

Tonality and Temporality in the *Todesverkündigung*

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[†]The paper, handout, and slideshow are all available at <http://www.sambivens.com/research>. Please include a direct link when citing this paper; a sample is given in the bibliography.

The musical score is written for piano in E major (three sharps) and common time. It consists of two systems of music.

The first system is labeled "FATE" and spans measures 152/4/1 to 152/4/6. The right hand features a melody with notes marked "x" and "y", while the left hand plays a bass line with triplets. The system concludes with a double bar line.

The second system is labeled "THE ANNUNCIATION OF DEATH" and spans measures 152/5/1 to 152/5/6. It continues the melody and bass line from the first system, incorporating various musical notations such as slurs, ties, and dynamic markings. The system concludes with a double bar line.

EXAMPLE 1: Opening of Act II, Scene 4, 152/4/1–152/5/6.

152/5/3

z

x

y

f#: i Ger₅⁷⁻⁶ i₄ ii₅⁷⁻⁶ ii₅⁷ FrV₃ I⁽⁸⁾⁻⁷

EXAMPLE 2: Voice-leading reduction of the initial ANNUNCIATION OF DEATH *Leitmotiv*, 152/5/3–6.

Grüsst mich in Wal - hall froh ei - ne

Frau? Wunsch - mäd - chen

D: V⁷
D^b: Ger⁺⁶₅

I₄⁶

EXAMPLE 3: First enharmonic reinterpretation of V⁷, 156/4/2–157/1/2.

um-fängt Sieg - mund Sieg - lin - de dort? Er-den-

luft muss sie noch ath-men: Sieg-lin - de sieht Sieg-mund dort nicht.

e: V⁷

d#: Ger⁺⁵

V₄

EXAMPLE 4: Second enharmonic reinterpretation of V⁷, 158/1/3–158/3/1.

So grüß - se mir Wal - hall, grüß - se mir

Wo - tan, grüß-se mir Wäl-se und al - le Hel - den,

$f\sharp:$ V^7 $e\sharp:$ i_4^6
 $e\sharp:$ Ger^{+6}_5 $C\sharp:$ iii_4^6 V^7 I

EXAMPLE 5: Third enharmonic reinterpretation of V^7 , 158/4/2–158/5/2.

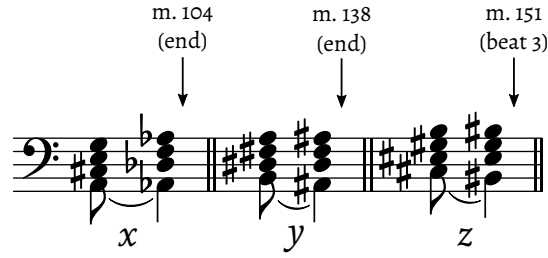


FIGURE 1: Bassline motivic parallelism with enharmonic dominant seventh resolutions.

Point	Schirmer Measure	Calibrated Measure	Libretto Text	Time Point
p	Beginning of 152/4/1	Beginning of m. 1	n/a	0
x	End of 157/1/1	End of m. 104	Wunsch mädchen	104
y	End of 158/2/5	End of m. 138	Siegmund dort nicht .	138
z	Beat 3 of 158/5/1	Beat 3 of m. 151	Wälse und alle	150.5
q	End of 159/1/1	End of m. 156	zu ihnen	156

TABLE 1: Outer boundaries (p and q) and completed motivic parallelism appearances (x , y , and z) matched with measure numbers and the libretto.

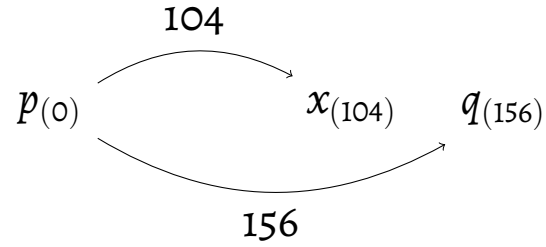


FIGURE 2: Durational network relating time-points p , x , and q .

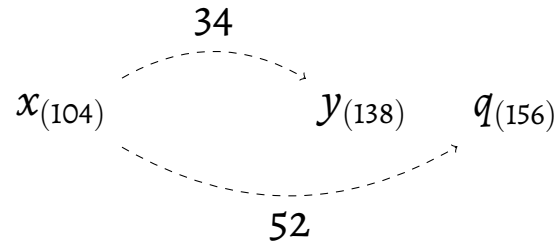


FIGURE 3: Durational network relating time-points x , y , and q .

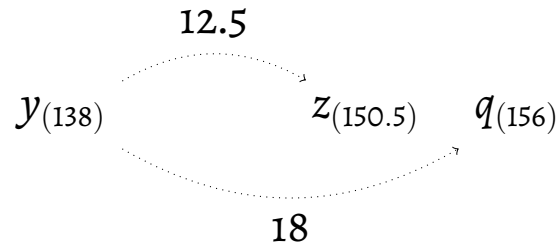


FIGURE 4: Durational network relating time-points y , z , and q .

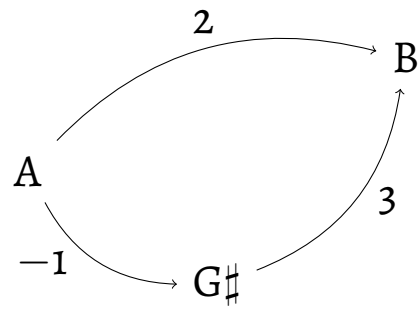


FIGURE 5: Figure 8.7.b from Lewin (1987), p. 185.

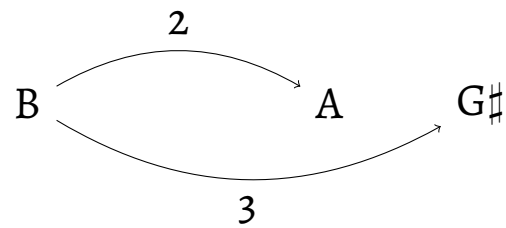
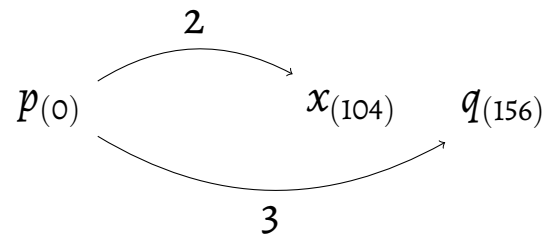
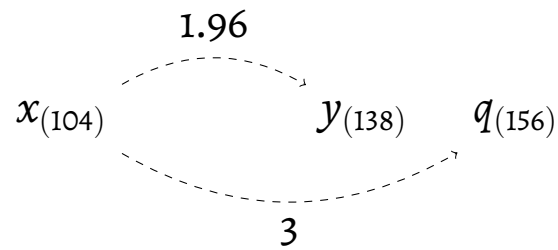


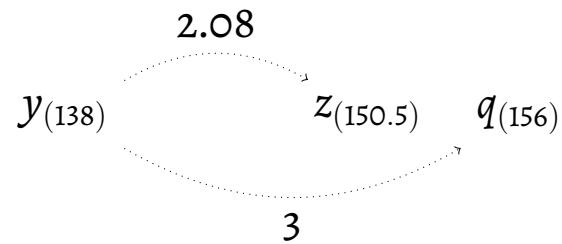
FIGURE 6: Revised network of Figure 5.



(A) Revised Figure 2.



(B) Revised Figure 3.



(C) Revised Figure 4.

FIGURE 7: Revised networks of Figures 2–4.

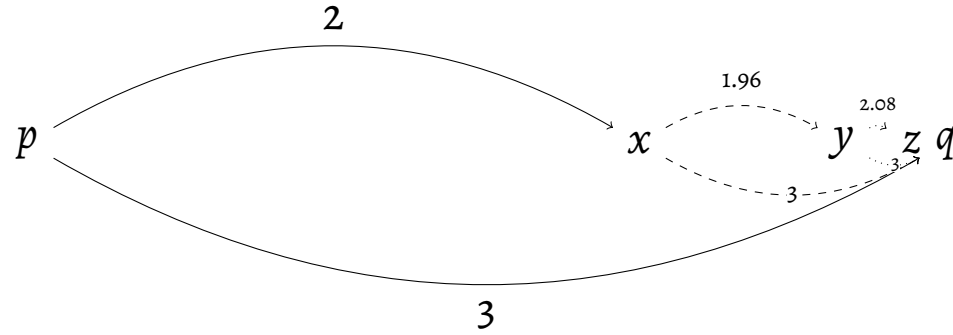


FIGURE 8: Nested proportions in mm. 1462–1617 (some labels omitted for clarity).

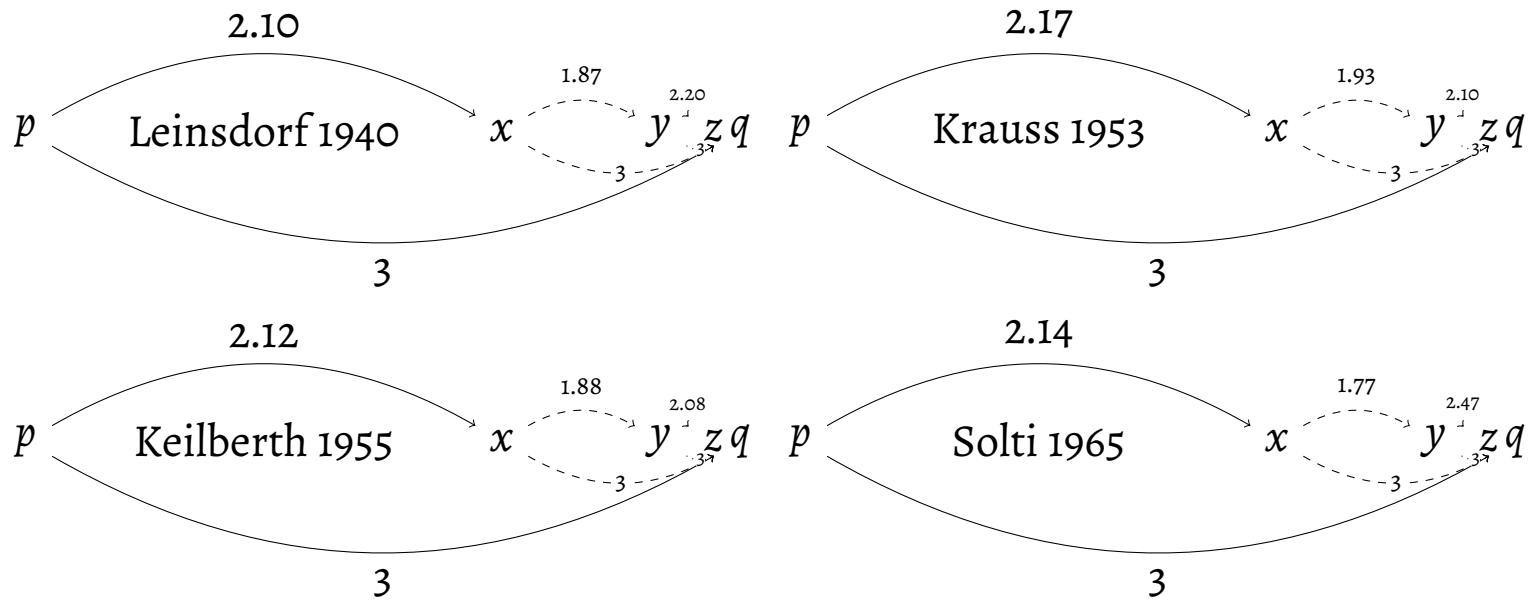


FIGURE 9: Simplified observable networks (some labels omitted for clarity).

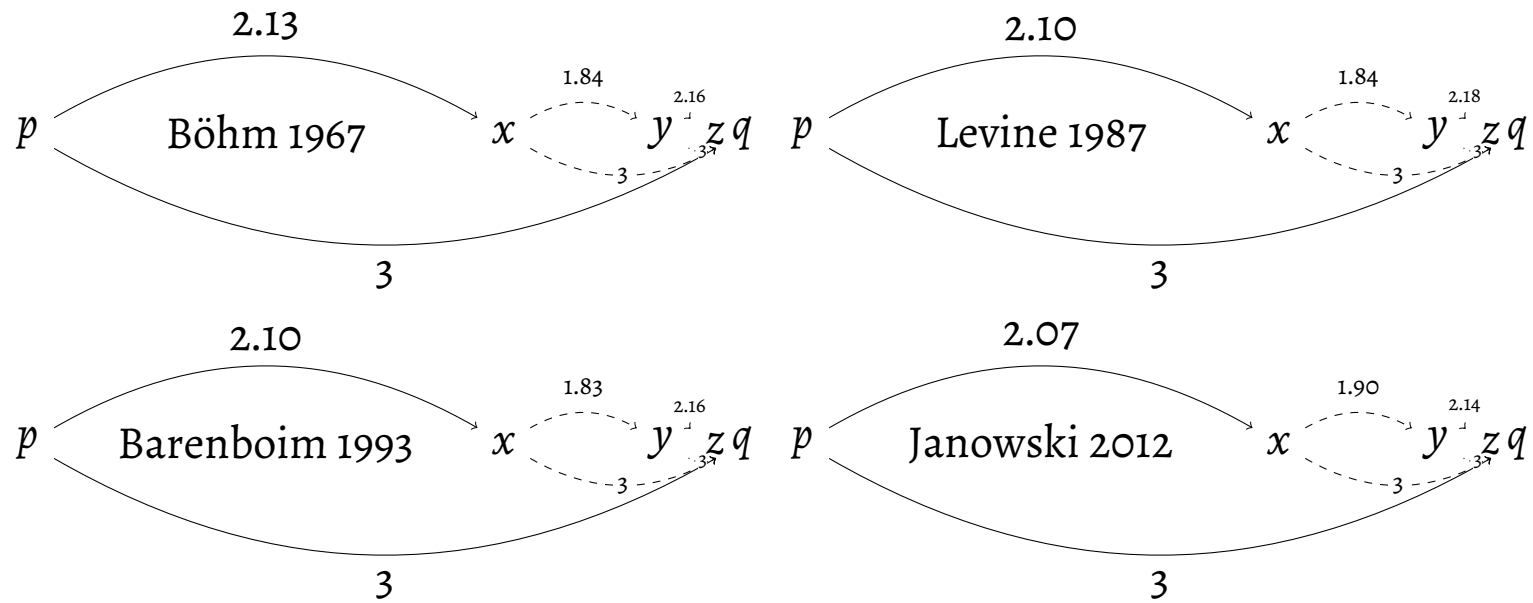
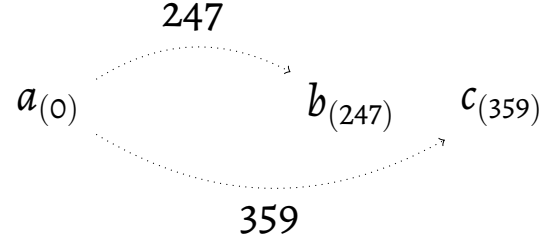


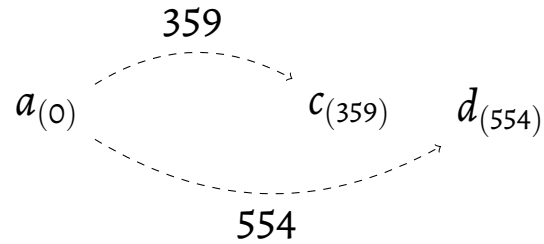
FIGURE 9: Simplified observable networks, continued (some labels omitted for clarity).

Point	Schirmer Measure	Calibrated Measure	Libretto Text	Time Point
<i>a</i>	Beginning of 172/5/1	Beginning of m. 1	n/a	0
<i>b</i>	Beginning of 175/4/1	Beginning of m. 66	n/a	247
<i>c</i>	Beginning of 177/1/3	Beginning of m. 94	Wehwalt!	359
<i>d</i>	Beginning of 180/3/4	Beginning of m. 144	n/a	554
<i>e</i>	Beat 2 of 183/5/4	Beat 2 of m. 213	n/a	831

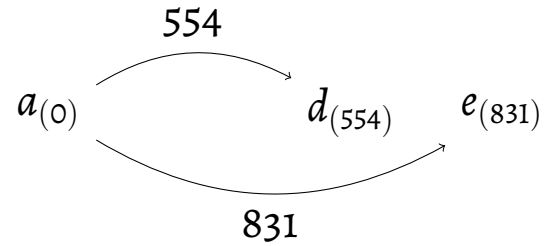
TABLE 2: Outer boundaries (*a* and *e*) and select dramatic events (*b*, *c*, and *d*) of Act II, Scene 5.



(A) Durational network relating time-points a , b , and c .

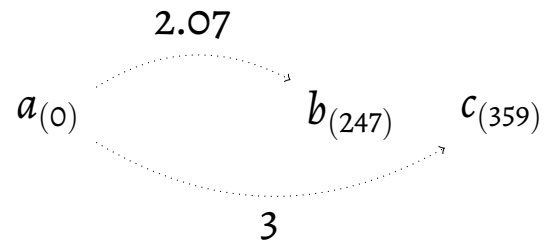


(B) Durational network relating time-points a , c , and d .

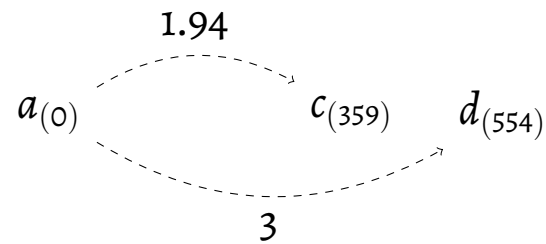


(C) Durational network relating time-points a , d , and e .

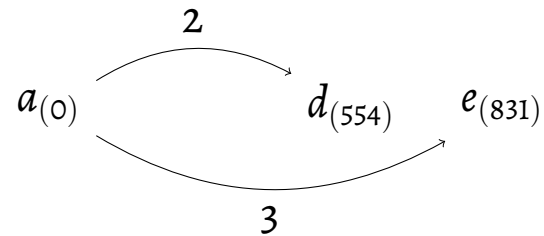
FIGURE 10: Basic conceptual networks for Act II, Scene 5.



(A) Durational network relating time-points a , b , and c .



(B) Durational network relating time-points a , c , and d .



(C) Durational network relating time-points a , d , and e .

FIGURE 11: Simplified conceptual networks from Figure 10.

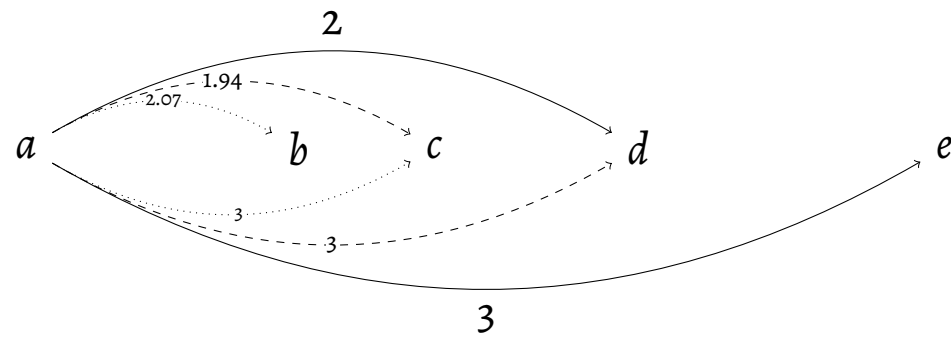


FIGURE 12: Nested proportions in Act II, Scene 5 (some labels omitted for clarity).

Zu - rück vor dem
 Speer! In Stü-cken das Schwert!
 THE SWORD
 180/1/3
 THE SPEAR
 180/2/3 LIGHTNING?
 THE VOISUNG RACE
 180/3/4

EXAMPLE 6: Siegmund's death, 180/1/1–180/4/1.

Producer	Conductor	Orchestra	Year	Moment of Death
Patrice Chéreau	Pierre Boulez	Bayreuth	1980	ca. 181/5/1
Nikolaus Lehnhoff	Wolfgang Sawallisch	Bavarian State Opera	1989	ca. 181/3/2
Otto Schenk	James Levine	Metropolitan Opera	1989	ca. 180/3/1
Harry Kupfer	Daniel Barenboim	Bayreuth	1992	180/3/4
Robert Lepage	James Levine	Metropolitan Opera	2011	181/5/1

TABLE 3: Interpretations of Siegmund's death in five productions.

Point	Ratio (to 3)	Difference (from 3)	Fuzziness
Act II, Scene 4			
p	n/a	n/a	increasing ↓
x	2	0	
y	1.96	0.04	
z	2.08	0.08	
q	n/a	n/a	
Act II, Scene 5			
a	n/a	n/a	decreasing ↓
b	2.07	0.07	
c	1.94	0.06	
d	2	0	
e	n/a	n/a	

TABLE 4: Changes in conceptual analysis fuzziness in Scenes 4 and 5.

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