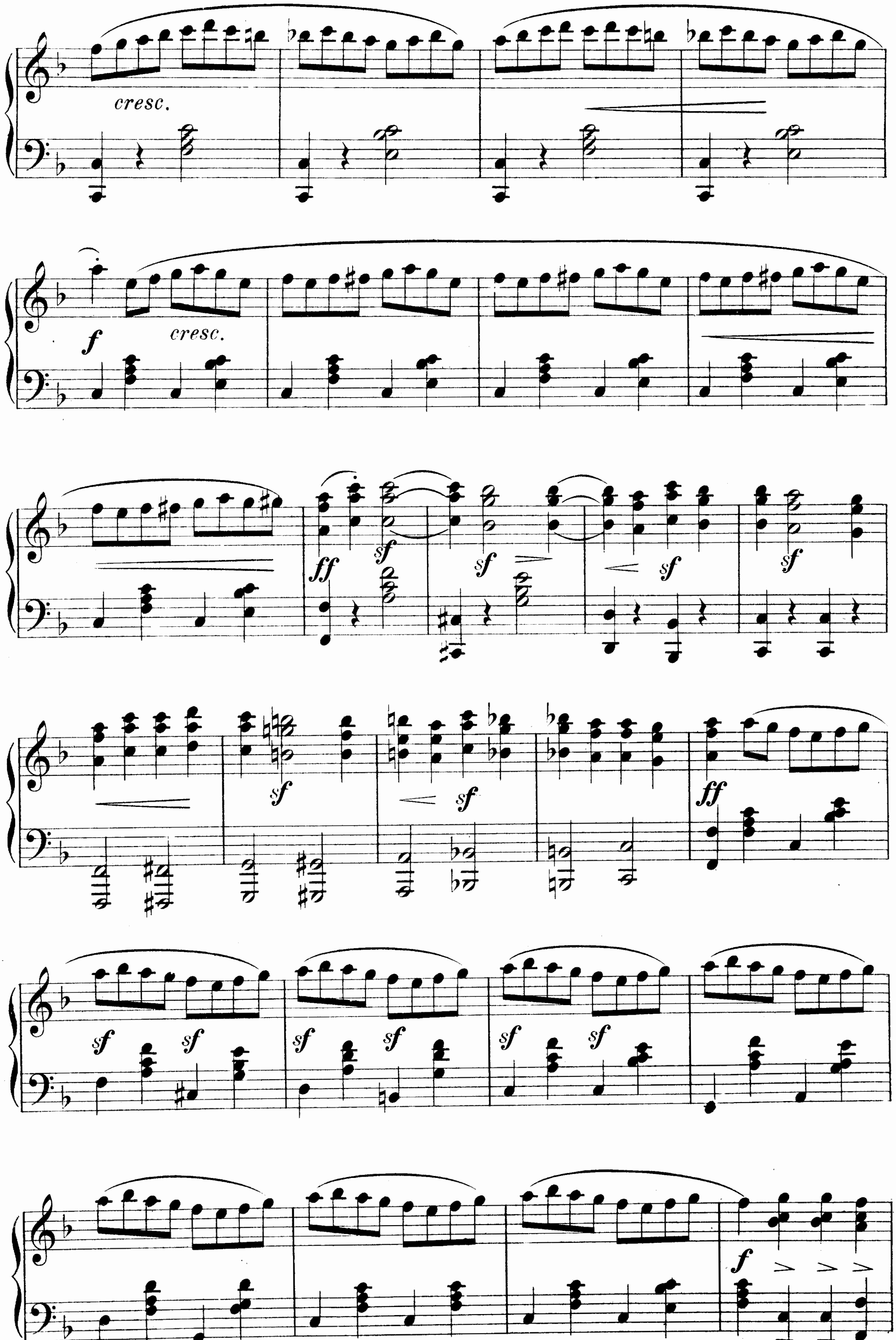
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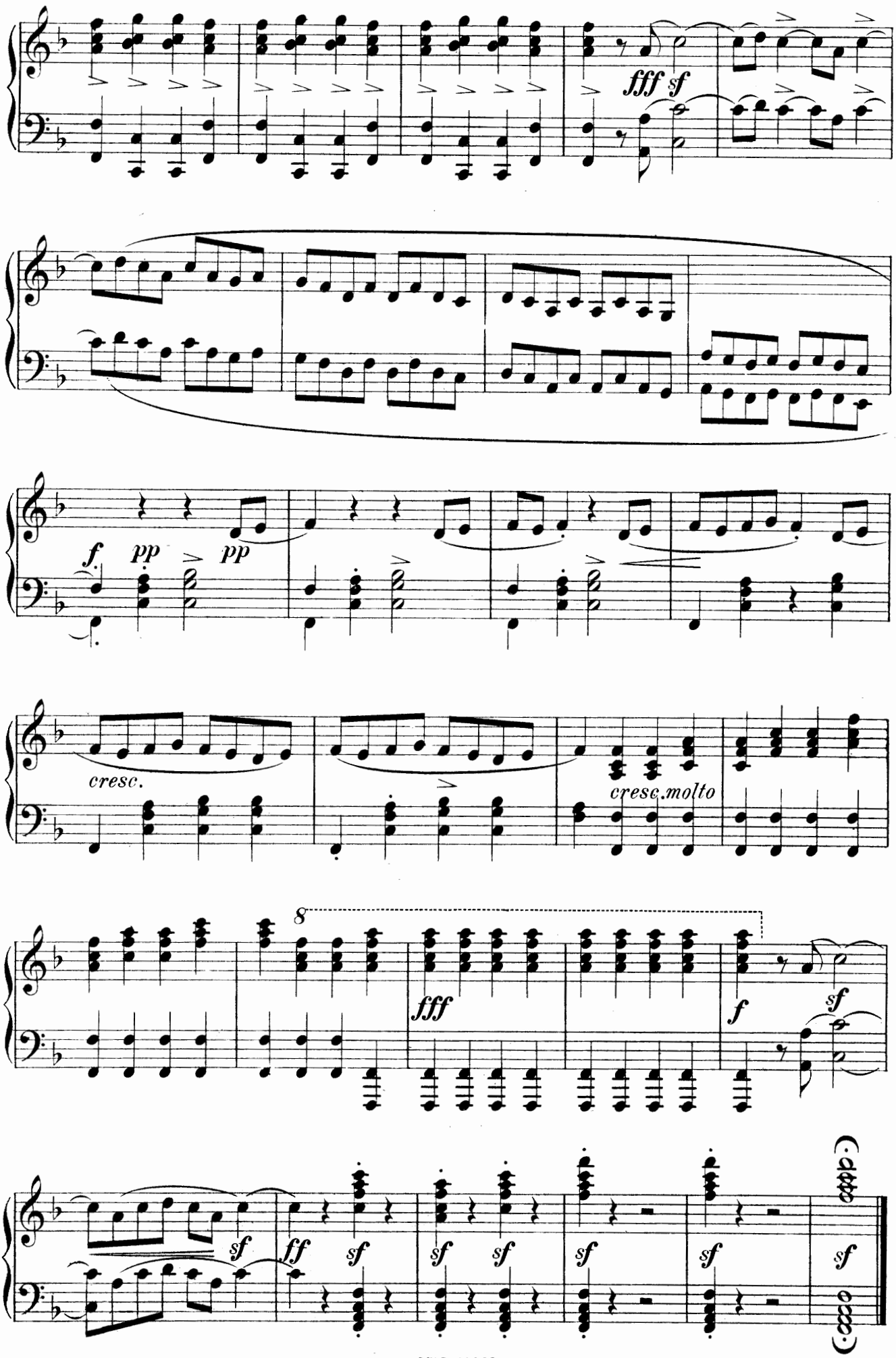
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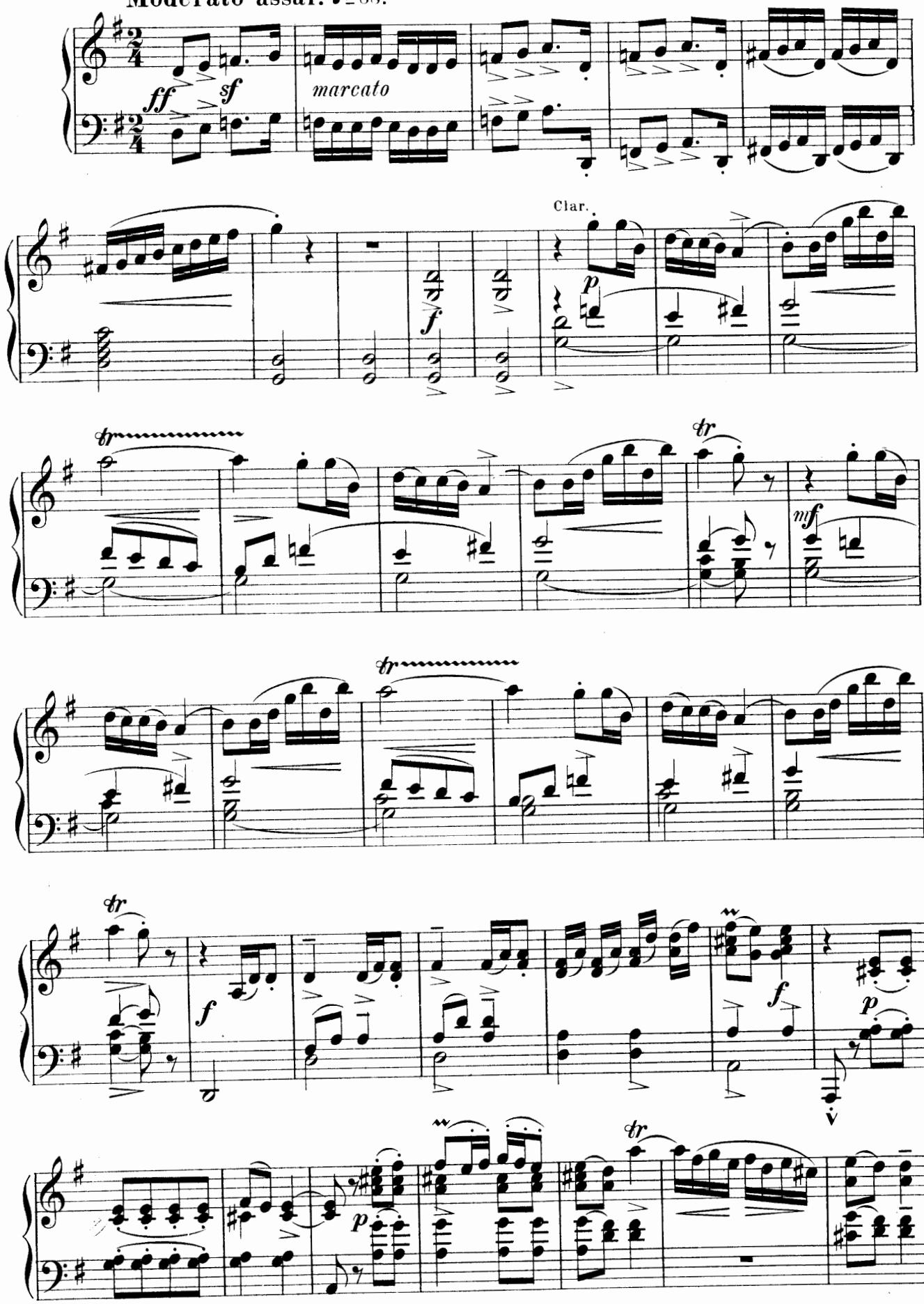
Erster Akt.

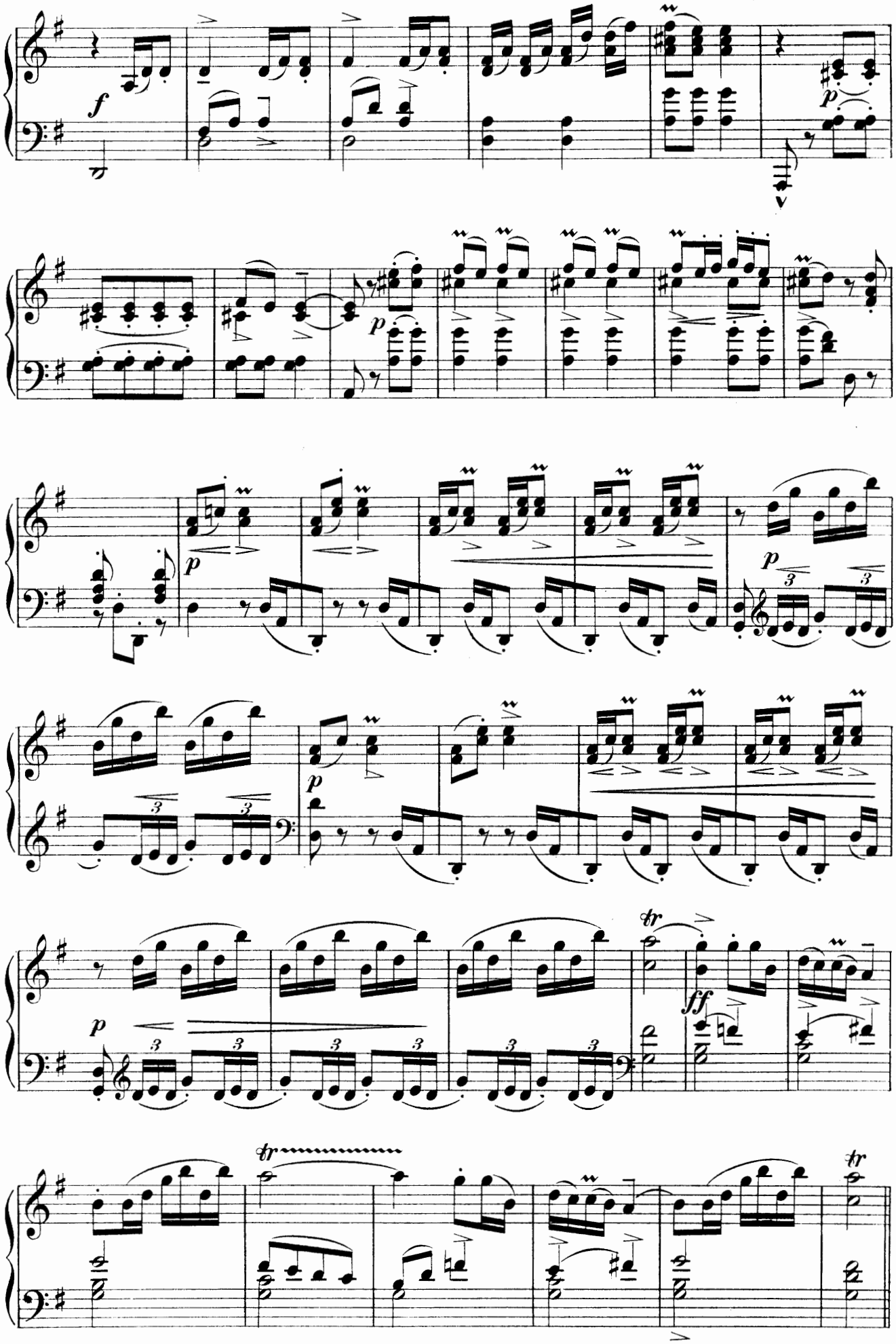
I. SCENE.

Ein Dorf, seitwärts ein Wirthshaus zur Zeit der Kirchweihe im Frühling.

MARIE, HANS und die DORFLEUTE.

Moderato assai. ♩= 88.

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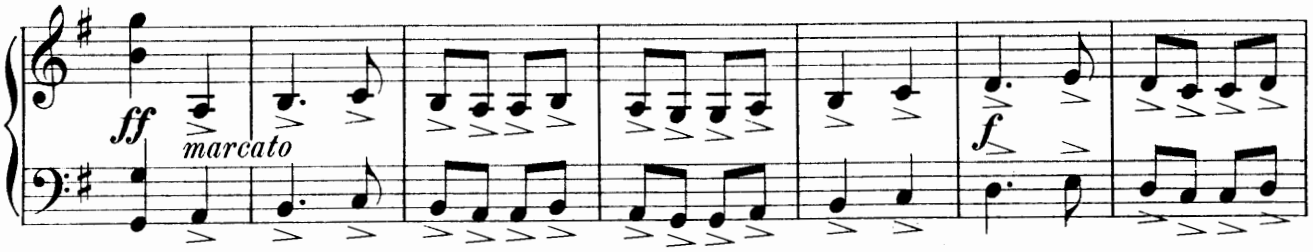
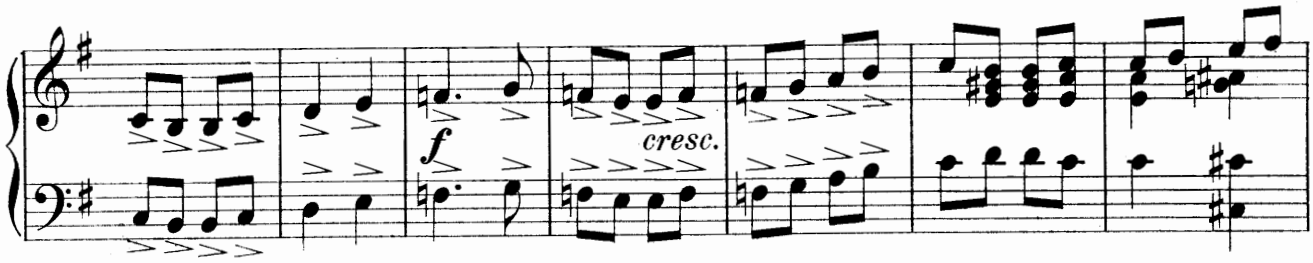
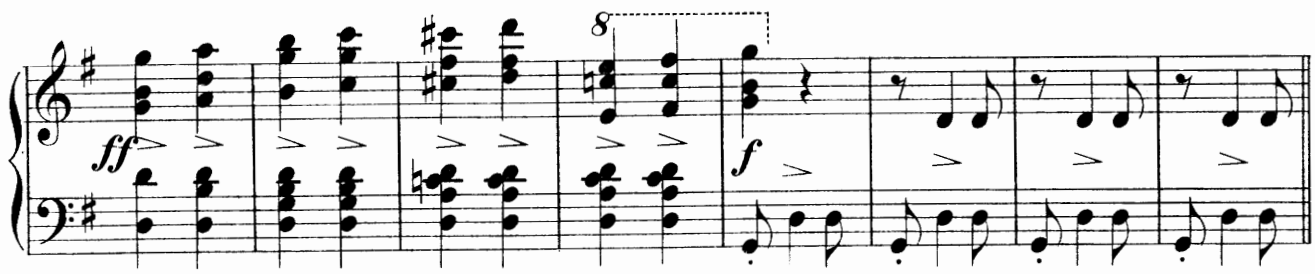
Allegro vivo. ♩= 120.

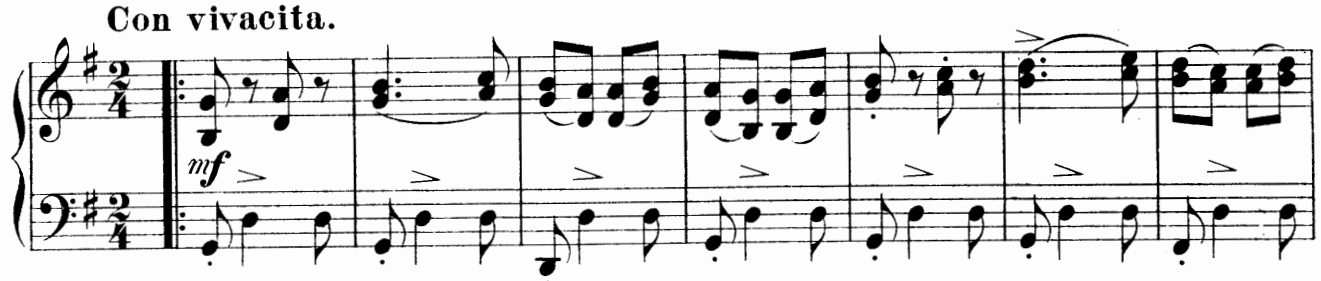


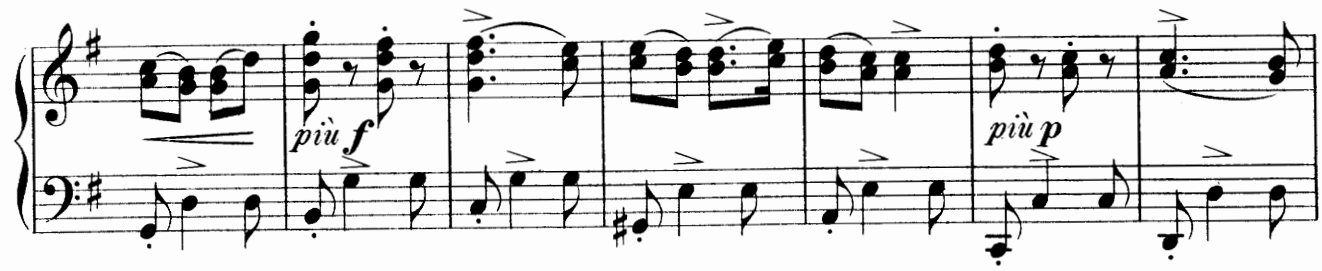


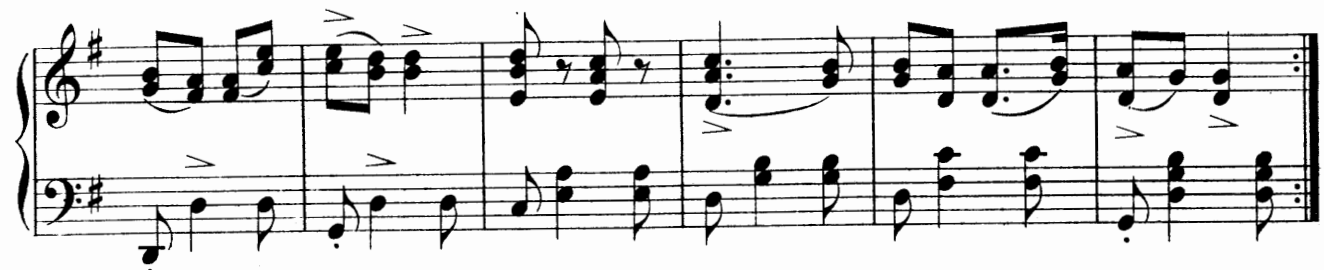


Chor der Landleute. Seht am Strauch die Knospen springen! Hört die muntern Vögel singen!

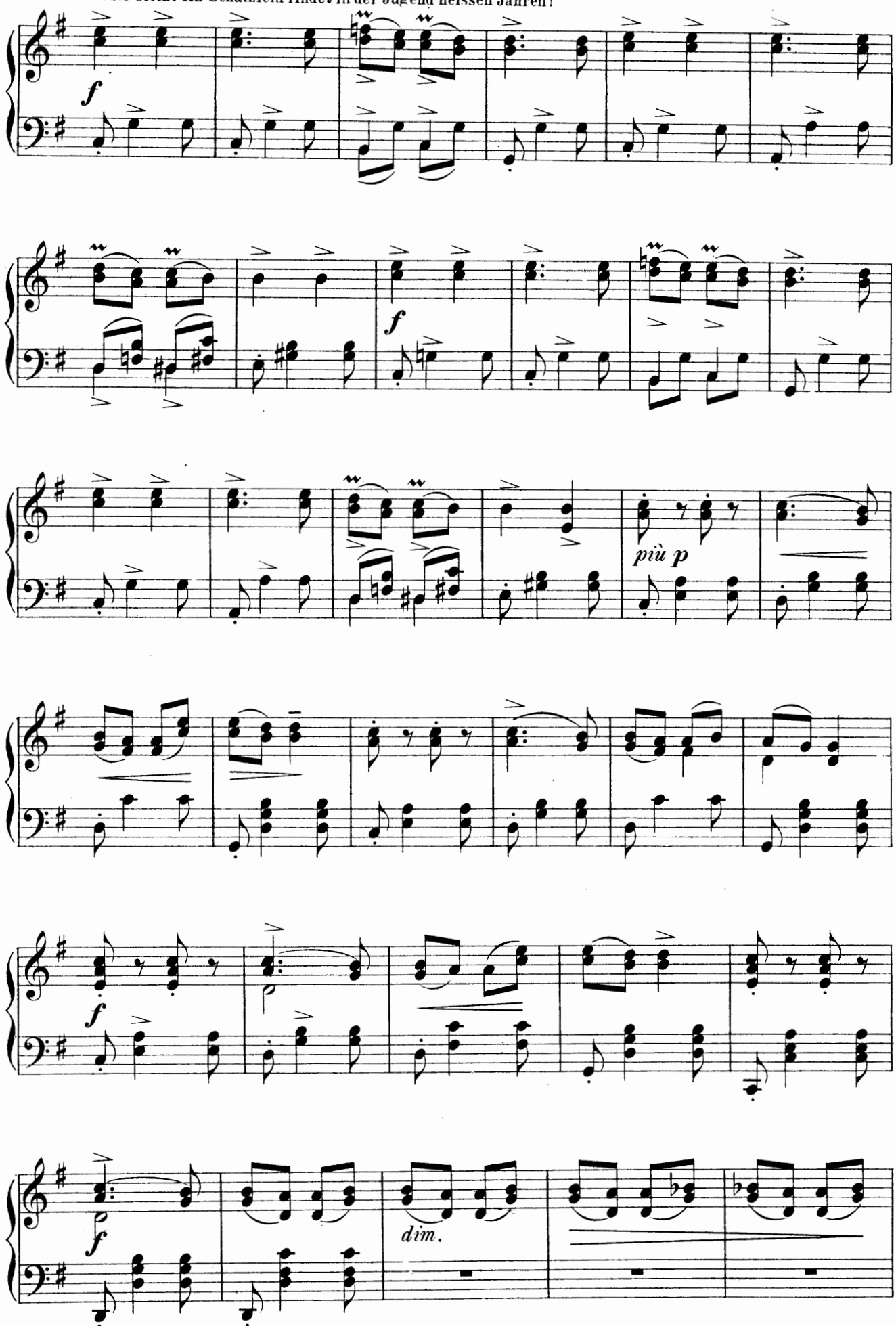
Con vivacita.



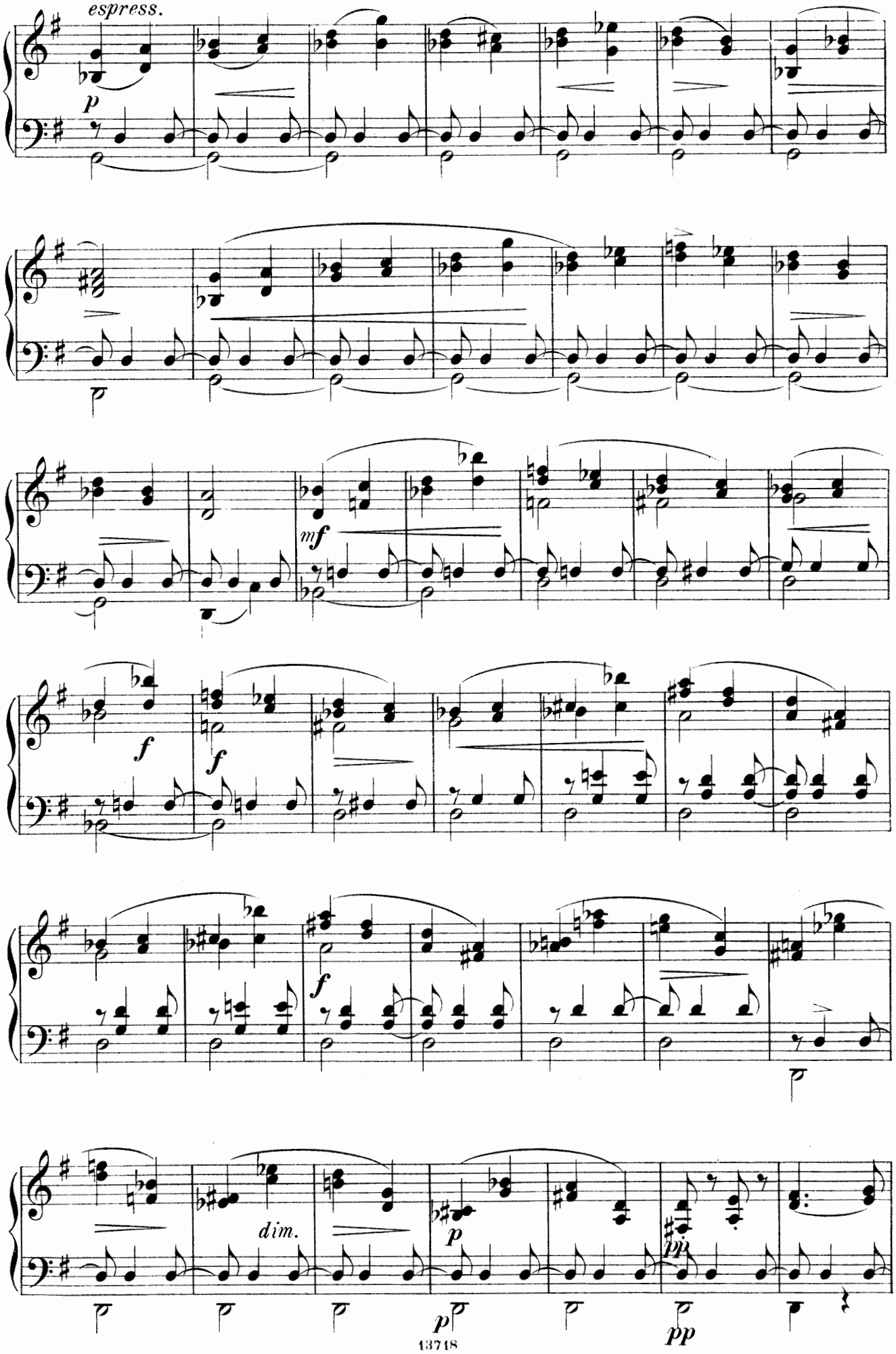


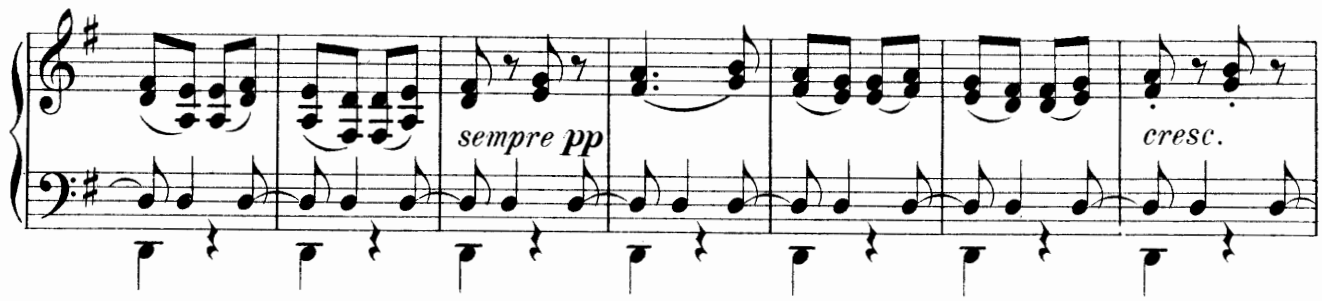


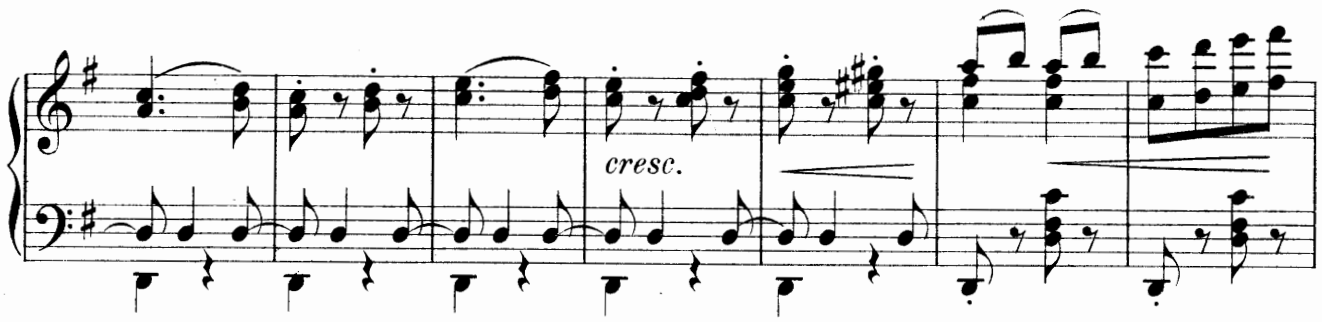
Jeder leicht ein Schätzlein findet in der Jugend heissen Jahren!



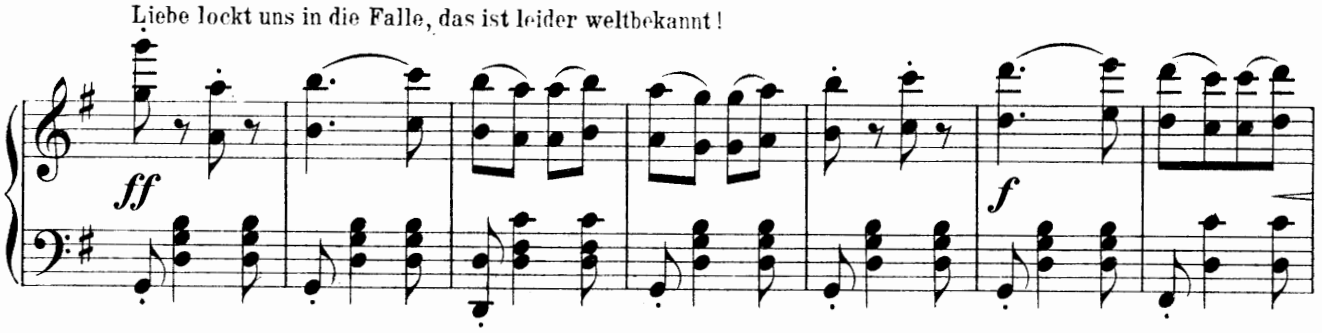
Ehe.... Wehe.... sind gar nah' verwandt! —

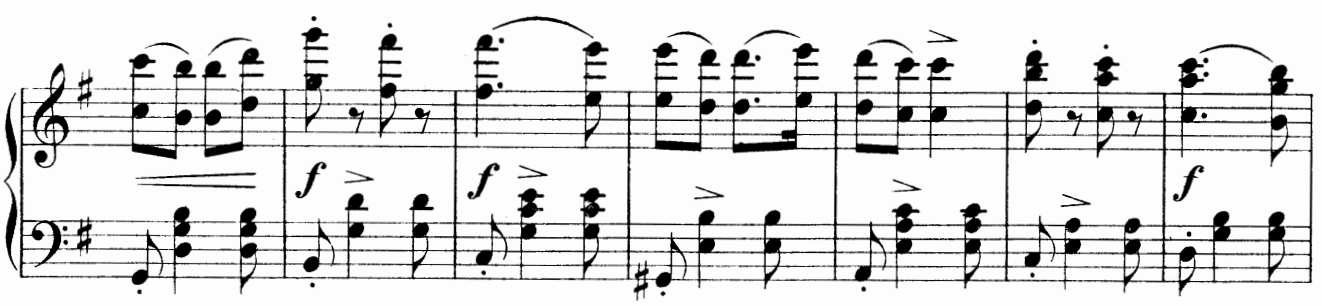


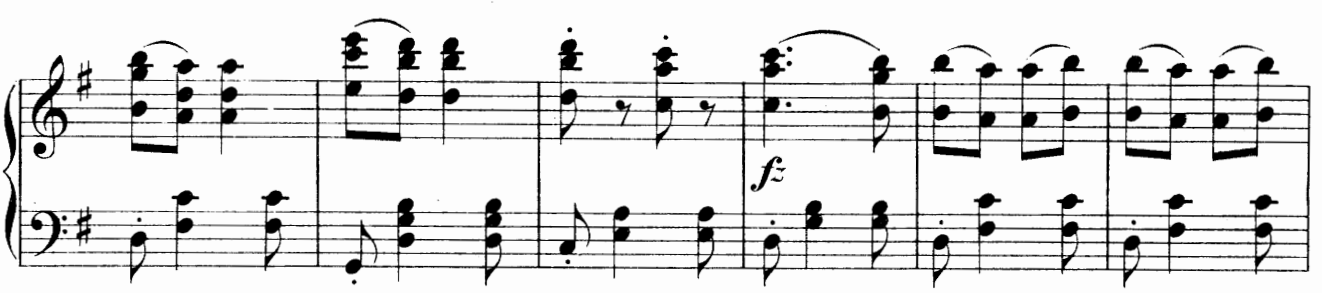




Liebe lockt uns in die Falle, das ist leider weltbekannt!

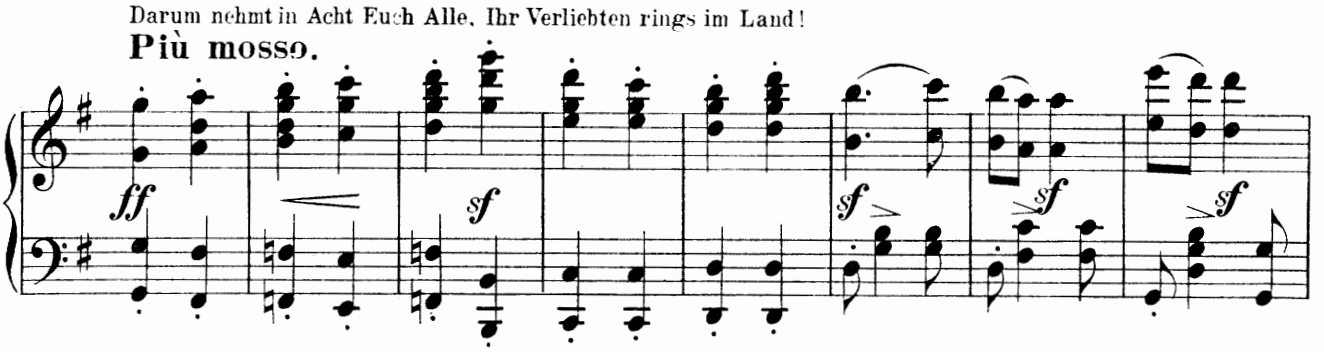


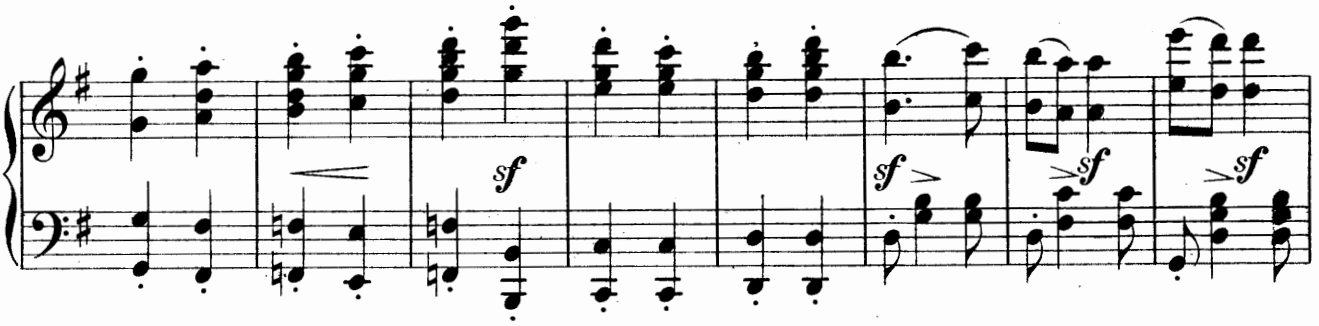


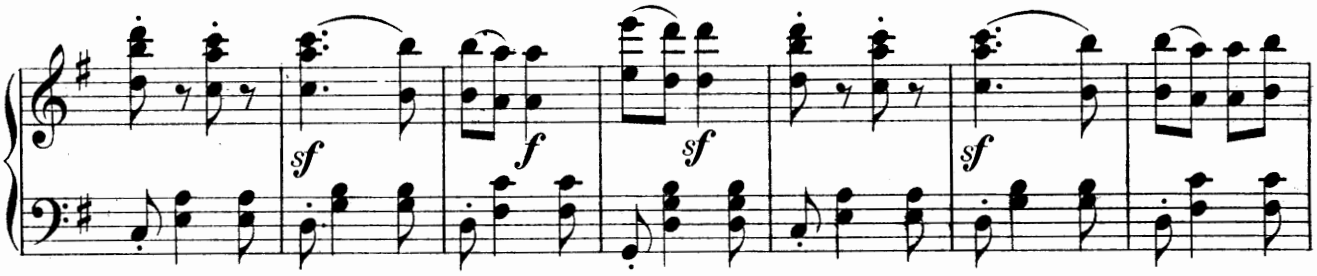


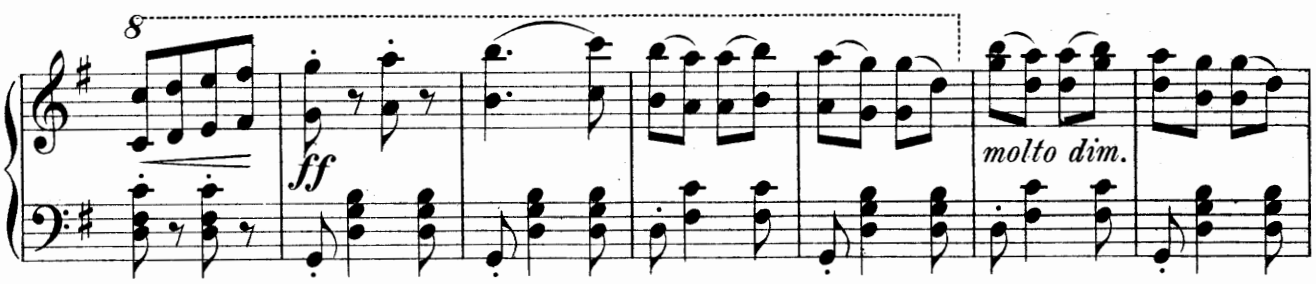
Darum nehmt in Acht Euch Alle, Ihr Verliebten rings im Land!

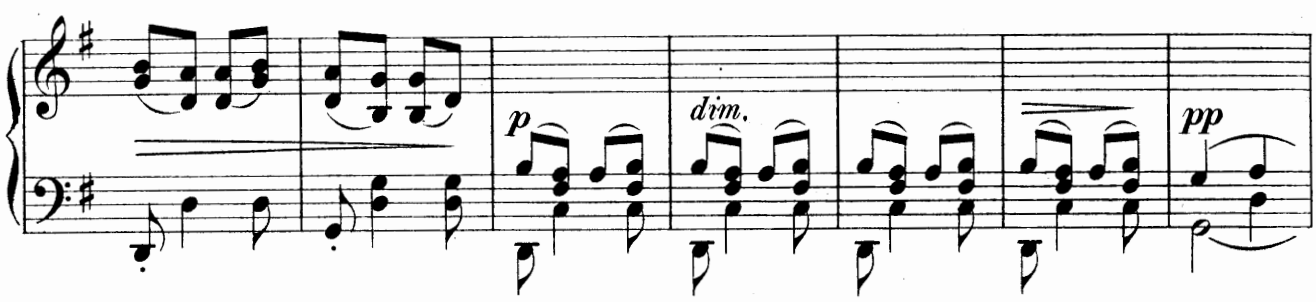
Più mosso.

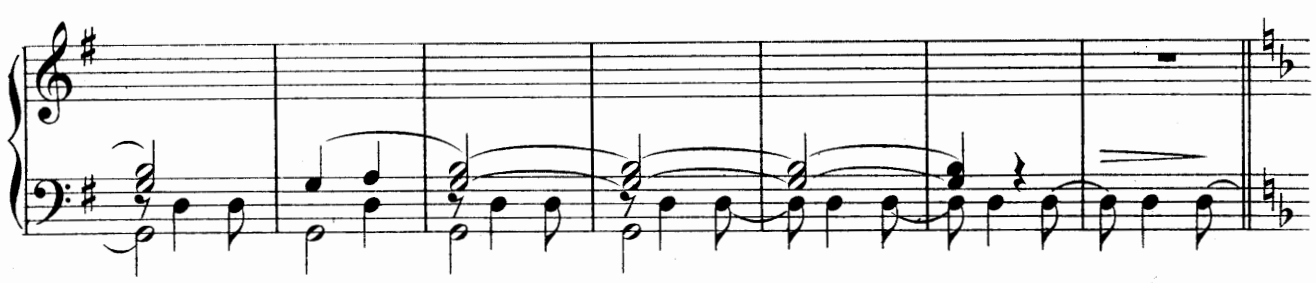




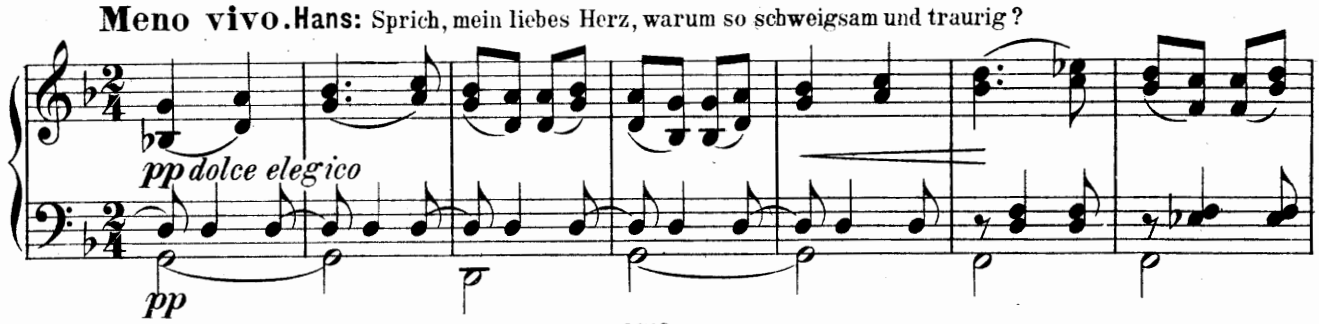






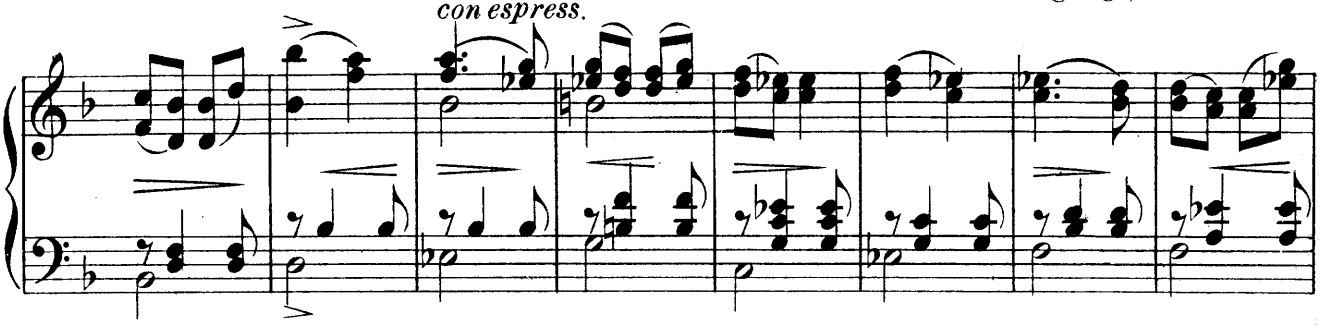


Meno vivo. **Hans:** Sprich, mein liebes Herz, warum so schweigsam und traurig?

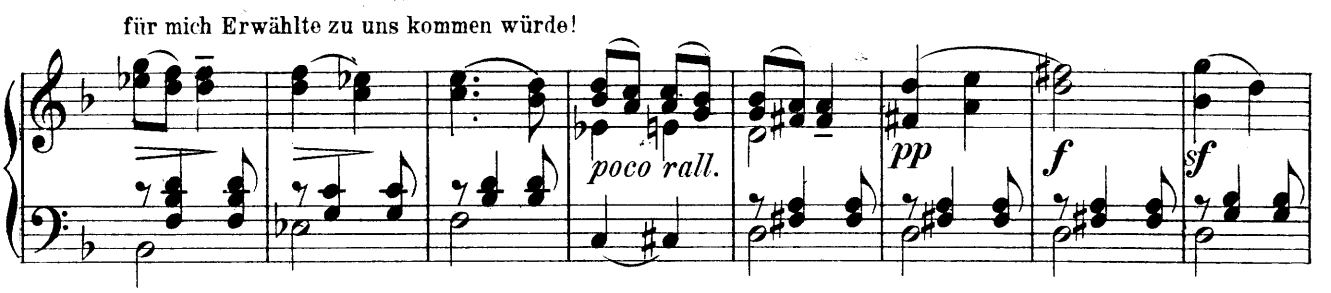


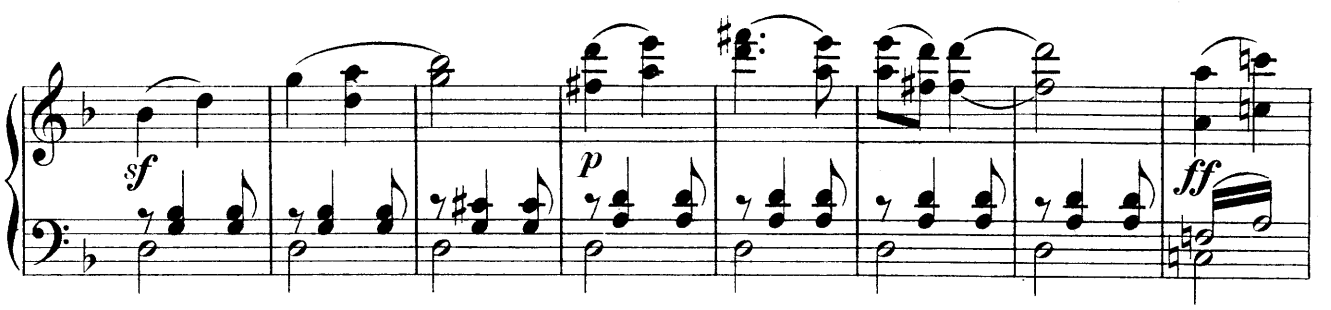
Marie: Wie sollt' ich's nicht sein!? Hat die Mutter doch gesagt, das heut'der

con espress.

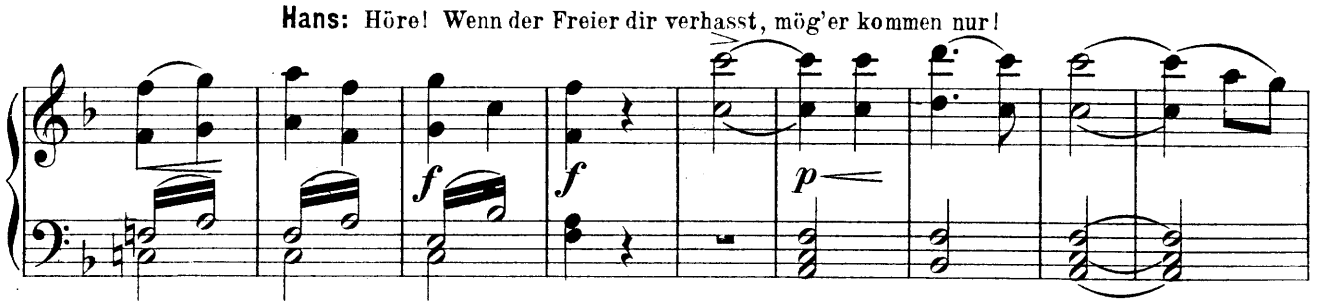


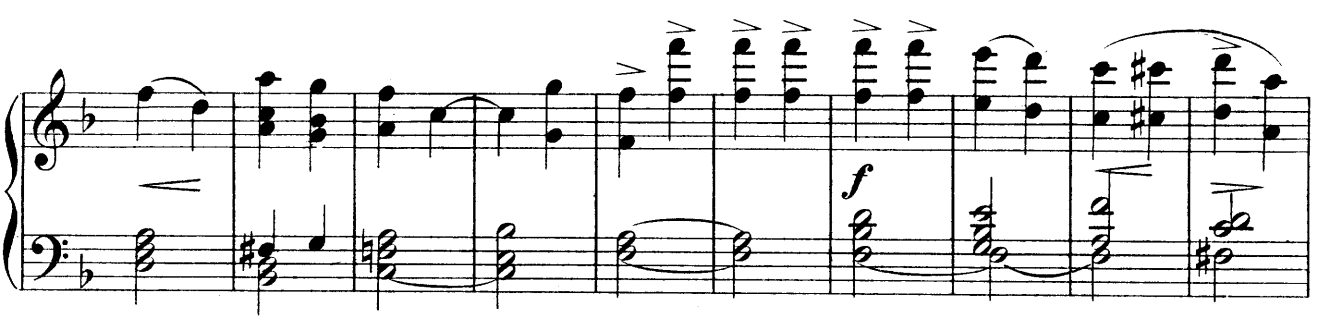
für mich Erwählte zu uns kommen würde!

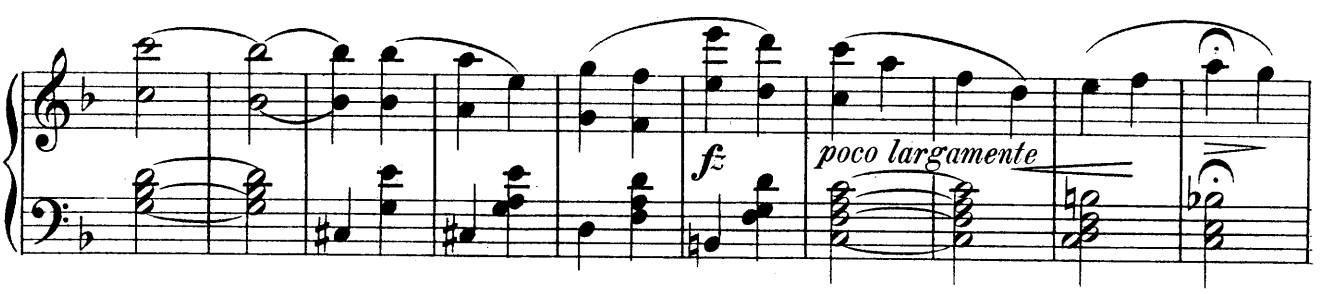




Hans: Höre! Wenn der Freier dir verhasst, mög'er kommen nur!

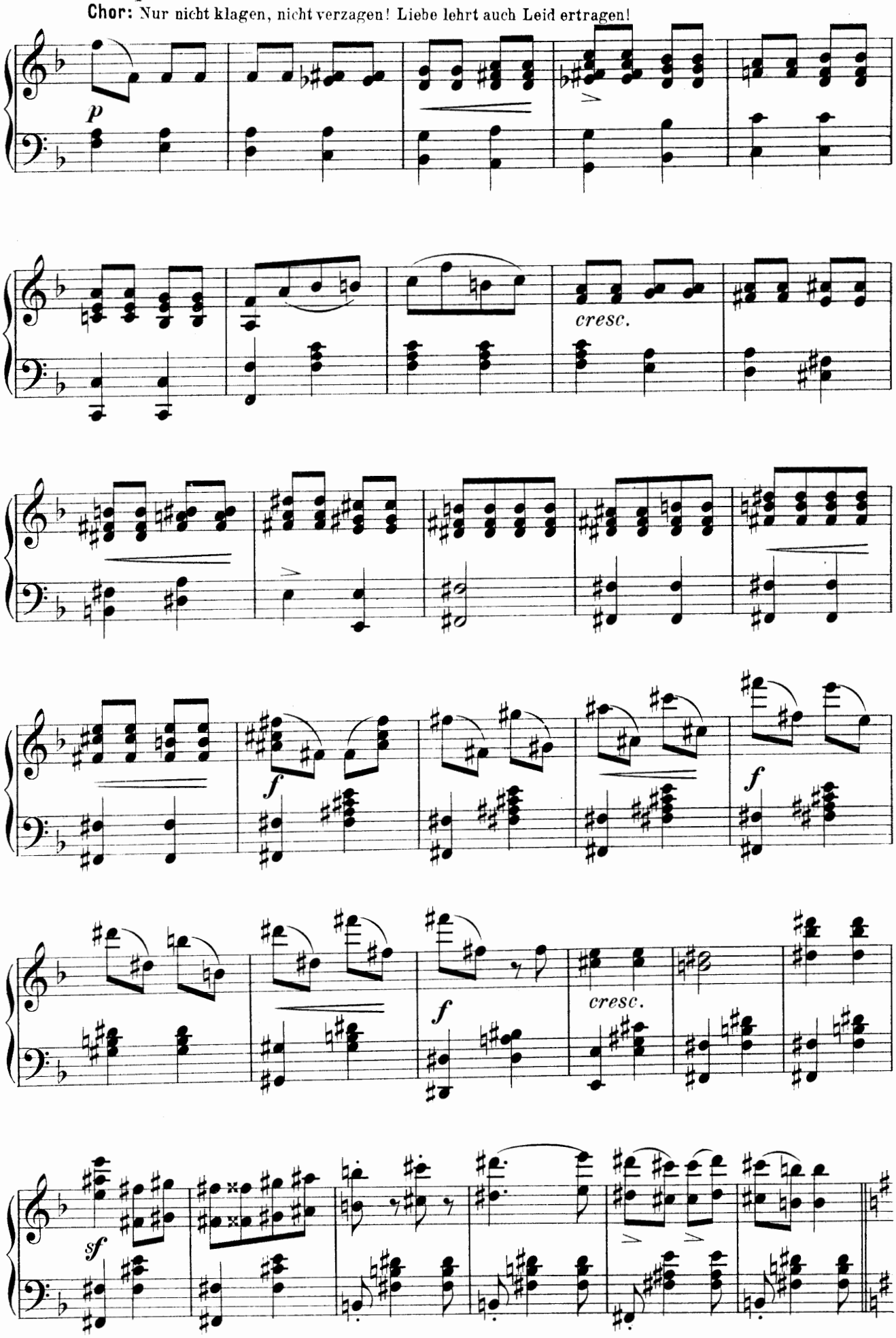


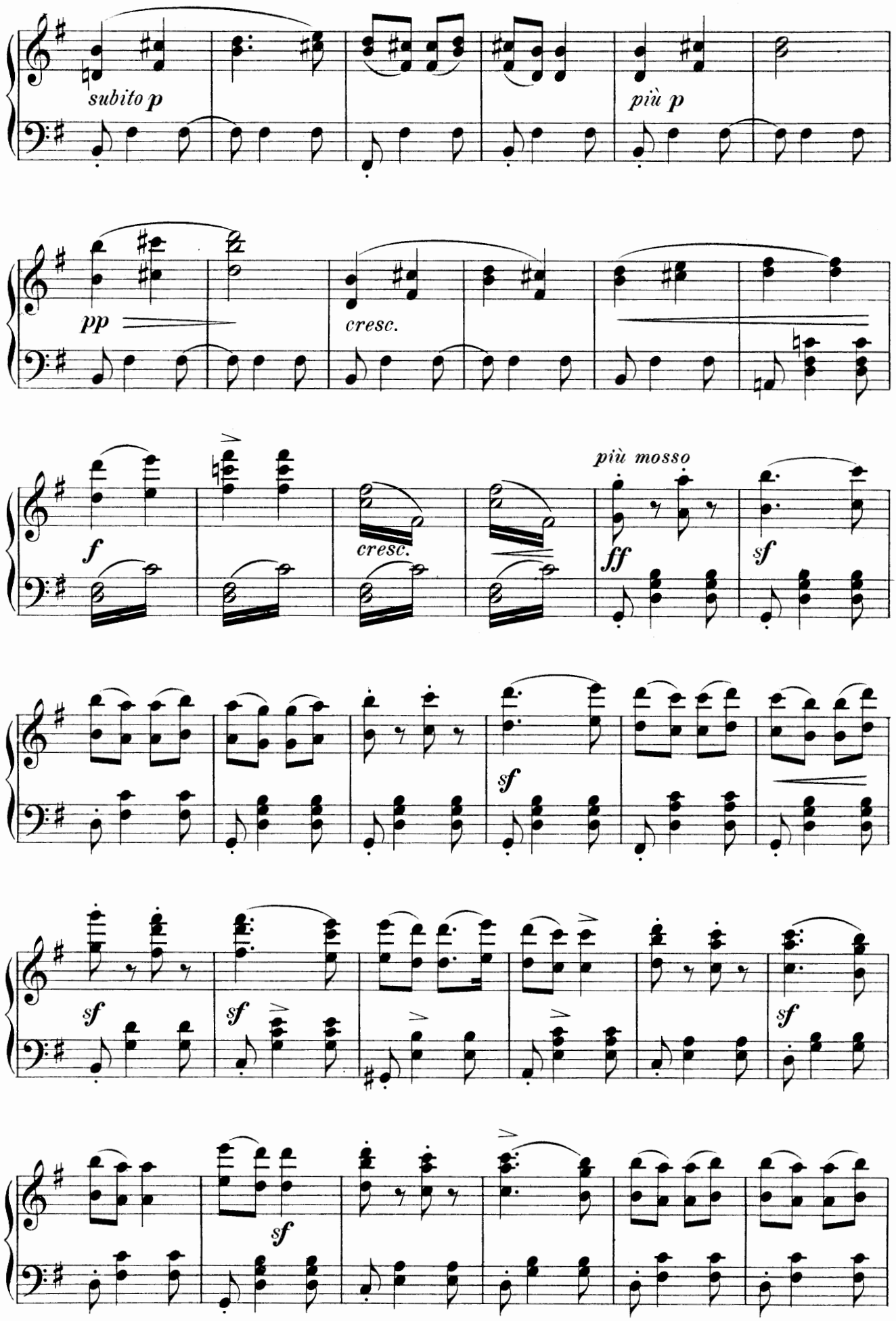


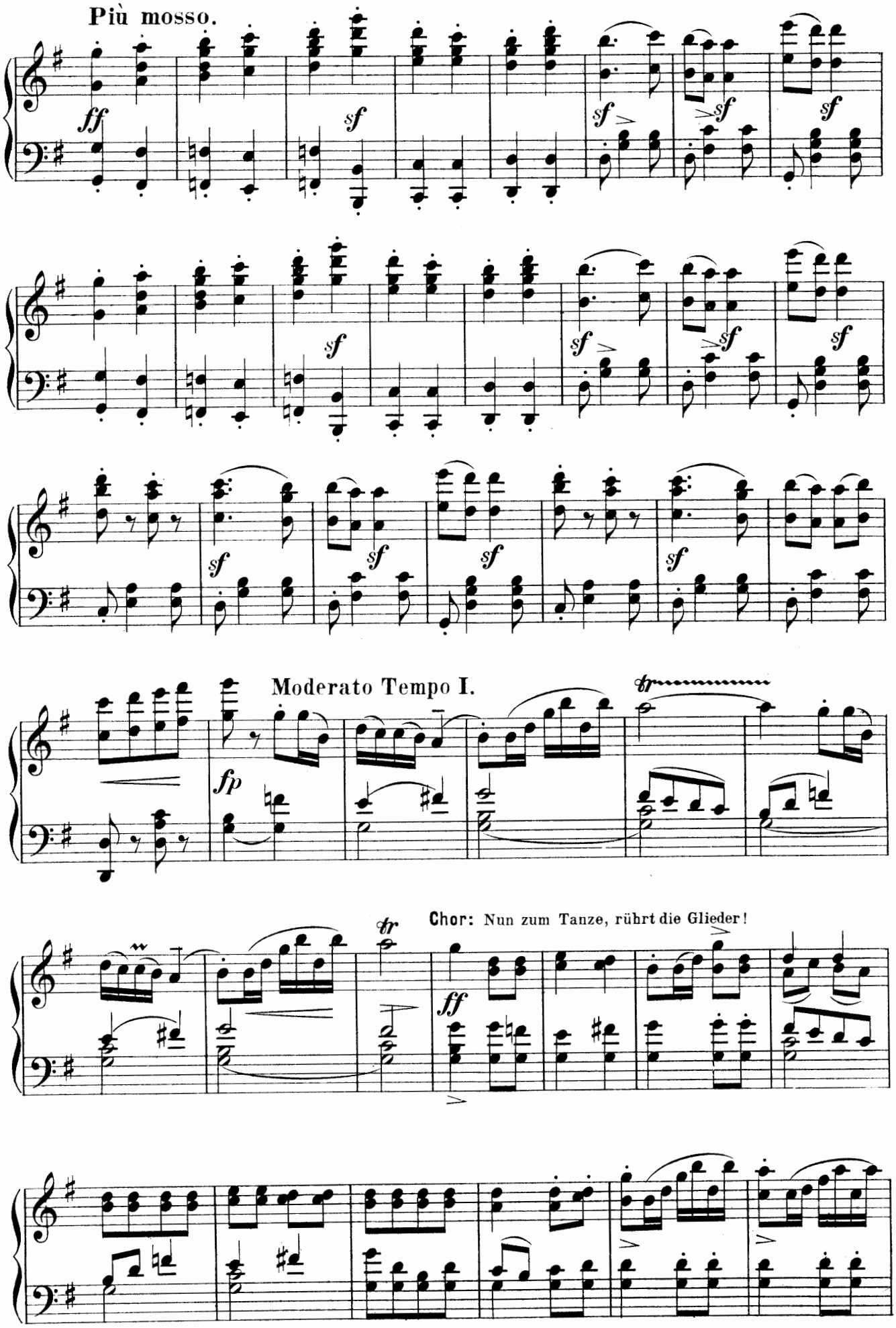


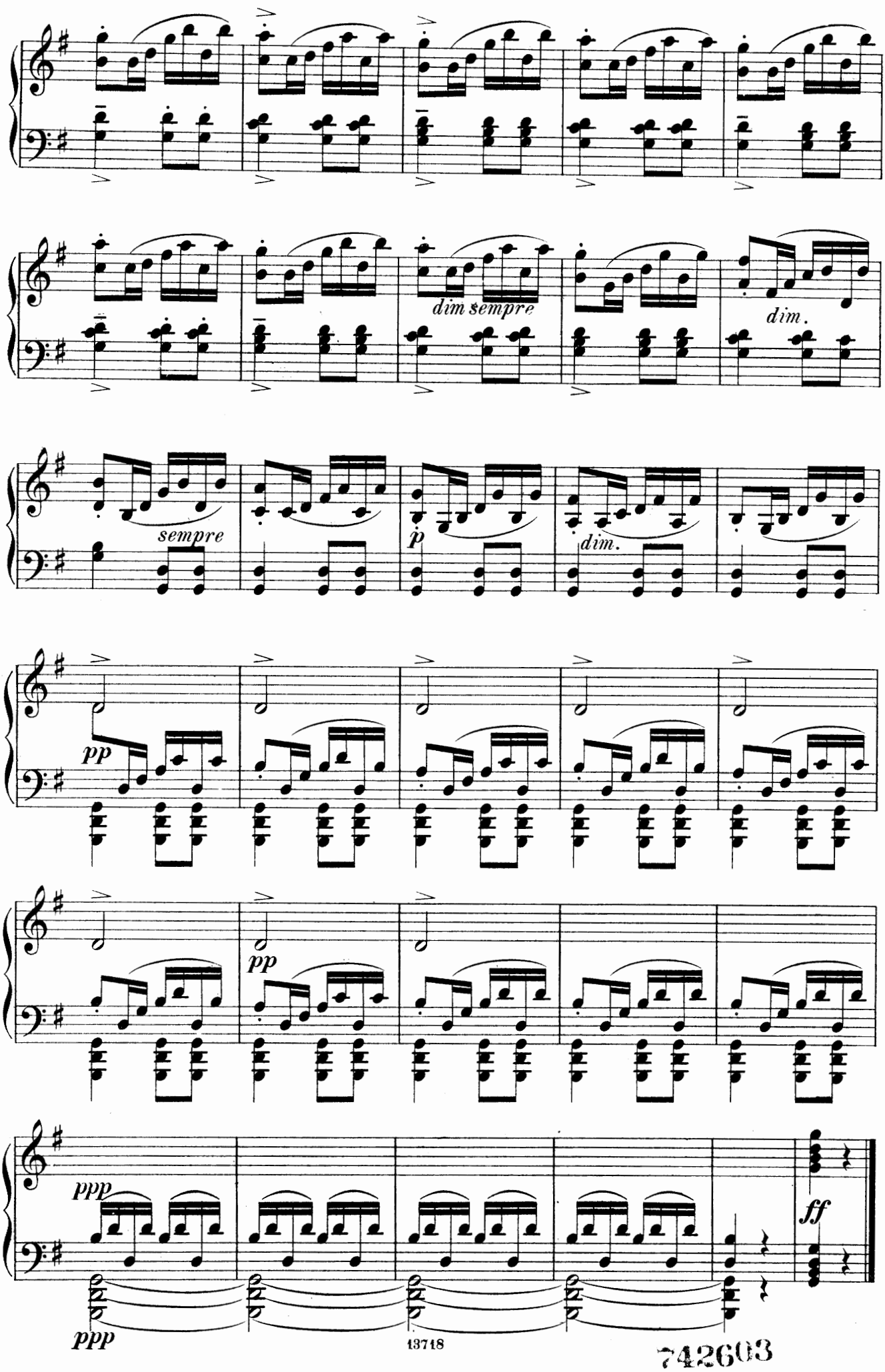
Tempo I.

Chor: Nur nicht klagen, nicht verzagen! Liebe lehrt auch Leid ertragen!




subito p
più p
pp
cresc.
f
cresc.
più mosso
ff
sf
sf
sf
sf
sf
sf

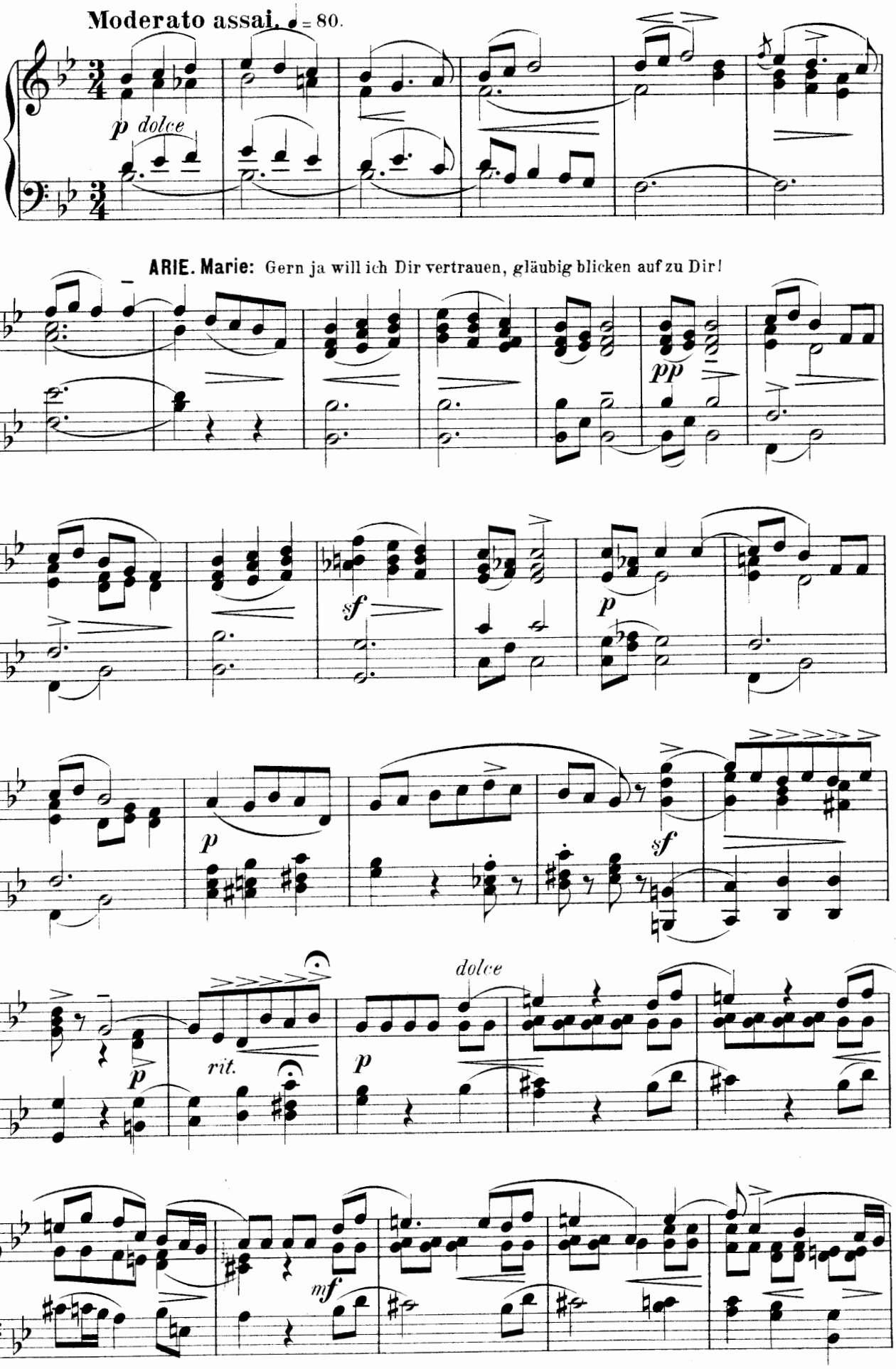

Più mosso.
Moderato Tempo I.
Chor: Nun zum Tanze, rührt die Glieder!

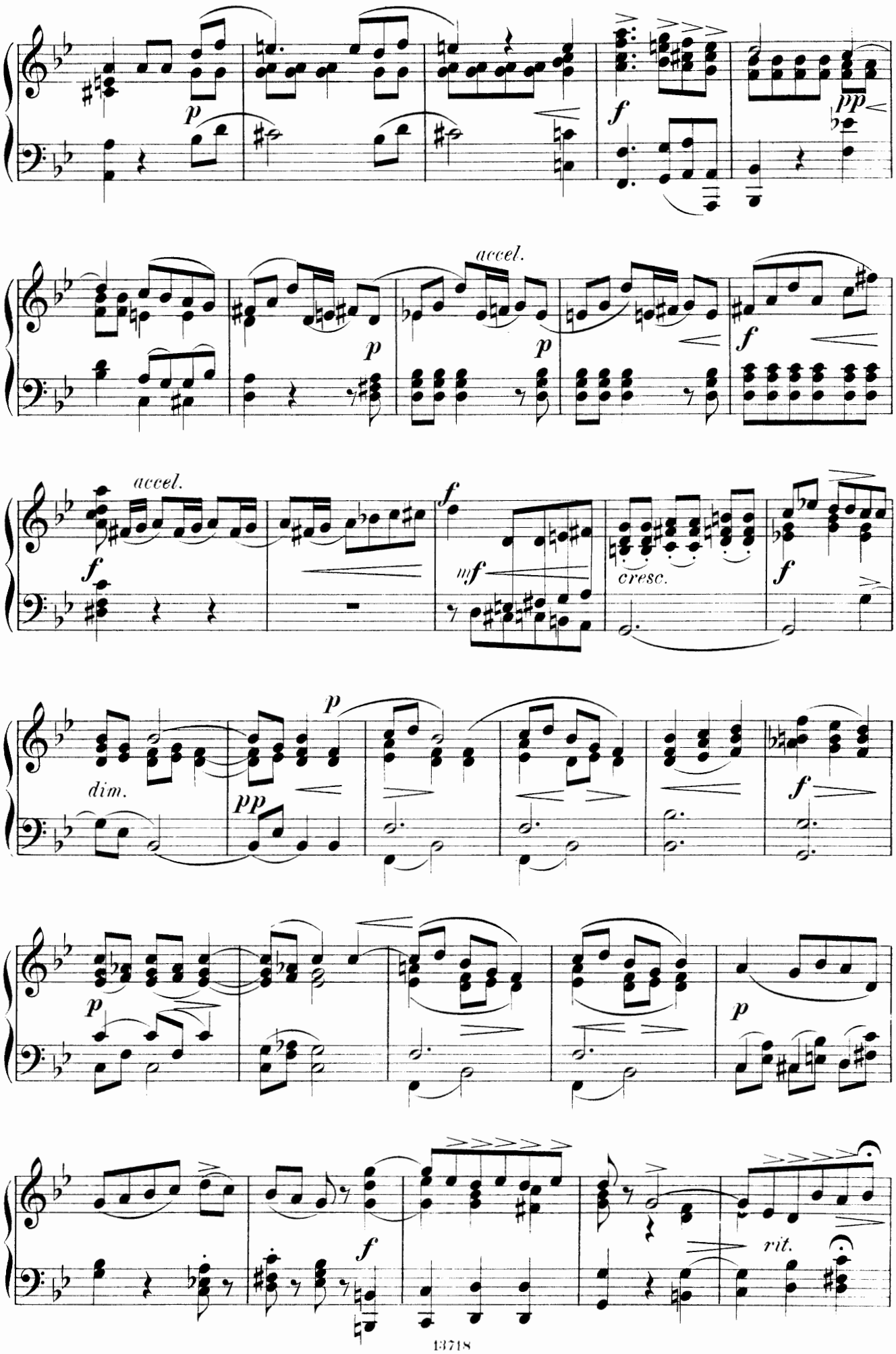


742603

II. SCENE.

MARIE und HANS.




p
f
pp
accel.
p
p
f
accel.
f
f
mf
cresc.
f
dim.
pp
p
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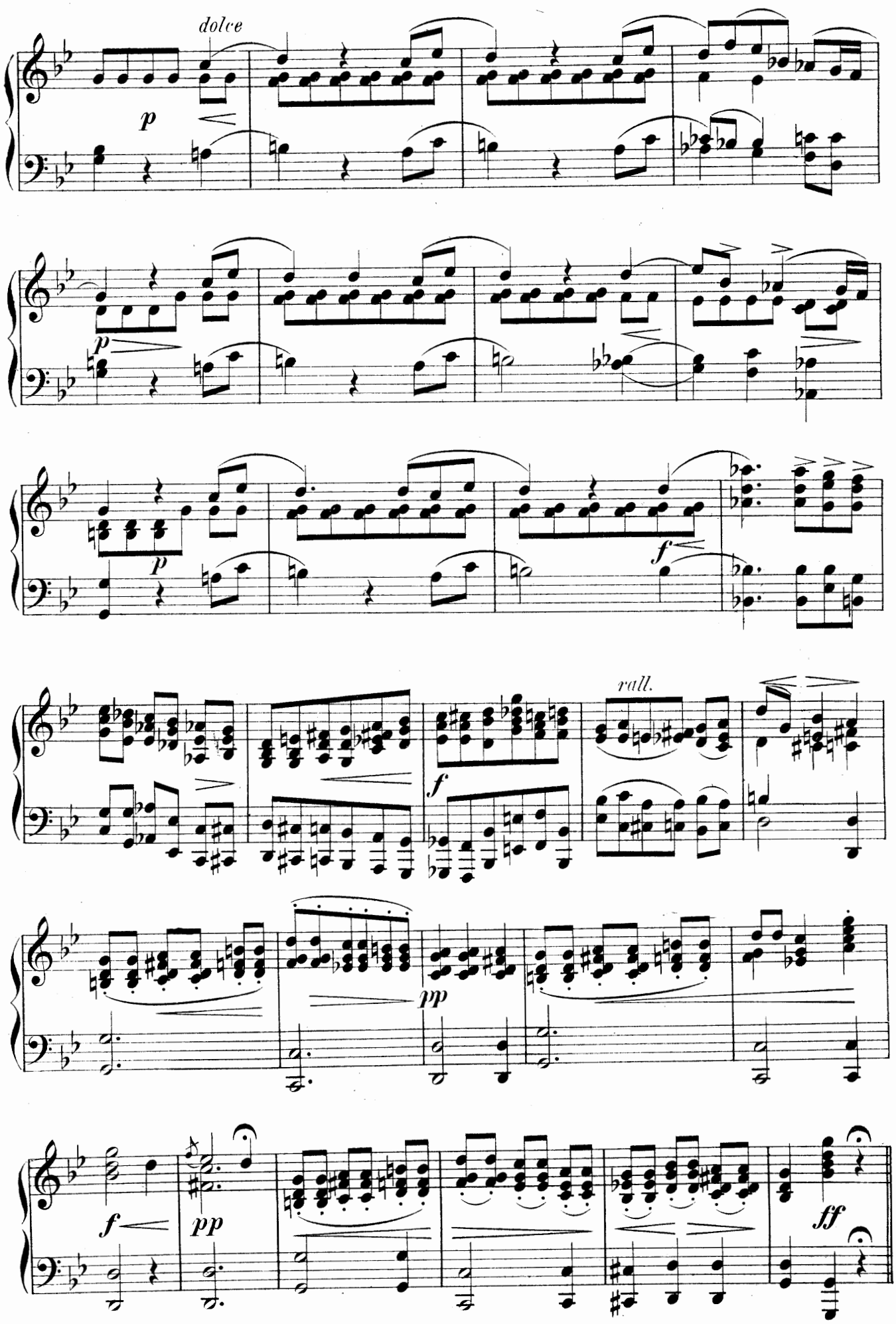
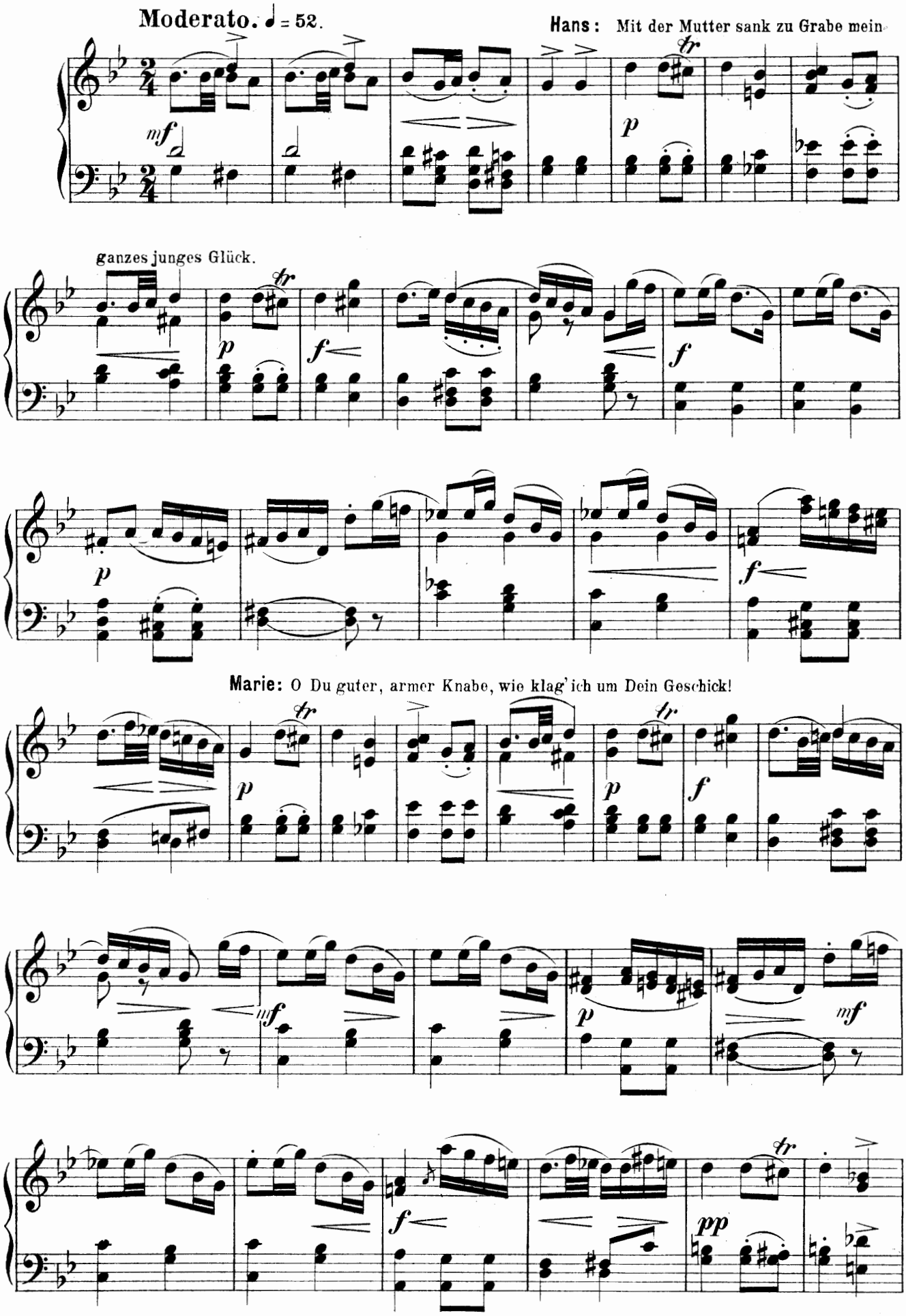
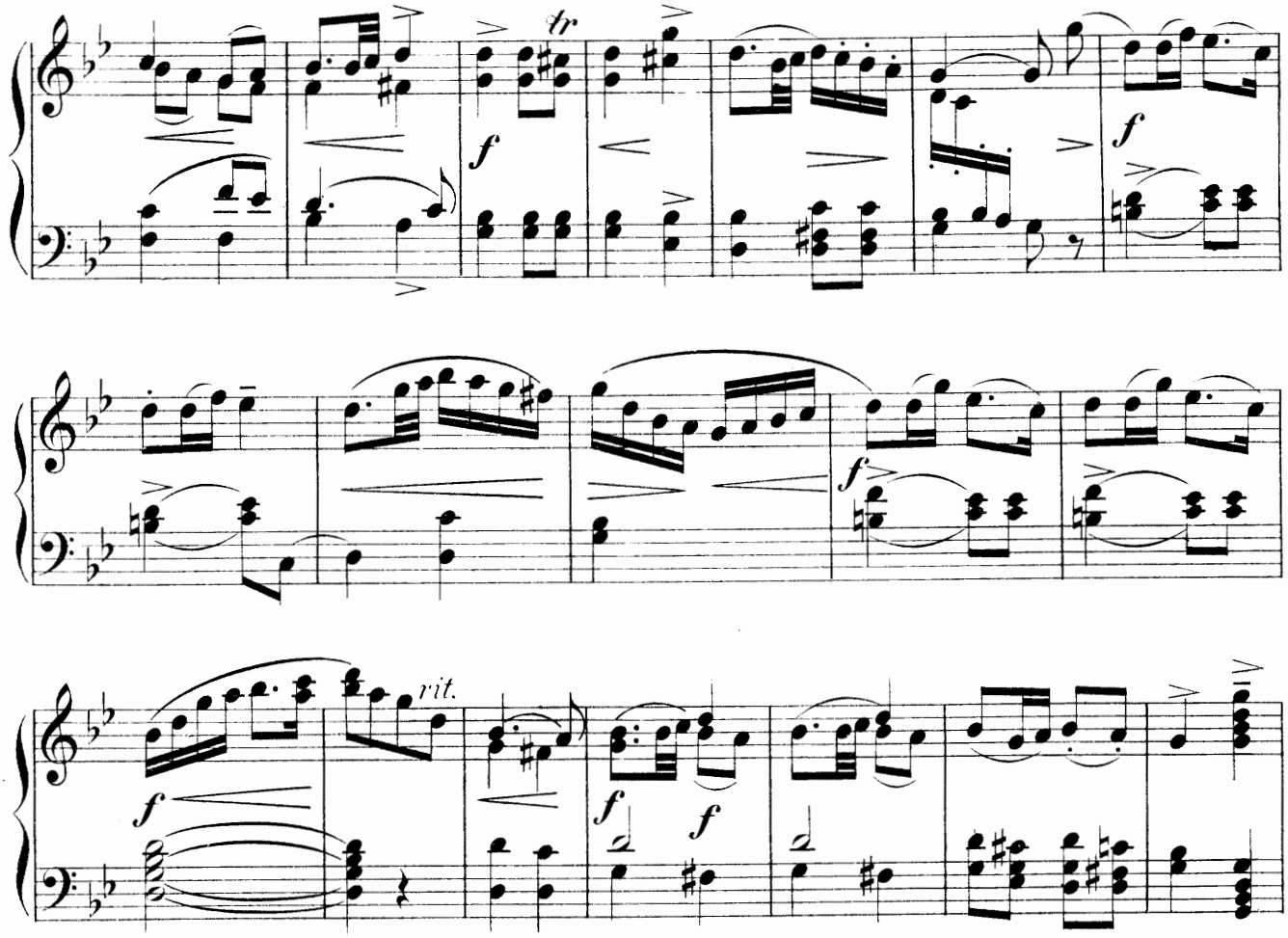
f
rit.

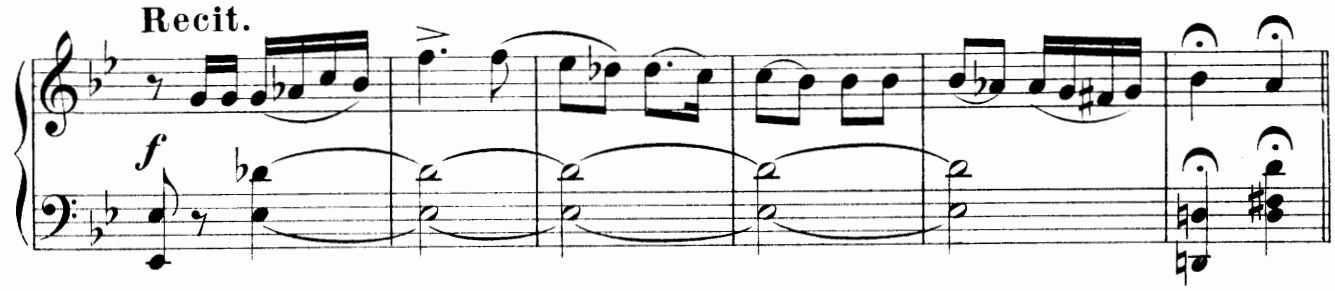

dolce
p
p
p
f
f
rall.
pp
f
pp
ff

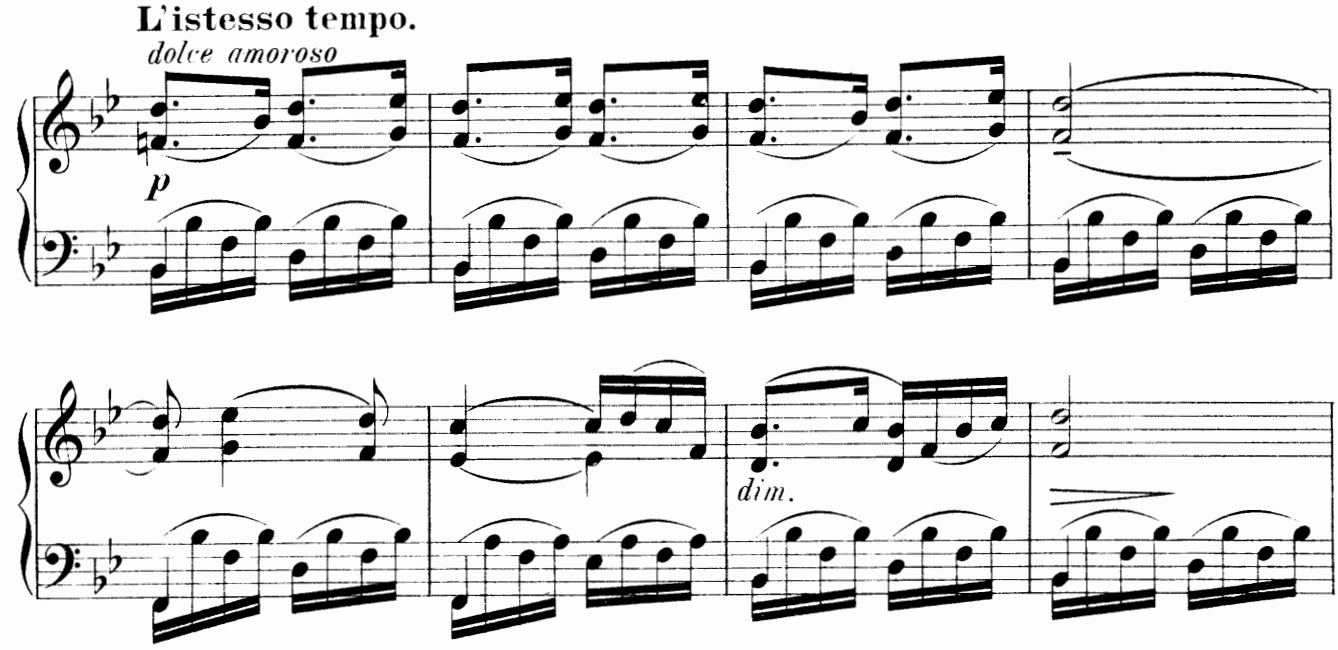
DUETT.


Moderato. ♩ = 52.
Hans: Mit der Mutter sank zu Grabe mein
ganzes junges Glück.
Marie: O Du guter, armer Knabe, wie klag' ich um Dein Geschick!

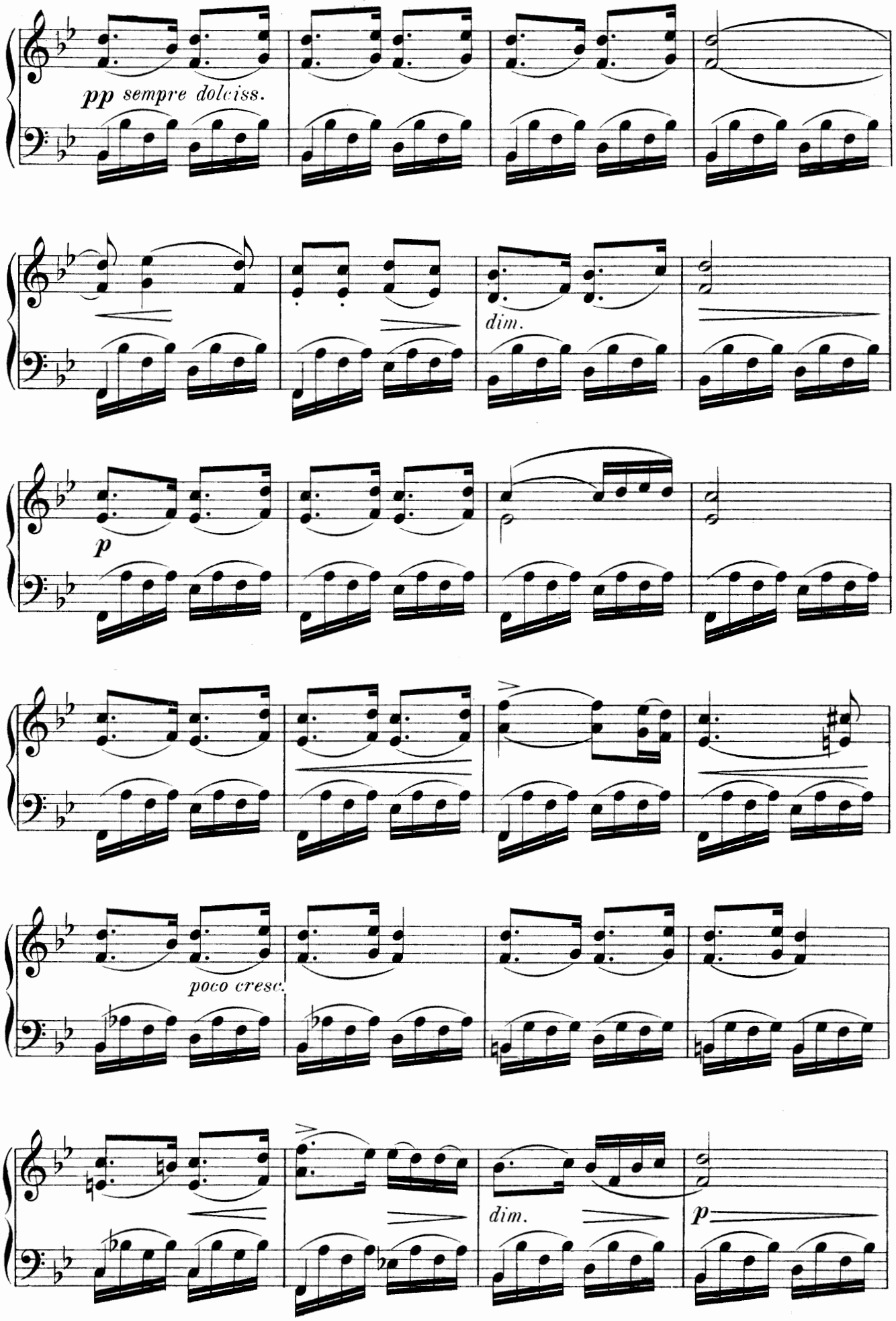


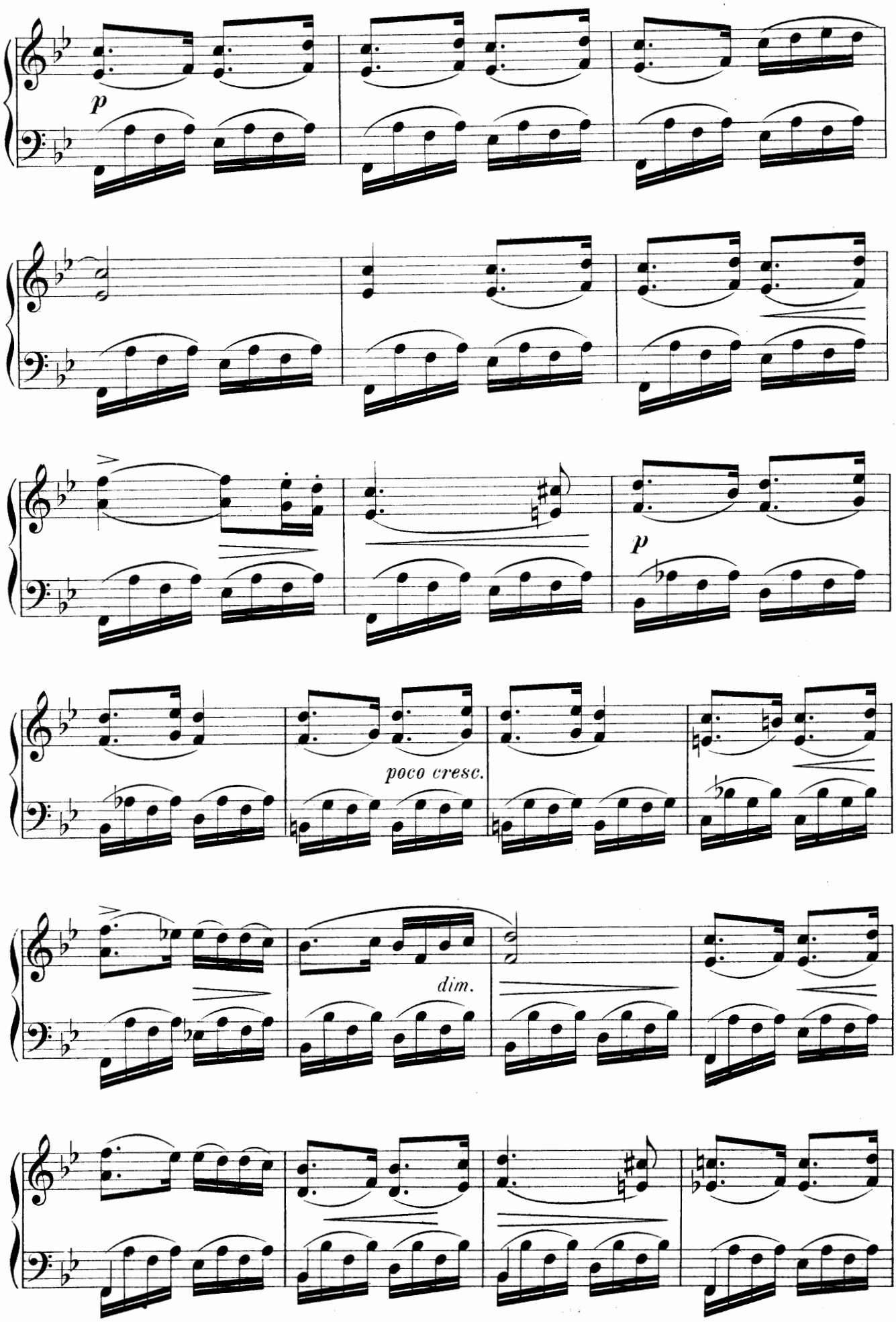
Hans: Länger wirst Du nun nicht zweifeln: Heimath, Vaterhaus ist Deine Liebe für den Frühverwaisten!

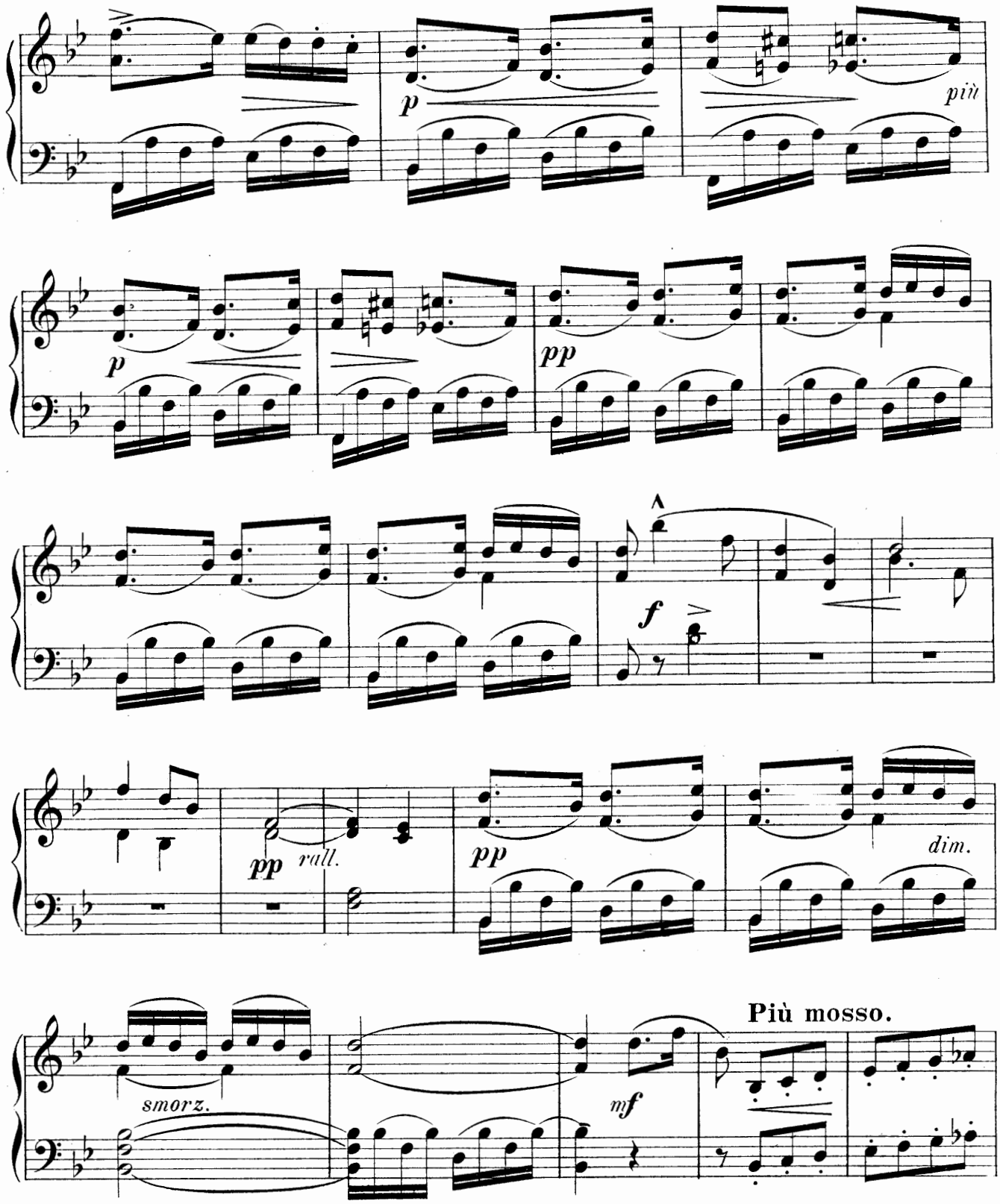




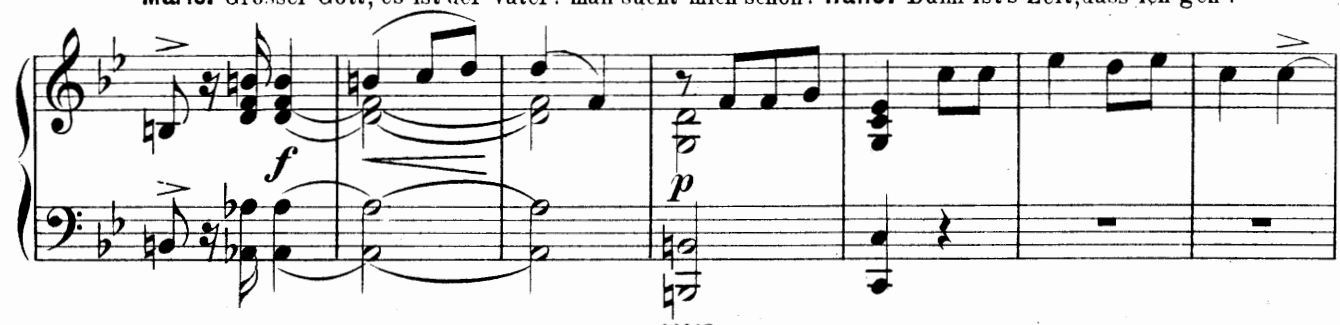
Hans und Marie: Nun in Lust und Leide, nun in Schmerz und Freude sind vereint wir Beide!

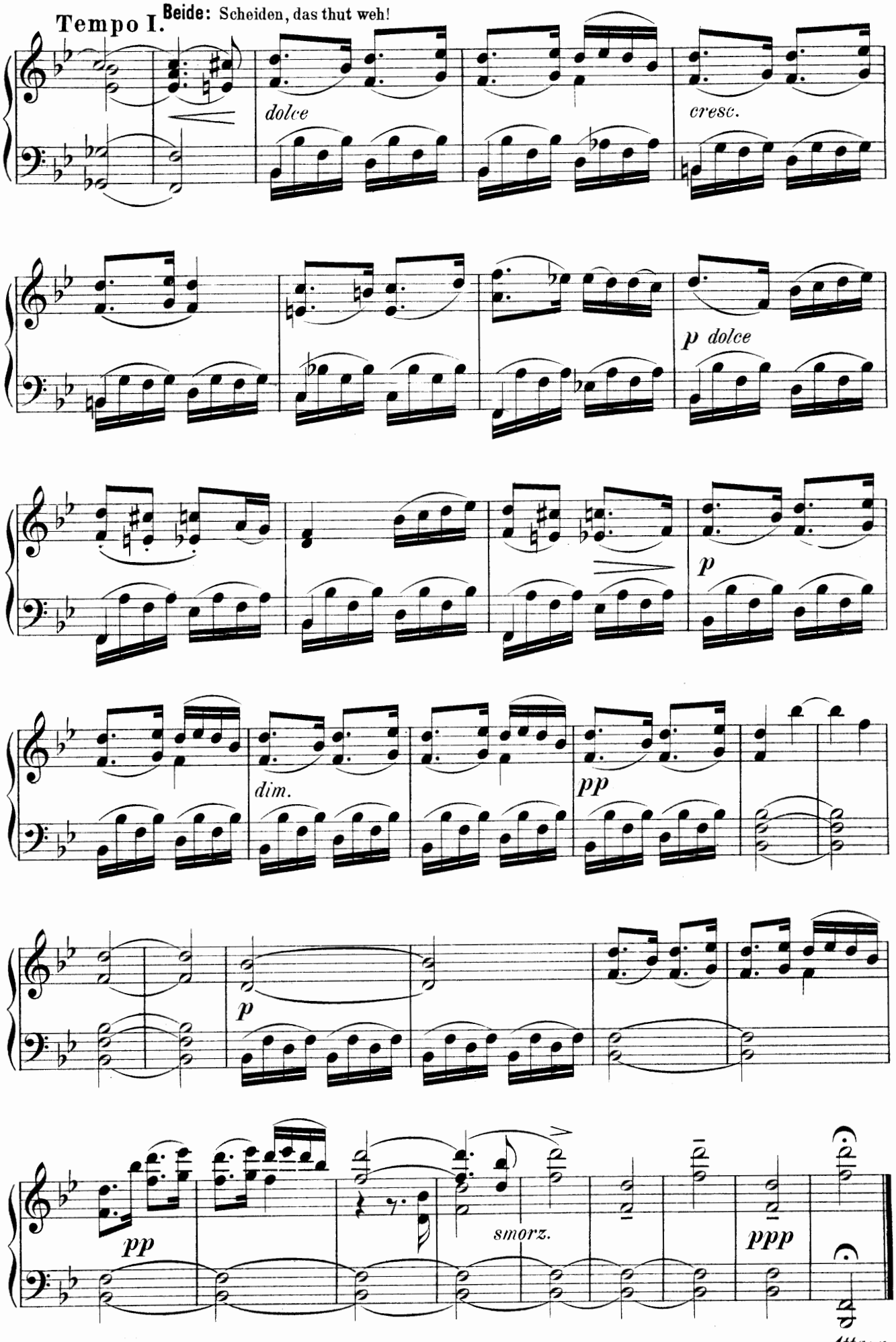



p
poco cresc.
dim.
p



Marie: Grosser Gott, es ist der Vater! man sucht mich schon! **Hans:** Dann ist's Zeit, dass ich geh'!



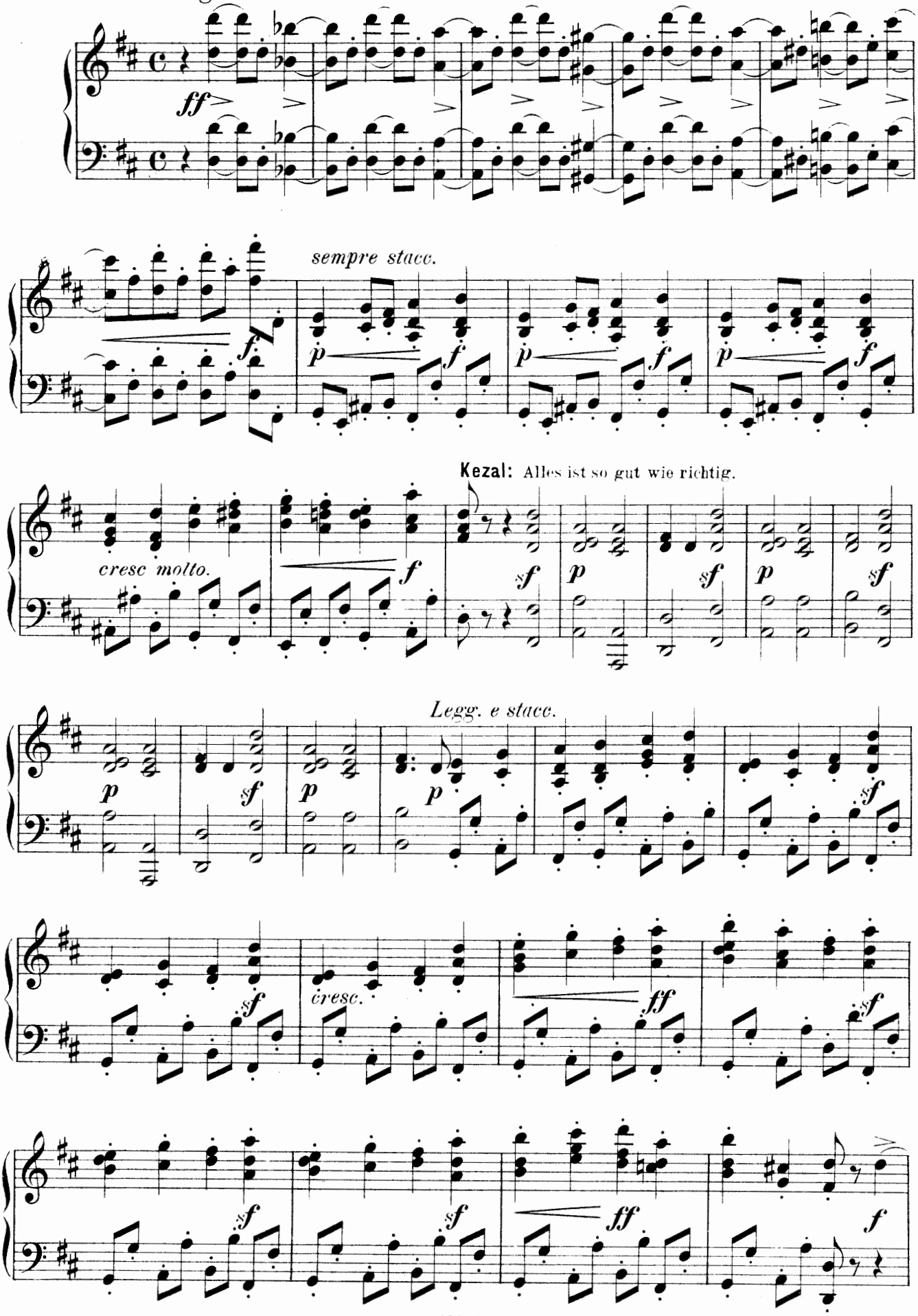

Tempo I.
Beide: Scheiden, das thut weh!
dolce
cresc.
p dolce
p
dim.
pp
p
pp
smorz.
ppp
Attacca.

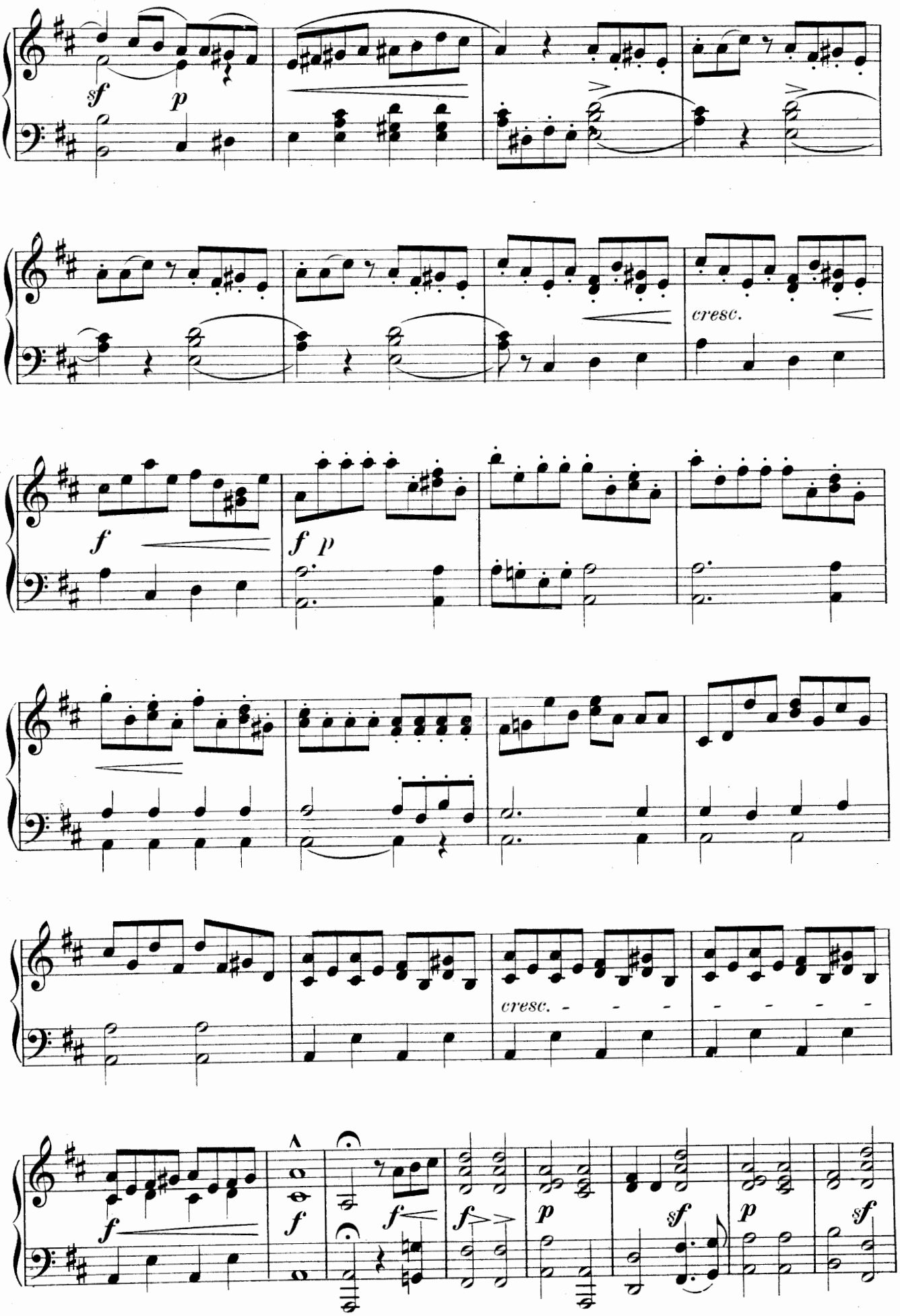
III. SCENE.

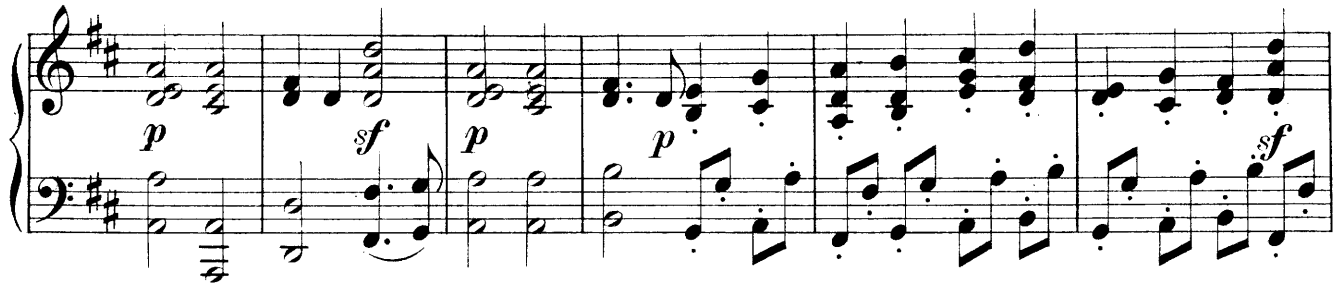
KRUSCHINA, KATHINKA, KEZAL.

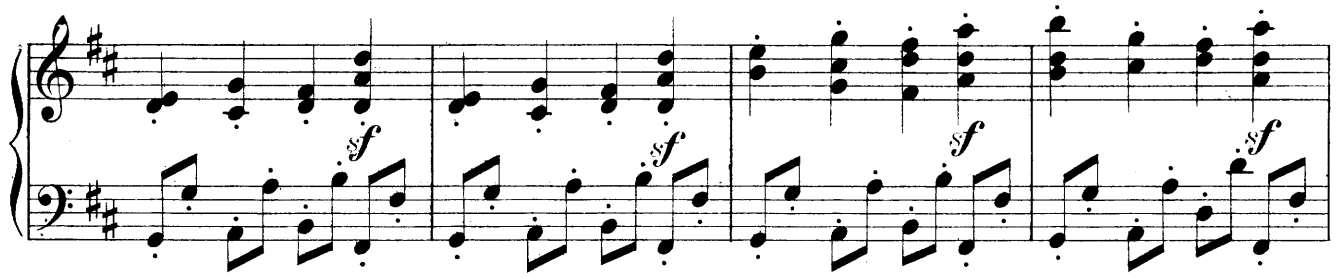
Terzett.

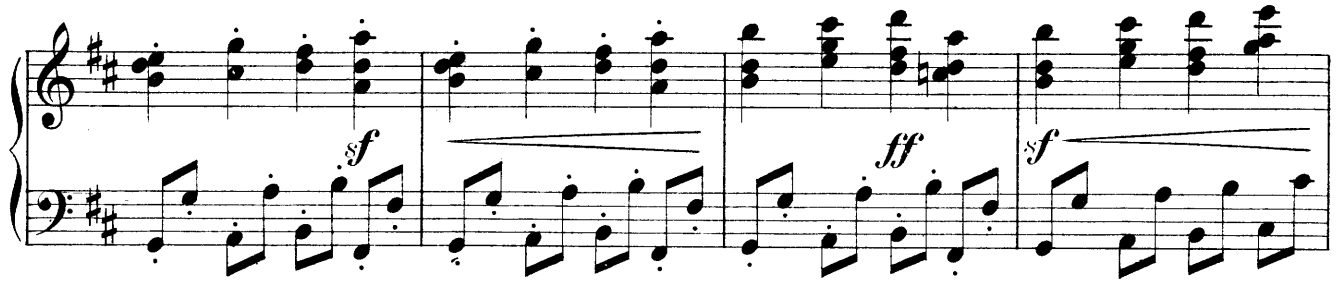
Allegro vivace.



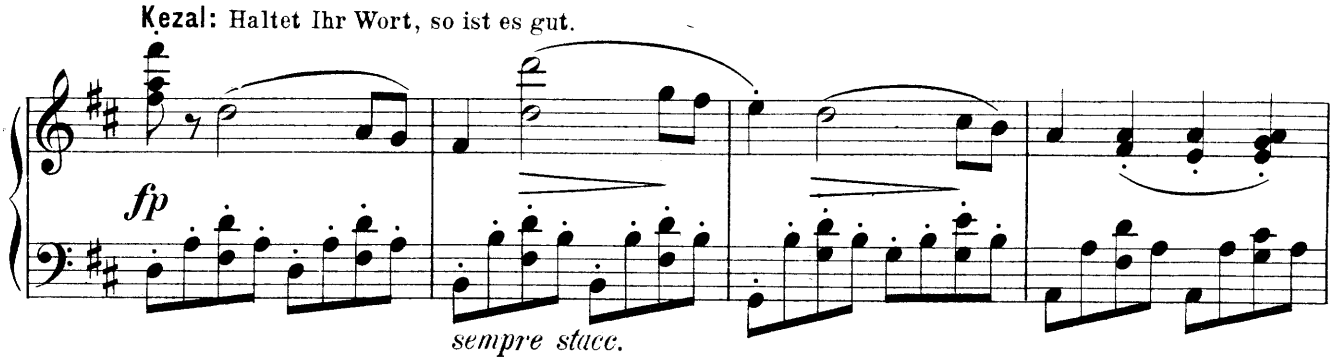

sf
p
cresc.
f
f p
cresc.
f
f
f
f
p
sf
p
sf

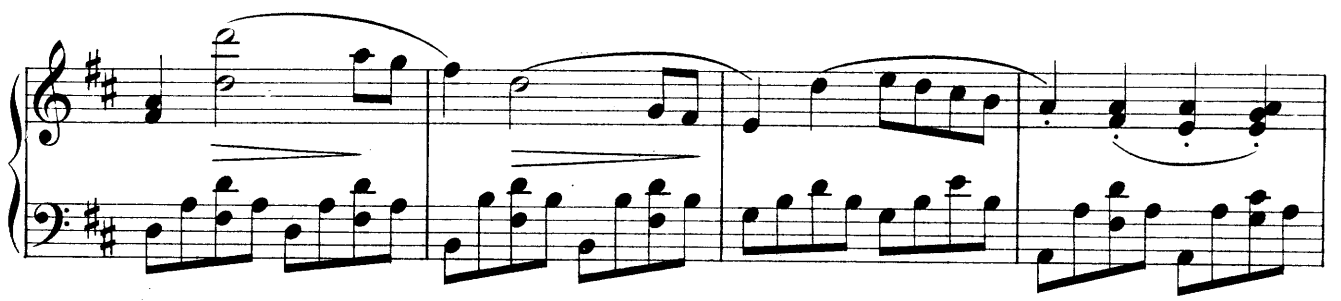


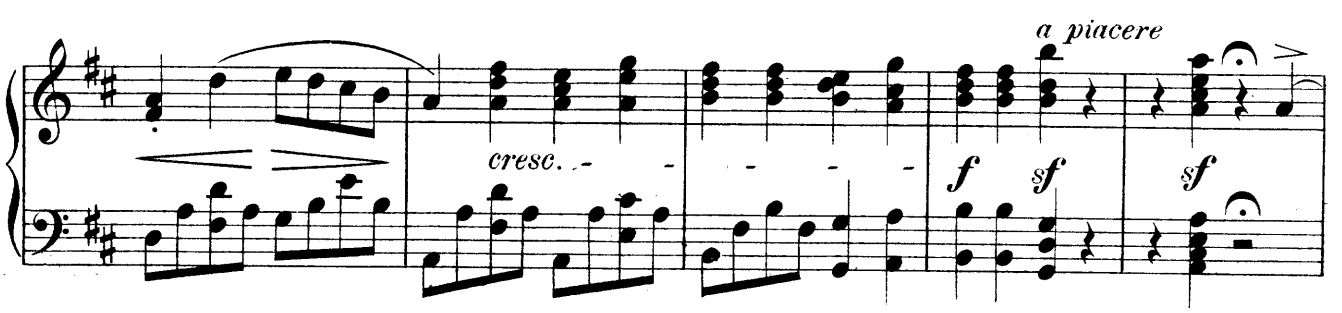


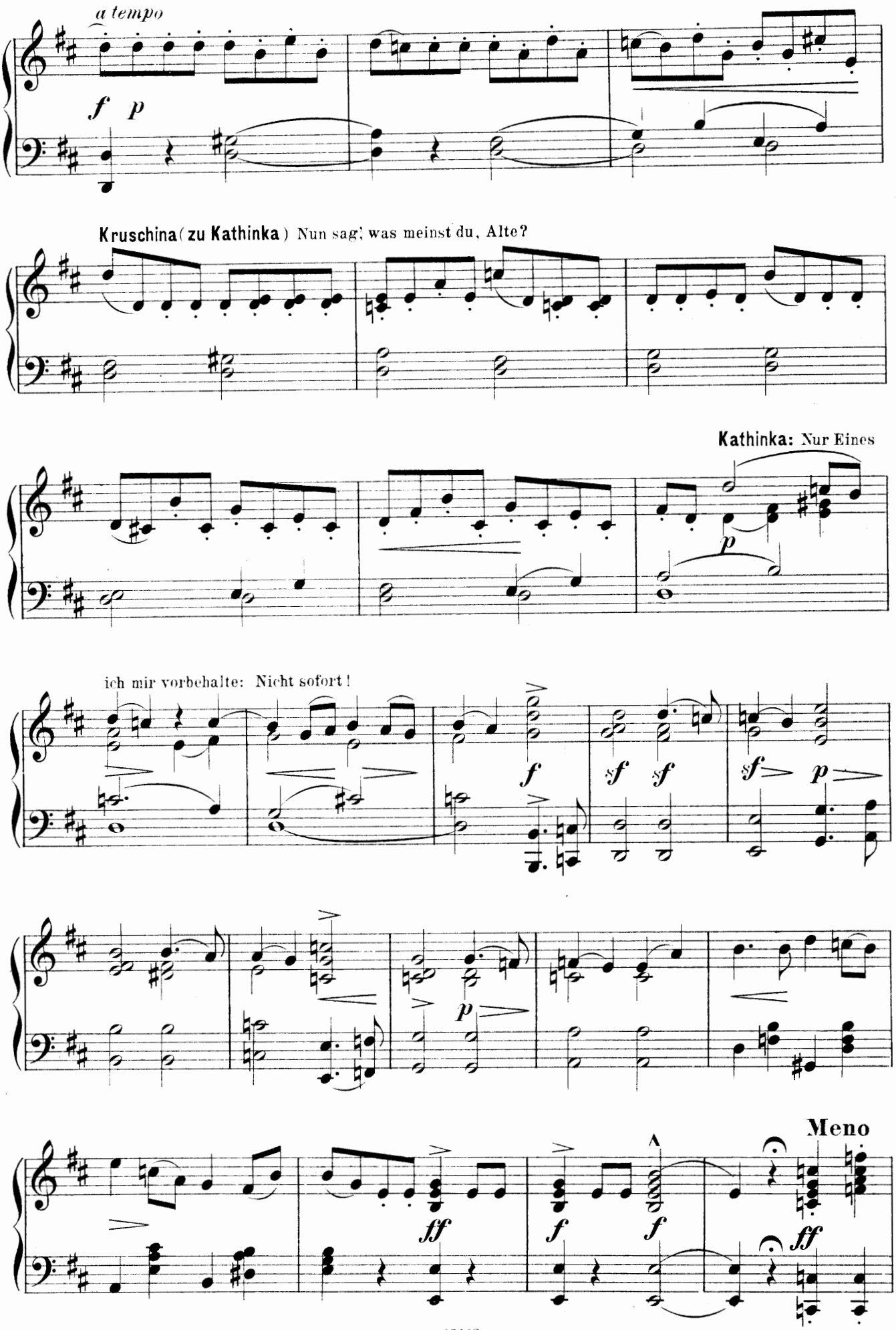


Kezal: Haltet Ihr Wort, so ist es gut.



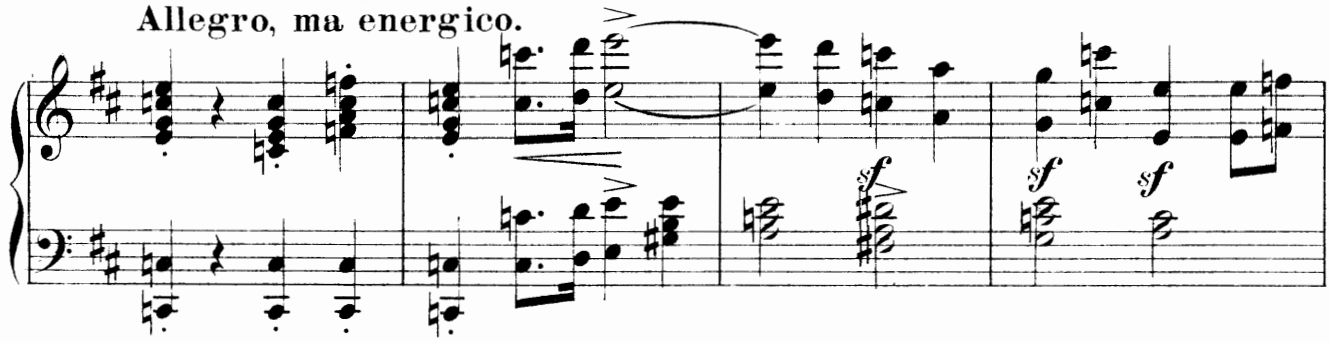




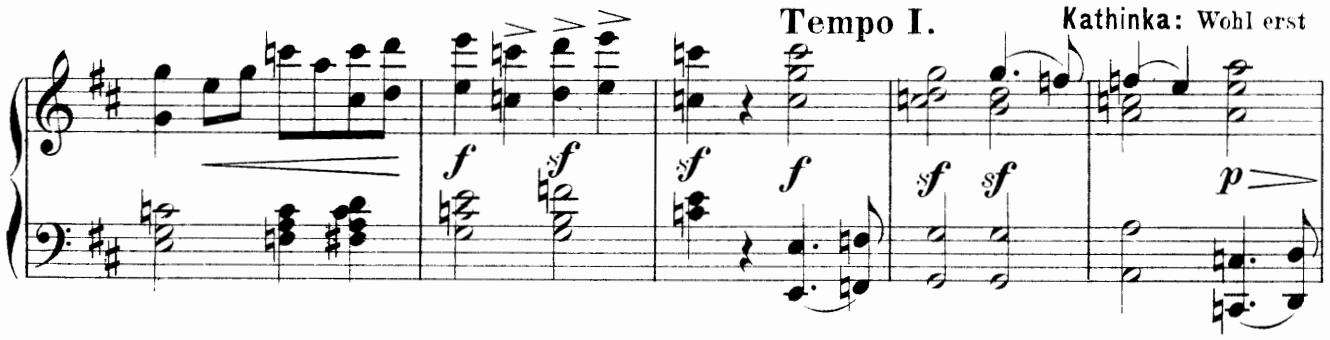

a tempo
f p
Kruschina (zu Kathinka) Nun sag', was meinst du, Alte?
Kathinka: Nur Eines
p
ich mir vorbehalte: Nicht sofort!
f
sf sf
sf p
p
Meno
ff
f f
ff

Kezal: Euer Wort genügt, es bleibt dabei!

Allegro, ma energico.

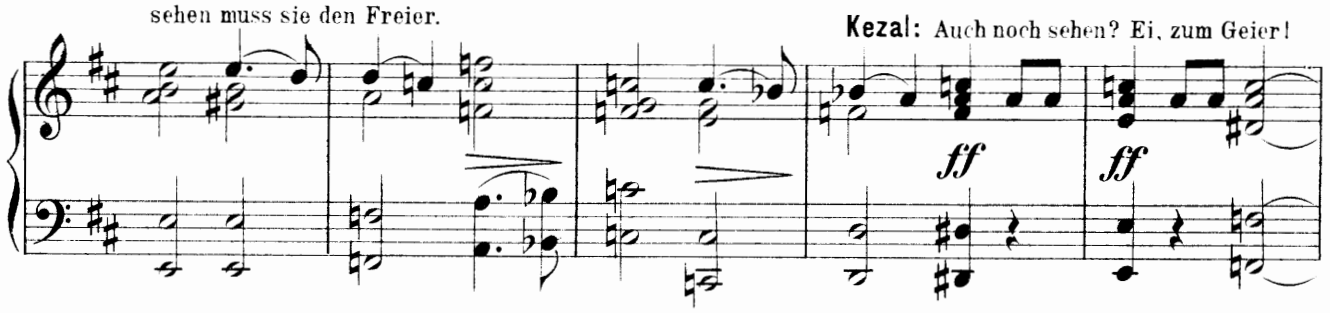


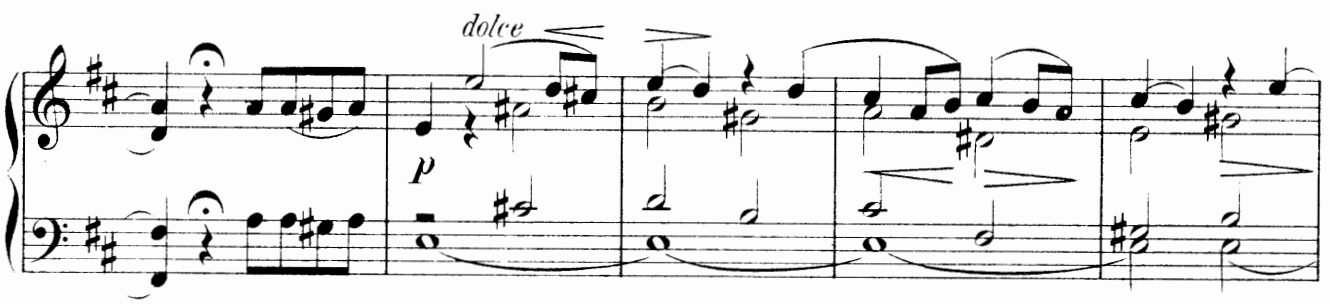
Tempo I. **Kathinka:** Wohl erst

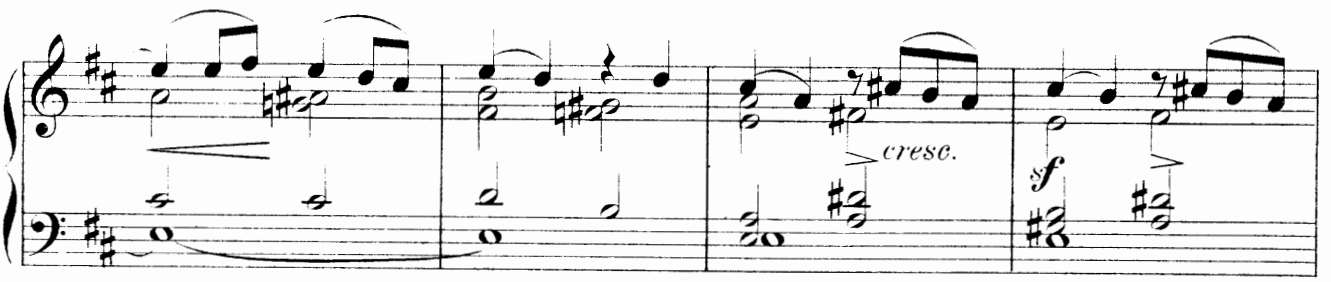


sehen muss sie den Freier.

Kezal: Auch noch sehen? Ei, zum Geier!

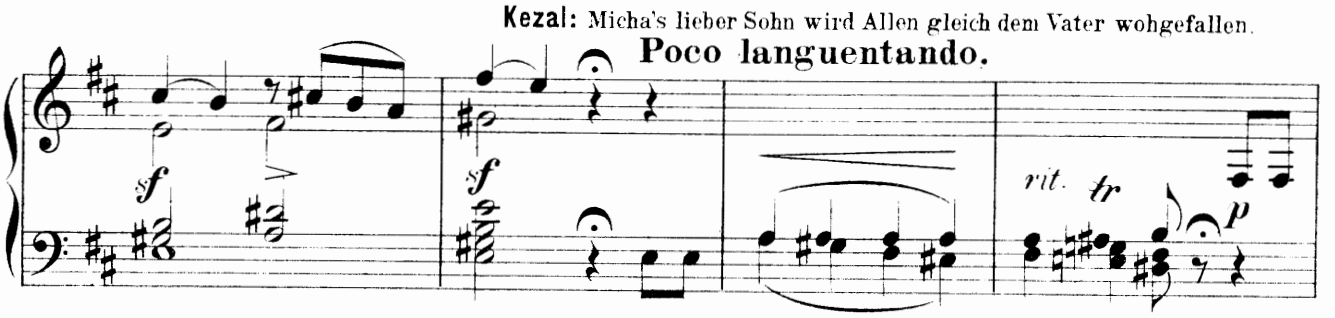


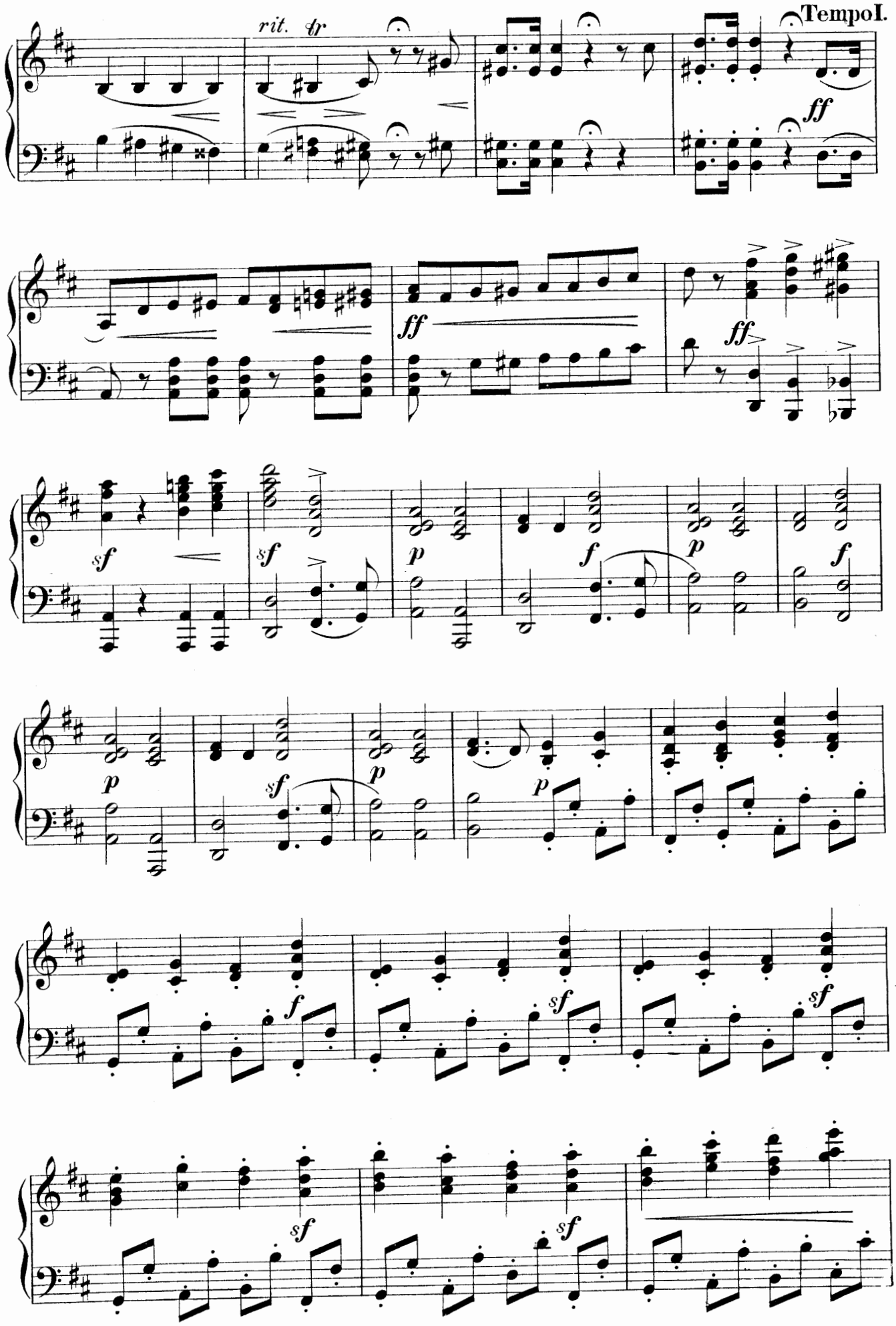




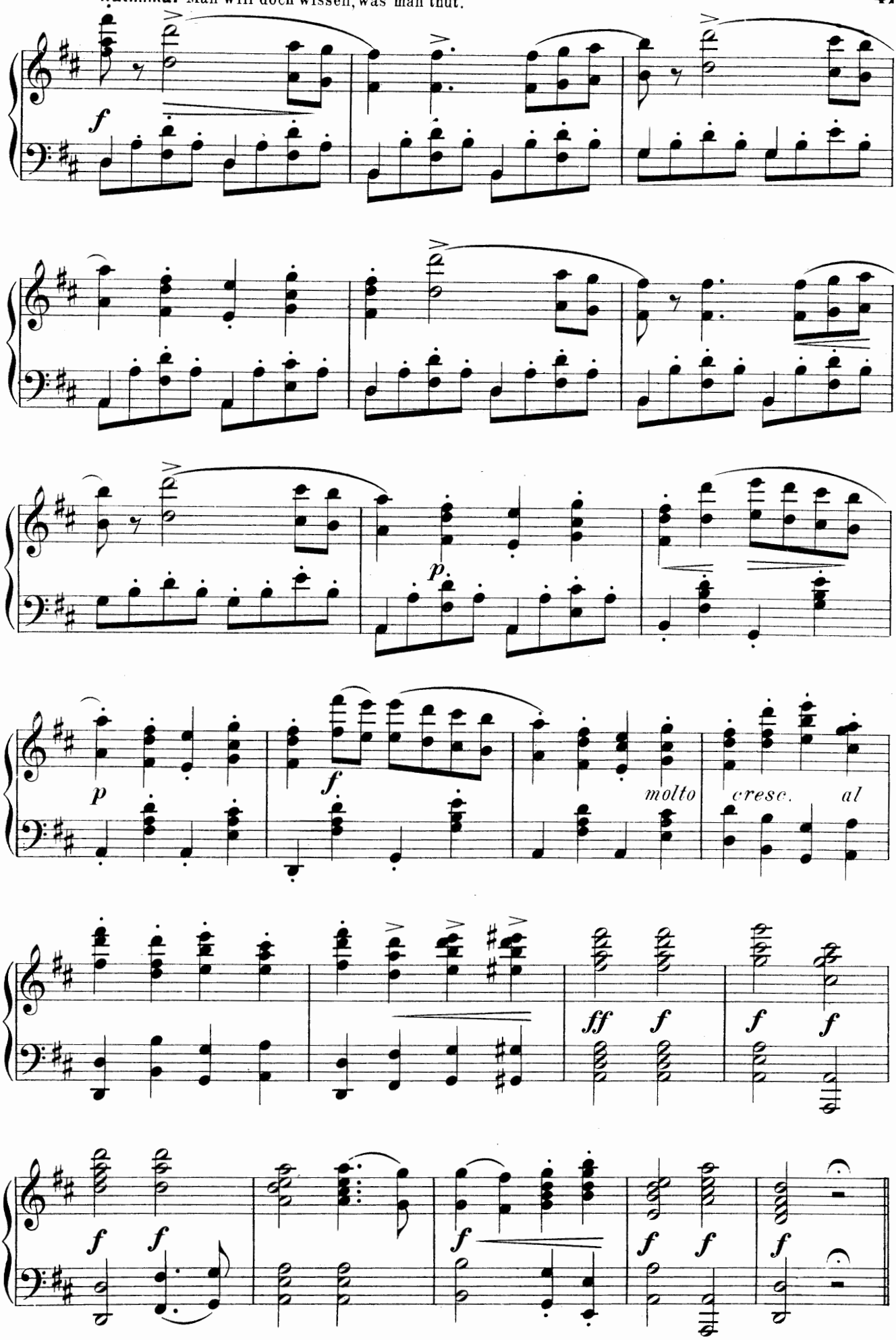
Kezal: Micha's lieber Sohn wird Allen gleich dem Vater wohgefallen.

Poco languentando.



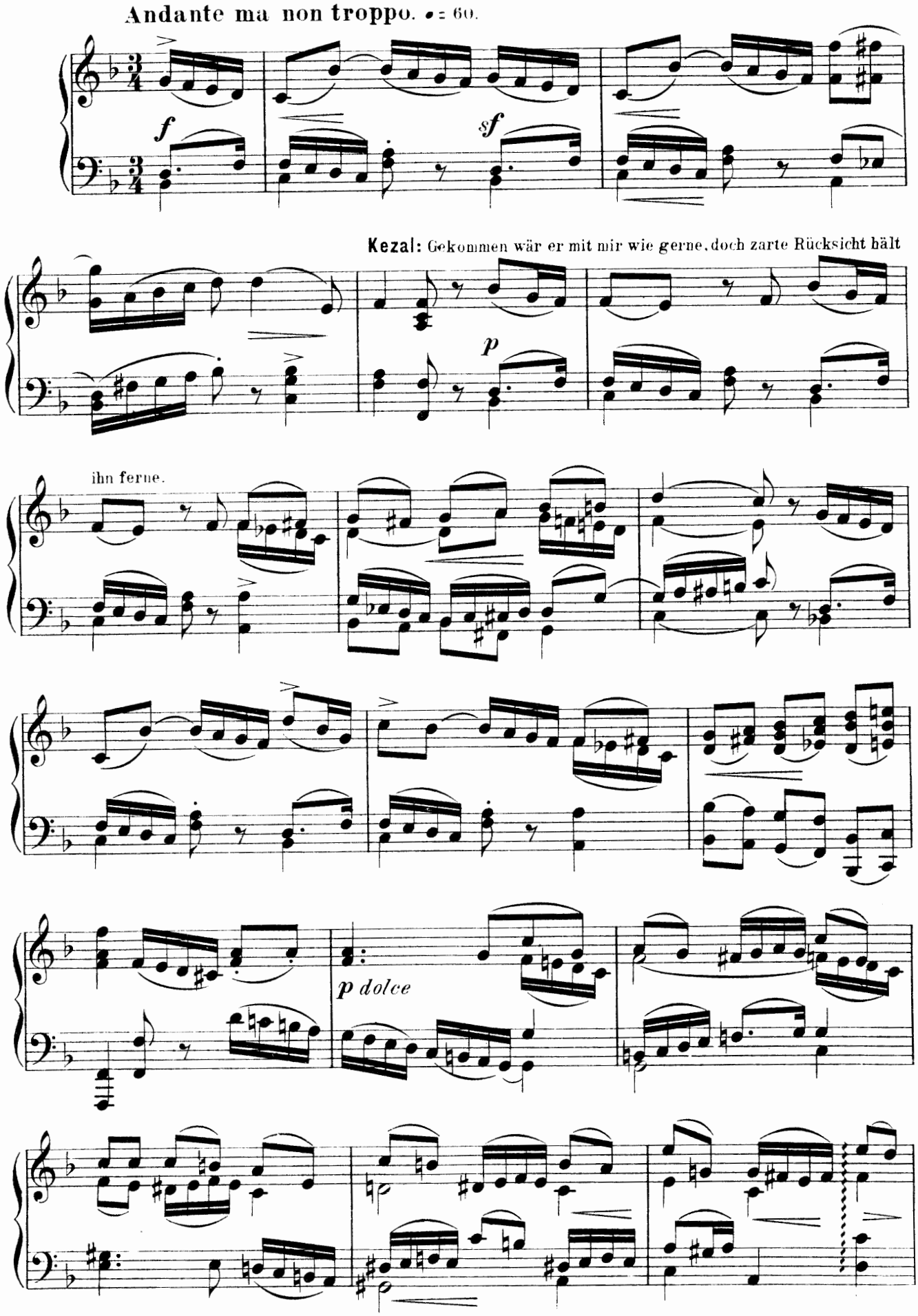

rit. tr
Tempo I.
ff
ff
ff
sf
sf
p
f
p
f
p
sf
p
p
f
sf
sf
sf
sf
sf

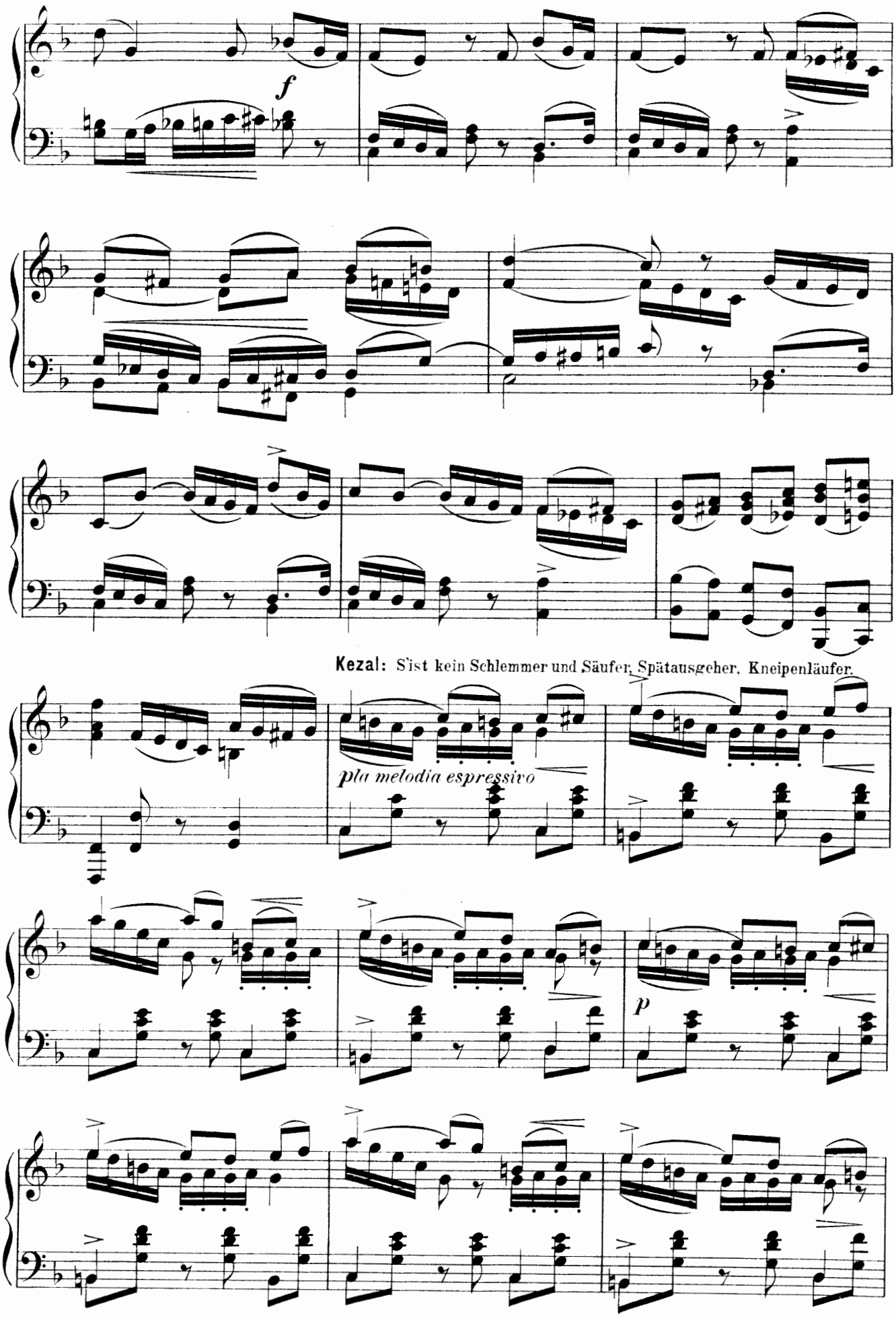
Kathinka: Man will doch wissen, was man thut.

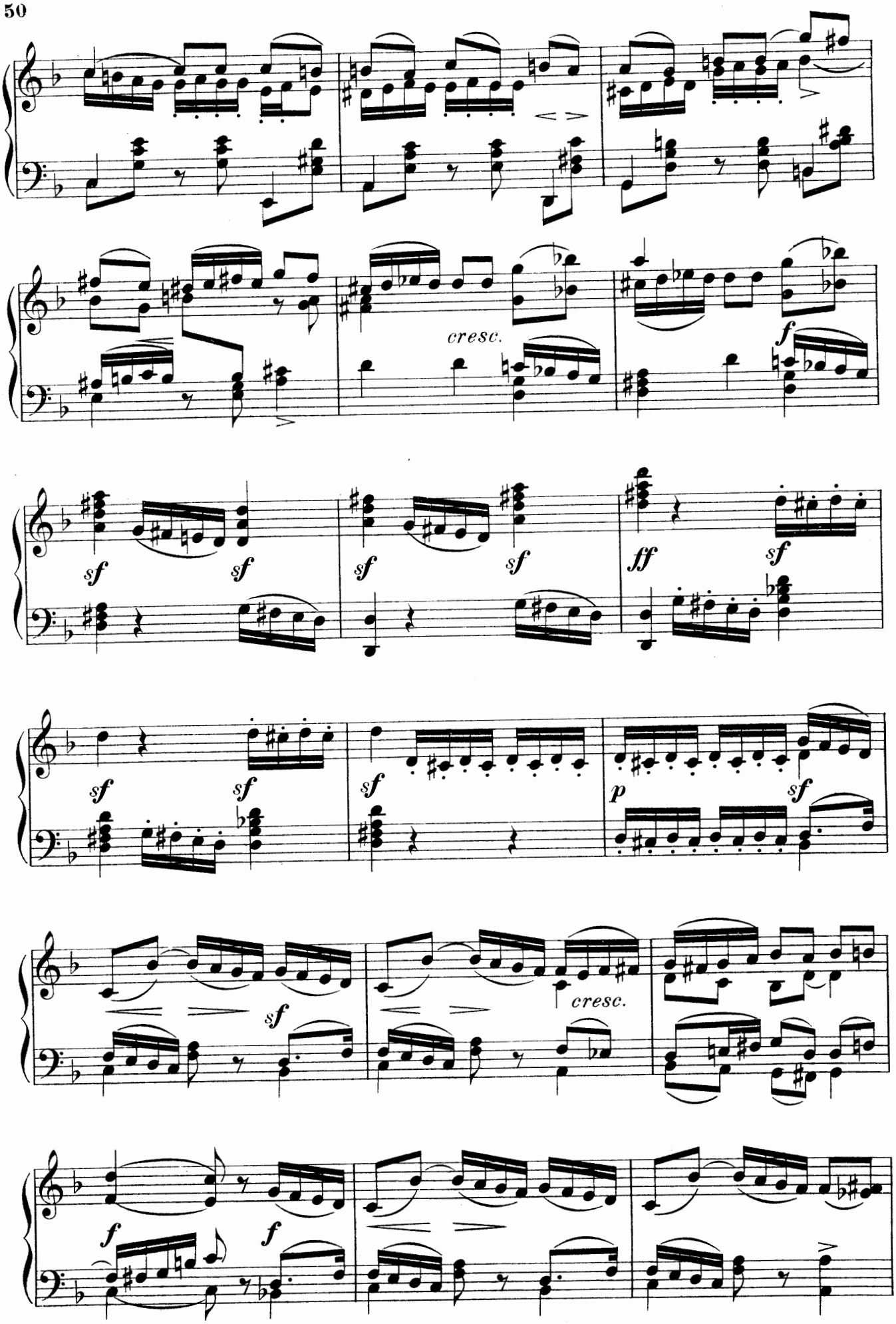


Terzett.

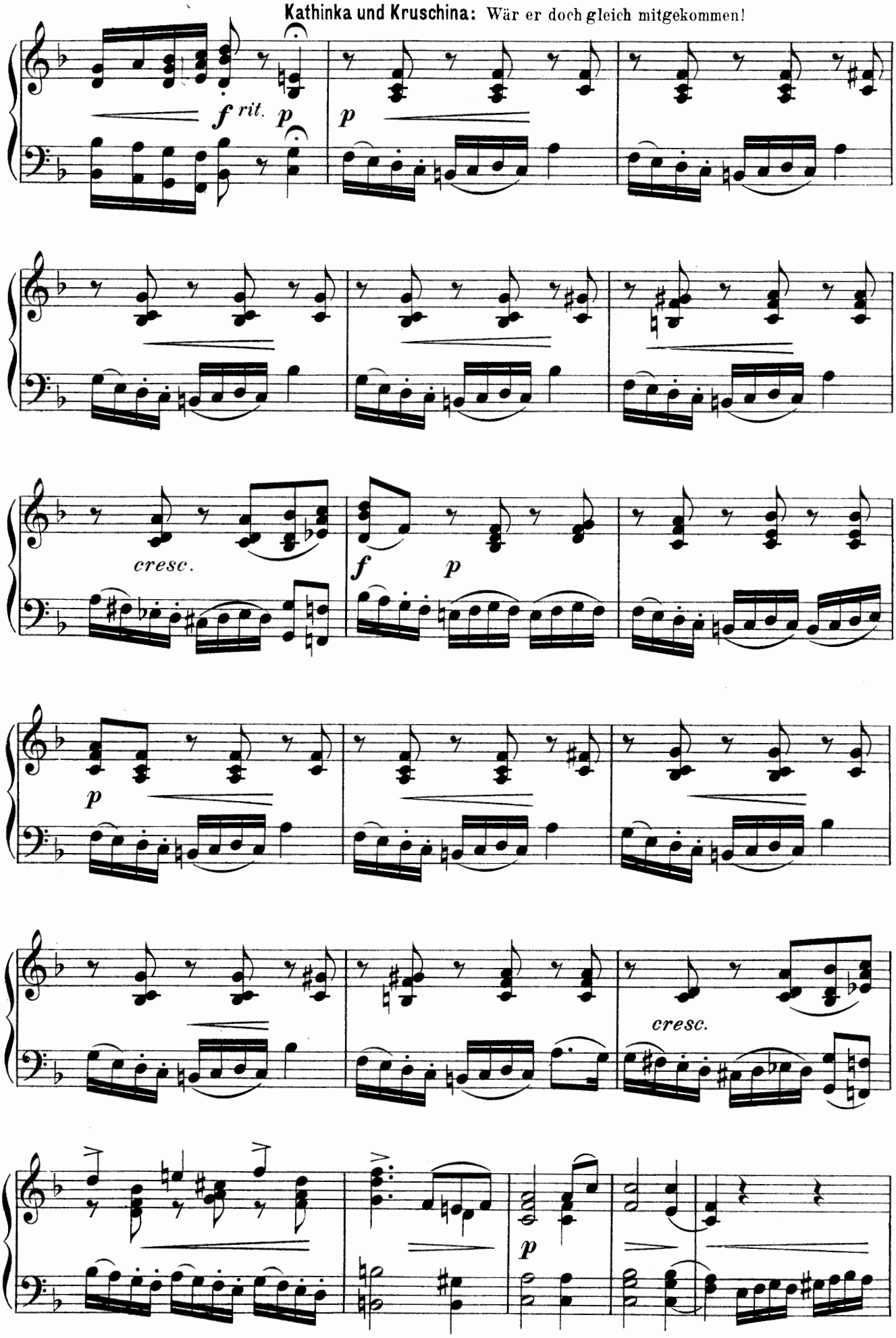
Andante ma non troppo. ♩ = 60.

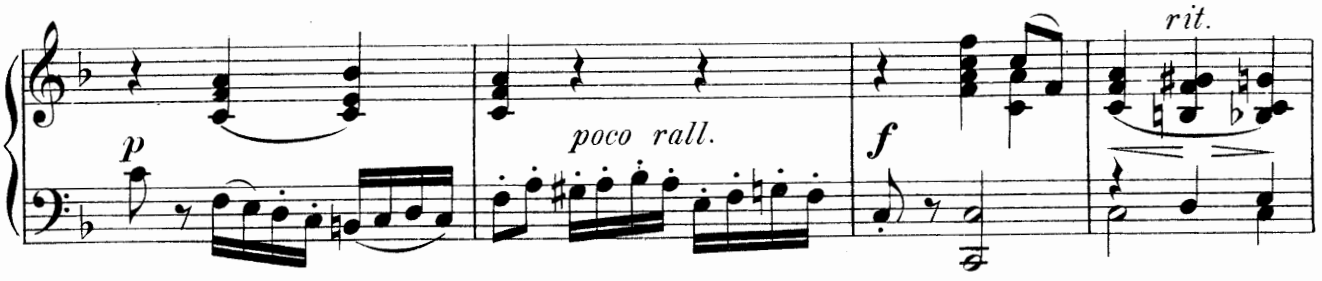


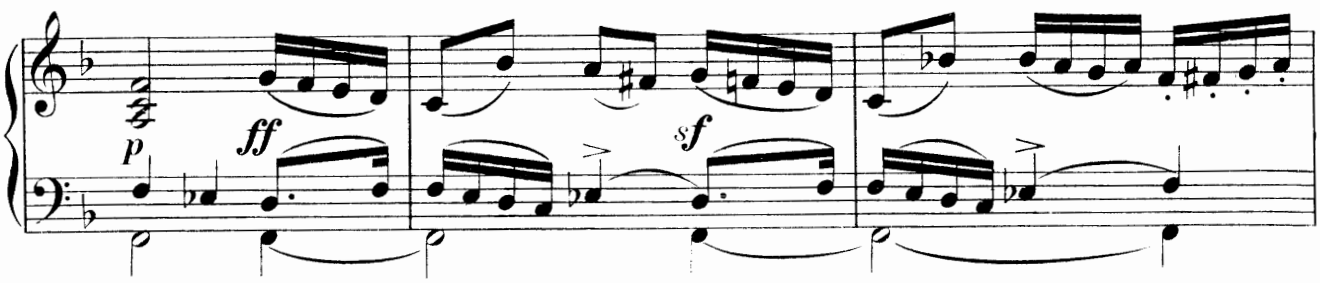

f
Kezal: S'ist kein Schlemmer und Säufer, Spätausgeher, Kneipenläufer.
pia melodia espressivo
p

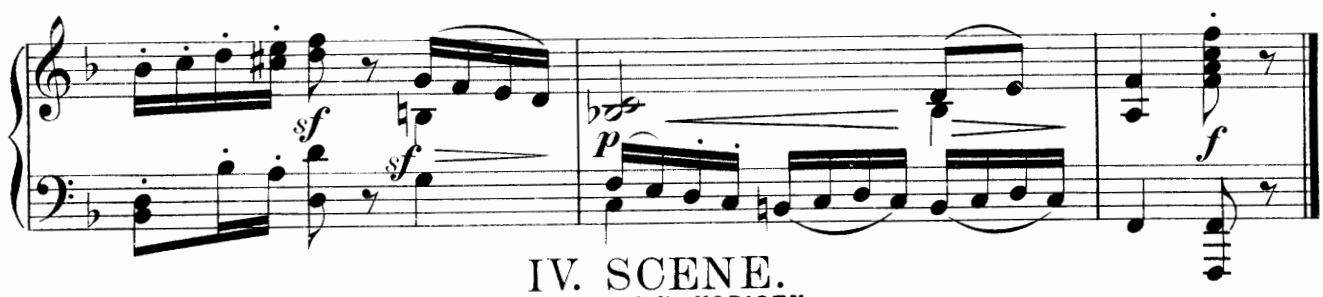

cresc.
f
sf
sf
sf
sf
ff
sf
sf
sf
sf
sf
p
sf
sf
cresc.
f
f

Kathinka und Kruschina: Wär er doch gleich mitgekommen!









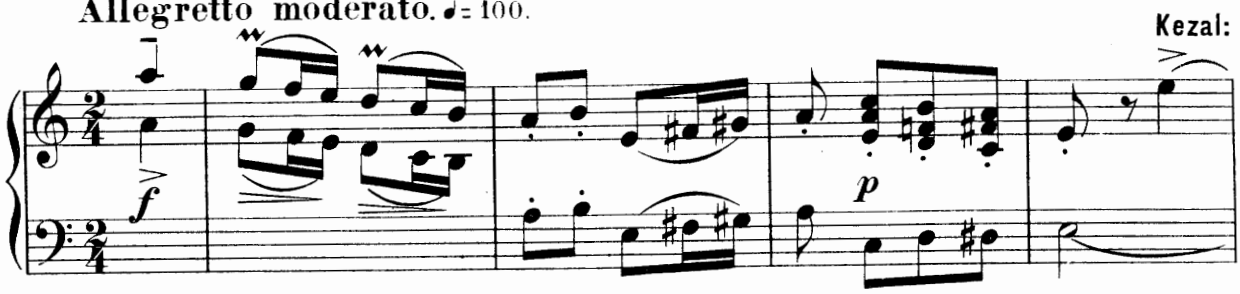
IV. SCENE.

MARIE und die VORIGEN.

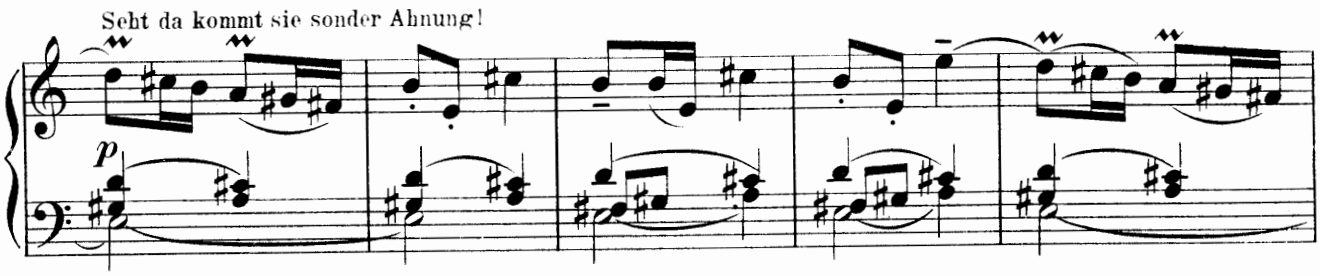
Quartett.

Allegretto moderato. ♩= 100.

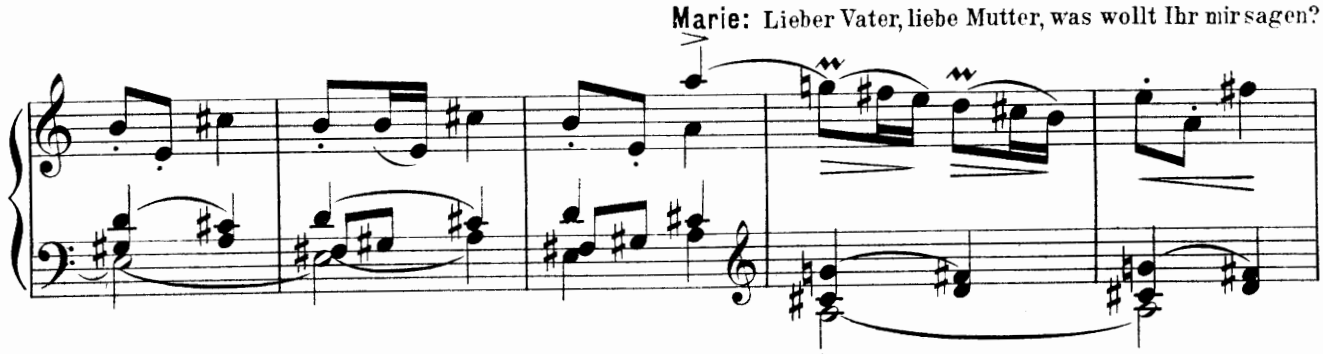
Kezal:

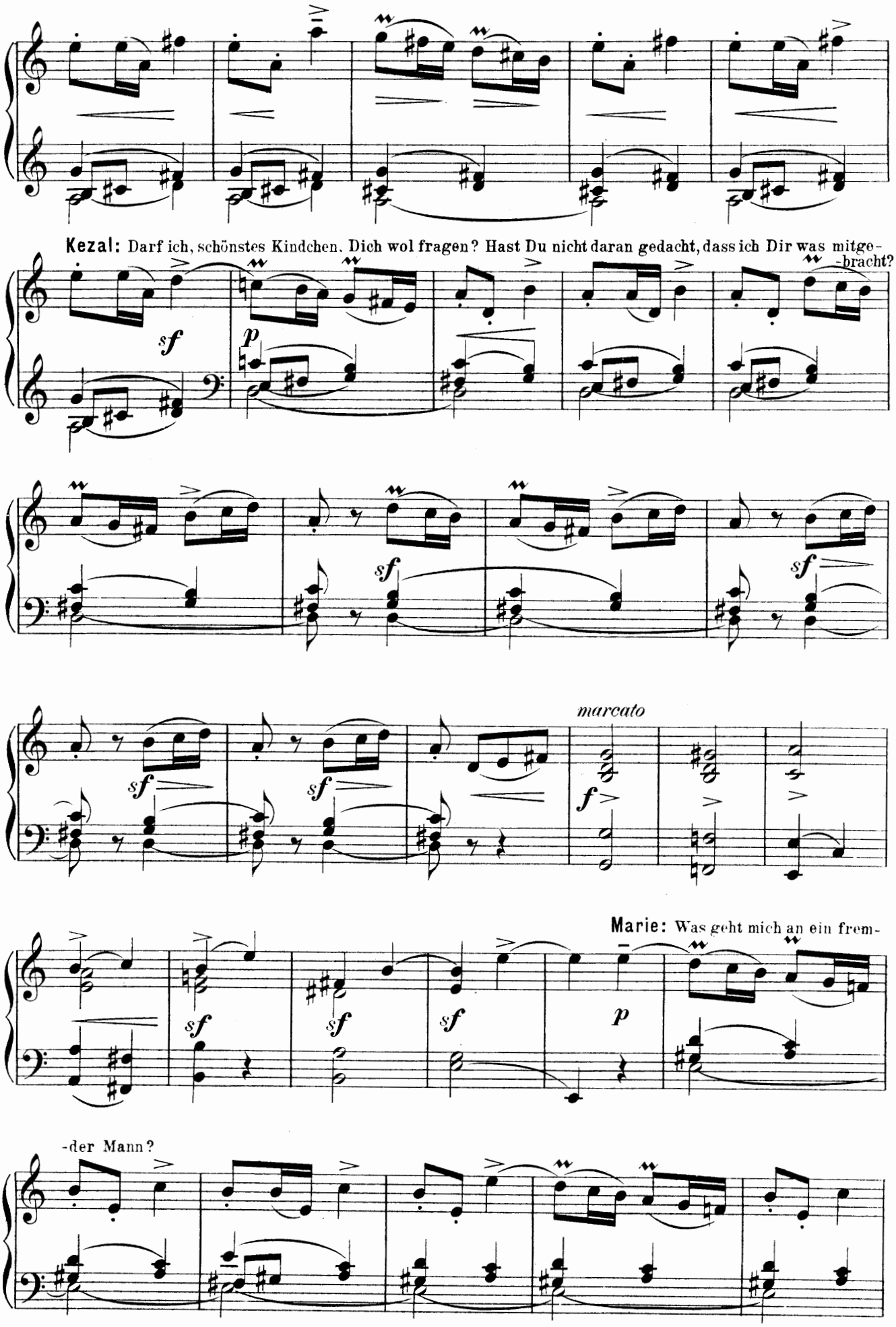


Seht da kommt sie sonder Ahnung!

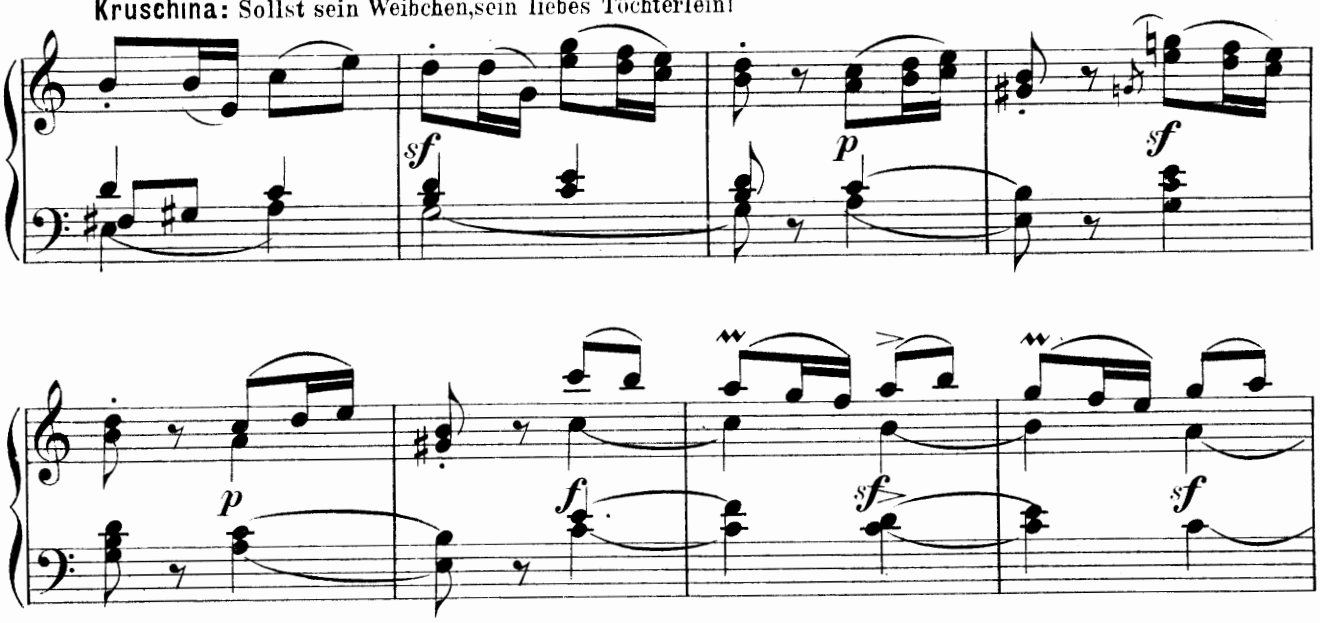


Marie: Lieber Vater, liebe Mutter, was wollt Ihr mir sagen?

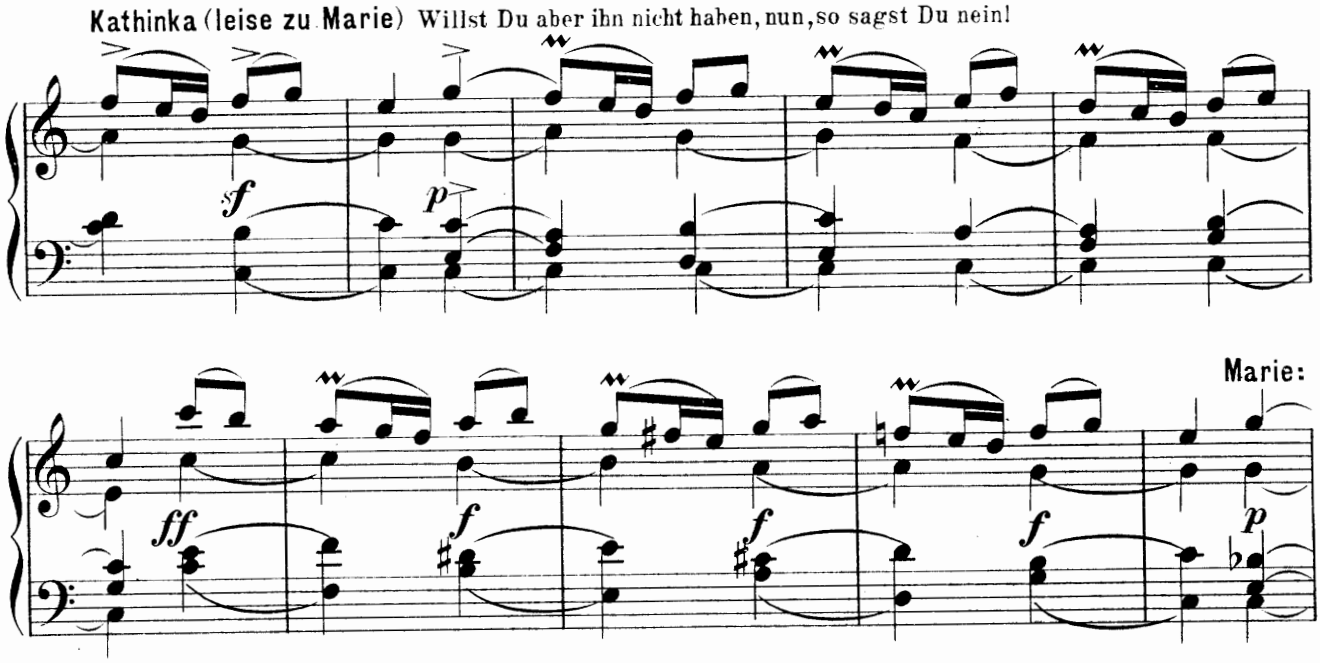



Kezal: Darf ich, schönstes Kindchen, Dich wol fragen? Hast Du nicht daran gedacht, dass ich Dir was mitge-
-bracht?
sf
p
sf
sf
sf
sf
marcato
f
Marie: Was geht mich an ein frem-
sf
sf
sf
p
-der Mann?

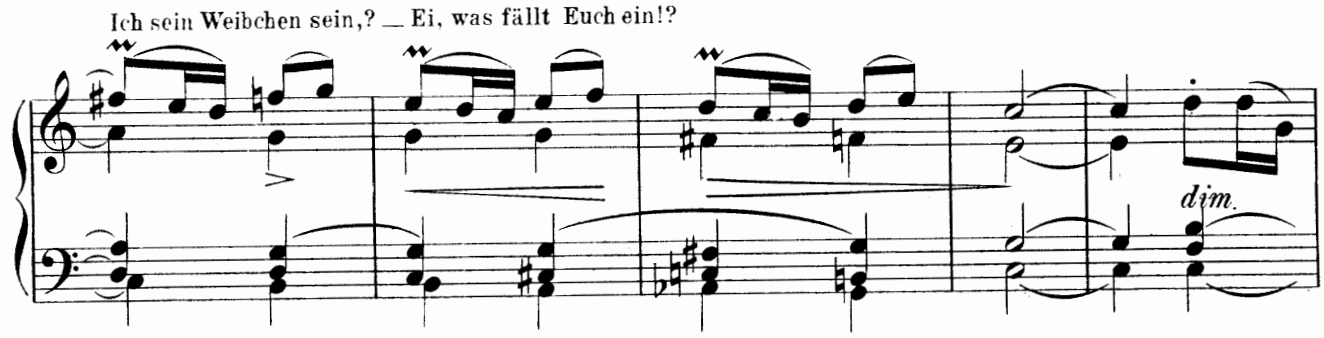
Kruschina: Sollst sein Weibchen,sein liebes Töchterlein!

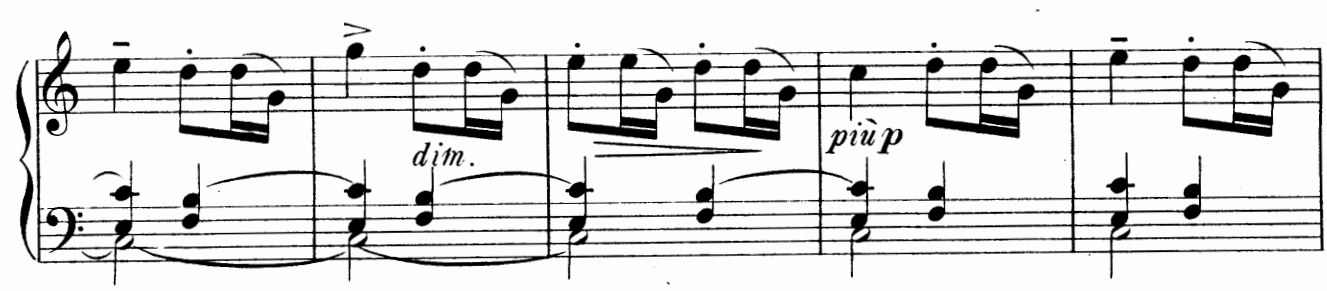


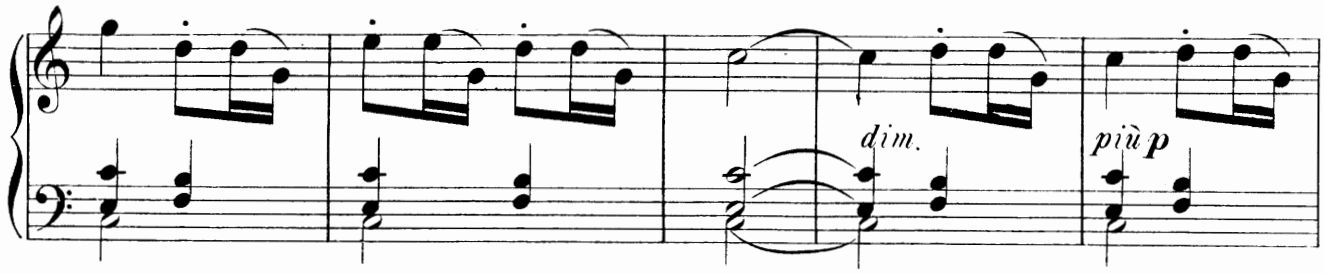
Kathinka (leise zu Marie) Willst Du aber ihn nicht haben, nun,so sagst Du nein!



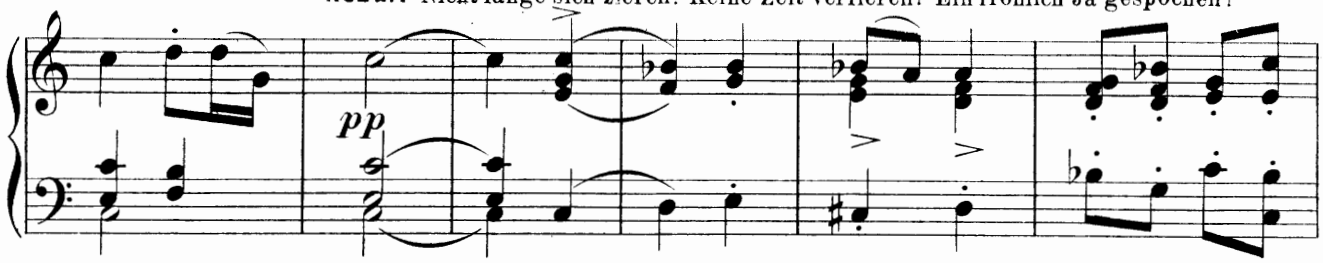
Ich sein Weibchen sein,? — Ei, was fällt Euch ein!?

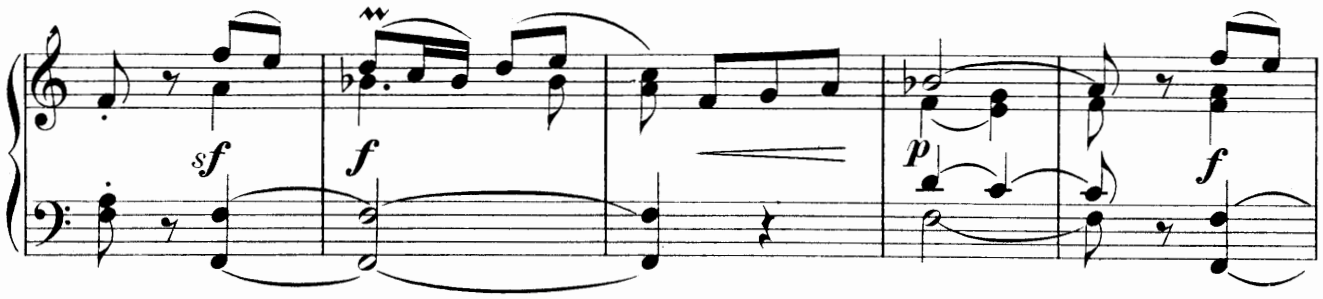


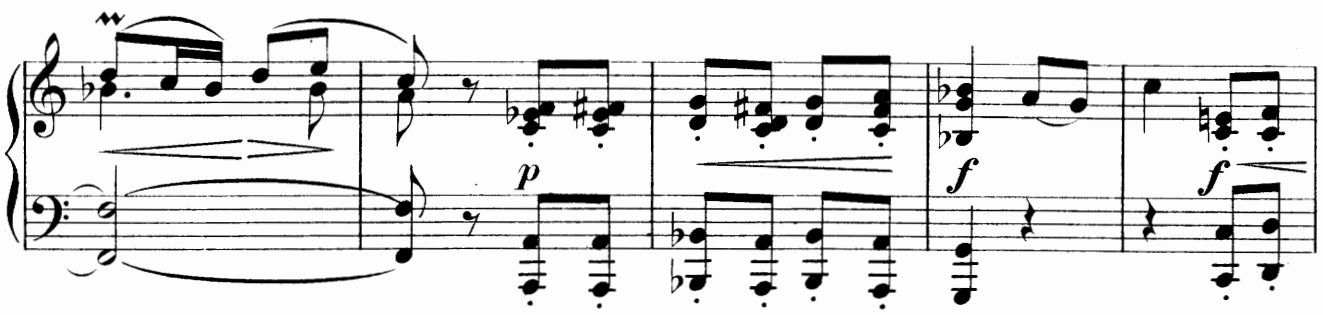




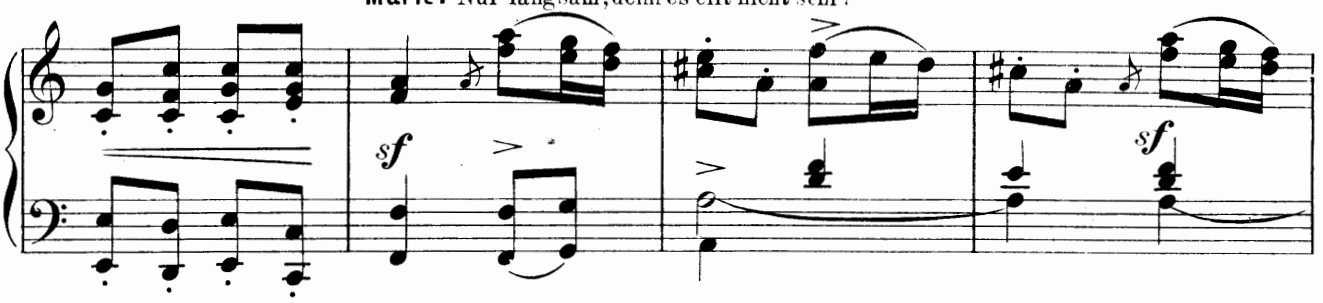
Kezal: Nicht lange sich zieren! Keine Zeit verlieren! Ein fröhlich Ja gespochen!

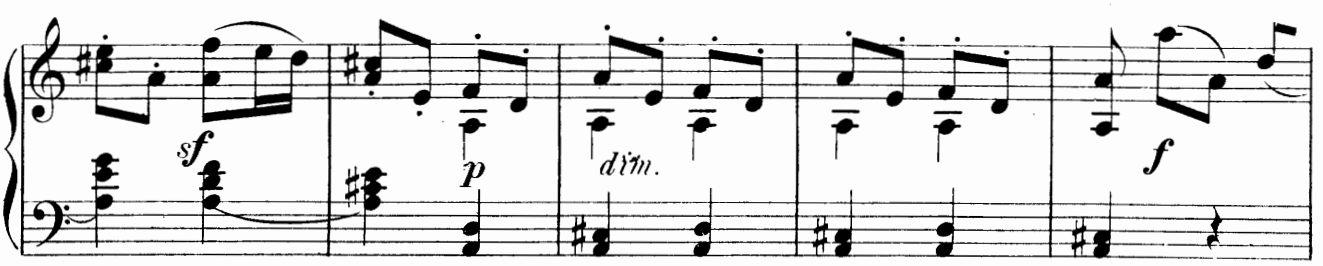






Marie: Nur langsam, denn es eilt nicht sehr!





Ein Umstand ist dagegen wichtig und schwer!

sempre cresc.

cresc.

f

f

Kezal: Umstand hin, Umstand her, daran ist mir wenig gelegen!

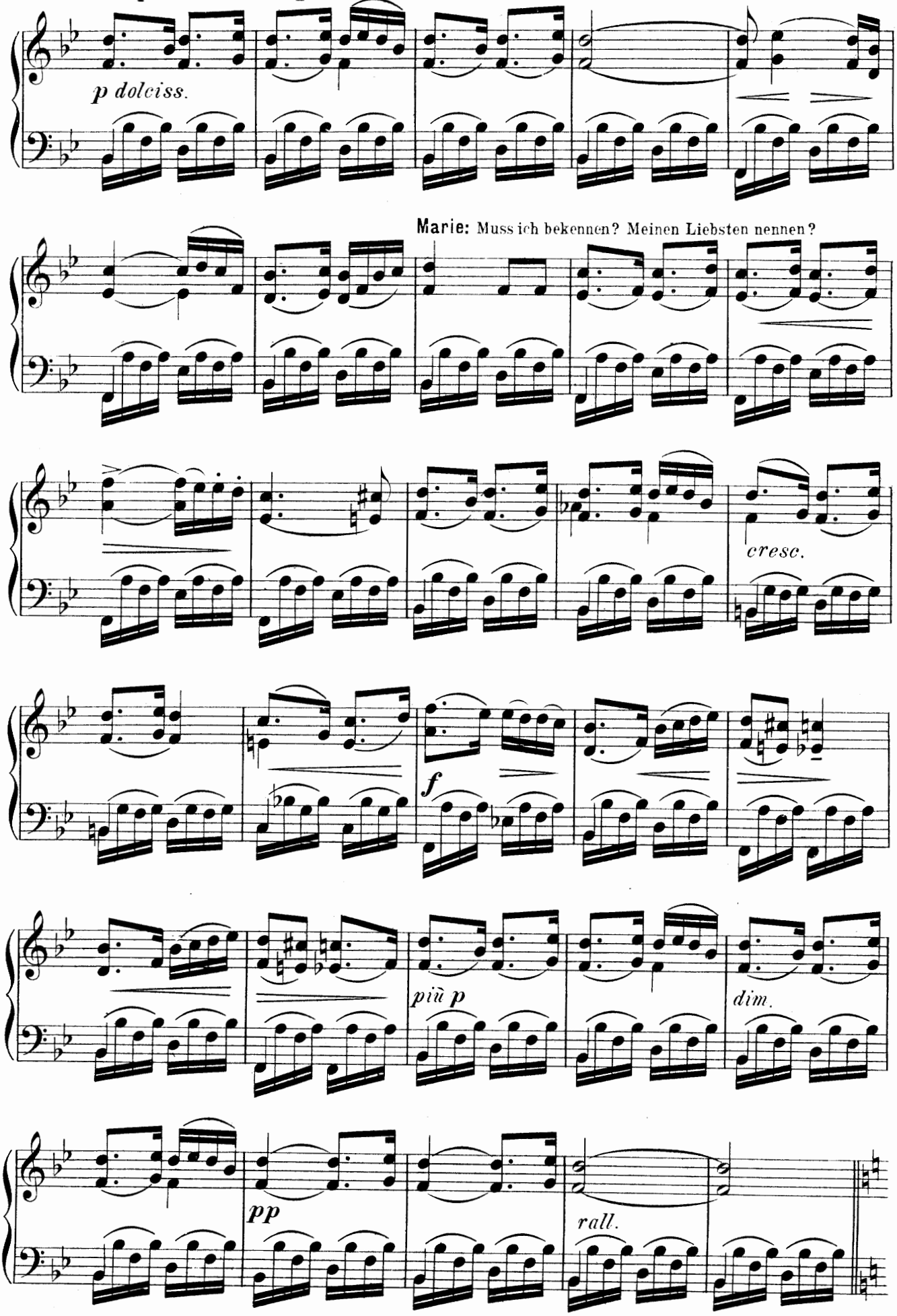
ff *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *p* *cresc.*

ff *sf* *sf* *sf*

p *dim.*

Tempo di Duetto poco Andantino.



Tempo I vivo.

Kezal: Pah, von solchen Kindereien will ich Dich gar bald befreien!

p legg.

poco marcato

Marie: Treue hab ich ihm geschworen, der zur Gattin mich erkoren!

espress.

Kezal: Damit ist noch nichts ver-

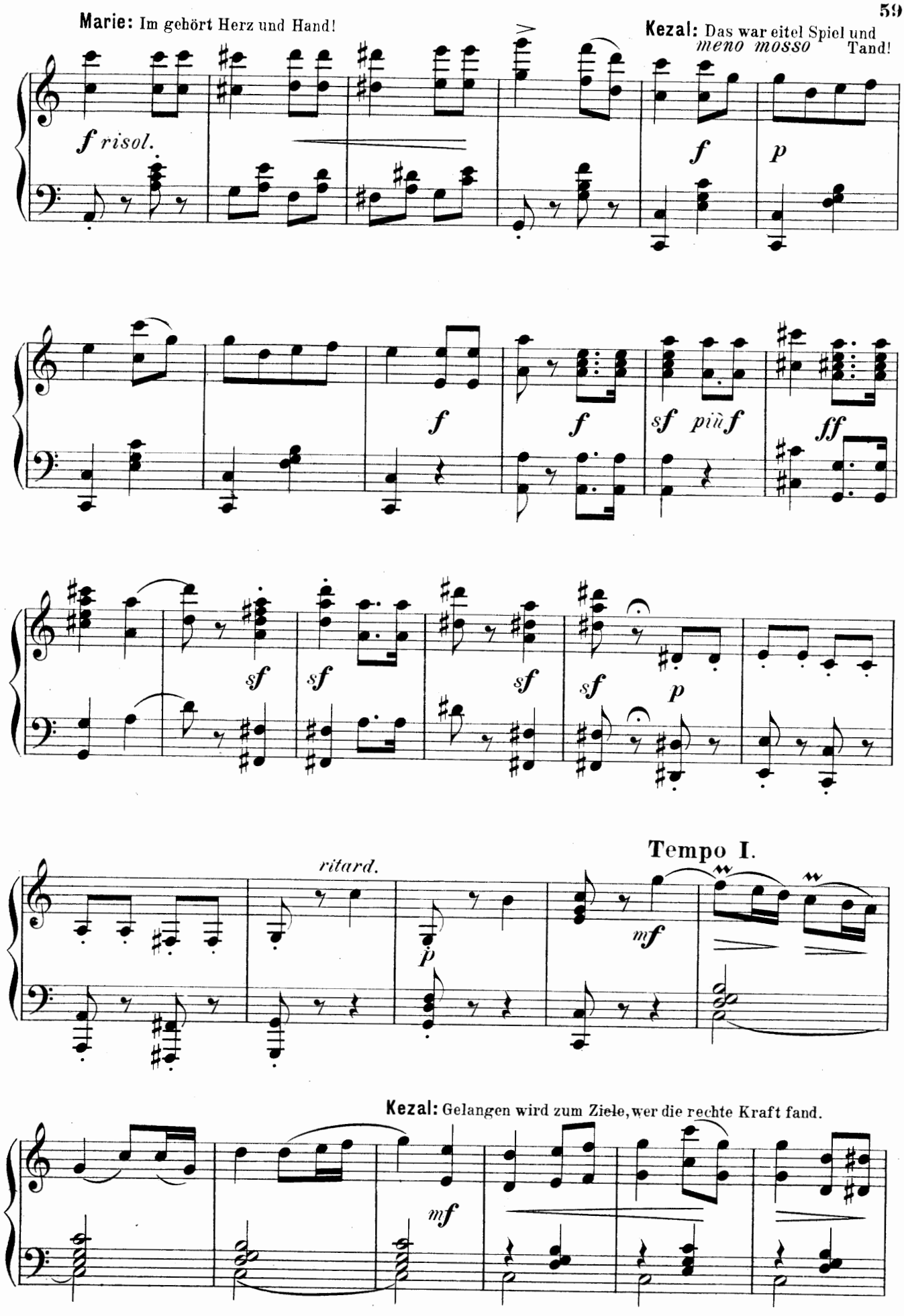
più f

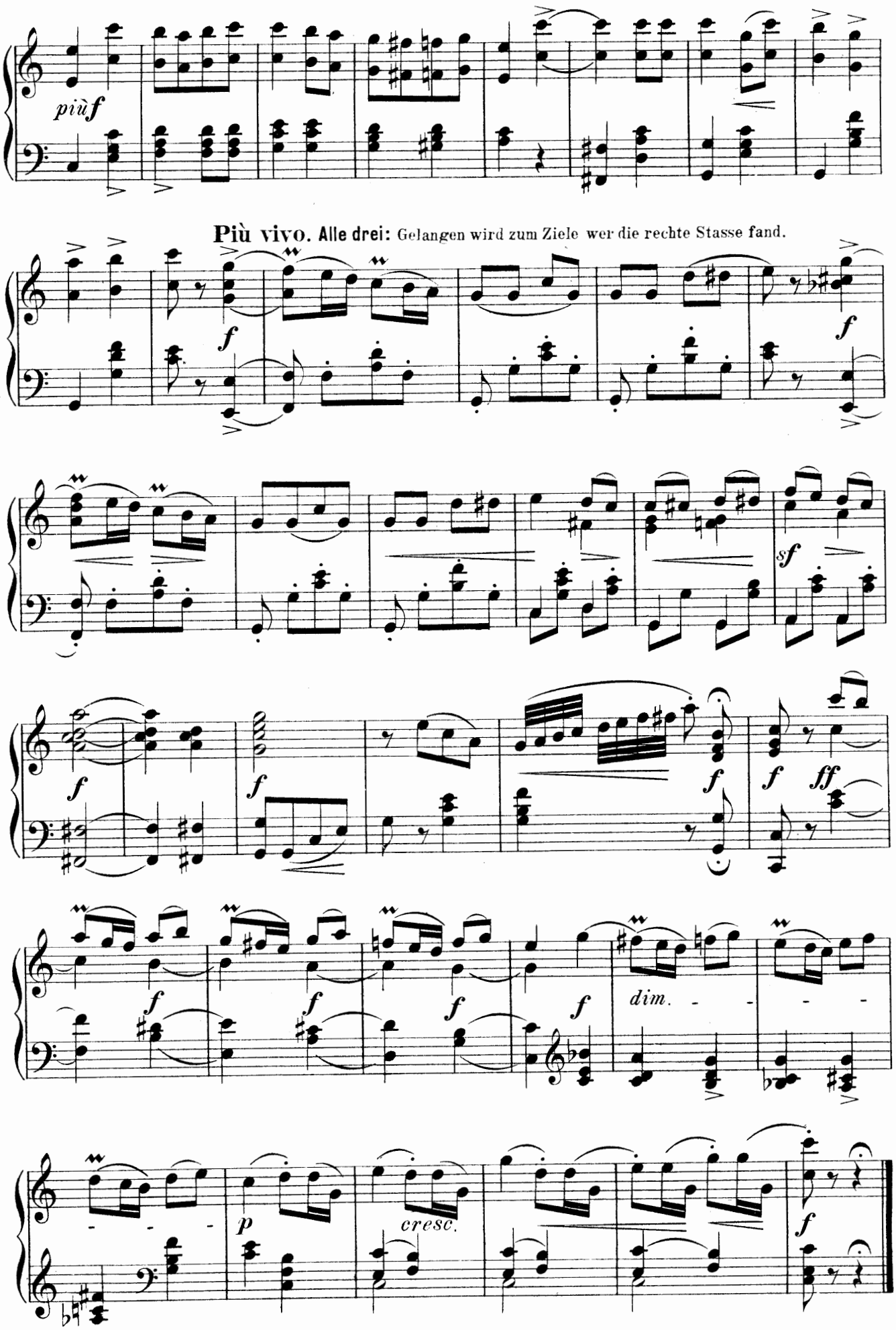
-loren!

f

Kezal: Laufen lass den Armen Thoren!

f


Marie: Im gehört Herz und Hand!
Kezal: Das war eitel Spiel und Tand!
meno mosso
f risol.
f
p
f
f
sf più f
ff
sf
sf
sf
sf
p
ritard.
Tempo I.
p
mf
Kezal: Gelangen wird zum Ziele, wer die rechte Kraft fand.
mf

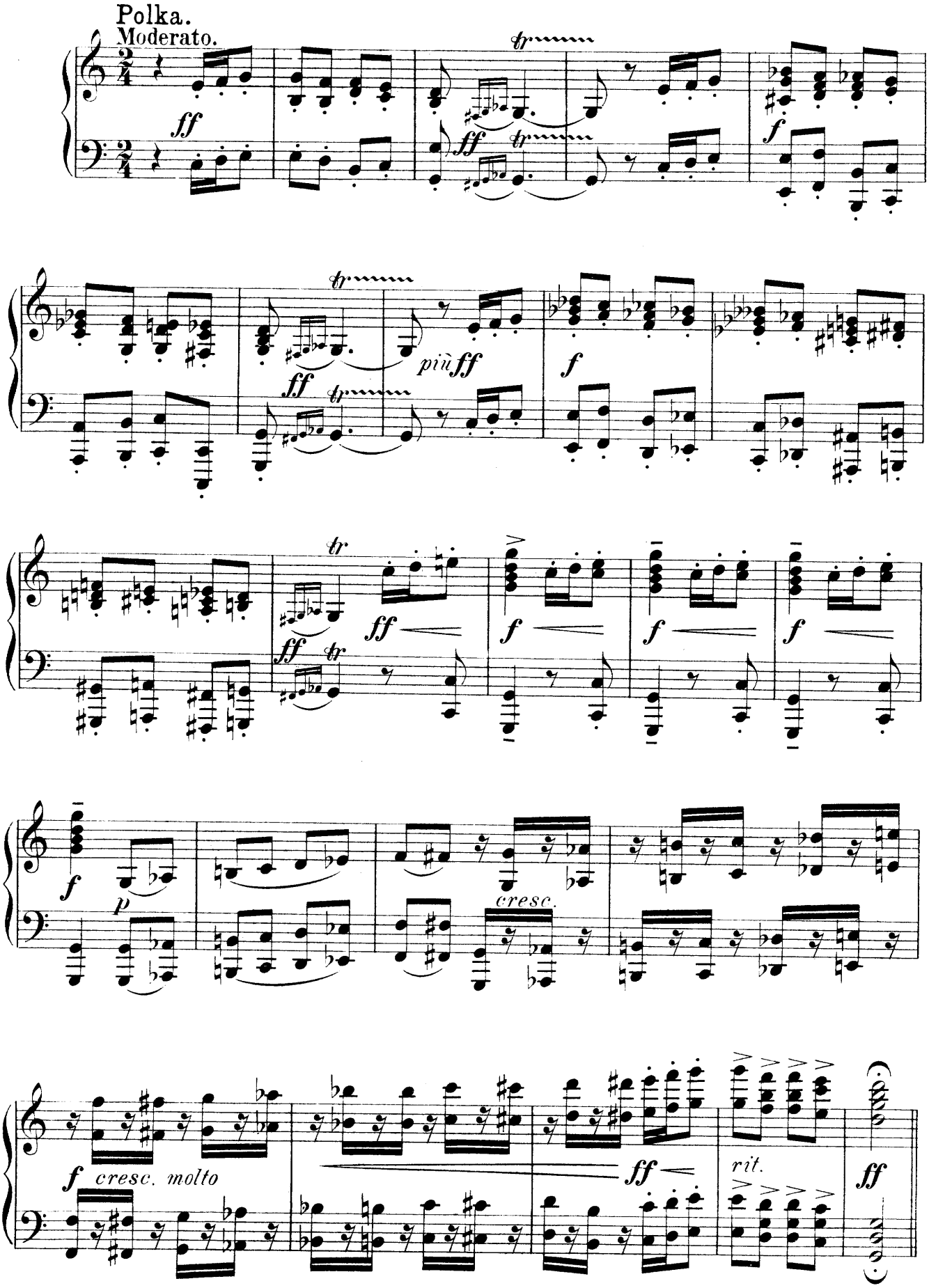

piùf
Più vivo. Alle drei: Gelangen wird zum Ziele wer die rechte Stasse fand.
f
sf
ff
dim.
p
cresc.

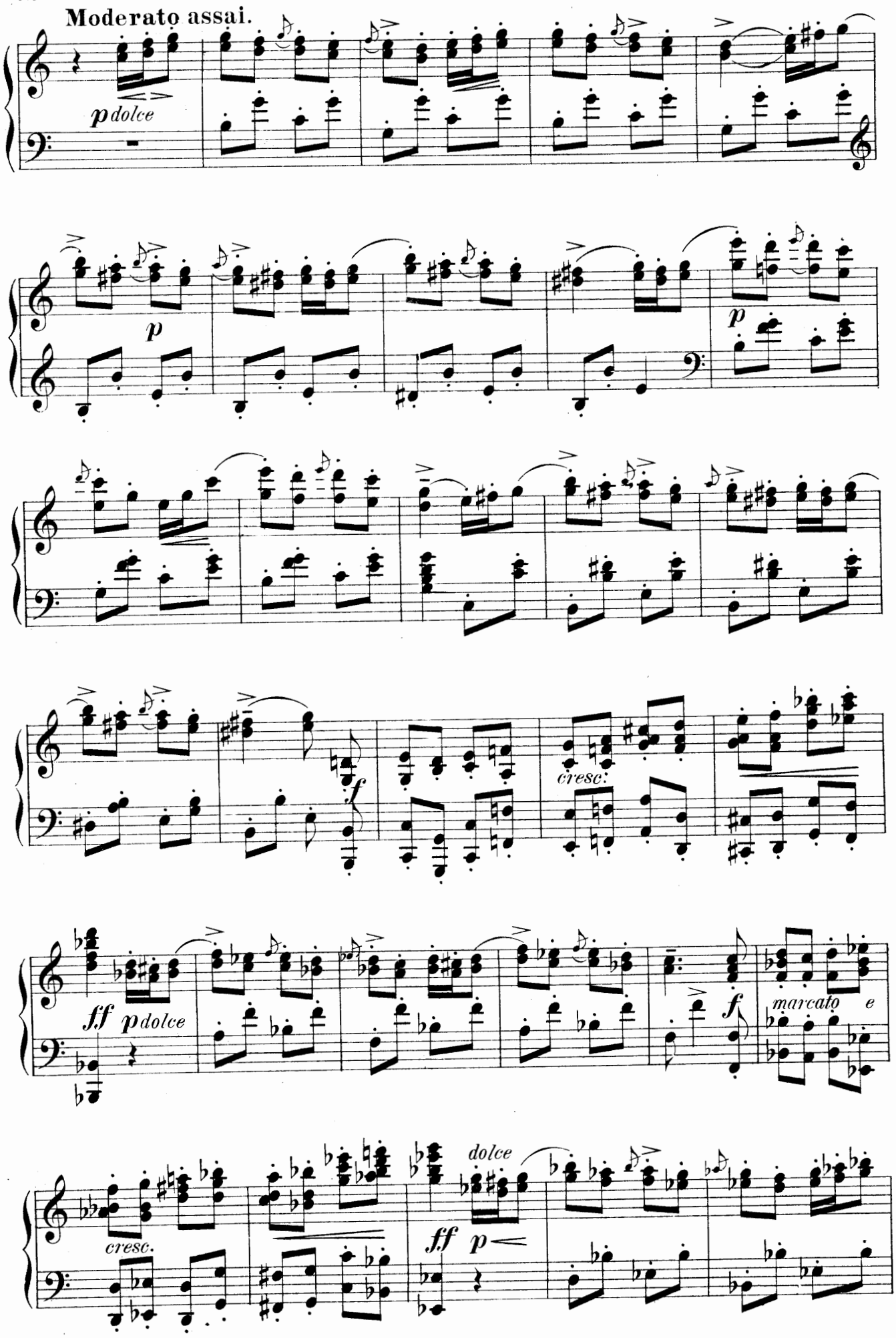
V. SCENE.

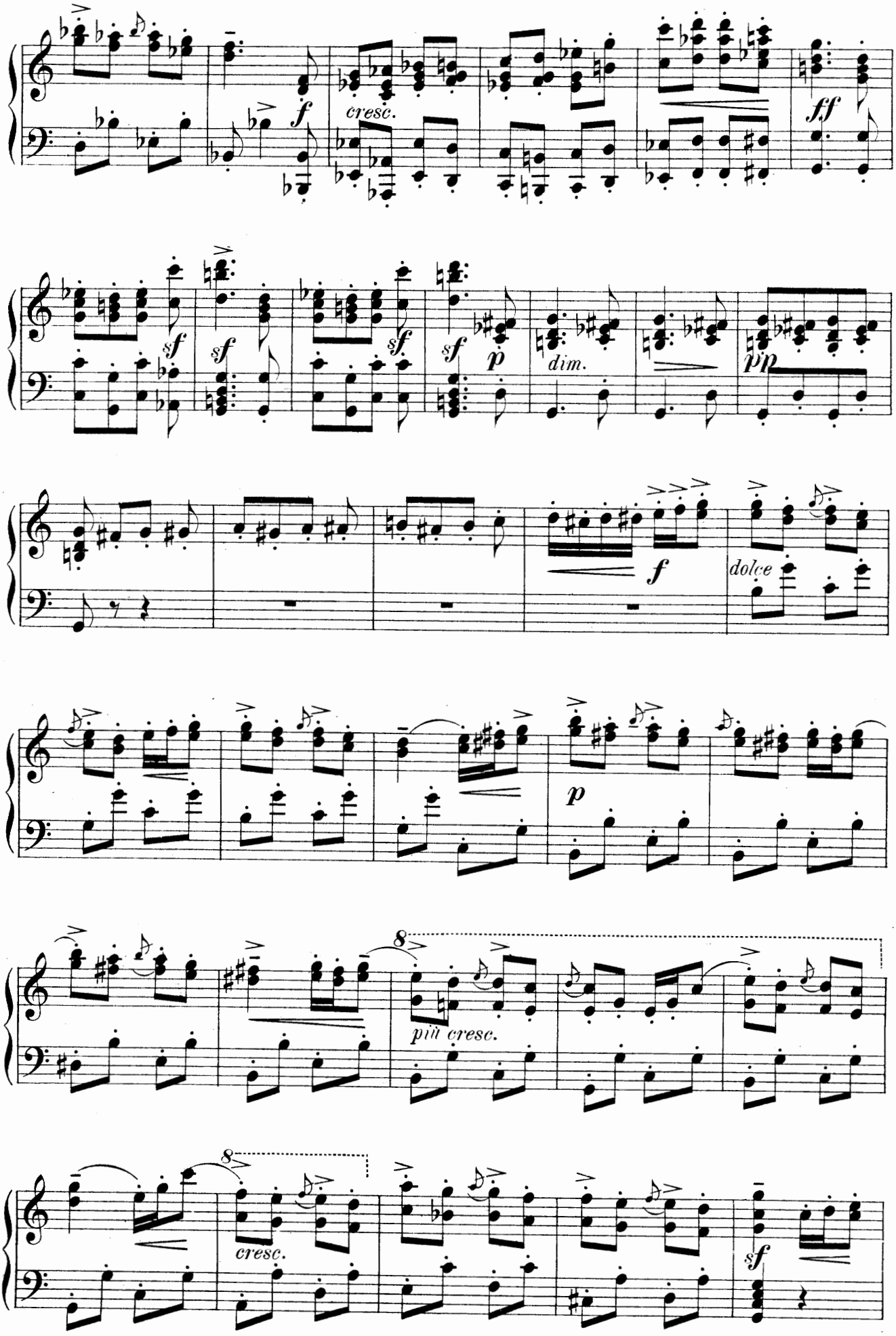
Tanz und Chor.

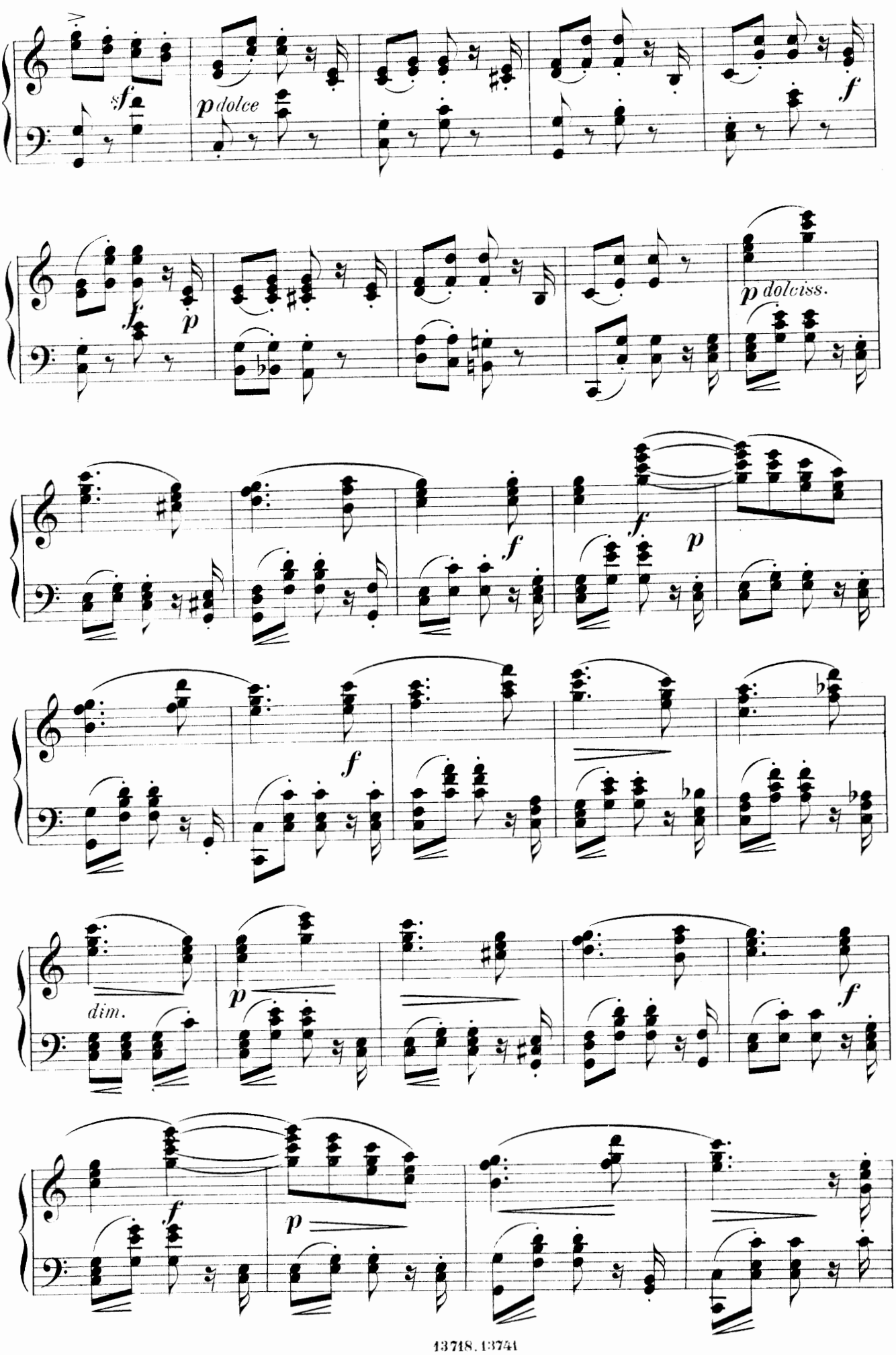
FINALE.

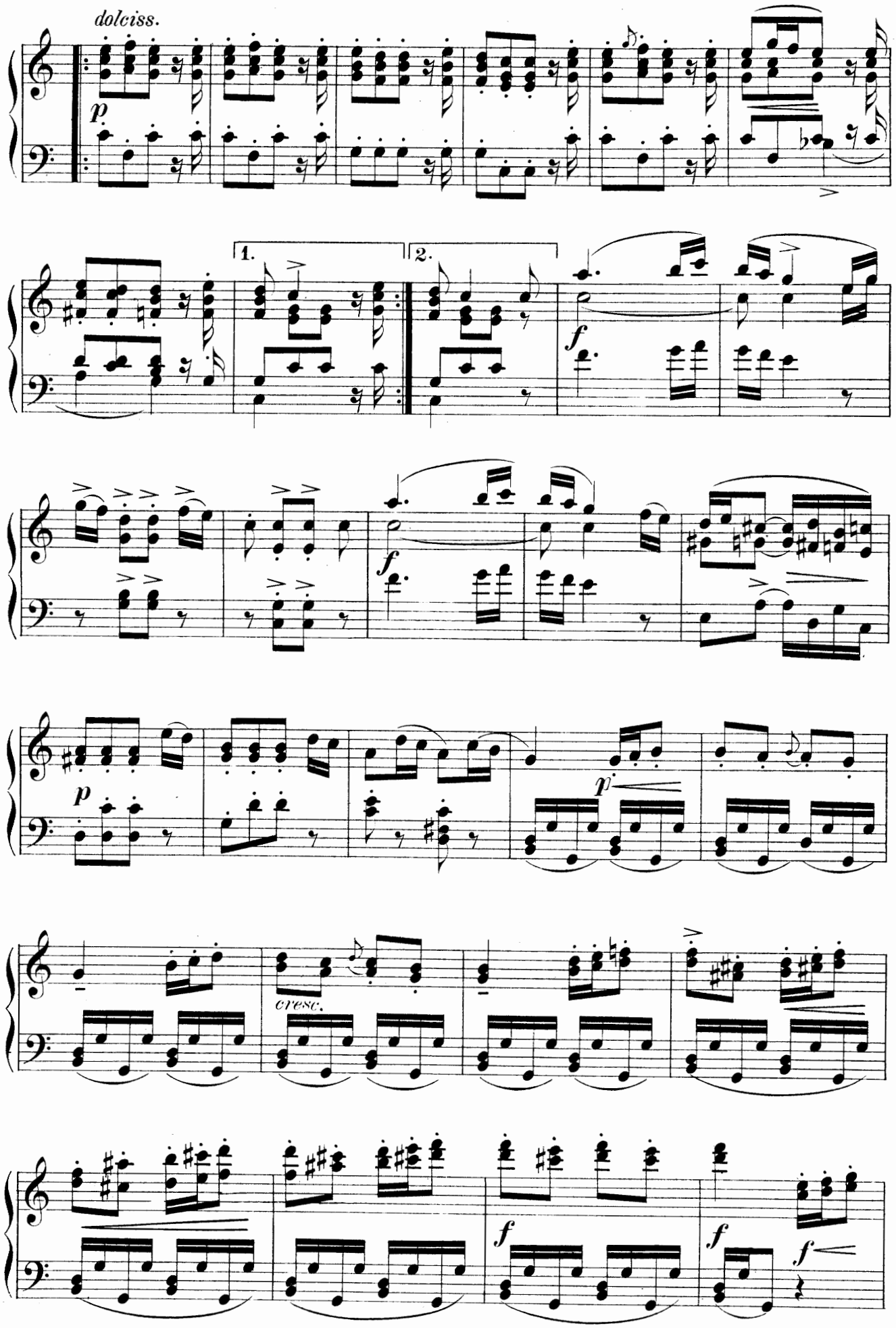
Das Landvolk versammelt sich vor dem Wirthshause; die älteren Leute setzen sich an die Tische, die jüngeren bereiten sich zum Tanze vor.



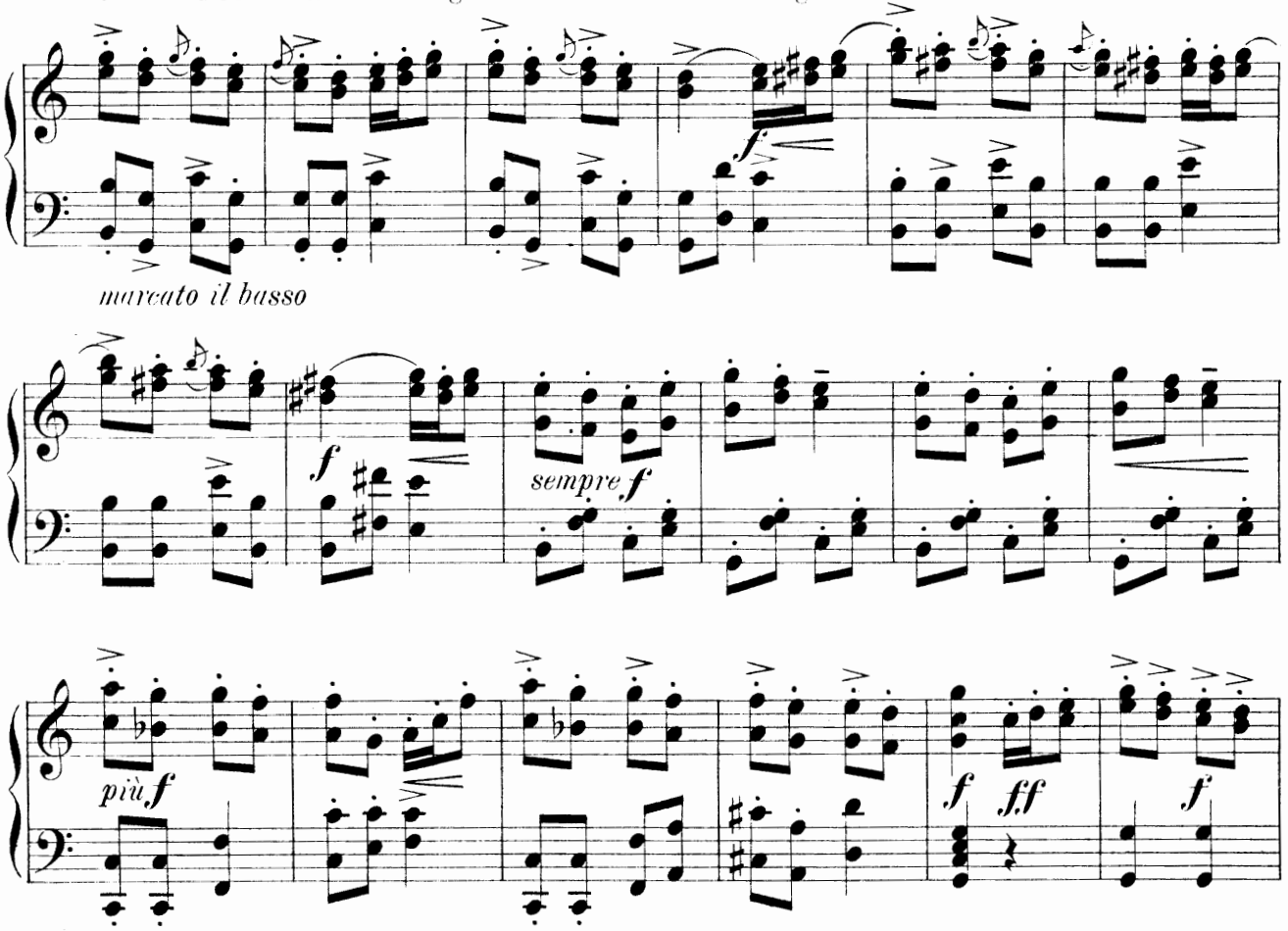

Moderato assai.
p dolce
p
p
f
cresc.
ff p dolce
f
marcato e
cresc.
dolce
ff p


f
cresc.
ff
sf
sf
sf
sf
p
dim.
pp
f
dolce
p
8
più cresc.
8
cresc.
sf

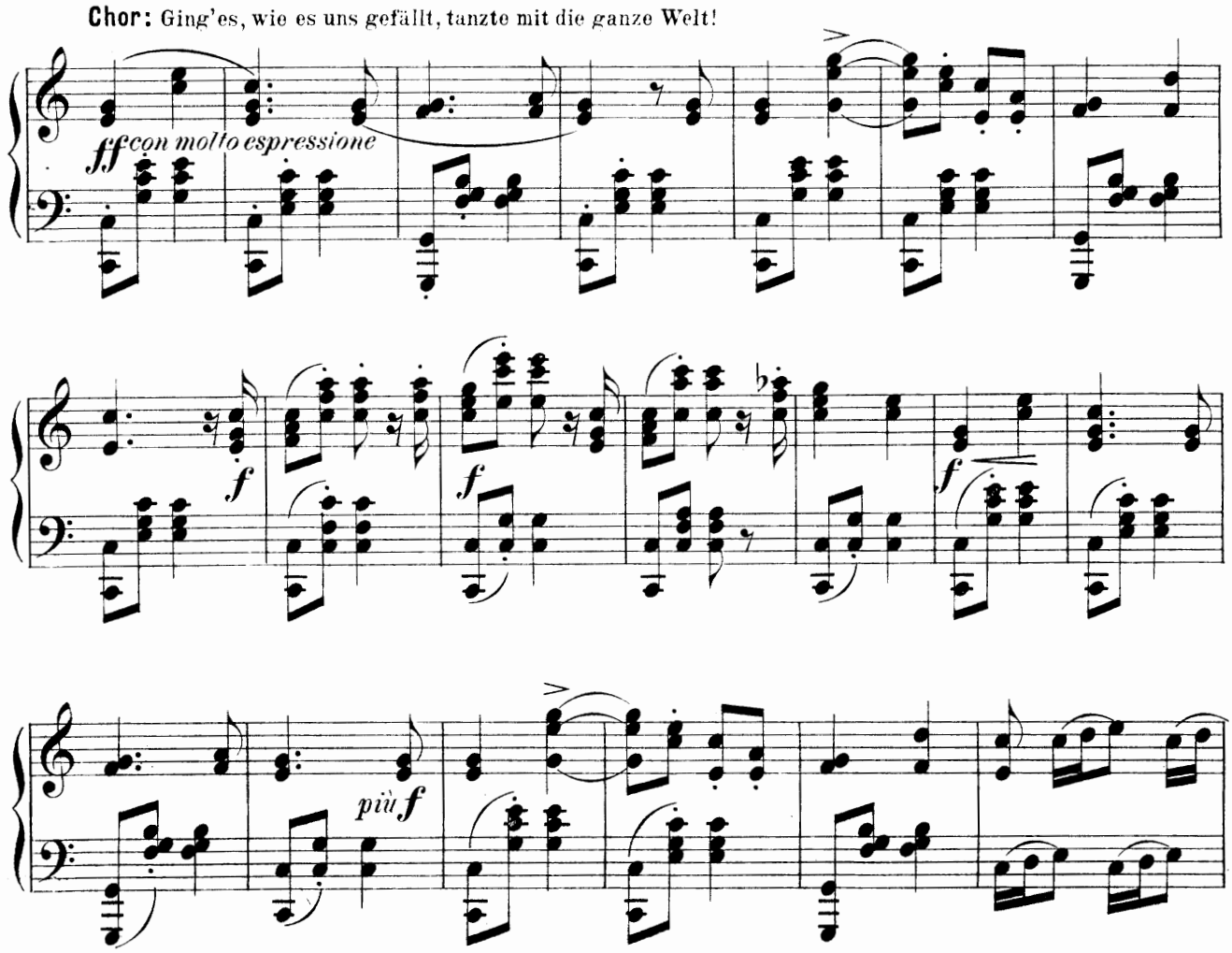

sf
p dolce
f
f
p
p dolciss.
f
f
p
f
f
dim.
p
f
f
p


dolciss.
p
1.
2.
f
f
p
p
cresc.
f
f
f

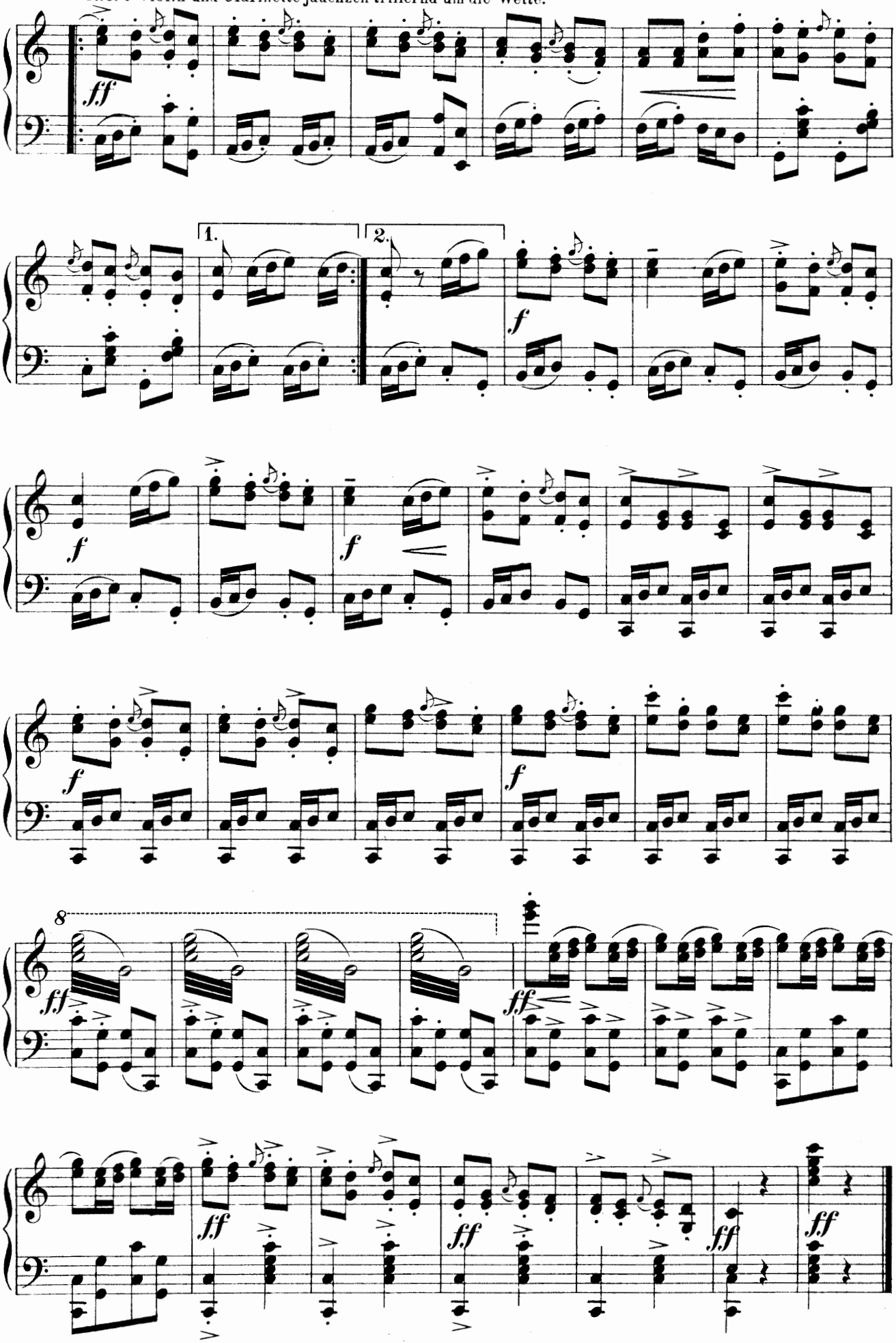
Chor: Durch die Reihen hinzufliegen! Sich zu Zweien anzuschmiegen!



Chor: Ging's, wie es uns gefällt, tanzte mit die ganze Welt!



Chor: Violin und Clarinette jauchzen trillernd um die Wette.



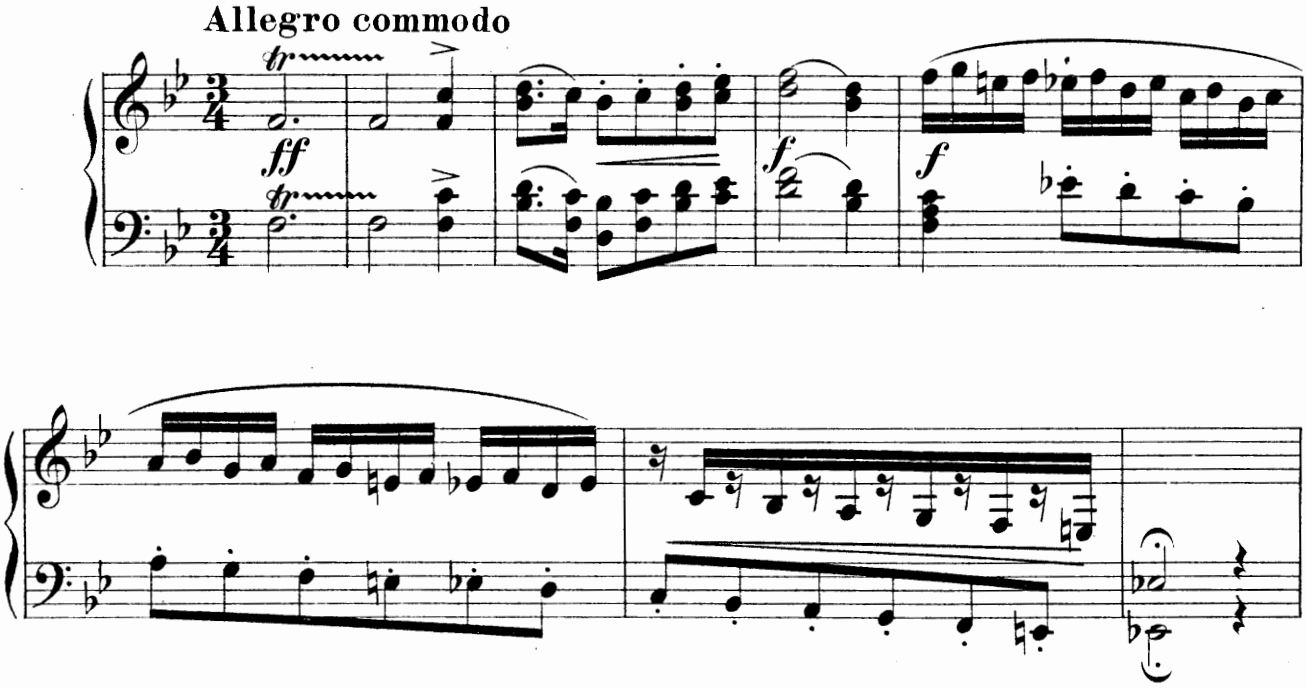
Ende des I. Aktes.

Zweiter Akt.

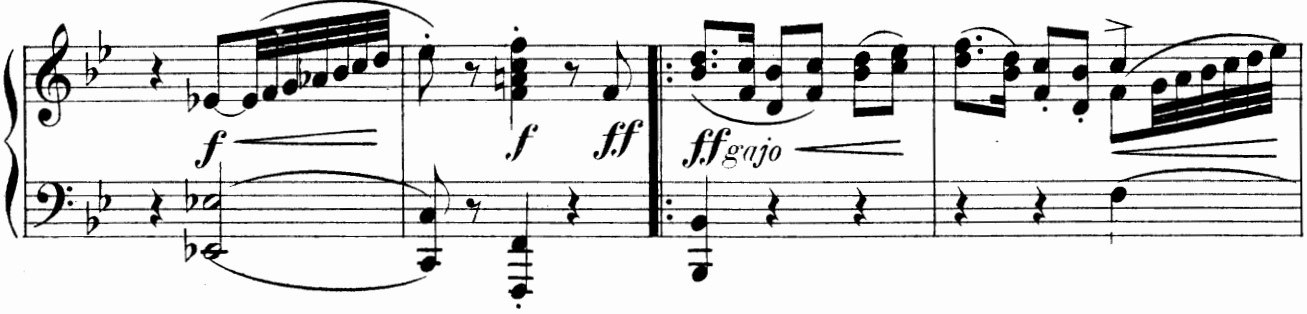
I. SCENE.

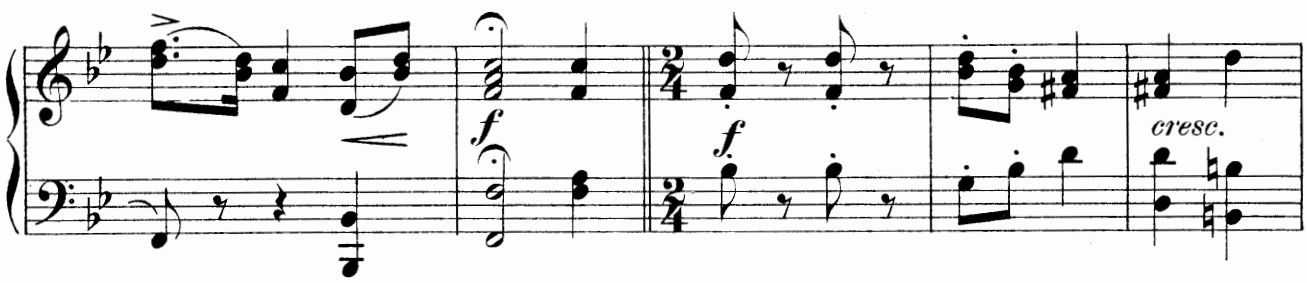
Wirthshaus. Hans mit jungen Landleuten sitzt auf der einen Seite der Stube, auf der anderen Seite Kezal. Sie trin-ken Bier.

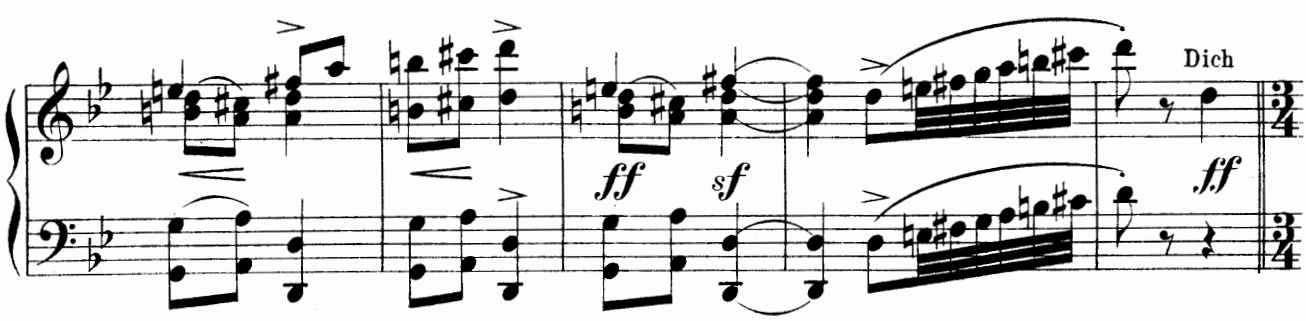
Allegro commodo



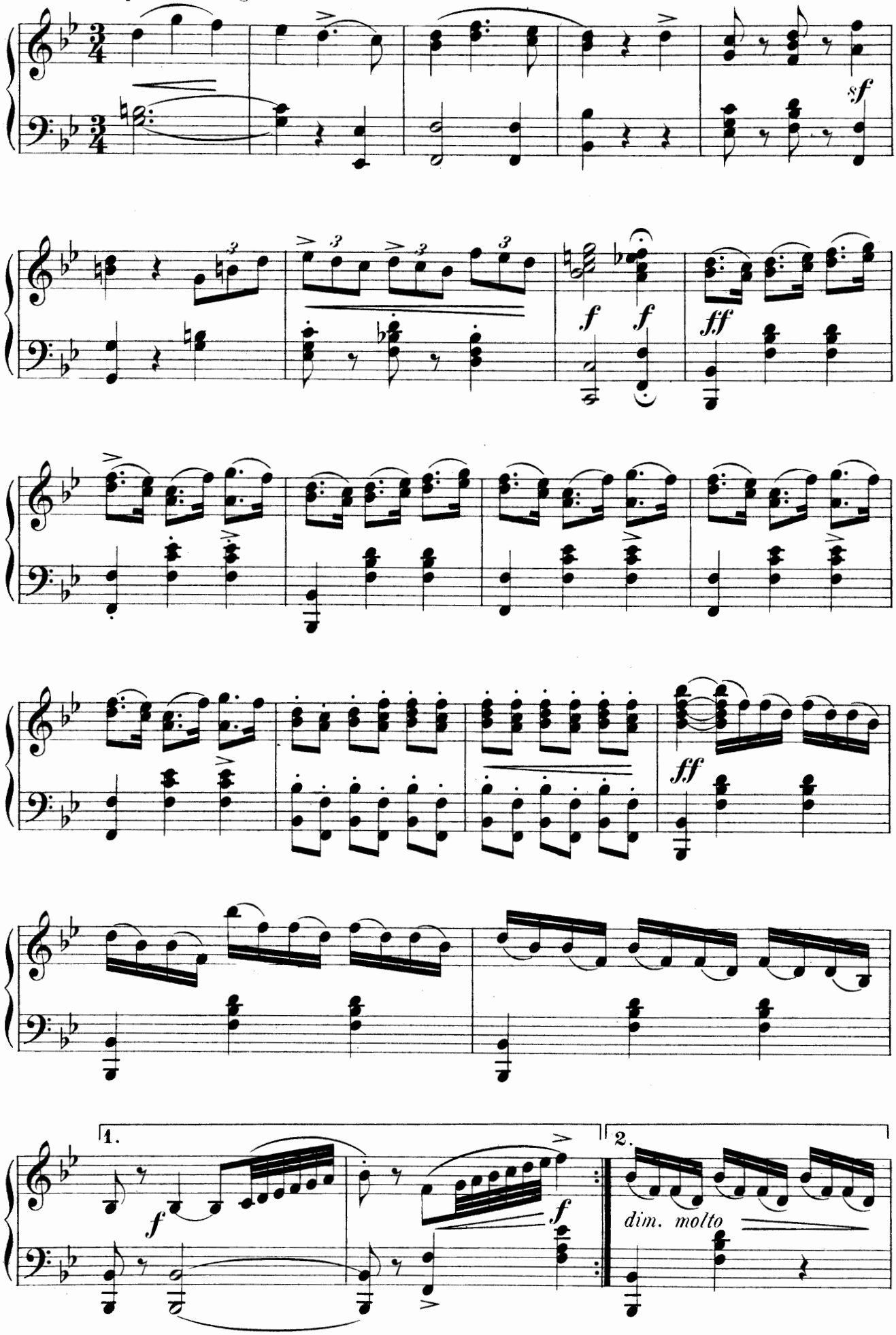
Chor der Dorfburschen: Wie schäumst Du in den Gläsern, edler Gerstensaft!



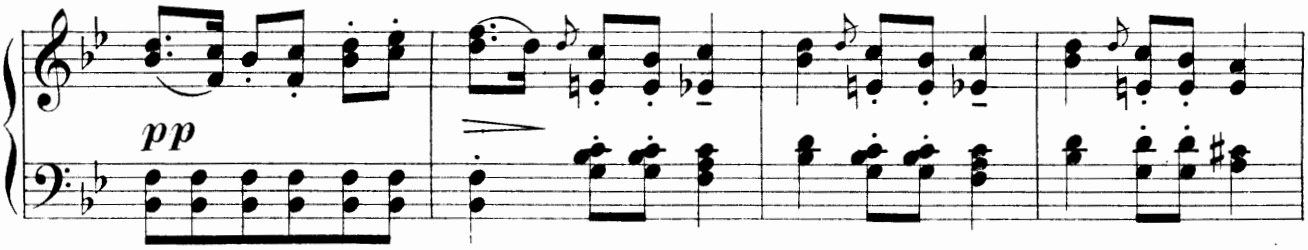


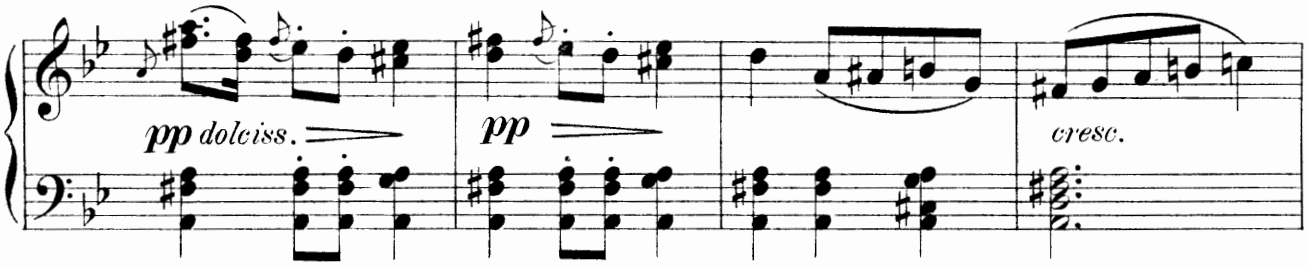


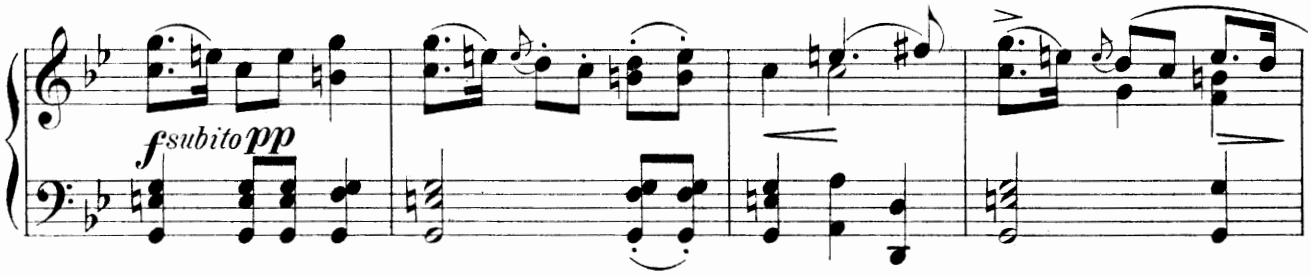
preisen die Jungen und Alten.



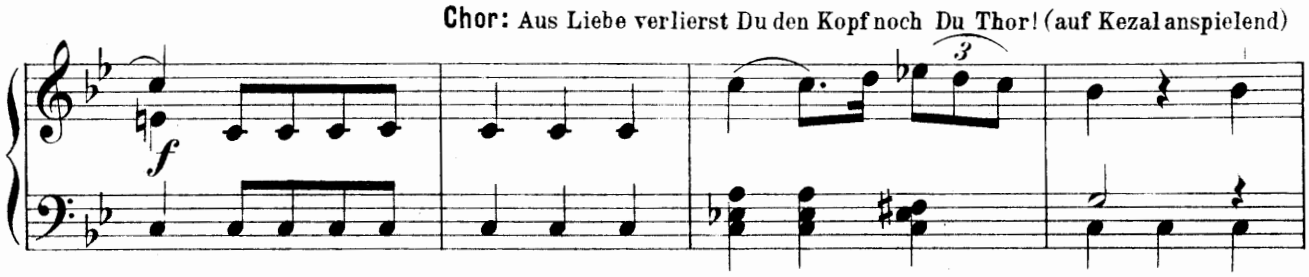
Hans: Ihr Freunde wohl stimm' ich von Herzen mit ein, doch denk ich dabei auch an das Liebchen mein.



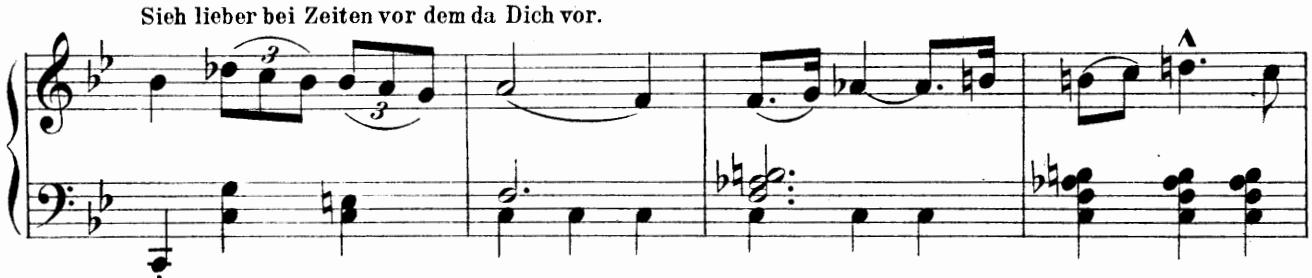




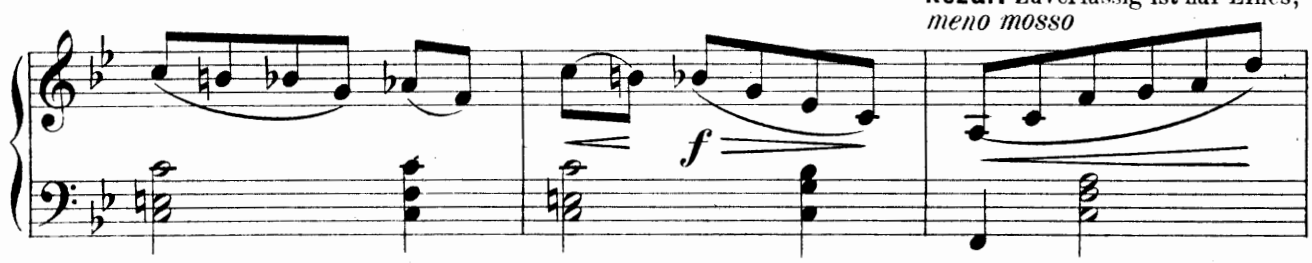
Chor: Aus Liebe verlierst Du den Kopf noch Du Thor! (auf Kezal anspielend)

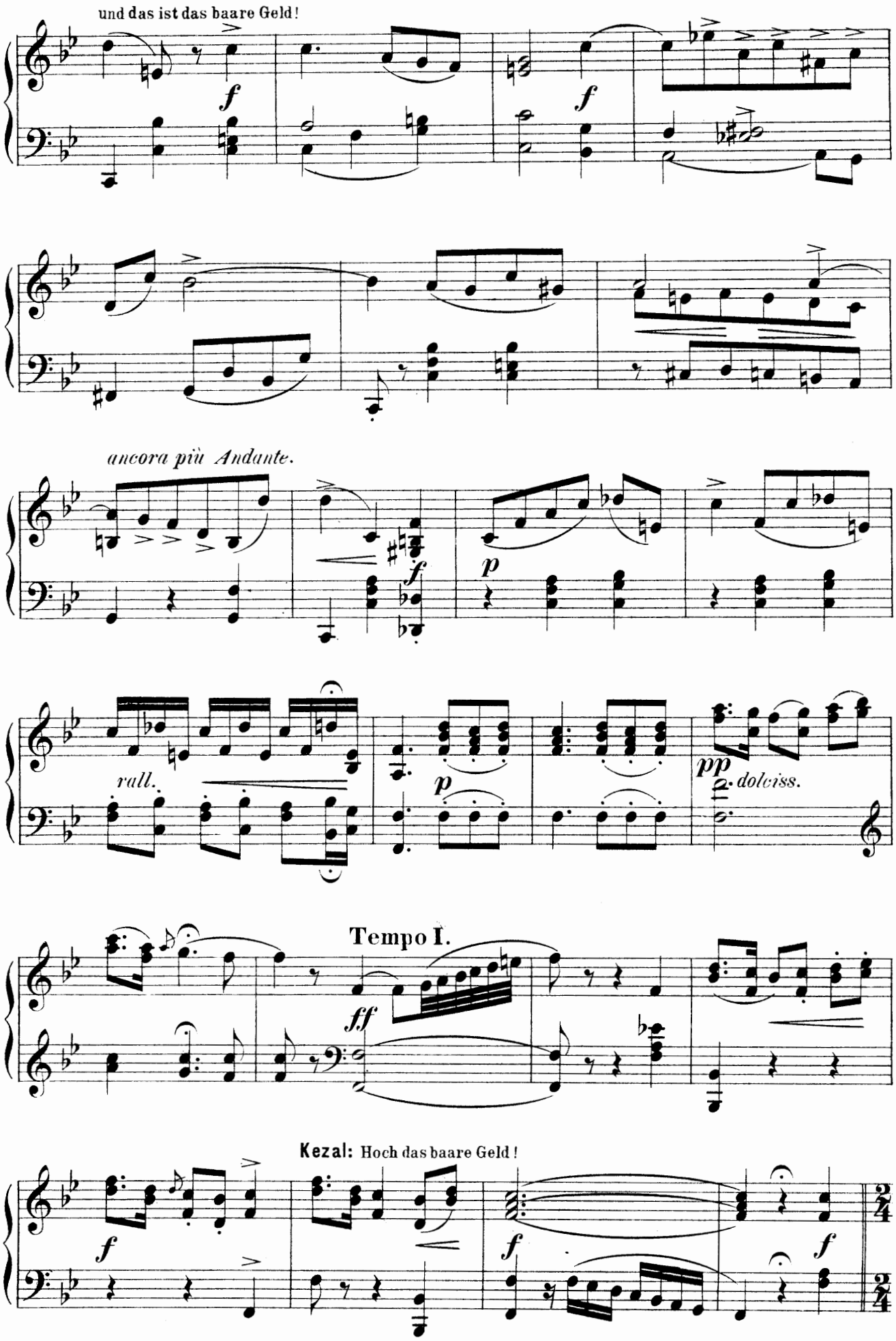


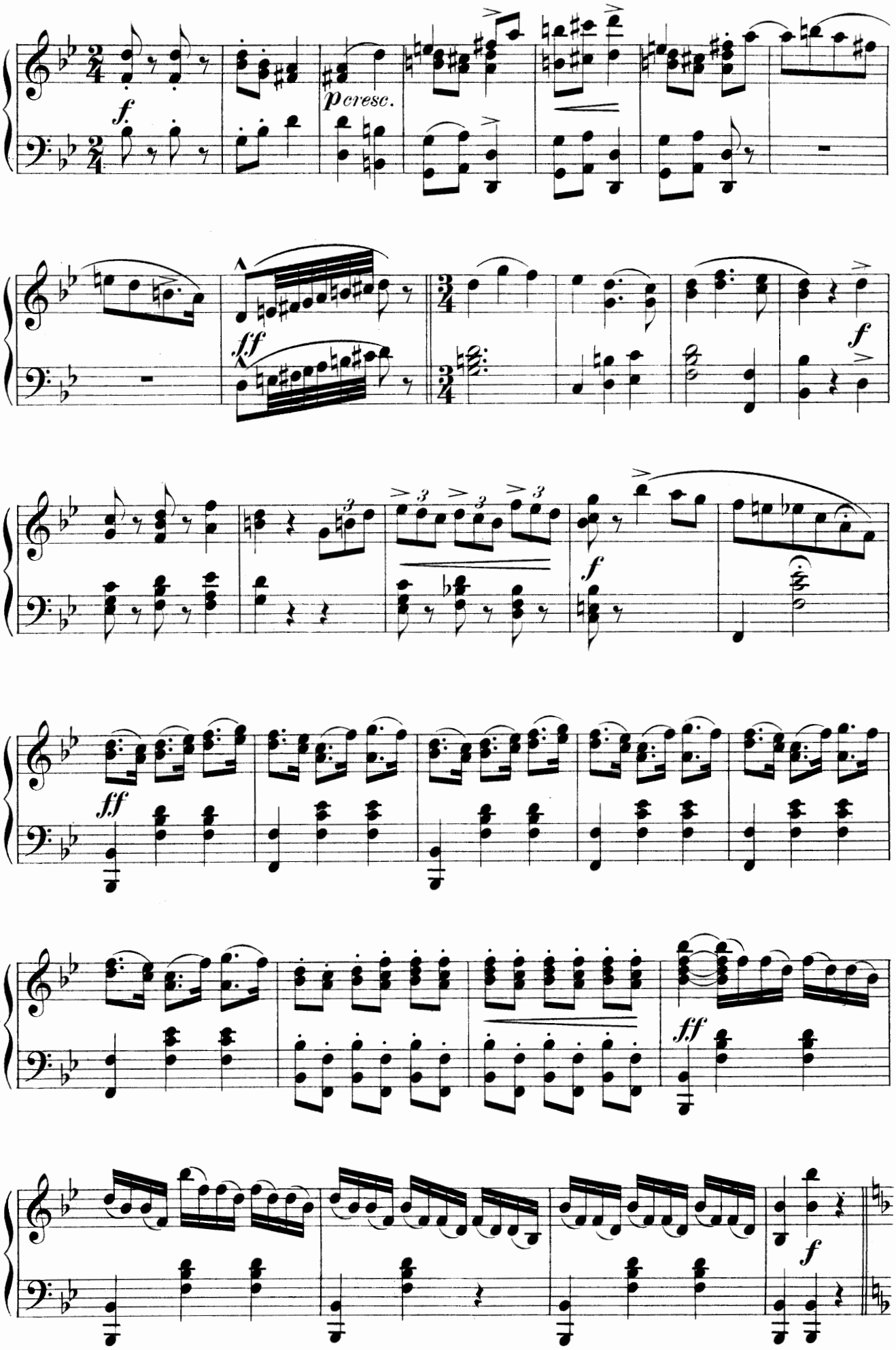
Sieh lieber bei Zeiten vor dem da Dich vor.



Kezal: Zuverlässig ist nur Eines,
meno mosso

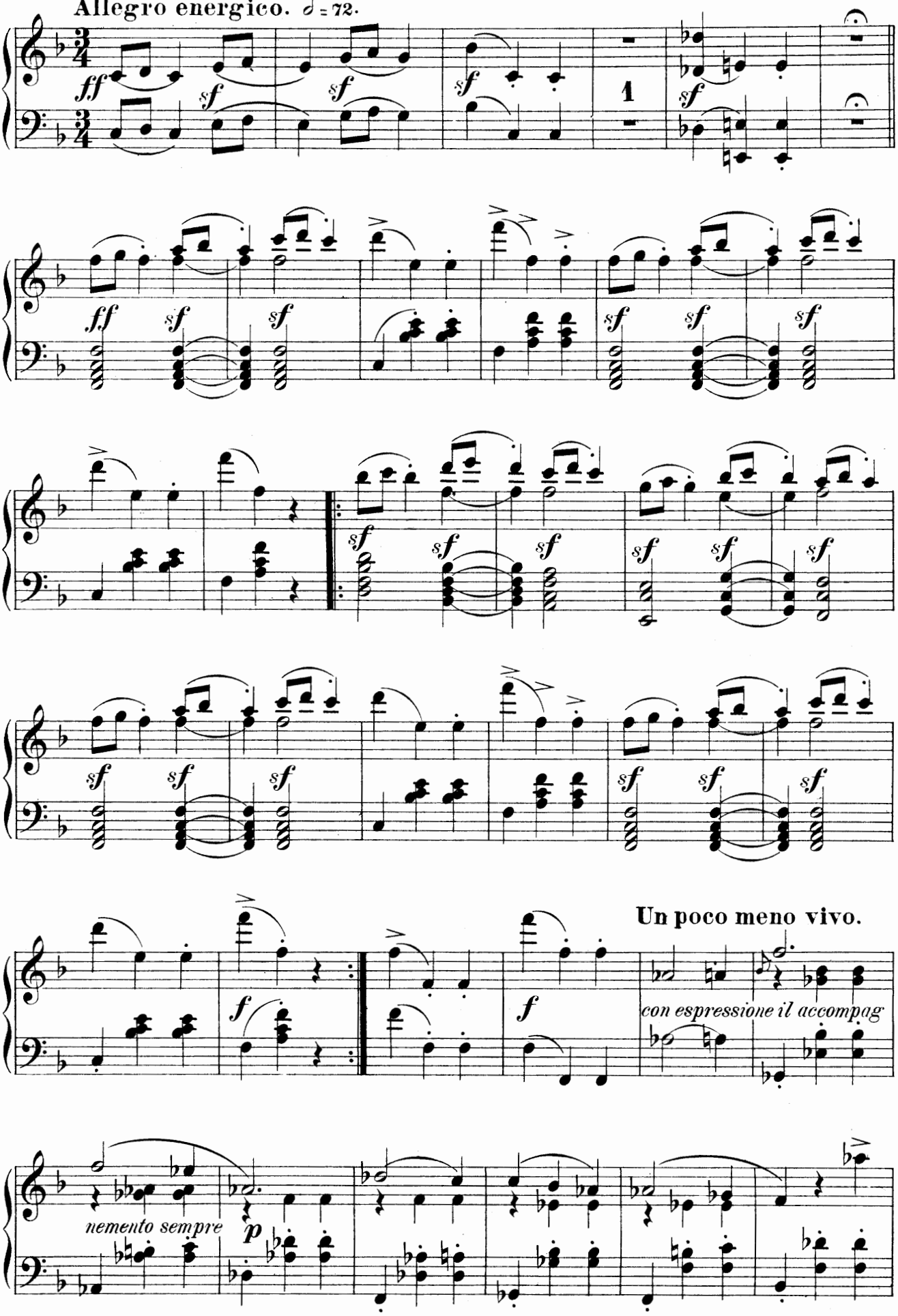


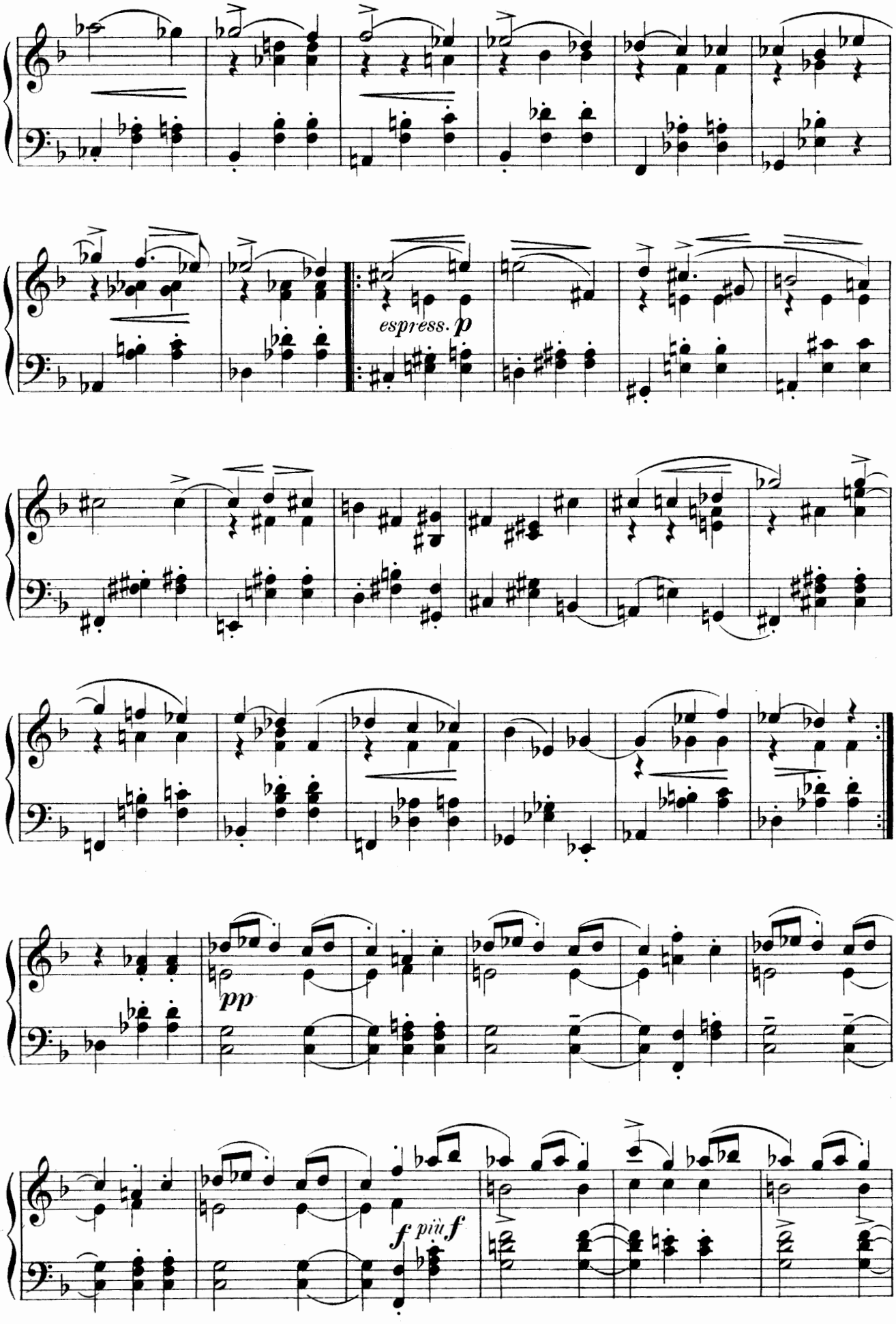

und das ist das baare Geld!
ancora più Andante.
rall.
dolciss.
Tempo I.
Kezal: Hoch das baare Geld!

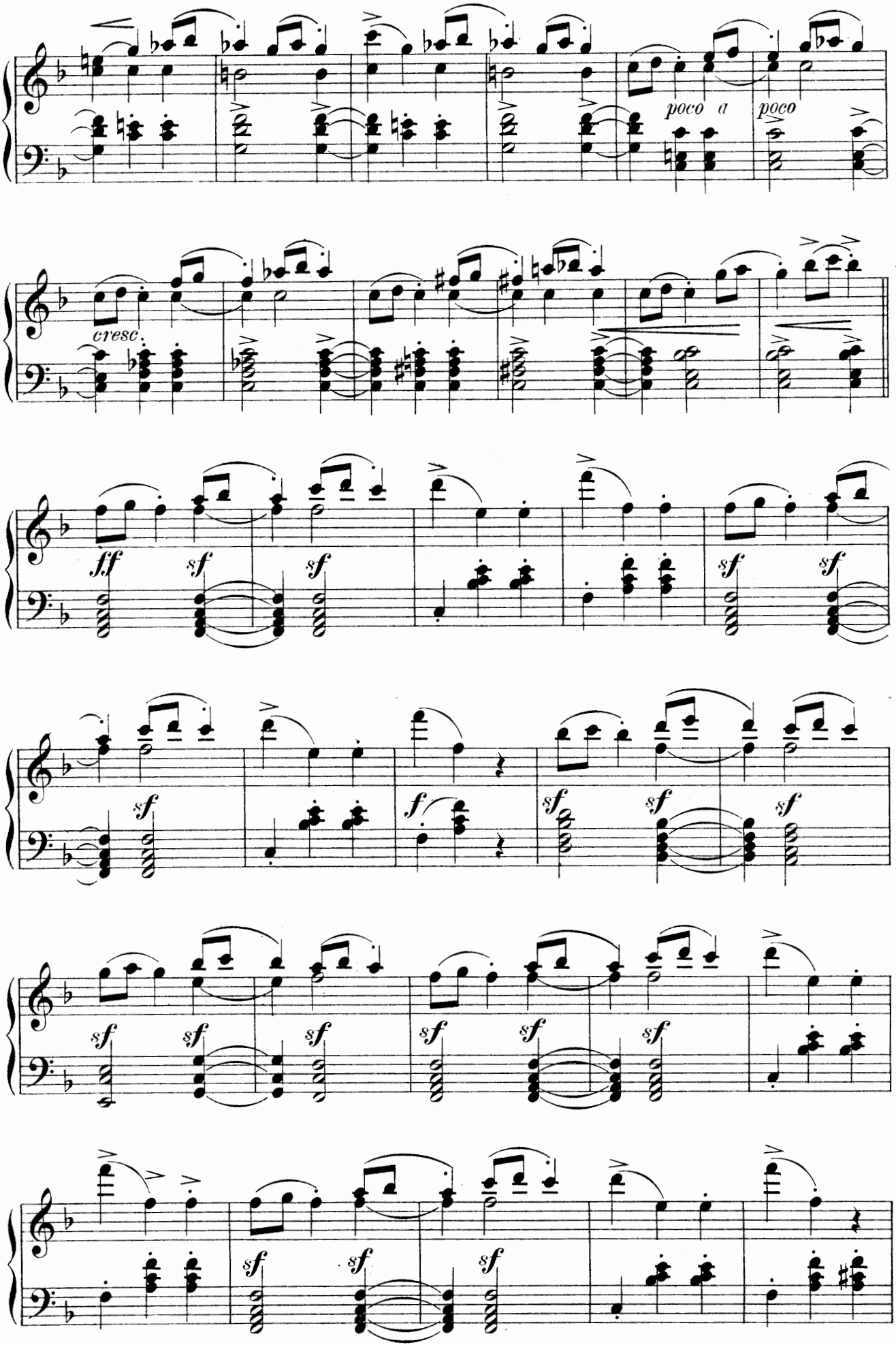

f.
p cresc.
ff
f
3
ff
ff
f

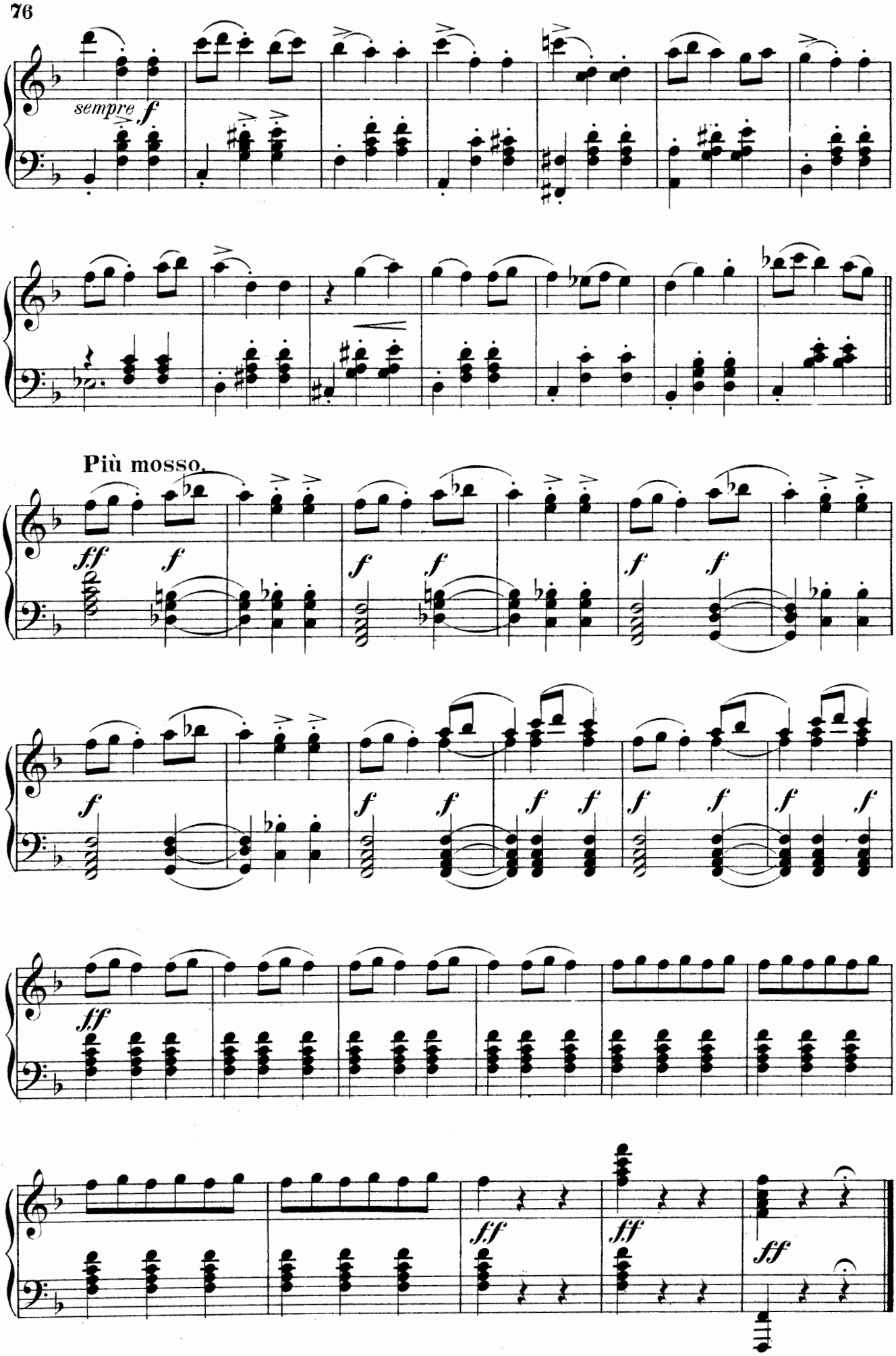
Furiant. (Böhmischer Nationaltanz.)

Allegro energico. ♩ = 72.




espress. p
pp
f più f


poco a
poco
cresc.
ff
sf
sf
sf
sf
sf
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf

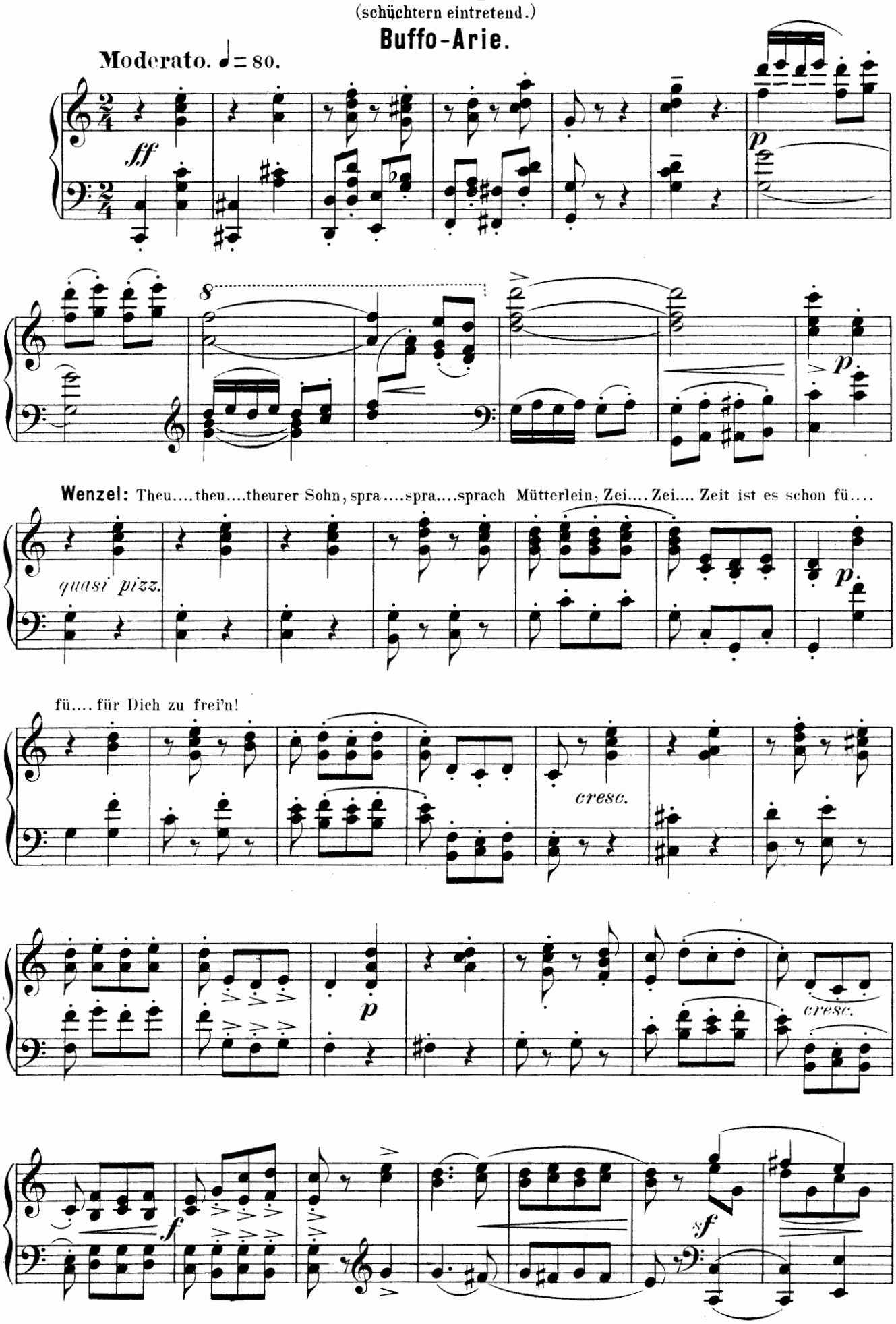

sempre f
Più mosso.
ff
f
ff
ff
ff
ff

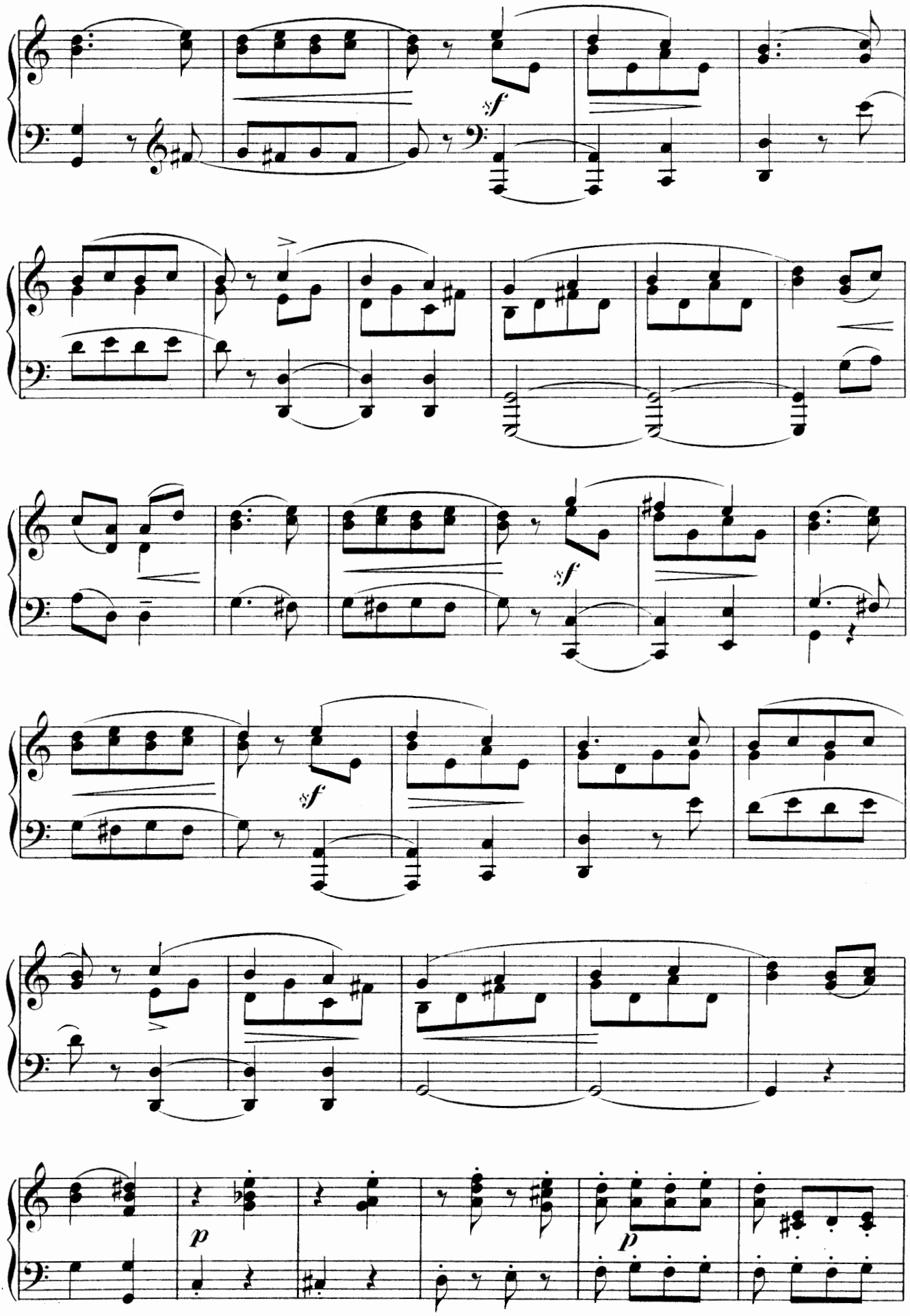
II. SCENE.

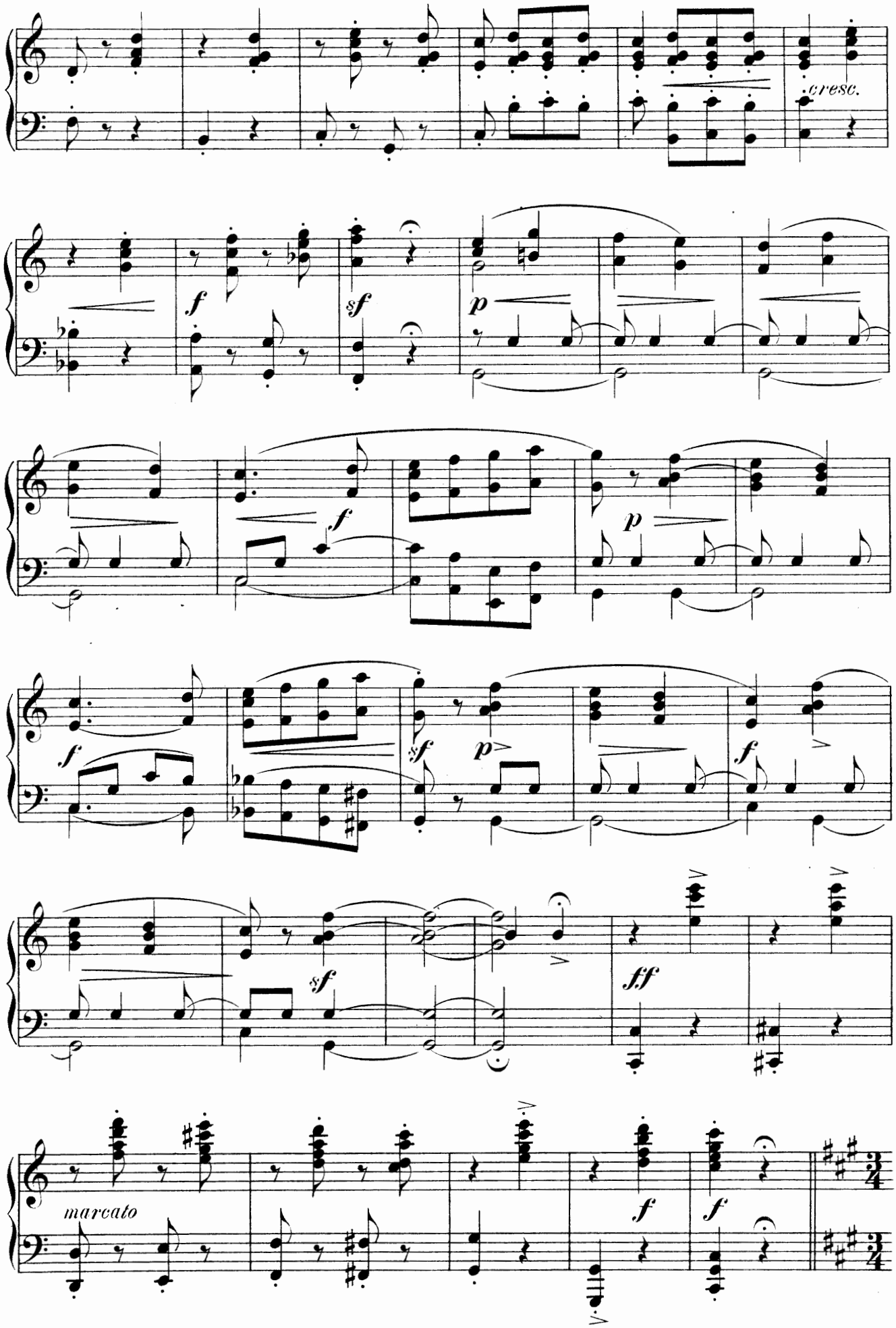
WENZEL.

(schüchtern eintretend.)

Buffo-Arie.




sf
sf
sf
p
p


cresc.
f
sf
p
f
p
f
sf
p
f
sf
ff
marcato
f
f

III. SCENE.

MARIE und WENZEL.

Duett.

Andante amoroso. ♩ = 60.

Marie: Ich weiss Euch einen lieben Schatz, den

p dolce

p dolce

mancher schon begehrt.

f espress.

Wenzel: A....a.... ach, wär's möglich wohl? Versteh' ich recht?

sf

Jedoch Mariechen wird sich grämen.

sf *sf* *sf* *pp.*

Marie: Nein, die wird sich dann schon einen Andern nehmen.

Wenzel: Doch mein Mütterlein

wird Zeter schrei'n.

I-t schön die Andre?

pp

sempre pp

Marie: Gerade wie Mariechen.

cresc.

Wenzel: Wär es möglich?

f

f

f

8

f

ff

f

Doch will sie mich denn auch zum

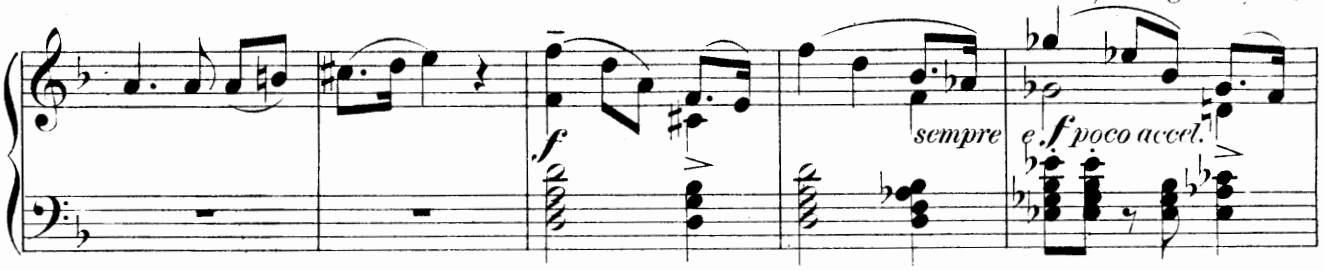
f

p

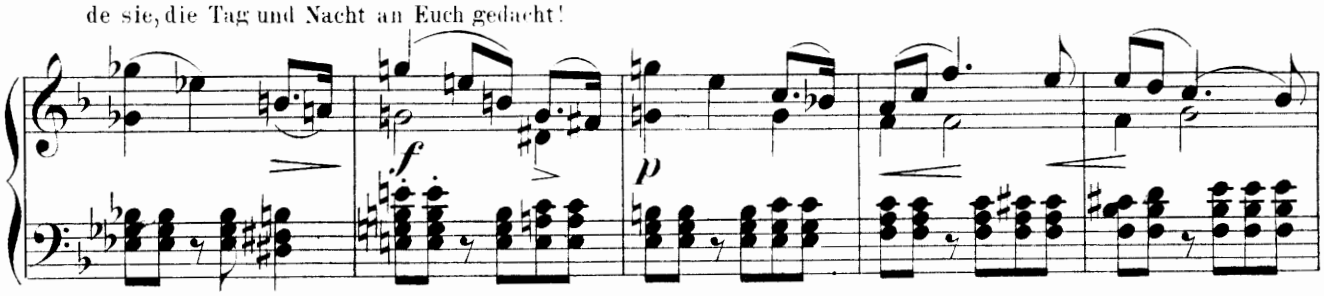
Mann?

pp

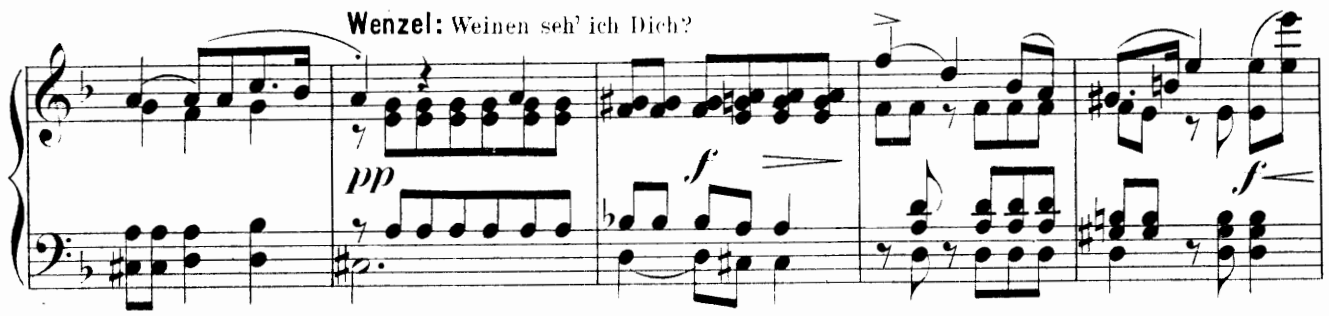
Marie: Verzichtet auf Marie, sonst geht zu Grun-



de sie, die Tag und Nacht an Euch gedacht!

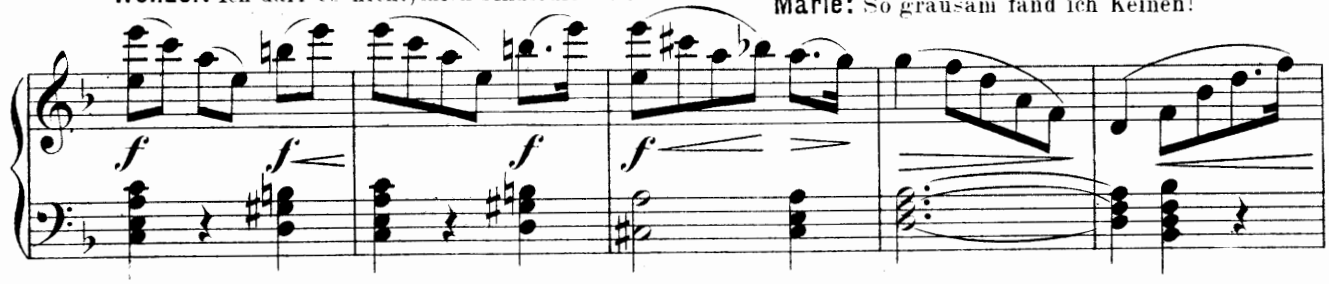


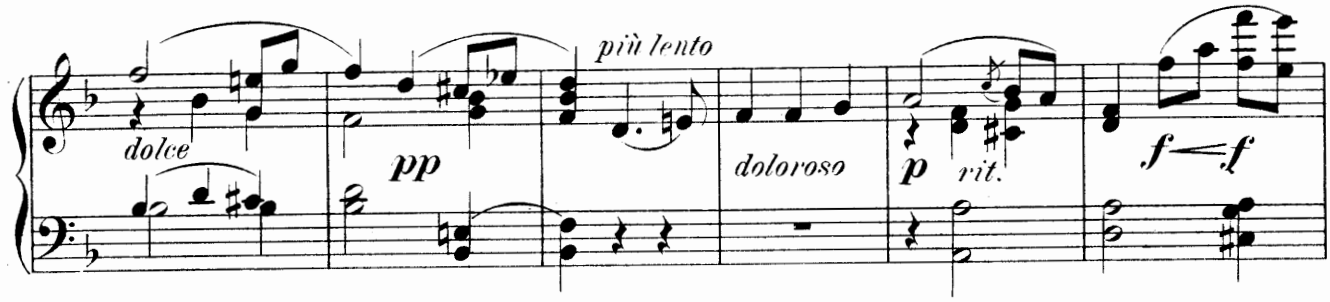
Wenzel: Weinen seh' ich Dich?



Wenzel: Ich darf es nicht, mich bindet die Pflicht!

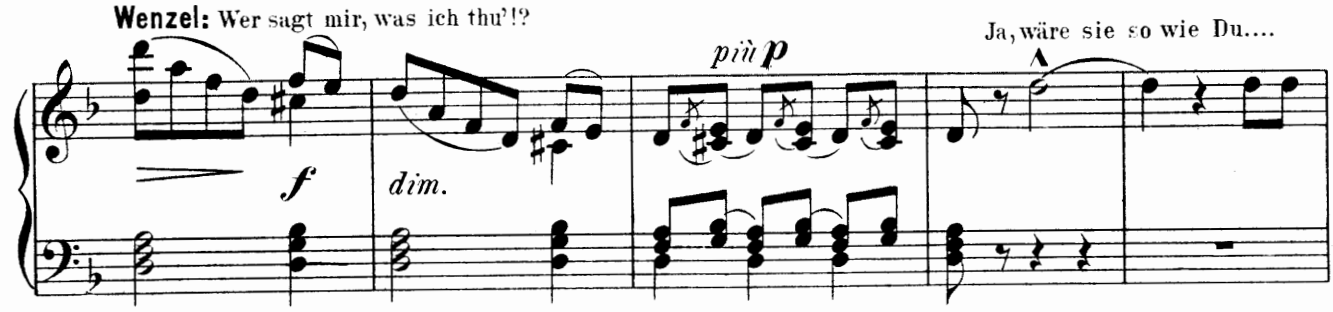
Marie: So grausam fand ich Keinen!

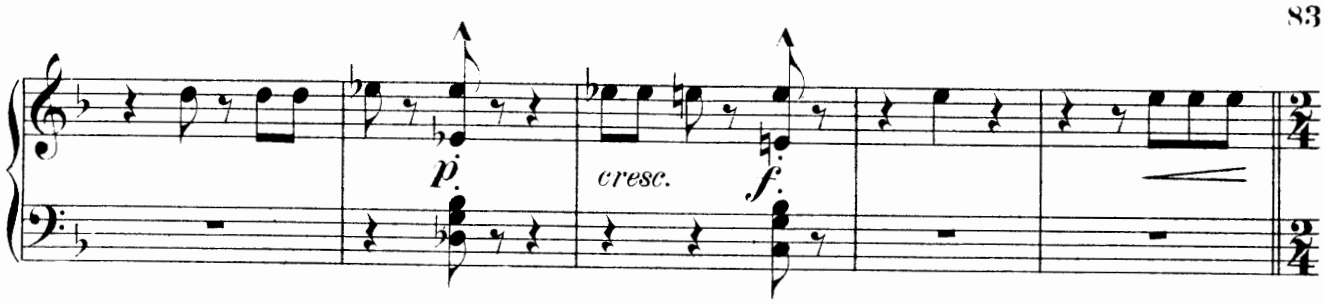




Wenzel: Wer sagt mir, was ich thu'!?

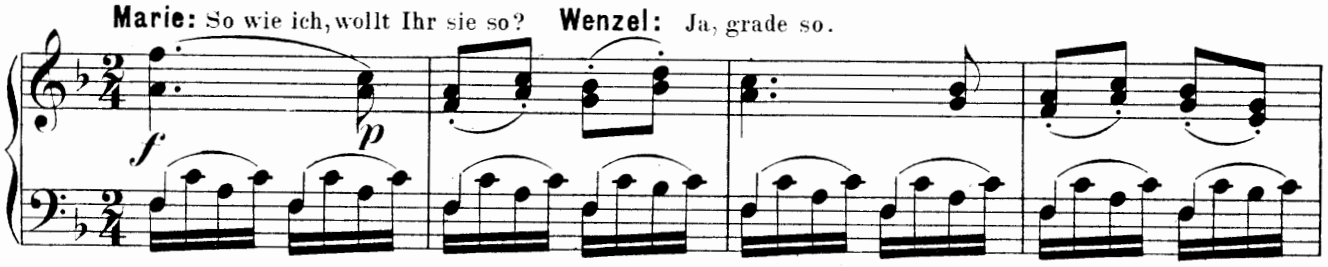
Ja, wäre sie so wie Du....

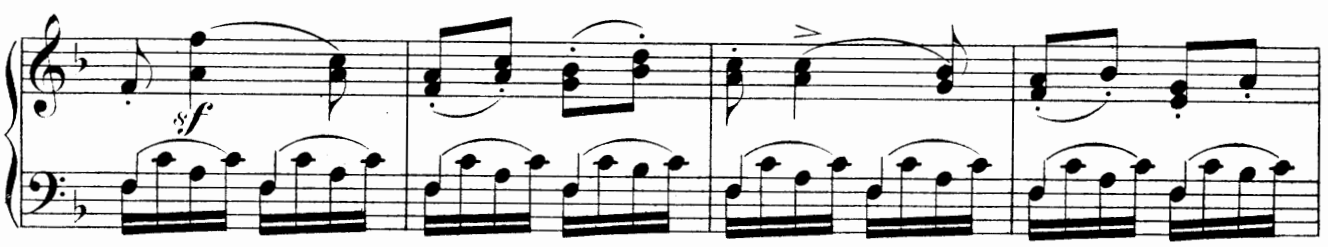




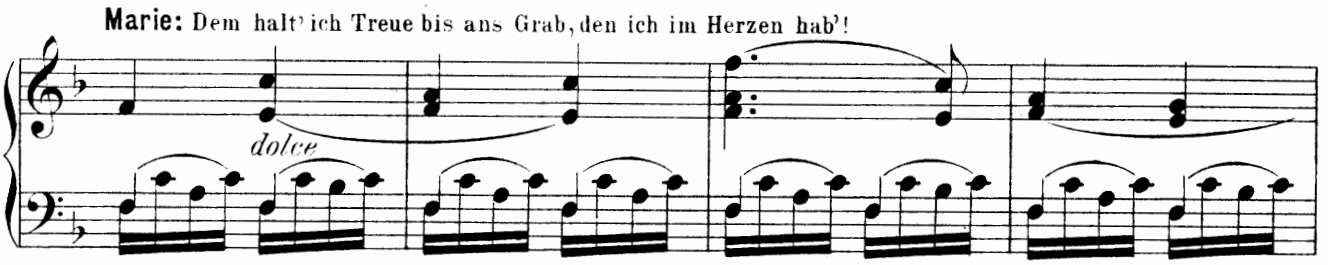
Allegro moderato.

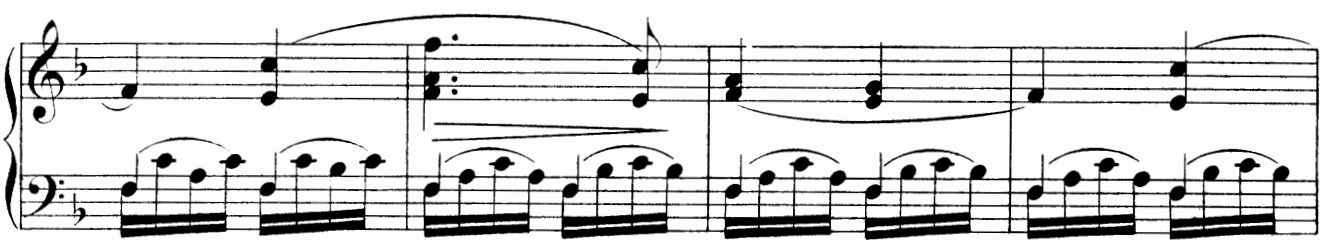
Marie: So wie ich, wollt Ihr sie so? **Wenzel:** Ja, grade so.

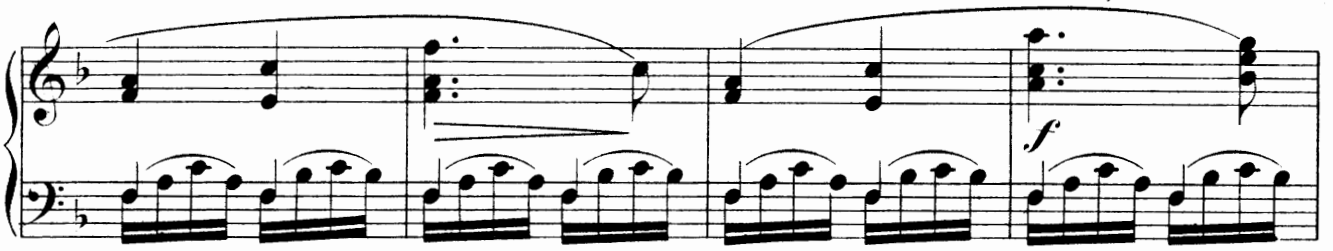


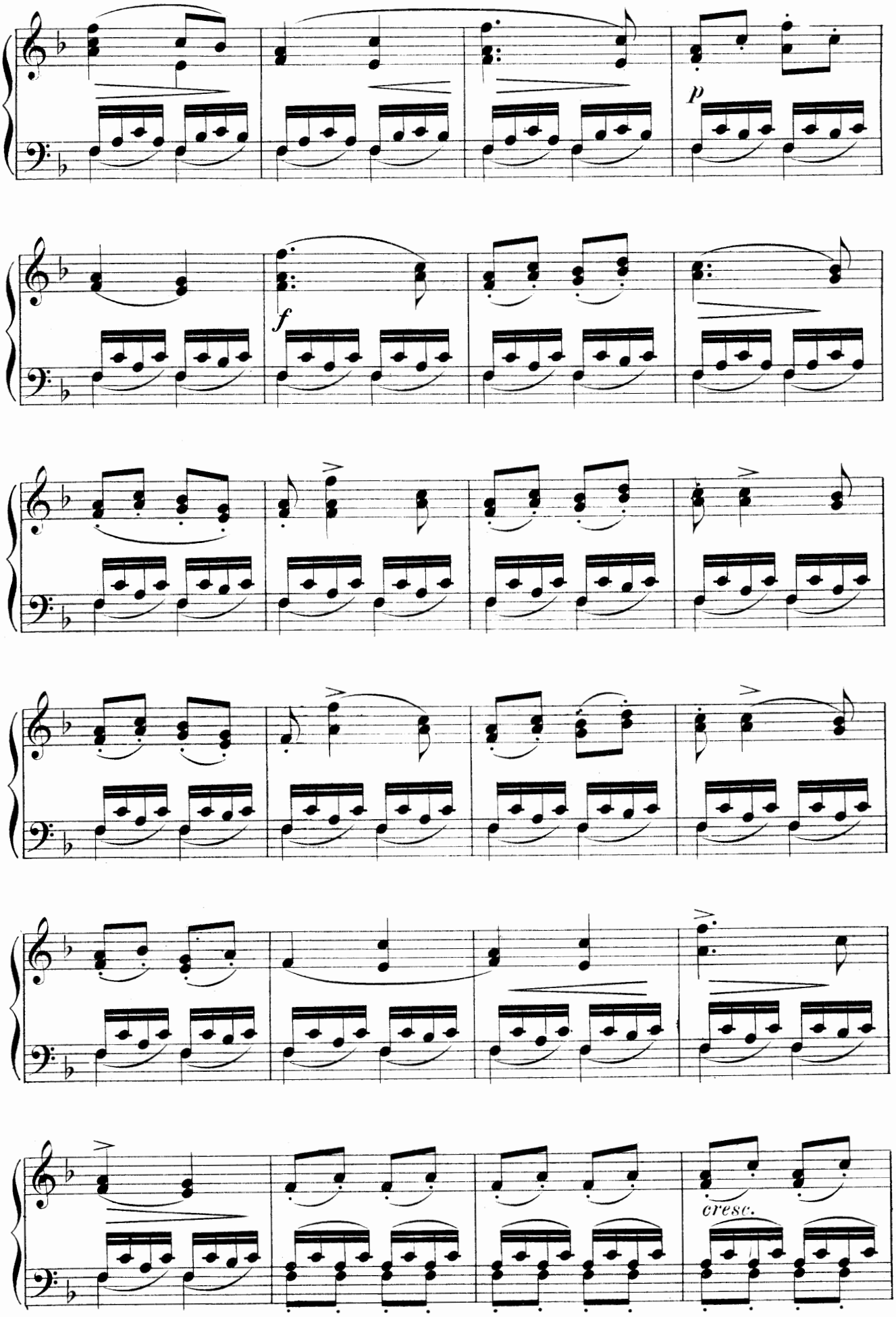


Marie: Dem halt' ich Treue bis ans Grab, den ich im Herzen hab'!








p
f
cresc.

Marie: Ihr beschwört, dass Ihr fest entschlossen seit, von Marien Euch loszusagen für jetzt

pp

und alle Zeit.

Wenzel: Nur nicht schwören, das geht zu weit!

p

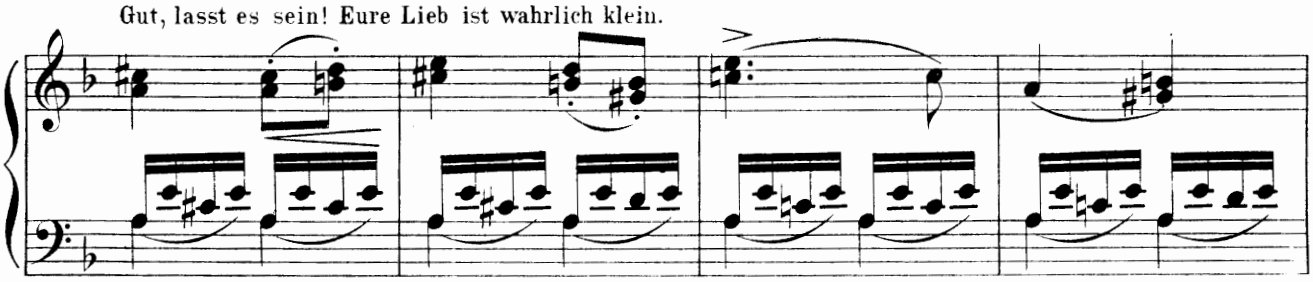
molto cresc.

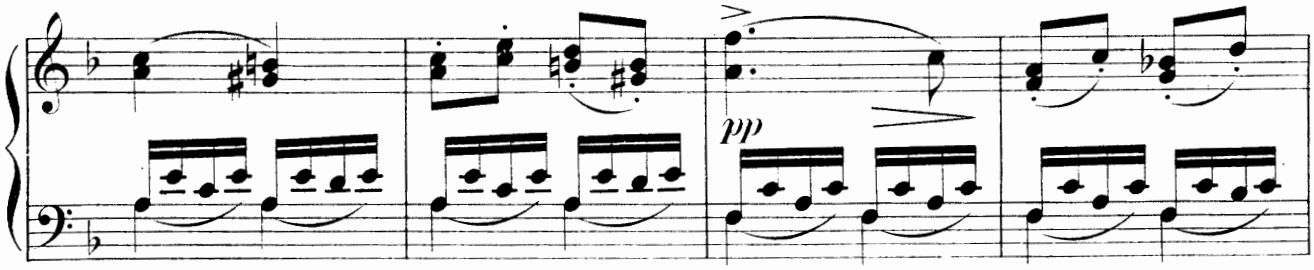
Marie (scheinbar gekränkt) Ihr wollt nicht?

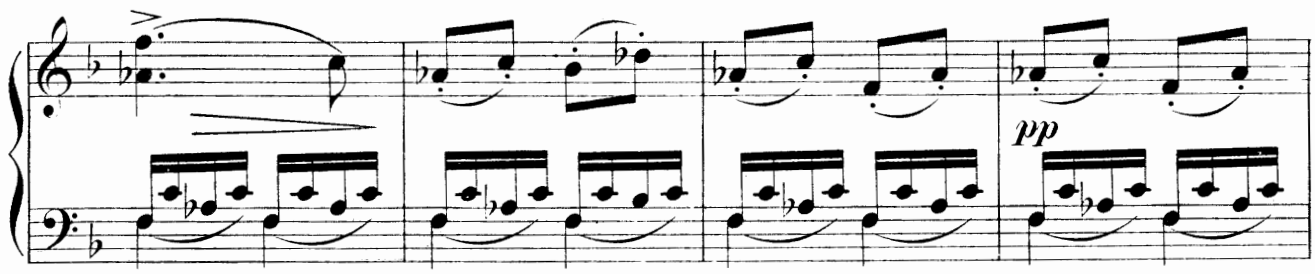
pp

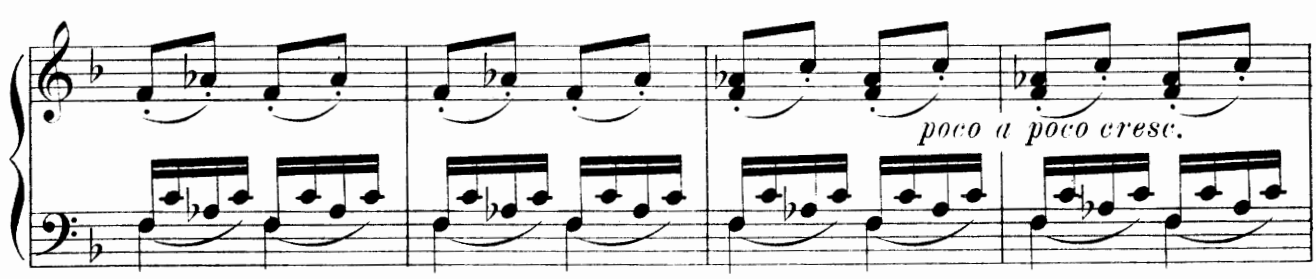
espress.

Gut, lasst es sein! Eure Lieb ist wahrlich klein.

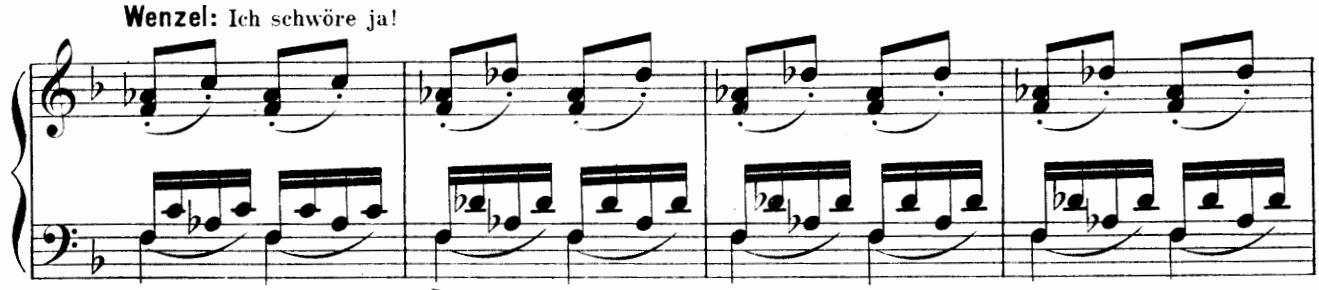


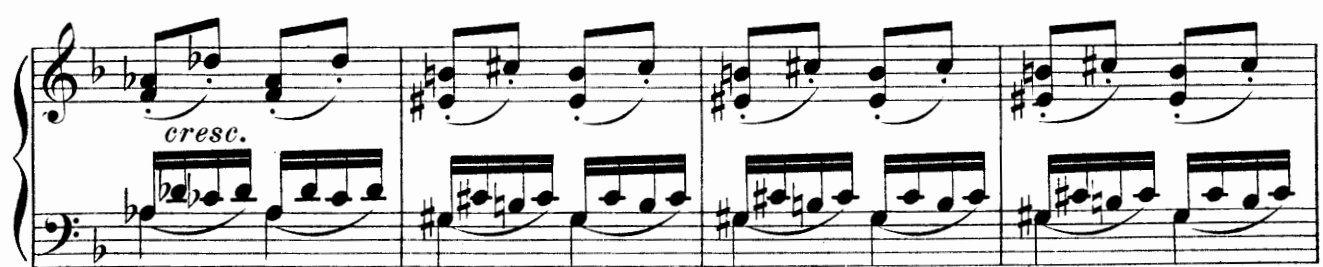


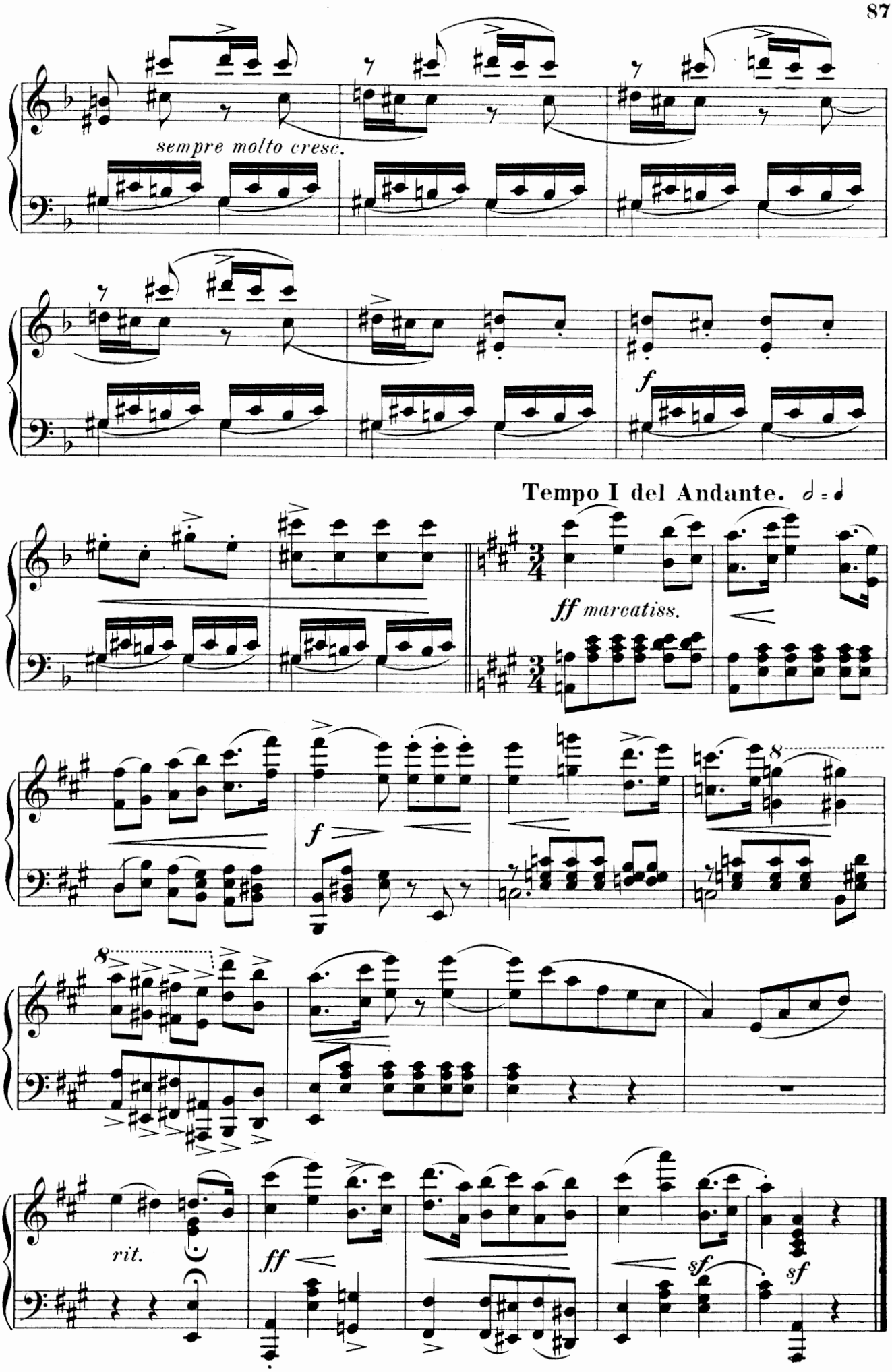




Wenzel: Ich schwöre ja!






sempre molto cresc.
f
Tempo I del Andante.
ff marcatiss.
f
8
8
rit.
ff
sf
sf

IV. SCENE.

HANS und KEZAL.

Duett.

Allegro commodo. ♩ = 92.

Kezal: Komm', mein Söhnchen, auf ein Wort!
Will Dir was vertrauen.

f

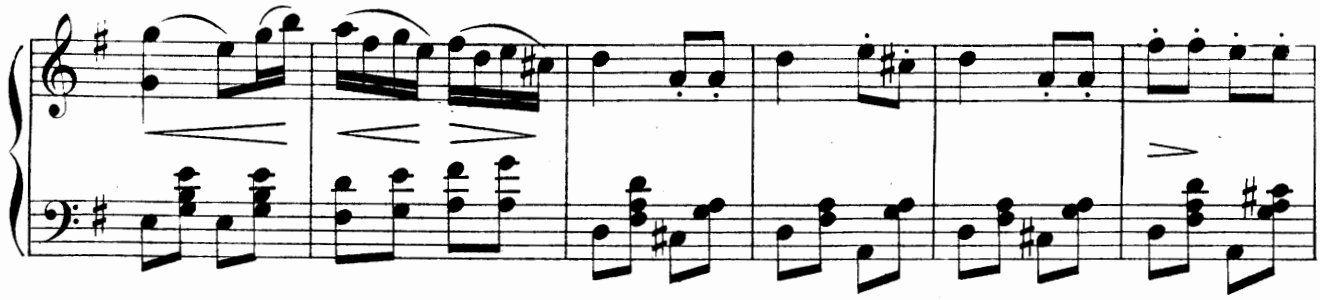
f

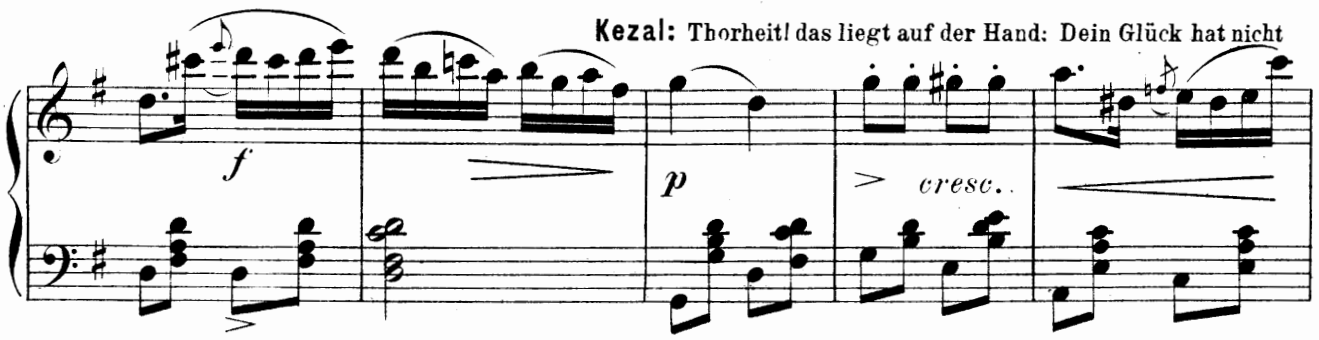
Hans (sträubt sich) Lasst mich gehen, ich muss fort, auf die Felder schauen!

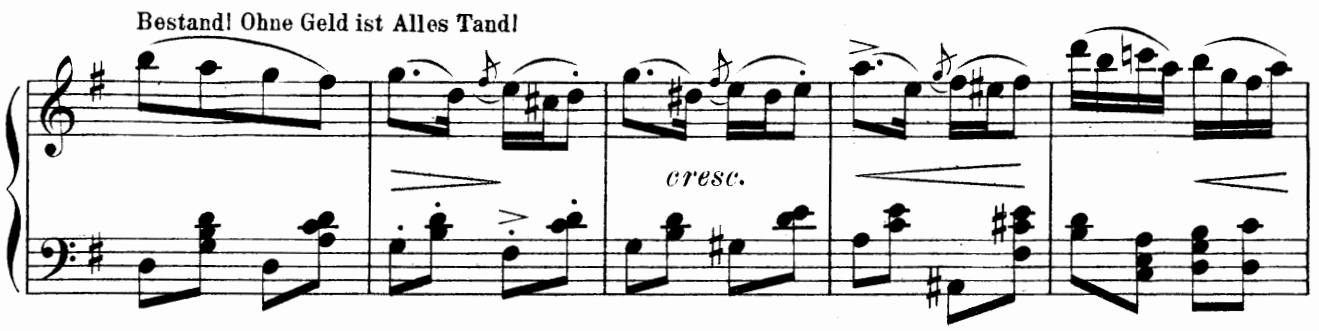
p

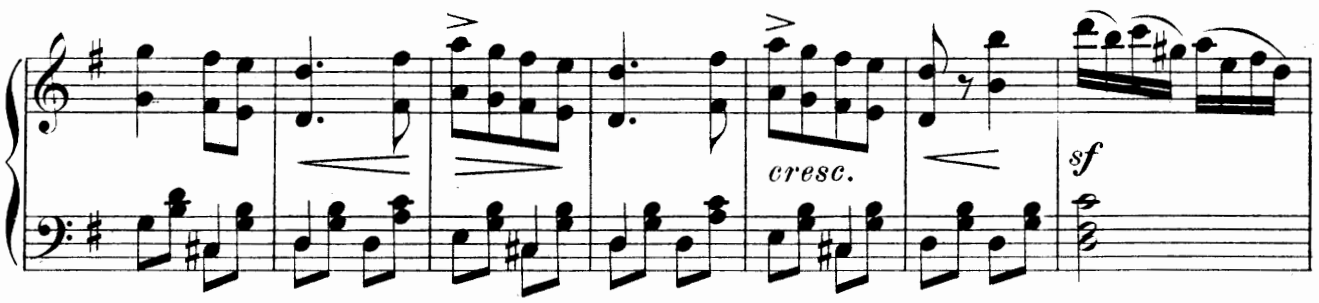
Kezal: Hast Du denn auch Vermögen?

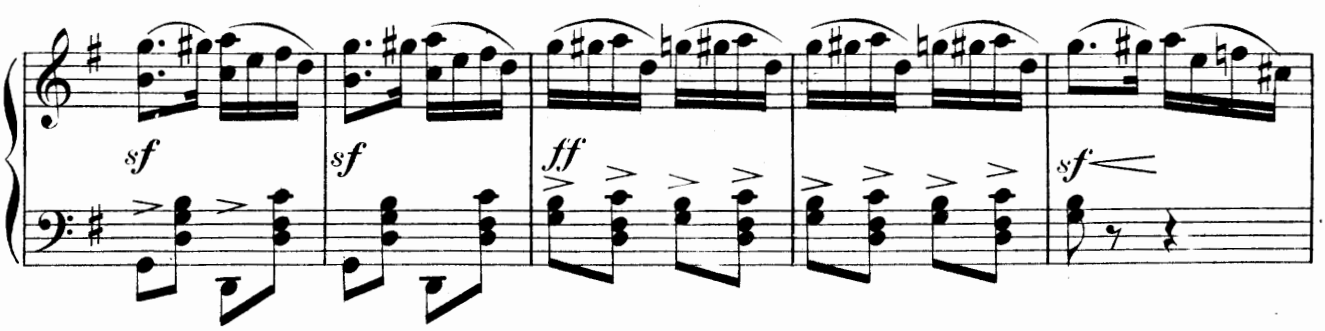
Hans: Meinetwegen Sorgen gar?



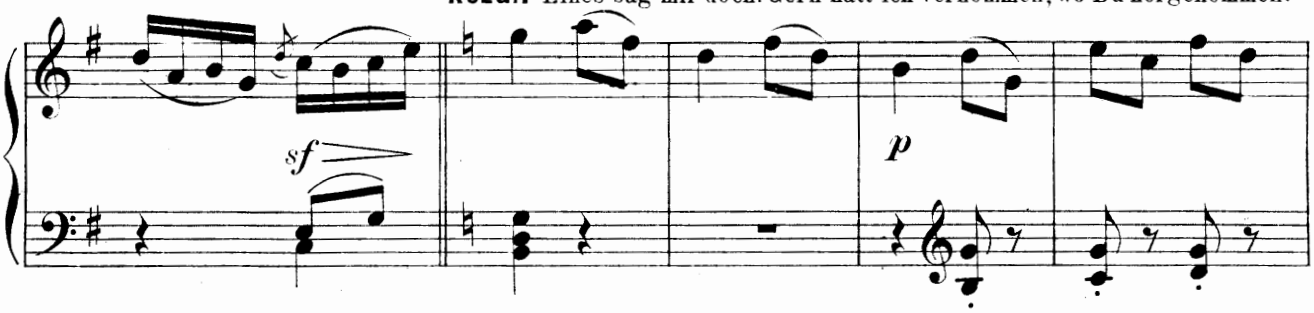

Kezal: Thorheit! das liegt auf der Hand: Dein Glück hat nicht
f
p
cresc.


Bestand! Ohne Geld ist Alles Tand!
cresc.

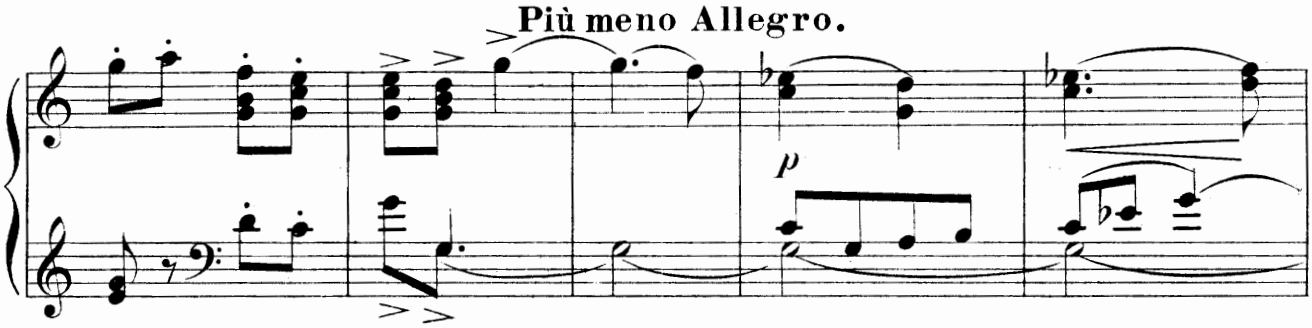

cresc.
sf


sf
sf
ff
sf

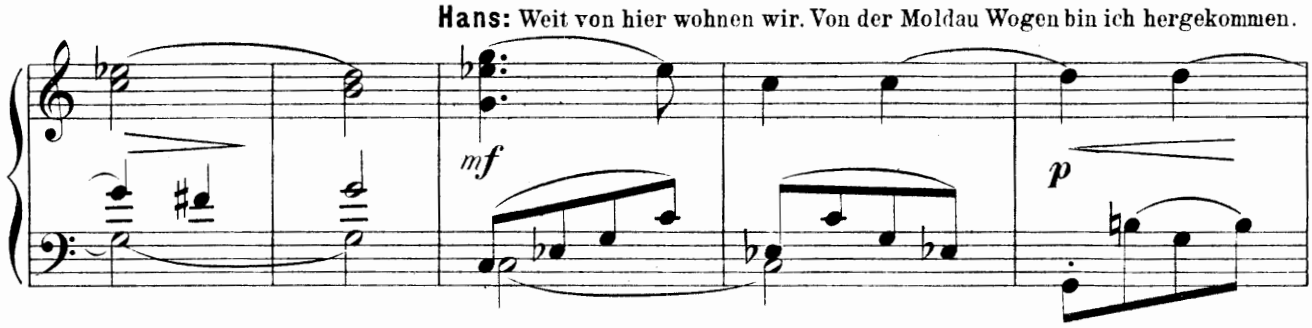
Kezal: Eines sag'mir doch! Gern hätt' ich vernommen, wo Du hergekommen.

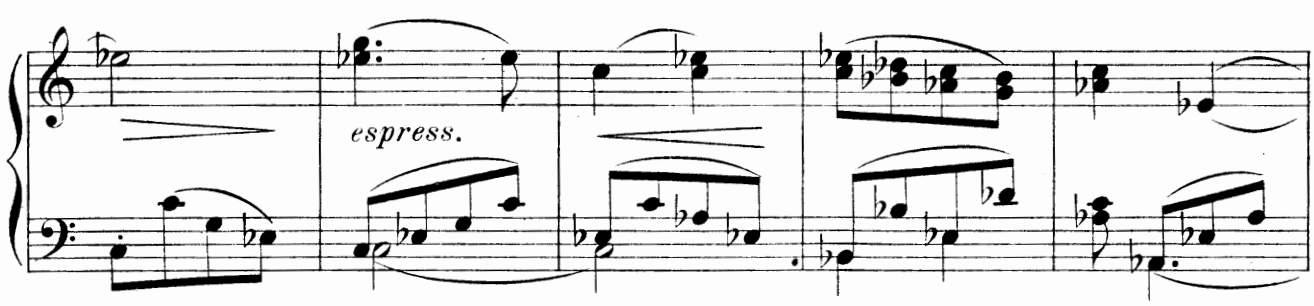


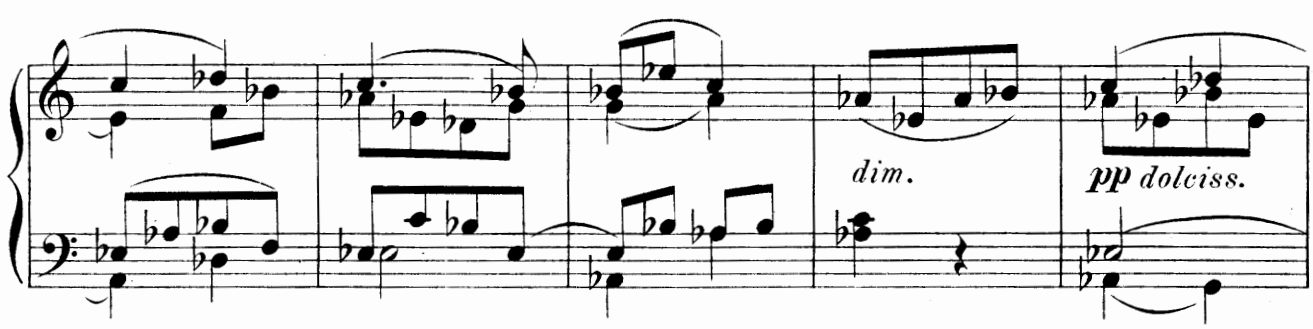
Più meno Allegro.

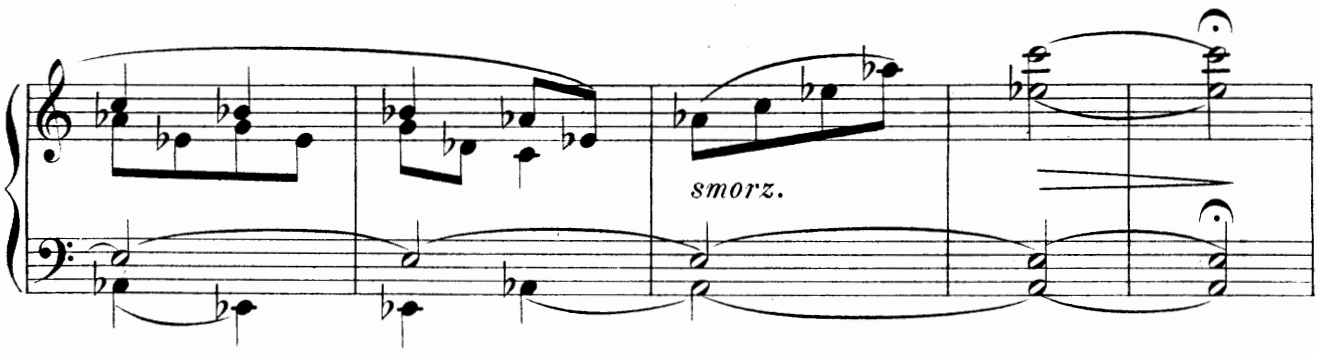


Hans: Weit von hier wohnen wir. Von der Moldau Wogen bin ich hergekommen.



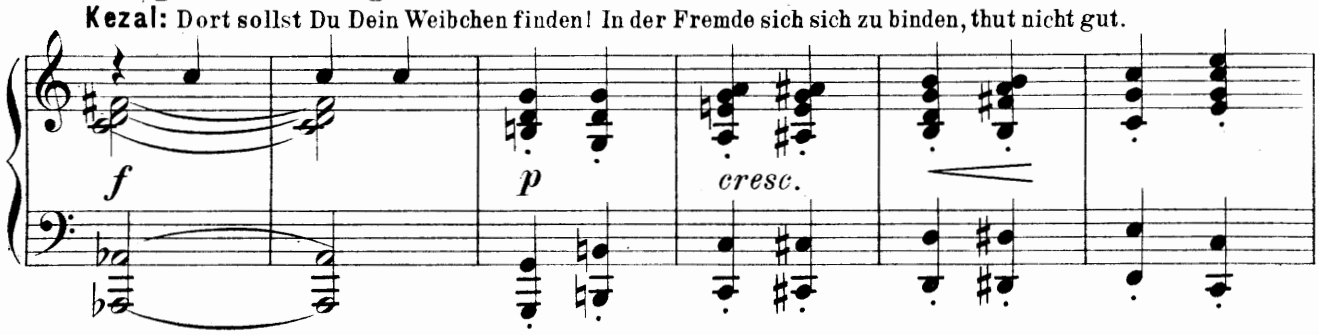




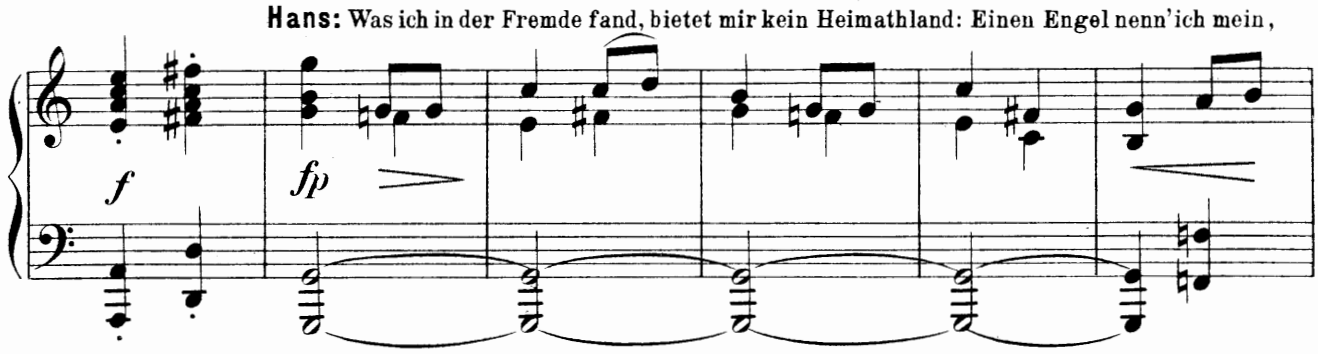


Tempo I. Allegro.

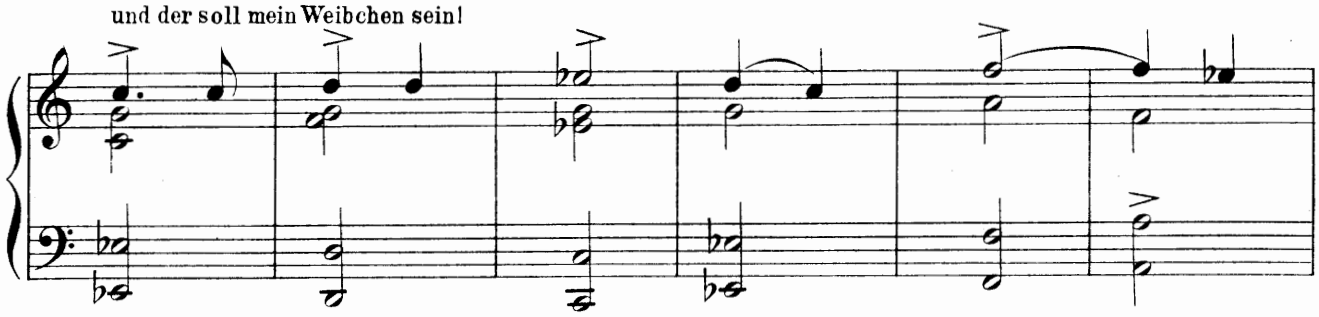
Kezal: Dort sollst Du Dein Weibchen finden! In der Fremde sich sich zu binden, thut nicht gut.

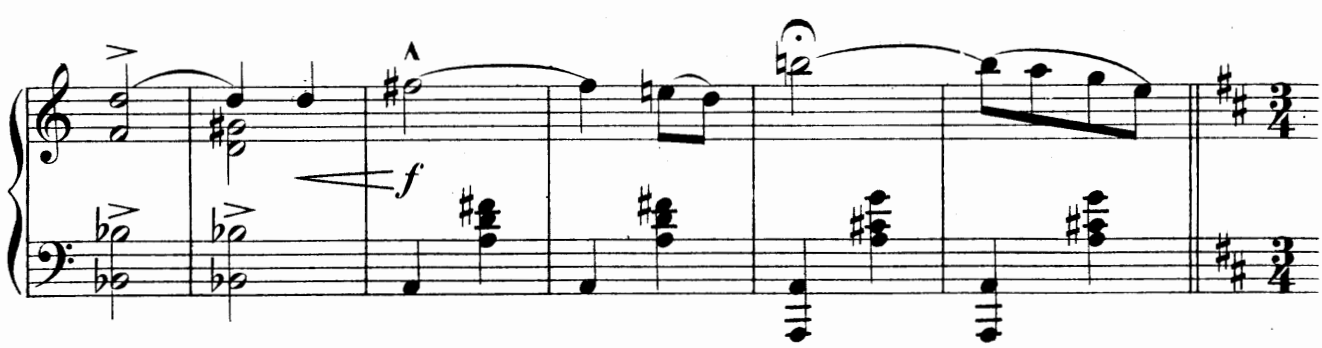


Hans: Was ich in der Fremde fand, bietet mir kein Heimathland: Einen Engel nenn'ich mein,



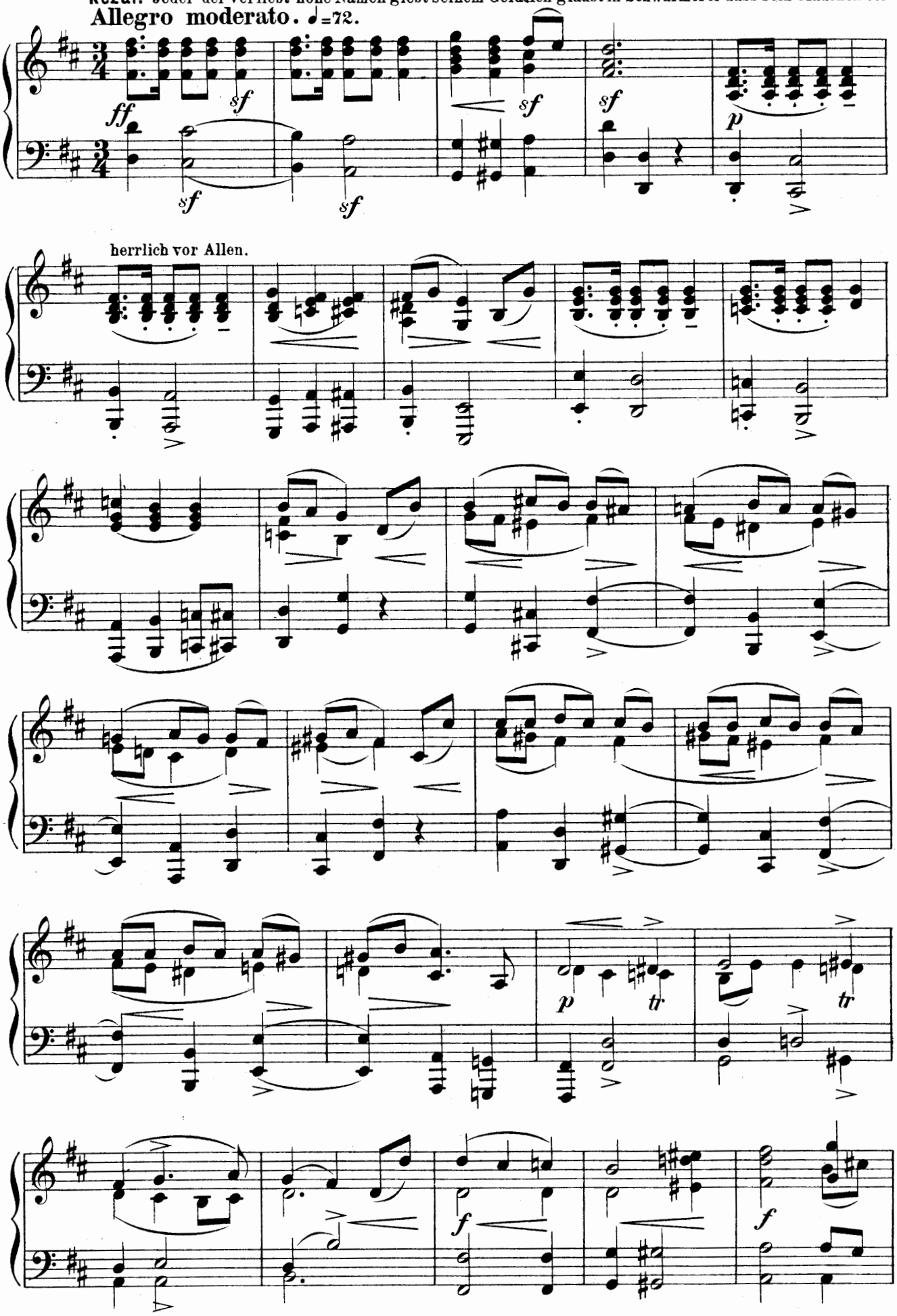
und der soll mein Weibchen sein!

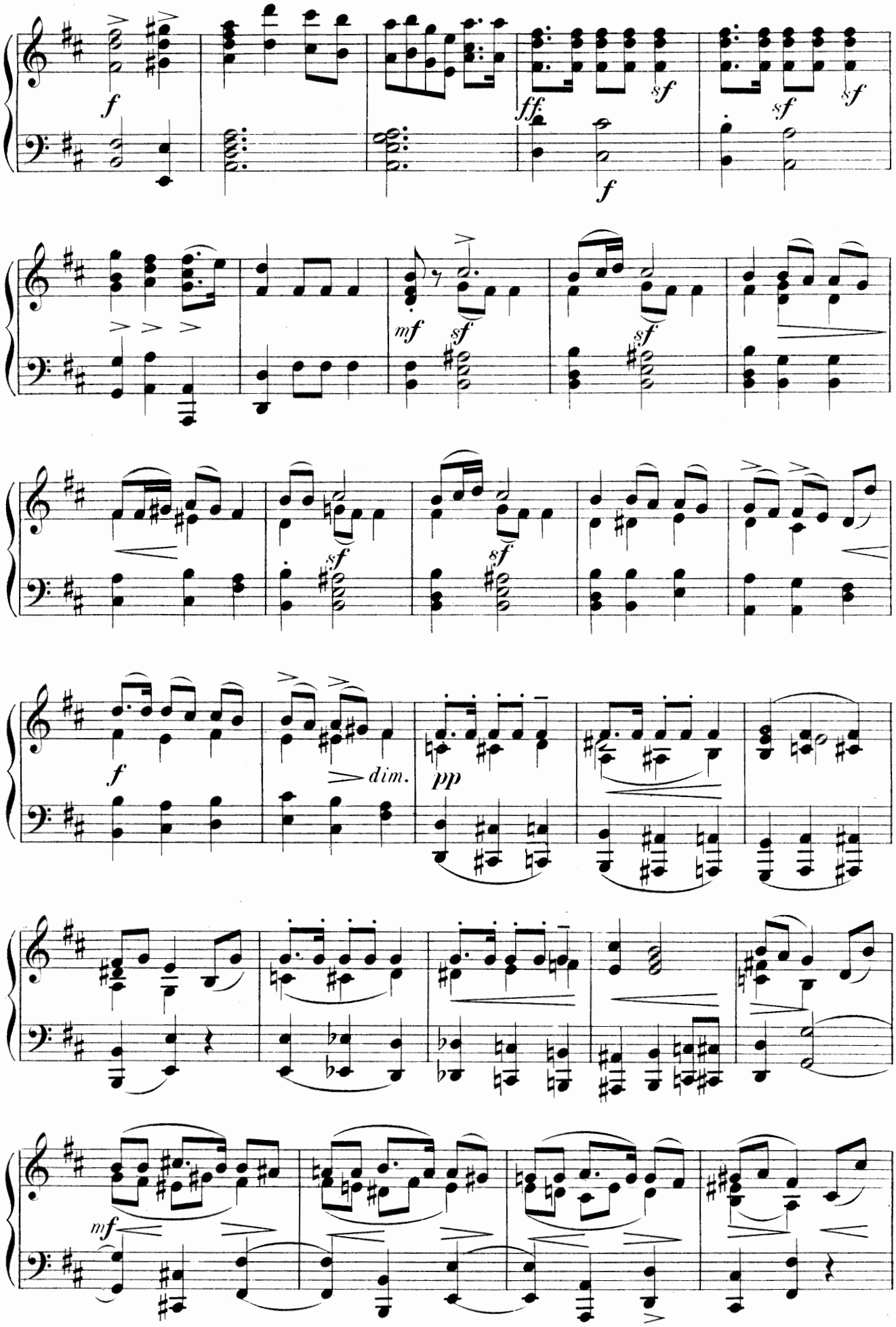


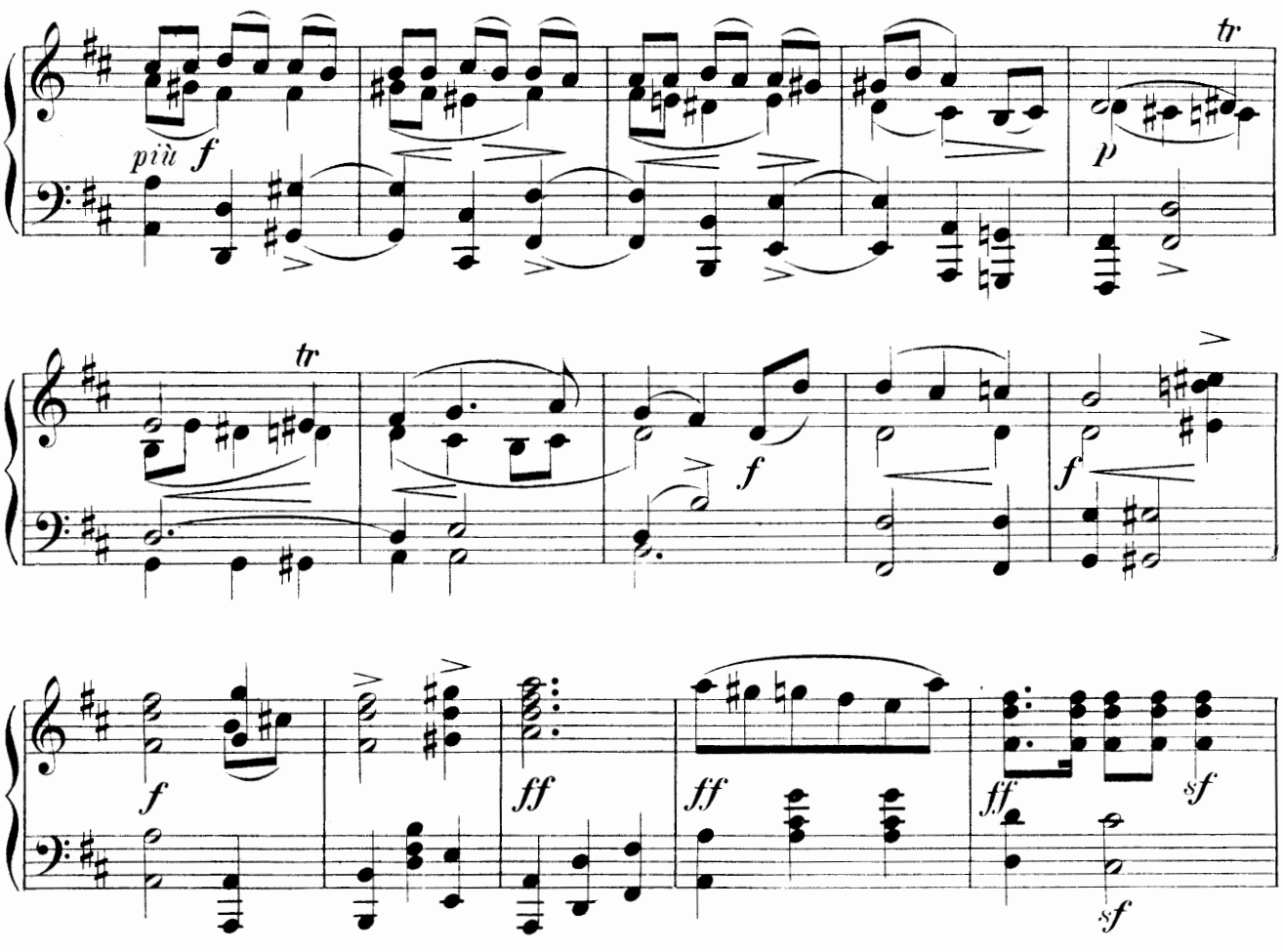


Kezal: Jeder der verliebt hohe Namen giebt seinem Gefallen glaubt in Schwarmerei dass sein Mädchen sei

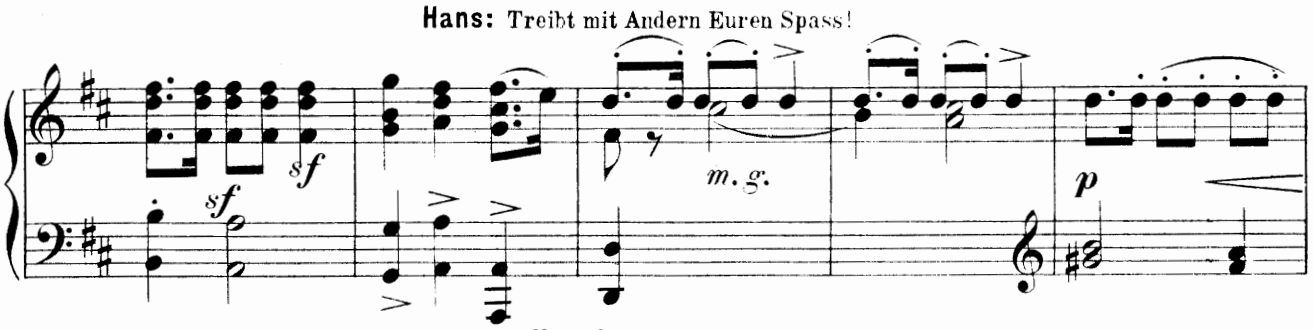
Allegro moderato. ♩=72.



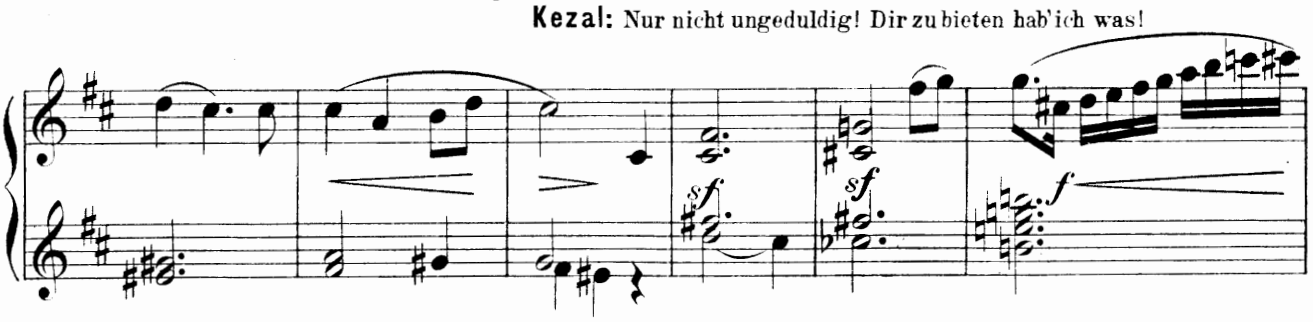

f
ff
sf
f
mf
dim.
pp



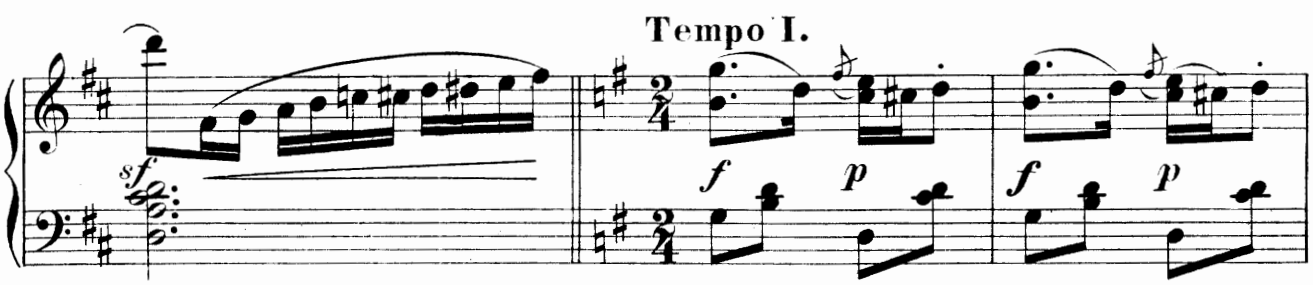
Hans: Treibt mit Andern Euren Spass!

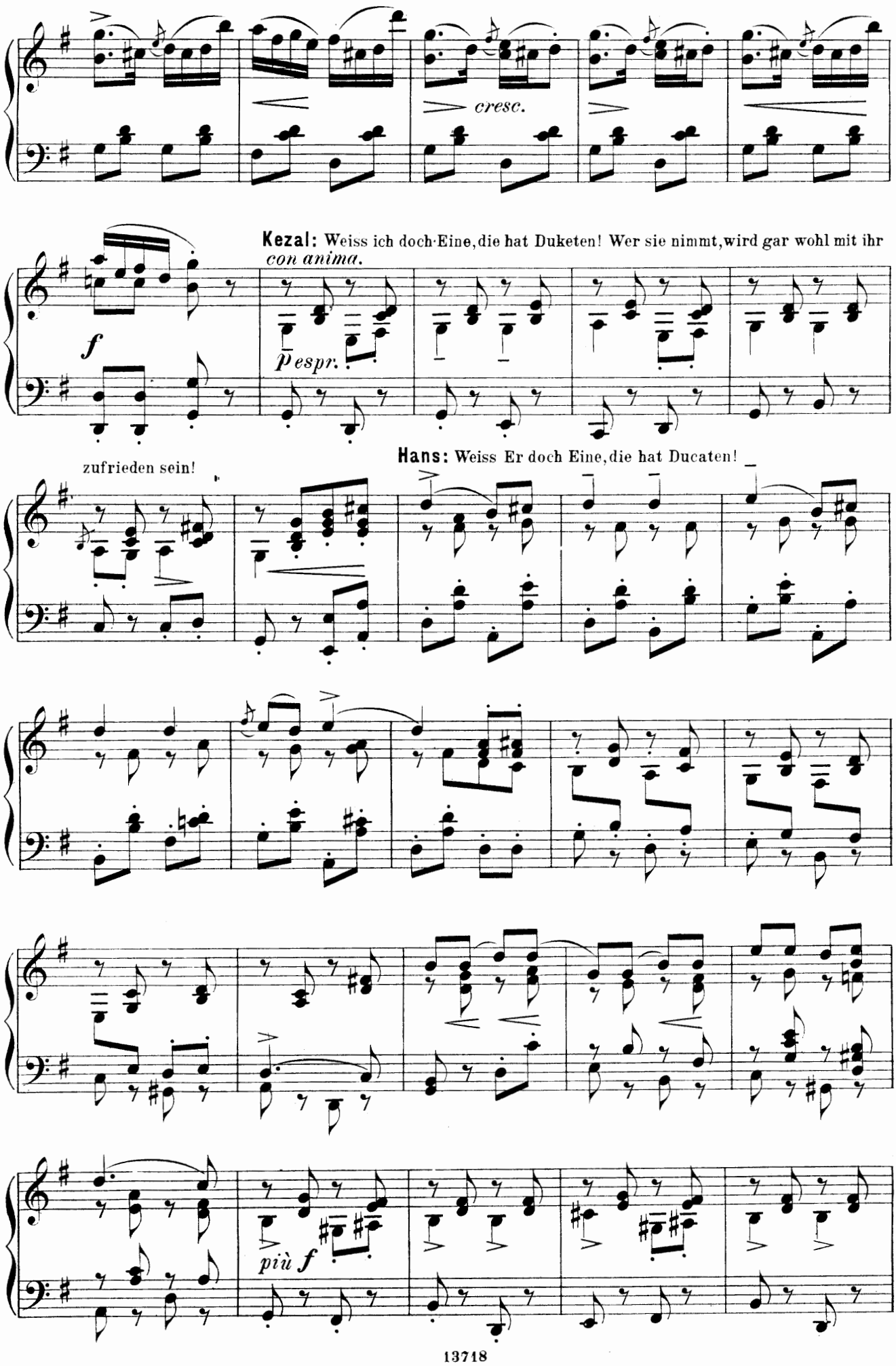


Kezal: Nur nicht ungeduldig! Dir zu bieten hab'ich was!



Tempo I.




cresc.
Kezal: Weiss ich doch Eine, die hat Duketen! Wer sie nimmt, wird gar wohl mit ihr
con anima.
f
p espr.
zufrieden sein!
Hans: Weiss Er doch Eine, die hat Ducaten!
più f

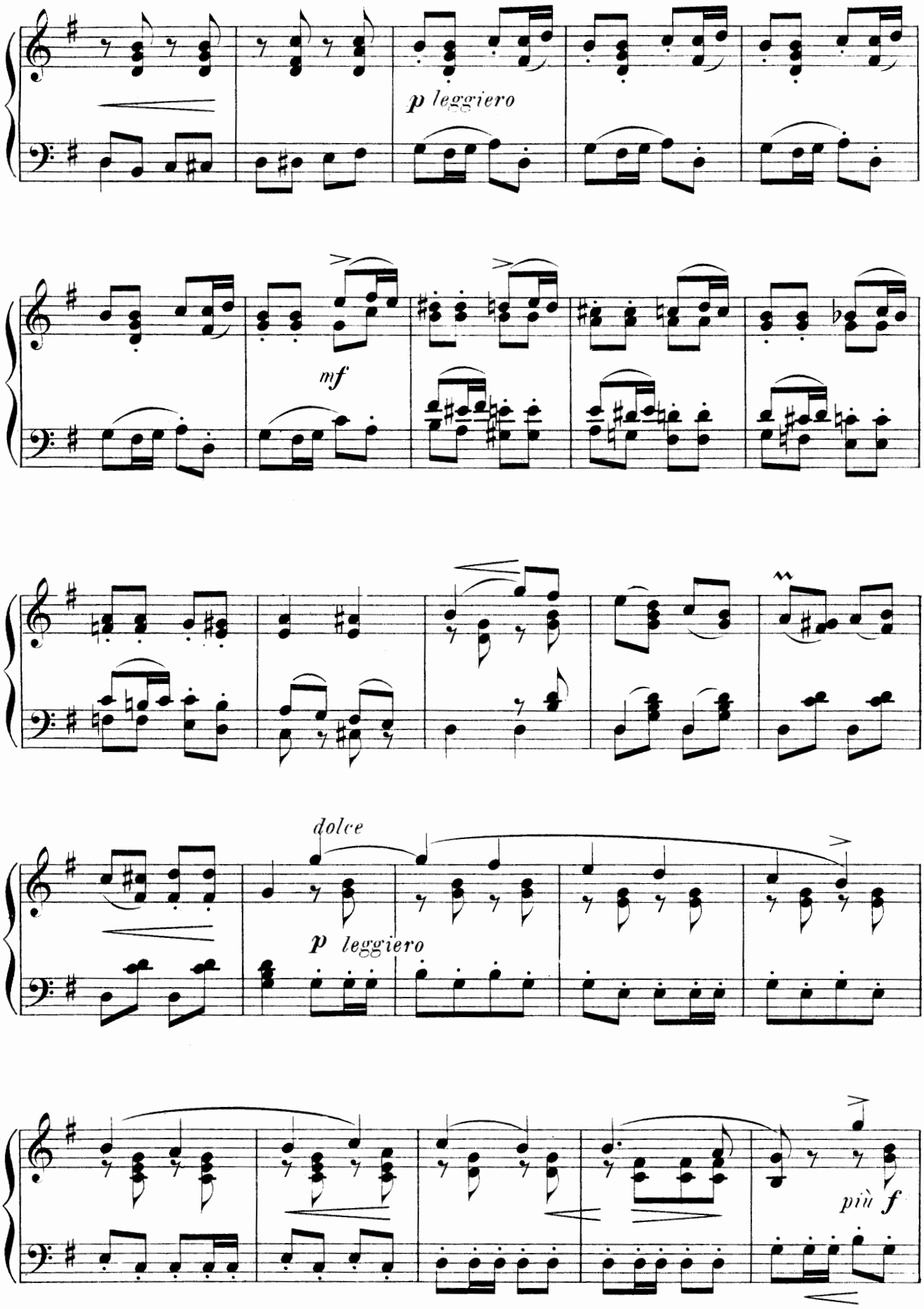
più f

p

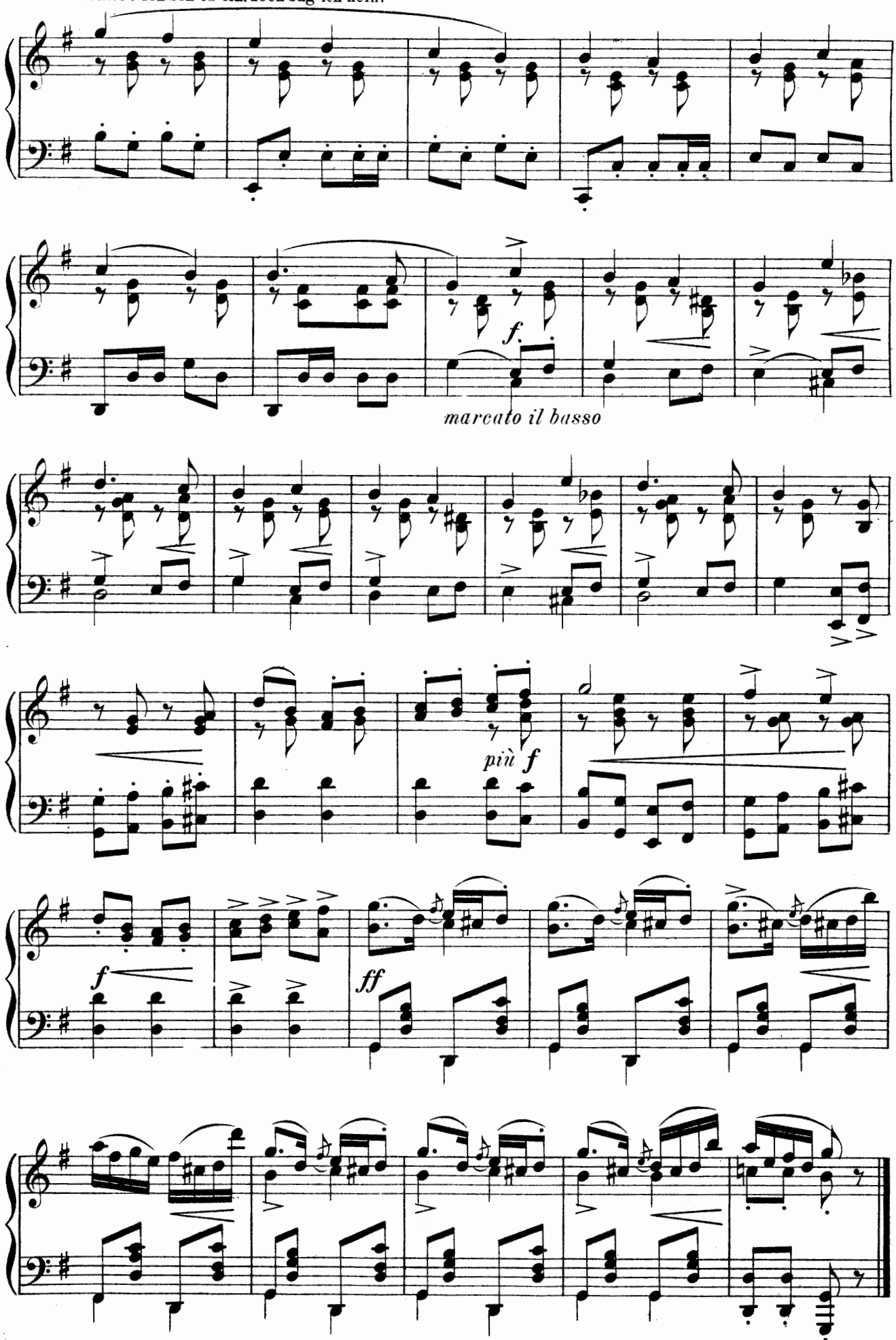
p

Kezal: Häuschen und Garten, Vieh aller Arten! Milchende Kühe lohnen der Mühe!

p leggiero


p leggiero
mf
dolce
p leggiero
più f

Hans: Ich seh es ein, doch sag ich nein.



V. SCENE.

HANS.

Recitativ und Arie.

Recitativ.

Allegro.

Hans: Armer Narr, glaubtest Du mich zu fangen? Bist in das

ff *sf* *ff* *f*

Netz nun sebst gegangen!

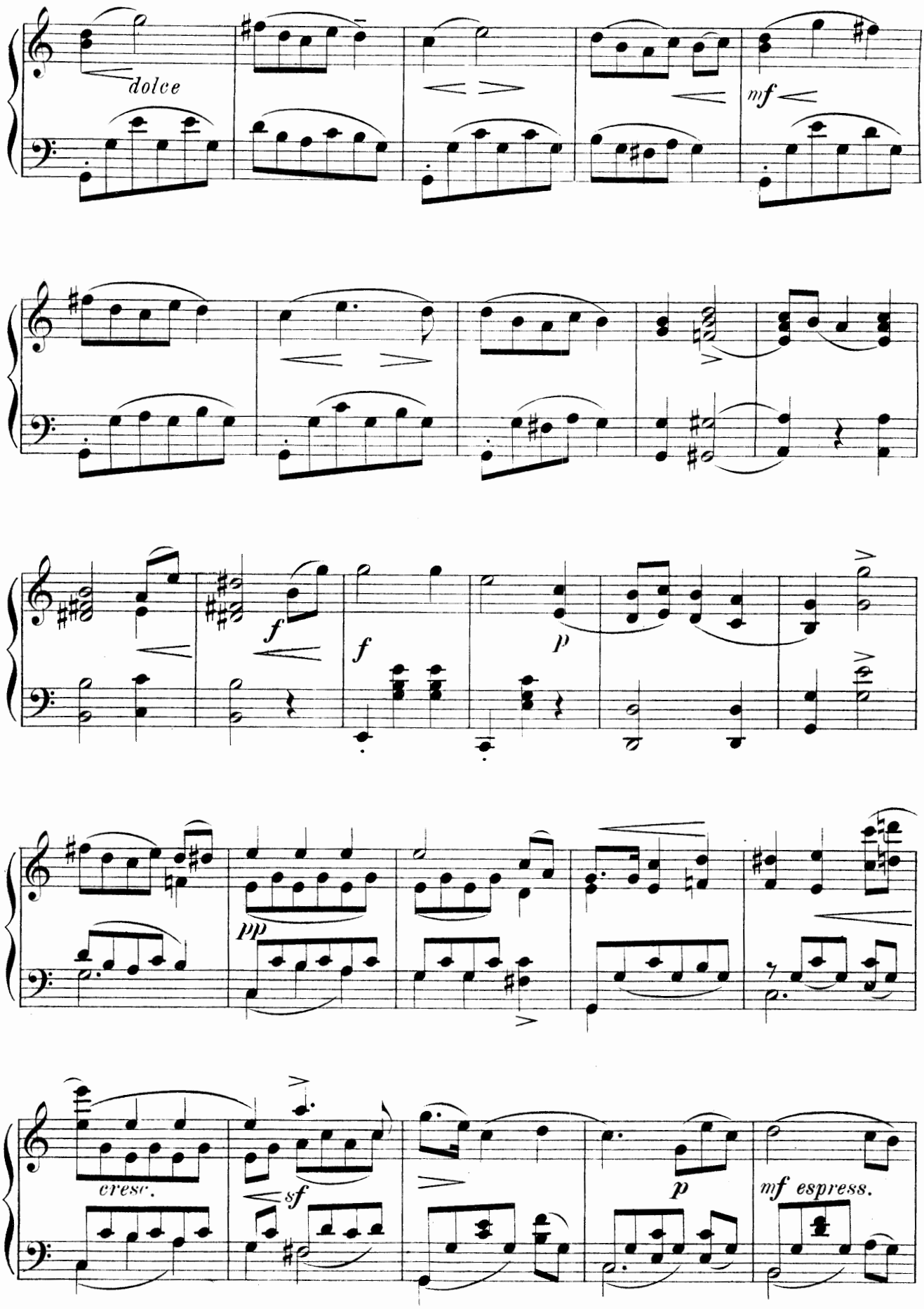
f *espress.*

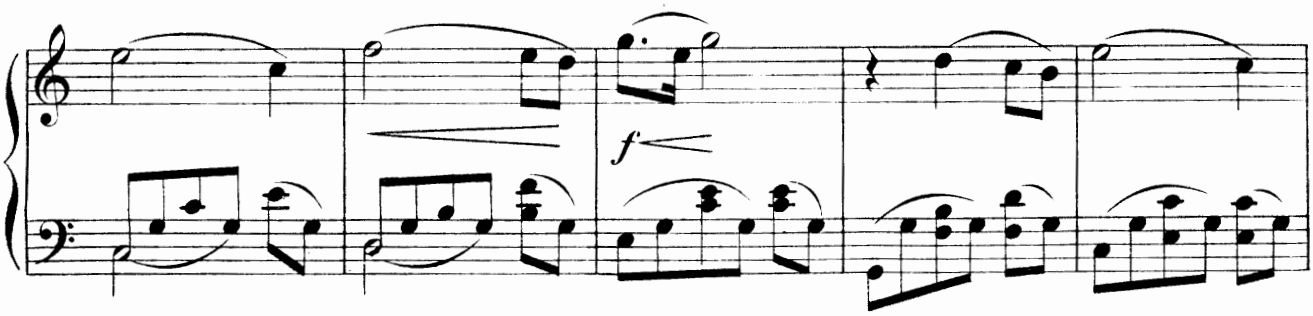
p

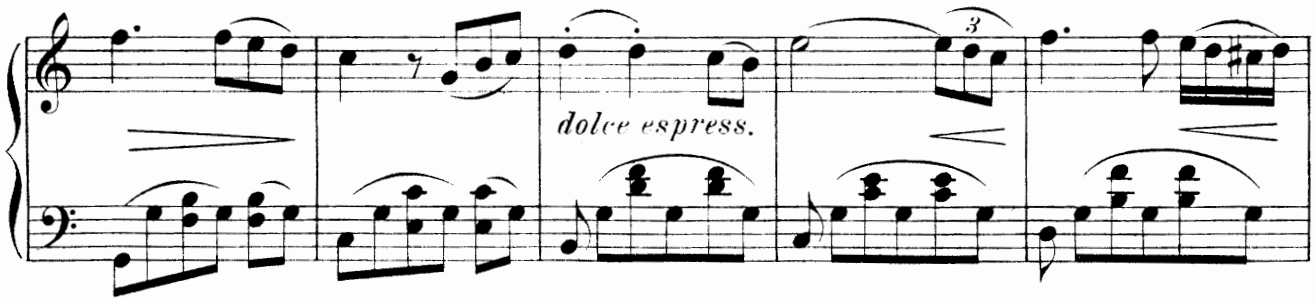
Arie.

Andante. ♩ = 58. Es muss gelingen! Alles soll nach Wunsch und Willen gehen!

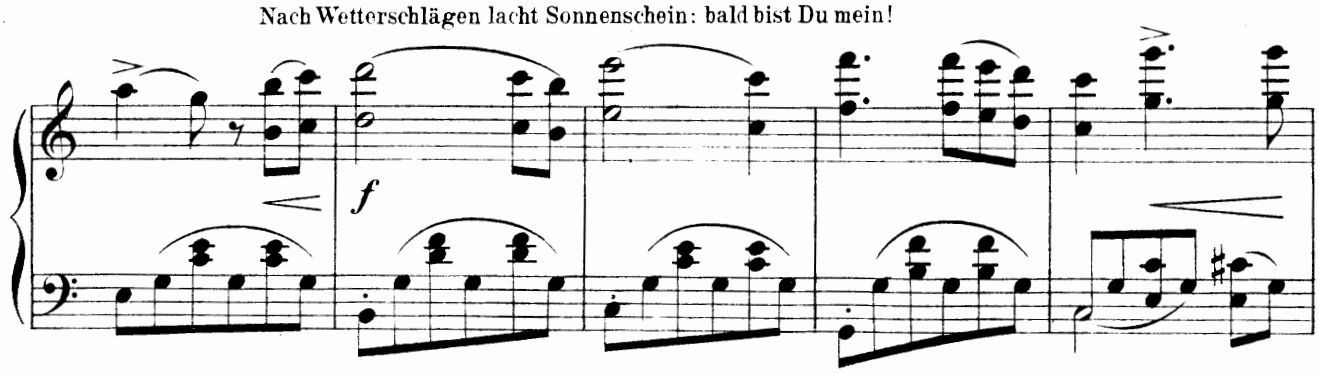
pp dolce amoroso

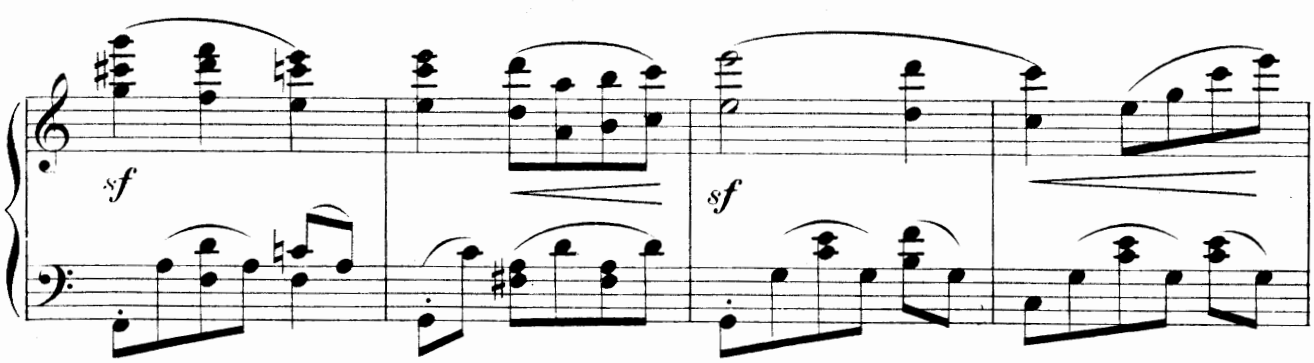

dolce
mf
f
f
p
pp
cresc.
sf
p
mf espress.

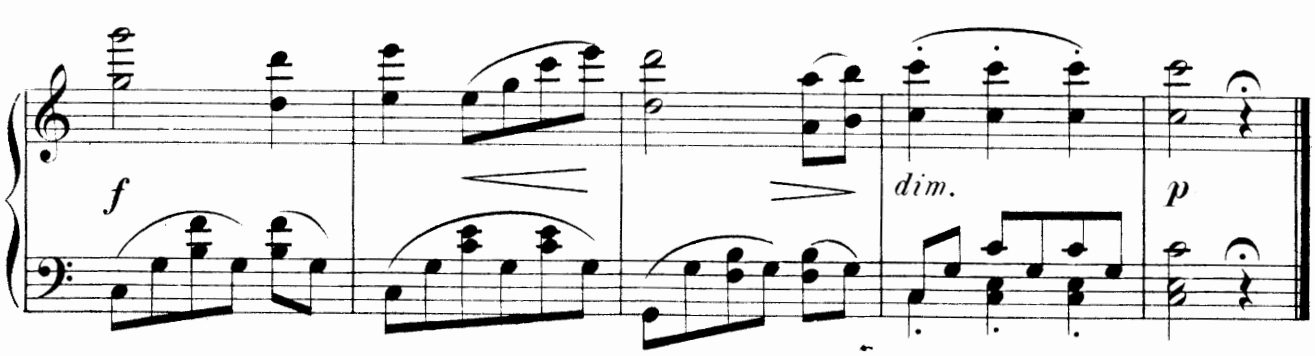




Nach Wetterschlägen lacht Sonnenschein: bald bist Du mein!



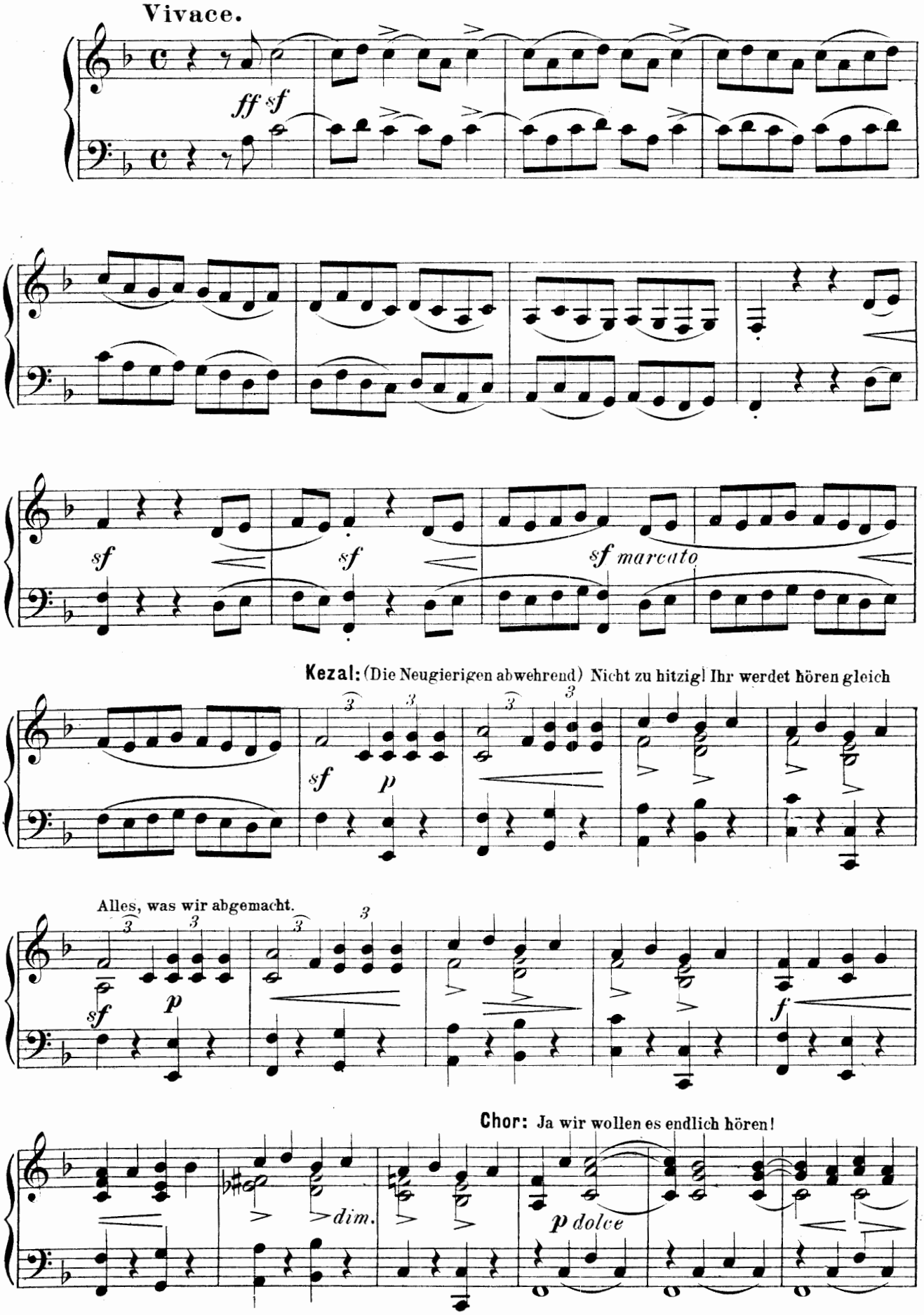


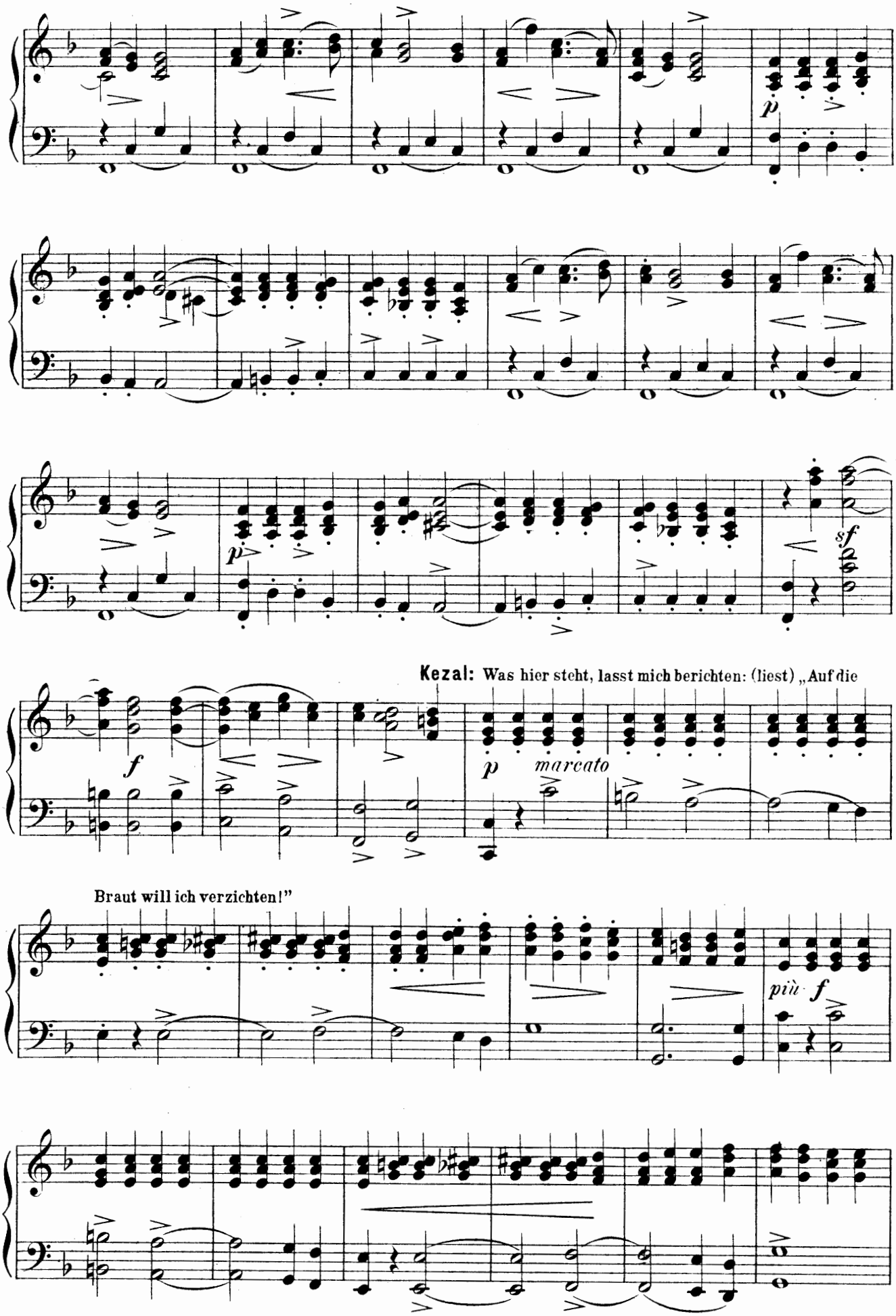


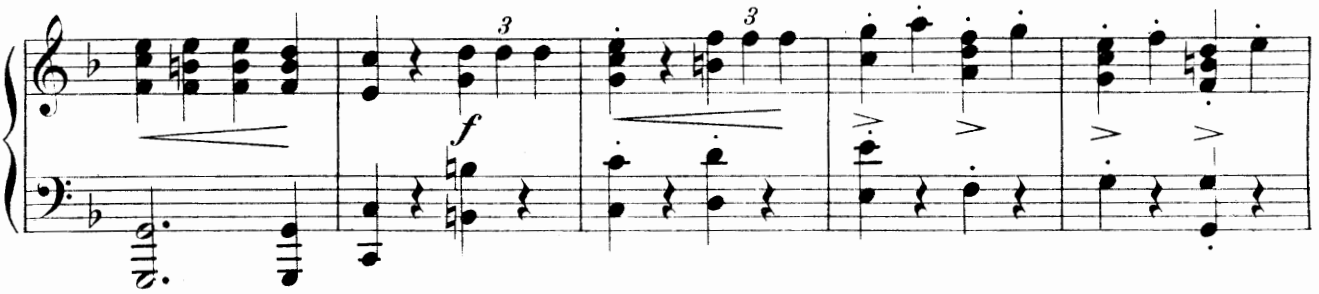
VI. SCENE.

HANS, KEZAL, KRUSCHINA und VOLK.

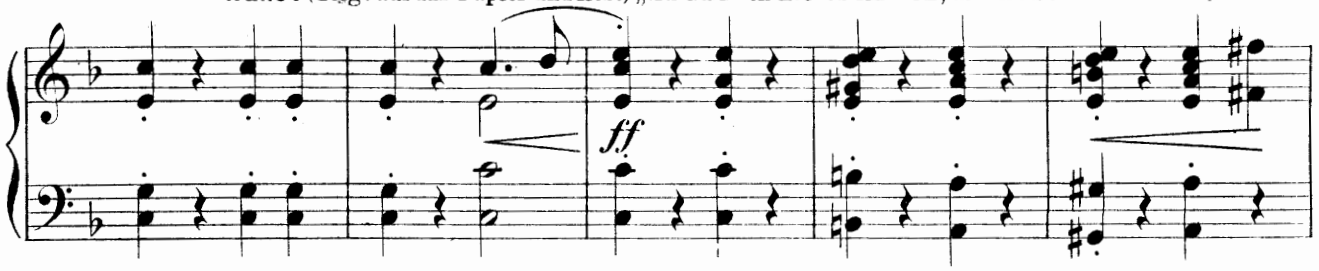
Finale.



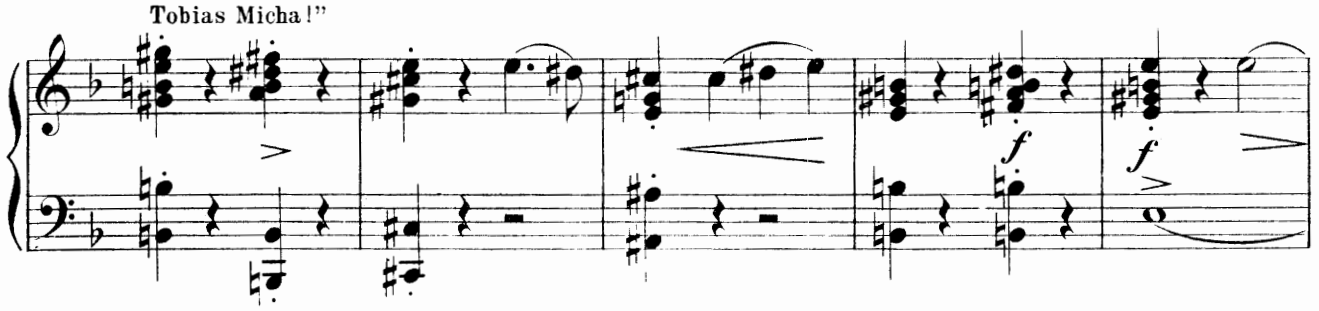

p
p
sf
f
Kezal: Was hier steht, lasst mich berichten: (liest) „Auf die
p marcato
Braut will ich verzichten!"
più f

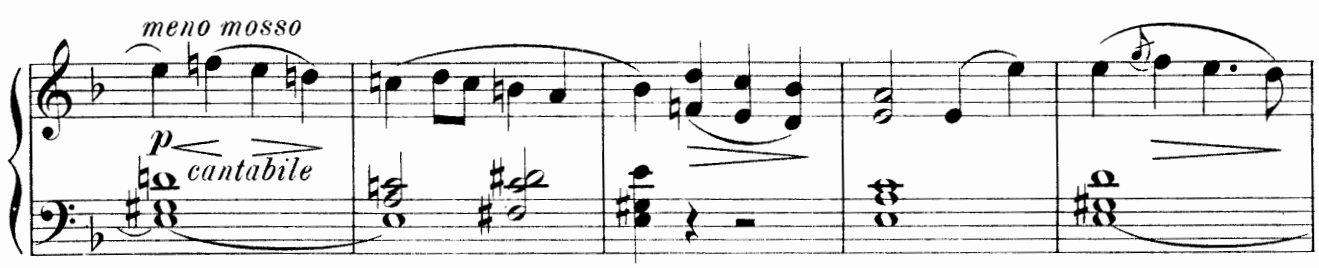


Hans: (zeigt auf das Papier und liest) „Zu Gunsten keines Andern, als des Sohnes der hochverehrten



Tobias Micha!"

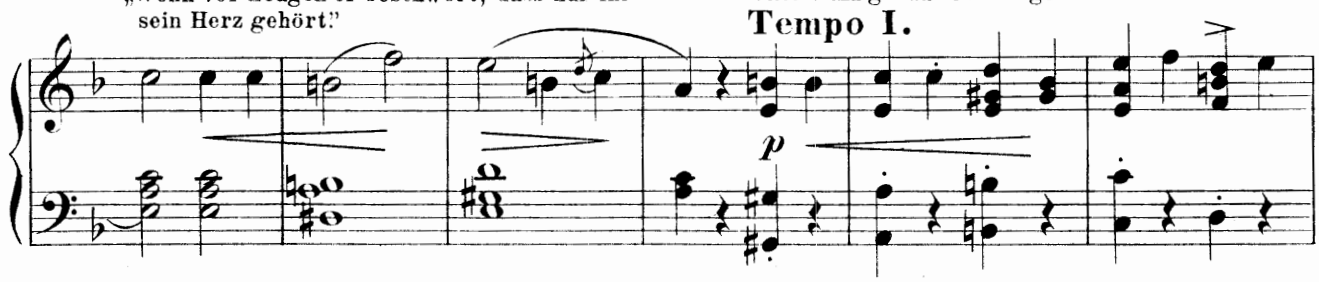


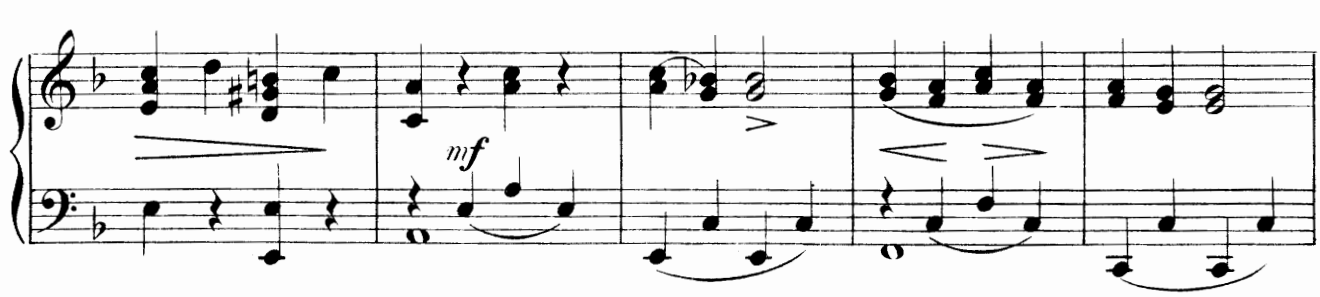


„Wenn vor Zeugen er beschwört, dass nur ihr sein Herz gehört."

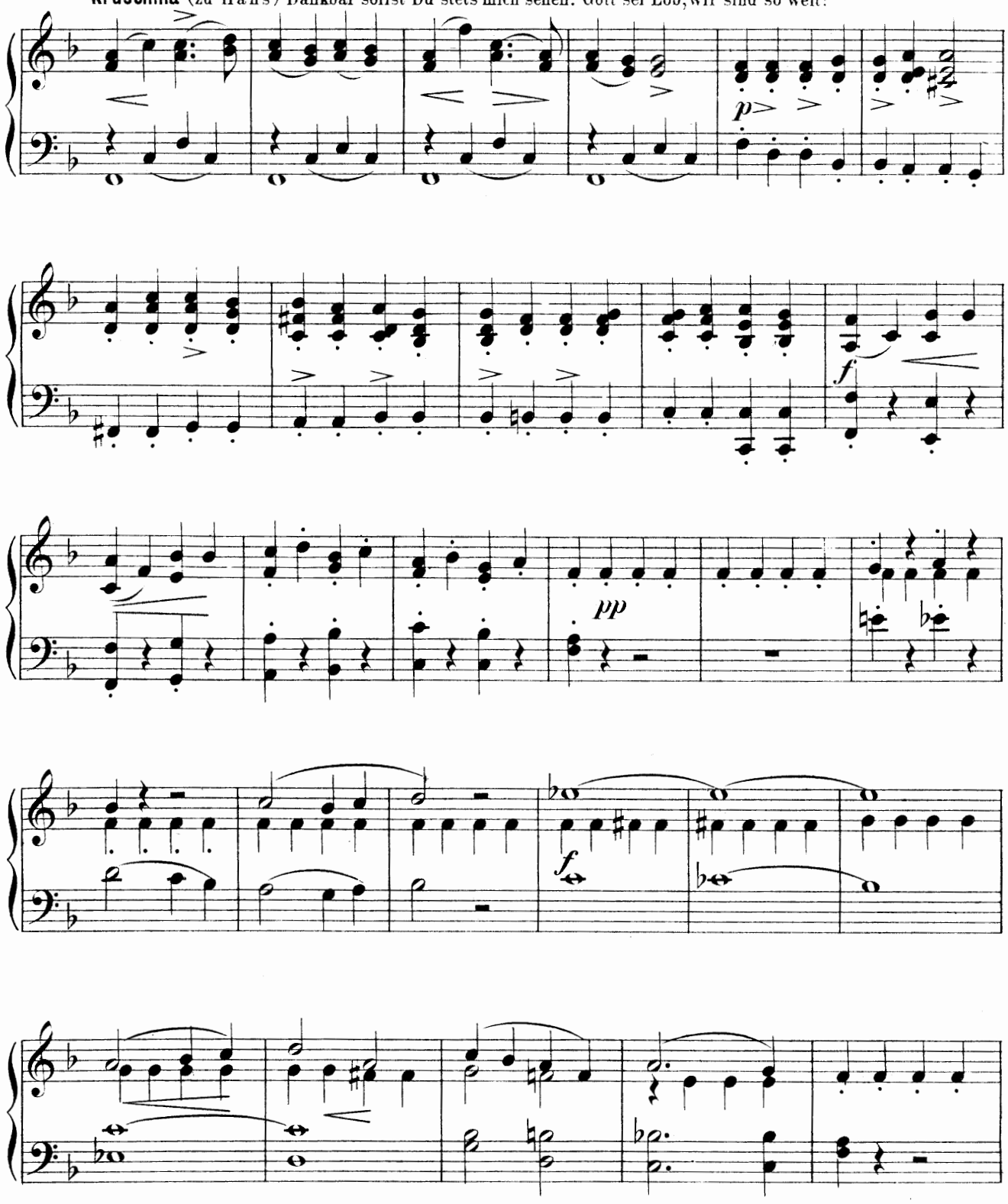
Kezal: Ganz genau so stet's geschrieben.

Tempo I.

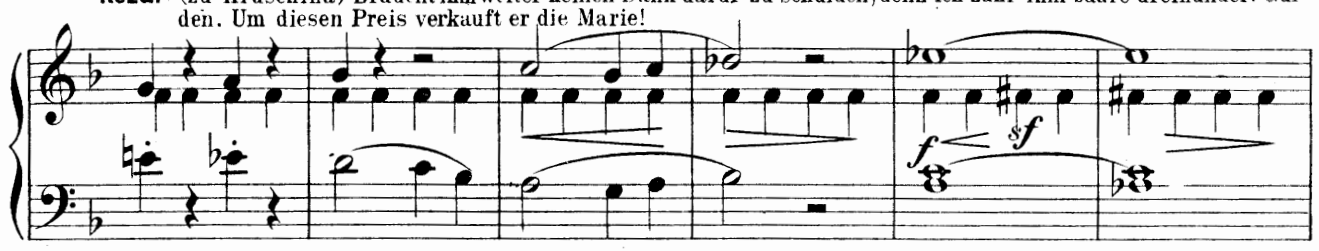


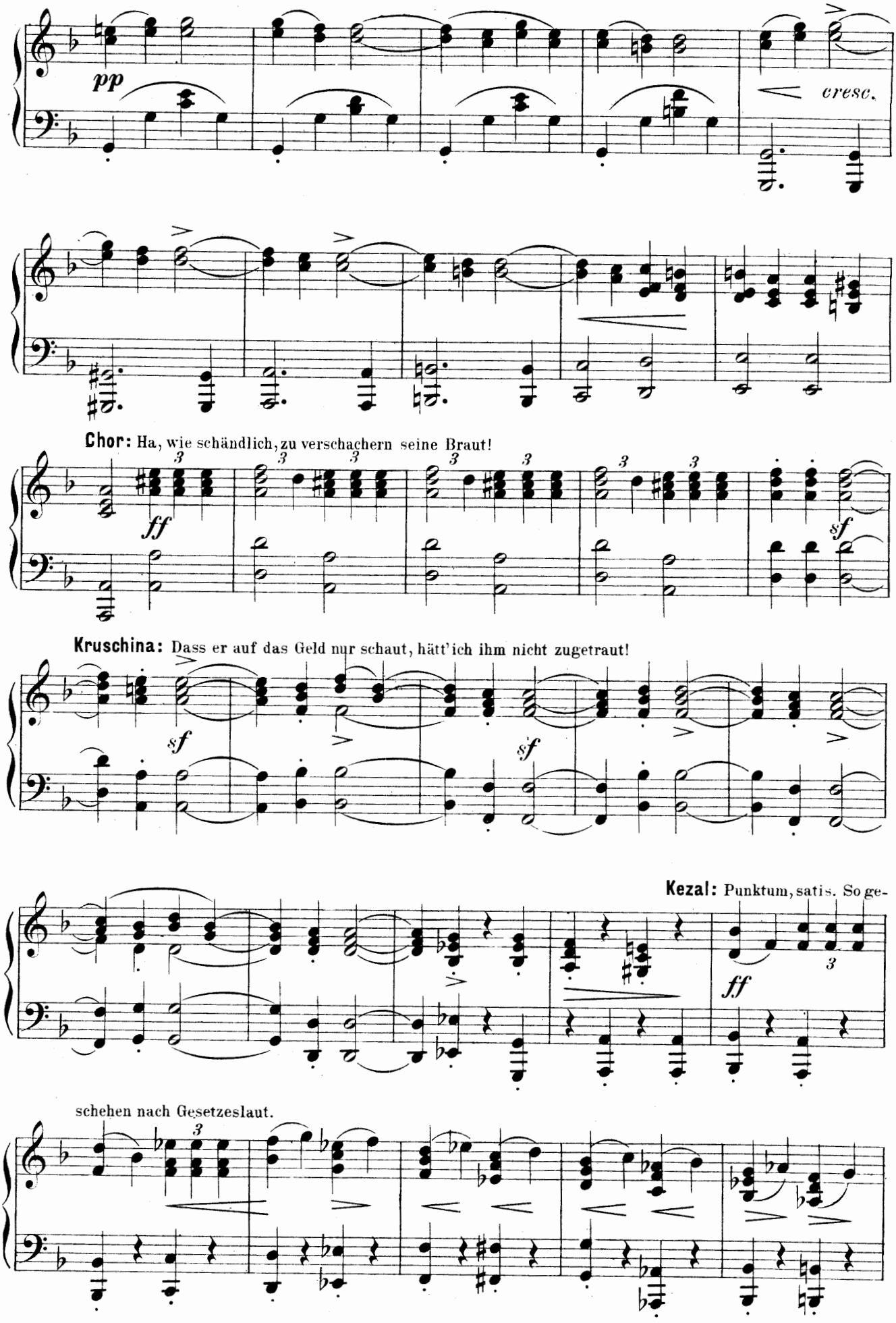


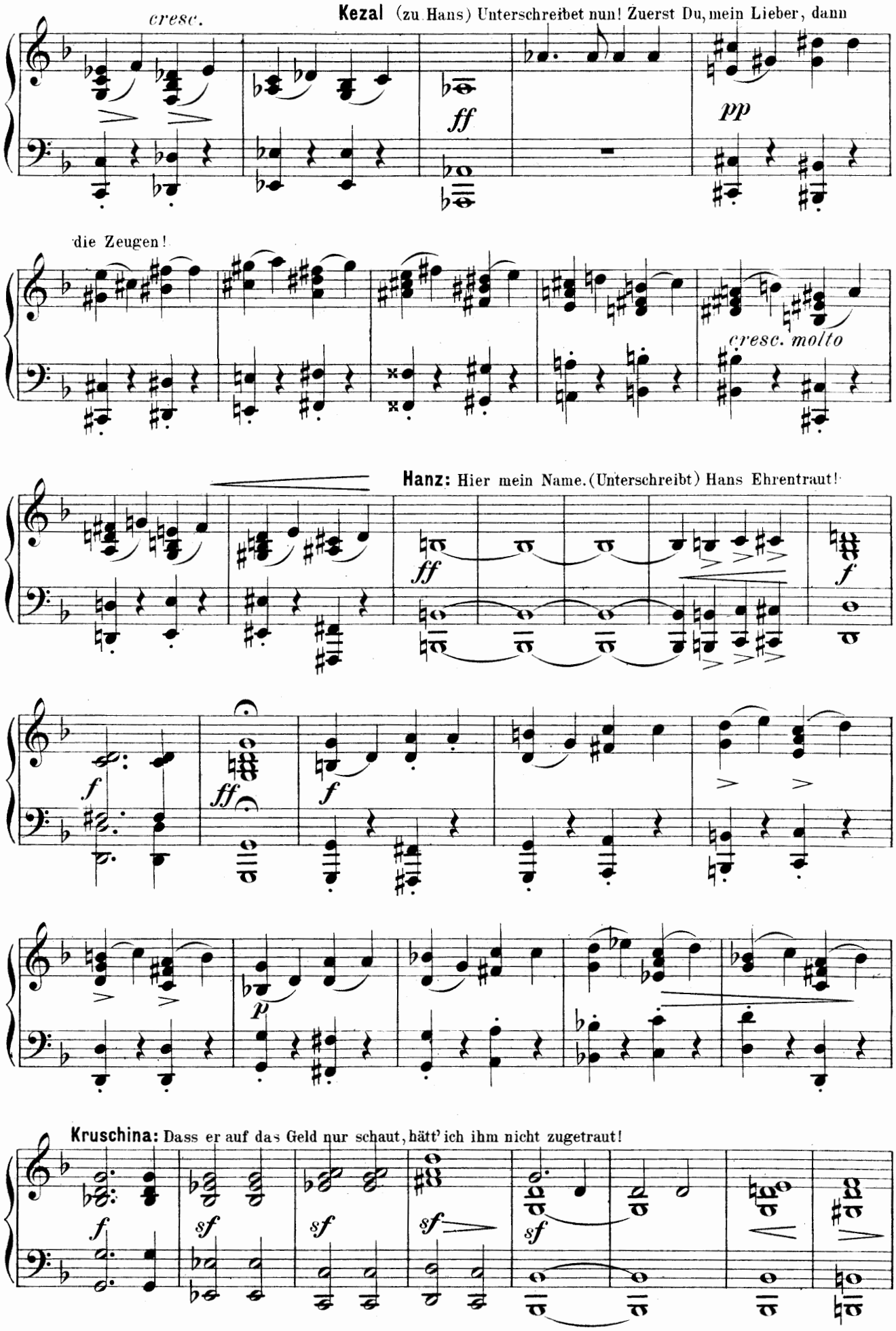
Kruschina (zu Hans) Dankbar sollst Du stets mich sehen. Gott sei Lob, wir sind so weit!

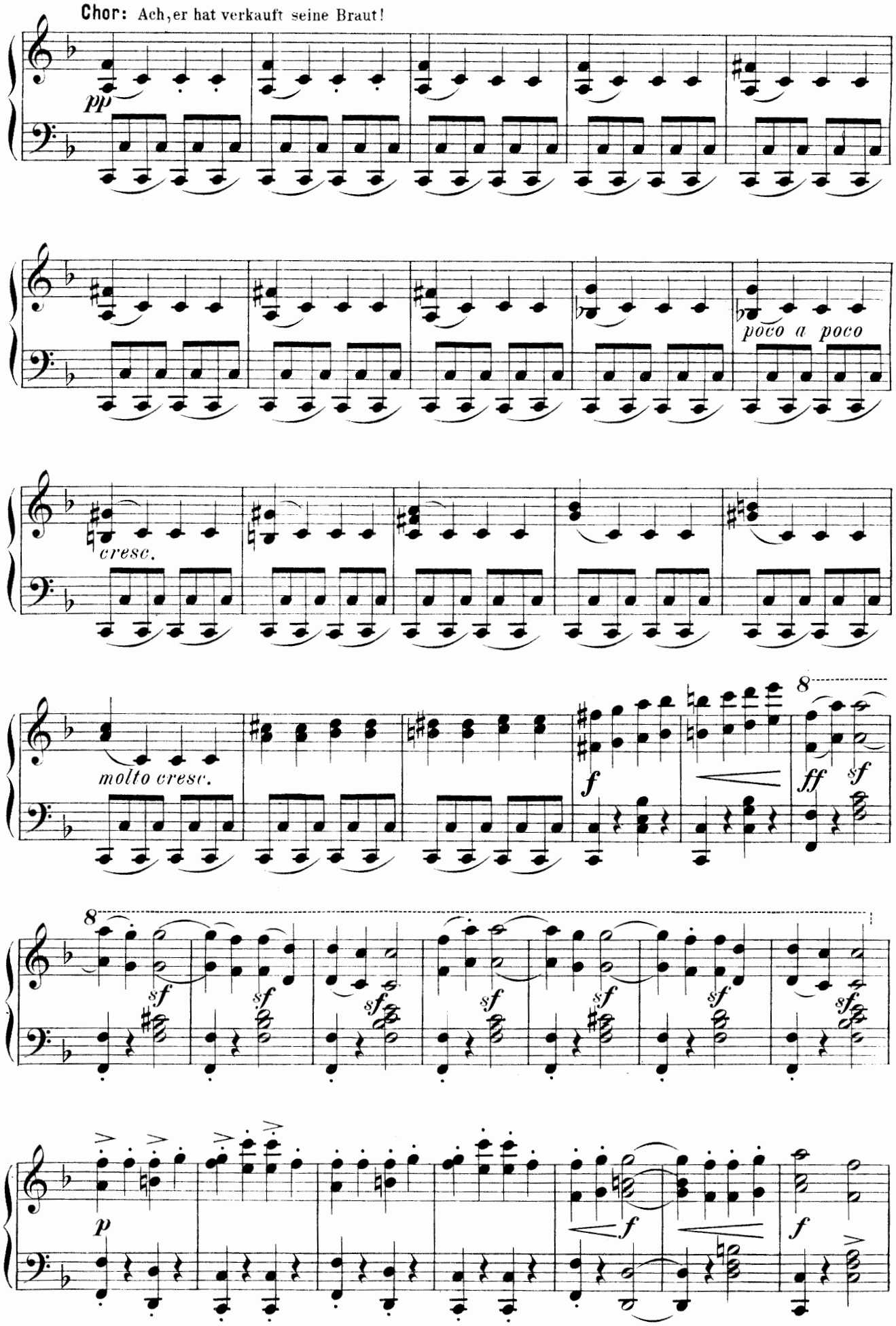


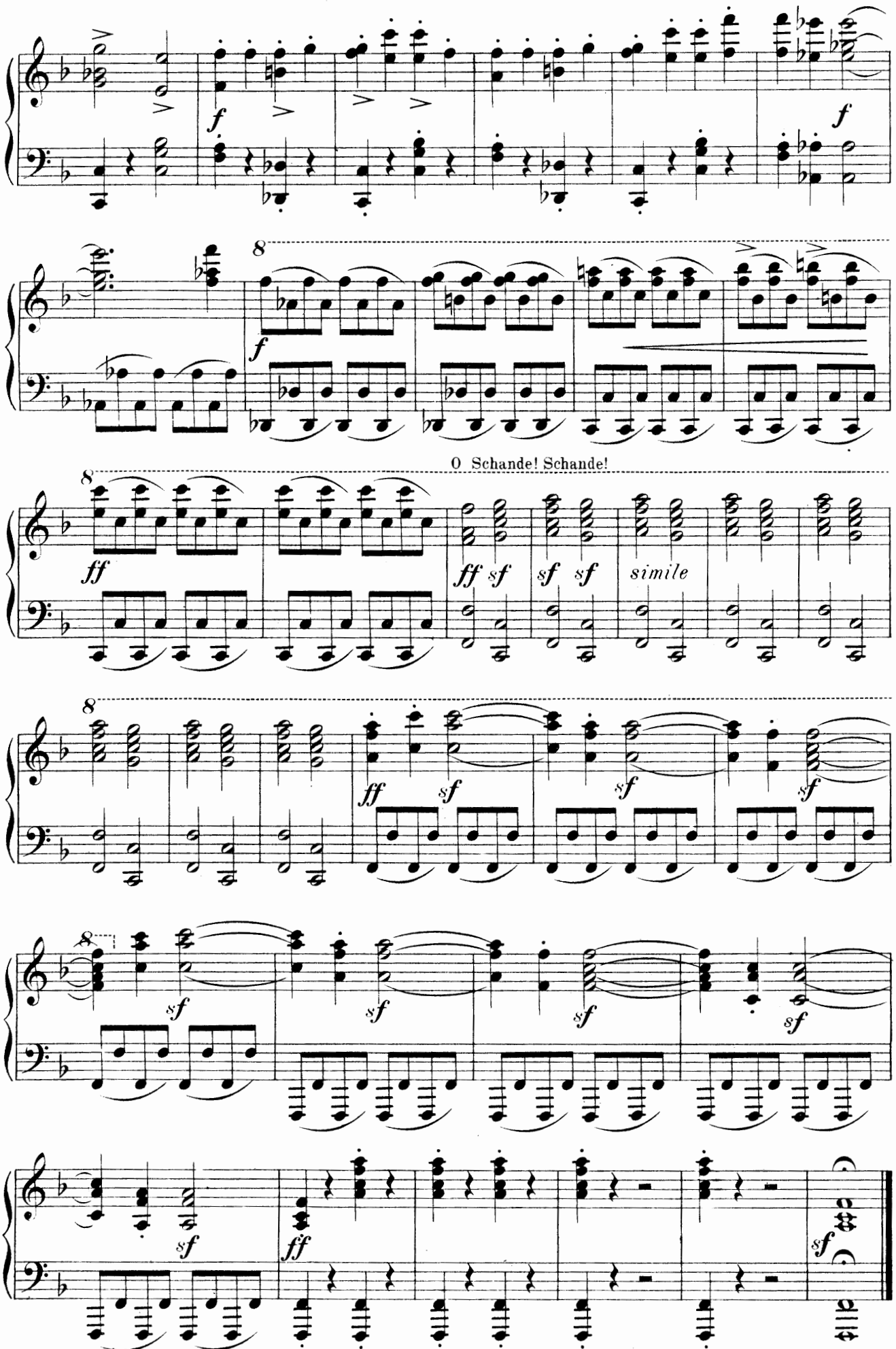
Kezal (zu Kruschina) Braucht ihm weiter keinen Dank dafür zu schulden, denn ich zahl' ihm baare dreihundert Gulden. Um diesen Preis verkauft er die Marie!




pp
cresc.
Chor: Ha, wie schändlich, zu verschachern seine Braut!
ff
sf
Kruschina: Dass er auf das Geld nur schaut, hätt'ich ihm nicht zugetraut!
sf
sf
Kezal: Punktum, satis. So ge-
ff
schehen nach Gesetzeslaut.


cresc.
Kezal (zu Hans) Unterschreibet nun! Zuerst Du, mein Lieber, dann
ff
pp
die Zeugen!
cresc. molto
Hanz: Hier mein Name. (Unterschreibt) Hans Ehrentraut!
ff
f
f
ff
f
p
Kruschina: Dass er auf das Geld nur schaut, hätt' ich ihm nicht zugetraut!
f
sf
sf
sf
sf


Chor: Ach, er hat verkauft seine Braut!
pp
poco a poco
cresc.
molto cresc.
f
ff
sf
8
p

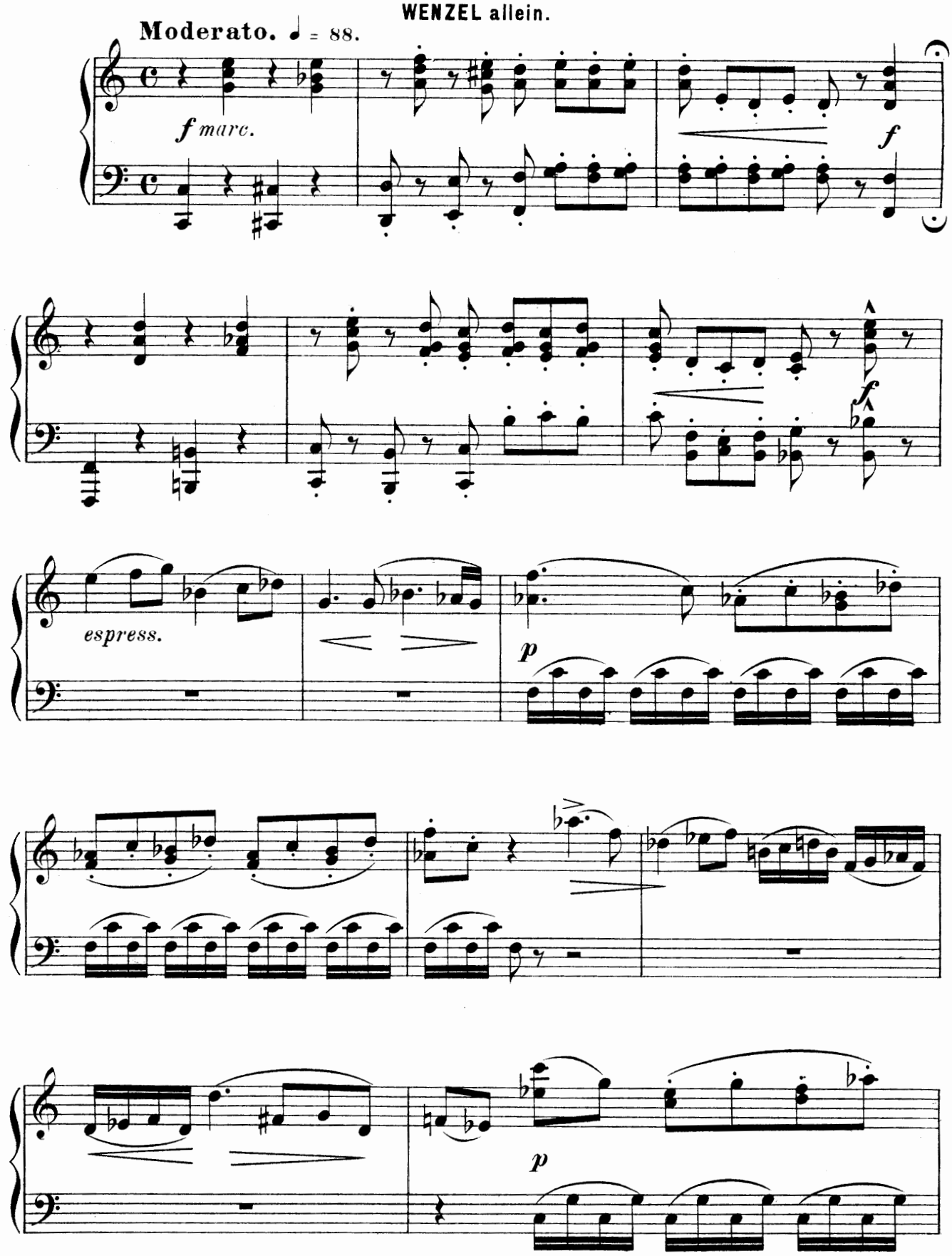

O Schande! Schande!
simile
Ende des II. Aktes.

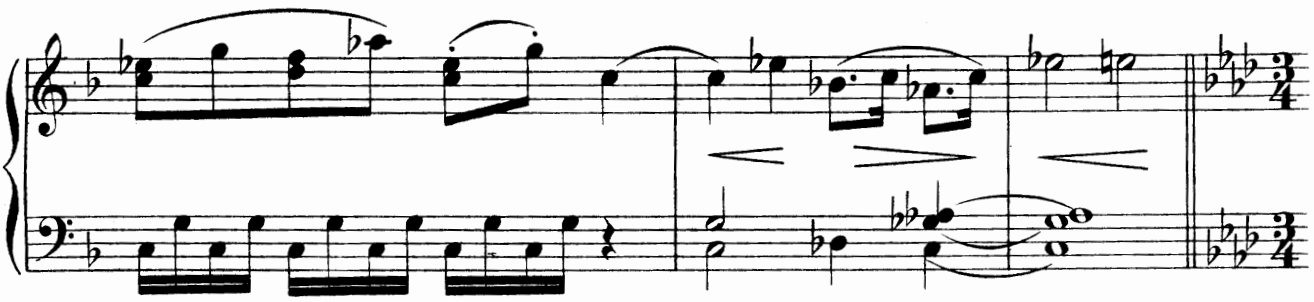
Dritter Akt.

I. SCENE.

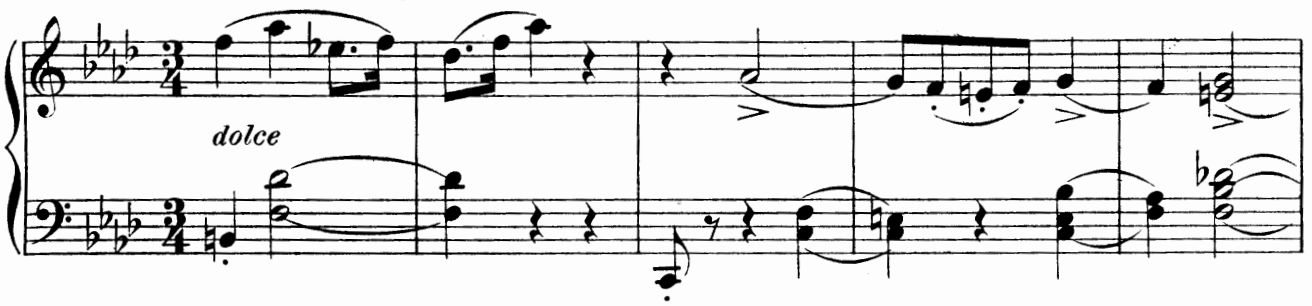
(Decoration wie im ersten Akte.)

WENZEL allein.

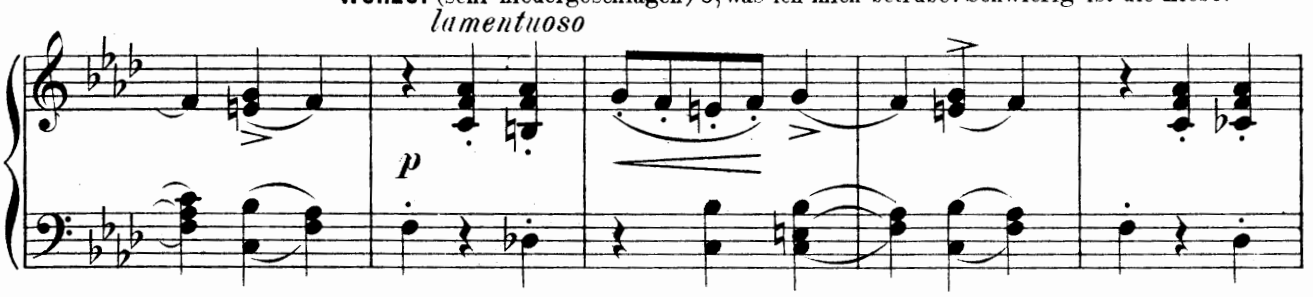


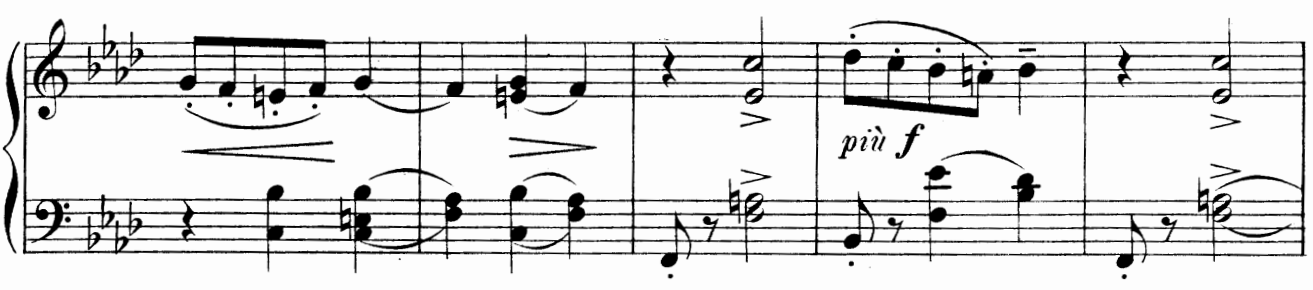


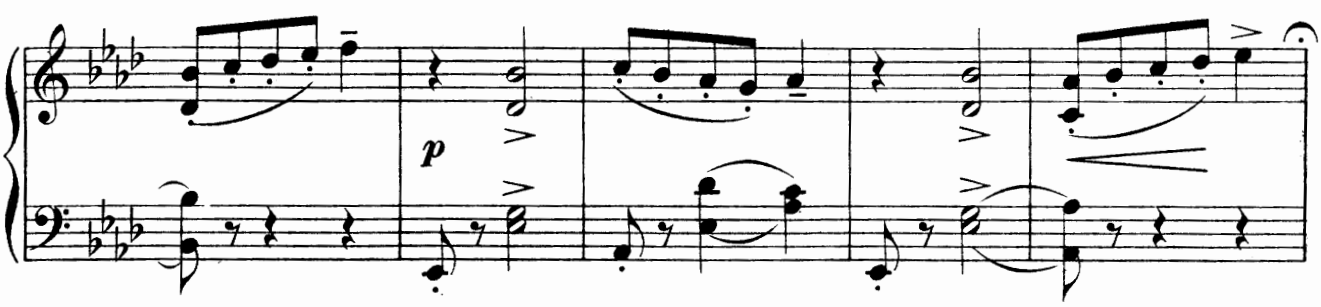
L'istesso tempo. ♩ = 88.

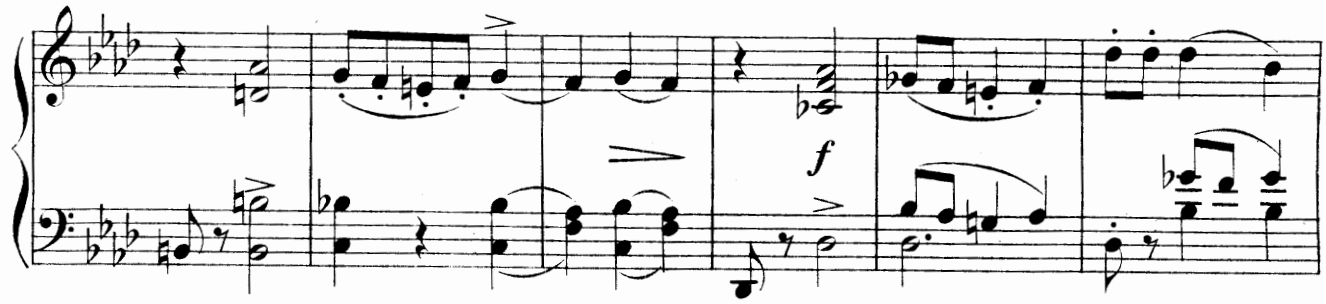


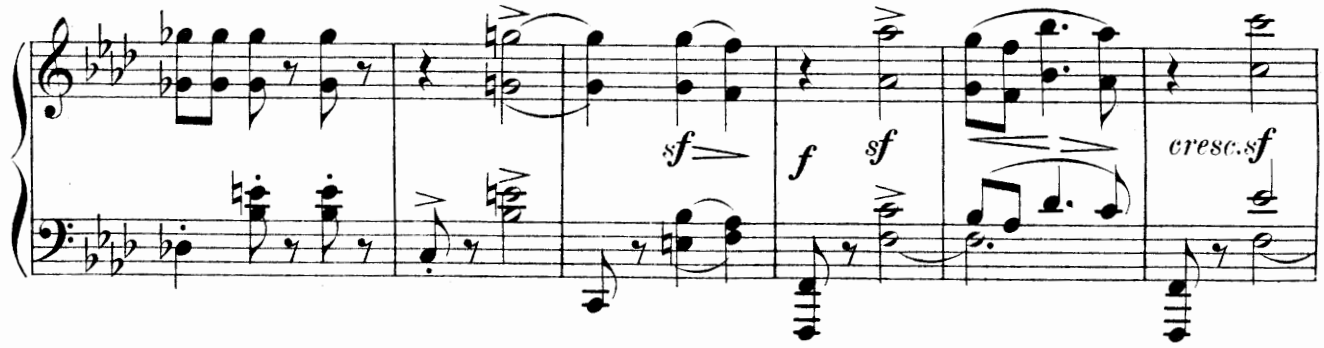
Wenzel (sehr niedergeschlagen) O, was ich mich betrübe! Schwierig ist die Liebe!

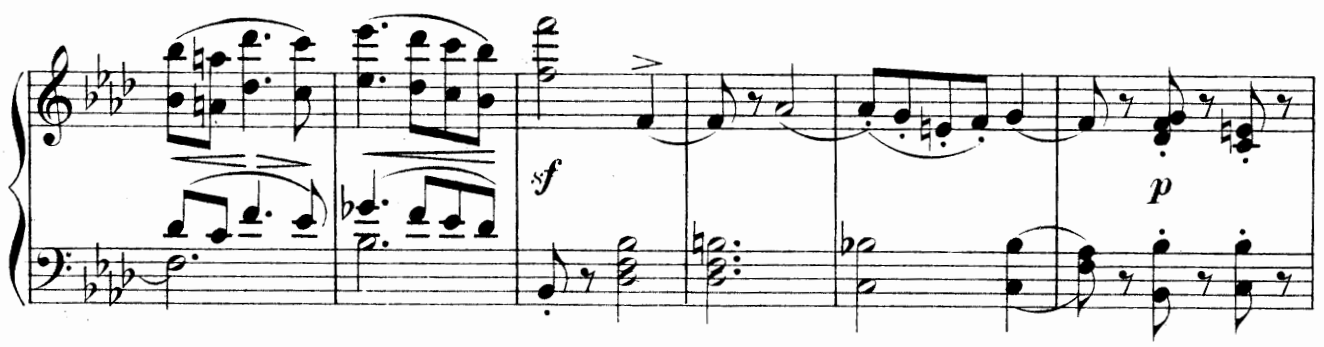


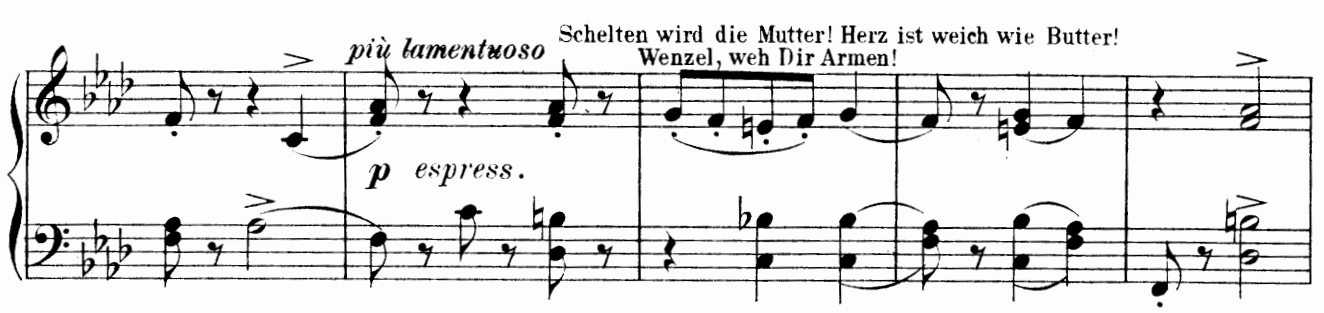


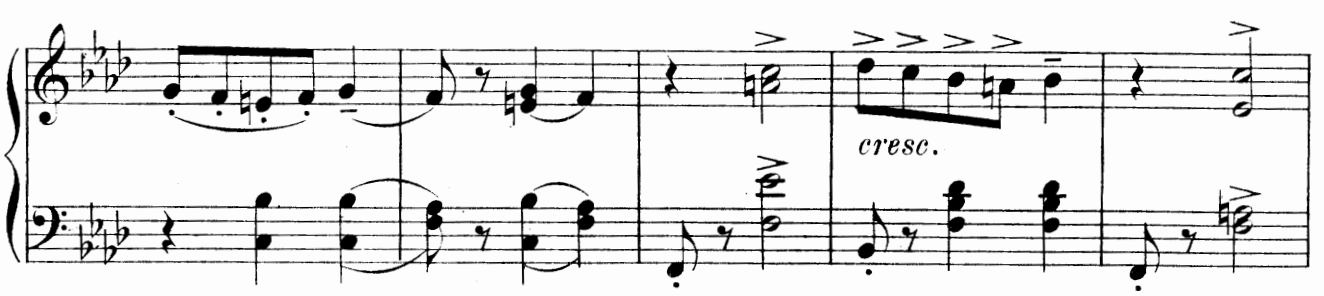


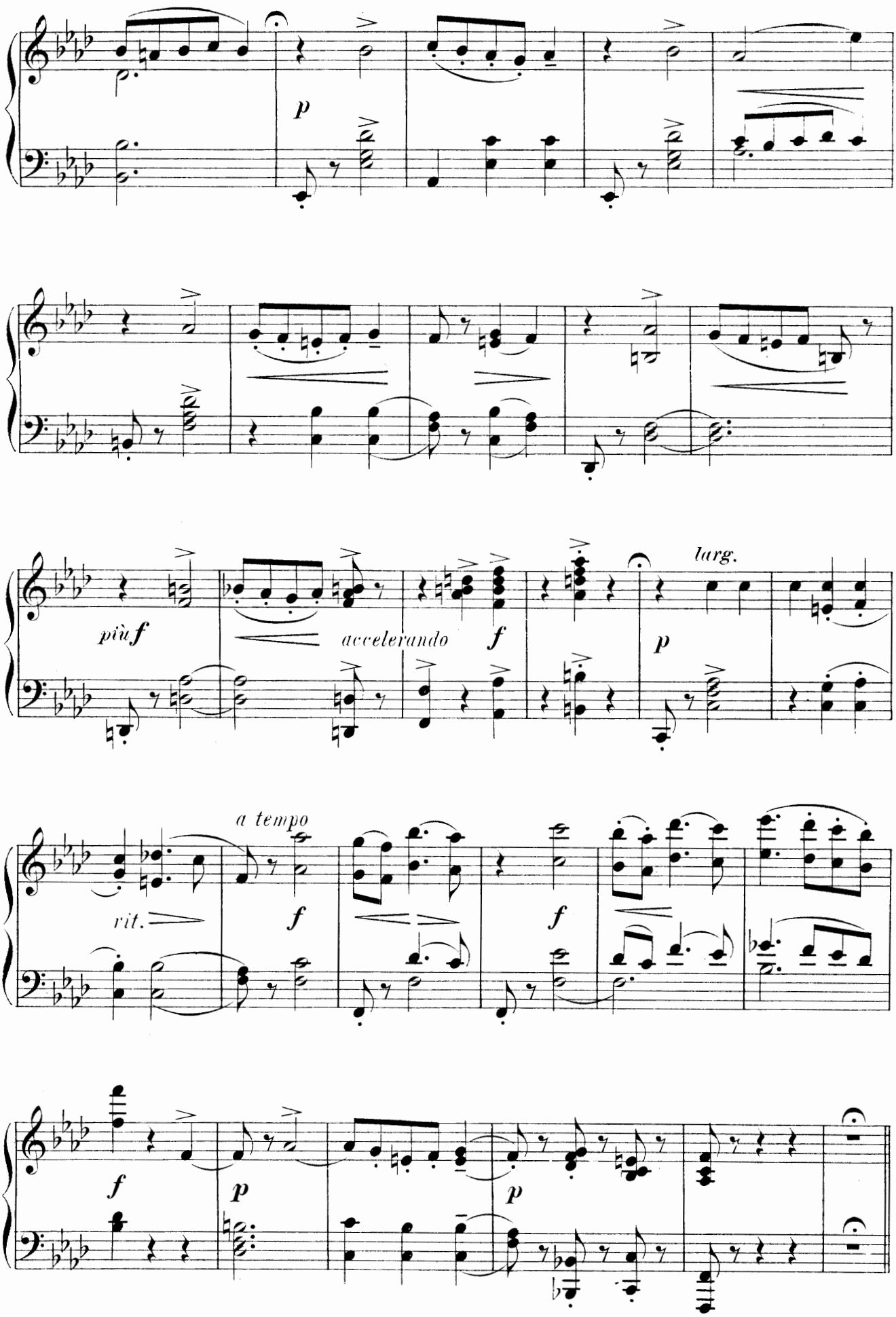



sf
f
sf
cresc. sf


sf
p


più lamentuoso
Schelten wird die Mutter! Herz ist weich wie Butter!
Wenzel, weh Dir Armen!
p espress.


cresc.

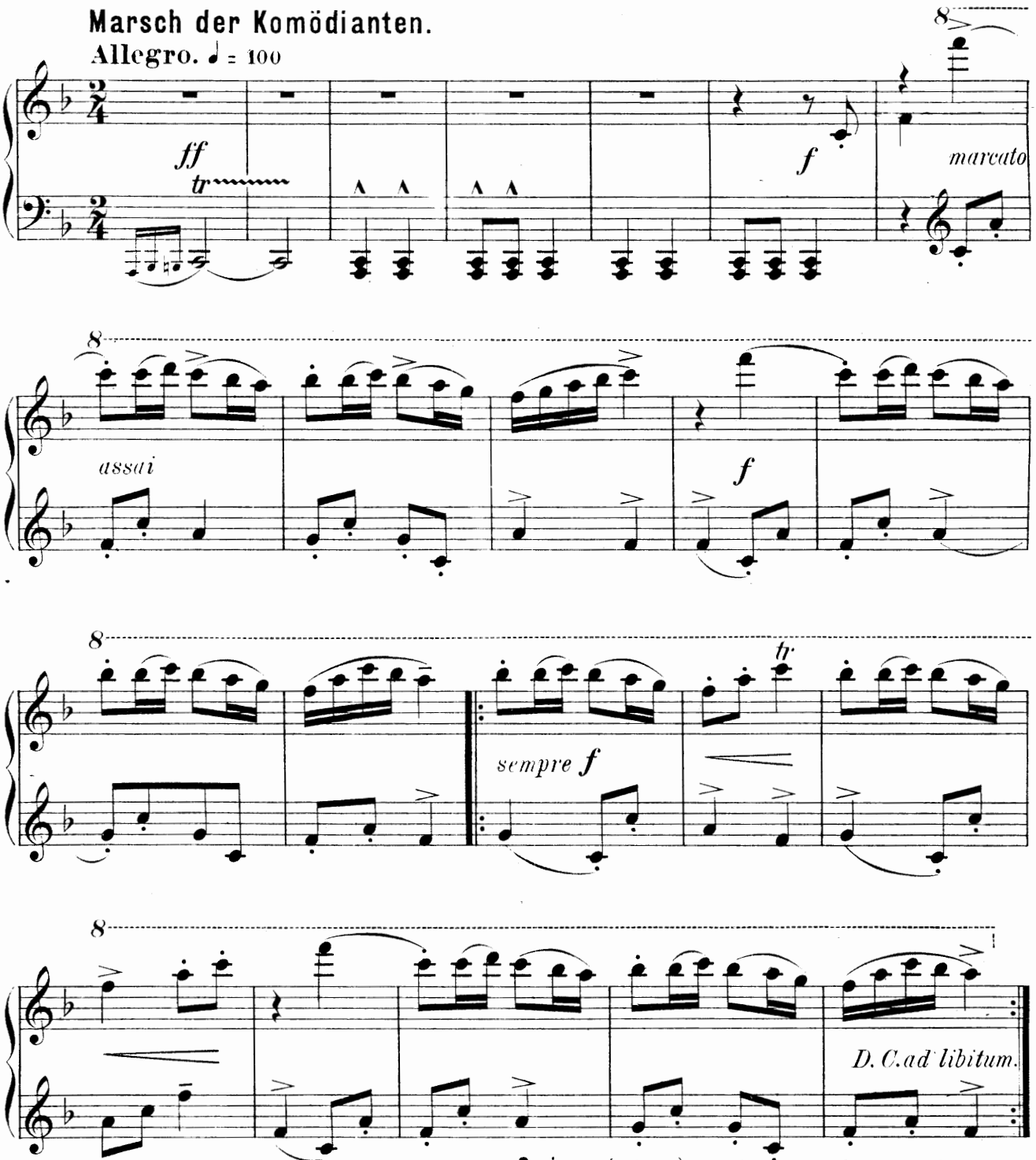

p
più f
accelerando
f
larg.
p
a tempo
rit.
f
f
f
p
p

II. SCENE.

SPRINGER. ESMERALDA und WENZEL.

Marsch der Komödianten.

Allegro. ♩ = 100

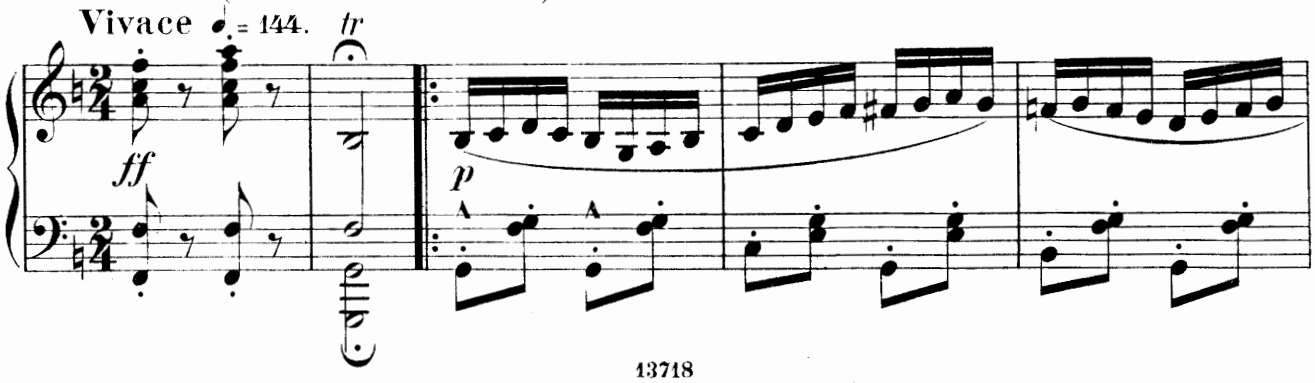


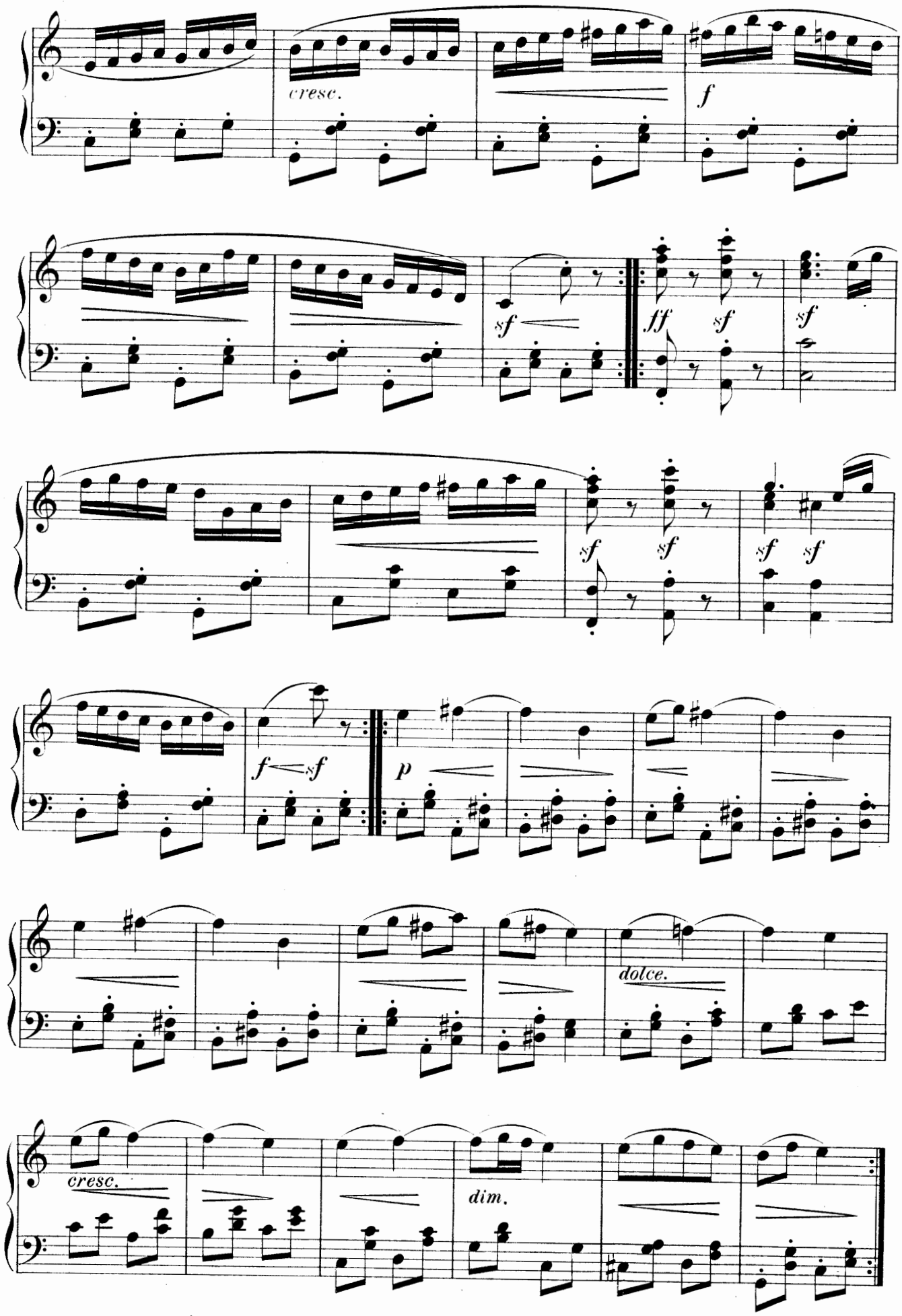
Springer (ruft aus) Dem nie genug verehrten Publikum wird unterthänigst bekannt gemacht u. s. w.

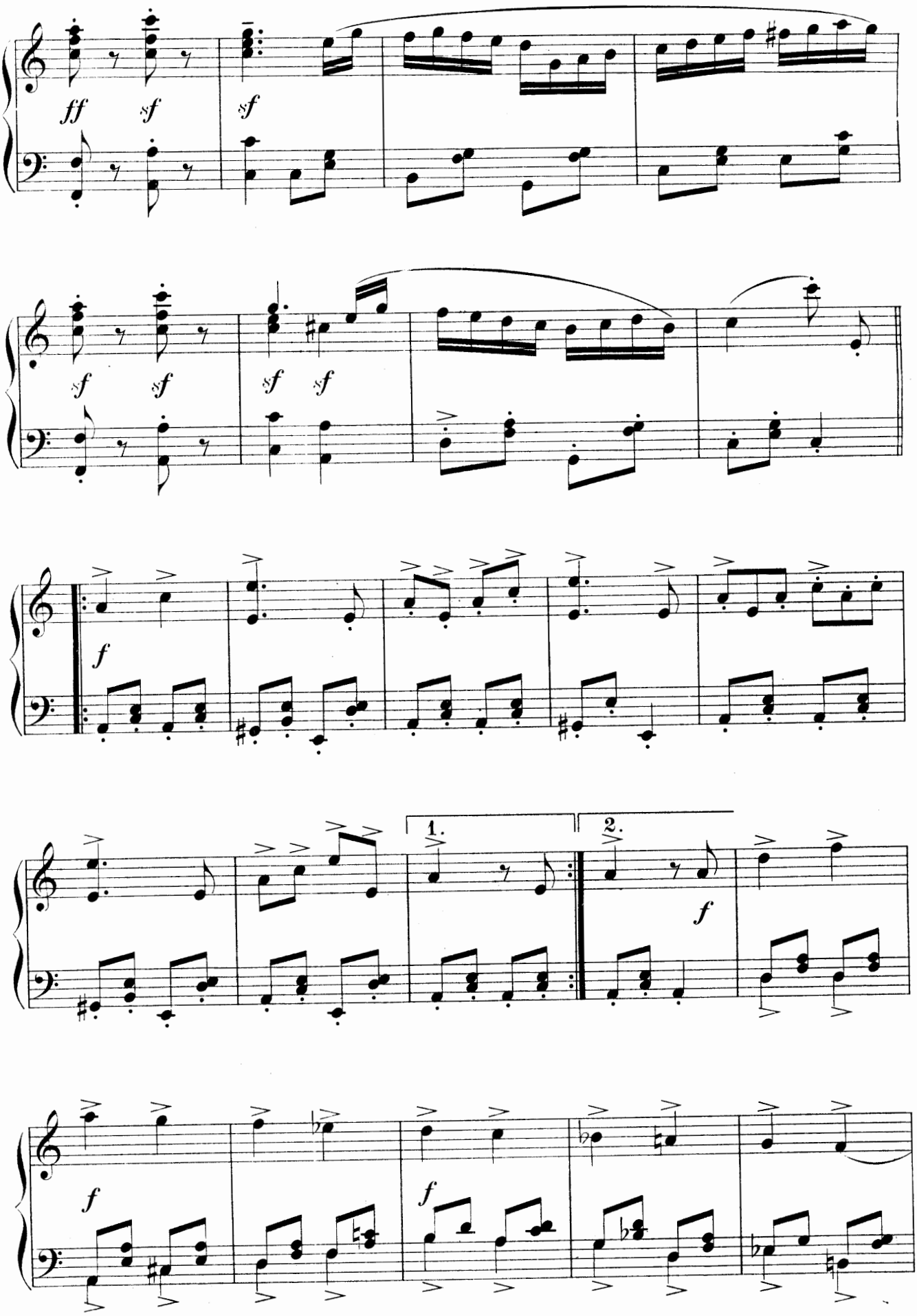
Produktion der Komödianten, die dann abziehen, das Volk hinter ihnen her.

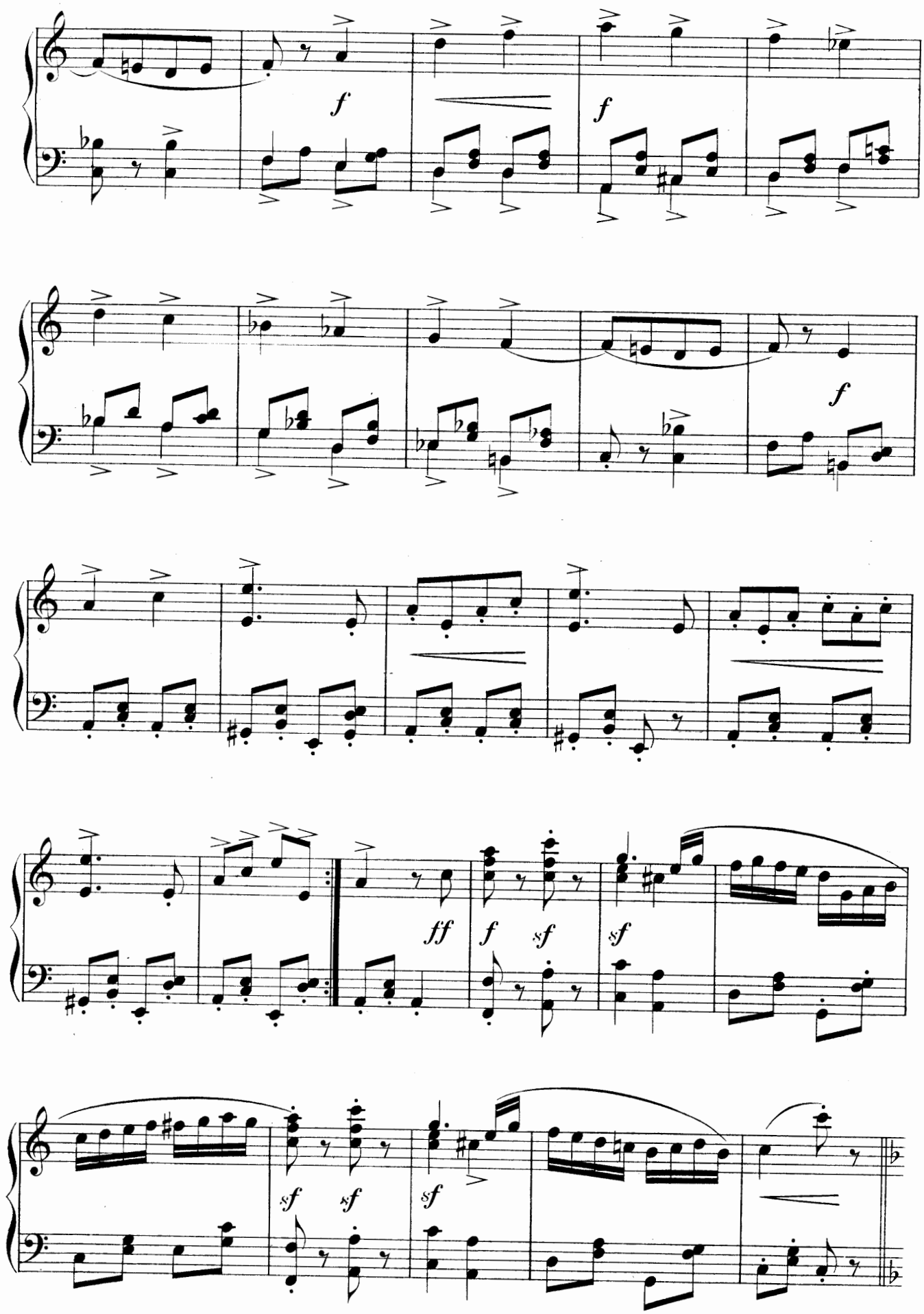
Skočná. (Böhmischer Nationaltanz.)

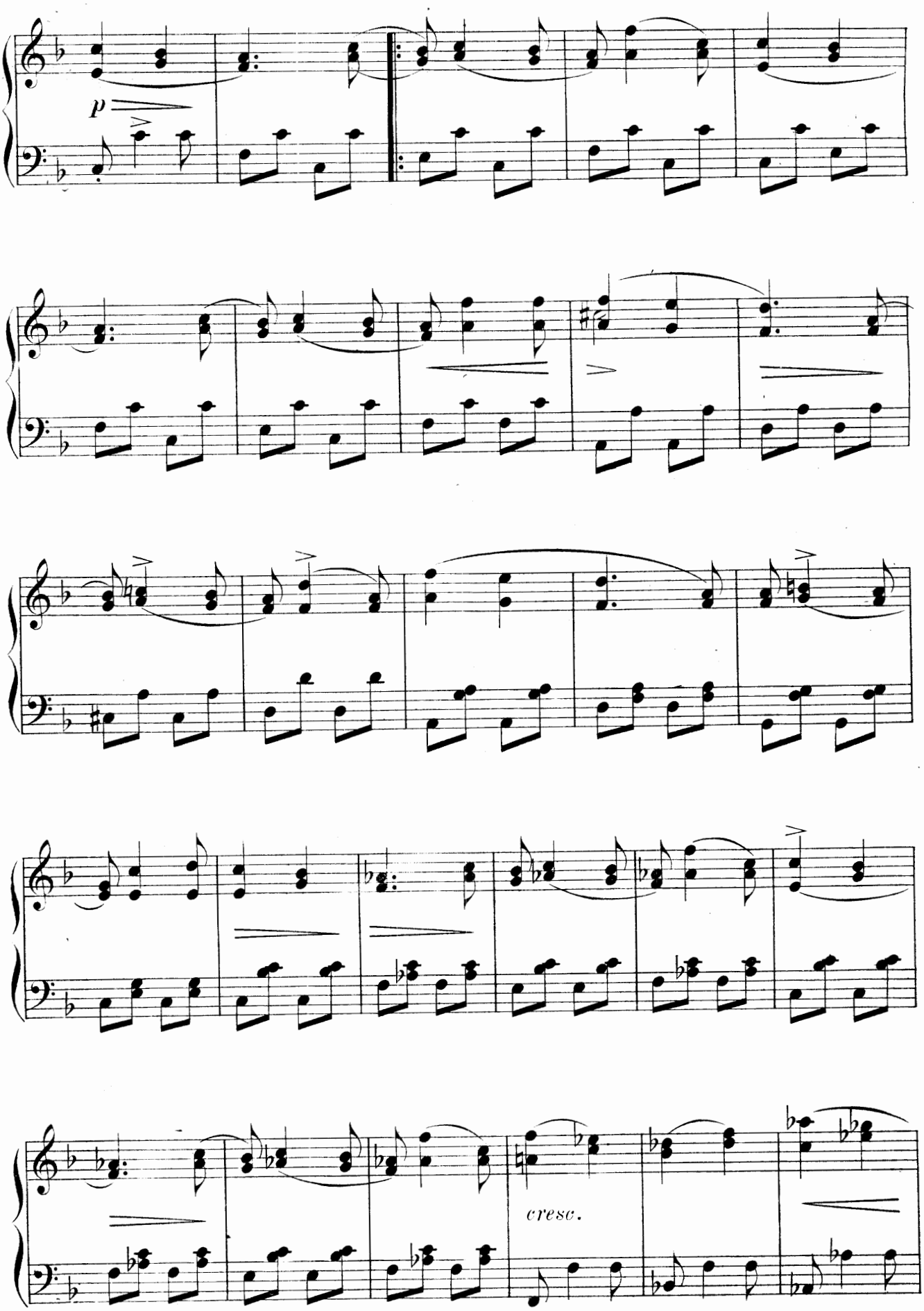
Vivace ♩ = 144. *tr*

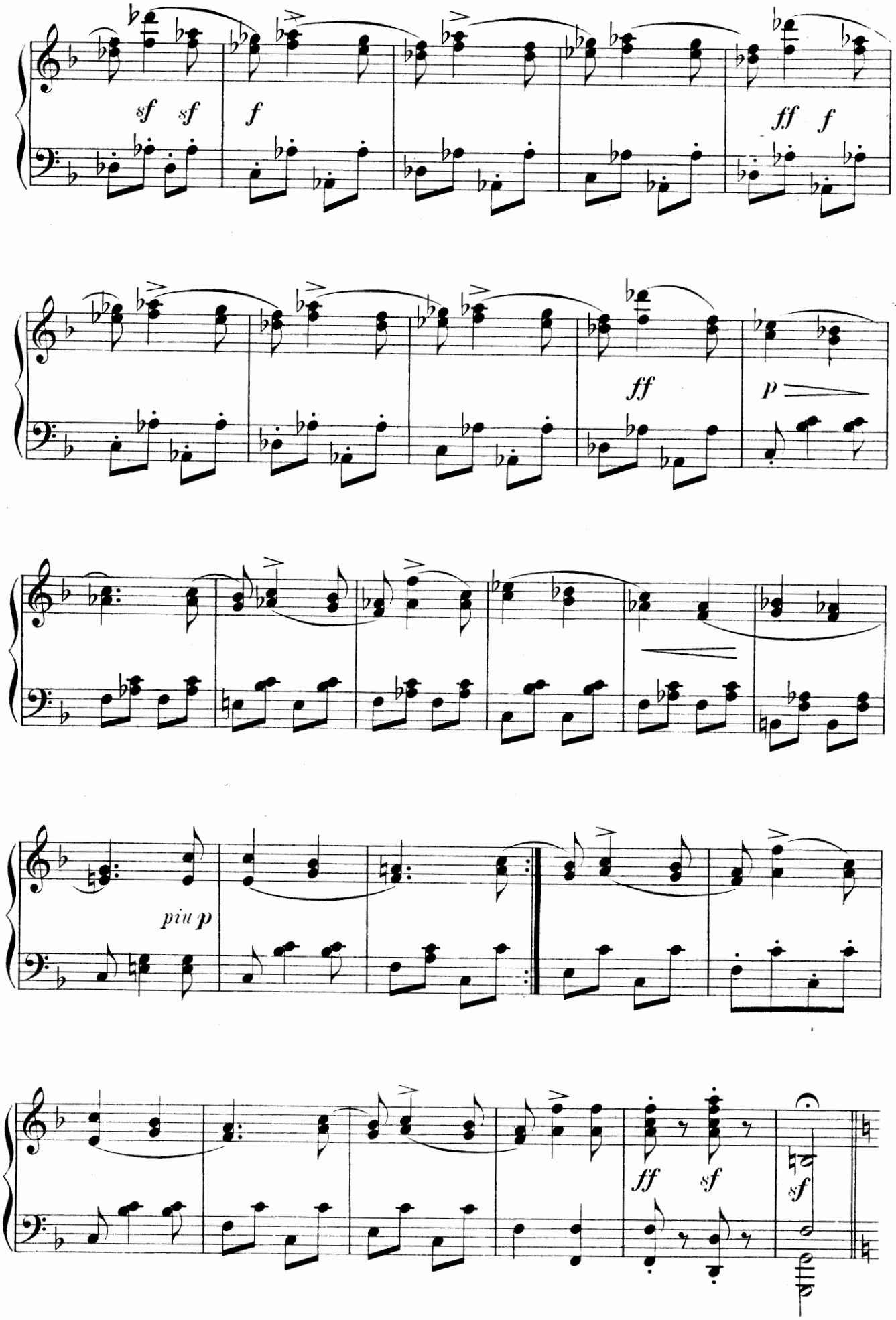


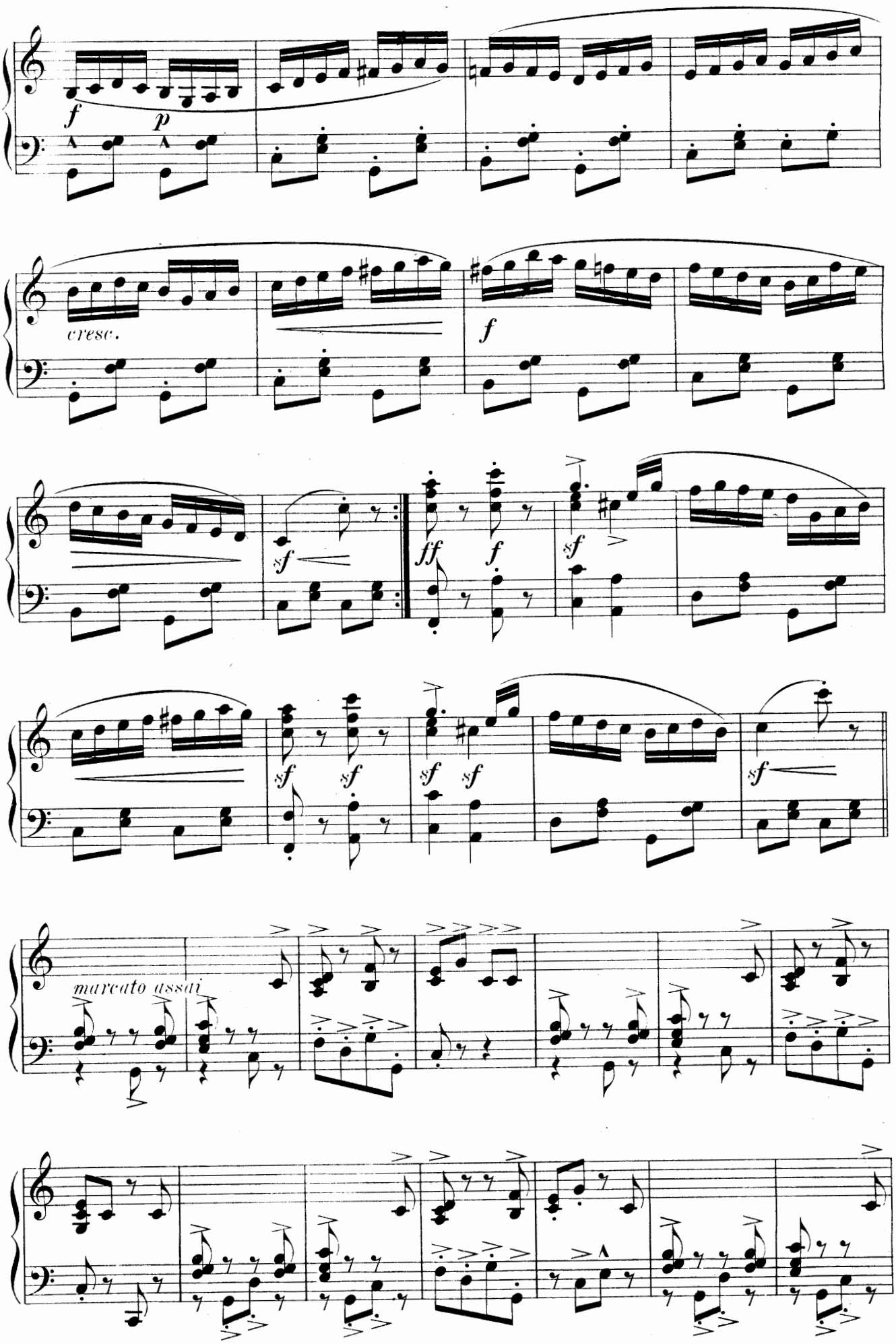

cresc.
f
sf
ff
sf
sf
sf
sf
sf
sf
sf
f
sf
p
dolce.
cresc.
dim.

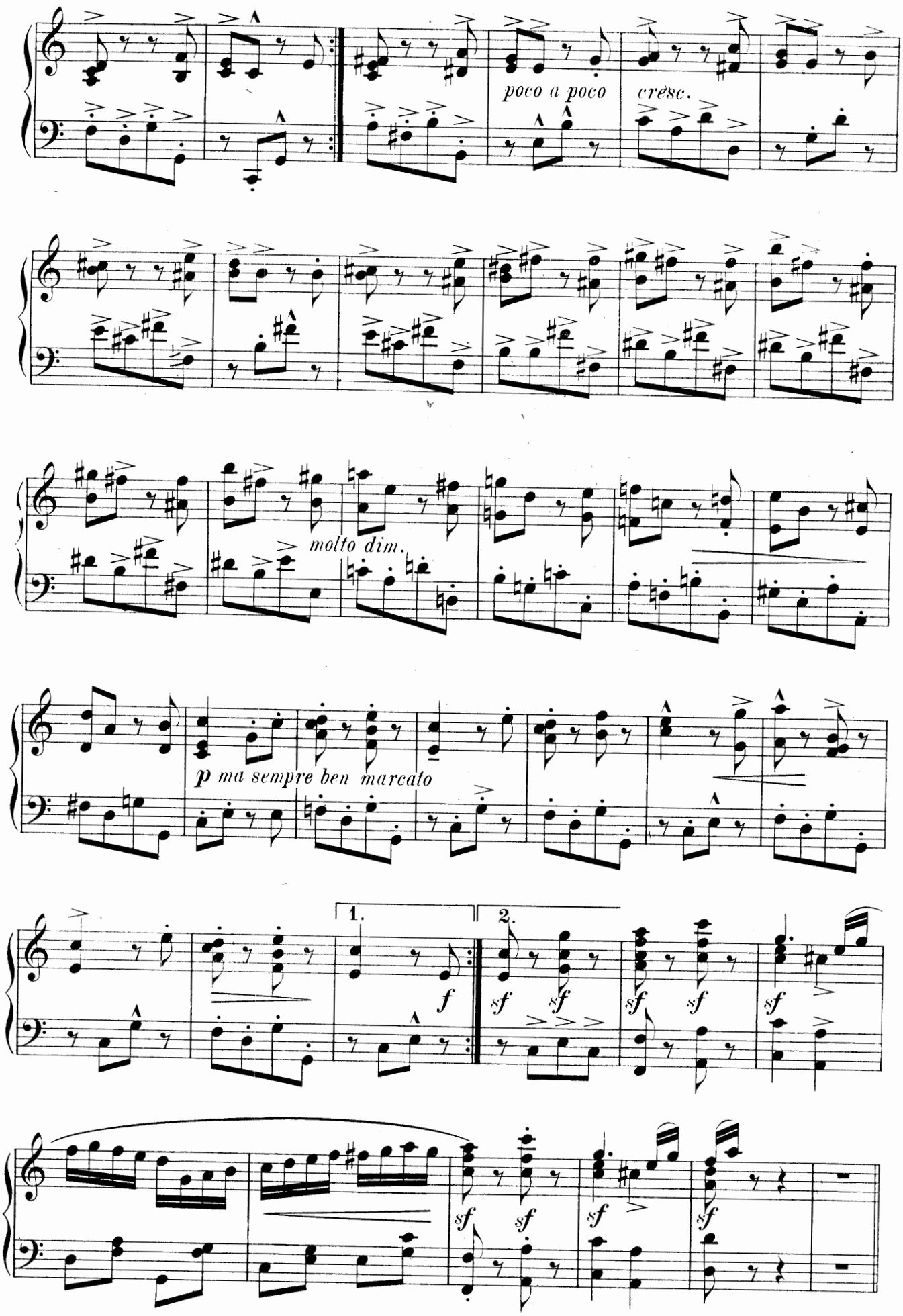

ff
sf
sf
sf
sf
sf
sf
f
1.
2.
f
f
f

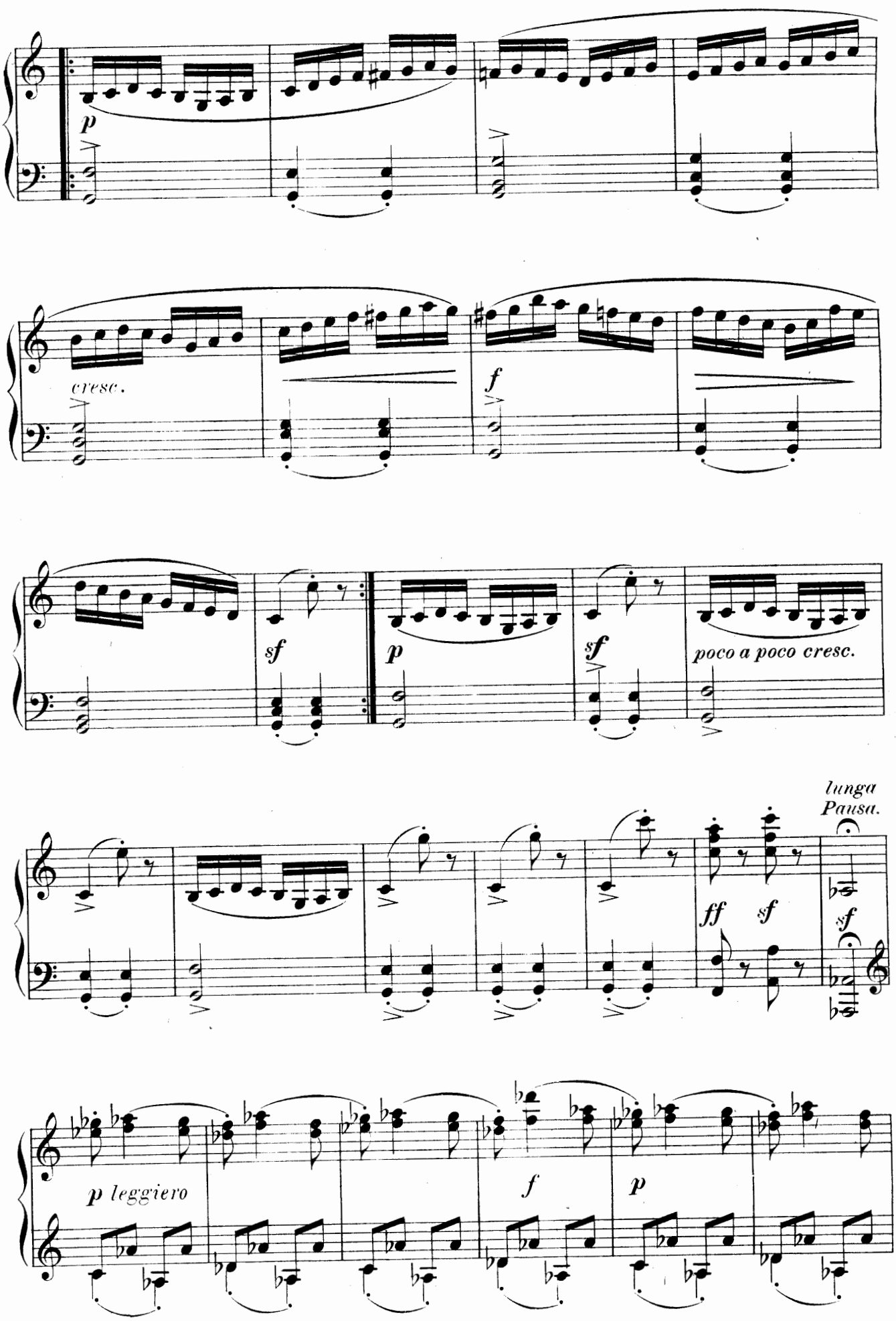

f
f
f
ff
f
sf
sf
sf
sf
sf

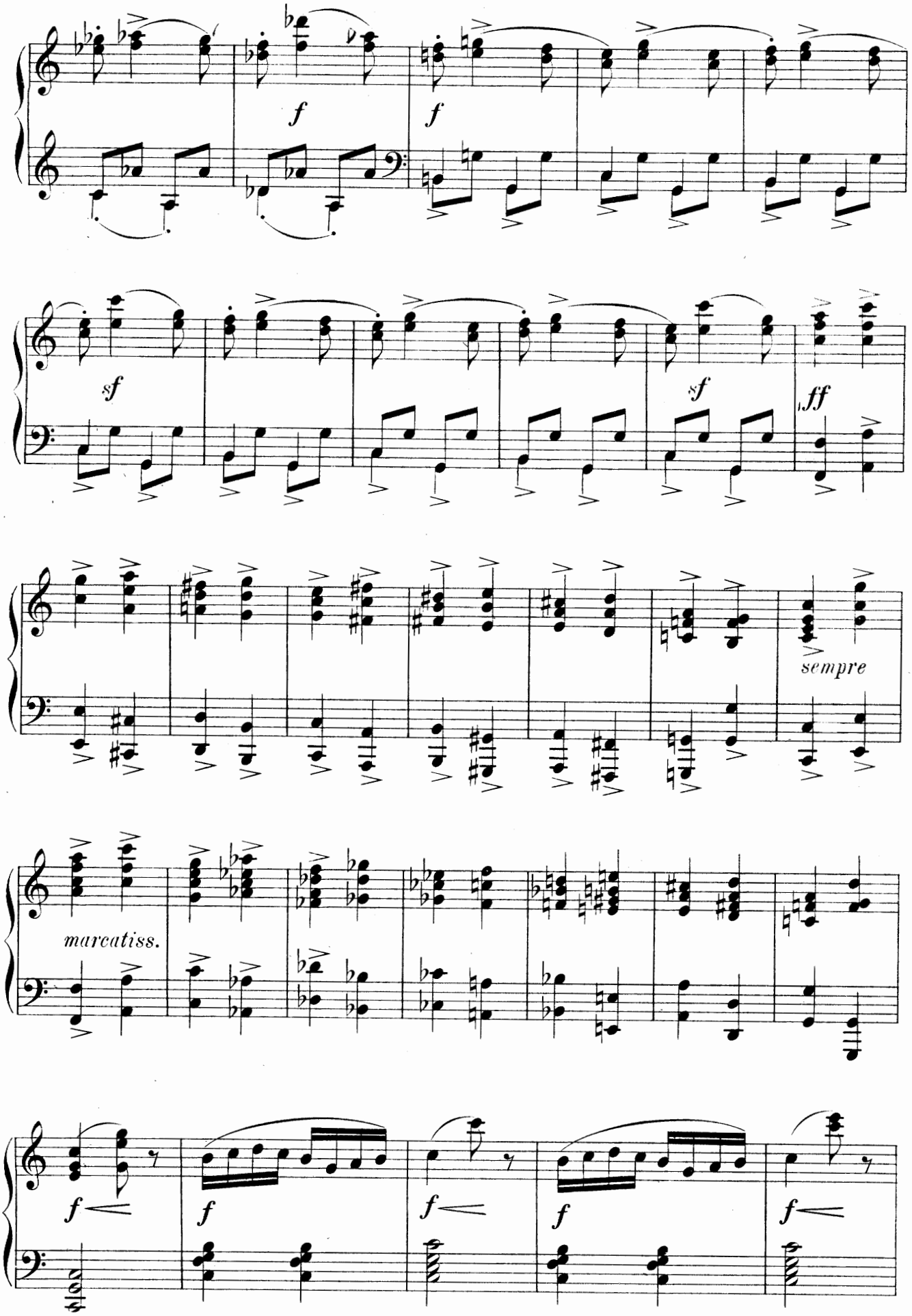

p
cresc.

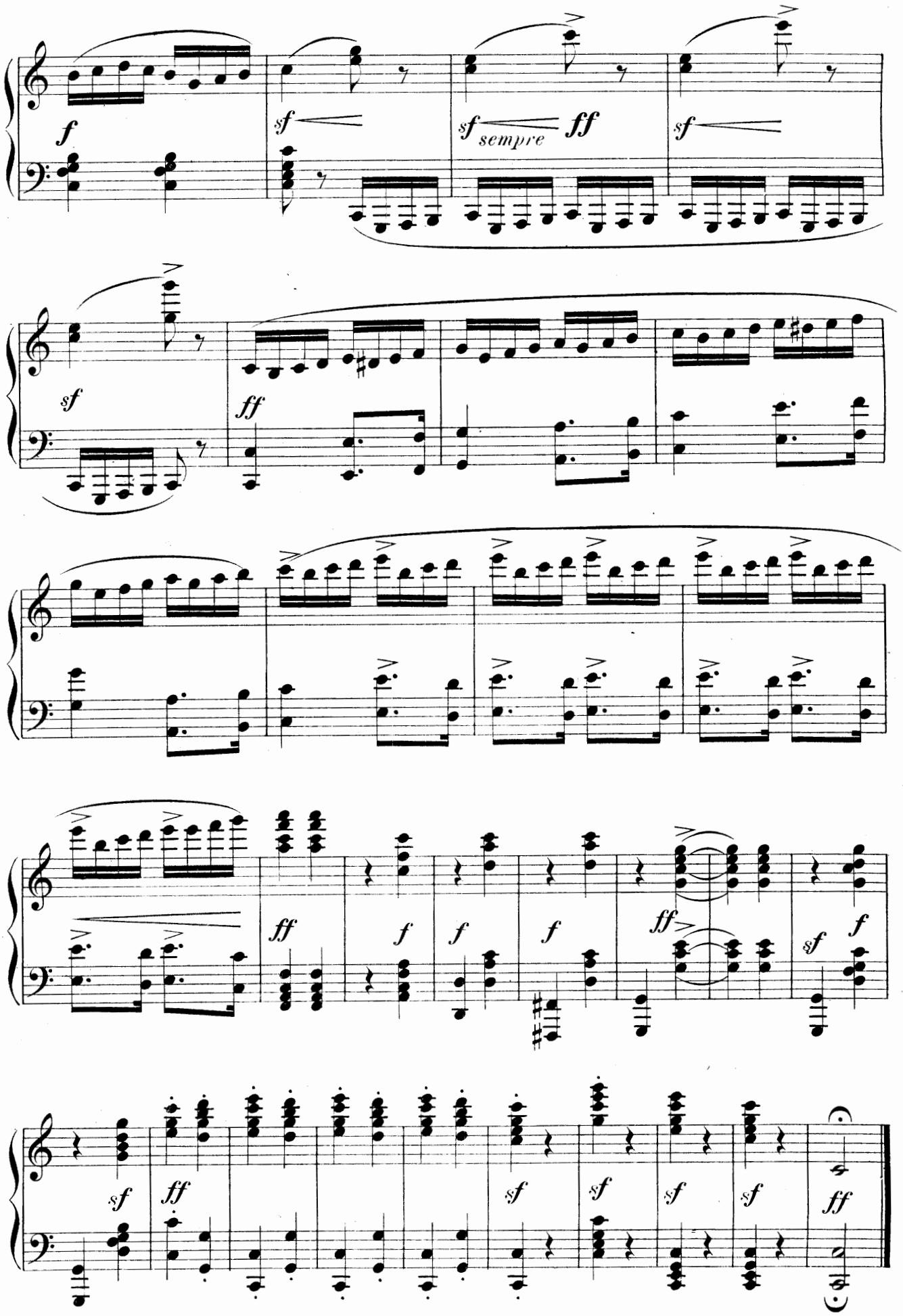

sf sf
f
ff f
ff
p
più p
ff sf
sf


f
p
cresc.
f
sf
ff
f
sf
sf
sf
sf
sf
sf
marcato assai


poco a poco
cresc.
molto dim.
p ma sempre ben marcato
1.
2.
f
sf


p
cresc.
f
sf
p
sf
poco a poco cresc.
lunga
Pausa.
ff
sf
sf
p leggiero
f
p


f
f
sf
sf
ff
sempre
marcatiss.
f
f
f
f
f

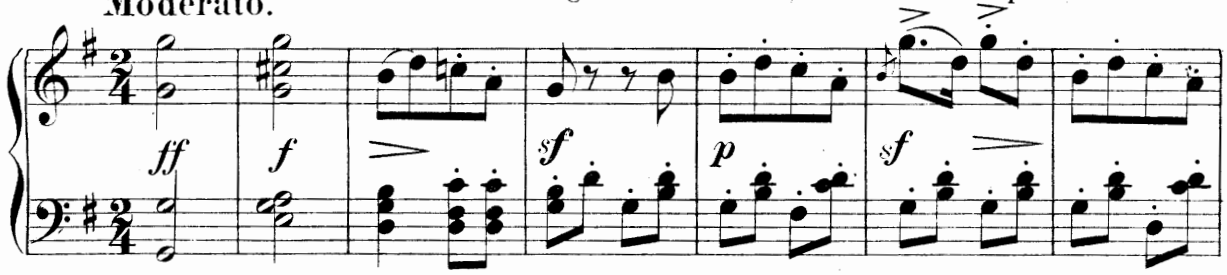

f
sf
sf sempre ff
sf
sf
ff
ff
f
f
f
ff
sf
f
sf
ff
sf
sf
sf
sf
ff

Duettino.

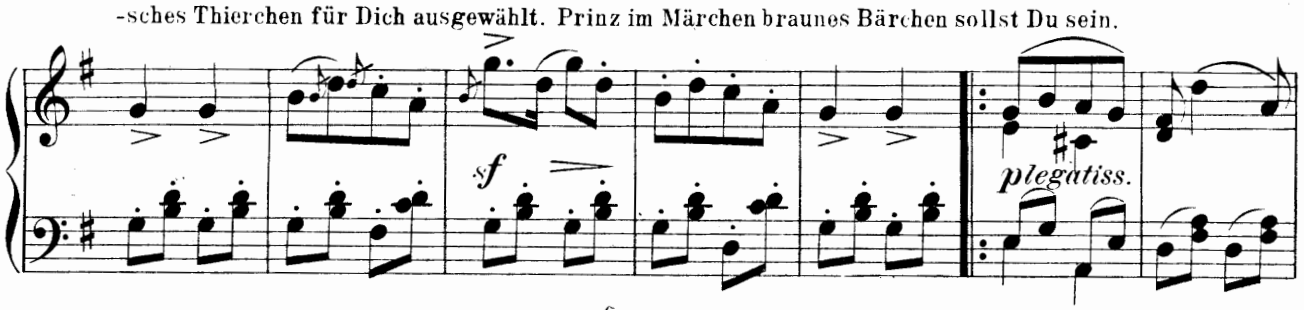
ESMERALDA und SPRINGER.

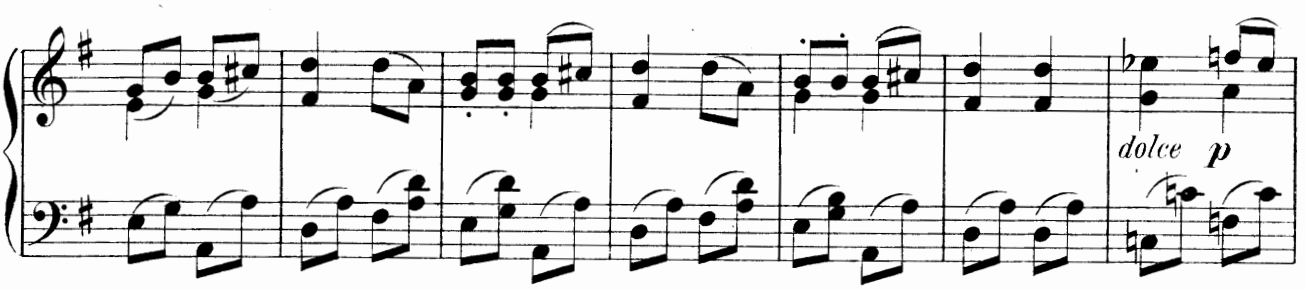
Moderato.

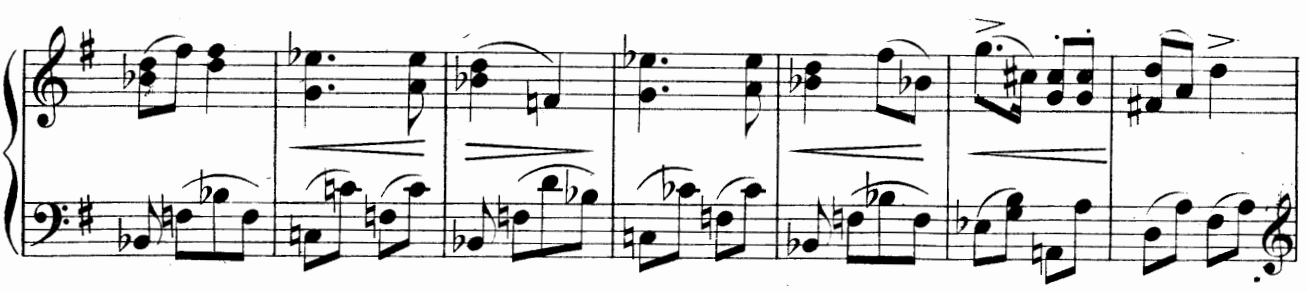
Esmeralda: Alles geht am Schnürchen, da man Dich nicht quält, hab'ein hüb-

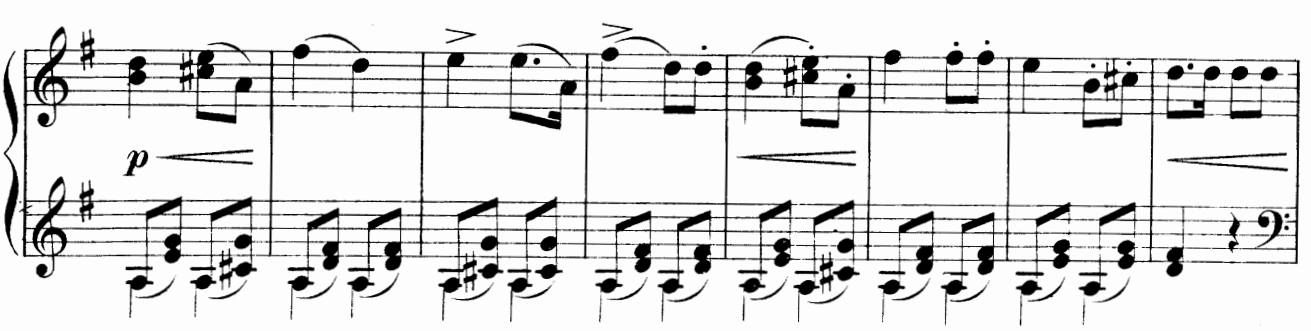


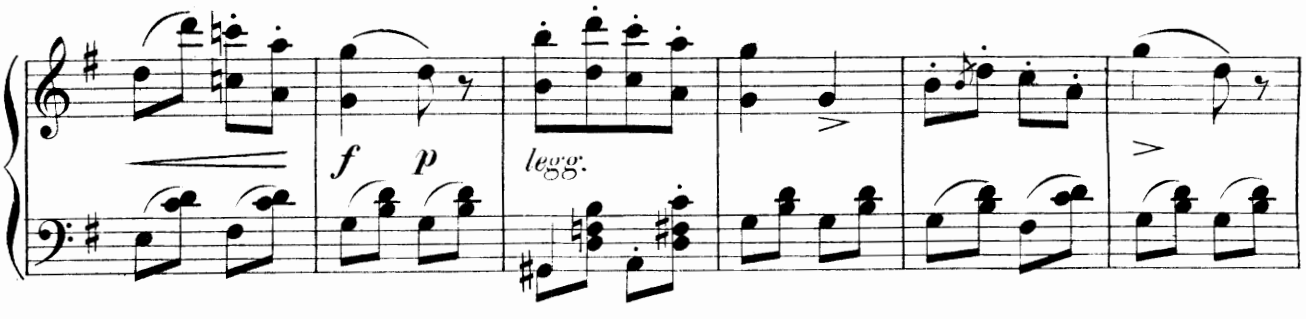
-sches Thierchen für Dich ausgewählt. Prinz im Märchen braunes Bärchen sollst Du sein.

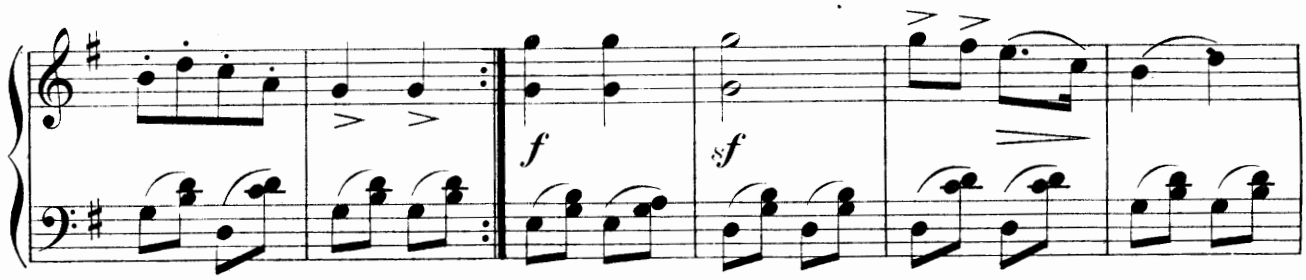


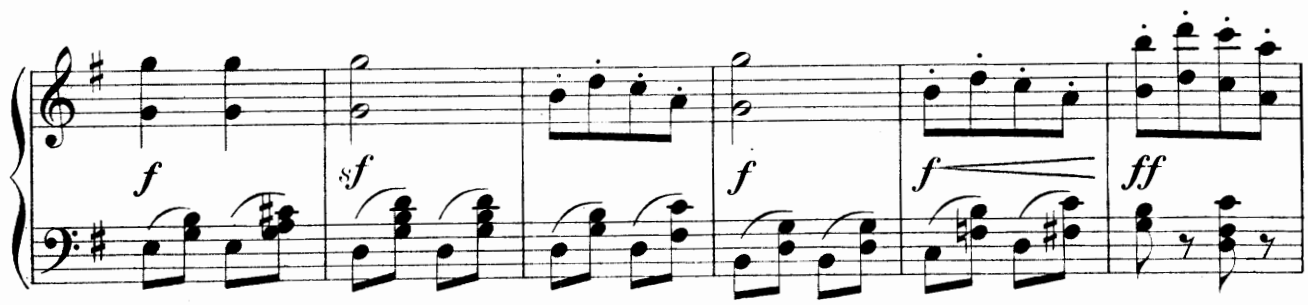










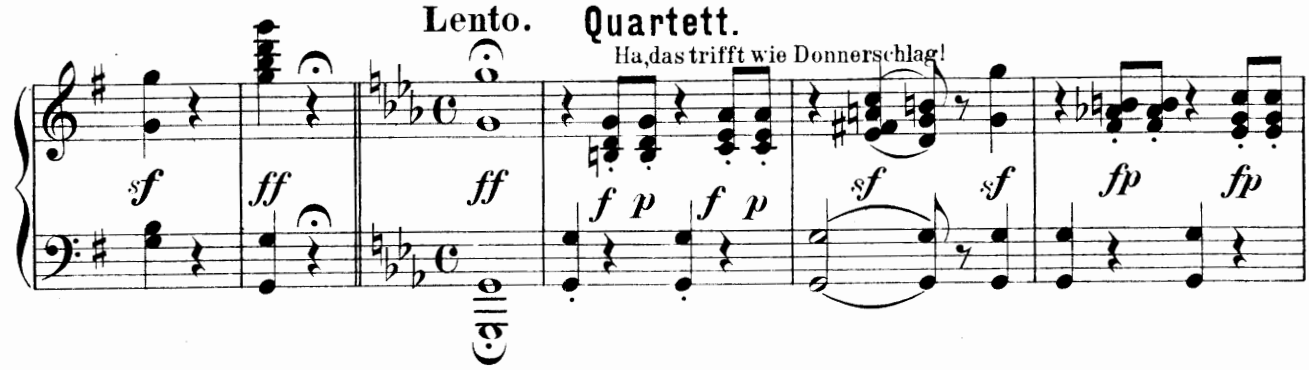


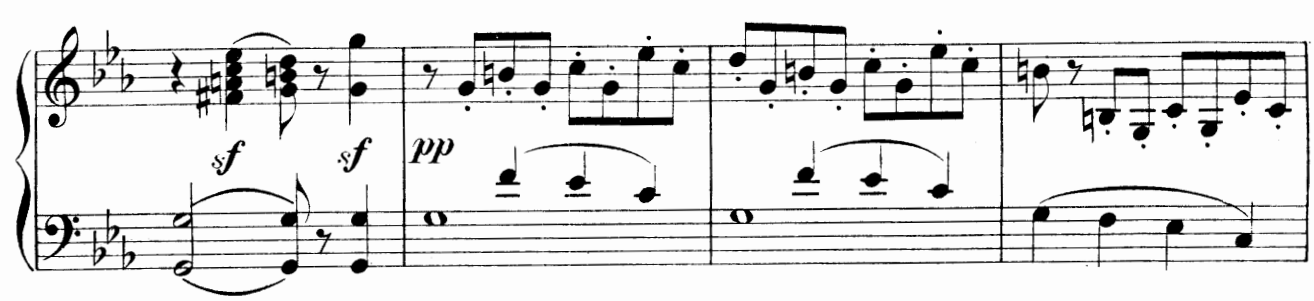
III. SCENE.

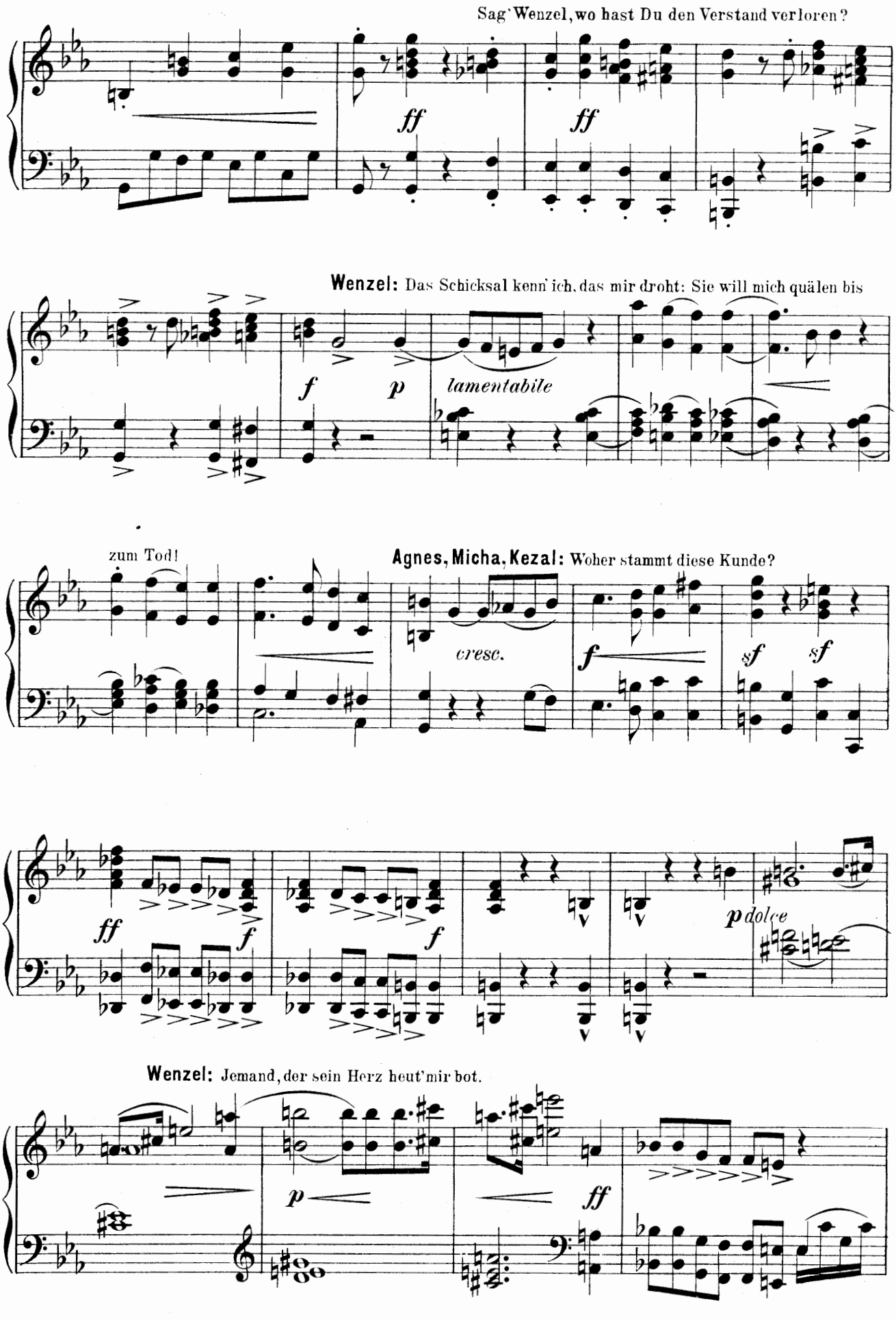
AGNES. MICHA. KEZAL und WENZEL.

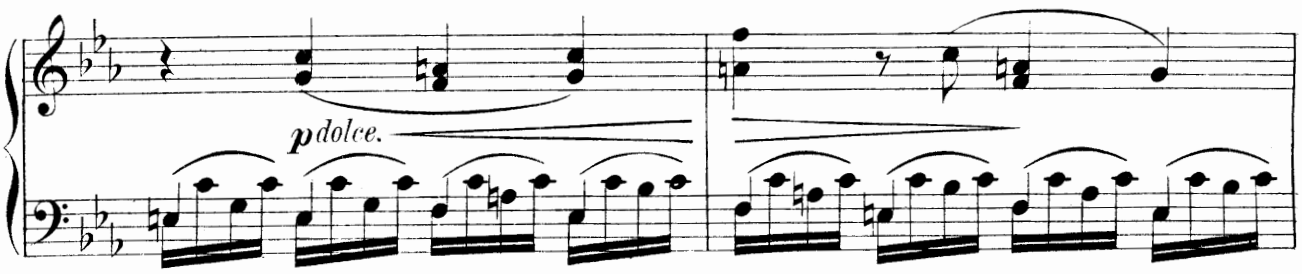
Lento. Quartett.

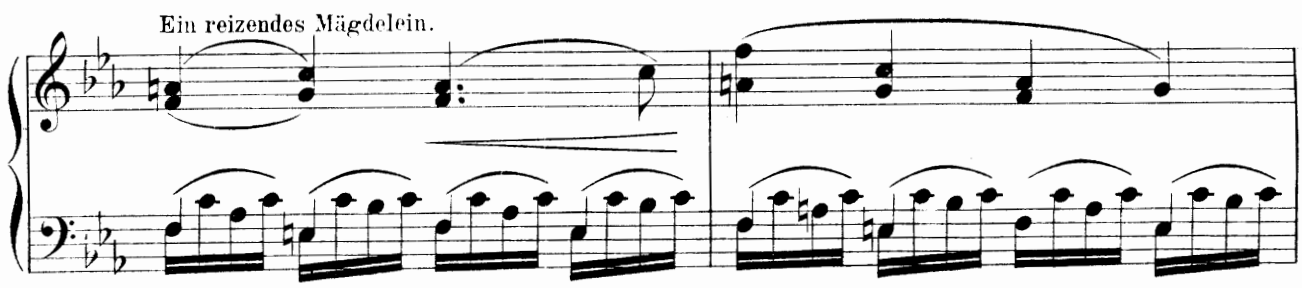
Ha, das trifft wie Donnerschlag!

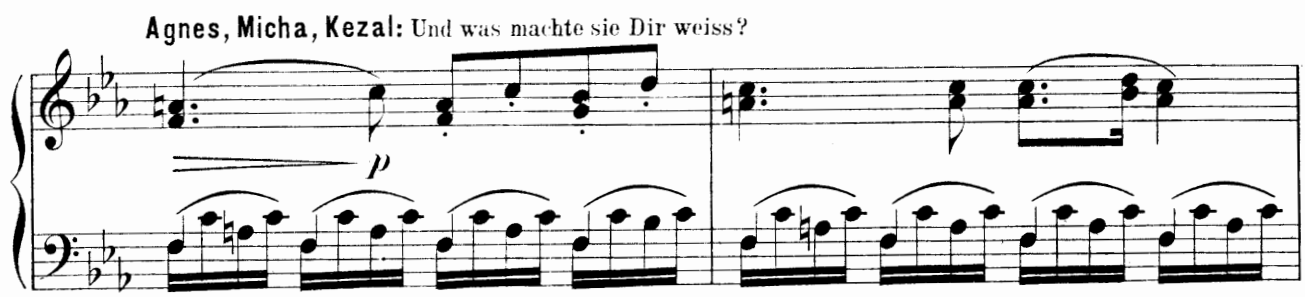


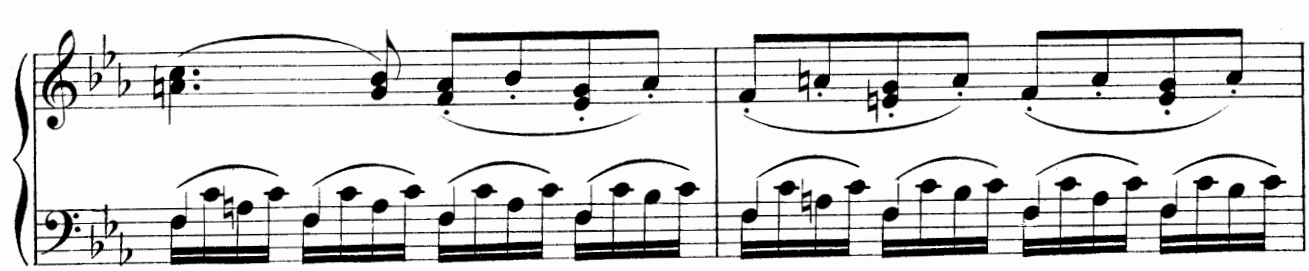


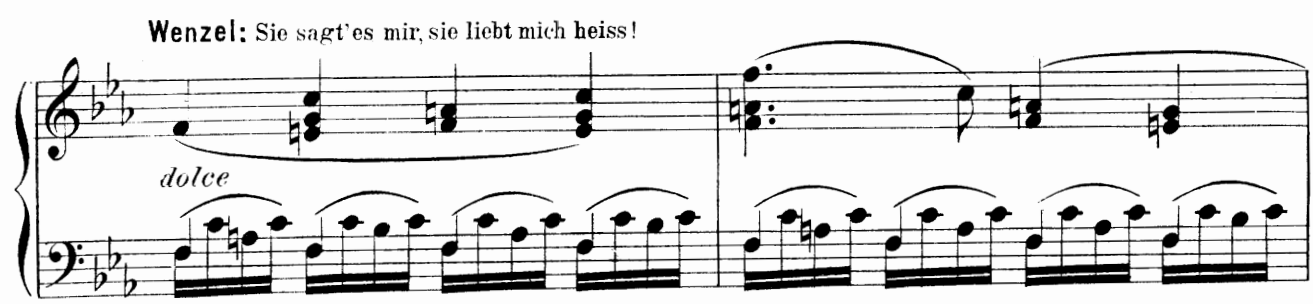

Sag' Wenzel, wo hast Du den Verstand verloren?
ff
ff
Wenzel: Das Schicksal kenn' ich, das mir droht: Sie will mich quälen bis
f
p
lamentabile
zum Tod!
Agnes, Micha, Kezal: Woher stammt diese Kunde?
cresc.
f
sf
sf
ff
f
f
p dolce
Wenzel: Jemand, der sein Herz heut' mir bot.
p
ff

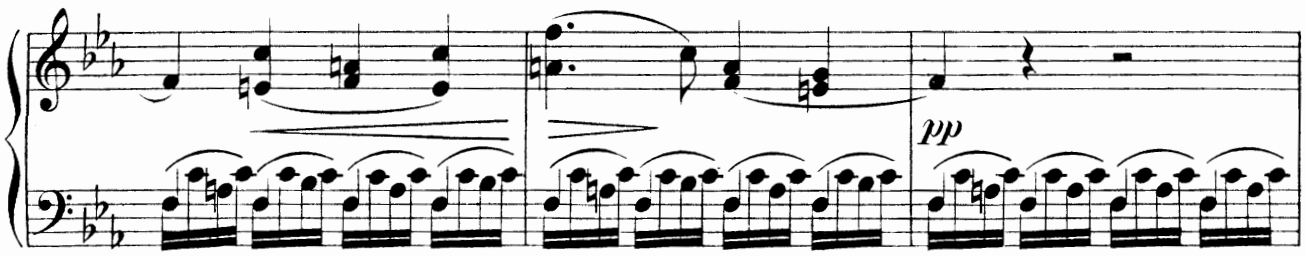

p dolce.


Ein reizendes Mägdelein.

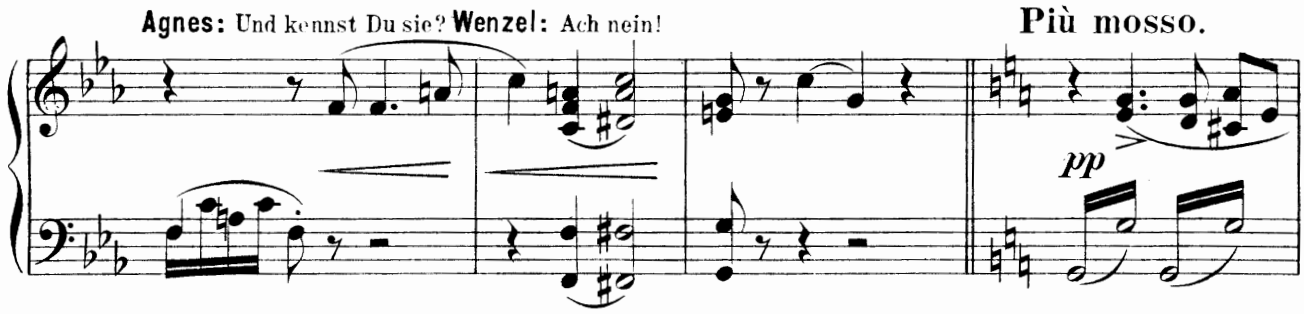

Agnes, Micha, Kezal: Und was machte sie Dir weiss?
p



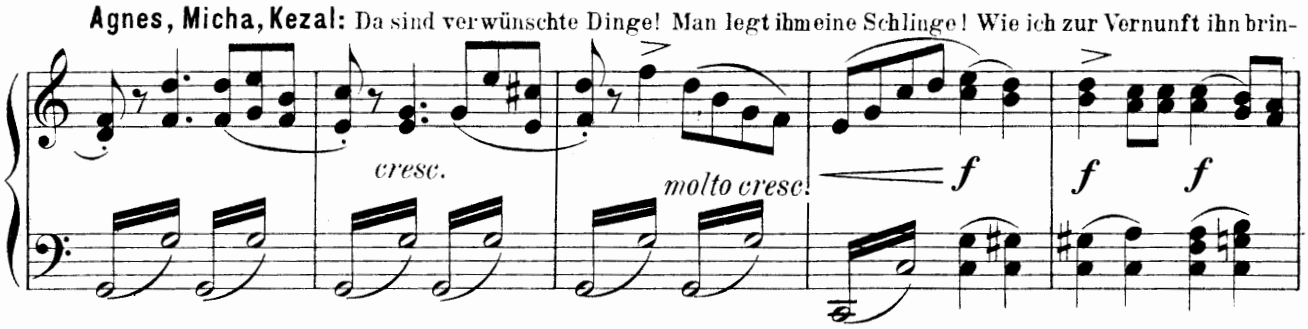

Wenzel: Sie sagt'es mir, sie liebt mich heiss!
dolce



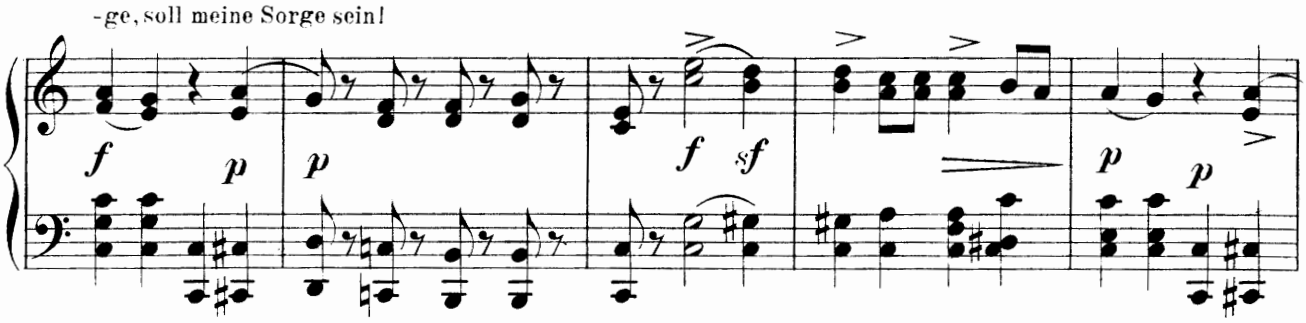
Agnes: Und kennst Du sie? **Wenzel:** Ach nein!

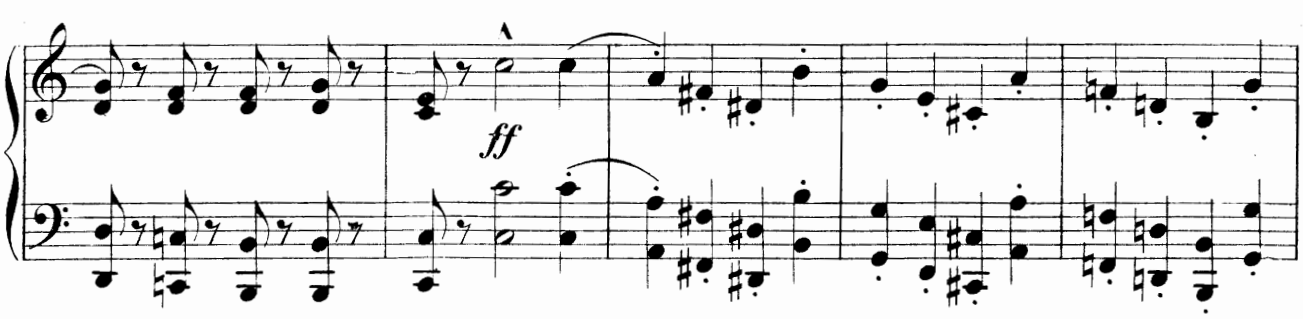


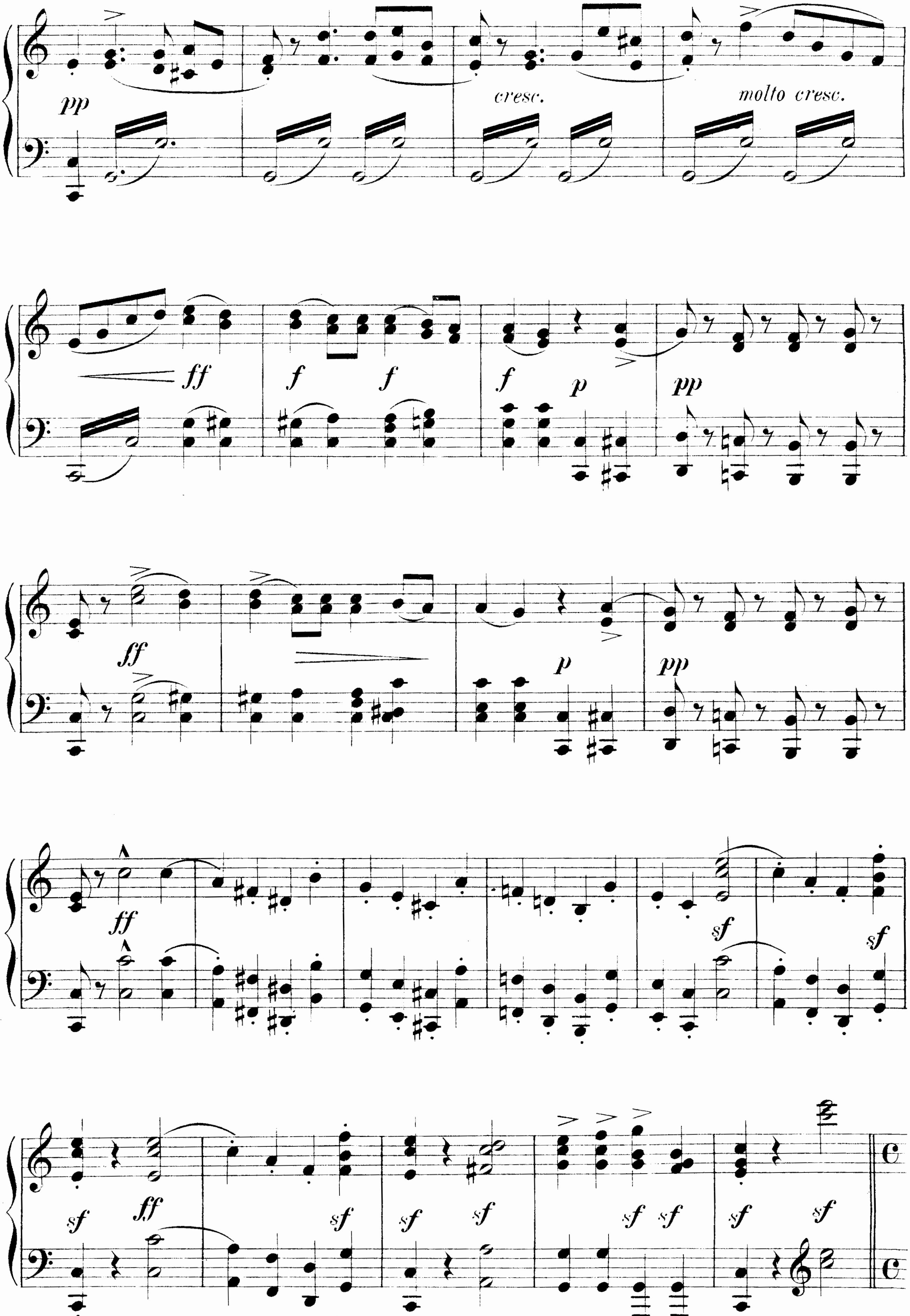
Agnes, Micha, Kezal: Da sind verwünschte Dinge! Man legt ihm eine Schlinge! Wie ich zur Vernunft ihn brin-



-ge, soll meine Sorge sein!






pp
cresc.
molto cresc.
ff
f
p
sf

IV. SCENE.

MARIE. KRUSCHINA. KATHINKA und die Vorigen ausser WENZEL.

Marie stürzt herein, Vater Kruschina und Mutter Kathinka hinter ihr her.

Agitato.

Marie: Nein! Es ist erlogen! sie lästern, schreien, mein Liebster

f sempre

habe mich betrogen!

Più moderato.

f *sf* *sf* *p*

Kruschina: Die Arme zweifelt noch!

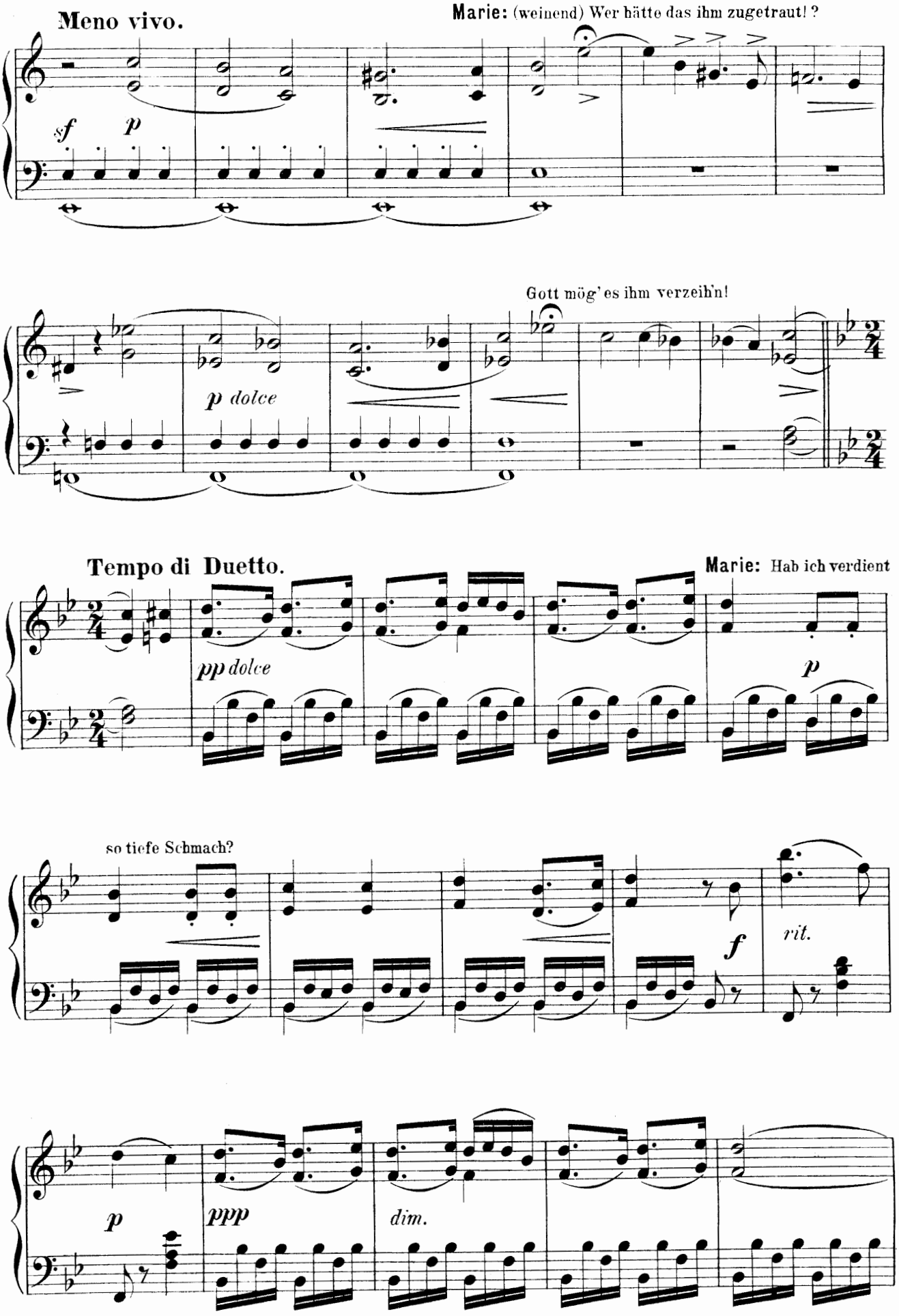
Kezal: (zeigt das Papier) Hier steht es schwarz auf weiss!

Er gab Dich schamlos preis.

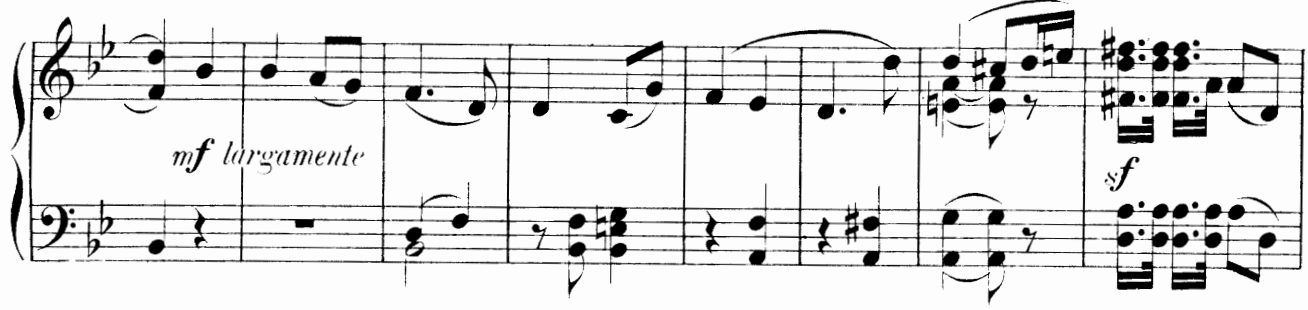
accel. *ff* *f* *marc.*

Um Dreihundert Gulden verkaufte er seine Braut.

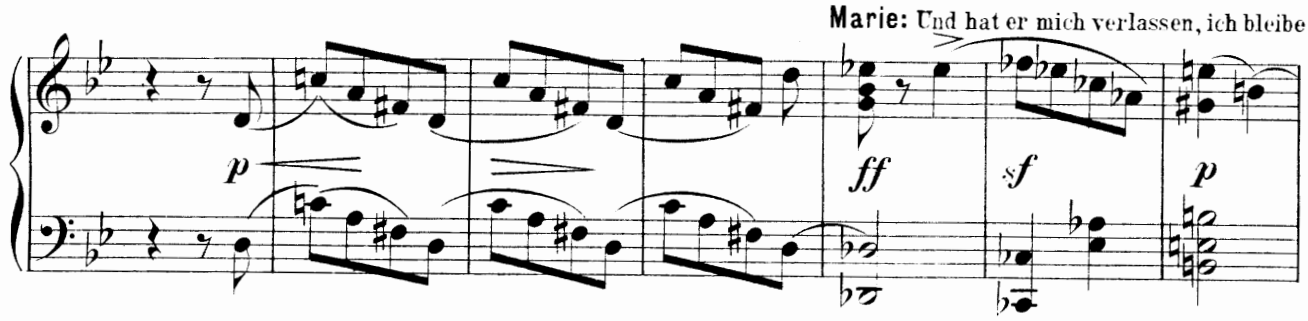
ff *sf*


Meno vivo.
Marie: (weinend) Wer hätte das ihm zugetraut! ?
sf
p
Gott mög' es ihm verzeih'n!
p dolce
Tempo di Duetto.
Marie: Hab ich verdient
pp dolce
p
so tiefe Schmach?
f
rit.
p
ppp
dim.

Kruschina: Sei ruhig, armes Kind, vergiss den Sausewind! **Kezal:** Hier unterschreib' geschwind!

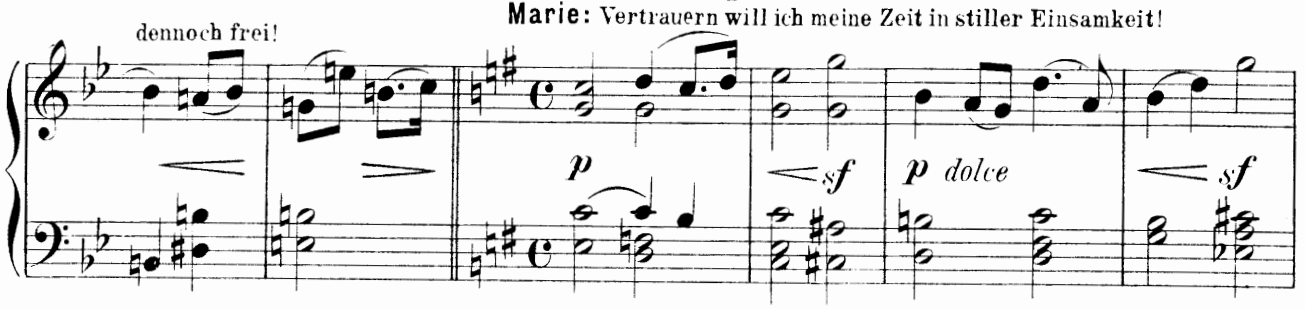


Marie: Und hat er mich verlassen, ich bleibe



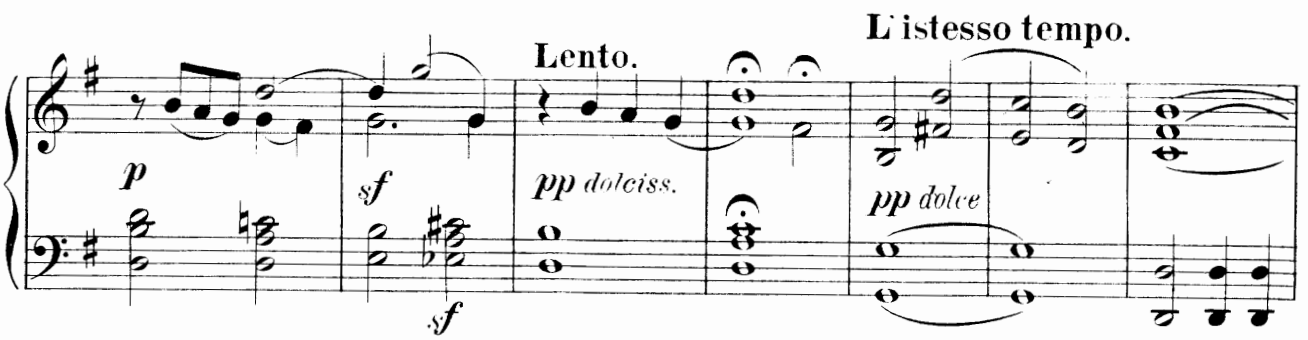
L'istesso tempo.

Marie: Vertrauern will ich meine Zeit in stiller Einsamkeit!

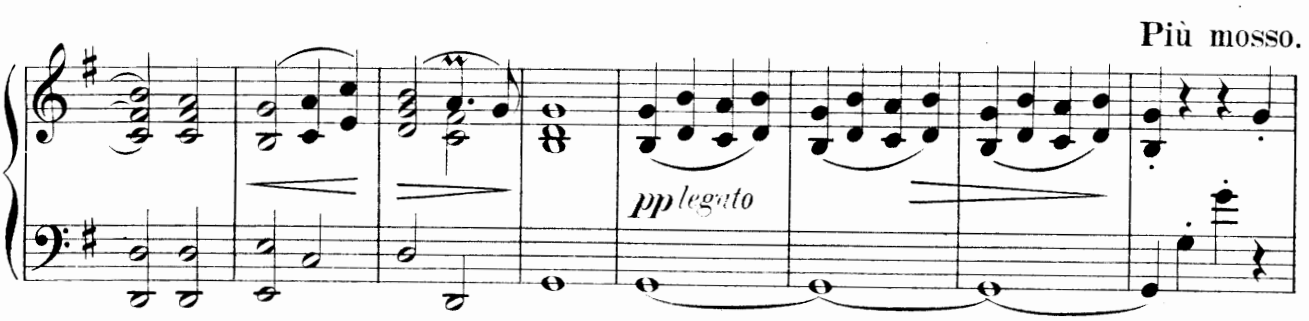


L'istesso tempo.

Lento.

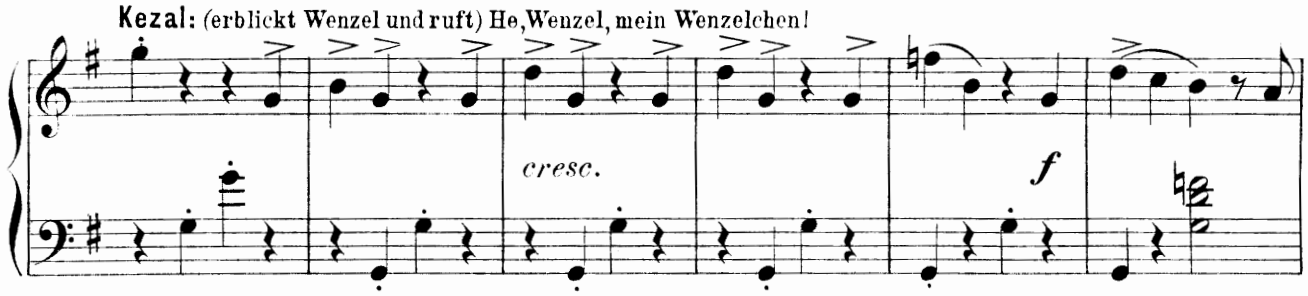


Più mosso.

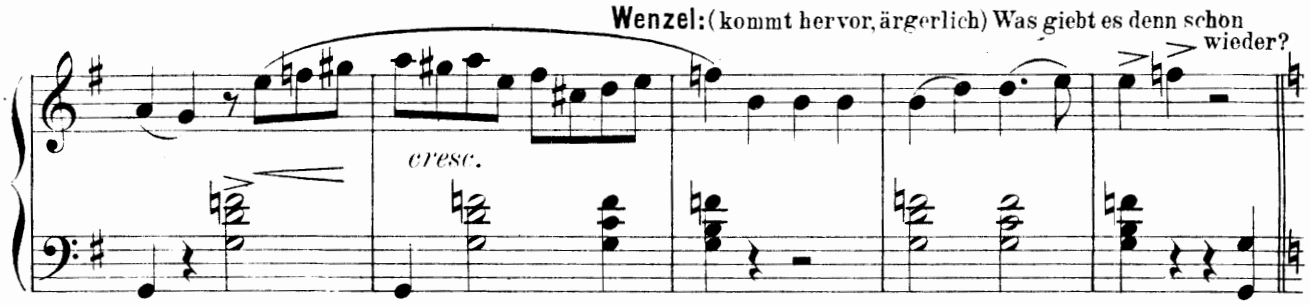


Più mosso.

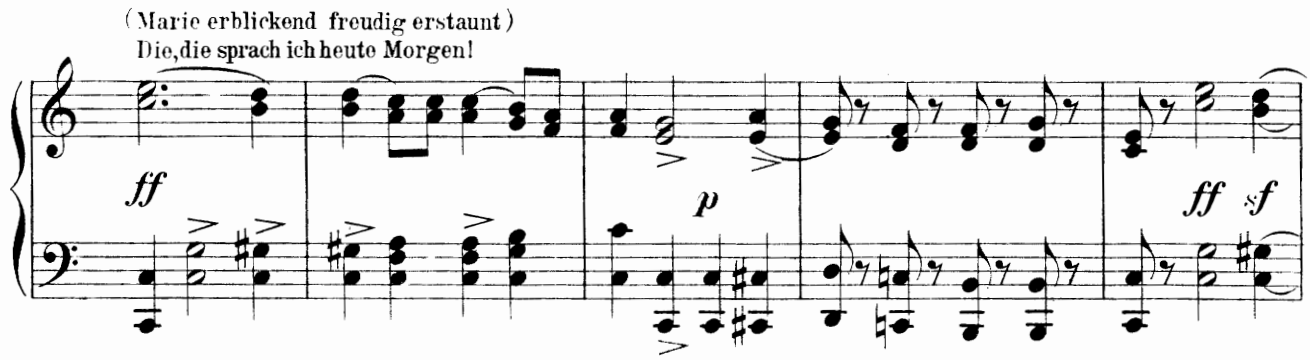
Kezal: (erblickt Wenzel und ruft) He, Wenzel, mein Wenzelchen!



Wenzel: (kommt hervor, ärgerlich) Was giebt es denn schon wieder?

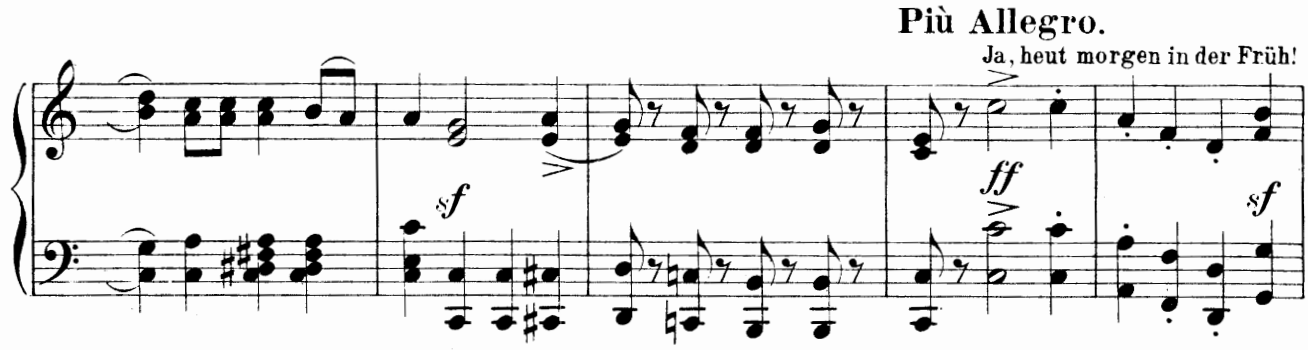


(Marie erblickend freudig erstaunt)
Die, die sprach ich heute Morgen!



Più Allegro.

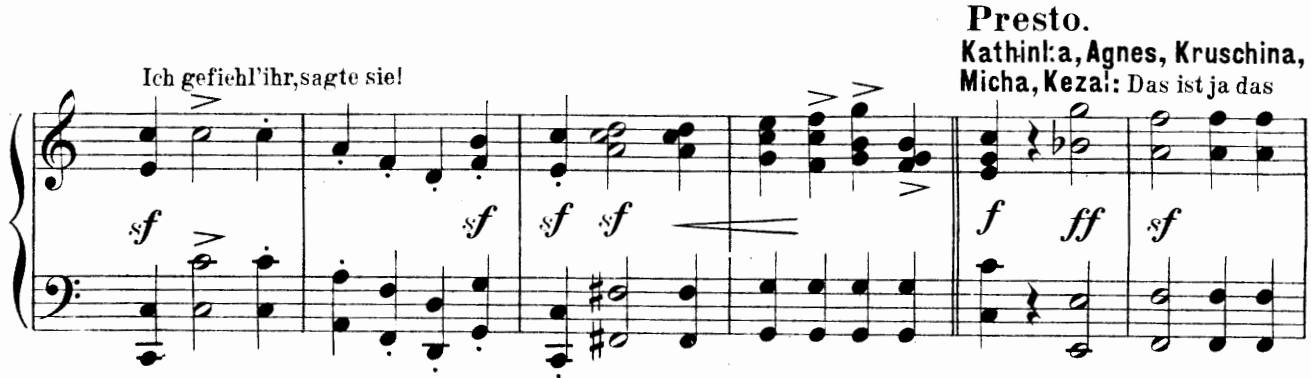
Ja, heut morgen in der Früh!

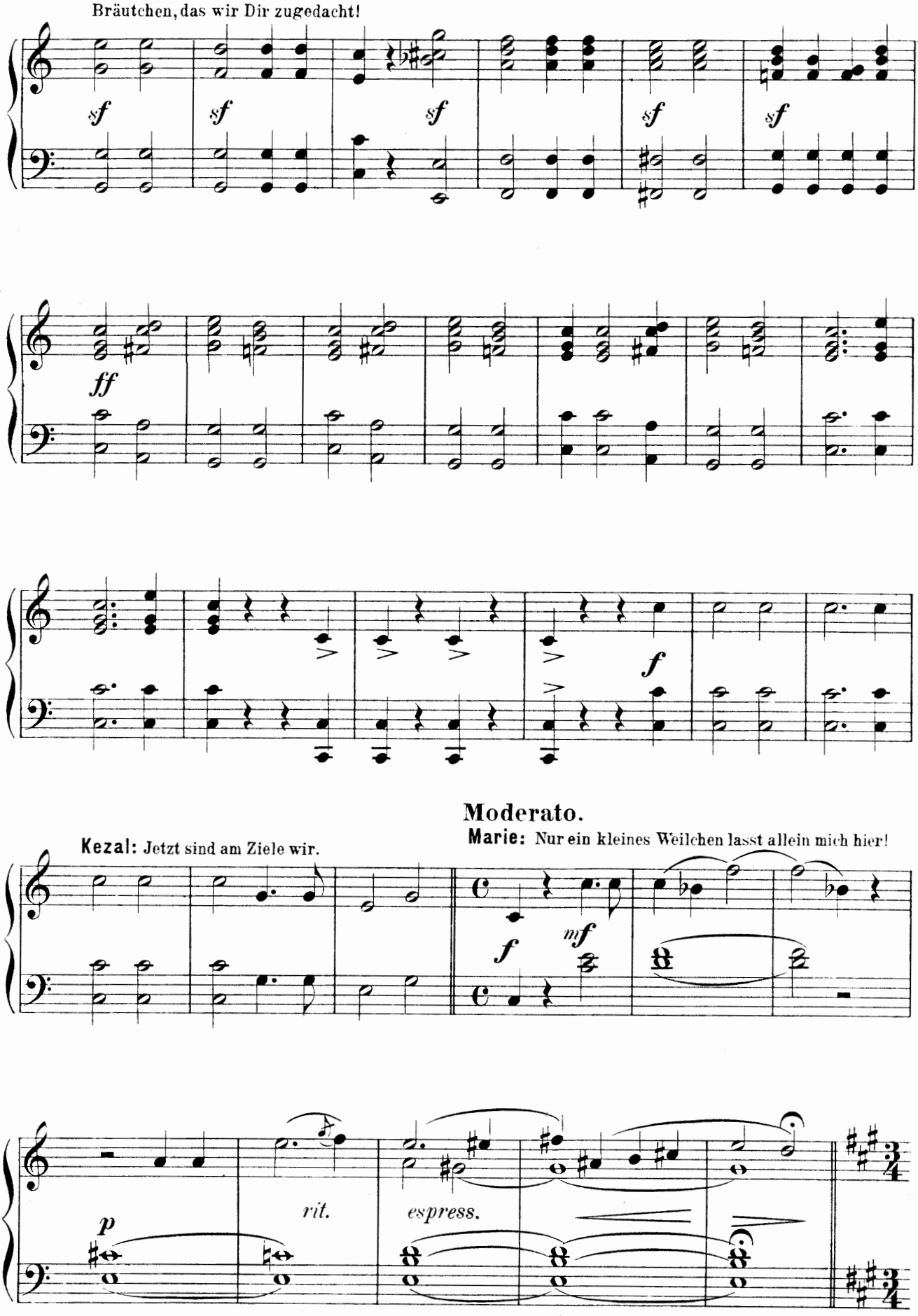


Presto.

Ich gefiehl'ihr, sagte sie!

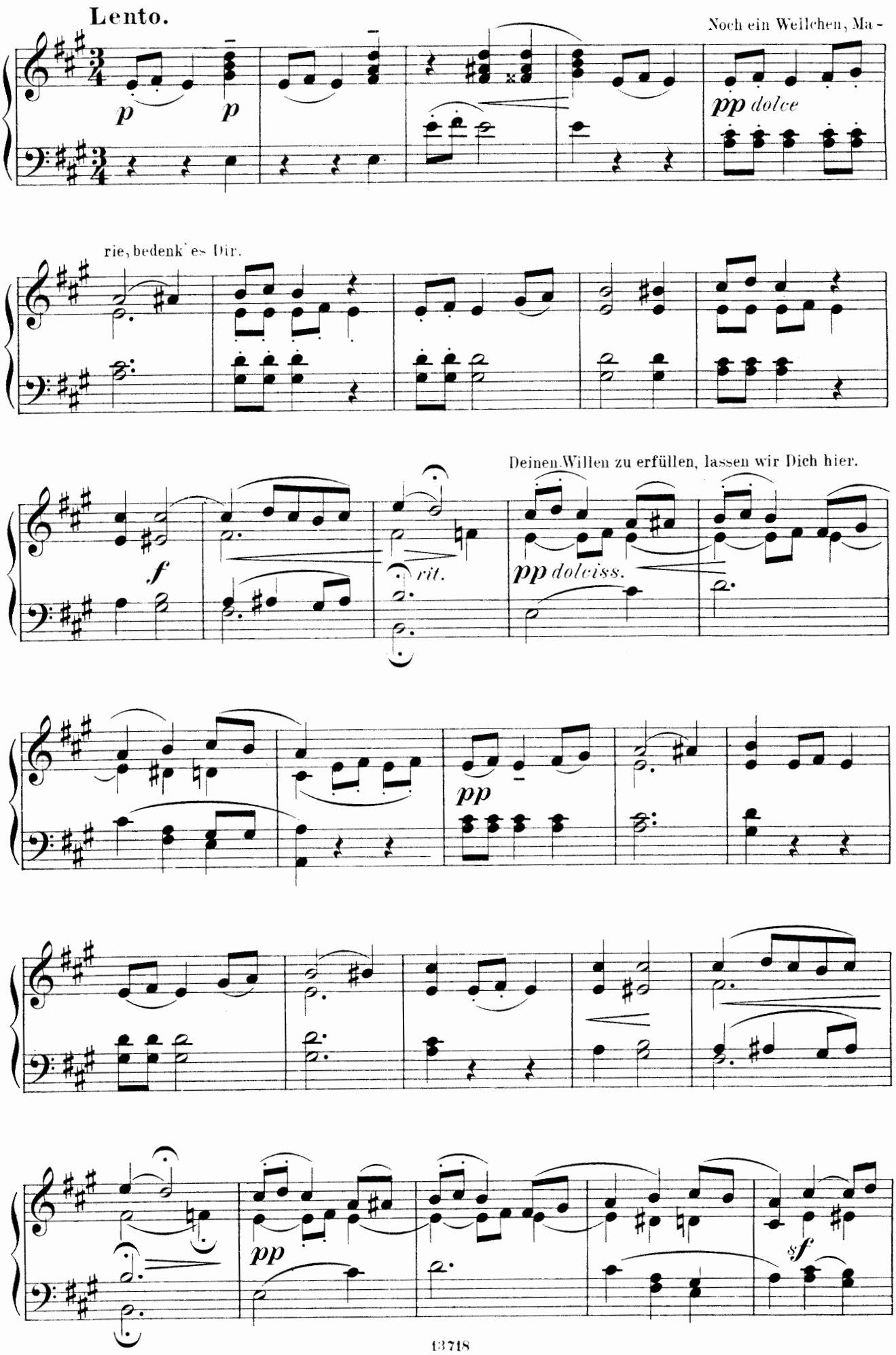
Kathinka, Agnes, Kruschina, Micha, Kezal: Das ist ja das

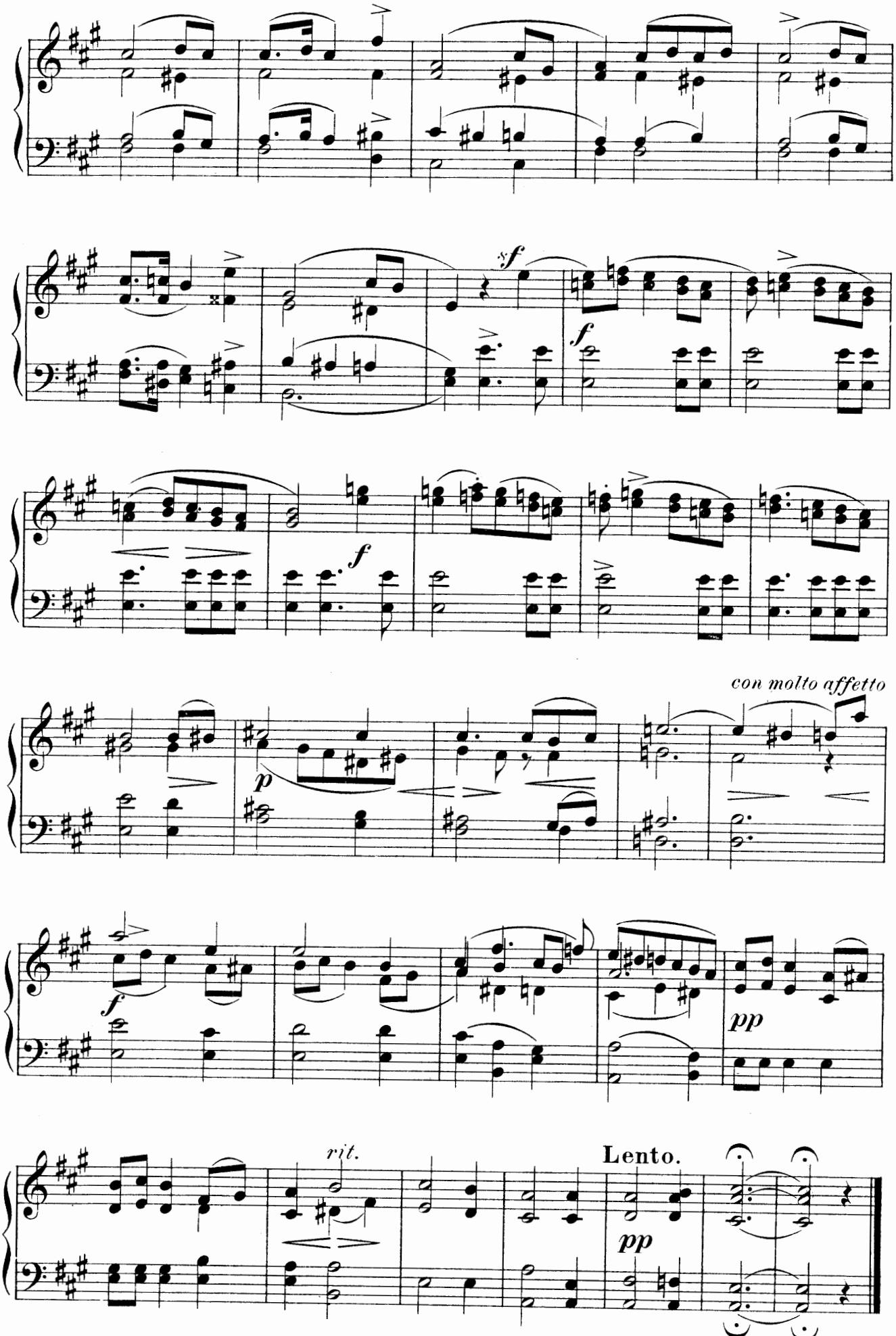



Bräutchen, das wir Dir zugedacht!
sf
sf
sf
sf
sf
ff
f
Moderato.
Kezal: Jetzt sind am Ziele wir.
Marie: Nur ein kleines Weilchen lasst allein mich hier!
f
mf
p
rit.
espress.

Sextett.

KATHINKA, AGNES, KRUSCHINA, KEZAL, MICHA und MARIE.

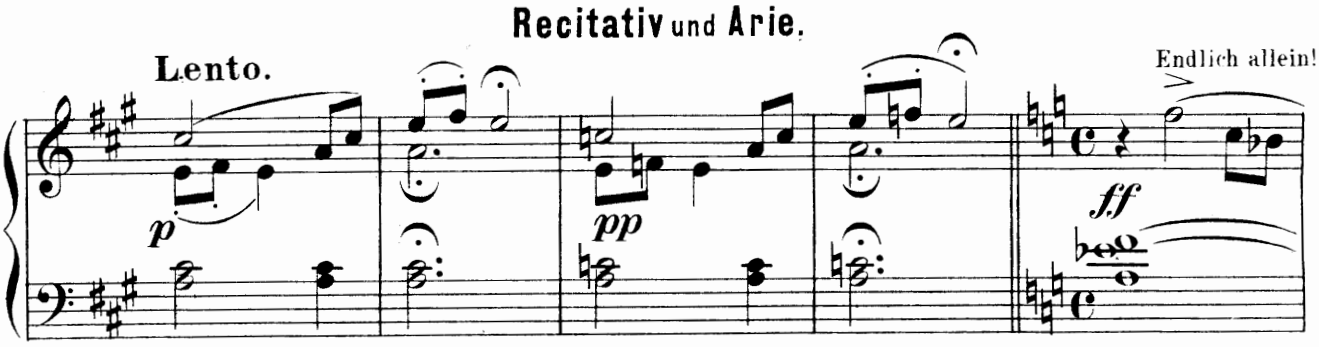


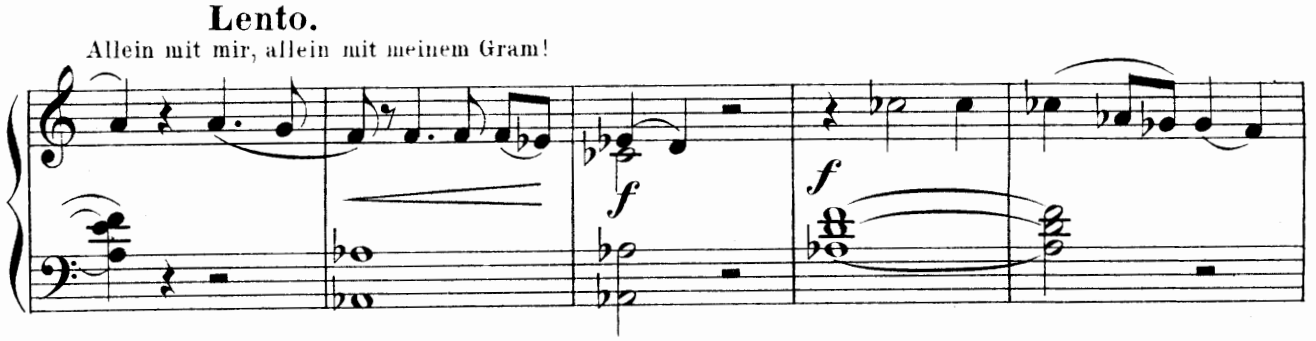

sf
f
f
con molto affetto
p
f
pp
rit.
Lento.
pp
Alle ab, ausser Marie.

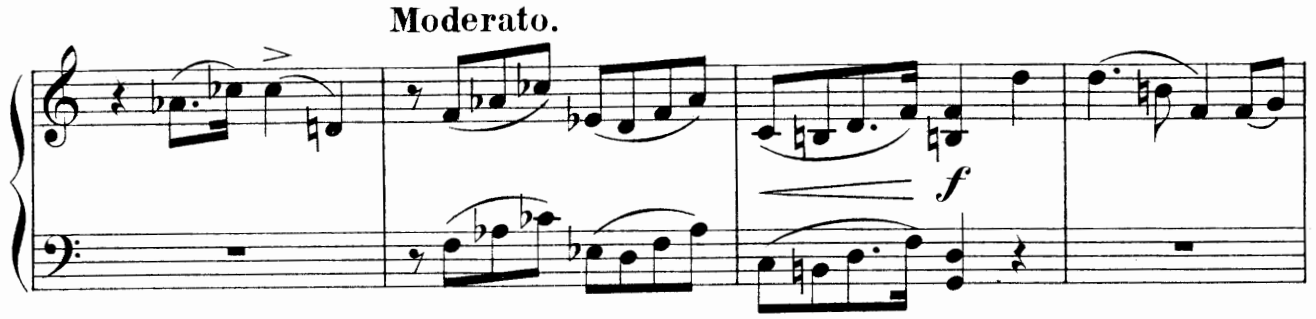
V. SCENE.

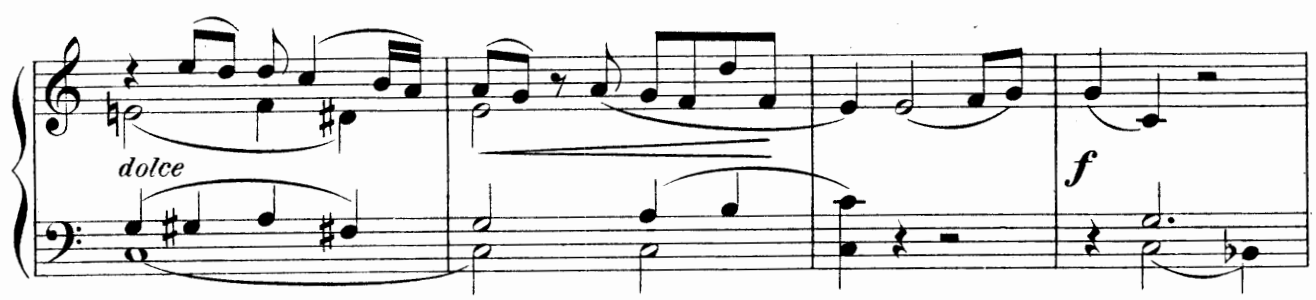
MARIE.

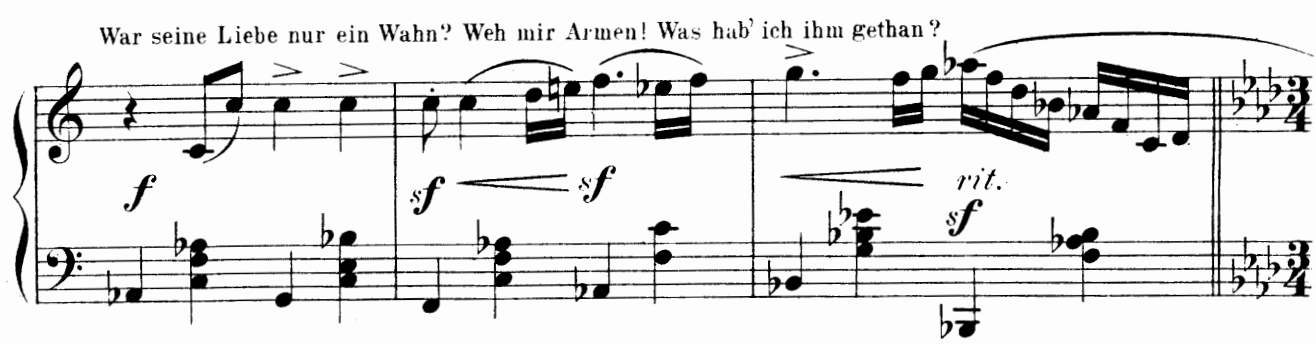
Recitativ und Arie.











Arie.

Moderato assai. ♩ = 60.

mf *p* *p*

Andante.

dolce e molto

p

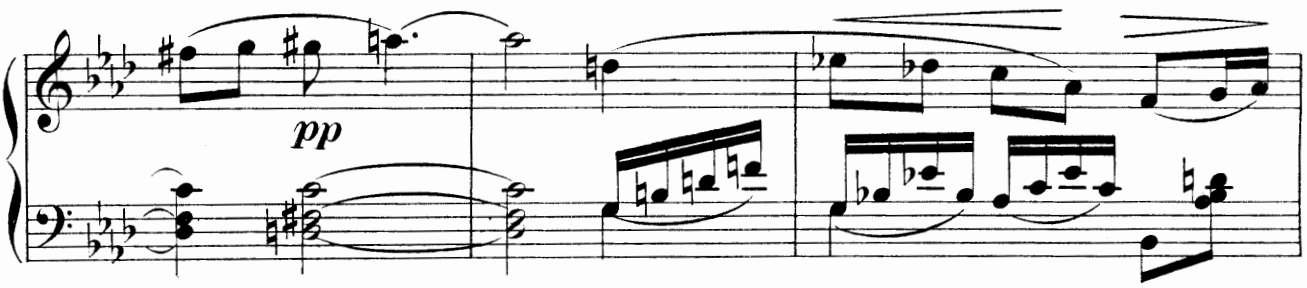
Marie: (träumerisch) Wie fremd und todt ist Alles umher!

espress. *dolce e molto espress.*

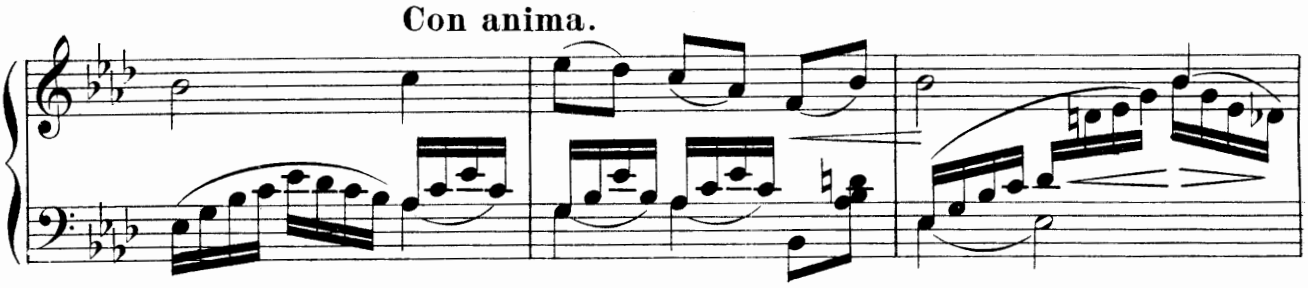
p

dim. *pp* *mf*

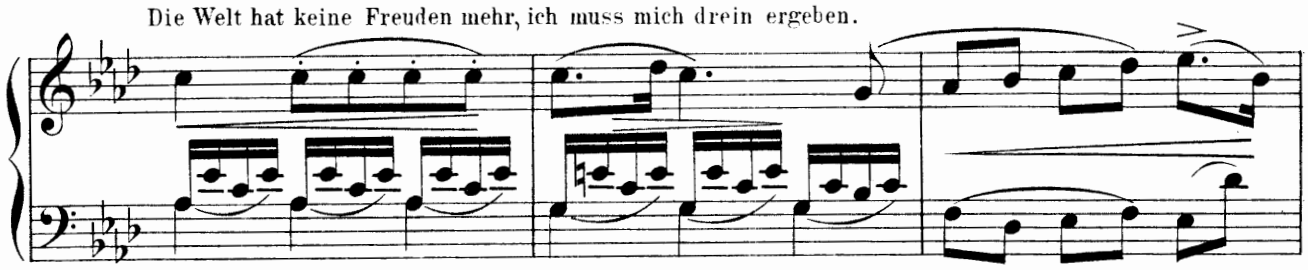
più ***f*** *dim.*

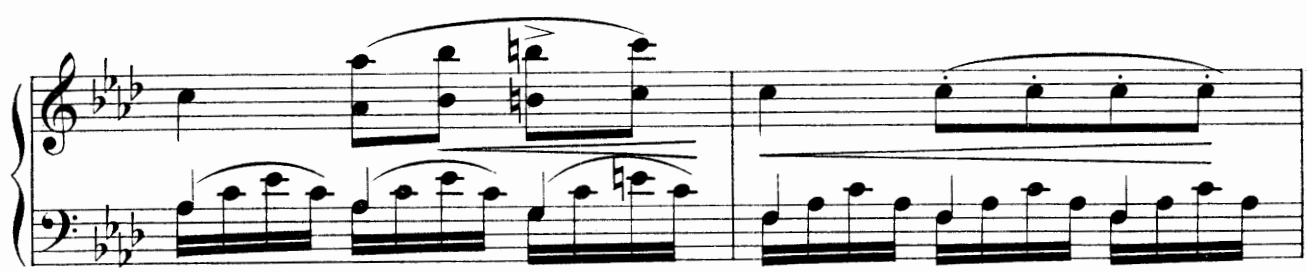


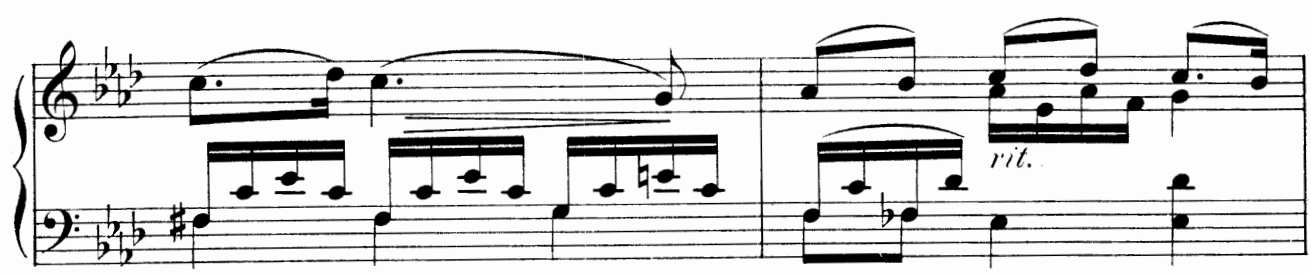
Con anima.

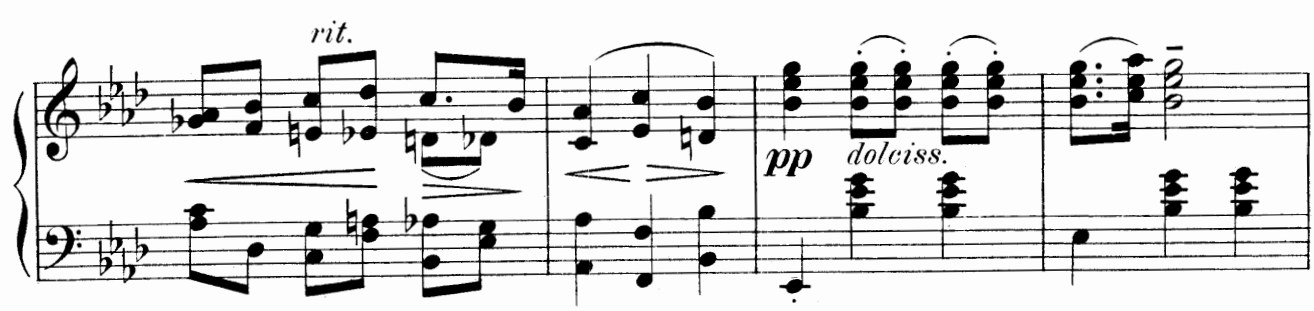


Die Welt hat keine Freuden mehr, ich muss mich drein ergeben.









O Lenz, Dein buntes Blumenkleid, wie welk ist es geworden!

dolce

dolce *mf* *f*

(wie erwachend) Nein! Alles ist noch, wie es war und will nur anders scheinen.

Più moto.

affettuoso, poco accel.

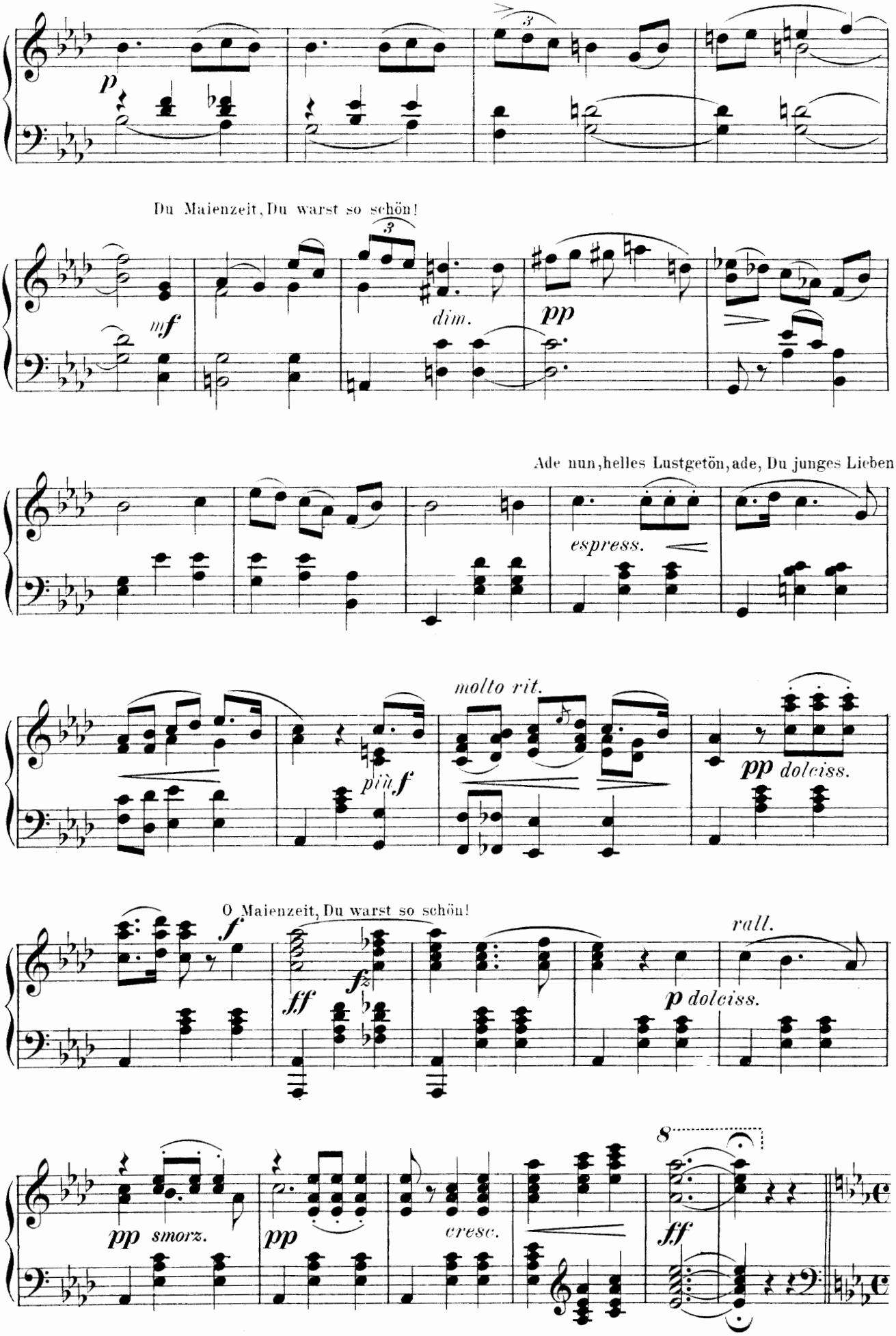
f con affetto *ff*

doloroso

poco languentando

f *dim.*

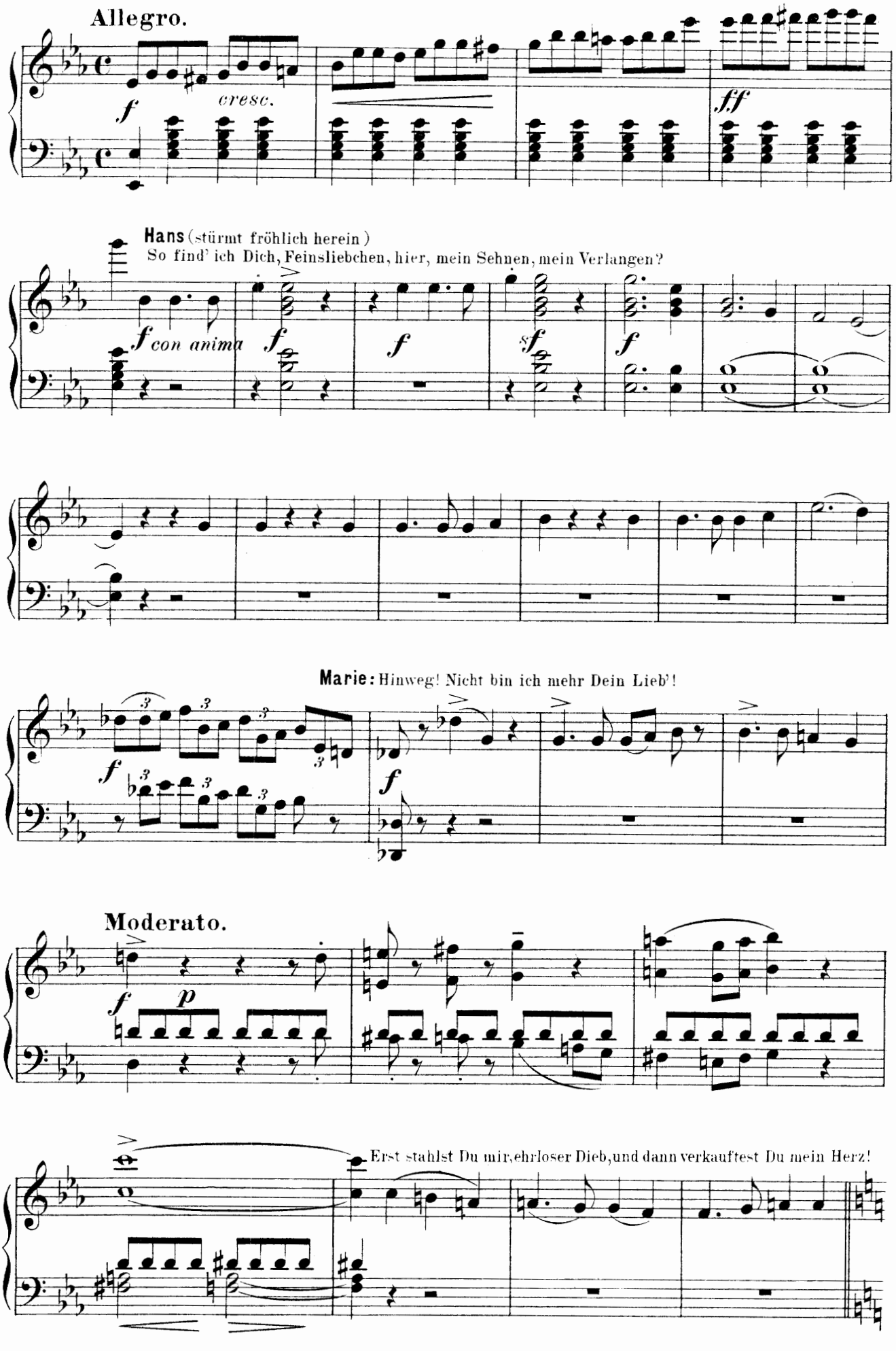
f *molto rall.*

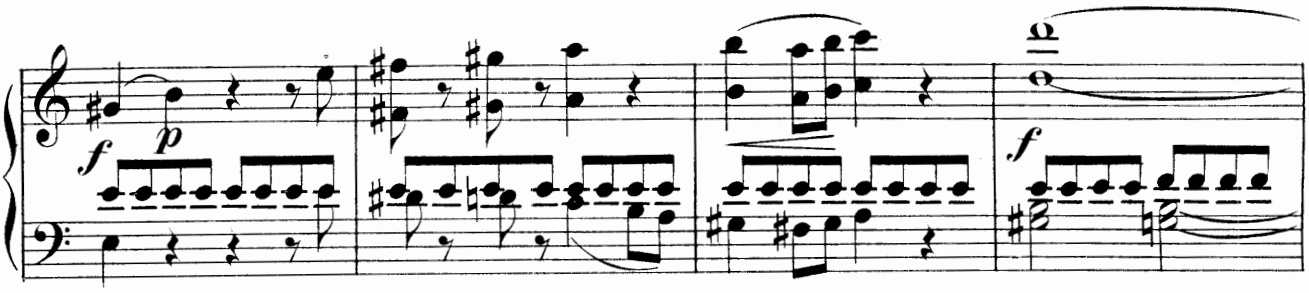

p
Du Maienzeit, Du warst so schön!
mf
dim.
pp
Ade nun, helles Lustgetön, ade, Du junges Lieben!
espress.
molto rit.
più f
pp dolciss.
O Maienzeit, Du warst so schön!
f
ff
fz
rall.
p dolciss.
pp smorz.
pp
cresc.
8
ff

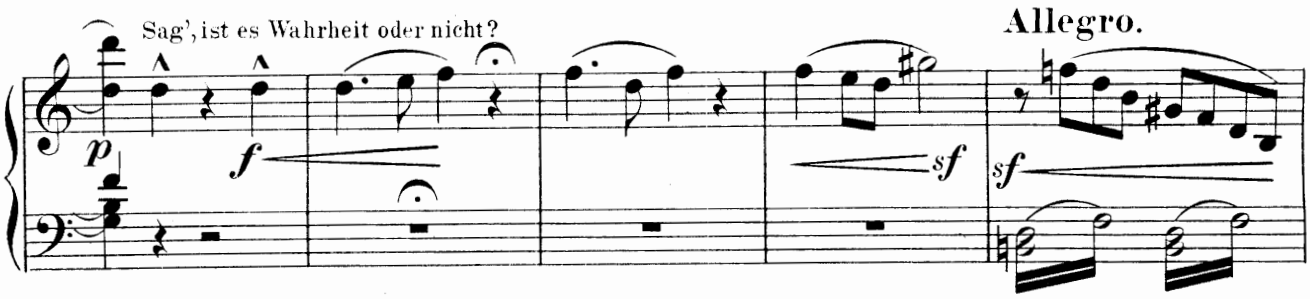
VI. SCENE.

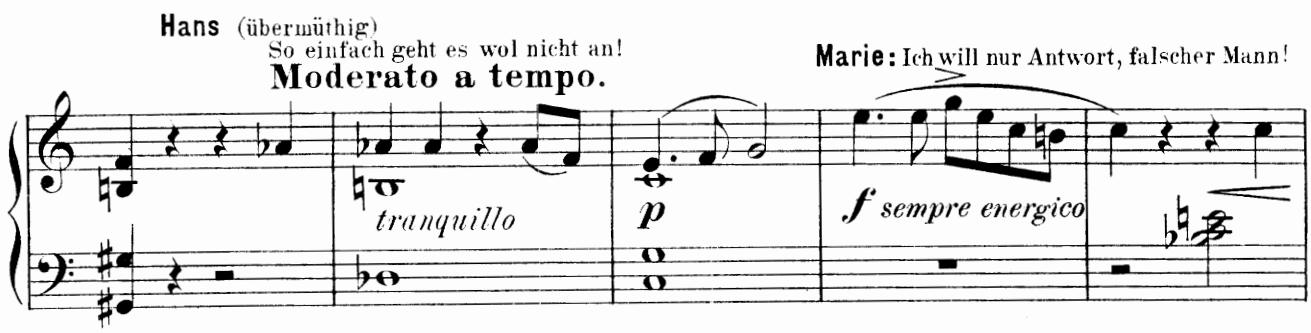
MARIE und HANS.

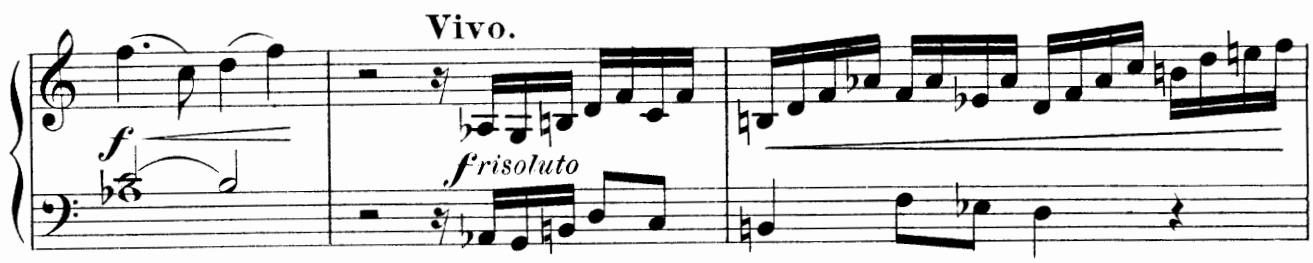
Recitativ und Duett.

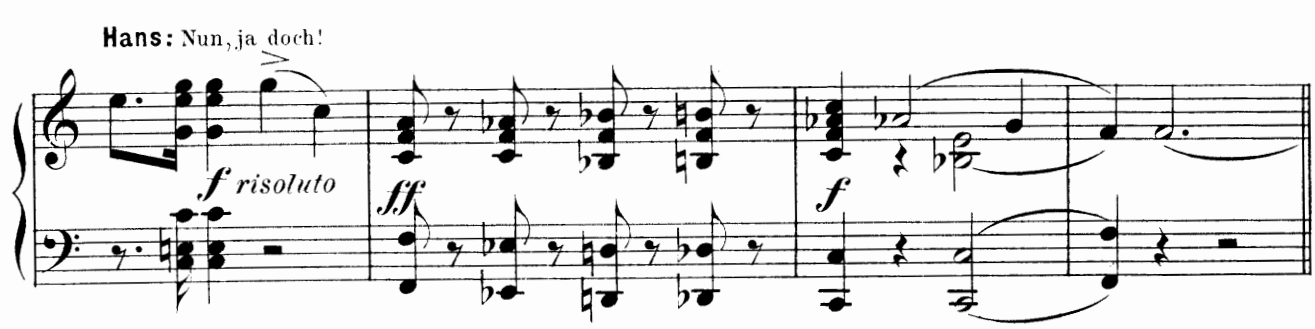


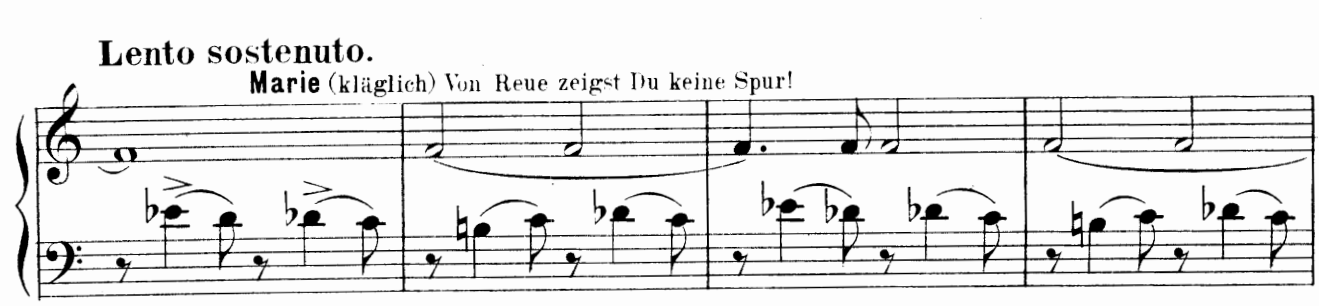

f
p
f


Sag', ist es Wahrheit oder nicht?
Allegro.
p
f
sf
sf


Hans (übermüthig)
So einfach geht es wol nicht an!
Moderato a tempo.
Marie: Ich will nur Antwort, falscher Mann!
tranquillo
p
f sempre energico


Vivo.
f
f risoluto


Hans: Nun, ja doch!
f risoluto
ff
f


Lento sostenuto.
Marie (kläglich) Von Reue zeigst Du keine Spur!

Hans (zärtlich) Du, Geliebte, lass mich nur einmal zu Worte kommen.

con grande espressione

rall.

sf

Marie: Mit uns'rer Lieb' ist's aus! Ich nehme mir den Wenzel!

Hans (lacht) Das ist wahrhaf-

Allegro vivo.

p

sf

p

tig ein gelungner Spass!

cresc.

f

sempre cresc.

Marie (zornig)
Ha, Spott ist meiner Liebe Lohn?

Recit.

(immer lachend)
Ich muss Dir was erzählen.

ff

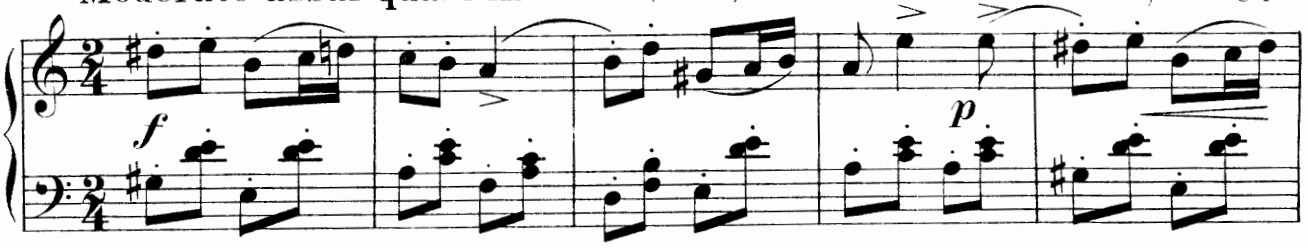
fff

Marie: Ich lass mich nimmer quälen!

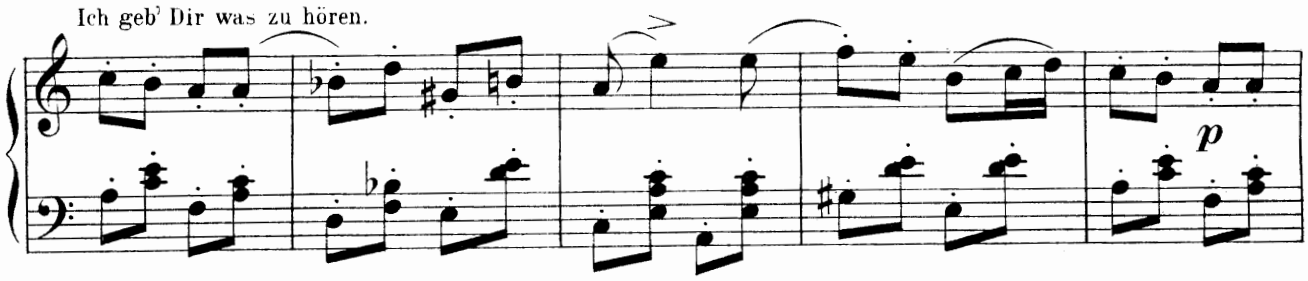
Lento.

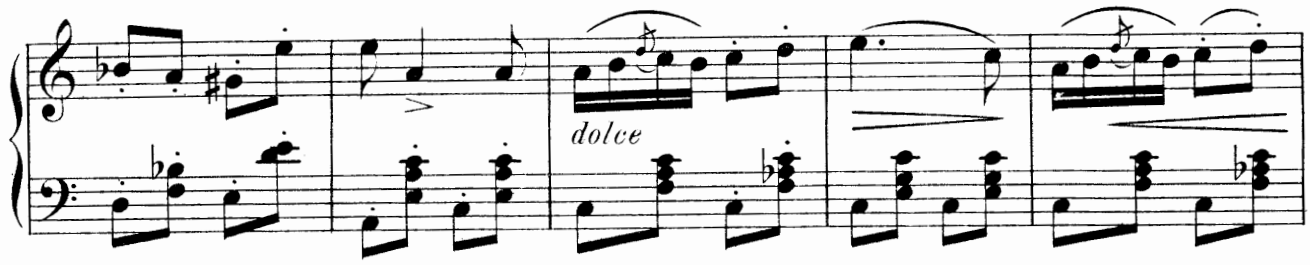
f

Moderato assai quasi Andante. (♩ = 60) **DUETT** **Hans:** Mein lieber Schatz, nun aufgepasst!



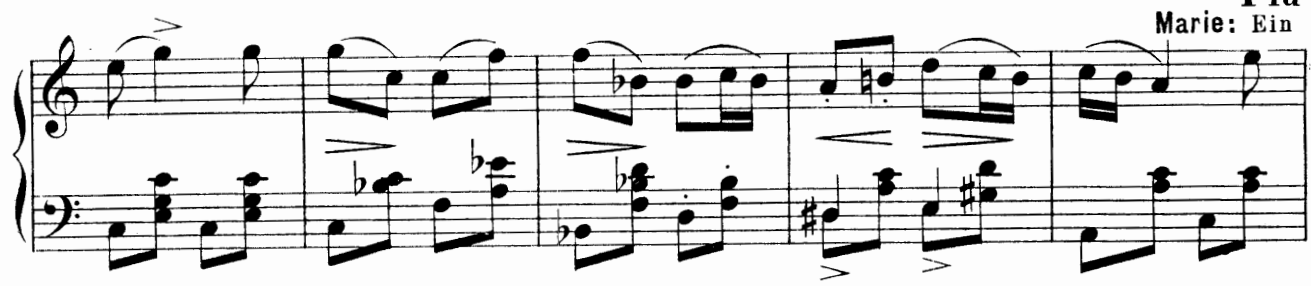
Ich geb' Dir was zu hören.





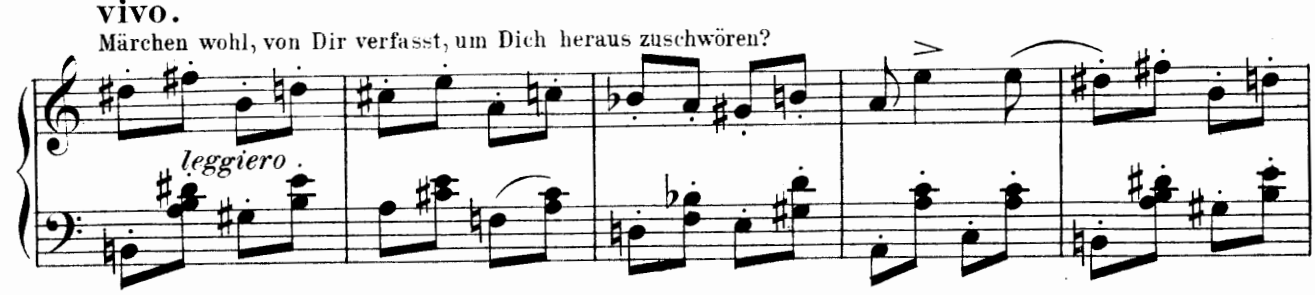
Più

Marie: Ein

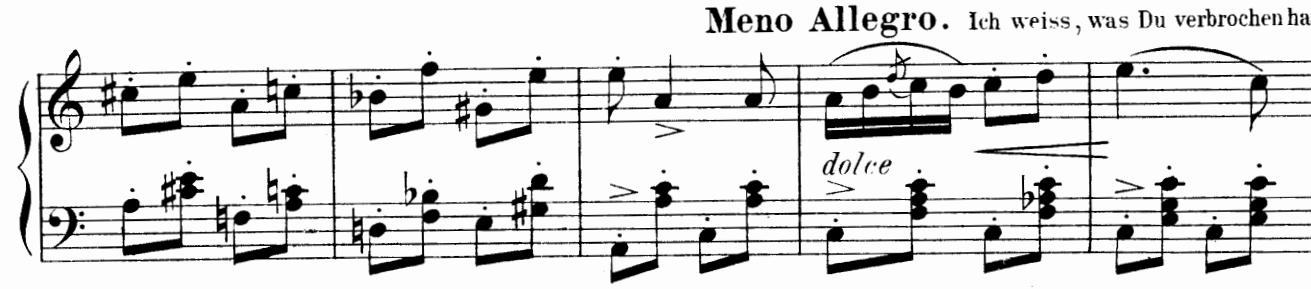


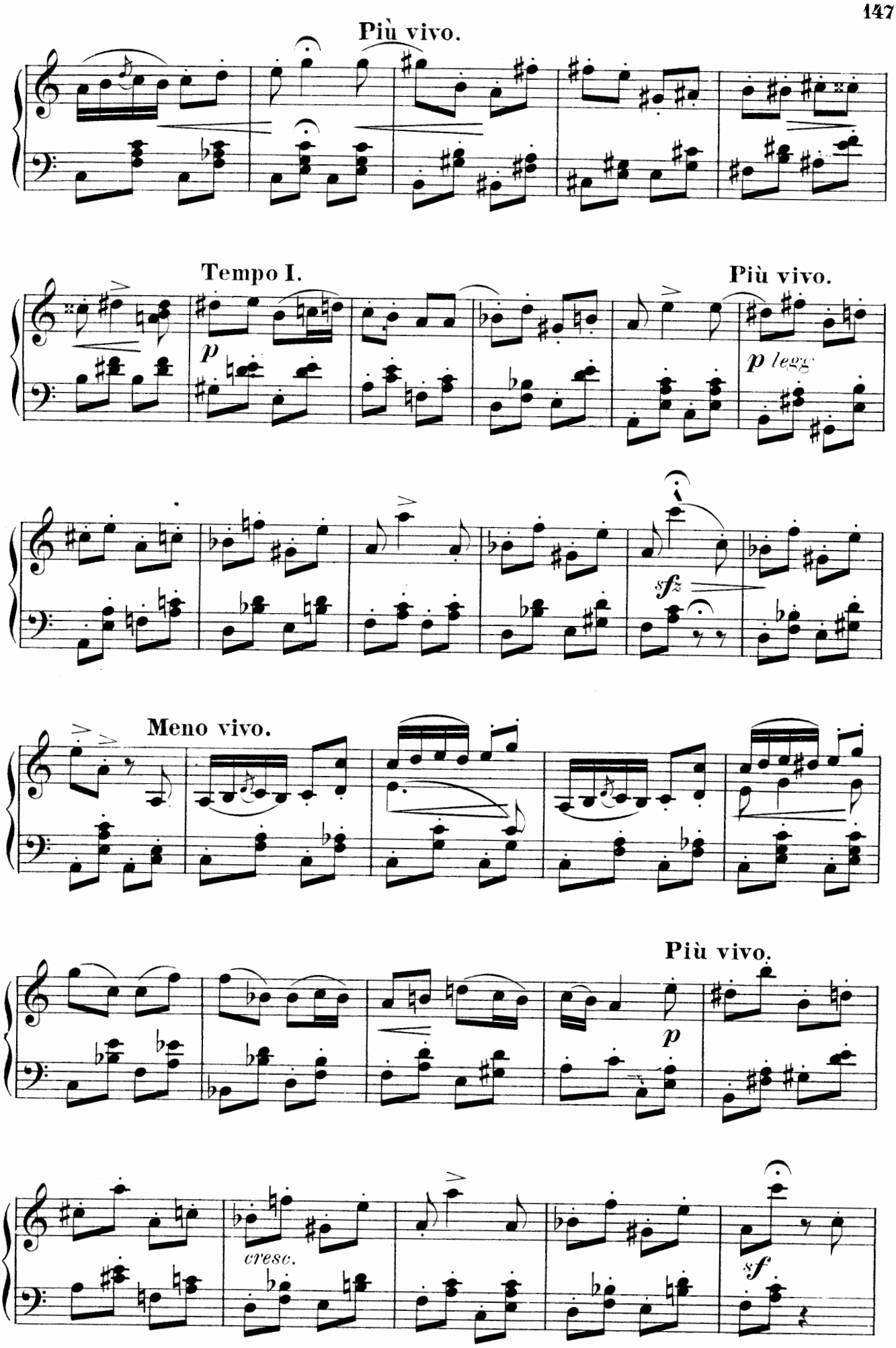
vivo.

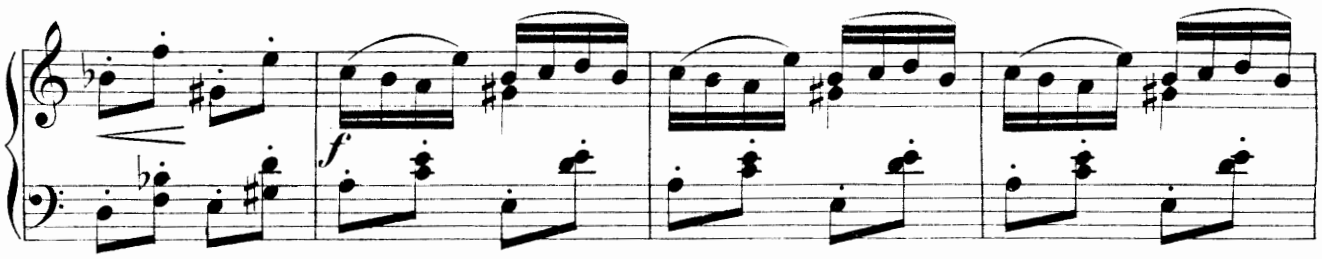
Märchen wohl, von Dir verfasst, um Dich heraus zuschwören?



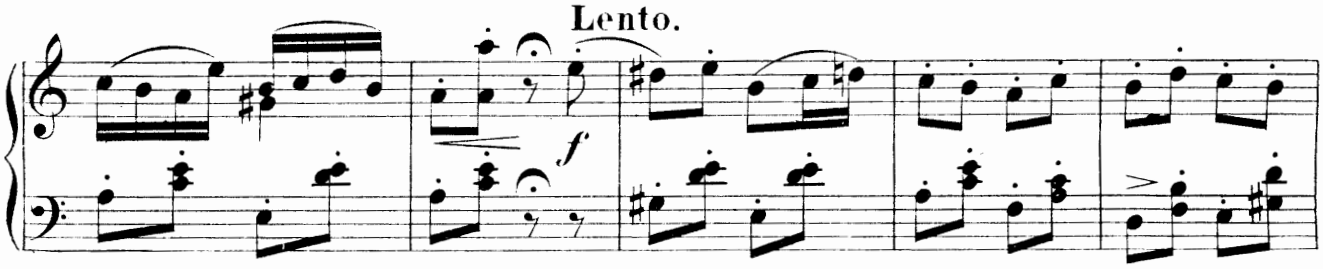
Meno Allegro. Ich weiss, was Du verbrochen hast!




Più vivo.
Tempo I.
Più vivo.
p
p legg
sfz
Meno vivo.
Più vivo.
p
cresc.
sf



Lento.



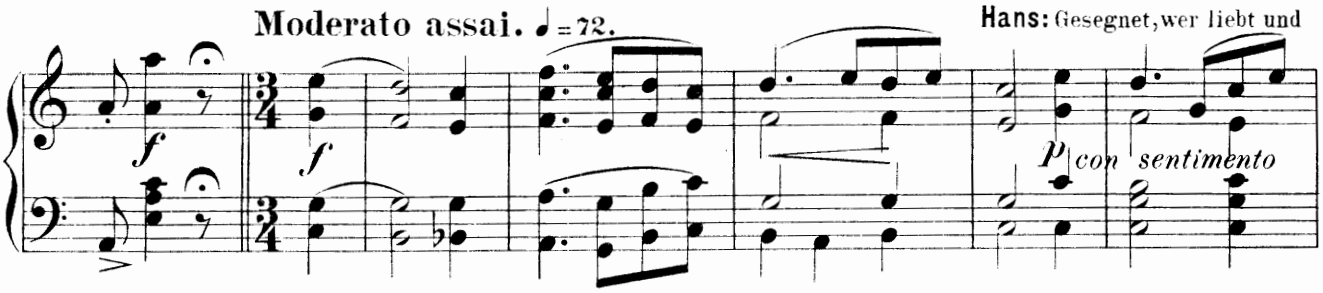
VII. SCENE.

HANS, MARIE und KEZAL.

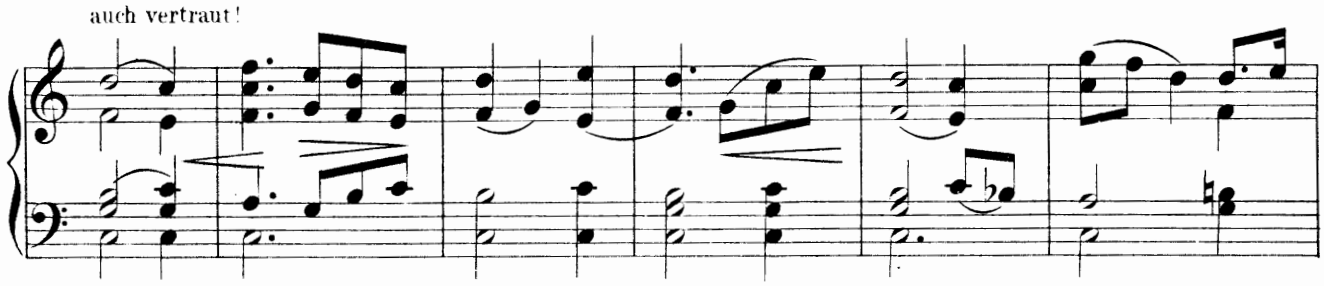
Terzett.

Moderato assai. ♩ = 72.

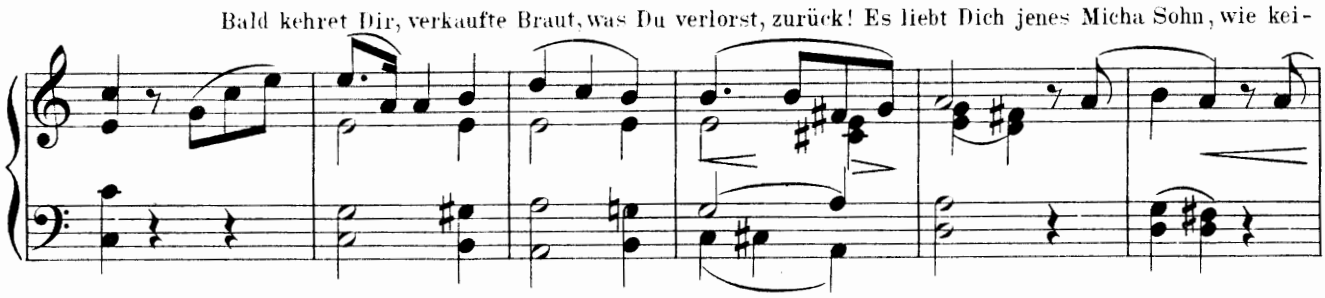
Hans: Gesegnet, wer liebt und



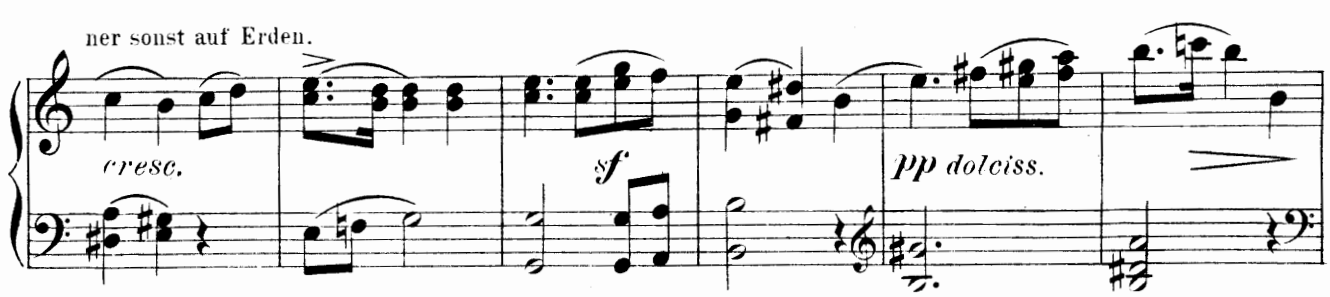
auch vertraut!

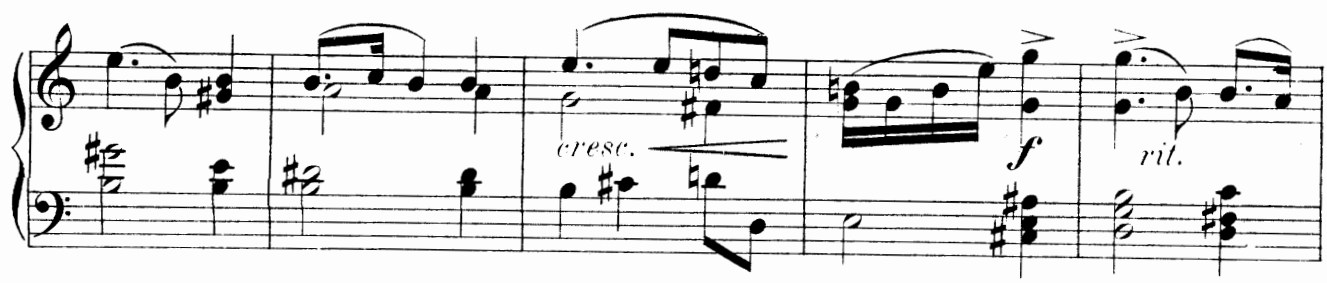


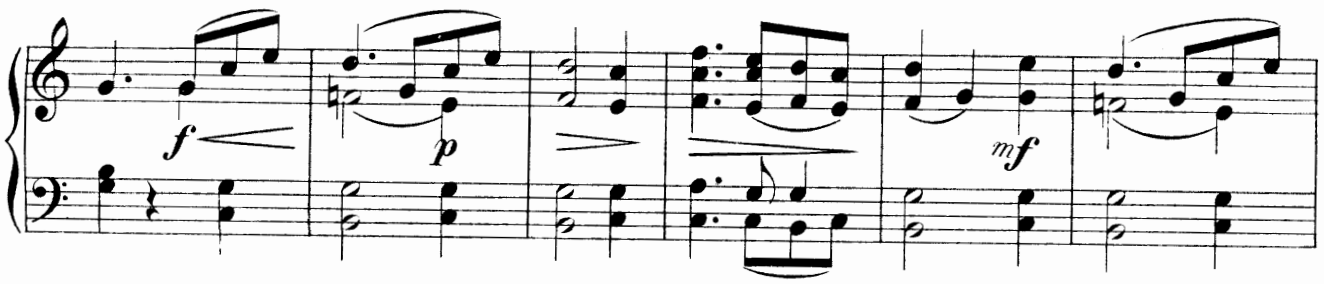
Bald kehret Dir, verkaufte Braut, was Du verlorst, zurück! Es liebt Dich jenes Micha Sohn, wie kei-



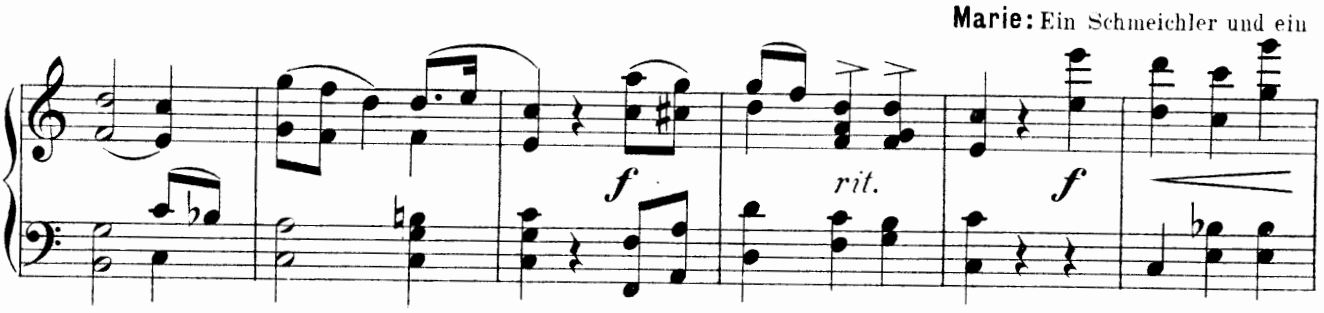
ner sonst auf Erden.





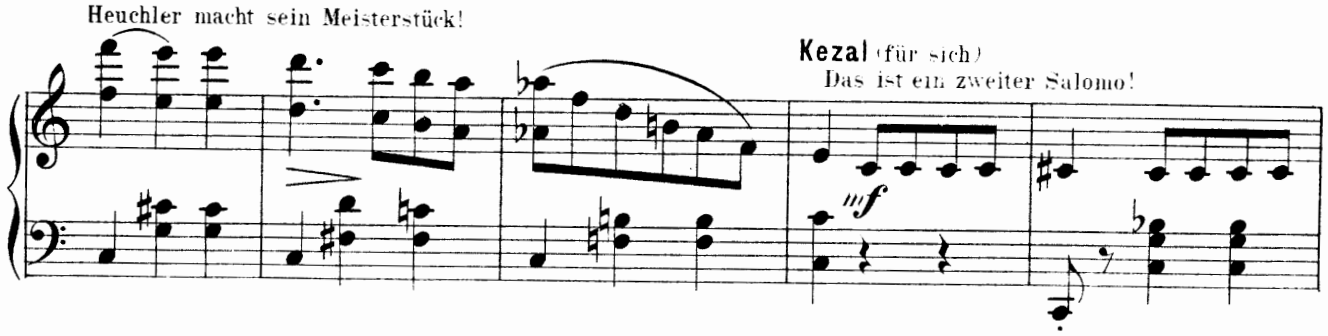


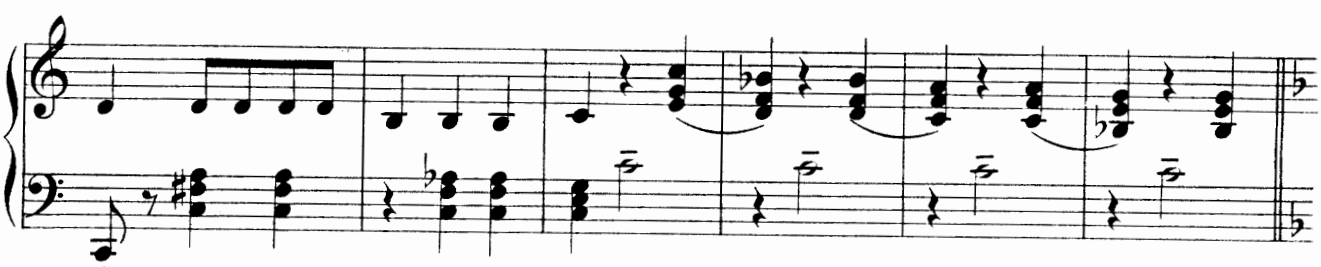
Marie: Ein Schmeichler und ein



Heuchler macht sein Meisterstück!

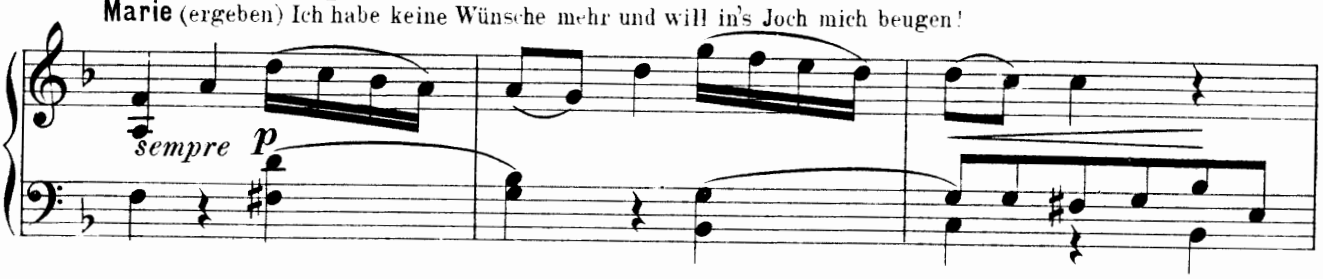
Kezal (für sich)
Das ist ein zweiter Salomo!

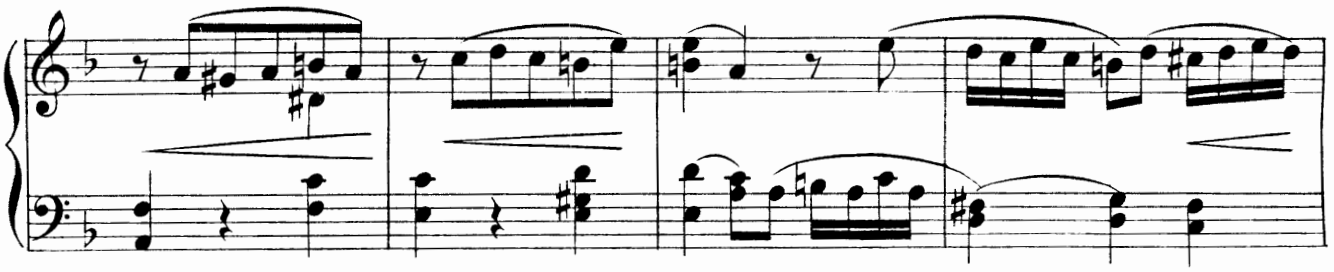


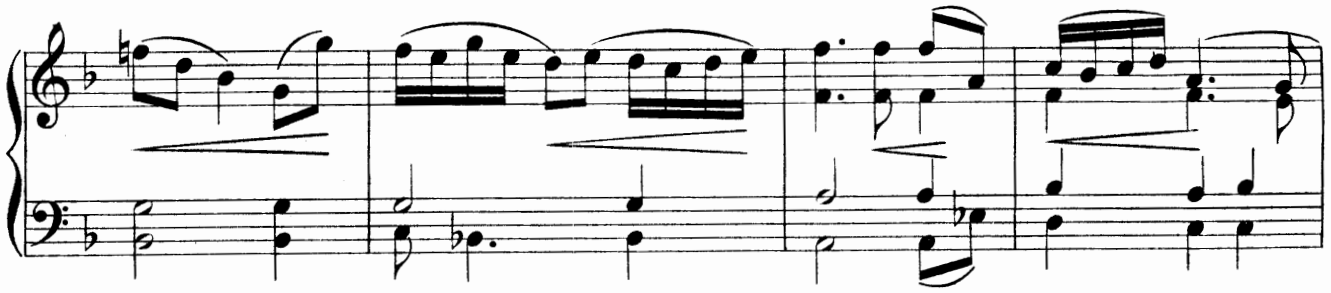


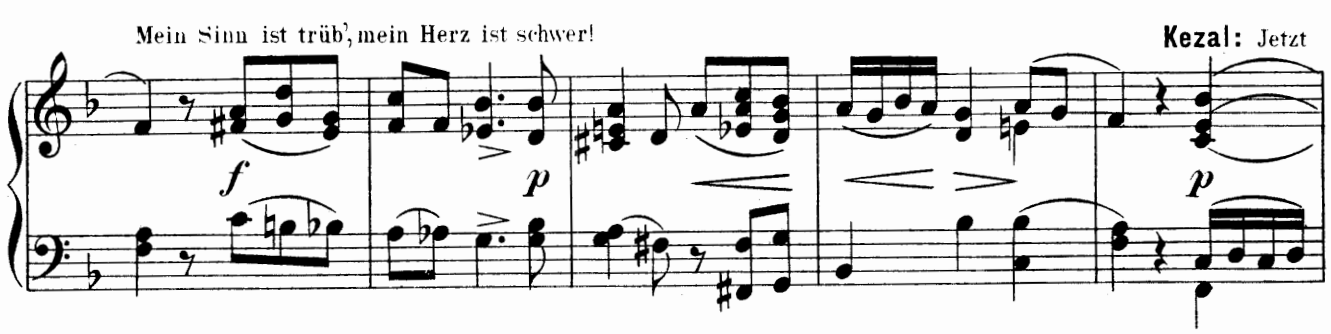
L'istesso tempo.

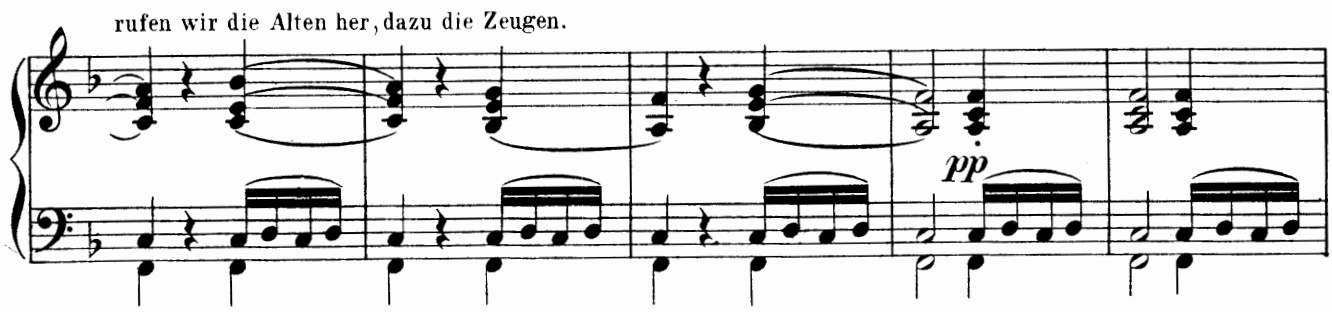
Marie (ergeben) Ich habe keine Wünsche mehr und will in's Joch mich beugen!

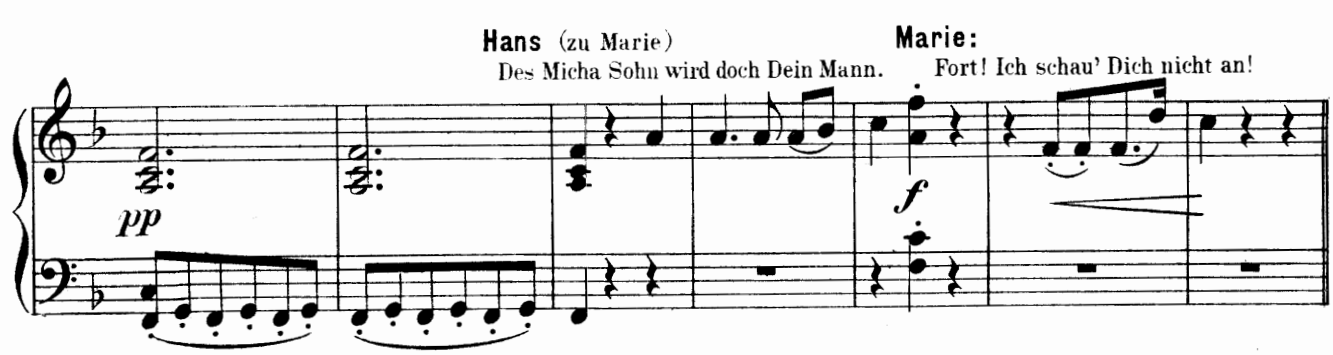







Mein Sinn ist trüb', mein Herz ist schwer!
Kezal: Jetzt
f
p
p


rufen wir die Alten her, dazu die Zeugen.
pp


Hans (zu Marie)
Des Micha Sohn wird doch Dein Mann.
Marie:
Fort! Ich schau' Dich nicht an!
pp
f

VIII. SCENE.

AGNES, KATHINKA, KRUSCHINA, MICHA, KEZAL, MARIE, HANS und CHOR.

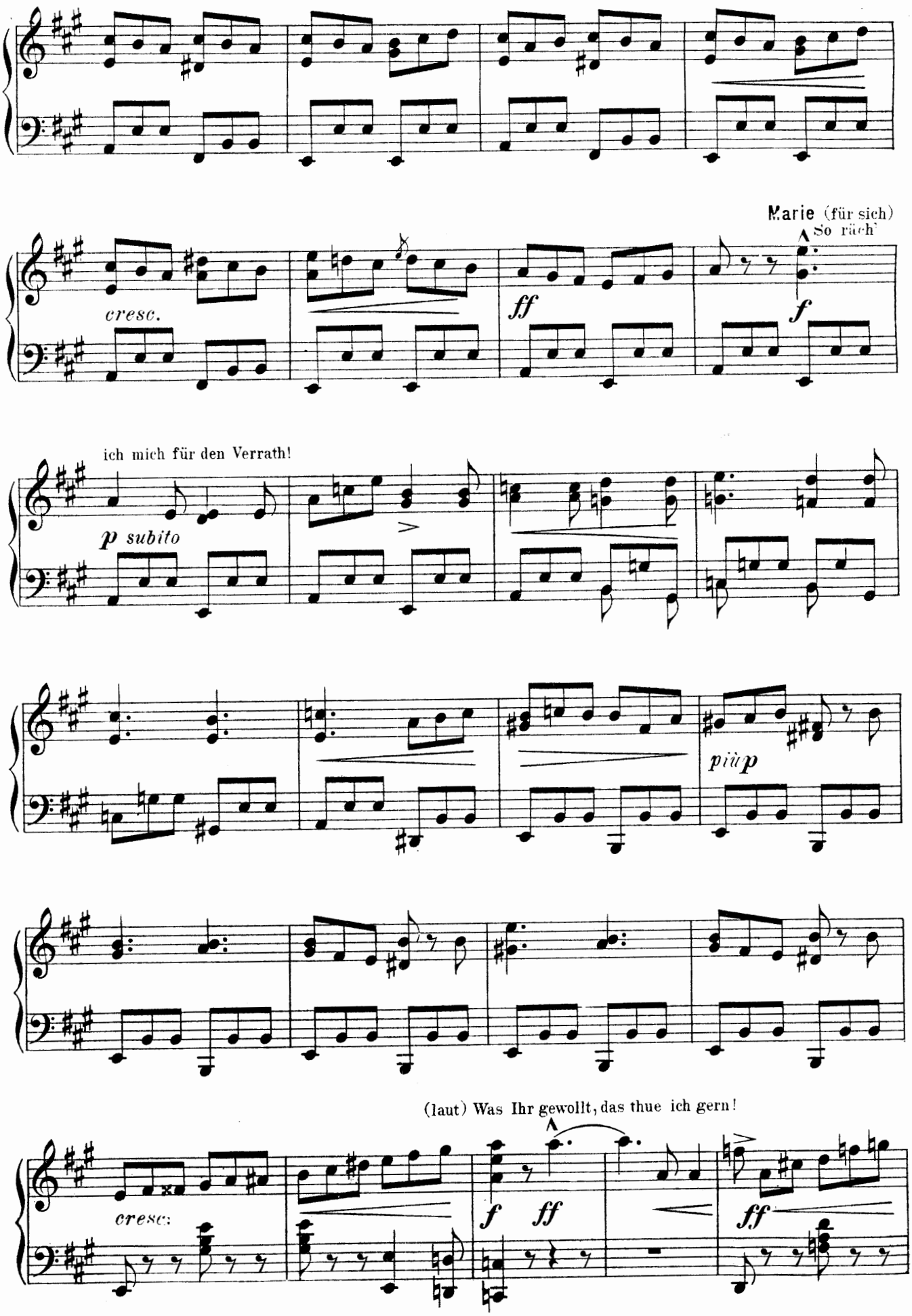
Finale.

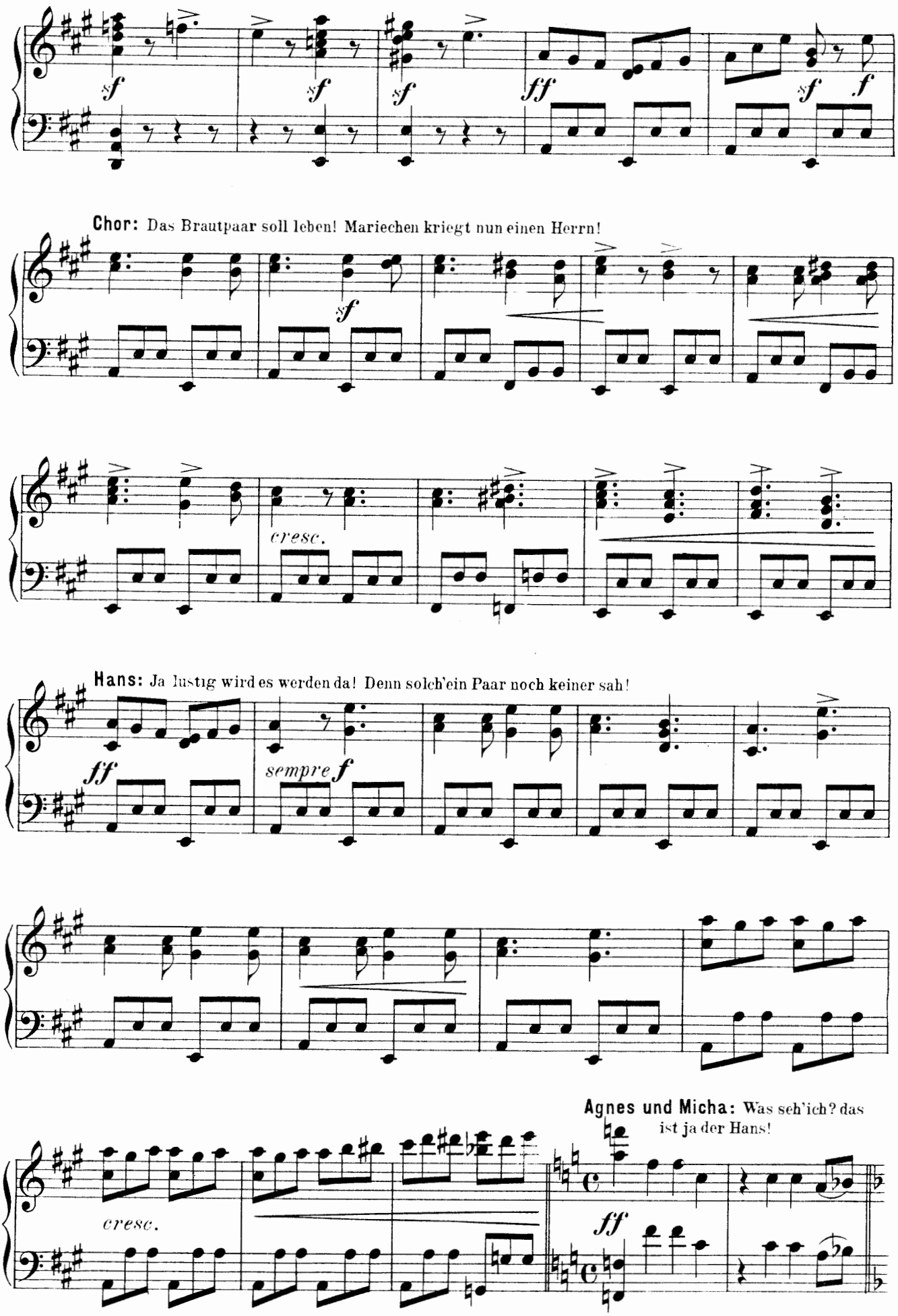
Allegro vivo. ♩ = 104.

pp *pp* *cresc.*

Chor der Dorfleute. Kommen wir gerne, so kommen wir gleich! Aber, Mariechen, weshalb so bleich?

f


Marie (für sich)
So rächt'
cresc.
ff
f
ich mich für den Verrath!
p subito
più p
(laut) Was Ihr gewollt, das thue ich gern!
cresc:
f
ff
ff


sf
sf
sf
ff
sf
f
Chor: Das Brautpaar soll leben! Mariechen kriegt nun einen Herrn!
sf
cresc.
Hans: Ja lustig wird es werden da! Denn solch'ein Paar noch keiner sah!
ff
sempre f
Agnes und Micha: Was seh'ich? das ist ja der Hans!
cresc.
ff

Hans: Herr Vater und Frau Mutter auch, da bin ich wieder heil und ganz!

Moderato.

espress.

p *rit.*

Kezal: Ei! soll ich's glauben oder nicht, was dieser Flau-

rit. *p*

senmacher spricht?

cresc. *f* *p*

Hans: Mich erkannten die beiden lieben Eltern doch!

Agnes: Hier bist du nicht

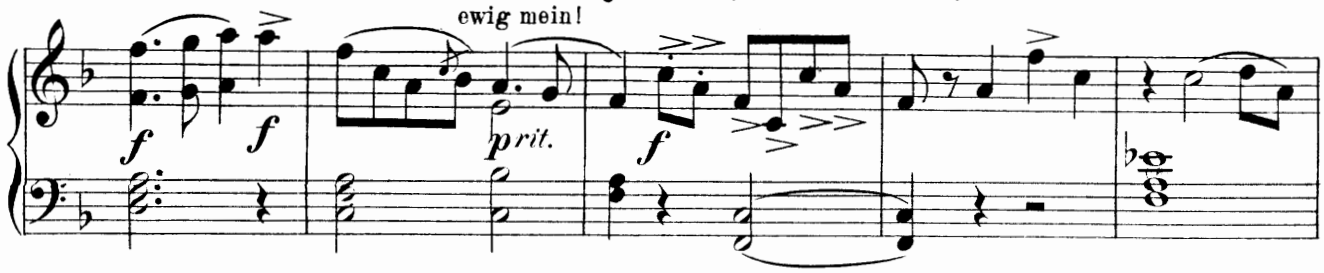
f

am rechten Ort. **Hans:** Gern schicktet Ihr mich wieder fort!

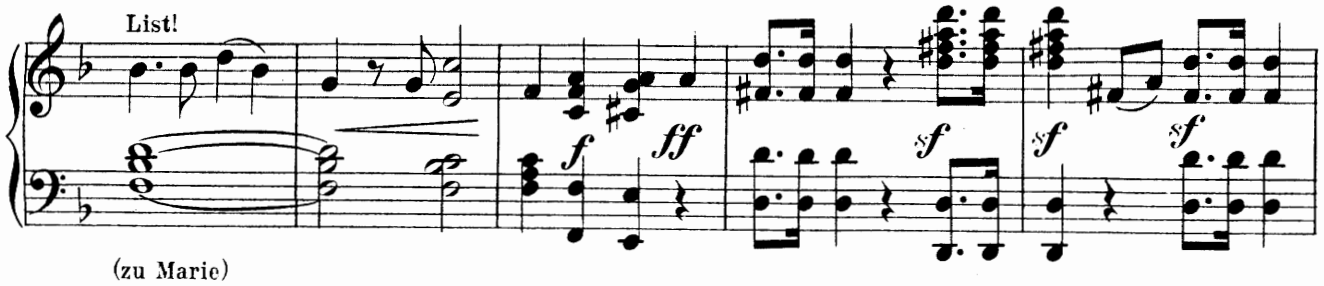
Doch wenn ich geh', dann nicht allein! Mit Micha's

più p *espress. molto cresc.*

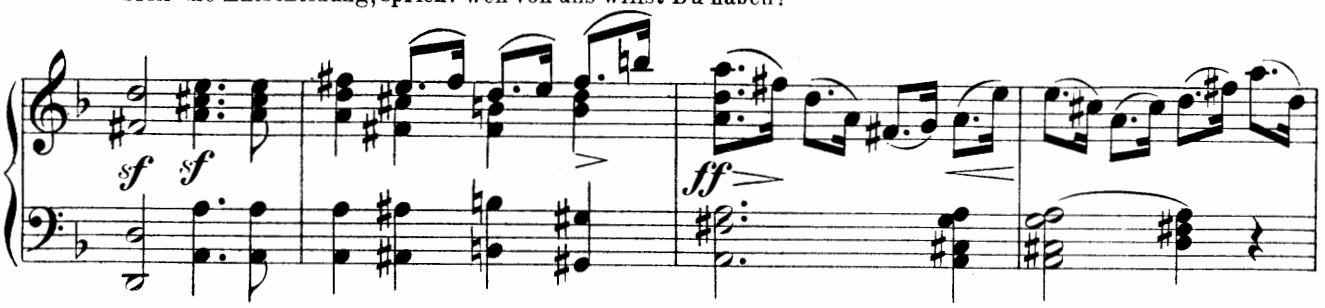
Sohn die Liebste mein: Marie, die nun für ewig mein! **Agnes:** Das gilt nicht weil Betrug es ist! **Hans:** Nein nur eine



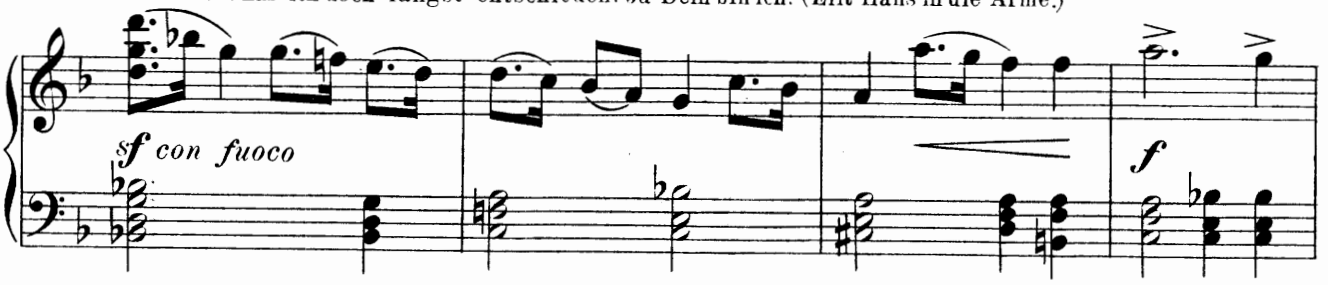
Ihr bleibt die Wahl: Den Wenzel oder mich!



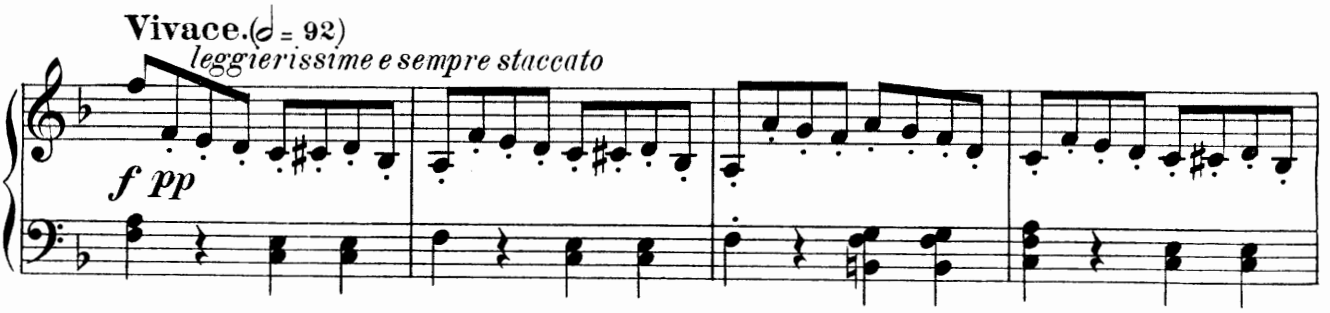
(zu Marie)
Triff' die Entscheidung, sprich: wen von uns willst Du haben?



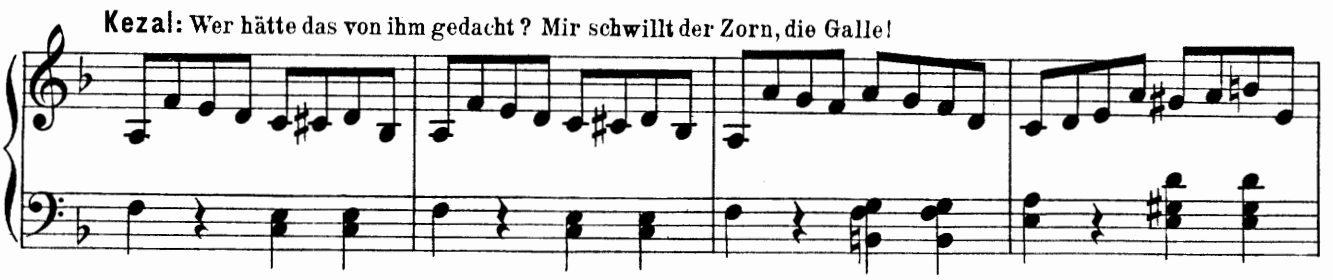
Marie: Ach! hab' ich doch längst entschieden! Ja Dein bin ich! (Eilt Hans in die Arme.)

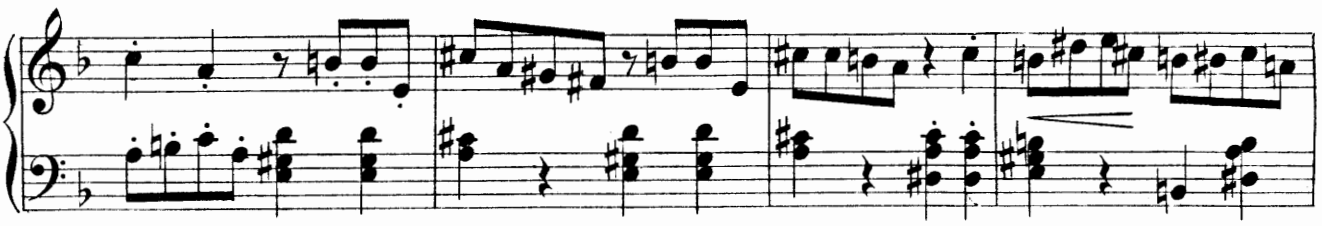


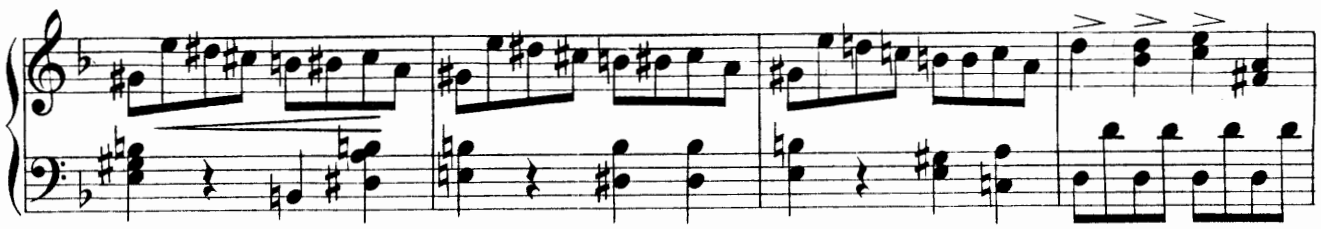
Vivace. (♩ = 92)
leggierissime e sempre staccato

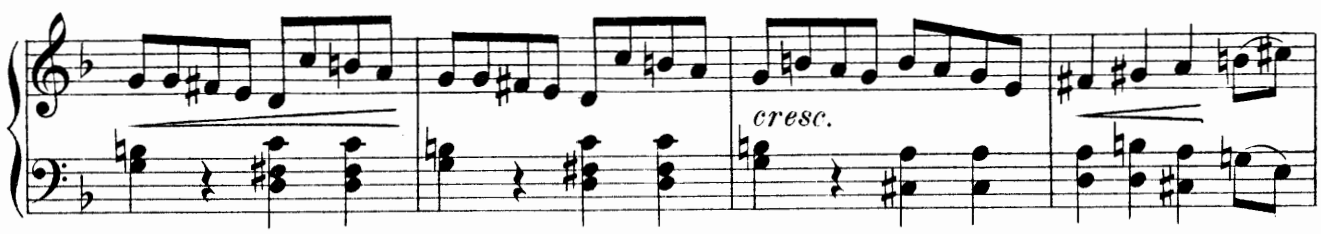


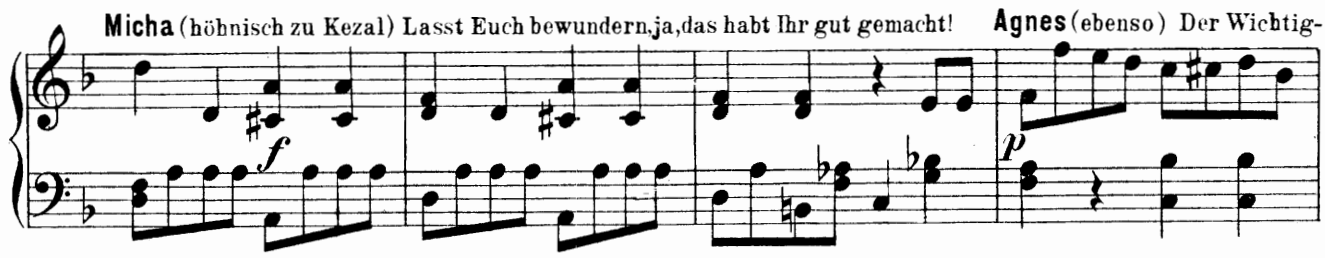
Kezal: Wer hätte das von ihm gedacht? Mir schwillt der Zorn, die Galle!

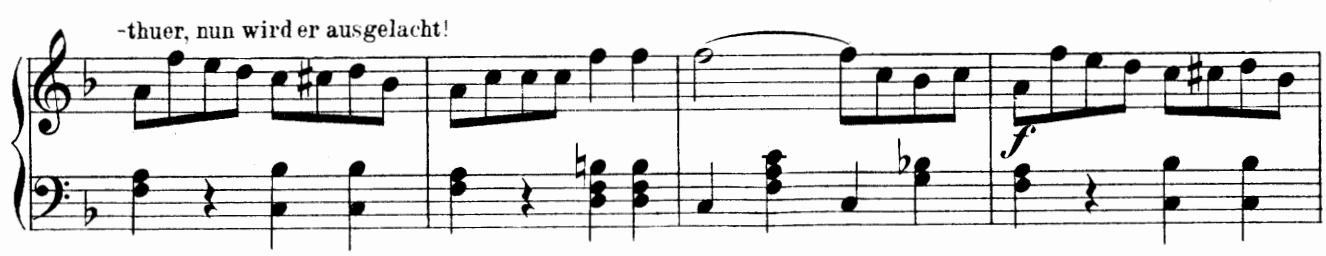


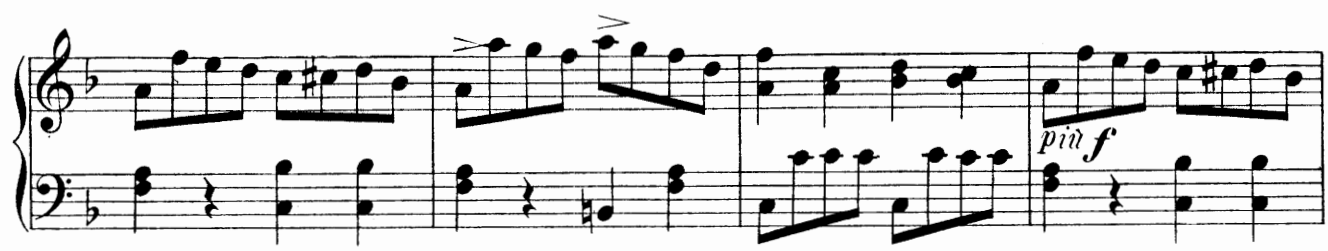


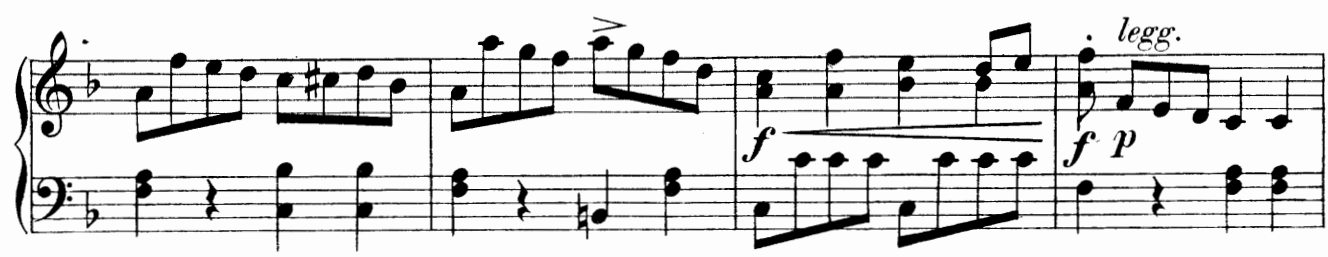


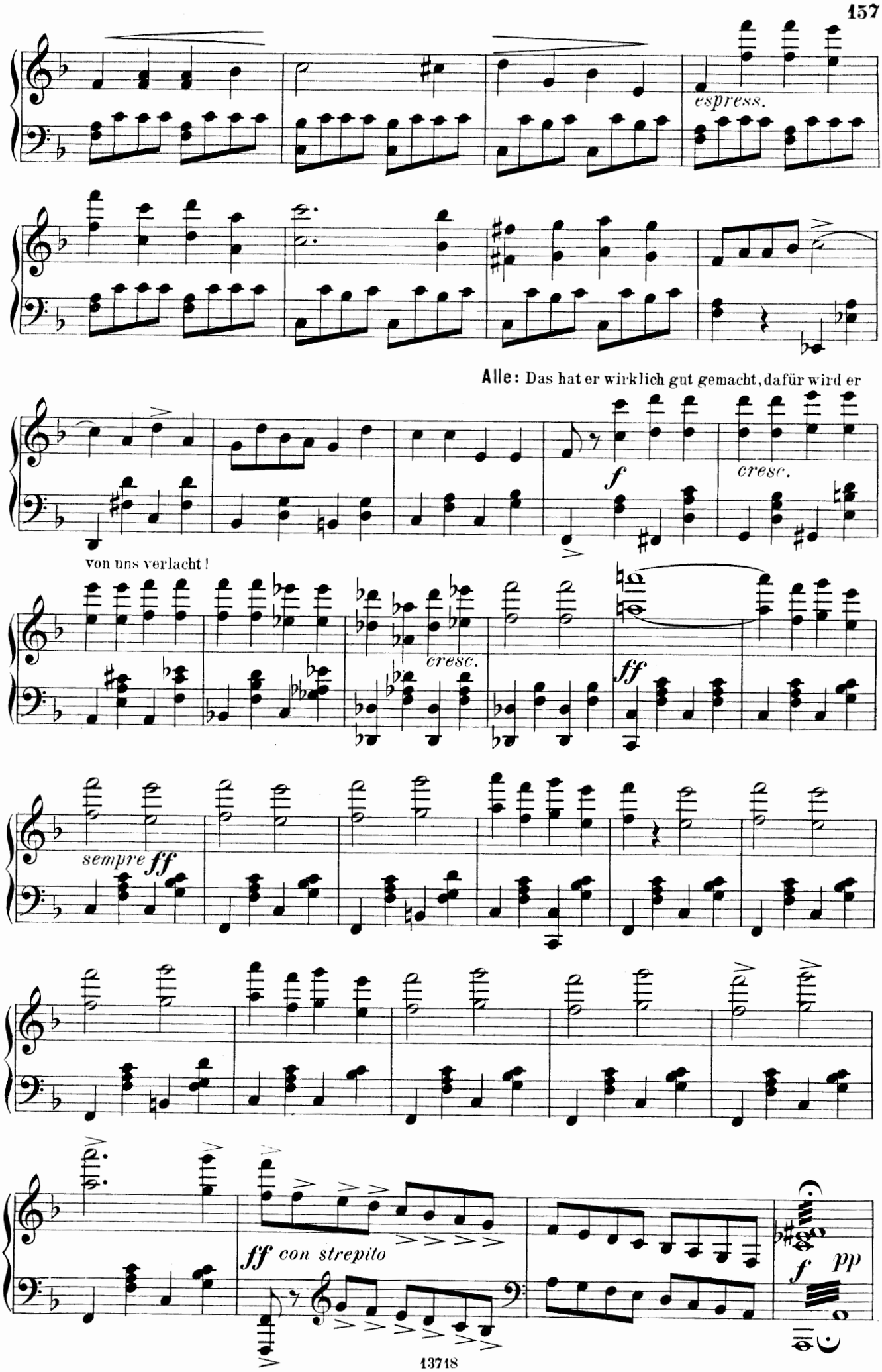

cresc.


Micha (höhnisch zu Kezal) Lasst Euch bewundern, ja, das habt Ihr gut gemacht!
Agnes (ebenso) Der Wichtig-
f
p


-thuer, nun wird er ausgelacht!
f

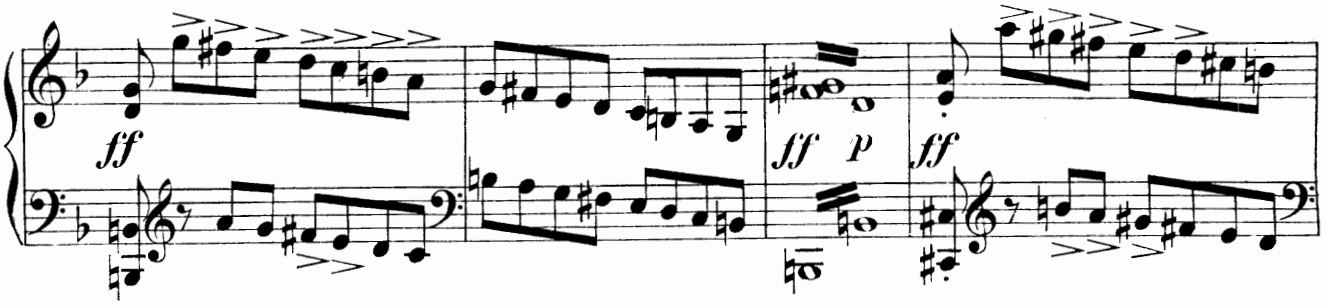

più f


legg.
f
f p


espress.
Alle: Das hat er wirklich gut gemacht, dafür wird er
f
cresc.
von uns verlacht!
cresc.
ff
sempre ff
ff con strepito
f
pp

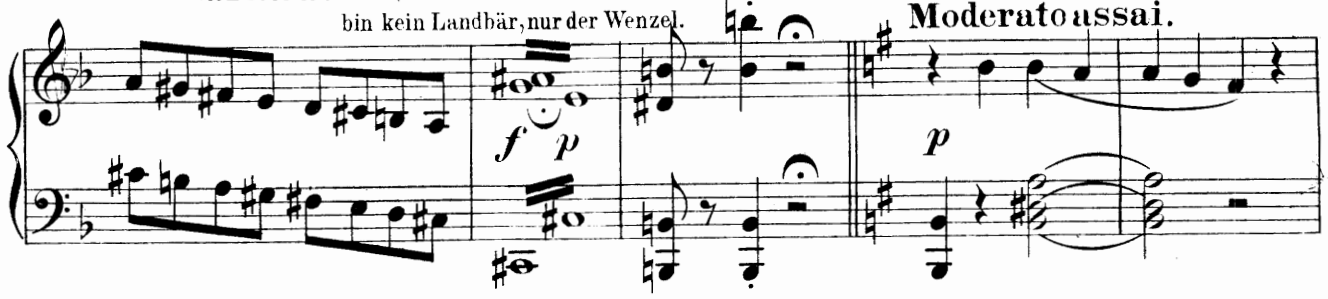
LETZTE SCENE.

Grosser Lärm hinter der Bühne. Ein Knabe ruft: „Rettet Euch, der Bär ist los!“



RECIT. Wenzel (als Bär verkleidet) Seid ohne Furcht! Ich bin kein Landbär, nur der Wenzel.

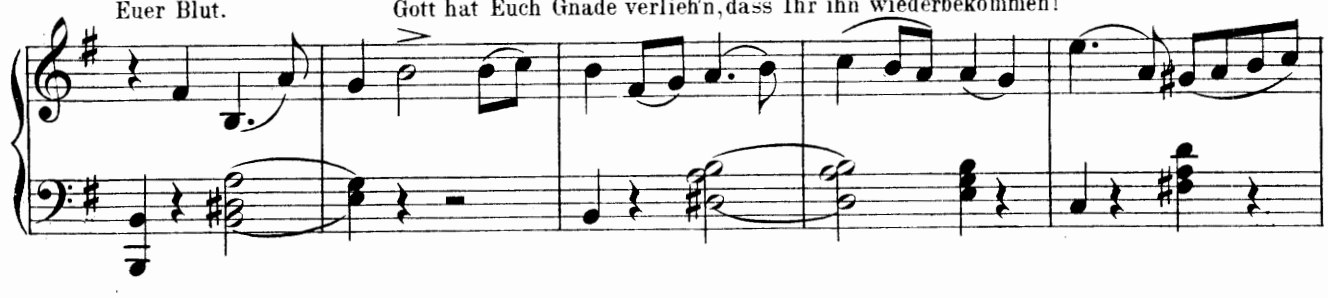
Kruschina: Verzeiht ihm, Alter, es ist



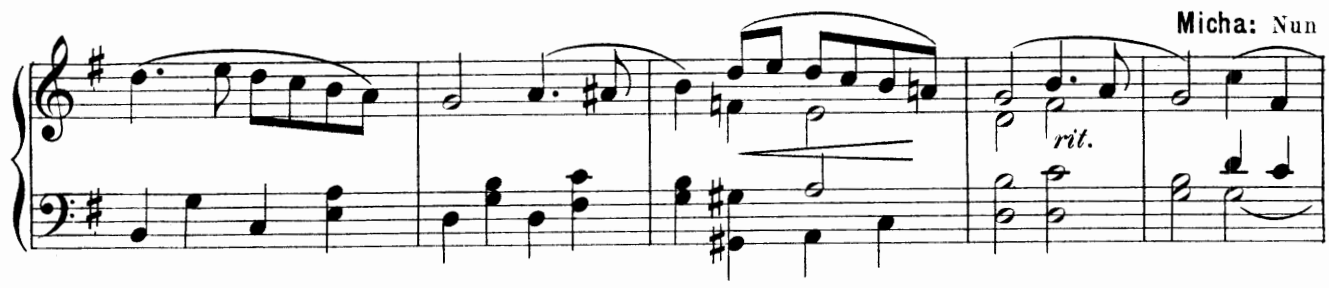
Kathinka:

Euer Blut.

Gott hat Euch Gnade verlieh'n, dass Ihr ihn wiederbekommen!



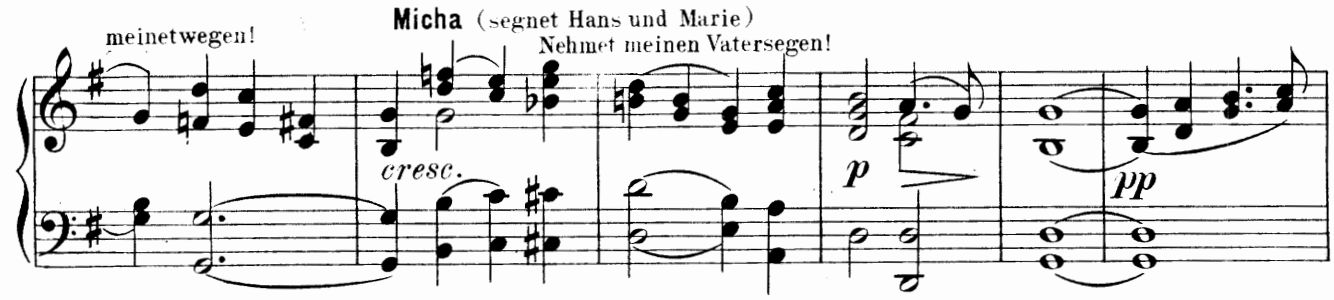
Micha: Nun

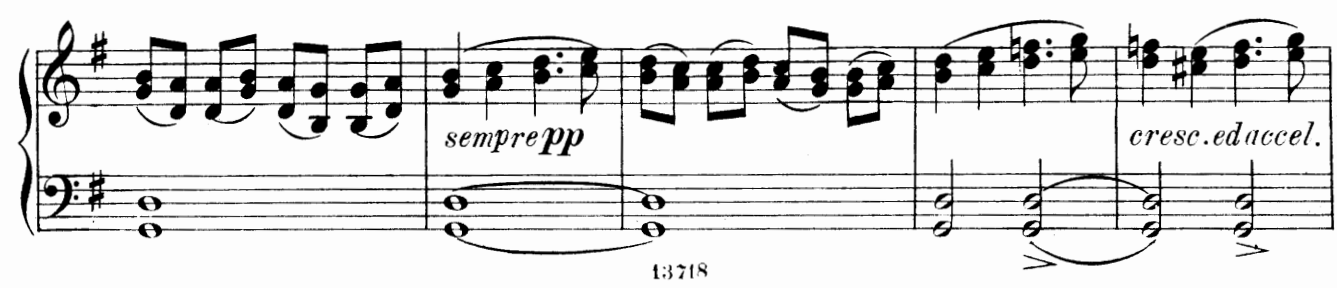


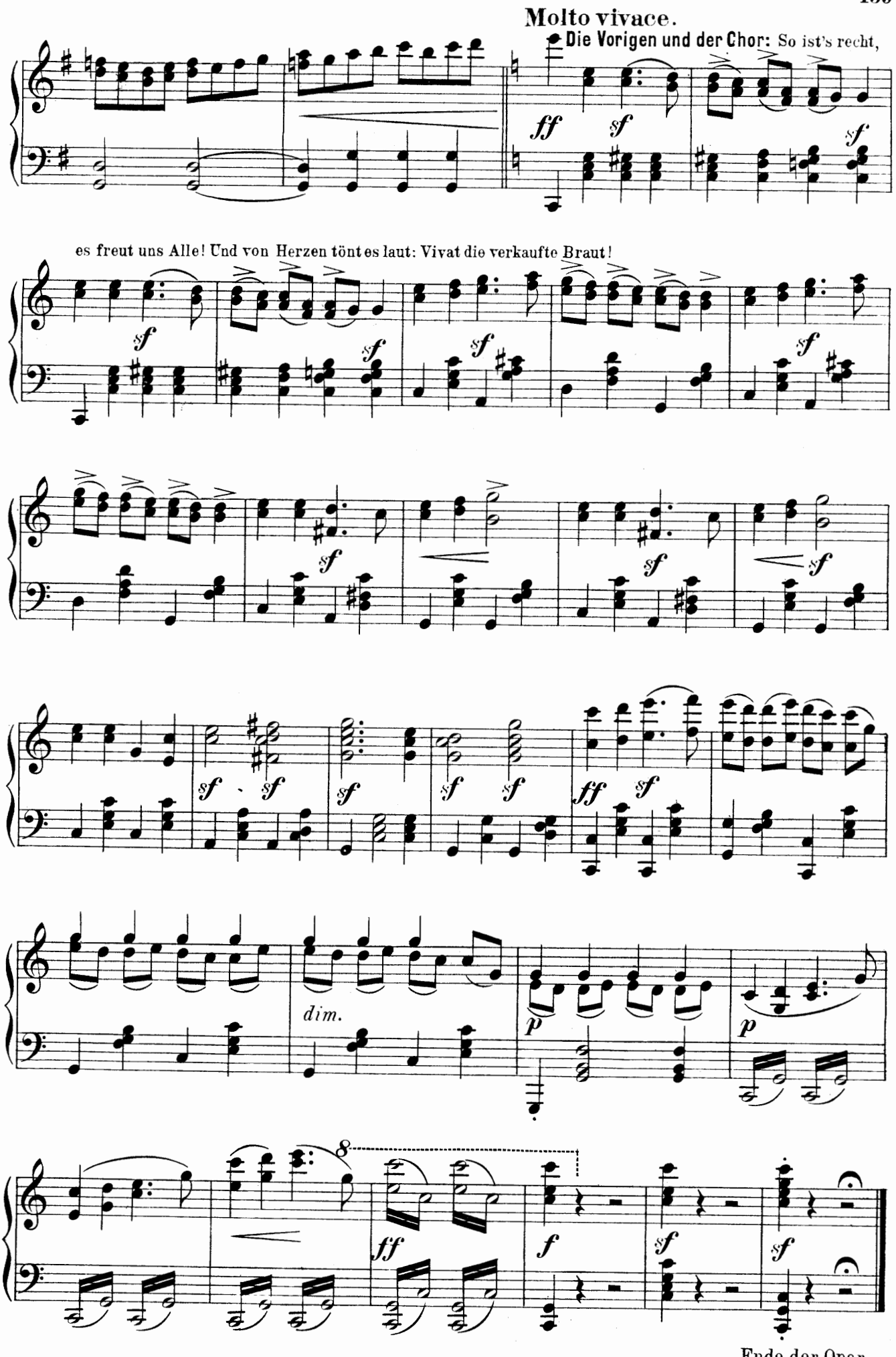
meinetwegen!

Micha (segnet Hans und Marie)

Nehmet meinen Vatersegen!






Molto vivace.
Die Vorigen und der Chor: So ist's recht,
es freut uns Alle! Und von Herzen tönt es laut: Vivat die verkaufte Braut!
dim.
Ende der Oper.