REVIVING THE NIBELUNGENLIED
A STUDY AND EXPLORATION OF THE RELATIONSHIP BETWEEN
MEDIEVAL LITERATURE AND MUSIC

A thesis submitted to the
Kent State University Honors College
in partial fulfillment of the requirements
for University Honors

by

Katherine Bretz

May, 2014

Thesis written by

Katherine Bretz

Approved by

_____, Advisor

_____, Director, School of Music

Accepted by

_____, Dean, Honors College

TABLE OF CONTENTS

PREFACE AND ACKNOWLEDGEMENTS

I have long cultivated a special interest in many subjects directly related to the

project I have undertaken, including early history, medieval literature, the German

language, theatre, and vocal performance. As the culmination of these interests, skills,

and passions, I have investigated and recreated, to the best of my ability, the old practice

of storytelling through a synthesis of knowledge of medieval German literature and early

music performance by researching, preparing, and performing in a lecture recital one of

the most widely-known and often-adapted epics from this time period: the

Nibelungenlied. I have chosen to study and perform selections from this particular work

for many reasons which include: the work's familiarity in Germany combined with its

relative obscurity in the United States; its many adaptations, the most notable being

Richard Wagner's *Der Ring des Nibelungen,* a four-part music drama in which I had the

privilege of performing on a German stage; and a personal interest in the story itself and

its many themes.

Having already studied such familiar medieval texts as Albert Leitzmann's edition

of Hartmann von Aue's *Erec* and Friedrich Ranke's version of Gottfried von Straßburg's

Tristan, I had already developed a basic knowledge of early German literature and of

Middle High German. This investigation has provided me with even greater opportunity

to better appreciate in a practical sense the morphological and phonological contributions

of Middle High German, which is the language of the *Nibelungenlied'*s surviving text, to modern German.

I began to take a particular interest in Medieval German literature while attending a course on that subject at the University of Leipzig in Germany. My professor encouraged me to select and research a topic about which I wished to learn more. While in Leipzig, I had access, through the university library, to a multitude of sources unavailable in the United States.

Music, especially its fusion with literature, has played an invaluable role in the development of civilization as we know it in that it can unite nations and cultures by preserving traditions, by enhancing a given text, and sometimes even by expressing that which words simply cannot. From origins both noble and common, from purposes both sacred and secular, song has long served as a means to express and enhance language, especially poetry. Preparing my performance of the *Nibelungenlied* has provided a practical application for all of my research regarding medieval German song traditions, characteristic sound, vocal technique, and diction, and I have employed this research and reflection by bringing this work to life on the stage.

The experience of completing this project has been a very enjoyable and rewarding experience, and I would like to thank a number of individuals who have helped me along the way. First, my sincerest thanks go to my advisor, Dr. Jay White, whose extensive knowledge and insight have proven invaluable to me throughout this process. My defense council also provided me with much detailed feedback, and many suggestions and new perspectives on my topic. I thank Dr. Jane Dressler, Dr. Geoffrey

Koby, and Dr. Don-John Dugas for their many contributions to my work and attendance at the lecture recital.

I would also like to express my thanks to Dr. Sanford and Mrs. Eleonora Marovitz, without whose generosity this project would not have been possible. I am deeply honored and grateful that they chose me as the recipient for the Honors Thesis Fellowship. I also thank Dr. Geraldine Kiefer for her sponsorship and reimbursement of my many thesis-related expenses.

Finally, I want to thank my family for their continual support throughout the course of this project, and for their constant encouragement of my musical and scholastic endeavors over the years.

CHAPTER I

INTRODUCTION

Much of our cultural history is shrouded in mystery, as many records have been lost and cultures have changed over the years. On one hand, it is astonishing to consider just how many clues about past customs have stood the test of time; on the other, considering all that is known, there is still much about the past that remains uncertain. Literature and music are two closely related traditions that continue to be just as important to our culture today as they were centuries ago.

Some vocal music, especially medieval music, is so old that the language in which the text was originally written has developed just as much as the tradition of music itself. According to Peter Frenzel, scholars will never be able to replicate exactly how a "dead" language sounds, but dialectic clues, such as vowels, diphthongs, and consonants, allow the creation of at least a partial reconstruction (221). In his guide for the pronunciation of Middle High German (MHG), Frenzel mentions certain evidence used in such a reconstruction, including scribes' use of Latin characters; the occurrence of MHG words in texts of other languages; rhyme and alliteration; written clues regarding vowel length; and modern dialects, some of whose sounds have likely existed since the time when MHG was originally spoken. According to Frenzel, although "it is clear that dialects, too, change, it is nonetheless possible to trace parallels in phonemic relationships which would appear to reflect certain phonemic similarities" (222). As in

music, one can still see clear similarities between past and present versions of a language, but also distinct differences, primarily in vocabulary, spelling, and pronunciation.

In order to recreate as authentic a performance as possible, modern singers must exercise particular caution in correctly understanding and pronouncing the language of the text. Professionals usually accomplish this by researching a language's attributes and by contacting coaches or experts in the languages themselves. Once a singer has developed familiarity with such a text, he or she must practice speaking it so as to decrease the likelihood that diction-related issues could arise during the performance.

The existence of oral poetry like the *Nibelungenlied* implies the existence of an audience, and since the delivery of oral poetry is not limited strictly to the contents on a page, as is written literature, an oral poet has additional modes of communication, such as body language, gestures, tone of voice, and perhaps even melody, at his disposal (Green 61). Live presentation thus encourages, and almost demands, between the performer and listener, a sort of dialogue, in which the poet presents his material, and the audience receives it. The poet then gathers from the audience either intentionally or unintentionally provided feedback, which in turn influences his performance. This increased freedom of expression that results from oral communication of literature suggests that oral poetry, even heroic poetry, was quite possibly sung rather than merely spoken aloud (Green 65).

CHAPTER II

THE *NIBELUNGENLIED* IN ORAL TRADITION

Historical and Legendary Background

Much of the subject material of epic stories is based on legends, myths, and even historical events. Time and again, the same themes and archetypes appear in these kinds of tales, namely, violence and war, good versus evil, heroism, chivalry, and courtly love. The *Nibelungenlied*, or the "Lay of the Nibelungs," is no exception. As George Henry Needler mentions in the introduction of his translation of the *Nibelungenlied,* the poem's historical content is believed to be a fusion of Germanic and Norse legend and myth and certain historical events, including conflicts between the Huns and Burgundians, and the latter's eventual downfall during the fifth century C. E. (viii).

One of the most interesting aspects of medieval literature, particularly the *Nibelungenlied*, is its historical roots. Similarities between historical accounts and literature of a given time period may often become apparent, because many of the arts, including literature and music, are often heavily influenced by the culture and time in which they are created, and vice versa. Songs like the *Nibelungenlied* were not only composed and performed to entertain, but also to preserve history, especially for commoners, many of whom were illiterate and probably did not have access to detailed historical records. According to Needler, the *Nibelungenlied* is widely thought to contain historical elements from the time of the *Völkerwanderung*, also known as the Great

Migration Period, which was a time of increased migration throughout Europe, especially

of Germanic tribes, between the fifth and seventh centuries. During this time, the

Burgundian kingdom was defeated and overtaken (vii).

In 413, the Burgundians, originally from the Baltic region, settled west of the

Rhine near Worms, in what was referred to as *Germania prima*. They endured conflicts

with the Romans in 435 and were all but wiped out two years later by the Huns, who

were most likely enlisted by the Romans as mercenaries strictly for this purpose (Needler

xix). In the year 532, after almost a century of conflicts and invasions, the Burgundians

were finally defeated by the Franks at the battle of Autun, and their lands were

incorporated into the Frankish kingdom (Jaques 84).

The *Nibelungenlied* not only shows significant historical influence, but also

legendary. The most obvious contribution that Needler mentions is the Norse hero,

Siegfried, famously depicted as a hero in Wagner's ring cycle, and who was said to have

killed a dragon and bathed in its blood. He was also believed to have conquered the

Nibelungs and taken their treasure hoard (xvi).

Performance and the Oral Formulaic Theory

Much oral poetry of the middle ages was thought to be sung instead of merely recited (Green 84). Shorter songs may have been memorized, but longer epics such as the *Nibelungenlied* probably were not, at least not entirely. Milman Parry, a specialist in Classics with a particular interest in Homeric scholarship, and Albert Lord, his colleague who continued Parry's work after his death, developed the "Oral Formulaic Theory," which suggests that such epics were entirely improvised; however, this idea is rather unpopular among critics like Harad Haferland. Considering many sides of the argument, performance of these poems most likely involved a combination of both memorization and improvisation (Haferland 145).

After studying the oral traditions of a culture that is still primarily illiterate as well as by reading and analyzing the many "repetitions" and "stereotyped phrases" in Homeric and old English epics, Parry developed a theory that these were not mere repetitions, but formulaic tools for improvisation. In *The Singer of Tales*, Lord quotes Parry in defining a formula as "a group of words which is regularly employed under the same metrical conditions to express a given essential idea" (30). Jan-Dirk Müller describes typical formulae as "performed sets of words, syntactical elements, metrical units, situational patterns, narrative schemes, and so on, whose basic structure is identical, but whose concrete word fill is variable" (18). The following constructions are used quite frequently in the text selections I have planned to perform:

Dô sprach / sluoc .... *then spake / slew*

Diu schœne / diu vrouwe Kriemhild .... *the beautiful / the lady Kriemhild*

Der künec Gunther / rîche .... *the king Gunther / mighty*

Der künic von Rîne .... *the king of the Rhine*

Der herre / der starke Siegfried .... *the lord / the strong Siegfried*

Der grimme Hagene ....*the fierce Hagen*

Hagen der hélt gúot .... *Hagen the good hero*

von Tronege Hagene .... *Hagen of Tronje*

Von / ûzer Burgonden lant .... *from / out of the land of Burgundy*

Dô was / wart im léidé genuoc .... *he felt much sorrow*

Lord and Parry concluded from the formulaic evidence they discovered in Homeric literature that poetry was not originally memorized, but improvised, and thus suggested that the singer or poet is also the composer of a work, not merely the performer (30). As an apprentice, a young singer repeatedly hears and retains certain words and patterns of thought, such as the naming of a person, in the works of his master. The singer does not consciously memorize these patterns, but "absorbs" them and, in so doing, develops the ability to create new formulae through continual listening and practice in an "unconscious process of assimilation" (Lord 33) from the work of his mentors and colleagues.

While Lord offers these kinds of patterns as evidence for his theory on improvisation, Haferland argues that, upon further examination, one sees that Homer composed his works with remarkably sophisticated artistic skill that he deems would not have been possible to achieve during improvisation. During an improvised performance, a singer simply does not have the time to choose the perfect word or compose the perfect phrase while keeping in mind such intricacies as end rhyme the number and pattern of syllables (Haferland 143). According to Parry, a singer "cannot think without hurry about his next word, nor change what he has made, nor, before going on, read over what he has just written" (qtd. in Haferland 144). Improvised performances are certainly not perfect in this regard, but the written manuscripts of old songs and poems that we study today were most likely composed with greater care and precision than would have been possible to achieve during a live performance.

When one ponders certain attributes of the Oral Formulaic Theory, such as how singers must study and practice for a very long time to perfect their art of improvisation, one might be reminded of the skills of jazz artists. When improvising a solo, these musicians draw from their own extensively developed knowledge and experience. They practice scales and "licks" and must become so well acquainted with their instruments that they can freely navigate the "pool" of notes in any given key. In *Jazz Pedagogy,* David Baker refers to the "materials of which musical statements are comprised (scales, chords, patterns, dramatic devices, etc.)" and how they are used "in numerous formulae, turnbacks, cycles, licks, [and] clichés" (2). He insists that "a player is lost without a working knowledge of these elements which comprise a common tradition or, as some

put it, 'roots'" (2). Once a musician has committed such patterns to muscle memory, he or she is then allowed "considerably more freedom for creative thinking" (2). Thus, during performance, a jazz soloist does not merely regurgitate memorized lines, but carefully combines the familiar formulae that have become so ingrained in his or her mind that they can be recalled and used almost reflexively. Much like Lord's theories on improvisation describe, the performer *remembers* material, but he or she does not actively *memorize* it in its entirety (Lord 36).

Oral poetry served many functions in society including entertainment, the teaching of lessons, and the preservation of history in a community's collective consciousness. Many texts, especially heroic epics, existed primarily to be sung, either by a soloist or by a group, sometimes both. Singing of songs often fostered a feeling of community in that they were often sung or heard in a group setting (Green 63). Many "call-and-response" songs were performed as processional songs by pilgrims and knights during long journeys, as in *Beowulf*, when one of the hero's followers composes a song while on horseback, praising Beowulf's victory against Grendel (Green 70).

When the *Nibelungenlied* was originally performed during the Middle Ages, it was but rarely, if ever, performed all at once, due to its sheer length. In conversation with Dr. Geoffrey Koby, Associate Professor of German Translation at Kent State University, I learned that a singer would probably have chosen certain passages to perform, depending on who his audience was and how much time he was given to perform. A group of noble ladies may have wanted to hear selections, like the *Schneiderstrophen*, that include detailed descriptions of the characters' clothing. Perhaps an audience of

knights would have preferred to hear about the battle scenes. Some audiences may even have enjoyed hearing certain comedic scenes, such as when Siegfried chases a bear around the dining hall or when Brünnhild overpowers Gunther on their wedding night and hangs him up on a hook.

According to Dr. Koby, singing selections from such a monumental work as the *Nibelungenlied* offered the oral poet the opportunity to tailor his performance to the preferences of the people for whom he was performing. Throughout time, and even today, some of the most successful entertainers have been those whose primary goal is to please their audience, especially if that audience is composed primarily of the wealthy upper-class.

CHAPTER III

THE RECITAL

The Text

Dozens of copies of various sections of the *Nibelungenlied* are known. Based on similarities in word choice and content, they can be categorized into one of three groups: A, B, and C. The C-group is often referred to as the *liet*-group, because its final lines of text read *"daz ist der Nibelunge liet"*, instead of *"das ist der Nibelunge nôt"*, as in groups A and B (Bartsch xxxix). I chose to work from Karl Bartsch's edition of the St. Gall manuscript B, which the editor considers the most important of this *nôt*-group (L). This copy also happened to be the most accessible and legible version I could find.

Manuscript B contains almost 2,400 strophes, separated into 39 Âventiuren, or "adventures." This being an impractical length, I chose the ones I would perform. Even during the middle ages, the entire text would not likely have been performed in one sitting. Indeed, according to Knud Seckel, an award-winning performer of early music, to perform all 2,400 strophes to music would take about twenty hours (7:38)!

When performing for an audience, a singer would tailor his performance to the preferences of his guests. Some popular scenes include the first adventure, Kriemhild's dream; the sixteenth, how Siegfried was slain; and certain selections from the sixth adventure known as the *Schneiderstrophen*, in which the characters' garments were described in elaborate detail. I decided to focus on the contents of four adventures: fourteen, "How the Queens berated each other"; thirty-three, "How the Burgundians

fought with the Huns"; thirty-six, "How the Queen Bade Set Fire to the Hall"; and thirty-nine, "How Gunther, Hagen, and Kriemhild were Slain." I determined that these passages would be most entertaining to my audience because they include a high level of action and drama, character conflicts, and dialogue. I have included the textual selections that I performed in Appendix 2.

Because a significant portion of my recital was to be a lecture, I decided to limit the performance time to around thirty to forty minutes. In order to comply with such a time limit, I needed to make further cuts to the text I planned to sing, since to perform each line of all four of these adventures would take at least a few hours. I eliminated strophes that I thought superfluous and left only what was needed to convey necessary information and to maintain textual continuity. My final text selection included about seventy strophes, which I estimated would take roughly thirty-five minutes to perform.

Next came the issue of language. I speak modern German fluently, but the language of the text is Middle High German, which, while quite similar to its later counterpart, still contains some significant differences in pronunciation. I consulted Peter Frenzel's chapter on Middle High German in *Singing Early Music* as a guide for these pronunciation differences. Despite having this concise and informative source at my disposal, I still faced a marked degree of difficulty in changing certain ingrained diction-related habits, including using [s] instead of [ʃ] in words with an initial 's' such as "strîte" and "swért"; [s] instead of [z] as in "sagen"; [w] instead of [v] as in "wâfen"; and, perhaps the most difficult, [ɛi] instead of [aɪ] as in "weinen."

Additionally, I found observing certain differences in vowel pronunciation rather troublesome, especially in the cases of long vowels, which were marked in my text with a circumflex, versus short vowels, which remained unmarked. One final aspect - that of the diphthongs - presented perhaps the greatest challenge. Unlike in English and in modern German, both vowels of a diphthong in Middle High German are clearly enunciated, even though the first vowel should be the more prevalent of the two (Frenzel 225). Words like "Kriemhilt" and "liep", that contained the diphthong [ɪɛ] were rather easy for me to articulate correctly, but when pronouncing words such as "vrouwe" and "guot", I found that I did not pronounce the second vowel of the diphthong distinctly enough. Nevertheless, while my already deeply-ingrained speech habits from American English and modern German proved sometimes to be a hindrance, I believe that, by and large, they actually helped me considerably, and that written reminders in my text and careful practice in speaking the text were successful in helping me to prepare as accurate a presentation of the language as was possible.

The Music

  Medieval music, in its simplicity, must have required the performer to exhibit remarkable dramatic skill, as the conveyance of the text and its meaning were of great importance, especially in sacred music. According to Timothy McGee, vocal style and techniques were quite different from those which singers employ today (16). McGee suggests the music of Eastern Mediterranean countries and of India as a potential model for what medieval European music may have sounded like. He mentions "ornaments, articulation demands, and the use of pitch and sound colour" as descriptive similarities between the two practices (120).

  Many written copies of old songs and poems, both secular and sacred, in which the melody of the text was also often recorded, have survived and are still available today. Among these are the Greek poems, the Aeneid and Thebaid, many old French *chanson de geste*, and the neumes of St. Gall's musical manuscripts (Bertau 253). These manuscripts and many like them often include instructions or descriptions referring to a sung performance, using such words as *lied*, "song" and *singen*, "to sing" (Bertau 254). Thus, many ancient epics, including the *Nibelungenlied*, were probably sung, rather than recited, when performed.

  Scholars still debate the exact melody to which the *Nibelungenlied* was performed, as no written copy has survived. Theories stem from the structure of the text itself, which comprises of four long lines, each in two segments. Karl Bertau and Rudolf Stephan favor a structure that follows an (AB/AB) form, as in the *Trierer Marienklage* and in the *Alsfelder Passionsspiel.* Such a form would consist of a doubled two-line

melody. According to Bertau, although the melodies are probably not identical, a model

for that of the *Nibelungenlied* must at the very least contain the same basic characteristics

as those in this Trier-Alsfelder melody (Brunner 151). Siegfried Beyschlag suggests a

melody in eight parts with many possibilities in sequence. Such a form may have

contributed to that of the *Nibelungenlied's* melody, considering the text's proclivity for

"rhythmic congestion at the ends of stanzas" (Brunner 152). He continues that its

structure demands a "real, almost composed" melody, with a two-part (AB/CD) structure,

as in the melody of the *Hildebrandslied.* He maintains that the *Nibelungenlied's* melody

almost certainly has the same structure to that of the *Hildebrandslied*, albeit slightly more

fixed in nature due to the demands of the text's structure (Brunner 152).

This melody, referred to commonly as the *Hildebrandston*, was first recorded in

1545, *"als Weise des Jüngeren Hildebrandslieds,"* or "in the manner of the later

Hildebrandslied," but the melody's origins trace back as far as the thirteenth century

(Brunner 152). This melody was popular among singers during between the fifteenth and

seventeenth centuries, but whether or not it was used in the performance of many other

heroic epics remains unclear. At the very least, a probable version of the *Nibelungenlied,*

the "Lied von Hürnen Seyfrid" was performed during the sixteenth century, and prints of

this indicate that it be performed *"in Hiltebrandes thon,"* or, "in the melody of

Hildebrand" (Brunner 152). Fortunately, later versions of this *Hildebrandston*, or

fragments thereof, were recorded and preserved, often referred to in various terms as

Hunnenweise, or, "in the manner of the Huns," as this sort of melody was often played at

Attila's court (Brunner 152). This melody appears as "Hönweise Wolframs" in the

"Repertoire der Meistersinger" and also in a collection compiled in the early sixteenth century by Hans Sachs, among other manuscripts of the time (Brunner 153).

My first challenge, then, was to determine what exactly this melody sounded like. Horst Brunner discusses the different surviving versions, along with their histories, of this *Hildebrandston*, and includes short written samples. After examining these fragments, however, I found most of them either incomplete or inconclusive, so I turned to live recordings of the *Nibelungenlied*, as sung by two renowned contemporary scholars and performers of medieval music, Eberhard Kummer and Knud Seckel, from whose performances I directly transcribed the melody myself. I found later that the melody that Kummer and Seckel use in their performances of the *Nibelungenlied* are identical to Siegfried Beyschlag's written version, in which he lays the text of the *Nibelungenlied* underneath the melodic structure of the *Jüngere Hildebrandston* (170). I have included Beyschlag's version in Appendix 1.

The next hurdle I faced was that of the instrumentation. What sort of period-appropriate, yet realistically accessible instrument should I use to accompany myself? My ideal instrument would have been a stringed instrument, such as a medieval or Gothic harp, as this is what many poets of the time would have played during their performances (Kummer 5:20). However, not only would a satisfactory performance require considerable skill that I do not possess on such an instrument if I were to play it myself, but, even after a painstaking search, no such instrument could even be found.

At the recommendation of my advisor, I eventually decided upon an Appalachian dulcimer, a simple three-stringed instrument, which can trace its roots to the German

Scheitholt, a member of the drone zither family ("Zither"). Using a dulcimer still allowed me the ability to simultaneously play a drone and a melody and its parallel fifth or octave, as on a harp or another similar medieval instrument. Additional advantages to using the dulcimer were my already-established familiarity with the instrument and the fact that I had one of my own on which I could practice independently.

The last musical component I needed to consider was that of the performance itself. How would I make this performance dramatic and engaging? My first consideration was plot. To illustrate the importance of some lines or passages over others, I decided to speak some of the text rather than sing it, especially during the most intense moments, such as the murders of Gunther, Hagen, and eventually Kriemhild. I also used variations in volume, tempo, ornamentation, and accompaniment to introduce a greater degree of diversity, especially in dialogue. Each main character had in the accompaniment a sort of "leitmotif," or musical idea, which I played every time that character spoke. I also alternated strumming with the plectrum and with my fingers for further differentiation. Lastly, I considered the dialogue between the characters and decided to match different vocal timbres to the speech of characters in order to distinguish them from one another. I chose to manipulate vocal color through changes in resonance and placement.

CHAPTER IV

INTERPRETATION AND CONCLUSION

Although the thirteenth-century setting of the *Nibelungenlied* is quite old and its source material even older, it still contains ideas that resound with audiences even today. The story explores dichotomy and transformation by conveying themes such as honor, duty and betrayal; the courtly and heroic; and the eventual degeneration of what is ideally a peaceful, orderly society into what Müller describes as a "blood orgy" with a "heroic passion for violence" (431).

Many modern adaptations, such as Wagner's *Ring des Nibelungen*, depict Hagen as the villain and Kriemhild as the righteous exactor of justice. Other interpretations may consider these roles reversed, that Hagen is the hero carrying out his duties, and Kriemhild is the monstrous "valandinne," or she-devil, with a single goal and a flagrant disregard for human life (Haymes 83). Who is really the "bad guy" here, or is does one even exist?

The poem's themes themselves have occasionally fallen victim to misinterpretation and gross distortion- a prime example being the Nazi regime's abuse of the concept of *Nibelungentreue* to encourage nationalistic pride and to instill in the people's minds a sense of fervent loyalty and duty to country. Clearly, the *Nibelungenlied* leaves much room for interpretation. The story inspires a great many "what-if" questions and "if only" sentiments, but it does not assist its audience in their answering or analysis.

Even certain choices that characters make, which seem entirely correct in the beginning, can bring about devastating results. An example of this is Hagen's unswerving loyalty and in whom he chooses to place it. After the queens' argument, he remains true to Brünnhild and Gunther, and not to Kriemhild. In an effort to restore Brünnhild's honor, Hagen murders the man who appears to have threatened it, thereby provoking Kriemhild's rage and unwittingly setting in motion a series of intertwined events that ultimately end in catastrophe.

Kriemhild begins the story as an obedient, loving daughter, sister, and eventually wife. After Siegfried's murder, however, her focus shifts from love to hate, and she becomes consumed with her need for revenge, such that she eventually severs all social bonds and causes the deaths of thousands of people. This is perhaps an illustration of the supposed chaos that can ensue when a woman steps outside her traditional role. Brünnhild's story ends rather differently; she begins the tale as a seemingly unconquerable force, in that whoever wishes to marry her must first defeat her in three tests of strength or die trying. She is eventually subdued, albeit deceptively, and submits to the will of her husband, once again restoring the "natural" order of a male-dominated society. Additionally, when Kriemhild kills Hagen, her own husband, Etzel, orders that she, too, be killed, because, in his opinion, even a valiant adversary does not deserve to die at the hands of a woman.

Rigidly-defined gender roles were only a small part of what comprised the highly idealized medieval courtly social structure. The examples of Kriemhild and Brünnhild are simply the most obvious illustrations of what can happen when social order is maintained

or violated. In general, the entire epic can be viewed as a depiction of the consequences

not of rebellion against an establishment, but of a complete disregard for structure,

authority, duty, and family loyalty. This is perhaps a deeper reflection of the shift from

values based on heroic strength and victory to a desire for an orderly society based on

kinship and law. In this way, Siegfried and Gunther can be viewed as opposites. Whereas

Siegfried represents the "false ideals of chivalric courtliness," Gunther better understands

"this world of stable structures and traditional values," and he "bases his claim to power

on heredity and not on the strength of his right arm" (Haymes 101-102). Siegfried

Beyschlag summarizes the epic's highly political message quite fittingly in his essay

"Das Nibelungenlied als aktuelle Dichtung seiner Zeit":

> That which is called into question in the epic and through which the doom of this world is shown is the reversal of these [the feudal] relationships and along with them the order of the human community as a result of human fallibility due to the original sin of the destruction of established order. Such reversal is: that the free lord of royal birth enmeshes himself in the appearance of servility, that the vassal acts on his own in place of his lords and thereby nullifies their function of *pax* and *justitia*. Fateful *disturbatio* with a distortion of values, with injustice and suffering is the result. In these images we find the nagging questions of contemporary society. Where does the way lead when the functions of order are turned around? The Nibelungen epic answers: to destruction. (qtd. in Haymes 113)

All that I have learned about the *Nibelungenlied* and medieval poetry and music

in general appears to be only the tip of a virtual iceberg of scholarly knowledge and

opinion. I find this concept simultaneously intimidating and exhilarating when I consider

just how much I still have *not* yet discovered. Indeed, one can research and ponder such

topics for a lifetime without even knowing all there is to know. This propensity for an

almost limitless capacity for learning, above all else, is what motivates me the most to

continue my study of the *Nibelungenlied*. In completing my thesis and lecture recital, I have formed an invaluable foundation for future studies, and I fully intend to expand and enrich my knowledge with the many opportunities I have yet to discover.

Works Cited

Baker, David N. *Jazz Pedagogy*. Chicago: Maher Publications, 1979.

Bertau, Karl H. And Rudolf Stephan, "Zum sanglichen Vortrag mhd. strophischer Epen."
Zeitschrift für deutsches Altertum und deutsche Literatur 87 (1956/7): 235-70.
JSTOR. Web. 6 Aug. 2013.

Beyschlag, Siegfried. "Langzeilen-Melodien." *Zeitschrift für deutsches Altertum und
deutsche Literatur* 93 (1964): 157-176. *JSTOR.* Web. 10 Aug. 2013.

Brunner, Horst. "Epenmelodien." *Göppinger Arbeiten zur Germanistik* 25: *Formen
Mittelalterlicher Literatur* (1970): 149–178.

Frenzel, Peter. "Middle High German" *Singing Early Music: the Pronunciation of
European Languages in the Late Middle Ages and Renaissance.* edited by
Timothy J. McGee with A. G. Rigg and David N. Klausner. Bloomington: Indiana
University Press, 1996.

Gottfried von Straßburg. *Tristan*. According to the text of Friedrich Ranke. Ed. and trans.
(German) Rüdiger Krohn. 3 vols. Stuttgart: Reclam, 1984

Green, D. H. *Medieval Listening and Reading: The Primary Reception of German
Literature 800-1300.* Cambridge: Cambridge University Press, 1994.

Haferland, Harad. *Mündlichkeit, Gedächtnis, und Medialität: Heldendichtung im
deutschen Mittelalter.* Göttingen: Vandenhoeck & Ruprecht, 2004.

Hartmann von Aue. *Erec*. Ed. Albert Leitzmann. 4th edition by Ludwig Wolff.

      Tübingen: Niemeyer, 1967.

Haymes, Edward. *The Nibelungenlied: History and Interpretation*. Urbana: University of

      Illinois Press, 1986.

Jaques, Tony. Dictionary of Battles and Sieges: a Guide to 8,500 Battles from Antiquity

      through the Twenty-first Century. Westport: Greenwood Press, 2007.

Koby, Geoffrey. Personal Interview. 1 Oct. 2013.

Kummer, Eberhard. "Eberhard Kummer Sings *Nibelungenlied* and Walther von der

      Vogelweide." Online video clip. *YouTube.* YouTube, 10 Oct. 2011. Web.

      10 Dec. 2013

Lord, Albert. *The Singer of Tales*. Cambridge: Harvard University Press, 1960.

McGee, Timothy J. *The Sound of Medieval Song: Ornamentation and Vocal Style*

      according to the Treatises. Oxford: Clarendon Press, 1998.

Müller, Jan-Dirk. *Rules for the Endgame. The World of the Nibelungenlied.* William T.

      Whobrey, trans. Baltimore: Johns Hopkins University Press, 2007.

Needler, George Henry, trans. *The Nibelungenlied: Translated into Rhymed English*

      Verse in the Metre of the Original. New York: Henry Holt and Company, 1905.

Das Nibelungenlied. According to the text of Karl Bartsch. Ed. Helmut de Boor. 18th ed.

      Deutsche Klassiker des Mittelalters. Wiesbaden: F. A. Brockhaus, 1965.

Seckel, Knud. "*Nibelungenlied*." Online video clip. *YouTube.* YouTube, 25 Feb. 2009.

      Web. 14. Dec 2013.

"Zither". Encyclopædia Britannica. Encyclopædia Britannica Online. Encyclopædia
Britannica Inc., 2014. Web. 12 Feb. 2014.

APPENDIX 1

Melody

From page 170 of Siegfried Beyschlag's "Langzeilen-Melodien"

Struktur der Hildebrands-Melodie,
unterlegt Nibelungenlied Str. 2, 4, 13 und 14

APPENDIX 2

Text Selections Performed

From Karl Bartsch's edition

14. ÂVENTIURE: WIE DIE KÜNIGINNE EINANDER SCHULTEN

838

Ze samne si dô kômen / vor dem münster wît.

ez tet diu hûsvrouwe / durch einen grôzen nît,

si hiez vil übellîche / Kriemhilde stille stân:

„jâ sol vor küniges wîbe / niht éigén díu gegân."

839

Dô sprach diu schœne Kriemhilt / (zornec was ir muot)

„kúndestu nóch geswîgen, / daz wǽré dir guot.

du hâst geschendet selbe / den dînen schœnen lîp:

wie möhte mannes kebse / werden immer küniges wîp?"

840

„Wen hâstu hie verkebset?“ / sprach dô des küniges wîp.

„das tuon ich dich“, / sprach Kriemhilt. „den dînen schœnen lîp

den minnet‘ êrste Sîfrit, / der mîn vil lieber man.

jane wâs ez niht mîn bruoder, / der dir den magetuom an gewan.“

847

Dô sprach diu vrouwe Kriemhilt: / „ir möhet mich lâzen gân.

ich erziugez mit dem golde, / das ich ân der hende hân:

das brâhte mir mîn vriedel / do er êrste bî iu lac.“

nie gelebte Prünhilt / deheinen léidéren tac.

848

Si sprach: „diz golt vil edele / daz wart mir verstoln

und ist mich harte lange / vil übele vor verholn.

ich kum es an ein ende, / wer mir es hât genomen.“

die vrouwen wâren beide / in grôz ungemüete komen.

849

Dô sprach aber Kriemhilt / „inte wîls niht wesen diep.

du möhtes wol gedaget hân, / und wære dir êre liep.

ich erzîugez mit dem gürtel, / den ich hie umbe hân,

daz ich niht enliuge: jâ wart mîn Sîfrit dîn man."

852

Der künic kom mit recken. / weinen er dô sach

di sînen triutinne. / wie güetlîch er sprach:

„saget mir, liebiu vrouwe, / wer hât iu iht getân?"

si sprach zuo dem künige: / „ich múoz unvrœ'lîche stân.

853

Von allen minen êren / mich diu swester dîn

gerne wolde scheiden. / dir sol geklaget sîn,

si giht, mich habe gekebset / Sîfrit ir man."

dô sprach der künec Gunther: / „sô hetes' übele getân."

855

Dô sprach der künic Gunther: / „er sól her fü'r gân.

und hât er sihs gerüemet, / das sol er hœren lân,

oder sîn muoz lougen / der helt ûz Niderlant."

den Kriemhilde vriedel / den hiez man bringen sâ zehant.

856

Dô der herre Sîfrit / di ungemuoten sach,

(er'n wesse niht der maere) / wie balde er dô sprach:

„waz weinent dise vrouwen? / das het ich gerne erkant,

oder von weihen schulden / mich der künic habe besant."

857

Dô sprach der künic Gunther: / „dâ ist mir harte leit.

mir hât mîn vrouwe Prünhilt / ein mære hie geseit,

du habes dich des gerüemet, / daz du ir schœnen lîp

allerê'rst hâbes geminnet, / daz sagt vrou Kriemhilt dîn wîp."

858

Dô sprach der starke Sîfrit: / und hât si daz geseit,

ê daz ich erwinde, / ez sol ir werden leit,

und wil dir daz enpfüeren / vor allen dînen man

mit mînen hôhen eiden, / daz ich irs niht gesaget hân."

859

Dô sprach der künic von Rîne: / „daz soltu lâzen sehen.

den iet den di dâ biutests / unt mac der hie geschehen,

aller valschen dinge / wil ich dich ledic lân."

dô hiez man zuo dem ringe / die stolzen Burgonden stân.

860

Sîfrit der vil küene / zem eide bôt die hant.

dô sprach der künic rîche: / „mir ist sô wol bekant

iuwer grôz unschulde; / ich wil iuch ledic lân,

des iuch mîn swester zîhet, / daz ir des niene habt getân."

861

Dô sprach aber Sîfrit: / „geniuzet es mîn wîp,

daz si hât ertrüebet / den Prünhilde lîp,

daz ist mir sicherlîchen / âne mâze leit."

dô sâhen zuo zein ander / die guoten rittér gemeit.

863

Mit rede was gescheiden / manic schœne wîp.

dô trûret alsô sêre / der Prünhilde lîp,

daz ez erbarmen mouse / die Guntheres man.

dô kam von Tronege Hagene / zuo sîner vróuwén gegân.

864

Er vrâgete waz ir wære, / weinende. Er si vant.

dô sagte si im diu mære, / er lobt' ir sâ zehant

saz ez erarnen müese / der Kriemhilde man,

oder er wolde nimmer / dar umbe vrœlîch gestân.

870

Sîn gevolgete niemen, / niwan daz Hagene

riet in allen zîten / Gúnther dem degene,

ob Sîfrit niht enlebte, / sô wurde im untertân

vil der künege lande. / der helt des trûrén began.

873

„Nein er", sprach dô Hagene. / „ir muget wol stille dagen.

ich getrúwez heinlîche / âlsô wol ân getragen:

daz Prünhilde weinen / sol im werden leit.

jâ sol im von Hagenen / immer wesen widerseit

874

Dô sprach der künic Gunther: / „wie möhte daz ergân?"

des antwurte Hagene: / "ich wilz iuch hœren lân.

wir heizen boten rîten / zuo uns in daz lant

widersâgen offenlîche, die hie niemen sîn bekant.

875

Sô jehet ir vor den gesten / daz ir und iuwer man

wellet herverten. / alsô daz ist getân,

sô lobt er iu dar dienen; / des vliuset er den lîp.

so ervar ich uns diu mære / ab des küenen recken wîp."

876

Der künic gevolgete übele / Hagenen sînem man.

die starken untriuwe / begonden tragen an,

ê iemen daz erfunde, / die ritter ûz erkorn.

von zweier vrouwen bâgen / wart vil manic helt verlorn.

33. ÂVENTIURE: WIE DIE BURGONDEN MIT DEN HIUNEN STRITEN

1960

Ich hân vernomen lange / von Kriemhilde sagen,

daz si ir herzen leide / wolde niht vertragen.

nu trinken wir die minne / und gelten's küneges wîn.

der junge vogt der Hiunen, / der muoz der aller êrste sîn."

1961

Dô sluoc daz kint Ortlieben / Hagen der hélt gúot,

daz im gegen der hende / ame swérte vlôz daz bluot,

unt daz der küneginne / daz hóubet spránc in die schôz.

dô huop sich under degenen / ein mort vil grimmec unde grôz.

1967

Ouch sprungen von den tischen / die drîe künege hêr.

si woldenz gerne scheiden, / ê daz scháden geschæhe mêr.

sine móhtenz mit ir sinnen / dô niht understân,

dô Volkêr unde Hagene /sô sêre wüetén began.

1972

Ouch werten sich vil sêre / die Etzelen man.

dô sach man die geste / houwende gân

mit den vil liehten swerten / durch des küneges sal.

dô hôrte man allenthalben / von wuofe grœzlîchen schal.

1973

Dô wolden die dar ûze / z'ir friunden sîn dar in.

die nâmen an den türen / vil kléinén gewin.

dô waeren die dar inne / vil gerne für den sal.

Dáncwart liez ir deheinen / die stiegen ûf noch zetal.

1980

Dô von Tronege Hagene / die tür sah sô behuot,

den schilt warf dô ze rucke / der mære degen guot.

alrêrst begond' er rechen, / daz im da^ was getân.

dô heten sîne vîende / ze lébene dehéiner slahte wân.

1982

Der wirt het grôze sorge, / als im daz gezam,

(waz man im lieber vriunde / vor sînen ougen nam!)

wande er vor sînen vînden / vil kûme dâ genas.

er saz vil angestlîchen: / waz half in daz er künec was?

1983

Kriemhilt diu rîche / rief Dietrîchen an:

"nu hilf mir, ritter edele, / mit dem lîbe dan

durch aller fürsten tugende / ûz Amelunge lant!

wand' erréichét mich Hagene, / ich hân den tôt an der hant."

1987

Mit kraft begonde ruofen / der degen ûz erkorn,

daz sîn stimme erlûte , alsam ein wisentes horn,

unt daz diu burc vil wîte / von sîner kraft erdôz.

diu sterke Dietrîches / was unmæzlîche grôz.

1989

Ich sih' in ûf dem tische; / er winket mit der hant.

ir friunt unde mâge / von Burgonden lant,

gehabt ûf des strîtes, / lât hœren unde sehen,

waz hie dem degene / von mînen mannen sî geschehen."

1992

Dô sprach der herre Dietrîch: / "mir ist niht getân.

lât mich ûz dem hûse / mit iuwerm vride gân

von disem herten strîte / mit dem gesinde mîn:

daz wil ich sicherlîchen / immer dienénde sîn."

1994

Dô sprach der künec Gunther: / "erlouben ich iu wil:

füeret ûz dem hûse / lützel oder vil

âne mîne vînde; / die suln hie bestân.

si hânt mir hie zen Hiunen / sô rehte léidé getân."

1995

Dô er daz gehôrte, / under árme er beslôz

die edeln küneginne; / der sorge diu was grôz.

dô fuort er anderthalben / Etzeln mit im dan.

ouch gie mit Dietrîche / sehs hundert wætlîcher man.

2003

Si heten, die si wolden, / lâzen für den sal.

dô huop sich innerthalben / ein grœzlîcher schal.

die geste sêre râchen, / daz in ê geschach.

Volkêr der vil küene, / hey waz er hélmé zerbrach!

2008

Swaz der Hiunen mâge / in dem sál was gewesen,

der enwás nu deheiner / dar inne mê genesen,

des was der schal geswiftet, / daz niemen mit in streit:

diu swert von handen legeten / die küenen recken gemeit.

36. ÂVENTIURE: WIE DIU KÜNIGINNE DEN SAL VERITEN HIEZ

2089

Etzel unde Kriemhilt / die kômen beide dar.

daz lant daz was ir eigen, / des mêrte sich ir schar.

er sprach zuo den gesten: / "nu saget, waz welt ir mîn?

ir wænet vride gewinnen; / daz kunde müelîch gesîn

2095

Dô sprach der wirt zen gesten: / "mîn und iuwer leit

diu sint vil ungelîche. / diu michel arbeit

des schaden zuo den schanden, / die ich hie hân genomen,

des sol iuwer deheiner / nimmer lebende hinnen komen."

2096

Dô sprach zuo dem künege / der starke Gêrnôt:

"sô sol iu got gebieten, / daz ir fri'untli'chen tuot.

sláhet uns éllénden / und lât uns zuo z'iu gân

hin nider an die wîte: / daz ist iu êré getân.

2103

"Ine mác iu niht genâden: / ungenâde ich hân.

mir hât von Tronege Hagene / sô grôziu leit getân,

ez ist vil unversüenet, / die wîle ich hân den lîp.

ir müezet es álle engelten", sprach daz Etzelen wîp.

2104

"Welt ir mir Hagenen einen / ze gîsel geben,

sone wil ich niht versprechen, / ich welle iuch lâzen leben,

wande ir sît mîne bruoder unde éiner muoter kint:

sô réde ich ez nâch der suone / mit disen helden, die hie sint."

2105

"Nune wélle got von himele", / sprach dô Gêrnôt.

"ob unser tûsent wæren, / wir lægen alle tôt,

der sippen dîner mâge, / ê wir dir éinen man

gæben hie ze gîsel: ez wi'rdet nimmér getân."

2108

Dô sprach diu küneginne: + "ir heIde vil gemeit,

nu gêt der stiege nâher / unde rechet mîniu leit.

daz wil ich immer dienen, / als ich von rehte sol.

der Hagenen übermüete / der gelôn ich im wol.

2111

Den sal den hiez dô zünden / daz Etzelen wîp.

dô quelte man den recken / mit fiwer dâ den lîp.

daz hûs von einem winde / vil balde állez enbrán.

ich wæne, daz volc enheinez / grœzer angest ie gewan.

2112

Genuoge ruoften drinne: / "ôwê dirre nôt!

wir möhten michel gerner / sîn in sturme tôt.

ez möhte got erbarmen: / wie sîn wir alle vlorn!

nu richet ungefuoge / an uns diu küneginne ir zorn."

2114

Dô sprach von Tronege Hagene: / "ir edeln ritter guot,

swen twinge durstes nôt, / der trinke hie daz bluot.

daz ist in solher hitze / noch bezzer danne wîn.

ez enmác an disen zîten et nú niht bézzér gesîn."

2115

Dô gie der recken einer / da er éinen tôten vant.

er kniete im zuo der wunden, / den helm er ab gebant.

dô begonde er trinken / daz vliezénde bluot.

swie ungewon ers wære, ez dûhte in grœzlîchen guot.

2117

Do di ándern daz gehôrten, / daz ez in dûhte guot,

dô wart ir michel mêre, / die trunken ouch daz bluot.

dâ von gewan vil krefte / ir eteslîches lîp.

des engált an lieben friunden / sît vil mánec wætlîchez wîp.

2118

Daz fiwer viel genôte / ûf si in den sal,

dó leiten siz mit schilden / von in hin zetal.

der rouch und ouch diu hitze / in tâten beidiu wê.

ich wæne der jâmer immer mêr an helden ergê.

2124

Der wirt der wolde wænen, / die geste wæren tôt

von ir arbeite / und von des fiwers nôt.

dô lebt' ir noch dar inne / sehs hundert küener man,

daz nie künec deheiner / bezzer degene gewan.

2128

Des tages wider morgen / grüezen man in bôt

mit hertem úrliuge; / des kômen helde in nôt.

dô wart zuo z'in geschozzen / vil manec starker gêr.

sich werten ritterlîchen / die recken küene unde hêr.

2133

Waz mac ich sagen mêre? / wol zwélf hundert man

die versúochten ez vil sêre / wider unde dan.

dô kuolten mit den wunden / die geste wol ir muot.

ez móhte niemen geschéiden: / des sach man vliezén das bluot

2134

Von verchtiefen wunden, / der wart dâ vil geslagen.

ieslîchen nâch si'nen vriunden / hôrte man dô klagen.

die biderben stúrben alle / dem rîchen künege hêr.

des heten holde mâge / nâch in grœzlîchiu sêr.

39. ÂVENTIURE: WIE DIETRÎCH MIT GUNTHER UND HAGENE STREIT

2348

Dô Dietrîch gehôrte / den grimmen Hagenen muot,

den schilt vil balde zuhte / der snelle degen guot.

wie balde gein im Hagene / von der stiege spranc!

Nibelunges swért daz guote / vil lûte ûf Dietrîche erklanc.

2350

Ouch vorht er Balmungen, / ein wâfen starc genuoc.

under wîlen Dietrîch / mit listen wider sluoc,

unz daz er Hagenen / mit strîte doch betwanc.

er sluoc im eine wunden, / diu was tief unde lanc.

2353

Hagenen bant dô Dietrîch / und fuort' in, dâ er vant

die edeln küneginne, / und gab ir bî der hant

den küenésten recken, / der ie swert getruoc.

nâch ir vil starkem leide / dô wart si vrœlîch genuoc.

2356

Dô hiez si Hagenen füeren / an sîn ungemach,

dâ er lac beslozzen / unt dâ in niemen sach.

Gúnther der künec edele / ruofen dô began:

"war kom der helt von Berne? / der hât mir léidé getân."

2357

Dô gie im hin engegene / der herre Dietrîch.

daz Guntheres ellen / daz was vil lobelîch.

done béit ouch er niht mêre, / er lief her für den sal.

von ir beider swerten / huop sich ein grœzlîcher schal.

2359

Ir ellen und ir sterke / beider wâren grôz.

palas unde türne / von den sIegen dôz,

dô si mit swerten hiuwen / ûf die helme guot.

ez het der künec Gunther / einen hêrlîchen muot.

2360

Sît twang in der von Berne, / sam Hagenen ê geschach.

daz bluot man durch die ringe / dem heIde vliezen sach

von einem scharpfen swerte, / daz truoc Dietrîch.

dô het gewert her Gunther / nâch müede lobelîche sich.

2362

Dietrîch von Berne / der nam in bî der hant;

dô fuort' er in gebunden, / da er Kriemhilde vant.

dô was mit sînem leide / ir sorgen vil erwant.

si sprach: "willekomen Gunther / ûzer Burgonden lant."

2364

Dô sprach der helt von Berne: / "vil edeles küneges wîp,

ez enwart nie gîsel mêre / sô guoter ritter lîp,

als ich iu, vrouwe hêre, / an in gegeben hân.

nu sult ir die éllénden / mîn vil wol geniezen lân."

2365

Si jach, si tæt' iz gerne. / dô gie her Dietrîch

mit wéinénden ougen / von den hélden lobelîch.

sît rach sich grimmeclîchen / daz Étzélen wîp.

den ûz erwelten degenen / nam si béidén den lîp.

2367

Dô gie diu küneginne, / dâ si Hagenen sach.

wie rehte fîentlîche / si zuo dem heIde sprach:

"welt ir mir geben widere / daz ir mir habt genomen,

sô muget ir noch wol lebende / heim zen Búrgónden komen."

2368

Dô sprach der grimme Hagene: / "diu rede ist gar verlorn,

vil edeliu küneginne. / ja hân ich des gesworn,

daz ich den hort iht zeige, / die wîle daz si leben

deheiner mîner herren, / sô sol ich in nieméne geben."

2369

"Ich bringez an ein ende", / sô sprach daz edel wîp.

dô hiez si ir bruoder / nemen den lîp.

man sluoc im ab daz houbet; / bi' dem hâre si ez truoc

für den helt von Tronege. / dô wart im léidé genuoc.

2371

Nu ist von Burgonden / der edel künec tôt,

Gîselher der junge, / unde ouch her Gêrnôt.

den schaz den weiz nu niemen / wan got unde mîn:

der sol dich, vâlandinne, / immer wol verholn sin.”

2372

Si sprach: “so habt ir übele / geltes mich gewert.

sô wil ich doch behalten / daz Sîfrides swert.

daz truoc mîn holder vriedel, / dô ich in jungest sach,

an dem mir herzeleide / von iuwern schúldén geschach.”

2373

Si zôh iz von der scheiden, / daz kund er niht erwern.

dô dâhte si den recken / des lîbes wol behern

si huob ez mit ir handen, / daz houpt si im ab sluoc.

daz sach der künec Etzel: / dô was im léidé genuoc.

2374

“Wâfen”, sprach der fürste, / “wie ist nu tôt gelegen

von eines wîbes handen / der aller beste degen,

der ie kóm ze sturme / oder ie schilt getruoc!

swie vînt ich im wære, / ez ist mir léidé genuoc.”

2375

Dô sprach der alte Hildebrant: / "ja geniuzet si es niht,

daz si in slahen torste, / swaz mir davon geschiht,

swie er mich seIben bræhte / in angestlîche nôt,

idoch sô wil ich rechen / des küenen Tronegæres tôt."

2376

Hildebrant mit zorne / zuo Kriemhilde spranc,

er sluoc der küeginne / einen swæren swertes swanc.

jâ tet ir diu sorge / von Hildebrande wê.

waz mohte si gehelfen, / daz si sô grœzlichen schrê ?

2377

Dô was gelegen aller / dâ der veigen lîp.

ze stücken was gehouwen / dô daz edele wîp.

Dietrîch und Etzel / weinen dô began,

si klagten inneclîche / beide mâge unde man.

2378

Diu vil michel êre / was dâ gelegen tôt.

die liute heten alle / jâmer unde nôt.

mit leide was verendet / des küniges hôhgezît,

als ie diu liebe leide / z'aller júngéste gît.

2379

Ine kan iu niht bescheiden, / waz sider dâ geschach.

wan ritter unde vrouwen / weinen man dâ sach,

dar zuo die edeln knehte / ir lieben friunde tôt.

hie hat daz mære ein ende: / daz ist der Nibelunge nôt.