

Mártának

Rákoskeresztúr, 1911. szeptember

BLUEBEARD'S CASTLE

Opera in one Act
by Béla Balázs

Music by

BÉLA BARTÓK

SCORE

English Version
by Christopher Hassall

UNIVERSAL EDITION

HERZOG BLAUBARTS BURG

Oper in einem Akt
von Béla Balázs

Musik von

BÉLA BARTÓK

PARTITUR

Deutsche Fassung von Wilhelm Ziegler
(Revision 1963 von Füssl/Wagner)

UNIVERSAL EDITION

All rights in the U. S. A. owned and controlled
by Boosey & Hawkes Inc., New York

PERSONEN

Herzog Blaubart.	<i>Bariton</i>
Judith	<i>Sopran</i>
Die früheren Frauen	<i>stumm</i>
Prolog	<i>Sprechrolle</i>

CHARACTERS

Bluebeard	<i>baritone</i>
Judith	<i>soprano</i>
Bluebeard's former wives	<i>mute roles</i>
Prologue	<i>speaking role</i>

ORCHESTRA

4 Flauti (4. anche Flauto piccolo 1, 3. anche Flauto piccolo 2), 2 Oboi, Corno inglese, 3 Clarinetti (1., 2. in La, Si \flat , Mi \flat ; 3. in La, Si \flat , anche Clarinetto basso in La, Si \flat), 4 Fagotti (4. anche Contrafagotto), 4 Corni in Fa, 4 Trombe in Si \flat , 4 Tromboni, Tuba bassa, 2 Arpe, Celesta, Organo, Timpani, Gran Cassa, Tamburo piccolo, Tamtam, Piatti, Piatto sospeso, Xilofono a tastiera, Triangolo, Violino I (16), Violino II (16), Viola (12), Violoncello (8), Contrabasso (8).

Musica di scena: 4 Trombe in Do, 4 Tromboni alti.

Herzog Blaubarts Burg Bluebeard's Castle

BÉLA BARTOK, op. 11

Prolog

Dies begab sich einst.
Ihr müßt nicht wissen, wann,
auch nicht den Ort, da es geschah,
Topographie und Jahreszahl.
„Aha“, sagt ihr (und es klingt recht fatal),
„eine Legende!“
Und fragt — denn es ist nützlich,
das vorher zu wissen —
was in Wahrheit sie bedeute.
Liebe Leute, ich muß euch sagen:
die Wahrheit ist ein Rauch
und ist ein Echo nur
von eines Seufzers Hauch.
Ihr seht mich an. Ich sehe euch.
Ganz offen steht
der Vorhang unserer Augenlider.
Ihr sucht die Bühne?
Ja, wo ist die aufgeschlagen?
In dir? In mir? Am rost'gen Pol der Zeit?
O liebe Freunde, laßt es dabei bewenden,
beginnt nicht mit Fragen,
die nie und nimmer enden.
Ein Flickwerk ist das Leben.
Und was auf Erden blüht
und Frucht wird, ernten Kriege.
Aber, liebe Leute, das ist nicht,
woran wir sterben.
Woran wir denn zugrunde gehn?
Die Antwort hängt im Strauch,
zerfetzt, befleckt,
und ist das Echo nur
von eines Seufzers Hauch.

(Der Vorhang geht auf.)

Prologue

Once upon a time . . .
No need to worry when.
But as to place, where was it?
Here? Or there?
'Tis just another legend, you may say
And so dismiss it.
Ah, but, gentle folk,
Should any of you ask me what it means,
Alas, there's but a single true reply —
The echo of an echo of a sigh.
You see me standing here. And I see you.
The curtains of your eye-lids
All are raised.
But where is the stage?
Within us, or without?
Here where I stand?
In me? In you? Ah, friends,
Why start the questioning that never ends?
Life's a strange patchwork
Of the grave and gay,
The paltry and august;
And the teeming world
Time and time again is torn apart by wars.
But, gentle folk, that isn't what we die of,
No, not at all!
Of what, then, do we die?
The answer is the echo of a sigh.
We sit in chimney-corners, telling tales.
Who knows where they were born?
Who knows? Who knows?
We listen and we marvel and we cry —
When? Where? . . . and hear the echo of a sigh.

(The curtain rises.)

(im 4. Takt beginnend)

Musik beginnt. Das Spiel hebt an.
 Hat es euch gefallen — dann am Ende
 spart nicht mit Dank und regt die Hände.
 Jetzt schließt den Vorhang eurer Augenlider.
 Auftaucht das alte Haus. Muß ich es nennen?
 Ihr werdet's tief in euch erkennen.
 Ihr wißt den Ort und wißt den Namen auch:
 das Echo nur von eines Seufzers Hauch.

(beginning in the 4th bar)

The music starts,
 The flame leaps up and up.
 Let the play begin!
 The curtains of your eye-lids all are raised.
 And when they fall, Sirs,
 Give us your applause.
 'Tis an old castle, as ancient as the tale.
 Hearken ye, one and all. Hearken ye.

Andante ♩ = 92

Va. *pp misterioso*

Vc. *pp misterioso*

Cb. *pp misterioso*

Mächtige, runde, gotische Halle. Links führt eine steile Treppe zu einer kleinen eisernen Türe. Rechts der Stiege befinden sich in der Mauer sieben große Türen: vier noch gegenüber der Rampe, zwei bereits ganz rechts. Sonst weder Fenster, noch Dekoration. Die Halle gleicht einer finstern, düstern, leeren Felshöhle. Beim Heben des Vorhanges ist die Szene finster.

It is a vast, circular, Gothic hall. Steep stairs at Left lead up to a small iron door. To the Right of the stairs seven enormous doors, four of them directly facing the audience, the last two at one side. No windows, no ornamentation. The hall is empty, dark, and forbidding like a cave hewn in the heart of solid rock. When the curtain rises the stage is in total darkness.

Meno mosso ♩ = 72

Fl. 1 2

Ob. 1 2

Cor. ingl.

Cl. (La) 1 2

Cl. b. (La)

Fg. 1 2 3

Vl. I

Vl. II

Vla.

Vcl.

Cb.

Meno mosso ♩ = 72

poco accel. ----- *rit. al* ----- **2** *Meno mosso* $\text{♩} = 72$

Fl. 1
Fl. 2
Ob. 2
Cor. ingl.
Cl. 1
Fg. 1
Fg. 2
Cor. 1 (Fa)
T. 1
T. 2
Timp.

p *cresc.* *sf* *p*

p *molto cresc.* *sf* *p*

p *molto cresc.* *sf* *p*

poco f

(Plötzlich öffnet sich die kleine eiserne Türe oben, und im blendenden Viereck erscheinen die schwarzen Silhouetten Blaubarts und Judiths.)
 (Suddenly the small iron door at the head of the stairs is flung wide, and in the dazzling white opening appear the black, silhouetted figures of Bluebeard and Judith.)

pp *molto cresc.* *cra.* *sf* *p cresc.*

pp *molto cresc.* *sf* *p cresc.*

pp *molto cresc.* *sf* *p cresc.*

pp *molto cresc.* *sf* *p cresc.*

pp *molto cresc.* *sf* *p cresc.*

Assai andante $\text{♩} = 92$

dim. *pp* *ppp*

Blaubart:
Bluebeard: *p*

Wir sind am Zie - le. Hamm und schau-e, dies ist
 here we are now. Now at last you see be-

Assai andante $\text{♩} = 92$

pp *pp* *pp* *p*

non div. *pp* *div.* *p*

pp *pp* *pp* *p*

Sostenuto ♩=72

mf

Her-zog Blau-barts Fe-ste. Tag mußt du mit Nicht ver- tay-schen. folgst du, Ju-dith, answer.

fore you Bluebeard's castle. Not a gay place like your fathers. Judith, answer.

Bl. I. VI. II. Vla. Vcl. Cb.

Adagio 3 ♩=58

Assai andante ♩=92

Fl. 1/2 3 pp

Cl. (La) 1/2 3 pp

Cor. 1 (Fa) 2 pp *espr.*

Arpa 1 2 p

f muta in Cl. b. (La) p

Judith: Judith: *pp dolce*

Ja, ich fol-ge, — Her-zog Blau-bart. Coming, coming, — dearest Bluebeard.

Bl. mir noch im-mer? Are you coming?

Adagio 3 ♩=58

Assai andante ♩=92

I. VI. II. Vla. Vcl. Cb.

espr. *mf* *p*

espr. *mf* *p*

espr. *mf* *p* non *dim.*

pp *mf* *p*

pp *mf* *p*

Più mosso ♩ = 100 - 108

Gran Cassa
pp

Appa. 1 & 2
mf
a2
 (steigt die Treppe langsam herunter)
 (comes slowly down the steps)

Bl.
p *cresc.*
 Hör der Glocken Sturm-ge-läute: Trau-erträgt um dich die Mut-ter, Schwer-ter rü- stet schon der Vä- - ter,
 Do you hear the bells a- jangling? Child, thy mother sits in sorrow; Sword and shield thy fa- ther seiz- eth;

Più mosso ♩ = 100 - 108

I. Vla.
mf *dim.*

II. Vla.
mf *non dim.*

Vc.
mf *non dim.*

Cb.
mf

poco allarg. [4] *Sostenuto* (♩ = 72) *Adagio* ♩ = 58

Fl. 1, 2, 3 *ppp*

Ob. 1, 2 *ppp*

Cor. ingl. *p cresc.*

Cl. 1 (La) 2 *p poco espressivo* *p cresc.*

Fg. 2 *pp* *p* *p* *p* *p* *p* *cresc.*

Cor. 1 (Fa) 2 *ppp poco espr.* *cresc.*

Appa. 1 & 2 *ppp* *cresc.*

J. *p dolce*

Bl. *mf*
 Bru-der sat-let ra-sche Rosse- folgt du, Ju- dith, mit noch im- mer?
 Swift thy brother leaps to saddle- Ju- dith, an- swer, art thou coming?

p dolce
 Ja, ich fol- ge, Her- zog blau Bart,
 Coming, coming, clearest blue beard.

poco allarg. [4] *Sostenuto* (♩ = 72) *Adagio* ♩ = 58

I. Vla.
mf *dim.*

II. Vla.
mf *dim.*

Vc.
mf *dim.*

Cb.
mf *dim.*

accl. al . . . poco agitato ♩ = 72

5 Quasi andante ♩ = 88

Fl. 1/2
Ob. 1/2
Cor. ingl.
Cl. 1 (La) 2
Fg. 1/2
Cor. (Fa) 2
Bl.

(Blaubart ist unten angelangt und wendet sich nach Judith zurück, welche in der Mitte der Treppe stehen geblieben war. Der durch die Türe einfallende Lichtschein erhellte die Treppe und beider Gestalt.)
 (Bluebeard is at the bottom of the stairs. He turns to look at Judith who has stopped half way down. The ray of light from the open door shines directly on them both.)

Bleibst du ste. her?
Dearest Judith,

accl. al . . . poco agitato ♩ = 72

5 Quasi andante ♩ = 88

I
VI
II
Vla.
Vcl.
Cb.

Fl. 1/2
Ob. 1/2
Cl. 1 (La) 2
Fg. 1/2

(mit an die Brust gepreßten Händen)
(with hands pressed to her breast)

J.
Bl.

Wilst nach Hau-se?
are you frightened?

Wein.
No.
Mein schwe-res Kleid ver-ting sich, nur mein schwe-res Hil-fen-ting sich.
my flow-ing skirt was tan-gled, some-thing caught the silk-en floun-ces.

I
VI
II
Vla.
Vcl.
Cb.

poco allarg. $\text{♩} = 60$ [6] *A tempo* $\text{♩} = 96$

z. cresc.

mp cresc.

mf cresc.

f

1. pp

con sord.

pp con sord.

p

mf cresc.

f

pp

a2

Lab

mf

f

pp

(sie kommt einige Stufen herab)
(She comes a few steps down).

Her- zog Blau- bart!
Dearest Bluebeard!

Lie- blich doch Va- ter, Mut- ter sein,
Mother and father belov- ed,

Of fen steht dir noch die Pfor- te.
See, the doorway standeth o- pen.

poco allarg. $\text{♩} = 60$ [6] *A tempo* $\text{♩} = 96$

z. cresc.

p cresc.

mf cresc.

f

pp pizz.

div.

pp pizz.

pp pizz.

pp pizz.

pp pizz.

pp pizz.

pp

sempre più agitato, accel. al $\text{♩} = 108$

Fig. 1

Cor. (Fa) 1, 2, 3, 4

Timp.

Arpa 1, 2

J.

(sie kommt ganz herunter)
(she comes all the way down)

ließ ich doch mein Feinsbrüderlein, ließ ich doch den Verlobten mein, und zog mit dir, und folg-te dir,
brother and sister devoted- all of them- I left them weeping, all my kindred, to come hither.

sempre più agitato, accel. al $\text{♩} = 108$

VI. I, II

Vla.

Vcl.

Cb.

$\text{♩} = 80$
poco sostenuto

Agitato (poco Allegro) $\text{♩} = 120$

poco allarg. $\text{♩} = 108$

Fl. 1, 2

Ob. 1, 2

Cor. ingl.

Cl. (La) 1, 2

Fg. 1, 2

Cor. (Fa) 1, 2, 3, 4

J.

(schmiegt sich an Blaubart)
(she snuggles up to him)

Herr, zog Blaubart! Wenn du mich fortjaest, 7 Bleib ich auf der Schwel-le lie-gen, 7 Bleib ich auf der Schwel-le lie-gen.
Darling! Bluebeard! If you reject me, and drive me out, I'll never leave you. I'll perish on your i- cy threshold.

poco sostenuto $\text{♩} = 80$

Agitato (poco Allegro) $\text{♩} = 120$

poco allarg.

VI. I, II

Vla.

Vcl.

Cb.

7 *Sostenuto* ♩ = 84-76

7

Fl. 2

3

Ob. 1

2

Cor. ingl.

Cl. (La.) 1

2

Fg. 1

2

3

Cor. (Fa.) 1

2

3

4

Tr. (Sib.) 1

2

3

Timp.

(Blaubeard schließt sie in die Arme)
(Bluebeard embraces her)

Sostenuto ♩ = 84-76

7

I

V. I

V. II

Vla. *div.*

Vc.

Cb.

Andante ♩ = 92

1
Fl. 2
3
1
Ob. 2
Cor. Ingl.
Cl. (La.) 1 2
1 2 3
Bassoon 1 2 3

1 2 3 4
Cor. (Fa) 1 2 3 4
Tr. (Si) 1 2 3
Timp.

Bl. *f* $\sharp C \sharp D \flat E \flat F \sharp G \flat A \flat B \flat C$

*So mög sich die Tü. re schlie. Berg.
Let the door be shut and boil - ed.*

Andante ♩ = 92

1
VI. I
II
Va. Vc. Cb.

8 Più andante $\text{♩} = 108$ poco a poco più lento ----- *al.* ----- Sosteruato $\text{♩} = 88-80$

Cl. 1 *(La.)*
Cor. 2 *(Fa.)*

(Die kleine Eisentüre fällt zu. Die Halle bleibt etwas lichter, aber nur so weit, daß man eben noch die beiden Gestalten und die sieben großen schwarzen Türen unterscheidet.)
 (The small iron door swings to. The hall is only bright enough for the two figures and the seven huge black doors to be just visible.)

8 Più andante $\text{♩} = 108$ poco a poco più lento ----- *al.* ----- Sosteruato $\text{♩} = 88-80$

I. *Vi.*
II.
Vla.
Vlc.
Cb.

sempre dim.

9 (*tastet sich an der Wand, Blaubarts Hand haltend, vor*)
 (*she fumbles her way along the left wall, keeping hold of Bluebeard's hand*)

J. *pp*

Das ist al-so Blaubarts Fe-ste! *Kei-ne Fen-ster!* *Kei-ne*
Is this really Bluebeard's cas-tle? *Why no win-dows?* *No sweet*

Bl.

9

Vla.
Vlc.
Cb.

pp possibile

$\text{♩} = 88-80$
rit. acc. al a tempo

J.

Er-ker? *Nim-mer leuchtet hier Son-nen-schein?* *Im-mer ei-sig,*
daylight? *Ne-ver can the sun glim-mer here?* *Al-ways i-cy,*

Bl. *pp*

Kei-ne. *Nim-mer.*
No-ver. *Never-more.*

$\text{♩} = 88-80$
rit. acc. al a tempo

Vla.
Vlc.
Cb.

10 Più sostenuto ♩ = 70

Cor. 1 (Fa) 2

J. *(tritt mehr hervor) (she comes forward) p poco espr.*

Bl. *e-wig dü-ckel! dark and gloomy? Wer dies ahn-te, müß-te schwei-gen, bö-se Kun-de All who come here, cause their gossip. All the rumours*

Bl. *E-wig, - im-mer. Always, always.*

10 Più sostenuto ♩ = 70

I. VI. II.

Va. Vc. Cb.

rit. - - - al Molto adagio ♩ = 60 a tempo (sostenuto, quasi poco andante)

Cl. (La) 1

1 2 3

Fg. *p dolce*

Gf. Cor. 1 (Fa) 2 Timp. *p*

J. *pp müß-ten stum-men? hushed in silence. Deine Fe-ste ist so dü-ckel! Everything lies deep in shadow.*

Bl. *pp Ward dir Kunde? Do you know them?*

rit. - - - al Molto adagio ♩ = 60 a tempo (sostenuto, quasi poco andante)

I. VI. II.

Va. Vc. Cb. *pp*

poco rit. - - - a tempo

11

Fl. 1 & 2
 Ob. 1 & 2
 Cor. ingl.
 Cl. (La) 1
 Cl. b. (La)
 Cor. 1 (Fa) 2

(sie tastet sich weiter vor)
(she feels her way forward)

(sie fährt zusammen)
(she shudders)

poco rit. - - - a tempo

J.

Naß die Wän-de! Her-zog Blau-bart! Naß wird mei-ne
 The walls are sweating. Tell me, Blue-beard- Why this moisture

poco rit. - - - a tempo

11

I
 VI
 II
 Vla.
 Vcl.
 Cb.

Cl. (La) 1

tranquillo *poco allarg.* *Molto andante* ♩ = 100

J.

poco espr.

handant ih - ten. Weint dein Fel-gen t Weint die Ste - ste t
 on my fin - gers? walls and rafters, all are wee-ping.

Bl.

(Bedeckt sich die Augen)
(she covers her eyes)

Schö-ne Ju-dith,
Judith, Judith,

I
 VI
 II
 Vla.
 Vcl.
 Cb.

tranquillo *poco allarg.* *Molto andante* ♩ = 100

poco rit.

Cl. (La)

Bl.

hel-ler wär' es in das Lieb-ten ho-her Mal-ten; wei-Des Schloß um-rant von Ro-sen, licht durch-strahl-te off-ne Fen-ster.
 would it not be gay-er in your fa-ther's cas-tle, ro-ses ram-bing round the ter-race, on the roof the sun-light dan-cing?

poco rit.

I

VI

II

Vcl.

Vc.

Cb.

12 *Andante* ♩ = 84-80

Cl. (La)

Cl. b. (La)

J.

p espr.

pp espr.

Schweige, schweige, Her-zog Blau-bart!
 Never, never, dearest Blue-beard!

12 *Andante* ♩ = 84-80

I

VI

II

Vcl.

Vc.

Cb.

pp

pp

p

p

Ob. 2

Cor. ingl.

Cl. 1 (La.)

Cl. b. (La.)

Fg. 2

Cor. (Ka.) 1

J.

molto rit. [13] *a tempo (tranquillo)* ♩ = 76-72

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

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

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

1. *pp* *pp* *mf* *f* *pp*

2. *p* *f* *pp*

Will nicht Rosen, will nicht Sonne! / no longer crave for daylight.
Sonn' und Rosen meißt' / Roses, sunshine, they
ich gar nichts, / nothing,
Schweige... / nothing,

I

VI

II

Va.

Vic.

Cb.

molto rit. [13] *a tempo (tranquillo)* ♩ = 76-72

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

Fl. 1 2

Ob. 2

Cor. ingl.

Cl. 1 (La.)

Cl. b. (La.)

Fg. 2

J.

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

mf *f* *pp* *mf*

Schweige... / nothing,
Schweige... / nothing.
Deine Fe-ste ist so dun-... / Everything is veiled in twi-

I

VI

II

Va.

Vic.

Cb.

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

14 *tranquillo*

Fl. 1 2
Ob. 1 2
Cor. ingl.
Cl. (La) 1 2
Cl. b. (La)
Fg. 1 2 3
Cor. (Fa) 1 2 3 4
Tr. (Si b) 1
J.

Key: D major, Time: 3/4. Measure 14 starts with a dynamic of *sf*. The vocal soloist J. enters in measure 14 with the lyrics: "hel! light. Deine Fe-ste ist so dun-ke! I can hardly see your cas-tle. Ist so dun-ke!... All is darkness. Fir-mer, Solemn, au-mer, solemn,".

14 *tranquillo non div.*

I. V. I.
II.
Vla.
Vcl.
Cb.

Key: D major, Time: 3/4. Measure 14 starts with a dynamic of *f*. The vocal soloist J. continues with the lyrics: "hel! light. Deine Fe-ste ist so dun-ke! I can hardly see your cas-tle. Ist so dun-ke!... All is darkness. Fir-mer, Solemn, au-mer, solemn,".

poco a poco più sostenuto *ab*

Fl. 1/2 *a2*

Ob. 2/1 *solo mf*

Cor. ingl. *mf dolce*

Cl. 1 (La) 1/2 *mf*

Cl. 1.6 (La) 1/2 *p*

Fg. 2/1 *pp*

Cor. (Fa) 2/4 *pp*

muto in Si^b

espr.

calando

(sinkt schluchzend vor Blaubart nieder und küßt seine Hände)
 (she sinks down sobbing, and kisses his hand.)

J. *mf* *no non die*

Bl. *mf*

hier - - - - - sag Blau- bart!
 joy - - - - - less Blue- beard.

poco a poco più sostenuto *ab*

Vi. I *p non die*

Vi. II *p*

Vcl. *p*

Cb. *p*

calando

dim.

Molto tranquillo ♩=72 *Poco vivo* ♩=144 **15**

Ob. 2/1 *a2*

Cl. 1 (Si) 1/2 *a2*

Cor. (Fa) 2/4 *pp*

senza sord.

Sempre agitato
a2
mf

pp senza sord.

(springt auf)
 (she jumps to her feet.)

J. *f*

Bl. *f*

Wa-rum folg-test du mir, Ju-dith?
 Tell me, Ju-dith, why you came here.

Der hier-Fe-sie Kal-le rä-hen
 I shall by these weep-ing flag-stones

(sempre agitato)

Molto tranquillo ♩=72 *Poco vivo* ♩=144 **15**

Vi. I *poco dim.*

Vi. II *p*

Vcl. *pp*

Wc. *pp*

Cb. *pp*

f

poco dim.

Sempre agitato
mf

Fl. 1/2
Ob. 1/2
Cl. 1 (Sib) 2
Cor. 1/2 (Fa) 3/4
J.

will ich trock - nen mit mei - nem Haar.
with my own lips they shall be dried.

I
Vl. I
Vl. II
Vc.
Cb.

16
Fl. 1/2
Ob. 1/2
Cor. ingl.
Cl. 1 (Sib) 2
Fg. 1/2 3
Cor. 1/2 (Fa) 3/4
Tr. 1 (Sib) 2

senza sord.
mf

J.

16
I-o-te Stei-ne mach ich glü-hen, mit dem wei-Ben Lei-be glü-hen! Darf ich's, Lieb-ster?
I shall warm this i-cy mar-ble, warm it with my living bod-y. Let me do it,

I
Vl. I
Vl. II
Vc.
Cb.

poco rit. . . . a tempo ♩ = 126

17

Fl. 1 & 2

Ob. 1 & 2

Cor. ingl.

Cl. 1 (Sib) & 2

Cl. b. (Sib)

Fg. 1 & 2

Fg. 3

Cfg.

Cor. (Fa) 1, 2, 3 & 4

Tr. 1 (Sib) & 2

J.

Danf ich's, Lieb-ster! *Her- zog* *Blau-* *bant!*
let me do it, *dar-* *ling* *Blue-* *beard!*

poco rit. a tempo ♩ = 126

17

I

VI

II

Va.

Vic.

Cb.

Molto vivace $\text{♩} = 66$

Fl. 1 & 2 $\text{♩} = 66$
f *4. muta in Fl. picc. 1*

Ob. 1 & 2 $\text{♩} = 66$
f

Cor. Ingl. $\text{♩} = 66$
f

Cl. 1 (Sib) $\text{♩} = 66$
f

Cl. 2 (Sib) $\text{♩} = 66$
f

Fg. 1 & 2 $\text{♩} = 66$
f

Fg. 3 $\text{♩} = 66$
f

Cfg. $\text{♩} = 66$
f

Tr. 1 (Sib) $\text{♩} = 66$
p

Tr. 2 $\text{♩} = 66$
p

Tr. 3 $\text{♩} = 66$
p

Btb. $\text{♩} = 66$
p

Timp. $\text{♩} = 66$
mf

J. $\text{♩} = 66$
ff

Lie be soll den fels er - - wär men, Wind soll dei - ne
 I shall brighten your sad - - cas He. You and I shall

Molto vivace $\text{♩} = 66$

I. $\text{♩} = 66$

VI. $\text{♩} = 66$

Vla. $\text{♩} = 66$
f
non div.

Vc. $\text{♩} = 66$
f

Cb. $\text{♩} = 66$
f

Fl. 1 2 3
Ob. 1 2
Cor. (ingl.)
Cl. 1 (Sib.) 2
Cl. b. (Sib.)
Fg. 1 2 3
Cf9
Cor. (Fa.) 1 2 3 4
Tr. 1 (Sib.) 2
Trbr. 1 2 3
Btb.
Timp.
J.
I.
VI.
II.
Vla.
Vc.
Cb.

al3
al2
al2
mf
ff
mf
dim.
non dir.
dim.
dim.
dim.
dim.

Burg durch - - we - hen, Glück zu Gast sein, Son - ne schei - nen, Glück zu Gast sein,
breach these ramparts. Wind shall blow through, light shall en - ter, light shall en - ter.

19

Cor. ingl. *p dolce muta in La* *rall.*

Cl. 1 (Sib) 2 *p* *muta in La*

Cl. b. (Sib) *p* *muta in La*

Fg. 1 2 *p* *p dolce*

Cor. (Fa) 1 2 3 4 *p* *dolce*

J. *Frau . . . de soll die Räu . . . me fül . . . len.*
Bright . . . as gold your house . . . shall glit . . . ter.

19

I *p* *rall.*

VI I *p*

II *p*

Vla. *p*

Vcl. *dim.*

Cb. *p* *dim.*

Cor. ingl. *al Andante* $\text{♩} = 120 - 112$ *ancora più tranqu.*
(quasi Lento)

Cor. (Fa) 2 *sempre dim.* *ppp* *p* *espres.*

J.

Bl. *Nie-mals wird mein Haus dir hel-le.*
Naught can glit-ter in my cas-tle.

I *al Andante* $\text{♩} = 120 - 112$ *ancora più tranqu.*
(quasi Lento)

VI I

II

Vla.

Vcl. *pp*

Cb. *p* *pp*

20

Cor. ingl.
Cl. (La) 1

dim. *più p* *dim.* *ppp*

ppp cresc. molto

20

Vla.
Vc.
Cb.

pp *pp* *pp*

dim. *dim.*

Tranquillo ♩=96
calmandosi 1.

Ob. 1
Cl. (La) 1
Fg. 1
Vla.
Vc.
Cb.

espr. *mf* *dim.* *p dolce* *p dolce dim.*

pp *pp*

sempre più tranquillo

Ob. 1
Cl. (La) 1
Fg. 1

ppp *p dolce*

Cor. (Fa) 1
J.

p dolce (kehrt sich nach rechts, gegen die Mitte zu.)
(turns to the right, toward mid-stage)

cons. sord. *più p*

Komm und führ mich, Her-zog Blau-bart, Komm und zeig mir dei-ne fe-ste.
I shall follow, gentle Bluebear. Show me over all your castle.

sempre più tranquillo

Vla.
Vc.

al $\text{♩} = 80$ [21] *Risoluto* $\text{♩} = 138$. breve

Cl. 1 (La) *pp perendosi*

Fig. 1 *dim. pp*

Cor. (Ra) 1 *(sie kommt zur Mitte) (moves to mid-stage) ppp*

J. *mf* *Stumm und ver-schlos-sen die Tü - ren.*
I see seven great shut door - ways.

al $\text{♩} = 80$ [21] *Risoluto* $\text{♩} = 138$. breve

I *non div. mf*

VI. I *non div. mf*

VIa. *non div. mf*

VIc. *non div. mf*

Cb. *perendosi mf*

Sostenuto $\text{♩} = 100$ *lunga Andante* $\text{♩} = 92$ breve *Lento*

Ob. 1 & 2 *p*

Cor. ingl. *p*

Cl. 1 (La) 2 *pp*

Fig. 1 & 3 *f*

J. *(Blaubart schaut ihr in stummer Unbeweglichkeit nach) (he follows her with his eyes, mute and motionless.)* *lunga* *f* *breve*

Bl. *sie - ben stum - me schwar - ze Tü - ren! Warum kälst du sie ver - schlos - sent*
seven doors all barred and bolted. Why are all the sev - en bolt - ed? *p*

Kei - ner soll mein Haus durch -
None must see what is be -

Sostenuto $\text{♩} = 100$ *lunga Andante* $\text{♩} = 92$ breve *Lento*

I *mf*

VI. I *mf*

VIa. *mf*

VIc. *mf*

Cb. *mf*

22 *Molto agitato* ♩ = 176

Fl. 2

Ob. 1/2

Cor. ingl.

Cl. 1 (1a) 2

Fg. 1/2 3

Cor. (Fa) 1/2 3/4

Tr. 1 (Sib) 2

Timp.

J.

Bl.

senza sord.

Off- ne, off- ne! Geh und off- ne! All- le
o- pen, o- pen! Throw them o- - pen. All those

spä- hen. hind them.

22 *Molto agitato* ♩ = 176

I

VI

II

Vcl.

Vcl.

Cb.

non div.

a2

Fl. 2

Ob. 2

Cor. ingl.

Cl. 1 (La) 2

Fg. 1 2 3

Cor. (Fa) 1 2 3 4

Tr. 1 (Si b) 2

Timp.

J.

Bl.

I.

Vi. I II

Vla.

Vc.

Cb.

Tü-ren will ich öff-nen, Wind soll we-hen, Son-ne schei-nen!
locks must be un-fas-ten'd. Wind shall scour them, light shall en-ter!

Den-ke doch der Bear in mind the

dim. *p*

23

Fl. 1/2

Ob. 1/2

Cor. ingl.

Cl. 1 (La.) 2

Fg. 1/2/3

Cor. (Ka.) 1/2/3/4

Tr. 1 (Sib.) 2

Timp.

J.

Bl.

He/le soll die Burgdurchstrah-len, He/le soll die Burgdurchstrah-len,
 Light and air will cheer your cas-tle. happy sunshine, laughing breezes,
 bö- sen Kun-de! wisper'd rumours.

23

I

VI

II

Vla.

Vcl.

Cb.

Fl. picc. 1

Fl. 1 2

Ob. 1 2

Cl. 1 (La.) 2

Fg. 1 2 3

Cfg. 1 2

Cor (Fa.) 1 2 3 4

Tr. 1 (sib) 2

Timp.

J.

dei-ne will ar-me your first-re less Fe-dwel-ling. Off-ne, off-ne, Ö-peri, Ö-peri,

I.

VI.

II.

Vla.

Vcl.

Cb.

24

Adagio ♩=69 rallent. al Più lento ♩=52

Fl. picc. 1
Fl. 2
Ob. 2
Cor. Ingl.
Cl. 1 (La.)
Cl. 2 (La.)
Fg. 1
Fg. 2
Fg. 3
Cg.
Cor. (Fa.) 1
Cor. (Fa.) 2
Cor. (Fa.) 3
Cor. (Fa.) 4
Tr. 1 (Sib.)
Tr. 2 (Sib.)
Trbn. 1
Trbn. 2
Bib.
Timp.
gran Cassa

(Auf das Poltern seufztes
schwer und kläglich. In
langen, geduldigen Gängen
weint nächtlicher Wind so auf)
(The sound is answered by
a cavernous sighing, as
when the night wind sighs
down and lies, gloomy
labyrinths.)

(sie poltert an die erste Türe)
(she hammers on the first door.)

(weicht zu Blaubart zurück)
(she recoils)

J.
off. ne!
di. pen!
Weh!
Ah!
Weh!
Woe!

24

Adagio ♩=69 rallent. al Più lento ♩=52

I
VI
II
Vla.
Vcl.
Cb.

Cl. (Lai)⁷
 J.
 I.
 VI.
 II.
 Vla.
 Vcl.
 Cb.

Was war das?
 What was that?
 Weint der Mann?
 Who was sighing?
 Sag, wer weint hier?
 Who was moaning?

Ob.²
 Cor.
 ingl.
 Cl. 1.
 (Sib)
 Cl. b.
 (Sib)
 Fg.¹
 J.
 I.
 VI.
 II.
 Vla.
 Vcl.
 Cb.

25

25

Ma - - - 200 "Blau-Bär!"
 An - - - siver, Bluebeard!

Weint der Fel - - sen?
 Mournful dwelling,

p *pp* *p*

Ob. 1
Cor. ingl.
Cl. 1 (La) 2
Cl. b. (La)
J.
I. Vi.
II. Vi.
Wz.
Vc.
Cb.

Più andante **26** *Lento*
♩ = 88 ♩ = 48

Ob. 1
Cor. ingl.
Cl. 1 (La) 2
Cl. b. (La)
Fg. 2
Cor. 1 (Fa) 2
Ripa 1 2
J.
Bl.

Bangi Rit. Mou. f. a. c. a. t. a.
Più andante **26** *Lento* 48

I. Vi.
II. Vi.
Wz.
Vc.
Cb.

Fig. 2

Cor. 1 (Fa) 2

J.

mf (*leise weinend*) (*she weeps softly*)

Ach, wie dei-ne Mau- - ern seuf- - zen!
 Oh, I heard your cas- - tle sigh - - ing.

Ach, wie dei-ne
 Yes, I heard a

Bl.

I

VI.

II

Vla.

Vcl.

Cb.

Barré dir!
Crash thou!

marcato

Ob. 1 2

Cor. ingl.

Cl. 1 (Sib) 2

Cl. b (Sib)

Fig. 2

Cor. 2 (Fa) 3 4

J.

VI. I

VI. II

Vla.

Vcl.

Cb.

a2
mp

sf
mp

a2
mp

sf
mp

dim. - - - - - *p*

3 p

con sord. *senza sord.*

dim.

mp

Più lento ♩ = 42 27

Ob. 1

Cor. ingl.

Cl. 1 (Sop)

Cl. b. (Sop/B)

Fg. 1

Cor. (Cass)

J.

Più lento ♩ = 42 27

Vi. I

Vi. II div. 2,3

Vla. div. 2,3

Vcl. div.

Cb.

pp dolce

molto espr.

pp dolce

pp dolcissimo con sord.

pp con sord.

pp con sord.

pp dolcissimo con sord.

pp con sord.

pp

Laß uns öff-nen,
Coma we'll ö-pen,
laß uns öff-nen,
both to- geth-er.

poco string. ----- *allarg.* ----- *al* ♩ = 92 *a tempo* ♩ = 116

Fl. 1
 Ob. 1
 Cor. ingl.
 Cl. 1 (Sib)
 Cl. 2 (Sib)
 Fg. 1
 Cor. (Fa.)
 J.

1. senza sord. p espr.
2. con sord. con sord. pp cresc. mf dim. pp senza sord. p

*Off. . . nen will ich, ich al-lein! Ganz be-hut-sam will ich
 I'll un-lock it, on-ly I! I shall do it very*

poco string. ----- *allarg.* ----- *al* ♩ = 92 *a tempo* ♩ = 116

Vi. I
 Vi. II div. 2 3
 Vla. div. 2 3
 Vc. div.
 Cb.

cresc. f dim. pp p
cresc. mf dim. pp p
cresc. non div. mf dim. pp p
cresc. mf dim. pp p
cresc. non div. f dim. pp p
cresc. f dim. pp p

1. 28 *a2 poco allarg.*

Fl. 1 & 2 *p*

Ob. 1 & 2 *p* *cresc.*

Cor. ingl.

Cl. 1 (Sib) & 2 *p* *cresc.*

Fg. 1 & 2 *p* *cresc.*

Cor. (Fas) 1, 2, 3, 4 *senza sord.* *cresc.*

J. *p* *cresc.*

öff-nen, lei-se öff-nen, lei-se
gän-ly, soft-ly, soft-ly, gän-ly.

28 *poco allarg.*

W. I *pp* *cresc.* *div. 2?*

W. II *pp* *cresc.* *div. 2?*

Vla. *pp* *cresc.* *non div.*

Vcl. div. *pp* *cresc.* *non div.*

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

a2 Andante ♩ = 84
subito crescendo

a tempo ♩ = 152

Fl. 1 & 2 *a2 p*

Ob. 1 & 2 *a2 p*

Cor. ingl.

Cl. 1 (Sib) & 2 *a2 p*

Fg. 1 & 2 *a2 p*

Cor. (Fas) 1, 2, 3, 4 *a2 p*

J. *f* *molto dim.* *p* *f* *molto esp.*

(sie lehnt sich an Blaubarts Schulter)
(she leans on his shoulder)

Gib mir dei-ne Schlüs-sel, Blaubart, gib sie mir weil ich dich lie-be!
Let me have the keys, my Bluebeard. Give me them because I love you.

Andante ♩ = 84

a tempo ♩ = 152

W. I *pp* *molto dim.* *p*

W. II *pp* *molto dim.* *p*

Vla. *pp* *molto dim.* *p*

Vcl. *pp* *molto dim.* *p*

Cb. *pp* *molto dim.* *p*

Più Adagio ♩=100

29 *poco rit.* *Andante* ♩=84-72

Fl. 1, 2
 Ob. 1, 2
 Cor. ing.
 Cl. 1 (Si)
 Cl. 2 (Si)
 Fg. 1, 2, 3
 Cor. (Fa) 1, 2, 3, 4
 Bl.

f, *p*, *espr.*, *mf*, *p*, *mf espr.*, *mf*, *mf espr.*, *mf*, *mf*, *p*, *mf*

muta in Cl. 3 (a)

Più Adagio ♩=100

29 *poco rit.* *Andante* ♩=84-72

I
 VI
 Va.
 Vc.
 Cb.

senza sord., *molto espr.*, *div. 3*, *p*, *pp*, *pp*, *pp*, *pp*

*Se - gen dei non
 Thy sweet hands are*

Fl. 1, 2
 Cor. (Fa) 1
 J.
 Bl.

p, *pp*, *pp*

*Dank sei dir, Dank sei dir!
 Thank you, thank you!*

*(Der Schlüsselbund klirrt im Finstern)
 (The sound of keys clinking in the darkness)*

*Hän - der, Ju - dith.
 blessed, Ju - dith.*

I
 VI
 Va.
 Vc.
 Cb.

Andante ♩ = 92

Risoluto ♩ = 120

Ob. 1 & 2 *sf* *pp*

Cor. ingl. *sf* *pp*

Cl. 1 (Cl. 2) *pp*

J. *p*
 Öff-nen will ich, ich al-lein!
 Bluebeard, let me open it now.

Vc. *sf* *pp*

Cb. *sf* *pp*

(sie geht zur ersten Türe zurück)
 (she goes back to the First Door)

(Wie das Schloß hörbar schnappt, tönt das erdtiefe Sausen wieder auf.)
 (As the lock turns, the reverberating sigh is heard again.)

30 Sosteruto ♩ = 88

H. picc. 1

Fl. 1

Ob. 1 & 2 *f*

Cl. 1 (Cl. 2) *f*
 muta in La

Xil. a rastiera *f*

J. *mp*
 Hörst du? Hörst du?
 Listen, Listen.

Woh!,
 wee!

(Die Türe tut sich lautlos auf und öffnet ein blutrotes Rechteck, wie eine Wunde, in der Wand. Rote Glut wirft, aus der Tiefe kommend, einen langen Lichtstreifen auf den Estrich der Halle.)
 (The door opens without a sound. It reveals a blood red rectangle in the wall like an open wound. A red glimmer comes from deep within, throwing a long beam across the floor.)

30 Sosteruto ♩ = 88

Vi. f div. *f* *sul ponticello*

Vla. *f* *sul ponticello*

Vc.

Più sostenuto $\text{♩} = 60$

31

Fl. picc. 1
 Fl. 1
 Fl. 2
 Ob. 1
 Cor. ingi.
 Cl. (La)
 Fg.
 Cor. (Fa)
 Trbn. 1
 Arpa
 XII. a. t.

Più sostenuto $\text{♩} = 60$

31

V. I div.
 V. II
 Vla.
 Vcl.
 Cb.

sub I..... III..... IV..... I..... III..... IV

Fl. picc. 1
Fl. 1
2
3
Ob. 1
2
Cor. Ing.
Cl. 2 (La.)
3
Fg. 1
2
3
Cor. (Fa.) 1
2
3
4
Tbn. 1
Ripa 1
2
XII. a. 1.
VI. I div.
VI. II
Vca.
Vco.
Cb.

sw I III IV II IV

Fl. Div. 1

Fl. 2

Ob. 1

Ob. 2

Cor. ingl.

Cl. (La) 1

Cl. (La) 2

Fg. 1

Fg. 2

Cor. (Fa) 1

Cor. (Fa) 2

Cor. (Fa) 3

Cor. (Fa) 4

Tr. (Sib) 1

Tr. (Sib) 2

Tromp. 1

Tromp. 2

Tromp. 3

Timp.

Xyl.

Bd.

V.I. div.

V.II

Vc.

Vc.

Cb.

Was siehst du?
What seest thou?

sul III

sul I.....IV

32 *Piu mosso* (♩=88) *muta in Fl. gr. 4*

Fl. picc. 1
1
2

Fl. 1
2

Ob. 1
2

Cor. ingl. 1

Cl. (La.) 1
2

Fl. 1
2

Cor. (Fa.) 1
2
3
4

Tr. (Sib) 1
2
3
4

Rnpa 1
2

xil. a. t.

Bl.

Was siehst du?
What seest thou?

(preßt die Hände an die Brust)
mp (presses her hands to her breast)

Ref. - ten, Mes - ser,
Shack - les, dag - gers,

32 *Piu mosso* (♩=88)

Vi. I div.

Vi. II

Vla.

Vlc.

Cb.

sul II

Più sostenuto ♩ = 60

Più mosso ♩ = 88

Più sostenuto ♩ = 60

33

Più mosso

1 Fl. 2. 3. 1. 2. Cor. ingl. 1. Cl. (La) 2. 3. Fg. 2. 3. Cor. (Ra) 1. 2. 3. 4. Harpa 2. J.

Wi - den - ha - ken, racks and pin - cers, Her-ber-bei-le... branding irons!

Più sostenuto ♩ = 60

Più mosso ♩ = 88

Più sostenuto ♩ = 60

33

Più mosso

V. I. div. V. II. Va. Vc. Cb.

Fl. 1
Ob. 2
Cor. Ing.
Cl. 2 (La)
Bj. 1

Cor. (Fa)
J.
Bl.

Mei-ne Ju-dith, fol-ler - - - kam-mer, Ju-dith chamber.
Schrecklich isf die fol-ter - - - kam-mer, fearful is thy room of tor-ture,

VI. I
VI. II
Vcl.
Vc.
Cb.

pp sul ponticello
pp sul ponticello
sf
sf
sf

Fl. 1
Cl. 2 (La)
Cor. (Fa)
J.
Bl.

Her-zog blau-bart! Blue-beard!
Schrecklich! Dreadful,
Schrecklich! hor-rible!

cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
f divv. molto
f dim.
f dim.
f dim.
f dim.

VI. I
VI. II
Vcl.
Vc.
Cb.

poco cresc.
cresc.
cresc.
mf
mf dim.
mf dim.

poco a poco più sostenuto - - -
Bang! dir! At! Hausfraid!

..... ♩ = 60 **34** *Andante(assai)* ♩ = 104 = 100 ♩ = 100

Fl. 1 2

Ob. 1 2

Cor. ingl.

Cl. (La.) 1 2 3

Fg. 1 2

Cor. (Fa.) 1 2 3 4

Tr. 1 (Si♭) 2

J.

pp

poco f

a2

sf

mf non legato, ma tenuto

(simile)

muta in Cl. b. (La)

pp

con sord.

poco marc. (zieht zusammen) (starts in horror)

p

*Dei-ner Fe-ste Wän-de
look your castle walls are*

..... ♩ = 60 **34** *Andante(assai)* ♩ = 104 = 100 ♩ = 100

V. I II

Vla.

Vlc.

Cb.

pp

pp

35

Fl. 1 & 2 *p*

Ob. 1 & 2

Cor. ingl. *p*

Cl. 1 (La) 2 *sf*

Cl. b. (La) *p*

Fg. 1 & 2 *p* *con sord.*

Cor 1 (Fa) 2 *f*

Timpani *p*

Arpa 1 & 2 *mf*

J. *blu-ten! blood-stained! Al-le Ma-tern blu-ten... Look, the walls are bleed-ing... blu-ten... bleed-ing...*

35

V. I *in modo ordin. non div.*

V. II *in modo ordin. non div.*

Vla. *p*

Vcl. *p*

Cb. *p*

Meno mosso ♩ = 76

Fl. 1 & 2

Cl. 1 (La) 2

Cor. (Fa) 1 & 2

J.

con sord.

mf

mf

Ein See, Schimmer dort! sieh sich's lichten! morning breaks! crimson sunrise!

Meno mosso ♩ = 76

I

W.

II

Vcl. 1

Vcl. 2

Cb.

mf espr.

mf espr.

mf espr.

mf espr.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 (La) 2

Cor. (Fa) 1 & 2

J.

mf

mf

mf

mf

(sie kehrt vorsichtig längs des Lichtstrahls zu Blaubart zurück)
 (she goes back to him, walking cautiously along the beam of light)

J.

Merkt du den Schein? Sieh nur: Sonnen- - - que! Be- - hold the light. Look there, lovely - - - radiance!

I

W.

II

Vcl. 1

Vcl. 2

Cb.

subl

subl

37

Fl. 1 & 2 *poco ritenuto*

Ob. 1 & 2 *pp*

Cor. ingi. *pp*

Cl. (La.) 1 & 2 *pp*

Cl. b. (La.) *pp*

Fg. 1 & 2 *ppp*

Cfg. *ppp*

Cor. (Fa.) *pp* *senza sord.*

Trbn. 1 & 2 *pp* *con sord.*

Timp. *p*

gr. C. *pp*

pp (sie kniet nieder und taucht die hohlen Hände in das Licht.)
 (she kneels down and stretches out her arms as though cupping the light in her hands.)

(sie erhebt sich)
 (she rises to her feet.)

37

Ro-te Crim-son Que-le, blut-ge-Quelle
 river, blood-stained wa-ters!

poco ritenuto

I. VI. *pp* *sul ponticello*

II. VI. *pp* *sul ponticello*

Vla. div. *pp* *sul ponticello*

Vcl. *pp* *sul ponticello*

Cb. *pp* *sul ponticello*

Molto andante (poco allegro) ♩ = 108

sempre più agitato

1/2 Fl. 3 4 Ob. 2 Cor. ingl. Cl. 1 (La) 2 Cl. 6 (La) Fg. 1 J.

Sieh doch, sieh doch, wie sich's lich - tet! Sieh doch, sieh doch!
 Wach und mar - vel, watch the sun - rise. Heav - en brightens!

Molto andante (poco allegro) ♩ = 108

sempre più agitato

I VI II Vca.

p in modo ordn.

38

1/2 Fl. 3 Ob. 1 Cor. ingl. Cl. 1 (La) 2 Cl. 6 (La) Fg. 2 J.

38

I VI Vca. VC.

Agitato molto ♩ = 160

1/2 Fl. 1/3/4 *4. muta in Fl. picc. 1*

Ob. 1/2

Cl. 1/2 (La) 2

Fg. 1/2

Cor. (Fa) 1/2/3/4

J. *mp*
af. le Th-ren will ich off-hen, wind soll we-her, Son-ne schai-ner,
We must o-pen all the doorways. Health-ful air shall flutter through them.

Agitato molto ♩ = 160

I. V. II.

Va. *in modo ordin.*

Va. *p*

Cb.

Cl. 1/2 (La) 2 *al. poco a poco allargando*

Fg. 1/2 *cresc.*

Cor. (Fa) 1/2/3/4 *cresc.*

J. *mf*

Bl. *mf*

♩ = 98 *molto allarg.* **39** *più andante* ♩ = 108 *Largo* ♩ = 84

af. le Th-ren will ich off-hen!
Ev'ry door must open, o-pen!

I. V. II.

Va. *non più*

Va. *mf*

Cb. *in modo ordin.* *p* *cresc.* *mf*

♩ = 98 *molto allarg.* **39** *più andante* ♩ = 108 *Largo* ♩ = 84

Bl du auch, was sie yer. bber-gen?
Child, you know not what's beyond them.

Vivo ♩ = 160 *sempre più agitato*

Fl. picc. 1
Fl. 1 2
Ob. 1 2
Cor. ingl.
Cl. (La.) 1 2
Fg. 1 2
Cor. Fa. 1 2 3 4

J. *mp* *mf*
 Gib mir auch die an - dern Schlüs - sel!
 Give me keys to all the oth - ers!
 Gib mir auch die an - dern
 I must enter all these

Vivo ♩ = 160 *sempre più agitato*

V. I
V. II
Vc. I
Vc. II
Cb.

40

Fl. 1 *picc.*
 1
 Fl. 2
 3
 Ob. 1
 2
 Cor. ingl.
 1
 Cl. (La)
 2
 3
 Fg. 2
 1
 3
 Cor. (Fa)
 1
 2
 3
 Tr. (Si)
 1
 2
 3
 4
 Timp.
 Piatto

J.
 schliis-sel!
 door-ways.

40

Al. . . . le tü . . . ren will ich öff . . nen!
 We . . . must o . . . pen ev! . . ny door-way!

I
 VI.
 II
 Vla.
 Vlc.
 Cb.

poco allarg. ♩ = 126 *Molto sosten. (subito) ♩ = 112*

Fl. picc. 1 2 3

Fl. 1 2 3

Ob. 1 2

Cor. ingl. 1 2 3

Cl. (La) 1 2 3

Fg. 1 2 3

Cor. (Fa) 1 2 3 4

Tr. (Si) 1 2 3 4

Timp.

Piatto

J.

Bl.

V. I II

Vc.

Vc.

All the doors open! *Ich liebedich.*
Because I love you.

Judith, Judith, warum willst du's?
Tell me why you want to, Judith.

poco allarg. ♩ = 126 *Molto sosten. (subito) ♩ = 112*

41 Più sostenuto ♩ = 88 muta in Fl. gr. 4

Fl. 1 & 2
Fl. 3
Ob. 1 & 2
Cor. 1 (Ing.)
Cl. 1 & 2 (La)
Fg. 1 & 2
Cor. 1 (Fa)
Tr. 1 (Cin)
Ripa 1
Bl.

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

con sord. *molto dim.*

Mai-ne, fe-ste Grund er-zit-ten! Through and through my castle trembles.

41 Più sostenuto ♩ = 88

Vi. I & II
Va.
Vc.

molto dim. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

dim. *dim.* *dim.*

Fl. 1 & 2
Cl. 1 & 2 (La)
Ripa 1

poco rit. *a tempo* *poco rit.*

Cl. 1 & 2 mutano in Mi^b

(Er reicht den zweiten Schlüssel. Ihre Hände beschließen sich im roten Lichtechein.)
(He gives her the second key, and their meeting hands seem to melt in the red glow.)

Bl.
Vi. I & II
Va.
Vc.

p *f* *poco rit.* *a tempo* *poco rit.*

off-ne, schlie-ße al-le Tü-ren. Judith, ach-te mai-ner faste castè.
you may o-pen all the others. Judith, careful, 'tis my ner faste castè.

a tempo *poco rit.* **42** *Comodo* ♩ = 126

Fl. 1
Fl. 2
Cl. (Mib)
Cl. (Lab)
Cor. (Fa)
Ripa
J.
Bl.

pp *pp* *pp*

She goes to the second door.
ganz be-hut-sam *will ich off-ten,*
I'll go gently. *very softly.*

ach - so un - ser, Ju - dith, ach - so!
Go with breathless caution, Judith.

a tempo *poco rit.* **42** *Comodo* ♩ = 126

a tempo *poco rit.* **42** *Comodo* ♩ = 126

V. I
V. II
Wc.
Wc.

pp *pp* *pp* *pp*

poco rall. *Allegro risoluto*

Fl. 1, 2
Ob. 1, 2
Cl. (Mib)
Cl. (Lab)
Cor. (Fa)
Tr. (Sib)
Ripa
J.

dolce *consord. dolce*

softly. *softly.*

(Das Schloß schnappt und lautlos öffnet sich die zweite Lüre. Ihre Öffnung leuchtet rötlichgelb, aber auch fuchserregelt duster. Der zweite Lichtstrahl liegt sich neben den ersten auf den Boden.)
(The lock snaps and it opens! The aperture is of a yellowish red colour, sombre, and glimmering to behold. The second beam of light lies on the floor alongside the first.)

poco rall. *Allegro risoluto*

V. I
V. II
Wc.
Wc.

f *What*

a2 *b*

Fl. 1/2
Ob. 1/2
Cl. 1 (Mb) 2
Cor. 1 (Fa) 2
Tr. (Sib) 1
J.
Bl.

f *mf*

Wie - le tau - sand
Pies - of cru - el

siehet du?
seest thou?

43

Fl. 1/2
Ob. 1/2
Cl. 1 (Mb) 2
Cor. 1 (Fa) 2
Tr. (Sib) 1
J.
Bl.

schar - fe waf - fen, wie - le tau - send kriegs - ge - rä - te.
arms and ar - mours, count - less fear - ful bat - tle weap - ons.

Fl. 1/2
Ob. 1/2
Cl. 1 (Mb) 2
Cor. 1 (Fa) 2
Tr. (Sib) 1
J.
Bl.

senza sord. *a2*

Mei - ne waf - fen - kam - me, Judith.
'Tis my cas - tle's armoury, Judith.

44

Fl.
1 *ff*
2 *ff*

Ob.
1 *ff*
2 *ff*

Cl. (Mi.)
1 *ff*
2 *ff*

Cor. 2 (Fa.)
1
3

Tr. (Si^b)
1
2 *mf* *f*

J.
f
mf *f*

I.
Vi.
Vla.
Vi.
Cb.

Glaubart wie ge- wal- tig bist du, wie ge-wal- - - tig grau-sam bist du!
Thou art very strong and mighty. Oh, but cru- - - el art thou, Blue- - - beard!

44

Più vivo $\text{♩} = 132$

45

Fl. 1, 2, 3
Ob. 1, 2
Cor. Ingl.
Cl. 1 (Mi \flat), 2 (Mi \flat), 3 (La)
Fg. 1, 2, 3
Cor. (Fa)
Tr. (Si \flat)
Trom. 1, 2, 3
Tub.
Picc.
Piatto
J.

craso., *f*, *p*, *mf*, *ff*, *3. senza sord.*, *con sord.*, *a2*, *ov.*, *con sord.*, *f*, *p*, *mf*, *tr.*, *p*, *f*

Blut klebt rot an
Blood on all the

45 Più vivo $\text{♩} = 132$

45

I.
VI.
Vla.
Vcl.
Cb.

ff, *p subito*, *mf*, *p*, *ff*, *p subito*, *mf*, *p*, *ff*, *p subito*, *mf*, *p*, *ff*, *p subito*, *mf*, *p*, *ff*, *p subito*, *mf*, *p*

Bangt dirt
Are you frightened?

1 2
 Fl. 3
 1 2
 Ob. 3
 Cor. 1
 ingl. 2
 1 (Mi^b)
 Cl. 2 (Mi^b)
 3 (La.)
 1 2 3
 Fg. 3
 1 2 3 4
 Cor. (Fa.)
 Tr. 2 (Si^b)
 3
 Trbn. 3
 1 2 3
 Strb.
 Timp.
 J.
 BI.
 I VI.
 II
 Vla. div.
 Vcl. div.
 cb.

ff — *mf*
ff — *mf*
ff — *mf* *muta in La*
ff — *mf* *muta in La*
ff — *mf*
ff — *mf*
f — *mf*
f — *mf*
 2. *f* — *mf*
 (wendet sich zu Blaubart)
 (turns to Bluebeard)
 al-len Waf-fen, Blut an al-len Kriegs-ge-rä-ten!
 spears and daggers! Blood-stained are they battle weapons.
 Bang! dir?
 Are you frightened?

calmandlost

a tempo ♩ = 132

Ob. 1
Cor. ingl.
Cl. (La.) 3
Fg. 1 2 3
J.

p *cresc.* *poco* *f*

*Gib mir auch die an-dern Schlüs-sel!
Give me keys to all your doorways!*

calmandlost

a tempo ♩ = 132

I
II
Vla.
Vc. div.

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

Meno vivo ♩ = 108

poco rit.

46 *a tempo* ♩ = 116 (*quasi sostenuto*)

Cor. ingl.
J.
Bl.

p dolce

*(kommt langsam längs des zweiten Lichtstreifens zurück.)
(she walks back toward Bluebeard along the second beam of light.)*

mf *p dolce*

*Sieh die an-dere
Here's the second*

*Ju-dith! Ju-dith!
Ju-dith! Ju-dith!*

Meno vivo ♩ = 108

poco rit.

46 *a tempo* ♩ = 116 (*quasi sostenuto*)

I
II
2 soli
Vc. gli altri div.

f *p* *molto cresc.* *espr.* *f* *dim.* *p*

f *p* *mf* *p*

Fl. 1 *p dolce*

Ob. 1 *p dolce*

Cor. ingl. *p dolce*

Cl. (La) 3 *p dolce*

J. *Quelle, — Son-nen-quel-le. light stream, gleaming river. Sieh nur! Sieh nur! Look at it! Look at it!*

VI. I *div. in 2* *p dolce* *cresc.*

Viol. I *mf* *cresc.*

Viol. II *mf* *cresc.*

J. *rallent. a tempo* **47** *più vivo* ♩ = 132 *a tempo* ♩ = 116

Bl. *Gib mir auch die andern Schlüsse! Give me keys to all the doorways.*

VI. I *rallent. a tempo* **47** *più vivo* ♩ = 132 *a tempo* ♩ = 116

VI. II *f* *molto espr.* *p* *cresc.* *p*

Vcl. *div. p cresc.* *f* *p* *cresc.* *p* *non div.* *p*

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

J. *poco allargando* ♩ = 76 *più vivo* ♩ = 132 *Meno mosso* ♩ = 88

Bl. *Gib mir auch die andern Schlüsse! Give me keys to all the others.*

J. *Ju-dith, ach-te! careful, Ju-dith.* *poco allargando* ♩ = 76 *più vivo* ♩ = 132 *Meno mosso* ♩ = 88

VI. I *cresc.* *f* *p* *cresc.*

VI. II *cresc.* *f* *p* *cresc.*

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

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

string. *mu-ta in Cl. b. (La)*

Risolto ♩ = 126

48

1 Ob.
2
Cor. ingl.
1 (La.)
2
1
Fg. 2.
3
1
Cor. (Fa.)
2
3
4
J.
Bl.

passionato
folg. - - to dir, weil ich dich lie - - be.
I came hither be-cause I love you.

Weiß du, was die Tü-ren ber-gen?
Can you guess what lies be-hind them?

48

Risolto ♩ = 126

I
VI.
II
Vcl.
Vcl.
Cb.

49 *poco string.*

Ob. 2
Cl. 1 (La) 2
Fg. 1 2 3
Cor. (Fa) 1 2 3 4
Tr. 1 (Si b) 2
J.

Hier bin ich, die Deine bin ich.
I am here, and I am yours.

senza sord.

49 *poco string.*

V. I
V. II
Vla.
Vcl.
Cb.

cresc.

a tempo ♩ = 116 *poco allarg. al*

Ob. 2
Cl. 1 (La) 2
Fg. 1 2 3
Cor. (Fa) 1 2 3 4
Tr. 1 (Si b) 2
Timp.

a2

a tempo ♩ = 116 *poco allarg. al*

V. I
V. II
Vla.
Vcl.
Cb.

a2

*Füh-re mich nun ü-ber-all hin, öff-ne, Blau-...-bart, al- - le Tü-ren!
Show me all your hidden secrets. Let me en- - ter ev- - ry doorway.

50 *Sostenuto* ♩ = 72

Cor. (Fa) *p espr.*

Arpa. 7 *mf*

Bl. *mf*
 Mei - ner fe - ste Grun - der - zit - fert, auf - stehn Tü - ren al - ter
 Through and through my cas - tle trem - bles. Stories of sor - row thrill with

50 *Sostenuto* ♩ = 72
div.

Vla. *pp*
div.

Vlc. *pp*

Cb. *pp*

poco a poco *più tranquillo* ♩ = 80 **51**

Cor. ingl. *p*

Cl. b. (La.) *p*

Fg. 7 *p*

Cor. (Fa) *dolce*

Arpa. 7 *p*

Bl. *p*
 Her - ker - rapture. Judith, Judith! Küh - l und süß - ist's, wenn die off - nen
 and sooth - - ing is the blood that

poco a poco *più tranquillo* ♩ = 80 **51**

Vla. *pp*

Vlc. *pp*

Cb. *pp*

poco allarg. **52** *breve* *Sostenuto* ♩ = 92

Fl. 1 & 2
Ob. 1 & 2
Cor. ingl.
Cl. (La.) 1 & 2
Cl. b. (La.)
Fg. 1, 2, 3
Cor. (Ra.) 1, 2, 3, 4
Tr. (Sik) 1 & 2
Arpa

J. *ich dich lie-be, cause I love you. #off. ne, Let me blau- - bart, al- le Tü- ren! ev- ry door-way!*

poco allarg. **52** *breve* *Sostenuto* ♩ = 92

I. VI.
II. VIa.
VIc.
Cb.

Più sostenuto ♩=80 Più lento ♩=72

Ob. 1

Cor. ingl.

Cl. (La.) 1 2

Cl. b. (La.)

Fg. 1 2 3

Cor. (Fa.) 1 2 3 4

Arpa 1

Bl.

mf espr. *mf* *mf*

f dim. p

p espr. *mf*

Noch drei Schlüssel will ich ge-ben.
Three more heavy keys I give thee.

Geh und sieh, doch fra-ge nim-mer.
Thou shalt see, but ask me nothing.

Più sostenuto ♩=80 Più lento ♩=72

I
Vl.

II

Va.

Vc.

Cb.

mf dim. pp *mf non div. dim. pp* *mf dim. pp*

Vivo ♩ = 128

poco rallent.

53 *Meno mosso* ♩ = 96

Fl. 1
Ob. 1
Cor. ingl.
Cl. 1 (La.)
Cl. 2 (La.)
Cl. b. (La.)
Fg. 1, 2, 3
Cor. (Fa.) 1, 2, 3, 4

muta in Sib

f sf sf mf mf

mf dim. p sf

dim.

(Judith nimmt sie ungeduldig und eilt zur dritten Türe, bleibt aber vor ihr zaudernd stehen.)

(she snatches the keys impatiently and hurries to the Third Door. She hesitates in front of it.)

J.

Gib mir denn die nächsten Schlüssel.
Let me have the keys you promised.

(er überreicht sie ihr)
(he gives her the keys)

Bl.

Al. les schau-e fra. ge nim- mer.
Look you fill, but ask no questions.

Sostenuto ♩ = 80 *Piu mosso* ♩ = 104 *poco ritard.* *Adagio* (♩ = 50)

Fl. 1, 2
Ob. 1
Fg. 1

dim. p

J.

Kann- te nur das Schloß nicht fin- den.
Where's the lock? I cannot find it.

Bl.

Was verweilt du?
Why do you falter?

Warum säumst du?
Open quickly!

poco f
fürchten nicht mehr, *sist ent- schie- den.*
Judith, fear not, fear no long- er.

54 Assai andante ♩. 100 - 88

1
Fl. *p*

2
3
4
Tr. (Sib) *p* Flatterzunge

1
Arpa *mp*

2

Cel. *mp*

(Judith dreht den Schlüssel im Schlosse. Mit warmen, tiefem Erzklänge öffnet sich die dritte Türe; ein goldig-leuchtendes Viereck erscheint in der Wand. Der Goldlichtschein ergießt sich neben die andern Streifen auf den Estrich.)
 (She turns the key. The door swings open with a sonorous, metallic sound. A beam of golden light stretches across the floor alongside the other two.)

J.

54 Assai andante ♩. 100 - 88

Flag. sul I. II.

Vcl. div. *mp* (non div)

Vcl. div. *p* Flag. sul II.

Vcl. div. *mp* Flag. sul I. II.

Vcl. div. *p* (non div.)

1
Fl. *p* Flatterzunge

2
3
4
Tr. (Sib) *mp*

1
Arpa *mp*

2

Cel. *mp*

J. *mf*

Gol- de ne
Moun- tains of

Vcl. div.

Vcl. div.

Fl. 2/3
4

Tr. (sib) 1/3

1
2

Arpa

10

10

10

10

10

10

10

J.

Pracht!
gold!

Vi. I

Vcl. div.

Vc. div.

1
2/3
4

Tr. (sib) 1/3

1
2

Arpa

10

10

10

10

10

10

J.

2 soli

Wol. dolce

Wcl.

(sie kniet nieder und wühlt darinnen, Schmuck, eine Krone und einen Prunkmantel auf die Schwelle legend.)
(she kneels down and digs into the pile of treasures, lays jewels, a crown and a luxurious cape on the threshold.)

2 soli

p dolce

1
Fl. 2/3
4

Tr. 1 (Sib) 2/3

Arpa 1 2

Cel.

Vl. I 2 soli

Vla.

Vc.

55

1
Fl. 2/3
4

Tr. 1 (Sib) 2/3

Arpa 1 2

Cel.

55

Vl. I 2 soli

Vla.

Vc.

2/3 Fl. 4

Tr. (Sib) 1/3

1/2 Rapa 1 2

Cel.

J.

Vi. I & soli

Vcl.

Vc.

gold- ne Ket- a- man- ten,
 glint- ing coins and flash- ing dia- man- ten,
 dya- monds,

1 Fl. 2/3 4

Tr. (Sib) 1/3

1/2 Rapa 1 2

Cel.

J.

Vi. I & soli

Vcl.

Vc.

per- lan- nei- ches Pracht- ge-
 gleam- ing ru- bies, pearls that

1
2
3
4

Fl.

Tr. (Sib) $\frac{1}{2}$ $\frac{2}{3}$

Arpa

Cel.

J.

VI. I
Solo

Vla.

Vc.

*Schmel- de, gold- ne, Kro- nent,
span- kie. Gönns of er - - - - - nent,
mine,*

1
2
3
4

Cor. (Fa) 1

Tr. (Sib) $\frac{1}{2}$ $\frac{2}{3}$

Arpa

Cel.

J.

VI. I
Solo

Vla.

Vc.

*Prunk- ga- wän-
crowns of glo-*

1. 2. 3. 4.

Fl. 1 2 3 4

Tr. (Sib) 1 2 3

Arpa 1 2

Cel. 10 10 10 10 10

J. den! ry!

Bl.

Vi. I R. soli

Vla.

Vic.

56 2. Più tranquillo ♩=84

1. 2. 3. 4.

Fl. 1 2 3 4

Cor. (Fa) 1

Tr. (Sib) 1 2 3

Arpa 1 2

Cel. 10 10 10 10 10

my dolce

56 Più tranquillo ♩=84

Vi. I R. soli

Vla.

Vic.

1 2
Fl. 3 4

2.
p.

Cor. (Fa.) 1

Tr. (Sib) 1 2/3

Arpa 1 2

Cel.

VI. 2soli I

Vla.

Vlc.

7 2
Fl. 3

Cor. (Fa.) 1

Tr. (Sib) 1 2/3

Arpa 1 2

Cel.

Bl.

VI. 2soli I

Vla.

Vlc.

sim.

Mai - ner Fe - ste Schatz -
tis my cas - tle's trea - su - ry - ge -

♩ = 92-96

1 2 3 4

Fl.

Tr. (Sib) 1 2/3

Arpa 1 2

Cel.

J.

Bl. *p*

Reich Thou *3* bist art *7* das, oh *3* my *3* dear. *3* my *3* dear *3*

wöl be.

♩ = 92-96

Vi. I 2 soli

Va.

Vc.

1 2 3 4

Fl.

Tr. (Sib) 1 2/3

Arpa 1 2

Cel.

J.

Blau bart!
Blus beard.

Vi. I 2 soli

Va.

Vc.

57 ♩ = 84

1 2
Fl. 3 4

Cor. (Fa.) 1

Tr. (Sib.) 1 2 3

Arpa 1 2

Cel.

Bl.

mf dolce

All.
Ev. ry Herr die lich
gold. en

57 ♩ = 84

Vi. 2 soli I

Vla.

Vlc.

1 2
Fl. 3 4

Cor. (Fa.) 1 2

Tr. (Sib.) 1 2 3

Arpa 1 2

Cel.

Bl.

mf dolce

keit
crown

ist
shall

nun
be

dein,
thine.

2. *p.*

Fl. 1/2, 2/3, 3/4

Cor. (Fa.) 1, 2

Tr. (Sib) 1/2, 2/3

Arpa 1, 2

Cel.

Bl.

clair die Per- ru- bies, len, Di pearls a- and

Vi. R. soli I

Vla.

Vc.

2. *p.*

Fl. 1/2, 2/3, 3/4

Cor. (Fa.) 1, 2

Tr. (Sib) 1/2, 2/3

Arpa 1, 2

Cel.

J.

Bl.

man- ten, dia- monds.

Vi. R. soli I

Vla.

Vc.

mf 3 *poco cresc.* 3

Musical score for Flutes (Fl.), Trumpets (Tr. (Sib)), Percussion (Ripa), and Strings (Vi. 2 soli I, Vla., Vlc.). The score is in 2/4 time and features a key signature of one sharp (F#). The Flutes and Trumpets play sustained notes. The Percussion part consists of a rhythmic pattern of eighth notes. The strings play a complex, rhythmic pattern of eighth notes.

58 Poco agitato $\downarrow = 108$

Musical score for Flutes (Fl.), Oboes (Ob.), Cor Anglais (Cor. (Fa)), Trumpets (Tr. (Sib)), Percussion (Ripa), and Cellos (Cel.). The score is in 2/4 time and features a key signature of one sharp (F#). The Flutes and Oboes play sustained notes. The Cor Anglais plays a melodic line. The Trumpets play sustained notes. The Percussion part consists of a rhythmic pattern of eighth notes. The Cellos play a complex, rhythmic pattern of eighth notes.

(Judith erhebt sich plötzlich)
(she turns in sudden alarm)

58 Poco agitato $\downarrow = 108$

Musical score for Violins (Vi. 2 soli I), Violas (Vla.), and Cellos (Vlc.). The score is in 2/4 time and features a key signature of one sharp (F#). The Violins play a melodic line. The Violas and Cellos play sustained notes.

Più agitato

♩ = 152

(wendet sich erstaunt zu Blaubart.)
(she gazes at him in astonishment.)

Blut klebt rot am Gold-ge-schmei-de!
All your-precious gems are blood-stained!

59

Poco agitato ♩ = 200

muta in Si^b

Blut klebt rot an al-len Kro-nen!
Your brightest jew-el is blood-stained!

Più agitato ♩ = 152 *Andante* ♩ = 100

Fl. 1, 2
3, 4
Ob. 1, 2
Cor. 1 (Fa.) 2
Tr. 1/2 (Sib) 3
Bl.

(Judith wird immer unruhiger und ungeduldriger.)
(She becomes more and more agitated, and hectically impatient.)

(Rasch wendet sie sich zur vierten Türe und öffnet sie.)
(She suddenly turns to the fourth door and opens it.)

öff-ne schnell die vier-te Tü-re. Es werd' hel-le, öff-ne, öff-ne!
Ju-dith, o-pen now the Fourth Door. Bring the sun-shine. O-pen, o-pen!

60 *Lento* ♩ = 80-76

Fl. 1, 2
Cor. (Fa.) 1
Arpa 1, 2

pp Flatterzunge
p dolce (syn)
p gliss.
p (synchron)

(Blumige Zweige schlagen auf die Szene herein, ein blaugrünes Viereck tut sich in der Wand auf, und der einfallende Schein legt sich neben die andern.)
(Branches heavy with blossom crowd out through the aperture. They are suffused with a bluish-green light. This new beam of light stretches across the floor beside the others.)

60 *Lento* ♩ = 80-76

div. V. I
V. II
Vcl.
C. & B.

con sord. div.
ppp
ppp
ppp
ppp
senza sord.

61 62

1 2 3 4

Fl. *Flatterzunge*
pp

Ob. 1

Cor. ingl.

Cl. 1 (Sib) 2
p dolce

Cor. 1 (Fa)

Arpa

61 62

VI. div. I

VI. II

Vcl.

1.P

VC. 2. 3. 4. P

Cb.

Fl. 1/2
 Ob. 1
 Cor. ingl.
 Cl. 1 (Sib) 2
 Fg. 1/2
 Cor. (Fa) 1/2, 3/4
 Arpa 1/2

calando
 a2
 p espr.
 f espr.
 p
 a2
 f espr.
 p
 calando
 calando

Vi. div. I
 VI. II
 Vcl.
 7.2.P.
 Vc.
 3.4.P.
 Cb.

calando
 f espr.
 dim. p
 senza sord.
 f espr.
 dim. p
 calando
 f espr.
 dim. p
 calando
 senza sord.
 no. dia. senza sord.
 dim. p
 calando
 f non dia.
 dim. p
 7.2.3. Pizzica con sord.
 calando
 senza sord.
 f
 dim. p
 calando
 calando
 f
 dim. p
 calando
 calando
 f
 dim. p
 calando
 calando
 f
 dim. p

Un poco più andante ♩ = 92

63

1 Fl. 2

Ob. 1/2

Cor. ingl.

Cl. 1 (Sib) 2

Cl. b. (Sib)

Fg. 1/2/3

Cor. (Fa) 1/2/3/4

Tr. 1 (Sib) 2

Trbn. 2

1 Arpa 2

Un poco più andante ♩ = 92

63

I VI

II VI

Vla.

Vcl.

Cb.

64 *Tranquillo* ♩ = 69-66

7 Fl. 1 2
Ob. 1/2
Cl. 1 (Sib) 2
Cl. B. (Sib)
Cor. 1 (Fas) 2/3

64 *Tranquillo* ♩ = 69-66

I VI.
II Vln.
Vcl.
Cb.

poco stringendo

e poi rallentando

7 Fl. 1 2
Ob. 1/2
Cl. 1 (Sib) 2
Cl. B. (Sib)
I VI.
II Vln.
Vcl.
Cb.

65 *a tempo (Andante) ♩ = 72*

Fl. 1 2 3 4 *pp Flatterzunge*

Cl. (Sib) 1 *pp Flatterzunge*

Cor. (Fa) 1 *mf my dolce bisbigli.*

Alpa 1 2 *pp bisbigli.*

Cel. *pp*

Trgl. *pp*

J. *espr.*

65

Ach! Ah!

what

I. *pp*

Vi. I. *pp*

Vi. II. *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

Fl. 1 2 3 4

Cor. (Fa) 1

Alpa 1 2

Cel.

J. *Blü. . . ly flowers! Ten . . . pracht!*

I. *pp*

Vi. I. *pp*

Vi. II. *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

un poco più largo ♩ = 60

Fl. 1, 2, 3, 4

Cor. (Fa) 1

Arpa 1, 2

Cel. 10

J. 10

Ach! Sweet

Lok-ken-dee Duft! fra-grant gar-den,

un poco più largo ♩ = 60

VI. I, II

Va.

Vc.

Cb.

a tempo ♩ = 72

Fl. 1, 2, 3, 4

Cor. (Fa) 1

Arpa 1, 2

Cel. 10

J. 10

*Bingst dein Fel-sen Wun-der-blu-men?
ha-den un-der rocks and bowl-ders!*

a tempo ♩ = 72

pp dolcissimo

calando

calando

calando

calando

calando

Tranquillo ♩=69-66

66

1 Fl. 1 *calando* *ppp* *mf ma dolce*

2 Fl. 2 *calando* *ppp* *pp*

3 4 *calando* *ppp* *pp*

Ob. 1 2 *mf molto cresc.* *f*

Cor. ingl. *p molto cresc.* *f*

Cl. 1 (Sib) 2 *p molto cresc.* *f*

Fg. 1 2 *mf molto cresc.* *f*

Cor. (Fa.) 1 *senza sord.* *molto cresc.* *f*

1 2 *ppp*

Cel. *ppp*

Tranquillo ♩=69-66

66

I *ppp* *mp*

II *ppp* *mp*

Vcl. *ppp* *mp*

Vlc. *ppp* *mp*

Cb. *ppp* *mp*

1

Fl. 2

3

Ob. 2

Fg. 2

poco cresc.

poco creso.

dim.

poco string.

I

VI.

II

Vla.

Vlc.

Cb.

(poco string.)

1

Fl. 2

3

Ob. 2

Cl. (Sib) 1

Fg. 2

Cor. 1 (Fa) 3

Bl.

tr.

mf.

dim.

p.

al

p.

Mei-ner Fe-ste Zau-ber-
'tis my cas-tle's se-cret

(poco string.)

I

VI.

II

Vla.

Vlc.

Cb.

p.

67 Andante J=72

1 Fl. 2 *pp* (Flatterz.)

3 Fl. 4 *pp* (Flatterz.)

Cl. 1 (Sib.) 2 *mf dolce*

Fg. 1 2 *mf dolce*

Cor. (F#) 1 2 3

Arpa

Cel.

Tgl.

J.

Bl. *Rich! Ah!*

gar. ten.
gar. den.

I. *div. p.*

VI. *div. pp*

II. *pp*

Vla. *div. pp*

Vc. *pp*

Cb. *pp*

67 *pp*

1
Fl. 2
3
4
Cl. 1
(si/b) 2
Fg. 1
2
mf

1
Cor. 2
(fa)

1
Arpa
2

Cel.

J.
Blü... ten... pracht!
tender flowers!

I
Vi.
II
Vla.
Vcl.
Cb.

Detailed description: This page of a musical score includes parts for woodwinds (Flute 2, Clarinet 1 in B-flat, Bassoon), strings (Violin I and II, Viola, Violoncello, Double Bass), and percussion (Cymbal). A vocal soloist (J.) has a line with lyrics in German and English. The woodwinds and strings play sustained notes, while the cymbal has a rhythmic pattern. The vocal line is sparse with long rests.

7 2 1 2 3 4

Fl. 1 2 3 4

Cl. 1 (Sib) 2

Fg. 1 2

Arpa 1 2

Cel.

J.

Ho - he, schlan - ke, wei - - - - - Be - - - - - men!
 Gi - - - - - ant lil - - - - - ies, tall as Vi - - - - - len,

I

VI I

Va.

Vc.

Cb.

7 2 1 2 3 4

Fl. 1 2 3 4

Cl. 1 (Sib) 2

Fg. 1 2

Arpa 1 2

Cel.

I

VI I

Va.

Vc.

Cb.

calando

dim.

pp

calando

calando

calando

calando

calando

calando

calando

calando

calando

68 Più andante $\text{♩} = 84$ più vivo $\text{♩} = 104$

Ob. 1/2 *p cresc.* *f sf p*

Cor. ingl. *p cresc.* *f sf p*

Cl. 1 (Sib) 2 *mf cresc.* *f sf p*

Cor. 2 (Fa) 3 *p cresc.* *f sf p*

Timp. *p* *f sf p*

J. *p* *ppp f* *espr.*

Schnee - weiß prangen die Ro - sen, ro - ter Nel - ken lo - - dem da Glut! Nim - - mer
Cool silk-y, ex-qui-site ros-es, red carnations gleam - ing with light! Nev - - er

68 Più andante $\text{♩} = 84$ più vivo $\text{♩} = 104$

I *p ppp espr.* *cresc.* *f sf dim.*

VI *f sf dim.*

Vla. *f sf dim.*

Vcl. *f sf dim.*

Cb. *f sf dim.*

calmandosi al Tempo $\text{♩} = 88-84$ **69**

Fl. 1/2 *f*

Ob. 1/2 *f*

Cor. ingl. *f*

Cl. 1 (Sib) 2 *p*

Fg. 1/2 *p*

Cor. 2 (Fa) 3 *f*

J. *sf*

sah — ich sol - - chen Gar - ten. Sieh, es nei - gensich die Blu - men,
have — I seen such beau - ty. Ev - ry flower-buds to greet thee. sieh, es nei - gen sich die
Thou hast made them bud and

calmandosi al Tempo $\text{♩} = 88-84$ **69**

I *(dim.) - - - - p* *f espr.* *p*

VI *(dim.) - - - - p* *f espr.* *p*

Vla. *(dim.) - - - - p* *f* *p non div.*

Vcl. *(dim.) - - - - p* *f* *p*

Cb. *(dim.) - - - - p* *f* *p*

calmandosi al Tranquillo ♩ = 72

Fl. 1 & 2 *mf*

Ob. 1 & 2 *mf*

Cor. (Fa) 1 & 2 *mf*

Bl. *mf* *con castoreo pichesco.* *f*

Blu- men. Sie er- blü- hen, sie ver- wel- ken, le- ben läßt sie nur dein An- blick.
 blas- som. Thou hast made them swiftly with- er, on- ly to re- - vive in glo- ry!

I *mf* *guz*

VI *mf*

II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

70 *Agitato* ♩ = 104 - 112

Fl. 1 & 2 *mf* *guz*

Ob. 1 & 2 *mf*

Cor. ingl. *mf*

Cl. 1 (Si) & 2 *mf*

Fg. 1 & 2 *mf*

Cfg. *mf*

70 *Agitato* ♩ = 104 - 112

Cor. (Fa) 1 & 2 *mf*

Tr. (Si) 1 & 2 *mf* *senza sord.*

Tbn. 1 & 2 *mf* *senza sord.*

Btd. *mf*

Timp. *mf*

I *mf* *guz*

VI *mf*

II *mf*

Vla. *mf* *div.*

Vcl. *mf*

Cb. *mf*

a2 allargando molto *Poco più mosso* $\text{♩} = 120$

71 *rallentando*..... $\text{♩} = 84$

Fl. 1/2, 3/4 *sf* *mf* *mf dolce*

Ob. 1/2 *sf* *mf dolce* *L. solo*

Cl. (Sib) 1/2, 3 *a2* *f* *mf* *p*

Fg. 1/2 *a2* *f* *mf* *p*

Cg.

Cor. (Fa) 1/2, 3/4 *sf* *mf* *dim.* *p*

Tr. (Sib) 1/2, 3/4 *conv. sord.* *f* *mf* *dim.* *pp*

Trbn. 1/2, 3/4

Tbn. 1/2, 3/4

Timp.

Piatto

J. *(beugt sich plötzlich nieder)*
(she suddenly stoops down) in p (erschrocken) (frightened)
Blut klebt an der Ro-sen Wurzel, dei-ner Li-li-en Kel-che blu-ten!
Your white rose is flushed with blood spots. All the soil around is blood-soaked!

a2 allargando molto *Poco più mosso* $\text{♩} = 120$

71 *rallentando*..... $\text{♩} = 84$

I. VI. *II.*

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

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

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

72

Agitato ♩ = 112

Fl. 1/2, Ob. 3/4, Cl. 1/2 (Sib), Fg. 1/2, Tr. 1/2 (Sib), Bl.

senza sord.

Dei-nem Blick er-schrie-ßen sie sich,
 'tis thing eyes that o-pen the flowers.
 dei-nen Mor-ger they
 Preis-ing thee

72

Agitato ♩ = 112

I, VI, Vla., Vc., Cb.

allarg. *molto* *Poco più mosso* ♩ = 120 *poco rallent.*

Fl. 1/2, Ob. 3/4, Cl. 1/2 (Sib), Fg. 1/2, Cfg., Cor. 1/2 (Fa), Tr. 1/2 (Sib), Timp.

a2, *a3*, *mf*, *f*, *ff*, *pp*, *f*, *ff*, *mf*, *mf*, *mf*

1.2., *3*, *4*

f *consord.* *mf*

(erhebt sich und wendet sich zu Bluebeard)
 (rises and turns to Bluebeard)

J., Bl.

grüßt sing *allarg.* *molto* *Poco più mosso* ♩ = 120 *poco rallent.*

ih-er auf-ten. wer be-gibt dir dei-nen Gar-ten?
 who has bled to feed your gar-den?

I, VI, Vla., Vc., Cb.

ff, *f*, *mf*, *mf*

73 *Agitato* ♩ = 120 *Vivo e molto agitato* ♩ = 92

Fl. 1/2, 3/5
Ob. 1/2, 3/5
Cl. (Sib) 1/2, 3/5
Fg. 1/2, 3/5
Cf. 1/2, 3/5
Cor. (Fa) 1/2, 3/4
Tr. (Sib) 2/3
Tbn. 3/5
Btb.
Timp.

Bl. *Judith, Judith, fra-ge nim-mer. Sieh, wie mei- - ne Burg sich lich- tet. Ask no questions. Look, my cas- tle gleams and brightens.*

73 *Agitato* ♩ = 120 *Vivo e molto agitato* ♩ = 92

V. I
V. II
Vla.
Vc.
Cb.

sempre più agitato

74

1 2
Fl.

3

1 2
Ob.

3

1 2
Cl.
(Sib)

3

1 2
Fg.

3

Cfg.

1 2
Cor.
(Fas)

3 4

1 2
Tr.
(Sib)

3

Btb.

Timp.

pizz

*Off. - ng doch die fünf- te Tür - re!
Ju. - dith, o - pen now the fifth Door.*

sempre più agitato

I
V.
II

Vla.

Vcl.

Cb.

74

Vivacissimo $\text{♩} = 112$ *allarg.*

Fl. 1 2 3 4
Ob. 1 2
Cor. ingl.
Cl. (Sib.) 1 2 3
Fg. 1 2 3
Cfg.
Cor. (Fa.) 1 2 3 4
Tr. (Sib.) 1 2 3 4
Tbn. 1 2
Bib.
Musica di Camera
4 Tr. (Do)
4 Trbn. Alto
Timp.
Piatto
Organo

sempre cresc.
cresc.
1. senza sord.
4. senza sord.

J.

goc

Vl. I
II
Vla.
Vcl.
Cb.

*Judith läuft mit unvermittelter Bewegung zur fünften Türe und
with a sudden movement Judith runs to the fifth door and*

Vivacissimo $\text{♩} = 112$ *allarg.*

molto

Larghissimo ♩ = 66

poco allarg.

(Die fünfte Tür öffnet sich. Ein hoher Erker ist sichtbar, ein weiter Ausblick,
 und in schimmernder Pracht ergießt sich Licht herein.)
 (A lofty verandah is revealed, and far vistas are descried beyond. The
 light pours out in a glittering cascade.)

(Judith hält, geblendet, die Hände über die Augen)
 (Dazzled by the radiance, Judith shields her eyes with her hand.)

reißt sie auf
 (flings it open)

Ah!
 Ah!

molto

Larghissimo ♩ = 66

poco allarg.

75 *Meno largo* ♩ = 88

Fl. 1 2 3 4
Ob. 1 2
Cor. ingl.
Cl. (Sib.) 1 2 3
Fg. 1 2 3
Cf.
Cor. (Fa.) 1 2 3 4
Tr. (Sib.) 1 2 3 4
Tron. Bf. 1 2 3
Musica di scena
Tr. (Do) 1 2 3 4
Tron. Alto 1 2 3 4
Timp.
Organo
B. *ff quasi parlando, masempre grave*
Sieh, — so weit die Blick-ke rei-chen, al-les, al-les mei-ne Lan-de. Nicht wahr, herr-lich wei-lich wei-
Now — be-hold my spaci-ous king-dom. Gaze ye down the a-wind-ing vis-tas. Is it not a no- die
75 *Meno largo* ♩ = 88
I.
V.
Vla.
Vc.
Cb.

76

breve *8^{va}*

Musica di scena

Fl. 1, 2, 3, 4
Ob. 1, 2
Cor. ingl.
Cl. (Sib.) 1, 2, 3
Fg. 1, 2, 3
Ofg.
Cor. (Fa.) 1, 2, 3, 4
Tr. (Sib.) 1, 2, 3, 4
Trbn. 1, 2, 3, 4
Tr. Alto 1, 2, 3, 4
Timp.
Organo

(schaut starr hinaus,
zenstreuft)
(stares fixedly out,
distracted)

senza espressione

Schön und groß sind dei- ne Lan- de.
Fair and spacious is your country.

Lan- de
country

76

Larghissimo ♩ = 66

I
VI
II
Vla.
Vc.
Cb.

poco allarg. *Meno largo* ♩ = 88

8va

Fl. 1/2

Ob. 1/2

Cor. (mg)

Cl. (Sib) 1/2, 3

Fg. 1/2, 3

Cfg.

Cor. (Ra) 1/2, 3, 4

Tt. (Sib) 1/2, 3, 4

Tbn. 1/2, 3

Btb.

Musica di scena

Tt. (Ba) 1/2, 3, 4

Tbn. Alto 1/2, 3, 4

Timp.

Organo

J.

Bl.

if

poco allarg. *Meno largo* ♩ = 88

8va

Vl. I, II

Vla.

Vcl.

Cb.

Lichte Wie-sen, Silken mead-ows, *dunk-le Wäld-er, vel- vet forest's,* *lang-ge-streck-te Sil-ber-stö-me, tran-quil streams of wind-ing sil-ver.*

Larghissimo ♩ = 66

8va - poco allarg. a tempo

77 8va

Fl. 1/2, 2/4
Ob. 1/2, 2/4
Cor. ingl.
Cl. (Sib.) 1/2, 3
Fg. 1/2, 3
Cfg.
Cor. (Fa) 1/2, 3, 4
Tr. (Sib.) 1/2, 3, 4
Trbn. 1/2, 3
Btb.
Musica di Scena
Tr. (Do) 1/2, 3, 4
Trbn. Alto 1/2, 3, 4
Timp.
Organo
J.
Bl.

p *cresc.* *sf* *ff*

p senza espressione
schön und großmächtig - he Lan. de.
fair and spacious is your country.

Larghissimo ♩ = 66

8va - poco allarg. a tempo

77 8va

Vi. I, II
Vla.
Vlc.
Cb.

p *cresc.* *sf* *ff*

Meno largo ♩ = 88 - 84

800

Fl. 1, 2, 3, 4

Ob. 1, 2

Cor. ingl.

Cl. (Sib) 1, 2, 3

Fg. 1, 2, 3

Cfg.

Cor. (Ra) 1, 2, 3, 4

Tr. (Sib) 1, 2, 3

Trbn. 1, 2, 3

Btb.

Musicia di Scena

Tr. (Do) 1, 2, 3, 4

Trbn. Alto 1, 2, 3, 4

Timp.

Organo

J.

Bl.

Dir ge-hört dies al-les, Ju-dith.
All is thine for ev-er Ju-dith.

dir der Mor-gen, dir der Ab-ends.
Here both dawn and twilight flourish.

800

Meno largo ♩ = 88 - 84

800

I

VI

V

Va.

Vc.

Cb.

Musica distena

78

Fl. 1 2 3 4

Ob. 1 2

Cor. ingl. 1 2

Cl. (Sib) 1 2 3

Fg. 1 2 3

Cg. 1 2 3

Cor. (Fa) 1 2 3 4

Tr. (C) 1 2 3 4

Tbn. 1 2 3

Btb. 1 2 3

Tr. (Do) 1 2 3 4

Tron. Alto 1 2 3 4

Timp. 1 2 3 4

Organo

J.

Bl.

dir die Son-ne, Mond und Ster-ne,
Here sun, moon, and star have dwelling.

hier sind sie dir Spiel-ge-fähr-ten.
They shall be thy deathless playmates.

78

Rich der Wolke blüh ger-Schaf-ten!
Von der cloud thins bodred shadewz.

gva

VI I

VI II

Vla.

Vlc.

Cb.

Vivace $\text{♩} = 80$

poco allarg. $\text{♩} = 72$ *rit. molto* **79**

p leggiero

Fl. 1, 2, 3, 4

Ob. 1, 2

Cor. ingl.

Cl. (Sib) 1, 2, 3

Cor. (Fa) 1, 2, 3

Tr. (Sib) 1, 2, 3

Trbn. 1, 2, 3

Btb.

Timp.

J.

Bl.

Was che Wol-ken drohn am Him- - mel?
What are these grim clouds por- tend- - ing?

Sieh, her-licher-strahlt die Son- ne durch die
See, how my poor cas- tle glit- ters. Thy pure

poco allarg. $\text{♩} = 72$ *rit. molto* **79** *Vivace* $\text{♩} = 80$

p *cresc.* *f*

I.

W. I, II

Vcllo

Vcllo

p *cresc.* *f* *p*

poco ritard. $\text{♩} = 66$ *Sostenuto* $\text{♩} = 80$

f *mutain Fl. picc. 1*

dim. *mf* *p* *f*

Cor. (Fa) *Tr. 1 (Sib)* *Bl.*

ve... *ten, off- nen Tü- ren. Se- gen dei- nen Hän- den, Ju- dith.*
blessed- - han- dis have done this. Yea, Thy hands are blessed, Ju- dith.

poco ritard. $\text{♩} = 66$ *Sostenuto* $\text{♩} = 80$

f *non dim.*

mf *pp* *f*

V. I *V. II* *Vcl.* *Vc.*

mf *pp* *f* *pp*

Bl.

(Judith regt sich nicht) *Zwei Tü- ren sind noch ver-*
(Judith does not move) *two doors are still not*

Vivace $\text{♩} = 80$ *sempre molto vivace*

Fl. *Ob.* *Cl. 1 (Sib)* *Fg.* *Cor. (Fa)* *J.* *Bl.*

mf *pp* *f* *pp*

Komm doch, komm doch, komm ans Herz mir!
Come now, place them on my heart.

Vivace $\text{♩} = 80$ *sempre molto vivace*

V. I *V. II* *Vcl.* *Vc.* *Cb.*

pp *pp* *pp* *pp*

81

Fl. 1/2
Ob. 1/2
Cl. 1 (Sib) 2
Fg. 1/2
Cor. (Fa) 3/4
Tr. 1 (Sib) 2
J.
Bl.

1. f
a2
p

schlos-sen.
o-pen.

Laß die Thüren zu-ge-schlos-sen,
These two doors must stay un-o-pened.

Lie-der sol-len fröh-lich er-kin-gen.
Now my houseshall ring with music.

V. I
V. II
Vcl. I
Vcl. II
Cb.

mf
mf
mf
p

div.
p

82

Fl. 1/2
Ob. 1/2
Cor. ingl.
Cl. 1 (Sib) 2
Fg. 1/2
Cor. (Fa) 3/4
J.
Bl.

a2
a2
mf
mf
mf
mf
mf
mf
mf

Meno vivo $\text{♩} = 72$

Ju-dith, komm und laß dich küs-sen.
Come my love, I yearn to kiss thee.

Op-fer auch die leis-ten Thü-ren.
Let the last two doors be opened.

Meno vivo $\text{♩} = 72$

V. I
V. II
Vcl. I
Vcl. II
Cb.

mf
mf
mf
mf
mf

div.
p

accel.-----al----- Più vivo
♩=108

83

Fl. 1 & 2
Ob. 2
Cor. Ingl.
Cl. 1 (Sib) 2
Fg. 1 & 2
Cor. (Fa) 2
Bt.

Ju-dith, Ju-dith, sieh mich war-ten. Komm doch, küß mich, Ju-dith, küß mich!
Ju-dith, Ju-dith, I must kiss thee. Come, I'm wait-ing. Ju-dith, love me!

accel.-----al----- Più vivo
♩=108

I
Vi.
II
Vla.
Vc.
Cb.

poco rit.-----*al*

Fl. 1 & 2
Ob. 2
Cor. Ingl.
Cl. 1 (Sib) 2
Fg. 1 & 2
Cor. (Fa) 2
J.

(Blaubeck's Hände fallen)
(he let his arms fall to his side in a gesture of resignation)

öff-ne auch die letz-ten Tü-ren!
Let the last two doors be opened!

poco rit.-----*al*

I
Vi.
II
Vla.
Vc.
Cb.

84 *Meno vivo* $\text{♩} = 76$ *Andante* $\text{♩} = 76$

Cor. ingl.
Fg. 2
Cor. (Fa.)
J.
Bl.

mf *mf* *f* *dim.*

Wollt fest du nicht, daß sich's licht te?
Child you begged for... prayed for sun- light...
Sieh, licht-er-leuchtet
See how the sun hath

84 *Meno vivo* $\text{♩} = 76$ *Andante* $\text{♩} = 76$

Vi. I
Vla.
Vc.
Cb.

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

non div. *non div.*

85 *poco rit.* *breve* *Agitato molto* $\text{♩} = 160$

Ob. 2
Cor. ingl.
Cl. (Sib.)
Fg. 2
Cor. (Fa.)
J.
Bl.

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

a2 *a2*

poco rit.

f

Ich will nicht, daß auch nur ei- ne dei- ner Tü- ren
Two more doors. Not one of your great doors must stay shut

Vi. I
Vca.
Vc.

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

breve *Agitato molto* $\text{♩} = 160$

Piangt mein Haus:
filled my house:

85

80 *mf* *allegretto* *al*

Fl. 2

Ob. 2

Cor. ingl.

Cl. (Sib) 2/3

Cor. (Fa) 2/3

J.

Bl. *mf* *allegretto* *al*
mir ver-schlossen. a-gainst me.
fast

Vi. I

Vcl. I

Vcl. II

Vcl. III

f

sch. - te, ach - te mei - ner Fe - ste
Child, be - ware, be - ware my cas - tle.

86 *breve* *al* *Sempre agitato* $\text{♩} = 84$

Fl. 2

Ob. 2

Cor. ingl.

Cl. (Sib) 2/3

Cor. (Fa) 2/3

J.

Bl. *mf* *allegretto* *al*
galt es le - ben g - der ster - ben,
Though I per - ish I fear nothing.

Vi. I

Vi. II

Vcl. I

Vcl. II

Vcl. III

mf *allegretto* *al*

ach - te, hel - ler wird sie nim - mer.
Careful, it will shine no long - er.

86 *mf*

res. molto

Fl. picc. 1
Fl. 1/2
Ob. 2
Cl. (Sib) 3
Cor. (Fa) 3
J.
Bl.
I
VI
II
Vcl. 1
Vcl. 2

Her- . . . zog Blau- . . . bart, off- . . . ne auch die letz-ten Tür- . . . ren, Her- . . .
Dear . . . est Blue . . . beard, o- . . . pen, o- . . . pen those two doorways, Blue . . .

Judith!
Judith!
Judith!
res. molto

Più agitato ♩=112

87

Fl. picc. 1
Fl. 1/2
Ob. 2
Cor. ingl.
Cl. (Sib) 3
Fg. 2/3
Cor. (Fa) 3
Xilo fono
J.
Bl.
I
VI
II
Vcl. 1
Vcl. 2

... zog Blau- . . . bart, Her- . . . zog Blau- bart!
... beard, Blue beard, Her- might . . . y Blue-beard!
ford! - re das nicht, ford! re das nicht, Ju-dith!
why so stubborn, why so stubborn, Judith?

Più agitato ♩=112

87 *f*

accelerando ----- *al.* **88** *Presto* $\text{♩} = 140 - 150$

Fl. 1 Picc.

Fl. 2

Ob. 2

Cor. Ingl.

Cl. C

Cl. (Si b)

Fg. 2

Fg.

Cor. (Ka)

Tr. (Si b)

Tbn. 2

Btb.

Xil.

J.

Bl.

Judith!
Judith!

off. . . . ne, pen, off. . . . ne!

accelerando ----- *al.* **88** *Presto* $\text{♩} = 140 - 150$

I

W.

II

Va.

Wc.

Cb.

mula in Fl. gr. 4

Fl. 1 *picc.*
Fl. 2
Ob. 1
Cor. *ingl.*
Cl. 1
(Sib)
Fg. 1
Cf. g.
Cor. (Fa)
Tr. (Sib)
Tbn. 1
Btb.
Cym.
Vi. I
Vi. II
Vla.
Vlc.
Cb.

a3
a2
a3
a3
ff
f
ff
unis.
div.
unis.
div.
unis.

89 *a tre battute*
♩ = 150

Ob. 1^o 2^o *a2*

Cor. ingl.

Cl. 1^o 2^o 3^o *a3*

Fg. 1^o 2^o 3^o *a3*

Cfg.

Cor. (Fa.) 1^o 2^o 3^o 4^o

Tr. (Sib.) 1^o 2^o 3^o 4^o

Trbn. 1^o 2^o 3^o

Ttb.

4 Timp.

Arpa 1^o 2^o

dim. *mf* 1.2. *mf* *dim.* *mf* *mf* *ff*

1.2. Do[♯], Mi
3.4. La[♯], Fa[♯]

89 *a tre battute*
♩ = 150

I

VI

II

Vla.

Vcl.

Cb.

dim. *dim.* *dim.* *f* *pizz.* *div.* *f* *pizz.* *f* *pizz.* *f* *div.*

|| $\text{♩} = 120$ 90 || $\text{♩} = 150$ ||

Cor. ingl.
Cl. 1
(Sib) 2
Fl. 1
2
3
Cor. (Ra) 1
2
3
4
4 Timp.
Arpa 1
2
Bl.
Vla.
Vcl.
Cb.

|| $\text{♩} = 120$ 90 || $\text{♩} = 150$ ||

*Judith streckt ihm stumm verlangend die Hand entgegen.
(Blaubart übergibt ihr den Schlüssel.)
(She stretches out her hand, mutely demanding the hands her the key.)*

*Nach:nen Schlüssel geb ich dir.
Come, I grant thee one more key.*

|| *Adagio* $\text{♩} = 80$ *Meno adagio* $\text{♩} = 116$ *Agitato* $\text{♩} = 120$ ||

Cl. 1
(Sib) 2
Fl. 1
2
3
Cor. (Ra) 1
2
3
4
Timp.
Arpa 1
2
Bl.
Vla.
Vcl.
Cb.

*(Judith geht zur sechsten
Türe. Beim ersten Drehen des
Schlüssels, seufzt es tief schluch-
zend auf.)*
*(As she turns the key in the
lock a deep sobbing sigh
is heard.)*

*(Judith weicht zurück)
(she starts back)*

*(Judith tritt mit rascher Gebärde
zur Türe und öffnet sie.)
(with an abrupt gesture she
unlocks the door.)*

*Ju-dith, Ju-dith, laß ge-schlossen!
Ju-dith, Ju-dith, do not o-pen!*

|| *Adagio* $\text{♩} = 80$ *Meno adagio* $\text{♩} = 116$ *Agitato* $\text{♩} = 120$ ||

Adagio ♩ = 80

Tranquillo ♩ = 63

91

Fl. 1 & 2
Ob. 1
Cl. (S; b)
Fg. 1
Cor. 1 (Fa) 2
Ripa. 1
Ripa. 2
Cel.
Timp.
Tub.
tam

Adagio ♩ = 80

(Es ist, als ob sich ein Schatten über die Halle legen würde; sie verdunkelt sich ein wenig.)

Tranquillo ♩ = 63

91

VI. II
5. & 6. P
1. & 3. P
Vla.
4. & 6. P
1. & 2. P
Vc.
3. & 4. P

Tranquillo $\text{♩} = 80$ *Tranquillo* $\text{♩} = 63$

1. Fl. 1
2. Fl. 2
3. Cl. (Sib.) 1
4. Fg. 1
Cor. 1 (Fa) 2
Arpa 1
Arpa 2
Cel.
Timp.
Tam-tam

$\text{♩} = 80$ *Tranquillo* $\text{♩} = 63$

VI. I
5.-8. P.
1.-3. A.
Vla.
4.-6. A.
7. 2. P.
Vc.
3. 4. A.

92 $\text{♩} = 80$ *Tranquillo* $\text{♩} = 63$

Fl. 1
Fl. 2
Ob. 1
Cl. (Sib) 1
Cor. (Fa) 1, 2, 3, 4
Fl. 1 *gliss.*
Arpa 1
Arpa 2
Cel.
Timp.
Tam-tam
J.

mp, *pp*, *f*, *mp sempre*

*Wei-Bes-stil-les
I can see a*

92 $\text{♩} = 80$ *Tranquillo* $\text{♩} = 63$

VI. I
5-8.P
1-3.P
Vla.
4-6.P
1-2.P
VC.
3-4.P

mp, *pp*, *div.*

93 *Un poco più mosso* ♩ = 80-84 *rit. ... al. Adagio* ♩ = 69

Cl. (Sib.)
Cor. 3 (Fa)
J.
I.
VI.
5-8.A. II.
1-3.A.
Vcl.
4-6.A.
1-2.A.
Vcl.
3-4.A.
Cb.

Wasser, schön, un- be- weg-tes, wie Bas Wasser.
sheet of water, white and tranquil sleeping water.

pp *poco f* *cresc.* *molto espr.*
sonore *espr. sempre molto tenuto* *dim.*
(senza sord.) *p*
pp *poco f* *espr. sempre molto tenuto*
sonore *pp*
pp *poco f* *espr. sempre molto tenuto*
sonore *p*

94 *Tranquillo* ♩ = 63 *Meno adagio* ♩ = 72

Cor. ingl.
Cl. (Sib.)
Cor. 5 (Fa)
J.
Bl.
VI. I.
1-4.A.
VI. II.
5-8.A.
1-3.A.
Vcl.
4-6.A.
1-2.A.
Vcl.
3-4.A.
Cb.

Welch ein Wasser speist den Wei-her?
What is this mys- te-rious water?

Trä- nen, Ju- dith, *Tränen, Tränen.*
tears, my 'Judith. *tears, tears.*

pp *pp* *pp* *pp* *p*
pp *poco f* *mp*
pp *poco f* *mp*
pp *poco f* *mp*

rallent. ----- al. ----- Adagio ♩ = 69

95

1 Fl. 2/3

4 Ob. 2

Cor. Ingl.

Cl. (Sib) 1

Fg. 2/3

Cor. 3 (Fa.) 4

Arpa 1

Arpa 2

Cal.

Temp.

Tam-tam

rallent. ----- al. ----- Adagio ♩ = 69

VI. I.

VI. II 5.-8. P.

1.-3. P. Vcl.

4.-6. P. Vcl.

7. 2. P. Vcl.

3. 4. P. Vcl.

Cb.

95

7 1. 2. *pp* *mf* *pp*

Fl. 2 3 4 *pp* *mf* *pp*

Ob. 2 *mf* *pp*

Cor. ingl. *mf* *pp*

Cl. 1 (Si^b) *p* *mf* *pp* *Cl. 3 muta in Cl. b. (Si^b)*

Fg. 1 *mf* *pp*

Cor. (Fa) 1 2 3 4 *pp*

Arpa 1 *pp* *f* *p* *gliss.* *gliss.*

Arpa 2 *p*

Cel. *p*

Timp. *p*

Tam-tam *ppp* *mp* *ppp*

J. *(anschauernd)* *(shuddering)* *pp*

Wie so stumm und Ah, how hushed, se-

VI. I *poco rit.* *a tempo (Tranquillo) 4-63*

7-4. P. *pp*

VI. II *div. in 2* *pp*

5-8. P. *pp*

1-3. P. *pp*

Vla. 1 *div. in 2* *pp*

4-6. P. *pp*

1. R. P. *pp*

Vlc. 3 4. P. *pp*

Cb. *pp*

This page of a musical score contains measures 1 through 4. The instruments and parts are arranged as follows from top to bottom:

- Fl. 2**: Flute 2, measures 1-4.
- Fl. 4**: Flute 4, measures 1-4.
- Cor. ingl.**: Cor Anglais, measures 1-4.
- Cl. (Sib) 1**: Clarinet in B-flat 1, measures 1-4.
- Cl. b. (Sib)**: Clarinet in B-flat, measures 1-4.
- Cor. 1 (Fa) 2**: Cor Anglais 1 and 2, measures 1-4.
- Arpa 1**: Harp 1, measures 1-4.
- Arpa 2**: Harp 2, measures 1-4.
- Cel.**: Cello, measures 1-4.
- Timp.**: Timpani, measures 1-4.
- VI. I**: Violin I, measures 1-4.
- 3-4. A.**: Violin A parts 3 and 4, measures 1-4.
- VI. II**: Violin II, measures 1-4.
- 5-8. A.**: Violin A parts 5 through 8, measures 1-4.
- 3-4. A.**: Violin A parts 3 and 4 (repeated), measures 1-4.
- VI. A.**: Violin A, measures 1-4.
- 4-6. A.**: Violin A parts 4 through 6, measures 1-4.
- 1-2. A.**: Violin A parts 1 and 2, measures 1-4.
- VI. C.**: Violin C, measures 1-4.
- 3-4. A.**: Violin A parts 3 and 4 (repeated), measures 1-4.
- Cb.**: Double Bass, measures 1-4.

Dynamic markings include *pp*, *p*, *f*, and *pü p*. Performance instructions include *tr*, *gliss*, and *3* (triplets). The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

98 *Un poco più mosso* ♩ = 80

1 Fl. 2/3 *pp*

4 Cor. ingl.

Cl. (Si \flat) 1

Cl. b. (Si \flat)

Cor. 1 (Fa) 2 *pp*

Arpa 1 *pp* *gliss.* *f* *p* *3*

Arpa 2 *f* *p* *3*

Cel. *pp* *3*

Timp. *p* *3*

J. *pp* *3*

BI.

(bückt sich und betrachtet das Wasser forschend)
pp (she bends down and gazes into the lake)

Reg-los, farb-los, laut-los, trost-los. —
Sleeping, silver, smooth, unearthly. —

98 *Un poco più mosso* ♩ = 80

Trä- nen, Judith, Trä- nen,
 Tears, my Judith, Tears,

VI. I

1-4. P. *pp*

VI. II

5-8. P. *pp* *3*

7-9. P. *pp*

Vcl. *div.*

4-6. P. *pp* *3*

7-9. P. *pp*

Vc. *div.*

3-4. P. *pp* *3*

Cb. *pp*

Poco agitato ♩ = 88

99

1 Fl. 2

3 4

Ob. 1 2

Cor. Ingl.

Cl. (Sib) 1

Cl. b. (Sib)

Cor. 1 (Fa) 2

Arpa 1

Arpa 2

Cel.

Timp.

(Judith wendet sich langsam und sieht Blaubart lautlos ins Auge)
(she gazes intently and silently into his eyes.)

Bl.

Tränen.
Tears.

Poco agitato ♩ = 88

VI. I

7. u. 8. P.

VI. II

5. u. 6. P.

7. u. 8. P.

Vcl.

4. u. 5. P.

1. u. 2. P.

Vlc.

3. u. 4. P.

Cb.

99 pizz.

poco a poco string. e cresc.

Musical score for woodwinds and strings (top section). The score includes parts for Flute 2 (Fl. 2), Oboe 2 (Ob. 2), Cor Anglais (Cor. Ingi.), Clarinet 1 (Cl. 1 (Sib)), Clarinet 2 (Cl. 2 (Sib)), Bassoon 2 (Fg. 2), Cor Anglais (Cor. (Fa)), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Cello (Cel.), and Timpani (Timp.). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *mp* to *f*, with *cresc.* markings. The Flute 1 part includes *gliss.* markings. The Cello part features a prominent triplet pattern. The Timpani part has a *pp* dynamic marking.

poco a poco string. e cresc.

Musical score for strings (bottom section). The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vcl.), Violoncello (Vcl.), and Contrabasso (Cb.). The music features a steady triplet pattern in the lower strings. Dynamics range from *p* to *f*, with *cresc.* markings. The Violin I part has a *p* dynamic marking.

Stretto a tempo ♩ = 80 ritard. 100 a tempo ♩ = 84

Fl. 1/2

Ob. 1/2

Cor. Ing.

Cl. (Sib) 1/2

Cl. B. (Sib)

Fg. 1/2

Cor. (Fa) 3/4

Arpa 1/2

Cel.

Timp.

Tam-tam

Bj.

Stretto a tempo ♩ = 80 ritard. *Komm doch, Ju-ah, Come, my Ju-dith,* a tempo ♩ = 84

VI. I *arco div.*

7-4.P.

VI. II *esur.*

5-2.P.

1-2.P.

Vla. 1/2 *arco*

4-4.P.

1-2.P.

Vc. 1/2 *non div.* *arco*

3-4.P.

Cb. *non div.* *arco* *f* 3 *p* 100 *mf*

ritard. *a tempo* ♩ = 80 101 *Adagio* ♩ = 72

Fl. *ppp* *muda in Fl. picc. 1*

Cor. ingl. *ppp*

Cl. 1 (Sib) *mf* *espr.* *ppp* *pp*

Cl. 2 (Sib) *mf* *espr.* *pp* *pp*

Cor. (Fa) *p* *pp*

Arpa 1 *p* *pp*

Arpa 2 *pp* *gliss.* *pp*

Bl. *mf* *p* *(Judith bleibt stumm und reglos)*
(she still does not move)

VI. I *arco* *mp* *ritard.* *a tempo* ♩ = 80 *pizz.* *Adagio* ♩ = 72

2-4. P. *pp* *senza sord.*

VI. II *pp* *senza sord.*

5-8. P. *pp* *senza sord.*

1-3. P. *arco* *mp* *pizz.* *p*

Vla. *mp* *senza sord.*

4-6. P. *mp* *arco* *pp* *ppizz.* *pp*

7-8. P. *mp* *pp* *senza sord.*

3-4. P. *pp* *arco* *pp* *ppizz.* *pp*

Cb. *mp* *p* *pp* *arco* *pp* *ppizz.* *pp*

101

♩ = 69 ♩ = 80 ♩ = 72

Cor. ingl. *p*

1 Cl. (Sib) *p*

2 Cl. b. (Sib) *p* *muta in Cl. 3 (Sib)*

Fg. 1 *p*

2 *p* *1. 2.*

1 Cor. (Fa) *pp*

2 *pp*

3 *pp*

4 *pp*

1 Tr. (Sib) *pp*

2 *pp*

3 *pp*

4 *pp*

1 Trbn. 2/3 *pp*

2 *pp*

3 *pp*

Btb. *pp*

(Judith geht gesenkten Hauptes, langsam zu Blaubart. Bilena, traurig schmiegt sie sich an ihn)
(With bowed head she goes slowly up to him, and with a look of earnest, pitiful entreaty she presses herself against him.)

p
Her-zog Blaubart, nimm mich al- so.
Sweetest Bluebeard, take me, love me.

öff- ne ich nicht.
doors must stay shut,

öff- ne ich nicht.
shut for ev- er.

♩ = 69 arco ♩ = 80 ♩ = 72

I *p* *pizz.* *p dolce*

II *p* *pizz.* *arco*

Vla. *p* *pizz.* *arco*

Vlc. div. *arco* *p* *pizz.* *arco*

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

Lento ♩ = 88 102

Fl. 1, 2
Ob. 1, 2
Cor. ingl.
Cl. 1 (Sib) 2
Fg. 1, 2 3
Cor. (Fa) 1, 2 3 4
Tr. (Sib) 1, 2 3 4
Trbn. 1, 2 3
Btb.
J.
Bl.

*(Blaubart schließt sie in die Arme, langer Kuß)
(he embraces her, and kisses her passionately)*

Lento ♩ = 88 102

I.
VI.
II.
Va.
Vcl. div.
Cb.

molto espr.
sonore
ff arco

103 *poco allarg.* ----- **104** *a tempo*

Fl. 1.2. *p* *pp* *f*

Ob. 1.2. *p* *pp* *f*

Cor. ingl. *p* *pp*

Cl. 1 (Sib) 2 *p* *pp* *f*

Fg. 1.2. *pp* *pp* *f*

Cor. (Fa) 3 4 *p* *mf* *f*

Trbn. 1.2. *p* *mf* *f*

Btb. *mf*

Timp. *mf*

J. *p*

Bl. *f*

(Ihr Kopf ruht an Blaubart's Schulter)
(She lays her head on his shoulder)

Liebst du mich dann, Her- zog Blaubart?
Dost thou love me, deeply, truly?

Du bist mei- nes
Thou, who art my

103 *poco allarg.* ----- **104** *a tempo*

I *dim.* *p* *f*

VI *dim.* *p* *f*

II *dim.* *p* *f*

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

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

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

Più andante $\text{♩} = 108$

Fl. 1 & 2
Ob. 2
Cor. ingl.
Cl. 1
Cl. 2
Fg. 1 & 2
Cor. (Ra.)
Tbn. 1 & 3
Bib.
Ripa. 1 & 2
Timp.
J.
Bl. *(langer Kuß)*
(he kissed her again)

Lebens Hal- le, küß' mich,
cas- tle's daylight, kiss me,
küß' mich, küß' mich, Judith, frag' nicht.
kiss me. kiss me. Rak no questions.

Più andante $\text{♩} = 108$

I.
VI.
II.
Wa.
Vlc.
Cb.

molto... 105 *Sempre molto sostenuto* ♩ = 46-48

1 Fl. 2 3 *3. Fl. m. u. l. a in Fl. pic. 2*

Ob. 1 2 *espr.*

Cor. ingl.

1 2 Cl. (Sib) 3

Fg. 1

1 2 3 4 Cor. (Fa.) *con sord.* *3. con sord.*

Rtpa. 1 2 *a. 2.*

J. *(Ihr Kopf ruht an Blaubarts Schulter)* *(she lays her head on his shoulder)* *mf tenuto*

molto... 105 *Sempre molto sostenuto* ♩ = 46-48

I VI. II

Vla.

Vcl.

Cb.

Sag' mir, Blaubart, sag' mir ei- nes
Tell me, tell me, bedrest Bluebeard,

Meno sostenuto ♩ = 88 *accel.....*

allarg. 106

Fl. 1 2

Ob. 1 2

Cor. ingl.

Cl. (Sib) 1 2 3

Fg. 1 2 3

Cor. (Fac) 1 2 3 4

Tr. 1 (Sib) 2

Tbrn. 1 2

Btb.

Timp.

J.
 wen hast du vor mir be- ges- sen?
 teil me whom you loved be- fore me.

Bl.

allarg. 106 *Meno sostenuto* ♩ = 88 *accel.....*

I.

Vi.

II.

Vcl.

Vlc.

Cb.

Molto andante ♩ = 120-112.

107 ritard.

Fl. 1
Ob. 2
Cor. Ingl.
Cl. 1 (Sib)
Fg. 2
Cor. (Fa)
Timp.
Bl.
Du bist mei-nes Schick-sals son-ne, küß mich, küß mich, Judith, frag nicht.
Thou who art my cas-tle's sun-shine, kiss me, kiss me. Ask me noth-ing.

Molto andante ♩ = 120-112.

107 ritard.

I
VI
II
Vla.
Vc.
Cb.
mf

Molto sost. ♩ = 46-48

108

Ob. 2
Cor. Ingl.
Cl. 1 (Sib)
Fg. 2
Cor. (Fa)
J.
con sord.
con sord. 1.
con sord. 3.
p
mf

Molto sost. ♩ = 46-48

108

I
VI
II
Vla.
Vc.
Cb.
p
f

Wa-ren dir die an-der-n Frau-en lie-ber als ich? Schö-ner als ich?
Tell me in what way you loved her, was she very fair? Did you love her more,

allarg. - - - Più andante ♩ = 108

109 *calmandosi*

Fl. 1

Ob. 1/2

Cor. ingl.

Cl. 1 (Sib) 2

Fg. 1/2/3

Cfg.

Cor. (Fa) 1/2/3/4

Tr. 1 (Sib) 2

Trbn. 2/3

Timp.

J. *Sag' doch, sag' doch, Her - zog Blaubart!*
more than you love me, my Bluebeard!

Bl. *Ju- dith, lieb' mich, Ju- dith, frag' nicht.*
Ju- dith, love me, ask no ques- tions.

allarg. - - - Più andante ♩ = 108

109 *calmandosi*

I VI

II VI

Va.

Vc.

Cb.

Molto sostenuto ♩ = 46-48 *allarg.* **110** *ar. Più andante* ♩ = 104

f. *mf* *ff espr.* *f*

Ob. *mf* *ff espr.* *f*

Cor. ingl. *mf* *ff espr.* *f*

Cl. (Sib) *mf* *ff* *bd.* *bd.*

Fg. *mf* *f* *f*

Cor. (Fas) *mf* *con sord.* *f*

Tr. (Sib) *f* *f* *dim.*

Tbn. *f* *f* *dim.*

Bfo. *f* *f* *dim.*

J. *mf cresc.* *f*

Bl. *f* *f* *dim.*

Molto sostenuto ♩ = 46-48 *allarg.* **110** *ar. Più andante* ♩ = 104

I. *mf* *pp cresc. molto* *f* *f* *f*

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

Va. *f* *f* *f*

Vc. *mf* *f* *f*

Cb. *f* *f* *f*

Ant-wort gib mir, Her, zog Blau-bart!
Tell me tru-ly, might - y Blue-beard.

Ju. dich, Ju. dich, lieb' mich, love me,

sempre più tranquillo 111

Fl. 1 2

Ob. 1 2

Cor. ingl.

Cl. (Sib.) 1 2 3

Fg. 1

Cor. (Fa.) 1 2 3

Tr. (Sib.) 1 2 3

Tbn. 1 2 3

Btb. 1 2 3

Bl.

senza sord. *dolce* *sempre dim.*

mf *p* *dim.*

Ju. dith, no frag' nicht. ask quäs. tions.

sempre più tranquillo 111

V. I

V. II

Vcl. I

Vcl. II

Cb.

mf *sempre dim.*

mf *sempre dim.*

mf *sempre dim.*

calando *poco rit.* [112] *al* ♩ = 72

Cor. (Sib) 2/3 *mp*

Cor. (Fa) 2/3 *mp*

J.

calando *poco rit.* [112] *al* ♩ = 72

(lässt sich aus seiner Umarmung) *mp* *Öff-ne die sie-ben-te Tü-re!*
 (she frees herself from his embrace) *mp* *O - pen the seventh and last door!*

I. *p* *mp*

II.

Vcl. *p* *mp*

Vlc. *p* *mp*

accelerando *al* *Tempo* ♩ = 100

Ob. 2 *mp*

Cl. (Sib) 2 *mp*

Fg. 2 *mp*

Cfg. *mp*

Cor. (Fa) 2/3 *mp* *con sord.*

accelerando *al* *Tempo* ♩ = 100

(Blaubarb antwortet nicht)
(he remains silent)

Vcl. *mp* *p*

Vlc. *mp* *p*

Cb. *mp* *p*

poco rallent. *al* ♩ = 88 *sempre più stretto e poco a poco accelerando* [113] ♩ = 88

Ob. 2 *mp* *calando*

Cl. (Sib) 2 *mp* *calando*

Fg. 2 *mp* *calando*

Cfg. *mp* *calando*

Cor. (Fa) 2/3 *mp*

Vcl. *p* *al sempre più stretto e poco a poco accelerando* [113] ♩ = 88

Vlc. *p*

Cb. *p*

*Fl.*¹/₂, *Ob.*¹/₂, *Cor. Ingt.*, *Cl.*¹/₂ (*Sib.*), *Fg.*¹/₂, *Qfg.*, *Cor.*¹/₂ (*Fac.*), *J.*

$\text{♩} = 104$

mf, *f*, *sf*, *p*, *cresc.*, *sf*, *cresc.*, *dim.*, *dim.*

con.sord.

J.

$\text{♩} = 104$

Vla., *Vcl.*, *Cb.*

cresc.

mf, *f*, *sf*, *p*, *cresc.*, *sf*, *cresc.*, *dim.*, *dim.*

Giff. ne, Giff. ne, Herzog Blau. hart, *was du birgst, glaubich zu wis. sen.*
I have guessed your se. cret, Blue. beard's. *I can guess what you are hid. ing.*

*Fl.*¹/₂, *Ob.*¹/₂, *Cor. Ingt.*, *Cl.*¹/₂ (*Sib.*), *Fg.*¹/₂, *Qfg.*, *Cor.*¹/₂ (*Fac.*), *J.*

$\text{♩} = 120$

dim., *mp*, *dim.*, *mp*, *dim.*, *p*, *dim.*, *mf*, *dim.*, *mp*, *mp*, *mf*, *dim.*, *mp*

mp, *mp*

mf, *dim.*

J.

$\text{♩} = 120$

*V.*¹/₂, *Vla.*, *Vcl.*, *Cb.*

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

3. Fg.

mf, *dim.*, *mp*

Blut klebt an den Kriegs. ge. rä. fern, *Blood stains on your warrior's weapons.*

1 Fl. *mf*

2 *mf*

Ob. 1, 2

Cor. ingl.

1, 2 Cl. (Sib) *mf*

3

1, 2 Fg. *sempre creso.*

3 *sempre creso.*

1, 2 Cor. (Fa.)

3, 4

Tr. 1 (Sib) 2 *mf* *con sord.*

J.

Blut an dei-nerschön-sten Kro-ne, dei-ner Blu-men Kel-che blu-ten, blut'gen Schat-ten wirft die Wol-ke.
Blood u-pon your crown of glo-ry. Red the soil a-round your flowers. Red the shade your cloud was throwing.

I V. *sempre creso.* *mf*

II *sempre creso.* *mf*

Va. *sempre creso.* *mf*

Vc. *sempre creso.* *mf*

Cb. *sempre creso.* *mf*

sempre più agitato e string. 115 $\text{♩} = 152$

$\text{♩} = 138$

Fl. 1, 2

Ob. 2

Cor. ingl.

Cl. (Sib) 1, 2, 3

Fg. 1, 2, 3

Cor. (Fa) 1, 2, 3, 4

Tr. (Sib) 1, 2, 3, 4

Trbn. 1, 2, 3, 4

Btb.

Timp.

$\text{♩} = 138$

Ach, ich weiß es, Her-zog Blau-bart, was sen Trä-ne füllt den
 Now I know it's all, oh, Blue-beard, know whose weeping filled your

sempre più agitato e string. 115 $\text{♩} = 152$

Vl. I, II

Vcl.

Cb.

1 Fl. 1
2 Fl. 2
Ob. 2
Cor. Ingl.
Cl. (Sib) 1
2
3
Fg. 1
2
3
Cor. (Fa) 1
2
3
4
Tr. (Sib) 1
2
3
4
Tbn. 1
2
3
4
Btb.
Timp.
J.
Wai-her.
white lake.
Dort sind dei-ne frü-her-n Frau-en,
All your for-mer wives have suffer'd,

Vivo ♩ = 168

116

Fl. pic. 1/2
Fl. 1/2
Ob. 1/2
Cor. ingl.
Cl. 1/2 (Sib)
3
Fg. 1/2
3
Cor. (Fa) 1/2
3/4
Tr. 3 (Sib) 3/4
Trbn. 1/2
3/4
Btb. 1/2
3/4
Timp.
J.
Bl.

hin-ge-mor-det, blut-be-su-delt. Ach, der Wahr-heit bö-ser Rün-de. Wahr-heit ist's,
suffer'd murder, brutal, bloody. Ah, those rumours, truthful rumours! Truthful,

mp mf

poco f *poco f* *poco f*

mf *mf* *mf* *cresc.* *molto cresc.*

tr *tr* *tr* *molto cresc.*

mp *mf*

116

Vivo ♩ = 168

Justit!

I.
II.
Vla.
Vcl.
Cb.

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

Meno vivo ♩ = 144
sempre cresco.

allarg. molto -----

Fl. 1
picc. 2

Fl. 1
2

Ob. 1
2

Cor. ingl.

Cl. (Sib) 1
2
3

Fg. 1
2
3

Cfg.

Cor. (Fa) 1
2
3
4

Tr. (Sib) 1
2
3
4

Tbn. 1
2
3
4

Btb.

Timp.

J.

wahr-
truthful!

ist's!

Ich
I

ver- lang die
must prove them,

gan- ze Wahr- heit.
ev- ry de- tail.

Off- ne mir die letz- te
Open. the last of your

Meno vivo ♩ = 144
sempre cresco.

allarg. molto -----

I

VI.
II

Vla.

Vcl.

Cb.

117 *Molto sostenuto* ♩=56

Fl. 1 & 2
picc. 2

Ob. 1 & 2

Cor. ingl.

Cl. 1 & 2 (Sib)

Fg. 1 & 2 3

Og. 1 & 2 3

Cor. (Fag.) 1 & 2 3/4

Tr. (Sib) 1 & 2 3/4

Trbn. 1 & 2 3/4

Btb. 1 & 2 3/4

Timp.

gr. cassa
Piatto

Tam-tam

J.

cresc. molto senza sord.

... molto senza sord.

senza sord.

senza sord.

col legno

col legno

ti - re!
door - ways!

117 *Molto sostenuto* ♩=55

Vl. I & II

Vca.

Vc.

Cb.

allarg. molto. -----

Andante ♩ = 76-72 118 *Più andante* ♩ = 100

largo

1. muta in Fl. gr. 4 2. muta in Fl. gr. 3

Cl. 3 muta in Cl. b. (Si^b)

Arpa $\frac{2}{2}$

Nimm... Take II:

Fl. 1 picc. 2
Fl. 2
Ob. 2
Cor. ingl.
Cl. 1 2 (Si^b)
Cl. 3
Bs. 1 2 3
Cf. 1 2 3
Cor. (Fa) 1 2 3 4
Tr. (Si^b) 1 2 3 4
Trbn. 1 2 3 4
Btb. 1 2 3 4
Timp.
Gr. Cassa Piatto
Tamtam
Bl. I
Bl. II
Via.
Vc.
Cb.

allargando... al... Sostenuito ♩ = 60

Ob. 1/2
 Cor. ingl.
 Cl. 1/2 (Sib)
 Cl. b. (Si b)
 Fg. 1/2/3
 Cor. (Fa.) 1/2/3/4
 Hrpa 1/2
 Timp.
 Tam-tam
 J.
 Bl.

*Nimm... Auch den sie-ben-ten nimm.
 Take it. Here's the seventh and last key.*

*(Judith betrachtet ihn starr. Sie greift nicht nach ihm.)
 (She stands rigid, gazing at him. She does not put out her hand for the key.)*

allargando... al... Sostenuito ♩ = 60

I
 VI.
 II
 Vla.
 Vlc.
 Cb.

119 *poco stringendo a tempo string. - - -*

Ob. 2
Cor. Ingl.
Cl. (Sib) 2
Cl. b. (Sib)
Fg. 2/3
Cor. (Fa) 3/4
VI I/II
Vla.
Vlo.
Cb.

119 *Andante* ♩ = 88-84 *allargando - - - al -* 120 *Sostenuto* ♩ = 60

Ob. 1
Cor. Ingl.
Cl. 1 (Sib) 2
Cl. b. (Sib)
Fg. 1/3
Cor. (Fa) 3/4
Anca 2
Timp.
Tam-tam
BI.

*Off. ne, Ju. alth. schau sie, Judith. Dort sind mei. ne frü. her frau. en.
I per now the door and see them. All my former wives await thee.*

Andante ♩ = 88-84 *allargando - - - al -* 120 *Sostenuto* ♩ = 60

VI I/II
Vla.
Vlo.
Cb.

Un poco più andante ♩ = 70

poco ritardi.

Più mosso ♩ = 84

Fl. 1 & 2
 Ob. 1 & 2
 Cor. ingl.
 Cl. 1 (Sib)
 Cl. 2 (Sib)
 Cl. b. (Sib)
 Fg. 1 & 2 & 3
 Arpa 1 & 2
 Timp.
 Tam-tam

(Judith steht noch einige Augenblicke unentschlossen. Dann nimmt sie langsam, mit unsicherer Hand den Schlüssel und begibt sich langsam, schwankenden Schrittes zur siebenten Türe und öffnet sie. Beim Schnappen des Schlosses schließt sich mit leisem Säuseln die sechste und fünfte Türe.
 (For a while she stands motionless, then she takes the key with faltering hand, and goes, her body swaying slightly, to the Seventh Door. When the lock snaps the Fifth and Sixth Doors swing to with a gentle sighing sound. It becomes much darker. Only the opposite four open doorways

J.

Un poco più andante ♩ = 70

poco ritardi.

Più mosso ♩ = 84

I.
 VI.
 II.
 Vc. a.
 Vc. b.
 Cb.

Fl. 2 *a2*

Ob. 2

Cor. ingl.

Cl. (Sib) 1

Cl. b. (Sib) 2

Fg. 1 3

Cor. 2 (Ra) 1 3 4

Ripa 1 2

Timp.

Tam-tam

1.

2.

3.

rit.

consord.

mp

tr

Es wird bedeutend finsterer.
 Nur die gegenüberliegenden vier Türöffnungen erleuchten mit ihren farbigen Lichtstrahlen den Raum.)
 illuminate the hall with their beams of coloured light.)

I

VI

II

Vla.

Vc.

Cb.

rit.

p

espr.

arco

mf espr.

div. in 2

p

121 *Molto adagio* ♩ = 56

Ob. 1/2 *pp*
Cor. Ingl. *pp*
Cl. 1 (Sib) 2 *pp*
Cl. b. (Sib) *pp*
Fg. 1/2/3 *mp*
 4 *mp*
Timp. *ppp*

dolce
p
pp dolce

121 (In diesem Augenblicke öffnet sich die siebente Türe und mondscheinsilbernes Licht fällt durch sie herein, Judith's und Blaubart's Züge beleuchtend.)
 (And now the Seventh Door opens and a long, tapering beam of silvery moonshine reaches out from the aperture and bathes the faces of Judith and Bluebeard in its silvery light.)

Vla. *pp con sord.*
Vcl. *pp con sord.*
Cb. *pp con sord.*

pp
pp
pp

poco rit. 122 *a tempo* ♩ = 60-62

Fl. 1/2 *p*
Ob. 1/2 *pp*
Cor. Ingl. *pp*
Cl. 1 (Sib) 2 *pp*
Cl. b. (Sib) *pp*
Fg. 1/2/3 *mp*
 4 *mp*
Timp. *pp*

cresc.
mf
dim.
calando
mp

poco rit. *a tempo* ♩ = 60-63

Bl. *pp*
Vla. *pp*
Vcl. *pp*
Cb. *pp*

pp
mf
dim.
ppp

122 schau, die ich vor dir be-ses-sen!
 hearts that I have loved and cherished!

Poco più andante J = 84

Fl. 2 *poco rit.*

Ob. 2

Cor. Ingl.

Cl. 1 (Sib) 2

Cl. b. (Sib)

Cor. (Fa) 3/4 *senza sordini*

Timp.

J. *(weicht bestürzt zurück) (shrinks back astounded and horrified)*
Sie le-ben, le-ben, al-le le-ben!
Liv-ing, breathing, They live here!

B1. *schau, die ich vor dir ge-liebt hab.*
See my former loves, sweet Judith.

Poco più andante J = 84

Vla. *poco rit.*

Vcl. *poco f*

Cb. *pizz.*

123 Adagio molto J = 60

poco rall. . . . Andante J = 100

124 *8va*

Fl. 2

Ob. 2

Cor. Ingl.

Cl. 1 (Sib) 2

Cl. b. (Sib)

Fg. 2

Cor. (Fa) 3/4

(mit ausgebreiteten Armen, wie im Traume)
(as though in a trance he stretches out his arms to them.)

(Aus der siebenten Türe treten die früheren Frauen hervor. Drei an der Zahl, mit Kronen, Märjeln und Schätzen beladen, in bleichen Gesichtern, stolzen, langsamen Schrittes kommt eine hinter der andern, und sie bleiben gegenüber Bluebeards stehen. Er läßt sich auf's Knie nieder.)
(From the seventh Door his former wives come forth. They are three in number. They wear crowns on their heads and their bodies are ablaze with priceless gems. Pale of face but with proud and haughty gait they step forward one after the other, and stand before Bluebeard who sinks to his knees in homage.)

Herr-lich, herr-lich,
Radiant, royal!

123 Adagio molto J = 60

poco rall. . . . Andante J = 100

124 *8va*

I

II

Vla.

Vcl.

Cb.

Più vivo appassionato ♩ = 120

Fl. 1
2

Ob. 2

Cl. 1
(Sop.) 2

Fg. 1
2

Cor.
(Fag.)
2
3
4

Arpa 1

Arpa 2

Timp.

Bl.

Tr
mf

schön-heit strah- lend, un- ver- ges- sen, le- ben al- le.
Match- less beau- ty! They shall ex- er live im- mor- tal.

Più vivo appassionato ♩ = 120

I
VI

II

Vcl.

Vcl.

Cb.

div.
p
mf

div. in 2
p
mf

non div.
f
p
mf

div.
p
mf

div.
p
mf

f
p
mf

125

Fl. 1/2

Ob. 2

Cl. 1 (Sib) 2

Fg. 1/2

Cor. (Fa) 1/2

3/4

Flpa. 1

Flpa. 2

J.

Bl.

Mei- ne Schät- ze häuf- ten sie mir,
They have gathered all my ri- ches.

mei- ne Blu- men pfleg- ten
They have bled to feed my

125

VI. I

VI. II

Va. *div. in 2*

Vlc.

Cb.

p *mf* *mp*

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 (Sib) 2, Bassoon 1 & 2, Cor Anglais (1, 2, 3, 4), Trombone 2/3, Trumpet 1, and Trumpet 2. The music features dynamic markings such as *f*, *mf*, and *cresc.*, and includes a rehearsal mark **126**. The key signature has one sharp (F#) and the time signature is 4/4.

sie mir, mei-ne Macht ver-mehr-ten sie mir, ih-rer ist hier al-les,
flow...ers. Yea, they have en-larged my king-dom. All is theirs now all my

Musical score for string instruments. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features dynamic markings such as *mf*, *mp*, and *cresc.*, and includes a rehearsal mark **126**. The key signature has one sharp (F#) and the time signature is 4/4. The instruction *allarg. ---* is present at the end of the section.

al. - - - - - *Sostenuto* ♩ = 84

poco rit. - - - - - *Andante* ♩ = 96

127

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2 (Sib) & 3
Fg. 1 & 2
Cor (Fa) 1, 2, 3, 4
Trbn. 1, 2, 3
Arpa 1 & 2
Pia. 1 & 2

(sie steht gebrochen, ängstlich als Vierte neben ihnen.)
(she stands with the others, so as to make the fourth
in the line, looks broken in spirit and afraid.)

J.

wie sie schön sind, wie sie reich sind, ach, wie arm bin ich da-ge-gen. (erhebt sich; mit flüsternder
Dazling beauty, past be-liev-ing. Oh, compared with these I'm nothing. (Bluebeard rises to his feet
and whispers intently
to Judith.)

Bl.

al. - - - - - les.
reas. - - - - - ures.

Mor-gens fand ich
the first I

al. - - - - - *Sostenuto* ♩ = 84

poco rit. - - - - - *Andante* ♩ = 96

127

I & II
Vla.
Vc.
Cb.

poco string

Cl. 1 (Sib) 2
 Cor. 3 (Fa) 4
 J.

poco cresc.

Bl.
 wohl die Er-ste, rot-be-kränzt im Mor-gen-schimmern. Ihr ge-hört nun al-ler Mor-gen, ihr seht küh-ler
 found at day-break, crimson, fragrant early morning. Hers is now the swelling sunrise. Hers its cool and

poco string

Vi. I
 Va.
 Vc.
 Cb.

a tempo

Fl. 1 2
 Ob. 1 2
 Cl. 1 (Sib) 2
 Fg. 1 3
 Cor. 1 2 (Fa) 3 4
 J.

aspr.
mf
p

Bl.
 Ro-sen-man-tel, sei-ne lich-te Sil-ber-kro-ne, ihr — ge-hört nun al-ler Mor-gen.
 colour'd mantle, hers its gleaming crown of silver, hers — the dawn of ev-ry new day.

a tempo

Nie kann ich mich ihr ver-glei-chen!
 Ah, she's richer far than I am!

a tempo

Vi. I
 Vi. II
 Va.
 Vc.
 Cb.

128 *poco rit.* ----- *a tempo*

Fl. 1
Ob. 1
Cl. 1 (Soprano)
Fg. 1
Cor. 2 (Fagott)
J.

(Die erste Frau geht langsam zurück)
(The first wife slowly returns
whence she came.)

Bl.

Mit tagsandlich dann die Zweite, Gold entflammt im Mit tagschwei-
The second one I found at noon, si-lent, flam-ing, golden-haired

128 *div.* *poco rit.* ----- *a tempo*

V. I
V. II
Vla.
Vcl.
Cb.

129 *poco string.*

Cl. 1 (Soprano)
Cor. 2 (Fagott)
J.

Bl.

poco cresc.

gen. Ihr ge-hört nun al-ler Mit-tag, ihr seinstschwe-rer Feu-er-man-tel, sei-ne gold-ne Son-nen-kro-ne.
noon. Hers 'is ev'-ry noon hereafter: Hers their heav-y burning man-tle. Hers the gold-en cown of glo-ry.

129 *poco string.*

V. I
V. II
Vla.
Vcl.
Cb.

a tempo *Poco sostenuto* ♩ = 80

Fl. 1 & 2
Ob. 1 & 2
Cl. 1 (Sib) & 2
Fg. 1 & 2
Cor. (Fz) 1, 2, 3, 4
J.
B.

*(Die zweite Frau kehrt auch zurück.)
(The second wife goes back through the door.)*

Nie kang ich mich jhrer-glei-chen!
Hr. she's fairer far than I am.

Ihr ge-hört nun al-ler Mit-tag.
Hers the blaze of ev-ry mid-day.

A-bendsandlich dann die Drit-te.
The third I found at evening.

a tempo *Poco sostenuto* ♩ = 80

I.
VI.
II.
Vla.
Vcl.
Cb.

130 *Più andante* ♩ = 96 *cresc.*

B.

mü-ßig, matt im A-bend, frie-den.
Aw-ef, languid, sombre twilight.

Ihr ge-hört nun al-ler A-bend, jhr sein dunk-ler Lei-den-man-tel.
Hers is each re- turn-ing sunset. Hers the grave and umbered mantle.

I.
VI.
II.
Vla.
Vcl.
Cb.

ritard. *molto* 131 *Largo* ♩ = 63

Fl. 2
Ob. 2
Cl. 1 (Sib) 2
Fg. 2
Cor. 1 (Fa) 3

molto 131 *Largo* ♩ = 63

J. *(Die dritte Frau kehrt auch zurück)*
(The third wife returns)
Nie kann ich mich ihr ver-glei-chen.
auf fair - er - lich - er für man - am.

Bl. ihr ge-hört nun al - ler A - bend.
Hens is ev'ry sol - ritard. emn sun - davn.

I
W. I
W. II
Vc. I
Vc. II
Cb.

Più mosso ♩ = 84 *Largo* ♩ = 63 *Più mosso* ♩ = 84

Fl. 2
Ob. 2
Cl. 1 (Sib) 2
Fg. 2
Cor. 1 (Fa) 3
Appa. 1
Appa. 2

Più mosso ♩ = 84 *Largo* ♩ = 63 *Più mosso* ♩ = 84

J. *(Bluebeard bleibt vor Judith stehen. Sie schauen einander lange in die Augen.)*
(For a long time Bluebeard stands confronting Judith in silence. They gaze into each other's eyes.)
Nur - zög Bluebeard, war - te, warte!
No more, no more, Bluebeard, no more. Schweige,
No more,

Bl. *(Die vierte Tür schließt sich langsam.)*
(The fourth door closes slowly.)
Nachts fand ich die vier - te end - lich.
The fourth I found at mid - night. un - ter nach - lich - tigs - ren Stern.
Starry eben - mantled mid - night.

I
W. I
W. II
Vc. I
Vc. II
Cb.

poco a poco ritard. ----- *al.* --- *Largo* ♩ = 60 *Più mosso* ♩ = 88

132

Fl. 1 *a2*

Ob. 2 *a2*

Cl. 1 (Sib) 2

Fg. 1 2

Cor. 1 3 (Sib) 2 4

Arpa 1 *Re^b*

Arpa 2 *Re^b*

J.

Bl.

schwei-ge, noch bin ich hier! / no more, I am still here!

Ach, wie glänz-le weiß dein / Thy pale face was all a- / Anz - litz! / glim - mer.

132

poco a poco ritard. ----- *al.* --- *Largo* ♩ = 60 *Più mosso* ♩ = 88

I VI.

II VI.

Vcl. I

Vcl. II

Cb.

non div. div. / non div. div. / non div. div. / non div. div. / non div. div.

mf espr. cresc. f non div. p p / mf espr. cresc. f non div. p p / mf espr. cresc. f non div. p p / mf espr. cresc. f non div. p p / mf espr. cresc. f non div. p p

1.2. **Fl.** 1 2 3

2.2. **Ob.** 1 2

Cor. ingl.

1. **Cl.** 1 (Sib) 2

1. **Cl.** 1 (Sib) 2

1 2 3 **Fg.**

1 2 3 4 **Cor. (Fa.)**

1 2 **Tr.** 1 (Sib) 2

Alpa. 1

Alpa. 2

J.

(Er holt von der Schwelle der dritten Türe Krone, Mantel und Geschmeide. Die dritte Türe schließt sich auch.)
 (He goes to the Third Door and brings forth the crown, cloak and jewels, that Judith had placed on the threshold. The Third Door closes.)

Bl.

Ach, wie flog dein Haar im Nacht-wind! | Al-le Nacht ist dir — zu ei-gan-
 splen-did was thy silky brown hair. | Ev-ry night is thine — here af-ter.

I. V.

II. V.

Vla.

Vc.

Cb.

non div. div.

cresc. f.

non div. resp. div.

cresc. f.

non div.

cresc. f.

non div.

cresc. f.

cresc. f.

ritard. Più mosso ♩ = 69 poco rit. 134 a tempo

Fl. 1 $\frac{1}{2}$ $\frac{3}{4}$ *mf dolce* *dolce* *mf*

Ob. 2 *mf dolce* *dolce*

Cor. ingl. *p*

Cl. 1 (Sib) *mf dolce* *dolce*

Cl. 2 (Sib) *p*

Fg. 1 *p* 2 *2p*

Cor. (Fa) 1 *p* 2 *p* 3 *mf*

Tr. (Sib) 1 *p* 2 *mf* 3 *p* *con sord.* *ppoco sf* *ppoco sf*

Trän. 1 *p* 2 *mf* 3 *p*

Btt. 1 *p* 2 *mf* 3 *p*

Arpa *a2*

Timp. *mf* *p*

J. *is etzt ihr die Krone auf's Haupt. (he places the crown on her head.)*

Bl. *hängt ihr den Mantel um die Schulter. (he casts the cloak over Judith's shoulders)* Her- zog Blaubart, laß ihn, Bluebeard, Bluebeard, spare me, laß ihn, spare me! Nimm es, Take it.

Dein ist ihr sammt' - - ner ster - - nen man - tel, ih - - ne
 Thine is now the star - - ry man - tie. Thine is he

ritard. Più mosso ♩ = 69. poco rit. 134 a tempo

I. VI. *mp*

II. VI. *mp*

Vcl. *pizz. mp arco* *mp*

Vc. *pizz. mp arco* *mp*

Cb. *pizz. mp arco* *mp*

poco rit. a tempo

Fl. 1 *a2 dolce f*

Ob. 2 *poco sf*

Cor. ingl. *dolce poco sf*

Cl. 1 (Sib) 2 *dolce poco sf*
Clamuta in Cl. 3 (Sib)

Fg. 2/3 *p*

Cor. 1 (Fa) 2 *1. coru sord. sf*

Tr. (Sib) 3

Alpa 1/2 *a2 p*

Timp. *mf p*

J. *(legt ihr das Geschmeide um den Hals.)
 (he hangs the jewels round her neck.)*
*Hör-zog Blau-bart, nimm es! Nimm es! Hör-zog Blau-bart, nimm es!
 Oh, it is too heav-y. Spare me! Oh, it is too heav-y.*

Bl. *Di- . . . a . . . mar-fen- of- kro- ne, dein ist mein herr- lich- stes Klein- od- .
 now . . . the crown of dia- monds. Thine is the wealth of my king- dom.*

poco rit. a tempo

I *p molto*

VI. II *p molto*

Va. *p molto*

Vc. *p molto*

Cb. *p molto*

Sempre tranquillo ♩=60

135

Fl. 1/2 3

Ob. 1/2 3

Cor. ingl. 1/2 3

Cl. (Sib) 1/2 3

Fg. 1/2 3

Cfg. 1/2 3

Cor. (Fa) 1/2 3 4

Tr. (Sib) 1/2 3

Trbn. 1/2 3

Btb. 1/2 3

Rip. 1 2

Organo

Timp.

J.

Bl. *molto espr.*

senza sord.

senza sord.

poco a poco creso.

*Herr lich, herr lich, schön heit strah lend, du warst mei ner Frau en
Thou art love ly, passing love ly, thou art queen of all my*

135

Sempre tranquillo ♩=60

Vl. I

Vl. II

Vla.

Vcl.

Cb.

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

allargando

136 *Largo* ♩ = 52

Fl. 1 & 2
 Ob. 1 & 2
 Cor. ingl.
 Cl. 1 & 2 (Sib)
 Fg. 1 & 2
 Cfg.
 Cor. (Fa)
 Tr. (Sib)
 Trbn. 1 & 2
 Btb.
 Arpa. 1
 Arpa. 2
 Org.
 Timp.
 J.
 Bl.

schön - ste, die al - schön - ste!
 wam - en, my best - ler - and - fair - est!

136 *Largo* ♩ = 52

allargando

I
 VI
 Vcl.
 Vc.
 Cb.

a2
 Fl. 1 2
 3 4
 Ob. 1 2
 Cor. ingl.
 Cl. (Sib) 1 2 3
 Fg. 1 2 3
 Cfg.
 Cor. (Fag) 1 2 3 4
 Tr. (Sib) 1 2 3 4
 Trbn. 1 2 3 4
 Btb.
 Atpa 2
 Org.
 Timp.
 Piatto
 J.
 Bl.
 I.
 V. I.
 V. II.
 Vla.
 Vc.
 Cb.

mf, *ff*, *pp*, *cresc.*, *senza sord.*, *a3*, *pp cresc.*

(Sie schauen sich lange ins Auge. - Judith, unter dem Mantel fast zusammenbrechend, ihr diamantengeschmücktes Haupt gesenkt,
 (They gaze into each other's eyes. Bowed down by the weight of the cloak, her head drooping, Judith goes the way of the other women,

Andante ♩ = 72

137

Fl. 1 & 2 (2^a Tr. Bb, 2^a Tr. Bb)

Ob. 2 (2^a Tr. Bb)

Cor. Ingl. (2^a Tr. Bb)

Cl. (Sib) 3 (2^a Tr. Bb)

Fg. 1 & 2 (2^a Tr. Bb)

Cfg. (2^a Tr. Bb)

Cor. (Fa) 3 (2^a Tr. Bb)

Tr. (Sib) 3 (2^a Tr. Bb)

Trbn. 4 (2^a Tr. Bb)

Bib. (2^a Tr. Bb)

Org. (2^a Tr. Bb)

Timp. (2^a Tr. Bb)

Piatio (2^a Tr. Bb)

J. (2^a Tr. Bb)

Bl. (2^a Tr. Bb)

ff, dim., mf, p, pp

geht längs des silbernen Lichtstreifens den andern Frauen nach durch die siebente Türe. Diese schließt sich auch.)
 walking along the beam of moonshine toward the seventh Door. She enters, and it closes after her.)

Andante ♩ = 72

137

I. (2^a Tr. Bb)

VI. (2^a Tr. Bb)

II. (2^a Tr. Bb)

Vla. (2^a Tr. Bb)

Vc. (2^a Tr. Bb)

Cb. (2^a Tr. Bb)

ff, dim., mf, p

138 *Più andante* ♩ = 92 *Meno mosso* ♩ = 72 *Più andante* ♩ = 92

Ob. 1/2

Cor. (Fa) 1

Org.

Bl.

138 *Più andante* ♩ = 92 *Meno mosso* ♩ = 72 *Più andante* ♩ = 92

senza sord. *dit.* *con sord.* *pp non dit.* *con sord.* *pp non dit.* *con sord.* *pp non dit.* *con sord.* *pp non dit.* *con sord.* *pp non dit.* *con sord.* *pp non dit.*

Nacht bleibt es nun e-
Hence-forth all shall be dark:-

139 *Più andante* ♩ = 92 *Meno mosso* ♩ = 72

Fl. 1/2

Ob. 1/2

Cl. 1 (Si) 2

Cor. (Fa) 1

Bl.

wig, ness, e. dark. wig, ness, dark. wig, ness,

139

VI. I

VI. II

4A

Vla.

2A

Vlc.

Cb.

140

Più andante ♩ = 92 *poco rall.* ----- *al.* *Molto tranquillo* ♩ = 76

Fl. 1 & 2
Cl. 1 (Sib) & 2
Cor. (Fag) 1
Bt.

mp *pp* *ppp*

È dark wig. naßs.

140

Più andante ♩ = 92 *poco rall.* ----- *al.* *Molto tranquillo* ♩ = 76

Vi. I
Vi. II div.
4 P.
Vcl. 1
2 P.
Vcl. 2
Cb.

p. *mp* *pp* *ppp* *senza sord.* *pp* *pp* *pp* *pp*

Più tranquillo ♩ = 72

Fl. 1 & 2
Cl. 1 (Sib) & 2
Timp.
Bt.
Vcl. 1
Vcl. 2
Cb.

mp *pp* *ppp* *ppp* *ppp* *ppp*

(Es ist wieder völlige Finsternis, in welcher Blaubär verschwindet.)

(The stage is slowly plunged in total darkness, blotting Bluebeard from sight.)

Più tranquillo ♩ = 72

Für eventuelle Übersetzungen des Prologes in andere Sprachen möge nicht die zu Beginn des Werkes wiedergegebene freie Fassung, sondern das untenstehende ungarische Original oder eine der wortgetreuen Übertragungen benützt werden.

In the event the prologue is translated into other languages, it is recommended that the original Hungarian or one of the word-for-word translations be used (see below), rather than the free version given at the beginning of the work.

Haj regő rejtem
Hová, hová rejtsem
Hol volt, hol nem: kint-e vagy bent?
Régi rege, haj mit jelent,
Urak, asszonyások?

Nézzük egymást, nézzük,
Regénket regéljük.
Ki tudhatja honnan hozzuk?
Hallgatjuk és csodálkozunk,
Urak, asszonyások.

Im, szólal az ének.
Ti néztek, én nézlek.
Szemünk pillás függőnye fent:
Hol a szinpad: kint-e vagy bent,
Urak, asszonyások?

Zene szól, a láng ég,
Kezdődjön a játék.
Szemem pillás függőnye fent.
Tapsoljatok majd ha lement,
Urak, asszonyások.

Keserves és boldog
Nevezetes dolgok,
Az világ kint haddal tele,
De nem abba halunk bele,
Urak, asszonyások.

Régi vár, régi már
Az mese, ki róla jár,
Tik is hallgassátok.

Ach (mein), Lied, ich verberge es.
Wo, wo, soll ich's verbergen?
War es (jemals), war es nicht: außen oder
innen?
Alte Sage, ach, was bedeutet sie,
Männer und Frauen?

Wir schauen einander an, schauen
Und singen unser Lied.
Wer weiß, woher wir es haben?
Hören wir es an, staunen wir es an,
Männer und Frauen.

Nun hört das Lied.
Ihr schaut, ich schaue euch an.
Aufgeschlagen sind die Wimpernvorhänge
unserer Augen:
Wo ist die Bühne: außen oder innen?
Männer und Frauen?

Musik erklingt, die Flamme brennt,
Das Spiel kann beginnen.
Aufgeschlagen sind die Wimpernvorhänge
meiner Augen.
Klatscht Beifall, wenn sie sich wieder senken,
Männer und Frauen.

Bitterkeit und Glück,
längstbekannte Dinge,
Die Welt draußen ist voller Feinde,
Aber nicht daran sterben wir,
Männer und Frauen.

Alt ist die Burg, alt die Sage,
Die davon meldet,
Die ihr nun hört.

Hi, tune I hide,
Where, where shall I hide it,
It was, it was not: outside or inside?
Old tune, hi, what does it mean,
Men and women?

Now hear the song.
You look, I look at you.
Our eyes' curtain — the eyelashes — opens:
Where is the stage: outside or inside,
Men and women?

Bitter and happy
Wellknown things,
The world outside full with hosts,
But not that will cause our death,
Men and women.

We look at each other, look,
Sing the tune.
Who knows where from we bring it?
Let's hear it and wonder at (it),
Men and women.

The music sounds, the flame burns,
The performance can begin.
My eyes' curtain — the eyelashes — open.
Clap when they close,
Men and women.

Ancient castle, ancient too is the legend
Which tells about it, —
You listen to it.