

CAVATINE.

No 7.

ROMÉO. *E* amour! *l'*amour! oui, son ar_deur a troublé tout mon

PIANO. *p* *crese.* *f*

Adagio. (52 = ♩)

R. *ê* - tre! *Adagio.* Mais quelle soudaine clarté respandit à cette fenê_tre?

PIANO. *pp*

Ped. ☆ Ped. ☆

R. C'est là que dans la nuit rayon - ne sa beau.

PIANO. *p*

Ped. ☆

② *Même mouv!* (♩ = 50)

R. té!
Même mouv!

PIANO. *p*

Ped. ☆ Ped. ☆

Ah! lè-ve - toi, soleil! — fais pâ - lir les é - toi - les

p

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Qui, dans l'azur sans voi - les, Bril - lent au fir - ma - ment.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

cresc.

Ah! lè-ve - toi! — ah! lè-ve - toi — pa -

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

- rais! — pa - rais! As - tre pur et charmant!...

rit.

a Tempo. (sans lenteur et bien déterminé)

a Tempo.

dim. *pp* *colla voce.* *p*

Ped. ☆ Ped. ☆ Ped. ☆

cresc.

R.

El - le rê - ve! el - le dé -

dim.

R.

- nou - e U - ne bou - cle de che - veux Qui

R.

vient ca - res - ser sa jou - e A - mour! a -

cresc.

cresc.

Ped. ☆ Ped. ☆

R.

- mour! por - te lui mes vœux! Elle

dim.

dim.

mp *pp*

Ped.

R. *f*
par - le! Qu'elle est bel - le! Ah!

pp

Ped. ☆ Ped. ☆

R. je n'ai rien en - ten - du! Mais ses

cresc.

Ped. ☆ Ped. ☆

R. yeux par - lent pour el - le, Et mon

dim.

Ped. ☆ Ped. ☆

R. cœur a ré - pon - du! *rit.*

pp *rit.*

Ped. ☆

3

a tempo.

R. Ah! a tempo. lè - ve - toi, soleil

mp

Ped. ☆ Ped. ☆

R. fais pâ - lir les é - toi - les Qui, dans l'a - zur sans

Ped. ☆

R. voi - les, Bril - lent au fir - ma - ment

Ped. ☆ Ped. ☆

R. Ah! lè - ve - toi! ah! lè - ve

cre *scen*

Ped. ☆ Ped. ☆ Ped. ☆

do.
R. toi! pa - rais! pa - rais! As - tre

do.
dim. *pp*
Ped. ☆ Ped.

R. pur et char - mant! Viens! pa - rais!

Ped. ☆ Ped. ☆ Ped. ☆

R. As - tre pur et char - mant Viens! pa -

pp
Ped. ☆ Ped. ☆ Ped. ☆

R. - rais! , viens! pa - rais!

mp
Ped. ☆ Ped. ☆ Ped. ☆

MOZART, La Flûte enchantée

Nº 3 Aria Larghetto

Vierter Auftritt
TAMINO, PAPAGENO.

TAMINO

Dies Bild-nis ist be-zaubernd schön, wie noch kein Au-ge je ge-

Viol.

Clarinetto I,II
Fagotto I,II
Cornol,II
Archi

Va. *p*

Tutti

Archi

Viol.

Va. *Fiat*

Vc. e B.

*) = lustige Handlung, Spiel.

**) „Fein nicht“ in der Bedeutung von „Ja nicht“.

6

T. *8* -sehn. Ich fühl' es, ich fühl' es, wie dies Göt-terbild mein Herz. — mit neu-erRe-gung

Archi
Tutti *sfp*
Archi
Cor.

12

T. *8* füllt, mein Herz — mit neu-er Re-gung füllt. Dies

+ Cor. + Clar. Archi Clar.

18

T. *8* Et - was kann ich zwar nicht nennen, doch fühl' ich's hier wie Feu-er brennen;

Clar. Cor. Archi Tutti

22

T. *8* soll die Emp-fin - dung Lie-be sein? soll die Emp-fin - dung Lie-be sein?—

Archi *mf* *p* Clar. Cor. Fag. *p*

32

26

T.
 Ja, ja, die Lie-be ist's al - lein, die Lie-be, die Lie-be, die Lie - be

33

T.
 ist's al - lein. O wenn ich sie nur fin-den

37

T.
 könn - te! O wenn sie doch schon vor mir stün - de! ich wür - de -

41

T.
 wür - de - - warm und rein - was wür - de ich? -

44

T. 8

Ich wür - de sie voll Ent -

p Archi

+ Cor.

47

T. 8

-zü - cken an die - sen hei - ßen Bu - sen dri - cken, und

cresc.

Tutti

f

50

T. 8

e - wig wä - re sie dann mein, und e - wig wä - re sie dann

p Archi

54

T. 8

mein, und e - wig wä - re sie dann mein, e - wig wä - re sie dann

+ Cor. + Clar. Archi

59

T. *(will ab)*

mein —, e - wig wä - re sie dann mein. (40)

Tutti cresc. f p

130 (179) Allegro risoluto (♩ = 116)

ra. [134]

Li - be-ra me, Do-mi-ne, de mor-te æ - ter - na, — in di-e il - la tre-men -

(179) Allegro risoluto (♩ = 116)

ff G. Orch.

(186)

Li - be-ra me, Do-mi-ne, de mor-te æ - ter - na, — in di-e il - la tre-men -
da, quan - do, — quan - do cœ - li — mo - ven - di sunt — et ter -

(186)

ff

(193)

- da, quan - do, — quan - do cœ - li — mo - ven - di sunt — et ter -
- ra. Dum ve-ne-ris — ju - di - ca - re sæ-cu-lum per i -

Li - be-ra me, Do-mi-ne, de mor-te æ - ter - na, — in di-e il - la tre-men -

(193)

ff

(200)

- ra. Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i -

gnem, dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i -

f. Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na, in di - e il - la tre - men -

- da, quan - do, quan - do coe - li mo - ven - di sunt et ter - ra.

(207)

gnem. Li - be - ra me, Do - mi -

gnem. Li - be - ra me, Do - mi - ne,

da, li - be - ra, li - be - ra me, de mor - te æ -

Li - be - ra me, Do - mi - ne, de mor - te, de mor - te æ - ter -

Trp.Vl.II Hrn. G.Oreh.

(213)

ne, Do - mi - ne, Do - mi - ne, li - be - ra me,

li - be - ra me, li - be - ra me de mor - te æ - ter - na,

ter - na, in di - e il - la tre - men - da,

na, in di - e, in di - e tre - men - da,

(213)

ob. *p*

Do-mi-ne, de mor - te æ - ter - na, in
 li - be-ra me, Do-mi-ne, de mor - te æ - ter -
 li - be - ra me, li - be-ra me,
 in di - e il - la tre - men - da,

220 VI
 p
 f
 KI.
 f
 f

di - e il - la, il - la tre - men - da,
 na, in di - e il - la tre - men - da, quan-do cœ - li
 Do-mi-ne, de mor - te æ - ter-na, quan - do cœ - li mo - ven -
 quan-do cœ - li mo-ven-di sunt, quan - do cœ -

226
 f
 f

li - be-ra me, li - be-ra me, li - be-ra
 mo-ven-di sunt, quan-do cœ - li, quan - do cœ - li
 di sunt et ter - ra, quan-do cœ-li, quan - do cœ-li
 li mo-ven-di sunt, quan-do cœ - li, quan - do cœ - li

232
 ff
 ff G.Orch.

238

me, — li - be - ra me, Do - mi - ne, de mor - te æ - ter - na, — in di - e
 — mo - ven - di sunt, — quan - do coe - li mo -
 — mo - ven - di sunt, — mo - ven - di sunt, — mo -
 — mo - ven - di sunt, — quan - do coe - li — mo - ven - di

238

Fl. VI.
 Fg.
 f

244

il - la tre - men - da.
 ven - di sunt et ter - ra. Ju - di - ca - re, ju - di - ca - re
 ven - di sunt et ter - ra. Dum ve - ne - ris —
 sunt — et ter - ra. Dum ve - ne - ris — ju - di - ca - re — sæ - cu - lum per

244

G. Orch.
 f

250

Ju - di - ca - re sæ - cu - lum per i - gnem,
 sæ - cu - lum — per i - gnem, per i - gnem, ju - di - ca - re
 — ju - di - ca - re sæ - cu - lum per i - gnem,
 i - gnem, ju - di - ca - re sæ - cu - lum per i - gnem,

250

Trp.

(255)

ju - di - ca - re sæ - cu - lum per i - gnem. Do - mi - ne, Do - mi - ne, —
 sæ - cu - lum per i - gnem. Li - be - ra me, li - be - ra —
 ju - di - ca - re sæ - cu - lum per i - gnem Do - mi - ne, Do - -
 ju - di - ca - re sæ - cu - lum per i - -

(255)

p dolce

(261) Sopran *espr.*

Li - be - ra me, li - be -
 - li - be - ra me, li - be - ra me,
 Do - mi - ne, li - be - ra me
 - mi - ne, li - be - ra
 - gnem. Li - be - Li - ra me,

(261)

ppp dolcissimo

267

S
 ra me, Do mi ne, de mor -
 li - be - ra me, li - be -
 de mor - te æ -
 me, de mor -
 Do mi ne, de

267

273

S
 te, de mor - te æ - ter - na, li - be - ra me,
 ra me, in di - e il - la, in di - e
 ter - na, in di - e il - la, in di - e
 - te æ - ter - na, in di - e il - la, in di - e
 mor - te æ - ter - na, li - be - ra me,

273

279

s. *f*
 li-be-ra me, li-be-ra me, li-be-ra
 il - la tre - men - da, quando coe - li mo - ven - di sunt et ter - ra, li-be-ra
 il - la tre - men - da, quando coe - li mo - ven - di sunt et ter - ra,
 il - la tre - men - da, quando coe - li mo - ven - di sunt et ter - ra, li -
 li-be-ra me, li-be-ra me de mor - te æ - ter - na, in

285

s. *f*
 me, — li-be-ra me, — li-be-ra me — de mor - -
 me, — li-be-ra me, — li-be-ra me — de mor - -
 quan - do coe - li mo - ven - di sunt, mo - -
 - - be - ra, li - - be-ra me de — mor-te æ - ter - na, in di - e —
 di - - e, in — di - - e tre - men - - da, — quan-do coe - -

285

292

s. *f*
 - - te æ - ter - - na, quan - - do cœ - li mo-ven-di
 - - te æ - ter - - na, quan - - do cœ - li mo-ven-di
 ven - di sunt et ter - - ra, mo-ven-di
 - - il - la tre - men - - da, quan - do cœ - - li mo-ven-di
 li mo-ven-di sunt, quan - do cœ - - li, quan-do cœ - -

298

s.
 sunt, mo-ven-di sunt, mo-ven-di sunt,
 sunt, mo-ven-di sunt, mo-ven-di sunt,
 sunt, mo-ven-di sunt, mo-ven-di sunt,
 sunt, mo-ven-di sunt, mo-ven-di sunt,
 li, quan - do cœ - - li mo - ven - di sunt, quan - do

298

303

S. *ppp*
 quan - do coe - li mo - ven - di sunt et ter - - ra.
ppp
 quan - do coe - li mo - ven - di sunt et ter - - ra.
ppp
 quan - do coe - li mo - ven - di sunt et ter - - ra.
ppp
 quan - do coe - li mo - ven - di sunt et ter - - ra.
ppp
 coe - - li mo - ven - di sunt et ter - - ra.

303

flegato
ppp
 Str.

312

Li - be-ra me, Do-mi - ne, de mor-te æ -
 Li - be-ra me, Do-mi - ne, de ,mor - te æ - ter -
 Li - be-ra me, Do-mi - ne, de mor-te æ - ter - na, in di - e
 Li - be-ra me, Do-mi - ne, de mor - te æ - ter - na, in di - e il - la tre -

312

VI.II VI.I
 Br.
 Vo.

318

ter-na, in di - e il - la tre-men-da, li - be-ra me, Do-mi - ne, de
 na, in di - e il - la tre - men - da, li - be-ra me,
 il - la tre-men-da, li - be-ra me, Do-mi - ne, de mor - te, in di - e
 men - da, li - be-ra me, Do-mi - ne, de mor-te æ -

318

f

Sopran
espr.

324

s. Li - be -

mor - te æ - ter - na, in di - e il - la tre - men - da,

Do - mi - ne, de mor - te æ - ter - na, in di - e tre - men - da,

*) 4 Soli
sotto voce

il - la, — il - la tre - men - da, quan - do coe - li mo - ven - di

ter - na, in di - e — il - la tre - men - - da,

324

p Fl.

330

s. ra — me, Do - mi - ne, li - be - ra — me,

4 Soli
sotto voce

quan - do coe - li mo - ven - di

4 Soli
sotto voce

quan - do coe - li mo - ven - di sunt, mo - ven - di — sunt et ter - - ra,

4 Soli
sotto voce

sunt, mo - ven - di — sunt et ter - - ra,

4 Soli
sotto voce

quan - do coe - li mo - ven - di sunt, mo - ven - di — sunt et

330

Kl.

Ob.

*) Dieser kleine Satz muß immer *sotto voce* und von wenigen Stimmen ausgeführt werden; im Chor genügen 4 Soprane, 4 Alte, 4 Tenöre und 4 Bässe.

336

S. Do-mi-ne, de mor-te, de mor-te æ-ter-na,
 sunt et ter-ra, li-be-ra, li-be-ra, li-
 li-be-ra me, li-be-ra me, li-be-ra me, li-be-ra me,
 li-be-ra me de mor-te,
 ter-ra, li-be-ra me de mor-

pp
 ppppp

343

S. in di-e il-la tre-men-da.
 - be - ra me, li-be-ra me, Do-mi - ne.
 Do - mi - ne, de mor-te æ-ter - na.
 in di-e il-la, il - la tre-men - da.
 - - - te, in di - e tre-men - da.

ppp
 ppp
 ppp
 ppp

343

351 Sopran

S. Do - mi - ne, Do - mi - ne, li - be - ra

Ob.
 Fg.
 Br.

358

s. me — de mor - - te æ - ter - - na, in di - -

Kl. Vi.

365

s. e tre - men - da.

Sehr leise anfangend

Alle *pp* *sotto voce*

Dum

Alle *pp* *sotto voce*

Dum

Alle *pp* *sotto voce*

Dum

Alle *pppp* *sotto voce*

Dum ve - ne-ris — ju - di-ca - re sæ - cu-lum per

365

Sehr leise anfangend

Str.

ppp

Fg!

370

ve - ne-ris, dum

ve - ne-ris, dum

ve - ne-ris, *poco cresc.* dum

i - gnem, dum ve - ne-ris — ju - di-ca - re sæ - cu-lum per

370

poco cresc.

374

cresc. *ancora cresc.*

ve - ne-ris ju - di-ca-re sæ - cu-lum per

cresc. *ancora cresc.*

ve - ne-ris ju - di-ca-re sæ - cu-lum per

cresc. *ancora cresc.*

ve - ne-ris ju - di-ca-re sæ - cu-lum per

cresc. *ancora cresc.*

i - gnem, ju - di-ca-re sæ - cu-lum, ju - di-ca-re sæ - cu-lum, sæ - culum per

374

poco cresc. *ancora cresc.*

380

Tutta forza *ff*

i - gnem. Do-mi - ne, Do-mi - ne, Do-mi - ne, li-be-ra,

i - gnem. Do-mi - ne, Do-mi - ne, Do-mi - ne, li-be-ra,

i - gnem. Do-mi - ne, Do-mi - ne, Do-mi - ne, li-be-ra,

380

Tutta forza *ff*

i - gnem. Do-mi - ne, Do-mi - ne, Do-mi - ne, li-be-ra,

386

Sopran

f

Li - be - ra me

li - be - ra, li - be - ra me de mor - te æ - ter - na, in

li - be - ra, li - be - ra me de mor - te æ - ter - na, in

li - be - ra, li - be - ra me de mor - te æ - ter - na, in di -

li - be - ra, li - be - ra me, li - be - ra me de mor - te æ -

386

394

S
de mor - te æ - ter - - - - na,
di - - e il - - la tre - men - - - - da,
di - - e il - - la tre - men - - - - da,
e, di - e il - - la tre - men - - - - da,
ter - - na, in il - - la tre - men - - - - da,

VI.II.
pp

401

Sopran *p*
li - - - -

VI.I
espr.

Fg. Vo.

406

S
be - - ra me,
ppp li - - be - ra me, *pppp* li - -
ppp li - - be - ra me,
ppp li - - be - ra me,

406

Br.
Ob. Kl.
ppp

ACT III

III. AKT

Scene 1

1. Bild

The same as Act II, scene 3, except that everything is covered with cobwebs and dust. Afternoon. Spring. (Baba is still seated motionless at the table, the wig still covering her face.)

Wie II. Akt, 3. Bild, nur daß alles mit Spinnweben und Staub bedeckt ist. Frühlingsnachmittag. (Baba sitzt noch immer unbeweglich am Tisch mit der Perücke über dem Gesicht.)

$\text{♩} = 132$

1

2 **3**

Soprani **CHORUS** (from behind the curtain)
 Alti **CHOR** (hinter dem geschlossenen Vorhang)
 Tenori
 Bassi

4

f Ru - in, Di - sas - ter,
 Bank - rott! Er - le - digt!

5

S. A. Shame. *Fault!*

T. B.

CURTAIN (When the curtain rises a group of the Crowd of Respectable Citizens are examining the objects, two other groups enter as the scene progresses.)

VORHANG (Beim Aufgehen des Vorhangs ist eine Gruppe biederer Bürger beim Besichtigen der Gegenstände. Zwei andere Gruppen kommen im weiteren Verlauf her-
(ein.)

6

7

Soprani

Tenori

What eu - ri - ous phe - no - me - na are up to - day for sale. What
Welch son - der - ba - rer Trö - del - kram steht hier heut zum Ver - kauf! Welch

8

Soprani man - ner of re - mar - ka - bles. Ra - ri - tä - ten wun - der - sam!

Alti Tenori What squa - lor, what de - tail! Und was liegt Schmutz dar - auf!

man - ner of re - mar - ka - bles. Ra - ri - tä - ten wun - der - sam! What squa - lor, what de - tail! Und was liegt Schmutz dar - auf!

9

S.
A.

T.
B.

I am so glad I did not miss the auc - tion.
Ich bin so froh, daß ich hier - her ge - lau - fen.

So am I
Und ich auch!

10

S.
A.

T.
B.

I can't be - - gin ad - mi - ring. O fan - tas - tie! Let us buy!
Was soll ich mir nun kau - fen? Wie fan - ta - stisch! Auf zum Kauf!

VOICES from off stage (can be sung by Tom, Sellem, Trulove and Nick.)
STIMMEN hinter der Szene (können von Tom, Sellem, Trulove und Nick gesungen werden.)

11

T.
B.

Ru - in, Di - sás - ter, Shame.
Ban - krott! Er - le - digt! Faul!

poco sf

(The crowd pauses in its examination, looks at each other, then comes forward and addresses the audience with hushed voices that barely conceal a tinge of complacency.)

(Die Kauflustigen unterbrechen ihre Besichtigung, schauen einander an, kommen dann ganz vor an die Rampe und wenden sich geheimtuerisch und mit fast unverhohlenem Beigeschmack

12

T.
B.

p

♩ = ♩

13

von Behagen ans Publikum.)

sempre mezza voce 2

S.
A.

Blas-ted! Blas-ted! so ma-ny
Fer-tig! Fer-tig, wer hier hat

T.
B.

sempre mezza voce 2

p

♩ = ♩

14

S.
A.

hopes of gain: Hundreds of so-ber mer-chants are in-sane;
spe-ku-liert! Man-cher so-li-de Kauf-mann ru-i-niert!

T.
B.

stacc.

p

♩ = ♩

15

S. A. *Wid - ows have sold their mour - ning - clo - thes to eat; Herds of pale*
Wit - wen ver - pfän - den schon ihr Trau - er - ge - wand. Wai - sen stehn

T. B.

16

S. A. *or - phans, fo - - rage in the street; Ma - ny*
hun - gernd bleich am Stra - ßen - - rand. Man - cher

T. B.

17

S. A. *a Du - chess di - ve - sted of gems, Has crossed the dread Styx by*
Ba - ro - nin, die Schmuck hie - für gab, blieb nur die Them - se als

T. B.

18

19 20

S. way of the Thames. O - stri - cken, take heart in pla - cing the blame. Rake - -
 A. Weg und als Grab. Ihr Op - fer, drum schaut dem Gaul erst ins Maul! Rake - -

T. B.

mf

21

S. - well, Rake - - - well. Ru - in. Di - sas - ter. Shame.
 A. - well! Rake - - - well! Ban - krott! Er - le digt! Faul!

T. B.

p

(They begin to disperse again into groups examining the objects.)
 (Sie zerstreuen sich allmählich wieder in Gruppen und besichtigen die Gegenstände.)

22 23

S. A. T. B.

p

24

(Enter Anne. She looks about quickly and
 (Ann tritt ein. Sie schaut sich rasch um und

p stacc.

then approaches the crowd group by group.)
tritt dann an die einzelnen Gruppen heran.)

Anne - Ann

25

Do you know where Tom Rake-well is?
Weiß je-mand, wo Tom Rake-well ist?

Musical score for Anne-Ann, measures 25. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Soprani

26

Alti

Tenori

A - me - ri - ca. He fled.
A - me - ri - ka! Er floh!

Spon - - ta - ne - ous com - bu - stion
Fie - - ber be - kam er plötz - lich,

Musical score for Soprani, Alti, and Tenori, measures 26. The vocal lines are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

27

Soprani

caught him hur - ry - ing. He's dead.
und er starb be - reits; 's heißt so!

28

Alti

Musical score for Soprani and Alti, measures 27 and 28. The vocal lines are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Anne - Ann 29

Soprani
Do you know what's be - come of him?
Weiß je - mand, was mit ihm ge - schah?

Alti
Tom
Tom

30

Soprani
Rake - well? How should we? He's con - ver - ting
Alti Rake - well? Was weiß ich? Er tauft Ju - den
Tenori Rake - well? Was weiß ich? He's Me - tho - dist.
Bassi Pa - pist ist er. He's Pa - pist.
Nein, Quä - ker.

Anne - Ann 31

Soprani
Can no one tell me where he is?
Kann nie - mand sa - gen, wo er steckt?

Alti
Je - we - ry. We're cer - tain he's in debt;
si - cher - licht! In Schul - den je - den falls!

Tenori

Bassi

32

S. *sotto voce* They're af - ter him, they're af - ter him, and they will catch him yet.
 A. *sotto voce* Man sucht nach ihm, und greift man ihn, so bricht ihm das den Hals!

T. *sotto voce*

B. *sotto voce*

poco sf

sfp

34 (Exit)
 (Sie geht hinaus)

Anne (aside) — Ann (für sich)

S. I'll seek him in the house my - - self.
 A. Ich such ihn selbst im Hau - se hier.

T. *sotto voce* Alti I won - der at her
 B. I div. War - um denn sucht sie

p

35

S. quest. She's pro - bab - ly some sil - ly girl he ru - ined like the rest.
 A. *unis.* ihn? Sie ist wohl auch solch dum - mes Ding, die ihm ihr Geld gab hin!

T. quest. She's pro - bab - ly some sil - ly girl he ru - ined like the rest.
 B. ihn? Sie ist wohl auch solch dum - mes Ding, die ihm ihr Geld gab hin!

f

(They return to their examination unconcernedly. Then the door is flung open and Sellem enters with a great
(Sie gehen wieder unbekümmert an die Besichtigung. Dann wird die Türe aufgerissen, und Sellem tritt in gro-

36 37

flurry followed by a few servants who begin clearing space and setting up a dais.)
ber Aufregung ein, gefolgt von einigen Dienern, die sich anschicken, Platz zu schaffen und ein Podium aufzustellen.)

38

39 *poco meno mosso, ♩ = 120*
 Sellem
 A - ha!
 A - ha!

colla parte *non f*

40 (to the servants)
 (zu den Dienern)

S. No, o - ver there.
 Nein! Hier her-an!...

S. A. He's here! The Auc - tio - neer.
 's ist er, der Auc - tio - när!

T. B.

(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 cor-dage; the crew, hitherto invisible, rouse themselves up at the appearance of the flame.)

The Crew of the "Flying Dutchman."

Allegro.

TENORS.

Chorus.

BASSES.

Jo - ho - hoe! Jo - ho - ho - hoe! Ho - jo - ho -
Yo - ho - hoey! Yo - ho - ho - hoey! Yo - ho - ho -

Allegro. (♩. = 84.)

Hoe!
Hoey!

ff p Vl. & Tur.

cresc. -

hoe!
hoey!

Hoe!
Hoey!

Hoe!
Hoey!

Hoe!
Hoey!

Hoe!
Hoey!

Hoe!
Hoey!

Hoe!
Hoey!

Hoe!
Hoey!

Hoe!
Hoey!

Hoe!
Hoey!

Hoe!
Hoey!

Hoe!
Hoey!

Cello & D. Bass.

Hoe!
Hoey!

Hoe!
Hoey!

ff Hui -

ff Hui -

Hoe!
Hoey!

Hoe!
Hoey!

Hui -

Hui -

ff Tutti.

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.
f
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.
f *f* *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

f *ff* *f*

Braut - mu - sik, O - - - ce - an tanz da - zu!
 wed - ding - song, O - - - cean is danc - ing, too!

Braut - mu - sik, O - - - ce - an tanz da - zu!
 wed - ding - song, O - - - cean is danc - ing, too!

f *ff*

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?

Vl. & Tur. p cresc. *Str. fp* *f*

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* *f*

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*

ff Lieb! Ha-ha-ha! *ff* Sau - se, Sturm - wind, heu - le zu!
 thee! Ha-ha-ha! Blow, thou storm - wind, howl and blow!

Lieb! Ha-ha-ha! *à 2.* Sau - se, Sturm - wind, heu - le zu!
 thee! Ha-ha-ha! Blow, thou storm - wind, howl and blow!

f Wind. *p cresc.* *ff* Wind sustain.

Str.

à 2. Un - sern Se - geln lässt du Ruh!
 What care we how fast we go! Sa - tan hat sie
 We have sails from

Un - sern Se - geln lässt du Ruh!
 What care we how fast we go! Sa - tan hat sie
 We have sails from

p *f* *p cresc.*

ff 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,

f *p* *ff* *Hus. & Trombs.*

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!

Wiemich'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!

vi.

f
Wind.

dim.

ff

Steu-ermann, lass die Wacht! Steu-ermann, her
 Steers-man! Leave the watch! Steers-man! Come

ff

Steu-ermann, lass die Wacht! Steu-ermann, her
 Steers-man! Leave the watch! Steers-man! Come

Komm, lass die Wacht!
Come, leave the watch!

Komm
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.

The musical score is arranged in systems. The first system includes vocal staves for two voices and piano accompaniment. The lyrics are: "Singet laut! Let them hear!" and "Steu-ermann, lass Steers-man, leave". The piano part features a dynamic marking of *ff*.

The second system continues the vocal parts with the lyrics: "ssa! Jo-ho-hoe! Yo-ho-hoey!" and "Jo-ho-hoe! Yo-ho-hoey!". The piano accompaniment continues with a dynamic marking of *f*.

The third system is for the piano accompaniment, marked *Ob. & Hns.* and *p*.

The fourth system includes vocal parts with the lyrics: "die Wacht! the watch!" and "Steu-ermann! Steers-man!".

The fifth system features a vocal staff with the lyrics "Hui Hui" and a dynamic marking of *ff*.

The sixth system is for the piano accompaniment, marked *f Tutti*.

1st & 2nd TENOR.

Ho! He! Je! Ha!
 Ho! Hey! Hey! Ha!

1st & 2nd BASS.

ssa! Jo-ho-hoe! Jo-hohoe! Hui - -
 ssa! Yo-ho-hoey! Yo-hohoey! Hui - -

ff

f *f*

Steu-ermann, her zu uns!
 Steers-man, come to us!

ssa! Jo-ho-hoe! Jo-hohoe! Jo -
 ssa! Yo-ho-hoey! Yo-hohoey! Yo -

f

Hus. & 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

piu f

Tpts. & Bssn.

ff

Sin-get laut!
Let them hear!

Steu-ermann, lass die Wacht!
Steers-man, leave the watch!

Lau-ter!
Loud-er!

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

hoe!
hoey!

ff

ff

The crew of the "Flying Dutchman."

string.

ff

Sau - se, Sturm - wind, heu - le zu!
Blow, thou storm - wind, howl and blow!

Un - sern Se - geln
What care we — how

string.

ff

string.

f
Str.

ff Wind sustain

lässt du Ruh!
fast we go!

Sau - se, Sturm - wind, heu - le zu!
Blow, thou storm - wind, howl and blow!

ff

ff

Un - sern Se - geln
What care we — how

lässt du Ruh!
fast we go!

Sa - tan hat sie
We have sails from

ff

ff

f

ff

sempre f

selbst ge - feit, 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 -

ff. hoe! Jo - ho - he! Jo - ho - ho - hoe!
 hoey! Yo - ho - hey! Yo - ho - ho - hoey!

Jo - hoe!
 Yo - hoey!

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!

p *ff* *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!

ff *p* *pp* *Hus.*

♩ = 120. *sempre più p* *K-dr.*

Hus. *pp cl.* *pp vl.* *Bssn.*

Hus. & Bssn. *pp* *K-dr.*