

Der fliegende Holländer

The flying Dutchman.

Il Vascello fantasma.

Romantische OPER

in 3 Aufzügen

von

RICHARD WAGNER.

Englische Uebersetzung von Dr. PAUL ENGLAND.

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OUVERTURE.

Allegro con brio. $\text{♩} = 72$.

Piccolo.

Flauti I. II.

Oboi I. II.

Clarinetti I. II in B (sib).

Corno inglese.

Corni I. II in F (Fa).

Corni III. IV in D (Ré).

Fagotti I. II.

Trombe I. II in F (Fa).

Tromboni I. II. III.

Tuba.

Timpani in Du. A (Ré La).

Arpa.

Violini.

Viola.

Violoncello.

Contrabbasso.

f *p* *molto cresc.* *molto marcato* *sempre più f* *p* *cresc.* *f* *p* *molto cresc.* *p* *molto cresc.* *p* *molto cresc.*

Allegro con brio. $\text{♩} = 72$.

Picc.

Fl.

Ob.

Clar.

Corni I. II.

Corni III. IV.

Fag.

Tromba I. II.

Tromboni. I. II. III.

Tuba.

Timp.

Vl.

Viola.

Vcl.

Cb.

f molto marcato

ff

This page of musical notation is for a string quartet, consisting of four staves. The music is written in a key with two sharps (F# and C#) and a common time signature. The notation includes various dynamics such as *ff* (fortissimo) and *f* (forte), along with articulation marks like accents and slurs. The first system shows the initial measures with some rests and dynamic markings. The second system features more active passages with slurs and dynamic changes. The third system continues with similar rhythmic patterns and dynamics. The fourth system shows a more complex texture with overlapping lines and dynamic markings. The fifth system concludes with a final measure marked *f*. The notation is dense and detailed, typical of a professional musical score.

This page of musical notation consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves, likely for different instruments or voices. The second system includes a grand staff and three additional staves. The notation is dense, with many notes, rests, and dynamic markings. The key signature is complex, with multiple sharps and flats. The time signature is not explicitly shown but appears to be 4/4. The dynamic markings are *ff* (fortissimo) and *f* (forte). The *stacc.* marking indicates staccato. There are also some markings like *a 3* and *tr* (trill). The notation is arranged in a traditional score format, with the grand staff on the left and the other staves to the right.



Musical score system 1, measures 1-8. The system consists of 12 staves. The top staff is a vocal line with lyrics: "di", "di", "di", "di". The second staff is a vocal line with lyrics: "di", "di", "di", "di". The third staff is a vocal line with lyrics: "di", "di", "di", "di". The fourth staff is a vocal line with lyrics: "di", "di", "di", "di". The fifth staff is a vocal line with lyrics: "di", "di", "di", "di". The sixth staff is a vocal line with lyrics: "di", "di", "di", "di". The seventh staff is a vocal line with lyrics: "di", "di", "di", "di". The eighth staff is a vocal line with lyrics: "di", "di", "di", "di". The ninth staff is a vocal line with lyrics: "di", "di", "di", "di". The tenth staff is a vocal line with lyrics: "di", "di", "di", "di". The eleventh staff is a vocal line with lyrics: "di", "di", "di", "di". The twelfth staff is a vocal line with lyrics: "di", "di", "di", "di". Dynamics include *f*, *ff*, and *fff*. The system concludes with a double bar line and a repeat sign.



Musical score system 2, measures 9-16. The system consists of 12 staves. The top staff is a vocal line with lyrics: "di", "di", "di", "di". The second staff is a vocal line with lyrics: "di", "di", "di", "di". The third staff is a vocal line with lyrics: "di", "di", "di", "di". The fourth staff is a vocal line with lyrics: "di", "di", "di", "di". The fifth staff is a vocal line with lyrics: "di", "di", "di", "di". The sixth staff is a vocal line with lyrics: "di", "di", "di", "di". The seventh staff is a vocal line with lyrics: "di", "di", "di", "di". The eighth staff is a vocal line with lyrics: "di", "di", "di", "di". The ninth staff is a vocal line with lyrics: "di", "di", "di", "di". The tenth staff is a vocal line with lyrics: "di", "di", "di", "di". The eleventh staff is a vocal line with lyrics: "di", "di", "di", "di". The twelfth staff is a vocal line with lyrics: "di", "di", "di", "di". Dynamics include *f*, *ff*, *ff stacc.*, and *fff*. The system concludes with a double bar line and a repeat sign.

A

This musical score is for a multi-instrument ensemble, likely a string quartet or similar. It consists of 14 staves. The top two staves are for Violin I and Violin II. The next two staves are for Viola and Violoncello. The bottom two staves are for Double Bass. The score is divided into two systems. The first system contains staves 1 through 8, and the second system contains staves 9 through 14. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamic markings: *dimin.* (diminuendo), *più dimin.* (more diminuendo), and *p* (piano). There are also performance instructions such as *in A (La)* and *div.* (divisi). The piece concludes with a final *A* marking and a *p* dynamic.

Ob.
 Clar.
 Corni.
 Fag.
 Timp.

p
sempre più p
pp

Viola.
 Vcl.
 Cb.

p
più p
pizz.
pp
pp

Flauti. Andante.
 Oboi.
 Clar.
 Corno ingl.
 Corni in F (Fa)
 Corni in A (La).
 Fag.

ritard. a tempo ritard. a tempo

p dolce
p dolce
p dolce
p dolce
p dolce
p
p
p
p
p
pp
pp
pp
pp

Andante.
 a tempo
 a tempo

Animando un poco.

Fl. *pp*

Ob. *pp*

Clar. *pp*

Cor. ingl. *p marcato*

I. Corni. *pp*

Tromboni. *p*

poco cresc.

poco cresc.

poco cresc.

p

poco cresc.

poco cresc.

dimin.

Animando un poco.

poco cresc.

dimin.

B

Cor. ingl. *dimin.* (Corno ingl. tacet) *pp* *accel.*

Corni. *dimin.* *più p*

Fag. *dimin.* *più p* *IV.* *p* *I.* *p*

Tromboni. *più p* *pp* *II. III.* *pp* *I. II.* *f*

Tuba. *pp* *accel.* *f*

Timp. *pp* *pp* *f*

p molto cresc.

Vi. *f*

Viola. *f*

Vel. *f*

Cb. *f*

B *accel.* *f*

Picc. Tempo I.

Fl.

Ob.

Clar.

I. II.

Corni

III. IV in D (Re)

Fag.

Trombe.

Tromboni.

Tuba.

Timp.

Tempo I.

VI.

Viola.

Vcl.

Cb.

Tempo I.

This page of musical notation consists of two systems of staves. The first system includes a vocal line at the top, followed by a grand staff (treble and bass clefs) with multiple voices. The second system continues the grand staff with more voices. Dynamics such as *cresc.*, *f*, *p*, *dim.*, and *p* are used throughout. The notation includes various note values, rests, and articulations like *trem.* (trémolo).

System 1:

- Vocal line: *f*, *dim.*, *p*
- Grand staff (voices): *cresc.*, *f*, *p*, *f*, *p*, *cresc.*, *f*, *dim.*, *p*
- Grand staff (voices): *p cresc.*, *f*, *p*, *f*, *p*, *cresc.*, *f*, *dim.*, *p*
- Grand staff (voices): *p cresc.*, *f*, *p*, *f*, *p*, *cresc.*, *f*, *dim.*, *p*
- Grand staff (voices): *f*, *p*, *f*, *p*, *cresc.*, *f*
- Grand staff (voices): *cresc.*, *f*, *p*, *f*, *p*, *cresc.*, *f*, *dim.*, *p*
- Grand staff (voices): *p cresc.*, *f*, *f*
- Grand staff (voices): *p cresc.*, *f*
- Grand staff (voices): *p cresc.*, *f*
- Grand staff (voices): *p cresc.*, *f*

System 2:

- Grand staff (voices): *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *dim.*, *p*
- Grand staff (voices): *cresc.*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *dim.*, *p*
- Grand staff (voices): *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *dim.*, *p*
- Grand staff (voices): *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *dim.*, *p*
- Grand staff (voices): *f*, *f*, *dim.*, *p*

The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The bottom five staves are also grouped by a brace on the left. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. Dynamic markings include *p cresc.* and *ff*. There are also some markings like *pp* and *f*.

The second system of the musical score consists of six staves. The top two staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. Dynamic markings include *p cresc.*, *f*, and *ff*. There is also a marking *(div.)* in the third staff.

Accel.

This system contains seven staves of music. The first four staves are in treble clef, and the last three are in bass clef. Each staff begins with a *p cresc.* marking, followed by a *ff* marking in the second measure. The music consists of sustained chords and melodic lines. The final measure of the system is marked with *Accel.*

This system contains five staves of music. The first two staves are in treble clef, and the last three are in bass clef. The first two staves feature a rapid, tremolo-like melodic line, with a *trem.* marking above the first measure. Dynamic markings include *p cresc.*, *f*, and *ff*. The final measure of the system is marked with *Accel.*

C Molto animato.

The musical score is arranged in two systems. The first system consists of 11 staves. The top staff is the right-hand piano part, followed by five staves of the orchestra (Violins I, Violins II, Violas, Cellos, and Double Basses). The bottom staff of the first system is the left-hand piano part. The second system consists of 5 staves, with the top two being the right-hand piano part and the bottom three being the left-hand piano part. The score is written in a key signature of one sharp (F#) and a common time signature (C). Dynamics include *ff* (fortissimo) and *ff marcato*. Performance instructions include *cresc.* (crescendo), *III.*, *III.*, *ff marcato*, and *a 3* (triplets). The tempo is marked *Molto animato*.

C Molto animato.

This musical score is arranged in two systems. The first system consists of ten staves. The top two staves are for woodwinds (flute and oboe), both marked *ff*. The next four staves are for strings (violin I, violin II, viola, and cello), each marked *f*. The bottom two staves are for the piano (right and left hands), both marked *ff*. The piano part includes a triplet of eighth notes in the right hand. The first system concludes with a *fp cresc.* marking and a *ff* dynamic. The second system consists of five staves, all marked *f stacc.*, indicating a staccato piano texture. The piano part features a complex rhythmic pattern with many sixteenth notes. The score is written in a key signature of one flat and a 2/2 time signature.

This page of musical score, numbered 17, contains a complex arrangement for piano and orchestra. The score is organized into two main systems, each with five staves. The upper system includes a vocal line (top staff) and four piano accompaniment staves. The lower system consists of five piano accompaniment staves. The music is written in a key signature of one sharp (F#) and a common time signature (C). The dynamic marking *ff* (fortissimo) is consistently used throughout the piece. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. The lower system includes a trill (*tr*) in the second staff of the second system. The notation is dense and detailed, with many notes beamed together and various articulations.

D

This system contains the first six staves of a musical score. The top two staves are for a string quartet. The third and fourth staves are for a piano, with the left hand marked *p marcato* and the right hand marked *p* II and *p* III. The fifth and sixth staves are for a cello and double bass, with the cello marked *p* and the double bass marked *p*. The score includes dynamic markings *molto espressivo*, *p*, and *f*. The music features long, expressive lines with slurs and ties.

This system contains the next six staves of the musical score. The top two staves are for a piano, with the left hand marked *p* and the right hand marked *trem.* and *fp*. The third and fourth staves are for a cello and double bass, with the cello marked *trem.* and *fp*, and the double bass marked *p*. The score includes dynamic markings *trem.*, *fp*, and *più p*. The piano part features intricate rhythmic patterns and tremolos.

D

molto espressivo

Ob. *p* *cresc.* *f* *sempre più f*

Cl. *p* *cresc.* *f* *sempre più f*

Cor. *cresc. poco u poco*

Fg. *p* *cresc.* *f* *sempre più f*

Viol. *cresc. poco u poco*

Viola. *cresc.*

Vcll. *cresc.*

cresc. poco u poco

Fl.

Ob. *f* *ff* *ff* *ff*

Cl. *f* *ff* *ff* *ff*

Cor. *più f* *f* *più f* *p*

Fg. *più f* *ff* *ff* *ff*

Tromb. *mf* *più f* *ff* *ff*

Tromboni. *mf* *più f* *ff* *ff*

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

Viola. *f* *ff* *ff* *ff*

Vcll. *f* *ff* *ff* *ff*

Cb. *mf* *cresc.* *f* *p*

trem.

pprem.

p

E

Picc.

Fl.

Ob.

Cl.

Cor.

Fg.

Tromb.

Tromboni. I. II.

Tuba

Timp. in C u. F. (U. Fa.)

Viol.

Viola

Vcll.

Cb.

ff

ff

ff

p

p

cresc.

p

p

p

cresc.

ff

ff

pp

poco cresc.

pp

poco cresc.

trem.

p

cresc.

ff

trem.

p

cresc.

p

cresc.

p

E

p

cresc.

This musical score page, numbered 21, contains two systems of music. The first system consists of ten staves. The top two staves are grand staves for vocal parts, with the second staff including the instruction "(Fa) in F." and dynamic markings of *f* and *più f*. The remaining eight staves are for instruments, with dynamic markings of *f* and *ff cresc.* at the bottom. The second system consists of five staves, all marked with *f*, featuring dense rhythmic patterns and slurs. The score is written in a key with one flat and a 2/4 time signature.

This musical score is arranged in two systems. The first system consists of ten staves. The top two staves are for the vocal line, with the first staff starting with a *ff* dynamic. The next four staves are for the strings, with the first staff marked *più f*. The bottom two staves are for the piano, with the first staff marked *più f*. The second system consists of five staves for the piano, with the first staff marked *più f*. The score includes various musical notations such as notes, rests, and dynamic markings like *più f* and *f*.

This musical score page, numbered 23, contains two systems of music. The first system consists of 11 staves, and the second system consists of 6 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings *ff* (fortissimo) and *dim.* (diminuendo) are used throughout. The second system includes the marking *pizz.* (pizzicato) and *tr.* (trill). The score is written in a key signature of one flat and a 2/4 time signature. The first system ends with a double bar line, and the second system continues the musical piece.

Flauti. I. *p dolce*

Ob. *p dolce*

Cl. *piu p* *p dolce*

Cori. *piu p* *p dolce*

Fag. *piu p* *p dolce*

Trombr. *p dolce*

Tromboni. *p dolce* *p* III. allein (solo)

Violino I. *piu p* *p*

F

Picc.

Fl. *cresc.* *piu f* *f*

Ob. *cresc.* *piu f* *f*

Cl. *cresc.* *piu f* *f*

Cor. *cresc.* *piu f* *f*

Fag. *cresc.* *piu f* *f*

Trombr. *cresc.* *piu f* *f*

Tromboni. *cresc.* *piu f* *f*

Tuba. *cresc.* *piu f* *f*

Timp. *p* *cresc.* *f*

Vi. *p* *cresc.* *arco* *f*

Viola. *p* *cresc.* *f*

Vc. *p* *cresc.* *arco* *f*

Cb. *p* *cresc.* *f*

Picc.

F1

Ob.

Cl.

Corni.

Fag.

Tromba.

Tromboni. I.

Tuba.

Timp.

VI.

Viola.

Vc.

Cb.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are grouped by a brace on the left. The music is in 6/4 time. Dynamics include *p* (piano) and *f* (forte). Articulation marks include *IV* and *III*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are grouped by a brace on the left. The music is in 6/4 time. Dynamics include *f* (forte), *pp* (pianissimo), and *cresc.* (crescendo). Articulation marks include *trem.* (trémolo). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

G

Musical score for the first system, featuring multiple staves with various musical notations, dynamics like *piu f* and *ff*, and articulation marks. The score includes a grand staff with treble and bass clefs, and several lower staves. Dynamics include *piu f* and *ff*. There are also markings for *I. II.* and *III. ff molto marcato*.

Musical score for the second system, continuing the notation and dynamics from the first system. It features similar musical notations, dynamics like *piu f* and *ff*, and articulation marks. The system concludes with a *G* section marker.

The musical score on page 28 is divided into two systems. The first system consists of five treble clef staves and two bass clef staves. The top five staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of two flats (B-flat and E-flat). The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of one flat. The two bass clef staves at the bottom of the first system have a key signature of one flat. The second system consists of two treble clef staves and two bass clef staves. The top two staves are grouped by a brace on the left and have a key signature of one flat. The two bass clef staves at the bottom of the second system have a key signature of one flat. The score includes various dynamics, with 'ff' (fortissimo) appearing in several measures. There are also slurs, ties, and a fermata in the first system. The music is written in a 4/4 time signature.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. The notation includes various note values, rests, and dynamic markings such as *f* and *f marcato*. A performance instruction *I. II.* is written above a staff in the middle of the system. At the bottom of the system, the text *in D u. A. (Rè La.)* is written above the bass clef staves.

The second system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom three are bass clefs. The notation includes various note values, rests, and dynamic markings such as *f* and *mf*. A performance instruction *trem.* is written above a staff in the middle of the system.

The first system of the musical score consists of ten staves. The top two staves are vocal lines. The next two staves are piano accompaniment. The bottom six staves are for a string quartet (Violin I, Violin II, Viola, Violoncello, Double Bass, and Contrabass). Dynamics include *più f*, *mf*, and *f*. There are also markings for *p.* and *pp.* in the upper staves. The music features various articulations such as accents and slurs.

The second system of the musical score consists of ten staves. The top two staves are vocal lines. The next two staves are piano accompaniment. The bottom six staves are for a string quartet. Dynamics include *f*, *p*, *cresc.*, and *f non legato*. The music features various articulations such as accents and slurs.

Musical score for the first system, consisting of ten staves. The notation includes various dynamic markings such as *mf cresc.*, *p cresc.*, and *f*. Performance instructions include *III. IV. nach D. (muta en Rè.)*. The score is divided into three measures, with the final measure containing a *dim.* marking.

Musical score for the second system, consisting of five staves. The notation includes dynamic markings such as *mf cresc.*, *p*, *cresc.*, and *f*. The instruction *molto espressivo* is present at the beginning of the system. The score is divided into three measures, with the final measure containing a *dim.* marking.

The first system of the musical score consists of ten staves. The top staff is a vocal line with lyrics and dynamic markings: *p cresc.*, *f*, and *poco f*. The second staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The third staff is a bass line with *p cresc.*, *f*, and *poco f*. The fourth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The fifth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The sixth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The seventh staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The eighth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The ninth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The tenth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The score includes various musical notations such as notes, rests, and dynamic markings.

The second system of the musical score consists of ten staves. The top staff is a vocal line with lyrics and dynamic markings: *p cresc.*, *f dim.*, and *poco f trem.*. The second staff is a piano accompaniment with *p cresc.*, *f molto espress. dim.*, and *poco f*. The third staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The fourth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The fifth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The sixth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The seventh staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The eighth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The ninth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The tenth staff is a piano accompaniment with *p cresc.*, *f dim.*, and *poco f*. The score includes various musical notations such as notes, rests, and dynamic markings.

Stringendo

The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one flat and a 6/4 time signature. It features a melodic line with a dynamic marking of *f* in the first measure, *p* in the second, and *mf sempre* in the final measure. The second staff is a treble clef with a key signature of two sharps and a 6/4 time signature, containing a sustained chord with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure. The third staff is a treble clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure. The fourth staff is a treble clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure. The fifth staff is a treble clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure. The sixth staff is a treble clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure. The seventh staff is a treble clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure. The eighth staff is a treble clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure. The ninth staff is a bass clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure. The tenth staff is a bass clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure, *pp* in the second, and *mf sempre* in the final measure. The second staff is a treble clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure. The third staff is a treble clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure. The fourth staff is a treble clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure and *mf sempre* in the final measure. The fifth staff is a bass clef with a key signature of one flat and a 6/4 time signature, with a dynamic marking of *f* in the first measure, *pp* in the second, and *mf sempre* in the final measure. The word "Stringendo" is written at the bottom right of the page.

J un poco ritenuto

a tempo

Musical score for the first system, featuring multiple staves with various musical notations, dynamics, and articulations. The score includes dynamic markings such as *più f*, *ff*, *dimin.*, *p*, *pp*, and *cresc.*. It also features articulations like *dolce* and *in D u. A. (Ré La)*. The notation includes treble and bass clefs, various note values, and rests.

f dimin. — più p

Musical score for the second system, continuing the musical notation and dynamics from the first system. It includes dynamic markings such as *più f*, *ff*, *p*, and *pp*. The notation includes treble and bass clefs, various note values, and rests.

J un poco ritenuto

a tempo

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with the first staff containing a melodic line and the second staff containing a lower vocal line. The next four staves are for the piano accompaniment, with the first two staves in the right hand and the last two in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics 'f' (forte) and 'p cresc.' (piano crescendo) are used throughout the system. The key signature is one flat (B-flat), and the time signature is 4/4.

The second system of the musical score continues the composition. It features the same ten-staff structure as the first system. The piano accompaniment in the lower staves is characterized by a dense, rhythmic texture of sixteenth notes. The vocal line continues with melodic phrases. The score includes markings for 'cresc.' (crescendo) and 'trem.' (trémolo). The dynamics 'f' and 'p' are also present. The key signature remains one flat, and the time signature is 4/4.

Ritenuo

a tempo

The musical score is divided into two systems. The first system is marked "Ritenuo" and "a tempo". It features a piano part with various dynamics (ff, ff, p dolce, p, pp) and articulations (dimin., cresc.). The orchestra part includes strings and woodwinds with dynamics (f, ff, p, pp) and articulations (dimin., cresc.). The second system continues the piano part with dynamics (ff, ff, ff) and articulations (cresc., ^). The orchestra part continues with dynamics (ff, pp) and articulations (cresc.).

Ritenuo

a tempo

Ritenuto

a tempo

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with dynamic markings *ff* and *dimin.* leading to *p*, and *cresc.* leading to *più cresc.*. The piano accompaniment includes a grand staff (treble and bass clefs) and two additional bass staves. Dynamic markings include *ff*, *dimin.*, *p*, and *cresc.*. The tempo marking *Ritenuto* is at the beginning, and *a tempo* is at the end of the system.

The second system of the musical score continues with ten staves. The vocal line features *ff* and *dimin.* leading to *p*, with *trem.* markings above the notes. The piano accompaniment includes a grand staff and two additional bass staves. Dynamic markings include *ff*, *dimin.*, *p*, and *cresc.*. The tempo marking *Ritenuto* is at the beginning, and *a tempo* is at the end of the system.

Ritenu

K
a tempo

Musical score for the first system, consisting of multiple staves. The tempo is marked *Ritenu* (Ritardando) and *K a tempo*. The score includes dynamic markings such as *ff*, *dimin.*, *p*, and *cresc. poco a poco*. The notation includes various musical symbols, including notes, rests, and slurs.

Musical score for the second system, continuing from the first system. It features similar dynamic markings and performance instructions. The notation includes notes, rests, and slurs. The tempo markings *Ritenu* and *K a tempo* are repeated at the bottom of this section.

Ritenu

K
a tempo

This musical score is for a string quartet, consisting of four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The key signature is one flat (B-flat), and the time signature is 2/2. The dynamics are marked as *f* (forte), *più f* (più forte), and *ff* (fortissimo). The articulation is marked as *marcato* in measures 5 and 6. The score features various musical notations including slurs, ties, and phrasing slurs. The first system shows a gradual increase in volume from *f* to *ff* across the measures. The second system continues this dynamic progression, with the strings playing a rhythmic pattern of eighth notes. The Cello/Double Bass part has a wavy line in measure 5, indicating a tremolo effect.

L

Piccolo.

Flauto I.

Flauto II.

Oboi I. II.

Clar. I. II in C (Ut).

Corni I. II in G (Sol).

Corni III. IV in D (Ré)

Fagotti I. II.

Trombe I. II in D (Ré).

Trombone I. II. III.

Tuba.

Timpani in D u. A (Ré La).

ff

p

p dolce

ff

Arpa.

Violini I.

Violini II.

Viola.

Violoncello.

Contrabasso.

f

ff

p

ff

p

L

This musical score is for a large ensemble, likely a symphony or concert band, and is divided into two systems. The first system consists of 12 staves, and the second system consists of 5 staves. The music is written in a key signature of two sharps (D major or F# minor) and a common time signature. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings are prominently featured throughout the score, including *cresc.* (crescendo), *ff* (fortissimo), *p* (piano), and *sempre f* (sempre fortissimo). The score also includes articulation marks such as accents (^) and slurs. The overall structure suggests a complex, multi-layered musical texture with significant dynamic contrast.

This page of a musical score, numbered 43, contains two systems of music. The first system consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It features a melodic line with various ornaments and dynamics, including *ff* (fortissimo) and accents (^). The next two staves are piano accompaniment for the right hand, with a treble clef and a key signature of one sharp. They contain dense chordal textures and arpeggiated figures. The bottom four staves are piano accompaniment for the left hand, with a bass clef and a key signature of one sharp. They feature a steady rhythmic pattern, likely a bass line, with accents (^) and dynamics like *ff*. The second system, located at the bottom of the page, consists of six staves. The top two staves are vocal lines with treble clefs and a key signature of one sharp. The bottom four staves are piano accompaniment for the right and left hands, with treble and bass clefs and a key signature of one sharp. This system features a prominent, fast-moving arpeggiated figure in the right hand and a supporting bass line in the left hand, both with accents (^) and dynamics like *ff*.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. The second and third staves are grouped by a brace on the left and contain a piano part with a *p dolce* dynamic. The fourth and fifth staves are also grouped by a brace and contain a piano part with a *p dolce* dynamic. The sixth and seventh staves are grouped by a brace and contain a piano part with a *p dolce* dynamic. The eighth and ninth staves are grouped by a brace and contain a piano part with a *p dolce* dynamic. The tenth staff is a bass clef with a *p* dynamic. The system concludes with a *cresc.* marking on the second staff.

The second system of the musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. The bottom staff is a bass clef with a key signature of one sharp (F#) and a dynamic marking of *p*. Both staves feature a piano part with triplets and a *cresc.* marking at the end of the system.

The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. The second and third staves are grouped by a brace on the left and contain a piano part with a *pizz.* marking and a dynamic marking of *p*. The fourth and fifth staves are grouped by a brace on the left and contain a piano part with a *pizz.* marking and a dynamic marking of *p*. The system concludes with a *p* dynamic marking on the fifth staff.

The first system of the musical score consists of ten staves. The top two staves are for the violin and viola, both in treble clef with a key signature of two sharps (F# and C#). The next two staves are for the first and second violins, also in treble clef with two sharps. The fifth and sixth staves are for the first and second violas, in treble clef with two sharps. The seventh and eighth staves are for the first and second cellos, in bass clef with two sharps. The ninth and tenth staves are for the first and second double basses, in bass clef with two sharps. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *p* (piano). There are also some specific performance instructions like *II.* in the second violin part.

The second system of the musical score continues the composition with ten staves. It features complex rhythmic patterns and melodic lines across all parts. The notation includes slurs, accents, and dynamic markings such as *f* and *p*. The overall texture is dense and intricate.

The third system of the musical score continues the composition with ten staves. It includes dynamic markings such as *f* (forte), *p dolce* (piano dolce), and *cresc.* (crescendo). There are also markings for *arco* (arco) and triplet markings (3#). The notation is highly detailed, with many slurs and accents. The system concludes with a *f* (forte) dynamic marking.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs, with the second staff having a bass clef below it. The fourth and fifth staves are bass clefs. The sixth and seventh staves are also bass clefs. The eighth and ninth staves are bass clefs. The tenth staff is a bass clef. The score includes various dynamic markings such as *p*, *cresc.*, and *f*. There are also some slurs and accents throughout the piece.

The second system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs, with the second staff having a bass clef below it. The fourth and fifth staves are bass clefs. The sixth and seventh staves are also bass clefs. The eighth and ninth staves are bass clefs. The tenth staff is a bass clef. The score includes various dynamic markings such as *p*, *cresc.*, *f*, *p molto tenuto*, and *arco*. There are also some slurs and accents throughout the piece.

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with the upper staff containing a melodic line and the lower staff containing a bass line. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass staves. The score includes various musical notations such as notes, rests, and slurs. Dynamics markings include *cresc.*, *f*, and *f cresc.*. A key signature change to one sharp (F#) is indicated by a double bar line with a sharp sign.

The second system of the musical score consists of two staves, both in bass clef, representing piano accompaniment. The notation features chords and rhythmic patterns. A dynamic marking of *più f* is present.

The third system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with triplet markings. The bottom four staves are in bass clef and represent piano accompaniment. The score includes various musical notations such as notes, rests, and slurs. Dynamics markings include *più f* and *f*. A key signature change to one sharp (F#) is indicated by a double bar line with a sharp sign.

This page of a musical score contains multiple systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. Dynamics such as *ff* (fortissimo) and *f* (forte) are used throughout. Performance instructions include *molto marcato* and *tr* (trills). The score is divided into two main sections by a double bar line. The first section includes a double bar line with the marking *II. III.* and *ff molto marcato*. The second section concludes with *ff molto marcato*. The text *e più f* appears below several staves, indicating a crescendo or a specific dynamic marking.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains rests for the first three measures, followed by a trill (tr) and a fortissimo (ff) dynamic marking in the fourth measure, and another trill in the fifth measure. The second and third staves are piano parts, both in treble clef with a key signature of one sharp. They feature long, flowing melodic lines with slurs and accents. The fourth through seventh staves are violin parts, also in treble clef with a key signature of one sharp. They play sustained chords with long slurs. The eighth and ninth staves are piano parts in bass clef with a key signature of one sharp, featuring rhythmic patterns of eighth and sixteenth notes. The tenth staff is a bass clef with a key signature of one sharp, containing trills in the first three measures and rests thereafter.

The second system of the musical score consists of two staves, both in treble clef with a key signature of one sharp. Both staves contain rests for all six measures.

The third system of the musical score consists of five staves. The top four staves are piano parts in treble clef with a key signature of one sharp. They feature dense, rapid sixteenth-note passages with slurs and accents. The fifth staff is a bass clef with a key signature of one sharp, featuring a rhythmic pattern of eighth and sixteenth notes. The piano parts are marked with 'sempre ff' (sempre fortissimo) in the fourth measure of each staff. The bass staff has '6' and '2.' markings above the notes in the fourth and fifth measures.

Un poco ritenuto.

The first system of the musical score consists of ten staves. The top staff is a single melodic line with trills (tr) and triplets (3) above it. The next two staves are for a pair of flutes, both marked *p dolce*. The following four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), all marked *ff*. The bottom two staves are for the piano, with the right hand marked *ff* and the left hand marked *ff*. The system concludes with a *p* dynamic marking and a trill (tr) in the piano part.

The second system continues with the piano and strings. The piano part features a triplet (3) and a *p dolce* marking. The string parts continue with their respective dynamics and textures.

The third system features a complex piano part with rapid sixteenth-note passages. The piano part is marked *stacc.* (staccato) in all four hands. The string parts continue with their textures. The system concludes with a *p* dynamic marking.

Un poco ritenuto.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a long slur and a trill-like figure. The second staff is a treble clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The third staff is a treble clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The fourth staff is a treble clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The fifth staff is a treble clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The sixth staff is a treble clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The seventh staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The eighth staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The ninth staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The tenth staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. Dynamics include *p*, *cresc.*, and *f*. Articulation includes *tr*. Phrasing slurs are used throughout.

The second system of the musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The bottom staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. Dynamics include *p*, *cresc.*, and *f*. A *rall.* marking is present in the top staff.

The third system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The second staff is a treble clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The third staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The fourth staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The fifth staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. The sixth staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing a melodic line with a trill. Dynamics include *p*, *espress.*, *pizz.*, and *arco*. Articulation includes *pizz.*. Phrasing slurs are used throughout.

Erster Aufzug.

ACT I. — ATTO I.

Steiles Felsenufer. Das Meer nimmt den grösseren Theil der Bühne ein; weite Aussicht auf dasselbe. Die Felsen im Vordergrund bilden auf beiden Seiten Schluchten, aus denen die Echos antworten. Finsteres Wetter; heftiger Sturm; zwischen den Felsen selbst verliert der Wind, den man in offener See die Wogen peitschen sieht, seine Macht, — nur von Zeit zu Zeit scheint das Heulen des Sturmes herein zu dringen. — Das Schiff Daland's hat soeben dicht am Ufer Anker geworfen; die Mannschaft ist in geräuschvoller Arbeit beschäftigt die Segel aufzustreichen. Taue auszuwerfen, u. s. w. Daland ist ans Land gegangen; ersteigt auf einen Felsen und sucht landeinwärts die Gegend zu erkennen.

Seashore with steep cliffs. The greater part of the stage is taken up by a wide expanse of sea. Weather foul, and a violent storm raging. Daland's ship has just cast anchor close to the shore; the sailors are calling to each other at their work of furling the sails, throwing out the ropes etc. Daland has gone ashore; he is climbing the cliff; to reconnoitre the surrounding country.

Una riva circondata da roccie. Il mare occupa la maggior parte della scena; la vista si estende in lontananza sull'onde. Tempo oscuro, violento uragano. La nave di Dalando gitta l'ancora presso la riva. I marinai lavorano alacramente ad ammainare le vele, a lanciar gomene etc. Dalando è sceso a terra; sale una roccia e guarda dalla parte del continente per riconoscere il paese.

Nº 1. Introduction.

Nº 1. Introduction.

Nº 1. Introduzione.

Allegro con brio. $\text{♩} = 72$.

Piccolo.

Flauti I. II.

Oboi I. II.

Clarineti I. II in B.(si b)

Corni ventile I. II in F. (fa)

Corni ordin. I. II in B.(si b) basso

Corni I. II. III. IV in B.(si b) basso
auf der rechten Seite der Bühne.
Corni I. II in B.(si b) basso
auf der linken Seite der Bühne.

Fagotti I. II.

Trombe ventile I. II in F. (fa)

Tromboni I. II. III.

Tuba.

Timpani in B.(si b) F. (fa)

Violini I.

Violini II.

Viola.

Steuermann.

Daland.

Tenori I. II.

Matrosen.

Bassi I. II.

Violoncello.

Contrabasso.

*to the right of the stage.
a diritto della scena.*

*to the left of the stage.
a sinistra della scena.*

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

Allegro con brio. $\text{♩} = 72$.

The first system of the musical score consists of ten staves. The top two staves are for the piano, with the right hand in the upper staff and the left hand in the lower staff. The piano part begins with a dynamic marking of *f* and later changes to *più f*. The string section, including violins, violas, cellos, and double basses, is arranged in the remaining eight staves. The strings play a rhythmic accompaniment of eighth notes, with dynamic markings of *ff* and *mf*. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

The second system of the musical score continues the piano and string parts. The piano part features a complex, rapid sixteenth-note figure in both hands, marked *più f*. The string section continues with a rhythmic accompaniment, marked *ff* and *mf*. The piano part concludes with a melodic line marked *mf*. The key signature and time signature remain consistent with the first system.

The third system of the musical score shows the piano and string parts. The piano part continues with the sixteenth-note figure, marked *più f*. The string section maintains its rhythmic accompaniment, marked *ff* and *mf*. The piano part concludes with a melodic line marked *mf*. The key signature and time signature remain consistent with the previous systems.

The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat. The second through fifth staves have bass clefs. The bottom five staves also have bass clefs. The first staff begins with a *ff* dynamic marking. The second staff has a *ff* marking. The third staff has a *ff* marking. The fourth staff has a *ff* marking. The fifth staff has a *ff* marking. The sixth staff has a *f* marking. The seventh staff has a *ff* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The dynamic markings *ff* and *f* are repeated throughout the system. The marking *piu f* appears in the sixth and eighth staves. The system concludes with a double bar line.

The second system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat. The second through fifth staves have bass clefs. The bottom five staves also have bass clefs. The first staff begins with a *ff* dynamic marking. The second staff has a *ff* marking. The third staff has a *ff* marking. The fourth staff has a *f* marking. The fifth staff has a *f* marking. The sixth staff has a *f* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The dynamic markings *ff* and *f* are repeated throughout the system. The marking *piu f* appears in the sixth and eighth staves. The system concludes with a double bar line.

Erstes Echo
1st Echo

Zweites Echo
2nd Echo

ff *f*

f dim. *p* *cresc.* *f*

mf *cresc.* *6*

cresc. *6*

mf *cresc.* *6*

Matrosen während der Arbeit. Yo - ho - o!
Sailors at work. Jo - ho - è!
Marinai lavorando. Ho - jo - hel! Hallo-jo!
Yo - ho - o! Hollu-ho!
Jo - ho - è! Joho-hol

ff *mf* *mf* *cresc.* *6*

Musical score for the first system. It includes a grand staff with treble and bass clefs, and several individual staves for woodwinds and strings. The woodwinds and strings are marked with *ff* (fortissimo). The bass line is marked with *p* (piano). There are dynamic markings *f dim.* and *p* in the lower part of the system.

Musical score for the second system, primarily for woodwinds and strings. The woodwind parts are marked with *mf* (mezzo-forte). The string parts are also marked with *mf*. The score shows rhythmic patterns and melodic lines for these instruments.

Vocal staves with lyrics in Finnish. The lyrics are:
Ho - jo - he! Hallo-jo!
Yo - ho - o! Holla-ho!
Jo - ho - e! Johoho!

Vocal staves with lyrics in English. The lyrics are:
Ho - jo - he! Hallo-jo!
Yo - ho - o! Holla-ho!
Jo - ho - e! Johoho!

Musical score for the first system. It includes piano and bass staves. The piano part features a melodic line with dynamic markings *p* and *cresc.*. The bass part consists of a simple accompaniment with dynamic markings *p* and *cresc.*.

Musical score for the second system. The piano part continues with a melodic line, marked with *p* and *cresc.*. The bass part provides harmonic support with dynamic markings *p* and *cresc.*.

Vocal line with lyrics:

| | | | | |
|-----------|--------------|--------------|--------------|--------------|
| Hallojo! | Ho! He! | He! Ja! | Ho! He! | He! Ja! |
| Holla-ko! | Yo - a - ho! | Yo - a - ho! | Yo - a - ho! | Yo - a - ho! |
| Johoho! | Ho! ho! | Ho! ho! | Ho! ho! | Ho! ho! |

Musical notation for the vocal line is shown below the lyrics.

Musical score for the third system. The piano part continues with a melodic line, marked with *p* and *cresc.*. The bass part provides harmonic support with dynamic markings *p* and *cresc.*.

The musical score is arranged in a system of 12 staves. The top six staves are for instruments, and the bottom six are for voices. The key signature is B-flat major, and the time signature is 4/4. The score is divided into six measures. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a fortissimo (*ff*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth, fifth, and sixth measures are marked with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. The vocal parts have lyrics in German, including "Hollo-jo!", "Hollo-ho!", and "Joho-ho!". The instrumental parts feature complex rhythmic patterns and melodic lines. The score is a page from a larger work, as indicated by the page number 58.

f *ff* *f* *ff* *ff* *ff*

p *p* *piu f* *piu f* *piu f* *piu f*

a 2 *a 2* *a 2* *a 2* *a 2* *a 2*

Hollo-jo!
Hollo-ho!
Joho-ho!

Hollo-jo!
Hollo-ho!
Joho-ho!

Hol Hol
Yo - a-ho!
Ho! ho!

Hol Hol
Yo - a-ho!
Ho! ho!

Hol Hol
Yo - a-ho!
Ho! ho!

The first system of the musical score consists of ten staves. The top four staves are treble clefs, and the bottom six are bass clefs. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The first four staves feature intricate, rapid sixteenth-note passages. The fifth and sixth staves have a more melodic line with some rests. The seventh and eighth staves are bass clefs with a steady rhythmic accompaniment. The ninth and tenth staves are also bass clefs, providing a low-frequency accompaniment. Dynamic markings include *ff* (fortissimo) and *p* (piano). The word *tacet* is written above the sixth and seventh staves in the latter part of the system.

The second system continues the instrumental accompaniment. It features similar rhythmic complexity as the first system, with *ff* and *p* markings. The bass clef staves provide a consistent accompaniment throughout.

Daland (kommt vom Felsen herab)
 Daland (coming down from the cliff)

Dalando (scendendo dalla roccia)

Kein Zweifel!
 Vex - a - tion!
 È cer - to!

The third system includes vocal lines and instrumental accompaniment. The vocal lines are in the upper staves, with lyrics in German and French. The instrumental accompaniment continues in the lower staves. The lyrics are:

 Ho! Ho! Jo - hel Hallo - hel! Hallo - hel! Hallo - ho - - he!
 Yo - a - ho! Yo - ho! Holla - ho! Holla - ho! Holla - yo - - ho!
 Ho! Ho - ho - è! Hoho - è! Hoho - è! Ho - ho - ho - è!
 ho! ho! Jo - hel Hallo - hel! Hallo - hel! Hallo - ho - - je!
 Yo - a - ho! Yo - ho! Holla - ho! Holla - ho! Holla - yo - - ho!
 Ho! Ho - ho - è! Hoho - è! Hoho - è! Ho - ho - ho - è!
 The instrumental accompaniment features *ff* and *p* markings.

Ob.
Clar.
Cor. in F. (Fa)
Cor. in B basso.
Fag.
Timp.

Viol. I.
Viol. II.
Viola.

Daland.
Vello.
Cbasso.

Sie - ben Mei-len fort trieb uns der Sturm vom sich - ren Port. So nah' dem
Twen - ty miles a - way The storm has driv'n us from the bay! My voy - - age
 Set - te miglia al - men dal por - to lun - ge ne spin - se il ventol Ve - der - - la

Ziel nach lan - - ger Fahrt, war mir der Streich noch auf - ge -
o'rr, so near the port, Fate thus de - lights my will to
 me - - ta si vi - cin, non poter - la toc - car... de - stin cru -

Ob.
Clar.
Cor.
Fag.
Timp.

mf *cresc.* *piu f*

Viol.
Cello

f *p* *mf* *cresc.* *piu f*

Steuermann.

Dal.

f *p* *mf* *cresc.* *piu f*

Steuermann vom Bord durch die hohlen Hände rufend:
Steersman on board, calling through his hands.
Il Pilota dal bastimento, tenendo la cavità delle mani presso la bocca.

spart! so nah dem Ziel nach langer Fahrt, war mir der Streich noch auf - ge - spart!
thwart! My voy-age o'er, so near the port, Fate thus de - lights my will tothwart!
dell Co - si pres-so alla me - ta, no non po - ter - - la toc-car!

f *mf* *cresc.* *piu f*

f *mf* *cresc.* *piu f*

Hoi! Ca-pi-tän!
Cap - tain, a - hoy!
Ehi! Ca-pi-tän!

Am Bord bei euch, wie steh'ts?
A-hoy! on board what news?
A bor - do, di, com' e?

f *mf* *cresc.* *piu f*

Op.
Clar. *p*
Cor. *p*
Fag. *p*
Timp. *p*

p cresc. *p cresc.* *p cresc.*

piu f *piu f* *piu f*

Viol. *f* *mf cresc.* *piu f*
p *div.* *mf cresc.* *piu f*
p *mf cresc.* *piu f*

Gut, Capi-tan!
All's well at last!
Ben, Capi-tan!

Wir ha-ben sich-ren Grund.
The sound-ing-shere are safe.
ab-biam buon fon-do!

Sand-wi-ke ist's, ge-nau kenn'ich die
Tis Sandwike Rock! I know the treach'rous
A Sand-vi-ke siam co-no-sco ben la

p *f* *p* *mf* *piu f* *p*

Picc. *p cresc.*
Fl. *p cresc.*
Ob. *p cresc.*
Clar. *p cresc.*
Cor. *p cresc.*
Fag. *p cresc.*
Timp. *p cresc.*

Viol. *p cresc.*
Dal. *p cresc.*

Bucht.
cous! rada.

Verwünscht!
Ah, fate!
O de-stin!

Schon sah am U-fer ich mein
Swift sped my ship to home and
Gia pres-so a ri-va es-ser co-

p cresc. *f* *p* *f* *p*

Clar.
Fag.
Timp.

Haus, Sen - ta, mein Kind, glaubt' ich schon zu um - ar - - men; da
child, Sen - ta was there with smiles of ten - der greet - - ing; Ah!
si. e qua - si al co - - re stringer Sen - ta mi - - a; e a un

p cresc.

Picc.
Fl.
Ob.
Clar.
Cor.
Fag.

bläst es aus dem Teu - felsloch her - aus! Wer baut auf Wind, baut auf Sa - tan's Er - bar - men, wer baut auf
curs - - ed wind, by Sa - tan's art be - guiled! Why didst thou change, my fond hopes thus de - feat - ing? Why didst thou
trat - - to sca - te - - nar - si l'in - ferno! Chialven - to cre - de, a Sa - tan cre - de, chialven - to

piu f

ob.
Clar.
Cor.
Fag.
Viol.

Wind, baut auf Sa - tan's Er - bar - - - men, baut auf Sa - tan's Er - bar - - -
 chunge, my fond hopes thus de - feat - - - ing? My fond hopes thus de - feat - - -
 cre - de, a Sa - tan cre - de, a Sa - tan ei cre - de

Picc.
Fl.
Ob.
Clar.
Cor.
Fag.
3 Tromb.
Tuba.
Timp.

an Bord gehend.
 he goes on board.
 va a bordo.

men!
 ing!
 del

Was hilft's?
 But now
 Eb - ben!

Geduld!
 take heart!
 che far?

Der Sturm lässt nach,
 Not yet I'm foiled!
 pa - zien - za an - cor!

Ob. a2
 Clar. a2
 Cor. *poco f*
 Fag. a2 *poco f*
 3 Tromb. *poco f*
 Timp. *poco f*
 Daland.

p *dim.* *più p*

Wenn so er tob - te, währ's nicht lang. (am Bord)
A storm, so vio - lent, can noi last. (on board)
 Bu - fe - - - ra for - te lun-ga non è. (dal bastimento)

poco f *p* *dim.* *più p*

Fl.
 Clar. *p dolce*
 Cor. *p* *dim.*
 Fag. *p* *dim.*
 Timp. *p* *dim.*
pp

p dolce *pp dolce* *pp* *p dolce* *pp*

He, Bur-sche!
 My sail-ors,
 Ehi! marinar!

pp

ritenuto

Molto più lento. ♩ = 88.

Ob.

Cor.

Fag.

Viol.

Die Matrosen steigen in den Schiffsraum hinab.

Lan-ge wart ihr wach, zur Ru-he denn! Mir ist nicht bang. *The Sailors go below.*
rarely have ye toiled! Go rest be-low! All dan-gers past.
 lun-go già ve-gliaste... an-da-te a-ri-po-sar.

I marinai discendono nella stiva.

pp *ritenuto*

pp *Molto più lento.* ♩ = 88.

Picc.

Fl.

Ob.

Clar. H.

Cor.

Fag. a2

3 Tromb.

Tuba.

Viol.

Nun,
Good
Pi-

Cor.

Viol.

Steuermann. Steersman. Il Pilota.

Seid au-sser
Have thou no
Va, Ca-pi-

Steu-er-mann, die Wa-che nimmst du wohl für mich? Ge-fahr ist nicht, doch gut ist's, wenn du wachst.
Steers - man, take thou the watch for me! We're nought to fear, but caution bids us watch.
lo - - ta, la na - - ve af-fi-do a te! Non v'ha pe - riglio, pur ben sta-ve - gliar.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Timp.

Viol.

Daland geht in die Cajüte

Sorg! Schlaft ru-hig, Ca-pi - tän!
care, good cap-tain; rest thee well!
tan, puoi che-to ri-po - sar.

(Daland goes to his cabin)
(Daland va nella cabina)

Der Steuermann allein auf dem Verdeck. Der Sturm hat sich etwas gelegt und wiederholt sich nur in abgesetzten Pausen; in hoher See thürmen sich die Wellen. Der Steuermann macht noch einmal die Runde, dann setzt er sich am Ruder nieder. The Steersman is left alone on deck. The storm has somewhat subsided, but renews its force at intervals, while out at sea the waves are still running high. The Steersman goes his round once more, then seats himself at the rudder. Il Pilota resta solo sulla coperta. L'uragano è un po' scemato, e non riprende che ad intervalli. In alto mare si vedono onde altissime: Il Pilota gira ancora una volta pel vascello, poi si siede a timone.

Picc.

Piccolo: *pp cresc.*
 Flute: *pp cresc.*
 Oboe: *pp cresc.*
 Clarinet: *pp cresc.*
 Horn: *I. Solo p cresc.*
 Bassoon: *I. Solo p marc.*
 Timpani: *p marc.*
 Violin: *pp cresc.*
 Viola: *pp cresc.*
 Div. in 3 parti: *pp cresc.*

Piccolo: *p cresc.*
 Flute: *cresc.*
 Oboe: *cresc.*
 Clarinet: *cresc.*
 Horn: *p cresc.*
 Bassoon: *cresc.*
 Timpani: *cresc.*
 Violin: *pp cresc.*
 Viola: *pp cresc.*
 Div. in 3 parti: *pp cresc.*
 Bassoon: *f pp*
 Bassoon: *f pp*
 Bassoon: *Steuermann.*
 Bassoon: *Er gähnt.*
 Bassoon: *Ho yawn!*
 Bassoon: *Egli sbadiglia.*
 Bassoon: *mf cresc.*

Più vivo. ♩ = 84.

Moderato. ♩ = 80. Più vivo.

Clar.
Cor.
Fag.
Viol.

Er rüttelt sich auf als ihm der Schlaf kommt.
and tries to shake off the sleep that is coming over him.
Il Pilota che si sente venir sonno, si scuote e canta.

Stenermann. Steersman. Il Pilota.

Mit Ge-wit-ter und Sturm aus fer-nen Meer, mein Mä-del, bin dir nah! Ue-ber thurm-ho-he Fluth vom Sü-den her, mein
On the wings of the storm, from distant lands, Be-lon-ed, home I fly! From the bil-lows that break on southern strands, Be-
Fra tem-pe-ste e for-tu-ne il lungo er-rar vi-ci-no al-fine or è; è var-ca-to già l'in-fi-ni-to mar, mia

Più vivo. ♩ = 84.

Moderato. ♩ = 80. Più vivo.

Ob. Moderato. ♩ = 104.
Clar. p
Cor. p
Fag. p
Timp. p
Viol. p
cresc.

un poco acceler.

Mä-del, ich bin da! Mein Mä-del, wenn nicht Süd-wind wär, ich nim-mer wohl käm' zu dir; ach lie-ber Süd-wind, blas' noch mehr! Mein
lov-ed, here am I! Dear mai-den, bless the good south-wind That hurries me home to thee! Blow, southern bree-zes, strong and kind, My
bel-la, son con te! Nè a ri-va mai sa-rei, se non sof-fias-se del Sud il ven-to; oh! sof-fia as-sai, ven-to del Sud, fa

Moderato. ♩ = 104.

un poco acceler.

Moderato.

Tempo I.

Clar. *pp*

Cor. *pp*

Fag. *pp*

Timp. *pp* *trem.*

Viol. *trem.* *pp* *cresc.*

Bass. *pp* *trem.* *cresc.*

Mä - - del ver - langt nach mir! Ho - ho - - jo! Hal-lo - ho - ho! Jol-lo-ho - ho - - ho! Ho - ho - je! Hal-lo-ho - ho
 lored one a - wait-eth me! Yo - ho! Ho - ho-ho - ho! Yo - hol-la - ho - ho! Ho! Yo - ho! Yo - hol-la-ho! Ho!
 la - mormio con - ten - - to! Ho - ho - - è! Jo-ho-ho - ho! Ho-ho-è! Ho - ho! Ho - ho - è! Jo-ho-ho! Ho

pp *trem.* *cresc.*

Moderato.

Tempo I.

Picc.

Fl. *più f*

Ob. *più f*

Clar. *più f*

Cor. *cresc.* *più cresc.* *più f*

Fag. *cresc.* *più f*

Trbe. *cresc. mollo* *più f*

3 Tromb. *più f*

Tuba *più f*

Timp. *tr.* *p cresc.* *tr.* *ff*

Viol. *cresc.* *più f*

Bass. *cresc.* *f*

ho ho ho ho - - - ho - - - ho!
 Ho-ho-ho! Yo - - - ho - - - ho!
 ho-ho-ho-ho - - - ho - - - ho!

Eine grosse Woge naht dem Schiffe und rüttelt es heftig.
 The ship is violently shaken by a wave.
 Un' onda scuote violentemente il vascello.

cresc. mollo *ff*

Picc. *v*

Fl. *v*

Op. *v*

Clar. *v*

Cor. *f* *a2* *dim.* *p* *a2*

Fag. *f* *a2* *dim.* *p*

Trbe. *f* *a2* *dim.* *p*

Tromb.

Tuba

Timp.

Viol. *ff* *trem.* *dim.* *p* *più p* *dim.*

ff *trem.* *dim.* *p* *più p* *dim.*

Der Steuermann fährt auf; er sieht nach, ob das Schiff Schaden genommen habe. Beruhigt setzt er sich wieder am Steuer nieder und singt. Der Schlaf kommt ihm immer mehr an.
 The Steersman rises, looks around, and having satisfied himself that no damage has been done, sits down again and sings, while sleep gradually overpowers him.
 Il Pilota si alza e guarda intorno per assicurarsi che niente di male è successo, poi torna a sedersi e canta, mentre il sonno, suo malgrado, lo vince.

ff

ff

Clar. *più p* *cresc.*

Cor. *cresc.*

Fag. *cresc.*

Timp. *più p* *cresc.*

Viol. *più p* *cresc.*

più p *cresc.*

Er gähnt. Von des Sü-dens Ge-stad' aus wei-tem Land-ich
 He yawns. On the burn-ing sands of that far-shore Thine
 Egli sbadiglia. Da-gli e-stre-mi con-fin del mon-do o-gnor, mia

cresc.

ob. Lento. Più vivo.

Clar.
Cor.
Fag.
Viol.

pp
pp
p
p

hab' an dich gedacht! Durch Ge-wit-ter und Meer vom Moh-renstrand hab' dir 'was mit ge-bracht.
in-age dwell with me; And now through the wind's and water's roar A-guin I come to thee!
 bel-la, a te pen-sai; di pro-cel-le sfi-dan-do o-gni fu-ror, un do-no a te re-cai.

Lento. Più vivo.

Ob.
Clar.
Cor.
Fag.
Viol.

pp
pp
pp
pp

Mein Mä-del, preis' den Süd-wind hoch, ich bring dir ein gü-l-den Band!
I bring my love a gol-den band To turne in her gol-den hair;
 Nè tuo il te-sor sa-ria, se non sof-fias-se del Süd il ven-to.

Ah,
Ah,
Ah!

accelerando

Allegro.

Op. poco lento poco acceler. Lento. Moderato.

Clar. *pp*

Cor in E. (Mi) *pp*

Fag. *pp* *p dol.*

Viol. *pp* *p dol.*

lie-ber Süd-wind, bla-se doch!
swiftly, southwind, blow to land!
 sof-fia-as-sai, ven-to del Sud!

Mein Mä - - del hätt'gern den Tand!
She'll wel - come a gift so fair!
 Fa Pa - mormio con - ten - - to.

pp *pp dol.*

poco lento poco acceler. Lento. Moderato.

Picc. *pp* *accelerando*

Fl. *pp* *p cresc.*

Ob. *pp* *p cresc.*

Clar. *pp* *p cresc.*

Cor. *p* *in E. (mi.) a 2. p cresc.*

Fag. *pp* *muta in H. (si.) a 2. p cresc.*

Viol. *pp trem.* *cresc.* *trem.* *p cresc.* *p trem.* *cresc.*

pp dol. *p cresc.*

Er schläft völlig ein: - Das Meer wird von neuem unruhiger.

Ho - ho! Je! Hol-la-ho!
 Yo - ho! Yo - hol-la - ho!
 Ho - ho - è! Jo-ho-ho!

He struggles with his weariness, but soon falls asleep.
Egli lotta colla stanchezza e finisce ad addormentarsi.

pp cresc. *p cresc.* *cresc.*

Musical score for the first system, featuring multiple staves with complex notation, including triplets and dynamic markings like *ff* and *più f*.

Musical score for the second system, including vocal lines with lyrics "dieu dieu dieu" and instrumental parts with dynamic markings like *ff* and *con tutta forza*.

Mit einem furchtbarem Krach sinkt der Anker in den Grund.
 The anchor is thrown over with a terrific crash.
 L'ancora precipita con fracasso terribile.

Musical score for the third system, primarily bass lines with dynamic markings like *ff* and *con tutta forza*.

ritard. Moderato. più lento accelerando

Cor.

Fag.

Tuba.

Timp. *ff*

pp cresc.

pp

pp cresc.

ff dim.

trem.

pp

trem.

pp

cresc.

pp

cresc.

Der Steuermann fährt auf und sieht nach dem Steuer; überzeugt, dass nichts geschehen, setzt er sich wieder und brummt den Anfang seines Liedes.

Mein Mä-del, wenn nicht Südwind wär'...
Dear maiden praise the good southwind...
Nèa ri-va mai sa-rei del Sud...

Er-schläft von Neuem ein.
He falls asleep again.
Riaddormentandosi.

The steersman starts from his sleep and, without moving from his place takes a look at the helm; satisfied that all is well, he hums a line of his song.

Il Pilota di Dalando si sveglia di soprasalto; senza lasciare la sua positura, getta un'occhiata al timone e assicurandosi che non c'è alcun male mormora il principio della sua canzone e riprende il sonno.

pp cresc.

accelerando

Picc. ritard. Molto più lento. ♩ = 72.

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Clar. *p* *f* *p*

3 Tromb. *p*

div. in 3 parti

p trem.

p *f* *p*

p *f* *p*

p *f* *p*

più p

più p

più p

più p

Stumm und ohne das geringste Geräusch zieht die gespenstische Mannschaft des Holländers die Segel auf u.s.w.
Noiselessly, and without a word, the spectral crew of the "Dutchman" furl the sails, etc.
Silenzioso e senza il minimo strepito l'equipaggio fantastico dell' Olandese ammajna le vele.

p *più p*

ritard. Molto più lento. ♩ = 72.

Oor.

II. Solo *p*

Tromb. ord. in H. (Si).

II. Solo *p*

pp

Timpani in Fis. (Fa#) *tr* *tr* *tr* *tr* *tr* *tr* *tr* *pp*

pp

Der Holländer geht an's Land; er trägt schwarze spanische Tracht.
The Dutchman goes on land.
L'Olandese discende a terra.

pp

No 2. Arie.

Sostenuto. ♩ = 50.

Piccolo.

Flauti

Oboi.

Clarinetti in B. (Sib.)

Corni vent. in F. (Fa.)

Corni ordin. in C. (Ut.)

Fagotti:

Trombe vent in F. (Fa.)
ordin. in D. (Re.)

Tromboni I.II.III.

Tuba.

Timpani in C.u.G.
(Ut. Sol.)

Violini.

Viola.

Holländer.

Violoncello.

Contrabasso.

Sostenuto. ♩ = 50.

The score is written for a full orchestra. The top section includes Piccolo, Flauti, Oboi, Clarinetti in B. (Sib.), Corni vent. in F. (Fa.), Corni ordin. in C. (Ut.), Fagotti, Trombe vent in F. (Fa.) ordin. in D. (Re.), Tromboni I.II.III., and Tuba. The bottom section includes Violini, Viola, Holländer, Violoncello, and Contrabasso. The music is in common time (C) and marked 'Sostenuto' with a tempo of ♩ = 50. Dynamics include *p*, *pp*, and *arco*. The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds.

Recit. lento

a tempo

Recit.

a tempo

Ob.
Clar.
Cor. vent.
Cor. ord.
Fag.
Tuba.

Die Frist ist um,
The time has come
Ec-co-mi qua!

und a-bermals verstrichen sind sie - ben Jahr':
the soren destined years once more are past.
pas - sa - ti di nuo-vo son al-tri sett' an - ni:

voll
The
eil

p
pp
pizz.
p

Recit. lento

a tempo

Recit.

a tempo

più moto

Recit.

Ü - berdruss wirft mich das Meer an's Land.
an-grydeephathcast me once more on land.
ma - re mi get-ta quia po - sar.

Ha! — Stol-zer O - ce-an!
Vain — is thy wrath, oh sea!
Su - per-bo O - ce - a - no!

In kurzer Frist sollst du mich wieder
The hour is near when thou must bear me
Fra pochi di do-vrai portarmi an-

f
cresc.
arco
cresc.
f
trem.
f

più moto

Recit.

Più moto Rec. Sostenuto

tra - - gen! Dein Trotz ist beugsam, doch e - wig mei - ne Qual!
 fur - - ther; Thy rage will pass my tor - ture knows no end.
 co - - ra... E ri - ba - dir la mia ca - te - na e - ter - na.

Più moto *fp* Rec. Sostenuto *pp*

Rec. Allegro. ♩ = 80. Rec. *ten.*

Das Heil, das auf dem Land ich su - che, nie werd'ich es fin - den!
 My hope, to find on earth re - demp - tion, never shall see ful - fil - ment.
 Co - lei che sulla ter - ra io cer - co. mai tro - var non pos - so!

Rec. Allegro. ♩ = 80. Rec. *f*

Allegro. Rec. più lento Rec.

treu, home, del, bis eu-re letz-te Wel-le sich bricht, till thy last billow hath spent its force, und eu-er letztes Nass ver- and all shall sink to end-less ba-gni l'e-stre-mo a-

Allegro. a tempo Rec. più lento Rec.

a tempo Picc. Allegro molto agitato. ♩ = 80.

siegt! sleep. bis-so. arco

a tempo arco Allegro molto agitato. ♩ = 80.

82

cresc.
f
cresc.
f
cresc.
f
cresc.
f

f
ff
f
ff
p
f
p

Wie oft in Meerestiefsten Schlund
Mid roaring whirlpools wild and deep,
Oh! quantè volte morir bramando,

f
ff
p
f
p

Ob.
Clar.
Cor.
Fag.
Tromb.
Timp.

poco rit.
a tempo

p
più p
f
p
f
p
f
p
più p
f
p
f
p

Viol.

cresc.
f
p
cresc.
f
p
più p
f
p
più p
f
p

stürzt'ich voll Sehnsucht mich hin - ab: doch ach! den Tod, ich fand ihn nicht! Da, wo der Schif - fe
Hond-long I've plunged in-to the ware. But ah! kind death came not to me! I've sought the sea - man's
sfi-dan-do il cièl, bal-zai nel mar, e pur non sep - pi mor-te tro - var! Do - ve più fie - ra tra

f
p
più p
f
p
più p
f
p

poco rit.
a tempo

First system of the musical score, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *f*, *dim.*, *p*, and *cresc.* across various staves.

Second system of the musical score, including vocal lines and piano accompaniment. The piano part features dynamic markings like *f dim.*, *p dolce pp*, *p più p*, and *p più p*. The vocal lines have lyrics in German, Italian, and English.

furcht - bar Grab, trieb mein Schiff ich zum Klip - pen - grund, doch ach! mein Grab, es schloss sich nicht!
 dread - ed grave, Where treach'rous cliffs rose bare and steep - But ah! no grave would open for me!
 sco - gli lon - da sal - za non tra - ssil mio piè? — E pur son vi - vo per rio - de - stin!

Third system of the musical score, including vocal lines and piano accompaniment. The piano part includes dynamic markings such as *f*, *p*, and *poco riten.*. The vocal lines have lyrics in German, Italian, and English.

Fourth system of the musical score, including vocal lines and piano accompaniment. The piano part features dynamic markings like *f*, *p*, and *p*. The vocal lines have lyrics in German, Italian, and English.

Fifth system of the musical score, including vocal lines and piano accompaniment. The piano part includes dynamic markings such as *f*, *p*, and *p*. The vocal lines have lyrics in German, Italian, and English.

Ver - höh - - nend droht' ich dem Pi - ra - - ten, in wil - - dem
 Where e'er a pi - rate flag was flaunt - ed, I rushed - on
 Vi - di il pi - ra - - ta sull'O - ce - a - - no, pu - gna!, — ma in -

Fl.
 Qb.
 Clar.
 Cor.
 Fag.
 Viol.
 Kam - pre hofft' ich Tod „Hier“ rief ich, zei - ge dei - ne Tha - - ten,
 death with fren - zied zeal; „Here!“ cried I, „show your cour - ageant - - ed!
 va - no vol - li mo - rir: „Vien!“ gli ho gri - da - to, vien a fe - rir,

Ob.
 Clar.
 Cor. Cor. ord. mutata in H.(Si)
 Fag.
 Tromb. ord. in D.(Re)
 Tromb.
 Timp. in H.(Si)
 Viol.
 Von Schä - - tzen voll ist Schiff und Boot!“ Doch ach! — des Meer's bar - bar'scher
 My ship has treas - ures worth your steel! But ah! — the foe, in wild dis -
 che do - - ro e gem - me carico ho il na - vil! E pur! — quel vi - le non s'ar - re-

Ob.
Clar.
Cor.
Fag.
Tromb.
Timp. tr.
Viol.

p *pp* *p* *pp* *p* *pp* *p*

in H. (Si)

Sohn schlägt bang das Kreuz und flieht da - von. Wie oft in
- may Raised high the cross and fled a - way. Mid roar - ing
- stö; si fê - la cro - ce, ratto vo - lò! Oh! quan - te

arco *p*

p *cresc. poco a poco* *p* *cresc. poco a poco* *cresc. poco a poco*

Muta in C. (Ut)

p *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco*

p *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco*

Mee - - - res tief - - - sten Grund stürzt' ich voll Seh - - - sucht
whirl - - - pools, wild and deep, Head - - - long Pre plunged in -
vol - - - te mo - - - rir bra - mando il ciel sfi - dan - - do, bal -

cresc. poco a poco

Ob. *più cresc.*
Cl. *più cresc.*
Cor. in C. (Ut) *più cresc.*
Fag. *più cresc.*

più cresc. *più cresc.* *più cresc.* *più cresc.* *più f.* *più f.*

mich hin - ab! Da, wo der Schif-fe furcht - bar Grab, trieb mein Schiff ich zum Klip - pen -
to the wave, I've sought the sea - mans' dread - ed grave, Where treach'rous cliffs rose bare and
zai nel mar! Do - ve più fie - ra tra seo - gli lon - da s'al - za e spro -

più cresc. *più f.* arco

Ob.
Cl.
Cor. ord. in C. (Ut)
Fag.
Tromb vent in F. (Fa) *f più f*

f più f *f più f* *f più f* *f più f* *f più f* *f più f* *f più f* *f più f* *f più f* *f più f* *f più f* *f più f*

trem. *trem.* *trem.* *trem.*

grund. Nür - gends ein Grab! Nie - mals der
steep. No grave for me! Death com - eth
- fon da: Giam - mai la mor - te giam - mai là

Fl. I: *mf*

Ob. *mf*

Cl. *mf*

Cor. *mf*

Fg. *mf*

Tr. *mf*

Tromb. *mf*

Tuba *mf*

riten. *più p*

p *p* *p*

Solo.
p *dim.*

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

ff dim. *p* *più p* *pp*

con portamento

Tot
not!
vell

Dies der Ver - dammniss Schreckge - bot,
Such the ac - cursed ones aw - ful lot!
Bar - ba - ra sor - te mi se - gni, o ciel,

dies der Ver - damm-niss Schreck - ge -
Such the ac - cursed ones aw - ful
bar - ba - ra sor - te mi se - gni, o

pp *riten.* *bizz.* *più p* *arco* *p*

Cl. a tempo

Cor. *p*

Fg. *p*

Tromb. *p*

Timp. muta in Es. (Mi b.) *p*

a tempo *p* *più p*

trem. *pp*

trem. *pp*

bot!
lot!
ciel!

Er richtet seinen Blick gen Himmel.
He looks upwards.
Egli volge il suo sguardo verso il cielo.

p *più p*

a tempo

Maestoso. ♩ = 66.

Cl.

Cor.

Fag.

Timp in Es.(Mib)

pp *sempre pp*

trem. *pp*

3 divisi.
in 3 part.
trem.

Dich fra - ge ich, ge - pries - ner Eu - gel Got - tes, der mei - nes
An - gel of God, who, in my de - so - la - tion, Gav' st me the
Ma dim - mi - or' tu,, bell an - ge - lo di Di - o, di mia sal -

pp *trem.*

Maestoso. ♩ = 66.

pp

pp

pp *tr* *tr* *tr*

pp *sempre pp*

Hei - l's Be - din - gung mir ge - wann! War ich Un - sel - ger Spiel - werk dei - nes Spot - tes, als die Er -
hope I might at last be free, When thou didst name the price of my sal - va - tion, Say, from thy
vez - za il pat - to è duro as - sai. ti pren - di tri - sto gio - co, il fa - to mi - o non mu - ta

pp *sempre pp* *vivo*

Cl.

Cor.

Fag.

tr

pp

pp

lō - sung du mir zeig-test an? Dich fra-ge ich, ge - priēs'-ner En-gel Got-tes, der mei nes Heil's Be-
 height didst thou not mock at me? An-gel of God, who, in my de-so-la-tion, Gav'st me the hope I
 nō, nè mu-te-ra giam-mai? Ma dim-mi or' tu. bell' an - ge-lo di Di - o, di mia sal - vez - za il

in 2 part

Cl.

Cor.

Fag.

tr

pp

a 2

pp

pp

pp

din-gung mir ge - wann! War ich Un - sel' - ger Spiel-werk dei - nes Spot-tes, als die Er - lö - sung
 might at last be free, When thou didst name the price of my sal - ra - tion, Say, from thy height didst
 pat - to è du-ro as - sa - i, ti pren-di tri - sto gio-co, il fa - to mi - o non mu - ta nō, nè

in 3 part.

in 2 part.

pp

pp

Un poco più moto. ♩ = 76.

Cl. *cresc.*
 Cor. *cresc.*
 Fag. *cresc.*
 Timp. in C. G. (Ut. Sol)

du mir zeig-test an?
 thou not mock at me?
 mu-te-rà giam-mai?

Ver-geß-ne Hoff-nung!
 Oh vain de-lu-sion!
 O va-na spe-me,

Un poco più moto. ♩ = 76.

Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Cor. *ff*
 Fag. *ff*
 Tromb. vent in F. (Fa) *ff*
 Tuba *ff*

Feroce. ♩ = 69.

Furcht - bar eit - ler Wahn! Um ew'-ge Treu' auf Er - den
 No - - where 'neath the sun Can wo-man's love be con - stant!
 o il - - lu - sion cru - dell Non mi può dar la ter - ra

ist's ge - than!
 My dream is done!
 un cor fe - dell

Feroce. ♩ = 69.

Pc.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Cor *ff*

Tromb. vent in F. (Fa) *ff*

Timp. C. G. (Ut. Sol) *ff* tr tr *pp* tr tr

ff dim. *p* *piu p*

ff *ff* *ff*

trem. *p* *piu p*

p *piu p*

Molto passionato. $\text{♩} = 84$

Cl. *a 2* *p* *cresc.* *piu cresc.*

Cor. *p* *cresc.* *piu cresc.*

Fag. *p* *cresc.* *piu cresc.*

Tuba *p* *cresc.* *piu cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

Molto passionato. $\text{♩} = 84$

Ob.
Cl.
Cor.
Fag.
Timp.
Solo
p cresc. dim. pp cresc.
p cresc. tr cresc. tr cresc. tr cresc. tr cresc.

Nur ei ne Hoff nung soll mir blei - ben, nur ei - - ne un - - er -
One on - - ly thought my grief as - sua - ges, One stead - - fast hope that
 Pur an - co - - ra la spe - ran - za nell' a - - ni - ma mi

p cresc. dim. pp cresc. p cresc. tr cresc. tr cresc. tr cresc. tr cresc.

Fl. I
più f
Ob.
Cl.
Cor.
più f
più f
più f
più f
schüt - - tert stehn: so lang' der Er - de Keim' auch trei - ben. so muss sie doch zu Grun - de
can - - not fall; The earth may roll through count - less a - ges, And yet an end must come to
 splen - - de; e - ter - - no non è il mon - do, e - stre - ma un' o - ra, di ro - vi - na lo at -

più f
più f
più f
più f

Fl. *p*

Ob.

Cl.

Cor. *piu f*

Tromb. vent. in F. (Fa) *f* *piu f*

Tuba

geh. all! Tag des Ge- rich - tes! Jüng - - - ster
 ten - - del Day of de - struc - tion! Judg - - - ment
 O del giu-di - zio su - pre - - mo

Fl.

Ob.

Cl.

Cor.

Tag! Wann brichst du an in mei - ne Nacht? Wann dröhnt er,
 day! When shall thy morning dawn for me? Thou trum - pet,
 di! vie - ni a com - pir tuo fa - - to! Ro - vi - na
 > Vello e Basso.

Fl.
Ob.
Clar.
Cor. b.
Fag.
Tromb. vent. in F. (Fa)
Tromboni.
Tuba.
Timp.
Viol.
Celli.
Bassi.

der Ver-nich-tung Schlag, mit dem die Welt zu-sam-men-kracht?
 sound the crash of doom At whose dread blast the stars shall flee!
 sul cre-a-to, e la mia not-te ver-rà co-sì!

Ob.
Fl.
Cor.
Fag.
Timp. tr.
Viol.
Celli.
Bassi.

molto cresc.
più f
molto cresc.
pp
molto cresc.
pp
molto cresc.
pp
molto cresc.
pp
molto cresc.
pp

Wann al-le Tod-ten auf-er-stehn, wann al-le Tod-ten auf-er-stehn, dann wer-de
 At last, when all the dead shall rise. At last, when all the dead shall rise, Then death will
 E quan-doi mor-ti, quan-doi nior-ti sor-ge-ran-no, al-lo-ra io

Op. a 2
 Clar. a 2
 Cor.
 Fag.
 Tromb.
 Tromboni.
 Timp. tr

cresc. *piu f*

Imo Solo.

con portamento

ich in Nichts ver-gehn, dann wer-de ich in Nichts ver-gehn!
 close my wear-y eyes, Then death will close my wear-y eyes!
 mo-ri-ro, al-lo-ra, al-lo-ra io mo-ri-ro!
 Wann al-le Tod-ten auf-er-
 At last when all the dead shall
 E quan-do i mor-ti sor-ge-

cresc. *piu f*

Fl.
 Ob.
 Clar.
 Cor.
 Fag.
 Tromb.
 Tromboni.
 Tuba.
 Timp. f

f *pp* *p cresc.*

stehn, dann wer-de ich in Nichts ver-gehn, in Nichts ver-gehn!
 rise, Then death will close my wear-y eyes, my wear-y eyes!
 ran, al-lo-ra, al-lo-ra io mo-ri-ro, io mo-ri-ro!

p *p* *p*

Cello.
 Basso.

stringendo

Fl. Op. Clar. Cor. Fag. Tromb. Tromboni. Tuba. Timp. tr.

Viol. Cello. Basso.

p, *f*, *ff*, *cresc.*, *tr*, *fl*, *ff*, *stringendo*

Ihr Wel - - ten, en - det eu - ren Lauf!
 Ye pla - - nets, fall from hear - en's dome!
 Ces - - sa - - te per sem - pre, on - de del mar!

ff Tutti. *f* stringendo

ew' - - ge Ver - nich - - tung, nimm mich auf!
 End - - less o - bli - - rion, take me home!
 Nel nul - - lae - - ter - - no vo - - glio al - fin po - sar!

f, *ff*, *tr*, *12*, *12*, *12*, *ff*

Picc. Fl. ff

Ob. ff

Clar. ff

Cor. ff

Fag. ff

Tromb. a 2 ff

Tromboni. ff

Tuba. ff

Timp. tr

Viol. ff

Vcllo. ff

Der Holländer lehnt sich mit verschränkten Armen dumpf
 insich gekehrt an eine Felsenwand des Vordergrundes hin
*The Dutchman leans against a rock in the foreground,
 darkly brooding.*
 Olandese assorto in tetri pensieri si appoggia ad una rupe.

Cor. ord. in C. (Ut) *ritenuto* *1mo Solo*

Timp. tr

Viol. *pespressivo*

Chor der Mannschaft des Holländers - im Schiffsraum - unsichtbar.
Crew of the Dutchman, from the hold.
 Coro somessamente dal fondo della stiva dell' Olandese.

Chor.

| | |
|-------------------------------------|--------------------------|
| Ew' - ge Ver - nich - tung, | nimm - uns auf! |
| <i>End - less o - bli - - rion,</i> | <i>take - us home!</i> |
| Nel nul - la e - ter - - no | noi vo - gliam po - sar! |

Ew' - ge Ver - nich - tung nimm - uns auf!
End - less o - bli - - rion, take - us home!
 Nel nul - la e - ter - - no noi vo - gliam po - sar!

ritenuto

Nº 3. Scene, Duett und Chor.

Nº 3. Scene, Duet and Chorus.

Nº 3. Scena, Duetto e Coro.

Moderato. $\text{♩} = 84.$ accelerando

Piccolo.

Flauti I. II.

Oboi I. II.

Clarinetti I. II in B. (Si b).

Corni ventile in F. (Fa). *Imo*

Corni I - IV in F. (Fa).
auf der rechten Seite des Theaters.

Corni I. II in F. (Fa).
auf der linken Seite des Theaters.

Corni ordinare in C. (Ut). *II. p*

Fagotti I. II.

Trombe ordinare in C. (Ut).

Trombe ventile in F. (Fa).

Tromboni I. II. III.

Tuba.

Timpani in G u. D. (Sol. Re.)

Violini. *p*

Viola. *mf cresc.*

Steuermann.

Holländer.

Daland. *Daland kommt aus der Cajüte; er sieht sich nach dem Windeum und erblickt das fremde Schiff.
Daland comes out of the cabin; he looks around to note the weather, and spies the strange vessel.
Daland esce dalla cabina, guarda il tempo e scorge il vascello dell' Olandese.*

Chor der Matrosen.

Violoncello. *p dolce*

Contrabasso. *mf cresc.*

Moderato. $\text{♩} = 84.$ accelerando

Fl. $\#P$ $\#P$ $\#P$ Allegro. $\text{♩} = 80$. ritenuto

Ob. $\#P$ $\#P$

Clar. $\#P$ $\#P$

Cor. $\#P$ $\#P$

Fag. $\#P$ $\#P$

Viol. $\#P$ $\#P$ $\#P$ $\#P$

Steuermann.
Steersman.
Il Pilota.

Daland, sich nach dem Steuermann umsehend.
Daland, turning to the Steersman.

Dalando volgendosi al Pilota.

He! Hol - la! Steu - er - mann!
Hey! Steers - man! Steers - man!
Ehi! o - là! pi - lo - - ta!

Steuermann sich schlaftrunken halb aufrichtend.
Steersman, half aroused from deep sleep.
Il Pilota alzandosi a metà stordito dal sonno.

'S ist nichts. 's ist nichts!
All's well! All's well!
Cos' è cos' è?

„Ach, lie - ber Süd - wind blas' noch
„Blow southern bree - zes, strong and
„Ah, sof - fia assai ven - to del

Allegro. $\text{♩} = 80$. ritenuto

Fl. $\#P$ $\#P$

Clar. $\#P$ $\#P$

Cor. $\#P$ $\#P$

Fag. $\#P$ $\#P$

Viol. $\#P$ $\#P$ $\#P$ $\#P$

mehr! - mein Mä - - del.
kind! My loved one.
Sud, mia bel - - la.

Daland den Steuermann aufrüttelnd.

Daland, shaking the steersman.
Dalando scuotando il Pilota.

Du siehst nichts?
See'st thou nought?
Guar - da là!

Gelt, du wa - chest brav, mein Bursch!
Ha! Tru - ly thou watch - est well!
Ben! ve - gli - asti as - sa brav uomo!

Dort liegt ein Schiff.
Yon - der's a ship.
Giun - to è un va - seel,

Wie lan - ge
How long, then,
non lo scor -

Vivace.

Ob.

Cor. vent. in F. (Fa)

Cor. I-IV. in F auf der rechten Seite des Theaters - als Echo.

Cor. I II. in F. auf der linken Seite des Theaters als zweites Echo.

Cor. ord. in C. (Ut)

Fag.

Viol.

Steermann rasch auffahrend.
Steersman, rising hastily.
 Il Pilato alzandosi prontamente.

Er setzt schnell das Sprachrohr an und ruft über Bord.
Takes the speaking-tube and calls out.

Zum Teufel auch!
The Devil's int!
 Per bac-co-è ver!

Ver-zeiht mir, Ca - pi - tän!
Good cap-tain, grant me par - don!
 per-don mio ca - pi - tan!

Imbocca tosto il portavoce, e grida all' equipaggio
dell' Olandese.

Wer da?
A hoy there!
 Chi è là?

schiefst du schon?
hast thou slept?
 ge-sti ancor?

Lange Pause: man hört das Echo den Ruf zweimal wiederholen.
Long silence; the call is twice repeated by the echo.
 Lunga Pausa, l'eco ripete due volte questo grido.

Vivace.

Ob.

Clar.

Cor. vent. in F. (Fa)

Cor. I-IV auf dem Theater.
on the scene.
 sulla scena.

Cor. I. II. auf dem Theater.
on the scene.
 sulla scena.

Cor. ord. in C. (Ut)

Fag.

Viol.

wie vorher.
as before.
 come sopra.

Lange Pause, abermaliges Echo.
Silence, and an echo.

Wer da?
A hoy there!
 Chi-è là?

Pausa ed eco.

Es scheint, sie sind ge-rad' so faul als wir.
Like us, the la-zy crew are all a-sleep.
 Mi par che co-mie noisien pig-ri anch' es-si.

Ob.
Clar.
Cor. I. II. vent. in F im Orchester. (Cor. auf d. Th. tacent.)
Cor. I. II. ord. in C im Orchester. (Cor. auf d. Th. tacent.)
Fag.
Viol.

wie vorher.
as before.
come sopra.

Gebt Ant - wort! Schiff und Flag - ge?
Re - ply! Your name and coun - try!
Il no - me e la bandie - ra?
Daland erblickt den Holländer am Lande.
Daland, spying the Dutchman on shore.
Dalando scorgendo a terra l'Olandese.

Lass' ab! Mich dünkt ich sel'den Ca - pi -
Gire o'er! I think I see the cap - tain
Ta - ci, ve - der mi sem - bra il ca - pi -

Lento. ♩ = 66.

Cor.
Tromboni.
Tuba.
Viol.

Ohne seine Stellung zu verlassen.
without changing his position.
dopo una pausa.

Den Holländer anrufend.
Calling to the Dutchman.
Invocando l'Olandese.

Langes Stillschweigen.
Long silence.
Lungo silenzio.

Weit komm ich
Far o - ver
Io ven - go da lon -

tan! He! Hol - la! See - mann! Ken - ne dich! Wess' Lan - des?
there! Hey! A - hoy there! Cap - tain, An - swer! Whence com'st thou?
tan! Ehi! O - là! nocchie - ro! chi se - i? da do - ve vie - ni?

Lento. ♩ = 66.

Tromboni.

Tuba. *pp*

Viol.

her; ver - wehrt bei Sturm und Wet - ter ihr mir den An - ker - platz?
seas. So long the storm is blow - ing, May we find har - bour here?
 tan! sol - ca - to hoil ma - rein - te - ro qui sfug - go all u - ra - gan!

Be - hüt' es Gott! Gast -
By heav - ens yes! We
 Ri - posa or qui; del

p

Animato. $\text{♩} = 60.$

pp

pp

p

p

f

an das Land gehend. Hol - län - der.
going ashore A Dutch - - man!
 andando a terra. O - lan - de - se!

freund - schaft kennt der See - mann. Wer bist du? Gott zum Gruss! So trieb auch dich der
sail - ors help each o - ther! Who art thou? God be with you! And so the storm has
 ma - re siam figli en - tram - bi! Chi se - i? Tac - com - pag - ni il ciel! Te pur get - ta - va a

p

Viol.

Sturm an die - sen nack - ten Fel - sen - strand? Mir ging's nicht bes - ser; we - nig Mei - len nur von hier ist mei - ne Hei - math, fast er -
cast you al - so on this treach'rous coast! I too, have suffered; bare - ly twen - ty miles From here, my home a - waits me; near - ly
 que - ste roc - cieil ven - to al par di me. Sol po - che mig - lia lun - ge son dal mio tet - to; in - van lot - ta - i col

p

Un poco Allegro.

Lento.

Cor. vent. in G. (Sol.)

Cor. ord. in D. (Ré)

Tromboni.

Viol.

recht, muß ich auf's Neu' mich von ihr wen-den.
home, When I was forced my course to al-ter!
 mar; for-za mi fu qui-vi an-co-rar-mi.

Sag, wo-her kommst du? Hast Scha-den du ge-nom-men?
Say, where is thy home? And is thy ves-sel damaged?
 Dim-mi, don-de vie-ni? Qual dan-no sof-fri-va il tuo va-scel-lo?

Un poco Allegro.

Lento.

Cor. vent. in G. (Sol.)

Cor. ord. in D. (Ré)

Tromboni.

Tuba.

Timp. G. D. (Sol. Ré)

Viol.

Mein Schiff ist fest; es lei-det kei-nen Scha-den.
My ship is safe; no harm has e-ver reached her.
 Nes-su-no in ver: tant' è si-cu-ro e for-te.

Lento. ♩ = 66.

Moderato, non troppo lento $\text{♩} = 60$.

Clar. I^{mo} Solo. II. *p sempre*

Fag. II. *p sempre*

Tromboni. *pp* arco *p sempre*

Viol. *pp* arco *p sempre*

pp *p sempre*

Mit Ausdruck, aber ohne Leidenschaft.
 With expression, but without passion.
 Con espressione, ma senza passione.
 con portamento

Durch Sturm und bö-sen Wind ver-schla-gen,
 From shore to shore for e-ver ba-nished,
 Con-tra-ri ven-ti, or-ri-bi-li pro-

p *p sempre*

Moderato, non troppo lento $\text{♩} = 60$.

I^{mo} Solo.

irr' auf den Was-ern ich um-her; wie lan-ge? weiss ich kaum zu sa-gen,
 Sport of the bil-lows, tem-pest-tost, I know not how the years have va-nished,
 cel-le mi so-spin-se-ro o-gnor di ri-va in ri-va, o-

schon zähl' ich nicht die Jah - - - re mehr. Un - mög - lich dünkt mich's; dass ich
All count of time to me is lost. In er - - ry clime, to man be-
 gner, o - - gno - ra di mar in mar. Ah! tut - - ti so dir, ab! si so

nen - - ne die Län - - der al - - le, die ich fand: das Ei - - - ne nur, nach
long - ing My ro - - ring foot the soil has pressed: But thou the goal of
 dir i li - - di in - nu - me - - ri del mon-do: un u - - ni - ca ter - ra, la

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

dem ich bren - ne, ich find' es nicht, mein Hei - - math - land! Das Ei - - ne
all my long - ing, When find I thee, my land of rest? But thou, the
mia na - ti - va sol non po - te - - i non po - tei tro - var, un u - ni - ca

Dynamic markings: *fp*, *p poco cresc.*, *fp dim.*

nur, nach dem ich bren - ne, ich find' es nicht, mein Hei - - math.
goal of all my long - ing, When find I thee, my land of
ter - ra, la mia na - ti - va sol non po - te - - i, non po - te - - i tro -

Dynamic markings: *f*, *p*, *pp*, *lento*

Lento. ♩ = 66.

land!
rest?
var!

Ver - gön - ne mir auf kur - ze Frist dein
Oh, lend me but the shel - ter of thy
Mi sia o - spi - tal per po - co il tet - to

Lento. ♩ = 66.

Haus, und dei - ne Freund - schaft soll dich nicht ge - reuñ! Mit Schä - tzen al - ler Ge - gen - den und
home, And of thy kind - ness thou shalt ne'er re - pent! With trea - sures brought from ev' - ry clime and
tuo e l'a - mi - stà non sa - rà ste - ril don. De' più ra - ri te - sor do - gni pa -

Zo - nen ist reich mein Schiff be - la - den, willst du han - deln, so sollst du si - cher dei - nes Vor - theils
count - ry My ship is rich - ly la - den! Wilt thou bar - ter, The bet - ter bar - gain shall be sure - ly
e - se ho car - co il mio na - vi - glio: a me con - sen - ti; ed a - vrà pre - mio l'o - spi - ta - li -

Ob. Allegro moderato. $\text{♩} = 50.$

Clar. in A. (La.)

Cor. in G. (Sol.)

Solo
Cor. in D. (Ré.) *p*

Fag.

Viol. *p dolce*

p

p

sein!
thine.
tà.

Daland.

Wie wun - der - bar! Soll dei - nem Wort ich glau - - ben? Ein Un - stern,
What words are these! Can I be - lieve thy sto - - ry! Some e - vil,
 Stra - no par - lar! poss'io pre - star - ti fe - - de? Te avver - so

p pizz.

arco

p pizz.

p Allegro moderato. $\text{♩} = 50.$

p

p

p

p

scheint's hat dich bisjetzt ver - folgt: um dir zu from - men, biet ich was ich kann... Doch, darf ich fra - gen... darf ich
star would seem to fol - low thee. I glad - ly of - fer what my home af - fords, yet, may I ask thee, may I
 ciel per - se - gui - tò fin or; io t'of - fro tut - to quel che da - to è a me, pur vo' sa - per. vo' sa -

arco

p pizz.

p

pp
pp
pp
pp
pp

p

Der Holländer giebt der Wache seines Schiffes ein Zeichen, auf welches man von demselben eine Kiste an das Land bringt.
At a sign from the Dutchman, one of the crew brings a chest ashore.
 L' Olandese fa un segnale all' equipaggio del suo vascello; due uomini ne scendono portando un cofano a terra.

Die sel - ten - sten der Schät - ze sollst du sehn; kost - ba - re Per - len; e - del - stes Ge -
Thine eyes shall gaze on treasures past be - lief; Ra - rest of ru - bies, pearls be - yond com -
 I più ra - ri te - sor tu qui ve - drai pre - zio - se per - le e pie - tre di va -

fra - gen, was dein Schiff ent - hält?
ask thee, what thy ves - sel holds?
 per - di che il va - scel - lo hai pie - no.

arco
p

p
p
p
p
p
p
p
p
p
p
p

stein. Blick' hin, und ü - ber - zeu - ge dich vom Wer - the des Prei - ses, den ich für ein gast - lich Dach dir
pare. Be - hold, and thou shalt say if these suf - fice thee As guer - don As guer - don for the friend - ly boon I
 lor a te! Quan - to tu ve - di di più rio - co e bel - lo dell' o - spi - ta - li - tà che chiedo è il prez - zo ch'io

Fl.
Ob.
Clar.
Cor.
Fag.
Piano (cresc.)

bie-tel ask thee. tof-fro. Daland voll Erstaunen den Inhalt der Kiste übersehend. gazing with amazement into the chest. -pien, di stupore. Den Preis? Their price? Il prez-zo?

Wie? Ist's möglich! Die-se Schätze! Wer ist so reich, den Preis da-für zu bie-ten?
Heavens! what see I! All these je-wels! where is the man could hope their price to of-fer?
Cho? Fia ve-ro? Queste gio-je! Chi è si ric-co. da of-frir tal prezzo?

Ob. Solo.
Clar. Solo.
Cor. Solo.
Fag. Solo.
Piano

So e-ben hab' ich ihn ge-nannt: dies für das Ob-dach ei-ner einz'-gen Nacht! Doch, was du
'Tis not so great, the price I ask, 'Tis but the shel-ter of a sin-gle night! This that thou
è ver tal nome io pur gli die-di, tut-to per ri-co-vrar-mi sol u-na not-te. Pur quan-to

molto ritenuto

Ob.
Clar.
Cor.
Fag.

p *p* *p* *p*

Solo

siehst, ist nur der klein-ste Theil von dem, was mei - nes Schif - fes Raum ver - schliesst. Was
 see'st is but the small - est part Of all the trea - sures stored with - in my ship; I
 ve - di è sol me - schi - na par - te di quel che por - ta del va - scel la sti - va. E a

molto ritenuto

a tempo

ten. *pp* *ten.* *pp* *pp* *ten.* *pp* *ten.* *pp* *pp* *ten.* *pp*

p cresc. *p cresc.* *p*

frommt der Schatz? Ich ha - be we - der Weib noch Kind und mei - ne Hei - math find ich niel
 prize them not, I that have nei - ther wife nor child, Nor home on earth where I may rest in peace.
 me che val? mo - glie non ho, nè fi - gli, la pa - tria mi - a non so tro - var!

p *a tempo*

ten. colla parte
cresc. ten. f. colla parte
cresc. ten. f. colla parte
cresc. ten. f. colla parte
p cresc. *p* cresc. *p* cresc. *f* ten. *f* ten. *f* ten. *p* cresc. *p* cresc.
p cresc. *p* cresc. più cresc. *f* ten. *f* ten. *f* ten. *p* cresc. *p* cresc.
ten. colla parte
ten. colla parte
ad lib. ritard.
p più animato
p cresc. cresc.
p cresc. cresc.
p cresc. cresc.
p cresc. cresc.
p cresc. *f* ten. colla parte *p* *p* cresc.
p cresc. p cresc. più animato. *♩* = 66.
All meinen Reichthum biet' ich dir, wenn bei den Dei-nen du mir neu - e Heimath giebst!
Glad-ly Ill give thee all I have So I may find with thee a home. a home at last!
Ti do-no tut-ti ite - so - ri miei se nel-la tu - a u - na pa - tria a me dai.

p cresc. più cresc. più cresc. più cresc. più cresc. più cresc. più cresc.
p cresc. più cresc. più cresc. più cresc. più cresc. più cresc. più cresc.
Hast du ei-ne Tochter? Hast thou a daughter? Sie sei mein Let her be
U-na fi - glianon ha-i? Mia mo-glie
Was muss ich hö - ren? Für-wahr, ein treues Kind.
Can I be-lieve thee! I have! the best of children!
Che inten-doan-co - ra! Si, l'ho ca-ra e fe-del.
p più cresc. più cresc.

Allegro giusto. ♩ = 66.

ff
dim.
p
più p
pp

Weib!
mine!
sia!

Daland. *p* freudig betroffen.
joyfully
pieno di gioja.

Wie? Hörlichrecht? Meine
Heard I a-right? My
Che? sa-rà ver? Quanta

ff
dim.
p
pp

Allegro giusto. ♩ = 66.

Clar.

mf

mf

mf

mf

pp *un poco accel.* *riten.* *p*

Tochter sein Weib! Er selbst spricht aus den Ge - dan - ken! Fast fürchtich wenn un - ent - schlossen ich bleib', er müsst' im Vor - sat - ze
daughter his bride! This marriage my fortunes would al - ter! Quick! I must bind him at once to my side. Lest he from his promise should
gio-jahonel cor! mia fi-glia in i-spo-sa ei chie - de! Che? sa - rà ver? Quanta gio-jahonel cor! è il cie - lo che lo con -

pp *p* *pp* *p*

p
p
p
p sempre pizz.
p pizz.
p

Ach! oh - ne Weib, oh - ne Kind bin ich, — nichts fes - selt mich an die Er -
Home-less am I! no wife! no child! Naught that to earth can hind
 No pa - tria, no pa - ren - ti — ni - se-raè assai mi - a vi

wan - ken. Wusst' ich, ob ich wach' o - der träu - me? Kann ein Eidam will - kom - me - ner
fal - ter. What luck! Am I wa - king or dream - ing? Could al - liance more flat - ter - ing
 si - glia. Quel che bra - ma - va io stes - so. im - plo - ra e - gli da

pizz.
p pizz.
p

p

de: rast - los ver - folg - te das Schick - sal mich, die Qual — nur war mir Ge - fähr -
me. Wher - e'er I wan - der, by fate ex - iled, Mis - for - tune fol - lows be - hind
 ta: la fig - lia se ac - con - sen - ti che all' a - ra mi sia u - ni -

sein? Ein Thor! wenn das Glück ich ver - sü - me. Voll Entzücken schla - ge ich
he? On me fortune's planet is beam - ing! From my heart I glad - ly a -
 me; il dou. che — miè — con - ces - so. o sor - te. è tua mercè, tal

arco
arco

te. Nie werd' ich die Heimath er - rei - - - - - chen, zu was frömmt mir der
 me. No so-lace my rich-es can of - - - - - fer, What good to me th-ir
 ta. Tra-mon-te - -rà la - - - - - stel - - - - - la ne - mi - - - - - ca a

ein, voll Ent zücken!
 gree,yea,most gladly!
 do-no.tal do-no!

Wie? Hör'ichrecht? Meine Tochter sein Weib? Er selbst spricht
 Heard I - a-right! My daughter his bride! My for - tunes this
 Che? sa-ria ver? mi-a fi - - - - - glia per spo - sa ei

Gü - ter Ge - winn? Lässt du zu dem Bund dich er - wei - - - - - chen, Oh! so
 glitt' - - ring store? Oh. take all the gold that I prof - - - - - fer! Giv - me
 me co - si: lu - ce da - mor no - - - - - vel - - - - - la ri - - - - -

aus den Ge - danken, er selbst spricht ihn aus!
 mar - riage would al - ter.would al - ter in - deed! Fast fürcht'ich,wenn un-ent - schlossen ich bleib, er
 chie - - de a me? sa - rà ver? sa - rà ver? Eil Quick! I must bind him at once to my side. Lest
 il

Fl. *Cl.*

nimm mei - ne Schä - tze da - hin, oh! — so nimm mei - ne Schä - tze da - hin!
ou - ly a home once more! Give, — oh give me a home once more!
 schia - re - - rà i miei dì, ri - - - schia re - - rà i miei dì,

müsst' im Vor - sa - tze wanken, im Vor - sa - tze wanken, fast, fürcht' ich, müsst' im Vor - sa - tze wan - - ken.
he from his pro - mise should falter, for fear he should fal - - ter! From his pro - mise I fear he might fal - - ter!
 ciel che tut - to — ve - de, che tut - to ve - de. è il ciel che tut - to — ve - de;

Ob.

Lässt du zu dem Bund dich er - wei - chen, oh! — so nimm mei - ne Schä - tze da -
Oh, take all the gold that I prof - fer, Give, — oh give me a home once
 lu - - ce d'a - mor no - vel - la ri - - schia re - - rà i miei

Wüsst' ich ob ich wach o - der träu - me! Kam ein Ei - - dam will - kom - - me - ner
What luck! Am I wak - - ing or dream - ing? Could al - li - - ance more flat - - ter - ing
 quel che bra - ma - va io stes - so. im - plo - - ra - e - gli da

un poco string.

Solo
mf *dim.* *pp* *ppp*

hin! Lässt du zu dem Bund dich er-wei - chen, oh! so nimm,
 more! Take, take all the gold that I prof - fer, give me on - ly,
 di. Lu - ce da - mor no - vel - la, lu - ce da - mor,

sein? Ein Thor, wenn das Glück ich ver - säu - me! Voll Ent - zü - cken,
 be! On me fortune's pla - net is beam - ing, From my heart, then,
 me! Il don che niè con - ces - so. o sor - te

mf *pp* *ppp* *p* *pp* *ppp*

un poco string.

cresc. *arco* *f* *ff*

oh! so nimm 'mei - ne Schä - tze da - hin, oh! so nimm mei - ne Schä - tze da -
 give me on - ly a home once more, give me on - ly a home once
 lu - ce da - mor, da - mor no - vel - la ri - schia - re - rà i miei

voll Ent - zücken schla - ge ich ein, voll Ent - zü - cken schla - ge ich
 from my heart I glad - ly a - gree, from my heart most glad - ly I a -
 è - tua mer - cè, o sor - te, o sor - te, è tu - a mer -

cresc. *f* *ff*

Animato. $\text{♩} = 60.$

Musical score for the first system, featuring strings, woodwinds, and percussion. The score includes parts for Flute, Clarinet in B, Corni in E-flat (Mib), and Timpani. Dynamics include *f*, *dim.*, *p*, *cresc.*, and *dim.*. The tempo is marked *Animato.* with a quarter note equal to 60 beats.

Animato.

Musical score for the second system, featuring strings and woodwinds. Dynamics include *f*, *dim.*, and *p*. The tempo is marked *Animato.*

hin!
more!
di.

ein,
grec!
cè.

Musical score for the third system, featuring strings and woodwinds. Dynamics include *f*, *dim.*, and *p*. The tempo is marked *Animato.* with a quarter note equal to 60 beats.

Animato. $\text{♩} = 60.$

Musical score for the fourth system, featuring strings and woodwinds. Dynamics include *f*, *p*, and *staccato*. The tempo is marked *Animato.*

Solo.
p dolce

Daland.

Wohl, Fremdling, hab ich ei - ne schö - - ne
 Yes, strang-er I am hlest with one dear
 Ah! sì, gen - ti - leè assai la fi - - glia

Musical score for the fifth system, featuring strings and woodwinds. Dynamics include *f*, *p*, and *staccato*.

Oboe solo.

Tochter, mit treuer Kindes-lieb er - ge - - ben mir; sie ist mein Stolz, das höch - ste mei - ner
 daughter, the pearl of children, true as she is fair; She is my pride, my one and on - ly
 mi - a e mia-mia sempre di fe - de - - le a - mor; ell' è l'or - go - - glio del pa - ter - no

Gü - ter, mein Trost im Unglück, meine Freud' im Glück, mein Trost im Unglück, mei - ne Freud' im
 trea - sure, My help in trouble, and my crown of joy! My help in trouble and my crown of
 tet - to, nel duol con - for-to e gio-ja nel pia - cer. nel duol con - for-to e gio - ja nel pia -

Oboi.

Dem Va - - ter stets be-wahr' sie ih - - re Lie - be! Ihm treu, wird sie auch treu dem
 Her love for thee thy daugh - ter still shall che - rish, Once true, she should be true to
 Seil ge - - ni - tor da - mor co - stan - te! l' a - ma, lo spo - - - so pur a - me - ra de -

Glück!
 joy!
 cer.

Gat - ten sein.
 him she weds.
 gua - le - a - mor.

Du giebst Ju - we - - len, un - schätz - ba - re Per - - len, das höch - ste Kleinod doch, ein
 Great are thy trea - sures, rich the boon thou bring - - est, Yet rich - er still my gift, a
 Tu m'of - fri gem - me, pre - zi - o - se per - - le, ma nul - la so - noal par di

First system of musical notation, including piano accompaniment with dynamics such as *f* and *p*.

Second system of musical notation, including piano accompaniment and the beginning of a vocal line.

Du giebste mir?
 Shall she be mine?
 E lof-fria me?

treu-es Weib:
 faith-ful wife!
 fi-do-a-mor.

ich ge-be dir mein Wort.
 Yes! here's my hand up-on it!
 Ti do la mia pa-ro-la.

Mich rührt dein Loos;
 I pi-ty thee;
 Mi fa-do-lor ve-

Third system of musical notation, including piano accompaniment and vocal lines with lyrics.

Fourth system of musical notation, featuring piano accompaniment with dynamics like *p* and *cresc.*

Fifth system of musical notation, including piano accompaniment and the beginning of a vocal line.

frei-ge-big, wie du bist, zeigst E-del-muth und ho-hen Sinn du mir;
 thou hast a gen'rous heart, And no-ble is thy na-ture and thy mien.
 der-ti gra-mo tan-to, e mo-stri ge-ne-ro-soe no-bil cor:

den Ei-dam wünsch'ich
 I choose thee for my
 un-ge-ne-ro qual

Sixth system of musical notation, including piano accompaniment and vocal lines with lyrics.

First system of musical notation, including piano and violin parts. Dynamic markings include *f* and *ff*.

Hab Dank!
My thanks!
Or di.

so, und würd' ein Gut auch nicht so reich, wählt' ich doch kei-nen An- dern!
son; yea were thy wealth not half so great, none o- ther should con- tent me!
 te, se fos- se sai men ric- co, an- cor con- tento io sce- glie- re - i.

Second system of musical notation, including piano and violin parts. Dynamic markings include *f* and *p*.

Third system of musical notation, including piano and violin parts. Dynamic markings include *p* and *colla parte*.

Werd' ich die Toch-ter heut noch sehn?
And shall I see thy child to- day?
 la fi- glia tua quan- do ve- drò?

Der näch- ste güns- tige Wind bringt uns nach Haus; du sollst sie
The next good wind will bring us swift- ly home, Thou shalt thou
 To- sto che sof- fi fa- vo- re- vol ven- to tu la ve-

Fourth system of musical notation, including piano and violin parts. Dynamic markings include *p* and *colla parte*.

Allegro agitato. $\text{♩} = 76.$

Fag. Tromb. Tuba. Timp.

für sich.
a side.
fra se.
lento

So ist sie mein! Wird sie mein En-gel sein? Wenn aus der Qua len
She shall be mine! Is my re-demp-tion nigh? Dare I at last, through
La spo-se - rò! Can - ge - lo mio sa - rà? Se nel - la in-

schin, und wenn sie dir ge fällt...
see her. If she please thine eye—
drai e s'el - la piace a te—

Allegro agitato. $\text{♩} = 76.$

Clar. Cor. Fag. Timp. fr.

Cor. ord. in D (Ré)

Schreck - ge - wal - ten, die Seh - sucht nach dem Heil' mich treibt, ist mir's er laubt mich fest zu
years of sor - row. Look for an end of all my pain? Darts there for me a gold - en
ter - mi - na - bi - le o - scu - ri - tà dell' a - ni - ma bril - la la lu - ce, la lu - ce

Oboe: *p*
 Timp.: *tr*
 Strings: *piu cresc.*

hal - ten an ei - ner Hoffnung, die mir bleibt?
 mor - row? Shall heal - ing hope be born a - gain?
 vi - vi - da di dol - ce spe - me al cor,

Ge - prie - sen seid, ge - prie - sen seid, des Stur - mes Ge - wal - ten, die
 I praise the winds, I praise the winds whose force hath driv - en Me
 Sia glo - ria a voi, sia glo - ria a voi, ter - ri - bi - li fiot - ti del

Dynamics: *p*, *f*

Wenn aus der Qua - len Schreck - ge - wal - ten die Seh - sucht nach dem Heil mich
 Dare I at last through years of sor - row Look for an end of all my
 dim - mi, fa - tal mio de - mo - ne, ah! dim - mi, se lu - sin - ga eil'

ihr - an die - sen Strand mich trieb!
 bark - up - on this fu - rored strand;
 mar, che nau - fra - ga

Für - wahr blos hab ich fest zu hal - ten, was sich so schön von selbst mir
 for - tune's smile hath giv - en, Be't mine to hold with cau - tious
 a que - sti li - dii - no - spi - ti spin - ge - ste la mia pro -

Dynamics: *p*, *p cresc.*, *f*, *dim.*

Oboi. >

treibt. *pain?*
 2?

ist mir's er-laubt, mich fest zu hal-ten an ei -
Dawns there for me a gold - en mor-row? Shall heal -
 Ri - piom - be - rò, ah! si, nel tur - bi - ne di -

giebt. Die ihn an die - se Kü - ste brach-ten, ihr Win - de sollt ge - seg - net sein!
hand! My thanks be thine thou svel - ling wa - ter, Whose rage a fu-ther's hearth has blest! Ha, wo-nach al - le Vä-ter
ra co-tanto-e si be-ne - fi - ca for - tu - - na a ri - tro-var! The prize de - sired for ev'-ry
 Un ric-coe no - bil ge-ne-

- ner Hoffnung, die mir bleibt?
ing hope be born a-gain? Darf ich in je-nem Wahn noch schmach - ten,
 - miasciagu - ra an-ti - - ca? Ah! I be-lieve in my sal - va - tion?
 - tro io lo so-gna-va ogno - ra; mè da - to, il so-gno av-ve-rasi sol - che-rò an-cor l'o - cé-a - no

trachten, ein rei-cher Ei - dam, er ist mein! Bloss hab' ich fest zu hal - ten, was sich so schön von selbst mir giebt,
daughter, A weal-ty bride groom, stands con-fest! Bè't mine then to hold with cau-tion The good that for - twes smile hath giv'n.
 ro io lo so-gna-va ogno - ra; mè da - to, il so-gno av-ve-rasi al-tro non so, non so bra-mar,

Flauti *pp*

Clar. *pp*

Solo *pp*

piu p *dolce* *meno p*

dass sich ein En - - gel mir er - weicht? Der Qua - - len, die mein Haupt um -
Has some good an - - gel heard my prayer? Of all my bit-ter trib - u -
ma - le - di - cen - - do a te, a te? Di mia, di miascia-gu - - ra an -

p

was sich so schön von selbst mir giebt! Ha, wonach al - le Vä - ter trachten, ein reicher Ei - dam, er ist
The good that for - tune's smile hath giv'n. Ha! what is sought for ev' - ry daughter, A wealthy bridegroom, stands con -
un ric - co ge - ne - ro so - gnai, un ric - co ge - ne - ro so - gnai o - gnor, o - gnor - io lo so -

piu p *meno p*

Flauti

Ob.

Clar.

p *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

nach - ten, er - sehn - - tes Ziel hätt' ich er - reicht? Ach! oh - ne Hoff - nung
lu - tion Dare I be - lieve the goal is there? Ah! though so long of
ti - ca ri - piom - - be - rò nel tur - - bi - ne? Ah! sol - che - rò an -

mein! Ein rei - cher Ei - dam, er ist mein!
fest! A wealth - y bride - groom stands con - fest!
gnai, eil so - gno av - ve - ra - si o - mai!

f *mf*

Picc.

Fl.

Ob.

Cl.

Cor.

Fg.

Trbe. vent. in G. (Sol).

Trbni.

Tuba

Timp.

p cresc. *f* *mf* *f* *p cresc.*

p cresc. *f* *mf* *f* *p cresc.*

p cresc. *f* *mf* *f* *p cresc.*

Ist mir's er - laubt mich fest zu hal - ten an ei - ner Hoff - nung, die mir bleibt?
Of all my bit - ter trib - u - lu - tion, Dare I be - lieve the goal is there?
 Dim - mi fa - tal, fa - tal mio demone, ah! dimmi, di! lu - sin - gaell'è?

ihr an die - sen Strand mich trieb! Die ihn an die - se Kü - ste brach - ten, ihr Win - de, sollt ge - seg - net sein!
rage a father's hearth has blest; The prize desired for ev - ry daught - er, A wealthy bridegroom stands con - fest!
 fiot - ti del mar, che nau - fra - ga a que - sti li - di i - no - spi - ti tra - e - ste la mia pro - ra.

p cresc. *mf* *f* *p cresc.*

p cresc. *f* *f* *p cresc.*

Stringendo

Musical score for the first system, featuring multiple staves for strings and woodwinds. The music is marked "Stringendo" and includes dynamic markings such as "f" (forte) and "p" (piano). The notation includes various rhythmic values and accidentals.

Musical score for the second system, continuing the instrumental accompaniment. It includes dynamic markings like "f", "p", and "cresc." (crescendo).

Ach! Oh - ne Hoff - nung wie ich bin, geb' ich mich doch der Hoff-nung hin, geb' ich mich
 Yea! though so long of hope be - rest, At last I feel one hope is left. Ah! now I
 Ri - - piom - be - rò nel tur - bi - ne di mia scia - gu - ra, piom - be - rò. Sol - - - che - rò an -

Ja! dem Mann mit Gut und ho - hem Sinn, geb' froh ich Haus und Toch - ter hin,
 Yes! Where wealth and worth u - - - nit - ed stand, I glad - ly give my daughter's hand.
 Co - - tan - ta e sì be - - - ne - fi - ca tan - ta for - tu - na a ri - tro - var,

Musical score for the third system, including the vocal line and instrumental accompaniment. It features dynamic markings like "f" and "p cresc.".

Stringendo

doch ———— geb'ich mich doch der Hoff - nung hin; oh - ne Hoff - nung, wie ich bin, geb'ich mich
 know ———— one hope is left, one hope is left; Though so long of hope be - rest, At last I
 cor, ———— an - cor l'o - cè - - a - no. si, sol - che - rò an - cor l'o - - cè - - a - no ma - le - di -

geb' froh ———— ich Haus und Toch - ter hin, dem Mann mit Gut und ho - hem Sinn, geb' froh ich
 I glad - - ly give my daught - er's hand, Where wealth and worth u - - nit - ed stand, I gladly
 un ric - - coe no - bil ge - - ne - ro m'è da - to o - - mai al - - tro bra - mar, bram non

f *p* *f* *ff* *ff*
f *p* *f* *ff* *ff*
f *p* *f* *ff* *ff*
f *p* *f* *ff* *ff*
f *p* *f* *ff* *ff*
f *p* *f* *ff* *ff*

Timp. muta in B. F. (Sib. Fa) alto.

f *p* *f* *ff* *ff*
f *p* *f* *ff* *ff*
f *p* *f* *ff* *ff*
f *p* *f* *ff* *ff*

doch — der Hoff - nung hin, geb' ich mich doch der Hoff - nung
know — one hope — is left! *At last I know* *one hope is*
cen - do a tē, — a te. *ah dim - mi, di:* *lu - singa ell'*

Haus — und Toch - - ter hin, geb' froh ich Haus und Toch - ter
give — my daught - er's hand. *I glad - ly give* *my daught-er's*
so, — bra - mar — non so, *al - tro bra - mar,* *bra - mar — non*

Vivace, ma non troppo presto. $\text{♩} = 72$.

Steuermann am Bord.
Steersmann on board.
Il Pilota a borda.

Süd - wind! Süd - wind!
South - wind! South - wind!
Ven-to del Sud! Ven-to del Sud!

hin!
left!
è?
Das Wetter hat sich völlig aufgeklärt, — der Wind ist umgeschlagen.
The storm has quite subsided, and the wind changed.
La tempesta è cessata, il vento cangia.

hin!
hand!
so!

Matrosen die Mützen schwenkend.
Sailors, waving their caps.
Marinai agitando i beretti.

ff
Hal-lo-ho!
Hol-la-ho!
Ho-ho-è!

ff
Hal-lo-ho!
Hol-la-ho!
Ho-ho-è!

Vivace, ma non troppo presto. $\text{♩} = 72$.

Musical score for page 133, featuring brass instruments and vocal parts. The score includes staves for Cor. in Es. (Mi♭), Cor. vent. mut. in F. (Fa), Trombe ord. in F. (Fa), and vocal parts with lyrics in German and English.

Cor. in Es. (Mi♭)
Cor. vent. mut. in F. (Fa)
Trombe ord. in F. (Fa)

f dim.

Ach, lie-ber Südwind, blas' noch mehr! ———
 Ah swiftly, southwind, blow to land! ———
 Ah! sof-fia ancor ven-to del Sud! ———

Ho - ho - he! Hallo-ho! Hallo-ho! Hallo-ho! Ho! Ho! Ho!
 Yo - ho - o! Holla-ho! Holla-ho! Holla-ho yo-ho - ho!
 Ho - ho - è! Hoho-è! Hohoho! Jo-ho ho ho ho ho!

Ho - ho - he! Hallo-ho! Hallo-ho! Hallo-ho! Ho! Ho! Ho!
 Yo - ho - o! Holla-ho! Holla-ho! Holla-ho yo-ho - ho!
 Ho - ho - è! Hoho-è! Hohoho! Jo-ho ho ho ho ho!

Cor. vent. in F. (Fa)

f

p

p

p

p

Du siehst, das Glück ist gün-stig dir, der Wind ist gut die See in Ruh'.

Good for - - tune now for thee pre-rails! The wind is fair, the tem - pest o'er,

Ve - - di la sorte, ei ar-ride già, propizio è il ven - - to tran-qui - lo è il mar.

pp

p

Fl. I.
 Fl. II.
 Cl. I.
 Cl. II.
 pp
 pp
 tr
 pp
 ten.
 ten.
 ten.
 ten.
 So-gleich die An-ker lich-ten wir, und-se-geln froh der Hei-math zu.
 Will weigh the an-chor, spread the sails, Then hasten on for home once more.
 La nuova pa-tria t'at-ten-de. è là, salpa-teo-mai, o ma-ri-nar.

First system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent bass line with a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *a2* (second attack).

Second system of musical notation, primarily piano accompaniment. It consists of multiple staves for the piano, showing chords and melodic fragments. Dynamics include *p* (piano).

Darfich dich bit - ten, so se-gelst du vor-an; der Wind ist frisch, doch meineMann - - schaft müd; ich
If I may coun - sel, 'twere best you leave us here; The wind is fresh, my crew are wear - - y still. We'll
 Tu mi pre-ce - di, io poi ti se-gui-rò; il ven - - to è buon, ma le-qui-pag - - gio è stan-co; lo

Matrosen. Während sie die Segel aufziehen.
 Sailors. *Spreading the sails.*
 Marinai ponendosi al lavoro per levar l'ancora e spiegare le vele.

Third system of musical notation, featuring vocal lines with the call 'Ho!' and 'Holla-ho!'. The piano accompaniment provides a rhythmic accompaniment. Dynamics include *p* (piano).

Ho! Ho! Ho! Ho! Hallo-he! Hallo-he! Hallo-he! Hallo-he! Hallo-
 Yo - - ho! yo - - ho! Holla-ho! Holla-ho! Holla-ho! Holla-ho! Holla-
 Ho ho ho ho! Hoho-è! Hoho-è! Hoho-è! Hoho-è! Hoho

Fourth system of musical notation, primarily piano accompaniment. It continues the piano part from the previous system. Dynamics include *p* (piano).

Musical score for the first system, including piano and bass staves with various musical notations like 'a2', 'p', and 'Solo'.

Musical score for the second system, including piano and bass staves with musical notations like 'p'.

Hallo-ho! Hallo-ho! Hallo-ho - - ho!
 Holla - ho! Holla - ho! Holla - ho! ho!
 Hoho-è! Hoho-è! Hoho-ho! ho!

gönn' ihr kur-ze Ruh', und fol - - ge dann.
rest our limbs a - while and fol - - low soon.
 la-scio ri - po - sar, poi ti rag - giungo.

Er bläs't noch lang' aus Süd. Mein
Nay, nay! this wind will hold. My
 Can-giar non dee per or. Il va-

Doch - unser Wind?
But, if it change-
 Ma se il vento

he! Hallo - he! Hallo - he! Hallo - he! Ho-lo-he!
 ho! Holla - ho! Holla - ho! Holla - ho! Ho-lo-he!
 è! Hoho - è! Hoho - è! Hoho - è! Hoho-è!

he! Hallo - he! Hallo - he! Hallo - he! Ho-lo-he!
 ho! Holla - ho! Holla - ho! Holla - ho! Ho-lo-he!
 è! Hoho - è! Hoho - è! Hoho - è! Hoho-è!

Musical score for the third system, including piano and bass staves with musical notations like 'p'.

poco riten.

Cor. in F. (Fa).
 Cor. in Es. (Mi b).
 Fag.
 Tromb.
 Timp.

Schiff ist schnell, es holt dich si-cher ein.
 bark is swift, she'll o-vertake thee soon.
 scel-lo è leg-gie-ro. ti raggiun-ge-ra. Dal.

Du glaubst? Wohl-an! Es mö-ge denn so sein! Leb wohl!
 Well, well! So be it! I hope thy words prove true! Fare-well!
 Lo cre - - di? Sia. Sic-co-me di-ci tu! Sta ben!

poco riten.

Fl.
 Ob.
 Cl.
 Cor. in F. (Fa).
 Cor. in Es. (Mi b).
 Fag.

a tempo

poco riten.

Gewiss! I shall! Lo spero!
 Daland an Bord seines Schiffes gehend.
 Daland goes on board.
 Andando a bordo di suo vascello.

Mögt heut-te du mein Kind noch sehn!
 And mayst thou see my child to-day!
 Mia fi-glia og-gi tu ve-drai.
 Hei! Ha! Ehi
 Wie die Se-gel schon sich blä'n!
 how the good wind swells the sails!
 già le ve-le si gon-fia-no!
 Hallo! Hallo! Hollo!

a tempo

Piccolo.

orchestral score including Piccolo, strings, woodwinds, and trumpets (Trombe ord. in F. (Fa.)).
 Dynamics: *cresc.*, *ff*, *Maestoso.*, *Soli.*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*.
 Instructions: *Maestoso.*, *Soli.*, *2^{do} e 3^{to} Soli.*

orchestral score for strings and woodwinds.

Er gibt ein Signal auf der Schiffspfeife.
 Gives a signal on the whistle.
 Dà un segnale col fischietto del bastimento.

Das Schiff wird losgemacht.
 The anchor is weighed.
 Levando l'ancora.

Vocal line with lyrics in German, Italian, and English.

Hal-lo!
 Hal-lo!
 Hol-lò!

Frisch, Jun-gen greifet an!
 Now, com-rades, all to work!
 All' er - ta, a la - vo - rar!

orchestral score for strings and woodwinds.

Cor. ord. in (B Sib) basso.

ff *tr*

ff *tr*

Matrosen, im Absegeln jubelnd.
Sailors, joyously, as they sail away.
 Marinai, spiegan do le vele, pieni di gioia.

Mit Ge-wit-ter und Sturm aus fernem Meer, mein Mäd-el, bin dir nah!
On the wings of the storm from distant lands, Be-lov-ed, home I fly!
 Fra-tem-pe-stee for-tu-ne il lun-go er-rar vi-ci-noal fi-ne-or è!

Hur-
 Hur-
 Ur-

Mit Ge-wit-ter und Sturm
On the wings of the storm
 Fra-tem-pe-stee for-tune

mein Mäd-el bin dir nah!
Be-lov-ed, home I fly!
 vi-ci-noal fi-ne-or è!

Hur-
 Hur-
 Ur-

ff

tr tr

ff

ff

f ff

f ff

f ff

ff

ff

ff

ff

tr tr tr tr

ff

ff

ff

ff

ff

rah! Ue-ber thurmho-he Fluth vom Sü-den her, mein Mäd-el, ich bin da! Hur-
 rah! From the bil-lows that break on southern strands, Be-lov-ed, here am I! Hur-
 ra! E var-ca-to già l'in-fi-ni-to mar, mia bel-la, son con te! Ur-

rah! Ue-ber thurmho-he Fluth mein Mäd-el, ich bin da! Hur-
 rah! From the bil-lows that break Be-lov-ed, here am I! Hur-
 ra! E var-ca-to già mar, mia bel-la, son con te! Ur-

ff

ff

Un poco ritenuto. ♩ = 112.

rah! Mein Mü-del, wenn nicht Süd-wind wär, ich nimmer wohl käm' zu dir! Ach, lie-ber Südwind, blas' noch mehr! Mein
 rah! Dear mai-den, bless the good southwind, that hur-ries me home to thee! Blow, southern breezes, strong and kind! My
 rä! Nè a ri-va mai sa-rei, se non sof-fias-se del Sud il ven-to! Ah! sof-fia assaiyen-to del Sud, fa

Un poco ritenuto. ♩ = 112.

Tempo I.

| | | | | |
|--|---|--|---|---------------------------------|
| Mä - del verlang nach mir! loved one a - wait-eth me! la-mor mio con-ten - to! | Ho ho! Yo - - ho! Ho - - ho - - - | Ho! jo-lo-ho! Ho-ho-la-ho! ho! Jo ho ho! | Ho ho ho ho ho! yo-ho-ho-ho-ho! Ho ho ho ho ho! | Ho! ho! Yo - - ho! Ho ho! |
|--|---|--|---|---------------------------------|

Tempo I.

ho! Jo-lo-ho! ho! ho ho ho ho - - ho!
 ho! Yo-ho ho ho ho ho ho! Yo - - ho!
 ho! Jo-ho ho ho ho ho ho ho ho ho!

Der Holländer besteigt sein Schiff. Der Vorhang fällt.
 The Dutchman goes on board his ship. Curtain.
 L'Olandese va nel suo vascello. Cala la tela.

This page of a musical score, numbered 145, contains a complex arrangement of music across multiple staves. The score is organized into three main systems. The first system consists of ten staves, with the top two staves containing melodic lines and the remaining eight staves providing harmonic support. The second system features two staves with intricate melodic patterns, including triplets and sixteenth-note runs, with dynamic markings of *ff*. The third system continues with two staves of similar complexity, also marked *ff*. The notation includes various rhythmic values, accidentals, and articulation marks. The overall texture is dense and technically demanding.

This page of a musical score contains 18 staves of music. The notation includes treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The score is divided into two systems. The first system (staves 1-10) features a melody in the upper staves and a bass line in the lower staves. The second system (staves 11-18) features a complex texture with multiple melodic lines in both hands, including sixteenth-note passages and sixteenth-note chords. Dynamics such as *f sempre* and *ff* are used throughout. The page concludes with a final chord in the bass line.

This page contains a complex musical score for the end of Act I. It features multiple staves for different instruments and voices. The notation includes various rhythmic values, slurs, and dynamic markings such as *ff* (fortissimo). The score is written in a key signature with one flat and a common time signature. The bottom of the page contains the text: *ff* *ff* Ende des 1^{sten} Aufzugs. End of Act I. Fine dell' Atto I.

Ende des 1^{sten} Aufzugs.
End of Act I.
Fine dell' Atto I.

Zweiter Aufzug.

ACT II.

ATTO II.

Introduction.

Introduction.

Preludio.

Allegro maestoso. $\text{♩} = 63.$

Piccolo.
 Flauti I. II.
 Oboi I. II. *ff*
 Clarinetti I. II in B (Sib). *ff*
 Corni ventile in F (Fa) *ff*
 Corni ordin. in B (Sib) basso *ff*
 Fagotti I. II. *ff*
 Trombe ordin. in F (Fa) *f*
 Tromboni I. II. III. *ff*
 Tuba.
 Timpani in B. F. (Sib) (Fa). *ff*
 Violini. *ff*
 Viola. *ff*
 Violoncello. *ff*
 Contrabasso. *ff*

Musical score for the Introduction/Preludio of Act II. The score is written for a full orchestra and includes parts for Piccolo, Flauti I. II., Oboi I. II., Clarinetti I. II in B (Sib), Corni ventile in F (Fa), Corni ordin. in B (Sib) basso, Fagotti I. II., Trombe ordin. in F (Fa), Tromboni I. II. III., Tuba, Timpani in B. F. (Sib) (Fa), Violini, Viola, Violoncello, and Contrabasso. The tempo is marked "Allegro maestoso" with a quarter note equal to 63 beats per minute. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score features dynamic markings such as *ff* (fortissimo) and *f* (forte), and includes a *ten.* (tension) marking in the Oboe part. The woodwinds and strings play a complex rhythmic pattern, while the brass instruments provide a strong harmonic foundation.

Allegro maestoso. $\text{♩} = 63.$

più Allegro.

The first system of the musical score consists of six staves. The top staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are also a grand staff. The sixth staff is a single bass clef. The music is in a key with two flats and a 3/4 time signature. It begins with a *ff* dynamic marking. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the passage.

The second system of the musical score consists of six staves. The top staff is a single treble clef. The second and third staves are a grand staff. The fourth and fifth staves are also a grand staff. The sixth staff is a single bass clef. The music continues from the first system. It begins with a *vivace* marking and a *ff* dynamic. The notation includes sixteenth-note runs and chords. There are several accents and slurs. The system concludes with a *ff* dynamic marking.

più Allegro.

The musical score on page 150 is divided into two systems. The first system contains 10 staves: five for the piano (treble and bass clefs) and five for the orchestra (flute, oboe, violin I, violin II, and cello/bass). The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The orchestral parts include woodwinds and strings, with dynamic markings such as 'ff' (fortissimo) and 'tr' (trills). The score is in a key signature of two flats and a common time signature.

The second system also contains 10 staves, continuing the piano and orchestral parts. The piano part includes more complex rhythmic patterns, such as triplets and sixteenth-note runs. The orchestral parts include woodwinds and strings, with dynamic markings such as 'ff' (fortissimo) and 'tr' (trills). The score is in a key signature of two flats and a common time signature.

This page of musical notation is divided into two systems. The upper system consists of ten staves, with the first five staves grouped by a brace on the left. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* (fortissimo) and *a2* (accents). The lower system consists of five staves, with the first two staves grouped by a brace on the left. This system features more complex rhythmic patterns, including sixteenth and thirty-second notes, and includes numerical markings like 24 and 12, possibly indicating fingerings or specific performance techniques. The overall style is that of a classical or romantic-era piano score.

This musical score page, numbered 152, contains two systems of music. The first system consists of ten staves. The top five staves are for the piano, with the first staff starting with a rest. The bottom five staves are for the orchestra, including woodwinds, strings, and a double bass line. The woodwinds and strings play a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The double bass line features a series of trills, indicated by 'tr' above the notes. The dynamic marking *f sempre* is present on most staves. A second marking, *a 2.*, appears above the woodwind staff. The second system consists of five staves, primarily for the piano, with the first staff starting with a rest. These staves feature intricate sixteenth-note passages, with some measures marked with a '6' above the staff, likely indicating a sextuplet. The dynamic marking *f sempre* is consistently used throughout this system as well.

The first system of the musical score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It features a melodic line with slurs and accents. The second staff is a piano accompaniment with a treble clef, showing chords and arpeggiated figures. The third and fourth staves are also piano accompaniment parts, with the third staff including dynamic markings *dim.* and *meno f*. The fifth and sixth staves are piano accompaniment parts, with the sixth staff including dynamic markings *dim.* and *meno f*. The seventh and eighth staves are piano accompaniment parts, with the eighth staff including dynamic markings *dim.* and *meno f*. The ninth staff is a piano accompaniment part with a bass clef, including dynamic markings *dim.* and *meno f*. The tenth staff is a piano accompaniment part with a bass clef, including dynamic markings *dim.* and *meno f*. The system concludes with a double bar line.

The second system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of two flats, continuing the melodic line from the first system. The second and third staves are piano accompaniment parts with treble clefs, including dynamic markings *meno f* and *dim.*. The fourth and fifth staves are piano accompaniment parts with bass clefs, including dynamic markings *meno f* and *dim.*. The sixth staff is a piano accompaniment part with a bass clef, including dynamic markings *meno f* and *dim.*. The system concludes with a double bar line.

Clar. a 2
Cor. vent. a 2
Cor. ord. mutano in E. (M)
Fag.
2 u 3. Tromb.
pizz.
arco

p, *pp*, *pizz.*, *arco*, *più p*

Oboi
Cor. vent in A. (La)
Fag.
in E. a 2
Celli
Bassi
Cor. ord.
Violonc. Soli

p, *pp*, *pizz.*, *arco*, *pp*, *ppizz.*, *più p*

Fag.
Celli Soli

Der Vorhang geht auf.
The curtain rises.
Salza la tela.

pp

Nº 4. Lied, Scene, Ballade und Chor.

Song, Scene. Legend and Chorus. — Canzone, Scena, Ballata e Coro.

Ein grosses Zimmer im Hause Daland's; an den Wänden Bilder von Seegegenständen, Karten u.s.w. An der Hinterwand das Bildniss eines bleichen Mannes mit dunklem Barte und in schwarzer spanischer Tracht. Mary und die Mädchen sitzen um den Kamin herum und spinnen. Senta, in einem Grossvaterstuhle zurückgelehnt, ist in träumerisches Anschauen des Bildnisses an der Hinterwand versunken.

A large room in Daland's house; on the walls are pictures of ships, maps etc. On the back wall hangs a portrait of a man, with pale face and dark beard, wearing a black cloak. Mary and the maids are seated round the stove, spinning. Senta, leaning back in an old-fashioned arm-chair, is lost in dreamy contemplation of the portrait on the wall.

Una camera spaziosa in casa di Dalando; alle pareti laterali diversi disegni di oggetti marittimi, carte geografiche etc. Alla parete del fondo è appeso un quadro rappresentante la figura di un uomo pallido in viso, con barba bruna e vestito nero. Mary e le Damigelle sono sedute intorno al caminetto, e filano. Senta, stesa su di una sedia a braccioli con le braccia incrociate, è assorta nella contemplazione del quadro del fondo.

Allegretto moderato. ♩ = 66.

Piccolo.

Flauti.

Oboi.

Clarinetti in A.(La).

Corni in A.(La).

Corni in E.(Mi).

Fagotti.

Trombe in F.(Fa).

Tromboni.

Tuba.

Timpani in A. E. (La. Mi).

Violini I.

Violini II.

Viola.

Senta.

Mary.

Erik.

Chor der Mädchen.
Chorus of Maids.
Coro di Damigelle.

Violoncello.

Contrabasso.

Allegretto moderato. ♩ = 66.

NB. Der Dirigent möge an den dazu geeigneten Stellen stets das Tempo zurückzuhalten suchen, damit es nie zu schnell werde.
Throughout this number the Conductor should hold back the tempo where desirable, that it may not become too hurried.
Il Direttore procurerà, ai punti convenienti, di rattenere il tempo, affinché non diventi troppo affrettato.

Ob. Clar. Cor. Fag. Viol. I. Viol. II. Viola Sop. Alt. Celli Bassi

Chor der Mädchen.
Chorus of Maids.
Coro di Damigelle.

Summ' und Twirl and Ron - za e

Summ' und Twirl and Ron - za

p *pp* *pp*

p *pp* *pp*

brumm', du gu-tes Räd - - - - - chen, mun-ter, munter dreh' dich um!
whirl, my spindle, gai - - - - - ly! Mer - ry, merry wheel, mer-ry wheel, spin on!
fischi-a, o mu-li nel - - - - - lo, gi - ra, gi-ra in tor - - - - - no a tel

brumm', du gu-tes Räd - - - - - chen, mun - ter, mun-ter dreh dich um!
whirl, my spindle, gai - - - - - ly! Mer - ry, mer-ry wheel, spin on!
fischi-a, o mu-li nel - - - - - lo, gi - ra, gi-ra in-tor-no a tel

arco

Spin - ne, spin - ne tausend Fäd - - - - - chen, gu - tes Rädchen, summ' und
 For - the flax must dwindle dai - - - - - by, Till our winter's task be
 Tor - ci il fil ro-tondo e bel - - - - - lo, all' im-pul-so del mio

Spin - ne, spin - ne tausend Fäd - - - - - chen, gu - tes Rädchen, summ' und
 For - the flax must dwindle dai - - - - - by, Till our winter's task be
 Tor - ci il fil ro-tondo e bel - - - - - lo, all' im-pul-so del mio

pizz.
pizz.

un poco ritenuto. ♩ = 50.

brumm'! Mein Schatz ist auf dem Mee - re draus, er denkt nach Haus an's from - me Kind; mein
 done. My lov - er sails the o - cean foam, And thinks of her who spins at home; Then
 pie! Il mio te - sor tra - scor - re il mar e pen - sa og nor al dol - ce a - mor; il

ben tenuto
ben tenuto
p ben tenuto
ben tenuto

pizz.
pizz.

un poco ritenuto. ♩ = 50.

Musical score for the first system. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The score includes various dynamic markings such as *cresc.*, *dim.*, *p*, and *ritard.* The key signature is two sharps (F# and C#).

gu - tes Räd - chen braus' und saus'l Ach, gäbst du Wind, er küm' ge - schwind! Ach gäbst du Wind,
 turn, my whcel, turn mer - ri - ly, Ah! Couldst thou blow him home to me! Ah! couldst thou
 ven - to da col tuo ron - zar al mio fe - del o mu - li - nell Il ven - to da

Musical score for the second system, starting with *a tempo* and *a 2.*. The score includes various dynamic markings such as *f*, *p*, *cresc.*, and *dim.* The key signature remains two sharps.

er küm' ge - schwind! Flei - - ssig, Mäd - chen!
 him home to me! Mer - - - ry spin - die!
 al mio fe - del! gar - zon - cel - lal

Spinnt! Spinnt! Spinnt, flei - - - ssig, Mädchen!
 Ah! Ah! Ah! Twirl, mer - - - ry spin - die!
 Fi - la, and fi - la, thou gar - zon - cel - lal

Brumm'l
 Twirl and
 Gi - - ra e

f a tempo

p

Gu - tes Räd - chen! Tra - la-ra la - la - la - la - la! Tra - la-ra la -
 Flax must dwin - dle! Tra - la-ra! La - la - la - la - la! Tra - la-ra! La -
 la ro - tel - lal Tra la ra ia la la la la lal Tra la ra la

Summ! Gu - tes Rädchen! Spinnt flei - ssig, Mädchen! Brumm',
 fi - schia the flax - must dwin - dle! Ah! mer - ry spin - dle! Ah!
 fi - la, fi - la! Ah!

la - la - la - la! Tra - - la-ra la - la - la - la - la - la - la - la - la - la,
 la - la - la - la! Tra - - la-ra! La - la - la - la - la! La - lu - lu - lu - la!
 la la la lal Tra la ra la la la la la la la la la!

gu - tes Rädchen! Spinnt! Spinnt flei - ssig, Mädchen, flei - ssig, Mädchen, spinnt!
 Flax must dwin - dle! Spin! Spin! mer - ry spin - dle, mer - ry spin - dle, spin!
 fi - schia e gi - ral fi - la, gar - zon - cel - la, fi - la, fi - la!

The first system of the musical score consists of ten staves. The top two staves are vocal parts with treble clefs and a key signature of two sharps (D major). The next four staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The bottom two staves are bass clef parts. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

The second system of the musical score continues with ten staves. It includes vocal lines with lyrics in German, English, and Italian. The piano accompaniment features dynamic markings such as *pp* (pianissimo) and *p* (piano). The bottom two staves are bass clef parts. The lyrics are as follows:

| | | | |
|------------------|----------------------|--------------|-----------------------------------|
| Eil Flei - ssig, | flei - ssig, wie sie | spin - nen! | Will je - de sich den Schatz ge - |
| Ay, ay, girls! | Set the wheel a - | spin - ning! | The prize of love is worth the |
| Ehi, bra - ve, | be - nel in ver | si fi - la! | Il te - sor per ot - te - |

Ob.
Cl.
p
p
p
p
poco cresc.
p

winnen.
winning!
ner.

Die Mädchen.
Maid.
Le Damigelle.

Frau Ma - ry,
Good Ma - ry,
Ta - ci, Ma - ri -

still!
peace!
al fi - ni - ta

Denn wohl ihr wisst das Lied noch nicht zu En - de ist!
nor pray - le so! There is an - o - ther verse, you know!
ne non è, dobbiam can - tar!

Ihr
Yes,
No,

Fl.
cresc.
dim.
p cresc.
f
dim.
cresc.
f
dim.
p cresc.
f
dim.
p
p
p
p
p
p
p
p
p
p

Mary.

So sing! Dem Rädchen lässt's nicht Ruh!
Sing on! But spin with right good will!
Eb - ben! mè as - sai gra - di - ta.

Du a - ber, Senta, schweigst da - zu?
What ails thee, Senta? Si - lent still?
Ma Sen - ta è in - tenta a me - di - tar.

wisst das Lied noch nicht zu En - de ist!
yes! There is an - o - ther verse, you know!
no, fi - ni - ta la can - zon è.

zu Senta
to Senta
verso Senta
pizz.

Ob.
Clar.
Cor.
Fag.

Summ und brumm, du gu-tes Räd - - - - - chen, mun - - - - - ter, mun-ter dreh' dich um!
 Twirl and whirl, my spin-dle, gai - - - - - ly! Mer - - - - - ry, mer-ry wheel, spin on!
 Ron - - - - - za e fi-schia, o mu-li - - - - - nel - - - - - lo, gi - - - - - ra, gi-ra in tor - - - - - no a

Summ und brumm, du gu-tes Räd - - - - - chen, mun - - - - - ter, mun-ter dreh' dich um!
 Twirl and whirl, my spin-dle, gai - - - - - ly! Mer - - - - - ry, mer-ry wheel, spin on!
 Ron - - - - - za e fi-schia, o mu-li - - - - - nel - - - - - lo, gi - - - - - ra, gi - rain tor-no a tel

pp
ppp
pppizz.

Fl.
Ob.
Clar.
Cor.
Fag.

um! Spin - ne, spin-ne tau-send Fäd - - - - - chen, gu-tes Räd-chen, summ'
 on! For the flax must drin-dle dai - - - - - ly, Till our win-ter's task
 tel Tor - - - - - ci il fil ro-ton-do e bel - - - - - lo, all' im-pul-so del

Spin - ne, spin-ne tau-send Fäd - - - - - chen, gu-tes Räd-chen, summ'
 For the flax must drin-dle dai - - - - - ly, Till our win-ter's task
 Tor - - - - - ci il fil ro-ton-do e bel - - - - - lo, all' im-pul-so del

pp
ppp
pppizz.

un poco riten. ♩ = 50.

ben tenuto
ben tenuto
p ben tenuto.
ben tenuto
p
pp
p
pizz.
pizz.
p

und
be
mio
 brumm!
done!
piè!
 Mein
My
Il
 Schatz da
lov - er
mio
 drau - ssen
sails a -
te - sor del
 auf dem Meer,
cross the sea,
Sud
 im Sü - den
Ah, turn,
tra -
 er viel
good spin - dle,
re - cognor
fa

summ'
task
del
 und
be
mio
 brumm!
done!
piè!
 pizz.
 pizz.
 p

un poco riten. ♩ = 50.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
p
p
p
p
p
p
p
p
ritard.
ritard.
ritard.
ritard.
ritard.
ritard.
ritard.
ritard.
pizz.
p

Gold ge-winnt; ach!
 take no resi! -
 pre - da dor e al -
 gu - tes Riäd - chen,
 bag of red, red
 la sua bel - la il
 saus' noch mehr!
 gold hath he,
 vuo' do nar,
 Er giebt's dem Kind, wenn's
 To give to her that
 se può pro-var che
 flei - ssig spinnt! Er
 spins the best! To
 ben fi - lòl se

arco
ben tenuto
cresc.
dim.
dim.
p
pizz.
p

la - la - la - la! Tra - - la - ra - - la - la - la - la - la - la - la - la - la!
 la - la - la - la! Tra - - la - ra - - la - la - la - la - la - la - la - la - la!
 la - la - la - la! Tra - - la - ra - - la - la - la - la - la - la - la - la - la!
 la - la - la - la! Tra - - la - ra - - la - la - la - la - la - la - la - la - la!
 gu - tes Rüd - chen! Spinnt! Spinnt flei - ssig, Mäd - chen! Flei - ssig, Mäd - chen, spinnt!
 flux must dwin - dle! Spin! Spin! mer - ry spin - dle! mer - ry spin - dle, spin!
 fi - schia e gi - ral! Fi - - - la, gar - zón - cel - la, fi - la, fi - - - la!

zu Senta.
Mary. to Senta.
a Senta.

Du bö - ses Kind, wenn du nicht spinnst, vom Schatz du kein Ge-schenk ge - winnst.
Thou i - -dle child! Willt thou not spin? A lov - er's gift thou ne'er wilt win!
E tu, cat - ti - va, non vuoi fi - lar? dal tuo te - sor non a - vrai don.

Sie hat's nicht Noth, dass sie sich eilt; ihr Schatz nicht auf dem Mee-re weilt; bringt er nicht Gold, bringt er doch Wild, man
No need has she to hur-ry so, Her lov - er's not at sea, you know! The maid who weds a hunt - er bold, May
Il suo te-sor non var-ca il mar; se non la - vo-ra ell' ha ra-gion; da un caccia-tor bra - mar che val se

Più lento. ♩ = 100.

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked *Più lento*. The piano part includes a *I. Solo.* section marked *ppp*. The vocal part is marked *più f* and later *ff*.

lachend.
laughing.
ridendo.

weiss ja, was ein look for game, but
non un cer-vo od
Jä - ger gilt! Ha, ha, ha, ha, ha, ha, ha, ha, ha
not for gold! Ha! ha! ha! ha! ha! ha! ha! ha! ha
un eig-nal! Ha, ha, ha, ha, ha, ha, hal
hal
hal

Senta singt leise für sich.
Senta is singing softly to herself.
Senta canta sotto voce fra sè.

Più lento. ♩ = 100.

Second system of the musical score. It features woodwind parts (Ob., Clar., Cor III. IV., Fag.) and a vocal line. The tempo is marked *Tempo I.*. The piano accompaniment is marked *p* and *pp*. The vocal part is marked *Mary.* and includes lyrics in German, English, and Italian.

zu Senta.
to Senta.
a Senta.

Da seht ihrl Im-mer vor dem Bild! Willst du dein gan- zes jun- ges Le- ben ver-träumen vor dem Conter-fei?
You watch her! How she sits and stares! Sen- tu! gire o'er this child- ish fash- ion, Of mop- ing o'er a painted face!
Ve - de - tel! o-gnor lo mira. Ma - sta - ra - i sem - pre im-mer - sa à con-tem-plar quel qua - dro?

Tempo I.

Ob. I. Solo. *p* *pp*

Clar. *p* *pp*

Fag. I. Solo *p* *pp*

più p *pp*

più p

più p

Senta: ohne ihre Stellung zu verändern. *without changing her position.* *immobile nella sua positura.* seufzend. *sighing.* *sospirando.*

Was hast du Kun-de mir ge - ge - ben, *Why didst thou wa-ken my com - pas-sion?* was mir er - züh-let, wer er sei, der ar - me *Why didst thou tell me of his case? His pit-cous*

A che nar-rar-mi la sua i - sto - ria? *chi e - gli sia dir-mi per - chè? quel po-ver'*

più p *pizz.*

Fl. *p*

Clar. *p* *p cresc.*

Cor. *p cresc.* *p* *cresc.*

Fag. *p* *p* *cresc.*

p cresc. *p* *cresc.*

p cresc. *f* *p* *cresc.*

p cresc. *f* *p* *cresc.*

Mann. *case!* *uom!*

Gott sei mit dir! *God help thee now!* *Sia lei con te!*

Die Mädchen. *Ei, ei, ei, eil* Was hö-ren wir! Sie seuf - - zet um den blei - chen
 The Maids. *Eh, eh! Eh, eh!* *mad, I vow!* *She's sigh - - ing for the ghost - ly*
 Le Damigelle. *Eh, ehil Ehi, ehil* *che di - ce mail* *So - spi - - ra all'* *uo - mo, pal - li*

Ei, ei! Was hö-ren wir! Sie seuf - - zet um den blei - - chen
Eh, eh! *She's mad, I vow!* *She's sigh - - ing for the ghost - - ly*
Ehi, ehil *che di - ce mail* *So - spi - - ra all'* *uo - - mo pal - - li*

p cresc. *arco* *f* *p* *p* *cresc.*

p cresc. *f* *p* *p* *cresc.*

Fl. *cresc.*
 Ob.
 Clar. *p*
 Cor. *p cresc.*
 Fag. *cresc.*
p *cresc.* *f* *p*
p *cresc.* *f* *p*
p *cresc.* *f* *p*
p *cresc.* *f* *p*
p *cresc.* *f* *p*
p *cresc.* *f* *p*

Den Kopf ver-liert sienoch da - rum,
Herbrain is turned, I sorely fear!
 Per lu - i el - la impaz-zi-sce,

nichts hilft es, wenn ich täg-lich brumm, komm, Senta! Wend' dich doch her-um!
To all I say she lends no ear! Come, Senta! Come and sit you here!
 e nul-la val che ognor le gridi: Vien, Senta, ri-vol-gi - ti di qual

Mann.
man!
 do!

Da sieht man, was ein Bild doch kann.
So fierce a flame can fan - cy fan!
 Oh! guarda, un qua-dro ha tal po - ter!

Vello u. Bassc.

p *cresc.* *f* *p* *f*
mf *p* *mf*
p *mf* *p*
p *mf* *p*
f *mf* *p*
p *mf* *p*
p *mf* *p*

Sie hört euch nicht!
She does not hear,
 Nè in - ten - der vuoll

Sie ist ver-liebt! Sie ist ver-liebt!
the girl's in love! The girl's in
 Pre-saè da - mor, d'a-mor, d'a -

liebt!
love!
 mor!
 Sie ist ver-
The girls in
 Pre - sa e da - mor!
 ver - liebt!
In love!
 d'a - mor!
 Ei, eil
Eh, eh!
 Ehi, ehi!
 Ei, eil
Eh, eh!
 Ehi, ehi!
 Ei, eil
Eh, eh!
 Ehi, ehi!
 Ei, eil
Eh, eh!
 Ehi, ehi!
 Wenn's nur nicht
'twill sure a
 Pur - ché non

Hän - del giebt! Denn E - rik hat gar hei - sses Blut, dass er nur kei - nen Schaden thut! Sagt
scan - dal prore! For E - rik's blood is young and warm, He well might do the man a harm! Take
 na - sca - no que - re - lee ancor di - sgra - zi - e che E - rik hä san - gue ar - den - te! Se

nichts! Er schiesst sonst wuth-entbrannt den Ne- ben-buh-ler von der Wand! Ha, ha, ha, ha, ha, ha,
 care! sa, Il ri- val fa in pol- vere, il ri- val fa in pol- ve from his frame! Ha, ha, ha, ha, ha, ha,
 si, ta- ciam! Ha, ha, ha, ha, ha, ha,

pizz. *arco*
p *arco*
pizz. *arco*
p *arco*
pizz. *arco*
p *arco*
pizz. *arco*
p *arco*
pizz. *arco*
p *arco*

f *f* *f* *f* *f* *f* *f* *f*
f *f* *f* *f* *f* *f* *f* *f*

ha! Sag nichts! Ha, ha, ha, ha, ha, ha, ha! Sag nichts! Haha, ha, ha, ha, ha, ha! ha!
 ha! Take care! Ha, ha, ha, ha, ha, ha, ha! Take care! Ha, ha, ha, ha, ha, ha, ha! ha!
 ha! Ta- ciam! Ha, ha, ha, ha, ha, ha, ha! Ta- ciam! Haha, ha, ha, ha, ha, ha! ha!

arco *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*
arco *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Senta. heftig auffahrend.
 angrily.
 con vivacità.
 O schweigt mit eu-rem tol- -len-La-chen, wollt
 Oh cease! give o'er your sense - less laughter! Your
 Ces- sa- te! con quel fol- le ri - so, o - ma- i!

ihr mich ernstlich bö-se ma - chen?
foolish jesting makes me an - gry!
mi fa - re - te ar - rab - bi - ar.

Die Mädchen singen so stark wie möglich und drehen die Spinnräder mit grossem Geräusch, gleichsam um Senta nicht Zeit zum Schmälen zu lassen.
The Maids sing as loud as they can, and make a great noise with their spinning wheels, so as to give Senta no time to scold them.
Le Damigelle ripigliano fortissimo e con fretta comica spingendo gli arcolai con veemenza e tutte di conserva per non dar tempo a Senta di rimproverarle.

Summ — und brumm du gu - tes Räd - - - - - chen mun - ter, mun - ter
Twir - - - - - l und whirr, my spindle, gai - - - - - ly! Mer - ry, mer - ry
Ron - - - - - za e fi - schia o mu - li nel - - - - - lo. gi - ra, gi - ra in -

mun - - - - - ter.
Me - - - - - ry,
gi - - - - - ra,

dreh dich um.
wheel spin on!
tor - - - - - no a tel!

mun - ter dreh dich um.
mer - ry wheel spin on!
gi - ra in tor - no a tel!

Spin - - - - - ne, spin - ne tau - send Fäd - - - - - dai - - - - -
For the flux must dwindle dai - - - - -
Tor - - - - - ci il fil ro - ton - do e bel - - - - -

Spin - - - - - ne, spin - ne tau - send Fäd - - - - - dai - - - - -
For the flux must dwindle dai - - - - -
Tor - - - - - ci il fil ro - ton - do e bel - - - - -

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 2/4 time. It features a vocal line with lyrics and a piano accompaniment with various textures and dynamics.

Senta.

Oh! Macht dem dummen Lied ein
 Ah! this dull song why thus pro-
 Oh! fi - ni - re - te que - sto

Musical score for the second system, including vocal lines and piano accompaniment. The score continues the vocal line and piano accompaniment from the first system.

- - - chen!
 - - - ly!
 - - - lo

Gu - tes Räd - chen
 Till our win - ter's
 all' im - pul - so

summ'
 tusk
 del

und
 be
 mio

brumm'!
 done!
 piè.

- - - chen!
 - - - ly!
 - - - lo

Gu - tes Räd - chen
 Till our win - ter's
 all' im - pul - so

summ'
 tusk
 del

und
 be
 mio

brumm'!
 done!
 piè.

Musical score for the third system, including vocal lines and piano accompaniment. The score continues the vocal line and piano accompaniment from the second system.

En - de! Es brummt und summt nur vor dem Ohr.
 long you! Its whirl and whirl are empty sound!
 can-to! E fi - la e gi - ra so - de sol.

Wollt ihr, dass ich mich zu euch wen - de,
 If I must come and sit a - mong you.
 Vo - le - te che mi volga a vo - - i?

so sucht was
 Can not some
 miglior can -

Solo.

Ob. *p*

Cl. *p*

B. *p*

p *pp* *p* *pp*

be-sse-res her-vort Hör't, was ich ra-the: Frau Ma-ry singt uns die Bal-
 bet. ter song be found? No! stop your cho-rus! Let Ma-ry sing the ballad
 zon can-ta-te a me! Sen-ti - -teilmio con-si-glio: ne can-ti Ma-ry la-bal-

Gut! Sin-ge dul!
 Well, sing us one!
 Ben! can-ta tul

pizz. *p* *arco* *p*

pizz. *pp* *arco* *p*

pp *mf* *p*

marc. ma p

fp *fp*

la - - de.
 for us!
 la - - ta.

Mary.

Be-wah-re Gott, das fehl-te mir! Den flie-genden Hol-län-der lasst in Ruh!
 Now heav'n for-bid! I dare not do it! The Fly-ing Dutchman! Let him rest!
 Id-dio mi guardi, al-tro non manca! L'O-lan-de-se vo-lan-te ri-po-sar la - sciam!

fp *fp*

p *cresc.* *fp*

p *cresc.* *fp*

p *cresc.* *fp*

p *cresc.* *f* *pizz.* *p*

p *cresc.* *f* *pizz.* *p*

p *cresc.* *f* *pizz.* *p*

Senta,
 Wie oft doch hört' ich sie von dir,
 How oft - - en have I list- en'd to it!
 Pur quante vol- te da te l'u- diil

ich sing' sie selbst!
 Since she will not,
 La can- to io stes- sa at-

Be- wah- re Gott, das fehl- te mir.
 Now heu'n forbid! I dare not do it!
 Mi guar- di Idio al - tro non manca!

p *cresc.* *f*

p *cresc.* *f*

p

piu p

p Cor. mut. subito in D (Ré).

piu p

arco *pp* *p*

pp *arco* *p*

pp *p*

Hört, Mädchen, zu!
 I'll do my best!
 ten- te a me!
 pizz.

Lasst mich's euch recht zu Her- zen füh- ren, des Aermsten Loos, es muss euch rüh- ren!
 If ye have pi- ty, now I'll prove it! His aw- ful doom must sure- ly move it!
 Che vò toc- car- - vi il co- re, di lui nar- rando la sorte or- ren- da!

arco *pp* *p*

p

p

dim.
p *dim.*
dim.
p *dim.*
tr *dim.*
dim.
dim.
 I. Solo.
p Cor. mut. in G.
 Cor. mut. in B basso.
 Mary. ärgerlich. annoyed. con dispetto.
 Ich spin-ne fort!
 'Tis too ab-surd!
 Jo fi - le - ro!
 Merkt auf die Wort!
 Mark ev'-ry word!
 At-ten- -te a me!
 Uns ist es recht!
 Glad - ly we'll hear!
 La nar - ra pur!
 Dem Spinn - rad Ruh!
 Put by your wheels!
 La - sciam gli ar - co - lail
dim.
pp *p*

Cl. Clar. in B. (Si b)
p
pp *ppp*
 Die Mädchen rücken, nachdem sie ihre Spinnräder bei Seite gesetzt haben, die Sitze dem Grossvaterstuhle näher und gruppieren sich um Senta. Mary bleibt am Kamin sitzen und spinn fort.
 The maids, having put their wheels aside, draw their seats nearer to the big arm-chair, and group themselves around Senta; Mary stays by the stove, and keeps spinning.
 Le Damigelle mettendo da una parte i loro arcolai si approssimano colle loro sedie alla poltroncina di Senta; Mary rimane presso il camino e fila.
pizz.
pizz.
p *pp*

Ballade.
Legend.
Ballata.

Allegro non troppo. ♩. = 63.

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Piccolo:** Located at the top, playing a melodic line with dynamic markings of *ff* and *dim.*
- Flutes:** Two staves, both playing a melodic line with *ff* dynamics and *dim.* markings.
- Oboes:** Two staves, playing a melodic line with *ff* dynamics and *dim.* markings.
- Clarinets:** Two staves, playing a melodic line with *ff* dynamics and *dim.* markings.
- Bassoons:** Two staves, playing a melodic line with *ff* dynamics and *dim.* markings.
- Violins:** Two staves, playing a melodic line with *ff* dynamics and *dim.* markings.
- Violas:** Two staves, playing a melodic line with *ff* dynamics and *dim.* markings.
- Celli:** Two staves, playing a melodic line with *ff* dynamics and *dim.* markings.
- Double Basses:** Two staves, playing a melodic line with *ff* dynamics and *dim.* markings.
- Woodwinds:** A large section of woodwinds (flutes, oboes, clarinets, bassoons) playing a rhythmic accompaniment with *ff* dynamics.
- Brass:** A section of brass (trumpets, trombones, tuba) playing a rhythmic accompaniment with *ff* dynamics.
- Percussion:** A section of percussion playing a rhythmic accompaniment with *ff* dynamics.

Key performance instructions include *molto marcato*, *trem.*, and *arco*. The score is written in 6/8 time and features a key signature of one flat.

Allegro non troppo. ♩. = 63.

dim. p

p mf mf

mf p mf

mf p mf

p mf p mf

p mf p mf

p pp

mf p mf

mf p mf

mf p mf

im Grossvaterstuhl.
 Senta: *in the big arm-chair.*
 sempre seduta sulla sedia a braccioli.

p f

Jo - ho - hoel Jo - ho-ho-hoel Ho - ho - hoel Jo - hoel Traft ihr das Schiff im Mee - re an, blut-
 And hast thou seen the phan - tom ship, Like
 Sull' on - - de er - ran - - te in - con - tra - si na -
 Yo - ho - ho! Yo - ho-ho-ho! Yo - ho - ho! Yo - ho! Bei bö - - sem Wind und Stur - meswuth um -
 The wind was wild, the seu was wroth, As
 Jo ho hoel Jo ho ho hoel Ho ho hoel Jo - hoel Un di la pro - - - ra nau - fra - ga ten -

mf p

mf p

Ob. *p* *mf* *p* *mf*

Cl. *p* *mf* *p* *mf*

Fl. *p* *mf* *p* *mf*

Fag. *p* *mf* *p* *mf*

Viol. I *pp* *p* *mf* *p* *mf*

Viol. II *p* *mf* *p* *mf*

Viola *p* *mf* *p* *mf*

Cello *p* *mf* *p* *mf*

Contra *p* *mf* *p* *mf*

roth die Se - - - gel, schwarzder Mast? Auf ho - - hem Bord der blei - che Mann, des
blood the sails, and black the mast? Up - on the deck the ghost - ly man, His
 vil dai ne - - - ri al - be - ri, con ros - - se ve - - le e un pal - li - do noc -
 seg - - len wollt' er einst ein Cap, er flucht' und schwur mit tol - lem Muth: in
once he strove to clear the bay; The buf - - fled seu - - man swore an oath: „I
 tan - - do a un ca - - po vol - ge - re in - van be - stem - - mia e giu - - ra, di -

mf *p* *mf* *p*

Picc. *mf* *p* *mf* *p*

F1. *pp* *pp* *pp* *pp*

pp *p* *mf* *f*

pp *p* *mf* *f* *pp* *pp*

Schif - - fes Herr, wacht oh - ne Rast. Hui! _____ Wie saust der
long hair stream - - ing to the blast? Hui! _____ So pipes the
 chier che lo go - - ver - - na. Hui! _____ che orri - - bil
 E - - wig - keit lass' ich nicht ab! Hui! _____ Und Sa - - tan
will not rest till Judgment Day!'' Hui! _____ And Sa - - tan
 sfi - - - da e - - ter - - ni nem - - bil Hui! _____ L'o - de Sa -

mf *ff* *f* *fp*

Wind! Jo-ho-hel Jo-ho-hel Hui! Wie pfeift's im Tau! Jo-ho-hel
wind! Yo-ho-hey! Yo-ho-hey! *Hui!* how shrill it sings! Yo-ho-hey!
 ven - to! Jo hël Jo ho è! *Hui!* Si-bi-la e fi - schia! Jo hël
 hört's! Jo-ho-hel Jo-ho-hel *Hui!* Nahm ihn beim Wort! Jo-ho-hel
heard, Yo-ho-hey! Yo-ho-hey! *Hui!* the fu - tal word! Yo-ho-hey!
 tan! Je ho è! Jo ho è! *Hui!* la sfi - da ac-cet - ta. Jo hël

mf

trem.
fp trem.
fp trem.
fp

ho-jo-hel Hui! Wie ein Pfeil fliegt er hin, oh - ne Ziel, ohne Rast, ohne Ruh'!
 Yo-ho-hey! *Hui!* Like an ar - row the ship fli - eth on, Never resting, for aye!
 Jo ho è! Hui! lo so - spin - ge sul mar sen - za fin, senza mai ri-po - sar!
 ho-jo-hel Hui! Und ver-dammt zieht er nun durch das Meer, ohne Rast, ohne Ruh'!
 Yo-ho-hey! *Hui!* He is doomed o'er the o - cean to roam, never resting, for aye!
 Jo ho è! Hui! Lo con - dan - na a va-gar sen - za fin, senza mai ri-po - sar!

Più lento. ♩ = 100.

Doch kann dem blei-chen Man - ne Er - lö - sung ein - stens noch wer - den,
 Yet might a wo - men's hand - the doom - ed nun de - liv - er,
 Del pal - lid' uo - mo anco - ra po - tria can - gia - re la sor - te
 Doch, dass der ar - me Mann noch Er - lö - sung fän - de auf Er - den,
 Yet from his doom will heuren the wretch - ed man de - lin - er,
 Pur al ca - sti - go un ter - mi - ne il ciel, il cielo ha se - gna - to,

Più lento. ♩ = 100.

fänd' er ein Weib, das bis in den Tod ge - treu ihm auf Er - den. Ach! Wann wirst du, blei - cher See - mann, es fin - den?
 Could he but find one true heart on earth to love him for e - cer. Ah! pal - lid wan - d'r'er, - when wilt thou find her?
 don - na in a - mor fe - de - le, in a - mo - re fi - no al - la mor - te. Ah! quan - do, o pal - li - do noc - chier, la tro - ve - ra - i?
 zeigt Got - tes En - gel an, wie sein Heil ihm einst kön - ne wer - den. Ach! Kön - test du, blei - cher See - mann, es fin - den!
 Can he but find a maid - en on earth to love him for e - cer. Ah! pal - lid wan - d'r'er, - when wilt thou find her?
 un an - ge - lo, un an - gel del cie - lo l'ha de - cre - ta - to. Oh! ven - ga, o pal - li - do noc - chier, ven - ga l'o - ral

gerührt und ergriffen. CHOR Ach! Kön - test du, blei - cher See - mann, es fin - den!
 deeply moved. zum 2. Verse. Ah! pal - lid wan - d'r'er, - when wilt thou find her?
 commosso e sotto voce. Oh! ven - ga, o pal - li - do noc - chier, ven - ga l'o - ral

Violoncelli senza Cb. trem.

Tempo I.

Musical score for multiple instruments and voices. The score includes parts for piano, violin, and cello. Dynamic markings such as *piu p*, *cresc.*, and *f dim.* are used throughout. The tempo is marked *Tempo I.*

Be - tet zum Him-mel, dass bald ein Weib Treu-e ihm halt!
 Pray ye with me that hea-ven may send her to him soon!
 Che pre-sto in-con-tri don-na fe-del, preghiamo il ciell
 Be - tet zum Him-mel, dass bald ein Weib Treu-e ihm halt!
 Ruise we our prayersthat hea-ven may guide him to her soon!
 Che pre-sto in-con-tri don-na fe-del, preghiamo il ciell!

Gegen Ende des Verses kehrt Senta sich gegen das Bild. Die Mädchen hören theil-nahmvoll zu; Mary hat aufgehört zu spinnen.

Towards the end of this verse, Senta turns towards the portrait. The maids listen with interest, and even Mary has stopped spinning.

Verso la fine di queste strofe Senta si volge al ritratto. Le Damigelle prestano attenzione, e Mary ha cessato di filare.

Be - tet zum Him - - - - - mel!
 Pray we to hea - - - - - ven!
 Preghiam, pre - ghia - - - - - mo il ciell

Musical score for the final part of the page, including piano and cello parts. Dynamic markings such as *marc.*, *cresc.*, and *f dim.* are used. The tempo is marked *Tempo I.*

Musical score for the first system, featuring multiple staves with various dynamics like *p*, *f*, *mf* and articulation marks.

Senta, die schon beim zweiten Verse vom Stuhle aufgestanden war, fährt mit immer zunehmender Aufregung fort.
Senta, who has risen from her chair at the second verse, continues with ever-increasing excitement.
 Senta continua con crescente emozione.

Musical score for the second system, including vocal lines with lyrics in German, English, and Italian, and piano accompaniment.

poco riten. *più ritard.* *Lento.* *a tempo Allegro.*

Musical score for the third system, continuing the vocal and piano parts with dynamic markings like *p*, *f*, *mf*, *pp*, *ff* and tremolos.

frei-te al-le sie-hen Jahr; noch nie ein treu-es Weib er fand. Hui! „Die Se-gel
countless years have o'er him roll'd, And ne-ver yet has maid been true. Hui! then hoist the
 don-na fi-da in trac-cia ei va nè mai la tro-va. Hui! „Le ve-le ai

più p poco riten. *più ritard.* *Lento.* *ff a tempo Allegro.*

auf! Jo-ho-hel Jo-ho-hel Hui! „Den An - - ker
 sails! Yo-ho-hey! Yo-ho-hey! Hui! to sea once
 ven - - ti^oJo hèl Jo ho èl Hui! „La pro - - ra all'

acceler.

los^o! Jo-ho-hel Jo-ho-hel Hui! „Falsche Lieb' falsche Treu! Auf in See, ohne Rast, ohne
 more! Yo-ho-hey! Yo-ho-hey! Hui! fickle heart! broken faith! Sail a - way, ever on, ever
 on - da^o! Ho hèl Jo ho èl Hui! „Tornai fiot - tia sol-car sen-za fin, senza mai ri-po-

fp acceler. cresc.

dim. *più p* *dim.* *più p* *dim.* *più p* *dim.* *più p* *dim.* *più p* *dim.* *più p* *dim.* *più p*

f *dim.* *più p* *muta in F (Fa)*

f *dim.* *più p* *in F u. B.*

f *dim.* *più p*

Ruh' on! sar! Senta, zu heftig angegriffen, sinkt in den Stuhl zurück. — Die Mädchen singen nach einer Pause tief ergriffen leise weiter.
 Senta, quite overcome, sinks into the chair. After a pause, the Maids, who are deeply affected, continue the song softly.
 Senta, commossa troppo violentemente, si getta supina sulla sedia a braccioli; le Damigelle dopo una pausa proseguono sommessamente.

Molto più lento. ♩. = 88.

pp

Ach! wo weilt sie, die dir Got - tes
 Ah! wen - ry wan - d'rer, where is
 Ah! quan - do a - mi - co il cie - lo fa -

pp

Ach! wo weilt sie, die
 Ah! where is she that
 Ah! quan - do a - mi - co, a -

pp

En - gel einst kön - ne zei - gen? Wo triffst du sie, die bis in den Tod dein blie - be treu ei - gen?
 she that shall de - liv - er? Where wilt thou find a maid - en on earth to love thee for e - ver?
 rà pla - car — tua sor - te, fa - rà pla - car da don - na fe - de - le fino al - la mor - te?

pp

dir — treu ei - gen? Die Got - tes En - gel dir — kön - ne zei - gen?
 shall — de - liv - er? Where wilt - thou find a maid — faith - ful for e - ver?
 mi - co il cie - lo fa - rà pla - car, fa - rà — pla - car tua sor - te?

Allegro con fuoco. ♩ = 80.

ob. Cl. in F (Fa) Cor. in B (Sib)

più f

von plötzlicher Begeisterung hingerissen, springt vom Stuhle auf.
Senta, starts up from her seat, carried away by sudden inspiration.
improvvisamente ispirata salza dalla sedia.

Ich sehs, die dich durch ihre Treu — er — lö — se! Mög' Got — tes En — gel mich dir zei — gen! Durch
Mine be the faith — ful heart that shall — re — deem thee! Yea! though for thine my life be giv — en, Through
Io vò sal — var — ti, a te — fe — de — le! A me ti gui — di ami — ca stel — la; ti

Allegro con fuoco. ♩ = 80. *più f*

F1 colla parte a tempo a 2

Trmb. in F (Fa) Tromboni Tuba. Timp.

ad lib

mich sollst du das Heil er rei — chen. das
me shalt thou find grace with hea — ven, thou
gui — di a — mi — ca stel — la ed i — o, ti

colla parte a tempo

colla parte

ff *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Clar. in C. (Ut) *f* *più f*

in C. (Ut) *f* *più f*

f *più f*

ff *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

f *più f*

f *più f*

f *più f*

Heil er - rei - - - - - chen.
 shalt find grace with heaven!
 sal - - - - - ve - rò, - - - - - ti sal - - - - - ve - rò!

Mary.
 Hilf Himmel!
 Heav'n help us!
 Soc - cor - so!

Die Mädchen erschrocken aufspringend. Hilf Himmel! Sen - ta!
 Maids, springing up in terror. Heav'n help us! Sen - tu!
 Le Damigelle alzandosi sbigottite. Soc - cor - so! Sen - ta!

ff *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

colla parte *f* *più f*

piu f

ff

p cresc.

ff

p cresc.

ff

p

cresc.

ff

p cresc.

ff

p

cresc.

ff

p

cresc.

ff

p

cresc.

ff

p

cresc.

Sen - ta!
Sen - ta!
Sen - ta!

ist zur Thüre hereingetreten und hat Senta's Ausruf vernommen.
Erik, is standing at the door, and has heard Senta's cry.
si presenta all' uscio.

ad libitum

Sen - - ta! Willst du mich ver-derben?
Sen - - ta! Willt thou de-stroy me?
Sen - - ta! mo - rir vu - oi farmi?

Sen - - tal Helft, E - rik, uns! Sie ist von
Sen - ta Help, E - rik, help! We at - most
Sen - - ta! A - ju - to! a - ju - to! ell'è im - paz-

Helft E - rik, uns! Sie ist von
Help, E - rik, help! We at - most
A - ju - to! a - ju - to! ell'è im - paz-

ff

p

cresc.

ff

p

cresc.

Ob. *f*

Cl. *f dim.*

f dim.

f dim.

f dim. p più p fp

p

f dim. p più p fp

f dim. p più p fp

f dim. p più p fp

Mary.

Ich fühl' in mir das Blut ge - rin - nen!
It makes my blood run cold to hear her!
 Io sen-to in me ge-lar.si il san - gue!

Abscheu - lich Bild, du sollst hin - aus! Kommt nur der Va - ter erst nach
Ah! hi - deous picture, down you come, As soon as mas-ter reaches
 Fu - ne - sta im - ma - go spa - ri - rai ap - pe - na qui giun - gail ge - ni -

Sin - nen!
fear her!
 zi - tal

Sin - nen!
fear her!
 zi - tal

f dim. p più p fp

f dim. fp

Ob.

Clar. in A. (La)

Hörner in A. (La)

Hörner in E. (Mi)

in E. u. A. (Mi e La)

pp

f

p *cresc.*

cresc.

f

p

p *cresc.*

cresc.

f

p

p *cresc.*

cresc.

f

p

p *cresc.*

Senta, die in ihrer letzten Stellung verblieben. und von Allem nichts vernommen hatte, wie erwachend und freudig auffahrend.
who has not moved, and has realized nothing of what is going on around her, seems suddenly to become awake and radiant with joy.
 che era rimasta nell' ultima sua positura, e nulla aveva inteso, come svegliandosi di slancio tutta giuliva.

Der Va-ter kommi?
 My father here!
 Ar-ri-vail pa - - dre?

Haus. düster.
 home! Erik, gloomily.
 tor. seriamente.

Der Va - - ter kommt. Vom Fel - sen sah _____ sein Schiff ich nah'n.
 Her fu - - ther's here. I saw his ship; _____ 'twas just in port.
 Or. o - ra ar - riva. Da una ru-pe io scor - si vi-ci-no il suo na - vil.

Sopr. 1.

Sopr. 2.

Sopr. 3.

Sie sind da-

They're home from

Es-si son

p dim.

cresc.

f

p

p *cresc.*

p

p *cresc.*

cresc.
p cresc.
cresc.
cresc.

più cresc.
più cresc.
più cresc.

ausser sich in grosser Geschäftigkeit.
Mary, fussily.
 fuori di sè.

Nun seht, zu was eu'r Treiben frommt! Im Hause ist noch nichts ge - than!
 Now see! your nonsense costs you dear! They'll find the house all out of gear!
 Ec - co! insensa - te e nulla in ca - sa, nulla in ca - sa è fat - to an - cor!

heim. Sie sind da - heim! Sie sind da - heim! Sie sind da -
 sea! They're home from sea! They're home from sea! They're home from
 quà, son quà, son quà! Es - si son quà, son quà, son

più cresc.
più cresc.

più cresc.

più cresc.

più cresc.

mf cresc.

più cresc.

Nun seht, zu was eu'r Treiben frommt! Im Hau-se ist noch nichts ge - than!
 Now see! your nonsense costs you dear! They'll find the house all out of gear!
 Ec - col' insensa-te e nulla in ca - sa, nul-lain ca-sa è fat - to an - cor!

Die Mädchen
 keeping the
 trattenen -

Halt!
 No!
 Fer - me

heim!
 seu!
 quà!

Auf, eilt hin - aus!
 Come, come a - way!
 Su, le-ste, andiam!

Auf, eilt hin - aus!
 Come, come a - way!
 Su, le-ste, andiam!

Auf, eilt hin - aus!
 Come, come a - way!
 Su, le-ste, andiam!

Auf, eilt hin - aus!
 Come, come a - way!
 Su, le-ste, andiam!

Prestissimo possibile. $\text{♩} = 100.$

zurückhaltend.
muids back.
dole.

aus!
weg!
diam.

Prestissimo possibile. $\text{♩} = 100.$

staccato
p
staccato
pp
pp staccato
pp
pp staccato
pp staccato

p
p
p

In Küch und Kel-ler, säu - met nicht!
 So to the kit-chen off you go!
 Al - la cu - ci - na, non tar - diam!

fra- gen!
 lon- ger!
 stio- ni!

Ich hal- te mich vor Neu- gier nicht!
 So ma- ny things we want to know!
 Oh! quanta ab- biam cu- rio - si - tà!

Ach! wie viel hab ich ihn zu fra- gen!
 How can we wait an in- stant lon- er!
 Quan- te do- mande e che que- stio- ni!

Ich hal - te mich vor Neu- gier nicht!
 So ma - ny things we want to know!
 Oh! quanta ab- biam cu- rio - si - tà!

Ich hal - te mich vor Neu- gier
 So ma - ny things we want to
 Oh! quanta ab- biam cu- rio - si -

Piccolo.

Lasst euch nur von der Neu-gier pla - - - - - gen!
 Well, you must wait a lit - tle long - - - - - er!
 Le - ste, al la - vor! po - tre - te po - - - - - i.

Ach! wie viel hab' ich ihn zu fra - - - - - gen, ich hal - te mich vor Neu-gier
 No, no, no! not an in - stant long - - - - - er. So ma - nythings we want to
 Che do - man - - - de che que - stio - ni, oh! quan - - - - - tà, oh! quanta abbi-am cu - rio - si -

Ach! wie viel hab' ich ihn zu fra - - - - - gen, ich hal - te mich vor Neu-gier
 No, no, no! not an in - stant long - - - - - er. So ma - nythings we want to
 Che do - man - - - de che que - stio - ni, oh! quan - - - - - tà, oh! quanta abbi-am cu - rio - si -

nicht!
 know!
 tà!

Ach! wie viel hab ich ihn zu fra - - - - -
 How can we wait an in - stant long - - - - -
 Quan - te do - mande e che que - stio - - - - -

Vor Al - lem geht an eu - re Pflicht!
 And first your du - ties you must do!
 ogn' al - tra bra - ma sod - di - - sfar!

nicht! Schon gut! So bald nur auf - ge - tra - - - gen, hält hier uns län - ger kei - ne
 know! Well, well! Than du - ty love is strong - - - er, yet we must first our du - ty
 tà! Eb - ben! Com - piu - te no - stre cu - - - re, chi ci rat - tien? cor - ria - mo

gen! Ich hal - te mich vor Neu - gier nicht! Mich hält hier län - ger kei - ne Pflicht, kei - ne
 er! So ma - ny things we want to know! Yet we must first our du - ty do! du - ty
 ni! Oh! quanta ab - biam cu - rio - si - tà! Chi ci rat - tien? cor - ria - mo là, cor - ria - mo

pizz.
 arco

The musical score is for a vocal ensemble with piano accompaniment. It features a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano part includes a prelude with dynamics *p* and *cresc.* and *più cresc.* The vocal parts enter with lyrics in German, Italian, and French, with dynamics *p* and *cresc.* and *più cresc.* markings.

Vocal Lyrics:

| | | | | |
|------------------------|--------------------|------------------------|------------|----|
| Lässt von der Neu- | - gier euch nur | pla - gen, vor Al - | - lem geht | an |
| Yes, you must wait | a lit - tle long - | er, And you must first | your | |
| Le - ste, al la - vor! | po - tre - te | poi o - gni bra - | - ma | ri |

| | | | | | | |
|---------------------------|------|--------------------------|------------|--------------------|----------------|--------------|
| Pflicht. Schon gut, schon | gut! | So bald nur auf - ge - | tra - gen, | hält län - ger | hier | uns kei - ne |
| do! Yes, yes, yes, | yes! | Than du - ty love is | stronger, | yet we must first | our du - ty | do! |
| lä! Eb - ben, eb - | ben! | Com - piu - te no - stre | cu - re, | chi ci rat - tien? | cor - ria - mo | so |

| | | | | | |
|---------------------|--------------------------|------------|---------------------|-----------------------|-------|
| Pflicht. Schon gut! | So - bald nur auf - ge - | tra - gen, | hält län - ger hier | uns kei - ne Pflicht, | so |
| first! Yes, yes! | Than du - ty love is | stronger, | yet we must first | our du - ty do! | Than |
| lä! Eb - ben! | Com - piu - te no - stre | cu - re, | chi ci rat - tien? | cor - ria - mo lä! | Cöm - |

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with chords and a melodic line in the right hand. Dynamics include *f* and *più f*. The second system continues the piano accompaniment with similar dynamics. The third system introduces the vocal line with lyrics in German, Italian, and English. The piano accompaniment continues with *f* and *ben tenuto* markings. The fourth system continues the vocal line with lyrics and piano accompaniment. The fifth system continues the vocal line with lyrics and piano accompaniment. The sixth system continues the vocal line with lyrics and piano accompaniment. The seventh system continues the vocal line with lyrics and piano accompaniment. The eighth system continues the vocal line with lyrics and piano accompaniment. The ninth system continues the vocal line with lyrics and piano accompaniment. The tenth system continues the vocal line with lyrics and piano accompaniment. The eleventh system continues the vocal line with lyrics and piano accompaniment. The twelfth system continues the vocal line with lyrics and piano accompaniment. The thirteenth system continues the vocal line with lyrics and piano accompaniment. The fourteenth system continues the vocal line with lyrics and piano accompaniment. The fifteenth system continues the vocal line with lyrics and piano accompaniment. The sixteenth system continues the vocal line with lyrics and piano accompaniment. The seventeenth system continues the vocal line with lyrics and piano accompaniment. The eighteenth system continues the vocal line with lyrics and piano accompaniment. The nineteenth system continues the vocal line with lyrics and piano accompaniment. The twentieth system continues the vocal line with lyrics and piano accompaniment. The twenty-first system continues the vocal line with lyrics and piano accompaniment. The twenty-second system continues the vocal line with lyrics and piano accompaniment. The twenty-third system continues the vocal line with lyrics and piano accompaniment. The twenty-fourth system continues the vocal line with lyrics and piano accompaniment. The twenty-fifth system continues the vocal line with lyrics and piano accompaniment. The twenty-sixth system continues the vocal line with lyrics and piano accompaniment. The twenty-seventh system continues the vocal line with lyrics and piano accompaniment. The twenty-eighth system continues the vocal line with lyrics and piano accompaniment. The twenty-ninth system continues the vocal line with lyrics and piano accompaniment. The thirtieth system continues the vocal line with lyrics and piano accompaniment. The thirty-first system continues the vocal line with lyrics and piano accompaniment. The thirty-second system continues the vocal line with lyrics and piano accompaniment. The thirty-third system continues the vocal line with lyrics and piano accompaniment. The thirty-fourth system continues the vocal line with lyrics and piano accompaniment. The thirty-fifth system continues the vocal line with lyrics and piano accompaniment. The thirty-sixth system continues the vocal line with lyrics and piano accompaniment. The thirty-seventh system continues the vocal line with lyrics and piano accompaniment. The thirty-eighth system continues the vocal line with lyrics and piano accompaniment. The thirty-ninth system continues the vocal line with lyrics and piano accompaniment. The fortieth system continues the vocal line with lyrics and piano accompaniment. The forty-first system continues the vocal line with lyrics and piano accompaniment. The forty-second system continues the vocal line with lyrics and piano accompaniment. The forty-third system continues the vocal line with lyrics and piano accompaniment. The forty-fourth system continues the vocal line with lyrics and piano accompaniment. The forty-fifth system continues the vocal line with lyrics and piano accompaniment. The forty-sixth system continues the vocal line with lyrics and piano accompaniment. The forty-seventh system continues the vocal line with lyrics and piano accompaniment. The forty-eighth system continues the vocal line with lyrics and piano accompaniment. The forty-ninth system continues the vocal line with lyrics and piano accompaniment. The fiftieth system continues the vocal line with lyrics and piano accompaniment. The fifty-first system continues the vocal line with lyrics and piano accompaniment. The fifty-second system continues the vocal line with lyrics and piano accompaniment. The fifty-third system continues the vocal line with lyrics and piano accompaniment. The fifty-fourth system continues the vocal line with lyrics and piano accompaniment. The fifty-fifth system continues the vocal line with lyrics and piano accompaniment. The fifty-sixth system continues the vocal line with lyrics and piano accompaniment. The fifty-seventh system continues the vocal line with lyrics and piano accompaniment. The fifty-eighth system continues the vocal line with lyrics and piano accompaniment. The fifty-ninth system continues the vocal line with lyrics and piano accompaniment. The sixtieth system continues the vocal line with lyrics and piano accompaniment. The sixty-first system continues the vocal line with lyrics and piano accompaniment. The sixty-second system continues the vocal line with lyrics and piano accompaniment. The sixty-third system continues the vocal line with lyrics and piano accompaniment. The sixty-fourth system continues the vocal line with lyrics and piano accompaniment. The sixty-fifth system continues the vocal line with lyrics and piano accompaniment. The sixty-sixth system continues the vocal line with lyrics and piano accompaniment. The sixty-seventh system continues the vocal line with lyrics and piano accompaniment. The sixty-eighth system continues the vocal line with lyrics and piano accompaniment. The sixty-ninth system continues the vocal line with lyrics and piano accompaniment. The seventieth system continues the vocal line with lyrics and piano accompaniment. The seventy-first system continues the vocal line with lyrics and piano accompaniment. The seventy-second system continues the vocal line with lyrics and piano accompaniment. The seventy-third system continues the vocal line with lyrics and piano accompaniment. The seventy-fourth system continues the vocal line with lyrics and piano accompaniment. The seventy-fifth system continues the vocal line with lyrics and piano accompaniment. The seventy-sixth system continues the vocal line with lyrics and piano accompaniment. The seventy-seventh system continues the vocal line with lyrics and piano accompaniment. The seventy-eighth system continues the vocal line with lyrics and piano accompaniment. The seventy-ninth system continues the vocal line with lyrics and piano accompaniment. The eightieth system continues the vocal line with lyrics and piano accompaniment. The eighty-first system continues the vocal line with lyrics and piano accompaniment. The eighty-second system continues the vocal line with lyrics and piano accompaniment. The eighty-third system continues the vocal line with lyrics and piano accompaniment. The eighty-fourth system continues the vocal line with lyrics and piano accompaniment. The eighty-fifth system continues the vocal line with lyrics and piano accompaniment. The eighty-sixth system continues the vocal line with lyrics and piano accompaniment. The eighty-seventh system continues the vocal line with lyrics and piano accompaniment. The eighty-eighth system continues the vocal line with lyrics and piano accompaniment. The eighty-ninth system continues the vocal line with lyrics and piano accompaniment. The ninetieth system continues the vocal line with lyrics and piano accompaniment. The hundredth system continues the vocal line with lyrics and piano accompaniment.

eu - - re Pflicht!
 du - - ty do!
 com - - pen - sar,

Geht an eu - - re Pflicht!
 first your du - - ty do!
 o - gni bra - - - ma,

Vor Al - lem geht an eu - re
 Yes, you must first your du - ty
 ogn' al - tra bra - ma sod - di -

Pflicht, so - bald nur auf - ge - tra - gen, hält uns hier
 do! Than du - ty love is strong - er, yet we must
 là! fi - ni - te no - stre cu - re, cor - ria - mo
 là! _____ ger kei - ne

Pflicht, so bald nur auf - ge - tra - gen, hält uns hier
 do! Than du - ty love is strong - er, yet we must
 là! fi - ni - te no - stre cu - re, cor - ria - mo
 là! _____ ger kei - ne

bald nur auf - ge - tra - gen, hält län - ger hier uns kei - ne Pflicht, hält uns hier län - ger kei - ne
 du - ty love is strong - er, yet first our du - ty we must do, yes, first our du - ty we must
 piu - te no - stre eu - re, chi ci rat - tien? cor - ria - mo là! chi ci rat - tien? cor - ria - mo

f
arco
ben tenuto
f

ff

ff

ff

ff

ff

ff

ff

più, f

ff

più, f

ff

più, f

ff

Pflicht! *do!* *sfar.* Vor Al-lem geht an eu-re *Yes, you must first your du-ty* *ogn' al-tra bra-ma sod-di* Pflicht! *do!* *sfar!* Vor Al-lem geht *Yes, you must first* *Le - ste, al la - vor!* an eu-re *your du-ty* *le - ste, al la -*

Pflicht, *do!* *là!* hält hier uns *yes, we must* *cor - ria - mo* län - - - ger kei - ne *first* *our du - ty* Pflicht *do!* *là!*

Pflicht, *do!* *là!* hält hier uns *yes, we must* *cor - ria - mo* län - - - ger kei - ne *first* *our du - ty* Pflicht *do!* *là!*

Pflicht, hält uns hier län - ger kei - ne *do, yes, first our du - ty* *we must* *là! chi ei rat - tien? cor - ria - mo* Pflicht, *do,* *we must our du - ty* *là! cor - - ria mo* Pflicht! *do!* *là!*

più, f

ff

f

ff

Pflicht! Lasst euch nur von der Neu-gier pla-gen! Vor Al-lem geht an eu-re
do! you must wait just a lit-tle long-er, And first your du-ties you must
 vor! al la-vo-ro! po-tre-te po-i, ogn'al-tra bra-ma sod-di-

Ach! wie viel hab' ich ihn zu fra-gen, Ach, wie viel! Ich hal-te mich vor Neu-gier nicht, ich hal-te mich
How can we wait! So ma-ny things we want to know! How can we wait and wait, when we've so much we would
 Quan-te do-man-de e qua-i que-stio-ni, qua-i que-stio-ni, qua-i que-stio-ni! Oh! quanta ab-biam cu-rio-si-tà, cu-rio-si-

Ach! wie viel hab' ich ihn zu fra-gen, wie viel, wie viel! Vor Neu-gier hal-te ich mich nicht, vor Neu-gier halt' ich mich
How can we wait, when we've so ma-ny things we want to know! How can we wait, how can we wait, when we've so much we would
 Quan-te do-man-de e qua-i que-stio-ni, qua-i que-stio-ni, qua-i que-stio-ni! Oh! quanta ab-biam cu-rio-si-tà, qua-lè cu-rio-si-

Ach! wie viel hab' ich ihn zu fra-gen!
How can we wait an in-stant long-er!
 Quan-te do-man-de e qua-i que-stio-ni!

Ich hal-te mich vor Neugier
So ma-ny things we want to
 Oh! quanta ab-biam cu-rio-si-

The musical score consists of multiple staves. The top system includes a vocal line and piano accompaniment. Dynamic markings include *cresc.*, *f*, *ff*, and *a 2.* The lyrics are in German, with English translations provided below. The bottom system features a bass line and piano accompaniment, also with dynamic markings like *ff*.

Pflicht, vor Al-lem geht an eu-re Pflicht! Vor Al-lem geht an eu-re Pflicht, vor
 do, yes, you must first your du-ty do! yes, you must first your du-ty do, yes,
 sfar, ogn' al-tra bra-ma sod-di - sfar, ogn' al-tra bra-ma sod - di - - sfar, ogn'

- - - te mich nicht! Schon gut! So-bald nur auf-ge - tra - - gen, hält
 - - - - - to know! yes, yes! Than du-ty love is strong - - er, But
 - si - tà! Eb - ben! Com-piu-te no - stre cu - re, chi

- - - te mich nicht! Schon gut! So-bald nur auf-ge - tra - gen, hält län-ger hier uns
 - - - - - to know! yes, yes! Than du-ty love is strong - er, But first our du - ty
 - si - tà! Eb - ben! Com - piu-te no - stre cu - re, chi ei rat-tien? cor -

Neu - - - gier nicht! Schon gut! So - - bald nur auf - ge - tra - gen, hält län-ger hier uns
 can we wait! yes, yes! Than du - ty love is strong - er, But first our du - ty
 rio - - - si - - tà! Eb - ben! Com - piu-te no - stre cu - re, chi ei rat-tien? chi

Al - lem geht an eu - - re Pflicht! In Küch' und Kel - Jer! Säu - met nicht! Geht an eu - re
you must first your du - - ty do, So to the kit - chen off you go, yes, you all must
 al - tra bra - ma sod - - di - sfar, ogn' al - tra bra - ma sod - di - - sfar, _____ ogn' al - tra

län - ger hier uns kei - ne — Pflicht! Schon gut! So bald nur auf - ge tra - - - gen, hält
first our du - ty we must do! Yes, yes! Thun du - ty love is strong - - - er, yet
 ei rat - tien? cor - riam, cor - riam! Eb - ben! Compiu - te no - stre cu - - - re, chi

kei - ne Pflicht, hält hier uns kei - ne Pflicht! Schon gut! So bald nur auf - ge tra - gen, hält län - ger hier uns
we must do, our du - ty we must do! Yes, we our du - ty first must do, yes we our du - ty
 ria - mo là, cor - riam, cor - ria - mo là! Eb - ben! com - piu - te no - - - stre cu - re, chi ei rat - tien? chi

kei - ne Pflicht, hält hier uns kei - ne Pflicht! Dann hält uns län - ger kei - - - ne Pflicht, hält län - ger hier uns
we must do, our du - ty we must do! Yes, we our du - ty first must do, yes we our du - ty
 ei rat - tien? cor riam, cor ria - mo là! Eb - ben! com - piu - te no - - - stre cu - re, chi ei rat - tien? chi

Pflicht! Säu - - met nicht! Lasst euch nur von der Neu - gier pla - gen! Vor Al - lem geht an eu - re
go, all must go! Yes you must wait a lit - tle long - er, So to the kit - chen off you
 bra - - ma sod - - di - sfar! Al - la cu - ci - na, le - ste, sü, al - la, cu - ci - na, le - - ste,

län - ger hier uns kei - ne Pflicht! So - bald — nur auf - ge - tra - gen hält län - - ger hier uns kei - ne
first our du - ty we must do! Yes, yes! — our love than du - ty is strong - - er, yes! tis ve - ry
 ci rat - tien? cor - riam, cor - riam! Eb ben! — chi ci rat - tie - ne? cor - ria - - mo là, cor - ria - mo

kei - ne Pflicht, hält hier uns kei - ne Pflicht! So - bald — nur auf - ge - tra - gen hält län - - ger hier uns kei - ne
first must do, our du - ty we must do! Yes, yes! — our love than du - ty is strong - - er, yes! tis ve - ry
 ci rat - tien? cor - riam cor - ri - amo là! Eb ben! — chi ci rat - tie - ne? cor - ria - - mo là, cor - ria - mo

kei - ne Pflicht, hält hier uns kei - ne Pflicht! So - bald — nur auf - ge - tra - gen hält län - - ger hier uns kei - ne
first must do, our du - ty we must do! Yes, yes! — our love than du - ty is strong - - er, yes! tis ve - ry
 ci rat - tien? cor - riam cor - ri - amo là! Eb ben! — chi ci rat - tie - ne? cor - ria - - mo là, cor - ria - mo

Pflicht, vor Al - lem geht an eu - re Pflicht, an eu - re Pflicht! — Mary hat die Mädchen hinaus.
go! So to the kit - chen, to the kit - chen off you go! — getrieben und ist ihnen gefolgt.
sù, or sù, or sù, sen - za indu - giar, sen - za indu - giar! — *Mary drives the Maids out,*
and follows them.
Mary spinge fuori le Damigelle
e le segue.

Pflicht, hält uns län - ger kei - ne Pflicht, dann hält uns län - ger kei - ne Pflicht! —
true! yet our du - ty we must do, yes, yes, our du - ty we must do! —
là, si, cor - riam, cor - ria - mo là, si, si, cor - riam, cor - ria - mo là! —

Pflicht, hält uns län - ger kei - ne Pflicht, dann hält uns län - ger kei - ne Pflicht! —
true! yet our du - ty we must do, yes, yes, our du - ty we must do! —
là, si, cor - riam, cor - ria - mo là, si, si, cor - riam, cor - ria - mo là! —

Pflicht, hält uns län - ger kei - ne Pflicht, dann hält uns län - ger kei - ne Pflicht! —
true! yet our du - ty we must do, yes, yes, our du - ty we must do! —
là, si, cor - riam, cor - ria - mo là, si, si, cor - riam, cor - ria - mo là! —

No 5 Duett.

Duet. — Duetto.

Allegro appassionato. $\text{♩} = 76$.

Piccolo.

Flauti.

Oboi.

Clarineti.
in A. (La). in B. (Sib).

Corni vent.
in A. (La). muta in F. (Fa).

Corni ord.
in E. (Mi). muta in Es (Mib).

Fagotti.

Trombe vent. in F. (Fa).

Tromboni I. II. III.

Tuba.

Timpani in F. B. (Fa. Sib).

Violino I.

Violino II.

Viola.

Senta.

Erik.

Violoncello.

Contrabasso.

Senta will ebenfalls fort; Erik hält sie zurück.
Senta is just going when Erik holds her back.
Senta fa per andarsene colle altre, ma è trattenuta da Erik.

| | | | |
|---------|---------|--------------------------------|------------|
| Bleib' | Sen-tal | Bleib' nur ei-nen Au-genblick! | Aus meinen |
| Stay, | Sen-tal | Stay for one short mo-ment! | Ah! bid me |
| Sen-ta, | re-sta | so-lo un istante an-co-ra! | Dà fine a |

Allegro appassionato. $\text{♩} = 76$.

Qua-len reisse mich! Doch willst du, ach! so verdirbnich ganz! O Sen-ta, sprich, was aus mir
 torments end at last! Ah! tell me, tell me must I die? O Sen-ta, speak! what is my
 mie - i tor - mentil! Oh! fam-mi, fammito - sto mo - rir! Ah! Senta, di, che mai sa-

Was ist? Was soll?
 What dost thou mean?
 Cos' è? che di-ci?

zögernd, he sitating, esitando.

Fl.
 Ob.
 Cl. in B. (Sib.)
 in F. (Fa.)
 in Es. (Mib.)

Erik.
 wer - den soll? Dein Va - ter kommt, eh' wieder er ver - reist, wird er voll - bringen, wasschon oft er woll - te...
 fate to be? Thy futher's here, and ere he sail a - gain, He will ac - complish what he long huth purposed.
 rà di me? Tuopadre ar - ri - va, e pria di ri - par - tir, ei com - pi - rà quel che da un pezzo bra - ma...

colla parte tempo

poco ritard.

f f f f f f
 Solo p

colla parte tempo colla parte tempo
 f ff

Senta.

Und was meinst du?
 And what is that?
 Che raten - di tu?

(mit Entschluss und Verzweiflung.)
 (with resolution and despair.)
 (con risoluzione disperata.)

Dir ei - nen Gat - - - - - ten ge - ben
 He'll give thy hand in marriage!
 Ei ti da - ra u - no spo - sol

poco ritard.

cl. dim. p p p p

a tempo, ma un poco ritenuto. $\text{♩} = 66$.

p p p p p

Erik.

Mein Herz voll Treu - e bis zum Ster - ben, mein dürf - - tig Gut, mein
 Though all I have is thine for ev - er, My guins are few from
 Il cor fe - ri - to a mor - te d'a - mor l'in - cer - ta sor - te

p dolce

p a tempo, ma un poco ritenuto. $\text{♩} = 66$.

Ob. *p*

pp *p* *p cresc.*

p *p* *p* *cresc.*

p *p* *p* *cresc.*

p *p* *p* *cresc.*

p *p* *p* *cresc.*

Erik

Jä - ger - glück, darf so um dei - ne Hand ich wer - ben? Stösst mich dein Va - ter
 day to day; To win thy hand should I en - dea - vour Will not thy fa - ther
 di cac - cia - tor per - met - ter mi po - tran bra - mar e do - mandar di

p *p* *p* *cresc.*

p *p* *p* *cresc.*

Fl.

Ob. *p* *mf* *mf* *dim.* *pp*

f *f* *f* *mf* *mf* *dim.*

f *f* *f* *mf* *mf* *dim.*

f *f* *f* *mf* *mf* *dim.*

f *f* *f* *mf* *mf* *dim.*

f *f* *f* *mf* *mf* *dim.*

f *f* *f* *mf* *mf* *dim.*

nicht zu - rück? Wenn dann mein Herz im Jam - mer bricht, sag, Sen - ta, wer dann
 say me nay? Speak! must I die of mi - se - ry? Sen - ta, wilt thou not
 te la man? E se il do - lor mi spez - za il cor, Sen - ta, chi fia, che

f *p* *mf* *dim.* *p*

Ob. *molto riten.*

cresc. *p* *cresc.* *fp* *p*

cresc. *fp* *p*

cresc. *fp* *p*

cresc. *fp* *p*

p cresc. *f* *pizz.*

p cresc. *f* *pizz.*

p cresc. *f* *pizz.*

p cresc. *f* *pizz.*

p cresc. *f* *pizz.*

für mich spricht? Wenn dann mein Herz in Jam-mer bricht, wenn dann mein Herz in Jammer bricht, sag' Sen- ta,
 plead for me? Ah! must I die of mi-se-ry, Ah! must I die of mi-se-ry? Ah, Sen-tal
 par-li per me? Seil duol mi spez-za il cor, chi fia, che par-li in mio fa-vor? chi fia, che

p cresc. *f* *pizz.*

p cresc. *f* *pizz.*

p cresc. *f* *pizz.*

p cresc. *f* *pizz.*

p cresc. *f* *pizz.*

f *molto riten.*

a tempo

Ob. *p*

Cl. *p*

Fg. *p*

arco *pp* *p* *dim.*

arco *pp* *p* *dim.*

arco *pp* *p* *dim.*

Senta.

Ach! schweige, E-rik, jetzt! Lass mich hin-
 Ah, E-rik, say no more! I must be-
 Ah! ta-ci, ta-ci, E-rik! Or debbo an-

wer dann für mich spricht?
 wilt thou plead for me?
 par-li in mio fa-vor?

arco *pp* *p* *dolce* *tr*

arco *pp* *p* *tr*

a tempo

Ou.
Cl.
Cor. III. IV.
Fg.

aus, den Va - - - ter zu be - grü - ssen! Wenn nicht wie sonst an Bord die Toch - ter kommt,
gone! My fa - - - ther waits my greet - ing. Would he not right - - - ly doubt his daugh - ter's love,
dar il pa - - - dre ad in - contrar. Se a bor - do ve - nir ei non mi ve - de,

Cor. I. II.

wird er nicht zür - nen müs - sen, wird er nicht zürnen müssen?
Were she not there to meet him, were she not there to meet him?
chi sa qual co - sa ei cre - de, chi sa - qual co - sa ei cre - de!

Erik.
Du willst mich
Thou'lt leave me
Fug - gir - mi

Ich muss zum Bord!
I can not stay!
 Lo deb-bo, E-rik!

Ach, lass' mich fort!
I must a - way!
 Nol pos-so, no!

Ach! lass' mich fort!
I can not stay!
 Nol pos-so, no!

fliehn!
thus?
 vuoil

Du weichst mir aus?
Thou wilt not heed!
 M'as-col - ta Sen-tal

Du weichst mir aus?
Thou'll leave me thus?
 M'as-col - ta, Senta!

Du willst mich
Thou wilt not
 Fug-gir - mi

Ich muss zum Bord!
I must a - way!
 Lo deb-bo, E-rik!

Ach, lass' mich fort!
I must a - way!
 Nol, pos-so. nol

Ich willst mich
Thou wilt not
 Fug-gir - mi

fliehn!
heed?
 vuoi?

Du weichst mir aus!
Thou wilt not heed!
 M'as-col - ta tu!

Du willst mich
Thou'll leave me
 Fug-gir - mi

fliehn!
thus?
 vuoi?

a tempo

p *p* *p* *p* *p* *pp* *p*

Erik.

Fliest du zu - rü - ck vor die - ser Wun - de, die du mir schlugst im Lie - - bes - wahn? Ach,
 Have pi - ty on this heart, neigh - bro - ken, On wounds that thou a - lone caust heal! By
 Fuggir, fug - gir per - ché in me s'a - pre d'a - mor fa - tal, fa - tal fe - ri - ta? Ah!

p *p* *p* *p* *p* *p* *p*

a tempo

pp *p cresc.* *p cresc.* *p cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

hö - - - remich zu die - - ser Stun - de, hör' mei - ne letz - - te Fra - - ge an!
 all the vows we two have spo - ken, Think, ere thou scorn my last up - peal!
 m'o - - di. m'o - di, ri - spon - di - mi an - co - ra, un' ul - ti - ma vol - - ta, m'o - - di tu!

p *p* *p* *p* *p* *p* *p* *p*

p *mf* *dim.* *pp*
p *mf* *dim.*
p *mf* *dim.*
p *cresc.* *mf* *dim.* *p*
p *cresc.* *mf* *dim.* *p*
p *cresc.* *mf* *dim.* *p*
p *mf* *dim.* *p*

Wenn die - ses Herz im Jam - mer bricht, wird's Sen - ta sein, die für mich spricht?
 Say, must I die of mi - se - ry? Sen - ta! wilt thou not plead for me?
 E seil do - lor mi spez - za il cor, Sen - ta, par - le - rai di me in fa - vor?

F1.
Ob. *cresc.* *colla parte* *p dolce*
Cl. *p* *cresc.* *f* *p* *p dolce*
Corni in F. (Fa) *cresc.* *f* *p* *p dolce*
p cresc. *f* *p* *tempo*
p cresc. *f* *p* *tempo*
p cresc. *f* *p* *tempo*
p cresc. *f* *p* *tempo*
ad lib. *in Verzweiflung. in despair. disperato.*

Wenn die - ses Herz im Jammer bricht, wenn die - ses Herz im Jammer bricht, wird's Sen - ta sein, die für mich spricht?
 Ah! must I die of mi - se - ry! Ah! must I die of mi - se - ry! Ah, Sen - ta! Say thou'lt plead for me!
 Se il duol mi spez - za il cor, mi spezza il cor, tu par - le - rai, ah! Sen - ta, in mio fa - vor?

Fl. *p*

Cl. *p*

Senta.

Wie? Zwei - felst du an mei - nem Her - zen? Du zweifelst, ob ich gut dir bin?

What? dost thou fear I do not love thee? Am I not al - ways true and kind?

Che? du - bi - tar non - te - mi di me, di me, dell' a - mor mio?

Ob. *p*

Oh! sag, was weckt dir sol - che Schmer - zen? Was trübt mit Arg - wohn dei - nen Sinn?

How can such false sus - pi - cion more thee? What dark fore - bo - ding clouds thy mind?

Chi di so - spet - - to si a - tro - ce l'a - ni - ma ti fe - ri - - a?

tempo

colla parte

ad lib.

Erik. *ad lib.*

Dein Va-ter, ach! nâch Schâ-tzen geizt er nur!
 Thy fa-ther what cares he for aught but gold!
 Tuo padre... ah! - - mè! sete ha di gioje e d'orol

Und Senta Du, wie dürft' auf dich ich
 And Senta, thou How can I whol-ly
 E Senta, tu... co-me con-tar su

tempo

colla parte

ad lib.

zâh-len? Erfüll-test du nur ei - ne meiner Bitten? Kränkst du mein Herz nicht
 trust thee? Say, hast thou hearken'd once to my en - treaties? Dost thou not dai - ly
 te? Quando es - au - di-stiun' u - ni-ca mia pre-ce? E o - gni gi - or - no mi

p cresc.
p cresc.
p cresc.
p cresc.

p cresc.
cresc.
cresc.
p cresc.
f

Dein Herz?
Thy heart!
Il cor?

Das Bild?
The portrait!
Il quadro?

je - den Tag?
wound my heart!
stra - zii il cor.

Was soll ich den-ken? Je-nes Bild-
Then, the por-trait! Is it true?
E che de - vo pen - sar? Quel quadro...

Lässt du von dei-ner Schwärmerei wohl
Why wilt thou ne-ver leave this i - dle
Deh! sfuggia quel fa - ta - le esal - ta -

p cresc.
cresc.
f
f
f

p
cresc.
cresc.
p
cresc.
cresc.
cresc.
cresc.

Kann mei-nem Blick Theil - nah-me ich ver-weh - ren?
Must I then close my eyes to all a - round me?
E chi po-tria vie - - tar lo sguardo agli oc - chi?

ab?
dreaming?
mento.

Und die Bal - la - de?
And then, the le - gend -
E la bal - la - - ta...

p
cresc.
cresc.
p
cresc.

I. Solo.

f *p*

I. Solo.

f *p*

f *pp* *p dolce* *p*

f *pp* *p*

f *pp* *p*

Ich bin ein Kind, und weiss nicht, was ich sin - ge!
 What of the song? 'Tis but a girl-ish fan - cy!
 Io son fan-ciul-la nè so quel che mi can - ti!

Heut' noch sangst du siel
 Did I not hear thee sing it?
 og-gian-cor la can-tas-til

Ob.

Cl.

Fag. *p* *più p*

p *più p* *pp* *trem.* *pp* *pp*

p *più p* *pp* *pp* *pp*

O sag, wie? fürch-test du ein Lied, ein Bild?
 But thou, art thou jea-lous of a song, a pic-ture?
 Ma di, di... te - mi un i - ma-go, un can-to?

p

Du bist so bleich, — sag,
 Thy face is pale! — say,
 Sei tan-to pal-li-da... che...

p *più p* *pp* *pp*

Was kann dein Lei-den sein? Kennst je - nes Un-glück-sel'-gen Schick-sal du?
 What is thy grief to his! I tell thee, ne-ver man was doomed like this!
 Qual pe - na mai ti at - tris - ta? Non t'è no - to il de - stin di quel me - schi - - no?

ad lib.

Ob. I. Solo.
 Lento. ♩ = 76
 molto espressivo
 cresc.
 pp
 f
 pp
 f
 pp
 p
 pp trem.
 pp trem.
 p trem.
 p
 f

Senta { führt Erik dicht vor das Bild und deutet darauf.
 leads Erik up to the Portrait, to which she points.
 conduce Erik davanti il quadro.

Fühlst du den Schmerz, den tie - fen Gram, mit dem her - ab auf
 Canst thou not feel the dumb de - spair That looks from out those
 A te quell' uom che innan - te stà dim - mi pie - tà non

Lento. ♩ = 76.

Presto.

Piccolo.

Flauti.

Oboi.

Clar.

Cor. vent. in F. (Fa).

Cor. ord. in F. (Fa).

Fag.

Trombe vent. in F. (Fa).

3 Tromb.

Timp.

fresco.

ff

Was er-
What af-
Per-che

Gott schü - tze dich! Sa-tan hat dich um-garnt!
 God save thee yet! Satan hath snared thy soul!
 Id-dio ti guar - di! T'ha Sa-tàno av - vin - ta!

fresco.

ff

Presto.

Recit.

pp

p

pp

trem.

p

schreckt dich so?
 frights thee so?
 ma - i?

Sen-ta; lass dir ver-traun! Ein Traum ist's, hör' ihn zur War-nung an!
 Sen-ta, be warned in time! Now hear me; this was the dream I dreamed.
 Sen-ta, or m'o - di tu! È'un so-gno, l'o-di... pos-sa gio-var-ti an - cor!

Recit.

Sostenuto. ♩ = 96.

Cor. *pp*

Fag. *pp*

Timp. *pp*

trem. *pp*

trem. *pp*

trem. *pp*

Senta setzt sich erschöpft in den Lehnstuhl nieder; bei dem Beginn von Erik's Erzählung versinkt sie wie in magnetischen Schlaf, so dass es scheint als träume sie den von ihm erzählten Traum ebenfalls. Erik steht an den Stuhl gelehnt zur Seite.

Senta sinks exhausted into the arm-chair. As Erik begins his story, she passes into a magnetic trance, and seems herself to be dreaming the dream that Erik relates to her. Erik stands, leaning over the side of the chair.

Senta si siede affranta dall'emozione al principio del racconto di Erik; ella è presa come da un sonno magnetico e sembra sogni essa stessa quanto le vien narrato. Erik è al suo fianco appoggiato alla sedia.

mit gedämpfter Stimme.
in a suppressed tone.
con voce velata.

Auf ho - hem Fel - sen lag ich träumend, sah un - ter
Up - on the cliffs I fell a - dreaming, The mighty
Sull' al - ta ru - pe gia - cea dor - men - te, sotto a' miei

pizz. *pp*

Sostenuto. ♩ = 96.

Cor.

Fag.

mir des Mee - res Fluth; die Bran - dung hört' ich, wie sich schäumend am U - fer brach der Wo - gen
deep be - neath me lay; I heard the sea - tides shore - ward streaming, The air was dark with fly - ing
pie - di l'on - da del mar, av - vol - to - tan - do - si foscae fre - men - te, la sal - da ri - va ve - nia a spruz -

Clar.

Cor. 1.u.2.

Fag.

pp

pp

pp

trem.

pp

trem.

pp

pp

pp

p 2^o: Solo

Wuth! Ein fremdes Schiff am na - hen Stran - de erblickt' ich, seltsam, wun - der - bar; zwei
 spray. With - in the bay a ship had an - chored, Mys - te - rious, si - lent, full of awe; Two
 zar. Quan - do al mio fian - co ve - do an - rar - si ig - no - to e bel - lo na - vil stra - nier, e duenoc -

pizz.

p

pp

pp

pp

p

cresc.

dim.

pp

divisi in 3 parti

divisi in 3 parti

p

p

p

mit geschlossenen Augen.
 with closed eyes.
 con gli occhi chiusi.

Der And - re?
 The o - ther?
 Nell' al - tro?

Män - ner nah - ten sich dem Lan - de, der Ein', ich sah's, dein Va - ter war. Wohl erkannt' ich ihn...
 men up - on the shore were land - ing, In one your fa - ther's face I saw! Ah! too well I know
 chie - ri da quelsbar - car - si; nell'un tuo pa - dre mi par ve - der. Ben lo rav - vi - so...

pizz.

p

cresc.

dim.

Oboi. a 2
 Clar.
 Cor.
 Fag.
 3 Tromb.

mf *dim.* *p*
mf *dim.* *p*
mf *dim.* *pp* *dolce*
mf *dim.* *pp*
mf *dim.* *p*

divisi in 2 parti
 divisi in 3 parti

(wie zuvor.) und düstrem Blick... Und ich?
 (as before.) That nea-ry look- And I?
 (come prima.) lo sguardo o seu-ro... (auf das Bild deutend.) Ed io?
 (pointing to the picture.)
 (mostrando il ritratto.)

mit schwarzem Wams- und blei-cher Mien... der See-mann er. Du kamst vom
 that dus-ky cloak, that face so pale,- 'Twas he! the same! Forth from the
 la giub-ba-ne-ra, pal-lido il vi-so... quel l'uo-mo lui! An-dar ti

pizz.
mf *dim.*
mf *dim.*

F1.
 Oboi.
 Clar.
 Cor.
 Fag.
 3 Tromb.

mp
pp
pp
pp
pp

cresc.
cresc.
cresc.
cresc.
cresc.

in Es

fp *cresc.*
fp *cresc.*
fp *cresc.*
fp *cresc.*
fp *cresc.*

arco
cresc.

Hau-se her; du flogst, den Va-ter zu be-gri-ssen... Doch kaum noch sah ich an dich lang'en, du
 house you came; you flew to give your father greet-ing But scarce-ly was there time for meet-ing, When,
 veg-gio-da-ca-sa il padread in-con-trar. Ma quando a lor presso tu giun-gi, ti

accelerando
accelerando

accelerando

In 3 parti

(mit steigender Spannung.) Er hub mich auf...
 (with rising excitement.) He raised me up!
 (con più emozione.) Ei mi sol-le-va...

stürztest zu des Frem - den Fü - ssen, ich sah dich sei - ne Knieumfangen... An sei - ne Brust, - voll
 loud - ly on the stran - ger call - ing, Down at his feet I saw you falling! Close to his breast, And
 git - ti a' piedi del - lo stra - nie - ro, le sue gi - noc - chia stringendo al core... Stretta al suo se - no dibaciar -

Cello. arco
 Basso. f

accelerando

Lento.

In 3 parti

Und dann?
 And then?
 E poi? (Senta mit unheimlicher Verwunderung anblickend.)
 (pauses a moment, watching Senta with amazement.)
 (guardandolo con sorpresa.)

Inbrunst hingst du dich an ihn, du küsstest ihn mit hei - sser Lust... sah'ich auf's Meer euch flieh'n.
 breath - less in his arms you lay! Warm kis - ses on his cheek you pressed, And then you sailed a - way!
 den - ti gli co - pri il viso, con improv - vi - sa pie - na d'a - mor... Sul mar vi scorgo fug - gir.

Lento.

Allegro con fuoco. $\text{♩} = 84$.

Piccolo.

Fl.

Ob.

Cl.

Cor.

Tromb. vent F. (Fa)

Tromboni

Tuba

Timpani

in C.

ff

a 2

ff

ff

ff

ff

ff

Schnell erwachend, in höchster Begeisterung.
waking suddenly, with exaltation.
 svegliandosi nell'eccezo dell'esaltazione.

Er sucht mich auf! — Ich muss ihn sehn!
 My hour has come! — To him I go!
 E - gli mi cer - ca! Tro-var lo vò!

Ent - setz - - - lich!
 Ah! dread - - - fulthought!
 O cru - da sor - te!

ff

ff

Allegro con fuoco. $\text{♩} = 84$.

ff *ff*

tempo

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *ff* and *tr*.

Musical score for the second system, including performance directions like *colla parte* and *ad lib.*

— Mit ihm — muss ich — zu Grun-de geh'n!
 — For his — am I — in weal or woe!
 — Con lui — la mor - te — dis-fi - de - rò!

Mir wird es klar!
 What can I do!
 non m'ingan-nò...

Sie ist da - hin!
 The end is near!
 mio so-gno orren - do

Mein Traum sprach wahr!
 My dream comes true!
 il ver par - lo!

Musical score for the third system, including lyrics and dynamics like *ff* and *tempo*.

1. u. 2.

Timpani muta in D.A. (Ré e La)

This section of the score features a string quartet and timpani. The strings play a melodic line with various dynamics including *ff* and *ffz*. The timpani part includes a specific instruction: "Timpani muta in D.A. (Ré e La)".

divisi

Erik stürzt voll Verzweiflung und Entsetzen ab.
 Erik rushes out in horror and despair.
 Erik fugge pieno di raccapriccio.

This section shows the piano accompaniment and vocal line for Erik. The piano part is marked *divisi* and *ff*. The vocal line includes the German, English, and Italian lyrics describing Erik's dramatic exit.

Flauti b \flat

Ob.

Cl.

Cor. *ff*

Fg.

Trmb.

Celli.

Senta, nach dem Ausbruche ihrer Begeisterung in stummes Sinnen versunken, verbleibt in ihrer Senta, after this outbreak, seems lost in thought. She remains still in the same position, with Senta dopo questo eccesso di esaltamento resta in una muta contemplazione, e sempre nella

Vello u Bass

This section contains the woodwind and string parts. The woodwinds include Flutes (b \flat), Oboe, Clarinet, Cor (trumpets), and Fagott (bassoon). The strings include Trombe (trumpets) and Celli (cellos). The score includes various dynamics like *ff* and *f*. The Italian text describes Senta's state after Erik's departure.

Fl. ritenuto Più lento. Andante.

Ob. *p*

Cl. *più p*

più p

p *pp* *pizz.* *arco* *divisi tremolo* *pp*

pp *pp* *pp* *pp*

Stellung, den Blick auf das Bild geheftet.
her eyes fixed on the Portrait.
stessa positura cogli occhi fissi al quadro.

Leise, aber tief ergriffen.
softly, but with deep emotion.
sotto voce, ma con profonda emozione.

Ach, mäch-test
Ah, pal-tid
Ah, quan-do, o

ritenuto Più lento. Andante.

pp

du blei-cher See-mann, sie fin-den! Be-tet zum Him-mel, dass bald ein Weib Treu-e ihm...
was-drer, when will thou find her! Raise we our prayers that heu-ven may guide thee to her...
pal-li-do noc-chier, la tro-ve-ra-i? Che pre-sto in-con-tri don-na fe-del, pre-ghia-mo...

Die Thüre geht auf, Daland und der Holländer zeigen sich.
The door opens, and the Dutchman and Daland appear.
Sapre la porta, e vi si vedono Daland e l'Olandese.

Nº 6. Finale Arie Duett und Terzett.

Aria, Duet and Trio.

Aria, Duetto e Terzetto.

Der Holländer ist sogleich eingetreten, Senta's Blick streift von dem Bilde auf ihn, sie stösst einen gewaltigen Schrei der Ueberraschung aus, und bleibt wie festgebannt stehen, ohne ihr Auge vom Holländer abzuwenden. Der Holländer schreitet, die Augen auf Senta geheftet, langsam in den Vordergrund.

The Dutchman has just entered. Senta turns her gaze from the picture to him; she gives a loud cry of surprise, and stands spell-bound, without taking her eyes off the Dutchman. The Dutchman, his eyes fixed on Senta, advances slowly to the front of the stage.

Lo sguardo di Senta passa dal quadro all'Olandese. Ella manda un grido di sorpresa, e resta immobile come soggiogata da una potenza magica, senza distogliere i suoi occhi dall'Olandese. L'Ola, dese osservando Senta, s'avvanza lentamente sulla-scena.

Moderato. ♩ = 80.

Piccolo.

Flauti.

Oboi.

Clarinetti in A. (La.)

Corni vent. in G. (Sol.)

Corni ord. in D. (Ré)

Fagotti.

Timpani in D. A. (Ré.La.)

Violini I.

Violini II.

Viola.

Senta.

Holländer.

Daland.

Violoncello.

Contrabasso.

Ha!
Ah!
Ah!

pizz.
ff.
pizz.
ff.
pizz.
ff.
pp.
arco
pp.
arco
pp.

Solo
p
tr

Moderato. ♩ = 80.

Flauti
Oboi
Clar.
Cor. vent. G. (Sol)
Cor. ord. D. (Ré)
Fag.
Timp.

a tempo

arco
mf cresc. f
accelerando
accelerando
a tempo

divisi
mf cresc. f
pizz. p
pizz. p
pizz. p
pizz. p

Daland ist unter der Thür stehen geblieben, und scheint zu warten, dass ihm Senta entgegenkomme.
Daland has stopped just inside the door, and seems to wait for Senta to come to him.
Daland si sofferma alla porta, quasi aspettando che Senta gli venga incontro.

arco
mf cresc. f
accelerando a tempo accelerando a tempo p

arco
p sempre arco
p sempre arco
p sempre arco

Daland sich allmählig Senta nähernd.
Daland gradually approaches Senta.
Daland avvicinandosi a Senta.

Daland.

Mein Kind, du siehst mich auf der Schwelle... Wie?
My child! is this the way you greet me? What!
Mia figlia, ah! ec-co-mi giun-to al-fi-ne... Che?

arco
p
arco
p

Timp.

p più p

kein Um-ar-men? kei-nen Kuss? Du bleibst ge-bannt an dei-ner
no em-bra-ces! not one kiss! Will thou not e-ven run to
non un ba-cio, un sa-lu-to? Im-mo-bi-le tu res-ti

arco
p sempre
p più p

Oboi
Clar.
Cor.
Fag.
Timp.

Senta

als Daland bei ihr anlanet, ergreift sie seine Hand.
as Daland comes up to her, she takes his hand.
allorchè Dalando giunge presso di lei, ella gli prende la mano.

Gott dir zum
God keep thee
Io ti sa-

Stel - le? Ver - dien' ich, Sen - ta, sol - chen Gruss?
meet me? Was e - - ver wet - come cold as this!
là? Per - - chè, per - chè, Sen - ta, ta - le accogliem - za?

mf cresc. *mf cresc.* *p cresc.* *p cresc.*

ihn näher an sich ziehend.
drawing him close to her.
traendolo più vicino a sé.

Gruss! Mein Va - ter, sprich, wer ist der Frem - de?
safel! But, fa - ther, say, Who is the stran - ger?
lu - to! O pad - re, dim - mi, chi è quel stra - nie - ro?

Daland lächelnd.
Daland, smiling.
Dalando sorridente.

Drängst du mich?
Pa - tience, pray!
Saperlo bra - - mi?

Arie. — Aria.

Allegro moderato. $\text{♩} = 112.$

Musical score for the first system, including vocal line and piano accompaniment. Dynamics include *p*, *cresc.*, and *f*. The piano part features a complex rhythmic pattern with many sixteenth notes.

Daland.

Mügst du, mein Kind, den fremden Mann willkommen hei - ssen!
 Willst thou not give a heart-y wel-come to the stran - ger?
 Or ben, tu puoi dar-gli, se vuoi il ben ve - nu - to!

Musical score for the second system, including vocal line and piano accompaniment. Dynamics include *p*, *pizz.*, *cresc.*, and *arco*. The piano part continues with intricate rhythmic patterns.

Allegro moderato. $\text{♩} = 112.$

Musical score for the third system, including vocal line and piano accompaniment. Dynamics include *p* and *ben tenuto*. The piano part features a steady, rhythmic accompaniment.

See - mann ist er, gleich mir, das Gastrecht spricht er an. Lang' oh - ne Heimath, stets auf fer - nen, wei - ten
 He is a sea-man, too, and well may claim the right; Far hath he travell'd, much hath known of storm and
 E'un uom di mar qual me, che vien qui ad - spi - tar. Da in-fi - do mar, re - mo - ti li - dio - gnor co -

Musical score for the fourth system, including vocal line and piano accompaniment. Dynamics include *p* and *div.*. The piano part concludes with a final rhythmic flourish.

p *cresc.* *f*

pp *p* *cresc.* *f*

p *cresc.* *f*

p Senta nickt beifällig mit dem Kopfe.
Senta inclines her head in assent.
 Senta china la testa.

driessen, wenn die-ser Frem-de bei uns wohnt, wenn die ser Frem - de bei uns wohnt?
pleasure, Should he hence - forth our guest be - come? Should this stran - ger our guest be - come?
 te - dia ch'io gli of-frail no-stro tet - - to, di, non t'at - te - dia, Sen - - ta?

p *poco cresc.* *f*

p dolce *pp* *poco cresc.*

sich zum Holländer wendend.
to the Dutchman.
 all'olandese.

Sagt, hab ich sie zu viel ge-prie - sen? Ihr seht sie selbst, ist sie Euch recht? Soll ich vom
Say, have I just - ly sung her prais - es? Behold her now! Is she to thy mind? Con-fess, she
 Dimmi ti sem - bra for-sei-per - bo-le quan-to di lei, di lei nar-ra-i? Al - tro non

pp staccato *poco cresc.*

Fl.
Ob.
Cl.
Cor.
Fag.
Viol.
Viola
Vcllo & Bass.

Lob noch ü - ber - flie - ssen? Ge - steht, sie zie - ret ihr Ge - schlecht! Ge - steht, — ge - steht, sie
shines with all the gra - ces, The per - fect flower of wo - man - kind! Con - fess! — con - fess, she
vo - gliò a - des - soag - giun - ge - re, or tu co - no - sce - re po - tra - i, tu stes - so, tu

Vcllo & Bass.

Fl.
Ob.
Cl.
Cor.
Fag.
3 Tromb.
Timp.
Viol.
Viola
Vcllo & Bass.

zie - ret, sie zie - ret ihr Ge - schlecht!
shines the flower of wo - man - kind!
stes - so! i vez - zi, il suo can - dor.

Der Holländer macht eine bejahende Bewegung.
The Dutchman makes a gesture of assent.
L'olandese china la testa in segno di assenso.

ad lib.

Daland wendet sich wieder zu Senta.
Daland turns again to Senta.
Dalandò si rivolge nuovamente a Sen - ta.

Fl.
Ob.
Cl.
Cor.
Fag.

Mögst du, mein Kind, dem Manne freundlich dich er - wei - sen, von dei - nem Her - zen auch spricht
 Sen - ta, my child! if thou wilt greet the stranger kind - ly, I doubt not thou wilt find his
 Dol - ci ma - nie - re al fo - re - stie - re u - sa, mia fi - - glia, e pro - va an - cor do - nar - gli il

Ob.
Cl.
Cor.
Fag.

hol - de Gab' er an, reich' ihm die Hand, denn Bräu - ti - gam sollst du ihn hei - ssen! Stimmst du dem
 wish - es meet with mine; Reach him thy hand! Thy fa - ther gives you both his bless - ing! Child. to ad -
 pal - pi - to del tuo cor! Tuo fi - dan - za - to qui l'ho gui - da - to; e fia tuo spo - so, se gli of - fria -

Solo *espress.*

Ob.
Cor.
Fag.

f *a 2* *p* *a 2* *f* *p*

tr. *f* *p* *dolce* *pizz.* *p* *pizz.*

Senta macht eine zuckende, schmerzliche Bewegung.

er zieht einen Schmuck hervor und zeigt ihn Senta. *he takes out some ornaments and shows them to Senta.*
leva un monile e lo mostra a Senta.

Va - ter bei, ist mor - gen er dein Mann. *Senta shudders, as if in pain.* ist mor - gen er dein Mann. Sieh dieses
visited by me! to - mor - row he is thine! *To - mor - row he is thine!* *See herethese*
mor ap - pa - ghi il vo - to del ge - ni - tor, *Senta fa un movimento di dolore.* se gli of - fri a - mor. *Questo mo-*

Ob.
Cl.
Cor.
Fag.
Tr.

p *a 2* *a 2* *p* *arco* *p*

Band, sieh die-se Span - gen! Was er be - sitzt, macht dies ge - ring. Muss, theures Kind, dich's nicht verlan - gen?
rings! look at this neck - lace! His wealth is bound - less, as I said. Sen - ta, do these not move thy en - vy?
ni - le splen - di - do de' suoi non è il più bel, e tut - ti, e tut - ti a te apparten - gon,

Fl.
Ob.
Cl.
Cor.
Fag.
Timp.

p
pp
pp
p
arco
p

Dein ist es, wechselst du den Ring!
All shall be thine when you are wed!
si scambia lui Pa-nel!

Senta ohne Daland zu beachten,
wendet ihren Blick nicht vom Hol-
länder ab, so wie auch dieser nur
in Sentas Anblick versunken ist.
Daland betrachtet sie.

Doch... Keines spricht?
Yet nei-ther speaks!
Ma... niun ri-sponde? Sa-

*Senta takes no notice of him, and does not take her gaze off the Dutch-
man, who seems lost in contemplation of her.*

Senta senza prestargli attenzione, tiene lo sguardo fisso sull Olandese
come questo sembra assorto a contemplar Senta.

Ob.
Cl.
Cor.
Fag.
3 Tromb.
Tuba.
Timp.

p
p
pp
p
pp
p

Sollt' ich hier lä - - stig sein? So ist's am Be - sten lass' ich sie al - lein.
Would they be left a - lone? Well, well! 'twere best per-haps, that I were gone!
re - - i già im - por - tu - no? Eb - ben! pru - den - za vuol che re - stin so - li.

er betrachtet den Holländer und Senta
aufmerksam, und wendet sich dann zu
dieser.
*looks earnestly at the Dutchman and
Senta, then turns to the latter.*
osserva attentamente l'Olandese e Sen-
ta, e volgendosi a questa.

Musical score for the first system. It includes staves for Flute I (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Cor.), Bassoon (Fag.), and Timpani (Timp.). A piano part is also present. The vocal line is in a tenor range. Dynamics include *cresc.*, *f*, *frem.*, and *pp*. A marking "I Solo" is at the top right. A performance instruction reads "muta in Fis, H. (Pa dièse, St)".

Mögst du den ed - len Mann ge - win - nen! Glaub' mir solch Glück wird nimmer
 Is not the bridegroom worth the win - ning? For - tune like this is all too
 L'a - ma, l'a - ma, se non vuo - i es - ser ru - bel - la a miei de -

Musical score for the second system. It includes staves for Flute I (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Cor.), Bassoon (Fag.), and a vocal line. Dynamics include *cresc.*, *p*, *p dolce*, and *pp*. A performance instruction reads "zum Holländer. to the Dutchman. all Olandese.".

neu, wird nim - mer neu! Bleibt hier al - lein! Ich geh' von hin - nen Glaubt mir,
 rare, is all too rare! Rest here à - while, for I must leave you. Trust me,
 sir, a miei de - sir! Tu re - - sta... io ti la - scio.... Cre - di

Fl. stringendo

Ob.

Cl.

Cor.

Fag.

a2.

stringendo

trem.

Wie schön, so ist sie treu, so ist sie treu, Glaubt mir, wie schön, so ist sie treu, so ist sie
 she's true, as she is fair, as she is fair! Trust me, she's true as she is fair, as she is
 a me, fede-le elle è, tan-to fe-del quan-to è bel-la,ell'è fe-del, ell'è fe-

Fl.

Ob.

Cl.

Cor.

Fag.

ff

treu!
 fair!
 del!

Daland entfernt sich langsam, indem er Senta und den Holländer in der neugierigen Erwartung, ob sie sich einander nähern werden, eine Zeitlang beobachtet; endlich geht er in verdrüsslicher Verwunderung ab.
 As Daland goes slowly out, he watches Senta and the Dutchman, expecting to see them approach one another; at last he goes off, vexed and surprised.
 Daland si allontana lentamente, pur curiosamente osservando Senta e l'Olandese, se si avvicinano l'uno all'altra; ma atteso lungo tempo indarno parte finalmente, non senza spiacevole sorpresa.

ff

f dim.

Fl. *p dim.*
 Ob. *p dim.*
 Cl. *p dim.*
 Cor. *p dim.*
 Fag. *p dim.*
 Violin I *p dolce*
 Violin II *p*
 Viola *p*
 Cello *p dim.*
 Double Bass *p dim.*

Ob.
 Cor. *più p*
 Cor. ord. mut. in H. (Si).
 Fag.
 Timp H. Fis. (Si. Fa dièse).
 Violin I *pp*
 Violin II *pp*
 Viola *pp*
 Cello *pp*
 Double Bass *pp*

Ob. *ritenuto*

Cl.

Cor. in H. (Si.) *ritenuto*

Fag.

Timp. *tr*

Cor. vent. mut. in A. (La.)

Der Holländer und Senta sind allein, sie bleiben bewegungslos, in ihren gegenseitigen Anblick versunken, auf ihrer Stelle.
The Dutchman and Senta, left alone, remain motionless in their respective positions.
 L'Olandese e Senta rimangono soli e immobili al loro posto, esitando inquietamente p. riungo tempo.

Duett. Duet. Duetto.

Sostenuto. ♩ = 66.
 Cor. III. IV. in H. (Si).

Fag. *marcato*

3 Tromb.

Timp. *tr*

mut in E. (Mi)

Timp. mut. in E. H. (Mi. Si)

Holländer tief ergriffen.
Dutchman deeply moved.
 L'Olandese molto commosso. *mezza voce e con portamento*

Wie aus der Fer-ne längst vergang'ner Zei-ten
How like the voice of long-for-got-ten a-ges
 U - na re - mo - ta an - ti - ca ri - cor - dan - za

Sostenuto. ♩ = 66.

in E. (Mi)

Cor. III. IV.

Timp.

pp

trem.

pp

pp

pp

pp

spricht dieses Mäd-chens Bild zu mir; wie ich's ge-träumt seit ban-gen E-wig-kei-ten, vor mei-nen Au-gen seh' ich's hier.
Her gentle presence speaks to me! All that my dreamshave writ on mem'ry's pa-ges, All that I longed for, here I see!
 Pi-magin sua ri-de-stain me; quel-la che o-gnor so-gnai ca-ra sem-bian-za m'è da-to al-fine con-tem-plar.

pp

Clar.

pp

Cor. III. IV.

pp sempre

Fag.

pp

sempre pp

sempre pp

sempre pp

p

pizz.

p

pizz.

p

arco

arco

Wohl hub auch ich voll Sehnsucht mei-ne Bli-cke aus tie-fer Nacht em-
Oft through the gloom therebroke up-on my ri-sion One ru-diant form, a
 Del fon-do del-la mia not-te in-fi-ni-ta mi ri-chia-ma - - va un

Cor.

poco riten.

un poco riten.

por — zu ei - nem Weib ; ein schla-gend Herz liess, ach! mir Sa - tan's Tü - - cke, dass ein - ge -
 wo - - - min'sweet and fair; But e - - cer-more 'twould prove some fiend's de - ri - - sion, Soon fled the
 an - - ge-lo all' a - mor, eil cor, pia-ga - - - to da cru - del fe - ri - - ta d'a - - mor, d'a-

trem.

pp *cresc.*

trem. *pp* *cresc.*

trem. *pp cresc.*

denk ich' mei - ner Qua - len bleib'! Die dü - stre Gluth, die hier ich füh - le bren - nen,
 dream, and left me to de - spair. In this dull glow that in my heart is burn - ing
 mor, ri - po - so no non ha... Al tri - ste fo-co che m'av - vam - pa in se - no,

p cresc.

Ob. *p* *cresc.*

Clar. *f dim.* *p* *cresc.*

Cor. *p* *cresc.*

Fag. *f dim.* *p* *cresc.*

f dim. *p* *cresc.*

f dim. *p* *cresc.*

f dim. *p* *cresc.*

f dim. *p* *cresc.*

f dim. *p* *cresc.*

soll' ich, Un - se - li - ger, sie Lie - - be nen - nen? Ach nein! Die Sehn - - sucht ist es nach dem Heil,
 Dare I be - lieve the fires of love re - turning? Ah no! re - demp - tion now is all I crave;
 poss' io, in - fe - - li - - ce, dar no - me d'a - mor? Ah no! spe - ranza è di sa - lu - - tel... mi fos - se al -

f dim. *p* *cresc.*

f dim. *p* *cresc.*

Ob. *p* *dim.* *pp* *Solo.*

Cor. *p* *dim.* *pp*

Fag. *p* *dim.* *pp*

Tromb. *p* *dim.* *pp*

Timp. *pp* *più p*

pp *più p*

f dim. *pp* *più p*

f dim. *pp* *più p*

f dim. *pp* *più p*

f dim. *pp* *più p*

f dim. *p* *pp* *mezza voce*

würd' es durch sol - chen En - gel mir zu Theil; würd' es durch sol - - - chen En - gel mir zu Theil!
 Has this dear an - gel come my soul to save? Has this dear an - - - gel come my soul to save?
 me - - no co - ste - i Pan - gel re - den - tor! mi fos - se al - me - - - no Pan - gel re - den - tor!

f dim. *p* *pp*

f dim. *p* *pp*

Ob.

Cor.

Solo.
p dolce

Senta mezza voce

Versank ich jetzt in wunder-ba-res Träumen?
How wondrous strange! Can I indeed be dreaming?
La-ni-ma mia bu-giar-do so-gno in-vase?

Was ich er-bli-cke, ist's ein Wahn? Weilt' ich bis-
Am I de-ceived in all I see? Or has my
ed il-lu-sion m'in-gan-nò? Quando a spe-
Holländer. *mezza voce*

Wie aus der
How like the
U-na re-

pp sempre

pp sempre

Ob.

Cor.

Fag.

p cresc.

p cresc.

fp più p

cresc.

fp più p

più p

p cresc.

fp

più p

cresc.

cresc.

f

cresc.

f

f

f

her in trü-ge-ri-schen Räu-men? Brach des Er-wa-chens Tag heut' an?
life been on-ly i-dle seem-ing? Has now th'a-wak-ning come to me?
rar vi-ci-no mi su-a-se del mio ri-sve-glio il di?

Fer-ne längst ver-gang-ner Zei-ten, spricht die-ses Mäd-chens Bild zu
voice of long-for-got-ten a-ges Her gen-tle pre-sence speaks to
mo-ta, an-ti-ca ri-cor-dan-za l'im-ma-gin su-a mi

più p

f

f

Cor.

pp

pp

pp

con portamento

Er steht vor mir mit lei-den-vol-len Zü-gen, es spricht sein un-er-hör-ter Gram zu mir,
As in my dreams I see him now be-fore me, The grief that tortures him too well I know!
 E-gliè da-van-tia me tristo e do-len-te, per la fe-ri-ta che gli pia-ga il cor;

mezza voce

mir. Wie ich's ge-träumt seit ban-gen E-wig-kei-
me! All that my dreams have writ in mem'-ry's pu-
 par; quel-la che o-gnor so-gna-i ca-ra sem-bian-

p

Ob.

p *pp*

Cor.

kann tie-fen Mit-leid's Stim-me mich be-lü-gen? — Wie ich ihn oft ge-seh'n, — so steht er
Oft have I sighed to hear his pit-eous sto-ry, Now, as I gaze on him — my tears will
 In-gan-noè for-se la pie-tà che sen-te l'a-ni-ma mia del suo — cru-del do-

ten, vor mei-nen Au-gen seh' ich's
ges, And all I longed for here I
 za m'è da-to al-fi-ne con-tem-

pp

fz p

hier. Die Schmer - - zen, die in mei-nem Bu - - - sen bren - - nen, - ach! Dies Ver - lan - gen,
flow! But what is this new fire with - in me burn - ing? Ah! can my pi - ty
 lor? Ah! mil - - - le vol - - - te lo so - gnai, si lo vi - di qua - - - le or lo ve - do:

hier. Die dü-stre Gluth, die hier ich füh - le bren - - nen, sollt' ich Un - - sel' - - ger,
see! In this dull glow that in my heart is burn - ing, Dare I be - - lieve - the
 plar. Al tri - ste fo - - - co che m'avvam - pa in se - - no poss'io in - fe - li - ce, dar

fp cresc. f dim.

Fl.

Ob.

Clar.

Cor.

wie soll ich es nen-nen? Wo-nach mit Sehnsuchtes dich treibt, das Heil, - - - - wird' es, du Aermster, dir durch
in-to love be turning? Re-joice, poor wand' - rer, for thy pain is past! Through me re - demp - tion shall be
 qual io lo ve - do! Or la sa - lu - te, che tro - var tu vuoi col - la mia fè, vo' gua - da -

Lie - be sie nen - nen? Ach, nein! Die Sehnsucht ist es nach dem Heil! Wüird' - - - es durch sol - - - - chen
fires of love re - turn - ing? Ah no! re - demp - tion now is all I crave! Has - - - this dear an - - - - gel
 no - me d'a - mo - re? Ah no! spe - ran - za è di sa - lu - te al - men, al - me - - - no co - stei mi fos - - - - se

p cresc. f dim.

p *riten. tempo*

p *p cresc.* *f* *p* *p*

p *p cresc.* *f* *p* *p*

p *mf* *riten. tempo* *p*

p *cresc.* *f* *pp* *p*

p *pp* *cresc.* *f* *pp* *p*

p *pp* *cresc.* *f* *p* *riten.* *p*

mich — zu Theil, würd', es, du Aerm- ster, dir durch mich zu Theil! Wonach mit Sehnsucht es dich
thine — at last! *Through me re- demp- tion shall be thine at last!* *Rejoice, poor wand'rer, pain is*
 gna- re a te, col- la mia fe- de gua-da-gnare a te! gna- da- gna- re a
con port.

En- gel mir zu Theil, durch sol- chen En- gel mir zu Theil! Die Sehn- - - - sucht
come my soul to save? *Has this dear an- - gel come to save?* *Sal- va- - - - tion*
 Pan- gel re- den- tor! mi fos- se Pan- gel re- - - den- tor! al- me- - - - no

p *f* *p* *riten. tempo* *p*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

p cresc. *sempre cresc.* *f più f*

p cresc. *sempre cresc.* *f più f*

p cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

p cresc. *sempre cresc.* *f più f*

p cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

non div. *f più f*

cresc. *sempre cresc.* *f più f*

p cresc. *sempre cresc.* *f più f*

p cresc. *sempre cresc.* *f più f*

p cresc. *sempre cresc.* *f più f*

treibt, würd' es, du Aermster, dir durch mich zu Theil! Wonach mit Sehnsucht es dich treibt, — das Heil, wür- de das
past! Through me re- demption shall be thine at last, through me re- demption shall be thine at last! *Through me re-*
 tel quel- la sa- lu- te gua-da- gna- - re a tel! mi sia con- ces- so gua- da- gnar a tel! ah!

ist es nach dem Heil, die Sehn- sucht nach dem Heil, würd' es durch
now is all I crave, is all, is all I crave! *Will this dear*
 co- - - - stei mi fos- se Pan- gel re- den- tor, co- stei mi

cresc. poco a poco *p più cresc.* *f più f*

cresc. poco a poco *p più cresc.* *f più f*

Heil, o Aermster, dir durch mich zu Theil, würd' es, du Aermster, dir durch
demption shall be thine, shall be thine, through me re-demption shall be
 quel-la sa-lu-te gua-da-gnar, col-la mia fe-de gua-da-
più ritenuto

sol - - - - - chen En-gel, würd' es durch solchen En-gel mir zu Theil, würd' es durch solchen En-gel
un - - - - - gel save me? Has this dear angel come my soul to save, Has this dear an-gel come my
 fos - - - - - se al-me-no, co-stei mi fos - se al - men, co-stei mi fos-se l'an-gel
più ritenuto

Fl. Solo. *p dolce*
 Clar. Solo. *p dolce*
 Cor. *p dolce*
 Faß. *p*
 Timp. *p*
 Cello *p*

mich zu Theil!
thine at last!
 gna-re a te!

mir zu Theil!
soul to save?
 re - den - tor!

Oboi

Cor. *p*

Tromb. *pp*

Holländer: sich Senta etwas nähernd.
 Dutchman: coming nearer to Senta.
 L'Olandese: avvicinandosi di più a Senta.

Wirst du des Va - ters Wahl nicht schelten? Was er versprach,
 Sen - ta, thou heardst thy fa - ther's promise. Will thou consent?
 Del ge - ni - tor la scel - ta ap - pro - vi? Vor - rai te - ner

Un poco meno sostenuto. ♩ = 80.

Cor. *mf* *p* *pp*

Fg. *mf* *p* *pp*

pp *cresc.* *mf* *p*

wie? dürft es gel - ten?
 Speak! dare I hope it?
 la sua promes - sa?

Du könn - test dich für e - wig mir er -
 Art thou re - signed to fol - low me for
 Puoi tu vo - ta - - re a me tut - ta la

Cl.

Cor.

Fg.

Tromb.

ge - ben, und dei - ne Hand dem Fremdlingreichstest Du? Soll fin - denich, nachqua - len - vol - lem
 e - cer, Lean thy young head up - on a stranger's breast? Ah! af - ter all these years of vain en -
 vi - ta e sten - de - re la man, la ma - no al - lo stra - nier? Da questa vi - ta di tor - tu - ree -

Tromb.

Le - ben, in dei - ner Treu' die lang' erseh - te Ruh', in deiner Treu', in deiner Treu' die lang' er - seh - - te
 dea - cour: Will thy true love now lead me to my rest? Will thy true love, will thy true love now lead me to my
 ter - ne poss'io ri - po - - so da tua fè spe - rar? poss'io spe - rar, poss'io spe - rar dal - la tua fè ri - po -

ad lib. ritenuto

colla parte

Fl. *f*
Ob. *f*
Cl. *f dim.*
3 3
f dim. p
f dim.
f dim. p
3 3
f dim. p
3 3
f dim. p
3 3
f dim. p
3 3
f dim. p

f *dim.* *p* *pp* *f dim.* *p* *pp* *f dim.* *p* *pp* *f dim.* *p* *pp* *f dim.* *p* *pp* *f dim.* *p* *pp*

Loos, das ich mir sollt er wer - ben, ge - hor - sam stets werd'ich dem
 mine! I yield with re - sig - nu - tion O - be - dient e - ver to my
 cor la sor - te che ne at - ten - de, ob - be - di - rò al pa - dre

f dim. *p* *pp* *f dim.* *p* *pp* *f dim.* *p* *pp* *f dim.* *p* *pp* *f dim.* *p* *pp*

Sempre più animato.

Cl. I. Solo
Fg. I. Solo
Tromb. *pp* *pp sempre*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Va - ter sein.
fu - ther's will.
mi - o.

Holländer. So un - bedingt, wie? könn - tedich durch - drin - gen für mei - ne Lei - den
 Dutchman. Art thou so brave! Ah, sure - ly thou must feel them, These might - y throes that
 L'Olandese. Si fer - ma sei? Ah! for - se pie - ta - de de' miei do - lo - ri pie -

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Sempre più animato.

Più animato.

Ob.
Cl.
Cor.
Fg.
Tromb.

trem.
cresc. trem.
dim. mf
pp

(für sich) Oh! wel - che Lei - den! Kömmt' ich Trost dir brin-gen!
 (aside.) His bit - ter sor - rows! Would that I could heal them!
 fra sè. Oh! quai tor - men - ti! pos - sa io dar - ti cal - ma!

tief - stes Mit - ge - fühl?
 rend my heart in twain!
 ta - de ti com - prese?

cresc. f mf cresc. f

Più animato.

Molto più moto. $\text{♩} = 80$.

F1.
Ob.
Cl.
Cor. III, IV.
Fg.

pp dolce
pp
pp
pp dolce

passionato
cresc. f menof

Holländer, der Sentas Ausdruck vernommen hat.
 Dutchman, who has heard Senta's words.
 L'Olandese, che l'ha udita.

hingerissen
 in a transport of joy.
 in estasi

Welch hol - der Klang im näch - ti - gen Ge - wühl!
 How sweet her voice breaks through my night of pain!
 Oh! se - u - na spe - me a me bril - las - se an - cor!

Du bist ein En - gel, ei - nes
 Thou art an un - gel! and an
 Un an - ge - lo se - i, che

passionato
cresc. f menof

Molto più moto. $\text{♩} = 80$.

Cor. I. II.

En - gels Lie - be Ver-worf' - ne selbst zu trö - - sten weiss! Ach, wenn Er - lö - sung
 un - gels pi - ty In hell it - self would bright - - ly shine! If wo-man's love can
 be - - ne - di - ce chi ma - le - det - - to or - - è! Se la sa - lu - te an -

rall. poco ritenuto a tempo

Ach, wenn Er - lö - sung ihm zu hoffen blie - be, All
 If wo-man's love can purchase his re - demp - tion, May
 Se la sa - lu - te an - cor spe - rar ti li - ce,

mir zu hoffen blie - be, All - e - wi - ger, durch Die - se sei's! All - e - - - wi - ger, durch
 purchase my re - demp - tion, May heu - ven grant that love — be thine! May heu - - - ven grant that
 cor spe - rar mi li - ce, — el - la, si, ver - rà — per te, la sa - lu - - - te

rall. poco ritenuto a tempo

ritard.

Agitato. $\text{♩} = 72.$

e - wi-ger, durch mich nur sei's!
 heu - ven grant that love be mine!
 ah! ver-rà, ver-rà per me!
 Die - se durch Die - se sei's!
 love, that love be thine!
 a me ver-rà per tel

Ah!
 Ah!
 Ah!

ritard.

Agitato. $\text{♩} = 72.$

könn - test das Geschick Du ah - nen, dem dann mit mir Du an - ge - hörst,
 didst thou know the fear - - ful dan - ger Which thou with me hence forth must share,
 so - - tu po - tes - - si spin - ge - re, spin - gere lo sguar - do nell' av - ve - nir,

Ob. *mf*

Cl. *mf*

Cor. *mf*

Fg. *mf*

Tromb. *mf*

Timp. *mf*

Dich würd es an das O - - pfer mahnen, das Du mir bringst, wenn Treu' du schwörst!
 Thy tim - id heart would shrink in terror from that dread oath which thou must swear!
 e là il - de - sti - no che at - ten - de - ti spi - ar quan - to du - ro sia!

Fl. *f*

Fg. *f*

Es flö - he schau - dernd dei - ne Ju - gend dem Loo - se, dem Du sie willst weihn,
 Oh hear my warn - ing, ere thou swear it! Ask what thy heart within thee saith!
 La fè giu - ra - - ta, la fè giu - ra - - ta al mi - se - ro al - lor di - nie - ghe - re - - sti la

Timp. $\#$

dim. p

dim. p f p *più p*

dim. p f p *più p*

dim. p f p *più p*

dim. p f p *più p*

nennst du des Wei - bes schön - ste Tu - gend, nennst ew' - ge Treu - e du nicht dein, - nennst ew' - ge
 Caust thou be true to one for e - ver? Caust thou be con - stant un - to death? Caust thou be
 ma - no, la man - che a lui - sten - de - sti ag - ghiacce - ri - a d'or - ror, - ag - ghiacce -

dim. p p f p *più p*

dim. p p f p *più p*

F1.

Ob.

Cl.

Cor.

Fg.

Timp. $\#$

pp p

pp p

pp p

pp p

pp p

pp p

pp p

pp p

pp p

ad lib.

Wohl kenn' ich Wei - bes heil' - ge
 Well do I know love's ho - - ly
 Ah! sì, co - no - sco i sa - - cri

Treu - e du nicht dein! -
 con - stant un - to death?
 ri - a d'or - ror!

Pflich - - - ten; sei drum ge - trost, un - sel'- ger Mann!
 du - - - ties! Thou needst not fear! Faith - ful am I!
 vin - - co - li vo - lu - ti, vo - lu - ti dall' a - mo - re: or

Lass ü - ber die das Schick - sal rich - ten, die sei - nem Spru - che tro - tzen kann!
 Nev - er for me can fate have ter - rors, Her sternest judg - ment I de - fy!
 dun - que, or dun - que ti ras - si - cu - ra tut - toè il mio cor, il mio cor di te.

In mei - nes Her - zens h"och - ster Rei - ne kenn' ich der Treu - e Hoch - ge -
My heart - beats high with wild e - mo - tion. I must o - bey - the words - it
Per quan - ti, per quan - ti sian - gli stra - zii, cui mi da - r"a, da - r"a la

bot. Wenn ich - sie weih, schenk ich die Ei - ne, die Treu - e bis - zum
sathl. Then hear me swear! My true de - vo - tion is con - stant un - to
sor - te. sem - pre fe - del fi - no al - la mor - te, fe - de - le a te sa -

Allegro molto. $\text{♩} = 96.$

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

Trombe ord. in H. (Si)
Solo
p *cresc.* *mf*

Tromboni.
p *cresc.*

Tuba.
pp *cresc.*

Timp. *pp* *cresc.*

p cresc.

trem. *pp* *cresc.*

trem. *pp* *cresc.*

Tod!
death!
rò.

Mit Erhebung.
with enthusiasm.
con entusiasmo.

Ein heil-ger Bal-sam mei-nen
A heal-ing balm thou shed'st up-
So - a - ve ar - ca - no,un

trem. *pp* *cresc.*

trem. *pp* *cresc.*

Allegro molto. $\text{♩} = 96.$

Cl. *p cresc.* *mf* *p*

Cor. *p* *p dolce*

Fg. *p cresc.* *mf* *pp*

p cresc. *mf* *pp*

p cresc. *mf* *pp*

p cresc. *mf* *pp*

Von mächt' - - gem Zau - - ber ü - ber - wun - den,
 My ar - - dent hope of his re - demp - tion,
 Ti vò - - sal - var, sal - var ed es - se - re,

Wun - - den, dem Schwar, dem ho - hen Wort ent -
 on me. By that dear oath thy lips have
 bal - - sa - mo tu por - gi al - la mia fe -

p cresc. *mf* *pp*

p cresc. *mf* *pp*

p cresc. *mf* *p*

p cresc. *mf* *pp*

p cresc. *mf* *pp*

p cresc. *mf* *pp*

p cresc. *mf* *pp*

p cresc. *mf* *pp*

p cresc. *mf* *pp*

reisst mich zu sei - - ner Ret - tung fort. Hier
 A non - drous spell hath o'er cast. Here
 a' tuoi do - lor, a' tuoi do - lor con - for - to. Ec -

fließt. Hörst es, mein Heil,
 sworn! Hear'st at last.
 ri - ta. Dai grace lun - - ghi cep -

p cresc. *mf* *p*

p cresc. *mf* *pp*

Oh.

ha - be Hei - math er ge - fun - - - den!
 shall the wan - d'ers find a ha - - - ven!
 co il tuo tet - to: sia - ti o - - ma - - i

mein Heil hab' ich ge - fun - - - den! Mäch - - - te, ihr
 hear'd's grace thy love hath won me! Hear this, ye
 pi, dai lun - ghi cep - pi li - - be - ro, ri - na - - sco, ri -

cresc. *mf*

Hier ruh' sein Schiff in sich' - - rem Port!
 Here shall he rest, safe home at last!
 su - - cu - ro e - ter - no, e - ter - - no por - - - to!

Mäch - - - te, die ihr zu - rück mich stiesst!
 fiends! ye fiends whose wrath I scorn!
 na - - sco a nuo - va, a nuo - va vi - - - tal!

sempre cresc. *cresc.* *f*

Fl. *a2*

piu f

Hier ruh' sein Schiff, hier ruh' sein Schiff in sich - rem
 Here shall he rest, here shall he rest. safe home - at
 por - to ti sia, por - to ti sia, e - ter - no,

Mäch - - - te, hört es, ihr Mäch - - - te, die ihr zu - rüch mich stiesst!
 fiends! Hear this, ye fiends, ye fiends, whose wrath I scorn!
 cep - - - pi li - be - ro, ri - na - - - sco, ri - na - sco a nuo - va vi - -

piu f

trem.
piu cresc.
trem.
piu cresc.

a2

piu f

Tromb.
Tuba.
Timp.

Port! last! sil
 Hier ruh' sein Schiff in sich - rem Port!
 Here shall he rest, safe home - at last!
 sia - - - ti se - cu - ro e - ter - no - - - por - - - to!

Hört es: mein Heil, mein Heil hab' ich ge - fun - - den! Mäch - - te, die
 Hear me! ye fiends! hear ye's grace her love hath nou - - me! Hear me, ye
 ta - - - dai lun - ghi, dai lun - ghi cep - pi li - be - ro, ri - na - - - sco a

ff *ff* *mf*

cresc.
mf
mf
mf
Timp.

piu f
ff
ff
ff

Was ist's, das mäch - - tig
Why do I thrill - with
Que - sta che in sen, - in

ihr zu-rück mich stiesst, ihr Mäch - - te, die ihr zu-rück mich stiesst!
fiends, whose wrath I scorn! Now hear - me, ye fiends, whose wrath I scorn!
nuo - - va vi - - ta, ri - na - - sco a nuo - va vi - - ta!

piu f
ff
p

p
p
p
p

in mir le - bet, das mäch-tig in mir le - bet?
strange e - la - tion! I thrill with strange e - la - tion,
sen - mi - de - sta a nuo - vi sen - siil co - re, Was schliesst be-rauscht mein
è fe - del-tà, - è

p
p
p
p

Du Stern des Un - heils - sollst - er - bla - ssen!
Plan - et of e - vil, pale - be - fore me!
Où - ne - so - ra - bi - le e cru - - do fa - to!

p

3 Tromb.
Timp.

Bu - sen ein, was schliesst mein Bu - sen ein? All - mächt' -
carth - ly joys a - bore, *all carth - ly joys a - bore?* *Al - might -*
fe - del-tà d'a - mo - re, *che vien - mi ada - ni - mar,* *è*

Licht mei - ner Hoff - nung, leuch - te neu! Ihr
Shine, star of hope, once more a - bore! *Good*
O stel - la a me, a me fa - tal, *la*

ger, was so hoch mich er - he - bet, lass' es die
ty God, Who see'st my ex - al - ta - tion, Grant it be
fe - del-tà d'a - mo - re, che vien - mi, che

En - gel, die mich einst ver - las - sen, stärkt jetzt dies
an - gels, to your grace re - store me! Strength en her
mia con - dan - na an - ti - ca è pres - so, è

Piccolo

♩ = 104.

Musical score for Piccolo and strings. The Piccolo part is in the top staff. The string parts (Violins I, Violins II, Violas, Cellos, and Double Basses) are in the staves below. Dynamics include *p* (piano), *ff* (fortissimo), and *tr* (trill). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Piano accompaniment score. The right hand is in the upper staff and the left hand is in the lower staff. Dynamics include *p cresc.* (piano crescendo) and *ff* (fortissimo). The piece features many triplets and sixteenth-note patterns.

Vocal melody line for the first part of the lyrics. It includes a fermata over the first measure.

Kraft der Treue sein! Allmächtiger!
 born of constant love! Almight y God!
 vien mi ad a ni-mar! Mi su sci-ta

Vocal melody line for the second part of the lyrics. It includes a fermata over the first measure.

Herz in seiner Treu! Ihr Engel, die mich einst ver-las-sen, stärkt
 heart in con-stant love! Good an-gels, to your grace re-store me! Strength -
 pres-so a ter-mi-nar, la mia con-dan-na an-ti-ca è

Piano accompaniment for the second part of the lyrics. Dynamics include *p cresc.* and *ff*. The tempo marking *♩ = 104.* is present at the bottom.

ff

ff

ff

ff

ff

ff

ff

tr

f

ff

12

12

12

3 3 3

p

cresc.

ff

12

12

12

3 3 3

p

cresc.

ff

12

12

12

3 3 3

ff

All - mäch - - - ti-ger! Was so hoch - - - mich er - he - - bet,
 Al - might - - - y God! Thou that see'st my ex - - al - tu - - tion
 il co - - - re la - - - fe - - del - tà d'a - mo - - re

jetzt dies Herz in sei-ner Treu! Ihr - - - En - - gel, die mich einst ver - las - - sen,
 en her heart in con-stant love! Ye - - - an - - gels, to my grace re - store - - me
 pres - so a ter - - mi - - nar! La - - - mia con - dan - - na an - ti - - ca è

ff

p

cresc.

ff

ff

Trombe in E. (Mi)

Tromboni

Tuba

Timp.

tr

ff *f* *ff* *p* *cresc.* *ff*

ff *f* *ff* *f* *ff*

lass' — es die Kraft der Treu - e sein, lass es die Kraft — — — — — der Treu - - e
 Grant — it be born of con - stant love! Grant it be born — — — — — of con - - stant
 che — vienmi ad a - ni - mar, che vien-mi ad a - ni - - mar, — — — — — ad a - - ni - -

stärkt — jetzt dies Herz in sei - ner Treu', stärkt jetzt dies Herz — — — — — in sei - - ner
 Strength - en her heart in con - stant love, in con - stant love, — — — — — in con - - stant
 pres - - so, è pres - so a ter - mi - nar, a - ter - mi - nar, — — — — — a ter - - mi - -

ad lib.

ff *f* *ff*

Terzett.

Trio. — Terzetto.

Allegro vivace. $\text{♩} = 72$.
meno mosso.

Senta.

sein!
lore!
nar!
Holländer.
Dutchman.
L'Olandese.

Daland tritt wieder auf.
Daland re-enters.
Dalande rientra.

Treu!
lore!
nar!
Daland.

Ver-
For-
Sen-

Allegro vivace. $\text{♩} = 72$.
meno mosso.

Ob. *p* *tr*

Cl. *p*

Cor. *p*

Fag. *p*

pizz. *p*

pizz. *p*

pizz. *p*

p Daland.

zeit!
give me,
sate!

Mein Volk hält draussen sich nicht mehr.
if I your ten-der talk de-stroy!
La mia ciurma è là impa-zien - te

nach je - der Rückkunft, wi - sset, giebt's ein
My men have spread the feast, and wait me
le fe - ste del ri - tor-no ad a - spet-

p dolce

p

p

p dolce

p

arco

p dolce

arco

p dolce

arco tr *tr*

p

Fest. Ver - schö - nern möcht' ich's, kom - me des - halb her, ob mit Ver - lo - bung sich's verei - nen
there; I come to ask you, shall I crown their joy? May we not toast the new - ly pligh - ed
tar! Per ac - cre - scer la gio - ja io vor - rei dar la nuo - va dell' i - men che or or si com - pie-

arco

p

arco

p

Fl.

zum Holländer.
to the Dutchman.
all' Olandese.

zu Senta.
to Senta.
a Senta.

lässt?
pair?
rä.
Celli.
pizz.
Bass.

Ich denk', — ihr habt nach Herzenswunsch ge-freit?
Me-thinks — the woo-er's suit right well hath sped!
Spe-ro che già ben vi sia-te in-tesi.

Sen-ta, mein Kind!
Sen-ta, my child,
Sen-ta, mia figlia!

Non troppo allegro. $\text{♩} = 58.$

arco
arco
arco

mit feierlicher Entschlossenheit.
with solemn resolution.
con risoluzione solenne.

Hier meine Hand, und oh - ne Reu' bis in den
Here is my hand! I plight my faith! To him will
Qui a te-sti-mon io chia-mo il ciel che vò mo-

Sag' bist auch du be-reit?
speak! has the word been said?
di: sei tu con-ten-ta as-sai?

Euch soll dies Bünd-niss nicht ge-reun!
The band is sealed! Oh joy-ful day!
Al gau-dio o-gnun! che un di più bel

Non troppo allegro. $\text{♩} = 58.$

Più stretto. $\text{♩} = 104$.

Piccolo.

Musical score for Piccolo, showing the first system of staves. The score includes a piccolo part and a bass line. The tempo is marked 'Più stretto. $\text{♩} = 104$ '. The key signature is three sharps (F#, C#, G#).

Musical score for Piccolo, showing the second system of staves. The score includes a piccolo part and a bass line. The tempo is marked 'Più stretto. $\text{♩} = 104$ '. The key signature is three sharps (F#, C#, G#).

Musical score for Piccolo, showing the third system of staves. The score includes a piccolo part and a bass line. The tempo is marked 'Più stretto. $\text{♩} = 104$ '. The key signature is three sharps (F#, C#, G#).

Tod ge-lob' ich Treu', bis in den Tod, bis in den Tod ge-lob' ich Treu! Ja,
 I be true till death! yea, true till death! To him will I be true till death! Yea,
 rir a lui fe-del! che vo' mo-rir a lui fe-del, a lui fe-del! A

Gespro-chen sei Hohn, Hölle, dir! Hohn. Höl-le, dir durch ih-re Treu! Sie reicht die
 Thy dir - est hate. Hell. I de - fy! I here de - fy! Love rules my fate! She gives her
 con me, fia il ciel or che tro-vai don-na fe-del, don - - na fe-del! Pla-ca - toal-

Es soll euch nicht ge-rein, es soll euch nicht ge-rein! Zum Fest! Zum Fest!
 Oh joy-ful, joy-ful day! Oh joy-ful, joy-ful day! Now to the feast
 ma-i non ne die di questo il ciel, il ciel! A) gau-dio o-gnun!

Musical score for Piccolo, showing the fourth system of staves. The score includes a piccolo part and a bass line. The tempo is marked 'Più stretto. $\text{♩} = 104$ '. The key signature is three sharps (F#, C#, G#).

Più stretto. $\text{♩} = 104$.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'ff'.

Musical score for the second system, continuing the complex rhythmic patterns and dynamic markings.

Musical score for the third system, including vocal lines with lyrics in German and Italian.

— oh - ne Reu' bis in den Tod ge - lob' ich Treu', Ja! oh - ne
 — with my hand I plight my faith! I will be true, I will be
 — te - sti - mon io chia - mo il ciel che vo' mo - rir a lui fe -

Hand! Ge - spro - chen sei Hohn, Hö - le, dir durch ih - re Treu'! Ge - spro - chen
 hand! Thy dir - est hate, Hell! I de - fy! Love rules my fate! Thy dir - est
 fin con me, fia il ciel or che tro - vai don - na fe - dell! Pla - ca - to al -

Heut' soll sich Al - - les freu'n! Heut' soll sich Al - - les freu'n! Euch soll das
 all come a - way! come all! Now to the feast a - way! The bond is
 che un di più bel, che un di più bel, mai non ne

Musical score for the fourth system, featuring a dense rhythmic accompaniment in the lower staves.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like *ff*.

Musical score for the second system, continuing the complex rhythmic patterns and dynamic markings.

Reu' bis in den Tod, gelob' ich Treu', ge-lob' ich Treu', bis in den Tod, bis in den
true, true un-to death! *I will be true, be true till death!* *I will be true, true un-to*
 del, a lui fe-del. chevo' mo-rir a lui fe-del, a lui fe-del, a lui fe-

sei Hohn, Höl-le, dir durch ih-re Treu! Gesprochen sei Hohn, dir, Hohn durch ih-re
hate, Hell, I de-fy! Love rules my fate Thy dir-est hate I de-fy! Thy hate I de-
 fin con me. fia il ciel or-che tro-vai, or che tro-vai, tro-vai don-na a-me fe-

Bündniss nicht ge-reu'n! Zum Fest! Heut' soll sich Al-les freu'n, heut' soll sich Al-les freu'n, heut' soll sich Al-les
sealed! Oh joy-ful day! Now come, come to the feast a-way! Now come, come all a-way! Now come, come all a-
 diè di que-sto il ciel! Al gaudio o-gnun! che un di più bel, il ciel no, mai non diè, il ciel no, mai non

Musical score for the sixth system, including vocal lines with lyrics in German, English, and Italian.

Più presto. $\text{♩} = 112$.

Tod, _____ bis in den Tod _____ ge - lob' _____ ich
death! _____ *I will be true,* _____ *be true* _____ *till*
 del! _____ io vo' mo-rir _____ a lui fe -

Treu', _____ durch ih - - re Treu', _____ durch ih - - re - re
fy! _____ *Love rules my fate!* _____ *Love rules my*
 del! _____ or che tro-vai _____ don - na _____ fe -

fren'n, _____ heut' soll sich Al - - - les, Al - - - les
way! _____ *Now come a - way!* _____ *Come all a - -*
 die, _____ mai non ne diè _____ di que - - - sto il

Più presto. $\text{♩} = 112$.

The first system of the musical score consists of ten staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon), each marked with a forte (*ff*) dynamic. The next four staves are for strings (violin I, violin II, viola, cello), also marked with *ff*. The bottom two staves are for the bass line and a low-frequency instrument (possibly a double bass or tuba), with the latter marked with *ff* and a trill symbol (*tr*).

The second system continues the orchestration with woodwinds and strings. The top two staves are for woodwinds, and the bottom three staves are for strings. All parts are marked with a forte (*ff*) dynamic.

Treu!
death!
dell

Sie gehen ab; der Vorhang fällt.
exeunt; curtain.
Tutti escono; cala la tela.

Treu!
fate!
del!

freu'n!
way!
ciel!

The third system continues the orchestration with woodwinds and strings. The top two staves are for woodwinds, and the bottom three staves are for strings. All parts are marked with a forte (*ff*) dynamic.

The musical score is arranged in two systems. The first system consists of ten staves. The top two staves are vocal parts, both marked *ff* and featuring a *a2* (second ending) bracket. The next two staves are for woodwinds, also marked *ff*. The bottom four staves are for strings, with the first two marked *ff* and the last two marked *tr* (trills) and *ff*. The second system consists of five staves, all marked *ff*, showing a more active musical texture with many sixteenth notes.

Ende des 2^{ten} Aufzugs.
End of Act II.
Fine dell' Atto II^o

Dritter Aufzug.

ACT III. — ATTO III.

ENTREACTE.

Allegro molto. $\text{♩} = 88.$

The musical score is arranged in two systems. The first system includes the following parts from top to bottom:

- Piccolo:** Treble clef, playing a melodic line with slurs and accents.
- Flauti:** Treble clef, playing a melodic line with slurs and accents.
- Oboi:** Treble clef, playing sustained chords with slurs.
- Clarinetti in A (La):** Treble clef, playing a melodic line with slurs and accents.
- Corni vent. in A (La):** Treble clef, playing sustained chords with slurs.
- Corni ord. in E (Mi):** Treble clef, playing sustained chords with slurs.
- Fagotti:** Bass clef, playing sustained chords with slurs.
- Trombe vent. in E (Mi):** Treble clef, playing sustained chords with slurs.
- Tromboni:** Bass clef, playing sustained chords with slurs.
- Tuba:** Bass clef, playing sustained chords with slurs.
- Timpani in E.H (Mi.Si):** Bass clef, playing a rhythmic pattern of eighth notes with trills (tr) and a dynamic marking of *ff*. A note at the end is marked *(Ut Sol)* and *Timp. muta in C.G.*

The second system includes the following parts from top to bottom:

- Violini I:** Treble clef, playing a melodic line with slurs and accents.
- Violini II:** Treble clef, playing a melodic line with slurs and accents.
- Viola:** Bass clef, playing sustained chords with slurs.
- Violoncello:** Bass clef, playing a melodic line with slurs and accents.
- Contrabasso:** Bass clef, playing a melodic line with slurs and accents.

The score concludes with the tempo marking *Allegro molto. ♩ = 88.* and a dynamic marking of *f* at the bottom right.

Clar. muta in C. (Ut)
Cor. vent. in F. (Fa)
Cor. ord. in C. (Ut)
Tromb. ord. in C. (Ut)

ff

Detailed description: This system contains the staves for Clarinet in C (muta), Cor Anglais in F, Horn in C, and Trombone in C. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds play melodic lines with various dynamics, including fortissimo (ff). The brass instruments provide harmonic support with sustained notes.

f dim.

Detailed description: This system contains the staves for the string section. The music features a rhythmic pattern of eighth notes. The dynamics are marked as *f dim.* (fortissimo, decrescendo) across all parts.

Fl.
Ob.
Cor. ord. in C. (Ut)
Fag.
3 Tromb.
Timp. in C.G. (UtSol)

pp
pp
pp
pp
pp
pp

Detailed description: This system contains the staves for Flute, Oboe, Horn in C, Bassoon, three Trombones, and Timpani in C. The woodwinds play sustained notes with dynamics ranging from pianissimo (pp) to piano (p). The timpani part includes trills (tr) and sustained notes.

pp
pp trem.
pp trem.
pp trem.
pp
pp
pp

Detailed description: This system contains the staves for the string section. The music features a rhythmic pattern of eighth notes. The dynamics are marked as *pp* (pianissimo) and *pp trem.* (pianissimo, tremolo) across all parts.

Nº 7. Chor der Norwegischen Matrosen und Ensemble.

Chorus of Norwegian Sailors. — Coro di Marinai Norvegi.

Animato, ma non troppo allegro. ♩ = 80.

The musical score is arranged in two systems. The first system includes the following parts from top to bottom:

- Piccolo.
- Flauti.
- Oboi.
- Clarineti in C (Ut).
- Cornivent. in F (Fa).
- Corni ord. in C (Ut).
- Fagotti.
- Trombe ord. in C (Ut).
- Tromboni.
- Tuba.
- Timpani in C.G. (Ut.Sol).
- Tenori I.
- Tenori II.
- Bassi I.
- Bassi II.

The second system includes the following parts from top to bottom:

- Violini I.
- Violini II.
- Viola.
- Violoncello.
- Contrabasso.

The score is written in 2/4 time and features a variety of musical notations, including triplets, accents, and dynamic markings such as *ff* (fortissimo) and *tr* (trills). The tempo is marked as 'Animato, ma non troppo allegro' with a metronome marking of 80 beats per minute.

The musical score is arranged in two systems. The first system consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle six staves represent the piano accompaniment. Dynamics are marked as *dim.* (diminuendo) at the beginning of each staff, followed by *meno f* (meno forte) for the first six staves, and *p* (piano) for the last two. Trills (*tr*) are indicated in the first and eighth staves. A second ending bracket labeled "a 2" spans the final two staves of the first system. The second system consists of six staves, with dynamics marked as *dim.* and *p* at the start, and *p cresc.* (piano crescendo) at the end of each staff.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the second staff including a first ending marked 'a 2.'. The remaining eight staves are instrumental, including a grand staff (treble and bass clefs) and two additional bass staves. The music is characterized by dense, rhythmic textures with frequent sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *più f* (pianissimo forte), with the latter appearing in the fifth, sixth, seventh, eighth, and tenth staves. The key signature changes from one flat to two flats between the fourth and fifth measures. The system concludes with a fermata over the final notes of several staves.

The second system of the musical score continues the complex rhythmic and dynamic patterns established in the first system. It consists of five staves, including a grand staff and two additional bass staves. The notation remains dense with intricate rhythmic figures. Dynamic markings of *f* and *più f* are used throughout. A first ending marked 'a 2.' is present in the second staff. The system concludes with a fermata over the final notes of the staves.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* and *tr*.

Der Vorhang geht auf.

The curtain rises.

Salza la tela.

Seebucht mit felsigem Gestade; das Haus Dalands zur Seite im Vordergrund. Den Hintergrund nehmen, ziemlich nah bei einander liegend, die beiden Schiffe, das des Norwegers und das des Holländer's, ein. Helle Nacht: Das norwegische Schiff ist erleuchtet; die Matrosen desselben sind auf dem Verdeck. Jubel und Freude. Die Haltung des holländischen Schiffes bietet einen unheimlichen Contrast: eine unnatürliche Finsterniss ist über dasselbe ausgebreitet; es herrscht Todtenstille auf ihm.

A bay, with rocky shores. In the foreground, at the side, is Daland's house; in the background, near together, the two ships, Norwegian and Dutchman. It is a clear night. The Norwegian ship is lit up, and the sailors are on deck, feasting and singing. The Dutchman's ship presents a strange contrast; an unnatural darkness broods over it, and a deathlike silence reigns.

Una rada circondata da roccie; da un lato, sul davanti della scena, la casa di Dalando. Il fondo è occupato dai vascelli del Norvegio e dell'Olandese assai vicini l'uno all'altro. È notte chiara: il naviglio Norvegio è illuminato: i marinaiche sono sulla coperta danno segni di gioja. L'aspetto della nave Olandese forma un contrasto sinistro con questa allegria: una oscurità soprannaturale la circonda: vi regna un silenzio di morte.

Musical score for the second system, continuing the complex rhythmic patterns from the first system. Dynamics include *ff* and *piu f*.

This page of a musical score, numbered 290, features two systems of music. The first system consists of ten staves, and the second system consists of five staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *ff* (fortissimo) and *tr* (trill). The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. The score is presented in a standard musical layout with a grand staff for the piano and individual staves for the orchestra.

Piano accompaniment for the first system, consisting of multiple staves with musical notation. Dynamics include *p* and *pp*.

Ten. I.
 Chord der Norweg. Matrosen, *f* Steuermann, lass' die Wacht! Steuermann, her zu uns! Ho! He! Je! Ha! Hisst die
 Ten. II. auf ihrem Schiffe.

Chorus of Norwegian Sailors, *f* Steersman, leave the watch! Steersman, come away! Yo - ho! yo - ho! make the
 Bass I. on their ships.

Coro di Marinai Norvegi, *f* Mari-nar, qui con noi! Vie-ni al fin a go-der! Già nel fon - do po - sa
 Bass II. bevendo sul loro bastimento.

Komm, lass' die Wacht!
 Come, leave the watch!
 Vien, qui con noi!

Komm'her zu uns!
 come, come away!
 Vie - ni a goder!

Piano accompaniment for the second system, consisting of multiple staves with musical notation. Dynamics include *pizz.* and *p*.

tr *mf* *dim.* *p*

tr *mf* *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *pp*

Segel auf! Anker fest! Steuermann, her!

anchor fast! Furl the sails! Steersman, come!

Fürchten weder Wind noch bösen Strand,

What care we for wind or tide?

Fanco-ra! Ma-ri-nar, vie-ni qui vien!

Non c'è ven-to, non c'è sco-gli,

Fürch - - - ten nicht bö - sen Strand,
What care we for wind or tide?
 Non c'è ven - to,

pizz. *mf* *dim.* *p*

pizz. *mf* *dim.* *p*

pizz. *dim.* *p*

pizz. *mf* *dim.* *p*

wollen heute'mal recht lu-stig sein! Jeder hat sein Mä-del auf dem Land, herr-li-chen Ta-bak und gu-ten Branntwein!
Good to - bac-co, and
buon ta - bac-co

Here we'll sit and sing so fine, With our sweethearts by our side, herr-li-chen Ta-bak and fie - ry wine!
Good to - bac-co, and
buon ta - bac-co

que - sto gior - no è del pia - cer! Trove - rem le no - stre bel - le. Ta - bak und gu - ten Branntwein!
To - bacco and fie - ry wine!
ta - bacco e un buon bic - chier!

woll'n 'mal recht lu - stig sein! Mä - del ist auf dem Land, und gu - ten Branntwein!
Here we'll sit and sing so fine, With our sweethearts by our side, and fie - ry wine!
 que - sto gior - no è del pia - cer! Tro - ve - rem le bel - le. un buon bic - chier!

Musical score for the first system, consisting of six staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a *mf* dynamic and includes a *cresc.* marking in the sixth measure. The second staff is a piano accompaniment with a treble clef, also starting at *mf* and including *cresc.* markings. The third and fourth staves are piano accompaniment with a bass clef, starting at *mf* and including *cresc.* markings. The fifth and sixth staves are piano accompaniment with a bass clef, starting at *mf* and including *cresc.* markings.

Musical score for the second system, consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, starting at *mf* and including a *cresc.* marking. The middle and bottom staves are piano accompaniment with a bass clef, starting at *mf* and including *cresc.* markings.

Vocal line with lyrics in German, English, and Italian. The lyrics are:

German: Hussassa, he! Klipp' und Sturm draus, Jol-lo-ho-he! la-chen wir aus! Hussassa, he! Se-gel ein! An-ker fest!

English: Ha-ha-ha hey! Foul or fair, Yo-holla-hey! What do we care! Ha-ha-ha hey! Anchor fast! Fur! the sails!

Italian: Hus-sa-sa-hè! L'u-ra-gan. si! Jol-lo-ho-hè! noi sfi-diam. si! Hu sa-sa-hè! questo è il dì del piacer!

Musical score for the third system, consisting of two staves. The top staff is a vocal line with a bass clef and a key signature of one flat, starting at *mf* and including a *cresc.* marking. The bottom staff is piano accompaniment with a bass clef, starting at *mf* and including a *cresc.* marking.

mf *cresc.*
mf *cresc.*
mf *cresc.*
mf *cresc.*
mf *cresc.*
mf *cresc.*
mf
p *cresc.*
cresc.
cresc.
cresc.
ff
ff
ff
ff
ff
cresc.
f

Klipp' und Sturm la-chen wir aus!
 Foul or fair, What do we care!
 Ma-ri-nar, vie-ni a ber, vien!
 Steuermann, lass' die Wacht!
 Steers-man, leave the watch!
 Ma-ri-nar, qui con noi!
 Komm', lass' die Wacht!
 Come, leave the watch!
 Vien, qui con noi!

Steuermann, her zu uns! Ho! Ho! Jol Ha! Steuermann, her! trink' mit uns. Ho! Ho!
 Steersman, come a-way! Yo - - ho! Yo - - ho! Steersman, come drink with us! Yo - - ho!
 Vieni a goder! Que - sto è il gior - no del piacer, sì! del pia-cer! Vien pi -

Komm her zu uns!
 Come, come a-way!
 Vie - ni a goder!

The musical score consists of multiple staves. The top section features instrumental accompaniment with triplets and dynamic markings like *più f*. Below this, there are several vocal staves with lyrics in German, French, and Italian. The lyrics include phrases like "Jel Ha! Klipp' und Sturm, he! sind vor-bei, he! Hussa-he! Hal-la-he! Hussa-hel! Steuermann!", "Yo - hol Foul or fair, What do we care? Ha-ha-hey! Hol-la-hey! Ha-ha-hey! Steers-man!", and "lo - ta, vie-nia ber, si! vie-nia ber, si! Hussa-hè! Jal-lo-hè! Hus-sa-hè! Jal-lo-hè!". The score concludes with a final instrumental section and a vocal part with the lyrics "Ho! Ho! Vien!".

Jel Ha! Klipp' und Sturm, he! sind vor-bei, he! Hussa-he! Hal-la-he! Hussa-hel! Steuermann!

Yo - hol Foul or fair, What do we care? Ha-ha-hey! Hol-la-hey! Ha-ha-hey! Steers-man!

lo - ta, vie-nia ber, si! vie-nia ber, si! Hussa-hè! Jal-lo-hè! Hus-sa-hè! Jal-lo-hè!

Ho!
Yo - hol
Vien! pi -

Ho! Ho!
Yo - ho!
Vien pi -

Ho! Ho!
Ho! Ho!

Ho!
Ho!
Vien!

| | | | |
|---|--|--|---|
| <p>Yo - ho! lo - ta!</p> <p>Ho! Ho! Yo - ho! lo - ta!</p> <p>Ho! Ho! Yo - ho! Ho! Ho!</p> | <p>Her! Komm'und trink' mit Come and — drink with Vie - ni a ber, vie - ni a</p> <p>Her! Komm'und trink' mit Come and — drink with Vie - ni a ber, vie - ni a</p> <p>Her! Komm'und trink' mit Come and — drink with Vie - ni a ber, vie - ni a</p> | <p>uns! us! ber!</p> <p>uns! us! ber!</p> <p>uns! us! ber!</p> | <p>Sie tanzen auf dem Verdeck, indem sie den Niederschlag jedes Taktes mit starkem Aufstampfen der Füße begleiten. The sailors dance on deck, beating time with their feet. Si mettono a ballare sulla coperta.</p> |
|---|--|--|---|

The musical score consists of two systems of staves. The first system includes a vocal line (soprano), a vocal line (alto), a vocal line (tenor), a vocal line (bass), a piano (p) part, a violin (v) part, a viola (vi) part, a cello (c) part, a double bass (b) part, and a double bass (b) part. The second system includes a vocal line (soprano), a vocal line (alto), a vocal line (tenor), a vocal line (bass), a piano (p) part, a violin (v) part, a viola (vi) part, a cello (c) part, a double bass (b) part, and a double bass (b) part. The score is written in a key signature of one flat and a 3/4 time signature. The tempo is marked 'Allegretto'.

Die Mädchen kommen aus dem Hause, sie tragen Körbe mit Speisen und Getränken.
The maids come out of the house, carrying baskets of food and drink.
 Giungono le damigelle portando sporte di cibi e di bevande.

The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The notation is sparse, primarily consisting of rests and a few initial notes, suggesting the beginning of a piece or a section where instruments are waiting for a cue.

The second system shows a more developed piano accompaniment. The upper staves feature intricate rhythmic patterns, likely sixteenth or thirty-second notes, while the bass line provides a steady, active accompaniment. The key signature and time signature are consistent with the first system.

Sopr. I. II.

| | | | |
|---|---|---|--|
| Chor der Mädchen. Chorus of maids. Coro di Damigelle. | Mein, seht doch an! <i>Now, on - ly look!</i> Oh, guar - da là! | Mein, seht doch an! <i>Now, on - ly look!</i> Oh, guar - da là! | . Seht doch an! <i>On - ly look!</i> guar - da là! |
|---|---|---|--|

Sopr. III. IV.

The vocal staves for Soprano I and II, and Soprano III and IV, contain musical notation for the lyrics provided. The notes are simple, focusing on the rhythm and pitch of the vocal lines.

The third system continues the piano accompaniment from the second system. It features similar rhythmic complexity in the upper staves and a consistent bass line, maintaining the musical texture established in the previous system.

Sie tan-zen gar! Der Mäd-chen be-darf's da nicht für-wahr!
They're dancing there! *No need for us, I do de-clare!*
 dan-zan-do stan! Di da-me, di da-me uo-po non han!

Sie gehen auf das holländische Schiff zu.
They go towards the Dutchman's ship.
 Vanno sulla nave Olandese.

Tenori.
 Chor der Matrosen.
 Chorus of Sailors.
 Coro di Marinai.

Bassi.

He! Mä-del! Halt! Wo geht ihr
Hey! *Maidens!* *Here!* *this is the*
 Ehi! bel-le! eh! fer-ma-te-

musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like "cresc." and "p".

musical score for the second system, continuing the instrumental parts with dynamic markings such as "p" and "cresc.".

Steht euch nach fri - schem Wein der Sinn? Eu'r Nach-bar dort soll
 How now! Would you like some wine to - day? But you must leave some
 Fer - mar - si? e per - ché mai? per - ché? Do - nan-do an - cor a -

hin?
 way!
 vi!

musical score for the third system, featuring piano and double bass parts with dynamic markings like "pizz.", "arco", and "cresc.".

p cresc. *f*

a2 p cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

cresc. *f*

p cresc. *f*

p

tr *mf dim.* *p* *cresc.* *f* *p* *p*

tr *mf dim.* *p* *cresc.* *f* *p* *p*

mf *cresc.* *f* *p* *p*

Steuermann. Steersman. Il Pilota

Für-wahr! Tragt's hin den ar-men Kna-ben!
Tis true! *They're tired* *with all their la - bours,*
 Si! di-te ben; que-i mi-se-ri

auch 'was ha - ben! Ist Trank und Speis' für euch al - lein?
for your neighbours, Pray do not think 'tis all for you!
 gli o - spi - ti per voi qui a-van - za as - sa - - i!

mf *p* *cresc.* *f* *p* *p*

mf *p* *cresc.* *f* *p* *p*

Musical score for the first system, featuring multiple staves for piano accompaniment and a vocal line. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. Dynamics include 'p' and 'Solo'.

Musical score for the second system, continuing the piano accompaniment. It includes a grand staff and a bass line. Dynamics include 'p' and 'cresc.'

Vor Durst, vor Durst sie schei-nen matt zu sein. Ei seht doch nur! Kein Licht, von der
Like us, like us they must be thirst-y too! *A gloom pro-found! No light, no*
 la se-te, la se - te lan-guir li fa. Al-cun non v'ha: nè un lu-me, nè un

Musical score for the third system, featuring a vocal line with lyrics and piano accompaniment. The piano part includes a grand staff and a bass line.

Matrosen. Man hört sie nicht.
 Sailors. *How still they keep!*
 Marinai. Chi li o - de mai?

Musical score for the fourth system, featuring piano accompaniment. It includes a grand staff and a bass line. Dynamics include 'p'.

Musical score for the first system, featuring piano accompaniment with various instruments and dynamics. The score includes a grand staff with piano (p), forte (f), and fortissimo (ff) markings. The instruments include strings, woodwinds, and brass. The music is in a major key and 2/4 time.

Musical score for the second system, featuring piano accompaniment with various instruments and dynamics. The score includes a grand staff with piano (p), forte (f), and fortissimo (ff) markings. The instruments include strings, woodwinds, and brass. The music is in a major key and 2/4 time.

Mannschaft kei-ne Spur!
movement, not a sound!
 lu - me ivi ap - par.

Musical score for the third system, featuring vocal lines and piano accompaniment with lyrics in German, English, and Italian. The score includes a grand staff with piano (p), forte (f), and fortissimo (ff) markings. The instruments include strings, woodwinds, and brass. The music is in a major key and 2/4 time.

| | | | | | |
|---|----------------------------|---|-----------------------------------|---|--|
| Die Mädchen dicht am Ufer in das holländische Schiff hinrufend. <i>Muids, calling to the crew of the Dutchman.</i> Damigelle, in procinto di salir sull' Olandese. | He! <i>Hey!</i> Ehi! | See - leut', <i>Sail - ors.</i> Gen - te! | He! <i>hey!</i> ri - spon - | Wollt Fa - ckeln ihr? <i>Speak, where are ye?</i> de - te - ci. | Wo seid ihr doch? <i>Show us a light!</i> ehi! per - chè |
|---|----------------------------|---|-----------------------------------|---|--|

The musical score consists of multiple staves for various instruments and voices. The upper section features several staves with dynamic markings such as *p*, *cresc.*, and *peresc.*. The lower section contains vocal parts with lyrics in German, English, and Italian. The lyrics describe sailors laughing and a sea captain calling out to them.

Vocal Lyrics:

Man sieht nicht hier!
we can - not see!
vi sta-te al bu-jo?

He! See-leut! he!
Hey! Sail-ors, hey!
Ehi! dun-que! ehi!

Singer Labels:

Matrosen, lachend.
Sailors, laughing.
Marinai, ridendo.

Ha-ha-ha! Weckt sie nicht auf! Sie schla-fen noch!
Ha-ha-ha! Cry not so loud, they're sleep-ing all!
Ah! ah! ah! non li sve-glia-te, dor-mo-no

Dynamic Markings: *p*, *cresc.*, *peresc.*, *f*, *tr*

Allegretto, non troppo presto. ♩. = 63.

Musical score for the first system, featuring multiple staves with dynamic markings like *ff* and *ppp*. The tempo is *Allegretto, non troppo presto* with a quarter note equal to 63 beats per minute.

Musical score for the second system, showing melodic lines with dynamic markings like *p*.

Ant-wor-tet doch! Grosse Stille.
 An-swer our call! Silence.
 Ehi! ma - ri - nar! Profondo silenzio.

Musical score for the third system, including lyrics and dynamic markings like *p*.

spöttisch, mit affectirter Traurigkeit.
jestingly, with an affectation of seriousness.
 affettando serietà.

Ha - ha! Wahr - haf - tig, sie sind todt, — sie ha - ben Speis' und Trank
 Ha - ha! Why tru - ly, they are dead! — No need have they of wine
 Ah! ah! Son mor - ti, si, son mor - ti è vo - glia non han - no

Musical score for the fourth system, including lyrics and dynamic markings like *p*.

Musical score for the fifth system, showing bass lines with dynamic markings like *ff* and *p*.

Allegretto, non troppo presto. ♩. = 63.

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a complex texture with multiple voices and dynamic markings such as *f* and *p*.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with intricate textures and dynamic markings.

wie zuvor. Ei, See-leu - te, liegt ihr so faul schon im Nest? ist heu - te für euch denn nicht auch ein Fest?
as before. *Hy. Sail - ors! why are you so* *lu - zy to - day? Is this not the sea - son for feast - ing and play?*
come sopra. Per - ché o ma - ri - nar, dor - mi - re co - sì? Per vo - i di fe - sta non è que - sto di?

Musical score for the third system, including vocal line and piano accompaniment. The piano part continues with intricate textures and dynamic markings.

Ist heu - te denn nicht für euch auch ein Fest?
Is not the sea - son for feast - ing and play?
 Non è di fe - sta per voi que - sto di?

nicht noth! Sie
 or bread! *They*
 di man-giar! *Im -*

wie vorher. *as before.*
come sopra.

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part continues with intricate textures and dynamic markings.

Musical score for the fifth system, including vocal line and piano accompaniment. The piano part continues with intricate textures and dynamic markings.

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (p, f) and articulation marks.

Musical score for the second system, including piano and bass staves with dynamic markings like p and f.

Musical score for the third system, featuring vocal lines with lyrics in German, Italian, and French.

He! See-leu-te, wollt ihr nicht fri-schen
 Ho! ma-ri-ners! Here is fresh wine for
 Ve-ni-te, del vi-no squi-si-to è

He! See - leut', wollt ihr nicht
 Ho! Sail - ors! Here is fresh
 Ehi! ma - ri - nar, qui c'è il

Musical score for the fourth system, including piano and bass staves with lyrics in German, English, and Italian.

lie - gen fest auf ih - rem Platz, wie Dra - chen hü - ten sie den Schatz.
 lie and brood with - in the hold, Like dra - gons guard - ing heaps of gold!
 mo - bi - li ri - man - go - no sic - co - me dra - ghi in guar - di - a.

Musical score for the fifth system, including piano and bass staves with performance instructions like 'divisi', 'pizz.', and 'arco'.

First system of the musical score. It features a vocal line at the top and piano accompaniment below. The piano part includes a prominent bass line with a melodic motif. Dynamics include *mf* and *pp*. There are also markings for *a2* and *più p*.

Second system of the musical score. The vocal line continues with lyrics. The piano accompaniment features a complex texture with multiple voices. Dynamics include *f*, *p*, and *più p*.

Wein? — Ihr müs-set wahr-lich doch dur-stig auch sein!
 you! — Are you not tired and thirst - y too?
 qui, — la vostra se - - te am-mor-ze - rà!

Wein? Ihr müs - set dur-stig auch sein!
 wine! Are you not thirst - y too?
 vin. La se - - te am-mor-ze - rà!

Sie trin - ken nicht, sie sin - gen nicht, in ih - rem Schif - fe
 They sing no song, they drink no wine, O'er all their ship no
 Non be - vo - no, non can - ta no, im - mo - ti al bu - jo

Third system of the musical score. The vocal line continues with lyrics. The piano accompaniment features a complex texture with multiple voices. Dynamics include *p* and *più p*.

Sagt, habt ihr denn nicht auch ein Schätzchen am Land? — Wollt ihr nicht mit tan-zen auf freundli - chem
The mer-ri-est maidens a - wait you on land, — Will you not come dance with them on the
 Voi qui non a - ve - - te i vo - stri a - mor? — E non vo le - - te con lor dan -

Sagt, habt ihr kein Schätzchen am Land? — Wollt ihr nicht mit tan-zen am
Fair maidens a - wait you on land, — Say, will you not dance with them on the
 Qui for-se non son vo - stri a - mor? — Vo - le - te ve - nir a dan -

brennt kein Licht.
light doth shine!
 re - sta - no.

Musical score for the first system, including piano and bass staves. Dynamics include *p*, *pp*, and *f*. A double bar line with repeat dots is present in the bass staff.

Musical score for the second system, including piano and bass staves. Dynamics include *p*, *pp*, and *f*.

Immer stärker und ängstlicher rufend,
loudly, with growing terror.
 chiamando sempre più forte.

Strand? strand? zar? Hel See-leut! See-leut!
 Hey, sail-ors! Sail-ors!
 Ehi! ma-ri-nar! ma-ri-nar!

Strand? strand? zar? *p*
 Sie sind schon alt, und bleich statt roth, und ih-re Lieb-sten, die sind todt!
 Those a-ged cheeks have lost their red, And all their sweet-hearts long are dead.
 Son es-si vec-chi li-vi-di. le bel-le già mo-ri-ro no.

Piano and bass accompaniment for the second system. Dynamics include *p*, *pp*, and *f*.

a2
piu f
a2.
piu f
a2.
piu f
a2
piu f
a2
piu f
a2
piu f
mf
piu f
f
piu f

piu f
piu f
piu f
piu f

— Wacht doch auf! Wir bring-en euch Speis' und Trank zu Hauf! See- - - leut! See- - -
 — sleep no more! We bring you meat and drink ga-lore! Sail- - - ors! Sail- - -
 su le - - sti qui c'e da man-giar da ber! Ehi! ma - - - ri - - -

Den Ruf der Mädchen verstärkend. He! See - - - leut! See - - - leut! See - - -
 Calling loudly together with the girls. Hey! Sail - - - ors! Sail - - - ors! Sail - - -
 Gridando insieme colle damigelle. Ehi! ma - - - ri-nar! Ehi! ma - - - ri - - -

He! See - - - leut! See - - - leut! See - - -
 Hey! Sail - - - ors! Sail - - - ors! Sail - - -
 Ehi! ma - - - ri-nar! Ehi! ma - - - ri - - -

piu f
piu f

This system contains the first set of instrumental parts. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones). The notation is dense with many notes and rests. Dynamic markings such as *ff* (fortissimo) and *più f* (further fortissimo) are prominent throughout the system.

This system continues the instrumental parts from the first system. It maintains the same instrumentation and continues with complex musical notation and dynamic markings like *ff* and *più f*.

This system features the vocal line with German lyrics. The lyrics are: "leut! ors! nar! Wacht doch auf! Wacht doch auf! See - leut! See - leut! Wacht doch auf!"
 "le - sti Sleep no more! Sleep no more! ma - ri - nar! Sleep no more! Le - sti su!"

This system features the vocal line with English lyrics. The lyrics are: "leut! ors! nar! Wacht doch auf! Wacht doch auf! See - leut! See - leut! Wacht doch auf!"
 "le - sti Sleep no more! Sleep no more! ma - ri - nar! Sleep no more! Le - sti su!"

This system contains the final set of instrumental parts on the page. It includes staves for strings, woodwinds, and brass, concluding with dynamic markings such as *ff* and *più f*.

Musical score for the first system, featuring multiple staves with various musical notations and dynamics. The score includes treble and bass clefs, dynamic markings such as *ppp*, *fp*, *f*, *p*, and *pp*, and a section marked *a2*. The notation includes notes, rests, and slurs.

Musical score for the second system, primarily consisting of chordal textures. It features dynamic markings such as *fp*, *f*, *p*, and *pp*. The notation includes chords and some melodic lines.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are:

| | | | | |
|---|---|---|---------------------------|--------------------------|
| Langes Stillschweigen. <i>Long silence.</i> Lungo silenzio. | betroffen und furchtsam. <i>terror-stricken.</i> con sorpresa e timore. | Wahr-haf-tig, <i>'Tis true then</i> Son mor-ti, | ja! <i>yes!</i> si! | Sie <i>the</i> son |
|---|---|---|---------------------------|--------------------------|

The score includes dynamic markings such as *p* and *pp*.

Musical score for the fourth system, featuring piano accompaniment. It includes dynamic markings such as *fp*, *f*, *p*, and *pp*. The notation includes chords and melodic lines.

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *p* and *f*.

Second system of musical notation, primarily piano accompaniment. Dynamics include *pp*, *f*, and *f p*.

schei-nen todt! Sie ha-ben Speis' und Trank nicht noth.
 men are dead! They have no need of wine or bread.
 mor-tiin verl! Non vo-glio-no nè ber, nè man-giar.

mit steigender Ausgelassenheit. Vom flie-genden Hol-län-der' wisst ihr ja sein
 with rising merriment. Of the Fly-ing Dutchman you all have heard! Well!
 scherzando. LÜ-lan de-se vo-lan-te co-no-see-te? sua

Third system of musical notation, primarily piano accompaniment. Dynamics include *pp*, *f*, and *p*.

Musical score for the first system, featuring multiple staves with dynamic markings like *f*, *p*, and crescendos. The score includes various musical notations such as notes, rests, and slurs.

Musical score for the second system, continuing the previous system with dynamic markings like *p*, *f*, and crescendos. The score includes various musical notations such as notes, rests, and slurs.

Musical score for the third system, including vocal lines with lyrics in German, Italian, and English. The lyrics are:

| | | | | | | | | | |
|--|------------------|-----------|-------------|------------|--------------------|----------|-----------|--------|------------|
| | wie zuvor. So | weckt die | Mannschaft | ja nicht | auf! Ge- | spenster | sind wir | schwö- | ren |
| | as before. Ah, | do not | wake the | ghastly | cre ^v | They are | but | spec- | tres, yes, |
| | come sopra. Sve- | gliar-li | fia im-pos- | -si - bi - | le ch ^e | cer - to | son fan - | ta - | si - |

Musical score for the fourth system, including vocal lines with lyrics in German, Italian, and English. The lyrics are:

| | | | |
|----------------|------------------|----------------|-------|
| Schiff, wie es | leibt, wie es | lebt, seht ihr | da! |
| that is his | ship there, we | give you our | word! |
| na - ve è | que - sta che ve | - de - - - | - te! |

Musical score for the fifth system, featuring bass lines with dynamic markings like *f*, *p*, and crescendos. The score includes various musical notations such as notes, rests, and slurs.

The musical score consists of several systems of staves. The top system includes a vocal line and multiple instrumental staves. The second system continues the instrumental accompaniment. The third system features a vocal line with lyrics in German and English, and a piano accompaniment. The fourth system continues the piano accompaniment. The fifth system includes a vocal line with lyrics and a piano accompaniment. The sixth system continues the piano accompaniment. The seventh system includes a vocal line with lyrics and a piano accompaniment. The eighth system continues the piano accompaniment. The ninth system includes a vocal line with lyrics and a piano accompaniment. The tenth system continues the piano accompaniment.

Lyrics:

drauf!
true!
mil!

Sie trin - ken
They sing no
Non be - vo -

Wie - viel hun - dert Jah - re schon seid ihr zur See? Euch thut ja der Sturm und die Klip - pe nicht weh!
Non tell us, how long since you last saw the land? Right well can your ves - sel the tempest with - stand!
 Quant' an - ni e quan - to sol - ca - ste il mar? Tem - pe - ste e sco - gli tre - mar non vi fan?

nicht, sie sin - gen nicht, in ih - rem Schif - fe brennt kein Licht.
 song, they drink no wine, Or all their ship no light doth shine!
 no, non can - ta no, al bu - jo im - mo - ti re - sta no.

Habt ihr kei - ne Brief kei - ne Auftrüg' für's Land? Unsern
 And have you no message, no let - ter for home? To the
 Se - ve - ste let - te - re qui da por tar ai bi -

Musical score for the first system, featuring multiple staves with piano markings (*p*) and *più p*. The notation includes various rhythmic values and dynamic markings.

Musical score for the second system, featuring multiple staves with piano markings (*p*) and *più p*. The notation includes various rhythmic values and dynamic markings.

Musical score for the third system, featuring vocal lines with lyrics in German, Italian, and English. The lyrics are:

Sie sind schon alt und bleich, statt roth, und ih - re Lieb - sten, ach!
 Those a - ged cheeks have lost their red, And all their dear ones long
 Son es - si vec - chie li - vi - di, le bel - le già mo - ri -

Musical score for the fourth system, featuring vocal lines with lyrics in German, Italian, and English. The lyrics are:

Ur - gross - vä - tern wir bringen's zur Hand!
 hands of our grandsires it safe-ly shall come!
 sa - vo - li noi le po - trem, po - trem dar.

Musical score for the fifth system, featuring multiple staves with piano markings (*p*) and *più p*. The notation includes various rhythmic values and dynamic markings.

ffp
ffp
ffp
ffp
ffp
ffp
ffp
ffp
ffp
ffp
ffp

p cresc.

piu f
fp
ffp
piu f
fp
ffp
piu f
f
ffp

sind todt!
are dead!
ro - no!

f
f
ff

lärmend. Hei, See-leu - te, spannt eu - re Se - - gel doch auf und zeigt uns des flie - gen - den Hol -
noisily. Hey! seu-men! Come set your sails for a race, And show us the Fly - ing Dutch -
con ischerzo. Ehi, ehi! ma - ri - na - ri, le ve - - le spie - gate e fa - te ci ve der quan-to fi - la -
f
f
ff

f
piu f
piu f

ff ff ff ff più p pp p

ff ff più p f dim. p pp

Die Mädchen entfernen sich furchtsam aus der Nähe des holländischen Schiffes.
in terror, turning away from the Dutchman.

| | | | | |
|--|---------------------|---------------------|-----------------------|---------------------|
| allontanandosi spaventate dalle nave Olandese. | Sie hören nicht, -- | uns graust es hier! | Sie wollen nichts -- | was rufen wir? |
| | All silenzio è qui, | che fa ter-ror! | Let's leave them now! | They will not hear! |
| | | | No, non stanno | chiamarli ancora. |

| | | |
|-------------------|----------------|-----|
| län-ders Lauf! -- | man's puce! -- | te! |
|-------------------|----------------|-----|

fp più p f dim. p pp

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Ihr Mä - del, lasst die Tod - ten ruh'n! Lasst's uns Le - bend' - gen
 Oh maid - ens, let the dead men rest! We who are li - ing will
 Glie - stin - ti in pa - ce o - mai la - sciam, E i vi - vi far con -

Lasst sie ruh'n!
 Let them rest!
 lasciar con - vien!

cresc. poco a poco

cresc. poco a poco

Musical score for the first system, featuring multiple staves with musical notation and dynamics like *fp*.

Musical score for the second system, featuring multiple staves with musical notation and dynamics like *fp*.

Steuermann. Steersman. Il Pilota.

Den Matrosen ihre Körbe über Bord reichend.
handing their baskets to the sailors.
 porgendo ai marinai che stanno a bordo le loro sporte.

Wie? kommt ihr denn nicht selbst — an
What! must you now be hast' - ning
 Come? voi stes-se non ve - ni - - tea

So nehmt, der Nach - bar hat's verschmäht.
Then take the gifts your neigh-bours spurn.
 Pren - de - - te ciò che quei ri-cu - sar!

güt - lich thun!
thank you best!
 ten - ti ap - pien!

Musical score for the final system, featuring multiple staves with musical notation and dynamics like *fp*.

Musical score for the first system, consisting of nine staves. The top five staves are in treble clef, and the bottom four are in bass clef. The music begins with a piano (*p*) dynamic and includes several *cresc.* markings throughout the system.

Musical score for the second system, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with piano (*p*) and *cresc.* markings.

Bord?
home?
bor-do?

Musical score for the third system, featuring two vocal staves in treble clef. The lyrics are: "Ei, jetzt noch nicht! Es ist ja nicht spät. Wir kommen
Yes for a time; but we will re - turn! So, to your
Eh, non an - cor, ver - re - mo poi! Beve-tea."

Wie? kommt ihr denn nicht selbst an Bord?
What! must you now be hast-ning home?
Come? voi stes - se non ve - ni - tea bor - do?

Musical score for the fourth system, consisting of two staves in bass clef. The music concludes with piano (*p*) and *cresc.* markings.

cresc. *f*
cresc. *f*
cresc. *f*
cresc. *f* *p*
cresc. *f* *p*
cresc. *f* *p*
cresc. *f*

cresc. *f* *p*
cresc. *f* *p*
cresc. *f* *p*

bald, jetzt trinkt nur fort! Und wenn ihr wollt, — so tanzt da - zu, — nur gönnt dem mü - den Nach - bar
wine! *Drink till we come!* *Now make you mer - ry with song and jest, — And let your wear - y neigh - bours*
 desso, bal-la - te voi! Sol mi - ti - ga - - te tan-to gar - rir, — cheil buon vi - cin or vuol dor-

Und wenn ihr wollt, so tanzt da - zu, —
Now make you mer-ry with song and jest, —
 Sol mi - ti ga - - te tan-to gar - rir, —

cresc. *f* *p*
cresc. *f* *p*

The first system of the musical score consists of eight staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle four staves are grouped with a brace on the left. Dynamics include *p*, *f*, and *ff*. The music features various rhythmic patterns and melodic lines.

The second system continues the instrumental parts with two staves. Dynamics include *f* and *ff*. The notation includes slurs and accents.

Ruh', nur gönnt dem mü - den Nach - bar Ruh'! lasst ihm Ruh', lasst ihm Ruh', lasst ihm Ruh'! sie gehen
 rest! Yes, let your weur - y neigh - bours rest, let them rest! let them rest! let them rest! ab.
 mir, cheil buon vi - cin or vuol dor - mir, vuol dor - mir, il vi - cin vuol dor - mir! partono.

Die Matrosen öffnen und leeren die Körbe.
 Sailors, opening the baskets.
 Marinai vuotando le corbe.

The fourth system consists of two bass clef staves. Dynamics include *f* and *ff*. The music continues with rhythmic patterns.

Molto vivace. $\text{♩} = 100.$

The musical score consists of several systems of staves. The top system includes woodwinds (flutes, oboes, bassoons) and strings. The middle system features two vocal parts with lyrics in German, Italian, and English. The bottom system includes more woodwinds and strings. The tempo is 'Molto vivace' with a quarter note equal to 100 beats per minute. The music is marked with 'ff' (fortissimo) and 'f' (forte) dynamics. The lyrics are as follows:

Juch - he! da giebt's die Fül - le!
Hur - rah! Heres wine in plenty!
Vi - va il pia - cer e l'ab - bon - dan - za!

Lieb' Nach - bar, ha - be
Good neighbour, thanksto
Gratias vi - cin di cuor noi

Molto vivace. $\text{♩} = 100.$

Musical score for the first system, featuring piano and strings. The piano part includes a melody with triplets and a bass line. The strings provide harmonic support with sustained chords and moving lines. Dynamics include *ff* and *f*.

Musical score for the second system, continuing the piano and string parts. The piano part has a more active melody. Dynamics include *ff* and *p*.

Steuermann. Steersman. Il Pilota.

Zum Rand sein Glas ein Je-der fül-le!
 Let ev' - ry man fill up a bumper!
 Col-mi bicchier nell' e-sul-tan-za!

Lieb Nachbar, lie - fert uns den
 Good neighbour, here's a health to
 Grati al vi - cin or-sù vuo-

Musical score for the vocal parts, including lyrics in German, English, and Italian. The vocal lines are simple and rhythmic, matching the lyrics. Dynamics include *p*.

Dank!
 you!
 siam!

Dank!
 you!
 siam!

Musical score for the final system, primarily piano accompaniment. Dynamics include *ff* and *p*.

Musical score for the first system, featuring multiple staves with various instruments and dynamics. The score includes a woodwind section with flutes, oboes, and bassoons, and a brass section with trumpets and trombones. Dynamics include *ff* and *a 2*. The bottom staff shows a bass line with accents and dynamics like *ff* and *tr*.

Trank!
 you!
 tiam!

Musical score for the second system with vocal parts and lyrics. The lyrics are in German, Italian, and English. Dynamics include *ff*. The score includes vocal lines for two voices and a bass line.

Halloho ho ho!
 Holla ho ho
 Jalloho ho

Hallo ho ho ho
 Holla ho!Ho!ho!
 Jallo ho ho ho

Lieb Nachbarn, habt ihr Stimmi und Sprach,
 If voi - ces still to you be long,
 O buon vi - cin se pur lo puo - - i

Lieb Nachbarn, habt ihr Stimmi und Sprach,
 If voi - ces still to you be long,
 O buon vi - cin se pur lo puo - - i

Musical score for the third system, primarily a bass line. It includes dynamics like *ff* and accents.

ff *p* *mf* *meno f* *dim.* *più p* *p cresc.*

ff *meno f* *più p* *meno f* *più p*

Von hier an beginnt es sich auf dem holländischen Schiffe zu regen.
 The crew of the "Dutchman" begins to stir.
 Qui i marinai olandesi cominciano di dare segni di vita.

Sie trinken aus und stampfen die Becher heftig auf.
 clinking their glasses together as they drink.
 bevono cozzando vivamente le coppe.

lachend. laughing, ridendo.

| | | | |
|--|-------------------------------|-----------------------|-----------|
| so wa- chet auf und mach't uns nach! | Wachet auf, wachet auf! | Auf, mach't uns nach! | Hus- |
| Good neighbours, wake and join our song! | Join our song! join our song! | Come, join our song! | Hur- |
| ti sveglia al- fin fa co- me no- i! | Buon vi- cin! sorgial- fin! | Fa co- me noi! | Hus- |
| | | | <i>ff</i> |

ff *meno f* *più p*

Tempo I, un poco più mosso. ♩ = 84.

Musical score for the first system, including piano and bass staves with dynamic markings like *f*, *p*, *a²*, and *tr*.

Musical score for the second system, including piano and bass staves with dynamic markings like *f*, *p*, and *più f*.

Vocal staves with lyrics in Italian, German, and French, including dynamic markings like *sempre f*.

Auf! lass die Wacht! Komm' her zu uns!
 Come, leave the watch! Come here to us!
 Vien, qui con noi! Vie - ni a go - der!

Musical score for the third system, including piano and bass staves with dynamic markings like *f* and *più f*.

Tempo I, un poco più mosso. ♩ = 84.

mf *f dim.*
mf *f dim.*
mf *f dim.*
mf *f dim.*
mf *f dim.*
mf *f dim.*
mf *f dim.*

Ino Solo.
p
marcato

p
p
mf

Ho, he, je, ha! Hisst die Se-gel auf! An-ker fest! Steu-ermann, her!
 Yo ho! Yo ho! Make the an-chor fast! Furl the sails! Steers-man, come!
 Già nel fon - do po - sa l'an-co-ra! Ma-ri-nar, vie-ni qui, vien!

Ho, he, je, ha! Hisst die Se-gel auf! An-ker fest! Steu-ermann, her!
 Yo ho! Yo ho! Make the an-chor fast! Furl the sails! Steers-man, come!
 Già nel fon - do po - sa l'an-co-ra! Ma-ri-nar, vie-ni qui, vien!

p *pizz.* *p* *arco*
mf

tr

pp

pp

p

p

p

p

pp *marcato*
III^e Solo.

dim.

p

p

p

Wach-ten manche Nacht bei Sturm und Graus, tranken oft des Meer's ge-salz-nes Nass;
Ma-ny a storm-y night and day, We have drunk the salt sea-spray;
 Si vegliò nel-le tem-pe-ste, si-be-vè l'on-da del mar;

Wach-ten manche Nacht bei Sturm und Graus, tranken oft des Meer's ge-salz-nes Nass;
Ma-ny a storm-y night and day, We have drunk the salt sea-spray;
 Si vegliò nel-le tem-pe-ste, si-be-vè l'on-da del mar;

dim.

p

Wach - - ten bei Sturm und Graus, tran - - ken oft Mee - res Nass,
Ma - - ny a storm - y day, We're drunk the salt sea-spray;
 Nel - - le tem - pe - ste si be - vè l'on - da del mar;

The musical score consists of several systems. The first system includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). The second system continues the piano accompaniment, with a *p* (piano) dynamic marking. The third system introduces the vocal parts, with lyrics in German and English. The fourth system continues the vocal parts and piano accompaniment. The fifth system shows the vocal parts and piano accompaniment, with a *p* dynamic marking. The sixth system continues the vocal parts and piano accompaniment.

a 2

p

heu-te wa - chen wir bei Saus und Schmaus, bes - se-res Ge-tränk² giebt Mä - del uns vom Fass!
Now we sit and sing so fine, Pret - ty maidens come and bring us jol - ly wine!
 or ve-gliam vuo-tan - do i ca - li - ci, che le bel-le a noi le bel - le qui appres-tar!

heu-te wa - chen wir bei Saus und Schmaus, Ge-tränk giebt Mä - del uns vom Fass!
Now we sit and sing so fine. While mai-dens bring us jol - ly wine!
 or ve-gliam vuo-tan - do i ca - li - ci, si, che le bel - le qui appres-tar!

heut' wa - chen wir beim Schmaus,
Now we sit and sing so fine,
 or vuo-tia - mo i ca - li - ci,

mf

mf

mf

mf

mf

mf

1^{do} Solo.
p marcato

Imo Solo.
p marcato

cresc. poco a poco

mf

| | | | | |
|--|---|---|---|--|
| Hus-sassa he! Ho-hol-la hey! Hus-sassa hè! | Klipp' und Sturm draus, Foul — and fair, L'u - ragan, si! | Jol-lo-lo he! Yo-holla hey! Jol-lo-ho hè! | la-chen wir aus! What do we care! noi sfi-diam, si! | Hus - sas-sa he! Yo - hol-la hey! Hus - sas-sa hè! |
| Hus-sassa he! Ho-hol-la hey! Hus-sassa hè! | Klipp' und Sturm draus, Foul — and fair, L'u - ragan, si! | Jol-lo-lo he! Yo-holla hey! Jol-lo-ho hè! | la-chen wir aus! What do we care! noi sfi-diam, si! | Hus - sas-sa he! Yo - hol-la hey! Hus - sas-sa hè! |

The musical score is arranged in systems. The upper systems contain instrumental parts for strings and woodwinds. The lower systems contain vocal parts with lyrics. The lyrics are in three languages: German, French, and Italian. The score includes various performance markings such as *p marcato*, *cresc.*, *poco a poco*, and *p*.

Lyrics:

| | | | |
|---|---|---|-------------------------------|
| Se - gel ein! <i>Furl the sails!</i> Questo è il dì | An - ker fest! <i>An - chor fast!</i> del piacer! | Klipp' und Sturm la - chen wir <i>Foul or fair, What do we</i> Ma - ri - nar, vie - ni a ber! | aus! <i>care!</i> vien! |
|---|---|---|-------------------------------|

Performance Markings:

- p marcato*
- cresc.*
- poco a poco*
- p*
- in E. (Mi)*
- ndo Solo.*
- p*
- più f*

mf

mf

a 2

mf

mf

mf

Timpani muta in H. Fis. (Si. Fa#.)

sempre f

mf

f

Steu-er-mann, lass' die Wacht! Steu-ermann, her zu uns!
 Steers - man, leave the watch! Steers - man, come a - way!
 Ma - ri - nar, qui con noi! Vie-ni alfin a go - der!

Steu-er-mann, lass' die Wacht! Steu-ermann, her zu uns!
 Steers - man, leave the watch! Steers - man, come a - way!
 Ma - ri - nar, qui con noi! Vie-ni alfin a go - der!

Auf, lass' die Wacht! Komm' her zu uns!
 Come, leave the watch! Come here to us!
 Vien, qui con noi! Vie - ni a go - der!

mf

f

mf *mo*
mf
mf
mf
più f
più f
più f
 I. u. II.
mf
mf

sempre cresc.
sempre cresc.
sempre cresc.
f

Ho! He! He! Ha! Steuermann, her! trink mit uns!
 Ho! Hey! Ho! Ha! Steers-man, come! drink with us!
 Que - sto è il gior - no del piacer, si! del pia - cer!

sempre cresc.

più f
più f
più f
più f
più f
più f
mf
mf
mf

à 2
 à 2

II. III.

più cresc.
più cresc.

Ho! He! Je! Ha! Klipp und Sturm, ha! sind vor-bei! He!
 Ho! Hey! Ho! Ha! Foul or fair, What do we care!
 Vien, pi - - lo - - ta, vieni a ber, si! vie - ni a ber, si!

più cresc.

Cor. ord. mut. in H. (Si).

più f

cresc.

III. cresc.

cresc.

ff

trem.

molto cresc.

trem.

più f

trem.

molto cresc.

più f

Hus-sa-he! Hol-la-he! Hus-sa-he! Steuer-mann! Ho! He! Je! Ha! Her kommi und trink mit uns!
 Yo-ho-ho! Hol-la-ho! Yo-ho-ho! Steers-man! Yo-ho! yo-ho! Come and drink with us!
 Hus-sa-hè! Jal-lo-hè! Hus-sa-hè! Jal-lo-hè! Vien, pi-lo-ta, si, vie-ni aber, a ber!

Hus-sa-he! Hol-la-he! Hus-sa-he! Steuer-mann! Ho! He! Je! Ha! Her kommi und trink mit uns!
 Yo-ho-ho! Hol-la-ho! Yo-ho-ho! Steers-man! Yo-ho! yo-ho! Come and drink with us!
 Hus-sa-hè! Jal-lo-hè! Hus-sa-hè! Jal-lo-hè! Vien, pi-lo-ta, si, vie-ni aber, a ber!

Ho!

trem.

molto cresc.

più f

trem.

più f

Allegro. ♩ = 84.

Cor. vent. mut in A. (La.)

Cor. ord. in H. (Si).

Timp H. Fis. (Si Fa#)

3 Piccoli. *

Windschleuder.

Tamtam.

Tenori.

Chor der Mannschaft des fliegenden Hollän. (durch Sprachrohre.)

Bassi.

Jo - ho - hoe! Jo - ho - ho - hoe! Ho - jo - ho - hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!

Ya - ho - hoe! Yo - ho - ho - hoe! Yo - ho - ho - hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!

Jo - ho - hoe! Jo - ho - ho - hoe! Ho - jo - ho - hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!

The crew of the Flying Dutchman. Olandesi.

Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!

Das Meer, welches sonst überall ruhig bleibt, hat sich im Umkreis des holländischen Schiffes zu heben begonnen; eine dunkel-bläuliche Flamme lodert in diesem als Wachtfeuer auf, heftiger Sturmwind pfeift durch die Taue; die Mannschaft, von der man zuvor nichts sah, hat sich beim Leuchten der Flamme belebt.
The sea, which otherwise is quite calm, now begins to heave around the Dutchman's ship and a violent wind whistles through the yards. A blue flame burns on the mast and lights up the crew, who have hitherto been invisible.
 Il mare che dappertutto rimane tranquillo, ha incominciato ad agitarsi dattorno alla nave Olandese; una fiamma oscura, giallognola, vi si scorge come fanale di guardia. Vento fortissimo fischia fra i cordami, e l'equipaggio, che fino ad ora era silenzioso, incomincia a muoversi.

trem.

molto cresc.

Allegro. ♩ = 84.

* Sobald sich Musiker genug vorfinden, um die 3 Piccoli mehrfach zu besetzen, so sind sie auf der Bühne und zwar in der Nähe des holländischen Schiffes zu placiren; kann man sie jedoch nur einfach besetzen, so sind sie in das Orchester zu stellen
 * If more than one piccolo can be got for each of the 3 parts, they should be placed on the stage, near the Dutchman's ship; if however there be only one player to each part, they must sit in the orchestra.
 * Se ci sono musici abbastanza, per rimpiazzare alcune volte i 3 Piccoli, devono postarsi sulla scena, vicino al vascello olandese, se no, bisogna metterli nell' orchestra.

in A.

| | | | | | | | | | |
|------|------|------|---|---|---|---|------|--------------------|-------------------|
| Hoe! | Hoe! | Hui | - | - | - | - | ssa! | Nachdem Land | treibt der Sturm. |
| Hoe! | Hoe! | Hui | - | - | - | - | ssa! | Through the storm! | to the shore! |
| Hoe! | Hoe! | Huis | - | - | - | - | sa! | Di-scendiam, | approdiam, |

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment for strings and woodwinds. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f* and *ff*. The piano part includes a section labeled "Wind-schleuder" (Wind-sweeper).

Second system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f*, *fp*, and *ff*. The piano part features a tremolo effect (*trem.*) in the strings.

Vocal Lyrics:

| | | | |
|------------|----------------------|-----------------|------------|
| Hui - - - | ssa! Se-gel ein! | An - ker los! | Hui - - - |
| Hui - - - | ssa! Furl the sails! | An - chor down! | Hui - - - |
| Huis - - - | sa! ap-pro-diam, | ca-pi-tan! | Huis - - - |

The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as *ff* (fortissimo) and *f* (forte). There are also markings for *a 2* and *I*.

The second system continues the instrumental parts. It features prominent tremolos in several staves, marked with *trem.* and *p cresc.* (piano crescendo). The dynamics range from *ff* to *f*.

ssa!
ssa!
sa!

In die Bucht lauffet ein!
Makeher fast in the bay!
Or le ve - le spieghiam!

Schwarzer Hauptmann, geh an's Land,
Gloom - y cap - tain, haste to land!
Scen - dia ter - ra, o ca - pi - tan,

ssa! In die Bucht lauffet ein! In die Bucht lauffet ein!
ssa! Makeher fast in the bay! Makeher fast in the bay!
sa! Or le ve - le spieghiam! Or le ve - le spieghiam!

Schwarzer Hauptmann, geh an's Land,
Gloom - y cap - tain, haste to land!
Scen - dia ter - ra, o ca - pi - tan,

The third system includes bass lines and continues the instrumental parts. It features tremolos and dynamic markings such as *ff* and *p cresc.*.

Woodwinds: Flute, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Horn.

Strings: Violin I, Violin II, Viola, Violoncello, Contrabasso.

Percussion: 3 Piccoli, Windschleuder, Tamtam.

Dynamic markings: *p cresc.*, *f*, *ff*.

Vocal parts: Soprano, Alto, Tenor, Bass.

Piano accompaniment: Right hand, Left hand.

Lyrics:

| | | | | | | |
|---|-----------------------------------|---|--|---|--|---|
| sie - ben Jah - re Now the seven long years are o'er; che sett' an - ni | sind vor - bei! cor - ser già, | Frei um blon - den Woo and win a dau - na bion - da a | Mädchens Hand, maid - en's hand! ver la man, | blon - des Mädchen Maid, be faith - ful cer - cae assiem la | sei ihm treu! e - ver more! fe - del - tà! | Lu - - - stig heut! Feast _____ we to - Le _____ ve - le, |
|---|-----------------------------------|---|--|---|--|---|

Dynamic markings: *p cresc.*, *f*, *ff*.

The first system of the musical score consists of ten staves. The top four staves are treble clefs, and the bottom six staves are bass clefs. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The tempo is marked with a '4' over the first measure. The dynamics are consistently marked as *ff* (fortissimo). The notation includes many sixteenth and thirty-second notes, creating a dense, rhythmic texture. There are several slurs and accents throughout the piece.

The second system continues the instrumental parts from the first system. It consists of ten staves, with the same clef and key signature. The dynamics remain *ff*. The rhythmic patterns are consistent with the first system, featuring complex syncopation and rapid note values.

The third system is a vocal score with lyrics in German and English. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are as follows:

| | | | | |
|----------------------|---|----------------------|--|--|
| Hui! day, hui! | Bräu - - - ti - gam! Bride - - groom so spie - - - ghia - mo! | Hui! gay! Hui! | Sturm - - wind heult Wind, - - - sing a suon di noz - ze è | Braut - mu - sik, bri - dal song! lu - ra - gan. |
|----------------------|---|----------------------|--|--|

The vocal line is written in a treble clef with a key signature of two sharps. The piano accompaniment is in a bass clef. The dynamics are marked as *ff*. The lyrics are aligned with the notes, and there are slurs and accents in the vocal line.

Musical score for the first system, featuring piano and strings. The score includes dynamic markings such as *ff*, *p cresc.*, and *f*. The piano part consists of multiple staves with complex rhythmic patterns and melodic lines. The string section includes a double bass staff with a melodic line and a grand staff (violin and viola) with harmonic accompaniment.

Musical score for the second system, continuing the piano and string parts. It features dynamic markings such as *ff*, *p cresc.*, *trem.*, and *fp*. The piano part continues with intricate rhythmic figures, while the strings provide a tremolo accompaniment.

Musical score for the third system, including vocal lines with German and English lyrics and piano accompaniment. The piano part continues with dynamic markings like *ff* and *fp*.

| | | | | |
|---------------------|-----------------|------------------|--------------------------|----------------------|
| O - - - ce - an | tanz da - zu! | Hui! — Horch! er | pfeift! Ca - pi - tän! | bist wieder da? |
| O - - - cean waves | dance a - long! | Ha! — luck - y | captain, art thou there! | Com'st thou so soon? |
| dan - za a fe - sta | IO - - ce - an! | Hui! — Ca - pi - | tan, ca - pi - tan, | sei qui di già? |

Musical score for the first system, featuring multiple staves for strings and woodwinds. Dynamics include *ff*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for the second system, including vocal lines with German and English lyrics and piano accompaniment. Dynamics include *ff*, *f*, and *p*.

| | | | | |
|--|------------------------------|---|--|--------------------------------------|
| tän, hast kein Glück in der bride, she is not for thee! | Lieb! Ha-ha-ha! Ha ha ha! | Sau-se Sturmwind, heu- le zu! Vain thy hoort-ing, an -gry storm! | un- sern Se- geln lässt du Ruh! Sail of ours thou canst not harm! | Sa- tän hat sie Sa- täns art hath |
| tan, non hai sor-te in a- mar! | Ah ah ah! | Cr - li in-va-no, o ven-to i-ra - to, | al - le ve - le re- quie dà! | L'ha tes- su- te or- |

The first system of the musical score consists of ten staves. The top four staves are for vocal parts, with dynamics ranging from *f* to *ff* and *p*. The middle four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. Dynamics include *f*, *ff*, and *p*. The bottom two staves are for a cello/bass part, with dynamics *f* and *ff*. The system concludes with a double bar line.

The second system of the musical score includes vocal lyrics in German and English. The piano accompaniment continues with various dynamics and articulation marks. The system concludes with a double bar line.

| | | | | | |
|---------------------------------|--------------------------------------|-------------------------------|----------------------------|------|-----------------|
| uns ge-feit, sewu them fast. | reis-sen nicht in Till the day of | E - - wig-keit! doom - - - | Ho - - hoe! Ho - - hoe! | Hoe! | nicht in E-wig- |
| ri - bil fa - to | per sfi-dar le | ter - - - ni-ta! | Ho - - he! | He! | till the day of |
| | | | | | si le-ter-ni- |

3 Picc.

Ten I.

Ten II.

Chor der Norwegischen Matrosen.
Norwegian sailors.
Marinai Norwegi.

Bassi I.

Bassi II.

Die norwegischen Matrosen haben erst mit Verwunderung, dann mit Entsetzen zugehört und zugehört.
The Norwegian sailors have listened and watched, first with surprise, then with horror.

Welcher Sang!
What a song!
Qual canzon!

Ist es Spuk?
Are they fiends?
E un incanto?

Ist es Spuk?
Are they fiends?
E vi-sion?

Wie michs graut!
What a song!
In-tuo-niam!

Wie michs graut!
How I tremble!
In-tuo-niam!

keit!
doom!
tà!

Während des Gesanges der Holländer wird ihr Schiff von den Wogen auf und abgetragen, furchtbarer Sturmwind heult und pfeift durch die nackten Taue. Die Luft und das Meer bleiben übrigens, ausser in der nächsten Umgebung des holländischen Schiffes, ruhig wie zuvor.
During their song a violent storm has raged round the Dutchman's ship; but in every other quarter the sea has remained perfectly calm.
Durante la canzone degli Olandesi il loro naviglio è balistrato dall'onde; orribile vento urla fra i nudi cordami. Tutto intorno al vascello Olandese a brevissima distanza regna la più perfetta calma nell'aria e sul mare.

f dim. *p*

f dim. *p*

f dim. *p*

f dim. *p*

f dim. *p*

f dim. *p*

f dim. *p*

f dim. *p*

f dim. *p*

f dim. *p*

f dim. *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

(♩ = ♩)

ff *ff* *ff* *ff* *ff*

f *p*

Spuk? *f*ieuds? sion?
Singet laut!
Louder yet!
In-tuo-niam!

Steuermann, lass' die Wacht! Steuermann, her
Steersman, leave the watch! Steersman, come
Ma-ri-nar, qui con noi! Vie-ni alfin a

Un-ser Lied!
Louder yet!
Can-to an-cor!

Steuermann, lass' die Wacht! Steuermann, her
Steersman, leave the watch! Steersman, come
Ma-ri-nar, qui con noi! Vie-ni alfin a

Singet laut!
Louder yet!
In-tuo-niam!

Steuermann, lass' die Wacht! Steuermann, her
Steersman, leave the watch! Steersman, come
Ma-ri-nar, qui con noi! Vie-ni alfin a

Stimmet an!
Let us sing!
Il mi-glior

singet laut!
Louder yet!
In-tuo-niam!

Komm, lass die Wacht! Komm
Come leave the watch! Come
Vien, qui con noi! Vien

Musical score for the first system, including vocal staves and piano accompaniment. The score is in G major and 2/4 time. It features a vocal line with lyrics and a piano accompaniment with various dynamics like *ff* and *ffp*.

Musical score for the second system, including vocal staves and piano accompaniment. The piano accompaniment continues with complex rhythmic patterns and dynamics like *ffp*.

| | | | |
|----------------------------------|--------------------------------------|------------------------------------|--|
| — zu uns! to us! go - der! | Ho! — He! Yo - — ho! Ho! — He! | Je! — Ha! Yo — ho! Je! — Ha! | Singet laut! Louder yet! for-te assai! |
| — zu uns! to us! go - der! | Ho! — He! Yo! — He! Ho! — He! | | Singet laut! Louder yet! Su can-tiam! |
| — zu uns! to us! go - der! | Ho Ho! Vien! | | Singet laut! Louder yet! for-te assai! |

| | | | |
|---|--------------------------------------|---|---------------------------------------|
| her zu uns! here to us! à go - der! | | Singet laut! Louder yet! Su can-tiam! | |
| Die Mannschaft d. Holländers. Dutchmen. Olandesi. | Hui - - - Hui - - - Huis - - - | - ssa! Jo-ho-hoe! - ssa! Yo-ho-hoe! - sa! Jo-ho-hè! | Jo-ho-hoe! Yo-ho-hoe! Jo-ho-hè! |

Musical score for the third system, including vocal staves and piano accompaniment. The piano accompaniment continues with complex rhythmic patterns and dynamics like *ffp*.

Orchestral score for the first system. It includes staves for strings (Violins I & II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon), and brass (Trumpets, Trombones, and Tuba/Euphonium). The score features various dynamics such as *ff* and *f*, and includes performance markings like *tr* (trill) and *tr* (trill) with a wavy line.

Piano accompaniment for the first system, consisting of two staves (Right and Left Hand). The music is characterized by rapid sixteenth-note passages and includes dynamic markings such as *p*, *ff*, and *fp*.

Ten. I.II.
 Bass I.II.

Steuermann, lass' die Wacht! Steuermann! Ho! Hel
 Steersman, leave the watch! Steersman! Ho! Hey!
 Ma-ri-nar, qui con noi, vie-ni qui! Ho! Hel

Vocal staves for Tenor (Ten. I.II.) and Bass (Bass I.II.). The lyrics are in German, English, and Italian. The Tenor part includes a *tr* marking.

Hui - - - ssa! Jo-ho-hoe!
 Hui - - - ssa! Yo-ko-hoe!
 Huis - - - sa! Jo-ho-hel!

Vocal staves for Soprano and Alto. The lyrics are in German, English, and Italian. The Soprano part includes a *tr* marking.

Piano accompaniment for the second system, consisting of two staves (Right and Left Hand). The music continues with rapid sixteenth-note passages and includes dynamic markings such as *p*, *ff*, and *fp*.

First system of the musical score, featuring vocal lines and piano accompaniment. The piano part includes a prominent tremolo in the bass line. Dynamics include *ff* and *tr*. The tempo marking *marc.* is present.

Second system of the musical score, primarily piano accompaniment. It features a complex rhythmic pattern with tremolos in the bass line. Dynamics include *f*, *ff*, and *fp*.

Vocal line with lyrics for the second system:

| | | | | |
|------|-----|-----------------|------------|--------------|
| Je! | Ha! | Steuermann, her | zu uns! | Singet laut! |
| Hey! | Ha! | Steersman- come | a - way! | Louder yet! |
| Je! | Ha! | Ma-ri-nar. vie | ni al-fin! | Su cantiam! |

Vocal line with lyrics for the third system:

| | | | | | | |
|------------|-----------|------|------------|------------|----------------|------|
| Jo-ho-hoe! | Hui - - - | ssa! | Jo-ho-hoe! | Jo-ho-hoe! | Jo - ho - he! | Jo - |
| Yo-ho-hoe! | Hui - - - | ssa! | Yo-ho-hoe! | Yo-ho-hoe! | Yo - ho - hoe! | Yo - |
| Jo-ho-hè! | Hui - - - | ssa! | Jo-ho-hè! | Jo-ho-hè! | Jo - ho - he! | Jo - |

Piano accompaniment for the third system, continuing the complex rhythmic pattern with tremolos in the bass line. Dynamics include *f*, *ff*, and *fp*.

stringendo

Musical score for the first system, including piano, violin, and cello parts. The piano part features a melodic line with dynamics *ff* and *marcato*. The violin and cello parts provide harmonic support with sustained notes and dynamic markings *ff*.

Musical score for the second system, including piano and string parts. The piano part continues with dynamic markings *ff*. The string parts (violin and cello) play a rhythmic accompaniment with dynamic markings *ff*.

Singet lauter! Fürchten weder Wind noch bö - sen Strand! Singet laut! Lauter! Steuermann, lass die Wacht!
 Sing we louder! What care we for wind or tide! Lou-der yet! Lou-der! Steersman, leave the watch!
 for-te as-sai! Non cè ven-to, non cè sco - glio! Su can-tiam! for-te! Vie-ni al-fin a go-der!

ho! Jo - ho - he! Jo - ho - he - hoe! Sau - se, Sturmwind,
 ho! Yo - ho - hey! Yo - ho - he - hoe! Vain thy how-ling,
 ho! Jo - ho - he! Jo - ho - he - hoe! Ur - li in - va - no, o

Musical score for the third system, including piano and string parts. The piano part features a melodic line with dynamic markings *ff*. The string parts (violin and cello) play a rhythmic accompaniment with dynamic markings *ff* and *stringendo*.

The first system of the musical score consists of ten staves. The top two staves are for the vocal parts, with lyrics written below them. The remaining eight staves are for the instrumental ensemble, including strings and woodwinds. The music is in a major key with a 3/4 time signature. Dynamics include *ff* (fortissimo) and *f* (forte). The score shows complex rhythmic patterns and melodic lines across all parts.

The second system of the musical score continues the composition. It features the same instrumental and vocal parts as the first system. The lyrics are provided in both German and English. The German lyrics are: "heu - le zu, un - sern Se - geln lässt du Ruh! Sau - se, Sturmwind, heu - le zu, un - sern Se - geln lässt du Ruh! ven - to in - van, al - le ve - le re - quie dà! Vainthly how - ling, Ur - li in - va - no, o an - gry storm! ven - to in - van, al - le ve - le re - quie dà!". The English lyrics are: "an - gry storm, ven - to in - van, al - le ve - le re - quie dà! Vainthly how - ling, Ur - li in - va - no, o an - gry storm! ven - to in - van, al - le ve - le re - quie dà!". The music continues with similar dynamics and rhythmic complexity.

The first system of the musical score consists of ten staves. The top two staves are vocal lines with treble clefs and a key signature of two sharps (F# and C#). The next four staves are piano accompaniment for the right hand, with treble clefs and a key signature of two sharps. The bottom four staves are piano accompaniment for the left hand, with bass clefs and a key signature of two sharps. The music is characterized by dense, rhythmic patterns, often with slurs and accents. Dynamic markings include *ff* (fortissimo) and *a 2.* (second ending). The system concludes with a double bar line.

The second system continues the musical score with ten staves. It maintains the same instrumental and vocal parts as the first system. The piano accompaniment features intricate rhythmic textures, including sixteenth and thirty-second notes. The vocal lines continue with their melodic and rhythmic patterns. Dynamic markings such as *ff* are used throughout. The system ends with a double bar line.

Sa - tan hat sie selbst ge - feit, reis - sen nicht in E - - wig - keit, reis - sen nicht in
 Sa - tan's art hath sewn them fast, Till the day of doom he past, Till the day of
 Lha - tos - su - te or ri - - bil fa - to per sfi - dar l'e ter - - ni - ta, per sfi - dar l'e

The third system features a vocal line with lyrics in three languages: German, English, and Latin. The piano accompaniment continues with the same complex rhythmic patterns as the previous systems. The lyrics are: "Sa - tan hat sie selbst ge - feit, reis - sen nicht in E - - wig - keit, reis - sen nicht in Sa - tan's art hath sewn them fast, Till the day of doom he past, Till the day of Lha - tos - su - te or ri - - bil fa - to per sfi - dar l'e ter - - ni - ta, per sfi - dar l'e". The system concludes with a double bar line.

The final system of the musical score consists of two staves, primarily instrumental. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The music continues with the same dense, rhythmic patterns and dynamic markings, including *ff*. The system ends with a double bar line.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various instruments and vocal parts. Dynamic markings include *ff*, *più f*, *marc.*, and *ff marc.*. The music is in a key with one sharp (F#) and a 2/4 time signature.

Musical score for the second system, including vocal lyrics and piano accompaniment. The lyrics are:

| | | | | |
|-------------------|-----------|-------------|---------------|-------|
| E - wig - keit! | Jo - hoe! | Jo - hohe! | Jo - hohohoe! | Hui - |
| doom - be - past! | Yo - hoe! | Yo - hohey! | Yo - hohohoe! | Hui - |
| ter - ni - tà! | Jo - hè! | Jo - hohe! | Jo - hohohè! | Hui - |

The score continues with piano accompaniment and vocal parts, including dynamic markings like *ff*, *più f*, and *trem.*.

The musical score consists of multiple staves. The upper section includes several staves for woodwinds and strings, with dynamic markings such as *sempre più f* and *fff*. The lower section features vocal parts with lyrics in Italian. The lyrics are:

ssa! Hui - ssa! Hui - ssa! Jo - hoe! Ha ha ha ha ha!
 ssa! Hui - ssa! Hui - ssa! Yo - hoe! Ha ha ha ha ha!
 ssa! Hui - ssa! Hui - ssa! Jo - he! Ah ah ah ah ah!

He! Jo - ho! Ho! He! Jo - ho! Ho! Ho - hoho! Jo - hoe! Ha ha ha ha ha!
 Hey! Yo - ho! Ho! Hey! Yo - ho! Ho! Ho - hoho! Yo - hoe! Ha ha ha ha ha!
 He! Jo - ho! Ho! He! Jo - ho! Ho! Ho - hoho! Jo - he! Ah ah ah ah ah!

Additional markings include *tr.* (trills), *unis* (unison), and *lachend. laughing. ridendo.* (laughing, laughing, laughing).

Cl. $\text{♩} = 120.$

Cor.

Fag.

Timp. *tr*

sempre più p

Solo *pp*

più p

pp

pp

Viol.

Die norwegischen Matrosen, durch den Sturm und das Toben des immer wilder gewordenen Spukes zum Schweigen gebracht, verlassen von Grauen übermannt ihr Verdeck, indem sie das Zeichen des Kreuzes schlagen; die Mannschaft des Holländers, als sie diess gewahrt, schlägt ein gellendes Hohngelächter auf: sogleich herrscht auf ihrem Schiffe die frühere Totenstille, — dicke Finsterniss ist wieder über daselbe ausgebreitet; Luft und Meer sind ruhig wie zuvor.

The Norwegian Sailors, silenced by the rising storm and the increasing frenzy of the song from the crew of the Dutchman, are overcome with horror, and go below, making the sign of the Cross. When they see this the crew of the Dutchman burst into a wild laugh of scorn. Immediately death-like silence reigns in their ship; a thick darkness spreads over it, and sea and sky become perfectly calm again.

I Norvegi tentano invano col loro canto di soverchiare quello degli Olandesi. Il tumulto del mare, le grida, gli urli, il fischiare della bufera li riducono al silenzio. Nel colmo dello spavento fuggono dalla coperta facendosi il segno della croce. Gli Olandesi che li vedono fuggire mandano un stridulo grido di scherno. Tutto ad un tratto un silenzio profondo ricomincia a regnare sulla loro nave. L'aria ed il mare ridivengono perfettamente tranquilli.

$\text{♩} = 120.$

Cor.

Fag.

Timp.

Tam.

Viol.

gestopft

ppp

ppp

ppp

ppp

ppp

ppp

ppp

№ 8. Finale.

A. Duett.

Allegro agitato. $\text{♩} = 80.$

Piccolo.

Flauti.

Oboi.

Clarineti in B.(Si).

Corni vent. in F.(Fa).

Corui ordin. in C.(Ut).

Fagotti.

Trombe vent. in F.(Fa).

3 Tromboni.

Tuba.

Timpani in F C.(Fa.Ut).

Tamtam.

Violini I.

Violini II.

Viola.

Senta.

Mary.

Erik.

Holländer.

Daland.

Chor der Mädchen und Matrosen.

Chorus of Maids and Sailors.

Coro di Damigelle e Marinai.

Violoncello.

Contrabasso.

p cresc.

cresc.

più f

f

p cresc.

cresc.

più f

f

p cresc.

cresc.

più f

f

p cresc.

cresc.

più f

f

Senta, kommt bewegten Schrittes aus dem Hause; ihr folgt Erik in der höchsten Aufregung.

Senta comes hurriedly out of the house, Erik following her in great agitation.

Senta esce di casa a passi concitati, la segue Erik nella massima costernazione.

p cresc.

cresc.

più f

f

Allegro agitato. $\text{♩} = 80.$

Fl.
Ob.
Cl.
Cor.
Fag.
Viol.
Erik.

Was musstich hö-ren! Gott, was musst ich seh'n! Ist's Täuschung? Wahrheit? ist es That?
 What hast thou told me! Heavens! what do I see! Am I dreaming? Waking? Is it true?
 A che, mio Di-o! a che son mai ri-dotto! È illu-sio-ne? è sog-no? è real-tà?

Senta.
Erik.

O fra-ge nicht! Ant-wort darf ich nicht ge-ben!
 Oh, ask me not! I have no an-swer to give thee!
 Nol chie-der, no! Nul-la ri-spon-der-ti non pos-so!

Gerech-ter
 Almight-y
 O giu-sto

Gott! Kein Zwei - fel, es ist wahr! Welch un - heil - vol - le Macht riss dich da - hin? Wel - che Ge -
 God! No long - er can I doubt! What strange un - ho - ly power hath thee in thrall? Whose is the
 Dio! Non dub - bio è cer - tezza! Qual po - ten - za fa - tal là ti tra - scina? Qua -

walt verführ - te dich, wel - che Ge - walt ver - führ - te dich so schnell, grau - sam zu bre - chen die - ses
 tongue doth tempt thee, whose is the tongue doth tempt thee from thy troth? Cru - el, to tor - ture thus my
 le, ah! qua - le in sì bre - ve tempo ti tras - se nell' er - ror a la - ce - rar il po - ve -

cresc. *f*

treu - ste Herz! Dein Va - ter, ha! den Bräut - gam bracht' er mit, wohl kenn' ich ihn, mir ahn - te, was ge -
 faith - ful heart! Thy fa - ther! Ha! 'twas he that brought him here! Ha! 'tis too plain! The sea - man of my
 ro mio cor? Tuo pa - dre, ahimè! qui ti guidò lo sposo, io lo co - nobbi, presen - ti il fu -

cresc. *f*

f *ff*

schieht! Doch du Ist's möglich! rei - chest dei - ne Hand dem Mann, der dei - ne
 dream! But thou! Ah, Sen - tal wilt thou givethy hand to one Whom till to -
 turo! Ma - tu fia ma - i? Stender po - trai la man a un tal che oggi ap -

colla parte

colla parte

a tempo

The first system of music features piano accompaniment for the vocalists, with dynamics ranging from *p* to *più f* and *cresc.* The vocal lines for Senta and Erik are partially obscured by the piano accompaniment in this system.

Senta.

Erik.

in heftigem innerem Kampfe.
struggling with herself.
in preda ad interna lotta.

Nicht weiter!
Be silent!
Deh, ta- ci!

Schweig!
E- rik!
Ta- ci!

Ich muss!
I must!
Lo devo!

ich muss!
I must!
Lo devo!

Schwel- le kaum be- trat!
day thine eyes had never seen?
pena no - to ti fu?

The second system of music features piano accompaniment for Erik's solo. The piano part is marked *mf* and *divisi*. Erik's vocal line is clearly visible.

Erik.

Oh, des Ge-horsam's. blind wie dei-ne That! Den Wink des Va- ters nann-test du will-
 Oh, weak o - br- dience! Canst thou be so blind! Hast thou no thought be - yond thy fa-ther's
 Ah! l'ob- be dien-za trop - po ti fa cieca! Del ge - ni - tor con gio - ja adempi il

Nicht mehr! nicht mehr! Ich
 No more! No more! We
 Non più! Non più! Ve-

kommen, mit ei - - - nem Stoss ver - nich - test du mein Herz!
 bid-ding? Canst thou he - hold, un - moved, my breaking heart?
 cen-no, e a me d'un col - po tu - distruggi il cor!

darf dich nicht mehr seh'n, nicht an dich den - ken, ho - he Pflicht ge - beut's!
 must not meet a - gain! I must for - get thee! 'Tis a ho - ly vow!
 der - ti più non deggio, non più pen-sa - rea te, sa - - - cro ho un do - ver!

Ob.
Cl.

Welch ho - he Pflicht? Ist's höh'-renicht, zu hal - ten was du mir einst ge - lo - bet, e - wi - ge Treu - e?
 A ho - ly vow! And were it not more ho - ly To keep the vow you swore, to love me for e - ver?
 Sa - croundo-ver? Non e - ra sa - cro dun - que ser - bar la fe - del - tà che mi hai pro - mes - sa?

fp *fp* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Fl.

fp heftig erschrocken.
terrific. *spaventato.*

Wie? Ew'-ge Treu-e hätt' ich dir ge - lobt? schmerzlich.
 What! Did I swear to love thee e - ver more! in anguish.
 Che? Fe - del - tà? te l'ho giu - ra - to io mai? con dolore.

Sen - ta! oh Sen - ta, leug - nest du?
 Sen - ta! Oh Sen - ta! Wilt thou de - ny it?
 Sen - ta! O Sen - ta, vorrai men - tir?

ad lib. *fp* *f* *f* *p* *p*

B. Cavatine.

Andante. ♩ = 50.

Ob. Solo

Clar. *p espressivo*

Cor III.

Fag.

Viol. I.

Viol. II.

Viola.

Erik.

Vcl.

Cb.

Andante. ♩ = 50.

Willst je-nes Tag's du nicht dich mehr ent-sin-nen, als du zu
Dost thou no more re-mem-ber that sweet hour When in the
Quel giorno hai for-se nell' ob-blio se-pol-to che dal-la

dir mich rie-fest in das Thal? Als, dir des Hoch-lands Blu-me zu ge-win-nen, muth-voll ich trug Be-schwer-den oh-ne
vale to-ge-ther we did rest, And I, to cull for thee some cho-sen flow-er, Scaled, un-dis-mayed, the rug-ged mountain-
ru-pe mi chia-ma-sti a te? Quan-do il fio-re del picco io tho rac-col-to sfi-dan-do ar-di-to il pe-ri-glio-so

più animato

Ob. *meno p* *dim*

Clar. *meno p* *dim*

Cor. *dim.* *p* *meno p* *più f*

Fag. *dim.* *p* *meno p* *più f*

dim. *p* *meno p* *p* *più f*

dim. *p* *meno p* *p* *più f*

dim. *p* *meno p* *p* *più f*

ad lib.

an, mei-nem Schutz ver-trau-te er dich an. Als sich dein Arm um mei-nen Na-cken schlang, ge-stan-dest
 me,-at the last commend-ed thee to me! Ah! when thine arms a-bout my neck were thrown, And from-my
 sor, la fi-glia mia con-fi-do a te. Quan-do la te-sta sul mio sen chi-na-vi giu-ran-do

p *meno p* *p* *più f*

p *meno p* *p* *più f*

più animato

rallent. a tempo

Ob. *mf* *dim.* *p*

Clar. *mf* *mf* *dim.* *p*

Cor. *p* *mf* *mf* *p*

Fag. *p* *mf* *mf* *dim.* *p*

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

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

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

dol. *animato*

du mir Lie-be nicht auf's Neu'? Was bei der Hän-de Druck mich hehrdurch drang, sag' war's nicht die Ver-sich-rung dei-ner
 side thoudidst not ask to move, Whilst thy dear hand lay clasped with-in mine own, Didst thou not seal the pledge, the pledge of con-stant
 che fe-del sa-re-sti a me? Quan-do le mie nel-le tue man ser-ra-vi, non era io cer-to del tuo co-stan-te af-

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

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

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

rallent. a tempo

Ob.
Clar.
Cor.
Fag.

Treu' sag' war es nicht, war's nicht Ver-sich-rung dei - ner
love? Didst thou not seal the pledge, the pledge of con-stant
fet - to, non era io cer - to del tuo amor, di e - ter - na

Treu? Was bei der Hün - de Druck so hehr mich durch
love? Ah, when thy hand was clasped was clasped with-in my
fè? Quan - do le mi - e nel - le tue man ser -

p *cresc.* *trem.* *cresc.*

Fl.
Ob.
Clar.
Cor.
Fag.

drang, sag war es nicht die Ver-sich-rung, die Ver-sich - rung dei - ner Treu'?
own, Say, didst thou not seal the pledge, Didst thou not seal the pledge of con-stant love?
ra - - vi, non era io cer - - to di tua fe - de, ah! cer - - to di tu a e - ter - na fè?

a2 *mf cresc.* *f* *accelerando*

mf *f* *p* *cresc. molto* *accelerando*

C. Finale.

Feroce. $\text{♩} = 96.$

Picc.

Erik.

entsetzt zurücktretend.
shrinking back in dread.
indietreggiando spaventato.

Der Holländer hat ungesehen den vorigen Auftritt belauscht, in furchtbarer Aufregung tritt er jetzt hervor.
The Dutchman has overheard; he now comes forward, in fearful agitation.
L'Olandese che ha udito queste parole si precipita in preda ad una agitazione terribile.

Was seh ich! Gott!
Oh, hor-ror! Help!
Che veg-go? O ciell

Holländer.

Ver - lo - ren! Ach! ver - lo - ren!
Ah! false one! Lost. for e - ver!
Per - du - to! Ahi-mè! per-du - to!

E - - wig-ver-lor'nes Heill!
Lost — is my hope of heav'n!
Ahi - - mè! per-du-to io son!

Feroce. $\text{♩} = 96.$

ff

ff

sich dem Holländer in den Weg werfend.
throwing herself in the Dutchman's path.
 gettandosi d'avanti l'Olandese.

Senta.

| | | |
|------------|--------------------|-----------|
| Halt' ein! | Un - sel' - ger! | zu Senta. |
| Stay | I command thee! | to Senta. |
| Mö - di | in - fe - li - ce! | a Senta. |

Was beginnst du?
Art thou rav-ing?
 Sen-ta, che fa - i?

Sen - ta, leb' wohl!
Sen - ta, fare well!
 Sen - ta, ad - dio!

| | | |
|----------|----------|--------------------------|
| In See! | in See! | in See_ für ew' - ge |
| To sea! | To sea! | to wan - der through the |
| Sul mar, | sul mar! | mi vuol le - ter - ni - |

ff

Musical score for the first system, featuring multiple staves with various instruments and dynamics. The score includes a piano (p), forte (f), and fortissimo (ff) dynamic markings, and a crescendo hairpin. The music is written in a key signature of one flat (B-flat) and a common time signature (C).

Musical score for the second system, including vocal lines and piano accompaniment. The score includes a piano (p), forte (f), and fortissimo (ff) dynamic markings, and a crescendo hairpin. The music is written in a key signature of one flat (B-flat) and a common time signature (C).

zu Senta.
to Senta.
a Senta.

Zeiten. Um dei-ne Treu-e ist's ge-than! um dei-ne Treu - e, um mein Heill!
a-ges! Thy faith is brok-en! Fare thee well! Thy faith is brok - en! I am lost.
täl Per quel-la fe-de-che non po - te-vi, che non po - te - - vi giu-ra-re a me!

Musical score for the third system, featuring piano accompaniment. The score includes a piano (p), forte (f), and fortissimo (ff) dynamic markings, and a crescendo hairpin. The music is written in a key signature of one flat (B-flat) and a common time signature (C).

colla parte a tempo

Musical score for the first system, including piano and violin parts with dynamic markings like *f* and *ff*.

Musical score for the second system, including piano and violin parts with dynamic markings like *f* and *ff*.

sich dem Holländer entgegen werfend.
 throwing herself in the Dutchman's path.
 gettandosi d'avanti l'Olandese.

Senta.

Halte ein! Von dan - nen sollst du
 Ah stay! a - way from me thou
 Ah, no! Non fug - gi - rai di

Erik.

Ent-setz-lich! die-ser Blick!
 O hor-ror! What a look!
 Qual vi-stal! or - ror!

Holl.

Leb' wohl! —
 Fare - well! —
 Ad - di - o!

Ich — will dich nicht ver - der - ben!
 Thou — shalt not pe - rish with me!
 Ad - di - ol vi - vi fe - li - cel

Musical score for the third system, including piano and violin parts with dynamic markings like *f* and *ff*.

colla parte a tempo

The first system of the musical score consists of ten staves. The top two staves are for woodwinds (flute and oboe), both marked *ff*. The next four staves are for strings (violin I, violin II, viola, and cello), also marked *ff*. The bottom two staves are for bassoon and double bass, marked *f*. The music is in a major key and features a complex rhythmic pattern with many sixteenth notes.

The second system continues the musical score with ten staves. The woodwinds and strings play intricate sixteenth-note passages, marked with a forte (*f*) dynamic. The bassoon and double bass parts are also visible, with the double bass part marked *f*.

nim - mer fliehn!
shalt not go!
qui giam - mail

Der Holländer giebt ein gellendes Zeichen auf seiner Pfeife und ruft der Mannschaft des Schiffes zu.
The Dutchman signals to his crew.
L'Olandese dà un segnale a suoi marinai con un fischio.

Se - gel auf!
Spread the sails!
Su par-tiam

Anker los!
Off to sea!
fi - di miei!

Sagt Le - be - wohl auf
Now say fare-well to
Di - te alla ter - -

The third system of the musical score features vocal lines and accompaniment. The vocal parts are in a major key and include the lyrics from the previous block. The accompaniment consists of ten staves, with the woodwinds and strings playing sixteenth-note passages, marked with a forte (*f*) dynamic. The bassoon and double bass parts are also visible, with the double bass part marked *f*.

This system contains the piano accompaniment for the first part of the score. It consists of ten staves. The first five staves are grouped by a brace on the left. Dynamics include *f*, *ff*, and *p*. There are also some articulation marks like accents.

This system continues the piano accompaniment and includes the vocal lines for Senta and Erik. The piano part has dynamics like *p*, *piu. f*, *ff*, and *mf*, along with *cresc.* markings. The vocal lines are for Senta (soprano) and Erik (baritone).

Senta.

Ha! zweifelst du an mei-ner Treu-e? Un-
 Ha! dost thou fear I do not love thee? Thy
 Qual dubbiohai tu di tan-ta fe-de? Me-

Erik.

Was hör' ich? Gott! was muss ich se-hen!
 What words are these! Can I be-lieve it!
 Che sen-to, o Dio! che vegg'io ma-i?

E-wigkeit dem Lan-de!
 all on earth for e-ver!
 ra per sem-pre ad-di-o!

Fort auf das Meer treibt's mich auf's Neu-e,
 A-gain to sea! Lost now for e-ver!
 Sul' on-de an-cor an-drò va-gan-do,

This system continues the piano accompaniment and includes the vocal lines for Senta and Erik. The piano part has dynamics like *p*, *piu. f*, *ff*, and *mf*, along with *cresc.* markings. The vocal lines are for Senta (soprano) and Erik (baritone).

The musical score is arranged in a standard format with a vocal line at the top and piano accompaniment below. The piano part consists of a right-hand treble clef and a left-hand bass clef. The vocal line is in a soprano or alto register. The lyrics are written below the vocal line, with German, Italian, and English translations provided. The piano accompaniment features a mix of chords and melodic lines, with some passages marked *tr* (trills). Dynamics such as *sf* (sforzando), *f* (forte), and *p* (piano) are used throughout. The score is divided into measures by vertical bar lines.

sel - - ger was _____ verblen-det dich? Halt ein! halt ein!
 cru - - el woes _____ have made thee blind! Ah stay! Ah stay!
 schin! chi cie - - - - co mai ti fà? Ah sì, ah sì,

Muss ich dem Ohr, muss ich dem Au-ge traun?
 Is it a dream that now my sense be-guiles?
 A sen-sie mie - - i cre-de - re po - trò? Was hör' _____ ich?
 What words _____ are

fort, auf das Meer treibt's mich auf's Neu-ø! Ich zweiff'an dir! Ich zweiff'an Gott! Ich zweiff' an dir, _____ ich zweiff'an
 Once more to sea! Lost now for e-ver! No faith in thee! No faith in heav'n! No faith in thee! _____ No faith in
 sull'onde an-cor an-drò va-gan-do! Non cre-do a te, non cre-do a Dio! Non cre - do a te, _____ non cre-do a

Musical score for the first system, including vocal line and piano accompaniment. The piano part features dynamic markings such as *p cresc.* and *fp*. The vocal line is partially obscured by the piano accompaniment in the upper staves.

Musical score for the second system, including vocal line and piano accompaniment. The piano part features dynamic markings such as *mf* and *cresc.*. The vocal line continues with the lyrics.

halt' ein! das Bünd - niss nicht be - reu - e! Was ich ge - lob - - - - te, hal - te ich. Halt'
I swear by all the powers a - bove thee, The pledge I - gave - - - - thee, still shall bind! Ah
 ve - ra - ce (il ciel, il oiel mi ve - do) è la giu - ra - - - - ta fe - del - tà. Ah

Gott! Sen - ta! Willst du zu Grunde gehen? Zu mir! zu mir! Du bist in Satan's Klau'n! Zu
those? Sen - ta! 'Tis not too late to save thee! A - way to me! Thou'rt caught in Satan's wiles! To
 Dio! Sen - ta! seascol - ta an - cor gli da - i... sei del di - mon, del di - mon che ti avvinghiò, del di -

Gott! Dahin, da - hin ist al - le Treu - e, was du ge - lobtest, war dir Spott! Was du gelobt,
hear'n? In vain, in vain my last en - dea - vour! Thine oath to me was falsely given! Thine oath to me
 Dio! La pa - ce che vi - ve - - a spe - ran - do, la pa - ce mi - a or tol - ta mè dal destin rio,

Musical score for the third system, including vocal line and piano accompaniment. The piano part features dynamic markings such as *mf* and *cresc.*. The vocal line continues with the lyrics.

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands, with dynamic markings such as *ff*, *f*, and *p*. The second system contains the vocal line with lyrics in German, Italian, and English. The third system continues the piano accompaniment with dynamic markings like *fp*, *ff*, *mf*, and *p*. The fourth system shows the vocal line with lyrics: "ein! halt! ein! Ha! zwei - felst du an meiner Treu - stay! Ah stay! Ha! Dost thou fear I do not love si ah si! Qual dub - bio hai tu di tau-ta fe -". The fifth system continues the piano accompaniment. The sixth system shows the vocal line with lyrics: "mir! zu mir! Du bist in Satans Klau'n! Was hör'ich? Gott! Muss ich dem Ohr, me! To me! Thou'rt caught in Satan's wiles! What words were those! Is it a dream mon, del di-mon! che tut-ta'v-vin-ghio! Chesen-to, Dio! che veggio mai?". The seventh system continues the piano accompaniment. The eighth system shows the vocal line with lyrics: "ward dir nur Spott, es war dir Spott! Fort auf das Meer treibt's mich aufs Neu - e! Fort auf das was falsch given, was false - ly given! Once more to sea! Lost now for e - ver! Once more to or tol-ta mè, or tol - ta mè! Sull' on - de an-cor! an - drò va - gan-do! Sull' on - de an-". The bottom system continues the piano accompaniment with dynamic markings like *f*, *fp*, *ff*, *mf*, and *p*.

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The piano part features complex textures with many sixteenth notes and dynamic markings such as *f*, *fp*, and *p*. The vocal line has lyrics in three languages: German, Italian, and English. The second system continues the musical and lyrical material. The third system includes the following lyrics:

dem Au-ge traun! muss ich dem Ohr, dem Au - - ge traun, muss ich dem Ohr, dem Au-ge traun? O Gott!
mysense be-guiles? *Is it a dream my* *sense be-guiles? Is it a dream mysense be-guiles? Oheaven!*
A' sen-si miei, a' sen-si mie - - i cre - der po - trò a' sen-si mie - i cre-de-rò? O Dio!

The fourth system continues the lyrics:

Meer treibt es mich aufs Neu - e! Ich zweiff' an dir, ich zweiff' an dir, ich zweiff' an Gott, ich zweiff' an
sea! Lost now for e-ver! *No faith in thee!* *No faith in heav'n! No faith in thee! No faith in*
cor an - drò va - gan - do! Non cre - do a te, non cre-do a te, non cre-do a Dio, non cre-doa

The score concludes with further musical notation and dynamic markings.

was ver-blen-det dich? Halt' ein, halt' ein! Das Bündniss nicht be-reu-e, was ich ge-lob-te
What hath made thee blind? Ah stay! I swear by all the powers a-bove thee, All that I pro-mised
 cie-co ti fa? Ah si, ah si! ve-ra-ceil ciel mi ve-de) è la giu-ra-ta mia

O Gott! Sen-ta! willst du zu Grunde ge-hen? Sen-ta! Sen-ta! willst du zu
O heaven! Sen-ta! 'Tis not too late to save thee! Sen-ta! Sen-ta! Sen-ta! come
 O Dio! Sen-ta! sea-scol-toan-cor gli da-i, Sen-ta! Sen-ta! sea-scol-toan-

dir, ich zweifl'an Gott! Da-hin, da-hin ist al-le Treu-e! Was du ge-lob-test, war dir Spott,
thee! No faith in heaven! In vain! In vain my last en-dea-vour! Thine oath to me was falsely giv'n,
 te, non cre-do-a Dio! La pa-ce che vi-vea spe-ran-do, or tol-ta m'è dal rio de-stin,

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *fp*, *f*, and *ff*. The violin part features a melodic line with various articulations and dynamics.

Musical score for the second system, continuing the piano and violin parts. The piano part includes dynamic markings such as *fp*, *f*, *più f*, and *ff*. The violin part continues with a melodic line and various articulations.

hal - - - te ich! Halt' ein! halt' ein! Was - - - ich ge - lob - - - te hal - -
 still shall bind! Ah stay! Ah stay! All that I pro - - - mised still - -
 fe - - - del - tà. Ah si, ah si! e la giu - ra - - - ta mia fe - -

Grun - - de gebn? Zu mir! Zumir! Sen - - - ta, zu mir! Du bist in Sa - -
 here to me! to me! to me! Come here to me! Thou art in Sa - -
 eor tol-ta mè, ahimè! ahimè! sei del di - mon che ti av - -

— es war dir Spott! Was du ge - lob - - test, was du ge - lob - - - test, war -
 — was falsely giv'n! Thine oath to me, thine oath to me was false - -
 — or tol-ta mè, si, tol-ta mè, la pa - - - ce, la pa - - - ce tol - -

- - te ich; was ich ge - lob - te, hal - te ich, was ich ge - lob - te, hal - te ich! Halt' ein! _____ halt' ein! _____
 - - shall bind, it still shall bind, it still shall bind! All that I promised still shall bind! Ah stay! _____ Ah stay! _____
 - - del - - tà, ah si! ve - ra - ce è la mia fè, è la giu - ra - ta mia fe - del - tà! Ah si, _____ ve - ra - -

- - tan's Klau'n! Zu mir! Willst du zu Grun - de geh'n? Zu mir! Du bist in Sa - tan's Klau'n! Zu mir, zu
 - - tan's wiles! Ah come! Wilt thou not come to me? Ah come! Thou art in Sa - tan's wiles! Ah come! Ah
 - - vin - ghiò! Ahimè! seas - col - toan - cor gli dai, ahimè! sei del di - mon! ah - mè, ah -

- - dir Spott! Da - hin, da - hin ist al - le Treue! Was du ge - lob - test, war dir Spott, was du ge - lobt, war dir
 - - ly giv'n! In vain in vain my lust en - deavour! Thine oath to me was false - ly giv'n, false - ly giv'n, false - ly
 - - ta mè! Non cre - do a te, non credo a Di - o, la pace mia or tol - ta mè dal destin ri - o ah

fp *cresc.*

Musical score for the first system, including vocal line and piano accompaniment. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The vocal line is written in a soprano clef. The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. Dynamics include *ff* (fortissimo) and *f* (forte). The music features complex harmonic textures and rhythmic patterns.

— Was ich ge - lob - - te, hal - te ich! Un - - sel'ger! halt ein!
 — The oath I gave — thee still shall bind! Ah, hear me! Ah, stay!
 - - ce è la giu - ra - - ta fe - del - tà! Me - - schi - no! me - - schin!

mir! Du bist in Sa - tan's Klau'n! Willst du zu Grunde geh'n? Du bist in Satan's Klau'n!
 come! Thou art in Sa - tan's wiles! Willst thou not come to me? Thou'rt caught in Sa - tan's wiles!
 mè! se - i del di - - mon! se - i del di - mon! che ti av - viu - ghiò!

Spott, was du ge - lo - bet, war dir Spott! Da - hin, da - hin! E - - wig da - hin!
 gièn! Thine oath to me, was false - ly gièn! A - way! a - way! Lost e - ver - more!
 si dal de - stin ri - o tol - ta mè, la pa - - - ce tol - - ta or mè!

Musical score for the second system, including vocal line and piano accompaniment. This system continues the vocal line and piano accompaniment from the first system. The vocal line is written in a soprano clef. The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. Dynamics include *ff* (fortissimo) and *f* (forte). The music features complex harmonic textures and rhythmic patterns.

♩. = 104.

Recit.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the first staff marked *ff* and containing a large fermata. The remaining eight staves are for the piano accompaniment, with various dynamics including *ff* and *p*. The music is in a minor key and 6/8 time. The system concludes with a recitative section.

The second system continues the piano accompaniment from the first system. It features a prominent, rhythmic pattern in the right hand, marked with *ff*. The left hand provides harmonic support with chords and moving lines. The system ends with a fermata.

Holländer.

Er - fah-re das Geschick, vor dem ich dich be-
 Now learn my aw-ful fate, and thou, be warn-ed in
 Ap - pren-di qual de-stin ti le-gaa-des-so a

The third system includes vocal lines for the Holländer character and piano accompaniment. The vocal line is marked *ff* and features a melodic phrase. The piano accompaniment continues with a strong, rhythmic accompaniment, also marked *ff*. The system concludes with a recitative section.

♩. = 104.

Recit.

Musical score for the first system, featuring multiple staves with musical notation and dynamics. The score includes treble and bass clefs, time signatures, and dynamic markings such as *ff*. The notation includes various note values, rests, and accidentals.

muta in D.A. (Ré La.)

Musical score for the second system, including vocal lines and piano accompaniment. The notation features complex rhythmic patterns and dynamic markings.

wahr:
time!
me!

Verdammt bin ich zum grässlichsten der Loose, zehnfacher Tod wär mir erwünschte Lust!
 Condemned am I to torture un-re-lenting! Death were a boon for which I long in vain!
 Dan-na-to io son al più crudel mar-ti-ro, die-ci mor-ti sa-rien per me un fa-vor!

Musical score for the third system, continuing the vocal and piano parts. The notation includes dynamic markings and complex rhythmic structures.

Lento.

Musical score for the first system, featuring multiple staves for piano accompaniment and vocal lines. The piano part includes treble and bass clefs with various chords and melodic lines. The vocal lines are mostly rests.

Lento
trem.

Musical score for the second system, primarily piano accompaniment with tremolos. It includes treble and bass clefs with dense chordal textures.

Vom Fluchein Weib al-lein kann mich er-lö-sen, ein Weib, das Treu-bis in den Tod mir hält. Wohl hast du Treue mir ge-
 My fate a woman's love a-lone can al-ter, A love that un-to-death shall still be true. Such is the love thou wert to
 U-na don-na sal-var-mi an-cor po-treb-be che a me fos-se fe-del fi-no al-la mor-te. Fe-dem'hai tu giu-rata è

Lento.

Allegro.

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with the first staff starting with a treble clef and a key signature of one flat. The remaining eight staves are for piano accompaniment, with various clefs and dynamic markings. The first staff of the piano part is marked *ff* and features a melodic line with slurs. The second staff is also marked *ff*. The third and fourth staves are marked *ff*. The fifth and sixth staves are marked *ff*. The seventh and eighth staves are marked *ff*. The ninth and tenth staves are marked *f*. The system concludes with a double bar line and a key signature change to two flats.

The second system of the musical score continues the piano accompaniment. It consists of three staves. The first staff is marked *ff* and features a melodic line with slurs. The second staff is marked *f*. The third staff is marked *ff*. The system concludes with a double bar line and a key signature change to two flats.

lobt, doch — vor dem E — wi — gen noch nicht: dies ret — tet dich! Denn wiss', Un — selge, welches das Ge —
 me! But — by the Ho — ly Name thou hast not sworn! Thou still art free! For know, un — happy girl, the awful
 ver... ma — non da — van — ti all' E — terno... e ciò ti sal — va! Pe — rò tu dei sa — per qual sia la

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two flats. It begins with a melodic line and ends with a double bar line. The piano accompaniment consists of two staves. The first staff is marked *ff* and features a melodic line with slurs. The second staff is marked *f*. The system concludes with a double bar line and a key signature change to two flats.

Allegro.

Musical score for a full orchestra. The score includes staves for strings, woodwinds, and brass. Key markings include *ff* (fortissimo), *a2* (second octave), and *muta in D(Ré)*. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/8 time signature. The bottom right of this section is marked *p cresc.*

Musical score for woodwinds and strings. The woodwind section consists of flutes, oboes, and bassoons. The string section includes violins and violas. The score features *ff* (fortissimo) dynamics and numerous accents (^) over the notes.

schick, das Je- ne trifft, die mir die Treu- e bre-chen! Ew'- ge Ver- damm - - niss ist ihr Loos!
doom That waits for those that once that oath have bro- ken! End- - less per - di - - - tion is their fate!
sorte di quel-le don - ne che la fè mihan rot - ta: e - ter - - na damna - zio - - - ne è lor de - stin!

Musical score for woodwinds and strings. The woodwind section consists of flutes, oboes, and bassoons. The string section includes violins and violas. The score features *ff* (fortissimo) dynamics and numerous accents (^) over the notes.

Tempo I.

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (f, pp) and articulation (tr).

fp *dim.*

Musical score for the second system, including piano accompaniment with chords and dynamics (fp, dim., f, ff).

riten.

fp *dim.*

fp *dim.*

fp *dim.* *pp* *f* *ff* *ff*

ritard. portamento

Zahl-lo-se G- pfer fie- len die- sem Spruch durch mich!
 Countless the victims that thus have met their doom through me!
 Fu- ro in- nu- me- ri vit- ti- me dan- na- te per mè!

Du a- ber sollst ge- ret- tet sein! Leb wohl!
 Thou shalt not! Thou shalt still be saved! Fare well!
 Ma- sal- va, sal- va tu sa- rai! Ad- dio!

Musical score for the third system, including piano accompaniment with dynamics (fp, dim., pp, f, ff).

fp *dim.* *pp* *f* *ff* *ff*

fp *dim.* *f* *ff* *ff*

Tempo I.

Musical score for the first system, featuring multiple staves with dynamic markings such as *ff*, *f*, and *piu f*. The notation includes various rhythmic values and articulations.

Musical score for the second system, continuing the previous system with dynamic markings like *ff*, *f*, and *piu f*. The notation includes various rhythmic values and articulations.

in furchtbarer Angst nach dem Hause und dem Schiffe hinrufoend.
in the greatest terror, calling to those in the house and on the ship.
 con angoscia indicibile.

Erik.

zum Abgang gewandt.
turning to go away. *ad lib.*
 per fuggire.

| | |
|---------------|---------------------------|
| Zu Hülf - fe! | Ret - tet! ret - tet sie! |
| Come help us! | Help us! Save ker! |
| A - ju - to | la sal - va - te! |

Fahr'hin, mein Heil, in E - wig - keit!
Fare well, fond hope, for e - ver - more!
 Ri - tor - no al - la mia pe - nae - ter - na!

Musical score for the third system, featuring dynamic markings like *ff*, *f*, and *piu f*. The notation includes various rhythmic values and articulations.

This system contains the piano accompaniment for the first part of the score. It consists of seven staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is primarily chordal, with many notes beamed together and held across measures. Dynamics include *f* (forte) and *pp* (pianissimo).

This system continues the piano accompaniment. It features several triplet markings (indicated by a '3' over the notes) and dynamic markings such as *f*, *fp* (fortissimo piano), and *f*. The notation includes beamed eighth and sixteenth notes.

den Holländer aufhaltend,
 holding the Dutchman back.
 nella più viva agitazione.

Wohl kenn ich dich!
 Ah! do not go!
 Ben ti co-no - - sco,

wohl kenn'ich dein Ge-schick;
 Long have I known thy doom!
 co-no - - sco la tua i-sto - ria,

ich kann-te dich, als ich zu-erst dich
 Well knew I thee, ere I had seen thy
 ti co-no-sce - - va pri-ma che ti ve-

This system continues the piano accompaniment, featuring triplet markings and dynamic markings such as *f* and *fp*. The notation includes beamed eighth and sixteenth notes.

The first system of the musical score consists of ten staves. The top staff is a vocal line with dynamic markings *ff* and *f*. The second staff is a piano accompaniment with *f* and *ff* markings. The remaining staves are for other instruments, with various dynamic markings including *f*, *ff*, and *fp*.

The second system of the musical score includes tempo markings *tempo* and *colla parte*. It features several staves with dynamic markings such as *f*, *fp*, *ff*, and *mf*. The notation includes complex rhythmic patterns and articulation marks.

Auf Eriks Hilferuf sind Daland, Mary und die Mädchen aus dem Hause, die Matrosen von dem Schiffe herbeigeeilt.
 At Eriks cry, Daland, Mary and the maids rush out of the house, and the Sailors come from the ship.
 Alle grida di Erik sono accorsi Dalando, Mary, le Damigelle; Marinai discesi dalla nave.

sah! Das En-de dei-ner Qual ist da!
 face! Thy bit-ter torments now shall end!
 des-si! Qui fi - - ne hail tuo ca - sti - go:

Ich bin's, durch de-ren Treu' dein Heil du finden
 I am she whose faithful love shall save thy soul at
 Ah! son i - o, son i - - o che sal - vo ti fa -

The third system of the musical score includes vocal lines and piano accompaniment. It features dynamic markings such as *f* and *ff*. The notation includes various musical symbols and articulation marks.

p cresc.
cresc.
Solo.
a2 p cresc.
p cresc.
p cresc.
p cresc.

p cresc.
p cresc.
p cresc.
mf
f

Senta.

sollst.
last.
ra!

Mary.

Was erblick' ich!
Heaven help us!
Chevegg' i - o?

Erik.

Helft ihr! — Sie ist ver - lo - ren!
Ah, help! — Help me to save her!
So - cor - so! Ell' è per - du - ta!

zu Senta.
to Senta.
a Senta.

Holländer.

Du kennst mich nicht, du ahnst
Thou dost not know, thou canst
Non mi co - nosci! Non sai

Daland.

Was er - blick' ich!
Heaven help us!
Chevegg' i - o?

Gott!
Help!
Dio!

Soprani.

Was er - blick' ich!
Heaven help us!
Chevegg' i - o?

Tenori.

Was er - blick' ich!
Heaven help us!
Chevegg' i - o?

Bassi.

Was er - blick' ich!
Heaven help us!
Chevegg' i - o?

p cresc.
p cresc.

in G. (Sol.)

in D. (Ré)

fp

f

f

p

Er deutet auf sein Schiff, dessen blutrothe Segel aufgespannt werden und dessen Mannschaft in gespenstischer Regsamkeit die Abfahrt vorbereitet.
He points to his ship, where the blood-red sails are set and the spectral crew are busy preparing for departure.
 Egli mostra la sua nave, di cui sono spiegate le vele rosse, e l'equipaggio è intento a prepararsi alacramente per la partenza.

Holländer.

| | | | |
|----------------------|-----------------|------------------------------------|---------------------------------|
| — nicht wer ich bin! | Be-frag' die | Mee - - re al - ler Zo - nen, | be-frag' den Seemann, der den |
| — not know my name! | Go ask the | waves _____ in cud-less mo - tion, | Go ask the sai - lor whose |
| — chi io mi sia! | Lo chie - di ai | mar _____ del mondo in - te - ro, | il chiedial noc - chie - ro che |

f

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The key signature has one flat, and the time signature is 4/4.

The second system of the musical score consists of three staves. The top two staves are treble clefs, and the bottom one is a bass clef. The notation includes notes, rests, and dynamic markings. The key signature has one flat, and the time signature is 4/4.

The third system of the musical score consists of a single staff with a bass clef. The notation includes notes, rests, and dynamic markings. The key signature has one flat, and the time signature is 4/4.

O - ce-an durch - strich! Er kennt dies Schiff; das Schrecken al - ler Frommen: den flie - gen - den Hol - län - der
home is on the sea! *Well doth he know this ter - ror of the o - cean, "The Fly - ing Dutchman!"*
 l'o - ce-an sol - cò, questa nave ei co - no - sce e n'ha ter - ro - re: L'O - lan - de - se vo - lan - te

The fourth system of the musical score consists of two staves, both with bass clefs. The notation includes notes, rests, and dynamic markings. The key signature has one flat, and the time signature is 4/4.

in G (Sol) a2

in D (Ré)

Mary.

Erik.

Der Holländer gelangt mit Blitzesschnelle an Bord seines Schiffes, welches augenblicklich die Küste verlässt und in See geht. Senta will dem Holländer nachsehen, Daland, Erik und Mary halten sie zurück.

Sen - ta!
Sen - ta!
Sen - ta!

Daland.

Swift as lightning the Dutchman springs on board his ship, which immediately puts to sea. Senta rushes towards the Dutchman, but is held back by Daland, Erik and Mary.

Sen-ta!
Sen-tal
Sen-ta!

Holl.

Colla celerità del lampo sale a bordo del suo vascello, che s'allontana nello stesso momento fra le grida dell' equipaggio. Tutti rimangono immobili, e presi di spavento. Senta si sforza di sfuggire dalle mani di Dalando e di Erik che la trattengono.

Sen - ta!
Sen - ta!
Sen - ta!

nenn' man mich.
am hel
quel io son.

Die Mannschaft des Holländers.
The Dutchmen.
L'Equipaggio dell' Olandese.

Jo - ho - hoe! Jo - ho - ho - hoe!
Yo - ho - hoe! Yo - ho - ho - hoe!
Jo - ho - hoe! Jo - ho - ho - hoe!

Ho - jo - ho - hoe! Hoe!
Yo - ho - ho - hoe! Hoe!
Ho - jo - ho - hoe! Hoe!

Hoe! Hoe!
Hoe! Hoe!
Hoe! Hoe!

Hoe! Hoe!
Hoe! Hoe!
Hoe! Hoe!

Hoe! Hoe!
Hoe! Hoe!
Hoe! Hoe!

Sen - - ta!
Sen - - tal
Sen - - ta!

Sen - - ta!
Sen - - tal
Sen - - ta!

colla parte

Musical score for the first system, featuring multiple staves with dynamic markings like 'cresc.', 'ff', and 'piu f'.

Musical score for the second system, including vocal lines and piano accompaniment with dynamic markings.

Senta hat sich mit wütender Gewalt losgerissen und erreicht ein in das Meer vorstehendes Felsenriff; von da ruft sie mit aller Kraft dem absegelnden Holländer nach. Preis dei-nen En-gel und sein Ge-hot! Preise thouthane an-gel throned on high! Si av-ve-ri quan-to pro-mi-seil ciel!

Sen - ta! Was willst du thun? With frenzied strength Senta tears herself away and
 Sen - ta! What wouldst thou do? rushes to the top of a cliff overhanging the sea; with
 Sen - ta! Che far vuoi tu? all her force she calls after the Dutchman as he sails away.

Sen-ta! Was willst du thun? Senta si è liberata alla fine: sale sulla punta di
 Sen-ta! What wouldst thou do? una roccia che isporge sull mare: di là grida con
 Sen-ta! Che far vuoi tu? tutta la forza possibile all'Olandese che si allontana.

Sen - ta! Was willst du thun?
 Sen - ta! What wouldst thou do?
 Sen - ta! Che far vuoi tu?

Hoe! Hoe! Hoe! Hoe! Hui - - - ssa!
 Hoe! Hoe! Hoe! Hoe! Hui - - - ssa!
 Hoe! Hoe! Hoe! Hoe! Hui - - - ssa!

Sen - ta! Was willst du thun?
 Sen - ta! What wouldst thou do?
 Sen - ta! Che far vuoi tu?

Sen - ta! Was willst du thun?
 Sen - ta! What wouldst thou do?
 Sen - ta! Che far vuoi tu?

Musical score for the final system, including piano accompaniment with dynamic markings like 'cresc.', 'ff', and 'colla parte'.

Orchestral score for the first system. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Horns), and percussion (Timp, Tantom). Dynamics range from *f* to *fff*. The percussion part includes Timp and Tantom.

Piano accompaniment for the first system, featuring the right and left hands. Dynamics range from *f* to *fff*.

— Hier steh' ich, treu — dir bis zum Tod!
 — Herstand I, faith - ful till I die!
 — mi guar-da, — muo - jo a te fe - del!

Sie stürzt sich in das Meer; sogleich versinkt das Schiff des Holländers mit aller Mannschaft. Das Meer schwillt hoch auf und sinkt dann in einem Wirbel wieder zurück.
 She throws herself into the sea; immediately the Dutchman's ship disappears in the waves. The sea rises high, and is then drawn down in a whirlpool.
 Si precipita nel mare; nello stesso momento la nave dell' Olandese sprofonda e sparisce.

Vocal line and piano accompaniment for the second system. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Dynamics range from *f* to *fff*.

Clarineti in C. (Ut)

in G. (Sol)

in D. (Ré)

in D. (Ré)

Timp.

ff *p* *cresc.* *ff* *p*

ff *a2* *p* *cresc.* *ff* *p*

ff *a2* *p* *cresc.* *ff* *p*

ff *p* *cresc.* *ff* *p*

ff *p* *cresc.* *ff* *p*

ff *p dolce* *cresc.* *ff* *p*

ff *tr* *ff* *tr*

ff *ff*

Arpa.

ff *p* *cresc.* *ff* *p*

ff *p* *cresc.* *ff* *p*

ff *p* *cresc.* *ff* *p*

Im Glührot der aufgehenden Sonne sieht man über den Trümmern des Schiffes die verklärten Gestalten Senta's und des Holländer's sich umschlungen haltend dem Meere entsteigen und aufwärts schweben.
In the red light of the rising sun, the glorified forms of Senta and the Dutchman are seen, in a close embrace, rising from the wreck of the vessel and soaring upwards.

In lontananza, si vedono elevarsi dall' onde l'Olandese e Senta abbracciati e trasfigurati in mezzo a raggi di una luce vivissima.

ff *p* *cresc.* *ff* *p*

ff *ff*

The musical score is written for piano and consists of two systems of staves. The first system contains 10 staves, and the second system contains 5 staves. The music is in G major and 2/4 time. The score includes various dynamics and markings:

- System 1:**
 - Staff 1: Melodic line with dynamics *ff* and *sempre ff*.
 - Staff 2: Treble clef accompaniment with *cresc.*, *ff*, and *sempre ff*. Includes marking *a2*.
 - Staff 3: Treble clef accompaniment with *cresc.*, *ff*, and *sempre ff*.
 - Staff 4: Treble clef accompaniment with *cresc.*, *ff*, and *sempre ff*. Includes marking *a2*.
 - Staff 5: Bass clef accompaniment with *cresc.*, *ff*, and *sempre ff*.
 - Staff 6: Bass clef accompaniment with *cresc.*, *ff*, and *sempre ff*. Includes marking *a2*.
 - Staff 7: Bass clef accompaniment with *ff* and *sempre ff*.
 - Staff 8: Bass clef accompaniment with *ff* and *sempre ff*.
 - Staff 9: Bass clef accompaniment with *ff* and *sempre ff*.
 - Staff 10: Bass clef accompaniment with *ff* and *sempre ff*.
- System 2:**
 - Staff 11: Treble clef accompaniment with *cresc.*, *ff*, and *sempre ff*.
 - Staff 12: Treble clef accompaniment with *cresc.*, *ff*, and *sempre ff*.
 - Staff 13: Treble clef accompaniment with *cresc.*, *ff*, and *sempre ff*.
 - Staff 14: Bass clef accompaniment with *cresc.*, *ff*, and *sempre ff*.
 - Staff 15: Bass clef accompaniment with *p*, *ff*, and *sempre ff*.

This page of musical score contains multiple systems of staves. The top system includes a vocal line and several piano accompaniment staves. Dynamics such as *f*, *ff*, and *tr* are used throughout. Performance instructions like *molto marcato* are present. The middle system features a grand staff with piano and bass clefs, and a separate staff with a *ff* dynamic. The bottom system includes a grand staff with piano and bass clefs, and a separate staff with a *ff* dynamic and *molto marcato* instruction. The score is written in a key signature of one sharp (F#) and a time signature of 6/4.

The first system of the musical score consists of ten staves. The top staff is a vocal line with a treble clef, containing several trills marked with 'tr'. The second staff has a treble clef and contains long, horizontal lines, possibly representing sustained notes or rests. The third staff has a treble clef and contains similar horizontal lines. The fourth and fifth staves are grouped together with a brace on the left and contain horizontal lines. The sixth staff has a bass clef and contains horizontal lines. The seventh staff has a treble clef and contains a melodic line with notes and rests, marked with 'ff' (fortissimo). The eighth staff has a bass clef and contains a melodic line with notes and rests, also marked with 'ff'. The ninth staff has a bass clef and contains a melodic line with notes and rests, marked with 'ff'. The tenth staff has a bass clef and contains a melodic line with notes and rests, marked with 'ff'. There are also some 'tr' markings in the lower staves.

This system consists of two staves, both containing horizontal lines, indicating rests or sustained notes. The top staff has a treble clef and the bottom staff has a bass clef.

The second system of the musical score consists of six staves. The top five staves are grouped together with a brace on the left and contain rapid sixteenth-note passages with slurs. Each of these five staves is marked with 'sempre ff' (sempre fortissimo). The bottom staff has a bass clef and contains a melodic line with notes and rests, marked with 'sempre ff'. There are also some 'p.' markings in the bottom staff.

Un poco ritenuto.

Musical score for the first system, featuring multiple staves with various instruments and dynamics. The score includes a vocal line with a trill (tr) and a piano line with a trill (tr). The dynamics range from *ff* (fortissimo) to *p dolce* (piano dolce). The tempo is marked *Un poco ritenuto.*

Un poco ritenuto.

Musical score for the second system, featuring a vocal line and a piano line. The vocal line includes a trill (tr) and a piano line with a trill (tr). The dynamics range from *p dolce* (piano dolce) to *p* (piano). The tempo is marked *Un poco ritenuto.*

Eine blendende Glorie erleuchtet die Gruppe im Hintergrunde; Senta erhebt den Holländer, drückt ihn an die Brust und deutet mit der Hand wie mit ihrem Blicke himmelwärts. Das leise immer höher gerückte Felsenriff nimmt unmerklich die Gestalt einer Wolke an

A dazzling radiance illuminates the group in the background. Senta raises the Dutchman, presses him to her breast, and points upwards, with her eyes raised to heaven. The cliff-line is gradually raised higher and higher and imperceptibly assumes the form of a cloud.

Una aureola, abbagliante illumina il gruppo nello sfondo; Senta rialza l'Olandese, lo stringe al seno e gli addita colla mano e collo sguardo il cielo.

Il sottostante banco di scogli, che si innalza sempre più, assume insensibilmente la forma di una nuvola.

Musical score for the third system, featuring multiple staves with various instruments and dynamics. The score includes a vocal line and a piano line. The dynamics range from *p dolce* (piano dolce) to *p* (piano). The tempo is marked *Un poco ritenuto.*

Un poco ritenuto.

Woodwind and string score for measures 1-12. The score includes parts for Flute, Clarinet, Bassoon, Oboe, Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics range from *pp* to *f*, with a *cresc.* marking in measures 10-12. Trills are present in the Cello/Double Bass part in measures 1, 2, 4, 6, and 8.

Piano accompaniment for measures 1-12. The piece features a *rall.* marking in measure 10. The piano part consists of arpeggiated chords and melodic lines in both hands.

Musical score for woodwinds and strings, measures 13-24. This section includes instructions for the curtain falling: "Mit den letzten 3 Taktten *p espress.* fällt der Vorhang schnell." (German), "With the last three measures the curtain falls." (English), and "Colle ultime tre misure cala la tela." (Italian). Dynamics include *p*, *pizz.*, *arco*, and *f*, with a *cresc.* marking. The piano part includes a *pizz.* marking in measure 13.

Ende der Oper.
End of the Opera.
Fine dell'Opera.

Anhang.

Supplement zu Seite 388, 6. Takt bis 394, 4. Takt.

♩ = 104. Recit.

Piccolo.

Flauti.

Oboi.

Clarinetti in B (Si).

Corni vent. in F (Fa).

Corni ordin. in C (Ut).

Fagotti.

Trombe vent. in F (Fa).
a 2
ff

3 Tromboni.
a 3
ff

Tuba.
ff

Timpani F u. C (Fa Ut).

Violini I.

Violini II.

Viola.

Holländer.
Recit.

Er - fah-re das Geschick, vor dem ich dich be - wahr!
Now learn my awful fate, and thou be warned in time!
Ap - prendi qual de-stin ti le-ga a-des-so a me!

Violoncellö.

Contrabasso.

♩ = 104. Recit.

in D u. A (Ré La)

Verdammt bin ich zum grässlichsten der Loo-se, zehn-fa-cher Tod wär' mir erwünschte Lust!
 Condemned am I to tor-ture un-re-lenting! Death were a boon for which I long in vain!
 Danna-to io son al più cru-del mar-ti-ro, die-ci — mor-ti sa-rien per me un fa - vor!

Lento
pp

Lento
pp

Lento
pp

Lento trem.
pp

trem.
pp

trem.
pp

Lento

Vom Fluch ein Weib al - lein — kann mich er - lö - sen, ein Weib, das Treu' bis in den Tod mir hält. Wohl -
 My fate a wo - man's love — a - lone can al - ter, A love that un - to death shall still be true. Such -
 U - na don - na sal - var - mi — an - cor po - treb - be chea me fos - se fe - del fi - no al - la mor - - te. Fe -

— hast du Treue mir ge - lobt, doch — vor dem E - wi - gen noch nicht: dies ret - tet
 — is the love thou swor'st to me! But — by the Ho - ly Name thou hast not sworn! Thou still art
 - de m'hai tu giu - rata è ver, ma — non , da - van - ti all' E - ter - no e ciò ti

Musical score for the first system, consisting of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. Dynamics include *f*, *ff*, *f più f*, and *mf*. There are several *accia* (accents) and *a 2* markings. The key signature has one flat, and the time signature is common time.

Musical score for the second system, consisting of three staves. The top two are treble clefs, and the bottom is a bass clef. Dynamics include *f* and *mf*. The key signature has one flat, and the time signature is common time.

Musical score for the third system, consisting of a single bass clef staff. Dynamics include *f* and *mf*. The key signature has one flat, and the time signature is common time.

dich! Denn wiss', Unsel'ge, welches das Ge-schick, das Je - ne trifft die mir die Treu-e bre-chen: Ew'-ge Ver-
free! For know, unhappy girl, the awful doom That waits for those that once that oath have bro-ken! End-less per-
 sal - va! Pe - rò tu dei sa - per qual sia la sorte di quel - le don - ne che la fè m'han rot - ta: e - ter - na danna-

Musical score for the fourth system, consisting of two bass clef staves. Dynamics include *f*. The key signature has one flat, and the time signature is common time.

in D (Ré) ordin.

riten.

p cresc. *fp* *dim.*

damm - niss ist ihr Loos! - Zahl-lo-se Op-fer fie-len die-sem Spruch durch mich! Du - a-ber
 di - - tion is their fate! - Countless the vic-tims that thus have met their doom through me! Thou - shalt not!
 zio - - ne è lor de - stin! - Fu-ro in - nu-me-ri vit - ti-me dan - na-te per me! Ma - sal-va,

riten. portamento

riten.

fp *dim.* *pp*

damm - niss ist ihr Loos! - Zahl-lo-se Op-fer fie-len die-sem Spruch durch mich! Du - a-ber
 di - - tion is their fate! - Countless the vic-tims that thus have met their doom through me! Thou - shalt not!
 zio - - ne è lor de - stin! - Fu-ro in - nu-me-ri vit - ti-me dan - na-te per me! Ma - sal-va,

Tempo I.

The musical score consists of multiple staves. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The score includes various dynamic markings such as *ff* (fortissimo) and *f* (forte). Performance instructions include *(zum Abgang gewandt.)*, *(turning to go.)*, *(per fuggire.)*, and *ad libitum*. The tempo is marked *Tempo I.* at the top and bottom of the page.

| | | | |
|-----------------------------------|-------------------|-------------------------------------|------------------------|
| sollst ge-ret-tet sein! | Leb' wohl! | Fahr' hin, mein Heil, | in E-wig-keit! |
| <i>Thou shalt still be-saved!</i> | <i>Fare-well!</i> | <i>Fare-well fond hope!</i> | <i>for e-ver-more!</i> |
| sal-va tu sa-rai! | Ad-dio! | Ri-tor-no al-la mia pe-na e-ter-na! | |

Tempo I.