

## Erster Aufzug.

ACT I. — ATTO I.

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

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

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

## Nº 1. Introduction.

Nº 1. Introduction. — Nº 1. Introduzione.

Allegro con brio.  $\text{♩} = 72$ .

Piccolo.

Flauti I. II.

Oboi I. II.

Clarineti I. II in B. (si b)

Corni ventile I. II in F. (fa)

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

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

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

Fagotti I. II.

Trombe ventile I. II in F. (fa)

Tromboni I. II. III.

Tuba.

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

Violini I.

Violini II.

Viola.

Steuermann.

Daland.

Tenori I. II.

Matrosen.

Bassi I. II.

Violoncello.

Contrabasso.

Allegro con brio.  $\text{♩} = 72$ .

The musical score is written for a full orchestra and vocal soloist. It begins with a tempo marking of 'Allegro con brio' and a metronome marking of 72 quarter notes per minute. The key signature is one flat (B-flat major or F minor). The score is divided into several systems. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II in B-flat, Horns (F, B-flat, and B-flat bass), and Bassoons. The brass section includes Trumpets (F), Trombones (I, II, III), and Tuba. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabasso. The vocal soloist is Daland. The score features dynamic markings such as 'mf' (mezzo-forte) and 'cresc.' (crescendo). There are also performance instructions for the horns: 'to the right of the stage' and 'to the left of the stage'. The score ends with a final 'Allegro con brio' marking.

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

The second system of the musical score continues the piano and string parts. The piano part features a more active melodic line with sixteenth-note passages, marked with *più f*. The string section continues with a rhythmic accompaniment, marked with *ff* and *mf*. The piano part concludes with a *mf* dynamic marking. The string section also concludes with a *mf* dynamic marking. The key signature and time signature remain consistent with the first system.

The third system of the musical score continues the piano and string parts. The piano part features a more active melodic line with sixteenth-note passages, marked with *più f*. The string section continues with a rhythmic accompaniment, marked with *ff* and *mf*. The piano part concludes with a *mf* dynamic marking. The string section also concludes with a *mf* dynamic marking. The key signature and time signature remain consistent with the first system.

The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat. The second through fifth staves have bass clefs. The bottom five staves also have bass clefs. The first staff has a *ff* dynamic marking. The second staff has a *ff* marking. The third staff has a *ff* marking. The fourth staff has a *ff* marking. The fifth staff has a *ff* marking. The sixth staff has a *f* marking. The seventh staff has a *ff* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *ff* marking. The score includes various musical notations such as notes, rests, and dynamic markings. The word *piu f* appears in the sixth and eighth staves.

The second system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat. The second through fifth staves have bass clefs. The bottom five staves also have bass clefs. The first staff has a *ff* dynamic marking. The second staff has a *ff* marking. The third staff has a *ff* marking. The fourth staff has a *f* marking. The fifth staff has a *f* marking. The sixth staff has a *f* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The score includes various musical notations such as notes, rests, and dynamic markings. The word *piu f* appears in the sixth and eighth staves. The notation is more complex, featuring many sixteenth notes and slurs.

Erstes Echo  
1<sup>st</sup> Echo

Zweites Echo  
2<sup>nd</sup> Echo

*ff* *f*

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

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

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

*f* *ff*

Ho - jo - hel HaHo-jo!  
Yo - ho - o! Hollu-ho!  
Jo - ho - è! Joho-ho!

*mf cresc.* *6*





Musical score for the first system, including piano and bass staves. The piano part features a melodic line with dynamic markings *p* and *cresc.*. The bass part consists of a steady accompaniment of quarter notes.

Musical score for the second system, including piano and bass staves. The piano part features a melodic line with dynamic markings *p* and *cresc.*. The bass part consists of a steady accompaniment of quarter notes.

Vocal line with lyrics:

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

Musical score for the third system, including piano and bass staves. The piano part features a melodic line with dynamic markings *p* and *cresc.*. The bass part consists of a steady accompaniment of quarter notes.

The musical score consists of 14 staves. The top 10 staves are for instruments, and the bottom 4 staves are for voices. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into six measures. Dynamic markings include *f*, *ff*, *p*, and *piu f*. There are also markings for *a 2* (second ending) and *tr* (trill). The vocal parts have lyrics in German and Latin. The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes.

*f* *ff* *p* *piu f* *a 2* *tr*

Hallo-jo!  
Holla-ho!  
Joho-ho!

Hallo-jo!  
Holla-ho!  
Joho-ho!

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

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

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

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

The first system of the musical score consists of ten staves. The top four staves are treble clefs, and the bottom two are bass clefs. The music is in a minor key. The first two staves have a complex, rhythmic melody with many sixteenth notes. The other staves provide harmonic support with chords and bass lines. Dynamic markings include *ff* (fortissimo) and *p* (piano). There are also markings for *tacet* in the lower staves.

The second system continues the instrumental accompaniment. It features similar rhythmic patterns and dynamic markings as the first system, including *ff* and *p*. The texture remains dense with multiple voices.

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

Dalando (scendendo dalla roccia)

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

The third system includes vocal lines with lyrics. The vocal parts are in the upper staves, and the instrumental accompaniment is in the lower staves. The lyrics are in German and French. The music continues with dynamic markings like *ff* and *p*.

Ho! Ho! Jo - hel Hallo - hel! Hallo - hel! Hallo - ho - he!  
 Yo - a - ho! Yo - ho! Holla - ho! Holla - ho! Holla - yo - ho!  
 Ho! Ho - ho - è! Hoho - è! Hoho - è! Ho - ho - ho - è!  
 ho! ho! Jo - hel Hallo - hel! Hallo - hel! Hallo - ho - je!  
 Yo - a - ho! Yo - ho! Holla - ho! Holla - ho! Holla - yo - ho!  
 Ho! Ho - ho - è! Hoho - è! Hoho - è! Ho - ho - ho - è!

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

Viol. I.  
Viol. II.  
Viola.

Daland.

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

Vello.  
Cbasso.

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

Ob.  
Clar.  
Cor.  
Fag.  
Timp.

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

*piu f*  
*piu f*  
*piu f*  
*piu f*

Viol.  
Cello

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

*p*  
*p*  
*p*  
*p*

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

*piu f*  
*piu f*  
*piu f*  
*piu f*

Steuermann.

Dal.

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

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

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

*p*  
*p*  
*p*  
*p*

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

*piu f*  
*piu f*  
*piu f*  
*piu f*

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

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

*piu f*  
*piu f*  
*piu f*  
*piu f*  
*piu f*  
*piu f*

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

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

*piu f*  
*piu f*  
*piu f*  
*piu f*  
*piu f*  
*piu f*

Hot Ca - pi - tan!  
 Cap - tain, a - hoy!  
 Ehi! Ca - pi - tan!

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

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

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

*piu f*  
*piu f*  
*piu f*  
*piu f*

Op.  
 Clar. *p* *f* *p* *p cresc.* *piu f*  
 Cor. *p* *f* *p* *p cresc.*  
 Fag. *p* *f* *p* *p cresc.*  
 Timp. *p* *f* *p* *p cresc.*

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

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

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

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

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

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

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

Bucht.  
 coast!  
 rada.

Verwünscht!  
 Ah, fate!  
 O de-stin!

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

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

Clar.  
Fag.  
Timp.

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

*p cresc.*

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

*piu f*

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

*piu f*





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

*p* *dim.* *più p*

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

*poco f* *p* *dim.* *più p*

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

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

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

*pp*

ritenuto

Molto più lento. ♩ = 88.

Ob.  
Cor.  
Fag.  
Viol.  
Bass

Die Matrosen steigen in den Schiffsraum hinab.  
Lan-ge wart ihr wach, zur Ru-he denn! Mir ist nicht bang. The Sailors go below.  
barely have ye toiled! Go rest be-low! All dan-ger's past. I mariners descend on the stiva.  
lun-go già ve-gliaste... an-da-te a-ri-po-sar.

pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp

trem.  
trem.

ritenuto

Molto più lento. ♩ = 88.

Picc.  
Fl.  
Ob.  
Clar. H.  
Cor.  
Fag. a2  
3 Tromb.  
Tuba.  
Viol.  
Bass

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

Nun,  
Good  
Pi-



Picc.

Fl. *pp cresc.*

Ob. *pp cresc.*

Clar. *pp cresc.*

Cor. *I. Solo* *p cresc.*

Fag. *I. Solo* *p marc.* *p cresc.*

Timp. *p marc.* *p cresc.*

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

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

Picc.

Fl. *p cresc.*

Ob. *cresc.*

Clar. *cresc.*

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

Fag. *p* *cresc.*

Timp. *cresc.*

Viol. *div. in 3 parti* *p cresc.* *f* *pp* *cresc.* *p dim.*

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

Steuermann. *f* *Er gähnt.*

*f* *Egli sbadiglia.*

*mf cresc.* *f*

Più vivo. ♩=84.

Moderato. ♩=80. Più vivo.

Clar. *f*

Cor. *f*

Fag. *f*

Viol. *f*

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

Stenermann. Steersman. Il Pilota.

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

*f*

Più vivo. ♩=84.

Moderato. ♩=80. Più vivo.

Ob. Moderato. ♩=104.

un poco acceler.

Clar. *p*

Cor. *p*

Fag. *p*

Timp.

Viol. *p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

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

Moderato. ♩=104.

un poco acceler.

Moderato.

Tempo I.

Clar. *pp*

Cor. *pp*

Fag. *pp*

Timp. *pp* *trem.*

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

Vcllo *pp* *trem.* *cresc.*

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

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

*pp* *trem.* *cresc.*

Moderato.

Tempo I.

Picc. *più f*

Fl. *più f*

Ob. *più f*

Clar. *più f*

Cor. *cresc.* *più cresc.* *più f*

Fag. *cresc.* *più f*

Trbe. *cresc. mollo* *più f*

3 Tromb. *più f*

Tuba *più f*

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

Viol. *cresc.* *più f*

Vcllo *cresc.* *più f*

Bass *cresc.* *f*

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

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

*cresc. mollo* *ff*

Picc. *v*

Fl. *v*

Op. *v*

Clar. *v*

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

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

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

Tromb.

Tuba

Timp.

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

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

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

*ff*

*ff*

Clar. *più p* *cresc.*

Cor. *cresc.*

Fag. *cresc.*

Timp. *più p* *cresc.*

Viol. *più p* *cresc.*

*più p* *cresc.*

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

*cresc.*



ob. Lento.

Più vivo.

Clar.

Cor.

Fag.

Viol.

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

Lento.

Più vivo.

Ob.

Clar.

Cor.

Fag.

Viol.

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

accelerando

Allegro.

accelerando

Allegro.







ritard. Moderato. più lento accelerando

Cor.

Fag.

Tuba.

Timp. *ff*

*pp cresc.*

*pp*

*pp cresc.*

*ff dim.*

*trem.*

*pp*

*trem.*

*pp*

*cresc.*

*pp*

*cresc.*

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

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

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

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

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

*pp cresc.*

accelerando

Picc.

ritard. Molto più lento. ♩ = 72.

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Clar. *p* *f* *p*

3 Tromb. *p*

div. in 3 parti

*p trem.*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*più p*

*più p*

*più p*

*più p*

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

*p* *f* *p*

*più p*

ritard. Molto più lento. ♩ = 72.

Oor.

II. Solo *p*

Tromb. ord. in H. (Si).

II. Solo *p*

*pp*

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

*pp*

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

*pp*

# No 2. Arie.

Sostenuto. ♩ = 50.

Piccolo.

Flauti

Oboi.

Clarinetti in B. (Sib.).

Corni vent. in F. (Fa.)

Corni ordin. in C. (Ut.)

Fagotti:

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

Tromboni I.II.III.

Tuba.

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

Violini.

Viola.

Holländer.

Violoncello.

Contrabasso.

Sostenuto. ♩ = 50.

The score is written for a full orchestra. The top section includes Piccolo, Flauti, Oboi, Clarinetti in B. (Sib.), Corni vent. in F. (Fa.), Corni ordin. in C. (Ut.), Fagotti, Trombe vent in F. (Fa.) ordin. in D. (Re.), Tromboni I.II.III., Tuba, and Timpani in C.u.G. (Ut. Sol.). The bottom section includes Violini, Viola, Holländer, Violoncello, and Contrabasso. The music is in common time (C) and marked 'Sostenuto' with a tempo of ♩ = 50. Dynamics include *p*, *pp*, and *arco*. The Viola and Violoncello parts feature sixteenth-note patterns. The Contrabasso part includes a *pizz* (pizzicato) section.

Recit. lento

a tempo

Recit.

a tempo

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

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

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

voll  
The  
eil

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

Recit. lento

a tempo

Recit.

a tempo

più moto

Recit.

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

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

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

*f*  
*trem.*  
*trem.*  
*f*  
*arco cresc.*  
*cresc.*  
*più moto*  
*f*  
*f*

Recit.



Più moto Rec. Sostenuto

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

Più moto *fp* Rec. Sostenuto *pp*

Rec. Allegro. ♩ = 80. Rec. *ten.*

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

Rec. Allegro. ♩ = 80. Rec. *f*

Allegro. Rec. più lento Rec.

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

Allegro. a tempo Rec. più lento Rec.

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

siegt! sleep. dis-so. arco

a tempo arco Allegro molto agitato. ♩ = 80.

82

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

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

Wie oft in Mee - - res tief - sten Schlund  
 Mid roar - ing whirl - pools wild and deep,  
 Oh! quan - te vol - - te mo - rir bra - man - do,

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

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

*poco rit.*  
*a tempo*

*p*  
*più p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*

Viol.

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

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

*f*  
*p*  
*più p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*

*poco rit.*  
*a tempo*

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

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

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

Third system of the musical score, featuring woodwind and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Trombone (Tromb.), and Timpani (Timp.). Dynamic markings include *f* and *p*.

Fourth system of the musical score, including violin and piano accompaniment. The piano part has dynamic markings such as *f* and *p*.

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

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

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

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







Fl. 1

Ob.

Cl.

Cor.

Fg.

Tr.

Tromb.

Tuba.

Solo.

*riten.* *più p*

*pp* *p*

*ff dim.* *p* *più p* *pp*

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

*con portamento*

Todt  
not!  
vell

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

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

*pp* *riten.* *bizz.* *più p* *arco*

Cl. a tempo

Cor.

Fg.

Tromb.

Timp. muta in Es. (Mi b.)

*più p*

*a tempo*

*pp* *pp* *pp*

*trem.* *trem.*

bot!  
lot!  
ciel!

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

*pp* *pp* *pp*

*a tempo*







Un poco più moto. ♩ = 76.

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

du mir zeig-test an? — Ver-geß - ne Hoff-nung!  
 thou not mock at me? — Oh vain de - lu - sion!  
 mu - te - rà giam-mai? — O va - na spe-me,

Un poco più moto. ♩ = 76.

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

Feroce. ♩ = 69.

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

Feroce. ♩ = 69.

Pc.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Cor *ff*

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

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

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

*ff* *ff* *ff* *ff*

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

Molto passionato.  $\text{♩} = 84$

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

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

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

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

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

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

Molto passionato.  $\text{♩} = 84$

Ob.  
Cl.  
Cor.  
Fag.  
Timp.  
Solo

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

Fl. I  
Ob.  
Cl.  
Cor.  
più f

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

Fl. *pp*

Ob.

Cl.

Cor. *piu f*

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

Tuba

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

Fl.

Ob.

Cl.

Cor.

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













# Nº 3. Scene, Duett und Chor.

Nº 3. Scene, Duet and Chorus.

Nº 3. Scena, Duetto e Coro.

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

Piccolo.

Flauti I. II.

Oboi I. II.

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

Corni ventile in F. (Fa). Imo

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

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

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

Fagotti I. II.

Trombe ordinare in C. (Ut).

Trombe ventile in F. (Fa).

Tromboni I. II. III.

Tuba.

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

Violini.

Viola.

Steuermann.

Holländer.

Daland.

Chor der Matrosen.

Violoncello.

Contrabasso.

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

*p dolce* mf cresc. mf cresc. mf cresc. mf cresc.

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

Fl. <sup>a 2</sup> *pp* *pp* Allegro.  $\text{♩} = 80$ . *ritenuto*

Ob. *pp*

Clar. *pp*

Cor. *pp*

Fag. *pp*

Viol. *ff* *pp* *pp* *pp*

Steuermann.  
Steersman.  
Il Pilota.

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

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

Dalando volgendosi al Pilota.

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

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

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

*ff* Allegro.  $\text{♩} = 80$ . *ritenuto*

Fl. *pp*

Clar. *pp*

Cor. *pp*

Fag. *pp*

Viol. *fp* *fp* *fp*

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

Daland den Steuermann aufrüttelnd.

Daland, shaking the steersman.  
Dalando scuotando il Pilota.

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

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

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

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

Vivace.

Ob.

Cor. vent. in F. (Fa)

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

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

Cor. ord. in C. (Ut)

Fag.

Viol.

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

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

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

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

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

Wer da?  
*A hoy there!*  
 Chi è là?

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

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

Vivace.

Ob.

Clar.

Cor. vent. in F. (Fa)

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

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

Cor. ord. in C. (Ut)

Fag.

Viol.

wie vorher.  
*as before.*  
 come sopra.

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

Wer da?  
*A hoy there!*  
 Chi-è là?

Pausa ed eco.

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

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

wie vorher.  
as before.  
come sopra.

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

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

Lento. ♩ = 66.

Cor.  
Tromboni.  
Tuba.  
Viol.

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

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

Langes Stillschweigen.  
Long silence.  
Lungo silenzio.

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

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

Lento. ♩ = 66.

Tromboni.

Tuba. *pp*

Viol.

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

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

*p*

Animato.  $\text{♩} = 60.$

*pp*

*pp*

*p*

*p*

*f*

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

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

*p*

Viol.

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

*p*

Un poco Allegro.

Lento.

Cor. vent. in G. (Sol.)

Cor. ord. in D. (Ré)

Tromboni.

Viol.

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

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

Un poco Allegro.

Lento.

Cor. vent. in G. (Sol.)

Cor. ord. in D. (Ré)

Tromboni.

Tuba.

Timp. G. D. (Sol. Ré)

Viol.

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

Lento. ♩ = 66.



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

Clar. I<sup>mo</sup> Solo. II. *p sempre*

Fag. II. *p sempre*

Tromboni. *pp arco* *p sempre*

Viol. *pp arco* *p sempre*

*pp* *p sempre*

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

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

*p* *p sempre*

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

I<sup>mo</sup> Solo.

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

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

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

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*



Lento.  $\text{♩} = 66.$ 

land!  
rest?  
var!

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

Lento.  $\text{♩} = 66.$

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

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

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

Clar. in A. (La.)

Cor. in G. (Sol.)

Solo  
Cor. in D. (Ré.) *p*

Fag.

Viol. *p dolce*

*p*

*p*

sein!  
thine.  
tà.

Daland.

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

*p*  
pizz.

arco

*p*  
pizz.

*p* Allegro moderato.  $\text{♩} = 50$ .

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

arco

*p*  
pizz.



Fl.  
Ob.  
Clar.  
Cor.  
Fag.  
Piano

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

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

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

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

*molto ritenuto*

Ob.  
Clar.  
Cor.  
Fag.

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

*molto ritenuto*

*molto ritenuto*

*a tempo*

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

*a tempo*

*a tempo*





Allegro giusto. ♩ = 66.

ff  
dim.  
p  
più p  
pp

Weib!  
mine!  
sia!

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

Wie? Hör'ichrecht! Meine  
Heard I a-right! My  
Che? sa-rà ver? Quanta

ff  
dim.  
p  
pp

Allegro giusto. ♩ = 66.

Clar.

*un poco accel.*  
*riten.*

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

pp  
p  
pp

*p*  
*p*  
*p*  
*p sempre pizz.*  
*p pizz.*  
*p*

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

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

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

*p*

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

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

*arco*  
*arco*

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

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

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

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

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

Fl. *Cl.*

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

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

Ob.

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

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

un poco string.

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

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

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

*mf* *pp* *ppp*

un poco string.

*cresc.* *arco* *f*

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

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

*cresc.* *f*

Animato.  $\text{♩} = 60.$

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

Animato.

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

hin!  
more!  
di.

ein,  
grec!  
cè.

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

Animato.  $\text{♩} = 60.$

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

Solo.  
*p dolce*

Daland.

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

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

Oboe solo.

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

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



Oboi.

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

Glück!  
 joy!  
 cer.

Fl.

Gat - ten sein.  
 him she wed.  
 gua - lea - mor.

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

Musical score for the first system, featuring piano accompaniment with various dynamics and articulations.

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

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

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

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

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

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

Musical score for the fourth system, featuring piano accompaniment with 'cresc.' markings.

Musical score for the fifth system, including piano accompaniment and vocal lines with lyrics.

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

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

Musical score for the sixth system, including piano accompaniment and vocal lines with lyrics.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *f* and *ff*. The violin part also features *f* and *ff* markings.

Halt Dank!  
My thanks!  
Or di.

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

Musical score for the second system, including piano and bass parts. Dynamic markings include *f*, *ff*, and *p*.

Musical score for the third system, featuring piano and violin parts. It includes first and second endings for both instruments, marked with *p*.

in G (Sol)

*colla parte*

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

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

Musical score for the fourth system, including piano and bass parts. It features dynamic markings like *p* and *ff*, and includes the instruction *colla parte*.

Allegro agitato.  $\text{♩} = 76.$

Fag. Tromb. Tuba. Timp.

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

*p* *p* *p* *p*

für sich.  
*aside.*  
*fra se.*  
*lento*

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

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

*p* *p* *p* *p*

Allegro agitato.  $\text{♩} = 76.$

Clar. Cor. Fag. Timp. *tr*

*cresc.* *f* *p* *più cresc.*

*f* *p* *più cresc.*

Cor. ord. in D (Ré)

*cresc.* *f* *p* *più cresc.*

*cresc.* *f* *p* *più cresc.*

*cresc.* *f* *p* *più cresc.*

*cresc.* *f* *p* *più cresc.*

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

*cresc.* *f* *p* *più cresc.*

*cresc.* *f* *p* *più cresc.*

Oboi.

Violin I, Violin II, Viola, and Timp. parts. Dynamics include *p*, *piu cresc.*, and *tr*.

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

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

Violin I, Violin II, Viola, and Bass parts. Dynamics include *f* and *mf*.

Oboe, Violin I, Violin II, Viola, and Bass parts. Dynamics include *p* and *f*.

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

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

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

Violin I, Violin II, Viola, and Bass parts. Dynamics include *p*, *cresc.*, and *dim.*.

Oboi. >

treibt. *pain?*  
 2?

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

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

*f mf p cresc. f*

*p più p p pp*

- ner Hoffnung, die mir bleibt?  
*ing hope be born a-gain?* Darf ich in je-nem Wahn noch schmach - ten,  
 - miaciagu - ra an-ti - - ca? Ah! I be-lieve in my sal - va - tion?  
 sol - che-rò an-cor Io - cé-a - no

trachten, ein rei-cher Ei - dam, er ist mein! Bloss hab' ich  
*daughter, A weal-ty bride groom, stands con-fest! Bèt mine then* fest zu hal - ten, was sich so schön von selbst mir giebt,  
*ro io lo so-gna-va ogno - ra; mè da - to, il so-gno av-ve-rasi al-tro non so, - twes smile hath giv'n.* non so bra-mar,

*p più p pp*

Flauti *pp*

Clar. *pp*

Solo *pp*

*piu p* *dolce* *meno p*

*piu p* *meno p*

*piu p* *meno p*

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

*p*

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

*piu p* *meno p*

*piu p* *meno p*

Flauti

Ob.

Clar.

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

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

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

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

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

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

*f* *mf*





Picc.

Fl.

Ob.

Cl.

Cor.

Fg.

Trbe. vent. in G. (Sol).

Trbni.

Tuba

Timp.

*p cresc.*

*f*

*mf*

*f*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

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

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

*p cresc.*

*f*

*mf*

*f*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

Stringendo

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

Musical score for the second system, including vocal lines and piano accompaniment. The vocal lines have lyrics in German and Italian. The piano part includes dynamic markings like "f", "p", and "cresc.".

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

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

Musical score for the third system, primarily piano accompaniment. It features dynamic markings "f" and "p cresc.".

Stringendo

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

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



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

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

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

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

hin!  
hand!  
so!

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

**ff**  
Hal-lo-ho!  
Hol-la-ho!  
Ho-ho-è!  
**ff**  
Hal-lo-ho!  
Hol-la-ho!  
Ho-ho-è!

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



Cor. vent. in F. (Fa)

*f*

*p*

*p*

*p*

*p*

Du siehst, das Glück ist gün-stig dir,      der Wind ist gut die See in Ruh'.  
 Good for - - tune now for thee pre-rails!      The wind is fair, the tem - pest o'er,  
 Ve - - di la sorte, ei ar-ride già,      propizio è il ven - - to tran-qui - lo è il mar.

*pp*

*p*

Fl. I.  
 Fl. II.  
 Cl. I. *mf*  
 Cl. II.  
*pp*  
*pp*  
*tr*  
*pp*  
*ten.*  
*ten.*  
*ten.*  
*ten.*

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



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

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

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

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

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

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

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

a2 *v*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
 Solo  
*f*

*p*  
*p*  
*p*

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

gönn' ihr kur-ze Ruh', und fol - - ge dann. Er bläs't noch lang' aus Süd. Mein  
*rest our limbs a - while and fol - - low soon. Nay, nay! this wind will hold. My*  
 la-scio ri - po - sar, poi ti rag - giungo. Can-giar non dee per or. Il va-

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

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

*p*  
*p*

poco riten.

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

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

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

poco riten.

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

a tempo

poco riten.

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

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

a tempo



Cor. ord. in (B Sib) basso.

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

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

Hur-  
Hur-  
Ur-

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

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

Hur-  
Hur-  
Ur-

tr tr

ff

ff

f ff

f ff

f ff

f ff

ff

ff

tr tr tr tr

ff

ff

ff

ff

rah! Ue-ber thurmho-he Fluth vom Sü-den her, mein Mäd-el, ich bin da!

rah! From the bil-lows that break on southern strands, Be-lov-ed, here am I!

ra! E var-ca-to già l'in-fi-ni-to mar, mia bel-la, son con tel!

Hur-Hur-Ur-

rah! Ue-ber thurmho-he Fluth

rah! From the bil-lows that break

ra! E var-ca-to già mar,

mein Mäd-el, ich bin da!

Be-lov-ed, here am I!

mia bel-la, son con tel!

Hur-Hur-Ur-

ff

Un poco ritenuto. ♩ = 112.

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

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

Un poco ritenuto. ♩ = 112.

Tempo I.

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The piano part features a prominent sixteenth-note pattern in the right hand and a steady bass line in the left hand. The second system continues the piano accompaniment with more complex rhythmic patterns. The third system introduces the vocal melody with lyrics in both German and English. The lyrics are:
   
 German: *Mä - del verlang nach mir!* *Ho ho!* *Ho! jo-lo-ho!* *Ho ho ho ho ho!* *Ho! ho!*
  
 English: *loved one a-wait-eth me!* *Yo - - ho!* *Ho-ho-la-ho!* *yo-ho-ho-ho-ho!* *Yo - - ho!*
  
 German: *la-mor mio con-ten - to!* *Ho - - ho - - -* *ho! Jo ho ho!* *Ho ho ho ho ho!* *Ho! ho!*
  
 English: *la-mor mio con ten - to!* *Ho - - ho - - -* *ho! Jo ho ho!* *Ho ho ho ho ho!* *Ho - - ho!*
  
 The score concludes with a final system of piano accompaniment, marked *ff* and *Tempo I.*



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

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

Der Vorhang fällt.  
 Curtain.  
 Cala la tela.

This page of a musical score, numbered 145, contains multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* (fortissimo). Fingerings are indicated with numbers like 6, 24, and 12. The score is organized into systems, with some staves grouped by brackets. The music features complex textures with overlapping lines and some passages with repeated rhythmic patterns. The overall style is characteristic of a detailed orchestral or chamber music score.

This page of a musical score, numbered 146, contains multiple staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two main systems. The first system consists of 12 staves, with the first two staves of each system starting with a rest. The second system consists of 6 staves, with the first two staves of each system starting with a rest. The dynamic markings *f sempre* and *ff* are used throughout the piece. The notation includes eighth notes, sixteenth notes, and slurs over groups of notes. The bottom two staves of the second system feature complex rhythmic patterns with sixteenth notes and slurs.

This page contains a complex musical score for the end of Act I. It features multiple staves for various instruments, including strings, woodwinds, and brass. The score is written in a key signature of two flats and a common time signature. The music is characterized by a strong, driving rhythm and a variety of dynamic markings, with 'ff' (fortissimo) being prominent throughout. The score concludes with a final cadence in the lower staves.

Ende des 1<sup>sten</sup> Aufzugs.  
End of Act I.  
Fine dell' Atto I.