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“Götterdämmerung”: A tonal and formal analysis

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The University of Arizona, 1990
GÖTTERDÄMMERUNG: A TONAL AND FORMAL ANALYSIS

by

Frank Leo Clark

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1990
As members of the Final Examination Committee, we certify that we have read the dissertation prepared by Frank Leo Clark entitled "GOTTERDAMMERUNG: A TONAL AND FORMAL ANALYSIS" and recommend that it be accepted as fulfilling the dissertation requirement for the Degree of Doctor of Philosophy.

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Frank Leo Clark
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This dissertation presents an in-depth analysis of Götterdämmerung. It provides information concerning: form, tonality, cadence, motive, text, harmony, meter, rhythm, tempo, and dynamics. This information is clearly detailed on a series of charts; the accompanying prose summarizes the charts and highlights selected topics and events.

Tonality is the primary formal determinant in Götterdämmerung. The tonal plan operates at three hierarchical levels: foreground, middleground, and background. These terms are not employed in the linear/Schenkerian sense rather, they reflect harmonic/tonal implications within given structural parameters: foreground - the details of the surface level progressions; middleground - the tonal organization within the subdivisions of individual scenes; and background - the keys which govern entire scenes and the beginnings and endings of acts. Tonally, four distinct procedural techniques are employed at all three structural levels: traditional/tonic-dominant tonality, associative tonality, expressive tonality, and directional tonality. At the very core of the tonal process is associative tonality. Through its ability to represent characters, objects, events, emotions, and underlying dramatic themes it elevates the purely functional aspects of traditional/tonic-dominant, expressive, and directional tonalities to new heights.
The musical forms of *Götterdämmerung* fall into four basic categories: traditional, symmetrical, form-within-form or "nested," and sectional. Forms and procedures from each of these categories are employed in some way at every structural level; frequently two or more are drawn upon simultaneously in the shaping of a musical unit. The one element that binds these diverse forms and procedures is tonality.

Cadence, motive, and text are also consistent form-defining elements. Their affects are felt most frequently at the subsection and section levels but they also assist in the formal articulation of scenes and acts.

The other musical elements play important roles in creating the superstructure but it is tonality which provides the framework and foundation throughout the music-drama.
CHAPTER 1

INTRODUCTION

Need for the Study

There exists a wealth of information devoted to Richard Wagner’s Der Ring des Nibelungen. There are books, articles, essays, criticisms, and guides to almost every imaginable aspect of the Ring. This body of literature is extensive but there still exists a need for detailed analyses focusing on musical organization. Götterdämmerung, the culmination of the cycle, has been especially neglected in this regard.

Previous studies of Götterdämmerung have either been general overviews or detailed descriptions of small sections. The leading studies are by Alan Blyth, Ernest Hutcheson, Ernest Newman, Hans von Wolzogen, Albert Lavignac, and Gustav Kobbé.¹ These studies are primarily concerned with plot description and leitmotive.

identification and do not provide a detailed analysis of the work. One work that does merit attention in this area is Das Geheimnis der Form bei Richard Wagner, by Alfred Lorenz.² Lorenz attempts to illustrate the formal outlines of Götterdämmerung, and the entire Ring, in a variety of closed formal schemata utilizing Bogen and Bar forms. His views do have some merit in localized passages but as others have proven his overall approach is suspect.³ Since the present study is neither an attack nor defense of Lorenz, but simply an alternative, no further discussion of Das Geheimnis will be presented.

Several other authors have also made significant contributions towards the formal and tonal organization of Götterdämmerung: Carl

²Alfred Lorenz, Das Geheimnis der Form bei Richard Wagner, vol. 1: Der Musikalische Aufbau des Bühnenfestspieles ‘Der Ring des Nibelungen’ (Berlin: Max Hesses Verlag, 1924).

Dahlhaus - formal principles and small section descriptions; Robert Bailey - overall articulation of the Prelude and Act I, a broad tonal schematic of the entire cycle, and specific definitions for “expressive” and “associative” tonality; Anthony Newcomb - an essay in formal principles and analytic techniques for Wagnerian music drama; William Kinderman - the use of large-scale recapitulation in Act III, Scene 3; and Warren Darcy - a summary of the “symphonic process” in Siegfried and Götterdämmerung and an analysis of Siegfried and Brünnhilde’s portion of the Prelude. These authors have made invaluable contributions to the working knowledge of Götterdämmerung but a comprehensive tonal/formal view of the piece is still to be realized.

Purpose and Methodology

The purpose of this study is to provide an in-depth analysis of Götterdämmerung using the methodology listed below. However, prior to detailing the methodology employed, some specific

definitions in the areas of tonality and structural level are required. Patrick McCreless stated, while discussing the role of tonality in the Ring, that a comprehensive theory "must include both the fundamentals of eighteenth- and early nineteenth-century practice and Wagner's extensions of and additions to that practice."5 Basing his theory in large part on the work of Robert Bailey, McCreless has defined four independent, yet interactive tonal principles

1) the traditional or classical, tonic-dominant tonality as defined by Schenker; 2) "associative tonality," or the consistent association of particular dramatic symbols or ideas with specific tonalities (and frequently with specific melodic material as well); 3) "expressive tonality," or the progression of structural tonalities in ascending or descending half-steps or whole-steps; and 4) later nineteenth-century "directional tonality," or the construction of a formal unit not as a prolongation of a single key by means of the elaboration of its tonic-dominant polarity, but as a progression from one structural key at the beginning to another at the end. In Wagner's later works the last of the above principles most frequently involves structural tonalities related by the interval of a third, although it may involve relationships by second, tritone, or even fourth or fifth (without the classical tonic-dominant implications).6

5 McCreless, Wagner's 'Siegfried,' p. 88.

6 Ibid., pp. 88-89. It is also worthy of note that an alternative term for "directional tonality" was coined by Dika Newlin in Bruckner, Mahler, Schoenberg, rev. ed. (New York: W.W. Norton & Co., Inc., 1978). In "Book Two, Chapter VI," Newlin utilizes the term "progressive tonality." For specific details refer to pp. 172-179 and ff. of that study.
These principles and definitions have been adopted for the present study. Adopted also, are McCreless' definitions for the structural levels at which these tonal principles function:

Because the tonal structure of the cycle depends not upon the linear prolongation of a single diatonic key but upon an array of referential keys, each chosen from the twelve-note chromatic system, the term "background" will here refer to the primary keys of that array: that is, keys which govern the beginnings and ends of acts, keys which control entire scenes, and keys which are used consistently in association with particular dramatic symbols and their referential melodies. The use of the term here will thus eliminate the linear connotation given to it by Schenker, and express only a harmonic and tonal one. Preserving the harmonic rather than the linear implication of structural levels, "middleground" will refer to the organization of tonalities within the formal subdivisions of single scenes, and "foreground" will designate the details of surface harmonic progression.7

Another area requiring specificity is motive. Due to the large number of motivic "guides" available, recognition and consistency are very real problems. This study relies primarily upon Deryck Cooke's "Index of Motives" from "An Introduction to Der Ring des Nibelungen."8 The "basic" Ring motives utilized in Götterdämmerung and identified by Cooke are found in Appendix A; motives not on Cooke's list but which are part of the formal analysis appear alphabetically in Appendix B.

7 McCreless, Wagner's 'Siegfried,' p. 89.

Keeping these definitions and principles in mind, let us now turn to the methodology of this work. The analysis is presented in a series of formal charts which are referred to as Figures in the text. The majority of these charts are designed at the foreground and middleground levels, focusing on form, tonality, cadence, motive and text. They may also include one or more of the following: dynamics, harmony, meter, rhythm, and tempo. The scene and act summary charts are broader in scope and function at the middle and background levels. These charts are concerned primarily with form and tonality but may include musical and textual procedures.

There are a number of technical features incorporated into every chart:

1. They read from left to right and most often consist of 2 to 3 “lines” of information. Each “line” is comprised of a series of columns which read from top to bottom.

2. The act and scene are always identified in the upper left hand corner. Frequently, more detailed information such as part, half, or section will be included.

3. Measure numbers are always in Arabic and might appear in parentheses or brackets. Subscript is utilized to identify specific beats within a measure.

4. The charts and text employ the same key identification:
   a. Major keys are represented by upper case letters followed by a colon. The key of C Major will be an ex-
ception and will appear thusly: CM:

b. Minor keys are represented by lower case letters followed by a colon.

c. Key centers which exhibit both major and minor characteristics will be joined by a virgule (ex: Bb/bb.).

d. Primary structural keys are preceded on the left by an arrow.

e. Secondary structural keys are preceded on the left by an arrow in parentheses.

5. Broken vertical lines indicate boundary lines for scenes, sections, and occasionally small internal divisions.

Some charts, particularly those of the foreground and middleground levels, contain specific information regarding key signatures, character, tempo, meter, motive, harmony, text, dynamics, and cadence. Much of this information is presented in an abbreviated format. The following is a synopsis of the symbols and abbreviations relevant to each of these areas.

Key signatures are often important guides to structural divisions and tonal design. They will be represented in the following manner: an Arabic numeral indicating the number of accidentals in the key signature followed by a sharp, flat, or natural as appropriate (ex: 5#). This information will be enclosed in parentheses and located at or near the top of a column.
Character information also appears at or near the top of the individual columns. The character(s) involved will be indicated within brackets and followed by measure numbers. Frequently, character names are abbreviated:

ALB = Alberich
B, BRÜNN = Brünnhilde
GUNTH = Gunther
GUT = Gutrune
HAG = Hagen
ORCH = Orchestra
RMs = Rhinemaidens
SF, SIEG = Siegfried
WALT = Waltraute

Information regarding tempo and meter can appear immediately above or directly below the character brackets. Specific tempi and meters may be in brackets, parentheses, or presented with no surrounding “punctuation” whatsoever. This flexibility makes these elements more visible when they are strongly influential.

Motivic references are placed below those of character and measure. Especially important motives may be underlined and motives connected by a virgule are “composite” motives. The following motivic abbreviations are frequently utilized:
1. accomp. = accompaniment
2. B. = Brünnhilde
3. Gib. = Gibichung
4. H's Frust. = Hagen's Frustration
5. Love's Res. = Love's Resolution
6. N. = Nibelung
7. Pow. of Ring = Power of the Ring
8. recit. = recitative
9. Ren. = Renunciation
10. Ren. of Love = Renunciation of Love
11. RMs = Rhinemaidens
12. RMs S-s = Rhinemaidens Sun-song
13. Sf. = Siegfried
15. Vow of Atone. = Vow of Atonement
16. World's Inher. = World's Inheritance
17. W's Frust. = Wotan's Frustration

Details concerning sonorities, harmonic progressions, and/or general harmonic vocabulary can appear in three areas. They are placed directly below character information when specific sonorities are critical to subsection definition. They may also be found amidst or below motivic listings when an association with a particular motive or action is emphasized.
The sonority designation system utilized to identify harmonic structures in this study is quite standard. The following abbreviations are employed for triad, interval, and chord qualities:

A = Augmented triad or interval
d = diminished triad or interval
M = Major triad or interval
m = Minor triad or interval
P = Perfect interval
0 = diminished triad
07 = fully-diminished seventh chord
07 = half-diminished seventh chord

Following the root identification (a specific pitch), the first "letter" in a sonority designation represents the triadic base (complete or incomplete). The second, third, fourth, and fifth "letters" (if present) refer to the chord seventh, ninth, eleventh, and thirteenth respectively. A dash situated where the seventh, ninth, or eleventh would be indicated means that this particular chord tone has been omitted. For example, EMmM-M 9 represents an E Major triad with a minor seventh, Major ninth, no eleventh, and Major thirteenth.

Textual quotes and paraphrases appear primarily above the key listings. In some long narrations, the lines of text are referred to numerically; under these conditions, the specific lines are placed directly above the motivic information.
Dynamic indications and patterns utilized as part of the analysis are placed between the textual and tonal listings.

Information regarding cadence type and location is incorporated into the tonal listings and enclosed in brackets. The following abbreviations are utilized for cadential patterns:

Dec. Cad. = Deceptive Cadence
\(\frac{1}{2}\) CAD = Half Cadence
IAC = Imperfect Authentic Cadence
IrR = Irregular Resolution (not one of the “standard” Deceptive Cadences)
PAC = Perfect Authentic Cadence
Plagal = Plagal Cadence

A number of traditional and implied traditional forms are present in Götterdämmerung. These forms are found at a variety of levels and exhibit a vast range of characteristics. The following hierarchical symbols are employed to reflect these forms; they are designed for maximum flexibility and consistency:

\[\text{[A]}\] = no smaller than a section
\[\text{[a]}\] = no larger than a section
\[\text{[a]}\] = no smaller than a subsection
(a) = no larger than a subsection

For the purpose of this study a “section” is defined as that portion of a scene (or that portion of a “Large Part” or “Large Half” of a scene) which makes clear its own procedures and boundaries. Frequently,
though not always, a "section" will be comparable in length to the other sections of a given scene, "Large Part," or "Large Half." One additional formal symbol, a virgule between two letters (a/b), indicates one of two possibilities: the unit in question begins by exhibiting one set of characteristics and shifts to a second set; the unit exhibits two sets of characteristics simultaneously.

Finally, two items regarding measure numbers must be addressed. The Prelude and Act I are numbered continuously since there is no break intended between mm. 892 and 893; the total measures standing at 2,736. This varies from the measure numbering employed in the Wagner Sämtliche Werke, Band 13,¹ score.⁹ In that score of Götterdämmerung, the measure numbers begin anew at the start of Act I. The procedure for correlating the measure numbers is as follows:

1. To adjust the measure numbers in the Sämtliche Werke, Band 13,¹ score to this analysis add 892.
2. To adjust the measure numbers of this analysis to the Sämtliche Werke, Band 13,¹ score subtract 892.

In Act III, Scene 3 beginning at m. 1532, the measures are numbered according to the smaller \( \frac{6}{8} \) measures not the \( \frac{3}{2} \) measures.

The formal charts are the heart of the analysis. Their purpose is to concisely depict the forms and procedures of Göttterdammerung. Chapters 2, 3, and 4, working in conjunction with the charts, provide a synopsis of the primary elements and formal procedures.
CHAPTER 2

THE PRELUDE AND ACT I

Before examining the Prelude and Act I it is important to briefly discuss the role of tonality as the chief and controlling formal element. While each scene has a unique tonal/formal design, the entire structure is bound together by three tonal complexes. As Figure 27 reveals, these complexes are triadic in nature and contain all of the primary structural keys employed for the first third of the drama. Furthermore, the two primary complexes, eb:/Eb: and b:/B:, are founded on the two directional tonalities which govern the outer limits of the Prelude and Act I: eb: and b:. Figure 27 details the three tonal complexes, their constituent keys, and the actions, and/or associations, which are related to those keys.

Another feature that merits attention is the "positive/negative" duality based on the pitch classes Eb and B. In terms of Eb, it will be apparent that Siegfried (Eb:) is pitted against Hagen (eb:). The tragic dramatic resolution of this conflict is not realized until Act III, but Siegfried's downfall is foreshadowed in several ways: eb: is the initial key of the drama and the initial directional tonality; the Eb: of the Rhine Journey shifts to eb: just prior to Act I; eb: is strongly emphasized at the end of Scene 2 in Hagen's Watch; and eb: is a strong associative key as Siegfried takes the ring from
Brünnhilde’s hand at the close of Scene 3. The duality based on B contrasts the now mortal Brünnhilde (primarily B:) with the Gibichungs, the Tarnhelm, and the Curse (b:). It is clear that b: is the stronger and more commanding tonality. It is the principal key for Scenes 1 and 3 as well as the closing directional tonality for the Prelude and Act I.

The Prelude, Part I: Norns’ Scene

The Norns’ Scene is subdivided into seven sections, primarily determined by the character(s) singing at that point in the drama. Sections 1-6 are each essentially binary or ternary in nature, each ending with a transition/refrain. The function of the scene is to recount the history of the world ash tree, Wotan’s shaping of the spear, Valhalla and the prediction of the fate of the gods. Tonally, the scene is primarily in eb: and moves to a dramatic close in b:, the original key of Alberich’s Curse. This scene also clearly delineates the two primary tonal centers of the Prelude and Act I, eb: and b:.

Figure 1 reveals the simple design of the Norns’ Scene with the principal organizing factors of tonality, character/rhetorical structure, and the use of motive, in a form defining role.

Section 1 is divided between the orchestra (mm. 1-26) and the Norns (mm. 27-49). Measures 1-26 are constructed in a three-part design: a,a1,a2→b (8 + 8 + 10). Each subsection reflects a gradual “darkening,” dramatically speaking, based on harmonic vocabulary.
This is accomplished by progressing from a common initial chord (ebm), to successively darker harmonies: ebm-CbM, ebm-dbm, ebm to a series of minor ninth chords. This harmonic movement is also reflected in the motivic progression: Nature through Erda to the Norns. The opening two chords of the Prelude reflect yet another type of “darkening”: the lowering, by semitone, of the Brünnhilde Awakes motive. The original statement of this motive (Siegfried, Act III, Scene 3, mm. 1067-1068) was based on successive em and eM triads. This procedure of “expressive tonality” places the lovers in Hagen’s tonal realm: eb:, and thus under his power.

The second part of the form (mm. 27-49) introduces the three Norns in two balanced subsections (11 + 12). The first subsection (mm. 27-37) moves through a number of tonalities, which will be featured in Hagen’s Watch. Interestingly, when combined, these keys form Hagen’s prophetic f⁷ chord. This tonal activity not only reflects the Norns’ state-of-mind but also indicates the deceitful hand of Hagen manipulating the upcoming events. The second subsection (mm. 38-49) is strongly in the principal key of eb: but ends in the parallel major. It introduces the Spinning motive (mm. 38-39) which will become important in the formal articulation of the scene. It concludes with a brief three measure codetta in Eb: leading into the “Song” of the first Norn. Section 2 (mm. 50-110) is in a symmetrical a,b,a¹ design. The transition/refrain found in
measures 100-110 is of vital importance in this scene. The Spinning and/or Call of Death motive(s) end each of the Norns’ “Songs” through measure 258.

The forms of Sections 3 and 4 are both a,b + transition/refrain. The tonality of Section 3 is C:, whereas Section 4 moves through a variety of tonalities; all related by half-step, whole-step, or third relation and ending in eb:. During the course of these sections there are three passages which utilize triadic/tonal symbolism and Neapolitan harmony, in conjunction with the Fall of the Gods motive, to foreshadow the end of the drama. Three closely related tonal/harmonic facts are important to remember when examining these passages: Db: was the original key of Valhalla in Das Rheingold (Scene 2, mm. 769ff.); the Fall of the Gods motive was originally stated in c#: (Erda’s key) on a DM first inversion triad (Neapolitan function); and Db: is the eventual goal of Götterdämmerung, Act III, Scene 3. The first passage states the Fall of the Gods motive three times: m. 134, on a DbM triad in first inversion (Neapolitan function in c:); m. 136, on an AbM first inversion triad (alluding to g:); and m. 138, on an FbM triad in first inversion (alluding to eb:). The first statement is the strongest and most prophetic in terms of the drama’s Db: ending. The second and third, however, are of interest in two related but slightly different ways: by alluding to g: and eb: they combine with the first statement in c: reinforcing the central key of Section 3 - c:; the triadic roots from mm. 134, 136, and 138
form a dbm triad, prophetic perhaps of Valhalla's eventual fate and Erda's original warning. The second passage in m. 159, is similar to the first, due to its emphasis of the Fall of the Gods motive on a DbM triad serving Neapolitan function in c:. The third passage, mm. 177-179, utilizes successive Neapolitan harmonies to dramatically foretell the end of the gods. Beginning on the enharmonic equivalent of DbM (C#M, but now in second inversion) the Fall of the Gods motive is rapidly restated over DM first inversion (the Neapolitan of C#:) and then again over EbM first inversion (the Neapolitan of D:).

All three excerpts anticipate Valhalla's end and share a close kinship with two later passages in the drama. The first passage (Act I, Scene 2, mm. 419-426) is once again in c:. The Fall of the Gods motive is placed over successive DbM and DM first inversion triads as Hagen's text turns to 'Noth ist da!' in his Call to Arms. The second passage (Act III, Scene 3, m. 1592) is nine measures from the end of the work and here the motive makes its final appearance on a DM first inversion triad in the key of Db:. This is the only time in Göttterdammerung that Erda's original warning to Wotan is combined with the drama's final tonality; a pairing which is prophetically foreshadowed in the Norns' Scene and Hagen's Call to Arms.

Returning to the formal design of Section 4, the transition/refrain of mm. 180-194 is intriguing. The great similarity between measures 190-194 and measures 38-44 is meaningful. This material ends the first part of the Norns' Scene (Figure 2) by
separating the individual narrations (Sections 2, 3, and 4) and returning to eb:. After hearing the material in measures 190-194 the listener is prepared for something new to occur.

Section 5 continues the same procedure but in a somewhat abbreviated format. All three Norns present their "Song" in the same section and the transition/refrain subsections are only a few measures in length. The Norns' "Songs" in this section are unified and musically integrated by the prominent utilization of Loge-related motives.

Section 6 further abbreviates the format utilized in Section 5. The "Songs" are now 12, 10, and 4 measures respectively. The transition/refrain has been reduced to a single measure in the vocal part alone. The interconnection of the subsections is no longer based on Loge motives but rather on Ring-related motives/harmonies foreshadowing the breaking of the Golden Rope.

Section 7 is in two parts motivically. The first part embodies powerful references to original tonal and motivic statements from Das Rheingold. In order of appearance these are: the Rope breaking on an f#7 chord - the same harmony as outlined by Wellgunde in the first sinister version of the Ring motive (Das Rheingold, Scene 1, m. 602); the Curse being sounded on all but one of its original notes over a pedal F# (similar to its first statement in Das Rheingold, Scene 4, mm. 3126-3130); the Fall of the Gods appearing as a Neapolitan Sixth - the same function it had in its original appearance in Das
Rheingold (Scene 4, mm. 3502-3503); the second assertion of the Curse moving to a deceptive cadence in b: - the original key of the Curse. The second part depicts the disappearance of the Norns through the Magic Sleep motive and utilizes the Fate motive to prepare the break of day.

The Norns’ Scene is strongly organized by the text and an eb: tonal center. As the character/text summary of Figure 7 illustrates, the first part begins with the orchestra, is followed by the three Norns, and concludes with the three longer individual narrations of Sections 2, 3, and 4. The second part combines shorter individual narrations by all three Norns within the context of single sections (Sections 5 and 6) and concludes by having the trio sing tutti in Section 7. The tonal organization of this scene is primarily controlled by eb:. Structurally, as Figure 7 demonstrates, eb: is paired with c: in the first part and is followed by b: in the transition of the second. Referentially, these keys are associated with a rich set of tonal relationships:

1. The key of eb: is Hagen’s key (just as the $f^g_7$ chord is his) representing his power and guile (as in Hagen’s Watch; Act I, Scene 2, mm. 878ff.).
2. The eb: - c: pairing appears in Section 3 as the text turns to the shattering of Wotan’s Spear and the destruction of the World Ash. This pairing also figured prominently in Siegfried.
Act III, Scene 2 - the confrontation between Wotan and Siegfried.¹

3. The key of c: will have a strong tonal role in Act II of Götterdämmerung as well as in Act III when it assumes a triune role: as a structural key; as an associative key (to Siegfried the fallen hero); and as a key of tradition (as in the second movement of Beethoven's Eroica, Marcia funebre).

4. The key of b:, which is asserted very strongly in Section 7, corresponds not only to the original key of the Curse but foreshadows the eventual goal of the Prelude and Act I.

The Prelude, Part 2

Two tonal Arch forms, enclosed within b: framing tonalities, provide the overall structural basis for the second part of the Prelude (Figure 7). The central purpose of this scene, textually, is to reaffirm the love that has spiritually united Siegfried and Brünnhilde; the Prelude concludes with Siegfried's Rhine Journey.

Formally, as Figure 3 illustrates, Section 1 (mm. 305-361) is an overall Bar form (a,a₁-b) with the Hero motive punctuating the end of

¹For an examination of this tonal pairing see: McCreless, Wagner's 'Siegfried,' pp. 204-210.
each part. The Abgesang itself is a Bar form (a,a¹,b) with harmony and orchestration differentiating the Stollen. This differentiation is apparent in m. 337 where there exists a shift from F dominant harmony to Bb dominant harmony. The shift is further accentuated by the increase of harmonic tension moving from dominant ninth chords to dominant ninth, eleventh, and thirteenth chords.

Section 2 (mm. 362-443) is defined primarily by the first division of the text (from: "Zu neuen Taten . . . to . . . Brünnhilde zu gedenken!"). Brünnhilde’s portion is cast musically into an a,b,a¹ form. It is solidly in Eb: the key of her hero - and concludes with a PAC in m. 417. Siegfried has a shorter and slightly freer form (a,b,b¹,b²,codetta) that begins in Eb: and moves to a close with a PAC in CM: (m. 443). While both forms end with strong Perfect Authentic Cadences they maintain their essential forward motion by concluding all interior subsections with either Half-Cadences or Irregular Resolutions.

Two major elements help articulate Section 3 (mm. 443-494): the second division of the text (from: "Willst du mir Minne schenken, . . . to . . . heilig dir in der Brust!") and two strong framing tonalities (Figure 4). Throughout this section Brünnhilde’s text is intensely unified by the verb gedenken; which is important both structurally and symbolically. Structurally, it appears seven times and always as the first word of a line; thus it receives a decided stress accent. In addition, the verb is utilized in each of Brünnhilde’s three stanzas,
signalling that these lines are grouped dramatically. Symbolically, it accentuates the end of one phase of Siegfried and Brünnhilde's relationship; a new phase is established in division 3 of the text (Section 4) when Siegfried gives Brünnhilde the ring. The transference of the ring is critically important to the drama as a whole, and it is most carefully prepared through the "remembrances" of Section 3.

The tonal boundaries of Section 3 are clearly defined by two strong Perfect Authentic Cadences: one in CM:, the conclusive one in Cb:. The section begins where the previous section ends (m. 443) with a PAC in CM:. The two interior cadences are of lesser import and weight, both punctuating Siegfried's short interjections. The first interior cadence (m. 460) is a PAC in Bb: in the orchestral part but sounding as an IAC in the vocal part. The second interior cadence occurs in m. 472 and is an Irregular Resolution of dominant harmony in Gb:; as such, it is clearly the weakest cadence of the section. The strongest, on the other hand, is the closing PAC in m. 491. This PAC is preceded by a five measure rallentando (the longest of the entire scene) and is followed by a four measure codetta. It is thus emphasized on both sides, making it preeminent in the cadential hierarchy of the section.

Section 4 (mm. 495-558), consists of a sectional form and a part form. Siegfried's sectional form begins in B:, the enharmonic equivalent of Cb: from the end of Section 3, and closes by moving up
a half-step to CM:. An interesting form of elision occurs in mm. 518-527. These measures could be viewed in a variety of ways; elements of codetta, introduction, and bridge are present. The remainder of Section 4 is a clearly defined a,a₁,b,c, which moves from CM: to a strong close in A:.

Section 5 (mm. 559-635) returns to the most important structural tonality of the Prelude, Part 2 - Eb:, and is constructed in three basic formal divisions (Figure 5). The first division, in the dominant, (Bb:) emphasizes the motive of Siegfried’s Mission (m. 571). This motive helps unify the entire section and continues into the first part of the Rhine Journey. The second division is designed around three single line exchanges between Brünnhilde and Siegfried. It features 3 and 4 measure phrases alternating between the pair and is framed by Eb: tonal pillars. The third division dramatically accentuates the spiritual/heroic aspect of Siegfried and Brünnhilde’s love and closes with a strong Plagal Cadence in Eb:.

Section 6, (mm. 635-892) Siegfried’s Rhine Journey, is cast into three large parts each having clearly defined harmonic and/or procedural characteristics. These large parts are supported and unified by a tonal Arch form. The first formal part (mm. 635-717) is a series of sectional forms which emphasize dominant harmony and pedal point: Subsection 1 employs Irregular Resolutions of dominant seventh chords which soften Eb:; Subsection 2, which is fundamentally in A:, utilizes extended dominant harmony and pedal prolongation; Sub-
sections 3 and 4, both in F:, are connected and underscored by a continuous dominant pedal. The second large part (mm. 717-786), as Figure 6 illustrates, exhibits many fugal characteristics. These procedural traits are evident in the following examples: an exposition with four separate entry groups alternating tonic and dominant tonal levels in F: (mm. 717-756); a quasi-countersubject in the second half of the exposition (the Loge motive and the Oboe 1 material, mm. 737-740); and episodic traits in mm. 757-786 (only the first three notes of the subject are present, the quasi-countersubject materials have been manipulated and a new counterpoint [Love’s Resolution] appears in m. 773). This intensely contrapuntal part quickly dissolves into the third large part. The primarily homophonic materials of part three (mm. 787-892) are presented in a large, but open-ended Bar form. The Nature motive is the basis for both Stollen; the first in A: and the second in Eb:. The Abgesang, also in Eb:, begins with the Rhinemaidens’ Lament. Following the Lament the mode changes to eb: and Act I is anticipated by a series of more sinister motives (Ring, Renunciation of Love [2nd form], Power of the Ring, and Hagen). During the first part of this motivic series (mm. 864-876) the f\(^7\) chord is frequently utilized underscoring Hagen’s presence and power. The underlying tonal Arch form, which helps unify Section 6, parallels Siegfried’s bold and dramatic nature (Figure 7). All of the modulations are achieved without the use of pivot chords, and the
tonal relationships of tritone and major third are as striking as the character they reflect.

The Prelude, Part 2 has two main governing elements: the text, and most importantly, tonality. The text is clearly divided into four parts: the first two parts center around Brünnhilde’s concerns and her “remembrances”; the third part (from: “Lass ich, Liebste, dich hier . . . to . . . oft Brünnhilde’s Gruss!”) witnesses the pair’s exchange of gifts: the ring for Grane; and in the fourth and final parts, (from: “Durch deine Tugend allein . . . to . . . Heil! Heil! Heil! Heil!”) the lovers reaffirm their troth and become united spiritually. These textual divisions are of vital importance because they coincide with the main structural tonalities and cadences to establish the overall design of the scene. This overall design, while governed in part by the text, is most strongly controlled by the key center of Eb: and two tonal Arch forms. Eb: is clearly and powerfully established in Section I (Dawn) and lays the tonal foundation for the ensuing Arch form (Figure 7). The first tonal Arch is highly symmetrical as exemplified by the midpoint. Four crucial elements combine to establish the apex of the Arch: the second strongest cadence of the form (the Cb: PAC in m. 491); the halfway point in the text (the end of the second of the four divisions); a nearly perfect midpoint in the number of measures (the entire Arch is 133 mm. + 140 mm.); and a pivotal dramatic action - Brünnhilde embracing Siegfried (this is the last time the pair will embrace as lovers in the drama).
The second tonal Arch, Siegfried's Rhine Journey, is similar to the first in several respects: it employs three main tonalities; it utilizes Eb: as the exterior boundaries; and it is roughly the same length (258 mm. in the second vs. 277 mm. in the first). The second tonal Arch does, however, have some telling differences: the midpoint is much broader (it is comprised of Subsections 5 and 6 - the quasi-fugal treatment of Siegfried's Horn Call); there is no text (this balances Section I [Dawn]); and the interior tonalities are quite different from the first. It is clear that these two Arch forms are the structural support for the Prelude, Part 2; both Arches utilize Eb: as the primary tonality and are reasonably balanced in proportion. This structural aspect is even more highly emphasized by the b: framing tonalities, firmly ground the Arches and anticipate the preliminary tonal level of Act I.

Act I, Scene 1

Scene 1 highlights the b:-F: tritone relationship. The scene is constructed in two halves; the first half emphasizing b: while F: is strongly asserted near the end of the second half. Dramatically the scene introduces Gunther, Hagen, and Gutrune, reveals Hagen's plot, and witnesses the arrival of Siegfried.

The first half (mm. 893-1053) is a series of nine questions posed to Hagen by Gunther and Gutrune (Figures 8-9). The first four questions deal with finding a bride suitable for Gunther. They are solidly grounded in b: and form a b: tonal complex (b:, D:, b:, B:, b:,
Gb:, F#:, B:, b:, and D:). As Hagen answers the fourth question he reveals that it is Siegfried who can win Brünnhilde. The keys reflect this plot action by shifting temporarily to a: and F: (mm. 983-997). This shift foreshadows the more extensive F: complex found later in the scene (mm. 1,146-1,200). The next question, Gutrune’s sole interrogative, heralds an interesting tonal situation. Her query of what deed has won Siegfried such fame begins in Gb: and ends in Eb: (mm. 1,000-1,009). The key of Gb: performs two separate but interrelated functions: it is the mediant of the eb: tonal complex which is relatively weak in this scene, and it is the enharmonic dominant of the b: complex which is quite prominent. These two functions symbolize Gutrune’s dual role as a pawn in Hagen’s plan (eb:) and a member of the Gibichung family (b:). Hagen’s response to Gutrune’s question returns to b: in m. 1,010 and then in clear reference to Siegfried, closes in Bb: (part of the eb: tonal complex in m. 1,021). Gunther’s last series of questions begin in B: (m. 1,024) and moves through a variety of keys, none of which are strongly established, to close on a Half-Cadence in c: (mm. 1,051-1,053).

The second half of Scene 1 (mm. 1,054-1,222) is divided into two nearly equal parts: 81 mm. + 88 mm. The first part (mm. 1,054-1,134) contrasts the eb:/Eb: and b: tonal complexes while the second part (mm. 1,135-1,222) is controlled by the F: complex (Figures 9-10). The use of these three complexes not only helps define the form but
supports the unfolding drama as well. This is best illustrated by the following examples:

1. In measures 1069-1086 a Bb dominant complex is produced by the combination of five keys: Eb:, C:, Ab:, F:, d:, and Bb:. This tonal configuration defines Eb: and coincides with an extended presentation of the Seduction motive, reaffirming that Siegfried is the target of Hagen’s plot.

2. The b: tonal complex governs the final 32 measures of the first part (mm. 1103-1134). The use of b:, the text of mm. 1103-1109, (“... dass vor dir ein Weib er ersah’, dass je ein Weib ihm genaht, vergessen müsset er dess’ ganz.”) and the Tarnhelm motive conjoin to foreshadow the ensuing confrontation between Siegfried and Brünnhilde (Scene 3).

3. The F: complex underscores Siegfried’s impending arrival in mm. 1146-1200.

The two halves which comprise Scene 1 are both complimentary and contrasting. They are complimentary in length (161 mm. vs. 169 mm.) and both feature Hagen as the dominant character. They are contrasting in terms of motive, textual design, and tempo. The principal motives of the First Large Half are those of Hagen and the Gibichung whereas the Second Large Half is dominated by Seduction and Siegfried’s Horn Call. Textually, the first half is a steady series of questions posed to Hagen by Gunther and Gutrune. Contrariwise, the second half begins with Hagen asking a question of Gunther:
"Brachte Siegfried die Braut dir heim, wär' dann nicht Brünnhilde dein?" This subtle interrogative shift reveals that Hagen is not simply an informational resource but the real power and cunning behind the Gibichung throne. In reference to tempo the first half is quite stable, reflecting the plot and concludes with five tempi changes (all within the last 33 measures). These changes prepare the listener for the fragmented pulse of the second half; nineteen changes which support the thickening of the dramatic situation.

Scene I emphasizes the principal keys of $b$: and $F$: This tritone is contained enharmonically in Hagen’s chord/motive with its $f^7$ quality. Furthermore, this tritone relationship directly and dramatically symbolizes the conflict between Siegfried and the plot laid by Hagen. As Figure 11 illustrates this same tritone combination carries the transition between Scene 1 and 2 and intensifies the dramatic conflict.

**Act I, Scene 2**

Scene 2 is comprised of six sections completely controlled by the $eb:/Eb:$ tonal complex. The scene utilizes $Bb:$ and $eb:$ as directional tonalities with $b^b,$ $G:,$ and $Eb:$ also playing important roles. Dramatically, this scene witnesses the complete seduction of Siegfried by the Gibichungs.

Section 1 (mm. 1223-1279) may be viewed in two parts: the conclusion of Scene One’s transition, and the Introduction to Scene 2
proper (Figure 12). The last measures of the transition (mm. 1223-1237) are of especial interest due to their dramatic symbolism:

1. The first four measures (mm. 1223-1226) are in F:, Siegfried's key.
2. Measures 1227-1230 contain the Curse motive, sung by Hagen, on an f#7 chord.
3. In measure 1231 the harmony intensifies to f# ddm, returns to f#7 as the Seduction motive enters, and settles on an F#MmM dominant ninth.
4. In measures 1233-1237 a combination of the Fate motive (in the timpani), the Seduction motive (in the oboe), and the underlying F# dominant ninth prepare the stage for Siegfried.

These measures encapsulate the plot up to this point and at the same time set the mood for the ensuing scene.

The Introduction to Scene 2 (mm. 1238-1279) moves from b: to Bb: and introduces Siegfried to his enemies. The exchanges between Siegfried, Gunther, and Hagen are quite "formal" in an epic sense. This formality is reflected in the musical design, which begins as a modified Bar form; a,a1,b,c.

Section 2 (mm. 1280-1357) is divided into two parts (36 mm. + 42 mm.) framed by the Friendship motive in Bb:. This section is delineated most clearly by text and tonality (Figures 12-13). In the first part (mm. 1280-1316), both Gunther and Siegfried have compa-
rable nine-line stanzas which are solidly in B♭. The second part (mm. 1316-1357), is a series of interrogatives between Hagen and Siegfried regarding the tarnhelm and the ring. It begins in b♭: and passes through the associate keys of g#; and B: as Hagen discusses the tarnhelm; E: when Siegfried recalls that Brünnhilde holds the ring. (The first appearance of the Tarnhelm in Das Rheingold [Scene 3, mm. 1930-1937] is in ab: and moves to C♭ [or g#/B: enharmonically]; E: is an important structural key in Siegfried and Brünnhilde’s initial meeting in Siegfried, Act III, Scene 3.)

Section 3 (mm. 1358-1490) is in two parts with key, motive, and tempo playing important form-defining roles throughout (Figures 13-14). Part I (mm. 1358-1454) is quite similar to the 17th century instrumental Rondeau form with its a,b,a₁,c,a₂,d,a₃ design. The “a” portions are in G: and feature the motives of Gutrune and/or Gutrune’s Longing (first heard in mm. 1358 and 1364, respectively). The b, c, and d parts emphasize keys other than G: and do not state either of the above motives. Each of the “parts” in this “Rondeau” begin with a new tempo indication clarifying the form and vividly reflecting the changes Siegfried undergoes as he drinks the magic potion. Part 2 (mm. 1455-1490) is essentially an extension of the formal procedures of Part I. Although the “Rondeau” principle is no longer operable, the primary tonality of G:, in conjunction with motive and tempo, reveals both the internal divisions and the external boundaries.
The longest portion of Scene 2 is Section 4 (mm. 1490-1761). These measures are the focal point of the scene dramatically as the swearing of bloodbrotherhood is essential to Hagen’s overall scheme. The primary musical elements are tonality and motive. The section operates in Bb: and bb:\ distinctively (Figures 15-16). There are also indications of impending eb:\ which will later control Hagen’s Watch (Section 5). There are three dominant motives: Loge, Bloodbrotherhood and the Vow of Atonement. The section breaks neatly into six parts:

1. Part 1 (mm. 1490-1528) is firmly in Bb:\ and governed by the Loge motive.

2. Part 2 (mm. 1529-1553) is in both Bb:\ and bb:. The f#:7 Ring harmony and the b: Curse key appear briefly at the beginning to foreshadow Siegfried’s demise. Part 2 also accompanies the stage action of preparing the drinking horn and serves as an introduction to Part 3.

3. Part 3 (mm. 1554-1630) is a composite of three Bar forms and a codetta. The first Bar is in bb:\ and Bb:\ and governed by the Bloodbrotherhood motives. The second Bar moves away from a Bb tonal center to a:, A:, CM:, c:, and b:; featuring the Vow of Atonement motive. The third Bar is less obvious and shorter. The Stollen are based on single lines of five syllables each and are solidly in bb:\ and Bb:. The Bar is followed by a short codetta.
which is also in b:\ and Bb:\.

4. Part 4 begins in Bb:\ moves to b:\ and closes in eb:\. Hagen recalls the second Bar of Part 3 when he explains to Siegfried why he has not taken part in the oath.

5. Part 5 (mm. 1661-1720) returns to Bb:\ as Siegfried and Gunther go to the boat. The short orchestral portion which accompanies the departure of the two is the fifth Bar form of the section.

6. In Part 6 (mm. 1720-1761) Hagen informs Gutrune where Siegfried and Gunther are bound; this part also serves as a transition into Section 5 of the scene (Hagen’s Watch).

Section 5 (mm. 1762-1827) is intensely controlled by the Bar form principle. The entire section is a Bar in eb:\ with codetta; furthermore, each part of the Bar form begins with a smaller Bar form as well. The detailed construction of this section is shown in Figure 17. It should also be noted that each part of the Bar begins with a Cb-F tritone. This is a crystalization of the f:\-b:\ tonal conflict that was found in Scene 1 and in the transition at the beginning of Scene 2.

Section 6 (mm. 1828-1908) is in two basic parts. The first part (mm. 1828-1868) is very similar in design to the Bar form of Section 5 (Figure 17). Tonally, however, this Bar begins in eb:\, moves through a variety of keys, and begins to prepare the way for b:\/B:\. The
second part (mm. 1869-1908) is an a,a₁,b,a² design. It functions as a prelude to Scene 3 by utilizing Brünnhilde as Mortal Woman, Brünnhilde Awakes (2nd motive), and the Ring as its primary motives. Tonally, this part recalls Brünnhilde (Bₗ), Siegfried and Brünnhilde’s meeting in Siegfried, Act III, Scene 3 (CMₗ and eₗ) and the Curse (bₗ).

The overall tonal and formal design of Scene 2 reflects the dramatic and psychological action of that scene. Tonally, as Figure 18 illustrates, the scene is framed by bₗ, the principal tonality of Act I. Within this framing tonality, however, a symbolic hierarchy of keys takes shape. A combination of the principal keys of the sections: Bₗ, bₗ, Gₗ, ebₗ, and Ebₗ - produces an EbM triad. This symbolic triad combined with Siegfried’s drinking of the potion, swearing of the oath, and vow to win Brünnhilde for Gunther represents his complete seduction by the Gibichungs. The friendship of Gunther, King of the Gibichungs, is represented by the key of Bₗ. In terms of the symbolic EbM triad, the dominant Gibichung (in title only), is cast on the dominant note. The real source of power - Hagen - whose “plot” is the basis of this scene’s action, is represented by ebₗ; the root of the symbolic triad. The third member of the triad - Gutrune - who essentially lies midway between the supposed power of Gunther and the real power of Hagen - is represented by Gₗ; the third of the EbM triad. The “darker” fifth of the EbM triad, bₗ is utilized to portray the sinister power/dominance of Hagen. This key figures promi-
nently in mm. 1316-1327 as Hagen enquires as to the whereabouts of the hoard, and throughout the swearing of bloodbrotherhood.

In an overall sense it is important to remember that Scene 2 is not in Eb:. It does, however, strongly juxtapose the tonic and dominant of this symbolic triad as directional tonalities. Within b:/B: framing tonalities, the large tonal motion moves from Bb: (Gunther’s key) through a combination of Bb:/b♭: (a conflict between Gunther and Hagen) to settle in eb: (Hagen’s key). At scene’s end it becomes even more obvious that G: (Gutrune’s key), is merely a link between the outer notes of the EbM triad. It is also clear that Siegfried, in a variety of symbolic ways, is literally absorbed by the seductive power of the Gibichungs.

**Act I, Scene 3**

Scene 3 features two basic conflicts regarding the ring: Waltraute’s entreaty to Brünnhilde (in an attempt to save the gods), and Siegfried’s repossession (thus ensnaring himself inextricably in Hagen’s plot). Structurally the scene is cast into six sections, each with a unique tonal and formal design. The principal tonality of b: binds the sections together and controls the outer limits of the scene. Additionally, the keys of f#, F♯, F; and an f♯⁷ tonal complex play important structural roles helping to underscore the scene’s essential drama.

Section 1 (mm. 1909-1982) contains the transition/introduction and the beginning of Scene 3 proper (Figure 19). The
transition/introduction (mm. 1909-1936) is a very symmetrical a,a₁,a₂ design (Il + 9 + 8). It underscores Brünnhilde’s contemplation of the ring and the approaching thundercloud. Tonally, a very ambiguous opening, due to the Potion motive, gives way to Ab.: This key is established when Brünnhilde kisses the ring. The next move is to ab:, the distant thunder and Valkyrie motive; then Gb:, the enharmonic dominant of b:; and finally settling in b:, the primary tonal center of the scene.

The beginning of Scene 3 proper (mm. 1937-1982), as Figure 19 illustrates, is comprised of two highly symmetrical units. Both units are grounded in b:, are virtually identical in length (24 mm. vs. 22 mm.), and feature similar principal motives (Loge, Energy, Riding, and Need of the Gods). In addition, both contain references to the Curse of Alberich. The first unit begins with a CM triad over an f# pedal - which is identical to Alberich’s original statement of the Curse in Das Rheingold, Scene 4, mm. 1128-1330. The second unit contains the tonal tritone relationship of F:/b: (mm. 1965-1980). This tritone relationship once again pits Siegfried’s key of F: against the key of the Curse, b:.

Section 2 (mm. 1983-2114) emphasizes Brünnhilde’s thirty-line narration and is controlled primarily by key, harmony, and motive (Figures 19-21). Brünnhilde’s text (mm. 1996-2072) is a brief overview of how she lost her godhood and became Siegfried’s wife. In support of this text, the tonalities of b:, B:, Eb:, and c: are
employed. Not only are these four the associative tonalities for Brünhilde and Siegfried but they also recall the pair's pledge from the Prelude. While these associative keys are found throughout the section, two function as the primary tonal centers: Eb: and c:. These two are asserted in three ways: by virtue of the main key signature for the section (three flats); by the strong PAC/codetta in mm. 2049-2063; and by the first five dominant thirteenth harmonies. Additionally, eb: and f#: should also be noted for their associative functions. The key of f#: is of especial interest when combined with the motive of Wotan's Frustration (2nd form, m. 2092); this combination foreshadows both the opening key and motive of Waltraute's Narration. The key of eb:, once again denoting Hagen, (mm. 1987-2000 and m.m. 2078-2082) underscores the tension between Waltraute and Brünhilde.

The other controlling factors, harmony and motive, are clearly linked together. As Figures 19-20 illustrate, ten prominent dominant thirteenth chords accompany Brünhilde's text; nine of these ten statements coincide with the motive of Brünhilde's Punishment. This coincidence clearly welds the principal harmonic feature of this section with its principal motive.

Section 3, Waltraute's Narration (mm. 2114-2267), is a four part construction in f#: defined primarily by tonality, cadence and text (Figures 21-22). The first part (mm. 2114-2163) begins in f#: and closes with a strong IAC on the Valhalla motive (3rd segment) in Gb:.
The use of the past, and past perfect tenses in lines 2-31 unifies the text and differentiates Parts 1 and 2. In the second part (mm. 2164-2203) the text and the tonal center take interesting turns. The change to the present tense in lines 32-42 emphasizes the current condition of Wotan and the profound fear of the gods; lines 43-48 turn to the past and subjunctive tenses to reflect what has and potentially could happen. Tonally b: is the primary key even though this part closes on a Half-Cadence in D:.

Tonally the third part (mm. 2204-2236) emphasizes Db: and similar to Part 1, closes with an IAC on the third segment of the Valhalla motive. Textually lines 49-66 closely parallel the construction of Part 2; beginning in the present, moving to the past and ending in the future.

The fourth part (mm. 2237-2267) is similar to Part 1 in several respects: it is in f#:; the text (lines 67-68) begins in the past tense and the first motive heard is Wotan’s Frustration (2nd form). Unlike Parts 1-3, however, Part 4 has no concluding cadence. This serves two purposes: it reflects Waltraute’s emotional/psychological state and allows for a smooth, almost seamless, transition into Section 4.

In combination, as Figure 22 illustrates, the tonal centers of this section form a very clear tonic/predominant/dominant/tonic progression emphasizing f#:; Furthermore, to reinforce the basic tonic, the roots of the strong closing harmonies of Part 1-3 (GbM, AM, and DbM), when combined, form an enharmonic f#m triad. These
strong tonal/cadential landmarks combine with the textual changes in subject matter and tense to reveal a very clear four part design.

In addition to the above mentioned elements which define Section 3, one further set of relationships is important to its overall design. This section shares some central structural components with Wotan’s Narration from Act II, Scene 2 of Die Walküre; both narrations center around the deeds, desires and dilemmas of Wotan. In Die Walküre it is Wotan who articulates his own history and problems to Brünnhilde; in Götterdämmerung it is Waltraute, acting as the voice of Wotan, who fulfills this role. Furthermore, both narrations utilize Wotan’s Frustration as a primary structural motive and both have similar textual designs: the first two narrations of Wotan in Die Walküre are 80 and 78 lines respectively; Waltraute’s Narration, as if to reinforce her link with Wotan, is 78 lines. These basic formal interrelationships, combined with a variety of orchestrational and referential motivic similarities reveal Section 3 to be not only an independent structure but also a vehicle for Wotan’s vicarious presence.

Textually, thematically, and tonally Section 4 (mm. 2267-2438) focuses on the ring. Thematically the section is dominated by motives which reflect the far-reaching influence of the ring: the Ring motive itself, the Power of the Ring (1st and 2nd parts), Wotan’s Frustration, Wotan’s Desperation, the Curse, and both forms of the Renunciation of Love. Section 4 also reveals the Ring’s dominance in
its tonal structure. A combination of the section’s primary keys (F♯:, F♯:, a:, CM:, A:, and b:) produces the triadic base of the Ring chord and the principal key of Scene 3; f♯⁰ and b: respectively (Figures 22-23).

Section 5 (mm. 2439-2509) is dominated by Bar forms and the F:/b: tritone relationship. As Figure 24 illustrates, the large Bar of mm. 2439-2577 begins in F#: and closes a semitone lower in F:. The remainder of the section falls into two nicely balanced units. The first, mm. 2478-2495, is a small Bar form of eighteen measures governed by F:. The second unit (mm. 2496-2509), slightly shorter at fourteen measures, begins with eight measures of Hagen’s f⁰ chord accompanied by Brünnhilde’s horror at the transformed Siegfried. This unit also produces the F:/b: juxtaposition and graphically emphasizes Hagen’s role in the unfolding drama. The end of the unit, the statement of the Tarnhelm motive in b:, prepares the stage for the tonality of Section 6.

Textually and tonally, Section 6 (mm. 2510-2591) is divided into three basic parts (Figures 24-25). The first part (mm. 2510-2591), in which Siegfried (disguised as Gunther) announces himself as a suitor, is principally in b:. The second part (mm. 2592-2667), where the ring is torn from Brünnhilde, appears to be controlled by c: and eb:. The third part (mm. 2668-2736) returns to b: as Brünnhilde and Siegfried enter the cave ending the scene and the act.
The dramatic highlight of Section 6 occurs in Part 2. A number of significant harmonic and motivic associations support the stage action:

1. The part opens by combining the Hagen and Hate motives with the Ring $f#^7$ chord (mm. 2592-2594) setting the tone for the following materials.

2. The keys of c: (Siegfried) and eb: (Hagen) are recurrent reference points in a scheme of rapidly changing tonalities. This is especially apparent in mm. 2633-2667 during the struggle between Siegfried and Brünnhilde.

3. The harmonies which accompany Siegfried's taking of the ring in mm. 2652-2660 are $d^07$ and Hagen's $f^7$. These two chords define eb: and when combined, recall the ddm ninth chord often associated with the Ring.

4. The motives of mm. 2652-2667 vividly reflect the struggle taking place: the Curse, Valkyrie, Heroic Love, Gutrune's Longing, Seduction, Power of the Ring, Hagen, World's Treasure (reharmonized), Brünnhilde as Mortal Woman and the Tarnhelm.

The formal design of Scene 3 revolves around three basic elements: key, character, and text. These elements can easily be recognized when Sections 1-6 are examined from a wholistic viewpoint (Figure 26). Sections 1 and 5 easily balance each other; each feature Brünnhilde alone on stage and are roughly the same length (74 mm.
vs. 71 mm.). Tonally, Section 1 is firmly grounded in $b$: whereas
Section 5 moves from $F\#$: the dominant of $b$: down a semitone to $F$: and then (as if to underscore the power of Hagen and Alberich's
Curse) by tritone to $b$: Sections 2, 3, and 4 highlight Brünnhilde and
Waltraute on stage. Section 3 is essentially a
tonic/subdominant/dominant/tonic design in $f\#$: to support
Waltraute's Narration. The main tonal and textual guidelines of
sections 2 and 4 reveal a construction which reflects the dramatic
tension of the scene. Both sections contain $b$: the central tonality for
this scene and Act I. In addition to $b$: and perhaps more
importantly, the other primary keys of $F\#$: $f\#$: $A$: $a$: $C:\#$: $c$: $E\flat$: and
$e\flat$: coalesce into an $f\#^{07}$ chord. This "dissonant complex"
dramatically symbolizes and encompasses the main textual divisions:
Brünnhilde's wonderment at Waltraute's arrival (Section 2);
Waltraute's plea for her sister to part with the ring; and Brünnhilde's
steadfast refusal to do so (Section 4). Section 6, like Section 1, is
based in $b$: as Brünnhilde is confronted by Siegfried (in the form of
Gunther). This section is cast in three relatively equal parts (82 mm.
+ 76 mm. + 69 mm.) which are tonally reflective of Sections 1-5.
Parts 1 and 3 emphasize $b$: as does Section 1 and the end of Section 5.
In Part 2, where Siegfried takes the ring from Brünnhilde, $c$: and $e\flat$: refer back to and are part of the "$f\#^{07}$ complex" of Sections 2-4.
Prelude and Act I Summation

Tonality is the primary formal element of the Prelude and Act I. It is the single musical factor which operates on the fore, middle, and background levels simultaneously. An important consideration to remember in making this statement is the role of the "traditional" forms/procedures. Bar, Rondeau, Binary, Ternary, Fugue, and sectional do not control the act at the background level; they are found at the foreground and middleground levels exclusively. In looking at the "fabric" of the Prelude and Act I it becomes apparent that these forms combine with the elements of motive, cadence, character, dramatic/rhetorical structure, stage action, style, instrumentation, meter, tempo, and harmonic vocabulary to create the "woof" or the "cross threads." The "warp" or "the lengthwise threads," onto which all other elements of the material are woven, is most certainly tonality. Therefore it is through tonality that the overall form of the Prelude and Act I will be discussed.

Tonally, as Figures 28-29 illustrate, the Prelude is governed by the eb:Eb: tonal complex. As would be expected associatively, eb: controls the Norns' Scene while Eb: is asserted in Siegfried and Brünnhilde's scene and the ensuing Rhine Journey. The b:B: and F: complexes, while not as prominent structurally, do have important roles to play. The keys of b: and B: are utilized to underpin three dramatically significant moments:
1. The transition from the Norns’ Scene into the beginning of the “dawn.” During this time the Golden Rope breaks and the Curse motive is strongly reiterated.

2. The midpoint of Siegfried and Brünnhilde’s scene while the two embrace. The pair’s original key of CM:, from Siegfried, Act III, Scene 3, has been lowered “expressively” by half-step to Cb:/B: (the same technique applied to the opening two chords of the Prelude). Following the pair’s embrace, still in B:, Siegfried gives Brünnhilde the ring.

3. The transition into Act I. The key of b: anticipates the b: complex which controls the opening of Scene I. The “darkening” of keys which occurs at the end of the Rhine Journey is particularly rich associatively: Eb: (Siegfried) to eb: (Hagen) to b: (the Gibichung, Curse, and Tarnhelm).

The F: complex is utilized in the Prelude to support past and present actions involving Siegfried:

1. The Norns’ Scene as Norn 2 relates the shattering of Wotan’s Spear and the Fate of the World Ash (c:).

2. Siegfried and Brünnhilde’s scene as the pair exchange pledges of love (mm. 440-449 in CM:) and when Brünnhilde gives Grane to Siegfried in exchange for the ring (mm. 5133-558 utilizing CM: and A:).

3. Extensively in Siegfried’s Rhine Journey from mm. 649-810 (A:, F:, and A:).
Act I, Scene 1 juxtaposes the b: and F: tonal complexes. This duality reflects the conflict between Siegfried and Hagen's unfolding plot. The eb: complex also appears but is felt as a very secondary structural force. The primary function of the keys in this complex (Eb:, Gb:, and Bb:) is to refer associatively to Siegfried the Hero, who will be seduced by the Gibichungs.

Scene 2 is completely dominated by the eb:/Eb: complex. While the transitions into and out of the scene emphasize b: and B:, the scene proper moves from Bb: to eb:. The internal tonal design reflects the ongoing dramatic undercurrents: Gunther vs. Hagen as "dominant" Gibichung (Bb: vs. b♭: and Bb: vs. eb:) and the manipulation of Gutrune, who lies midway between the two (G:).

The b: complex is in primary control of Scene 3. The keys of b:, B:, f♯:, and F♯: are the prevailing tonalities with b: serving as the chief tonic. The other structural keys are highly associative and reflect the dramatic situation of the moment. Of special note in this regard is the f# diminished complex in Section 4 when Brünnhilde refuses to part with the ring.

In addition to the above tonal summaries there are several other important points to be observed:

1. The directional tonalities of eb: and b: are preeminent among the keys employed.

2. All the structural keys utilized are members of the eb:/Eb:, b:/B:, and F: tonal complexes.
3. Each structural key carries with it a rich set of dramatic/psychological associations.

4. Every transition into and out of scenes employs b: or B:.

5. The dramatic b:/F: tritone relationship appears structurally three times: in the basic design of Scene 1; in the transition from Scene 1 to Scene 2; and in Section 5 of Scene 3.
CHAPTER 3

ACT II

Tonal conflict is the focal element of Act II. The battle between $b^\flat:/B^b$: and $C^M:/c:\$ is the guiding premise throughout. The act also embodies the dramatic apex of the drama. Tonality supports and often foreshadows this climax through the tonal complex chosen to represent the particular moment. It is in Act II that the struggle between Alberich and Wotan becomes more transparent: characters are aligned, sides are chosen, and the lines are drawn. Each scene of this act has its own unique tonal and formal design but when viewed as a whole it is surely a struggle between the forces of $b^\flat:/B^b$: and $C^M:/c:\$.

Act II, Scene 1

The overall design of the Vorspiel/Scene 1 is tonally closed and highly symmetrical. The primary organizing elements of key, tempo/character, and motive coalesce to create a sinister and foreboding foundation for the act.

Tonally, as Figures 30-31 illustrate, both the Vorspiel and the transition at scene's end are firmly set in $b^\flat:$. While $b^\flat:$ does not dominate Sections 2 and 3, it is nonetheless the central tonic in an interesting and highly symbolic tonal plan.
Section 2 is governed by three basic keys: $a_\flat$, $b^b_\flat$, and $e^b_\flat$. These keys are symbolic of the Alberich/Hagen relationship. The principal tonal centers of Alberich’s passages are $a_\flat$ and $b^b_\flat$: while Hagen’s utilize $b^b_\flat$ and $e^b_\flat$. Symbolically, father and son share $b^b_\flat$: (the Nibelung key) but are at opposite ends of an A-Eb tritone. This tritone manifests itself in a number of ways and at various levels:

1. The $a_\flat$-$e^b_\flat$ tritone, as Figure 31 illustrates, is a formal organizing device both in the interior and exterior of the primary key scheme for Section 2.

2. To underscore the importance of the A-Eb tritone, and to comment on the tension between the two, Hagen’s first two pitches of the scene (mm. 50-51) are Eb and A.

3. In viewing the scene as a whole the A-Eb tritone serves a function analogous to the C-F#$^\flat$ tritone in Act III, Scene 3; namely as $^\wedge 7$ and $^\wedge 4$. Thus A and Eb literally define Bb as tonic.\(^1\)

Section 3 reflects Hagen’s power by emphasizing $e^b_\flat$. This key’s significance is apparent when one examines the primary tonalities. A perfect Arch form is created when the primary keys are placed in

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\(^1\)The function of the C-F#$^\flat$ tritone as $^\wedge 7$ and $^\wedge 4$ of D# in Act III, Scene 3 of *Götterdämmerung* is taken from: Robert Gauldin, “The C-F#$^\flat$ Complex in *Der Ring des Nibelungen*,” paper presented at the 7th Annual Meeting of the Society for Music Theory, Philadelphia, PA, 27 October, 1984.
order (Figure 31). This form reinforces Hagen's dominance by placing eb: at the apex and end points of the Arch. Hagen's power is further underscored by eb: being present in all of Alberich's passages.

Sections 2 and 3 are somewhat dissimilar tonally, but are both part of a larger tonal plan. When the primary and secondary keys of the two sections are combined the result is the bb melodic minor scale (both ascending and descending forms). This bb: emphasis, in combination with the strong tonality of Sections 1 and 4, the defining A-Eb tritone in Section 2 and the recurring role of bb: and Bb: in Section 3, solidly grounds the entire scene in bb:.

Tempo and character further reinforce the divisions of Sections 2 and 3. These elements are so interdependent that it would be best to consider them a single factor: tempo/character. Each section consists of three exchanges between Alberich and Hagen. Alberich, whose musical materials are for the most part quite agitated, has a primary tempo marking of lebhaft. Hagen, on the other hand, who appears to remain in sleep, has tempo indications of Sehr mässig and langsam. Additionally, the score carefully instructs the conductor that the quarter note in Hagen's passages is equivalent to the half note in Alberich's. These contrasting tempi, in conjunction with the aforementioned tonal dichotomy, underscore the subtle byplay between the two characters.
Motive, in a form-defining role, is important both in the Vorspiel and in Scene 1 proper. In the Vorspiel, which is in Bar form, the Stollen are differentiated primarily by motive. The first “a” (m. 1), is based on an incipient form of Hagen’s Mockery (a descending fourth, a descending tritone [Hagen], and the second part of Hagen’s Frustration), while the second (m. 13) states Hagen’s Frustration in its definitive form. The Stollen are bound together by: the use of $b^b m_4$ chords as opening sonorities, roughly similar orchestration and dynamics, and the utilization of the Hate motive as a syncopated accompaniment. The Abgesang, while noticeably shorter than the Stollen, functions both as the “b” part of the Bar and as transition into Scene 1 proper; Hagen’s Mockery delineates this subsection. It is in a setting nearly identical to mm. 1844-1854 of Act I, Scene 2. In those 11 measures the formal function of the passage was also as transition: Scene 2 to Scene 3.

The two halves of Scene 1 proper are defined primarily by motive. The binding force of the Power of the Ring, the Hate motive, the Ring, and Hagen’s Frustration are found throughout the scene. Three motives though, are especially reserved for Section 2: Murder, the “pure” form of the Ring, and the Rhinemaidens. The Murder motive is prominent in three ways: it is the first motive of Section 3, it is the initial motive in Alberich’s first two entries in the Section (mm. 106 and 133 respectively), and it is one of the section’s most frequently sounded motives. The “pure” form of the Ring is
concentrated in mm. 116-122. It works in combination with the Rhinemaiden motive (mm. 141-142) to create a very clear duality: Murder versus “pure” form of the Ring/Rhinemaidens. This duality symbolizes Alberich’s greatest hope and his deepest fear. Hope, in that Siegfried may indeed perish at the hands of Hagen and the ring returned to the Nibelung lord. Fear, in that all will be forever lost should Siegfried return the ring to the Rhinemaidens.

The formal organization of the Vorspiel/Scene I reveals two sets of very broad, overall symmetrical relationships. The first set occurs between Sections 1 and 4. Both are firmly grounded in bb:, are equivalent in terms of tempo, and are relatively balanced at 38 and 29 measures respectively. Sections 2 and 3 create the second set where there are four very important symmetries:

1. Both sections have three primary keys. Section 2 contains a:, bb:, and eb: while Section 3 employs eb:, bb:, and Bb:. Thus, the primary key shared by the two sections is bb:, the overall tonic of the scene.
2. Both sections contain three exchanges between Alberich and Hagen. These exchanges consistently alternate a lebhaft tempo for Alberich and langsam for Hagen.
3. Section 2 is 67 measures long while Section 3 is 68 measures.
4. The primary and secondary keys of the two
sections combine to form a b\textsuperscript{b} melodic minor scale, reinforcing the scene's overall tonic, b\textsuperscript{b}:

Viewed in terms of the act as a whole, the Vorspiel/Scene 1 serves two primary functions. It lays down a very firm tonal foundation in b\textsuperscript{b} and reinforces that Hagen, whose web of deceit is ever-unfolding, is in total command.

**Act II, Scene 2**

The ABA\textsuperscript{1} form of Scene 2 is primarily articulated by key, motive, and text. These elements are so interdependent that it is best to examine them simultaneously in four stages: the transition/introduction, the two A sections, the B section, and the scene as a whole.

The Transition/Introduction (mm. 203-235) is a Bar form and formally anticipates Scene 2 proper. As Figure 32 illustrates, the first Stollen (mm. 203-216) is solidly in Bb. It presents the Dawn motive as a canon in Horns 1-6; in a manner reminiscent of the Vorspiel of Das Rheingold. The second Stollen (mm. 217-225) begins in Eb and moves to ab\textsuperscript{b}. While this subsection still employs the Dawn motive (in Horns 7-8 and Bassoons), the canonic pattern is discontinued and the motive of Hagen's Day appears in mm. 224-226. Motivically, these Stollen anticipate the A sections of Scene 2 proper; which also utilize the Dawn motive as a primary formal element. Similarly the Abgesang foreshadows the B section by employing the Tarnhelm motive. Tonally, the Abgesang moves to B: and g\#; the
original keys employed for the Tarnhelm in *Das Rheingold* (Figures 32-33). The A and A\(^1\) sections (mm. 236-283 and 344-386) are similar in the following ways:

1. Both sections begin in F\(\flat\).
2. They utilize Siegfried's Horn Call and the Dawn motives as their opening thematic materials.
3. They turn to the Wedding Call (A and B forms) and Gutrune motives following the subsections which are controlled by Siegfried's Horn Call and the Dawn.
4. They have final cadences which emphasize the pitch G.
   - In the A section G is part of an IAC in CM, while in A\(^1\) it is an element in an IAC in G\(\flat\).
5. They are relatively balanced at 47 and 43 measures respectively.
6. They are similar textually in a broad sense. In A, Siegfried is anxious to get the wedding underway whereas in A\(^1\) Gutrune gives a similar impression.
   - Note that this textual relationship corresponds to the closing tonalities mentioned in number four above:

The B section (mm. 283-343) is delineated primarily by text and motive. Textually, it revolves around a series of nine questions posed to Siegfried by Gutrune. These interrogatives are placed into five subsections and occur in descending frequency: 3 - 2 - 2 - 1 - 1
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(Figure 32). The tonality of the B section also supports and reflects the text. First, there are many more changes of key than in either of the surrounding A sections. The effect created by these frequent modulations works hand-in-hand with the text to underscore Gutrune’s series of questions and to portray her intense curiosity. Secondly, as Figure 32 illustrates, the keys which are emphasized in the B section are all diatonic in G:. This is important structurally as G: is the scene’s strongest tonality. It is also significant referentially as G: was strongly asserted (Act I, Scene 2) when Gutrune seduced Siegfried via the potion. The subsections are linked by the Tarnhelm motive yet are distinct enough to reveal an a,b,c,c1,a1 form. The motives providing this definition are: a Ring-based accompaniment figure which is combined with a variant of the Nibelungs’ rhythm for the “a” and “a1” subsections; a Tarnhelm/Loge combination for “b”; and Brünnhilde’s Distress for “c” and “c1.”

In viewing the scene as a whole there are some overall textual, motivic, and tonal characteristics which help define the ABA1 form. Textually, a very clear threefold division is present: A section - Siegfried and Hagen dominate (Gutrune has but two lines and these are condensed into the space of five measures); B section - Siegfried and Gutrune are the dominant pair; and the A1 section - Gutrune dominates. Motivically, the two A sections share five primary motives: Siegfried’s Horn Call, Dawn, Wedding Call A, Wedding Call B, and Gutrune. The B section, in contrast, relies heavily upon the
Tarnhelm as a binding force. It also features a Ring-based accompaniment pattern and the motive of Brunnhilde's Distress. These motives fulfill a primarily referential role in the A sections whereas in B they are important form defining elements.

Tonally this scene is based on G. The predominant key signature of one sharp and the strong close of A♭ emphasizes G:. It would not, however, be entirely correct to say that G: controls the scene. As Figure 33 illustrates F: is clearly emphasized at the beginning of both A sections. When the key of F: is considered in conjunction with the other structurally significant tonalities the result is not G: but rather G Mixolydian. This mode has some very clear and direct implications: it places Gutrune's G: and Siegfried's F: within the same structural framework. This allows them to function in the same capacity as they had in Scene 1: Gutrune as the object of Siegfried's passion (G:) and Siegfried believing that he is acting of his own free will (F:).

Secondly, when G: and F: are considered in conjunction with the other preponderant keys of the scene - B:, b:, d:, and D: - the scene appears to function as a large scale dominant-seventh chord. This function is quite appropriate as it anticipates Hagen's Call to Arms (CM:/c:).

One further element, tempo, is deserving of brief discussion. In contrast to Scene 1 there are no changes in tempo whatsoever. Thus, as a purely organizational force, tempo assumes a much more sec-
ondary role. The overall gemäßlich marking\(^2\) however, in combina-
tion with the \(\frac{3}{4}\) meter and relative brevity of the scene (151 mm.),
coalesce to reflect the bright and buoyant natures of Siegfried and
Gutrune. At this point neither are aware of their fateful role in
Hagen's scheme.

**Act II. Scene 3**

Scene 3, Hagen's Call to Arms, is cast in a large scale Bar form.
It is, however, a "modified" Bar because the second Stollen and the
Abgesang gradually evolve during their course. While this evolution
makes the overall design more complex, the fundamental structure
remains intact (Figure 37).

The first Stollen (mm. 387-503) is divided into two sections
(Figure 34). Textually the two sections are similar in design but
different in content. Section I is comprised of twelve short lines; the
longest line being six syllables, the shortest - three. Balancing this
structure is Section 2, comprised of fifteen lines; the longest being six
and once again the shortest - three. The sections are also balanced
because of their call-response relationship. The overall textual effect
of the first Stollen is a relatively balanced and interdependent pair of
stanzas comprised of short energetic lines.

\(^2\)Ohne merkliche Veränderung des Zeitmaasses etwas gemächlicher
(mm. 186ff.).
Sections 1 and 2 establish the two primary meters of Scene 3: 3/4 and 2/4. Section 1 emphasizes 3/4, Hagen’s meter, while Section 2 emphasizes 2/4, the original meter of the Vassals. This separation of meter coincides with the division of text and character.

The complimentary yet contrasting nature of the text is supported and enhanced by a similar motivic procedure. In Section 1, the Hoilo and Hagen’s Day motives are clearly predominant. There is, however, a rhythmic and melodic foreshadowing of Section 2 via the Gibichung and Fall of the Gods motives (mm. 417-426). Section 2, in strong contrast, begins with the Vassals motive. The section then becomes more complimentary in nature by turning to the Gibichung Call to Arms motives (m. 456ff.). Both of these motives are derived from the Gibichung and Fall of the Gods motives stated in Section 1.

One further, and highly dramatic example of the compliment/contrast technique centers around Hagen. While his motive of the tritone is present in both sections, providing an obvious commonality, an interesting contrast exists. Throughout Section 1, Hagen’s presence is indicated by the powerful C-F# tritone. As the pitches C and F# are placed against one another a harmonic statement of his motive, rather than melodic, is created. In Section 2, on the other hand, the Hagen motive is stated both melodically and harmonically. Beginning in m. 456 the motive is in the bass on the pitch classes B and F. This B-F tritone supplies the underpinning for
extended $b^9_3$ and $f^7$ chords (mm. 456-463 and 464-477 respectively). Immediately following these measures the melodic form of the motive is discontinued as the C-F# tritone returns (supporting an $f^#_7$ chord) in measures 478-483. Thus, while Hagen’s motive is utilized in both sections, it is presented in two markedly different ways through two related, yet contrasting tritone complexes.

Tonally, Sections 1 and 2 continue the compliment/contrast idea. In Section 1 parallel major and minor are so completely intertwined that it is best to label the key CM:/c:. Section 2, as Figure 34 illustrates, employs four specific keys: c:, eb:, e:, and Eb:. These tonalities stand in contrast to the CM:/c: of Section 1 but still reinforce the overall tonic. The emphasis of the tonic minor (c:) as well as major and minor mediantss (eb:, e:, Eb:) preserves the overall CM:/c: tonality of Part 1. It is interesting to note that there are no cadences of any kind in Part 1. This, in part, contributes to the ongoing, forward-looking intensity of the scene.

The second Stollen (mm. 504-645), is divided into halves (73 mm. + 69 mm.). Similar to Part 1, the primary elements of text, meter, motive, and tonality both define the overall form and differentiate the two sections (Figures 35-36).

Textually, the fundamental process begun in the first Stollen continues: Hagen controls the action. Sections 3 and 4 are also differentiated by content: Section 3 focuses on Gunther’s status while Section 4 directs the Vassals to prepare for the wedding.
The two halves of the Stollen are very clearly set apart by meter. Section 3 consistently alternates between $\frac{3}{4}$ for Hagen and $\frac{2}{4}$ for the Vassals. In Section 4, however, the Vassals assume Hagen’s $\frac{3}{4}$ throughout. This metrical modification is but another example of Hagen’s ability to impose his will upon his peers.

Motivically, the two halves are quite distinct. Section 3 continues to emphasize motives from Stollen 1 (Wedding Call A, the Vassals, and the Gibichung Call to Arms A) while Section 4 introduces two new motives. The most powerful of these new motives appears at the very beginning of Section 4 (m. 577): the Marriage Offerings motive. This motive, as Figures 35-36 detail, is prominent in five of the seven subsections which comprise Section 4. The other new motive, the Drinking Horn Fanfare, appears three times in mm. 608-623.

Tonally, Stollen 2, like Stollen 1, is grounded in CM/c:. Unlike the first Stollen, though, there are two important secondary keys: Bb: and B:. Bb: appears first in mm. 537-549 and then again in a triadic composite in mm. 584-600. B:, as a key by itself, and as a triadic composite appears only once: mm. 601-622. In addition to serving structural roles both keys are also referential. Bb: is utilized when referring to Gunther and to the Gods: Froh, Donner, and Fricka. This usage harkens back to Das Rheingold where the original keys for Froh and Donner were D: and Bb: respectively. Fricka, in Scene 2 of Das Rheingold (her original appearance), began by emphasizing $b^b$:.
and F:. The triadic composite of these three Gods: D:, Bb:, b^b:, d:, and F: is BbM. The B: composite, on the other hand clearly refers to Gunther’s bride - Brünnhilde.

The Abgesang of Scene 3 (mm. 646-745), continues to employ the compliment/contrast techniques of Parts 1 and 2. While this part begins clearly enough as an Abgesang it also displays a number of similarities to the previous Stollens. The greatest contrasts between Parts 1-2 and Part 3 are found in the areas of text, motive, and tonality. Interestingly enough, these same three elements also provide the greatest similarities.

Textually, the primary differences between Parts 1-2 and Part 3 are in the areas of character and content. In terms of character, Part 3 begins and ends with strong tutti statements by the Vassals. This stands in marked contrast to the Hagen-dominated passages which begin and control Parts 1 and 2. The overall design of the stanzas, however, is quite consistent with the previous Stollens; all of the lines are four to six syllables in length (one exception: Hagen’s seven syllable line, “Brünnhilde naht dort mit ihm.”). The brevity and energy of these lines is in complete concord with those of Parts 1 and 2. In terms of content, Part 3 is the lightest and most gay portion of the text.

Motivically, the compliment/contrast idea is a major factor in the construction of the Abgesang and its relationship to Stollens 1 and 2. The entire structure is comprised of motives utilized earlier in the
scene but the way in which these motives are handled, associated, and manipulated, is markedly different. The Dawn/Hagen's Day motive is an excellent case in point. This motive appeared in both Stollens 1 and 2, but was utilized only in the orchestral parts and only during Hagen's passages. In the Abgesang it forms the basis of the two “a” subsections of the Vassals' Chorus (Figure 36). This “role reversal,” is attached to several other motives as well. The “b” subsection of the Vassals’ Chorus is an almost continuous stretto based on Wedding Call A. In Stollens 1 and 2 Wedding Call A appeared only in Hagen-controlled passages, never in the vocal part, and never in stretto. Another “role reversal” concerns the Vassals motive. It is one of the principal motives in the “b” section of the Abgesang (mm. 687-718) and appears in all three subsections. Statistically this motive is found in 72% of the section: 23 of the 32 measures. Contrastingly, this motive occupies a mere two measure of the Hagen-dominated passages in Stollens 1 and 2. One final motive which is subject to “reversal” in the Abgesang is the Gibichung Call to Arms A. It is found in mm. 712-718 as Hagen exhorts the Vassals to be swift in vengeance should their lady be wronged. In Stollens 1 and 2 this motive was found only in conjunction with the Vassals, never with Hagen. Motivically then, the Stollen and the Abgesang share the same principle motives. It is the manner in which these motives are utilized and their character associations which provide a marked contrast between the large “A” and “B” parts of the form.
Tonally, the Abgesang is based on an overall stepwise descent from CM:/c: to Bb:. CM:/c: is deflected downward by two important secondary keys: F: and Cb:. As Figure 36 illustrates Section 5 begins in CM: and ends in F:; a downward descent by perfect fifth. Section 6 begins by returning to c: but then moves downwards by semitone through Cb:, before closing in Bb:. Section 7, in contrast, is centered entirely around two triadic complexes, both of which emphasize Bb. The first, in Subsections 1 and 2 is a Bb+ complex, while the second, in Subsection 3, is based on BbM. An interesting observation: the only Augmented triads utilized during Section 7 are based on the tonic and dominant members of the triadic complex in control at the time of occurrence. Figure 37 illustrates that during Subsections 1 and 2, which are controlled by the Bb+ complex, the two Augmented triads utilized are Bb+ and Gb+. In Subsection 3, though, the two Augmented triads are F+ and Bb+. This utilization of Augmented triads is foreshadowed in the transition into the Abgesang (mm. 636-645). Furthermore, these are the only three places in the scene in which Augmented triads are employed.

The overall Bar form of Scene 3 is both defined and, at times, clouded by the many extant formal interrelationships. As the following list illustrates, the primary elements of text, tonality, motive, and meter are at once complimentary and contrasting.

1. Text: Although there is a constant alternation between Hagen and the Vassals, Hagen dominates the
Stollens while the Vassals have the upper hand in the Abgesang.


3. Motive: The Stollens and the Abgesang employ the same primary motives but utilize and associate them differently.

4. Meter: Stollens 1 and 2 utilize $\frac{2}{4}$ and $\frac{3}{4}$ while the Abgesang is primarily $\frac{3}{4}$ throughout.

Formally Scene 3 reflects the dominant character: Hagen. He is superficially straightforward and deceptively simple but upon closer scrutiny one finds a depth of complexity and deceit.

**Act II, Scene 4**

Tonality is the primary formal element of Scene 4. A broad directional shift from Bb: to CM: provides the understructure for the entire scene. In addition to tonality, the elements of text, motive, tempo, dynamics, and cadence are critical to the broad formal articulation. There are seven distinct sections, each having a unique tonal/formal design and each playing a different role in the overall tonal motion of the scene.

Section 1 (mm. 746-815) is a very clear tripartite design (Figure 38). The first two subsections (mm. 750-765, and 765-787), exhibit some of the tonal and motivic traits of a Rounded Binary form: Bb:
encloses the two subsections and both are based on the same primary motives (Vassals Greeting A and B). The “B” section (Subsection 2) begins in a non-tonic key and closes in the tonic with the return of the Vassals “rounding off” the form. The only major difference between this form and a true Rounded Binary is lack of movement to the dominant (F:) at the close of Subsection 1. In Subsection 2 the use of two important structural keys (Bb: and Db:) suggests a b\textsuperscript{b}m triad. This brings to light four interesting facts:

1. A suggestion of b\textsuperscript{b}: is completely congruous with the overall tonal flow of Act II - b\textsuperscript{b}: to C\textsuperscript{M}:.

2. Tonic and mediant relationships are quite common in minor Binary forms.

3. The secondary keys of eb:, ab:, Ab:, and F: would be based on diatonic scale degrees if figured in b\textsuperscript{b} natural minor.

4. The key of b\textsuperscript{b}: symbolizes the real power of Hagen over the supposed power of Gunther (Bb:).

Subsection 3 (mm. 788-815), emphasizing G:, stands in tonal contrast to Subsections 1 and 2. G: not only reflects Gutrune, who figures prominently in Gunther’s text, it also helps to weaken Bb:. Interestingly, this basic tonal relationship was found on a larger scale in Scenes 1 and 2 respectively: b\textsuperscript{b}: and G:.

Section 2 (mm. 815-906) relies heavily upon tonality, tempo, and dynamics for its formal outline. The key of b\textsuperscript{b}: which may have
only been suggested in Section 1, is now fully established. A composite of the primary keys in Subsections 1-3 reveals a very strong $b^b$: orientation (Figure 39). There is a suggestion of $Bb$: in Subsection 5, but $b^b$: is clearly predominant overall. In Subsection 6 the tonal goal of Act II is foreshadowed by $CM$:; significantly it appears as the final key of the section. From this point on, $CM$: and/or $c$: will appear more and more frequently at important structural divisions. Tonality also functions symbolically in this section. The primary $b^b$: structuring clearly identifies Hagen as the source of Brünnhilde's confusion and distress. In support of tonality the many tempo changes and dynamic levels work hand in hand with the text to delineate the subsections and their internal divisions.

Section 3 (mm. 907-1010) is primarily delineated by tonality and motive. Tempo and dynamics, though not as prominent as in Section 2, play an important role in identifying the subsections and reflecting the plot (Figure 40). $CM:/c$: begins to assert itself as the primary tonal center of the scene in this section. As Figure 40 illustrates, both the internal and external boundaries of the section are controlled by these keys. Furthermore, $CM$: and $c$: appear much more frequently in the internal workings of this structure than in either Sections 1 or 2. As the scene begins to shift towards $CM:/c$: two important structural motives are strongly asserted: Wotan's Frustration and the Power of the Ring. These two motives are very clearly in control of the formal boundaries of the section. The first
half is enclosed by Wotan's Frustration; the second half begins with this motive and ends with the Power of the Ring. Both motives are also featured prominently in the internal portions of the section. Thus, they gain a structural power very similar to the tonalities of CM: and c:. Dynamics and tempo also work in conjunction with the tonal and dramatic progress of this section. Brünnhilde's convictions and seeking of vengeance against Siegfried is reflected by these two elements. The tempo changes decrease as Brünnhilde becomes more certain of her wrath. The dynamics also stabilize at a general forte level as she commits herself to Siegfried's demise.

Before leaving this section, there is one passage which merits special attention: measures 965-972. This passage vividly foreshadows the close of the drama in the areas of character, key, motive, and cadence. The similarities between this passage and elements of the Immolation Scene are quite striking:

1. Brünnhilde is the featured character and is surrounded by the Gibichungs.
2. Her text directly addresses the gods.
3. The key is Db:.
4. The Valhalla motive spans the entire eight measures.
5. The opening DbM⁶ triad suggests the Twilight of the Gods motive.
6. The harmonies of mm. 968-970, eb⁸⁷ - e⁶⁵ - DbM, strongly resemble the final cadence of the work (GbM[add 6]).
Interestingly, the thrust of the text in this section is vengeance, not redemption; nonetheless, we are afforded a very dramatic glimpse of the future.

The tonal plan of Section 4 (mm.. 1010-1119), graphically reflects the tension of the text. A highly symmetrical design based on the structural relationships of M2, M3, and tritone provides an underpinning for the unfolding drama. The tonal symmetries of the section are found in Figures 41-42 and are summarized below:

1. The key of c: stands at both ends of the section. Furthermore, by additional internal emphasis, CM;/c: is established as the primary structural complex.

2. Subsections 1 and 2 are identical procedurally: they both contain three structural tonalities; they move from key 1 to key 2 via descending M2; key 2 to key 3 by descending M3. This tonal motion creates structural tritones at the outer limits of both subsections.

3. Abrupt tonal shifts by M3 are found between Sub­sections 2 and 3.

4. Subsection 3 begins like Subsection 1, then breaks the pattern to return to c:.

In addition to tonal symmetry, Subsections 1 and 2 also display some very direct symbolism. The outer limits of Subsection 1 employ
an enharmonic C-F# tritone relationship. This tritone was originally associated with the Curse and has been utilized throughout the Ring. It seems most appropriate that it should be present when Brünnhilde reveals Siegfried as her husband. Similarly, Subsection 2 utilizes a structural tritone based on D-Ab. This supports the increased dramatic tension in two ways:

1. It stands a whole step above the C-Gb tritone of Subsection 1.

2. It reflects the conflicting statements of Siegfried and Brünnhilde.

The tonal structure of Section 5 (mm. 1119-1213) is similar to that of Section 4 in three fundamental respects: there are three clearly delineated subsections; the subsections coalesce to create a highly symmetrical tonal plan; and CM:/c: is the most powerful structural tonality of the section (Figures 42-43). While these overall structural resemblances are clearly evident, there are some telling differences as well:

1. The structural tonalities of Section 5 are related by m2 and m3 rather than M2, M3, and tritone (Figure 42).

2. In Section 5, Subsections 2 and 3 exhibit the closest structural resemblance. In Section 4, on the other hand, Subsections 1 and 3 bore the closest tonal kinship, while Subsections 1 and 2 were identical procedurally.
3. The framing tonalities of Section 5 are CM:/c: and eb:/Eb:. While these contrast somewhat with c:, which frames Section 4, they nonetheless reinforce the ongoing establishment of CM:/c:.

One additional formal determinant which differentiates Sections 4 and 5 is Bar form. Figure 43 illustrates how the Bar design permeates Section 5: two small Bars in the Introduction; two larger Bar forms for Vows 1 and 2; and small Bars for the Abgesangs of Vows 1 and 2. The emphasis of Bar form design in combination with the taking of vows (or oaths) hearkens back to the Swearing of Bloodbrotherhood in Act I, Scene 2 (Part 3: mm. 1554-1630). The oath-taking process in that scene was similarly cast into distinct Bar forms. Furthermore, an important motivic/tonal relationship was established which has direct dramatic and formal significance in Section 5. Measures 1584-1610 of Act I, Scene 2 featured the Vow of Atonement in a: and A:. The orchestra recalling that passage in mm. 1129-1142 of Section 5 not only helps define Subsection 2 of the Introduction, it makes a very dramatic symbolic statement as well.

In addition to motive/key and Bar form, the two oaths are related by three other formal elements:

1. Length of the oaths: the Bloodbrotherhood Oath was divided into measure groupings of 30 + 27 + 13 for a total of 70 measures; Vows 1 and 2 are 37 and 33 measures respectively, also creating a total of 70
measures.

2. Meter: both passages are in $\frac{2}{2}$.

3. Tempo: the Bloodbrotherhood Oath is marked Schnell und heftig; Vows I and 2 utilize a Sehr lebhaft/Heftig belebend tempo.

Section 6 (mm. 1213-1286) witnesses the scene's end in the structurally important key of CM:. Tonally, Scene 4 has been progressing from Bb:/bb: to CM:/c: since Section 2. The final fortissimo CM: lAC in measure 1286 is the denouement of that structural progression. It is not this final cadence but rather its preparation which warrants the most attention. As Figure 44 illustrates Subsections 1-3 present a number of rapidly modulating surface level tonalities. The majority of these keys are diatonic in CM: or c:. More important, however, is the fact that within these subsections ten of the twelve chromatic pitch classes are represented tonally; the two omitted pitch classes are Bb and C. Significantly, the arrival at CM: in Subsection 4 completes a chromatic configuration which emphasizes C and excludes Bb; Bb was excluded as a surface level tonality in Section 5 as well. Thus, Bb:/bb:, which was very strong at the scene's opening, has been weakened so extensively as to be disregarded.

Section 7 (mm. 1286-1333), the Coda/Transition, is divided into two halves. The halves are defined principally by key, motive, and Bar form (Figure 44). The first half (mm. 1286-1313) is a Bar form,
twenty-eight measures in length. *Stollen* 1 serves as Coda to the CM: close of Section 6. *Stollen* 2, which is itself a Bar form, continues with the same motivic material (the Wedding Call - now twice as slow) but moves to the keys of Eb:, eb: and CbM:. These keys form a B: complex and suggest an expressive tonal shift downward by semitone from CM: to CbM: (B:). The *Abgesang*, also a small Bar, begins in CbM:/B:, moves through e:, and closes with a combination IAC/Deceptive Cadence (m. 1314), in the key of G:. Thus, the overall tonal motion of the first half, progressing from CM: to G:, hints at binary construction. The second half (mm. 1314-1333) is cast into two subsections, both based on Bar form design. Both subsections emphasize the keys of ab: and Ab:. This is important expressively as well as structurally. Subsection 2 presents the Vow of Atonement in ab: and Ab: which is one semitone lower than its original statement. This expressive lowering is especially noticeable as only 193 measures earlier, in Section 5, this motive was in its original key; as part of the Introduction to Vows 1 and 2. This lowering by half-step is reflected in the overall design of Section 7: a gradual descent from the *fortissimo* CM: of Siegfried to the *piano* b: which immediately precedes Brünnhilde in Scene 5 proper.

Scene 4 is the dramatic climax of *Götterdämmerung*. The plot action, up to this point, has been aimed at realizing a confrontation between the main characters. This is the scene of revelation; Brünnhilde realizes the truth, Siegfried makes his tragic vow, and
Hagen’s plot nears fruition. The remainder of the drama is **denouement**: the unraveling of the complications.

Formally, this crisis-laden scene is controlled by tonality. While the roles of text, motive, tempo, dynamics, and cadence change from section to section, that of tonality remains fixed. From the Bb:/b^b: base of Sections 1 and 2 through the growing strength of CM:/c: in Sections 3-5, to the strong CM: close of Section 6, directional tonality is a steady and cohesive force (Figure 45). Furthermore, the conflict between these tonal centers actively supports the on-stage tension. This is evident when analyzing the character alignment of this scene. Previously, Hagen and Gunther have been clearly identified with b^b:/Bb:; the power of this complex now increases dramatically (during Sections 1 and 2) as Brünnhilde opposes Siegfried. Her confusion and preliminary rage, like Gunther’s utter bewilderment, grow while the Bb:/b^b: complex is in power. Directly opposed to this power is the CM:/c: of Siegfried. During the course of Sections 3-6 he steadfastly denies stealing the ring, swears his fatal Spear-oath and, ironically, gives summons to his wedding feast. There is a deeper conflict also represented here: Hagen, Gunther, and Brünnhilde have been enlisted as soldiers in the hate-driven army of Alberich; from a tonal base of b^b:/Bb:, they engage the CM:/c: of Wotan’s Plan. Thus structurally, dramatically, and symbolically, tonality is the support for the form and meaning of Scene 4.
Act II, Scene 5

Scene 5, analogous to Scene 4, utilizes tonality as its principal formal element. It progresses, as does the act, from Bb to C; in this case Bb to CM:/c:. In addition to tonality, the elements of motive, tempo, and text are critical to the overall design of the scene.

Section 1 (mm. 1334-1387) is defined by three primary elements; tonality, tempo, and text. Tonally, Section 1 emphasizes Bb:, the strongest structural key. It occupies eight continuous measures (more than any other key in this fifty-four measure section), and governs the musical high-point in mm. 1373-1375 (Figure 46). Three other important structural tonalities exist: F:, eb:, and c:/CM:. They occupy 6 mm., 5 mm., and 6 mm. respectively, and are clearly secondary to Bb:. This emphasis of Bb: lays the foundation for a Bb: complex which is completed in Section 2. The treatment of tempo within this section foreshadows the scene’s overall design: m. 1334 = sehr mässig; m. 136 = Allmählich belebter; m. 1377 = Wild. Textually this section is unique. It is the only section in which a sole character, in this case, Brünnhilde, is present. This establishes the beginning of a textual crescendo: an additive textual design which culminates in the three characters (Brünnhilde, Hagen, and Gunther) united in seeking Siegfried’s death.

Section 2 (mm. 1388-1461) is divided into halves; 39 and 35 mm. respectively. The halves are bound together by tempo, text, and character while separated primarily by motive and, to a certain extent, tonality. In terms of tempo, the Langsamer marking in
m. 1388 serves two basic functions: it unifies and provides the second stage of the scene’s gradual *accelerando* (it is slower than the *Wild* of m. 1377 but faster than the *Sehr mässig* of m. 1334). It also works in conjunction with the character/text design to define the outer boundaries of the section. Just as the *Langsamer* tempo runs throughout Section 2, so too does the pairing of Hagen and Brünnhilde. The increase of characters and the change of focus are part of the scene-long additive process and heralds the second major division of the text: the revelation of Siegfried’s sole weakness. The two halves are most clearly separated by motive. As Figure 46 illustrates, the first half is dominated by the Spear Oath, which occupies 16 of the 39 measures (more than any other motive). The second half features two motives not present in the first half: motive “x” and Love’s Ecstasy. Motive “x,” a quasi-countermelodic figure, is first heard in m. 1427 - bassoon and viola.

Tonality both separates the halves and, to a certain extent, unifies them. As Figures 46-47 show, the first half clearly emphasizes d: and D: while the second half appears to focus upon F:. Utilizing an F: base seems most appropriate as the text turns to the exact manner in which Hagen can kill Siegfried. A noteworthy example of this is mm. 1443-1460; all the keys employed in these two subsections produce an FM triad. Neither of the structural keys/centers of Section 2, d:/D: or F:, are as heavily emphasized as was Bb: in Section 1. Thus, while a BbM complex is present in
Sections 1 and 2, it is one that grows gradually weaker and will easily yield to the impending strength of CM:c:.

Section 3 (mm. 1462-1543) is defined by tempo, motive, text, and tonality (Figures 47-48). The Lebhaft tempo indication in m. 1462 not only helps define the limits of the section, it also ushers in the third stage of the scene's accelerando. Furthermore, it coincides with an important motivic event: the "exposition" of the Hagen's Day/Wotan's Frustration composite (mm. 1462-1465) and the Vow of Atonement (mm. 1466-1476). These motives are critical for a number of reasons:

1. They are the first motives sounded in the section.
2. These motives, in combination, control 50 of the section's 83 measures (60%).
3. Four of the five subsections begin with either the Hagen's Day/Wotan's Frustration composite or Wotan's Frustration.
4. None of the above motives were present in Section 2. Thus, their appearance at the very beginning of Section 3 is especially noticeable.
5. Featuring these two motives underscores the unfolding dramatic action: Siegfried's ongoing condemnation.

Section 3 is also the third stage in the additive textual process. The entire text focuses upon the newly added character: Gunther. His
shame, and the need for Siegfried's death as a result of the broken bond, dominate the section.

Three basic tonal complexes govern Section 3. The most extensive is a CM complex which spans mm. 1462-1515. These 54 measures represent a full 65% of the section and reinforce the overall tonal goal of the scene. However, when the text turns to the need for Siegfried's death, two different tonal complexes arise. The Bb:/b₂: and b: complexes of mm. 1512-1543 actively recall the tonal centers of Friendship/the Niebelungs (Alberich and Hagen specifically) and the Curse. Thus, tonality is symbolic as well as structural.

Section 4 (mm. 1544-1623) is a continuation of the basic processes from earlier sections. This is especially true in the areas of text, tempo, and tonality. The text is no longer focused upon a single individual, but is moving towards an equality amongst the characters. In this section, however, this equality is not fully developed. Both in sheer number of lines and total measures occupied, the order of primacy is: Brünnhilde, Hagen, and lastly Gunther. Content, however, is the critical factor; by the section's end all three are in agreement that Siegfried must perish.

The Lebhaft tempo, begun in Section 3, controls the first half of Section 4 (Figure 48). The second half, in contrast, begins with a Mässig marking and then, at the close of the section, returns to the faster tempo. In terms of the scene as a whole, the second half can be viewed as a large scale ritenuto. Most importantly, the second
half serves as a momentary pause preparing an accelerando to the end of the act.

Tonally, as Figure 48 illustrates, the strength of the CM:/c: complex continues to grow in Section 4. Although B:/b: is the strongest tonal force in the first half, the second half is completely controlled by a c: composite.

The two halves of Section 4 are set apart by motivic content. The extensive use of Gutrune related motives throughout the second half provides a marked contrast to the first. These motives: Gutrune, Gutrune’s Longing, Wedding Call A, and Seduction are also important to the smaller scale forms.

An 81 measure Bar form, strongly grounded in CM:/c:, provides the structural framework for Section 5 (mm. 1624-1704). As Figure 49 illustrates both Stollen are divided into 4 subsections; the first two subsections in each Stollen feature the Vow of Atonement motive. The Abgesang (mm. 1670-1704), also divided into 4 subsections, relies upon a variety of elements to provide its contrasting nature:

1. The lack of vocal parts and the dominance of the orchestra.

2. A strong motivic contrast to the previous Stollen. The Abgesang strongly features the Wedding Call A, Gutrune, and Gutrune’s Longing motives, none of which are found in mm. 1624-1669.
3. There is a heavier reliance upon orchestration in conjunction with stage action to differentiate the subsections. This is seen most clearly when examining Subsections 1, 2, and 4. All three begin with the Wedding Call A motive but readily apparent variations in timbre, in conjunction with explicit stage directions, effectively distinguish subsection boundary lines.

Scene 5 is primarily governed by tonality. It presents the final confrontation between \( Bb/b^b \): and \( CM/c \): and reaffirms \( CM/c \): as the act's broad directional goal. The conflict between \( Bb/b^b \): and \( CM/c \): is very one-sided (Figure 50). A \( BbM \) complex is weakly established in Sections 1 and 2 while \( CM/c \): is in primary control of Sections 3-4 and dominates Section 5. Although there is some reference to \( b^b \): in Sections 3 and 5, they do not in any way challenge the primacy of \( CM/c \):.

Scene 5 relies upon four additional primary elements for its overall articulation: tempo, dynamics, text, and motive. The first two elements, tempo and dynamics, work hand-in-hand throughout the scene. For example, the opening \textit{Sehr mässig} in m. 1334 is marked \textit{piano} and is very lightly scored. In contrast, the final subsection (mm. 1670-1704) is \textit{forte} or \textit{fortissimo} throughout, at a \textit{Noch etwas lebhafter} tempo, and is very thickly orchestrated. These examples are a direct result of the scene-long \textit{accelerando/crescendo} process. In a very generalized view, the scene simply becomes
faster, louder, and more densely scored as it progresses. The textual design of Scene 5 works in complete concord with the above-mentioned accelerando/crescendo process. The previously mentioned “additive” textual principle which runs throughout the scene is summarized below:

1. Section 1: Brünnhilde alone (focus upon Brünnhilde).
2. Section 2: Brünnhilde and Hagen (focus upon Hagen).
3. Section 3: Brünnhilde, Hagen, and Gunther (focus upon Gunther).
4. Section 4: All three moving towards equality (order of ascendency: Brünnhilde, Hagen, Gunther).
5. Section 5: All three are equal in emphatically seeking Siegfried’s death.

Motive is also a strong formal element in this scene. It is a critical factor in determining section and subsection boundaries. For example, the “halves” of Sections 2 and 4 are easily discernable because they feature such vastly different primary motives. Similarly, the overall Bar form design and subsection composition of Section 5 is articulated primarily through motive. Motive also serves as a unifying force for the scene. This is best illustrated by six motives which are essential to the scene’s overall design: Wotan’s Frustration (3rd form), Wotan’s Frustration/Hagen’s Day composite, Vow of Atonement, Hate rhythm, Spear Oath, and Murder. The total number
of measures occupied by these motives during the course of the scene is given below:

- **a. Wotan’s Frustration (3rd form)** .............. 25 mm.
- **b. Wotan’s Frustration/Hagen’s Day** .............. 33 mm.
- **c. Vow of Atonement** ........................................ 55 mm.
- **d. Hate rhythm** .................................................. 38 mm.
- **e. Spear Oath** .................................................... 30 mm.
- **f. Murder** ............................................................. 25 mm.

(note that a + b = 58 mm., featuring Wotan’s Frustration)

The total measures occupied by the above stands at 194 mm. (206 mm. minus 12 mm. in which two appear simultaneously). Thus, of the scene’s 368 mm., 52% of the surface structure is dominated by a handful of dark and foreboding motives. One further interesting statistic is connected with the structurally critical Wotan’s Frustration and Vow of Atonement motivic groups: 30% of the foreground level is occupied by the three motives which more than any others, help define formal boundaries.

**Act II Summation**

The broad formal design of Act II is based upon tonal conflict. The ongoing struggle between $b^b:/Bb:$ and $CM:/c:$ permeates the act and reflects the tragic nature of the drama. The battle between these two centers is especially clear when examined at the level of the scene (Figures 51-52). Scene 1 emphasizes $b^b:,$ both internally and externally. Internally $b^b:$ is the central tonic in a melodic minor
composite formed by the primary and secondary keys of Sections 2 and 3. Externally, it controls both the Vorspiel and the Transition to Scene 2. Scene 2 both weakens the b♭ of Scene 1 and prepares the CM:/c: of Scene 3. It does so by utilizing a G Mixolydian complex to support a straightforward ABA\textsuperscript{1} design. Symbolically, G Mixolydian places the associate keys of Siegfried and Gunther side-by-side (F: and G:). The G Mixolydian complex is also synonymous with dominant function and leads directly into Hagen's Call to Arms.

Scene 3 is cast in a large scale Bar form firmly grounded in CM:/c:. The Bar design is "modified" as both Stollen 2 and the Abgesang evolve somewhat during their course. While this complicates the basic formal design the supporting tonal understructure remains strong and clear: CM:/c:. During the latter half of the Abgesang CM:/c: finally yields to Bb:. This does not, however, affect the scene's overall tonic but rather prepares for the strong Bb: opening of Scene 4.

In Scene 4 the tonal conflict is direct and actively supports the scene's position as dramatic climax. Unlike Scenes 1-3, where the tonal opposition was mediated by G Mixolydian, this scene draws definite lines between the opposing forces.

Scene 5 continues the tonal conflict. Two essential clues are provided though, that anticipate the outcome of the drama: the Bb composite is much weaker than before and the final section of the scene emphasizes a strong CM:/c: tonality.
In summary, Act II pits the $b^b:/Bb:$ of Alberich's host against the $CM:/c:$ of Wotan's Plan. Even though the eventual "goal" of Wotan's Plan must change, the drama's outcome is clearly fore-shadowed in this act.
Act III is very clear in its overall formal conception. The tonal design moves from a F:/f: base, through an array of fifth-related keys, to a "C" tonal continuum. From that level, the drama closes by expressively ascending one semitone to "Db." The broad layout of the scenes is equally clear-cut: two "Large Halves" for Scenes 1 and 3 and a three part design for Scene 2. The dramatic design reflects and supports the tonal/formal clarity utilizing Siegfried's death as a turning point: the Rhinemaiden's foreshadow it in Scene 1; Hagen engineers it in Scene 2; and Brünnhilde recognizes it as a vehicle for spiritual redemption in Scene 3.

Act III, Scene 1

Scene 1 features the juxtaposition of diametrically opposed halves within an F:/f: framework. The halves form a positive/negative relationship which is clearly defined by text, motive, and key. Each half consist of 5 sections: the first half is preceded by the Vorspiel, the second followed by a coda/transition. The flow of the dramatic current during the course of the scene, from positive to negative, serves two fundamental purposes: it foreshadows Siegfried's fate, and it establishes a firm foundation for the tragic conclusion of the drama.
The Vorspiel (mm. 1-50) is an a,b,a^{1}/c form grounded in F:. The motivic content of “a” (Figure 53) clearly depicts Siegfried hunting in the woods with Hagen and the Gibichung Vassals. The “b” and “a^{1}/c” subsections follow the evolution of the Nature, Rhine (fragments), Rhinemaidens’ Lament, and Gold motives into the Rhinemaidens’ Sun-song D, and Wave-motion (Götterdämmerung form) motives. This smooth transition anticipates Scene 1 proper while the Vorspiel as a whole, details the forces/characters of Scenes 1 and 2.

Sections 1 and 2 (mm. 51-94 and 95-149 respectively) create the first half of the “First Large Half” of Scene 1. They are also Stollen 1 and 2 in the A,A^{1},B/A^{2} Bar form which governs mm. 51-260 (Figure 53). Both Stollen are themselves cast into Bar form, the construction of which is clearly delineated by motivic content. Although the two sections are firmly grounded in F:, the inflection of Ab: in the Abgesang portions (mm. 73-94 and 122-149) suggests the growing power of f:.

Sections 3-5 (mm. 150-260) form the Abgesang/second half of the “First Large Half.” Sections 3 and 5, like 1 and 2, are cast in Bar form (Figures 53-54). Section 4 (mm. 188-228) is modified somewhat having an additional element inserted between the two Stollen and the Abgesang. Sections 3-5 are clearly set apart from 1-2 by text/character, motive, and tonality.

Textually, Siegfried is the new element in this second half. His dialogue with the Rhinemaidens and their attempt to cajole him into
giving up the ring unify the 3 sections. Unification is also provided via the motivic design. The Stollen in Sections 3-5 feature the Rhinemaidens’ Plan, the Rhinemaidens’ Laughter, and/or the Rhinemaidens’ Sun-song D. The Abgesang portions, on the other hand, are distinctly set apart and unified by the first four of the Rhinemaidens’ Sun-song motives in their usual order: A, B, C, and D.

F: is the predominant tonality in the Abgesang of the “First Large Half” (Sections 3-5) but as Figures 53-54 illustrate, the power of f: continues to grow. This is especially noticeable when the primary keys of F:, f:, and Ab: are combined with the secondary keys of CM: and c:. The resulting fm composite emphasizes F:, which is in keeping with the overall “positive” nature of the “First Large Half.” It also foreshadows and prepares the “Second Large Half,” which is decidedly “negative.”

Sections 6-7 (mm. 261-300 and 301-342) are framed by f:/F: and reflect a freer design (Figures 54-55). While Bar form exerts some influence at the surface level (mm. 277-300), text, motive, and tonality are the primary organizing forces. The “negative” thrust of the text in these sections is reflected via the motivic content. The Power of the Ring, Ring, Anguish, and Renunciation of Love (2nd form) are chief among the motives which presage Siegfried’s fall. Interestingly, these same four motives are also important formal landmarks which help articulate the subsection design. Tonality supports the “negative” primary motives and text. The f:/F: which
controls the outer limits continues the positive/negative portrayal of Siegfried. Internally, a strong f♯7 complex and the key of b: clearly refer to the Ring and Curse respectively.

Section 8 (mm. 343-4021) is a sectional form emphasizing eb:.

As was the case in Sections 6-7, the text is a major organizing factor with motivic content delineating the subsections. Figure 56 illustrates how internal symmetry helps to organize this section. The Rhinemaidens’ Warning, a 14 measure passage, (mm. 349-3631) is followed by groupings of 14 + 14 + 11 (Siegfried’s reply). Furthermore, during this reply internal symmetry at the subsection level is very evident. The entire passage is based upon 3 and 4 measure groupings with the last subsection stretched to 7 measures by an internal extension.

The key of eb: is asserted both by duration and design. It controls 14.5 measures with an additional 4 measures controlled by Eb:. Thus, 31% of the surface level is based in eb:/(Eb):. The second most prominent key, f:, controls 22% of the section. The emphasis of f: helps reinforce the primary key center of the scene while fitting into the tonal design of the section. This design is most clearly articulated by the combined primary and secondary keys: eb:, f:, Gb:, (ab:), Cb:, c:, (D:/d:) = eb:. Symbolically, the accentuation of eb: is significant. During this section Siegfried emphatically refuses to part with the ring; thus sealing his fate and placing himself in the very jaws of Hagen’s trap.
Formally, Section 9 (mm. 402-444) serves as a retransition (Figure 57). It is comprised of two halves which textually, motivically, and tonally prepare the return of the Rhinemaidens’ Sun-song. The text in the first half of the section (mm. 402-424) clearly depicts the Rhinemaidens’ disgust with Siegfried’s decision to keep the ring. The second half (mm. 425-444) documents their desertion of Siegfried and alliance with Brünnhilde. The motivic and tonal content of the halves compliments the action and reinforces the formal division. The first 23 measures emphasize the Rhinemaidens’ Laughter and the Rhinemaidens’ Sun-song A (varied) and B motives in g:/G:. The agitated nature of these materials aptly depicts the Rhinemaidens’ state of mind. The remaining 20 measures feature Brünnhilde as Mortal Woman, Rhinemaidens’ Plan, and Ring motives; closing in f:/F:. These 20 measures firmly reinforce the Rhinemaidens’ need for Brünnhilde and prepare the return of the Sun-song.

The return of the Sun-song in Section 10 (mm. 445-478) rounds out the form of the scene and reaffirms F:/f: as the principal key center (Figure 57). There are, however, a number of structural differences between this section and the original passage in the “First Large Half:”

1. The second Stollen is abbreviated by 2 measures (10 measures vs. the original 12; the omitted measures are the final two measures of the Rhinemaidens’ Sun-song
D motive which close the subsection).

2. The key of f: is present in the second Stollen (mm. 461-462).

3. Siegfried has a countermelody in the second Stollen.

4. The Abgesang here, is based on the Rhinemaidens' Laughter and Sun-song D. There are no references to Sun-song C and E, the Rhine fragments or the Gold motives which appeared in mm. 73-94 (Section 1).

5. The overall form of Section 10 is a,a₁,b,a₂, as opposed to the a,a₁,b form for Section 1. The additional element, a₂, is a truncated return of the Sun-song A, B, and C motives. This element also prepares the final cadence of the Second Large Half.

The coda/transition (mm. 478-504) is divided into two distinct parts. The first part (mm. 478-493) begins as a coda, reaffirming the implied F: cadence/close of Section 10. The simultaneous decrescendo of texture and dynamic, however, combined with decreasing subsection lengths (7 + 4 + 3 + 2) easily evolves into transition status.

The second part (mm. 494-504) clearly anticipates Scene 2 proper; this is especially apparent in terms of motive and key. Motivically, the complete lack of Rhinemaiden-based materials in conjunction with the motives actually sounded (the Curse, Wedding Call A, Hoi-ho/C-F# tritone, and Siegfried's Horn Call) foreshadows Siegfried's impending doom. Tonally, a striking b:-F: tritone struc-
ture symbolizes the upcoming confrontation between the Curse/hate-driven Hagen and Siegfried.

The overall tonal/formal design of Scene 1 reveals a positive/negative structuring. Figure 58 illustrates how the scene is divided into virtually equal halves: 210 + 217 measures. The “First Large Half” is firmly grounded in the “positive” F: and is dominated by Bar forms. at the subsection and section levels. Negative undertones are suggested in Stollen 2 by the secondary key of Ab:; much stronger still is the fm tonal composite of the Abgesang.

The Second Large Half is extremely “negative.” The positive F: is now joined with, and mostly dominated by, f:. The “dark” nature of this half is further amplified by an f#7 complex and the keys of b:, eb:, and g:/G:. Bar form and F: return to exert some force at the close of the half but this formal “rounding off” in no way compares to the “negative” powers at work.

**Act III, Scene 2**

Scene 2 is divided into 3 main parts: the Assembly of the Hunting Party, Siegfried’s Story, and Siegfried’s Death. Each of these parts is further divided into 3 sections. The broad tonal sweep of this scene is from the F:/f: close of Scene 1 to the strong CM:/c: of Siegfried’s Death. Within this perfect fifth relationship (which also corresponds to the pitch classes for Siegfried’s Horn Call) there exists a tonal array of structural fifths (F:, CM:, c:, G:, g:, D:, d:, A:, and E:) from which Wagner draws to “refer” to episodes in Siegfried’s life.
Section 1 (mm. 505-555) establishes the importance of structural fifths through motive, pitch class, and key. The section is dominated by two motives which begin with strong perfect fifths: Siegfried's Horn Call and Wedding Call A (Figure 59). Additionally perfect fifths are emphasized in Hoi-ho/Hoi-he calls and responses of mm. 511-517. Appropriately, the pitch classes utilized for the perfect fifths in the above motives (mm. 505-517 and mm. 496-504 of the transition) foreshadow, microcosmically, the primary tonal centers of the scene: F, C, G, (D omitted), A, and E. These primary tonal centers are also reflected in the keys utilized during the section: F:, CM:, c:, g:, d:, A:, and E:. Ab:, the only other key present in the section serves two roles: it is part of the overall primary/secondary key scheme for the scene and it helps link the F:/f: close of Scene 1 to the fifth-based structure of Scene 2.

Section 2 (mm. 556-593) is defined chiefly by motive and key. The Seduction/Gibichung/Vassals Greeting composite, which enters in m. 556, has 3 primary functions: marking the beginning of the section; defining the "a" portions of an a,a₁,b,c form (mm. 556-582); and vividly reflecting Hagen's guile (he leads Siegfried into a recounting of his youth to reveal his past with Brünnhilde). Motive also delineates the main internal division of the section. The initial statement in Subsection 2 (mm. 583-593) is a new motive: Siegfried's Fond Remembrance (Figure 59). This motive not only serves as a formal landmark, but in combination with the ensuing
Woodbird motives, the general *Ruhig* feeling, and the dynamic level (*piano*) it foreshadows Part II: Siegfried's Story.

Tonally, Section 2 is controlled principally by $A\sharp$; particularly during Subsection 2. Secondary in strength to $A\sharp$, and present in both subsections, are the keys of $c\flat; c\sharp/\text{CM};$ and $\text{CM}\sharp$. The only other structural key, $b\flat$, is quite weak and very briefly emphasized in mm. 556-561.

Section 3 (mm. 594-599) is divided into two subsections which are clearly demarcated by motive, text, and tonality. Subsection 1 (mm. 594-620) depicts a joyous Siegfried offering a drinking horn to the distraught Gunther. The tonal contrast between the two, $D\flat$ for Siegfried and $d\flat$ for Gunther (Figure 60), is particularly striking. The motivic contrast, however, is compelling in characterizing the two "brothers." The very "positive" Wedding Call $A$/Gibichung motive and Bloodbrotherhood fragments for Siegfried contrast sharply with the darkly "negative" Vow of Atonement and Hoi-ho/Hagen's Day motives for Gunther.

Subsection 2 (mm. 620-653) finds the textual emphasis shifting to Hagen and Siegfried. Hagen manipulates Siegfried into "remembering" so as to reveal his earlier association with Brünnhilde. The musical elements which support this recall are motive and tonality: the motivic return of Siegfried's Fond Remembrance, the dominance of $\text{CM}\sharp$; and the relegation of $D\flat$ and $d\flat$ to secondary key status. Interestingly, in addition to defining the sub-
sections, tonality helps to "relax" into Part II. By moving from D:/d: down a step to CM: a Dominant/Subdominant retrogression to g: is created. This "relaxation" corresponds to the state of the assembled hunting party: the hunt is finished, they are relaxed and are now prepared to listen to Siegfried's Story.

Part II, Siegfried's Story (mm. 654-834), is comprised of 3 sections in an overall A,B,B1/C form. The principal tonalities employed, CM:, g:, G:, d:, A:, and E:, continue to emphasize perfect fifth relationships.

Section 4 (mm. 654-704) is governed by a modified Bar form; a,a1,b,c/transition. The primary form defining tonalities and motives are also significant referentially. The keys of g:, d:, and CM: are prime examples: g: and d: for Siegfried/Mime (as in Siegfried, Act I, Scene 1), d: for Nothung (Siegfried, Act I, Scene 3 - the "Forging Song"), and CM: for the Sword. Motivically, (Figure 61) primary referential motives serve as landmarks: the Nibelung motive signals the beginning of the a and a1 subsections; subsection b is denoted by the Nothung motive; and the Volsungs' Bond of Sympathy, in conjunction with an Augmented chord pattern, herald the c/transition.

Section 4 also signals the first stage of a large scale "recapitulation" process. As Figures 65A-65D illustrate, selected motives and keys from Siegfried, Act I are directly recalled throughout this
section. This process is continued in subsequent sections and will be addressed in the scene summary.

The Bar form design of Section 5 (mm. 705-771) is defined principally by motive, key, and text. Both Stollen emphasize the Forest Murmur and Woodbird motives in E:. Furthermore, both Stollen end with two questions for Siegfried: the first posed by Hagen, the second by the Vassals. The Abgesang, on the other hand, features half a dozen contrasting motives and is based primarily on an Eb Augmented complex (Figure 61). The Eb Augmented complex (mm. 758-773) is interesting symbolically as it graphically represents Siegfried (Eb:), his seduction by Gutrune (G:), and the Tarnhelm/Potion composite (G: and B:/b: as first utilized by Hagen, mm. 1104-1110 of Act I, Scene 1).

Section 6 (mm. 777-834), an a,b,c form, concludes Siegfried’s Story. It moves from the strong E: base of Section 5 to the C base of Section 7. This movement is straightforward and highly symbolic. Subsection “a” (mm. 777-799), like subsections “a” and “aⅠ” of Section 5, recalls Forest Murmur and Woodbird materials in E:. Subsections “b” and “c,” however, shift to the motives and actions of Siegfried’s union with Brünnhilde. Symbolically, the FM/fm complex, which controls mm. 800-834, remembers a similar complex from Siegfried, Act III, Scene 3. One of the critical emotional/dramatic high points of that scene occurred in mm. 1560-1622. During those measures an F:/f: tonal complex featuring the keys of F:, A:, Ab:, and CM:
supported Siegfried’s final plea for Brünnhilde. Not only does this F:/f: complex occur in mm. 800-834 of Götterdammerung, Act III, Scene 2 but so too does the tonal goal of CM:. The last 4\frac{1}{3} measures of Section 6 prepare for the critical CM: cadence of m. 835 and the tonal level of Part III - Siegfried’s Death (Figure 62).

Part III (mm. 835-988) is divided into 3 sections: the stabbing of Siegfried, his recall of Brünnhilde, and the Funeral March (Sections 7, 8, and 9 respectively). Tonally, all three sections are firmly grounded in c: and CM: with Sections 8 and 9 being tonally closed (Figures 63-64).

Section 7 (mm. 835-866) emphasizes the C-F# tritone complex in a variety of ways and at several different levels. It is most apparent motivically during Hagen’s passages in mm. 835, 840-842, and 856. It is present harmonically in the enharmonic c ddmm\textsuperscript{9} of mm. 835-836\textsubscript{2}; the many half-diminished sonorities of mm. 836-841; and the f# dmm\textsuperscript{9} of m. 842. At a higher level the tritone is also present in the tonal design of the section.

The combined keys of measures 848-866 reveal two symbolic references. The first is the ab:/Ab: Fate/Vow of Atonement combination of mm. 852-855 (as Gunther asks Hagen: “Hagen, was thatest du?”). The second, on either side of that passage, and supported by the Death motive, is a stronger though less apparent f# dmm complex comprised entirely of minor keys (c:, a:, g:, a:, e:, and f#:). This com-
plex in combination with the CM:/c: base of mm. 835-842 reveals a C-F# structural foundation for the section (Figure 63).

Section 8 (mm. 867-927) is solidly anchored in CM: and c: with a secondary emphasis of A: and a:. The form of this section, a,b,c is very straightforward and clearly defined (Figure 63). The majority of this section is a restatement of Brünhilde’s Awakening from Siegfried, Act III, Scene 2 (mm. 1067ff.). As Figure 65B illustrates, however, there are two points of “condensation” from the original:

1. The measures between 884-885 signal a “skip” from mm. 1085-1102 of Siegfried, Act III, Scene 3.

2. In measure 900 of Götterdämmerung, Act III, Scene 2 the accompaniment pattern from Siegfried, Act III, Scene 3 mm. 1117-1123 is combined with the motivic materials of mm. 1132-1136.

Siegfried’s Funeral March, Section 9, (mm. 928-988) is comprised of virtually equal halves; both are tonally closed in c:/CM: and emphasize Bar form design (Figure 64). The first half (mm. 928-956) begins as a Bar (mm. 928-947) solidly grounded in c: (the traditional Funeral March key). Subsection 5, however, turns towards the CM: level of the second half via the Sword motive.

The design of the second half (mm. 957-988) parallels that of the first in many respects: it begins in the parallel major; its principal motive, Victory over Death, is clearly a transformation of the Death motive; and Bar form is strongly emphasized. Some critical
dramatic and formal differences, however, separate the halves. Dramatically there are two motivic/tonal combinations which help clarify the separation. The first is Siegfried's Victory Over Death which is proclaimed forcefully in CM:, G:, and Bb:. The second is his heroic Horn Call in Eb: (Siegfried as Hero). The dramatic effect of these powerful motives heroically stated in major modes is one of triumph-Siegfried's ultimate spiritual victory. Formally, the entire structure is grounded in a series of 3 "interlocking" Bar forms.

A fifth-based tonal array, emphasizing CM:/c: unifies the dramatic action of Scene 2 (Figure 65). The primary tonal array, F:, CM:, c:, G:, g:, D:, d:, A:, and E: is present immediately in the introduction and Section 1. In addition to serving important structural roles, these primary keys are highly referential. The principal tonal/character relationships for the scene are outlined below:

1. F: - Siegfried's Horn Call.
2. CM: - Sword, Siegfried, and Brünnhilde.
3. c: - Siegfried, and Siegfried's Funeral March.
5. g: - Mime and Fafner.
7. d: - Mime, Fafner, and Sword.
8. A: - Siegfried's Horn Call (Woodbird and Nature).
The entire array of structural tonalities for Scene 2 is as follows: Ab:, (ab:), Eb:, Bb:, (bb:), F:, f:, CM:, c:, G:, g:, D:, d:, A:, a:, E:, e:, B:, b:. Only two pitch classes, F# and Db, are omitted in this array. The significance of this fact is felt not only at the level of the scene but at that of the act as well. The only time that F#:#, f#:#, Db:, and db: are utilized as primary structural keys is in Scene 3. In that scene F#/Fire will literally be the means to the end (Db:).

Before leaving this scene it is important to return to the "recapitulation" process previously mentioned. Sections 4, 5, 6, and 8 restate and transform portions of Siegfried Act I, Act II (Scenes 2 and 3), and Act III (Scenes 2 and 3). A detailed comparison of the Götterdämmerung and Siegfried materials is found in Figures 65A-65D. One of the most fascinating aspects revealed by this comparison is the high degree of similarity between the two. The purpose of this vivid recall, in terms of Götterdämmerung, is to support Siegfried's Story and to emphasize his tragic death. Its larger purpose, that of dramatic recapitulation from Siegfried and its significance at the level of the cycle, has been well documented by William Kinderman.¹ It should be noted that Kinderman examines passages which correspond to Sections 5-9 (mm. 705-988) of this analysis. It is clear, however, that the recapitulation process actually begins in Section 4 (mm. 654-704). The tonal and motivic materials in this

section can be easily and convincingly traced to passages from *Siegfried*, Act I (Figure 65A). Thus, the tonal framework which Kinderman cites should be expanded slightly to include the structurally critical keys of g: and d:. To do so accurately reflects the entire recapitulative process and illustrates its integration into the fifth-based tonal array governing the scene.

**Act III, Scene 3**

The basic structure of Scene 3 (mm. 989-1600) consists of two contrasting Halves and coda. The First Large Half, (mm. 989-1231) 243 mm., is solidly grounded in “C” and focuses on the Gibichung family. The Second Large Half (mm. 1232-1501), while comparable in length at 270 mm., is contrasting both textually and tonally. This half focuses on the transformation of Brünnhilde and reaches the final tonal level of Db:. The coda reaffirms Brünnhilde’s transfiguration through a broad cadential pattern in Db:.

Section 1 (mm. 989-1032) is defined chiefly by tonality and text. The tonal level of the First Large Half, “C,” is established in this section (Figure 66). It is significant to note that Siegfried’s death was plotted in “C,” carried out in “C,” and his Funeral March continued on the same tonal level. We now come to this section where the aftermath of his death is realized and once again the tonal continuum of “C” is utilized.

Textually, the section focuses on the sole character, Gutrune. This signals the beginning of an additive textual design similar to
that of Act II, Scene 5. In Scene 3 this process is being replicated with Gutrune substituted for Brünnhilde.

One additional element, Bar form, is deserving of mention as a formal factor in Section 1. As Figure 66 illustrates, 3 of the 5 subsections (I, 2, and 5) are controlled by Bar design. Interestingly it is within these subsections where the primary tonal center, "C," is strongly emphasized.

Section 2 (mm. 1033-1072) bears a strong kinship with mm. 1462-1481 from Act II, Scene 5. Both of these sections begin in a similar manner especially in the areas of motive, text, and tonality:

1. They begin with the C-F# tritone and the Hoi-ho/
Wotan’s Frustration (3rd form) motive.

2. They utilize the Vow of Atonement and Renunciation of Love (2nd form) as important formal/referential motives.

3. Hagen’s opening text is very similar in both sections:
   b. III-3: “Auf Gutrun’! begrüsse Siegfried! . . .”

4. Both sections begin in CM:/c: and are part of different, larger, CM tonal complexes.

The formal design of Section 2 is determined primarily by tonality. Subsections 1 and 2 are controlled by a CM: complex comprised of CM:/c:, e:, G:, and c: (Figure 66). Subsection 3 moves to f:
Hagen's text, "Siegfried: deinen toten Mann!" This tonal move fulfills the Rhinemaidens' prophecy from Act III, Scene 1.

Textually, it is clear that the additive process is still under-way. Hagen is the newly added character and the text focuses on him.

Bar form, tonality, and text are the main elements defining Section 3 (1073-1114). Bar form is found in abundance, controlling 6 of the 7 subsections (Subsections 1, 2, 4, 5, 6, and 7). While this is an unusually high concentration of consecutive Bars it is only at the subsection level (Figure). The more powerful controlling elements, found at the level of the section, are text and tonality (Figure 67). Textually, Gunther attempts to console Gutrunke but instead reveals Hagen as Siegfried's murderer. This plot action is wholly supported by the tonal design. A preliminary f:, still reinforcing the "negative Siegfried," remains in effect until Gunther names Hagen as the perpetrator. Exactly at that point, c: returns (110ff.) and remains in control until the end of the section.

Section 4 (mm. 1115-1157) breaks the additive textual process and, while primarily grounded in "C," temporarily emphasizes b:. The textual focus upon the Gunther/Hagen conflict halts the addition of one new character per section and highlights the irony of the situation: the only time Gunther musters the strength to oppose Hagen it costs him his life. The tonal framework supports this dramatic action completely. The "C" tonal continuum governs the majority of the
section as the events are a direct result of Siegfried's death. Yet, when the decisive moment is reached, the tonal plane shifts expressively (and referentially) downward by semitone as the curse claims another victim.

Section 5 (mm. 1158-1185), the shortest section in the entire scene, is perhaps one of the most significant. At first it appears to be an interpolation into the fabric of the First Large Half. The musical materials, especially motive and text, contrast markedly with the surrounding sections. Even so this section is an absolutely essential part of the dramatic process. Formally, the section is cast in a straightforward Bar form supported by two significant tonalities: D: and C:. (Figure 68). The first of these keys, D:, is important referentially having been associated with Siegfried many times. It appears just as the Sword motive is sounded and Hagen grasps at the upraised hand of the hero (mm. 1158-1160). D: continues to be asserted in mm. 1161-1164 to support the Fall of the Gods motive. The foreshadowing here is direct and plain: DM is utilized in the final Plagal Cadence of the work (mm. 1592-1595) as Loge's flames seize Valhalla. The other primary key, C:, is important dramatically. It affirms that Brünnhilde has not yet reached the level of insight she attains in the Immolation Scene (Db:). She has not yet broken free of the CM:/C: continuum but is clearly close to doing so.

Section 6 (mm. 1185-1231) moves Brünnhilde one step closer to Db: and witnesses the end of the "C" continuum. The section begins
in f: ("negative Siegfried") as Gutrune attempts to blame Brünnhilde for the current state of affairs. Brünnhilde's powerful rebuke is solidly in Db:. In fact, a combination of the keys in mm. 1195-1207 reveals a Db: center with the secondary keys of Eb:/eb:, CM:, c:, Ab:/ab:, and Gb: creating a Dominant seventh complex. Symbolically, Gutrune's response returns to the "C" continuum as she curses Hagen. Then, immediately after stating that her eyes have been "opened" (mm. 1214ff.), the tonal center shifts back to her gracious G: (as first sounded in Act I, Scene 2, mm. 1358ff., note the motivic correlation as well).

Section 7 (mm. 1232-1266) is the beginning of the Second Large Half. It is divided into distinct halves by text, motive, and tonality (Figures 68-69). The first half (mm. 1232-1247) finds Brünnhilde commanding a funeral pyre be built for Siegfried. This is supported primarily by the Magic Fire motive and the keys of F#: and f#::. The second half (mm. 1248-1263) reveals that Grane and Brünnhilde are to join Siegfried; appropriately, the same principle motives are utilized but the second half adds the Valkyrie motive. Tonally this half moves up by step to Ab (Ab: and ab:); the dominant of the tonal goal for the Second Large Half.

In Section 8 (mm. 1267-1308) Brünnhilde eulogizes Siegfried. The formal elements which support her text recall Siegfried, Act III, Scene 3. There are several elements which make this recall quite apparent:
1. The $\frac{3}{4}$ meter.

2. The predominance of CM:

3. The Love’s Greeting motive.

4. The dominance of strings with woodwind doubling.

The last subsection (mm. 1299-1308) prepares Section 9 by shifting the textual emphasis towards Wotan. This shift in emphasis is supported chiefly by a return to $\frac{4}{4}$ meter and the Call of Death and Fate motives.

In Section 9 (mm. 1309-1364) Brünnhilde turns her attention from Siegfried to Wotan. Her address to him is cast into equal halves (28 mm. each) chiefly differentiated by text and tonality. The first half focuses on Wotan’s guilt and his condemnation of Siegfried. This emotionally charged text is supported by a rapidly modulating surface level key scheme (Figure 70). The key changes are so frequent that the two primary keys emphasized, A: and E:/e:, occupy but 4 and 5 measures respectively. The emotional intensity is also enriched by the principal motives of the half: Wotan’s Frustration (2nd form) and Fate.

In the second half Brünnhilde reveals her newly found wisdom and bids Wotan to “rest.” An expanded Bar form, a,a,b,c, supported by the keys of $b\flat$, $B\flat$, $db\flat$, and $Db\flat$, provides the formal framework. Textually and musically Brünnhilde’s narration on the current situation are a recall and fulfillment of Waltraute’s foreshadowing. This is apparent from the the following examples:
1. Musically, measures 1137-1346 recall Act I, Scene 3 mm. 2168-2174 almost exactly. The corresponding texts are quite revealing:
   a. I-3: “There he sits, saying not a word, enthroned among them, silent and grave, the shattered spear in his hand; . . .”
   b. III-3: “Have I learned all that avails thee? All things, all now I know: all is clear to my eyes.”
   Tonally, both passages emphasize b:, the Curse key.

2. Measures 1347-1355 recall Act I, Scene 3, measures 2186-2196. Again, the musical repetition is virtually exact. The text comparison is particularly striking:
   a. I-3: “His two ravens he sent on a journey: when they brought back good news, (then once more, for the last time, the god would smile).”
   b. III-3: “The wings of thy ravens I hear rustling: I send them home to thee, with news both feared and longed for.”
The tonal base is once again b:.

3. Measures 1355-1364 musically echoes Act I, Scene 3, mm. 2228-2236. The text correlation is self-explanatory:
   a. I-3: “. . . god and world would be freed from the burden of the curse!”
b. III-3: “Rest! Rest thou, oh god!”

The tonal center in both passages is Db: with inflections of db: (Db: is, of course, the original key of Valhalla, and soon, the key of Redemption).

Section 10 (mm. 1365-1416) is divided into 4 subsections principally differentiated by meter, text, and motive. Subsections 1 and 3 share a $\frac{4}{4}$ meter and focus on Brünnhilde. The text in Subsection 1 centers around her renunciation of the ring while Subsection 3 reveals her wish for it to be cleansed of the curse. Subsections 2 and 4, on the other hand, are delineated by a $\frac{9}{8} \frac{3}{4}$ meter, Rhinemaiden related motives, and a text in which Brünnhilde addresses the Rhinemaidens directly (Figure 71).

Section 11 (mm. 1417-1451) is divided into two halves clearly set apart by motive and text. The first half (mm. 1417-1434), is comprised of 4 subsections in a symmetrical $5 + 5 + 4 + 4$ pattern. Loge and Magic Fire motives predominate, supporting Brünnhilde's commands to the two ravens. The second half (mm. 1435-1451), also comprised of 4 subsections, has a $4 + 4 + 5 + 5$ pattern. In contrast to the first half, the Fall of the Gods motive dominates, to underscore

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2English translations are from: Richard Wagner, Göötterdämmerung, libretto trans. and publ. by the Publicity Dept., London Records Inc., in Göötterdämmerung, performed by the Oslo Philharmonic Orchestra, the Norwegian State Radio Orchestra and Opera Chorus, Øivin Fjeldstadt conducting (London ffrr A4603, 1956).
Brünnhilde’s lines: “Denn der Götter Ende dämmert nun auf: So - werf’ ich den Brand in Walhall’s prangende Burg.”

The principal tonalities in this section occur only briefly and reiterate the importance of the principal motives:

1. E: and A: are emphasized in mm. 1426-1430 via dynamics and orchestration/register in support of the Magic Fire motive.

2. Db: is asserted in mm. 1435-1436. While this is only 2 measures in length, it is one of the high points of the section. The underlying harmony, DbM^6, is in direct support of the Fall of the Gods motive and Brünnhilde’s text at that point: “Valhalla!”

3. The key of f: is in force at the dynamic high point of the section: m. 1448. The melodic/harmonic material here is a combination of the Fall of the Gods DbM^6 and the Valhalla motive. The relationship between this point and mm. 1435ff. is direct and intensified when the harmonic progressions are examined:
   a. 1435ff.: DbM^6 - DM^6 - EbM.
   b. 1448ff.: DbM^6 - DM^6 - EbMM^6.

Section 12 (mm. 1452-1501) is divided into two fundamental parts. These reflect and perhaps summarize Brünnhilde’s life: Valkyrie/goddess, and now mortal woman. The principal elements which define the parts are motive, text, and tonality. Motivically, the
first part (mm. 1452-1480) is controlled primarily by “Valkyrie” ma-
terials: Valkyrie, Energy, Hojotoho, and the Hojotcho accompaniment rhythm. The text reinforces the “Valkyrie” focus as Brünnhilde is addressing Grane. Tonally, b:, B:, D:, d:, and E: reveal a fundamental b: center (Figure 72).

The second part (mm. 1481-1501) shifts to Brünnhilde’s relationship with Siegfried. The power of their love is vividly reflected in the motivic make-up of mm. 1481-1498: Redemption and Siegfried. There is also a shift in textual emphasis: away from Grane and towards Siegfried. Brünnhilde’s final lines confirm this shift: “Siegfried! Siegfried! Siehl Selig grüsst dich dein Weib!”

Section 13 (mm. 1502-1600) reinforces Db: as the final tonic by creating a broad IV - V - I - Plagal - I cadential pattern (Figure 73). There are three basic divisions within the section, each focusing on a significant supernatural event, and each influenced, to some extent, by Bar form. The first division, mm. 1502-1514, is cast in a straightforward Bar form and focuses on the element of “Fire;” specifically, the immediate aftershock of Brünnhilde’s immolation. The two Stollen feature the Magic Fire and Energy motives with implied Fall of the Gods first inversion harmonies. The key of F#:; which is asserted immediately in m. 1502 serves two functions: referentially it recalls Loge, and structurally, it moves to the subdominant level, typical of many coda structures. The Abgesang, also a Bar form,
moves to Ab:, the level of the dominant, as the Rhine begins to overflow.

The second division, mm. 1515-1526, is concerned with the element of "Water" as the Rhinemaidens reclaim the ring. Bar form exerts its weakest influence within the section during these measures: only the first subsection is governed by Bar design. Tonality, specifically Ab:, is by far the most powerful element. By having the Rhinemaidens recover the ring at the level of the dominant an important dramatic point is made: the ring, while having come full circle to the Rhinemaidens, does not, and indeed cannot, return to its original condition (Gold - CM;; Ring - E;/e:). The metamorphosis of the gold into the ring, the curse placed upon it, and the events surrounding it, have literally shaken the foundations of heaven and earth. Through the love/redemption of Brünnhilde, the effects of these events lead to a new order. The recovery of the ring, in Ab:, is a structural/symbolic reaffirmation of the power of that order, represented tonally by Db:.

One additional tonal/symbolic event within this division, Hagen’s death, is especially noteworthy. The last appearance of the Curse motive coincides with the demise of the last individual who seeks to possess the ring. Furthermore, the harmonic underpinning for this event marks the final sounding of the pernicious f♯⁷ chord (mm. 1522-1525). Interestingly, the Curse motive is not stated in its
complete form; as Alberich’s curse is broken off, so too is its musical symbol.

The third division, the Final Cadence (mm. 1527-1600), is controlled by a modified Bar form and tonality. The modified Bar form utilized here, \( a, a^1, a^2/b \), is found at the division and subsection levels and is defined chiefly by motive. At the division level, the Stollen utilize only the first segment of the Valhalla motive; the Abgesang employs the first and third segments. At the subsection level, the Stollen state the first segment of the Valhalla motive completely while the Abgesang is incomplete. In addition to formal considerations the prominence of the Valhalla motive underscores the final supernatural event: the immolation of Valhalla.

Fundamentally, the tonal design of this division is a Plagal Cadence. The emphasized keys of Eb: and Gb:, found between Db: structural pillars, clearly reflect predominant function. Thus, the final cadence of the work, IV - iv - ii\(^6\) - I, (mm. 1597-1598) is reaffirmed at a higher structural level. In addition, the strong religious/spiritual connotation so often associated with Plagal Cadences carries a powerful symbolic message. The final measures of the drama indeed serve as a “Benediction” for that which came before and perhaps, also as an “Introit” for that which is to follow.

Scene 3 is defined chiefly by the large scale tonal motion from the “C” tonal continuum (the First Large Half) to “Db” (Second Large Half and coda). The “C” continuum supports the demise of the
Gibichung family while that of "Db" reflects Brünnhilde's spiritual ascension. The two Large Halves are also delineated by motive. The First features motives associated with and echoing the Siegfried/Gibichung relationship: Gutrune, Siegfried's Horn Call (minor and diminished forms), Power of the Ring, Wedding Call A, Hoicho/Wotan's Frustration (3rd form), Vow of Atonement, Anguish, the Gibichung's Anguish, Murder, Spear Oath, and Gutrune's Longing. The Second Large Half and coda, on the other hand, feature motives intimately linked to the Wotan/Brünnhilde/Siegfried triad: Power of the Gods, Magic Fire, Fall of the Gods, Valkyrie, Love's Greeting, Freia (2nd Segment), Honor, Valhalla, Call of Death, Fate, Rhinemaiden's Lament, Loge, Hojotoho, Siegfried, Rhinemaidens, Rhine, and Redemption.

There is a particularly strong emphasis on construction by halves in Scene 3. Halved forms are found at three different levels: those of the scene, Large Half, and section (Figures 74-75). At each of these levels the similarity of design amongst the halves is particularly striking and is summarized below:

1. The level of the scene: The First Large Half is 243 mm., based in "C," comprised of 6 sections and focuses on the Gibichung family. The Second Large Half is 270 mm., based in "Db," comprised of 6 sections, and examines Brünnhilde's spiritual ascension.
2. At the level of the Large Half: The Second Large Half is itself divided into two virtually equal parts. The 1st $\frac{1}{2}$ (mm. 1232-1364) is 133 mm., comprised of 3 sections and closes with a PAC in Db:. The 2nd $\frac{1}{2}$ (mm. 1365-1501) is 137 mm., comprised of 3 sections, and tonally closed in Db:

3. The level of the section: Sections 7, 9, and 11 are cast in halves. Strictly in terms of measure numbers the equality of the halves are very clear: Section 7 = 16 + 19; Section 9 = 28 + 28; Section 11 = 18 + 17. Section 12 is a borderline case in this category. There are two distinct parts textually, tonally, and motivically; (29 + 21). Thus, procedurally there are two halves while durationally there is a distinct difference. Perhaps the best solution here is to place Section 12 on “nominal” status.

Act III Summation

The formal design of Act III is controlled by three primary elements: text, motive, and tonality. The command these elements assert upon the musical language is prodigious. Even Bar form and construction by Halves, which can be found in abundance, are dependent upon these elements for their articulation. Thus, it is chiefly through text, motive, and tonality that the broad design of the act will be examined.
Scene 1 is comprised of two opposing halves controlled by an F:/f: tonal framework. The halves are pitted against one another in a positive/negative relationship reflecting the dramatic flow of the scene. The First Large Half is itself cast in halves at 99 mm. + III mm. Furthermore, these smaller halves are linked to the Bar form which encompasses the structure: two Stollen for the first and an Abgesang for the second. The Stollen are dominated by two very “positive” elements: the Rhinemaidens’ Sun-song motives and the key of F:.

The Abgesang, contrastingly, begins to inflect f: via an fm tonal complex: F:, f:, Ab:, CM:, and c:. Motivically, it is differentiated by the Rhinemaidens’ Plan.

The Second Large Half, like the first is comprised of 5 sections; it does not though, further divide into halves. In terms of length, the two halves are virtually equal: 210 mm. vs. 217 mm. There are several primary factors however, which differentiate the second half:

1. The strong shift in textual emphasis. The Rhinemaidens’ powerful warnings to Siegfried leave no doubt as to the evil in store for the unwitting hero.

2. The predominance of dark and/or “negative” motives:
   Ring, Renunciation of Love (2nd form), Power of the Ring, f⁹⁷, Nibelung, Anguish, Curse, Hagen’s Day/Hoi-ho, Fall of the Gods, Norns, B-F tritone, and Valhalla Broken. Only the first three of the above motives can be found in the First
Large Half. Thus, the second has a virtual monopoly upon this sinister collection.

3. The emphasis of "negative" tonalities and structures. In addition to f:, the f#7 complex of Section 6, the b: of Section 7, and the strong eb: of Section 8 contribute to the darker design of the half.

Scene 2 is divided into 3 main parts: the Assembly of the Hunting Party, Siegfried's Story, and Siegfried's Death. Each of these main parts is comprised of three sections; each features a unique tonal/formal design; and each employs motive as a critical formal determinant. Furthermore, in each of the main parts, motive is an important referential element; especially in Part II, Siegfried's Story.

The broad tonal sweep of the scene is from the F:/f: complex of Scene 1 to the CM:/c: level of Part III. Interestingly, these two tonal centers reflect the interval of the perfect fifth and correspond to the first two pitch classes of Siegfried's Horn Call. Within the F-C boundaries, there exists an array of structural keys which exhibit several fascinating qualities:

1. The strongest principal keys utilized are related by perfect fifths: F; CM; c; G; g; D; d; A; and E:. When all of the principal keys of this scene are placed together, the array of fifths created omits only the pitch classes F# and Db. These two pitch classes will become very important tonal centers in Scene 3.
2. Each of the primary keys in the F:, CM:, c:, G:, g:, D:, d:, A:, and E: array carries a strong referential history from Siegfried's past. In fact, every one of these keys is featured prominently in Siegfried itself.

3. The strongest of the key centers in this scene is that of CM:/c:. It is featured prominently in Part III, Siegfried's Death. It is also part of an ongoing continuum which began in Act II and is soon to end in Scene 3.

Scene 3, due to its formal design, has much in common with Scene 1:

1. Overall form: Scene 1 is based on the pattern, Vorspiel/First Large Half/Second Large Half/coda-transition while Scene 3 is First Large Half/Second Large Half/coda.

2. Internal form: Both scenes make extensive use of Bar form. They also feature one Large Half which is itself halved (in Scene 1 it is the First Large Half in Scene 3 it is the Second).

3. Motive: A critical factor in delineating the Large Halves is motivic contrast. Scene 1 has already been addressed in this regard. Scene 3 reveals a very basic premise: the First Large Half features motives based upon the Gibichung/Siegfried association while the
Second turns to the Wotan/Brünnhilde/Siegfried relationship.

4. Congruity of the Large Halves: Scene 1 was based on two Halves of 5 sections each while Scene 3 is set at 6 sections each.

Scene 3 is not, however, a mere replication of Scene 1. It is a separate, wholly complete form. The two factors which reveal this most clearly are tonality and text. The "C" tonal continuum supports the demise of the Gibichung family during the First Large Half. In contrast, the spiritual ascension of Brünnhilde, chronicled in "Db," is the focus of the Second Large Half. The orchestral coda, which concludes the drama, reaffirms the efficacy of Db: by creating a broad IV - V - I - Plagal - I cadential progression.
CHAPTER 5

SUMMARY AND CONCLUSIONS

The following summary provides a broad tonal/formal overview of Götterdämmerung. It documents the fundamental design of each scene and examines those surface level details critical to the formal articulation. The elements of cadence, motive, and text, which in addition to tonality serve as critical formal determinants, will be discussed as necessary. Information regarding meter, tempo, harmony, and orchestration in relationship to the broad formal plan will be presented where appropriate. The conclusions of the study are found in the latter part of the chapter.

Summary, Prelude and Act I

Three triadic tonal complexes, eb:/Eb:, b:/B:, and F:, control the Prelude and Act I (Figures 27-29). These complexes are preeminent among the musical materials for several reasons:

1. They contain all the primary structural tonalities for the first third of the drama.
2. The two primary complexes, eb:/Eb: and b:/B:, are based on the two most powerful directional tonalities of the Prelude and Act I: eb: and b:.
3. The eb:/Eb: and b:/B: complexes create clear “positive/
negative" dualities for the principal characters and forces present: Siegfried (Eb:) vs. Hagen (eb:) and Brünnhilde (B:) vs. the Gibichung/ Curse/Tarnhelm (b:).

4. Tonality asserts itself as the primary formal element. It is the only element which operates simultaneously on the fore, middle, and background levels. The "traditional" forms/procedures employed, Bar, Rondeau, Binary, Ternary, and Fugue, are found only at the fore and middleground levels.

The Norns' Scene (mm. 1-304) is organized around a clearly defined text and an eb: tonal center. Procedurally, the scene is divided into two halves. Following the introduction or prelude (Section 1, mm. 1-49), the First Half (mm. 50-194) presents each of the three Norns in separate sections. Section 2 (mm. 50-110), an ABAI form, is firmly grounded in eb: (Figures 1-2). The transition/refrain of mm. 100-110 is an important structural element: the Spinning and/or Call of Death motive(s) articulate(s) the close of Sections 1-5. The text and motives of this section focus upon the death of the World Ash by Wotan's hand. Section 3 (mm. 111-152), an AB form, moves to c: as the breaking of the Spear and the felling of the World Ash are recounted. The preparation of Valhalla for destruction is detailed in Section 4 (mm. 153-194). This section is cast in AB form and employs a number of surface level tonalities before returning to eb: (m. 190).
Particularly important symbolically are the Fall of the Gods materials in m. 159 and mm. 177-179.

In the Second Half both Sections 5 (mm. 195-258) and 6 (mm. 259-284) shift procedurally to include all three Norns within the same section. Additionally, the length of the individual passages decrease while the dramatic tension increases. Both sections start in Eb: then shift to eb: for their principle key. In Section 7, the transition (mm. 285-304), the Norns become “one” as the rope breaks on the f♯⁶ chord and the Curse is sounded in its original form (b:).

The second part of the Prelude (mm. 305-892) is principally controlled by two tonal arches enclosed within framing b: tonalities (Figures 3-7). Textually, the scene reaffirms the spiritual union of Siegfried and Brünnhilde and concludes with Siegfried’s Rhine Journey. Section 1 (mm. 305-361) is cast in Bar form with motive defining the design: the Dawn motive for the Stollen and Brünnhilde as Mortal Woman for the Abgesang. Note that the Abgesang is itself a Bar form and that all three parts of the large Bar end with the Hero motive. The tonal design is straightforward, moving from b: through Bb: which acts as the dominant to the strongest key of the section, Eb:.

Section 2 (mm. 362-443₁) is cast into two parts: Brünnhilde’s large ABA¹ form solidly in Eb:, and Siegfried’s shorter a,b,b₁-b₂, codetta which moves from Eb: to CM:.

Section 3 (mm. 443-494), while somewhat freer in form, is strongly controlled by the framing tonalities of CM: and CbM:.
Textual design, particularly the text of Brünnhilde, is also essential to the formal articulation. The CbM PAC in m. 491, the midpoint in the scene’s tonal construction, coincides with the dramatic embrace of Siegfried and Brünnhilde.

In Section 4 (mm. 495-558) Siegfried gives the ring to Brünnhilde in B:. Brünnhilde, in return, presents Grane as a gift to Siegfried in CM:. Siegfried’s passage is sectional while Brünnhilde’s, a solid part form, is a,a¹,b,c.

Section 5 (mm. 559-635) witnesses the pair of lovers becoming “one” in the heroic Eb:. The motive of Siegfried’s Mission unifies the section and musically anticipates the Rhine Journey.

The second tonal arch form of the Prelude provides the background for “Siegfried’s Rhine Journey” (mm. 635-892). The first part of the arch (mm. 635-717) employs the keys of Eb:, A:, and F:, dominant harmony, and pedal point to underscore Siegfried’s leave-taking. The middle portion of the arch (mm. 717-786), entirely in F:, utilizes fugal and quasi-fugal procedures (Figure 6). The third part, a large Bar form (mm. 787-892), turns back to the keys of A: and Eb: before shifting to eb: and b: in preparation for Act I.

Act I

Scene 1 (mm. 893-1222) emphasizes a dramatic b:-F: relationship reflecting the struggle between Hagen’s Plot and Siegfried. The scene is comprised of two halves (161 mm. vs. 169 mm.); the first emphasizing b:, the second F: (Figures 8-11). The first half (mm.
893-1053) is structured around a series of 9 questions posed to Hagen by Gunther and Gutrune. Questions 1-4 (mm. 893-999) deal with finding a bride suitable for Gunther. Measures 893-982 are dominated by a strong b: complex while a weaker F: complex, foreshadowing the second half, is present in mm. 983-997. Question 5, Gutrune’s sole inquiry, shifts briefly to the eb: complex (mm. 1000-1009). Hagen’s reply, highlighting Siegfried’s heroic accomplishments, returns quickly to b: then to B: for question 6. The remaining questions in the half, 7, 8, and 9, are in a:, b:, and c: respectively. The second half (mm. 1054-1222) is comprised of two nearly equal parts at 81 mm. and 88 mm. each. The first part (mm. 1054-1134) is controlled by the eb:/Eb: and b: tonal complexes. The primary thrust of this part is the revelation of Hagen’s plot. The F: complex is in force in the second part (mm. 1135-1222) and focuses upon Siegfried’s imminent arrival.

In addition to the obvious tonal differences between the large halves, there is also contrast in motive, textual focus, and tempo. Motivically, the second half is dominated by Seduction and Siegfried’s Horn Call; the Gibichung and Hagen motives functioned similarly in the first. The second half begins with a textual shift as Hagen asks Gunther: “Brächte Siegfried die Braut dir heim, wär’ dann nicht Brünnhilde dein?” This subtle shift reveals Hagen’s cunning and power over Gunther. In terms of tempo, the first half is quite stable; the first 128 mm. exceptionally so. The final 33 measures
contain 5 changes of tempo anticipating the second half which is much more fragmented. In the second half, as the dramatic structure thickens, there are 19 changes in tempo.

The six sections of Scene 2 are completely controlled by an eb:/Eb: tonal complex (Figures 12-18). The complex is comprised of Bb: and eb:, the directional tonalities, and the structurally critical keys of b♭:, G:, and Eb:. This complex also serves symbolic function as it represents Siegfried's complete seduction at the hands of the Gibichungs.

Section 1 (mm. 1223-1279) serves two functions: the conclusion of Scene One's transition and the introduction to the bulk of Scene 2 (Figure 12). The F:-b:/B: tritone is in force during the transition while Bb: dominates the introduction. One interesting feature of the introduction is that the "formal" exchanges between Gunther, Hagen, and Siegfried are supported by a modified Bar: a,a₁,b,c.

Section 2 (mm. 1280-1357) is cast in two nearly equal parts (36 mm. + 42 mm.). The first part, mm. 1280-1316 presents Gunther and Siegfried in comparable passages, both solidly in Bb:. In the second part (mm. 1316-1357) Hagen asks a series of questions regarding the hoard. The associative keys of b♭:, g♯:, B:, and E: support the text by referring to the Nibelung, the Tarnhelm, and Brünnhilde.

Section 3 (mm. 1358-1490) is in two basic parts (Figures 13-14). The first part (mm. 1358-1454) is a Rondeau form: a,b,a₁,c,a²,d,a³. The "a" portions are in G: and feature the motives of
Gutrune and/or Gutrune's Longing. The b, c, and d subsections contrast both motivically and tonally. Tempo indications help clarify the Rondeau design and reflect the changes Siegfried undergoes via the potion. The second part (mm. 1455-1490) leaves the Rondeau process but continues to emphasize G: with motive and tempo clarifying the form.

Section 4 (mm. 1490-1761) is comprised of six basic parts each clearly delineated by text, tonality, and motive. As Figures 15-16 reveal, there are a number of Bar forms, the keys of Bb: and b♭: are preeminent, and the primary motives of Loge, Bloodbrotherhood, and the Vow of Atonement dominate.

Section 5 (mm. 1762-1827) emphasizes Bar form, the Cb-F (B-F) tritone, and the key of eb:. The entire section is a Bar and each part begins with a smaller Bar in conjunction with the Cb-F tritone (Figure 17).

Section 6 (mm. 1828-1908) is comprised of two basic parts. Part 1 (mm. 1828-1868), the postlude to Hagen's Watch, echos the Bar design of Section 5 and reiterates eb:. Part 2 (mm. 1869-1908) functions as a prelude for Scene 3 by emphasizing the Brünnhilde as Mortal Woman motive and the keys of B: and b:.

Two basic conflicts regarding the ring stand at the dramatic center of Scene 3. Six sections, each with a unique tonal/formal design, and the principal tonality of b: provide the basic structure of the scene (Figure 26). Additionally, the keys of f♯:, F♯:, F:, and an
f\#^{97} tonal complex play important structural roles as the drama unfolds.

Section 1 (mm. 1909-1982) is comprised of two fundamental parts: the transition/introduction and the beginning of Scene 3 proper (Figure 19). A symmetrical a,a_{1},a_{2} design (11 + 9 + 8) supports the transition/introduction (mm. 1909-1936). The tonal flow from Ab: to ab: follows Brünnhilde’s adoration of the ring to her recognition of the distant thunder. Her attention returns to the ring, now in Gb:, the enharmonic dominant of b: which is established in m. 1929. Two highly symmetrical units (mm. 1937-1982) grounded in b: stand at the beginning of Scene 3 proper. They are virtually equal in length (24 mm. vs. 22 mm.) and highlight the same principal motives: Loge, Energy, Riding, and the Need of the Gods.

Section 2 (mm. 1983-2113), which features a 30-line narration by Brünnhilde, is controlled principally by key, harmony, and motive (Figures 19-21). Brünnhilde’s text of mm. 1996-2072 is fundamentally an overview of her lost godhood and union with Siegfried. The related keys of Eb: and c: are strongly emphasized and function as the primary tonal centers. Harmony is also an important element: a series of dominant thirteenth chords identify 8 subsection beginnings. Brünnhilde’s Punishment, the principal motive of the section, gradually gives way to Wotan’s Frustration (2nd form) in preparation for Section 3.
In Section 3 (mm. 2114-2267), "Waltraute's Narration," tonality, cadence, and text coalesce to reveal a four-part form (Figures 21-22). The key of f#: is the central force in the broad tonic/subdominant/dominant/tonic structure which spans the section. Cadence both divides the parts and reinforces the central tonic. The cadential harmonies of GbM, AM, and DbM from the ends of Parts 1-3 enharmonically produce an f#m triad. The lack of a conclusive cadence at the end of Part 4 allows for a smooth transition into Section 4.

Section 4 (mm. 2267-2438) is dominated by the ring (Figures 22-23). Motivically, the dominant motives employed reflect the ring's pervasive influence: Power of the Ring (1st and 2nd parts), Wotan's Frustration, Wotan's Desperation, the Curse, the Ring, and both forms of the Renunciation of Love. Tonally, an f#⁰ complex comprised of f#:, F#:;, a:, CM:, and A: dominates the section. The principal key of the scene, b:, is also present (mm. 2409-2422).

Section 5 (mm. 2439-2509) begins with a Bar form moving from F#: to F: followed by a shorter Bar, emphasizing F: (Figure 24). The final 14 measures of the section, which depict Brünnhilde's horror at the transformed Siegfried, begin with Hagen's f⁷ chord and close with the Tarnhelm motive in b:.

Section 6 (mm. 2510-2719) is divided into three basic textual/tonal parts. In the first part (mm. 2510-2591) b: supports Siegfried (disguised as Gunther) announcing himself as a suitor. The second part (mm. 2592-2667) is controlled chiefly by c: and eb: as
Siegfried strips Brünnhilde of the ring. The third part (mm. 2668-2736) returns to b: as Brünnhilde and Siegfried enter the cave ending the scene and act.

Tonality is the dominating force in the Prelude and Act I. The entire structure is based on a broad move from eb:/Eb: to b:. The Prelude is governed by the eb:/Eb: tonal complex. The b:/B: and F: complexes, while not as prominent structurally, serve a number of important roles. Act I is the only tonally closed act in the entire Ring. Although the act begins and ends in b: the three tonal complexes still govern the whole (Figure 27-29).

Summary. Act II

Act II is based on the tonal conflict between bb:/Bb: and CM:/c: (Figures 51-52). In addition to supplying formal definition this fundamental conflict serves two critical functions: it supports the dramatic climax of the work and it crystalizes the primal struggle between Alberich and Wotan.

Two sets of very broad symmetrical relationships are found in the formal organization of the Vorspiel/Scene 1 (Figures 30-31). The first set occurs between Sections 1 and 4: both are solidly in b3:, utilize like tempos, and are somewhat equal in length at 38 and 29 measures respectively. The second set is created by Sections 2 and 3, where four significant symmetries are found:

1. Both sections feature 3 primary keys: a:, b3:, and eb: in Section 2; eb:, b3:, and Bb: in Section 3. The shared key, b3:,
is the overall tonic of the scene.

2. There are three exchanges between Alberich and Hagen in both sections. The exchanges consistently alternate between lebhaft passages for Alberich and langsam for Hagen.

3. The section lengths are nearly identical: 67 mm. for Section 2, and 68 mm. for Section 3.

4. The primary and secondary keys of the sections, when combined, reinforce the scene's overall tonic by creating a b-flat melodic minor scale.

Key, motive, and text are the principal elements which govern the ABAI form of Scene 2 (Figures 32-33). Due to the interdependence of these elements they will be considered jointly in the following order: the transition/introduction, the two A sections, and the B section.

The transition/introduction (mm. 203-235) is a Bar form and anticipates Scene 2 proper. The first Stollen (mm. 203-216) presents the Dawn motive canonically in Bb:. The second Stollen (mm. 217-225) continues with the the Dawn motive, shifting to Hagen’s Day in mm. 224-226. These Stollen anticipate the “A” sections where the Dawn motive is a primary formal element. The Abgesang continues to foreshadow the larger form employing the Tarnhelm motive as does the “B” section.
The A and A\textsuperscript{1} sections (mm. 236-283 and 344-386) exhibit a number of structural similarities:

1. Both sections begin in F:\textsuperscript{#}.
2. Siegfried's Horn Call and the Dawn motives are utilized as initial thematic materials.
3. The Wedding Call (A and B forms) and Gutrune motives are employed following the subsections controlled by Siegfried's Horn Call and the Dawn.
4. Both have final cadences emphasizing the pitch G. In the A section G is part of an IAC in C:\textsuperscript{#}; in A\textsuperscript{1} an IAC in G:\textsuperscript{#}.
5. The sections are relatively balanced at 47 and 43 measures respectively.
6. There is a broad textual similarity: in A, Siegfried is anxious to get the wedding underway; in A\textsuperscript{1}, Gutrune plays a similar role.

The B section (mm. 283-343) revolves around a series of nine questions posed to Siegfried by Gutrune. In support of Gutrune's intense curiosity, there are many more changes of key than in the surrounding A sections. Gutrune's questions, cast in 5 subsections, occur in descending frequency: 3-2-2-1-1. The subsections are bound together by the Tarnhelm motive yet distinct enough to reveal an a,b,c,c\textsuperscript{1},a\textsuperscript{1} form. The primary and secondary keys in this section are all diatonic in G:\textsuperscript{#}; the principal key employed in Act I, Scene 2 when Gutrune seduced Siegfried.
Tonally, Scene 2 emphasizes G. The primary key signature of one sharp and the powerful close of A¹ emphasize G:. Interestingly, however, both A sections begin strongly in F:. When these two keys are considered in conjunction with the other structural tonalities the result is G Mixolydian. Additionally, when G: and F: are placed together with the other preponderant keys at the scene, B:, b:, d:, and D:, the result is a large-scale Dominant-seventh complex. This anticipates and prepares Hagen's Call to Arms which is in CM;/c:.

A large-scale Bar form provides the basic structure for Scene 3. The Bar is modified, however, as both the second Stollen and the Abgesang gradually evolve during their course (Figures 34-37).

The first Stollen (mm. 387-503) consists of two complimentary yet contrasting sections. The compliment/contrast process is reflected in a variety of elemental areas:

1. Textual design: the section is contrasting due to a call/response relationship. It is complimentary due to a design featuring short, energetic lines of 3 to 6 syllables.

2. Meter: Section 1 establishes \( \frac{3}{4} \) (Hagen) while Section 2 is in \( \frac{2}{4} \) (Vassals).

3. Motive: The Hoi-ho and Hagen's Day motives dominate Section 1 (measures 417-426 state the Gibichung and Fall of the Gods motives). Section 2 begins contrastingly, with the Vassals motives and shifts to the Gibichung
Call to Arms motives. The Call to Arms motives are complimentary as they are derived from the Gibichung and Fall of the Gods.

4. Tritone complexes: Section 1 emphasizes the harmonic C-F# tritone. The B-F tritone is a powerful presence in Section 2 both melodically and harmonically. In mm. 478-483 of Section 2, the C-F# tritone returns, now in melodic form.

5. Tonality: CM:/c: is in complete control of Section 1. Section 2 contrastingly employs four specific keys: c:, eb:, e:, and Eb:. It is also complimentary in that these four keys from a CM:/c: composite.

Stollen 2 (mm. 504-645) is comprised of two virtually equal halves (73 mm. + 69 mm.). The two halves are differentiated primarily by text, meter, motive, and tonality:

1. Text: Section 3 focuses on Gunther's status. In Section 4, the Vassals are directed to prepare for the wedding.

2. Meter: Section 3 alternates between $\frac{3}{4}$ for Hagen and $\frac{2}{4}$ for the Vassals. In Section 4 the Vassals, now under Hagen's influence, assume his $\frac{3}{4}$ meter.

3. Motive: Section 3 emphasizes motives from Stollen 1: Wedding Call A, the Vassals, and the Gibichung Call to Arms A. Two new motives are featured in Section 4: Marriage Offerings (the more powerful of the two) and Drinking Horn Fanfare.
4. **Tonality:** Like *Stollen* 1, *Stollen* 2 is grounded in CM:/c:.

Unlike the first *Stollen*, however, there are two important secondary keys: Bb: and B:.

The compliment/contrast process of Parts 1 and 2 is continued into the *Abgesang* (mm. 646-745). Text, motive, and tonality, while providing the greatest constrasts with the *Stollens*, also exhibit the most telling similarities:

1. **Text.** The *Abgesang* begins and ends with strong tutti statements by the Vassals. The *Stollens*, in contrast, were dominated by Hagen. The textual design is consistent with that of Parts 1 and 2: short energetic lines, 4 to 6 syllables in length.

2. **Motive.** The entire *Abgesang* is comprised of motives utilized earlier in the *Stollens* but they are handled, associated, and manipulated differently. Particularly apparent in this regard are the Dawn/Hagen’s Day, Vassals, and Gibichung Call to Arms A motives.

3. **Tonality.** The *Abgesang*, while beginning in CM:/c: as do both *Stollen*, ends in Bb:. Two important secondary keys, F: and Cb: are critical in creating this overall stepwise descent.

The overall Bar design of Scene 3 is articulated by a number of elemental interrelationships. Textually, there is a constant alternation between Hagen and the Vassals; Hagen dominates the *Stollens*
while the Vassals control the Abgesang. Tonally, CM:/c: is featured in the Stollens; the Abgesang while beginning in CM:/c: moves to Bb: by the scene's end. Motivically, the Stollens and the Abgesang employ the same primary motives but utilize and associate them in markedly different ways. Metrically, \( \frac{2}{4} \) and \( \frac{3}{4} \) are found in the Stollens, the Abgesang is dominated by \( \frac{3}{4} \).

A broad directional shift from Bb: to CM: provides the formal base of Scene 4 (Figure 45). In addition to tonality, the elements of text, motive, tempo, dynamics, and cadence are central to the articulation of the scene's seven distinct sections.

Section 1 (mm. 746-815) is cast in a straightforward tripartite design (Figure 38). The first two subsections (mm. 750-765 and 765-787) strongly suggest, but do not fully realize, a Rounded Binary form. Central to the formal articulation are the Vassals Greeting motives and the central tonic of Bb:. Subsection 3 (mm. 788-815) is differentiated by two primary factors: the shift in principal motives to Wedding Call A and Friendship, and a primary tonality of G:.

Section 2 (mm. 815-906) is cast in six subsections which rely heavily upon tempo and dynamic changes to articulate the formal outline (Figure 39). While this section is strongly grounded in b⁵: it closes in CM:. From this point on in Scene 4, CM: and/or c: appear more and more frequently at important structural landmarks.

Section 3 (mm. 907-1010) is comprised of two nearly equal halves (51 mm. + 52 mm.) and begins to emphasize CM:/c: (Figure 40).
The growing power of CM:/c: is accompanied by the growing motivic emphasis of Wotan's Frustration (3rd form) and the Power of the Ring. Dynamics and tempo are also important elements: tempo changes decrease as Brünnhilde becomes more certain of her wrath; dynamics stabilize at a general forte level as she commits to Siegfried's demise.

Section 4 (mm. 1010-1119) supports a tension-filled text through a highly symmetrical tonal design. The tonal structure, as Figure 42 illustrates, is based on relationships of M2, M3, and tritone. Symbolically, Subsection 1 (mm. 1010-1039) has an enharmonic C-F# tritone at its limits as Brünnhilde reveals Siegfried as her husband (Figure 41). The tension level increases tonally in Subsection 2 (mm. 1039-1091) by moving to a D-Ab structural tritone. The outer limits of the section, reflecting the tonal goal of the scene, are solidly set in CM:/c:.

The tonal structure of Section 5 (mm. 1119-1213) is markedly similar to that of Section 4. As Figure 43 illustrates, CM:/c: is the most powerful tonal center and the structure is again highly symmetrical. The primary difference between the two structures lies in the relationships between the constituent tonalities: m2, m3, and M2 for Section 5; M2, M3, and tritone for Section 4.

Section 5 is also distinguished by Bar form. The structural emphasis on Bar design is so complete that there is no portion of the section which is not involved in a Bar form at some level. Symbolically, the emphasis on Bar form in conjunction with the taking of
vows hearkens back to the Swearing of Bloodbrotherhood in Act I. Measures 1129-1142 amplify this procedural connection: they vividly recall mm. 1584-1610 of Act I, Scene 1 where the Vow of Atonement was stated in a: and A:.

Section 6 (mm. 1213-1286) brings the scene to a powerful close in CM:. The preparation for the final fortissimo CM: IAC (m. 1286) occurs in Subsections 1-3. Figure 44 illustrates that there are a number of rapidly modulating surface level tonalities; the majority of them diatonic in CM: or c:. Interestingly, ten of the twelve chromatic pitch classes are represented; only C and Bb are omitted. Subsection 4, emphasizing CM:, completes a configuration which presents all the pitch classes except Bb, with C receiving primary emphasis.

Section 7 (mm. 1286-1333), the coda/transition, is cast in halves and emphasizes Bar form. The first half (mm. 1286-1313) is a Bar with the “a!” and “b” subsections also in Bar form. The second half is comprised of two subsections both of which are Bar forms. Tonally, the first half, functioning as a coda, emphasizes CM:. The second half, the transition portion, shifts to ab: and Ab:.

Scene 4 is the dramatic climax of Götterdämmerung. In this scene Brünnhilde realizes the truth, Siegfried makes his fatal vow, and Hagen’s plot nears completion. Tonality is the constant unifying element in this crisis-laden scene. The elements of text, motive, tempo, dynamics, and cadence change roles from section to section;
tonality remains fixed. The directional flow from Bb:/b^b: to CM: is clearly the dominant formal force.

Scene 5 is based on the tonal conflict between Bb:/b^b: and CM:/c:. This is the final confrontation for these complexes with CM:/c: the unquestionable victor. Sections 1 and 2 present a BbM complex which is weakly established and grows weaker as it progresses (Figures 46-47). CM:/c:, the act’s tonal goal, is the primary tonal center in Sections 3 and 4 and utterly dominates Section 5 (Figures 47-49). Working hand-in-hand with the tonal design are the elements of tempo and dynamics. These elements help support the scene-long accelerando/crescendo process. This process can be summarized by observing that the scene gets faster, louder, and more thickly scored as it progresses. The accelerando/crescendo process is further reinforced by an additive textual design.

Motive is an absolutely essential formal determinant in Scene 5. It is central to determining section and subsection boundaries. This is especially noticeable in the halved forms of Sections 2 and 4, which feature such vastly different primary motives. The same is true of the subsection and overall Bar design of Section 5. Motive is also a powerful cohesive force for the scene as a whole. Six recurring motives are essential formal elements: Wotan’s Frustration (3rd form), Wotan’s Frustration/Hagen’s Day composite, Vow of Atonement, Hate rhythm, Spear Oath, and Murder. Symbolically, only two motives, Murder and the Hate rhythm occur in all 5 sections.
The tonal conflict which stands at the heart of Act II is very clear at the level of the scene (Figure 50):

1. Scene 1: b\textsuperscript{b}:
2. Scene 2: G Mixolydian
3. Scene 3: CM:/c:
4. Scene 4: Bb:/b\textsuperscript{b}:→CM:/c:
5. Scene 5: BbM(weak)→CM:/c:

The Bb-C conflict is invoked three times in Act II. Each time the progression is from Bb to C and each time C is the more powerful force.

**Summary. Act III**

Act III, as aforementioned, employs the process of recapitulation to a greater extent than other portions of the Ring. While a complete examination of the recapitulation process at the level of the cycle is beyond the scope of this study, there are several relationships which project a “rounding off” through elements central to the formal design (65A-65D).

Scene 1 recalls basic features of Das Rheingold, Scene 1: the Rhinemaidens interact with one male character and the textual focus is on the ring. In Das Rheingold it is the loveless Alberich who steals the “pure” gold, whereas in Götterdämmerung the unsuspecting Siegfried fails to part with the “evil” ring.

The suggestion of Das Rheingold, Scene 1 is further enhanced in mm. 20-34 of III-1. The canonic entries in the eight horns, the basic triadic shape of the melody, the ongoing pedal, the thickening
texture, and the expanding tessitura coalesce to recapitulate, in a curtailed manner, the opening measures of the cycle.

Scene 2 is most extraordinary in terms of the recapitulation process. It contains no less than 169 measures which can be traced directly to Siegfried; many of them are exact duplications. Additionally, the tonal structure for the entire scene is drawn from fifth-related keys which were associated with Siegfried.

Scene 3 is the only scene in which no new motives are introduced. One of the most unique aspects though, is the manipulation of previous materials and tonal centers. It is precisely this kind of reconfiguration and transmutation which characterizes the entire act.

Elements central to other scenes in Götterdämmerung suggest recapitulation as summary; the repetition of principal points and/or developmental stages. There are passages which recall material exactly, suggesting sonata form recapitulation, but it is the more comprehensive and flexible process of synthesis and summation which is being employed. The following are illustrations of this process:

1. Act I, Scene 3: the key of b:, the Valkyrie materials, and extended passages by Brünnhilde and Waltraute suggest Die Walküre.
2. Act II, Scene 1: the key of b♭:, the character of Alberich
and his desire for world-mastery suggest Das Rheingold, Scene 3, and Siegfried, I-1, and II-3.

3. Siegfried's Funeral March (III-2) is in many respects a retrospective of the Volsung race.

Patrick McCreless, in examining recapitulation on a broader level, observed that:

The structure of Götterdämmerung parallels that of Das Rheingold, except that the formal organization now involves a prologue (again outside the time frame of the rest of the opera) plus three acts rather than one scene plus three, and the ternary organization is not maintained. The tonal structure, however, is similar: the Prologue, which recalls the Rhine music, is controlled by the tonality of E-flat; and the work ends in D-flat. Thus, both the broad tonal progression of the Ring, from E-flat to D-flat, and its structure - prologue plus three operas - are reflected in its initial and final works.¹

Act III is based on a straightforward tonal design emphasizing fifths. From the close of Act II, the tonal level shifts down by fifth to the F:/f: base of Scene 1. It then moves through an array of fifth-related keys before arriving at the "C" tonal continuum in Scene 2. The first half of Scene 3 remains in "C" shifting up expressively by semitone to a Db structure (Figures 74-75).

Scene 1 is comprised of two Large Halves which form a "positive/negative" relationship within an F:/f: framework (Figure 58). The First Large Half (mm. 51-260), an A,A₁,B/A₂ form, is firmly grounded in F: (Figures 53-54). Sections 1, 2, 3, and 5 are cast in Bar

¹McCreless, Wagner's 'Siegfried,' p. 96.
form and Section 4 is a modified Bar \((a,a^1,c,b^1)\). The decidedly negative Second Large Half (mm. 261-478) features an \(f\): base, an \(f#^7\) composite, and the keys of eb\(_7\), b\(_7\), and g\(_7\)/G\(_7\) (Figures 54-57). The negative nature of the text is well supported by some of the principal motives of Sections 6-8: Power of the Ring, Ring, Anguish, and Renunciation of Love (2nd form). The Second Large Half, like the first, is comprised of 5 sections. It is not, however, as subject to the influence of Bar form, except for Section 10.

Scene 2 is divided into 3 distinct parts: Assembly of the Hunting Party (mm. 505-653), Siegfried’s Story (mm. 654-834), and Siegfried’s Death (mm. 835-988). Parts I and II are controlled by an array of structural fifths which refer to episodes in Siegfried’s past:

1. F: - Siegfried’s Horn Call.
2. CM: - Sword, Siegfried, and Brünnhilde.
3. c: - Siegfried.
5. g: - Mime, Fafner.
7. d: - Mime, Fafner, Sword.
8. A: - Siegfried’s Horn Call (Woodbird and Nature).

Each part is comprised of 3 sections with motive and text helping to define internal and external boundaries. Bar forms and modified
Bars are factors at the subsection and/or section levels in Sections 2, 4, and 5 (Figures 59-62).

Part III, Siegfried's Death (mm. 835-988), is also comprised of 3 distinct sections: the stabbing of Siegfried, his recall of Brünnhilde, and the Funeral March (Sections 7, 8, and 9). All three sections are strongly anchored in c: and/or CM: with Sections 8 and 9 being tonally closed. Bar form is present at the subsection level in Sections 8 and 9, the latter featuring a series of "interlocking Bars" in mm. 957-988 (figures 63-64).

Only two pitch classes are omitted from the total primary and secondary structural key scheme of Scene 2: F# and Db (Figure 65). The only time that these pitch classes represent primary structural keys in Act III is in Scene 3 where F# (Fire) is the means to the drama's end.

Scene 3 is comprised of two contrasting Halves and a coda (Figures 74-75). The First Large Half (mm. 989-1231), is 243 measures grounded in "C," and focuses on the Gibichung family's demise. The Second Large Half (mm. 1232-1501) is comparable in length at 270 measures, but decidedly contrasting in terms of text and tonality. The focus of this Half is the transformation of Brünnhilde, which takes place at the Db tonal level (Figures 66-73).

The two Halves are also distinguished by motivic content. The First contains a number of motives which directly reflect the Siegfried/Gibichung relationship: Gutrune, Siegfried's Horn Call
(minor and diminished forms), Power of the Ring, Wedding Call A, Hoi-ho/Wotan's Frustration (3rd form), Vow of Atonement, Anguish, the Gibichung's Anguish, Murder, Spear Oath, and Gutrune's Longing.


Scene 3 emphasizes halved construction at three levels: the scene, Large Half, and section. While halved construction and Bar design are important factors, motive, text, and tonality are the primary elements which articulate the overall form.

The structural design of Act III is based on a straightforward tonal plan which works hand-in-hand with a clearly defined text. The broad tonal/formal plan emphasizes perfect fifth relationships and construction by halves:

Scene 1: 1st Large Half (Rhinemaidens = positive).
2nd Large Half (Rhinemaidens = negative)
(secondary = f#97 complex, b, eb)

Scene 2: Assembly of the Hunting Party Siegfried's Story
Scene 3:  
Seigfried’s Death ........................... \[CM;/c:\]

Scene 3: 1st Large Half (demise of Gibichungs) ..........  \[Gb:\]

2nd Large Half (Brünnhilde’s transformation) . . \[Db:\]
Conclusions

Four elements consistently articulate the formal design: 
tonality, cadence, motive, and text. These vital elements invariably reveal external boundaries, internal divisions, and the formal gestalt. Recognizing the fact that every element is important and that none are mutually exclusive, the following tonal/formal conclusions are based on an elements approach.

Tonality

At the three levels of analysis, employed in this study, 
Götterdämmerung proves to be a cohesive musical structure. The controlling principle in the articulation of this well-wrought form is tonality. In discussing the musical structure of the Ring, Patrick McCreless observed that:

The working out of a complex of tonal centers in close association with the drama comprises the most comprehensive and consistent basis from which we can hear and understand the musical structure. The tonal plan . . . is an integral part of the dramatic conception, yet it is also a convincing structure in the purely musical sense. It preserves and develops the German musical tradition.
by extending the tonal principles of Haydn, Mozart, and Beethoven, and by placing their implicitly dramatic treatment of tonality into an explicitly dramatic context.\footnote{Ibid. p. 85.}

Four types of tonality or tonal procedure are employed throughout Götterdämmerung: traditional/tonic-dominant, associative, expressive, and directional.

**Traditional/tonic-dominant tonality**

Traditional/tonic-dominant usage occurs primarily at the foreground and middleground levels. Some of the more obvious passages which employ traditional tonal procedures extending to the middleground level are listed below:

1. Act I, Scene 2, mm. 1358-1374. 17 measures of G: for Gutrune.
2. Act I, Scene 2, mm. 1762-1769. 8 measures of eb: for the beginning of Hagen’s Watch.
3. Act III, Scene 2. Several passages in Seigfried’s Story: mm. 703-720 (E:), mm. 725-741 (E:), mm. 777-795 (E:), and mm. 818-824 (A:).

Occasionally, traditional/tonic-dominant tonality is felt at the background level. Naturally, these passages are quite lengthy and carry great structural weight:

1. Prelude, mm. 591-648. 58 measures solidly based in Eb: for Siegfried and Brünnhilde. This passage heralds
the end of Siegfried and Brünnhilde's scene and the beginning of the Rhine Journey.

2. Prelude, mm. 670-787. 117 measures of F: and CM: for Siegfried's Rhine Journey. This passage stands at the center of the tonal arch form for the Rhine Journey.

3. Act III, Scene 1, mm. 1-149. The Rhinemaidens have an extended passage in F: (149 mm.). This passage extends from the beginning to the midpoint of Scene 1.

**Associative tonality**

Associative tonality is also an exceptionally strong force. It is operative at all three levels of the tonal/formal plan. This phenomenon of multi-level influence is best exemplified by the three tonal complexes governing the Prelude and Act I (Figure 27). These complexes, at the foreground level, present the majority of the primary motivic/tonal pairings utilized throughout the structure. Other primary motives such as Wotan's Frustration, Heroic Love, Brünnhilde as Mortal Woman, Power of the Gods, and Spear, are almost invariably associated with a key center from one of these complexes when structurally significant.

Examination of the next structural level reveals that all of the keys listed in Figure 27 also possess middleground function. It is at this level where the triadic nature of the tonal complexes becomes most apparent (Figures 28-29).
1. The $b$: complex is clearly outlined in the the First Half of Scene 1 and is structurally preeminent. The entire $bm$ triad is presented with the "root" standing at the outer limits of the half.

2. The $F$: complex is strongly asserted in the Second Half of Scene 1. Similar to the First Half, the entire triadic form of the complex is present with the "root" being the most heavily emphasized tonality. Note that the two halves of Scene 1 form a strong $b:-F$: structural tritone.

3. Scene 2 is totally controlled by the $eb:/Eb:$ complex. Again, the entire triadic form is present with the large-scale tonal flow moving from the dominant ($Bb:$ and $bb:$) to the minor tonic ($eb:$).

Moving to the background level it becomes clear that the five tonal centers which dominate the Prelude and Act I are associative ones: $eb:/Eb:$, $Bb:/b^b:$, $b:/B:$, $F#:/f#:$, and $F:$. Thus, from the smallest musical unit to the highest structural level, associative tonality is one of the most powerful forces for the first third of the drama.

Acts II and III do not feature triadic complexes, but are nonetheless governed by associative tonalities. In Act II, the key centers of $b^b:/Bb:$ and $CM:/c:$, are the very crux of the musico-dramatic plan (Figures 51-52). These two key centers are operative at all structural levels and symbolize the struggle between Alberich's
hate-driven host (b\textsuperscript{b}:) and Wotan's Plan (CM:/c:). In Act III, Scene 1 is dominated by Siegfried's associative tonality: F:/f:. The first two parts of Scene 2 recall many of Siegfried's past deeds, each in its appropriate associative center (Figures 58 and 65). The third part of Scene 2 and the first half of Scene 3 return to the powerful CM:/c: continuum. Finally the first half of Scene 3 and the coda are grounded in Db:, now the key of redemption and transfiguration (Figures 74-75).

Tritone complexes

Tritone complexes are another aspect of associative tonality. They exert important formal influence at a variety of structural levels and function in three distinct ways: motivically, harmonically, and structurally. Motivic and harmonic usage is fairly obvious, therefore, structural usage will be our main focus. There are three critical complexes: C-F#, B-F, and A-Eb.

The C-F# complex is by far the most prevalent and is employed primarily at the fore and middleground levels. Act II, Scene 4 is an excellent example of foreground usage: an enharmonic C-F# tritone frames the first internal division of Section 4 (Figure 41). The use of this complex on a slightly broader scale, middleground, occurs in Act III, Scene 3: the primary keys of Sections 6 and 7 are CM:/c: and F#/f#: respectively. The most extensive use of this tritone occurs in Act II, Scene 3; from the very outset of the scene this complex is a powerful factor formally, motivically, and harmonically.
Act II Scene 3 also employs the B-F tritone. Its use is especially noticeable during mm. 456-477 where it functions motivically and harmonically. On a larger structural level, background, this tritone controls the basic shape of Act I, Scene 1 (Figure 11). This same tritone is recalled in Act III, Scene 1 when the Rhinemaidens warn Siegfried of his impending doom (Figure 55).

The A-Eb tritone is not employed as extensively as either of the other two complexes. It is utilized primarily as a framing structure for Siegfried's Rhine Journey and in the first half of Act II, Scene 1 proper.

The above are by no means the only passages which employ tritone complexes. They do, however, illustrate that these complexes are important elements which play a role in the overall formal design of the drama.3

Expressive tonality

Expressive tonality is primarily utilized to underscore emotionally charged events central to the tragic nature of the drama. The majority of examples employ it to raise the tonal plane by step or half-step at the fore, and occasionally middleground, levels. The following examples illustrate these principles:


3For a more detailed discussion of the C-F# tritone and explication of the complex's origin see: Gauldin, "The C-F# Complex in 'Der Ring des Nibelungen'".
the Energy motive is present in b: as Brünnhilde rushes into the woods. The tonal level shifts up to c: (with an Energy motive variant) in mm. 1981-1986 as she returns with the distraught Waltraute.

2. Act I, Scene 3, mm. 2091-2103:
   a. Measures 2091-2094 are in f#: The Love of Wotan and Brünnhilde and Wotan’s Frustration (2nd form) motives are present as Waltraute begins the text: “Dürft’ ich ihn fürchten, meiner Angst fänd’ ich ein End’.”
   b. Measures 2095-2096 are in g#: The harmonic progression is from f double-sharp diminished $4_3$ to g#m$_4$ to D#M.
   c. Measures 2097-2099 are in a: The motive of Wotan’s Frustration (2nd form) clearly parallels mm. 2092-2094.
   d. Measures 2100-2101 are in b: The harmonic progression is from a#$6^4$ to b$m_4$ to F#Mm$_7$ as Brünnhilde states: “Staunend versteh’ ich dich nicht!”
   e. Measures 2101-2103 are in c: There is a hint of Wotan’s Frustration as Waltraute urges Brünnhilde to: “Wehr’ der Wallung: . . .”
Note that \( a + b = c + d \) and that the tonal progression rises steadily: \( f\#_1, g\#_2, a_1, b_2, \) and \( c_2 \).

3. Act I, Scene 3, mm. 2250-2258. A progression of whole-steps, \( ab_2, b^b_3, \) and \( c_3 \), combined with the motive of Inescapable Destiny supports Waltraute’s dramatic plea: “Dich, O Schwester, beschwör’ ich nun: was du vermagst, vollend’ es dein Mut!”

4. Act II, Scene 4, mm. 940-982. One of the longest surface level passages employing continuous upward expressive shifts is detailed below:
   a. Measures 940-941 are in \( G_1 \). Hagen declares that “... den der Treulose büßen sollt!” as the Potion motive is sounded.
   b. Measures 942-945 are in \( ab_2 \). The Hagen and Power of the Ring motives support Brünnhilde’s exclamation: “Betrug! Betrug!”
   c. Measures 946-948 are in \( a_1 \). The Ring motive dominates as Brünnhilde continues: “Schändlichster Betrug!”
   d. Measures 949-952 are in \( b^b_3 \). Echoing the motives of mm. 942-945 the text shifts to: “Verrat! Verrat!”
   e. Measures 953-963 are in \( c_3 \). An ominous motivic array (the Ring, Hagen’s Day/Wotan’s Frustration, C-F# tritone, Wotan’s Frustration, Woe, and Power
of the Ring) reflects Brünnhilde’s text: “Wie noch nie er gerächt!”

f. Measures 964-974 are in Db:. Brünnhilde turns her attention to Wotan: “Heilige Götter! himmlische Lenker!”

To support this, a Valhalla/Fall of the Gods composite is followed by Wotan’s Frustration (3rd form).

g. Measures 975-982 are in d:. Accompanied by the Hate and Freia (2nd segment with augmented rhythm) motives Brünnhilde continues: “Rauntet ihr dies in eurem Rath? Lehrt ihr mich Leiden, wie Keiner sie litt?”

Note that the total measures encompassed equals 43 and that the expressive shifts upward are almost exclusively by semitone: G:, ab:, a:, b♭:, CM:/c:, Db:, and d:.

At times, expressive tonality is utilized in descending half-step patterns to reflect impending or ongoing tragedy. Three examples of this technique occur at critical points in the drama:

1. Prelude, mm. 1-8. These measures recall Siegfried’s awakening of Brünnhilde from Siegfried, Act III, Scene 3, mm. 1067-1070. Here, the original chords “are used a half-step lower - E-flat minor and C-flat major rather than E minor and C Major - to mark the turn . . . to tragedy.”

2. Prelude, mm. 491-497. At the midpoint of Siegfried

4McCreless, Wagner’s ‘Siegfried,’ p. 94.
and Brünnhilde's scene, during the pair's last embrace as lovers, the World's Inheritance motive is presented in CbM:. This expressive lowering is particularly noticeable as this motive was forcefully proclaimed in CM: at the close of Siegfried.

3. Act III, Scene 2, mm. 835-849. Two expressive shifts downward by semitone support the tragic death of Siegfried. Beginning at the level of CM:/c:, Hagen calls for vengeance in mm. 835-842. He thrusts his spear into Siegfried's back in b: during mm. 843-844. Siegfried's futile defense and ensuing collapse are set in Bb:/bb: (mm. 845-847). Following these expressive shifts downward the initial statement of the Death motive (mm. 848-849) moves back to c:.

Expressive tonality is also a factor at the background level. Three large-scale expressive relationships are significant in this respect:

1. The b^1:/Bb: - CM:/c: wholestep relationship which governs Act II.
2. The semitone descent from b: at the close of Act I to b^1: at the beginning of Act II.
3. The rise by semitones at the close of each act: b: (Act I), CM:/c: (Act II), Db: (Act III).
Expressive tonality is employed in two distinct manners: moving up by step or half-step to increase intensity; or descent by whole or half-step. The downward movement may suggest relaxation but more often it underscores tragedy.

Directional tonality

Directional tonality is operative in the three large structural components which comprise the drama: the Prelude and Act I (eb:/Eb: to b:/B:), Act II (b:/Bb: to CM:/c:), and Act III (F:/f: to Db:). The detailed discussions of the middleground procedures which create these broad tonal progressions are contained in the analysis itself. The act summary charts (Figures 28, 29, 51, 52, 58, 65, 74, and 75) reflect those discussions and illustrate the intricate possibilities innate in the biaxial format. Particularly interesting is the manner in which directional tonalities, which are also strongly associative, function as part of the musico-dramatic flow.

The Prelude and Act I presents the exposition of characters, their relationships, their environment, foreshadows events, and establishes the preliminary complications. The directional tonal flow is controlled by three triadic complexes utilized to project and symbolize the dramatic elements. The eb:/Eb: and b:/B: complexes clearly dominate, supporting the most essential elements of the drama. The remaining F: complex, while secondary in strength, is critical nonetheless; it represents vital parts of the "dramatic"
exposition and is an integral part of the tonal plan at all structural levels. Thus, in the initial phase of the drama, where the most "new information" is presented, the structural tonal palette is broadest in range. In fact, the only structural tonal centers omitted from the chromatic spectrum are those based on Db, E, and Ab. These key centers are reserved as crucial structural entities for Act III.

Act II presents a growing series of dilemmas, turning points, crises, and the climax of the drama. The surface level presents Hagen, Gunther, and Brünnhilde pitted against Siegfried. At a more significant level, the act presents the final confrontation between the host of Alberich and Wotan's Plan. In contrast to the Prelude and Act I, there is almost no emphasis on triadic complexes although Scene 5 contains some triadic design on a limited scale. Therefore, as the dramatic struggle becomes focused and polarized it is symbolized by two directly opposing tonalities.

Similar to the Prelude and Act I, which employs three primary tonal centers with two strong directional tonalities, Act III relies on F:/f:, CM:/c:, and Db: for its basic design. Furthermore, the directional progression from F:/f: to Db: is a M3 relationship, one full step above a similar structure in the Prelude and Act I. It is unlike the Prelude and Act I, however, in terms of how the three structural tonal centers relate to one another. In the Prelude and Act I the eb:/Eb: and b:/B: complexes were clearly dominant over the F: complex. In Act III, on the other hand, the tonal centers are on a very equal footing.
The progression is a four-stage event: F:/f:, through an array of fifth-related keys, to CM:/c:, and finally to Db:.

This tonal plan helps support the role of Act III as denouement. Viewed in broad terms, the F:/f: portion begins as a pastoral and ends with the Rhinemaidens' rejection of Siegfried (Scene 1). The hero recalls his youthful adventures (Scene 2, Parts I and II) supported tonally by an array of fifths which have strong associative ties to Siegfried. They lead to a C tonal continuum which supports Siegfried's Death, the Funeral March (Scene 2, Part III), and the ensuing demise of the Gibichung family (the first half of Scene 3). The move to Db:, which controls the last half of Scene 3 symbolizes Brünnhilde's transformation.

Tonality is the primary formal determinant in Götterdämmerung. The tonal plan operates at three hierarchical levels (foreground, middleground, and background) and employs four distinct procedural techniques: traditional/tonic-dominant tonality, associative tonality, expressive tonality, and directional tonality.

The vast range of possibilities innate within these four types of interrelated tonal procedure are well suited to the immense dramatic compass of Götterdämmerung. At the very core of tonal process is associative tonality. The specific tonal centers which represent the characters, objects, events, emotions, and underlying dramatic themes of the drama are by definition associative. Thus, it follows
that the primary motivic/tonal pairings presented at the foreground level necessarily exhibit associative qualities. The majority of the middleground and all the background tonal centers are associative in nature. Likewise, all the large-scale directional and expressive tonalities have strong associative ties. In short, due to the power of associative tonality, the purely functional aspects of traditional/ tonic-dominant, expressive, and directional tonalities are elevated to new heights. They now stand ready to fully support the drama while simultaneously creating convincing musical structures.

Cadence

Anthony Newcomb has observed that cadence is “one of the most powerful and consistent articulative devices in Wagnerian music drama.” In terms of Götterdämmerung this statement is most certainly true at the background level. It is true at the middleground and foreground levels however, only when cadences are present. Subsections and sections are often linked without a clear cadential pattern which reinforces a forward dramatic flow. In these instances, one or more of the following elements invariably projects the formal boundary: text, motive, key, style, tempo, or instrumentation.

Several cadential patterns from Act II shall now be examined. They will illustrate how cadence functions at the formal levels of act,

scene, section, and subsection. Beginning at the level of the act (the background level), two passages will be considered; both project strong boundary lines for their respective scenes and also serve as pillars in the directional flow from b\textsuperscript{b}/Bb: to CM:/c:.

1. Act II, Scenes 1-2, mm. 174-216. In this passage 43 continuous measures emphasize b\textsuperscript{b}: (Alberich’s departure) and Bb: (Dawn). Two implied cadences are present: a deceptive one in m. 189 and an IAC in m. 203; the latter is the focal point of the passage. The emphasis of mm. 174-202 is on dominant harmony and scale degree 5; that of mm. 203-216 is on tonic harmony. The bass line in these passages completely reinforces this broad-based dominant-tonic progression: F and C in mm. 174-202 and Bb in mm. 203-216.

2. Act II, Scene 5, m. 1701. This fortissimo PAC is structurally significant as it is the final cadence of the scene and act. It is extremely powerful due to the dynamic level and full orchestration. Most important, however, is the preparation: CM: and c: control the vast majority of the foreground level from m. 1624 onward. Thus, 81 measures are under the primary command of the closing tonality. During mm. 1624-1669 the strongest cadences are implied Half-Cadences (mm. 1624 and 1669-1670). The IAC in m. 1697 is quite strong, but not as
powerful as the ensuing PAC in m. 1701 (this is due chiefly to register and rhythmic/harmonic preparation).

The following passage is an example of cadence functioning at the level of the scene. It does have background function but not as strongly as the previously cited cadences:

1. Act II, Scene 2, mm. 356-379. The *forte* PAC in m. 378 brings the scene to a close. Its preparation is a clear I - iv - IV - V - i progression (G:, c:, CM:, D:, G:). The tonic emphasis here is not as strong because only 9 measures of the 24 are in the tonic, G:.

The next excerpt is an example of a cadence from the end of a section. It exhibits strong middleground function with important background implications:

1. Act II, Scene 4, m. 1010₁. This deceptive cadence is part of the overall directional flow from b⁷:/Bb: to CM:/c: (Figure 40). The immediate preparation for this cadence is not extensive at two measures. There is preparation, however, in mm. 989₂-994 (note the PAC in m. 990) and mm. 958-963. Most notable in this preparation is the cm⁶ chord in m. 958₁ where Brünnhilde’s part emphasizes scale degree 5. The cadence in m. 1010₁, concludes the large-scale motion of the section by resolving the vocal part to scale-degree 1.
The next example also stands at the end of a section. It does not, however, carry the structural weight of the previously cited passages. There is strong middleground function but little to no background function:

1. Act II, Scene 2, Section 2, mm. 273-282. The CM: IAC variant which closes the section (m. 281) is noticeably "lighter" in structural weight due to three primary factors: the preparation, including the e: portion, is 8 mm.; the key of the cadence is not the central tonic of the scene; and the harmonic relationship between GMm\textsuperscript{7} and CM\textsubscript{4}\textsuperscript{6}, with heavy emphasis of scale degree 5, does not provide the stability or finality of the usual IAC and definitely not that of a PAC.

The final example is a subsection cadence. It carries little structural weight and is a purely local event:

1. Act II, Scene 3, m. 525-527\textsubscript{1}. During a section which is strongly controlled by CM:/c: (Figure 35) this deceptive cadence is cast in the closely related key of Ab:. The key of Ab: is barely established (in fact, it is more properly "passed through") within the confines of the strong c: framework. It exerts no great force in its role of subsection articulation.
In the previously cited article Newcomb called cadence "the birthplace of tonality." Clearly the two are inextricably related; the formal weight of a cadence necessarily depends upon the tonal context of its preparation.

Motive

Motive is a powerful and consistent form-defining element. Its affects are felt most profoundly at the subsection and section levels but it also assists in the formal articulation at the scene and act levels. In examining any given passage it must be cautioned that not every motive utilized serves a form-defining role; they are often employed for referential purposes, supporting the text, and/or stage action. Determining whether a motive is form-defining or referential is typically resolved:

... at the outset of a formal unit, where the motives that are to be form-defining are clearly laid out in an initial exposition. In addition, the principal form-defining motive is usually (although not always) a new one, or at least newly transformed.7

One must take care, however, as not every formal unit will follow these rules. "Even a familiar and untransformed motive, when presented appropriately, can serve as a form-defining element within a unit."8

6 Ibid.
7 Ibid. p. 47.
8 Ibid.
The following passages illustrate the form-defining role of motive. These citations will begin at the subsection level and move to the level of the act:

1. Subsection Definition: Act I, Scene 2, Section 3, mm. 1358-1454 (Figure 9). This is an apt example of how subsections are differentiated in part by motive. The a, a₁, a², and a³ subsections feature the Gutrune and Gutrune’s Longing motives. The b, c, and d subsections are based on contrasting motives. Thus, motive is central to the Rondeau design of the passage.

2. Section Definition: Act III, Scene 3, mm. 1232-1308 (Figure 57). Section 7 (mm. 1232-1266) is based on the Power of the Gods and Magic Fire motives. Note that the section’s division into halves is also based, in part, on motive; the Valkyrie motive is utilized in the second half but not in the first. Section 8 (mm. 1267-1308) contrasts sharply as it features Freia (2nd segment) and Love’s Greeting as the primary motives.

3. Scene Definition: Act II, Scenes 1 and 2. The contrast between the “dark” motives of Scene 1 and the “brighter” tack taken by Scene 2 is readily apparent. This is revealed by a comparison of the primary motives:
   a. Scene 1: Hate, Ring, Hagen, Hagen’s Frustration, Renunciation of Love (2nd form), Power of the Ring,
Murder, and Woe.

b. Scene 2: Dawn 2, Siegfried’s Horn Call, Gutrune, Wedding Calls A and B, Tarnhelm, and Brünnhilde’s Distress. The latter two motives and the motive of Hagen’s Day foreshadow the tragic conclusion of the drama. The overall affect of the scene, however, is markedly upbeat in comparison to Scene 1.

Note that some motives appear in both scenes although there is no primary motive overlap.

4. Act Definition: Act III is distinguished by a number of new motives which, at times, exhibit primary form-defining function: the Rhinemaidens’ Sun-song A, B, C, D, and E, the Rhinemaidens’ Plan, Death, Victory Over Death, and Redemption. Motives previously heard in Siegfried are recalled in important form-defining roles: Woodbird, Forest Murmurs, and Brünnhilde’s Awakening.

There are, of course, numerous other examples which can be examined; some are more obvious than others. Suffice it to say that motive is a critical formal determinant.

Text

The structure of the text, its divisions and/or procedures are essential to the formal articulation at all levels. The chief textual formats are: dialogue, monologue, refrain, narration, soliloquy, chorus, and additive process. Formal divisions can also depend upon
visual elements integral to the text or important stage actions. The
text is rarely the primary element in formal articulation but it is
always an integral factor.

Other Elements

Elements other than tonality, cadence, motive, and text do as­
sert significant formal influence. The most notable in this regard are
instrumentation, meter/rhythm/tempo, harmony, and dynamics.
These elements rarely assume a primary form-defining role, but are
important formal determinants.

Instrumentation/orchestration

Instrumentation and orchestration are particularly helpful and
reliable in discerning formal articulation. Changes in the sounding
instruments and/or orchestral procedure consistently demark
the boundaries of subsections and sections. An excellent example of
this in a purely instrumental format, is Siegfried’s Rhine Journey
(Figure 6). The boundaries of every subsection and the section as a
whole are accompanied by very clear changes in the instrumentation,
orchestration, or both. A vocal excerpt which clearly demonstrates
the same procedures is Waltraute’s Narration in Act I, Scene 3
(Figures 21-22).
**Meter/rhythm/tempo**

Meter, rhythm, and tempo are an interdependent group of elements which can be utilized to discern formal procedures at a variety of levels. For example, in Act II, Scene 3, the steady juxtaposition of $\frac{2}{4}$ and $\frac{3}{4}$ is a structural feature at the level of the scene. At a local level, the changes in meter help define subsection and section boundaries. It is also important to note that the metric changes throughout this scene are accompanied by marked shifts in rhythmic patterning. A procedure similar to this, but featuring the juxtaposition of tempo, is found in Act II, Scene 1. Here, the alternation of lebhaft (for Alberich) and langsam (for Hagen) is integral to the scene's basic design. Tempo and meter need not be contrasting, though, to serve as formal determinants. Simply by remaining constant they can be a unifying force for the scene. An example is Act II, Scene 2: the unchanging $\frac{3}{4}$ meter and the steady tempo help define the limits of the scene and provide a thread of commonality to the form.

One final example illustrating meter, rhythm, and tempo coalescing to define formal limits is from Act I, Scene 1. The second half of the scene (mm. 1054-1222) is distinguished by numerous changes in all three areas. There are 19 changes in tempo, 7 in meter, and many distinct shifts in rhythm. These changes not only characterize the half, they also aid in the articulation of subsections and section. The first half of Scene 1 (mm. 893-1053) is quite con-
trasting. It maintains a steady tempo and constant meter for the first 128 of its 161 measures (80% of the half). The final 33 measures of that half do contain 5 changes in tempo and 1 change in meter; the primary function of these changes, however, is to prepare one for the second half.

Harmony

Harmony is, by definition, an integral part of tonality. The focus at present, however, is on the use of sonorities and harmonic vocabulary in a form-defining role.

The use of sonorities to articulate form is very apparent at the subsection level in Act I, Scene 3, mm. 1996-2091 (Figures 19-20). In this passage dominant thirteenth structures help determine the subsection design. Likewise dominant thirteenth, eleventh, and ninth structures help define some of the subsections at the beginning of the Rhine Journey (Prelude, mm. 649-669 and mm. 688-699). Another example of sonorities defining consecutive subsections are mm. 304-350 of the Prelude. The four subsections which depict the dawn are models of harmonic definition:

1. Subsection 1 begins with five measures of F#Mm7 (mm. 304-308).

2. Subsection 2 begins with the same F#Mm7 which becomes the enharmonic Augmented Sixth of Bb: (mm. 315-326).
3. Subsection 3 is comprised entirely of F dominant harmonies ($\text{FMm}_7$ and $\text{FMmM}_9$): mm. 330-336.

4. Subsection 4 (mm. 337-353) is based solely upon Bb dominant 7th, 9th, 11th, and 13th harmonies.

Formal units can be distinguished, at times, by harmonic vocabulary. An extensive passage which maintains a consistent harmonic vocabulary is Siegfried and Brünnhilde’s portion of the Prelude. During the course of the scene there is a clear dominance of $M_6$, $Mm_7$, $Mm_5$, $MmM_9$, and $MmMP_9$ sonorities. In contrast, relatively few minor triads and very few diminished sevenths or half-diminished sevenths structures are employed. The emphasis of major triads and Dominant seventh structures wholly support the “positive” thrust of the text.

The utilization of contrasting harmonic vocabularies can be found in Act II, Scene 3. The dominance of half-diminished seventh sonorities in the first part of the scene is obvious (Figure 34 - mm. 387-503). This vocabulary is carried forward into Section 3 (Figure 35). In Section 4, however, and for the remainder of the scene, the harmonic vocabulary shifts to emphasize Major, minor, Augmented, Major-minor$^7$, and minor-minor$^7$ sonorities.

**Dynamics**

Dynamics, like any other element, can assert a form-defining influence at a variety of levels. The use of dynamics at the local lev-
el is found in Act II, Scene 4, mm. 815-906 (Figure 39). Within the boundaries of this section, every subsection can be distinguished in part by a clear change in dynamic level and/or procedure. Moving to a higher level, dynamics help shape the overall design of Act II, Scene 5. In this scene dynamics work hand-in-hand with tempo as part of a scene-long *accelerando/crescendo* process. The beginning of the scene (m.1334) is set at a *Sehr mässig* tempo and very lightly scored, reinforcing the *piano* dynamic level. Contrariwise, the final subsection (mm. 1670-1704) is *forte* or *fortissimo* throughout, at a *Noch etwas lebhafter* tempo, and is very thickly orchestrated. These two examples are the endpoints of a scene, which very simply put, becomes faster, louder, and more densely scored as it progresses.

**Form**

The musical forms of *Götterdämmerung* fall into four basic categories: "traditional," symmetrical, nested, and sectional. Forms and procedures from each of these categories are employed in some way at every structural level. Frequently, two or more of them are drawn upon simultaneously in the shaping of musical units. The one element which binds these diverse forms and procedures together, regardless of complexity or length, is tonality. The forms of *Götterdämmerung* ultimately reflect, and are principally defined by tonal procedure.
**Traditional**

The traditional shapes and procedures of Binary, Rounded Binary, Ternary, Rondeau, Fugue, Canon, Bar, Bogen, Refrain, and Ritor­nello are present in Götterdämmerung. All of these forms are utilized at the foreground level; most are present at the middleground level; and a limited few, such as Bar, Bogen, and Ternary function at the background level. Almost without exception, these forms are left “open-ended,” or incomplete in some respect. This usage of traditional forms in a non-static manner provides the musical flexibility requisite for the projection of the dramatic content.

**Symmetrical**

Balance is an important formal feature at all levels. One of the most obvious and prevalent structurings in this regard is the halved format. The use of balanced but forward-moving structures in halves ranges from individual and adjoining sections to entire scenes. Act III is especially noteworthy as Scenes 1 and 3 utilize this technique extensively (Figures 53-58 and 66-75). The following passages illustrate halved design at a variety of structural levels:

1. Act II, Scene 1. The two halves of Scene 1 proper, Sections 2 and 3 (Figures 30-31), are set at 67 and 68 measures respectively. The halves are quite similar in basic procedure but are distinguished by motivic elements and changes in tonal emphasis.

2. Prelude, mm. 362-635. Siegfried and Brünnhilde’s scene
is divided into fairly equal halves (133 mm. + 140 mm.). Note that the midpoint in the scene coincides with the midpoint in the tonal arch form and important stage action (Figures 3, 4, 5, and 7).

3. Act II, Scene 3. Part 2 of this scene is comprised of Sections 4 and 5 (Figure 37). These sections stand at 73 mm. and 69 mm. respectively and are based on similar procedure: a continuous series of questions posed to Hagen by the Vassals. The halves are differentiated by tonal and metric procedures, the thrust of the text, and motivic emphasis.

Symmetry is an organizational procedure utilized throughout the drama. It frequently provides internal shape in conjunction with other form-defining elements. The many symmetries which appear within the traditional forms are both expected and necessary. The following examples illustrate symmetrical structuring in traditional and sectional formats at a variety of levels:

1. Act II, Scene 4, Section 1. The subsection lengths throughout this section range from 3 to 7 measures. The regularity of the subsections provides internal symmetry and compliments the "traditional" formal procedures at work.

2. Act II, Scene 2. The "A" and "A1" sections of the ABA\textsuperscript{1} form stand at 47 and 43 measures respectively.

3. Act III, Scene 2. The three large parts of the scene are
relatively balanced at 149, 181, and 154 mm. respectively. Furthermore, many of the sections and subsections display symmetrical properties (Figure 65).

**Nested**

Another method of musical organization present in *Götterdämmerung* is the "nesting" concept or "form-within-form." Two procedures are particularly noteworthy: half-within-half and Bar-within-Bar. The half-within-half procedure is utilized three times at the level of the scene: Act I, Scene 1 (2nd half is halved); Act II, Scene 1 (1st half is halved); and Act III, Scene 3 (2nd half is halved). The Bar-within-Bar format is also utilized several times:

1. Act II, Scene 5, mm. 1495-1512. These measures are cast in a small Bar, the *Abgesang* of which is also a Bar.
2. Act II, Scene 4, Section 7 (Figure 34). The first half of this section is a Bar; also the second *Stollen* and the *Abgesang* are Bars.
3. Act III, Scene 1. The first Large Half of this scene contains the most extensive use of the Bar-within-Bar technique. Every section of the modified Bar shaping the half is itself a Bar form.

The use of form-within-form is not limited solely to Bar and halved forms. In Act I, Scene 2, Section 4, Part 3, each part of the ABA form is a Bar. Act II, Scene 3 is an excellent example of the scene-long use
of form-within-form. Each part of the large modified Bar is itself cast in a distinct form (ab, halved, and aba\textsuperscript{1} - Figure 26).

**Sectional**

The sectional forms in \textit{Götterdämmerung} are very dramatic, highly unified, and extremely goal-oriented. They range from the procedures and techniques associated with recitative to those of transition and development. A number of these procedures are frequently drawn upon simultaneously, or interchangably, which allows form to have great elasticity and expressive power. Act I, Scene 1 is an excellent case in point: the overall design of the scene is based on a b:F: structural tritone and construction by halves. Within this framework sectional design is an ever-present factor. Almost all the subsections exhibit traditional procedures without overtly conforming to traditional schematic models (the Bar forms in the second half are the only exception). Some of the procedures utilized or alluded to during the scene are: Binary/Rounded Binary, Recitative, \textit{Ritornello}, Exposition (the initial presentation of principal key areas and themes), Development, Transition, and Canon. Beyond purely sectional considerations the truly fascinating aspect of this scene is that it also utilizes the other three formal categories:

1. Traditional. Measures 893-931 strongly suggest Binary/Rounded Binary procedure without fully realizing the form. Bar form is utilized at the subsection level and in adjoining subsections during the second half (Figure 8).
2. Balanced and Symmetrical. The overall design of the scene is a halved form (161 mm. + 169 mm.).

3. Nested. The second half is itself divided into halves (81 mm. + 88 mm.); creating a half-within-half form. Measures 1173-1200 utilize the Bar-within-Bar procedure.

The musical structure of Götterdämmerung rises from a tonal/formal foundation. Throughout the drama, tonality provides the necessary connections between all levels and is the primary formal determinant. This analysis has attempted to illustrate how the referential power of associative tonality, in conjunction with the dramatic aspects of traditional/tonic-dominant, expressive, and directional tonal procedures, vividly reflect the drama from foreground detail to background tonal structure.
APPENDIX A

BASIC RING MOTIVES

The following list of motives is taken from An Introduction to Wagner's 'Der Ring des Nibelungen' by Deryck Cooke. It is not a complete listing of all the motives Cooke cites just those employed in Gotterdammerung. In listing the motives the following abbreviations will be utilized: RG (Rhinegold), W (Walküre), SF (Siegfried), and GD (Götterdämmerung).

1. Alberich: RG, Scene 1, mm. 231-233ff., [e:].

2. Annunciation of Death (Call of Death): W, II-4, mm. 1470-1473, [f#: - b:].

3. Bloodbrotherhood: GD, I-2, mm. 662ff., [bb:, Db:].

4. Briinnhilde as Mortal Woman: GD, Vorspiel, mm. 330-331, [Bb:].

5. Briinnhilde Awakes: SF, III-3, mm. 1067-1072, [CM:].


7. Briinnhilde's Reproach (Briinnhilde's Defense): W, III-3, mm. 1004-1011, [e:]; see also mm. 983-985.

8. Curse: RG, Scene 4, mm. 3126-3130, [b:].

9. Dawn: GD, II-1, mm. 188-196, [Bb:, b:].

10. Dawn (Hagen's Day): GD, II-2, mm. 224-225, [ab:?].
11. Donner: RG, Scene 4, mm. 3675-3677ff., [Bb:].

12. Dragon: RG, Scene 3, mm. 2664-2666, [d:].

13. Erda: RG, Scene 4, mm. 3456-3460, [c#:].

14. Fafner as Dragon: SF, II-1, mm. 12-15, [f:].

15. Fafner as Giant Turned Dragon: SF, II-1, mm. 3-4, [f:].

16. Fate: W, II-4, mm. 1462-1463, [f#:].

17. Forest Murmurs (Definitive): SF, II-2, mm. 764ff., [E:].

18. Freia: RG, Scene 2, First Segment (Love 1), m. 922, [e:];
   Second Segment (Love 2), m. 923-924, [e:].

19. Fricka in ‘Walkure’ (Fricka’s Wrath): W, II-1, mm. 158-161, [c:].

20. Friendship: GD, I-2, mm. 1280-1284, [Bb:].

21. Giants: RG, Scene 2, mm. 984-990, [f:].

22. Gibichung Horn Call: GD, II-2, mm. 266-267, [B:]; also see
   Definitive Version in II-3, mm. 407-408, [CM:/c:].

23. Gold: RG, Scene 1, mm. 515-517, [G:], mm. 533-535, [CM:].

24. Golden Apples: RG, Scene 2, mm. 1111-1112, [D:].

25. Gunther (Gibichungs): GD, I-1, mm. 898-900, [b: - F#:]; see
   also mm. 901-902, [b:].

26. Gutrune (Gutrune’s Longing): GD, I-2, mm. 1358-1361, [G:];
   mm. 1364-1366 = Gutrune’s Longing (also in G:).

27. Hagen: GD, I-1, mm. 894-895, [b:].
28. **Heiajaheia**: RG, Scene 1, mm. 536-539, [CM:].

29. **Heroic Love**: GD, Vorspiel, mm. 375-377, [Bb:].

30. **Hoard**: SF, I-Vorspiel, mm. 22ff. (Contrabass Tuba), [b^b:].

31. **Hojotoho**: W, II-1, mm. 94-112, [e:, b:].

32. **Honour**: GD, I-3, mm. 2697-2699, [b:].

33. **Immortal Beloved**: SF, III-3, mm. 1478-1481, [E:].

34. **Irrevocable Law**: RG, Scene 2, mm. 1043-1046, [f: - eb:].

35. **Loge**: RG, Scene 2, mm. 1184-1195, [b; F#:].

36. **Love's Ecstasy**: SF, III-3, m. 1147, [CM:].

37. **Love's Greeting**: SF, III-3, mm. 1132-1133, [G:].

38. **Love's Resolution**: SF, III-3, mm. 1719-1722, [CM:].

39. **Magic Fire**: RG, Scene 2, mm. 1992-1195, [F#:].

40. **Magic Sleep**: W, III-3, mm. 1413-1416, [CM; E; G:].

41. **Mime's Starling Song**: SF, I-1, mm. 512ff., [f:].

42. **Murder**: GD, II-1, mm. 106-107, [eb:].

43. **Nature (Definitive)**: RG, Scene 1, mm. 49-52ff., [Eb:].

44. **Nature (Original)**: RG, Scene 1, mm. 17-20, [Eb:].

45. **Nibelungs**: RG, Scene 2 (1st time in Scene 2, mm. 1400, [c#:]), mm. 1853ff., usual form in mm. 1882-1883, (Violin 1), [bb:].

46. **Nothung/Wälsie**: W, I-3, mm. 840-843, [f:]; see also mm. 1417-1422, [e:] and SF, I-3, mm. 2434-2437, [d:].
47. *Potion*: GD, I-1, mm. 1108-1109, [b:, G:].

48. Power of the Gods (Definitive): GD, Vorspiel, mm. 114-117, [c:]; see also III-3, mm. 1232ff. (D:, f:, F:).

49. Power of the Ring: RG, Scene 3, mm. 2291-2295, [f:/F:].

50. Redemption: W, III-1, mm. 535-538, [G:].

51. Renunciation of Love: RG, Scene 1, mm. 617-621, [c:].

52. Renunciation of Love (2nd form): RG, Scene 2, mm. 1338-1340, [d:].

53. Resentment (Hate): RG, Scene 3 (1st time) mm. 2252-2253, [bb:]; usual or basic form = m. 3117, [b:].

54. Rhine: RG, Scene 1, mm. 81-82, [Eb:].

55. Rhinemaidens: RG, Scene 1, mm. 137-143, [Eb:].

56. Rhinemaidens' Joy in the Gold: RG, Scene 1, mm. 540-541, [CM:].

57. Rhinemaidens' Lament: RG, Scene 4, mm. 3827-3842, [Ab:].

58. Ring (Embryonic): RG, Scene 1, mm. 600-601, [E:]; also called the “pure” or “innocent” version.

59. Ring (Evil): RG, Scene 1, mm. 602, [e:].

60. Servitude: RG, Scene 3, mm. 2017ff., [bb:].

61. Scheming: SF, I-Vorspiel, mm. 4-6, [bb:].

62. Seduction: GD, I-1, mm. 1070-1071, [Eb:].

63. Siegfried: W, III-1, mm. 496-503, [CM:, c:, Eb:].
64. Siegfried's Horn Call: SE, I-1, mm. 252-254, [G:]; Definitive Form mm. 305-307, [D:]; note that the characteristic key is F:.

65. Siegfried's Horn Call (Second Version)/Hero: GD, Vorspiel, mm. 312-313, [B:], mm. 327-329, [Bb:], and mm. 354-356, [Eb:].

66. Siegfried's Mission: SE, I-1, mm. 1210-1211, [Bb:]; see also GD, Vorspiel, mm. 571-572, [Bb:] (Definitive Version); and GD, I-2, mm. 681-684, [Bb:] (Ironic Version).

67. Sieglinde: W, I-1, mm. 171-172, [d:].

68. Siegmund: W, I-1, mm. 122-124, [a:], mm. 145-147, [d:].

69. Sleeping Brünnhilde: W, III-3, mm. 1495-1496, [D:], typically however, in [E:].

70. Spear: RG, Scene 2, mm. 831-833, [d: - a:]; Definitive Version = mm. 1163-1167, [CM:].

71. Swearing of the Oath: GD, II-4, mm. 1143ff., (various keys).

72. Sword: RG, Scene 4, mm. 3778-3880, [CM:].

73. Tarnhelm: RG, Scene 3, mm. 1930-1937, [g#: B:].

74. Treaty: RG, Scene 2, mm. 1061-1064, [Eb:].

75. Twilight of the Gods (Fall of the Gods): RG, Scene 4, mm. 3502-3503, [c#:]; note Neapolitan harmony (DM6).

76. Valhalla: RG, Scene 2, 1st segment, mm. 769-770, [Db:]; 2nd segment, mm. 783-784, [Ab:]; 3rd segment, mm. 785-787, [Ab:]; Final segment, mm. 821-825, [Db:].

77. Valkyries: W, II-I, mm. 67-73, [CM: - e/E:]; note also mm. 526-537 in b:.
78. Vassals Song: GD, II-3, mm. 646ff., [CM:, CM:/c:].

79. Volsung Race: W, I-2, mm. 666-669, [c:].

80. Voisungs' Bond of Sympathy: W, I-1, mm. 349-361, [d:].

81. Vow of Atonement: GD, I-2, mm. 1584-1587, [a:] and mm. 1588-1590, [A:].

82. Wanderer: SF, I-2, mm. 1289-1291, [A:].

83. Wave-Motion: RG, Scene 1, mm. 540ff., [CM:] (Rhine Version); GD, III-1, mm. 40ff., [F:] (GD Version).

84. Woodbird: SF, II-2, mm. 833-866 (Flute, Oboe, and Clarinet), [E:, A:, b:, CM:]; note the various segments.

85. World Ash Tree (World Ash Tree 1): SF, I-2, mm. 1540-1541, [F:].

86. World's Inheritance: SF, III-1, mm. 374-377, [Ab:].

87. World's Treasure: SF, III-3, mm. 1497-1501, [Ab:].

88. Wotan's Frustration: W, II-1, mm. 417-420, [a:]. Second Form = GD, I-3, mm. 1346-1349, [f#:].
APPENDIX B

ADDITIONAL MOTIVES

The following list of motives supplements Deryck Cooke's: *An Introduction to 'Der Ring des Nibelungen.* Several of the motives listed below are commonly known (such as Fate, Call of Death, Fall of the Gods, etc.). Those not found in the standard "motivic guides" have been identified and labeled by Edward Murphy or the author.

1. **Anguish**: I-1, mm. 1042-1043, [c:]. This figure typically appears in the strings and is characterized by a momentary highpoint and rapidly descending scale. Compare to I-3, mm. 2383-2385; III-3, mm. 1067-1068, 1089-1090, ll86-1187, and 1193-1196.

2. **Bloodbrotherhood 2**: I-2, mm. 1569-1579, [Bb: 1569, Db: 1577].


4. **Brünnhilde's Distress**: II-2, mm. 253-255, [d:253, b^b:255]. This figure appears in the Bassoons, Violin 2, and Violincello. See also mm. 310-314, 320-322, and 329.

5. **Brünnhilde's Punishment**: I-3, mm. 2006-2009, [c: 2006, Eb: 2007]. See also mm. 2010-2013, 2064-2070, 2073, 2083-2091; note the dominant thirteenth harmony which accompanies and characterizes this motive.

6. **Call of Death**: Vorspiel, mm. 108-111, [g: 108 to c: 110^3]. The original statement of this motive was in *Die Walküre* Act II, Scene 4, mm. 1470-1473, [f#: 1470 to b: 1472].
7. **Dawn 2:** II-1, mm. 188-191, [Bb:] and II-2, mm. 203ff., [Bb: 203, Eb: 217].

8. **Death:** III-2, mm. 848-849, [c:].

9. **Drinking Horn Fanfare:** II-3, mm. 608-609 (Trombones), [B:].

10. **Energy:** I-3, mm. 1933-1943 (strings), [b:]. These materials were first heard in *Die Walküre*, II-1, mm. 92ff.

11. **Fall of the Gods:** Twilight of the Gods (Cooke).

12. **The Gibichungs’ Anguish (A and B):** III-3, A = mm. 1073-1074, [f:], and B = mm. 1075-1076, [f:].

13. **Gibichung Call to Arms A and B:** II-3, A = mm. 456-461 (Trpts.), [c:], B = mm. 472-473, [eb:].

14. **Gutrune’s Innocence:** I-1, mm. 1000-1004, [Gb:].

15. **Hagen’s Day/Wotan’s Frustration:** II-4, mm. 955-957, [CM:/c:].

16. **Hagen’s Frustration:** II-Vorspiel, mm. 13-14 = 1st part, mm. 15-16 = 2nd part, [b\(^b\): 13, Db: 144, db: 153].

17. **Hagen’s Mockery:** I-2, mm. 1803-1806 = A, 1807-1809 = B, [eb: 1803, CbM: 1804, Gb: 1807]; *

18. **Inescapable Destiny:** I-3, mm. 2250-2259, [ab: 2250, b\(^b\): 2252, c: 2256]. This motive was utilized in a similar manner in *Die Walküre*, II-2, m. 904ff., [b\(^b\): 904, cb: 908, db: 910].

19. **Inevitable Fate:** II-4, mm. 1034-1038, [Gb:]. Compare to original appearance in *Siegfried*, III-3, mm. 1041-1044 (the same pitches are in the vocal lines!).

20. **Love 1:** I-1, mm. 1103-1107 (Violincello), [b:]. Cooke refers to this as Freia (first segment).
21. Loving Concern: Vorspiel, m. 370, [G:].

22. Marriage Offerings: II-3, mm. 577-581 (Bassoon), [Db:].

23. Mime’s Poisonous Broth: III-2, mm. 748-752, [e: 748, c:/CM: 749, C#M:/c#: 750, D:/d: 751]. See Siegfried, II-3, mm. 1564ff.

24. Norns: Vorspiel, m. 19-26, [eb:].

25. Rhinemaidens’ Laughter: III-1, mm. 144-145 (woodwinds), [F:].

26. Rhinemaidens’ Plan: III-1, m. 150, [F:/f:]. Note the diminished sonorities present.

27. Rhinemaidens’ Sun-song: III-1, mm. 51-60, [F:] and mm. 77-80, [Ab:]. A = mm. 51-52; B = mm. 53-54; C = mm. 55-56; D = mm. 57-60; and E = mm. 77-80.

28. Siegfried’s Fond Remembrance: III-2, mm. 584-586, [A:].


30. Spinning: Vorspiel, mm. 38-40, [eb:]. Note the CbM - Gb+ progression moving to Hagen’s fØ7 chord.

31. Valhalla Broken: I-2, mm. 1811-1812, [eb:]. The original statement of this motive was in Die Walküre, II-2, mm. 962-963, [g: - b^b:].

32. Vassals Greeting A and B: II-4, A = mm. 750-753, [Bb:]; and B = mm. 754-758, [Bb:].

33. Victory Over Death: III-2, mm. 957-959, [CM:].

35. **Wedding Calls A and B**: II-2, A = mm. 266-267, [B:]; and B = mm. 269-270, [B:].

36. **Woe = Servitude** (Cooke).


38. **World Ash 2**: Vorspiel, m. 50, [eb:]. See also mm. 100, 142, 167, 247, [World Ash 2/Valhalla composite] and I-3, m. 2143, [ebm].

39. **Wotan's Desperation (varied)**: I-3, mm. 2383-2384, [c#: 2383, D: 2384]. It is changed from its original appearance in Die Walküre, Act II, Scene 2, mm. 610-612, [f:].

40. **Wotan's Frustration (3rd Form)**: II-4, mm. 818-821, [b♭:]. Cooke refers to this motive as Wotan's Frustration (Hagen Form).
Bailey, Robert. "The Structure of the 'Ring' and its Evolution."  


Cooke, Deryck. An Introduction to 'Der Ring des Nibelungen.'  

Dahlhaus, Carl. "Formprinzipien in Wagners 'Ring des Nibelungen'."  


Hutcheson, Ernest. A Musical Guide to the 'Ring of the Nibelung'.  
New York: Simon and Schuster, 1940.


Prelude, Part 1, Norms' Scene (1-304)

Introduction (1-49)

Section 1 (1-49)

[ORCH] a (1-26)

[Trans./Refrain]

Calling of the Gods (109 = 3b)

[3 NORMS] b (27-49)

1 (27-37)

World Ash 1,

[Trans./Refrain]

Fate, Norms (19, 9th chords).

→ eb:

cb:

[3 NORMS] b (27-49)

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Section 1 (1-49)

[ORCH] a (1-26)

[Trans./Refrain]

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[3 NORMS] b (27-49)

1 (27-37)

World Ash 1,

[Trans./Refrain]

Fate, Norms (19, 9th chords).

→ eb:

cb:

[3 NORMS] b (27-49)

Prelude, Part 1, Norms' Scene (1-304)

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[Trans./Refrain]

Calling of the Gods (109 = 3b)

[3 NORMS] b (27-49)

1 (27-37)

World Ash 1,

[Trans./Refrain]

Fate, Norms (19, 9th chords).

→ eb:

cb:

[3 NORMS] b (27-49)

Prelude, Part 1, Norms' Scene (1-304)

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[ORCH] a (1-26)

[Trans./Refrain]

Calling of the Gods (109 = 3b)

[3 NORMS] b (27-49)

1 (27-37)

World Ash 1,

[Trans./Refrain]

Fate, Norms (19, 9th chords).

→ eb:

cb:

[3 NORMS] b (27-49)

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[ORCH] a (1-26)

[Trans./Refrain]

Calling of the Gods (109 = 3b)

[3 NORMS] b (27-49)

1 (27-37)

World Ash 1,

[Trans./Refrain]

Fate, Norms (19, 9th chords).

→ eb:

cb:

[3 NORMS] b (27-49)

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[ORCH] a (1-26)

[Trans./Refrain]

Calling of the Gods (109 = 3b)

[3 NORMS] b (27-49)

1 (27-37)

World Ash 1,

[Trans./Refrain]

Fate, Norms (19, 9th chords).

→ eb:

cb:

[3 NORMS] b (27-49)

Prelude, Part 1, Norms' Scene (1-304)

Introduction (1-49)

Section 1 (1-49)

[ORCH] a (1-26)

[Trans./Refrain]

Calling of the Gods (109 = 3b)

[3 NORMS] b (27-49)

1 (27-37)

World Ash 1,

[Trans./Refrain]

Fate, Norms (19, 9th chords).

→ eb:

cb:

[3 NORMS] b (27-49)

Prelude, Part 1, Norms' Scene (1-304)

Introduction (1-49)

Section 1 (1-49)

[ORCH] a (1-26)

[Trans./Refrain]

Calling of the Gods (109 = 3b)

[3 NORMS] b (27-49)

1 (27-37)

World Ash 1,

[Trans./Refrain]

Fate, Norms (19, 9th chords).

→ eb:

cb:

[3 NORMS] b (27-49)

Prelude, Part 1, Norms' Scene (1-304)

Introduction (1-49)

Section 1 (1-49)

[ORCH] a (1-26)

[Trans./Refrain]

Calling of the Gods (109 = 3b)

[3 NORMS] b (27-49)

1 (27-37)

World Ash 1,

[Trans./Refrain]

Fate, Norms (19, 9th chords).

→ eb:

cb:

[3 NORMS] b (27-49)

Prelude, Part 1, Norms' Scene (1-304)

Introduction (1-49)

Section 1 (1-49)

[ORCH] a (1-26)

[Trans./Refrain]

Calling of the Gods (109 = 3b)

[3 NORMS] b (27-49)

1 (27-37)

World Ash 1,
Spinning (CbM → Gb), Norns, World Ash 1.

On the world-ashes, once
I wove... "... a spring welled forth whispering wisdom... holy and wise was my song."

On the world-ash-tree once
I wove... "... a spring welled forth whispering wisdom... holy and wise was my song."

A fearless god came to drink...
A spear.

"... the shaft of a spear the mighty one cut from it."

Wotan "... one day the heroes will you know what will befall?"

when the sacred wood burns...

When the sacred wood burns...

The sacred wood burns...

The sacred wood burns...
Prelude, Part 1 (cont.) (180-304)

2nd Part (195-258)

Section 5 (195-258)

[NORN 1]

[Trans./Refrain]

(190 = 6b)

\( \begin{align*}
\begin{array}{c}
(180-194) \\
\end{array}
\end{align*} \)

\( \begin{align*}
\begin{array}{c}
\text{Fate, Norns, Spinning} \\
(190-194 \& 38-64).
\end{array}
\end{align*} \)

[Trans./Refrain]

\( \begin{align*}
\begin{array}{c}
(198 = 1b) \\
\end{array}
\end{align*} \)

\( \begin{align*}
\begin{array}{c}
\text{Loge.} \\
\end{array}
\end{align*} \)

[Trans./Refrain]

\( \begin{align*}
\begin{array}{c}
(204-206) \\
\end{array}
\end{align*} \)

\( \begin{align*}
\begin{array}{c}
\text{Call of Death} \\
\text{(orig. key).}
\end{array}
\end{align*} \)

\( \begin{align*}
\begin{array}{c}
(207-220) \\
\end{array}
\end{align*} \)

\( \begin{align*}
\begin{array}{c}
\text{Spear, Loge.} \\
\end{array}
\end{align*} \)

Figure 2. Prelude, Part 1 (cont.)
The image contains a page of text with musical notation and annotations, discussing a musical composition. The text appears to be a continuation of a musical analysis or score, with references to different sections and keys. The document includes musical examples with transpositions and references to specific sections and notes. The annotations are likely related to a musical piece, possibly from a historical or classical music context, given the terminology and references to sections like Trans./Refrain and Call of Death. The page includes references to specific sections and keys, such as (281 = 2b) and (285 = 1#), indicating the musical structure and key changes. The text also references other musical concepts and terms, such as Magic Sleep, Fate, and Magic Sleep, Fate, Dawn. The page is likely part of a larger musical analysis or score, providing a detailed examination of the musical piece.
Prelude, Part 2, Sections 1-2 (305-443)  
Section 1 (305-361) "Dawn"

[ORCH]  

\[ \text{(318 = 2b)} \]  

Dawn, Hero (incomplete).

\[ \text{→ b:} \]

\[ \text{\[305-314\]} \]

Dawn, Hero (incomplete).

\[ \text{Dawn (cont.),} \]

\[ \text{Hero (complete,} \]

\[ \text{1st x = 326),} \]

\[ \text{→ bb:\[V^7 = G^6\]} \]

\[ \text{Bb:318} \]

\[ \text{(337 = 3b)} \]

Section 1  

"Dawn"

\[ \text{[ORCtt]} \]

\[ \text{(305-314)} \]

Loving Concern, Heroic Love.

"... yet empty of power:
do not despise the poor woman
who... can give no more!"

\[ \text{eb:} \]

\[ \text{→ Eb:\[PAC = 417\]} \]

\[ \text{[SIEG] (417-443)} \]

\[ \text{(406-417)} \]

Loving Concern, Heroic Love.

\[ \text{[SIEG] (417-443)} \]

\[ \text{(a)} \]

\[ \text{(b)} \]

\[ \text{(b)} \]

\[ \text{(434 = 0b)} \]

\[ \text{(b)} \]

\[ \text{(a)} \]

\[ \text{(c)} \]

\[ \text{(d)} \]

\[ \text{(e)} \]

\[ \text{If from held you
what would be worth...} \]

\[ \text{→ Eb:\[PAC = 354\]} \]

\[ \text{(354-361)} \]

Hero, Valkyries.

(Sf. + B. enter) :

\[ \text{[\# (} \]

"... one lesson
have I learned
easily: to be
mindful of B.!")

\[ \text{→ Eb:\[PAC = 437\]} \]

\[ \text{[quasi-\# CAD. = 439]} \]

Figure 3. Prelude, Part 2, Sections 1-2 (1)
Section 2 (362-443)

[b] (362-380)
(a) (362-369)
B. as Mortal Woman.

"If from new deeds I held you back... what would my love be worth?"

→ Eb: [PAC = 354]

Keys = EbM

Figure 3. Prelude, Part 2, Sections 1-2 (305-443)
Prelude, Part 2 (cont.) - Sections 3-4 (443-558)

Section 3 (443-494)

[BRÜNN] (443-457)
(1) (443-457)
\( \text{a Sf's Horn Call} \)
\( \text{b Loge, Valkyrie, Sieg.} \)

[BRÜNN] (443-457)
(2) (457-462)

[Horn Call.]

[SIEG] (457-462)
(3) (457-462)

[Heroic Love, Horn]

[BRÜNN] (443-457)
(4) (457-462)

[Valkyrie, Fate, Sieg.]

"If you would show me love me mindful only of yourself; ... remember the raging fire ... you passed through ..."]

→ CM:
\( F:450 \)
\( A:453 \)

→ BB:
\( \text{PAC} = 460 \)
\( \text{but not in vocal part.} \)

[SIEG] (469-472)
(4) (469-472)

[Heroic Love.]

"B. to win!"

"Remember the ... women ... whose helmet you loosed ..."]

Section 4 (495-558)

(495 = Ob)

[SIEG] (495-518)
(1) (495-504)

[Hero, Ring.]

[BRÜNN] (518-558)
(2) (518-558)

[qr-cadetta]

[BRÜNN] (518-523)
(3) (518-523)

[Siegfried.]

[Siegfried.]

[Heroic Love, Horn, Dragon.]

"A savage dragon I slew ... now keep safe its power as a token of my truth!"

"I shall hoard it as my sole treasure!"

"In exchange for the Ring, take my horse!"

→ B:
\( a:498 \)
\( g\#:505, [\text{CAD} = 508] \)

[quasi - \( \text{CAD} = 502 \)]

→ AB:
\( \text{PAC} = 518 \)

[voice = PAC!]

→ CM:
\( \text{e} = 527 \)

[Keys = CM]
"B. to waken!"

"Remember the vows that made us one; remember the truth that we have sworn; ... "

"... remember the love for which we live! B. then will burn eternally in your breast!"

"In exchange for the Ring, take my horse!"

"Once ... he boldly flew: but with me he lost that ... power; ... "

"But wherever you may lead, you may lead ... Grane will follow fearlessly ... "

"Take good care of him: ... speak ... often of B.!!"
Prelude, Part 2 (cont.) - Section 5 (559–635)

Section 5 (559–635)

(559 = 2b)

[SIEG] (559–575)

(1) (559–567)

Heroic Love, Valkyrie.

"Shall all my deeds be wrought through your virtue alone? You will choose my battles, my victories will be yours?"

→ Ed:
   Bo:602
   Ab:607
   → Ed:611[1 PAC = 614]

(b) (596–614)

Sf's Mission, B. as Mortal Woman, Heroic Love, Sword var. = 614
(2 bar motives = 9 x 2 + 1).

"O holy gods ... Feast your eyes on the pair! Parted - who can divide us? Divided - we ne'er can part!"

→ Ed:
   Bo:602
   Ab:607
   → Ed:611[1 PAC = 614]

(575 = 3b)

[BRUNN + SIEG] (575–585)

(2) (568–575)

Sf's Hymn Call, Sf's Mission, "Mounted upon your steed ... I am B.'s arm!"

→ Ed:[IrR = 575; 570 = ext. dom.]
   F:581
   → Ed:[IrR = 581, 585 = 589]

(582–584 + 585–589)

Heroic Love, Sf's Mission.

"B.: Then you would be Sf. and B.?"

Sf.: Where I am, both are sheltered."

(585–589)

[SIEG + BRUNN] (615–635)

(7) (615–635)

Sf's Mission.

"Sf.: Hail to you, B., shining love!
B.: Hail to you, Sf., conquering light!"

→ Ed:[Plagal = 635]

e: But B.
m: Where I am, both are sheltered.

C = 5781
[Inf. = 5811]

F:

Gm: 585

→ eb: 5895

→ Eb: 592 [IAC = 593; Dec. Cad. = 5961]


"Sf: Hail, shining love!"

B: Hail, Shining life!"

Figure 5. Prelude, Part 2 (cont.) - Section 5 (559-6351)
Prelude, Part 2 (cont.) - Section 6 (635-892)
"Sf.'s Rhine Journey"
Section 6 (635-892)
(ORCH) (635-852)

1. (635-648)
   SF's Horn Call, SF's Mission,
   Walkyrie.

   (SF. leaves)
   ➞ Eb:[ImR = 640, 642, 645;
   moves ahead ]

   (649 = 3\#)
   2. (649-669)
      B. as Mortal Woman,
      Love's Greeting.

      (B. alone)
      ➞ A:
      ➞ A+657
      ➞ A+663[ext. dom.
      or dominant
      pedal]
      moves→ ]

   (660 = 1b)
   3. (660-667)
      B) SF's Horn Call
      (b) B. as Mortal Woman
      (c) SF's Horn Call.
      (SF.'s Horn is heard.)
      ➞ F:[Pedal C moves]

   4. (668-717)
      Love's Greeting/Freia (2nd seg
      becomes Love's Resolution.
      (B. sees SF. again.)

      CM:
      ➞ F:698[PAC = 717] [Pedal C
      dominants to linear
counterpoint]

   (747 = Entry 4)
   SF's Horn Call (Vcl.,
   Horns 2, 7, 8 + 6 on
   2nd phrase), Loge.

   (757 = 3\#)
   6. (757-786)
      a (757-764)
      (a) 1st 3 notes of
      SF's Horn Call, Loge.
      (b) Loge + Loge //
      chords.

      a (765-772)
      (a) 1st 3 notes of
      SF's Horn Call, Loge.
      (b) Loge + Loge //
      chords.

      b (773-786)
      Love's Res.,
      Loge.

   (787 = 3\#)
   7. (787-810)
      Nature.
      (Sieg. reaches
      the Rhine.)

   CM:
   ➞ F:7533
   ➞ F:
   ➞ F:
   ➞ A:

Figure 6. Prelude, Part 2 (cont.) - Section 6 (6
(688-717)
Love's Greeting/Freia (2nd seg.) becomes Love's Resolution.

(B. sees Sf. again.)

→ F:698 [PAC = 717] [Pedal C + dominants to linear counterpoint]

(717-756)
(717 = Entry 1) → (727 = Entry 2) → (737 = Entry 3)
Sf's Horn Call
Sf's Horn Call
Sf's Horn Call
(Horn 1)
(Oboe 1)

(Curtain lowered)

→ F:

→ F:734

\[\text{(quasi-fugue expo.)}\]

\[\text{(773-786)}\]
\[\text{'s Res., \#}\]

\[\text{Nature.} (\text{Sieg. reaches the Rhine.})\]

\[\text{a}\]
\[\text{a}\]
\[\text{b}\]

\[\text{f:698}\]

→ A:

→ Eb:

→ Eb:[‡ CAD = 849]

→ Eb:

→ eb:863 [‡ CAD = 878]

→ eb:

→ eb:881

→ b:805

\[\text{[Trans.]}\]

\[\text{(879 = Db)}\]

\[\text{Gold, Pow. of Ring, Hagen (8883)}\]

\[\text{892}\]

lude, Part 2 (cont.) - Section 6 (635-892)
PRELUDE SUMMARY

Norns’ Scene Tonal Summary

"Prelude"

1 (1-49)  2 (50-110)  3 (111-152)  4 (153-194)  5 (195-258)  6 (259-284)  7 (285-304)

eb:   eb:  (Bb:  CbM:)   eb:  eb:  Eb:  eb:  eb:  eb:  eb:  eb:

1st part of scene

2nd part of scene

Norns’ Scene Character/Text Summary

Section 1 = Orch./All 3 Norns = "Prelude"
Section 2 = Nom 1 only
Section 3 = Nom 2 only
Section 4 = Nom 3 only

2nd part
Section 5 = All 3 Norns
Section 6 = All 3 Norns
Section 7 = All 3 Norns together = "trans." to Dawn

Prelude, Part 2 Summary

"Dawn"

[BRÜNN + SIEG]

1 (305-361)  2 (362-443)  3 (443-494)  4 (495-558)  5 (559-635)


Sieg. + B.: embrace at midpoint

Figure 7. Prelude Summary
Figure 7. Prelude Summary
Figure 6. Act 1-1, 1st Large Half
[HAG] (932-942) [GUNThER] (942-943) [HAG] (944-952) [GUNThER] (952-963) [HAG] (964-971)
Pow. of Ring (2nd part), Hagen, Love 1.

Gibichung.

Gibichung.
Hagen, Love 1, Gibichung.

"... your fame is still poor;... I know of... goods that the Gib. has not yet won."

"If you keep them secret, I will chide you."

"... I see Gunther still unmarried, ... Gutrun', w/out a husband."

"When would you have me wed...?"

"I know of a woman, the noblest in the world:...

Hag.: 937
G.: 939
E:950[IAC = 952]
Ab:952
Eb:958
Gb:960
F#:962

(recit.-like M⁶ - i cad.
"Sieg."
"A twin pair... begot the bravest of sons," Gutrun's husband.""

"What deed wrought he so boldly, that he is hailed noblest of heroes?"

→ Gb:

→ b⁰:1013

g:1015

(➔)Bb:1018[IAC = 1021]

Figure 8. Act I-1, 1st Large Half (893-1053)
1st Large Half (cont.) and 2nd Large Half (1054-1222)

(5#)
[GUThER] (1024-1027)  "Massig"  Ring.
[GUThER] (1028-1032,1)  Ring, Ren. of Love (2nd form).
(2#)
[GUThER] (1032-1035)  Gold.
[GAIN] (1036-1038)  Pow. of Ring (1st part).
[GUThER] (1061-1065)  "Wieder lebhafter"  Gibichung.
[GAIN] (1066-1069,1)  "Langsamer"  Gibichung + recit.-like cadence.
[GUThER] (1069,1-1083,1)  "Selber massig"  Seduction, Gutrune's Innocence, Love 1.

"If a man knew how to use it the world would bow before him." 
"And Sf. won it!"
"The Nib. 's are subject to him."
"Sehr massig"
"Your request would soon compel him if Gutrune bound him first."
"How should I hold Sf. ?"
"0 mocking, malicious Hagen!"

"If I have heard of this Nib. hoard; does it not hold a most rare treasure?"
"If a man knew how to use it the world would bow before him."

→ B:

→)a:

But if Sf. brought the bride home to you, then would not B. be yours?"

"How could I compel the happy man to woo the bride for me?"

"Your request would soon compel him if Gutrune bound him first."

0 mocking, malicious Hagen! How should I hold Sf.?"

"If I have heard of this Nib. hoard; does it not hold a most rare treasure?"

→ B:

→ a:

But if Sf. brought the bride home to you, then would not B. be yours?"

"How could I compel the happy man to woo the bride for me?"

"Your request would soon compel him if Gutrune bound him first."

"If I have heard of this Nib. hoard; does it not hold a most rare treasure?"

Figure 9. 1-1, 1st Large Half (cont.) and 2nd Large Half (1054-1222)
I (1036-1038)

of Ring (1st lib.)

Lib.'s are sub-

"G: And B. he alone can

H: ... no one else

\( \rightarrow \) a:

b: 1040

\[ \text{[GUNThER + HAG] (1036-1042)} \]

Pow. of Ring (2nd part) + Sword on \( f \# 7 \) (1038-1039), Valkyrie.

\[ \text{[GUNThER] (1042-1053)} \]

"Lebhaft" = 1042; "Heftig" = 1048

Anguish, Gibichung.

"Why do you arouse doubt and discord? Would you make me long for that which I never can attain?"

\[ c: g: 1043 \]

\[ b^p: 1045 \]

\[ g: 1047,3 \]

\[ c: 1050,4 \]

\[ \text{[GUNTHER]} \]

\[ \text{[HAG]} \]

\((1083-1095)\)

&. =licktion cent.,

Ren. of Love (2nd version), Love 1.

\[ \text{seducing Sf. the Hero whose key is Eb:} \]

\[ \text{a: 1097} \]

\[ \text{Eb: 1098} \]

\[ \text{(2#)} \]

\[ \text{[HAG] (1083-1116)} \]

1 (1083-1095)

Seduction cont.,

Rem. of Love (2nd version), Love 1.

\( \text{Sword, Seduction.} \)

\[ \text{[HAG]} \]

\((1096-1102)\)

\[ \text{[HAG]} \]

\((1074-1083)\)

Massig" tion, Gutrune's

nee, Love 1.

king, malicious Hagen!

could I hold Sf.?"

[©: 1097] 1

= E: 1087

\( \text{a: 1091(\# CAD = seducing Sf. the Hero who's key is Eb:} \)

1095]
2 (1160-1163) "Immer schneller" Hagen, Pow. of Ring.  

1 (1164-1167) 2 (1168-1173) "Schnell" "Schnell"  
Pow. of Ring, Pow. of Ring, Seduction, Seduction.  
\[ \begin{align*} 
\text{a} &= 1164 \\
\text{a}^2 &= 1166 \\
\text{b} &= 1168 \\
\text{b}^2 &= 1170 \\
\text{f} &= 1172 \\
\text{g} &= 1173 \\
\end{align*} \]  

"On a boat I see a horse and a man." "It's he who is blowing the horn so gaily."  

\[ \begin{align*} 
\text{f} &= 1168[\text{Dec. var.} \\
&= 1171] \\
\text{f}^2 &= 1172[\text{PAC} = 1173] \\
\end{align*} \]  

---Figure 10. I-1, 2nd Large Half (cont.) (1110-1222)---
Part 2 (1135-1222)

(0f)

[ORCH] (1129-1134)

Curse (over g#7), Hagen, Sf's Horn Call.

Orch.

("Ziemlich massig"

Sf's Horn Call.

[ORCH] (1146-1152)

[HAG/GUN] (1135-1146)

"Ziemlich lebhaft"

Sf's Horn Call (offstage Horn), Dragon.

[GUN] (1153-1163)

1 (1153-1159)

"I hear the sound of a horn from the Rhine."

"Hagen."

I could "H: As he goes hunting...

he may come to the Gib.'s house...

G: Gladly would I bid him welcome."

(→)Eb:

G: I hear the sound of a horn from the Rhine.

2 (1184-1192)

Rowing, RM's Lament.

Heinjasheia, Sword, Rhinegold, Nature, Rowing, Ring, Ren. of Love (2nd form).

"A leisurely stroke... driving the boat... against the stream; the strong arm shown..."

(Trans.)

[GIN] (1201-1204)

"Schnell"

Nature.

[HAG] (1205-1210)

"Lebhaft"

Gib.

[SIEG/HAG] (1211-1222)

1 (1211-1217)

2 (1218-1222)


"Is he passing by?"

"Hoi-ho!

Whither bound, gay hero?"

"Sf.: To Gib.'s stalwart son.

H: To this hall I bid you welcome..."

1-1, 2nd Large Half (cont.) (1110-1222)
ACT I, SCENE 1 SUMMARY

1st Large Half (Questions for Hagen)

F: complex
eb:/Eb: Gb: Gb: (Eb:) (Bb:) (Eb:) Eb: complex

[b: F: conflict; eb:/Eb: = secondary and less important]

2nd Large Half
Part 1 (Hag.'s Plan) Part 2 (E)

Act 1, Scene 1 Comparison of Halves

1st Large Half (893-1053)

1. 161 mm.

2. Series of questions by Gunther and Gutrune answered by Hagen leading to "doubt and discord" (mm. 1042-1053).

3. Gibichung and Hagen motives predominate.

4. Emphasizes the b:/B: complex.

Figure 11. Act 1, Scene 1 Summary
### Act I, Scene 1 Comparison of Halves

#### 2nd Large Half (1054-1222)

1. **169 mm.**

   - 2. Part 1 = 81 mm. (1054-1134) Hagen reveals his plan. The Seduction motive predominates.
   - 3. Part 2 = 88 mm. (1135-1222) Preparation for Sf's arrival; Sf.'s Horn Call is the predominant motive.
   - 4. Emphasizes the F: complex.

---

**Figure 11. Act I, Scene 1 Summary**

<table>
<thead>
<tr>
<th>2nd Large Half</th>
<th>Scene 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 1 (Hagen's Plan)</td>
<td>Trans.</td>
</tr>
<tr>
<td>Part 2 (Siegfried Arrives)</td>
<td></td>
</tr>
<tr>
<td>B:</td>
<td>F:</td>
</tr>
<tr>
<td>b: D: b:</td>
<td>a:</td>
</tr>
<tr>
<td>B: b:</td>
<td>D: a:</td>
</tr>
<tr>
<td>(Eb:) Bb: )</td>
<td>(Eb: Bb: )</td>
</tr>
<tr>
<td>(Eb:)</td>
<td>(Eb:)</td>
</tr>
<tr>
<td>Eb:</td>
<td></td>
</tr>
</tbody>
</table>
Figure 12. 1-2, Section 1 (1223-1279) and Section 2 (1280-1357)

(1) HAG (1223-1237)

"Etwas lang-samer"

Curse (f♯7), CM/F♯:1231-1232, Seduction.

"Hail" beloved hero!"

F: b: bː/B: F: - bː/B: tritone

(Sieg/Orch) (1259-1265)

Curse (f♯7), Sieg., Riding, B. as Mortal Woman, Heroic Love.

"Seif. You called me. Seif. had you seen me before?"

H: ... I knew who you were by your strength alone."

(D♭:?)

→ Bb:1261
b♭:1262
Db:1263
→ Bb:1265

(Sieg) (1266-1267)

Riding, B. as Mortal Woman, Heroic Love.

"Tend well my Grane . . . ."

→ B♭:

Db:1271
cb:1273
b♭:1274
→ B♭:
g:1275

Section 2 (1280-1357)

(2) [SIEG] (1268-1284)

Friendship.

"... O hero, ... myself I give to you."

→ B♭:[D CAD = 1287]
d:1290[D CAD = 1291]
→ B♭:1292[Dec. Cad. = 1297_1]
1241) [GUNTHER] (1242-1244)
Gibichung.

... "Gunther am I who you seek."

b: [PAC = 1243]
D: 1243 [PAC = 1245]

1241] D: 1243 [PAC = 1245]
⇒ Bb: 1246
[implied PAC = 1248]

1242) [SIEG] (1245-1247)
Sigfried.

... "... fight with me or be my friend!"
... "... you are welcome here."
... "Sf.: Where shall I stable my horse?"
H: I'll find him a place."

d: 1245 1 J
F: 1246 1 J

d: 1245 1 J

1243) [GUN] (1248-1251)
Seduction.

"... O hero, my sword ... with myself do I offer."

⇒ Bb: [‡ CAD = 1287]
⇒ Bb: g: 1300
⇒ Bb: d: 1302 [PAC = 1304]
g: 1305
⇒ Bb: 1307 [Dec. Cad. = 1309]
g: 1311
⇒ Bb: 1313 [implied PAC = 1316]

[Trans.]

1) [GUN] (1285-1297)
Friendship based.

[SIEG/HAG] (1252-1258)
Riding, Seduction.

[ORCH] (1297-1300)
Friendship.

[SIEG] (1301-1316)
Friendship, Volsung Race, Love's Ecstasy,
Song, Sword, Nieblungs.

"... O hero, myself I give to you."

12. 1-2, Section 1 (1223-1279) and Section 2 (1280-1357)
Section 3 (1358-1490)
Part 1 (1358-1454)
(\(X_1 = 1398\); \(3b = 1375\))
[HAG] (1358-1375)
"Sehr massig"
Gutrune, Gutrune's Longing.

"Be welcome . . .
in Gib.'s house!
His daughter brings you this draught."
\(\to \text{G:}[PAC = 1367]\)
\(E_b:1375\)

\(1b = 1398\)
[SIEG] (1377-1393)
"Ziemlich breit"

\(\to \text{Eb:}[PAC = 1367]\)
\(f:1380\)
\(E_b:1381\)
\(A_b:1384\)
\(\to \text{G:1390}\)

\(\to \text{Eb:}[PAC = 1367]\)
\(f:1380\)
\(E_b:1381\)
\(A_b:1384\)
\(\to \text{G:1390}\)

\(\to \text{G:}[PAC = 1367]\)
\(a:1398\)
\(f\#:1400\)
\(\to \text{G:1403}[\text{Dec. Cad. } = 1405]\)

\(\to \text{Eb:}\)
\(e:1407\)
\(a:1416\)

Figure 13. I-2, Section 2 (cont.) and Sect 3 (1358-1490)
is next work, not
king what it
ves for."

"... the Tarnhelm
... it serves to
change you to any
shape. You took
nothing more?"

E: (Dec. Cad. = 1349)
g:1332
g#:1336
B:1338
g#:1342 [IAC = 1343]

"Sf.: A Ring.
H: You have it safe?
Sf.: It is held by a
wondrous woman."

"H: B!
Gun.: You need give me nothing Sf.
... I serve you willingly."

E: tritone relationship/
conflict = Sf. + B.'s

G:1332

E:1349

Gutrüle, Gutrüle's Longing.

"(to Gur) Ha, fairest of
women! ... Gun., what
is your sister's name?"

G:1429

E:1438 [implied PAC = 1440/1]
"Wieder massig"
Hagen, Gutrune, Gutrune's Longing.

(Gut. leaves the hall. Sf. looks after her as if entranced.)

"Gunther, have you a wife?"

"I have set my heart on one whom myself can never make mine."

"What would be denied you were I by your side."

Part 2 (1455-1490)
[SIEG] (1455-1459)
Meter = 4
Curse, B. as Mortal Woman.

[CUN] (1460-1468)
Friendship, Valkyrie, Pow. of Ring (2nd part), Hagen.

[SIEG] (1468-1472)
"Belebter" Hagen, Gib., Love's Ecstasy.

⇒ G:1444
⇒ G:1458
⇒ G:1459
⇒ G:1461
⇒ G:1463[Dec. Cad. = 1468]
"What would be denied
you were I by your
side."

\[ \text{D:} \quad \text{B:1472} \]

\[ \rightarrow \text{G:1477} \]

\[ \text{Eb:1478} \]

\[ \text{b:1480} \]

"... for me the fire will never
abate."

"Sehr langsam"

Potion.

"Sehr massig"

Magic Fire, Wood-
bird.

\[ a = 1473 \]
\[ a^1 = 1475 \]
\[ b = 1477 \]

"Gun: Only he who
breaks through the
fire may be B.'s
suitor."

Figure 14. I-2, Section 3 (cont.) (1440-1490)}
Intra ORCH (1490-1495) [SIEG/GUN) (1496-1510) [ORCH) (1529-1538)

"Schnell und heftig," meter = 2/4
Loge, Seduction.

(Sf. comes to himself ... and turns to Gun.)

Part 1 (1490-1528)

1-2, Section 4 (1490-1761)
(2b = 1493)
Intro

[ORCH) (1490-1495)
"Schnell und heftig," meter = 2/4
Loge, Seduction.

(Sf. comes to himself ... and turns to Gun.)

Part 2 (1529-1554)

[ORCH) (1529-1538)

"Schnell und heftig," meter = 2/4
Loge, Seduction.

(Sf. comes to himself ... and turns to Gun.)

Part 3 (1554-1630)

Bloodbrotherhood, Loge, Gutrune.

"The freshening blood of blossoming life ..."

(trans.)

(Hagen fills a drinking horn w/fresh wine, he holds it to Sf.)(Sf. turns to Gun)

Part 2 (1529-1554)

[ORCH) (1529-1538)

Curse (over f♯⁷)
Spear, Loge.

(H. fills a drinking horn w/fresh wine, he holds it to Sf. + Gun.)

Part 3 (1554-1630)

Bloodbrotherhood, Loge, Gutrune.

"In brotherly passion ..."

(trans.)

"Joyous & free, may our bloodbrotherhood bloom from our bond this day."

(trans.)

"If a bro break the ..."

(trans.)

Figure 15. 1-2, Section 4 (1490-1761)
Part 2 (1529-1553) (Serves as an Intro. to Part 3)

1. (1511-1528)

Kyrie, Blood-redeemed.

I will bring ill you, r?

the Tamhelm.

let us swear odbrotherhood.

13
7
9
24a [Dec. = 1529

---

(2a)

[ORCH] (1529-1553)

(2b)

(1529-1538)

Curse (over $g^7$), Spear, Loge.

(H. fills a drinking horn w/fresh wine, he holds it out to Sf. + Gun.)

(3)

(1539-1547)

"subito p"

Loge, Sword, Gib.

(Each of them places two fingers on the horn, which is held between them by H.)

$g^7 = 7$ (or b: as in 1600-1609) $\rightarrow b^b: 1584$

b: 1532 $\rightarrow Bb: 1544$

[f: 1534 $\rightarrow$ Dec. Cad. = 1548]

---

(internal trans.)

[ORCH] (1579-1583)

Hagen, Spear.

[VOW] (1584-1587)

Vow of Atonement.

[SIEG] (1588-1591)

Vow of Atonement.

[BOH] (1592-1610)

Bloodbrotherhood 2 related, Ring, Fall of the Gods (1596 = DBM in c:)

Nib. (augmented in 1600-1604), Curse (over $g^7 = 1604-1606$), Spear.

(trans.)

"If a brother break the bond, . . . ."

"If a friend break faith, . . . ."

". . . . what we have drunk this day . . . shall flow in streams as an atonement!"

(=>) Db:

a: 1582

A:

DM: 1591

CM:

c: 1596

b: 1600

Figure 15. 1-2, Section 4 (1490-1761)
I-2, Section 4 (cont.) (1611-1761)

Part 4 (1630-1661)

Part 6 (1677-1720)

Bloodbrotherhood reL mat., Friendship.

Bloodbrotherhood 2 Cad., Hagen, Spear, reference to B. Awakes.

"G: So I offer the bond! Sf.: So I drink to you in loyalty!"

→ b⁵:
→ Bb:1613[PAC = 1619] → Bb:1625[implied PAC = 1630]

→ Bb:

G: Will you not rest first?
Sf.: I am in haste to return.
G: You, H. guard the hall!

Gut: haste swiftl H: Th sailir B."

Db: b:1726

"Now in on our way... we shall soon reach the rock."

"One night by the shore you must wait... then you will bring home your wife."

Db:

c#1680q
c:1684
q:1688
G:1689[IAC = 1691]

"Why took you no part in the oath?"

"My blood would spoil your part in the oath?"


Gut. appears.)

Db:1634

a:1637

a = 1611[QUN] poss.
e" = 1615[SIEG] bar
b = 1619[ORCH] des.

"Gut: Hagen, Spear, reference to B. Awakes."

G:1689[IAC = 1691]
Part 5 (1661-1720)

[GN] (1661-1666)
"Schnell belebend"
Hagen, Friendship 5ths, Valkyrie.

 Golden Apples, Nib.,
Ring, hint of Sed.,
Ren. of Love (2nd form).

"Leave this joyless man alone!"

"My blood would spoil your draught!"

"... stubborn and
cold... it is sta-
gnant... therefore
I shun such fiery
bonds."

"Leave this joyless man
alone!"

Trans.

[ORCH] (1746-1761)
Rowing, Gut.'s Long-
ing, phrase from
RMS Lam. (as in Sf.'s
Rhine Journey mm. 856-
858).

a = 1746
a² = 1752
a³ = 1758
a⁴ = 1760

Part 6 (1720-1746)

[GUT/HAG] (1720-1746)

Hagen, Valkyrie,
Vow of Atonement.

Gutrunes Longing.

"Gut: Whither
hasten to win you
for his wife?"

"Sf. mine!"

"G: Sf.?
H: See how he
hastens to win you
for his wife?"

Db: b:1726
⇒ Bo:17313
⇒ b⁰:1734
⇒ Ab:1742
⇒ Eb:1752
⇒ Bo/B⁰:1757

6. 1-2, Section 4 (cont.) (1661-1761)
"Here I sit on watch... Gib.'s son; to his courtship he journeys."

"A brave hero... will ward off danger. For him he brings to the Rhine his own bride; but for me... the Ring!"

"Sons of freedom,... sail merrily away! Though you think him lowly, yet you serve him - the Nib.'s son."

Part 2 (1869-1908)
B.'s Rock Prelude

B. as Mortal Woman, hint of Freia, Love's Greeting, Curse.

B: as Mortal Woman, Love's Greeting Curse.

Figure 17. 1-2, Section 5 (1762-1827) and Section 6 (1828-1908)
ACT I, SCENE 2 SUMMARY

Section 1 (1238-1279)
"Sf. Onshore"
(Trans. cont.) (1223-1237)
F: bⅨ/B:

Section 4 (1490-1761)
"Sf.: I will win B.
for Guntrune."
Part 1 (1490-1528)
Bb:

Section 5 (1762-1827)
"Hagen's Watch"
(a, aⅨ, b, codetta)

Section 2 (1280-1357)
"Sf. and Gun. exchange greetings"
Part 1 (1280-1316)
Bb:

Section 6 (1828-1908)
"Hagen's Watch Postlude"
Part 1 (1828-1868)
(a, aⅨ, b)

Part 2 (1869-1908)
(a, aⅨ, b, aⅧ)
B: b:

"Oath"
Part 3 (1554-1630)
(a, aⅨ, b 3 times)
bⅨ: Bb:

"Hagen = no oath"
Part 4 (1631-1666)
(a, aⅨ, b)
Bb: eb:

"Preparation of the Drinking Cup"
Part 2 (1529-1553)
Bb: bⅨ:

"B.'s Rock Prelude"
(a, aⅨ, b, aⅧ)
B: b:

Figure 18. Act I,
Section 3 (1358-1490)
"H. asks about the Hoard"
Part 2 (1316-1357)
Bb: Bb:

Section 3 (1358-1490)
"Sf. meets Guntrune and drinks the Potion"
Part 1 (1358-1454)
(a, b, a², c, a², d, a³)
G: G:

Part 2 (1455-1490)

"Hagen = no oath"
Part 4 (1630-1661)
(a, b, a², b)
Bb: eb: Bb: Bb:

"Sf. and Gunther depart"
Part 5 (1661-1720)
eb: Eb: Bb: Bb: eb:

"Guntrune learns they have gone"
Part 6 (1720-1761)
Bb: b²: Eb: Eb: Eb:

Comments:
1. Lots of Bar forms.
2. Primary keys = Bb:, b², G:, eb:, Eb: = EbM triad (Symbolic) EbM = Hero's triad. Siegfried is literally absorbed by the Gibichungs.
3. Primary tonal motion = from Bb:, through b²/Bb: conflict, to eb:.
4. Bb:/b²: = coming from Scene 1 and heading into Scene 3.

Figure 18. Act 1, Scene 2 Summary
I-3, Section 1 (1909-1982) and Section 2 (1983-2113)
Trans. cont./Intro. (1909-1936)
(3b = 1917)
[BÖCH] (1909-1936)
1 (1909-1919)
Potion, World's Treasure
(in orig. Ab:).
2 (1920-1928)
Potion, Riding, Energy,
World's Treasure.
3 (1929-1936)
Potion, Riding, Valkyrie,
Hojojóho.
[BÖCH] (1909-1919)
(Potion, World's Treasure
in orig. Ab:).

8 (B. sits at the cave entrance in mute contemplation of Sf.'s ring; 1917
she kisses the ring.)
? = 1909
Ab:1915

(Distant thunder is heard,
she looks up and listens;
1924 = she turns again
to the ring.)
ab:
Gb:1924

(A flash of lightning; a
dark thundercloud is seen
approaching.)

"For you alone I came in
haste!"

"Have you come
to me? Are you ...
not afraid ... ?"

→ c:
→ eb:1987[IAC =1987]
"A long-familiar sound... a horse, winging swift through the air... who has sought me out in my loneliness?"

"B!: Sister! Do you sleep or wake?"

"Waltraute's Call... Are you coming, my sister? There in the wood - dismount from your steed and leave him to rest."

"A long-familiar sound... a horse, winging swift through the air... who has sought me out in my loneliness?"

"B!: Sister! Do you sleep or wake?"

"Waltraute's Call... Are you coming, my sister? There in the wood - dismount from your steed and leave him to rest."
I-3, Section 2 (cont.) (2026-2102)

7 (2026-2029)
[\text{G}m=\text{2033}]

\text{Lines 16-17. B.'s Punishment. B.'s Defense.}

\rightarrow c:
\rightarrow Eb: 2028

8 (2030-2036)
[\text{Eb}m^6]

\text{Lines 18-20, Valkyrie, Loke, B.'s Compassionate Love. Dec. Cad. in 2036 = d\#dim Ring chord.}

\rightarrow Eb:
\rightarrow G:2031
\begin{align*}
\text{EbM} & \\
\text{Bb:2032}
\end{align*}
\rightarrow B:2033[\text{Dec. Cad. = 2036}]

9 (2037-2042)
[\text{c\#mm}^6]

\text{Lines 21-22, B. Awakes (2nd & 3rd motives), Love 1.}

\rightarrow B:[\text{IAC = 2043}]

\rightarrow B:
\rightarrow b:2044

10 (2043-2048)
[\text{B}]

\text{Lines 23-24, Siegfried, Love's Greeting.}

\rightarrow \text{b:2044}

\rightarrow \text{b:2044}

11 (2065-2072)
[\text{Fb\#m=-17}]

\text{Lines 28-30, B.'s Punishment. Anguish.}

\begin{align*}
\text{WAL} & (2073-2078) \\
\text{[ORCH] (2079-2082)}
\end{align*}

\text{[\text{EBL}] (2083-2089)}

\text{[BRUNN] (2083-2092)}

\text{[WOT]} (2086)

\text{Wotan's Greeting.}

\begin{align*}
\text{Wotan's ring chord.}
\end{align*}

\text{B.'s Punishment.}

\text{"Share in the frenzy that has seized you, crazy one? It was not this drove me... to break Wotan's decree."}

\rightarrow b:
\rightarrow eb:
\rightarrow \text{b:2074}
\rightarrow \text{eb:2074}

\rightarrow \text{Dh:2069}
\rightarrow \text{Dh:2085}
\rightarrow \text{Dh:2086}
\rightarrow \text{Dh:2089}

\text{d:2074}
\text{d:2085}
\text{d:2086}
\text{d:2089}

\text{Figure 20. I-3, Section 2 (cont.)}
Awakes Lines 23–24, Siegfried, Love's Greeting.

\[ \text{A:} \]

\[ \text{B:} \]

Love's Greeting, B. Awakes (2nd → 3rd motives), Love 1, Love's Greeting.

Wotan's frustration (2nd form) on C# scale

Wotan's frustration (2nd form) on Gm scale

"If still I might dread it my cares would be ended."

"... I cannot understand you!"

\[ \text{A:} \]

\[ \text{B:} \]

Figure 20. 1–3, Section 2 (cont.) (2026–2102)
1-3, Section 2 (cont.) and Section 3 (2114-2267)

Section 3 (2114-2267)
Part 1 (2114-2163)
(3b)
[WAL] (2114-2267)
1-1(2114-2128)
Wotan's Frust.
(2nd form) Need of the Gods.
a = 2114
a^1 = 2134
a^2 = 2118
b = 2139
e^2 = 2144
b = 2125
"Since Wotan parted from you he has not sent us into battle... as a wanderer he roamed the world."
→ f#:3:2128
→ d:2128
b:21
b:21
→ eb:21
[Plag]

Part 3 (2204-2236)
(3b)
(2204-2213)
Wotan's Frust.
Wotan's B.
"... the look so soft he thoug...
... of you, B!... 61 his eyes

Figure 21. 1-3, Section 2 (cont.) and Sec...
"Since Wotan parted from you he has not sent us into battle ... as a wanderer he roamed the world."

"At last he came home; he held his splintered spear ... he sent Valhalla's heroes to fell the world ash-tree."

"He bade them pile the logs around the hall ... He called together ... the gods ... took his seat ... bade the troubled ones sit ..."

"There he sits, saying not a word ... Holde's apples he tastes no more."

"... then his look softened - he thought of you, B! He ... closed his eyes ... "

"... then his look softened - he thought of you, B! He ... closed his eyes ... "

"and, as in a dream, whispered ... 'If to the daughters of the Rhine she gave back the ring, from the burden of the curse ..."
1-3, Section 3 (cont.) and Section 4 (2267-2438)

Part 4 (2237-2267)

(3f)
12 (2237-2245)
Wotan's Frustration
(motives + keys)
Part 1.
"... I stole away... in secret haste I mounted my horse...
..."
→ f♯: g♯:2242

(3b)
13 (2246-2249)
Riding.
"and rode through storm to you."
→ b: b♭: c♭:2256

e♭:2259

(4f)
14 (2250-2261)
Ren. of Love (2nd form).
\( a = 2250 \) \( a^2 = 2258 \)
\( a^3 = 2254 \)
"I beg of you:... End the agony of the immortal gods!"

(5f)
15 (2262-2267)
Wotan's Frustration.
(Waltraute has thrown herself down before B.)

Section 4 (2267-2438)

[BRÜNN] (2267-2292)
1 (2267-2277)
Valhalla, Wotan's Love
for B.

2 (2277-2292)
Wotan's Frustration
(2nd form).

[OR] (2292-2299)
[BRÜNN] (2292-2299)
Ring, Pow. of Ring
(1st part).

[WAL/BRÜNN] (2300-2)
Ring, Pow. of Ring
part).
B. Awakes (3 motive).

"What tales... are you telling me...?... I do not grasp what I hear."
→ f♯:
→ F♯:2270

\( \rightarrow f:2277_3 \)

D:2273
\( \rightarrow g:2285 \)
c#:2276 \[ IAC = 2277 \]

"Wild and confused is your meaning;... what would you have me do?"

"W: The Ring... throw it away! B: The Ring? Throw it away?"

"W: Give it back to me! B:... have you your senses?"

→ a:
→ D:2305 [Dec. Ca = 2308]
### Section 3 Summary

<table>
<thead>
<tr>
<th>Part 1</th>
<th>Part 2</th>
<th>Part 3</th>
<th>Part 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>f#:</td>
<td>Gb/F#:</td>
<td>Ab:</td>
<td>f#:</td>
</tr>
<tr>
<td>Gb:</td>
<td>b:</td>
<td>eb:</td>
<td>f#:</td>
</tr>
<tr>
<td>B:</td>
<td>Db:</td>
<td>Dm:</td>
<td>f#:</td>
</tr>
<tr>
<td>D:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f#:</td>
<td>b:</td>
<td>Dm:</td>
<td>f#:</td>
</tr>
</tbody>
</table>

**Note:** Return of Wotan's frustration at beginning of Parts = a, b, e¹, e²?

---

**262-2267₁**

Frustration.

Ring, Pow. of Ring (1st part), B. Awakes (3rd motive).

"W: Give it back to the Gods... have you lost your senses?"

→ a:

→ Ch: 2305 [Dec. Cad. = 2308₁]

---

**2265₂**

Section 3 (cont.) and Section 4 (2267-2438)

---

**2300-2307**

[Wal/Brünn] (2300-2307)

Ring, Pow. of Ring (1st part), B. Awakes (3rd motive).

"Do you know what means to me?" "More than the joys of Valhalla... this Ring is to me."
(3#) (2383-2387)
Valhalla, Anguish, W.'s Desperation, Curse, Fall of the Gods harmonic prog. in orig. key (c\#m\#6 - Dm6).

"even though Valhalla should fall in ruins!"

c\#: [implied PAC = 2387]
\[ \rightarrow f\#: 2388 \]

[\[WAL\] (2387-2393)]
W.'s Desperation, Curse, Fall of the Gods harmonic prog. (Dm6 - Dm6).

a

[\[BRI[N] (2393-2400)]
Wotan's Desperation, Curse.

a^2

[\[WAL\] (2400-2409)]
Fricka's Wrath, Anguish, Pow. of Ring (1st part).

b

"Is this your loyalty?"

"... on your way...
... You will never rob me of the Ring."

"Alas!... Woe to you, sister! Woe to Valhalla gods!"

\[ \rightarrow f\#: [Dec. Cad. = 2409] \]
Figure 23. 1-3, Section 4 (cont.) (2336-2438)
Section 5 (2439-2509)

[ORCH] (2439-2446)
Magic Fire (in orig. key), Loge.

(Fire grows brighter)

→ F#: 
   b♭: 2445

[BRUNN] (2447-2456)
Magic Fire.

"... more brightly flames the guardian ... below."

Ab:
   Bb: 2454
   d: 2456

Section 6 (2510-2736)

[Part 1] (2510-2591)

(2#)

[ORCH] (2510-2517)
"Intro." = Potion, Gibichung.

[BRÜNN] (2530-2538)
Potion, Gibichung.

2530-2531 = D♭-EbM = Fall of the Gods prog., Pow. of Ring, Tarnhelm.
"... who has wrought the deed ordained only for the strongest?"

D:
   g♯: 2531
   b♭: 2536

[SIEG] (2539-2542)
Potion, Gibichung.

2543-2545 = Fall of the Pow. of Ring
"... who dread crest Are you a ?"

→ b: 
   D: 2514
   g♭: 2516

→ b: 2520
   D: 2528

→ b: 2530
   D: 2532

→ b: 2534
   D: 2536

→ b: 2541
   D: 2543

→ F: 2492

Figure 24. 1-3, Section 5 (2439-2509) and Se
ge, Siegfried.

the ... see leap up so

F:/b: tritone with Hagen's presence (eb)

F:/b:

[SIEG] (2539-2542)

Potion, Gibichung.

"A hero who shall master you -"

Db:2541#

[BRÜNN] (2543-2556)

2543-2545 = DN6-DM = Fall of the Gods prog., Pow. of Ring, Tarnhelm.

"...who are you dreadful creature? Are you a mortal?"

→ b:2552

[SIEG] (2556-2565)

Potion, hint of Hate, Gibichung.

"A Gibichung am I, ... whom, woman, you must follow."

→ b:

G:2560
g:2561

→ b:2564

D:2564#

→ b:2565#

[BRÜNN] (2566-2591)

Anguish, Wotan's Frust., Pow. of Ring, Hagen, Valhalla Broken rhythm.

"Wotan! ... to mockery and misery you are abandoning me!"

bb:

f:2569

f#:2580
c#:2584[Dec. yr. = 2587, 2590 = 2 - 1]
Part 2 (2592-2667)

[SIEG] (2592-2601)
\( f^\#7 \) Ring chord + Hagen + Hate + Valhalla Broken rhythm on Tarnhelm, Potion.

"Night draws on: in your cave you must be wedded to me."

\( \rightarrow c \):
\[
\begin{align*}
&:2608 \\
&d:2609 \\
&e:2613
\end{align*}
\]

[BRÜNN] (2601-2615)
"Nieder schneller," Hagen, Ring, Pow. of Ring (1st + 2nd parts), Tarnhelm.

[BRÜNN] (2615-2618)
Hagen, Hagen.

[BRÜNN] (2619-2632)
Hagen, Hagen, Pow. of Ring varied (1st + 2nd parts), Valkyrie.

Part 3 (2668-2736)

[SIEG] (2668-2682)
Potion, hint of Hate.

[BRÜNN] (2682-2697)
B. as Mortal Woman.

[BRÜNN] (2698-2696)
Hagen, Hagen, Woten's Frustration (2nd form), Pow. of Ring.

[SIEG] (2697-2702)
Rings (3rd form), Pow. of Ring.

[BRÜNN] (2703-2706)
Hagen, Pow. of Ring.

"Now you are mine!"

(Sf. drives B. into the cave.) "How can you defend yourself wretched woman?"

\( \rightarrow b \):
\[
\begin{align*}
&G:2763 \\
a:2674 \\
=? 2679
\end{align*}
\]

\( Coda \)
(SlEG Honor Blood Gutru br\( \frac{6}{4} \) - 1 [C] 2 [E] 3 [E]ing + bröt)

\( \rightarrow t \)
\( \rightarrow t \)
\( \rightarrow t \)
\( \rightarrow t \)

Figure 25. 1-3, Section 6 (cont.)
"Back, you robber! . . . never shall you rob me of it!"

Hate, Hagen, Power of Ring varied (1st + 2nd parts), Valkyrie.

"Your words goad me to take it from you."

(Coda) (2697-2736)

Hate, Wotan's Frust. (2nd form), Power of Ring.

(Char) (2719-2736)

Hagen, Hate, Wotan's Frust. (2nd form), Pow. of Ring. Tarnhelm.

(Siege) (2697-2719)

[BRÜNN] (2619-2632)

Hate, Hagen, Power of Ring varied (1st + 2nd parts), Valkyrie.

"1st Struggle"
1 (2633-2646) Curse, Valkyrie, Heroic Love.

"2nd Struggle + Taking of the Ring"

"B.'s Collapse" (2661-2667) World's Treasure, B. as Mortal Woman, Tarnhelm.

"First Struggle" "Second Struggle + Taking of the Ring"
"8.'s Collapse"

"1st Struggle" "2nd Struggle + Taking of the Ring"
"8.'s Collapse"

(Coda) (2697-2736)

[BRÜNN] (2619-2632)

Hate, Hagen, Power of Ring varied (1st + 2nd parts), Valkyrie.

"1st Struggle"
1 (2633-2646) Curse, Valkyrie, Heroic Love.

"2nd Struggle + Taking of the Ring"

"B.'s Collapse" (2661-2667) World's Treasure, B. as Mortal Woman, Tarnhelm.
ACT I, SCENE 3 SUMMARY

Section 1 (1909-1982)
"Trans. cont./Intro.": "B. Hears Waltraute" (1909-1936)
\[
\begin{align*}
\text{a} & \quad \text{a}^1 \\
\text{a}^2 \\
(28 \text{ mn.}) & \quad (24 \text{ mn.}) + (22 \text{ mn.})
\end{align*}
\]
→ b:

(74 mn.)

Section 2 (1983-2113)
"B.: Why have you come to me?"

Part 1 Part 2
→ c:
→ eb:
→ Eb:
→ B:
→ b:

(131 mn.)

Section 3 (2114-2276)
"Waltraute's Narrative"
Part 1 Part 2
→ c:
→ eb:
→ Eb:
→ B:
→ b:

(153 mn.)

Section 5 (2439-2509)
"B. sees the flames and thinks Sf. has arrived." (Trans. to Sf. + B.).

→ Fb:
→ F:
(F↓/b: tritone)

(71 mn.)

Section 6 (2510-2736)
"Sf. → B."

Part 1 Part 2 Part 3
→ b:
→ c: → eb: → b:

(82 mn.) (76 mn.) (69 mn.)

→ b: (primary key)

Figure 26. Act I, Scene
Section 3 (2114-2266)  
"Waltraute's Narrative"  
Part 1 Part 2 Part 3 Part 4  
i/1 iv v i  
→ $f\#$:  
(153 mm.)

Section 4 (2267-2438)  
"B.: What would you have me do?"  
"W.: Give up the Ring."  
"B.: No! (Waltraute leaves)."
→ $f\#$:  
→ $F\#$:  
→ a:  
→ Dm:  
→ A:  
(→) F:  
→ b:  
$F:b$ tritone  
→ b:  
(172 mm.)

Waltraute onstage = primary key of scene (b:) plus $f\#^{57}$ = tension.

Act 1, Scene 3 Summary
Tonal Complexes of the Prelude and Act I

**eb;/Eb: Tonal Complex**

<table>
<thead>
<tr>
<th>eb:</th>
<th>Eb:</th>
<th>Gb:</th>
<th>G:</th>
<th>F:</th>
<th>a:</th>
<th>A:</th>
<th>C:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hagen's key; Norns' basic key.</td>
<td>Siegfried the Hero; key of Nature.</td>
<td>Gutrune's original key when learning of Siegfried.</td>
<td>Gutrune's key as she &quot;seduces&quot; Siegfried.</td>
<td>Originally the key of the Nibelungs; used in Act I to support elements of Hagen's plot: his enquiries regarding the Hoard, and the swearing of Bloodbrotherhood.</td>
<td>Gunther's Friendship with Siegfried.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**F: Tonal Complex**

<table>
<thead>
<tr>
<th>F:</th>
<th>C:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Siegfried's Horn.</td>
<td>Associated with Siegfried; Siegfried and Brunnhilde's Love (as in Siegfried, Act III, Scene 3).</td>
</tr>
<tr>
<td>Siegfried as Volsung.</td>
<td>Utilized for Siegfried and Brunnhilde's Love and part of the Rhine Journey.</td>
</tr>
<tr>
<td>Represents the tragic fulfillment of Wotan's hopes; one of Siegfried's original keys.</td>
<td></td>
</tr>
</tbody>
</table>
### Tonal Complex

<table>
<thead>
<tr>
<th>Scale</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$b/\text{B}$</td>
<td>The Curse; the Gibichungs; associated with the Tarnhelm.</td>
</tr>
<tr>
<td>$b/\text{B}$</td>
<td>Associated with Brünnhilde as Valkyrie and as mortal woman.</td>
</tr>
<tr>
<td>$\text{B}^{\text{b}}$</td>
<td>Brünnhilde and Siegfried's C: from Siegfried, Act III, Scene 3 lowered one semitone. Relative major to Gibichung's $b$.</td>
</tr>
<tr>
<td>$f^#$</td>
<td>Waltraute's key.</td>
</tr>
<tr>
<td>$F^#$</td>
<td>Loge and Magic Fire; Brünnhilde's &quot;positive&quot; feeling about the Ring.</td>
</tr>
</tbody>
</table>

---

The 27. Tonal Complexes of the Prelude and Act I
### PRELUDE AND ACT I SUMMARY

<table>
<thead>
<tr>
<th>Prelude</th>
<th>Norns' Scene</th>
<th>Sf. + B.</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;1st ½&quot;</td>
<td>&quot;2nd ½&quot;</td>
<td>(Embrace)</td>
</tr>
</tbody>
</table>

**Tonal Complexes**

- [b:/B:]...
- [F:]...
- [eb:/Eb:]...

| [eb:/Eb:] | \(\rightarrow eb: \) | \(\rightarrow eb: \) | \(\rightarrow Eb: \) | \(\rightarrow eb: \) | \(\rightarrow Eb: \) |

**Scene 2**

- (Sf. on shore, gives Crane to Hagen) | (Sf. + Gun. exchange greetings; Hagen asks about the Hoard) | (Sf. + Gut.) | (Sf. vo

**Tonal Complexes**

- [b:/B:]...
- [F:]...
- [eb:/Eb:]...

| [eb:/Eb:] | \(\rightarrow Bb: \) | \(Bb: \) | \(b^b: Bb: \) | \(G: \) | \(Bb: b^b \)

Figure 28. Prelude and Act I
Rhine Journey

"Embrace"
"mid-point"

Bb: D:

Eb: F:

"2nd - Part 1"
(Hagen's Plan)

"2nd - Part 2"
(Sf. Arrives)

Bb: B:

D: B:

B: B:

F: a: F: a:

 Eb: Bb:

f. + Gut.)

(Sf. vows to win B. + Geth)

H.'s Watch)

Postlude

Prelude

G:

Bb: Bb: Bb: eb: Eb: Bb: Bb: Eb:

eb:

eb:
**ACT I, SUMMARY (cont.)**

<table>
<thead>
<tr>
<th>Scene 3</th>
<th>(Intro. + B. hears Waltraute)</th>
<th>(B: Why have you come?)</th>
<th>(Waltraute's Narrative)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Tonal Complexes)</td>
<td><img src="figure29.png" alt="Figure 29. Act I, Summary (cont.)" /></td>
<td><img src="figure29.png" alt="Figure 29. Act I, Summary (cont.)" /></td>
<td></td>
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<td><img src="figure29.png" alt="Figure 29. Act I, Summary (cont.)" /></td>
<td><img src="figure29.png" alt="Figure 29. Act I, Summary (cont.)" /></td>
<td><img src="figure29.png" alt="Figure 29. Act I, Summary (cont.)" /></td>
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</tbody>
</table>
Figure 29. Act I, Summary (cont.)
Vorspiel (1-38)

"Sehr massig bewegt"

Hate [\(b^4\text{m}^6\)], Hagen, H's Frust (2nd part = mm. 7-8), Pow. of Ring.

\[
\begin{align*}
&\rightarrow b^b, \\
&\rightarrow b^d:7 \\
&\rightarrow b^{D9} [IAC = b^b_{13}]
\end{align*}
\]

Exchanges 4-6 (106-173)

"Langsam" Hate on \(f^7\), "Who shall inherit the power of the gods?"

\[
\begin{align*}
&\rightarrow eb: \\
&\rightarrow b^b:116 \\
&\rightarrow b^b:107,3 \\
&\rightarrow b^b:112 \\
&\rightarrow b^b:1112 \\
&\rightarrow b^b:112
\end{align*}
\]

Figure 30. Act II-1 (1-202)
Exchanges 1–3 (39–105)

[ALB] 39–47
"Lebhaft"
Ring, Hate.
"Are you asleep?"

[ALB] 56–61
"Wieder langsam"
Hate, Hagen (vocal part begins w/Eb–A
tritone), H’s Frustr. (2nd part), Pow. of
Ring.

[ALB] 75–99
"Wieder Lebhaft"
Hate, Pow. of Ring, Sword [cm8 = m. 90],
Valhalla w/Valhalla
Broken harmonies
(begins on Db6 and
ends on Am).

"Remember the power
you command if you
are as brave as your
mother."

"She was caught by
your guile: I hate
those who are happy."

"I hear you"

[HAG] 48–55
"Erstes Zeitmass"
Hate, Hagen (vocal
part begins w/Eb–A
tritone), H’s Frustr. (2nd part), Pow. of
Ring.

[HAG] 62–75
"Wieder langsam"
Hate, H’s Frustr. (1st and 2nd parts),
Pow. of Ring, Ren. of Love (2nd form).

[HAG] 163–167
"Wieder langsam"
Hate, H’s Frustr.

[HAG] 168–173
"Wieder Lebhaft"
Hate, Pow. of Ring, Sword [cm8 = m. 90],
Valhalla w/Valhalla
Broken harmonies
(begins on Db6 and
ends on Am).

[a = 75, c = 91; trans. = 97]

"Hate the happy-love me
as you should. Wotan
was defeated by the
Volsungs. Sf must
perish."

"Do you swear it?"

"To myself I swear it"
II-1 (cont.) (174-202) and II-1 Scene Summary

[ALB] [ORCH]
1 174-185  2 186-202
Hate, Curse, Pow. of     Dawn 2,
Ring, Woe.             Woe.
"Be true."

→ b♭;
→ B♭;
→ b♭: 192

Section 1
Vorspiel (1-38)
→ a: → b♭;

Section 2
Exchanges 1-3

Primary Key:

Secondary Key:

Figure 31. II-1 (cont.) (174-:
All diatonic keys for $b^b$ melodic minor are present.
II-2, Sections 1-3 (203-343)

Section 1 (203-235)

Trans./Intro. (203-235)

([ORCH])

(a) 203-216

Dawn 2 (as canon in Horns 1-6.
Entries every 2 mm.).

→ B♭

E♭: ab? 224

→ B♭

g♭: 233

[weak IAC

= 234\textsubscript{2}]

(b) 217-225

Dawn 2 cont. (in horns 7-8 and basns.) + Hagen's Day
(em. 223-226).

a = 226

b = 229

a\textsubscript{1} = 232


Section 2 (236-283\textsubscript{1})

A 236-283\textsubscript{1}

1 (SIEG) 236-240\textsubscript{1}

SF's Horn Call; Bloodbrotherhood 2.

"Moiho Hagen!"

"Whence have you sped?"

F: im-

plied

PAC = A:244

236-240

Hagen's Day.

"For me you sped?"

F:

CAM:

a: 244

b: 245

D: 251

(a) 276[\textsubscript{1}]

Gutrune, Wedding Call B.

"Freie give you greeting."

→ e:

→ CM:[IAC var.

= 281]

283-296

Tamhelm (incipient form) + Tamhelm (proper).

Gutrune.

"3 ?'s for SF."

"2 ?'s for SF."

(b) 277

296-309

Ring-based accomp. (vln. 1) + opening of Nibelung rhythms (vln.), Tamhelm (incipient form) + Tamhelm (proper).

Gutrune.

295

283-296

Loge, hint

hood

Tamhelm (1st

253\textsubscript{1}

232

(a) 

(b) 

Figure 32. II-2, Sections 1-3 (}
Whence have you sped?"
Figure 33. II-2, Section 4 (34-386) and II-2 Scene Summary

Section 4 (344-386)

1 [SF cont.] 344-351
SF's Horn Call, Hagen's Day, Gutrune.

"Make ready for the lovers."

2 [GUT] 352-357
Ring-based accomp., end of Gutrune, Potion.
"SF. - mightiest of men!"

3 [HAG/SF] 358-361
Ring-based accomp., Hagen's Day.
"Hagen: I see a sail."

4 [GUT] 362-378
Wedding Calls A + B, Gutrune's Longing, Gutrune.
"Let us welcome B.; Hagen, call the men."

ACT 2, SCENE : 

[Trans./Intro] 203-235

a b

Bb: (Eb:)

(ab:?) (g#:)

All keys combined = G Mixolydian. This emphasizes G to Gutrune (the object of SF's obsession). G Mixoly for Scene 3.
362-378: a(A + B), Longing, Nutrune. (G)

Trans. (384-386) [ORCH] 384-386
Hagen's Day (varied harmonically).

ACT 2, SCENE 2 SUMMARY

\[
\begin{array}{c|c|c|c|c}
(a) & (b) & (c) & (c^1) & (c^1) \\
g: & b: & d: & a: & e: \\
E: & g: & G: & (A): & \\
e: & d: & (c): & & \\
g: & b: & & & \\
G: & B: & & & \\
e: & & & & \\
\end{array}
\]

61 mm.

his emphasizes G:, the most strongly asserted key of the scene and refers to dominant seventh function as preparation.

2, Section 4 (344-386) and II-2 Scene Summary
"Vassals reply as they a

Section 2 (437-503)
\[\begin{align*}
\text{[Vassals]} & \quad 437-503 \\
\text{meter} & \quad 4
\end{align*}\]

(a) 437-445

Entries every 2 mm.,
Vassals motive (1st x),
\(e^6 + c^6\) harmonies
predominate.

\[\begin{align*}
\text{Figure 34. II-3, Part}
\end{align*}\]
"Vassals reply as they appear"

Section 2 (437-503)

<table>
<thead>
<tr>
<th>Meter</th>
<th>Vassals motive (1st x), a$^{b7}$ + c$^{b2}$ harmonies</th>
<th>Vassals, a$^{b7}$ + c$^{b2}$</th>
<th>(b$^{1}$/a$^{1}$) 464-471</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) 437-445, 1</td>
<td>lines 1 + 2</td>
<td>predominates</td>
<td>lines 5 + 6</td>
</tr>
<tr>
<td>Entries 2 mm.</td>
<td>(lines 1 + 5)</td>
<td>are present</td>
<td>Gib. Call to Arms A</td>
</tr>
<tr>
<td>Vassals, a$^{b7}$ + c$^{b2}$ harmonies</td>
<td>Entries every m.</td>
<td></td>
<td>(1st x = mm. 456 = 461, trpt. 2 + bass trpt.), Hagen, Vassals, f$^{b7}$</td>
</tr>
<tr>
<td>8 mm.</td>
<td>11 mm.</td>
<td></td>
<td>B-F tritone.</td>
</tr>
<tr>
<td>$\rightarrow$ c:</td>
<td>$\rightarrow$ c:</td>
<td>$\rightarrow$ c:</td>
<td>$\rightarrow$ eb:</td>
</tr>
</tbody>
</table>

\begin{align*}
d^{b2}/c^{b2} & \ 489-497 \\
\text{lines 7-9} & \ 11-14 \\
\text{ib. (cadence),} & \ \\
\text{ib. Call to Arms B} & \ \text{Arms A, Vassals, f$^{b6}$ + rhythm varied.} \\
\text{6 mm. (4 + 5)} & \\
\rightarrow$ Ed: & \ $\rightarrow$ eb: \\
& \ $\rightarrow$ Cm/c:5012 \\
\end{align*}

Figure 34. II-3, Part 1 (387-503)
II-3, Part 2 (504-645)

(a) [HAG] 504–516
3 meter
Wedding Call A, C + F♯ pedals.

(b) [VASSALS] 516–523
3 meter
Vassals, a♯7, c♯7, b♯7.

(a) [HAG] 524–527
3 meter
Vassals (5mm. + 5 mm.), 07 chords predominate.

(b) [VASSALS] 527–536
2 meter
Ren. of Lo

(c) [HAG] 538–541
3 meter

(d) [HAG] 542–545
2 meter

Section 3 (1st ¼) 504–577 (≈ 73 mm.)

(a) 504–516
3 meter

12 mm.

(b) 516–523
3 meter

8 mm.

"Günther has won a wife."

→ Cm/c:

→ C:

→ D:

→ C:

→ G:

"Is he threatened?"

D: 524–527
3 meter

3 mm.

"He brings home a warrior wife."

C: 528–531
3 meter

3 mm.

"How can the army help?"

→ C:

C: 533–536
3 meter

9 mm.

"Slaughter steers for Wotan."

→ D:

D: 538–541
3 meter

8 mm.

Db: 538–541
quasi-
IAC = 568

Db: 542–545
3 meter

17 mm. (6 + 2 + 9)

"Beast for Froh, Donner, and Fricka."

8 mm.

Db: 546–551
IAC = 582

Db: 552–555
3 meter

7 mm.

"What more?"

D: 557–560
3 meter

D: 562–565
3 meter

Eb: 567–570
3 meter

D: 572–575
3 meter

Figure 35. II-3, Part 2 (504-645)
24-527. \( 2^{\text{VASSALS}} \) 527-536
\[ \text{meter} \]
Vassals (3mm. + 5 mm.), of chords predominate.

30 mm.
"Is he pursued?"
"He comes alone." "He has won the fight?"
"Sf kept him safe."

\[ \text{Dec. Cad. = 527}_1 \]

\[ (\text{HAG}) ~ 537-540 \]
\[ (\text{VASSALS}) ~ 540-549 \]
\[ (\text{HAG}) ~ 549-560 \]
\[ \text{in m. 557} \]
SF's Horn Call, C + F# pedals, F#87 + F#amy predominates.

\[ \text{Chords} \]
\[ (\text{VASSALS}) ~ 540-549 \]
\[ \text{Scene 4} \]

\[ \text{F:} \]
\[ \text{Bb}: ~ 539 \]
\[ \text{Bb}: ~ 542 \]
\[ \text{Sf} \]
\[ \text{PAC} \]
\[ \text{Sf} \]
\[ \text{Sf} \]

17 mm. (6 + 2 + 9)
"Beast for Fr:ch, Donner, and Friska."

D: ~ Bb:b:b:b:b:Bb 592
\[ \text{D:} \]
\[ \text{Bb}: \]
\[ \text{Bb}: \]
\[ \text{Bb}: \]
\[ \text{Bb}: \]
\[ \text{weak} \]
\[ \text{PAC} \]
\[ \text{Dec. Cad. = 527}_1 \]
\[ \text{Sf} \]
\[ \text{Sf} \]
\[ \text{Sf} \]

\[ \text{E:} \]
\[ \text{Gb}: \]
\[ \text{Gb}: \]
\[ \text{Gb}: \]
\[ \text{Gb}: \]
\[ \text{B's key - wife to be of Gunther} \]

begins to foreshadow Bb:

\[ \text{F:} \]
\[ \text{Bb}: \]
\[ \text{Bb}: \]

\[ \text{Dec. Cad. = 527}_1 \]

\[ \text{HAG} \]
\[ \text{HAG} \]
\[ \text{HAG} \]

\[ \text{Bb}: \]
\[ \text{Bb}: \]

10 mm.
3 mm.
9 mm.
11 mm.

\[ \text{Dec. Cad. = 527}_1 \]

\[ \text{Bb}: \]

\[ \text{Bb}: \]

\[ \text{Bb}: \]

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II-3, Part 2 (cont.) and Part 3 (646-745)

(h^2/g^4/r^4) [HAG] 622-636
\(\frac{3}{4}\) cont.
Drinking Horn Fanfare, Hagen's Day, Marriage Offerings.

14 mm. (6 + 8)
"Drink copiously in honor of the gods."

\(\rightarrow DM:\) \(\rightarrow DM:630\)_{2}
\(\rightarrow DM:630;\) e:633[Dec.
b:627 Cad. = 
\(\rightarrow e:630 \quad 636;\) 

Section 6 (687-718)
(3b = 691)
\(b\) [HAG] 687-718
(a) 687-697
\(\frac{3}{4}\) (691-695) + 3
\(\frac{3}{4}\) Vassals.
"Stop your laughter, Welcome Gunther's Bride."

\(\rightarrow C:\) \(\rightarrow Cb:\) [Plagal 696-697][Plagal C] [Plagal C] = 696] 

Section 7 (719-745)
(a) 719-727
(b) 728-734
Wedding Call A. Hagen's Day

"Heil."
"Wilkommen."

\(\rightarrow Bb:\) D:720 \quad \rightarrow Bb:\) D:723
\(\rightarrow Bb:\) D:720
\(\rightarrow Bb:\) D:732

Figure 36. II-3, Part 2 (cont.) and
II-3 (Part 3)

Section 5 (646-686)

(a) 646-658
lines 1-6
Dawn/Hagen's Day.

(b) 659-666
lines 7-8
Wedding Call A.

(c) 667-679
lines 1-4
Dawn/Hagen's Day, hint of Marriage Offerings (Fl. + Vln. 1).

[ORCH] 680-686
[codettal Trans.
Marriage Offerings, Vassals.

13 mm.

Section 7 (719-745)

(a) 719-727
Wedding Call A.

(b) 728-734
Hagen's Day/
Dawn, Beg. of Gib.
Call to Arms A.

(b1) 734-745
Hagen's Day/Dawn,
Beg. of Gib. Call to
Arms A, hint of Marriage Offerings (as in 667-679 - Fl. + Vln. 1).

[trans./intro. to ]
"Wilkommen."

"Heil."

→ Bb:
D:720
F#:722
Gb:723

→ Bb:
D:732

D:
F:738

→ Bb:740 [V7 = 742]

→ Bb:659 [IAC = 659, Dec. = 678-680]

→ H:
→ CH:
→ CH/c:650
d:655
s:656
→ CH:658[IAC = 659, Dec. = 678-680]

→ Bb:
D:720
F#:722
Gb:723

Bb: (opening of Scene 4)

Figure 36. II-3, Part 2 (cont.) and Part 3 (646-745)
ACT II, SCENE 3 SUMMARY

"Hagen's Call"  "Vassals Enter"
CM/c:  (all keys combined: 
c: eb: c: Eb: eb: 
c: = CM/c:)

"1st %" (504-577)  "more ?'s"
[HAG + VASSALS alt.]  69 mm.

"2nd %" (577-645)  73 mm.
[HAG + VASSALS alt. cont.]

VASSALS' alt. 
"1's for Hagen"

73 mm.  69 mm.

VASSALS alt. cent.
"more ?'s"

(Bb:) (B:) CM/c:

ALIMENTED TRIAD USAGE IN ACT II - SI

OM/c:  mm. 636-641 = C+ (Dawn/Hagen's De

Bb+
Triadic Complex  m. 720 = Bb+ (Wedding)
(Bb: D: F#: Gb:)

Triadic Complex  m. 722 = Bb+ (Wedding)

(D: F: Bb:)

m. 732-734 = Gb+ then

m. 738-741 = F+ then B

Figure 37. Act II, Scene 3
"2nd &" (577-645) [HAG + VASSALS alt. cont.)

"more ?'s"

69 mm.

(Bb) (B) CM/c:

\[
\text{CM/c: } \quad \text{c: (CbM) Bb: } \quad \text{Bb: (Bb')} Bb:
\]

AUGMENTED TRIAD USAGE IN ACT II - SCENE 3 ABGESANG

mm. 636-641 = C\# (Dawn/Hagen's Day motive).

\[
\begin{align*}
\text{m. 720} & = Bb' \text{ (Wedding Call motive)} \\
\text{m. 722} & = Bb' \text{ (Wedding Call motive)} \\
\text{m. 732-734} & = Bb' \text{ then Bb' (Dawn/Hagen's Day motive).}
\end{align*}
\]

\[
\begin{align*}
\text{m. 738-741} & = F' \text{ then Bb' (Dawn/Hagen's Day motive).}
\end{align*}
\]

Figure 37. Act II, Scene 3 Summary
**II-4, Section 1 (746-815)***

<table>
<thead>
<tr>
<th>746-765</th>
<th>750-753</th>
<th>754-758</th>
<th>758-815</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Heil dir, Gunther&quot;</td>
<td>&quot;Sehr messig&quot;</td>
<td>Vassals' Greeting B</td>
<td>Vassals Greeting A</td>
</tr>
<tr>
<td>[VASSALS] 746-749</td>
<td>(a) 746-749</td>
<td>(b) 746-749</td>
<td>(a) 750-753</td>
</tr>
<tr>
<td>4 mm.</td>
<td>4 mm.</td>
<td>6 mm.</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 38. II-4, Section 1 (746-815)***

<table>
<thead>
<tr>
<th>788-815</th>
<th>798-803</th>
</tr>
</thead>
<tbody>
<tr>
<td>C 788-815</td>
<td>(b) 798-803</td>
</tr>
<tr>
<td>&quot;Heil dir, Gunther&quot;</td>
<td>(b) 798-803</td>
</tr>
<tr>
<td>[GUNTER] 788-815</td>
<td>(cont.)</td>
</tr>
<tr>
<td>(l)</td>
<td>(b) 798-803</td>
</tr>
<tr>
<td>(intro) 787-790</td>
<td>Friends</td>
</tr>
<tr>
<td>[≈765-767]</td>
<td>(cont.)</td>
</tr>
<tr>
<td>Wedding Call</td>
<td>Valkyrie/M's</td>
</tr>
<tr>
<td>A</td>
<td>Frust. (3rd form)</td>
</tr>
<tr>
<td>3 mm.</td>
<td>3 mm. +,</td>
</tr>
<tr>
<td>5 mm.</td>
<td>5 mm.</td>
</tr>
<tr>
<td>4 mm.</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 38. II-4, Section 1 (746-815)***

<table>
<thead>
<tr>
<th>780-783</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vassals Greet. B</td>
</tr>
<tr>
<td>(varied)</td>
</tr>
<tr>
<td>3 mm.</td>
</tr>
</tbody>
</table>

**Figure 38. II-4, Section 1 (746-815)***

<table>
<thead>
<tr>
<th>783-787</th>
</tr>
</thead>
</table>
| "Heil" | "Greetings"
| [VASSALS] 783-787 | "He hath won thee and lovely sister."
| (b) 780-783 | "Two pt. in wed. shall be blessed"
| Vassals' Greet. A | Cad. var. |
| (varied) | Cad. vari. |
| 3 mm. | 4 mm. |

**Figure 38. II-4, Section 1 (746-815)***

<table>
<thead>
<tr>
<th>783-787</th>
</tr>
</thead>
</table>
| "Heil" | "Greetings"
| [VASSALS] 783-787 | "He hath won thee and lovely sister."
| (b) 780-783 | "Two pt. in wed. shall be blessed"
| Vassals' Greet. A | Cad. var. |
| (varied) | Cad. vari. |
| 3 mm. | 4 mm. |

**Figure 38. II-4, Section 1 (746-815)***

<table>
<thead>
<tr>
<th>783-787</th>
</tr>
</thead>
</table>
| "Heil" | "Greetings"
| [VASSALS] 783-787 | "He hath won thee and lovely sister."
| (b) 780-783 | "Two pt. in wed. shall be blessed"
| Vassals' Greet. A | Cad. var. |
| (varied) | Cad. vari. |
| 3 mm. | 4 mm. |
"B. I bring to the Rhine"
B/A² 765-787

[GUNTHER] 765-783
(a¹) 758-765
(intro) 765-767
(b) 772-775
Vassals' Greeting A.

(b¹) 776-779
Vassals' Greeting A.

Greeting B
6 mm.

Vassals Greeting A
[Arch. codetta].

6 mm.

PAC = → Bb:
58³
ff

3 mm. → 4 mm.
5 mm. → 4 mm.
4 mm. → 4 mm.
3 mm. → 5 mm.

"Greetings hero and lovely sister."
"Two pairs and lovely wife."
"B. and Gunther."
"Gutrune and Sif."

3 mm. + 5 mm. + 4 mm. + 3 mm. + 5 mm.
4 mm.


CH: Eb:[IAC variant = 810₁]

→ Eb:[IAC 805₁]

G: 807₁

BM

GB:812 [weak IAC = 813₁]

Figure 38. II-4, Section 1 (746-815₁)
\(2\) \[831-843\]

"Gedehnt" = 820

\[\text{[BRUNN]}\]

831-835: Potion, Hagen/
Wedding Call,
Friendship,
bag. of Hate.

"What clouds her brow?"

\[P\]

\[\text{[SIEG]}\]

835-839: Gudrun, Heroic Lo
variant = 841.

"She is me as the him."

[KVASSALS] 823-830
C-F# tritone = 824,
Fate, Tarnhelm.

"What ails her?"

\[\text{[SIEG].} 831-835, Poti
\]

C-F# tritone = 820.

\[\text{[SIEG]}\]

835-839: Gudrun, Heroic Lo
variant = 841.

"She is me as the him."

\(3\) \[860-876\]

"Sehr schnell"

\[\text{[VASSALS]}\]

860-867
Ring, Curse, Ren. of
Love (2nd form).

"Hal! The Ring
upon his hand."

\[\text{[VASSALS/HAG]}\]

868-876
Gib. Call to Arne A
(varied), Hagen (B\(\text{^\#}\) -
E in vocal line).

"Give heed to
the woman's tale."

\[\text{[SIEG]}\]

885-888
Potion, Go
Hate, Hagen (B -
F tritone in
vocal line).

"The Ring
was taken by Gunther."

\[\text{[BRUNN]}\]

877-884
Hate.

"How did
you gain it?"

\[\text{[SIEG]}\]

858: Gudrun, Heroic Lo
variant = 841.

"She is me as the him."

\[\text{[SIEG]}\]

831-843

"Gedehnt" = 820

\[\text{[BRUNN]}\]

815-822

\[\text{[SIEG]}\]

835-839: Gudrun, Heroic Lo
variant = 841.

"She is me as the him."

815-822-
= "S.
looks at Sf;
astonished."

W's
Frust. (3rd
form),
Fate ( f
tritone = 820).

\[f \rightarrow f\]

\[g\]

\[\text{[VASSALS]}\]

820-822
C-F# tritone = 824,
Fate, Tarnhelm.

"What ails her?"

\[\text{[SIEG.} 831-835, Poti
\]

C-F# tritone = 820.

\[\text{[SIEG]}\]

835-839: Gudrun, Heroic Lo
variant = 841.

"She is me as the him."

\[\text{[SIEG]}\]

831-843

"Gedehnt" = 820

\[\text{[BRUNN]}\]

815-822

\[\text{[SIEG]}\]

835-839: Gudrun, Heroic Lo
variant = 841.

"She is me as the him."

Figure 39. II-4, Section
Sennel

"Sonnleit

"Sehr massig zurückhaltend"

"Etwas belebend im Zeitmaß"

835-8391 [SIEG] 839-843

Gutrune, Loge/

Heroic Love

variant in Ob.

= 841

She is won by
me as thou by
him.

"Thou liest."

"Light

fades from

mine eyes."

"She is ill - here

is your husband."

4

poco cresc.

f/4 > 2

2

Poco cresc.

D:850

Poco cresc.

f > 2

2/4

2

= b > 2

F:

b, 891

B: Mortal

Woman.

"She

knows

Fades from

mine eyes."

Light

Sf

knows

Fades from

mine eyes."

B: as Mortal Woman, Sf's

Longing for Love variant in Vel.? 

Potion, Gold,

Hate rhythm

in Bass.

"It came not to

me by Gunther."

"(to Gunther)

Take back the

pledge."

"The Ring? I

gave him nothing."

"(to Gunther) Where didst thou the

Ring you took from my hand?"

F:

E/es: 901,4

→ C:904[Plagal Cad. = 906]
II-4, Section 3 (907-1010)
[1st half] 907-958 (51 mm.)
[3b]

[BRÜNN] 907-916
"Sehr lebhaft"

1 907-911
W's Frust. (3rd form),
Woe, Pow. of Ring
variant.

2 912-916
Ring, W's Frust.
(3rd form).

[SIEG] 917-930
"Etwas massiger = 921"

1 917-923
Ring, W's Frust.
(3rd form), Dragon.

2 924-930
Dragon, Fafner,
Rhe Joy in the
Gold, Gold.

[HAG] 9
"Wieder
Gib, Ce
Arms A
[quasi]
CAD = 990]

1 991-993
Heftig Belebend = 973

1 973-989
W's Frust. (3rd form),
Hate, Freis (2nd segment
f/augmented rhythm), Pow.
of Ring.

1 977
a = 973
b = 978
b²/trans. = 983

"Have ye ordained
this?"

1 984
Db:[Plagal var.
= 970]

[BRÜNN] 964-1010
"Etwas zurückhaltend = 973"

1 964-972
Valhalla/Fall of
the Gods Dm⁶
w/eb⁹⁷ - c⁶ (fore-
shadows close of the
drama).

2 973-989
W's Frust. (3rd form),
Hate, Freis (2nd segment
w/augmented rhythm), Pow.
of Ring.

1 966-970
Woe/Pow. of
Ring.

2 971-986
Db:[Plagal var.
= 970]

Heftig Belebend = 986"

"Holy gods, heavenly
rulers."

"He stole the Ring."

"Sf., traitor
and thief!"

"No women's hand
gave me the Ring."

"I won it when
I slew the
dragon."

"Knowes
the Ru
atone."

5 mm.
  5 mm.
→ c:

→ Ch/c:

→ a:

→ A/a:921
→ Ch/c:923[quasi]
[d = 923]
→ Ch/c:930[
CAD = 930]

[2nd half] 958-1010 (52 mm.)

[HAG] 9
"Wieder
Gib, Ce
Arms A
[quasi
CAD = 990]

1 991-993
Heftig Belebend = 973

1 973-989
W's Frust. (3rd form),
Hate, Freis (2nd segment
f/augmented rhythm), Pow.
of Ring.

1 977
a = 973
b = 978
b²/trans. = 983

"Have ye ordained
this?"

1 984
Db:[Plagal var.
= 970]

[BRÜNN] 964-1010
"Etwas zurückhaltend = 973"

1 964-972
Valhalla/Fall of
the Gods Dm⁶
w/eb⁹⁷ - c⁶ (fore-
shadows close of the
drama).

2 973-989
W's Frust. (3rd form),
Hate, Freis (2nd segment
w/augmented rhythm), Pow.
of Ring.

1 966-970
Woe/Pow. of
Ring.

2 971-986
Db:[Plagal var.
= 970]

Heftig Belebend = 986"

"Holy gods, heavenly
rulers."

"He stole the Ring."

"Sf., traitor
and thief!"

"No women's hand
gave me the Ring."

"I won it when
I slew the
dragon."

"Knowes
the Ru
atone."

5 mm.
  5 mm.
→ c:

→ Ch/c:

→ a:

→ A/a:921
→ Ch/c:923[quasi]
[d = 923]
→ Ch/c:930[
CAD = 930]

[2nd half] 958-1010 (52 mm.)

[HAG] 9
"Wieder
Gib, Ce
Arms A
[quasi
CAD = 990]

1 991-993
Heftig Belebend = 973

1 973-989
W's Frust. (3rd form),
Hate, Freis (2nd segment
f/augmented rhythm), Pow.
of Ring.

1 977
a = 973
b = 978
b²/trans. = 983

"Have ye ordained
this?"

1 984
Db:[Plagal var.
= 970]

[BRÜNN] 964-1010
"Etwas zurückhaltend = 973"

1 964-972
Valhalla/Fall of
the Gods Dm⁶
w/eb⁹⁷ - c⁶ (fore-
shadows close of the
drama).

2 973-989
W's Frust. (3rd form),
Hate, Freis (2nd segment
w/augmented rhythm), Pow.
of Ring.

1 966-970
Woe/Pow. of
Ring.

2 971-986
Db:[Plagal var.
= 970]
"Wieder belebter Fafner, in the old.

beg. of Hate, Woe, Hagen, Gold, Sf., C-F# tritone = 935.

"Knowest thou well the Ring? Sf. must atone."

a = 942
b = 946

Woe, Hagen, Day/W's. Frust. (3rd form), C-F# tritone.

"Betrayed."

"Decisit."

SECTION III (907-1010)

"Teach me vengeance; bring her betrayer to his death."

\[989\] \[\text{Dec. Cad.} = 1010_1\]
Figure 41, II-4, s.

1. 1030-1039
   "Calm yourself."
   10 am.
   "See thy liet
   "Its blade parted us."
   "Nothung guarded the vow."
   "There standeth he whose wife
   "It rested on the wall."
   "Shame betrays, he whose wife
   "Doth Artume's husband?"

2. 1037-1038
   ""There standeth he whose wife
   "Thus quoth I."
   "There standeth he whose wife
   "There standeth he whose wife
   "Thus quoth I."
   "There standeth he whose wife
   "There standeth he whose wife
   "There standeth he whose wife
   "There standeth he whose wife
   "There standeth he whose wife
   "There standeth he whose wife

3. 1037-1038
   "Calm yourself."
   10 am.
   "See thy liet
   "Its blade parted us."
   "Nothung guarded the vow."
   "There standeth he whose wife
   "It rested on the wall."
   "Shame betrays, he whose wife
   "Doth Artume's husband?"

4. 1037-1038
   "Calm yourself."
   10 am.
   "See thy liet
   "Its blade parted us."
   "Nothung guarded the vow."
   "There standeth he whose wife
   "It rested on the wall."
   "Shame betrays, he whose wife
   "Doth Artume's husband?"
[FRAUEN/VASSALS] 1030-1033
Vassals, W's Frust. (3rd form).

"SF? Gutrune's husband?"

"He forced delight and love from me."

10 mm.

Db:/db:  Eb:/eb:  d:/d: 1031

→ Eb:[Dec. Cad. var.]
= 1039

7 1078-1085
Ab+5 - G+ = Heroic Love.
Spinning var.? Sword, Heroic Love.

"It rested on the wall..." "... when his true love was won."

8 mm.  5 mm.
18.5 mm.

→ CM:/c:  → Ab:[Dec. Cad. var. = 1091]
→ CM:1082  → Ab:1085

[SIEG] 1039-1072
(1b = 1041)

1 1039-1043
Sextuplets (Vla.) W's Frust. (3rd form), Anguish.
1044-1047 = Spinning - Eb - Bb -?, Friendship
freq. = 1051.

"Your name means so little?"

5 mm.
8 mm.
18 mm.

→ Dr:/d:
(Db?:)
Dr:/d:1047
b:/b:1047
F:1053
Db:1054[PAC = 1057]

3 1052-1057
Sextuplets (Horns.), Hagen, Bloodbrotherhood 2.

Figure 41. II-4, Section 4 (1010-1119)
II-4, Section 4 (cont.) and Section 4 and 5 Tonal Symmetries

1. [VASSALS] 1091-1094
   Vassals, Ab - Eb = Spinning var.?

2. [FRAUEN] 1095-1097
   Heroic Love, Woe.

3. [GUNTHIN] 1098-1103
   Gib. Call to Arms A/ Hate, Woe/Pow. of Ring, Heroic Love.

4. [GUTRUNE] 1104-1109
   Gib. Call to Arms A/ Hate, Woe/Pow. of Ring, Heroic Love.

"Sf. a traitor?"
"Sf. a traitor?"
"I should be disgraced - refute this charge."
"Did you plot treachery? Bear witness."

4 mm.
3 mm.
6 mm.
6 mm.

→ CM/c:
E:
a:1097

→ b♭:
c:1098a
b♭:1100a

ACT II, SCENE 4 - SECTION 4 + 5 T

Section 4 (1010-1119)

Section 5 (1119-)

c: FRAMING TONALITIES

Figure 42. II-4, Section 4 (cont.) and Sec
"Did you plot treachery?"
Bear witness."
"Silence her charge."
Swear the oath."
"Whose weapon shall witness my words?"

6 mm. 4 mm. 5 mm.

\[ \begin{align*}
&\rightarrow b^\flat_5: \\
&\text{db}_5:1105 \\
&\rightarrow c^\flat_5: \\
&\text{d}_5:1112 \\
&\rightarrow b^\flat_5:1107
\end{align*} \]

ACT II, SCENE 4 - SECTION 4 + 5 TONAL SYMMETRIES

Section 5 (1119-1213)

\[ \text{Figure 42. II-4, Section 4 (cont.) and Section 4 and 5 Tonal Symmetries} \]
II-4, Section 5 (1119-1213)
Intro (1119-1142)
[HAG] 1119-1128
1 1119-1128
Hagen/W's Frust.
(3rd form), C-F#
tritone, Pow. of
Ring/Woe
(II-4/955-957).

[Vow 1] 1143-1179 (33 mm. + 4 mm.)
[BRÜNN] 1180-1213

1180-1188
Spear Oath (phrases 1 + 2), Energy, Hagen (C-F#),
W's Frust. (3rd form), \( \frac{3}{4} \) accom.

[Vow 2] 1180-1213 (33 mm.) \( \sim \) Vow 1

\( a = 1119 \) small
\( a^1 = 1129 \) small
\( b = 1123 \) bar
\( b^1 = 1137 \) bar

\( \rightarrow \text{CM/}c/ : \)
\( \text{f}:1123 \)
\( \text{ab}:1124[\text{Dec.}] \)
\( \text{Cad.} = 1127, ] \)
\( \rightarrow \text{CM/}e/ : 1138 \)
\( \text{ab}:1139 \)

\( \rightarrow a: \)
\( \text{G}:1145 \)
\( \rightarrow \text{CM/}e/ : 1147[\text{CAD}] \)
\( \text{Var.} = 1149- \rightarrow \text{Db}:1157[\text{CAD}] \)
\( 1150 \) \( \rightarrow \text{Var.} = 1159- \rightarrow \text{Db}:117 \)
\( 1160 \)

\( \rightarrow \text{eb}: \)
\( \text{CM/}c/ : \)
\( \text{f}:1166 \)
\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

\( \rightarrow 1176( \)

"Your oath my
weapon shall
ward."

\( a = 1119 \) small
\( a^1 = 1129 \) small
\( b = 1123 \) bar
\( b^1 = 1137 \) bar

\( \rightarrow \text{CM/}c/ : \)
\( \text{f}:1123 \)
\( \text{ab}:1124[\text{Dec.}] \)
\( \text{Cad.} = 1127 \)
\( \rightarrow \text{CM/}e/ : 1138 \)

\( \rightarrow \text{G}:1145 \)
\( \rightarrow \text{CM/}e/ : 1147[\text{CAD}] \)
\( \text{Var.} = 1149- \rightarrow \text{Db}:1157[\text{CAD}] \)
\( 1150 \) \( \rightarrow \text{Var.} = 1159- \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

\( \rightarrow 1176( \)

\( \rightarrow \text{Db}:1157[\text{CAD}] \)

\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

\( \rightarrow 1176( \)

\( \rightarrow \text{Db}:1157[\text{CAD}] \)

\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

\( \rightarrow 1176( \)

\( \rightarrow \text{Db}:1157[\text{CAD}] \)

\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

\( \rightarrow 1176( \)

\( \rightarrow \text{Db}:1157[\text{CAD}] \)

\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

\( \rightarrow 1176( \)

\( \rightarrow \text{Db}:1157[\text{CAD}] \)

\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

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\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

\( \rightarrow 1176( \)

\( \rightarrow \text{Db}:1157[\text{CAD}] \)

\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

\( \rightarrow 1176( \)

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\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

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\( \rightarrow \text{Dec.} \)

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\( \rightarrow \text{Db}:117 \)

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\( \rightarrow 1176( \)

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\( \rightarrow \text{com.} \)

\( \rightarrow 1176( \)

\( \rightarrow \text{Db}:1157[\text{CAD}] \)

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\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

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\( \rightarrow \text{Db}:1157[\text{CAD}] \)

\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

\( \rightarrow 1176( \)

\( \rightarrow \text{Db}:1157[\text{CAD}] \)

\( \rightarrow \text{Db}:117 \)

\( \rightarrow \text{Dec.} \)

\( \rightarrow \text{com.} \)

\( \rightarrow 1176( \)
Figure 43. II-4, Section 5 (1119-1213)
II-4, Section 6 (1213-1286) and Section 7 (1286-1333)

Section 6 (1213-1286)

[VASSALS] 1213-1221
(2#)
1213-1221
Energy, Heroic Love
(2 + 2 + 1 + 1 + 3).

[SIEG] 1222-1286
(2#)
1222-1242
Heroic Love, Woe, Love.

(1# = 1249)
"Etwas massaiger werdend"

Tamhelm, Loge, Spinning
[Eb\(\#\) - Bb\(\#\) = 1255].

a = 1243 (2 + 2 + 2 + 2).
b = 1253 (2 + 2 + 2 + 2).

"Help Donner!"
"Let this woman rest, Vassals withdrew."

"(to Gunther) I am more vexed than you are but women’s spite soon passes."

"(to Vassals) follow me to

\[
\begin{align*}
\text{B:} & \quad \text{CMH:1215} \\
\text{Eb:} & \quad 1217 \\
\text{F:} & \quad 1218 \\
\text{E:} & \quad 1219 \\
\end{align*}
\]

empanasing B: F:

\[
\begin{align*}
\text{E:} & \quad a:1223 \\
\text{g:} & \quad 1227 \\
\text{f\#:} & \quad 1230 \\
\text{e\#:} & \quad 1233 \\
\text{d:} & \quad 1236 \\
\text{G:} & \quad 1243 \text{[Dec. Cad. = 1260]}
\end{align*}
\]

Section 7 (1286-1333)

Coda/Transition

"1st \(\frac{3}{4}\)" = 1286-1313 (28 mm.)

1286-1297
Wedding Call
(4 + 5 + 3).

1296-1305
Wedding Call (twice as slow as a form) / Love
related semitones

810-813 (2 + 3 + 3).

a = 1296
\[a^2 = 1300\]
small
b = 1302
bar

\[
\begin{align*}
\rightarrow \text{CM} & : \\
\rightarrow \text{Eb} & : \\
\rightarrow \text{eb:} & : 1303 \\
\rightarrow \text{Db:} & : 1305 [\text{IAC} = 1306]
\end{align*}
\]

"2nd \(\frac{3}{4}\)" = 1314-1333 (20 mm.)

1306-1313
Goethe, Curses, Renunciation of Love
(2nd form)

(2 + 2 + 2 + 2).

a = 1306
\[a^2 = 1308\]
small
b = 1310
bar

\[
\begin{align*}
\rightarrow \text{Db:} & : 1308 \\
\rightarrow \text{Eb:} & : 1310 \\
\rightarrow \text{G:} & : 1312 [\text{IAC/Cad. var. = 1314}]
\end{align*}
\]

Figure 44. II-4, Section 6 (1213-1286)
L286-1333

(1# = 1269)
"Etwas massiger werdend"

(1) 1263-1260

Tarnhelm, Loge, Spinning

\[\text{[Eb+6 - Bb+ = 1255]}\]

a = 1243 (3 + 3 + 4)
b = 1253 (2 + 3 + 2)

"In etwas massigeren Zeitmaasse.
1270 = Etwas drangender im Zeitmaasse"

(2) 1260-1286

Heroic Love, Vassals freq.,
Wedding Call, Inevitable
Fate.

a = 1260
b = 1264
b1 = 1267
c = 1270 (as in 791-797)
d = 1276
b3 = 1282

"(to Gunther) I am more vexed than you are but
women's spite soon
passes."

b:
E:/e:1246
G:/g:1249
Eb:/eb: or Ab:/Ab:1255?
Eb:1257
ap:1258[Dec. Cad. = 1260,]

"(to Vassals) follow me to the feast!"

a:/A:

\[\rightarrow \text{OM:12632}\]
\[\rightarrow \text{Eb:1267}\]
\[\rightarrow \text{G:1270}\]
\[\rightarrow \text{OM:1280}[\text{IAC = 1286, (ff)}]\]

b

\[\rightarrow \text{OM:1280}[\text{IAC = 1286, (ff)}]\]

(131# = Scene 5)

(1) 1314-1321
Spinning (Eb\#6 - Gb\#6),
Hate rhythms, Heroic Love,
H's Frust. (2nd part),
(2 + 2 + 2 + 2).
a = 1314
a1 = 1316 small
b = 1318 bar

\[\rightarrow \text{ab:}\]
\[\rightarrow \text{Ab:1318}\]
\[\rightarrow \text{ab:1320}\]

(2) 1322-1333
Vow of Atonement, Hate
rhythm, H's Frust. (2nd part),
Pow. of Ring. (4 + 4 + 4).
a = 1322 small
a1 = 1326 bar
b = 1330

\[\rightarrow \text{eb:}\]
\[\rightarrow \text{eb:1324}\]
\[\rightarrow \text{ab:1326}\]
\[\rightarrow \text{ab:1330[\text{CAD = 1333}}\]

Figure 44. II-4, Section 6 (1213-1286) and Section 7 (1286-1333)
ACT II, SCENE 4 SUMMARY

Section 1 (746-815)
Intro (746-749)
| A (750-765) | B/A² (765-787) | C (788-815) |
| a b a¹ | intro., a, b, b¹, b², b³ | intro., a, b, b¹, a¹, a²/c |
| Db | Bb | G |

Bb: + Db: = bⁿ. Underlying symbolism?

Section 3 (907-1010)
1st half (907-958)

Vow 1 (1143-1179)
| a (1143-1150) | a¹ (1151-1160) | b (1161-1176) |
| OH/c: | Db: | eb: |

2nd half (958-1010)

Vow 2 (1180-1213)
| a (1180-1188) | b (1191-1207) |
| OH: | Db: |

Section 4 (1010-1119)
1 (1010-1039)

Vow 3 (1208-1234)
| a (1208-1219) | a¹ (1220-1231) |
| Db: | Eb: |

Section 5 (1232-1286)

Vow 4 (1286-1313)
| a (1286-1297) | a¹ (1298-1309) |
| Db: | Eb: |

Meny keys: all chromatic pitch classes except Bb and C

Total length = 48 mm. C

Figure 45. Act II,
Figure 45. Act II, Scene 4 Summary
II-5, Section 1 (1334-1387) and Section 2 (1338-1461)

Section 1 (1334-1387)

[BRÜNN] 1334-1387

"Sehr messig"

a (1334-1341)

Murder, W's Frust.
Informal/Fate, Hate rhythm.

(3 + 4)

What evil craft lies hidden here?"

e:
Db:1337
A:1339

15 mm.

(4 + 4)

What spell stirred up this trouble?"

f:
D:1344
C#:1346

17 mm.

(3 + 4)

Where is my wisdom? Where are my runes?
Sorrow! Woe is me!"

eb:
D:1352
D:1369

Ab:

"SF. holds the maid."

(2b)

"Wild" [trans OR]

Murder

[BRÜNN] (1399-1406)

World's Treasure, Potion, SF's Horn Call.

a = 1399
b = 1402
aba

"One flash of his eye would frighten you."

D:
Db:1401 Bb:1406

D:1402

g:14063

[BRÜNN] (1407-1416)

Spear Oath (phrase 1), Spinning

[F++ C* = 1409].

"On my spear-point he swore falsehood."

G:
F:1408

[BRÜNN] (1410-1415)

Spear Oath (phrase 1), SF, Spinning

[F++ C*], Spinning/ Fate = 1413.

"Useless are words, seek stronger counsel."

F:
Cc:1412 D:1413

"Give me secret counsel."

[A:1420]

Ab:1422

Figure 46. II-5, Section 1 (1334-1387)
"Wild" [trans.] (1377-1387)

1) [ORCH] (1377-1382)

Love.

6-1377 \( _1 \)

1st love (1377-1387)

"Who will lend me a sword?"

1369[IA0/\]

1st love (1377-1382)

µ\( _1 \)

11 mm.

Hagen's Day/\( _1 \)'s Frust.

(3rd form), C-F\( _1 \) tri-tone.

"Trust me, I will avenge thy wrong."

1426 \( _1 \)

[BR\( _1 \)NN] (1423-1426)

"Ingratitude."

1423 \( _1 \)

[BR\( _1 \)NN] (1423-1426)

Db:

A:1426 quasi-\( _1 \) CAD = 1426\( _1 \)

Section 1 (1334-1387) and Section 2 (1388-1461)
II-5, Section 2 (cont.) and Section 3 (1462-1543)

Section 2 (1427-1461) (39 mm.)

[BRUNN] (1427-1439)

1 (1427-1430)
(x)= Bashn. + Vla.

Spinning var.

$[b^2 \frac{9}{16} - C^1 \frac{9}{16}$ and $FM(aee) - C^1]$

Sf.

"There is no art that does not work for him."

2 (1431-1434)

Love's Ecstasy, Sf.

3 (1435-1439)

Love's Ecstasy.

[HAG/B.] (1439-1442)

Spear Oath frag. (1st phrase), Murder, Hate rhythm.

3 (1427-1430)

Love's Ecstasy.

"He is encompassed by my magic . . ."

"... that protects him now from wounds."

"H: No weapon can harm him. Battle none . . ."

Section 3 (1462-1543)

1 (1462-1465)

[HAG] (1462-1471)

"Lobheft"

1 (1462-1465)

Hagen's Day/ W's Frust. (3rd form).

2 (1466-1470)

Vow of Atonement.

Anguish, Ren. of Love (2nd form).

[VART] (1461-1464)

Vow of Atonement.

W's Frust. (3rd form).

"Shame, Woe is me!"

"You are sunk in shame indeed."

"You are so full of grief?"

"Up, Gunther."

Figure 47. II-5, Section 2 (c
weapon can

"Yet if you

"He would not

"No spell did I

"And there my spear shall

-------

(e) ------------------------------- (a1) ------------------------------- (a2) ------------------------------- (f)

<table>
<thead>
<tr>
<th>8:</th>
<th>a:1445</th>
<th>f:1452</th>
<th>Gb:1456</th>
</tr>
</thead>
<tbody>
<tr>
<td>441</td>
<td>F:1446</td>
<td>c:1454</td>
<td>Ab:1457</td>
</tr>
<tr>
<td></td>
<td>A:1448</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>all keys = FM (referring to Sf.)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1495) 31-1484) 1 BRUNN (1484-1495) 2 (1490-1495)

W's Frust. (3rd form), W's Frust. (3rd form), of Ring, Ren. of Love (2nd form).

a = 1495

b = 1501

a1 = 1503

b = 1505

- (a1) (b) (c) (d) = 1495

"You hid your-

"The lordly race

"Deceiver am I - and

"Only one thing can help . . .

Sf's death."
Section 4 (1544-1623)

\[ \text{[let } \delta = 1544-1584 (41 \text{ mm.})] \]

"Lebhaft"

Bloodbrotherhood frag.

(same pitches as in 1-2/1590-1604)

\[ \text{Vow of Atonement.} \]

G: Did he break the bond?

H: When he betrayed you.

G: Did he betray me?"

\[ \rightarrow \text{Db: Dec. Cad. } 1531_1 \]

\[ \text{b}^b: 1531(\text{Dec. Cad. } = 1534) \]

\[ \text{[HAG/GUNTER] (1535-1543]} \]

Bloodbrotherhood (orig.) as in 1-2/1525-1543)

\[ 1525-1543 \]

\[ \text{[BRUNN]} (1544-1566) \]

Bloodbrotherhood 2

\[ \text{[let } \iota = 1544-1584 (41 \text{ mm.})] \]

"Lebhaft"

Bloodbrotherhood frag.

(same pitches as in 1-2/1590-1604)

\[ \text{Vow of Atonement.} \]

G: Did he break the bond?

H: When he betrayed you.

G: Did he betray me?"

\[ \rightarrow \text{Db: Dec. Cad. } 1531_1 \]

\[ \text{b}^b: 1531(\text{Dec. Cad. } = 1534) \]

\[ \text{[HAG/GUNTER] (1535-1543)} \]

Bloodbrotherhood (orig.) as in 1-2/1525-1543)

\[ 1525-1543 \]

\[ \text{[BRUNN]} (1544-1566) \]

Bloodbrotherhood 2

\[ \text{[let } \iota = 1544-1584 (41 \text{ mm.})] \]

"Lebhaft"

Bloodbrotherhood frag.

(same pitches as in 1-2/1590-1604)

\[ \text{Vow of Atonement.} \]

G: Did he break the bond?

H: When he betrayed you.

G: Did he betray me?"

\[ \rightarrow \text{Db: Dec. Cad. } 1531_1 \]

\[ \text{b}^b: 1531(\text{Dec. Cad. } = 1534) \]

\[ \text{[HAG/GUNTER] (1535-1543)} \]

Bloodbrotherhood (orig.) as in 1-2/1525-1543)

\[ 1525-1543 \]

\[ \text{[BRUNN]} (1544-1566) \]

Bloodbrotherhood 2

\[ \text{[let } \iota = 1544-1584 (41 \text{ mm.})] \]

"Lebhaft"

Bloodbrotherhood frag.

(same pitches as in 1-2/1590-1604)

\[ \text{Vow of Atonement.} \]

G: Did he break the bond?

H: When he betrayed you.

G: Did he betray me?"

\[ \rightarrow \text{Db: Dec. Cad. } 1531_1 \]

\[ \text{b}^b: 1531(\text{Dec. Cad. } = 1534) \]

\[ \text{[HAG/GUNTER] (1535-1543)} \]

Bloodbrotherhood (orig.) as in 1-2/1525-1543)

\[ 1525-1543 \]

\[ \text{[BRUNN]} (1544-1566) \]

Bloodbrotherhood 2

\[ \text{[let } \iota = 1544-1584 (41 \text{ mm.})] \]

"Lebhaft"

Bloodbrotherhood frag.

(same pitches as in 1-2/1590-1604)

\[ \text{Vow of Atonement.} \]

G: Did he break the bond?

H: When he betrayed you.

G: Did he betray me?"

\[ \rightarrow \text{Db: Dec. Cad. } 1531_1 \]

\[ \text{b}^b: 1531(\text{Dec. Cad. } = 1534) \]
"Nicht eilen"
[HAG] (1608-1616)
Seduction,
Sf.'s Horn Call.

"... a boar may bring about
his death. G + B: So shall it be!"

b:1618
c#:1616
Ggn:1623
II-5 Section 5 (1624-1704)
[ALL 3] (1624-1669)
A (1624-1643) (20 mm.)
Vow of Atonement,
Hate rhythm.
1 (1624-1627)
Vow of Atonement,
Hate rhythm.
"G: To blot out
the shame ...
H: So let him
die ..."

2 (1628-1631)
Vow of Atonement,
Hate rhythm.
"B: To blot
the shame ...
H: Mine is the
treasure ..."

3 (1632-1635)
Vow of Atonement
frag. (as in 1-2/1569-1598).
"B + G: The
bond of oath
he has broken.
H: Mine must
it be."

4 (1636-1643)
Vow of Atonement
frag. (as in 1-2/1598 ff.).
"B + G: Now
let his blood
pay the debt.
H: from him
therefore, the
Ring."

5 (1645-1649)
Vow of Atonement.
"B + G:
knowing gone.
H: All
father.

[ORCH] (1670-1704)
B (1670-1704)
(""")
"Noch etwas lebhafter"
1 (1670-1679)
Wedding Call A,
Gutrune, Loge.
""F:" Eb:1686
Wedding calls on horns
and the women invite B.
to Gutrune's side.

2 (1680-1688)
Wedding Call A, Gutrune's
Longing, W's Frust.
(3rd form).

3 (1689-1696)
Hagen's Day/W's Frust.
(3rd form), C-F# tritone,
Wedding Call.

4 (1697-1704)
Wedding Call
Frust. (3rd
form).

"F:" Eb:1686
→ CM:/c:
Db:1685

→ CM:
Db:1685
→ CM:/c:
Db:1692[IAC = 1697]
A\textsuperscript{1} (1644-1669) (26 mm.)
\hspace{1cm} 5 (1644-1647) \hspace{1cm} 6 (1648-1651) \hspace{1cm} 7 (1651-1661) \hspace{1cm} 8 (1662-1669)
\hspace{1cm} Vow of Atone-
\hspace{1cm} ment.
\hspace{1cm} Vow of Atone-
\hspace{1cm} ment.
\hspace{1cm} Speak Oath (phrases 1 + 2 in quasi-
canon).

"B + G: All-
knowing, aveng-
ing god!
H: Guardians
H: Alberich
father..."

W: Alberich
father..."

H: Bid once again the Nibelung
host to bow before you, lord
of the Ring!"

\begin{align*}
\text{\texttt{a\textsuperscript{2}}} & \rightarrow \text{CH/c:} \\
\text{\texttt{a\textsuperscript{4}}} & \rightarrow \text{CH/c:} \\
\text{\texttt{d\textsuperscript{2}}} & \rightarrow \text{CH/c:}
\end{align*}

---

4 (1697-1704)
Wedding Call A, Hagen's Day/ W's Frust. (3rd form), C-F\# tritone.

\begin{align*}
\text{\texttt{d\textsuperscript{2}}} & \rightarrow \text{CH[ PAC = 1701]} \\
\text{\texttt{c\textsuperscript{2}}} & \rightarrow \text{c/CH:1701} \\
\text{\texttt{c\textsuperscript{2}}} & \rightarrow \text{CH:1704}
\end{align*}

\textit{(Curtain falls)}

\textit{Figure 49. II-5, Section 5 (1624-1704)}
Figure 50. Act II,
Section 4 (1544-1623)
1st 1/4 (1544-1584) (41 mm.)
2nd 1/4 (1585-1623) (39 mm.)
+eb: B1/b: CMt/c:
CM: C: Eb: CM:

Section 5 (1624-1704)
A (1624-1643) 
A1 (1644-1669) B (1670-1704)
\[ a^{3} + a^{2} b^{2} + b c + 3 a^{2} d e \]
+CM: (b2m) CM: CMt/c:
CMt/c; 1701

Fundamental Bb: CMt/c: conflict reflects design of the Act as a whole. The Bb complex in Scene 5 is not as strong as that of Scene 4. It grows weaker as it progresses and is completely overshadowed by CMt/c.
**ACT II SUMMARY**

**Scene 1**
[Vorspiel]  
| a | a₁ | b | → a: → b²: → eb: | [Exchanges 1-3] | → eb: → b²: → Bb: | [Exchanges 4-6] | → b²: Bb: |
| b²: | | | (→)db: (→)gb: (→)ab: (→)c: | | (→)(c): (→)(Bb): (→)(g): | | 1 | 2 |

b² melodic minor

**Scene 2**
[Trans./Intro]  
| a | a₁ | b | F: B: D: B: e: DH: | A | B | A |
| F: B: D: B: e: DH: | (a) | (b) | (c) | (c₁) | (e) | (e₁) |
| g: b: d: a: e: | (A) | (c) | (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c:)| (A:)| (c|
Figure 51. Act II Summary
ACT II SUMMARY (CONT.)

Scene 4

1. Intro  A  B/A\textsuperscript{1}  C  (6 Subsections)
   Bb:  Bb:  Db:  Bb:  G:  b\textsuperscript{b1}/Bb:

2. "1st \textsuperscript{i}"  "2nd \textsuperscript{j}"
   CM/c:  CM/c:  CM/c:

3. (3 Subsections)

Bb/b\textsuperscript{b}: emphasis

4. (4 Subsections)

Subsections 1-3  Subsection 4
= many keys  = CM:
but no Bb/b\textsuperscript{b}:

5. CM/c: (cont.)

a  a\textsuperscript{1}  a\textsuperscript{2}/b  c  trans.
   F:  Bb:  eb:  c7/CM:

6. "1st \textsuperscript{i}"  "2nd \textsuperscript{j}"
   a  b  a\textsuperscript{1}  c  (a)(b) (b\textsuperscript{1}/c)(d)  (e) (a\textsuperscript{3}) (a\textsuperscript{2}) (f)
   F:  Bb:  eb:  c7/CM:

7. [Code/Trans.]

CM/c: (cont.)

a  a\textsuperscript{1}  a\textsuperscript{2}/b  c  trans.
   Bb:  d\textsuperscript{1}/D:

8. "1st \textsuperscript{i}"  "2nd \textsuperscript{j}"
   BbM Complex

9. A

a  a\textsuperscript{1}  a\textsuperscript{2}/b  c  A\textsuperscript{1}  e\textsuperscript{4}  d  e
   CM:  (b\textsuperscript{b1})  CM:  CM/c:

CM/c: (cont.)

Figure 52. Act II
Figure 52. Act II Summary (cont.)
Figure 52: Act II
Figure 52. Act II Summary (cont.)
Act III-1 Vor und Seiten 1-3 (1-187)

Vorspiel (1-50)

(a) (1-19)

SFs Horn Call.

(b) (7-14)  Hagens Tag

(C-F# tritone),

Wedding Call A.

(a) (15-19)  Sf's Horn Call.

(b) (20-28)  Vorspiel (1-50)

[ORCH] (1-50)

2 (29-36)  Nature var.

RMs Lament +

Rhine frag.,

Horns 1-8.

A + Gold.

Sf's Call, Gold, F

RMs Wave-motion.

(a) (37-50)  a^c

(37-50)

(a) (1-6)  Sf's Horn Call.

(b) (7-14)  Hagens Tag

(C-F# tritone),

Wedding Call A.

(a) (15-19)  Sf's Horn Call.

(b) (20-28)  Vorspiel (1-50)

[ORCH] (1-50)

2 (29-36)  Nature var.

RMs Lament +

Rhine frag.,

Horns 1-8.

A + Gold.

Sf's Call, Gold, F

RMs Wave-motion.

(a) (37-50)  a^c

(37-50)

(a) (1-6)  Sf's Horn Call.

(b) (7-14)  Hagens Tag

(C-F# tritone),

Wedding Call A.

(a) (15-19)  Sf's Horn Call.
"An elf led me astray... in which of these rocks have you hidden my quarry?"

"SF! What are you grumbling about?..."

![Image of a document page with musical notation and text]
III-I, Sections 4-6 (188-300)

"2nd !" (150-260) (111 mm.) cont.

Section 4 (188-228)

\[ T = 192 \]

(a) \([SF] (188-198) \]

RMs Plan, Wavemotion, Rms

Laughter,

\[ \frac{d^2}{dd^2} = 188 \]

[DMH/9 = 199]

"Have you lured to your lair the shaggy fellow... I gladly give him up to you."

"W: SF, what would you give us if we gave you your game?"

"SF: ... ask what you like."

\[ \rightarrow Ab: \]

D:192 \[ [AC = 194] \]

G:197

G:201

G:202

\[ \rightarrow G: \]

A:200

E:201

\[ \rightarrow \]

E:213

G:215 [\[ CAD = 218] \]

A:220

B:222

E:223

B:226 [quasi- = 228]

2nd Large Half (261-478)

Section 6 (261-300)

\[ [SF] (261-279) \]

RMs Plan.

\[ \rightarrow \]

A:272-277

RMs S-s. A, B, C (inverted).

2nd Large Half (261-478) (261-300)

\[ [SF] (261-279) \]

RMs Plan.

\[ \rightarrow \]

A:272-277

RMs S-s. A, B, C (inverted).

"If they came to the water's edge, they could have the Ring."

"... Come quickly I'll make you a present of the Ring."

\[ \rightarrow \]

A:272-277

"Hold it, hero and guard it well, 'till..."

\[ \rightarrow \]

A:

\[ \rightarrow \]

C:280

F:284

Figure 54. III-I, Se
you so wasted, you told "Is she bad tempered? Perhaps she beats you..."

"I shall never give way to your teasing." "What a pity he's so miserly." (RMs disappear)


"... you have discovered the ill-luck that the Ring holds. You will be glad then, ...

"If we free you from the curse." "Then tell me what you know."

A: f#:290\[3]\[\hat{\imath} \mathrm{CAD} = 291\] f\#67

\[a = 294\] a: \rightarrow a:298[\text{eveded } \hat{\imath}]

f\#290: \[\hat{\imath} \mathrm{CAD} = 291\]

CH:296 = 301\[3\]
c:297

\[\hat{\imath} \mathrm{CAD} = 251-152\]
III-1, Section 7 (301-342)
2nd Large Half (261-478) cont.
Section 7 (301-342)
[RMs] (301-342)
(4b = 307)
1 (301-307) 2 (308-314)
Pow. of Ring. Ring, Gold, f#7.
"Sf! Sf! Sf!
We know of evil in store for you.
"... you hold the Ring... he who cunningly forged it, and shamefully lost it,..."

(a)

3 (315-322)
"a" meter", Anguish var., Curse, Dragon, Ring.
\begin{align*}
f^g &= 316 \\
f^g_7 &= 317 \\
f^g_{dmn} &= 318 \\
bm &= 315 \text{ and } 322
\end{align*}

"... to bring about the death of him who shall wear it. As you slew the dragon, so shall you be slain, and this very day..."

(b)

(hint of CM:316-318)

\rightarrow Ch/c: \rightarrow Ch/c: \rightarrow Ch/c:

\rightarrow F:

\rightarrow F:

Sections 6 +

f:\ F:  \quad f^g_7

[Sf. "/" e] [Ring]
"If you do not give us the Ring,
..."

"So that we may hide it deep
in the Rhine."

"Its waters alone wash out the curse!"

Sections 6 + 7 Summary

Figure 55. III-1, Section 7 (301-342)
III-I, Section 8 (343-402)
2nd Large Half (261-478) cont.
Section 8 (343-402)

[SF] (343-348) [RMs] (349-363)

RMs S-e. D.  
1. (349-354)
   (301-307)  Pow. of Ring.
2. (355-357)  Fall of the Gods [Dbm²].
3. (357-363)  Ring, Name
   sonorities, Ch-B emphasis in vocal parts.
1. (363-365)  Spear/Fall of the Gods rhythm.

"Scarce was I fooled by your flat-tery; still less am I frightened by your threats."
"SF! SF! We advise you truly:
.. flee, flee from the curse!"
"It was woven by night by the Noms, ...
My sword once splintered a spear!"

"Heir to the world was I through a Ring:
But you threatened life and limb, ...
... and though it were less than a finger's worth, you shall not wrench it from me! ..."

"We advise you truly:
... flee, flee from the curse!"
"It was woven by night by the Noms, ...
My sword once splintered a spear!"

"Belebend"
"But you threatened life and limb, ...
... and though it were less than a finger's worth, you shall not wrench it from me! ...

"Hair to the world was I through a Ring: ...
"... for the favor of love I'd gladly let it go. I would give it to you if you showed me favor."

"My sword once splintered a spear!"
"... and though it were less than a finger's worth, you shall not wrench it from me! ...

Valhalla Broken.
RMs S-e. B, C, and D, Rhine fray.

"But you threatened life and limb, ...
... and though it were less than a finger's worth, you shall not wrench it from me! ...

"... and though it were less than a finger's worth, you shall not wrench it from me! ...

"... and though it were less than a finger's worth, you shall not wrench it from me! ...

Figure 56. III-
"... the never-ending rope of time and fate ..."
III-1, Section 9, 10 and Coda/Transition (402-504)

2nd Large Half (261-478) cont. and Coda/Trans. (402-504)

Section 9 (402-444)  
["1st ÿ" = 402-424]  "Through with SF"

["2nd ÿ" = 425-444]  "Turn to Brunnhilde"

1. (402-406)  RMs Laughter, Wave-motion.
2. (407-610)  RMs Laughter, Wave-motion.
3. (411-416)  RMs s-s. A (var.), C.
4. (417-424)  RMs s-s. A (var.), C.
5. (425-432)  B. as Mortal

Coda/Transition (478-504)
(a) (478-495)  RMs Laughter, Wave-motion
(b) (485-488)  RMs Laughter (Violin/Viola).
(c) (489-491)  RMs s-s. D.
(d) (492-493)  RMs Laughter.

Curse [f~87]
Call A.

Figure 57. III-1, Section 9, 1
"Farewell SF! A proud woman today will inherit from you... To her!"

Section 10 (445-4781)

<table>
<thead>
<tr>
<th>RMs</th>
<th>(445-454)</th>
<th>[RMs + SF] (455-464)</th>
<th>[SF] (465-4781)</th>
<th>(473-4781)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>RMs Laughter</td>
<td></td>
</tr>
</tbody>
</table>
|     |           | "On water as on land" | "And yet were" | ""One of these charming women I would have"
|     |           | "Weialala, etc."    | "I am not true to Gutrupe, etc." | made mine."

(10 mm.)

→ F:

→ F:/f:461

→ F:468

(5 mm.)

→ F:[Dec. Cad. = 4781]

D (494-504)

(5) (494-497)

14

Curse [F#91], Wedding Call A.

→ b:497

[HAG VOICE]

(6) (498-501)

Hoi-ho/C-F# tritone, Wedding Call A.

→ b:

→ F:[implied § CAD = 503-504]
ACT III, SCENE 1 SUMMARY

1st Large Half (51-260) (210 mm.)

Vsp. (1-50) [ORCH]

"1st ½" (51-149) (99 mm.)
A (51-94) \( A^1 \) (95-149)

\[ \begin{align*}
& a \ b \ a^{1/c} \\
& e \ a^1 \ b \ e^2 \ a^3 \ b^1
\end{align*} \]

F: \( (Ab:) \)

"2nd ½" (150-260) (111 mm.)
B/A^2 (150-260)
\( a^1 \) (150-187) \( a^1 \) (188-228) \( a^2 \)

\[ \begin{align*}
& e \ a^1 \ b \ e^2 \ a^3 \ c \ b^1 \ a^4
\end{align*} \]

F: \( f: \) \( f: \) \( Ab: \) \( Ab: \) \( (CM: c:) \)

\[ F: \text{(w/underlying fm inflection)} \]

\[ \text{Primarily + with - undertones} \]

1st Large Half

Vsp. A \( A^1 \) B/A^2

F:

2nd Large Half (261-414)

[SF] (261-279) [RM] (280-293) [SF] (294-300) [RM] (301-342) [SF] (343-348)

\[ f:/f:\]

\[ f^#/7 \text{ composite} \]

(\( +/- SF \)

\[ \text{[Ring]} \]

\[ \text{b:} \]

\[ f:/f:\]

\[ \text{[Cresc] +/- SF} \]

\[ A^3 \text{ [RM/SF] (445-476)} \]

\[ +/\text{- SF} \]

\[ \text{F:} \]

Coda/Trans. (478-504)

[ORCH]

\[ a \ b \]

\[ \text{F:/(f:)} \]

\[ b: \]

\[ \text{F:/(f:)} \]

\[ +/- SF \]

Figure 58. Act III
Section Length Comparisons

Vsp. 1-50 = 50

1) 51-94 = 44
2) 95-149 = 55
3) 150-187 = 38
4) 188-228 = 41
5) 229-260 = 32
6) 261-300 = 40
7) 301-342 = 42
8) 343-402 = 59
9) 402-444 = 43
10) 445-478 = 33

478-504 = 27 Coda/Trans.

1. For 1st + 2nd halves the longest sections are 55 + 59 mm. respectively; the shortest are 32 + 33 mm.

2. The average section length = 42.7 mm (compare w/sections 1, 3, 4, 6, 7, and 9).

---

emphasis within an fm composite

Figure 58. Act III, Scene 1 Summary
III-2, Part I (505-653), Sections 1 (505-555) and 2 (556-593)

Section 1 (505-555)

[Trans. cont./Intro] (505-527)

[ORCH]

1 (505-511)
SF's Horn Call (P5).

[VASSALS/SF]

2 (512-518)
P5's from SF's Horn Call + Wedding Call A, C-F♯ tri-tone (m. 518).

"Hoi-ho, Hoi-he!"

Section 2 (556-593)

[HAG]

0 (556-561)
Seduction/Gib./Vassals Greeting.

[SF]

1 (561-564)
Seduction/Gib./Vassals Greeting.

[HAG/SF]

2 (565-574)
RM's S-s. A, SF's Horn Call, RM's S-s. C, D.

[HAG/SF]

3 (575-582)

"SF: ... who to me ... th today I should be slain."

H: It would a poor day's hunting ...

"H: you had no luck?"

"SF: ... I might have caught for you three wild water-birds ... ."

"SF: who me to ... th today I should be slain."

Fig. 59. III-2, Part I (505-653),
Here we will rest and have a meal.

"Put down the spoils and pass 'round the wine-skins."

"It's long since I needed their chatter."

"It would be a poor day's hunting..."

"I'm thirsty."

"Where we will rest and have a meal."

"Here!"
"Drink, Gunther, drink! Your brother offers it to you."

"Yet you understood them once?"

"Mix it with yours! Now it overflows;..."

"Since I heard women singing
I have quite forgotten the birds."

"Say but the word and I will tell you stories of my young days."
but the
and I will
you stories
'young days.'

"I'll gladly listen."

"Does B. cause
'him grief?''

"If only he could understand
her as you do the woodbirds' 
song!"

"You overjoyous
hero!"

[SF] (620-622)
Loge/Tarnhelm.

[HAG] (623-627)
Loge/Tarnhelm, SF's Fond Remembrance.
III-2, Part II (Siegfried's Story), Sections 4-5 (654-777)

A Section 4 (654-704)

[SF] (654-704)

Nibelung,
Scheming,
Dragon.

(8 lines of text = 1-8)

➔ g:
➔ δ/Bb:655
➔ g:658
➔ d:660
➔ d:665₂ (implied PAC = 667₁)

➔ Bb: d = gm!

(B) (681-693)

Nothung (as in "Forging Song")
Spinning (F⁺ - BbM, G⁺-CM),
Scheming,
Dragon.

(8 lines of text = 17-24)

➔ E:
➔ E:

[HAG/VAS]

Forest Murrums, Volsungs' Bond of Sympathy.

(lines 49-56)

➔ E:

[HAG] (754)

Mime's Poisonous Broth.

(lines 57-61)

➔ d:[♯ CAD :]

➔ δ/C:749
➔ δ:/C#M:750
➔ d:/D:751

Figure 61. III-2, Part II (Siegfried's Story)
Section 5 (705-777)

(F) (705-727)
(SF) (705-718)
(1) (705-710)
(2) (711-718)
(3) (719-727)

Forest Murmurs, Woodbird.
Forest Murmurs, Volsungs' Bond of Sympathy.

(H + V = ? 1 + 2
Sf: lines 44-45)

(E):
G: 721
A: 724 [hint of \(\frac{1}{2}\) CAD]
E: 725

Forest Murmurs, Volsungs' Bond of Sympathy. (HAG/VAS/SF)

[HAG/VAS/SF] (768-777)

Potion, Heroic Love, Volsungs' Bond of Sympathy, B. as Mortal Woman.

(Nibelung)

[HAG] (754-757)
[VASS] (758-759)
[HAG] (760-767)

Seduction, Tarnhelm.
Sf's Fond Remembrance.

(interjection #1) (5)

d: [\(\frac{1}{2}\) CAD = 756]

\[\rightarrow G: [\text{hint of } \frac{1}{2}]\]

\[\rightarrow G: [\text{Dec. Cad.}
\text{Cad} = 759;]
\text{hint of IAC}
\text{IAC} = 760;]\n
\[\rightarrow E_b: [\text{Dec. Cad.}
\text{Cad} = 761;]
\text{IAC} = 767;]\n
Eb complex = symbolic.
E_b = Sf, G = Gutrune, B:_/b_ = Tarnhelm as Sf drinks the potion.

II (Siegfried's Story), Sections 4-5 (654-777)
III-2, Part II (Siegfried's Story), Section 6 (777-834)

\[ B^\flat/C \] Section 6 (777-834)

\( R \) (777-799)

\( \text{a} \) (777-799)

\( \text{b} \) (777-782)

[SF] (777-790)

Forest Murmurs, Woodbird.

(line 64)

\( \rightarrow E: \)

\( \rightarrow E: \)

\[ \text{a} \text{(783-790)} \]

\[ \text{SF/HAG} \text{ (791-799)} \]

Forest Murmurs, Woodbird A, Pow. of Ring.

(lines 65-70)

\( \rightarrow E: \)

\( A:796 \)

\( F:797 \)

\( \rightarrow Ab:799 \)

\[ \text{b} \text{(791-799)} \]

\[ \text{SF} \text{ (800-817)} \]

Magic Fire.

(lines 71-73)

\( H = ?6 \)

\( \rightarrow Ab: \)

\( (\rightarrow )A:804 \)

Pattern of 5ths \( \propto \) Pa which are at the outer the pattern.
III-2, Part III (Siegfried's Death), Section 7 (835-866) and 8 (867-927)

Section 7 (835-866)

Lebhaft

[HAG] (835-847)
1 (835-839)
C-F♯ tritone to Cdim7 + F♯ 3 chords in ascending [11]'s (Lorenz = "Ansturm") to alternating f♯7/g♯3 (hints of Loge).

"Can you follow the speech of those ravens, too?"

(2 ravens fly up.)

(a)
→ CM:/c:

(b) (891-910)
Fate.

"Who has forced you back to your sleep? Who bound you in slumber again?"

a:
g♭:887
(E:889)1
G♭:889
g♯:890

2 (886-890)

Fate.

"Who has forced you back to your sleep? Who bound you in slumber again?"

(a) (890-891) = B♭

Awakes.

intro = 891
a = 893
a♭ = 895
(b) = 897
"Thy wak'ner came... He lives in B.'s love!"

(→)E: d:895
→ a:892 B:896
(→)CM:893 E:898 [PAC =
→ a:893 4
g♭:891] 

a: E (CM: ) = am

(→) E: f#:904

(→) A: f#:904

(b) (906-910)

Love's Ecstasy.

"Joyful surrender. Sweet are these terrors. B. wait: (for me here!)"

D:
C♯H:907 [Dec. Cad. = 908]1
→ A:908 [Dec. Cad. = 911]1

Figure 63. III-2, Part III (Siegfried's
langsaman
HAG
8-956
(b97 and contain B-F
, vocal
do too),
Vow of

What you doing?
save you
Vengeance tried to

(d1)
1
b:852
b:855[Dec.
(→)f#:863[ext.
d. = 8961]
\( \frac{1}{4} \) CAD = 864-
866]

= Ring Vow of Atonement
:/Ab: (as in II-4/1322-23 +
27)

\( \begin{array}{c}
\text{(911-927)} \quad \text{(trans.)} \\
\text{4 meter [ORCH]} \quad \text{911-927} \\
\text{16-910} \\
\text{Ecstasy.} \\

g\#:[\text{ext. } \frac{1}{4} \text{ CAD} = 9131]
\end{array} \)

\( \begin{array}{c}
\text{(913-919)} \\
\text{Death, Volsungs' Bond of Sympathy.}
\end{array} \)

\( \begin{array}{c}
\text{(920-927)} \\
\text{Death, Volsungs' Bond of Sympathy.}
\end{array} \)

H:907[Dec.
ad. = 9081] 
908[Dec. Cad.
9111]

(Siegfried's Death), Section 7 (839-866) and 8 (867-927)
III-2, Part III (Siegfried's Death), Section 9 (Siegfried's Funeral March) (928-988)

"1st ‡" (928-956)

[ORCH] (928-956)

(a) 3 = Death
(b) 4 = Volsung Race
(A + B) +
Death rhythms
in Timps.

→ c:
→ f: 933 [IAC w/de-
delayed res. =
934]

"2nd ‡" (957-988)

[ORCH] (957-988)

(a) 3 = Victory Over
Death
(b) 3 = Sf. + Death
scales (var.).

→ CH:
→ c: 960 [apparent
§ CAD = 963; however, V be-
comes I in the
new key]

→ G:
→ Eb: [IAC = 973]

SUMMARY OF MEA:

1st ‡ (928-956)

- a (3 + 4)
- a¹ (3 + 4)
- b (3 + 3)
- a²/b² (3 + 3)
- c/(a²) (3)

begins as a
Bar form; total
mm. = 29

2nd ‡ (957-988)

- a (3 + 3):
- a¹ (3 + 3):
- b/a² (2 -
- b³/a³ (2)
- c/a (2 -
- c³/a³ (2)
- d/b² (2 -

Bar form (mm. = 32

Figure 64. III-2, Part III (Siegfried's Death)
vol. bond of sympathy.

sword

sieg.

sieg.

sieg.

sieg.

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ACT III, SCENE 2 SUMMARY

Part I (505-653)
Section 1 (505-555)
[Trans. cont./Intro] (505-527)
(22 mm.)
F: Ab;
F: reiterated and two new
5ths added: A:, E:

(527-555)
(29 mm.)
a a1 a2
E: A: F: E:
F: reiterated
and two new
5ths added: A:, E:

F: E1

Part II (654-834) (Siegfried’s Story)
Section 4 (654-704)
(13 mm.) (14 mm.) (12 mm.) (12 mm.)
a a1 b c/trans.
g: d: g: c: CM: d:
(CbM: B: b:) (a:)

Primary keys = g: d: c: CM: e: E:
Secondary keys = CbM: B: b:
5ths = c:/CM: g: d: (a:) e: E: (B: b:)

Part III (835-988) (Siegfried’s Death)
Section 7 (835-866)
"lebhaft"
(835-866) (32 mm.)
CM/c: (b:)
CM: c:
"massig langsam"
(867-927)
(24 mm.) (20 mm.)
CM: a:
CM: a:

Primary emphasis = CM/c:
Secondary = A:/a:

Section 2 (556-593)
(556-582)
(27 mm.)
a a1 b c
(b:) A: c:/CM:
A: (CM:) A:

Emphasis of A:

(583-593)
(11 mm. which
foreshadow Part
A: (CM:) A:
A: and c:/CM: re-
iterated, b: = new
5th (although sec-
ondary).

Part II (654-834) (Siegfried's Story)
Section 5 (705-777)
(705-727) (728-747)
(23 mm.) (20 mm.)
a a1
E: E:

Primary keys =
Eb Complex = a
(Eb: = Sf, G: =
B:/b: = Tarnhei
E:

Primary keys =

Figure 65. Act III,
Section 3 (594-653)

(594-620)
(26 mm.)

D:/(d:)(A:)(a:) Eb: 
(d:)(d:)(d:)(d:)(a:)(d:)(d:)

CM: = primary emphasis. D: and d: continue in secondary roles as do A: and a:.

D: CM:

(620-653)
(26 + 8 = 34 mm.)

(705-777)
(728-747)
(20 mm.)

a

E:

[EB Complex]

G: (Eb:) (B:/
(b:) (G:) (B:)

ry keys = E: G:
Complcx = symbolic = Sf, G: = Gutrune,
= Tarnhelm)

E:

B²/C Section 6 (777-834)

(777-799) (800-817) (818-834)
(23 mm.) (18 mm.) (17 mm.)

a

b
c

E: Ab:

Ab: F: A:

A: F: CM:

(Bb: b²:)

Primary keys = E: Ab: F: A: CM:

E: A:

Section 9 (928-988)

(928-988)
(29 mm.)

"1st 1/2"

(a a² b a²/b¹ c/a³)

CM: c: (g:) CM:

"2nd 1/2"

(a a¹ b/a² b¹/a² c/a⁴ c¹/a⁵ d/b²)

CM: c: G: Eb: Bb: (b²:)

5ths = Eb: Bb: (b²:)

CM: c: (g:) G:

Tonal Center = c:/CM:

5. Act III, Scene 2 Summary
### III-2, Recapitulation Process

<table>
<thead>
<tr>
<th></th>
<th>Key</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>GB. II-2, mm.</td>
<td></td>
</tr>
<tr>
<td>654-667</td>
<td>$g,$ $B,$ $d,$ $g,$ $B,$ $d,$ $g,$ $B,$ $d,$</td>
<td>Recall of principal motives and key centers from appears in mm. 434-494 and especially in mm. 590 (disguise of Mime). The keys of $g,$ $d,$ and $D:$ are I-3.</td>
</tr>
<tr>
<td>668-671</td>
<td>$g,$</td>
<td>See: <em>Siegfried</em>, I-1, the &quot;Starling Song,&quot; mm. 5 The principal tonality is $f.$</td>
</tr>
<tr>
<td>672-675</td>
<td>$g,$ $B,$ $d,$ $g,$ $B,$ $d,$</td>
<td>See: <em>Siegfried</em>, I-1, mm. 544-551. The same as the keys of $g,$ $B,$ $d,$ and $C.$</td>
</tr>
<tr>
<td>676-680</td>
<td>$B,$ $d,$ $c,$ $D,$</td>
<td>Related to <em>Siegfried</em>, I-3, mm. 2264-2274. Note Horn Call and Sword. See also the harmonic prog. $Gm,$ $C$ IAC on Sword motive.</td>
</tr>
<tr>
<td>681-682</td>
<td>$B,$ $d,$</td>
<td>See: <em>Siegfried</em>, I-3, mm. 2434-2437. Note the F</td>
</tr>
<tr>
<td>683-684</td>
<td>$e,$</td>
<td>This is the same harmonic progression as mm. 681: $D^+,$ $C^+$, $E.$</td>
</tr>
<tr>
<td>685-687</td>
<td>$a,$ $d,$</td>
<td>Scheming motive (reflects Mime's plan from <em>Siegfried.</em></td>
</tr>
<tr>
<td>688-692</td>
<td>$d,$ $D,$ $d,$</td>
<td>Dragon motive (reflects Siegfried's fight from <em>Siegfried.</em></td>
</tr>
<tr>
<td>693-704</td>
<td>$a,$ $d,$ $D,$ $e,$ $E,$</td>
<td>Utilizes the Volsungs Bond of Sympathy motive wh. at the end of the upcoming &quot;strophes.&quot;</td>
</tr>
</tbody>
</table>
Principal motives and key centers from Siegfried, Act I. A similar gm composite 434-494 and especially in mm. 590-654 (while Siegfried voces his utter wo). The keys of g:, d:, and D: are critical structural tonalities in

ad, I-1, the "Starling Song," mm. 512-543; tonality is f:.

ad, I-1, mm. 544-551. The same melodic pitch classes are employed as are : (544), Ab: (546), and Bbm: (548).

Siegfried, I-3, mm. 2264-2274. Note the similar primary motives: Siegfried's Sword. See also the harmonic progression of mm. 2267-2270: es - BM - C on Sword motive].

ad, I-3, mm. 2434-2437. Note the F - Bbm - Am:7 progression.

see harmonic progression as mm. 681-682, one step higher: 7.

we (reflects Mime's plan from Siegfried, II-2).

(Reflects Siegfried's fight from Siegfried, II-2).

Volung's Bond of Sympathy motive which is also found in the Vassals' questions the upcoming "strophes."

Figure 65A. III-2, Recapitulation Process
III-2, Recapitulation Process (cont.)

<table>
<thead>
<tr>
<th>Key</th>
<th>Comments</th>
<th>SF, II-2/3</th>
</tr>
</thead>
<tbody>
<tr>
<td>709-710</td>
<td>→ E: Intro/to 1st strophe (Forest Murmure)</td>
<td>1179-1197</td>
</tr>
<tr>
<td>711-715</td>
<td>→ E: 1st strophe (Woodbird)</td>
<td>1198-1206</td>
</tr>
<tr>
<td>720-727</td>
<td>→ E: G:721, A:724</td>
<td>1395-1399</td>
</tr>
<tr>
<td>734-742</td>
<td>→ E: Intro.</td>
<td>1380-1385</td>
</tr>
<tr>
<td>742-747</td>
<td>→ A: f#:744, B:745, e:747</td>
<td>1395-1399</td>
</tr>
<tr>
<td>748-754</td>
<td>→ e: c:/CH:749, cf:/CHM:750, d:/D:751</td>
<td>1564-1584</td>
</tr>
<tr>
<td>756-757</td>
<td>→ d: Interjection</td>
<td>1637-1643</td>
</tr>
</tbody>
</table>

DEPARTURE FROM SF FOR GD MATERIALS

<table>
<thead>
<tr>
<th>Key</th>
<th>Comments</th>
<th>SF, II-2/3</th>
</tr>
</thead>
<tbody>
<tr>
<td>758-759</td>
<td>→ G: continued dev. of &quot;Sf.'s Fond Remembrance&quot; 1st stated in III-2 mm. 584-586 in A:</td>
<td></td>
</tr>
<tr>
<td>760-769</td>
<td>→ G: Synthesis of 1-1, mm. 1069-1115 and 1-2, mm. 1358-ff. (Hagen's Plan and Gutrune's completion thereof).</td>
<td></td>
</tr>
<tr>
<td>SF, II-2/3</td>
<td>Key</td>
<td>Nature of Relationship</td>
</tr>
<tr>
<td>------------</td>
<td>-----</td>
<td>------------------------</td>
</tr>
<tr>
<td>1179-1197</td>
<td>E:</td>
<td>1st 4 bars virtually identical, then paraphrase for brevity.</td>
</tr>
<tr>
<td>1198-1206</td>
<td>E:</td>
<td>Virtually identical.</td>
</tr>
<tr>
<td>1395-1399</td>
<td>A:</td>
<td>Similar function via formal placement and motivic content (Volsungs' Bond of Sympathy).</td>
</tr>
<tr>
<td>1380-1385</td>
<td>E:</td>
<td>Virtually identical (GO has Sf.'s vocal part added).</td>
</tr>
<tr>
<td>1386-1395</td>
<td>E:</td>
<td>Begins identically, melodic changes in GO, both end with ½ CAD, (vocal parts on E) in the new key A:.</td>
</tr>
<tr>
<td>1395-1399</td>
<td>A:</td>
<td>Virtually identical.</td>
</tr>
<tr>
<td></td>
<td>f#:1397</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B:1398,</td>
<td></td>
</tr>
<tr>
<td>1564-1584</td>
<td>b:</td>
<td>Condensation of SF materials in GO.</td>
</tr>
<tr>
<td></td>
<td>e:1569</td>
<td></td>
</tr>
<tr>
<td></td>
<td>f:1571</td>
<td>up ½ steps</td>
</tr>
<tr>
<td></td>
<td>f#:1575</td>
<td></td>
</tr>
<tr>
<td>1637-1643</td>
<td>d:</td>
<td>Virtually identical (with &quot;Scheming&quot; omitted in GO version).</td>
</tr>
</tbody>
</table>

SF FOR GO MATERIALS

Note 65B. III-2, Recapitulation Process (cont.)
### III-2, Recapitulation Process (cont.)

<table>
<thead>
<tr>
<th>Time</th>
<th>Key</th>
<th>Comments</th>
<th>SF, II-2/3</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>770-776</td>
<td>B:</td>
<td>Synthesis of similar materials from GD, Prelude.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>777-782</td>
<td>E:</td>
<td>Intro.</td>
<td>1793-1796</td>
<td>E:</td>
</tr>
<tr>
<td>783-799</td>
<td>E:</td>
<td>4th strophe</td>
<td>1797-1809</td>
<td>E:</td>
</tr>
<tr>
<td>800-808</td>
<td>Ab:</td>
<td>steps</td>
<td>770-779</td>
<td>F:</td>
</tr>
<tr>
<td>809-817</td>
<td>F:</td>
<td><strong>steps</strong></td>
<td>1040-1066</td>
<td>E:</td>
</tr>
<tr>
<td>818-827</td>
<td>A:</td>
<td>Begin in 780-786, cont. in 805-823</td>
<td></td>
<td>E:</td>
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</table>

**Figure 65C. III-2, Recapitul**
<table>
<thead>
<tr>
<th>Key</th>
<th>Nature of Relationship</th>
</tr>
</thead>
<tbody>
<tr>
<td>E:</td>
<td>Similar function, key, motive, and orchestration, different harmonically, and different melodic pitch class content.</td>
</tr>
<tr>
<td>E:</td>
<td>Virtually identical (minor changes in orchestration).</td>
</tr>
</tbody>
</table>

**SHIFT TO SF, III-2/3**

- **779**
  - F: ♭ 1 step
  - Db: 779
  - Similar motivic construction featuring "Magic Fire."
  - These excerpts are foreshadowed in Sf.'s questions to the Woodbird in Ill-3: mm. 1841-1855, F#:1841, b:1843, and E:1845.

- **1066**
  - Evidence + ff. in 999-994
  - eb:1040
  - F:1053 ♭ 1 step
  - E:1057
  - Freia = featured motive.

- **823**
  - F: 1 step
  - Db: 783
  - G: 785
  - d: 785
  - Featured motive = Sleeping Brünnhilde.
  - These excerpts are foreshadowed in Sf.'s questions to the Woodbird in Ill-3, mm. 1841-1855, F#:1841, b:1843, and E:1845.

- **805**
  - E:805
  - D#:809
  - Db:813
  - E:816
  - Db:820

**65C. III-2, Recapitulation Process (cont.)**
III-2, Recapitulation Process (cont.)

<table>
<thead>
<tr>
<th>Key</th>
<th>Comments</th>
<th>SF, ll-2/3</th>
</tr>
</thead>
<tbody>
<tr>
<td>828-835</td>
<td>→ F:</td>
<td>1174-1180</td>
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<tr>
<td></td>
<td>→ CM:830</td>
<td></td>
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<tr>
<td></td>
<td>Also 1141-1144</td>
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</tbody>
</table>

**BREAK FROM SF MATERIALS FOR HAGEN**

<table>
<thead>
<tr>
<th>Key</th>
<th>Comments</th>
<th>SF, ll-2/3</th>
</tr>
</thead>
<tbody>
<tr>
<td>867-884</td>
<td>→ CM:</td>
<td>1067-1085</td>
</tr>
<tr>
<td>885-899</td>
<td>a:</td>
<td>1102-1116</td>
</tr>
<tr>
<td></td>
<td>g#:887</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(E:)(889)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>G#:889</td>
<td></td>
</tr>
<tr>
<td></td>
<td>g#:890</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(→)E:891</td>
<td></td>
</tr>
<tr>
<td></td>
<td>→ a:892</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(→)CM:893</td>
<td></td>
</tr>
<tr>
<td></td>
<td>→ a:895</td>
<td></td>
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<tr>
<td></td>
<td>d:895</td>
<td></td>
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<tr>
<td></td>
<td>B:896A</td>
<td></td>
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<tr>
<td></td>
<td>→ E:898</td>
<td></td>
</tr>
<tr>
<td>900-905</td>
<td>→ A:</td>
<td>1132-1136</td>
</tr>
<tr>
<td></td>
<td>F#:904</td>
<td></td>
</tr>
<tr>
<td>906-910</td>
<td>D:</td>
<td>1147-1150</td>
</tr>
<tr>
<td></td>
<td>CM:907</td>
<td></td>
</tr>
<tr>
<td></td>
<td>→ A:908</td>
<td></td>
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</tbody>
</table>

Figure 65D. III-2, Recapitulation Process
<table>
<thead>
<tr>
<th>SF, II-2/7</th>
<th>Key</th>
<th>Nature of Relationship</th>
</tr>
</thead>
<tbody>
<tr>
<td>1174-1180</td>
<td>E:</td>
<td>Identical motivic and tonal design.</td>
</tr>
<tr>
<td></td>
<td>B:1176</td>
<td></td>
</tr>
<tr>
<td>Also 1141-1144</td>
<td>DM:</td>
<td>Same pitches + key for Brünnhilde's vocal part.</td>
</tr>
</tbody>
</table>

EAK FROM SF MATERIALS FOR HAGEN'S ATTACK, mm. 835-866

| 1067-1085 | → DM: | Virtually exact. |
| (note skip to 1102) |

| 1102-1116 | E: | Virtually exact. |
|           | g#:1105 |                      |
|           | → E:1108 |                      |
|           | a:1109 |                      |
|           | B:1113 |                      |
|           | → E:1115 |                      |

\[1132-1136 \rightarrow G:\]
combined w/
\[1117-1123 \rightarrow A:1117\]
accomp.
\[a:1119\]
\[1147-1150\] → CM: Similar motivic content.

These materials are also found in SF, III-3, mm. 1150ff.

Figure 650. III-2, Recapitulation Process (cont.)
III-3, Section 1 (989-1032) and Section 2 (1033-1072)
1st Large Half (989-1232)

Section 1 (989-1032)
[GUTRUNE] (989-1032)

1 (989-995)
Gutrune, Sf's Horn
Call (dim. form),
Pow. of Ring (1st
and 2nd parts).
\[
\begin{align*}
& a = 989 \\
& b = 992 \\
& a' = 990, 992
\end{align*}
\]
bar
\[
\begin{align*}
& b^1/c = 996 \\
& a^1 = 993 \\
& b = 994
\end{align*}
\]

"Was that his horn? No! He is not coming home yet."

(10 mm.)
\[
\rightarrow c:
\]
\[
\rightarrow d:/D:994
\]

Section 2 (1033-1072)

2 (1033-1050)
C-F# tritone, Hoi-ho/
W's Fruat. (3rd form),
Wedding Call A, Pow.
of Ring (2nd part),
Sf's Horn Call (minor
form).
"H: Hoi-ho . . .
up Gutrunel! . . .
Greet Sf . . . ."
"G: What has
happened? Hagen!
I did not hear his
horn."
\[
\rightarrow CM:/c:
\]
\[
\rightarrow CH:/c: G: c:
\]
\[
\rightarrow CH:/c: e: G: c:
\]

2 (1051-1062)
C-F# tritone, f#7, Vow of Atone.,
Ren. of Love (2nd form - compare
w/II-5/1662-1481 - "Up Gunther")
Sf's Horn Call (minor form), Sf.,
Vcl. accomp. pattern (999).
"H: The stricken hero will blow
it no more; . . . "
"G: What are they bringing
here?"
\[
\rightarrow e:
\]
(\rightarrow )G:1056[Dec. Cad. = 1058,]
\[
\rightarrow c:1058
\]
\[
\rightarrow d:1060
\]
\[
\rightarrow f:/b^b:?1062
\]

3 (1063-1072)
Abs. of Ring,
Phrase from the
RMs Song, B. as
Mortal Woman,
Fate.

"Who was the wom-
I saw go down to
the shore? I fe
B. Is she at ho

\[
\rightarrow d:/D:
\]
\[
\rightarrow c:/CM:997
\]
\[
\rightarrow d:1001
\]
\[
\rightarrow b:1004
\]

\[
\rightarrow d:/D:
\]
\[
\rightarrow c:/CM:997
\]
\[
\rightarrow d:1001
\]
\[
\rightarrow b:1004
\]

f:/b^b:

f:1067

\[
\rightarrow f:/b^b:
\]

f:1067

Figure 66. III-3, Section 1 (989-1032) and Section 2 (1033-1072)
(3) = 1009
(3) (1007-1014)
Pow. of Ring,
Phrase from the
RMs Song, B. as
Mortal Woman,
Fate.

(4) = 1022

Recit.-like mat.,
B. as Mortal
Woman, Pow. of
Ring (1st part).

(5) (1023-1032)
Pow. of Ring (2nd part), f#d7,
Wedding Call A, C-F# tritone,
Gutrune, W's Frustr. (3rd form).

Who was the woman
I saw go down to
the shore? I fear
B. Is she at home?"

"B! B! are you
awake? Her room
is empty! Then
she it was . . . ."

". . . I saw go down to the Rhine;
Was that his horn? No! All silent!
If only I could see Sf!"

(8 mm.)
(→)b:1008
(→)Db:1011
(→)Db:/Db:1013

(8 mm.)
(→)b\textsuperscript{b}:1020

(10 mm.)
→CH:/c:[implied Plagal Cad. = 1028]
F:1029
Eb:1030
\text{d}:1031
→CH:/c:1032

(3) (1063-1072)
Pow. of Ring, Anguish.

"H: Sf, your husband - dead!"
(Gutrune shrieks and falls upon the corpse.)

f:/b\textsuperscript{p},?
f:1067

III-3, Section 1 (989-1032) and Section 2 (1033-1072)
III-3, Sections 3-4 (1073-1157)
1st Large Half (cont.) (989-1231)

Section 3 (1073-1114)

[GUNTHER] (1073-1083)

The Gib.'s Anguish
(a = 1073-1074, b = 1075-1076; derived from Anguish - note the pitch classes in 1066-1070).

Gutrune, . . .

Speak to me!

"Gutrune, . . .

Speak to me!"

Section 4 (1115-1157)

[HAG] (1115-1138)

(a) (1115-1123)

Spear Oath, B-F tritone.

"Yes then! . . .
I, Hagen, struck him dead."

(b) (1123-1130)

Vow of Atone., B-F and C-F tritones.

(c) (1131-1138)

interlocking bar

"By sacred right . . . I now claim this Ring."

[HAG] (d) (1138-1143)

Ring.

[FIGURE 67]
The Gib.'s Anguish, Anguish.  
A: 1093  
\( a^1 = 1096 \) bar  
B: 1096  
Note "er-schlagen! = \( f^7 \) (m. 1099).  
"Help! . . . Woe! . . . They have slaughtered SF!"

(\( \rightarrow \))C:  
(\( \rightarrow \))D: 1096  
(\( \rightarrow \))Eb: 1099  
\( \rightarrow \)C: 1100  
\( \rightarrow \)C: 1103

\[ \text{[GUNThER]} (1100-1106) \]  
Fate/Hagen Composite,  
SF's Horn Call (minor form).  
A: 1100  
\( a^1 = 1102 \) bar  
B: 1104

\[ \text{[HAG]} (1106-1110) \]  
Anguish, Fate/Hagen Composite.  
A: 1106  
\( a^1 = 1107 \) bar  
B: 1109

\[ \text{[GUN]} (1111-1114) \]  
Murder.  
A: 1111  
\( a^1 = 1112 \) bar  
B: 1113

\[ \text{[GUN]} (1118-1143) \]  
Ring, Gutrunes, Curse.

\[ \text{[GUNThER/HAG]} (1116-1151) \]  
Gutrunes.  
A: 1116  
\( a^1 = 1117 \) bar  
B: 1118

\[ \text{[HAG]} (1152-1157) \]  
Ring.  
A: 1152  
\( a^1 = 1153 \) bar  
B: 1155

"Do not attack me, blame Hagen there; . . . "  
"Are you there-fore angry with me?"

"May terror and evil hold you for ever!"
III-3, Sections 5-6 (1158-1231) and Section 7 (1232-1266)
1st Large Half (cont.) (989-1231)

Section 5 (1158-1185₁) (Foreshadows "Immolation Scene")
[BRUNN] (1158-1185₁)

(3b)
① (1158-1164)
Sword, Fall of the Gods.
(trans./intro.) (e = 1165) "Silence ...
whom ye all betrayed,
now comes for vengeance."

→ D:
Eb 1172 → CbM 1172 → C
G 1167 → C 1173 1179
G 1169 → C 1182
Gb 1171 → F 11843

2nd Large Half (1232-1501)

Section 7 (1232-1266)
"1st ½" (1232-1248₁)
[ORCH] (1232-1235)
① (1232-1235)
"Pile upon high mighty logs ..."

D:
F:

2nd Large Half (1232-1501)

Section 6 (1185-1231)
[GUT] (1185-1191)
"Wieder schnell' Anguish, the Git Anguish.

(2 + 6 + 2)
"B. ... You brought this affliction upon us, ..."

→ F:
b 1189
(c) 1190
(Eb) 1193

(16 mm.)
F#: f#
6 (1185-1231)
1185-1194) [BRUNN] (1195-1208)
'schnell', the Gib.'s
cont., Gutrune, G.'s
Inheritance.
1195
b = 1202
(7 + 7)
You
ion
this
ion
were:...
[1189]
1190
/eb:1193
1185-1194)
[BRUNN] (1195-1208)
'Messiger'
The Gib.'s Anguish
Anguish, G.'s
Longing.
1209
b = 1215
(6 + 5)
"Curse you,
Hagen, . . . "
1202
+[2]
Gutrune, G.'s
Longing.
a = 1209
b = 1215
b1 = 1226
b2 = 1229
(3 + 3 + 3 + 3)
[ORCH] (1220-1231)
Wieder lebhaft
G.'s Longing, Fate.
a = 1220
b = 1223
b1 = 1226
b2 = 1229
Be silent, wretched
woman! His lawful
wife you never
(1243-1245)
Magic
fire, Sf.,
Fall of the Gods.
"... of the greatest
of heroes!"
(1245-1247)
D:1246
Section 7 (1232-1266)

"2nd ‡" (1248-1266)

E (1248-1250)
"Bring his horse here . . ."

F#:
ab:1249

Ab:
ab:1253
Fb:1254

(19 mm.)
Ab:/ab:

Magic Fire, Valkyrie.
". . . that with me he may follow the brave warrior . . ."

Section 8 (1267-1308)

[trans./intro.] (1267-1270)
"A meter = 1269"
Love's Greeting.

Db:
c:1269

BRÜNN (1271-1308)

1 (1271-1277)
Love's Greeting, Freia (2nd seg.)
lx only.
"Like clear sunshine his light shines upon me . . ."

CM:
a:1275[Dec. Cad. = 1277]
F:1277

2 (1278-1284)
Freia (2nd seg.)
Love's Greeting lx only, Sword.
"False to his wife, true to his friend . . ."

e:
CM:1279
a:1280
F:1281
CM:1283[CMø = 1284]
III-3, Section 9 (1309-1364)

2nd Large Half (cont.) (1232-1501)

Section 9 (1309-1364)

"1st &" (1309-1337)

[BRUNN] (1309-1336)

(1) (1309-1313)

Valhalla.

"O ye, the holy guardians of vows, ..."

(2) (1314-1316)

Fall of the

"... turn your eyes on my full-flowing grief: ..."

(3) (1316-1319)

Call of Death.

"... behold your everlasting guilt!"

(4) (1319-1323)

W's Frust. (2nd Form), Fate.

"Hear my charge most venerable god!"

(5) (1323-1326)

"Thro brave ..."

... (Recall of 1-3, mm. 2168-2236)

[BRUNN] (1337-1364)

(6) (1337-1341)

Fate w/pedal F# in Timp.

"Have I learned all that avails thee?"

(7) (1342-1346)

Fate w/pedal F# in Timp.

"All things, all I know: all is clear to my eyes."

(a) (1347-1355)

Pow. of Ring.

"The wings of thy rustling: I send them home to thee ..."

(b) (1355-1364)

Curse, Rheingold, Erda, Fall of ...

"Rest! Rest th..."

Figure 70. III-3, Sec
W’s Frust. (2nd form), Fate. "Through his bravest deed . . ."

f#: a:1325  
ab:1325Δ

W’s Frust. (2nd form), Fate. " . . . by thee desired . . ."

ab: Cb:1327Δ
bb:1328Δ

W’s Frust. (2nd form), Fate. "He, truest of all, that a woman might find wisdom!"

b#: db:1329Δ
sb:1331
f:1332

Notes
2. Compare 1347-1355 to I-3/2186 - 2203!! This is a recall/fulfillment of Waltraute’s description of W. in Act I, Scene 3.
3. Compare 1355-1364 to I-3/2228 - 2236!! Prophetic foreshadowing in Act I, Scene 3 is realized.
4. Note that both halves are 28 mm.

Rheingold, Valhalla (3rd seg.), 'all of the Gods, Valhalla cadence. Rest thou, oh god!"

135-1364)

:1358
:1358
:1361[Plagal var. = 1361-1363]
:1363[PAC = 1365Δ]

III-3, Section 9 (1309-1364)
III-3, Section 10 (1365-1416) and Section 11 (1417-1451)

2nd Large Half (cont.) (1232-1501)

Section 10 (1365-1416)

(4b + 4# = 1369)

\[ \text{BRÜNN} \] (1365-1416)

(1365-1380)

"4 meter"

Power of the Gods,
Fall of the Gods,
Nature, Ring.

"My heritage now I take for my own.
Dread Ring! Accursed Ring! I grasp the gold, and give it away."

\[ \rightarrow \text{Db:} \]
\[ \text{gb:} 1367 \]
\[ \rightarrow \text{eb:} 1369 \]
\[ \text{eb:} 1377 \]
\[ \text{b}: 1378 \]
\[ \rightarrow \text{Eb:} 1379 \]

(3b)

"Massig" + \( \frac{9}{4} \) meter

RMs Lament frag.
(from RG, Scene 4/3837: "gibt uns das Gold . . . "), RMs S-s. A, RMs, RMs Lament.

"Ye wise sisters of the watery deep, . . . what ye desire I give you now: . . ."

\[ \rightarrow \text{E}: \]
\[ \text{Db:} 1388[\text{CAD = 1396}] \]

(4b = 1397)

(5b = 1411)

(6) (1403-1416)

"Massig" + \( \frac{9}{4} \) meter

Continuation of RMs Lament/Gold.

"May the fire that burns me cleanse the Ring from the Curse!"

"Dissolve it in the stream, and ever keep safe the pure, shining gold whose theft wrought such evil."

\[ \rightarrow \text{Ab:}/\text{Eb:} \]
\[ \text{ab:} 1405 \]

(7) (1443-1448)

Fall of the Gods (cont.), Anguish variant.

"See - I throw the firebrand into Valhalla's glories citadel!"

\[ \rightarrow \text{f:} 1446[\text{Dec. Cad. = 1468}] \]

\[ \rightarrow \text{Db:} 1437 \]

\[ \text{Db:} 1441 \]

For Orch: 1437-1442 and 1163-1166 share motivic and harmonic equivalence.

Figure 71. III-3, Section 10 (1365-1416).
### Section 11 (1417-1451)

**"1st i" (1417-1434)**

<table>
<thead>
<tr>
<th>ORCH (1417-1421)</th>
<th>BRUNN (1422-1434)</th>
<th>1</th>
<th>(1427-1430)</th>
<th>(Ab = 1433)</th>
<th>4</th>
<th>(1451-1454)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**"Lebhafter"**

Spear, Loge.

- Magic Fire.
- "Noch etwas lebhafter" Magic Fire.
- "Fly home, ye ravens! Tell your lord what you heard here on the Rhine!"

- 1st measure
- "Fly past B.'s rock..."
- "... where Loge is still flaming, and bid him go to Valhalla!"

Section 10 (1365-1416) and Section 11 (1417-1451)
Loge.
(2 ravens cont.)

"Grane, my steed, ...

"... greetings to you!"

"My friend, do you know whither I lead you?"

"In the bright fire there lies your master, ...

29 mm. (4 orch. + 25 Brunn.)

Dominated by Valkyrie related materials.

"Feel my breast, too, how it is burning; ...

"To clasp him to me, to be fast in his arms, ...

Figure 72. III-3,
In the bright fire there lies your sister. "... Sf., my blessed hero."

"Are you neighing, eager to follow your friend?"

"Do the laughing flames allure you?"

\[\text{Redemption, Begin} \]

\[\text{Sf. cont., Valkyrie.} \]

\[\text{Hojotoho accomp. rhythm, Hojotoho, Energy.} \]

\[\text{Hojotoho accomp. rhythm, Hojotoho, Magic Fire.} \]

\[\text{Siegfried, Redemption (every bar).} \]

\[\text{a = 1493} \]

\[\text{b = 1497} \]

\[\text{Your wife greets you joyfully!} \]

\[\text{Redemption Dominated.} \]

72. III-3, Section 12 (1452-1501)
III-3, Section 13 (1502-1600)
Section 13 (1502-1600) [Gods]
[ORCH] (1502-1600)
(a) (1502-1514) [Lorenz = Fire]

(a) (1502-1506)
Magic Fire, Energy frag./1st inversion Fall of the Gods harmonies.
\( a = 1502 \)
\( a_1 = 1505 \)

(The flames immediately blaze up so they fill the whole space in front of the hall and appear to seize the building itself.)

\[ F\#: \]
\[
\begin{align*}
D:\!&=\!1505 \\
Eb:\!&=\!1505 \\
E:\!&=\!1506 \\
F:\!&=\!1506 \\
\end{align*}
\]
\[ \uparrow \uparrow \text{ steps} \]

\[ \rightarrow A:\]
\[
\begin{align*}
F:\!&=\!1509 \\
F\#:\!&=\!1509 \\
G:\!&=\!1510 \\
Ab:\!&=\!1510 \\
\end{align*}
\]
\[ \uparrow \uparrow \text{ steps} \]

[Final Cadence] (3b)
[trans./intro.] (1527-1531)
\( \hat{\text{h}} = \frac{1}{4} \)
Rhine, Rhine.

(Flosshilde holds up the ring.)

\[ \rightarrow Ab:\]

(Through the cloud band a red glow breaks forth with increasing brightness. Illuminated by this light, the Rhine are seen swimming in circles playing with the ring in the Rhine (which has gradually returned to its natural bed). From the ruins of the fallen hall, the men and women on the growing firelight in the heavens. As this at length grows greatest brightness, the interior of Walhall is seen in which the greatest heroes sit assembled, (as in Waltraute's description in the first act)

\[ \rightarrow Db: [IAC = 1537] \\
DbH:1544 \\
a:1555 \\
\]

\[ \rightarrow Eb: [IAC = 1547] \\
EbH:1546_2[IAC = 1547] \\
\]

Figure 73. III-3, Sec
(b) (1515–1526) [Lorenz = Wasser]

(4b)

(c) (1515–1519)

Pow. of Ring/RG ver., Rhine.

a = 1515

aⅰ = 1516  bar

b = 1517

(d) (1520–1521)

RMs Lament frag. (RG, Scene 4/3827–3829).

(e) (1522–1526)

Curse, F#-C tritone (timp.).

(On the waves the 3 RMs swim forward and now appear on the place of the fire. Hagen ... is seized with great alarm.)

(He hastily throws spear, shield, and helmet from him and rushes, as if mad, into the flood.)

(Woglinde and Wotan embrace his neck with their arms and draw him with them into the depths as they swim away.)

\[ \rightarrow Ab: \]

\[ \rightarrow Ab: [\text{Dec. Cad. = 1522}] \]

\[ \rightarrow e: \]

[Dec. Cad. = 1522]
Bb: 1526

(s#/b) (1579–1600)

ACT III, SCENE 3 SUMMARY

1st Large Half (989-1231)

Section 1 (989-1032)

<table>
<thead>
<tr>
<th>cm/ci</th>
<th>DM Complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary keys =</td>
<td></td>
</tr>
<tr>
<td>1. d: = b:</td>
<td></td>
</tr>
<tr>
<td>2. Db: = b:</td>
<td></td>
</tr>
</tbody>
</table>

(44 mm.)

Section 2 (1033-1072)

<table>
<thead>
<tr>
<th>cm/ci, c:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(40 mm.)</td>
</tr>
</tbody>
</table>

Section 4 (1115-1157)

| cm/ci, cm/ci, cm/ci, b: |

(43 mm.)

Section 5 (1158-1185)

[Foreshadowing Imolation Scene]

| cm/ci, f:/c: |
| complex |

(27 mm.)

Figure 74. Act III, Scene
Section 3 (1073-1114)

243 mm.; firmly grounded in "C"; focus = Gibtichung.

Section 6 (1185-1231)

Figure 74. Act III, Scene 3 Summary
ACT III, SCENE 3 SUMMARY (CONT.)

2nd Large Half (1232-1501)
"1st §" (1232-1364)
Section 7 (1232-1266)
"1st §" "2nd §" 
F♯/:/F♯: Ab:/Ab:
(37 mm.)

Resolution
F♯/:/F♯ c#: C#: A#: C: 
Ab:/Ab: b: B: 
Db: v
(40 mm.)

"2nd §" (1365-1501)
Section 10 (1365-1416) 
Db: ab: Bb: Eb: b: 
(52 mm.)

Section 11 (1417-1451) "1st §" "2nd §"
E: A: Db: f: 
(35 mm.)

Section 12 (1452-1501)
bi D: d: E: B: bi B: E: A: 
B:/b:
(29 mm.)

137 mm., Tonally closed in Db:
All primary and secondary keys = diatonic in
Db/db; except for D: which is part of the
"Valkyrie" recall in Section 12 (b:/b: is slightly
stronger there).

Figure 75. Act III, §
Action 9 (1309-1364)

"2nd Act"

E: e: b: B: db: Db: Db: (16 mm.) (10 mm.) [PAC]

(56 mm.)

Db: Db: Db: Db: (diatonic keys)

(21 mm.)

(50 mm. [total])

270 mm., firmly grounded in Db:
Focus = Brunnhilde.

Act III, Scene 3 Summary (cont.)