

Dritte Scene.

Third Scene.

Nibelheim.

Nibelheim.

(Alberich zerrt den kreischenden Mime aus einer Seitenschluft herbei.)

(Alberich drags the shrieking Mime from a side cleft.)

leggi *mi* *2.34*

Hastig.

ALBERICH.

He-he! he-he! hie-her! hie-her! tü-cki-scher Zwerg!
 He-hel! he-hel! to me! to me! mis-chie-vous imp!

Tap-fer ge-zwickt, sollst du mir sein, schaffst du nicht fer-tig, wie ich's be-stellt, zur
 Pret-ti-ly pinched, now shalt thou be, if in a trice, thou forg-est me not the

(heulend.)
(howling.)

MIME.

ALBERICH.

O-he! O-he! Au! Au!
O-he! O-he! Au! Au!

Stund' das fei-ne Ge - schmeid!
work as I did com-mand.

MIME.

Lass'mich nur los! Fer - tig ist's, wie du be-fahl'st mit Fleiss und Schweiss ist es ge-fügt:
Let me a-lone! Forged it is, as thou did'st bid, with moil and toil all is now done:

(grell)
(shrilly)

nimm' nur die Nä-gel vom Ohr!
take but thy nails from my ear!

ALBERICH.

Was zögerst du dann, und zeigst es nicht?
Why waitest thou then, and shew'st it not?

MIME. (verlegen) (embarrassed)

Ich Ar-mer zag-te, dass noch was feh-le. Hier_
I on-ly faltered lest aught were fail-ing. Here_

ALBERICH.

Was wär' noch nicht fer-tig?
What then was not fin-ished?

p cresc. f dim.

(Er will ihm wieder an das Ohr fahren.)
(He tries to catch his ear again.)

und da_
and there_

Was hier und da? Her das Geschmeid!
What here and there? Give me the thing!

p cresc. f f pp

(u.c.)

vor Schreck lässt Mime ein metall'nes Gewirke, das er krampfhaft in den Händen hielt, sich entfallen. Alberich hebt es hastig auf und prüft es genau.)

Mime, in his terror, lets fall a piece of metal work which he held convulsively in his hand. Alberich picks it up quickly and examines it carefully.)

ALBERICH.

p cresc.

Schau, du Schelm! Al-les ge-schmiedet und
See, thou rogue! All has been forged as I

ALB.

fer-tig ge-fügt_ wie ich's be-fahl. So woll-te der Tropf schlaun mich be-trü-gen? für sich be-
gave my command_ finished and fit. Ah, would then the dolt cun-ning-ly trick me? and keep the

t.c.

hal-tend das hehre Geschmeid, das meine List ihn zuschmiedengelehrt? Kenn' ich dich dummer Dieb?
wonderful work for himself, that which my craft alone taught him to forge? Known art thou, foolish thief?

cresc. - - - fp

Puff in the

Gewirk als Tarnhelm auf den Kopf.)
Tarnhelm on his head.)

Dem Haupt füt sich der Helm: ob sich der Zau-ber auchzeit?
The helm fit-teth the head: now will the spell al-so speed?

pp

u.c.

(seine Gestalt verschwindet, statt
 ihrer gewahrt man eine Nebelsäule.)
*(His form vanishes; in its place
 a column of mist is seen.)*

(sehr leise.)
(very softly.)

„Nacht und Ne-bel_ Nie-mand gleich!“ Siehst du mich Bru-der?
„Night and darkness_ No-where seen!“ Seest thou me, brother?

MIME (blickt sich verwundert um.)
(looks about him in astonishment.)

(Mime windet sich unter empfangenen)
(Mime writhes under the blows)

Wo bist du? ich se-he dich nicht. (unsichtbar)
Where art thou? I see thee not. (invisible)

ALB.

So füh-le mich doch, du fau - ler Schuft!
Then feel me in-stead, thou la - zy rogue!

Geißelhieben, deren Fall man vernimmt ohne die Geißel selbst zu sehen.)
he receives, whose sound is heard without the scourge being seen.)

O-he! O-he! Au! Au!
O-he! O-he! Au! Au!

Nimm' das für dein Diebs - ge - lüst!
Take that for thy thiev - ish thought!

Au! _____
Au! _____

(lachend.)
(unsichtbar.)
(laughing.)
(invisible.)

Ha ha ha ha ha ha! Hab' Dank, du Dummer! Dein Werk bewährt sich
Ha ha ha ha ha ha! I thank thee blockhead, thy work is true and

ALB.

gut!
fit!

Ho - ho! Ho -
Ho - ho! Ho -

p *cresc.* *f*

ho!
ho!

Nib - lun - gen all, neigt euch nun Al - be - rich! Ü - berall weilt er nun
Nib - el - ungs all, bow ye to Al - be - rich! E - verywhere o - ver you

f *dim.* *p*

euch zu bewachen; Ruh'und Rast ist euch zerronnen; ihm müsst ihr schaffen, wo nicht ihr ihn schaut, wo ihr
waits he and watches; peace and rest now have de - parted; ay e must ye serve him, un - seen though he be; un - a -

sf *p* *f* *p*

(grell.)
(harshly.)

nicht ihn gewahrt seid seiner gewär - tig! Un - ter than seid ihr ihm im - - mer! Hoho!
ware he is nigh ye still shall await him! Thrall to him are ye for e - - ver! Hoho!

p *fp* *mp*

rit

ALB.

Ho-ho! hört ihn, er naht: der Nib - lun - gen Herr!
 Ho-ho! hear him, he nears: the Nib - el - ungs' lord!

cresc. *ff*

(Die Nebelsäule verschwindet dem Hintergrunde zu: man hört in immer weiterer Ferne die tobende Ankunft Alberich's. - Mime ist vor Schmerz zusammengesunken.)
 (The column of vapour disappears in the back ground. The sounds of Alberich's scolding become fainter in the distance. Mime covers down in pain.)

ff

dim.

(Wotan und Loge lassen sich aus einer Schluff von oben herab.)
(Wotan and Loge come down from a cleft in the rock.)

mf

LOGE.

Ni - belheim hier. Durch bleiche Ne - bel was blitzend dort feu - ri - ge
 Ni - belheim here. Through pallid vapour there glisten bright sparks from the

p

Funken?
smithies.

MIME.

WOTAN. Au! Au! Au!

Mässigeres Zeitmass.

Hier stöhnt es laut: was liegt im Gestein?
One groans aloud: what lies on the ground?

LOGE (sich zu Mime neigend.)
(bends over Mime.)

Was Wun - der wimmerst du hier?
Say, where - fore moanest thou here?

Hei, Mi - me! munterer Zwerg!
Hei, Mi - me! mer - ry dwarf!

MIME.

Ohe! Ohe! Au! Au!
Ohe! Ohe! Au! Au!

Mässig.

p

LOGE.

Was zwickt und zwackt dich denn so?
What plagues and pinches thee so?

Das will ich freilich, und mehr noch, hör!
That will I surely, and more yet, hark!

MIME.

Lass mich in Frieden!
Leave me in quiet!

p

(Er stellt ihn mühsam aufrecht.)
(He raises him with difficulty to his feet.)

hel-fen will ich dir, Mi-me.
help I promise thee, Mi-me.

Wer häl-fe mir! Ge-horchen muss ich dem leib-li-chen
What help for me! I must o-bey the be-hests of my

p

Dich, Mi-me, zu bin-den, was gab ihm die Macht?
But, Mi-me, to bind thee, what gave him the power?

Bru-der, der mich in Ban-de ge-legt.
brother, whomakesme bonds-manto him.

MIME.

Mit ar-ger List schuf sich Al-be-rich aus Rhei-nes Gold ei-nen gel-ben
By e-vil craft mould-ed Al-be-rich, from yel-low gold of the Rhine, a

p

MIME.

Reif: sei-nem star-ken Zau-ber zit-tern wir stau-nend; mit ihm zwingt er uns
ring: at its might-y spell we trem-ble in won-der; by that now he en-

sf *p*

al-le, der Nib-lungen nächt-ges Heer. Sorg-lo-se
thralls us, the Ni-belungs' dark-some host. Blithe-ly we

Sehr gemächlich.

p *p*

Schmie-de, schu-fen wir sonst wohl Schmuck un-tern Wei-bern, won-nig Ge-
smiths once worked at our an-vils, forged for our wo-men trin-kets so

sempre p

schmeid', nied-li-chen Niblungen-tand; wir lachten lus-tig der Müh'.
fair, de-li-cate Ni-belung toys: we lightly laughed at our toil.

p

MIME.

Nun zwingt uns der Schlim-me, in Klüf - te zu schlüp - fen, für ihn al -
 The wretch now com-pels us to creep in - to cav - erns, for him a -

Allmählich schneller.

p *cresc. -*

lein — uns im - mer zu müh'n. Durch des Rin-ges Gold er-räth sei-ne Gier, wo neu-er Schimmer in
 lone — we e - ver must toil. Through the ring of gold his greed still describes wher-e'er new treasure lies

Immer lebhafter.

p *cresc. -*

sempre staccato

Schach - ten sich birgt: da müs-sen wir spä - hen, spü - ren und gra-ben, die
 hid — in the clefts: there must we all seek it, trace it and dig it, to

sf *p* *cresc. -*

Beu-teschmel-zen, und schmie - - den den Guss, oh - ne Ruh' — und
 melt the boot - y, to forge — him the gold, with no peace — nor

MIME.

Rast dem Herrn zu häu - fen den Hort.
rest for him to heap up the hoard.

LOGE.

Dich Trä - gen so - e - ben traf wohl sein Zorn?
Just now, then, an id - ler wakened his ire!

MIME.

Mich Ärmsten, ach! mich zwanger zum Ärgsten. Ein Helmgeschmeid hiess er mich
Poor Mi - me, ah! my fate was the hardest. A helm of mail had I to

schweissen; ge - nau be - fahl er, wie es zu fügen. Wohlmerkt ich klug, welch mächtige
forge him; with care he gave commands for its making. My wit conceived the might - y

MIME.

Kraft zu ei-gendemWerk, das aus Erz ich wob; für mich drum hü-ten wollt' ich den Helm; durch sei-nen
 power that lay in the work I had forged of steel; the helm I fain had held for my own; to use the

The first system of music features a vocal line in G major with a 3/8 time signature. It begins with a triplet of eighth notes. The piano accompaniment is in G major with a 6/8 time signature, starting with a half note chord. Dynamics include *p* and *cresc.*. A *t.c.* (tutti) marking is present in the piano part.

Zau-ber Al-berich's Zwang mich ent-zieh'n: vielleicht_ ja, vielleicht den Läs-ti-gen selbst ü-ber-
 spell to free me from Al-ber-ich's sway: per-chance_ yes, perchance, the ty-rant him-self to o'er-

The second system continues the vocal line with a melodic phrase. The piano accompaniment features a *sf* (sforzando) dynamic followed by *p* (piano). A handwritten *Basso* is written above the piano part. Fingerings are indicated with numbers 1, 2, 1.

lis-ten, in mei-ne Ge-walt ihn zu wer-fen; den Ring ihm zu ent-
 mas-ter, and place him by guile in my pow-er; the ring then had I

The third system shows the vocal line with a melodic phrase. The piano accompaniment features a *cresc.* (crescendo) marking and a *tr* (trill) marking in the right hand.

(grell.)
 (harshly)
 reis-sen, dass, wie ich Knecht jetzt dem Küh-nen, mir Frei-en er sel-ber dann fröhn!
 ra-vised, that, as a slave now I serve him, in thrall he should then be to me!

The fourth system features a vocal line with a melodic phrase. The piano accompaniment includes a *tr* (trill) marking and a *più f.* (piano fortissimo) marking. Dynamics also include *f* (forte). Fingerings are indicated with numbers 2, 1, 3, 2.

slightly slower

LOGE.

Warum, du Kluge, glückte dir's nicht?
And wherefore, wise one, didst thou not thrive?

MIME.

Ach! der das Werk ich
Ah! though the work I

MIME.

wirkte, den Zauber, der ihm entzückt, den Zauber er-rieth ich nicht recht:
fashioned, the magic that lurks there-in, the ma-gic I guessed not a-right:

der das Werk mir rieth, und mir's entriss, der lehr-te mich nun doch leider zu
he who planned the work which then he seized, he taught me, a-las, but now all too

all poco a poco

spät, - wel-che List läg' in dem Helm. Mei-nem Blick ent-schwand er; doch
late, - what a spell lay in the helm. From my sight he van-ished; but,

MIME.

(heulend und schluchzend)
(crying and sobbing.)

Schwielen dem Blin - den schlug un - schaubarsein Arm.
lurk - ing un - seen, sharp strokes he showered on me.

Das Such

cresc.

*Red. **

(Er streicht sich den Rücken.)
(He rubs his back.)

(Wotan und Loge lachen.)
(Wotan and Loge laugh.)

schuf ich mir Dummen schön - zu Dank!
pay for my pains I, fool, - did win.

fp *f* *f*

LOGE.

(zu Wotan)
(to Wotan)

WOTAN.

Gesteh, nicht leicht gelingt der Fang.
Confess, not light will be our task.

Doch erliegt der Feind, hilft deine
But the foe will fall, if thou but

f *dim.* *p* *più p*

*Red. **

MIME.

(Mime betrachtet die Götter aufmerksamer.)
(Mime observes the gods more attentively.)

Mit eu - rem Ge - fra - ge, wer seid denn ihr Fremde?
What mean all your questions? who are ye then, strangers?

List!
help!

p *p*

LOGE.

Freun - - de dir; von ih-rer Noth be-frei-wir der Nib-lungen Volk!
Friends to thee; from all their need the Nib-lungen folk we shall free!

(Mime schrickt zusammen, da er Alberich sich wieder nahen hört.)
 (Mime, on hearing Alberich's approach, shrinks back frightened.)

Immer schneller.

MIME.

(Er rennt vor Angst hin und her.)
 (He runs to and fro in terror.)

Nehmt euch in Acht; Al - be-rich-naht.
Look to your-selves; Al - be-rich nears.

Schneller im Zeitmass.

WOTAN (ruhig sich auf einen Stein setzend.)
 (seating himself quietly on a stone.)

(Alberich, der den Tarnhelm vom Haupte genommen und an den Gürtel gehängt hat, treibt mit geschwungener Geißel aus der unteren, tiefer gelegenen Schlucht, Alberich, who has removed the Tarnhelm from his head and hung it on his girdle, drives before him, with brandished whip, a host of Niblungs from the caverns below.)

Sein' har - ren wir hier.
We wait for him here.

aufwärts eine Schaar Nibelungen vor sich her, diese sind mit goldenem und silbernem Geschmeide beladen, das sie, unter Alberich's
They are laden with gold and silver handiwork, which, under Alberich's continuous abuse and scolding, they heap together so

ALB.

Hie-her! Dorthin! He-he! Ho-ho! Trä - ges Heer! Dort zu Hauf schichtet den
Hither! Thither! He-he! Ho-ho! La - zy herd! There in a heap pile up the

steter Nöthigung, all auf einen Haufen speichern und so zu einem Horte häufen.)
as to form a large pile.)

Hort!
hoard!

Du da, hinauf!
Thou there, go up!

Willst du vor - an?
Wilt thou get on?

Schmähliches Volk!
In - dolent folk!

Ab das Ge - schmeide! Soll ich euch helfen? Al - - les hieher!
Down with the treasure! Shall I then help you? Here - - with it all!

(Er gewahrt plötzlich Wotan und Loge.)
(He suddenly perceives Wotan and Loge.)

a tempo.

He! wer ist dort?
Hey! who is there?

Wer drang hier ein? - Mi - me, zu
What guests are these? - Mi - me, to

ALB.

mir! Schä-bi-ger Schuft! Schwatze-
 me! Pest-i-lent wretch! Prate-
 st thou here with the vag-a-bond pair?

pp

(Er treibt Mime mit Geisselhieben in den Haufen der Nibelungen hinein.)
 (He drives Mime with blows of his whip into the crowd of the Nibelungs.)

Fort, du Fau-ler! Willst du gleichschmieden und schaffen? He! an die Ar-beit!
 Off, thou sluggard! Back to thy smelting and smithing! Hey! to your la-bour!

*pp**pp*

Al-le von hin-nen! Hur-tig hin-ab! Aus den neu-en Schachten
 Get ye hence straight-way! Quickly be-low! From the new-made shafts go

pp

schaft mir das Gold! Euch grüsst die Geis-sel, grabt ihr nicht rasch!
 get me the gold! Who slow-ly digs shall suf-fer the whip!

*cresc.**p*

Dass kei-ner mir müssig, bür-ge mir Mi-me, sonst birgt er sich schwer mei-ner Geis-sel
 That no one be i-dle, Mi-me be sure-ty, or scarce shall he scape from my scour-ge's

*cresc.**p*

ALB.

Schwunge! *lash-es!* Dass ich ü-ber-all wei-le, wo kei-ner mich wäht, das
That I ev-'ry-where wander when no-one is ware, that

weiss er, dünkt mich ge-nau! *wots he; think I, full well!* Zögert ihr noch? *Linger ye still?*

(Er zieht seinen Ring vom Finger, küsst ihn und streckt ihn drohend aus.)
 (He draws his ring from his finger, kisses it and stretches it out threateningly.)

Zaudert wohl gar? *Loiter ye then?* Etwas langsamer. *Zitt' - re und za-ge, gezähmtes Heer! Rasch ge-
 Trem - ble in terror, ye vanquished host! All o-*

Unter Geheul und Gekreisch stieben die Nibelungen _unter ihnen Mime_ auseinander,
 (With howls and shrieks the Niblungs_ among whom is Mime_ separate and slip

horcht des Rin - ges Herrn! *Wieder schnell.*
by the ring's great lord!

und schlüpfen nach allen Seiten in die Schachte hinab.)
into different clefts in all directions.)

Al gets ~p

Al walks around L7W

(Alberich betrachtet lange und misstrauisch Wotan und Loge.)
(Alberich looks long and suspiciously at Wotan and Loge.)

WOTAN.

gesehen

Von Ni-bel-heim's nächt'gem Land ver-nahmen wir neu-e Mär!
Of Ni-bel-heim's dark-somé land strange ti-dings have reached our ears:

ALB.

Was wollt ihr hier?
What seek ye here?

Mässiges Zeitmass.

WOTAN.

mächt' - ge Wun - der wir - ke hier Al - be - rich; da - ran uns zu wei - den trieb uns Gäs - te die
great - the wonders worked here by Al - be - rich; on these now to feast us greed has made us thy

f *dim.* *p*

Gier.
guests.
ALB.

Nach Ni - belheim führteuch der Neid: so kühne Gäs - te, glaubt, kenn'ich gut!
Led hither by en - vy ye came: such gallant guests, believe, well I know!

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

LOGE.

Kennst du mich gut, kindischer Alp? Nun sag, wer bin ich dass du so bell'st? Im kal - ten Loch, da kauern du
Know'st thou me well, ig - norant imp? Then say, who am I? why dost so bark? In chil - ly caves when crouching thou

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

lag'st, wer gab dir Licht und wär - men - de Lo - he, wenn Lo - ge nie dir ge - lacht? Was
lay'st, where were thy light and com - for - ting fire then, had Lo - ge not on thee laughed? What

f *f* *p*

LOGE.

hül' dir dein Schmieden, heizt' ich die Schmiede dir nicht?
boots thee thy forg-ing, be not thy forge lit by me?

LOGE.

Dir bin ich Vetter, und war dir Freund: nicht fein drum dünkt mich dein Dank!
Kin to thee am I, and once was kind: not warm, me-thinks, are thy thanks!

ALB.

Den On

Licht - al-ben lacht jetzt Lo-ge, der list'-geSchelm? Bist du Falscher ihr Freund, wie mir Freund du einst
light - elves laughs now Lo-ge, the craft-y rogue? Art thou, false one, their friend, as my friend once thou

LOGE.

ALB.

So denk' ich kannst du mir trau'n.
Me-thinks then, me mayst thou trust.

war'st: haha! mich freuts! von ih-nen fürcht' ich dann nichts. Deiner Untreu
wert: haha! I laugh! from them, then, nought need I fear. In thy untruth

ALB.

(Eine herausfordernde Stellung annehmend.)
(Taking a defiant attitude.)

beeilend

trau' ich, nicht dei-ner Treu!
trust I, not in thy truth!

Doch ge-trost
Un-dis-mayed

trotz'ich euch
now I de-

rf *fp* *cresc.* *f* *string.*

LOGE.

Sehr lebhaft.

Ho-hen Muth ver-leiht dei-ne Macht;
Cou-rage high thy might doth con-fer;

grim-mig
grim-ly

Al-len!
fy *you.*

f *p* *fp* *p*

gross
great

wuchs dir die Kraft!
wax-es thy power!

Siehst du den Hort, den mein Heer dort mir ge-
See'st thou the hoard, by my host heaped for me

p *f* *p* *fp*

So neid-li-chen sah ich noch nie.
A good-li-er ne-ver was seen.

häuft?
there?

Das ist für
It is fo-

p *p* *p*

ALB.

heut, ein kärg - lich Häufchen! Kühn und mäch-tig soll er künf - tigsich
 day but scan - ty mea-sure! Proud and migh-ty shall the hoard be here-

The musical score for Albus (ALB.) consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in a bass clef with a key signature of two sharps (D major). It features a series of eighth notes and quarter notes, with a triplet of eighth notes at the beginning. The piano accompaniment is in a bass clef and features a steady eighth-note pattern in the right hand and a more sparse accompaniment in the left hand. Dynamics include *p* and *cresc.*

WOTAN.

Zu was doch frommt dir der Hort,
 But what can boot thee the hoard,

meh - - - ren.
 af - - - ter.

The musical score for Wotan consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in a bass clef with a key signature of two sharps (D major). It features a series of eighth notes and quarter notes. The piano accompaniment is in a bass clef and features a steady eighth-note pattern in the right hand and a more sparse accompaniment in the left hand. Dynamics include *f* and *p*.

WOTAN.

da freud - - los Ni - bel - heim, und nichts für Schät - ze hier
 in joy - - less Ni - bel - heim, where trea - sure no - thing can

The musical score for Wotan consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in a bass clef with a key signature of two sharps (D major). It features a series of eighth notes and quarter notes. The piano accompaniment is in a bass clef and features a steady eighth-note pattern in the right hand and a more sparse accompaniment in the left hand.

feil?
 buy?

ALB.

Schätze zu schaf - fen, und Schätze zu ber - gen nützt mir Ni - belheim's
 Trea-sure to ga - ther, and trea-sure to bu - ry, serves me Ni - belheim's

The musical score for Albus (ALB.) consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in a bass clef with a key signature of two sharps (D major). It features a series of eighth notes and quarter notes, with a triplet of eighth notes at the beginning. The piano accompaniment is in a bass clef and features a steady eighth-note pattern in the right hand and a more sparse accompaniment in the left hand. Dynamics include *f* and *p*.

ALB.

Nacht. Doch mit dem Hort, in der Hö- - - le ge-
 night. But with the hoard, that in ca - - - vorns I

häuft, denk' ich dann Wun - der zu wir - ken: die
 hide, shall won - ders be worked by the Ni - blung; and

gan - ze Welt - ge - winn' ich mit ihm mir zu ei - gen!
 by its might the world as my own I shall win me!

3:45 P.M.

WOTAN.

Wie be-ginnst du, Gü - ti - ger das?

ALB. How be-ginn'st thou that, then, good friend?

Die in lin - der Lüf - te
Lapped in gen - tly waft - ing

ALB.

Weh'n da o - ben ihr lebt, lacht und liebt:
 bree - zes ye who now live, laugh and love:

mit gold' - ner Faust euch Gött - li - che
 with gold - en grasp, ye god - ly ones

pp *cresc.* *fp* *cresc.*

fang' ich mir al - le!
 all shall be cap - tured!

fp *cresc.*

con 8^{va} ad libitum.

Wie ich der Lie - - be ab -
 As love by me was once

f dim. *pp*

ALB.

- ge - sagt, _____ Al - les was lebt _____
 for - sworn, _____ All that have life _____

fp *p*

rit. *

soll ihr ent - sa - gen! Mit
 shall eke for - swear it! En -

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

rit. *

Gol - de ge - kirrt, nach Gold, nur sollt ihr noch gie - ren!
 chant - ed by gold, the greed for gold shall en - slave you!

pp *cresc.* *rit.* *fp* *con 8^{va} ad*

Auf
 On

cresc. *f* *dim.* *ritard.*

libitum. 4

3 *slow up beat*

ALB.

won - ni - gen Höh'n, in se - li - gem We - ben wiegt — ihr
 glo - ri - ous heights a - - bide ye in glad - ness, rocked — in
 Mässig langsam.

p dolce *più p* *pp*

euch; den Schwarzal - ben ver - acht - tet ihr e - - wi - gen Schwel - ger!
 bliss; the dark elves ye dis - dain in your rev - els e - ter - nal!

Schnell. (frei) (with freedom)

Habt Acht! Habt Acht! Denn dient ihr Männer erst meiner Macht, eures schmucken
 Be - ware! Be - ware! For first your men shall bow to my might, then your winsome

ritard. *più p* *pp* *ff* *ff dim.* *p*

Frau'n, die mein Freih verschmät, sie zwingt zur Lust sich der Zwerg, lacht Lie - be ihm nicht!
 women, who my wooing des - pised, shall yield to Al - berich's force, though love be his foe!

Sehr schnell.

f *fp* *p* *cresc.*
con 8^{va} ad

(wild lachend.)
(laughing savagely.)

ALB.

Ha ha ha ha! Habt ihr's gehört? Habt Acht!
 Ha ha ha ha! Hear ye my word? Be-ware!

libitum..

f *p*

Habt Acht! vor dem nächt-lichen Heer, ent-
 Be-ware! of the hosts of the night, when

cresc. -

steigt des Nib-lungen Hort aus stum-mer Tie--fe zu
 ri-ses the Nib-lung hoard from si-lent deeps to the

f *p* *cresc.*

(dazwischen tretend.)
(stepping between them)

LOGE.

(auffahrend.)
(violently)

Seidoch bei Sinnen!
Lose not thy senses!

WOTAN.

Vergeh, frevelnder Gauch!
A-way, impious wretch!

ALB.

Tag!
day!

Was sagt der?
What says he?

f *ff* *ff* *p*

LOGE.

(zu Alberich)
(to Alberich)

Wen doch fass - te nicht Wun - der,
Who were not seized with won - der,

p *cresc.* *fp*

er - fährt er Al - be-rich's Werk? Ge - lingt deiner
be - hold - ing Al - be-rich's work? If on - ly thy

p *fp sempre stacc.*

herr - li - chen List, was mit dem Hor - te du hei - - schest: den
craft can a - chieve all thou dost hope of the trea - - sure: the

p

Mäch - tig - sten muss ich dich rüh - men; denn Mond und Stern', und die
might - i - est then must I call thee, for moon and stars and the

p

LOGE.

strah - - len-de Son - - - ne, sie auch dür - fen nicht anders,
 sun in his splen - - - - - dour, could not then with stand thy pow-er,

die-nen müs-sen sie dir. Doch—
 they too must be thy slaves. Yet—

wich - tig acht' ich vor al-lem, dass des Hor - - tes Häufer, der Nib - - lungen
 will 't would seem be-fore all things, that the host of the Niblung's, who heap up thy

Heer neid - los dir— ge - neigt.— Ei-nen Reif rührtest du kühn; dem
 hoard, should servethee free— from spite.— When thy hand held forth a ring; then

LOGE.

zag - te zitternd dein Volk:— doch, wenn im
trem-bling covered thy folk:— but, in thy

Schlaf ein Dieb dich be - schlich, den Ring schlau dir ent -
sleep a thief might sink by and steal sly - ly the

LOGE.

riss' wie wahr-test du Wei-ser dich dann?
ring how, craft-ty one, then wouldst thou speed?

ALB.

Der
 The

tempo

ALB.

lis - tigste dünkt sich Lo - ge; an - dre denkt er im - mer sich
deep - est one Lo - ge deems him; fp o - thers takes he e - ver for

ALB.

slower

dumm: dass sein' ich be - dürfte zu Rath und Dienst, um har - ten Dank, das hör - te der
 fools: that e'er I should need him, and dear - ly pay for word and aid, that fain would the

p *cresc.* *p*

Dieb jetzt gern! Den heh - len - den Helm er - sann ich mir selbst; der sorglichste
 thief now hear! This co - ver - ing helm my - self I con - ceived; the cunning - est

Langsamer.

più p *sempre più p* *pp* *u.c.*

Schmied, Mi - - me musst' ihn mir schmieden: schnell mich zu wandeln,
 smith, Mi - - me, forced I to forge it: swift - ly to change me,

sempre pp

nach meinem Wunsch die Gestalt mir zu tau - schen, taugt der Helm. Nie - mand
 in - to all shapes at my will to trans - form me, serves the helm. None can

slower

ALB.

(gedehnt.)
(slower.)

sieht mich, wenn er mich sucht; doch über-all bin ich, ge-borgendem Blick. So, oh-ne Sor-ge bin ich selbst
see me, though he may seek; yet ev'ry-where am I, though hidden from sight. So, free from care, not e-ven thy

The first system of the musical score for 'ALB.' features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a triplet of eighth notes and is marked with a fermata. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* and *t.c.* (tutti). The key signature has one sharp (F#).

si-cher vor dir, du fromm sor-gender Freund! Wieder schnell.
craft need I fear, thou kind, pro-vi-dent friend!

The second system continues the musical score for 'ALB.'. The vocal line includes the lyrics 'Wieder schnell.' and is followed by a piano accompaniment with more complex rhythmic patterns, including sixteenth notes and triplets. Dynamics range from *p* to *f*. The key signature remains one sharp.

LOGE

Vie-lés sah ich, Selt-sames fand ich, doch sol-ches
Ma-ny won-ders oft have I looked on, but such a

The first system of the musical score for 'LOGE' features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a melodic line with some grace notes. The piano accompaniment is more active, with many sixteenth notes. Dynamics include *p* and *f*. The key signature has two sharps (F# and C#).

Wun-der ge-wahrt' ich nie. Dem Werk oh-ne Glei- - - chen
mar-vel ne'er met my eyes. This work with-out e - - - qual,

The second system of the musical score for 'LOGE' continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment is more active, with many sixteenth notes. Dynamics include *p*. The key signature remains two sharps.

kann ich nicht glau - - - ben; wä - re dies ei - ne mög - lich, dei - ne
 none would be - lieve in; couldst thou but work this won - der, thy

LOGE.

Macht währ - te dann e - - - wig!
 ALB. might then were un - end - - - ing!

Mein'st du, ich lüg' und prah - le wie
 Think'st thou I lie and boast me like

Bis ich's ge - prüft be - zweifl' ich, Zwerg dein Wort.
 Till it is proved I trust not, dwarf, thy word.

Lo - - - ge?
 Lo - - - ge?

Vor Art

ALB.
 Klug - heit bläht sich zum plat - zen der Blö - de! Nun pla - ge dich Neid! Bestimm', in welcher Ge -
 puffed up with pru - dence, fool, well nigh to burst - ing! Then en - vy me now! Command, and say in what

LOGE.

In wel-cher du willst; nur mach'vor Staunen mich stumm!
Be shaped as thou wilt; but make me dumb with a - maze!

stalt soll ich jach vor dir steh'n?
shape I shall present-ly stand?

Mässig lang-sam.
pp
u.c.

ALB. (setzt den Helm auf.) (puts the Tarnhelm on his head.) (Sogleich verschwindet er.) (He immediately disappears.)

"Riesenschlange win-de sich rin-gelnd!"
"Dragon-dread, wind thee and coil thee!"

ppp

(Statt seiner windet sich eine ungeheure Riesenschlange am Boden; sie bäumt sich, und sperrt den aufgerissenen Rachen auf Wotan und Loge zu.)
(In his place a huge serpent writhes on the floor; it lifts its head and stretches its open jaws toward Wotan and Loge.)

Langsam und schleppend.
molto cresc.
p

LOGE. (stellt sich von Furcht ergriffen.) (pretends to be seized with terror.)

O - he! O - he!
 O - he! (lachend.) (laughing.) O - he!

WOTAN (lächelnd.) (laughing.)

Ha-ha-ha! Ha-ha-ha!
 Ha-ha-ha!

Etwas lebhafter.
più f
ff

LOGE.

Schreck - li - che Schlange, verschlin - ge mich nicht! Scho - ne Lo - gen das Le - ben!
 Ter - ri - ble dra - gon, oh, swal - low me not! Spare his life but to Lo - ge!

WOTAN.

ha! Gut, Al - be - rich! Gut du Ar - ger! Wie
 ha! Good, Al - be - rich! Good, thou ras - cal! How

(Die Schlange verschwindet; statt ihrer erscheint so gleich Alberich wieder in seiner wirklichen Gestalt.)
 (The dragon disappears and immediately Alberich is seen in his place.)

WOTAN.

wuchs so rasch zum rie - si - gen Wur - me der Zwerg!
 quick - ly grew the dwarf to the dra - gon so dread!

ALB.

He - he! ihr Klu - gen! glaubt ihr mir nun?
 He - he! ye doubt - ers! trust ye me now?

Wieder schnell.

LOGE.

(mit zitternder Stimme.)
 (in a trembling voice.)

Mein Zit - tern mag dir's be - zeu - gen! Zur gros - sen Schlan - ge
 My trem - bling tru - ly may prove it! A gi - - ant snake thou

LOGE.

schufst du dich schnell: weil ich's ge-wahrt, wil-lig glaub' ich dem Wun - - der.
straight *didst be - come:* *now I have seen,* *surely must I be - lieve* *it.*

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

Doch, wie du
But, as thou

f.

wuch - - sest, kannst du auch win - zig und klein dich
grew - - est, *canst al - so shape thee quite small and*

p *p* *più p*

Red. * *Red.* *

schaffen? Das Klüg - ste schien mir das, Ge-fah - renschlau zu ent-fliehn: das a-ber
slender? The shrewd - est way were that, me-thinks, all danger to es - cape: that, tru-ly,

pp

ALB. dünkt mich zu schwer.
would be too hard.

Zu schwer dir, weil du zu
Too hard for thee, dull as thou

p *cresc.*

Dass die feinste Klin-ze dich fas-se wo
That the smallest cranny could hold thee, where a

dumm! Wie klein soll ich sein?
art! How small shall I be?

f *dim.* *p*

bang die Krö-te sich birgt.
frightened toad might be hid.

Pah! nichts leichter!
Pah! nought simpler!

Lu-ge du her!
Look at me now!

"Krumm und grau
"Crook-ed toad,

più p *pp*

u.c.

Slower - staccato

(Er setzt den Helm auf.)
(He puts the Tarnhelm on his head.)

ALB. krie-che Krö-tel!
creep thou hi-ther!

Ein wenig lebhafter.

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

t.c.

(Wotan setzt seinen Fuss auf die Kröte.
Loge fährt ihr nach dem Kopfe und hält den Tarnhelm in der Hand.)

(Wotan places his foot on the toad.
Loge makes for his head and holds the Tarnhelm in his hand.)

LOGE. (zu Wotan) (to Wotan)

Dort, die Krö-te! Grei-fe sie rasch!
There, grasps quickly! Capture the toad!

Wieder ganz schnell.

(Alberich ist plötzlich in seiner wirklichen Gestalt sichtbar geworden, wie er sich unter Wotans Fusse windet.)
(Alberich becomes suddenly visible in his own form, writhing under Wotan's foot.)

ALB.

Halt' ihn fest, bis ich ihn band.
Hold him fast till he is bound.

O-he! Ver-flucht! Ich bin ge-fan-gen!
O-he! Ac-curst! Now am I captive!

(Loge bindet ihm mit einem Bastseile Hände und Füße.)
(Loge binds his hands and feet with a rope.)

Nun schnell hin-
Now swift-ly

(Den Geknebelten, der sich wüthend zu wehren sucht, fassen Beide, und schleppen
(Both seize the prisoner, who struggles violently, and drag him to the

auf: dort ist er un-ser!
up: there he is ours!

ihn mit sich zu der Kluft, aus der sie herab kamen. Dort verschwinden sie aufwärts steigend.)
 shaft by which they came down. They disappear, mounting upwards.)

First system of musical notation. The piano part (left) begins with a dynamic marking of *più f*. The bass part (right) features a dynamic marking of *ff*. The music is in a key with two sharps (D major or F# minor).

Die Scene verwandelt sich, nur in umgekehrter Weise, wie zuvor.)
 (The scene changes as before, only in reverse order.)

Second system of musical notation. The piano part (left) begins with a dynamic marking of *ff*. The bass part (right) features a dynamic marking of *ff*. The music is in a key with two sharps (D major or F# minor). Fingering numbers (1-5) are indicated above the piano part.

Third system of musical notation. The piano part (left) features a dynamic marking of *dim.*. The bass part (right) features a dynamic marking of *dim.*. The music is in a key with two sharps (D major or F# minor).

Fourth system of musical notation. The piano part (left) begins with a dynamic marking of *p*. The bass part (right) features a dynamic marking of *p*. The music is in a key with two sharps (D major or F# minor). A *ritard.* marking is present in the piano part.

Fifth system of musical notation. The piano part (left) begins with a dynamic marking of *p*. The bass part (right) features a dynamic marking of *p*. The music is in a key with two sharps (D major or F# minor). A *cresc.* marking is present in the piano part.

Sixth system of musical notation. The piano part (left) begins with a dynamic marking of *f*. The bass part (right) features a dynamic marking of *f*. The music is in a key with two sharps (D major or F# minor). A *dim.* marking is present in the piano part.

(Ambrose hinter der Scene.)
(Anvils behind the scene.)

high piano

9/8 *p* *cresc.* *f* *dim.*

3'55

(Die Verwandlung führt wieder an den Schmieden vorbei.)
(The scene in changing again passes near the smithies.)

ff *dim.*

3/4 *sempre dim.* *pp*

p

Mässig bewegt.

pp *p marc.*

Etwas belebter. (Fortdauernde Verwandlung nach oben.)
(Continuous change of scene upwards.)

Musical score for the first system. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The piece begins with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes with fingerings 1 2 and 1 2. A *cresc.* marking is placed above the second measure. The music features a continuous upward melodic line. A double bar line with an asterisk (*) is at the end of the system.

Wieder mässig.

Musical score for the second system. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature changes to one flat. The piece begins with a forte (*f*) dynamic. A *dim.* marking is placed above the first measure. The music features a continuous upward melodic line. A double bar line with an asterisk (*) is at the end of the system.

Belebter.

Musical score for the third system. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The piece begins with a piano (*p*) dynamic. A *cresc.* marking is placed above the second measure. The music features a continuous upward melodic line. A double bar line with an asterisk (*) is at the end of the system.

Mässig beginnend und belebend.

Musical score for the fourth system. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The piece begins with a forte (*f*) dynamic. A *dim.* marking is placed above the first measure. The music features a continuous upward melodic line. A double bar line with an asterisk (*) is at the end of the system.

Mässig beginnend und belebend.

Musical score for the fifth system. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The piece begins with a piano (*p*) dynamic. A *cresc.* marking is placed above the first measure. The music features a continuous upward melodic line. A double bar line with an asterisk (*) is at the end of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic and a *cresc.* (crescendo) instruction. The right hand plays a complex melodic line with many sharps, while the left hand provides a rhythmic accompaniment. A *fp* (fortissimo piano) dynamic is indicated at the end of the system. A *Red.* (Reduction) symbol and an asterisk are placed below the bass staff.

Second system of musical notation, continuing the piece. It features a *Belebend.* (revivifying) instruction. Dynamics include *fp*, *p* (piano), *dim.* (diminuendo), and *più p* (pianissimo). The right hand has a more active melodic line. A *Red.* symbol and an asterisk are placed below the bass staff.

Third system of musical notation, marked with *poco cresc.* (poco crescendo). The right hand continues with a melodic line, and the left hand has a steady accompaniment. Four *Red.* symbols and asterisks are placed below the bass staff.

Fourth system of musical notation, marked with *f* and *ff* (fortissimo) dynamics. The right hand features a complex, rapid melodic passage. Four *Red.* symbols and asterisks are placed below the bass staff.

Fifth system of musical notation, starting with a tempo marking *d = d.* and a *p >* (piano accent) dynamic. It includes a *cresc.* instruction and a *12* (trill) marking. The right hand has a melodic line with trills, and the left hand has a rhythmic accompaniment. Four *Red.* symbols and asterisks are placed below the bass staff.

First system of musical notation. The upper staff contains a complex melodic line with many accidentals. The lower staff contains a bass line. Dynamics include accents (>) and fortissimo (ff). There are also markings 'ad.' and '*' below the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more rhythmic bass line. Dynamics include fortissimo (ff) and staccato (stacc.).

Third system of musical notation. The upper staff features a long, sweeping melodic line. The lower staff has a steady bass line. The dynamic marking is *sempre ff*.

(Wotan und Loge, den gebundenen Alberich mit sich führend, steigen aus der Kluft herauf.)

(Wotan and Loge, bringing with them Alberich bound, come up out of the chasm.)

Fourth system of musical notation. The upper staff contains vocal lines with lyrics. The lower staff contains a piano accompaniment with chords and bass notes.

Fifth system of musical notation. The upper staff continues the vocal lines. The lower staff has a piano accompaniment. Dynamics include fortissimo (ff).