

Richard Wagner

Der Fliegende Holländer

(The Flying Dutchman)

Allegro con brio.

Viol. I. (Op. 72.)

Violoncell und Contrabass.

unis. (Cello e Basso.)

The score consists of several systems of staves. The first system includes a Violin I part and a Bass part. The second system features a Bass part and a Violoncell part. The third system shows a Bass part with dynamics *ff* and *f*. The fourth system includes a Bass part with dynamics *ff* and *f*, and a Violoncell part with dynamics *ff* and *ff*. The fifth system shows a Bass part with dynamics *ff* and *ff*, and a Violoncell part with dynamics *ff* and *ff*. The sixth system features a Bass part with dynamics *fff* and *dim.*. The seventh system includes a Bass part with dynamics *più dim.* and *p*, and a Violoncell part with dynamics *più dim.* and *p*. The eighth system shows a Bass part with dynamics *p* and *più p*, and a Violoncell part with dynamics *pizz.* and *pp*. The ninth system features a Bass part with dynamics *pp* and *pp*. The tenth system includes a Bass part with dynamics *Andante.*, *rit.*, *a tempo*, *rit.*, and *a tempo*.

Violoncell und Contrabass.

animando un poco **B** 1 Cor. 5 6

Timp. 2 3 4

V.C. 7 8 **Tempo I.** 2

Bass. 7 8 *accelerando* *f* *f* *p* *f*

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

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

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

f *ff*

p cresc. *f*

p cresc. *ff*

Violoncell und Contrabass.

accelerando
ff *cresc.*
p accelerando
p cresc.

C *molto animato*
ff marcato

f staccato **ff** **f stacc.**

ff **ff** **ff**

D *Violoncello*
ff *p*

cresc. poco a poco

mf *cresc.* *unis.*

f *p* *p*

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

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

1 2
1 2

Violoncell und Contrabass.

First system of the score. The upper staff (Violoncell) features a complex, chromatic melodic line with frequent accidentals. The lower staff (Contrabass) provides a simple harmonic accompaniment with long notes. Both staves are marked with a forte *f* dynamic.

Second system of the score. The upper staff continues with a similar chromatic texture, marked *più f*. The lower staff continues with long notes, also marked *più f*.

Third system of the score. The upper staff has a more rhythmic, eighth-note pattern, marked *ff*. The lower staff continues with long notes, also marked *ff*.

Fourth system of the score. The upper staff includes a *pizz.* (pizzicato) marking and a *dim.* (diminuendo) hairpin. The system concludes with a double bar line and a repeat sign. The lower staff continues with long notes.

Fifth system of the score. The upper staff is marked *arco* and begins with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) hairpin. The lower staff also has a *cresc.* hairpin. The system ends with a time signature change to 6/4 and a *f* (forte) dynamic.

Sixth system of the score. The upper staff features a chromatic melodic line, marked *fp* (fortissimo piano). The lower staff continues with long notes, marked *f*.

Violoncell und Contrabass.

f *pp*

V. Cell. *f* *pp*

cresc. *f* Bass. *ff* *molto marcato*

più f *ff*

V. Cell. *mf* *f*

mf *f*

p cresc. *f non legato*

p cresc. *f non legato*

mf cresc. *p cresc.*

mf cresc. *p cresc.*

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

Violoncell und Contrabass.

poco f *pp* **H**

poco f *pp*

più f *pp*

pp

f *pp*

f *pp*

stringendo

mf *string.* *sempre più f*

mf *sempre più f*

I *un poco ritenuto* **I** *a tempo*

ff *un poco ritenuto* **I** *p* *cresc.*

ff

f

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

a tempo *pp* *cresc.*

Violoncell und Contrabass.

ritenuto *a tempo*
ff *ritenuto* *dim.* *p* *p* *crescendo*
ff *ritenuto* *dim.*
più cresc. *ff* *ritenuto* *dim.*
a tempo **K** *a tempo* *ff*
p *a tempo* *cresc. poco a poco*
f *più f.*
ff *Viol.* *ff* *p* *cresc.*
ff *ff* *p* *cresc.* *ff*
sempre f
ff *p*

Violoncell und Contrabass.

pizz.
p

arco
f
p dolce

cresc.
f
p
cresc.

f
p molto tenuto
cresc.

più f
e più f
ff

ff
ff molto marcato

sempre ff
sempre ff

stacc.

Un poco ritenuto. pizz.
p
arco cresc.
arco cresc.
f
pizz.
p
f

Contrabasso.

1ter Akt.

Nº 1. Introduction und Lied des Steuermanns.

Allegro con brio. (♩ = 72.)

1 2 3 4 5 6 7 8 9 10 11 12

mf < < < *cresc.* < < < < < < < < < *più f* < < < < *ff* < <

mf *ff* *f*

più f 19

Hallo-jo!

p cresc. *f* *più f*

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

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

più f < p *f* *p*

f *p* *ff* *p* *poco f* *più p < p dim. > p*

8 *ritenuto* Molto più lento. (♩ = 88.)

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

11 Cor. I. *f*

Contrabasso.

Lied des Steuermanns.

Più vivo. (♩ = 84.)

Moderato. (♩ = 80.) Più vivo.

Moderato.

(♩ = 104.) 5 *un poco acceler.*

Moderato.

cl. I.

Tempo I.

trem.

Contrabasso.

Nº 2. Arie. (Der Holländer.)

Sostenuto. (♩ = 50.)
pizz. 1 > 1 arco Recit. *lento* *a tempo* pizz. Recit.

Die Frist ist um, und abermals verstrichen sind sieben Jahr.

mpo pizz. *più moto* arco *cresc.* 6 *f* Recit. *f*
voll Ueberdruß wirft mich das Meer an's In kurzer Frist sollst du mich wieder

più moto Recit. 1 *sostenuto* Recit. *lento* Allegro. (♩ = 80.)
f *fp* *pp* Das Heil, das auf dem Laudeich suche, nie werd' ich es finden!

Recit. Allegro. Recit. pizz. *più* Recit. *a tempo*
f des Weltmeers Fluthen. *f* bleib' ich geff *p* 1 und euer letztes Nass versiegt!

arco 1 Allegro molto agitato. (♩ = 80.)
f *f* *ff* *p* *f* *p*

poco riten. *a tempo*
f *p* *più p* *f* *p*

poco riten. *a tempo*
f *dim. p* *più p*

1 1 1 1
f *p* *f* *p* *mf*

mf *pizz.* 17
f *p*

Vol. 18 19 arco *f* 3 *f*
1 6 *riten.* *a tempo* 10
pizz. *p* arco *p*

Contrabasso.

Maestoso. (♩ = 66.)
trem. 1 2 3 4 5 6
pp *sempre pp*

2 3 4 5 6 7 1
pp *pp* *cresc.*

Un poco più moto. (♩ = 76.)
ff 6 1 6 3
ff *mf*
 Furchtbar eitel Wähl' Um ew'ge Treu' auf Erden ist's ge-

Feroce. (♩ = 69.)
ff 6 6 6 6 6 6 2

Molto passionato. (♩ = 84.) 1 2 3 4 5
p *più p* *pp* 7 *p* *cresc.*

6 7 4 3 1
f *f* *f* *più f* *ff* *mf*

ff *mf* *p cresc.* *f* *ff* 1

ff 1 6 1 2 3 4 5 6 7 8
ff *pp* *molto cresc.* *più f*

9 10 11 12 13 14 3
pp *cresc.* *più f* *f* *f* *f*

3 12 12 1 string:
p *ff* *f*

f *f* *f* 1
ff

2 3 4 5 6 7 8 9 10 11 12 22
ff *ff*

Contrabasso.

Nº 3. Scene, Duett und Chor. (Holländer, Daland, Steuermann, Matrosen.)

Moderato. ($\text{♩} = 84.$)
Viol. I. 1 3 4 5

Allegro. ($\text{♩} = 80.$)
Fag. 1 2
Viol. I.

Vivace. 4 3 11

Lento. ($\text{♩} = 66.$)
8

Animato. ($\text{♩} = 60.$)
p

(Langes Stillschweigen.)
ihr mir den An - kerplatz?

Felsen - strand? p
fast er - reicht.

Un poco Allegro. 3 pizz. 1

Lento. ($\text{♩} = 66.$)
arco pp

Moderato non troppo lento. ($\text{♩} = 60.$)
p p sempre

1 2 3 4 5 6 7 8 9
poco cresc.

fp dim. p poco cresc. f p=pp

Lento. ($\text{♩} = 66.$)
mf 1 pp

1 2

Contrabasso.

Allegro moderato. (♩ = 50.)

1

pizz. arco pizz.

p *p* *p* *p*

arco pizz. arco 3

p *p* *p*

p *p*

f *f* *f*

f *p* *p* *fp* *p*

p

molto riten.

a tempo

5 *Vel.* 1 *ten. colla parte*

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

bei den Deinen du mir

(♩ = 66.)

a tempo, più animato

1 2

p cresc. *p* *più cresc.* *ff*

Allegretto giusto. (♩ = 66.)

4 1 pizz.

pp *p* *p*

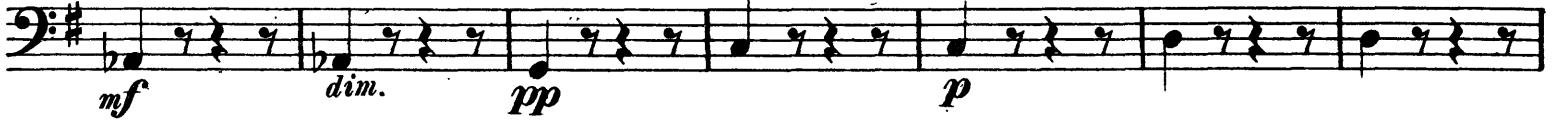
arco

cresc. *mf* *dim.*

pizz. arco

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

Contrabasso.



Contrabasso.

1 *f* *f* *f* *p*

colla parte

p *p* *1* *2* *lento.*

Du sollst sie seh'n *p* und wenn sie dir ge-fällt...

Allegro agitato. (♩=76.)

Timp.

p *cresc.* *f* *p* *più cresc.* *1* *2* *3* *4* *5*

f *mf* *p cresc.* *f* *dim.* *cresc.* *f* *mf* *2*

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

meno p *f* *mf*

dim. > p *f* *dim. >*

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

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

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

f *ff* *ff*

Vivace, ma non troppo presto. (♩=72.)

12 *Vcl.* *3* *3* *p*

Contrabasso.

1 2 3 4 5 6

3

p

2 3 2 2

p *p* *cresc.*

a tempo **Maestoso.**

8 4 6 1

du mein Kind noch seh'n! *p* *f* Mit Ge-wit-ter und Sturm

ff *ff*

Un poco riten. (♩ = 112.)

3 *ff* *ff*

Tempo I.

ff *ff*

12 12 12 12 12 12

ff *ff* *ff* *ff*

6 6 6 6 6 6 12 12

ff *ff*

f sempre.

6 6 6 6 6 6

ff

ff

ff *ff*

Contrabasso.

II^{ter} Akt.

Introduction.

Allegro maestoso. (♩=63.)

Ob. Clar.

1 2 3 *ff* *ff*

ff *ff*

ff *ff*

ff *ff*

ff *ff*

f sempre

p *p* *più p* *11*

Contrabasso.

Nº 4. Lied, Scene, Ballade und Chor.

(Senta, Mary, Mädchen, Erik.)

Allegretto moderato. (♩ = 66.)

4 pizz. p

arco pp

arco pizz. un poco riten. (♩ = 50.) p

ben tenuto arco pizz. ritard. 2 a tempo arco pizz. 1 f

f p f dim. mf

cresc. f

arco f

7 1 2 3 4 5 3 p

p cresc. - f dim. p più p f p pizz. pp

arco pizz. un poco riten. (♩ = 50.) p

ben tenuto arco pizz. ritard. 2 f dim. p

Contrabasso.

a tempo
arco pizz.

1 *f* *f* *p* *f* *dim. mf*

cresc. *f*

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

più lento (♩=100) *Tempo I.*

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

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

2 *f* *p* *mf* *p* *mf* *p*

1 *f* *5*

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

ff

4 5 pizz. *f* *f* *p*

arco 3 4 *pp* *p* *fp* *fp*

Contrabasso.

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

3 *pizz.* *p* 4

Ballade.
Allegro non troppo.

(♩ = 63.) *ff* *molto marcato* *ff* *ff*

1 *mf* *p*

mf *p* *mf* *p* *mf* *ff* *fp*

1 *mf* 1 *trem.* *fp* *cresc.* *f* *dim.*

1 *Più lento.* (♩ = 100.) *Tempo 1.* *p* 14 *p marc. cresc.* *f dim.*

p *mf* *p* *mf* *p* *poco riten.* *più p*

più rit. 1 *lento* *ff* *fp* 1 *fp* 1 *accel.* *trem. fp*

cresc. *f* *dim.* *p* 1 *Molto più lento.* (♩ = 88.) 3

Contrabasso.

Allegro con fuoco. (♩ = 80.) *colla parte a tempo*

f *più f* **3** *colla parte* **1** *ff* *f* *più f* *ff* *p* *cresc.* *f. dim.* *p* *fp* **2** **1** *p* *f* *p* *p cresc.* *più cresc.* **1** **12** *pizz.* *p* *p* *pizz.* *p* *p* *f* *f* *f* *f* *arco* **5** **1** **1** **1** *ff* *ff* *ff* *ff* **1** **4** *f* *f* *ff*

* Für Einzelaufführungen: Ossia

Contrabasso.

Nº 5. Duett.

(Erik, Senta.)

Allegro appassionato. (♩ = 76.)

First system of musical notation for the duet. It consists of two staves of bass clef music. The first staff begins with a dynamic marking of *f p* and a *cresc.* hairpin. The second staff begins with a dynamic marking of *f* and a *cresc.* hairpin. There are first ending brackets labeled '1' at the end of each staff.

Second system of musical notation. It includes two staves of bass clef music. The first staff has the lyrics "was schon oft er" and a dynamic marking of *f*. The second staff has the lyrics "Und was meinst" and a dynamic marking of *f*. There are dynamic markings of *ff* and *f* throughout the system. The word "colla parte" is written above the staves.

poco ritard. a tempo, ma un poco riten. (♩ = 66.)

Third system of musical notation. It consists of three staves of bass clef music. The first staff has dynamic markings of *p* and *p*. The second staff has dynamic markings of *f*, *p*, *mf*, and *p*. The third staff has dynamic markings of *cresc.*, *f*, and *pp*. There are first ending brackets labeled '3' and '4'.

a tempo

Fourth system of musical notation. It includes two staves of bass clef music. The first staff has the lyrics "spricht?" and a dynamic marking of *p*. The second staff has a dynamic marking of *p*. The word "arco" is written above the staves.

Fifth system of musical notation. It consists of two staves of bass clef music. The first staff has a dynamic marking of *dim. > p*. The second staff has a dynamic marking of *cresc.*. There is a first ending bracket labeled '1'.

Sixth system of musical notation. It consists of two staves of bass clef music. The first staff has dynamic markings of *f*, *p*, *cresc.*, *f*, *p*, and *cresc.*. The second staff has a dynamic marking of *f*. There is a first ending bracket labeled '1'.

Seventh system of musical notation. It consists of two staves of bass clef music. The first staff has dynamic markings of *f*, *f*, and *ff*. The second staff has dynamic markings of *f* and *ritard.*. There are first ending brackets labeled '1' and '2'.

Contrabasso.

a tempo **7** **3**

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

4

mf *p* *cresc.*

colla parte *tempo* **1**

f *p* sein, die für mich *p* *p* *p*

1

colla parte *tempo* *colla parte*

p cresc. *f* ach! nach Schä-tzen geizt er *p cresc.* *f* Und Senta,

tempo *colla parte* *tempo*

da - wie dürft' auf dich ich *p cresc.* *f* Erfüll-test du nur ei - - ne meiner *p cresc.*

f *dim.* *p cresc.* *f* *f* **1**

p *cresc.* *f* *pp*

6

p *p* *più p* *pp* *cresc.* *f*

colla parte

più cresc. *f* Leiden, Senta, rührt es dich nicht *f*

ad lib. **2**

prahle nicht! *f* Was kann dein Leiden *f*

Contrabasso.

Lento. (♩ = 76.)

Ob. I.

1 5 5

Herz mir zieht, wie schneidend Weh' *pp*

Tempo I.

ad lib.

mf *cresc.* *più f* *ff*

Es mahnt mich mein un-sel-ger Trau!

Presto.

1 *ff* *ff* G.P.

Recit.

Sostenuto. (♩ = 96.)

pizz.

7 2 1 1

Cor. in F. *pp*

1 1 9 1

mitschwarzem Wams

pizz. *mf* *dim.* *accel.* *arco* *f*

und bleicher Mien- du stürztest zu des Frem-

1 *accel.* *f*

Er hub' mich auf...

Lento.

Allegro con fuoco. (♩ = 84.)

4 1 1 2

Er sucht mich *ff* *ff*

ff *colla parte* *tempo* *ff*

zu Grunde

ff *ff* 10 *f*

riten.

più lento

Andante.

1 3 3 8

f

Contrabasso.

Arie, Duett und Terzett.

(Senta, Holländer, Daland.)

Nº 6. Arie.

(Daland.)

Moderato. (♩ = 80.)

pizz. *Timp.* *arco* *accel. a tempo accel.*

a tempo *ff.* *p* *pp*

1 2 3 4 2 2 2

1 *pizz.* *arco* 1 2 3

4 5 6

7 1

2 3 4

più p

5 6 7

8 Senta. *f* *ist der Fremde?* *f* 2 3

Allegro moderato. (♩ = 112.)

pizz. *arco* 2

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

pizz. *arco* 2

p *p*

pizz. *arco* 3

p *cresc.* *p*

Contrabasso.

pp stacc.

poco cresc.

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

p *p* *1* *p*

p *1* *pizz.* *b \flat* *b \flat* *b \flat* *b \flat*

arco *12* *mf cresc.* *f*

pp *cresc.* *p*

pp *string.* *f* *f* *f* *ff*

f dim. *1* *2* *3* *p dim.*

4 *5* *6*

7 *8* *9* *piu p*

pp *1* *10* *riten.*

Contrabasso.

Nº 7. Duett.

(Senta, Holländer.)

Sostenuto. (♩ = 66.)

1 2 5 15 16 2 pizz.

Fag. G. P. Cor. in E. arco

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

pp sempre

f *p*

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

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

cresc. poco a poco piu cresc. *f piu* *f* *ff* *f*

7 8 9 2

Timp. **Un poco meno sostenuto.** (♩ = 80.)

1 1

Contrabasso .

(♩ = 88.)

p

colla parte

in dei-ner Tren' die lang' er - - seh - - te

Un poco più animato. (♩ = 56.)

p *f* *p* *pp*

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

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

Sempre più animato.

dim. *p*

Più animato.

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

Molto più moto. (♩ = 80.)

Vcell.

f *meno f* *f* *dim.* *p* *p*

poco riten. *trem.* *ritard*

Agitato. (♩ = 72.)

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

f *p* *dim.* *più p* *f* *f* *p*

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

p *f* *p* *più p* *pp*

rall.

Contrabasso.

Senta.
kenn' ich der Treu - - e Hoch - ge - bot. *p* < *mf*

Allegro molto. (♩ = 96)
pp *cresc.* *pp*

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

mf *p*

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

f *più f* *ff* *ff* *mf*

più f *ff* *p*

p

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

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

ff *ff* *f* *ff*

Contrabasso .

Nº 7ª Terzett.

(Daland, Senta, Holländer.)

Allegro vivace. (♩ = 72.)

ff *meno mosso*

pizz. *p*

arco *p*

pizz. *p*

Non troppo allegro. (♩ = 58.)

3 arco 1 1 1

ff *f* *f* *f*

Più stretto. (♩ = 104.)

ff

ff

Più presto. (♩ = 112.)

ff *ff*

ff

ff

1 2 3 4

5 6 7

ff

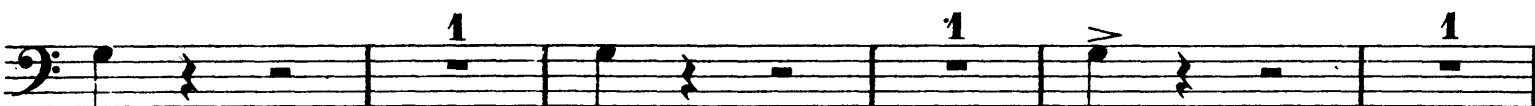
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Contrabasso.

III^{ter} Akt.

Introduction.

Allegro molto. (♩ = 88.)



Contrabasso.

Nº8. Scene und Chor.

(Steuermann, Matrosen, Mädchen, die Mannschaft des Holländers.)

Animato, ma non troppo allegro. (♩ = 80.)

The musical score is written for the Contrabasso part. It begins with the tempo marking *Animato, ma non troppo allegro.* and a metronome marking of 80 beats per minute. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte), with a *cresc.* (crescendo) marking. Rehearsal marks are placed at measures 10, 17, and 22. The score concludes with a final measure marked with a fermata.

Contrabasso.

p

pizz. *p* *cresc.* *arco* *cresc.* *mf* *p*

cresc. *f* *p* *p* 11

f 4

p *cresc.* *ff* 2

Allegretto, non troppo presto. (♩ = 63.)

p 1 *p*

f *p*

pizz. *arco* *f* *f* 1

p *più p* *p* 1

f *p*

pp *f* 2

più f *ff* *ff* *ff*

più f *ff* *ff* *ff* 1 G.P.

Contrabasso.

ff *ff* *G.P. (Langes Stillschweigen)*

f *p* *f* *f* *p* *f*

p *f* *f* *p* *f* *p*

f *p* *f* *p*

f *più f*

più p *f dim.* *pp*

cresc. poco

fp

14 *Vcl.* *cresc.* *f*

p *f* *f* *f* *f*

Molto vivace. (♩ = 100.)

ff *ff* *ff* *ff*

ff *p* *ff*

ff *meno f* *più p*

Contrabasso.

Tempo I, un poco più mosso. (♩ = 84.)

41 *f* *Vcl.* 1 2 3

trem. *più f* *Allegro.* (♩ = 84.) *ff* *p molto cresc.* 3

cresc. *f*

fp *f* *f*

fp *f*

f *ff* *p cresc.* *f* *p cresc.* 3

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

ff *ff* *ff* *fp* 2

fp 1

p cresc. *p*

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

Contrabasso.

ff *p*

ff *ff* *f* *p*

ff *ffp*

ff *ff*

fp *f* *ff*

fp *f*

ff *ff* *ff* *ff* *stringendo* *sempre f* *ff*

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

ff *ff* *più f*

sempre più f *fff* *fff*

fff *ppp*

(♩ = 120.)
Cor. in H. 3 12 3

Contrabasso.

Nº 9. Finale.

(Erik, Senta, Holländer, Daland, Mary, Mädchen und Matrosen.)

Allegro agitato. (♩=80)

The musical score consists of ten staves of music for the Contrabasso part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro agitato' with a quarter note equal to 80 beats per minute. The score includes various dynamic markings such as *p*, *cresc.*, *f*, *mf*, *dim.*, *ff*, *fp*, and *più cresc.*. Performance instructions include *colla parte* and *a tempo*. The lyrics 'der deine Schwelle kaum be-' are written below the sixth staff, and 'Senta! Oh Senta! Leugnest du?' are written below the tenth staff. The score features several first and second endings, indicated by '1' and '2' above the notes.

Contrabasso.

Nº 9ª Cavatine.

(Erik.)

Andante (♩ = 50.)

Ob. I.

5

Contrabasso .

Molto agitato. $\text{♩} = 84$.

Musical score for Contrabasso, Molto agitato. $\text{♩} = 84$. The score consists of ten staves of music. Dynamics include *più f*, *ff*, *mf*, *cresc.*, *f*, *sp*, *p*, and *ff*. There are also markings for *f* and *ff* with accents. The key signature is three flats (B-flat, E-flat, A-flat).

(♩ = 104)

Recit.

Er - - - fah-re das Geschick, vor dem ich dich be-

Musical score for Contrabasso, Recitativo. Measures 104-110. Dynamics include *ff*. The key signature changes to two flats (B-flat, E-flat).

Verdammt bin ich zum grässlichsten der Loo-se, zehnfacher Tod *ff* wär' mir erwünschte

Lento.

Allegro.

Musical score for Contrabasso, Lento and Allegro. Measures 110-116. Dynamics include *ff* and *f*. The key signature changes to one flat (B-flat).

Wohl - hast du Treue mir ge- doch vor dem

dich denn wiss' die Treu-e bre-*ff*

Contrabasso.

3 *riten.* 1 **Tempo I.**

ff *ad lib.* *fp* *dim.* *f* *ff* *ff* *ff*

mein Heil, in *ff* *f* *p* *f*

Senta.

Wohl kenn'ich dich! wohl kenn'ich dein Ge-schick; ich kannte dich, als ich zuerst dich sah! Das Ende deiner Qual ist

colla parte *tempo* *colla parte* *tempo* *colla parte* *tempo* *colla parte*

f *f* *f* *f*

tempo

f *ff* *ff*

dein Heil du findeu *p* *resc.*

2 20

f *f*

Hojo - ho hoe! hoe! hoe! hoe! *p*

cresc. *ff*

Preis' deinen En-gel und sein Ge-bot! *ff*

1 1 3

hier steh'ich *f* treu— dir bis zum *ff* *fff* *ff*

2

ff *p* *ff* *sempre ff*

ff *molto marcato* *sempre ff*

Un poco *riten.* 4 *pizz.* 1 *arco*

p *p* *cresc.* *f*

Ende der Oper.