N: Schenkerian analysis on Tristan und Isolde

11 I

13

294
296/7 } needs work

27

30

31

31

34

231
231
239

45

259-61

86

88

117 – 53.35 opal

127 – Month of Sunny 8.5

130 Q.C. 3.55

53.35
8.55
61.90

II

147

150

151

152

53.35
5.00
3.55
61.90

2323 18
127
2196 18
61.90
2258 08

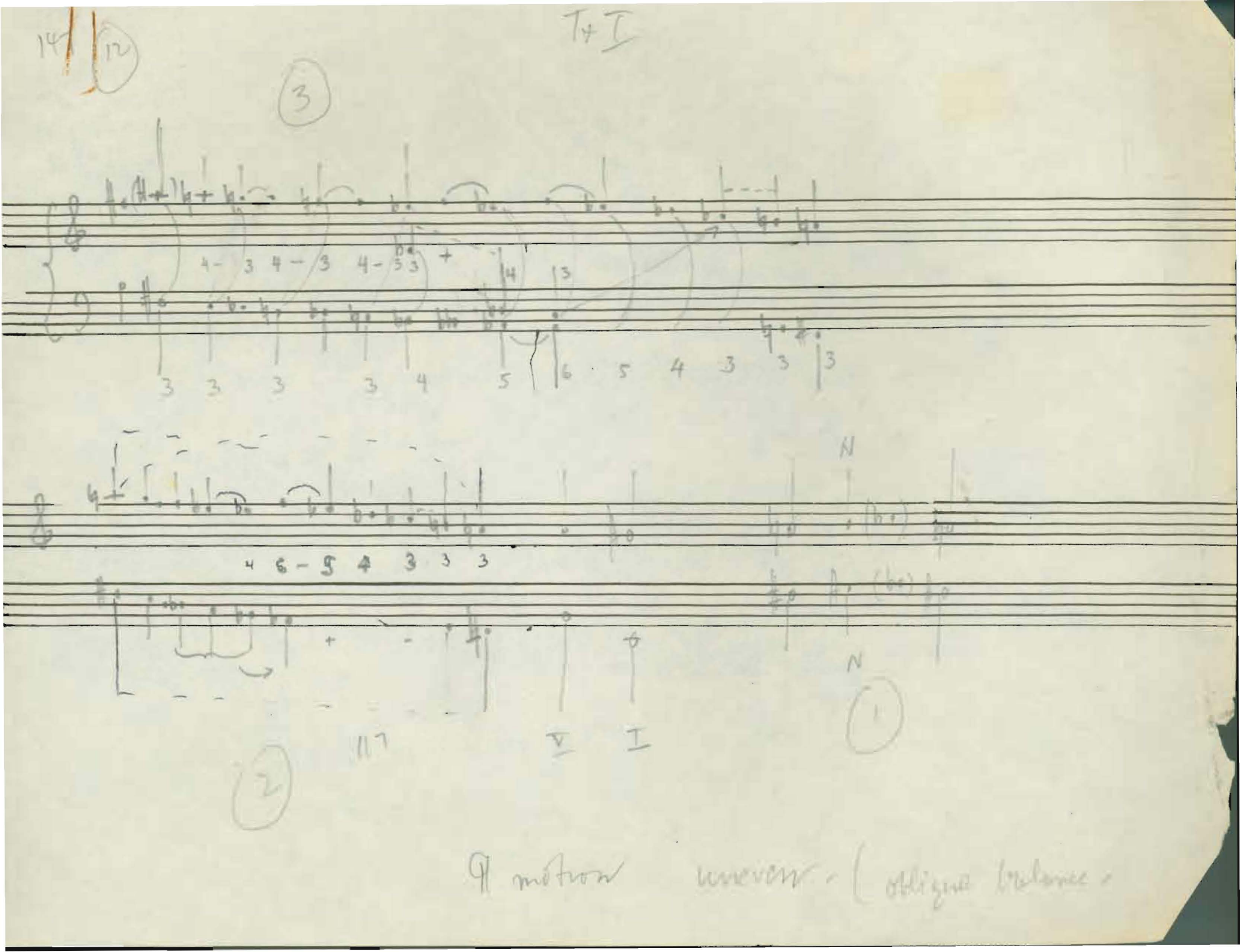
154 159

161

195/12 – 196/11

197/8-14

197/14 – 198/17



14 | 12

Tx I

3

4 - 3 4 - 3 4 - 3 3 + 4 3

3 3 3 3 4 5 6 5 4 3 3 3

4 6 - 5 4 3 3 3

N

N

117 V I

1

2

¶ motion uneven - (oblique balance -

Tristan 147

147/12

148

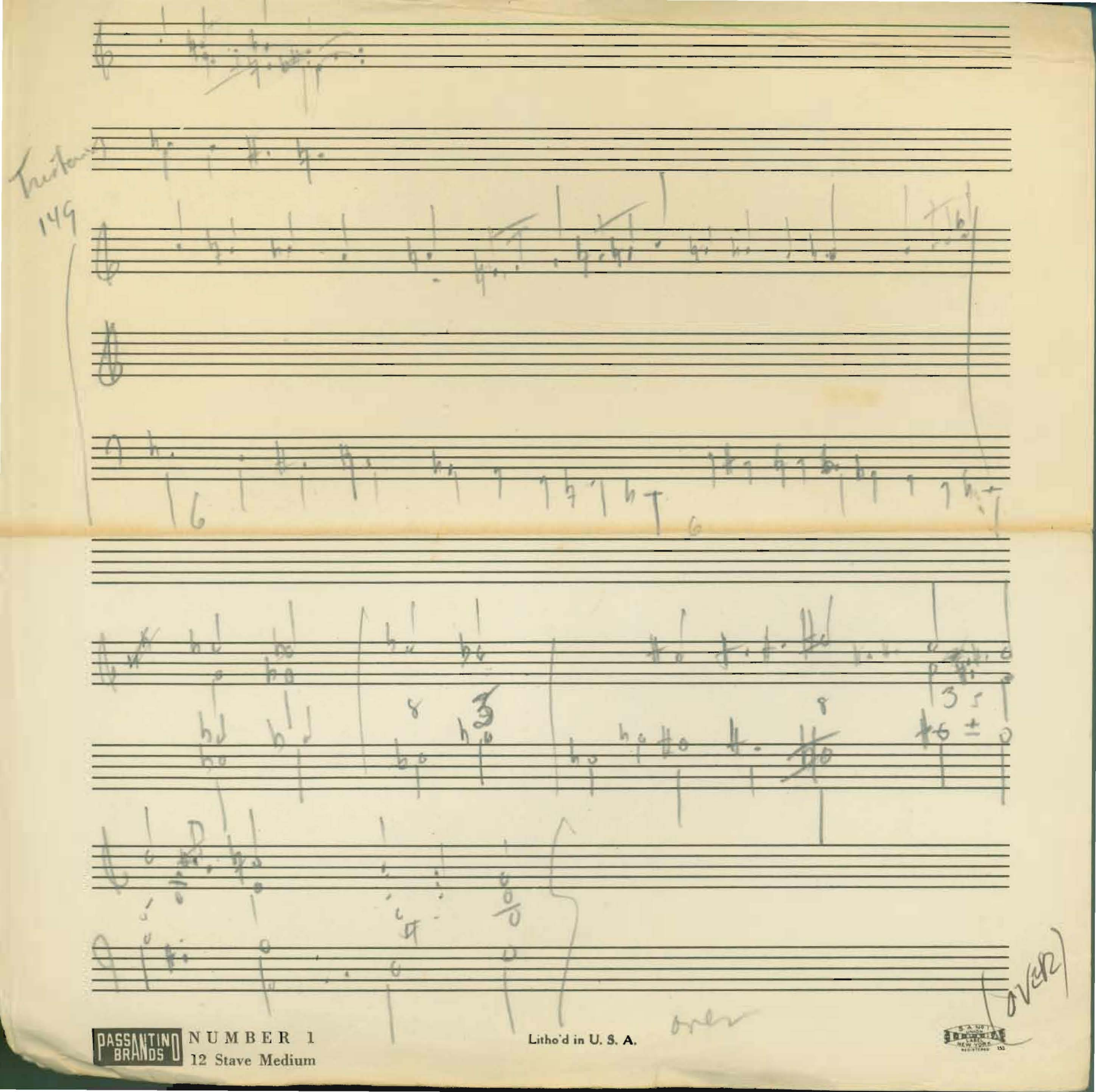
Oblique motion into 8ª (like at 5 chord)

147 6.12 ← 148/15

pure counterpoint.

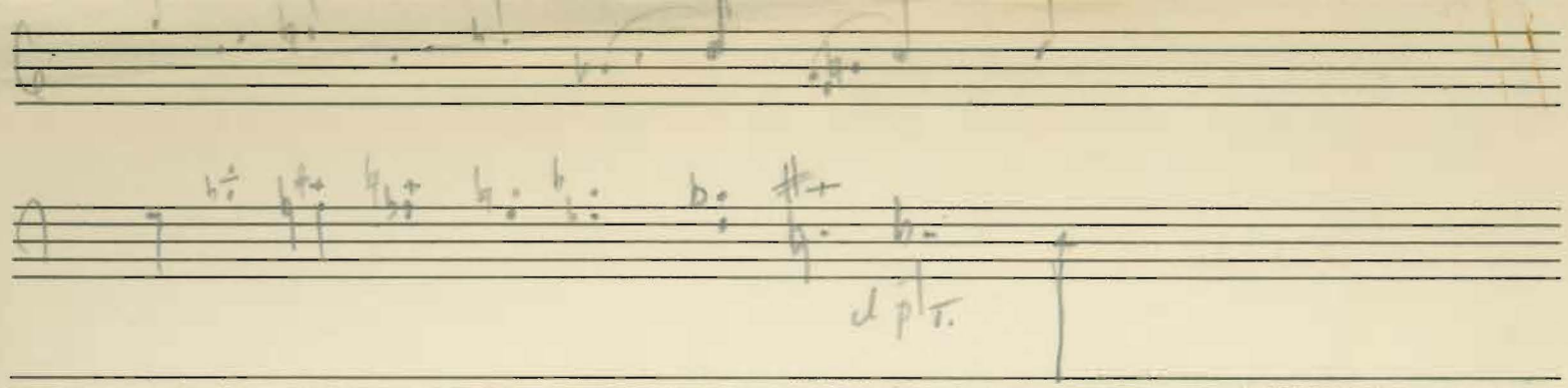
SAUL NOVACK
232 BEACH 132ND STREET
BELLE HARBOR, N.Y. 11694

SAUL NOVACK
232 BEACH 132ND STREET
BELLE HARBOR, NEW YORK 11694

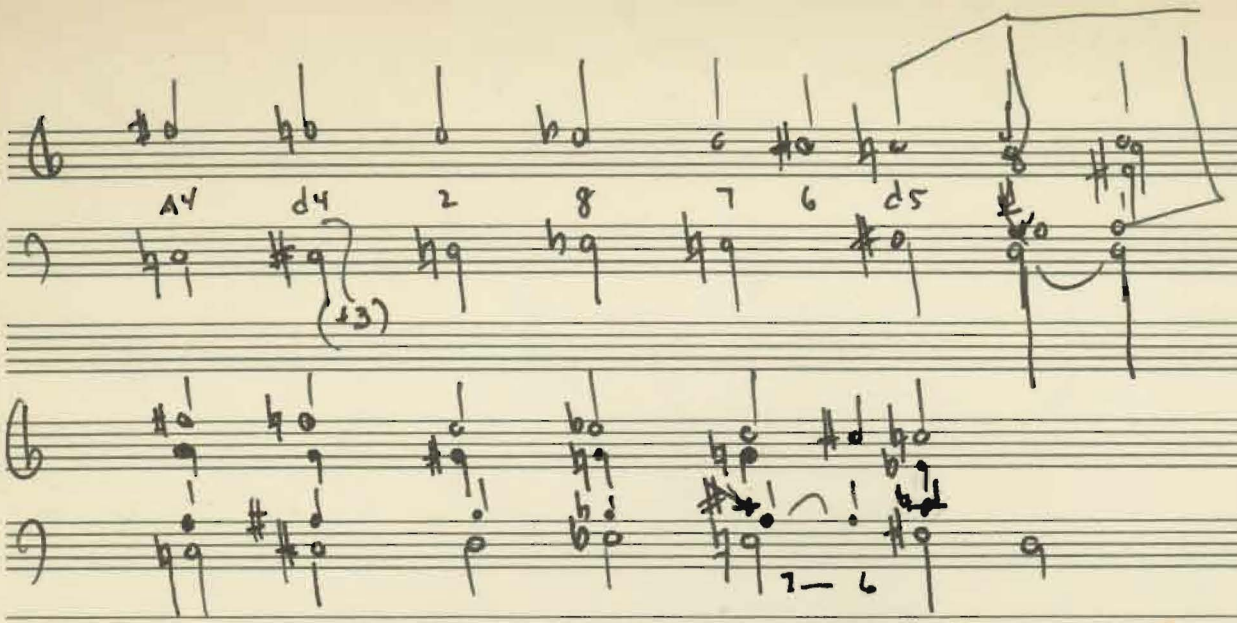


PASSANTINO BRANDS NUMBER 1
12 Stave Medium

Litho'd in U. S. A.

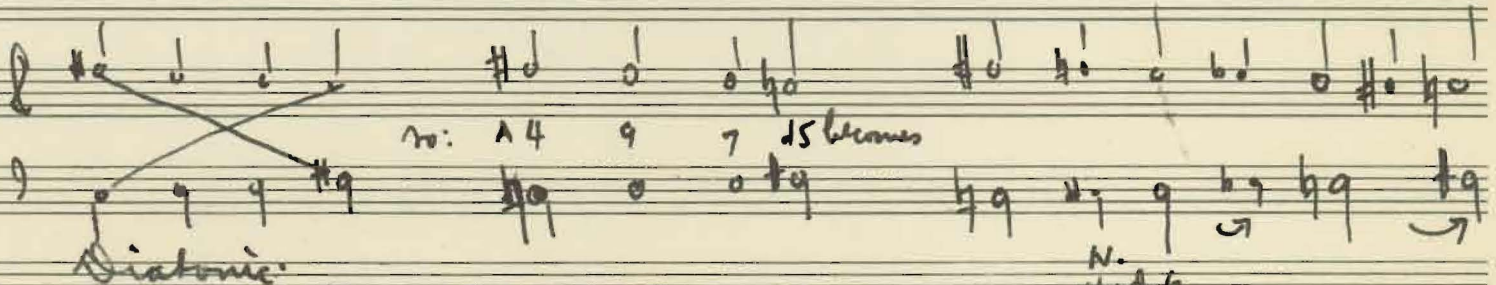

d p T.

Contrary motion

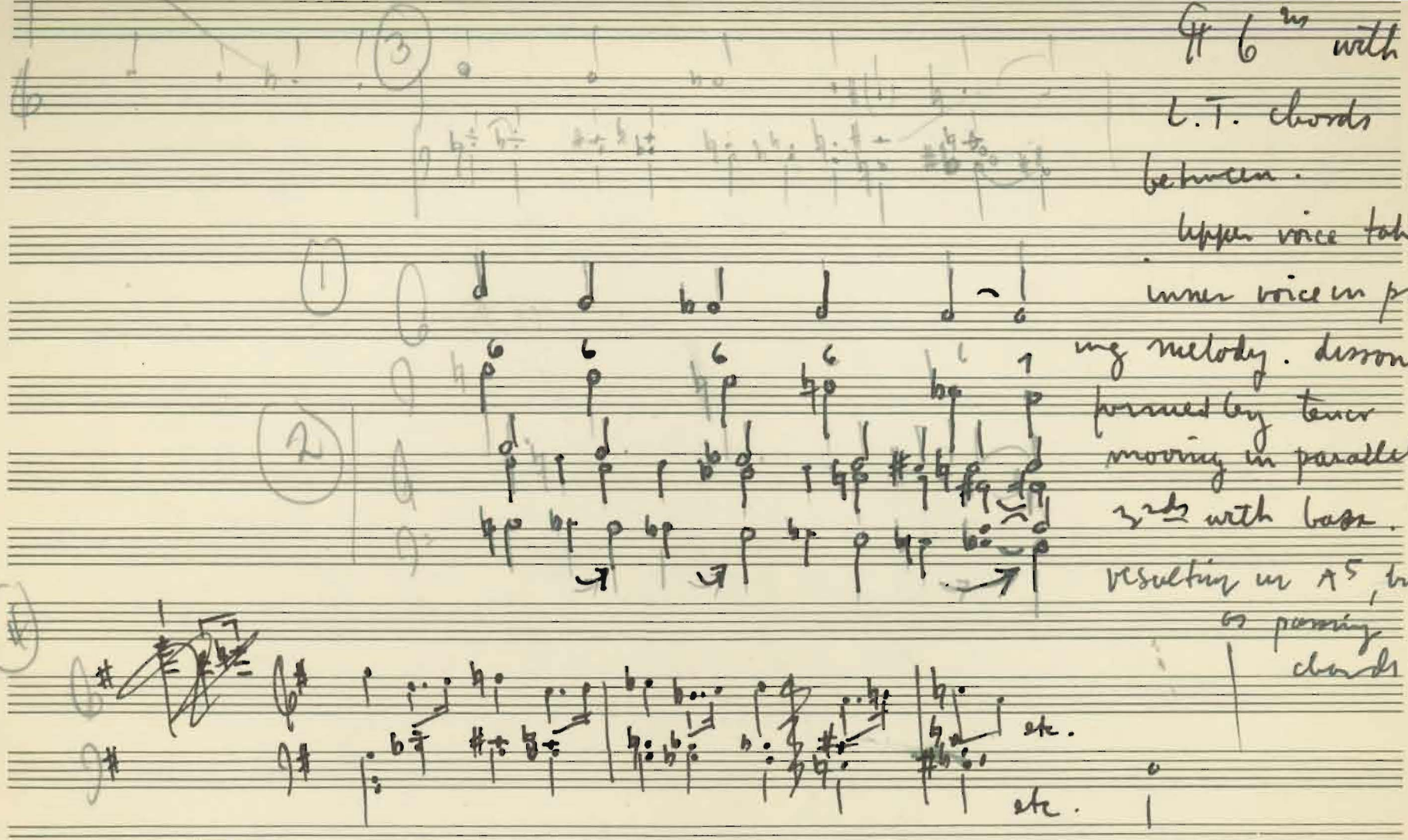


motion of outer voices best understood as an exchange of voices moving within the V^7 chord of G^+

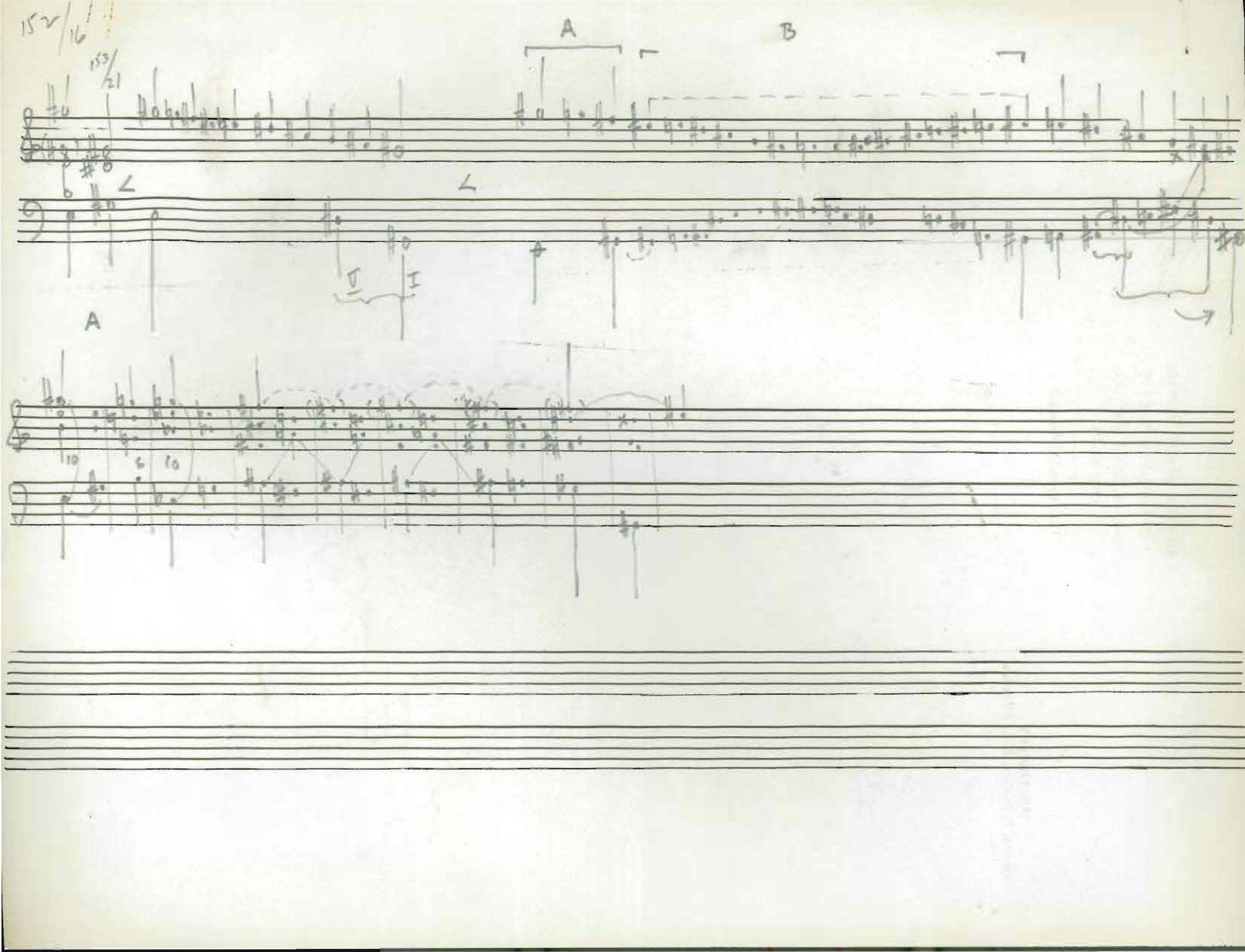
Thus:



Overture and Prelude. p151 last 2 measures + 152 first 4 m.


ff 6ths with
L.T. chords
between.
Upper voice takes
inner voice in project-
ing melody. dissonances
formed by tenor
moving in parallel
3rds with bass.
resulting in A5, but
as passing
chords.
etc.
etc.

Tristan + Ts.


152/16
153/21
A
B
A

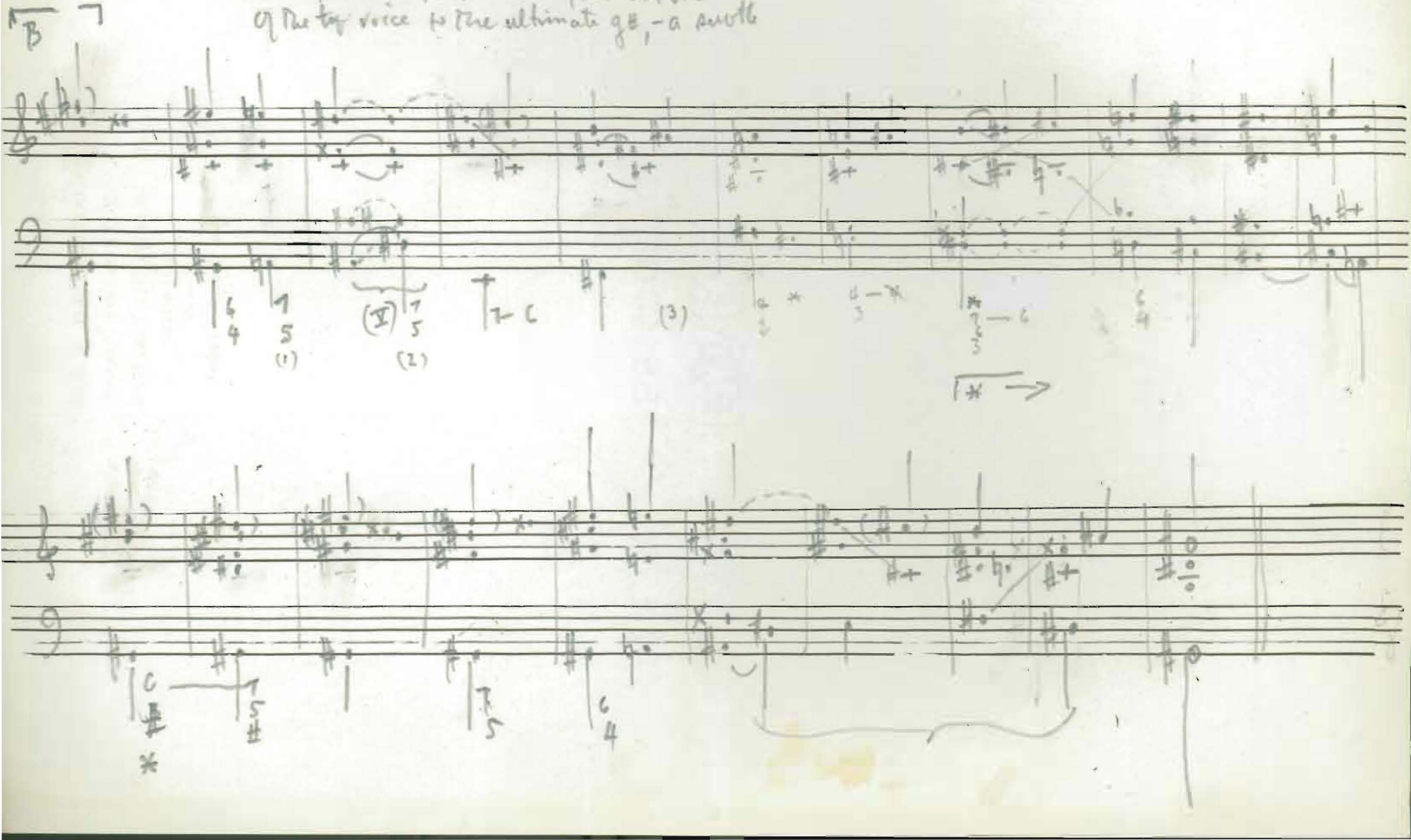
T+I

(1) major 1²
(2) a genuine V⁷, the following E is a substitution for G#
(3) had the bass gone to Fx, the motion to G# via L.T would have corresponded to the descent of the top voice through the g# minor triad. Thus the motion becomes a detour and postponement of the arrival of the top voice to the ultimate g#, - a subtle

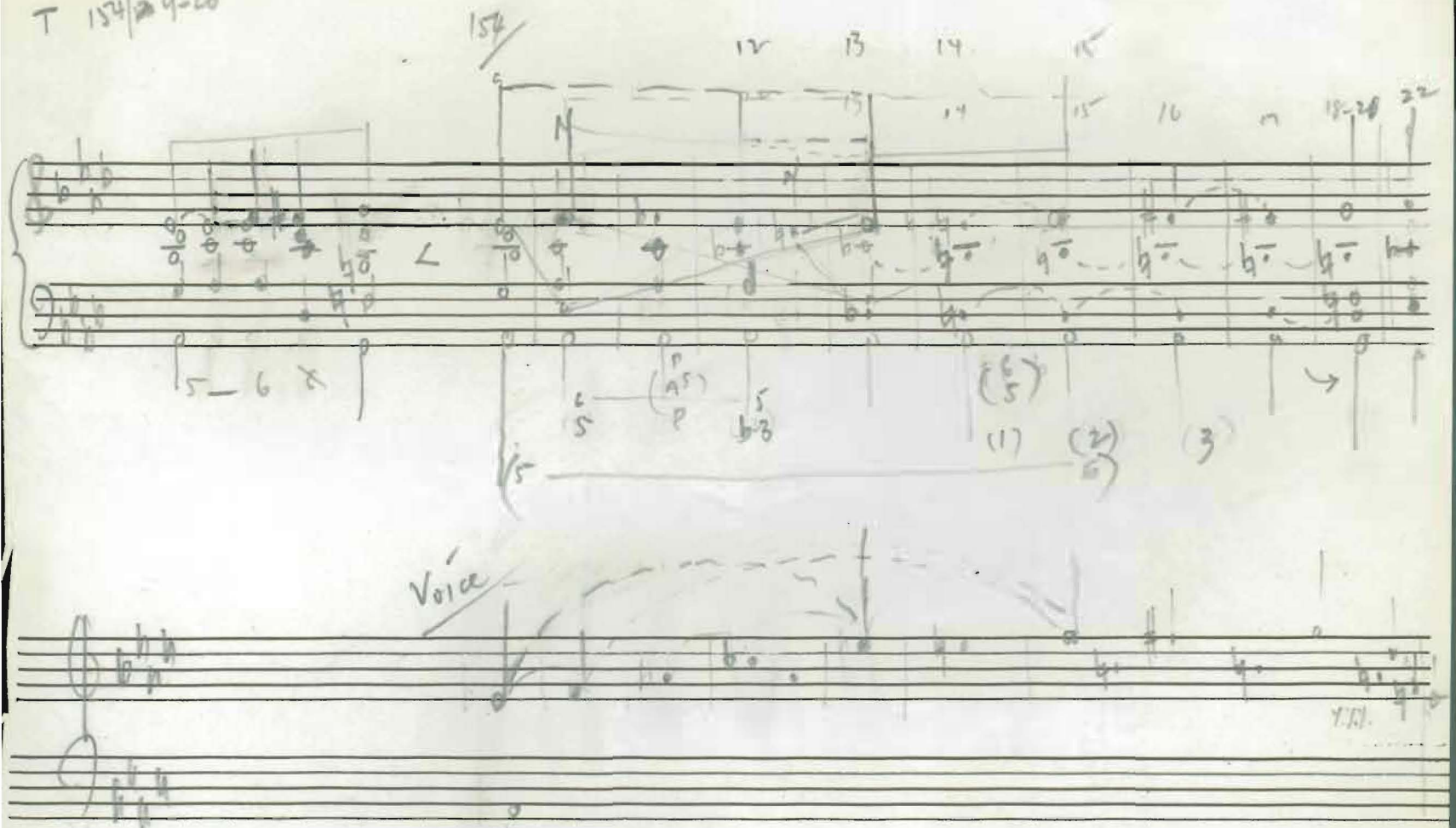
type of interruption.

* enharmonic

153



T 154/9-20



All neighbor passing chords from (14) double anticipation, i.e., 3rd + 5th of final chord.
and double passing "

Sonorities are traditional: at (1) The N $^{6}_{5}$ enharmonically substute G# ~~[illegible]~~.

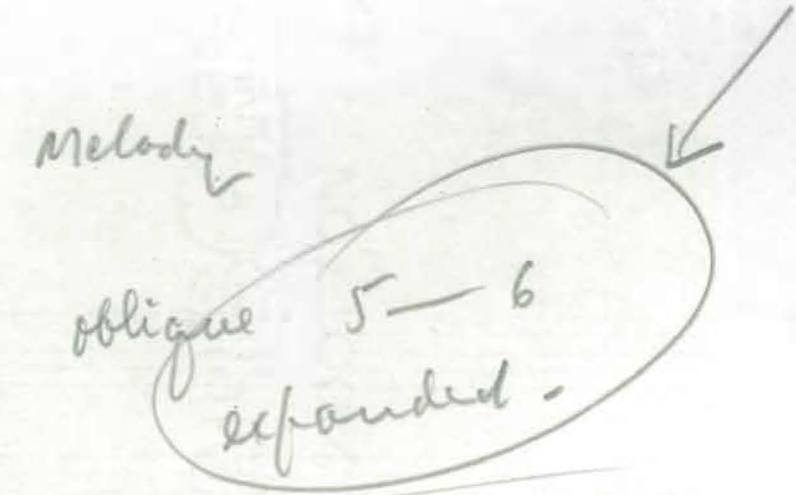
at (2) at (2) equivalent to dim 7, but not an L.T. chord

(3) note chord ambiguity - f# can resolve to e

other voices remain stationary.

Melody

oblique 5 — 6
expanded.



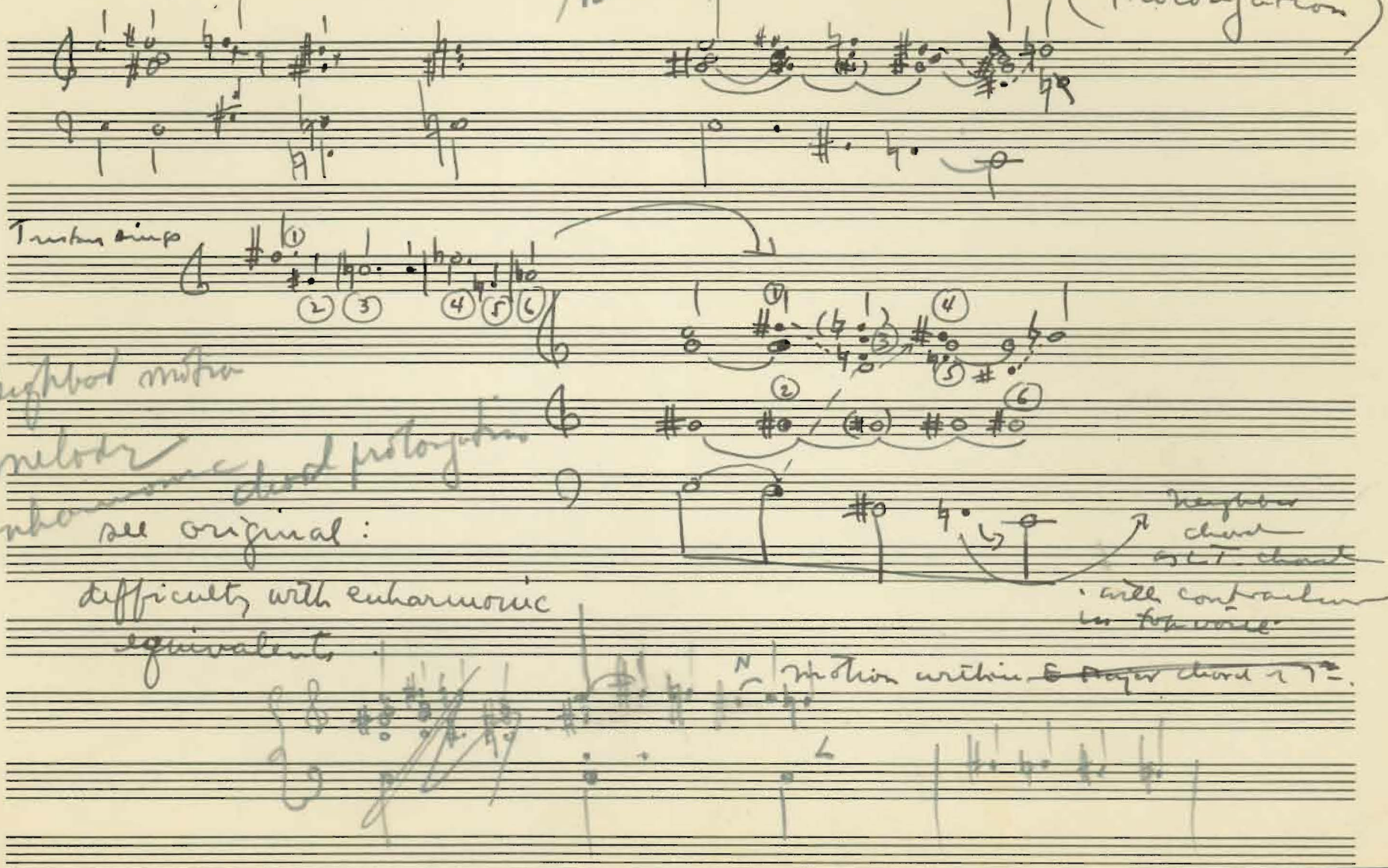
(with register transfer)
neighbor & passing chords.

anticipation. (Sonority)

ambiguity ~~[illegible]~~ L.T / non L.T.)

Tristan p 161 bottom. 161/15–19

Space (Prolongation)

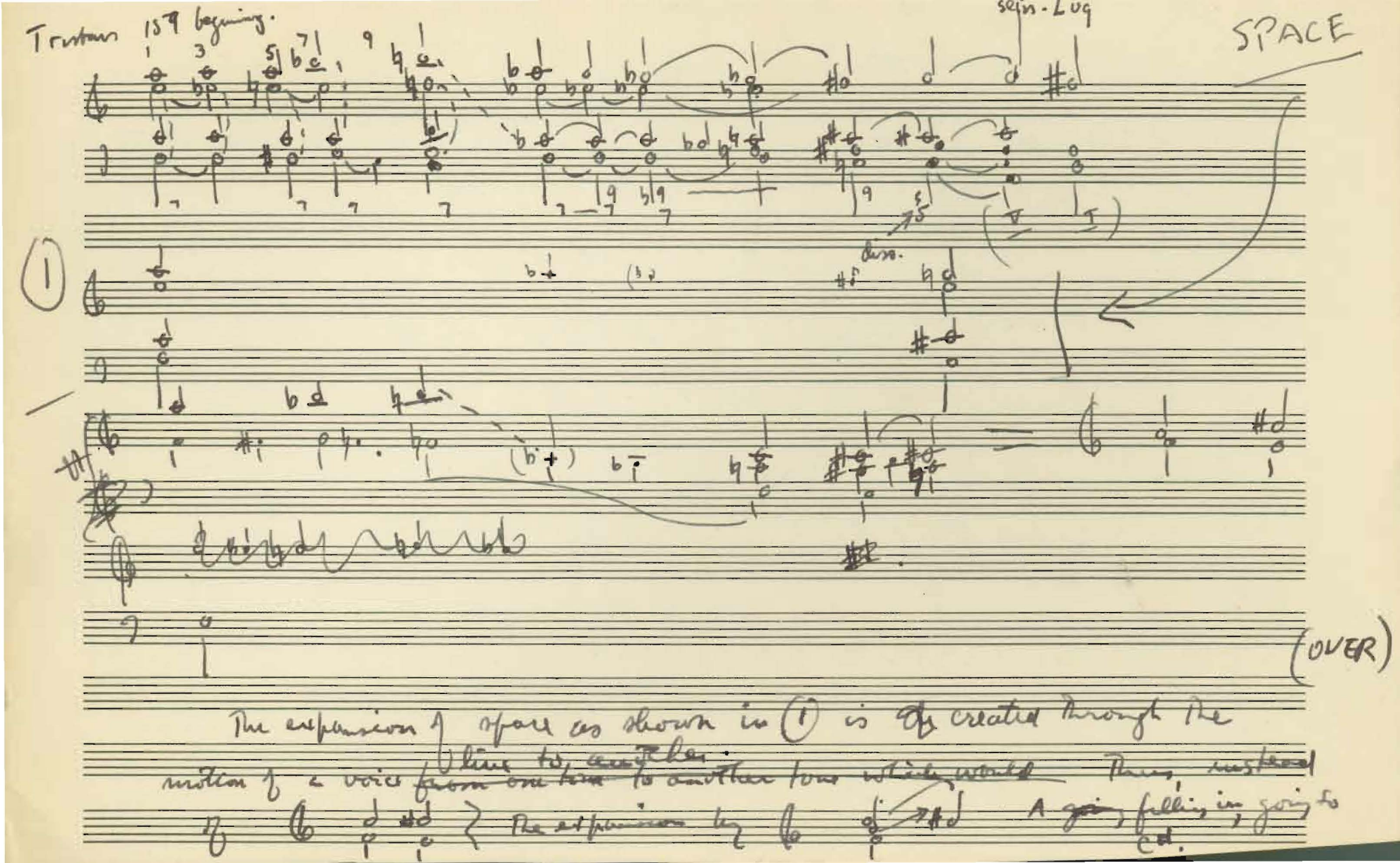


Tristan 1st beginning.

SPACE

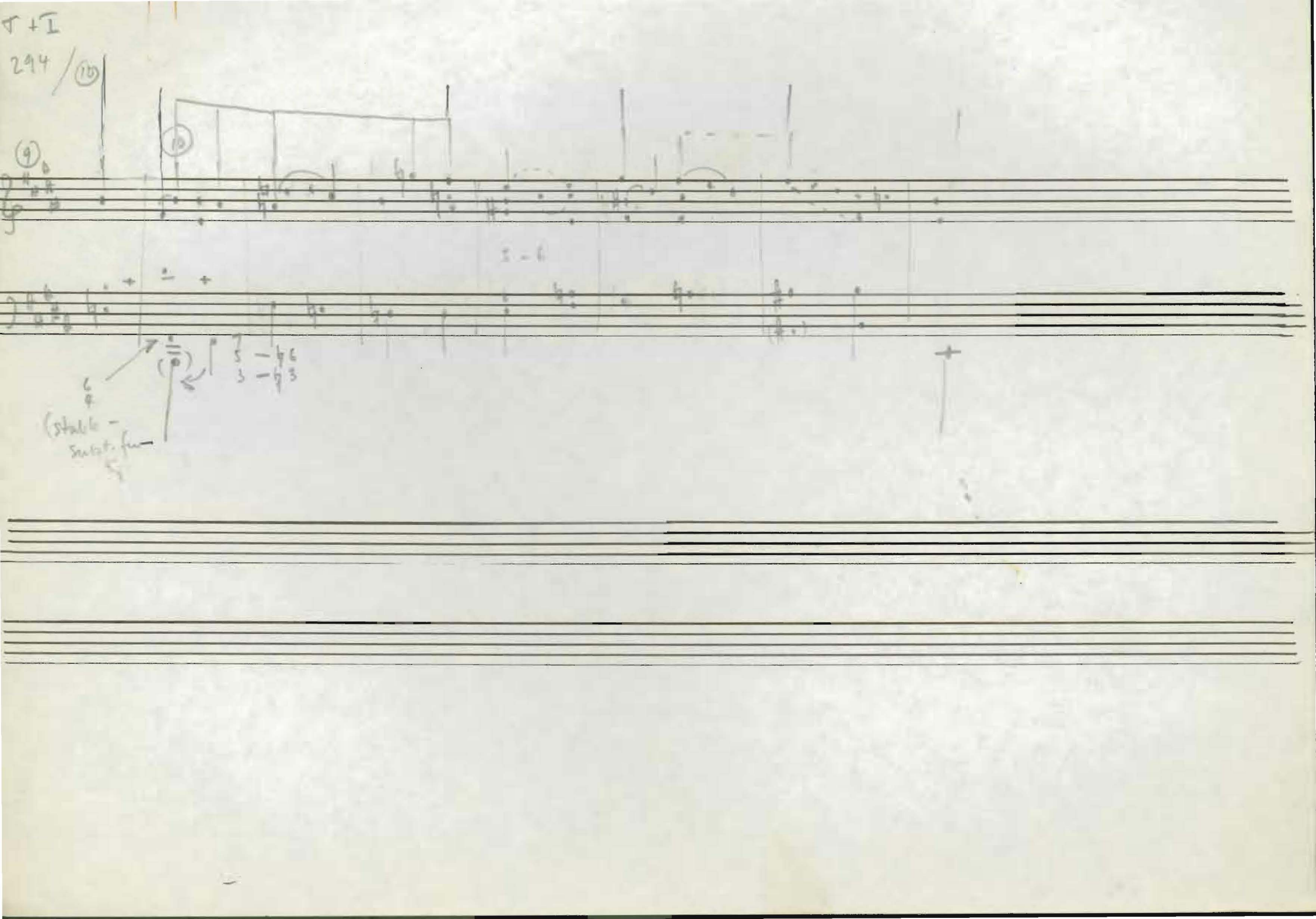
(1)

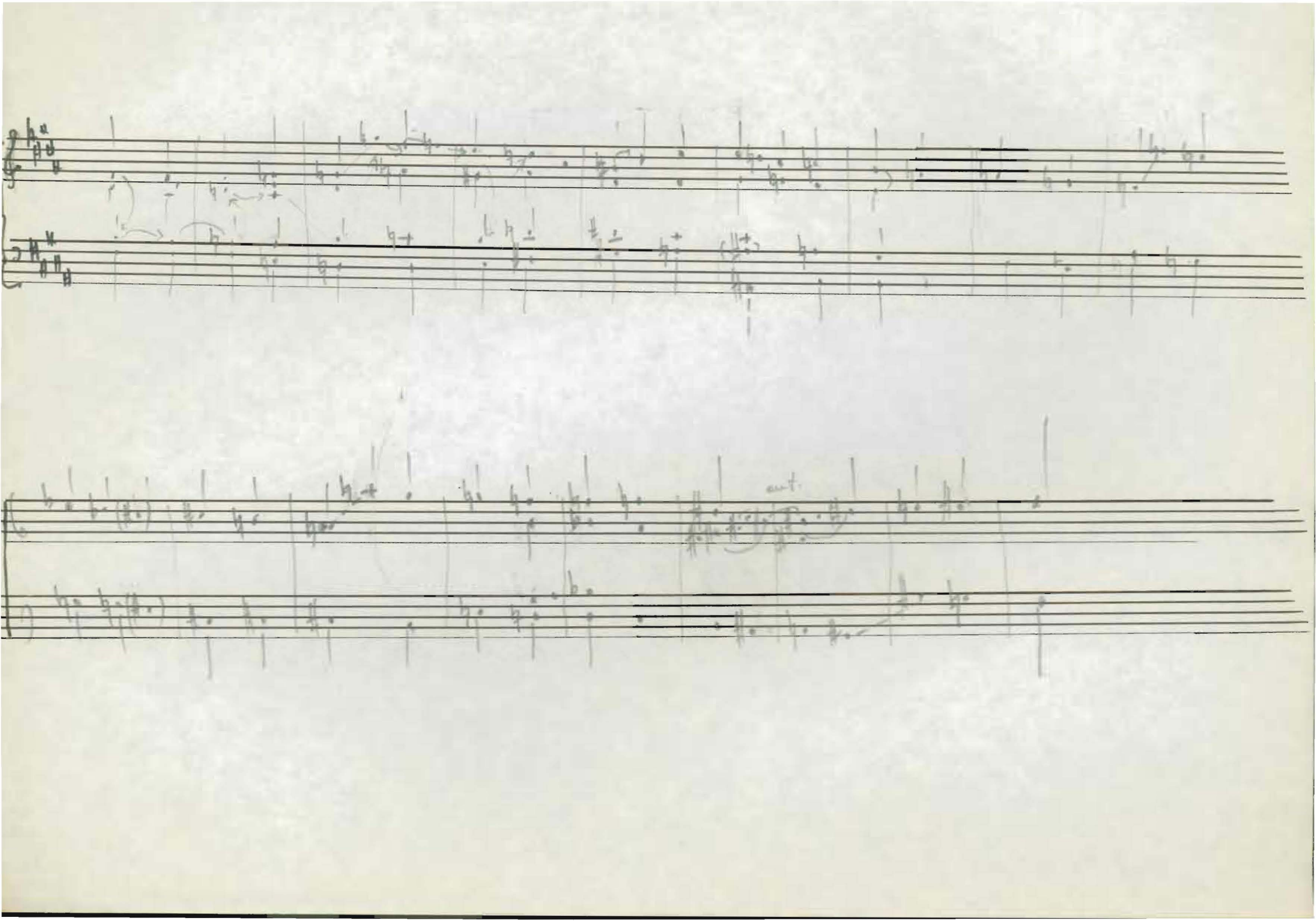
(OVER)

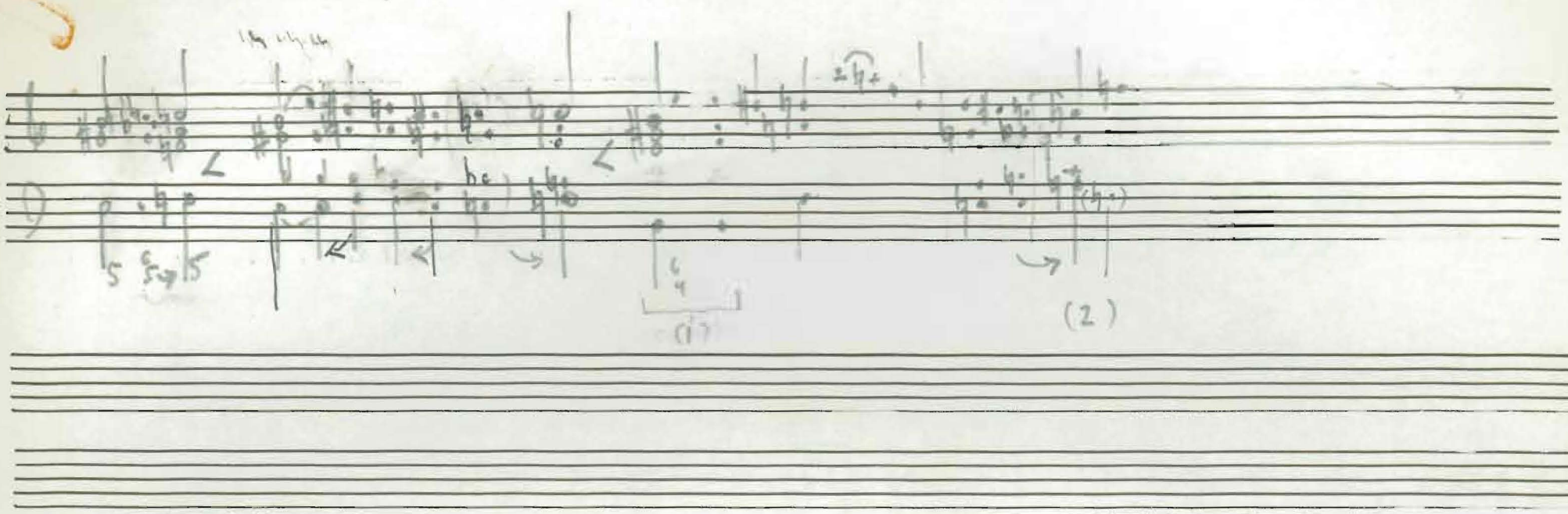


The expansion of space as shown in (1) is ~~of~~ created through the motion of a voice ~~from one tone to another tone which would~~ line to another. Thus, instead of [illegible] the expansion by [illegible] A ~~going~~ filling in, going to [illegible].

Note the vertical intervallic desideratum with the consonances, the presence of 9'2s (+ & -) and 7'2s.


294
(stable -

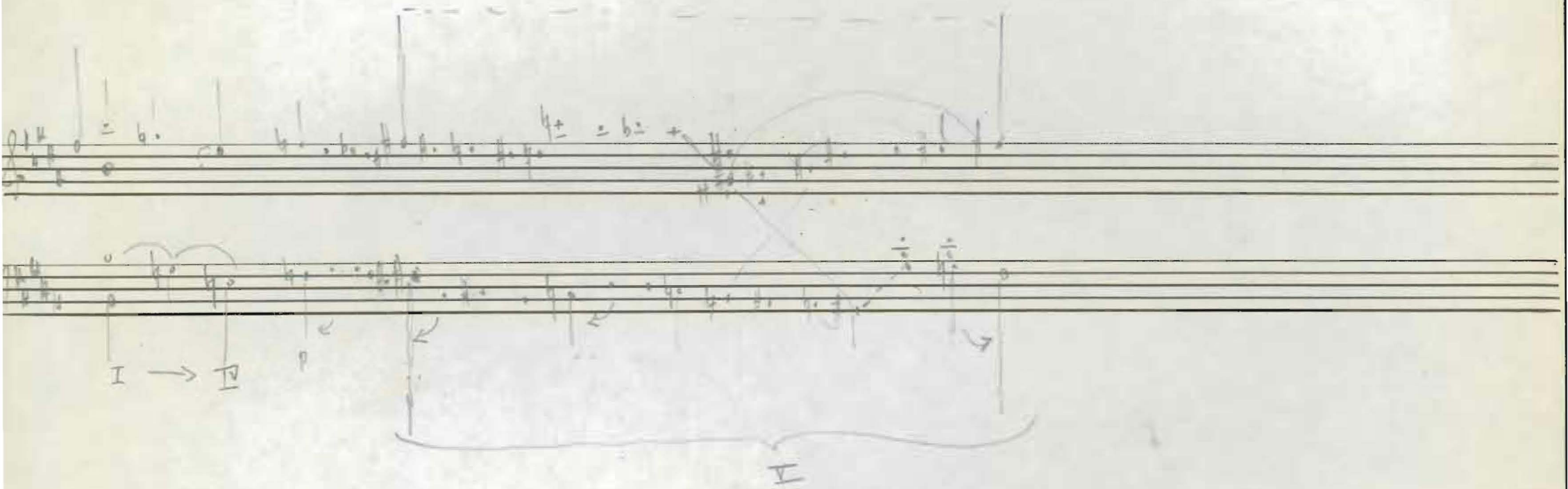




(1) substitute for E F♯

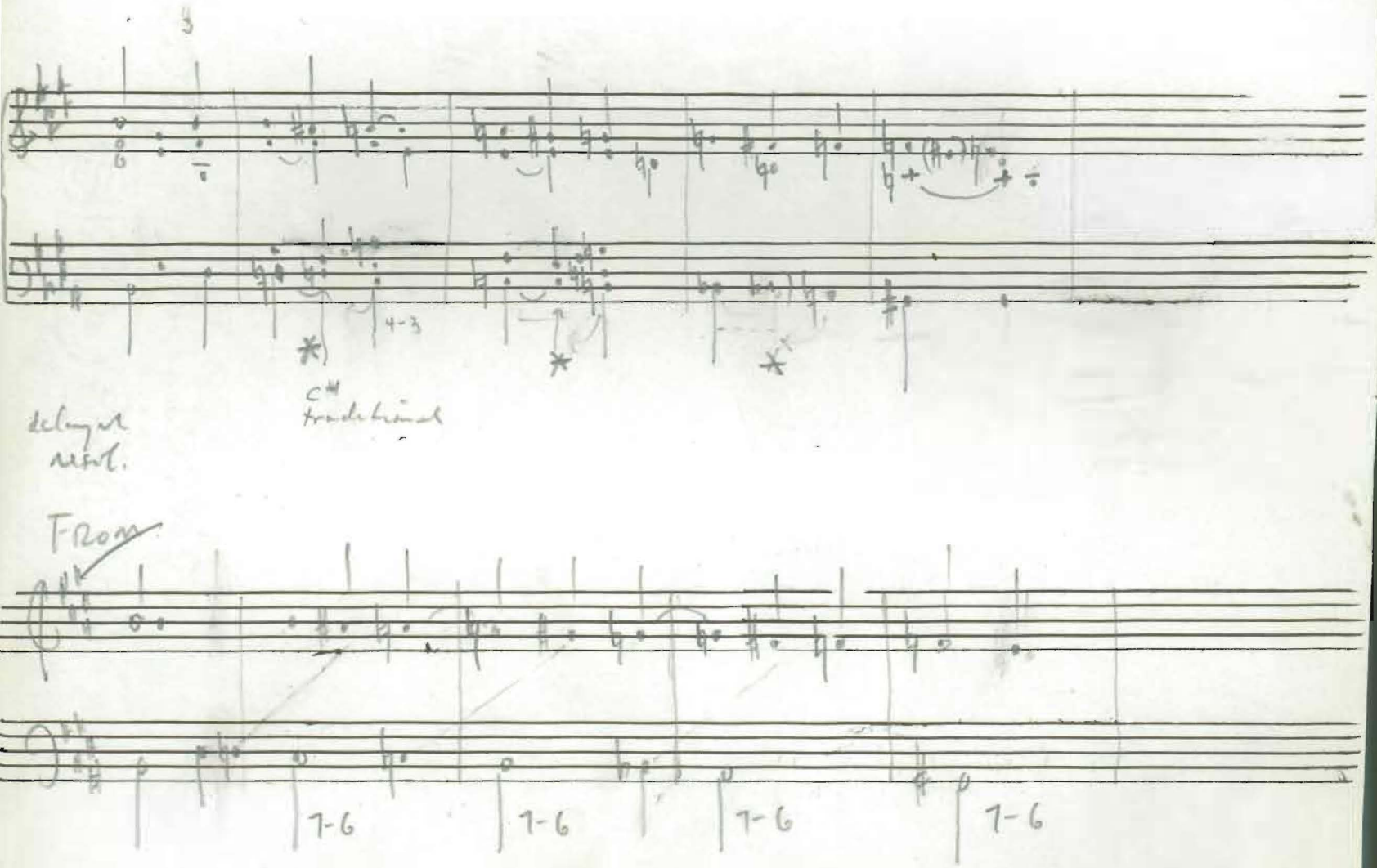
(2) $\frac{6}{3}$ substitute for [illegible] $\frac{5}{3}$ position

Lichtrad



Timbre

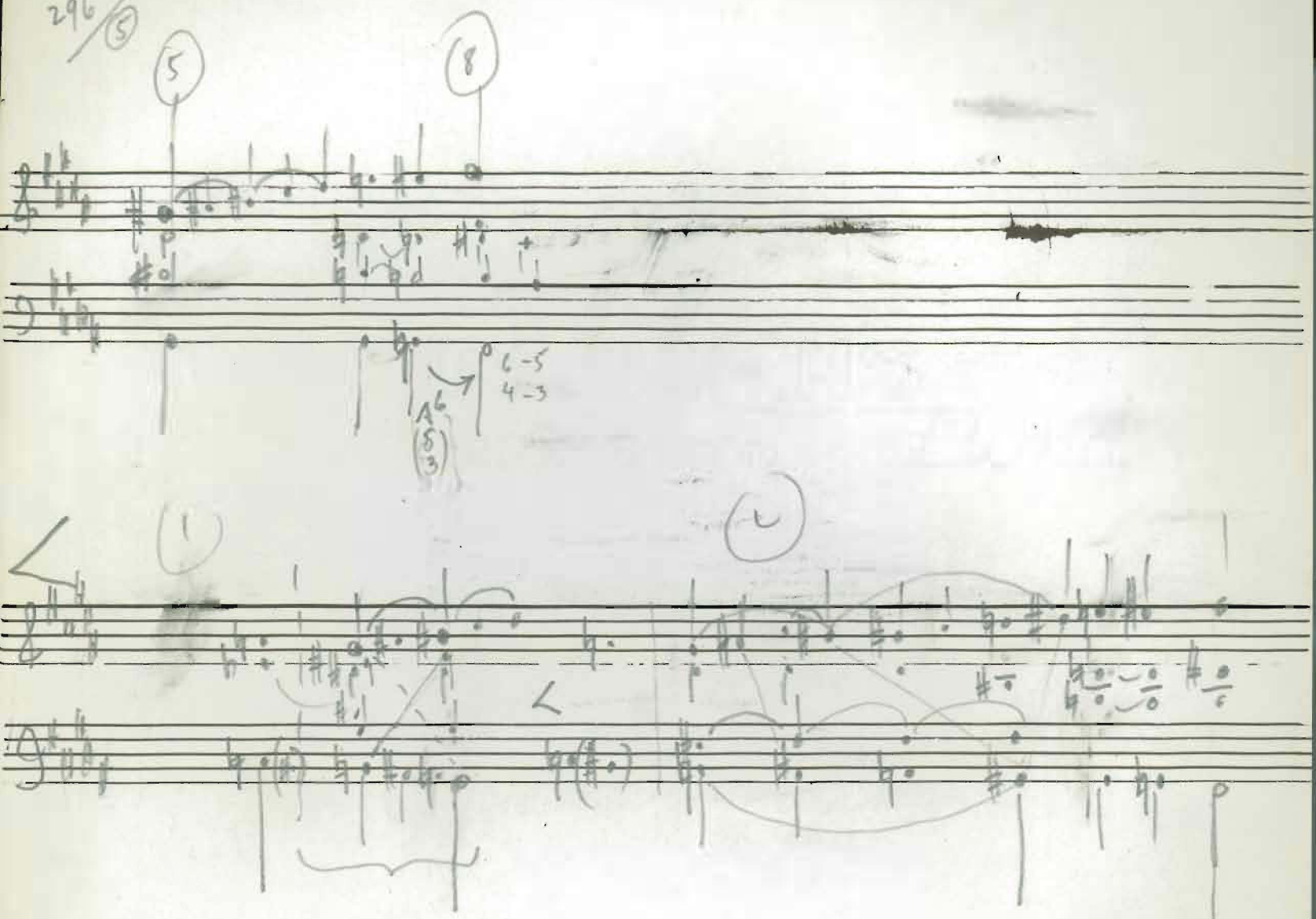
297/(2)



G# 6ths with rhythmic displacement

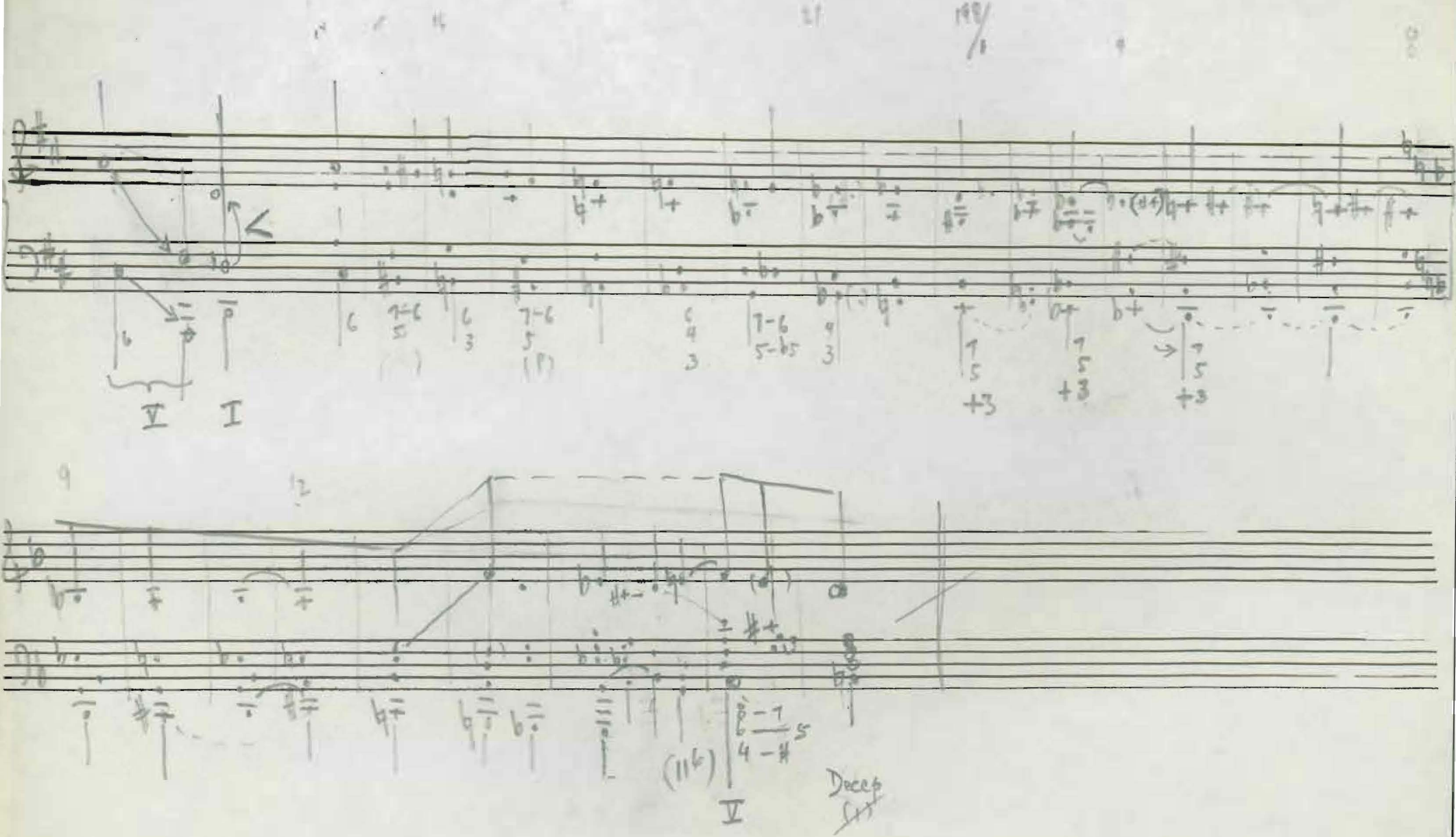
The bass, delayed, produces A 5th chord.

Tristan
296/(5)



Rhythmic displacement of passing tones
in progression of chord
(chrom. exchange of voices)

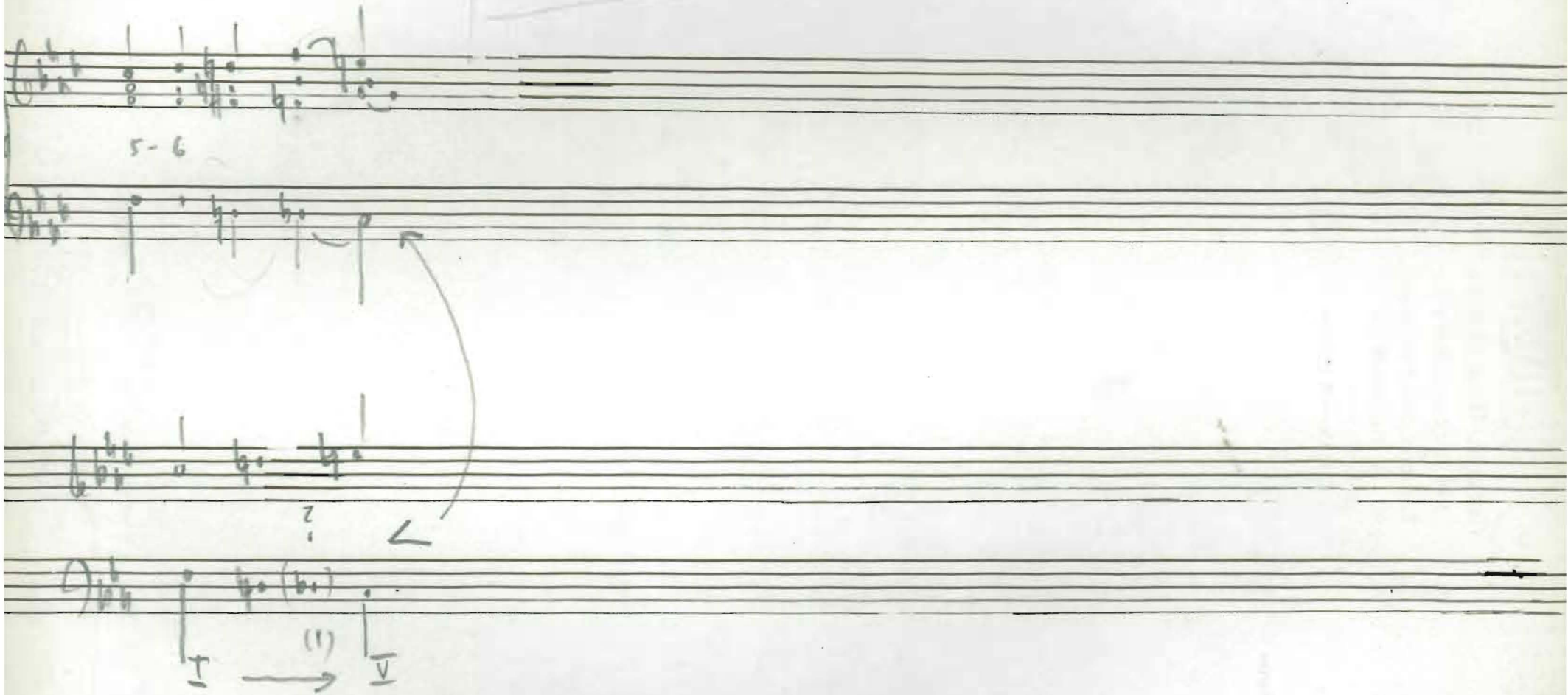
T 197/14



231/
1 - 4

contrary motion

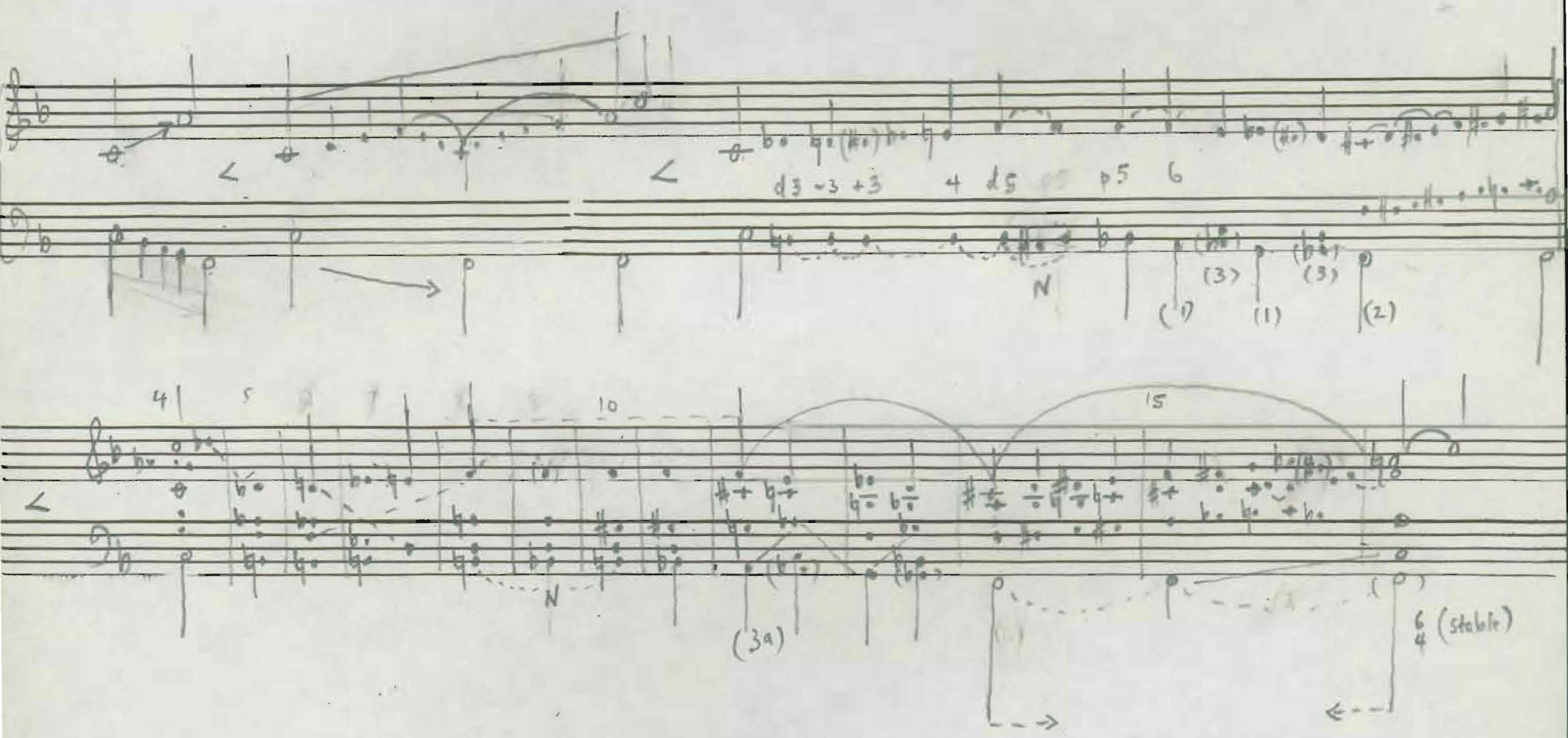
5 - 6



(1) D♭ essential to preserve minor mode.

T

231/4



(1) upper tone is converted into enharmonic aug 5th as part of aug 5½ triad.

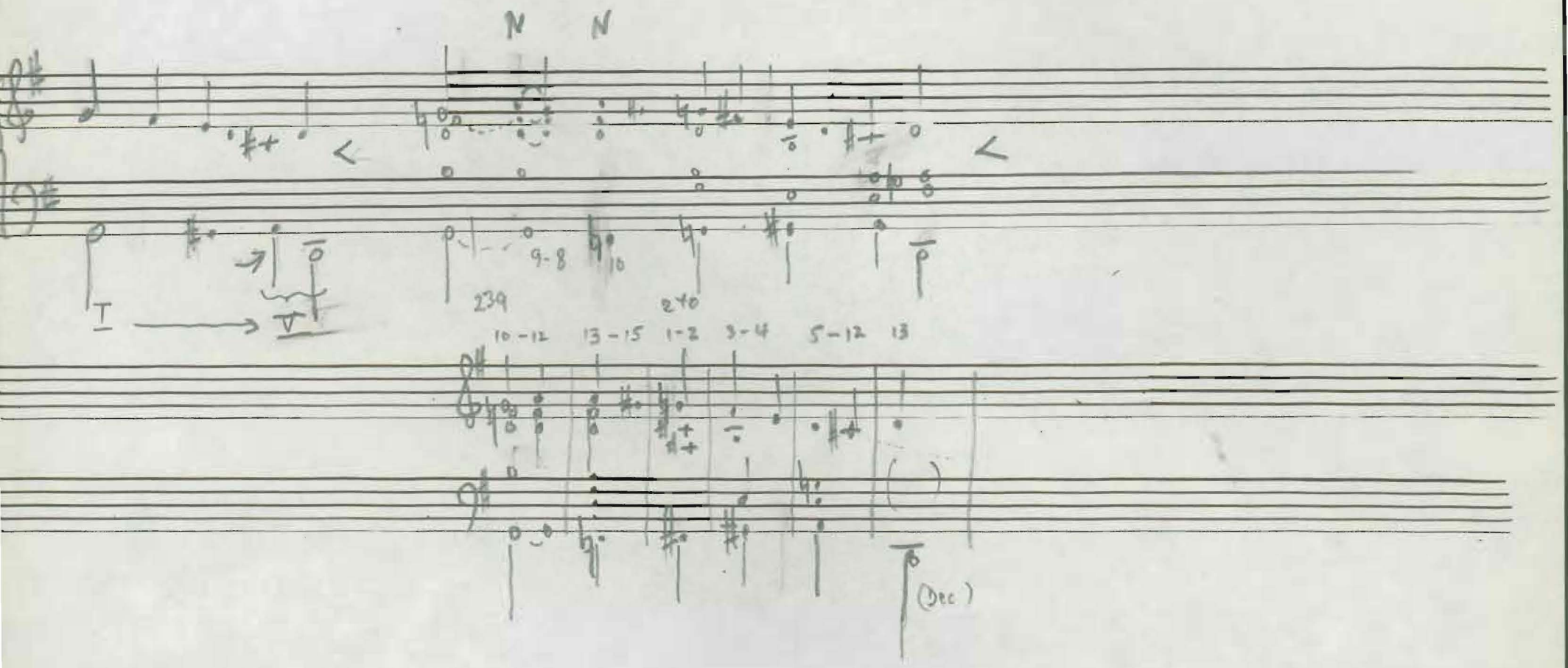
(2) C♯ is inflected substitute for C♮

(3) Broken linearity on bass. direct bass motion is avoided; voice leading shown at (3a)

Note emphasis in parallel A5½ triads and aug 5½ emphasis, related to ambiance of text.

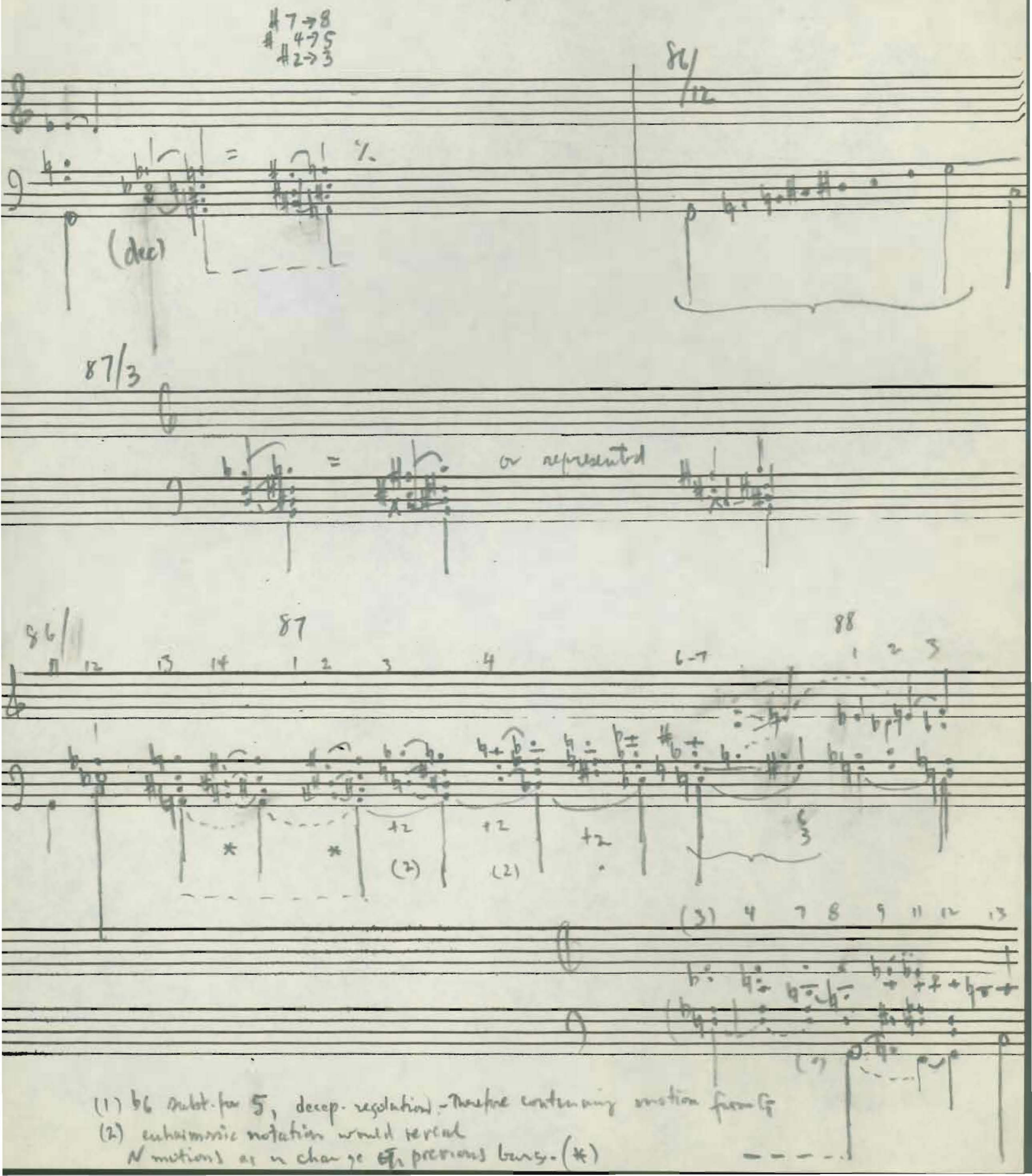
T 239/10

13



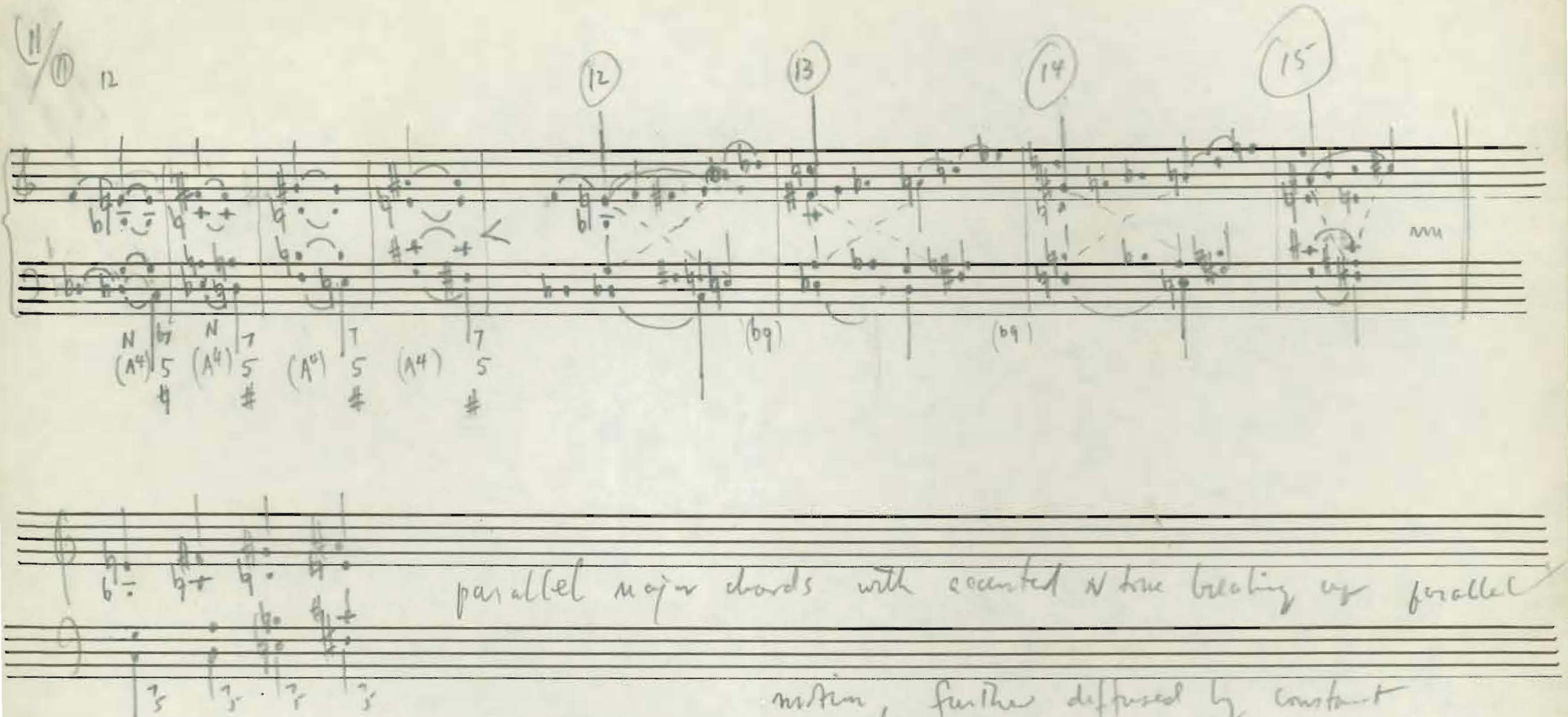
rhythmic displacement
space conditioned by the use of the N tone, A, which is enclosed in
a sonority chord, — not as effective when F♯ is used — the desirable
spatial extension of the chord rising out of bar 10, preparing F4

Neighbor motions + broken linearity



T+I II

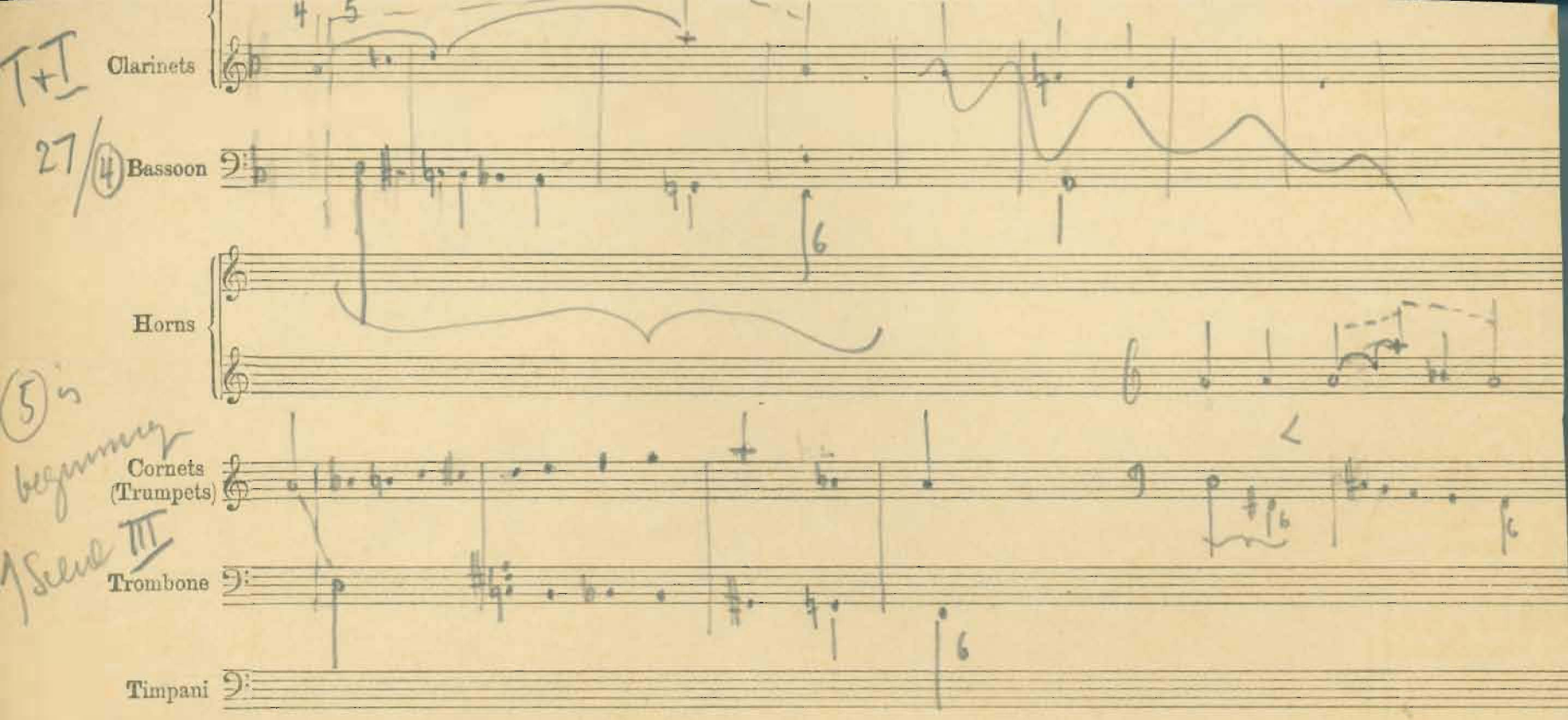
(II)/(I) 12



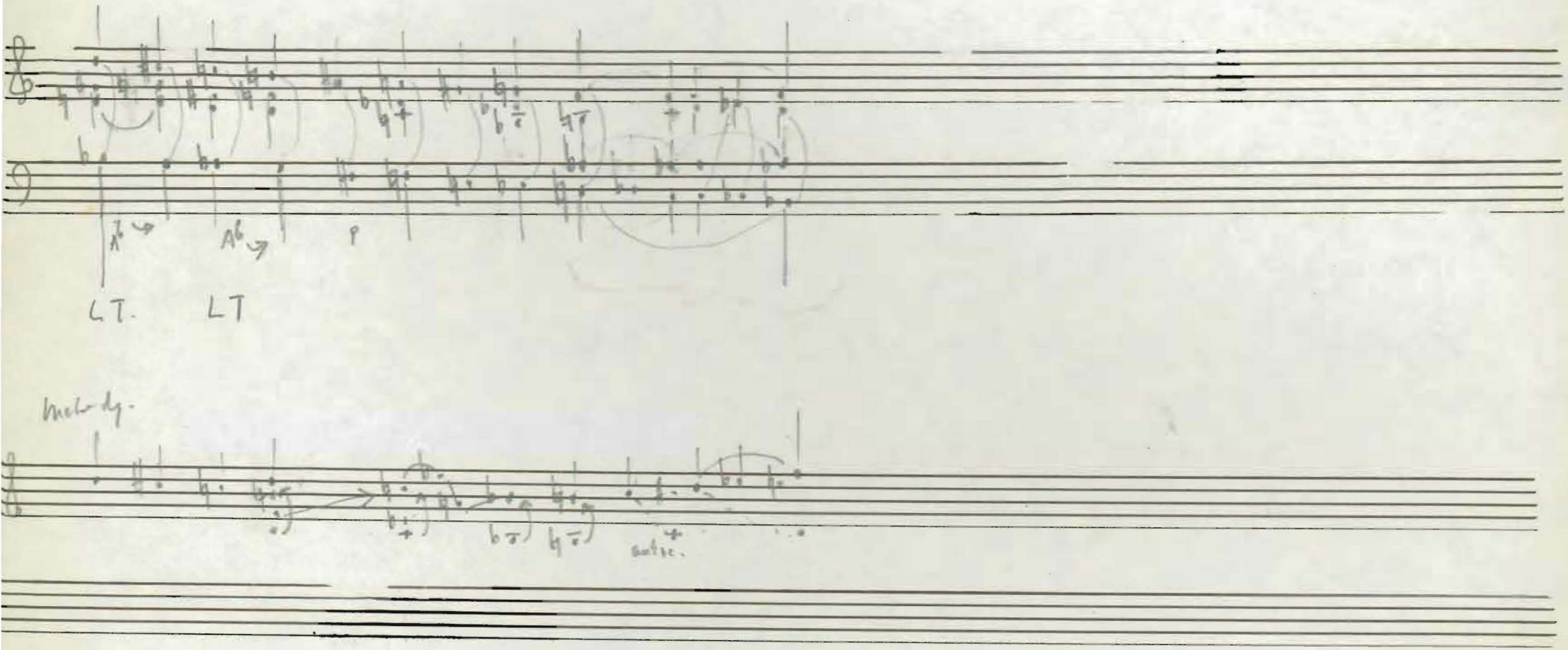
parallel major chords with accented N tone leading up parallel motion, further diffused by constant exchange of inner voices and superimposition of inner voices above.

Accented N voice exchange

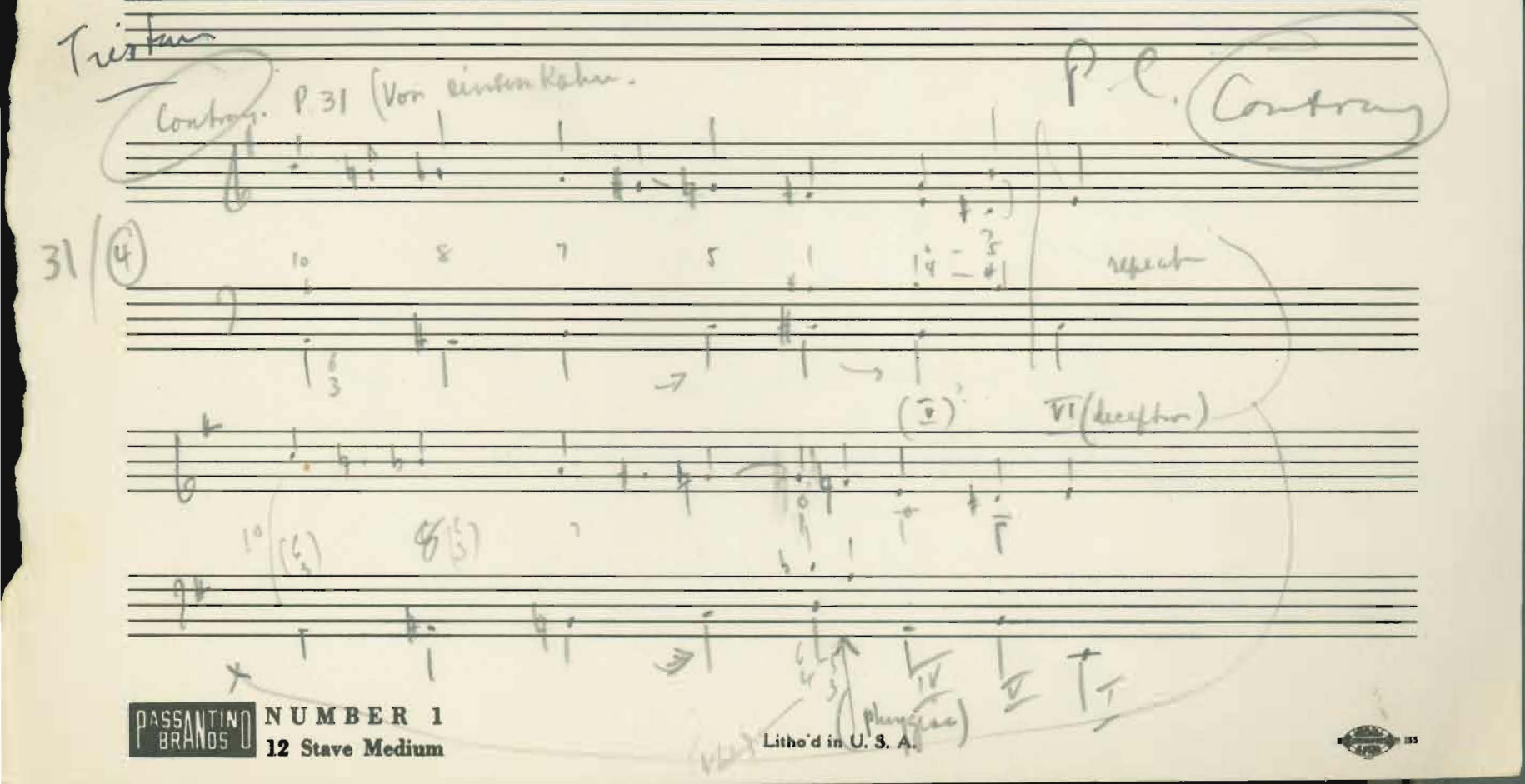
inner voices moving to the top.


T+T
Clarinets
27/(4)
Bassoon
Horns
(5) in beginning
Cornets (Trumpets)
Scene III
Trombone
Timpani

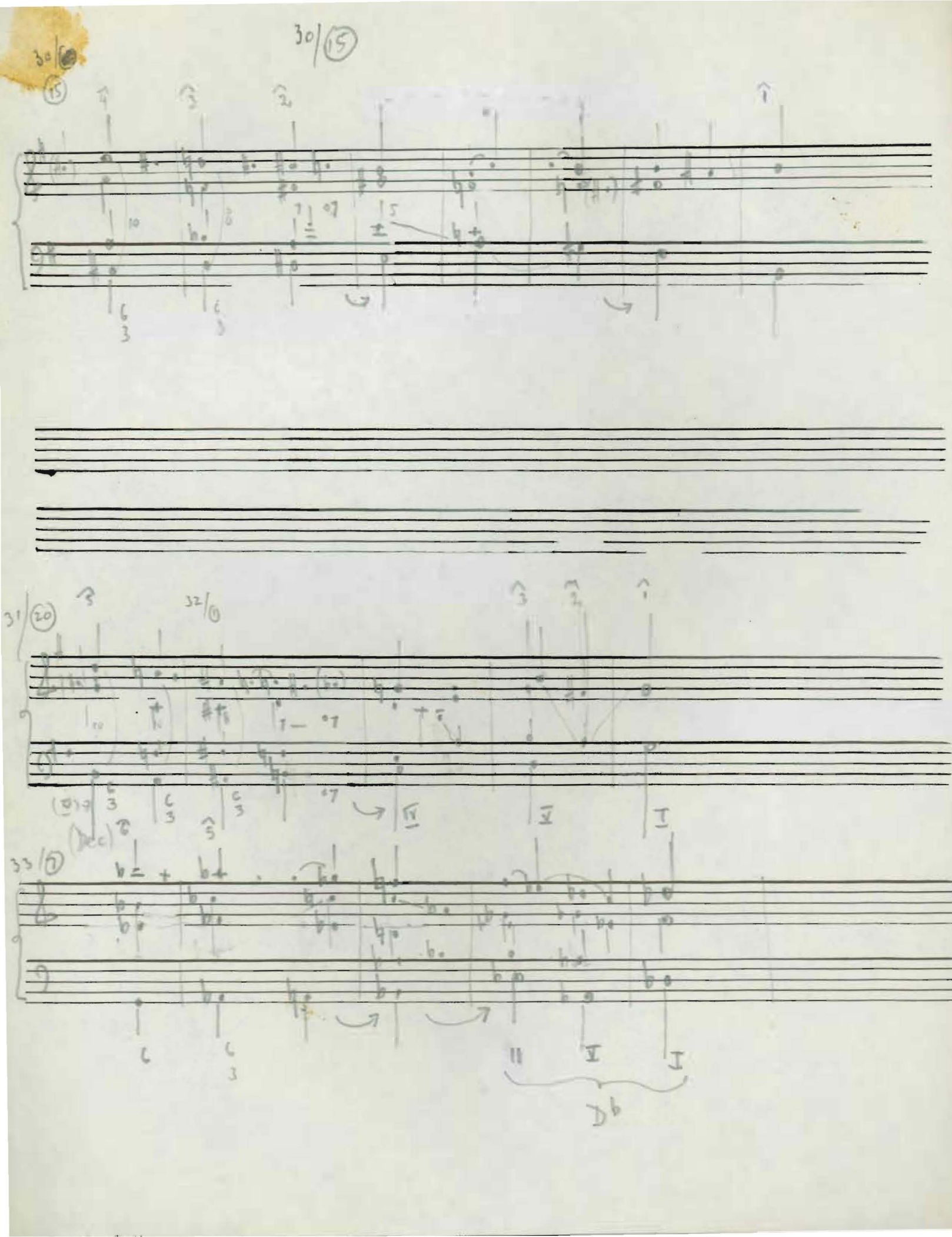
T + I 13/8



10 pvs. but disguised, Romp melodic shifting.

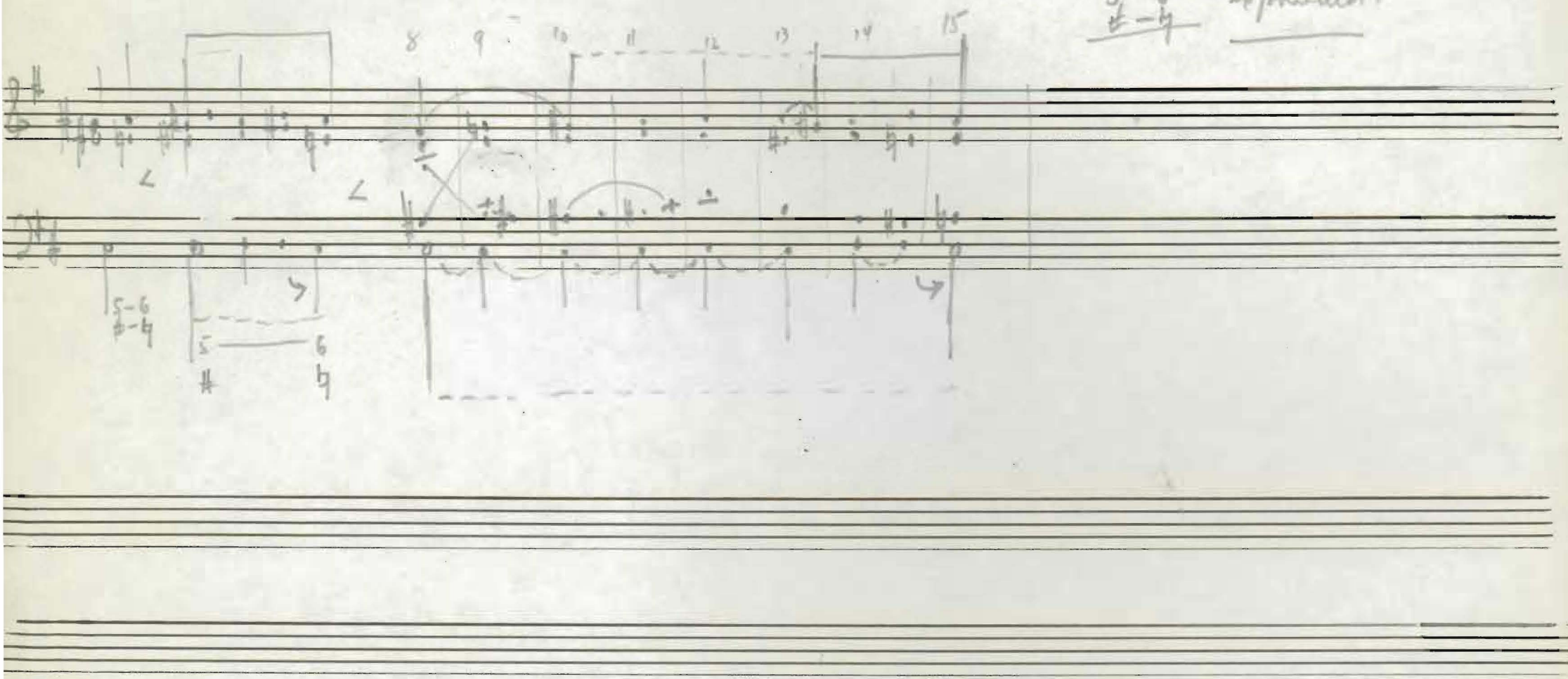


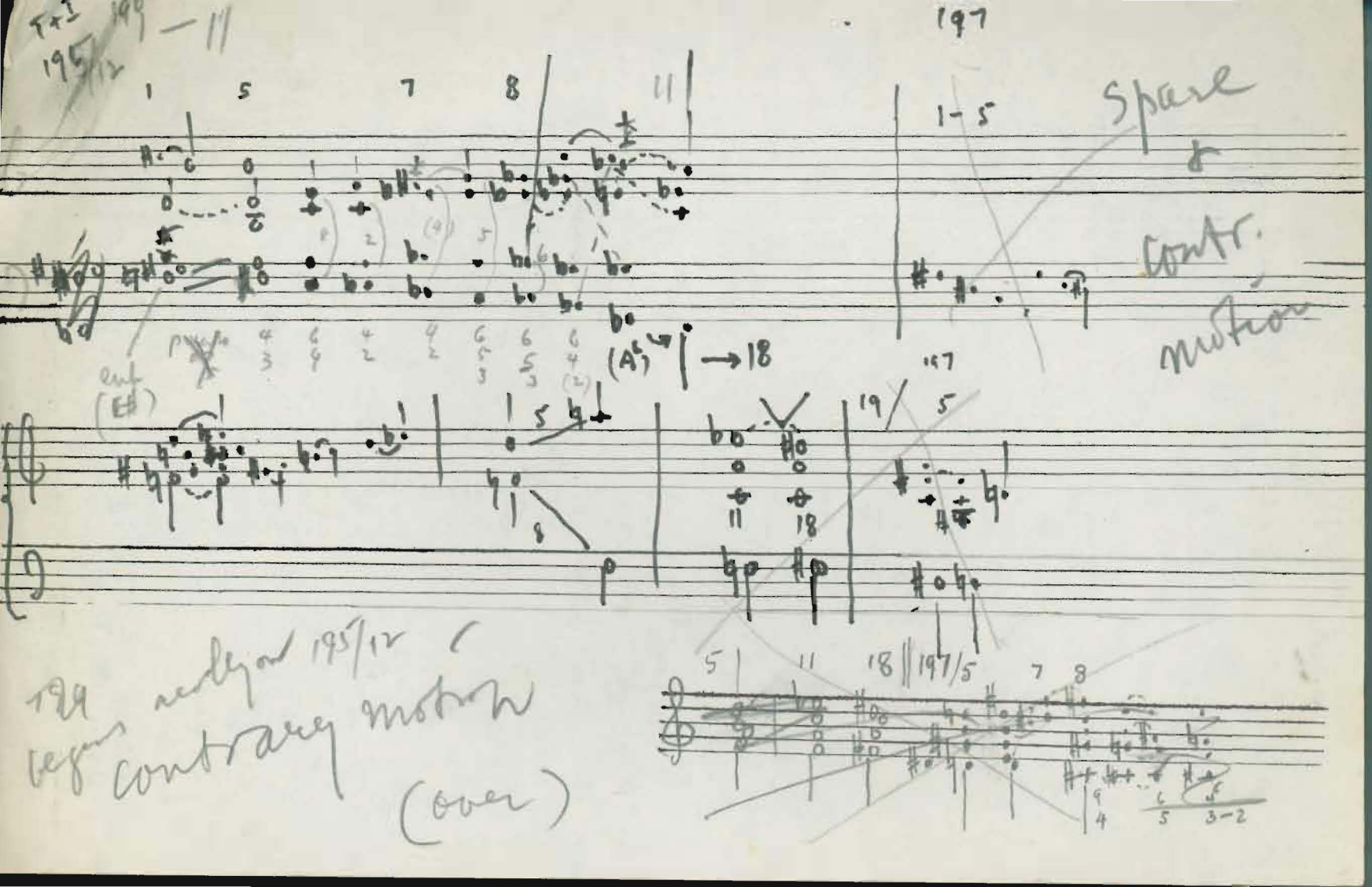
PASSANTINO BRANDS
NUMBER 1
12 Stave Medium
Litho'd in U. S. A.



197/8

5–6
♯–♮ expanded.





T+I 199 — 11
195/12

197

1 5 7 8 11

1-5

Spare & contr. motion

(A♭) → 18

enf (E♯)

197

19/5

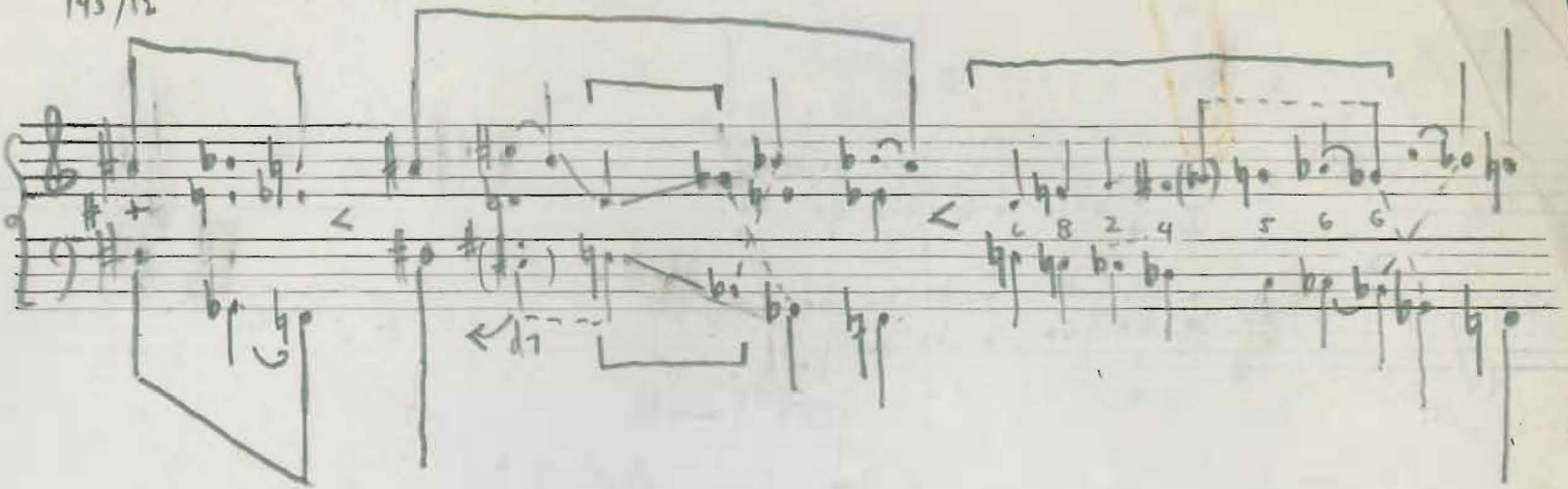
5 11 18 ‖ 197/5 7 8

199 begins nearly on 195/12 & contrary motion

(over)

T

195/12



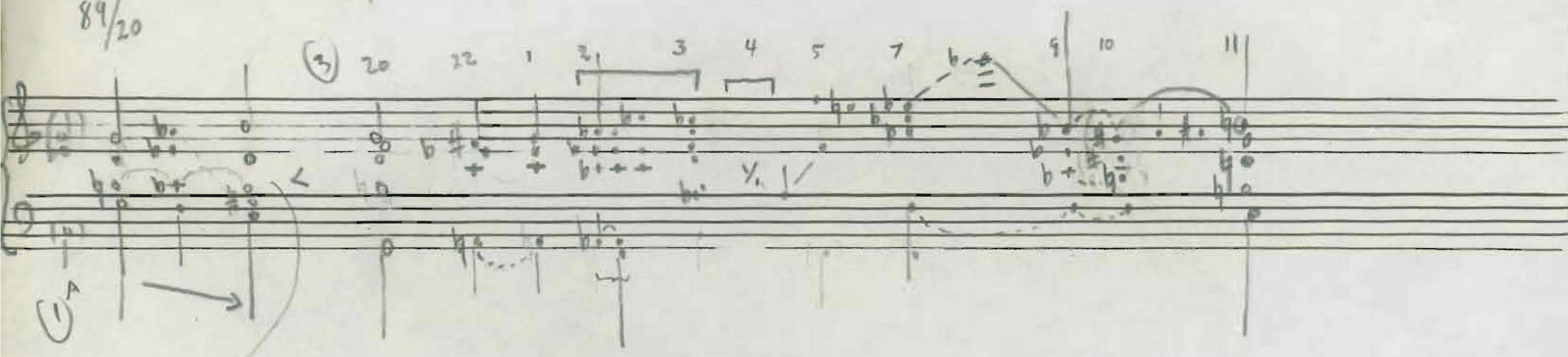
space & cont. motion

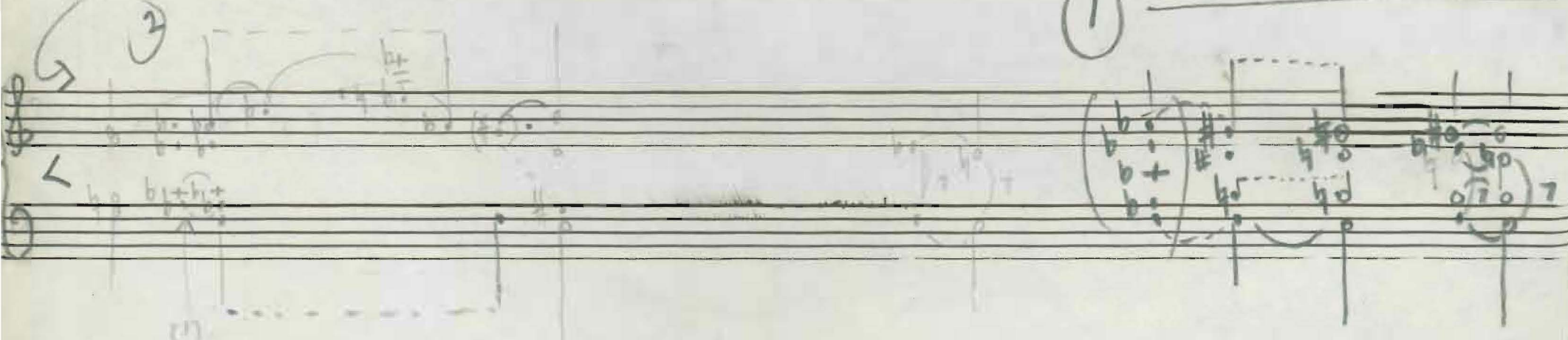
(final details: over)

T

89/20

89 90



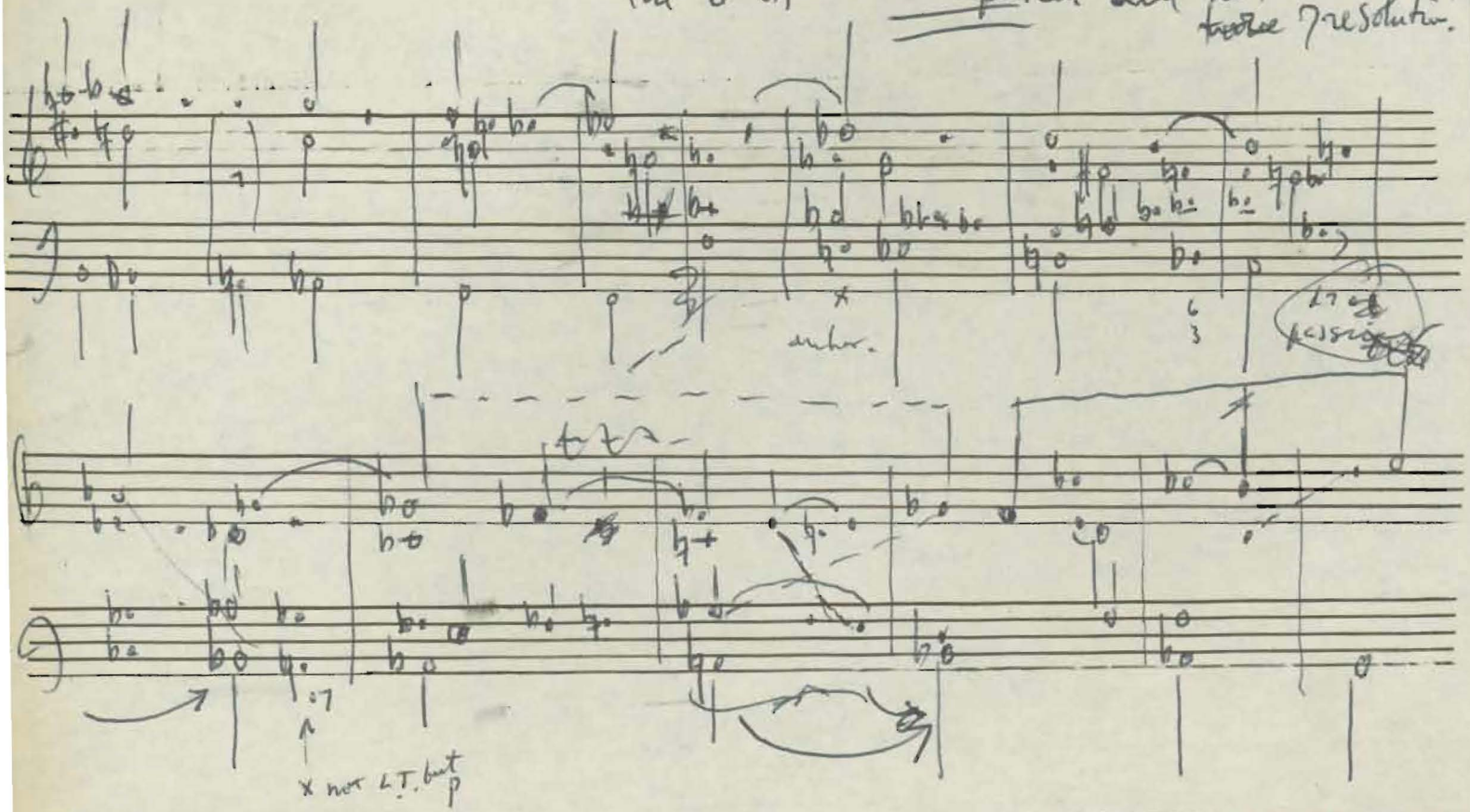


creating momentarily minor triad

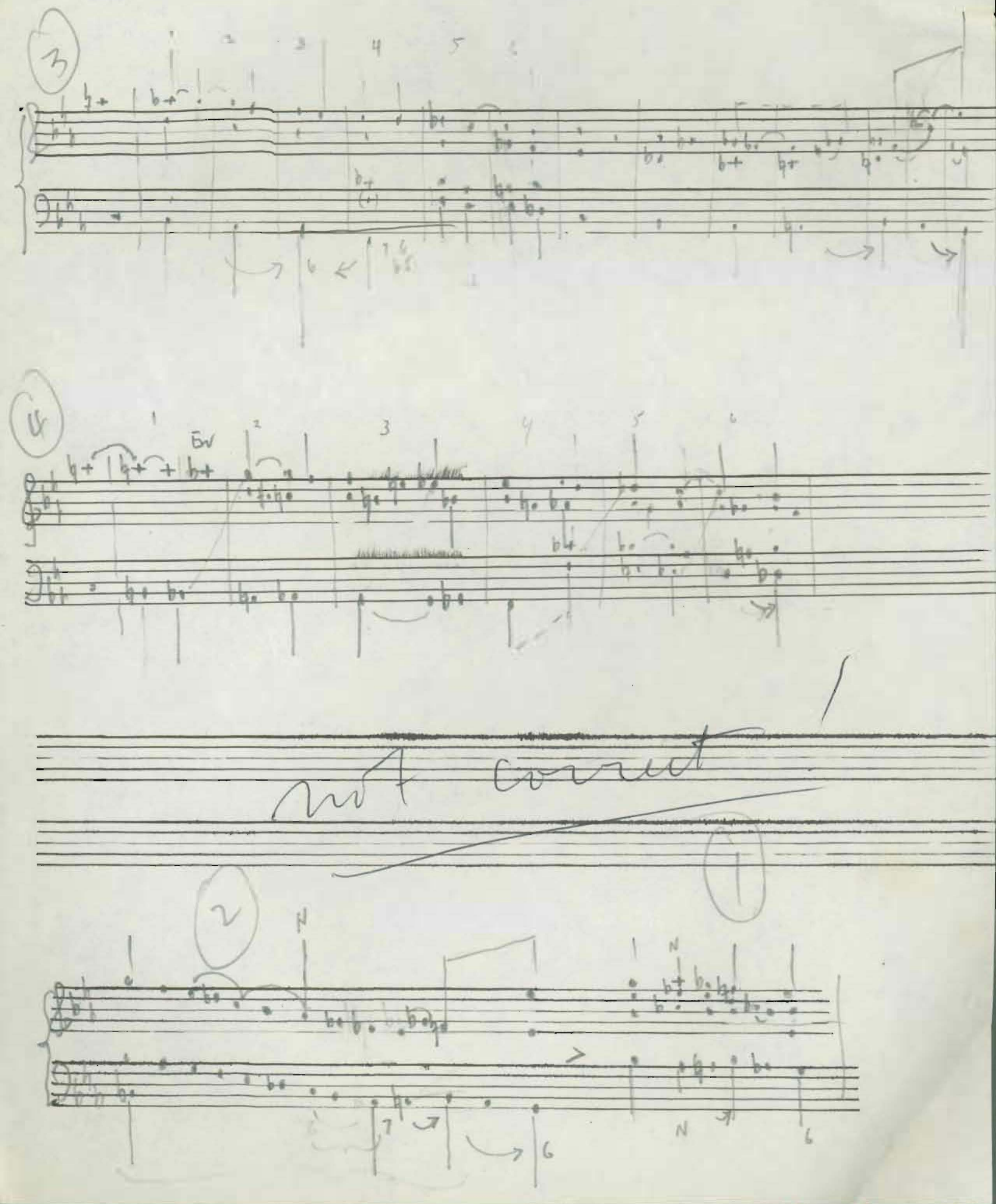
T+I

45 | (7)

parallel 7ths with rhythmic displacements. and passing tones but 7-6 7-6 which can be interpreted as the 6 is an anticipation and not the ~~true~~ 7 resolution!

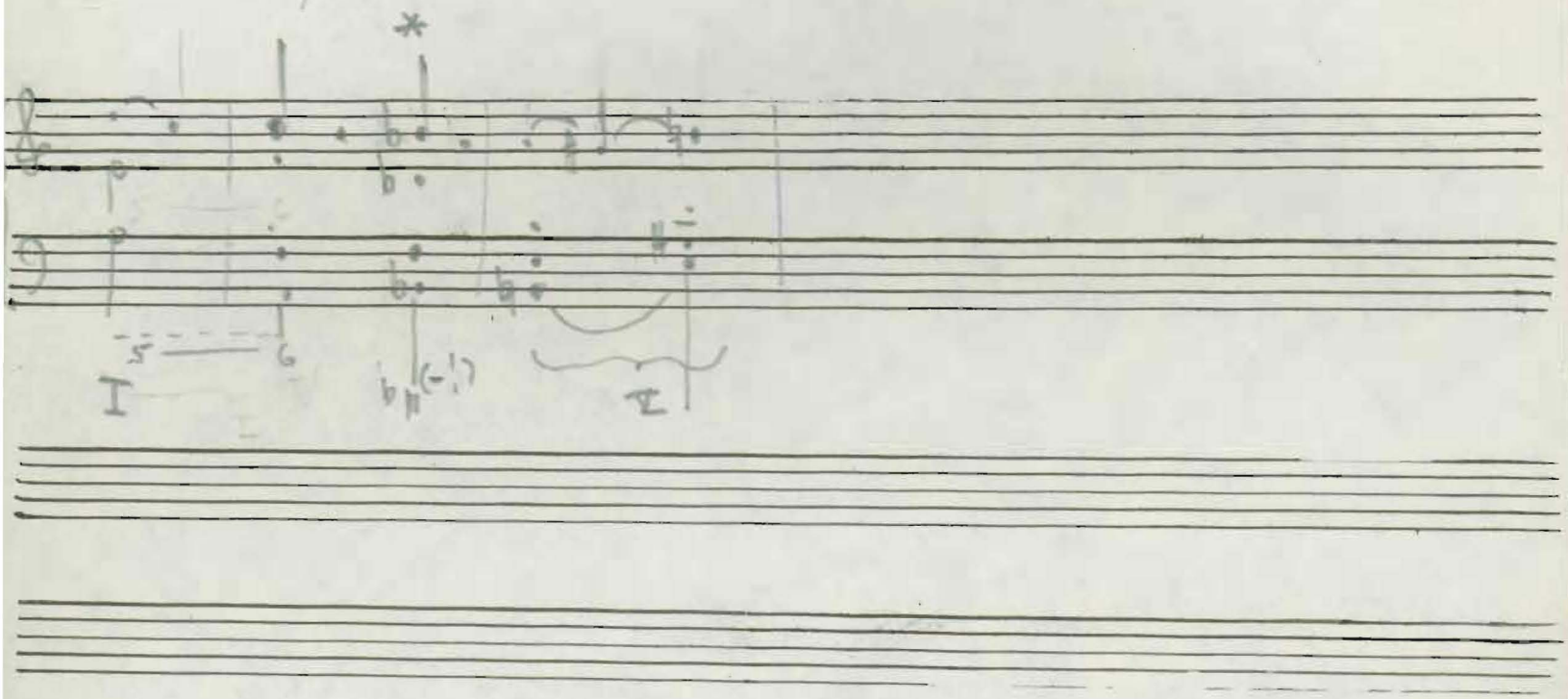


T+I 45 / ①



t+ I

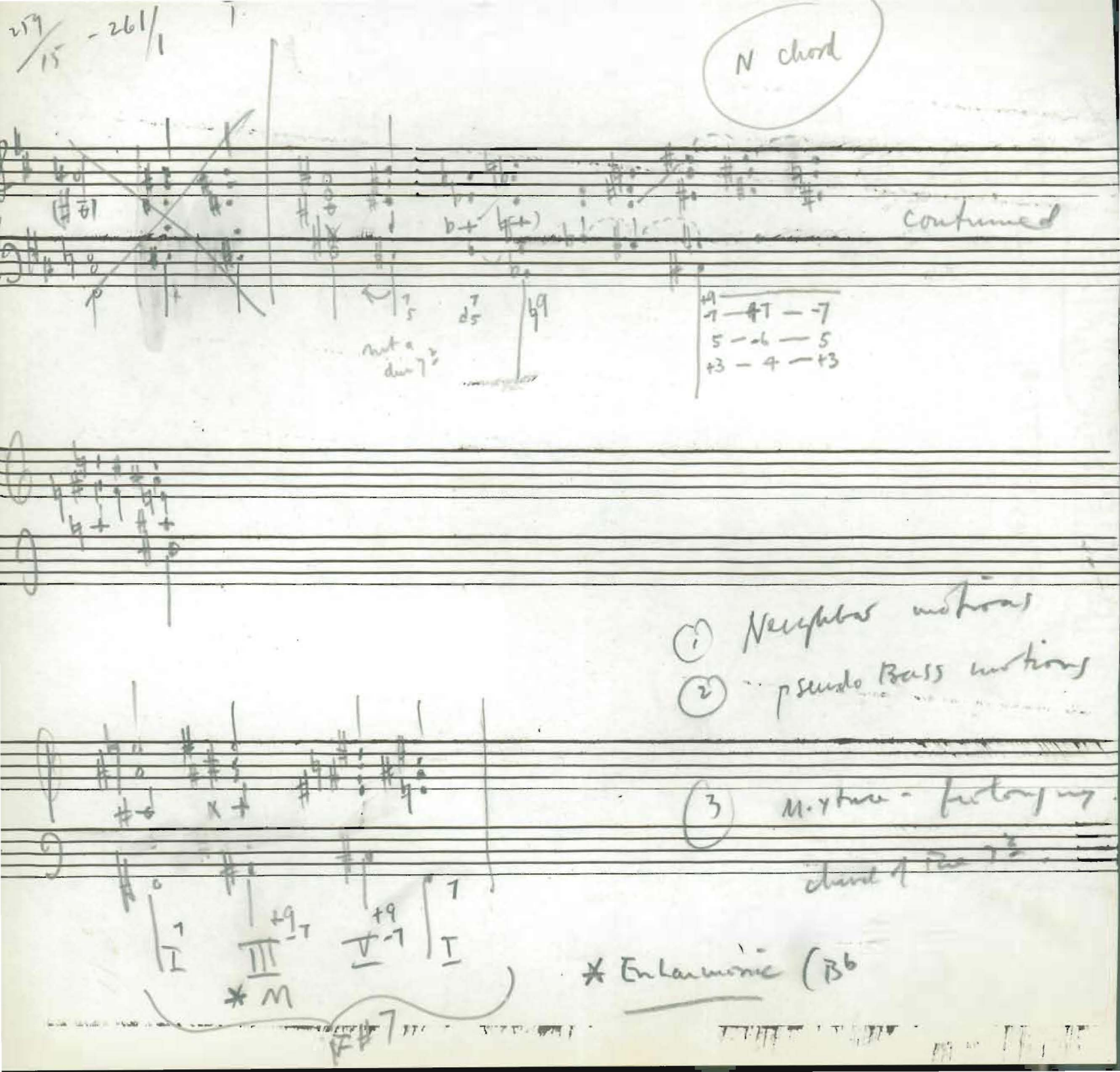
34/(23) 35/(1)



* not a passing chord -
Now goes directly to V, supporting the b1/2, hence
b11 as a minor chord. Compare with 31/(4)

The simplest version is not a chromatic one - The last one (in this portion), commencing

39/(15)

259/15 - 261/1

N chord