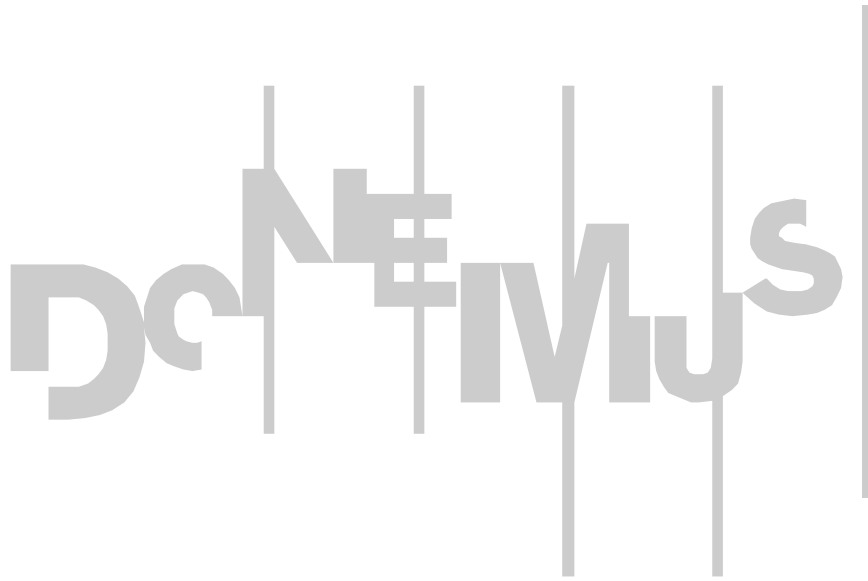


# Three Goat's Ears

Oboe



Isidora Žebeljan

# Three Goat's Ears

## I. Slaves / Robinje

Isidora Žebeljan

Largamente ♩ = 50 *rall.* // a Tempo *poco rit.* ----- //

1

4

5

8

## II. Intermezzo: Morning Medjustav: Jutro

Allegro ♩ = 80 *accel. molto* Presto ♩ = 92

1

6

9

12

## III. Felisiya / Felisija

Adagietto  $\text{♩} = \text{ca. } 92-96$   
con sord.

*p* *p* *p* *poco rit.* // *poco accel.*

7 *a Tempo poco rit.* // *poco accel.* // *a Tempo* *rall.* - - - // *Più mosso*  
*p sempre* [*p*] *pp*

13 *poco rall.* - - // *rall.* - - - - -  
1. 2. *a Tempo* *poco rit.*  
*p*

17 *poco accel.* // *a Tempo* *poco rit.* - - - // *poco accel.* - - - - -  
*p* 3

20 *rall.* - - - - - // *a Tempo*  
[*p*]

23 *rall.* - - - - - // *a Tempo*  
*pp* 3 *ppp* FINE  
*D.C. al Fine \*)*

\*) Second time the repetition is without Prima volta.

# IV. Bacchanal / Bahanal

Andantino  $\text{♩} = 69$   
4 senza sord.  
*f* *sf*

7 *sf*

11 *sf*

14 *accel. molto ma poco a poco* Allegro  $\text{♩} = 108$   
3 *ff* *sf*

19 *sf*

21 *tr*

23 7 (Piano)

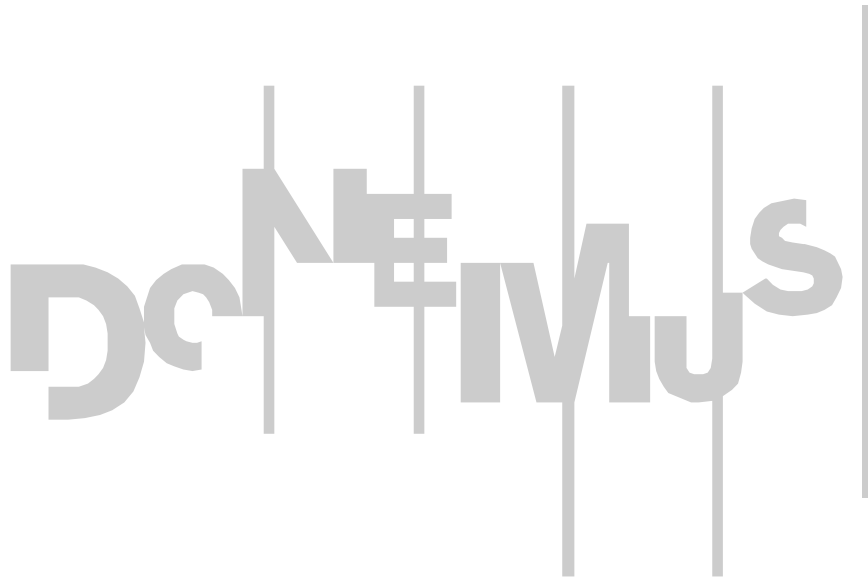
32 *ff* *sf*

34 *sf*

Meno mosso *poco rit.* *tr*

# Three Goat's Ears

Violin



Isidora Žebeljan

# Three Goat's Ears

Violin

## I. Slaves / Robinje

Isidora Žebeljan

Largamente  $\text{♩} = 50$  *p* *richocèt* *5* *rall.* *sul Mi* // *a Tempo* *richocèt* *5* *sul Mi* *poco rit.* *3*

6 *a Tempo* *mp* *poco* *mf* *poco rall.* - - - - - //

9 *a Tempo* *molto rall.* - - - - - *poco* //

11 *a Tempo* *mp* *Meno mosso* *p* *rall.* - - - - - // *a Tempo*

15 *sf* *1.* *2.* *tr* *rall.* - - - - - //

\*) The violin should be together with the piano on the tone b, which means it should wait for the piano to play all the grace notes. The same thing should be done the second time .

## II. Intermezzo: Morning Medjustav: Jutro

Allegro  $\text{♩} = 80$  *accel. molto* - - - - - *Presto*  $\text{♩} = 92$  *3+2*

5 *f*

10 *Meno mosso* *sub. accel. molto* *Brevis* *Moderato* *rall.* - - - - - *p sub.* *mf*

## III. Felisiya / Felisija

Adagietto ♩ = ca. 92–96 *poco rit.* ----- // *poco accel.* ----- //

con sord. ad libitum

*p*

4

7 *a Tempo* *poco rit.* ----- // *poco accel.* // *a Tempo*

5 3

10 *rall.* ----- // Più mosso

3 *poco* *mp sub.*

13 *poco rall.* // *rall.* ----- // *a Tempo* *poco rit.* //

1. 2. 5

3 *pp sub.* *poco*

21 *a Tempo* *rall.* ----- // *a Tempo*

(Oboe) 3 *D.C. al Fine \*)* *ppp* FINE

\*) Second time the repetition is without Prima volta.

# IV. Bacchanal / Bahanal

Andantino  $\text{♩} = 69$   
(senza sord.)

Measures 8-13: Treble clef, 3/8 time signature. The music consists of a series of eighth notes, mostly beamed in pairs. Measure 8 starts with a forte (*f*) dynamic. Measure 13 ends with a repeat sign and a change to 6/8 time signature.

Measures 14-17: Treble clef, 4/4 time signature. The music consists of a steady eighth-note pattern. Measure 14 includes the instruction *accel. molto ma poco a poco*.

Measures 18-19: Treble clef, 4/4 time signature. Measure 18 starts with a repeat sign and a tempo change to *Allegro* with a tempo marking of  $\text{♩} = 108$ . The music continues with eighth notes.

Measures 20-22: Treble clef, 4/4 time signature. Measure 20 starts with a fortissimo (*ff*) dynamic. The music continues with eighth notes.

Measures 23-24: Treble clef, 4/4 time signature. Measure 23 starts with a forte (*f*) dynamic. It features accents (*sf*) and hairpins. Measure 24 continues with eighth notes.

Measures 25-26: Treble clef, 4/4 time signature. Measure 25 features accents (*sf*) and hairpins. Measure 26 continues with eighth notes.

Measures 27-29: Treble clef, 4/4 time signature. Measure 27 includes triplets (3) and a trill (*tr*) on the note *sul Sol*. Measure 28 starts with a piano (*p sub.*) dynamic. Measure 29 continues with eighth notes.

Measures 30-32: Treble clef, 4/4 time signature. Measure 30 starts with a fortissimo (*sf*) dynamic. Measure 32 ends with a *molto* hairpin and a double bar line.

Measures 33-34: Treble clef, 4/4 time signature. Measure 33 starts with a fortissimo (*ff*) dynamic. Measure 34 continues with eighth notes.

Measures 35-36: Treble clef, 4/4 time signature. Measure 35 starts with a fortissimo (*sf ff*) dynamic. Measure 36 ends with a *Meno mosso poco rit.* instruction and a double bar line.



# **Three Goat's Ears**

## **Tri kozja uveta**

suite for oboe, violin and piano

**Isidora Žebeljan**



# **Three Goat's Ears**

## **Tri kozja uveta**

suite for oboe, violin and piano

2002

**Isidora Žebeljan**

From incidental music for the children's play "Emperor Troyan Has Goat's Ears"  
by Ljubivoje Ršumović

Dedicated to my son

**Duration:** c. 10'

D 18345

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# Three Goat's Ears

## I. Slaves / Robinje

Isidora Žebeljan

Oboe

Violino

Piano

4

Ob.

Vn.

Pno.

6

Ob.

Vn.

Pno.

\*) The violin should be together with the piano on the tone b, which means it should wait for the piano to play all the grace notes. The same thing should be done the second time.

10 *molto rall.* ..... // *a tempo*

Ob.

Vn. *poco* *mp*

Pno. *molto rall.* ..... // *a tempo*  
*cresc.* *mf* *p*

\*) The violin should be together with the piano on the tone b, which means it should wait for the piano to play all the grace notes. The same thing should be done the second time .

12 *Meno mosso* *rall.* ..... // *a tempo*

Ob.

Vn. *p*

Pno. *Meno mosso* *rall.* ..... // *a tempo*  
*pp* *p*

14 *rall.* ..... //

Ob. 1. 2.

Vn. *sf* *rall.* ..... // *tr*

Pno. *rall.* ..... // *attaca*

## II. Intermezzo: Morning Medjustav: Jutro

Allegro ♩ = 80 *accel. molto* ----- Presto ♩ = 92

Ob.

Vn.

Pno.

6

Ob.

Vn.

Pno.

10

Meno mosso *sub. accel. molto* Brevis Moderato *rall.* -----

Ob.

Vn.

Pno.



### III. Felisiya / Felisija

Adagietto ♩ = ca. 92-96  
con sord.

*p* *p* *p*

*poco rit.* ..... // *poco accel.* ..... //

Ob.

Vn.

con sord. ad libitum  
*p*

Adagietto ♩ = ca. 92-96

*poco rit.* ..... // *poco accel.* ..... //

Pno.

*p*

7

a tempo *poco rit.* ..... // *poco accel.* ... // a tempo

*p* sempre

*rall.* ..... // Più mosso

[*p*]

Vn.

5 3 3

*poco* *mp sub.*

a tempo *poco rit.* ..... // *poco accel.* // a tempo

*rall.* ..... // Più mosso

Pno.

12

*poco rall.* ... // *rall.* ..... a tempo *poco rit.* ...

*pp*

1. 2.

(-)

*p*

Vn.

3

*pp sub.* *poco*

*poco rall.* // *rall.* ..... a tempo *poco rit.*

Pno.

----- // poco accel. ----- // a tempo      poco rit. ----- // poco accel. ----- // rall. ----- //

17

Ob.

Vn.

Pno.

21

Ob.

Vn.

Pno.

a tempo

[p]

pp

rall. ----- // a tempo

3

ppp

a tempo

rall. ----- // a tempo

ppp

D.C. al Fine \*)

FINE

\*) Second time the repetition is without Prima volta.

# IV. Bacchanal / Bahanal

Andantino  $\text{♩} = 69$

Ob. *senza sord.*  
*f* *sf*

Vn. *(senza sord.)*  
*f*

Pno. *mp*

8

Ob. *sf*

Vn.

Pno.

13 *accel. molto ma poco a poco*

Ob.

Vn.

Pno.

18 Allegro  $\text{♩} = 108$

Ob. *ff* *sf*

Vn. *ff*

Pno. *f* *sf*

20

Ob. *sf*

Vn.

Pno. *sf*

22

Ob. *tr*

Vn. *f* *sf* *sf*

Pno. *sf* *sf*

24

Vn. *sf* *sf* *sf*

Pno. *sf* *sf*

26

Vn. *sf* *tr*

Pno.

28 *sul Sol*

Vn. *p sub.* *sf*

Pno. *mp sub.* *sf* *sf*

30 *sf* *mf*

32 *ff* *ff* *sf* *sf*

Ob. *molto* //

Vn. *p sub.* *molto* *f* *sf*

Pno. *f* *sf*

34 *sf* *sf* *sf*

Ob. *ff* *Meno mosso* *poco rit.* *tr*

Vn. *ff* *Meno mosso* *poco rit.*

Pno. *ff* *Meno mosso* *poco rit.*

