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DR. CARL MUCK
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M A R A .

Oper in einem Aufzuge.

Dichtung von **AXEL DELMAR.**
English translation by Mrs MAX SIEPEN.


MUSIK VON

FERDINAND HUMMEL.

—  OP. 61.  —

Vollständiger Klavier-Auszug mit deutschem und englischem Text vom Componisten eingerichtet.

Pr. M. 6,00 netto.

—  —
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PERSONEN:

Eddin, ein Tscherkesse. (*a Circassian*).....*TENOR.*
Mara, sein Weib..... (*his wife*).....*SOPRAN.*
Dimitri, beider Kind. (*their child*).....*SOPRAN.*
Djul, Mara's Bruder. (*Mara's brother*).....*BARYTON.*

Chor der Tscherkessen.

(*Chorus of Circassians.*)

ORT: Kaukasus, Elbrusplateau.

(*SCENE: Elbrus Plateau in the Caucasus.*)

ZEIT: Gegenwart.

(*TIME: the present.*)

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MARA.

Oper in einem Aufzug.
(Opera in one act.)

OUVERTURE.

Ferdinand Hummel, Op.61.

Leidenschaftlich und erregt.
(*Passionately and impetuously.*)

PIANO.

NB. Die mit — eingeklammerten Takte, fallen bei der Bühnenaufführung fort.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef and contains a steady eighth-note accompaniment with some triplet markings.

The second system continues the piece. The upper staff features a triplet of eighth notes. The lower staff maintains the eighth-note accompaniment with occasional triplet markings.

The third system includes dynamic markings. The upper staff has a triplet of eighth notes. The lower staff is marked *marcato* and features a triplet of eighth notes. A *ff* (fortissimo) dynamic is indicated in the right-hand part, and *fz* (forzando) markings are present in the left-hand part.

The fourth system features a *mf* (mezzo-forte) dynamic in the right-hand part and a *cresc.* (crescendo) marking. The left-hand part continues with eighth-note accompaniment and triplet markings.

The fifth system begins with a section marked *f* (forte). The right-hand part includes the instruction *Octaven ad lib.* (Octaves ad libitum). The left-hand part continues with eighth-note accompaniment and triplet markings.

The first system consists of two bass clef staves. The upper staff contains a melodic line with several triplet eighth notes, each marked with an accent (>). The lower staff provides a rhythmic accompaniment of eighth notes, also in triplets, with a slur over the first two measures.

The second system features a treble clef staff on top and a bass clef staff on the bottom. The treble staff has a few notes, including a triplet eighth note with an accent. The bass staff continues the eighth-note triplet accompaniment. A *cresc.* marking is placed between the staves in the second measure.

The third system has a treble clef staff and a bass clef staff. The treble staff shows a melodic line with triplet eighth notes and accents. The bass staff continues the eighth-note triplet accompaniment.

The fourth system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with triplet eighth notes and accents. The bass staff continues the eighth-note triplet accompaniment.

The fifth system features a treble clef staff and a bass clef staff. The treble staff has a melodic line with triplet eighth notes and accents. The bass staff continues the eighth-note triplet accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are marked with a '3' indicating a triplet. The lower staff is in bass clef and features a melodic line with some slurs and accents.

The second system continues the piece. It includes a section labeled 'B' in the upper staff. The lower staff has a dynamic marking of *ff* (fortissimo) and contains a melodic line with triplets and slurs.

The third system features complex chordal textures in the upper staff and a melodic line with triplets in the lower staff. The music is characterized by dense harmonic structures and flowing lines.

The fourth system includes a dynamic marking of *f* (forte) in the upper staff. The lower staff has a *cresc.* (crescendo) marking and continues the melodic and harmonic development.

The fifth system begins with a dynamic marking of *f* in the upper staff. The lower staff has dynamic markings of *ff* and *mf*, along with a *cresc.* marking. The system concludes with a melodic line in the lower staff.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked *poco*. A first ending bracket is present over the final two measures. The second measure contains a fermata. The system concludes with a *poco* dynamic marking and a *3* triplet in the bass line, followed by the instruction *assai marcato*.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The tempo is marked *stringendo*. The system ends with a fermata in the right hand.

Third system of the piano score. The right hand features a melodic line with a first ending bracket over the first two measures. The left hand continues with the eighth-note accompaniment. A *C8* marking is present at the beginning of the system.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand continues with the eighth-note accompaniment. The system concludes with a *3* triplet in the bass line.

Fifth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand continues with the eighth-note accompaniment. The system concludes with a *3* triplet in the bass line and a final chord in the right hand.

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f *fff* *fff dim.* *f*

This system contains the first two measures of the piece. The treble staff begins with a dotted eighth note followed by a sixteenth note, then a quarter note, and a half note. The bass staff has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. Dynamic markings include *f* (forte), *fff* (fortissimo), and *fff dim.* (fortissimo diminuendo). There are also *f* markings at the end of the system.

p D

This system contains measures 3 and 4. Measure 3 features a piano (*p*) section with a half note chord. Measure 4 begins with a section marked 'D' (Dotted half note) and contains a triplet of eighth notes. The bass staff continues with a rhythmic pattern of eighth and sixteenth notes.

This system contains measures 5 and 6. Both staves feature complex rhythmic patterns with triplets of eighth notes. The treble staff has a half note chord at the end of measure 6.

This system contains measures 7 and 8. It continues the complex rhythmic patterns with triplets and sixteenth notes in both staves.

cresc. *poco a*

This system contains measures 9 and 10. Measure 9 includes a *cresc.* (crescendo) marking. Measure 10 includes a *poco a* (poco a poco) marking. The bass staff continues with the rhythmic triplet patterns.

First system of a piano score. The right hand features a melodic line with slurs and accents, starting with a *poco* dynamic. The left hand plays a rhythmic accompaniment of eighth-note triplets. The tempo/mood marking *stringendo* is placed between the two staves.

Second system of the piano score. The right hand continues the melodic line with more complex rhythmic patterns. The left hand maintains the triplet accompaniment. The *stringendo* marking continues across this system.

Third system of the piano score. The right hand features a series of sixteenth-note triplets. The left hand has a bass line with accents. The dynamic marking *marcato* is introduced in the right hand.

Fourth system of the piano score. The right hand has a dense texture of sixteenth-note triplets. The left hand plays a series of chords. The dynamic marking *ff* (fortissimo) is present in the left hand.

Fifth system of the piano score. The right hand continues with sixteenth-note triplets. The left hand has a bass line with a *cresc.* (crescendo) marking. The dynamic marking *mf* (mezzo-forte) is present in the left hand.

Octaven ad lib.

E

f

f

cresc.

f

f

f

First system of musical notation. The right hand (treble clef) features a series of chords, each marked with a '3' above it, indicating a triplet. The left hand (bass clef) plays a sequence of chords, with some marked with a 'V' above them, possibly indicating a vibrato or a specific articulation.

Second system of musical notation. Similar to the first system, the right hand has chords marked with '3'. The left hand continues with chords, some marked with 'V'.

Third system of musical notation. The right hand has chords marked with '3' and some are grouped with slurs. The left hand has chords marked with '3' and some are grouped with slurs.

Fourth system of musical notation. The right hand has chords marked with '3' and some are grouped with slurs. The left hand has chords marked with '3' and some are grouped with slurs.

Fifth system of musical notation. The right hand has chords marked with '3' and some are grouped with slurs. The left hand has chords marked with '3' and some are grouped with slurs. Dynamic markings include *cresc.* and *mf cresc.*

First system of musical notation. Treble and bass clefs. Includes dynamic markings *-poco-* and *a*. Features triplets and slurs.

Second system of musical notation. Treble and bass clefs. Includes dynamic markings *poco* and *string.*. Features triplets and slurs.

Third system of musical notation. Treble and bass clefs. Includes a *G* marking above the treble staff. Features triplets and slurs.

Fourth system of musical notation. Treble and bass clefs. Features triplets and slurs.

Fifth system of musical notation. Treble and bass clefs. Features triplets and slurs.

Sixth system of musical notation. Treble and bass clefs. Includes dynamic markings *sf*, *G.P.*, and *fff*. Features a *H* marking above the treble staff. Includes a descriptive text block at the bottom.

an dieser Stelle fällt
 hinter der Scene ein
 Flintenschuss, der ein
 vielfaches Echo hervorruft.
 (Here, a rifle shot is heard from behind the
 scenes, which reaches several times.)

f *dim.*

poco

poco *ritard.*

3

3

The curtain rises slowly.
pp
Vorhang langsam auf.

1^{te} Scene.

Die Scene stellt ein Plateau des Elbrus vor. Rechts vorn eine Tscherkessenhütte mit kleinem Vorgarten, wohinein von einer Felsenwand ein kleines Gerinne fällt. In halber Bühnenhöhe hat diese Felsenwand einen Steg. Der Hintergrund zeigt ein weites offenes Thal mit abschliessender Gebirgslandschaft. Links vorn ein hohler Baum, der von Schlingpflanzen überwuchert ist, mit Bank und Tisch davor. Es ist Nachmittag. Mara kommt von der linken Seite hinter dem Baumstamm aufgeregt hervor. *The scenery represents the Elbrus Plateau. On the right, is a Circassian cottage, with small garden: a small spring in same. Half the height of the stage is a wall of rock with bridge. In the background a wide, open valley, closed in by mountains. On the left, a hollow tree, overgrown by creeping plants; table and bench before it. It is afternoon. Mara comes from the left*) greatly disquieted.*

(Véry impetuously.)

Sehr unruhig und erregt.

Gesang. **MARA.**

Schweigen herrscht, der Schuss verklang, der mein Herz so wild er-
Si - lence reigns! The dread re-port, Which filled my heart with wild dis-

Piano. *p*

schreckte und im Thal, am Fel - sen hang je - nes
may, And ech - oed long, with hor - - ror fraught, O'er crag and

cresc.

Während dieses Monologs kommt Dimitri mit Blumen aus dem Gärtchen, er sieht die Mutter, bleibt stehn und schleicht dann hinter einen Busch. *(During these words Dimitri comes from the garden, laden with flowers, and sees his mother. He creeps behind a bush, and roguishly calls.)*

grau - se E - cho weck - te. *(Véry vehemently.)*
vale, has died a - - - way. Sehr heftig und erregt.

f *cresc. assai*

indem er schelmisch und neckend *(Gradually more quietly.)*
 Nach und nach ruhiger. ruft:

ff *dim. assai*

*) Right and left from the prompter.

(Delicately.)
Zart und duftig.

2^{te} Scene.

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Piano introduction for the second scene, featuring a delicate melody in the right hand and a steady accompaniment in the left hand.

DIMITRI. *p* Müt-ter-chen!
Moth-er dear!

MARA. (Sie fasst sich und blickt nach Dimitri.)
(Composing herself and looking for Dimitri.) *p* Di-mi-tri wo bist du?
Di-mi-tri where art thou?

DIMITRI. Ku-ckuck!
Cuck-oo!

Musical notation for the first vocal entry, including vocal lines and piano accompaniment.

MARA. (lächelnd.) (smiling.)
Ku-ckuck!
Cuck-oo!

Ach ver-steck-ter klei-ner
Oh thou hid-den ras-cal

Musical notation for Mara's second vocal entry, including vocal lines and piano accompaniment.

DIMITRI.

Wicht, war-te nur wenn ich dich fin-de! Ku-ckuck!
small, On-ly wait un-til I find thee! Cuck-oo!

Musical notation for Dimitri's second vocal entry, including vocal lines and piano accompaniment.

MARA.

DIMITRI.

MARA. (Absichtlich Dimitri
(*Purposely looking in*)

Holder Schelm, ver-rath dich nicht!
Darling rogue, I hear thee call!

Ku-ckuck! Steckst du hin-ter dieser
Cuck-oo! Art thou here, be-hind the

nicht findend.)
(*the wrong place.*)

DIMITRI.

Lin-de?
lime tree?

Kuckuck!
Cuck-oo!

Kuckuck!
Cuck-oo!

MARA.

Al-les leer— Im ganzen Garten ist der Wild-fang nicht zu sehn!
No one's here; The garden's emp-ty; I may wait for man-y'a day!

DIMITRI.

MARA.

Ku-ckuck!
Cuck-oo!

Ach, da kann ich lan-ge war-ten— ihn ver-
For the fair-ies have, I fear, Spir-it-

DIMITRI.

zau - ber - ten die Fee - en!
ed my boy a - way!

Ku - ckuck!
Cuck - oo!

MARA.

Ku - ckuck ist er dort im Strauch!
Cuck - oo! in that bush is he!

DIMITRI.

MARA.

Ku - ckuck!
Cuck - oo!

Ku - ckuck!
Cuck - oo!

Deut - lich hö - re ich ihn
I can hear him, I can

DIMITRI.

MARA.

ru - fen, Ku - ckuck! Ku - ckuck! Ach wär ich ver -
hear him, Cuck - oo! Cuck - oo! Would that the fair - - ies

crescendo

zau - bert auch, als ein Ku - ckuck,
 came to me, Made me a cuck - oo,

lieb und klein!
 a cuck - oo too!

(Mara setzt sich nieder, die Hände vorm Gesicht und thut als ob sie weint. Dimitri kommt langsam hervor nimmt ihre Hände fort.)
 (Mara seats herself, the hands before her face, pretending to cry. Dimitri comes stealthily, and takes her hands away.)

ihre Hände fort.)

DIMITRI. (neckend.)
 (teasingly.)
 p

Ku - ckuck!
 Cuck - oo!

MARA. (neckend.)
 (coaxingly.)
 p

Ku - ckuck!
 Cuck - oo!

Mein hol - der Lieb - - ling
My lit - tle dar - - ling

neckt gar fein!
loves to tease.

Willst auf den Schoss?
Art wea - ry now,

*(getting into Ma-
 ra's lap.)*
DIMITRI. *(er legt sich auf
 Mara's Knien.)*

Bist müd?
my boy?

Ja!
Yes!

*(putting her arms around him,
 drückt ihn innig an sich)*
MARA.

So liegst du
Then come and

presses him tenderly.)
und legt ihre Arme um seinen Körper.)

gut! —
rest, Nun schlaf auch ein.
Then come and rest

Nun schlaf auch ein.
up - on my knees. So schlaf, so
Rest so, rest

rit. *a tempo*
schlaf ich sin-ge dir ein Lied.
so; I'll sing thee soft to sleep.

rit. *a tempo*

dim.

- *pp* *ritard.*

Schlummerlied. (CRADLE SONG.)
Einfach und innig. (Simply and fervently.)

MAR. *pp*

Lei - se, lei - se nickt die Ro - se, und die Veil - chen
Soft the rose her head is bend - ing. And the vio - lets

nei - gen sich, Blät - ter rau - schen sanft und
gen - tly bow; Eve - ning winds their breath are

lo - se, die der A - bend - wind um - strich!
send - ing Thro' the leaves, with mur - mur low.

cresc. - - - - - *mf*

Lei - - - se, lei - - - se, leis das Ge - fie - - der
All the feath - - - erd tribes are wing - - - ing,

cresc. - - - - - *mf*

p - - - - - *mf*

streicht da - hin - - husch husch, husch husch,
Home - - ward bound; hush, hush, hush, hush!

streicht da - hin - - husch husch, husch husch!
With gen-tle rush, hush, hush, hush, hush!

Hörst statt hel- - - ler Dros - - sel - lie - - der
'Stead of thrush - - - es cheer - - ful sing - - ing

zar - tes Zwit - - schern nur im Busch.
Comes soft twit - - t'ring from the bush.

ad lib. *ad lib.*

Hörst statt hel - - ler Dros - - sel - - lie - - der
Stead of thrush - - es cheer - - ful sing - - - ing,

zar - - tes Zwit - - schern zar - - tes Zwit - - schern
Comes soft twit - - t'ring, comes soft twit - - t'ring

dim. *dim.*

nur im Busch. Lei - se, lei - se
from the bush. In the li - - ly's

p *pp*

summt der Kä - fer dort im Li - lien -
breast are nest - - ling In - sects, hum - - ming

kel - che müd; Al - so klin - ge
drow - - si - - ly; In thine ear, - while

klei - ner Schlä - fer dir in's Ohr das
thou art rest - - ing, Soft - ly rings my

Schlum - mer - lied! Al - so klin - ge
lul - - la - - by, In thine ear, while

dim.

poco - *a* -

klei - ner Schlä - fer dir in's Ohr das
 thou art rest - ing, Soft - ly rings my

poco - *ritard.* -

Schlum - mer - lied! Al - so klin - ge
 lul - la - by. In thine ear, while

poco - *ritard.* -

(Mara erhebt sich vorsichtig, und trägt langsam den schlafenden Dimitri in's Haus hinein.)
 (Mara rises cautiously, and carries the sleeping child into the cottage.)

e *dilueno*

klei - ner Schlä - fer dir in's Ohr das Schlum -
 thou art rest - ing, Soft - ly rings my lul -

e *dilueno*

ad lib.
pp *d.* *d.* *d.* *d.*

- mer - lied, das Schlum - mer - lied!
 - - la by, my lul - la - by.

ppp *ppp*

Red. *attacca**

3^{te} Scene.*(With great, and ever increasing passion and intensity.)*

Mit heftiger Leidenschaft und Erregung, nach und nach steigend.

Auf der Bühne Hörner hinter der Scene. *(Horns on the stage behind the scenes.)*

Gesang.

The first system of the musical score consists of two staves. The top staff is for the voice (Gesang) and the bottom staff is for the piano (Piano). Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal line begins with a piano (*p*) dynamic and a *cresc.* marking. The piano accompaniment also starts with a piano (*p*) dynamic and includes a *cresc.* marking. The piano part features a triplet of eighth notes in the right hand and a rhythmic accompaniment of eighth notes in the left hand.

The second system continues the vocal and piano parts. The vocal line includes a *assai* marking. The piano accompaniment continues with the same rhythmic patterns and includes a *assai* marking. The piano part features a triplet of eighth notes in the right hand and a rhythmic accompaniment of eighth notes in the left hand.

The third system continues the vocal and piano parts. The vocal line includes a *stringendo* marking. The piano accompaniment also includes a *stringendo* marking. The piano part features a triplet of eighth notes in the right hand and a rhythmic accompaniment of eighth notes in the left hand.

*(Eddin appears on the rocks. His appearance betrays hurried flight and great excitement.)**(Eddin erscheint oben auf der Höhe. Sein Äusseres verrät eilige Wanderung und höchste Erregung.)*

The fourth system continues the vocal and piano parts. The vocal line includes a triplet of eighth notes. The piano accompaniment also includes a triplet of eighth notes. The piano part features a triplet of eighth notes in the right hand and a rhythmic accompaniment of eighth notes in the left hand.

First system of musical notation. The treble clef staff features a continuous eighth-note melody. The bass clef staff provides a harmonic accompaniment with chords and triplets. A fermata is placed over the final note of the first measure in both staves.

Second system of musical notation. The treble clef staff continues the eighth-note melody. The bass clef staff features a more active accompaniment with triplets and slurs. A fermata is placed over the final note of the first measure in both staves.

Third system of musical notation. The treble clef staff continues the eighth-note melody. The bass clef staff features a more active accompaniment with triplets and slurs. A fermata is placed over the final note of the first measure in both staves.

Fourth system of musical notation. The treble clef staff continues the eighth-note melody. The bass clef staff features a more active accompaniment with chords and slurs. A fermata is placed over the final note of the first measure in both staves.

Fifth system of musical notation. The treble clef staff features a more complex melody with slurs and ties. The bass clef staff features a more active accompaniment with chords and slurs. A fermata is placed over the final note of the first measure in both staves.

First system of piano introduction. Treble and bass staves with chords and arpeggiated figures. The key signature has two flats (B-flat and E-flat).

Second system of piano introduction. Treble and bass staves. The treble staff has a melodic line with a fermata and a dynamic marking of *ff* *assai energico*. The bass staff provides harmonic support with chords.

EDDIN

Vocal entry of Eddin. Treble staff with lyrics and musical notation. The lyrics are: "Ent-ron-nen bin ich! doch wie lan-ge ver-fehlt, Safe for the mo-ment! but not for long". The music includes a fermata and a triplet.

Ent-ron-nen bin ich! doch wie lan-ge ver-fehlt,
Safe for the mo-ment! but not for long

Piano accompaniment for Eddin's entry. Treble and bass staves with chords and arpeggiated figures. The treble staff has a dynamic marking of *mf*.

Vocal line and piano accompaniment. Treble staff with lyrics and musical notation. The lyrics are: "ver-feh-let die Ra-che mei-ne Spur! Nach kriecht sie mir wie ei-ne Shall I es-cape th'a-veng-ing hand, which, ser-pent like, the rocks a -". The music includes a fermata and a dynamic marking of *p* *cresc.*.

ver-feh-let die Ra-che mei-ne Spur! Nach kriecht sie mir wie ei-ne
Shall I es-cape th'a-veng-ing hand, which, ser-pent like, the rocks a -

Piano accompaniment. Treble and bass staves with chords and arpeggiated figures. The treble staff has a dynamic marking of *p* *cresc.*.

e - - stringendo -

Vocal line and piano accompaniment. Treble staff with lyrics and musical notation. The lyrics are: "Schlan-ge und töd-tet um so si-chrer nur! O mong, Is creep-ing near, life to de-mand. Oh!". The music includes a fermata and a dynamic marking of *e - - stringendo -*.

Schlan-ge und töd-tet um so si-chrer nur! O
mong, Is creep-ing near, life to de-mand. Oh!

Piano accompaniment. Treble and bass staves with chords and arpeggiated figures. The treble staff has a dynamic marking of *e - - stringendo -*.

(Fervently and expressively.)
Innig und ausdrucksvoll.

Hei-math — Hei-math — mei-ner Lie-ben, ver-
home-stead, home-stead, loved one's dwell- - ing;

f *espr.*

sün-digt hab' ich mich an dir! Mein
I have sinned a - - gainst thee sore! My

ad lib.
stringendo

Weich. (Softly.)
Glück! heart, Mein
With

p

Sehr heftig. (Very ardently.)
Glück-ich fühl's zer- - - stie-ben, durch ei-ge-ne
sor-row deep, is swell-ing, And hap- - pi-

p *cresc.*

- *assai* - - - *strin* - - - *gendo* - - -

Schuld, durch ei - ge - ne Schuld so ruft es hier!
ness, *And hap - pi - ness for me is oer!*

- *assai* - - - *stringendo* - - -

(With ardent passion and energy.)
 Mit heftiger Leidenschaft und Energie.

ff

poco - - a - -

(He strikes himself despairingly upon the breast.)
 (Er schlägt sich verzweifelt an die Brust.)

poco - - a - -

poco diminuendo - - e - - *calmato* - - -

poco diminuendo - - e - - *calmato* - - -

(Fervent and longingly.)
Innig und sehnsuchtsvoll.

(Mara tritt aus der Hütte.) (Mara comes out of the cottage.)

Gesang.

Piano.

(Dreamily.)

(She looks up.)

(Passionately impetuous.)

MARA. Träumerisch. (Sie blickt zur Höhe hinauf.)

Leidenschaftlich erregt.

EDDIN. *ad lib.*

Mir war's als rie-fe mich -
Me thinks one called me

cresc. assai stringendo
Ed-din! Ma - ra!
Ed-din! Ma - ra!

Überschwenglich. (Madly passionate.)

(Er steigt schnell herab, Mara eilt ihm entgegen und umarmt ihn heftig.)

(He descends rapidly. Mara goes to meet him, and embraces him with intense joy.)

MARA. *f*

Ach, end - lich heim-ge-kehrt, du Bö - ser? Dein hab ich
Ah! home a - gain thou ren - e - gade? So long thou'st

lang — lang — ge-harrt. Und stünd - lich fleht' ich
 been, so long a - way. And for thy safe - - ty

cresc.

vom Er-lö - ser um Se - - gen dei - - ner Fahrt!
 I have prayed, To the Sav - - iour, day by day.

ff

(Madly passionate.)
 Überschwenglich.

EDDIN. *ff*

Ma - ra! Ma - ra, hol - de
 My Ma - ra, My Ma - ra, best be -

tremolo

ff
assai espr.

(sie halten sich fest umschlungen.)
 (they still embrace.)

MARA. *ff* *dim.*

Lie - bel Kü - sel ja
 lov - ed! Kiss me! Yes

tremolo

dim.

rit.

küs-se Au-gen Mund und Haa-re, sie sind ge-al-tert, seid du fern!
kiss my mouth, and hair, and eyes, Grow'n old - er since I had not thee.

(With restrained passion.)

Mit verhaltener Leidenschaft.

EDDIN. *p*

Ich kann es nicht, mich bannt der kla-re, der freudenfeuchte
I can - not. In those orbs there lies A love-ly light which

(Caressingly and fervent.)

Kosend und innig.

MARA. *p*

Au - gen-stern!
daz - zles me!

So
I'll

p assai legato *dim.*

dim.

*(Er küsst sie heftig.)
 (He kisses her warmly.)*

küs - se, die weil ich ihn ver - schlie - ssel
close them, If thou wilt but kiss me!

(Delicately.)
Zart und duftig.

EDDIN. *pp*

Und Di - mi - tri?
And Di - mi - tri?

MARA. *pp*

Komm! Recht
Come! soft - -

(sie öffnet leise die Thüre der Hütte, man sieht den
(She opens the cottage door. Dimitri is seen, sleeping.)

sacht, recht sacht!
ty! come here!

schlafenden Dimitri in einer hängenden Wiege.)

EDDIN. (erschüttert.)
(deeply moved)

uspp
Mein Kind
My child

Mein theu - res Kind!
My dear - est child!

MARA. (ihn fortziehend)
(drawing him away.)

Nur lei - - se, da-mit er nicht er - wacht! hier
Speak gent - - ly, or he'll a - wake I fear! But

Schmerzlich. (Painfully.)

sitz; - ich hol' dir Trank und Spei - se.
sit! Thou sure art hun - gry now.

tremolo.
mf cresc. 3 3
Il Basso marcato espr.
(Unquiet and vehemently.)
Unruhig und erregt.

EDDIN. mf MARA. mf (sie blickt ihn genauer an)
(looking closely at him.) 3

O Ma - ra! Was hast du? Gott wie bleich,
Oh! Ma - ra! Oh! heav - ens! Thou art pale,

(With apprehension.)
Mit Besorgniss.

MARA. - EDDIN. *f - cresc.*

Als ob dich Fie - ber-gei-ster schreckten?! - Mich dür - stet
As if thou saw'st some fearful thing. My thirst is

MARA. -

nur! - Ich tränk' dich gleich!
great! Wä - - ter I'll bring!

(With passion more and more violent.)

Leidenschaftlich, nach und nach erregter werdend.

(sie küsst ihn und eilt zur Quelle an
(she kisses him and hurries to the

der sie einen Krug füllt. Während dieser Zeit greift Eddin nach seiner Flinte und lädt sie. Mara dies beim
well, where she fills a jug. In the meantime, Eddin loads his rifle. Mara sees this on her return.)

Zurückkehren bemerkend heftig erschreckend.)

(Shocked and excited.)
Sehr heftig und erschrocken.

MARA.

Ha, Ed - din! Nun er - rath' ich's wohl, was dich be - drückt! Du hast ge -
 Ha! Ed - din! Now the truth I know; I guess thy grief: Thine was the

Il Basso assai espr.

(Eddin neigt bejahend sein Haupt.)

(Eddin neigt bejahend sein Haupt.)
 (Eddin nods assent.)

schos - sen!? Das war der Schuss, der vor - him scholl. -
 shot, Which ech - oed in the vale be - low.

(Very impetuously.)
Sehr heftig und rasch.

(Anxiously questioning.)
Angstvoll fragend.

(Eddiu heftig im Kampfe mit sich.)
(Eddiu struggling with himself.)

MARA. *mf*

O sprich, wess' Blut ist denn ge - flo - ssen? —
Whose blood, to shed, has't been thy lot?

mf **EDDIN** *cresc.*

Es war — es ist — mein Gott, im
It was — it is — my God! in

poco - a - poco - stringendo

Streit, ward ich ver - folgt — und hart be - drängt...
strife sore pressed I was — and close pur - sued.

O frag nicht — denn wie lan - ge Zeit —
Oh! ask not, For soon my life —

mir noch zum Le - ben ist ge - schenkt!
 Must pay the price of that dread feud!

(Despairingly.)
 Verzweiflungsvoll.

MARA *ff* *ad lib.*
 Er - bar - men Je - sus!
 Je - sus have mer - cy!

trem.
ff
Il basso *assai marcato*

(Convulsedly.)
 Erschüttert.

Wel - chem
 To which

trem. *dim.* *assai* *p*

Stamm ge - hört der To - dte zu? O Qual! Ich kannt' ihn
 tribe did the dead man be - long? Oh! woe! I knew him

EDDIN (leise.) (aside.) (laut.) (loud.)

nicht, sah ihn nicht an!
not. I saw him not!

cresc. e espr.

(With bitter sorrow.)
MARA. Mit heissem Weh.

Ein hei - sses Weh —
A dire fore - bod - ing,

mit ei - nem Mal — Voll bö - ser Ah - nung mich durch -
a dire fore - bod - ing Strikes my poor heart with chill dis -

dim.

dringt!
may!

ritard.

-ritard.

Man hört aus der Ferne Kirchenglocken—Hornrufe— und Männerchor ertönen, begleitet von wildem Geheul und Geschrei der Tscherkessen, das nach und nach näher kömmt, bis es mit dem Auftreten der Tscherkessen, seinen Höhe und Endpunkt erreicht hat. (Church bells are heard in the distance, and the sounds of horns and the Circassians, gradually coming nearer.)

(Gloomy, and more and more excitedly.)

Düster und schwer, nach und nach erregter.

SOLO GESANG. SOLO VOICE.

Ten. I. II. Männer Chor. (Male chorus.)
 Bass. I. II.

Hörner.

Auf der Bühne.

Hinter der Scene. (Church bells behind the scenes.)

pp

(Gloomy, and more and more excitedly.)
 Düster und schwer, nach und nach erregter.
trem.

EDDIN *mf* MARA *mf*

Der Ra - che Fu - rien Sang er - klingt. — Mein Ed - din,
 Re - venge in fu - ry sings her lay — My Ed - din

Hört Ihr das
 The creeds of our

pp

trem.

cresc. -
 sucht, ———! wo - hin mein Fuss sich flie - hend wen - det ——— sie
 ly ——— Where e'er my foot - steps I may wend,

cresc. -
 weht! Sühnt es, Brü - der,
 breath. A - tone - - ment, broth - - ers!

cresc.
trem.
cresc. - - - - -
dim.

fin - det mich am End' der Welt. Sie fin - det mich am End' der
 Free - dom ex - ists no more for me. Free - dom ex - ists no more for

un - beug - sa - men Mu - tes Ra - che, ja
 ven geance has taught us, That mur - - der de -

p *cresc.* - - - - -
dim. - - - - -

trem.
dim. - - - - -

Welt. Sie fin - det mich am End' der Welt, sie
me. Free dom ex - ists no more for me.

Ra - che es zür - nend er - fleht,
mands the mur - der - er's death.

(Eddin and Mara seek a place of concealment.)

(Eddin und Mara stud während des Chor und Zwiesgesanges umherge - gangen, um ein Versteck zu suchen.)

p cresc. -
 fin - det mich am End' der Welt.
Free-dom ex-ists no more for me.

p cresc. -
 Ra - che, Ra - che, Ra - che für ihn!
Ven - geance! Ven - geance! Ven - geance on him.

trem.

p cresc. -

ff

assai marc.

(Very anxious and disturbed.)
Sehr ängstlich und unruhig.

MARA. *mf*

Ver - birg dich
Con - ceal thy -

cresc. e stringendo -

dort in je - ner Schlucht.
self in yon - - der glen.

EDDIN. *f cresc. e stringendo -*

Es ist um - sonst —, was wir be -
What - e'er we do, 'tis all in

MARA. *ff*

gin - nen!
vain.

(Exultant.)
Frohlockend.

Ret - - tung! - Sieh' - im Bau - me
ref - - uge, see here! thou canst

ff

Il Basso marcato

drin - nen, von E - pheu - ran - ken dicht ver -
gain! This hol - - low tree, with i - - - vy

steckt ver - mu - - - tet Nie - mand
cov - - ered, Will none sus - pect. Now

dich! hin - ein! (Sie hebt die Epheuranken von der Öffnung
quick! Now quick! des Baumstammes fort.)
(She raises the creepers.)

f

(Resolutely.)
Entschlossen.

EDDIN.

mf cresc. e stringendo

Auf kur - - ze Frist - - bis ich ent -
But a short time, till I'm dis -

mf cresc. e stringendo

MARA.

cresc. e stringendo

deckt!
cov - - ered! Die Heil' - - ge wird uns gnä - - dig
The saints will sure - - - ly gra - - cious

(Eddin steigt in den Baum, Mara ordnet die Ranken und geht

sein!
be!

(Eddin climbs into the tree. Mara arranges the creepers, and

dann aufathmend in die Hütte.)

enters the cottage with an air of relief.)

5^{te} SCENE.*(Ruggedly.)*

Kurz und schroff.

Piano

f
ff *pp* *pp cresc. poco a poco assai stringendo*

(After Mara has disappeared, the Circassians appear from all sides: some on the cliff. They search the garden. Some guard the rocks, others go behind the house. Djul goes towards the cottage. Mara comes
(Nachdem Mara die Thür hinter sich geschlossen hat, erscheinen nach und nach die Tscherkessen welche Ed-

f

ardin. Some guard the rocks, others go behind the house. Djul goes towards the cottage. Mara comes
din verfolgten, auf der Höhe des Berges. Sie verweilen eine kurze Zeit bis alle oben angekommen sind, und

f

to meet him.)

stürzen dann wuthentbrannt den Weg entlang, der zur Hütte Eddin's führt. Ein Theil durchsucht den Garten.

f

ein anderer Theil die Felsen hinter dem Hause, ein dritter Theil mit Djul als Führer will in's Haus. Mara

f

tritt ihnen entgegen.)

tritt ihnen entgegen.)

Musical score for piano, consisting of six systems of staves. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (f, mf, trem, assai marc.), and articulation marks (accents, slurs). The piece concludes with a double bar line and repeat signs.

(Startled.)

Heftig erschreckt.

MARA.

DJUL.

(Cold and hard.)

Kalt und schroff.

Mein Bru - der! Ja. Ist Ed - din
 My broth - er! Yes. Is Ed - din

hier? here? Drei Ta - ge ist er fern von mir.
 For three whole days he's not been near.

cresc. assai - *ff.* *Leidenschaftlich. (Passionately.)*
 DJUL. *f.*
 Was suchst du ihn, der du sein Feind! Wa - rum ich su - che fal - sche
 Why dost thou seek him, thou, his foe? Why do I seek him, treach'rous

Dirn, die sich dem Stam - mes - feind ge - - eint,
tongue. Liv - ing a hos - tile tribe a - - mong.

Die falsch an Herz und falschan Hirn
Thy false and treach'rous heart we know.

von ih-rer Sip-pesich ge-trennt-
Thou hast de-ser-ted kith and kin.

Wa-rum ich su-che?
Why do I seek him?

(Passionately.) Leidenschaftlich. *(Vindicatively.)* Rachsüchtig.

MARA. *ff aa lib.* *pp* DJUL.

Fah-re fort
Quick-ly say

Ver-flucht die Lip-pe die es
Curs'd be the lips that name the tremolo

(With increasing excitement.) In steigender Erregung. *assai espr.* *cresc.*

nennt,
sin,

ver-flucht der O-dem der es
Curs'd be the breath that bears it

trägt,
forth,

ver-
Curs'd

e stringendo

flucht ich selbst der's blu-tig rächt! — dein Va - ter Ma-ra, starb durch
e - ven be my venge-ful wrath! Mur-der'd thy fath-er was this

e stringendo

MARA. *ff* (Despairingly.) *Verzweifelt.* Mord! Mein Va - ter!
day! My fath - er!

DJUL. *mf* (Bitterly.) Vernichtend. Die Ku-gel Ed - din's hat's voll-
'Twas Ed-din's bul - let caused his

ff *tremolo* *dimin.* *mf cresc. assai stringendo*

ff (Mara breaks down.)
(Mara bricht zusammen.)

Mit dem Ausdruck bittersten Weh's.

bracht! death! (Expressing bitter sorrow.)

ff *f*

(Narrating with increasing intensity.)

DJUL. Erzählend, nach und nach steigend bis

Wir tra - - - fen
 We met _____ with

p *cresc. po-*

zur höchsten Leidenschaft.

cresc. poco a poco stringendo

Ed - din's Beu - te - zug - und
 Ed - din's boo - ty train De -

-co a poco stringendo

for - - - der - ten Tri - but da - von! Nach
 mand ed trib - ute from the gain! Di -

kur - - - zem Kampf war er im Flug - von
 vi - - - ded from his band in fight.

sei - - nem Stamm ge - trennt, ent - flohn! Dein
Ed - - d'n, a - - lone. soon took to flight! *Swift*

Va - - - ter folgt ihm, wie ein Aar, _____ von
as _____ an ea - - gle to its prey, _____ *Thy*

hei - - ssem hei - ssem Grimm durch - wet - tert! Von
fath - - - er fol - - lowed, keen for fray, *Thy*

hei - - ssem hei - - ssem Grimm _____ durch - wet - tert!
fath - - - er fol - - - lowed keen _____ for fray,

First system of musical notation, including piano accompaniment and a vocal line in bass clef.

Second system of musical notation, including piano accompaniment and a vocal line in bass clef.

Ge-

cresc. assai string.

Third system of musical notation, including piano accompaniment and a vocal line in bass clef.

fun - - den drauf dein Va - ter war, Er -
 Shot thro' the heart, we found him dead! The

Fourth system of musical notation, including piano accompaniment and a vocal line in bass clef.

schossen und am Fels zer -
 rocks a-round with blood were

küh - ne, er stirbt - denn Blut muss Blut em - pfahn.
wight; Blood must have blood, and he must die.

Düster und feierlich. (*Gloomy and solemn.*)

Ten. I. II. *pp*

CHOR. Er stirbt. Der Vä - ter heil - ger Brauch be - stimmt, Tod
Must die. Our fath - ers ho - ly laws de - cree. That

Bass I. II. *pp*

In starrer Verzweiflung. *MARA!*

(*In dumb despair.*)

Mein Va - ter
My fath - er

dem, der sei - nes Näch - sten Leben nimmt!
life with life must pay the pen - al - ty

todt - durch Ed - dins Schuld -
dead by Ed - din's hand,

ad lib.

cresc. e string.

Sehr heftig.

f DJUL. (Very excitedly.)

Und Ed - din fällt_ durch Blu - tes Bann! Wo ist er
 And Ed - din dies by ven - geance banned! Where is he?

cresc. e string.

MARA.

DJUL

sprich? Er floh den Berg hin - an! Du lügst, Nicht oh - ne
 speak! A - down the cliff fled he! Thou li - est! with - out his

(He points to Eddin's rifle that is leaning against the tree.)
 (Er zeigt auf Eddins Flin - te die am Baume lehnt.)

MARA.

Waf - - fe flieht ein Mann_ Ich re - de wahr, durch - sucht die
 gun no man would flee! I speak the truth; search the cot - - tage

DJUL.

Hüt - te! Ha du ver - höhnst der Vä - ter Sit - te. Du weisst, wo
 there. To mock our fath - - ers laws will dare? Thou know - est

MARA. *f cresc. e accelerando*

hin er ist ent - flohn?! Ver-rat ist schänd - li-cher als
 whith - - - er he has fled. 'Tis worse than mur - - der, to be -

cresc. e acceler.

(triumphant.)
fanatisch

Mord- und wüsst'ich's tau - send, tau - send-mal- er ist ent-
 tray; And if I knew it, he has fled; he has

triumphirend.

flohn!
fled!

fff dimin.

(In passionate excitement, which increases to frenzy.)

In leidenschaftlicher Erregung welche sich bis zur höchsten Wuth steigert.

DJUL. *p* *cresc. poco a poco stringendo*

Den Weg lass frei, vom Hau - - se
Then leave my path, make clear the

fort!
way!

Vom Hau - - se fort!
make clear the way!

MARA. *mf* *cresc.*

Was hast du
What wiltst du

poco a poco stringendo

vor?
thou?

Zu dei - - nen Fü - - ssen
I kneel be - - fore thee.

Be-schwör' ich dich o sühn' an
 Let me, in - - stead a - tone - ment

mir die schwe - - re Schuld,
 make; The sen - - tence bear;

ich will sie bü - ssen! Die schwe - re
 I im - plore thee! The sen - - tence

Schuld, ich will sie bü - ssen!
 bear, I im - plore thee!

MARA.

DJUL. O Djul mein Bru - der sühn an
Oh! Djul, my broth - er me in -

Du sagst uns, wo - hin er ent - flohn!
Wilt tell us with - er he has fled?

MARA.

mir! O Djul mein Bru - der sühn an
stead! Oh! Djul my broth - er me in -

DJUL.

Du sagst uns wo - hin er ent - flohn!
Wilt tell us with - er he has fled?

MARA.

mir! O Djul mein Bru - der.
stead! Oh! Djul my broth - er!

(In violent wrath.)

DJUL. In heftigster Wuth. *ad lib.*

Du sagst's wo - hin!
Wilt tell us?

Du sagst's wo - hin!
Wilt tell us

Strem.

Il Basso assai marcato

ad lib. *ad lib.* *ad lib.*

Du sagst's,
The truth?

Du sagst's,
or else,

sonst stirbt für ihn sein
Thy sons life is for - - feit -

(Despairingly.)
In höchster Verzweiflung. (she goes to the open door of the cottage, and stretching her hands
(sie erhebt sich langsam und geht zur offenen Hütte an deren Schwelle sie

MARA. *fff* Mein Kind!
DJUL. *fff* My child!

Sohn!
ed!

fff *3 dim.* *poco* *a* *poco*

towards the bed, kneels.)
niederkniert, die Hände segnend zur Wiege gestreckt.)

ritard.

Mild und beruhigend. (Mild and quieting.)

MARA. *mf*

Zu
To

pp

allegro

(Praying fervently.)
Innig flehend.

Got - - - tes Thron mit blut' - ger Wun - - de geh,
ho - - - ly realms with wounds all bleed - - ing, Go

p

assai espressivo e legato

hol - - der Kna - be, für ihn ein! Er - -
love - - ty boy and en - ter in, Be - -

cresc.

cresc.

fleh' mit rei - nem Kin - - der mun - - de, der
fore God's throne, with pure lips plead - - ing For -

f. *ad lib.* *dim.* *p*
El - - tern Schuld ein mild Ver - zeihn! Ver -
give - - ness for thy pa - rent's sin! For -

f. *dim.* *espr.*

NB. Von Seite 62 = $\frac{12}{8}$ Takt, bis Seite 71 = C , wird bei der Bühnenaufführung einen halben Ton tiefer transponirt.

gib *give* mein Kind *my child,* ver - gib *for - give* mein Kind *my child,* ver - gib *for -*

gib *give,* ver - gib *for - give* mein Kind *my child,* ver - gib! *for - - give!*

pp

MARA. *pp* *(Dreamily.)* Träumerisch. *ritard.* (verhüllt sich.)

DJUL. *pp* fragend Ver - gib! For - give!

Du gibst ihn preiss? Thou giv'st him up?

ritard.

MARA. *f* *(With fervent assurance.)* Mit innigster Überzeugung. *dim.* *pp*

Gott *f* wird barm - her - zig sein! Our God will mer - cy show!

dim. *pp*

(Determinedly.)
Entschlossen.

Gesang

Piano

p cresc.

DJUL. *mf*

Wohlan denn Ge - nos - sen, folgt hin-
Come! fol - low com - rades; in we

poco a poco string.

(Die Tscherkessen wollen Mara von der Schwelle stossen, um in die Hütte zu dringen, da springt Eddin,
ein! (The Circassians are about to push Mara from the threshold, when Eddin tearing the creepers aside, rush-
go!

der gewaltsam die Ranken zurückreisst, aus seinem Versteck hervor.)
es forward.)

6te Scene.

(Despairingly.)
Verzweiflungsvoll.

MARA.

ff

(In great passion and wrath.)
EDDIN. In heftigster Leidenschaft und Wuth.

(er hebt Mara auf.) (he lifts Mara up.)

O Ed - din,
Oh! Ed - din

Ihr Ti - ger weicht zu rü - ck!
Ti - gers! not one step more!

MARA.

(With the greatest energy and decision.)

Nun ist da - hin mein Glück!
Now all hope is o'er!

Mit grösster Energie und Entschiedenheit.

dim.

EDDIN.

Niemand be - tritt die heil - ge Schwelle,
Let no one dare to tread there - in,

wo Unschuld
Dis - turb - ing

EDDIN.

kind-lich schlummernd ruht!
in-nocent slum-bers low!

e ritard.

(Expressing the warmest love.)

Mit dem Ausdruck heissester Liebe.

EDDIN (zu Mara) (to Mara) *mf*

Du heisse-ge-lieb-te rei-ne See-le,
How all un-wor-thy I to win,

Du ü-ber-rei-che Lie-bes-flut, O, nimmer soll für meine
Such love as thou for me dost show. Oh! nev-er, nev-er for my

Feh-le, ver-gos-sen sein der Un-schuld Blut!
sin, Shall blood of in-no-cence flow!

(Passionate and expressive, gradually increasing in intensity.)

Sehr leidenschaftlich und ausdrucksvoll, nach und nach steigend.

MARA. *mf* *cresc. poco a poco*

Ver - ei - nigt un - - - ser Herz - - - blut
 To die to - geth - - - er, 'twill be

rinnt!
 joy! **EDDIN.** *string.*

O Ma - ra denk an un - ser Kind!
 Oh! Ma - - ra, think of our sweet boy!

EDDIN.

Es ist ver - waist nicht zärt - lich
 Or - phaned is he; no ten - - der

Grü - ssen aus Va - ter-au - gen Trost ihm bot.
 greet - ing From fath - ers lips have com - - fort giv - en.

ritard.

(Painful.)
Schmerzlich.

p

Lass es die klei - nen Hän - de
Oh! let him *lisp* with soft hands

dim. *e* *rit.*

schlie - ssen, zum Nacht - ge - bet bei mei - nem
meet - ing. An eve - ning prayer for me to

(Very soft and devout.)
Sehr weich und ergeben.

pp *p*

Tod! Ich füh - le auf den
Hea - ven! To know that in the

pp *assai espr.*

letz - ten We - gen mich nim - mer - mehr so tief al - lein. Es
eve - - ning hour, Those child - ish lips for me will pray, A

dim. *pp*

sin - - ket die - ser letz - - te Se - gen, wie En - gels -
bless - - ing brings, with heal - - ing pow - er To cheer me

gruss in's Herz hin - ein! Wie En - gels - gruss in's Herz hin -
on my last lone way! To cheer me on my last lone

mf *espr.*

ein! Es sin - ket die - - ser letz - te Se - gen wie En - gels -
way! A bless - ing brings, with heal - ing pow - - er to cheer me

mf *espr.*

(With the deepest sorrow.)
Mit dem Ausdruck des tiefsten Wehs.

p *mf*

gruss in's Herz hin - ein. O Le - be - wohl, er
on my last lone way. And now fare well! The

muss ver - we - - - - hen der lich - te
dream is o'er The dream so

Traum, der uns ge - lacht!
full of ro - - - sy light;

(With longing and sorrow.)

Mit dem Ausdruck der Sehnsucht und des Schmerzes.

dolce mf

Er wei ß - nicht trotz hei - - ssem
It was so short; will come no

Fle - hen, er flieht in düst - re To - des -
more, But fades to death's dark - - est

cresc. -

nacht! — Um-sonst das Wei - nen — nie - mals zu - rück kehrt
night; End - ed the short and bliss - ful years; For

hei - lendor des Her - zens Weh...
me has rung the fu - ne - ral knell:

f

dim. - *ad lib.*

In mei-nes Au - ges Ster - beblick,
Be - lov - ed, vain are all our tears;

dim.

EDDIN. *parlando pp* *ad lib.* **MARA.** *mf*
pp Dies This

lies du das her - be Wort: A - del! A - del!
There but re - mains a sad fare - well! fare - well!

pp

(Ardent and convincing.)

MARA. Inbrünstig und überzeugend.

Wort, es halt in mei - nem In - - - - nern, bis
word with - in my mem - - - - ry Will

mf *assai espr.*

das ich selbst zur Ruh' ge - bracht! vom
stay un - - til the last tone night; And

Trau - me bleibt ein süß' Er - in - - - - nern, als
our sweet dream will be for me A

Ster - nen - bild der Nacht der
pic - - ture of star - - ry light, clear

(Firm, but gradually softer.)

Fest im Ausdruck, nach und nach zarter.

mf *assai espr.*

Nacht!
light!

Was auch die Menschen an uns üben
What e'er we suf-fer at cru-el hands,

mit dieses Scheidens bittrem Weh, — Stirbt nicht das Glück, — das wir uns
This pain as fierce as that of hell, They can-not sev-er our love's sweet

lieb-ten das sagt uns nim-mer-mehr A - de!
bands, Which, nev-er more, can say fare-well!

dim. rit. dim.

del well! A - de!
fare - - well!

e rit. pp

*(Bells toll in the valley, and the evening red develops.)**(Es erklingen aus dem Thale feierlich abgemessen Glockentöne. Nach und nach Erglügen des Abendrots.)*Feierlich und ernst. **DJUL.***(Solemn and earnest.)*Nun schei-det!
Now part!Des Va - ters Tod
The fath - er's knell

Kirchenglocken.

wird ein - ge-läu-tet,
is toll - ing;und eh' der from-me Klang
And ere the sound has diedver-weht,
a - way,*dim.*ist Frie - den sei-nem Geist
He must rest qui-et 'neathbe-rei - tet,
the mould;der Ra - che mahnend
His ven - geance must not*dim.***DJUL.****CHOR.** vor mir steht!
Ten. I. II. brook de - lay!

Bass I. II.

Ra - che, Ra - che für ihn!
Ven - geance, ven - geance, for him!**ppp**

(Firm and energetic.)
Fest und energisch.

EDDIN. *f*

Noch bitt' ich das mir — wie im Streit
I on - - ly beg — that death may be,

den Tod — die schnel - le Ku - gel bräch - te!
may be by the swift bul - let brought to me!

DJUL. *f*

Für - wahr da - mit — ich halb nur räch - te
No doubt, but not — with that a - lone,

des Va - ters Sturz — und un - ser Leid!!
Would our re - venge be sat - is - fied:

cresc.

O nein! Vom Fels, wo er er-schos-sen,
In - to the vale thou wilt be - thrown -

cresc.

assai marcato

seist le - bend du in's Thal ge - stos - son!
And liv - ing, from the crag's steep side!

ff

Verzweiflungsvoll.
EDDIN. *ad lib.*

O le - bend, le - bend nim - mer - mehr.
Oh! liv - ing, liv - ing nev - er - more!

(Mara screams. Eddin is bound.)
 (Mara schreit auf, Eddin wird gebunden.)

ff *assai marcato*

dim. e ritard.
tremolo

7^{te} Scene.

(Sharp and energetic.)
Scharf und energisch.

Piano.

First system of piano introduction. The left hand plays a rhythmic accompaniment of eighth notes in a G major key signature. The right hand features a melodic line with triplets and accents, starting with a forte (*f*) dynamic.

Second system of piano introduction. The right hand continues its melodic line, transitioning to a treble clef in the second measure. The left hand maintains the eighth-note accompaniment.

(Eddin is led away.)
(Eddin wird fortgeführt.)

Third system of piano introduction. The right hand continues with a melodic line in treble clef, featuring triplets. The left hand accompaniment remains consistent.

Fourth system of piano introduction. The right hand continues with a melodic line in treble clef, featuring triplets. The left hand accompaniment remains consistent.

Fifth system of piano introduction. The right hand continues with a melodic line in treble clef, featuring triplets. The left hand accompaniment remains consistent. The system concludes with the markings *cresc.*, *e*, and *accel*.

(Despairingly.)
Verzweiflungsvoll.

EDDIN

cresc. e accelerando

Ma - - - ra!
Ma - - - ra!

lerando

(Mara will sich an ihn hängen, wird aber zurückge-

Ma - - - ra!
Ma - - - ra!

(Mara throws herself on his breast, but is thrust back

schleudert.)

MARA *ff*

cresc. e

by the band.)

Ed - din!
Ed - din!

accelerando

Ed - din!
Ed - din!

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part has a complex texture with many notes and slurs.

(With despair and fury.)

Mit dem Ausdruck der höchsten Verzweiflung und Raserei.

fff

Ed - - - - - din!
Ed - - - - - din!

Musical score for the second system, including a vocal line and piano accompaniment. The piano part is marked "assai marcato" and "8".

*(Eddin is lead away behind the house, and disappears for a time: he appears again on the brow of the rock
(sie führen Eddin langsam nach hinten, wo sie den Weg zum Steg einschlagen, Mara starrt wie geistesab-*

Musical score for the third system, featuring piano accompaniment with a tremolo effect.

*guarded by the Circassians.)
wesend dem Zuge nach.)*

Musical score for the fourth system, featuring piano accompaniment with a tremolo effect.

(As if beside herself.)

Wie im Wahnsinn.

parlando

MARA.

pp

Vor mei - nen Au - gen
In the dread a - - byss

pp tremolo

gähnt die Tie - fe mit ne - bel grau - em Grun - do
I see him ly - ing, The mist - y fog clouds set - - tling

cresc. - - - - - assai - stringendo

her - low - er. mir ist's als ob er schau - dernd rie - fe -
Me - thinks I hear him shud - dring, cry - ing

cresc. assai stringendo

ff

O le - bend, le - bend nim - mer - mehr!
Oh! liv - ing, liv - ing nev - er - more!

ff assai marc. fz fz fz

(Her glance rests upon the saint's image on the doorpost. She hastens to it and kneels. During a fervent prayer, she becomes possessed of an idea, and rises slowly.)
 (Während des Monologs fallen ihre Augen auf das am Thürpfosten hängende Heiligenbild, sie stürzt auf das-

assai marcato

dim. - tremolo

selbe zu, kniet nieder, und betet inbrünstig. In mitten des Gebets scheint sich Ihrer eine Idee zu bemächtigen, die sie durch äusserliche Bewegungen zum Ausdruck bringt, um schliesslich in den folgenden Monolog:
 Schwebend.

pp

assai espressivo

gen, die sie durch äusserliche Bewegungen zum Ausdruck bringt, um schliesslich in den folgenden Monolog:

cresc.

„Ich neige mein Haupt“ e.c.t. zu endigen.

(More and more expressive.)

Schwerer und immer ausdrucksvoller

marc.

werdend.

First system of a piano score. The right hand features a melodic line with a dotted line above the first measure and a fermata over the second measure. The left hand plays a bass line with triplets. The key signature has two flats.

(More fervently and expressive.)

Mit höchster Innigkeit,

Second system of the piano score. The right hand has a dense chordal texture. The left hand continues with triplets. A dynamic marking of *ff* is present. The instruction *Il basso espr.* is written below the bass line.

sehr ausdrucksvoll.

Third system of the piano score. The right hand continues with a melodic line. The left hand features a bass line with triplets. The key signature has two flats.

Fourth system of the piano score. The right hand has a melodic line with a dotted line above the first measure and a fermata over the second measure. The left hand plays a bass line with triplets. The key signature has two flats.

dim. e accelerando

(Devout and meek.)
Fromm und demuthsvoll.

MAR. *pp*
Ich
As
I

assai espressivo

nei - ge mein Haupt und
prayed her to de - fend him, The

pp

cresc.

grü - - sse die Heil' - ge tren ge - willt! Sie
 ho - - ly, the ho - ly im - age said! "Thy -

cresc.

poco - - a - poco *stringendo*

sprach: „sen - de du ihn in's
 self shall quick - ly send him To the

poco - - a - poco *stringendo*

sü - - sse und sel' - - ge Ge - fild! " Die
 hap - - py realms of the dead" No

ad lib.

(Gradually more passionate until inspired.)

Nach und nach leidenschaftlicher, steigend bis zur höchsten seelischen Begeisterung.

ad lib. Brust er - greift kein Ban - - gen, es
 fears my heart are mov - - ing, It

ad lib.

ad lib.

ist ein Him-mels - pfand, den
 is a pledge of Heav'n, When

ad lib.

sü - - - ssen Tod em - pfan - gen den sü - ssen
 by a hand so lov - - ing, The last swift

ad lib.

Tod den Tod em - pfan - gen von ei - ner
 blow, by hand so lov - - ing, the last swift

dim.

lie - - - ben, lie - - - ben
 blow, swift blow is

ff *dim.*

8^{te} Scene. Beschwörend.

(Sie betet leise. Eddin erscheint oben im Zuge der Tscherkessen und

Hand!
gion!

(She continues praying. Eddin appears with the Circassians, and raises his hands.)

tremolo

p un poco marc.

hebt die Arme.)

EDDIN. *f*

MARA. (seeing him.)
(Mara Eddin erblickend.)

O Ma - ra! Die hei - li - ge
Oh! Ma - - ra! The Ho - - ly

cresc. *assai* *strin - gendo*

(With fanatical inspiration.)
Mit fanatischer Begeisterung.

cresc. assai *strin - gen - do*

(she seizes Eddin's rifle.)
(sie hebt die Flinte,

Jung - - frau seg - ne dich!
Vir - - gin bless thee!

Mit heftigster Schnelligkeit.
(Very hurriedly.)

f - zielt

Musical score for the first system, featuring a treble and bass clef with a melodic line and accompaniment. The key signature has two sharps (F# and C#). The melody consists of eighth notes and quarter notes. A fermata is placed over the final measure of the system.

(she shoots Eddin who sinks on the rocks.)

und schießt. Eddin sinkt an die Felsenwand.)

fff *f*

(Mara sinks to the earth and buries her face in her hands.)
(Mara sinkt auf die Knie und verbirgt mit den Händen ihr Gesicht.)

fff *dim.*

trem.

Musical score for the second system, including vocal lines and piano accompaniment. The vocal line has lyrics in German and English. The piano accompaniment features a tremolo effect in the right hand and a steady bass line in the left hand. Dynamic markings include *fff*, *f*, *fff*, and *dim.*

poco *a* *poco*

Piano accompaniment for the third system, showing a steady bass line and chords in the right hand. The tempo marking is *poco a poco*. The right hand consists of chords with a tremolo effect.

Piano accompaniment for the fourth system, continuing the steady bass line and chords. The right hand features a tremolo effect on the chords.

Piano accompaniment for the fifth system, concluding the piece with a final chord. The right hand features a tremolo effect on the chords.

*(Delicately.)*9^{te} Scene.

Sehr zart und duftig.

pp

(Little Dimitri comes out of the cottage, and creeps to his mother. He takes her hands from her face.)
(Der kleine Dimitri kommt aus der Hütte und schleicht zur Mutter. Er nimmt ihre Hände vom

face.
 Gesicht und sagt:)

dim.

and seeks to dry her eyes.)

DIMITRI. *pp*

Ku - ckuck.
 Cuck - oo.

(Der Vorhang fällt langsam.)
(The curtain falls slowly.)

ppp

ppp

Fine.