

# Tonality and Temporality in the *Todesverkündigung*

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

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<sup>†</sup> 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.

152/5/3

$f\#:$  i  $Ger_5^{7-6}$   $i_4^{\sharp}$   $ii_5^{7-6}$   $ii_5^{7-7}$   $FrV_4^{\sharp}$   $I^{(8)-7}$

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

$D:$   $V^7$   
 $D\flat:$   $Ger^{+6}_5$   $I_4^6$

EXAMPLE 3: First enharmonic reinterpretation of  $V^7$ , 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:  $V^7$   
 $d\sharp$ :  $Ger^*\xi$   $V^4$

EXAMPLE 4: Second enharmonic reinterpretation of  $V^7$ , 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,

$f\#:$   $V^7$        $e\#:$   $i^6_4$   
 $e\#:$   $Ger^{+6}_5$        $C\#:$   $iii^4_4$        $V^7$        $I$

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

m. 104 (end)      m. 138 (end)      m. 151 (beat 3)

x      y      z

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      | <b>Wunsch</b> mädchen        | 104        |
| $y$   | End of 158/2/5       | End of m. 138      | Siegmond dort <b>nicht</b> . | 138        |
| $z$   | Beat 3 of 158/5/1    | Beat 3 of m. 151   | Wälse und <b>alle</b>        | 150.5      |
| $q$   | End of 159/1/1       | End of m. 156      | zu <b>ihnen</b>              | 156        |

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

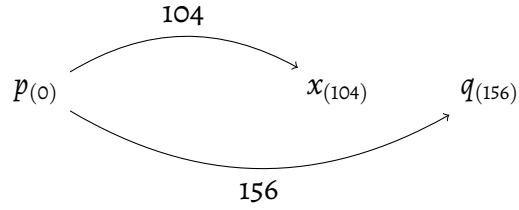


FIGURE 2: Durational network relating time-points  $p$ ,  $x$ , and  $q$ .

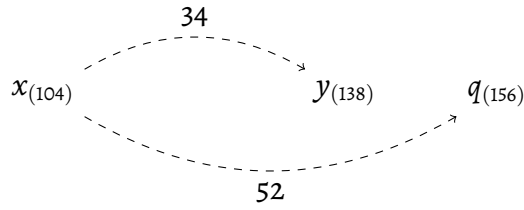


FIGURE 3: Durational network relating time-points  $x$ ,  $y$ , and  $q$ .

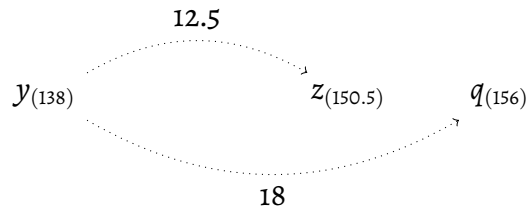


FIGURE 4: Durational network relating time-points  $y$ ,  $z$ , and  $q$ .

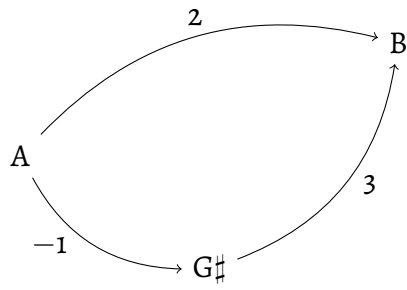


FIGURE 5: Figure 8.7.b from Lewin (1987), p. 185.

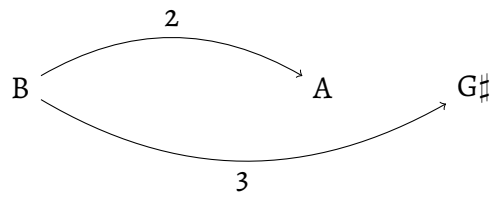
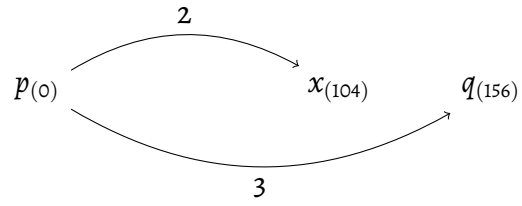
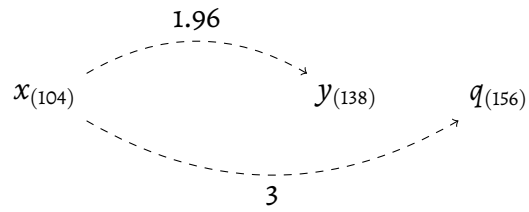


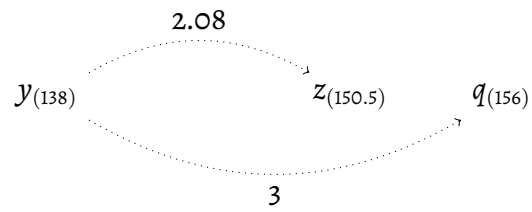
FIGURE 6: Revised network of Figure 5.



(A) Revised Figure 2.



(B) Revised Figure 3.



(C) Revised Figure 4.

FIGURE 7: Revised networks of Figures 2–4.

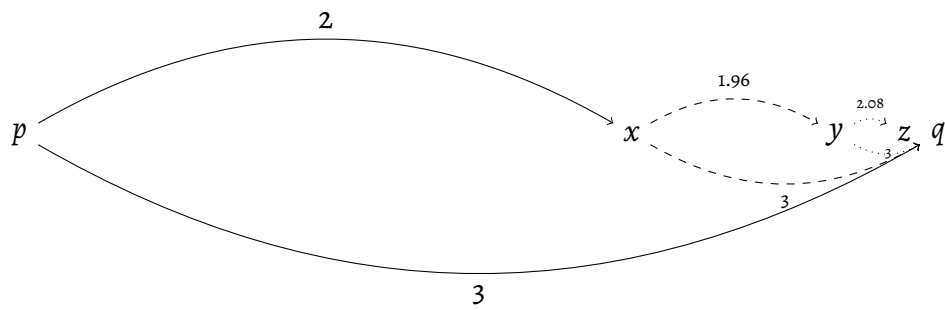


FIGURE 8: Nested proportions in mm. 1462–1617 (some labels omitted for clarity).

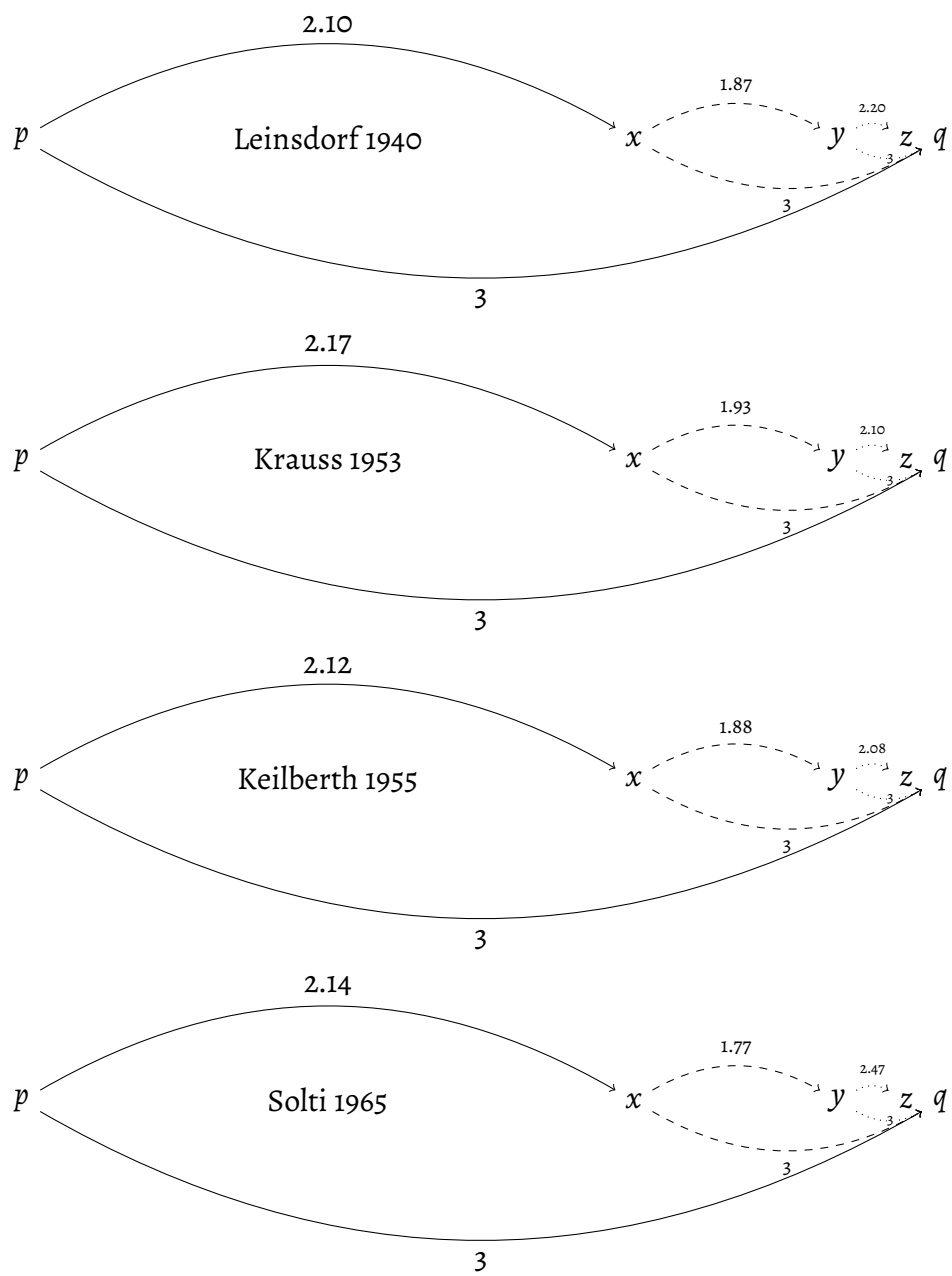


FIGURE 9: Simplified observable networks (some labels omitted for clarity).



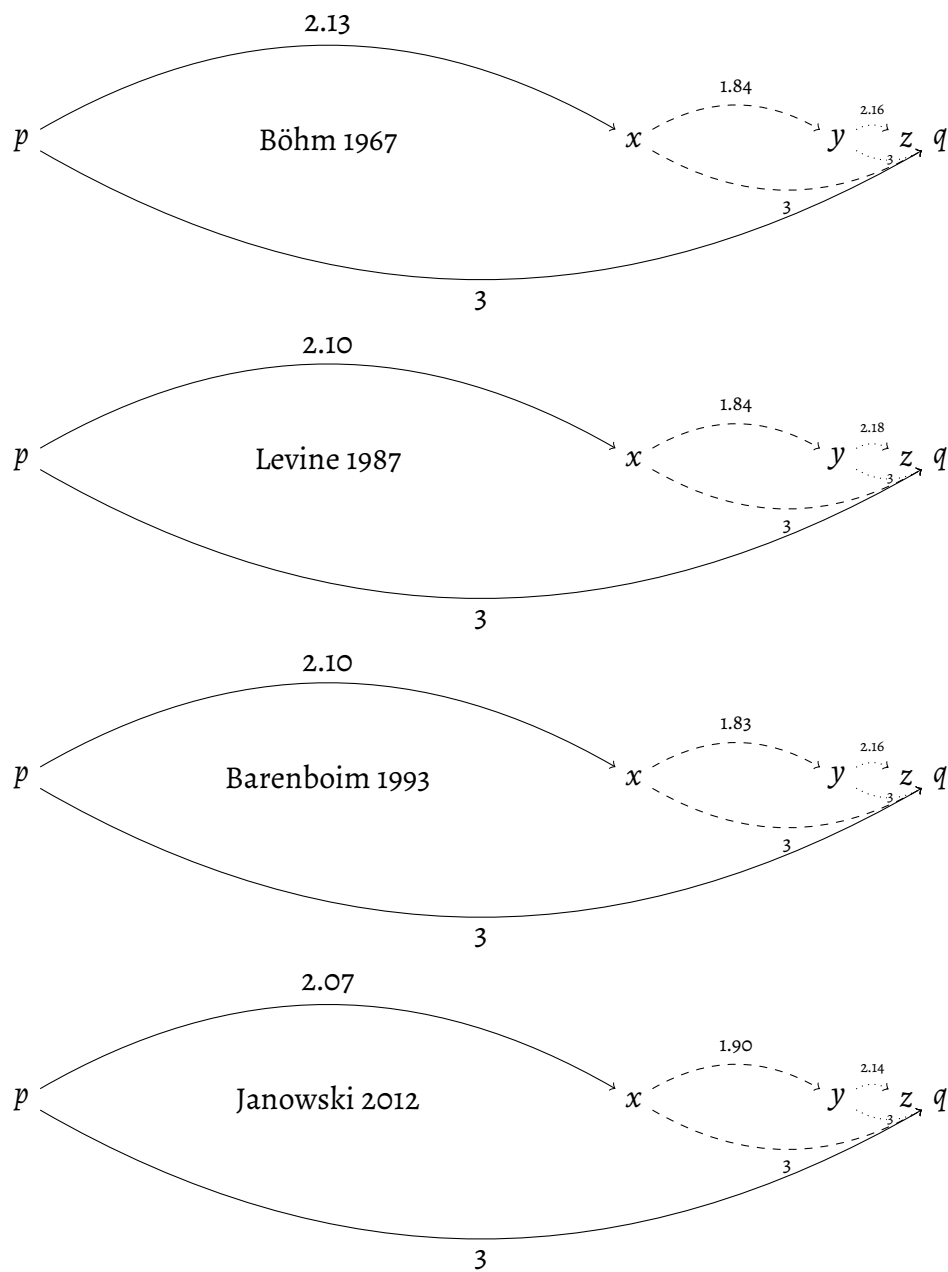
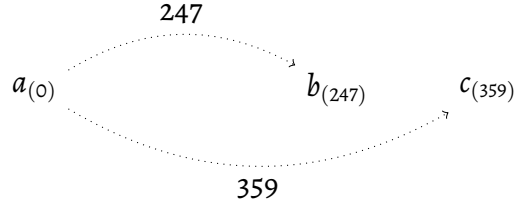


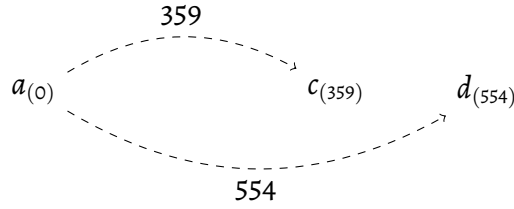
FIGURE 9: Simplified observable networks, continued (some labels omitted for clarity).

| 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  | <b>Wehwalt!</b> | 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        |

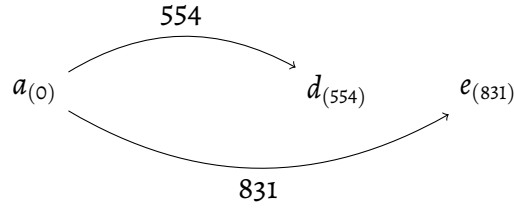
TABLE 2: Outer boundaries (*a* and *e*) and select dramatic events (*b*, *c*, and *d*) of Act II, Scene 5.



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

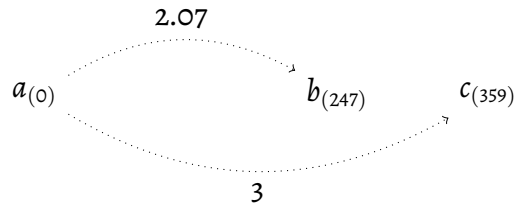


(B) Durational network relating time-points *a*, *c*, and *d*.

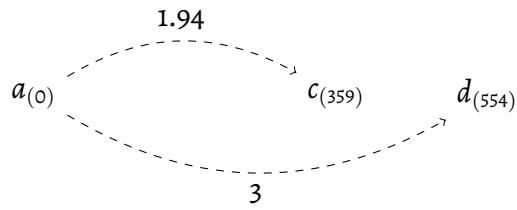


(C) Durational network relating time-points *a*, *d*, and *e*.

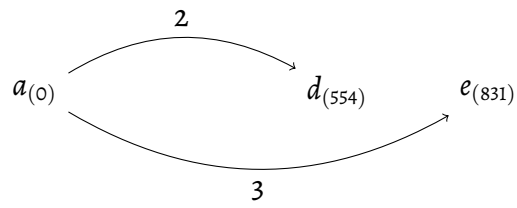
FIGURE 10: Basic conceptual networks for Act II, Scene 5.



(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.

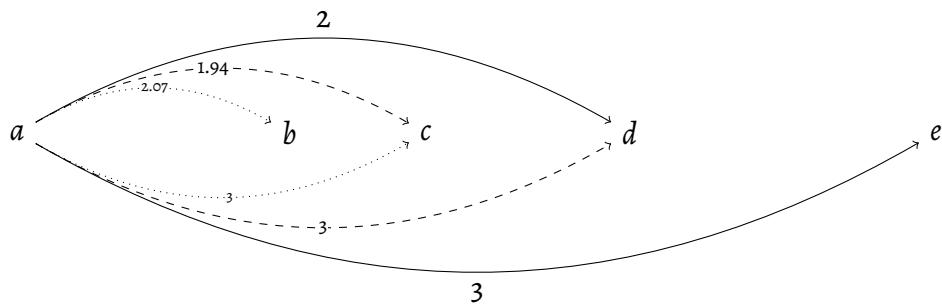


FIGURE 12: Nested proportions in Act II, Scene 5 (some labels omitted for clarity).

Zu - rück vor dem  
 Speer! In Stü-cken das Schwert!  
 THE SWORD  
 180/1/3  
 THE SPEAR  
 180/2/3 LIGHTNING?  
 THE VOLSUNG 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 |              |                     |                       |
| <i>p</i>        | n/a          | n/a                 | <div>increasing</div> |
| <i>x</i>        | 2            | 0                   |                       |
| <i>y</i>        | 1.96         | 0.04                |                       |
| <i>z</i>        | 2.08         | 0.08                |                       |
| <i>q</i>        | n/a          | n/a                 |                       |
| Act II, Scene 5 |              |                     |                       |
| <i>a</i>        | n/a          | n/a                 | <div>decreasing</div> |
| <i>b</i>        | 2.07         | 0.07                |                       |
| <i>c</i>        | 1.94         | 0.06                |                       |
| <i>d</i>        | 2            | 0                   |                       |
| <i>e</i>        | n/a          | n/a                 |                       |

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

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