

Bl. *Ei - - - - sen. Her zu mir, Ju - - dith*

Bl. *graut dir vor mir? Lockt dich die Lie - - be nicht mehr!*

Bl. *Hörst du dein Blut nicht mehr sin - gen! Mein*

N. *Nikolaus (zu Blaubart)*

Fort von hier!

Bl. *tergrunde Herz schlägt nach dir. In den Wind heult'ich dei - nen*

Vln. *p cresc.*

8 Pos.

Con affetto (mit Schwung)

Judith

Ju. —————

A. ————— Agnes ————— Ich

Leb' wohl, teu - re

Bl. Na - men un - ter den Tan - - - nen, ——— weißt du noch und

N. ————— Nikolaus (zu Blaubart) ————— Fort von hier!

Con affetto (mit Schwung)

espress. molto
p *ligato sempre*

Ju. kom - - - me, Ge - lieb - - - ter zu dir, es ist kein

A. Schwe - ster, le - be wohl! —————

W. Werner ————— Leb' wohl, ——— teu - re Schwe - ster le - be

Bl. harr - - - te des E - - - cho's und dann sa - hen

N. (zu Judith) ————— Ich schüt - - ze dich! Blei - - - be bei

p

Ju. Mär - chen. Ich kom - - - - - me zu

A. Leb' wohl, teu - re

W. wohl! Leb' wohl teu - - - re Schwe - ster!

Bl. wir uns feuch - ten Au - - - ges an als es

N. uns! Ich schüt - - - ze dich, mein Kind, ich

crese.

Ju. dir, es ist kein Mär - chen! Ge - - lieb - ter! Ich

A. Schwe - ster le - be wohl! Le - be wohl, leb'

W. Leb' wohl! Leb' wohl!

Bl. klang. Es ist kein Mär - - - chen.

N. schüt - - - ze dich! Fort von hier! Fort von hier!

(zu Blaubart)

Ju. *p* kom - - - me, Ge - - lieb - ter, es ist kein

A. *p* wohl Ju - dith! Leb'

W. Leb' wohl

Bl. *p* Komm zu mir, Ge - - lieb - - -

N. (zu Judith) Ich schüt - - - ze dich Kind! Bleib' bei

Ju. *p cresc.* Mär - chen. Ich kom - - - - me, ich

A. *p cresc.* wohl Ju - - - - dith, leb'

W. *p cresc.* Ju dith, leb' wohl,

Bl. *p cresc.* - - - - te, komm Ge - - lieb - te! Es ist kein

N. *p cresc.* uns! Ich schüt - - - - ze dich! Ich

Ein Knappe erscheint ganz hin-

f cresc.

Ju. kom - - - me - - - zu dir! Ich kom - - -

A. wohl, teu - - - re Schwe - ster, leb' wohl!

W. teu - - - re Schwe - ster, leb' wohl!

Bl. Mär - chen. Wir ster - - -

N. schüt - ze dich! Bleib' bei uns, bleib' bei

fp cresc. Tr. V

ten mit Blaubart's Roß

Ju. - - - - - me!

A. - - - - -

W. - - - - -

Bl. *ff* - ben ohn' ein - an - der!

N. uns!

H.

Ju. Nimm mich mit schnell! Ich bit - te dich!

Bl. Komm zu mir!

fz *f cresc.* *ffp*

Pos. Tr.

Ju. Er trägt sie fort Schnell! **Maestoso** (*sempre alla breve*)

p cresc. molto *ff*

6 Tr. r.H. 3

8 Hrnar 5

Der Vorhang fällt schnell wenn Blaubart im Begriffe ist, sein Roß zu besteigen

r.H. 3 *r.H.* 3 *r.H.* 3

ritard. 3

cresc. *cresc.*

II. Aufzug

Tranquillo (*ruhig fließend*)

simile
 Harfe
pp sempre
simile sempre
 Ob.
 engl. H.
 Kl.
 Harfe
pp sempre
 Fl.
 3 Harfen
simile
 Kl.
 Ob.
staccatissimo

Der Vorhang geht langsam in die Höhe

Kl.
simile
pp sempre
simile
 Fl.
simile

1. H. Ob.

simile

This system contains the first system of music. It features a single staff for the first horn (1. H. Ob.) and a grand staff for the piano. The piano part consists of a treble and bass staff. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The piano part has a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The horn part has a melodic line with some grace notes.

engl. H.

H.

This system contains the second system of music. It features a single staff for the English horn (engl. H.) and a grand staff for the piano. The piano part continues with the eighth-note accompaniment. The English horn part has a melodic line with some grace notes. The horn part has a melodic line with some grace notes.

This system contains the third system of music. It features a grand staff for the piano. The piano part continues with the eighth-note accompaniment. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature.

staccatissimo

Fl.

Ob.

Bkl.

This system contains the fourth system of music. It features a grand staff for the piano and staves for the flute (Fl.), oboe (Ob.), and bassoon (Bkl.). The piano part continues with the eighth-note accompaniment. The flute part has a melodic line with some grace notes. The oboe and bassoon parts have melodic lines with some grace notes. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature.

l. H. Ob.
engl. H.
p *espress.*

19

This system contains the first system of music. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with slurs and accents. The middle staff has a treble clef and contains a woodwind part labeled 'engl. H.' with a dynamic marking of *p* and the instruction *espress.*. The bottom staff has a bass clef and contains a bass line with a measure number '19' and a slur.

Kl.

18

This system contains the second system of music. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with slurs and accents. The middle staff has a treble clef and contains a woodwind part labeled 'Kl.' with a dynamic marking of *p*. The bottom staff has a bass clef and contains a bass line with a measure number '18' and a slur.

Ob.

18

19

This system contains the third system of music. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with slurs and accents. The middle staff has a treble clef and contains a woodwind part labeled 'Ob.' with a dynamic marking of *p*. The bottom staff has a bass clef and contains a bass line with measure numbers '18' and '19' and slurs.

F1. Ob.
espress. molto
Pos. b2.

18

19

This system contains the fourth system of music. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with slurs and accents. The middle staff has a treble clef and contains a woodwind part labeled 'F1.' and 'Ob.' with a dynamic marking of *espress. molto*. The bottom staff has a bass clef and contains a bass line with measure numbers '18' and '19' and slurs. The key signature changes to two flats.

p
p espress. dimin.
12 12
18 18

Blaubart

Bl. *Welch ein goldener Tag! Als hätt'ihn ein Gott — ge -*

H.
Bz.
Pos.
Ob.
l.H. molto espress.

Bl. *ichtet. Al - les steht in Rei - fe und glänzt in seiner kur - zen Endlichkeit: Der*

Hrn.
Pos.
dimin.
dimin.

Bl. Wald voll Blät - ter und die Ro - - - sen voll Blü - ten,

pp

pp

Bl. und Fäul - - nis lau - ert auf al - - les.

r. H.

Bl. Tauchst du wie - der aus deinem nassen Gra - be em - por Ro - de - rich?

pp

Bl. Streckst du wie-der dei-ne Hän - de nach dem Nacken meiner Wei - ber?

The first system of the musical score consists of a bass line and a piano accompaniment. The bass line is in a 4/4 time signature and contains the lyrics: "Streckst du wie-der dei-ne Hän - de nach dem Nacken meiner Wei - ber?". The piano accompaniment is written for the right and left hands, with a key signature of one sharp (F#) and a 4/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines.

Bl. Bist du nicht tot zu bekommen, so lange ich da bin?

fz f dimin. fz

The second system continues the musical score. The bass line contains the lyrics: "Bist du nicht tot zu bekommen, so lange ich da bin?". The piano accompaniment includes dynamic markings: *fz*, *f*, and *dimin.*. There are also trill-like markings above some notes in the bass line. The piano accompaniment continues with complex textures in both hands.

Bl. Mir ist, als schlug der Teich dei-ne Au-gen auf und malte mich

p dimin. Pos.

The third system of the score features the lyrics: "Mir ist, als schlug der Teich dei-ne Au-gen auf und malte mich". The piano accompaniment includes the dynamic marking *p* and *dimin.*, and a "Pos." marking above the right hand. The bass line has trill-like markings above some notes. The piano accompaniment continues with a steady rhythmic pattern.

Bl. ab und grinste mich aus _____ wie da-mals und im-mer.

pp Tamtam

The fourth system concludes the page with the lyrics: "ab und grinste mich aus _____ wie da-mals und im-mer.". The piano accompaniment includes the dynamic marking *pp* and the instruction "Tamtam". The score ends with a double bar line and a 4/4 time signature.

Allegretto

Fl. *p con grazia*

Ju. *Poco ritenuto*
Ra-te, wer ist das!

Bl. *Poco ritenuto*
Ein Rät-sel aus

p dimin. *con grazia* Kl. *Poco ritenuto* Ob. *p espress.*

Ju. **Tempo I**
Das dich lieb hat, Rai-ner, und da-mit ist es ge-ra-ten. Jeden

Bl. **Tempo I**
Fleisch.

Tempo I Fl. *poco cresc.* *dimin.*

Moderato (ruhig fließend)

Ju. Mor-gen, wenn die Vö-gel vor dem Fen-ster mich aus den Träu-men

p sempre

Ju. zwitschern schlag ich die Au-gen auf wie in's Pa-ra-

Fl. *espress.*

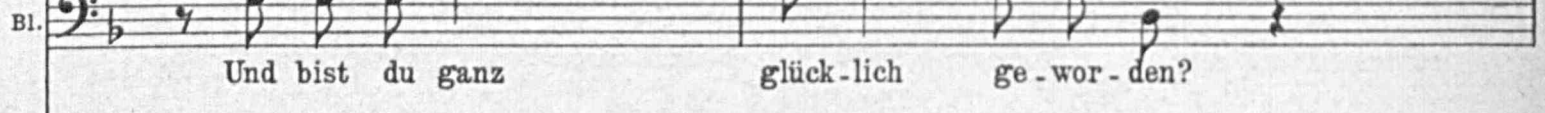
Ju. dies und se-he dich ne-ben mir.

Kl. *mf dimin. espress. molto*

Ju.  Bis zum Ran-de mei - nes

Blaubart

Bl.  Und bist du ganz glück - lich ge - wor - den?

Ob.  *pp espress.*

H. 

Ju.  Her - zens. Es war ein lee - res Glück, das ich ge - nos - sen, da -

Ob.  *p legato*

Ju.  heim als Kind vergraben und verschlossen und ü - ber Büchern, Hoff - nungen und

Fl.  *lusingando*

Vln. 

Ju. Träu - men be - schat - tet wie ein Vo - gel un - ter Bäu - men mein

Fl. Kl.

Detailed description: This system contains the first line of music. The vocal line (Ju.) is in a treble clef with a key signature of two flats and a common time signature. The lyrics are 'Träu - men be - schat - tet wie ein Vo - gel un - ter Bäu - men mein'. The piano accompaniment consists of three staves: a right-hand treble staff, a left-hand bass staff, and a middle staff for woodwinds. The woodwind parts are labeled 'Fl.' (Flute) and 'Kl.' (Clarinet). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Ju. Le - ben leb - te ganz in mich ver - spon - nen, wie Me - lu - si -

Fl.

p espress.

Detailed description: This system contains the second line of music. The vocal line (Ju.) continues with the lyrics 'Le - ben leb - te ganz in mich ver - spon - nen, wie Me - lu - si -'. The piano accompaniment continues with the same three-staff structure. The woodwind part for the Flute (Fl.) has a melodic line that enters in the second measure. The piano part is marked '*p espress.*' (piano, expressive). The right hand of the piano has a complex, rhythmic accompaniment with many beamed notes.

Ju. - ne an dem Zau - ber - brun - nen. Da kamst du und ich ward vom

Fl.

f *fp*

Detailed description: This system contains the third line of music. The vocal line (Ju.) concludes with the lyrics '- ne an dem Zau - ber - brun - nen. Da kamst du und ich ward vom'. The piano accompaniment continues with the same three-staff structure. The woodwind part for the Flute (Fl.) has a melodic line. The piano part features a powerful accompaniment, with the right hand marked '*f*' (forte) and '*fp*' (fortissimo piano). The bass line is particularly active with many beamed notes.

Ju. Blitz ge-trof - fen, schau, mei-ne gan-ze See - - - - - le

f con passione

Ob. Trgl. *fz* *fp*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Blitz ge-trof - fen, schau, mei-ne gan-ze See - - - - - le". The piano accompaniment consists of four staves: two for the right hand and two for the left hand. The right hand includes parts for Oboe (Ob.), Clarinet (Kl.), and Trigon (Trgl.). The left hand includes parts for Flute (Fl.) and Harfe (Harfe). Dynamics include *fz*, *fp*, and *f con passione*.

Ju. steht dir of - - - - fen, wie sich die Blät-ter nach dem Winde

dimin. *p*

Fl. Harfe *p espress.*

dimin. Ob. Kl.

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "steht dir of - - - - fen, wie sich die Blät-ter nach dem Winde". The piano accompaniment features parts for Flute (Fl.), Harfe (Harfe), Oboe (Ob.), and Clarinet (Kl.). Dynamics include *dimin.*, *p*, and *p espress.*. The system concludes with a 3/4 time signature change.

Ju. dre - hen ließ ich dein We - sen durch mein Inn - res we - hen

Fl. *3*

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics "dre - hen ließ ich dein We - sen durch mein Inn - res we - hen". The piano accompaniment includes parts for Flute (Fl.) and Harfe (Harfe). A triplet of eighth notes is marked with a '3' over the Flute part. The system concludes with a 4/4 time signature change.

Ju. und wie du mich im - mer magst er - grün - den du wirst nur

Vln.

Ju. *Listesso tempo con anima*
dei - nen Na - men in mir fin - den.

Bl. *Blaubart*
O, wüßt ich es, o wärst du mir er -

Listesso tempo con anima

Kl.

dimin.

p espress.

Bl. schlos - sen, hätt' ich dein Herz, hätt'st du's für mich ver - gos - sen.

H.

tr.

Bl. Sag kann ich dir und dei-nen Wor - ten trau - - - en?

Ob. *p dimin.*

L'istesso tempo tranquillo

Bl. Bist du so glück - lich wie ich dich mag schau - en?

Fl. *p dolce legato*

Kl.

Judith

Ju. An - fangs, nun kann ich's dir sa - gen, Rai - ner, da fror mich's vor

Br. *pp*

Celli

Vln. *pp*

K.B.

Più moto

Ju. Furcht bei dir, in der Nacht vor al - lem

Vln. sord. *pp*

Ju. da wir hier an - ka - men und die Fle - ter - mäu - se

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "da wir hier an - ka - men und die Fle - ter - mäu - se". The piano accompaniment is in a grand staff with a key signature of one sharp and a 7/8 time signature. It features a complex rhythmic pattern with many beamed notes and rests.

Ju. schon ih - re tol - len Zir - kel um das Schloß zo - gen und der

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 7/8 time signature. The lyrics are "schon ih - re tol - len Zir - kel um das Schloß zo - gen und der". The piano accompaniment is in a grand staff with a key signature of one sharp and a 7/8 time signature. It features a complex rhythmic pattern with many beamed notes and rests.

Ju. Teich da - vor schiel - te, als hät - te die Nacht ein Au - ge

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "Teich da - vor schiel - te, als hät - te die Nacht ein Au - ge". The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature. It features a complex rhythmic pattern with many beamed notes and rests. The dynamic marking is *pp leggieriss.*

Poco più tranquillo

Ju. auf - ge - schla - gen und nie - mand da war als der blin - de Die - ner

The fourth system of music consists of a vocal line, a piano accompaniment, and an oboe part. The vocal line is in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "auf - ge - schla - gen und nie - mand da war als der blin - de Die - ner". The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature. It features a complex rhythmic pattern with many beamed notes and rests. The dynamic marking is *p espress.*. The oboe part is in a treble clef with a key signature of one sharp and a 2/4 time signature. It features a complex rhythmic pattern with many beamed notes and rests. The dynamic marking is *engl. H. l. H. p espress.*

Ju. mit der grü - nen La - ter - ne im Tor - weg ste - hend.

Molto tranquillo

Ju. A - ber

Blaubart

Bl. Wie in ei - nem Spuk - mär - chen, nicht wahr?

Molto tranquillo

Kl. Solo Vln.

pp *p espress. dolce*

Ju. nun wie es Tag wur - de ü - ber al - le - dem, und ich den dunk - len

Ju. Was - gen - wald rings - um ü - ber die Höh - en zie - hen sah

Ju. und den Nach - mit - tag aus den Wip - feln „Kukuk“ ru - fen

Ju. hör - te, da ver - gaß ich al - len Schrek - ken. Sieh selbst der

Ju. Teich wird bunt wenn die blau - en und wei - ßen Wol - ken wie große Kü - he in ihm

Ju. *pp*
ba - den.

Bl. **Blaubart**
Es sind nur Bil - der, die ü - ber ihn

dimin. H. *smorzando* *pp*
Pos.

Bl. zie - hen.

Fl. H. *f espress.*

Ju. **Poco a poco più moto**
Judith
Es ist ja so herr - lich, so

dimin. *p espress.*

Ju. ein - sam schön hier!

Fl.

Celli

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "ein - sam schön hier!". The piano accompaniment includes a Flute part (Fl.) and a Cello part (Celli). The piano part features a complex texture with triplets and sixteenth notes.

Ju. Hör nur selbst die Luft singt und

l.H. cresc.

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "Hör nur selbst die Luft singt und". The piano accompaniment features a prominent triplet pattern in the right hand, with a marking "l.H. cresc." (left hand, crescendo) in the lower register.

Ju. klirrt von Bie - nen und

This system contains the third vocal line and piano accompaniment. The vocal line has the lyrics "klirrt von Bie - nen und". The piano accompaniment continues with complex rhythmic patterns, including triplets and sixteenth notes.

Ju. Wes - - - pen!

p cresc.

This system contains the final vocal line and piano accompaniment. The vocal line has the lyrics "Wes - - - pen!". The piano accompaniment features a complex texture with triplets and sixteenth notes, marked with "p cresc." (piano, crescendo).

Tempo I

Ju. Wie al - les

f *espress molto*

dimin. Kl.

Ju. lebt und mit - webt an der Er - de!

p *espress. dimin.*

Doppio movimento agitato (♩ = ♪)

Blaubart

Bl. Schmie dich nicht an mich! Fort! Ich muß fort von hier.

fz p

f *rapido*

Judith

Ju. Nein, nein! Was zit - terst du? Wa - rum? Wo -

p

f *rapido*

Ju. hin?

Blaubart

Bl. Frag nicht! Ich muß ver - rei - sen,

p engl. H. *p* Pos.

Ju. Grad heu - te? An die - sem schö - nen Som - mer - nach - mit - tag!

Poco più tranquillo

Bl. Ju - dith.

Poco più tranquillo

Hrnr. gest. *p* *dimin.* Fl. Ob.

Ju. Ich bin so al - lein hier

Poco più tranquillo

Bl. Du sollst nicht fra - gen.

Kl. *p*

Poco maestoso

Ju. oh - ne dich.

Bl. Mein gan-zes Schloß steht hin-ter

p espress. *p* Pos.

Bl. dir mit all sei-nen Tü - ren und Zim-mern und Schät-zen. All' mei - ne

Klag.

Bl. Ah - nen ha ben hier Kost-bar-kei - ten ge - sam-melt. Nur an ei - ne Tü - re

Pos. *sempre p*

Bl. sollst du mir nicht rüh-ren. Ei - ne ein-zi-ge Kam-mer ver-schließt die-ser gol-de-ne

p

Accelerando

Tempo I

Bl. Schlü-ßel. Die darfst du nicht öff - nen,

Kl. Fl. Es-Kl. *ff* *fz* *mf*

Più tranquillo
Judith

Ju. Wo - zu dies Ge - heim - nis zwi - schen

Bl. ich fle - he dich an.

Più tranquillo

p dimin. *pp* *p dolce*

Ju. uns, Ge - lieb - ter? Die - se Prü - fung be - lei - digt mich.

Bl. Ei - ne

mp

Poco più moto

Bl. Bit - te, ei - ne ein - zi - ge klei - ne Bit - te von mir be - lei - digt dich, Ju - dith!

poco cresc.

Celli *con eleganza*

Ju. Judith
Es ist so selt - sam: Die - ser Schlü - Bel und die ver - bo - te - ne

Fl. Vln. Kl.

Ju. Kam - mer.

Bl. Blaubart
Hö - re mich! Die - ser Schlü - Bel ver - schlie ßt un - ser

Accelerando *Tempo I*

f *fz* *p*

Bl. Un - glück. Hö - re mich! Öff - ne die Tü - re nicht, du

p sempre

Pauk. Pos.

fürchterlicher Stimme

accelerando

Bl. könn-test vor Schrecken ster - ben! Ja, du.

Bl. müß - test ster - - ben.

Bl. im Abgehen, schon weit hinten
Leb' wohl, leb' wohl!

Fl. Kl. *f* *espress.*

Fl. Kl. *f* *dimin. sempre* *espress.*
Fag. Celli

Ob. Fl.

7 3 5

4/4

Detailed description: This block shows the beginning of a musical piece. It features three staves: an upper staff for Oboe (Ob.) and Flute (Fl.), and a lower grand staff for piano accompaniment. The Oboe and Flute parts have melodic lines with various ornaments like trills and grace notes. The piano accompaniment consists of chords and rhythmic patterns. The key signature has one flat (B-flat), and the time signature is 4/4. There are dynamic markings like *p* and *f*.

Tranquillo

Judith

Ju.

Was be - deu - tet dies al - les! Fort ist er,

Kl.

p

Detailed description: This block contains the first vocal line for Judith. The vocal line is on a single staff in 4/4 time, with lyrics in German. The piano accompaniment is on a grand staff. The key signature has one flat. There are dynamic markings like *p* and *f*, and a *tr* (trill) marking. The piano part includes a *Kl.* (Clarinet) part with a melodic line.

Ju.

schnell wie ein Kuß, und läßt mich al -

Fl.

Kl.

espress.

p

Bkl.

Detailed description: This block contains the second vocal line for Judith. The vocal line is on a single staff in 4/4 time, with lyrics in German. The piano accompaniment is on a grand staff. The key signature has one flat. There are dynamic markings like *p* and *f*, and a *tr* (trill) marking. The piano part includes parts for Flute (Fl.), Clarinet (Kl.), and Bass Clarinet (Bkl.).

Ju.

lein — zwi - schen Rätseln. Was fang ich nun an bis zum Schlaf!

Detailed description: This block contains the third vocal line for Judith. The vocal line is on a single staff in 4/4 time, with lyrics in German. The piano accompaniment is on a grand staff. The key signature has one flat. There are dynamic markings like *p* and *f*, and a *tr* (trill) marking.

Andante religioso

Ju. Wenn ich noch be - - ten könn - - te.

Vln. *dimin.* Fl. *dolce* *pligatiss.*

Ju. Der du ü - ber mir bist, - und mit mir bist Gott - im Him-mel, auf

pp

Ju. Er - den Je - sus Christ. Nein, nein!

Recitativ Moderato semplice alla tedesca

fz *Laute* *p*

Ju. *) Nachts muß ich oft dein

p *ritard.* *dimin.* *pp* *pa tempo*

*) Volksweise aus dem 16. Jahrhundert

Ju. den - ken, so liegst du mir im Blut. — Ich will dir al - le

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "den - ken, so liegst du mir im Blut. — Ich will dir al - le". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ju. schen - ken, mein Lieb - ster sei mir gut. — Oft muß im Schlaf —

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "schen - ken, mein Lieb - ster sei mir gut. — Oft muß im Schlaf —". The piano accompaniment includes a *pp* dynamic marking.

Ju. — ich — wei - nen, dein denk' ich für und für — und —

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "— ich — wei - nen, dein denk' ich für und für — und —". The piano accompaniment includes a *p* dynamic marking.

Ju. manchmal will mir's schein - - nen tot träum' ich noch von dir.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has lyrics: "manchmal will mir's schein - - nen tot träum' ich noch von dir.". The piano accompaniment includes *pp* and *p* dynamic markings and ends with a 4/4 time signature.

Recitativ *p* **Accelerando**

Ju. Hab ich denn nie-man-den und nichts, das mich lu - stig macht. Jo - su - a!

Ritenu- to *a piacere* **Tenuto con espressione**

Ju. Jo - su - a! Bin ich denn ganz al - lein?

Josua

J. Hier bin ich, Her - rin.

Judith

Ju. Dein Herr ist fort. Wo warst du?

J. Ich füt - ter - te die Tau - ben, Her - rin.

dimin.

Andantino pastorale

Ju. *3*
Und was willst du dann tun? Ich will dir bei al - len
J. Die Ziegen von der Wei-de holen.

p *ppress.* Kl. Ob. Fag.

Ju. hel - fen. Ich fürch - te mich, hier so al - lein zu sein.
J. Der

fp Kl. Fl.

Ju. *5* *3*
Und bist du immer al - lein hier Sommer und
J. A-bend kommt schon aus den Wäl-dern

dimin. *pp dolce*

Ju. Win - ter?

J. Die Er - de ist schön, Her - rin, auch wenn man sie nicht sieht. Darum wird

Fl.

Ju. Woher weißt du das?

J. al - len das Sterben so schwer. Ich ha - be fünf Herrinnen hier ge -

Poco ritard

Kl.

fz *p* *dimin.*

J. hört. Sie sind nun al - le tot und stumm, a - ber oft ist es mir, als hör - te ich sie noch

Poco più sostenuto

smorzando *f* *pp*

3 Fag. Fl. engl. H. Kl.

Animato

Ju.  Das ist ja Wahnsinn, was du da sagst. Geh!


J.  abends, wenn die Vögel um mich zirpen, traurig zu mir spre-chen.

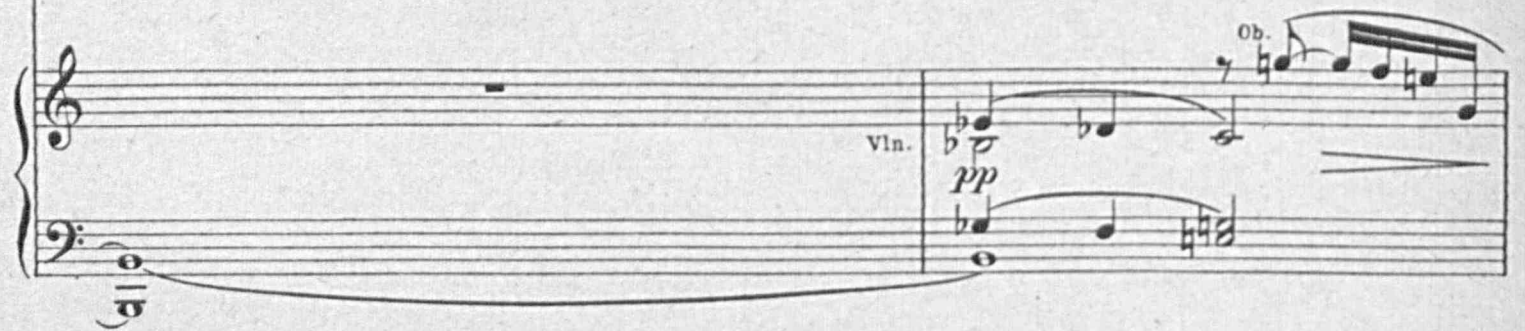
Animato



fz *f marc.* *fp*

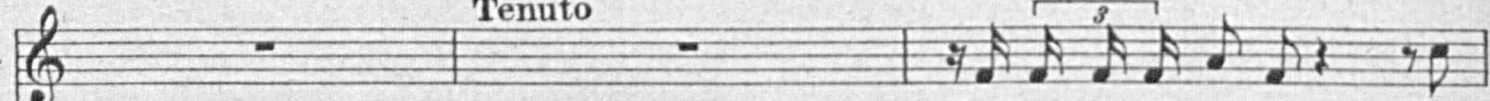
Meno

Ju.  Laß mich al-lein! Geh fort! Du machst mich nur noch trau-ri-ger und dunkler.

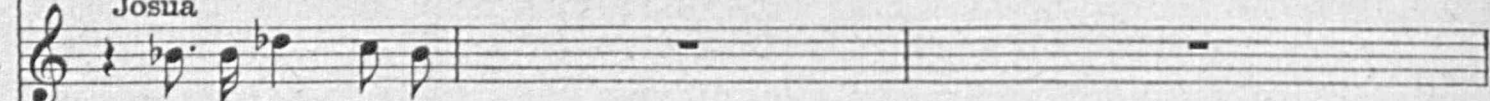


Ob. *pp*

Tenuto

Ju.  Das kann ja nicht wahr sein. Nein!

Josua

J.  Gu-te Nacht, Herrin.

Tenuto



engl. H. *p espress.* *pp* *fz*

Animato

Allegro agitato

Ju. *f* *fz* *fp* *fp*

Josu-a phantasiert, es ist zum Lachen. Wie mir der

Kl. Br.

Ju. *fp* *cresc.* *fp*

Schlüs - sel in der Hand brennt. Ich

Vln. Kl. Fl.

Ju. *fp* *fp* *colla parte* *a tempo* *fz*

sprach und sprach, nur um ihn zu ver - ges - sen.

Precipitato

Ju. *f* *ff*

Fort von hier

Molto tranquillo

Ju. *dimin.* Dort mag er lie-gen und ver-ro-sten.

pp sempre

K. B.

Ju. Ich will schla-fen ge-hen, bis es wieder

engl. H. *p espress.* Kl.

Ju. Tag wird. Das la-stet auf mir wie ein

Fl. b. Ob. engl. H. Bkl.

Accelerando

Allegro agitato

Ju. Spuk. Was zieht mich nur zudem häßlichen al-ten

Fl. b. Kl. *morendo p* *fz p*

Ju. Schlüssel hin? Da liegt er auf dem Rasen im letz-ten Licht und funkelt wie

Fl. *fz p* *fp* *fp* *fp*

Ju. Blut. Nein, ich will nicht, nein!

Stentato

Vln. *f espress.*
Tr. sord. *ff* *fp*

Ju. Nur an - se - hen will ich dich noch

Moderato

Fl. Kl. *fp dolce*

Ju. ein - mal du Ver - füh - rer mit dei - nem krau - sen

fz p

Ju. Bart. — Wenn ich nur wüßte, was du weißt, was hinter dir steckt! Sicher was gif-ti-ges

pp *cresc.*

Ju. wie Schlangen und Ei - - dech - sen?

f Fag. Bkl.

Ju. **Stentato** Nein, du ver-lockst mich nicht. **Tranquillo** Du sollst nur still, ne-ben mir lie-gen

fpp Kl.

Ju. **Molto tranquillo** und schla - - - fen wie ich, hörst du, nichts, nichts

p dolce Fl.

Ju. an - deres.

Fl.
H.
Kl.
dolcissimo dimin. sempre

smorzando

Andantino con delicatezza
Josua

J. Zi - hüh! *tr* Kommt, kommt ihr Vö - gelchen, ihr

trillo
Fl. Harfe
p *mp*
tr *p sempre*
Vln.

J. Lieb - - chen al - - le! Um - tönt mein blindes Herz mit eu-rem

J. Schal - - - le. Zi -

dimin. mp

J. hüh! Bi - an - ka! Her - rin! Bist du's wie - der?

p espress. Harfe

Br.

J. Rot - kel - chen sind es dei - - - ne sü - ßen Lie - - - der, die sie

p

J. der - - einst auf sei - nem Schoß ge - sun - gen!

Celesta

J.  *tr* Zi - hüh! *tr* Kommt,

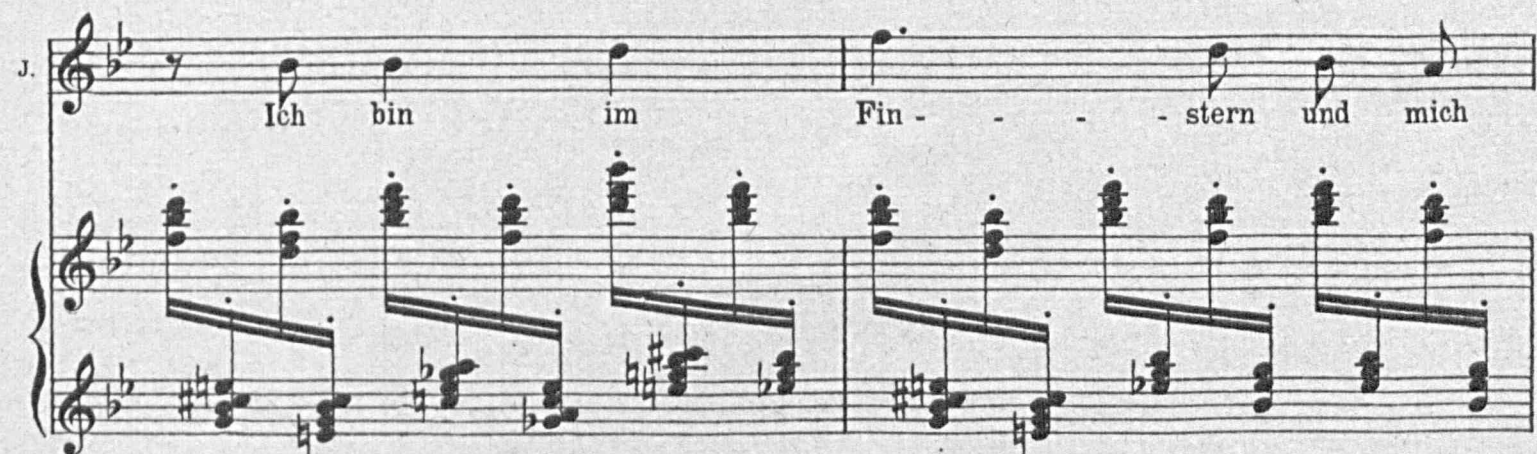
tr *mp* *tr*

J.  Lieb - chen, habt euch mü - de ge - sprun - gen!

tr *r. H.* *tr* *r. H.* *tr* *r. H.*

J.  's ist Fut - ter - stun - de! Er - barmt euch mei - ner!

tr *tr*

J.  Ich bin im Fin - - - stern und mich

J. trö - - - - - stet kei - ner. Ich streu' euch

J. Fut - - ter aus, ihr mögt mir sin - - gen, die Nacht um -

J. schlägt uns schon mit kal - ten Schwin - - - gen.

Perdendosi
Kl.'

Allegro molto agitato

Ju. *Judith*
Zu Hil - - - fe!

H. tr

marcatiss.

Ju. Was war das! Ent - setz - lich, ent - setz - - -

Tr. tr

ff

Ju. - lich! Zu Hil - - fe,

Vln. tr

Hrn. tr

fp cresc.

Ju. Jo - - su - a!

Fl.
Ob.
Kl.

Tr.

fz ff Pos.

Ju. Ging nur der Blut - - flecken von dem Schlüssel ab!

fz f fp *cresc.*

Ju. Ich hab mir die Hand schon dar-an glü - - hend zer-rie - - ben.

fp fp *cresc.*

Ju. Geh fort! Geh fort! Erweicht nicht, er bleibt, Jo - - - - - su - a!

fp f fz f fz f fz f *ff* Tr. Pos.

Piano introduction for the first system, featuring a treble and bass staff with complex rhythmic patterns and dynamics.

Ju. **Judith**
 Wenn er kä - me, jetzt wie - der kä - me?

Vocal line for Judith and piano accompaniment for the second system. The piano part includes dynamics like *fp* and *ff*.

Ju. Mir deucht, ich hö - re Schritte. Ich muß den Schlüssel ver - stecken.

Vocal line for Judith and piano accompaniment for the third system. The piano part includes dynamics like *p cresc.* and *f*.

Ju. Da! Da! Ir - gend wo - hin! Und dann

Vocal line for Judith and piano accompaniment for the fourth system. The piano part includes dynamics like *f cresc.*, *ff*, and *ffz*.

Ju. *ba*
flie - - - - - hen!

ff *r. H.*

Ju.
Hu! Da kommt er! Ich muß mich im Schlosse ver-ber-ge-n.

f dim. sempre

Bl. *Blaubart*
Still! Still!

p espress. *Kl.*

Bkl. *cresc.*

Bl. *ba*
Herz! Du bellst mich noch tot! Hör'

p *Bkl.*

B1. *espress.*

Nichts als mein Blut, das in den Oh- -ren rauscht. Laß mich doch

B1. *mf* *dim.*

los, Sa- -tan! Wie ein ge-peitsch - tes Tier bin ich.

B1. *p* *kl. 3*

Wie kalt der A - bend in die Sträu - cher kriecht'

B1. *p*

Und im - mer die - ser an - de - re um mich.

Bl.  *f pesante* *fz*

Ich ge - he nicht wei - ter; ich tre - - te mit je - dem Schritt tie - fer in Blut.

Bl.  *p*

Mir ist, als hielt ich so die Na - tur ——— an ih - ren

Bl.  *pp espress.* *p* Harfe

Haaren fest. Du ü - ber uns, laß sie un - schul - dig

Bl.  *p* *fp* *f*

sein. Mich e-kelt vor dem Blut.

Detailed description: This system contains the first system of music. It features a vocal line for the Bass (Bl.) and a piano accompaniment. The vocal line starts with a quarter rest followed by a half note G2, then a quarter note F2, and a half note E2. The piano accompaniment consists of three staves: the right hand has a melodic line starting with a quarter note G4, followed by eighth notes, and the left hand has a bass line with a half note G2 and a half note F2. Dynamics include piano (*p*) and fortissimo (*fp*).

Bl.  *fp* *cresc. molto* *ff*

Ich muß sie prü-fen. Ich glau-be mich sonst von neu-em ge-narrt.

Detailed description: This system contains the second system of music. The vocal line continues with a quarter note G2, a quarter note F2, a quarter note E2, and a half note D2. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include fortissimo (*fp*), *cresc. molto*, and fortissimo (*ff*).

 *Tr.* *l.H.* *Becken* *Pos. A*

Detailed description: This system contains the third system of music. It features a piano accompaniment and percussion. The piano part has a right hand with a melodic line and a left hand with a bass line. The percussion part includes a snare drum (Tr.) and a cymbal (Becken). Dynamics include piano (*p*) and fortissimo (*ff*).

L'istesso tempo poco maestoso

Blaubart

Wenn sie treu ge - blie - ben wä - re, treu - - er als ihr

L'istesso tempo agitato molto

Josua

an - dern al - le ihr Wei - ber. **L'istesso tempo agitato molto** Fort.

J. *Namen schrei-en.*

B1. *Was tappst du hier noch her-um? Geh' wei-de dei-ne*

fp cresc. *Celli*

fz p *Vln.*

J. *Nein, Herr, heut' las-se ich Euch*

B1. *Vö - - gel, Narr!*

Vln.

Fag.

fp espress.

J. *nicht mehr. Ihr habt mir viel Üb - les ge-tan.*

Ob.

J. *Ihr* habt mich *blen - - ten las-sen*, da ich noch ein *Kind* war; *heu - te*

J. weiß, ich war - um.

Blaubart

Bist du toll. Laß mich zu - frie - den! Was

J. Die - se sollt *Ihr* nicht mor - - den. Ich duld' es

Bl. geht — mich dein E - lend an!

J. nicht mehr. Er - barmung! Nur die - se nicht mehr, ich fle - he Euch

Bl. Packst du dich fort!

fp *Bkl.* *cresc.*

J. an.

H.

f *ff* *Tr.*

Bl. Blaubart

Sieh, was blinkt dort aus der Mau - er - rit - ze und höhnt mich an?

Vln. *f* *ff* *Tuba*

Bl. Es ist der Schlüssel, Jo - su - a. Da, riechst du, wie er nach

colla parte *p* *f* *fp* *4 H.*

L'istesso tempo largamente

Josua

J. Gna - de mit ihr, Herr!

Bl. Blut stinkt. Das ist dei - ne Lie - - - be

L'istesso tempo largamente

fp *f* *p pesante* *espress. molto*

simile sempre

J. Gna - - - de mit ihr!

Bl. al - so, du Hün - din! Um die du so schö - ne Wor - te hin - gest,

Ob.

Celli

J. Gna - - - de!

Bl. daß sie glit - zer - te und al - les zer - schmolz im Nu, vor dei - ner

cresc.

J. Gna - - de für sie! — Herr geht

Bl. Neu - gier wie Schnee im März. Von hier bis zur Tür nicht zehn Span - nen

Tr. *l.H.* *r.H.* *l.H.*

J. nicht! — Herr geht nicht! Gna - de für sie!

Bl. weit reich - te dei - ne Lie - - be! Was du willst für

l.H. *r.H.* *l.H.* *r.H.* *fz p cresc.* *Vln.*

Lo stesso tempo molto agitato

J. Gna - - de! Gna - - - de!

Bl. Wei - ber win - seln Wer ist vor Ba - star - den si - cher?

Bl. 

Du wagst es noch zu bit - ten! Soll ich wie - der war - ten, bis ich den

Bl. 

Buh - len bei ihr fin - de! Fort, sonst zer - tret' ich dich!

Bl. 

Sie hat mich be - tro - gen und be - lo - gen seit dem er - sten lie - ben

Poco più lento

Bl. 

Tempo I *Mosso*

Wort. Sie soll wim - mern vor Angst;

B1. 

Ihr Blut soll mir ü - ber die Hän - de rie - seln;

fz p colla parte 

J. 

Gna - de! Er stürzt ins Schloß

B1. 

ih - re Au - gen bre - chen und wech - seln.



Lo stesso tempo furioso

ff sempre 

6 Tr. *ff sempre*

Pos. *ff sempre*

8 Hrn. 

J. Tie - - - re sind in ih - nen. Ich

Fl.

Bkl.

The first system of the score includes a vocal line for the voice (J.) and piano accompaniment. The vocal line has the lyrics "Tie - - - re sind in ih - nen. Ich". The piano accompaniment features a Flute (Fl.) and Bassoon (Bkl.) part. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

will mich zu den Tau - - ben bet - ten.

Ob.

Fl. Δ

dim.

Bkl.

The second system continues the vocal line with the lyrics "will mich zu den Tau - - ben bet - ten.". The piano accompaniment includes an Oboe (Ob.) and Flute (Fl.) part. The Flute part has a dynamic marking of *dim.* and a breath mark (Δ). The Bassoon (Bkl.) part continues from the previous system.

L'istesso tempo poco animato (2 Schläge)

Tr.

p

f

G. Trml.

The third system is an instrumental section for piano accompaniment. It begins with a dynamic marking of *p* and includes a Trumpon (Tr.) and Horn (H.) part. The Horn part has a dynamic marking of *f*. The section is marked "L'istesso tempo poco animato (2 Schläge)". The Bassoon (Bkl.) part continues from the previous system.

Vin.

f dim.

f

H.

The fourth system continues the instrumental section for piano accompaniment. It features a Violin (Vin.) part with a dynamic marking of *f dim.* and a Horn (H.) part with a dynamic marking of *f*. The Bassoon (Bkl.) part continues from the previous system.

First system of musical notation. It features a grand staff with three staves. The top staff contains a melodic line with slurs and accents. The middle staff has a piano accompaniment with a *pp* dynamic marking and the instruction "Pauk." (Drum). The bottom staff contains a rhythmic accompaniment with a *f* dynamic marking. The system concludes with a *f* dynamic marking and the letter "H." above the staff.

Second system of musical notation. The top staff has a melodic line with slurs and a *f dim.* dynamic marking. The middle staff features a melodic line with a *f* dynamic marking and a trill marked "Tr. f". The bottom staff has a rhythmic accompaniment with a *f* dynamic marking.

L'istesso tempo maestoso.

Third system of musical notation. The top staff has a melodic line with trills marked "Tr." and a *ff* dynamic marking. The middle staff has a melodic line with a *p* dynamic marking and a *ff* dynamic marking, and includes the instruction "Pos." and "H.". The bottom staff has a rhythmic accompaniment with a *p* dynamic marking.

L'istesso tempo agitato

Fourth system of musical notation. The top staff has a melodic line with a *ff con passione* dynamic marking. The bottom staff has a rhythmic accompaniment with a *fz* dynamic marking.

First system of musical notation. It features a grand staff with three staves. The top staff is a treble clef with a key signature of two flats and a 2/2 time signature. The middle and bottom staves are a grand staff with a key signature of two flats. The music includes triplets and a *f cresc.* marking. The bottom staff has a *fff* marking and a *Pos.* marking.

Second system of musical notation. It features a grand staff with three staves. The top staff is a treble clef. The middle and bottom staves are a grand staff. The music includes trills (Tr.) and accents. The bottom staff has a *pp.* marking.

Third system of musical notation. It features a grand staff with three staves. The top staff is a treble clef with a key signature of two sharps. The middle and bottom staves are a grand staff with a key signature of two sharps. The music includes triplets and accents. The bottom staff is labeled *Tuba* and has an *H.* marking.

Fourth system of musical notation. It features a grand staff with three staves. The top staff is a treble clef with a key signature of two sharps. The middle and bottom staves are a grand staff with a key signature of two sharps. The music includes triplets and accents. The bottom staff is labeled *8 Hrn.* and *Pos.*. The top staff has a *ff cresc.* marking. The middle staff has a *6 Tr.* marking.

tutta la forza

Tr. Becken kl. Trml. *ff* G. P.

Allegro molto agitato.

ppp G. P. *f* lunga

Bl. **Blaubart** Re - - det, re - - det, Bäu - me!

fp cresc.

Bl. Was glotzt ihr stumm in den dunk - len Tie - gel?