



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

The second system of the musical score continues the piano and string parts. The piano part features a more active melodic line with sixteenth-note passages, maintaining the *più f* dynamic. The string accompaniment remains consistent with eighth-note patterns. The system ends with a double bar line and a *ff* dynamic marking.

The third system of the musical score shows the piano and string parts. The piano part continues with its sixteenth-note melodic line, with a dynamic marking of *più f*. The string accompaniment is consistent. The system concludes with a double bar line and a *ff* dynamic marking.

The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat. The second through fifth staves have bass clefs. The bottom five staves also have bass clefs. The first staff begins with a *ff* dynamic marking. The second staff has a *ff* marking. The third staff has a *ff* marking. The fourth staff has a *ff* marking. The fifth staff has a *ff* marking. The sixth staff has a *f* marking. The seventh staff has a *ff* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The dynamic markings *ff* and *f* are repeated throughout the system. The marking *piu f* appears in the sixth and eighth staves. The system concludes with a double bar line.

The second system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat. The second through fifth staves have bass clefs. The bottom five staves also have bass clefs. The first staff begins with a *ff* dynamic marking. The second staff has a *ff* marking. The third staff has a *ff* marking. The fourth staff has a *f* marking. The fifth staff has a *f* marking. The sixth staff has a *f* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The dynamic markings *ff* and *f* are repeated throughout the system. The marking *piu f* appears in the sixth and eighth staves. The system concludes with a double bar line.

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

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

*ff* *f*

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

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

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

*ff* *mf* *mf cresc.*



Musical score for the first system. It includes piano and bass staves. The piano part features a melodic line with dynamic markings *p* and *cresc.*. The bass part consists of a simple accompaniment with dynamic markings *p* and *cresc.*.

Musical score for the second system. The piano part continues with sixteenth-note patterns and dynamic markings *p* and *cresc.*. The bass part provides harmonic support with dynamic markings *p* and *cresc.*.

Vocal line with lyrics:

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

Musical score for the third system. The piano part features sixteenth-note patterns with dynamic markings *p* and *cresc.*. The bass part continues with dynamic markings *p* and *cresc.*.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *f*, *p*, and *piu f*. The score includes various musical notations like slurs, accents, and dynamic hairpins.

Musical score for the second system, continuing the instrumental parts with dynamic markings like *f* and *piu f*.

Vocal score for the first system with lyrics: *Hallo-jo!*, *Holla-ho!*, *Joho-ho!*. Dynamic markings include *ff*.

Vocal score for the second system with lyrics: *Hallo-jo!*, *Holla-ho!*, *Joho-ho!*. Dynamic markings include *ff*.

Musical score for the third system, featuring instrumental parts with dynamic markings like *f* and *piu f*.

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

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

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

Dalando (scendendo dalla roccia)

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

The third system introduces vocal lines. The top staff is a vocal line with lyrics in German and French. The bottom staves continue the instrumental accompaniment. The lyrics are:
   
Ho! Ho! Jo - hel Hallo - hel! Hallo - hel! Hallo - ho - - he!
   
Yo - a - ho! Yo - ho! Holla - ho! Holla - ho! Holla - yo - - ho!
   
Ho! Ho - ho - è! Hoho - è! Hoho - è! Ho - ho - ho - è!
   
ho! ho! Jo - hel Hallo - hel! Hallo - hel! Hallo - ho - - je!
   
Yo - a - ho! Yo - ho! Holla - ho! Holla - ho! Holla - yo - - ho!
   
Ho! Ho - ho - è! Hoho - è! Hoho - è! Ho - ho - ho - è!
   
The instrumental accompaniment continues with dynamic markings *ff* and *p*.



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

Viol. I.  
Viol. II.  
Viola.

Daland.  
Vello.  
Cbasso.

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

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

Steuermann.

Dal.

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

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

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

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

Op.  
Clar. *p* *f* *p cresc.* *più f*

Cor. *p* *f* *p* *p cresc.* *più f*

Fag. *p* *f* *p* *p cresc.* *più f*

Timp. *p* *f* *p* *p cresc.* *più f*

Viol. *f* *p* *mf cresc.* *più f*

Vcllo *p* *f* *p* *mf cresc.* *più f*

Bass *p* *f* *p* *mf cresc.* *più f*

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

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

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

Picc. *p cresc.* *f*

Fl. *p cresc.* *f*

Ob. *p cresc.* *f*

Clar. *p cresc.* *f*

Cor. *p cresc.* *f*

Fag. *p cresc.* *f*

Timp. *p cresc.* *f*

Viol. *p cresc.* *f*

Vcllo *p cresc.* *f*

Bass *p cresc.* *f*

Dal. *p cresc.* *f*

Bucht.  
cous't!  
rada.

Verwünscht!  
Ah, fate!  
O de-stin!

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

Clar.  
Fag.  
Timp.

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

*p cresc.*

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

*piu f*

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

*piu f*

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

Picc.  
Fl.  
Ob.  
Clar.  
Cor.  
Fag.  
3 Tromb.  
Tuba.  
Timp.  
an Bord gehend.  
 he goes on board.  
 va a bordo.  
 men!  
 ing!  
 del  
 Was hilft's?  
 But now  
 Eb - ben!  
 Geduld!  
 take heart!  
 che far?  
 Der Sturm lässt nach,  
 Not yet I'm foiled!  
 pa - zien - za an - cor!

Ob. a2  
 Clar. a2  
 Cor.  
 Fag. a2  
 3 Tromb.  
 Timp.  
 Daland.

*poco f* *p* *dim.* *p* *più p*

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

*poco f* *p* *dim.* *p* *più p*

*poco f* *p* *dim.* *p* *più p*

*poco f* *p* *dim.* *p* *più p*

*poco f* *p* *dim.* *p* *più p*

Fl.  
 Clar.  
 Cor.  
 Fag.  
 Timp.

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

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

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

*pp*



Cor.

Viol.

Steuermann. Steersman. Il Pilota.

Seid au-sser  
Have thou no  
Va, Ca-pi-

Steu-er-mann, die Wa-che nimmst du wohl für mich? Ge-fahr ist nicht, doch gut ist's, wenn du wachst.  
Steers-man, take thou the watch for me! We're nought to fear, but caution bids us watch.  
lo-ta, la na-ve af-fi-do a te! Non v'ha pe-riglio, pur ben sta-ve-gliar.

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Timp.

Viol.

(Daland geht in die Cajüte)

Sorg! Schlaft ru-hig, Ca-pi-tän!  
care, good cap-tain; rest thee well!  
tan, puoi che-to ri-po-sar.

(Daland goes to his cabin)

(Daland va nella cabina)

Der Steuermann allein auf dem Verdeck. Der Sturm hat sich etwas gelegt und wiederholt sich nur in abgesetzten Pausen; in hoher See thürmen sich die Wellen. Der Steuermann macht noch einmal die Runde, dann setzt er sich am Ruder nieder.  
The Steersman is left alone on deck. The storm has somewhat subsided, but renews its force at intervals, while out at sea the waves are still running high. The Steersman goes his round once more, then seats himself at the rudder.  
Il Pilota resta solo sulla coperta. L'uragano è un po' scemato, e non riprende che ad intervalli. In alto mare si vedono onde altissime: Il Pilota gira ancora una volta pel vascello, poi si siede a timone.



Picc.

Fl. *pp cresc.*

Ob. *pp cresc.*

Clar. *pp cresc.*

Cor. *I. Solo p cresc.*

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

Timp. *p marc. p cresc.*

Viol. *pp cresc.*

*div. in 3 parti*

*pp cresc.*

*trem.*

*p cresc.*

*mf cresc.*

*mf cresc.*

*pp cresc.*

*mf cresc.*

Picc.

Fl. *p cresc.*

Ob. *cresc.*

Clar. *cresc.*

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

Fag. *p cresc.*

Timp. *cresc.*

Viol. *pp cresc.*

*div. in 3 parti*

*f pp*

*f pp*

Steuermann. *f*

Er gähnt. *f*

*Ho yawn!*

Egli sbadiglia. *f*

*mf cresc.*

*p dim.*

*p dim.*

Più vivo. ♩=84.

Moderato. ♩=80. Più vivo.

Clar. *f*

Cor. *f*

Fag. *f*

Viol. *f*

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

Stenermann. Steersman. Il Pilota.

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

*f*

Più vivo. ♩=84.

Moderato. ♩=80. Più vivo.

Ob. Moderato. ♩=104.

un poco acceler.

Clar. *p*

Cor. *p*

Fag. *p*

Timp.

Viol. *p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

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

Moderato. ♩=104.

un poco acceler.



Picc. *v*

Fl. *v*

Op. *v*

Clar. *v*

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

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

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

Tromb.

Tuba

Timp.

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

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

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

*ff*

*ff*

Clar. *più p* *cresc.*

Cor. *cresc.*

Fag. *cresc.*

Timp. *più p* *cresc.*

Viol. *più p* *cresc.*

*più p* *cresc.*

*più p* *cresc.*

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

*cresc.*







Musical score for the first system, featuring multiple staves with complex notation, including triplets and dynamic markings like *ff* and *più f*. The score includes a variety of rhythmic patterns and melodic lines across several instruments.

Musical score for the second system, including vocal lines with lyrics "d'ieu" and "d'ieu" and instrumental accompaniment with dynamic markings like *ff* and *con tutta forza*. The vocal parts are prominent, with the instrumental accompaniment providing a strong rhythmic and harmonic foundation.

Mit einem furchtbarem Krach sinkt der Anker in den Grund.  
 The anchor is thrown over with a terrific crash.  
 L'ancora precipita con fracasso terribile.

Musical score for the third system, featuring bass lines and dynamic markings like *ff* and *con tutta forza*. The notation is dense, with many notes and rests, indicating a highly active and powerful musical passage.



ritard. Moderato. più lento accelerando

Cor.

Fag.

Tuba.

Timp. *ff*

*pp cresc.*

*pp*

*pp cresc.*

*ff dim.*

*trem.*

*pp*

*trem.*

*pp*

*cresc.*

*pp*

*cresc.*

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

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

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

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

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

*pp cresc.*

accelerando

Picc. ritard. Molto più lento. ♩ = 72.

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Clar. *p* *f* *p*

3 Tromb. *p*

div. in 3 parti

*p trem.*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*più p*

*più p*

*più p*

*più p*

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

*p*

*più p*

ritard. Molto più lento. ♩ = 72.

Oor.

II. Solo *p*

Tromb. ord. in H. (Si).

II. Solo *p*

*pp*

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

*pp*

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

*pp*

# No 2. Arie.

Sostenuto. ♩ = 50.

Piccolo.

Flauti

Oboi.

Clarinetti in B. (Sib.)

Corni vent. in F. (Fa.)

Corni ordin. in C. (Ut.)

Fagotti:

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

Tromboni I.II.III.

Tuba.

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

Violini.

Viola.

Holländer.

Violoncello.

Contrabasso.

Sostenuto. ♩ = 50.

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

Recit. lento

a tempo

Recit.

a tempo

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

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

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

voll  
The  
eil

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

Recit. lento

a tempo

Recit.

a tempo

più moto

Recit.

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

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

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

*f*  
*cresc.*  
*arco*  
*cresc.*  
*f*  
*trem.*  
*f*

più moto

Recit.

Più moto Rec. Sostenuto

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

Più moto *fp* Rec. Sostenuto *pp*

Rec. Allegro. ♩ = 80. Rec. *ten.*

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

Rec. Allegro. ♩ = 80. Rec. *f*

Allegro. Rec. più lento Rec.

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

Allegro. a tempo Rec. più lento Rec.

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

siegt! sleep. bis-so. arco

a tempo arco Allegro molto agitato. ♩ = 80.

82

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

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

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

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

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

*poco rit.*  
*a tempo*

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

Viol.

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

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

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

*poco rit.*  
*a tempo*

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

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

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

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

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

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

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



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

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

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

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

in H. (Si)

Sohn schlägt bang das Kreuz und flieht da - von. Wie oft in  
- may Raised high the cross and fled a - way. Mid roar - ing  
- stö; si fê - la cro - ce, ratto vo - lò! Oh! quan - te

arco *p*

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

Muta in C. (Ut)

*cresc. poco a poco*

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

Mee - - - res tief - - - sten Grund stürzt' ich voll Seh - - - sucht  
whirl - - - pools, wild and deep, Head - - - long Pre plunged in -  
vol - - - te mo - - - rir bra - mando il ciel sfi - dan - - do, bal -

*cresc. poco a poco*









Un poco più moto. ♩ = 76.

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

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

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

Un poco più moto. ♩ = 76.

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

Feroce. ♩ = 69.

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

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

Feroce. ♩ = 69.





Ob.  
Cl.  
Cor.  
Fag.  
Timp.  
Solo

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

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

Fl. I  
Ob.  
Cl.  
Cor.  
p*iu* *f*

*p*iu* f* *f* *f* *f*  
*p*iu* f* *f* *f* *f*  
*p*iu* f* *f* *f* *f*  
*p*iu* f* *f* *f* *f*  
*p*iu* f* *f* *f* *f*  
*p*iu* f* *f* *f* *f*  
*p*iu* f* *f* *f* *f*  
*p*iu* f* *f* *f* *f*

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

Fl. *pp*

Ob.

Cl.

Cor. *piu f*

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

Tuba

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

Fl.

Ob.

Cl.

Cor.

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

Fl.  
Ob.  
Clar.  
Cor. b.  
Fag.  
Tromb. vent. in F. (Fa)  
Tromboni.  
Tuba.  
Timp.  
Viol.  
Celli.  
Bassi.

der Ver-nich-tung Schlag, mit dem die Welt zu-sam-men-kracht?  
 sound the crash of doom At whose dread blast the stars shall flee!  
 sul cre-a-to, e la mia not-te ver-ra co-si!

Ob.  
Fl.  
Cor.  
Fag.  
Timp. tr.  
Viol.  
Celli.  
Bassi.

*molto cresc.*  
*più f*  
*molto cresc.*  
*molto cresc.*  
*tr. molto cresc.*  
*pp*  
*molto cresc.*  
*pp*  
*molto cresc.*  
*pp*  
*molto cresc.*  
*pp*

Wann al-le Tod-ten auf-er-stehn, wann al-le Tod-ten auf-er-stehn, dann wer-de  
 At last, when all the dead shall rise. At last, when all the dead shall rise, Then death will  
 E quan-doi mor-ti, quan-doi nior-ti sor-ge-ran-no, al-lo-ra io

Op. a 2  
 Clar. a 2  
 Cor.  
 Fag.  
 Tromb.  
 Tromboni.  
 Timp. tr

*cresc.* *piu f*

imo Solo.

*tr* *cresc.* *piu f*

ich in Nichts ver-gehn, dann wer-de ich in Nichts ver-gehn!  
 close my wear-y eyes, Then death will close my wear-y eyes!  
 mo-ri-ro, al-lo-ra, al-lo-ra io mo-ri-ro!

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

*cresc.* *piu f*

*con portamento*

*cresc.* *piu f*

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

*f* *pp* *p cresc.*

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

stehn, dann wer-de ich in Nichts ver-gehn, in Nichts ver-gehn!  
 rise, Then death will close my wear-y eyes, my wear-y eyes!  
 ran, al-lo-ra, al-lo-ra io mo-ri-ro, io mo-ri-ro!

*p* *p* *p*

*p* *p*

stringendo

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

*piu f*

*ff*

*sempre*

Viol.  
Cello.  
Basso.

*cresc.*

*ff*

*ff Tutti.*

*f stringendo*

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

Woodwinds and Percussion (continued)

*ff*

*stringendo*

Violin and Bassoon (continued)

*ff*

*ff*

Ew' - - ge Ver - nich - - tung, nimm mich auf!  
 End - - less o - bli - - rion, take me home!  
 Nel nul - - lae - - ter - - no vo - - glio al - fin po - sar!

Picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Tromb. a 2

Tromboni.

Tuba.

Timp. tr.

Viol.

Vcllo.

Cello.

Der Holländer lehnt sich mit verschränkten Armen dumpf  
 insich gekehrt an eine Felsenwand des Vordergrundes hin  
*The Dutchman leans against a rock in the foreground,*  
 darkly brooding.  
 L' Olandese assorto in tetri pensieri si appoggia ad una  
 rupe.

Cor. ord. in C. (Ut)

Timp.

Viol.

*pespressivo*

ritenuto  
 1mo Solo

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

Chor.

Ew' - ge Ver - nich - tung, nimm - uns auf!  
 End - less o - bli - - vion, take - us home!  
 Nel nul - la e - ter - - no, noi vo - gliam po - sar!

ritenuto

# Nº 3. Scene, Duett und Chor.

Nº 3. Scene, Duet and Chorus.

Nº 3. Scena, Duetto e Coro.

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

Piccolo.

Flauti I. II.

Oboi I. II.

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

Corni ventile in F. (Fa). Imo

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

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

Corni ordinare in C. (Ut). II.  $\text{p}$

Fagotti I. II.  $\text{p}$

Trombe ordinare in C. (Ut).

Trombe ventile in F. (Fa).

Tromboni I. II. III.

Tuba.

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

Violini.  $\text{p}$

Viola.  $\text{p}$

Steuermann.

Holländer.

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

Chor der Matrosen.

Violoncello.  $\text{p dolce}$

Contrabasso.  $\text{mf cresc.}$

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

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

Ob. *pp*

Clar. *pp*

Cor. *pp*

Fag. *pp*

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

Steuermann.  
Steersman.  
Il Pilota.

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

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

Dalando volgendosi al Pilota.

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

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

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

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

Fl. *pp*

Clar. *pp*

Cor. *pp*

Fag. *pp*

Viol. *fp* *fp* *fp*

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

Daland den Steuermann aufrüttelnd.

Daland, shaking the steersman.  
Dalando scuotando il Pilota.

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

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

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

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



Vivace.

Ob.

Cor. vent. in F. (Fa)

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

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

Cor. ord. in C. (Ut)

Fag.

Viol.

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

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

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

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

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

Wer da?  
*A hoy there!*  
 Chi è là?

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

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

Vivace.

Ob.

Clar.

Cor. vent. in F. (Fa)

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

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

Cor. ord. in C. (Ut)

Fag.

Viol.

wie vorher.  
*as before.*  
 come sopra.

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

Wer da?  
*A hoy there!*  
 Chi-è là?

Pausa ed eco.

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

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

wie vorher.  
as before.  
come sopra.

Gebt Ant - wort! Schiff und Flag - ge?  
Re - ply! Your name and coun - try!  
Il no - me e la bandie - ra?  
Daland erblickt den Holländer am Lande.  
Daland, spying the Dutchman on shore.  
Lass' ab! Mich dünkt ich sel'den Ca - pi -  
Gire o'er! I think I see the cap - tain  
Ta - ci, ve - der mi sem - bra il ca - pi -

Lento. ♩ = 66.

Cor.  
Tromboni.  
Tuba.  
Viol.

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

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

Langes Stillschweigen.  
Long silence.  
Lungo silenzio.

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

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

Lento. ♩ = 66.

Tromboni.  
Tuba. *pp*

Viol.

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

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

*p*

Animato.  $\text{♩} = 60.$

*pp*

*pp*

*p*

*p*

*f*

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

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

*p*

Viol.

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

*p*

Un poco Allegro.

Lento.

Cor. vent. in G. (Sol.)

Cor. ord. in D. (Ré).

Tromboni.

Viol.

recht, muß ich auf's Neu' mich von ihr wen-den. Sag, wo-her kommst du? Hast Scha-den du ge - - nom-men?  
 home, When I was forced my course to al-ter! Say, where is thy home? And is thy ves-sel damaged?  
 mar; for-za mi fu qui-vi an-co-rar-mi. Dim-mi, don-de vie-ni? Qual dan-no sof-fri-va il tuo va-scel-lo?

Un poco Allegro.

Lento.

Cor. vent. in G. (Sol.)

Cor. ord. in D. (Ré)

Tromboni.

Tuba.

Timp. G. D. (Sol. Ré).

Viol.

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

Lento. ♩ = 66.

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

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

Fag. II. *p sempre*

Tromboni. *pp* arco *p sempre*

Viol. *pp* arco *p sempre*

*pp* *p sempre*

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

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

*p* *p sempre*

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

I<sup>mo</sup> Solo.

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

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

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

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*



Lento.  $\text{♩} = 66.$ 

land!  
rest?  
var!

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

Lento.  $\text{♩} = 66.$

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

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



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

Clar. in A. (La.)

Cor. in G. (Sol.)

Solo  
Cor. in D. (Ré.) *p*

Fag.

Viol. *p dolce*

*p*

*p*

sein!  
thine.  
tà.

Daland.

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

*p pizz.*

arco

*p pizz.*

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

*p*

*p*

*p*

*p*

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

arco

*p pizz.*

*p*

The first system of the musical score features a vocal line in the upper register and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics are marked as *pp* (pianissimo) and *p* (piano). The key signature is one sharp (F#).

Der Holländer giebt der Wache seines Schiffes ein Zeichen, auf welches man von demselben eine Kiste an das Land bringt.

*At a sign from the Dutchman, one of the crew brings a chest ashore.*

L'Olandese fa un segnale all' equipaggio del suo vascello; due uomini ne scendono portando un cofano a terra.

The vocal line continues with German and Italian lyrics. The German lyrics are: "Die sel-ten-sten der Schät-ze sollst du sehn; kost-ba-re Per-len; e-delstes Ge-". The Italian lyrics are: "I più ra-ri te-sor tu qui ve-drai pre-zio-se per-le e pie-tre di va-".

fra-gen, was dein Schiff ent-hält?  
ask thee, what thy ves-sel holds?  
per-dicheil va-scel-lo hai pie-no.

The piano accompaniment for the second system includes a grand staff with treble and bass clefs. It features a section marked *arco* (arco) and dynamics of *p* (piano). The key signature remains one sharp.

The second system of the musical score continues with a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics are marked as *p* (piano). The key signature is one sharp.

stein. Blick' hin, und ü-ber-zeu-ge dich vom Wer-the des Prei-ses, den ich für ein gast-lich Dach dir  
pare. Be-hold, and thou shalt say if these suf-fice thee As guer-don As guer-don for the friend-ly boon I  
lor a te! Quan-to tu ve-di di più rio-co e bel-lo dell'o-spi-ta-li-tà che chiedo è il prez-zo ch'io

Fl.  
Ob.  
Clar.  
Cor.  
Fag.  
Piano  
cresc.  
cresc.  
cresc.

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

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

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

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

*molto ritenuto*

Ob.  
Clar.  
Cor.  
Fag.

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

*molto ritenuto*

*molto ritenuto*

*a tempo*

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

*a tempo*

*a tempo*



Allegro giusto. ♩ = 66.

ff  
dim.  
p  
più p  
pp

Weib!  
mine!  
sia!

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

Wie? Hörlichrecht? Meine  
Heard I a-right? My  
Che? sa-rà ver? Quanta

ff  
dim.  
p  
pp

Allegro giusto. ♩ = 66.

Clar.

*mf*  
*mf*  
*mf*  
*mf*

*pp*  
*pp*  
*pp*

*un poco accel.*  
*riten.*

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

*pp*  
*pp*  
*pp*

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

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

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

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

*p*  
*p*  
*p*  
*arco*  
*arco*

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

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

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

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

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

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

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



Fl. *Cl.*

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

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

Ob.

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

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

un poco string.

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

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

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

*mf* *pp* *ppp* *p* *pp* *ppp*

un poco string.

*cresc.* *arco* *f*

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

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

*cresc.* *f*

Animato.  $\text{♩} = 60$ .

Musical score for the first system. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinet in B-flat), and percussion (Timpani). The score contains various musical notations such as dynamics (f, dim., p, cresc., decresc.), articulation (accents), and phrasing slurs. The key signature is one flat (B-flat major or F minor), and the time signature is common time (C).

Animato.

Musical score for the second system, primarily featuring string instruments (Violins I, Violins II, Violas, Cellos, Double Basses). It includes dynamics (f, dim., p) and phrasing slurs. The key signature and time signature remain the same as in the first system.

hin!  
more!  
di.

ein,  
grec!  
cè.

Musical score for the third system, including vocal lines and strings. The vocal lines are in German and French. The string accompaniment includes dynamics (f, dim., p) and phrasing slurs. The key signature and time signature remain the same.

Animato.  $\text{♩} = 60$ .

Musical score for the fourth system, featuring woodwinds (Flutes, Clarinet in G) and strings. It includes dynamics (f, p) and phrasing slurs. The key signature and time signature remain the same.

Solo.  
p dolce

Daland.

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

Musical score for the fifth system, including vocal lines and strings. The vocal lines are in German, French, and Italian. The string accompaniment includes dynamics (f, p) and phrasing slurs. The key signature and time signature remain the same.

Oboe solo.

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

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

Oboi.

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

Glück!  
 joy!  
 cer.

Fl.

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

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

First system of musical notation, including piano accompaniment with dynamics such as *f* and *p*.

Second system of musical notation, including piano accompaniment and the beginning of a vocal line.

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

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

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

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

Third system of musical notation, including piano accompaniment and vocal lines with lyrics.

Fourth system of musical notation, featuring piano accompaniment with dynamics like *p* and *cresc.*

Fifth system of musical notation, including piano accompaniment and the beginning of a vocal line.

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

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

Sixth system of musical notation, including piano accompaniment and vocal lines with lyrics.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *f* and *ff*. The violin part also features *f* and *ff* markings. The score is in a minor key and includes various musical notations like slurs and accents.

Halt Dank!  
My thanks!  
Or di.

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

Musical score for the second system, including piano and violin parts. The piano part has dynamic markings like *f* and *ff*. The violin part continues with *f* and *ff* markings. The score includes various musical notations and dynamic markings.

Musical score for the third system, featuring piano and violin parts. The piano part includes dynamic markings like *p* and *pp*. The violin part has a *colla parte* instruction. The score includes various musical notations and dynamic markings.

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

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

Musical score for the fourth system, including piano and violin parts. The piano part has dynamic markings like *p* and *pp*. The violin part has a *colla parte* instruction. The score includes various musical notations and dynamic markings.

Allegro agitato.  $\text{♩} = 76$ .

Fag. *pp*

Tromb. *pp*

Tuba. *pp*

Timp. *pp* *tr*

*p*

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

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

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

*p*

Allegro agitato.  $\text{♩} = 76$ .

Clar. *cresc.*

Cor. *f* *Cor. ord. in D (Ré)* *p*

Fag. *f* *p* *più cresc.*

Timp. *tr* *cresc.* *f* *p* *più cresc.*

*cresc.* *p* *più cresc.*

*cresc.* *f* *p* *più cresc.*

*cresc.* *f* *p* *più cresc.*

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

*cresc.* *f* *p* *più cresc.*

*cresc.* *f* *p* *più cresc.*



Oboi. *p*  
 Timp. *tr*  
*piu cresc.*

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

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

*f* *mf*  
*f* *mf*

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

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

ihr an die - sen Strand mich trieb!  
 bark - up - on this fu - rored strand;  
 mar, che nau - fra - ga  
 Für - wahr blos hab ich fest zu hal - ten, was sich so schön von selbst mir  
 The good that for - tune's smile hath giv - en, Be't mine to hold with cau - tious  
 a que - sti li - dii - no - spi - ti spin - ge - ste la mia pro -

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

Oboi. >

treibt.  
pain?  
è?

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

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

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

- ner Hoffnung, die mir bleibt?  
ing hope be born a-gain?  
- miasciagu - ra an-ti - - ca?

Darf  
Dare  
Ah!

ich in je-nem Wahn  
I be-lieve in my  
sol - che-rò an-cor

noch schmach - ten,  
sal - va - tion?  
l'o - cé-a - no

trachten, ein rei-cher Ei - dam, er ist mein! Bloss hab' ich  
daughter, A weal-ty bride groom, stands con-fest! Bè't mine then  
ro io lo so-gna-va ogno - ra; mè da - to,

fest zu hal - ten,  
to hold with cau-tion  
il so-gno av-ve-rasi

was sich so schön  
The good that for -  
al-tro non so,

von selbst mir giebt,  
- twes smile hath giv'n.  
non so bra-mar,

Flauti *pp*

Clar. *pp*

Solo *pp*

*piu p* *dolce* *meno p*

*piu p* *meno p*

*piu p* *meno p*

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

*p*

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

*piu p* *meno p*

*piu p* *meno p*

Flauti

Ob.

Clar.

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

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

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

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

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

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

*f* *mf*



Picc.

Fl.

Ob.

Cl.

Cor.

Fg.

Trbe.vent. in G. (Sol).

Trbni.

Tuba

Timp.

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

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

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

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

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

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

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



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

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

Musical score for the first system, featuring piano, violin, and cello parts. The piano part includes dynamic markings such as *f*, *p*, and *ff*. The violin and cello parts also feature *f* and *ff* markings. A rehearsal mark 'a. 2' is present above the piano staff. The bottom staff of this system is empty.

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

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with *f* and *ff* markings. The vocal lines are written in a lower register.

doch — der Hoff - nung hin, geb' ich mich doch der Hoff - nung  
*know — one hope — is left!* At last I know one hope is  
 cen - do a tē, — a te. ah dim - mi, di: lu - singa ell'

Haus — und Toch - - ter hin, geb' froh ich Haus und Toch - ter  
*give — my daught - er's hand.* I glad - ly give my daught - er's  
 so, — bra - mar — non so, al - tro bra - mar, bra - mar — non

Musical score for the third system, primarily piano accompaniment. It features *f* and *ff* dynamic markings. The vocal lines are not present in this system.



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

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

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

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

hin!  
hand!  
so!

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

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

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

*f dim.*

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

Ho - ho - he!    Hallo-ho!    Hallo-ho!    Hallo-ho! Ho! Ho! Ho!  
 Yo - ho - o!    Holla-ho!    Holla-ho!    Holla-ho yo-ho-ho!  
 Ho - ho - è!    Hoho-è!    Hohoho!    Jo-ho ho ho ho ho!

Cor. vent. in F. (Fa)

*f*

*p*

*p*

*p*

*p*

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

*pp*

*p*

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

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

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

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

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

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

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

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

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

Musical score for the first system, including piano and bass staves with various musical notations like 'a2', 'p', and 'Solo'.

Musical score for the second system, including piano and bass staves with musical notations like 'p'.

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

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

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

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

Musical score for the third system, including piano and bass staves with musical notations like 'p'.

poco riten.

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

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

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

poco riten.

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

a tempo

poco riten.

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

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

a tempo

Piccolo.

The score for the Piccolo and Trombe ord. in F. (Fa) features several dynamic markings and performance instructions. The Piccolo part begins with a *cresc.* marking. The Trombe part starts with *ff* and includes a *Maestoso.* section with *Soli.* markings for the 1st, 2nd, and 3rd parts. The score is written for multiple staves, including Piccolo, Trombe, and other instruments.

Trombe ord. in F. (Fa).

Maestoso.

Soli.

2<sup>da</sup> e 3<sup>ta</sup> Soli.

This section of the score includes parts for strings and other instruments. It features several *ff* (fortissimo) markings. The notation includes various rhythmic patterns and dynamics.

Er gibt ein Signal auf der Schiffspfeife.  
Gives a signal on the whistle.  
Dà un segnale col fischietto del bastimento.

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

Hal-lo!  
Hal-lo!  
Hol-lò!

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

The bottom section of the page contains vocal lines and accompaniment. The vocal parts are in bass clef. The accompaniment includes strings and other instruments, with dynamic markings like *f* and *ff*.



Cor. ord. in (B Sib) basso.

*ff* *tr*

*ff*

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

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

Hur-  
 Hur-  
 Ur-

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

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

Hur-  
 Hur-  
 Ur-

*ff*

tr tr

ff

ff

f ff

f ff

f ff

ff

ff

ff

ff

tr tr tr tr

ff

ff

ff

ff

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

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

ff

Un poco ritenuto. ♩ = 112.

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

Un poco ritenuto. ♩ = 112.

Tempo I.

Mä - del verlang nach mir! loved one a - wait-eth me! la-mor mio con-ten - to!	Ho ho!	Ho! jo-lo-ho!	Ho ho ho ho ho!	Ho! ho!
	Yo - - ho!	Ho - hol-la-ho!	yo-ho-ho-ho-ho!	Yo - - ho!
	Ho - - ho - - -	ho! Jo ho ho!	Ho ho ho ho ho!	Ho! ho!

Tempo I.

The musical score consists of multiple staves for various instruments and voices. The upper section features a piano accompaniment with complex textures, including sixteenth-note patterns and chords. The lower section contains vocal parts with lyrics in three languages: German, English, and Italian. The score is marked with a forte (*ff*) dynamic throughout. The tempo is indicated as 12 and 24, likely referring to the number of measures per bar.

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

Der Holländer besteigt sein Schiff. Der Vorhang fällt.  
 The Dutchman goes on board his ship. Curtain.  
 L'Olandese va nel suo vascello. Cala la tela.

This page of a musical score contains 18 staves of music, organized into three systems of six staves each. The notation includes treble and bass clefs, a key signature of one flat, and a time signature of 3/4. The music is marked with a forte dynamic (*ff*) throughout. The first system features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system is characterized by complex, rapid passages with many sixteenth notes, some marked with a '6' for fingering. The third system continues with similar complex passages, including some with a '9' for fingering. The score concludes with a final measure on the bottom staff.

This musical score page contains 14 staves of music. The first two staves are for a pair of violins, the next two for a pair of violas, and the following two for a pair of cellos and double basses. The bottom four staves are for a piano, with the left hand playing a complex sixteenth-note pattern and the right hand playing chords. The score is in a key with two flats and a 3/4 time signature. It begins with a rest for the first two measures, followed by a section marked *f sempre* (fortissimo, always). The piano part features *ff* (fortissimo) markings and sixteenth-note runs with fingering numbers 5 and 6. The woodwind and string parts also feature *f sempre* markings and various rhythmic patterns, including sixteenth-note runs and chords. The score concludes with a final *f sempre* marking.

This page contains a complex musical score for the end of Act I. It features multiple staves for various instruments, including strings, woodwinds, and brass. The score is written in a key signature of two flats and a common time signature. The music is characterized by a strong, driving rhythm, with many notes marked with accents and dynamic markings of *ff* (fortissimo). The score concludes with a final chord and a *ff* marking.

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