

# Richard Wagner

## Der Fliegende Holländer

(The Flying Dutchman)

**Allegro con brio.**

Viol. I. (Op. 72.)

### Violoncell und Contrabass.

*unis.* (Cello e Basso.)

The score consists of several systems of staves. The first system includes a Violin I part and a Cello/Double Bass part. Dynamics include *p*, *ff*, *f*, and *molto crescendo*. The second system features *ff* and *f* dynamics. The third system includes *ff*, *ff*, *ff*, and *staccato*. The fourth system has *fff* and *dim.*. The fifth system shows *più dim.*, *A*, and *p*. The sixth system includes *p*, *più p*, and *pizz. pp*. The seventh system features *Andante.*, *3*, *1*, and *6*. The eighth system includes *3*, *rit.*, *a tempo*, *rit.*, and *a tempo*.

# Violoncell und Contrabass.

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

9 Timp. 2 3 4 p Fag.

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

Fag. 7 8 Timp. *accelerando* f f p f

p cresc. f dim. p

cresc. f p cresc. f p cresc.

f dim. p p cresc.

f ff

p cresc. f ff

# Violoncell und Contrabass.

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

**C** *molto animato*  
*ff marcato*

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

**D** *Violoncello*  
*ff* *p*

*cresc. poco a poco*

*mf cresc.* *unis.*

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

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

1 2 1 2

# Violoncell und Contrabass.

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

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

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

Fourth system of the score. The upper staff has a melodic line with some rests, marked *pizz.* (pizzicato). The lower staff has long notes, marked *dim.* (diminuendo). The system concludes with a double bar line and a repeat sign.

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

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

# Violoncell und Contrabass.

This musical score is for the Violoncell and Contrabass parts of Wagner's opera Der Fliegende Holländer, page 3. It consists of several systems of staves, each with a Violoncell (V. Cell.) line and a Contrabass (Bass.) line. The score is written in bass clef with a key signature of one flat (B-flat). The music is characterized by dense, rhythmic patterns, often with slurs and accents. Dynamics are indicated by various markings such as *f*, *pp*, *cresc.*, *più f*, *ff*, *mf*, *p*, *f non legato*, and *dim.*. The score includes a section marked *molto marcato* and a key signature change to G major (indicated by a 'G' and a sharp sign). The notation includes many slurs, accents, and dynamic markings throughout the piece.

# Violoncell und Contrabass.

The musical score is written for Violoncell and Contrabass. It consists of eight systems of two staves each. The key signature is one flat (B-flat major or D minor). The score includes various dynamic markings and performance instructions:

- System 1:** *poco f* (Cello), *pp* (Contrabass). A section marked **H** begins with *pp* in both parts.
- System 2:** *più f* (Cello), *pp* (Contrabass).
- System 3:** *f* (Cello), *pp* (Contrabass). The instruction *stringendo* is written below the Cello staff.
- System 4:** *mf* *string.* (Cello), *mf* (Contrabass). Both parts are marked *sempre più f*.
- System 5:** *ff* (Cello), *ff* (Contrabass). The instruction *un poco ritenuto* is written above the Cello staff. A section marked **I** begins with *a tempo* and *p* in both parts, followed by *cresc.*
- System 6:** *f* (Cello), *f* (Contrabass).
- System 7:** *p* (Cello), *ff* (Contrabass). The instruction *ritenuto* is written above the Cello staff. A section marked **I** begins with *ff* and *ritenuto* in both parts.
- System 8:** *a tempo* (Cello), *pp* (Contrabass). The instruction *cresc.* is written above the Cello staff.

# Violoncell und Contrabass.

*ritenuto*  
*ff ritenuto*  
*dim.*  
*p*  
*a tempo*  
*p*  
*crescendo*

*più cresc.*  
*ff ritenuto*  
*dim.*

*a tempo*  
**K**  
*p*  
*a tempo*  
*cresc. poco a poco*  
*ff*  
*cresc.*

*f*  
*più f*  
*più f*

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

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

*sempre f*  
*sempre f*

*ff*  
*ff*  
*p*

# Violoncell und Contrabass.

*pizz.*  
*p*

*arco*  
*f*  
*p dolce*

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

*f*  
*p molto tenuto*  
*cresc.*

*più f*  
*e più f*  
*ff*

*ff*  
*ff molto marcato*

*sempre ff*  
*sempre ff*

*stacc.*

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



**Contrabasso.**

**I<sup>ter</sup> Akt.**

**Nº 1. Introduction und Lied des Steuermanns.**

Allegro con brio. (♩ = 72.)

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

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

*mf* *ff* *f*

*più f* 19

Hallo-jo!

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

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

*mf* < > *p* *f* *p* *f* *p*

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

*più f* < > *p* *f* *p*

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

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

*pp* *p* *cresc.* < > *cresc.* < >

11 **Cor. I.** *f*

# Contrabasso.

## Lied des Steuermanns.

Più vivo. (♩ = 84.)

Moderato. (♩ = 80.) Più vivo.

Moderato.

(♩ = 104.)

5 un poco acceler.

Moderato.

cl. I.

Tempo I.

trem.

# Contrabasso.

## Nº 2. Arie. (Der Holländer.)

Sostenuto. (♩ = 50.)

*pizz.* 1 > 1 *arco* *Recit. lento* *a tempo* *pizz.* *Recit.*

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

*mpo* *pizz.* *più moto* *arco* *Recit.*

voll Ueberdruß wirft mich das Meer an's *cresc.* *f* *f* In kurzer Frist sollst du mich wieder

*più moto* *Recit. 1 sostenuto* *Recit. lento* *Allegro. (♩ = 80.)*

*f* *fp* *pp* Das Heil, das auf dem Laude ich suche, nie werd' ich es finden!

*Recit.* *Allegro.* *Recit. pizz.* *più lento* *Recit.* *a tempo*

*f* *f* *ff* *p* *1* und euer letztes Nass versiegt!

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

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

*poco riten.* *a tempo*

*f* *p* *più p* *f* *p*

*poco riten.* *a tempo*

*f* *dim. p* *più p*

1 1 1 1 >

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

*f* *mf* *tr* *pizz.* 17

*Vol.* 1 *arco* 3

18 19 *f* *f* *f*

1 6 *riten. pizz.* 1 *arco* 10

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

# Contrabasso.

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

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

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

*Feroce.* (♩ = 69.)  
 ff 6 ff

*Molto passionato.* (♩ = 84.)  
 p più p pp 7 p *cresc.*

6 7 4 3 1  
 f f f più f < ff mf

ff mf p *cresc.* f ff

ff ff pp *molto cresc.* più f

9 10 11 12 13 14 3 f f

p ff 1 *string.* f

f f f

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

# Contrabasso.

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

**Moderato.** (♩ = 84.) **Allegro.** (♩ = 80.) *riten.*

Viol. I. 1 3 4 5 1 2 Viol. I.

**Vivace.** 4 3 11

Lento. (♩ = 66.) **Animato.** (♩ = 60.)

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

Felsen - strand? *p* fast er - reicht.

**Un poco Allegro.** **Lento.** 3 *pizz.* 1 **Lento.** (♩ = 66.) *arco*

*pp* *pp*

**Moderato non troppo lento.** (♩ = 60.)

*p* *p sempre*

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

*fp dim.* *p poco cresc.* *f* *p = pp*

**Lento.** (♩ = 66.) 1 2

*mf* *pp*

# Contrabasso.

Allegro moderato. (♩ = 50.)

1

pizz. arco pizz.

*p* *p* *p* *p*

arco pizz. arco 3

*p* *p* *p* *p*

*p* *p* *p* *p*

*f* *f* *f*

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

*p*

*molto riten.*

*a tempo*

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

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

bei den Deinen du mir

(♩ = 66.)

*a tempo, più animato*

1 2

*p cresc.* *p* *più cresc.* *ff*

Allegretto giusto. (♩ = 66.)

4 1 pizz.

*pp* *p* *p*

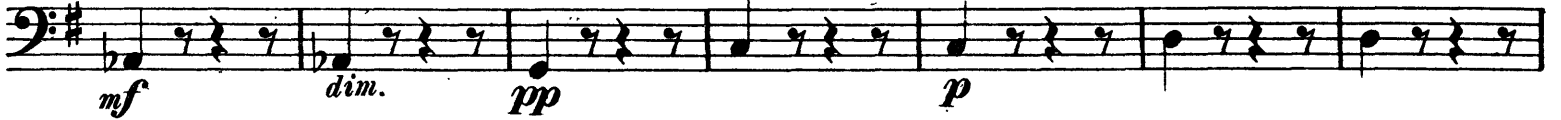
arco

*cresc.* *mf* *dim.*

pizz. arco

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

# Contrabasso.



# Contrabasso.

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

*colla parte*

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

Du sollst sie sehn *p* und wenn sie dir ge-fällt...

**Allegro agitato.** (♩=76)

Timp.

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

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

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

*meno p* *f* *mf*

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

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

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

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

*f* *ff* *ff*

**Vivace, ma non troppo presto.** (♩=72)

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



# Contrabasso.

1 2 3 4 5 6

3

*p*

2 3 2 2

*p* *p* *cresc.*

*a tempo* **Maestoso.**

8 4 6 1

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

*ff* *ff*

**Un poco riten.** (♩ = 112.)

3

*ff* *ff*

**Tempo I.**

*ff* *ff*

12 12 12 12

*ff* *ff* *ff* *ff*

6 6 6 6 12 12

*ff* *ff* *ff* *ff*

*f sempre.*

6 6 6 6

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff*

Ende des 1<sup>ten</sup> Actes.

# Contrabasso.

## II<sup>ter</sup> Akt.

### Introduction.

Allegro maestoso. (♩=63.)

Ob. Clar.

1 2 3 ff ff

Più Allegro. ff

ff ff

ff ff

ff ff

f sempre

7

p p più p 11

# Contrabasso.

## Nº 4. Lied, Scene, Ballade und Chor.

(Senta, Mary, Mädchen, Erik.)

**Allegretto moderato.** (♩ = 66.)

The musical score consists of ten staves of music for the Contrabasso. The key signature is two sharps (D major or F# minor) and the time signature is 4/4. The tempo is marked 'Allegretto moderato' with a quarter note equal to 66 beats per minute. The score includes various dynamics such as *pp*, *p*, *f*, *mf*, *ben tenuto*, and *ritard.* Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *un poco riten.* (un poco ritenuto). Fingerings are indicated by numbers 1-5. The score concludes with a *ritard. 2* marking.

# Contrabasso.

*a tempo*  
arco pizz. 1 *f* *f* *p* *f* *dim. mf*

*cresc.* *f* arco

10 *f* *f* *p* *pp* *più lento* (♩=100) *Tempo I.*

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

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

2 1 *f* *p* *mf* *mf* *p*

1 5 *f*

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

*ff*

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

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

# Contrabasso.

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

3 *pizz.* *p* 4

**Ballade.**  
**Allegro non troppo.**

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

1 *mf* *p*

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

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

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

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

*più rit.* 1 *lento* *a tempo Allegro.* 1 *fp* 1 *accel.* *trem. fp*

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

# Contrabasso.

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

*f* *più f* **3**

*f* *f* *ff* *colla parte* **1**

*f* *più f* *ff* *p* *cresc.* **1**

*f. dim.* *p* *fp* **2**

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

*più cresc.*

**1** **12** *pizz.* *p* **1**

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

*ff* *f* *f* *più f* **1**

*ff* *ff*

*f* *f* *ff* **4**

\* Für Einzelaufführungen: Ossia 

# Contrabasso.

## Nº 5. Duett.

(Erik, Senta.)

*Allegro appassionato.* (♩ = 76.)

First system of musical notation for the duet. It consists of two staves of bass clef music. The first staff begins with a dynamic of *f* and *p*, followed by a *cresc.* marking. The second staff starts with a dynamic of *f* and includes a *p* dynamic, another *cresc.* marking, and a *fp* dynamic. Both staves feature first endings marked with a '1' and a repeat sign.

Second system of musical notation, including vocal lines. The first staff has the lyrics "was schon oft er" and "Und was meinst" written below it. The dynamics range from *f* to *ff*. The second staff continues the instrumental accompaniment with dynamics of *f* and *ff*.

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

Third system of musical notation. It begins with a 3-measure rest. The dynamics include *p*, *mf*, and *pp*. The section is marked *molto riten. pizz.* (pizzicato). The lyrics "dann für mich" are written below the final measure.

*a tempo* 1 *arco*

Fourth system of musical notation. It includes the lyric "spricht?". The dynamics are primarily *p* (piano), with a *dim.* (diminuendo) marking leading to a *p* dynamic. The section is marked *arco* (arco). The first ending is marked with a '1'.

Fifth system of musical notation. It features dynamics of *f*, *ff*, and *p*. The section concludes with a *ritard.* (ritardando) marking and first endings marked with '1' and '2'.

# Contrabasso.

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

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

*mf* **4** *p* *cresc.*

*colla parte* *tempo* **1** *p* *p* *p*

*f* *p* sein, die für mich

**1**

*colla parte* *tempo* *colla parte*

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

*tempo* *colla parte* *tempo*

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

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

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

**6**

*p* *p* *più p* *pp* *cresc.* *f*

*colla parte*

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

*ad lib.* **2**

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



# Contrabasso.

Lento. (♩ = 76.)

Ob. I.

1 5 5

Herz mir zieht, wie schneidend Weh' *pp*

Tempo I.

ad lib.

*mf* *cresc.* *più f* *ff*

Es mahnt mich mein un-sel-ger Trau!

Presto.

1 *ff* *ff* G.P.

Recit.

Sostenuto. (♩ = 96.)

pizz.

7 2 1 1

Cor. in F. *pp*

1 1 9 1

mitschwarzem Wams

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

und bleicher Mien- du stürztest zu des Frem-

1 *accel.* *f*

Er hub' mich auf...

Lento.

Allegro con fuoco. (♩ = 84.)

4 1 1 2

Er sucht mich *ff* *ff*

*colla parte* *tempo* *ff*

zu Grunde

10 *f*

riten.

più lento

Andante.

1 3 3 8

*f*

# Contrabasso.

## Arie, Duett und Terzett.

(Senta, Holländer, Daland.)

### Nº 6. Arie.

(Daland.)

**Moderato.** (♩ = 80.)

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

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

*pizz.* *arco* *p* *p* *più p*

**Allegro moderato.** (♩ = 112.)

*pizz.* *arco* *p* *cresc.* *f* *p* *p*

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

Senta.  
ist der Fremde?

# Contrabasso.

*pp stacc.*

*poco cresc.*

*p* *cresc.* *f* *Timp.* *6* *dolce* *p* *2*

*p* *p* *1* *pizz.* *1*

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

*pp* *cresc.* *p*

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

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

*4* *5* *6*

*7* *8* *9* *più p*

*pp* *1* *10* *riten.*

# Contrabasso.

## Nº 7. Duett.

(Senta, Holländer.)

**Sostenuto.** (♩ = 66.)

1 2 5 15 16 2 pizz.

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

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

*pp sempre*

*f* *p*

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

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

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

7 8 9 Timp. **Un poco meno sostenuto.** (♩ = 80.) 2

*p* 1 1

# Contrabasso .

(♩ = 88.)

*p*

*colla parte*

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

Un poco più animato. (♩ = 56.)

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

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

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

Sempre più animato.

*dim.* *p*

Più animato.

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

Molto più moto. (♩ = 80.)

Vcell.

*poco riten.* *f* *meno f* *f* *dim.* *p* *p*

*trem.* *ritard*

Agitato. (♩ = 72.)

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

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

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

*p* *f* *p* *più p* *pp*

# Contrabasso.

Senta.

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

**Allegro molto.** (♩ = 96)

*pp* *cresc.* *pp*

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

*mf* *p*

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

*f* *più f* *ff* *ff* *mf*

*più f* *ff* *p*

*p*

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

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

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

# Contrabasso .

## Nº 7ª Terzett.

(Daland, Senta, Holländer.)

Allegro vivace. (♩ = 72.)

*ff* *meno mosso*

pizz. *p*

arco *p*

pizz. *p*

Non troppo allegro. (♩ = 58.)

3 arco 1 1 1

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

Più stretto. (♩ = 104.)

*ff*

*ff*

Più presto. (♩ = 112.)

*ff* *ff*

*ff*

*ff*

1 2 3 4

5 6 7

*ff*

Ende des 2ten Actes.

# Contrabasso.

## III<sup>ter</sup> Akt.

### Introduction.

Allegro molto. (♩ = 88.)

*ff* *f*

*f dim.*

*pp* *pp*

*cresc.* *più cresc.*

*più cresc.*

*più f*

3 1 1 1 1

3 1 1

2/4



**Contrabasso.**

**Nº8. Scene und Chor.**

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

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

The musical score is written for the Contrabasso part. It begins with the tempo marking *Animato, ma non troppo allegro.* and a metronome marking of 80 beats per minute. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often with accents. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte), with a *cresc.* (crescendo) marking. Performance markings include slurs and accents. Measure numbers 10, 17, and 24 are clearly marked at the beginning of their respective staves.

# Contrabasso.

*p*  
*pizz.*  
*p* *cresc.* *arco* *cresc.* *mf* *p*  
*cresc.* *f* *p*  
*f*  
*p* *cresc.* *ff*

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

*p*  
*f* *pizz.* *arco* *f* *f*  
*p* *più p* *p*  
*f* *p*  
*pp* *f*  
*più f* *ff* *ff* *ff* *G.P.*

# Contrabasso.

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

13 *f* *p* *f* *f* *p* *f*

9 *p* *f* *f* *p* *f* *p*

8 *f* *p* *f* *p*

9 *f* *più f*

9 *più p* *f dim.* *pp*

3 4 5 6 7 *cresc. poco*

*fp*

14 *Vel.* *cresc.* *f*

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

*Molto vivace. (♩ = 100.)*

*ff* *ff* *ff* *ff*

1 *ff* *p* *ff*

1 *ff* *meno f* *più p*

# Contrabasso.

Tempo I, un poco più mosso. (♩ = 84.)

41 *f* *Vcl.* 1 2 3

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

*cresc.* *f*

*fp* *f* *f*

*fp* *f*

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

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

*ff* *ff* *ff* *fp* 2

*fp* 1

*p cresc.* *p*

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

# Contrabasso.

*ff* *p*

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

*ff* *ffp*

*ff* *ff*

*fp* *f* *ff*

*fp* *f*

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

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

*ff* *ff* *più f* *ff* *ff*

*sempre più f* *fff* *fff*

*fff* *ppp*

(♩ = 120.)  
Cor. in H. 3 12 3

# Contrabasso.

## Nº 9. Finale.

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

Allegro agitato. (♩=80)

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

# Contrabasso.

## Nº 9ª Cavatine.

(Erik.)

Andante (♩ = 50.)

Ob. I.

5

Feroce (♩ = 96.)

# Contrabasso .

Molto agitato.  $\text{♩} = 84$ .

Recit.

(♩ = 104)

Lento.

Allegro.



# Contrabasso.

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

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

mein Heil, in *ff* *f* *più f* *f*

Senta.  
 Wohl kenn'ich dich! wohl kenn'ich dein Ge- schick; ich kannte dich, als ich zuerst dich sah! Das Ende deiner Qual ist  
*colla parte* *tempo* *colla parte* *tempo* *colla parte* *tempo* *colla parte*

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

*tempo* **1** *f* *ff* *ff* dein Heil du finden *p* *resc.*

**2** **20** *f* *f* Ho-jo-ho hoe! hoe! hoe! hoe! *p*

*cresc.* *ff* **1** *colla parte* Preis' deinen En-gel und sein Ge-bot! *ff*

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

**2** *ff* *p* *ff* *sempre ff*

*ff* *molto marcato* *sempre ff*

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

*p* *p* *cresc. f* Ende der Oper.