

Act II.

Scene I.

Manru and Ulana.

Scene: Manru's courtyard. In the background a dark forest of fir-trees. To the left (of the spectators), Manru's hut; to the right, a small smithy.

Moderato. Large Hammer

Viol. *Viol.*
f Cello, Bass

Hn. f.
f Str.
Ob. Cl. dim.
Hn. Bass.
Red. *

M. **Manru.**
 Da sitzt sie drin und wiegt das
 She sits with - in, whom care would

Harp
Harp
Red. *

M. Kind!
 win!

f Str.

mf *Trpt.*
f *Str.*
Wood. *

M. **2** Manru.
Da sitzt sie drin mit stil-lem Sinn, als wär' sie blind,
She sits with-in, whom care would win, So meek, so mild,

dim. *pp* *Tromb.* *Hn.*

M. und wiegt das Kind,
She rocks her child.

pp *Alt-ob.* *Harp* *Str.* *Wood.* *

M. **3**
denn es ver-gisst der herbsten Pein das Weib, das Mut-ter
No grief, no pain can cause to wane a mother's matchless

p *Wood-w.* *mf*

M. *ist. love. Hammer* *Könn't' Could*

M. *ich_ so sein! I_ like her* *Könn't' ich so sein! Such love be-stow!* *O Ah*

M. *nein! no!* *nein! No!*

M. *nein! No!* *Ich werd' in With - in this*

M. die-sem Tau - ben - schlag nie mei - nes Le - bens froh! Ihr Brüder, hört, ich
 dove - cote I shall ne'er Re - new my for - mer joys! I curse the day I

Vla., Cello, Bass

M. fluch'dem Tag, wo ich von euch ent - floh. Des Lagers Frei - heit
 left the band And fol - low'd love's de - coys. I en - vy them the

M. neid' ich euch, das sturm - durch - weh - te Zelt; ich neid', ich
 wind - swept camp, The can - vas homes un - furl'd, Their tents un -

M. leid'!
 furl'd! Ich neid', die end - los
 I long to stroll thro'

M.

liegt vor euch, die gro-sse, frei-e Welt! _____
 for-ests damp, And roam thro' all the world! _____

Harp
p Hn.
Harp
Fissn.

⑥

Andante molto sostenuto.

Ulana.

Ul.

(Ulana's lullaby sounds from the hut.) Schlaf' wohl, theures Kind, du mein Schatz, meine Pracht!
 Sleep on, precious one, Treasure mine, darling son;

Viol. Vla.

Cello

Ul.

Lüftchen lind, komm geschwind, fächle süß mein einzig Kind! Du mein Schatz, meine Pracht,
 Come quickly, zeph-yrs mild, Breathe up-on my on-ly child. Treasure mine, darling son;

Wd. w.
p Hn.

Ul.

schlaf' wohl! schlaf' wohl! Süß sei dir Tag und Nacht, schlaf' wohl! schlaf' wohl!
 Sleep on! Sleep on! Hap-py tho' day be done, Sleep on! Sleep on!

Ob.
Hn.

M. *Manru.*
 Wie süß, wie gut, wie lie - be-voll!
 How sweet! how good! Her love how glad!

Ob. *All-ob.*
B.-Cl. *Fm.*

M. **7** *Tempo I.*
 Und doch_ mich macht das toll!____
 And yet_ it drives me mad!____

ff

Hammer

cresc. *Trpt* *Hrn. A-ob.*

M. *Manru.*
 Wenn ich sie seh', bin ich be-thört, denk' ih - rer Lieb' und Treu'.
 I look on her_ my mind's a - wry: I think how true her love!

A.-ob. *p Str.*

(with a vehement gesture)

M. *Ob. Cl.*
 Doch Treue, die zu lan-ge währt, ist Skla-ve-rei!
 But love that can all change de-fy, Is ser-vi-tudel.

ff *Hass.Fin.* *f* *lin.Hn.*

M. *Str. Wd.-u.*
ff *Hass.Fin.* *dim.*

M. *Tranquillo.*
 Sie ist so lieb, so weiss, so zart, so
 She is so gen-tle, pa-tient, kind, So

Tpt. A. ob. *Viol. 4*
p *lin.*

M. *Appassionato.*
 en-gels-mild_ Doch es giebt Frau-en
 wondrous mild_ But there are wo-men

cresc. *ff* *Hass.Fin.*

M. *and'rer Art, feurig und wild!*
fill'd with fire, With passions wild!

f Hrn. Bn. *f Tromb.* *ff Bass In.*

10 *Andante sostenuto*
 Ulana (within).

U1. *Blu-men streu' ich dir, Flow'rs, thy can - o - py,*

dim. *pp Wd. w. Hn.*

U1. *je - de Blum sei ein Traum, En-gel-tanz voller Glanz schlinge sich im fro-hen Kranz*
Each bears a dream for thee; Radiant an angel band, Dances round thee hand in hand!

& Viol.

U1. *rund um den gold-nen Baum, im Traum, im Traum, schlaf' sanft, du hol-des Kind,*
Plays round thy gold-en bush, Hush! hush! hush! hush! Sleep gen-tly, dar-ling son,

VI. *schlaf' sanft, mein Kind!*
Sleep on, sleep on!

Ob. *Ob.* *All. Ob.*

Hr. *H. Cl.* *Fru.*

VI. *Schlaf' wohl!*
Sleep on!

M. *Manru.*

Nein, nein!
No! No!

Ich kann's nicht länger
Too long I've been mis -

cresc. *mf*

(11)

M. *hö - ren!* *Viel schöner tönt des Hammers Schlag.* *Und*
tak - en! *More music's in the hammer's sound;* *And*

f

M. *sollt'* *ich dei - nen Schlum - mer stö - ren,* *ich*
tho' *thee from thy dreams I wak - en,* *I'll*

Viol. Cello

(angrily)

M. *schla-ge, ich schla-ge, ich schla - - ge!*
ham-mer, I'll ham-mer, I'll ham - - mer!

Large Hammer

M. *Das ist ein Klang! Das ist ein Klang!*
Hal'thus I pound! Hal'thus I pound!

(He lets the hammer fall (12) from his hand, and sinks down upon the bench.) *Andantino.*

Uliana (coming from the hut).

U. *Bist mü - de?*
Art wea - ry?

M. *Manru.*
Zum Ex -

(12) *Andantino.*

A-ob. Tromb. *fl.*
fp *p* *Vla.* *Str.*
K-dr. *H-cl.*

(bringing a dish.)

U1. *So iss und ruh' aus!*
Come, eat, and then rest!

M. *Ster - ben!*
haust - ed! *Ich will kein*
I can - not

p *pp Str.* *Str.*

U1. *Was ist dir? Mir*
What ails thee? Tell

M. *Brot bei dem E - lend und Graus!*
eat when for food I've no zest! *Ach lass mich!*
Don't ques - tion!

3 *B.-cl.* *cl.* *sf* *Bu.*

Più mosso.

U1. *kannst du's sagen!*
me thy sorrow!

M. *Du weisst's ja!*
Thou know'st it!

Più mosso.

Cl. *Hrn.* *vla.* *f* *Bu.* *3* *6* *5*

(jumping up wildly)

M. *f* *sf* *f*

Wer kann solch ein Le-ben er-tra-gen!
Who can joy from such liv-ing bor-row!

(13)

M. *legg.* *3*

Zer-ris-sen hab' ich die hei-lig-sten Ban-de und fand
The ho-liest bonds I sev-er'd a-sun-der, To find

M. *sempre agitato*

— bei den Dei-nen nur Schimpf und Schan-de. Mir zah-len die
— 'mid thy kin but shame for my plun-der; I'm paid for my

Più vivo.

M. *trium* *cresc.*

Leu-te für Arbeit mit Hohn! Für al-le Lie-be ist Hass—mein
la-lor with in-sult and scorn! For love, but hat-red at eve,— noon,

14) *Meno mosso.* Ulana.

Ul. Nur nicht ver - za - gen!
O love, de - spair not!

M. *rall.*

Lohn!
morn!

Meno mosso.

14) *cb.*
m.s.

rall. *p*

Viol.

Manru.

Steh - len und rau - ben, he - xen, ver - füh - ren,
False - hood, se - duc - tion, theft, con - ju - ra - tions,

M. *f*

B-cl.

Animato.

da hat der Zi - geu - ner nichts zu ver - lie - ren.
These are the Gyp - sy's true oc - cu - pa - tions;

M. *f*


Wenn er auch einst am Gal - gen schwebt, er hat ge - lebt!
And tho' the gal - lows comes at last, He's had his fling!

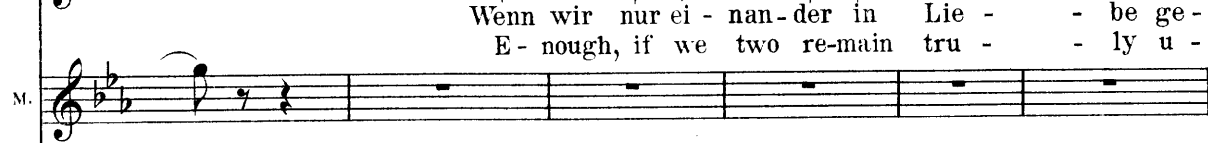
M. *rall.*

cresc. *ff*

15) *Meno mosso.*

Ulana.

Ul. 

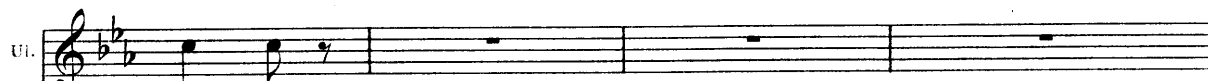
M. 

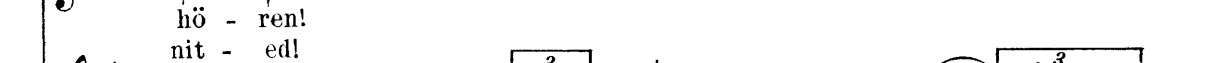
Wenn wir nur ei - nan - der in Lie - - be ge -
E - nough, if we two re - main tru - - ly u -

Meno mosso.


15) *m.s. cl.* 

Str.


Ul. 

M. 

hö - ren!
nit - ed!

M. 

Ja frei - lich! Wie lang' soll das E - lend noch
U - nit - ed! 'tis that has my hap - pi - ness



vtr.

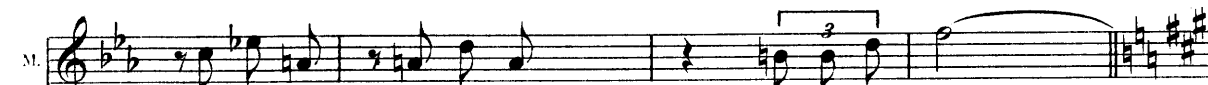
Animato.

M. 

wäh - ren? Ver - ein - samt, ver - grämt,
blight - ed! De - rid - ed and spurned!



m.s.

M. 

ver - ach - tet, ver - trie - ben, ist das ein Lie - -
In ex - ile! A bur - den! Is this love's guer - -



m.s.

Ulana. Calando.

Man - - ru, harr' aus! Es wird.
Pa - - tience, my love! 'Twill not

ben?
don?

ff

Cello

Viol.

Ulana. Calando.

bes - ser wer - den.
last for ev - er.

Nein, nein! Für uns giebt es kein Bes - ser auf Er - den!
'Tis false! mis - for - tune like this - will mend nev - er!

p

Ulana. poco a poco animando

Ach, wär' das nur Al - les! Ent - beh - rung und Lei - den,
Ah, if that were all - Want, ex - ile and hun - ger,

p

Vla.
Bn.

Ob.

Viol.

U1. wie trüg' ich sie gern! Wo die Noth recht gross, da ist Gott nicht
 would ne'er give me fear, For where need is great, God is ev - er

Ob. *cresc.* Viol.

U1. fern! Ach, wär' das nur al - les!
 near! Ah! if that were all! —

M. Manru. Was giebt es denn
 What more can be -

Cl. Viol.

U1. „Ist der Mond am Himmel voll, dann wird der Zi -
 “When the full moon fills the night, Er - rant grows the

M. mehr? —
 fall? —

Ipt. muted Viola.

⑰ Più vivo.

U. I.
 gen-ner toll!“
 Gyp-sy wight!”

M.
 Zum Hen-ker!
 Per-di-tion!

Ver-folgt es mich bis hie-her?
 That dit-ty to haunt me here?

tr. *5* *3* *f* ⑰ Più vivo.

M.
 Auf Schritt und auf Tritt hör' ich die-ses Lied!
 Up hill and down dale, I have heard this song!

Und nun gar zu
 And now you, too,

3 *1*

U. I. *Ulana.*
 Man-ru, ver-
 Man-ru, for-

M.
 Haus!
 darel

Das hält der Teu-fel aus!
 'Tis more than hell can bear!

6

U1. zeih' mir!
give mel

M. Hin - weg! Kam es so weit, dann giebt es für uns nur
A - way! hast come to this? Then dis-cords and brawls shall

ff

U1. Ver - gieb! — Mir thut's in der See - le
For - givel — Sor-row from my heart dis -

M. Ha - der und Streit! —
drive a-way bliss! —

poco marc.
Cl.
A-ob. Viol.

f *p*

U1. leid.
miss!

M. Der zu kla - gen hat, — bin für-wahr nur ich! —
Shall one here ac - cuse? — Then in - deed 'tis I! —

Viol.
Cello

U1. 

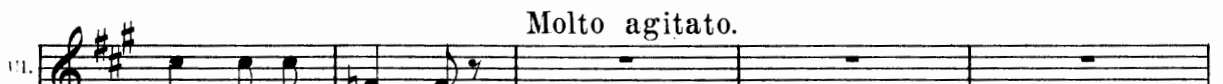
M. 

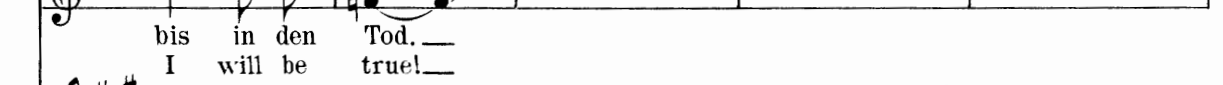
Ich bleib' dir treu _____
To thee till death _____

Sah schon Manchen, der um den Hof sich schlich!
Man - y skulkers, have been seen hov - ring nigh!

ob. poco marc.
p




U1. 

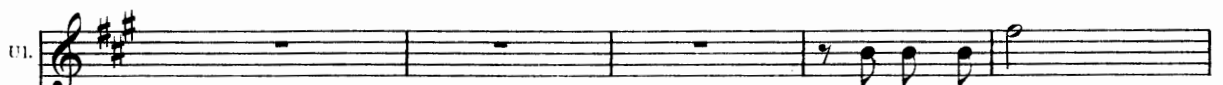
M. 


bis in den Tod. _____
I will be true! _____

Du bist's, die Haus und Kind ver-lässt! Dich
Thou once from home and child didst roam, And

A-ob. Viol.
Molto agitato.



U1. 


M. 

Ich bat um Brot.
I begged for bread!

zog es da-mals zum Tanz, zum Fest! _____
hur-riedst off to the har - vest - home! _____

Und hol-test
And bor-est

cresc. sempre *ob. marc.* *f cresc. molto*
Viol.



M. (18)

dir nur der Mut - - ter Fluch! _____
 a - way a moth - - er's cursel! _____

Ob. marc.

ff

Trp. * *Trp.* *Str.* *

Ulana.

Ver -
For -

M. Un - heil - bar mit al - len ist nun der Bruch.
 The breach was then wide, but now it is worse.

Hr.

Trb.
Tuba

Ul. gieb es und grä - me dich nicht!_
 give me; for - get the dis - grace._

M. So änd - re erst du dein ver -
 Then show not for ev - er a

Harp

p
Vla.

Str.

f
Trb.
Tuba

Ul. O könn - te ich lä - cheln!
If smiles could be pur - chased,

M. wein - tes Ge - sicht!
tear - fur - rowed face!

mf *marc.* *Ob. A-ob.* *p*

Ul. Was gäb' ich da - für! — Ich blick' — in dein
What would I not pay! — I glance — in thine

f *p* *Cl.*

(19)

Ul. Aug', — und das Herz — springt mir — schier. —
eyes, — Which my sen - tence be - - tray. —

vla.

Ul. Ich fühl' es, — ich fühl' es: — ich bin
I feel it, — I feel it, — Thou art

trumm

Ul. für dich todt! So lass mich denn ster-
mine no more! Be mer - ci - ful, heav-

(20) **Vivace.**

Ul. - ben, barm-her-zi-ger Gott! —
- en, Send death, I im - plorel — (he raises his clenched fist, to strike Ulana)

M. Manru.

Es ist für-wahr ei-ne höl - li-sche
Must I en-dure all the tor - ments of
Vivace.

(20) **Vla. Hu.**

Scene II.
The Same. Urok.

M. Pein! — Ach
Hell! — What,
Urok (entering suddenly and seizing Manru's arm)

Grüss' Gott, Herr Nach - bar! Lasst das nur sein! —
For - bear, dear neigh - bor! This will not do! —

Vla.
non legato & *Wd.-u.*

M. *du bist's! Teu - fels - brut! Der Ein - zi - ge,*
thou here? Imp of hell! (The on - ly one,

Ur. *Ich selbst. —*
My - self. —

non legato

M. *der uns nichts Bö - ses thut.* (he approaches the anvil)
who seems to wish us well.)

Ur. *Ja, — die Leut' sind halt böß; doch*
Aye, — our neigh - bors are wroth, But

pp Brass

Ur. *wir sind's auch — 'sist so Brauch. Dank'*
so are we — We a - gree. Thank

Vlc. Bssn.
f

Ur. *Gott, dass es so und nicht an - ders ge -*
God that I came in the nick of

Vla. & Wd.-w.

Ur. *schah, Zi - geu - ner - lein, warst der Höl - le*
time, Ro - ma - ny - chal, that was al - most

Viol. cresc. sempre

M. *Manru.* (21) *0 kām' ein lo - hen - des*
0 that a tor - rent of

Ur. *nah! Ha ha ha ha ha ha!*
crime. Ha ha ha ha ha ha!

ff *Red.* *fp* *(21)*

M. *Feu - er vom Him - mel her - ab und bränn - te das Dorf und das*
fire - brands would fall from on high, Con - sum - ing this place and all

Cello cresc. sempre

M.
Er - den - rund ab! O - he, O - he! wie
else - - 'neath the sky! What glad, what mad de - -

M.
jauchzt? ich da!
light were mine!
Small Hammer

Urok.
Mein Herz - chen, die Welt brennt nicht ab dir zu
Old fel - low, the world will not burn for thy

Hrn. Viol. m.s.
Vla.
m.s.

Ur.
Lieb; doch ver - gieb:
sake. But a word:

Ur.
Ist's auf der Welt dir so un-be-quem, so lass sie
If thou art wea-ry of life here be-low, Spare us the

Tpt. Hn.

f *Str.*

Ur.
stehn! ————— Du ——— kannst gehn. ———
world, ————— Thou ——— canst go! ———

(22) (He makes a gesture, indicating hanging.)

Vla. Cello, Bss. *p* *Viol. Cl. Bn.* *p* *Vla. Cello, Bss.*

M.
Manru.
'sist wahr! ich könnt' es thun... Und würd' nach al-len Qua-
'Tis true! Per-haps 'twere best, At least, 'twould give me peace

p *w. w. Hn.* *cresc.* *f*

Ulana.
Du Ko-bold, geh! ——— Am En-de thut er sich ein
Go, de-mon, go! ——— Nor seek to add thus to my

M.
- len ruhn.
- and rest.

Viol.

Ul. Weh.
woe.

Ur. Urok (aside). (to Manru)

Hi hi! Wenn's nur recht bald ge-schäh!
Hal my wish e'er so long a-go! Die Thy

p *cresc.* *f* *Str.* *W. - w. Hh.*

Ur. Hüt-te da ist dir zu eng-
hut is too nar-row and close, ei-ne Gruff!
'Tis a gravel!

f *f* *f*

Ur. (23) Zieh' auf den Ast, da hast du
Climb but on high, If air dost

Viol. *f* *f* *f* *f*

Vla.

Ur. Luft. So steigst du hoch und thronst du ü-ber al-len.
crave. Thus mightst thou rise, And rule o'er all the hum-ble;

f *f* *f* *f*

Ur. *trium*
 Hier un - ten könn - test zu tief du fal - len!
 Think to what depths here thou mayst yet tum - ble!

p *cresc.* *p* *Colto*

(24) (to Ulana, mimicking her voice)

Ur. Und willst du nicht han - gen ihn
 Shouldst thou sor - row to see him

Ob. Bn.

Ur. sehn al - lein, so hängt
 hang a - lone, Then mount,

trm. *trm.*

Ulana.
 Herz - lo - ser Mensch du!
 In - fa - mous mon - ster!

Ur. euch zu zwei'n!
 too, his throne!

Ul.
Bö - se - wicht!
Heart-less one!

Ur.
Ich herz - los? bös? Das bin ich
I heart-less? I? Thou dost me

The musical score for the first system includes a vocal line for Ul. (Ulana) and a vocal line for Ur. (Manru). The Ul. line starts with a treble clef and a key signature of one sharp (F#). The Ur. line starts with a bass clef and the same key signature. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The Ul. line has lyrics: "Bö - se - wicht! Heart-less one!". The Ur. line has lyrics: "Ich herz - los? bös? Das bin ich" and "I heart-less? I? Thou dost me". The piano part features a melodic line in the right hand and a more rhythmic line in the left hand, with some dynamic markings like *mf*.

M.
Manru.
'shat sei - nen Grund, 'shat sei - nen
'Tis not for naught, 'tis not for

Ur.
nicht! _____
wrong! _____

The musical score for the second system includes a vocal line for M. (Manru) and a vocal line for Ur. (Ulana). The M. line starts with a treble clef and a key signature of one sharp (F#). The Ur. line starts with a bass clef and the same key signature. The piano accompaniment is shown in grand staff notation. The M. line has lyrics: "'shat sei - nen Grund, 'shat sei - nen" and "'Tis not for naught, 'tis not for". The Ur. line has lyrics: "nicht! _____" and "wrong! _____". The piano part features a melodic line in the right hand and a more rhythmic line in the left hand, with dynamic markings like *sf*, *f*, *ff*, and *sf*. There are also performance instructions like *tr.* and *tr.*.

Ulana.
Der bö - se Blick,
Thy wick - ed glance,

M.
Grund, dass sie dich Zaub - rer nen - nen.
naught that thou art called a wiz - ard!

The musical score for the third system includes a vocal line for Ulana (Ulana) and a vocal line for M. (Manru). The Ulana line starts with a treble clef and a key signature of one sharp (F#). The Manru line starts with a treble clef and the same key signature. The piano accompaniment is shown in grand staff notation. The Ulana line has lyrics: "Der bö - se Blick, Thy wick - ed glance,". The Manru line has lyrics: "Grund, dass sie dich Zaub - rer nen - nen." and "naught that thou art called a wiz - ard!". The piano part features a melodic line in the right hand and a more rhythmic line in the left hand, with dynamic markings like *sf*, *mf*, and *tr.*.

(25)

Manru.

Ul. M. *der gift' - ge Mund - Am En - de*
thy e - vil tongue - Thy bale - ful

Ur. *Urok.*
Ha ha! ha ha!
Ha ha! ha ha!

(25)

mf *Cello* *f* *Viol.* *Ob.*
And. *

Ulana.

Ul. *Ja ja!*
Yes, yes!

M. *he - xest du zur Stund', ohn' dass wir es er - ken - nen. Du*
mag - ic thou mayst use, On us while un - sus - pect - ing, And

mf *Vla. Cello*

M. *schickst die bö - sen Gei - ster, dass wir im Fie - ber bren - nen.*
fill our veins with fe - ver Thro' them its fires in - ject - ing.

Ur. *Urok.*
'sgiebt There

sf *p* *Cl.* *p* *Harp*

Ur. 


kei - ne He - xen - mei - ster, das soll - test du ver -
 is no ne - cro - man - cy, That thou shouldst sure - ly

Str. pizz. *Vla.*


Ur. 

stehn. _____ Die Din - ge um - zu - drehn, ist nicht in
 know; _____ It is not giv'n to man, God's laws to

m.s. *Viol. pizz.* *Harp*

Ur. 

uns - rer Macht. Ver - suchs! _____
 o - ver - throw! But try! _____

Ur. 

(26)
 Dort _____ in den Höhn sitzt ei - ner
 Seat - ed on high, He sits and

pizz. *Vla.* *Ped.*

Ur. da und lacht. Ha ha ha ha ha! Er
 laughs to scorn! Ha ha ha ha ha! He

Ob. A...ob.Cl.

cresc. f marc.

Viol. Red.

Ur. nicht nur voll Be - ha - gen und sagt: "Wo -
 nods his head while deign - ing To say: ,Why

Viol. Red.

Ur. zu die Pla - gen? Weisst
 all this strain-ing? The

Bssn. Viol. p

Ur. du, was Wun - der schafft? Des Men - schen
 source of mar - v'lous things Is man's own

cresc. p Cello, Bssn.

Ur. eig' - - - ne Kraft! Weisst du,
won - - - drous powers! What is't,

Un poco più lento.

Ur. was ihn ver- zehrt? Der Trieb, dem er nicht
con - sumes his fires? Un- worth - - y, weak de-

Ur. wehrt? s'giebt kei - - - ne Zau- be- rei!
sires! No witch - - - craft do I know.

Ulana. Doch brau' st du man- cher - lei.
Yet po - tions thou dost brew,

Ur. Ei ja! Doch was da
'Tis true. For shrubs and

accelerando poco a poco

Ur. 

sprisst, im Mond-strahl sich er-schliesst, selt - sa - mer Kräu - ter Säf - te,
 plants, The herb that shy - ly haunts Dank nook and moon - lit din - gle,

accelerando poco a poco *Vla. Cl.* 

Ur. 

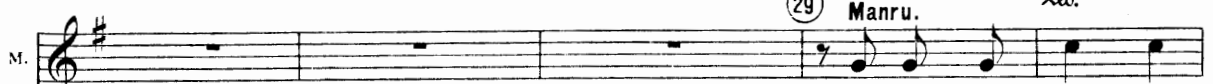
der Erd' ge - hei - me Kräf - te, selbst Maul - wurfs - hirn, Ei - deck - sen -
 All saps that meet - ly min - gle, E'en brain of mole, And liz - ard's

Fl. *Ob.* *cresc. sempre* 

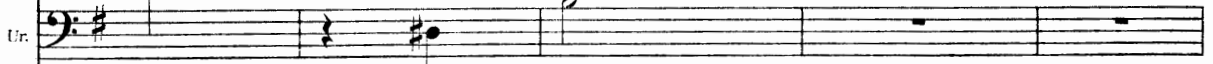
Ur. 

schwanz und all der and - re — Fir - le - fanz: — Es hilft nur
 tail, All mum - bo, jum - bo, — mis - tic dole, — For those with

stringendo *cresc. molto* *ff* 

M. 

So wärs du al - ler
 If so, thou'rt robbed of

Ur. 

dem, der glaubt.
 faith a - vail.

Red. 

M. Kraft be - raubt?
all thy pow'rs.

Ur. O nein! Denn
O no! A

Vla. Cello

f

Ur. ei - nes kann ich: pro - phe - zeih'n!
for - tune - tel - ler still am I!

f *Vla. Hrn.*

f *Vla.*

Red. *

Allegretto.

Ur. Auch das ist kei - ne Zau - be - rei!
Tho' witch - craft I a - gain de - ny!

p

Vla. Bn.

Hrn. Bn.

Ur. Ich
The

Ob.

mf

Ur.
 kenn' die Welt, mein Aug' ist gut, ich weiss, was
 world I know, my eye is keen, And hu - man

trumm

Ur. (30)
 tief im Her - zen ruht, und nichts ent - geht,
 hearts few se - crets screen. No sound es - capes

Hn.

Ur.
 nichts, mei - nem Ohr. Un - heim - lich
 my wak - ing ear, The puls - ing

f

Str. *Cello*

Bn. Cello

Ur.
 wallt, ich hör's, dein Blut. Was ich so lang'schon sah zu -
 of thy blood I hear. The bale I long have known, fore -

Vla. Cello Bass

& Cl. B. - cl. Bn.

31

Ur. vor, das Un - heil, das euch droht, das
 seen, The e - vil blight in store, Is

Violin solo on the stage (as if from a distance.)

32 Andante. (Manru listens with obvious emotion.)

Ur. Leid, ist nim - mer weit!
 e'en now at thy door!

Viol. solo
 mel. marc. Vla. Cello

Vla. Cell, Bass
 Cl. B., Cl. Bu. p

Uana.

Ha!
 Ha!

Schau, schau, wie schön der spielt!
 At - tend! A clev - er chap!_

ad lib.

Ur. Nur klingt's
 May - hap,

U. r. *3*
 ein we - nig wild!
 'tis a bit wild!

p
m. d.
rit.
a tempo
mel. marc.

Red. *

M. **33** Manru (inwardly disturbed). *p*

Ja, ja, — der kann wohl zau - bern, der so
 Aye, aye! — He's a mag - i - cian, who thus

Red. * *Red.*

M. geigt! — Ob er sich zeigt?
 plays. — Is he in sight? Urok.

U. r. Nicht wahr? — Es
 Be - ware! — He'll

Hr. *3*
p.
Red. * *Red.*

Ulana.

Ul. Wa - rum er - starr' ich? o Gott, mein
My blood con - geals! God hear my

Ur. packt, 's ist zum Ver - gehn!
take thee in his snare!

acceler. (34)

Ul. Gott! _____
pray'r! _____

Ur. Hi, hi! Ja - wohl! Das Spiel ist
He, he! Now mark, how in a

acceler. (34)

tr.

Red. * *Red.* 5

Zimbalon

Ur. schön! Es lockt, es zieht — zum Pa-ra-dies.
trice He'll have his soul — in Pa-ra-dise.

tr.

Red. * *Red.* 5

M. *Manru.*

(to Ulana.) O still! still!
O hush, hush!

Verschliess' ihn, rath' ich dir, verschliess!
I pray thee, quickly shut the door!

tr. *3* *3* *3* *tr.*

Red. * *Hm.*

M. *Hört! Hear!*

3 *3* *3* *tr.* *3* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Hm.

Red. *

tr. *tr.* *tr.* *tr.* *tr.* *tr.*

Red. *

Ulana. *rall.*

Es ist mein I die with

3 *3* *3* *rall.*

a tempo, ma non troppo andante

Ul. **35**
 Tod!
 fear!

Ur. Urok (to Manru).

35
 So spielt wohl Nie-mand hier im
 Know'st thou a min-strel here a -
a tempo, ma non troppo andante

pp Tromb. Vla. Bass
 K.-dr.

Land!
 bout,

Ist Ei-ner dir be kannt, - der solch 'ne
 Or a - ny scrap - ing lout, - Who thus can

Vla. *sf* Hr.

Allegretto.

Fie - del hüt-te? Ein Frem - der ist's, ich
 play the fid-dle? A strang - er 'tis, I

p Cl. *En.*

wet - te!
 war - rant!

Du hast sie wohl un-ter-wegs ge -
 May-hap thou mett'st them com-ing this

& Str.

Ulana. 2

Wen? Sind sie schon da?
Whom? And are they here?

Manru.

Wen? E-ru-ma-
Whom? The Roma -

sehn? Die schwarze Ban-de, die E-ru-ma-nels.
way? The dusk-y wand'ers, The Roma - nys.

f *tr* *tr* *tr*

W. w. Str.

Vla. B.-cl.

(36)

nels...
nys -

Hi, hi! man sagt, sie la - gern dort - hin-term Fels. -
He, he! 'Tis said their camp they've pitched close at hand. -

(36)

tr *p*

Red. *

Ulana. 3

E - ru - ma - nels? Ver - damm - ter Lüg - ner! E - ru - ma - nels?
The Rom - a - nys? Ac - curs - ed li - ar! The Rom - a - nys?

Manru.

(Walks towards the anvil to conceal his emotion.)

M. *3*
 — Dort hin - term Fels?
 — Here? close at hand?

m. s. *m. d.*

37 Moderato.

M. Hörst du ih - ren Am - boss klingen?
 Hear - est thou their an - vils ringing?

Small Hammer.

37 Moderato.

ff
Vla. Bass, Cl. Bm.
K-dr. *3*

M. *3*
 Hörst du ih - re Lie - der sin - gen?
 Hear - est thou the songs they're sing - ing?

Urok.

Ha ha ha!
 Ha ha ha!

Hu. *Str.*

Ur. *ha ha ha!* *Den Amboss, ja, be-guckt'ich mir:—*
ha ha ha! *The an-vil, in - deed, I saw quite near,—*

ff *Cl. Bn.* *3*

Ur. — *ein Brü - der - chen von die - sem hier.—*
 — *The coun - ter - part of this one here.—*

Ob. Cl. *Tr. Bn.* *sf Wd. - w.*

Tromb.

Ur. (38) *Und nun flog — auch ein Vög - - lein*
And now a ——— bird is on ——— the

viol. solo. *f*

Ur. *aus,* *das bringt ihr Lied — dir bis ins Haus.*
wing, *Up to thy door — its song'twill bring.*

Zimbalon *Viol. solo*

Red. *

Ur. *rall.* **Tempo I.**
 Hör', hör'! — **Das Lied,**
 At - tend! — **the song,**

m. d. *rall.* *mel. marc.*
p Str.

Ulana.
 Al - les, al - les
 All's lost! all's lost!

Ur.
 das Lied,
 the song— du hast's be - schworen!
 thou didst in - voke it!

Ul.
 ist ver - lo - ren!
 my doom is sealed!

Manru.
 Nein nein! nein nein! —
 No, no! No, no! —

ad lib.
Zimb. *Viol. solo*

M. Sie sind es nicht! Ein Blind - der ist's,
They're not re-vealed! No Gyp - sies these _

M. ein Mu - si - kant! (He leaves the anvil.)
a sightless bard.

39

Viol. solo

p *Str. pizz.* *ff*

m. d. *Red.* *

Ur. Moderato.
Urok.

Wa - rum er - bleicht denn dein Ge - sicht?
Where - fore so blood - less are thy cheeks?

F1/4 *p*

Moderato.
mel. marc. *p*

Ur. Kennst du die Hand, die aus den Sai - ten
Know'st thou the voice that in this mu - sic

Ulana.

Ul. Du zit - terst?!
Thou'rt trembling?!

Ur. spricht? —
speaks? —

f

Un poco animato.

Manru.

M. Bei Gott, — so spielt nur ein E - ru - ma - nel! —
A Rom - - - a - ny a - lone such skill can own! —

f

Ulana.

Ul. Was thust du? Mein Einz' - ger, mein Lieb - ster!
O Man - ru, my hus - band! My dear one!

(Manru seeks to rush off, but is detained by Urok and Ulana.)

Ur. O lasst mich, lasst! —
De - tain me not! —

Urok. Halt, halt! — Bleib'! —
Hold, hold! — Stay! —

p.

40

Ul. Geh' nicht von mir! O hör' mein Fleh'n!
 O leave me not! In pity hear me!

M. Ich will ihn sehn, nur sehn, nur
 See him I must! See him I

Ur. Nicht so schnell!
 Not so fast!

40

Ul. —

M. —

Ur. —

Red. *

Ul. Man - ru!
 Man - ru! (Tears himself away and dis-
 appears in the forest.)

M. *accel.* sehn! Ich will, ich will, ich muss ihn sehn!
 must! De-tain me not, see him I must!

Ur. *accel.* *3* *3* *3* *3* *3*

Scene III.
 Ulana, Urok.

Ur. *Allegro non troppo.* Urok.
 Du lässt ihn gehn? Ha ha!
 Thou lett'shim go? Ha ha!

4 2 1 5 4 4 2 3
Wd.-w.

Ul. Man - ru! Man - ru!
 Ur. Man - ru! Man - ru!

Da läuft es, dein Zi - geu - ner - lein!
 A - way hath gone thy pret - ty one!

Str.

Ul. (with sudden determination, hurrying after Manru.) Ich hol' ihn ein!
 Ur. To him I'll run!

(Holding her back.) Lass sein, lass sein!
 Have done, have done!

(Struggling to free herself.) Ich muss ihm nach!
 I'm cold with dread!

Ge -
 De -

Hr.

Ul. (Wringing her hands.) Mein Glück da -
 Ur. All joy is

mach! ge - mach! Noch droht dir nichts.
 sist, de - sist! To me but list!

& Str.

Ul. (41) hin, da - hin!
 (showing a phial.) is sped!

Er kommt zu - rück. Da siehst du, Thö - rin,
 He will re turn. Now note thy fol - ly.

Fl. Ob. *Fl.*

Cello

Ur. wer ich bin. Er rennt, der Schuft, wo ihn die Teu-fels -
 Look on me. He runs a - way Soon as the dev - il -

cresc.
f Ob. Cl. Viol. II. Vla.

Red.

Ur. fie - del ruft. Er plant Verrath, der Galgenstrick, in - des - sen ich
 fid - dles play, False to his word, the gallows-bird, And meanwhile I

v.l.
Harp *tr*

Ulana. Ach! — (showing the phial)
 Woe! —

Ur. auf Ret - tung sinn'. Schau!
 to help thee try. See!

Harp *tr* *5* *5*
ff

(42) (Handing her the draught.)
 Ur. Mun - det ihm das Tränklein da, so hältst du ihn; doch
 Give him but a draught of this; He will re - turn — but

ff marc.
Wd-w. Vla. *Red.* *

Ulana (scarcely heeding Urok's words).

Ul. Ja ja, ge - wiss, nun fürcht'ich nichts mehr! U - rok,
 Yes, yes, I know; Now hence, mis - giv - ing, go! U - rok,
 ei - nes wiss'... do not miss -

cresc. *f*

* Ped. *

Ul. Dank, ach Dank! Mein Glück, mein
 thee I bless! Thou giv'st me
 Ich bleib' ein Narr mein Le - ben lang!
 Still fool am I in my dis - tress!


Hr.

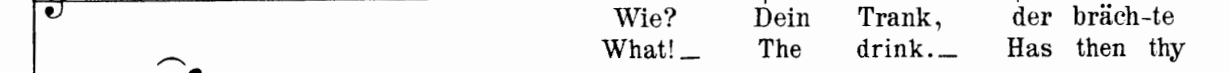
Ul. Heil, mein Ret - tungs - trank!
 joy and hap - pi - ness!

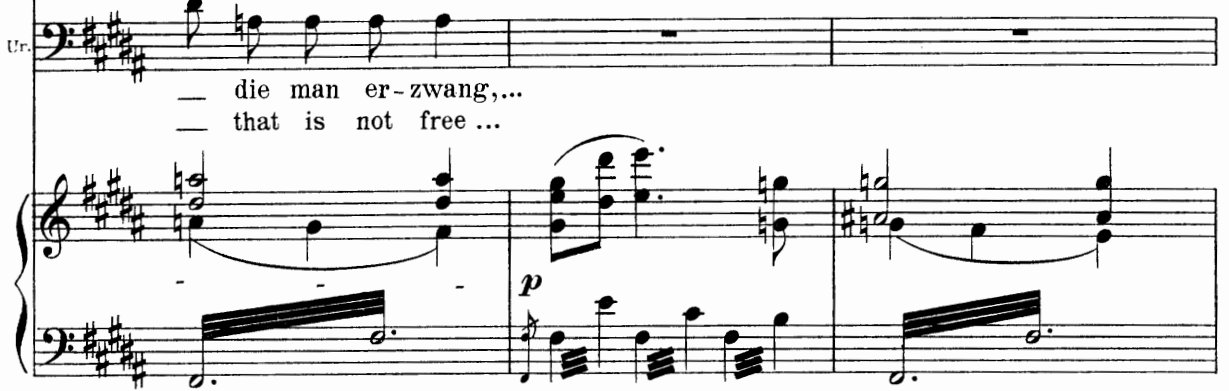
Frohlock' nicht! Lieb?
 Re - jice not! Love,

(43)

Hr. *dimin.*

U1.  Wie? Dein Trank, der bräch-te
What! — The drink. — Has then thy

Ur.  — die man er-zwang, ...
— that is not free ...

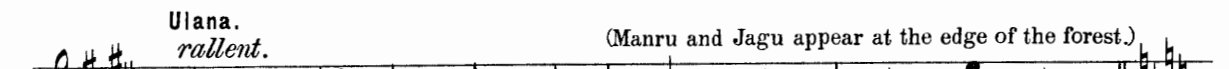
 *p*


U1.  nicht zum Schwei - gen die Zau-ber-gei - gen?
art no pow - er O'er Gyp - sy strumming?

Ur.  Das wird sich zei - gen.
We'll test his thrumming!

 *f*

Ulana.
rallent. (Manru and Jagu appear at the edge of the forest.)

U1.  Ach! mir wird wie - der bang! Ach!
Ah! All my fears re - turn! Ah!

 *rallent.* *viol.* *ff* *p* Tromb.

Scene IV.

The Same. Manru, Jagu.

(Manru and Jagu to the right, Urok and Ulana to the left of hut.) 44 (In fear, seeking to approach Jagu.)

Urok.

U. Wer ist's?
Who ist'?

U. Ein Gast, ein lie - ber Gast! Ge -
A guest, a wel - - come guest! Be

Vla. Cl. *f* *mf* *p*

U. Wer ist's?
Who ist'?

U. fasst! Der al - te Ja - gu, der hier einst ge - hausst.
brave! Our friend, old Ja - gu, who erst lived hard by. —

Vla. *f*

Ulana.

U. Der Geiger ist's, — mir graust!
The fiddler 'tis! — I die! —

Viol. *f str.*

Hr. Bn.

Maestoso.

M. **Manru.**

J. **Jagu (to Manru).** **Wer On**

Einst ret - tetst du mich vom Gal - gen und Strick -
 Thou savd'st me once from gib - bet and death -

pizz. *Wd.-w.* *p*

Ulana. *p*

M. Was will er?
 What says he?

M. denkt an sol - che Din - ge zu - rü - ck!
 things long past thou'rt wasting thy breath!

Urok (beckons to Ulana to remain quiet, while he listens to Manru and Jagu).

J. **Stil - le!**
Jagu. Silence!

Heut' will
 Now let

f Str.

M. **Manru.**

J. Ge - nug! — sprich nicht da - von!
 E - nough! — That's of the past!

ich's ver - gel - ten. **Es**
 me requite it. **The**

p Wd.-w. *f Str.*

Manru. (Urok carefully approaches Manru and Jagu and listens.)

M. *Ha ha! welch kö-nig-li-cher*
Ha ha! A gen'rous re-com-

J. *sei dir ver-zie-hen, was du ge-fehlt.*
wrong— thou didst us all, is for-giv'n.

Ulana (trying to get nearer).

Ul. *Was hörst du? sprich!*
What say they? Speak!

M. *Lohn!—* *Nein,*
pense!— *No,*

Urok (restraining her).

Urk. *Ich sag's dir schon.*
I'll tell thee all.

J. *Jagu.*
Komm mit!
With me—

45 Ulana (takes a few steps forward, but

Ul. Ich wag' es
I dare not

M. nein!
no!

J. Jagu.
komm!
come,

Nein, nein!
No, no!

komm!
come!

45

cl.

p A.-ob.

loses courage and remains standing undecided.)

Ul. nicht. O wel-che Pein!
do't_ O tor-ture! woe! Urok.

Ur. Lass sein, lass sein!
Be qui - et - so.

J. Jagu.
Zum Für - sten wirst du
Our chief - tain thou shalt

Hu. Viol.

sfp

Urok (aside).

Ur. Zum Für - sten!
Your chief - tain!

J. bald er-wählt!
be ere long.

Du weisst, noch hat der Ja - gu was zu
On me thou canst re - ly, and I as -

p Wd.-w.

M. *Nein!_* *Nein, nein!_*
No!_ *No, no!_*

J. sa-gen. sure it. Komm! Come! Komm! Come!

f Str.

M. — Sie könn't nicht tra - - - gen!
 — She'd not en - dure _____ it!

Ur. Urok (aside).
 Der Schuft, noch
 The wretch! As

ff *dim.* *ff* *p*

Red. * *Red.* * *Red.* *

Vla.

Ulana.
 Was raunt er ihm so still in's Ohr?
 What is't he whis-pers in his ear?

Ur. kann er es nicht wagen! Ha ha! zur
 yet he's too faint-hearted! Ha ha! His

ppm. *f*

Un poco vivace.

(46)

Ur.
 Tu - gend mahnter ihn, zur Pflicht! — Er lehrt ihn viel-
 du - ty-call, his prop-er sphere! — Or else did-dle,

The first system features a vocal line in bass clef and piano accompaniment in treble and bass clefs. The piano part includes a prominent bass line with eighth notes and chords. The vocal line has lyrics in German and English. The tempo is marked 'Un poco vivace'.

Ur.
 leicht auf der Fie-del 'ne neu - e Weis', ein echt Zi-geu-ner-lie-del:
 did - dle, A tune from the Gyp - - sy fid - die! Canst thou guess the rid-dle?

rall.

The second system continues the vocal line and piano accompaniment. The tempo is marked 'rall.'. The piano part includes a violin part (Viol.) and a clarinet part (Cl.). The vocal line has lyrics in German and English.

Ul.
 Lento. *Ulana. a tempo* Un poco agitato.
 Ach nein! Ich lass'ihn nicht!
 Ah, no! With me hell stay!

Ur.
 Jagu.
 Komm - mit!
 A - way!
 Aufdei-ne Rück - kehr
 To see thee 'mongst them,

Lento. a tempo Un poco agitato.
f *cresc.*

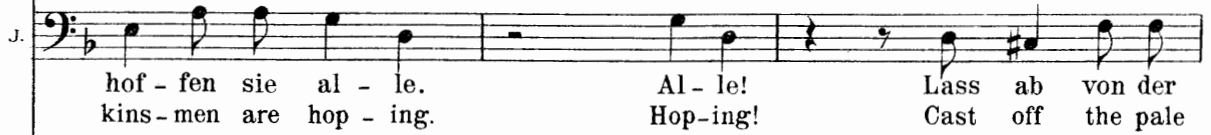
The third system features two vocal lines (Ul. and Ur.) and piano accompaniment. The tempo is marked 'Lento' and 'Un poco agitato'. The piano part includes a horn part (Hn.), a clarinet part (Cl.), and a violin part (Viol.). The vocal lines have lyrics in German and English.

Manru.

Poco a poco più vivo.

M. 

Hof-fen sie?
Kins-men mine?

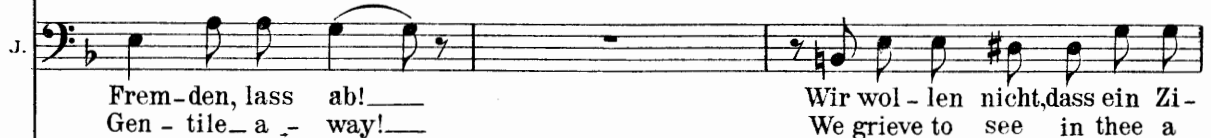
J. 

hof-fen sie al-le. kins-men are hop-ing. Al-le! Hop-ing! Lass ab von der Cast off the pale



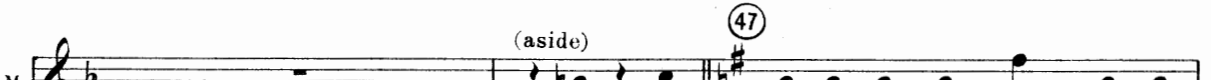
M. 

Ich kann nicht, ich darf nicht!
I can-not, I dare not!

J. 

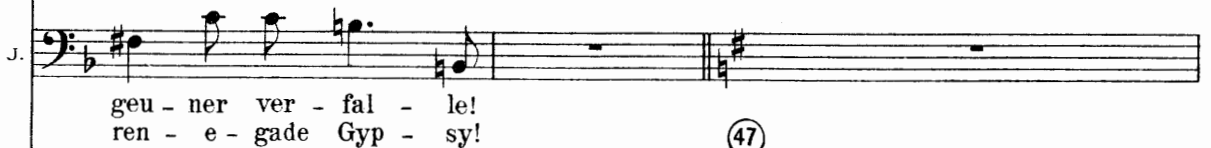
Frem-den, lass ab! Gen-tile a-way! Wir wol-len nicht, dass ein Zi-We grieve to see in thee a



M. 

(aside)

Sie, sie, die sich voll Ver-trau-en mir
Her, her, who has been so trust-ing, be-

J. 

geu-ner ver-fal-le!
ren-e-gade Gyp-sy!



M. *gab!... tray?*

J. *Lass ab von der Frem-den, lass ab! —
Cast off the pale Gen - tile, a - way! —*

Ob. *mf cresc. -*

Bn. *sf*

M. *Nichts trennt mich von ihr, als das Grab! —
Death a - lone shall lead me a - stray! —*

J. *Lass ab, lass
A - way! lass
A -*

sf sf sf

Ulana. *Er schickt ihn fort! Nein, Man - ru
He sends him hence! No! Man - ru*

Urok. *'sist nur zum Spa - ssen.
He will de - ceive thee!*

J. *ab!
way!*

Ob. *p*

Bn. *sf p*

Cl. *p*

Bn. Hn.

U1. kann mich nicht ver-las - sen! Ich hab' den Trank!
 can not, will not leave me! I have the drink. (listening again)

Ur. Welch Na - me, der so seltsam
 How strange - ly sounds the name I

Ur. klang?
 hear!

J. Jagu.
 An A - sa denk', an A - - - sa!
 'Tis A - sa calls! 'tis A - - - sa!

Viol. *p* *Cello, B.-cl.* *mf* *Fl. & Ob.*

M. Manru.
 Sag? ist sie jetzt schön?
 Ha! Is she still fair?

J. Ein schön - res Mäd - - chen hab' ich nie ge -
 A match - less beau - - ty, fair be - yond com -

Viol. *p* *Cello, B.-cl.*

(48)

V. *...das wun-der-ba-re!
I know their beau-ty!*

J. *sehn! Das Feu - - er - aug'.... Sie
pare! Her glow - - ing eyes.... Are*

(48)

Fl. *& Ob.* *Bn., Hn.* *p* *Vla. 5*

Cl.

M. *Ach! der prächt'ge Gang!—
Ah! Her lithe-some gait!—*

J. *blüht jetzt! Nie gab's ein Weib, —
fire now! Ne'er was a wench —*

cresc. *f* *Str.*

Urk. *Jetzt hat er
He's ta'en the*

J. *— das schö - ner sang, so wahr ich Ja - gu bin!
— who sang so well, Up - on old Ja - - gu's word!*

Fl. Cl. *Ob.* *p*

Ulana.

Er zieht ihn fort! — He'll draw him hence! —

Lass mich hin! Let me go!

ihn! bait!

Bleib'! — Stay! —

's ist bes-ser, glaub's, 'Twere bet-ter far,

Viol.

Ob.

cresc.

Manru. (49)

Und denkt sie mein? Thinks she of me?

du hörst kein Wort. thou hadst not heard.

Jagu.

Du weisst, sie Thou know'st, she

(49)

Fl.

Ob.

f

cl.

liebt nur dich. — Man - ru ist ihr Lied, Man - ru ist ihr Leid. loves but thee! — Man - ru all her song, For Man - ru doth she long!

Hn. Vla.

dim.

sf

Manru. Molto agitato.

M. Die Gu - te, ach! —
The dar - ling one! —

J. Ob nah, ob weit, du
Tho' far thou roam, thou

Vla. *f* *Molto agitato.* *Viol.* *cresc.*

M. Und ich ver - schmach - - te hier!
And here I sigh and groan!

J. weisst es, sie ge - hört nur dir. Doch
knowst it, She is thine a - lone. But

Hrn. & Ob. *Vla.* *f*

(vehemently seizing Jagu's arm)

M. Was dann? Schnell, Al - ter, sprich!
What then? Speak! Quick - ly speak!

J. kommst du nicht, ... Wird
stay a - way, She

cresc.

Vivo.

J. *2.*
 sie des O - - - ros sich' - re Beu - te
 will to O - - - ros sure - ly fall a

f *3* *3*

Cello, Bn.

Manru (seeks to hurry away, dragging Jagu with him).

M. Ah! O-ros! Nein! Das duld'ich nicht! — Urok.
 To O-ros! No! Come, no de - lay! —

Ur. Ha ha ha ha ha ha ha
 Ha ha ha ha ha ha ha

J. sein.
 prey!

3 *dim.*

Viol. Cello, Bn. Hn.

Ulana. Calando.

Ul. Man - - ru! Man - - ru!
 Man - - ru! Man - - ru!

Ur. (Manru, who is struggling within him-
 ha!
 ha!

ob. *Viol.* *Vla. B.-cl. Bn.*
marc. *p*

Calando.

self, stops and gazes on Ulana) Manru (resignedly). (decidedly)

M. *Nein! No!* *nein! No!....*

cresc. *f*

51

M. *Fort, Al-ter, fort!* *Hence, tempter, hence!* *Urok.*

Ur. *Wie schad'! Der Schuft will* *Too bad! The wretch a*

p *cresc.*

51

Ur. *Jagu.* (With a gesture)

J. *ehr-lich sein!* *Komm! Komm!* *saint would be!* *Come! Come!*

p *cresc.*

of command, to the hesitating Jagu.)

Manru. (Exit Jagu.)

M. *Du kennst mein Wort!* *Thou know'st my will!*

sf *mf* *p*

allegro

pp

Scene V.

Allegro molto moderato. Ulana, Manru, Urok.

Ulana (to Manru).
 Ul. Was wollt' der Al - te von dir? Sag'!
 What was't the old Gypsy sought? Speak!
 M. Manru (goes to the anvil).
 Ur. Nichts, nichts!
 'Twas naught!
 Urok.
 Hi hi! ich
 He! He! I

Allegro molto moderato.

p Str. *cl.* *m.d.*

Ul. Doch mir,
 Be kind!
 M. Die Kröt' ist hinter al-lem drein!
 The wretch must ev-'ry act o'er-see!
 Ur. frag', was könnt's nur sein?
 won-der what could be?

Vla. Bn. *cresc.*

52 Animato.

UL. *mir kannst du's sa - gen!*
Thou'lt trust me, sure - ly!

M. *Er - er*
A - a

Hammer.

52 Animato.

f *p*

Vla. *Cl.*

M. *bettel - te.*
beggar he!

(to Urok.)

Mit dem Gekräch - ze du verstumm'!
Despite thy pains, thou'lt learn no jot!

Urok.

Worum? wo - rum?
For what? For what?

Zu steh - len hier?!
He came to steal!

Vla. Bn. *p*

M. *Zu steh - len - hier?!*
What say'st thou - steal?

Ur. *Er kam vielleicht zu steh - len?*
To filch no doubt he's schem - ing.

Ja,
o

f *p* *sf*

Vla. *Cl.* *& Vla.*

Non troppo vivace.

Ulana.

Ul. 

Ur. 

Herr Gott!
My God!

Ja, die gu-ten See - len, sie nehmen sich der Kin - der an.
yes! With seem- ing kind-ness Toward lit-tle children they are filled.

Non troppo vivace.

tr  *Viol.*

tr  *p*

Manru.

M. 

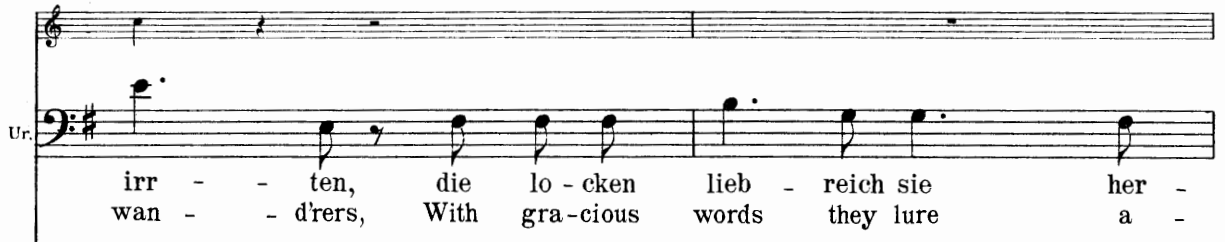
Ur. 

Ach, dummes Zeug!
Bah, sil - ly stuff!
Hammer.

Ha ha! ver- steh' mich recht! Die Kindlein, die ver-
Ha ha! Hear me a - right! The ti - ny, help - less

tr  *tr* *Viol.*

tr  *p*

Ur. 

irr - - ten, die lo - cken lieb - reich sie her -
wan - - drers, With gra - cious words they lure a -

tr  *tr* *Viol.*

tr  *cresc.*

Ulana.
 's war meine Angst!
 My constant dread!

Manru.
 Geschwätz!
 Mis - led!

an. stray. Ihr ging's nicht schlecht, wenn sie dich wie - der kirrten.
 She would not lose, If they'd a - gain entice thee!

Ob.
Cl.

M.
 Mich? mich?
 Me? me?

Packt dich nur erst der Wan - dertrieb,
 If e'er a - gain thou't wish to rove,

53

p Str. *f*

Ulana.

Ul. Ist's wahr?
Is't true?

Ur. so ist es aus mit Weib und Lieb?
'Twill be all day with wife and love!

Ul. Du gingest wieder in die Welt?
Wouldst thou become a fu-gi-tive?

Manru. Und wenn ich ging?
Suppose 'twere true?

Und wenn wir
And if we

54 Più mosso.

M. bei - de gingen? Wer ist, der mich zur Re - de stellt?_
both should wander - Who's he, to whom ac - count I'd give?_

mf

Str. Wd.-w. Hn.

vla. 3

M. *Wer kann an die - se Scholl' uns zwingen?
Who is't, that to this clod can bind us?*

Ulana. *Es The*

Ul. *liebt das Vö - gel - chen sein Nest, es weint, wer je sein
bird is fond of its small home, And grieves when it is*

Ul. *Heim ver - lässt. Schlägt denn in dei - ner Brust kein Herz? Em -
forced to roam. Hast thou no heart with - in thy breast, That*

Ul. *pfindst du nie der Tren - nung Schmerz? O sag; ach sag;
part - ing brings thee no un - rest? O tell me, pray,*

Ul. warum musst du stets wan-der-n oh - ne Rast und Ruh?
 why must thou ev - er ram - ble? Why has rest no charm?

Moderato.

Vla. *f*

Basses *f*

K.-dr. *p*

55 Manru.

M. Ich wan - dre nicht, mich zieht's
 I ram - ble not. I'm drawn

Viol. *f*

Hrn.

Str. *f*

Ped. *

M. da - hin! Ein Räth-sel ist mir
 a - field. A rid - dle e'en my

Wd.-w. *p*

M. selbst mein Herz, ur-plötzlich zieht's mich an-der-wärts.
 heart does yield. 'Tis that doth tempt me far a - way.

Str. *f*

M. *Wa - rum? wo - hin? ich weiss es*
But whence, or why, it will not

Cl. *Ob.*
p Hrn. *A.-ob. Cl.* *f Str.*
Bn. *Hrn.*

M. *nicht; doch muss ich ziehn. — Uns*
say; I may not stay! stay! With

Wd-w. *trm*

M. *fasst's mit wil - der Frühlings - lust: un - zähl' - ge*
long - ings wild my soul is fill'd, — Spring's voic - es

trm *mf*

M. *Stim - men sin - gen, und jauch - zend spielt's in*
shout with in me; Each fi - - - bre in my

f

M. *uns - rer Brust, als woll - te sie zer -*
frame is thrill'd With feel - ings that would

mf

Animato.

M. sprin-gen. win me. Es keimt, es sprosst, — In bush and brake, — es schluchzt und The buds a -

Viol. Cl.
Cello
p
Cello

M. lacht, — ein Seh - nen un - ge - stillt er - wacht — wake, — Of na - ture's joy the woods par-take, —

& Ob.

M. — und trägt uns hin - ge - ris - sen, blind, ins Wei - te — And bear me help-less, spent, a - long, Where free - dom

& Fl.
f Str.

(57)

M. fort lives, mit far Ü - ber - macht. — from the throng!

M. (Comes forward.) So Thus

f
& Vla.
p
Harp
Ob. A. ob.
Bn.

M. reisst ein Giessbach jäh sich los, — der wild, un - hemm - bar
 pours the mountain tor - rent wild, That stubborn rocks would

f *3* *3* *7* *4* *Harp* *Viol. espress.*

Un poco più vivo ed agitato. (59)

M. fällt; check, so Thus rollt, gezeugt vom Er-denschoss, der Strom der La -
 rolls the mol - ten la - va-stream, Dis - pers - ing ha -

Hn. *cresc.* *Tr.*

(as if in an ecstasy)

M. - - - va durch die Welt, — ver-nichtend al - les, was ihn
 - - - voc dire, su - preme, — En - fold - ing, whelming all in

Trömb. *ff* *Full orch.* *cresc.*

Calando.

(60) Ulana.

UL. Schau', schau'!
 See, see!

M. hält. —
 wreck! —
 Calando.

(60)

p *Cello*

Tranquillo.

Ul. Ein Zau-ber reisst ihn hin!
He's in an ec - sta - sy!

M. So

Tranquillo. Thus

Ob. A.-ob. Viol. Cl. Viol. vta.

Cello pizz. Viol. pizz.

M. fliegt ein Blü - then - staub im Wind zur fer - nen
flies the pol - len on the breeze, To meet its

Viol. Harp

espress. cresc.

M. Blu - me hin, so dringt, wenn er der
flo - ral love; The song, out-gush-ing

Hu. Bn.

f cresc.

Più mosso, agitato.

M. (61) Seel' entsprang, bis zu den Ster - - - - - nen der Ge -
from the soul, Thus seeks the star - - - - - ry vault a -

Tromb. Red. ff Full orch.

M. *sang!*
bove!

cresc. *f* Full orch.

M. 62

Calando. *dim.* *pp* Cello *A.-ob.* Harp

Ihr nennt es Fluch!
Is it a curse?

Red. *

M. Kein andres Da-sein giebt's für mich! Geschrieben steht's im Schicksals-
There is no oth-er life for me. 'Tis written in the book of

Red. *

M. *a tempo* 63

buch: Dein Stamm muss al - le Ban -
fate: "Thy race must ev - 'ry pledge

a tempo *f* Vla. Bass

Red. *

M. *f*

- de fliehn und ir - ren, ir - ren e - wig - lich.
 a - bate, And wan - der, rove e - ter - nal - ly!

M.

Wa - rum? — Wo - hin? —
 But why? — And where? —

Cl.
Hn. p
Ob.
p
A.-ob. Cl.
Hn.

M. (64)

Ich weiss es nicht, — doch muss ich
 I know it not — I needs must

f str.
w.-w.

M. (He slowly approaches the anvil.)

ziehn. —
 fare. —

trem.
trem.

Moderato.

Ulana.

Ur. Ir-ren, ir-ren e - - wiglich!
 "Wan-der," "rove e - ter - nal-ly!"

Ur. Urok.

Moderato. Cl. B.-cl. Bn. 3 Str. 's macht ei-nen schauern!
 It makes one shudder!

Un poco più vivo.

Ur. Doch, Herz, dich kann ich nicht be - dau-ern; mich dau-ert
 And yet, I feel for thee no pit - y. I pit - y

Hn. Viot. 1 Un poco più vivo.

Ur. nur, hi, hi! die dir ver-traut hat, sie! m.d.
 her a-lone who gave thee cre-dence. Ha! m.d.

Ob. Picc. Hn. Hn. m.s. Bn.

65 Ulana. a tempo
 So wand' - re, zieh! Für e - wig ist mein Glück zer -
 Then ram - ble, roam! My hap - pi - ness for aye is

65 a tempo

Un poco più vivo.

Ul. stört! gone!

M. Manru (with an angry gesture).
 Wer Euch so re - den hört, der glaubt für-wahr, schon
 To hear thy maun - der - ings, one might as - sume, The

Un poco più vivo.

Ul.

M. wä - ren die Zi - geu - ner da und frä - ssen mich mit
 Gyp - sies were al - read - y come To steal me from my

M. Haut und Haar!
 house and home!

Ur. Urok.
 Man 'Tis sagt, man
 'Tis said, 'tis

(66)

M.

Ur. sagt, — sie sind schon nah!
 said, — that they are near!

(Manru turns away confused.)

Non troppo allegro.

Ur. Auf dei - ne Rück - kehr hof - fen sie al - - le!
 To see thee a - mongst them, they are hop - - ing;

p Harp. Hn.

Tuba *val*

Cello 5 *f*

M. Manru.
 Das
 Thou

Ur. Sie wol - len nicht, dass Ei - ner ver - fal - le!
 "They grieve to think thee a ren - e-gade Gyp - sy!"

p

f 5

M. hör - test du?
 heard'st the words?

Ur. Ha ha ha ha! Das hört' ich, und ich sel - ber sah so -
 Ha ha ha ha! Yes, tru - ly, And, in - deed, I saw, be -

67 *viol.*

cresc.

Più mosso.

Ur. gar tief - schwar - zer Au - - gen
 sides, a pair of coal - *Fl.* - black

f *mf* & *Ob.*

Ur. *rall.*
 zwei. ————— Doch mir, hi hi! mir ist's ei-ner-
 eyes! ————— But yet, he he! All is one to

Bn. Vla. *A.-ob. Cl.* *Vla. Cello*
f *rall. p*
B.-cl.
 Bass

a tempo *Ulana.*
 Ein Weib?
 A lass!

Manru.
 Schweig', du Höl-len-sohn!
 Peace— thou imp of hell!

Ur. lei. ————— Ja ja! ————— ich
 me! ————— Aye, aye! ————— I

a tempo mf *Bn. Vla.* *Ob.*
Cl. *Red.*

Un poco più mosso.
 Schweig'!
 Peace!—

Ur. sah, ja ja, ich sah die Per-len-zäh - ne, den Ro - sen -
 saw, I saw the teeth, the teeth so pearl - y, The rose - bud

Un poco più mosso. *Cello* *trmm* *Str.*
p *Bn.*

68

M. *Ge-nug!*
Enough!

Ur. *mund!*
mouth! *Ja ja, — das ist ein Weib! Ich sah sie*
Aye, (68) aye! — There was a lass! I saw the

Ur. *ja, sie tanz - te und dreh - te den Schlan - gen -*
jade, She danced and she ca - pered, The sin - u - ous

Ur. *leib; es rausch - ten die*
maid. Her rag - ged red

M. *Manru.*
Du
Thou

Ur. *ro - then Fet - zen, die Höl - le hatt' ihr Er - göt - zen!*
skirts were fly - ing, All hell de - light - ed in spy - ing!

Ulana.

69

U. Sag; war sie schön?
Speak! Was she fair?

M. Gift - maul, still! —
Hell - hound, peace! —

Ur. Ha ha ha
Ha ha ha

cresc. *f* *p*

Ur. ha ha ha! Ein schön'-res Mäd - chen hab' ich nie ge - sehn!
ha ha ha! "A match-less beau - ty, Fair be-yond com- pare!"

A.-ob. Cl.
Bn. B.-cl. *p*
Viol. *

Manru (approaching Urok with raised fist).

M. Wirst du nicht still?
Wilt hold thy peace?
(Taking refuge behind the anvil and arming himself with the tongs.)

Ur. Ich will, ich will... Sie tanz - te und sang da -
I'll cease, I'll cease! She danced and she sang a

Tpt. *mf* *p*
Hn. *mf*
Bn. B.-cl. *p*
Ped.

Ulana.

Ul. Sie sang? She sang?

M. Still, sag' ich, still! Peace, I say, peace!

Ur. bei. song! Nie, Ne'er nie gab's ein Weib, "Ne'er was a wench

Tpt. *Ob. Cl.* *crsc.* *Vla.*

Ur. das schö - ner sang, so wahr ich U - - rok
who sang so well, Up - on old U - - rok's

Ob. *Hrn.*

70 Più vivo e sempre agitato.

M. Ul. Manru. Ich stopf' dir bald den Ra - chen! Sie ist's, She 'tis,
I'll end this wick - ed gab - ble!

Ur. bin! word!"

Ulana.

70 Più vivo e sempre agitato.

Viol. marc. *Im.* *Viol.*

Ul. von der sie spra - chen.
of whom they bab - ble!

Ur.

Und hei! wie klang das
Huz - za! How rings her

Ur. Tam - bu - rin! Da, - da, - nicht wahr? -
tam - bou - rine! 'Tis that which draws

Ul. Ulana (to Urok).
Schweig'!
Peace!

M. Manru.
Ver - ruch - ter! Ich will dich
Thou vil - lain! An ad - mo -

Ur. da thee zieht's dich hin!
hence, I ween!

(To Manru.)

Ul. Schon' ihn! Hin -
Spare him! A -

M. leh - ren! Bes - ser hö - ren!
ni - tion! Ha! per - di - tion!

Ur. Die Treu' zu bre - chen?
To prove un - faith - ful?

cresc. *ff*

Allegro molto.

Ul. weg, hin - weg! —
way, a - way! —

M. Ich schlag' dich todt!
I'll have thy life!

Ur. —

Allegro molto.

Ha ha ha ha ha ha a!
Ha ha ha ha ha ha ha!

M. Ich schlag' dich todt!
I'll have thy life!

Ur. —

M. Ich schlag' dich todt!
I'll have thy life!

Ur. —

Nur sach - te, sach - te!
Ha! Gen - tly! gen - tly!

Ur. —

cresc.

(Manru tries to follow him.) Ulana (restrains him).

Ul. —

Ur. (going.) Bleib! bleib!
Stay! Stay!
(runs into the woods.)

Be-hüt dich Gott!
Beware of strife!

Viol. Vla. *fp*

Cello B.-cl.

Scene VI.

Ulana, Manru.

Ul. (72)

Bleib, bleib!
Stay, stay!

M. *Manru (gradually growing calm).*

Mir kocht das Blut! Längst hab'
I burn with rage! To kill

fp (72)

Ul.

Nun hilf mir, Trank, in mei-ner
Help, po-tion, now my need is

M.

ich ihm den Tod ge-schwor'n! —
him, long a-go I swore! —

cresc. sempre

Ul. *(goes into the hut)*

Noth! —
sore! —

M.

Die Teu-fels-brut, — von ei-ner Hex' ge-
The imp of hell, — whom a foul bel-dame

f

(He picks up his hammer again.)

M. *bor'n!* _____
bore! _____

ff
sf sf sf sf

M. *Large hammer.* Wer ihn hört, ver - dorrt, denn
Why should I re - frain? His

Cl.
'Cello Cl.
K-dr.
3

M. Gift _____ ist je - des Wort.
ev - - - - - 'ry word is bane!

f
Vla.
ff *Cello*
K-dr.
p

(He throws the large hammer aside and selects
a small one from his tools.)

Small hammer.

74

A-ob.
Bn.
B.-cl.
p

(Ulana returns. Flowers are twisted in her hair, and she carries a bottle and goblet.)

75

Andantino.

Ulana.

Ul.
Sei doch ru - hig, sei doch gut! Sag', möchtest
Patience, Man - ru! Come, be kind! See, see! A

75

Andantino.

Clar. Ob.

Viol. Vla. muted

p

Hn.

Harp

Bass pizz.

Ul.
du ein Schlückchen ha-ben? Das wird dich la-ben.
cooling drink I proffer. Take what I of-fer.

M.
Manru.
Wie? Wein? Es ist für-
Is't wine? A sooth-ing

W.-w.
Str. pizz.
Harp

Ul. Ver - such' es nur! —
Try but a sip, —

M. wahr kein ed - ler Trank!
drink were good for me. —

Viol.
p *Hn.* *p* *Str. Fl. Cl. Hn.*
Bass pizz. *Harp*

Ul. ver-such', versuch' es nur, ver-such'! —
a sip, Try but a sip, a sip! —

M. Welch würz'ger Ge-ruch!
'Tis sweet on the lip.

Ul. Du sagst mir Dank. Trink,
Thou'lt grate-ful be. Drink,

M. Ge - fahr ist stets im Wein!
There's trea-son oft in wine!

Animato.
Cl. A.-ob.
p *Str.*
Hn.

U1. — trink!_ 'swiegt süß in Traum _____ dich ein.
 — drink!_ 'Twill thee to sleep _____ in- cline.

M. _____

Wenn du es
 Ist thy de -

f. l. *3* *3* *3*

Red. *p.* *

U1. _____ (hesitates)

Mit Freu - den! Hast du mich
 Most glad - ly! Have I thy

M. _____

willst, wenn du mir selbst den Be-cher füllst _ Nun, so gieb!_
 sire? Then fill the cup thou didst in- spire... (77) Here, thou dove!_

f. m. *3* *3* *3*

Red. *

U1. _____ *acceler.*

lieb? _____ Liebst mich nicht mehr?
 love? _____ Thou lov'st me not!

M. _____ *3*

Ach, _ du fragst. Wie du mich plagst!
 Canst _ thou ask? Is all for- got?

f. m. *cresc.* *f*

Red. *

stringendo

Ul. *(pours out the wine)*

So trink! _____
Here, drink! _____

M.

Nur her!
The cup!

stringendo

cresc. molto

ff

legg.

Moderato.

dimin.

Fl.

p

Hr.

78

Ul. *Ulana.*

Trink, — trink! es kühlt das
Drink, — drink! 'twill cool thy

M. *Manru.*

Ach! — Das ist gut! —
Ah! — That is good! —

78

Harp

Poco a poco più vivo.

79

Ul. Blut. blood.

M. 's giebt neu-en Muth! Wie Bal-sam rie-selt's durch die Keh-le!
I feel new life!— All trace is gone of my de-jec-tion!

Poco a poco più vivo.

sempre cresc. 79

Ulana (aside). Allegro.

Ul. O Gott!— Gott, änd - re sei - ne See - le!
O God!— Re - store — me his af - fec - tion!

ff Full orch.

(aside)

Ul. O wand - le, wand - le sei-nen Sinn! —
O fill his heart with love sin - cere! —

Manru. (aside)

M. Ein gu-ter Trank! Wer gab ihr ihn?
A potent drink! Who brought it here?

Calando.

sempre dimin. —

80

(His actions indicate that the potion is taking effect.)

M. **Ja, ja!**
Up, up;

Hammer.

80 *Ob. A.-ob. Cl.* *Viol.*

mf *Bass* *p* *f*

K-dr. *f* *Red.* *K-dr.* *

M. **Viol. Cl.** **Hr.** **Vla.**

cresc. *f*

Vla. *Red.* *Bass*

M. **Mir ist so leicht — zum Schwe — ben.**
light as the air — I'm soar — ing.

Ob. *& Viol. Cl.*

p *K-dr.*

Ulana. *rall.* (81) *a tempo*

U. So trin-ke noch! —
Then drink a - gain! —

M. Ach sieh! — Wie hübsch geschmückt!
How fair! — be-decked with flow'rs!

rall. *ob.* *a tempo* *p Fl.*

Hn.

U. Nicht doch! Ich
'Tis naught. 'Tis

M. Es ist doch schön, — das Le - ben!
Life's fill'd a - new — with plea - sure!

cresc.

U. seh's, ich seh's, ein neu-es Herz — ist ihm ge-ge-ben!
true, 'tis true; God has re - stored — to me my treasure!

cresc. molto

Manru.

M. U - la - na! ich fühl's, es
 U - la - na! A tor - rent

ff Full orch. *meno f*

Red. * Red. *

M. rollt in mei-nen A - dern wie Ho - nig-seim und doch wie Flam-men -
 through my veins is thro-bing, Like bal - sam sweet, yet like a fire's fierce

Harp

(83) *b^b*

M. gluth! Ich fühl's, ich le - be! Ich fühl's, ich lie -
 glow! 'Tis joy in liv - ing! 'Tis joy in lov -

f

Cello, Hn.

Red. *b^b*

Ulana.

Ul. Ach, wenn es nur so blie - be!
 Ah! Were he safe from rov - ing!

M. - be!
 - ing! U - la -
 U - la -

meno f *m. s.*

Red.

M. *na! ach lass das Ha - dern! Komm! Komm! —*
na! Ah! cease thy sob - bing! Come! Come! —

m. d.
tr. mm
f
 * *ad.* *

M. *So, so! Sei nur gut! Läch - le mir*
So, so! Past is woe! Grant me a

M. 84
froh! Sei wie - der gut! Läch - le mir froh!
smile, My heart be - guile. Show me thy face!

sf
f
p

Grazioso e più tranquillo.
 Uiana.

Ul. *Mein Herz ist schwer; liebst mich nicht mehr!*
My heart is sad; thy love is dead!

cl.
Hn.
f
p.

Più vivo. (85)

U1. Kalt war dein
Cold was thy

M. **Manru.**
Ein bö - ser Traum, — ich denk' ihn kaum. —
A wick - ed dream! — A - way 'tis sped! —

Più vivo. (85)

Fl.
sf *p*

Hn.

U1. Herz, dein Sinn mir fern!
heart — thy thoughts did stray!

M. Ver - zeih', ver - zeih', U -
For - give, for - give, U -

Hn. *Str.*

calando

U1. Nur still, nur sanft!
And now, a - gain

M. la - na, hör'!
la - na, pray!

& Cl. *& Fl.* *calando* *cresc.*

86

U1. *Hast du mich gern?*
have I thy love? Manru.

M. *Mein Weib, mein Lieb, mein Stern!*
My star! my wife! My dove!

86

U1. *So sprich!*
Oh, speak!

M.

rall.

rall.

U1. *Hast du mich wirk - lich gern?*
Dost thou me tru - ly love?

Andante molto sostenuto.

M. **Manru.**

Wie im Son - nen - schei - ne kü - ler Win - de Ko - sen, wie den Duft der Rosen
As the balm - y ze - phyr's Meet the sun's ca - ress - es, Per - fume from the ros - es

M.

lieb' ich dich, du Rei - ne! Wieder Lied - Er - fin - der sei - ner Gei - ge Sai - ten,
Na - ture's love confess - es; — As the ar - dent sin - ger Loves his harp's sweet measure,

Ob.
Hn.
Bn.
Harp
Str.

M.

wie die frommen Kin - der heil'ger Glocken Läu - ten, heiss wie Lö - wenher - zen,
As the bells their chim - ing, I love thee, my trea - sure! Fierce - ly as the li - on,

Ob.
Hn.
Bn.
Harp
Str.
marc.

M.

die die Lieb' be - schlich, voll verschwieg'ner Schmerzen, al - so lieb' ich dich!
Filled with love e - late, — Gent - ly as the twi - light, I love thee, my mate!

dim.
pp
p
dim.
colla parte

87 Poco a poco animato.

M. Zeig' mir dein Ge - sicht!
Turn - to me thy cheek!

Ob. *p* *3* *3* *3* *3*

Viol.

Cl.

Red. *

Ulana. Nein, — ich kann's nicht
No, — 'tis past be -

M. Wa - rum schweigst du? Sprich!
Why so si - lent? Speak!

Viol.

Ob.

Cello. *3* *3*

Red. *

Ul. den - ken, dass dein Herz er - wacht. — Sag;
liev - ing, That thy heart is mine; Words

M. Sü - sse, zweif - le nicht!
Sweet one, ban - ish fear!

Cl. *cresc.* *88* *tr*

Ul. willst du mich krän-ken? Bin ich nicht ver-lacht?_
 are oft de - ceiv - ing, Can I trust in thine?_

M. Dich nur lieb' ich, dich!
 My love's true, sin - cere!

tr *tr* *tr* *tr* *tr* *tr*

Ul. War_ so ganz ver - las - sen, hab' an Tod ge -
 Lone_ was I, de - sert - ed, Thoughts of death were

Viol.

Hr.

89 Un poco allegro.

Ul. dacht!_
 mine!_

M. Manru.
 Lieb - ste, lass die Kla-gen! Sprich mir nicht von
 Sweet-heart, cease re - pin - ing, Yield not to de-

89 Un poco allegro.

m. s.

U1. *Woll - te schon ver - za - gen, ach, in mei - ner Noth!_*
Grief, my heart entw - ing, Had me in its snare._

M. *Tod!_*
spair!_

cresc. -

U1. *Nein, -* *ich kann's nicht*
No, - *'tis past be -*

Fl. Viol. Vla.

U1. *fas - sen, dass dein Herz er - wacht!_*
liev - ing, that thy heart is mine!_

cresc. sempre

'cello

Poco a poco più mosso.

M. *Hörst - du es nicht schla - gen? kann der Mund es sa - gen,*
List - but to its beat - ing, Hear my voice re - peat - ing,

Ulana.

Ul. O mein
O, my

M. was im Her - zen loht?
I love thee, my fair!

91 Allegro.

Ul. Gott, ist's wahr? Sag', so hätt' dein Blick sich zu mir ge-
God! Is't true? Has in-deed thy heart Turned to me in

Full orch. *f*

Red. *

Ul. wen - -det?
kind - -ness?

Manru.

M. War mein Aug' ver - blen -
Long I groped in blind -

f *Ho.*

UL. ———— Ach, ————
 M. ———— Glad ————

- det? Kann't ich nicht mein Glück? Wel - cher
 - ness, Feel - ing joy de - part! Whose the

cresc. *f* *Hn.* *cresc.*

UL. — wie gern ver - gäss' ich al - - - le Noth und
 - ly would I ban - ish Mem - - o - ries of

Stim - - me that Klang trifft mein Herz so
 voice that now, Fills me with de - -

f *Hn.*

UL. ———— ———— ———— ————
 M. ———— ———— ———— ————

Pein, wärst du wie - der mein!
 pain, Hav - ing thee a - gain!

heiss? Wes - sen Stirn und Wang' ist so zart und
 light? Whose the cheek and brow, Gen - tle, fair and

cresc. *Hn.*

M. weiss, wes - sen Herz so of - fen, wes - sen Aug' so
white? Whose the heart so ten - der? Whose the eye so

Ulana. (93)
Ul. Ach, so soll ich hof - - - fen? Ist das
Gra - ti - tude I ren - - - der, Know - ing

M. klar? clear?

Ul. Wun - - der wahr? Vivace.
joy so near!

M. Ja, ein neu - es
Life with - in me

pesante *Sbr.* *Vivace.* *p* *Cello.*

M.

Le - ben fühl' ich in mir quel - len, fühl' mein Herz er -
well - ing, Through my veins is cours - ing, Ev - 'ry cloud dis -

Ulana. 94

Ul.

Komm, — mich zu er -
Come, — complete the

M.

be - ben und in Won - ne schwel - len. Dir,
pel - ling, Hap - pi - ness en - forc - ing! Thou

Ul.

lö - - sen, die in dir nur lebt,
cap - - ture, I am thine for aye!

M.

der ein - zig Sü - - - ssen,
art mine, mine on - - - ly,

U1. nimm mein gan- - zes We- - sen, das nach dir nur
 Ah! such heav'n- - ly rap- - ture Does past grief re-

M. lass aufs neu mich schwö - ren, dir bleib'ich zu
 I shall leave thee nev- - er Sor - row-ful and

cresc. sempre

U1. strebt! Ach, ach, e- -
 pay! Ah, ah, Thine

M. Fü- - ssen, dir will ich ge - hö - ren!
 lone- - ly, Thine am I for ev - er!

molto cresc. *ff*
 Tpt.

Tromb.

U1. - - - wig möcht' ich's hö- - ren!
 - - - am I, Thine for ev- - er!

95

Kdr.

96

U1. Du mein Glück, du Won- - - ne,
Lov-ing with - out mea- - - sure,

M. **Manru.**
O du mei- ne Son - - - ne, du mein gan - zes
Thou my sun, my trea - - - sure, Thou my bliss di-

96

U1. e - - - wig bin -
ev - - - er I

M. Sein, e - - - wig bin -
vine, ev - - - er I

97

U1. ich dein!
am thine!

M. ich dein!
am thine!

(Curtain falls rapidly.)

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff includes fingerings (1, 2, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1) and a *cresc.* marking. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff has fingerings (3, 2, 4, 1, 3, 2, 4, 1, 4, 2, 3, 1) and a circled number 98. The bass staff includes dynamic markings *f* and *ff*.

Fourth system of musical notation. The bass staff features a *cresc. sempre* marking. The treble staff continues with a melodic line.

Fifth system of musical notation, showing a continuation of the melodic and harmonic lines from the previous systems.

Sixth system of musical notation. The bass staff includes dynamic markings *ff* and *f*. The treble staff continues with a melodic line.

Red. *
End of Act II.

Act III.

Prelude.

Vivace.

Piano.

f *p* *mf* *p*

Str. *Picc. Fl.* *& Cl.* *Viol.* *Cello* *Hn.*

Red. *

mf *& Cl.* *Viol.* *Cello* *Hn.*

Picc. Fl. *& Cl.* *Red.* *

Viol. *Cello* *Hn.* *Red.* *

① *p melodia marc.* *Viol.* *Cello, B.-cl.*

The score is written for a full orchestra and piano. It begins with a piano introduction in 2/4 time, marked 'Vivace'. The piano part starts with a forte (f) dynamic, then moves to piano (p) and mezzo-forte (mf). The strings play a rhythmic accompaniment. The woodwinds and brass enter with various melodic lines. The score is divided into several systems, each with a piano part and a full orchestral part. The key signature has one sharp (F#) and the time signature is 2/4. The piece concludes with a first ending marked '1' and 'p melodia marc.', featuring a violin and cello/bassoon part.

First system of piano accompaniment. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Second system of piano accompaniment. The right hand continues with intricate rhythmic patterns. The instruction *cresc. sempre* is written above the staff. The left hand maintains a consistent eighth-note accompaniment.

Third system of piano accompaniment. The right hand has a more active role with sixteenth-note patterns. The left hand has a few rests. The instruction *f* is written above the staff, and *Trpt.* is written below the staff.

Fourth system of piano accompaniment. The right hand has a melodic line with a circled '2' above it. The left hand continues with eighth notes. The instruction *Picc. Fl.* is written above the staff, and *& Cl.* is written below the staff. Dynamics *p* and *mf* are indicated.

Fifth system of piano accompaniment. The right hand has a melodic line with a circled '1' above it. The left hand continues with eighth notes. The instruction *Cl.* is written above the staff, and *Trpt.* is written below the staff.

Sixth system of piano accompaniment. The right hand has a melodic line with a circled '2' above it. The left hand continues with eighth notes. The instruction *Picc. Fl.* is written above the staff, and *Ob. Cl.* is written below the staff. The instruction *f* is written below the staff.

Cl.

p

Hrn.

Reo.

Picc. Fl.

ff

Hrn.

Reo.

3

p

Viol.

Cello

p

cresc. sempre

cresc. molto

Two grand staves of music. The upper staff contains a complex rhythmic pattern with many accidentals. The lower staff contains a similar pattern, also with many accidentals.

Musical score for the second system. It includes percussion parts: *K.-dr.*, *Cymb.*, and *Tam-t.*. Dynamic markings include *fff* and *ff*. A circled number '4' is placed above the staff.

Musical score for the third system. It includes brass parts: *Hn.* (Horn) and *Bass, Bn. Tuba.* (Bass, Baritone, Tuba). Dynamic markings include *fff* and *f*. A circled number '4' is placed above the staff.

Musical score for the fourth system. It includes woodwind parts: *& Ob. Cl.* (Oboe, Clarinet) and *Cello*. Dynamic markings include *dim.* and *p*.

Musical score for the fifth system. It includes string parts: *& Vla.* (Viola) and *B.-cl.* (Bassoon). It also includes brass parts: *Trom.* (Trumpet) and *Cym. Ped.* (Cymbal Pedal). Dynamic markings include *p*. A circled number '5' is placed above the staff.

8

p

f

Ob.

Cello, Vla.

Cello, Bass.

Cl.

Hn. B.-cl.

p Tromb.

Cym.

Red.

p

Picc. Fl.

Ob.

Vla.

mf

Cello, Bass.

Cl.

& Viol. II.

6

Viol. Vla. Cl.

f

Red.

Hn.

p Str. Ob. Cl.

Hn.

Red.

Red.

Red.

cresc.

p

Tpt.

Red.

First system of a piano score. The right hand features a complex, arpeggiated texture with frequent chromatic alterations. The left hand provides a steady accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). A fermata is placed over the final measure of the system.

Second system of the piano score. The right hand continues with intricate arpeggiated patterns. The left hand accompaniment remains consistent. A fermata is present at the end of the system.

Third system of the piano score. The right hand's arpeggiated texture is dense. The left hand accompaniment is steady. A circled number '7' is located at the beginning of the system. The system concludes with the marking *marc.* (marcato).

Fourth system of the piano score. The right hand continues with arpeggiated figures. The left hand accompaniment is steady. Dynamics include *cresc.* and *marc.*. The marking *Hr. Cello.* is written below the left hand staff.

Fifth system of the piano score. The right hand continues with arpeggiated figures. The left hand accompaniment is steady. Dynamics include *cresc.* and *marc.*. The marking *Hr.* is written below the left hand staff.

Sixth system of the piano score. The right hand continues with arpeggiated figures. The left hand accompaniment is steady. Dynamics include *cresc.* and *marc.*. The marking *Cello Hr.* is written below the left hand staff.

8 *Picc. Fl.* *Fl. Ob.*

f *cl.*

Cello

mf

Cello

Tromb.

Reo. *

8 *Picc. Fl.* *Fl. Ob.*

cl. *cl.*

Cello

Tromb.

Reo. *

9 *Picc. Fl.*

f *Ob. cl.*

Cello, Hn.

First system of musical notation. It features a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics. Labels include *Vla.* (Viola), *Viol.* (Violin), *Hn. Tpt. Trb.* (Horn, Trumpet, Trombone), *f* (forte), *p* (piano), and *'Cello* (Cello).

10

Second system of musical notation, starting with a circled measure number 10. It includes a *Viol. 'Cello* label. The notation shows complex rhythmic figures and dynamic markings.

Third system of musical notation, continuing the piece with intricate rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring dense chordal textures and rhythmic accompaniment.

Fifth system of musical notation, showing complex harmonic structures and rhythmic accompaniment.

11

Sixth system of musical notation, concluding with a *fff* (fortissimo) dynamic marking and a *Bass* label. It also includes *K-dr.* (Kettledrum), *Cym.* (Cymbal), and *Tam.* (Tambourine) labels.

ff Hn. Tromb. f

This system shows the first two staves of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The first measure of the top staff has a dynamic marking of *ff* and is labeled 'Hn. Tromb.'. The second measure of the bottom staff has a dynamic marking of *f*.

fff Bass ff Hn. Tromb. K. dr. Cym. Tam. Red. Bass, Tuba

This system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one sharp. The first measure of the top staff has a dynamic marking of *fff* and is labeled 'Bass'. The second measure of the top staff has a dynamic marking of *ff* and is labeled 'Hn. Tromb.'. The third measure of the bottom staff has a dynamic marking of *Red.*. The fourth measure of the bottom staff has a dynamic marking of *Bass, Tuba*.

Hn. Tromb. (12) Cello, Bn. dim. p

This system contains two staves. The top staff is in bass clef and the bottom staff is in bass clef. The key signature has one sharp. The first measure of the top staff has a dynamic marking of *dim.*. The second measure of the top staff has a dynamic marking of *p*. A circled number '12' is placed above the second measure of the top staff. The label 'Cello, Bn.' is placed above the second measure of the top staff.

* Tromb. p Red. Viol.

This system contains two staves. The top staff is in bass clef and the bottom staff is in bass clef. The key signature has one sharp. The first measure of the top staff has a dynamic marking of *p*. The second measure of the top staff has a dynamic marking of *Red.*. The label 'Viol.' is placed above the second measure of the top staff.

Picc. Fl. Cl. Ob. 2^{va}

This system contains two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp. The first measure of the top staff has a dynamic marking of *Cl.*. The second measure of the top staff has a dynamic marking of *Ob. 2^{va}*.

Vla. Cello Bn. mf

This system contains two staves. The top staff is in bass clef and the bottom staff is in bass clef. The key signature has one sharp. The first measure of the top staff has a dynamic marking of *mf*.

13

8. Picc. Fl. Ob. Ob. 2^{va}

p

Leo.

Vla. Cello Hrn.

mf

*

Tpt. m.s.

Leo.

*

14

m.s. *ff* *p* *cresc.*

Leo.

*

Tpt. m.s. *ff* *mf*

Leo.

*

cresc. sempre

15

ff Full orch.
Bn.
Tromb. Bass
Reh. * Reh. *

Reh. *

dim.
Cello
Bn.
Reh. * Reh. *p*
marc.

16

marc.
Bn.
Hn.
Harp
Str. pizz.
Reh. *dim. sempre*

Reh. *

Reh. *

Scene I.

Manru. Voice from the mountains.

Stage Picture: To the left and slightly in the background, a lake; back of the lake a mountainous landscape with practicable paths and a small platform capable of holding several persons. Suggestions of sultry summer storms.

(17)

M. *Manru.*

Luft! Air! Luft! Air!

p (The curtain rises.)

M. Ich er - sti - cke!
I sti - fle!

Hu.

M. Der Hüt - te Schwü - le
Close was the cot - tage;

M. der wü - ste Traum der um mich webt -
Wild was the dream that held me bound!

A. ob. B-cl.
cresc.

Tpt. muted

18

M.

das My Herz, heart

M.

das zum Zer-sprin - gen schwoll!
I thought would split in twain!

M.

Ach! Ah! das thut wohl,
now I breathe

Cello
vla.
Bass
A-ob. H.-cl.

19

M.

so wohl!
a - gain!

Cello
Cl.
& Hrn.
Fl.
Viol.

(Clouds are seen driving across the sky.)

M.

Die Ne - bel
The mists de -

Fl.
& Harp

M. ziehn; wo - hin ich
part; Wher-e'er I

Viol. *A-ob. B-cl.*

p

M. bli - cke, ich se - he nichts; je - doch
look, - naught can be seen; And yet

Viol.

M. **(20) Più vivo.** ich füh - le den Mond, der hin-ter
I feel the moon be-hind her

Viol. *Fl. Harp* *Fl.*

Hrn. *p* *Hrn.*

Red. *

M. Wol - - - ken schwebt.
cloud - - - y veil.

Hrn. *Fl.* *Hrn.*

Red. *

Ob. Harp

M.

Ach!
Ah!

M.

das be - lebt!
these re - fresh,

Vom the See lake's die cool

Ob. Vla.

M.

Küh - le
breez - es,

und vom Ge - birg
and from the heights

der
the

Ob. Vla.

M.

Wäl - - der Duft!
for - - ests smell!

rall.

rall.

A Voice from the mountains (Soprano, heard in the distance).

22 *a tempo*

V. Ra-sten, ra - - - sten wol-len wir!
Here we'll rest _____ and seek re - pose! _____

M. Wer ruft?
Who calls?

22 *a tempo*

Harp

f

Vla.

Hn.

Tpt. Ob. A-ob.

V. *p*

Ra-sten, ra - - - sten wol - len wir!
Here we'll rest _____ and seek re - pose!

Harp

Fl.

Ob.

Str.

p

Harp

Hn.

Bn.

M. Manru.

War's nicht ein fer - ner Schall?_
Was't not a dis - tant cry?_

Vla.

p

M. Nein!_
No!_

23 Voice.

V. Ra - sten, ra - sten wol - len wir!_
 Here we'll rest and seek re - pose!_

M. 'sist der Brandung Wieder - hall!
 Twas the ech - o's quiv'ring sigh!_

pp

Hr.

Agitato.
Viol.

p

Manru.

M. Un - ru - hig walt in mir das Blut!
 The blood with - in my veins doth surge!

& Cl.

Viol.

24

M. So wun - der - sam ist heu - te
 A name - - less im - pulse on - ward

& Cl.

Fl.

Harp

Viol.

M. mir zu Muth!
 doth me urge!

Harp

Fl. Ob. Cl.

M. *Es ist, als ob man tief im See*
Me-thinks that voice from the lake

Fl.
mel. un poco mare.
Fl. Harp

M. *dort san - ge, und von den Ster - nen flie - ssen Sai - - ten -*
are sing - ing, And from the skies ac - cord - ant harps are

Fl. Harp

M. *klän - ge. 'sgab*
ring - ing! ring - ing! May -

Fl.
Glocksp.
p sempre
Cl. Vla.
Viol.
Ped.

M. *Jemand mir wohl ei - nen Zau - ber - trank!*
hap I have drunk of a mag - ic cup!

Glocksp.
Calando
Ped.


Un poco più lento.

Animato.

M. 

Gott soll mich stra - fen -
It were God's vengeance

trm. cl.
m.d.
mf Str. wd. w.

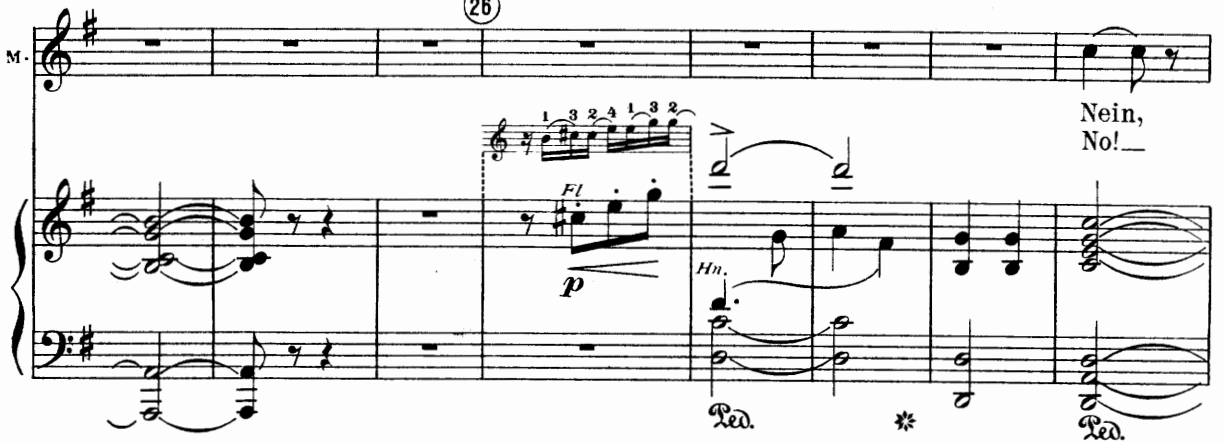
M. 

ich bin be - hext! _____
were I be - witch'd! _____

Mir ist's, als wär'ich krank.
A - las! I can not think.

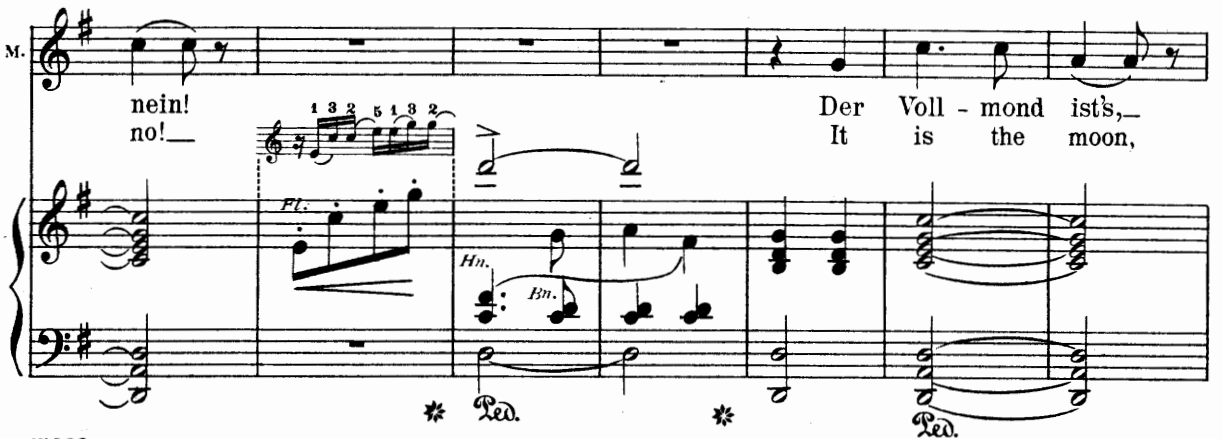
cresc.
f
dim.
p

(26)

M. 

Nein,
No! _____

Fl.
p
Hn.
Red. * *Red.*

M. 

nein!
no! _____

Der Voll - mond ist's, -
It is the moon,

Fl.
Hn.
Bn.
Red. * *Red.*

27 Più vivo.

M. der heut' be - gann.
now shin - ing full!

Hn. Cl. Bn. Viol.

f *m. s.* *m. d.*

* *Red.* *

M. Wild pocht mein Herz, die Un - ruh'
Wild beats my heart! My un - rest

Hn. > Cello *f* *m. s.* *f* *m. d.* *Hn. > Cello* *ff*

M. wächst!
grows!

f *m. s.* *m. d.* *marc.* *cresc.*

Cello, Hn.

(Manru's strength seems to desert him. He staggers and sinks down upon a rock.)

M. Wohl - 'Tis

ff *marc.* *8* *3*

A-ob. Cello

M. an! _____ Wohl - an! Ich will noch
well! _____ 'Tis well! Let me but

Fl. Cl.
Hn. Bn.

Str.

Fl. Cl.
Hn. Bn.

M. schlafen, schla - - fen, schla - fen!
slum-ber! slum - - ber! slum - - ber!

(He falls asleep.)

Str.

Fl. Cl.

Hn. Bn.

p

29

Fl.

p

Cello

Cl.

Hn. B-cl.

pp

p Str.

p

Cym.

Ped.

* Ped. *

A-ob. Cl.

Hn. B-cl.

pp

Cello

Cym.

Ped.

*

Cl. A.-ob. *rall.*

p Str. *p* B.-cl. *pp*

Bn.

30 Moderato.

Cl.

Wd.-w. Hn. *p* *cresc.*

Red. *

sf

pizz.

A.-ob.

Vla. *marc.*

Bass. Bn.

Ob. A.-ob. Cl. *sf* *p* *dolce*

Bn.

Vla. *marc.*

Ob. *dolce*

sf *p*

31

Vla. *marc. sempre*

Viol. *espress.*

trm

First system of musical notation. The right hand features a melodic line with slurs and a *cresc.* marking. The left hand provides harmonic accompaniment with chords and some grace notes.

Second system of musical notation. The right hand continues the melodic line. The left hand includes a *p* dynamic marking and a *vla.* section with triplet patterns.

Third system of musical notation. The right hand has a *Cl.* marking and a *p* dynamic. The left hand features a *vla.* section with triplet patterns and a *marc.* marking.

Fourth system of musical notation. The right hand includes a circled number 32 and a *p* dynamic. The left hand has a *Cello* marking and a *marc. sempre* marking.

Fifth system of musical notation. The right hand features a *cresc. poco a poco* marking. The left hand continues with triplet patterns.

Sixth system of musical notation. The right hand continues with triplet patterns. The left hand maintains the triplet accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures with triplets (marked '3') and quintuplets (marked '5') of eighth notes. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the musical piece. It maintains the same structure with triplets and quintuplets in the upper staff and a consistent eighth-note accompaniment in the lower staff.

The third system continues the musical piece. It maintains the same structure with triplets and quintuplets in the upper staff and a consistent eighth-note accompaniment in the lower staff.

The fourth system continues the musical piece. It maintains the same structure with triplets and quintuplets in the upper staff and a consistent eighth-note accompaniment in the lower staff.

Molto moderato.

33

Glocksp.

f

rallent.

The fifth system begins with a fermata over the first measure. The tempo is marked 'Molto moderato.' and the measure number '33' is circled. The upper staff features a melodic line with a 'Glocksp.' (glockenspiel) effect. The lower staff has a bass line with a 'rallent.' (ritardando) marking. The system concludes with a 2/4 time signature change.

trium

The sixth system continues the musical piece. The upper staff features a melodic line with a 'trium' (triumphant) marking. The lower staff has a bass line. The system concludes with a 2/4 time signature change.

(The clouds disappear in part, disclosing the edge of the moon's bright disk. Manru moves about uneasily, without rising to his feet.)

34 Allegretto.

First system of the musical score. It includes a piano part with a dynamic marking of *p* and woodwind parts for Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), and Flute (Fl.). The piano part has a trill (tr) and a sixteenth-note figure (1 3 2 5 4 3 2) above it. The woodwinds have various markings including *Red.* and asterisks (*).

Second system of the musical score. It continues the piano and woodwind parts. The piano part has a dynamic marking of *sf*. The woodwinds continue with their respective parts, including *Red.* and asterisks (*).

Third system of the musical score, featuring a Violin (Viol.) part. The violin part starts with a dynamic marking of *f* and includes markings for *m.d.* (mezzo-dolce) and *m.s.* (mezzo-sostenuto).

(The clouds again veil the moon. Manru grows quiet and seems to be dreaming on.)

Fourth system of the musical score, featuring a Flute (Fl.) part. The flute part has a dynamic marking of *p* and includes markings for *m.d.* and *m.s.*. The piano part continues with its accompaniment.

Fifth system of the musical score, concluding the piece. It shows the final measures of the piano and woodwind parts, ending with a double bar line.

In tempo, moderato.

35 *Viol.* *mf* *cello* *mel.marc.* *m.s.* *trm*

m.s. m.d. *cl.*

rall. *Red.*

(More of the moon's disk becomes visible than before, and for a longer space. Manru again grows uneasy.)

36 *Allegretto.*

Harp *p Hu.* *Harp* *Fl.* *Red.* *

Harp *Fl.* *Red.* *

First system of piano music, measures 1-12. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features complex chordal textures and melodic lines in both hands. Dynamics include accents and a piano (*p*) marking.

(The moon disappears, somewhat slowly, behind the cloud. Manru seems quieted.)

Second system of piano music, measures 13-24. The music continues with similar textures. A *dim.* (diminuendo) marking is present. Measure 23 is circled and numbered 37, with the tempo marking *Animato.* above it. Triplet markings (3) are used in measures 23 and 24.

In tempo, ma non troppo moderato.

Third system of piano music, measures 25-36. The music features a *cresc.* (crescendo) marking and a 4/8 time signature change. The texture becomes more rhythmic and driving.

Fourth system of piano music, measures 37-48. The music continues with a *f* (forte) marking and a *tr* (trill) marking. The texture remains complex and rhythmic.

(The full disk of the moon appears in all its refulgence. Manru rises slowly to his feet, as if lifted by a mysterious power, his eyes still closed.)

38

Harp

Tpt.

Harp

Trill

Harp

Trill

Vla.

Cello & Hn.

Cello & Hn.

(With arms extended, his eyes still closed, Manru walks toward the mountains.)

39

Vla.

Cello, Bn.

Cello, Bn.

Cello, Bn.

marc. m.s. m.s. m.s.

(Dark clouds hide the moon, and gusts of wind presaging an approaching storm are heard.)

m.s. m.s. f Hu. Hu. Tromb.

Trpt. Trpt. Tromb.

(Manru stumbles, and falls to the ground as if in a faint.)

cresc. molto fff Red.

pp Str. pp

Bass. 2 2 & Bass K-dr. Cym.

Scene II.

Manru, Asa, Oros. Gypsies, Men and Women, Children.

42

Moderato.

A Voice from the mountains (Tenor in the distance).

v.
 Lasst uns wal-len, lasst uns wal - len!
 On-ward, on-ward let us wan - der!

pp Str. muted *Cl. B.-cl.* *Bssn.* *p* *Bass*

43

v.
 Lasst uns wal-len, lasst uns wal - len!
 On-ward, on-ward let us wan - der!

pp Str. *Cl. B.-cl.* *p Bn.* *Bass.*

Cello *p* *Harp.* *Bass pizz.*

44

Tempo di Marcia.

vla. *6* *6* *ppp*

6 *6* *t[~]* *t[~]* *Tam.-t* *8*

Fl. *trm* *trm*
Harp.
8

45 Cl. Viol.
Hn. *Red.*
8

Hn. *Red.*
Ob. Viol.
8

meno p
Hn. *Red.*
8

Cl. *p*
Hn. *Red.*
8

Bn. *>*
8

Vla.

cresc.

This system shows the Viola part. The upper staff contains a melodic line with sixteenth-note patterns and slurs. The lower staff provides harmonic support with chords and some sixteenth-note accompaniment. A *cresc.* (crescendo) marking is present.

Viol.

(46)

mf

This system shows the Violin part. The upper staff features a melodic line with sixteenth-note patterns and slurs. The lower staff has a more rhythmic accompaniment. A *mf* (mezzo-forte) marking is present. A circled number 46 is at the end of the system.

sf

This system shows the Piano accompaniment. The upper staff has a melodic line with sixteenth-note patterns and slurs. The lower staff has a rhythmic accompaniment. A *sf* (sforzando) marking is present.

& Fl. Cl.

cresc. poco a poco

This system shows the part for Flute and Clarinet. The upper staff contains a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. A *cresc. poco a poco* (crescendo poco a poco) marking is present. There are 8-measure rests indicated in the lower staff.

(Groups of Gypsies appear descending the paths on either side of the

(47)

più cresc.

Hr. b

ped.

This system shows the Horn part. The upper staff contains a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. A *più cresc.* (più crescendo) marking is present. A circled number 47 is at the end of the system. There are 8-measure rests indicated in the lower staff. A *ped.* (pedal) marking is at the end of the system.

stage. In each group there are musicians, principally violin and bass players. Picturesque costumes.)

ped.

This system shows the Piano accompaniment. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. A *ped.* (pedal) marking is at the end of the system.

8

sempre cresc.

8

8

This system shows the beginning of a musical passage. The right hand features a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment. The instruction *sempre cresc.* is written above the staff. The key signature has two flats, and the time signature is 3/4.

8

48

molto cresc.

ff Full orch.

3

6

6

This system continues the musical passage. The right hand has more complex textures with triplets and sixteenth-note runs. The instruction *molto cresc.* is present, followed by *ff Full orch.* indicating a fortissimo dynamic with full orchestration. The number 48 is circled above the staff.

6

6

8

This system features sixteenth-note runs in the right hand and a more active bass line. The key signature remains two flats.

5

5

5

5

This system continues with sixteenth-note textures in the right hand and a steady bass line.

5

5

3

6

8

This system shows further development of the musical texture with various rhythmic patterns in both hands.

(The Gypsies reach the stage, but at some distance from Manru.)

6

6

6

ff

This final system on the page features sixteenth-note runs in the right hand and a strong bass line. The instruction *ff* is written above the staff.

49 Chorus of Gypsies.

SOPRANO.

ALTO.

TENOR.

Wie die Wel - len wirbelnd wal - len, die Zi - geu -
Like the rest - less bil-lows curl - ing, Gyp-sy songs

BASS.

Wie die Wel - len wirbelnd wal - len,
Like the rest - less bil-lows curl - ing,

49

Piano accompaniment for the first system, featuring a forte (ff) dynamic and five-measure arpeggiated figures in the right hand.

Vocal staves for Soprano, Alto, and Tenor. The lyrics include: "Hu ha, hu ha, hu ha! Hoo ha! Hoo ha! Hoo ha!" and "- ner - lie - der schal - len, - now loud are skirl - ing!"

die Zi - geu - ner - lie - der schal - len,
Gyp - sy songs now loud are skirl - ing!

Piano accompaniment for the second system, including a piano (p) dynamic marking and a "Ped." (pedal) instruction.

* Ped. *

ha!
ha!

ha!
ha!

wie die Fel - sen wie - der - hal - - - len,
Hear the hills loud ech - oes hurl - - - ing! die Zi - geu -
Gyp - sy songs

wie die Fel - sen wie - der - hal - - -
Hear the hills loud ech - oes hurl - - -

Die Zi - geu - - - ner - lie - der schal - - -
Gyp - sy songs - - - now loud are skirl - - -

- - - ner - lie - der schal - - - len.
- - - now loud are skirl - - - ing!

Hu ha, hu ha,
Hoo ha, Hoo ha,

Hu ha, hu ha,
Hoo ha, Hoo ha,

len,
ing!

die Zi - geu - ner - lie - der
Gyp - sy songs now loud are

schal - - -
skirl - - -

Oh.
Hm.

Red.

50

len. ing! In die Flamme
In the rud-dy

hu ha!
Hoo ha!

hu ha!
Hoo ha!

len. Wie La - wi - nen rol - lend fal - len,
ing! Like the landslip down-ward whirl - ing!

trm
2

50

Picc. tr.
Fl.
Ob.

vla. cl.

f
viol.
cello
bn.

Red. *

starrt un - ser Blick und ge - wahrt das Ge - schick.
flame now we gaze, Read - ing fate in the blaze!

In die Flamme starrt un - ser Blick und ge - wahrt das Ge - schick.
In the rud-dy flame now we gaze, Reading fate in the blaze!

lasst uns wal - len von Ort zu Ort!
Let us wan - der from place to place!

A-ob.

Viol. trm

m.s.

trm

trm

trm

Hr.

			Wie die Flamme Like the rud - dy	zehrt — flame —	un - ser blastsour	Blick gaze,
				Wie die Flamme Like the rud - dy	zehrt flame	un - ser blastsour
Wie La - wi - nen Like the land-slip	rol - lend down - ward	fal - len, whirl - ing!	lasst uns Let us	wal - len wan -	von der	from

Viol.
Cello
Bn.

Cl.

und zer - Deal - ing —	stört manch Ge - fate thro the	schick. blaze!			
Blick und zer gaze, Deal-ing	stört manch Ge - fate thro the	schick. blaze!			
Ort place	zu to	Ort! place!			

Lasst uns wal - len, lasst_ uns
On - ward, on - ward let — us

Viol. *tr* *tr*

m. s.

Cl.
Bn.

Lasst uns wal-len, lasst uns wal - len,
 Let us wan-der! Let us wan - der!

wal-len, Lasst uns wal - len,
 wan-der! Let us wan - der!

(A rude boat is seen upon the lake, bearing Asa and other Gypsy women besides Oros and aged Gypsy men. Many carry torches.)

51

Wie La - wi - nen rol-lend fal - len,
 Like the land - slip downward whirl - ing,

wie La - wi - nen rol-lend fal-
 Like the land - slip downward whirl-

lasst uns wal - len,
 Let us wan - der!

wie La - wi - nen rol-lend fal-
 Like the land - slip downward whirl-

51

die Zi-geu-ner-lie-der schallen. La la la la la la!
 Gyp-sy songs are loud-ly skirl-ing! La la la la la la!

- len, die Zi-geu-ner-lie-der schal- - len.
 - ing, Gyp-sy songs are loud - ly skirl - - ing!

die Zi-geu-ner-lie-der schallen. La la la la la la!
 Gyp-sy songs are loud-ly skirl-ing! La la la la la la!

- len, die Zi-geu-ner-lie-der schal- - len.
 - ing, Gyp-sy songs are loud - ly skirl - - ing!

The piano accompaniment features a rhythmic pattern with five-note runs in the right hand, marked with a '5' and 'trm' (trills). The left hand provides harmonic support with chords and moving lines.

Nur das Feu - er, das wir schü - - ren,
 By the flames that we re - plen - - ish,

Nur das Feu - er, das wir schü-
 By the flames that we re - plen-

Nur das Feu - er, das wir schü - - ren,
 By the flames that we re - plen - - ish,

Nur das Feu - er, das wir schü-
 By the flames that we re - plen-

The piano accompaniment continues with the same five-note runs and harmonic structure as the first system.

(52)

ist uns Hei - math, Herd und Hort!
Hearth and home our foes may trace!

- ren, - ish, Zu ver - füh - ren, zu ge - fal -
On - ward, on - ward, let us wan -

ist uns Hei - math, Herd und Hort!
Hearth and home our foes may trace!

- ren, - ish, Zu ver - füh - ren, zu ge - fal -
On - ward, on - ward, let us wan -

(52)

- len, wal - len wir von Ort zu Ort,
- der, Let us roam from place to place!

- len, wal - len wir von Ort zu Ort,
- der, Let us roam from place to place!

Viol.

ff *p* *ff*

zu ver - füh - ren, wal - len wir von Ort zu Ort,
 On - ward, on - ward wan - der we from place to place!

zu ver - füh - ren, zu ge -
 On - ward, on - ward, let us

zu ver - füh - ren, wal - len wir von Ort zu Ort,
 On - ward, on - ward wan - der we from place to place!

zu ver - füh - ren, zu ge -
 On - ward, on - ward, let us

p cresc.

wal - len wir von Ort zu Ort,
 Wan - der we from place to place!

fal - len, wal - len wir von Ort zu Ort,
 wan - der, Wan - der we from place to place!

wal - len wir von Ort zu Ort,
 Wan - der we from place to place!

fal - len, wal - len wir von Ort zu Ort,
 wan - der, Wan - der we from place to place!

ff str.

p

ff

zu ver - füh - ren, wal - len wir von Ort zu Ort...
 On - ward, on - ward wan - der we from place to place!

zu ver - füh - ren, wal - len wir von Ort zu Ort...
 On - ward, on - ward wan - der we from place to place!

(The Gypsy women coming down from the mountain find Manru lying on the ground. At the same moment the boat lands and Asa, first of the boat's company, steps ashore.)

53

Asa.

Was giebt's denn?
 Why stay ye?

Ah!
 Ah!

Ah!
 Ah!

53

Ein
 A

ff Picc. Fl. mf v7a. Ob. Cl. Bn.

A.

Wer ist's?
Who is't?_ (The Gypsy woman approach and gaze on Manru.)

Ein Mannliegt da!
A man lies here!

Ein E-ruma - nel?
'Tis a Roman - y!_

Mannliegt da!
man lies here!

Viol. Ob.

Hr.

mf

Cello

A.

E-ruma - nel? _____
A Roman - y? _____

E-ruma - nel?
A Roman - y?

54

54

a Cl.

Picc. Fl.

f

Ob.

Bn.

A.

Es ist Manru! Her das Feu-er! Feu-er!
It is Manrul Hith-er torches! torches!

Man - ru!_
Man - ru!_

Man - ru!_
Man - ru!_

Man - ru!_
Man - ru!_

Man - ru!_
Man - ru!_

Oros.

Ist das Manru?
Is it Manru?

Ist das Man-ru? Ist das
Is it Man-ru? Is it

Ist das Man-ru?
Is it Man-ru?

Ob. Cl. Vln. Vla.

A. *Asa.*

Ihr erkennet Manru nicht?—
Know ye not our Manru's face?

Ist das Man - - ru?
Is it Man - - ru?

Man - ru?
Man - ru?

Ist das Man - - ru?
Is it Man - - ru?

f *Fl.* *Ob.* *p Str.* *cl.*

Oros. (55)

Ja — es ist Man - ru!
Yes, — it is Man - ru!

Ja, 'sist Man - ru!
Yes, 'tis Man - ru!

Ja, 'sist Man - ru!
Yes, 'tis Man - ru!

Ja, 'sist Man - ru!
Yes, 'tis Man - ru!

(55) *A.-ob.* *cl.*

p

Asa.

A. 

Was gafft ihr, Un-ge-
Why gaze ye, stu-pid

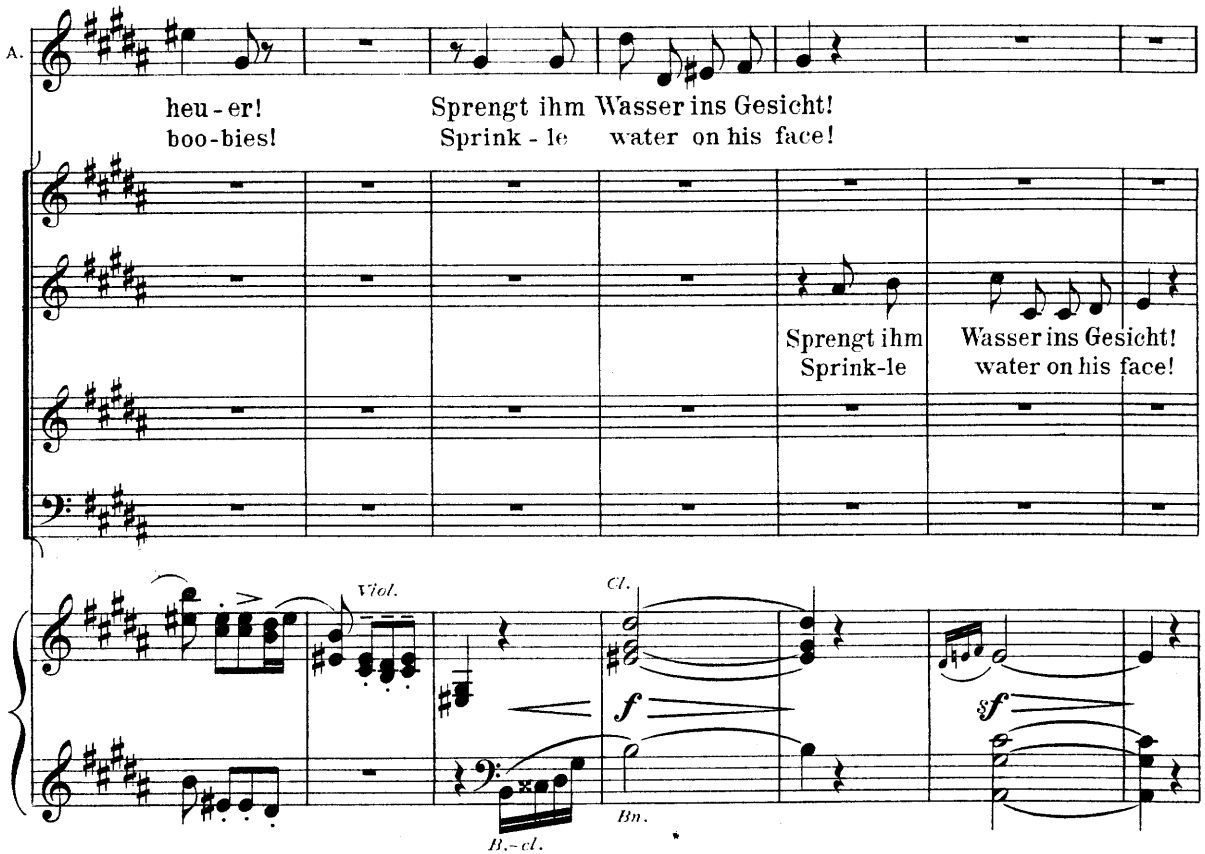
Ja, 's ist Man - ru!
Yes, 'tis Man - ru!

Ja, 's ist Man - ru!
Yes, 'tis Man - ru!

Ja, 's ist Man - ru!
Yes, 'tis Man - ru!

Ja, 's ist Man - ru!
Yes, 'tis Man - ru!

cresc. *f* *Fl. Viol.* *f*

A. 

heu - er! Sprengt ihm Wasser ins Gesicht!
boo - bies! Sprink - le water on his face!

Sprengt ihm Wasser ins Gesicht!
Sprink - le water on his face!

Viol. *Cl.* *f* *sf*
B.-cl. *Bn.*

56

(Youths and maidens bring water from the lake)

Was - - - ser!
Wa - - - ter!

Was - ser!
Wa - ter!

Was - - - ser!
Wa - - - ter!

Hr. Viol. Cello

A. Asa. Wusst' ich's nicht?
Well I knew!

Picc. Fl. Viol. Cello

A. Mit Zau-ber-macht führt's in uns-re Mit-te ihn...
'Twas mag-ic's thrill, Led him to his kin-dred here...

Was - ser!
Wa - ter!

Was - ser!
Wa - ter!

Hr. Cello

(57)

Was - - - ser!
 Wa - - - ter!

Was - - - ser!
 Wa - - - ter!

Was - - - ser!
 Wa - - - ter!

Was - - - ser!
 Wa - - - ter!

Hrn. *Viol.* *Picc. Fl.*

Asa.

Ich hab so stark an ihn ge -
 It was my own re - sist - less

Viol. *p Str.*

dacht und zog ihn zu mir hin!
 will, Com - pelld him to ap - pear!

W. w.

(58) (Water is sprinkled in Manru's face)
Vivace.

Manru.

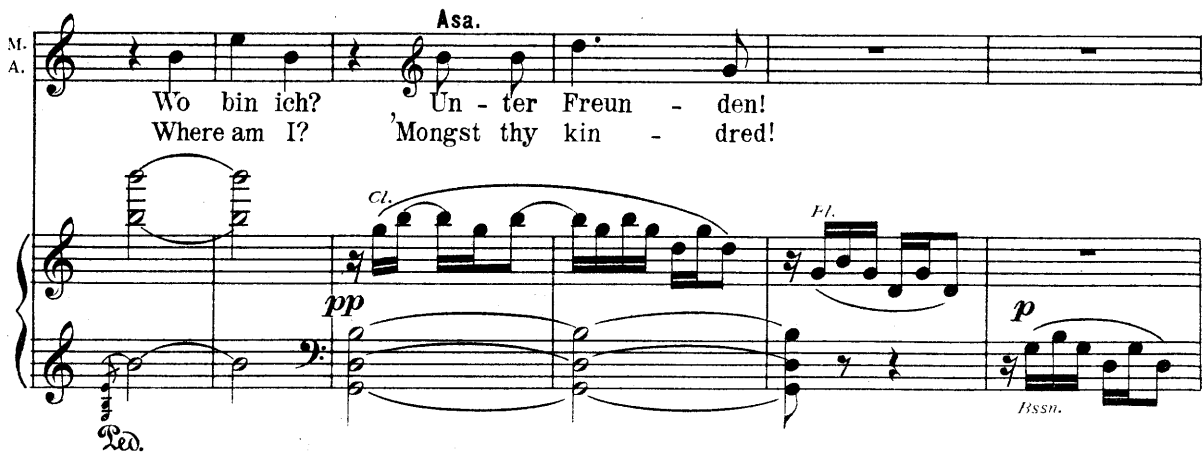
Was
What

m *p* *pp*

M.
ist das? Sagt! _____
ails me? Speak! _____



M.
A. Asa.
Wo bin ich? Un - ter Freun - den!
Where am I? 'Mongst thy kin - dred!



A.
(Asa offers her hand to Manru.)
Nun steh' auf! Bleib' bei uns!
Now a - rise! Stay with us!



O.
(59) Oros.
Nein! _____ Nie! _____ Ab - trün - nig
No! _____ no! _____ A trai - tor



O.
ward er sei-ner Vä - ter Herd!
he to us, a ren - e - gade!

Ten.

Male Chorus.

Bass

Ab-trün-nig ward er sei-ner Vä - ter
A trai-tor he to us, a ren - e -

Ab-trün-nig ward er sei-ner Vä - ter
A trai-tor he to us, a ren - e -

O.
Du hast and - - re Brü - der, un - ser
Thou hast oth - - er kins - folk, Thou our

Herd!
gade!

Herd!
gade!

A.
Zelt _____ ist dir ver - wehrt!
tents _____ must not in - vade!

0 - -
0 - -

Asa.

(60)

A. *ros, nimm ihn auf! Ich will es!*
ros, take him back! For my sake

O. *Nein!*
No!

Oros.

Tpt. A.-ob.

Tpt.

O. *Nie!*
No! *Nie!* *Nie!*
No! *No!* *No!*

Cello

K.-dr.

61 *Moderato.*

Viol.

Wer des eig'nen
Who de-serts his

O. *Stamms ver-gisst, wem das Blut nicht hei-lig ist,*
fa-ther's race, Seeks the black blood to de-base,

O. *das in sei-nen A-dern fließt, der sei ver-flucht!*
Which thro' his own veins doth chase, He be ac-curst!

Asa.

A. *Nein, — o nein! Nein, —*
No, — oh no! No, —

O.

Sopr. *f*

Alto *f*

Chorus. *f*

Ten. *f*

Bass *f*

Ver - flucht, ver - flucht!
 Ac - curst! Ac - curst!

Ver - flucht, ver - flucht!
 Ac - curst! Ac - curst!

Ver - flucht, ver - flucht!
 Ac - curst! Ac - curst!

Ver - flucht, ver - flucht!
 Ac - curst! Ac - curst!

Ver - flucht! — Ver - flucht, — ver - flucht! —
 Ac - curst! — Ac - curst! — Ac - curst! —

& Viol.

Ped. sf * *Ped. sf*

A. *o nein!*
oh no!

O.

Oros.

Wes-sen Herz nicht uns um-fasst,
 He who does not hate our foes,

flucht, ver - flucht!
 curst! Ac - curst!

flucht, ver - flucht!
 curst! Ac - curst!

flucht, ver - flucht!
 curst! Ac - curst!

Ver - flucht, — ver - flucht! —
 Ac - curst! — Ac - curst! —

* *3* *3*

O. *wer nicht uns - re* *Fein - de hasst,* *wem das Wan - dern*
In his heart our *tribe en - close,* *He who gyp - sy -*

O. *ward zur Last,* *der sei ver - flucht!*
ing fore - goes, *He be ac - curst!*

Ver - flucht!
Ac - curst!

F. Ob. A. - oh. *& Viol.*

A. *Asa.*
Nein, o nein! *Nein, o*
No, oh no! *No, oh*

Ver - flucht, ver - flucht! *Ver - flucht, ver -*
Ac - curst! Ac - curst! *Ac - curst! Ac -*

Ver - flucht, ver - flucht!
Ac - curst! Ac - curst!

& Picc.

A.
 nein!
 no!

O.
Oros.

Wer ein fe - stes Dach ge - wählt,
 Who pre - fers a stead - fast roof,

flucht!
 curst!

flucht!
 curst!

flucht!
 curst!

Ver - flucht! —
 Ac - curst! —

Tromb.

O.
 ei - ner Frem - den sich ver - mählt, wer sich zu den Wei - ssen zählt,
 Holds not from the whites a - loof, Ming - les with the Gen - tile woof,

64

der sei ver - flucht! _____
 He be ac - curst! _____

Wer der Frem - den sich ver - mäht, der
 He who does not hate our foes, He

Ver - flucht, ver -
 Ac - curst! Ac -

Ver - flucht, ver -
 Ac - curst! Ac -

Ver - flucht! _____
 Ac - curst! _____

64

sei ver - flucht! _____
 be ac - curst! _____

Wer der Frem - den sich ver - mäht, der
 He who gyp - sy - ing fore - goes, He

flucht! _____
 curst! _____

Ver - flucht, ver -
 Ac - curst! Ac -

flucht! _____
 curst! _____

Ver - flucht, ver -
 Ac - curst! Ac -

Ver - flucht, _____ Ver - flucht! _____
 Ac - curst! _____ Ac - curst! _____

Con fuoco.

sei ver-flucht!
be ac-curst!

flucht!
curst!

flucht!
curst!

Ver-flucht,
Ac-curst!

ver-flucht!
Ac-curst!

Wer ein fe-stes Dach ge-wählt,
Who pre-fers a stead-fast roof,

Ver-flucht,
Ac-curst!

ver-flucht!
Ac-curst!

Con fuoco.

A. *Asa.*

O -
O -

Ver-flucht,
Ac-curst!

wer sich zu den Wei-ssen zählt!
Mingles with the Gen-tile woof!

ei-ner Frem-den sich ver-mählt, wer sich zu den Wei-ssen zählt!
Holds not from the whites a-loof, Ming-les with the Gen-tile woof!

Ver-flucht,
Ac-curst!

wer sich zu den Wei-ssen zählt!
Mingles with the Gen-tile woof!

And.

A. *Oros.*

ros, nimm dein Wort zu rück!
ros, thy harsh words with-draw!

O. *Viol.*

Bei Mro-den -
By Mro-den -

O.

O - ro! es bleibt da - bei!
 O - ro! that word is law!

Es bleibt da - bei, es bleibt da - bei!
 His word is law! His word is law!

Es bleibt da - bei!
 His word is law!

Es bleibt da - bei!
 His word is law!

Es bleibt da - bei, es bleibt da - bei!
His word is law! His word is law!

& Fl.
 & Hn.
 & Ob.

Asa. (66) *tranquillo* *a tempo*

Nun wohl - wie du willst.
 Tis well! as thou wilt.

bei! law!
 bei! law!
 bei! law!
 bei! law!

Es bleibt da - bei!
 His word is law!

Es bleibt da - bei!
 His word is law!

(66) *tranquillo* *a tempo*
 Cl. Viol. Hn.

sf *p Hssu* *f*

Hn.

A. *Es sei, ja, es sei!*
'Tis well! Ay, 'tis well!

Es bleibt da bei!
His word is law!

bei, es bleibt da bei!
law! His word is law!

Es bleibt da bei!
His word is law!

bei, es bleibt da - bei!
law! His word is law!

Ob.
Cl.
Hn.
m.s.

67

A. *m.d.* *Viol.*

Hn. *Tr.*

A. *Dann hat er Glück!* *Ihm bleibt der*
Ten. Twice hap - py he! *For him the*

Male Chorus. *Was sinnt sie?* *p*
Rass. What means she?

Wel - cher Blick? *m.d.*
Strange her glance!

m.s. Harp *m.s. Harp* *m.s. Harp*

Tr. *Tr.* *Tr.* *Tr.* *Tr.* *Tr.*

68 Non troppo vivace. (Approaches)

A. Weg zu mei-nem Her - zen frei! _____
 path - way to my heart is free! _____

O. _____

Orcs. Zu - Fall

Vla. 68 Non troppo vivace. *f* *tu.* *p*

Red. *

Manru and is about to embrace him)

(Hurling her back.)

A. _____

O. _____

rück! _____ Du darfst ihn nicht mehr schau-en!
 back! _____ Thou nev - er - more may'st see him!

Sopr. _____

Women's Chorus. Alto. Zu - rück! Zu - rück!
 Fall back! Fall back!

Zu - rück! _____
 Fall back! _____

Viol. *tr.*

1 3 3 5 2 4 3

Asa.

A. Ich frag' dich viel! Ich se - - he, wen ich
 A vain com - mand! I see _____ whom-e'er I

f.l. 3 *Op. cl.* 3 *m.d.* *m.s.* *p* *m.s.* *m.s.* *m.s.* *3*

Red. *

A. will! please! (raising his staff).

O. Zu - rück! — Zu - rück, be - fehl' ich! Zu den Frau - - en!
 Fall back! — Back to the wo - men! Dread my an - - ger!

SOPRANO. *f* Zu - rück!
 ALTO. *f* Fall back!

Hrn. *Vla.* *Ob.* *f*

69

M. Manru (grasping the arm of Oros).
 Sei ru - hig, O - ros! Ich kann nicht ziehn.
 Be qui - et, O - ros! I can - not go!

Cl. *Ob.* *Viol.* *B.-cl.* *Cello* *p* *f*

M. Weh mir! Weh mir! Ich bin nicht mehr al - lein. Ver -
 A - las! A - las! I am no long - er free. 'Tis

f *p* *p str.*

70

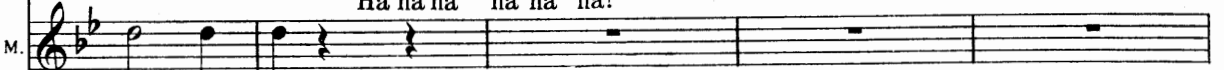
M. geh - lich wä - re es zu fliehn! Mein Herz, mein Herz ist
 meet — that thou from me should'st know! No more, no more I'll

Brass. *p*

71 Asa.

A. 

Ha ha ha ha ha ha!
Ha ha ha ha ha ha!

M. 

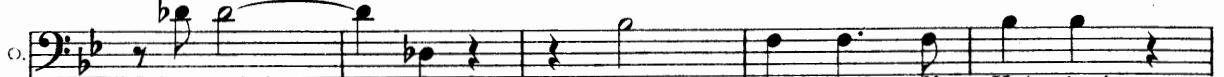
nicht mehr mein!
roam with thee!

O. 

Oros.

Du hörst es, eit - les Ding!
Dost mark him, vain co - quette!



O. 

Er liebt sie! Süß sind ihm die Ket - ten!
He loves her! loves the chains that bind him!

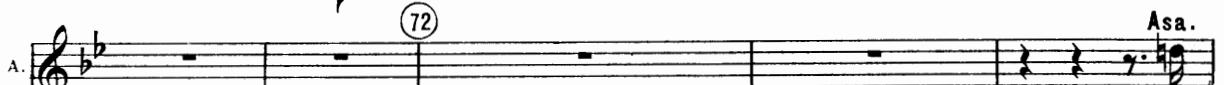


O. 

Ver - such' ich gönn' es dir, ver - such' ihn zu
Now try! thou hast my leave; may - hap thou canst

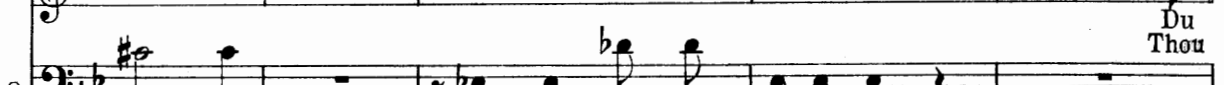


72

A. 

Asa.

Du
Thou

O. 

ret - ten! Man - ru folgt nicht dei - nem Wink.
bind him! Man - ru will not fol - low thee!



A. *sieht, er höhnt!*
see'st, he taunts!

(Turning to the chorus.)

O. *Bleibt ei-ne Weil' an die-sem*
A mo-ment more we'll tar-ry

Viol.
Vla.
Cello.

(The chorus forms a group in the right background. A camp-fire is lighted. Part of the chorus seems to comply unwillingly.)

O. *Ort!*
here,

Wie zie-hen gleich wei-ter fort.
Then on-ward, else-where we'll fare!

p *pp*

K-dr.

73 Chorus. (At a little distance.)
TENOR.

Lasst uns wal-len, lasst uns wal-
On-ward, on-ward let us wan-

B-cl.
poco marc. *cresc.*

74

Asa (drawing Manru to the left foreground).

Hast dich nach uns, nach
Didst thou for us no

len!
der!

Harp. *Fl. Cl.*

p

Red. * *Red.* * *Red.* *

A. mir ge - sehnt? long - ing feel? TENOR.

Lasst uns wal - len, On - ward, on - ward lasst uns wal - let us wan -

Cl. *B.-cl.* *p* *pp* *poco marc.* *cresc.*

Bu. *K-dr.*

(75)

- len! - der!

Fl. *cl.* *p*

Tr. *Tr.*

Asa. Più mosso. O - der hast du dich ge - wöhnt? Canst to oth - ers thou be leal?

Manru. A - sa! A - sa!

Viol. *mp* *sf* *Harp*

Tr. *Tr.*

A. Andantino. nein! no! Mich täu - schest du doch nicht. My trust thou'lt not ef - face. Glaubst du denn Think'st thou still

Viol. *p* *cresc.*

A. *Viol.*
 dass dein Herz noch brennt?
 thou hast love in store?
 Zu lang, mein Freund, zu
 Too long, my friend, too

p

A. lang schonsahst du ihr Ge - sicht.
 long hast thou look'd in her face!
 Es liebt der Mensch, was er nicht
 'Tis the un - known that men a -

m. d. *cresc.*

A. ⁽⁷⁶⁾
 kennt!
 dore!

M. Manru.
 Und doch, und doch, 's giebt ei - ne Kraft, die
 And yet there is a mys - tic force, which

f *mp* *p*

Fl. Cl. *Cl.* *Cello*
A. - Ob. *Bn.* *Red.* *

M. an die Hüt - te bin - det; fest sind die
 with our homes en - twines us; Strong are the

Viol. *Picc.*
m. s. *Wood - w.*

Red. *

M.
Ban - de, die sie schafft, dass Nie - mand sich ent -
fet - ters it cre - ates, And hope - less - ly it

M.
win - det. Den Tho - ren bin - det nicht der Strick,
binds us! Such fet - ters do not bind the fool,

Asa.

A.
ihn hält sein eig' - ner Wil - le, die Lau - ne
His will's his on - ly jail - or; He yields en -

77

Vla. tr. mp Viol.

A.
zahlt er mit dem Glück und stirbt,
joy - ment for a whim, And death's

cresc. p

A.
in al - ler Stil - le! Ach ja,
at last his bail - or! Ah, yes!

Manru.

Cello. 6

M. dir will ich es ge - stehn, ach ja,
I'll to thee all con - fess Ah, yes!

Viol. Vla.
mp

Cello
mf cresc.

Viol.
f

Bass

Vla. Cello

78) *Appassionato.*

M. — wer ein - mal sich hat fest ge -
— who his free - dom him - self de -

II Viol. Vla.
mf

f

I Viol.

M. bannt, hat kei - ne Freu - de mehr ge - sehn,
stroys, Has seen the last of hap - pi - ness;

p.

M. hat le - bend schon den Tod er - kannt.
And, liv - ing still, has tast - ed death.

cl.

M. Gleich schau'n ihm al - le
The pass - ing hours to

Viol. Fl.
mp

M. Stun-den aus, ein lahm' Ge-spann, so schlep-pen sich die Ta-ge;
 him are one, De-crep - it, lame, the days their lengths un-wind-ing,

cresc. *dim.* *p* *mf* Cl. B. cl. Ho.

M. was frü - her Lust, wird dann nur Pein und Pla - ge,
 Change what were joys to plagues and tor-ments grind - ing!

Cl. Vla. *6* *6* *p* Str.

M. zum Sarg, zum Grab wird ihm sein ei - gen Haus, Niemand be -
 His house a grave, which e'en he dares not shun; None un - der-

6 *6* *cresc.* *p* Tromb.

(79)

A. Asa (passionately).
 So
 Then

M. greift ihn, ach, und sei - ne Kla - ge!
 stands him none his plaint is mind - ing!

Calando *Calando* *Ob.* *6* *6* *6* *7*
colla parte *pp* *p* A. - ob. Bu.

80 Agitato.

A. komm mit uns, die wir dich lie - ben!
 come with us, who love thee tru - ly!

A. so komm mit mir, die dich ver - steht!
 Then come with me, who knows thy heart!

81

A. Man - ru, komm,
 Man - ru, come,

(Coquettishly.)

A. komm, komm, ach komm mit mir, die dich ver -
 come, come! Ah! come with me whoknows thy

82 Più mosso.

A. steht! heart!
 Manru.

M. lass mich, ach lass mich! ich bin ver -
 spare me, O spare me! my life is

M. lo - ren, da ich nicht mehr zu euch ge -
 blight - ed, Since I no more with you may

dim. *mp* *Vla.*

M. hör', und Je - ne, der ich
 dweil; 'Gainst her to whom my

Viol. *f*

M. Treu' ge - schwö - ren, ach,
 faith is plight - ed, 'Gainst

mf *marc.*

83

M. die-ses Weib lieb' ich nicht mehr.
 her e'en must my heart re - bell!

Bn. Hn. *cresc.* *f* *Viol.*

M. Weh mir! Weh
 Woe's me! Woe's

84 *rit.* **Asa.**

A. *Selt-sam ist*
Na-ture's waif

M. *mir!*
me!

f *pp* *f* *p* *rit.*

A. - ob.

85

A. *das Zi - geu - ner - kind: Mut - ter war ihm die La - ger - flamme,*
is the Gyp - sy child: Born is he of the blaz - ing fag - gots,

Str. pizz. *p* *p str.* *cresc. -*

Fl. Ob. *& Harp*

A. *Va - ter war ihm der rau - he Wind, und der Thau*
Fathered he by the whirl - wind wild! And the dew

p *cresc. -* *p* *& Harp*

Fl. Ob. *Hm. lin.*

86 *(Swinging the tambourine).* *p*

A. *war sei - ne Am - me. Tra la la la la la la la*
give him his nur - ture! Tra la la la la la la la la

Cl. *p* *Str. pizz.* *mf*
Hm. *Harp*

Bn.

A. *la la la la la! Tra la la la la la la la la la la la la la la*
la la la la la! Tra la la la la la la la la la la la la la la

A. *la, la! Ir - rend ü - ber Berg*
la, la! Wan - d'ring o - ver hill

(87) *sempre cresc.*

Chorus. (The Chorus moves softly about the camp.)

TENOR.

BASS.

Lasst uns wal - len, lasst uns wal - len von
On - ward, on ward let us wan - der from

(87) *p un poco marc. espress.*

A. *und Thal, träumt's von künft'-ger Lie - bes - qual,*
and dale, Ear - ly he dreams of lovés tra - vail;

ALTO. *pp*

ALTO.

pp

Ort

place

zu

to

Ort!

place!

pp

Lasst uns

On - ward,

wal - len!

on - ward

Lasst uns

wal - len,

on - ward

Lasst uns wal - len, lasst uns wal - len!
Let us wan - der, let us wan - der!

Str. *Cello.*

A.

heiss wie die Flam - me, ra - send wie der Wind,
 Hot as the camp - fire, Fu - rious as the wind,

lasst uns wal - len von Ort zu Ort!
 let us wan - der from place to place!

Ach - lasst uns
 Ah! let us

Lasst uns wal - len, lasst
 Let us wan - der, let

Fl. Cl.
 Str.

A.

88

süss wie der Thau, der vom Him - mel rinnt.
 Sweet as the dew In the buds en - shrined.

SOPRANO.

Ach, lasst uns wal - len, lasst uns wal - len!
 Ah! let us wan - der, let us wan - der!

Lasst uns wal - len, lasst uns wal - len!
 Let us wan - der, let us wan - der!

unis.

wal - len, lasst uns wal - len, lasst uns wal - len!
 wan - der, let us wan - der, let us wan - der!

uns wal - len, lasst uns wal - len!
 us wan - der, let us wan - der!

88

cresc.

f p

A. Ah! Ah! Ahnt Haunt es ed wohl, he wie by

f *Harp* *Viol.* *p* *Vla. Cello, pizz.*

A. Lieb' dread hund fore Le - bod - ben ings, rasch zer - rinnt, de - part.

p *Hu. stopped* *A.-ob.*

89 ver - raucht wie die Flam-me, ver - haucht. Con - sumed like the fag - gots, Dis - pelled

Fl. Ob. *p* *& Harp* *Hu. Bn.*

A. wie der Thau, verweht in's Lee like the dew, Waft-ed like breez

Str. pizz.

A. - re es wie der Out of Wind... view!

Ob. Cl. *p* *Bn.* *cresc.*

90 (Again shaking her tambourine.)

A. *Tra la la la la la la la la la la la la la la la!*
Tra la la la la la la la la la la la la la la la!

A. *Tra la la la la la la la la la la la la la la la!*
Tra la la la la la la la la la la la la la la la!

A. *Wie der Wind!*
Out of view!

Soprano. *pp*

Chorus. *pp*

(At the last words of Asa the maidens arise and join in her song.)

Alto. *pp*

Tra la la la la la la la la la la la la la la la!
Tra la la la la la la la la la la la la la la la!

A. *Manru.*

M. *Un - ser Lied!*
'Tis our song!

sempre p ma non pp

la! Tra la la la, la la la
la! Tra la la la, la la la

M.
Die Ju - gend - jah - re seh' ich an
The days of child - hood, Like pictures
la, la, la la la la la, la la la la, la la la!
la la la la la, la la la la la, la la la!
la la la la la, la la la la la, la la la!
la la la la la, la la la la la, la la la!
un poco cresc.

M.
mir vor - ü - ber ziehn,
rise be - fore my gaze;
la la la la! la!
la la la la!
Children, Sopr. & Alto.
Tra la la la la la la la la la la la la la la!
Tra la la la la la la la la la la la la la la!
la, la, la la la la la la la la la!
la, la, la la la la la la la la la!
la la la la la la la la la la la la la la!
la la la la la la la la la la la la la la!
91

M.
Alto. (The entire Chorus joins in the song.)
A - - - sa
A - - - sa
la!
la!
Children.
la!
la!
Tenor.
II. Tra la la la la la la la la la la la la la la la la la la la
Tra la la la la la la la la la la la la la la la la la la la
Bass.
II. Tra la la la la la la la la la la la la la la la la la la la
Tra la la la la la la la la la la la la la la la la la la la
91
mf

M. seh' ich vor mir blühh, ———
dancing in the wild - - wood!

Children. *unis.*
Tra la la la, la ——— la ———
Tra la la la, la ——— la ———

Tenor.
la!
la!

Bass.
la!
la!

Tra la la la la la la la la la la la
Tra la la la la la la la la la la la

M. un-ser Feu - - - er seh' ich glühh!
And the camp - - - fire's rud-dy blaze!

la!
la!

La la la
La la la

la la la la la ——— la la la la!
la la la la la ——— la la la la!

la!
la!

f

Tra la la la la la la la la la la la!
Tra la la la la la la la la la la la!
la la la la!
la la la!

Tra la la la la la la la la la!
Tra la la la la la la la la la!

Asa.
La la la!
La la la!

Sopr.
La la la!
La la la!

Alto.
Tra la la la la la la la la la la!
Childr. Tra la la la la la la la la la la!
Tra la la la la la la la la la la!
Ten. unis.
Tra la la la la la la la la la la!
Bass.
Tra la la la la la la la la la la!
Tra la la la la la la la la la la!

A. *ff*

Tra la la la la la la la la la la la! Tra la la la la la la la la la la la!

Child.

Tra la la la la la la la la la la la! Tra la la la la la la la la la la la!

Tra la la la la la la la la la la la! Tra la la la la la la la la la la la!

ff

Tra la la la la la la la la la la la! Tra la la la la la la la la la la la!

Tra la la la la la la la la la la la! Tra la la la la la la la la la la la!

(92) *ff*

string.

A. *ff*

la! Tra la la la! Tra la la la! Tra la la la! Tra la la la! Tra la la la!

la! Tra la la la! Tra la la la! Tra la la la! Tra la la la! Tra la la la!

la! Tra la la la! Tra la la la! Tra la la la! Tra la la la! Tra la la la!

la! Tra la la la la la la la la la la la! Tra la la la la la la la la la la la!

la! Tra la la la la la la la la la la la! Tra la la la la la la la la la la la!

string. *f* *ff* *f* *ff*

Manru. 93

Brecht auf!
A - way!

la la la la la la la la la la la!
la la la la la la la la la la la!

la la la la la la la la la la la!
la la la la la la la la la la la!

Childr.
la la la la la la la la la la la!
la la la la la la la la la la la!

la la la la la la la la la la la!
la la la la la la la la la la la!

la la la la la la la la la la la!
la la la la la la la la la la la!

la la la la la la la la la la la!
la la la la la la la la la la la!

la la la la la la la la la la la!
la la la la la la la la la la la!

93

sf

sempre cresc.

Ihr müs-set wei - ter ge - - - hen, und
To oth-er haunts be - take you, Lest

f

sollt' ich euch ver - trei - - - ben!
for-tune here for - sake you!

f

94 Soprano.

Alto.

Children.

Tra la la la la la la la la la la la la la la la!

Tra la la la la la la la la la la!

Tenor.

Bass.

Tra la la
Tra la la
Tra la la
Tra la la

94

mf Str. *wd.-w.*

Children.

la!
la!
la!
la!

Tra la la la!
Tra la la la!

Tra la la la!
Tra la la la!

Tra la la la!
Tra la la la!

Tra la la la!
Tra la la la!

Tra la la la!
Tra la la la!

Tra la la la!
Tra la la la!

Tra la la la!
Tra la la la!

Tra la la la!
Tra la la la!

Tra la la la!
Tra la la la!

Asa (smiles alluringly on Manru and sways like a dancer).

A. *tra la la la la la la la la la la la la la la la!* *tra la la la la la la la la la la la!* *La la la La la la*

Tenor. *Tra la la la la la la la la la la la la la la la!* *La la la La la la*

Bass. *la!* *la!*

p str. *tr* *tr* *f*

A. *la! La la la la! La la la la la la la!* *95 Più vivo.*

M. *la! La la la la! La la la la la la la!* *Manru.* *Lass ab! — lass ab! —* *De-sist! — de-sist! —*

poco accel. *95 Più vivo.* *poco cresc.* *f*

M. *O hör' mein Flehn! Ich fühl's,*
I thee im-plore! Have done,

cresc. *tr* *tr* *sempre cresc.* *f*

M. *— ich könnt' nicht wi - der - stehn! — Lass ab! lass*
— and do not tempt me more! — Have done! have

f

Cello, Cl.

Cello, Bn.

Cello, Hn.

(Asa's movements develop into a wild dance, in which the other maidens join.)

96

Asa.

A. *La la! la la! la la la*
 M. *La la! la la! la la la*

ab! done!

ff *marc. f*

Viol.

Red. * *Red.* *

A. *la! La la la la! La la la la!*
la! La la la la! La la la la!

string. Red.

A. *La la la la la la la la la la!*
La la la la la la la la la la!

Oros. *Ge - nug!*
E - nough!

string. *Cello* *f*

97

A. *Man - ru will mit uns*
To us Man - ru's re -

O. *Was soll das Trei - ben?*
With rage I'm burn - ing!

97 & *Viol.*

p *marc.*

Cello

A. blei - ben!
turn - ing!

O.

Chorus of Children. Lass ab von ihm!
A - way from him!

lass ab von
a - way from

Man - ru will blei - ben!
Man - ru's re - turn - ing!

mf *marc.*

1^{pt.} *Hr.*

(To Manru.)

O. ihm!
him!

Ver - rä - ther, fort!
Thou trait - or, hence!

Man - ru will blei - ben!
Man - ru's re - turn - ing!

cresc. *marc.*

1^{pt.}

A. **Asa.**

Er geht mit mir!
He goes with me!

O.

Ich änd - re
I'll hear - of

98

O. nie
no

mein de - Wort!
de - fence!

f *cresc.* *ff*

Ten. *f*

Chorus of Men.

Bass. *f*

Ver - rä - ther, fort!
Thou trai - tor, hence!

Ver - rä - ther, fort!
Thou trai - tor, hence!

Ver - rä - ther, fort!
Thou trai - tor, hence!

Ver - rä - ther, fort!
Thou trai - tor, hence!

Vla. Hn. Cello

*

f

Ge - hor - chet O - ros' Wort!
En-deav - or no de - fence!

Ge - hor - chet O - ros' Wort!
En-deav - or no de - fence!

Ge - hor - chet O - ros' Wort!
En-deav - or no de - fence!

Ge - hor - chet O - ros' Wort!
En-deav - or no de - fence!

Red.

*

*

Red.

Oros.

Ein En - de macht dem fre - chen Spiel!
No more I'll hear this i - die jest!

ob.

99

Er ist in Acht, sein Ur - theil fiel!
He is pro - scribed, the die is cast!

Viol.

Vla.

Chorus of Men.

Ten. Die The Frist, —
The res —

Sopr. Sein Ur-theil fiel!
The die is cast!

Bass. Sein Ur-theil fiel!
The die is cast!

ob. *Viol.*

— die ich ver-gönnt, ver-rann. Lass ab von ihm, —
- pite that I gave, is past, A-way from him, —

Cl. *Viol.* *Cello.* *Red.*

100

Chorus. er ist im Bann! —
Sopr. th'accurst out - cast! —

Alto. Er ist im Bann,
Th'accurst out-cast!

Children. Er ist im Bann,
Th'accurst out-cast!

Ten. Er ist im Bann! —
Th'accurst out - cast! —

Bass. Er ist im
Th'accurst out-

Er ist im Bann,
Th'accurst out-cast!

Red. *

Asa.
 Ich lie - - be ihn!
 My heart _____ is his!

sein Ur-theil fiel, er ist im Bann!
 The die is cast, He is pro-scribed!

Children.
 sein Ur-theil fiel, er ist im Bann!
 The die is cast, He is pro-scribed!

Bann, sein Ur-theil fiel, er ist im Bann!
 cast! The die is cast, He is pro-scribed!

Bann, sein Ur-theil fiel, er ist im Bann!
 cast! The die is cast, He is pro-scribed!

Sein Ur-theil fiel, er ist im Bann!
 The die is cast, He is pro-scribed!

ff *Viol.* *sf*

(101)
 (Embraces Manru.)

Orso.
 Was gilt mir dein Ver-bot? — Sieh! —
 What care I for thy ban? — See! —

Du liebst ihn?
 Thou lov'st him? (101)

Viol. *sf*

Hrass, Hn.

A. *Mein Herz hat O - ros*
To all the world - I

O.

Das wagst du mir zu sa - gen?
 And dar'st to me con - fess it!

A. - ob.

mf Hn.

Bssn.

A. *nicht zu fra - gen!*
will ex - press it!

O.

102

102 *Lass ab von ihm!*
A - way from him!

p & str.

f

Red.

O.

Chorus.
 Sopr. *Lass ab! sonst ist's dein Tod!*
A - way! 't will be thy death!

Alto. *Lass ab, lass ab!*
A - way from him!

Ten. *Lass ab, lass ab!*
A - way from him!

Bass. *Lass ab, lass ab!*
A - way from him!

cresc. molto

3 3

Scene III.
The Same. Jagu.

103 Jagu (entering suddenly and holding up his violin).

J. *Halt!* *Hold!* *Sie* *liebt* *den* *Jun-*
gen,
She *loves* *the* *fel-*
low,

sf *p* *cresc.*

Tpt.

J. *'s* *ist* *ihr* *Recht,*
'tis *her* *right!*

p *Ob. A.-ob.*

J. *und* *Ei-* *-fer-* *sucht* *steht* *Al-* *ten*
No *jeal-* *-ous-* *y* *should* *that* *ex-*

cresc.

104

Chorus. *schlecht!*
Sopr. *cite!*

Alto. *'s* *ist*
'Tis

Children. *'s* *ist* *Ei-* *-fer-* *sucht,* *Ei-* *-fer-* *sucht!*
'Tis *jeal-* *-ous-* *y!* *jeal-* *-ous-* *y!*

104

Ha *ha!*
Ha *ha!*

p *Ob. A.-ob.* *cresc.*

Ei - fer - sucht, Ei - fer - sucht! Ha ha ha ha ha!
 jeal - ous - y! jeal - ous - y! Ha ha ha ha ha!

Ei - fer - sucht, Ei - fer - sucht! Ha ha ha ha ha!
 jeal - ous - y! jeal - ous - y! Ha ha ha ha ha!

's ist Ei - fer - sucht, Ei - fer - sucht! Ha ha ha!
 'Tis jeal - ous - y! jeal - ous - y! Ha ha ha!

Habt ihr ver - ges - sen, was er that?
 Have ye for - got - ten his of - fence?

marc. *cresc.*

Vla. Cl. Hn.

Wer Man - ru liebt, — der übt Ver - rath!
 Be - ware the fear - ful con - se - quence!

f

Asa. (105)

Welch plum - pe List!
 A weak de - vice!

Ten. Ihr müsset aus - ei -
 U - mit - ed ye shall

Male So ist's, — so ist's!
 Chorus. 'Tis true, — 'tis true!

Bass. So ist's, — so ist's!
 'Tis true, — 'tis true!

(105)

ff

A. *Das woll'n wir sehn!*
That we shall see!

O. *nan - der - gehn!*
nev - er be! *Ihr müsst euch*
My just de -

cresc. *H-cl. marc.* *Ob.* *sfp*

A. *Das wird sich zei - gen!*
If not re - ject - ed!

O. *mei-nem Ur-theil beu-gen!*
cree must be re - spect-ed!

Sopr. *Schwei - gen!*
Si - lence!

Alto. *Schwei - gen!*
Si - lence!

Chorus. *Schwei - gen!*
Si - lence!

Ten. *Ihr müsst's, ihr müsst's, ihr müsst's!*
It must, it must, it must!

Bass. *Ihr müsst's, ihr müsst's, ihr müsst's!*
It must, it must, it must!

Tromb. *Viol.* *Picc.* *8* *6*

Cello *Ed.*

Jagu.

J.

O.

Ihr müsst dem Für-sten-stab euch nei-gen!
O - bey the chief whom you've e - lect-ed!

Schwei-gen!
Si - lence!

Schwei-gen!
Si - lence!

Ihr müsst's, ihr müsst's!
Ye must, ye must!

Ihr müsst's, ihr müsst's!
Ye must, ye must!

Instrumental accompaniment for piano, including parts for Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Trombone (Tromb.), Violin (Viol.), Cello (Cello), and Double Bass (Dab.).

J.

Sopr.

Alto.

Chorus.
Children.

Chorus Children

Ten.

Bass.

Instrumental accompaniment for piano, including parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bn.), and Double Bass (Dab.).

Wollt ihr nicht lie-ber mild — euch zei - gen?
 Ten. Should he not by you be — pro - tect - ed?

Nein, nein! —
 No, no! —

Nein, nein! —
 No, no! —

mp Bass Bn. Vla.

Will Man - ru wie - der un - ser sein, ist's uns - re
 Should Man - ru now re - join — our band, For - give - ness

p

108 Pflicht, — ihm zu ver - zeih'n. —
 is — the law's com - mand! —

A. - ob.

mf *cresc. Str.*

Sopr. *f* Ver - zeih'n!
 Alto. 'Tis true!

f Ver - zeih'n!
 'Tis true!

w. - w. 's ist uns - re Pflicht, ihm
 For - give - ness is the

f *Hn.* *ff*

Oros. Jagu.

O. J. Das duld' ich nicht! Der
I'll not en - dure! With

Sopr. Ver - zeih'n! Ver - zeih'n!
The law's com - mand!

Alto. zu ver - zeih'n, ihm zu ver - zeih'n!
law's com - mand! the law's com - mand!

Children. Ver - zeih'n!
The law's Ver - zeih'n!
com - mand! A. - ob. com - mand!

& Hu.

109

J. Ju - gend kann man es ver - ge - ben.
strip - lings we have pa - tience ev - er; (Jagu's words *pp*)

Chorus. Bass. 's ist 'Tis

109 B. - cl. & Cl. Viol. *pp*

Tromb.

110

J. Man straft — ja nicht — für's
appear to make an impression.) Should pun - ish - ment — then

wahr! 's ist wahr!
true! 'tis true!

110 *Fn.* *p*

J. Ten. gan - ze Le - - ben!
last for ev - - er?

Bass. 's ist wahr!
'Tis true!

's ist wahr, 's ist
'Tis true! 'tis.

pp Tromb.

J. 's ist wahr! Wo - zu soll die
'Tis true! If harsh venge - ful

meno p 's ist wahr, 's ist wahr!
'Tis true! 'tis true!

wahr, 's ist wahr, 's ist wahr!
true! 'Tis true! 'tis true!

mp Tromb. *cresc.*

(111) J. Stren - ge füh - ren? Wir wol - len
thoughts we smoth - er, *mf* We shall re -

Ganz recht! —
'Tis true! —

Ganz recht! —
'Tis true! —

f *cresc.* *f* Tromb.

Man - ru nicht ver - lie - ren, wir wol - len
 gain a friend and broth - er! A Ro - man -

Nein, nein!
 'Tis true!

Nein, nein!
 'Tis true!

Viol. Cl.
cresc. sempre
Tpt.
Tromb.

nicht, dass er uns ver - fal - - le!
 y should not be de - grad - - ed!

Nicht wahr? Wir al - -
 He is our kins - -

- le, al - - le,
 - man! Kins - - man! .

Hr.
ff
 & *Tromb.*

112 Asa.

A. Al- - - le, al - -
Kins- - - man! Kins- -

J. al - - - le, al - -
Kins- - - man! Kins- -

O. *Oros.* al - - - le, al - -
Kins- - - man! Kins- -

Schweig', — al-ter Thor, ich duld' es nicht!
Cease, — mumbling fool! Cease, and o - bey!

Sopr. Al- - - le al - -
Kins- - - man! Kins - -

Alto. Al- - - le al - -
Kins- - - man! Kins - -

Children. Al- - - le al - -
Kins- - - man! Kins - -

Ten. *f* Al- - - le *unis.* al - -
Kins- - - man! Kins - -

Bass. *f* Al- - - le al - -
Kins- - - man! Kins - -

Al- - - le al - -
Kins- - - man! Kins - -

112

ff

Ad. *

113

A. -le, al- -le!
-man! Kins- -man!

J. -le, al- -le!
-man! Kins- -man!

O. -le, al- -le!
-man! Kins- -man!

113

-le, al- -le!
-man! Kins- -man!

Oros (in a rage)

Oros (in a rage)

Auf-rüh-rer ihr! Thut eu-re
Re-bel-lious crew, no more de-

Bass.
Bn.

fff

o. *Pflicht!* *lay!* *Lasst* *Act* *nicht* *not* *gleich* *like*

ff *viol.* *Bass, Bn.*

o. *Ham-* *-sheep* *-meln* *euch* *föh* *-ren!* *Ich* *Pfl*
with- *out* *rea-* *son!*

ff *viol.* *Bass, Bn.* (To Jagu) *f*

o. *lehr'* *teach* *dich,* *thee* *Auf* *how* *-ruhr* *to* *hier* *fo-* *zu* *-ment*

ff *viol.* *Fl.*

o. *schü-* *-ren!* *Hier* *gilt* *nur* *eins:* *des* *laws*
trea- *-son!* *The* *chief* *a* *-lone*

ff

o. *Für-* *-sten* *Wort!*
may *dis* *-pense!*

ff

114

Brecht Break auf! camp!

Hasses, Bn.

ff

Fl.

Und du, Ver- - rä -

And thou, thou trai -

Cello, Ob., Bn.

ff

ther, — fort!

tor, — hence!

ff

Fort!

Hence!

(115) Asa.

Tra la la la la la la la la la! Ich la-che dein!

Tra la la la la la la la la la!

(115)

Schamlo - ses Weib du!

Thou shameless crea - ture!

f Harp

Ob. Cl.

Chorus.
Sopr. Ver - schlän - ge dich die
Would that the earth thee'd

Alt.
Er geht, er geht mit uns!
He goes, he goes with us!

Children.
Tra la la la la la la la la la la!
Tra la la la la la la la la la la!

Ten.

Bass.

Er - -de! Ihr Fre - chen,
swal - -low! Ye bab - bliers

Komm mit, komm mit! Wir schüt - zen
Come, come, come, come, We'll hold thee

Komm mit, komm mit! Wir schüt - zen
Come, come, come, come, We'll hold thee

Tra la la la la la la la la la la!
Tra la la la la la la la la la la!

la! Wir schüt - zen ihn, wir schüt - zen
la! We'll hold thee safe, we'll hold thee

Komm mit, komm mit! Wir schüt - zen
Come, come, come, come, We'll hold thee

f

schweigt!
peace!

ihn.
safe!

Man-ru,
Man-ru,

Man-ru,
Man-ru,

komm mit
come with

uns!
us!

ihn.
safe!

Tra la la la la
Tra la la la la

la la la la la
la la la la la

la! Wir schüt-zen
la! We'll hold thee

ihn.
safe!

Children.
Ha ha,
Ha ha,

ha ha!
ha ha!

Wir schüt-zen
We'll hold thee

ihn.
safe!

ihn.
safe!

Man-ru,
Man-ru,

Man-ru,
Man-ru,

komm mit
come with

uns!
us!

ihn.
safe!

Tra la la la la
Tra la la la la

la la la la la
la la la la la

la! Wir schüt-zen
la! We'll hold thee

ihn.
safe!

Viol. Fl. Cl.

Red. * *Red.* * *Red.* *

Tra la la la
Tra la la la

la la la la la
la la la la la

la! Ergeht, er
la! He goes, he

geht,
goes!

er geht mit uns,
Hegoes with us!

Man - ru,
Man - ru,

Man - ru,
Man - ru,

komm mit
come with

uns,
us!

komm mit
Come with

uns!
us!

Children.
Man - ru,
Man - ru,

Man - ru,
Man - ru,

komm mit
come with

uns,
us!

komm mit
Come with

uns!
us!

Tra la la la
Tra la la la

la la la la la
la la la la la

la! Ergeht, er
la! He goes, he

geht,
goes!

er geht mit uns,
Hegoes with us!

Man - ru,
Man - ru,

Man - ru,
Man - ru,

komm mit
come with

uns!
us!

Komm mit
Come with

uns!
us!

f

Viol.

er geht mit uns, er geht mit uns! La la la la la la la la la la la la la la
 He goes with us, he goes with us! La la la la la la la la la la la la la la

Man - ru, komm mit uns! La la la la la la la la la la la la la la
 Man - ru, come with us! La la la la la la la la la la la la la la
 Children.

Komm, ach komm mit uns!
 Come ah, come with us!

er geht mit uns, er geht mit uns! La la la la la la la la la la la la la!
 He goes with us, he goes with us! La la la la la la la la la la la la la!

Man - ru, komm mit uns! La la la la la la la la la la la la la!
 Man - ru, come with us! La la la la la la la la la la la la la!

unis.

(116)

Sopr. Meu- -te - rer, so seht!
 Trai- -tors, all! Be - hold!

la la la la la!
 Alt. la la la la la!
 la la la la la!
 Ten. la la la la la!

Komm mit uns!
 Come with us!

Bass. Komm mit uns!
 Come with us!

(116)

Basses, B-cl. Bn. *cresc.*

(He throws down his staff of office.)

O.

Sopr. *p*

Alt. Ah!

Ten. Ah!

Bass. Ah!

f *ff* *dim.* *p* *pp*

K. dr.

(He haughtily leaves the scene.)

O.

Sopr. Doch fürch-tet mei - ne Ra - che, ihr! —
But dread my dire - ful ven - geance! curs!

Bass. Er geht, geht,
He goes, goes,

pp

117

Sopr. er geht! goes!

Alt. he goes!

Ten. Er geht! goes!
He goes!

Bass. Er geht, geht,
He goes, goes,
er geht! goes!
he goes!

117 *Bn. Vla.* *p*

Asa.

A.

Was liegt da - ran? — Es ist ge - than!
The deed is done, — Now all is one!

Was liegt da - ran? — Es ist ge - than! —
The deed is done, — Now all is one! —

Was liegt da - ran? — Es ist ge - than! —
The deed is done, — Now all is one! —

Was liegt da - ran? — Es ist ge - than! — Es ist ge -
The deed is done, — Now all is one! — Now all is

Bleib, O - ros, bleib! — Bleib, O - ros, bleib! —
Stay, O - ros, stay! — Stay, O - ros, stay! —

pp
Cym.

Tpt. Hn.
p

Es ist ge - than! — Das ist kein Mann! Ein launisch Weib! —
The deed is done! — He is no man! — What boot his ban? —

Es ist ge - than! — Das ist kein Mann! Ein launisch Weib! —
The deed is done! — He is no man! — What boot his ban? —

than! — Das ist kein Mann! Ein lau - nisch Weib! — Er sucht nur
one! — He is no man! — What boot his ban? — A sil - ly

Bleib, O - ros, bleib! — Bleib, O - ros, bleib! — Bleib, ach bleib! —
Stay, O - ros, stay! — Stay, O - ros, stay! — Stay, O stay! —

118

Er sucht nur Streit!_ Uns thut's nicht leid. Sind wir ver-
 A sil - ly fool, Why mind his rule? Are we his

Er sucht nur Streit!_ Uns thut's nicht leid. Sind wir ver-
 A sil - ly fool, Why mind his rule? Are we his

Streit!_ Uns thut's nicht leid. Sind wir ver-
 fool! Why mind his rule? Are we his pack?

Ihm nach, ihm nach!_ Lauft, lauft, lauft!_ Ruft ihn zu -
 Bid him re - turn!_ Haste, haste, haste!_ Haste, call him

118

f

Red. * *Red.* *

kauft? Nein, nein!_ Nein!_
 pack? No, no!_ No!_

kauft? 's war ei - ne Pein!_ Ge - nug der Pein!_
 pack? His word we spurn!_ His word we spurn!_

nein!_ nein!_
 no!_ no!_

Nein, nein, nein, nein!_ Ge - nug der Pein!_ Ja, ge - nug der Pein!_
 No, no, no, no!_ His word we spurn!_ No, His word we spurn!_

rück!_ Ruft ihn zu - rück!_ Ruft ihn zu -
 back!_ Haste, call him back!_ Haste, call him

Red. *

Dass er auf's neu-e uns be-drück'? Lasst sein! 's war ein Ty-
 That us he may a-gain op-press? Our free-dom we have

Dass er auf's neu-e uns be-drück'? Lasst sein! 's war ein Ty-
 That us he may a-gain op-press? Our free-dom we have

Lasst sein, lasst sein! 's war ein Ty-rann,lasst sein!
 Have done! have done! a-gain we're free! Have done!

rück!
back!

Tpt.
ff *Hn.*

ff
Red.

(119)

rann! Vor-bei ist sei-ne
won! Have done! His time is

rann! Vor-bei ist sei-ne
won! Have done! His time is

Vor-bei ist sei-ne Zeit, vor-bei!
Have done! His time is past! Have done!

Doch wer wird un-ser Füh-rer sein?
But who shall now our lead-er be?

(119)

Viol. *Tpt.*
Hn.

Red.

Zeit! —
past! —

Wir sind be-freit, wir sind be-freit, vor-
A - gain we're free, a - gain we're free. Our

Wir sind be - freit! — Füh - rer?
A - gain we're free! — Lead - er?

ff

Und doch, wer wird un - ser Füh-rer sein?
And yet, who shall now our lead-er be?

Viol. Fl. *Hr.*

* *Lead.* * *Lead.* *

bei die Skla-ve - rei! — Füh-rer, un-ser Füh-rer?
freedom we have won! — Lead-er, who our lead-er?

bei die Skla-ve - rei! — Füh-rer, un-ser Füh-rer?
freedom we have won! — Lead-er, who our lead-er?

Ja, wer wird un - ser Füh-rer sein?
Yes, who shall now our lead-er be?

Wer wird Füh-rer sein? — Un - ser Füh-rer, wer wird's sein?
Who shall leader be? — Whoshall now our lead-er be?

Asa.

Man-ru!
Man-ru!

Jagu.

Man-ru!
Man-ru!

Manru!
Manru!

Manru!
Manru!

Manru!
Manru!

Manru!
Manru!

Manru!
Manru!

Man - ru! Man - ru! Man - ru! Man - ru!
Man - ru! Man - ru! Man - ru! Man - ru!

ff

f

Viol.

120

Manru.

Du musst es
Thou must con -

Nein! _____ Nein! — Den Füh-rer wählt aus eu-rer Mit-te!
No! _____ No! — For chieftain choose one of your number.

120

Cello

Viol.

Red.

Hr.

Bass.

p

A. *sein!*
sent!

Du musst, es ist die Sit - te!
Thou must, it is our cus - tom!

Du musst, es ist die Sit - te!
Thou must, it is our cus - tom!

Du musst, du musst, es ist die Sit - te!
Thou must, thou must, it is our cus - tom!

Du musst, es ist die Sit - te!
Thou must, it is our cus - tom!

f *Hr. Tromb.*

A. *Manru.* Du willst mich
Dest wish to

M. *Nein! Ü - ber - lasst mich dem Ge - schick!*
No! Pray you, leave me to my fate!

p *Bn.*
vla. Cello. *B.-cl.*

ped. *

121

A. *f* fliehn? Er geht mit uns, ihn traf die Wahl!
 flee? He'll go with us; he is our choice!

M. Nicht die-sen Blick!
 My grief a - bate!

121 *p* *mf*
 Cl. Str. Bn. Red. * Bn. Red. Red.

A. Auf, Gei-gen, spielt! Er - kling, Zim-
 Play, fid-dles, play! And all re -

122 *f*
 * Red. * Red. * Red. *

(The musicians come together.) 123

A. ball!
 joice!

f Zimbalon
 Red. *

Viol. Vla. Cl. Bn. Hn.
 Cello Bass *sf p*

Musical score for Cello. The staff shows a melodic line starting with a forte (*f*) dynamic and a trill marked "Zb.". The piece concludes with a triplet of notes.

Musical score for Violin, Viola, Clarinet, Horn, and Bass. The Violin part features a rapid sixteenth-note passage. The Bass part includes a section marked *sf p* and *f* with a trill marked "Zb.". The Clarinet and Horn parts are indicated by "Cl. Hn." and "Hn.".

Musical score for Piano. The right hand plays a continuous sixteenth-note pattern, while the left hand provides harmonic support with chords and single notes.

Musical score for Clarinet and Horn. The Clarinet part is marked "(Jagu plays.) Viol. solo" and includes a circled measure number "124". The Horn part is marked *p*. Both parts feature complex rhythmic patterns.

Musical score for Piano. The right hand features a complex rhythmic pattern with a quintuplet marked "5". The left hand plays chords and single notes.

Musical score for Violin. The staff shows a melodic line with a series of sixteenth-note runs, each marked with a "6" (likely indicating a sixteenth note). The piece ends with a fermata.

m.d. *m.s.* *p* *f*

125 **Asa.**

Hör' Man - ru, hö - re, ach, das
 List! Man - rul Dost thou hear the

f *p*

Sopr. *p*
 Spiel!
 strain!

Chor. *p*
 Hat er kein Herz mehr, kein Ge - fühl?
 Is he quite heart-less? dull his brain?

Alto. *p*
 Hat er kein Herz mehr, kein Ge - fühl?
 Is he quite heart-less? dull his brain?

Bass. (Approaching Manru.)
 Bist du E - ru - ma - nel?
 Art thou Roman - y - chal?

Viol. solo.

126 **Manru.**

Ach ja, mir schmilzt das Herz,
 Ah yes! how leaps my heart,

f *p*

Asa.

A. Nicht wahr? Es jauchzt, es
'Tis true! They laugh, com-

M. hör' ich die Gei - gen. O lasst sie schweigen!
hear I this vi - ols! Com - mand their si - lence!


A. klagt, es schluchzt und lacht!
plain, They sigh, ex - claim!

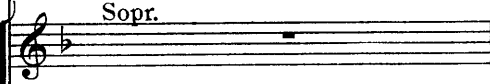
M. O lasst sie schwei - gen! Ich darf es nicht, ich kann es
Com - mand their si - lence! I dare not hear! I must not

M. nicht! Wie Wein
hear! I'm reel -
Sopr. *p*

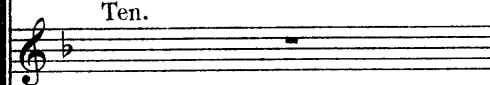
Alto. *p* Schaut, schaut! Wie bleich wird sein Ge - sicht!
See, see! His face grows white with fear!


Schaut, schaut! Wie bleich wird sein Ge - sicht!
See, see! His face grows white with fear!

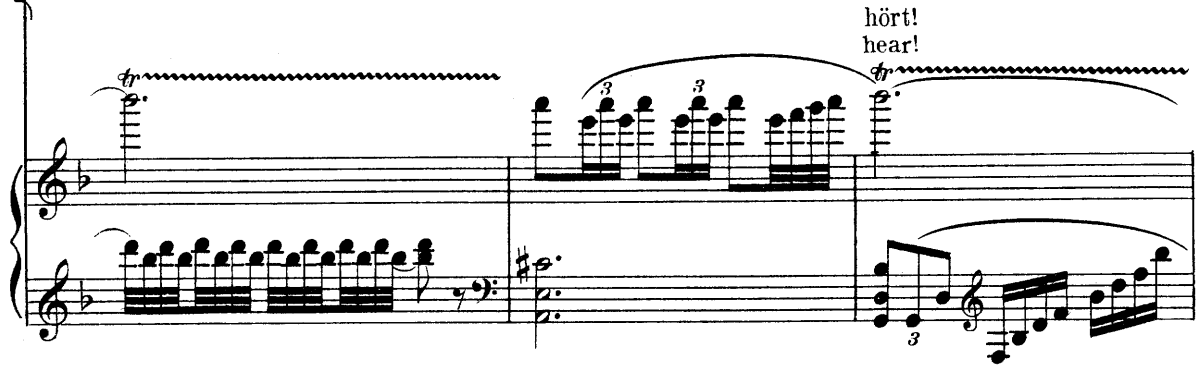
M.  ist's, der zu Ko-pfe stieg! Wie Schwin - gen hebt's, ing! earth holds me no more! On wings — I'm borne

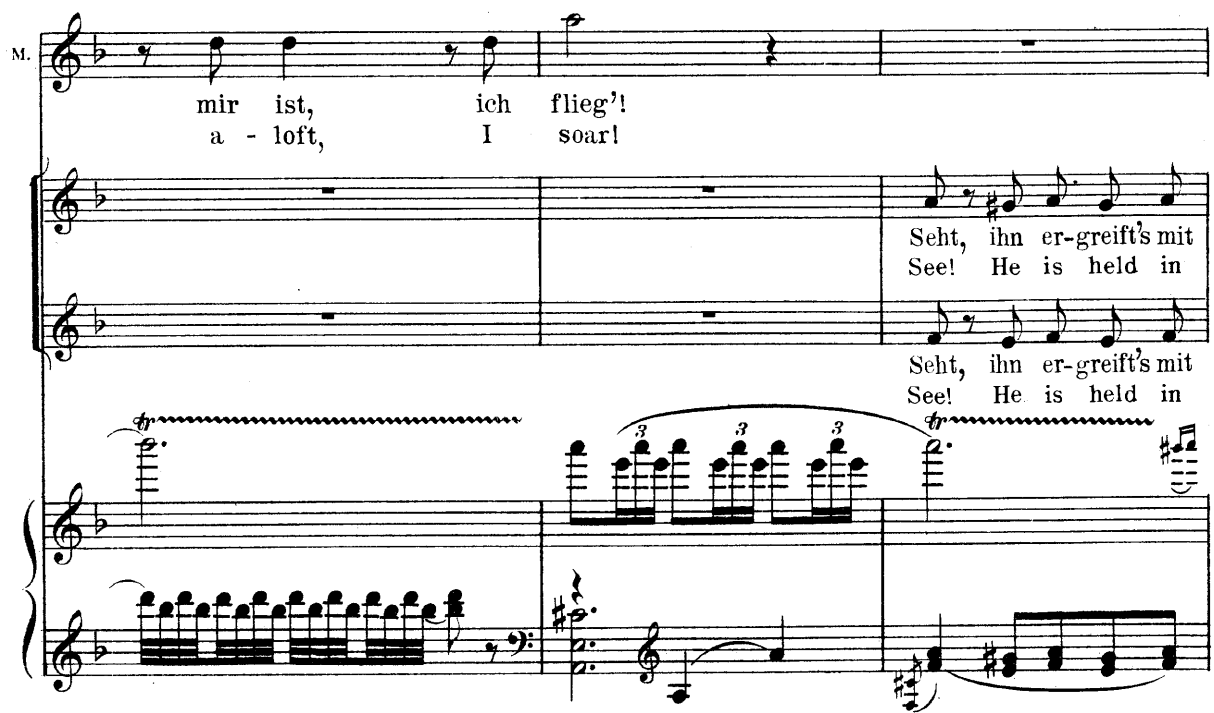
Sopr.  Schaut, schaut!
See, see!

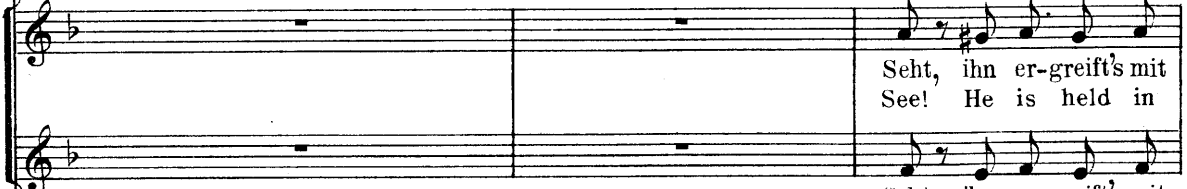
Alto.  Schaut, schaut!
See, see!


Ten.  Schaut, schaut!
See, see!

Bass.  Nein, hört!
No, hear!
Nein, hört!
No, hear!

 hört! hear!

M.  mir ist, ich flieg'! a - loft, I soar!

 Seht, ihn er-greift's mit See! He is held in

 Seht, ihn er-greift's mit See! He is held in

Sopr. (127) *p*

Zau - ber - kraft! _____
 mag - ic's thrall! _____

Alt.

Zau - ber - kraft! _____
 mag - ic's thrall! _____

Ten.

Bass. *pp*

Seht Ja - gu!
 See, Ja - gu!

Seht Ja - gu!
 See, Ja - gu!

Seht, ihn ergreift's mit Zau - ber - kraft!
 See, he is held in mag - ic's thrall!

Er träumt!
 He dreams!

Er träumt!
 He dreams!

p

Wie ver - klärt! — Er träumt! er träumt!
 As tran - formed — he dreams, he dreams!

Nun nicht ge - säumt!
 Haste with our schemes!

Asa.

Es ist mein Sieg!
At last he's mine!

con tutta la forza

(128) (Approaching Manru)

Ten.
Komm mit uns!
Come with us,
Die Hand ge-ge-ben!
thy hand as to-ken!
Komm!
Come!
Ver-leug-ne nicht dein
And do not shame thy

Bass.
Komm mit uns!
Come with us,
Die Hand ge-ge-ben!
thy hand as to-ken!
Komm!
Come!
Ver-leug-ne nicht dein
And do not shame thy

(128) Cl.
Str.
Cym.
Trb. Hr.

Blut!
blood!
Sieh!
Life—
Dir winkt ein neu-es
a-new for thee's be-
Le - -
spok - -

Blut!
blood!
Sieh!
Life—
Dir winkt ein neu-es
a-new for thee's be-
Le - -
spok - -

f

7b.

Red.

Two vocal staves (Soprano and Bass) with lyrics: - - - ben! en! - - - ben! en! Below them is a piano introduction with a violin part marked *Viol.* and a five-measure rest.


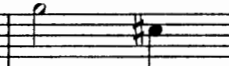
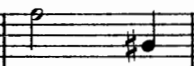
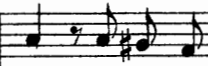


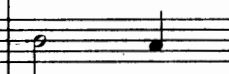
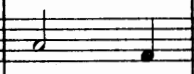







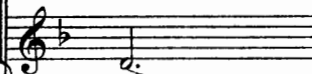
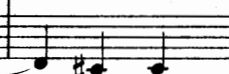
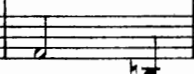
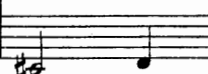
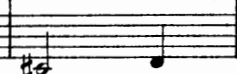
129 Sopr. I.


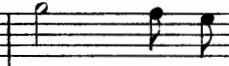









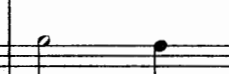

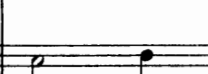

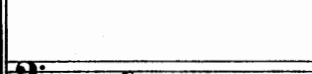
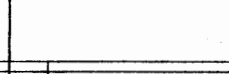
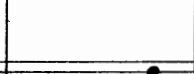

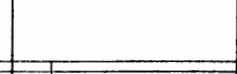
Vocal staves for Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II. Lyrics include: Ach komm mit uns in Freud' und Lei - den, komm, al - ter Freund, joy and sor - row, Come, old-time friend.

129

Piano accompaniment for the vocal staves. Includes lyrics: Ach komm mit uns in Freud' und Lei - den, komm, al - ter old-time joy and sor - row, Come, old-time. Features piano markings like *f* and *ped.* and dynamic markings like *5* and *3*.

Animato.

				
Lei - den, ach sor - row! Ah,	komm mit come with	uns, ach us! Ah	komm! In Däm-me - rung, come! At dawn of	in Morgen - morn, at e - ven -
				
Lei - den, ach sor - row! Ah,	komm mit come with	uns, ach us! Ah	komm! In Däm-me - rung, come! At dawn of	in Morgen - morn, at e - ven -
				
komm _____ mit den Come _____ with thy		Brü - dern, kins - men,	komm, ach Come, Ah	komm, ach come, ah
				
komm _____ mit den come _____ with thy		Brü - dern, kins - men,	komm, ach Come, Ah	komm, ach come, ah

				
Lei - den, ach sor - row, Ah	komm mit den come with thy	Brü - dern, kins - men,	komm! In Dämme - rung, Come! At dawn of	in Morgen - morn, At e - ven -
				
Lei - den, ach sor - row, Ah	komm mit den come with thy	Brü - dern, kins - men,	komm! In Dämme - rung, Come! At dawn of	in Morgen - morn, At e - ven -
				
komm mit den Come with thy	Brü - dern, kins - men,	komm, ach Come, ah	komm mit come with	uns, ach us, Ah,
				
Freund, friend,	mit with	uns, us,	ach komm ah come!	komm Come!

Animato.

				
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Sopr.

roth ach komm mit uns! Durch blau-e Ber - ge, grü - ne Hai - den komm mit uns, theil' uns - re tide, Ah, come with us! O'er hill and dale we'll roam to - mor - row! Come with us! Ah, come with

Alto I. komm! Komm, mit uns, - ach komm, theil' Come, Come, with us, - ah Come, Share

Alto II. komm! Komm, mit uns, ach komm, theil' come! Come, with us, ah Come, Share

Ten. komm! Komm, mit uns, ach komm, theil' come! Come, with us, ah Come, Share

Bass I. komm! Komm, mit uns, - ach komm, theil' Come, Come with us, - ah Come, Share

Bass II. komm! Komm, mit uns, - ach komm, theil' Come, Come with us, - ah Come, Share

roth ach komm mit uns! Durch blau-e Ber - ge, grü - ne Hai - den komm mit uns, theil' uns - re tide, Ah, come with us! O'er hill and dale we'll roam to - geth - er! Come with us! Ah, come with

Alto I. komm! Komm, mit uns, - ach komm, theil' Come, Come with us, - ah Come, Share

Alto II. komm! Komm, mit uns, ach komm, theil' come! Come, with us, ah Come, Share

Ten. komm! Komm, mit uns, - ach komm, theil' come! Come, with us, ah Come, Share

Bass I. komm! Komm, mit uns, - ach komm, theil' Come, Come with us, - ah Come, Share

Bass II. komm! Komm, mit uns, - ach komm, theil' Come, Come with us, - ah Come, Share

cresc. sempre

130

Lust und uns-re Noth, theil' mit uns Lust und Noth, ach komm mit uns, us, with us a - bide, Ah come, with us a - bide! Ah come with us, with us,

— uns - re Lust - und uns - re Noth, ach komm mit uns, — thou our joy, — our sor - row share, Ah come with us, with us,

— uns - re Lust - und uns - re Noth, ach komm mit uns, — thou our joy, — our sor - row share, Ah come with us, with us,

Lust und uns-re Noth, theil' mit uns Lust und Noth, — ach komm mit uns, us, with us a - bide, Ah come, with us a - bide! Ah come with us, with us,

— uns - re Lust und uns - re Noth, ach komm mit uns, — thou our joy, our sor - row share, Ah come with thy Brü - dern, kins - men,

— uns - re Lust - und uns - re Noth, ach komm mit uns, — thou our joy, — our sor - row share, Ah come, with thy kins - men,

130

Manru. (Ecstasically, to Asa.)

M. 

Ach, dein _____ bin ich, ja, nimm mich hin!
Ah, thine _____ am I, take thou my soul!

Sopr. 

ach komm, ach komm! Du musst der Lie - be Gluth er - wie - dern!
Ah come! Ah come! To love's sweet call thou must give an - swer!

Alto. 

ach komm, ach komm! Du musst der Lie - be Gluth er - wie - dern!
Ah come! Ah come! To love's sweet call thou must give an - swer!

Ten. 

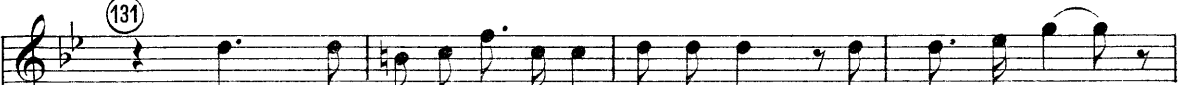
ach komm, ach komm!
Ah come! Ah come!

Bass. 

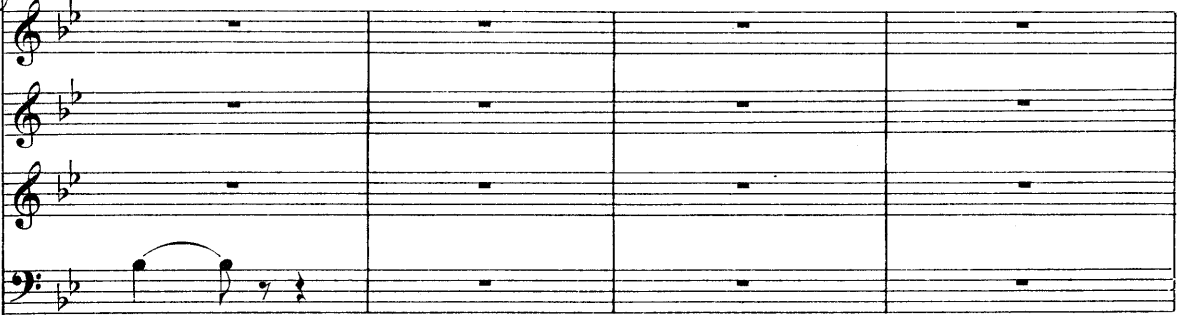
komm, ach komm!
come, Ah come!

Vorwärts, Manru,
Courage, Manru,



M. 

Führ' mich, hol - de Zau - be - rin! Nehmt mich hin mit Leib und Seel;
Sweet, to thee I yield control! Take me hence, I will be free!



Muth!
Come!



M. *3*
 ja, ich bleib' E - ru - ma - nel! _____
 Still am I a Ro - man - y! _____

Muth, Man - ru, Muth! _____
 Come, Man - ru, ome! _____

Muth, Man - ru, Muth! _____
 Come, Man - ru, ome! _____

Muth, Man - ru, Muth! _____
 Come, Man - ru, ome! _____

Muth, Man - ru, Muth! _____
 Come, Man - ru, ome! _____

cresc.

cresc.

M. (132)
 Ja, ich fühl' es wie - der wal - len, Man - ru's al - tes, tol - les Blut! _____
 Ah, a - new my blood is gush - ing, Man - ru's fier - y, fum - ing blood, _____

Str. W.-w. Hn.

cresc.

M.
 Mag die Welt in Trüm - mer fal - len,
 Though 'tis to des - truc - tion rush - ing,

f

3

M.
losch' ich mei-nes Her - zens Gluth! Dein _____ bin ich,
I will float on pas - sion's flood! Thine _____ am I,

M.
A.
Asa.
dein! Mein bleibst du, mein! _____
thine! Mine art thou, mine! _____

Führt uns zu
Lead ye our

Führt uns zu
Lead ye our

Ja, ja, führt uns zu Zwei'n!
Ay, ay! lead ye our band!

Ja, ja, führt uns zu Zwei'n, ja, führt uns zu
Ay, ay! lead ye our band! Ay lead ye our

Cl. *viol.*
poco a poco cresc.

M.
Dein _____ bin ich, dein! _____
Thine _____ am I, thine! _____

Zwei'n!
band!

Zwei'n!
band!

Zwei'n!
band!

Hr.

134

Scene IV.
Manru, Asa, Urok, Gypsies.

Allegro.

M. A. Urok (appearing suddenly) Asa.
Was will der
What wantsthe

Urok (appearing suddenly) s.

134 O nein, o nein, Zigeunerlein, so wird's nicht sein!
Allegro. Not quite so fast, My Gypsy lad! Are thou quite mad?

f Cello, Bn. *dim.* Cl. Viol. *p*
marc. Vla. Bn.

A. M. Manru.
Krü-pel hier? Du Klet-te!
hunch-back here? Thouburdock!

O nein, o nein! Du
O no, O no! Thou

Ten. Fort, fort, misch dich nicht ein!
Off, off with you, go, go!

f marc. Ob.
Cello Bn. B. cl.

M. Urok.
Fort von mir!
Check thy sneer!

Bö - se-wicht Ent-rinnst mir nicht, hast ei - ne Pflicht!
rep - ro-bate! Thou base in-grate, On du - ty wait!

Sopr. Was will der Wicht?
What meansthe knave?

135 *p* e poi cresc. Vla. Cl. *mf*

Cl. Viol. *p* e poi cresc. Vla. Cl. *mf*

Vla. Cello, Bn.

Asa.
 Was will der Wicht?
 What means the knave?

Ur.
 Halt' ein! Halt' ein!
 But stay! But stay!

Sopr. *cresc.*
 Wiedummer spricht!
 List to him rave!

Ten. *f*
 Wie dumm er spricht!
 List to him rave!

Bass. *f*
 Fort! Fort!
 Off! Off!

Was will der Wicht? Wiedummer spricht!
 What means the knave? List to him rave!

sempre cresc.

Ur. (136)
 Ihr wil- den Hei- den ohn' Ge-
 Ye graceless var- lets! Knav- ish

Sopr.
 Lass uns al- lein!
 Be off, a- way!

Alto.
 Lass uns al- lein!
 Be off, a- way!

Tenor. *f*
 Lass uns al- lein!
 Be off, a- way!

Misch dich nicht ein!
 Off with you, go!

(136)

f *ff* *Viol.* *Bn.*

Ur. *b* *e*

wis - sen, dass ihr ihn trunken fort - ge - ris - sen, mich freut's, mich freut's!
 pa - gans! Ye've turnd his brain, and made him truant, I'm glad! I'm glad!

Alto.

Tenor.

*Viol.
 trumum*

p Str.

8 Ha
8 Ha

Ur. (137)

Sopr. Ihr werdet, um die
The deeds of which you

Alto. Ha ha! Ha ha!
Ha ha! Ha ha!

Tenor. Ha ha, der kleine Aff!
Ha ha, the lit-tle beast Spricht wie ein Pfaff!
Talks like a priest!

Bass. ha, der kleine Aff!
ha, the lit-tle beast Ha ha!
Ha ha! Ha ha!

Ha ha, der kleine Aff!
Ha ha, the lit-tle beast!

8 8 (137)

Ur. That zu bü - ssen, einst in der Höl - - - le bra - ten müs - sen.
now are boasting, You'll rue in hell, when you are roast - ing!

Hus.

Ur. *Mich freut's, I'm glad!* *mich freut's! I'm glad!* *Mich freut's, I'm glad!*

Sopr. *Der spricht gar viel! He is a bore,*

Alto. *Ha ha ha ha ha ha ha!* *Der spricht gar viel, He is a bore,*

Tenor. *Ha ha ha ha ha ha ha!* *Der spricht gar viel, He is a bore,*

Bass. *Der kleine Aff' spricht wie ein Pfaff!* *The lit-tle beast Talks like a priest!*

Viol. Op.

Hn.

f

Hn.

f

Hn.

A. *Asa.*

Hin-aus! A-way!

Ur. *mich freut's! I'm glad!*

Macht ihn mal still! We'll hear no more! *Ha ha ha ha ha ha ha!* *ha!* *Hin-aus, hin-aus, hin-aus! A-way! A-way! A-way!*

der spricht gar viel! He is a bore! *Macht ihn mal still! We'll hear no more!* *Ha hahaha ha!* *Hin-aus, hin-aus! A-way! A-way!*

Ha ha! Der kleine Aff'! Ha ha! The lit-tle beast! *Hin-aus, hin-aus! A-way! A-way!*

ff marc.

Bn. Hn.

138

A. *Drängt ihn hinaus!*
Drive hima-way!

Ur. *Und U - la - - na?* *dein Weib! dein Kind?*
And U - la - - na? *thy wife - thy child?*

(The Chorus crowds about Urok.)

Hin - aus!
A - way!

Hin - aus!
A - way!

Hin - aus!
A - way!

138 *Viol.* *Ob.* *Cl.* *Hin - aus!* *Viol.* *Ob.*
A - way!

Asa. *Hin - aus geschwind!*
Make haste, a - way!

139

M. *Manru.*
U - la - - na!
U - la - - na!

Ur. *Hast du ge - fragt, eh' du's ge -*
Did'st thou de - declare That thou wouldst

Tenor. *Hin - aus!* *Hin - aus!*
A - way! *A - way!*

Bass. *Hin - aus!*
A - way!

139

Ur. *wagt? Hast du ge-fragt, was sie drauf sagt? ob's ihr be-
fare? And dost thou dare Let her de-spair, let her de-*

Soprano. *Fort mit ihm, hinaus! Off with him! A-way!*

Tenor. *Hinaus! A-way! Hinaus! A-way! Fort, Off!*

Viol. Vln. *p e poi cresc.*

A. *Asa.* *Kein Wort! No word!*

Ur. *hagt? Ihr schwarzen Räu - ber! Ihr Höl - len-
spair? Ye thiev-ing wretch-es! Ye hel-lish*

Sopr. *Fort mit ihm, hinaus! Off with him! A-way! Hin- aus, A - way!*

Alto. *Fort mit ihm, hinaus! Off with him! A-way! Hin- aus, A - way!*

Ten. *fort! Fort, fort! Er wagt, er
Off! Off! Off! A-way! A-*

Bass. *Hinaus! Hinaus!
A-way! A-way!*

cresc. - Cl. Vln. marc.

(140)

A. Haut, haut, haut! Haut, schlagt! Haut! Schlagt!
 No more words_ Give blows! blows! blows!

Ur. wei - ber!
 witch - es!

hin - aus! - Haut, haut, haut! Haut, schlagt! Haut! Schlagt!
 A - way! - No more words_ give blows! blows! blows!

hin - aus! - Haut, haut, haut! Haut, schlagt! Haut! Schlagt!
 A - way! - No more words_ give blows! blows! blows!

wagt!
 way! Haut! Haut! Schlagt! Schlagt! Schlagt!
 way! No - more words! blows! blows! blows!

Haut, schlagt! Haut, schlagt Haut, schlagt!
 Give blows! Give blows! Give blows!

(140)

f cresc. sempre

A. Hin - aus, hin - aus! (going)
 A - way! a - way!

Ur. Ihr Raü - ber!
 Ye wretches!

Hin - aus, hin - aus! Ha ha ha ha ha ha ha!
 A - way! a - way! Ha ha ha ha ha ha ha!

Hin - aus, hin - aus! Ha ha ha ha ha ha ha!
 A - way! a - way! Ha ha ha ha ha ha ha!

Hin - aus, hin - aus! Ha ha ha ha ha ha ha!
 A - way! a - way! Ha ha ha ha ha ha ha!

Hin - aus, hin - aus! Ha ha ha ha ha ha ha!
 A - way! a - way! Ha ha ha ha ha ha ha!

(141)

ff

Manru.

142

M. 

Mein Weib, mein Kind!
My wife, my child!



Ha ha ha ha ha ha ha ha!
Ha ha ha ha ha ha ha ha!

ha!
ha!

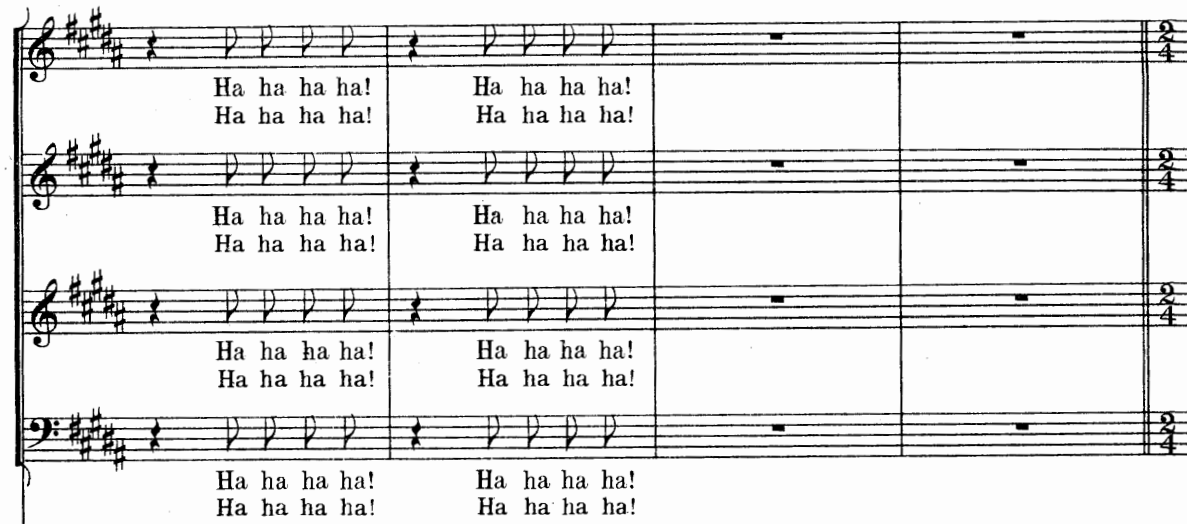
Ha ha ha ha ha ha ha ha!
Ha ha ha ha ha ha ha ha!

ha!
ha!

Ha ha ha ha ha ha ha ha!
Ha ha ha ha ha ha ha ha!

142

Viol. *ff* 



Ha ha ha ha!
Ha ha ha ha!

Ha ha ha ha!
Ha ha ha ha!

Ha ha ha ha!
Ha ha ha ha!

Ha ha ha ha!
Ha ha ha ha!

Ha ha ha ha!
Ha ha ha ha!

Ha ha ha ha!
Ha ha ha ha!



f *Collo* *dim.*

Scene V.

Asa, Manru, Gypsies.

A. *Asa.*

Hin - weg, - eh's tagt! -
A - way - ere dawn! -

p

Vla.
p pizz.
Bass

& Bass

M. *Manru (aside).* (Morning dawns.) *Maestoso.*

Mein Weib! mein Kind!
My wife! My child!

Tenor.

Chorus.
Bass.

Hinweg, es tagt! -
A-way, day dawns! -

143 *Maestoso.*

Cello

p

Bass. Hn.

M.

Gott weiss es, 'sist nicht mei - ne Schuld! -
As heav-en knows, I meant no wrong! -

Hinweges tagt! -
Away, day dawns! -

Cl.
Hn.
sf
B-cl.

K-dr. *Hn.* *K-dr.*

M. *Ich fühlte Lie-be, fühlte Ge-duld, —
My love was ardent, my patience long! —*

*Hinweg, es tagt!
Away, day dawns!*

Cl.
Hn.
sf B.-cl.
K.-dr. *Hn.* *K.-dr.*

M. *wardir aus vollem Her-zen gut. Est äuschtemich mein eigen Blut! —
My heart was thine in ev - 'ry mood, Deceived was I by my own blood! —*

*Hinweg, es tagt!
Away, day dawns!*

p Brass *Str.* *K.-dr.*

144 *Un poco animato.*

M. *Willst du von mir Lieb' und Treue,
Ask'st thou of me faithful du - ty,*

Alto.
Tenor.
Bass.

*Hinweg, es tagt!
Away, day dawns!*

*Hinweg, es tagt!
Away, day dawns!*

*Hinweg, es tagt!
Away, day dawns!*

144 *Un poco animato.*
Str. Wd.-u. Hn.

K.-dr.

M. *rall.* *a tempo*
 nimmdas Aug' — mir, das stets neu-e, lockende Ge- stalten sieht!
 Take a - way — these eyes, which beauty Cannot see without de- light!

Estagt, es tagt! —
 Daydawns, daydawns! —

rall. *a tempo*
sf

M. Willst du, dass ich bei dir bleibe,
 Wouldst thou have me e'er beside thee,

Soprano.
 Estagt, es tagt! —
 Daydawns, daydawns! —

Alto.
 Estagt, es tagt! —
 Daydawns, daydawns! —

Tenor.
 Estagt, es tagt! —
 Daydawns, daydawns! —

Bass.
 Estagt, es tagt! —
 Daydawns, daydawns! —

Hn.
 Hn.
 Str. Wd.-w. Hn.
 K.-dr.

M. *rall.*
 reiss' das Herz mir aus dem Lei - be, das mich zur An - dern
 Take my heart; — what - e'er be - tide me, Ev - er it takes to

M. *a tempo* (145)
 zieht!
 flight!

Es
 A -

Hinweg, es tagt!
 Away, day dawns!

Hinweg, es tagt! estagt, es tagt!
 Away, day dawns! away, day dawns!

Hinweg, es tagt!
 Away, day dawns! Hinweg, es tagt!
 Away, day dawns! Es
 A -

a tempo (145) Cello, Hn., Cl., Hu.

M. (with determination.)
 A - - - sa!
 A - - - sa!

tagt, estagt, es tagt!
 way, away, day dawns!

estagt, es tagt!
 away, day dawns!

estagt, es tagt!
 away, day dawns!

tagt, estagt, es tagt!
 way, away, day dawns!

Ipt. *molto cresc.* *ff* *m.s.*
 Tromb. Hn. Ped. Ped.

M. Brü - - - der! Euch ge - hör'ich an!
 Kins - - - men! I to you belong!

Tpt. *m.s.* *12* *p Str.* *Ped.* *

M. Die Freiheit winkt, die Kette springt: ich geh' mit euch, ein frei - er
 'Tis freedom's call! My fetters fall! With ye I'll rove! No more a

Hr. *Str. Wd.-w. Hr.* *p*

(146)

(Manru and Asa embrace each other.)

M. Mann!
 slave!
 Sopr.

Alto. Hinweg mit al - ler Skla - ve - rei!
 A-way with bonds and sla - ver - y!

Chorus. Ten. Ein frei - er Mann!
 No more a slave!

Bass. Ein frei - er Mann!
 No more a slave!

Ein frei - er Mann! Hinweg mit al - ler Skla - ve -
 No more a slave! A - way with bonds and sla - ver -

Ein frei - er Mann! Hin - weg, hin -
 No more a slave! A - way, a -

Hinweg mit al-ler Sklave-rei!
A-way with bonds and sla-ver-y!

Hin - weg, hin - weg!
A - way, a - way!

rei!
y!

Hin-weg mit al-ler Sklave - rei!
A-way with bonds and sla-ver - y!

Die Welt ist un - ser;
The world's our chat - tel,

Die Welt ist un - ser;
The world's our chat-tel,

Die Welt ist
The world's our

weg!
way!

Hin - weg, hin - weg!
A - way, a - way!

Die Welt ist un - ser; denn nur
The world's our Chat-tel, we a -

(147) Tempo di Marcia.

denn nur wir sind frei!
we a - lone are free!

denn nur wir sind frei!
we a - lone are free!

un - ser; denn nur wir sind frei!
chat tel, we a - lone are free!

wir sind frei,
lone are free,

wir sind frei!
we are free!

(At the first sounds of the march
all leave the stage.)

(147) Tempo di Marcia.

ff

First system of a piano score. The right hand features complex sixteenth-note passages with slurs and accents, including a sixteenth-note chord marked with a '6'. The left hand plays a steady eighth-note accompaniment. A circled '8' is placed below the left hand staff.

Second system of the piano score. The right hand continues with sixteenth-note patterns, marked with a '5'. The left hand maintains its eighth-note accompaniment.

Third system of the piano score. The right hand has sixteenth-note passages with a circled '5' and a circled '148'. The left hand includes a section marked 'Hn.' with a circled '8' below it. A 'Ped.' marking is present below the left hand staff.

Fourth system of the piano score. The right hand continues with sixteenth-note patterns. The left hand has a circled '8' below it and a 'Ped.' marking below the staff.

Fifth system of the piano score. The right hand has sixteenth-note passages with a circled '8'. The left hand includes a section marked 'Hn.' and a circled '9'. A 'Ped.' marking is present below the left hand staff.

Sixth system of the piano score. The right hand has sixteenth-note passages with a circled '8' and a circled '149'. The left hand includes a section marked 'Hn.' and a circled '6'. A 'Ped.' marking is present below the left hand staff.

Musical score for Bassoon (Bn.) and piano accompaniment. The Bn. part features a melodic line with sixteenth-note runs and slurs, marked with a '6' (sixteenth notes). The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

Musical score for Viola (Vla.) and piano accompaniment. The Viola part has a melodic line with sixteenth-note runs and slurs, marked with a '6'. The piano accompaniment continues with chords and rhythmic patterns.

Musical score for Violin (Viol.) and piano accompaniment. The Violin part features a melodic line with sixteenth-note runs and slurs, marked with a '6'. The piano accompaniment includes chords and rhythmic patterns. A circled measure number '150' is present above the staff, and the dynamic marking 'mp' is shown in the piano part.

Musical score for piano accompaniment. The right hand has a melodic line with sixteenth-note runs and slurs, marked with a '6'. The left hand provides harmonic support with chords and rhythmic patterns. The dynamic marking 'f' (forte) is indicated.

Musical score for Flute and Clarinet (& Fl. Cl.) and piano accompaniment. The Fl. Cl. part has a melodic line with sixteenth-note runs and slurs, marked with a '6'. The piano accompaniment consists of chords and rhythmic patterns. The dynamic marking 'pp' (pianissimo) is shown. A circled measure number '151' is present above the staff.

Musical score for piano accompaniment. The right hand has a melodic line with sixteenth-note runs and slurs, marked with a '6'. The left hand provides harmonic support with chords and rhythmic patterns. The dynamic marking 'p' (piano) is indicated. A circled measure number '151' is present above the staff.

dim. *poco a poco meno p* *poco a poco accel.*

mf

Scene VI.
Ulana, Urok.

Allegro.
152 Ulana (behind the scenes).

Ul. Man - - ru, wo bist du? Man -
Man - - ru! where art thou? Man -

p *sf* *un poco cresc.*

Ul. - - ru, bist du dort? Man - - ru,
- - ru, art thou here? Man - - ru,

sf *più cresc.* *sf*

(She enters)

Ul. Man - ru!
Man - ru!

Viol.

sf *cresc.*

Ul. Je - - su Ma - ri - a!
Ho - - - ly Vir - gin!

Er ist fort!
He is gone!

sf

153 Moderato. (breaking down)

Ul. Mein Gott! -
My God! -

Urok.

153 Moderato.

Der Höl - len - sohn! -
The son of Hell! -

Vla. *& Hn.* *Ob.* *Hn.*

f *f*

B-cl. *Vla.*

Ul. Mein Gott! -
My God! -

Mein Gott!
My God!

Mein
My

Auf und da - von!
Up, and a - way!

Tpt. *A-ob.* *Hn.*

sf *f* *sf*

B-cl. *Vla.*

154 *Con anima.* (Lifting her hands toward heaven)

U1. Gott! — Der du im Him-mel thronst, er-barm'dich
 God! — O Thou, who rul'st on high, Have pi - ty

Ur. Da hast du dei-ner Lie - be Lohn!
 'Tis thus he did thy love re - pay!

B.-cl. *Ob.* *Bu.*

U1. mei - ner in die - ser Noth, Al - mächt' - ger Gott!
 on me, O be Thou nigh! Al - might - - y God!

Viol. Fl. *p* *Ob.* *cresc.*

Cello *Ob. espr.*

155 *Uk.* * *Uk.*

U1. Ich hab' ihn ge -
 I gave him my

Ur. Du Aermste, dir hilft kein Gott!
 Thou poor one! No help He'll give!

155 *Uk.* * *Uk.*

U1. liebt, so ge - liebt; ich hab' ihm ge - traut,
 love, — all my love! I gave him my trust.

B.-cl. *Viol. Fl.* *Uk.* *p* *cresc.* *B.-cl.*

Animato.

(Summoning all her strength and walking toward the mountain.)

U1. so ge- traut! Ach Man - ru!
all my trust! Urok. Ah, Man - ru!

Zi- geu- ner- braut!
To Gyp- sy lust!

Bn. Cello

cresc.

U1. Man - ru! Man - ru!
Man - ru! Man - ru!

Più vivo.

Hn. *sf* *f* Cello *dim.*

(Returning to the foreground pathetically)

Agitato.

U1. Ver - führt, En - snared!

cl. *p*

Viol.

U1. be - rückt, von den Mei - nen ent - rückt,
De - ceived! Of my loved ones be - reaved!

Viol.

U1. ge - drückt in
Oer - whelmed with

Hn. Vla.

U1. Äng - - - sten und Nö - - - then,
sor - - - row and an - - - guish!

U1. und ge - knickt, — ver - las - - sen, zer -
Urok. Cast a - side, — re - ject - - ed and

Ur. U - la - na!
U - la - na!

Fl. *Viel*

Vla. *Cello.*

(She clasps her head with her hands and seems maddened with grief.)

U1. pflückt, — zer - tre - ten, zer - tre - ten, zer - tre -
scorned, — De - sert - ed! De - sert - ed! De - sert -

157

(Turning again to the mountain.)

U1. - ten!
- ed! Urok. Man - - ru! Bist du nicht
Man - - ru! Art not of

Ur. U - la - na!
U - la - na!

157

Cl. *mf*

p *Cello*

Hrn.

U. I. taub und blind, so hör', hör': un-ser Kind, un-ser Kind! —
 sense be-guiled, O hear, hear, hear our child! Hear our child! —

Ob. 5. Hn. 7.

U. r. Du sprichst in den Wind! Thy rav-ings are wild!

Urok. A-ob. Hn.

158 Agitato. U. l. a. n. a. So lauf', so lauf' Then haste, then haste,

cresc.

U. I. und hol' ihn ein! Lauf', my love o'er-take! Haste!

(Ascends the path with obvious unwillingness)

Gieb's auf! 'Tis vain! *p*

U. I. rett' uns bei-de, lauf', ach lauf'! be our sav-ior, haste, O haste! *cresc.*

Ur. Ich thu's hast - ja, ich thu's hast - ja!
I hast - en! I hast - en!

Viol. Cl. Ob. A.-ob. Cello. Bn. f cresc.

Red. *

Ul. Ulana (turning again to the mountain).
Man - ru,
Man - ru,

f Hn. Red.

Ul. ach steh!
Ah stay!

Ul. Man - ru!
Man - ru!

Hörst du nicht, - wie dein
Hearst thou not? - Hear thy

Hn. Viol. Fl. mf Vla. H.-cl. Red. *

Ul. Weib dich fleht?
wife im - - plore!

cresc.

U1. Man - - - ru!
Man - - - ru!

U1. Hörst nicht, Ah hear! hörst nicht? Ah hear! Man - - -
Man - - -

cresc. sempre

U1. - - - ru!
- - - ru!

161

ff

Red.

Urk. (High up in the mountains.) Ulana.

U1. Mir scheint, es ist zu spät! - Zu
Too late! - he's here no more! - Too

p Tromb. Tuba

Red.

U1. spät - zu spät! -
late Too late! -

5

162 Moderato.

U1.

p

Cello 6 6 6 6 6

Cl.
B.-cl.

(On the shore of the lake.)

U1.

Mein Gott, ver - zeih' ihm sei - ne
My God, for - give him his trans -

6 6 5

U1.

Sün - - de! Mein Gott,
gres - - sion! My child

6 6 6 6 6

U1.

ent - gilt es nicht dem Kin - - de!
I leave in Thy pos - ses - - sion!

6 6 5 6 6 6

163 Un poco accel.,

U1.

Mein Gott! wie sich mein Kopf dreht!
My God! my brain is a - - whirl!

Viol. Fl.

p *Tromb.* *cresc.*

3 3

15829 *Red.* * *Red.* * *simile*

Più vivo. (In utter despair.)

U1. Mein Gott, ver - las - sen! ver - schmäht!
My God! De - sert - ed, dis - dained!

U1. ver - schmäht! verschmäht!
Dis - dained! Dis-dained!

U1. (Throws herself into the lake.)
Ach!
Ah!

164 Lento.

Viol. & Cl.
Cello p

Un poco animato.

Musical score for the first system, featuring piano accompaniment with triplets and trills. The bass line includes a 'Hr.' marking and a 'Cello solo' section.

Musical score for the second system, marked 'appassionato' and 'rall.'. It includes 'sempre dim.' and 'Ped.' markings.

Scene VII.
Urok, Manru, Asa, Oros.

(Manru and Asa appear on the mountain path with their arms about each other.)

165 **Tempo di Marcia.**

Musical score for the third system, marked 'Tempo di Marcia'. It includes 'Fl.', 'pp', and 'Ped.' markings.

Musical score for the fourth system, featuring piano accompaniment with eighth notes and trills. It includes 'Cello B.-cl.', 'Ped.', and '8va' markings.

(When Asa and Manru reach the **Vivo.**)

Musical score for the fifth system, marked 'Vivo'. It includes '166', 'cresc.', and 'Ped.' markings.

platform, Oros suddenly appears.)

Oros.

O. *mf* Tromb. Tuba

Du raubst mir A - sa, willst Füh - rer sein! — Hin-
 My place, my A - sa, thoudst steal, thou thief! — A -

ff

A. (167) Asa.

Ach! — (Approaching from the other side of the platform.)
 Ah! (Hurls Manru into the abyss.) Urok.

O. Ha ha ha
 Ur. Ha ha ha

weg! way! (167)

ff Cello Bass

Oros.

Der Platz ist mein! —
 A - gain — I'm Chief! —

Ur. ha ha ha ha ha!
 ha ha ha ha ha!

p *ff* *Red.*

O. (The curtain falls quickly.)

ff Full orch. *Red.*

End of the opera.