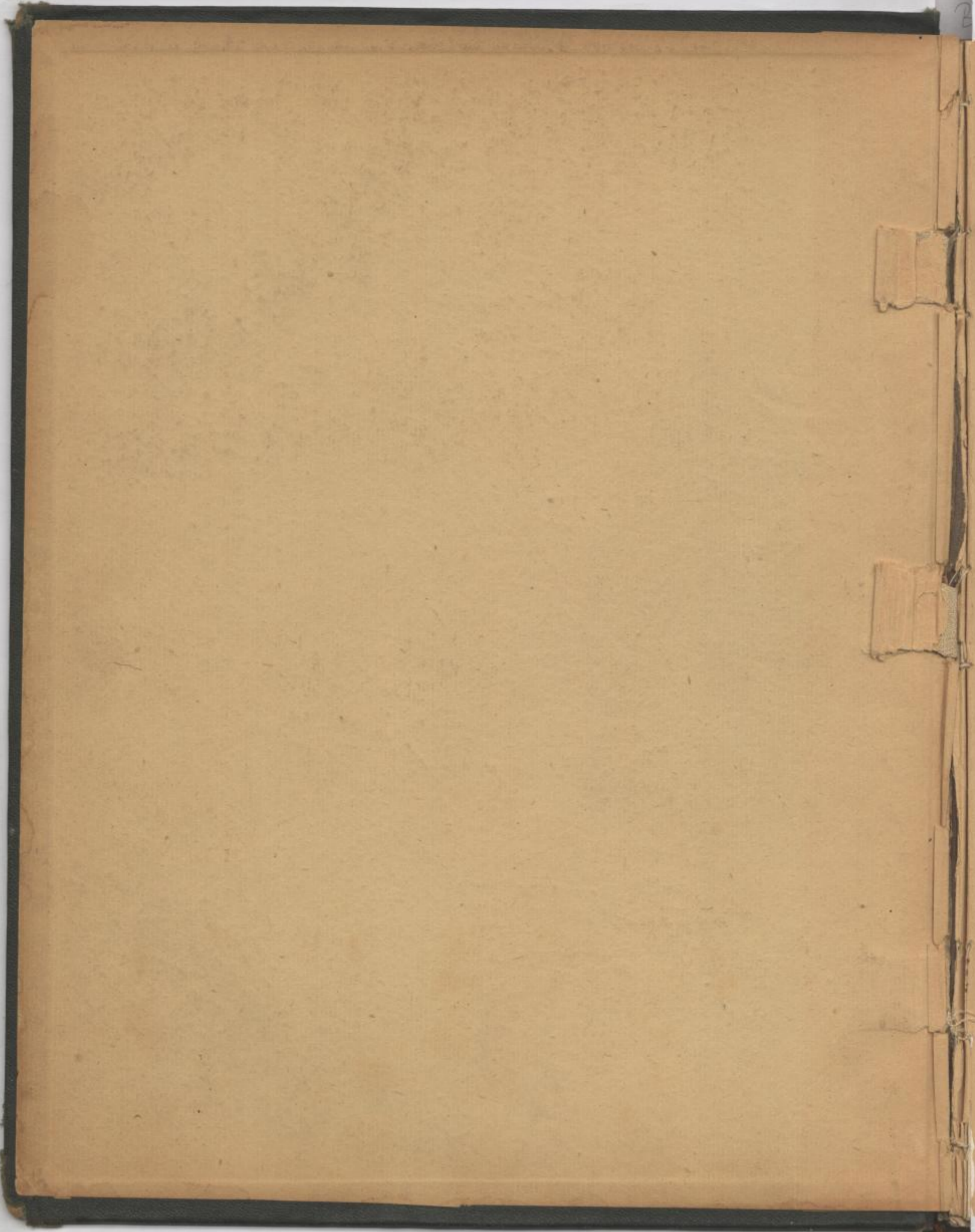


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f. 362

Das Recht der öffentlichen Aufführung ist vorbehalten.

Der fliegende Holländer

The flying Dutchman.

Il Vascello fantasma.

Romantische OPER

in 3 Aufzügen

von

RICHARD WAGNER.

Englische Uebersetzung von Dr. PAUL ENGLAND.

Italienische Uebersetzung von ALBERTO GIOVANNINI.

(Mit Genehmigung der Herren G. Ricordi & Co in Mailand, als deren Eigenthümer benutzt.)

Vollständige Partitur.

N^o 126

Eigenthum des Verlegers.

BERLIN, W.

ADOLPH FÜRSTNER

(C.F. Meuser) Königlich Sächsische Hofmusikalienhandlung.

Für Italien: G. Ricordi & Co in Mailand.



Verlagsgesellschaft Leipzig

Dieses Exemplar der Partitur N^o 126 ist nur zur Aufführungen
dieser Oper auf der Bühne des Königl. Hoftheaters in Dresden
bestimmt.

Berlin, den 26. November 1903.

W. Meyerbeer



Der fliegende Holländer.

The flying Dutchman.

Il Vascello fantasma.



Personen — Characters — Personaggi.

Daland, ein norwegischer Seefahrer — a Norwegian skipper — *navigatore norvegio* . . . Bass.
Senta, seine Tochter — his daughter — *sua figlia* . . . Sopran.
Erik, ein Jäger — a hunter — *cacciatore* . . . Tenor.

Mary, Senta's Amme — Senta's nurse — *nutrice di Senta* . . . Mezzo-Sopran.
Der Steuermann Dalands — Steersman of Daland's vessel — *Il Pilota di Dalando* . . . Tenor.
Der Holländer — The Dutchman — *L'Olandese*. Bariton.

Matrosen des Norwegers. Die Mannschaft des fliegenden Holländers. Mädchen.
Norwegian Sailors. Crew of the "Flying Dutchman". Maids.
Marinai del vascello fantasma. L'equipaggio dell' Olandese volante. Damigelle.

Scene: Die norwegische Küste. — The Norwegian Coast. — *L'azione ha luogo sulle coste della Norvegia.*

Inhalts-Verzeichniss — Contents — Indice.

| | Pag. |
|--|------|
| Ouverture | 3 |
| Erster Aufzug — Act I — Atto I. | |
| No. 1. Introduction. „Hojohe! Hallojo!“ — „Yohoo! Hollaho!“ — „Johohè! Johoho!“ | 52 |
| Lied des Steuermann's „Mit Gewitter und Sturm aus fernem Meer“ — „On the wings of the storm, from distant lands“ — „ <i>Fra tempeste e fortune il lungo errar vicino</i> “ | 69 |
| No. 2. Recitativ und Arie (Der Holländer) „Die Frist ist um“ — „The time has come“ — „ <i>Eccomi qua</i> “ | 78 |
| No. 3. Scene, Duett (Daland, Holländer) und Chor (Finale). „He! Hollah! Steuermann“ — „Hey! Steersman! Steersman!“ — „ <i>Ehi! olà! pilota!</i> “ | 98 |
| Duett. „Weit komm ich her; verwehrt bei Sturm und Wetter“ — „Far over seas. So long the storm is blowing“ — „ <i>Io vengo da lontan! solcato ho il mare intero</i> “ | 101 |
| Zweiter Aufzug — Act II — Atto II. | |
| Introduction | 148 |
| No. 4. Lied, Scene, Ballade und Chor. Chor: „Summ und brumm', du gutes Rädchen“ — „Twirl and whirl, my spindle, gaily!“ — „ <i>Ronsa e fischia, o mulinello</i> “ | 155 |
| Ballade (Senta): „Johohoe! Trافت ihr das Schiff“ — „Yohoho! And hast thou seen the phantom ship“ — „ <i>Johohoe. Sull' onde errante in contrasi</i> “ | 177 |
| No. 5. Duett (Erik, Senta). „Bleib' Senta! Bleib' nur einen Augenblick“ — „Stay, Senta! Stay for one short moment!“ — „ <i>Senta, resta solo un istante ancora!</i> “ | 206 |
| No. 6. Finale. „Mein Kind, du siehst mich auf der Schwelle“ — „My child! is this the way you greet me“ — „ <i>Mia figlia, ah! eccomi giunto al-fine</i> “ | 232 |
| A. Arie. (Daland): „Mögst du, mein Kind, den fremden Mann“ — „Wilt thou not give a hearty welcome to the stranger?“ — „ <i>Or ben, tu puoi dargli, se vuoi il benvenuto</i> “ | 235 |
| B. Duett. (Holländer, Senta.) „Wie aus der Ferne längst vergang'ner Zeiten“ — „How like the voice of long-forgotten ages“ — „ <i>Una remota antica ricordanza!</i> “ | 245 |
| C. Terzett. (Daland, Holländer, Senta.) „Verzeiht! Mein Volk hält draussen“ — „Forgive me! if I your tender talk destroy!“ — „ <i>Sensate! La mia ciurma è là impaziente</i> “ | 274 |
| Dritter Aufzug — Act III — Atto III. | |
| Entreacte. | 283 |
| No. 7. Chor und Ensemble. „Steuermann, lass' die Wacht! Steuermann, her zu uns!“ — „Steersman, leave the watch! Steersman, come away!“ — „ <i>Marinar, qui con voi! Vieni alfin a goder!</i> “ | 286 |
| No. 8. Finale. A. Duett (Erik, Senta) „Was musst' ich hören!“ — „What hast thou told me, Heavens! what do I see!“ — „ <i>A che, mio Dio! a che son mai ridotto!</i> “ | 363 |
| B. Cavatine (Erik): „Willst jenes Tag's du nicht dich mehr entsinnen“ — „Dost thou no more remember that sweet hour“ — „ <i>Quel giorno hai forse nell' obbligo sepolto</i> “ | 370 |
| C. Finale: „Verloren! Ach verloren! Ewig verlornes Heil!“ — „Ah! false one! Lost, for ever! Lost is my hope of heaven!“ — „ <i>Perduto! Ahimè! perduto! Ahimè perduto io sono!</i> “ | 374 |
| Anhang (Supplement) | 409 |

Der Herrnhuter Hof



RICHARD WAGNER hat die ursprünglich sehr massige Instrumentation des „Fliegenden Holländer“ bereits im Jahre 1846 einer gründlichen Umarbeitung unterzogen. Die nach dieser Umarbeitung autographirte und an vielen Theatern im Gebrauch befindliche Partitur enthält zahlreiche Fehler und Flüchtigkeiten. In der vorliegenden ersten gestochenen Ausgabe sind die Fehler — in zweifelhaften Fällen durch sorgfältige Vergleichung mit einer Abschrift des Originalen — corrigirt; ferner sind an Stellen, wo die vorhandenen Vortragsbezeichnungen die Absicht des Componisten deutlich erkennen lassen, diese Bezeichnungen in den einzelnen Instrumenten gleichmässig durchgeführt, so dass die Partitur des „Fliegenden Holländer“ jetzt mit derselben Genauigkeit in den dynamischen Vorschriften erscheint, wie die übrigen Werke des Meisters.

Zum ersten Mal ist der Takt beim Eintritt des Holländers im zweiten Aufzuge endgültig richtig veröffentlicht. Wagner schrieb an Liszt am 13. Januar 1853: „Hier schicke ich Dir noch eine Aenderung: Du wirst sogleich finden, wohin sie gehört; das Blech und die Pauken bei diesem Schlage waren von zu grober, materieller Wirkung: man soll über Senta's Schrei beim Anblick des Holländers erschrecken, nicht aber über die Pauke und das Blech.“ Das von Wagner geschriebene Blatt befindet sich im Oesterlein'schen Wagner-Museum. Der in allen vorhandenen Holländer-Partituren stehende Posaunen-Akkord *g e e s* im vierten Takt der Seite 240 ist von Wagner, als er im Jahre 1880 einer Aufführung in München beiwohnte, gestrichen, und deshalb in die neue Ausgabe nicht mehr aufgenommen worden.

Als Anhang sind der Partitur einige Seiten aus der ersten Niederschrift beigegeben, welche durch Vergleichung mit der jetzigen Fassung einen interessanten Einblick gewähren, wie eingreifend Wagner die ursprüngliche Instrumentation abgeändert hat.

As early as 1846, WAGNER subjected the orchestration of "The Flying Dutchman", which was originally very heavy, to a thorough revision. The lithographed score, based on this revision and in use in many theatres, contains numerous mistakes and oversights; these are corrected in this, the first engraved edition of the score, after a careful comparison with a copy of the original on all doubtful points. Furthermore, in all places where the Composer has made his intentions clear by means of Marks of Expression, these marks have been added throughout, for each instrument, so that the score of "The Flying Dutchman" is now published with the same accurate directions in matters of light and shade as are to be found in the Master's other works.

At the bar where the Dutchman enters, in the second Act, the music is given here for the first time in accordance with the composer's final decision. On the 13th of January, 1853, Wagner wrote to Liszt: "I am sending you yet another alteration; you will see at once where it comes in. The effect of the Brass and Kettle-Drums at this point was too coarse, too material; I want the hearers to be startled by Senta's cry when she sees the Dutchman, not by the Brass and Kettle-Drums." This communication, in Wagner's autograph, is preserved in the Oesterlein Wagner-Museum. Furthermore, in the fourth bar on p. 240, the chord (G. C. E ♭) for the trombones which is to be found in all existing scores, was struck out by Wagner after attending a performance of the work at Munich in 1880, and is consequently omitted in the present edition.

As an appendix to the score, some pages of the first Manuscript are added; a comparison of these with the score as it now stands, will give an interesting peep into the radical nature of the alterations made by Wagner in his original orchestration.

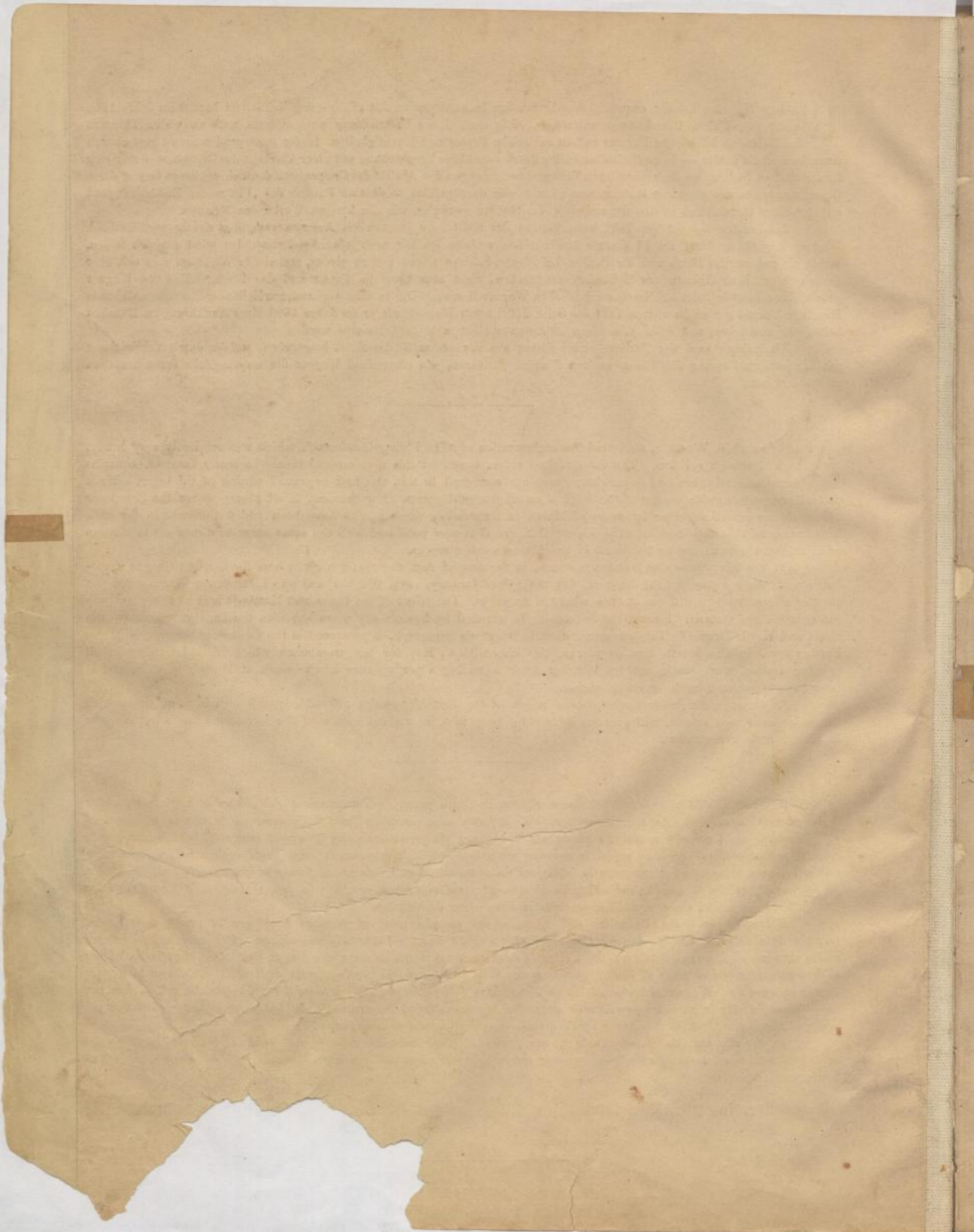
Già nel 1846 RICCARDO WAGNER aveva rifatto, in gran parte, l'istrumentazione del „Vascello Fantasma“, molto pesante in origine. Lo spartito autografato, conforme alle correzioni fatte da Wagner ed in uso in molti teatri, contiene molti errori e sviste. In questa prima edizione, che presentiamo ora, gli errori sono stati tutti indubbiamente corretti, mediante il più accurato controllo con una copia dell'originale manoscritto; nei punti inoltre in cui indicazioni esistenti danno chiaramente a conoscere le intenzioni del compositore, tali indicazioni furono uniformemente adattate a tutti gli strumenti, sì che lo spartito del „Vascello Fantasma“ viene riprodotto ora, per la prima volta, colla stessa esattezza d'indicazioni dinamiche, che contraddistingue tutte le altre opere del maestro.

Il tempo, che segna l'apparire dell'Olandese nel secondo atto, si pubblica ora, per la prima volta, nella versione definitivamente esatta. Wagner scriveva a Liszt il 13 gennaio 1853: „Ti accludo un'altra variante: tu capirai subito dove va aggiunta; il frastuono degli ottoni e della gran cassa era di un effetto troppo grossolano, troppo materiale: si deve raccapricciare al grido di Senta, quando scorge il Vascello, non già per lo strepito degli ottoni e della gran cassa.“ Questo autografo di Wagner si trova nel Museo Wagneriano dell'Oesterlein. L'accordo dei tromboni in *do, sol, mi bemolle*, che si trova in tutte le partiture preesistenti, (pag. 240, quarta battuta) fu cancellato da Wagner, dopo avere assistito ad una audizione, nel 1880, in Monaco e perciò è stato omissa in questa nuova edizione.

In fine allo spartito sono aggiunte alcune pagine identiche a quella della prima copia del manoscritto originale, se si confrontano col testo odierno, è interessante scorgere quanto siano radicali i cambiamenti fatti da Wagner alla istrumentazione originale.

Berlin, December 1896.

Felix Schlegel-Karlberg



Der fliegende Holländer.

The flying Dutchman. — Il Vascello fantasma.

Das Abschreiben der Partitur wie das Ausschreiben der Stimmen ist verboten.

OUVERTURE.



Richard Wagner.

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.

Contrabasso.

Allegro con brio. $\text{♩} = 72$.

A. 2760.2786 F.

Eigentum von Adolph Fürstner in Berlin

Picc.

Fl.

Ob.

Clar.

Corni I.II.

Corni III.IV.

Fag.

Tromba I.II.

Tromboni.

Tuba.

Timp.

Vi.

Viola.

Vel.

f molto marcato

f

ff

Hp

Handwritten musical score for the first system, consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as *ff* and *f*. There are also some handwritten annotations in blue ink, including a large bracket on the right side of the system.

Handwritten musical score for the second system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *ff* and *stacc.*. There is a large, irregular tear in the paper in the center of this system.

A 2760 2755 1

Handwritten musical score for the first system. It consists of ten staves. The top staff has a melodic line with notes and rests. The second staff has a similar melodic line with some slurs. The third and fourth staves appear to be for woodwinds or strings, with notes and rests. The fifth and sixth staves are for woodwinds or strings, with notes and rests. The seventh and eighth staves are for woodwinds or strings, with notes and rests. The ninth and tenth staves are for woodwinds or strings, with notes and rests. Dynamic markings include *ff* and *p*. There are also some handwritten annotations like *ff* and *p* in the middle of the system.

Handwritten musical score for the second system. It consists of five staves. The top staff has a melodic line with notes and rests. The second staff has a similar melodic line with some slurs. The third and fourth staves appear to be for woodwinds or strings, with notes and rests. The fifth staff is for woodwinds or strings, with notes and rests. Dynamic markings include *ff stacc.* and *marc.*. There are also some handwritten annotations like *ff* and *stacc.* in the middle of the system.

A. 2760.2786 F.

A

Handwritten musical score for a multi-instrument ensemble. The score consists of 14 staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), the next two for strings (cello and double bass), and the bottom four for keyboard instruments (piano and harpsichord). The music is in a minor key with a common time signature. Performance markings include *dimin.*, *più dimin.*, *p*, and *più p*. A section marked 'A' begins at the top right and ends at the bottom right. A dynamic marking 'In A (La)' is present in the piano part. The score is written in a clear, elegant hand.

A. 2760 2786 F.

Ob. *p*

Clar. *p*

Corni.

Fag. *p*

Timp. *sf*

Viola. *p* *piu p* *pp*

Vcl. *p* *piu p* *pp* *pizz.*

Cb. *pp* *pizz.*

sempre piu p *pp*

1 *2 Br*

51

Flauti. *Andante.* *ritard.* *a tempo* *ritard.* *a tempo*

Obol. *p* *p*

Clar. *p dolce*

Corno ingl. *p* *pp*

Corni I in F (Fa) *p dolce* *p* *pp*

Corni III in A (La) *p dolce* *p* *piu p*

Fag. *p dolce* *Andante.* *ritard.* *a tempo* *ritard.* *a tempo* *pp*

Cor. 3.

Com. Engl.

R.C.C.

A. 2760. 2786 F.

Animando un poco.

Fl. *pp*

Ob. *pp*

Clar. *pp*

Cor. ingl. *p marcato*

I. *pp* Corni. *p*

Tromboni. *p*

poco cresc.

Animando un poco.

poco cresc. *dimin.*

Cor. ingl. *dimin.*

(Corni ingl. tacet)

accel.

Corni. *dimin.* *più p*

Fag. *dimin.* *più p*

Tromboni. *pp*

Tuba. *pp*

Timp. *pp*

p molto cresc.

VI.

Viola.

Vcl.

Cb.

B

accel.



Picc. Tempo I.

Fl. *f* *dimin.* *p*

Ob. *f* *dimin.* *p*

Clar. *p* *f* *p cresc.* *f* *dimin.*

I. II. Corni *p* *f* *p cresc.* *f* *dimin.*

III. IV in D (Re) *p* *f* *p cresc.* *f* *dimin.* *p*

Fag. *p* *f* *p cresc.* *f* *dimin.* *p*

Trombe.

Tromboni. *f*

Tuba. *f*

Timp. *f*

Fe

ob

Messa

Tempo I.

Vi. *f* *p* *f* *p cresc.* *f* *dimin.* *p*

Viola. *f* *p* *f* *p cresc.* *f* *trem.* *f* *dimin.* *p*

Vcl. *f* *p* *f* *p cresc.* *f* *trem.* *f* *dimin.* *p*

Cb. *f* *dimin.* *p*

Tempo I.

A. 2760.2786 F

Musical score system 1, measures 1-8. The system consists of ten staves. The first staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are a piano part. The fifth and sixth staves are a piano part. The seventh and eighth staves are a piano part. The ninth and tenth staves are a piano part. Dynamics include *cresc.*, *f*, *p*, and *dim.*. There are blue circles around the *f* dynamic markings in the fifth, sixth, seventh, and eighth staves. There is a pink oval around a group of notes in the eighth staff.

Musical score system 2, measures 9-16. The system consists of ten staves. The first staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are a piano part. The fifth and sixth staves are a piano part. The seventh and eighth staves are a piano part. The ninth and tenth staves are a piano part. Dynamics include *f*, *p*, *cresc.*, and *dim.*. There are blue circles around the *f* dynamic markings in the fifth, sixth, seventh, and eighth staves. There is a pink oval around a group of notes in the eighth staff.

The first system of the musical score consists of eight staves. The top four staves are for the strings, and the bottom four are for the woodwinds and brass. Each staff begins with a dynamic marking of *p cresc.* (piano, crescendo) and later transitions to *ff* (fortissimo). The notation includes various note values, rests, and slurs, indicating a complex and dynamic passage.

The second system of the musical score continues with eight staves. It features a prominent handwritten annotation *all-f* in blue ink above the first staff, and a green *p* at the end of the system. The dynamic markings include *p cresc.*, *f* (forte), and *ff*. The notation is dense with sixteenth and thirty-second notes, suggesting a technically demanding section.

Accel.

The first system of the musical score consists of ten staves. The first six staves are grouped by a brace on the left. Each staff begins with a dynamic marking of *p cresc.* and a hairpin crescendo. The first measure of each staff contains a whole note chord. The second measure contains a whole note chord with a fermata. The third measure contains a whole note chord with a fermata. The fourth measure contains a whole note chord with a fermata. The fifth measure contains a whole note chord with a fermata. The sixth measure contains a whole note chord with a fermata. The seventh measure contains a whole note chord with a fermata. The eighth measure contains a whole note chord with a fermata. The ninth measure contains a whole note chord with a fermata. The tenth measure contains a whole note chord with a fermata. The dynamic marking *ff* is placed above the first measure of each staff. The *Accel.* instruction is written above the first measure of the first staff.

The second system of the musical score consists of five staves. The first four staves are grouped by a brace on the left. Each staff begins with a dynamic marking of *p cresc.* and a hairpin crescendo. The first measure of each staff contains a whole note chord. The second measure contains a whole note chord with a fermata. The third measure contains a whole note chord with a fermata. The fourth measure contains a whole note chord with a fermata. The fifth measure contains a whole note chord with a fermata. The sixth measure contains a whole note chord with a fermata. The seventh measure contains a whole note chord with a fermata. The eighth measure contains a whole note chord with a fermata. The ninth measure contains a whole note chord with a fermata. The tenth measure contains a whole note chord with a fermata. The dynamic marking *f* is placed above the first measure of each staff. The dynamic marking *ff* is placed above the first measure of each staff. The *Accel.* instruction is written above the first measure of the first staff.

C Molto animato.

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 staff is a bass clef with a key signature of one flat (Bb). The third and fourth staves are treble clefs with a key signature of one sharp. The fifth and sixth staves are bass clefs with a key signature of one flat. The seventh staff is a treble clef with a key signature of one sharp. The eighth staff is a bass clef with a key signature of one flat. The ninth and tenth staves are bass clefs with a key signature of one flat. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* and *cresc.* There are also some handwritten annotations, including a blue circle and an arrow pointing to the right.

1. II.
 III.
ff marcato
ff marcato

ff molto.

The second system of the musical score continues the complex rhythmic and dynamic patterns from the first system. It consists of ten staves, with the same clef and key signature arrangements as the first system. The music features intricate rhythmic figures and dynamic markings, including *ff* and *ff marcato*. There are also some handwritten annotations, including a blue circle and an arrow pointing to the right.

C Molto animato.

A. 2760 2786 P.

Musical score for the first system, featuring multiple staves. The score includes various dynamics such as *ff* (fortissimo) and *fp* (fortissimo piano), and markings like *sp cresc.* (sforzando piano crescendo). There are also handwritten blue annotations, including a large 'p' and some scribbles. The notation includes notes, rests, and slurs across several staves.

Musical score for the second system, featuring multiple staves. The score includes various dynamics such as *f stacc.* (forte staccato) and *ff* (fortissimo). The notation includes notes, rests, and slurs across several staves. There are also handwritten blue annotations, including a large 'p' and some scribbles.

2760 2786 P.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems of staves. The top system consists of ten staves, and the bottom system consists of six staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The dynamic marking *ff* (fortissimo) is prominently featured throughout the score, often circled in blue ink. There are also blue ink annotations, including a circled *ff* in the eighth staff of the top system and a circled *ff* in the eighth staff of the bottom system. The paper shows signs of wear, including a large tear and some staining.

D

Handwritten annotations in blue ink include "d" above the first staff, "p" below the first staff, "molto espressivo" above the first staff, "p" below the first staff, "f" below the first staff, "p marcato" below the second staff, "pII." below the second staff, "III." below the second staff, "P" below the second staff, "Fg" above the third staff, and "p" below the third staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten annotations in blue ink include "p" below the first staff, "trem." above the second staff, "sp" below the second staff, "più p" below the second staff, "p" below the second staff, "trem." above the third staff, "sp" below the third staff, "più p" below the third staff, "p" below the third staff, and "D" below the fourth staff. The score includes various musical notations such as notes, rests, and dynamic markings.

D

molto espressivo

Ob. *p* *cresc.* *sempre più f*

Cl. *p* *cresc.* *f* *sempre più f*

Cor. *cresc. poco a poco*

Fg. *p* *cresc.* *f* *sempre più f*

Viol. *cresc. poco a poco*

Viola. *cresc.*

Vell. *cresc.*

cresc. poco a poco

Fl. *marc.*

Ob. *ff*

Cl. *ff*

Cor. *più f* *f* *più f* *p*

Fg. *più f* *ff* *ff*

Tromb. *mf* *più f* *ff* *marc.* *p*

Tromboni. *mf* *più f* *ff*

Viol. *f* *ff*

Viola. *f* *ff*

Vell. *f* *ff*

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

A. 2760 2786 P.

E

Picc.

Fl.

Ob.

Cl.

Cor.

Fg.

Tromb.

Tromboni. I, II.

Tuba

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

Viol.

Viola.

Vcll.

Cb.

ff

p

cresc.

non affr.

pp

poco cresc.

trem.

p

cresc.

pp

poco cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

A. 2760 2786 F.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff containing rests and the lower staff containing a long note with a fermata. The next four staves are for woodwinds, with notes and rests. The fifth and sixth staves are for strings, with notes and rests. The seventh staff is for the bassoon, with notes and rests. The eighth staff is for the double bass, with notes and rests. The ninth and tenth staves are for the cello and contrabass, with notes and rests. Dynamic markings include *f* and *piu f*. A blue bracket highlights the vocal parts in the final measure. A red circle with an 'X' is drawn around a trill marking in the double bass staff.

The second system of the musical score consists of six staves. The top two staves are for woodwinds, with complex rhythmic patterns. The next two staves are for strings, with complex rhythmic patterns. The fifth and sixth staves are for the bassoon and double bass, with notes and rests. Dynamic markings include *f* and *fp cresc.*

A. 2760 2786 F.

The first system of the musical score consists of ten staves. The top two staves appear to be vocal lines, with the upper staff containing rests and the lower staff containing long, sustained notes marked *più f*. The next four staves are likely for woodwinds or strings, also featuring sustained notes and melodic lines marked *più f*. The bottom two staves are for the bass line, with the lower staff showing a steady bass line and the upper staff showing notes marked *più f*.

The second system of the musical score consists of six staves. All staves in this system show more active rhythmic patterns, including sixteenth and thirty-second notes. The dynamics are consistently marked as *più f* throughout the system.

A. 2760 3786 F.

Picc.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a *ff* dynamic marking. The second staff is a bass clef with a *ff* dynamic marking. The third and fourth staves are treble clefs with *ff* dynamic markings. The fifth and sixth staves are treble clefs with *ff* dynamic markings. The seventh and eighth staves are bass clefs with *ff* dynamic markings. The ninth and tenth staves are bass clefs with *ff* dynamic markings. The system concludes with a *dim.* marking and a *tr* (trill) symbol over a note in the fifth staff.

The second system of the musical score consists of ten staves. The top staff is a treble clef with a *ff* dynamic marking. The second staff is a treble clef with a *ff* dynamic marking. The third and fourth staves are bass clefs with *ff* dynamic markings. The fifth and sixth staves are bass clefs with *ff* dynamic markings. The seventh and eighth staves are bass clefs with *ff* dynamic markings. The ninth and tenth staves are bass clefs with *ff* dynamic markings. The system concludes with a *dim.* marking and a *pizz.* (pizzicato) marking over a note in the top staff.

A. 2760 2786 F.

Flauti. I. *p*

Ob. *p dolce*

Cl. *più p* *p dolce*

Cornl. *più p* *p dolce*

Fag. *più p* *p dolce*

Trombe. *p*

Tromboni. *p* III. allein (solo)

Violino I. *più p*

Timp

Picc. Fl. *più f*

Ob. *più f*

Cl. *più f*

Cor. *più f*

Fag. *più f*

Trombe. *più f*

Tromboni. *più f*

Tuba. *più f*

Timp. *più f*

non affr

Vi. II. *p cresc.*

Viola. *cresc.*

Vc. *cresc.*

Cb. *p cresc.*

Picc.

Fl.

Ob.

Cl.

Cornl.

Fag.

Tromba.

Tromboni. I.

Tuba.

Timp.

VI.

Viola.

Vc.

Cb.

A. 2760. 22. 0. E

The first system of the musical score consists of ten staves. The top five staves are for the vocal parts, and the bottom five are for the piano accompaniment. The music is written in a key with one flat (B-flat) and a 4/4 time signature. Dynamics include *p* (piano) and *f* (forte). A circled *pp* (pianissimo) marking is present in the piano part. Roman numerals *IV* and *III* are written above the piano part. There are handwritten blue markings in the piano part, possibly indicating fingerings or performance instructions.

The second system of the musical score consists of five staves, primarily for piano accompaniment. The music is written in a key with one flat and a 4/4 time signature. Dynamics include *f* (forte), *pp* (pianissimo), and *cresc.* (crescendo). A *trem.* (trémolo) marking is present in the piano part. There are handwritten red markings in the piano part, possibly indicating fingerings or performance instructions.

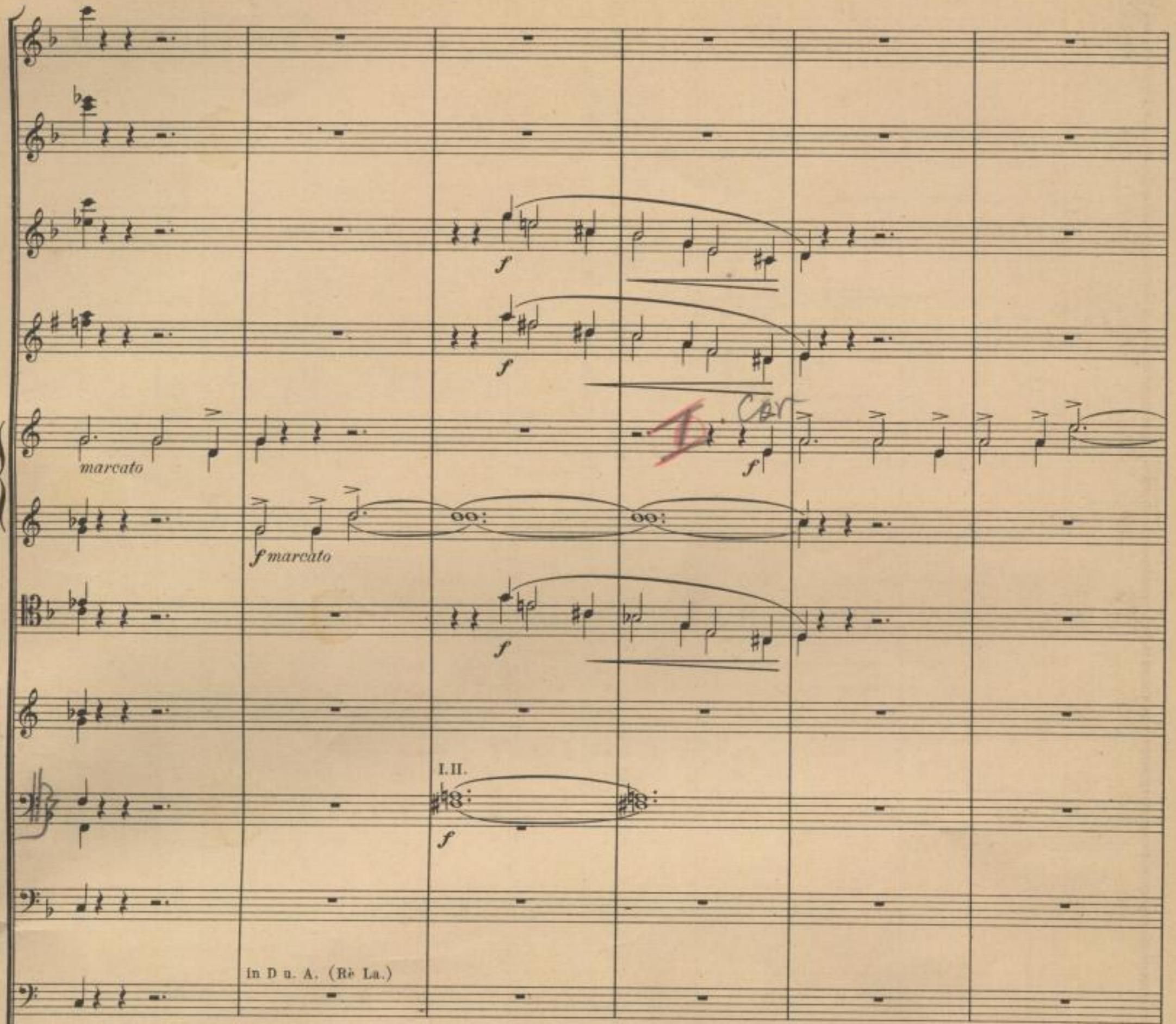
G

Handwritten musical score for a symphony, page 27. The score is written on 18 staves, including a grand staff for strings and woodwinds. It features various musical notations such as notes, rests, and dynamic markings. The piece is in G major and 3/4 time. The score is divided into two systems. The first system includes a woodwind section (flute, oboe, clarinet, bassoon) and a string section. The second system includes a brass section (trumpets, trombones, tuba) and a string section. The score is marked with "piu f" and "ff" throughout. There are some handwritten annotations in red and blue ink, including "i. II.", "III.", and "ff molto marcato".

The first system of the musical score consists of ten staves. The top five staves are grouped with a brace on the left. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat, with a circled '1411' above it. The third and fourth staves have treble clefs and key signatures of one flat and one sharp, respectively. The fifth staff has a bass clef and a key signature of one flat. The bottom five staves include a grand staff (treble and bass clefs) and two individual bass staves. Dynamic markings 'ff' are present in several staves. There are some handwritten annotations in red and blue ink on the right side of the system.

The second system of the musical score consists of six staves. The top two staves are grouped with a brace on the left and feature dense sixteenth-note patterns. The third and fourth staves are a grand staff with treble and bass clefs. The fifth and sixth staves are individual bass staves. Dynamic markings 'ff' are present in several staves. The paper shows signs of wear and tear, particularly at the bottom edge.

8760 2724 7



Musical score system 1, featuring multiple staves. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats, with dynamics *f* and *marcato*. The fourth staff has a treble clef and a key signature of two flats, with dynamics *f* and *marcato*. The fifth staff has a treble clef and a key signature of two flats, with dynamics *f* and *marcato*. The sixth staff has a treble clef and a key signature of two flats, with dynamics *f* and *marcato*. The seventh staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The eighth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The ninth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The tenth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The eleventh staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The twelfth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The thirteenth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The fourteenth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The fifteenth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The sixteenth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The seventeenth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The eighteenth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The nineteenth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The twentieth staff has a bass clef and a key signature of two flats, with dynamics *f* and *marcato*. The text "in D u. A. (Rè La.)" is written in the lower right of the system.



Musical score system 2, featuring multiple staves. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats, with dynamics *trem.* and *mf*. The fourth staff has a treble clef and a key signature of two flats, with dynamics *mf*. The fifth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The sixth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The seventh staff has a bass clef and a key signature of two flats, with dynamics *mf*. The eighth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The ninth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The tenth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The eleventh staff has a bass clef and a key signature of two flats, with dynamics *mf*. The twelfth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The thirteenth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The fourteenth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The fifteenth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The sixteenth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The seventeenth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The eighteenth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The nineteenth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The twentieth staff has a bass clef and a key signature of two flats, with dynamics *mf*. The text "I. II." is written above the third staff.

A. 2760 2766 ..

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *piu f*, *mf*, and *f*. The piano part consists of two staves, and the vocal part consists of two staves. The music is written in a key signature of one flat and a common time signature.

Musical score for the second system, featuring piano accompaniment. The score includes dynamic markings such as *p*, *cresc.*, and *f non legato*. The piano part consists of two staves, and the vocal part consists of two staves. The music is written in a key signature of one flat and a common time signature.

Handwritten musical score for the first system, featuring multiple staves with various dynamics and performance instructions.

- Staff 1: *p cresc.* (circled), *f*
- Staff 2: *p cresc.* (circled), *f dim.*
- Staff 3: *mf cresc.*, *mf cresc.*, *p cresc.* (circled), *f*
- Staff 4: *mf cresc.*, *p cresc.* (circled), *f dim.*
- Staff 5: *mf cresc.*, *p cresc.* (circled), *f*
- Staff 6: *mf cresc.*, *p cresc.* (circled), *f*
- Staff 7: *mf cresc.*, *p cresc.* (circled), *f dim.*
- Staff 8: *mf cresc.*, *p*, *cresc.*
- Staff 9: *mf*, *mf marcato*
- Staff 10: *p* (circled)

III. IV. nach D. (muta en Ré.)

Handwritten musical score for the second system, including a large section of tape repair and a blue annotation.

- Staff 1: *mf cresc.*, *p cresc.* (circled), *f dim.*
- Staff 2: *mf cresc.*, *p cresc.* (circled), *f dim.*
- Staff 3: *mf cresc.*, *p cresc.* (circled), *f dim.*
- Staff 4: *mf cresc.*, *p cresc.* (circled), *f dim.*
- Staff 5: *mf cresc.*, *p cresc.* (circled), *f dim.*

molto espressivo (blue annotation with arrow pointing to the first staff of this system)

Musical score for the first system, consisting of ten staves. The notation includes various dynamics such as *p cresc.*, *f*, *dim.*, and *poco f*. There are also first and second endings marked with *I.* and *II.*. The score is written in a key with one flat and a common time signature.

Pos.
mf marcato

Musical score for the second system, consisting of five staves. This system includes a section marked *molto espresso* and *dim.*. Dynamics include *p cresc.*, *f*, *dim.*, and *poco f*. There are also first and second endings marked with *I.* and *II.*. The notation is more complex, featuring many sixteenth notes.

Stringendo

Musical score system 1, measures 1-4. It features a grand staff with five staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of two sharps. The fourth and fifth staves have a bass clef and a key signature of one flat. Dynamics include *f* and *p*. The word "Stringendo" is written at the top right.

Musical score system 2, measures 5-8. It features a grand staff with five staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of two sharps. The fourth and fifth staves have a bass clef and a key signature of one flat. Dynamics include *f*, *pp*, and *mf sempre*. There are blue circles around notes in the first staff and a blue "pp" marking above the second staff. The word "Stringendo" is written at the bottom right.

F.

J un poco ritenuto

a tempo

Musical score for the first system, featuring multiple staves with various dynamics and performance markings. The score includes markings such as *più f*, *ff*, *dimin.*, *p*, *cresc.*, and *dolce*. A red bracket highlights a section of the score. The bottom staff includes the instruction *in D u. A. (Ré La)*.

rit

f *dimin.* *più p*

Tempo

Musical score for the second system, continuing the piece with dynamic markings and performance instructions. The score includes markings such as *più f*, *ff*, *pp*, and *p*. A blue wavy line is drawn across the top of the system.

J un poco ritenuto

a tempo

The first system of the musical score consists of ten staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), and the bottom six for piano and bass. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics 'f' (forte) and 'p cresc.' (piano crescendo) are used throughout. There are also some handwritten blue markings, including a large 'p' on the fifth staff.

The second system of the musical score consists of ten staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), and the bottom six for piano and bass. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics 'f' (forte) and 'p' (piano) are used throughout. A 'trem.' (trémolo) marking is present on the top two staves. There are also some handwritten red markings, including a large 'p' on the top staff.

A. 2760 2761 7

Ritenuito

a tempo

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features piano and string parts. The bottom system includes piano and bass parts. The score is marked with various dynamics and performance instructions. Handwritten annotations in blue ink are present throughout the score.

Ritenuito

a tempo

A. 2760 2780

Ritenu

a tempo

Musical score for the first system, consisting of ten staves. The top staff is a vocal line with lyrics. The remaining staves are for piano accompaniment. Dynamics include *ff*, *dimin.*, *p*, *cresc.*, and *più cresc.*. There are also markings for *mf* and *p*. The score includes various musical notations such as slurs, ties, and accidentals.

rit

a tempo

Musical score for the second system, consisting of five staves. The top staff is a vocal line with lyrics. The remaining staves are for piano accompaniment. Dynamics include *ff*, *dimin.*, *p*, *cresc.*, and *più cresc.*. There are also markings for *trem.* and *p*. The score includes various musical notations such as slurs, ties, and accidentals.

p cresc.
a tempo

A. 2160 2755

Ritenuto

K
a tempo

Musical score for the first system, featuring multiple staves with dynamic markings like *ff*, *p*, and *cresc. poco a poco*. The score includes various musical notations such as notes, rests, and slurs.

Handwritten: **U** *Uried*

Handwritten: **15.** *ris poco* *tempo*

Musical score for the second system, featuring multiple staves with dynamic markings like *ff*, *p*, and *cresc. poco a poco*. The score includes various musical notations such as notes, rests, and slurs.

Ritenuto

K
a tempo

A

This is a handwritten musical score on aged, yellowed paper. The score consists of approximately 14 staves, including a grand staff (treble and bass clefs) and several individual staves. The music is written in a historical style, likely 18th or 19th century. Key features include:

- Dynamic markings:** *f* (forte), *più f* (più forte), and *ff* (fortissimo) are used throughout to indicate increasing volume.
- Articulation:** The word *marcato* is written in several places, indicating a more pronounced, accented style.
- Handwritten Annotations:** There are blue ink markings on the left side of the score, including a large 'f' and some illegible scribbles.
- Staff Groupings:** Some staves are grouped together with brackets, suggesting they belong to a single instrument or voice part.
- Measure Numbers:** Roman numerals I, II, and III are visible, likely indicating first, second, and third endings or measures.
- Key Signature:** The key signature appears to be one sharp (F#), likely D major or A minor.
- Time Signature:** The time signature is not clearly visible but appears to be a common time signature.

3. 9700 2786 I.

Piccolo.

Flauto I.

Flauto II.

Obol 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).

L

ff

p

p dolce

ff

Arpa.

Violini I.

Violini II.

Viola.

Violoncello.

Contrabasso.

1 *2* *3* *4* *5* *6*

(non aff.)

ff

p

ff

A 2700 2785 F

This page of musical score is for a string ensemble, likely a string quartet or quintet, in the key of D major. It consists of two systems of staves. The first system contains ten staves, and the second system contains five staves. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with frequent use of slurs and accents. Dynamic markings are prominent throughout, including *cresc.* (crescendo), *ff* (fortissimo), *p* (piano), and *sempre f* (sempre fortissimo). The score shows a complex interplay of melodic lines and harmonic support across the different parts.

A. 2760 2780 F.

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 music is written in a key signature of one sharp (F#) and a common time signature. The notation includes various note values, rests, and dynamic markings such as *ff*. There are also some performance instructions like *v* (accents) and *tr* (trills) scattered throughout the system.

This section of the score shows two empty staves, one in treble clef and one in bass clef. To the right of the staves, there is a handwritten signature that appears to be "Hartwig".

The second system of the musical score continues the notation from the first system. It features the same ten-staff structure with treble and bass clefs, complex notation, and dynamic markings like *ff*.

Handwritten musical score for the first system. It consists of several staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), starting with a *p* dynamic. Below it are two grand piano staves (treble and bass clefs) with a key signature of one sharp. The piano part includes markings for *p dolce* and *cresc.*. A celesta part is indicated by a blue handwritten 'ce.' and a blue bracket, with a *p dolce* marking. The system concludes with a *cresc.* marking and a handwritten 'H.' above the staff.

Handwritten musical score for the second system, primarily a piano part. It features a treble and bass clef with a key signature of one sharp. The music is characterized by triplet patterns in both hands. A *p* dynamic marking is present at the beginning, and a *cresc.* marking is at the end.

Handwritten musical score for the third system. It includes a piano part with a treble and bass clef, a key signature of one sharp, and a *p* dynamic. A *pizz.* (pizzicato) marking is present in both the treble and bass staves. The system concludes with a *p* dynamic marking.

First system of musical notation, featuring multiple staves with various notes, rests, and dynamic markings such as *f* and *p*. A large blue bracket spans across several staves on the right side of the system.

Second system of musical notation, showing a continuation of the piece with various rhythmic patterns and dynamic markings.

Third system of musical notation, including dynamic markings like *f*, *p dolce*, and *cresc.*. It features a prominent blue circle around a note in the upper staff and a red circle around a note in the lower staff.

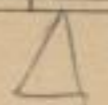
A. 2760.2786 F.

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with notes and rests. The remaining eight staves are for the piano accompaniment. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *f* (forte). Some notes in the piano parts are circled in green. A large blue handwritten word, possibly "Tuba", is written across the lower right portion of the system.

The second system of the musical score continues with ten staves. It includes piano parts with specific performance instructions: *pizz.* (pizzicato), *arco* (arco), and *p molto tenuto* (piano, very sustained). Dynamic markings such as *p*, *cresc.*, and *f* are present. A large red handwritten mark is visible above the middle staves. The bottom of the page shows some faint markings and a small number "2790".

Handwritten musical score for the first system. It 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, slurs, and dynamic markings including *cresc.*, *f*, and *più f*. A blue ink scribble is present on the sixth staff.

stapning



Handwritten musical score for the second system, primarily consisting of chordal accompaniment. It features a grand staff with treble and bass clefs. The notation is mostly block chords and dyads, with some melodic fragments. Dynamic markings include *più f*. A blue triangle symbol is positioned above the right side of the system.

Handwritten musical score for the third system, featuring more complex rhythmic patterns. The upper staves contain triplets and sixteenth-note runs. The lower staves continue with the bass line. Dynamic markings include *più f*.

Handwritten musical score on aged, yellowed paper. The score consists of approximately 18 staves, including vocal lines and piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* (fortissimo) and *molto marcato*. There are several annotations: a red bracket under a section in the lower-middle staves, and blue and purple scribbles and lines crossing multiple staves in the right half of the page. The paper shows signs of wear, including tears and foxing.

A. 2760.3280 II

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 sharps (F# and C#). It contains several measures of rests, followed by a trill (tr) and a fortissimo (ff) dynamic marking. The second and third staves are vocal lines with a soprano and alto clef, respectively, featuring long, flowing melodic lines with slurs. The fourth and fifth staves are piano accompaniment for the right hand, with a treble clef and a key signature of two sharps, showing sustained chords and arpeggiated figures. The sixth and seventh staves are piano accompaniment for the left hand, with a bass clef and a key signature of two sharps, also showing sustained chords and arpeggiated figures. The eighth and ninth staves are vocal lines with a tenor and bass clef, respectively, featuring melodic lines with slurs and dynamics of fortissimo (ff). The tenth staff is a bass line with a bass clef and a key signature of two sharps, featuring a trill (tr) and a fortissimo (ff) dynamic marking.

The second system of the musical score consists of two empty staves, one with a treble clef and one with a bass clef, both in a key signature of two sharps.

The third system of the musical score consists of five staves. The top four staves are piano accompaniment for the right hand, with a treble clef and a key signature of two sharps, featuring rapid sixteenth-note passages with slurs and a 'sempre ff' (sempre fortissimo) dynamic marking. The fifth staff is piano accompaniment for the left hand, with a bass clef and a key signature of two sharps, featuring a similar rapid sixteenth-note passage with a 'sempre ff' dynamic marking. The bottom staff is a bass line with a bass clef and a key signature of two sharps, featuring a simple melodic line with a 'sempre ff' dynamic marking.

A. 2760.2786 P.

Un poco ritenuto.

Musical score for the first system. The vocal line (top staff) features several trills (tr) and rests. The piano accompaniment consists of multiple staves. The first two staves of the piano part are marked *ff* and contain sustained chords. The lower staves of the piano part include a bass line with a *V* (crescendo) marking and a triplet of eighth notes. The system concludes with a *p* dynamic and a trill in the bass line.

Musical score for the second system. This system shows the piano accompaniment. It begins with a *p dolce* marking. The right hand features a triplet of eighth notes, and the left hand has a corresponding triplet. The system ends with a fermata over the final notes.

Musical score for the third system. This system is characterized by rapid sixteenth-note passages in both the right and left hands of the piano part. The right hand has a *stacc.* (staccato) marking. The bass line consists of a steady eighth-note accompaniment. The system concludes with a fermata.

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#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a treble clef with a key signature of one sharp. The sixth staff is a treble clef with a key signature of one sharp. The seventh staff is a bass clef with a key signature of one sharp. The eighth staff is a bass clef with a key signature of one sharp. The ninth staff is a bass clef with a key signature of one sharp. The tenth staff is a bass clef with a key signature of one sharp. The score includes various musical notations such as dynamics (p, cresc., f), articulation (tr), and phrasing slurs.

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. The bottom staff is a bass clef with a key signature of one sharp. The score includes various musical notations such as dynamics (p, cresc., f), articulation (tr), and phrasing slurs.

The third system of the musical score consists of six staves. The top two staves are treble clefs with a key signature of one sharp. The middle two staves are bass clefs with a key signature of one sharp. The bottom two staves are bass clefs with a key signature of one sharp. The score includes various musical notations such as dynamics (p, espress., pizz., arco), articulation (tr), and phrasing slurs. There are handwritten annotations 'rall' and 'pizz.' in the score.

A. 2760.2786 F.

Das Abschreiben der Partitur wie das Ausschreiben der Stimmen ist verboten.

Erster Aufzug.

ACT I. — ATTO I.

Richard Wagner. Der fliegende Holländer.

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; er steigt 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 alacremente 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.

Clarinetti 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.
a diritto della scena.

Corni I. II in B. (si b) basso
auf der linken Seite der Bühne.
a sinistra della scena.

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.

Contrabasso.

1.60

1.40

All. ro. co. $\text{♩} = 72$.

Eigenthum von Adolph Fürstner in Berlin.

Handwritten musical score on aged paper, page 53. The score is arranged in systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The middle system features a double bass line and a cello/bass line. The bottom system contains a double bass line and a cello/bass line. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *più f*, and *ff*. There are also some handwritten annotations in blue ink, including arrows and a circled '1'.

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 two flats. The second and third staves have bass clefs and a key signature of two flats. The fourth and fifth staves have treble clefs and a key signature of two flats. The sixth staff has a bass clef and a key signature of two flats. The seventh staff has a treble clef and a key signature of two flats. The eighth staff has a bass clef and a key signature of two flats. The ninth and tenth staves have bass clefs and a key signature of two flats. The score includes dynamic markings such as *ff* and *piu f*. There are also some handwritten blue annotations on the staves.

The second system of the musical score consists of five 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 two flats. The second staff has a bass clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of two flats. The score includes dynamic markings such as *ff* and *piu f*. There are also some handwritten blue annotations on the staves.

Erstes Echo
1st Echo

Zweites Echo
2nd Echo

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

mf cresc. *cresc.* *mf cresc.* *mf cresc.*

Matrosen während der Arbeit.
Sailors at work.
Marinai lavorando.

Ho - jo - he! Hallo-jo!
Yo - ho - o! Holla-ho!
Jo - ho - è! Joho-ho!

Ho - jo - he! Hallo-jo!
Yo - ho - o! Holla-ho!
Jo - ho - è! Joho-ho!

A. 2760 F

2

Musical score for woodwinds and strings, measures 1-10. The score includes dynamics such as *ff* and *p*. A handwritten "3.4." is written above the sixth staff. The woodwind parts (flutes, oboes, bassoons) and string parts (violins, violas, cellos, double basses) are shown with their respective staves and clefs.

f dim. *p*

2

Musical score for woodwinds and strings, measures 11-14. The score includes dynamics such as *mf* and *sf*. The woodwind parts and string parts are shown with their respective staves and clefs.

Vocal score with lyrics:

| | | | |
|----------------|-----------|-----------|-----------|
| Ho - jo - hel! | Hallo-jo! | Hallo-jo! | Hallo-jo! |
| Yo - ho - ol! | Holla-ho! | Holla-ho! | Holla-ho! |
| Jo - ho - el! | Johoho! | Johoho! | Johoho! |

Musical score for the first system, including vocal staves and piano accompaniment. The piano part features a prominent bass line with a *cresc.* marking.

Musical score for the second system, including piano accompaniment. A red handwritten '3' is written above the first staff, and a red 'cresc' is written above the piano part.

Vocal staves with lyrics for the second system. The lyrics are:

Halleloj! Ho! He! He! Ja! Ho! He! He! Ja!

Holla-ho! Fo-a-ho! Fo-a-ho! Ho! He! He! Ho!

Johoho! Ho! ho! Ho! ho! Ho! ho!

Musical score for the third system, including piano accompaniment. A red handwritten 'p' is written above the first staff, and a red 'cresc' is written above the piano part.

Vocal staves with lyrics for the third system. The lyrics are:

Hallejo! Ho! He! He! Ja! Ho! Je! Ho!

Holla-ho! Fo-a-ho! Ho! Ho! Ho! Ho!

Johoho! Ho! ho! Ho! ho! Ho! ho!

4

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

Dalando (scendendo dalla roccia)

Kein Zweifel!
 Ver - a - tion!
 E cer - to!

Ho! Ho! Jo - he! Hallo-he! Hallo-he! 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!

hol ho Jo - he! Hallo-he! Hallo-he! 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!

06.

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 mig - lia al - men dal por - to lun - ge ne - spin - se il vento! Ve - der la

Ziel nach lan - - - ger Fahrt, war mir der Streich noch auf - ge -
 o'er, so near the port, Fate thus de - lights my will to
 tu near the port, no later... de - lights cru.

Ob.
Clar.
Cor.
Fag.
Timp.

Viol.
Viola

Steuermann.
Dal.

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 to thwart!
 dell! Co - si pres - so alla me - ta, no non po - ter - - la toc - car!

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.

Hol! Ca - pi - tan!
 Cap - tan, a - hoy!
 Ehi! Ca - pi - tan!

Am Bord bei euch, wie steht's?
 A - hoy! on board what news?
 A bor - do, di, com' è?

Ob.
Clar.
Cor.
Fag.
Timp.

Viol.

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

Wir ha-ben sich-ren Grund.
The sound-ings here 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

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

Viol.
Dal.

Bucht
Verwünscht!
Schon sah am U-fer ich mein

Clar.
Fag.
Timp.

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

p cresc.
p cresc.
p cresc.

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

bläs't 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
piu f
p
p
p

Ob. *p cresc.*
 Clar. *p cresc.*
 Cor. *p cresc.*
 Fag. *p cresc.*
 Viol. *più f*
 Wind, baut auf Sa-tan's Er-bar-men, baut auf Sa-tan's Er-bar-men
 change, my fond hopes thus de-feat-ing? My fond hopes thus de-feat-ing?
 cre-de, a Sa-tan cre-de, a Sa-tan ei cre-tron

Timp

Celli

(7)

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Clar. *ff*
 Cor. *ff*
 Fag. *ff*
 3 Tromb. *ff*
 Tuba. *ff*
 Timp. *ff*
 an Bord gehend.
 he goes on board.
 va il bordo.
 men!
 Was hilft's?
 Ruf now
 Was hilft's?
 Geduld!
 Take heed!
 Geduld!
 Der Sturm lässt nach;
 Not yet I've failed!
 Der Sturm lässt nach;
 Not yet I've failed!

f

ff

ff

06
1

Ob. a 2
Clar. a 2
Cor.
Fag. a 2
3 Tromb.
Timp.
Dulc.

poco f *p* *dim.* *piu p*

Wenn so er tob - te, währ't nicht lang.
A storm, so vio - lent, can not last.
Bu - fe - - - - ra for - te lun - ga non è.

(am Bord)
(on board)
(dal bastimento)

Fl.
Clar.
Cor.
Fag.
Timp.

p dolce *pp dolce* *dim.* *pp*

He. Bur-schel
Va sail-ors,
Em' ma'inas!

Ob. ritenuto

Cor.

Fag. *a 2.*

Viol. *pp* *trem.*

Die Matrosen steigen in den Schiffsraum hinab.

Lan-ge wart ihr wach, zur Ru - he denn! Mir ist nicht bang. *The Sailors go below.*
bravely have ye toiled! Go rest be-low! All dan-ger's past. I marinai discendono nella stiva.
 lun-go già ve - gliaste... an - da - - te a ri - po - - sar.

Viol.

pp *ritenuto*

Molto più lento. ♩ = 88.

Picc.

Fl.

Ob.

Clar. II.

Cor.

Fag. *a 2.*

3 Tromb.

Tuba.

Tuba

Viol.

Cor.

Viol.

Steuermann. Steersman. Il Pilota.

Seid an-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 fury; sea the waves are still running high. The Steersman makes his round once more, then sits down at the helm.

Il Pilota resta solo sul Verdeck. Il vento si calma un po' e si rinnova in pause separate; in alto mare le onde si alzano. Il Pilota resta solo al timone, e non riprende la guida.

Anfang Steuermannslied

Picc.

Fl. *pp cresc.*

Ob. *pp cresc.*

Clar. *pp cresc.*

Cor. *pp cresc.*

Fag. *pp cresc.*

Timp. *pp*

Viol. *pp cresc.* *div. in 3 parti*

I. Solo

p marc.

p cresc.

p cresc.

p cresc.

pp cresc.

trem.

p

cresc.

cresc.

mf cresc.

pp cresc.

mf cresc.

Picc.

Fl. *p cresc.*

Ob. *cresc.*

Clar. *p cresc.*

Cor. *p*

Fag. *p*

Timp. *cresc.*

Viol. *pp* *cresc.*

pp *cresc.*

pp *cresc.*

mf cresc.

p dim.

p dim.

p dim.

Er gähnt.

He gannst
Egli sbadiglia.

70

Più vivo. $\text{♩} = 84.$

Moderato. $\text{♩} = 80.$ Più vivo.

Clar.
 Cor.
 Fag.
 Viol.

Er schüttelt 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.

Steuermann. Steersman. Il Pilota.

Mit Ge-wit-ter und Sturm aus fer-nem Meer, mein Mä-del, bin dir nah! Ue-ber thurm-ho-be Fluth vom Sü-den her, mein
On the wings of the storm, from distant lands, Be-lov-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

70

Più vivo. $\text{♩} = 84.$

Moderato. $\text{♩} = 80.$ Più vivo.

126

Ob. Moderato. $\text{♩} = 104.$

un poco acceler.

Clar.
 Cor.
 Fag.
 Timp.

Mä-del, ich bin da! Meln Mä-del, wenn nicht Süd-wind wär, ich nim-mer wohl küm' 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 breeze, 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. $\text{♩} = 104.$

un poco acceler.

Moderato.

Tempo I.

Clar. *pp*

Cor. *pp*

Fag. *pp*

Timp. *tr pp*

Viol. *trem. pp*

Mä - - del ver - langt nach mir! Ho - ho - je! Hal - lo - ho - ho! Jol - lo - ho - ho - ho! Ho - ho - je! Hal - lo - ho - ho
 loved one a - wait - eth me! Yo - ho! Ho - ho - ho - ho! Yo - ho - la - ho - ho! Ho! Yo - ho! Yo - ho - la - ho! Ho!
 là - mor mio 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.

pp trem. cresc.

pp trem. cresc.

pp trem. cresc.

Moderato.

Tempo I.

Picc. *più f*

Fl. *più f*

Ob. *più f*

Clar. *più f*

Cor. *cresc. più cresc.*

Fag. *cresc. cresc. molto*

Trbe. *più f*

3 Tromb. *più f*

Tuba *più f*

Timp. *tr p cresc.*

Viol. *cresc. più f*

cresc. più f

cresc. più f

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

cresc. molto

f

11

11

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Trbe.

Tromb.

Tuba

Timp.

Picc.

l'ist.

dim.

a2

p

Viol.

trem.

dim.

p

più p

dim.

p

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.

Clar.

Cor.

Fag.

Timp.

Viol.

più p

cresc.

tr.

cresc.

cresc.

più p

più p

cresc.

cresc.

Clar.

Cor.

Fag.

Timp.

Viol.

più p

cresc.

tr.

cresc.

più p

più p

cresc.

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-fiu del mon-do o-gnor, mia

A. 2760 1808

Ob. Lento. Più vivo.

Clar.

Cor.

Fag.

Viol.

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-gain I come to thee!
bel-la, a te pen-sai; di pro-cel-le sfi-dan-do o-gui fu-ror, un do-no a te re-cai.

Lento. Più vivo.

accelerando

Allegro.

Ob.

Clar.

Cor.

Fag.

Viol.

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

Ah,
Ah,
Ah!

accelerando

Allegro.

ob. poco lento poco acceler. Lento. Moderato.

Clar.

Cor in E. (M.)

Fag.

Viol. pp

pp

pp

pp dol.

pp dol.

pp dol.

pp dol.

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

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

poco lento poco acceler. Lento. Moderato.

Picc.

Fl.

Ob.

Clar.

Cor. in E. (mi.) a 2.

Cor. muta in H. (si) p cresc.

Fag. a 2.

Viol. II pp trem. p cresc. p cresc. p cresc. p cresc.

Viol. I p dol. p cresc. p cresc. p cresc. p cresc.

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

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

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

accel.

Sempre!

ac. moderato

A. 2760 4808 F

Der Sturm beginnt von Neuem heftig zu wüthen, es wird finsterner.
 The storm begins to blow furiously again, and the darkness increases.
 L'uragano ricomincia a scatenarsi furiosamente, il tempo si oscura.

Allegro. $\text{♩} = 69$.

Handwritten musical score for the first system, featuring multiple staves with various instruments and vocal lines. The score includes dynamic markings such as *cresc.* and *p*. The vocal line is marked "in H (si.)". There are handwritten annotations in red and blue ink on the right side of the page, including a large "K" and "p" in the first staff, and "ff" in the vocal line.

In der Ferne zeigt sich das Schiff des „fliegenden Holländers“ mit blutrothen Segeln und schwarzen Masten. Es naht sich schnell der Küste nach der dem Schiffe des Norwegers entgegengesetzten Seite.

In the distance is seen the "Flying Dutchman's" ship, with blood-red sails and black masts; she rapidly nears the coast, on the side opposite to where the Norwegian ship is lying.

In lontananza si fa vedere il vascello: "Olandese volante" colle vele del color del sangue, e gli alberi neri. Egli si avvicina rapidissimamente alla costa dalla opposta parte del vascello Norvegeo.

Handwritten musical score for the second system, featuring multiple staves with various instruments and vocal lines. The score includes dynamic markings such as *sempre cresc.*, *piu cresc.*, *molto marcato*, *molto cresc.*, and *piu f.*. The vocal line includes the text "die w ä i e m". There are handwritten annotations in red and blue ink on the right side of the page, including a large "ff" and "p" in the vocal line.

Handwritten musical score for multiple instruments (strings, woodwinds, brass, and percussion). The notation includes notes, rests, and dynamic markings such as *ff* and *più f*. The percussion part includes a *Tamtam* section with a circled note and the instruction *ff con tutta forza*. A red handwritten word, possibly "Tamtam", is written over the score.

Vocal parts with lyrics: *dalle m... dalle m... dalle m... con tutta forza*. The notation includes vocal lines for multiple voices and a piano accompaniment.

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.

Handwritten musical score for piano and other instruments, including the vocal line. It features dynamic markings like *ff* and *più f*, and the instruction *con tutta forza*. The score is partially obscured by a large tear in the paper.

Allegro

ritard.

Moderato.

più lento

accelerando

Cor. *pp cresc.*

Fag. *pp*

Tuba. *pp cresc.*

Timp. *ff*

trem.

ff dim.

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. *Nēa ri-va mai sa-rèi del Sud...*

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.

Mein Mäd-el, wenn nicht Südwind wär'...
Dear maiden praise the good southwind...
Er schläft von Neuem ein.
He falls asleep again.
Riaddormentandosi.

pp cresc.

accelerando

Picc. ritard. Molto più lento. $\text{♩} = 72$.

Picc. *p* *f* *p*

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Clar. *p* *f* *p*

3 Tromb. *p* *f* *p*

rit.

più p

più p

più p

più p

ritard.

Molto più

Stumm und ohne das geringste Geräusch zieht die gespenstische Mannschaft des Holländers die Segel auf n. v.

Cor.

Tromb.ord. in B. (St).

II. Solo

Timpani in Fis. (Fa#)

pp

pp

4. Solo

tr

tr

tr

tr

tr

tr

tr

X

pp

pp

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

pp

Das Abschreiben der Partitur wie das Ausschreiben der Stimmen ist verboten.

No 2. Arie.

Richard Wagner. Der fliegende Holländer.

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.)

Holländer.
*Holländer.
The Dutchman.
L'Olandese.*

Violini.

Viola.

Holländer.

Violoncello.

Contrabasso.

Sostenuto. ♩ = 50.

A. 3280. 8021 P.

Eigentum von Adolph Fürstner in Berlin.

Recit. lento

a tempo

Recit.

a tempo

Ob.

Clar.

Cor. vent.

Cor. ord.

Fag.

Tuba.

Die Frist ist um,
The time has come
Ee-co-mi qual!

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

voll
The
eil

Recit. lento

a tempo

Recit.

a tempo

15 piu moto

Recit.

Ü - berdruss wirft mich das Meer ans Land.
na-4
mi get-to-gia pe-car.

Ha! — Stol-zer O - ce-an!
Vain — is thy wrath, oh sea!
Su - per-bo O - cè - 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-

cresc
cresc
piu moto

Recit.

A. V. 1831 P.

Piu
f

Più moto

Rec.

Sostenuto

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a fermata and then begins with the lyrics. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

più

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment has dynamic markings like *fp* and *pp*.

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 - terna.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment has dynamic markings like *fp* and *pp*.

Più moto

fp Rec.

Sostenuto

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment has dynamic markings like *pp*.

Rec.

Allegro. ♩ = 80.

Rec. *ten.*

Musical score for the fifth system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment has dynamic markings like *f* and *pp*.

lento

Das Heil, das auf dem Land' ich su - che, nie werd' ich es fin - den!
Ma che, to find on earth ex - ception, never shall we find!

Co - lei che sulla ter - ra, non co - mai tro - var - no pos - sol!

Euch, des Weltmeers Flu - ßen, bleib ich ge -
and you - the world's streams, I stay my

col. flut - ti del. ma - re, ben lo sa - ro fi -

Musical score for the sixth system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment has dynamic markings like *f*.

Rec.

Rec.

Allegro. Rec. più lento Rec.

Handwritten annotations: *16*, *Br*, *4/2*, *pp*, *trem.*

treu, home, del, bis eu-re letz-te Wel-le sich bricht, till thy last billow hath spent its force, fi - no che lon - - da e - stre - und eu-er letztes Nass ver- and all shall sink to end-less ba-gni Pe-stre - mo a-

Allegro. a tempo Pice. 16 Allegro molto agitato. ♩ = 80. Rec. più lento Rec.

Handwritten annotations: *16*, *agitato*, *4*, *mod.*

siegt! sleep, bis-so.

A. 2760. 4921

Woodwind and Brass section staves with dynamic markings like *cresc.*, *f*, and *p*. Includes a red handwritten mark "Pot" in the bass line.

String section staves with dynamic markings like *f*, *ff*, *p*, and *f*. Includes a large blue handwritten mark "A" in the bass line.

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

Lower woodwind and string staves with dynamic markings like *f*, *ff*, *p*, and *f*.

Woodwind section staves (Ob., Clar., Cor., Fag., Tromb., Timp.) with dynamic markings like *p*, *piu p*, and *f*. Includes tempo markings *poco rit.* and *a tempo*.

Violin and Viola staves with dynamic markings like *f*, *p*, *piu p*, and *f*. Includes a red handwritten mark "piu p" and a blue handwritten mark "at".

stürzt ich voll Sehnsucht mich hin - ab: doch ach den Tod, ich fand ihn nicht! Da wo der Schif - fe
 head-long I plungen in-to the mar- - but ah! a sad death-wound to me! Do- - where the sea - man's
 fi-dan-do il ciel, bal-cai nei mar- - a pur non sep-pi mor-to tro - var! Do- - ve - più fle - tu tra

Lower woodwind and string staves with dynamic markings like *f*, *p*, *piu p*, and *f*. Includes tempo markings *poco rit.* and *a tempo*.

Handwritten annotations: 'at- bal.' in blue ink, 'Pos' in red ink.

Lyrics:
 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 - Bat ah! no grave would ope for me!
 sco - gli l'on - da s'al - za non tra - ssi il mio piè? - E pur son vi - vo per rio de - stin!

Handwritten annotations: 'Tempo' in blue ink, 'poco riten.' in black ink.

Lyrics:
 Ver - höh - - nend droht' ich dem Pi - ra - - ten, in wil - - dem
 Where e'er a pi - rate flag was flaut - ed, i' rash ed on
 Vi - di il pi - ra - - ta sull'O - ce - a - - no, pu - gnal, - ma in -

Handwritten annotations: 'Pos' in red ink, large blue 'P' markings.

Fl.
Ob.
Clar.
Cor.
Fag.
Viol.

Kam - pfe hofft' ich Tod
death with fren - zied zeal;
va - no vol - limo - rir:

"Hier"
"Here!"
"Vien!"

rief ich, zei - ge dei - ne Tha - - ten,
cried I, "show your cour - age aunt - - ed!
gli ho gri - da - to, vien a fe - rir,

Ob.
Clar.
Cor.
Fag.
Tromb. ord. in D. (Re)
Tromb.
Timp. in (K) S

Cor. ord. mutata in H. (Si)

Tromb. **TR**

Timp. **Pos**

Viol.

Von Schä - - tzen voll ist Schiff und Boot!"
Wo - - - - - has treas - ures worth your steelt!
... .. ro - - - - - se carco boit na - villi

Doch ach! - - des Meer's bar - bar'scher
Rut ab! - - - the foe in wild die
E - - - - - quel vi - le ucu s'at - re -

pizz.
pizz.
pizz.

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

2. ke
pp
7 7 7
pp
flief.
at.
pp
p
atempo
pp
arco
p

in B (Si)

Sohn schlägt bang das Kreuz und flieht da - von.
 - may Raised high the cross and fled a - way.
 - stö; si fe - la cro-ce, ratto vo - lò!

Wie oft in
 Mid roar-ing
 Oh! quan - te

06.

cresc. poco a poco
cresc. poco a poco
 Muta in C.(Ut)
cresc. poco a poco
cresc. poco a poco
arco
Peresc. poco a poco
arco
Peresc. poco a poco
arco
Peresc. poco a poco
cresc. poco a poco

Mee - res tief - sten Grund
 whirl - pools, wild
 vol - te mo - rir

scilicet!
 Ich voll Sehn - sucht
 in - bal -

Ob.
Cl.
Cor. in C.(Ut)
Fag.

più cresc.

più cresc.

più cresc.

più cresc.

più cresc.

più cresc.

più cresc.

più cresc.

più cresc.

più f

più f

più f

più f

più f

arco

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 sal - za e spro -

(19)

Ob.
Cl.
Cor. ord. in C.(Ut)
Fag.
Tromb vent in F (tra)

f più f

più f

f più f

trem.

trem.

trem.

f

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

A. 750 421 V

Fl. b. *ff*

Ob. *ff*

Cl. *ff*

Cor. *ff*

Fg. *ff*

Tr. *ff*

Tromb. *ff*

Tuba *ff*

riten. *piu p*

tr tr tr tr tr tr tr tr

ff dim. *p* *piu p* *pp*

con portamento

Tod! *ff*
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

arco

Cl. a tempo

Cor.

Fg.

Tromb.

Timp. muta in Es. (Mi b.)

a tempo

piu p

pp

trem.

pp

bot!
lot!
ciel!

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

a tempo

piu p

pp

trem.

pp

A. 2760 4921 F.

PK

20 Clar
Maestoso. ♩ = 66.

Cl.
Cor.
Fag.
Timp. in Es. (Mib)

Maestoso. ♩ = 66.

3 divisi.
in 3 part.
trem.

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

Maestoso. ♩ = 66.

Heil's Be - din - gung mir ge - wann! War ich Un - sel - ger Spiel - werk dei - nes Spot - tes, als die Er -
I might at last be free, When thou didst name the price of my sal - ra - 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

Maestoso. ♩ = 66.

2760 4921 P.

Cl.
Cor.
Fag.
tr
pp

lo - sung du mir zeig-test an? Dich fra-ge ich, ge - pries'-ner En-gel Got-tes, der mei nes Heil's Be-
 heigt didst thou not mock at me? An-gel of God, who in my de - so - la - tion, Gavst me the hope I
 nò, nè mu - te - rà 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

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 - va - tion, Say, from thy heigt didst
 pat - to è du - ro as - sa - i, ti pren-di tri - sto gio - co, il fa - to mi - o non mu - ta no, nè

in 3 part. pp

in 2 part.

A. 276

Un poco più moto. $\text{♩} = 76$.

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

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

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

Un poco più moto. $\text{♩} = 76$.

Holl

Tempo

4/4

1 2 3 4

pp

cresc.

ff

pp

cresc.

ff

pp

cresc.

ff

pp

cresc.

ff

pp

cresc.

ff

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

Furcht - bar eit - ler Wahn!
No - uh re'neath the sun
oil - u - sion cru - dell!

Um ew'-ge Treu' auf Er - den
Can wo-man's love be con - stant!
Non mi può dar la ter - ra

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

Feroce. $\text{♩} = 69$.

Tempo

2)

mf

cresc.

ff

mf

cresc.

ff

mf

cresc.

ff

mf

cresc.

ff

mf

cresc.

ff

mf

cresc.

ff

mf

cresc.

ff

mf

cresc.

ff

Pe.
Fl.
Ob.
Cl.
Cor.
Tromb. vent in F. (Fa)
Timp. C. G. (Ut. Sol)

pp *tr* *tr* *tr* *tr* *tr* *tr* *tr*

ff dim. *p* *piu p*

trem. *p* *piu p* *p* *piu p*

22 Molto passionato. $\text{♩} = 84.$

Cl.
Cor.
Fag.
Tuba

cresc. *piu cresc.* *cresc.* *piu*

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

Molto passionato. $\text{♩} = 84.$

R.

Fl. Cl. Cor. Timp.

Solo

p cresc. dim. pp cresc.

Cresc.

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.

Fl. 1 Ob. Cl. Cor.

piu f

f

U

Fg.

mf

sen - ter, stehn: so lang' der Er - de Keim' auch trei - ben, so muss sie doch zu Grun - de
 can - not fall: The earth may still through earth's race a - rise And yet on - and must come to
 splen - der - no pure il mo - do, e - stre - ma all o - ra. di ro - vi - ca lo - at

Fl. p- **23** ~~PK~~

Ob.

Cl.

Cor.

Tromb. vent. in F. (Fa)

Tuba

geh. all! ten - - del

23 Tag Day O

des Ge - rich - tes!
of de - struc - tion!
del giu - di - zio

Jüng - - - ster
Judg - - - ment
su - pre - - mo

mf *mf* *mf* *mf*

Fl.

Ob.

Cl.

Cor.

Tromb. vent. in F. (Fa)

Tuba

Tag! day! di!

Wann brichst du an in mei - ne Nacht?
When shall thy morning dawn for me?
vie - ni a com - ni - tuo fu - tol

Wann dröhnt er,
Thou trum - pet,
Ro - vi - ua

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

con portamento

p *cresc.* *f*

PK

Fl. *ff*

Ob. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff*

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

Tromboni. *ff*

Tuba. *ff*

Timp. *ff*

Viol. *ff*

Celli. *ff*

Bassi. *ff*

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 ere-a-to, e la mia not-te ver-rà co-sì!

Ob. *molto cresc.*

Cl. *molto cresc.*

Cor. *molto cresc.*

Fag. *molto cresc.*

Timp. *molto cresc.*

Viol. *molto cresc.*

Celli. *molto cresc.*

Bassi. *molto cresc.*

Wann al-le Tod-ten auf-er-stehn, wann al-le To-ten auf-er-stehn, dann wer-de
 At last, when all the dead shall rise, At last when all the dead shall rise, then shall
 E quan-doi mor-ti quan-doi mor-ti u-ran-nar-à al-lor-ra-to

24

Ob. a 2
 Clar. a 2
 Cor.
 Fag.
 Tromb. cec.
 Tromboni.
 Timp. tr

cresc. *più f*

tr *cresc.* *più f*

cresc. *più f*

cresc. *più f*

cresc. *più f*

cresc. *più f*

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-rò, al-lo-ra al-lo-ra io mo-ri-rò!

Wann al-le Tod-ten auf-er-
 At last when all the dead shall
 E quan-do i mor-ti sor-ge-

1mo Solo.

con parlamento

p *p cresc.*

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

f

tr *tr* *tr* *tr*

pp *p cresc.*

p *p* *p* *p*

stein, 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-rò, io mo-ri-rò!

Cello.
 Basso.

p *p* *p* *p*

A. 2780.4921 F.

F1.
Op.
Clar.
Cor.
Fag.
Tromb.
Tromboni.
Tuba.
Timp. tr

stringendo
sempre

Viol.
Cello.
Basso.

cresc.
ff
Tutt.

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

mf
Tutt.
stringendo

Ew - ge Ver - nich - tung nimm mich auf!

ff
12
12
12

Picc. Fl. Ob. Clar. Cor. Fag. Tromb. a 2 Tromboni. Tuba. Timp. tr. Viol. Viol. c.

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.
 L'Olandese assorto in tetri pensieri si appoggia ad una rupe.

Viol. Viol. c.

Cor. ord. in C. (Ut) Timp. Viol. Viol. c.

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

Chor.

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

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

Das Abschreiben der Partitur wie das Ausschreiben der Stimmen ist verboten.

Nº 3. Scene, Duett und Chor.

Nº 3. Scene, Duet and Chorus.

Nº 3. Scena, Duetto e Coro.



Richard Wagner. Der fliegende Holländer.
accelerando

Moderato. $\text{♩} = 84.$

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).

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.

Viola.

Steuermann.

Holländer.

Daland.

Chor der Matrosen.

Violoncello.

Contrabasso.

Musical score with various instruments and vocal parts. Includes dynamic markings like *p*, *mf cresc.*, and *p dolce*. Handwritten annotations in red ink are present, including a large 'F' and '4'.

Daland kommt aus der Cajüte; er sieht sich nach dem Winde um 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.

Allegro. $\text{♩} = 80$.

ritenuto.

Fl. pp

Ob. pp

Clar. pp

Cor. pp

Fag. pp

Viol. pp

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 breeze, strong and
„Ah, sof - fia assai ven - to del

Allegro. $\text{♩} = 80$.

ritenuto

Fl. pp

Clar. pp

Cor. pp

Fag. pp

Viol. pp

mehr... mein Mü - del...
kind! My loved one...
Süd... hel - 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!
Ho! Truly thou watch - est well!
Ren! ve - gli - asti as - saibray bono!

Dort liegt ein Schiff.
Yon - ders a ship.
Giun - to è un va - seel.

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

A. 2760 (B) F.

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.

Steuermann rasch auffahrend.
Steersman, rising hastily.
Il Pilato abbandonosi prontamente.

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

Zum Teufel auch!
The Devils tut!
Per bac-coè ver!

Ver-zeiht mir, Ca - pi - tain!
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. II. auf dem Theater.
on the scene.
sulla scena.
Cor. I-IV. 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-zzy crew are all a-sleep.
Mi par che co-me 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 F 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.
Daland o scorgendo a terra l'Olandese.

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

126

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 - rer
Io ven - go da lon -

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

Lento. ♩ = 66.

Tromboni.

29

Animato. $\text{♩} = 60.$

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 hea - vens, yes! We
 Ri - posa or qui; del

pp

Animato. $\text{♩} = 60.$

an das Land gehend. *going ashore*
andando a terra.

Hol - län - der.
A Dutch - - man!
 O - lan - de - se!

freund - schaft kennt der See - mann. Wer bist du?
sail - ors help each o - ther! Who art thou?
 ma - re siam figli en - tram - bi! Chi se - i?

Gott zum Gruss! So trieb auch dich der
God be with you! And so the storm has
 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 - cie il ven - to al par di me. Sol po - che mig - lia lun - ge son dal mio tet - to; in - van lot - ta - i col

Un poco Allegro.

Lento.

Cor. vent. in G. (Sol).

Cor. ord. in D. (Ré).

Tromboni.

Viol.

reicht, musst 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-seel-lo?

Un poco Allegro.

Lento.

Lento. ♩ = 66.

Cor. vent. in G. (Sol)

Cor. ord. in D. (Ré) II.

Tromboni.

Tuba.

Timp. G. D. (Sol. Ré).

Viol.

Holländer

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

Lento. ♩ = 50

A. 2760 (a) F

Moderato. $\text{♩} = 60.$

Clar. I. Cor. Solo. *p sempre*

Cor. II. *p sempre*

Fag. *p sempre*

Tromboni. *p sempre*

Viol. *pp arco* *p sempre*

pp arco *p sempre*

p sempre

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

Durch Sturm und bösen 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*

p sempre

Moderato. $\text{♩} = 60.$

Imo

Imo Solo.

irr' auf den Was-ern ich um-her; wie lan-go? weiss ich kaum zu sa-gen,
Sport of the bil-lows, tem-pest-tost, I know not how the years have ra-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 ev - ry clime, to man be -
 gnor, o - gno - ra di mar in mar. Ah! tut - ti so dir, ah! si so

nen - ne die Län - der al - le, die ich fand: das Ei - ne nur, nach
 long - ing My ro - ving 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.

fain

bel

poco cresc.

poco cresc.

poco cresc.

poco cresc.

A. 2760 (s) F.

Handwritten annotations: *cl* (circled), *fp* (circled), *p poco cresc.* (circled), *fp dim.* (circled), *fp dim.* (circled), *fp dim.* (circled), *fp dim.* (circled).

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

Handwritten annotations: *lento* (circled), *lento* (circled), *P* (circled), *pp* (circled).

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 -

31

Lento. ♩ = 66.

Handwritten annotations in the first system include "mf", "p", "pp", "atempo!", and "31".

Lyrics for the first system:
 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.

Lyrics for the second system:
 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 d'o - gni pa -

Lyrics for the third system:
 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! Willst 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 -

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

32

Clar. in A. (La).

Cor. in G. (Sol.)

Cor. in D. (Ré.) *Solo*

Fag.

Viol. *p dolce*

p

p

sein!
thine.
tà.

Daland.

Wie wun - der - bar!
What words are these!
Stra - no par - lar!

Soll dei - nem Wort
Can I be - lieve
poss'io pre - star

ich glau - - ben?
thy sto - - ry!
ti fe - - de?

Ein Un - stern,
Some e - ril
Te avver - so.

p Allegro moderato. $\text{♩} = 50.$

32

Handwritten annotations: *06*, *p*, *CI*, *p*

scheint's hat dich bisjetzt ver - folgt:
star would seem to fol - low thee.
ciel per - se - gul - tò fin or;

um dir zu from - men,
I glad - ly of - fer
io t'of - fro tut - to

um dir zu from - men, biet ich was ich kann... Doch, darf ich fra - gen... darf ich
I glad - ly of - fer what my home af - fords, yet, may I ask thee, may I
io t'of - fro tut - to quel che da - to è a me, pur vo' sa - per. vo' sa -

Handwritten annotations: *2*, *p*, *pizz.*, *arco*

fiep

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 Schä-tze 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

c

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
 lor a tel 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

mf

Fl. Ob. Clar. Cor. Fag.

bie-ten!
ask the-
to-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?
Heavens!
Che?

Ist's möglich!
what see I!
Fia ve-ro?

Die-se Schätze!
All these je-wels!
Queste gio-je!

Wer ist so reich,
is the man
è si ric-

den Preis
could hope
- co. da

da-für zu bie-ten?
their price to of-fer?
of-frir tal prezzo?

mf

Ob. Clar. Cor. Fag.

So e-ben hab' ich ihn ge-nannt:
Tis not so great, the price I ask,
è ver tal nome lo pur gli die-di,

dies für das Ob-dach ei-ner einz'-gen Nacht!
Tis but the shel-ter of a sin-gle night!
tut-to per ri-co-vrar-mi sol u-na not-te.

Doch, was du
This that thou
Pur quan-to

Ob. Clar. Cor. Fag.

molto ritenuto

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 cbe por-ta del va-scel la sti-va. E a

molto ritenuto

a tempo

34

Tempo!

34

frommt der Schatz? Ich ha-be we-der Weib noch Kind und mei-ne Hei-math find ich nie!
 prize them not, 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!

a tempo

ten. colla parte

cresc. f. ten. colla parte

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

colla parte più animato

cresc. f. ten. colla parte p cresc. p cresc.

ad lib. ritard. p cresc. p cresc.

All meinen Reichthum biet' ich dir, wenn bei den Dei-nen da 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.

cresc. f. ten. colla parte p cresc. p cresc.

cresc. più animato. $\text{♩} = 66.$

p cresc. più cresc.

p cresc. più cresc.

più cresc.

più cresc.

più cresc.

più cresc.

più cresc.

più cresc.

Hast du ei-ne Tochter? Sie sei mein
 Hast thou a daughter? 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-don-co-ra! Si. Iho ca-ra e fe-del.

più cresc.

più cresc.

Allegro giusto. ♩ = 66.

P

Allegro giusto

ff *dim.* *p* *piu p* *pp*

Weib!
mine!
sia!

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

Wie? Hört' ich recht? Meine
Heard I a-right! My
Che? sa-ra ver? Quanta

35

ff *dim.* *p* *pp*

Allegro giusto. ♩ = 66.

Clar.

mf

un poco accel.

riten.

pp *p*

Tochter sein Weib! Er selbst spricht aus den Ge - dan - ken! Fast fürcht' ich wenn un - ent - schlossen ich bleib', er musst' 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 - jah nel cor! mia fi - glia in i - spo - sa ai chio - del Che? sa - ra ver? Quanta gio - jahoselert' a il em - lo che lo non

A. 8710 (9) F

p

p sempre pizz.

Holl

Wyn

Ach! oh - ne Weib, oh - ne Kind bin ich, nichts fes - selt mich an die Er - -
 Home-less am I! no wifel no child! Naught that to earth cau hind
 No pa - tria, no pa - - ren - - - ti mi - se-ra è 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 drea - ming? 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

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 - säu - me. Voll Entzücken schla - ge ich
 A-9 *il don che mi con - ces - so.* *Fortuna è un bene - - - - -* *Essendo che io sono - - - - -*
 me: *il don che mi con - ces - so.* *il don che mi con - ces - so.* *il don che mi con - ces - so.*

arco

arco

arco

Fl. 1

te. Nie werd' ich die Heimath er - rei - - - - - chen, zu was - - - - - frommt mir der
 me. No so - lace my rich - es can of - - - - - fer, What good - - - - - to me their
 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' ich recht? 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 - - - - - gliã per spo - sa ei

Fl. 1

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! Give me
 me - - - - - co - sì: lu - ce da - mor no - vel - - - - - la ri - - - - -

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

A 2700 (43)

nimm mei - ne Schü - tze da - hin, oh! so nimm mei - ne Schü - tze da - hin!
 on - ly a home once more! Give, oh give me a home once more!
 schia - re - - rà i miei di, ri - - schia re - rà i miei di,

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!
 ciel che tut - to ve - de, che tut - to ve - de. è il ciel che tut - to ve - de;

bel.

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

Wüsst' ich ob ich wach' o - der träu - me! Kann 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

bel.

36

un poco string.

Solo

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-mel 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

un poco string.

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-yel-la ri-schia-re-rà i miei

voll Ent-zü-cken 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, è-tua mer-

un poco string.

4. 2700 (3)

38

Animato. $\text{♩} = 60$.

Clar. in B.

Corn. in Es. (Mib)

Timp.

dim.

p cresc.

dim.

Animato.

hin!
more!
di.

ein.
greet
ce.

dim.

p

Animato. ♩ = 60.

38

In G.

p dolce

Tempo!

p staccato

Daland.

Wohl, Fremdling, hab ich ei - ne schö - ne
 gen - ti - leè assai la fi - gia

1. $\text{♩} = 60$

Oboe Solo.

Tochter, mit treuer Kindes-lieb er - ge - - ben mir, sie ist meinStolz, 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 nia-ma sempre di fe - de - - le a - mor; ell' è l'or-go - - glio del pa-ter - no

Gü - ter, meinTrost im Unglück, meine Freud' im Glück, meinTrost 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 -

Obol.

Dem Va - - ter stets be-wahr' sie ih - re Lie - bel 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
 Sel ge - ni - tor da - mor ce - stan - te ell' a - ma, lo spo - - so pur a - me - ra d'e -

Glück!
 joy!
 cer.

Fl.

Gat - ten sein. hin she wedd. gua - le a - mor.
 Du giebst Ju - we - len, un - schätz - ba - re Per - len, das höch - ste Kleinod doch, ein
 givest thou trea - sures, rich the boon thou bring - est, Yet rich - er still my gift, a
 tu arof - fri gem - ins, are o - so pre - le, ma nul - la so - noal pur di

Du giebstes mir?
Shall she be mine?
E lof-tria me?

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

ich ge - be dir mein Wort.
Yes! her'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 -

p *p espressivo* *ritardando*

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

frei - ge - big, wie du bist, zeigst E - del-muth und ho - he'n Sein du mir; den Ei - dam wünsch'ich
thou hast a gen'rous heart, And no - ble is thy na - ture and thy wien. I choose thee for my
der - ti gra - mo tan - to, e mo - stri ge - ne - ro - soe no - bli cor: an ge - ne - ro qual

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

Musical score for the first system, featuring piano (p) and forte (f) markings.

Musical score for the second system, featuring piano (p) and forte (f) markings.

so, und wär' dein 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.

Hab Dank!
 My thanks!
 Or di.

Musical score for the third system, including vocal lines and piano accompaniment.

Musical score for the fourth system, including piano (p) markings.

Musical score for the fifth system, including piano (p) markings and 'colla parte' instruction.

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 günst- ge Wind bringt uns nach Haus; du sollst sie
 The next good wind will bring us swift-ly home, Then shall thou
 - sto mio raf- - fi fa- vo- re- vol ven- to tu la ve-

Musical score for the sixth system, including piano (p) markings and 'colla parte' instruction.

41

Fag. Tromb. Tuba. Timp.

Allegro agitato. $\text{♩} = 76$.

pp tr tr tr

pp

tr tr tr

für sich. aside fra se. lento

So ist sie mein! Wird sie mein En-gel sein? Wenn aus der Qua-ten
 She shall be mine! Is my re-deem-tion nigh? Dare I at last, through
 La spo-se-rò! Lan-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. $\text{♩} = 76$.

41

Clar. Cor. Fag. Timp. tr

cresc. più cresc. più cresc. più cresc. più cresc. più cresc.

Schreck-ge-wal-ten, die Sehn-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? Dawns 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

cresc. più cresc. più cresc. più cresc.

A. 2780 (2) F.

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 My
 Sia glo - - ria a voi, sia glo - ria a voi, ter - ri - bi - li fiot - ti del

Wenn aus der Qua - len Schreck - ge - wal - ten die Sehn - - 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 ell'

ihr an die - sen Strand mich triebt! Für - wahr blos hab ich fest zu hal - ten, was sich so schön von selbst mir
 bark up - on this fa - vored strand; The good that for - tune's snare hath giv - en, Bet mine to hold with cau - tious
 mar, che nau - fra - ga a que - sti li - dii - no - spi - ti spin - ge - ste la mia pro -

Obot >

treibt.
pain?
è?

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! sì, nel tur - bi - ne di

giebt. Die ihn an die - se Kü - ste bruch - ten, ihr Win - de sollt ge - seg - net sein!
hand! My thanks be thine thou swel - ling wa - ter, Whose rage a fa - ther's hearth has blest!
ra co - tanto - e sì be - ne - fi - ca for - tu - na a ri - tro - var!

Ha, wo - nach al - le Vä - ter
The prize de - sired for ev' - ry
Un ric - coe no - bil ge - ne -

43

- ner Hoffnung, die mir bleibt?
- ing hope be horu a - gain?
- mia sciagu - ra an - ti - ca?

ich in je - nem Wahn noch schmach - ten,
I be - lieve in my sal - va - tion?
sol - che - rò an - cor l'o - cé - u - no

trachten, ein rei - cher Ei - dam, er ist mein! Blos hab ich
daughter, A weal - thy bride groom, stands cou - fest! Be't mine thou
ro io lo so - gua - va ogno - ra; mè da - to,

- ten, was sich so schön von selbst mir giebt,
cau - tion The good that for - tune's smile hath giv'n,
ve - rasi al - tro non so, non so bra - mar,

43

A 1769 G. F.

Fl

Flauti
Clar.
Solo

pp
pp
pp

più p
dolce
meno p
meno p
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 mia scia - gu - - ra an -

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 -

più p
meno p
meno p

Flauti
Ob.
Clar.

p
p
p

cresc.
cresc.
cresc.
cresc.

nach - ten, er - sehn - - tes Ziel hätt
 la - tion Dare I be - lieve the
 ti - ca ri - piom - - be - rò nel

er - reicht? Ach! oh - ne Hoff - nung
 is there? Ah! though so long of
 - bi - ne? Ah! sol - che - rò an -

mein! Ein rei -
 fest! A wealth -
 gnai, e il so -

dam, er ist mein!
 the - groom stands con - fest!
 so - ra - si o - mail

f
mf
mf

wie ich bin, geb' ich mich doch der Hoff - nung hin! Ach! oh - ne Hoff - nung
 hope be - rest, At last I feel one hope is left! yea, though so long of
 cor l'o - ce - a - no ma - le - di - cen - do à te? Ah! sol - che - rò an -

Für-wahr, blos hab' ich fest zu hal - ten, für-wahr, blos hab' ich
 The prize de - sired for ev' - ry daughter, A wealth - y bridegroom,
 Un ric - co, un ric - co e no - bil genero so - gna - i e il sogno av -

wie ich bin, geb' ich mich doch der Hoff - nung hin!
 hope be - rest, At last I feel one hope is left!
 cor l'o - ce - a - no ma - le - di - cen - do à te?

fest zu hal - ten, was sich so schön von selbst mir giebt. Ge -
 stands confest, A wealth - y bridegroom stands con - fest! My -
 ve - ra - si, al - tro non so, non so bra - mar Sia glo - ria, glo - ria, ve - ri, ter - ri - bi - li

fr
ritto

Picc.

Fl.

Ob.

Cl.

Cor.

Fg.

Trbc. vent. in G. (Sol).

Trbnl.

Tuba

Timp.

Ist mir's er - laubt mich fest zu hal - ten
 all my bit - ter trib - u - la - tion,
 Dim - mi fa - tal, fa - tal mio demone,

an ei - ner Hoff - nung, die mir bleibt?
 Dare I be - lieve the goal is there?
 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.

45 Kreis

Stringendo

Musical score for strings (Violins I, Violins II, Violas, Cellos, Double Basses) with dynamic markings (f, p) and handwritten notes.

Musical score for strings (Violins I, Violins II, Violas, Cellos, Double Basses) with dynamic markings (f, p, cresc.) and handwritten notes.

Ach! Oh - ne Hoff - nung wie ich bin, geb' ich mich doch der Hoff-nung hin, geb' ich mich
 Yeal' though *no hope* be - rest, At last I feel one hope is left. Ah! none I
 Ri - - piom - be ro sol 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 -
 Co - - - tan - ta e si be - - - no - - - si - - ca tan - ta for - tu - na a ri - tro - var,

Musical score for strings (Violins I, Violins II, Violas, Cellos, Double Basses) with dynamic markings (f, p, cresc.) and handwritten notes.

Stringendo

A. 2766 (45)

Musical score for the first system. It features a vocal line at the top and piano accompaniment below. The piano part includes staves for the right and left hands. Dynamics include *f*, *dim.*, and *cresc. f*. There are some handwritten annotations in blue and red ink, including a large red 'F' and a blue scribble.

Musical score for the second system. It features a vocal line at the top and piano accompaniment below. Dynamics include *f*, *dim.*, and *p cresc.*. There are handwritten annotations in red and blue ink, including a large red 'F' and a blue scribble.

doch geb ich mich doch der Hoff - nung hin, oh - ne Hoff - nung, wie ich bin, geb ich mich
 know out hope is left, one hope is left, Though so long of hope is left, At last I
 out, an - cor lo - co - a - no - si, sol - cho - ro an - cor lo - co - a - ro ma - le - di -

geb froh ich Haus und Tocht - er hin - dem Mann mit Gut und ho - hem Sinn, geb froh ich
 glad - ly give my daught - er's hand, Where wealth and worth u - sit - ed stand, I gladly
 give no - bil - ge - ne - ro - si - e - ds - to - mal - al - tro - bra - mar, bramar non

Musical score for the third system. It features a vocal line at the top and piano accompaniment below. Dynamics include *f*, *dim.*, and *p cresc.*.

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like 'f' and 'p'. Some notes are circled in green.

Tp
Pos

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

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. Dynamic markings 'f' and 'p' are present, along with some red annotations.

Pos.

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 te, — 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

Musical score for the third system, continuing the piano accompaniment with notes and rests.

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

46

Cor. ord. mut. in Es. (Mib)

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

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.

Hal-lo-ho!
 Hol-la-ho!
 Ho-ho-è!

Hal-lo-ho!
 Hol-la-ho!
 Ho-ho-è!

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

A. 2763 (B) 2

47

Cor. vent. mut. in F. (Fa)

Cor. in Es. (Mi)

Trombe ord. in F. (Fa)

~~tr~~
~~f dim.~~

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

41

p

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

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

Hallo-ho!
 Holla-ho!
 Hohoho!

Hallo-ho! Ho! Ho!
 Holla-ho yo-ho-ho!
 Jo-ho ho ho ho ho!

47

Cor. vent. in F (Fa)

p

f

f

f

p

p

p

p

p

47

p

Dal.

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 sor-te, ci ar-ri-de già, propizio è il ven - - to tran-quil - lo è il mar.

Pos.

pp

p

Fl. I.

Fl. II.

Cl. I.

Cl. II.

pp

tr

ten.

So-gleich die An-ker lich-ten wir, und-se-geln froh der Hei-math zu.
 We'll weigh the an-chor, spread the sails, Then hasten on for home once more.
 La nuova patria fatten-de, è là, salpa-teo-mai, o ma-ri-nar.

Chor

A. 2760 (3) F.

48

Handwritten annotations: 'tr' and 'a2' in the first vocal line, 'p' in the piano accompaniment.

Handwritten annotations: 'p' in the piano accompaniment.

Lyrics:
 Darf ich dich bit - ten, so se-gelst du vor-an; der Wind ist frisch, doch meine Mann - 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.

Handwritten annotations: '1', '2', '3', '4' above the vocal lines, 'p' in the piano accompaniment.

Lyrics:
 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

Musical score for the first system, including vocal staves and instrumental parts for Trombe ord. in F. (Fa). The score features various musical notations such as notes, rests, and dynamic markings like *p*.

Musical score for the second system, including vocal staves and instrumental parts. It continues the musical notation from the first system.

Musical score for the third system, including vocal staves and instrumental parts with lyrics. The lyrics are in German, Italian, and English.

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. Er bläst noch lang' aus Süd. Mein
 rest our limbs a - while and fol - - low soon. Nay, nay! this wind will hold. My
 la-scio ri-po-sar, poi ti rag-giungo. Can-giarnon dee per or. Il va-

Musical score for the fourth system, including vocal staves and instrumental parts with lyrics. The lyrics are in German, Italian, and English.

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

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

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

Musical score for the fifth system, including vocal staves and instrumental parts. It concludes the musical notation on this page.

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

Holl.

Schiff ist schnell, es holt dich sicher ein
 burk is swift, she'll o - certake thee soon.
 scel-lo è leg-gie-ro, e ti raggiun-ge-ro.

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

Leb wohl!
 Farewell!
 Sta ben!

poco riten.

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

Gewiss!
 I shall!
 Lo spero!

Daland an Bord seines Schiffes gehend.
 Daland goes on board.
 Andando a bordo di suo vascello.

Mögt den te du mein Kind noch seh'n!
 Mit si-glia op-er-ia tu ve-drai?

Hei!
 Wie die Se-gel schon sich slähn!
 How the wind swells the sails!
 già le ve-le si gon-fia-no!

Hallo!
 Hallo!
 Hollo!

a tempo

Piccolo.

cresc.

Trombe ord. in F. (Fa).

Maestoso.

Soli.

2^{da} e 3^{ta} Soli.

Er giebt ein Signal auf der Schiffs-pfeife.
Gives a signal on the whistle.
Dà un segnale col fischietto del bastimento.

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

Hal-lo!
Hallo!
Hol-lò!

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

50

Cor. ord. in (B Sib) basso.

ff *tr*

50

ff

Matrosen, im Abssegeln jubelnd.
 Sailors, joyously, as they sail away.
 Marinai, spiegan d'olevele, pieni di gioja.

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

1 2 3

Hur-
Hur-
Ur-

Mit Ge-wit-ter und Sturm
 On the wings of the storm
 Frat-em-pe-stea for-tune

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

Hur-
Hur-
Ur-

ff

A. 2. 1802

ff tr

ff

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

Hur-
Hur-
Ur-

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

Un poco ritenuto. ♩ = 112.

51

The first system of the musical score consists of ten staves. The top staff is the vocal line, starting with a whole rest. The piano accompaniment is spread across the remaining nine staves. The music is in a minor key and 3/4 time. The tempo is marked 'Un poco ritenuto' with a quarter note equal to 112 beats. The first system ends with a double bar line and a fermata over the final note.

51

The second system of the musical score continues from the first. It consists of ten staves. The vocal line begins with the lyrics 'rah! Mein Mä-del, wenn nicht Süd-wind wär, ich nimmer wohl käm' zu dir!'. The piano accompaniment continues with chords and melodic lines. The system ends with a double bar line and a fermata.

rah! Mein Mä-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

The third system of the musical score continues from the second. It consists of ten staves. The vocal line continues with the lyrics 'ven-to! Ah! sof-fia assaiyen - to del Sud, fa'. The piano accompaniment continues with chords and melodic lines. The system ends with a double bar line and a fermata.

Un poco ritenuto. ♩ = 112.

A. 2700/1 F.

Tempo I.

The first system of the musical score consists of seven staves. The top staff is a vocal line. The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines. The fifth and sixth staves are piano accompaniment lines. The seventh staff is a bass line. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *mf*. There are also handwritten annotations in blue ink, including the word "mf" and "Top" circled in blue.

The second system of the musical score consists of seven staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines. The fifth and sixth staves are piano accompaniment lines. The seventh staff is a bass line. The lyrics are: "Mä - del verlangtnach mir! / loved one a - wait-eth me! / l'a-mor mio con-ten - to! Ho ho! Ho! jo-lo-ho! Ho ho ho ho ho! Ho! ho! Yo - - ho! Ho - hol-la-ho! yo - ho-ho-ho - ho! Yo - - ho! Ho - - ho - - ho! Jo ho ho! Ho ho ho ho ho! Ho ho ho ho ho! Ho ho ho ho ho! Ho ho ho ho ho!". The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *mf*. There are also handwritten annotations in blue ink, including the word "mf" and "ff".

Tempo I.

A. 2780 (3) F.

52

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!

Der Holländer besteigt sein Schiff.
 The Dutchman goes on board his ship.
 L'Olandese va nel suo vascello.

Der Vorhang fällt.
 Curtain.
 Cala la tela.

Handwritten musical score for a string quartet, page 145. The score is written on ten staves. The top five staves are for the first violin, second violin, viola, and two cellos. The bottom five staves are for the first and second violas, and two cellos. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. There are several dynamic markings, including 'ff' (fortissimo) and 'f' (forte). A red line is drawn across the first five staves, and blue lines are drawn across the last five staves. The paper shows signs of age and wear, including a tear at the bottom center.

A. 2780 (a) V.

53

Handwritten musical score for the first system, consisting of 11 staves. The notation includes treble and bass clefs, a key signature of one flat, and a time signature of 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The dynamic marking *f sempre* is repeated across all staves. A blue circled number '53' is written at the top center of the page.

Handwritten musical score for the second system, consisting of 6 staves. The notation continues with similar rhythmic complexity. The first two staves of this system feature sixteenth-note passages with a '6' above them, indicating a sextuplet. The dynamic marking *f sempre* is present. A blue circled number '53' is written at the top center of this section. A blue handwritten number '2.3' is visible on the right side of the second staff. The bottom of the page shows some damage and a small number '11'.

A. 2703 14. P

This page contains a detailed musical score for an orchestra and voices. The score is written in a single system with multiple staves. The top section includes vocal parts with lyrics and several instrumental staves. The notation is dense, featuring many slurs, accents, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature has two flats, and the time signature is not explicitly shown but appears to be common time. The bottom section of the page shows the continuation of the instrumental parts, including a prominent bass line with a steady rhythmic pattern.

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

A. 2760 (a)F.

Zweiter Aufzug.

ACT II.

ATTO II.

Introduction.

Introduction.

Preludio.

Richard Wagner. Der fliegende Holländer.

Das Abschreiben der Partitur wie das Ausschreiben der Stimmen ist verboten.

3. Act
Tel. Ord.

3/4

Allegro vivace. $\text{♩} = 63.$

Piccolo.

Flauti I. II.

Oboi I. II.

Clarinetti I. II in B (Si \flat).

Corni ventile in F (Fa).

Corni ordin. in B (Si \flat) basso.

Fagotti I. II.

Trombe ordin. in F (Fa).

Tromboni I. II. III.

Tuba.

Timpani in B. F. (Si \flat) (Fa).

Violini.

Viola.

Violoncello.

Contrabasso.

Allegro vivace. $\text{♩} = 63.$

A. 2760 W

Eigentum von Adolph Fürstner, Berlin.

più Allegro.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of two flats. The second staff is a treble clef with a key signature of two flats, starting with a forte (ff) dynamic. The third and fourth staves are treble clefs with a key signature of two flats, also starting with ff. The fifth and sixth staves are a grand staff (treble and bass clefs) with a key signature of two flats, starting with ff. The seventh staff is a treble clef with a key signature of two flats, starting with ff. The eighth and ninth staves are a grand staff (treble and bass clefs) with a key signature of two flats, starting with ff. The tenth staff is a bass clef with a key signature of two flats, starting with ff. There are some handwritten annotations in blue ink, including circles around notes in the seventh and eighth staves.

più All^o

The second system of the musical score consists of six staves. The top staff is a treble clef with a key signature of two flats, starting with a 'vivo' marking and a forte (ff) dynamic. The second staff is a treble clef with a key signature of two flats, starting with ff. The third staff is a bass clef with a key signature of two flats, starting with ff. The fourth and fifth staves are a grand staff (treble and bass clefs) with a key signature of two flats, starting with ff. The sixth staff is a bass clef with a key signature of two flats, starting with ff. There are some handwritten annotations in blue ink, including a large scribble in the second staff.

più Allegro.

A. 2760 F.

3

①

Handwritten musical score for page 150. The score consists of two systems of staves. The top system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The bottom system includes a piano accompaniment (treble and bass clefs). Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). Performance markings include *tr* (trills) and *mf* (mezzo-forte). There are circled numbers 1 and 2 at the top and bottom of the page. There are some red markings and a small red number '11' on the bottom staff.

A. 2780 F.

Musical score system 1, measures 1-5. The system consists of ten staves. The top five staves are grouped by a brace on the left. The bottom five staves are also grouped by a brace on the left. The notation includes various rhythmic values, dynamic markings such as *ff*, and articulation marks like accents and slurs. There are some handwritten blue markings in the lower staves.

Musical score system 2, measures 6-10. This system continues the musical piece with similar notation to the first system, including complex rhythmic patterns and dynamic markings. The bottom staves feature more intricate rhythmic figures.

A. 2760 F.

2

The musical score is written on ten staves, organized into two systems of five staves each. The notation includes various rhythmic values, slurs, and dynamic markings. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with more complex rhythmic patterns. The score is marked with *f sempre* (forte sempre) and *tr* (trills) throughout. There are three blue circular markings with the number '2' on the page.

A. 2760 F.

Musical score system 1, featuring multiple staves with complex notation, including slurs, accents, and dynamic markings such as *dim.* and *meno f*. A blue bracket highlights a section in the lower staves.

Musical score system 2, continuing the notation with dynamic markings like *meno f* and *dim.* across several staves.

A. 2780 F

06
Blas

Oboi *a2*
Clar. *a2*
Cor. vent. *a2*
Cor. ord. mutano in E. (Mi)
Fag.
2 u 3. Tromb.

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

più p *più p* *più p* *più p* *più p* *più p* *più p*

Oboi
Cor. vent. in A. (La)
Fag.
Celli
Bassi
Cor. ord.
Fag.

p *pp* *pizz.* *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp*

In E. a 2^a

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

Das Abschreiben der Partitur wie das Ausschreiben der Stimmen ist verboten.

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 Daland, 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.

4

Allegretto moderato. ♩ = 66.

Richard Wagner. Der fliegende Holländer.

Piccolo.

Flauti.

Oboi.

Clarinetti in A. (La).

Corni in A. (La).

Corni in E. (Mi).

Fagotti.

Trombe in A. (La).

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.

A. 2760 (4) F.

Eigenthum von Adolph Fürstner. Berlin.

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

p
pp
pp
pp
pp
pp

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
pp
pp
pp
pp
pp

brumm', du gu-tes Räd - chen, mun-ter, munter dreh' dich um!
whirl, my sundle. gai - lu! Mer-ry, merry wheel, spin on!
brumm' da gettes Räd - chen, mer munter, dreh' dich um!
whirl my sundle. gai - lu! Mer-ry, merry wheel, spin on!

tor - no a tel

gi-ra in-tor-no a tel

arco

A. 3780(4)

ff.

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

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

pizz.

un poco ritenuto. ♩ = 50.

ben tenuto

p

ben tenuto

p

p ben tenuto

ben tenuto

pp

p

p

pizz.

pizz.

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

un poco ritenuto. ♩ = 50.

A. 2769 (4) F.

5

gu - tes Räd - chen braus' und saus'! Ach, gäb'st du Wind, er käm' ge - schwind! Ach gäb'st du Wind,
 turn, my wheel, turn mer - ri - ly, Ah! couldst thou blow, him home to me! Ah! couldst thou
 ven - to dà col tuo ron - zar al mio fe - del o mu - li - nell il ven - to da

cresc. *dim.* *p* *ritard.* *p* *pp*
arco *ben tenuto* *arco*

er käm' ge - schwind! Flei - - ssig, Mäd - chen!
 him home to me! del! Mer - - zon - ry spin - die!
 al mio fe - del! gar - zon - cel - la!
 Spinnt! Spinnt! Spinnt, flei - - ssig, Mädchen!
 Ah! Twirl! Ah! Twirl, mer - - ry spin - die!
 Ah! Fi - la, and fi - la, thou gar - - zón - cel - la! Brumm!
 Ah! Ah! Ah! Gi - - ra and e

a tempo *a 2.* *f* *cresc.* *dim.* *p* *cresc.* *dim.* *p* *cresc.*
arco *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

A. 2760 (4) F.

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

Summ! Gu - tes Rädchen! Spinnt flei - ssig, Mädchen! Brumm',
 whirl, schia the flax must dwinde! Ah! Ah! mer - ry spin - dle! Ah!
 fi - schia la ro - tel - la! Ah! fi - la, fi - 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 la! Tra la ra la la la la la la la la!

gu - tes Rädchen! Spinnt! Spinnt flei - ssig, Mädchen, flei - ssig, Mädchen, spinnt!
 flax must dwinde! 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. The next two staves are piano accompaniment for the right hand, with a treble clef and a '2' above the first staff. The bottom four staves are piano accompaniment for the left hand, with a bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

The second system continues the musical score with ten staves. It includes dynamic markings such as *pp* (pianissimo) and *p* (piano). A blue checkmark is visible above the fifth staff. The notation continues with complex rhythmic figures and melodic lines across all staves.

Mary.

Eil Flei-ssig, flei-ssig, wie sie spin-nen!
 Ay, ay, girls! Set the wheel a-spin-ning!
 Ehi, bra-ve, be-nol in ver-si-fi-lal!

Will je-de sich den Schatz ge-
 The prize of love is worth the
 ll te-sor per ot-te-

Ob.
Cl.

Handwritten annotations: Blue '2' in a circle on the left margin. Red and blue markings on the woodwind staves.

winnen.
winning!
ner.

Die Mädchen.
Maids.
Le Damigelle.

Frau Ma - ry, still! Denn wohl ihr wisst das Lied noch nicht zu En - de ist! Ihr
 Good Ma - ry, peace! nor prut - le so! There is an - o - ther verse, you know! Yes.
 Ta - ci, Ma - ri - al fi - ni - ta la can - zo - ne non è, dobbiam can - tar! No,

Handwritten annotations: Red and blue markings on the vocal staves.

Fl.

Handwritten annotations: Blue '2' in a circle on the left margin. Red and blue markings on the flute and string staves.

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 non è.

Handwritten annotations: Red and blue markings on the Senta and Mary staves.

A. 2760 (4) F

8

Ob.
Clar.
Cor.
Fag.

pp

Summ und brumm, du gu-tes Räd-chen, mun-ter, mun-ter dreh' dich
 Twirl and whirl, my spin-dle, Mer-ry, mer-ry wheel, spin
 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, 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 tel

pp
pizz.
arco

8

Fl.
Ob.
Clar.
Cor.
Fag.

pp

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

pp
pizz.
arco

un poco riten. ♩ = 50.

Ben tenuto
 p
 ben tenuto
 p ben tenuto
 ben tenuto
 p
 ten.
 p
 un poco riten. ♩ = 50.

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

summ' und brumm!
 task del be mio done! piè!

pizz.
 pizz.

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

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

A. 2760 (A) F.

a tempo

gib't dem Kind, wenns flei-ssig spinnt!
 give to her that spins the best!
 può pro-var, che ben fi-
 Ah! Ah! Ah!

Spinnt! Ah!
 Ah!

Spinnt! Twirl
 fi - la, and
 Ah!

Spinnt! whirl
 fi - la, thou
 Ah!

Flei - - ssig Mäd - chen!
 Mer - - ry spin - dle!
 gar - zon - ry cel - la!

Flei - - ssig, Mäd - chen!
 - ry spin - dle!
 - zon - cel - la!

Brumm!
 gi - - ra e

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

a tempo

Gu - - tes Rüd - chen!
 Flax must dwin - dle!
 la ro tel - la!

Summ', whirl,
 fi - - schia the
 fi - - schia

gu - - tes Rüd - chen!
 must dwin - dle!
 ro - tel - la!

Spinnt,
 Spin,
 Ah!

flei-ssig Mäd chen!
 mer - ry spin - dle!
 fi - lä, fi - la!

Brumm!
 Spin!
 Ah!

mf mf dim. mf dim. mf dim. mf

10

Handwritten musical score for a vocal ensemble. The score is in G major (one sharp) and 2/4 time. It features a vocal melody with lyrics in German and Italian. The lyrics are:
 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 la! Tra la ra la la la la la la la la la la!
 zu - tes Rüd - chen! Spinnt! Spinnt flei - ssig, Mäd - chen! Flei - ssig, Mäd - chen, 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 score includes various musical notations such as *cresc.*, *arco*, and dynamic markings like *ff*. There are also some handwritten annotations in red ink, including the number '777'.

126

Continuation of the handwritten musical score, primarily instrumental. It includes staves for piano and bass. The notation shows complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score concludes with a double bar line.

Mary. *zu Senta.
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, bringe 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

(Piu) lento. $\text{♩} = 100.$

Musical score for the first system, including vocal staves with "piuf" and piano accompaniment. Dynamic markings include *ppp*.

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! ha! ha! ha! ha! ha! un eig-nal! Ha, 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.

ff

Piu lento. $\text{♩} = 100.$

12

ob. Tempo I.

Clar. *pp*

Cor III. IV. *pp*

Fag. *p*

34

Musical score for woodwinds with dynamic markings like *pp* and *p*.

12

Mary.

Da seht ihr! Im-mer vor dem Bild! Willst du dein gan - zes jun - ges Le - ben ver - träumen vor dem Conter-fei?
Now watch her! How she sits and stares! Sen - tal giro 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 a con - tem - plar quel qua - dro?

pp

Tempo I.

Fl. 1. Solo. *p* *pp*
 Ob. 1. Solo. *p* *pp*

Clar. *p*
 Fag. *p* *pp*

piu p
 Senta: *pp*
piu p

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?
 A che nar-rar-mi la sua i - sto - ria?

was mir er - zäh-let, wer er sei, der ar - me
 Why didst thou tell me of his case? His pit-ous
 chi e - gli sia dir-mi per - chè? quel po-ver'

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

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

Mann.
 case!
 uom!

Gott sei mit dir!
 God help thee now!
 Sia! cie! con tel

Die Mädchen.
 The Maids.
 Le Damigelle.

Ei, ei, ei, ei!
 Eh, eh! Eh, eh!
 Ehi, ehi! Ehi, ehi!

Was hö-ren wir!
 She's mad, I vow!
 che di - ce mail

Sie seuf - - zet
 She's sigh - - ing
 So - spi - - ra all'

um den blei - - chen
 for the ghost - - ly
 uo - mo, pal - li

Ei, ei
 Eh, eh!
 Ehi, ehi!

Was hö-ren wir!
 She's mad, I vow!
 che di - ce mail

Sie seuf - - zet
 She's sigh - - ing
 So - spi - - ra all'

um den blei - - chen
 for the ghost - - ly
 uo - mo pal - li

cresc.
arco
f p
cresc.

13

13

p sub

A. 2760 (4)

Fl. *cresc.*

Ob.

Clar. *cresc.*

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 verliert sie noch da - rum,
Her brain is turned, I sorely fear!
Per lu - i el - la impaz - zi - see,

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!
dol!

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

Vello u. Basso.

p *cresc.* *f* *p*

mf

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

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

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

mf *p*

Handwritten notes in the first system include "nah" written above the vocal line and a blue pencil mark underlining the first few notes of the vocal line.

Vocal Line 1:
 liebt! love! mor!
 ver - liebt! In love! da - mor!
 Ei, ei! Eh, eh! Ehi, ehi!
 Ei, ei! Eh, eh! Ehi, ehi!
 Wenn's nur nicht Pur - ché a non

Vocal Line 2:
 Sie ist ver - liebt! The girls in love! Pre - su è da - mor!
 Ei, ei! Eh, eh! Ehi, ehi!
 Ei, ei! Eh, eh! Ehi, ehi!
 Wenn's nur nicht Pur - ché a non

Vocal Line 3:
 Hän - del giebt! Denn E - rik hat gar hei - sses Blut, dass er nur kei - nen Schaden thut! Sagt
 scan - dal provet For E - rik's blood is young and warm, He well might do the man a harm! Take
 na - sca - no que - re - le e ancor di - sgra - zi - e che E - rik hä san - gue ar - den - tel Se

Vocal Line 4:
 Hän - del giebt! Denn E - rik hat gar hei - sses Blut, dass er nur kei - nen Schaden thut! Sagt
 scan - dal provet For E - rik's blood is young and warm, He well might do the man a harm! Take
 na - sca - no que - re - le e ancor di - sgra - zi - e che E - rik hä san - gue ar - den - tel Se

75

Handwritten circled number 13 in the left margin.

Vocal line lyrics:
 nichts! care!
 sa,
 Er schiesst sonst wuth-entbrannt den Ne-ben-buh-ler
 il to his cars it came, He'd tear his ri-val
 val fa in pol-vere, il ri-val fa in pol-ve
 von der Wand! Ha, ha, ha, ha, ha, ha,
 from his frame! Ha, ha, ha, ha, ha, ha,
 si, ta-ciam! Ha, ha, ha, ha, ha, ha,

Instrumental markings: *pizz.*, *arco*, *lächelnd laughing*, *risolendo*.

Handwritten circled number 2 in the left margin.

Vocal line lyrics:
 ha! Sag nichts! Ha, ha, ha, ha, ha, ha, ha!
 ha! Take care! Ha, ha, ha, ha, ha, ha, ha!
 ha! Ta-ciam! Ha, ha, ha, ha, ha, ha, ha!

Handwritten circled numbers 1, 2, 3, 4, 5 above the vocal line.

Instrumental markings: *arco*, *p*, *f*.

Character description: **Senta.** heftig auffahrend, angrily, con vivacità.

Text below vocal line:
 O schweiget mit eu-rem tol-len La-chen, wollt
 Oh cease! give o'er your sense-less laughter! Your
 Ces-sa-tel con quel fol-le ri-so-o-ma-i!

16) Tempo

Musical score for the first system, featuring multiple staves with notes and rests.

Die Mädchen singen so stark wie möglich und drehen die Spinnräder mit grossem Geräusch, gleichsam um Senta nicht Zeit zum Schmülen 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.

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

Summ und brumm du gu - tes Räd - - - - - chen mun - ter, mun - ter
Twirl and whirl, 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,

Musical score for the second system, including vocal lines and piano accompaniment.

Musical score for the third system, continuing the vocal and piano parts.

dreh dich um. Spin - - - ne, spin - ne tau - send Fäd - - -
wheel you spin on! For the flux must dwindle dai - - -
 tor - - - no a tel Tor - - - ci il fil ro - ton - do e bel - - -

mun - ter dreh dich um. Spin - - - ne, spin - ne tau - send Fäd - - -
mer - ry wheel spin on! For the flux must dwindle dai - - -
 gi - ra in tor - no a tel 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 3/4 time. It features a vocal line with lyrics and a piano accompaniment with various textures.

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.

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.

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

Solo.

Oboe, Clarinet, Bassoon, Bass

Violin I, Violin II

be-sse-res her-vor!
bet-ter song be-found?
zon can-ta-te a me!

Hört, was ich ra-the; Frau Ma-ry singt uns die Bal-
No! stop your cho-rus! Let Ma-ry sing the ballad
Sen-ti-te il mio con-siglio: ne can-ti Ma-ry la bal-

Senta sort (a obazn)

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

pizz. arco

pizz. arco

pizz. arco

Viola, Cello

Double Bass

la-de-us!
for-la-ta

Mary.

Be-wah-re Gott, das fehl-te mir!
Now heavn for-bid! I dare not do it!
Id-dio mi guardi, al-tro non manca!

Den flie-genden Hol-län-der lässt in Ruh!
The Fly-ing Dutchman! Let him rest!
L'O-lan-de-se vo-lan-te ri-po-sar la-sciam!

fp

fp

fp

fp

18

Musical score for the first system, including piano and violin parts. Dynamics include *p*, *cresc.*, and *fp*. The piano part features a *pizz.* instruction.

18

Senta.

Wie oft doch hört' ich sie von dir, ich sing' sie selbst!
 How oft - en have I list - en'd to it! Since she will not,
 Pur quante vol - te da te l'u - dii! 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 Iddio al - tro non manca!

Levens

19

Musical score for the second system, including piano and violin parts. Dynamics include *p*, *più p*, and *arco*. A *Cor. mut. subito in D(Rè)* instruction is present.

19

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

Lasst michs 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!

Chor

dim.
p
dim.
dim.
dim.
dim.
dim.
p
dim.
dim.
dim.
dim.
p
dim.
Senta
Mary ärgerlich.
Mary annoyed.
Mary con dispetto.
Ich spin-ne fort!
'Tis too ab-surd!
Jo fi-le-rò!
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

Cl. in B. (Si b)
p
1 2 3 4 5 6
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.
pp

Ballade.
Legend.
Ballata.

Allegro non troppo. ♩ = 63.

Piccato.

The musical score is arranged in a standard orchestral format. It begins with a Piccolo part, followed by woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns in G and B, Trombones, Tuba, Trumpets). The percussion section includes Cymbals. The string section is indicated by a large brace on the left. The score is marked with various dynamics and articulations, including *molto marcato* and *trem.* (tremolo). Handwritten blue ink annotations are present, particularly in the brass and woodwind sections, with markings like *mf* and *f*.

Allegro non troppo. ♩ = 63.

A. 2760 (4) F.

21

dim. *p*

p *mf* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *pp*

mf *p* *mf* *mf*

mf *p* *mf* *mf*

mf *p* *mf* *mf*

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

21 6

Jo - ho - hoe! Jo - ho-ho-hoe! Ho - ho - hoe! Jo - hoe!

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

Jo ho hoe! Jo ho ho hoe! Ho ho hoe! Jo - hoe!

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 -
 Bei bö - sem Wind und Stur - meswuth um -
 The wind was wild, the sca was wroth, As
 Un di la pro - - ra nau - fra - ga ten -

mf *p*

21

Ob. p
Cl. p
Fg. p
Bc. p
Violins I p
Violins II p
Violas p
Cellos p
Double Basses p

roth die Se - - - gel, schwarz der 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 flücht' und schwur mit tol - lem Muth: in
 once he strove to clear the bay; The bus - - fled sea - - man swore an oath: "I
 tan - - do a un ca - - po vol - ge - re in - van be - stem - - mia e giu - - ra, di -

Picc. mf
Fl. p
Fg. p

Schif - - fes Herr, wacht oh - ne Rast.
 long hair stream
 chier che lo
 E - - wig - keit lass' ich nicht ab!
 will not rest
 sfi - - da

Herr
 Herr
 Herr
 Herr
 Herr
 Herr

Picc. mf
Fl. p
Fg. p

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

Wie ein Pfeil fliegt er hin, oh - ne Ziel, ohne Rast, ohne Ruh!
 Like an arrow from the ship, fli - eth on, Never resting, for aye!
 lo so - spin - ge sul mar sen - za fin, senza mai ri - po - sar!
 Und vor - dan - ni zieht er hin durch das Meer, ohne Rast, ohne Ruh!
 He is doomed over the sea, after resting, for aye!
 Lo con - dan - za a vi - gi - lan - za Ho, senza mai ri - po - sar!

Yo-ho-he! Yo-ho-hey!
 Jo ho he! Jo ho he!
 Yo-ho-hey! Yo-ho-hey!
 Jo ho he! Jo ho he!

Doch kann dem blei - chen Man - ne Er - lö - sung ein - stens noch wer - den,
 Yet might a wo - man's hand the doom - ed man 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 fan - de auf Er - den,
 Yet from his doom will heaven the wretch - ed man de - liv - er,
 Pur al ca - sti - go un ter - mi - ne il ciel, il cielo ha se - gna - to,

Piu lento. ♩ = 100.

fänd' er ein Weib, das bis in den Tod ge - treu ihm auf Er - den.
 Could he but find one true heart on earth to love him for e - cer.
 don - na in a - mor fe - de - le, in a - mo - re fi - no al - la mor - te.
 zeigt Got - tes En - gel an, wie sein Heil ihm einst kön - ne wer - den.
 Can he but find a maid - en on earth to love him for e - cer.
 un an - ge - lo, un an - gel del cie - lo l'ha de - cre - ta - to.

gerührt und ergriffen.
 deeply moved.
 commosso e sotto voce.

CHOR
 zum 2. Verse.

Ach! Wann wirst du, blei - cher See - mann, es fin - den?
 Ah! pal - lid wan - d'rer, when will thou find her?
 Ah! quan - do, o pal - li - do noc - chier, la tro - ve - ra - i?
 Ach! Könn - test du, blei - cher See - mann, es fin - den!
 Ah! pal - lid wan - d'rer, when will thou find her?
 Oh! ven - ga, o pal - li - do noc - chier, ven - ga l'o - ra!
 Ach! Könn - test du, blei - cher See - mann, es fin - den!
 Ah! pal - lid wan - d'rer, when will thou find her?
 Oh! ven - ga, o pal - li - do noc - chier, ven - ga l'o - ra!

Violoncelli senza Cb.

A. 2760 (4) F.

Tempo I.

| | | |
|---|-------------------------|---|
| Be-tet zum Him-mel, dass bald ein Weib | Treu-e ihm halt! | Gegen Ende des Verses kehrt Senta sich gegen das Bild. Die Mädchen hören theil- |
| <i>Pray ye with me that hea-ven may send</i> | <i>her to him soon!</i> | <i>nahmvoll zu; Mary hat aufgehört zu spinnen.</i> |
| Che pre-sto in-con-tri don-na fe-del, | preghiamo il ciell! | <i>Towards the end of this verse, Senta turns towards the portrait. The</i> |
| Be-tet zum Him-mel, dass bald ein Weib | Treu-e ihm halt! | <i>maids listen with interest, and even Mary has stopped spinning.</i> |
| <i>Raise we our prayersthat hea-ven may guide</i> | <i>him to her soon!</i> | <i>Verso la fine di queste strofe Senta si volge al ritratto. Le Damigelle prestano</i> |
| Che pre-sto in-con-tri don-na fe-del, | preghiamo il ciell! | <i>attenzione, e Mary ha cessato di filare.</i> |

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

Tempo I.

A. 2780 (a) I

23

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *p*, *mf*, and *f*.

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.

23

Second system of musical notation with lyrics in German and English. Includes dynamic markings like *mf* and *p*.

Vor An - - ker al - - le sie - ben Jahr! ein Weib zu frei'n, geht er an's Land; er
 As oft as se - - ven years are told, He comes to land, a wife to woo; But
 Sett' an - - ni ei gi - - - ra e l'an - co - ra a fon - - - do al - fin pre - - ci - pi - ta; di

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

Third system of musical notation, primarily piano accompaniment. Includes dynamic markings like *p*, *mf*, and *f*.

Fourth system of musical notation with lyrics in German and English. Includes dynamic markings like *più p*, *pp*, *f*, and *trém.*

frei-te al - le sie - ben Jahr! noch nie ein treu-es Weib er fand. Hui! „Die Se - gol
 countless yearshave o'er him roll'd, And ne-ver yet has Hui! then hoist the
 don-na fi - da in trac - cia ei va nè mai Hui! „Le ve - le ai

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

Musical score for the first system, featuring vocal staves and piano accompaniment. The piano part includes dynamic markings such as *p* and *ba.*

Musical score for the second system, featuring piano accompaniment with dynamic markings such as *sp* and *f*.

auf! Jo-ho-hel! Jo-ho-hel! Hui! „Den An - ker
 suils! Yo-ho-hey! Yo-ho-hey! Hui! to sea once
 ven - ti^o Jo hél. Jo ho è! Hui! „La pro - ra all'

Musical score for the third system, featuring piano accompaniment with dynamic markings such as *sp*.

Musical score for the fourth system, featuring piano accompaniment with dynamic markings such as *p* and *acceler.*

Musical score for the fifth system, featuring piano accompaniment with dynamic markings such as *sp*, *trem.*, and *cresc.*

los! Jo-ho-hel! Jo-ho-hel! Hui! „Falsche Lieb, falscheTreu! Auf in See, ohne Rast, ohne
 mors! Yo-ho-hey! Yo-ho-hey! Hui! „falsch scartbrocken füll! Sei a sey, zoor ok, zoor
 ot - da Jo hél. Jo ho è! Hui! „Toreat siot - tiscul-car, ou-ma flu, nura mai. fi-p-

Musical score for the sixth system, featuring piano accompaniment with dynamic markings such as *sp*, *acceler.*, and *cresc.*

24

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.

Ruh'!
 on!
 sar!

Molto più lento. ♩ = 88.

pp
 Ah! 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
 Ah! 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?
 rä 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?

A. 2760 (4) F

Allegro con fuoco. $\text{♩} = 80.$

25

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.
 Improvisamente ispirata s'alza dalla sedia.

25

più f

Ich sei's, 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 vo sal-var-ti, a te fe-de-le! A me ti gui-di ami-ca stel-la; ti

più f

Allegro con fuoco. $\text{♩} = 80.$

Fl. *colla parte*

a tempo

In F. (Fa)

Tromb. in B. (Sib)

Tromboni.

Tuba.

Timp.

ad lib.

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

colla parte *a tempo*

26

colla parte

Clar in C.
(Ut)

in C. (Et)

f *più f*

ff *più f*

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

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

Die Mädchen erschrocken aufspringend.
Maids, springing up in terror.
Le Damigelle alzandosi sbigottite.

Hilf Himmell
Heav'n help us!
Soc - cor - so!

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

ff *più f*

colla parte

piu f

ff

p cresc.

ff

p

cresc.

ff

p cresc.

ff

p

cresc.

ff

p

cresc.

ff

p

cresc.

In E. (Fa)

ff

p

cresc.

p

cresc.

p

cresc.

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

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

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

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

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

Ob.
 Cl.
 f dim.
 f dim.
 f dim.
 f dim. p più p sp sp sp

Po

Meno
 f dim. p più p sp
 f dim. p più p sp
 f dim. p più p sp

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 - ga il ge - ni -

Sin - nen!
 fear her!
 zi - ta!
 Sin - nen!
 fear her!
 zi - ta!

Meno

f dim. più p sp
 f dim. sp

27

Ob.

Clar. in A. (La)

Hörner in A. (La)

Hörner in E. (Mi)

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

pp

f

p

cresc.

3.41

p

cresc.

cresc.

cresc.

cresc.

cresc.

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 kommt?
 My father here!
 Ar-ri-va il pa - - dre?

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

Der Va - - ter kommt.
 Her fa - - ther's here.
 Or, o - ra ar - riva.

Erik
 Vom Fel - sen sah sein Schiff ich nah'n.
 I saw his ship; 'twas just in port.
 Da una ru-pe io scor - si vi - ci - no il suo na - vil.

levec
froniera

Sopr. 1. Sie sind da-

Sopr. 2. They're home from

Sopr. 3. Es-si son

p dim.

cresc.

p

p

cresc.

cresc.

cresc.
cresc.
p
cresc.
cresc.

piu cresc.
piu cresc.
piu 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

piu cresc.
piu cresc.

piu cresc.

piu cresc.

piu cresc.

mf cresc.

piu 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 - la in ca - sa è fat - to an - cor!

Die Mädchen
 keeping the
 trattenen -

Halt!
 No!
 Fer - me

heim!
 sei!
 quà!

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

heim!
 sei!
 quà!

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

heim!
 sei!
 quà!

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

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

First system of musical notation, including piano and string parts. Dynamics include *f*, *p*, and *pp*. A red 'A' is written in the second measure of the piano part.

Second system of musical notation, including piano and string parts. Dynamics include *f* and *p*. A red vertical line is present in the piano part.

zurückhaltend.
minds back.
dole.

28

Vocal line with lyrics in German and English. The German lyrics are: halt! Ihr blei - bet fein im Haus! Das Schiffsvolk kommt mit lee - rem Ma - gen. No! at home you all must stay! The sail - ors sure are faint with hunger. la! Or - mai res - tar con - vien! I - ma - ri - nai man - giar vor - ran - no.

Second vocal line with lyrics in German and English. The German lyrics are: aus! way! la! aus! way! diam. The English lyrics are: Ach! wie viel hab' ich ihn zu How can we wait an in - stant Quan - te do - man - de e che que -

Bass line musical notation for the vocal part.

Prestissimo possib. $\text{♩} = 100.$



staccato
p
staccato
pp
pp
pp
pp staccato
pp
pp

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 abbi-am cu-rio - si - tà!

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

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

Acht wie viel hab ich ihn zu fra-gen!
 How can we wait an instant long-er!
 Quan-te do-mande e che que-stio-ni!

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

Piccolo.

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

pizz. *arco*

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 - ny things 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 - ny things 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 - - - - gen
 How can we wait an in - stant long - - - - er
 Quan - te do - mande e che que - stio - - - -

p *arco* *pizz.*

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
 kwam! Well, well! Than du - ty love is strong - er, yet we must first our du - ty
 ta! 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

1. 92806 G. 3

29

29

Lasst 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
 lä! Eb - ben, eb - ben! Com - piu - te no - stre cu - re, chi ci rat - tien? cor - ria - mo

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
 lä! Eb - ben, eb - ben! Com - piu - te no - stre cu - re, chi ci rat - tien? cor - ria - mo

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 stron - ger, 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! Côm -

più cresc.

f *più f*

f *più f*

f *più f*

f *più f*

f *più f*

f *più f*

f *ben tenuto*

f *ben tenuto*

f *ben tenuto*

eu - - re Pflicht! Geht an eu - - re Pflicht! Vor Al-lem geht an eu - re
 du - - ty do! first your du - - ty do! Yes, you must first your du - ty
 com - - pen - sar, o - gni bra - - ty - ma, ogn' al-tra bra-ma sod-di -

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

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

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 *ben tenuto*

Musical score for the first system, featuring piano and strings. The piano part is in treble clef with a key signature of two sharps (F# and C#). The string part is in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes.

Musical score for the second system, featuring piano and strings. The piano part is in treble clef with a key signature of two sharps. The string part is in bass clef. The piano part includes dynamic markings like *piu f* and *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, hält hier uns
do! yes, we must
là! cor-ria-mo

län-ger kei-ne
first our du-ty
là! cor-ria-mo

Pflicht
do!
là!

Pflicht, hält hier uns
do! yes, we must
là! cor-ria-mo

län-ger kei-ne
first our du-ty
là! cor-ria-mo

Pflicht
do!
là!

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

Pflicht, hält uns kei-ne
do, we must our du-ty
là! cor-ria-mo

Pflicht!
do!
là!

Musical score for the third system, featuring piano and strings. The piano part is in treble clef with a key signature of two sharps. The string part is in bass clef. The piano part includes dynamic markings like *piu f* and *f*.

30

First system of musical notation, including vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features chords and moving lines in both hands.

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-nythings 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! 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-nythings 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! Oh! quanta ab-biam cu-rio-si-tà, qua-le cu-rio-si-

Ach! wie viel hab' ich ihn zu fra-gen! Ich hal-te mich vor Neu-gier
How can we wait an in-stant long-er! So ma-nythings we want to
 Quan-te do-man-de e qua-i que-stio-ni! Oh! quanta ab-biam cu-rio-si

Second system of musical notation, primarily piano accompaniment. It continues the harmonic and rhythmic patterns established in the first system.

cresc.

più f

più f

più f

più f

più f

più f

più f

più f

più f

più f

più f

Pflicht! Lasst euch nur von der Neu - - gier pla - - gen, vor Al - lem geht an eu - re
do! Yes, you must wait a lit - - tle long - - er, yes, you must first your du - ty
sfar! Le - ste, al lavor! po - tre - - te po - - i ogn' al - tra bra - ma sod - di -

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

nicht! Ich hal - te mich vor Neu - gier nicht, ich halt' mich nicht, ich halt', ich hal - - -
know! How can we wait, how can we wait! So ma - ny things we want, we want
 tà! Oh! quan - ta ab - biam cu - rio - si - tà, oh! quan - ta, quan - ta ab - biam cu - rio - - -

nicht! Ich hal - te mich vor Neu - - - gier, vor
know! How can we wait an in - - - stant, how
 tà! Oh! qua pun - - - ge cu -

più f

Musical score for piano accompaniment, including treble and bass staves with various dynamics like "cresc.", "ff", and "a 2."

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

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

vor
yes,
 ogn'

Vocal line musical score with lyrics in German and English, including a tear in the paper.

te mich nicht!
to know!
 - si - tà!

Schon gut! So-bald nur auf-ge-
yes, yes! Than du-ty love is
 Eb - ben! Com-piu-te no - stre

tra - ge, hält
strong - er, But first our
 cu - re, chi ci rat-

- te mich nicht!
to know!
 - si - tà!

Schon gut! So-bald nur auf-ge-
yes, yes! Than du-ty love is
 Eb - ben! Com-piu-te no - stre

tra - gen, hält län-ger hier uns
strong - er, But first our
 eu - re, chi ci rat-tien? chi

Neu - gier nicht! Schon gut!
we wait! yes, yes!
 rio si - tà! Eb - ben! Com - piu-te

So - bald nur auf-ge-
du-ty love is
 auf - ge - tra - gen, hält län-ger hier uns
love is strong - er, But first our
 no - stre cu - re, chi ci rat-tien? chi

tra - gen, hält län-ger hier uns
strong - er, But first our
 cu - re, chi ci rat-tien? chi

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 2/4 time. It includes a vocal line with lyrics and piano accompaniment with dynamics like *ff*.

Al - lem geht an eu - - re Pflicht! In Küch' und Kel - ler! 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! Than du - ty love is strong - - - er, yet
 ei - rat - tien? cor - riam, cor - riam! Eb - ben! Compiu - te no - stre eu - - - 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, yes! Than du - ty love is strong - er, yet we our du - ty
 ria - mo là, cor - riam, cor - ria - mo là! Eb - ben! Compiu - te no - stre eu - re, chi ei rat - tien? chi

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

Musical score for the second system, continuing the vocal lines and piano accompaniment. It includes a vocal line with lyrics and piano accompaniment with dynamics like *ff*.

31

Musical score for piano accompaniment, including treble and bass staves with various musical notations and dynamics.

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 - ei - na, le - ste, sü, al - la, cu - ei - na, le - - ste,

31

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
 ei rat - tien? cor - riam, cor - riam! Eb ben! chi ei 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
 ei rat - tien? cor - riam cor - ri - amo là! Eb ben! chi ei rat - tie - ne? cor - ria - - mo là, cor - ria - mo

kei - ne Pflicht, hat 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
 ei rat - tien? cor - riam cor - ri - amo là! Eb ben! chi ei rat - tie - ne? cor - ria - - mo là, cor - ria - mo

Musical score for piano accompaniment, including treble and bass staves with various musical notations and dynamics.

31

Pflicht, vor Al - lem geht an eu - re Pflicht, an eu - re Pflicht!
 go! So to the kit - chen, to the kit - chen off you go!
 sù, or sù, or sù, sen - za indu - giar, sen - za indu - giar!

Mary hat die Mädchen hinaus,
 getrieben und ist ihnen gefolgt.
 Mary drives the Maids out,
 and follows them.
 Mary spinge fuori le Danigelle
 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!

Das Abschreiben der Partitur wie das Ausschreiben der Stimmen ist verboten.

No 5a Duett.

Duet. — Duetto.

Richard Wagner. Der fliegende Holländer.

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.

Erik

Colla

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 my
Sen-ta, re-sta so-lo un istante an-co-ra! Da fine a

Allegro appassionato. $\text{♩} = 76.$

Eigenthum von Adolph Furkert in Berlin.

A. 2760 1810 P.

Qua-len reisse mich!
 torments end at last!
 mie - i tor - menti!

Doch willst du,
 Ah! tell me,
 Oh! fam-mi,

ach! so verdirb mich ganz!
 tell me must I die?
 fammito - sto mo - rir!

Was ist? Was soll?
 What dost thou mean?
 Cos'è? che di-ci?

O Sen-ta, sprich, was aus mir
 O Sen-ta, speak! what is my
 Ah! Senta, di, che mai sa-

Fl.
 Ob.
 Cl. in B. (Sib)
 in F. (Fa.)
 in Es. (Mib.)

wer - den soll?
 fate to be?
 rà di me?

Dein Va - ter kommt, eh' wieder er ver-reist, wird er voll-bringen,
 Thy father's here, and ere he sail a-gain, He will ac-complish
 Tuo padre ar-ri-va, e pria di ri-par-tir, ei com-pi-rà

wasschon oft er woll-te...
 what he long hath purposed.
 qualche da un pezzo bra-ma...

poco ritard.

Senta.

Und was meinst du?
And what is that?
Che inten - 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.* a tempo, ma un poco ritenuto. $\text{♩} = 66$.

Erik.

Mein Herz voll Treu - e bis zum Ster - ben, mein dürf - - tig Gut, mein
Though all I have is this for ever, 'y gains are few from
Il cor fo - ri - to a mor - te d'a - mor. n - cer - ta sor - te

p dolce

a tempo, ma un poco ritenuto. $\text{♩} = 66$.

Clar Solo

Clay

06

Ob. *p*

pp *p*

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

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 - cour Will not thy fa - ther
 di cac - cia - tor per - met - ter mi po - tran bra - mar e do - mandar di

Pl.

Ob. *p* *mf* *dim.* *pp*

p *mf* *dim.* *p*

p *mf* *dim.* *p*

p *mf* *dim.* *p*

p *mf* *dim.* *p*

p *mf* *dim.* *p*

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

A. 2760.4810 F.

34

ob.

für mich spricht?
plead for me?
par - li per me?

Wenn dann mein Herz in Jam-mer
Ah! must I die of mi - se - ry,
Seil duol mi spez - za il

bricht, wenn dann mein Herz in Jammer bricht, sag' Sen - ta,
Ah, must I die of mi - se - ry? Ah, Sen - ta!
cor, chi fia, che par-liin mio fa - vor? chi fia, che

f molto riten.

35 a tempo

Ob.

Cl.

Fg.

arco

pp

arco

pp

arco

pp

Senta.

Ach! schweige, E - rik, jetzt!
Ah, E - rik, say no more!
Ah! ta - ci, ta - ci, E-rik!

Lass mich hin -
I must be -
Or dabbo an -

wer dann für mich spricht?
will thou plead for me?
par-liin mio fa - vor?

arco

pp

arco

pp

arco

pp

a tempo

Ob.
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 daughter'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 - saei cre - de, chi sa-qual co-saei cre-de!

Erik.
Du willst mich
Thou'll leave me
Fug - gir - mi

Ich muss zum Bord!
 I can not stay!
 Lo deb-bo, E-rik!
 fliehn!
 thus?
 vuoi!

Ah, lass' mich fort!
 I must a-way!
 Nol pos-so, no!
 Du weichst mir aus?
 Thou wilt not heed!
 M'as-col - ta Sen-ta!

Ah! lass' mich fort!
 I can not stay!
 Nol pos-so, no!
 Du willst mich
 Thou wilt not
 Fug-gir - mi

Ich muss zum Bord!
 I must a-way!
 Lo deb-bo, E-rik!
 fliehn!
 heed!
 vuoi?

Ah, lass' mich fort!
 I must a-way!
 Nol, pos-so, no!
 Du weichst mir aus!
 Thou wilt not heed!
 M'as-col - ta sui

Ah! lass' mich fort!
 I must a-way!
 Nol, pos-so, no!
 Du willst mich fliehn!
 Thou wilt leave me thus?
 Fug-gir - ui vuoi?

F. 2760. 4510 P.

a tempo

36

36

Erik.
 Fliest du zu - rück vor die - ser Wun - de, die du mir schlugst im Lic - bes - wahn? Ach,
 Have pi - ty on this cart, neigh - bor - ken, On wounds that thou a - lone canst heal! By
 Fuggir, fug - gir per - ché in me s'a - pre d'a - mor fa - tal, fa - tal fe - ri - ta? Ah!

a tempo

126

hö - re mich 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
 m'o - di, m'o - di, ri - spon - di - mi an - co - ra, un' ul - ti - ma vol - ta, m'o - di

A. 2760. 4810 F.

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 se il do - lor mi spez - za il cor, Sen - ta, par - le - rai di me in fa - vor?

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'll plead for me!
 Se il do - lor mi spez - za il cor, mi spez - za il cor, tu par - lo - rai, ah! Sen - - ta, in mio fa - vor?

Fl.
Ob.
Cl.
Corni in E. (Fa)
ad lib.
in Verzweiflung. in despair. disperato.

Fl. *p*
Cl. *p*
p
p

Senta. *espr.*

Wie? What? Che? Zwei - felst du an mei - nem Her - - zen? I do not love thee? non - te - - mi

Du zweifelst, ob ich gut dir bin? Am I not al - ways true and kind? di me, di me, dell' a - mor mio?

p

Ob. *p*
p
p
p
p

p *p* *p* *p* *p* *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 move 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?

p *cresc.*

tempo

colla parte

ad lib.

Erik.
 Dein Va-ter, ach! nãch Schã-tzen geizt er nur!
 Thy fa-ther what cares he for aught but gold!
 Tuo padre... ahi- - mè! sete ha di gioje e d'oro!

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.

zãh-len?
 Erfüll-test du nur ei - ne meiner Bitten?
 Sog. hast thou brãren't? exce to my ca- ~~re~~ ?
 Quando es - an-di-stian? u - ãl-ca mia pro-ce?

Kränkst du mein Herz nicht
 Dost thou not dai-ly
 B - o - gei gi-or-no ni

39

p cresc.
p cresc.
p cresc.
p cresc.

p cresc.
p cresc.
p cresc.

Dein Herz?
Thy heart!
Il cor?

2 0 0 39

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 - die
Deh! sfuggi a quel fa - ta - le esal - ta -

p cresc.
p cresc.
f
f

p
p
p
p
p
cresc.
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?
la bal - la - gend - ta...

p
p
cresc.
cresc.

A. 2760.4810 F.

I. Solo.

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 sie!
 Did I not hear thee sing it?
 og-g'ian-cor la can-tas-ti!

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?

Du bist so bleich, — sag,
 Thy face is pale! — say,
 Sei tan-to pal-li-da... che...

Fl. Ob. Cl. *cresc.* *più cresc.*

p *cresc.* *più cresc.*

Soll mich des Aerm - - sten Schre - ckenloos nicht rüh - ren?
 Must I not feel com - pas - sion for his sor - rows?
 Chi fia cui del mi - se - ro non muo - va il fa - to?
 soll-te ich's nicht fürch-ten?
 am I not right-ly jea-lous?
 che ne ho ti - mo-re!

cresc. *più cresc.*

marc.

f colla parte *fp*

Oh, - - - - - nicht!
 Ah! - - - - - more!
 Non - - - - - hat!
 Mein Lei-den, Sen - ta, rührt es dich nicht
 My sor-row, Sen - ta, is it naught
 Oh! Sen-ta, Senta, di me non ha

Vcll. e Bass.

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?

f *ad lib.*

42

4

42

Op. 1. Solo.
 Lento. $\text{♩} = 76$
molto espressivo *cresc.*

pp *p* *pp trem.* *pp trem.* *pp trem.* *p*

42

Fühlist 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
 te quell' uom che innan - te stà dim - mi pie - tà non

Lento. $\text{♩} = 76$

Picc.

Presto.
Piccolo.

43

Flauti.

Oboi.

Clar.

Cor. vent. in F. (Fa).

Cor. ord. in F. (Fa).

Fag.

Trombe vent. in F. (Fa).

3 Tromb.

Timp.

43

fresco.

fresco.

fresco.

Was er
What of
Per-chè

Gott schü - tze dich!
God save thee yet!
Id-dio ti guar - di!

Sa-tan hat dich um-garnt!
Satan hath snared thy soul!
T'ha Sa-tàno av - vin - ta!

43

fresco.

Presto.

Recit.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent melodic line in the right hand, marked with *pp* and *ce* (crescendo), and a bass line with a *p* marking. The vocal line has a *p* marking and a red handwritten mark above it. The middle system shows a vocal line with a *Br* (bristling) and *trem.* (trémolo) marking, and a piano accompaniment with a *p* marking. The bottom system contains the vocal line with lyrics in German, French, and Italian, and a piano accompaniment. The lyrics are: "schreckt dich so? frights thee so? ma - i? Sen-ta; lass dir ver-trau'n! 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!" The score is marked with various dynamics and performance instructions, including *pp*, *p*, *Br*, *trem.*, *ce*, and *meno.*

Recit.

A. 2760. 4810 F.

Sostenuto. ♩ = 96.

affem

pp

Cor. 3.

Fag.

Timp.

pp

trem.

pp

trem.

pp

trem.

pp

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.

pp

pp

pp

pizz.

pp

Sostenuto. ♩ = 96.

Cor.

Fag.

Vcl.

2 3

2 3 4

3

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 - al furore l'ea - ven - te, la sal - da ri - va ve - nia a spruz -

pizz.

Clar.
Cor. 1u.2.
Fag.

trem. pp
trem. pp

pp

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, Myste - rious, si - lent, full of awe; Two
zar. Quan - do al mio fian - co ve - do an - co - rar - si ig - no - to e bel - lo na - vil stra - nier, e duenoc -

pizz. p

pp

pizz. p

cresc. dim. pp

divisi in 3 parte

divisi in 3 parte

mit geschlossenen Augen.
with closed eyes.
con gli occhi chiusi.

Der And-re?
The o - ther?
Nell' al - tro?

Män - ner nah - tensich 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.

A. 3760. 4810 F.

Obol. a 2
 Clar.
 Cor.
 Fag.
 3 Tromb.

mf dim. p
 mf dim. p
 mf dim. pp dolce
 mf dim. pp
 mf dim. pp

divisi in 2 parte
 mf dim. pp
 mf dim. pp

divisi in 3 parte
 mf dim. pp
 mf dim. pp

(wie zuvor.)
 (as before.)
 (come prima.)

und düstrem Blick...
 That wea-ry look-
 lo sguardo o - scu-ro...

(auf das Bild deutend.)
 (pointing to the picture.)
 (mostrando il ritratto.)

Und ich?
 And I?
 Ed io?

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... quell l'uo-mo lui! An-dar ti

pizz.
 pizz.
 mf dim.

Fl.
 Obol.
 Clar.
 Cor.
 Fag.
 3 Tromb.

pp
 cresc.
 p
 cresc.
 in Es
 cresc.
 cresc.
 cresc.

3 Tromb. *3700*

45 accelerando

arco
 cresc.

45 Doch kaum noch sah ich an dich langen, du
 But scarce-ly was there time for meeting. When,
 Ma quando a lor presso tu giun-gi, ti

arco accelerando.

accelerando

(mit steigender Spannung.)
(with rising excitement.)
(con più emozione.)

Er hub mich auf...
He raised me up!
Ei mi sol-leva...

stürztest zu des Frem - den Fü - ssen, ich sah dich sei - ne Knie umfassen...
loud-ly on the stran - ger call - ing, Down at his feet I saw you falling!
git - ti a' piedi del - lo stra - nie - ro, le sue gi - noc - chia stringendo al core...

An sei - ne Brust, - voll
Close to his breast, And
Stretta al suo se - no di baci ar -

accelerando

Lento.

Und dann?
And then? (Senta mit unheimlicher Verwunderung anblickend.)
E poi? (pauses a moment, watching Senta with amazement.)
(guardandolo con sorpresa.)

Inbrunst hingst du dich an ihn, du küsstest ihn mit hei - sser Lust...
breath-less in his arms you lay! Warm kis - ses on his cheek you pressed.
den - ti gli co - pri il viso, con improv - vi - sa pie - na da - mor...
sah'ich auf's Meer euch flieh'n.
And then you sailed a - way!
Sul mar vi scorgo fug - gir.

Lento.

Allegro con fuoco. $\text{♩} = 84$.

Piccolo.

46

Musical score for woodwinds and brass instruments. The instruments listed are Piccolo, Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Cor. (Cor Anglais), Fg. (Fagott), Tromb. vent F. (Fa) (Trumpet in F), Tromboni (Trumpets), Tuba, and Timpani. The score is in 2/4 time and features dynamic markings such as *f* and *ff*. A red bracket highlights a section in the Flute, Oboe, Clarinet, and Cor parts. A blue 'f' is written in the Trombone part. The Cor part includes the instruction 'in C.'.

46

Musical score for strings, including Violins I, Violins II, and Violas. The score is in 2/4 time and features dynamic markings such as *ff*. The strings play a rhythmic pattern of eighth notes.

Schnell erwachend, in höchster Begeisterung.
waking suddenly, with exaltation.
 svegliandosi nell' eccesso 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 vo!

Ent - setz - - - - lich!
 Ah! dread - - - - fulthought!
 O cru - da sor - te!

Allegro con fuoco. $\text{♩} = 84$.

47

tempo

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *ff* and markings like *tr*.

colla parte

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!

tempo

A. 2760.4810 F.

Picc.

Violins I
Violins II
Violas
Cellos
Double Basses
Timpani

Timpani muta in D.A. (Ré e La)

Soprano
Alto
Tenor
Bass

Erik stürzt voll Verzweiflung und Entsetzen ab.
Erik rushes out in horror and despair.
Erik fugge pieno di raccapriccio.

Flauti
Ob.
Cl.
Cor. ff
Fg.
Trmb.
Celli

Santa nach dem Ausbruche ihrer Begeisterung in stummes Sinnen versunken, verbleibt in ihrer
Santa after this outbreak, seems lost in thought. She remains still in the same position, with
Santa dopo questo eccesso di esaltamento resta in una muta contemplazione, e sempre nella

Vello u Bass

Fl. ritenuto Più lento. Andante.

Ob.

Cl.

più p

più p

Andante

pizz. arco divisi tremolo

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, möch-test
Ah, pal-lid
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...
wan-drer, when will thou find her! Raise we our prayers that hea-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 zeigensich.
The door opens, and the Dutchman and Daland appear.
Sopra la porta, e vi si vedono Daland e l'Olandese.

Das Abschreiben der Partitur und das Ausschreiben der Stimmen ist verboten.

No 6. 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'Olandese osservando Senta, s'avvanza lentamente sulla-scena.

Moderato. ♩ = 80.

Richard Wagner. Der fliegende Holländer.

Musical score for 'Aria, Duet and Trio' from Wagner's 'Der fliegende Holländer'. The score includes parts for 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, and Contrabasso. The score is in G major and 4/4 time, marked Moderato (♩ = 80). Senta's vocal line includes the lyrics 'Ha! Ah! Ah!'. The score features various dynamics such as *ff*, *p*, *pp*, and *ppp*, and articulation marks like *pizz.* and *arco*. There are some handwritten annotations in blue ink, including a large '4' and '13'.

Moderato. ♩ = 80.

A. 2750 (4) F.

Kleinverlag von Adolph Fürstner Berlin.

Flauti
Oboi
Clar.
Cor. vent. G. (Sol)
Cor. ord. D. (Ré)
Fag.
Timp.

accelerando *a tempo* *accelerando* *a tempo*

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

arco *arco* *arco divisi*

Daland ist unter der Thür stehen geblieben, und scheint zu erwarten, 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.

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

accelerando *a tempo* *accelerando* *a tempo*

pizz. *pizz.* *pizz.* *pizz.*

arco *p sempre* *arco* *p sempre* *arco* *p sempre*

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* *piu 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

p sempre *piu p*

Oboi
Clar.
Cor.
Fag.
Timp.

als Daland bei ihr anlangt, 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.

Senta
Gott dir zum
God keep thee
Io ti sa-

Stel - le? Ver - dien' ich, Sen - ta, sol - chen Gruss?
meet me? là? Was e - ver wel - come cold. as this!
là? Per - chè, per - chè, Sen - ta, ta - le accoglien - za?

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?
safe! 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 sorridendo.

Drängst du mich?
Pa - tience, pray!
Saperlo bra - - mi?

A. Arie. - Aria.

Ob. Allegro moderato. ♩ = 112.

con moto

Daland.

Mügst du, mein Kind, den fremden Mann willkommen bei - ssen!
 Wilt thou not give a heart-y wel-come to the stran - ger?
 Or ben, tu puoi dar-gli, se vuoi il ben ve - nu - tol!

Allegro moderato. ♩ = 112.

ben tenuto

Al.

See - mann ist er gleich mir, das Gastrecht spricht er an.
 He is a sea - man, too, and well may claim the right,
 E'un uom di mar qual me, che vien qui ad o - spi - tar.

Lang' oh - ne Heimath stets auf fer - nen, wei - ten
 Far hath he travell'd, much hath known of stor' and
 Da in - fi - do mar, re - mo - st li - dio - gnor co

A. 2760. 5482 F.

Handwritten annotations: 'p' (piano), 'pizz.' (pizzicato), and a circled '2'.

Handwritten annotations: 'p' (piano), 'dolce', and 'pizz.' (pizzicato).

Rei - sen, in frem - den Lan - den er der Schä - tze viel ge - wann.
 dan - ger, His ship is full of gold, and grants that blind the sight!
 stret - to a va - li - car, te - sor pre - zio - si po - tè ar - re - car.

Aus sei - nem
 He will re -
 E que - sti of -

Handwritten annotations: 'pizz.' (pizzicato) and 'p' (piano).

Handwritten annotations: 'Fl.', 'dolce', 'p dolce', and a circled '50'.

Handwritten annotations: 'arco' and a circled '50'.

Va - ter - land ver - wie - sen, für ei - nen Heerd er reich - lich lohnt!
 ward with a - ple trea - sure Those who will give him hearth and home.
 (viz. of - fair ei - rou - le, a chi ri - ces - to gli an - ri)

Sprich, Sen - ta, würd' es dich ver -
 Speak Sen - ta, wouldst thou feel dis -
 Or Sen - ta, dost thou not feel -

Handwritten annotations: 'arco' and a circled '50'.

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

pp *p* *cresc.* *f*

pp *p* *cresc.* *f*

pp *p* *cresc.* *f*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

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 Senta nickt beifällig mit dem Kopfe.
 Senta inclines her head in assent.
 Senta china la testa.

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

pp staccato

pp staccato

pp staccato

pp staccato

sich zum Holländer wendend.
 to the Dutchmann.
 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? Can - she
 Dimmi ti sem - bra for-sei-per - bo-le quan-to di lei, di lei nar-ra - i? Al - tro

Fl. *pl*

Ob. *pl*

Cl. *pl*

Cor. *pl*

Fag. *pl*

bel

p cresc.

cresc.

p

cresc.

cresc.

p

cresc.

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 - glio a - des - soag - giun - ge - re, or tu co - no - sce - re po - tra - i, tu stes - so, tu

Vcello & Bass.

Fl. *51*

Ob. *f*

Cl. *f*

Cor. *f*

Fag. *f*

3 Tromb. *f*

Timp. *f*

Clas

Cor

Teno

Pos

3 Tromb.

p

pp

tr

mf cresc.

mf cresc.

ad lib.

Der Holländer macht eine bejahende Bewegung.
 The Dutchman makes a gesture of assent.
 L'olandese china la testa in segno di assenso.

zie - ret, sie zie - ret ihr Ge - schlecht!
 shines with all the gra - ces, The per - fect flower of wo - man - kind!
 stes - so, tu stes - so, tu stes - so, tu

zi, il suo can - dor

Daland wendet sich wieder zu Senta.
 Daland turns again to Senta.
 Dalando 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! Stimmt du dem
 wish - es meet with mine; Reach him thy hand! Thy fa - ther gives you both his bless - ing! Child, be 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 -

A. 2760. 4922 F.

Solo *espress.*

59

Ob.
Cor.
Fag.

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. *Senta fa un movimento di dolore.* mor ap - pa - ghi il vo - to del ge - ni - tor, To - mor - row he is thine! se gli of - fri a - mor.

ist mor - gen er dein Mann. To - mor - row he is thine! se gli of - fri a - mor.

Sieh dieses *See her these* Questo mo -

Ob.
Cl.
Cor.
Fag.
Tr.

Band, sieh die - se Span - gen! Was er be - sitzt, macht dies ge - ring. *Muss, theures Kind, dich nicht verlan - gen? Sen - ta, do these not move thy en - vy? tut - ti, e tut - ti a te apparten - gon,*

Dein ist es, wechselst du den Ring!
All shall be thine when you are wed!
 si scambi a lui Fa-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.

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.

Fl. *stringendo*

Ob.

Cl.

Cor.

Fag.

stringendo

f

trem.

f

f

f

f

f

f

wie schön, so ist sie treu, so ist sie treu, Glaub 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'e fe-

54

Fl. *ff*

Ob. *ff*

Cl. *ff*

Cor. *ff*

Fag. *ff*

ff

ff

ff

ff

ff

ff

ff

f dim.

p

f dim.

p

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.

Dalando si allontana lentamente, pur curiosamente osservando Senta e l'Olandese, se si avvicinino l'uno all'altra: ma atteso lungo tempo indarno parte finalmente, non senza spiacevole sorpresa.

54

Fl. *dim. p*

Ob. *dim. p*

Cl. *dim. p*

Cor. *dim. p*

Fag. *dim. p*

p

più p

p dolce

p

p dim.

p dim.

54

Ob. *pp*

Cor. *più p*

Cor. ord. mut. in H. (Sib.)

Fag. *pp*

Timp H. Pis. (Sib. Fa dièse)

pp

ppp

ppp

ppp

ppp

ppp

Ob. *ritenuto*

Cl. *pp*

Cor. in H. (Sib.) *ritenuto*

Fag. *pp*

Timp. *tr* *pp*

Cor. vent. mut. in A. (La.) *pp*

pp *piu p*

pp

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 per lungo tempo.

NO 7.
Duett. Duet. Duetto.
 Sostenuto. ♩ = 66.

Cor. in H. (Sib.) *mut in E. (Mi).*

Fag. *marcato* *pp*

3 Tromb. *pp*

Timp. *tr* *pp* *pp* *pp*

Timp. mut. in E. H. (Mi. Sib.)

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.

A. 2760 (4943) F.

Cor. II

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 - - - man sweet and fair; But e - ver - more 't would 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.

denk ich mei - ner Qua - len bleib! Die dü - st're 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,

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

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

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

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

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

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

Vocal: soll' ich, Un-se-li-ger, sie Lie-be nen-nen? Ach nein! Die Sehn-sucht ist es nach dem Heil,
 Durc I be-liee 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 da-mor? Ah no! spe-ranza è di sa-lu-tel... mi fos-se al-

Ob. *p* *dim.* *pp*

Cor. *p* *dim.* *pp*

Fag. *p* *dim.* *pp*

Tromb. *p* *dim.* *pp*

Timp. *p* *dim.* *pp*

Vocal: 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 succ? Has this dear an-gel come my soul to succ?
 me-no co-ste-i l'an-gel re-den-tor! mi fos-se al-me-no l'an-gel re-den-tor!

Ob.

Cor.

Senta. *mezza voce*

Tesch.

Versank ich jetzt in wun-der-ba-res Träumen? Was ich er - bli - cke, ist's ein Wahn? Weilt' ich bis-
How wondrous strange! Can I indeed be dreaming? Am I de - ceiv'd in all I see? Or has my
L'a-ni-ma mia bu-giar-do so-gno in-vaso? ed il - lu - sion m'in-gan-nò? Quando a spe-
 Holländer. *mezza voce*

monology!

Wie aus der
 How like the
 U - na re-

pp sempre

pp sempre

Ob.

Cor.

Fag.

l'ist.

her in trü - ge - ri - schen Räumen? Brach des Er - wa - chens Tag heut' an?
life been on - ly i - dle seeming? Has now th'a - wak - ning come to me?
 rar vi - ci - no mi su - a - se del mio ri - sve - glio il dì?

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 Pim - ma - gin su - a mi

piu p

A. 2760 (4944) F.

Cor.

pp

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!
 In - gliò da - van - - tia me tris-toe 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 pa - -
 pur; quel - - la che o-gnor so - - gna - - i ca - - ra sem-bian - -

ob.

Cor.

pp

pp

pp

kann tie - fen Mit - - leids Stim-me mich be - lü - - gen? - Wie ich ihn oft ge - seh'n, - - so steht er
 Oft have I sighed to hear his pit - ous sto - - ry, Now, as I gaze on him - - my tears will
 In - - gan-no è 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, All all I longed for here I
 za m'e da - - - to al - fi - - - ne con - - - tem -

pp

58

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 - - telo so - gnaì, 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

bel.

58

wie soll ich es nen - nen? Wo - nach mit Sehnsucht es dich treibt, das Heil, - - - würd' es, du Aermster, dir durch
in-to love be turning? Re - joice, poor wand - rer, for thy pain is past! Through me re - demption shall be
 qual io lo ve - do! Or la sa - - lu - te, che tro - var tu vuoi col - la mia fé, vo' gua - da -

Lie - be sie nen - nen? Ach, nein! Die Sehnsucht ist es nach dem Heil! Würd' es durch sol - - - chen
fires of love re - turn - ing? Ah no! re - demption now is all I cruce! 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

Lung

3. H. H. Schmidt
y

riten. tempo

mich zu Theil, würd' es, du Aermster, dir durch mich zu Theil! Wonach mit Sehnsucht es dich
 thine at lust! Through me re-demp-tion shall be thine at lust! Rejoice, poor wand'ring, pain is
 gua-re a te, col-la mia fe-tion shall be thine at lust! gua-da-gnare a tel 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

Cello Bass

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 lust, through me re-demption shall be thine at lust! 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-stein mi fos-se Pan-gel re-den-tor, co-stein mi

Cello Bass

Musical score for vocal and instrumental parts. The vocal lines are in G major and 4/4 time. The piano accompaniment features a prominent bass line with a blue highlight and various dynamics like *ff* and *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
an - - - - - gel succ 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

ff

Fl. *Solo* *p dolce*
 Clar. *Solo* *p dolce*
 Cor. *p dolce*
 Fag. *p*
 Timp. *p*

con moto

mich zu Theil! Theil!
thine at last! last!
 gna-re te!

mir zu Theil! Theil!
soul to succ? succ?
 re-den - tor!

Cello *p*

pp

Un poco meno sostenuto. ♩ = 80.

61

Holländer: sich Senta etwas nähernd.
 Dutchman: coming nearer to Senta.
 L'Olandese: avvicinandosi di più a Senta.

61

Wirst du des Va - ters Wahl nicht schelten? Was er versprach,
 Sen - tu, thou heardst thy fa - ther's promise. Wilt thou consent?
 Del ge - ni - tor la scel - ta ap - pro - vi? Vor - rai te - ner

Un poco meno sostenuto. ♩ = 80.

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.

Pos

ge - ben, und dei - ne Hand dem Fremdling reichstest Du? Soll fin - denich, nach qua - len - vol - lem
 e - ccr. 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 -

Pos

Tromb.

Le - ben, in dei - ner Treu' die lang' er - sehn - te Ruh, in deiner Treu', in deiner Treu' die lang' er - sehn - 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 fe spe - rar? poss'io spe - rar, poss'io spe - rar dal - la tua fe ri - po -

ad lib. ritenuto (3)

colla parte

Un poco più animato. $\text{♩} = 56$.

Musical score for the first system, including piano and violin parts. Dynamic markings include *f dim.*, *p*, and *pp*. There are handwritten blue and red markings on the page.

Senta.

Ruh? rest? so? Wer du auch seist und welches das Verderben? Who - e'er thou art, What-e'er the con-dem-na-tion. Qua - le tu si - a e qual pur sia il sup-ple-

Musical score for the vocal part with lyrics. Dynamic markings include *f*, *dim.*, *p*, and *pp*.

Un poco più animato. $\text{♩} = 56$.

Musical score for the second system, including woodwind and vocal parts. Dynamic markings include *p cresc.*, *f*, and *pp*. A handwritten word "Tempo" is written above the woodwind part.

ben, dem grau - sam dich dein Schicksal könn - te weihn; (was auch das
tion That, by ma - lig - nant fate, pur - sues thee still, Thy lot be
- zio. — Cui ti vo - tò cru - de - lee rio de - stin, e qual sia an-

FL. *f* *dim.* *p* *pp*

Ob. *f* *dim.* *p* *pp*

Cl. *f* *dim.* *p* *pp*

f dim. p *pp* *f dim. p* *pp* *pp*

f dim. p *pp* *f dim. p* *pp* *pp*

f *dim.* *p* *pp* *f* *dim.* *p* *pp* *dim.*

f *dim.* *p* *pp* *f* *dim.* *p* *pp* *dim.*

f dim. *p* *pp* *f dim.* *p* *pp* *dim.*

Loos, _____ das ich mir sollt er - wer - - - ben, ge - hor - sam stets werd'ich dem
 mine! _____ I yield with re - sig - na - - - 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* *dim.*

f dim. *p* *pp* *f dim.* *p* *pp* *dim.*

Sempre più animato.

Cl. *pp* *1. Solo*

Fg. *pp* *1. Solo*

Tromb. *pp* *pp sempre*

p

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 - lythou 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 -

Sempre più animato.

A. 2760 (4948) F.

Più animato.

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Cor. *cresc.* *f*

Fg. *cresc.* *f*

Tromb. *cresc.* *f*

trem. *animato*

cresc. *f* *dim.* *mf* *pp*

trem. *pp*

cresc. *f* *dim.* *mf* *pp*

cresc. *f* *dim.* *mf* *pp*

für sich) Oh! wel - che Lei - den! Könn't ich Trost brin-gen!
 (aside.) His bit - ter sor - rows! Would that I *illegible* 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?

Più animato.

Molto più moto. $\text{♩} = 80$.

Fl. *pp dolce*

Ob. *pp dolce*

Cl. *pp dolce*

Cor. III, IV *pp dolce*

Fg. *pp dolce*

passionato *cresc.* *f* *menof*

f *menof*

f *menof*

f *menof*

f *menof*

Holländer, der Sentas Ausdruck vernommen hat.
 Dutchman, who has heard Senta's words.
 L'Olandese, che l'ha udita.

Welch hol - der Klang im näch - ti - gen Ge - wühl!
 How sweet her voice breaks through night of pain!
 Oh! se u-na spe - me a me brul - les - se an - cor!

hingerissen.
 in a transport of joy.
 in estasi!

Du bist ein En - gel, ei - nes
 Thou art an an - gel! and an
 Un an - ge - lo se - i, che

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
 an - 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 - - wi - ger, durch Die - se sei's! All - e - - wi - ger, durch
 purchase my re - demp - tion, May hea - ven grant that love - be done! May hea - - ven grant that
 cor spe - rar mi li - ce, el - la, sì, ver - ra - - par - - la sa - lu - - te

rall. poco ritenuto a tempo

ritard.

65 Agitato. $\text{♩} = 72$.

e - wi-ger, durch mich nur sei's!
 hea - ven grant that love be mine!
 ah! ver-rä, ver-rä per mel!
 Die - se durch Die - se sei's!
 love, that love be thine!
 a me ver-rä per tel
 Ach!
 Ah!
 Ah!

ritard.

Agitato. $\text{♩} = 72$.

köm - test das Geschick Du ah - nen, dem dann mit mir Du an - ge - hörst,
 didst thou know the fear of sin - ge - re, spin - gere lo sguar - do hence forth must share,
 se tu po - tes - si

Ob.
Cl.
Cor.
Fg.
Tromb.
Timp.

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!

mf p cresc. f p

26

Fl.

Fg.

borat.

Es flö - he schau - dernd dei - ne Ju - gend dem Lo - so dem Du gie willst weihn,
 Oh hear my warn - ing ere thou enour it! Ask what thy heart within thee saith!
 La fé giu - ra - ta la fé giu - ra - ta al mi - ao - ro al - lor di - nie - che - re - sti - la

mf cresc. f

dim. *p* *f* *p* *piu p*

dim. *p* *f* *p* *piu p*

dim. *p* *f* *p* *piu p*

dim. *p* *f* *p* *piu p*

dim. *p* *f* *p* *piu p*

dim. *p* *f* *p* *piu p*

dim. *p* *f* *p* *piu p*

nennst du des Wei - bes schön - ste Tu - gend, nennst ew' - ge Treu - e du nicht dein, nennst ew' - ge
 Canst thou be true - to one - for e - ver? Canst thou be con - stant un - to death? Canst thou be
 ma - no, la man - che a lui - sten - de - sti ag - ghiacce - ri a dor - ror, ag - ghiacce -

flügend

Fl.

Ob.

Cl.

Cor.

Fg.

Timp. *tr.*

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

rit.

Wohl kenn' ich Wei - bes heil' - ge
 Will do I know love's ho - ly
 Ah! si, co - no - sco i sa - cri

Treu - e du nicht dein!
 con - stant un - to death?
 ri - a dor - ror!

p dolce

Pflich - - - ten;
 du - - - tiest
 vin - - - co - li

sei drum ge - trost,
 Thou need'st not fear!
 vo - lu - ti, vo - lu -

un - sel'- ger Mann!
 faith - ful am I
 - 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.

A. 2760 (A949) F.

In mei - nes Her - zens höch - 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 - rà, — da - rà — la

bot. Wenn ich — sie weiß, schenk ich die Ei - ne, die Treu - e bis — zum
 saith! 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 -

Vcl.

Tr

pp

60

60

60

1-5

Handwritten scribbles

Handwritten scribbles

Allegro molto. $\text{♩} = 96.$

Handwritten circled number: 69

Violins I & II: *pp*, *cresc.*

Violas: *pp*, *cresc.*

Cellos: *pp*, *cresc.*

Double Basses: *pp*, *cresc.*

Trombe ord. in H. (Sib) Solo: *pp*, *cresc.*, *p dolce*

Tromboni: *pp*, *cresc.*

Tuba: *pp*, *cresc.*

Timp.: *pp*, *cresc.*

Tp.

Handwritten circled number: 69

au: molto

Flutes: *p*, *cresc.*

Oboes: *p*, *cresc.*

Clarinets: *p*, *cresc.*

Bassoons: *p*, *cresc.*

Tod!
death!
ro.

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 - noa

Flutes: *trem.*, *pp*, *cresc.*

Oboes: *trem.*, *pp*, *cresc.*

Clarinets: *pp*, *cresc.*

Bassoons: *pp*, *cresc.*

Double Basses: *pp*, *cresc.*

Allegro molto. $\text{♩} = 96.$

Handwritten circled number: 69

A. 2760

Cl. *p cresc. mf p*

Cor. *p cresc. mf p*

Fg. *p cresc. mf pp*

p cresc. mf pp

Von macht' - gem Zau - ber ü - ber - wun - den,
 My ar - dent hope of his re - demp - tion,
 Ti vô - sal - var, sal - var ed es - se - re,

Wun - den, dem Schwur, 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 p

p cresc. mf p

p cresc. mf pp

p cresc. mf pp

reißt mich's zu sei - ner Ret - tung fort. Hier
 A won - drous spell hath o'er me cast: Here
 à tuoi do - lor, à tuoi do - lor con - for - to. Ec -

fließt. *sworn!* ri - ta. Hört es, mein Heil,
 Dal lun - ghi cep -

p cresc. mf pp

06.

Ob.

ha - be Hei - math er ge - fun - - - den!
 shall the wan - d'ers find a ha - - - ven!
 eo il tuo tel - to: sia ti o - - - ma - - - i

mein Heil hab' ich ge - fun - - - den! Mäch - - - te, ih
 hear'ds grace thy love hath won me! Hear this, ye
 pi, dai lun - ghi cep - pi li - - be - ro, ri - na - - sco, r

cresc. *mf*

06.

Hier ruh' sein Schiff in sich - - - rem Port!
 Here shall he rest, safe home at last!
 se - - - 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.* *mf*

Handwritten musical score for voice and piano. The score includes vocal lines with lyrics in German, Italian, and French, and piano accompaniment. The lyrics are: "Hier ruh' sein Schiff, hier ruh' sein Schiff, in sich - rem Here shall he rest, here shall he rest, safe home - at port - to ti sia, e - ter - no, Mäch - te, hört es, ihr Mäch - te, die ihr zu - rück mich stiesst! fiends! Hear this, ye fiends, ye fiends, whose wrath I scorn! cep - pi li - be - ro, ri - na - seo, ri - na - seo a nuo - va vi -".

Handwritten musical score for instruments: Tromb. (Trumpet), Tuba, and Timp. (Timpani). The score features various dynamics such as *mf* and *f*, and includes handwritten annotations in blue and red ink.

Handwritten musical score for voice and piano. The lyrics are: "Port! last! sil - lio! Hier ruh' sein Schiff in sich - rem Port! last! sil - lio! Here shall he rest, safe home - at port - to ti sia, e - ter - no, por - to! Hört es: mein Heil, mein Heil hab - ich ge - fan - den! Mäch - te, die Hear ye! Hear ye! Hear ye! Hear ye! Hear ye! Hear ye! ta. dai tau - ghi cep - pi li be - ro, ri - na - seo".

mf cresc. cresc. cresc. Timp.

piu f p piu f

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 - seo a nuo - va vi - ta!

p

in mir le - bet, das mäch - tig in mir le - bet? Was
strange e - la - tion! I thrill with strange e - la - tion, What
sen - mi - de - sta a nuo - vi sen - siil co - re,

Du Stern des Un - heils sollst er - bla - ssen!
Plan - et of e - ril, pale be - fore me!
Qi - ne - so - ra - bi - le e cru - do fa - to!

3 Tromb.
Timp.

Bu - sen ein, earth - ly joys a - bove, fe - del-tà d'a - mo - re,
was schliesst mein Bu - sen ein? all earth - ly joys a - bove? che vien - mi ad a - ni - mar,
All - mächt' Al - might è'

Licht mei - ner Hoff - nung, leuch - te neu! Shine, star of hope, once more a - bove!
O stel - la a me, a me fa - tal, Ihr Good la'

as so hoch mich er - he bet, lass' es die
God Who see'st my ex - al - ta tion, Graut it be
re, che vien - mi, che
gel, an mich einst ver - las - sen, stärkt jetzt dies
sel's an mich einst ver - las - sen, nel Strength pres - en so, her
con - dan tu - ca'

♩ = 104.

pin

Kraft der Treue sein All-mächtiger!
 born of constant love Al-mighty God!
 vien mi ad a-ni-mar Mi su-sci-ta

Herz in sei-ner Treu! Ihr En-gel, die mich einst ver-las-sen, stärkt
 heart in con-stant love! Good an-gels, to your grace re-store me! Strenght
 pres so a-ter-mi-nar, la mia con-dan-na an-ti-ca è

74

74

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like "ff" and "f".

Musical score for the second system, including piano accompaniment with triplets and dynamic markings like "p", "cresc.", and "ff".

All - mäch - - - ti - ger!
 Al - might - - - y God!
 il co - - - re

Was so hoch - - - mich er - he - - bet,
 Thou that see'st my ex - - al - ta - - tion
 la - - fe - - del - tà d'a - mo - - re

jetzt dies Herz in sei - ner Treu!
 in her heart in con - stant love!
 pres - so a ter - mi - - nar!

Ihr - - En - - gel, die mich einst ver - las - - sen,
 Ye - - an - - gels, to your grace re - store - me
 La - - mia con - dan - - na an - ti - - ca è

Musical score for the third system, including piano accompaniment with dynamic markings like "ff" and "cresc.".



Trombe in E. (Mi)

Tromboni

Tuba

Timp.

ff *p* *cresc.* *ff*

ad lib.

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 -

A. 2760 (1913) 2

Das Abschreiben der Partitur wie das Ausschreiben der Stimmen ist verboten.

No 7a Terzett.

No 7a Trio. — No 7a Terzetto.

Allegro (vivace) $\text{♩} = 72$.
meno mosso.

The musical score consists of multiple systems of staves. The upper systems include piano (p) and bass (b) staves. Dynamics such as *ff* (fortissimo) are used throughout. Trills (tr) are marked above several notes. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). There are some red markings on the lower piano staves, possibly indicating corrections or specific performance instructions.

Senta.

sein!
 lore!
 nar!
 Holländer.
 Dutchman.
 Olandese.

Daland tritt wieder auf.
 Daland re-enters.
 Dalando rientra.

Treul
 lore!
 nar!
 Daland.

Ver.
For.
Sen.

meno mosso
Allegro vivace. $\text{♩} = 72$.

A. 2180 (18) P.

Ob. *p* *tr*

Cl. *p*

Cor. *p*

Fag. *p*

pizz. *p*

pizz. *p*

pizz. *p*

p Daland.

zeiht!
give me,
sate!

Mein Volk hält draussen sich nicht mehr,
if I your ten-der talk de-stroy!
La mia curma 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-

pizz. *p*

pizz. *p*

p dolce *p*

p

p dolce

p dolce

p dolce *arco tr* *p*

arco *p*

arco *p*

Fest. Ver - schö - nern wöcht' ichs, kom - me des - halb her, ob mit Ver - lo - hung steh' verei - nen
there, I come to ask you, shall I crown their joy? May we not toast the new - ly light - ed
tar! Per ac - cre - scer la gio - ja vor - rei dar la nuo - va del li - men che or or steom - pie-

arco *p*

arco *p*

A. 276 (18) P.

Fl. *pp*

pp

pp

pp

pp

pizz.
p

pizz.
p

pizz.
p

zum Holländer.
to the Dutchman.
all' Olandese

zu Senta.
to Senta.
a Senta.

lässt?
pair?
rà.

leh 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!

Celli. *pizz.*
Bassi. *p*

Non troppo allegro. $\text{♩} = 58$

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-

Sie reicht die Hand!
She gives her hand!
Pla - ca - to al - fin

Sag' bist auch du be - reit?
speak! has the
di: sei tu cor - re - to al - fin?

Esch soll dies Brind - niss nicht ge - reu'n!
The bond is sealed! Oh joy - ful day!
Al gau - dico - rum! She is di più bel

arco
ff
arco
ff

Non troppo allegro. $\text{♩} = 58$

283

Piccolo.

Musical score for piccolo and strings, measures 1-12. The piccolo part is marked 'P' and 'p'. The strings are marked 'ff'.

Musical score for strings, measures 13-24. The strings are marked 'ff'.

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-dell 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-reu'n, es soll euch nicht ge - reu'n! Zum Fest! - Zum Fes!
 Oh joy - ful, joy - ful day! Oh joy - ful, joy - - ful day! Now to the feast
 ma - i non ne diè di questo il ciel, il ciell! Al gau - dio o - 'ni

Musical score for strings, measures 25-36. The strings are marked 'ff'.

ff

ff

ff

ff

ff

ff

f

ff

ff

ff

— oh - ne Ren' 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 - spi - chen sei Hohn, Höl - 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 freun! Heut' soll sich Al - les freun! 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

ff

ff

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 - gnum! che un di - più bel, il ciel - no, mai non diè il ciel - no, mai non

Più presto. $\text{♩} = 112$.

più presto

Tod, bis in den Tod ge - lob' ich
 death! I will be true, be true till
 dell' io vo' mo-rir a lui fe -

Treu', durch ih - re Treu', durch ih - - - re
 fy! Love rules my fate! Love rules my
 dell' or che tro-vai don - na fe -

freu'n, heut' soll sich Al - - - les, Al - - - les
 way! Now come a - way! Come all a
 diè, mai non ne diè di que - - - sto il

Più presto. $\text{♩} = 112$.

de surpreno

ff

Allegro

ff

Treu!
death!
dell

Sie gehen ab; der Vorhang fällt.
exeunt; curtain.
Tutti escono; cala la tela.

Treu!
fate!
dell

freu'n!
way!
ciell

ff

80

The first system of the musical score consists of ten staves. The top two staves are vocal parts, marked with a forte (*ff*) dynamic. The next four staves are for woodwinds and strings, also marked *ff*. The bottom two staves are for the bass line, with the lower staff including trills (*tr*) and a forte (*ff*) dynamic. The music is in a key with three sharps (F#, C#, G#) and a common time signature.

80

Prok. Bismarck 364

The second system of the musical score continues the orchestration. It features ten staves, including vocal parts and instrumental ensembles. The dynamics remain forte (*ff*). The bottom two staves show a more active bass line with rhythmic patterns. The key signature and time signature are consistent with the first system.

Ende des 2^{ten} Aufzugs
 End of Act II.
 Fine dell' Atto II^o

Das Abschreiben der Partitur wie das Ausschreiben der Stimmen ist verboten.

ENTREACTE.

Richard Wagner. Der fliegende Holländer.

81 Allegro molto. $\text{♩} = 88.$

Piccolo. *ff*

Flauti. *ff* a 2.

Oboi. *ff*

Clarinetti in A (La). *ff* a 2.

Corni vent. in A (La). *ff*

Corni ord. in E (Mi). *ff*

Fagotti. *ff*

Trombe vent. in E (Mi). *ff*

Tromboni. *ff*

Tuba. *ff*

Timpani in E.H (Mi.Si). *ff* (Ut Sol) Timp. muta in C.G.

81

Violini I. *ff*

Violini II. *ff*

Viola. *ff*

Violoncello. *ff*

Contrabasso. *ff*

Allegro molto. $\text{♩} = 88.$

Handwritten musical score for woodwinds and brass. The system includes staves for Clarinet in C (Ut), Cor Anglais in F (Fa), Cor Anglais in C (Ut), and Trombone in C (Ut). The notation features various dynamics such as *ff* and *f*, and includes some handwritten annotations.

Handwritten musical score for strings. The system includes staves for Violins I and II, Violas, Cellos, and Double Basses. The notation features a consistent rhythmic pattern with a *f dim.* dynamic marking across all parts.

Handwritten musical score for woodwinds and percussion. The system includes staves for Flute (Fl.), Oboe (Ob.), Cor Anglais in C (Ut), Bassoon (Fag.), 3 Trombones (3 Tromb.), and Timpani in C/G (UtSol). The notation features *pp* dynamics and includes a circled number '82' in the upper right.

Handwritten musical score for strings with tremolos. The system includes staves for Violins I and II, Violas, Cellos, and Double Basses. The notation features *pp* dynamics and includes the instruction *div. trem.* (diverse tremolos) for the string parts.

Fl.
 Ob.
 Clar. in C(A)
 Cor. vent. in F.(Fa)
 Fag.
 tr.
 Cresc. poco a poco

Picc.
 Fl.
 Picc. (handwritten)
 tr.

Dritter Aufzug.

ACT III.

ATTO III.

Nº 8. Chor der Norwegischen Matrosen.

Chorus of Norwegian Sailors. — Coro di Marinai Norvegi.



Das Abschreiben der Partitur wie das Ausschreiben der Stimmen ist verboten.

83

Animato, ma non troppo allegro. ♩ = 80.

Richard Wagner. Der fliegende Holländer.

Piccolo. *ff*

Flauti. *ff*

Oboi. *ff*

Clarinetten in C (Ut). *ff*

Cornvent. in F (Fa). *ff*

Corn ord. in C (Ut). *ff*

Fagotti. *ff*

Trombe ord. in C (Ut). *ff*

Trombon. *ff*

Tuba. *ff*

Timpani in C.G. (Ut, Sol). *ff*

83

Tenori I.

Tenori II.

Bassi I.

Bassi II.

83

Violini I. *ff*

Violini II. *ff*

Viola. *ff*

Violoncello. *ff*

Contrabasso. *ff*

Animato, ma non troppo allegro. ♩ = 80.

tr
dim. *meno f*

dim. *meno f*

dim. *meno f*

dim. *meno f*

dim. *meno f*

dim. *meno f*

dim. *p*

dim. *p*

tr
dim.

a 2

dim. *p*

dim. *p*

dim. *p*

dim. *p*

p cresc.

p cresc.

p cresc.

p cresc.

A. 2760 (1) F

This musical score is arranged in two systems. The first system consists of ten staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five piano accompaniment staves (Right Hand Treble, Left Hand Bass, and three lower staves). The second system consists of five staves, likely for a different ensemble or piano part. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *piu f* (pianissimo) is repeated frequently across all staves. There are also markings for *a 2.* (second ending) in the vocal parts. The paper shows signs of age, including some staining and a small tear at the bottom right corner.

A. 2780 (a) F.

84

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like *ff* and *tr*.

Der Vorhang geht auf.

The curtain rises.

Salza la tela.

Seebucht mit felsigem Gestade; das Haus Daland's 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 rocce; 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.

84

Musical score for the second system, continuing the complex rhythmic patterns and dynamic markings from the first system.

L. 2760 (2) P

The musical score is written for a string quartet, consisting of two systems of five staves each. The first system includes two treble clefs, two alto clefs, and two bass clefs. The second system includes two treble clefs, one alto clef, and two bass clefs. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'ff' (fortissimo) and 'tr' (trills). The paper shows signs of age and wear, with some staining and a tear at the bottom center.

3760 (a) P.

85

Ten. I.
 Chorus of Norwegian Sailors, on their ships.
 Bass I.
 Coro di Marinai Norvegi, bevendo sul loro bastimento.
 Bass II.

Ten. I.
 Chorus of Norwegian Sailors, on their ships.
 Bass I.
 Coro di Marinai Norvegi, bevendo sul loro bastimento.
 Bass II.

Steuermann, lass' die Wacht! Steuermann, her zu uns! Ho! He! Je! Hal! Hisst die
 Steersman, leave the watch! Steersman, come away! Yo - ho! yo - ho! make the
 Mari-nar, qui con noi! Vie-ni alfin a go-der! Già nel fon - do po - sa

2 3 85

Komm', lass' die Wacht! Komm' her zu uns!
 Come, leave the watch! come, come away!
 Vien', qui con noi! Vie - ni a goder!

A. 2200147

A. 2760 (s) F.

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, 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, 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-baccoe 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!*

arco
p

arco
p

arco
p

arco
p

A. 2760 (s) F.

Musical score for the first system, featuring piano and strings. The piano part is marked *mf* and includes a *cresc.* instruction. The string part consists of two staves, also marked *mf* and including a *cresc.* instruction.

Musical score for the second system, featuring piano and strings. The piano part is marked *mf* and includes a *cresc.* instruction. The string part consists of two staves, also marked *mf* and including a *cresc.* instruction.

Vocal score with lyrics in German, English, and Italian. The lyrics are:

| | | | | | |
|---------------|-------------------------|---------------|-------------------|---------------|------------------------------|
| Hussassa, he! | Klipp' und Sturm draus, | Jol-lo-ho-he! | la-chen wir aus! | Hussassa, he! | Se-gel ein! An-ker fest! |
| Ha-ha-ha hey! | Foul or fair, | Yo-holla-hey! | What do we care! | Ha-ha-ha hey! | Anchor fast! Furl the sails! |
| 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, featuring piano and strings. The piano part is marked *mf* and includes a *cresc.* instruction. The string part consists of two staves, also marked *mf* and including a *cresc.* instruction.

86

Musical score for the first system, featuring multiple staves with musical notation and dynamics like *mf* and *cresc.*

85

Musical score for the second system, continuing the instrumental parts with dynamic markings.

Vocal score with lyrics in German, French, and Italian.

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!

Musical score for the third system, including piano accompaniment and vocal lines.

86

The first system of the musical score consists of seven staves. The top two staves are for the vocal line, featuring a melody with frequent triplets and dynamic markings such as *f* (forte). The lower five staves represent the instrumental accompaniment, including a grand staff (treble and bass clefs) and two bass staves. The music is characterized by intricate rhythmic patterns and frequent use of triplets.

The second system continues the musical score with seven staves. It maintains the complex rhythmic and triplet patterns established in the first system. The vocal line continues with similar melodic motifs and dynamic markings.

The third system includes vocal lyrics in three languages: German, English, and Italian. The lyrics are:

German: *Steuermann, her zu uns! Ho! He! Je! Ha! Steuermann, her! trink' mit uns. Ho! He!*

English: *Steersman, come a-way! Yo - ho! Yo - ho! Steersman, come drink with us! Yo - ho!*

Italian: *Vienialfin a goder! Quo - sto è il gior - no del piacer, sì! del pia-cer! Vien pi -*

Komm her zu uns!
Come, come a-way!
Vieni a goderti!

The fourth system consists of two staves, primarily instrumental accompaniment. It continues the rhythmic and melodic themes from the previous systems, featuring complex patterns and dynamic markings.

più f

più f

più f

più f

più f

più f

più f

più f

più f

più f

più f

Je! — Ha! Klipp' und Sturm, he! sind vor-bei, he! Hussa-ho! Hal-la-he! Hussa-he! Steuermann! Ho! Yo - ho! Vieni! pi -

Yo - - ho! Foul or fair, What do we care? Ha-ha-hey! Ho-la-hey! Ha-ha-hey! Steers-man! Ho! Ho! Yo - ho! Vieni pi -

lo - - ta, vie-ni a ber, si! vie-ni a ber, si! Hussa-hò! Jal-lo-hò! Hus-sa-hò! J

Ho! Ho! Vieni!

più f

più f

A. 2760 (s) F.

87

Yo - ho!
lo - ta!

Her! Komm'und trink' mit
Come and drink with
Vie - ni a ber, vie - ni a

uns!
us!
ber!

Ho! Ho!
Yo - ho!
lo - ta!

Her! Komm'und trink' mit
Come and drink with
Vie - ni a ber, vie - ni a

uns!
us!
ber!

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

Her! Komm'und trink' mit
Come and drink with
Vie - ni a ber, vie - ni a

uns!
us!
ber!

Her! Komm'und trink' mit
Come and drink with
Vie - ni a ber, vie - ni a

uns!
us!
ber!

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.

87

A. 2740 NY

The first system of the musical score consists of ten staves. The top four staves are vocal parts, each with a treble clef and a 'Vcl.' (Vocal) marking. The bottom six staves are piano accompaniment, including two grand staff systems (treble and bass clefs) and two bass clef staves. The music is written in a common time signature and features complex rhythmic patterns with many sixteenth and thirty-second notes.

The second system continues the musical score with the same ten-staff layout as the first system. It maintains the vocal and piano parts, showing further development of the complex rhythmic and melodic material.

The third system includes a text block with lyrics in three languages. The piano accompaniment continues with rests in the upper staves and active lines in the lower staves.

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 fourth system consists of two bass clef staves, likely representing a cello or double bass part, continuing the accompaniment from the previous systems.

Musical score for strings and woodwinds, mostly consisting of rests.

Alto

bell

Musical score for woodwinds and strings with active notation.

Sopr. I. II.

Chor der Mädchen
 Chorus of maids.
 Coro di Damigelle.

Mein, seht doch an!
Set Now, on - ly look!
 Oh, guar - da là!

Mein, seht doch an!
 Now, on - ly look!
 Oh, guar - da là!

Seht doch an!
 On - ly look!
 guar - da là!

Sopr. III. IV.

Musical notation for Soprano III and IV.

Musical score for strings and woodwinds at the bottom of the page.

Handwritten circled number 88 in the top left corner. The score consists of several staves: a vocal line starting with a *p* dynamic, a piano accompaniment with a 6-measure arpeggiated figure, and a bass line with a 2-measure arpeggiated figure. The music is in a minor key with a common time signature.

Handwritten circled number 88 in the top left corner. This system continues the piano accompaniment and vocal lines from the first system. The piano part features a dense texture of sixteenth notes.

Sie tan-zen gar!
They're dancing there!
dan-zan-do stan!

Der Mäd-chen be-darf's da nicht für-wahr!
No need for us, I do de-clare!
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.

Handwritten "Ten. 12" and a large green "M" are present. The vocal lines for Tenors and Basses enter with the lyrics: He! Mäd-el! Halt! Wo geht ihr / Hey! Maidens! Here! this is the / Ehi! bel-le! eh! fer-ma-te-

Handwritten circled number 88 in the top left corner. This system continues the piano accompaniment and vocal lines. The piano part features a dense texture of sixteenth notes.

musical score for the first system, featuring multiple staves with various musical notations and 'cresc.' markings.

musical score for the second system, including piano (p) and crescendo (cresc.) markings.

D Steht leuch 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 - che? Do - nan-do an - cor a -

hin?
 way!
 vi!

musical notation for the piano accompaniment, including 'pizz' and 'arco' markings.

A. 2780 (6) F

Handwritten annotations in this system include a green circle around a measure in the upper staves, a green 'Fg' in the middle staves, and a red 'Solo.' with a red 'X' over it in the lower staves. There are also green arrows pointing to specific notes.

This system contains piano and mezzo-soprano parts. The piano part has three 'cresc.' markings circled in green. The mezzo-soprano part has a 'Solo.' marking with a red 'X' over it.

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

1 2 Matrosen 2

Matrosen.
Sailors.
Marinai.

Man hört sie nicht.
How still they keep!
Chi li o - de mai?

fp

p

pp

pp

p

Mannschaft kei-ne Spur!
movement, not a sound!
 lu - me ivi ap - par.

f

p

Die Mädchen dicht am Ufer in die
 holländische Schiff hinrufend.
*Maids, calling to the crew of the
 Dutchman.*
 Damigelle, in procinto di salire sull'
 Olandese.

He! See - leut', He! Wollt Fa - ckeln ihr? Wo seid ihr doch?
 Hey! Sail - ors, hey! Speak, where are ye? Show us a light!
 Ehi! Gen - te! ri - spon - de - te - ci. ehil' per - ché

Allegretto, non troppo presto. $\text{♩} = 63$.

(gestopft)
ppp
p

p

Ant-wor-tet doch!
An-swer our call!
Ehi! ma - ri - nar!

Grosse Stille.
Silence.
Profondo silenzio.

p

spöttisch mit affectirter Traurigkeit.
jestingly, with an affectation of seriousness.
affettando serietà.

Ha - ha! Wahr - haf - tig, sie sind tod, 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

p

p

Allegretto, non troppo presto. $\text{♩} = 63$.

A 52603 P

Musical score for the first system, featuring multiple staves with complex notation and dynamics.

Musical score for the second system, featuring multiple staves with complex notation and dynamics.

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. Hey, Sail-ors! why are you so la-zy to-day? Is this not the sea-son for feast-ing and play?
 come sopra. Per-chè o ma-ri-nar, dor-mi-re co-sì? Per vo-i di fe-sta non è que-sto di?

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 third system, featuring multiple staves with complex notation and dynamics.

A. 2780 (w) F.

92

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

92

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

126

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 - lent', wollt ihr nicht
 Ho! Sail - ors! Here is fresh
 Ehi! ma - ri - nar, qui c'è il

Musical score for the third system, featuring vocal lines and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

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 fourth system, featuring vocal lines and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

92

A. 2760 (a) F.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with a melodic motif. Dynamics include *mf* and *pp*. A red bracket highlights a section of the piano accompaniment.

Second system of musical notation, continuing the vocal and piano parts. Dynamics include *p* and *più p*. A red bracket highlights a section of the piano accompaniment.

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? wine! ——— Ihr müs - set dur-stig auch sein!
 .vin. ——— Are you not thirst - y too?
 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 musical notation, concluding the vocal and piano parts. Dynamics include *p* and *più p*. A red bracket highlights a section of the piano accompaniment.

Musical score for the first system, including vocal line and piano accompaniment. The score features various dynamics such as *f*, *p*, and *mf*, and includes performance markings like *v* and *tr*.

Musical score for the second system, including piano accompaniment. The score continues with various dynamics and performance markings.

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 third system, including piano accompaniment. The score continues with various dynamics and performance markings.

Musical score for the fourth system, including piano accompaniment. The score continues with various dynamics and performance markings.

93

Handwritten circled number 93 in the top left. The system contains vocal staves and piano accompaniment. The piano part features a prominent bass line with a circled '93' and a red 'Pos.' marking. Dynamics include *pp* and *f*.

Handwritten circled number 93 in the middle left. The system continues the piano accompaniment with various dynamics like *p*, *pp*, and *f*.

Immer starker und ängstlicher rufend.
 loudly, with growing terror.
 chiamando sempre più forte.

Strand? strand? zar? He! See - leut! See - leut!
 Hey, sail - ors! Sail - ors!
 Ehi! ma - ri - nar! ma - ri - nar!

Handwritten circled number 93 in the bottom left. The piano accompaniment continues with dynamics *p*, *f*, and *pp*.

Sie sind schon alt, und bleich statt roth, und ih - re Lieb - sten, die sind todt!
 Those a - ged cheek 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.

93

A. 3760 (6) 1

Musical score for the first system, featuring multiple staves with piano accompaniment. Dynamic markings include *piu f* and *a2*. The score is written in treble and bass clefs.

Musical score for the second system, continuing the piano accompaniment. Dynamic markings include *piu f*.

- Wacht doch auf! Wir brin-gen euch Speis' und Trank zu Hauf! See- - - leut! See- - -
 - sleep no more! We bring you meat and drink go lore! Sail - - - leut! Sail - - -
 - su le - - sti qui e'e da man-giar da ber! Ehil - - - ors ma - - - ri - - -

Den Ruf der Mädchen verstärkend. Hel 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! Ehil ma - - - ri - - -

Hel See - - - leut! See - - - leut! See - - -
 Hey! Sail - - - ors! Sail - - - ors! Sail - - -
 Ehi! ma - - - ri - nar! Ehil ma - - - ri - - -

A. 2760 (s) F.

Musical score for the first system of instruments. It includes staves for strings and woodwinds. Dynamic markings include *ff* and *piu f*. A red circle highlights a measure in the woodwind section with the word "gestopft" written above it.

Vocal score for the second system. It features two vocal parts with German and English lyrics. The lyrics are: "leut! ors! nar!", "Wacht doch auf! Sleep no more! Le - sti su, le - sti su!", "See - leut! ors! ma - ri - nar!", and "Wacht doch auf! Sleep no more! Le - sti su!". The score includes musical notation for the voices and dynamic markings like *ff*.

Musical score for the third system, primarily consisting of a bass line with rhythmic patterns and dynamic markings like *ff*.

94

Handwritten annotations in red ink include a circled '94' at the top left, a circled '11' above the vocal line, and a circled '2' above the piano part. A red line is drawn under the piano accompaniment.

Handwritten annotations in red ink include a circled '94' at the top left, a circled '3' above the piano part, a circled '4' above the piano part, and a circled '5' above the piano part. A red line is drawn under the piano accompaniment.

*Langes Stillschweigen.
Long silence.
Lungo silenzio.*

*betroffen und furchtsam.
terror-stricken.
con sorpresa e timore.*

*Wahr-haf-tig,
'Tis true then
Son mor-ti,*

*ja! yes!
si!*

*Sie the
son*

Handwritten annotations in red ink include a circled '94' at the bottom left and a red arrow pointing to the tuba part.

A. 2760 (s) F.

First system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *f* and *p*.

Second system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *pp*, *f*, and *p*.

schei-nen todt! Sie ha-ben Speis' und Trank nicht noth.
 men are dead! They have no need of wine or bread.
 mor-tin ver! Non vo-glio-no ne ber, nè man-giar.

halten

mit steigender Ausgelassenheit, **F** Vom flie-genden Hol-län-der wisst ihr ja, sein
 with rising merriment. Of the Fly-ing Dutchman you all have heard! Well!
 scherzando. L'O-lan-de-se vo-lan-te co-no-sce-te? sua

Third system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *pp*, *f*, and *p*.

95

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like 'f' and 'p'.

95

Musical score for the second system, including vocal lines with lyrics and piano accompaniment with dynamic markings like 'piu p' and 'pp'.

wie zuvor. So weckt die Mannschaft ja nicht auf! Ge-spenster sind wir schwö-
 as before. Ah, do not wake the ghastly crew! They are but spectres, yes, -ren
 come sopra. Sve-gliar-li fia im-pos-si-bi-le chè cer-to son fan-ta-ti-si-

Musical score for the third system, primarily piano accompaniment with dynamic markings like 'p' and 'pp'.

Schiff, wie es lebt, wie es lebt, seht ihr da!
 that is his ship there, we give you our word!
 na-ve è que-sta che ve-de-tel

Musical score for the fourth system, including vocal lines and piano accompaniment.

Musical score for the fifth system, primarily piano accompaniment with dynamic markings like 'p' and 'pp'.

95

First system of musical notation. It includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The piano part features a complex texture with many chords and some melodic lines. Dynamics include *f* (forte) and *p* (piano). There are some handwritten annotations in red ink, including a large 'f' and some markings in the piano part.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part continues with complex chordal textures. Dynamics include *f* and *p*. There are handwritten annotations in red ink, including a large 'f' and some markings in the piano part.

Third system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has some lyrics written below it. Dynamics include *f* and *p*. There are handwritten annotations in red ink, including a large 'f' and some markings in the piano part.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has lyrics written below it. Dynamics include *f* and *p*. There are handwritten annotations in red ink, including a large 'f' and some markings in the piano part.

Fifth system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has lyrics written below it. Dynamics include *f* and *p*. There are handwritten annotations in red ink, including a large 'f' and some markings in the piano part.

drauff!
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!
Now 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?

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamics such as *f*, *p*, and *pp*. The violin part includes dynamics such as *f* and *p*. The score is written in a key signature of two flats and a 3/4 time signature.

Musical score for the second system, featuring piano and violin parts. The piano part includes dynamics such as *pp*, *f*, and *p*. The violin part includes dynamics such as *f* and *p*. The score is written in a key signature of two flats and a 3/4 time signature.

nicht, sie sin - gen nicht, in ih - rem Schif - fe brennt kein Licht.
 song, they drink no wine, O'er all their ship no light doth shine!
 no, non can - ta no, al bu - jo im - mo - ti re - sta no.

Musical score for the third system, featuring vocal and piano parts with lyrics. The piano part includes dynamics such as *pp*, *f*, and *p*. The score is written in a key signature of two flats and a 3/4 time signature.

F Habt ihr kei-ne Brief kei-ne Auftrüg' für's Land? Unsern
 And have you no message, no let-ter for home? To the
 Sea - ve - ste let-te-re qui da por - tar ai bi -

Musical score for the fourth system, featuring vocal and piano parts with lyrics. The piano part includes dynamics such as *f*, *p*, and *pp*. The score is written in a key signature of two flats and a 3/4 time signature.

Musical score for the fifth system, featuring piano and violin parts. The piano part includes dynamics such as *pp*, *f*, and *p*. The violin part includes dynamics such as *f* and *p*. The score is written in a key signature of two flats and a 3/4 time signature.

96

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p* and *più p*.

96

Musical score for the second system, including vocal lines and piano accompaniment. The score includes dynamic markings such as *p* and *più p*.

p 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 third system, including vocal lines and piano accompaniment. The score includes dynamic markings such as *p* and *più p*.

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.

96

A. 2780 (v) F

Musical score for the first system, featuring multiple staves with various musical notations including dynamics like 'f' and 'ffp'.

Musical score for the second system, including the instruction 'p cresc.' and 'piu f'.

Musical score for the third system, featuring vocal lines with lyrics in German and Italian.

Musical score for the fourth system, including lyrics in German and Italian.

Musical score for the fifth system, including lyrics in German and Italian.

96

Musical score for the first system, including piano and bass staves. Dynamic markings include *ff*, *fp*, *più p*, and *pp*. There are handwritten annotations in green circles around some notes and a circled '96' at the bottom.

Musical score for the second system, including piano and bass staves. Dynamic markings include *ff*, *fp*, *più p*, *f dim.*, *p*, and *pp*. There are handwritten annotations in red and green circles around notes.

Die Mädchen entfernen sich furchtsam aus der Nähe des holländischen Schiffes.
in terror, turning away from the Dutchman.

Vocal line with lyrics in Italian, German, and French. The lyrics are: *allontanandosi spaventate colle ceste dalla nave Olandese. Sie hören nicht, All si-lent still! Si-lenzio è qui, uns graut es hier! We shrink with fear! Let's leave them now! No, non sta ben was rufen wir? They will not hear! chia-marli an-cor.*

Bass line with lyrics in German and English: *län-ders Lauf! man's pace! te!*

Piano and bass accompaniment for the second system. Dynamic markings include *fp*, *più p*, *f dim.*, *p*, and *pp*. There is a circled '97' at the bottom.

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

p
cresc. poco a poco

p
cresc. poco a poco

cresc. poco a poco

2 *meno*

f

Ihr Mü - del, lasst die Tod - ten ruh'n!
 Oh maid - ens, let the dead men rest!
 Glie - stin - ti in pa - ce o - mai la - sciam,

Lasst's uns Le - bend' - gen
 We who are lie - ing will
 Ei vi - vi far - con -

Lasst sie ruh'n!
 Let them rest!
 lasciar con - vien!

cresc. poco a poco

cresc. poco a poco

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

dim.

p

fp

fp

dim.

p

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!

fp

fp

98

Musical score for the first system, consisting of ten staves. The first two staves are vocal lines. The remaining staves are for piano accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Musical score for the second system, including piano accompaniment and vocal lines. Dynamics include *p* and *cresc.*

Bord?
home?
bor-do?

Ei, jetzt noch nicht! Es ist ja nicht spät.
Yes for a time; but we will re - turn!
Eh, non an - cor, ver - re - mo poi! Wir kommen
So, to your 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?

98

Musical score for the first system, featuring multiple staves with various instruments and dynamics like "cresc." and "f".

Musical score for the second system, including a vocal line with lyrics and piano accompaniment.

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, — che il 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,

Musical score for the third system, including piano accompaniment and dynamics like "cresc." and "f".

Musical score for the first system, featuring multiple staves with various musical notations and dynamics. Dynamics include *p*, *f*, *p>*, and *ff*. The notation includes treble and bass clefs, notes, rests, and slurs.

Musical score for the second system, including handwritten annotations in red and blue. A red arrow points to a measure, and a blue circle highlights another. Dynamics include *f* and *ff*.

Vocal line with lyrics in German, English, and Italian. The lyrics are:

Ruh', nur gönnt dem mü - den Nach - bar Ruh'! lasst ihm Ruh', lasst ihm Ruh', lasst ihm Ruh'! sie gehen

rest! Yes, let your wear - 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! excaunt

partem

Empty musical staves with a handwritten instruction: "Die Matrosen öffnen und leer in die Körbe." Below it, smaller text reads: "Sailors, empty the baskets. Matrosen öffnen die Körbe."

Musical score for the third system, including dynamics and clefs. Dynamics include *f* and *ff*. The notation includes treble and bass clefs, notes, rests, and slurs.

99 1 = 1
Molto vivace. $\text{♩} = 100.$

The first system of the 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 with a brace on the left. The music is written in a key with one flat (B-flat) and a 2/4 time signature. It features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Dynamic markings of *ff* (fortissimo) are placed throughout the system. A large blue double bar line is drawn across the staves in the middle of the system.

The second system continues the musical notation from the first system. It consists of ten staves with the same layout. The notation includes various rhythmic patterns and dynamic markings, maintaining the *ff* intensity. The key signature and time signature remain consistent with the first system.

This section contains the vocal parts of the score. It features two vocal staves (Soprano and Alto/Tenor) with lyrics in both German and Italian. The lyrics are:

German: Juch-he! da giebt's die Fül-le! Lieb' Nach-bar, ha-be

Italian: Hur-rah! Here's wine in plenty! Good neighbour thanks to

German: Vi-vail pia-cer e Fab-bon-dan-za! Gratia! vi-cin di cuor noi

The vocal lines are accompanied by a bass line. The lyrics are written in a stylized font, with some words underlined. There are also some handwritten annotations in red ink.

The piano accompaniment for the vocal section is shown in the bottom two staves. It consists of a right-hand part (treble clef) and a left-hand part (bass clef). The accompaniment features a steady rhythmic pattern, primarily using quarter and eighth notes. Dynamic markings of *ff* are present. The key signature and time signature are consistent with the rest of the page.

Molto vivace. $\text{♩} = 100.$

Musical score for the first system, featuring multiple staves with notes and dynamics like *ff*.

Musical score for the second system, including vocal lines and piano accompaniment.

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-

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

Dank!
you!
siam!

Dank!
you!
siam!

Piano accompaniment for the final section of the page.

Trombe vent in E. (MI)

Tuba

Trank!
you!
tiam!

Hallo ho ho ho!
Holla ho ho ho!
Jallo ho ho ho!

Hallo ho!
Holla ho!
Jallo ho!

Hallo ho ho ho ho!
Holla ho! Ho! ho!
Jallo ho ho ho ho!

Lieb Nachbarn, habt ihr Stimm'und Sprach,
If voi-ces still to you be-long,
O buon vi-cin se pur lo puo-

Lieb Nachbarn, habt ihr Stimm'und Sprach,
If voi-ces still to you be-long,
O buon vi-cin se pur lo puo-

Lieb Nachbarn, habt ihr Stimm'und Sprach,
If voi-ces still to you be-long,
O buon vi-cin se pur lo puo-

Violino I
Violino II
Viola
Violoncello
Contrabasso
Flute
Clarinet
Bassoon
Trombone I
Trombone II
Trombone III

ff *p* *meno f* *mf* *dim.* *più p* *p cresc.*

Alto Solo.

III

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.
 Drinking their glasses together as they drink.
 bevono cozzando vivamente le coppe.

so wa - chet auf und macht's uns nach!
 Good neighbours, wake and join our song!
 ti sveglia al - fin fa co - me noi - i!

Wachet auf, wachet auf!
 Join our song! join our song!
 Buon vi - cin! sorgial - fin!

Auf, macht's uns nach!
 Come, join our song!
 Fa co - me noi!

Hus -
 Hur -
 Hus -
 ff

lachend. laughing. ridendo.

meno f *più p*

100 ma

Tempo I un poco più mosso. ♩ = 84.

Musical score for the first system, including vocal lines and piano accompaniment. The score is in 2/4 time and features various dynamics such as *f* and *p*. The piano part includes trills and arpeggiated figures.

Musical score for the second system, including piano accompaniment. It features a prominent arpeggiated figure in the right hand and a more active bass line. Dynamics include *f*, *p*, and *più f*.

Vocal score with German and Italian lyrics. The lyrics are:

sa! Steuer mann! Lass' die Wacht! Steu-ermann, her zu uns!

rah! Steers - man, leave the watch! Steers - man, come a - way!

sà! Ma-ri-nar, qui con noi! Vien al-fin a go - der!

The score includes dynamic markings like *sempre f* and *più 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 accompaniment. It continues the arpeggiated piano accompaniment from the previous system. Dynamics include *f* and *più p*.

Tempo I un poco più mosso. ♩ = 84.

A. 2780 (101)

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!

Imo Solo.
marcato

2

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

no III *p marcato*
no solo.

dim.

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;

Wach-ten bei Sturm und Graus, tran-ken oft Mee-res Nass,
Ma - ny a storm - y day We've druck the salt sea-spray;
Nel-le tem-pe-ste si be-vè l'on-da del mar;

dim.

Handwritten notation: *27 II, 90*

heu - te wa - chen wir bei Saus und Schmaus, bes - se - res Ge - tränk' gibbt 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 vuo - tia - mo 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
11do Solo.
Imo Solo.

cresc. poco a poco
mf

Hus-sassa he!
Ho-hol-la hey!
Hus-sassa he!

Klipp' und Sturm draus,
Foul and fair,
L'u-ragan, si!

Jol-lo-lo he!
Yo-holla hey!
Jol-lo-ho he!

la-chen wir aus!
What do we care!
noi sfi-diam, si!

Hus - sas - sa he!
Yo - hol - la hey!
Hus - sas - sa he!

Musical score for strings and woodwinds. The top system includes a flute part with notes and rests. Below it are staves for violins, violas, cellos, and double basses, showing rhythmic patterns and chordal textures. The woodwind section includes a clarinet and bassoon part.

Musical score for woodwinds and strings. The woodwind section features a clarinet and bassoon part with notes and rests. The string section continues with rhythmic patterns. Handwritten annotations include "in E. (M)", "II^{do} Solo", and "p marcato".

Musical score for strings. The violin and viola parts show a rhythmic pattern with a handwritten "cresc. poco a poco" above them. The cello and double bass parts also show rhythmic patterns.

Vocal score with lyrics. The lyrics are: "Se - gel ein! An - ker fest! Klipp' und Sturm la - chen wir aus!
Furl the sails! An - chor fast! Foul or fair, What do we care!
Questo è il di del piacer! Ma - ri - nar, vie - ni a ber! vien!"
The score includes vocal lines for soprano, alto, tenor, and bass, with corresponding lyrics. Handwritten numbers 1, 2, and 3 are written above the vocal lines.

Musical score for strings. The violin and viola parts show a rhythmic pattern with a handwritten "cresc. poco a poco" above them. The cello and double bass parts also show rhythmic patterns.

Handwritten notes and markings on the right side of the page, including a large arrow pointing downwards and the word "Cher" written vertically.

101

mf

mf

mf

mf

mf

Timpani muta in H. Fis. (Si. Fa^b.)

101

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 here to us!
 Vie - ni a go - der!

101

mf *mpo*
mf
mf
mf
piu f
piu f
mf
mf

1. u. II.

Tp

Tuba

sempre cresc.
sempre cresc.
sempre cresc.

Ho! He! He! Ha!
Ho! Hey! Ho! Ha!
Que - sto è il gior - no

Steuermann, her!
Steers-man, come!
del piacer, si!

trink mit uns!
drink with us!
del pia - cer!

sempre cresc.

piu f
piu f
piu f
piu f
piu f
mf
mf
mf

Tuba
Pia 1

piu cresc.
piu 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! |

Cor. ord. mut. in H. (St.)

più f

ff

cresc.

III. cresc.

cresc.

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!

Yo-ho-ho! Hol-la-ho! Yo-ho-ho! Steers-man! Yo-ho-ho!

Hus-sa-hè! Jal-lo-hè! Hus-sa-hè! Jal-lo-hè! Vien, pi-lo-ta, si, vie-ni aber, a

Her, komm' und trink' mit uns!

Come and drink with us!

si, vie-ni aber, a ber!

trem.

molto cresc.

più f

trem.

più f

A. 2760 (s) F.

102

O. Carl!

Allegro. ♩ = 84.

Cor. vent. mut in A. (La)

Cor. ord. in B. (Si)

Timp H. Fis. (Si Fa#)

3 Piccoli. *

Windschleuder.

Tamtam

tr

p cresc.

cresc.

Tenori

Bassi.

Chor der Mannschaft
des fliegenden Hollän.
(durch Sprachrohre.)

Jo ho-hoe! Jo ho-ho-hoe! Ho-jo-ho-hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!

Yo 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!

cresc.

cresc.

cresc.

The crew of the Fly-
ing Dutchman.
Olandesi.

Das Meer, welches sonst überall ruhig bleibt, hat sich im Umkreis des holländischen Schiffes zu heben begonnen; eine dunkelbläuliche 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 d'attorno 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.

cresc.

cresc.

Allegro. ♩ = 84.

Sobald sich Musiker genug vorfinden, sind die 3 Piccoli mehrfach zu besetzen, so sind sie auf der Bühne und zwar in der Nähe des holländischen Schiffes zu placieren; kann man sie jedoch nur einfach besetzen, so sind sie in das Orchester zu stellen.

When there are enough musicians, the 3 Piccoli can be set 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 in each part, they must sit in the orchestra.

Se non sono Musicali abbastanza, per riempire alcune volte i 3 Piccoli, devono postarsi sulla scena, vicino al vascello olandese, se no, bisogna metterli nell'orchestra.

A. 2760(a) F

Handwritten annotations in blue ink include a large flourish at the top, a circled section in the lower left, and the word "ohne" written across the lower left. A red 'X' is drawn over a portion of the lower left staff. The word "In A." is printed above the second staff.

Vocal lyrics for the first system:
 Hoe! Hoe! Hui -
 Hoe! Hoe! Hui -
 Hoe! Hoe! Huis -

Vocal lyrics for the second system:
 ssa! Nachdem Land treibt der Sturm.
 ssa! Through the storm! to the shore!
 sa! Di-scendiam, approdiam,

Handwritten dynamics include *f*, *sp*, and *ff*.

A. 2780 (a) F

103 *Leitf. 19/12*

Woodwinds: Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Horn, Tuba. Strings: Violin I, Violin II, Viola, Cello, Double Bass. Percussion: Winddrum (Windschleuder).

Handwritten annotations: Large blue 'P' in the first measure of the Flute, Oboe, Clarinet, Bassoon, and Violin I staves.

Woodwinds: Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Horn, Tuba.

Handwritten annotations: Large blue 'P' in the first measure of the Flute, Oboe, Clarinet, Bassoon, and Trumpet staves.

Vocal parts: Soprano, Alto, Tenor, Bass.

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 -

Woodwinds: Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Horn, Tuba.

Handwritten annotations: Large blue 'P' in the first measure of the Flute, Oboe, Clarinet, Bassoon, and Trumpet staves.

103

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

Musical score for the second system, continuing the instrumental parts with dynamic markings like *p cresc.* and *f*.

ssa!
ssa!
sa!

In die Bucht laufet ein!
Makeher fast in the bay!
Or le ve - le spie-ghiam!

Schwarzer Hauptmann, geh' an's Land,
Gloom - y cap - tain, haste to land!
Seen - dia ter - ra, o ca - pi - tan,

ssa! In die Bucht laufet ein! In die Bucht laufet ein!
ssa! Makeher fast in the bay! Makeher fast in the bay!
sa! Or le ve - le spieghiam! Or le ve - le spieghiam!

Musical score for the third system, including vocal lines with lyrics and instrumental accompaniment.

Musical score for the fourth system, concluding the piece with dynamic markings like *p cresc.* and *f*.

104

Woodwinds: Flute, Clarinet, Bassoon, Piccolo (3 Piccoli), Windchimes (Windschleuder), and Tam-tam.

Strings: Violin I, Violin II, Viola, Violoncello, and Kontrabaß.

Handwritten blue markings are present in the woodwind and string parts.

Piano accompaniment for the vocal parts.

sie - ben Jah - re sind vor - bei! Frei um blon - den Mädchens Hand, blon - des Mädchen sei ihm treu! Lu - - - stig heut'!

Now the seven long years are o'er; Woo and win a maid - en's hand! Maid, be faith - ful e - ver more! Feast - - - we to -

che sett' an ni cor - ser già, dau - na bion - daa - ver la man, cer - ca eassiem la fe - del - tà! Le - - - ve - le,

Piano accompaniment for the vocal parts.

104

ff *mf* *mf* *mf*

Hui!
day,
hui!

Bräu - - - ti - gam!
Bride - - - groom so
spie - - - ghia - mo!

Hui!
Hui!
Hui!

Sturm - - wind heult
Wind, - - - sing a
suon di noz - ze è

Braut - mu - sik,
bri - dal song!
fu - ra - gan,

Hui!
hui!

Bräu - - - ti - gam!
Bride - - - groom so
spie - - - ghia - mo!

Hui!
Hui!
Hui!

Sturm - - wind heult
Wind, - - - sing a
suon di noz - ze è

Braut - mu - sik,
bri - dal song!
fu - ra - gan

A. 2760 (n) P.

mf

000

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

mf

ff

ff *trem.* *p cresc.* *trem.* *ff* *p cresc.* *trem.* *ff* *p cresc.*

O - - - ce - an tanzt 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 l'O - - ce - an! Hui! — Ca - pi - tan, ca - pi - tan, sei qui di già?

O - - - ce - an tanzt 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 l'O - - ce - an! Hui! — Ca - pi - tan, ca - pi - tan, sei qui di già?

ff *ff* *ff*

Musical score for measures 105-110. The score includes parts for Picc. I, II, and III, and Windschleuder. Dynamics include *p cresc.* and *f*. The key signature is one sharp (F#).

Musical score for measures 110-115. Dynamics include *p cresc.*, *sp*, *trem.*, and *ff*. The key signature is one sharp (F#).

Vocal score with German and English lyrics for measures 110-115. Dynamics include *ff*.

| | | |
|--|--------------------|--|
| Hui! — Se-ge! auf! Dei-ne Braut, | sag, wo sie blieb? | Hui! — Auf, in See! Ca-pi-tän! Ca-pi- |
| Hui! — hoist the sails! But the bride! | say, where is she? | Hui! — then a way! Off to sea! For the |
| Hui! — sal-pa, hui! La tua spo - sa | do - ve stä? | Hui! — via, sul mar! Ca-pi-tan, ca-pi- |

W 1926

Musical score for the first system, featuring multiple staves for strings and woodwinds. Dynamic markings include *ff*, *p*, and *f*. There are blue handwritten annotations on the lower staves, including a large 'p' and some arrows.

Musical score for the second system, continuing the instrumental accompaniment with various dynamic markings.

Vocal line with lyrics in German, Italian, and English. The lyrics are:

tän, hast kein Glück in der Lieb! Ha-ha-ha!

bride, she is not for thee! Ha ha ha!

tan, non hai sor-te in a-mar! Ah ah ah!

San-se Sturmwind, heu-le zu! un-tern Se-geln lässt du Ruh! Sa-tan hat sie

Vain thy howl-ing; an-gry storm! Sail of ours thou canst not harm! Sa-tan's art hath

Er-li in-va-no, o ven-to i-ra-to, al-le ve-le re-quei dà! L'ha tes-su-te or-

Musical score for the third system, including a basso continuo line. The score continues with various dynamic markings and includes the number '2. 2700 (5) F' at the bottom.

106

Musical score for the first system, featuring multiple staves with various musical notations, dynamics (f, p, ff, pff), and articulation marks. The score includes a variety of rhythmic patterns and melodic lines across several instruments.

Musical score for the second system, including vocal lines with German and English lyrics and piano accompaniment. The lyrics are:
 uns ge-feit, reis-sen nicht in E - wig-keit! Ho - - hoe! Hoe! - nicht in E-wig-
 ri - bil fa - to Till the day of doom - - he past! Ho - - hoe! Hoe! - till the day of
 per sfi-dar le ter - - ni-ta! Ho - - hœ! Hœ! - si le-ter-ni-

A. 2760 (s) F

2
H
Po

Orchestral score for strings and woodwinds. The score is written for Violins I and II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, and Piccolo. It features complex rhythmic patterns and dynamic markings such as *ff* and *mf*.

Piano accompaniment score for the vocal parts. It includes dynamic markings like *ff*, *p*, and *trem.* (tremolo).

Ten I.
 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.

Ten II.
 Welcher Sang!
What a song!
 Qual canzon!
Qual canzon!

Chor der Norwegischen Matrosen.
 Norwegian sailors.
 Marinai Norwegi.

Bassi I.
 I marinai Norvegici prima osservano con sorpresa poscia con spavento quanto si succede sul navigio Olandese.
I Dutch sailors first observe with surprise then with horror what happens on the Dutch ship.

Bassi II.
 Ist es Spuk?
Are they fiends?
 E vi-sion?
E un incanto?

Chorus lyrics:
 Ist es Spuk?
Are they fiends?
 E un incanto?
 Wie michs graut!
How I tremble!
 In-tuo-niam!
 Wie michs graut!
How I tremble!
 In-tuo-niam!

keit!
doom!
 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 vascello è balzato dall'onde; orribile vento urta fra i nudi cordami. Tutto intorno al vascello

Piano accompaniment for the storm scene. It features tremolos and dynamic markings like *ff* and *trem.*

Musical score for the first system, featuring multiple staves with dynamic markings like "f dim." and "p". The score includes vocal lines and piano accompaniment.

Musical score for the second system, showing piano accompaniment with dynamic markings "f" and "dim.".

Musical score for the third system, including vocal lines and piano accompaniment. The lyrics are in German and English.

| | | | | | | |
|---|---|--|-----------------------|--------------------------------------|---|------------------|
| Spuk? fiends? sion? | Singet laut! Louder yet! In-tuo-niam! | Steuermann, Steersman, Ma-ri-nar, qui | lass' leave con | die Wacht! the watch! noil | Steuermann, Steersman, Vie-ni alfin | her come a |
| Un-ser Lied! Louder yet! Can-to an-cor! | Singet laut! Louder yet! In-tuo-niam! | Steuermann, Steersman, Ma-ri-nar, qui | lass' leave con | die Wacht! the watch! noil | Steuermann, Steersman, Vie-ni alfin | her come a |
| Stimmet an! Let us sing! Il mi-glior | singet laut! Louder yet! In-tuo-niam! | Komm, Come Vien, | lass' leave qui | die Wacht! the watch! con noil | Komm Come Vien | |

ff

f

ff

f

zu uns! Hol He! Je! Ha!
 to us! Yo - hol Yo - hol
 go - der! Hol He! Jel Ha!

Singet laut!
 Louder yet!
 for-te assail!

zu uns! Hol He!
 to us! Yo! He!
 go - der! Ho! He!

Singet laut!
 Louder yet!
 Su can-tiam!

zu uns! Ho
 to us! Ho!
 go - der! Vien!

Singet laut!
 Louder yet!
 for-te assail!

her zu uns!
 here to us!
 a go - der!

Die Mannschaft d. Holländers.
 Dutchmen.
 Olandesi.

Hui -
 Hui -
 Huis -

- ssal! Jo-ho-hoe!
 - ssal! Yo-ho-hoe!
 - sa! Jo-ho-hè!

Jo-ho-hoe!
 Yo-ho-hoe!
 Jo-ho-hè!

ff

f

107

107

107

Piano accompaniment for the first system, featuring multiple staves for the right and left hands and a grand staff. The music is in a key with two sharps (D major) and a 4/4 time signature. Dynamics include *p* (piano) and *ff* (fortissimo). There are blue handwritten annotations, including a large 'p' and 'ff' markings, and purple 'x' marks on the staves.

Piano accompaniment for the second system, continuing the musical texture with various dynamics such as *p*, *ff*, and *fp* (fortissimo piano).

Ten. I. II.
 Bass I. II.

Steuermann, lass' die Wacht! Steuermann! Ho! He!
 Steersman, leave the watch! Steersman! Ho! He!
 Ma-ri-nar, qui con noi, vie-ni qui! Ho! He!

Vocal staves for Tenor (I, II) and Bass (I, II) with lyrics in German, English, and French. The lyrics are: "Steuermann, lass' die Wacht! Steuermann! Ho! He!" / "Steersman, leave the watch! Steersman! Ho! He!" / "Ma-ri-nar, qui con noi, vie-ni qui! Ho! He!".

Hui - - - - - ssa! Jo-ho-hoe!
 Hui - - - - - ssa! Yo-ho-hoe!
 Huis - - - - - sa! Jo-ho-hè!

Vocal staves for the 'Hui' section with lyrics: "Hui - - - - - ssa! Jo-ho-hoe!" / "Hui - - - - - ssa! Yo-ho-hoe!" / "Huis - - - - - sa! Jo-ho-hè!".

Piano accompaniment for the third system, featuring rhythmic patterns and dynamics like *ff* and *fp*.

Handwritten blue annotations: 'p' at the top left, 'tr' in the bass line, and 'mf' on the right side.

Jel Hal
 Hey! Hal
 Jel Hal

Steuermann, her zu uns!
 Steersman, come a-way!
 Ma-ri-nar, vie-ni al-fin!

Singet laut!
 Louder yet!
 Su cantiam!

Jo-ho-hoe!
 Yo-ho-hoe!
 Jo-ho-hèl

Hui - - -
 Hui - - -
 Hui - - -

ssa! Jo-ho-hoe!
 ssa! Yo-ho-hoe!
 ssa! Jo-ho-hèl

Jo-ho-hoe!
 Yo-ho-hoe!
 Jo-ho-hèl

Jo-ho-hèl Jo-ho-hèl Jo-ho-hèl
 Yo-ho-hoe! Yo-ho-hoe!
 Jo-ho-hèl Jo-ho-hèl Jo-ho-hèl

stringendo

108

sempre f

sempre f

sempre f

sempre f

Tantam.

mf

108

sempre f

sempre f

string.

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 yell! Lou-der! Steersman, leave the watch!
 for- te as sail Non cè ven-to, non cè sco - gliol! Su cau-tiam! for-tel! Vie-ni al-fin a go-der!

ho! ho! ho! Jo- ho - hel Jo- ho - he - hoel Sau- se, Sturmwind
 Yo- ho - hey! Yo- ho - ho - hoel Vain thy hur-ryng.
 Jo- ho - ho! Jo- ho - he - hel Er- li in-va- no, o

sempre f stringendo

108

This section of the score includes staves for strings and woodwinds. It features dynamic markings such as *ff* and *f*. There are several large blue handwritten annotations, including a large 'p' and various arrows and lines, indicating performance instructions or corrections.

This section continues the instrumental accompaniment, showing woodwind and string parts with various rhythmic patterns and dynamic markings.

heu - le zu, un - sern Se - geln lässt du Ruh! Sau - se, Sturmwind, heu - le zu, un - sern Se - geln lässt du Ruh!
 an - gry storm, Sail of ours thou canst not harm! Vain thy how - ling an - gry storm! Sail of ours thou canst not harm!
 ven - to in - van, al - le ve - le re - quie dà! Ur - li in - va - no, o ven - to in - van, al - le ve - le re - quie dà!

This section shows the bass line and other instrumental parts, including dynamic markings like *ff* and *f*.

The first system of the musical score consists of ten staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon), each with a melodic line and dynamic markings. The next two staves are for strings (violin I and II), with rhythmic accompaniment. The bottom four staves are for the basso continuo and other bass instruments, including a large blue handwritten 'mf' marking across the bottom two staves.

The second system continues the instrumental parts. It features similar woodwind and string staves, with a focus on rhythmic complexity and dynamic contrast. The woodwinds play intricate patterns, while the strings provide a steady accompaniment.

Sa - tan hat sie selbst ge - seit, reis - sen nicht in E - wig - keit, reis - sen nicht in
 Sa - tan's art hath sewn them fast, Till the day of doom be past, Till the day of
 Lha - tes - su - te or - ri - bil fa - to per sfi - dar l'e - ter - ni - ta, per sfi - dar l'e -

The third system introduces vocal parts. The top staff is for the vocal line, with lyrics in German and Latin. Below it is the basso continuo line. The music is in a major key with a 3/4 time signature.

The fourth system provides the instrumental accompaniment for the vocal part, featuring woodwind and string staves with dynamic markings like 'ff'.

109

fp

Handwritten musical score for piano with multiple staves. The score includes various musical notations such as notes, rests, and dynamics like *ff*, *marc.*, *cresc.*, *p*, *f*, and *tr.*. There are several blue and red annotations, including circled numbers and handwritten letters like "Solo" and "Taba".

The vocal line at the bottom contains the following lyrics:

E - wig - keit! Jo - hoe! Jo - hohel Jo - hohohoe! Hui -
doom be past! Yo - hohel! Yo - hohey! Yo - hohohoe! Hui -
ter - ni - tà! Jo - hohel! Jo - hohel! Jo - hohohoe! Hui -
E - wig - keit! Jo - hoe! Jo - hohel Jo - hohohoe! Ho!
doom Yo - hohel! Yo - hohey! Yo - hohohoe! Ho!
ter - Jo - hohel! Jo - hohel! Jo - hohohoe! Ho!

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*. A red handwritten word "Tuba" is visible in the middle section. The lower section features vocal parts with lyrics in German. The lyrics include:

ssa! Hui - ssa! Hui - ssa! Jo - hoel! Ha ha ha ha ha ha!
 ssa! Hui - ssa! Hui - ssa! Yo - hoel! Ha ha ha ha ha ha!
 ssa! Hui - ssa! Hui - ssa! Jo - he! Ah ah ah ah ah ah!

He! Jo - hol Hol He! Jo - hol Hol Ho - hohol Jo - hoel! Ha ha ha ha ha ha!
 Hey! Yo - hol Hol Hey! Yo - hol Hol Ho - kohol Yo - hoel! Ha ha ha ha ha ha!
 He! Jo - hol Hol He! Jo - hol Hol Ho - kohol Jo - hoel! Ah ah ah ah ah ah!

Additional markings include *lachend. laughing. ridendo.* and *unis*. The score ends with a large red 'X' on the right side.

No 9. Finale. a. Duett.

Das Abschreiben der Partitur wie das Ausschreiben der Stimmen ist verboten.

Allegro agitato. $\text{♩} = 80.$

Piccolo.

Flauti.

Oboi.

Clarinetti in B.(Si \flat).

Corni vent. in F.(Fa).

Corni 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.

Allegro agitato. $\text{♩} = 80.$

A. 2769 (9)

Fl.
Ob.
Cl.
Cor.
Fag.
Viol.
Erik

Was musst ich hö-ren! Gott, was musst ich seh'n! Is'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!
 Nie-da-r, no! Nel-la ri-spon-der-ti non pos-sol

Gerech-ter
 Almight-y
 O giu-sto

112

112

Erik.

Gott!
God!
Diol

Kein Zwei - fel, es ist wahr!
No long - er can I doubt!
Non dub - bio è cer - tezza!

Welch un - heil - vol - le Macht
What strange un - ho - ly power
Qualpo - ten - za fa - tal

riss dich da - hin?
hath thee in thrall?
là ti tra - scina? Qua -

walt verführ - te dich,
tongue doth tempt thee,
le, ahl qua - le

wel - che Ge - walt ver - führ - te dich so schnell,
whose is the tongue doth tempt thee from thy troth?
in sì bre - ve tempo ti tras - se nell' er - ror

grau - sam zu bre - chen die - ses
Cru - el, to tor - ture thus my
a - la - ce - rar il po - ve -

walt verführ - te dich,
tongue doth tempt thee,
le, ahl qua - le

wel - che Ge - walt ver - führ - te dich so schnell,
whose is the tongue doth tempt thee from thy troth?
in sì bre - ve tempo ti tras - se nell' er - ror

grau - sam zu bre - chen die - ses
Cru - el, to tor - ture thus my
a - la - ce - rar il po - ve -

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 - tü — il fu -

schieht! Doch du Ist's möglich! rei - chet' dei re Hand dem Mann, der dei - ne
 are... tu... Ma - in... fia - ma - l'... will 'stou' pierthy hand to one Whom till to -
 tu... Ma - in... fia - ma - l'... Scender po - tral la man a un tal che oggi ap -

a tempo

p *cresc.* *piu f*

a tempo *p* *cresc.* *piu cresc.*

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?

a tempo *p* *cresc.* *piu cresc.*

mf *divisi*

Erik.

Oh, des Ge-horsam's, blind wie dei-ne That!
Oh, weak o - be - dience! Canst thou be so blind!
Ah! l'ob - be dien-za trop - po li fu cieca!

Den Wink des Va - ters nann-test du will-
Hörst du nicht was ich dir sage!
Hörst du nicht was ich dir sage!

Ob.
Cl.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.

Erk

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 - cro un - do - ver? Non e - ra sa - cro dun - que ser - bar la fe - del - tà che mi hai pro - mes - - sa?

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

Fl.

Med. etc.

2

ad lib.

schmerzlich in anguish. con dolore.

Wie? Ew-ge Treu-e hätt' ich dir ge-lobt? schmerzlich in anguish. con dolore.
 What! Did I swear to love thee e - ver more!
 O! Fe-del - tà? te l'ho giu-ra-to io mai?

Sen - ta! oh Sen - ta, leug - nest du?
 Sen - ta! Oh Sen - ta! Will thou de - ny it?
 Sen - ta! O Sen - ta, vorrai men - tir?

f
p
f
p
f
p

4/4

Tranzillo

b. Cavatine.

Andante. ♩ = 50.

Ob. Solo

Clar. *p espressivo*

Cor III.

Fag.

Viol. I.

Viol. II.

Viola.

Erik.

Vcl.

Ob.

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 - ... to - ... will for - thee come cho can flow on Sealed up, die - maned, the sur - and mountain
ru - pe mi chia - ma - ... quando il fio - re del picco lo fho rar - col - to sfi - dand' or - di - to il pe - ... ri - glio - so

Clar.

Clar. *pp*

Cor. *pp*

Fag. *pp*

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

pp *p* *pp*

Zahl? Gedenkst du, wie auf stei-lem Fel-sen-rif-fe, vom U-fer wir den Va-ter schei-den sah'n? Er zog da-
 crest? Re-mem-ber how, when last from us he part-ed, We stood to watch thy fa-ther from the quay, And he, to
 col-le? Quel mas-so al-to spor-gen-te non ram-men-ti da cui ve-dem-mo sal-par dal li-do un di? Il pa-dre

pp *p* *pp*

Ob. Solo. *p dolce*

Clar. *p*

Cor. *p*

Fag. *p*

p dolce *cresc.* *poco f*

p *cresc.* *poco f*

p *cresc.* *poco f*

p dolce *cresc.* *poco f*

p dolce *cresc.* *poco f*

p dolce *cresc.* *poco f*

hin auf weiss-beschwingtem Schif-fe, und mei-nem Schutz ver-trau-te er dich an, ja, mei-nem Schutz ver-trau-te er dich
 stay the tears that from thee start-ed, With his last words commend-ed thee to me, With his last words commended thee to
 tuo che disse a me pian-gen-te: Que-sto te-sor, mia fi-glia a te con-fi do, si! ti con-fi-do que-sto te-

p *cresc.* *poco f*

p *cresc.* *poco f*

A. 2760 (1845) F.

più animato

Ob. Clar. Cor. Fag.

116

meno p *dim* *più f*

dim. *p* *meno p* *più f*

dim. *p* *meno p* *più f*

dim. *p* *meno p* *più f*

dim. *p* *meno p* *più f*

ad lib. *meno p* *più f*

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

più animato

rallent. a tempo

Ob. Clar. Cor. Fag.

mf *dim.* *p*

mf *mf* *dim.* *p*

p *mf* *mf* *dim.* *p*

p *cresc.* *mf* *mf* *dim.* *p*

p *cresc.* *mf* *mf* *dim.* *p*

dol. *animato* *p*

du mir Lie-be nicht auf's Neu? Was bei der Hän-de Druck mich hehr durch drang, sag! war's nicht die Ver-sich-rung dei-ner
 side thou didst not ask to more, 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-stante af-

Rit

mf *mf* *dim.* *p*

cresc. *dim.* *p*

cresc. *dim.* *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 Hän-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-

Fl.
Ob.
Clar.
Cor.
Fag.

drang, sag war es nicht die Ver-sich-rung, die Ver-sich-rung dei-ner Treu?
drang, sag didst thou not seal the pledge, Didst thou not seal the pledge, the pledge of con-stant love?
drang, vi-nera lo cer-to di tua fe-de, ah! cer-to di tu a e-ter-na fè?

accelerando

760 (4040) F

Paccelerando

Poz
G

c. Finale.

Feroce. $\text{♩} = 96$.
Picc.

117

118

Erik.
entsetzt zurücktretend.
shrinking back in dread.
indietro 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 sch ich! Gott!
Oh, hor-ror! Help!
Che veg-go? O ciel!

Holländer.

Ver-lo-ren! Ach! ver-lo-ren!
Lost! is my hope of heav'n!
Ahl! per-du-to!

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!
 Stay
 Mo-di

Un - sel - ger!
 I command thee!
 in - fe - li - ce!

zu Senta.
 to Senta.
 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 Seel in Seel in See für ew' - ge
 To seal To seal to wan - der through the
 Sul mar, sul mar! mi vuol le - ter - ni -

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamic markings such as *f*, *ff*, and *mf*. The bass part has a *mf* marking. There are blue handwritten annotations, including a bracket labeled "3. V." and various dynamic markings like *mf* and *ff* written in blue ink.

Musical score for the second system, including piano and bass staves. The piano part includes dynamic markings such as *f*, *ff*, and *mf*. The bass part has a *mf* marking. There are blue handwritten annotations, including a bracket labeled "3. V." and various dynamic markings like *mf* and *ff* written in blue ink.

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 and bass staves. The piano part includes dynamic markings such as *f* and *ff*. The bass part has a *ff* marking.

sich dem Holländer entgegen werfend.
 throwing herself in the Dutchman's path.
 gettandosi d'avanti l'Olandese.

Senta.

Erik.

Halt ein! Von dan - nen sollst du
 Ah stay! a - way from me now
 Ah, no! Non fug - gi - rai di

Holl.

Ent-setz-lich! die-ser Blick!
 O hor-ror! What a look!
 Qual vi-stal or - ror!

Leb' wohl! —
 Fare - well! —
 Ad - di - - ol

Ich — will dich nicht ver - der - ben!
 Thou — shalt not pe - rish with me!
 Ad - di - ol vi - vi fe - li - cel

ff colla parte a tempo
 A. 2760 (9c) F.

ff p

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.

So - 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 - -

119

Molto agitato. $\text{♩} = 84$.

379

Senta.
 Ha! zwei-felst du an mei-ner Treu-e? Un-
 Ha! dost thou fear I do not love thee? Thy
 Qual dubbio hai 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
 ra per sempre

Fort auf das Meer
 Lost now for e-ver!
 all on-de-sea

treibt's mich auf's Neu-e,
 Lost now for e-ver!
 an-dro va-gan-do,

Handwritten notes: *meno*, *meno*, *4 acc.*

Performance markings: *p*, *più f*, *ff*, *mf*, *cresc.*

Tempo marking: *Molto agitato. ♩ = 84*

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like 'fp' and 'f'. A red 'X' is marked on the bottom staff.

Musical score for the second system, including piano accompaniment and vocal lines with dynamic markings like 'piu f'.

sel - - ger was verblen-det dich?
 cru - - el woos huemade thee blind!
 schin! ehi cie - - co mai ti fa?

Halt' ein! halt' ein!
 Ah stay! Ah stay!
 Ah si, ah si,

Muss ich dem Ohr, ' muss ich dem Au-ge traun?
 Is it a dream that now my sense be-guiles?
 A' sen-si mie - - i ore-de-re po-trò?

Was hör' - - ich?
 What words - - are
 Che sen - - to, o

fortanf des Meer treib'ts mich auf's Neue!
 (incarnate in sea) Lost now for e-ver!
 sail'tade auf'er an-dre va-guo-dol

Ich zweiff' an dir Ich zweiff' an Gott! Ich
 No faith in thee! No faith in heav'n! No
 Non cre-do a te, non cre-do a Dio! Non

zweiff' an dir, - - ich zweiff' an
 faith in thee! - - No faith in
 cre - do a te, - - non cre-do a

Musical score for the third system, including piano accompaniment and vocal lines with dynamic markings like 'piu f'.

Musical score for the first system, featuring multiple staves with various musical notations including dynamics like *p* and *cresc.*, and articulation marks like *fp*.

Musical score for the second system, continuing the instrumental accompaniment with dynamics like *mf* and *cresc.*.

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 ciel mi ve - ra) è la giu - ra - - - - ta fe - del - tà. Ah

Gott! Sen - ta! Willst du zu Grunde gehn? Zu mir! zu mir! Du bist in Satan's Klau'n! Zu
these? Sen - ta! 'Tis not too late to - - - - to me! Thou'rt caught in Satan's wiles! To
 Dio! Sen - ta! seascal - ta an - cor g... del di - mon, del di - mon che ti avvin - ghiò, 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 - - - - The oath to me was falsely given! Thine oath to me
 Dio! La pa - ce che vi - ve - - a spe - ran - - - - na - ce mi - a or toltu miù dal ductin vin

Blatt 1951

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a piano solo with complex rhythmic patterns. The bottom system contains the vocal line with lyrics in German, Italian, and English. The score is marked with various dynamics such as *ff*, *f*, *p*, *mf*, and *sp*. There are handwritten annotations in blue and green ink, including a circled '120' and a blue arrow pointing to a measure.

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 tan-ta fe -

mir! zu mir! Du bist in Satans Klau'n! Was hör'ich? Gott! Muss ich dem Ohr,
 me! To me! Thou'rt caught in Satans wiles! What words were those? Is it a dream
 mon, del di-mon! che tut - ta t'av-vin-ghiò! Chesen-to, o Dio! che vegg'io mai?

war dir nur Spott, es war dir Spott. Fort auf das Meer treibt's mich auf's Neu - el Fort auf das
 was für ein Spott! or tol - ta - an-cor! Lost now for e - cor! Once more to
 an - drò va - gan - do! Sull' on - dean -

e? Un - sel - - - ger, was ver - blien - - det dich? Un - sel' - - - ger, Un - sel' - - ger,
 thee? Un - hap - - - py! What hath made thee blind! Un - hap - - - py! Un - hap - - py!
 de? Me - schi - - - no! chi cie - co ti fa? Me - schi - - - no, me - schi - no, chi

dem Au - ge traun!
 mysense be - guiles?
 A' sen - si miei,

muss ich dem Ohr,
 Is it a dream
 a' sen - si mie - - i

dem Au - - ge traun, muss ich dem Ohr, dem Au - ge traun? O Gott!
 Is it a dream mysense be - guiles? Is it a dream mysense be - guiles? O heaven!
 cre - der po - trò a' sen - si mie - i cre - de - rò? O Dio!

Meer treibt es mich auf's Neu - e!
 sea! Lost now for e - ver!
 cor an - drò va - gan - do!

Ich zweiff' an dir, _____ ich zweiff' an dir, ich zweiff' an Gott, ich zweiff' an
 No faith in thee! _____ No faith in heav'n! No faith in thee! No faith in
 Non cre - do a te, _____ non cre - do a te, non cre - do a Dio, non cre - do a

A. 2760 9c) F.

V. 1951

Musical score for the first system, featuring multiple staves with complex notation and dynamics. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *f*, and *fp*. The notation is dense and spans across several staves.

Musical score for the second system, continuing the complex notation from the first system. It features similar musical notations and dynamic markings, with some staves showing more intricate rhythmic patterns.

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-ceſſi 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 hearen! 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 zweiff'an Gott! Da-bin, du bin-ist al-le Treu-e! Was du ge-lob-test, war dir Spott,
 I doubt no fault to heaven! In vain! I upon my oath cu-sea-rour! Thine oath to me was falsly giou,
 te, non cre-doi Dio! In van I upon my oath cu-sea-rour! Thine oath to me was falsly giou,
 te, non cre-doi Dio! In van I upon my oath cu-sea-rour! Thine oath to me was falsly giou,

Musical score for the third system, including vocal lines and piano accompaniment. The vocal lines are written in a clear, legible font, and the piano accompaniment is shown in a standard musical notation.

A. 2790 (ss) P.

V. 1951

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *p*, *f*, and *ff*. The key signature has two flats.

Second system of musical notation, continuing the vocal line and piano accompaniment. Dynamics include *fp*, *f*, *più f*, and *ff*.

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 sì, ah sì! è la giu - ra - - - ta mia fe - -

Grün - - - de gehn? Zu mir! Zu mir! Sen - - - ta, zu mir! Du bist in Sa - -
 here to me! to me! to me! Come here to me! Thou art in Sa - -
 cor gli dai, 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 miè, sì, tol-ta miè, la pa - - ce, la pa - - - ce tol - -

Third system of musical notation, including the vocal line and piano accompaniment. Dynamics include *fp*, *f*, *più f*, and *ff*.

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with a *cresc.* marking.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a *cresc.* marking.

- - 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 sì! ve - ra - ce è la mia fè, è la giu - ra - ta mia fe - del - tà! Ah sì, - - - - - ve - ra - -

- - tan's Klau'n! Zu mir! Willst du zu Grund - e gelin? Zu mir! Du bist in Sa - tan's Klau'n! Zu mir, zu
 - - tan's wiles! Ah come! Willt 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! ahì - mè, ahì -

- - dir Spott! Da - hin, da - hin ist al - e Treue! Was du ge - lob - test, war dir Spott, was du ge - lobt, war dir
 - - ly giòn! In vain in vain my lust en - deavour! Thine oath to me was false - ly giòn, false - ly giòn, false - ly
 - - ta mè! Non cre - doa te. non cre - do a Di - o. la pace mia or tol - ta mè dal destin ri - o ah

121

62 Al

Musical score for the first system, including vocal lines and piano accompaniment. The score is written in a key signature of two flats and a common time signature. It features multiple staves for different instruments and voices. A red vertical line is drawn through the score, and there are blue and green handwritten annotations.

121

Musical score for the second system, including vocal lines and piano accompaniment. This system continues the musical piece with similar notation and instrumentation as the first system.

— Was ich ge - lob - - te, hal - te 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 Sa-tan's Klau'n!
 come! Thou art in Sa - tan's wiles! Wilt thou not come to me? Thou'rt caught in Sa-tan's wiles!
 mè! se - i del di - mon! che tiav - vin - ghiò!

Spott, was du ge - lo - bet, war die Spott! Da - hin, da - hin! E - - wig da - hin!
 gièn! Thine oath to me, was false - ly gièn! A - way! a - way! Lost e - cer - more!
 si dal de - stin ri - o tol - ta miè, la pa - - - ce tol - - ta or miè!

121

Recit.

The first system of the musical score consists of ten staves. The top five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), and the bottom five are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon). Dynamics are marked as *ff* (fortissimo) throughout. The woodwinds have a *marcato* marking. The tempo is indicated as quarter note = 104. The key signature has two flats. The system concludes with a recitative section.

The second system continues the piano accompaniment with three staves (Violins I, Violins II, and Cellos/Double Basses). The woodwind parts from the first system are also present. Dynamics remain *ff*. There are handwritten annotations in red ink, including a large '3' and some diagonal lines. The system concludes with a recitative section.

Holländer.

Er - fah-re das' Geschick, vor dem ich dich be-
 Now learn my aw-ful fate, and thou, beware
 Ap - pren-di qual de-stin ti le-gaa-des-so a

The third system continues the piano accompaniment with three staves (Violins I, Violins II, and Cellos/Double Basses). The woodwind parts from the first system are also present. Dynamics are marked as *ff*. The system concludes with a recitative section.

Recit.

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like 'ff'. The score includes various musical notations such as clefs, time signatures, and accidentals.

muta in D.A. (Ré La.)

122

Musical score for the second system, including vocal lines and piano accompaniment with dynamic markings. The score features complex rhythmic patterns and melodic lines.

wahr:
me!

Verdammt bin ich zum grässlichsten der Loose, zehnfacher Tod wär mir erwünschte Lust!
 Condemned am I to tor-ture 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-meunfa-vor!

Musical score for the third system, continuing the vocal and piano parts. The score includes various musical notations and dynamic markings.

Lento.

The first system of the musical score consists of ten staves. The top five staves are for the vocal line, with a soprano clef on the first staff and a bass clef on the fifth. The bottom five staves are for the piano accompaniment, with a soprano clef on the sixth and a bass clef on the tenth. The music is in common time (C) and begins with a *pp* (pianissimo) dynamic. The tempo is marked *Lento*. There are some handwritten annotations, including a large 'Lento' written across the bottom staves and some red markings.

Lento trem.

trem.

trem.

The second system of the musical score consists of three staves. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The music is in common time (C) and begins with a *pp* (pianissimo) dynamic. The tempo is marked *Lento trem.* (Lento tremolo). The piano accompaniment features tremolos in the right hand and chords in the left hand. There are some handwritten annotations, including a large 'Lento' written across the bottom staves and some red markings.

Vom Fluch ein Weib al-lein kann mich er-lü-sen, ein Weib, das Tren'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 that
 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-der

Lento.

The third system of the musical score consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The music is in common time (C) and begins with a *pp* (pianissimo) dynamic. The tempo is marked *Lento*. There are some handwritten annotations, including a large 'Lento' written across the bottom staves and some red markings.

123

Allegro.

Musical score for the first system, featuring multiple staves with notes and rests. Includes dynamic markings like 'ff' and 'f'. There are handwritten annotations in blue ink, including 'mf' and 'f', and a red circle around a section of the score.

Con slancio

123

Musical score for the second system, including piano and bass staves with notes and rests. Includes dynamic markings like 'ff' and 'f'. There are handwritten annotations in red ink, including '1', '2', and '3', and a red arrow pointing to a specific note.

lobt,

doch — vor dem E — wi — genoch nicht: dies ret — tet dich, denn wiss', Un — sel'ge, welches das Ge —
 But — by the Ho — ly — Name thou hast not sworn! Thou — still art free! For know, un — happy girl, the awful
 ma — non da — van — ti all' E — terno... e ciò ti sal — va! Pe — rò tu dei sa — per qual sia la

Musical score for the third system, including piano and bass staves with notes and rests. Includes dynamic markings like 'ff' and 'f'. There are handwritten annotations in blue ink, including 'mf' and 'f', and a red circle around a section of the score.

Allegro.

123

Handwritten annotations in red and blue ink are visible on the first system of the musical score. A blue bracket highlights a section in the middle of the system. Red markings, including a large 'P' and 'T' and a diagonal slash, are present on the lower staves. The score includes dynamics such as *ff* and *a2*, and a performance instruction: *muta in D(Ré)*.

In D tr tr
p preso.

The second system of the musical score shows piano accompaniment with dense chordal textures. Dynamics include *ff* and *ff*. A red vertical line is drawn through the system.

Vocal line with lyrics in German, English, and Italian. The lyrics are:

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 m'han rot - ta: e - ter - - na danna - zio - - ne è lor de - stin!

Piano accompaniment for the second system, continuing the dense chordal texture. Dynamics include *ff* and *f*.

Tempo I.

Musical score for strings and woodwinds, measures 1-10. The score includes dynamic markings such as *f* and *pp*. A circled section in measures 5-7 highlights a specific passage. The bottom staff shows a rhythmic pattern of quarter notes.

Musical score for piano and vocal line, measures 1-10. The piano part features dynamic markings like *fp*, *dim.*, and *f*. The vocal line includes performance instructions such as *rit* and *poco ritardato*. The piano part has a complex texture with many notes.

Zahl-lo-ge O-pler tie-len die-sem Spruch durch mich!
 (Countless the victims that thus have met their doom)

Da a-ber sollt ge-ret-tet sein! Leb wohl!
 (You shall be saved!) Fare well!
 Ma-ri-er-ri-me dan-ke-ai! Ad-dio!

Musical score for piano and vocal line, measures 11-20. The piano part continues with dynamic markings like *fp* and *dim.*. The vocal line continues with the lyrics.

Tempo I.

3. 2790 (L. 1. 9)

124

Musical score for the first system, featuring multiple staves with various dynamics and markings. Dynamics include *ff*, *mf*, *f*, and *più f*. There are also markings for *tr* (trills) and *in D*.

124

Musical score for the second system, continuing the orchestral accompaniment. Dynamics include *ff*, *f*, and *più f*.

in furchtbarer Angst nach dem Hause und dem Schiffe hinrufend.
 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.
 per fuggire.

ad lib.

Zu Hül - fe! Ret - - tet! ret - tet sie!
 Come help us! Help us! Save her!
 A - ju - - to la sal - va - - te!

Fahr hin, mein Heil, in E - wig - keit!
 Go, my dear Lord, for ever, save!
 Partir, ô mon salut, pour l'éternité!

Musical score for the third system, including vocal lines and piano accompaniment. Dynamics include *ff*, *f*, and *più f*.

A. 2760 (101)

124

The first system of the score consists of eight staves. The top two staves are for the right hand, and the bottom six are for the left hand. The music is characterized by dense, sustained chords and arpeggiated patterns. Dynamic markings of *f* (forte) are present throughout the system.

The second system of the piano accompaniment continues with similar textures. It includes several instances of *colla parte* markings, which indicate that the piano part should follow the vocal line. There are also *tempo* markings. Dynamic markings include *f*, *fp*, and *f*.

den Holländer aufhaltend.
 Senta, 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, ~~as~~ I had seen thy
 ti co-no-sce - - va pri-ma che ti ve-

The second system of the score shows the vocal line on a single staff and the piano accompaniment on two staves. The vocal line is in a soprano register and features a melodic line with some ornamentation. The piano accompaniment provides harmonic support with chords and arpeggios. Dynamic markings include *f* and *fp*.

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 note values, rests, and dynamic markings such as *f* and *ff*. The key signature has one sharp (F#) and the time signature is 4/4. The music is primarily composed of sustained notes and chords.

The second system features vocal lines and piano accompaniment. The top staff is a vocal line with lyrics in German. Below it are two piano accompaniment staves. The tempo is marked *tempo*. The music includes various note values and rests. There are some handwritten annotations in blue ink on the right side of the system.

Anf Eriks Hilferuf sind Daland, Mary und alle Mädchen aus dem Hause der Matrosen von dem Schiffe herbei geeilt
 At Erik's cry Daland, Mary and the girls from the house, and the sailors came from the ship
 All gräde di Erik warr ausruf Daland, Mary, Dämchen, Marianne, Marianne, alle aus

Das En-de deiner Qual ist da!
 Ich bin's durch deren Treu' dein Heil zu finden.
 Ah!... son i - u, son i - u o che sal - vo ti fa.

The piano accompaniment for the second system consists of two staves, a bass clef and a treble clef. It features various note values, rests, and dynamic markings like *f* and *ff*.

125

Orchestral score with multiple staves. Dynamics include *p cresc.* and *cresc.*. A red circle highlights a section in the lower right of the page.

Orchestral score with multiple staves. Dynamics include *p cresc.*. A red circle highlights a section in the lower right of the page.

Vocal line for Senta. Lyrics: *solist. Mary.*

Vocal line for Erik. Lyrics: *Helft ihr! Sie ist ver-lo-ren! Ah, help! Help me to save her! Soc-cor-so! Ell'è per-du-ta!*

Vocal line for Daland. Lyrics: *Du kennst mich nicht, du ahnst Thou dost not know, thou canst Non mi co-nosci! Non sai*

Vocal line for Soprani. Lyrics: *Was er-blick' ich! Heaven help us! Che vegg' i - o? Gott! Help! Dio!*

Vocal line for Tenori. Lyrics: *Was er-blick' ich! Heaven help us! Che vegg' i - o?*

Vocal line for Bassi. Lyrics: *Was er-blick' ich! Heaven help us! Che vegg' i - o?*

Chorus line. Lyrics: *Was er-blick' ich! Heaven help us! Che vegg' i - o?*

Orchestral score with multiple staves. Dynamics include *p cresc.*

125

126

95

fp

In G. (Sol)

fp

in D (Ré)

f

f

p

Holländer.

Er deutet auf sein Schiff, dessen blutrothe Segel aufgespannt werden und dessen Mannschaft in gespenstlicher 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.

— nicht wer ich bin!
 — not know my name!
 — chi io mi sia!

Be-frag' die Mee - - - re al - ler Zo - nen,
 Go ask the waves in end-less mo-tion,
 Lo chie-di ai mar del mondo in - te - ro,

be-frag' den Seemann, der den
 Go ask the sailor whose
 il chiedi al noc-chie-ro che

f

The first system of the musical score consists of ten staves. The top five staves are for the vocal parts, and the bottom five are for the piano accompaniment. The notation includes various clefs (treble and bass), a key signature of one flat, and a time signature of 3/4. The music is primarily in rests, with some melodic fragments appearing in the fourth measure of each staff.

The second system of the musical score features piano accompaniment. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of repeated rhythmic patterns, likely chords or arpeggiated figures, across the system.

The third system of the musical score features a vocal line in bass clef. The lyrics are written below the notes. The system ends with a double bar line and a repeat sign.

O - ce - an durch - strich! Er kennt dies Schiff; das Schrecken al - ler Frommen: den flic - gen - den Hol - län - der
 home is on the sea! Well doth he know this ter - vor 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

Handwritten annotations: *12 34*, *1, 2*, *In G (Sol) a2*, *In D (Re)*, *12 34*

Mary.

Erik.

Daland

Holl.

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.

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.

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 Daland e di Erik che la trattengono.

nennt man mich.
I am he!
quel io son.

Die Mannschaft des Holländers.
The Dutchmen.
L'equipaggio dell' Olandese.

Jo - ho - hoe! Jo - ho - ho - hoe! Ho - jo - ho - hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!
Yo - ho - hoe! Yo - ho - ho - hoe! Yo - ho - ho - hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!
Jo - ho - hoe! Jo - ho - ho - hoe! Ho - jo - ho - hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!

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

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

colla parte

Musical score for strings and woodwinds. Dynamics include *cresc.*, *ff*, and *più f*.

Musical score for strings and woodwinds. Dynamics include *cresc.*, *ff*, and *più f*.

Senta. *ad lib.*

Senta hat sich mit wütender Gewalt losgerissen und erreicht ein in das Meer vorstehendes Felsenriff; von da ruft sie mit aller Kraft dem abgehenden Holländer nach. Preis dei-nen En-gel und sein Ge-hot! Praise thouthine an-gel throned on the Si av-ve-ri quan-to pro-mi-se il ciel!

Sen - ta! Was willst du thun? With frenzied strength Senta tears herself away and rushes to the top of a cliff overhanging the sea; with all her force she calls after the Dutchman as he sails away.
 Sen - ta! What wouldst thou do?
 Sen - ta! Che far vuoi tu?

Sen-ta! Was willst du thun? Senta si è liberata alla fine; sale sulla punta di una roccia che isporge sull mare; di là grida con tutta la forza possibile all' Olandese che si allontana.
 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?

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?

cresc. *ff* *più f* *colla parte* *ff*

12

Musical score for the first system, featuring multiple staves with dynamic markings like *ff* and *fff*, and some circled notes.

Tamtam.

Musical score for the second system, featuring multiple staves with dynamic markings like *ff* and *fff*.

— Hier steh' ich, tren — dir bis zum Tod! Sie stürzt sich in das Meer; sogleich versinkt das Schiff des Holländers mit al-
 — Herstand I, faith - ful till I die! ler Mannschaft. Das Meer schwillt hoch auf und sinkt dann in einem Wir-
 — mi guar-da, — muo - jo a te fe - del! bel wieder zurück.

She throws herself into the sea; immediately the Dutchman's ship dis-appears 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.

Musical score for the third system, featuring multiple staves with dynamic markings like *ff* and *fff*.

First system of musical notation, featuring multiple staves with dynamic markings such as *cresc.*, *ff*, and *sempre ff*. The system includes treble and bass clefs, and various musical notations including notes, rests, and articulation marks.

A section of the score consisting of empty musical staves, likely representing a rest or a section where the instruments are silent.

Second system of musical notation, continuing the piece with dynamic markings like *cresc.*, *ff*, and *sempre ff*. It includes a variety of musical notations and clefs.

A. 2750 (184) R

128

This page contains a handwritten musical score for orchestra and piano. The score is organized into several systems of staves. The top system includes a vocal line and multiple instrumental staves. The middle system features a piano part with a grand staff (treble and bass clefs) and a separate bass line. The bottom system continues the piano accompaniment with multiple staves. The score is marked with various dynamics, including *ff* (fortissimo) and *molto marcato*. There are also markings for *tr* (trills) and *ff tr*. A red circle highlights a specific passage in the piano part, and a red line underlines another section. The number '128' is circled in blue ink in three locations: at the top center, in the middle of the piano part, and at the bottom center. The paper shows signs of age, including some staining and a tear at the bottom edge.

128

128

A handwritten musical score on aged paper, page 406. The score is arranged in two systems. The first system consists of ten staves: five for a string quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass) and five for a piano (Right Hand I, Right Hand II, Left Hand I, Left Hand II, and Double Bass). The key signature is one sharp (F#) and the time signature is 3/4. The string quartet parts feature long, sustained notes with slurs and hairpins. The piano part includes a melodic line with slurs and a bass line with chords. The second system consists of two staves for a grand piano, showing a dense texture of sixteenth-note passages in both hands, marked *sempre ff*. The bottom of the page shows the beginning of a new section with a bass line and chords, also marked *sempre ff*.

129

Un poco ritenuto.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *ff* and *p dolce*. There are handwritten annotations in red and blue ink, including a large 'H' and a 'V'.

Un poco ritenuto.

Musical score for the second system, showing piano accompaniment with a triplet figure. The score includes dynamic markings like *p*.

129

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 piano accompaniment with a complex rhythmic pattern. The score includes dynamic markings like *pp*.

Un poco ritenuto.

129

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*p*, *cresc.*, *f*) and articulation (*tr*).

Musical score for the second system, including a piano part with a *rall.* marking.

Fine!

Musical score for the third system, including performance instructions in German, English, and Italian, and dynamic markings like *p* and *cresc.*.

Mit den letzten 3 Takten *p espress.*
 fällt der Vorhang schnell.

With the last three mea-
 sures the curtain falls.

Colle ultime tre misure
 cala la tela.

p pizz

Ende der Oper
End of the Opera
Fine dell'Opera

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!

The first system of the musical score consists of five staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music is marked 'Lento' and 'pp' (pianissimo). The notation includes various rhythmic values and rests.

The second system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. All staves are marked 'Lento trem.' and 'pp'. The notation features tremolos (indicated by wavy lines) and various chordal structures.

The third system of the musical score consists of a single staff in bass clef, marked 'Lento'. It contains a vocal line with various rhythmic values and dynamic markings.

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 che a me fos - se fe - del fi - no al - la mor - te. Fe -

The fourth system of the musical score consists of two empty staves in bass clef, with a key signature of one flat and a common time signature.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, likely for vocal parts. The next six staves are grouped by a brace on the left and include various instruments: strings (violin I, violin II, viola, cello, double bass), woodwinds (flute, oboe, clarinet, bassoon), and brass (trumpet, trombone). The bottom two staves are bass clefs, likely for the basso continuo and another bass instrument. Dynamics include *ff* (fortissimo) and *f* (forte). The score is in 6/8 time and features complex rhythmic patterns and melodic lines.

The second system continues the musical score with the same ten-staff structure. It features similar instrumentation and dynamics. The vocal parts have some rests, while the instrumental parts continue with intricate passages. The time signature remains 6/8.

— 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

The third system includes the vocal line and its accompaniment. The vocal part is written in a bass clef and includes the lyrics from the previous block. The accompaniment consists of two bass clef staves. Dynamics include *f* (forte).

Musical score for the first system, featuring multiple staves with treble and bass clefs, dynamic markings like 'f' and 'ff', and articulation marks.

Musical score for the second system, featuring multiple staves with treble and bass clefs, dynamic markings like 'f' and 'mf'.

Musical score for the third system, featuring a single staff with a bass clef and various rhythmic notations.

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 - val 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 dannu-

Musical score for the fourth system, featuring multiple staves with treble and bass clefs, dynamic markings like 'f'.

Tempo I.

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *ff* and *f*, and a key signature change to D major.

Musical score for the second system, continuing the instrumental accompaniment with various dynamics and articulation.

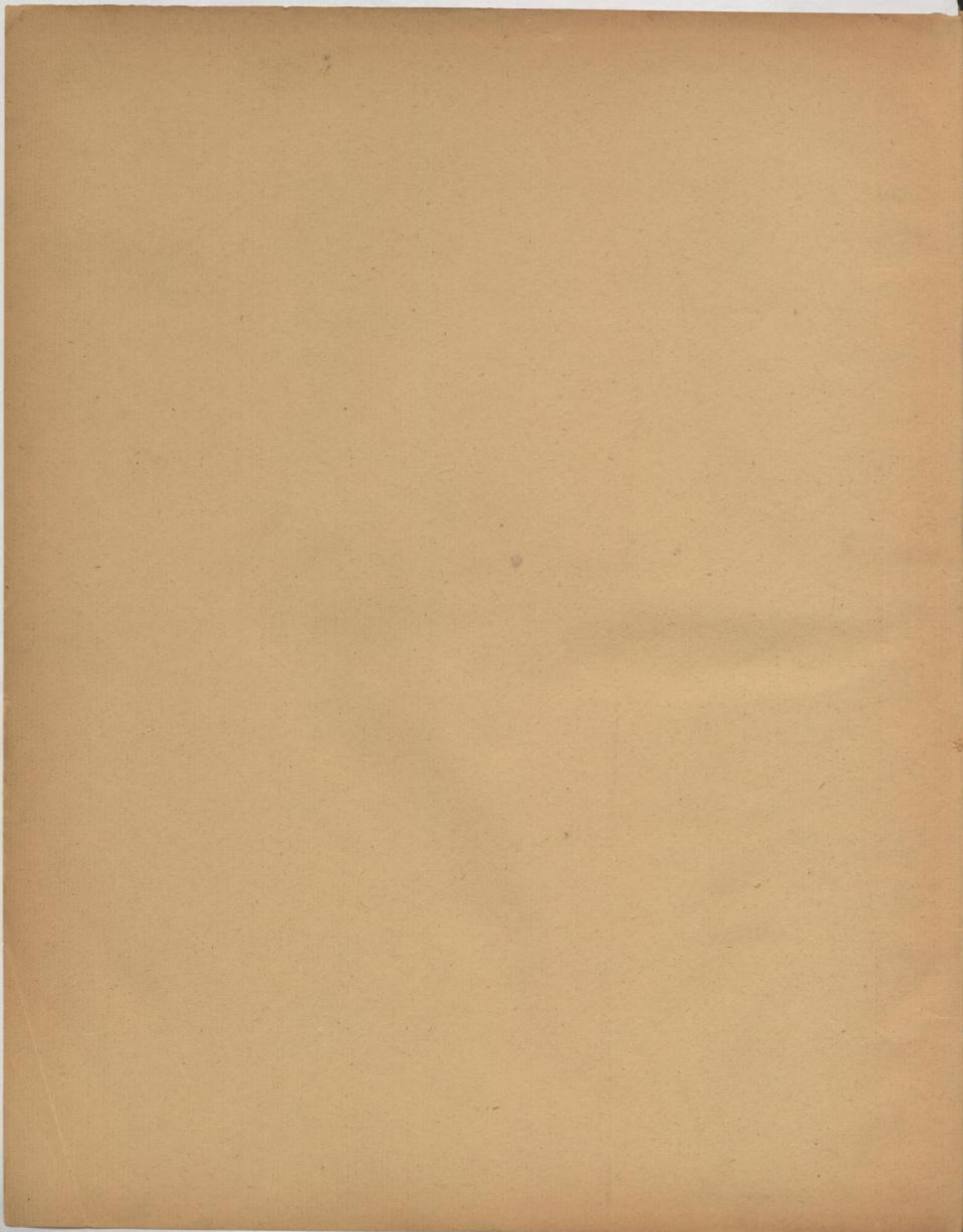
Vocal line with lyrics in German and Latin, including performance instructions like *(zum Abgang gewandt.)* and *ad libitum*.

sollst ge-ret-tet sein! Leb' wohl!
 Thou shalt still be-saved! Fare-well!
 sal-va tu sa-rai! Ad-di-ol!

Fahr' hin, mein Heil, in E-wig-keit!
 Fare-well fond hope! for e-ver-more!
 Ri-tor-no al-la mia pe-na e-ter-na!

Tempo I.







SLUB

Wir führen Wissen.



SÄCHSISCHE
STAATSKAPELLE
DRESDEN



Semperoper
Dresden

