

Dritter Aufzug.

ACT III. — ATTO III.

283

ENTREACTE.

Allegro molto. $\text{♩} = 88.$

Piccolo. *ff*

Flauti. *ff* a 2.

Oboi. *ff*

Clarinetti in A (La). *ff* a 2.

Corni vent. in A (La). *ff*

Corni ord. in E (Mi). *ff*

Fagotti. *ff*

Trombe vent. in E (Mi). *ff*

Tromboni. *ff*

Tuba. *ff*

Timpani in E.H (Mi.Si). *ff* tr (Ut Sol) Timp. muta in C.G.

Violini I. *ff*

Violini II. *ff*

Viola. *ff*

Violoncello. *ff*

Contrabasso. *ff*

Allegro molto. $\text{♩} = 88.$

100

Clar. muta in C. (Ut)

Cor. vent. in F. (Fa)

Cor. ord. in C. (Ut)

Tromb. ord. in C. (Ut)

The musical score for 'The Rose Tree' is presented in a five-staff format. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first three measures of the piece. The second system contains the next three measures, starting with a measure rest for the vocalists. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand. The vocal parts enter in the first measure with the melody. The score concludes with a final measure rest for the vocalists and a final measure for the piano accompaniment.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a piano arrangement for a five-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and piano accompaniment. The score is in 3/4 time and the key of D major. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The vocal parts enter in measure 1 with the lyrics "The Rose Tree". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo) and "div. trem." (divisi tremolo).

This is a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. in C (Clarinete)
- Cor. vent. in F (Fagotto)
- Fag. (Fagotto)
- Trom. (Tromba)
- Cel. (Violoncello)
- Db. (Violone)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- cresc.* (crescendo)
- pp* (pianissimo)
- p* (piano)
- più cresc.* (more crescendo)
- a 2.* (second ending)
- trem.* (tremolo)
- div.* (divisi)

The page shows a complex arrangement of musical parts, with some instruments having multiple staves and others having single staves. The notation is in a standard musical format, with notes, rests, and other symbols indicating the musical composition.

This is a page from a musical score, likely for a symphony. It features multiple staves for various instruments. The top staves are labeled 'Picc.' (Piccolo) and 'Fl.' (Flute). The bottom staves are for strings. The score includes dynamic markings such as 'più cresc.' (more crescendo) and 'più f' (more fortissimo). The music is written in a complex, multi-measure format, with various note values and rests. The page is numbered '11' in the top right corner.

Nº 7. Chor der Norwegischen Matrosen und Ensemble.

Chorus of Norwegian Sailors. ——— Coro di Marinai Norvegi.

Animato, ma non troppo allegro. ♩ = 80.

Piccolo. *ff*

Flauti. *ff*

Oboi. *ff*

Clarineti in C (Ut). *ff*

Cornivent. in F (Fa). *ff*

Corni ord. in C (Ut). *ff*

Fagotti. *ff*

Trombe ord. in C (Ut). *ff*

Tromboni. *ff*

Tuba. *ff*

Timpani in C.G. (Ut.Sol). *ff*

Tenori I.

Tenori II.

Bassi I.

Bassi II.

Violini I. *ff*

Violini II. *ff*

Viola. *ff*

Violoncello. *ff*

Contrabasso. *ff*

Animato, ma non troppo allegro. ♩ = 80.

[illegible]

This page of musical notation is divided into two systems, each containing multiple staves for piano accompaniment and vocal parts. The notation is complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *più f* (pianissimo) are used throughout to indicate changes in volume. The key signature is B-flat major, and the time signature is 4/4. The first system includes a section marked *a 2.* (second ending). The second system continues the musical development with similar rhythmic complexity and dynamic contrast. The notation is written in a clear, professional style, typical of a published musical score.

This page of musical notation consists of two systems of staves, each containing five staves. The notation is complex, featuring various musical elements:

- Staff 1 (Treble Clef):** Contains a melodic line with frequent triplets (indicated by a '3' and a slur) and dynamic markings of *ff* (fortissimo).
- Staff 2 (Treble Clef):** Features a dense texture of chords and triplets, with *ff* dynamics.
- Staff 3 (Treble Clef):** Continues the dense chordal texture with triplets and *ff* dynamics.
- Staff 4 (Treble Clef):** Similar to Staff 3, with dense chords and triplets, marked *ff*.
- Staff 5 (Treble Clef):** Features a more melodic line with some triplets and *ff* dynamics.
- Staff 6 (Bass Clef):** Provides a bass line with some triplets and *ff* dynamics.
- Staff 7 (Bass Clef):** Features a melodic line with some triplets and *ff* dynamics.
- Staff 8 (Bass Clef):** Continues the melodic line with triplets and *ff* dynamics.
- Staff 9 (Bass Clef):** Features a bass line with some triplets and *ff* dynamics.
- Staff 10 (Bass Clef):** Provides a bass line with some triplets and *ff* dynamics.

The notation includes various musical symbols such as notes, rests, slurs, triplets, and dynamic markings (*ff*). The overall style is characteristic of late 19th or early 20th-century piano music.

Ten. I. *f*

Chor der Norweg. Matrosen, *f* Steuermann, lass' die Wacht! Steuermann, her zu uns! Ho! He! Je! Ha! Hisst die

Ten. II. auf ihrem Schiffe. *f*

Chorus of Norwegian Sailors, *f* Steersman, leave the watch! Steersman, come away! Yo - ho! yo - ho! make the

Bass I. *f*

Coro di Marinai Norvegi, *f* Mari-nar, qui con noi! Vie-ni al fin a go-der! Già nel fon - do po - sa

Bass II. bevendo sul loro bastimento. *f*

Komm' lass' die Wacht! Komm' her zu uns!
 Come, leave the watch! come, come away!
 Vien' qui con noi! Vie - ni a goder!

tr *mf* *dim.* *p*

Segel auf! Anker fest! Steuermann, her! Fürchten weder Wind noch bösen Strand,
anchor fast! Furl the sails! Steersman, come! 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 bösen Strand,
What care we for wind or tide?
 Non care we for c'è ven - to,

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

wollen heute'mal recht lu-stig sein! Jeder hat sein Mä-del auf dem Land, herr-li-chen Ta-bak und gu-ten Branntwein!
Good to - bac-co, and 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
 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-baccoe un buon bic - chier!

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

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

Hussassa, he! Klipp' und Sturm draus, Jol-lo-ho-he! la-chen wir aus! Hussassa, he! Se-gel ein! An-ker fest!

Ha-ha-ha hey! Foul or fair, Yo-holla-hey! What do we care! Ha-ha-ha hey! Anchor fast! Fur! the sails!

Hus-sa-sa-hè! L'u-ra-gan. sì! Jol-lo-ho-hè! noi sfi-diam. sì! Hu sa-sa-hè! questo oìl dì del piacer!

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

The musical score is arranged in two systems. The first system contains piano accompaniment for the first 12 measures, with dynamics *mf* and *cresc.* marked in the right hand, and *p* and *cresc.* in the left hand. The second system contains vocal parts and piano accompaniment for measures 13 through 24. The vocal parts are in German, French, and English. The piano accompaniment continues with *cresc.* and *f* dynamics.

System 1 (Piano):

- Measures 1-12: Piano accompaniment. Dynamics: *mf*, *cresc.* (right hand); *p*, *cresc.* (left hand).

System 2 (Vocal and Piano):

- Measures 13-24: Vocal parts and piano accompaniment.

Vocal Lyrics:

Measure	German	French	English
13	Klipp' und Sturm la-chen wir		
14	aus!		
15	Foul or fair, What do we		
16	care!		
17	Ma-ri-nar, vie-nia ber,		
18	vien!		
19			
20			
21			
22			
23			
24			

Piano Accompaniment Lyrics (Measures 13-24):

- Measures 13-14: *cresc.*
- Measures 15-16: *cresc.*
- Measures 17-18: *cresc.*
- Measures 19-20: *f*
- Measures 21-22: *f*
- Measures 23-24: *f*

Final Lyrics (Measures 23-24):

- German: Komm', lass' dieWacht!
- French: Come, leave the watch!
- English: Vien, qui con noi!

The musical score is arranged in two systems. The first system consists of 11 staves, with the first two staves being empty. The second system consists of 10 staves, with the first two staves being empty. The lyrics are written below the staves, with German, English, and Italian versions provided.

Lyrics:

Steuermann, her zu uns! Ho! Ho! Jo! Ha! Steuermann, her! trink' mit uns. Ho! Ho!

Steersman, come a-way! Yo - - ho! Yo - - ho! Steersman, come drink with us! Yo - - ho!

Vienialfin a goder! Que - sto è il gior - no del piacer, sì! del pia-cer! Vien pi -

German: Komm her zu uns!
English: Come, come a-way!
Italian: Vie - nia goder!

The image shows a page of a musical score, likely for a song. It features multiple staves with musical notation and lyrics in German, English, and French. The score includes a piano introduction and a vocal melody with lyrics. The lyrics are:

Jel Ha! Klipp' und Sturm, he! sind vor-bei, he! Hussa-he! Hal-la-he! Hussa-he! Steuermann! Ho! Yo Vien!

Foul or fair, What do we care? Ha-ha-hey! Hol-la-hey! Ha-ha-hey! Steers-man! Ho! Yo Vien!

lo - ta, vie-ni a ber, si! vie-ni a ber, si! Hussa-hè! Jal-lo-hè! Hus-sa-hè! Jal-lo-hè! Ho! Yo Ho! Ho! Vien!

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

Ho! Ho! Yo - ho! lo - ta! Her! Komm'und trink' mit Come and drink with Vie - ni a ber, vie - ni a uns! us! ber!

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

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

Sie tanzen auf dem Verdeck, indem sie den Niederschlag jedes Taktes mit starkem Aufstampfen der Füße begleiten.
The sailors dance on deck, beating time with their feet.
Si mettono a ballare sulla coperta.

The musical score is arranged in two systems. The first system consists of 11 staves: four vocal staves (Soprano, Alto, Tenor, Bass) at the top, followed by a grand staff (piano) with treble and bass clefs, and then four more staves (two treble, two bass) for additional instruments or voices. The second system consists of 10 staves: four vocal staves, followed by a grand staff, and then four more staves. The bottom two staves of the second system contain the lyrics in German, English, and Italian. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various musical notations such as slurs, ties, and dynamic markings.

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 first four staves are in treble clef, and the last six staves are in bass clef. Each staff begins with a key signature of one sharp (F#) and a time signature of 4/4. The first staff has a single eighth note followed by a rest. The remaining staves in this system contain whole rests.

The second system of the musical score consists of three staves. The first two staves are in treble clef, and the third staff is in bass clef. All staves begin with a key signature of one sharp (F#) and a time signature of 4/4. The music is highly rhythmic, featuring many sixteenth and thirty-second notes, along with various accidentals (sharps, flats, and naturals).

Sopr. I, II.

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

Mein, seht doch an!
Now, on - ly look!
Oh, guar - da là!

Mein, seht doch an!
Now, on - ly look!
Oh, guar-da là!

Seht doch an!
On - ly look!
guar-da là!

Sopr. III, IV.

The third system of the musical score features vocal staves and piano accompaniment. The first staff is for Soprano I and II, with lyrics in German, English, and Italian. The second staff is for Soprano III and IV. The piano accompaniment is shown in the bottom two staves, continuing the rhythmic patterns from the previous system.

The fourth system of the musical score consists of two staves, both in bass clef. The music continues with complex rhythmic patterns, including many sixteenth and thirty-second notes, and various accidentals.

p

p

p

p

a 2

p

p

p

p

Sie tan-zen gar!
They're dancing there!
dan-zan-do stan!

Der Mäd-chen be-darf's da nicht für-wahr!
No need for us, I do de-clare!
Di da-me, di da-me uo-po non han!

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

Tenori.

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

Bassi.

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

p

p

First system of musical notation, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *cresc.* and *p*.

Second system of musical notation, continuing the musical notation with dynamic markings like *cresc.* and *p*.

Third system of musical notation, featuring vocal lines with lyrics in German, English, and Italian.

Steht euch nach fri - schem Wein der Sinn?
 How now! Would you like some wine to - day?
 Fer - mar - si? e per - ché mai? per - ché?
 Eu'r Nach-bar dort soll
 But you must leave some
 Do - nan-do an-cor a -

Fourth system of musical notation, featuring a bass line with lyrics in German and English.

hin?
 way!
 vi!

Fifth system of musical notation, featuring a bass line with dynamic markings like *pizz.*, *arco*, and *cresc.*.

p cresc. f

a 2 p cresc. f

p cresc. f

p cresc. f

p cresc. f

p cresc. f

mf dim. p cresc. f

mf dim. p cresc. f

mf cresc. f

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

mf p cresc. f p

mf p cresc. f p

mf p cresc. f p

mf p cresc. f p

mf p cresc. f p

mf p cresc. f p

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!

Measures 1-10 of the musical score. The piano staff has a half note G4 (p) in measure 10. The bass staff has a half note G3 (p) in measure 10.

Measures 11-14 of the musical score. The piano staff has a half note G4 (p) in measure 11. The bass staff has a half note G3 (p) in measure 11. Measures 12-14 show a piano accompaniment with a crescendo.

Vor Durst, vor Durst sie schei-nen matt zu sein. Ei seht doch nur! Kein Licht, von der
Like us, like us they must be thirst-y too! *A gloom pro-found! No light, no*
 la se-te, la se - te lan-guir li fa. Al-cun non v'ha: nè un lu-me, nè un

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

Measures 15-18 of the musical score. The piano staff has a half note G4 (p) in measure 15. The bass staff has a half note G3 (p) in measure 15. Measures 16-18 show a piano accompaniment with a crescendo.

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

Die Mädchen dicht am Ufer in das
 holländische Schiff hinrufend.
Maids, calling to the crew of the
Dutchman.
 Damigelle, in procinto di salir sull'
 Olandese.

He! See-leut', He! Wollt Fa-ckeln ihr? Wo seid ihr doch?
 Hey! Sail-ors. hey! Speak, where are ye? Show us a light!
 Ehi! Gen-te! ri-spon-de-te-ci. ehi! per-chè

[illegible]

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

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

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

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

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

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

nicht noth! Sie
or bread! They
 di man-giar! Im -
come sopra.

First system of musical notation, measures 1-12. The piano introduction begins in the bass staff with a melody of eighth and quarter notes, while the upper staves provide harmonic support with chords and moving lines. Dynamics range from piano (p) to forte (f).

Second system of musical notation, measures 13-24. The piano continues with a melodic line in the bass and chords in the upper staves. Dynamics include piano (p) and forte (f).

Third system of musical notation, measures 25-36. It includes vocal entries for He!, Ho!, and Ehi! with German and Italian lyrics. Dynamics include piano (p) and forte (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

Fourth system of musical notation, measures 37-48. It features a vocal melody in the bass staff with German and English lyrics. Dynamics include piano (p) and forte (f).

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.

Fifth system of musical notation, measures 49-60. It includes piano accompaniment with a melody in the bass and chords in the upper staves. Dynamics include piano (p), pizzicato (pizz.), and arco.

The musical score is written for a vocal part and piano accompaniment. It consists of several systems of staves. The vocal part is written in a single melodic line, while the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte), *p* (piano), *pp* (pianissimo), and *più p* (even more piano). There are also performance instructions like *a 2* (second ending) and *tr* (trill). The lyrics are provided in both German and English, with some lines in Italian. The piece appears to be a dramatic or expressive work, given the range of dynamics and the nature of the lyrics.

Lyrics:

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

[illegible]

Musical score for a dramatic scene, featuring piano and vocal parts. The score is written in G major and 4/4 time. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The vocal part is written for a single voice, with lyrics in German and English. The score includes dynamic markings such as *dim.*, *pp*, *p*, *f*, and *tr*. The tempo is marked *a 2*. The lyrics are as follows:

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

Sie sind schon alt, und bleich statt roth, und ih - re Lieb - sten, die sind tod! -
 Those a - ged cheekshave 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.

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

51

The musical score is written for a string quartet, consisting of four violins, two violas, and two cellos/contrabasses. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered '51' in the top right corner.

Key features of the score include:

- Staff 1 (Violin I):** Features a melodic line with a long note and a dynamic marking of *più f*.
- Staff 2 (Violin II):** Features a melodic line with a long note and a dynamic marking of *più f*.
- Staff 3 (Violin III):** Features a melodic line with a long note and a dynamic marking of *più f*.
- Staff 4 (Violin IV):** Features a melodic line with a long note and a dynamic marking of *più f*.
- Staff 5 (Viola I):** Features a melodic line with a long note and a dynamic marking of *più f*.
- Staff 6 (Viola II):** Features a melodic line with a long note and a dynamic marking of *più f*.
- Staff 7 (Cello I):** Features a melodic line with a long note and a dynamic marking of *più f*.
- Staff 8 (Cello II):** Features a melodic line with a long note and a dynamic marking of *più f*.
- Staff 9 (Contrabass I):** Features a melodic line with a long note and a dynamic marking of *più f*.
- Staff 10 (Contrabass II):** Features a melodic line with a long note and a dynamic marking of *più f*.

The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The page is numbered '51' in the top right corner.

Musical score for three voices (Soprano, Alto, Bass) in 4/4 time, key of one sharp (F#). The score consists of nine measures. The lyrics "più f" are written below the Soprano and Alto staves in measures 10, 11, 12, 13, 14, 15, 16, 17, and 18. The Bass staff has a more complex melodic line starting in measure 15.

Den Ruf der Mädchen verstärkend. He! See - - - leut! See - - - leut! See - - -
Calling loudly together with the girls. Hey! Sail - - - ors! Sail - - - ors! Sail - - -
 Gridando insieme colle damigelle. Ehi! ma - ri - nar! Ehi! ma - - - Ehi!

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

piu f *f*

The musical score is arranged in two systems. The first system consists of 11 staves, and the second system consists of 10 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic Markings: *ff* (fortissimo), *piu.f* (pianissimo), *gestopft* (stopped), *ppp* (pianissimo), *a2* (second octave).

Vocal Lyrics:

Staff	Lyrics
Staff 10 (Vocal)	leut! ors! nar!
Staff 11 (Vocal)	Wacht doch auf! Sleep no more! Le - sti su!
Staff 12 (Vocal)	See - leut! Sail - ors! Ehi! ma -
Staff 13 (Vocal)	See - leut! Sail - ors! ri - nar!
Staff 14 (Vocal)	Wacht doch auf! Sleep no more! Le - sti su!

Musical score for a dramatic scene, featuring multiple staves for instruments and voices. The score includes dynamic markings such as *ppp*, *fp*, *f*, *p*, and *pp*.

The lyrics section includes the following text:

German	English
Langes Stillschweigen.	Long silence.
Lungo silenzio.	
betroffen und furchtsam.	terror-stricken.
con sorpresa e timore.	
Wahr-haf-tig,	Tis true then
Son mor-ti,	yes! si!
Sie the son	

schei-nen todt! Sie ha-ben Speis' und Trank nicht noth.
 men are dead! They have no need of wine or bread.
 mor-tiin ver! Non vo-glio no nè ber, nè man-giar.

mit steigender Ausgelassenheit. Vom flie-genden Hol-län-der' wisst ihr ja sein
 with rising merriment. Of the Fly-ing Dutchman you all have heard! Well!
 scherzando. L'O-lan-de-se vo-lan-te co no see - te? sua

The musical score is arranged in two systems. The first system consists of 12 staves, with the first six staves grouped by a brace on the left. The second system consists of 6 staves, with the first two staves grouped by a brace on the left. The music is written in a key with one sharp (F#) and a 2/4 time signature. Dynamic markings include *f* (forte), *p* (piano), *più p* (pianissimo), and *pp* (pianissimo). The lyrics are written below the staves, with some lines in German, Italian, and English.

Lyrics:

wie zuvor. So weckt die Mannschaft ja nicht auf! Ge-spenster sind wir schwö-ren
 as before. Ah, do not wake the ghastly crew! They are but spectres, yes, 'tis
 come sopra. Sve-gliar-li fia im-pos-si-bi-le ch'è cer-to son fan-ta-si-

Lyrics (Second System):

Schiff, wie es lebt, wie es lebt, seht ihr da! da!
 that is his ship there, we give you our word!
 na-ve-lè que-sta che ve-de-te!

The musical score is arranged in systems. The first system consists of ten staves, likely for a piano and vocal ensemble. The second system continues the piano accompaniment. The third system introduces vocal parts with lyrics in German and English. The fourth system continues the vocal parts and piano accompaniment.

Lyrics:

drauf! true! mil!

*Sie trin - ken
They sing no
Non be - vo -*

*Wie-viel hun-dert Jah-re schon seid ihr zur See? Euch thut ja der Sturm und die Klip-pe nicht weh!
Non tell us, how long since you last saw the land? Right well can your ves-sel the tempest with-stand!
Quant'an-ni e quan-to sol-ca-ste il mar? Tem-pe-ste e sco-gli tre-mar non vi-fan?*

nicht, sie sin - gen nicht, in ih - rem Schif - fe brennt kein Licht.
song, they drink no wine, O'er 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
 See - ve - ste let - te - re qui da por tar ai bi -

Musical score for "The Song of the Gravel" (Lied des Gerölls) from "The Tales of Hoffmann" (Die Geschichten von Hoffmann) by Jacques Offenbach. The score is in 3/4 time, key of B-flat major, and features a vocal line and piano accompaniment. The lyrics are in German, French, and English. The score includes dynamic markings such as *p* (piano) and *più p* (pianissimo), and articulation marks like accents and slurs. The vocal line is in a soprano or alto range, and the piano accompaniment is in the right hand, with the left hand providing harmonic support. The score is divided into systems, with the vocal line and piano accompaniment staves grouped together. The lyrics are written below the vocal line, with the German and French lyrics in italics and the English lyrics in a standard font. The score is a page from a larger manuscript, with the page number "10" visible in the bottom right corner.

The image shows a page from a musical score, likely for a symphony. It features multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The dynamics range from *p* (piano) to *ff* (fortissimo). The lyrics are in German and English, with the German text appearing above the English text. The lyrics are: "lärrend. 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 - ga - te e fa - te ci ve - der quan-to fi - la -". The score is arranged in a system with multiple staves, including a grand staff (treble and bass clef) and a piano part (treble and bass clef). The page is numbered 10 in the bottom right corner.

Musical score for "The Swan" by Charles Ives. The score is written for piano and orchestra. The piano part is in 3/4 time and D major. The orchestral accompaniment includes woodwinds, strings, and brass. The score is marked with various dynamics such as *ff*, *fp*, *p*, and *pp*. The piano part features a prominent triplet in the right hand and a melodic line in the left hand. The orchestral accompaniment includes woodwinds, strings, and brass.

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

in terror, turning away from the Dutchman.

allontanandosi spaven- Sie hö-ren nicht, uns graust es hier! Sie wol-len nichts was ru-fen wir?
tate colle ceste dalla *All* *si-lent still!* *We* *shrink with* *fear!* *Let's leave them now!* *They will not hear!*
nave Olandese. Si- lenzio è qui, che fa ter-ror! No, non sta ben chia-marli an-cor.

12
 15
 län - ders Lauf! —
 - man's pace! —
 - - - te! —
 12
 15

13

Ihr Mü - del, lasst die Tod - ten ruh'n! Lasst's uns Le - bend' - gen
 Oh muid - ens, let the dead men rest! We who are liv - ing will
 Glie - stin - ti in pa - ce o - mai la - sciam, Ei vi - vi far con -

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

p *cresc. poco a poco*

The first system of the score features a piano introduction. It consists of eight staves. The top four staves are for the right hand, and the bottom four are for the left hand. The music is in 2/4 time and G major. The introduction is marked with a forte piano (fp) dynamic. The first staff has a key signature change from G major to E major (two sharps) in the fifth measure. The music is characterized by arpeggiated chords and a steady eighth-note accompaniment in the left hand.

The second system of the score continues the piano introduction. It consists of three staves. The music is in 2/4 time and G major. The introduction is marked with a forte piano (fp) dynamic. The first staff has a key signature change from G major to E major (two sharps) in the fifth measure. The music is characterized by arpeggiated chords and a steady eighth-note accompaniment in the left hand.

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!

The third system of the score features a piano introduction. It consists of two staves. The music is in 2/4 time and G major. The introduction is marked with a forte piano (fp) dynamic. The first staff has a key signature change from G major to E major (two sharps) in the fifth measure. The music is characterized by arpeggiated chords and a steady eighth-note accompaniment in the left hand.

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

Bord?
home?
bor-do?

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

Wir kommen
So, to your
Beve-tea.

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

p *cresc.*

First system of musical notation, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *cresc.* and *f*.

Second system of musical notation, continuing the musical notation with dynamic markings like *cresc.*, *f*, and *p*.

Third system of musical notation, including vocal lines with lyrics in German and English.

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-

Fourth system of musical notation, including vocal lines with lyrics in German and English.

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, —

Fifth system of musical notation, featuring bass lines with dynamic markings like *cresc.*, *f*, and *p*.

Musical score for the first system, measures 1-8. The score includes staves for piano, violin, viola, cello, and double bass. Dynamics include *p* (piano), *f* (forte), *p>* (piano accent), and *ff* (fortissimo).

Musical score for the second system, measures 9-12. Dynamics include *f* (forte) and *ff* (fortissimo).

Musical score for the third system, measures 13-16. It includes vocal parts with lyrics in German, Italian, and English.

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!	excunt.
								partono.

Musical score for the fourth system, measures 17-20. It includes a piano introduction and a vocal part with lyrics.

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

Musical score for the fifth system, measures 21-24. Dynamics include *f* (forte) and *ff* (fortissimo).

Molto vivace. $\text{♩} = 100$.

Molto vivace. $\text{♩} = 100$.

Juch - he! da giebt's die Fül-le!
Hur - rah! Here's wine in plenty!
Vi - vail pia- cer e l'ab - bon-dan-za!

Lieb' Nach-bar, ha - be
Good neighbour thanks to
Gratias vi - cin di cuor noi

Molto vivace. $\text{♩} = 100$.

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-

Dank!
you!
 siam!

Dank!
you!
 siam!

Trank!
you!
tiam!

Halloho ho
Holla ho ho
Jalloho ho

Hallo ho!
Holla ho!
Jallo ho!

Hallo ho ho ho
Holla ho! Ho! ho!
Jallo ho ho 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

Trombe vent in E. (Mi)

[illegible]

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.

lachend. *laughing*. ridendo.

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

lachend. laughing. ridendo.
 mente le coppe.

so wa-chet auf und machts uns nach!
 Good neighbours, wake and join our song!
 ti sveglia al fin fa co-me no-i!

Wachet auf, wachet auf!
 Join our song! join our song!
 Buon vi-cin! sorgial-fin!

Auf, machts uns nach!
 Come, join our song!
 Fa co-me noi!

Hus-Hur-Hus-ff

Tempo I, un poco più mosso. ♩ = 84.

The musical score is written for a vocal part and piano accompaniment. The tempo is marked "Tempo I, un poco più mosso. ♩ = 84." The key signature has one sharp (F#). The score is divided into two systems. The first system includes a vocal line with lyrics in Italian and German, and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano accompaniment features a prominent bass line with trills and a treble line with chords and arpeggios. The vocal line is written in a single staff with a soprano clef. The lyrics are in Italian and German, with the Italian lyrics in parentheses. The German lyrics are in a larger font.

sa! rah! sà!
 Steuermann! Lass' die Wacht! Steu-ermann, her zu uns!
 Steers - man, leave the watch! Steers - man, come a - way!
 Ma-ri-nar, qui con noi! Vien al-fin a go - der!

sa! rah! sà!
 Steuermann! Lass' die Wacht! Steu-ermann, her zu uns!
 Steers - man, leave the watch! Steers - man, come a - way!
 Ma-ri-nar, qui con noi! Vien al-fin 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!

Tempo I, un poco più mosso. ♩ = 84.

Musical score for "Imo Solo" by Franz Liszt, Op. 10, No. 10. The score is in G major and 3/4 time. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The main section is marked "Imo Solo" and "marcato", with a tempo change to 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like "mf" and "f dim.".

The image shows a page from a musical score for the opera 'The Pirates of Penzance'. The title 'Ankerfest' is at the top. The score is for a full orchestra and voices. The top staff is for the Soprano, followed by Alto, Tenor, and Bass. The bottom staves are for the orchestra, including strings, woodwinds, and brass. The music is in 3/4 time and G major. The lyrics are in English, Italian, and German. The score includes dynamic markings such as *p*, *mf*, and *pizz.* (pizzicato). The lyrics are: Ho, he, je, ha! Hisst die Se-gel auf! An-ker fest! Steu-ermann, her! Yo, ho! Yo ha! Make the an-chor fast! Furl the sails! Steers-man, come! Già nel ho! fon - do po-sa l'an-co-ra! Ma-ri-nar, vie-ni qui, vien!

Musical score for page 334, featuring piano and vocal parts. The score includes dynamic markings such as *pp*, *p*, *dim.*, and *marcato*. The vocal parts are in German and English.

German Lyrics:
 Wach-ten manche Nacht bei Sturm und Graus, tranken oft des Meer's ge-salz-nes Nass;
 Ma - ny a - 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;

English Lyrics:
 Wach - ten bei Sturm und Graus, tran - ken oft Mee - res Nass,
 Ma - ny a - 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;

heu-te wa - chen wir bei Saus und Schmaus, bes - se-res Ge-tränk² giebt Mä - del uns vom Fass!
Now we sit and sing so fine, Pret - ty maidens come and bring us jol - ly wine!
 or ve-gliam vuo - tan - do i ca - li - ci, che le bel-le a noi le bel - le qui appres-tar!

heu-te wa - chen wir bei Saus und Schmaus, Ge-tränk giebt Mä - del uns vom Fass!
Now we sit and sing so fine. While mai-dens bring us jol - ly wine!
 or vuo-tia - mo i ca - li - ci, si, che le bel - le qui appres-tar!

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

[illegible]

The musical score is arranged in systems. The upper systems feature piano accompaniment with multiple staves. The lower systems feature vocal parts with lyrics in Italian, German, and English. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:

Italian	German	English
Se - gel ein!	An - ker fest!	Klipp' und Sturm la - chen wir
Furl the sails!	An - chor fast!	Foul or fair, What do we
Questo è il dì	del piacer!	Ma - ri - nar, vie - ni a ber!
aus!		care!
vien!		vien!

Performance Instructions:

- cresc. poco a poco* (multiple locations)
- p* (piano)
- marcato*
- cresc.*
- più f*
- p marcato*
- in E. (Mi)*
- ndo Solo.*

mf

mf

a 2

mf

a 2

mf

Timpani muta in H. Fis. (Si. Fa \sharp .)

sempre f

mf *f*

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

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

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

mf *f*

mf *trio*

mf

mf

mf

più f

più f

più f

I. u. II.

mf

mf

sempre cresc.

sempre cresc.

sempre cresc.

f

Ho! He! He! Ha! Steuermann, her! trink mit uns!

Ho! Hey! Ho! Ha! Steers-man, come! drink with us!

Que - sto è il gior - no del piacer, si! del pia - cer!

f

sempre cresc.

più f

più f

più f

più f

à 2

più f

à 2

più f

mf

mf

mf

più cresc.

più cresc.

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!

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!

This page of a musical score contains the following elements:

- Top Section:** Multiple staves of musical notation for various instruments. Dynamic markings include *più f* and *ff*. A section is marked *à 2*.
- Cor. ord. mut. in H. (Si).**: A section for Cor Anglais, ordered to change to the key of B-flat.
- III. cresc.**: A section for the third horn, marked *cresc.*.
- Lyrics:**
 - German: *Hus-sa-he! Hol-la-he! Steuer-mann! Yo-ho-ho! Steers-man! Jal-lo-hè!*
 - English: *Hus-sa-he! Hol-la-he! Steers-man! Yo-ho-ho! Jal-lo-hè!*
 - German: *Ho! He! Je! Ha! Her, komm' und trink mit uns! Yo - ho! yo - ho! Come and drink with us! Vien. pi - lo - ta, si, vie - ni aber, a ber!*
 - English: *Ho! He! Je! Ha! Her, komm' und trink mit uns! Yo - ho! yo - ho! Come and drink with us! Vien. pi - lo - ta, si, vie - ni aber, a ber!*
- Bottom Section:** Musical notation for the lower part of the score, including a section marked *trem.* and *molto cresc.*.

Allegro. ♩ = 84.

ff

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

Cor. ord. in H. (Si).

ff

Timp H. Fis. (Si Fa#)

3 Piccoli. *

Windschleuder.

Tamtam.

cresc.

ff

cresc.

cresc.

cresc.

Tenori.

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

Bassi.

The crew of the Fly-
ing Dutchman.
Olandesi.

Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!

Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!

Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!

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.

p

trem.

molto cresc.

Allegro. ♩ = 84.

p

molto cresc.

* 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 musicisti abbastanza, per rimpiazzare alcune volte i 3 Piccoli, devono postarsi sulla scena, vicino al vascello olandese, se no, bisogna metterli nell' orchestra.

in A.

f

ff

f *fp* *f*

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,

f *fp* *f*

The image displays a page from a musical score, likely for a symphony orchestra and choir. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for woodwinds, brass, strings, and a choir. The choir parts are in German and English. The music is marked with various dynamics including *f*, *ff*, and *trem.* The page shows measures 1 through 4 of a section.

Choir Parts:

German:
Hui - - - - - ssa! Se-gel ein!
Hui - - - - - ssa! Furl the sails!
Huis - - - - - sa! ap-pro-diam,
Hui - - - - - ssa! Se-gel ein!
Hui - - - - - ssa! Furl the sails!
Huis - - - - - sa! ap-pro-diam,

English:
An - ker los!
An - chor down!
ca-pi-tan!
An - ker los!
An - chor down!
ca-pi-tan!

Instrumental Parts:

The instrumental parts include woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tubas), and strings. The woodwinds and brass parts are marked with *f* and *ff*. The strings are marked with *f* and *ff*. The woodwinds and brass parts are marked with *trem.* The strings are marked with *f* and *ff*.

Other markings:

The score includes various musical notations such as notes, rests, and dynamic markings. The woodwinds and brass parts are marked with *f* and *ff*. The strings are marked with *f* and *ff*. The woodwinds and brass parts are marked with *trem.* The strings are marked with *f* and *ff*.

The musical score is written for a large ensemble, including multiple string sections, woodwinds, brass, and vocal soloists. The notation is highly detailed, featuring complex rhythmic patterns such as triplets and tremolos, as well as dynamic markings like *ff* (fortissimo), *f* (forte), *p* (piano), and *cresc.* (crescendo). The score is divided into two main systems, each with multiple staves for different instruments and voices.

The vocal parts include the following lyrics:

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

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

The score concludes with a final section marked *trém.* (tremolo) and *f* (forte), indicating a powerful and dramatic ending.

Musical score for the first system, featuring multiple staves for woodwinds, strings, and percussion. The score includes dynamic markings such as *p*, *cresc.*, *f*, and *ff*.

Musical score for the second system, including vocal parts with German and English lyrics. The score includes dynamic markings such as *p*, *cresc.*, *f*, and *ff*.

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-daa	Mädchens Hand, maid-en's hand! ver la man,	blon-des Mädchen Maid, be faith-ful cer - caeassiem la	sei ihm treu! e - ver more! fe-del - tà!	Lu - - - stig heut! Feast _____ we to - Le _____ ve - le,
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-daa	Mädchens Hand, maid-en's hand! ver la man,	blon-des Mädchen Maid, be faith-ful cer - caeassiem la	sei ihm treu! e - ver more! fe-del - tà!	Lu - - - stig heut! Feast _____ we to - Le _____ ve - le,

This image shows a page of musical notation for a symphony, likely from a 19th-century manuscript. The notation is arranged in a system of staves. The top four staves are for woodwinds (flutes, oboes, and bassoons), each with a key signature of one sharp (F#) and a common time signature (C). The next four staves are for strings (violins, violas, cellos, and double basses), each with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are for the piano, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo). The page is numbered '13' in the bottom left corner.

Hui! day, hui! Braü - - - ti-gam! Hui! Sturm - - wind heult Braut - mu-sik.
 day, hui! Bride - - - groom so gay! Wind, sing a bri - dal song!
 hui! spie - - - ghia-mo! Hui! suon di noz - ze è lu - ra-gan.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various instruments, with dynamics such as *ff* (fortissimo) and *p cresc.* (piano crescendo) indicated. The notation is dense, with many beamed notes and rests.

Musical score for the second system, including vocal parts with lyrics in German and English. The score features dynamic markings such as *ff*, *p cresc.*, *trem.*, and *fp*. The lyrics are as follows:

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

The bottom part of the system shows the continuation of the musical notation for the vocal parts, with dynamic markings like *ff* and *fp*.

[illegible]

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

The musical score is written for a large ensemble, including voices and instruments. The top section consists of 12 staves, with the first six likely for voices and the last six for instruments. The bottom section features a vocal line with lyrics in German and English, followed by a piano accompaniment. The score is marked with various dynamics: *f* (forte), *ff* (fortissimo), *p* (piano), and *a2* (second attack). The tempo is indicated by a 'III.' marking. The key signature is one sharp (F#).

Lyrics:

German	English
uns ge-feit,	reis-sen nicht in
se-ru them fast.	Till the day of
ri - bil fa - to	per sfi-dar le
	ter - - - ni - ta!
	E - - - wig-keit!
	Ho - - hoe!
	Ho - - hoe!
	Ho - - he!
	Hoe!
	He!
	nicht in E-wig-
	till the day of
	si l'e-ter-ni-

3 Picc.

trem. *ff* *p*

Ten I.

Ten II.

Chor der Norwegischen Matrosen.
Norwegian sailors.
Marinai Norwégi.

Bassi I.

Bassi II.

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

Welcher Sang!
What a song!
Qual canzon!

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

Ist es
Are they
E vi-

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

I marinai Norwégi prima osservano con sorpresa poscia con ispavento quanto si succede sul naviglio Olandese.
Are they fiends? E vi-sion?

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

Welcher Sang!
What a song!
Qual canzon!

Ist es Spuk?
Are they fiends?
E un in-canto?

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.
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.

trem. *ff* *p*

trem. *ff* *p*

Spuk? fiends? siou? Singet laut! Louder yet! In-tuo-niam! Steuer mann, lass' leave die the watch! con noi! Steuer mann, her come a Vie-ni alfin a

Un-ser Lied! yet! Can-to an-cor! Steuer mann, lass' leave die the watch! con noi! Steuer mann, her come a Vie-ni alfin a

Singet laut! Louder yet! In-tuo-niam! Steuer mann, lass' leave die the watch! con noi! Steuer mann, her come a Vie-ni alfin a

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

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

zu uns! Ho! He! Singet laut!
 to us! Yo! He! Louder yet!
 go - der! Ho! He! Su can- tiam!

zu uns! Ho Ho! Singet laut!
 to us! Ho! Louder yet!
 go - der! Vien! for-te assai!

her zu uns! Singet laut!
 here to us! Louder yet!
 a go - der! Su can-tiam!

Die Mannschaft d. Holländers. Hui - - - - - ssa! Jo-ho-hoe! Jo-ho-hoe!
 Dutchmen. Hui - - - - - ssa! Yo-ho-hoe! Yo-ho-hoe!
 Olandesi. Huis - - - - - sa! Jo-ho-hè! Jo-ho-hè!

Instrumental Parts:

- Flutes:** *ff*, *marc.*, *ff*
- Oboes:** *ff*, *marc.*, *ff*
- Clarinets:** *ff*, *marc.*, *ff*
- Bassoons:** *ff*, *marc.*, *ff*
- Strings:** *ff*, *marc.*, *ff*
- Piano:** *f*, *ff*, *fp*, *f*, *ff*, *trem.*

Vocal Parts:

Je! Ha! Hey! Ha! Je! Ha!

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

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 -
Jo-ho-hè! Hui - - - ssa! Jo-ho-hè! Jo-ho-hè! Jo - ho - he! Jo -

[illegible]

The first system of the musical score consists of 12 staves. The top four staves are for the vocal parts, with dynamics ranging from *ff* to *f*. The middle four staves are for the piano accompaniment, with dynamics ranging from *ff* to *f*. The bottom four staves are for the cello and double bass, with dynamics ranging from *ff* to *f*. The key signature is one sharp (F#) and the time signature is 3/4.

The second system of the musical score consists of 12 staves. The top four staves are for the vocal parts, with dynamics ranging from *ff* to *f*. The middle four staves are for the piano accompaniment, with dynamics ranging from *ff* to *f*. The bottom four staves are for the cello and double bass, with dynamics ranging from *ff* to *f*. The key signature is one sharp (F#) and the time signature is 3/4.

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! an - gry storm! Sail of ours thou canst not harm!
 ven-to in-van, al - le ve - le re-queie dà! Ur-li in-va - no, o ven-to in-van, al - le ve - le re-queie dà!

Musical notation for a choral and piano arrangement. The page contains two systems of staves. The first system has 10 staves, including vocal parts and piano accompaniment. The second system has 8 staves, including vocal parts and piano accompaniment. The music is in G major and 4/4 time. The lyrics are in German and English.

Lyrics:
 Sa - tan hat sie selbst ge - fei - t, 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 image shows a page from a musical score, likely for a large ensemble or orchestra. The score is written in G major (one sharp) and 4/4 time. It features multiple staves, including vocal parts and instrumental parts for woodwinds and strings. The notation is complex, with many triplets, trills, and various dynamic markings such as *sempre più f* (always more forte) and *fff* (fortississimo). The bottom section of the page shows a vocal solo with lyrics in Italian and Chinese. The lyrics are: *ssa! Hui - ssa! Hui - ssa! Jo - hoe! Ha ha ha ha ha ha!* and *Hey! Yo - ho! Ho! Hey! Yo - ho! Ho! Ho - hoho! Jo - hoe! Ha ha ha ha ha ha!* and *He! Jo - ho! Ho! He! Jo - ho! Ho! Ho - hoho! Jo - hoe! Ah ah ah ah ah ah!*

Cl. $\text{♩} = 120.$

Cor.

Fag.

Timp.

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

pp

Viol.

ppp

ppp

ppp

ppp

ppp

Nº 8. Finale.

A. Duett.

Allegro agitato. $\text{♩} = 80$.

Piccolo.

Flauti.

Oboi.

Clarineti in B.(Si \flat).

Corni vent. in F.(Fa).

Corni ordin. in C.(Ut).

Fagotti.

Trombe vent. in F.(Fa).

3 Tromboni.

Tuba.

Timpani in F C.(Fa.Ut).

Tamtam.

Violini I.

Violini II.

Viola.

Senta.

Mary.

Erik.

Holländer.

Daland.

Chor der Mädchen und Matrosen.

Chorus of Maids and Sailors.

Coro di Damigelle e Marinai.

Violoncello.

Contrabasso.

Allegro agitato. $\text{♩} = 80$.

Allegro agitato. $\text{♩} = 80$.

Fl.
Ob.
Cl.
Cor.
Fag.
Viol.
mf 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?

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

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

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

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

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

363

Erik.

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 — la ti tra - scina? Qua -

The image shows a page from a musical score for the song "Die Verführte" by Franz Schubert. The score is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The music is in a single system, with the vocal line on the top staff and the piano accompaniment on the bottom staff. The piano part consists of a right hand and a left hand. The lyrics are in German and English. The German lyrics are: "walt verführ-te dich, wel-che Ge-walt ver-führ-te dich so schnell, grau - sam zu bre - chen die - ses le, ah! qua - le in si bre-ve tempo ti tras - se nell'er - ror". The English lyrics are: "tongue doth tempt thee, whose is the tongue doth tempt thee from thy troth? Cru - el, to tor - ture thus my a - la - ce - rar il po - ve". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *dim.* (diminuendo). The piano part features a prominent melody in the right hand, while the left hand provides harmonic support. The vocal line is a simple melody that follows the lyrics. The overall mood is one of dramatic tension, reflecting the story of a woman being seduced and then abandoned.

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

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

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

a tempo

a tempo

p *cresc.* *più f*

a tempo *p* *cresc.* *più cresc.*

Senta.

Erik.

in heftigem innerem Kampfe. *struggling with herself.* Nicht weiter! *Be silent!* Schweig! *I muss!* ich muss!
 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?

a tempo *p* *cresc.* *più cresc.*

f *a 2* *divisi* *mf*

Erik.

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

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!

Nicht mehr! nicht mehr! Ich
 No more! No more! We
 Non più! Non più! Ve -

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*

f *p* *cresc.* *f*

f *p* *cresc.* *f*

f *p* *cresc.* *f*

f *p* *cresc.* *f*

fp *fp* *cresc.* *f*

fp *fp* *cresc.* *f*

fp *fp* *cresc.* *f*

Welch ho - he Pflicht? Ist's höh're nicht, zu hal - ten was du mireinst 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.* *f*

fp *fp* *cresc.* *f*

Fl.

fp heftig erschrocken.
terrified. spaventato.

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

schmerzlich.
in anguish.
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?

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

Cor.

Fag.

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-stia te? Quan-do il fio-re del picco io tho rac-col-to sfi-dando ar-di-to il pe-ri-glio-so

Clar. *pp* *p dolce*

Cor. *pp* *p dolce*

Fag. *pp* *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* *piu f*

Clar. *p* *cresc.*

Cor. *p* *cresc.* *poco f*

Fag. *p* *cresc.* *poco f*

p *p dolce* *cresc.* *poco f*

p *p dolce* *cresc.* *poco f*

p *p dolce* *cresc.* *poco f*

p *p dolce* *cresc.* *poco f*

hin auf weiss-beschwingtem Schif-fe, und mei-nem Schutz ver-trau-te er dich an, ja, mei-nem Schutz ver-trau-te er dich
 stay the tears that from thee start-ed, With his last words commend-ed thee to me, With his last words commended thee to
 tuo che disse a me pian-gen-te: Que-sto te-sor, mia fi-glia a te con-fi do, si! ti con-fi-do que-sto te-

p *cresc.* *poco f*

p *cresc.* *poco f*

più animato

Ob. Clar. Cor. Fag.

dim. p *meno p* *dim* *più f*

dim. p *meno p* *dim* *più f*

dim. p *meno p* *dim* *più f*

dim. p *meno p* *dim* *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 *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 thou didst 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.

Trem.

p cresc.

trem.

p cresc.

trem.

p cresc.

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, die - ter - na

Treu? Was bei der Hän - de Druck so hehr - mich durch

love? Ah, when thy hand was clasped was clasp'd with-in my

fè? Quan - do le mi - e nel - le tue man - ser -

trem.

p cresc.

p cresc.

p cresc.

Fl. a 2
Ob. a 2
Clar. a 2
Cor.
Fag.
Bass

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, 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?

accelerando

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-

Zeiten.
a-ges!
täl

zu Senta.
to Senta.
a Senta.

Um dei-ne Treu-e ist's ge-than! um dei-ne Treu - e, um mein Heill!
Thy faith is brok-en! Fare thee well! Thy faith is brok - en! I am lost.
Per quel-la fe-de che non po - te - vi, che non po - te - vi giu-ra-re a me!

colla parte a tempo

colla parte a tempo

Senta.

Erik.

Holl.

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

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

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

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

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

ad lib.

ff *colla parte* *a tempo*

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

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

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

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 - ce!

ff colla parte a tempo

ff

f

f

f

nim - mer flichn!
 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 - -

f

f

Molto agitato. ♩ = 84.

f *ff*

p *f* *ff*

Senta.
Erik.

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

E - wigkeit dem Lan - del!
all on earth for e - ver!
ra per sempre ad-di - o!

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

Molto agitato. ♩ = 84.

The musical score is written for piano and voice. The piano part consists of a grand staff (treble and bass clefs) with a 12/8 time signature. The vocal part is a single staff with a soprano clef. The score is divided into two systems. The first system contains the piano introduction and the first vocal entry. The second system contains the vocal solo and the piano accompaniment. The lyrics are in German and Italian, with English translations provided for the German parts.

First System:

Piano: *fp* (fortissimo piano), *f* (forte), *p* (piano). Dynamics include *tr* (trill) and *p* (piano).

Vocal: *f* (forte), *p* (piano).

Second System:

Piano: *f* (forte), *piu f* (piu forte), *p* (piano).

Vocal: *f* (forte), *piu f* (piu forte), *p* (piano).

Lyrics:

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 fa? Ah si, ah si,

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

fort, auf das Meer treibt's mich auf's Neu-e! 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 heaven! 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

p cresc. *fp* *f*

p cresc. *fp* *f*

p cresc. *fp* *f*

p

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *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 ciel 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! seasol - 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,

mf *cresc.* *f*

mf *cresc.* *f*

ein! halt! ein! Ha! zwei - felst du an meiner Treu -
 stay! Ah stay! Ha! Dost thou fear I do not love
 sì ah sì! Qual dub - bio hai tu di tan - ti fe -

mir! zu mir! Du bist in Satans Klau'n! Was hör'ich? Gott! Muss ich dem Ohr,
 me! To me! Thou'rt caught in Satan's wiles! What words were those! Is it a dream
 mon, del di-mon! che tut - ta t'av - vin - ghiò! Chesen-to, Dio! che veggio mai?

wardir nur Spott, es war dir Spott! Fort auf das Meer treib's mich aufs Neu - e! Fort auf das
 was falsely 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 -

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 trau'n! muss ich dem Ohr, dem Au - - ge trau'n, muss ich dem Ohr, dem Au-ge trau'n? 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

The musical score is written for piano and voice. The piano part consists of several staves, including a grand staff (treble and bass clef) and a lower staff (bass clef). The vocal part is written in a single staff with a soprano clef. The score is in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked 'Allegro'.

Lyrics:

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-cèil 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 given,
 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 a vocal and piano piece. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a vocal line (soprano) and a piano accompaniment (piano). The second system includes a vocal line (soprano) and a piano accompaniment (piano). The lyrics are in German and English.

Lyrics:
 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! è - - - la giu - ra - - - ta mia fe - -

Lyrics:
 Grun - - - de gebn? Zu mir! Zu mir! Sen - - - ta, zu mir! Du bist in Sa - -
 here - - - to me! to me! to me! Come - - - here to me! Thou art in Su - -
 eor - - - gli dai, ahimè! ahimè! sei - - - del di - mon - - - che ti av - -

Lyrics:
 - es war dir Spott! Was du ge - lob - - test, was du ge - lob - - - test, war -
 - was falsely giv'n! Thine oath to me, thine oath to me, was false - -
 - or tol-ta mè, si, tol-ta mè, la pa - - - ce, la pa - - - ce tol - -

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

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

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

fp
 cresc.

— 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-viù - 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!
 sì dal de-stin ri-o tol - ta mè, la pa - - - ce tol - ta or mè!

muta in D.A. (Ré La.)

wahr:
time!
me!

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

Lento.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Lento
trem.

pp

pp

pp

pp

pp

pp

pp

pp

pp

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.

Allegro.

The musical score is written for a large ensemble, likely a symphony orchestra, and is divided into two systems. The first system consists of ten staves, and the second system also consists of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a prominent melody in the upper staves, marked with 'ff' (fortissimo) and 'f' (forte). The second system continues the piece, with similar notation and dynamics. The overall tempo is marked 'Allegro.' at the top left.

[illegible][illegible]

lobt,	doch	vor	dem	E	-	wi	-	gennoch	nicht:	dies	ret	-	tet	dich!	Denn	wiss',	Un-sel'ge,	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

[illegible]

Allegro.

p cresc.

 \mathcal{J} *ff.*

Ew' - ge Ver - damm - - niss ist ihr Loos!
 End - less per - di - - - tion is their fate!
 e - ter - - na dann - a - zio - - - neè lor de - stin!

$$ff$$
 ff

Tempo I.

fp dim. f

riten. fp dim. f ff

ritard. portamento fp dim. pp f ff

Zahl-lo-se O-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!

fp dim. pp f ff

Tempo I.

Erk.

zum Abgang gewandt.
turning to go away.
per fuggire. *ad lib.*

Fahr' hin, mein Heil, in E - wig-keit!
Fare well, fond hope, for e - ver-more!
Ri - tor - no al-la mia pe-nae-ter - - na!

Zu Hül - fe! Ret - - tet! ret - tet sie!
Come help us! Help us! Save her!
A - ju - - to la sal - va - - te!

in furchtbarer Angst nach dem Hause und dem Schiffe hinrufend.
in the greatest terror, calling to those in the house and on the ship.
con angoscia indicibile.

First system of piano accompaniment. It consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The music features sustained chords and melodic fragments, with a forte (*f*) dynamic marking on several staves.

Second system of piano accompaniment. It features more complex rhythmic patterns, including triplets. Dynamic markings include *colla parte*, *tempo*, *f*, and *fp*. The system spans eight staves.

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

Wohl kenn' ich dich! wohl kenn'ich dein Ge-schick;
Ah! do not go! *Long have I known thy doom!*
 Ben ti co-no - - sco, 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-

Third system of piano accompaniment. It continues the musical themes from the previous systems, featuring triplets and a forte (*f*) dynamic. The system spans eight staves.

tempo *colla parte* tempo

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

f *fp* *f* *ff* *mf* *ff* *mf*

f *fp* *f* *ff* *mf* *ff* *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 Daland, Mary e le Damigelle; i Marinai discesi dalla nave.

sah! Das En-de dei-nerQual 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-

39

The musical score is written for Act II, Scene I of Wagner's opera *Die Walküre*. It begins with a full orchestral introduction featuring woodwinds and strings. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes parts for several vocal soloists and a large chorus.

Vocal Soloists:

- Senta:** "sollst. last. rà! Mary."
- Erik:** "Helft ihr! Sie ist ver-lo-ren! Ah, help! Help me to save her! Soc-cor-so! Ell'è per-du-ta!"
- Holländer:** "Was er-blick' ich! Heaven help us! Che vegg'i-o?"
- Daland:** "Gott! Help! Dio!"
- Soprani:** "Was er-blick' ich! Heaven help us! Che vegg'i-o?"
- Tenori:** "Was er-blick' ich! Heaven help us! Che vegg'i-o?"
- Bassi:** "Was er-blick' ich! Heaven help us! Che vegg'i-o?"

Chorus:

- zu Senta. to Senta. a Senta.**
- Du kennst mich nicht, du ahnst Thou dost not know, thou canst. Non mi co-nosci! Non sai.**

Instruments:

- Flutes:** Flute 1, Flute 2
- Oboes:** Oboe 1, Oboe 2
- Clarinets:** Clarinet in B-flat, Clarinet in A
- Bassoons:** Bassoon 1, Bassoon 2
- Strings:** Violins I & II, Violas, Cellos, Double Basses

Lyrics:

German lyrics are provided above the vocal staves, and English translations are provided below them. The lyrics include:

Senta.
sollst. last. rà!
Mary.

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

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

Daland.
Gott! Help!
Dio!

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

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

Bassi.
Was er-blick' 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.

A musical score consisting of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a series of notes and rests, with some measures starting with a double bar line and a repeat sign. The middle staff also has a treble clef and a key signature of one flat, and it contains similar notation. The bottom staff has a bass clef and a key signature of one flat, and it contains notes and rests. The entire score is enclosed in a large bracket on the left side.

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.

partenza.

— 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 wares in end-less mo-tion, Go ask the sai-lor whose
 — chi io mi sia! Lo chie-di ai mar del mondo in - te - ro, il chiedi al noc-chie-ro che

Musical score for the first system, measures 1-8. The score is written for piano and includes a melody in the right hand and a bass line in the left hand. The melody is in G major and the bass line is in G minor. The piano part is marked with a forte (f) dynamic.

Musical score for the second system, measures 9-16. The score is written for piano and includes a melody in the right hand and a bass line in the left hand. The melody is in G major and the bass line is in G minor. The piano part is marked with a forte (f) dynamic.

Musical score for the third system, measures 17-24. The score is written for piano and includes a melody in the right hand and a bass line in the left hand. The melody is in G major and the bass line is in G minor. The piano part is marked with a forte (f) dynamic.

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, measures 25-32. The score is written for piano and includes a melody in the right hand and a bass line in the left hand. The melody is in G major and the bass line is in G minor. The piano part is marked with a forte (f) dynamic.

in G (Soli) a2

a2

in D (Rc)

Mary.

Erik.

Der Holländer gelangt mit Blitzesschnelle an Bord seines Schiffes, welches augenblicklich die Küste verlässt und in See geht. Senta will dem Holländer nachhelfen, 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-ta!
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!

nennt man mich.
am hel
quel io son.

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

Jo - ho - hoe! Jo - ho - ho - hoe!
Yo - ho - hoe! Yo - ho - ho - hoe!
Jo - ho - hoe! Jo - ho - ho - hoe!

Ho-jo - ho - hoe! Hoe!
Yo-ho - ho - hoe! Hoe!
Ho-jo - ho - hoe! Hoe!

Hoe! Hoe!
Hoe! Hoe!
Hoe! Hoe!

Hoe! Hoe!
Hoe! Hoe!
Hoe! Hoe!

Hoe! Hoe!
Hoe! Hoe!
Hoe! Hoe!

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

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

[illegible]

The musical score is arranged in two main systems. The first system consists of 12 staves, including a Timp (Tympani) and Tamtam section. The second system consists of 4 staves, including a vocal line with lyrics. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The dynamics range from *f* (forte) to *fff* (fortissimo).

Lyrics:

—	Hier steh' ich,	treu — dir	bis zum Tod!	Sie stürzt sich in das Meer; sogleich versinkt das Schiff des Holländers mit al-
—	Her stand I,	faith - ful	till I die!	ler Mannschaft. Das Meer schwillt hoch auf und sinkt dann in einem Wir-
—	mi guar-da,—	muo - jo	a te fe - del!	bel wieder zurück.

She throws herself into the sea; immediately the Dutchman's ship dis-appears in the waves. The sea rises high, and is then drawn down in a whirlpool.

Si precipita nel mare; nello stesso momento la nave dell' Olandese sprofonda e sparisce.

This page of musical notation is for a large ensemble, likely a symphony or concert band, featuring multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic Markings:

- cresc.* (crescendo)
- ff* (fortissimo)
- sempre ff* (always fortissimo)
- p* (piano)

Other Markings:

- a2* (second octave)
- tr* (trill)

The notation is organized into systems, with each system containing multiple staves. The first system includes staves for woodwinds, brass, and strings. The second system includes staves for woodwinds, brass, and strings. The third system includes staves for woodwinds, brass, and strings. The fourth system includes staves for woodwinds, brass, and strings. The fifth system includes staves for woodwinds, brass, and strings. The sixth system includes staves for woodwinds, brass, and strings. The seventh system includes staves for woodwinds, brass, and strings. The eighth system includes staves for woodwinds, brass, and strings. The ninth system includes staves for woodwinds, brass, and strings. The tenth system includes staves for woodwinds, brass, and strings.

This page of musical notation, page 405, contains two systems of staves. The first system consists of ten staves, and the second system consists of five staves. The notation is complex, featuring various musical symbols, including notes, rests, and dynamic markings. The key signature is G major (one sharp). The time signature is 2/4, but it changes to 6/4 in the second system. The dynamics include *f* (forte), *ff* (fortissimo), and *molto marcato* (very marked). There are also articulation marks such as *tr* (trill). The notation includes many slurs, ties, and repeat signs. The first system ends with a double bar line, and the second system begins with a new key signature of G major (one sharp) and a time signature of 6/4. The notation is dense and detailed, typical of a professional musical score.

The image displays a page from a musical score for "The Swan" from the ballet Swan Lake. The score is written for a full orchestra and includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The music is in 3/4 time and the key of D major (indicated by two sharps: F# and C#).

The score is divided into two systems. The first system (measures 1-6) features the Swan's entrance. The Violin I and II parts play a melodic line, while the Viola, Cello, and Double Bass parts provide harmonic support. The Piano part is marked *ff* (fortissimo) and features a series of chords. The second system (measures 7-12) continues the waltz, with the Piano part marked *sempre ff* (sempre fortissimo) and featuring a series of chords.

Un poco ritenuto.

Trills (tr) are marked above the first staff in measures 1, 2, and 3. The first staff also contains a trill in measure 4. The second staff has a trill in measure 4. The third staff has a trill in measure 4. The fourth staff has a trill in measure 4. The fifth staff has a trill in measure 4. The sixth staff has a trill in measure 4. The seventh staff has a trill in measure 4. The eighth staff has a trill in measure 4. The ninth staff has a trill in measure 4. The tenth staff has a trill in measure 4. The eleventh staff has a trill in measure 4. The twelfth staff has a trill in measure 4. The thirteenth staff has a trill in measure 4. The fourteenth staff has a trill in measure 4. The fifteenth staff has a trill in measure 4. The sixteenth staff has a trill in measure 4. The seventeenth staff has a trill in measure 4. The eighteenth staff has a trill in measure 4. The nineteenth staff has a trill in measure 4. The twentieth staff has a trill in measure 4. The twenty-first staff has a trill in measure 4. The twenty-second staff has a trill in measure 4. The twenty-third staff has a trill in measure 4. The twenty-fourth staff has a trill in measure 4. The twenty-fifth staff has a trill in measure 4. The twenty-sixth staff has a trill in measure 4. The twenty-seventh staff has a trill in measure 4. The twenty-eighth staff has a trill in measure 4. The twenty-ninth staff has a trill in measure 4. The thirtieth staff has a trill in measure 4. The thirty-first staff has a trill in measure 4. The thirty-second staff has a trill in measure 4. The thirty-third staff has a trill in measure 4. The thirty-fourth staff has a trill in measure 4. The thirty-fifth staff has a trill in measure 4. The thirty-sixth staff has a trill in measure 4. The thirty-seventh staff has a trill in measure 4. The thirty-eighth staff has a trill in measure 4. The thirty-ninth staff has a trill in measure 4. The fortieth staff has a trill in measure 4. The forty-first staff has a trill in measure 4. The forty-second staff has a trill in measure 4. The forty-third staff has a trill in measure 4. The forty-fourth staff has a trill in measure 4. The forty-fifth staff has a trill in measure 4. The forty-sixth staff has a trill in measure 4. The forty-seventh staff has a trill in measure 4. The forty-eighth staff has a trill in measure 4. The forty-ninth staff has a trill in measure 4. The fiftieth staff has a trill in measure 4. The fifty-first staff has a trill in measure 4. The fifty-second staff has a trill in measure 4. The fifty-third staff has a trill in measure 4. The fifty-fourth staff has a trill in measure 4. The fifty-fifth staff has a trill in measure 4. The fifty-sixth staff has a trill in measure 4. The fifty-seventh staff has a trill in measure 4. The fifty-eighth staff has a trill in measure 4. The fifty-ninth staff has a trill in measure 4. The sixtieth staff has a trill in measure 4. The sixty-first staff has a trill in measure 4. The sixty-second staff has a trill in measure 4. The sixty-third staff has a trill in measure 4. The sixty-fourth staff has a trill in measure 4. The sixty-fifth staff has a trill in measure 4. The sixty-sixth staff has a trill in measure 4. The sixty-seventh staff has a trill in measure 4. The sixty-eighth staff has a trill in measure 4. The sixty-ninth staff has a trill in measure 4. The seventieth staff has a trill in measure 4. The seventy-first staff has a trill in measure 4. The seventy-second staff has a trill in measure 4. The seventy-third staff has a trill in measure 4. The seventy-fourth staff has a trill in measure 4. The seventy-fifth staff has a trill in measure 4. The seventy-sixth staff has a trill in measure 4. The seventy-seventh staff has a trill in measure 4. The seventy-eighth staff has a trill in measure 4. The seventy-ninth staff has a trill in measure 4. The eightieth staff has a trill in measure 4. The eighty-first staff has a trill in measure 4. The eighty-second staff has a trill in measure 4. The eighty-third staff has a trill in measure 4. The eighty-fourth staff has a trill in measure 4. The eighty-fifth staff has a trill in measure 4. The eighty-sixth staff has a trill in measure 4. The eighty-seventh staff has a trill in measure 4. The eighty-eighth staff has a trill in measure 4. The eighty-ninth staff has a trill in measure 4. The ninetieth staff has a trill in measure 4. The ninety-first staff has a trill in measure 4. The ninety-second staff has a trill in measure 4. The ninety-third staff has a trill in measure 4. The ninety-fourth staff has a trill in measure 4. The ninety-fifth staff has a trill in measure 4. The ninety-sixth staff has a trill in measure 4. The ninety-seventh staff has a trill in measure 4. The ninety-eighth staff has a trill in measure 4. The ninety-ninth staff has a trill in measure 4. The hundredth staff has a trill in measure 4.

Un poco ritenuto.

The second system begins with a piano (p) and dolce (dolce) marking. The tempo marking 'Un poco ritenuto.' is repeated. The music features a melodic line in the upper staves and a more rhythmic line in the lower staves.

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.

The third system continues the musical composition with a piano (p) and dolce (dolce) marking. The tempo marking 'Un poco ritenuto.' is repeated. The music features a melodic line in the upper staves and a more rhythmic line in the lower staves.

Un poco ritenuto.

First system of musical notation, measures 1-8. The score includes multiple staves with various musical notations including notes, rests, and dynamic markings such as *p*, *cresc.*, and *f*. The key signature has one sharp (F#).

Second system of musical notation, measures 9-12. The score includes a single staff with a melodic line and a *rall.* marking in measure 11.

Third system of musical notation, measures 13-16. The score includes German, English, and Italian lyrics describing the curtain falling. The score features various musical notations including notes, rests, and dynamic markings such as *p*, *cresc.*, and *f*. The key signature has one sharp (F#).

Mit den letzten 3 Takten *p espress.*
fällt der Vorhang schnell.

With the last three mea-
sures the curtain falls. *p espress.*

Colle ultime tre misure
cala la tela. *p*

p pizz.

p pizz.

arco

arco

p pizz.

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).

3 Tromboni.

Tuba.

Timpani F u. C (Fa Ut).

Violini I.

Violini II.

Viola.

Recit.

Holländer.

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.

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!

First system of musical notation, measures 1-9. The piano part includes markings for *Lento* and *pp* (pianissimo).

Second system of musical notation, measures 10-18. The piano part includes markings for *Lento trem.* and *pp* (pianissimo).

Third system of musical notation, measures 19-27. The piano part includes markings for *Lento* and *pp* (pianissimo).

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 -

Fourth system of musical notation, measures 28-36.

— hast du Treue mir ge - loht, 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

First system of musical notation, featuring multiple staves with various musical notations including treble and bass clefs, time signatures, and dynamic markings like *f* and *ff*. The notation includes rests, notes, and chords, with some staves showing repeated patterns marked with 'a 2' and 'A A A A'.

Second system of musical notation, continuing the notation from the first system. It includes dynamic markings like *f* and *mf*, and shows a continuation of the musical themes established in the first system.

Third system of musical notation, featuring a vocal line with lyrics in German and English. The notation includes a treble clef, a key signature of one flat, and a time signature of common time.

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

Fourth system of musical notation, featuring a vocal line with lyrics in German and English. The notation includes a treble clef, a key signature of one flat, and a time signature of common time.

in D (Ré) ordin.

ff *f* *fp* *p* *pp* *f* *tr* *riten.*

p cresc. *fp* *dim.*

ff *f* *fp* *dim.* *pp* *f* *riten.*

riten. portamento

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,

ff *fp* *dim.* *pp* *riten.*

[illegible]