

# THE FLYING DUTCHMAN

(DER FLIEGENDE HOLLÄNDER)

A Romantic Opera in Three Acts

Music by

## RICHARD WAGNER

The English Version by  
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With an Essay on the  
History of the Opera by  
W. J. HENDERSON

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# THE FLYING DUTCHMAN.

FIRST PERFORMED AT DRESDEN, GERMANY, JAN. 2, 1843.

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## Characters of the Drama.

DALAND, Captain of a Norwegian vessel . . . . .	Bass.
THE DUTCHMAN . . . . .	Baritone.
THE STEERSMAN (Mate) of Daland's vessel. . . . .	Tenor.
ERIK, a Huntsman . . . . .	Tenor.
MARY, Senta's Nurse . . . . .	Alto.
SENTA, Daughter of Daland. . . . .	Soprano.

Chorus of Norwegian Maidens, Crew of Daland's vessel,  
and Crew of the "Flying Dutchman".

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SCENE, THE COAST OF NORWAY.

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## "The Flying Dutchman."

"The Flying Dutchman" has a special interest for all Wagnerians and for students of music in general, because it exhibits the first fruits of those theories which made Wagner's subsequent productions the factors of a complete revolution in modern operatic form and style. The work itself falls between two fires, lacking, as it does, complete departure from the traditions and mannerisms of the older Italian school, and failing to reach the complete individuality and overwhelming power of its composer's later works. It is not sufficiently naïve to please admirers of "La Sonnambula", nor yet Wagnerian enough to touch the devotees of "Tristan" and "Parsifal". But for all that, it is a beautiful opera, and affords the only correct starting-point for a study of the Wagner system.

Wagner's first opera was "Rienzi", in which he aimed at achieving success through a combination of the methods of his predecessors. He found, however, that his plan was impracticable; that the methods would not fuse themselves into a genuine artistic expression. For a time, owing to pecuniary embarrassment, he abandoned the attempt to produce a creative work. A stormy voyage to England printed on his mind impressions of the sea, which subsequently served him well in his composition. A period of more than two years of absolute drudgery and impending starvation in Paris, drove him to a carelessness of all considerations of the future, and impelled him to embark upon the production of "The Flying Dutch-



man" according to the untrammelled promptings of his artistic nature. In the spring of 1841, he retired to Meudon, a village a short distance from Paris, and there, in seven weeks, he wrote this opera. Some years earlier, he had read the story in Heine's "Memoirs of Herr von Schnabelewopski", and he had also seen Wilhelm Hauff's tale of the phantom ship. The material in these stories was slight, and, as M. Adolphe Jullien notes, Wagner really did the work of a creative poet in his employment of it. He certainly built up the character of Senta, whose fidelity and love are the moving factors of the dramatic action. The story of the drama is simple, and the incidents few.

Vanderdecken, the Flying Dutchman, having struggled to double the Cape of Good Hope in the teeth of a gale, and having made a vow to do it if it took all eternity, is condemned by the powers of darkness to strive there for ever, unless he meets with a woman willing to die to save him. He is permitted to land once in seven years, and the first act of the drama opens with one of these landings. Daland, a Norwegian seaman, has already made a landing, and presently the two men meet. The Dutchman exhibits his treasures, and offers to pay extravagantly for lodging. Daland is, of course, amazed and delighted, and is quite carried away when this rich stranger, having ascertained that he has a daughter, asks her hand in marriage. He invites the Dutchman to his home. A breeze springs up, and they sail together.

The second act takes place in Daland's house. Senta and her companions are spinning, but Senta's mind is chiefly fixed on a portrait of the Dutchman, which hangs on the wall. She repeats, in a ballad, the legend of the unhappy man, and her friends are distressed at the infatuation she shows for the unknown seaman. They leave her to her lover, Erik, who vainly tries to induce her to abandon her folly and be his bride. After Erik leaves her, the Dutchman enters the house, and the girl stands transfixed, while her father fondly fancies that his plans for a brilliant match for his daughter are advancing admirably. The father leaves the two together, and Senta, listening to the Dutchman's wooing, readily promises to be faithful to death. In the last act, Vanderdecken overhears Erik upbraiding Senta for her forgetfulness of her promise to him, and thinking that she is fickle, sets sail, to wander seven years upon the sea. But Senta, crying out that she is faithful unto death, casts herself into the sea. The Flying Dutchman's ship disappears, and he and Senta are seen ascending skyward, locked in an eternal embrace.

The first sketch of this libretto was submitted to Léon Pillet, director of the Grand Opéra, who proposed to Wagner to buy it of him, and get some one else to write the music. Distasteful as this was to the author, stern necessity compelled him to accept 500 francs for his book; but he reserved the German rights. Then he went to work on his own version. The book which he sold to Pillet was made into a French opera called "Le Vaisseau fantôme", with music by Dietsch. It was a signal failure. The success of "Rienzi" in 1842 led to a hurried production of "The Flying Dutchman", at Dresden, on January 2, 1843, with Schroeder-Devrient as Senta, and Mitterwurzer as Vanderdecken. The marked difference between this opera and its predecessor amazed the public. The sombreness and simplicity of the

story and the originality of the music aroused only antipathy. The famous composer and violinist, Ludwig Spohr, was almost alone in his recognition of the excellence of the work, and he proclaimed Wagner the most gifted of contemporary composers for the stage. Spohr produced "The Flying Dutchman" at Cassel on June 5, 1843. In Berlin and Munich, the latter of which it reached in 1865, the opera failed. It was produced in Italian at Drury Lane in London in 1870. The work was given at the Academy of Music in New York in 1878 by the Pappenheim-Adams Company, though it had already had a passing performance in Philadelphia under the direction of Gotthold Carlberg. On March 17, 1886, it was produced in English at the Academy of Music, New York, by the American Opera Company, with the following cast: Vanderdecken, William Ludwig; Senta, Helen Hastreiter; Daland, Myron W. Whitney; Erik, Whitney Mockridge; Mary, Helen Dudley Campbell; Steersman, W. H. Fessenden. Theodore Thomas conducted. It was first given in German at the Metropolitan Opera House, November 27, 1889, with Theodore Reichmann as the Dutchman, Emil Fischer as Daland, Paul Kalisch as Erik, Albert Mittelhauser as the Steersman, Sophie Wiesner as Senta, and Charlotte Huhn as Mary. Anton Seidl conducted. It was first performed in Italian at the same house on March 31, 1892, with the following cast: The Dutchman, Jean Lasalle; Daland, Edouard de Reszké; Erik, M. Montariol; Senta, Mme. Albani. Mr. Seidl was the conductor.

The foundations of Wagner's entire operatic system are to be found in this opera, and it would be a manifest injustice to neglect to call the attention of the reader to them. The first feature of the Wagnerian system which is to be noted in the "Flying Dutchman" is the employment of a mythical subject. Wagner himself has told us that it was the elementary humanity of the myth which made it appeal to him. "The legend", he says, "in whatever nation or age it may be placed, has the advantage that it comprehends only the purely human portion of this age or nation, and presents this portion in a form peculiar to it, thoroughly concentrated, and, therefore, easily intelligible. \* \* \* This legendary character gives a great advantage to the poetic arrangement of the subject, for the reason already mentioned, that, while the simple process of the action—easily comprehensible as far as its outward relations are concerned—renders unnecessary any painstaking for the purpose of explanation of the course of the story, the greatest possible portion of the poem can be devoted to the portrayal of the inner motives of the action—those inmost motives of the soul, which, indeed, the action points out to us as necessary, through the fact that we ourselves feel in our hearts a sympathy with them".

Wagner divined clearly the necessity of subordinating mere pictorial movement to the play of emotion, and it will be easily discerned that the three acts of "The Flying Dutchman" reduce themselves to a few broad emotional episodes. In the first, our attention is centered upon the longing of the Dutchman, and in the second, upon the love of Senta. In the third, we have the inevitable and hopeless struggle of the passion of Erik against Senta's love. All the music not designed to embody these broad emotional states, is scenic, such as the storm-music, and the choruses of the sailors and the women. Furthermore, the student will do well to note that the

chief personages of the story are types. Vanderdecken is typical of the man struggling under the burden of his own follies; while Senta is the embodiment of the woman-soul, which, according to Goethe, "leadeth us ever upward and on". This ethical principle of the salvation of man through the pure love of woman was very dear to Wagner, and it is to be found in some form in nearly all of his dramatic works. We come now to the Wagnerian musical system which originated in this work.

As we have already seen in his earlier operas, Wagner endeavored to reach a correct musical embodiment of the emotions indicated by his text, through a fusion of extant styles. In the process of the effort, he became convinced of its futility. He saw that one of the most formidable obstacles in the way of success was the old-fashioned habit of writing finished and rounded arias for the sake of pure musical beauty. He perceived the vital fact that, in opera, the music must become the handmaid of the poetry. In seeing that, he saw that musical formulæ must be sacrificed, and that led him to a perception of the important truth, that having once discovered the best musical investiture of any given emotion, he ought to associate every reappearance of that emotion with the same musical expression. This led to the adoption of a system of *Leitmotive*, leading-motives or "typical phrases", as they have been called very happily, each one designed to represent some particular person, mood, or thought in the drama. In "The Flying Dutchman", we find this system in its infancy. In "Tristan" and "Der Ring des Nibelungen", it is completely developed. The existence of the old set forms of opera was, of course, incompatible with the requirements of this system, and, consequently, Wagner gradually abandoned their use. There are no set trios or quartets in "The Flying Dutchman", while the duets approach closely to the true dramatic duologue. Wagner has been accused of iconoclasm, because of his disuse of the older forms, but his own words on this subject are worthy of attention:

"The plastic unity and simplicity of the mythical subjects allowed of the concentration of the action on certain important and decisive points, and thus enabled me to rest on fewer scenes, with a perseverance sufficient to expound the motive to its ultimate dramatic consequences. The nature of the subject, therefore, could not induce me, in sketching my scenes, to consider in advance their adaptability to any particular musical form, the kind of musical treatment being in each case necessitated by these scenes themselves. It could, therefore, not enter my mind to engraft on this, my musical form, growing, as it did, out of the nature of the scenes, the traditional forms of operatic music, which could not but have marred and interrupted its organic development. I therefore never thought of contemplating on principle, and as a deliberate reformer, the destruction of the aria, duet, and other operatic forms; but the dropping of those forms followed consistently from the nature of my subjects".

Let us see now how Wagner came to discover the germs of his musical system. He tells us that he had done no serious musical work for so long a time that he entered upon the task of composing "The Flying Dutchman" with serious misgivings. "As soon as the piano had arrived", he writes, "my heart beat fast for

very fear; I dreaded to discover that I had ceased to be a musician. I began first with the 'Sailors' Chorus' and the 'Spinning-Song'; everything sped along as though on wings and I shouted for joy as I felt within me that I still was a musician". It was in the ballad of Senta, however, that he found the germs of his future musical system. He uses in this number two themes which are directly associated with fundamental ideas of the drama. The first is commonly spoken of as "The Flying Dutchman" motive. Here it is:



This theme is intended to illustrate the wanderer, as typical of a great yearning for rest. The second theme is this:



This melody is designed to represent the redeeming principle, the sacrificial love of the eternal woman, typified in this drama by Senta. Wagner says, "I had merely to develop, according to their respective tendencies, the various thematic germs comprised in the ballad, to have, as a matter of course, the principal mental moods in definite thematic shapes before me. When a mental mood returned, its thematic expression also, as a matter of course, was repeated, since it would have been arbitrary and capricious to have sought another motive, so long as the object was an intelligible representation of the subject, and not a conglomeration of operatic pieces".

"The Flying Dutchman" thus presents to us in their inception the three fundamental principles upon which Wagner reared his much-abused theory of opera: first, the employment of mythological or legendary subjects for dramatic treatment; second, the "intelligible representation of the subject", by which he meant a faithful musical embodiment of the spirit of each scene, instead of a mere sequence of effective tunes; and third, the use of the representative theme or typical phrase. Out of these elements Wagner fashioned a scheme of operatic construction which contemplated an organic union of poetry, painting, music, and action so compact that no one member of it could be regarded as more important than another. The larger significance of the system has been much obscured by the habit of studying thematic handbooks and supposing that the ability to identify each *Leitmotiv* whenever heard was the solution of the entire artistic problem offered by the later dramas of Wagner. A study of "The Flying Dutchman" and the workings of the master's mind in its composition, shows us very plainly that the only handbook needed for a



complete comprehension of Wagner's music is the text to which it is wedded in a full and perfect marriage of ideas.

"The Flying Dutchman" has a special interest for lovers of Wagner, because of the strong infusion of personal emotion which colors its score. Ferdinand Praeger, not always a trustworthy authority, indeed, tells one story which there is good reason to believe. He says that he was dining with Wagner in Munich in 1866, when the conversation chanced upon "the weary mariner, his yearning for land and love, and Wagner's own longing for his fatherland at the time he composed the 'Dutchman'". Wagner went to the piano and said: "The pent-up anguish, the homesickness that then held possession of me, were poured out in this phrase":



"At the end of the phrase", continued Wagner, "on the diminished seventh, in my mind I paused and brooded over the past; the repetitions, each higher, interpreting the increased intensity of my sufferings". Because of this personal feeling, the admirer of serious music will do well to seek for the strongest parts of "The Flying Dutchman" in the embodiment of the deeper emotions voiced by the text. The march-movement at the end of the first act, the sailors' choruses and the spinning-song, are in the most popular vein, and make the strongest appeal to those who like merely pretty tunes; but the storm-music, the Dutchman's narrative, and the duo of Vanderdecken and Senta, contain the choicest outpourings of the spirit of the young man of 28, who was to become the regenerator of the true music-drama.

W. J. HENDERSON.

# Der fliegende Holländer.

1

THE FLYING DUTCHMAN.

## No 1. Overture.

*Piccolo, Flutes, Oboes, Clarinets in B flat, Cor anglais, Bassoons, 4 Horns in F & D, Trumpets in F, 3 Trombones, Tuba, Kettle-drums in D & A, Harp, & Strings.*

Allegro con brio. (♩ = 72.)

RICHARD WAGNER.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The piano part is marked *f* and *Str. & Wood.* in the first system. The woodwinds and brass parts are marked *marcato* and *molto cresc.* in the first system. The strings are marked *f* and *Trombs. & Tuba.* in the third system. The trumpets are marked *Tpts.* in the fourth system. The strings are marked *Tutti.* and *ff* in the fifth system. The trumpets are marked *Tpts.* in the sixth system. The strings are marked *Tutti.* and *ff* in the seventh system. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

*Tutti.*

*Hns. & Bsn.*

*Str. Wind sustain*

*ff*

*p.*

*Hns. & Bsn.*

*ff*

*fff*

*dim.*

*piu dim.*

*Hns. & Trombs.*

*Hns.*

*Wind.*

*p*

*F. ar.*

*Tnr. & Cello.*

*piu p*

*Cello & D. Bass pizz.*  
*p*  
*K-dr.* 1

*Andante. (♩ = 100.)*  
*pp Cor anglais, Hns. & Bsn.*  
*ritard.*  
*a tempo*  
*pp Ob., Cl. & Hns.*

*Fl.*  
*a tempo*  
*Cor anglais.*  
*ritard.*  
*pp*

*animando un poco*  
*pp*  
*pp*  
*Hn.*  
*p*  
*p Trombs.*

*poco cresc.*

*un poco marcato*  
*più p*  
*pp*  
*K-dr.*  
*Hn.*

*Bsn.*  
*pp*  
*Trombs.*  
*accel.*  
*p molto cresc.*



Tempo I. (♩ = 72.)

First system of the score. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The upper staff contains a melodic line with slurs and accents, marked with *f Str.* and *Wind sust.*. The lower staff provides a rhythmic accompaniment with chords and moving lines.

Second system of the score. The upper staff continues the melodic line, marked with *Wind.*, *dim.*, and *p*. The lower staff has a *f* dynamic marking. A *Wind sust.* marking appears at the end of the system. There are some handwritten annotations below the staff, including a circled 'ca' and an asterisk.

Third system of the score. The upper staff has a *Wind.* marking. The lower staff features a *f* dynamic marking. Similar to the second system, there are handwritten annotations below the staff, including a circled 'ca' and an asterisk.

Fourth system of the score. The upper staff is marked with *Wind.*. The lower staff has a *Brass.* marking and a *f* dynamic marking. A *p* dynamic marking is also present. Handwritten annotations below the staff include a circled 'ca' and an asterisk.

Fifth system of the score. The upper staff has a *f* dynamic marking. The lower staff has a *ff* dynamic marking. The music continues with complex rhythmic patterns and slurs.

Sixth system of the score. The upper staff has a *f* dynamic marking. The lower staff has a *ff* dynamic marking. The system concludes with a *ff* dynamic marking.

Seventh system of the score. The upper staff is marked with *accel.*. The lower staff has a *p* dynamic marking and a *cresc.* marking. The system ends with a *ff* dynamic marking.

*molto animato*

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and slurs. Annotations include *Tromba & Tuba* and *ff Tutti.* with a dynamic marking of *ff*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a prominent string section part with a *Str.* marking.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a prominent string section part with a *Str.* marking and a *ff Tutti.* dynamic marking.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a prominent string section part with a *ff Tutti.* dynamic marking.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a prominent string section part with a *Str.* marking and a *pp* dynamic marking. A *marcato* marking is present above the staff.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff features a prominent string section part with a *Cl. espressivo* marking.

Seventh system of musical notation. The upper staff continues the melodic line. The lower staff features a prominent string section part with a *Ob. & Cl.* marking and a *p espress. cresc. poco a poco* marking.

6

Str. *sempre più f*

This system shows the beginning of a musical passage. The upper staff features a melodic line with a key signature of one sharp (F#) and a common time signature. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. The instruction "Str." is placed above the first measure, and "sempre più f" is written across the first two measures.

*più f* Wind. *ff Tutti.*

The second system continues the accompaniment. The upper staff has a melodic line with some rests. The lower staff continues with rhythmic patterns. The instruction "più f" is above the first measure, "Wind." is above the second measure, and "ff Tutti." is above the third measure.

Hn. *p* Str. *ff Tutti.* Hn. *p*

The third system introduces the Horns (Hn.) in the upper staff, playing a melodic line with accents. The lower staff continues with rhythmic accompaniment. The instruction "Hn." is above the first and fifth measures, "p" is below the first and fifth measures, "Str." is above the second measure, and "ff Tutti." is above the third measure.

*ff Tutti.* Wind. *p* Cello.

The fourth system features the Horns (Hn.) in the upper staff and the Cello in the lower staff. The instruction "ff Tutti." is above the second measure, "Wind." is above the fourth measure, and "p Cello." is above the fifth measure.

*cresc.* *f* Hns.

The fifth system shows a crescendo in the lower staff. The upper staff has a melodic line. The instruction "cresc." is above the first measure, "f" is above the fourth measure, and "Hns." is above the fifth measure.

Str. *f* Wind. *f* Hns. *f* Str. *f*

The sixth system features the K. dr. (Keyboard) in the lower staff. The upper staff has a melodic line with triplets. The instruction "Str." is above the first and fifth measures, "Wind. f" is above the second measure, "Hns. f" is above the third measure, and "Str. f" is above the fourth measure.

*f* *più f*

The seventh system continues with the K. dr. in the lower staff. The upper staff has a melodic line with triplets. The instruction "f" is above the second measure, and "più f" is above the fourth measure.



First system of a musical score. The upper staff contains complex rhythmic patterns with triplets and sixteenth notes. The lower staff features a melodic line with slurs and accents. Dynamics include *più f* and *ff Tutti*. Rehearsal marks are indicated by asterisks and the letter 'A'.

Second system of the musical score. The upper staff is marked *Cl. Hus. & Bsn.* and the lower staff *Cello pizz.*. The lower staff includes a *ff* dynamic marking. Rehearsal marks with asterisks and 'A' are present.

Third system of the musical score. The upper staff is marked *Vi. pizz.* and *Wind. dolce.*. The lower staff includes a *p* dynamic marking. Rehearsal marks with asterisks and 'A' are present.

Fourth system of the musical score. The lower staff includes a *cresc.* dynamic marking. Rehearsal marks with asterisks and 'A' are present.

Fifth system of the musical score. The lower staff includes a *più f* dynamic marking. Rehearsal marks with asterisks and 'A' are present.

Sixth system of the musical score. The upper staff is marked *f Tutti Wind.* and the lower staff *Str.*. The lower staff includes a *f* dynamic marking. Rehearsal marks with asterisks and 'A' are present.

Seventh system of the musical score. The upper staff is marked *f* and the lower staff *f*. Rehearsal marks with asterisks and 'A' are present.

First system of musical notation. The upper staff contains woodwind parts (Flute, Oboe, Clarinet) with dynamic markings *f* and *pp*. The lower staff contains piano accompaniment with dynamic markings *pp* and *f*.

Second system of musical notation. The upper staff continues woodwind parts with dynamic marking *f*. The lower staff continues piano accompaniment with dynamic marking *f*. The word *Tutti* is written above the piano staff.

Third system of musical notation. The upper staff continues woodwind parts. The lower staff continues piano accompaniment with dynamic marking *più f*.

Fourth system of musical notation. The upper staff continues woodwind parts. The lower staff continues piano accompaniment with dynamic marking *ff* and the instruction *molto marcato*.

*Trombs. Tutti.  
Vello & D. Bass.*

Fifth system of musical notation. The upper staff continues woodwind parts. The lower staff continues piano accompaniment with dynamic marking *ff*.

Sixth system of musical notation. The upper staff continues woodwind parts with dynamic marking *f*. The lower staff continues piano accompaniment with dynamic marking *p*. The word *Hus.* is written above the piano staff.

Seventh system of musical notation. The upper staff continues woodwind parts with dynamic marking *f*. The lower staff continues piano accompaniment with dynamic marking *p*. The words *Ob. & Cl.* and *Hus.* are written above the piano staff.

Ob. & Cl. *f*

*Str. p* *Tutti*

*Fl. Cl. & Vl. molto espress.*

*p* *Wind sustain.*

*p*

*poco f* *f* *Wind.* *p* *Fl.*

*più f* *Wind.* *p* *Fl.*

*f* *Wind.* *p* *Fl.*



*stringendo.*  
*mf sempre più f*

*Un poco riten.*  
*Tutti.*

*Wind.*  
*dim. p dolce. p a tempo. cresc.*

*ff*

*p cresc.*

*ff riten. dim. p dolce. p a tempo.*

*cresc. ff riten.*

First system of musical notation. The upper staff contains a melodic line with a slur and a fermata. The lower staff contains a bass line. Dynamics include *dim.*, *p*, and *cresc.*. The tempo marking *a tempo.* is placed above the staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment. Dynamics include *più cresc.* and *ff riten.*. There are also some chordal markings above the staff.

Third system of musical notation. The upper staff has a melodic line. The lower staff has a bass line. Dynamics include *dim.*, *Wind.*, *p Str.*, and *Wind sustain.*. The tempo marking *a tempo.* is present.

Fourth system of musical notation. The upper staff has a melodic line. The lower staff has a bass line. Dynamics include *cresc. poco a poco* and *marc.*. The instruction *Trombs. & Tuba.* is written below the staff.

Fifth system of musical notation. The upper staff has a melodic line. The lower staff has a bass line. Dynamics include *f* and *più f*. There are some markings like *ca.* and *ca.* in the lower staff.

Sixth system of musical notation. The upper staff has a melodic line. The lower staff has a bass line. The tempo marking *Vivace. (♩ = 92)* is present. Dynamics include *ff* and *più f*. There is a *VI.* marking in the lower staff.

Seventh system of musical notation. The upper staff has a melodic line. The lower staff has a bass line. This system continues the rhythmic accompaniment.



Str. *p* Wind. *cresc.* *Tutti.* *ff*

Str. *p* Wind. *cresc.* *ff* *Tutti.* *sempre f*

8

8

8

*bi*

This page of musical notation is for a piano piece, likely in G major and 4/4 time. It consists of seven systems of staves, each with a treble and bass clef. The music is characterized by a mix of chords and melodic lines. Key features include:

- System 1:** Starts with a *ff* dynamic. The right hand has a melodic line with accents, while the left hand provides a harmonic accompaniment.
- System 2:** Features a *sf* dynamic. The word *sempre* is written above the right hand staff, indicating a continuous or sustained quality.
- System 3:** Continues the melodic and harmonic development with various chordal textures.
- System 4:** Shows a change in texture with more complex chordal structures and a prominent bass line.
- System 5:** Marked with *ff*, this system features a dense, rhythmic accompaniment in the left hand and a more active right hand.
- System 6:** Includes a *sfz* dynamic. The right hand has a melodic line with a *sfz* marking, while the left hand has a steady accompaniment.
- System 7:** The final system on the page, showing a continuation of the melodic and harmonic themes.

## Act I. No. 2. Introduction.

A steep, rocky shore. The sea occupies the greater part of the scene, and there is a wide view over it. Gloomy weather. A violent storm. Daland's ship has just cast anchor close to the shore; the sailors are noisily employed in furling the sails, coiling ropes, etc. Daland has gone on shore. He climbs upon a rock and surveys the country, to find out in what place they are.

(Same Score.)

**Allegro con brio. (♩ = 72).**

**Piano.**

*mf Str. Hus. & Bssn.* *cresc. sempre.*

*più f*

*ff Tutti.* *mf Str.*

*ff Tutti.* *f Str.* *più f* *Hus.*

*ff Tutti.*

Chorus of Sailors (at work).

TENORS.  
Ho - jo - he!  
Ho - yo - hey!

BASSES.  
Hal-lo-jo!  
Hal-lo-yo!

(First Echo.) (Second Echo.)  
*Hns.*  
*f* *p* *mf* *Str.* *cresc.*

Ho - jo - he!  
Ho - yo - hey!

*ff Tutti.* *mf*

Hal-lo-jo!  
Hal-lo-yo!

Hal-lo-jo!  
Hal-lo-yo!

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



Hal-lo-jo!  
Hal-lo-yo!

Hal-lo-jo!  
Hal-lo-yo!

Ho! \_\_\_\_\_ He! \_\_\_\_\_ He! \_\_\_\_\_ Ja! \_\_\_\_\_ Ho! \_\_\_\_\_ He! \_\_\_\_\_  
 Ho! \_\_\_\_\_ Hey! \_\_\_\_\_ Hey! \_\_\_\_\_ Ya! \_\_\_\_\_ Ho! \_\_\_\_\_ Hey! \_\_\_\_\_

Ho! \_\_\_\_\_ He! \_\_\_\_\_ He! \_\_\_\_\_ Ja! \_\_\_\_\_ Ho! \_\_\_\_\_  
 Ho! \_\_\_\_\_ Hey! \_\_\_\_\_ Hey! \_\_\_\_\_ Ya! \_\_\_\_\_ Ho! \_\_\_\_\_

*Str.*  
*p*

He! \_\_\_\_\_ Ja! \_\_\_\_\_ Hallo-jo! \_\_\_\_\_  
 Hey! \_\_\_\_\_ Ya! \_\_\_\_\_ Hallo-yo! \_\_\_\_\_

Ja! \_\_\_\_\_ Ho! \_\_\_\_\_ Hallo-jo! \_\_\_\_\_  
 Ya! \_\_\_\_\_ Ho! \_\_\_\_\_ Hallo-yo! \_\_\_\_\_

*Hno.* *f* *p* *f Tutti.*

*K-dr.*

Hallo-jo!  
Hal-lo-yo!

Ho! \_\_\_\_\_ Ho! \_\_\_\_\_  
 Ho! \_\_\_\_\_ Ho! \_\_\_\_\_

*Hus.* *f* *p* *f Tutti.* *più f*

*K-dr.*



nah' dem Ziel nach lan - - - ger  
near to home, the voy - - - age

Fahrt, war mir der Streich  
o'er, And such a storm

noch auf - ge - spart! So nah' dem Ziel nach lan-ger Fahrt,  
was yet in store! So near to home, the voy-age o'er,

war mir der Streich noch auf-ge - spart!  
And such a storm was yet in store!

*Str.* *cresc. 6*  
*Wind sustain.*

Steersman (from deck, calling through his hollowed hands).

Hol! Ka-pi-tän!  
Hol! Captain!

*Tnr.* *f.*  
*Str. & Wind.* *cresc.*

Am Bord bei euch, wie steht's? Gut, Ka-pi-  
On board with you, what cheer! Good, all is

tän! Wir ha - ben sich - ren Grund.  
well! We have good hold - ing - ground.

Daland.

Sand - wi - ke ist's; ge - nau kenn' ich die Bucht.  
Sand - wi - ke 'tis; right well I know the bay.

*piu f* *p Str.* *p Str. & Wind*  
*pp. cresc.*

Ver - wünscht! Schon sah am  
A - las! There on the

*p Fl.* *p Wind sustain.*

U - fer ich mein Haus, Sen - ta, mein  
shore I saw my home, Sen - ta, my



Kind, glaubt' ich schon zu un - ar - men: -  
 child, ere now I should have met thee,

da bläst es aus dem Teu - felsloch her - aus!  
 If this un-look'd for tem - pest had not come!

*cresc.* *f Str. & Wood.*

Wer baut auf Wind, baut auf Sa - tan's Er - bar - men; wer baut auf Wind, baut auf  
 Trust not the wind, in its grasp it will get thee; trust not the wind, in its

*mf*

*Hrs. & Bsn.*

Sa - tan's Er - bar - men, baut auf Sa -  
 grasp it will get thee, in its grasp

*ff.* *cresc.* *Str.* *Vcllo.*

*Wind.*

tan's Er - bar - men!  
 it will get thee!

*più f* *Wind sustain.*

(Going on board).

Was hilft's?                      Geduld!                      Der Sturm lässt  
What then?                      But hold!                      'Tis on the

*dim.*

nach;                                      wenn so                      er  
wane,                                      When storms                      are

*più p*                      *poco f*                      *p*                      *dim.*

tób - te,                      währ't nicht lang!  
fiere - est,                      calm is near.

*p*                      *sempre dim.*

*Fl.*                      *Cl.*                      *Fl.*                      *Tnr.*

*p dolce.*                      *pp*

*Ans.* (On board).

He, Bur-sche!                      Lan - ge wart' ihr wach; zur  
Hey, sail-ors!                      Long your watch has been; Go

*p Str.*                      *p*

*ritenuto.*

**Molto più lento.** (♩ = 88) (The sailors go below.)

Ru - he denn! Mir ist nicht bang.  
rest a while! I have no fear.

*pp ritenuto.*

*Str. & Wind.* *pp*

*cresc.*

*cresc.* *p*

*Wind.* *b2*

*'Cello.* *p*

*p Str.*

Num, Steuermann, die  
Now, Steersman, will

Wa - che nimmst du wohl für mich? Ge - fahr ist nicht, doch gut ist's, wenn du  
you keep watch to-night for me? Though risk is past, I warn you not to

**Steersman.**

(Daland goes down into the cabin.)

wachst. sleep.  
Seid au-sser Sorg'! Schlaft ru - hig, Ka - pi - tän!  
De - pend on me! Sleep calm - ly, Cap - tain mine!

*pp*

(The Steersman alone on deck. The storm has somewhat subsided, and returns only at intervals; out at sea the waves are tossing high. The Steersman walks round the deck once, and then sits down near the wheel.)

*Fl. & Wood.*

*pp Tr.*

*R-dr.*

*an poco marcato.*  
*Hns. & Bsn.*

*pp cresc.*

*R-dr.*

*pp*

*p Str. cresc.*

*f p pp*

*Hns. & Bsn. pp*

*Cello. 6 cresc.*

*Str. cresc.*

*Hn.* (He yawns, then rouses himself, as he is growing drowsy.)

*p Str. dim.*

**Steersman.**  
*Più vivo. (♩ = 84)* *Moderato. (♩ = 80)*

Mit Ge - wit - ter und Sturm aus fer - nem Meer, mein Mä - del,  
Tho-rough thun - der and storm, from dis - tant seas, My maid - en,

*Cl. Bsn. & Hns. p*



Allegro.

Moderato.

bin dir nah! Ü-ber thurm-ho-he Fluth vom Sü-den her, mein Mä-del,  
I am near! O-ver tow-er-ing waves, with south-ern breeze, My maid-en,

(♩ = 104)

ich bin da! Mein Mä-del, wenn nicht Südwind wär', ich nim-mer wohl käm' zu dir; ach,  
I am here! My maid-en, were no south wind here, I nev-er could sail to thee; O

*un poco accelerando.* Moderato. Tempo I.

lie-ber Süd-wind, blas' noch mehr! Mein Mä-del ver-langt nach mir!  
kind-ly south wind, yet blow fair! My maid-en, she longs for me!

Ho - ho - jo! Hal - lo - ho - ho, jo! lo - ho, ho, ho! —  
Ho, ho - yo! Hal - lo - ho - ho, yo! lo - ho, ho, ho! —

Ho - ho - je! Hal - lo - ho, ho, ho, ho, ho, ho, — ho, —  
Ho - ho - yeh! Hal - lo - ho, ho, ho, ho, ho, ho, — ho, —

(A wave strikes and shakes the ship violently. The Steersman starts up, and looks about him. Satisfied that no harm has been done, he sits down again and sings, while drowsiness gradually overpowers him.)

hol  
hol

*cresc. molto.*

*Fl.*

*Wind. più f*

*Tutti. ff*

*Hus. & Bssn.*

*r.h.*

*f*

*p*

*Str.*

*Hus. & Bssn.*

*Ob. & Cl.*

*p*

*più p*

(He yawns.)

*Cello.*

*cresc..*

Von des Sü-den's Ge-stad aus  
On the shores of the South, in

wei-tem Land, ich hab' an dich gedacht! Durch Ge-wit-ter und Meer, vom Mohren-strand, hab'  
far-off lands, On thee I still have thought! Thorough thunder and waves, from Moorish strands, To

*Hus. & Bssn.*

*pp*

*pp*

*Hus. & Bssn.*

*Tr.*

dir 'was mit-ge-bracht.  
thee a gift I've brought.

Mein  
My

*Tur.*

Mä-del, preis' den Südwind hoch, ich bring' dir ein gül-den Band;  
maid-en, praise the south wind well, I bring thee a gold-en chain.

*pp Str.* *Cl. & Bssn.* *accelerando e cresco.*

*p* *'Cello.*

*poco lento.*

*Allegro.*

ach, lie-ber Süd-wind, bla-se doch!  
O kind-ly south wind, do not fail!

*Ob. & Cl.* *dim.* *p* *Str.* *pp* *p Tur.*

*poco accel.* *lento.* *Moderato.*

Mein Mä-del hätt' gern den Tand.  
My maid-en will sigh in vain!

*p* *pp* *'Cello.*

*Hrs. & Bssn.*

Ho - ho -  
Ho - ho -  
*Str. & Wood.*

*Tur.* *Fl.* *pp* *Bssn.*

(He struggles against fatigue, and at last falls asleep.)

je! hol-la-ho!  
yeh! hol-la-ho!

*sempre più animato.*

*Fl.* *p* *cresc.*

*Cello.*

*Str. & Wood.* *cresc.*

*Bssn. & Tnr.*

(The storm again begins to rage violently, and it grows darker.)

*cresc. Fl.*

*Cello.*

*Str. & Wood.* *cresc.*

*Bssn. & Tns.*

(In the distance appears the ship of the Flying Dutchman, with blood-red sails and black masts. She quickly nears the shore, over against the ship of the Norwegian.) *Allegro.* (♩ = 69)

*Fl.* *p*

*Ob.*

*Hus. & Bssn.* *cresc. sempre.*

*molto marcato.*

*Cello & D. Bass.* *più cresc.*

*al* *ff Tutti.*



(With a fearful crash the anchor plunges into the water.)

*ff* Wind sustain *ff* Str.

Moderato.

Mein  
My

(The Steersman springs up out of sleep; without leaving his place he gives a hasty look at the wheel, and, satisfied that no harm has been done, he hums the beginning of his song.)

Tuba *dim.* Bsn. *più p*

Tur. Str.

Mädel, wenn nicht Süd-wind wär' — (He sleeps again.)  
maiden, were no southwind here —

*pp* Str. Cello.

(Silently, and without the least further noise, the spectral crew of the Dutchman furl the sails, &c.)

*Str. & Wood.* *Molto più lento.* (♩ = 72)

*p* *f* *Hus.* *ritard.* *p* *sempre*

Fl. & Tur. Trombs.

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

*Tpt.*

(The Dutchman goes on shore.)

*Hs.* *ritard.* *più p*

## Nº 3. "How oft, in Ocean's deepest cave?"

## Aria.

Sostenuto. ( $\text{♩} = 50$ )

Voice.

Tr.  
Cello  
D. Bass & Tuba.

The Dutchman. Recit. lento.

Bass, Tuba, Cello, & D. Bass.

Die Frist ist um,  
The term is past,

*a tempo.*

und abérimals verstrichen sind sie - ben Jahr'. — Voll  
and once a-gain are end-ed the sev'n long years. The

*a tempo.*

Ü - ber-druss wirft mich das Meer an's Land. Hal-  
wea - ry sea casts me up - on the land. Hal-

*più moto*

Str. Wind.

— stol-zer O - ce-an! In kur-zer Frist sollst du mich wie - der  
 — haugh-ty o - cean! A lit-tle while, and thou a - gain shalt

*Str. f*

tra - - gen! Dein Trotz ist beugsam, doch e - wig mei-ne  
 bear mel Thy rage sub-sid-eth, but end - less my de-

*Wind sustain.  
 f più moto* *fp* *fp* *pp*

**Sostenuto.** **Recit. lento.**

Qual Das Heil, das auf dem Land ich suche, nie werd'ich es  
 spair! The help which on the land I seek for, never shall I

*pp*

*Cello.*

**Allegro. (♩ = 80)** **Recit.**

fin - den! Euch, des Weltmeers Flu-then, bleib' ich ge-  
 find it! True, thou heaving o-cean, am I to

*staccato Str.* *Wind.*

## Recit.

treu,  
 thee,

bis eu - re letz - te Wel - le sich  
 Un - til thy fi - nal bil - low shall

*Disson. & Hus.*

bricht,  
 break,

und euer letz - tes Nass ver - siegt!  
 un - til at last thou art no more!

*Tar.*

*p più lento*

*Str. & Wind.*

*p*

*f*

*Trombs.*

*K-dr.*

## Allegro molto agitato. (♩ = 80)

*p*

*Str.*

*Wind sustain*

*cresc.*

*f*



Wie oft, in Mee - res tief - sten Schlund  
 How oft, in O - cean's deep - est cave,

stürzt'ich voll Sehn-sucht mich hin - ab, — doch ach! den  
 I've plung'd with long-ing to my doom:— But ah! for

*poco riten.*  
*Ob. & Cl. poco riten.*

Tod, ich fand ihn nicht!  
 death I sought in vain!

Da, wo der Schif - fe  
 Where man - ya ship has

*a tempo*

furcht - bar Grab, trieb mein Schiff ich zum Klip - pen - grund, — doch  
 found a grave, In mine I've sought a rock - y tomb; — But

*poco riten.*  
*Cl.*

ach! mein Grab, es schloss sich nicht!  
 ah! my grave I ne'er might gain.

*a tempo*

Ver - höh - - - - - nend droht' ich dem Pi-  
 With wan - - - - - ton threat the pi - rate

*Str.*  
*Wind sustain.* *mf*

*Cello.*

ra - - - - - ten, in wil - - - - - dem  
 dar - - - - - ing, My death - - - - - I've

Kam - ple hofft' ich Tod: - - - - - "Hier," rief ich,  
 court - ed from the sword; - - - - - "Here," cried I,

*mf*

"zei - ge dei-ne Tha - - - - - Von Schä - tzen  
 "work thy will un-spar - - - - - My ship - - - - - with

voll gold ist Schiff und Boot! "A - - - - - Doch ach! - - - - - des Meer's bar -  
 is rich-ly stord!" A - las! - - - - - the sea's ra -

*p Trombs.* *più p*

*R.d.*

bar'scher Sohn schlägt bang' das Kreuz und flieht da - von!  
 pa - cious son, But sign'd the cross, and straight was gone!

*Cl. & Bsn.*  
*p* *pp* *Hns.*  
*p*

Wie oft in Mee - - - res  
 How oft in O - - - cean's

*Wind.*

tief - - - sten Schlund stürzt' ich voll Sehn - - sucht  
 deep - - est cave Long - - ing I've plunged to

*poco a poco cresc.*

mich hin - ab! Da, wo der Schif - fe furcht - bar  
 find my doom! Where many a ship has found a

*piu cresc.*

Grab, trieb mein Schiff ich zum Klip - pen - grund.  
 grave, In mine I've sought a rock - y tomb.

*Tpts & Hns.*





Got - tes, der mei - nes Heil's Be - dingung mir ge - wann: war ich Un -  
 heav - en, Thou, who for me didst win un - look'd for grace, Was there a

sel' - ger Spielwerk dei - nes Spot - tes, als die Er - lö - sung du mir zeig - test  
 fruit - less hope to mock me giv - en, When thou didst shew me how to find re -

an? Dich fra - ge ich, ge - pries' - ner En - gel Got - tes, der mei - nes  
 lease? Thee I be - seech, kind an - gel sent from heav - en, Thou, who for

Heil's Be - dingung mir ge - wann: — war ich Un - sel' - ger Spielwerk dei - nes  
 me didst win un - look'd for grace; — Was there a fruit - less hope to mock me

Spot - tes, als die Er - lö - sung du mir zeigtest an? —  
 giv - en, When thou didst shew me how to find re - lease?

Un poco più mosso. (♩ = 76)

Ver - geb' - ne Hoffnung!  
The hope is fruitless!

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a string section marked *Str.* and *ff*.

Furcht - bar eit - ler Wahn! Um ew' - ge Treu' auf Er - den -  
All is quite in vain! On earth, a love un - chang - ing

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a string section marked *Tutti* and *ff*.

ist's ge - than!  
none can gain!  
Feroce. (♩ = 69)

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a string section marked *mf Str.* and *ff Tutti*.

Musical notation for the fourth system, including piano accompaniment. The piano part features a string section marked *ff*, *dim.*, and *più p*. The section is labeled *Cello, D. Bass* and *pp & Tuba.* with *R-dr.* below.

Musical notation for the fifth system, including piano accompaniment. The piano part features a string section with a rhythmic pattern.

Molto passionato. (♩ = 84.)

*Str. Bssn. & Hn.*  
*p*  
*Cl.*  
*cresc.*

Nur ei - - ne Hoff - - nung  
A sin - - gle hope with

*pp*  
*cresc.*

soll mir blei - ben, nur ei - - ne un - - er - schüt - - tert  
me re-main - eth, But one a - lone yet stand - eth

*Wood*

steh'n: so lang' der Er - de Keim' auch trei - ben,  
fast; Tho' earth its frame long time re - tain - eth,

*f*  
*Bssn*

somussie doch zu Grun-de geh'n!  
In ru-in it must fall at last!

Tag  
Great

*ff*  
*Tutti*





steh'n, wann al - le Tod - ten auf - - er - steh'n,  
 gain, when all the dead are rais'd a - gain,

*piu f*

dann wer - de ich in Nichts ver - geh'n, dann wer - de  
 De - struc - tion I shall then at - tain, de - struction

ich in Nichts ver - geh'n, wann al - le Tod - ten  
 I shall then at - tain, When all the dead are

*con portamento*

*pp Tpts. & Trombs.*

auf - er - steh'n, dann wer - de ich in Nichts ver -  
 rais'd a - gain, De - struction I shall then at -

*f Tutti*

*vain.*

geh'n, in Nichts ver - geh'n.  
 tain, shall then at - tain.

*pp Str.*

*cresc.*

*R-dr.*

Ihr Wel - - ten, en - det  
Ye plan - - ets, from your

*ff Tutti* *fl.*

eu - ren Lauf! Ew' - - ge Ver -  
cours - es fall! Wel - - come, e -

*accel.* *f accel. Wind*

nich - - tung, nimm mich auf!  
ter - - nal end of all!

*ff Tutti*

*Tpts. & Cello*

*dim.*

*R-dr.*

Chorus of the Crew of the Dutchman (in the ship's hold.)

TENORS.

BASSES.

Ew' - -  
Wel - -  
Ew' - -  
Wel - -

*Tur.*

*Cello & Bsn.*

ge come, Ver nich - - - - - tung, nimm uns  
come, e - ter - - - - - nal end of  
ge come, Ver nich - - - - - tung, nimm uns  
come, e - ter - - - - - nal end of

auf!  
all!

auf!  
all!

*Cello* *p*  
*Str.* *pp* *espr.*

*R-dr*

(He leans in brooding silence against a rock in the foreground.)

*Hn. riten.*

No 4. "Where storm and raging wind."

Scene, Duet and Chorus.

(Daland comes out of the cabin; he looks round at the storm, and observes the strange ship.)

Moderato. (♩ = 84.)

Piano.

*VI. 6*  
*p*  
*Bssn. & Hus.*  
*dolce*  
*Cello*  
*cresc.*

*Bssn.*  
*mf accel.*  
*cresc.*  
*f*  
*VI. & H. #2*

**Daland** (looking at the Steersman.) **Steersman** (half-rousing himself from sleep.)

*Allegro.* (♩ = 80) *riten.*

He! Holla! Steuermann! 'Sist nichts, 'sist nichts - Ach! lie-ber  
Hey! Holla! Steersman! 'Tis naught, 'tis naught - Ah! kind-ly

*f* *pp riten.*  
*Hu* *Fl. Cl. & Bssn.*

**Daland** (shaking him violently.)

*a tempo*

Süd-wind, blas' noch mehr, mein Mä - - del - Du siehst nichts? Gelt, du  
South-wind, yet blow fair, my maid - - en - There is naught? Say, you

*f* *VI.* *a tempo*  
*Str.*

wachest brav, mein Burschl Dort liegt ein Schiff- Wie lan-ge  
watch right well, my boy! There lies a ship- Have you been

*f*



## Steersman (starting up.)

Zum Teu - fel auch!  
'Tis so, in - deed!

Ver - zeiht mir, Ka - pi -  
For - give me, Captain

schliefst du schon?  
sleep - ing long?

## Vivace. (He seizes the speaking trumpet, and calls through it.)

tän!  
minel

Wer da?  
A - hoy!

*f Str.*

*Wind*

(A long pause; the echo of the call is twice repeated.)

(as before.)

(A long pause; the echo repeated.)

Wer da?  
A - hoy!

*f Str.*

*Wind*

## Daland.

Es scheint, sie sind ge - rad' so faul als wir.  
It seems that they are quite as dull as we.

*ff.*

*pp*

*Cello*

## Steersman (as before.)

Musical score for Steersman. The vocal line is in bass clef with lyrics: "Gebt Ant-wort! Schiff und Flag-ge? Give an-swer! Ship and flag there!". The piano accompaniment features a 7/8 time signature and includes dynamic markings *f Str. 6*, *Wind*, *ff*, and *f*.

## Daland (perceiving the Dutchman on the land.)

Musical score for Daland. The vocal line is in bass clef with lyrics: "Lass ab! Mich dünkt, ich seh' den Ka-pi - tän! He! Hol-la! See-mann! For-bear! I think I see the Captain there! Hey! Hol-la! Sea-man!". The piano accompaniment includes dynamic markings *f Str.* and *>*.

(A long silence.)

Lento. (♩ = 66.)

Musical score for Daland's second part. The vocal line is in bass clef with lyrics: "Nen-ne dich! Wes' Landes? Tell thy name, thy country!". The piano accompaniment includes dynamic markings *p*, *Tnr. & Cello*, and *Tronbs. & Tuba. pp*.

## The Dutchman (without leaving his place.)

Musical score for The Dutchman. The vocal line is in bass clef with lyrics: "Weit komm'ich her; ver - wehrt bei Sturm und Wet-ter ihr mir den An-ker-platz? Far have I come; wouldst thou in storm and tempest drive me from anchor-age?". The piano accompaniment includes dynamic marking *pp*.

**Animato. (♩ = 60.) Daland.**

Be - hüt' es Gott! Gast - freundschaft kennt der  
 Nay, God for - bid! kind wel - come da I

*p Str.*

(Going on shore.) **The Dutchman. Daland.**

Seemann! Wer bist du? Hol - län - der. Gott zum Gruss!  
 give thee! Who art thou? A Dutch-man! God be with thee!

*pp Trombs. & Tuba. p Str.*

**Recit.**

So trieb auch dich der Sturm an die-sen nak-ten Fel-sen-strand? Mir ging's nicht  
 It seems thou too wert cast up-on this bare and rock-y shore? I fard no

bes - ser: we - nig Mei - len nur von hier ist mei - ne Hei - math; fast er -  
 bet - ter; but a few short miles from here my home a - waits me, al - most

reicht, musst'ich auf's neu'mich von ihr wenden. Sag', woher kommst du?  
 gain'd, and yet a - new I had to leave it. Say, whence comest thou?

*Un poco allegro*

## The Dutchman.

Hast Scha-den du ge - nommen? Mein Schiff ist fest, es  
Hast well the tem-pest weather'd? My ship is staunch, it

*Lento.*

*Hus. p* *pp Str. pizz.*

*Trombs.*

lei - det kei - nen Schaden.  
weath - ers ev - ry tempest.

*Lento. (♩=66.)*

*pp Brass.* *Cello & D. Bass p* *ten. Brass. pp*

*K.-dr.*

Durch  
Where

*ten. pp* *pp Hus. p*

Moderato. (♩=60.)  
*Espressivo, ma senza passione.*

Sturm und bö - sen Wind ver - schla - gen, irr' auf den  
storm and rag - ing wind im - pel me, O - ver the

*Fl. p* *Wind sustain.* *Str. sempre legato.*

Was - sern ich um - her, wie lan - ge? weiss ich kaum zu  
wa - try waste I roam; How long 'tis? Hard - ly can I



sa- tell - gen, schon zähl' ich nicht die Jah- re  
tell thee, I mark no more of years the

mehr. Un - mög - lich dünkt mich's, dass ich nen - ne die  
sum! I can - not name, shouldst thou de - mand it, The

Län - der al - le, die ich fand: das Ei - ne  
man - y seas I've wan - der'd o'er: The on - ly

nur, nach dem ich bren - ne, ich find' es nicht, - mein  
aim my heart doth long for, Ne'er shall I reach, - my

Hei - math - land! Das Ei - ne nur, nach dem ich  
na - tive shore! The on - ly aim my heart doth

*lento.*

bren - ne, ich find' es nicht, — mein Hei - math -  
 long for, Ne'er shall I reach, — my na - tive

*Lento. (♩ = 66.)*

land!  
 shore!

Ver -  
 o

*mf* *p* *pp*  
*Str.*  
*Cello.*

gön - nemir auf kur - ze Frist dein Haus, und dei - ne Freundschaft soll dich nicht ge -  
 grant to me a lit - tle while thy home, and of thy kind - ness thou wilt not re -

reu'n; mit Schät - zen al - ler Ge - gen - den und Zo - nen ist reich mein Schiff be -  
 pent; With trea - sure brought from ev' - ry clime and country my ship is rich - ly

la - den: willst du handeln, so sollst du si - cher dei - nes Vor - theils  
 la - den: Wilt thou bargain? Thou may'st be sure that thou wilt gain - er

Allegro moderato. (♩=50.)

Daland.

sein. Wie wun-der - bar! soll dei-nem Wort ich glau - - ben?  
 be. How won-der - full Can I be-lieve thy state - ment?

*Hus.*  
*Str. p dolce*

Ein Un - stern, scheint's, hat dich bis jetzt ver - folgt. — Um dir zu  
 A bale - ful star has fol - low'd thee till now; to give thee

*p*

from - men, biet' ich was ich kann: — doch darf ich fra - gen, darf ich  
 plea - sure glad - ly would I try; Yet may I ask thee, may I

*Ob.* *Hns.*

(The Dutchman makes a sign to the watch on his ship, whereupon they bring a chest to shore.)

The Dutchman.

fra - gen, was dein Schiff ent - hält? Die sel - ten - sten der  
 ask thee what thy ship con - tains? A store of rar - est

*Fl.* *p* *Wind.*

Schä - tze sollst du seh'n, — kost - ba - re Per - len,  
 trea - sures shalt thou see, pearls rich and cost - ly,

*p* *Cello.*

e- -delstes Ge - stein. Blick hin, und ü - ber - zeu - ge dich vom  
stones beyond com - pare. Be - hold, and so con - vince thyself how

Wer - the des Prei - ses, den ich für ein gast - lich  
great is their val - ue. All these for a friend - ly

(Looking at the contents of the chest with wonder.)

**Daland.**  
Dach dir bie - tel! Wie? Ist's mög - lich? Die - se Schätze!  
roof I give thee. What? A - mazement! All these treasures!

Wer ist so reich, den Preis da - für zu  
Who has the wealth the price for them to

**The Dutchman.**

bie - ten? Den Preis? So - e - ben hab' ich ihn ge - nannt;—  
of - fers? The price? the price al - rea - dy have I nam'd,



dies für das Ob-dachei - ner einz<sup>2</sup> - gen Nacht! Doch, was du  
 All these for shel-ter for a sin- -gle night! Nay, what is

*Ob. & Clar.* *Fl.*  
*Wind.* *fp* *p* *p*

siehst, ist nur der klein-ste Theil von dem, was mei - nes  
 there is but the small-est part of that which in my

Schif - fes Raum ver-schliesst. Was fremd-er Schatz? Ich ha - be we-der  
 ves - sel's hold is stor'd. What good to me? me, that have neither

*molto ritenuto.* *ten.*  
*Cl. & Bssn.* *pp Str.*

Weib, noch Kind, und mei-ne Hei-math find' ich nie!  
 wife nor child: my na-tive land I ne'er shall find

*ten.* *a tempo.* *Fl.*  
*pp* *p* *p*

All' mei-nen Reich - thum biet' ich dir,  
 All these my rich - -es give I thee, *Wind.*

*Str. cresc.*

*ritard. ad lib.*

*Più animato. (♩=66.)*

wenn bei den Dei - nen du mir neu - e Hei-math giebst.  
If thou wilt grant me now with thee to find a home.

*Str. p*

*p* *cresc.*

**Daland.**

**The Dutchman.**

Was muss ich hö - ren!  
What dost thou tell me?

Hast du ei-ne Tochter?  
Hast thou a daughter?

**Daland.**

**The Dutchman.**

Für-wahr, ein treu-es Kind.  
I have, a lov-ing child.

Sie sei meinWeib!  
Let her be mine!

*più cresc.*

*f Wind.*

*ff Str.*

*dim.*

*p*

**Allegro giusto. (♩=66.)**

**Daland. (joyful, yet perplexed.)**

Wie? Hör' ich recht? Mei-ne  
What? did he ask for my

*più p*

*fl.*

*pp*

Toch-ter sein Weib? Er selbst spricht aus den Ge-dan-ken! Fast fürcht' ich, wenn unent-  
daughter as bride? 'Twas he\_ who made me the of-fer! I am a-fraid, if I

Ach! oh - ne  
Ah! nei - ther

schlossen ich bleib', er müsst' im Vor - sa - tze wan - ken.  
do not de - cide, He may\_ with - draw such a prof - fer!

*poco cresc.* *mf* *p* *Hu.* *Fl.*  
*p sempre.*  
*Str. & Hns.*

Weib, oh - ne Kind bin ich, — nichts fes - selt  
wife nor\_ child have I, — Naught to the

Wusst' ich, ob ich wach' o - der träu - me!  
Stay, now, am I sleep - ing or wak - ing?

mich an die Er - - de! Rast - los ver -  
world that can bind\_ me; Cease - less - ly

Kann ein Ei - dam will - kom - me - ner sein?  
Is there an - y one more\_ to my mind?

folg - te das Schick - - sal mich, die Qual nur  
 fol - low'd by fate I fly, Mis - for - tune

Ein Thor, wenn das Glück ich ver - säu - - me!  
 I err, such an of - fer not tak - - ing;

war mir Ge - fähr - - fe. Nie werd' ich die  
 ev - er be - hind me. Since home I have

Voll Ent - zü - cken schla - ge ich ein, voll Ent - zü - cken!  
 I am hap - py, him thus to find, I am hap - py!

*Hus. cresc. Wind sustain.*

Hei - math er - rei - - chen: zu  
 none to re - ceive me, Of

Wie? Hör' ich recht? Mei - ne Toch - ter sein Weib?  
 What? does he ask for my daugh - ter as bride?

*mf dim.*

was frommt mir der Gü - ter Ge - winn? Lässt  
 what a - vail this wealth I have won? If

Er selbst spricht aus den Ge - dan - ken, er selbst spricht ihn  
 'Tis he who made me the of - fer, who made me the

*Hus. & Bssn.*



du zu dem Bund dich er - wei -  
thou but thy daugh - ter wilt give

aus. of - fer, Fast fürcht' ich, wenn un - ent -  
I am a - fraid, if I

chen, O! so nimm mei - ne Schä - tze da -  
me, Oh! then make all my trea - sure thine

schlossenich bleib', er müsst' im Vor - sa - tze  
do not de - cide, He may with - draw such a

hin! O! so nimm mei - ne Schä - tze da -  
own! Oh! then make all my trea - sure thine

wan - ken, im Vor - sa - tze wanken; fast fürcht' ich, müsst' im Vor - sa - tze  
prof - fer, withdraw such a proffer! Yes, he may withdraw such a

hin! Lässt du zu dem Bund dich er -  
own! If thou but thy daugh - ter wilt

wan - ken. Wusst' ich, ob ich wach' o - der  
prof - fer. Stay, now, am I sleep - ing or

*Str. cresc.*

*Fl. & Vl.*

*Wind.*

*Fl. & Bssn.*

*p dolce.*

wei - chen, o! so nimm mei - ne Schä - tze da -  
give me, Oh, then make all my trea - sure thine

träu - me? Kann ein Ei - dam will - kom - me - ner  
wak - ing? Is there an - y one more to my

hin! Lässt du zu dem Bund dich er -  
own! If thou but thy daugh - ter wilt

sein? Ein Thor, wenn das Glück ich ver -  
mind? I err, such an of - fer not

*Wind*  
*mf* *dim.* *pp*

wei - chen, o! so nimm, o! so  
give me, oh, then make, oh, then

säu - me! Voll Ent - zü - cken,  
tak - ing! I am hap - py,

*Fl.*  
*mf* *pp*  
*un poco string.*

nimm make mei - ne Schä - tze da - hin,  
make all my trea - sure thine own,

voll Ent - zü - cken schla - ge ich ein,  
I am hap - py him thus to find,

*resc.*

*poco riten.*

o! so nimm mei ne  
oh! then make all my  
voll Ent zu cken  
I am hap - - - - -  
py

*f Tutti. poco riten.*

Schä - tze da - hin!  
trea - sure thine own!  
schla - ge ich ein.  
him thus to find.

*f*

*dim.*

*p*

*Animato. (♩ = 60)*

*f Str. & Wind.*

*p*

*Wind.*

## Daland.

Wohl, Fremd-ling, hab' ich ei - ne schö - - ne  
 Yes, strang-er, yes, I have an on - - ly

*Hus.* *p* *Fl.* *Ob.* *dolce*

Toch-ter, mit treu-er Kin-des - lieb' er - ge - - ben  
 daughter, Who gives her fa - ther all a daugh - - ter's

*Fl.* *Ob.* *Hu.* *p*

mir; sie ist mein Stolz, das höch - ste mei - ner  
 love; She is my pride, the best of my pos -

*Fl.* *p*

Gü - ter, mein Trost im Un - glück, mei - ne Freud' im  
 ses - sions, In grief my com - fort, and in mirth my

*Ob.* *Hus.* *p* *Fl.*

Glück, mein Trost in Un - glück, mei - ne Freud' im  
 joy, in grief my com - fort and in mirth my

*Ob.* *Fl.* *Ob.* *p* *mf*



The Dutchman.

Glück. Dem Va - ter stets be - wahr' sie ih - re  
 joy.. Her fa - ther still re - ceive her true af -

*Str.* *Wind sust.* *mf* *Hush* *p*

*Vello & D. Bass.*

Lie - bel Ihm treu, wird sie auch treu dem Gat - ten  
 fec - tion! Love him, and she will love her hus - band

*And. marc.*

Daland.

sein. Du giebst Ju - we - len, un - schätz - ba - re Per - len, das  
 too. Thou giv - est jew - els, pearls of price - less va - - lue; A

*Fl.* *p* *cresc.* *mf*

The Dutchman.

höch - ste Kleinod doch, ein treu - es Weib\_ Du giebst es  
 fair - er jew - el still, a faith - ful wife\_ Thou giv - est

*p* *Wind.* *mf*

Daland.

mir? Ich ge - be dir mein Wort. Mich  
 me? I give thee here my word. I

*p* *Str.* *Fl.* *cresc.*

rührt dein Loos, frei - ge - big, wie du bist, zeigst  
mourn thy lot, As thou art boun - ti - ful, thou

E - del-muth und ho - hen Sinn du mir: den Ei - dam  
show - est me thy good and no - ble heart; My son I

wünscht' ich so; und wär' dein Gut auch nicht so reich, wählt'  
wish thou wert; and were thy wealth not half as great, I

## The Dutchman.

Ich doch kei - nen An - dren! Hab' Dank!  
would not choose an - oth - er! My thanks!

## Daland.

Werd' ich die Toch - ter heut' noch seh'n? Der näch - ste  
Shall I thy daughter see to - day? The next fair

günst' - ge Wind bringt uns nach Haus; du sollst sie seh'n, und wenn sie dir ge -  
wind will swift-ly bear us home; Thou'lt see her then, and if she pleases

## The Dutchman.

fällt\_ So ist sie mein\_ wird sie mein En - gel sein?  
thee\_ She shall be mine. Will she my an - gel be?

*p* (aside.)

*pp* Trombs & Tuba.  
*pp* H-dr.

## Allegro agitato. (♩. 76)

Wenn aus der Qua-len Schreck-ge-wal-ten die Sehn-sucht  
Oft, by un-ceas-ing tor-ment driv-en, My heart has

nach dem Heil mich treibt, ist mir's er-laubt, mich fest - zu -  
long'd for rest and peace; Oh! would the hope at last were

*p* *Bssn.* *Cl.* *Cello. & D. Bass.* *p* *cresc.* *Str.* *VI.* *p* *cresc.*

hal - ten an ei - ner Hoffnung, die mir bleibt?  
 giv - en That I thro' her might find re - lease!

*Daland*

Ge - prie - sen seid, ge -  
 I thank the storm, I

*sempre cresc.*

Wenn aus der  
 Oft - by un -

prie - sen seid, des Sturmes Ge - wal - ten, die ihr - an die - sen Strand mich triebt!  
 thank the storm, which me far has driven, And on this rock - y shore has cast!

*f mf Wind. Str. Wind. Str.*

Qua - len Schreck - ge - wal - ten die Sehn - sucht nach dem Heil mich  
 ceas - ing tor - ment driv - en, My heart has long'd for rest and

Für wahr, blos hab' ich fest zu hal - ten, was sich so schön von selbst mir  
 In truth, good for - tune free - ly giv - en I must not lose, but hold it

*p cresc. f dim. p*

treibt,  
 peace;

giebt. Die ihn an die - se Kü - ste brach - ten, ihr Win - de, sollt ge -  
 fast. Ye winds, that to this coast have brought him, To you my heart - felt

*mf Wind. Str. Wind.*



ist mir's er - laubt, mich fest - zu - hal - ten an ei -  
 Oh! would the hope at last were giv - en That I  
 seg - net sein! Ja, wo - nach al - le Vä - ter  
 thanks I pay. No fa - ther but had glad - ly

*Sr.* *pp* *cresc.*

- ner Hoff - nung, die mir bleibt? Darf  
 thro' her might find re - lease! Dare  
 trach - ten, ein rei - cher Ei - dam, er ist mein! Blos hab' ich fest zu hal - ten,  
 caught him, His wealth and he are mine to - day! Good for - tune free - ly giv - en

*p* *Ob. & Cl.* *p* *Cello.*

ich in je - nem Wahn noch schmach - ten, dass sich ein  
 I in that il - lu - sion lan - guish, That thro' this  
 was sich so schön von selbst mir giebt,  
 I must not lose, but hold it fast,

*pp*

En - gel mir er - weicht?  
 an - gel pain will cease?  
 was sich so schön von selbst mir giebt! Ja, wo - nach  
 I must not lose, but hold it fast! No fa - ther

*Fl. & Vl.* *pp*

Der Qua - len, die mein Haupt um  
That af - ter this o'er - whelm - ing

al - le Vä - ter trach - ten, ein rei - cher Ei - dam, er ist  
but had glad - ly caught him, His wealth and he are mine to -

nach - ten, er - sehn - tes Ziel hätt' ich er  
an - guish, I shall at - tain to last - ing

mein! Ein rei - cher Ei - dam, er ist  
day! His wealth and he are mine to

reicht? Ach! oh - ne Hoff - nung, wie ich bin,  
peace? Ah! all but hope - less though I be,

mein! day!

*Fl. & Cl.*

— geb' ich mich doch der Hoff - nung hin! Ach!  
— My heart still hopes that joy to see! Ah!

Für - wahr, blos hab' ich fest zu hal - ten,  
In truth, good for - tune free - ly giv - en,

oh - ne Hoff - nung, wie ich bin,  
 all but hope - less though I be,  
 für - wahr, — blos hab' ich fest zu hal - ten, was sich so  
 in truth, — good for - tune free - ly giv - en I must not

*p* *cresc.* *Fl. & Ob.*

geb' ich mich doch der Hoff - nung hin!  
 My heart still hopes that joy to seel  
 schön von selbst mir giebt. Ge - prie - sen seid, des  
 lose, but hold it fast. I thank the storm, which

*Fl.* *cresc.* *Wind. mf*

Ist mir's er - laubt, mich fest zu  
 O! would the hope at last were  
 Sturms Ge - wal - ten, die ihr an die - sen Strand mich triebt! Die  
 me - has - driv - en, And on this rock - y shore has cast! Ye

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

halten an ei - ner Hoff - nung, die mir bleibt?  
 giv - en, That I thro' her might find re - lease!  
 ihn — an die - se Kü - ste brachten, ihr Win - de, sollt ge - seg - net sein.  
 winds, that to this coast have brought him, To you my heart - felt thanks I pay.

*f* *Wind & Str. mf* *p* *cresc.*

*stringendo.*

Ach! oh - ne Hoff - nung, wie ich bin, geb' ich mich doch der  
 Ah! all but hope - less though I be, My heart still hopes that

Ja, dem Mann mit Gut und ho - hem Sinn, geb' froh ich Haus und  
 Yes! if one both rich and no - ble be, Him guest and son I

*f stringendo.*

Hoff - nung hin, geb' ich mich doch, geb' ich mich  
 joy to see, that joy to see, my heart still

Toch - ter hin, geb' froh ich Haus und  
 glad - ly see, Him guest and son I

doch der Hoff - nung hin, oh - ne Hoff - nung, wie ich  
 hopes that joy to see! All but hope - less though I

Toch - ter hin, dem Mann mit Gut und ho - hem  
 glad - ly see, If one both rich and no - ble

*p cresc.*

bin, geb' ich mich doch der Hoff - nung hin,  
 be, My heart still hopes that joy to see,

Sinn, geb' froh ich Haus und Toch - ter hin,  
 be, Him guest and son I glad - ly see,

*f Tutti.*



geb' ich mich doch der Hoff - nung  
my heart still hopes that joy - to

geb' froh ich Haus und Toch - ter  
him guest and son I glad - ly

Vivace, ma non troppo presto.

hin!  
seel

hin!  
seel

Vivace, ma non troppo presto. (♩ = 72.) (The storm is quite over, and the wind has changed.)

*f Tutti. Wind sustain. sempre f Fl. & Cl.*

Steersman (on board.)

Süd - wind! Süd - wind!  
South wind! South wind!

Chorus of Sailors (waving their caps.)

Hal - lo - ho!  
Hal - lo - ho!

*Tutti. Fl. & Cl.*

„Ach, lie - ber Süd - wind, blas' noch mehr!“  
 “O kind - ly south wind, yet blow fair!”

Ho - ho - he!  
 Yo - ho - hey!

*f dim.* *ff Tutti.*

*R-dr.*

Hal - lo - ho!  
 Hal - lo - ho!

Hal - lo - ho!  
 Hal - lo - ho!

Ha - lo - ho, ho, ho,  
 Hal - lo - ho, ho, ho,

*Cl. Bssn. & Cello.* *Fl.*

**Daland.**

Du siehst, das Glück ist gün - stig  
 Be - hold, how for - tune fa - vors

hol  
 hol

*Fl.* *p*

*Str. & Hns.*

dir; thee, der Wind ist gut, die See in Ruh'.  
 The wind is fair, and calm the sea,

*Fl. & Cl.*

So - gleich die An - ker lich - ten wir,  
 Forth - with the an - chor let us weigh,

*Add Wind.*

und se - geln schnell der Hei - math zu.  
 And swift - ly sail for home to day.

**The Dutchman.**

Darf ich dich bit - ten, so se - gelst du vor - an; der  
 If I might ask thee, do thou first put to sea; Though  
 Sailors (weighing anchor, and setting sail.)

Ho, Ho, ho, ho, ho! Hal - lo -  
 Ho, ho, ho, ho, ho! Hal - lo -

*Str.*

*p Hus*

Wind fair ist frisch, doch mei-ne Mann - schaft müd'. - Ich  
 the wind, my crew are wea - ry all; So

he! Hal-lo - he! Hal-lo - he! Hal-lo - he! Hal-lo -  
 hey! Hal-lo - hey! Hal-lo - hey! Hal-lo - hey! Hal-lo -

gönn' ihr kur - ze Ruh', und fol - ge dann. Steersman.  
 let them rest a while, then fol - low thee.

Hal-lo - he!

he! Hal-lo - he! Hal-lo - he! Hal-lo - he!  
 hey! Hal-lo - hey! Hal-lo - hey! Hal-lo - hey!

Ob. Cl. Hns. & Bssn. *p*

Daland.

The Dutchman.

Doch, un-ser Wind? Er bläst noch lang' aus Süd'. Mein Schiff ist  
 Yes, but the wind? 'Tis not a wind to fall. My ship is

Hal-lo - ho! Hal-lo - ho, - ho!  
 Hal-lo - ho! Hal-lo - ho, - ho!

Hal-lo - ho! Hal-lo - ho, - ho!  
 Hal-lo - ho! Hal-lo - ho, - ho!

Hns. & Trombs.

*mf* *p*

R-dr.



schnell, es holt dich si-cher ein.  
swift, and thine will o-ver-take. **Daland.**

Du glaubst? Wöhlan, es mö-ge denn so  
In-deed? 'Tis well; then follow in my

*Hrs. & Trombs.*

*R-dr. mf* *p* *Str.* *cresc.*

sein! Leb' wohl! Mög'st heu-te du mein Kind noch  
wake! Fare-well! To-day wilt thou my daughter

*Cl. Bssn. & Hrs. f* *Str. pp poco riten.*

**The Dutchman.****Daland (going on board his ship.)**

seh'n! Ge-wiss! Heil! Wie die Se-gel schon sich  
see? I will! *a tempo.* Hey! How the sails are fill-ing

*p* *Str. & Wind. p* *cresc. Fl. & Cl.*

*sea*

(He gives a signal on the whistle.)

bläh'n! Hal-lo! Hal-lo! Frisch,  
free! Hal-lo! Hal-lo! Come,

*Wind sustain. più cresc.*

Jungen, grei-fet an!  
sail-ors, work a-way!

*Maestoso.*

*ff* *Tpts. & Trombs.*

Sailors (setting sail, and singing.)  
TENORS. *ff*

Mit Ge-wit-ter und Sturm aus  
Thoroughly thunder and storm, from  
*out*

fer-nem Meer, mein Mä-del, bin dir nah!  
dis-tant seas, My maid-en, I am near;

BASSES.

Mein Mä-del, bin dir nah!  
My maid-en, I am near;

*f Wind.* *ff Tutti.*

Hur-rah! Ü-ber thurm-ho-he Fluth vom  
Hur-rah! O-ver, tow-er-ing waves with  
*From the*

Hur-rah!  
Hur-rah!

Sü - den her, - mein Mä - del, ich bin da!  
south-ern breeze, My maid - en, I am here!

Mein Mä - del, ich bin da!  
My maid - en, I am here!

*ff Wind.* *ff Tutti.*

*ff Un poco ritenuto.*

Hur - rah! Mein Mä - del, wenn nicht  
Hur - rah! My maid - en, were no

Hur - rah! Mein Mä - del, wenn nicht  
Hur - rah! My maid - en, were no

*ff Wind.* *Un poco ritenuto. (♩ = 112.)*

Süd-wind wär', ich nim-mer wohl käm' zu dir; ach, lie - ber Süd-wind,  
southwind here, I nev - er could sail to thee; O kind - ly south wind,

Süd-wind wär', ich nim-mer wohl käm' zu dir; ach, lie - ber Süd-wind,  
southwind here, I nev - er could sail to thee; O kind - ly south wind,

*Str.*

Tempo I.

blas' noch mehr! Mein Mä - del ver - langt nach mir! Ho, ho,  
 yet blow fair! My maid - en, she longs for me! Ho, ho,

blas' noch mehr! Mein Mä - del ver - langt nach mir! Ho, ho,  
 yet blow fair! My maid - en, she longs for me! Ho, ho,

Tempo I.

ho! Jo-lo-ho! Ho, ho, ho, ho, ho! Ho, ho,  
 ho! Yo-lo-ho! Ho, ho, ho, ho, ho! Ho, ho,

ho! Jo-lo-ho! Ho, ho, ho, ho, ho! Ho, ho,  
 ho! Yo-lo-ho! Ho, ho, ho, ho, ho! Ho, ho,

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

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

*f Tutti.*



(The Dutchman goes on board his ship.) (The curtain falls.)

The musical score consists of seven systems of piano accompaniment. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor). The first system includes the stage directions "(The Dutchman goes on board his ship.)" and "(The curtain falls.)". The second system begins with a fortissimo (*ff*) dynamic marking. The third system continues with similar rhythmic patterns. The fourth system features a *sempre f* marking. The fifth system shows a continuation of the rhythmic texture. The sixth system has a *ff* marking. The seventh system concludes the piece with a final chord and a *ff* marking.

End of Act I.

# Act II.

## No 5. Introduction.

Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Ophicleide, Kettle-drums in B flat

Allegro vivace. (♩ = 68) and F. & Strings.

Piano.

*ff* Ob. Cl. Bsn. Hns. & Trombs. *ff* Str.

*ff* Wind. sust.

*ff* Tutti.

8  
*sempre f*

*f Hns.*

8  
*Wind.*  
*dim. p*  
*Str.*  
*Hns.*  
*Ob. & Cl.*  
*Trombs. sust.*

*Str.*  
*p*  
*Bssn. & Cello.*

*Ob.*  
*più p*  
*Str.*

*Hns.*  
*sempre più p*

(The curtain rises.)  
*pp*  
*Tur.*

# No 6. Spinning-Chorus.

(A large room in Dafand's house; on the side-walls pictures of sea-subjects, charts, &c.; on the further wall the portrait of a pale man; with a dark beard, in black Spanish garb. Mary and the maidens are sitting about the fireplace, and spinning. Senta, leaning back in an arm-chair, is absorbed in dreamy contemplation of the portrait on the further wall.)

Allegretto. (♩ = 66.)

Piano.

*pp* Str. Hns. & Bssn.

Ob.

*p*

## Chorus of Maidens.

SOPRANOS.

Summ' und brumm', du gu - tes Räd - chen,  
Hum, hum, hum, goodwheelbe whirl - ing,

ALTOS.

Summ' und brumm', du gu - tes Räd - chen,  
Hum, hum, hum, goodwheelbe whirl - ing,

Ob. & Cl.

mun - ter, mun - ter dreh' dich um!  
Gai - ly, gai - ly turn thee round!

mun - ter, mun - ter dreh' dich um!  
Gai - ly, gai - ly turn thee round!

*Hns.*



Spin - ne, spin - ne tau - send Fäd - - ohen,  
Spin, spin, spin, the threads be twirl - - ing,

*Fl. & Picc.*

gu - tes Räd - chen, summ' und brumm! Mein  
Turn, good wheel, with hum - ming sound! My

gu - tes Räd - chen, summ' und brumm! Mein  
Turn, good wheel, with hum - ming sound! My

*un poco ritenuto.*  
Schatz ist auf dem love now sails on  
Mee-re draus, er denkt nach Haus an's from-me Kind; mein  
dis-tant seas; His faith - ful heart for home doth yearn; Couldst

*un poco ritenuto. (♩ = 50.)*  
*Fl. & Cl.*

*ben tenuto.*

*cresc.* gu - tes Rädchen, braus' und saus! Ach, gäb'st du Wind, er kam' ge-schwind! Ach,  
*cresc.* thou, good wheel, but give the breeze, My love would soon to me-re-turn! My

*dim.* *ritard.*

*cresc.* *f* *dim.* *p* *ritard.* *Cl.*

*pp* *a tempo I.*

gäb'st du Wind, er käm' ge - schwind!  
love would soon, to me re - turn!

*cresc.*

Spinnt! Spinnt! Spinnt!  
Spin! Spin, spin,

*f* *Tutti.* *Str. Hns. & Bssn.* *cresc.*

*f*

Flei - - ssig, Mäd - chen!  
spin we du - ly!

*p* *cresc.*

Flei - - ssig, Mädchen! Brumm! Summ!  
spin we du - ly! Hum, hum,

*Fl. Ob.*

*f*

gu - tes Räd - chen! Tra - la ra, la la la la la!  
wheel, go tru - ly! Tra - la ra, la la la la la!

gu wheel, - tes Rädchen! Spinnt! flei - ssig, Mädchen!  
wheel, go tru - ly! Spin, spin, spin we du - ly,

Tra - la ra, la la la la la!  
Tra - la ra, la la la la la!

Brumm', gu - tes Rädchen! Spinnt! spinnt flei - ssig, Mädchen!  
Hum, wheel, go tru - ly! Spin, spin, spin, spin we du - ly,

la la la la la!  
la la la la la!

flei - ssig, Mäd - chen, spinnt!  
spin we du - ly, spin!

*ff Tutti.*

Mary.

*Ob. Cl. & Bssn.*  
*Str. p*

Ei! Flei - ssig,  
Ah! du - ly,

flei - ssig! Wie sie spin - nen!  
du - ly are they spin - ning!

Will je - de  
Each girl a

*poco cresc.*

*Cello.*

sich den Schatz ge - win - nen!  
sweetheart would be win - ning!

The Maidens.

*Ob. & Cl.*  
*Bssn.*  
*Str. P*

Frau  
Dame

Frau  
Dame



Ma - ry, still! Denn wohl ihr wisst, das Lied noch  
 Ma - ry, hush! For well you know Our song as

*Fl.*  
*poco cresc.*

*Cello.*

nicht zu En - de ist! Ihr wisst, das  
 yet must on - ward go. You know, Our

*Ob.* *Fl.*  
*Hus. & Bssn. sustain.*

**Mary.**  
 So singt! Dem  
 Then sing! Yet

Lied noch nicht zu En - de ist!  
 song as yet must on - ward go.

*cresc.* *Fl.* *dim.*

(to Senta.)  
 Räd - chen lässt nicht Ruh'. Du a - ber, Sen - ta, schweigst da -  
 ply a bu - sy wheel. But wherefore, Sen - ta, art thou

*p* *Fl. & Tur.* *pp*

*Cello.*



zu?  
still?

### The Maidens.

Summ' und brumm', du gu - tes  
Hum, hum, hum, good wheel, be

*p* *Str. & Wind.*

Räd - chen, mun - ter, mun - ter, dreh'  
whirl - ing, Gai - ly, gai - ly turn

Räd - chen, mun - ter, mun - ter, dreh' dich  
whirl - ing, Gai - ly, gai - ly turn thee

*Ob. & Cl.*

dich um! Spin - ne, spin - ne, tau - send  
thee round! Spin, spin, spin, the threads be

um! Spin - ne, spin - ne tau - send  
round! Spin, spin, spin, the threads be

*Hr.*

Fäd - chen, gu - tes Rädchen, summ'  
twirl - ing, Turn, good wheel, with hum -

Fäd - chen, gu - tes Rädchen,  
twirl - ing, Turn, good wheel, with

*Fl. & Picc.*

*un poco riten.*

und ming brumm'! Mein Schatz da draussen auf dem Meer, in  
 - - - - - sound! On dis-tant seas my love doth sail; In

sümm' und brumm'! Mein Schatz da draussen auf dem Meer, in  
 hum - ming sound! On dis-tant seas my love doth sail; In

*Ob. & Cl.*

*un poco riten. ben tenuto*

*cresc.*

Sü - den er viel Gold ge - winnt; ach, gu - tes Räd - chen, saus' noch mehr! Er  
 south - ern lands much gold he wins; Then turn, good wheel, nor tire, nor fail! The

Sü - den er viel Gold ge - winnt; ach, gu - tes Räd - chen, saus' noch mehr! Er  
 south - ern lands much gold he wins; Then turn, good wheel, nor tire, nor fail! The

*p*

*cresc.*

*dim.*

*ritard.*

*pp*

giebt's dem Kind, wenn's flei - ssig spinnt! Er giebt's dem Kind, wenn's flei-ssig  
 gold for her who du - ly spins! The gold for her who du - ly

giebt's dem Kind, wenn's flei - ssig spinnt! Spinnt!  
 gold for her who du - ly spins! Spin!

*Tempo I*

*dim.*

*ritard.*

*à 2*

spinnt! spins! *cresc.* Flei - ssig, Mäd - chen!  
 Spin! Spin! we du - ly!

Spinnt! Spinnt! Flei Spin - ssig, Mäd - chen!  
 Spin! Spin! we du - ly!

*Fl. Ob. Cl.*

*Sr. Hord. Bass. cresc.*

Gu - tes Räd - chen!  
Wheel, - - - go tru - ly!

*cresc.*

Brumm'! Summ', gu - tes Räd-chen!  
Hum, hum, wheel, go tru - ly!

Tra - la ra, la la la la la!  
Tra - la ra, la la la la la!

Spinnt flei - ssig, Mäd - chen! Brumm', gu - tes Räd - chen!  
Spin, spin we du - ly! Hum, wheel, go tru - ly!

*cresc*

Tra - la ra, la la la la la!  
Tra - la ra, la la la la la!

Spinnt! Spinnt flei - ssig, Mäd - chen! Flei - ssig, Mäd - chen, spinnt!  
Spin, spin, spin we du - ly, spin we du - ly, spin!

*ff Tutti.*



Mary. (to Senta)

Du  
Thou

bü - ses Kind! Wenn du nicht spinnst, vom  
care - less girl! Wilt thou not spin? Thy

Schatz du kein Geschenk ge - winnst.  
lov - er's gift thou wilt not win.

The Maidens. Sie hat's nicht Noth, dass sie sich eilt; ihr  
She has no need to work as we; Her

Sie hat's nicht Noth, dass sie sich eilt; ihr  
She has no need to work as we; Her

*Ob. & Cl.*  
*Sr. p*  
*Hrs.*  
*Basn.* *Cello.*

Schatz nicht auf dem Mee-re weilt: bringt er nicht Gold, bringt er doch Wild, man  
lov - er sails not on the sea; He brings her game, he brings not gold; One

Schatz nicht auf dem Mee-re weilt: bringt er nicht Gold, bringt er doch Wild, man  
lov - er sails not on the sea; He brings her game, he brings not gold; One

*cresc.*



(laughing.)

weiss ja, was ein Jä - ger gilt! Ha ha ha ha ha ha ha ha ha ha ha!  
 knows the worth of hun - ters bold! Ha ha ha ha ha ha ha ha ha ha ha!

(Senta sings softly to herself.)

weiss ja, was ein Jä - ger gilt! Ha ha ha ha ha ha ha ha ha ha ha!  
 knows the worth of hun - ters bold! Ha ha ha ha ha ha ha ha ha ha ha!

*più f* *Wid. Tur. ff* *pp* *Ob. Ct. Bssn. & Ins.* *pp* *Bssn. & Ins.*

*Più lento.*

Mary. *Tempo I.*  
 Da seht ihr! Im - mer vor dem  
 You see her! Still be - fore that

*pp* *Str.*

Bild! face!  
 Willst du dein gan - zes a - jun - ges  
 Why wilt thou dream a - way - ges thy

*Wied. pp*

Le - ben ver - trau - men vor dem Kün - ter - fei?  
 girl - hood With gaz - ing at that pic - ture so?

*pp*

Senta. (without changing her position.)

Was hast du Kun - de mir ge - ge - ben,  
 Why hast thou told me of his sor - rows?

*pp* *Ob. Bssn. pp*

(sighing.)  
 was mir er - zäh-let, wer er sei? Der ar - me Mann!  
 His hap-less fate why did I know? The wretched man!

Mary.  
 Gott sei mit  
 Be God thine

*Ob.* *Hy.*  
*pp Fl. & Cl.* *p Str.* *Isan. cresc.*

dir!  
 aid!

The Maidens. Ei, ei! Ei, ei! Was hö - ren wir!  
 A - hal A - hal What's that she said?

Ei, ei! Was hö - ren wir! Sie  
 A - hal What's that she said? Her

*Fl.* *f* *p* *Fl.*

Sie seuf - zet um den blei - chen  
 Her sighs are for the gha - st - ly

seuf - zet um den blei - chen  
 sighs are for the gha - st - ly

*cresc.* *Wind sust.*

**Mary.**

Den Kopf ver - liert sie noch dar - um!  
I fear that she will lose her mind!

**Mann!**  
man!

Da - sieht man,  
'Tis brood - ing

*Ob.*  
*p*

*Fl.*  
*cresc.*

Nichts hilft es, wenn ich täg - lich  
To chide her does no good, I

was ein Bild doch kann!  
makes her look so wan!

*Ob.*  
*p*

brumm! Komm! Sen-ta! Wend'dich doch her - um!  
find! Come! Sen-ta! wilt thou turn a - round!

*Str.*

*Fl.*  
*p*

**The Maidens.** Sie hört euch nicht! Sie ist ver - liebt! Sie ist ver -  
 She hears you not! She is in love! She is in

Sie hört euch nicht!  
 She hears you not!

*Cl.*

liebt!  
 love!

ver - liebt!  
 in love!

Ei ei! Ei ei!  
 A - ha! a - ha!

Sie ist ver - liebt!  
 She is in love!

Ei ei!  
 A - ha!

Ei ei! Ei  
 a - ha! a -

*Vz.*

*p Tur.*

Wenn's nur nicht Hän - del giebt! Denn E - rik hat gar hei - sses Blut, - dass  
 No an - ger pray it move! For E - rik has a tem - per hot, And

eil  
 ha!

Wenn's nur nicht Hän - del giebt! Denn E - rik hat gar hei - sses Blut, - dass  
 No an - ger pray it move! For E - rik has a tem - per hot, And

*mf*

*p Str. & Wind.*





O schweigt!  
Be still

ha! Sagt nichts! Ha ha ha ha ha ha ha ha!  
ha! Say naught! Ha ha ha ha ha ha ha ha!

*p* *f* *f* *Str.*

Mit eu - rem tol - len La - chen wollt ihr mich  
with all your fool - ish jesting! My tem - per

*Wind.* *Str.*

(The maidens sing as loud as possible, and turn their spinning-wheels with great noise, so as to give Senta no opportunity of chiding them.)

ernstlich bö - se ma - chen?  
are you bent on test - ing?

Summ' und brumm', du gu - tes Räd -  
Hum, hum, hum, good wheel, be whirl -

*Ob. & Cl.* *Fl. & Picc.* *Str. & Wind.*

- chen, mun - ter, mun - ter dreh' dich  
- ing, Gai - ly, gai - ly turn thee

- chen, mun - ter, mun - ter dreh' dich um!  
- ing, Gai - ly, gai - ly turn thee round;

um! Spin - ne, spin - ne tau - send Fäd -  
round; Spin, spin, spin, the threads be twirl -

Spin - ne, spin - ne tau - send Fäd -  
Spin, spin, spin, the threads be twirl -

- chen! Gu - tes Räd - chen, summ' und  
- ing, Turn, good wheel, with hum - ming

- chen! Gu - tes Räd - chen, summ' und  
- ing, Turn, good wheel, with hum - ming

O, macht dem dum-men Lied ein En-de, es  
 Oh! Make an end of all this sing-ing! Your

brumm'!  
 sound!

brumm'!  
 sound!

*Vl.*

brummt und summt nur vor dem Ohrl  
 hum, hum, hum, quite tires my ear.

*f Str.*

Wollt ihr, dass ich mich zu euch wen-de, so sucht was  
 If me you would your way be bring-ing, Pro-vide some

*Cello.*

Bes-se-res her-vor!  
 bet-ter thing to hear!

The Maidens. Gut! Singe  
 Well! Well! sing thy

*Ob.* *Vl.*

*p* *p*



Senta

Hört, was ich ra - the: Frau Ma - ry  
 Much would I ra - ther Dame Ma - ry

du!  
 self!

*Cl.*  
*p*  
*Hr.*

singt uns die Bal - la - - de.  
 sang to us the bal - - lad. Mary.

Be - wah - re Gott! Das fehl - te  
 I'd ra - ther not at-tempt the

*Ob.*  
*fp Str.*  
*mf Hrs.*  
*fp*

mir! Den flie - gen-den Hol - län - der lasst in Ruh!  
 thing! The Fly - ing Dutch - man, let him bel

*Vl. marc. ma p*  
*Bssn.*  
*pp Cl., Bssn. & Hrs.*

Senta.  
 Wie oft doch hört' ich sie von dir!  
 The song I oft have heard you sing!

Be - wahre Gott! Das fehl - te  
 I'd rather not at-tempt the

*Vl.*  
*Str.*  
*Bssn.*  
*cresc.*

Ich sing' sie selbst! Hörst, Mäd-chen,  
 I'll sing my - self! Hark, then, to

mir!  
 thing!

*Wind sustain.* *Str. pizz.* *p Wind.*

zu!  
 me!

Lasst mich's euch recht zu Her-zen füh-ren: des Ärm-sten  
 A tale of sor-row I se - lect you: His wretch-ed

*pp Str. arco.*

Loos, es muss euch rüh-ren!  
 fate - it must af - fect you!

**The Maidens.**

Uns ist es  
 Well, let us

*Fl.* *Hus.* *Wind sustain.*

*Cello.*

**Senta.**

Merkt auf die Wort'!  
 Mark ye the words!

recht!  
 hear!

Dem  
 And

*più p*

Mary. (peevishly.)  
 Ich spin - ne  
 I'll spin a -

Spinn - rad will  
 we . rest!

The first system of the score consists of three staves. The top staff is a vocal line for Mary, starting with a rest followed by the lyrics 'Ich spin - ne' and 'I'll spin a -'. The middle staff is a vocal line with lyrics 'Spinn - rad will' and 'we . rest!'. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern.

fort!  
 way!  
 Cl.

(The maidens move their seats  
 nearer to the arm-chair, after they

*Cello & Bssn.*

The second system features piano accompaniment. The top staff has a vocal line with lyrics 'fort!' and 'way!' and the instruction 'Cl.'. The middle staff is a vocal line with the instruction '(The maidens move their seats nearer to the arm-chair, after they'. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern and the left hand playing a similar pattern. The instruction '*Cello & Bssn.*' is placed below the piano part.

have put aside their spinning-wheels, and group themselves round Senta. Mary remains sitting  
 where she was, and goes on spinning.)

*Bssn.*

*Str.* *pp*

The third system features piano accompaniment. The top staff is a vocal line with the instruction '*Bssn.*'. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern and the left hand playing a similar pattern. The instructions '*Str.*' and '*pp*' are placed below the piano part.

*ppp*

The fourth system features piano accompaniment. The top staff is a vocal line with the instruction '*ppp*'. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern and the left hand playing a similar pattern.

No 7. "A ship the restless ocean sweeps."

Ballad.

Allegro ma non troppo. (♩ = 68.)

Piano.

*Wood sustain.*  
*f ben marcato.*

*Cello, D. Bass.*  
*Bssn. & Oph.*

*ff Tutti.*

*ff Str.*

Senta. (in the arm-chair.)

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

*dim.*

*Wind.*  
*p*

ho - hoe! Jo - hoe! Traft ihr das Schiff im Mee-re an, blut -  
ho - hoe! Yo - hoe! A ship the rest - less o - cean sweeps; Blood -

*mf*

*Str. Ob. Cl.*  
*p Bssn. & Hns.*

roth die Se - gel, schwarz der Mast? Auf ho - hem Bord der  
red her sails, and black her masts; Her pal - lid cap - tain

*p*

*mf*

*p*



blei-che Mann, des Schif - fes Herr, wacht oh - ne Rast!  
 nev - er sleeps, But watch - ful glanc - es round him casts.

Hui! Wie saust der Wind! Jo-ho-he!  
 Hui! The wind is shrill! Yo-ho-hey!

*fp* Wind sustain.  
*Str.*

Jo-ho-he! Hui! Wie pfeift's im  
 Yo-hohey! Hui! The wind is

*fp*

Tau! shrill! Jo-ho-he! Jo-hohe! Hui! Wie ein  
 Yo-hohey! Yo-hohey! Yo-hohey! Hui! Like an

Pfeil fliegter hin, oh - ne Ziel, oh - ne Rast, oh - ne Ruh!  
 ar - row he flies, without aim, withoutrest, without end!

*dim.*

Più lento. (♩=100.)

Doch kann dem  
Yet this the

*dim.* *p Wind.* *p Ob. Cl. Bass: & Mus.*

bleichen Man - ne Er - lö - sung ein - stens noch wer - den, fänd' er ein  
pal - lid man from his life - long curse may de - liv - er, Find he a

*pp* *pp* *p*

Weib, das bis in den Tod ge - treu ihm auf Er - - den!  
maid - en, faith - ful and true, to love him for ev - - er.

Ach! Wann wirst du, blei - cher See - - mann, sie  
Ah! might - - est thou, pal - lid sea - - man, but

*Ob.* *pp* *Str.*

fin - den? Be - tet zum Him - mel, dass bald ein  
find her! Pray ye, that heav'n may soon At his

*pp*

(Towards the end of the verse, Senta turns toward the picture. The maidens listen with interest. Mary has left off spinning.)

Tempo I.

Weib Treu - e ihm halt'!  
 need grant him this boon.

Bei bö - sem Wind und Stur - mes - wuth um -  
 A - gainst a tem - pest's ut - most wrath A -

se - gen wollt' er einst ein Cap; er flucht' und schwur mit  
 round The Cape he once would sail. He curs'd, and swore a

tol - lem Muth: „in E - wig - keit lass' ich nicht ab!“  
 fool - ish oath: „Be - fall what may, I will - pre - vail!“

Huil Und Sa - tan hört's! hör't's!  
 Huil And Sa - tan heard! Jo - ho - he!  
 Yo - ho - hey!

*p marcato. Tutti. cresc. f dim. p*

*mf Str. Ob. Cl. Bass. & Hrn. p*

*mf p*

*mf p*

*fp Wind sustained. Str. p*

Jo-ho-he!  
Yo-ho-hey!

Hui! \_\_\_\_\_ nahm ihm bei'm  
Huil \_\_\_\_\_ He mark'd his

*fp*

Wort! Jo-ho-he! Jo-ho-he! Hui! Und ver-  
word! Yo-ho-hey! Yo-hohey! Huil And con-

*p* *mf*

dammt zieht er nun durch das Meer, ohne Rast, ohne Ruh!  
demn'd him to sail on the sea without aim, without end!

*dim.*

*Più lento.* (♩ = 100.)

Doch dass der ar - me Mann noch Er -  
Yet this the wretched man from his

*dim.* *Wind p* *p Ob. Cl. Bssn. & Hus.* *pp*



lö - sung fän - de auf Er - den, zeigt' Gottes En - gel an, wie sein Heil ihm einst könne  
 life - long curse may - de - liv - er, Would but an angel shew him the way his bondage to

*p*

wer - den: ach! Könn - - test du, blei - cher  
 sev - er. Ah! might - - est thou, pal - lid

**The Maidens** (with emotion.)

*pp*  
 Ach!  
 Ah!  
*pp*

Könn - - test du, blei - cher  
 might - - est thou, pal - lid

*Ob.*  
*pp*

*Str.*

See - - - mann, es fin - den! Be - tet zum  
 sea - - - man, but find it! Pray ye, that

See - - - mann, es fin - den! Be - tet zum  
 sea - - - man, but find it! Pray ye, to

*pp*

Tempo I.

Him-mel, dass bald ein Weib Treu-e ihm halt!  
 heav'n may soon At his need grant him this boon!

Him - - - - - mell!  
 heav - - - - - en!

*Tutti. marcato*

Senta (who, at the second verse, has risen from the chair,

Vor An - - ker al - - le  
 He goes on shore when

*dim.* *p* *Str. Ob Cl. Bssn. & Hns.* *p*

comes forward with increasing agitation.)

sie - ben Jahr; ein Weib zu frein, geht er an's Land; er  
 seven years end; A wife he seeks, the land a-round; But

*p* *piu p*

*poco riten.* *piu rit.* *lento* *a tempo*

frei - te al - le sie - ben Jahr; noch nie ein treu-es Weib er fand.  
 where - so - e'er his steps he bend, For him no faithful wife is found.

*riten.* *Str. piu rit.* *pp lento* *a tempo*

Allegro.

Hui! „Die Se - gel auf!“  
 Huil „Un-furl the sails!“ Jo-ho-he!  
 Yo-ho-hey!

*fp* Wind sustain *p*

Jo-ho-he!  
 Yo-ho-hey!

Hui! „Den An - ker“  
 Huil „The anch - or“

*fp*

los!“  
 weigh!“

Jo-ho-he!  
 Yo-ho-hey!

Jo-ho-he!  
 Yo-ho-hey!

Hui! „Fal-sche“  
 Huil „Faithless“

*p* *fp* *accel.*

Lieb, fal-sche Treu! Auf, in See, oh-ne Rast, oh-ne Ruh!“  
 love, faithless troth! To the sea, without aim, without end!”

*dim.*

(Senta, exhausted, sinks back in the chair. After a deep pause, the maidens go on singing softly.)

*dim.* Wind *p*

## Chorus of Maidens.

Molto più lento.

*pp* SOPRANO I.  
 Ach! Wo weilt sie, die dir Got-tes En - gel einst kön-ne zei - gen?  
 Ah! where is she, to whose lov-ing heart the an - gel may guide thee?

*pp* SOPRANO II.  
 Ach! Wo weilt sie, die dir treu ei - gen?  
 Ah! where is she? the an - gel guide thee!

ALTO.  
 Ach! Wo weilt sie, die dir treu ei - gen?  
 Ah! where is she? the an - gel guide thee!

Molto più lento. ( $\text{♩} = 88.$ )

*pp*  
 Wo triffst du sie, die bis in den Tod dein blie-be treu ei - gen?  
 Where lin - gers she, thine own un-to death, what - ev - er be - tide thee?

*pp*  
 Die Got - tes En - gel dir kön - ne zei - gen?  
 Thine be her heart, what - e'er may be - tide thee!

*pp*

Senta (carried away by a sudden inspiration, and springing up from the chair.)

Allegro con fuoco. ( $\text{♩} = 80.$ )

Ich sei's, die dich durch ih-re Treu' er - lö - se!  
 I would be she, who by her love will save thee!

*f* Str. & Wind.



Müg' Got - tes En - gel mich dir zei - gen! Durch mich sollst du das  
 O may the an - gel hith - er guide - thee. Thro' me may new-found

*ad lib.*

*piu f*

*colla parte.*

Heil - er - rei -  
 joy - be - tide

*a tempo.*

*f Tutti.*

- chen, das Heil -  
 thee, may joy

er - rei -  
 be - tide

Mary.

chen! theel      Hilf Himmell!      Sen - ta!  
 Heav'n help us!      Heav'n help us!      Sen - ta!

The Maidens (springing up terrified.)

Hilf Himmell!      Sen - ta!      Sen - ta!  
 Heav'n help us!      Sen - ta!      Sen - ta!

Erik (who has entered the door, and has heard Senta's outcry.)

Sen - ta! Willst du mich ver - der - ben?  
 Sen - ta! Wouldst thou then for - sake me?

The Maidens.

Helft, E - rik, uns!  
 Help, E - rik, help!

Helft, E - rik,  
Help, E - rik,

Mary.

Ich fühl' in mir das Blut ge -  
 This out - burst fills my heart with

Sie ist von Sin - nen!  
 This must be mad - ness!

uns! Sie ist von Sin - nen!  
 help! This must be mad - ness!

rin - nen!  
sad - ness!

Ab - scheu - lich Bild, du sollst hin -  
Ab - hor - red pic - ture, out you

*piu p*  
*Str. fp*  
*fp*

**Erik (sadly.)**

aus, kommt nur der Va - ter erst nach Haus! Der Va - ter  
go, Let but her fa - ther come to know! Her fa - ther

*fp*  
*fp*  
*p* 'Cello & K-dr. dim.

**Senta (who has remained motionless and absorbed, springs up joyfully, as if awaking.)**

**Erik.**

kommt! Der Va - ter kommt? Vom Felsen sah sein Schiff ich  
comes! My fa - ther here? From off the height I saw his

*Str. cresc.*  
*p*  
*Hus.*

**Mary (in a great bustle.)**

nah'n. Nun seht, zu was eu'r Treiben  
sail. How i - die shall we all ap -

**The Maidens (joyfully.)**

Sie sind da - heim! Sie sind da - heim!  
They are at home! They are at home!

*Fl.*  
*Str. cresc.*  
*p*





Prestissimo possibile. (♩ = 100.)

blei-bet fein im Haus! Das Schiffsvolk  
 me you ought to stay. The sail-ors

*P Fl. Ob. Cl. & Hns.* *pp*

*Fl.*

kommt mit lee - rem Magen.  
 come, with ur - gent hunger.

*p*

Ach! Wie viel hab'ich ihn zu fra-gen!  
 We cannot stay at work much longer!

Ach! Wie viel hab'ich ihn zu  
 We cannot stay at work much

*Tur.*

In Kuch' und Kel - ler! Säu - met nicht!  
 For food and wine they soon will ask.

Ich hal - te mich vor Neu-gier  
 There is so much we want to

fra-gen!  
 longer!

*Fl.*

Lasst euch nur von der Neu-gier  
Re-strain your-selves a lit-tle

nicht!  
ask!

Ach! wie viel hab' ich ihn zu  
We at work can-not stay much

Ich hal-te mich vor Neu-gier nicht!  
There is so much we want to ask!

*Fl.*  
*Wind.*  
*Tur.*

pla - - - gen, vor Al - lem  
long - - - er! Nor. leave un -

fra - - - gen, ich hal-te mich vor Neu-gier nicht! Schon gut!  
long - - - er, There is so much we want to ask! E - nough!

Ach! wie viel hab' ich ihn zu fra - - - gen! Ich hal-te  
We cannot stay at work much long - - - er! There is so

geht an eu - re Pflicht!  
done each need - ful task!

So - bald nur auf-ge - tra - - -  
We sa - tis - fy their hun - - -

mich vor Neu-gier nicht! Mich hält hier län-ger kei - ne  
much we want to ask! Then have we done each need - ful

Lasst von der Neu - gier euch nur  
 Re - strain your - selves a - lit - tle

gen hält hier uns län - ger kei - ne  
 ger, Then have we done each needful

Pflicht! Schon gut, schon gut! So - bald nur auf - ge -  
 task! E - nough! e - nough! We sa - tis - fy their

Pflicht, kei - ne Pflicht! Schon gut! So - bald nur auf - ge - tra - gen,  
 task, each needful task! E - nough! We sa - tis - fy their hunger,

*p Wind.* *cresc.*  
*Str.*

pla - gen, vor Al - lem - geht an  
 long - er, nor leave un - done each

tra - gen, hält län - ger hier  
 hun - ger, Then have we done uns kei - ne  
 each need - ful

hält län - ger hier uns kei - ne Pflicht, so -  
 Then have we done each need - ful task; we

eu - re - Pflicht! Geht an eu - re -  
 need - ful - task! each need - ful -

Pflicht; so - bald nur auf - ge - tra - gen, hält uns hier  
 task; we sa - tis - fy their hun - ger, Then have we

bald nur auf - ge - tra - gen, hält län - ger hier uns kei - ne  
 sa - tis - fy their hun - ger, Then have we done each need - ful

*sempre cresc.*

Pflicht!  
task!

vor Al - lem geht an eu - re  
Nor leave un - done each needful

Pflicht,  
task!

län - ger  
done - each

kei - ne  
need - ful

Pflicht,  
task,

Pflicht, hält uns hier  
task, then have we

län - ger  
done each

kei - ne  
need - ful

Pflicht, hält uns hier  
task, then have we

*Str.*

*Wind.*

*più f*

vor Al - lem geht an eu - re Pflicht,  
Nor leave undone each needful task,

vor Al - lem geht  
nor leave un - done

— hält hier uns  
— then have we

län - ger  
done - each

kei - ne  
need - ful

Pflicht!  
task!

län - ger kei - ne Pflicht!  
done each need - ful task,

hält uns kei - ne  
each need - ful

Pflicht!  
task!

SOP. I  
an eu - re Pflicht!  
each need - ful task!

Lasst euch nur von der Neu - gier  
Re - strain yourselves a lit - tle

SOP. II  
Ach! wie viel hab' ich ihn zu fra - gen! Ach, wie  
We can - not stay at work much long - er, can - not

ALTO  
Ach! wie viel hab' ich ihn zu fra - gen! Wie viel, wie  
We can - not stay at work much long - er, We can - not

Ach! wie viel hab' ich ihn zu  
We can - not stay at work much

*Ob.*

*f Str.*

*Wind.*



pla - gen! Vor Al - lem geht an eu - re  
 long - er, Nor leave un - done each need - ful

viel! Ich hal - te mich vor Neu - gier nicht, ich hal - te mich  
 stay! There is so much we want to ask, we want to

viel! Vor Neu - gier hal - te ich mich nicht, vor Neu - gier halt' ich mich  
 stay! There is so much we want to ask, so much we want to

fra - gen! Ich hal - te mich vor Neu - gier  
 long - er, There is so much we want to

Pflicht! Lasst euch nur von der Neu - gier pla - gen,  
 task! Re - strain your - selves a lit - tle long - er,

nicht! Ich hal - te mich vor Neu - gier nicht, ich  
 ask, There is so much we want to ask, we

nicht! Ich hal - te mich vor Neu - gier nicht! Ich halt' mich nicht, ich halt' ich  
 ask, There is so much we want to ask, There is so much, so much we

nicht! Ich hal - te mich vor  
 ask, There is so much, so

vor Al - lem geht an eu - re Pflicht, vor Al - lem geht an eu - re  
 Nor leave un - done each need - ful task, nor leave un - done each need - ful

hal want - - - - - te mich  
 to

hal want - - - - - te mich  
 to

Neu - gier, we vor Neu want - - - - - gier  
 much we want to

*pp. f. Wind rust.*

Pflicht, vor Al - lem geht an eu re  
task, nor leave un - done each need - ful

nicht! Schon gut! So - bald nur auf - ge  
ask. E - nough! We sa - tis - fy their

nicht! Schon gut! So - bald nur auf - ge  
ask. E - nough! We sa - tis - fy their

nicht! Schon gut! So - bald nur auf - ge  
ask. E - nough! We sa - tis - fy their

*Tutti.*

Pflicht, vor Al - lem geht an eu re  
task, nor leave un - done each need - ful

tra - gen, hält län - ger uns hier kei - ne  
hun - ger, Then have we done each need - ful

tra - gen, hält län - ger uns hier kei - ne Pflicht, hält hier uns kei - ne  
hun - ger, Then have we done each need - ful task, have done each need - ful

tra - gen, hält län - ger uns hier kei - ne Pflicht, hält hier uns kei - ne  
hun - ger, Then have we done each need - ful task, have done each need - ful

Pflicht! In Küch' und Kel - ler säu - met will  
task! For food and wine they soon will

Pflicht! Schon gut! So - bald nur auf - ge  
task! E - nough! We sa - tis - fy their

Pflicht! Schon gut! So - bald nur auf - ge  
task! E - nough! We sa - tis - fy their

Pflicht! Dann hält uns län - ger kei - ne  
task! Then have we done each need - ful

nicht! Geht an eu - ré Pflicht! Säu - met  
ask! . Leave not un - done each need - ful

tra - gen, hält län - ger hier uns kei - ne  
hun - ger, Then have we done each need - ful

tra - gen, hält län - ger hier uns kei - ne Pflicht, hält hier uns kei - ne  
hun - ger, Then have we done each need - ful task, have done each need - ful

Pflicht,  
task,

*ff*

nicht! Lasst euch nur von der Neu - gier pla - gen, vor Al - lem  
task! Re - strain your - selves a lit - tle long - er, Nor leave un -

Pflicht! So - bald nur auf - ge - tra - gen, hält län -  
task! We sa - tis - fy their hun - ger, Then have

Pflicht! So - bald nur auf - ge - tra - gen, hält län -  
task! We sa - tis - fy their hun - ger, Then have

*ff*

geht an eu - re Pflicht, vor Al - lem  
done each need - ful task, nor leave un -

ger hier uns kei - ne Pflicht, hält uns län - ger kei - ne  
we done each need - ful task, have we done each need - ful

ger hier uns kei - ne Pflicht, hält uns län - ger kei - ne  
we done each need - ful task, have we done each need - ful

(Mary drives out the maidens and follows them.)

geht an eu-re Pflicht, an eu-re Pflicht!  
done each needful task, each needful task!

Pflicht, dann hält uns län-ger kei - ne Pflicht!  
task, then have we done each needful task!

Pflicht, dann hält uns län-ger kei - ne Pflicht!  
task, then have we done each needful task!

*Wind.* *ff Str.*



## No 8. "Stay, Senta, stay"

Duet.

Allegro passionato. (♩ = 76.)

Erik. (Senta wishes to go out at once, Erik restrains her.)

Voice.

Bleib', Sen-ta! Bleib' nur ei - nen  
Stay, Sen-tal Stay a sin - gle

Au - gen-blick! Au - gen-blick! Aus mei - nen Qua - len rei - sse mich! Doch  
mo - ment more, And from my tor - ture set me free! Say,

willst du, ach! so ver-dirb mich ganz! Was ist? - Was  
wilt thou, ah! wilt thou leave me quite? What is't? - what

Senta. (lingering).

soll? 0 Sen-ta, sprich, was aus mir wer - den soll? Dein Va - ter  
must? - 0 Sen-ta, speak, what will be - come of me? Thy fa - ther

kommt: eh' wie - der er ver - reist, wird er voll - bringen, wasschon oft er  
comes; be - fore he sails a - gain He will ac - complish what he oft has

**Senta.** woll - te pur - pos'd — Und was meinst du? What dost thou mean? **Erik.** Dir ei - nen And will a

Gat - ten ge - ben! hus - band give thee!

*Cl.*  
*p poco rit.*  
*Hrs. & Bsn.*

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

Mein Herz voll Treu - e bis zum Ster - ben, mein  
A heart, a hand, from ill to screen thee, A

*p* *Str.* *p*

dürf - tig Gut, mein Jä - ger - glück: darf so um  
hunt - er's skill, a fru - gal hut! Were I with

*Cl.* *Ob.* *Cl.* *p*

dei - ne Hand ich wer - ben? Stösst mich dein Va - ter  
these to seek to win thee, Would not thy fa - ther

*p* *cresc.* *Fl.*

nicht zu - rück? — Wenn dann mein Herz im Jam - - mer  
 spurn my suit? — Then let my heart with an - - guish

*p* *f*

*Cl.* *Ob.*

*f* *Str. p* *cresc. Wind.* *mf*

bricht, sag? Sen - ta, wer dann für mich spricht?  
 break, Say, Sen - ta, who for me will speak?

*Cl.*

*p*

Wenn dann mein Herz im Jam - mer bricht, wenn dann mein Herz im Jammer bricht: sag?  
 Then let my heart with an - guish break, yes, let my heart with anguish break, Say,

*molto rit.*

*p cresc.* *mf* *Wind. molto rit.*

Sen - ta, wer dann für mich spricht? Ach!  
 Sen - ta, who for me will speak? Ah!

*a tempo.*

*Senta.*

*pp* *Ob. p* *Str.* *p Tur.*

schwei - ge, E - rik, jetzt!  
 ask not, E - rik, now!

Lass mich hin - aus, den Va - -  
 Let me be gone, my fa - -

*p*

- ter zu be - grü - ssen! Wenn nicht, wie sonst, an  
- ther I must wel - - come! For if this once his

Bord die Toch - ter kommt, wird er nicht zür - nen  
daugh - ter fail'd to come, Would he not sure - ly

*Ob.* *cresc.*

müs - sen? wird er nicht zür - nen müs - sen? Du willst mich  
chide me? Would he not sure - ly chide me? From me thou'dst

*Erik.*

*f p* *Cl.* *p Str.* *cresc.*

*Senta.*  
Ich muss zum Port! Ach, lass mich  
I must a - way! O, let me

*Erik.*  
flieh'n? Du weichst mir aus?  
fly? Thoushun - nest me?

*Ob.* *Cl.* *f* *p* *cresc.*



fort! gol Ach, lass mich fort! Ich muss zum Port!  
 O, let me go! O, let me go! I must a-way!

Du weichst mir aus? Du willst mich flieh'n? Du weichst mir  
 Thou shunnest me? From me thou'dst fly? Thou shunnest

*Ob.* *Wind.* *f Str.* *Wind.*

Ach, lass mich fort!  
 O, let me go!

aus? me? Du willst mich flieh'n?  
 From me thou'dst fly?

*f Str.* *Wind.* *ff Tutti.* *Ob.* *p Hr.*

Erik.

Fliest du zu - And wilt thou  
 And wilt thou

*Fl. & Ob.* *a tempo.* *Str.* *rit.* *p*

rück vor die - ser Wun - de, die du mir schlugst im  
 leave the wound still bleed - ing, Which thou hast given my

*Cl.*

Lie - - - bes - wahn? Ach, hö - - - re mich zu  
lov - - - ing heart? Ah! hear my fond, my

die - - - ser Stun - de! Hör' mei - ne letz - - te  
ar - - - dent plead - ing, Hear what I ask, ere

Fra - ge an! Wenn die - ses Herz im Jam - mer  
yet we part! Say, let this heart with an - - - guish

bricht, wird's Sen - ta sein, die für mich spricht?  
break, Will Sen - ta care for me to speak?

Wenn die - ses Herz im Jam - mer bricht, wenn die - ses Herz im Jam - mer bricht, wird's  
Say, let this heart with an - guish break, yes, let this heart with anguish break, Will

(despairingly.) **Senta.**

Sen - ta sein, die für mich spricht? Wie? Zwei-felst  
 Sen - ta care for me to speak? What? dost thou

*Fl. & Cl.*  
*p dol.*  
*Str.*

*colla parte.*

du an mei - nem Her - zen? Du zwei-felst, ob ich gut dir  
 doubt my heart's de - vo - tion, And ques-tion, if I love thee

bin? O sag, was weckt dir sol - che Schmer - zen?  
 still? O say, what wakes this new e - mo - tion?

Was trübt mit Arg - wohn dei - - nen Sinn?  
 Why should mis - trust thy bo - - som fill?

*Fl. & Ob.*  
*Fl.*  
*Str. p cresc.*

**Erik.** *ad lib.*

Dein Va-ter, ach! nach Schä - tzengeizt er nur!  
 Thy fa-ther, Ah! for wealth - a-lone he seeks!

*Tur.*  
*f* *p* *colla parte.* *Str. p* *cresc.*

Und Sen - ta, du? Wie dürft' auf dich ich  
 And Sen - ta, thou, how dare I on thee

*Wind: sustain.* *f* *colla parte.*

zäh-len? Er-füll-test du nur ei - nemeiner  
 reck-on? Hastthou'er granted one - of my pe-

*a tempo.* *p* *cresc.* *f* *colla parte.*

Bit-ten? Kränkst du mein Herz nicht je - den  
 ti-tions? Dost ev - ry day not wound my

*a tempo.* *p* *cresc.* *f* *dim.*

**Senta.** **Erik.** **Senta.**

Tag? Dein Herz? Was soll ich den - ken? Je-nes Bild - Das Bild?  
 heart? Thy heart? What can I fan - cy? Yon-der face - The face?

*Wind.* *p* *cresc.* *Str.* *f*



**Erik.** Lässt du von dei-ner Schwärmerei wohl ab?  
 Why not a-ban-don all thy fool-ish dreams?

**Senta.** Kann mei-nem  
 Can I for-

*Fl.*  
*p*

*Bsn., Cello & D. Bass.*

**Erik.** Blick Theil-nah-me ich ver-weh-ren? Und die Bal-  
 bid my face to shew com-pas-sion? Then, too, the

*p* *cresc.* *Str. & Wind.*

**Senta.** la-de, heut' noch sangst du sie! Ich bin ein  
 bal-lad thou hast sung to-day! I am a

*Fl. & Cl.*  
*Str. p*

Kind, und weiss nicht, was ich sin-ge!  
 child, and know not what I'm sing-ing!

O sag,  
 But say—

*Fl.*  
*pdol.*

**Erik.** Wie? Fürchtest du ein Lied, ein Bild? Du bist so bleich,—  
 What? fear-est thou a song, a face? Thou art so pale,

*più p* *pp* *Tr.* *pp* *Str.* *pp*

## Senta.

sag, soll-te ich's nicht fürchten? Soll mich des Ärm - sten  
say, should I not be fear-ful? Should, then, a fate so

*Fl.*  
*Str. & Wind.*  
*p*  
*più cresc.*

## Erik.

Schre-ckensloos nicht rüh - ren? Mein Leiden,  
ter - ri-ble not move me? My sor-row,

*Vn. & Tr.*  
*f*  
*p*  
*cresc.*  
*colla parte*

## Senta.

Sen - ta, rührt es dich nicht mehr? O, prah-le nicht!  
Sen - ta, moves thee now no more! Oh, vaunt it not!

*f*  
*Str. & Wind.*

Was kann dein Leiden sein? Kennst je - nes Un-glück-sel'-gen  
What can thy sor-row be? Knowst thou the fate of that un-

Lento (♩=76) (Draws Erik close to the picture, and points at it.)

Schick-sal du?  
hap - py man?

*Ob.*  
*Fl.*  
*pp*  
*molto passionato.*

Fühlst du den Schmerz, den tie - fen Gram, mit dem her-ab auf mich er sieht?  
 Look, canst thou feel the pain, the grief, With which his gaze on me he bends?

*Ob.*

*Tnr.*

Ach! was die Ru - he für e - wig ihm nahm, wie schneidend Weh' durch's  
 Ah! when I think he has ne'er found re - lief, - How sharp a pang my

*fl.*

*p*

*Cello.*

*dim*

Herz mir zieht, wie schneidend Weh'durch's Herz mir zieht!  
 bo - som rends, how sharp a pang my bo - som rends!

*ad lib.*

**Tempo I.**

*pp*

*mf*

*Wind sustain.*

*cresc.*

*Str.*

**Erik.**

*ad lib.*

Weh' mir! \_\_\_\_\_ Es mahnt mich mein un - sel - ger Traum!  
 Woe's me! \_\_\_\_\_ I think on my ill - o - men'd dream!

*più f*

*ff Tutti*

*p cresc.*

*K-dr.*

**Presto.**

Gott schü - tze dich!  
 God keep thee safe!

*f*

*ff Tutti*

*Str.*

*Hr. & Trombs*

Senta.

Sa-tan hat dich um-garnt!  
Sa-tan would thee en-snare!

Was er-schreckt dich so?  
What af-frights thee so?

*ff* *Tutti.* *Bssn. p* *Recit.*

Erik.

Sen-ta, lass dir ver-trau'n: ein Traum ist's! - Hör' ihn zur Warnung an!  
Sen-ta, hear what I tell! A vi-sion- heed thou its warning voice!

*pp* *Tr.* *Cl.* *pp* *R-dr.*

(Senta sits down exhausted in the arm-chair; at the beginning of Erik's recital she sinks into a kind of magnetic slumber, so that she appears to be dreaming the very dream he is relating to her.)

*Sostenuto.* (♩ = 69)

Erik stands leaning on the arm-chair beside her.)

*Hus.* *R-dr.* *Hus.*

*pp* *Str.*

Erik. (in a stifled voice)

Auf ho-hem Fel-sen lag' ich träumend, sah un-ter mir des Mee-res  
On lof-ty cliffs I lay, and, dreaming, I watcht the might-y sea be-

*pp* *Cello.* *Hus. & Bssn.*

Fluth; die Brandung hört' ich, wie sich schäumend am U-fer brach der Wo-gen.  
low; The sounding break-ers white were gleaming, And toward the shore came roll-ing



Wuth: *slow!* ein fremdes Schiff am na - hen Stran - de erblickt' ich, -  
A for - eign ship off shore was rid - ing, I mark'd her -

*Fl.* *pp* *Tur.* *pp* *Cl.*

selt - sam, wun - der - bar: zwei Män - ner nah - ten sich dem  
weird - like, strangeto see: Two men their steps to me were

*Bssn. & Cello* *pp ma marcato*

Senta. (her eyes closed.)  
Der Andre?  
The other?

Lan - de, der Ein' - ich sah's, - dein Va - ter war.  
guid - ing; The one I knew, thy fa - ther he.

*p*

(as before)  
der düst're  
The gloomy

Wohl erkannt' ich ihn; mit schwarzem Wams, die bleiche Mien' -  
Him, too, had I seen; The garments black, the ghastly mien -

*pp*

Blick - Und ich?  
look - (pointing to the picture.) And I?

der See - mann, Er. Du kamst vom  
The sea - man here. From home didst

*mf* Wind sustain. *A* *pp*

Hau - se her, du flogst den Va - ter zu be - grü - ssen;  
thou appear, And haste to give thy fa - ther greet - ing.

*p* *Hus.* *A* *p*

*Cello.*

doch kaum noch sah' ich an dich langes, du  
I saw thee to the stranger going, And,

*fp* *Fl. & Tur.* *accel.* *cresc.*

stürz - test zu des Frem - den Fü - ssen, ich sah — dich sei - ne  
as for his re - gard en - treat - ing, Thy - self — at once be -

*Hus.* *f* *Str.* *Fl.* *Hus.* *p* *A*

*Bsn., Cello & D. Bass.*

## Senta. (with increasing attention)

Er hub mich auf -  
He rais'd me up -

Knie' um-fan-gen -  
fore him throwing -

An sei - ne Brust; -  
Up - on his breast; -

voll  
I

*mf accel.*

Inn-brunsthingst du dich an ihn, -  
saw him close - embrac'd by thee -

du küss - test ihn mit hei - sser  
In kiss - es was thy love con -

*mf*

*sempre cresc.*

*Hus.*

Und dann?  
And then?

(Looking on Senta with uneasy wonder.)

Lust -  
fess'd.

Sah ich auf's Meer euch flieh'n.  
I saw you put to sea.

*Lento.*

*Allegro con fuoco. (♩ = 84)*

*pp*

*Bssh.*

*Stf*

(waking up quickly, in the highest excitement.)

Er sucht mich auf!  
He seeks for me!

Ich muss ihn  
For him I

*ff Tutti.*

seh'n! Mit ihm muss ich  
wait! With him I soon

Ent - setz - lich! Mir wird es klar!  
How fright - full Clear-ly I view

*ff* *ff*

*ad lib.* *a tempo*

zu Grunde geh'n! -  
shall meet my fate!

Sie ist da - hin! Mein Traum sprach  
herhap-less end. My dream was

*ff a tempo* *ff*

(Erik rushes away, full of horror and despair.)

wahr!  
true!

*ff*

*ff*



(Senta, after the outbreak of her excitement, re-

*ff* *Wind.*

*Tur.*

mains where she is, sunk in silent thought, with her gaze fixed on the picture.)

*Cl.* *riten.* *Più lento.*

*ff* *Wind.* *ff* *p* *pp* *pp*

*Str.* *Str.* *Hns.* *Fl.*

*Andante.* *Senta. (softly, but deeply moved.)*

*Fl.* *Ob.* *pp* *pp* *pp*

*Str.* *Str.* *Fl.*

Ach! möch - test  
Ah! might - est

du, blei - cher See - - mann, sie fin - den!  
thou, pal - lid sea - - man, but find her!

Be - - tet zum Him - mel, dass bald ein Weib Treu - e ihm -  
Pray ye that heav'n may soon At his need grant him this -  
(The door opens. The Dutchman and Daland appear.)

*pp*

(The Dutchman has that moment come in; Senta's gaze turns from the picture to him. She utters a loud cry of astonishment, and remains standing as if spellbound, without removing her eyes from the Dutchman.)

Moderato (♩=80)  
Senta.

Voice.

Ha!  
Ha!

Piano.

(The Dutchman walks slowly down to the front of the stage, his eyes fixed on Senta.)

(Daland remains standing at the door, apparently waiting for Senta to come to him.)

Daland. (gradually approaching Senta.)

Mein Kind, du siehst mich auf der  
My child, thou seest me on the

Schwel-le, -  
thresh-old -

wie?  
What?

Kein Um-ar-men?  
no em-brac-es,

Kei - nen  
not a

Kuss?  
kiss?

Du bleibst ge - bannt an dei - ner  
Thou stand - est fix'd nor word, nor

*più p*

Stel - le:  
mo - tion;

ver - dien' ich,  
My Sen - ta,

Sen - ta, sol - chen  
do I mer - it

Senta. (when Daland comes up to her, she seizes his hand.) (drawing him nearer to her.)

Gruss?  
this?

Gott dir zum Gruss! Mein Va-ter, sprich! Wer ist der  
Wel-come at home! My fa-ther, say, who is the

*p* *f* *cresc.*

Daland. (smiling.)

Frem - de?  
stran-ger?

Drängst du mich?  
Must I tell?

*f Tutti.* *p*

No 10. "Wilt thou, my child?"

Air.

Allegro moderato. (♩ = 112)

Piano.

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

*Wind.*

Daland.

Mögst du, mein Kind, den frem-den Mann will-kom-men hei-ssen;  
Wilt thou, my child, give kind-ly wel-come to a stran-ger!

*p* *Str.*

See-man ist er, gleich mir, das Gast-recht spricht er an.  
Sea-man is he, like me; and fain would be my guest.

*Ob.* *Hns.*

*p* *p*

Lang' oh-ne Hei-math, stets auf fer-nen, wei-ten Rei-sen, in  
Long wan-d'ring home-less and a-far 'mid toil and dan-ger, In

frem-den Lan-den er der Schä-tze viel ge-wann.  
for-eign lands great trea-sures have re-paid his quest.

*Ob.* *Hns.* *Fl.* *tr.*

*p* *Wind.*



Aus sei - nem Va - ter - land ver -  
He from his fa - ther - land is

*Fl.*  
*dolce.*

*Wind.*

wie - sen, für ei - nen Heerd er reich - lich lohnt:  
ban - ish'd, And for a home will rich - ly pay.

*Fl. & Ob.* *Fl.*

sprich, Sen - ta, würd' es dich ver - drie - ssen, wenn die - ser Frem - de bei uns  
Say, Sen - ta, would it much dis - please thee Should he, a stran - ger, with us

*pp Str.*

wohnt? wenn die - ser Frem - de bei uns  
stay? should he, a stran - ger, with us

*Fl. & Cl.* *p* *cresc.* *f* *p Str.*

(to the Dutchman.)

wohnt? Sagt, hab' ich sie zu viel ge - prie - sen? Ihr seht sie  
stay? Say, did I well to sing her prais - es? Look for thy

*Ob.* *Hus.* *p* *Str.* *p dolce.* *Hus. sustain.*

selbst, — ist sie Euch recht? Soll ich vom  
 self, — is she not fair? Do I still

*poco cresc.*

Lob noch ü - ber - flie - ssen? Ge - steht, sie  
 need to vaunt her grac - es? Con - fess, her

*mf* *p. Str.*

zie - ret ihr Ge - schlecht! Ge - steht, ge - steht, sie  
 charms in - deed are rare! Con - fess, con - fess, her

*cresc.* *sempre.* *Str. & Wind.*

zie - ret, sie zie - ret ihr Ge - schlecht!  
 charms, her charms in - deed are rare!

*ad lib.* (The Dutchman makes an affirma-  
 tive motion.) (Daland turns again to Senta.)

*Cl. Bass. Hns. & Trumbs*  
*K-dr.* *pp*

Mögst du, mein  
 Wilt thou, my

*f. Tutti. Str. p dolce.*

Kind, dem Man - ne freund - lich dich er - wei - sen, von dei - nem  
 child, give kind - ly wel - come to the stran - ger, And wilt thou

*p Wind. sustain.*

Her - zen auch spricht hol - de Gab' er an; reich' ihm die  
 al - so let him share thy kind - ly heart? Give him thy

Hand, denn Bräu - ti - gam sollst du ihn hei - ssen, stimmst du dem  
 hand, for bride - groom it is thine to call him! If thou but

*mf* *p*

Va - ter bei, ist mor - gen er dein Mann, (Senta makes a shrinking, pain -  
 give con - sent, to mor - row his thou art, *ob. espress.*

ful motion.)  
 ist mor - gen er dein Mann. (He shows some jewellery to Senta.)  
 to - mor - row his thou art. Sieh' die - ses Band, sieh' die - se  
 Look on these gems, look on these

*Str. p* *fl. dolce.*

Span - gen! Was er be - sitzt, macht dies ge - ring. Muss, theu-res  
brace - lets! To what he owns, tri - fles are these. Dost thou, my

*Ob.*  
*p*

Kind, dich's nicht ver-lan-gen? Dein ist es, wech-selst du den Ring! (Senta, without  
child, not long to have them? And all are thine, when thou art his! regarding him,  
does not take her  
eyes off the Dutch-

*Fl.*

(Daland, noticing this, glances at both.)

man, who likewise, without attend- Doch - Kei - nes  
ing to Daland, is absorbed in con- Yet nei - ther  
templation of the maiden.)

*Fl.*  
*l.h. p*

*R-dr.* *pp*

spricht!\_ Sollt' ich hier lä - stig sein? So  
speaks! What then if I were gone? I

*pp*  
*pl.h. Ob. & Cl.*  
*p Str.*



ist's!\_ Am be - sten lass' ich sie al -  
 see\_ 'twere best that they were left a -

(He looks attentively at the Dutchman and Senta, and then approaches the latter.)

lein.  
 lone.

*Trombs. & Oph.*

*p* *mf Str.* *cresc.*

*K-dr.* *3* *3*

Mögst du den ed - len Mann ge -  
 Mayst thou se - cure this no - ble

*f Wind. sustain.*

win - nen! Glaub' mir, solch' Glück wird nim - mer neu, wird nim - mer  
 hus - band! Time will no more such luck re - new, such luck re -

*Fl. & Cl.*  
*pp*

(to the Dutchmann.)

neul  
newl

Bleibt hier al-lein!  
Stay here a-lone!

Ich geh' von  
And I will

*Str. cresc.*

*p*

hin - nen.  
leave you.

Glaubt mir,  
Sen - ta

wie schön,  
is fair,

so ist sie treu,  
and she is true,

*p*

*stringendo.*

*Str. Cl. & Hns.*  
*pp*

*f stringendo.*

so ist sie treu,  
and she is true,

glaubt mir, wie schön, so ist sie treu,  
Sen - ta is fair, and she is true,

so ist sie  
and she is

*f*

*f Wind sustain.*

truel  
truel

*Fl.*

*ff*

*Wind*

(Daland slowly departs, meanwhile watching Senta and the Dutch-

*Fl. Ob. Cl.  
Bssn. & Hns.*

*f dim. p*

*Cello & D. Bass.*

man with curiosity, to see if they approach one another; at last he goes out, sullen and surprised.)

*Fl.*

*dim.*

*Ob. Bssn. & Hns.*

*Str.*

*più p*

*Hns. & Bssn.*

*pp*

(The Dutchman and Senta are alone; they remain motionless, absorbed in

*K-dr.*

*Hn. pp*

*Ob. Cl. Bssn.  
pp & Hns.*

mutual contemplation, in their places.)

*pp*

*pp Str.*

*K-dr.*

No 11. As from the far-off past.  
Duet and Terzetto.

Sostenuto. (♩ = 66)

Piano. *pp marcato.*

The piano introduction consists of two staves. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The tempo is marked 'Sostenuto' with a quarter note equal to 66 beats per minute. The dynamics are 'pp marcato'.

**The Dutchman.**

*Mezza voce e con molto portamento.*

*Trombs. K-dr.*

Wie aus der Fer - ne längst vergang'ner Zei - ten spricht die - ses Mäd - chens Bild zu  
As from the far - off past a vi - sion gleam - ing, Ris - es this maid - en's form to

The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The dynamics are 'pp'.

mir : wie ich's ge - träumt seit ban - gen E - wig - kei - ten, vor . mei - nen Au - gen  
me; Een as I saw her, thro' wa - na - ges dream - ing, Wak - ing I now her

The vocal line continues in bass clef. The piano accompaniment continues in treble and bass clefs. The dynamics are 'pp'.

seh' ich's hier.  
face do see. *Hns.*

The vocal line continues in bass clef. The piano accompaniment continues in treble and bass clefs. The dynamics are 'pp'.

Wohl hub auch ich voll Sehn - sucht mei - ne Bli - cke aus tie - fer  
Oft from the depth of dark - ness gaz - ing up - ward, Sore have I

*Hns.*  
*sempre pp*  
*l.h.*  
*Str.*

The vocal line continues in bass clef. The piano accompaniment continues in treble and bass clefs. The dynamics are 'pp'.



*un poco riten.*

Nacht em - por zu ei - nem Weib: einschlagend Herz liess,  
 long'd a love like hers to gain; A beat - ing heart was

ach! mir Sa - tan's Tü - cke, dass ein - ge - denk ich mei - ner Qua - len  
 left me, for my tor - ment, That I might still a - wake to all my

bleib'. Die dü - stre Gluth, die hier ich füh - le bren - nen,  
 pain! The bale - ful glow I feel with - in me burn - ing,

sollt' ich Un - se - li - ger sie Lie - be nen - nen? Ach nein! Die Sehn - sucht  
 Dare such as I to name of love the yearning? Ah no! 'Tis long - ing

*Hns.* *Ob. Cl. Bassn. & Hns.*

ist es nach dem Heil: würd' es durch sol - chen En - gel mir zu  
 on - ly for re - lease, That I thro' such an an - gel might have

Theil, würd' es durch sol - chen En-gel mir zu Theil!  
 peace, that I thro' such an an-gel might have peace!

*Hu.* *pp* *Ob. dolce.*

*Senta. mezza voce.*  
 Ver-sank ich jetzt in wun-der-ba-res Träumen? Was ich er -  
 And am I sunk in wondrous depths of dreaming? Is this a

bli - cke, ist's ein Wahn? Weilt' ich bis - her in  
 vi - sion which I see? Or am I now set

Wie aus der Fer - ne  
 As from the far - off

*Hu.*

trü - ge-ri-schen Räu-men, brach des Er - wachen's Tag heut'  
 free from long de - lu-sion? Has morn - ing tru - ly dawn'd on

längst ver-gang'ner Zei-ten spricht die - ses  
 past a vi-sion gleaming, Ris es this

*Str. cresc. Wind sustain.*

*con portamento.*

an? Er steht vor mir mit lei - den - vol - len  
me? *più p* See, there he stands, his face with sor - row

Mäd - chens Bild zu mir;  
maid - en's form to me;  
*Cello.*

*fp dim Bssn. & Hns.*  
*p*  
*Str. & Wind.*

Zü - gen, es spricht sein un - er - hör - ter Gram zu  
cloud - ed, He tells me all his min - gled hope and

wie ich's ge - träumt seit ban - gen E - wig -  
E'en as I saw her, thro' wan a - ges

mir: kann tie - fen Mit - leids Stim - me mich be -  
fear; Is it the voice of sym - pa - thy that

kei ten,  
dream - ing,

lü gen? Wie ich ihn oft ge - seh'n, — so steht er  
cheats me? As he has oft in dreams, — so stands he

vor mei - nen Au - gen seh' ich's  
Wak - ing I now her face do

hier. Die Schmer - zen, die in mei - nem Bu - sen  
 here. The sor - row which with - in my breast is

hier. Die dü - stre Gluth, die hier ich füh - le  
 see. The bale - ful glow I feel with - in me

bren - nen, Ach! dies Ver - lan - gen, wie soll ich es  
 burn - ing, Ah! this com - pas - sion, what dare I to

bren - nen, sollt' ich Un - sel' - ger Lie - be sie  
 burn - ing, Dare such as I of love name the

nen - nen? Wo - nach mit Sehn - suchtes dich treibt, das  
 call it? Thy heart is long - ing af - ter rest, and

nen - nen? Ach nein! Die Sehn - sucht ist es nach dem  
 yearn - ing? Ah no! 'Tis on - ly longing for re -

Heil, würd' es, du Arm - ster, dir durch mich zu  
 peace, And thou at last thro' me shalt find re -

Heil: würd' es durch sol - chen En - gel mir zu  
 lease, That I thro' such an an - gel might have



*rit.*

Theil, würd' es, du Ärm - ster, dir durch mich zu  
 lease; and thou at last thro' me shalt find re -

Theil, durch sol - chen En - gel mir zu  
 peace, thro' such an an - gel might have

*Fl. & Ob.*

*p rit.*

*a tempo.*

Theil! Wo - nach mit Sehn - sucht es dich treibt, würd' es, du  
 lease! Thy heart is long - ing af - ter peace, And thou at

*a tempo.* *con portamento.*

Theil! Die Sehn - sucht ist  
 peace! 'Tis on - ly long -

*Fl.* *a tempo.* *p Str. & Wind.* *cresc.*

Ärm - ster, dir durch mich zu Theil! Wo - nach mit  
 last thro' me shalt find re - lease! Thy heart is

es ing nach for dem Heil, die  
 nach dem Heil, die  
 ing for re - lease, 'tis

*sempre cresc.*

Sehn - sucht es dich treibt, das Heil,  
 long - ing af - ter rest and peace,

Sehn - sucht nach dem Heil,  
 long - ing for re - lease,

*Tutti.*

wür - de das Heil, o Ärm-ster, dir durch mich zu Theil,  
And thou at last thro' me shalt find re-lease, at last

würd' es durch sol - chen En - gel,  
That I thro' such an an - gel,

würd' es, du Ärmster, dir durch thro' me shalt find re-lease, shalt  
*piu ritenuto.*

würd' es durch solchen En-gel mir zu Theil, würd' es durch solchen Engel  
that I thro' such an angel might have peace, that I thro' such an angel

mich zu Theil!  
find re - lease!

mir zu Theil!  
might have peace!

*p Str.* *Fl. & Cl.* *p dolce. Hns. & Bsn. sustain.*

Un poco meno sostenuto. (♩ = 80)

*p* *pp* *Str.* *mf*

*K. dr.*

(Drawing somewhat nearer to Santa)

Wirst du des Va - ters Wahl nicht schel - ten?  
Wilt thou, thy fa - ther's choice ap - prov - ing,

*Hu.* *pp* *Str.*

*Trombs.*

Was er ver - sprach, wie? dürft' es gel - ten?  
Do what he said, me tru - ly lov - ing?

*pp* *cresc.*

*K. dr.*

Du könn - test dich für  
Wilt thou in - deed thy

*Str.* *mf* *p*

(♩ = 88)

e - wig mir er - ge - ben, und dei - ne Hand dem  
self for ev - er give me? Shall I in truth a

Fremdling reich-test du? Soll fin - den ich, nach  
 stran-ger, thus be blest? Say, shall I find the

qua - len - vol - lem Le - ben, in dei-ner Treu' die  
 time of sor-row end - ed, In thy true love, my

*Trombs.*

*un poco rit.*

lang' er-sehn - te Ruh', in dei-ner Treu', in dei-ner Treu', dielang er -  
 long - ex-pect - ed rest, in thy true love, in thy true love, mylong ex -

*colla parte.*

Un poco animato. ( $\text{♩} = 56$ ) Senta.

sehn - te Ruh'? Wer  
 pect - ed rest? Who -

*pp*  
*Str. & Ins.*

du auch sei'st, und  
 e'er thou art, wher.  
*Wind.*

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



wel - ches das Ver - der -  
e'er thy curse may lead

ben, dem grau - sam dich dein Schick - sal  
thee, And me, when I thy lot mine

konn - te weih'n,  
own have made,

was auch das Loos,  
What - e'er the fate,

das ich mir sollt' er -  
which I with thee may

wer - share - ben, ge - hor - sam  
in, My fa - ther's

stets werd' ich dem Va - ter sein!  
will by me shall be o - bey'd.

**The Dutchman. più animato.**

So un - be -  
So full of

*sempre più animato.*

*Trombs. sustain.*

dingt, Wie? könn - te dich durch-drin - gen für mei - ne  
trust, What? canst thou, in thy glad - ness, For these my

Lei - den tief - stes Mit - ge - fühl?  
sor - rows deep com - pas - sion know?

(half aside) *p.*

O wel - che  
Un - heard - of

Lei - den tief - stes Mit - ge - fühl?  
sor - rows deep com - pas - sion know?

*cresc.*  
*Str. & Wind.*

Lei - den! Könnt' ich Trost dir bring - en!  
 sor - rows! Would I joy might bring thee!

*mf* *pp vl.*

(having heard Senta's exclamation.)

Welch' hol - der Klang im näch - ti - gen Ge - wühl!  
*Fl. Ob. Cl. & Bssn.* How sweet the sound that breaks my night of woe!

*pp dolce.*

*Str.*  
 Molto più mosso.

(with transport.)

Molto più mosso. ( $\text{♩} = 80$ ) Du bist ein En - gel! Ei - nes En - ge's  
 Thou art an an - gel, and a love an -

*Fl.*  
*passionato.* *ff* *meno f*

*Str. Hns. & Bssn.*

Lie - be Ver - worf' - ne selbst zu trö - - sten weiss!  
 gel - ic Can com - fort bring to one — like me!

*dim.* *p* *più p*

Ach, wenn Er - lö - sung mir zu hof - fen blie - be, All - e - wi -  
 Ah, if re - demp - tion 'still be mine to hope for, Heav'n grant that

*rall. poco rit.*

*cresc. rall. poco rit. Str. Trombs. Oph.*

Ach, wenn Er - lö - sung ihm zu hof - fen  
 Ah, if re - demp - tion still be his to

*a tempo. ff*

ger, durch Die - - se sei's! All - e -  
 she my sav - - ior bel! Heav'n grant

*a tempo.*

blie - be, All - e - - wi - ger, durch mich - - nur  
 hope for, Heav'n grant that I his sav - - ior

*ritard.*

- wi - ger, durch Die - - se, durch Die - - se  
 - that she my sav - - ior, my sav - - ior

*f Tutti. dim. Wind. p ritard.*

*Agitato.*

sei's!  
 bel

sei's!  
 bel

*Agitato. (♩ = 72) Wind. Str. cresc. p Str. mf*

Ach!  
 Ah!



könn - test das — Ge - schick du ah - nen, dem dann mit  
 thou, — the cer - tain fate fore - know - ing Which must in -

mir — du an - ge - hörst, dich  
 deed — with me be borne, Wouldst

wurd' es an — das O - pfer mah - nen, das du mir  
 not have made — the vow thou mad - est, Wouldst not to

bringst, wenn Treu' — du schwörst! Es flö - he  
 be my wife — have sworn! Thou wouldst have

schau - dernd dei - re Ju - gend dem Loo - se,  
 shud - der'd ere de - vot - ing, To aid me,

dem du sie willst weih'n, — nennst du des  
all thy gold - en youth; — Ere thou hadst

*cresc.* *f* *Wind sustain.* *dim.* *p*

Wei - bes schön - ste Tu - gend, nennst ew' - ge Treu -  
wo - man's joys — sur - ren - der'd, Ere thou hadst bid —

*Str.* *f*

- e du nicht dein, — nennst ew' - ge Treu - - e du nicht  
— me trust thy truth, — ere thou hadst bid — me trust thy

*p* *più p* *ad lib.*

dein! Wohl kenn' ich  
truth! Well know I

*pp Fl. Ob. Cl. & Hns.*

Wei - bes heil' - ge Pflicht - - ten,  
wo - man's ho - ly du - - ties;

*p dolce.*

*Basn.* *p.* *Str.*

sei drum ge - trost,  
 O hap - less man,  
 un - sel' - ger Mann! Lass ü - ber die das  
 be thou at ease! Leave me to fate's un -  
 Schick - sal rich - ten, die sei - nem Spru - che  
 bend - ing judg - ment, Me, who de - fy its  
 tro - - tzen kann! In  
 dread de - crees! With -  
 mei - - nes Her - zens höch - ster Rei - ne  
 in the se - cret realm of con - science

*Wind.*  
*Bssu.*  
*pp Wind.*  
*fl.*  
*dolce.*  
*Bssu.*

kenn' ich der Treu - e Hoch - ge - bot:  
 Know I the high - de - mands of faith.

*p Str.*

wem ich sie weih', schenk' ich die  
 Him, whom I choose, him on - ly

*cresc.*

Ei - ne: die Treu - e bis zum  
 love I, And love him e'en till

*f Fl. Ob. Cl. Ins. & Bass.*

**Allegro molto. (♩ = 96)**

Tod!  
 death!

*pp Tutti.*

**The Dutchman (with emotion)**

Ein heil - ger  
 A heal - ing

*più f* *Ins.* *ppp Str.*



## Senta.

Von macht' - gem Zau -  
'Twas sure - ly wrought

Bal - sam mei - nen Wun - den  
balm for all my sor - rows

- ber ü - ber - wun - den,  
- by pow'r of mag - ic,

dem Schwur, dem ho - hen Wort ent -  
From out her plight - ed word doth

reisst michs zu sei - ner Ret - tung fort:  
That I should his de - liv - 'rer be;

fliest.  
flow.  
VI.  
Hört  
Hear

Hier ha - be Hei - math er ge -  
Here may a home at last be

es, mein Heil, mein Heil hab' ich ge -  
this, Re - lease, re - lease at last is

*p* *Str. & Wind.* *cresc.*

*Hns.* *p* *Wind sustain.* *mf*

fun - den, grant - ed, Hier Here

fun - den, grant - ed, Mäch - te, ihr Mäch - te, Hear this, ye Pow - er!

ruh' sein Schiff in sich' - rem Port! - may he rest, from dan - ger free!

- te, dir ihr zu - rück mich stießt! - ers! Your might is now laid low!

Hier ruh' sein Schiff, hier ruh' sein Here may he rest, here may he

Hört es, ihr Mäch - te! Hörst es, ihr Mäch - Hear this, ye Pow - ers! Hear this, ye Pow -

Schiff rest, in sich' - rem from dan - ger

te, die ihr zu - rück mich stießt! - ers! your might is now laid low!

*mf* *p* *sempre cresc.* *cresc.* *Str. & Wind.* *più f* *Fl.* *più cresc.*

Port! free! Hier Here

Hört Hear es: this, mein Heil, Re - lease, mein Heil hab' re - lease at

*ff Tutti.*

ruh' sein Schiff in sich' - rem Port! may he rest, from dan - ger free!

ich ge - fun - den, Mäch - te, die ihr zu - last is grant - ed, Pow - ers, your might is

*stacc.*

*mf Str.* *mf sempre cresc.*

rück mich stiesst, ihr Mäch - te, die ihr zu - now laid low, Ye Pow - ers, your might is

*ff Tutti.*

Was ist's, das mäch - tig in mir le - bet, What is the pow'r with - in me work - ing,

rück mich stießt! now laid low!

*Fl. & Ob.* *p* *Wind sustain.*

*Str.*





lass es die Kraft der  
 Grant me Thy strength, that

stärkt jetzt dies Herz in sei - ner  
 Aid now this heart, and keep it

Treu - sein!  
 I be true!

Treu!  
 true! Ihr En - gel,  
 true! Ye an - gels,

All - mäch - ti - ger!  
 Al - might - y!

die mich einst ver - las - sen,  
 ye who once for - sook me,

All - mäch -  
 Al - might -

stärkt jetzt dies Herz in sei - ner  
 Aid now this heart, and keep it

*f* *Tutti.*

*ff* *Tutti.*

ti - ger! Was so hoch  
- y! Now that high

Treu! truel Ihr Ye En - an - gel, die mich  
truel Ye an - gels, ye who

*Str.*  
*p* *cresc.*

mich er - he - bet, lass  
Thou hast rais'd me, Grant

einst once ver - las - sen, stärkt  
once for - sook me, Aid

*f Tutti.*

es die Kraft der Treu - e sein, lass es die  
me Thy strength, that I be true, grant me Thy

jetzt dies Herz heart, in sei - ner Treu; stärkt jetzt dies  
now this heart, and keep it true, aid now this

Kraft strength, der that Treu - e be  
strength, that I be

Herz heart, in and sei - ner keep it  
heart, and keep it

## Allegro vivace.

sein!  
truel

(Daland re-enters.)

Treu!  
truel

Allegro vivace. (♩ = 72)

*ff Tutti.*

Daland.

Ver-  
Your

zeiht!  
leavel

Mein Volk hält drau-ssen  
My peo - ple will no

*p Ob. Bssn. Hns. & Str.*

*pizz.*

sich nicht mehr;  
long - er wait;

nach je - der Rück-kunft,  
Each voy - age end - ed,

wis - set, giebt's ein Fest:      ver - schö - nern möcht' ich's,  
 they ex - pect a feast:      I would en - hance it,

*p dolce*      *Ans. sustain.*  
*Str. arco*      *tr*

kom - me des - halb her,      ob mit Ver - lo - bung  
 so I come to ask      If your es - pous - als

(to the Dutchman.)

sich's ver - ei - nen lässt?      Ich denk', — ihr habt nach  
 for - ward can be press'd.      I think, — you must with

*p*      *pp Wind.*      *>*

(to Senta.)

Her - zens - wunsch ge - freit?      Sen - ta,  
 court - ing be con - tent.      Sen - ta,

mein Kind,      sag; bist auch du be - reit?  
 my child,      Say, dost thou give con - sent?

*ff*      *Tutti.*



Senta (with solemn determination.)  
Non troppo allegro.

Hier mei - ne Hand! Und oh - ne Reu'  
Here is my hand! I will not rue,  
The Dutchman.

Sie reicht die  
She gives her  
Daland.

Non troppo allegro. (♩ = 58)  
Euch soll dies Bünd-niss nicht ge -  
You will this mar-riage nev - er

— bis in den Tod ge - lob' ich Treu', — bis in den  
— But e'en to death will I be true, — but e'en to

Hand!  
hand!  
Gespro - chen sei Hohn, Höl - le,  
I con - quer you, Dread pow'rs of

reu'n!  
ruel  
Es soll euch nicht ge -  
This mar-riage nev - er

Tod, bis in den Tod ge - lob' ich  
death, but e'en to death will I be

dir! Hohn, Höl - le, dir, durch ih - re  
hell, dread pow'rs of hell, while she is

reu'n, es soll euch nicht ge - reu'n!  
rue, this mar-riage nev - er ruel Zum  
The

Più stretto.

Treu! Ja, oh - ne Reu'  
 truel No! I will not rue,

Treu! Sie reicht die Hand! Ge - spro - chen  
 truel She gives her hand! I con - quer

Fest! Zum Fest! Heut' soll sich Al - les  
 feast! The feast! All will re - joice with

Più stretto. (♩ = 100)

*Tutti.*

bis in den Tod ge - lob' ich  
 but e'en to death will I be

sei Hohn, Höl - le, dir durch ih - re  
 you, Dread pow'rs of hell while she is

freu'n! Heut' soll sich Al - les  
 you! All will re - joice with

Treu! Ja, oh - ne Reu' bis in den  
 truel No, I will not rue, but e'en to

Treu! Ge - spro - chen sei Hohn,  
 truel I con - quer you, dread

freu'n! Euch soll das Bünd - niss nicht ge -  
 you! You will this mar - riage nev - er

Tod ge - lob' ich Treu', ge - lob' ich  
 death will I be true, will I be

Höl - le dir, durch ih - re  
 pow'rs of hell, while she is

reu'n! Zum Fest! Heut' soll sich Al - les  
 rue! The feast! All will re - jice with

Treu! Bis in den Tod, bis in den  
 true! but e'en to death, but e'en to

Treu! Ge - spro - chen sei Hohn dir, Hohn durch ih - re  
 true! I con - quer you, dread pow'rs, while she she is

freu'n! Heut' soll sich Al - les freu'n! Heut' soll sich Al - les  
 you, all will re - jice with you, all will re - jice with

Più presto.

Tod! Bis in den Tod  
 death, but e'en to death

Treu', durch ih - re Treu',  
 true, while she is true,

freu'n! Heut' soll sich Al -  
 you! All will re - jice,

Più presto. (♩ = 112)

— ge - lob' — — — — — ich Treu!  
 — will I — — — — — be true!

— durch ih - — — — — re Treu!  
 — while she — — — — — is true!

— les, Al - — — — — les freun! (Exeunt. Curtain falls.)  
 — re - joice — — — — — with you!

*ff sempre Tutti.*

*ff*

*ff*

*ff*



Act III.  
Nº 12. Introduction.

Allegro molto. (♩ = 88)

Piano. *ff Tutti.*

*ff Wind.* *Str.*

*dim.* *Fl. Ob. & Bsn.* *pp Trombs. sustain.* *Str.*

*Fl.* *Cello.* *Ob. Bsn. & Hns. sustain.* *Str. pp*

*Fl.* *Cello.* *poco a poco cresc.*

Ob. & Cl.

*Tutti. più cresc.*

*più f*

Nº 13. Steersman! Leave the watch.  
Chorus.

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

Piano.

*f Tutti.*

*meno f*  
Wind

Str. *cresc.* A Str. & Wind.

Tutti.

(The curtain rises.)

*piu f* Str. *Tutti.*

(A bay with rocky shore. On one side, Daland's house in the foreground. The background is occupied by the two ships, Daland's and the Dutchman's, lying near one another. The night is clear. The Norwegian ship is lighted up; the sailors are making merry upon the deck. The appearance of the Dutch ship presents a strange contrast; an unnatural darkness overspreads it; the stillness of death reigns over it.)

Chorus of Norwegian Sailors (on board their ship.)

1st TENORS.

Steu-er-mann! Lass die Wacht!	Steu-er-mann! Her zu uns!	Ho! He!
Steers-man! Leave the watch!	Steers-man! Come to us!	Ho! Hey!

2nd TENORS.

Steu-er-mann! Lass die Wacht!	Steu-er-mann! Her zu uns!	Ho! He!
Steers-man! Leave the watch!	Steers-man! Come to us!	Ho! Hey!

1st BASSES.

Steu-er-mann! Lass die Wacht!	Steu-er-mann! Her zu uns!	Ho! He!
Steers-man! Leave the watch!	Steers-man! Come to us!	Ho! Hey!

2nd BASSES.

Steu-er-mann! Lass die Wacht!	Steu-er-mann! Her zu uns!	Ho! He!
Steers-man! Leave the watch!	Steers-man! Come to us!	Ho! Hey!

Komm, lass die Wacht!  
Come, leave the watch!

Komm her zu uns!  
Come here to us!

Ho! He!  
Ho! Hey!

Ob. Cl. Bssn.  
& Hrs.

*p*

*Wind.*

*Str. pizz.*

Je! Ha! Hisst die Hey! Ha! See, the	Se-gel auf! An-ker fest! sails are in! An-chor fast!	Steu-er-mann, her! Steers-man, come!
Je! Ha! Hisst die Hey! Ha! See, the	Se-gel auf! An-ker fest! sails are in! An-chor fast!	Steu-er-mann, her! Steers - man, come!
Je! Ha! Hisst die Hey! Ha! See, the	Se-gel auf! An-ker fest! sails are in! An-chor fast!	Steu-er-mann, her! Steers-man, come!

Je! Ha! Hisst die Se-gel auf! An-ker fest! Steu-er-mann, her!  
Hey! Ha! See, the sails are in! An-chor fast! Steers - man, come!

*cresc.*

*Sir.*



	Fürch-ten we-der Wind noch Fear - ing nei-ther storm nor	bö-sen Strand, rock-y strand,	wol-len heu-te 'mal recht We will all the day right
	Fürch-ten we-der Wind noch Fear - ing nei-ther storm nor	bö-sen Strand, rock-y strand,	wol-len heu-te 'mal recht We will all the day right
	Fürch-ten we-der Wind noch Fear - ing nei-ther storm nor	bö-sen Strand, rock-y strand,	wol-len heu-te 'mal recht We will all the day right

Fürch - - ten nicht bö-sen Strand, woll'n 'mal recht  
Fear - - ing no rock-y strand, We will right

lu - stig sein! mer - ry bel!	Je - der hat sein Mä - del Each one has a sweet-heart	auf dem Land, on the land;	herr-li-chen Ta - bak We will smoke and drink,	und and
lu - stig sein! mer - ry bel!	Je - der hat sein Mä - del Each one has a sweet-heart	auf dem Land, on the land;	herr-li-chen Ta - bak We will smoke and drink,	und and
lu - stig sein! mer - ry bel!	Je - der hat sein Mä - del Each one has a sweet-heart	auf dem Land, on the land;		Ta - bak und we'll drink, and
lu - stig sein! mer - ry bel!	Mä - - del ist Sweet - - hearts are	auf dem Land, on the land;		und we'll

gu-ten Brante-wein! quite for-get the sea!	Hu-ssa-ssa-he! Hus-sas-sa hey!	Klipp'und Sturm draus- Rock and storm, ho!	Hal-lo-ho-he! Hal-lo-ho hey!
gu-ten Brante-wein! quite for-get the sea!	Hu-ssa-ssa-he! Hus-sas-sa hey!	Klipp'und Sturm draus- Rock and storm, ho!	Hal-lo-ho-he! Hal-lo-ho hey!
gu-ten Brante-wein! quite for-get the sea!	Hu-ssa-ssa-he! Hus-sas-sa hey!	Klipp'und Sturm draus- Rock and storm, ho!	Hal-lo-ho-he! Hal-lo-ho hey!
gu-ten Brante-wein! quite for-get the sea!	Hu-ssa-ssa-he! Hus-sas-sa hey!	Klipp'und Sturm draus- Rock and storm, ho!	Hal-lo-ho-he! Hal-lo-ho hey!

*mf Str. & Wind.*

lachen wir aus! Let them all go!	Hu-ssa-ssa - he! Hus-sas-sa hey!	Se-gel ein! An-ker fest! Sailsare in! Anchor fast!	Klipp'und Sturm lachen wir Rock and storm, let them all
lachen wir aus! Let them all go!	Hu-ssa-ssa - he! Hus-sas-sa hey!	Se-gel ein! An-ker fest! Sailsare in! Anchor fast!	Klipp'und Sturm lachen wir Rock and storm, let them all
lachen wir aus! Let them all go!	Hu-ssa-ssa - he! Hus-sas-sa hey!	Se-gel ein! An-ker fest! Sailsare in! Anchor fast!	Klipp'und Sturm lachen wir Rock and storm, let them all
lachen wir aus! Let them all go!	Hu-ssa-ssa - he! Hus-sas-sa hey!	Se-gel ein! An-ker fest! Sailsare in! Anchor fast!	Klipp'und Sturm lachen wir Rock and storm, let them all

*Tutti. cresc.*

aus! Steuer-mann, lass die Wacht!  
go. Steers-man, leave the watch!

aus! Steuer-mann, lass die Wacht!  
go! Steers-man, leave the watch!

aus! Komm, lass die Wacht!  
go! Come, leave the watch!

*Wind.*

*Sir.*

Steu-er-mann, her zu uns! Ho! He! Je! Ha! Steuer-mann, her!  
Steers-man, come to us! Ho! Hey! Hey! Ha! Steers-man, Come,

Steu-er-mann, her zu uns! Ho! He! Je! Ha! Steuer-mann, her!  
Steers-man, come to us! Ho! Hey! Hey! Ha! Steers-man, Come,

Komm her zu uns! Ho! He! Je! Ha! Steuer-mann, her!  
Come here to us! Ho! Hey! Hey! Ha! Steers-man, Come,

*f Tutti.*

Trink' mit uns!  
drink with us!

Ha! He! Je! Ha! Klipp' und sturm, he!  
Ho! Hey! Hey! Ha! Rock and storm, hey!

Trink' mit uns!  
drink with us!

Ha! He! Je! Ha! Klipp' und sturm, he!  
Ho! Hey! Hey! Ha! Rock and storm, hey!

sind vor-bei, he!  
Let them go, hey!

Hus-sa - he! Hal-lo - he! Hus-sa - he! Steuer-mann! He!  
Hus-sa - hey! Hal-lo - hey! Hus-sa - hey! Steers - man! Ho!

sind vor-bei, he!  
Let them go, hey!

Hus-sa - he! Hal-lo - he! Hus-sa - he! Steuer-mann! Ho! Ho!  
Hus-sa - hey! Hal-lo - hey! Hus-sa - hey! Steers - man! Ho! Ho!

sind vor-bei, he!  
Let them go, hey!

Hus-sa - he! Hal-lo - he! Hus-sa - he! Steuer-mann! Ho! Ho!  
Hus-sa - hey! Hal-lo - hey! Hus-sa - hey! Steers - man! Ho! Ho!

sind vor-bei, he!  
Let them go, hey!

Hus-sa - he! Hal-lo - he! Hus-sa - he! Steuer-mann! He,  
Hus-sa - hey! Hal-lo - hey! Hus-sa - hey! Steers - man! Ho!



Her, komm und trink' mit uns!  
Ho! Come and drink with us!

Ho! Ho!  
Ho! Ho!

Her, komm und trink' mit uns!  
Ho! Come and drink with us!

Ho! Ho!  
Ho! Ho!

Her, komm und trink' mit uns!  
Ho! Come and drink with us!

*ff Tutti.*

(They dance up-

on the deck, accompanying the accentuated notes with a loud stamp of the foot.)

(The maidens come out of the house, carrying baskets with food and liquors.)

*f Str.*

SOPRANOS I. II.

**Chorus of Maidens.**  
ALTOS.

Mein, seht doch an!  
O, do but look!

Seht doch an!  
do but look!

*piu f*

Sie tan - zen gar!  
They dance, in - deed!

Der Mäd - chen be -  
And maid - ens, of

Sie tan - zen gar!  
They dance, in - deed!

Der Mäd - chen be -  
And maid - ens, of

*Fl. Ob. & Picc.*

*p*

**Chorus of Sailors.**  
(They go towards the Dutch ship.) **TENORS.**

darf's da nicht für - wahr!  
course, they do not need!

He!  
Ho!

**BASSES.**

darf's da nicht für - wahr!  
course, they do not need!

He!  
Ho!

*Fl. & Cl.*

*Fl. Ob. & Picc.*

*p*

Mä - del!  
Maid - ens!

Halt!  
Stop!

Wo geht ihr hin?  
What is't you do?

**The Maidens.**

Steht  
How?

euch nach fri - schem Wein der  
Think you this is all for

*Assn.* *VI.* *cresc.*

Sinn?  
you?

Eu'r Nach - bar dort soll  
Your neigh - bors there must

*Wind.*  
*sempre cresc.*

auch have 'was some  
 auch have 'was some ha - ben! al - so! Ist Trank und Speis' für  
 Are food and drink for

*mf* *p Str. & Wind.* *cresc.*

**Steersman.**  
 Für-wahr! Trag'ts hin den ar-men Kna - ben!  
 Of course, they must, the wretched fel - lows!

euch al - lein?  
 you al - lone?

*Str.* *p* *Hr.* *p*

Vor Durst, - vor Durst, - sie scheinen matt zu sein.  
 With thirst, - with thirst, - they seem to be struck down.

**The Sailors.**  
 Man hört sie  
 How still they

*Str.* *p* *Fl.* *Bssn.*



Ei, seht doch nur! Kein Licht! Von der Mannschaft keine  
 How strange a place! No light of the sea-men not a

nicht.  
 are!

*Hns. & Bssn.*

*p*

*Kedr.*

Spur!  
 trace!

**The Maidens** (calling up to the Dutch ship from the edge of the shore.)

He! See - leut! He! Wollt Fa - ckeln ihr?  
 Ho! Sail - ors! Ho! A light we bring,

*f Tutti.*

*p*

Wo seid ihr doch? Man sieht nicht hier!  
 Where have they gone? How strange a thing!

*Str.*

*pp*

## The Sailors.

Ha ha ha! Weckt sie nicht auf! Sie schla - fen noch!  
Ha ha ha! Don't wake them up! A - sleep are they!

*cresc.*  
*Wind.*

## The Maidens.

He! See - leut'! He! Ant - wor - tet doch!  
Hol Sail - ors, Hol An - swer us, pray! (deep silence.)

*più f*  
*Tutti.* *ff* *ppp*

*Hus. & Bssn.*

## Allegretto. The Sailors. (jestingly, with affected sorrow.)

Ha - ha! Wahr - haf - tig, sie sind todt; sie  
Ha - ha! 'Tis cer - tain they are dead; No

*p* *p*

## Allegretto. (♩ = 63)

*p Str.* *Hus. & Bssn.*

The Maidens.

(calling to the Dutch ship.)

ha - ben Speis' und Trank nicht noth! Ei See - leu - te, liegt ihr so  
 need have they for wine or bread! Hey, Sail - ors, and are you so

*p Str.* *f Str. & Wind.*

The Sailors.

(as before.)

faul schon im Nest? Ist heu - te für euch denn nicht auch ein Fest? Sie  
 soon gone to sleep? What! are you not will - ing our feast-day to keep? They

faul schon im Nest? Ist heu - te denn nicht für euch auch ein Fest? Sie  
 soon gone to sleep? Are you not will - ing our feast-day to keep? They

lie - gen fest auf ih - rem Platz, wie Dra - chen hü - ten sie - den  
 lie con - ceal'd with - in the hold, Like drag - ons watch - ing o'er - their

*p str.* *Tur. Cello, Bssn. & Hns.* *D. Bass.*

## The Maidens.

Schatz. gold. He! See-leu-te, wollt ihr nicht fri-schen Wein? — Ihr müs-set  
Hey! Sail-ors, then will you not have an-y wine? — Sure-ly our

Schatz. gold. He! See - leut, wollt ihr nicht Wein? Ihr  
Hey! Sail - ors, will you have wine? Our

*f* Str. & Wind. *f* Ob. Bass. & Hns.

## The Sailors.

wahr-lich doch dur-stig auch sein! Sie trin-ken nicht, sie sin-gen  
of-fer you do not de-cline! Both wine and songs dis-own they

müs - set dur-stig auch sein! Sie trin-ken nicht, sie sin-gen  
of-fer do not de-cline! Both wine and songs dis-own they

Str. Cello.

## The Maidens.

nicht; in ih-rem Schif-fe brennt kein Licht. Sagt, habt ihr denn  
quite! With-in their ship there burns no light. Say, have you not

nicht; in ih-rem Schif-fe brennt kein Licht. Sagt,  
quite! With-in their ship there burns no light. Say,

*piu p* *pp* Cl. Bass. Tpts. & Hns. Str. & Wind. *f*



nicht auch ein Schätzchen am Land?— Wollt ihr nicht mit tan - zen auf freund - li - chem  
 got an - y sweet - hearts on land?— Will you not dance with us here on the

habt ihr kein Schätzchen am Land? Wollt ihr nicht mit tan - zen am  
 have you no sweet - hearts on land? Come, will you not dance on the

**The Sailors.**

Strand? Sie sind schon alt, und bleich statt roth, und ih - re Lieb - sten,  
 strand? They all are old, their hair is grey, And all their sweet - hearts,

*Str. p*

**The Maidens.** *f* (Calling more loudly and earnestly.)

Hel See - leut! See - leut! Wacht doch  
 Hey, Sail - ors! Sail - ors! wak - en

die dead sind are tod! they!

*Trombs. & Oph. pp* *Str. & Wind.*

auf! Wir brin - gen euch Speis' und Trank zu Hauf! See - -  
 up! We bring you food, and a cheer - ing cup! Sail - -

Hel - - - - -  
 Hey! - - - - -

See - - - leut'!  
 Sail - - - ors!

See - - -  
 Sail - - -

Hel - - - leut'!  
 Hey! Sail - - - ors!

See - - -  
 Sail - - -

*più f*

*più f*

leut'!  
 ors!

See - -  
 Sail - -

leut'!  
 ors!

Wacht doch auf! wacht doch auf!  
 wak - en up! wak - en up!

leut'!  
 ors!

See - -  
 Sail - -

leut'!  
 ors!

Wacht doch auf! wacht doch auf!  
 wak - en up! wak - en up!

*ff*

*ff*

*ff*

See - leut'! See - leut'! wacht doch auf!  
Sail - ors! Sail - ors! wak - en up!

*pp*  
*ff Tutti.*  
*Bssn. & Hns.*

(A long silence.)

*pp*  
*Hns. & Bssn.*  
*fp*  
*Str.*  
*f dim.*  
*p*  
*Cello.*

The Maidens. *p* (astonished and afraid.)

Wahr - haf - tig, ja! Sie schei - nen tod! —  
'Tis cer - tain, yes! They must be dead! —

*Wind.*  
*pp*  
*Str.*

## The Sailors.

(with increasing extravagance.)

Sie ha - ben Speis' und Trank nicht moth. Vom flie - gen - den  
 No need have they of wine or bread. The Fly - ing

*pp* *cresc.* *f Tutti.*

Hol - län - der wisst ihr - ja - sein Schiff, wie es lebt, wie es lebt, seht ihr  
 Dutch - man you sure - ly - know. That ship does a like - ness to - his ves - sel

## The Maidens. (as before.)

da! So weckt die Mann - schaft ja nicht auf! Ge - spen - ster sind's, wir  
 show. To wake the crew we pray you spare, For they are ghosts, we

*p* *Str. & Wind.* *piu p* *pp*



The Sailors.

'schwö ren drauf! Wie viel hun-dert Jah - re schon seid ihr zur See? Euch  
 know they are! For how man - y years have you been on the sea? A\_

*Ob. Cl. & Bsn. pp* *f* *Tutti.* *p*

The Maidens.

thut ja der Sturm und die Klip-pe nicht weh! Sie trin-ken nicht, sie sin - gen  
 ter-ror the storm and the rock can-not be! Both wine and songs dis-own they

*f* *p* *p* *Str. Ob. & Bsn.*

The Sailors.

nicht, in ih - rem Schif - fe brennt kein Licht. Habt ihr keine Brief, kei - ne  
 quitel With - in their ship there burns no light. Have you not a let - ter or

*pp* *pp Wind.* *Str.*

## The Maidens.

Auf-träg' fürs Land? Unsern Ur - gross - vä - tern wir bringen's zur Hand! Sie  
mes-sage for land, To be car - ried safe to some an - ces - tor's hand! They

*p*

*p*

*f*

*p*

sind schon alt, und bleich statt roth, und ih - re Lieb - sten, ach!  
all are old, their hair is grey, And all their sweet-hearts, dead

*p*

*pp Wind.*

*Str. Ob. & Bsn.*

## The Sailors. (noisily)

sind todt! Heil See - leu - te, spannt eu - re Se - geldochauf, und  
are they! Hey! Sail - ors, your can - vass spread out to the gale, And

*f*

*f*

*Wind sustain.*

*Str*

zeigt uns des flie - gen - den Hol - län - ders Lauf!  
 show how the Fly - ing Dutch - man can sail!

*ff.*

*Fl.*

*piu f*

*Bssn.*

*Trombs.*

The Maidens. (retreating with alarm from the neighborhood of the Dutch ship).

Sie hö - ren nicht! Uns graust es hier! Sie wol - len nichts,  
 They hear us not! We shake with fear! They want us not,

*p*

*sp*

*piu p*

*Bssn. Hus. & Trombs. sustain.*

The Sailors.

was ru - fen wir! Ihr Mä - del, lasst die  
 why lin - ger here? Ye maid - ens, let the

*p*

*Ob. & Cl.*

*Fl.*

*Str.*

Tod - ten ruh'n!  
 dead have rest!

Lasst's uns Le - bend' - gen  
 Let us who live - your

Tod - ten ruh'n! Lasst sie ruh'n!  
 dead have rest! let them rest!

*poco a poco cresc.*

**The Maidens.** (reaching their baskets to the sailors on board).

güt - lich thun!  
 dain - ties tastel

So nehmt! Der Nach - bar  
 Well, here, your neigh - bors

hat's ver -  
 quite re -

**Steersman.**

Wie? Kommt ihr denn nicht selbst an Bord?  
 How? Come you not your - selves to us?

**The Sailors.**

schmäht!  
 fuse!

Wie? Kommt ihr denn nicht  
 How? Come you not your -

*Fl. & Tr. dim.*

*p*





The Sailors. (opening & emptying the baskets)

Ruh! Lasst ihm Ruh! Juch-  
rest, let them rest! Hur-

(Exeunt)

This system contains the first vocal entry. The vocal line starts with the lyrics 'Ruh! Lasst ihm Ruh!' and 'rest, let them rest!'. There is a stage direction '(Exeunt)' in the middle. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Molto vivace.

he! Da giebt's die Fül - le! Lieb  
rah! we have a - bun - dance! Good

This system continues the vocal line with the lyrics 'he! Da giebt's die Fül - le! Lieb' and 'rah! we have a - bun - dance! Good'. The piano accompaniment continues with a lively, rhythmic accompaniment.

Molto vivace. (♩ = 100)

**f** Tutti. Wind sustain.

This system shows the piano accompaniment for the third system, marked 'Molto vivace. (♩ = 100)'. It includes the instruction '**f** Tutti. Wind sustain.' and features a complex, rhythmic accompaniment with many sixteenth notes.

Steersman.

Zum Rand sein Glass ein Je - der  
Let each man fill and drink a

Nachbar, ha - be Dank!  
neighbor, thanks to you!

This section is titled 'Steersman.' and contains two vocal lines. The first line has the lyrics 'Zum Rand sein Glass ein Je - der' and 'Let each man fill and drink a'. The second line has 'Nachbar, ha - be Dank!' and 'neighbor, thanks to you!'. The piano accompaniment is highly rhythmic and features many sixteenth notes.

fül - le!  
bum-per!

Lieb Nach-bar lie-fert uns den Trank!  
Good neighbor, man-y thanks to you!

**The Sailors.** *ff*  
Hal-lo-ho-ho-  
Hal-lo-ho-ho-

*ff*  
*Str.*  
*p*  
Hal-lo-ho!  
Hal-lo-ho!

ho!  
ho!

*ff*  
Lieb Nachbar'n, habt ihr Stimm' und  
Good neighbors, you have tongues, at

Hal-lo-ho-ho-ho- ho!  
Hal-lo-ho-ho-ho- ho!

*Tutti.*  
*ff*

Sprach',  
least!

so wachet auf, und machts uns nach!  
Come, waken up, and join our feast!

13177

(They begin to move on board the Dutch ship.)

Wa - chet auf! Wa - chet auf!  
Wak - en up! Wak - en up!

Wa - chet auf! Wa - chet auf!  
Wak - en up! Wak - en up!

*Bssn. & Trombs.* *Wind.* *Bssn. & Hus.*

*Str.* *meno f* *mf*

(They drink, and throw the cups violently down.)

Auf! Macht's uns nach! Hus - sa!  
Up! join our feast! Hus - sal

Auf! Macht's uns nach! Hus - sa!  
Up! join our feast! Hus - sal

*Wind.* *p* *Str. cresc.*

*K-dr.*

Tempo I. un poco più mosso.

TENORS. *sempre f*  
Steu - er-mann! Lass die Wacht! Steu - er-mann, her  
Steers - man! Leave the watch! Steers - man! come

BASS I. *sempre f*  
Steu - er-mann! Lass die Wacht! Steu - er-mann, her  
Steers - man! Leave the watch! Steers - man! come

BASS II. *sempre f*

Auf, lass die Wacht! Komm  
Come, leave the watch! Come

Tempo I. un poco più mosso. (♩ = 84.)

*f Str. & Wind. p Tur.* *p*



zu uns! Ho, he, je, ha! Hisst die  
 to us! Ho, hey, hey, ha! See the

her zu uns! Ho, he, je, ha! Hisst die  
 here to us! Ho, hey, hey, ha! See the

*Tnr.* *Cello. p* *Cello.* *Fl.*

Se-gel auf! An-ker fest! Steu-er-mann, her!  
 sails are in! An-chor fast! Steers-man, come!

Se-gel auf! An-ker fest! Steu-er-mann, her!  
 sails are in! An-chor fast! Steers-man, come!

Se-gel auf! An-ker fest! Steu-er-mann, her!  
 sails are in! An-chor fast! Steers-man, come!

*Cello.* *Wind.* *mf.* *dim.* *p Str.*

Wach-ten man-che Nacht bei Sturm und Graus,  
 We have of-ten watch'd 'mid howl-ing storm,

Wach-ten man-che Nacht bei Sturm und Graus,  
 We have of-ten watch'd 'mid howl-ing storm,

Wach-ten bei Sturm und Graus,  
 We have watch'd 'mid howl-ing storm,

*Tnr.* *Str.* *Trombs. p marc.* *v* *v*

tran-ken oft des Meer's ge - salz'-nes Nass; heu - te wa-chen wir bei  
 We have of - ten drunk the bri - ny wave; Watch-ing takes to - day a  
 tran-ken oft des Meer's ge - salz'-nes Nass; heu - te wa-chen wir bei  
 We have of - ten drunk the bri - ny wave; Watch-ing takes to - day a  
 tran - ken oft Mee - res Nass; heut' wa - chen  
 We have drunk the bri - ny wave; Watch - ing takes a

Saus und Schmaus, bes - se-res Ge-tränk giebt Mä - del uns vom Fass!  
 fair - er form; Good and tast-y wine our sweet-hearts let us have!  
 Saus und Schmaus, Ge - tränk giebt Mä - del uns vom Fass!  
 fair - er form; Goodwine our sweet-hearts let us have!  
 Saus und Schmaus, Ge - tränk giebt Mä - del uns vom Fass!  
 fair - er form; Goodwine our sweet-hearts let us have!

*Cello.*

Hus - sas - sa - he! Klipp'und Sturm draus\_ Jol - lo - lo - he!  
 Hus - sas - sa - hey! Rock and storm, hol Yol - lo - lo - hey!  
 Hus - sas - sa - he! Klipp'und Sturm draus\_ Jol - lo - lo - he!  
 Hus - sas - sa - hey! Rock and storm, hol Yol - lo - lo - hey!  
 Hus - sas - sa - he! Klipp'und Sturm draus\_ Jol - lo - lo - he!  
 Hus - sas - sa - hey! Rock and storm, hol Yol - lo - lo - hey!

*Wind.*

la-chen wir aus! Hus - sas - sa - he! Se-gel ein! An-ker fest!  
 Let them all go! Hus - sas - sa - hey! Sails are in! An-chor fast!

la-chen wir aus! Hus - sas - sa - he! Se-gel ein! An-ker fest!  
 Let them all go! Hus - sas - sa - hey! Sails are in! An-chor fast!

la-chen wir aus! Hus - sas - sa - he! Se-gel ein! An-ker fest!  
 Let them all go! Hus - sas - sa - hey! Sails are in! An-chor fast!

*Trumps.*

Klipp' und Sturm la-chen wir aus.  
 Rock and storm, let them all go!

Klipp' und Sturm la-chen wir aus.  
 Rock and storm, let them all go!

Klipp' und Sturm la-chen wir aus.  
 Rock and storm, let them all go!

*Str.* *poco a poco cresc.*

*K-dr. marcato.*

*sempre f* Steu-er-mann, lass die Wacht!  
 Steers-man! leave the watch!

*sempre f* Steu-er-mann, lass die Wacht!  
 Steers-man! leave the watch!

Auf, lass die Wacht!  
 Come, leave the watch!

*marc.*

*Tpt. sempre cresc.*

*Tnr.*

*Cello*

*piu*

Steu-er-mann, her, zu uns! Ho, He,  
 Steers-man! Come to us! Ho, Hey,

Komm her zu uns! Ho, He,  
 Come here to us! Ho, Hey,

*Fl.*  
*Cello.*  
*Trombs.*

Jel Hal Steu-er-mann, her! Trink' mit uns!  
 Hey! Hal Steers-man! Come! Drink with us!

Jel Hal Steu-er-mann, her! Trink' mit uns!  
 Hey! Hal Steers-man! Come! Drink with us!

*Str.*  
*Trombs.*

Hol Hel Klipp' und Sturm ha!  
 Hol Hey! Rock and storm, Hal

Hol Hel Klipp' und Sturm ha!  
 Hol Hey! Rock and storm, Hal

*Trombs.*  
*sempre cresc.*



sind vor - beil He! Hey!  
 Let them go! Hey!

Hus - sa - he! Hal - lo - he!  
 Hus - sa - hey! Hal - lo - hey!

sind vor - beil He! Hey!  
 Let them go! Hey!

Hus - sa - he! Hal - lo - he!  
 Hus - sa - hey! Hal - lo - hey!

*Tpt.*

Hus - sa - he! Steu - er - mann!  
 Hus - sa - hey! Steers - man!

Her! Hol!

Hus - sa - he! Steu - er - mann!  
 Hus - sa - hey! Steers - man!

Hol! Hel Hey! Jel Hal  
 Hol Hey! Hey! Hey! Ha!

Hus - sa - he! Steu - er - mann!  
 Hus - sa - hey! Steers - man!

Hol! Hel Hey! Jel Hal  
 Hol Hey! Hey! Hey! Ha!

Hus - sa - he! Steu - er - mann!  
 Hus - sa - hey! Steers - man!

Hol Hol

*Str.* *molto cresc.* *Wind sustain.*

Her, komm und trink' mit uns!  
 Hol, come and drink with us!

Her, komm und trink' mit uns!  
 Hol, come and drink with us!

*piu f*

(The sea, elsewhere quite calm, begins to rise in the neighborhood of the Dutch ship. A dark-bluish flame flares up like a watch-fire on the ship. A loud storm-wind whistles through the cordage; the crew, hitherto invisible, rouse themselves up at the appearance of the flame.)

The Crew of the "Flying Dutchman."

**Allegro.** TENORS.

Chorus. Jo - ho - hoel! Jo - ho - ho - hoel! Ho - jo - ho -  
Yo - ho - hoey! Yo - ho - ho - hoey! Yo - ho - ho -

BASSES.

**Allegro.** (♩ = 84.)

*ff p Fl. & Tr.* *cresc.*

Hoel! Hoey!  
Hoey! Hoey!

hoel! Hoel! Hoel! Hoel! Hoel! Hoel!  
hoey! Hoey! Hoey! Hoey! Hoey! Hoey!

Hoel! Hoel! Hoel! Hoel! Hoel! Hoel!  
Hoey! Hoey! Hoey! Hoey! Hoey! Hoey!

*Cello & D. Bass.*

Hoel! Hoel! Hui - Hui -  
Hoey! Hoey! Hui - Hui -

Hoel! Hoel! Hui - Hui -  
Hoey! Hoey! Hui - Hui -

*ff Tutti.*

ssa! Nachdem Land treibt der Sturm. Hui - - -  
 ssa! To the land drives the storm. Hui - - -

ssa! Nachdem Land treibt der Sturm. Hui - - -  
 ssa! To the land drives the storm. Hui - - -

- ssa! Se-gelein! An - ker los!  
 - ssa! Sailsarein! An - chordown!

- ssa! Se-gelein! An - ker los!  
 - ssa! Sailsarein! An - chordown!

Hui- -ssa! In die Bucht lau-fet ein!  
 Hui- -ssa! To the bay hur-ry in!

Hui- -ssa! In die Bucht lau-fet ein! In die Bucht lau-fet ein!  
 Hui- -ssa! To the bay hur-ry in! To the bay hur-ry in!

*f* *Hrs. & Trombs.*

Schwar-zer Haupt-mann,  
Swar - thy Cap - tain,

Schwar-zer Haupt-mann,  
Swar - thy Cap - tain,

*ff Wind.*

*Str. p cresc.*

geh' an's Land, sie - ben Jah - re sind vor - bei!  
go on land, Now that sev'n long years have flown!

geh' an's Land, sie - ben Jah - re sind vor - bei!  
go on land, Now that sev'n long years have flown!

*f Wind sustain.*

*p cresc.*

*f Wind.*

Frei' um blon - den Mäd - - chensHand! Blon - des Mäd - chen,  
Seek a faith - ful maid - en's hand! Faith - ful maid - en,

Frei' um blon - den Mäd - - chensHand! Blon - des Mäd - chen,  
Seek a faith - ful maid - en's hand! Faith - ful maid - en,

*p cresc.*

*p cresc.*



sei ihm treu! Lu- - -stig heut', hui!  
 be his own! Mer- - -ri - ly, hui!

sei ihm treu! Lu- - -stig heut', hui!  
 be his own! Mer- - -ri - ly, hui!

*Str.*

*ff Tutti.*

*Brass.*

Bräu- -ti - gam! Hui!  
 Bride- -groom! Hui!

Sturm- -wind heult  
 Winds - be thy

Bräu- -ti - gam! Hui!  
 Bride- -groom! Hui!

Sturm- -wind heult  
 Winds - be thy

Braut - mu - sik, O- - -ce - an tanzt da-zu!  
 wed - ding-song, O- - -cean is danc - ing, too!

Braut - mu - sik, O- - -ce - an tanzt da-zu!  
 wed - ding-song, O- - -cean is danc - ing, too!

Hui! — Horch, er pfeift! Ka-pi - tän! — Bist wieder da?  
 Hui! — Hark! he pipes! What! Cap - tain, hast thou return'd?

Hui! — Horch, er pfeift! Ka-pi - tän! — Bist wieder da?  
 Hui! — Hark! he pipes! What! Cap - tain, hast thou return'd?

*Fl. & Tur. p cresc.*  
*Str. fp*

*Picc: Fl. Ob. & Cl. sustain.*

Hui! — Se-gel auf! — Dei-ne Braut — sag, wo sie blieb?  
 Hui! — Set the sails! — And thy bride — say, where is she?

Hui! — Se-gel auf! — Dei-ne Braut — sag, wo sie blieb?  
 Hui! — Set the sails! — And thy bride — say, where is she?

*p cresc.*  
*fp*

*ff*  
 Hui! — Auf, in See! Ka-pi - tän! Ka-pi - tän! hast kein Glück in der  
 Hui! — Off to sea! As of old, as of old, No good for-tune for

Hui! — Auf, in See! Ka-pi - tän! Ka-pi - tän! hast kein Glück in der  
 Hui! — Off to sea! As of old, as of old, No good for-tune for

*mf cresc. Tutti.*  
*più f*

Lieb! Ha-ha-ha!      Sau - se, Sturm - wind, heu - le zu!  
 thee! Ha-ha-ha!      Blow, thou storm - wind, howl and blow!

Lieb! Ha-ha-ha!      Sau - se, Sturm - wind, heu - le zu!  
 thee! Ha-ha-ha!      Blow, thou storm - wind, howl and blow!

*ff*      *ff*      *ff*

*f* Wind.      *p cresc.*      *Wind sustain.*

*Str.*

Un - sern Se - geln lässt du Ruh!  
 What care we how fast we go!

Un - sern Se - geln lässt du Ruh!  
 What care we how fast we go!

Sa - tan hat sie  
 We have sails from

Sa - tan hat sie  
 We have sails from

*p*      *f*      *p cresc.*

uns ge - fei't, -      rei - ssen nicht in E - - wig - keit,  
 Sa - tan's store, -      Sails that last for ev - - er - more,

uns ge - fei't, -      rei - ssen nicht in E - - wig - keit,  
 Sa - tan's store, -      Sails that last for ev - - er - more,

*ff*      *ff*      *ff*

*f*      *p*      *ff* *Hns. & Trombs.*

ho - -hoe!  
ho - -hoey!

Hoe!  
Hoey!

night in E - wig -  
for ev - er -

ho - -hoe!  
ho - -hoey!

Hoe!  
Hoey!

night in E - wig -  
for ev - er -

*p cresc.*  
*Str. & Wood.*

keit!  
more!

(During the song of the Dutchmen, their ship is tossed up and down by the waves. A frightful wind howls and whistles through the bare cordage. The air and the sea remain calm, except in the immediate neighborhood of the Dutch ship.)

keit!  
more!

**Chorus of Norwegian Sailors.**

(The Norwegian Sailors look on and listen, at first with wonder, and afterwards with terror.)

**TENOR I.**  
Wel - cher  
What a

**TENOR II.**  
Ist es Spuk?  
Are they ghosts?

**BASS I.**  
Ist es Spuk?  
Are they ghosts?

**BASS II.**  
Wel - cher Sang!  
What a song!

*f*  
*Tutti.*

*ff p*  
*Str.*



Sang!  
song!

Wie mich's  
How I

Ist es Spuk?  
Are they ghosts?

*f Tutti.*

*p Str.*

(♩ = ♩.)

Ist es  
Are they

Spuk?  
ghosts?

Sin-get laut!  
Let them hear!

Wie mich's graut!  
How I fear!

Un-ser Lied!  
In our song!

graut!  
fear!

Sin-get laut!  
Let them hear!

Stimmet an!  
All u-nite!

Sin-get laut!  
Let them hear!

*fl.*

*f*

*Wind.*

*dim.*

Steu-ermann, lass die Wacht! Steu-ermann, her  
 Steers-man! Leave the watch! Steers-man! Come

Steu-ermann, lass die Wacht! Steu-ermann, her  
 Steers-man! Leave the watch! Steers-man! Come

Komm, lass die Wacht! Komm  
 Come, leave the watch! Come

*Cello*

*cresc.*

— zu uns! Ho! Hey! Je! Ha!  
 — to us! Ho! Hey! Hey! Ha!

— zu uns! Ho!  
 — to us! Ho!

her zu uns!  
 here to us!

**The Crew of the "Flying Dutchman."**

*ff*

Hui - - -  
 Hui - - -

*Wind sustain*

*f Tutti*

*Str.*

Singet laut!  
Let them hear!

Sin-get laut!  
Let them hear!

Singet laut!  
Let them hear!

Steu-ermann, lass  
Steers-man, leave

Steu-ermann, lass  
Steers-man, leave

Steu-ermann, lass  
Steers-man, leave

Sin-get laut!  
Let them hear!

ssa! Jo-ho-hoe!  
ssa! Yo-ho-hoey!

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

*Ob. & Hus.*

die Wacht!  
the watch!

Steu-ermann!  
Steers-man!

die Wacht!  
the watch!

Steu-ermann!  
Steers-man!

Hui  
Hui

*Tutti*

1st & 2nd TENOR.

Ho! He! Je! Ha!  
 Hol. Hey! Hey! Ha!  
 1st & 2nd BASS.

ssa! Jo-ho-hoe! Jo-hohoe! Hui - - -  
 ssa! Yo-ho-hoey! Yo-hohoey! Hui - - -

Steu-ermann, her zu uns!  
 Steers-man, come to us!

ssa! Jo-ho-hoe! Jo-hohoe! Jo -  
 ssa! Yo-ho-hoey! Yo-hohoey! Yo -

Hns. & Trombs.



*ff*

Sin-get laut!  
Let them hear!

Fürchten weder Wind noch bö - sen Strand.  
Fearing neither storm, nor rock - y strand!

Sin-get lauter!  
Let them hear!

ho - he! Jo - ho!  
ho - hey! Yo - ho!

Jo -  
Yo -

*ff marcato*

*più f*

*Tpts. & Bsns.*

Sin-get laut!  
Let them hear!

Steu-ermann, lass die Wacht!  
Steers-man, leave the watch!

*ff*

Lau-ter!  
Loud-er!

ho - - he! Jo - ho - - he  
ho - - hey! Yo - ho - - hey

hoe!  
hoey!

*ff*

## The crew of the "Flying Dutchman."

*string.* *ff*

Sau - se, Sturm - wind, heu - le zul Un - sern Se - geln  
Blow, thou storm - wind, howl and blow! What care we how

*string.* *ff*

*string.* *f* *ff* *Wind sustain* *f*

*Str.*

lässt du Ruh!  
fast we go!

Sau - se, Sturm - wind, heu - le zul  
Blow, thou storm - wind, howl and blow!

*ff*

*ff* *f* *ff*

Un - sern Se - geln lässt du Ruh!  
What care we how fast we go!

Sa - tan hat sie  
We have sails from

*ff*

*f* *ff* *sempre f*

selbst ge - feiß, rei - ssen nicht in E - - wig - keit!  
 Sa - tan's store, Sails that last for ev - - er - more!

rei - ssen nicht in E - - wig - keit! Jo -  
 Sails that last for ev - - er - more! Yo -

hoe! Jo - ho - he! Jo - ho - ho - hoe!  
 hoey! Yo - ho - hey! Yo - ho - ho - hoey!

Jo - hoe!  
 Yo - hoey!

*f marcato* *Hus. & Trombs. f* *piu f*

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

Ho! He! Jo - ho! Ho! He! Jo -  
 Ho! Hey! Yo - ho! Ho! Hey! Yo -

Hui - ssa! Jo - hoe!  
 Hui - ssa! Yo - hoey!  
 ho! Ho! Ho - ho - ho! - Jo - hoe!  
 ho! Ho! Ho - ho - ho! - Yo - hoey!

*più*  
*fff*  
*Tpts. Trombs.*  
*& D. Bass.*

(The Norwegian sailors, silenced by the raging storm and the ever-increasing noise, quit the deck, overcome with horror, and making the sign of the cross. When the crew of the "Flying Dutchman" observe this, they burst into shrill laughter. Immediately there comes over their ship the former stillness as of death: thick darkness is spread over it: the air and the sea become calm as before.)

(laughing.) Ha ha ha ha ha ha ha!  
 Ha ha ha ha ha ha ha!

*fff* *p* *p<sub>v</sub>*  
*Hus.*  
*R-dr.*

(♩ = 120.)  
*più p*  
*sempre più p*

*Hus.*  
*pp Cl.* *pp Vl.*  
*Bssn.*  
*R-dr.*

*Hus. & Bssn.*  
*ppp*



## No 14. "Have I my senses?"

Scene.

Allegro agitato. (♩ = 80.)

Voice.

(Senta comes with trembling steps out of the house;  
Erik follows her, in the greatest agitation.)

Piano.

*p Str.* *cre - scen - do -*

**Erik.**  
Was musst' ich hö - ren!  
Have I my sens - es?

*Wind sustain* *f* *p Thr.*

Gott was musst' ich seh'n! Ist's Täuschung? Wahrheit? Ist es That?  
Heav'n! what do I see? A vi - sion? Tell me, is it true?

*Wind.* *f* *mf Str.* *f Wind.* *Fl.*

**Senta.**  
Oh, fra - ge nicht!  
O ask me not!

*p Str.* *cre - scen*

Ant - wort darf ich nicht ge - ben!  
An - swer dare I not give thee!

**Erik.**  
Ge - rech - ter Gott!  
O right - eous Heav'n!

*Cl.* *do* *mf* *f Wind.* *Str. p*

Kein Zwei-fel, es ist wahr! Welch' un-heil-vol-le Macht — riss dich da-  
 No ques-tion, it is true! O say, what harmful pow'r — led thee a-

*cresc.* *Wind.*

hin? Wel-che Ge-walt ver-führ-te dich, wel-che Ge-walt ver-führ-te dich so  
 stray? What is the spell con-straining thee? What is the spell con-straining thee so

*fl. mf* *Wind.*

schnell, soon grau-sam zu bre-chen die-ses treu-ste Herz! Dein  
*Fl. & Ob.* *Cl.* *Fl.* Cold-ly to rend in twain this faith-ful heart? Thy

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

Va-ter, ha! den Bräut'-gambracht er mit; wohl kenn' ich ihn, mir ahn-te, was ge-  
 fa-ther, ha! the bride-groom he did bring; him know I well, I feard' what might be-

schieht! Doch du — ist's möglich! reichst dei-ne Hand dem  
 fall! Yet thou — a-mazing! gav-est him thine hand when

*f* *Wind.* *Str.* *f* *Wind sustain* *ff*

*ad lib.*

Mann, der dei-ne Schwel-le kaum be-trat!  
scarce a-cross the thresh-old he had pass'd.

*colla parte*

*a tempo*

*p Str. & Wind.*

*cre-*

Senta (contending with herself.)

Nicht wei-ter! Schweig'! Ich muss! ich muss!  
No fur-ther! Cease! I must! I must!

*scen-* *do*

*piu f*

Erik

O des Ge-hor-sams, blind wie dei-ne That!  
Oh this o-be-dience, blind as is thy act!

*f Str. & Wind.*

*Tus.*

Den Wink des Va-ters nanntest du will-kommen, mit ei-nem  
Thy fa-ther's hint thou fail-est not to welcome, a sin-gle

*mf Thr.*

*f Str. & Wind.*

Senta.

Stoss ver-nich-test du mein Herz! Nicht mehr! Nicht mehr!  
blow de-stroys my lov-ing heart! No more! No more!

*f7.*

*p Str.*

Ich darf dich nicht mehr seh'n, nicht an dich  
I may not see thee more, nor thee re -

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

Erik.  
den - ken, ho - he Pflicht ge - beut's! Welch' ho - he  
mem - ber, high - er calls are mine! What high - er

*p* *cresc.* *f* *Ob. Cl. Bsn. & Hns.* *fp* *Str.*

Pflicht? Ist's höh' - re nicht, zu hal - ten, was du mir einst ge -  
calls? Thy high - est is to ren - der what thou didst vow to

*f* *Wind.* *f* *Str.* *p* *cresc.*

Senta (greatly terrified.)  
lo - bet, e - wi - ge Treu - e? Wie? Ew' - ge  
give me, love - e - ter - nal. What? love e -

*f* *Tutti.* *p* *Str.* *f*

Erik (sorrowfully.)  
Treu - e hätt' ich dir ge - lobt? Sen - ta! Oh, Sen - ta! Leug - nest du?  
ter - nal did I vow to give? Sen - ta! O Sen - ta! De - ni - est thou?

*f* *p* *Str.* *p*



## No 15. "Hast thou forgot that day."

## Cavatina and Finale.

Andante. ( $\text{♩} = 50$ )

Voice.

Piano.

*Ob.*  
*p espressivo*

*Cl.*

*Hns. & Bsn.*

Erik.

Willst je - nes Tag's du nicht dich mehr ent - sin - nen, als du zu  
Hast thou for - got that day when thou didst call me, Call me to

*p*  
*Str.*

dir mich rie - fest in das Thal? Als, dir des Hochlands Blu - me zu ge -  
thee, you pleasant vale with - in? When, count - ing not what la - bor might be -

*Hns. & Bsn. sustain*

win - nen, muth - voll ich trug Be - schwer - den oh - ne Zahl? Gedenkst du,  
fall me, Fear - less I climb'd, gay flowers for thee to win? Bethink thee

*pp Hns. & Cl.*

wie auf steilem Fel - sen - rif - fe vom U - fer wir den Va - ter schei - den  
how, up - on the headland stand - ing, We watch'd thy fa - ther from the shore de -

*Fl.*

sah'n? Er zog da - hin auf weiss-beschwingtem Schif - fe, und mei-nem  
part, He, ere we mark'd his gleaming sail ex - pand - ing, He bade thee

*pp* *Bssn.* *pp*

Schutz ver-trau-te er dich an, ja, mei-nem Schutz ver-trau-te er dich  
trust my fond and faithful heart, yes, bade thee trust my fond and faithful

*Ob.* *Cl.* *cresc.*

an, mei-nem Schutz ver-trau-te er dich an. Als sich dein  
heart, bade thee trust my fond and faith-ful heart. Once, when thine

*Fl.* *dim.* *più animato*

Arm um mei-nen Na-cken schlang, ge-stan - dest du mir Lie-be nicht auf's  
arm a-round my neck did twine, Wert thou - not then con-fessing love a -

*Cl.* *più f* *p rall.*

Neu'? Was bei der Häh - de Druck mich hehr durch-drang, sag', war's  
new? Why thrill'd my soul to feel my hand in thine? Say, was it

*a tempo* *cresc.* *p*

nicht die Versich' rung dei- ner Treu'? Sag', war es nicht, war's nicht Versich' rung dei- ner  
not that it told me thou wert true? Say, was it not that then it told me thou wert

*Str.* *p*

Treu'? Was bei der Hän- de Druck so hehr mich durch -  
true? Why thrill'd my soul to feel my hand clasp'd in

*Str. p* *cl.* *cresc. sempre*

nicht die Ver- sich'- rung,  
not that it told me,  
drang, sag', war es nicht die Ver- sich'- rung, die Ver-  
thine? Say, was it not that it told me, that it

*Tutti. più cresc. f*

*ad lib.* (The Dutchman has entered unperceived, and has been  
listening. He now comes forward in the greatest agitation.)  
sich- rung dei- ner Treu'?  
told me - thou - wert true?

*Str. p* *p Str.* *cresc. accel.* *Wind.*

Feroce. (♩ = 96). **The Dutchman.**

Ver - lo - ren! Ach! Ver - lo - ren!  
A - ban - don'd! Ah! A - ban - don'd!

*ff Tutti.*

**Erik.** (stepping back in amazement).

Was seh' ich? Gott!  
What see I? Heav'ns!

E - wig ver - lor'-nes Heil!  
All is for ev - er lost!

*Picc.* *f Str.*

**Senta.** (turning towards the Dutchman as he is going).

Halt ein! Un - sel'-ger!  
O stay! Un - hap - pyl!

*Erik (to Senta)*

Was be-ginnst du?  
What meanest thou?

Sen - ta, leb' wohl!  
Sen - ta, fare-well!



In See! In See! In See — für ew' - ge.  
 To seal To seal To sea — till time is

*Str. & Wind.*  
*Tutti. ff mf Str.*

(to Senta).  
 Zei - ten! Um dei - ne Treu - e ist's ge - than, um dei - ne  
 end - ed! Thy former prom - ise be for - got, thy for - mer

*Bsn. Cello & D Bass*

Treu - e, um mein Heil! Leb' wohl!  
 prom - ise, and my fatal Fare - well,  
*Ob. Cl. & Hus.* *Tutti.*

*string.*  
*Str.*

Erik.  
 Ent - setz - lich! Die - ser  
 O hor - ror! What a

Ich — will dich nicht ver - der - ben!  
 I — wish not to de - stroy thee!

*ad lib.*  
*colla parte.*  
*Str.*

Senta. (as before).

Half'ein! Von dan - nen sollst du nim - mer flieh'n!  
O stay! From hence thou nev - er - more shalt flee!

Blick!  
glance!

*f Str.*

The Dutchman.

The Dutchman gives a loud signal on his pipe, and calls to the crew of his ship. Se-gel auf! An-ker los!  
Set the sails! An-chor up!

*ff Wind.* *f Str.*

Sagt Le-be-wohl auf E-wigkeit dem Lan - de!  
Then bid fare-well to land, fare-well for ev - er!

*p* *Wind.*

Molto agitato.

Senta.

Ha, zwei - felst du an mei - ner  
Ha, canst thou doubt that I am

*ff* *Str.*

The Dutchman.

Was hör' ich? Gott!  
What hear I? Heav'ns!Was muss ich  
And what be-Fort auf das Meer  
Once more to sea,treibt's mich auf's  
forth must I

Molto agitato. (♩ = 84).

*ff* *Str.*

Treu - e? Un - sel' - ger, was ver - blen - det  
 faith - ful? Un - hap - py, what has blind - ed  
 se - hen! Muss ich dem Ohr, muss ich dem Au - ge  
 hold I? Can I in ear, can I in eye be -  
 Neu - e, fort auf das Meer treibt's mich auf's Neu - e!  
 wan - der, once more to sea, forth must I wan - der!

*cresc.* *Wind sustain.*

dich? thee? Halt ein! O stay!  
 traun? lieve? Was hör' What hear  
 Ich zweifl' an dir! From thee no faith!  
 Ich zweifl' an Gott! From Heav'n no rest!  
 Ich From zweifl' an thee no

*mf* *cresc.*

Halt ein! O stay! Halt ein! O stay! Das The  
 ich? I? Gott! Heav'ns! Sen - ta! Sen - ta!  
 dir, faith! ich zweifl' an from Heav'n no rest!  
 Da - hin, a - way, da - hin, a - way, a -

*Sfr.* *mf*

Bünd - niss nicht be-reu - e! Was ich ge -  
 vow we made for-sake not! What I have

Willst du zu Grun - de ge - hen? Zu mir! Zu  
 Art thou then bent on ru - in? To me! to

ist al - le Treu - e! Was du ge -  
 way with all re - li - ancel! What thou didst

lob - te, hal - te ich. Halt  
 prom - is'd, kept shall be, O

mir! Du bist in Sa - tan's Klau'n! Zu  
 me! A spell doth Sa - tan weave! To

lob - test, war dir Spott! Was du ge - lobt,  
 prom - ise was a jest. What thou didst prom - ise

ein! Halt ein! Ha!  
 stay! O stay! Ha!

mir! Zu mir! Du bist in Sa - tan's Klau'n!  
 me, to me! A spell doth Sa - tan weave!

war dir nur Spott, es war dir Spott! Fort - auf - das  
 was but a jest, was but a jest! Once - more to -

*cresc.*

*Wind sustatu.*

*più f*

*ff Tutti.*



zwei - felst du an mei - ner Treu -  
 Can'st thou doubt that I am faith -  
 Was hör' ich? Gott? Muss ich dem Ohr,  
 What hear I? Heav'n! Can I in ear  
 Meer sea treibt's mich auf's Neu - e! Fort auf das  
 sea forth must I wan - der! Once more to -  
 e? Un - sel' - ger, was ver - blen - det  
 ful? Un - hap - py, what has blind - ed  
 dem Au - ge traun? Muss ich dem Ohr, dem  
 or eye be - lieve? Can I in ear dem  
 Meer sea treibt es mich auf's Neu - e! Ich zweifl' an  
 sea forth must I wan - der! From thee no  
 dich? Un - sel' - ger, Un - sel' - ger,  
 thee? Un - hap - py, un - hap - py,  
 Au - ge traun? Muss ich dem Ohr, dem Au - ge traun? O Gott!  
 eye be - lieve? Can I in ear or eye be - lieve? O Heav'n!  
 dir, ich zweifl' an dir, ich zweifl' an Gott! Ich zweifl' an  
 faith! from thee no faith, from Heav'n no rest! From thee no

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

was ver-blen - det dich? Halt ein! Halt ein! Das  
 what has blind - ed thee? O stay! O stay! The

O Gott! Sen - ta! Willst du zu  
 O Heav'n's! Sen - ta! Art thou then

dir, ich zweifl' an Gott! Da - hin, da - hin ist al - le  
 faith, from Heav'n no rest! A - way, a - way, with all re -

Bünd-niss nicht be - reu - e! Was ich ge - lob - te,  
 vow we made for - sake not! What I have prom - is'd,

Grün-de ge - hen? Sen - ta! Sen - ta! Willst du zu  
 bent on ru - in? Sen - tal Sen - tal Art thou on

Treu - e! Was du ge - lob - test, war dir Spott,  
 li - ancel! What thou didst prom - ise was a jest,

hal - te ich! Halt ein! Halt ein! Was  
 kept shall be. O stay! O stay! What

Grün - de geh'n? Zu mir! Zu mir! Sen -  
 ru - in bent? To me! To me! Sen -

- es war dir Spott! Was du ge - lob - test, was  
 - was but a jest! What thou didst prom - ise, what

ich ge - lob - te, hal -  
 I have prom - is'd, kept  
 - ta! zu mir! Du bist in Sa -  
 - ta! To me! A spell doth Sa -  
 du ge - lob - test, war  
 thou didst prom - ise was

- te ich; was ich ge - lob - te, hal - te ich; was ich ge -  
 shall be; what I have promis'd, kept shall be; what I have  
 - tan's Klau'n! Zu mir! Willst du zu Grun-de geh'n? Zu mir! Du  
 - tan weave! To me! Art thou on ru - in bent? To me! A  
 dir Spott. Da-hin! da - hin ist al-le Treu-e! Was du ge -  
 a jest! A - way! A - way with all re - li - ancel! What thou didst

lob - te, hal - te ich! Halt ein! Halt ein!  
 prom - is'd, kept shall be! O stay! O stay!  
 bist in Sa - tan's Klau'n! Zu mir! Zu  
 spell doth Sa - tan weave! To me! To  
 lob - test, war dir Spott; was du ge - lobt, war dir  
 prom - ise was a jest, what thou didst promise was a

Was ich ge - lob - te, hal - te ich.  
What I have prom - is'd, kept shall be.

mir! Du bist in Sa - tan's Klau'n!  
me! A spell doth Sa - tan weavel

Spott, was du ge - lo - bet, war dir Spott! Da -  
jest, what thou didst prom - ise was a jest! A -

Un - sel - ger! Halt ein! stay!  
Un - happy! O

Willst du zu Grun - de geh'n! Du bist in Satan's Klau'n!  
Art thou on ru - in bent? A spell doth Sa - tan weavel

hin! Da - hin! E - wig da - hin!  
way! A - way! Ev - er a - way!

*ff* *Wind.*

## The Dutchman. Recit.

(*d.* = 104.)  
Er - fah - re das Ge - schick, vor dem ich dich be -  
Now hear and learn the fate from which thou wilt be  
Recit.

*ff* *Str.*



Recit.

wahr!  
sav'd!

Ver-dammt bin ich zumgrässlich-sten der  
Con-demn'd am I to bear a fright-ful

*ff Tutti.*

Loo-se: zehn-fach - er Tod wär' mir er-wünschte Lust!  
for-tune. Ten times would death ap-pear a brighter lot!

*ff Str.*

Lento.

Vom Fluch ein Weib al-lein kann mich er-lü-sen, ein  
A wo-man's hand a-lone the curse can light-en, If

*Str. pp*

*Trumbs. & Tubä.*

Weib, das Treu' bis in den Tod mir hält. Wohl hast du Treu-e mir ge-  
she will love me, and till death be true. Still to be faith-ful thou hast

*pp*

Allegro.

lobt, doch vor dem E-wi-gen noch nicht: dies ret-tet  
vow'd, yet has not God thy prom-ise heard: this res-cues

*ff Str.*

dich! Denn wiss', Unsel'-ge, wel - ches das Ge - schick, das Je - ne trifft, die  
theel For know, unhap - py, what a fate is theirs whobreak the troth which

*Tutti mf*  
*f*  
*p*  
*Fl. & Tur.*

mir die Treu - e bre - chen: - Ew' - ge Ver - damm -  
they to me have plight - ed: End - less dam - na -

*ff Str.*  
*ff Wind*  
*ff Tutti*

- - niss ist ihr Loos! Zahl - lo - se O - pfer  
- - tion is their doom! Vic - tims un - told have

*riten.*  
*pp Str.*  
*fp Str.*  
*K-dr.*

fie - len die - sem Spruch durch mich! - Du a - ber sollst ge - ret - tet  
fall'n beneath this curse through me - Yet Sen - ta, thou shalt quite e -

*pp Trombs.*  
*f Str.*

Tempo I.

sein! Leb' wohl! Fahr' hin, mein Heil, in E - wig -  
scapel! Fare - well! All hope is fled for ev - er -

(turning to depart)  
*f Str. & Wind*  
*ff*  
*ff Tutti*  
*f Str.*

**Erik** (in terrible anguish, calling to the house and the ship.)

keit! more! *Str. Wind sustain*  
 Zu Hülf - fe! Ret - tet,  
 O help her! Let her

*fp* *cresc.*

**Senta** (stopping the Dutchman.)  
 ret - tetsiel! Wohl kenn'ich dich!  
 not be lost! Well do I know thee,  
*colla parte*

*f* *p* *f*

Wohl kenn'ich dein Ge - schick; ich kann - te dich,  
 Well do I know thy doom. I knew thy face,  
*colla parte* *colla parte*

*p* *f* *p*

als ich zuerst dich sah! Das En - de dei - nerQual ist da!  
 when I beheld thee first! The end of thine afflic - tion comes:  
*colla parte*

*f* *p* *f*

Ich bin's, durch de - ren Treu'  
 My love, my love till death,

*ff Tutti* *p Str.* *ff Tutti*

*ad lib.*

**Erik.** (At Erik's cry for help, Daland,

dein Heil du fin - den sollst! Helft ihr, Sie ist ver -  
 shall take thy curse a - way! O help, or she will

*p Str.*  
*p Str. & Wind. cresc.*

Mary, and the maidens hasten from the house, and the sailors from the ship.)

**Mary.**

Was er - blick' ich?  
 What be - hold I?

**Erik.**

lo - ren!  
 per - ish!

**Daland.**

Was er - blick' ich?  
 What be - hold I?

**Chorus of Maidens  
 and Sailors.**

**SOPRANOS.**

Was er - blick' ich?  
 What be - hold I?

**TENORS.**

Was er - blick' ich?  
 What be - hold I?

**BASSES.**

Was er - blick' ich?  
 What be - hold I?

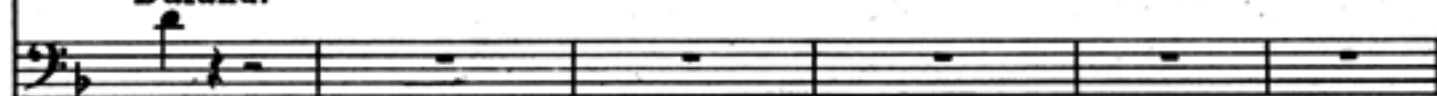


## The Dutchman (to Senta.)



Du — kennst mich nicht, du ahn'st — nicht wer ich bin!  
 Thou — know'st me not, nor think — est who I am!

Daland.



Gott!  
 Heavns!

*Fl.*  
*Hus. & Bssn.*  
*f*

(He points to his ship, whose blood-red sails are being set, and whose crew, with ghost-like activity, are preparing for departure.)



Befrag' die Mee - re al - ler Zo - nen, be-frag' den  
 But ask the sea in ev - 'ry cli - mate, or ask the

*Wind.*  
*f*



See-mann, der den O - ce - an durch-strich; Er kennt dies Schiff, das  
 sea - men, who the o - cean wide have cross'd; They know my ship, of

*Wind.*  
*f*



Schre-cken al - ler Frommen: den flie-ge-n-den Hol - län - der nennt man  
 all good men the ter-ror! the Fly - ing Dutch - man am I

*Hus. & Bssn.*  
*f*

(The Dutchman goes on board his ship with the speed of lightning. The ship at once leaves the shore, and puts to sea. Senta wishes to hasten after the Dutchman, but Daland, Erik, and Mary hold her back.)

**mich!**  
**call'd!**

**TENORS.**  
 Jo - ho - hoe! Jo - ho - ho - hoe! Ho - jo - ho - hoe! Hoe!  
 Yo - ho - hoey! Yo - ho - ho - hoey! Yo - ho, yo - hoey! hoey!

**BASSES.**  
 The Crew of the  
 "Flying Dutchman."

*Vl. Fl. Ob. & Cl. sempre f*  
*Basn. & Hus.*

**Mary.**  
 Sen - ta! Sen - ta! Was willst du  
 Sen - tal Sen - tal What wouldst thou

**Erik.**  
 Sen - ta! Sen - ta! Was willst du  
 Sen - tal Sen - tal What wouldst thou

**Daland.**  
 Sen - ta! Sen - ta! Was willst du  
 Sen - tal Sen - tal What wouldst thou

Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!  
 Hoey! Hoey! Hoey! Hoey! Hoey! Hoey!

**Chorus of Maidens and Sailors.**  
**SOPRANOS.**  
 Sen - ta! Sen - ta! Was willst du  
 Sen - ta! Sen - ta! What wouldst thou

**TENORS.**  
 Sen - ta! Sen - ta! Was willst du  
 Sen - ta! Sen - ta! What wouldst thou

**BASSES.**  
 Sen - ta! Sen - ta! Was willst du  
 Sen - ta! Sen - ta! What wouldst thou

*p Tutti.*

(Senta has freed herself with angry violence, and ascends a cliff overhanging the sea, from which she calls after the departing Dutchman with all her power.)

thun?  
do?

thun?  
do?

thun?  
do?

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

thun?  
do?

thun?  
do?

thun?  
do?

*ff*

*ff* Tutti.

**Senta.**

Preis' dei-nen En-gel und sein Ge-bot! Hier stel' ich,  
Praise thou thine an-gel for what he saith! Here stand I,

(She casts herself into the sea. The Dutchman's

treu — dir bis zum Tod!  
 faith - ful, yea, till death.

*ff Tutti. Wind sustain*

ship, with all her crew, sinks immediately. The sea rises high, and sinks back in a whirlpool. In the

*fff* *ff*

17.

glow of the sunset are clearly seen, over the wreck of the ship, the forms of Senta and the Dutchman,

*ff Str.*  
*Wind.*

embracing each other, rising from the sea, and floating upwards.)

*ff Tutti.* *sempre f*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a fermata over the first measure of the upper staff.

Second system of musical notation, continuing the grand staff with complex harmonic structures and melodic development.

Third system of musical notation, featuring a prominent melodic line in the upper staff and a bass line with a *ff* dynamic marking. A *Trumps* (Trumpets) part is indicated in the lower staff.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes with a *ff* dynamic marking.

Fifth system of musical notation, concluding the piece with a final cadence and a first ending bracket.

End of the Opera.