

# Dritter Aufzug.

ACT III. — ATTO III.

## ENTREACTE.

Allegro molto.  $\text{♩} = 88.$

The musical score is arranged in two systems. The first system includes the following parts from top to bottom: Piccolo, Flauti, Oboi, Clarinetti in A (La.), Corni vent. in A (La.), Corni ord. in E (Mi.), Fagotti, Trombe vent. in E (Mi.), Tromboni, Tuba, and Timpani in E.H (Mi.Si.). The second system includes Violini I., Violini II., Viola., Violoncello., and Contrabasso. The score is written in 2/4 time with a key signature of three sharps (F#, C#, G#). The dynamic marking *ff* (fortissimo) is used throughout. The Piccolo and Flauti parts include a first ending marked 'a 2.'. The Timpani part features a trill (tr) and a change to C.G. (Cymbal) marked '(Ut Sol) Timp. muta in C.G.'.

Allegro molto.  $\text{♩} = 88.$

Musical score for woodwinds and brass instruments. The score includes parts for Clarinet in C (Ut), Cor. vent. in F (Fa), Cor. ord. in C (Ut), and Trombone in C (Ut). The music is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Dynamics include *ff* and *sf*. The woodwinds play melodic lines, while the brass instruments provide harmonic support.

Musical score for strings. The score includes parts for Violins I and II, Violas, Cellos, and Double Basses. The music is written in treble and bass clefs with a key signature of three sharps. Dynamics include *f dim.*. The strings play a rhythmic accompaniment of eighth notes.

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Cor. ord. in C (Ut), Bassoon (Fag.), 3 Trombones (3 Tromb.), and Timpani in C.G. (UtSol). Dynamics include *pp* and *p*. The woodwinds play sustained notes, while the percussion provides rhythmic accents.

Musical score for strings and woodwinds. The score includes parts for Violins I and II, Violas, Cellos, Double Basses, Flute (Fl.), Oboe (Ob.), and Bassoon (Fag.). Dynamics include *pp* and *pp trem.*. The strings play a rhythmic accompaniment, while the woodwinds play melodic lines.



# Nº 7. Chor der Norwegischen Matrosen und Ensemble.

Chorus of Norwegian Sailors. — Coro di Marinai Norvegi.

Animato, ma non troppo allegro. ♩ = 80.

The musical score is arranged in two systems. The first system includes the following parts from top to bottom:

- Piccolo.
- Flauti.
- Oboi.
- Clarineti in C (Ut).
- Cornivent. in F (Fa).
- Corni ord. in C (Ut).
- Fagotti.
- Trombe ord. in C (Ut).
- Tromboni.
- Tuba.
- Timpani in C.G. (Ut.Sol).
- Tenori I.
- Tenori II.
- Bassi I.
- Bassi II.

The second system includes the following parts from top to bottom:

- Violini I.
- Violini II.
- Viola.
- Violoncello.
- Contrabasso.

The score is written in 2/4 time and features a variety of musical notations, including triplets, accents, and dynamic markings such as *ff* and *tr*. The tempo is marked as *Animato, ma non troppo allegro* with a metronome marking of ♩ = 80.

The first system of the musical score consists of ten staves. The top staff begins with a trill (*tr*) and a *dim.* marking. The second through sixth staves are marked *meno f*. The seventh staff is marked *p*. The eighth and ninth staves are marked *p*. The tenth staff is marked *dim.* and *p*. A second trill (*tr*) is indicated above the first two staves. A performance instruction *a 2* appears in the second staff of the system.

The second system of the musical score consists of five staves. The first three staves are marked *dim.* and *p*. The fourth and fifth staves are marked *p cresc.*. A trill (*tr*) is indicated above the first staff.



Musical score system 1, featuring ten staves. The notation includes treble and bass clefs, various note values, and dynamic markings such as *f* and *più f*. The system concludes with a fermata over the final notes. The key signature changes to two flats (B-flat and E-flat) in the fifth measure.



Musical score system 2, featuring five staves. The notation includes treble and bass clefs, various note values, and dynamic markings such as *f* and *più f*. The system concludes with a fermata over the final notes. The key signature remains two flats.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* and *tr*.

Der Vorhang geht auf.

*The curtain rises.*

Salza la tela.

Seebucht mit felsigem Gestade; das Haus Dalands zur Seite im Vordergrund. Den Hintergrund nehmen, ziemlich nah bei einander liegend, die beiden Schiffe, das des Norwegers und das des Holländer's, ein. Helle Nacht: Das norwegische Schiff ist erleuchtet; die Matrosen desselben sind auf dem Verdeck. Jubel und Freude. Die Haltung des holländischen Schiffes bietet einen unheimlichen Contrast: eine unnatürliche Finsterniss ist über dasselbe ausgebreitet; es herrscht Todtenstille auf ihm.

*A bay, with rocky shores. In the foreground, at the side, is Daland's house; in the background, near together, the two ships, Norwegian and Dutchman. It is a clear night. The Norwegian ship is lit up, and the sailors are on deck, feasting and singing. The Dutchman's ship presents a strange contrast; an unnatural darkness broods over it, and a deathlike silence reigns.*

Una rada circondata da roccie; da un lato, sul davanti della scena, la casa di Dalando. Il fondo è occupato dai vascelli del Norvegio e dell'Olandese assai vicini l'uno all'altro. È notte chiara: il naviglio Norvegio è illuminato: i marinaiche sono sulla coperta danno segni di gioja. L'aspetto della nave Olandese forma un contrasto sinistro con questa allegria: una oscurità soprannaturale la circonda: vi regna un silenzio di morte.

Musical score for the second system, continuing the complex rhythmic patterns from the first system. Dynamics include *ff* and *piu f*.

This page of a musical score, numbered 290, is divided into two systems. The first system consists of ten staves, and the second system consists of five staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *ff* (fortissimo) and *tr* (trill). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The score is written in a key signature with one sharp (F#) and a time signature of 2/4. The first system includes a grand staff with two staves for the piano and four staves for the orchestra. The second system continues the orchestral parts with two staves for the strings and three staves for the woodwinds.



Piano accompaniment for the first system, consisting of multiple staves with musical notation. Dynamics include *p* and *pp*.

Ten. I.  
 Chorus of Norwegian Sailors, *f* Steuermann, lass' die Wacht! Steuermann, her zu uns! Ho! He! Je! Ha! Hisst die  
 Ten. II. auf ihrem Schiffe.

Bass I.  
 Chorus of Norwegian Sailors, *f* Steersman, leave the watch! Steersman, come away! Yo - ho! yo - ho! make the  
 on their ships.

Bass II.  
 Coro di Marinai Norvegi, *f* Mari-nar, qui con noi! Vie-ni al fin a go-der! Già nel fon - do po - sa  
 bevendo sul loro bastimento.

Komm, lass' die Wacht!  
 Come, leave the watch!  
 Vien, qui con noi!

Komm'her zu uns!  
 come, come away!  
 Vie - ni a goder!

Piano accompaniment for the second system, featuring *pizz.* and *p* dynamics.

tr *mf* *dim.* *p*

Segel auf! Anker fest! Steuermann, her!  
*anchor fast! Furl the sails! Steersman, come!*  
 Fürchten weder Wind noch bösen Strand,  
*What care we for wind or tide?*

l'anco-ra! Ma-ri-nar, vie-ni qui vien!  
 Non c'è ven-to, non c'è sco-gli,  
 Fürch - - - ten nicht bö-sen Strand,  
*What care we for wind or tide?*  
 Non c'è ven - to,

*pizz.* *mf* *dim.* *p*

This system contains the piano accompaniment for the first system of the score. It consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music includes various rhythmic patterns, chords, and arpeggios. Dynamics such as *p* (piano) are indicated throughout.

wollen heute'mal recht lu-stig sein! Jeder hat sein Mä-del auf dem Land, herr-li-chen Ta-bak und gu-ten Branntwein!  
*Good to - bac-co, and fic - ry wine!*  
 buon ta - bac-co

Here we'll sit and sing so fine, With our sweethearts by our side, herr-li-chen Ta-bak and fic - ry wine!  
*Good to - bac-co, and fic - ry wine!*  
 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 fic - ry wine!*  
 ta - bacco e un buon bic - chier!

woll'n 'mal recht lu - stig sein! Mä - del ist auf dem Land, und gu - ten Branntwein!  
*Here we'll sit and sing so fine, With our sweethearts by our side, and fic - ry wine!*  
 que - sto gior - no è del pia - cer! Tro - ve - rem le bel - le. un buon bic - chier!

This system contains the piano accompaniment for the second system of the score. It consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music includes various rhythmic patterns, chords, and arpeggios. Dynamics such as *p* (piano) and *arco* (arco) are indicated throughout.

Musical score for the first system, consisting of six staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a *mf* dynamic and includes a *cresc.* marking in the sixth measure. The second staff is a piano accompaniment with a treble clef, also starting at *mf* and including *cresc.* markings. The third and fourth staves are piano accompaniment with a bass clef, starting at *mf* and including *cresc.* markings. The fifth and sixth staves are piano accompaniment with a bass clef, starting at *mf* and including *cresc.* markings.

Musical score for the second system, consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, starting at *mf* and including a *cresc.* marking. The middle staff is a piano accompaniment with a treble clef, starting at *mf* and including a *cresc.* marking. The bottom staff is a piano accompaniment with a bass clef, starting at *mf* and including a *cresc.* marking.

Vocal line with lyrics in German, English, and Italian. The lyrics are:
   
German: Hussassa, he! Klipp' und Sturm draus, Jol-lo-ho-he! la-chen wir aus! Hussassa, he! Se-gel ein! An-ker fest!
   
English: Ha-ha-ha hey! Foul or fair, Yo-holla-hey! What do we care! Ha-ha-ha hey! Anchor fast! Fur! the sails!
   
Italian: Hus-sa-sa-hè! L'u-ra-gan. si! Jol-lo-ho-hè! noi sfi-diam. si! Hu sa-sa-hè! questo è il dì del piacer!

Musical score for the third system, consisting of two staves. The top staff is a piano accompaniment with a bass clef, starting at *mf* and including a *cresc.* marking. The bottom staff is a piano accompaniment with a bass clef, starting at *mf* and including a *cresc.* marking.

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

Klipp' und Sturm la-chen wir aus!  
 Foul or fair, What do we care!  
 Ma-ri-nar, vie-ni a ber, vien!  
 Steuermann, lass' die Wacht!  
 Steers-man, leave the watch!  
 Ma-ri-nar, qui con noi!  
 Komm', lass' die Wacht!  
 Come, leave the watch!  
 Vien, qui con noi!

Steuermann, her zu uns! Ho! Ho! Jol Ha! Steuermann, her! trink' mit uns. Ho! Ho!  
 Steersman, come a-way! Yo - - ho! Yo - - ho! Steersman, come drink with us! Yo - - ho!  
 Vieni a goder! Que - sto è il gior - no del piacer, sì! del pia-cer! Vien pi -

Komm her zu uns!  
 Come, come a-way!  
 Vie - ni a goder!

The image displays a page of a musical score, page 297. It features a complex arrangement of staves. At the top, there are several staves for instrumental accompaniment, including a piano and a cello/contrabass. The piano part is characterized by triplet patterns in the right hand and a steady bass line. The cello/contrabass part provides harmonic support. Below the instrumental staves are the vocal parts. There are four vocal staves, likely representing different voices (Soprano, Alto, Tenor, Bass). The lyrics are written below the vocal staves in three languages: German, French, and Italian. The German lyrics are: "Jel — Ha! Klipp' und Sturm, he! sind vor-bei, he! Hussa-he! Hal-la-he! Hussa-hel! Steuermann! Ho! Yo - hol Vien! pi -". The French lyrics are: "Yo - - hol Foul or fair, What do we care? Ha-ha-hey! Hol-la-hey! Ha-ha-hey! Steers-man! Ho! Ho! Vien pi -". The Italian lyrics are: "lo - - ta, vie-nia ber, si! vie-nia ber, si! Hussa-hè! Jal-lo-hè! Hus-sa-hè! Jal-lo-hè! Ho! Ho! Yo - ho! Ho! Ho!". The score includes dynamic markings such as *più f* (piano fortissimo) and *f* (fortissimo). There are also performance instructions like *tr.* (trill) and *fr.* (fermatina). The music is written in a key with one sharp (F#) and a time signature of 3/4. The overall style is that of a 19th-century choral work.

ff

a2

ff

a2

ff

a2

ff

ff

ff

ff

ff

tr

ff

ff

ten.

ten.

ten.

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!	<p>Sie tanzen auf dem Verdeck, indem sie den Niederschlag jedes Taktes mit starkem Aufstampfen der Füße begleiten. The sailors dance on deck, beating time with their feet. Si mettono a ballare sulla coperta.</p>
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! lo - ta!	Her! Komm'und trink' mit Come and — drink with Vie - ni a ber, vie - ni a	uns! us! ber!	

Her! Komm'und trink' mit uns!  
Come and — drink with us!  
Vie - ni a ber, vie - ni a ber!

ff



The musical score consists of two systems of staves. The first system includes:

- Two vocal staves (Soprano and Alto) with lyrics.
- Two vocal staves (Tenor and Bass) with lyrics.
- Two piano staves (Right and Left Hand) with complex rhythmic patterns.
- Two bass staves (Right and Left Hand) with simpler rhythmic patterns.

The second system includes:

- Two vocal staves (Soprano and Alto) with lyrics.
- Two vocal staves (Tenor and Bass) with lyrics.
- Two piano staves (Right and Left Hand) with complex rhythmic patterns.
- Two bass staves (Right and Left Hand) with simpler rhythmic patterns.

The lyrics are:

Die Mädchen kommen aus dem Hause, sie tragen Körbe mit Speisen und Getränken.  
*The maids come out of the house, carrying baskets of food and drink.*  
 Giungono le damigelle portando sporte di cibi e di bevande.

The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The notation is sparse, primarily consisting of rests and a few initial notes, suggesting the beginning of a piece or a section where instruments are waiting for their entry.

The second system shows a more active piano accompaniment. The upper staves feature dense, rhythmic patterns, likely sixteenth or thirty-second notes, while the lower staves have a more active bass line with similar rhythmic complexity. The overall texture is more developed than in the first system.

Sopr. I. II.

Chor der Mädchen. Chorus of maids. Coro di Damigelle.	Mein, seht doch an!	Mein, seht doch an!	Seht doch an!
	<i>Now, on - ly look!</i>	<i>Now, on - ly look!</i>	<i>On - ly look!</i>
	Oh, guar - da là!	Oh, guar - da là!	guar - da là!

Sopr. III. IV.

The vocal staves for Soprano I and II, and Soprano III and IV, contain musical notation corresponding to the lyrics. The notes are placed above the lyrics, with some notes being beamed together. The lyrics are in German, English, and Italian.

The third system continues the piano accompaniment from the second system. It features dense, rhythmic patterns in the upper staves and a more active bass line. The notation is consistent with the previous system, showing a continuation of the musical texture.

*p*

*a 2*

*p*

*p*

Sie tan-zen gar!      Der Mäd-chen be-darf's da nicht für-wahr!  
*They're dancing there!*      *No need for us, I do de-clare!*  
 dan-zan-do stan!      Di da-me, di da-me uo-po non han!

Sie gehen auf das holländische Schiff zu.  
*They go towards the Dutchman's ship.*  
 Vanno sulla nave Olandese.

Tenori.

Chor der Matrosen.  
 Chorus of Sailors.  
 Coro di Marinai.

Bassi.

He!      Mä-del!      Halt!      Wo geht ihr  
*Hey!*      *Maidens!*      *Here!*      *this is the*  
 Ehi!      bel-le!      eh!      fer-ma-te-

*p*

*p*

The first system of the musical score consists of seven staves. The top three staves are treble clefs, and the bottom four are bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *cresc.* and *p* are used throughout the system.

The second system continues the instrumental parts. It features similar notation to the first system, with dynamic markings like *p* and *cresc.* indicating changes in volume and intensity.

The third system introduces vocal lines. The top staff is a vocal line with lyrics in German and English. The bottom staff is a bass line. The lyrics are:

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 - chè	mai?	per -	chè?	Do - nan-do	an - cor	a -

The fourth system continues the vocal and bass lines. The lyrics are:

hin?	way!	vi!
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The fifth system features a bass line with dynamic markings like *pizz.*, *arco*, and *cresc.*.

*p cresc.* *f*  
*a2 p cresc.* *f*  
*p cresc.* *f*  
*p cresc.* *f*  
*p cresc.* *f*  
*cresc.* *f*  
*p cresc.* *f*  
*p*

*tr* *tr* *tr* *tr* *tr*  
*mf dim.* *p* *cresc.* *f* *p* *p*  
*tr* *tr* *tr* *tr* *tr*  
*mf dim.* *p* *cresc.* *f* *p* *p*  
*mf* *cresc.* *f* *p* *p*

Steuermann. Steersman. Il Pilota

Für-wahr!      Trag'ts hin      den ar-men Kna-ben!  
 'Tis true!      They're tired      with all their la - bours,  
 Si!      di-te ben;      que-i mi-se-ri

auch 'was ha - ben! Ist Trank und Speis' für euch al - lein?  
 for your neighbours, Pray do not think 'tis all for you!  
 gli o - spi - ti per voi qui a-van - za as - sa - - i!  
*mf* *p* *cresc.* *f* *p* *p*  
*mf* *p* *cresc.* *f* *p* *p*

Vor Durst, vor Durst sie schei-nen matt zu sein.  
*Like us, like us they must be thirst-y too!*  
 la se-te, la se - te lan-guir li fa.

Ei seht doch nur! Kein Licht, von der  
*A gloom pro-found! No light, no*  
 Al-cun non v'ha: nè un lu-me, nè un

Matrosen.  
 Sailors.  
 Marinai.

Man hört sie nicht.  
*How still they keep!*  
 Chi li o - de mai?

Musical score for the first system, featuring piano accompaniment. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). Dynamics include *f* (forte) and *tr* (trills).

Musical score for the second system, featuring piano accompaniment. The score includes staves for strings and woodwinds. Dynamics include *f* (forte), *pp* (pianissimo), and *p* (piano).

Mannschaft kei-ne Spur!  
*movement, not a sound!*  
 lu - me ivi ap - par.

Musical score for the third system, featuring vocal lines and piano accompaniment. The score includes staves for vocal parts and piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Die Mädchen dicht am Ufer in das holländische Schiff hinrufend. <i>Muids, calling to the crew of the Dutchman.</i> Damigelle, in procinto di salir sull' Olandese.	He! <i>Hey!</i> Ehi!	See - leut', <i>Sail - ors.</i> Gen - te!	He! <i>hey!</i> ri - spon -	Wollt Fa - ckeln ihr? <i>Speak, where are ye?</i> de - te - ci.	Wo seid ihr doch? <i>Show us a light!</i> ehi! per - chè
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*percresc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*a 2 p cresc.*  
*p cresc.*  
*a 2 p cresc.*  
*percresc.*  
*p cresc. tr*  
*percresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*f*  
*f*

Man sieht nicht hier!  
we can - not see!  
vi sta-te al bu-jo?

He! See-ient! he!  
Hey! Sail-ors, hey!  
Ehi! dun-que! ehi!

Matrosen, lachend.  
Sailors, laughing.  
Marinai, ridendo.

Ha-ha-ha! Weckt sie nicht auf! Sie schla- fen noch!  
Ha-ha-ha! Cry not so loud, they're sleep - ing all!  
Ah! ah! ah! mon li sve- glia-te, dor - mo - no

*p*  
*cresc.*  
*percresc.*



Allegretto, non troppo presto.  $\text{♩} = 63$ .

Musical score for the first system, featuring multiple staves with dynamics like *ff* and *ppp*, and a section marked *(gestopft)*.

Musical score for the second system, continuing the instrumental accompaniment with various dynamics.

Ant-wor-tet doch!      Grosse Stille.  
 An-swer our call!      Silence.  
 Ehi! ma - ri - nar!      Profondo silencio.

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

spöttisch, mit affectirter Traurigkeit.  
*jestingly, with an affectation of seriousness.*  
 affettando serietà.

Ha - ha!      Wahr - haf - tig,      sie sind      todt, — sie      ha - ben      Speis' und      Trank  
 Ha - ha!      Why      tru - ly,      they are      dead! — No      need have      they of      wine  
 Ah! ah!      Son      mor - ti,      si, son      mor - ti è      vo -      glia non      han - no

Musical score for the fourth system, including vocal lines and lyrics.

Musical score for the fifth system, concluding the page with dynamics like *ff* and *p*.

Allegretto, non troppo presto.  $\text{♩} = 63$ .

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a complex texture with multiple voices and dynamic markings such as *f* and *p*.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with intricate textures and dynamic markings.

wie zuvor. Ei, See-leu - te, liegt ihr so faul schon im Nest? ist heu - te für euch denn nicht auch ein Fest?  
*as before.* *Hy. Sail - ors! why are you so lu - zy to - day? Is this not the sea - son for feast - ing and play?*  
*come sopra.* Per - ché o ma - ri - nar, dor - mi - re co - sì? Per vo - i di fe - sta non è que - sto di?

Musical score for the third system, including vocal line and piano accompaniment. The piano part continues with intricate textures and dynamic markings.

Ist heu - te denn nicht für euch auch ein Fest?  
*Is not the sea - son for feast - ing and play?*  
 Non è di fe - sta per voi que - sto di?

nicht noth! Sie  
 or bread! *They*  
 di man-giar! *Im -*

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part continues with intricate textures and dynamic markings.

Musical score for the fifth system, including vocal line and piano accompaniment. The piano part continues with intricate textures and dynamic markings.

Musical score for the first system, featuring multiple staves with various musical notations including dynamics like *p* and *f*.

Musical score for the second system, featuring multiple staves with various musical notations including dynamics like *p* and *f*.

Musical score for the third system, featuring multiple staves with various musical notations including dynamics like *f*.

He! See-leu-te, wollt ihr nicht fri-schen  
 Ho! ma-ri-ners! Here is fresh wine for  
 Ve-ni-te, del vi-no squi-si-to è

He! See - leut', wollt ihr nicht  
 Ho! Sail - ors! Here is fresh  
 Ehi! ma - ri - nar, qui c'è il

Musical score for the fourth system, featuring multiple staves with lyrics in German and English.

lie - gen fest auf ih - rem Platz, wie Dra - chen hü - ten sie den Schatz.  
 lie and brood with - in the hold, Like dra - gons guard - ing heaps of gold!  
 mo - bi - li ri - man - go - no sic - co - me dra - ghi in guar - di - a.

Musical score for the fifth system, featuring multiple staves with musical notations like *p*, *divisi*, *pizz.*, *arco*, and *f*.

First system of the musical score. It features a vocal line at the top and piano accompaniment below. The piano part includes a right-hand part with chords and a left-hand part with a melodic line. Dynamics include *mf* and *pp*. There are also markings for *a2* and *più p*.

Second system of the musical score. It continues the vocal line and piano accompaniment. Dynamics include *f*, *p*, and *più p*.

Wein? — Ihr müs-set wahr-lich doch dur-stig auch sein!  
 you! — Are you not tired and thirst - y too?  
 qui, — la vostra se - - te am-mor-ze - rà!

Wein? — Ihr müs - set dur-stig auch sein!  
 wine! — Are you not thirst - y too?  
 vin. — La se - - te am-mor-ze - rà!

Sie trin - ken nicht, sie sin - gen nicht, in ih - rem Schif - fe  
 They sing no song, they drink no wine, O'er all their ship no  
 Non be - vo - no, non can - ta no, im - mo - ti al bu - jo

Third system of the musical score. It continues the vocal line and piano accompaniment. Dynamics include *p* and *più p*.

The first system of the musical score consists of nine staves. The top staff is a vocal line with lyrics. The second and third staves are for a piano accompaniment. The fourth staff is a bass line. The fifth and sixth staves are for a string ensemble. The seventh staff is a bass line. The eighth and ninth staves are for a piano accompaniment. Dynamics include *f*, *mf*, and *p*.

The second system of the musical score consists of three staves, primarily instrumental accompaniment for piano and strings. Dynamics include *f*, *mf*, and *p*.

Sagt, habt ihr denn nicht auch ein Schätzchen am Land? — Wollt ihr nicht mit tan-zen auf freundli - chem  
 The mer-ri-est maidens a - wait you on land, — Will you not come dance with them on the  
 Voi qui non a - ve - -te i vo - stri a - mor? — E non vo le - -te con lor dan -

Sagt, habt ihr kein Schätzchen am Land? Wollt ihr nicht mit tan-zen am  
 Fair maidens a - wait you on land, Say, will you not dance with them on the  
 Qui for-se non son vo-stri a - mor? Vo - le-te ve - nir a dan -

brennt	kein	Licht.
light	doth	shine!
re -	sta -	no.

The third system of the musical score consists of two staves, primarily instrumental accompaniment for piano and strings. Dynamics include *p* and *f*.

The fourth system of the musical score consists of two staves, primarily instrumental accompaniment for piano and strings. Dynamics include *f* and *p*.

*dim.* *pp*  
*a2*  
*p* *f*  
*pp* *pp* *pp* *pp*

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

Immer stärker und ängstlicher rufend,  
 loudly, with growing terror.  
 chiamando sempre più forte.

*tr*  
 Strand? strand? zar? Hel See-leut! See-leut!  
 Hey, sail-ors! Sail-ors!  
 Ehi! ma-ri-nar! ma-ri-nar!

*p*  
 Sie sind schon alt, und bleich statt roth, und ih-re Lieb-sten, die sind todt!  
 Those a-ged cheeks have lost their red, And all their sweet-hearts long are dead.  
 Son es-si vec-chi li-vi-di. le bel-le già mo-ri-ro no.

*p* *pp* *f*

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings like "piu f" and "a2".

Musical score for the second system, continuing the instrumental accompaniment with dynamic markings.

— Wacht doch auf! Wir brin-gen euch Speis' und Trank zu Hauf! See- - - leut! See- - -  
 — sleep no more! We bring you meat and drink ga-lore! Sail- - - ors! Sail- - -  
 su le - - sti qui c'e da man-giar da ber! Ehi! ma - - - ri - - -

Den Ruf der Mädchen verstärkend. 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! Ehi! ma - - - ri - - -

Hel! See - - - leut! See - - - leut! See - - -  
 Hey! Sail - - - ors! Sail - - - ors! Sail - - -  
 Ehi! ma - - - ri-nar! Ehi! ma - - - ri - - -

Musical score for the third system, including vocal lines and dynamic markings.

The musical score consists of several systems of staves. The upper systems are primarily piano accompaniment, with various dynamics such as *ff* (fortissimo) and *più f* (più forte) indicated. The lower systems include vocal lines with lyrics in German and English. The lyrics are:   
 leut! ors! nar!      Wacht doch auf! Wacht doch auf!      See - leut! See - leut!      Wacht doch auf!   
 Sleep no more! Sleep no more!      Sail - ors! Sail - ors!      Sleep no more!   
 Le - sti su, le - sti su!      ma - ri - nar!      Le - sti su!

The score also includes performance instructions such as *gestopft* (stopped) and *ppp* (pianissimo). The music is written in a key with one flat and a 2/4 time signature.



Musical score for the first system, featuring multiple staves with various musical notations and dynamics. The score includes treble and bass clefs, dynamic markings such as *ppp*, *fp*, *f*, *p*, and *pp*, and a section marked *a2*. The notation includes notes, rests, and slurs.

Musical score for the second system, primarily consisting of chordal textures. It features dynamic markings such as *fp*, *f*, *p*, and *pp*. The notation includes chords and some melodic lines.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are:

Langes Stillschweigen. <i>Long silence.</i> Lungo silenzio.	betroffen und furchtsam. <i>terror-stricken.</i> con sorpresa e timore.	Wahr-haf-tig, <i>'Tis true then</i> Son mor-ti,	ja! <i>yes!</i> si!	Sie <i>the</i> son
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The score includes dynamic markings such as *p* and *pp*.

Musical score for the fourth system, featuring piano accompaniment. It includes dynamic markings such as *fp*, *f*, and *pp*. The notation includes chords and melodic lines.



First system of musical notation. It 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. Dynamic markings include *f* (forte), *p* (piano), *più p* (crescendo), and *pp* (pianissimo). There are also hairpins indicating volume changes.

Second system of musical notation, continuing the instrumental accompaniment. It features similar dynamic markings and phrasing as the first system.

Third system of musical notation, featuring vocal lines with lyrics. The lyrics are in German, Italian, and English. The German lyrics are: "wie zuvor. So weckt die Mannschaft ja nicht auf! Ge-spenster sind wir schwö-ren". The Italian lyrics are: "as before. Ah, do not gliar-li fia im-pos-si-bi-le chè cer-to son fan-ta-si". The English lyrics are: "as before. Ah, do not wake the ghastly crew! They are but spectres, yes, tis".

Fourth system of musical notation, featuring vocal lines with lyrics. The German lyrics are: "Schiff, wie es leibt, wie es lebt, seht ihr da!". The English lyrics are: "that is his ship there, we give you our word!".

Fifth system of musical notation, concluding the page. It features dynamic markings like *f*, *p*, *più p*, and *pp*.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *f* and *p*. The violin part is marked with *f* and *p*. The system consists of ten measures.

Musical score for the second system, continuing the piano and violin parts. The piano part includes dynamic markings such as *f* and *p*. The violin part is marked with *f* and *p*. The system consists of ten measures.

Vocal line with German and English lyrics. The German lyrics are: *drauf! true! mil*. The English lyrics are: *Sie They Non trin - ken sing no be - vo -*

Vocal line with German and English lyrics. The German lyrics are: *Wie-viel hun-dert Jah-re schon seid ihr zur See? Euch thut ja der Sturm und die Klip-pe nicht weh!* The English lyrics are: *How many years have you seen? Right well can your vessel the tempest withstand!*

Piano accompaniment for the second system, featuring dynamic markings such as *f* and *p*. The system consists of ten measures.

nicht, sie sin - gen nicht, in ih - rem Schif - fe brennt kein Licht.  
*song, they drink no wine, Or all their ship no light doth shine!*  
 no, non can - ta no, al bu - jo im - mo - ti re - sta no.

Habt ihr kei - ne Brief kei - ne Auftrüg' für's Land? Unsern  
*And have you no message, no let - ter for home? To the*  
 Se - ve - ste let - te - re qui da por tar ai bi -

First system of musical notation. It consists of several staves. The upper staves contain vocal or instrumental lines with notes and rests. Dynamics include *p* (piano) and *più p* (pianissimo). There are also some slurs and accents.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with dynamics like *p* and *più p*.

Third system of musical notation, including vocal lines with lyrics. The lyrics are in German and Italian. Dynamics include *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 veo - chie li - vi - di, le bel - le già mo - ri -

Fourth system of musical notation, featuring a vocal line with lyrics. The lyrics are in German and Italian.

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.

Fifth system of musical notation, concluding the page. It includes musical notation and dynamics like *p* and *più p*.

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *f*, *fp*, and *sfz*.

Musical score for the second system, featuring multiple staves with complex notation, including dynamics like *p cresc.*, *piu f*, and *sfz*.

Musical score for the third system, featuring vocal lines with lyrics in German and Italian.

sind todt!  
are dead!  
ro - no!

lärmend. Hei, See-leu - te, spannt eu - re Se - - gel doch auf und zeigt uns des flie - gen - den Hol -  
noisily. Hey! seu-men! Come set your sails for a race, And show us the Fly - ing Dutch -  
con ischerzo. Ehi, ehi! ma - ri - na - ri, le ve - - le spie - gate e fa - te ci ve - der quan-to fi - la -

Musical score for the fourth system, featuring multiple staves with complex notation, including dynamics like *f*, *piu f*, and *sfz*.

Musical score for the first system, featuring multiple staves with dynamic markings such as *ff*, *fp*, *più p*, and *pp*.

Musical score for the second system, continuing the composition with dynamic markings like *ff*, *fp*, *più p*, and *f dim.*

Die Mädchen entfernen sich furchtsam aus der Nähe des holländischen Schiffes.  
*in terror; turning away, from the Dutchman.*

allontanandosi spaventate dalle nave Olandese. Sie hören nicht, uns graust es hier! Sie wollen nichts was rufen wir?  
*Let's leave them now! They will not hear!*

länder Lauf! man's puce! te!

Musical score for the third system, including dynamic markings like *fp*, *più p*, *f dim.*, and *pp*.



*p*  
*cresc. poco a poco*

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

Ihr Mä - del, lasst die Tod - ten ruh'n!  
Oh maid - ens, let the dead men rest!  
Gli e - stin - ti in pa - ce o - mai la - sciam,  
We who are li - o - ing will  
E i vi - vi far con -

Lasst sie ruh'n!  
Let them rest!  
lasciar con - vien!

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

Musical score for the first system, featuring multiple staves with musical notation and dynamics like *fp*.

Musical score for the second system, featuring multiple staves with musical notation and dynamics like *fp*.

Steuermann. Steersman. Il Pilota.

Den Matrosen ihre Körbe über Bord reichend.  
*handing their baskets to the sailors.*  
 porgendo ai marinai che stanno a bordo le loro sporte.

Wie? kommt ihr denn nicht selbst — an  
*What! must you now be hast' - ning*  
 Come? voi stes-se non ve - ni - - tea

So nehmt, der Nach - bar hat's verschmäht.  
*Then take the gifts your neigh-bours spurn.*  
 Pren - de - - te ciò che quei ri-cu - sar!

güt - lich thun!  
*thank you best!*  
 ten - ti ap - pien!

Musical score for the final system, featuring multiple staves with musical notation and dynamics like *fp*.

Musical score for the first system, consisting of ten staves. The notation includes piano (*p*) and crescendo (*cresc.*) markings. The music is primarily in treble clef, with some bass clef staves at the bottom.

Musical score for the second system, consisting of five staves. It continues the musical notation with piano (*p*) and crescendo (*cresc.*) markings.

Bord?  
 home?  
 bor-do?

Musical score for the third system, featuring vocal lines with lyrics. The lyrics are:

Ei, jetzt noch nicht! Es ist ja nicht spät. Wir kommen  
 Yes for a time; but we will re - turn! So, to your  
 Eh, non an - cor, ver - re - mo poi! Beve-tea-

Musical score for the fourth system, including vocal lines and piano markings. The lyrics are:

Wie? kommt ihr denn nicht selbst an Bord?  
 What! must you now be hast-ning home?  
 Come? voi stes - se non ve - ni - tea bor - do?

Musical score for the fifth system, consisting of two staves. It includes piano (*p*) and crescendo (*cresc.*) markings.

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

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

bald, jetzt trinkt nur fort! Und wenn ihr wollt, — so tanzt da - zu, — nur gönnt dem mü - den Nach - bar  
*wine!* *Drink till we come!* *Now make you mer - ry with song and jest, — And let your wear - y neigh - bours*  
 desso, bal-la - te voi! Sol mi - ti - ga - - te tan-to gar - rir, — cheil buon vi - cin or vuol dor-

Und wenn ihr wollt, so tanzt da - zu, —  
*Now make you mer-ry with song and jest, —*  
 Sol mi - ti ga - - te tan-to gar - rir, —

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

Musical score for the first system, featuring multiple staves with various musical notations including dynamics like *p*, *f*, and *ff*.

Musical score for the second system, continuing the instrumental accompaniment with dynamic markings.

Ruh', nur gönnt dem mü - den Nach - bar Ruh'! lasst ihm Ruh', lasst ihm Ruh', lasst ihm Ruh'! sie gehen  
 rest! Yes, let your weur - y neigh - bours rest, let them rest! let them rest! let them rest! ab.  
 mir, cheil buon vi - cin or vuol dor - mir, vuol dor - mir, il vi - cin vuol dor - mir! partono.

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

Die Matrosen öffnen und leeren die Körbe.  
*Sailors, opening the baskets.*  
 Marinai vuotando le corbe.

Musical score for the fourth system, including a text block with lyrics in German, English, and Italian.

Musical score for the fifth system, featuring bass lines and dynamic markings.

Molto vivace.  $\text{♩} = 100.$

Juch - he! da giebt's die Fül - le! Lieb' Nach - bar, ha - be  
 Hur - rah! Here's wine in plenty! Good neighbour, thanksto  
 Vi - va il pia - cer e l'ab - bon - dan - za! Gratia! vi - cin di cuor noi

Molto vivace.  $\text{♩} = 100.$

Musical score for the first system, featuring piano and strings. The piano part includes a melody with triplets and a bass line. The strings provide harmonic support with sustained chords and moving lines. Dynamics include *ff* and *f*.

Musical score for the second system, continuing the piano and string parts. The piano part features more complex rhythmic patterns. Dynamics include *ff* and *p*.

Steuermann. Steersman. Il Pilota.

Zum Rand sein Glas ein Je-der fül-le!  
 Let ev' - ry man fill up a bumper!  
 Col-mi bicchier nell' e-sul-tan-za!

Lieb Nachbar, lie - fert uns den  
 Good neighbour, here's a health to  
 Grati al vi - cin or-sù vuo-

Musical score for the vocal parts, including lyrics in German, English, and Italian. The vocal lines are simple and rhythmic, matching the lyrics. Dynamics include *p*.

Dank!  
 you!  
 siam!

Dank!  
 you!  
 siam!

Musical score for the final system, primarily piano accompaniment. Dynamics include *ff* and *p*.

Musical score for the first system, featuring multiple staves with various instruments and dynamics. The score includes woodwinds (flutes, oboes, bassoons, clarinets), strings, and percussion. Dynamics are marked as *ff* (fortissimo) throughout. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music consists of sustained notes and rhythmic patterns.

Trank!  
you!  
tiam!

Halloho ho ho!  
Holla ho ho  
Jalloho ho ho!

Hallo ho!  
Holla ho!  
Jallo ho!

Halloho ho ho ho!  
Holla ho!Ho!ho!  
Jallo ho ho ho ho!

Lieb Nachbarn, habt ihr Stimmi und Sprach,  
If voi - ces still to you be long,  
O buon vi - cin se pur lo puo - - i

Lieb Nachbarn, habt ihr Stimmi und Sprach,  
If voi - ces still to you be long,  
O buon vi - cin se pur lo puo - - i

Musical score for the second system, including vocal parts and instrumental accompaniment. The vocal parts have lyrics in German, Italian, and English. Dynamics are marked as *ff*. The key signature has two flats, and the time signature is 3/4.



Musical score for the first section, featuring multiple staves with various dynamics and markings. The score includes dynamic markings such as *ff*, *p*, *meno f*, *mf*, *dim.*, *p*, and *p cresc.*. There are also markings for *tr* (trills) and *IIIte Solo.*

Musical score for the second section, featuring multiple staves with various dynamics and markings. The score includes dynamic markings such as *ff*, *meno f*, *p*, and *p cresc.*. There are also markings for *trem* (trills) and *tr* (trills).

Von hier an beginnt es sich auf dem holländischen Schiffe zu regen.  
 The crew of the "Dutchman" begins to stir.  
 Qui i marinai olandesi cominciano di dare segni di vita.

Sie trinken aus und stampfen die Becher heftig auf.  
 clinking their glasses together as they drink.  
 bevono cozzando vivamente le coppe.

lachend. *laughing, ridendo.*

so wa- chet auf und macht's uns nach!	Wachet auf, wachet auf!	Auf, macht's uns nach!	Hus-
<i>Good neighbours, wake and join our song!</i>	<i>Join our song! join our song!</i>	<i>Come, join our song!</i>	Hur-
ti sveglia al- fin fa co- me no- i!	Buon vi- cin! sorgial- fin!	Fa co- me noi!	Hus-
			<i>ff</i>

Musical score for the vocal section, featuring multiple staves with lyrics and musical notation. The score includes dynamic markings such as *ff* and *meno f*.

Musical score for the final section, featuring multiple staves with various dynamics and markings. The score includes dynamic markings such as *ff*, *meno f*, and *p*.

Tempo I, un poco più mosso. ♩ = 84.

Musical score for the first system, including piano and bass staves with dynamic markings like *f*, *p*, *a<sup>2</sup>*, and *tr*.

Musical score for the second system, including piano and bass staves with dynamic markings like *f*, *p*, and *più f*.

Vocal staves with lyrics in Italian, German, and French, including dynamic markings like *sempre f*.

Auf! lass die Wacht!      Komm' her zu uns!  
 Come, leave the watch!      Come here to us!  
 Vien, qui con noi!      Vie - ni a go - der!

Musical score for the third system, including piano and bass staves with dynamic markings like *f* and *più f*.

Tempo I, un poco più mosso. ♩ = 84.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like *mf* and *f dim.*

Musical score for the second system, including piano accompaniment with markings like *p* and *marcato*.

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!

Vocal and piano accompaniment for the second system, including lyrics in German and English.

Musical score for the third system, including piano accompaniment with markings like *p*, *pizz.*, and *arco*.

tr

pp

pp

p

p

p

p

pp *marcato*  
III<sup>e</sup> Solo.

dim.

p

p

p

Wach-ten manche Nacht bei Sturm und Graus, tranken oft des Meer's ge-salz-nes Nass;  
*Ma-ny a storm-y night and day, We have drunk the salt sea-spray;*  
 Si vegliò nel-le tem-pe-ste, si-be-vè l'on-da del mar;

Wach-ten manche Nacht bei Sturm und Graus, tranken oft des Meer's ge-salz-nes Nass;  
*Ma-ny a storm-y night and day, We have drunk the salt sea-spray;*  
 Si vegliò nel-le tem-pe-ste, si-be-vè l'on-da del mar;

dim.

p

Wach - - ten bei Sturm und Graus, tran - - ken oft Mee - res Nass,  
*Ma - - ny a storm - y day, We're drunk the salt sea-spray;*  
 Nel - - le tem - pe - ste si be - vè l'on - da del mar;

The musical score consists of two systems. The first system includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). The piano part features a rhythmic pattern of eighth and sixteenth notes. The second system includes vocal parts for soprano (treble clef) and bass (bass clef). The lyrics are in German and English. The piano part includes dynamic markings such as *a 2* and *p*.

**German Lyrics:**  
 heu - te wa - chen wir bei Saus und Schmaus, bes - se - res Ge - tränk<sup>2</sup> giebt Mä - del uns vom Fass!  
 Now we sit and sing so fine, Pret - ty maidens come and bring us jol - ly wine!  
 or ve - gliam vuo - tan - do i ca - li - ci, che le bel - le a noi le bel - le qui appres - tar!

**English Lyrics:**  
 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!

**Additional German Lyrics:**  
 heut' wa - chen wir beim Schmaus,  
 Now we sit and sing so fine,  
 or vuo - tia - mo i ca - li - ci,

1<sup>do</sup> Solo. *p marcato*

2<sup>do</sup> Solo. *p marcato*

*cresc. poco a poco*

*mf*

Hus-sassa he! Ho-hol-la hey! Hus-sassa hè!	Klipp' und Sturm draus, Foul — and fair, L'u - ragan, si!	Jol-lo-lo he! Yo-holla hey! Jol-lo-ho hè!	la-chen wir aus! What do we care! noi sfi-diam, si!	Hus - sas-sa he! Yo - hol - la hey! Hus - sas-sa hè!
Hus-sassa he! Ho-hol-la hey! Hus-sassa hè!	Klipp' und Sturm draus, Foul — and fair, L'u - ragan, si!	Jol-lo-lo he! Yo-holla hey! Jol-lo-ho hè!	la-chen wir aus! What do we care! noi sfi-diam, si!	Hus - sas-sa he! Yo - hol - la hey! Hus - sas-sa hè!

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 dì del piacer! Ma - ri - nar, vie-ni a ber! vien!

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 dì del piacer! Ma - ri - nar, vie-ni a ber! vien!

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

*tr* *tr* *tr*

*a<sup>2</sup>*

*in E. (Mi)* *ndo Solo.* *p* *p marcato*

*marcato* *cresc.* *più f*

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

*cresc. poco a poco* *p*

mf

mf

a 2

mf

mf

mf

Timpani muta in H. Fis. (Si. Fa#.)

*sempre f*

mf

f

Steu-er-mann, lass' die Wacht! Steu-ermann, her zu uns!  
 Steers - man, leave the watch! Steers - man, come a - way!  
 Ma - ri - nar, qui con noi! Vie-ni alfin a go - der!

Steu-er-mann, lass' die Wacht! Steu-ermann, her zu uns!  
 Steers - man, leave the watch! Steers - man, come a - way!  
 Ma - ri - nar, qui con noi! Vie-ni alfin a go - der!

Auf, lass' die Wacht! Komm' her zu uns!  
 Come, leave the watch! Come here to us!  
 Vien, qui con noi! Vie - ni a go - der!

mf

f



Musical score for the first system. It features a piano accompaniment with three staves (treble, middle, and bass clefs) and a vocal line. The piano part includes triplets and is marked with *mf* and *più f*. The vocal line is marked *mf* and includes the instruction "I. u. II.".

Musical score for the second system, primarily piano accompaniment. It consists of three staves. The piano part features a rhythmic pattern of eighth notes and is marked with *sempre cresc.* and *f*.

Vocal score with lyrics in Italian and English. The lyrics are:

Ho! He!	He! Ha!	Steuermann, her!	trink mit uns!
Ho! Hey!	Ho! Ha!	Steers-man, come!	drink with us!
Que - sto è il	gior - no	del piacer, si!	del pia - cer!

Musical score for the third system, primarily piano accompaniment. It consists of two staves. The piano part features a rhythmic pattern of eighth notes and is marked with *sempre cresc.*.

*più f*  
*più f*  
*più f*  
*più f*  
*à 2*  
*più f*  
*à 2*  
*più f*  
*mf*  
*mf*  
*mf*  
 II. III.

*più cresc.*  
*più cresc.*

Ho! He! Je! Ha! Klipp und Sturm, ha! sind vor-bei! He!  
 Ho! Hey! Ho! Ha! Foul or fair, What do we care!  
 Vien, pi - - lo - - ta, vieni a ber, si! vie - ni a ber, si!

*più cresc.*

Cor. ord. mut. in H. (Si).

*più f*

*cresc.*

*III. cresc.*

*cresc.*

*ff*

*trem.*

*molto cresc.*

*trem.*

*più f*

*trem.*

*molto cresc.*

*più f*

Hus-sa-he! Hol-la-he! Hus-sa-he! Steuer-mann! Ho! He! Je! Ha! Her kommi und trink mit uns!  
 Yo-ho-ho! Hol-la-ho! Yo-ho-ho! Steers-man! Yo-ho! yo-ho! Come and drink with us!  
 Hus-sa-hè! Jal-lo-hè! Hus-sa-hè! Jal-lo-hè! Vien, pi-lo-ta, si, vie-ni aber, a ber!

Ho!

*trem.*

*molto cresc.*

*più f*

*trem.*

*più f*

Allegro. ♩ = 84.

Cor. vent. mut in A. (La).

Cor. ord. in H. (Si).

Timp H. Fis. (Si Fa#)

3 Piccoli. \*

Windschleuder.

Tamtam.

Tenori.

Chor der Mannschaft des fliegenden Hollän. (durch Sprachrohre.)

Bassi.

Jo - ho - hoe! Jo - ho - ho - hoe! Ho - jo - ho - hoe! Hoe! Hoe! Hoe! Hoe! Hoe! - - - Hoe!

Ya - ho - hoe! Yo - ho - ho - hoe! Yo - ho - ho - hoe! Hoe! Hoe! Hoe! Hoe! Hoe! - - - Hoe!

Jo - ho - hoe! Jo - ho - ho - hoe! Ho - jo - ho - hoe! Hoe! Hoe! Hoe! Hoe! Hoe! - - - Hoe!

The crew of the Flying Dutchman. Olandesi.

Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! - - - Hoe!

Das Meer, welches sonst überall ruhig bleibt, hat sich im Umkreis des holländischen Schiffes zu heben begonnen; eine dunkel-bläuliche Flamme lodert in diesem als Wachtfeuer auf, heftiger Sturmwind pfeift durch die Taue; die Mannschaft, von der man zuvor nichts sah, hat sich beim Leuchten der Flamme belebt.  
*The sea, which otherwise is quite calm, now begins to heave around the Dutchman's ship and a violent wind whistles through the yards. A blue flame burns on the mast and lights up the crew, who have hitherto been invisible.*  
 Il mare che dappertutto rimane tranquillo, ha incominciato ad agitarsi dattorno alla nave Olandese; una fiamma oscura, giallognola, vi si scorge come fanale di guardia. Vento fortissimo fischia fra i cordami, e l'equipaggio, che fino ad ora era silenzioso, incomincia a muoversi.

trem.

molto cresc.

Allegro. ♩ = 84.

\* Sobald sich Musiker genug vorfinden, um die 3 Piccoli mehrfach zu besetzen, so sind sie auf der Bühne und zwar in der Nähe des holländischen Schiffes zu placiren; kann man sie jedoch nur einfach besetzen, so sind sie in das Orchester zu stellen  
 \* If more than one piccolo can be got for each of the 3 parts, they should be placed on the stage, near the Dutchman's ship; if however there be only one player to each part, they must sit in the orchestra.  
 \* Se ci sono musici abbastanza, per rimpiazzare alcune volte i 3 Piccoli, devono postarsi sulla scena, vicino al vascello olandese, se no, bisogna metterli nell' orchestra.

in A.

Hoe!	Hoe!	Hui - - - -	ssa! Nachdem Land	treibt der Sturm.
Hoe!	Hoe!	Hui - - - -	ssa! Through the storm!	to the shore!
Hoe!	Hoe!	Huis - - - -	sa! Di-scendiam,	approdiam,

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a section labeled "Wind-schleuder" (Wind-sweeper) with first and second endings. Dynamics include *f* and *ff*. The key signature has two sharps (F# and C#).

Second system of the musical score. It continues the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes. Dynamics include *f*, *fp*, and *ff*. The key signature remains two sharps. The vocal line includes the following lyrics:

Hui - - -	ssa! Se-gel ein!	An - ker los!	Hui - - -
Hui - - -	ssa! Furl the sails!	An - chor down!	Hui - - -
Huis - - -	sa! ap-pro-diam,	ca-pi-tan!	Huis - - -

The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as *ff* (fortissimo) and *f* (forte). There are also markings for *a 2* and *I*.

The second system continues the instrumental parts. It features prominent tremolos (*trem.*) and dynamic markings like *ff* and *f*. There are also markings for *p cresc.* (piano crescendo).

ssa!  
ssa!  
sa!

In die Bucht lauffet ein!  
Makeher fast in the bay!  
Or le ve - le spieghiam!

Schwarzer Hauptmann, geh an's Land,  
Gloom - y cap - tain, haste to land!  
Scen - dia ter - ra, o ca - pi - tan,

ssa! In die Bucht lauffet ein! In die Bucht lauffet ein!  
ssa! Makeher fast in the bay! Makeher fast in the bay!  
sa! Or le ve - le spieghiam! Or le ve - le spieghiam!

Schwarzer Hauptmann, geh an's Land,  
Gloom - y cap - tain, haste to land!  
Scen - dia ter - ra, o ca - pi - tan,

The third system includes bass lines and continues the instrumental parts. It features dynamic markings like *ff* and *f*, and tremolos (*trem.*). There are also markings for *p cresc.*

Woodwinds: Flute, Clarinet, Bassoon, Piccolo (3 Piccoli), Trumpet, Trombone, Tuba, Euphonium, Baritone, Bass.

Strings: Violin I, Violin II, Viola, Violoncello, Contrabasso.

Percussion: Windschleuder, Tamtam.

Dynamic markings: *p cresc.*, *f*, *ff*.

Vocal parts: Soprano, Alto, Tenor, Bass.

Piano accompaniment: Right hand, Left hand.

Lyrics:

sie - ben Jah - re Now the seven long years are o'er; che sett' an - ni	sind vor - bei! cor - ser già,	Frei um blon - den Woo and win a dau - na bion - da a	Mädchens Hand, maid - en's hand! ver la man,	blon - des Mädchen Maid, be faith - ful cer - cae assiem la	sei ihm treu! e - ver more! fe - del - tà!	Lu - - - stig heut! Feast _____ we to - Le _____ ve - le,
---	-----------------------------------	---	--	---	--	---

Dynamic markings: *p cresc.*, *f*, *ff*.



The first system of the musical score consists of ten staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon), each with a melodic line and dynamic markings of *ff*. The next four staves are for strings (violin I, violin II, viola, cello), also with melodic lines and *ff* markings. The bottom two staves are for the piano accompaniment, with a bass line and a treble line, both marked *ff*. The music is in a major key with a 2/4 time signature.

The second system continues the instrumental parts from the first system. It features the same ten staves for woodwinds, strings, and piano accompaniment, all maintaining the *ff* dynamic. The woodwinds and strings play more complex rhythmic patterns, while the piano accompaniment provides a steady bass line.

Hui!  
day,  
hui!

Bräu - - - ti - gam!  
Bride - - - groom so  
spie - - - ghia - mo!

Hui!  
gay!  
Hui!

Sturm - - - wind heult  
Wind, - - - sing a  
suon di noz - ze è

Braut - mu - sik,  
bri - dal song!  
lu - ra - gan.

Hui!  
day,  
hui!

Bräu - - - ti - gam!  
Bride - - - groom so  
spie - - - ghia - mo!

Hui!  
gay!  
Hui!

Sturm - - - wind heult  
Wind, - - - sing a  
suon di noz - ze è

Braut - mu - sik,  
bri - dal song!  
lu - ra - gan.

The first system of the musical score consists of nine staves. It features intricate rhythmic patterns, particularly in the upper staves, with frequent use of dynamic markings such as *ff* (fortissimo), *p cresc.* (piano crescendo), and *f* (forte). The bottom staves are mostly blank, with some rests and a few notes.

The second system continues the musical texture with similar rhythmic complexity. It includes markings for *trem.* (tremolo), *p cresc.*, and *fp* (fortissimo piano). The notation is dense and detailed, covering all staves.

O - - - ce - an tanzt da - zu! Hui! — Horch! er pfeift! Ca - pi - tän! bist wieder da?  
 0 - - - cean waves dance a - long! Ha! — luck - y captain, art thou there? Com'st thou so soon?  
 dan - za a fe - sta I'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!  
 0 - - - cean waves dance a - long! Ha! — luck - y captain, art thou there!  
 dan - za a fe - sta I'O - - ce - an! Hui! — Ca - pi - tan, ca - pi - tan, sei qui di già?

The third system contains the vocal lines with lyrics in three languages: German, Italian, and English. The piano accompaniment continues below the lyrics. The lyrics describe a scene where the captain is returning and being recognized.

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

Picc. I. II. *p cresc.* *f*

Picc. III. *p cresc.* *f*

Windschleuder. *p cresc.* *f*

*p cresc.* *fp* *trem.* *p cresc.* *trem.* *p cresc.* *trem.* *p cresc.* *ff*

Hui! — Se-gel 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 stà? Hui! — via, sul mar! Ca-pi-tan, ca-pi-

Hui! — Se-gel auf! Dei-ne Braut, sag, wo sie blieb? *ff* 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 stà? Hui! — via, sul mar! Ca-pi-tan, ca-pi-

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

Musical score for the first system, featuring multiple staves for strings and woodwinds. Dynamics include *ff*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for the second system, including vocal lines with lyrics in German, English, and French, and piano accompaniment. Dynamics include *ff*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

tün, hast kein Glück in der Lieb! Ha-ha-ha! Sau-se Sturmwind, heu- le zu! un- sern Se- geln lässt du Ruh! Sa- tán hat sie  
 bride, she is not for thee! Ha ha ha! Vain thy hoort- ing, an- gry storm! Sail of ours thou canst not harm! Sa- tán's art hath  
 tan, non hai sor-te in a- mar! Ah ah ah! Cr- li in-va-no, ven-to i-ra - to, al - le ve - le re- quie dà! L'ha tes- su- te or-

The first system of the musical score consists of ten staves. The top five staves are for vocal parts, and the bottom five are for piano accompaniment. Dynamics include *f*, *ff*, *p*, and *a2*. The piano part features complex rhythmic patterns and articulations like *tr* (trills).

The second system continues the musical score with lyrics in German and English. The piano accompaniment is highly rhythmic and detailed.

uns ge-feit, sewu them fast.	reis-sen nicht in Till the day of	E - - wig-keit! doom - - -	Ho - - hoe! Ho - - hoe!	Hoe! - - -	nicht in E-wig-
ri - bil fa - to	per sfi-dar le	ter - - - ni-tä!	Ho - - he!	He!	till the day of
					si le-ter-ni-

Ten I.

Ten II.

Chor der Norwegischen Matrosen.  
Norwegian sailors.  
Marinai Norwegi.

Bassi I.

Bassi II.

Die norwegischen Matrosen haben erst mit Verwunderung, dann mit Entsetzen zugehört und zugehört.  
*The Norwegian sailors have listened and watched, first with surprise, then with horror.*

Welcher Sang!  
Qual canzon!

Ist es Spuk?  
Are they fiends?  
E un incanto?

Ist es Spuk?  
Are they fiends?  
E vi-sion?

Wie michs graut!  
What a song!  
In-tuo-niam!

Wie michs graut!  
How I tremble!  
In-tuo-niam!

keit!  
doom!  
täl!

Während des Gesanges der Holländer wird ihr Schiff von den Wogen auf und abgetragen, furchtbarer Sturmwind heult und pfeift durch die nackten Taue. Die Luft und das Meer bleiben übrigens, ausser in der nächsten Umgebung des holländischen Schiffes, ruhig wie zuvor.  
*During their song a violent storm has raged round the Dutchman's ship; but in every other quarter the sea has remained perfectly calm.*  
Durante la canzone degli Olandesi il loro naviglio è balistrato dall'onde; orribile vento urla fra i nudi cordami. Tutto intorno al vascello Olandese a brevissima distanza regna la più perfetta calma nell'aria e sul mare.

*f dim.* *p*

*f dim.* *p*

*f dim.* *p*

*f dim.* *p*

*f dim.* *p*

*f dim.* *p*

*f*

*f* *dim.* *p*

*f*

(♩ = ♩)

*ff*

Spuk? *fieids?* sion? Singet laut! *Louder yet!* In-tuo-niam! Steuermann, lass' die Wacht! Steuermann, her  
*Steersman.* leave *the watch!* *Steersman.* come  
 Ma-ri-nar, qui con noi! Vie-ni alfin a

Un-ser Lied! *Louder yet!* Can-to an-cor! Steuermann, lass' die Wacht! Steuermann, her  
*Steersman.* leave *the watch!* *Steersman.* come  
 Ma-ri-nar, qui con noi! Vie-ni alfin a

Singet laut! *Louder yet!* In-tuo-niam! Steuermann, lass' die Wacht! Steuermann, her  
*Steersman.* leave *the watch!* *Steersman.* come  
 Ma-ri-nar, qui con noi! Vie-ni alfin a

Stimmet an! *Let us sing!* Il mi-glior singet laut! *Louder yet!* In-tuo-niam! Komm, lass die Wacht! Komm  
*Come leave the watch!* *Come*  
 Vien, qui con noi! Vien

*f* *p*

Musical score for the first system, including vocal staves and piano accompaniment. The score is in G major and 2/4 time. It features a vocal line with lyrics and a piano accompaniment with dynamic markings such as *ff* and *ffp*.

Musical score for the second system, including vocal staves and piano accompaniment. The score continues with the vocal line and piano accompaniment, maintaining the same key and time signature.

— zu uns! to us! go - der!	Ho! — He! Yo - — ho! Ho! — He!	Je! — Ha! Yo — ho! Je! — Ha!	Singet laut! Louder yet! for-te assai!
— zu uns! to us! go - der!	Ho! — He! Yo! — He! Ho! — He!		Singet laut! Louder yet! Su can-tiam!
— zu uns! to us! go - der!	Ho Ho! Vien!		Singet laut! Louder yet! for-te assai!

her zu uns! here to us! à go - der!		Singet laut! Louder yet! Su can-tiam!	
Die Mannschaft d. Holländers. Dutchmen. Olandesi.	Hui - - - Hui - - - Huis - - -	- ssa! Jo-ho-hoe! - ssa! Yo-ho-hoe! - sa! Jo-ho-hè!	Jo-ho-hoe! Yo-ho-hoe! Jo-ho-hè!

Musical score for the third system, including vocal staves and piano accompaniment. The score concludes with the vocal line and piano accompaniment, featuring dynamic markings like *ff* and *ffp*.



Orchestral score for the first system. It includes staves for woodwinds (flutes, oboes, bassoons, clarinets), strings (violins, violas, cellos, double basses), and brass (trumpets, trombones, tuba, euphonium). The music features dynamic markings such as *ff* and *f*, and various articulations.

Piano accompaniment for the first system, consisting of two staves (right and left hand). The music is characterized by rhythmic patterns and dynamic markings including *p*, *ff*, and *fp*.

Ten. I.II.  
 Bass I.II.

Steuermann, lass' die Wacht! Steuermann! Ho! Hel  
 Steersman, leave the watch! Steersman! Ho! Hey!  
 Ma-ri-nar, qui con noi, vie-ni qui! Ho! Hel

Vocal staves for Tenor I and Bass I. The lyrics are in German, English, and Italian. The music includes dynamic markings like *ff*.

Hui - - - ssa! Jo-ho-hoe!  
 Hui - - - ssa! Yo-ko-hoe!  
 Huis - - - sa! Jo-ho-hel!

Vocal staves for Tenor II and Bass II. The lyrics are in German, English, and Italian. The music includes dynamic markings like *ff*.

Piano accompaniment for the second system, consisting of two staves (right and left hand). The music continues with rhythmic patterns and dynamic markings including *p*, *ff*, and *fp*.

Musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with various dynamics such as *ff*, *mf*, and *tr*. The piano part includes a prominent tremolo effect in the lower register.

Musical score for the second system, primarily piano accompaniment. It features a complex texture with multiple staves, including a prominent tremolo effect in the lower register. Dynamics range from *f* to *ff*.

Vocal line with lyrics in German and Latin. The lyrics are:

Je!	Ha!	Steuermann, her	zu uns!	Singet laut!
Hey!	Ha!	Steersman, come	a - way!	Louder yet!
Je!	Ha!	Ma-ri-nar, vie	- ni al-fin!	Su cantiam!

Vocal line with lyrics:

Jo-ho-hoe!	Hui - - -	ssa!	Jo-ho-hoe!	Jo-ho-hoe!	Jo - ho - he!	Jo -
Yo-ho-hoe!	Hui - - -	ssa!	Yo-ho-hoe!	Yo-ho-hoe!	Yo - ho - hoe!	Yo -
Jo-ho-hoe!	Hui - - -	ssa!	Jo-ho-hoe!	Jo-ho-hoe!	Jo - ho - he!	Jo -

Piano accompaniment for the third system, featuring a complex texture with multiple staves and dynamic markings such as *f*, *ff*, and *fp*.

stringendo

Musical score for the first system, including piano, violin, and cello parts. Dynamics include *ff*, *marcato*, and *sempre f*. The piano part features a *tr* (trill) and *a3* (triple) marking. The cello part includes a *tr* marking. The system concludes with a *ff* dynamic and the instruction *Tantam.*

Musical score for the second system, primarily piano accompaniment. It features a *ff* dynamic and *sempre f* markings. The piano part includes a *tr* marking.

Singet lauter! Fürchten weder Wind noch bö - sen Strand! Singet laut! Lauter! Steuermann, lass die Wacht!  
 Sing we louder! What care we for wind or tide! Lou-der yet! Louder! Steersman, leave the watch!  
 for-te as-sai! Non cè ven-to, non cè sco - glio! Su can-tiam! for-te! Vie-ni al-fin a go-der!

ho! Jo - ho - he! Jo - ho - he - hoe! Sau - se, Sturmwind,  
 ho! Yo - ho - hey! Yo - ho - ho - ho! Vain thy how-ling,  
 ho! Jo - ho - he! Jo - ho - he - he! Ur - li in - va - no, o

Musical score for the third system, including piano and cello parts. Dynamics include *ff* and *sempre f*. The system concludes with a *stringendo* instruction.

The first system of the musical score consists of ten staves. The top two staves are for woodwinds (flute and oboe), and the remaining eight are for strings. The music is written in a key with two sharps (D major) and a 3/4 time signature. Dynamic markings include *ff* (fortissimo) and *f* (forte). The notation includes various rhythmic values, slurs, and articulation marks.

The second system continues the instrumental accompaniment with the same ten staves. It features similar dynamic markings and rhythmic patterns as the first system, maintaining the musical texture.

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! Vainthly 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!

The third system primarily consists of a bass line on a single staff, providing a rhythmic and harmonic foundation for the vocal line above. It includes dynamic markings such as *ff* and *f*.

The first system of the musical score consists of ten staves. The top two staves are vocal lines with treble clefs and a key signature of two sharps (F# and C#). The next four staves are piano accompaniment for the right hand, with treble clefs and a key signature of two sharps. The bottom four staves are piano accompaniment for the left hand, with bass clefs and a key signature of two sharps. The music is characterized by dense, rhythmic patterns, often with slurs and accents. Dynamic markings include *ff* (fortissimo) and *a2* (second ending). The system concludes with a double bar line.

The second system continues the musical score with ten staves. It maintains the same instrumental and vocal parts as the first system. The piano accompaniment features intricate rhythmic textures, including sixteenth and thirty-second notes. Dynamic markings such as *ff* are used throughout. The system ends with a double bar line.

Sa - tan hat sie selbst ge - feit, reis - sen nicht in E - - wig - keit, reis - sen nicht in  
 Sa - tan's art hath sewn them fast, Till the day of doom he past, Till the day of  
 Lha - tos - su - te or ri - - bil fa - to per sfi - dar l'e ter - - ni - ta, per sfi - dar l'e

The third system features a vocal line with lyrics in three languages: German, English, and Latin. The piano accompaniment continues with the same complex rhythmic patterns and dynamics as the previous systems. The system concludes with a double bar line.

The final system of the page shows the continuation of the piano accompaniment. It consists of two staves: the right hand in treble clef and the left hand in bass clef. The music remains highly rhythmic and dynamic, with *ff* markings. The system ends with a double bar line.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various instruments and vocal parts, with dynamic markings such as *ff*, *più f*, *marc.*, and *Solo*. The music is written in a key signature of one sharp (F#) and a common time signature (C).

Musical score for the second system, including vocal lyrics and instrumental accompaniment. The lyrics are:

E - wig - keit!	Jo - hoe!	Jo - hohe!	Jo - hohohoe!	Hui -
doom - be - past!	Yo - hoe!	Yo - hohey!	Yo - hohohoe!	Hui -
ter - ni - tà!	Jo - hè!	Jo - hohe!	Jo - hohohè!	Hui -

The score continues with instrumental parts and dynamic markings like *ff*, *trem.*, and *più f*.



Cl.  $\text{♩} = 120.$

Cor.

Fag.

Timp. *tr*

*sempre più p*

Solo *pp*

*più p*

*pp*

*pp*

Viol.

Die norwegischen Matrosen, durch den Sturm und das Toben des immer wilder gewordenen Spukes zum Schweigen gebracht, verlassen von Grauen übermannt ihr Verdeck, indem sie das Zeichen des Kreuzes schlagen; die Mannschaft des Holländers, als sie diess gewahrt, schlägt ein gellendes Hohngelächter auf: sogleich herrscht auf ihrem Schiffe die frühere Totenstille, — dichte Finsterniss ist wieder über daselbe ausgebreitet; Luft und Meer sind ruhig wie zuvor.

*The Norwegian Sailors, silenced by the rising storm and the increasing frenzy of the song from the crew of the Dutchman, are overcome with horror, and go below, making the sign of the Cross. When they see this the crew of the Dutchman burst into a wild laugh of scorn. Immediately death-like silence reigns in their ship; a thick darkness spreads over it, and sea and sky become perfectly calm again.*

I Norvegi tentano invano col loro canto di soverchiare quello degli Olandesi. Il tumulto del mare, le grida, gli urli, il fischiare della bufera li riducono al silenzio. Nel colmo dello spavento fuggono dalla coperta facendosi il segno della croce. Gli Olandesi che li vedono fuggire mandano un stridulo grido di scherno. Tutto ad un tratto un silenzio profondo ricomincia a regnare sulla loro nave. L'aria ed il mare ridivengono perfettamente tranquilli.

$\text{♩} = 120.$

Cor.

Fag.

Timp.

Tam.

*gestopft*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

Viol.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*



No 8. Finale.

A. Duett.

Allegro agitato.  $\text{♩} = 80.$

Piccolo.

Flauti.

Oboi.

Clarineti in B.(Si).

Corni vent. in F.(Fa).

Corui ordin. in C.(Ut).

Fagotti.

Trombe vent. in F.(Fa).

3 Tromboni.

Tuba.

Timpani in F C.(Fa.Ut).

Tamtam.

Violini I.

Violini II.

Viola.

Senta.

Mary.

Erik.

Holländer.

Daland.

Chor der Mädchen und Matrosen.

Chorus of Maids and Sailors.

Coro di Damigelle e Marinai.

Violoncello.

Contrabasso.

Allegro agitato.  $\text{♩} = 80.$

Fl.  
Ob.  
Cl.  
Cor.  
Fag.  
Viol.  
Erik.

Was musstich hö-ren! Gott, was musst ich seh'n! Ist's Täuschung? Wahrheit? ist es That?  
 What hast thou told me! Heavens! what do I see! Am I dreaming? Waking? Is it true?  
 A che, mio Di-o! a che son mai ri-dotto! È illu-sio-ne? è sog-no? è real-tà?

Senta.  
Erik.

O fra-ge nicht! Ant-wort darf ich nicht ge-ben!  
 Oh, ask me not! I have no an-swer to give thee!  
 Nol chie-der, no! Nul-la ri-spon-der-ti non pos-so!

Gerech-ter  
 Almight-y  
 O giu-sto

Erk.  
Gott! Kein Zwei - fel, es ist wahr! Welch un - heil - vol - le Macht riss dich da - hin? Wel - che Ge -  
God! No long - er can I doubt! What strange un - ho - ly power hath thee in thrall? Whose is the  
Dio! Non dub - bio è cer - tezza! Qualpo - ten - za fa - tal l'ha tra - scina? Qua -

walt verführ - te dich, wel - che Ge - walt ver - führ - te dich so schnell, grau - sam zu bre - chen die - ses  
tongue doth tempt thee, whose is the tongue doth tempt thee from thy troth? Cru - el, to tor - ture thus my  
le, ah! qua - le in si bre - ve tempo ti tras - se nell'er - ror a la - ce - rar il po - ve -

*cresc.* *f*

treu - ste Herz! Dein Va - ter, ha! den Bräut'-gam bracht' er mit, wohl kenn' ich ihn, mir ahn - te, was ge -  
 faith - ful heart! Thy fa - ther! Ha! 'twas he that brought him here! Ha! 'tis too plain! The sea - man of my  
 ro mio cor? Tuo pa - dre, ahimè! qui ti guidò lo sposo, io lo co - nobbi, presen - ti — il fu -

*cresc.* *f*

*f* *ff*

schieht! Doch du .... Ist's möglich! rei - chest dei - ne Hand dem Mann, der dei - ne  
 dream! But thou! Ah, Sen - tal wilt thou givethy hand to one Whom till to -  
 turo! Ma - tu .... fia ma - i? Stender po - trai la man a un tal che oggi ap -

*colla parte*

*colla parte*

*a tempo*

*p* *cresc.* *piu f*

Senta.

Erik.

	in heftigem innerem Kampfe.	Nicht weiter!	Schweig!	Ich muss!	ich muss!
	<i>struggling with herself.</i>	Be silent!	E - rik!	I must!	I must!
	in preda ad interna lotta.	Deh, ta - ci!	Ta - ci!	Lo devo!	Lo devo!

Schwel - le kaum be - trat!  
 day thine eyes had never seen?  
 pena no - to ti fu?

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

*f* *mf* *f*

Erik.

Oh,	des Ge-horsam's.	blind wie dei-ne	That!	Den Wink des	Va - ters nann-test du will-
Oh,	weak o - br - dience!	Caust thou be so	blind!	Hast thou no	thought be - yond thy fa-ther's
Ah!	l'ob - be dien-za	trop - po ti fa	cieca!	Del ge - ni - tor	con gio - ja adempi il

*f* *mf* *f*

Nicht mehr!      nicht mehr!  
 No more!      No more!  
 Non più!      Non più!

Ich  
 We -

kommen, mit ei - - - nem Stoss ver - nich - test du mein Herz!  
*bid-ding? Canst thou he - hold, un - moved, my breaking heart?*  
 cen-no, e a me d'un col - po tu - distruggi il cor!

darf dich nicht mehr seh'n.      nicht an dich den - ken,      ho - nicht - he Pflicht ge - beut's!  
*must not meet a - gain!      I must for - get thee!      'Tis a ho - ly vow!*  
 der - ti più non deggio,      non più pen - sa - rea te,      sa - - - cro ho un do - ver!

ob.  
cl.  
f  
p  
cresc.  
f  
cresc.  
p  
cresc.  
f  
cresc.  
p  
cresc.  
f

fp  
cresc.  
fp  
cresc.  
fp  
cresc.  
fp  
cresc.

Welch ho - he Pflicht? Ist's höh'-ren nicht, 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 undo - ver? Non e - ra sa - cro dun - que ser - bar la fe - del - tà \_\_\_\_\_ che mi hai pro - mes - - sa?

fp  
fp  
cresc.  
fp  
cresc.  
fp  
cresc.

Fl.

fp heftig erschrocken.  
terrified. spaventato.

Wie? Ew'-ge Treu-e hätt' ich dir ge-lobt? *schmerzlich.*  
 What! Did I swear to love thee e - ver - more! *in anguish.*  
 Che? Fe-del - tà? te l'ho giu - ra - to io mai? *con dolore.*

*ad lib.*

Sen - ta! oh Sen - ta, leug - nest du?  
 Sen - ta! Oh Sen - ta! Wilt thou de - ny it?  
 Sen - ta! O Sen - ta, vorrai men - tir?

f  
f  
p  
f  
p  
f  
p

## B. Cavatine.

Andante. ♩ = 50.

Ob. Solo

Clar. *p espressivo*

Cor III.

Fag.

Viol. I.

Viol. II.

Viola.

Erik.

Vcl.

Cb.

Andante. ♩ = 50.

Willst je-nes Tag's du nicht dich mehr ent-sin-nen, als du zu  
 Dost thou no more re-mem-ber that sweet hour When in the  
 Quel giorno hai for-se nell' ob-blio se-pol-to che dal-la

dir mich rie-fest in das Thal? Als, dir des Hoch-lands Blu-me zu ge-win-nen, muth-voll ich trug Be-schwer-den oh-ne  
 vale to-ge-ther we did rest, And I, to cull for thee some cho-sen flow-er, Scaled, un-dis-mayed, the rug-ged mountain-  
 ru-pe mi chia-ma-sti a te? Quan-do il fio-re del picco io tho rac-col-to sfi-dan-do ar-di-to il pe-ri-glio-so



Clar. *pp*

Cor. *pp*

Fag. *pp*

*p dolce*

*p dolce*

*p dolce*

*p dolce*

*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*

Ob. Solo. *p dolce*

Clar. *p*

Cor. *p*

Fag. *p*

*p dolce*

*p dolce*

*p dolce*

*p dolce*

*p dolce*

*p dolce*

*p dolce*

*piu f*

*cresc.*

*cresc.*

*poco f*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*poco f*

*poco f*

*poco f*

*poco f*

*poco f*

*poco f*

*poco f*

*poco f*

hin auf weiss-beschwingtem Schif-fe, und mei-nem Schutz ver-trau-te er dich an, ja, mei-nem Schutz vertrau-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*

più animato

Ob.  
Clar.  
Cor.  
Fag.

*dim.* *p* *meno p* *dim* *più f*

*dim.* *p* *meno p* *p* *più f*

*dim.* *p* *meno p* *p* *più f*

*dim.* *p* *meno p* *p* *più f*

*ad lib.*

an, mei-nem Schutz ver-trau-te er dich an. Als sich dein Arm um mei-nen Na-cken schlang, ge-stan-dest  
 me,-at the last commend-ed thee to me! Ah! when thine arms a-bout my neck were thrown, And from-my  
 sor, la fi-glia mia con-fi-do a te. Quan-do la te-sta sul mio sen chi-na-vi giu-ran-do

*p* *meno p* *p* *più f*

*p* *meno p* *p* *più f*

più animato

rallent. a tempo

Ob.  
Clar.  
Cor.  
Fag.

*mf* *dim.* *p*

*mf* *mf* *dim.* *p*

*p* *mf* *mf* *dim.* *p*

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

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

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

*dol.* *animato*

du mir Lie-be nicht auf's Neu? Was bei der Hän-de Druck mich hehrdurch drang, sag' war's nicht die Ver-sich-rung dei-ner  
 side thoudidst not ask to move, Whilst thy dear hand lay clasped with-in mine own, Didst thou not seal the pledge, the pledge of con-stant  
 che fe-del sa-re-sti a me? Quan-do le mie nel-le tue man ser-ra-vi, non era io cer-to del tuo co-stan-te af-

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

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

rallent. a tempo

Ob.  
Clar.  
Cor.  
Fag.

Treu' sag' war es nicht, war's nicht Ver-sich-rung dei - ner  
love? Didst thou not seal the pledge, the pledge of con-stant  
fet - to, non era io cer - to del tuo amor, di e - ter - na

Treu? Was bei der Hün - de Druck so hehr - mich durch -  
love? Ah, when thy hand was clasped was clasped with - in my  
fè? Quan - do le mi - e nel - le tue man - ser -  
trem.

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

Fl.  
Ob.  
Clar.  
Cor.  
Fag.

drang, sag war es nicht die Ver-sich-rung, die Ver-sich - rung dei - ner Treu'?  
own, Say, didst thou not seal the pledge, Didst thou not seal the pledge of con-stant love?  
ra - vi, non era io cer - to di tua fe - de, ah! cer - to di tu a e - ter - na fe?

*a 2*  
*mf cresc.*  
*f*  
*f*  
*mf cresc.*  
*f*  
*mf cresc.*  
*f*  
*mf cresc.*  
*f*  
*mf cresc.*  
*f*  
*mf*  
*f*  
*p*  
*p*  
*p*  
*p*  
*accelerando*  
*p cresc. molto*  
*cresc. molto*  
*p cresc. molto*  
*p cresc. molto*  
*p accelerando*

C. Finale.

Feroce.  $\text{♩} = 96.$

Picc.

Erik.

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 ciell

Holländer.

Ver - lo - ren! Ach! ver - lo - ren!  
 Ah! false one! Lost. for e - ver!  
 Per - du - to! Ahi-mè! per-du - to!

E - - wig-ver-lor'nes Heill!  
 Lost — is my hope of heav'n!  
 Ahi - - mè! per-du-to io son!

Feroce.  $\text{♩} = 96.$

ff

ff

sich dem Holländer in den Weg werfend.  
*throwing herself in the Dutchman's path.*  
 gettandosi d'avanti l'Olandese.

Senta.

Halt' ein!	Un - sel' - ger!	zu Senta.
Stay	I command thee!	to Senta.
Mö - di	in - fe - li - ce!	a Senta.

Was beginnst du?  
*Art thou rav-ing?*  
 Sen-ta, che fa - i?

Sen - ta, leb' wohl!  
*Sen - ta, fare well!*  
 Sen - ta, ad - dio!

In See!	in See!	in See für ew' - ge
To sea!	To sea!	to wan - der through the
Sul mar,	sul mar!	mi vuol le - ter - ni -

ff

The first system of the musical score consists of ten staves. The top three staves are for vocal parts, with dynamics ranging from *f* to *ff*. The next three staves are for piano accompaniment, with dynamics *f* and *ff*. The bottom four staves are for other instruments, including a double bass line with a *f* dynamic. The music is in a key with one flat and a 2/4 time signature.

The second system continues the musical score with piano accompaniment and vocal lines. Dynamics include *f*, *ff*, and *mf*. The piano part features complex chordal textures and arpeggiated figures. The vocal lines are more melodic and expressive.

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.*  
 tà! Per quel-la fe-de-che non po - te-vi, che non po - te - - vi giu-ra-re a me!

The third system continues the piano accompaniment and includes a double bass line. Dynamics are *f* and *ff*. The piano part maintains its intricate texture, while the bass line provides a solid rhythmic foundation.

colla parte a tempo

Musical score for the first system, including piano and violin parts with dynamic markings like *f* and *ff*.

Musical score for the second system, including piano and violin parts with dynamic markings like *f* and *ff*.

sich dem Holländer entgegen werfend.  
 throwing herself in the Dutchman's path.  
 gettandosi d'avanti l'Olandese.

Senta.

Halte ein! Von dan - nen sollst du  
 Ah stay! a - way from me thou  
 Ah, no! Non fug - gi - rai di

Erik.

Ent-setz-lich! die-ser Blick!  
 O hor-ror! What a look!  
 Qual vi-stal! or - ror!

Holl.

Leb' wohl! —  
 Fare - well! —  
 Ad - di - o!

Ich — will dich nicht ver - der - ben!  
 Thou — shalt not pe - rish with me!  
 Ad - di - ol vi - vi fe - li - cel

Musical score for the third system, including piano and violin parts with dynamic markings like *f* and *ff*.

colla parte a tempo

The first system of the musical score consists of ten staves. The top two staves are for woodwinds (flute and oboe), both marked *ff*. The next two staves are for strings (violin I and II), also marked *ff*. The bottom four staves are for the piano, with dynamics ranging from *ff* to *f*. The music is in a key with one sharp (F#) and a common time signature.

The second system continues the piano accompaniment with intricate sixteenth-note patterns across the piano staves, marked with a forte (*f*) dynamic. The woodwind and string staves are mostly silent in this system.

nim - mer fliehn!  
shalt not go!  
qui giam - mail

Der Holländer giebt ein gellendes Zeichen auf seiner Pfeife und ruft der Mannschaft des Schiffes zu.  
*The Dutchman signals to his crew.*  
L'Olandese dà un segnale a suoi marinai con un fischio.

Se - gel auf!  
*Spread the sails!*  
Su par - tiam

Anker los!  
*Off to sea!*  
fi - di miei!

Sagt Le - be - wohl auf  
*Now say fare - well to*  
Di - te alla ter - -

The third system features vocal lines for the Dutchman and his crew. The Dutchman's part is in the bass clef, and the crew's parts are in the soprano and alto clefs. The piano accompaniment continues with sixteenth-note patterns, marked with a forte (*f*) dynamic.



First system of piano accompaniment. Dynamics include *f* and *ff*. The music is in a minor key with a complex harmonic structure.

Second system of piano accompaniment. Dynamics include *p*, *piu. f*, *ff*, *mf*, and *cresc.*. Includes vocal lines for Senta and Erik with lyrics in German and English.

Senta.

Ha! zweifelst du an mei-ner Treu-e? Un-  
 Ha! dost thou fear I do not love thee? Thy  
 Qual dub-biohaitu di tan-ta fe-de? Me-

Erik.

Was hör' ich? Gott! was muss ich se-hen!  
 What words are these! Can I be-lieve it!  
 Che sen-to, o Dio! che vegg'io ma-i?

E-wigkeit dem Lan-de!  
 all on earth for e-ver!  
 ra per sem-pre ad-di-o!

Fort auf das Meer treibt's mich auf's Neu-e,  
 A-gain to sea! Lost now for e-ver!  
 Sul' on-de an-cor an-drò va-gan-do,

Third system of piano accompaniment. Dynamics include *p*, *piu. f*, *f*, *ff*, *mf*, and *cresc.*. Includes vocal lines for Senta and Erik with lyrics in German and English.

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a trill in the final measure. The second system continues the piano accompaniment with dynamic markings like *fp* and *f*. The third system introduces the vocal line with lyrics in German, Italian, and English. The piano accompaniment continues with a *piu f* marking. The fourth system shows the vocal line with more lyrics and a trill. The piano accompaniment continues with a *piu f* marking. The fifth system shows the vocal line with lyrics and a trill. The piano accompaniment continues with a *piu f* marking. The sixth system shows the vocal line with lyrics and a trill. The piano accompaniment continues with a *piu f* marking. The seventh system shows the vocal line with lyrics and a trill. The piano accompaniment continues with a *piu f* marking. The eighth system shows the vocal line with lyrics and a trill. The piano accompaniment continues with a *piu f* marking. The ninth system shows the vocal line with lyrics and a trill. The piano accompaniment continues with a *piu f* marking. The tenth system shows the vocal line with lyrics and a trill. The piano accompaniment continues with a *piu f* marking.

sel - - ger was \_\_\_\_\_ verblen-det dich?      Halt ein!      halt ein!  
 cru - - el woes \_\_\_\_\_ have made thee blind!      Ah stay!      Ah stay!  
 schin! chi cie - - - - co mai ti fà?      Ah sì,      ah sì,

Muss ich dem Ohr,      muss ich dem Au-ge traun?  
 Is it a dream      that now my sense be-guiles?  
 A sen-sie mie - - i      cre-de - re po - trò?      Was hör' \_\_\_\_\_ ich?  
 What words \_\_\_\_\_ are  
 Che sen - - - to, o

fort, auf das Meer treibt's mich auf's Neu-ø!      Ich zweiff'an dir!      Ich zweiff'an Gott! Ich      zweiff' an dir, \_\_\_\_\_ ich zweiff'an  
 Once more to sea!      Lost now for e-ver!      No faith in thee!      No faith in heav'n! No      faith in thee! \_\_\_\_\_ No faith in  
 sull'onde an-cor      an-drò va-gan-do!      Non cre-do a te,      non cre-do a Dio! Non      cre - do a te, \_\_\_\_\_ non cre-do a

Musical score for the first system, including vocal line and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with various dynamics such as *p cresc.*, *fp*, and *f*.

Musical score for the second system, including vocal line and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with various dynamics such as *mf*, *cresc.*, and *f*.

halt' ein! das Bünd - niss nicht be - reu - e! Was ich ge - lob - - - - te, hal - te ich. Halt'  
*I swear by all the powers a - bove thee, The pledge I - gave - - - - thee, still shall bind!* Ah  
 ve - ra - ce (il ciel, il oiel mi ve - de) è la giu - ra - - - - ta fe - del - tà. Ah

Gott! Sen - ta! Willst du zu Grunde gehen? Zu mir! zu mir! Du bist in Satan's Klau'n! Zu  
*those? Sen - ta! 'Tis not too late to save thee! A - way to me! Thou'rt caught in Satan's wiles! To*  
 Dio! Sen - ta! seascol - ta an - cor gli da - i... sei del di - mon, del di - mon che ti avvinghiò, del di -

Gott! Dahin, da - hin ist al - le Treu - e, was du ge - lobtest, war dir Spott! Was du gelobt,  
*hear'n? In vain, in vain my last en - dea - vour! Thine oath to me was falsely given! Thine oath to me*  
 Dio! La pa - ce che vi - ve - - a spe - ran - do, la pa - ce mi - a or tol - ta mè dal destin rio,

Musical score for the third system, including vocal line and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with various dynamics such as *mf*, *cresc.*, and *f*.

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands, with dynamic markings such as *ff*, *f*, and *p*. The second system contains the vocal line with lyrics in German, Italian, and English. The third system continues the piano accompaniment with dynamic markings like *fp*, *ff*, *mf*, and *p*. The fourth system shows the vocal line with lyrics: "ein! halt! ein! Ha! zwei - felst du an meiner Treu - stay! Ah stay! Ha! Dost thou fear I do not love si ah si! Qual dub - biohai tu di tau-ta fe -". The fifth system continues the piano accompaniment. The sixth system shows the vocal line with lyrics: "mir! zu mir! Du bist in Satans Klau'n! Was hör'ich? Gott! Muss ich dem Ohr, me! To me! Thou'rt caught in Satan's wiles! What words were those! Is it a dream mon, del di-mon! che tut-ta'v-vin-ghio! Chesen-to, Dio! che veggio mai?". The seventh system continues the piano accompaniment. The eighth system shows the vocal line with lyrics: "ward dir nur Spott, es war dir Spott! Fort auf das Meer treibt's mich aufs Neu - e! Fort auf das was falsch given, was false - ly given! Once more to sea! Lost now for e - ver! Once more to or tol-ta mè, or tol - ta mè! Sull' on - de an-cor! an - drò va - gan-do! Sull' on - de an-". The bottom system continues the piano accompaniment with dynamic markings like *f*, *fp*, *ff*, *mf*, and *p*.

First system of the musical score, featuring a vocal line and piano accompaniment. The piano part includes multiple staves for different instruments, with dynamic markings such as *f*, *fp*, and *f*.

Second system of the musical score, continuing the vocal line and piano accompaniment. Dynamic markings include *p*, *f*, *mf*, *f*, *fp*, and *f*.

e? Un - sel' - - ger, was ver - blen - - 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! muss ich dem Ohr, dem Au - - ge traun, muss ich dem Ohr, dem Au-ge traun? O Gott!  
*mysense be-guiles? Is it a dream my sense be-guiles? Is it a dream mysense be-guiles? O heaven!*  
 A' sen-si miei, a' sen-si mie - - i cre - der po - trò a' sen-si mie - i cre-de - rò? O Dio!

Meer treibt es mich aufs Neu - e! Ich zweiff' an dir, ——— ich zweiff' an dir, ich zweiff' an Gott, ich zweiff' an  
*sea! Lost now for e-ver! No faith in thee! ——— No faith in heav'n! No faith in thee! No faith in*  
 cor an - drò va - gan - do! Non cre - do a te, ——— non cre-do a te, non cre-do a Dio, non cre-do a

Third system of the musical score, concluding the vocal line and piano accompaniment. Dynamic markings include *p*, *f*, *mf*, *p*, *f*, *p*, *fp*, and *f*.

was ver-blen-det dich? Halt' ein, halt' ein! Das Bündniss nicht be-reu-e, was ich ge-lob-te  
*What hath made thee blind? Ah stay! I swear by all the powers a-bove thee, All that I pro-mised*  
 cie-co ti fa? Ah si, ah si! ve-ra-ceil ciel mi ve-de) è la giu-ra-ta mia

O Gott! Sen-ta! willst du zu Grunde ge-hen? Sen-ta! Sen-ta! willst du zu  
*O heaven! Sen-ta! 'Tis not too late to save thee! Sen-ta! Sen-ta! Sen-ta! come*  
 O Dio! Sen-ta! sea-scol-toan-cor gli da-i, Sen-ta! Sen-ta! sea-scol-toan-

dir, ich zweifl'an Gott! Da-hin, da-hin ist al-le Treu-e! Was du ge-lob-test, war dir Spott,  
*thee! No faith in heaven! In vain! In vain my last en-dea-vour! Thine oath to me was falsely giv'n,*  
 te, non cre-do-a Dio! La pa-ce che vi-vea spe-ran-do, or tol-ta m'è dal rio de-stin,

Musical score for the first system, including piano and violin parts. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The violin part is a single staff with a treble clef. Dynamics include *fp*, *f*, and *ff*. The key signature has two flats, and the time signature is 3/4.

Musical score for the second system, including piano and violin parts. The piano part continues with a similar texture to the first system. The violin part features a more active melodic line with many slurs and accents. Dynamics include *fp*, *f*, *piu 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 - ta. Ah si, ah si! e la giu - ra - - - ta mia fe - -

Grun - - de gebn? Zu mir! Zumir! Sen - - ta, zu mir! Du bist in Sa - -  
 here to me! to me! to me! Come here to me! Thou art in Sa - -  
 eor g'li 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 m'è, si, tol-ta m'è, la pa - - - ce, la pa - - - ce tol - -

Musical score for the third system, including piano and violin parts. The piano part continues with a similar texture. The violin part features a more active melodic line with many slurs and accents. Dynamics include *fp*, *f*, *piu f*, and *ff*.

- - te ich; was ich ge - lob - te, hal - te ich, was ich ge - lob - te, hal - te ich! Halt' ein! \_\_\_\_\_ halt' ein! \_\_\_\_\_  
 - - shall bind, it still shall bind, it still shall bind! All that I promised still shall bind! Ah stay! \_\_\_\_\_ Ah stay! \_\_\_\_\_  
 - - del - - tà, ah si! ve - ra - ce è la mia fè, è la giu - ra - ta mia fe - del - tà! Ah si, \_\_\_\_\_ ve - ra - -

- - tan's Klau'n! Zu mir! Willst du zu Grun - de geh'n? Zu mir! Du bist in Sa - tan's Klau'n! Zu mir, zu  
 - - tan's wiles! Ah come! Wilt thou not come to me? Ah come! Thou art in Sa - tan's wiles! Ah come! Ah  
 - - vin - ghiò! Ahimè! seas - col - toan - cor gli dai, ahimè! sei del di - mon! ah - i - mè, ah - i -

- - dir Spott! Da - hin, da - hin ist al - le Treue! Was du ge - lob - test, war dir Spott, was du ge - lobt, war dir  
 - - ly giv'n! In vain in vain my lust en - deav'our! Thine oath to me was false - ly giv'n, false - ly giv'n, false - ly  
 - - ta mè! Non cre - do a te, non credo a Di - o, la pace mia or tol - ta mè dal destin ri - o ah



Musical score for the first system, including vocal line and piano accompaniment. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a vocal line with lyrics and a piano accompaniment with various dynamics such as *ff* and *f*.

— Was ich ge - lob - - te, hal - te ich! Un - - - sel'ger! halt ein!  
 — The oath I gave — thee still shall bind! Ah, hear me! Ah, stay!  
 - - ce è la giu - ra - - ta fe - del - tà! Me - - schi - no! me - - schin!

mir! Du bist in Sa - tan's Klau'n! Willst du zu Grunde geh'n? Du bist in Satan's Klau'n!  
 come! Thou art in Sa - tan's wiles! Willst thou not come to me? Thou'rt caught in Sa - tan's wiles!  
 mè! se - i del di - - mon! se - i del di - mon! che ti av - viu - ghiò!

Spott, was du ge - lo - bet, war dir Spott! Da - hin, da - hin! E - - wig da - hin!  
 gièn! Thine oath to me, was false - ly gièn! A - way! a - way! Lost e - ver - more!  
 si dal de - stin ri - o tol - ta mè, la pa - - - ce tol - - ta or mè!

Musical score for the second system, including vocal line and piano accompaniment. This system continues the vocal line and piano accompaniment from the first system, with lyrics in three languages. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

♩. = 104.

Recit.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the first staff marked *ff* and containing a large fermata. The remaining eight staves are for the piano accompaniment, also marked *ff*. The music is in a minor key and 6/8 time. The tempo is marked as ♩. = 104. The system concludes with a recitative section.

The second system continues the piano accompaniment from the first system. It features a rhythmic pattern of eighth and sixteenth notes. The dynamics are consistently marked *ff*. 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, be warn-ed in  
 Ap - pren-di qual de-stin ti le-gaa-des-so a

The third system includes vocal and piano parts. The vocal line is marked *ff* and features a melodic line with a fermata. The piano accompaniment is also marked *ff*. The system concludes with a recitative section.

♩. = 104.

Recit.

Musical score for the first system, featuring multiple staves with musical notation and dynamics. The score includes a piano introduction with a *ff* dynamic. The key signature is one flat (B-flat), and the time signature is 6/8. The score is divided into four measures.

muta in D.A. (Ré La.)

Musical score for the second system, featuring multiple staves with musical notation and dynamics. The score includes a piano introduction with a *ff* dynamic. The key signature is one flat (B-flat), and the time signature is 6/8. The score is divided into four measures.

wahr: Verdammt bin ich zum grässlichsten der Loose, zehnfacher Tod wär mir erwünschte Lust!  
 time! Condemned am I to torture un-re-lenting! Death were a boon for which I long in vain!  
 me! Dan-na-to io son al più crudel mar-ti-ro, die-ci mor-ti sa-rien per me un fa-vor!

Musical score for the third system, featuring multiple staves with musical notation and dynamics. The score includes a piano introduction with a *ff* dynamic. The key signature is one flat (B-flat), and the time signature is 6/8. The score is divided into four measures.

Lento.

Musical score for the first system, featuring multiple staves for piano accompaniment and vocal lines. The piano part includes treble and bass clefs with various dynamics like *pp*. The vocal lines are in treble and bass clefs with lyrics in German, Italian, and English.

Lento  
trem.

Musical score for the second system, primarily piano accompaniment with tremolos and dynamics like *pp*.

Vom Fluchein Weib al-lein kann mich er-lö-sen, ein Weib, das Treu bis in den Tod mir hält. Wohl hast du Treue mir ge-  
 My fate a woman's love a-lone can al-ter, A love that un-to death shall still be true. Such is the love thou wert to  
 U-na don-na sal-var-mi an-cor po-treb-be che a me fos-se fe-del fi-no al-la mor-te. Fe-dem'hai tu giu-rata è

Lento.

Allegro.

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with the first staff starting with a treble clef and a key signature of one flat. The next four staves are for piano accompaniment, with the first staff starting with a treble clef and a key signature of one sharp. The bottom two staves are for bass accompaniment, with the first staff starting with a bass clef and a key signature of one flat. The music is in common time (C) and features various dynamics including *ff* and *f*.

The second system of the musical score continues the instrumental parts from the first system. It consists of six staves, with the top two staves for piano and the bottom four for bass. The music is in common time (C) and features various dynamics including *ff*, *f*, and *mf*.

lobt, doch — vor dem E — wi — gen noch nicht: dies ret — tet dich! Denn wiss', Un — selge, welches das Ge —  
 me! But — by the Ho — ly Name thou hast not sworn! Thou still art free! For know, un — happy girl, the awful  
 ver... ma — non da — van — ti all' E — terno... e ciò ti sal — va! Pe — rò tu dei sa — per qual sia la

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line is on a single staff with a bass clef and a key signature of one flat. The piano accompaniment consists of two staves, with the top staff for piano and the bottom staff for bass. The music is in common time (C) and features various dynamics including *ff* and *f*.

Allegro.

Musical score for the first system. It consists of ten staves. The top two staves are for strings (Violins I and II), the next two for woodwinds (Flutes and Clarinets), and the bottom four for the piano (Right and Left hands). The score includes dynamic markings such as *ff* (fortissimo) and *a2* (second octave). A key signature change is indicated by "muta in D(Re)".

*p cresc.*

Musical score for the second system, continuing the instrumental accompaniment. It features the same ten staves as the first system. The piano part is particularly prominent with *ff* markings and repeated rhythmic patterns.

Musical score for the third system, showing the vocal line. The lyrics are written below the notes.

schick, das Je- ne trifft, die mir die Treu- e bre-chen!      Ew'- ge Ver - damm - - niss ist ihr Loos!  
 doom That waits for those that once that oath have bro - ken!      End - - less per - di - - - tion is their fate!  
 sorte di quel-le don - ne che la fè mihan rot - ta:      e - ter - - na dann - a - zio - - - ne è lor de - stin!

Musical score for the fourth system, continuing the instrumental accompaniment. It features the same ten staves as the previous systems, with *ff* markings.

Tempo I.

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (f, pp) and articulation (tr).

*fp* *dim.*

Musical score for the second system, including piano accompaniment with chords and dynamics (fp, dim., f, ff).

*riten.*

*fp* *dim.*

*fp* *dim.*

*fp* *dim.*

*ritard. portamento*

Zahl-lo-se G - pfer fie - len die-sem Spruch durch mich!  
 Countless the victims that thus have met their doom through me!  
 Fu-ro in-nu-me-ri vit-ti-me dan-na-te per mè!

Du — a - ber sollst ge-ret-tet sein! Leb wohl!  
 Thou shalt not! Thou shalt still be saved! Fare well!  
 Ma — sal - va, sal - va tu sa - rai! Ad - dio!

Musical score for the third system, including piano accompaniment with dynamics (fp, dim., pp, f, ff).

*fp* *dim.*

*fp* *dim.*

Tempo I.





This system contains the piano accompaniment for the first part of the score. It consists of seven staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is characterized by sustained chords and dynamic markings of *f* (forte).

This system continues the piano accompaniment. It features several triplet figures in the upper staves, marked with a '3' and a '3' above the notes. Dynamic markings include *f* and *fp* (fortissimo piano). The notation includes slurs and accents.

den Holländer aufhaltend,  
 holding the Dutchman back.  
 nella più viva agitazione.

Wohl kenn ich dich!  
 Ah! do not go!  
 Ben ti co-no - - sco,

wohl kenn'ich dein Ge-schick;  
 Long have I known thy doom!  
 co-no - - sco la tua i-sto - ria,

ich kann-te dich, als ich zu-erst dich  
 Well knew I thee, ere I had seen thy  
 ti co-no-sce - - va pri-ma che ti ve-

This system continues the piano accompaniment, featuring more triplet figures and dynamic markings of *f*. The notation includes slurs and accents.

The first system of the musical score consists of ten staves. The top staff is a vocal line with dynamic markings *ff* and *ff*. The second staff is a piano accompaniment with *f* and *ff*. The third and fourth staves are also piano accompaniment with *f* and *ff*. The fifth and sixth staves are piano accompaniment with *f* and *ff*. The seventh and eighth staves are piano accompaniment with *f* and *ff*. The ninth and tenth staves are piano accompaniment with *f* and *ff*. The system concludes with a *fp* marking.

The second system of the musical score consists of three staves. The top staff is a vocal line with tempo markings *tempo* and *colla parte*, and dynamic markings *f*, *fp*, *ff*, and *mf*. The middle staff is a piano accompaniment with *f*, *fp*, *ff*, and *mf*. The bottom staff is a piano accompaniment with *f*, *fp*, *ff*, and *mf*.

Auf Eriks Hilferuf sind Daland, Mary und die Mädchen aus dem Hause, die Matrosen von dem Schiffe herbeigeeilt.  
 At Erik's cry, Daland, Mary and the maids rush out of the house, and the Sailors come from the ship.  
 Alle grida di Erik sono accorsi Dalando, Mary, le Damigelle; Marinai discesi dalla nave.

The third system of the musical score consists of two staves. The top staff is a vocal line with lyrics in German, English, and Italian. The bottom staff is a piano accompaniment with dynamic markings *f* and *ff*.

sah! Das En-de dei-ner Qual ist da!  
 face! Thy bit-ter torments now shall end!  
 des-si! Qui fi - - ne hail tuo ca - sti- go:

Ich bin's, durch de-ren Treu' dein Heil du finden  
 I am she whose faithful love shall save thy soul at  
 Ah! son i - o, son i - - o che sal-vo ti fa-

*p cresc.*  
*cresc.*  
*Solo.*  
*a2*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*tr*  
*p cresc.*

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

Senta.  
sollst.  
last.  
ra!  
Mary.

Erik.  
Helft ihr! Sie ist ver-lo-ren!  
Ah, help! Help me to save her!  
So-cor-so! Ell' è per-du-ta!

Holländer.  
Daland.  
Was er-blick' ich!  
Heaven help us!  
Che vegg' i - o?

Soprani.  
Tenori.  
Bassi.  
Gott!  
Help!  
Dio!

Was er-blick' ich!  
Heaven help us!  
Che vegg' i - o?

Was er-blick' ich!  
Heaven help us!  
Che vegg' i - o?

*p cresc.*  
*p cresc.*

Was erblick' ich!  
Heaven help us!  
Che vegg' i - o?

zu Senta.  
to Senta.  
a Senta.

Du kennst mich nicht, du ahnst  
Thou dost not know, thou canst  
Non mi co-nosci! Non sai

Was er-blick' ich!  
Heaven help us!  
Che vegg' i - o?

Gott!  
Help!  
Dio!

Was er-blick' ich!  
Heaven help us!  
Che vegg' i - o?

Was er-blick' ich!  
Heaven help us!  
Che vegg' i - o?

Was er-blick' ich!  
Heaven help us!  
Che vegg' i - o?

in G. (Sol.)

in D. (Ré)

*fp*

*f*

*f*

*p*

Er deutet auf sein Schiff, dessen blutrothe Segel aufgespannt werden und dessen Mannschaft in gespenstischer Regsamkeit die Abfahrt vorbereitet.  
*He points to his ship, where the blood-red sails are set and the spectral crew are busy preparing for departure.*  
 Egli mostra la sua nave, di cui sono spiegate le vele rosse, e l'equipaggio è intento a prepararsi alacramente per la partenza.

Holländer.

— nicht wer ich bin!	Be-frag' die	Mee	- - re	al - ler	Zo - nen,	be-frag' den Seemann, der den
— not know my name!	Go ask the	waves	_____	in	rud-less mo-tion,	Go ask the sai-lor whose
— chi io mi sia!	Lo chie-di ai	mar	_____	del	mondo in - te - ro,	il chiedial noc-chie-ro che

*f*

Musical score for the first system, featuring multiple staves with musical notation and dynamics. The notation includes treble and bass clefs, a key signature of one flat, and a 4/4 time signature. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. The score is divided into measures by vertical bar lines.

Musical score for the second system, featuring multiple staves with musical notation and dynamics. The notation includes treble and bass clefs, a key signature of one flat, and a 4/4 time signature. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. The score is divided into measures by vertical bar lines.

Musical score for the third system, featuring a single staff with musical notation and dynamics. The notation includes a bass clef, a key signature of one flat, and a 4/4 time signature. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. The score is divided into measures by vertical bar lines.

O - ce - an durch - strich!  
*home is on the sea!*  
 l'o - ce - an sol - cò,

Er kennt dies Schiff; das Schrecken al - ler Frommen: den flie - gen - den Hol - län - der  
*Well doth he know this ter - ror of the o - cean, "The Fly - ing Dutchman!"*  
 questa nave ei co - no - sce e n'ha ter - ro - re: L'O - lan - de - se vo - lan - te

Musical score for the fourth system, featuring multiple staves with musical notation and dynamics. The notation includes treble and bass clefs, a key signature of one flat, and a 4/4 time signature. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. The score is divided into measures by vertical bar lines.

in G (Sol) a2

in D (Ré)

Mary.

Erik.

Der Holländer gelangt mit Blitzesschnelle an Bord seines Schiffes, welches augenblicklich die Küste verlässt und in See geht. Senta will dem Holländer nachsehen, Daland, Erik und Mary halten sie zurück.

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

Daland.

Swift as lightning the Dutchman springs on board his ship, which immediately puts to sea. Senta rushes towards the Dutchman, but is held back by Daland, Erik and Mary.

Sen-ta!  
Sen-tal  
Sen-ta!

Holl.

Colla celerità del lampo sale a bordo del suo vascello, che s'allontana nello stesso momento fra le grida dell' equipaggio. Tutti rimangono immobili, e presi di spavento. Senta si sforza di sfuggire dalle mani di Dalando e di Erik che la trattengono.

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

nenn' man mich.  
am hel  
quel io son.

Die Mannschaft des Holländers.  
The Dutchmen.  
L'Equipaggio dell' Olandese.

Jo - ho - hoe! Jo - ho - ho - hoe! Ho - jo - ho - hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!

Yo - ho - hoe! Yo - ho - ho - hoe! Ho - jo - 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 - - tal  
Sen - - ta!

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

p

colla parte

Musical score for the first system, featuring multiple staves with dynamic markings like 'cresc.', 'ff', and 'piu f'.

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

Senta hat sich mit wütender Gewalt losgerissen und Prei- den En-gel und sein Ge-hot!  
 erreicht ein in das Meer vorstehendes Felsenriff; von da Preise thouthane an-gel throned on high!  
 ruft sie mit aller Kraft dem absegelnden Holländer nach. Si av-ve-ri quan-to pro-mi-seil ciel!

Sen - ta! Was willst du thun? With frenzied strength Senta tears herself away and  
 Sen - ta! What wouldst thou do? rushes to the top of a cliff overhanging the sea; with  
 Sen - ta! Che far vuoi tu? all her force she calls after the Dutchman as he sails away.

Sen-ta! Was willst du thun? Senta si è liberata alla fine: sale sulla punta di  
 Sen-ta! What wouldst thou do? una roccia che isporge sull mare: di là grida con  
 Sen-ta! Che far vuoi tu? tutta la forza possibile all' Olandese che si allontana.

Sen - ta! Was willst du thun?  
 Sen - ta! What wouldst thou do?  
 Sen - ta! Che far vuoi tu?

Hoe! Hoe! Hoe! Hoe! Hui - - - ssa!  
 Hoe! Hoe! Hoe! Hoe! Hui - - - ssa!  
 Hoe! Hoe! Hoe! Hoe! Hui - - - ssa!

Sen - ta! Was willst du thun?  
 Sen - ta! What wouldst thou do?  
 Sen - ta! Che far vuoi tu?

Sen - ta! Was willst du thun?  
 Sen - ta! What wouldst thou do?  
 Sen - ta! Che far vuoi tu?

Musical score for the final system, including piano accompaniment with dynamic markings like 'cresc.', 'ff', and 'piu f'.

Musical score for a dramatic scene, featuring multiple staves for instruments and voices. The score includes dynamic markings such as *f*, *ff*, and *fff*, and includes a section with lyrics in German, English, and Italian.

**Lyrics:**

—	Hier steh' ich,	treu — 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 spro-
				fondata e sparisce.



Clarineti in C. (Ut)

in G. (Sol)

in D. (Ré)

in D. (Ré)

Timp.

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

*ff* *a2* *p* *cresc.* *ff* *p*

*ff* *a2* *p* *cresc.* *ff* *p*

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

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

*ff* *p dolce* *cresc.* *ff* *p*

*ff* *ff*

Arpa.

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

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

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

Im Glührot der aufgehenden Sonne sieht man über den Trümmern des Schiffes die verklärten Gestalten Senta's und des Holländer's sich umschlungen haltend dem Meere entsteigen und aufwärts schweben.

*In the red light of the rising sun, the glorified forms of Senta and the Dutchman are seen, in a close embrace, rising from the wreck of the vessel and soaring upwards.*

In lontananza, si vedono elevarsi dall' onde l'Olandese e Senta abbracciati e trasfigurati in mezzo a raggi di una luce vivissima.

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

*ff* *ff*

The musical score is divided into two systems. The first system consists of a grand staff (treble and bass clefs) and a piano staff (treble clef). The second system consists of a grand staff and a piano staff. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are marked as *cresc.*, *ff*, and *sempre ff*. There are also markings for *a2* and *tr*.

This page of musical score, numbered 405, contains a complex arrangement of staves. The top section features a grand staff with five staves, including a piano part with multiple voices and a bass line. Dynamics such as *f* (forte) and *ff* (fortissimo) are prominently used. The notation includes intricate rhythmic patterns, slurs, and trills. A section of the score is marked *molto marcato* (very marked). The bottom section of the page shows a continuation of the piano part with dense chordal textures and rapid passages, also marked *ff* and *molto marcato*. The score concludes with a final chordal structure.

The first system of the musical score consists of ten staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains several trills marked with 'tr' and a few notes. The second staff is a treble clef staff with a key signature of one sharp, featuring a long melodic line with a slur and a fermata. The third staff is a treble clef staff with a key signature of one sharp, also featuring a long melodic line with a slur and a fermata. The fourth and fifth staves are grouped by a brace on the left and represent a piano part with a key signature of one sharp, showing a long melodic line with a slur and a fermata. The sixth staff is a treble clef staff with a key signature of one sharp, containing a melodic line with a slur and a fermata, and the dynamic marking 'ff'. The seventh staff is an alto clef staff with a key signature of one sharp, containing a melodic line with a slur and a fermata, and the dynamic marking 'ff'. The eighth staff is a bass clef staff with a key signature of one sharp, containing a melodic line with a slur and a fermata, and the dynamic marking 'ff'. The ninth staff is a bass clef staff with a key signature of one sharp, containing a melodic line with a slur and a fermata, and the dynamic marking 'ff'. The tenth staff is a bass clef staff with a key signature of one sharp, containing a melodic line with a slur and a fermata, and the dynamic marking 'ff'.

The second system of the musical score consists of two empty staves with a key signature of one sharp (F#).

The third system of the musical score consists of five staves. The top four staves are grouped by a brace on the left and represent a piano part with a key signature of one sharp. They feature a complex, rhythmic pattern of sixteenth notes with slurs and accents. The dynamic marking 'sempre ff' is written below the first three staves. The fifth staff is a bass clef staff with a key signature of one sharp, containing a melodic line with a slur and a fermata, and the dynamic marking 'sempre ff'. The bottom staff is a bass clef staff with a key signature of one sharp, containing a melodic line with a slur and a fermata, and the dynamic marking 'sempre ff'. The bottom staff also features articulation marks: a '6' above a '2.' in the first measure, a '6' above a '2.' in the second measure, a '6' above a '2.' in the third measure, a '6' above a '2.' in the fourth measure, a '6' above a '2.' in the fifth measure, and a '6' above a '2.' in the sixth measure.

Un poco ritenuto.

Musical score for the first system, featuring multiple staves with various instruments and dynamics. The score includes a vocal line with trills (tr) and a piano accompaniment with dynamics such as *ff* and *p dolce*. The tempo marking is *Un poco ritenuto.*

Un poco ritenuto.

Musical score for the second system, featuring a vocal line and piano accompaniment. The tempo marking is *Un poco ritenuto.*

Eine blendende Glorie erleuchtet die Gruppe im Hintergrunde; Senta erhebt den Holländer, drückt ihn an die Brust und deutet mit der Hand wie mit ihrem Blicke himmelwärts. Das leise immer höher gerückte Felsenriff nimmt unmerklich die Gestalt einer Wolke an

*A dazzling radiance illuminates the group in the background. Senta raises the Dutchman, presses him to her breast, and points upwards, with her eyes raised to heaven. The cliff-line is gradually raised higher and higher and imperceptibly assumes the form of a cloud.*

Una aureola, abbagliante illumina il gruppo nello sfondo; Senta rialza l'Olandese, lo stringe al seno e gli addita colla mano e collo sguardo il cielo.

Il sottostante banco di scogli, che si innalza sempre più, assume insensibilmente la forma di una nuvola.

Musical score for the third system, featuring a vocal line and piano accompaniment. The tempo marking is *Un poco ritenuto.*

Un poco ritenuto.

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*p*, *f*), crescendos (*cresc.*), and trills (*tr*). The score includes a variety of rhythmic patterns and melodic lines across several staves.

Musical score for the second system, including a piano part with a *rall.* marking. The piano part features a series of arpeggiated chords and melodic lines.

Musical score for the third system, including performance instructions in German, English, and Italian. The instructions are:

- Mit den letzten 3 Taktten *p espress.* fällt der Vorhang schnell.
- With the last three measures the curtain falls. *p espress.*
- Colle ultime tre misure cala la tela. *p*

The score also includes dynamic markings (*p*, *f*), crescendos (*cresc.*), and performance directions like *pizz.* and *arco*.

Ende der Oper.  
 End of the Opera.  
 Fine dell' Opera.

## Anhang.

Supplement zu Seite 388, 6. Takt bis 394, 4. Takt.

♩ = 104. Recit.

Piccolo.

Flauti.

Oboi.

Clarinetti in B (Si).

Corni vent. in F (Fa).

Corni ordin. in C (Ut).

Fagotti.

Trombe vent. in F (Fa). *a 2* *ff*

3 Tromboni. *a 3* *ff*

Tuba. *ff*

Timpani F u. C (Fa Ut).

Violini I.

Violini II.

Viola.

Holländer. Recit.

Er - fah-re das Geschick, vor dem ich dich be - wahr!  
*Now learn my awful fate, and thou be warned in time!*  
 Ap - prendi qual de-stin ti le-ga a-des-so a me!

Violoncellö.

Contrabasso.

♩ = 104. Recit.

in D u. A (Ré La)

I. II.  
 III.

Verdammt bin ich zum grässlichsten der Loo-se, zehn-fa-cher Tod wär' mir erwünschte Lust!  
 Condemned am I to tor-ture un-re-lenting! Death were a boon for which I long in vain!  
 Danna-to io son al più cru-del mar-ti-ro, die-ci — mor-ti sa-rien per me un fa - vor!



*Lento*  
*pp*

*Lento*  
*pp*

*Lento*  
*pp*

*Lento trem.*  
*pp*

*trem.*  
*pp*

*trem.*  
*pp*

*Lento*

Vom Fluch ein Weib al - lein — kann mich er - lö - sen, ein Weib, das Treu' bis in den Tod mir hält. Wohl -  
 My fate a wo - man's love — a - lone can al - ter, A love that un - to death shall still be true. Such -  
 U - na don - na sal - var - mi — an - cor po - treb - be chea me fos - se fe - del fi - no al - la mor - - te. Fe -

— hast du Treue mir ge - lobt, doch — vor dem E - wi - gen noch nicht: dies ret - tet  
 — is the love thou swor'st to me! But — by the Ho - ly Name thou hast not sworn! Thou still art  
 - de m'hai tu giu - rata è ver, .... ma — non , da - van - ti all' E - ter - no .... e ciò ti

Musical score for the first system, consisting of ten staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom six staves are in bass clef with a key signature of one flat. Dynamics include *f* (forte) and *ff* (fortissimo). The fifth and sixth staves have markings *f più f* and *a 2* above them, indicating a second ending. The piece concludes with a double bar line and a repeat sign.

Musical score for the second system, consisting of three staves. The top two staves are in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a double bar line and a repeat sign.

Musical score for the third system, featuring a vocal line in bass clef with a key signature of one flat. The lyrics are written below the notes.

dich! Denn wiss', Unsel'ge, welches das Ge-schick, das Je - ne trifft die mir die Treu-e bre-chen: Ew'-ge Ver-  
*free!* For know, unhappy girl, the awful doom That waits for those that once that oath have bro-ken! End-less per-  
 sal - va! Pe - rò tu dei sa - per qual sia la sorte di quel - le don - ne che la fè m'han rot - ta: e - ter - na danna-

Musical score for the fourth system, consisting of two staves in bass clef with a key signature of one flat. Dynamics include *f* (forte). The piece concludes with a double bar line and a repeat sign.

Musical score for the first system, featuring multiple staves with dynamic markings and performance instructions. The score includes various dynamics such as *ff*, *f*, *fp*, *riten.*, and *p cresc.*. A key signature change is indicated by "in D (Ré) ordin." in the bass line.

in D (Ré) *tr tr tr tr tr tr tr*  
*p cresc. fp dim.*

Musical score for the second system, continuing the composition with dynamic markings and performance instructions. It includes markings such as *riten.*, *dim.*, and *f*.

*riten.*  
*fp dim. f*

damm - niss ist ihr Loos! — Zahl-lo-se Op - fer fie-len die-sem Spruch durch mich! Du — a - ber  
 di - - tion is their fate! — Countless the vic-tims that thus have met their doom through me! Thou — shalt not!  
 zio - - ne è lor de - stin! — Fu-ro in - nu-me - ri vit - ti-me dan - na - te per me! Ma — sal - va,

Musical score for the third system, featuring dynamic markings and performance instructions. It includes markings such as *riten.*, *fp*, *dim.*, and *pp*.

*riten. portamento*  
*fp dim. pp*

Tempo I.

The musical score consists of multiple staves. The top two staves are for woodwinds (flutes and oboes), marked with *ff* and *a 2*. The next four staves are for strings (violins I, violins II, violas, and cellos/double basses), also marked with *ff*. A section of the score is marked "in D". The bottom staff is the vocal line, which includes the lyrics. The score concludes with a *Tempo I.* marking and *ff* dynamics.

(zum Abgang gewandt.)  
 (turning to go.)  
 (per fuggire.)

*ad libitum*

sollst ge-ret-tet sein!	Leb' wohl!	Fahr' hin, mein Heil,	in E-wig-keit!
Thou shalt still be-saved!	Fare-well!	Fare-well fond hope!	for e-ver-more!
sal-va tu sa-rai!	Ad-dio!	Ri-tor-no al-la mia pe-na e-ter-na!	

Tempo I.