



**Der Ring des
Nibelungen**
Ein Bühnenfest-
spiel für drei Tage
und einen Vorabend

Im Vertrauen auf den deutschen Geist entworfen und zum Ruhme
seines erhabenen Wohlthäters des Königs Ludwig II. von Bayern

vollendet von

Richard Wagner

Vorabend: Das Rheingold

Erster Tag: Die Walküre

Zweiter Tag: Siegfried

Dritter Tag: Götterdämmerung



902
39

Dusk of the Gods

ENGLISH TRANSLATION BY
FREDERICK JAMESON

..

COMPLETE VOCAL SCORE
IN A FACILITATED ARRANGEMENT

BY
KARL KLINDWORTH



NEW YORK : G. SCHIRMER

Götterdämmerung

PERSONEN

DER HANDLUNG IN DREI AUFZÜGEN UND EINEM VORSPIEL

SIEGFRIED	<i>Tenor</i>
GUNTHER, ALBERICH	<i>Hober Bass</i>
HAGEN	<i>Tiefer Bass</i>
BRÜNNHILDE, GUTRUNE, DRITTE NORN, WELLGUNDE	<i>Tiefer Sopran</i>
ERSTE NORN, FLOSSHILDE	<i>Alt</i>
MANNEN	<i>Bass und Tenor</i>
FRAUEN	<i>Sopran</i>

SCHAUPLÄTZE DER HANDLUNG

VORSPIEL: *Auf dem Felsen der Walküren*

I. AUFZUG: *Gunthers Hofhalle am Rhein.— Der Walkürenfelsen*

II. AUFZUG: *Vor Gunthers Halle*

III. AUFZUG: *Waldige Gegend am Rheine.— Gunthers Halle*

VERZEICHNISS DER SCENEN

VORSPIEL

	SEITE
<i>Die drei Nornen, Siegfried und Brünnhilde</i>	1

ERSTER AUFZUG

SCENE I. <i>Alberich, Hagen, Gutrune</i>	45
SCENE II. <i>Siegfried zu den Vorigen</i>	61
SCENE III. <i>Brünnhilde, Waltraute, Siegfried</i>	89

ZWEITER AUFZUG

SCENE I. <i>Alberich, Hagen</i>	129
SCENE II. <i>Hagen, Siegfried, Gutrune</i>	141
SCENE III. <i>Hagen, die Mannen</i>	150
SCENE IV. <i>Gunther, Brünnhilde, Siegfried, Gutrune, Hagen, Mannen und Frauen</i>	175
SCENE V. <i>Brünnhilde, Gunther, Hagen</i>	208

DRITTER AUFZUG

SCENE I. <i>Die drei Rheintöchter, Siegfried</i>	231
SCENE II. <i>Siegfried, Hagen, Gunther, Mannen</i>	273
SCENE III. <i>Gutrune, Hagen, Gunther, Mannen und Frauen, Brünnhilde</i>	305

Dusk of the Gods

CHARACTERS

OF THE DRAMA IN THREE ACTS AND A PRELUDE

SIEGFRIED	<i>Tenor</i>
GUNTHER, ALBERICH	<i>Baritone</i>
HAGEN	<i>Bass</i>
BRÜNNHILDE, GUTRUNE, THIRD NORN, WOGLINDE	<i>Soprano</i>
WALTRAUTE, SECOND NORN, WELLGUNDE	<i>Mezzo-Soprano</i>
FIRST NORN, FLOSSHILDE	<i>Alto</i>
MEN	<i>Bass and Tenor</i>
WOMEN	<i>Soprano</i>

SCENES OF THE ACTION

PRELUDE: *On the Valkyrie's Rock*

FIRST ACT: *The hall of Gunther's dwelling on the Rhine.—The Valkyrie's Rock*

SECOND ACT: *In front of Gunther's dwelling*

THIRD ACT: *A wooded place on the Rhine.—Gunther's hall*

LIST OF SCENES

PRELUDE

	PAGE
<i>The three Norns, Siegfried and Brünnhilde</i>	I

FIRST ACT

SCENE I. <i>Gunther, Hagen, Gutrune</i>	45
SCENE II. <i>Siegfried to the foregoing</i>	61
SCENE III. <i>Brünnhilde, Waltraute, Siegfried</i>	89

SECOND ACT

SCENE I. <i>Alberich, Hagen</i>	129
SCENE II. <i>Hagen, Siegfried, Gutrune</i>	141
SCENE III. <i>Hagen, The Men</i>	150
SCENE IV. <i>Gunther, Brünnhilde, Siegfried, Gutrune, Hagen, Men and Women</i>	175
SCENE V. <i>Brünnhilde, Gunther, Hagen</i>	208

THIRD ACT

SCENE I. <i>The three Rhine-maidens</i>	231
SCENE II. <i>Siegfried, Hagen, Gunther, Men</i>	273
SCENE III. <i>Gutrune, Hagen, Gunther, Men and Women, Brünnhilde</i>	305

Copyright, 1899, by B. Schott's Söhne, Mainz
Copyright assigned to G. Schirmer, New York, 1904

Notice: This Edition is not to be sold outside of the United States and Canada

Götterdämmerung The Twilight of the Gods

von

by

RICHARD WAGNER.

Vorspiel.

Prelude.

PIANO.

Mässig langsam.

The musical score is written for piano and consists of four systems of music. Each system includes a grand staff with a treble clef and a bass clef. The key signature is three flats (E-flat major/C minor) and the time signature is 6/4. The tempo is marked 'Mässig langsam.' (Moderately slow). The score begins with a dynamic of *f* (forte) and a piano (*p*) marking. It features various musical notations including slurs, ties, and fingerings (e.g., 3, 5, 2, 1, 3, 4, 1). Dynamics change throughout, including *poco f*, *dim.* (diminuendo), *p*, and *ff* (fortissimo). There are also markings for *cresc.* (crescendo) and *7* (seventh). The score is marked with 'P.' and '+' signs, likely indicating performance instructions or editorial additions.

(Der Vorhang öffnet sich langsam. — Die Scene ist dieselbe wie am Schlusse des zweiten Tages, auf dem Walkürenfelsen: Nacht. Aus der Tiefe des Hintergrundes leuchtet Feuerschein. — Die drei Nornen, hohe Frauengestalten in langen dunklen und schleierartigen Faltengewändern. Die erste (älteste) lagert im Vordergrunde rechts unter der breitästigen Tanne; die zweite (jüngere) ist an einer Steinbank hingestreckt vor dem Felsengemache; die dritte (jüngste) sitzt in der Mitte des Hintergrundes auf einem Felssteine des Höhenraumes. Düsteres Schweigen und Bewegungslosigkeit.)

(The curtain rises slowly. — The scene is the same as at the close of the second day, on the Valkyries' rock: night. Fire-light shines up from the valley at the back. — The three Norns, tall women in dark veil-like drapery. The first (oldest) lies in the foreground on the right under the spreading fir-tree; the second (younger) is stretched on a rock in front of the cave; the third (youngest) sits in the centre at back on a rock below the peak. Gloomy silence and stillness.)

p — *pp* (*legatissimo*)

P. (u.c.) P. P.

decesc. — *sempre più p* —

P. P.

Die erste NORN.
The first NORN.

Die zweite NORN.
The second NORN.

Welch' Licht leuchtet dort? Däm - mert der Tag schon
What light shin-eth there? Dawn - eth the day so

pp *pp*

P. P.

Die dritte NORN.
The third NORN.

auf? Loge's Heer lo-dert feu-rigum den Fels. Noch ist's Nacht.
soon? Loge's host glows in flame around the fell. Still tis night.

pp

P. P. P.

3te NORN.

2te NORN (zu der ersten.)
(to the first.)

Was spinnen und sin-gen wir nicht?
Why spin we and sing we not now?

Wol-len wir spinnen und sin-gen, wo-
While we are spinning and singing, where-

1ste NORN (Während sie ein goldenes Seil von sich löst, und
(Whilst she unwinds a golden rope from herself)

ran spannst du das Seil?
on stretch we the rope?

So
Be

mit dem einen Ende es an einen Ast der Tanne knüpft.)
and ties one end of it to a branch of the pine tree.)

gut und schlimm es geh',
good or ill the song,

schling'ich das Seil, und sin - ge.
wind-ing the rope thus sing I.

(breit.)
(broadly.)

An der Welt - e - sche wob ich
At the world - ash - tree once I

1. NORN.

einst, da gross und stark dem Stamm ent-grün - te
 wove, when far and wide from the stem out-branched a

più p

P. P. P.

weih - licher Ae - ste Wald. Im
 won - drous ver - dant wood. In its

dolce *cresc.* *f* *p*

P. P. P. P. P.

küh - len Schat - ten rauscht ein Quell: Weis - heit rau - nend rann sein Ge - well; da
 cool - ing shad - ow rose a spring: whisp' - ring wis - dom rip - pled its waves; of

P. P. P. P.

sang ich heil' - gen Sinn.
 ho - ly things I sang.

cresc. *più cresc.* *f* *dim.*

P. P. P.

Ein küh - ner Gott trat zum Trunk an den Quell; sei - ner
A daunt-less god came to drink at the well; as e -

p *pp*

p *p*

Au - gen Ei - nes zahlt' er als e - wi-gen Zoll. Von der
ter - nal tri - bute paid was the light of an eye. From the

p

Welt - e - sche brach da Wo - tan ei - nen Ast; ei - nes Spee - res
world-ash-tree Wo-tan's hand a branch did break; from the bough he

cresc. -

P.

Schaft ent-schnitt der Starke dem Stamm. In lan - ger Zei - ten Lauf zehr - te die
shaped the migh - ty shaft of his spear. The wound as time grew old wast - ed the

f sf dim. - p

P.

1. NORN.

Wun - de den Wald; falb — fie - len die Blätter, dürr darbte der Baum;
life of the wood; sere — leaf - less and striken, fast fa - ded the tree;

trau - rig ver - sieg - te des Quel - les Trank: trü - ben Sin - nes ward mein Ge -
sad - ly then fail - ed the foun - tain's flow: dark - some meaning filled all my

sang. Doch, web' ich heut' ander Welt - eschenicht mehr, muss mir die Tanne taugen zu
song. To - day I weave at the world - ash - tree no more, now must the pine trees serve me to
espress.

fes - selnd das Seil, — sin - ge, Schwester, dir werf' ich's zu: weisst du, wie das
fas - ten the rope, — Sing, O sis - ter; wind thou the rope: know'st thou what will

(Die zweite Norn windet das ihr zugeworfene Seil um einen hervorspringenden Felsstein am Eingange des Gemaches.)
 (The second Norn winds the rope thrown to her round a projecting rock at the entrance of the cave.)

2. NORN

wird? Treu berath'ner Ver-trä-ge Ru-nen schnitt Wo-tan in des Spee-res
 hap? Runes of trea-ties deep-ly pondered graved Wo-tan in the shaft of the

molto espress.

molto cresc. *f* *dim.* *P pesante*

Schaft: den hielt er als Haft der Welt. Ein küh-ner
 spear: he holds it to sway the world. A he-ro

mf *p* *cresc.*

P. *P.*

Held zerhieb im Kampfe den Speer; in Trümmersprang der Verträge heiliger
 bold in fight has broken the spear; in splinters shivered the treaties hallowed

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

P. *piu p*

Haft. Da hiess Wo-tan Wal-hall's Hel-den der Welt-e-sche
 haft. Then bade Wo-tan Wal-hall's he-roes to hew down the

p *tenuto* *poco cresc.*

P. *P.* *P.*

2. NORN.

wel - kes Ge - äst mit dem Stamm in Stü - cke zu fäl - len: die
 world - ash's stem and the with - ered boughs to cut in pie - ces: the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *p*, *cresc.*, *poco f*, and *dim.*. Fingerings are indicated with numbers 1-5. Pedal marks (P.) and asterisks (*) are present in the bass line.

E - sche sank; e - wig ver - sieg - te der Quell.
 ash - tree sank; spent then for aye was the spring.

The second system continues the vocal and piano parts. The vocal line includes the instruction *espress.*. The piano accompaniment features dynamics *p*, *dim.*, *più p*, and *mf*. The system concludes with a 6/4 time signature change.

Fessle ich heut' andenschar - fen Fels das Seil,
 Now round the sharp - edged rock I bind the rope,

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes dynamics *p* and *più p*. The system ends with a 4/4 time signature change.

sin - ge, Schwester; dir werf' ich's zu: weisst du, wie das wird?
 sing, o sis - ter; wind thou the rope: knowst thou, what will hap?

The fourth system features the vocal line and piano accompaniment. The piano accompaniment includes dynamics *pp*, *p*, and *cresc.*. The system concludes with a 4/4 time signature change.

3. NORN (Das Seil auffangend, und dessen Ende hinter sich werfend.)
(Catching the rope and throwing the end behind her.)

Es ragt die Burg von Riesen ge-baut: mit der Götter und
The castle stands by giants up-raised: with the gods and the

p *marcato* *poco cresc.* *dim.*

Hel-den hei-li-ger Sip-pe sitzt dort Wo-tan im
hallowed host of the he-roes sit-teth Wo-tan on

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

Saal. Ge-hau'ner Scheite ho-he Schicht ragt zu Hauf' rings um die
high. The loft-y pile of riven boughs like a wall standeth round

p *pesante* *p*

Hal-le: die
Wal-hall: the

p *3* *cresc.* *marcato*

Welt - e - sche war diess einst!
world - ash - tree was this once!

f *dim.* *mp* *p*

3. NORN.

Brennt das Holz hei - lig brün - stig und hell,
 When its wood burn - eth, glow - ing and bright,

cresc.

P. P.

sengt die Gluth seh - rend den glän - zen - den
 then shall flames feed on the glit - ter - ing

P. P.

Saal: der e - wi - gen
 halls: the end of all

più cresc.

pesante

P.

Göt - - ter En - - de däm - - mert e - wig da
 god - - hood dawn - - eth then for e - ver and

rallent.

f dim. p più p pp

P. P.

3. NORN.

auf. *aye.* *a tempo.* Wis - set ihr noch? *Know ye yet more?* So win - det von *Then wind ye the*

The first system of the musical score for '3. NORN.' consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'auf. aye. a tempo. Wis - set ihr noch? Know ye yet more? So win - det von Then wind ye the'. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with chords. The key signature has two flats, and the time signature is 3/4.

(Sie wirft das Seil der zweiten Norn zu.)
(She throws the rope to the second Norn.)

Neu - em das Seil; *rope once a - gain;* von Nor - den wie - der werf' ich's dir nach. *from north - ward now I cast it to thee.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Neu - em das Seil; rope once a - gain; von Nor - den wie - der werf' ich's dir nach. from north - ward now I cast it to thee.'. The piano accompaniment includes dynamic markings 'poco cresc.' and 'poco f' and features a bass line with triplets and a treble line with chords. The key signature has two flats, and the time signature is 3/4.

(Die 2^{te} Norn schwingt es der ersten hin, welche das Seil vom Zweigelöst und es an einen anderen Ast wieder anknüpft.)
(The 2nd Norn throws it to the first, who loosens the rope from the bough and fastens it on another.)

Spin - ne, Schwester, und sin - gel!
Spin, o sis - ter, and sing thou!

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics 'Spin - ne, Schwester, und sin - gel! Spin, o sis - ter, and sing thou!'. The piano accompaniment is primarily chordal, with a bass line and a treble line. The key signature has two flats, and the time signature is 3/4.

1. NORN (nach hinten blickend.)
(looking towards the back.)

Dämmert der Tag? Oder leuchtet die Lo - he? Getrüb't trübt sich mein
Dawneth the day? Is it fire that flickers? My sight sor - row has

The first system of the musical score for '1. NORN.' consists of a vocal line and a piano accompaniment. The vocal line has the lyrics 'Dämmert der Tag? Oder leuchtet die Lo - he? Getrüb't trübt sich mein Dawneth the day? Is it fire that flickers? My sight sor - row has'. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with chords. The key signature has two flats, and the time signature is 3/4.

12 1. NORN.

Etwas belebend.

Blick; nicht hell er - acht' ich das hei - lig Al - - te, da Lo - -
 dimmed; the ho - ly vi - - sion of old time fa - - deth, when Lo - -

Etwas belebend.

- ge einst ent-brannte in lichter Gluth.
 - ge long since blazed forth in glowing flame.

Wieder zurückhaltend.

2. NORN (das zugeworfene Seil wieder um den Stein windend.)
 (winding the rope thrown to her again round the rock.)

Weisst du, was aus ihm ward? Durch des Spee - res
 Know'st thou what happened to him? By the spear's en - -

espress.

Erstes Zeitmass.

Zau - ber zähm - te ihn Wo - - tan;
 chant - ment Wo - tan en - thrall'd him;

2. NORN.

Rä - the raunt' er dem Gott. An des
 help - he gave to the god. From his

Schaf - tes Runen, frei sich zu rathen, nag - te zeh - rend sein
 gal - ling fetters free - dom to win, he gnawed the runes of the

Zahn: _____ da, mit des Spee - res zwin - gender Spit - ze,
 shaft: _____ then with the migh - ty spell of the spear - point

bann - te ihn Wo - tan, Brünnhil - de's
 Wo - tan con - fined him, flam - ing round.

2. NORN.

Fels zu um - bren - nen. -
Brünn - hil - de's fast - ness. -

tr
più p
pp
poco cresc.
p

P. +

3. NORN.

Weisst du was aus ihm wird? Des zer-
Know'st thou what will be - fall? With the

un poco rit.
più p
pp
p
pesante

P. +

schlag' - nen Spee - res ste - chende Split - ter
shat - - tered spear - shaft's pier - cing splin - ters

pesante
p
p

P. + P. +

taucht' einst Wo - tan dem Brün - sti - gen tief in die
Wo - tan wound - eth the burn - ing one deep in the

p
p
cresc.

P. +

3. NORN.

Brust: zeh - - - render Brand zün - det da auf; den
 breast: ra - - - vaging flames flare from the wound and

p cresc.
P. + P.

wirft der Gott in der Welt-e - - sche zu Hauf ge - schichte-te
 seize the shaft, which the god casts mid the heaped up boughs of the
un poco rall.

più f *f* *dim.* *più p*
P. + P.

(Sie wirft das Seil zurück; die 2^{te} Norn windet es auf, und wirft es der ersten wieder zu.)
 (She throws the rope back; the 2nd Norn winds it up and throws it back again to the first.)

2. NORN.

Scheite. Wollt ihr wissen wie das wird?
 ash-tree. What be - falleth, would ye know?

arpeggiando
pp (mit Paukenwirbel auf B - - - - *ppp*)
(una corda)

Schwin - get, Schwes - tern, das Seil!
 Wind then, sis - - - ters, the rope!

dolce
pp
sempre una corda

1. NORN (Das Seil von Neuem anknüpfend.)

(Fastening the rope again.)

Die Nacht weicht; nichts mehr ge-
The night wanes; dark are my

wahr ich: des Sei - - les Fä - den find ich nicht mehr;
sens - es: I feel no more the strands of the rope;

verfloh - ten ist das Ge - flecht. Ein wü - stes Ge - sichts wirrt mir wü - then den
unwound and loose are its threads. A hi - de - ous sight wounds and vex - es mine

Sinn: das Rheingold raub - te Al - berich einst: weisst du was aus ihm
eyes: the Rhinegold robbed by Al - berich once - know'st thou what came there.

(Die zweite Norn windet mit mühevoller Hast das Seil um den zackigen Stein des Gemaches.)
 (The second Norn with busy haste winds the rope round the jagged rock at the cave's mouth.)

2. NORN.

ward? DesSteinesSchärfe schnitt in das Seil, nicht fest spannt mehr der Fäden Gespiñst, verwirrt ist das Ge-
 of? The rope is part-ing, cut by the crag, no more fast is its hold on the rock, it hangs ravelled and

2. NORN.

web': Aus Noth und Neid ragt mir des Ni-blungen Ring: ein rä-chen-der
 frayed: through wrath and wrong ris - es the Ni - belung's ring: a curse of re-

un poco accel.

Fluch nagt meiner Fä - den Ge - flecht. Weissst du was da - raus
 venge gnaws at the moulder-ing strands. Know'st thou what comes there -

3. NORN (Das zugeworfene Seil hastig fassend.)
 (Hastily catching the rope thrown to her.)

(Sie zieht gewaltsam das Seil an; dieses reisst.)
 (She pulls hard at the rope, which breaks.)

Zu lo-cker das Seil, mir langtes nicht. Soll ich nach Norden neigen das En-de, straffer sei es ge-
 Too slack is the rope, it reaches not. If to the north its end shall be cast, yet straighter must it be

wird?
 of?

(Sie fassen die Stücken des zer-
rissenen Seiles und binden da-
mit ihre Leiber aneinander.)

(They take hold of the pieces of
the broken rope and bind their
bodies together with them.)

3. NORN.

streckt! Es riss!
stretched! It breaks!

Zu
No

2. NORN.

Es riss!
It breaks!

Zu
No

1. NORN.

Es riss!
It breaks!

Zu
No

ff sf sf mf p p
ff assai pesante p
P. dim. p fp dim.

End' e - wi-ges Wis-sen!
more speaketh our wisdom!

Der Welt mel-den Wei - se nichts mehr. Hin-
The world now shall hear us no more. Des-

End' e - wi-ges Wis-sen!
more speaketh our wisdom!

Der Welt mel-den Wei - se nichts mehr.
The world now shall hear us no more.

End' e - wi-ges Wis-sen!
more speaketh our wisdom!

Der Welt mel-den Wei - se nichts mehr.
The world now shall hear us no more.

pesante p più p pp
pp

3. NORN.

ab!
cend!

2. NORN.

(Sie verschwinden.)
(They vanish.)

Zur Mut-ter!
To Er-da!

1. NORN.

Hin - ab!
Des - cend!

pp
più pp
P. +

(Tagesgrauen.)
(Dawn.)

Sehr ruhig, ohne zu schleppen.

sempre pp
P. +

p poco marcato
più p
pp
p

(Wachsende Morgenröthe; immer schwächeres Leuchten des Feuerscheines aus der Tiefe.)
(The red glow of sunrise grows; the light of the fire from below gradually fades.)

ersterbend.
p (doch kräftig.)

dolcissimo

P. + P. +

dolcissimo

P. + P. +

Etwas belebter.

espress.

cresc.

P. + P. + P. + P. +

(Sonnenaufgang.
(Sun-rise.

più cresc.

P. + P. +

Voller Tag.)
Broad daylight.)

(Siegfried und Brünn-
(Siegfried and Brünn-

f

più f.

un poco riten.

P. + P. + P. + P. +

hilde treten aus dem Steingemache auf; er ist in vollen Waffen; sie führt ihr Ross am Zaume.)
 hilde enter from the cave; he is fully armed; she leads her horse by the bridle.)

a tempo.

ff *tenuto* *ff* *ff*

P. P. P.

BRÜNNHILDE.

Zu neu-en Tha - ten,
 Be - lov - ed he - ro,

dim. *p*

P. P.

theu - rer Hel - de, wie liebt' ich dich, liess' ich dich nicht? Eineinzig
 forthmust I send thee, love help-eth not hold - ing thee here! One on-ly

p

Sor - - gen lässt mich säu - men, dass dir zu we - - nig mein Werth ge -
 doubt yet makes me lin - ger, - that all thy win - ning hath lit - tle

espress. *p* *cresc.* *mf*

P.

BRÜNNH.

wann.
worth.

Was Göt - - termich
What gods - - have

poco f *dim.* *p*

The first system of the musical score for 'BRÜNNH.' features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'wann. worth.' and 'Was Göt - - termich / What gods - - have'. The piano accompaniment consists of a right-hand part with triplets and a left-hand part with chords and moving lines. Performance markings include 'poco f', 'dim.', and 'p'.

wie - sen, gab - - ich dir: hei - - liger Ru - - nen
shewn me gave - - I thee; ho - - li-est runes in

sempre p

The second system continues the vocal and piano parts. The vocal line has the lyrics 'wie - sen, gab - - ich dir: hei - - liger Ru - - nen / shewn me gave - - I thee; ho - - li-est runes in'. The piano accompaniment features triplets and chords. Performance markings include 'sempre p'.

rei - - chen Hort; doch mei - ner Stär - - - ke
rich - - est hoard; but all my maid - - - hood's

cresc. *poco f* *cresc.*

The third system continues the vocal and piano parts. The vocal line has the lyrics 'rei - - chen Hort; doch mei - ner Stär - - - ke / rich - - est hoard; but all my maid - - - hood's'. The piano accompaniment features triplets and chords. Performance markings include 'cresc.', 'poco f', and 'cresc.'.

magd - - li - chen Stamm nahm mir der Held, dem ich nun mich
hal - - low-ed strength stole he from me, who is now my

f *dim.* *espress.* *più p*

The fourth system concludes the vocal and piano parts. The vocal line has the lyrics 'magd - - li - chen Stamm nahm mir der Held, dem ich nun mich / hal - - low-ed strength stole he from me, who is now my'. The piano accompaniment features triplets and chords. Performance markings include 'f', 'dim.', 'espress.', and 'più p'.

BRÜNNH.

nei - ge. Des Wis - sens bar, doch des Wun - sches
 he - ro. In wis - dom weak, but strong in

voll: an Lie - be reich, doch le - dig der Kraft,
 will: in love so rich, so poor in power,

mägst du die Ar - me nicht ver - ach - ten, die dir nur gön -
 her scan - ty worththou wilt dis - dain not, who all has grant -

- - nen, nicht ge - - ben mehr kann.
 - - ed and nought more can give.

SIEGF.

Mehr gabst du Wun - - der-frau, als ich zu wah - - ren
 Won - der of wo - - men, more gav'st thou than I can

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

weiss. Nicht zür-nè, wenn dein Leh - - ren mich
 ward. O chide not, if thy les - - sons have

f *f* *p* *p*

P. + P. +

un-be-leh - ret liess. Ein Wis-sen doch wahr ich wohl: dass mir
 left me still un - taught. One rede yet I well have read: that for

p *fp cresc.* *f*

(feurig)
(with fire.)

P. +

Brünn-hil - de lebt; ei-ne Leh-re lernt ich leicht; Brünn - hilde's
 me Brünn-hild' lives; one les-son well I learned: Brünn - hilde

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

P. +

SIEGF.

zu ge - den - - ken!
to re - mem - ber!

rallent.

dim.

p

f

P. +

P.

BRÜNNH.

Willst du mir Min - ne schen - ken, ge - den - ke
Wilt thou with love e - ver bless me, re - mem - ber

dim.

p staccato

staccato

P. +

P. +

P. +

P. +

P. +

dei - - - ner nur, ge - den - ke dei - ner Tha - - - ten:
on - - - ly thy - self: thy dauntless deeds re - mem - - - ber:

sempre p

cresc.

P. +

P. +

P.

+

ge - denk' des wil - den Feu - ers, das
re - mem - - - ber the flam - ing fire that

f

marcato

P.

+

P.

+

P.

+

BRÜNNH.

furcht - los du durch - schrit - - test, da den
 fear - less thou de - fi - - edst, when a -

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

P.

Fels es rings um - brann!
 round the rock it burned!

SIEGF.

Brünn -
 Brünn -

più f *più cresc.*

- hil - de zu ge - win - nen.
 - hil - de so to win me.

f *stacc.* *fz* *fz*

P. + P. + P. + P. +

BRÜNNH.

Ge - denk' der be - schil - de - ten Frau, die im tie - - fem Schlaf du
 For - get not the shield - hidden maid whom in slum - - ber deep thou

dim. *più p* *pp*

P.

BRÜNNH.

fan - dest, der den fes - ten Helm du er - brachst.
found - est, and whose fas - tened helmthoudidst break.

SIEGF.

Brünn -
Brünn -

p *poco cresc.* *sf* *cresc.*

P. *poco marc.* *P.*

- hil - de zu er - we - cken.
- hil - de to a - wa - ken.

f *dim.* *p*

P. *P.* *P.*

BRÜNNH.

Ge - denk der Ei - de, die uns ei - nen;
Those oaths re - mem - ber that have bound us;

animato *p*

P. *P.* *P.* *P.* *P.*

ge - denk' der Treu - e, die wir tra - gen;
the troth re - mem - ber that we plight - ed;

dolce *p*

P. *P.* *P.*

BRÜNNH.

ge - denk' der Lie - be der wir
 the love we live for eye re -

le - mem - ben: Brünn - hil - de
 mem - ber: Brünn - hil - de

poco accel.

cresc.

più f

brennt dann e - wig hei - lig
 then will burn for e - ver

ff

dim. e rall.

p dolce

(Sie umarmt Siegfried.)
 (She embraces Siegfried.)

dir. in der Brust.
 deep in thy breast.

a tempo primo.

più p

p

molto cresc.

SIEGF.

Lass' ich, Lieb-ste, dich hier in der
 Lore, I leave thee a - lone in thy

(Er hat den Ring Alberich's von seinem Finger gezogen und reicht ihn jetzt Brünnhilde dar.)
 (He has drawn Alberich's ring from his finger and now holds it out to Brünnhilde.)

Lo - he hei - li - ger Hut, — zum Tausche dei - ner Ru - nen reich' ich dir die - sen Ring.
 fast - ness guarded by fire; — for all thy runes I give thee now asguerdon this ring.

espressivo

Was der Tha - ten je ich schuf, dess'
 Of the deeds my hand performed the

Tu - gend schliesst er ein. Ich er-schlug einen wil - den Wurm, der
 vir - tue there doth lie. With my sword a dra-gon I slew, who

SIEGF.

grim-mig lang ihn be-wacht:
long had watched it in hate.

Nun wah-re du sei-ne Kraft als
Now guard thou sure-ly the gold as

BRÜNNH.

(Voll Entzücken den Ring sich ansteckend.)
(Putting on the ring in rapture.)

SIEGF.

Wei-he-gruss mei-ner Treu!
wit-ness true of my love!

Ihn
Ne'er

geiz'ich als ein-zi-ges Gut! Für den Ring
shall it be left from my hand! For the ring

nimm nun auch mein Ross!
take thou now my horse!

Ging ein Lauf mit mir
Though he once did fly

BRÜNNH.

einst kühdurch die Lüf - te, mit mir verlor es die mächtige
 with me through the hea - vens, with me he lost all his magic

Art; über Wolken hin auf blitzenden Wettern
 power; overclouds a-far, mid lightning and thunder,

nicht mehr schwingt es sich müthig des Weg's; doch wohin du ihn
 no more bold-ly a-loft will he fly; yet where'er thou shalt

führst, sei es durch's Feuer, grau-en-los folgt dir Gra-ne:
 lead, e'en through the fire, fear-less-ly Gra-ne will fol-low:

BRÜNNH.

denn dir o Hel-de soll er ge-hor-chen.
for hence - forth, he - ro, shall he o - bey thee.

Du hüt' ihn wohl;
O ward him well;

The first system of the musical score for 'BRÜNNH.' features a vocal line and a piano accompaniment. The piano part includes triplets and dynamic markings such as *cresc.*, *f*, and *p dolce*. Pedal points are indicated by 'P.' and '+' symbols.

er hört dein Wort;
he knows thy voice:

O, brin - ge Gra - ne oft
O, speak to Gra - ne oft

The second system continues the vocal and piano parts. The piano accompaniment features more triplets and a *cresc.* marking. Pedal points are marked with 'P.' and '+'.

Brünn - hil - de's Gruss!
Brünn - hil - de's name!

Von hier an ist das Zeitmass kräftig zu steigern.

The third system includes a *riten.* marking and a tempo change instruction. The piano part has dynamic markings *f*, *dim.*, *più p*, *p cresc.*, *più cresc.*, and *f*. Pedal points are marked with 'P.' and '+'.

SIEGF.

Durch dei - ne Tu - gend al - lein soll so ich Tha - ten noch
Then through thy vir - tue a - lone will shine my deeds of

The fourth system features the vocal line and piano accompaniment for 'SIEGF.'. The piano part includes dynamic markings *p* and *mf*. Pedal points are marked with 'P.' and '+'.

SIEGF.

wir - ken? Mei - ne Käm - pfe kie - sest du, meine
 va - lour! All my bat - tles thou wilt choose, all my

poco f *fz p* *cresc.*

marcato *P.* *P.* *P.*

Sie - ge keh - ren zu dir: auf dei - nes Ros - ses Rücken, in dei - nes
 tri - umphs thou wilt a - chieve! If with thy shield I ward me, if on thy

marcato *stacc.*

P. *sfP.* *p* *cresc.*

Schildes Schirm, nicht Siegfried acht' ich mich mehr, ich bin nur
 steed I fight, then Siegfried am I no more, I am but

Ziemlich lebhaftre Bewegung.

f *fp* (1.)

BRÜNNH.

O wä - re Brünn - hild' dei - ne See - le!
 O were but Brünn - hil - de thy spi - rit!

Brünn - hil - de's Arm.
 Brünn - hil - de's arm.

f *p* *f* *p dolce* *fp cresc.*

P. *P.* *P.* *P.*

SIEGF.

So wärst du
Then thou wert

Durchsie ent - brennt mir der Muth.
Through her my va - - lour doth burn.

Sieg - fried und Brünn - hild?
Sieg - fried and Brünn - hild!

Wo ich bin
Where I am

espressivo *cresc.* *p dolce*

(lebhaft.)
(with animation.)

So ver - ö - det mein Fel - sen - saal?
Then my rock home de - ser - ted lies?

ber - gen sich Bei - de. Ver -
both are to - ge - ther. Made

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

eint - fasst er uns zwei!
one, both there a - bide!

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

BRÜNNH. (In grosser Ergriffenheit.)
(In highest excitement.)

O hei - li - ge Göt - ter!
O hea - ven - ly ru - lers!

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

P. + P. + P. + P. +

Heh - re Ge - schlechter! Wei - det eu'r Aug', an dem
Race of e - ter - nals! Turn now your eyes on this

p *espressivo*

P. + P. + P. + P. +

weih - vol - len Paar Ge - trennt, wer will uns
hal - low - ed pair! A - part, who shall di -

cresc. *f*

P. + P. +

scheiden? Ge - geschie - den, trennt es sich
vide us? Di - vi - ded, ne'er will we

cresc. *f* *f*

P. + P. +

BRÜNNH.

nie!
part!

SIEGF.

Heil dir,
Hail, o

Heil dir, Brunn-hil-de, pran-gen-der Stern!
Hail, o Brunn-hil-de, ra-diant star!

ff *p* *p* *cresc.*

P. P. P. P.

Sieg-fried, sie-gendes Licht!
Sieg-fried, con-quiring light!

Heil,
Hail,

f *p*

P. P. P. P. P. P.

Heil, strahlen-des Le-ben!
Hail, rap-ture of lov-ing!

strah-len-de Lie-bel
rap-ture of lov-ing!

Heil, strahlender
Hail, gladdening

p *cresc.*

P. P. P.

BRÜNNH.

Heil, sie - gendes Licht!
Hail, con - quering light!

Heil! Heil!
Hail! Hail!

SIEGF.

Stern!
star!

Heil, Brün - n - hild!
Hail, Brün - n - hild!

Heil! Heil!

Heil! Heil!

P. P. P. P.

Heil!
Hail!

Heil!
Hail!

Heil!
Hail!

Heil!
Hail!

p cresc. - f P. P.

(Siegfried geleitet schnell das Ross dem Felsenabhange zu, wohin ihm Brünnhilde folgt.)
(Siegfried leads the horse quickly towards the edge of the slope, Brünnhilde follows him.)
Ziemlich rasch.

ff P. fff

P. P.

(Hier ist, während der vorangehenden drei Takte, Siegfried mit dem Rosse hinter dem Felsenvorsprunge abwärts verschwunden, so dass der Zuschauer ihn nicht mehr sieht; Brünnhilde steht so plötzlich allein am Abhange, und blickt Siegfried in die Tiefe nach.)
(During the last three bars Siegfried has disappeared. Sehr aufgeregt.)

sempre ff *ff*

P. + P. +

fried mit dem Rosse hinter dem Felsenvorsprunge abwärts verschwunden, so dass der Zuschauer ihn nicht mehr sieht; Brünnhilde steht so plötzlich allein am Abhange, und blickt Siegfried in die Tiefe nach.)
(with the horse down behind the projecting rock so that he is no longer visible to the audience; Brünnhilde stands thus suddenly alone at the edge of the slope and follows Siegfried with her eyes as he descends.)

molto espressivo

P. + P. + P. +

f *sempre f*

P. + P. + P. + P. +

(Brünnhilde's Gebärde zeigt, dass jetzt Siegfried ihrem Blicke entschwindet.)
(Brünnhilde's demeanour shows that Siegfried now vanishes from her sight.)

dim. *meno f*

P. + P. +

(Siegfried ihrem Blicke entschwindet.)
(Siegfried now vanishes from her sight.)

dim. *p e più dim.*

P. +

(Man hört Siegfried's Horn aus der Tiefe.)
(Siegfried's horn is heard from below.)

(Brünnhilde lauscht.)
(Brünnhilde listens.)

lunga.

Schnell.

pp

ppp

f

(Sie tritt weiter auf den Abhang hinaus.)
(She steps further out on the slope.)

cresc.

(Jetzt erblickt sie Siegfried nochmals in der Tiefe: sie winkt ihm mit entzückender Gebärde zu. Aus ihrem freudigem Lächeln
(Now she again catches sight of Siegfried in the valley: she greets him with a gesture of delight. Her joyful smiles seem
Rasch. (♩=♩)

ff

P.

P.

deutet sich der Anblick des lustig davon ziehenden Helden.)
a reflection of the gay demeanour of the departing hero.)

sempre ff

P.

immer sehr kräftig.

(Hier muss der Vorhang soeben schnell herabgelassen worden sein.)
(Here the curtain must be quickly lowered.)

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *p*. There are some sharp signs in the bass line.

Second system of musical notation. The right hand continues the melodic line. The left hand has a more complex accompaniment with some chords. Dynamics include *cresc.*, *p*, and *sempre stacc.*. A *P.* marking is present below the bass line.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand accompaniment is rhythmic. Dynamics include *sf*, *p*, *stacc.*, and *cresc.*. A *P.* marking is present below the bass line.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment is rhythmic. Dynamics include *p*. There are some sharp signs in the bass line.

la melodia del basso ben marcato e sempre stacc. sf

Fifth system of musical notation. The right hand continues the melodic line. The left hand accompaniment is rhythmic. Dynamics include *cresc.*, *p*, and *sf*. The text *sempre ben marcato il basso.* is written below the system.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment is rhythmic. Dynamics include *p*, *cresc.*, and *f*. There are some sharp signs in the bass line.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment. The dynamic marking *f* *vigoroso* is present. A piano marking *P.* with a plus sign is located below the first measure.

Second system of musical notation. The right hand continues with a melodic line, showing some chromaticism. The left hand accompaniment remains consistent. The dynamic marking *più f sempre stacc.* is present. A piano marking *P.* with a plus sign is located below the first measure.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment features some longer notes. The dynamic marking *ff* *con forza* is present. A piano marking *P.* with a plus sign is located below the first measure.

Fourth system of musical notation. The right hand has a very active melodic line with many sixteenth notes. The left hand accompaniment is also active. A piano marking *P.* with a plus sign is located below the first measure.

Fifth system of musical notation. The right hand features a melodic line with some triplets. The left hand accompaniment has some longer notes. The dynamic marking *ff* is present. A piano marking *P.* with a plus sign is located below the first measure.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment features some longer notes. The dynamic marking *sempre ff* is present. A piano marking *P.* with a plus sign is located below the first measure.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a series of eighth notes with a slur. The left hand plays a bass line with slurs and ties. Dynamics include *p* and *P*. There are plus signs (+) under the left hand notes.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues with eighth notes. The left hand has a *ff* dynamic marking. Dynamics include *p* and *P*. There are plus signs (+) under the left hand notes.

Third system of musical notation. Treble clef, key signature of two flats (Bb and Eb). The right hand features a trill (*tr*) and a triplet. The left hand has a *dim.* marking. Dynamics include *p* and *P*. There are plus signs (+) under the left hand notes.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has a trill (*tr*) and a triplet. The left hand has a *p* dynamic. Dynamics include *P*. There are plus signs (+) under the left hand notes.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a trill (*tr*) and a triplet. The left hand has a *p* dynamic. Dynamics include *P*. There are plus signs (+) under the left hand notes.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has a trill (*tr*) and a triplet. The left hand has a *cresc.* marking. Dynamics include *P*. There are plus signs (+) under the left hand notes.

(♩ = ♩.)

First system of the musical score. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a dynamic marking of *ff* and contains a complex melodic line with triplets and slurs. The bass staff starts with a *P.* (piano) marking and features a rhythmic accompaniment. Below the bass staff, there are several *P.* markings with a cross symbol (+) between them.

Second system of the musical score. The treble staff has a *dim.* (diminuendo) marking. The bass staff continues with its accompaniment, including some triplet markings. *P.* markings with cross symbols (+) are present below the bass staff.

Third system of the musical score. The treble staff features a trill (*tr.*) and a *p* (piano) dynamic marking. The bass staff continues with its accompaniment. *P.* markings with cross symbols (+) are located below the bass staff.

Fourth system of the musical score. The treble staff shows a *p cresc.* (piano crescendo) marking. The bass staff has a *f* (forte) dynamic marking. *P.* markings with cross symbols (+) are placed below the bass staff.

Fifth system of the musical score. The treble staff has a *dim.* marking. The bass staff continues with its accompaniment. *P.* markings with cross symbols (+) are visible below the bass staff.

Sixth system of the musical score. The treble staff has a *p* marking. The bass staff has a *p cresc.* marking. *P.* markings with cross symbols (+) are located below the bass staff.

sf p cresc. -

P. +

3 4

3 4

3 4

poco f p dim. -

3

p dim. marc. più p sempre

P. +

← Sehr zurückhaltend im Zeitmass.

più p - pp ton. p >

P. +

(Während der letzten vier Takte ist der Vorhang wieder aufgezogen worden.)
 (During the last four bars the curtain is raised again.)

dim. pp

marc. e pesante