

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many accidentals. The bass clef contains a more rhythmic accompaniment. Dynamics include *poco* and *a*.

Second system of musical notation. The treble clef continues the melodic line. The bass clef has a steady accompaniment. Dynamics include *poco*, *cresc.*, *ff*, and *mp legato*.

Third system of musical notation. The treble clef features a melodic line with a *b#* accidental. The bass clef has a simple accompaniment.

Fourth system of musical notation. The treble clef has a melodic line with a *b#* accidental. The bass clef has a simple accompaniment. Dynamics include *più cresc.* and *e espress.*

Fifth system of musical notation. The treble clef has a melodic line with a *b#* accidental. The bass clef has a simple accompaniment. Dynamics include *Cello* and *a tempo*.

Sixth system of musical notation. The treble clef has a melodic line with a *b#* accidental. The bass clef has a simple accompaniment.

First system of musical notation, featuring a treble and bass clef. The music includes chords and melodic lines. A dynamic marking of *mf* is present in the middle of the system.

Second system of musical notation, continuing the piece. A dynamic marking of *ffz* is present in the middle of the system.

Third system of musical notation, continuing the piece. A dynamic marking of *cresc.* is present in the middle of the system.

Fourth system of musical notation, continuing the piece. A dynamic marking of *sub.mp* is present in the middle of the system.

Fifth system of musical notation, continuing the piece. A dynamic marking of *cresc.* is present in the middle of the system.

Sixth system of musical notation, continuing the piece. It features dynamic markings of *f*, *cresc.*, and *ff*. An 8-measure rest is indicated in the treble clef.

8

mf *dim.*

poco a poco rit.

No 3.

Herbst. — Autumn.

Langsam.
Lento.

mp marcato

molto espress.

98 Mit Leichtigkeit. M.M. ♩ - 144.
Con leggerezza.

mp delicato

fz mp
Fag.

mp
ff

mf

cresc.
ff
sub mp
cresc.

Viol.-Solo
fz > mp

First system of musical notation. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. Dynamics include *fz* and *p*. A *Fag.* (Fagotto) marking is present in the left hand.

Second system of musical notation. The right hand continues the melodic development. A *cresc.* (crescendo) marking is placed above the right hand. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand has a *ff* (fortissimo) dynamic marking, followed by a *mp grazioso* (mezzo-piano, graceful) marking. The left hand accompaniment continues with slurs.

Fourth system of musical notation. The right hand features a *cresc.* (crescendo) marking. The left hand accompaniment includes slurs and ties.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords and single notes with slurs.

Sixth system of musical notation. The right hand has a *f* (forte) dynamic marking. The left hand accompaniment continues with chords and single notes.

dim. e espress. mp a tempo

The first system of musical notation consists of two staves. The upper staff features a melodic line with a series of eighth notes, starting with a dynamic marking of *dim.* and a tempo marking of *mp a tempo*. The lower staff provides a harmonic accompaniment with chords and single notes.

fz

The second system continues the piece. The upper staff has a melodic line with some chromaticism. A dynamic marking of *fz* (forzando) is placed above the staff, indicating a strong accent on the notes.

f *mp*

The third system concludes the piece. The upper staff has a melodic line that ends with a final cadence. Dynamic markings of *f* and *mp* are present. The lower staff has a bass line with some chromatic movement.

No 4.
Winter. — Winter.

Schnell.
Presto.

f marcato

(Indian melody)

This section is marked *Schnell.* and *Presto.* It features a rhythmic accompaniment in the lower staff and a melody in the upper staff. The melody is characterized by a series of chords and eighth notes, with a dynamic marking of *f marcato*. The tempo is indicated as *Presto.*

mf

The final system of the 'Indian melody' section. The upper staff continues the melodic line with some chromaticism. A dynamic marking of *mf* (mezzo-forte) is present. The lower staff provides a rhythmic accompaniment.

First system of musical notation. Treble clef on top, bass clef on bottom. The music consists of several measures with various note values and rests. Dynamics include *f* and *mf*.

Second system of musical notation. Treble clef on top, bass clef on bottom. It features sixteenth-note runs in the treble and a triplet in the bass. Dynamics include *ff*, *p*, *molto cresc.*, and *ff*.

Grazioso.

Third system of musical notation. Treble clef on top, bass clef on bottom. It features a melodic line in the treble and a bass line. Dynamics include *mp*.

Fourth system of musical notation. Treble clef on top, bass clef on bottom. It includes a triplet and a section marked *L.H.* Dynamics include *cresc.* and *mf*.

Fifth system of musical notation. Treble clef on top, bass clef on bottom. It features a melodic line in the treble and a bass line. Dynamics include *mf*.

Sixth system of musical notation. Treble clef on top, bass clef on bottom. It includes a triplet and a section marked *ff*. Dynamics include *cresc.* and *ff*.

102 Schnell.

Presto.

mp

tr
mf
f
mp cresc.

ff

Langsam und Ruhig.
Lento e tranquillo.

tr tr tr
molto dim.
p mf

tr
p pp p pp p

Etwas langsam. M.M. ♩ - 66.
Un poco lento.

p mp

Gemäßigt. M. M. ♩ - 63
Moderato.

Episua. *mf*
Wach auf!
A - wake!

(Poias Bewußtsein kehrt langsam zurück.)
(Poia, slowly returning to consciousness.)

Poia. *p*

Gemäßigt.
Moderato.

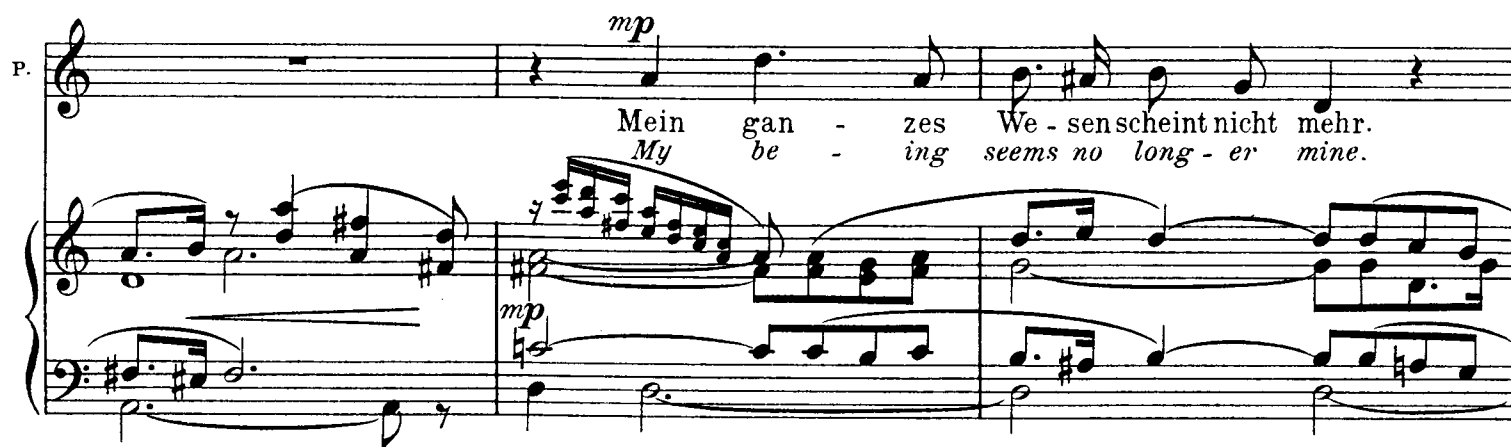
Wer spricht mit mir?
What words are these?



mp

Mein gan - zes We - senscheint nicht mehr.
My be - ing seems no long - er mine.

mp



(steht auf)
(Rising.)


(Berührt seine Wange)
(Touches his cheek)

Die Nar - be fort!
The wound is gone!

fz → *mp*

tr

sub. p accel.



cresc.

(zu Episua)
(To Episua)

Schnell!
Quick!

Sprich, mein Bruder,
Tell me brother,

siehst du nicht der
is there an - y

tr

cresc.



P. Nar - be Schrek - kens - spur auf mei - nem An - ge - sicht?
 trace Of that grim em - blem still up - on my face?

Wild. M.M. = 88.

Episua.

f Agitato.

Nein, — kei-ne Spur!
 Nay — there is none!

O Fül - le des Glücks, o du hol - de-ste La - be, die
 O *f*üllt is my heart With a joy beyond mea - sure, the

herr - lich-ste Ga - be der Schön - heit ist mein, der Schön - heit ist mein! Na -
 gods - greatest trea - sure of beau - ty is mine, Of beau - ty is mine! Na -

Gemäßigt.
Moderato.

to - ya, ich kom - me.
 to - ya I come.

Natosi. *mf*

Nein, hier in mei-nem
 Nay, thou shalt here re -

(Während Natosi Rede drückt Poias
 (During the speech of Natosi, Poia

E. Sprich,
 Speak

Nati. Reich bleibst du ein Bru - der mei - nes Sohnes.
 main As brother to my on - ly son.

Mimik die Enttäuschung aus, die ihm der Gedanke bereitet, bei den Göttern und fern von Natoya zu bleiben. Er steht einen Augenblick schweigend da.)
 indicates by facial expression his disappointment at the thought of remaining with the gods and away from Natoya. He stands silent.)

E. Bru - der!
 broth - er.

Poia.
 Ogebt die Nar - be mir zu -
 I pray you give me back the

P. rück, und laßt mich ziehn! Ein
 scar, And let me go. There

Nati. Wasspracher? 's ist Wahnsinn!
 What said he? 'Tis madness!

P. *mp*

Mäd-chen wohnt in fer - nen Hag, mit ihr das Mor-gen - rot er-
dwells a maid-en far a-way Whose wak - ing marks for me the dawn

piu espress.

P. *mp*

wacht. Er-scheint sie, glänzt der hol - de Tag, geht sie, so sinkt die
Her pres - ense makes the bless - ed day Nights shadows fall when

mp

P.

dunk - le Nacht. Des Him - mels höchste Se - lig-keit würd'
she is gone The joys of heav'n would sor - rows be, Did

P.

oh - ne sie zu bitt - rem Leid.
she not share them all with me.

P. *mp*

Nehmt ihr mich auf in eu - re Reih'n, ver - bannt ihr
The blessings that the gods be - stow Make me an

piu *mp*

P. *mp*

mich aus ih - rer Näh. Nur bei ihr, bei
ex - ile from her side, Bet - ter to bear the

mp

P.

ihr zu sein, dann trag ich ger - ne
shame and woe, If near to her I

3

P. *cresc.*

Schmach und Weh! Verschmäht, doch lie - bend wird bei ihr Er -
may a - bide Un - lov'd Yet lov - ing I shall see in

cresc. *3*

P. *f* *ff*

fül - lung je - der Sehn - sucht mir
 her my dreams re - al - i - ty

P. *mf*

(zu Natosi:) Leg' den Fluch aufs neu auf mich,
 (to Natosi:) Lay thy curse a - gain on me,

P. *dim.*

gro - ßer Na - to - si, und ich geh ich
 O great Na - to - si. And I go I

Mäßig. M.M. ♩ = 63.

Moderato.

P. *mp*

geh. go. Natosi.

Ja, du sollst
 Aye thou shalt

Nati. *cresc.*

geh, — doch nicht von Gram ge - lei - tet. Dein Lieben macht dich groß vor
 go — but not by grief at - tend - ed; Thy love has made thee per - fect

Nati. *mf.* *mp*

mei-nem Thron. Mein Pro - phet — bei deinem Volk sollst du sein. —
 in my sight. My pro - - - phet to thy people thou shalt be. —

Nati.

Wie einst du trugst die Schmach, bring ih - nen nun Na - to - sis Ver -
 As once you bore their guilt Now shall you bear Na - to - - si's

Nati.

ge - bung ih - rer Schuld. — Leh - re sie eh - ren mich — wie
 par - don for their sins — Teach them to wor - - ship me — as

Nati.

cresc.

du mich eh-rest. Leh-re sie lie-ben wie du lieb-st.
 thou dost worship. Teach them to love as thou dost love.

Episua.

Poia.

Ein
A

An - - be-tend lieg' ich vor dir
 I wor-ship thee Na - - to - - si.

Einfach.
Semplice.
mp

E.

köst - lich Klei - nod nimm von mir. Dies Rohr mit Zau - ber - stim - me singt ein
 pre cious gift I have for thee, This reed that sings with ma - gic voice Its

mp

(Indian Love Song)

E.

Lied, daß wei - cher Lie - bes-ton in dei - nes Mäd - chen See - le dringt. Als
 song hath charm and witch - er - y That bids a maid - en's soul re - joice.

piu

piu

E. *mp* *cresc.* *f*

Antwort dann ent - ge - genklingt be - glük - kende dir: „Ich lie - - be
 Thus to thy love thy heart may sing The voice that on - - ly love doth

mp *cresc.* *f* *espress.* 3 3

E. *mf*

dich“
 know.

(Poia nimmt die Flöte.)
 (Poia takes reed)

mf

Poia.

Na - -
 Na - -

ff

P. *mf*

to - - - yas See - - - le hör das Lied! Zu
 to - - - ya's soul shalt hear the song, To

mf

P. *mf* *f* *cresc.*

ihr nun fort, zu ihr! Leb'
her, to her I go Fare-

P. *mf* *f*

wohl!
well!

Sopr. *mf* *f* *cresc.*
Leb' wohl!
Fare-well.

Alt. *mf* *f* *cresc.*
Leb' wohl!
Fare-well.

Chor. Chorus. *mf* *f* *cresc.*
Leb' wohl!
Fare-well.

Ten. *mf* *f* *cresc.*
Leb' wohl!
Fare-well.

Baß. *mf* *f* *cresc.*
Leb' wohl!
Fare-well.

ff *breit (largamente)*

Maestoso.

Herr des Seins, Na - - to - - si, den die
 Lord of life Na - - to - - si Earth sur -

Maestoso.

(Der Sonnengott mit seinem Hof ver-
 (The sun God and court begin to sink

Er - de ver - ehrt, den die Er - de ver - ehrt, herr - lich, wenn dein
 rend - ers to thee, earth sur - rend - ers to thee Ea - ger when thy,
 dim.

Er - de ver - ehrt, den die Er - de ver - ehrt, herr - lich, wenn dein
 rend - ers to thee, earth sur - rend - ers to thee Ea - ger when thy,
 dim.

schwinden allmählich durch die sie verdeckenden Wolken, währenddem Episua die Hand Poia's nimmt und ihn zur Erde zurückführt.)
 slowly from view. Episua takes Poia by the hand and guides him through the clouds to earth, by the trail of the Milky Way.)

Flam - men - strahl, dein Flam - men - strahl ihr An - ge - sicht ver - klärt!
 bid - ding comes Her glor - ies her, glor - ies to con - ceive.

Flam - men - strahl, dein Flam - men - strahl ihr An - ge - sicht ver - klärt!
 bid - ding comes Her glor - ies her, glor - ies to con - ceive.

mp
 Son - nen - gott Na - - to - - si, sieh die Welt liegt vor dir!
 Lord of light Na - - to - - si, Na - ture bows be - fore

mp
 Son - nen - gott Na - - to - - si, sieh die Welt liegt vor dir!
 Lord of light Na - - to - - si, Na - ture bows be - fore

mp
 Son - nen - gott Na - - to - - si, sieh die Welt liegt vor dir! Na
 Lord of light Na - - to - - si, Na - ture bows be - fore thee Na -

pp
 O, Na - to - - si, Na - to - si, du Son - nen - gott Na - to -
 thee, Na - to - - si, Na - to - si O Sun God Na - to -

pp
 O, Na - to - - si, Na - to - si, du Son - nen - gott Na - to -
 thee, Na - to - - si, Na - to - si O Sun God Na - to -

pp
 to - - si, du Son - nen - gott Na - to - si, du Son - nen - gott Na - to -
 to - - si O Sun God Na - to - si O Sun God Na - to -

ppp
 si, du Sonnen - gott!
 si Na - ta - si.

ppp
 si, du Sonnen - gott!
 si Na - ta - si.

ppp
 si, du Sonnen - gott!
 si Na - ta - si.

Vorhang.
 Curtain.

Akt III.

Third Act.

Langsam. M.M. ♩ = 54.

Lento.

ppp *pp* *pp* *mp* *cresc.* *tr*

Piano introduction for the scene. The music is in a minor key and 4/4 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece concludes with a *dim.* (diminuendo) marking.

Vorhang Ein Indianerlager, ähnlich dem des ersten Aktes, doch ist der Ort weiter oben in den Bergen. Frühling.
Curtain A camp scene some what like that of the first act, though the place is higher up in the hills. The time is the early Spring.

Vocal parts for Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Baß.). Each part begins with a *mp* (mezzo-piano) dynamic and includes a *pp* (pianissimo) section. The Soprano part is marked with *mp*, *p*, *pp*, and *f*. The Alto part is marked with *mp*, *p*, *pp*, and *f*. The Tenor part is marked with *mp*, *p*, *pp*, and *f*. The Bass part is marked with *mp*, *p*, *pp*, and *f*. The vocal lines are accompanied by humming, indicated by the text "(Brummstimmen) (humming)".

Piano accompaniment for the vocal parts. The music is in a minor key and 4/4 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece concludes with a *f* (forte) marking.

Vocal parts for Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Baß.). Each part begins with a *dim.* (diminuendo) marking. The Soprano part is marked with *dim.*. The Alto part is marked with *dim.*. The Tenor part is marked with *dim.*. The Bass part is marked with *dim.*.

Piano accompaniment for the vocal parts. The music is in a minor key and 4/4 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece concludes with a *dim.* (diminuendo) marking.

Etwas gemessener. M.M. ♩ = 60.
Sopr. Un poco meno mosso.

Alt. *mp*
 Ten. *mp*

Baß. *Un poco meno mosso.*
Etwas gemessener.
Ein alter Mann. An old man.

Mü - de und alt, uns - re Mut - ter, die Er - de, und schwach die Kin - der, die im
 Wear - y and old is our moth - er, the world, — and weak are the chil - dren she

mp

E.a.M.
 A.o.m.

mf

Al - ter sie ge - bärt. — Ei - nem ster - ben - den Wal - de gleicht un - ser
 bears — in her age. — The tribe is a for - est of dy - ing

mf

Langsam. M.M. ♩ = 54.
Lento.

dim. *mf*

E.a.M.
 A.o.m.

dim. *mf*

Stamm - trees. **Langsam. Lento.**

dim. mp

I. Ten. mp

Drei junge Männer.

Uns-re Pfei - le, sie tref - fen nicht
Our ar - rows no long - er fly

II. Ten. Three young men.

Uns-re Pfei - le, sie tref - fen nicht
Our ar - rows no long - er fly

III. Ten.

Uns-re Pfei - le, sie tref - fen nicht
Our ar - rows no long - er fly

dim. mp

dim. mp

Drei
j. M.
Three
y. m.

mehr; und die Tie - re sind klü - ger als wir.
true; and the beasts are more craf - ty than we.

Was nützt uns die Jagd, wenn der
What pro - fits the chase when the

mehr; und die Tie - re sind klü - ger als wir.
true; and the beasts are more craf - ty than we.

Was nützt uns die Jagd, wenn der
What pro - fits the chase when the

mehr; und die Tie - re sind klü - ger als wir.
true; and the beasts are more craf - ty than we.

Was nützt uns die Jagd, wenn der
What pro - fits the chase when the

Drei
j. M.
Thr.
y. m.

Jä - ger zum Unglück ver - dammt? Wa - rum sich be - müh'n, wenn die Mü - he nur Mißer - folg
 hun - ter to fail - ure is doom'd? What rea - son to strive when the striv - ing wins on - ly des -

Jä - ger zum Unglück ver - dammt? Wa - rum sich be - müh'n, wenn die Mü - he nur Mißer - folg
 hun - ter to fail - ure is doom'd? What rea - son to strive when the striv - ing wins on - ly des -

Jä - ger zum Unglück ver - dammt? Wa - rum sich be - müh'n, wenn die Mü - he nur Mißer - folg
 hun - ter to fail - ure is doom'd? What rea - son to strive when the striv - ing wins on - ly des -

Mäßig.

mp Moderato.

Drei
j. M.
Thr.
y. m.

lohnt!
pair.

lohnt!
pair.

lohnt!
pair.

Nenahu. *mp*

Mäßig. Der Fluch, den Po - i - a ein - stens trug, nun auf dem un - se - li - gen
 Moderato. The curse that Po - i - a bore a - lone, has fal - len now up -

Nen. *cresc.*
 Vol - ke ruht. Für je - de Wun - de, die man ihm schlug, der gan - ze
 on the race. And ev - 'ry wound that he has known on ev - 'ry

Nen. *f* *dim.*
 Stamm, der gan - ze Stamm nun Bu - ße tut.
 heart has left its trace. has left its trace.

I. Sopr. *mp* *f*
 Drei junge Frauen. Na - to - ya hieß den frommen Po - i - a gehn, an al - lem Leid trägt sie al - lein die Schuld.
 II. Sopr. *mp* *f*
 Three young women. Na - to - ya sent the bless - ed Po - i - a hence, and her's the blame for all the ills we bear!
 III. Sopr. *mp*
 Na - to - ya hieß den frommen Po - i - a gehn, an al - lem Leid trägt sie al - lein die Schuld.
 Na - to - ya sent the bless - ed Po - i - a hence, and her's the blame for all the ills we bear!

Natoya (hinter der Szene) (from distance)
 Ah, ah. Ein alter Mann.
 Ah, ah. An old man. *mp*

Wenn an - dre wei - nen, lacht Na - to - ya nur, und
 And still Na - to - ya laughs when others weep, and

Etwas langsam.
Un poco lento.

Nat.

Was fragt die Blu-me nach Win-ters Frost,
What reck the flow'rs of win-ter's chill

E.a.M.
A.o.m.

ist zu-frie-den in Su - mat-sis Arm.
finds con-tent-ment in Su - mat-si's arms.

Etwas langsam.
Un poco lento.

Nat.

wenn sie beim Len-zes-gruß er - wacht?
when they a - wake to Spring's de - light? Der Mor-gen scheu-chet je - de
The morn-ing laughs at ev - 'ry

Nat.

Furcht, die uns er-schreckt in dunk - ler Nacht. Ich leb' und lie - be, will nichts
ill that held do - min - ion through the night. I live and love and ask no

Nat.

mehr, nur mei-ne Lie-be le - ben mag; von der Ver-gan - gen -
more than that my love may live al - way, I would not have the

(Natoya tritt auf)
(Natoya enters)

Nat. heit be-gehr ich nichts, da meinder heut' - ge Tag.
past re-store one mo-ment, since I have to day.

tranzillo *mf*

Nat. *mp* *più espress.*
Wer weint wohl um ver-gang' - nen Gram, um längst er - losch' - ner Ster - ne
What mat - ters yes-ter-day's des - pair? Why grieve for stars that cease to

mp sempre tranquillo *più espress.*

Nat. *più cresc.* *più espress.*
Schein? Das Heu-te gibt, was Ges - tern nahm, und Lieb und Le - bensind heut
shine? Each morning brings a world more fair and life and love to - day are

più cresc. *più espress.*

Nat. *cresc.*
mein! Ich leb' und lie - be, will nichts mehr, von der Ver-gan - gen
mine! I live and love and ask no more, I would not have the

cresc.

Nat. *mp*

heit be-gehr ich nichts, da mein der heut' ge Tag.
past re-store one mo - ment since I have to day.

Bewegt.
Con moto.

Sopr. *mf* Doch sie lacht! Und uns'rer Lei - den hat sie
Yet she laughs, And from our springs of sor - row

Alt. *mf*

Ten. **Chor. Chorus.**

BaB. *mf* Doch sie lacht! Und uns'rer Lei - den hat sie
Yet she laughs, And from our springs of sor - row

Bewegt. *Con moto.* Sie rief den Fluch auf uns her-ab, Doch sie
Na - to - ya brought the curse up - on us, yet

f nim-mer acht!
pleasure quaffs!

f nim-mer acht!
pleasure quaffs!

Natoya (sich zu ihnen wendend)
(turning upon them)

Ha! schmäht wenn ihr wollt, nicht hör' ich's, noch acht ich des Hohns. Su -
Ha! sneer if you will! I hear not, nor heed not, nor care. The

Nat. *ff* *bs.* *bs.* *p*

mat - - - sis Lie - - - be ist mein, und
 love of Su - mat - - - si is mine! And the

Nat.

liebt er mich nur, was küm - - - mert mich dann der
 love of Su - mat - si would well re - pay For the

Nat. *mf*

Haß der gan - zen Welt!
 hat - red of all man - kind!

p Nenahu.

Still, still, Na - to - ya! Hast du Po - i - a ver - ges - sen?
 Peace, peace, Na - to - ya! Have you for - got - ten Po - i - a?

Natoya. *p*

Wie man ein Wölk - chen wohl ver-gibt am
As one for-gets a ti - ny cloud That

The piano accompaniment for the first system features a treble and bass clef. The treble clef has a 7-measure rest followed by a melodic line. The bass clef has a 7-measure rest followed by a rhythmic accompaniment of eighth notes. Dynamics include *pp* and *p*.

Nat. *Langsam. m.m. ♩ = 50. Lento.*

blau - en Him - mels - zelt.
mars a per - fect sky.

Nenahu. *p*

Langsam. Lento. Und And

The piano accompaniment for the second system continues with a treble and bass clef. It features a steady eighth-note accompaniment. Dynamics include *fz*, *p*, and *legato*.

Nen.

er ver - traut so fest auf dei - nen
he, with trust un - end - ing in your vow, will reach the

The vocal line for Nenahu in the third system is written in a treble clef. It features a melodic line with a trill (*tr*) on the final note. The piano accompaniment continues with a treble and bass clef, featuring a steady eighth-note accompaniment.

Nen.

Schwur, er reicht zu - letzt das Ziel.
goal! And stretch - ing forth his hands

The vocal line for Nenahu in the fourth system is written in a treble clef. It features a melodic line with a trill (*tr*) on the final note. The piano accompaniment continues with a treble and bass clef, featuring a steady eighth-note accompaniment.

Nen. *p*
 Und streckt er aus die Hän-
 to take the prize will find

Nen. *cresc.*
 de nach dem Preis, er fin - det sich als
 in vic - to - ry his hope's de - feat, his

Nen. *espress.*
 Sie - ger doch be - siegt.
 hope's de - feat!

Bewegt. Con moto. Natoya. f.
 Ich werd' ihn nie-mals, nie-mals
 I shall not look up - on his

Bewegt. Con moto.
f

Nat. *(trotzig) (defiantly)*
 wie - der - sehn. Wie ich euch has - se, haß ich ihn! Schon
 face a - gain! I loathe him as I loathe you all! To -

Nat.

mor-gen sollt ver-geb-lich ihr mich schmä'h'n, denn mit Su - mat - si will ich
 mor-row you may shout your sneers in vain, For with Su - mat - si I shall

Lockend und verführe -

(Sumatsi tritt auf)
 (Sumatsi enters)

(Natoya wirft sich in Sumatsis Arme)
 (Natoya throws herself into Sumatsi's arms)

Nat.

weit von hin-nen ziehn.
 pass be-yond your call.

risch. M.M. ♩ = 96.

(Arme)
 (Sumatsi's arms)

Nat.

Sumatsi. *f* Su - mat - si! *pp*
 Su - mat - si!

Na - to - ya! Ah
 Na - to - ya! Ah

Nat.

Mein Arm dich voll Won - - -
 Take me a - gain

Sum.

hal - te mich fest, daß mich fül - le mit Lust dei - ner
 close - a - gain to your breast where prom - - ise of

Nat. *ne um - flicht, ah nimm mich,*
to your breast ah take me

Sum. *Au - gen Licht. Hal - te mich so fest, so fest,*
pas - sion lies. So close that heart may beat on

sempre agitato e cresc.

Nat. *nimm mich an dein Herz.*
close so close to your heart.

Sum. *so fest, daß mich fül - - le mit Lust*
heart close while my soul is blest by the sun - light

sempre agitato e cresc.

Nat. *Daß eins zum an - dern spricht,*
Ah take me

Sum. *dei - ner Au - gen Son - nen - licht. Mein Herz*
of your eyes. So close that heart may beat

Nat. *daß* *close,* *that* *eins* *heart* *zum* *may* *an-* *beat* *-* *-* *-* *der* *on* *spricht,* *as*

Sum. *zum* *on* *Her-* *heart* *-* *zen* *as* *each* *to* *spricht* *each* *ah,* *re-* *plies*

Nat. *zu* *each* *ihm* *to* *spricht,* *each* *mein* *re-* *plies.* *All.*

Sum. *ah* *ah* *ah* *ah* *mein* *Be-* *lov'd.* *All.*

(Man hört in der Entfernung den Ton der Rohrflöte. Männer und Frauen horchen erstaunt auf und gehen bald darauf langsam in der Richtung der Töne ab. Natoya macht sich sacht aus Sumatsis Armen los, erstaunt, und von dem Klang gefesselt.)
 (The reed pipe is heard in the distance. The men and women listen to it wonderingly for a moment and then softly exeunt in the direction from which it comes. Natoya slowly releases herself from Sumatsi's embrace, wondering at and enthralled by the music.)

(Sumatsi sieht ebenfalls nach der Richtung des Tones und sieht dann Natoya an, die langsam nach dem Hintergrunde der Bühne geht.)
 (Sumatsi glances in direction of the sound, and then looks at Natoya who is slowly moving up stage.)

Sumatsi (rauh und höhnisch) (harshly and with a sneer)

Bist du ein ein-fach Kind, daß dich be-
 Art thou a sim-ple child, to be en-

Sum. *cresc.* (Natoya geht weiter nach hinten.)
(Natoya continues to move up stage.)

zau - bert ei - nes Vo - gels Sang?
tranc'd by song - birds call Na - to - ya?

Natoya. *sub.p*

O Qual, die plötzlich fühlt mein ar - mes
I feel a sud - den tor - ture in my

Re - - - de!
Answ - - - er!

Nat.

Herz, als ob es bräch' und brechend noch er - bebt vor Won - ne schau - ern,
heart as though 'twould break and breaking give re - lease To some e - mo - tion

Nat.

die es nie ge - kannt.
nev - er know be - fore.

Sumatsi. *ff*

Bist du toll?
Art thou mad!

L.H. *ff*

(Wendet sich scheu zu Sumatsi; sie schwankt plötzlich zwischen einer unerklärlichen Furcht vor dem Flötenklang und einem Abscheu gegen Sumatsi.)
(She turns towards him wavering between mysterious fear of reed music and revulsion for Sumatsi.)

Ruhig.
Tranquillo. Natoya.

Nat. *4/4*

Nein; aus ei - nem Traum bin ich er -
Nay, I am but wak - - - ing from a

Nat.

wacht, der mich ge - fan - gen
dream, That held me cap - tive

Nat. *pp*

hielt in dunk - ler Nacht.
through a wear - y night.

(mit leuchtenden Blicken.)
(her face illumined)

Nat.

Sumatsi. Po-i-a! Po-i-a!
Po-i-a! Po-i-a!

Kleine Flöte.
Piccolo

Du sprichst wie jener Narr einst Po - i - a.
You speak as did the mad-man Po - i - a!

Wie!
What!

Sopr. Ha, Po - i - a, 'sist Po - i - a.
'Tis Po - i - a,!'Tis Po - i - a!

Alt.

Chor. (aus der Ferne)
Chorus. (in the distance.)

Ten. Ha, Po - i - a, 'sist Po - i - a.
'Tis Po - i - a,!'Tis Po - i - a!

Baß.

(Er packt Natoya an der Kehle und schleudert sie nach vorn, wo sie halb bewußtlos liegen bleibt.)
(Clutches Natoya and throws her to the ground half senseless.)

Sum. Träumst du von ihm? Du bist mein und ich dein Gebie-ter!
Dream you of him? You are mine and I, your master!

Doch wie er ging, so kommt er nicht zu-rück. Er gleicht den Göt-tern.
Yet as he went he comes not back a - gain. His face is god - like!

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Yet as he went he comes not back a - gain. His face is god - like!

Sum. Zur Rei-se mach ich mich be - reit, und du wirst mit mir
I shall pre-pare for the journey, and with me you shall

Schön ist er und stark, schön ist er, so schön. Er schreit-tet wie der Son-ne Strahl im
Fair is he and strong! He walks as does a sun-beam, as a sun-beam o'er the

Schön ist er und stark, schön ist er, so schön. Er schreit-tet wie der Son-ne Strahl im
Fair is he and strong! He walks as does a sun-beam, as a sun-beam o'er the

Sum.
 gehn!
go!
 8
 (Sumatsi ab nach hinten.)
 (Sumatsi exit u.R.)

sempre cresc.

Tal. Er gleicht den Göt-tern; schön ist er und stark, schön ist er, so schön; er schreit-tet
plain. His face is god-like, Fair is he and strong! He walks as does a sun-beam

sempre cresc.

(Der Ton der Rohr-pfeife kommt näher. Natoya, die wieder zu sich kommt, verbirgt sich.)
 (The sound of reed pipe comes nearer and Natoya reviving, conceals herself.)

sempre cresc.

Tal. Er gleicht den Göt-tern; schön ist er und stark, schön ist er, so schön; er schreit-tet
plain. His face is god-like, Fair is he and strong! He walks as does a sun-beam

sempre cresc.

(Der Chor tritt auf, indem er nach rückwärts sieht.)
 (Men and women enter, looking backward ushering in Poia.)

sempre cresc.

wie der Son-ne Strahl im Tal. 'Sist Po - i - a, Po - i - a.
 as a sunbeam o'er the plain. 'Tis Po - i - a, Po - i - a.

(Poia, umgeben von Männern und Frauen tritt auf. Er trägt die Rohrflöte die ihm Episua gab.)
 (Poia enters surrounded by men and women. He carries the reedpipe given him by Episua.)

Gemäßigt.
 Moderato.

Poia.
 mp

Hö - re, mein Volk, die
 Hear ye my peo-ple! a

ff sub mp

Botschaft, die ich brin - ge! Nicht mir Ver - eh - rung er - weist, son - dern Na -
 mes - sage I bring ye! Bend not in rev - 'rence to me, But to Na -

legato

Sopr. *p*
 Na - to - si! —
 Na - to - si! —

Alt. *p*
 Na - to - si! —
 Na - to - si! —

Chor. (Männer und Frauen in scheuer Ehrfurcht.)
 Chorus. (Men and women awe-struck.)

Ten. *p*
 Na - to - si! —
 Na - to - si! —

Baß. *p*
 Na - to - si! —
 Na - to - si! —

P. *p*
 to - - si! Von ihm bring ich die Botschaft her zu
 to - - si! From him I bear this mes-sage un - to

P. *mp*
 euch, daß er Ver-ge - bung eu - rer Schuld ver - heißt,
 you. That in his wor ship shall your songs be rais'd;

piu *mp*

P. *p*
 wenn ihr nur ihm An - - be - - tung
 To him a - lone shall your de -

P. *weiht, und fromm ver - ehr - - end*
vo - - - tion be, and night and

P. *sei - - - nen Na - - - men preist.*
morn - - - ing shall his name be prais'd!

P. *Più mosso. mf*

So ist die Pil - - ger - fahrt be -
At last the pil - - grim - age is

P. *cresc.*

en - - det, der Kampf vor - bei, die Pflicht ge -
end - - ed The strife is past the du - ty

P. *f*

tan. und hier steh ich mit off' - nen Ar-men, Na - to - ya!
 done - And here I stand with arms ex - tend - ed, Na - to - ya!

Sopr. (Natoya nähert sich furchtsam und traurig.)
 (Natoya awed and wistfully approaching Poia.)

Alt. *mf* Nein, es darf nicht sein! Un - wür - dig
 Nay, it shall not be! She is un -

Chor. Chorus.

Ten. *mf* Nein, es darf nicht sein! Un - wür - dig
 Nay, it shall not be! She is un -

Baß *mf* Nein, es darf nicht sein! Un - wür - dig
 Nay, it shall not be! She is un -

mf

dim. ist sie. *rit.*
 worth - y!

dim. ist sie. *rit.*
 worth - y!

dim. ist sie. *rit.*
 worth - y!

Poia.

Na - to - ya!
 Na - to - ya!

dim. *rit.*

Die Schmähung, die du hör-test, ist ver-dient. O Qual und Lust in dei-ner
 The taunts they gave I must for-ev-er bear. I am un-worthy e'en to

Nat. *cresc.* *f*

Stim-me Klang! Un-wür-dig bin ich, un-wür-dig sie zu hö-ren. Weh!—
 hear thy voice I am un-worth-y e'en to hearthy voice Ah!—

cresc. *f*

Nat. *dim.* *pp*

(Sumatsi, für die Reise gewaffnet, tritt auf.)
 (Sumatsi enters armed for his journey.)

Un-wür-dig ich! Doch hör' ich sie, ist's wie ein
 Un-worth-y am I Yet when I hear it, comes a

dim. *pp*

Nat. *mf espress.*

sü-ßer Traum, wie ei-ne dunkle Ah-nung, wie 'ne Ah-nung, hold und bang,—
 vi-sion fair: The-vision is the love I might have known, I might have known—

mf espress. *tr*

Nat. *mp*

— von ei-ner Lie-be, die ich nie— ge— kannt. Die Lie— be, die ich ken-ne,
 — The love I know will ev— er tor— ture be— The love— I know will ev— er

mp

Nat. *poco a poco cresc.*

schaftt mir Grau'n. Kein Hoffen mehr kein Hoffen mehr, für mich doch, ei-nen, ei - nen
 Tor - ture be. Hope-less am I Hopeless am I, Yet with this joy a -

poco a poco cresc. *f*

Nat. *ff* *dim.* *calando*

Trost, daß ich Un-wür²ge mag dein Ant - - litz
 lone, That though un-worth-y, I may wor - - ship

ff *dim.* *calando*

(Natoya kniet zu Poia's Füßen.)
 Natoya kneels at Poia's feet.

Nat. **Rasch.**
Presto. *mp*

schau'n. Sumatsi. *cresc.* Po-
 thee! Na - to-ya, geh! Das Weib ist mein, mein! Verstehst du wohl!
 Na - to-ya, go! (zu Poia) She is mine, mine! You un-derstand!

mp *cresc.*

(Sumatsi stürzt sich mit dem Messer in der Hand auf Poia; Natoya wirft sich plötzlich zwischen Beide und fängt den Stoß mit ihrem Körper auf. Sumatsi schrickt entsetzt über seine Tat zurück, Poia hält Natoya in seinen Armen aufrecht.)
(Sumatsi rushes upon Poia with knife in hand. Natoya rises suddenly between the two men and receives the thrust in her body. Sumatsi steps back horrified at what he has done. Poia supports Natoya in his arms.)

Gemäßigt. Moderato.

Nat.

i - a!
i - a!

ff p

trem trem

Ruhig. Tranquillo.

Nat.

pp

Gönnt du mir Ruh' an dei-ner Brust, so soll der Tod mir
In this sweet re-fuge of thy breast my life shall end in

pp dolce

Nat.

Won - ne sein. Ich lie - be dich Po-i - a. Poia. *mp*
ec - sta - cy. I love you! Po-i - a. Poia.

p mp

Na -
Na -

(Sumatsi kriecht hinter Poia.)
(Sumatsi creeps around behind Poia.)

P.

to - ya, ich lie - be dich! Sumatsi.
to ya, I love you! Sumatsi.

Und
If

mf molto cresc.

Sum. wä - rest du Gott selbst, ich tö - te dich!
 thou be God him - self I'll kill thee now!

(Sumatsi hebt das Messer zum Stoß.)
 (Sumatsi raises knife to strike.)

mf molto cresc.

(In diesem Augenblicke fällt ein Sonnenstrahl auf ihn. Er schwankt, dreht sich nach hinten, und in demselben Augenblick öffnet sich der Himmel und Natosi erscheint.)
 (At this moment a shaft of sunlight falls upon him. He reels, faces about and instantly the sky opens and discloses Natosi.)

Sopr. *pp* Na - to - si!
 Na - to - si!

Alt. *pp* Na - to - si!
 Na - to - si!

Ten. Chor. Chorus. *pp* Na - to - si!
 Na - to - si!

Baß. *pp* Na - to - si!
 Na - to - si!

Moderato. Gemäßigt. Poia. f

Sum. (voll Entsetzen.) *p* Schaut hin!
 (terrified.) Look! Look!

(Sumatsi schreit auf und fällt leblos zu Boden.)
 (Sumatsi screams and falls lifeless.)

Va - ter!
 Father!

fff dim. p pp

Natosi. Du bist mein Sohn, und die du liebst, soll mir nun ei - ne Toch - ter
 Thou art my son, and she you love Shall be a daughter un - to

mp

Nati.

sein. — me. — Komm! Frie - den er - wartet dich. Come! Peace here a - waits you.

Nat.

(Zu sich kommend.) (Reviving an instant)

Wo - hin, Po - i - a? Where go you, Po - i - a? Poia.

Mit dir — und unsrer Lieb' — zu With thee — and our love — to

Maestoso.

(Poia, der Natoya auf den Armen trägt, wendet sich langsam dem Hintergrund zu.) (Poia, bearing Natoya, moves slowly up stage.)

P.

Gott! God!

Vorhang. Curtain.

fff breit largamente

Ende der Oper. End of Opera.