

# Richard Wagner

## Der Fliegende Holländer

(The Flying Dutchman)

### Oboe I.

Allegro con brio.  $\text{♩} = 72$ .

The musical score for Oboe I consists of ten staves of music. The first staff begins with a dynamic of *f* and includes performance markings such as *p*, *molto cresc.*, and *ff*. The second staff continues with *ff*, *f*, and *ff*. The third staff features *f*, *ff*, *fff*, and *dim.*. The fourth staff is marked *Andante.* and includes *ritard.*, *a tempo*, and *pp*. The fifth staff has *ritard.*, *a tempo*, and *pp*. The sixth staff is marked *animando un poco*, *Tempo I.*, and includes *f* and *dim.*. The seventh staff features *cresc.*, *f*, *p*, *f*, *pcresc.*, *f*, *dim.*, and *pcresc.*. The eighth staff includes *ff*, *p*, *cresc.*, and *f*. The ninth staff is marked *accelerando*, *pcresc.*, and *ff*. The tenth staff includes *f*, *ff*, *f*, and *ff*. The score also includes various performance instructions such as *SOLO*, *Viol.*, *Engl. Horn.*, and *molto animato*. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated throughout the score.

# Oboe I.

*p molto espress. cresc.* *sempre più f*

*ff* *ff* *ff* *ff* *p*

*cresc.* *f* *f* *f* *f* *più f*

*più f* *ff* *ff*

*p dolce* *cresc.*

*più f* *f* *f*

*f* *f* *p*

*più f* *f* *ff*

*ff* *f*

*più f* *mf* *più f* *f* *mf cresc.*

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

*più f* *p* *f*

Oboe I.

*stringendo*  
**I** *Un poco riten.* *mf sempre più f* *a tempo*

*ff* *dim.* *p* *p cresc.* *ritenuto* *ff* *p dolce*

*a tempo* *p cresc.* *ff* *ritenuto* *pp* *cresc.* *ff* *dim.* *p*

*a tempo* *p* *cresc. - mf* *ff* *ritenuto* *a tempo* *p* *cresc. poco*

*a poco* *f* *più f* *ff* *ff* *p*

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

*sempre f*

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

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

*p* *cresc.* *f* *più f*

*ff* *Un poco ritenuto.* *ff* *ff*

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

# Oboe I.

## Erster Aufzug.

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

Allegro con brio. (♩ = 72.)

Viol. I. 1 3

*mf cresc.* *più f*

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

*più f*

*ff* *ff* *f*

*f* *f* *più f* *f* *più f* *f* *f*

*p* *f* *p* *più f* *p cresc.* *f*

*f* *f* *ff* *f* *riten.*

Molto più lento. (♩ = 88.)

Fag. 1 2

*p* *p cresc.*



# Oboe I.

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

## Lied des Steuermanns.

Più vivo. (♩ = 84.) Moderato. (♩ = 80.) Più vivo. Moderato. (♩ = 104.)

Mein

Mä - del ver - langt nach mir. *p* *f* *ff*

*p* *Lento* *Più vivo.*

Mein Mä - del, preis' den Süd-wind hoch, ich bring' dir ein gül - den Band! *accel.* **Allegro.** *f dim.*

*p* *poco lento* *poco accel.* *Lento* *Moderato.* *pp*

*accel.* *p cresc.* *cresc.* **Allegro.** (♩ = 69)

*p* *più cresc.*

**ff** **ff** **ff** Bassi. *rit.*

*Moderato.* *più lento* *accel.* *molto più lento* *p* *f* *p*

# Oboe I.

## Nº 2. Arie.

(Der Holländer.)

**Sostenuto.** (♩ = 50.)

Bassi. *f* **Recit. *lento*** **tempo** **Recit. *tempo***

Viollo. *f*

**Recit. *Più moto.*** **Recit.**

Bassi. *f* **in kur-zer Frist sollst du mich wie-der**

**Più moto.** **Recit. *sosten.*** **Recit. *lento*** **Allegro.** (♩ = 80.)

*f* **es fin - den!** Bassi.

**♭-Allegro. Recit. *più lento*** **Recit.**

Euch des Weltmeers Flu - then bleib' ich ge - tren und eu-er letztes Nass ver-

**Recit. *len.*** *f* *ff*

**Allegro molto agitato.** (♩ = 80.)

*a tempo* *f* *f* **siegt!** **Viol.**

*poco riten.* *f* *p* *più p* *a tempo* **3**

*poco riten.* *f* *p* **1** *a tempo* **1** *f* *p* **1**

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

**14** *f*

Oboe I.

*p cresc. poco a poco* *più cresc.*

*f* *ff*

*a tempo* **Maestoso.** (♩ = 66.) **Un poco più moto.** (♩ = 76.)

12 1 2 32 6 3:3 2

Timp. Dich frage Bassi Ver-gib'-ne Hoff-nung!

Furcht-bar eit-ler Wahn! Um ew'-ge Treu' auf Er-den ist's ge-

*ff* *ff*

**Feroce.** (♩ = 69.) **Molto passionato.** (♩ = 84.)

*ff* *ff* *f*

Fag. 1 2 5 6

*più f* *f* *f* *ff*

*ff* *ff* *p molto*

*cresc.* *più f* *f* *p* *cresc.*

*più f* *f* *f* *ff*

*string f* *f* *f*

*ff* *ff* *ff* 22

# Oboe I.

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

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

Viol. I. 1 3 2 3 2

Fag. *f* 10 *ff*

Viol. I. 1 4 2

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

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

(Langes Stillschweigen.) 10 7 15 9

Moderato, non troppo lento. (♩ = 60.) Lento. (♩ = 66.) Allegro moderato. (♩ = 50.) Solo. 2

Viol. I. 1 2 38 2 13 7 *p*

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

*f* *f* *fp* *p* Solo. 6

*molto rit.* *a tempo* *ten. colla parte* *a tempo, più animato* (♩ = 66.)

6 3 1 1 *p cresc.*

*p più cresc.* *f* *p cresc.*

Allegro giusto. (♩ = 66.) Viol. I. 1 22

2 2 3

schla-ge ich ein, voll Ent-zük-ken! *p* *mf dim.* *pp* *p* *mf dim.*

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

*f* *f* *dim.*



Oboe I.

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

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

*ff* *ff*

*ff* *mf* *p*

*p*

*p* *cresc.* *più cresc.*

*f* *ff* *Maestoso.* *f*

Trombe. Mit Ge - wit - ter und Sturm aus

*ff* *ff* *f*

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

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

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

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

Ende des 1sten Aufzugs.

# Oboe I.

## Zweiter Aufzug. Introduction.

**Allegro maestoso.** (♩ = 63.)

*ff*

*ten.*

**Più Allegro.**

*ff*

*ff*

*ff*

*ff*

*f sempre*

*f*

*dim.*

*meno f*

*p*

*più p*

11

# Oboe I.

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

(Senta, Mary, Mädchen, Erik.)

**Allegretto moderato.** ♩ = 66.

*Solo*

*p*

*p*

*pp*

*p*

*ben ten.*

*1 un poco rit.* ♩ = 50.

*ritard.* *a tempo*

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

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

*cresc.* *f*

*1 Canto*

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

*3* *Canto* *f* *f* *1* *p*

*p* *p* *mp*

*un poco ritenuto.* ♩ = 50. *ben ten.*

*ritard.* *p* *f* *dim.* *p* *Canto*



# Oboe I.

*a tempo*

1 2 7 6 8

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

*cresc.* *f*

*Piu lento. ♩=100.* *Tempo I.*

*Solo* *ppp* 2 *pp*

3 *Solo* *p* *pp* *Canto*

6 *p* *f* *p* *Canto*

4 3 3 *f* *mf* *mf* *mf* *p* *f*

*p* *p* *f* *Canto*

*ff* *ff* *f* *Canto*

*Solo* 2 2 6 *Canto*

*p* *p* *pp*

# Oboe I.

*cresc.* **fp** *Canto* 1

*p* 1 2 3 4 5 6 13 *dim.* 6 8

**Ballade.**  
**Allegro non troppo.** ♩ = 63.

*f* *ff* *ff* *dim.* *p* *Canto* 1

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

*pp* 1 *pp* 1 *cresc.* *f* *dim.*

*Più lento.* ♩ = 100.  
*più p* *p dol.* *Canto* *Canto* *Tempo I.*

*pp* *più p* 1 2 *cresc.* *f* *dim.* *p*

*f* *p* 4 *Lento* *a tempo* **Allegro.** 1  
*Canto* *p*

*pp* 1 *acceler.* *cresc.* *f* *dim.* *più p*

*Molto più lento.* ♩ = 88.  
*Canto*

**Allegro con fuoco.** ♩ = 80.  
*Canto* *più f* *colla parte*

*a Tempo* *f*

*f* *ff* *colla parte*

# Oboe I.

*f* *più f* *ff* *p cresc.*

*f* *Canto*

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

*più cresc.* *f* *Canto* **Prestissimo possibile.** *p* *2. 100.*

*pp* *stacc.* *pp*

*p* *cresc.* *più cresc.* *f* *più f*

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

*più f* *ff*

*ff* *ff*

*ff* *ff*

\*) Für Einzelaufführungen: Ossia

# Oboe I.

## No. 5. Duett.

(Erik, Senta.)

**Allegro appassionato.**  $\text{♩} = 76.$

*7 Vel.* **f** **f** *colla parte* *colla parte*  
was schon oft er **f** Und was meinst

*colla parte* **f** *poco rit. a tempo, ma un poco ritenuto*  $\text{♩} = 66.$   
Dir ei-nen **f** 4 Mein Herz voll Treu-e 4 **p**

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

*molto rit.* *a tempo Solo.* 10  
1 werdann für mich spricht? **p** **p**

**f** **fp** **p** **fp** **f**  
ritard.

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

*a tempo* **p** **p** **f** *mf*

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

*cresc.*

*Fl. I.* **p** *colla parte* **p** *cresc.* **f** ach! nach Schätzen geizt er

*tempo* **p** *cresc.* **f** *colla parte* *tempo* **p** *cresc.* **f** *colla parte*  
Und Sen-ta, du.... wie dürft' auf dich ich **p** *cresc.* **f** Erfülltest du mir

*tempo* **p** *cresc.* **f** **f** **f**  
ei - ne meiner **p** *cresc.* **f** **f** **f**

# Oboe I.

*cresc.* *f* *colla parte* *cresc.* *f* *più*

*cresc.* *f* *Lei-den, Sen-ta, rührt es dich nicht* *f* *f*

*f* *Solo!* *molto espress.* *cresc.* *f*

*p* *ad lib.* *Tempo I.* *mf cresc.* *più f* *ff*

*schneidend Weh! durch's Herz mir*

*ff* *ff* *ff*

*1* *Recit.* *Sostenuto.*  $\text{♩} = 96.$  *20*

*G.P.* *7* *Cor. in F.* *mit schwarzem Wams-*

*dim.* *3* *accel.* *2* *accel.* *1*

*und blei-cher Mien'* *mf* *p* *per cresc.* *f* *f dim.* *3* *f dim.*

*Lento.*  $\text{♩} = 84.$  *1* *Allegro con fuoco.* *2*

*cresc.* *2* *Viol. I.* *Er sucht mich* *f* *colla parte* *ff*

*zu Grunde* *ff tempo*

*ff* *ff* *ff*

*1* *rit. 3*

*Più lento.* *Andante.*

*Viol. I.* *p* *8* *ein Weib Treu - e ihm*

Oboe I.

Arie, Duett und Terzett.

(Senta, Holländer, Daland.)

Nº 6. Arie.

(Daland.)

Moderato.  $\text{♩} = 80$ . *ff* *Timp.* *6 accel. a tempo accel.* *a tempo* *p* *Viol. I.*

*Bassi* *16* *f* *f* *Allegro moderato. ♩ = 112* *p cresc.* *f*

*3 ben tenuto* *1* *3* *p* *p* *p* *p*

*1* *3* *p* *p dolce*

*11 Solo.* *3* *p* *Viol. I.* *p poco cresc.*

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

*7* *f* *p* *2* *p* *1*

*espress.* *Solo.* *f* *p*

*5 Solo.* *7* *f* *4* *4* *string.* *1*

*p* *f* *so ist sie treu,*

*f* *ff* *1* *dim p*

*7 rit.* *3* *4* *pp* *2* *pp*

*püüpp*

# Oboe I.

## Nº 7. Duett. (Senta, Holländer.)

**Sostenuto.**  $\text{♩} = 66.$  5 19 18 2

Fag. Wohl hab auch ich voll Sehnsucht meine *f dim.*

6 Solo. *p* *cresc.* En-gel mir zu Theil *p*

5 14 *p cresc.* *f* *p > pp*

7 1 *f > p* *p* *cresc.* *f* *dim.* *p*

*rit. tempo* *f* 1 *p* *cresc.* *sempre cresc.*

*f* *più f* *ff* *f* 9

**Un poco meno scatenato.**  $\text{♩} = 80.$  25 *colla parte* **Un poco più animato.**  $\text{♩} = 56.$  1

Viol.u.Cl.I. *mf* 4 Cor.in E. 3 3 3 3 2 *f dim. p > pp*

*fp >* *p cresc.* *f* *f dim. p > pp* 1

2 *più animato* 1 2 *f dim. p > pp* 7 *cresc.* *f* *f*

**Molto più moto.**  $\text{♩} = 80.$  *poco rit.* 6

*pp dolce* Viol.I. 12 1 *All - e - wi - ger! Durch*

**Agitato.**  $\text{♩} = 72.$  2

*ff* *dim. > p* *f* *f* *mf >*

3 2 9 9 *f dim > p* *mf* *f >* *f*

# Oboe I.

*ad lib.*  
Treu - - e du nicht *pp*

*pp*

*f* *pp* *cresc.* *mf* *f* **20**

*f* *pp* *cresc.* *f* *più f*

Hei - math er ge - *p* *cresc.* *f* *più f*

*più f* *ff* *ff* *mf* *cresc.* *ff*

*p* *p*

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

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

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



Oboe I.

Nº 7ª Terzett.

(Daland, Senta, Holländer.)

Allegro vivace.  $\text{♩} = 72$ .

*meno mosso*

*ff*

*p*

*pp*

*tr*

Non troppo allegro.  $\text{♩} = 58$ .

*ff*

*f*

Più stretto.  $\text{♩} = 104$ .

*f*

*ff*

Più presto.  $\text{♩} = 112$ .

*ff*

*ff*

*ff*

Ende des 2<sup>ten</sup> Aufzugs.

Oboe I.

Dritter Aufzug.

Introduction.

Allegro molto.  $\text{♩} = 88.$

*ff*

*ff*

*pp*

*pp*

*cresc.* *cresc.* *più cresc.*

*più cresc.*

*più f*

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The tempo is marked 'Allegro molto' with a quarter note equal to 88 beats per minute. The first staff has a dynamic marking of *ff*. The second staff also has a dynamic marking of *ff* and includes a triplet of eighth notes. The third staff has a dynamic marking of *pp*. The fourth staff has a dynamic marking of *pp* and features eight numbered notes (1-8) with slurs. The fifth staff has dynamic markings of *cresc.*, *cresc.*, and *più cresc.*. The sixth staff has a dynamic marking of *più cresc.*. The seventh staff has a dynamic marking of *più f*. The eighth staff has a dynamic marking of *più f*.

Oboe I.

No 8. Scene und Chor.

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

Animato, ma non troppo allegro. ♩ = 80.

The musical score for Oboe I, No. 8. Scene und Chor, is written in 2/4 time and consists of 11 staves. The tempo is marked "Animato, ma non troppo allegro" with a quarter note equal to 80 beats per minute. The key signature is one sharp (F#). The score includes various dynamics: *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). There are also markings for *dim.* (diminuendo) and *meno f* (meno forte). The music features numerous triplets and accents. A fermata is present at the end of the piece, with a "7" written below the staff.

Oboe I.

*p*

*cresc.*

*p cresc.*

*f*

*f*

*p*

*cresc.*

*ff* *G.P.* *Viol. I.* *f*

*f*

*f*

*f*

*f* *più f* *più f*

*f* *ff* *f* *G.P.* *più f* *ff*

*G.P.* *Vel.* *f* *p* *pp*

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

*p* *p* *f*

# Oboe I.

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

*f* *p*

*p* *p* *più p*

*f* *ffp* *ff*

*fp* *p* *cresc. poco*

*a poco*

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

*cresc.* *f*

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

Molto vivace. *d* = 100.

*ff* *ff* *ff*

*ff* *ff*

*ff* *p* *p*

# Oboe I.

Tempo I, un poco più mosso. ♩ = 84.

*f* *p* *mf* *f dim.* *p* *p* *mf* *mf* *più f* *più f* *ff* *ff* *f* *ff* *ff* *f* *f* *f* *f*

Allegro. ♩ = 84

7 1 1 1

Detailed description of the score: The score is written on twelve staves in 2/4 time. It begins with a dynamic of *f* and gradually becomes softer (*p*, *mf*, *f dim.*, *p*). The music features intricate triplet patterns and flowing eighth-note passages. The final section starts with *Allegro* and a tempo of ♩ = 84, marked with *ff* dynamics. The piece concludes with a final *f* dynamic and a fermata.

Oboe I.

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

*f* *p cresc.* *f* *p cresc. più f*

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

*ff* *ff* *ff*

*ff* *f dim. p*

*ff* *ff* *ff*

*ff* *ff* *ff* *string.*

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

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

*ff* *ff* *più f* *ff* *sempre più f*

*fff* *fff* *fff* *3* *♩ = 120* *24*

# Oboe I.

## № 9. Finale.

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

### a. Duett.

**Allegro agitato.  $\text{♩} = 80$**

Viol. I.  $\frac{1}{2}$  *cresc.* *più f* *f*

*f* *f* *p*

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

*f* *mf* *f*

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

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

*più f* *f* *f* *f*

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

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

*f* *f* *f*

leugnest du?



# Oboe I.

## b. Cavatine.

(Erik.)

Andante.  $\text{♩} = 50.$   
Solo  
*p espress.* *f* *dim.* *p dolce*  
16 Solo  
*più animato* *rall. a tempo*  
*più f* *mf* *dim. > p*  
Als sich dein Arm um meinen Nacken schlang,  
*cresc.* *mf cresc.* *f* *accel.*  
2

## c. Finale.

Feroce.  $\text{♩} = 96.$

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*  
1 1 2 3  
4 5 6 7 8 6  
*colla parte* *a tempo* *ff* *ff*  
*f* *ff* *will dich nicht ver-der*  
*ff* *f* *f* *ff* *fp* *f*  
1 3 4 1  
4 1 1 1  
*f* *p* *fp* *f* *ff* *p*  
*f* *p* *f* *fp* *fp* *fp* *f*  
*ff* *ff* *fp* *f* *fp* *f*  
*ff* *ff* *fp* *f* *fp* *f*  
 $\text{♩} = 104$  *fp* *cresc.*  
*ff* *f* *ff* *f* *ff* *ff*  
Er -

# Oboe I.

**Recit.**

- fah re das Ge- schick, vor dem ich dich be -

**Recit.**

der Loo-se, zehn-fach-er Tod wär' mir er-wünsch-te

**Lento. 9** **Allegro.**

Wohl hast du Treu-e mir ge -

Doch vor dem E-wi-gen noch

dich! Denn wiss'

**riten.** **Tempo I.** **ad lib.**

Spruch durch mich... mein

Heil in E-wig-keit!

Wohl kenn' ich Dich! Wohl kenn' ich dein Ge-schick; ich kann-te dich,

als ich zu-erst dich sah! Das En-de dei-ner Qual ist da.

Oboe I.

The musical score for Oboe I is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff contains the lyrics "dein Heil du fin-den sollst!" with dynamics *ff*, *ff*, *p*, and *cresc.*. The second staff has dynamics *f* and *f*. The third staff has dynamics *f*, *f*, and *f*. The fourth staff has dynamics *p*, *cresc.*, *ff*, and *più f*, with the instruction *colla parte* above the staff and the lyrics "Deinen En-gel und". The fifth staff has dynamics *ff*, *f*, and *ff*, with the lyrics "sein (Ge-but! Hier steh' ich tren-dir bis zum". The sixth staff has dynamics *fff*, *ff*, *p*, and *cresc.*. The seventh staff has dynamics *ff* and *cresc.*. The eighth staff has dynamics *ff* and *sempreff*. The ninth staff has dynamics *ff* and *f*. The tenth staff has dynamics *ff*, *ff*, and *p dolce*, with the instruction *Un poco ritenu-* above the staff. The final staff has dynamics *p*, *p*, *cresc.*, and *f*, with the instruction *to.* above the staff.

Ende der Oper.

# Richard Wagner

## Der Fliegende Holländer

(The Flying Dutchman)

### Oboe II.

3

Allegro con brio.  $\text{♩} = 72$ .

*f* *p* *molto cresc.*

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

*f* *ff* *f* *ff* *fff*

*dim.* 3 A 6

12 *p* 3 1 3 1 6 9

Andante, ritard. a tempo ritard. a tempo animando un poco

**B** 8 *accel.* 1 2 2 *f* *dim.* *p* *cresc.*

Tempo I.

Viol.

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

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

*accelerando*

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

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

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

**D**

*ff* *ff* *ff*

12

# Oboe II.

The musical score for Oboe II is written in 6/4 time and consists of 12 staves. The key signature has one flat (B-flat). The score includes various dynamics and articulations:

- Staff 1: *f*, *ff*, *ff*, *ff*. Includes fingerings 2 and 2.
- Staff 2: *ff*, *p cresc.*, *f*, *f*, *f*. Includes fingerings 2, 1, and 2. A first ending bracket is present.
- Staff 3: *f*, *più f*, *più f*, *ff*, *ff*.
- Staff 4: *p dolce*. Includes a first ending bracket and a key signature change to F major.
- Staff 5: *cresc.*. Includes triplets.
- Staff 6: *più f*, *f*, *f*, *f*.
- Staff 7: *f*, *p*. Includes a first ending bracket and a key signature change to G major.
- Staff 8: *f*, *più f*, *ff*. Includes a first ending bracket.
- Staff 9: *ff*, *f*. Includes a first ending bracket.
- Staff 10: *più f*, *mf*, *più f*, *f*, *mf cresc.*. Includes a first ending bracket.
- Staff 11: *p cresc.*, *f*, *p cresc.*, *poco f*, *p*. Includes fingerings 1 and 2. A second ending bracket is present. A key signature change to C major is indicated by the letter 'H'.

# Oboe II.

*più f* *p* *f* *p*

*stringendo* *mf sempre più f* *ff* *dim.* *un poco ritenuto*

*a tempo* *cresc.* *f* *f* *cresc.* *ff* *ritenuto*

*a tempo* *pp* *cresc. ff* *riten.* *a tempo* *1 p cresc. mf*

*riten.* *ff* *dim.* *p* *p* *cresc. poco a poco f più f* *a tempo*

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

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

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

*e più f* *ff* *ff* *ff*

*Un poco ritenuto.* *p dolce* *p* *p* *cresc. f*

Oboe II.  
Erster Aufzug.  
No 1. Introduction und Lied des Steuermanns.

Allegro con brio.  $\text{♩} = 72$ .  
Viol. I. 1 3

*mf cresc.* *f più f*

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

*f* *f* *f* *più f*

*ff* *ff* *f*

*f* *f* *più f* *f* *p* *f*

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

Ob. I. 15 *riten.* **Molto più lento.**  $\text{♩} = 88$

*ff* *f* *p cresc.*

**Lied des Steuermanns.**  
Piu vivo.  $\text{♩} = 84$ . Moderato. Piu vivo. Moderato.  $\text{♩} = 104$ .

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

Moderato. Tempo I. 9 *p più f ff* **Allegro.** 1 *poco lento*

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

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

Viol. II. **Moderato.** *pp* *p cresc.* *cresc.*

Allegro.  $\text{♩} = 69$ . *pp* *p cresc.* *cresc.*

*p* *sempre cresc.* *più cresc.* *ff*

Bassi. 1 *rit.* 3 *lento* **Moderato.** *più lento* **Molto più lento.**  $\text{♩} = 72$ .

*ff* *ff* 1 2 3 17

Mä-del verlangt nach mir!

Mein Mäd-el, preis'den Südwind hoch, ich

Mein

# Oboe II.

## Nº 2. Arie.

(Der Holländer.)

**Sostenuto.**  $\text{♩} = 50.$   
Vcell. **1** **5** **Recit. lento. a tempo** **Recit. a tempo**

**Recit. Più moto.** **1** **f** **Recit.** **1** **1** **1** **1**  
Bassi. *In kur-zer Frist sollst du mich wie-der*

**Più moto.** **Recit. sosten.** **Recit. lento.** **Allegro.**  $\text{♩} = 80.$   
**f** **2** **2** **2** *es fin-den!* **Bassi.**

**Recit. ten.** **f** **f** **ff** **Allegro.** **Recit. più lento** **Recit.**  
*Euch, des Weltmeer's Flu-then, bleib' ich ge-treu.* *und eu-er letz-tes Nass ver-*

**a tempo** **Allegro molto agitato.**  $\text{♩} = 80.$   
**f** **Viol. I.** **f** **1** **6** **8** **5**  
*-siegt!*

**poco riten.** **a tempo** **4** **poco riten.** **1** **a tempo**  
**f** **p** **più p** **f dim. p** **1** **f**

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

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

**3** **2** **6** **rit. 3** **a tempo**  
**f** **12**



# Oboe II.

**Maestoso.**  $\text{♩} = 66.$  **Un poco più moto.**  $\text{♩} = 76.$

*Timp. tr.* **32** **Ver - geb' - ne Hoff - nung!**

**Dich fra - ge** **Bassi.**

**Furcht bar eit - ler Wahn! Um ew' - ge Treu' auf Er - den ist's ge -**

**Ferore.**  $\text{♩} = 69.$  **Molto passionato.**  $\text{♩} = 84.$

*ff* *ff* **8** **Fag. 1 2 5**

**7** **6** **ff**

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

**10** **molto cresc.** **più f** **f** **f** **2**

**cresc.** **più f** **f** **f** **4**

**8** **ff** **1** **string.** **f** **f**

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

**ff** **22**

Oboe II.

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

Molto moderato.  $\text{♩} = 84.$

Viol. I. 1 3 Fag. 2 10 12 Vivace.

accel.  $f$  3 2

$ff$  1 4

Lento.  $\text{♩} = 66.$  Animato.  $\text{♩} = 60.$  Recit. Lento.  $\text{♩} = 66.$

(Langes Stillschweigen.) 15 9

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

Viol. I. 1 2 38 2 Lento.  $\text{♩} = 66.$  Allegro moderato.  $\text{♩} = 50.$

13 11

12  $pp$   $f$   $f$   $f$

$fp$  3 9 molto riten. Tempo I. Viol. I. 3

1 2

ten. colla parte a tempo, più animato  $\text{♩} = 66.$

cresc.  $f$  1  $p$  cresc. più cresc.

Allegretto giusto.  $\text{♩} = 66.$

Viol. I. 2 22

$f$  schla-ge ich

ein, voll Entzücken!  $p$   $mf$  dim.  $p$   $p$   $mf$  dim.

7 16  $p$  cresc.  $f$   $f$

$f$  dim. 2

# Oboe II.

**Animato.**  $\text{♩} = 60.$

*f* **32** *mf* *p* **33**

*f* *f* *p* **6**

*cresc.* *f* **3** *f*

*ff* **5** *colla parte lento*  $\text{♩} = 76.$  **4 2 1** Wenn aus der

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

**1** *p* **18** *f* *f* **7 7**

*f* *f*

**1** *string.* *f* *f* *p* **1**

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

*ff* *ff*

**Vivace, ma non troppo presto.**  $\text{♩} = 72.$  **2 12**

*ff* *ff*

*Viol. I.* **6** **6**

Oboe II.

*mf*

11 *p*

7 *poco riten. a tempo* 4 *p* *cresc.* *più cresc.* *f* 1

*ff* **Maestoso.** 1 5 *ff* Mit Ge - wit - ter und Sturm aus

*ff* *ff* *ff*

*Un poco riten.* *ff* = 112.

*ten.* *ff* **Tempo I.**

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

*f sempre* 1 2 3 4 5

6 7 *ff* *ff* **Ende des 1<sup>sten</sup> Aufzuges.**

# Oboe II.

## Zweiter Aufzug.

### Introduction.

*Allegro maestoso. ♩ = 63.*

*ff*

*ten.*

*Più Allegro.*

*ff*

*ff*

*ff*

*ff*

*f sempre*

*f*

*dim.*

*meno f*

*p*

*p*

*più p*

11

# Oboe II.

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

(Senta, Mary, Mädchen, Erik).

**Allegretto moderato.** ♩ = 66.

15

*un poco riten. ben ten.* ♩ = 50.

*ritard. Canto*

*a tempo*

1 2 6

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

9 10 11

*f* *tr* *tr* *Canto*

12 13 14

7 8

*p* *f* *f*

4 1 *un poco rit. ben ten.* ♩ = 50.

*ritard. Canto* *p* *a tempo*

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

6

*f* *mf* *f* *tr* *tr*

7

*p* *crusc.* *f* *più f*

*Più lento* ♩ = 100. *Tempo I.*

1 2

*ppp* *ppp* *pp*

11 8 9 3 4

*Canto* *f*

# Oboe II.

mf mf mf f p

p f f ff

ff

f f Canto p pp

Ob.I. cresc. fp Ob.I.

p dim. 1 2 3 4 5 6 13

## Ballade.

Allegro non troppo. ♩ = 63.

f ff ff dim. p

mf mf mf mf pp

pp p cresc. f dim. piup

piup p p pp

a tempo piup 2 cresc. f dim. p f f

Ob.I. lento a tempo Allegro p p p p acceler. p cresc.

# Oboe II.

*Molto più lento.*  $\text{♩} = 88.$   
Canto

*f dim > più p >*

*Allegro con fuoco.*  $\text{♩} = 80.$  *colla parte Tempo*

*f* *più f* *f*

*colla parte Ob. I.*

*f* *f* *più f* *ff*

Canto. 10 11 3

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

*cresc.* *più cresc.* *f* *1* *pp*

*stacc.*

*pp* *p* *f*

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

*più f* *ff* *f* *f* *f* *f*

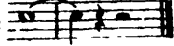
*più f* *ff*

*ff* *ff*

*ff*

*\*)*

*ff*

\* Für Einzelaufführungen: 



# Oboe II.

## No 5. Duett.

(Erik, Senta.)

**Allegro appassionato.**  $\text{♩} = 76.$

The musical score for Oboe II consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes the instruction *colla parte*. The second staff continues with *f* dynamics and includes the instruction *poco rit.*. The third staff starts with *a tempo, ma un poco ritenuto* and  $\text{♩} = 66.$ , featuring dynamics of *f* and *mf*. The fourth staff includes *molto riten.* and *a tempo* markings, with dynamics of *f* and *fp*. The fifth staff features *a tempo* and *ritard.* markings, with dynamics of *f* and *ff*. The sixth staff includes *a tempo* and *colla parte* markings, with dynamics of *f* and *mf*. The seventh staff features *colla parte* and *a tempo* markings, with dynamics of *p cresc.* and *f*. The eighth staff includes *colla parte* and *a tempo* markings, with dynamics of *f* and *p cresc.*. The ninth staff features *colla parte* and *a tempo* markings, with dynamics of *f* and *f*. The tenth staff includes dynamics of *f*, *cresc.*, and *p*.

17 *colla parte* was schon oft er *f*

*colla parte* Und was meinst *f* Dir ei-nen *f* Mein *poco rit.*

*a tempo, ma un poco ritenuto*  $\text{♩} = 66.$  Herz voll Treu-e *f* *mf*

*molto riten.* *a tempo* Viol. I. *Ob. I.* *f* *fp*

*a tempo* *ritard.* *f* *ff*

*a tempo* *Ob. I.* *f* *mf*

*Fl. I.* *colla parte* *p cresc.* - - - *f* ach! nach

*a tempo* *colla parte* *a tempo* *p cresc.* - - - *f* Und Sen-ta, du... wie dürft' auf dich ich *p cresc.*

*colla parte* *a tempo* *f* Er-fülltest du nur ei--ne meiner *p cresc.* *f* *f*

6 5 10 *f* *cresc.* *f* *p*

# Oboe II.

*colla parte*  
*cresc. f* *più cresc.* *f* Lei-den, Sen - ta, rührt es dich nicht *f*

*f* *f* *Lento. ♩ = 76.* *f*

*f* *f* *Tempo I.* *mf cresc.* *più f* *ff* *2 Presto.*  
schneidend Weib durch's Herz mir *ff* *ff* *1*

*ff* *ff* *Recit.* *G. P.* *7*

*Sostenuto. ♩ = 96.* *Cor. I in F4* *20* *dim.* *3*  
*mf* *<> p*  
mit schwarzem Wams - und bleicher Mien?

*cresc. accel.* *2* *3* *1* *2* *1*  
*p* *f* *f dim. >* *f dim. >* *cresc. <*

*Allegro con fuoco. ♩ = 84.* *Viol. I. 6* *1* *2*  
Er sucht mich *f* *ff*

*colla parte* *a tempo*  
zu Grun-de *ff*

*ff* *ff*

*ff* *1*

*rit. 3* *Più lento. 3* *Andante. 8*  
*f* *f* *6 8*  
Weib Treu-e ihm

# Oboe II.

## Arie, Duett und Terzett. (Senta, Holländer, Daland.)

### Nº 6. Arie. (Daland.)

Moderato.  $\text{♩} = 80$ . *ff* *Timp.* 3 6 *accel. a tempo accel.* *atempo*

*p* *Bassi* 16 *f* *f*

Allegro moderato.  $\text{♩} = 112$ . *p cresc.* *f* *p* 6 11

*p dol.* 11 *Viol. I.* 3

*p* *poco cresc.* *p cresc.* 2

*f* *Timp.* 1 6 7 *f* *p*

2 10 *p* *p*

5 *Solo.* 7 4 *f*

4 *string.* 1 *f* *ff*  
*so ist sie treu,*

14 *riten.* 4 *pp*

# Oboe II.

## Nº 7. Duett.

(Senta, Holländer.)

*Sostenuto.*  $\text{♩} = 66.$   
Fag. 1 2 5 19

Wohl hab auch ich voll Sehnsucht mei - ne

18 12 13 Ob.I. 23  
*f dim.*  $\text{f}$

wie soll ich es nen-nen? Wo = *p* *cresc.*  $\text{f}$  5 *rit. a tempo* 1 8

$\text{f}$  *più f*  $\text{ff}$   $\text{f}$

9 27 *colla parte* *Un poco più animato.*  $\text{♩} = 56.$  16  
4 Cor. in E 2

*f dim. p = pp* *f dim. p = pp* *Molto più moto.*  $\text{♩} = 80.$  *sempre più animato* *Più animato* 7 *cresc.*

*f* *f* *f* *Viol. I.* 12 *rall.* 1 *All-*

*poco riten.* 6 *Agitato.*  $\text{♩} = 72.$

e - wi - - ger! Durch  $\text{ff}$  *dim.*  $\text{p}$

*f* *f* *mf*  $\text{f dim. p}$  2 3

*mf* *f* *f* *ad lib.* 2 9 9

Treu - - e du nicht

# Oboe II.

*pp*

*pp*

*cresc. mf*

**Allegro molto.  $\text{♩} = 96$ .**

*f* *pp* *cresc.* 28

*sich-rem* *cresc.* *f* *più f* *più f* *ff* *ff*

*mf* *cresc.* *ff* 1 16 2

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

*ff* *ff* *ff* *f* *ff* 3 4

Schiff in

# Oboe II.

## Nº 7ª Terzett.

(Daland, Senta, Holländer.)

*Allegro vivace.*  $\text{♩} = 72.$   
*meno mosso*

Musical notation for the first section of the Oboe II part, measures 1-9. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a fortissimo (*ff*) dynamic and a *meno mosso* tempo marking. The notation includes various rhythmic values, slurs, and accents. Measure 9 ends with a fermata.

Musical notation for the second section of the Oboe II part, measures 10-12. The tempo marking changes to *Non troppo allegro.*  $\text{♩} = 58.$ . The dynamics range from fortissimo (*ff*) to forte (*f*). Measure 12 ends with a fermata.

Musical notation for the third section of the Oboe II part, measures 13-15. The tempo marking changes to *Più stretto.*  $\text{♩} = 104.$ . The dynamics range from forte (*f*) to fortissimo (*ff*). Measure 15 ends with a fermata.

Musical notation for the fourth section of the Oboe II part, measures 16-18. The tempo marking changes to *Più presto.*  $\text{♩} = 112.$ . The dynamics range from fortissimo (*ff*) to fortissimo (*ff*). Measure 18 ends with a fermata.

Musical notation for the fifth section of the Oboe II part, measures 19-21. The dynamics range from fortissimo (*ff*) to fortissimo (*ff*). Measure 21 ends with a fermata.

Musical notation for the sixth section of the Oboe II part, measures 22-24. The dynamics range from fortissimo (*ff*) to fortissimo (*ff*). Measure 24 ends with a fermata.

Ende des 2<sup>ten</sup> Aufzugs.

# Oboe II.

## Dritter Aufzug. Introduction.

Allegro molto.  $\text{♩} = 88.$

The musical score for Oboe II consists of seven staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The tempo is marked 'Allegro molto' with a quarter note equal to 88 beats per minute. The first measure is marked with a forte dynamic (*ff*). The second staff features a triplet of eighth notes and is marked with a forte dynamic (*ff*). The third staff also features a triplet of eighth notes and is marked with a pianissimo dynamic (*pp*). The fourth staff is marked with a pianissimo dynamic (*pp*). The fifth staff is marked with a crescendo (*cresc.*). The sixth staff is marked with a 'più cresc.' dynamic. The seventh staff is marked with a 'più f' dynamic.

Oboe II.

No. 8. Scene und Chor.

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

Animato, ma non troppo allegro. ♩ = 80.

*ff*

*dim.* *meno f*

*f* *f* *più f*

*più f* *ff* *ff*

*ff* *ff*

*p*

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

*mf cresc.* *f*

*f*

*più f* *ff*

20



# Oboe II.

*cresc.* *p cresc.* *f* *f* 15

4 *p* *cresc.* *ff* 1 *G.P.* 1

**Allegretto, non troppo presto.  $\text{♩} = 63.$**  1 1

*Viol. I.* 9 *f*

8 *f* *f*

9 *f*

8 *f* *più f* *più f*

*ff* *ff* *ff* 1 *più f* *G.P.*

*ff* 1 *Vcello* 1 *f* *p* *pp*

7 1 *f* *f* *p* *f* *p*

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

1 2 *p* *p*

*p* *più p* *f* *f*

Oboe II.

3  
*ffp* — *ff* *fp* *p*

*cresc. poco a poco*

8 1 2 3 4 5 6 7 8  
*fp* *cresc.*

4 1  
*f* *f* *f p* *f p* *f p* *ff*

Molto vivace.  $\text{♩} = 100.$

*ff* *ff* *ff*

3 1 1 1  
*ff* *ff* *ff* *ff*

Tempo I, un poco più mosso.  $\text{♩} = 84.$

1 4  
*p* *p* *f* *p* *mf*

*f dim.* *p* *p*

*mf*

*mf* *più f* *mf*

*più f* *ff* *ff*

Allegro.  $\text{♩} = 84.$  7

# Oboe II.

*f* *f* *f*

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

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

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

*p cresc.* *f* *p cresc. più f* *ff*

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

*ff* *ff* *ff* *f dim.*

*p* *ff* *ff*

*ff* *ff* *ff* *string.*

*ff* *ff* *ff*

*ff* *ff* *ff* *più f* *ff* *sempre più f*

*fff* *fff* *fff* 3 24

# Oboe II.

## Nº 9. Finale.

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

### a. Duett.

*Allegro agitato. ♩ = 80.*

*Viol. cresc. più f f*

*f f mf*

*f f mf*

*f f*

*f f f f*

*ff colla parte a tempo 1 Viol. cresc.*

*più f f f*

*f p f*

*fp fp f f*

*f p cresc.*

*f f f*

# Oboe II. b. Cavatine.

(Erik.)

Andante.  $\text{♩} = 50.$

Oboe I 25 *rall a tempo* 6 *accel.*

die Ver - sich - - rung dei - - - ner Treu. Viol. I.

## c. Finale.

Feroce.  $\text{♩} = 96$

*colla parte*  
will dich nicht ver - der -

Molto agitato.  $\text{♩} = 84.$

*ff cresc.* *ff* *Recit.* *f* *ff* *f* *ff* *ff* *ff*

$\text{♩} = 104.$

Er - - fahr - re das Ge - schick, vor dem ich dich be -

Recit.

der Loo - se, zehn - fa - cher Tod wär' mir erwünschte

Lento.

9 Wohl hast du Treue mir ge - doch vor dem E - - wi - gen noch

# Oboe II.

dich! Denn wiss- *f* *ff* *ad lib.* *ff* Spruch durch mich.... *f*>

1 *Tempo I.* *f* *f* *ff* mein Heil in Ewig-keit! *f* *più f* *f*

Wohl kenn' ich dich! *colla parte* *tempo* Wohl kenn' ich dein Ge-schick, *colla parte* *tempo* ich kann-te dich, als ich zu-erst dich *colla parte* *f* *f*

sah! Das En-de deiner Qual ist dal *tempo* *colla parte* *tempo* 1 dein Heil du fin-den *ad lib.*

sollst. *p* *cresc.* *f* *f*>

*f*> *f*> *f* *colla parte* *p* *cresc.*

*ff* *più f* 'ien Engel und sein Ge-bot! *ff* Hier steh'ich *f* treu-

- dir his zum *ff* *fff* *ff* *p* *cresc.*

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

*f* *ff*

Un poco ritenuto. *ff* *p dolce* *p* *p* *cresc.* *f*