

Naive Voice-Leading Derivatives of 4-27

0 2 5 8 4-27
 11 2 5 8 4-28
 1 2 5 8 4-18
 0 1 5 8 4-20
 0 3 5 8 4-26
 0 2 4 8 4-24
 0 2 6 8 4-25
 0 2 5 7 4-23
 0 2 5 9 4-26

N.B. 4-26 twice

Genera Matrix for Voice-Leading Derivatives of 4-27

	G1	G2	G3	G4	G9	G10	G11	G12
4-18	o		o		o			
4-20						o		
4-23							o	
4-24		o		o				
4-25		o						
4-26								o
4-27		o	o					o
4-28			o					

Counts: 1 3 3 1 1 1 1 2

Squo Indices in Descending Order with Genera

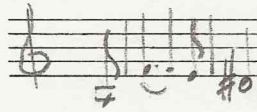
.099: G3 (diminished)
 .071: G4 (augmented)
 .066: G2 (whole-tone)
 .063: G12 (dia-tonal)
 .049: G11 (dia)
 .034: G9 (atonal-tonal), G10 (atonal-tonal)
 .022: G1 (atonal)

Albert Lavignac, Le Voyage artistique à Bayreuth, Paris, 1897

Leitmotifs in the Prelude - based upon reappearances in Act I

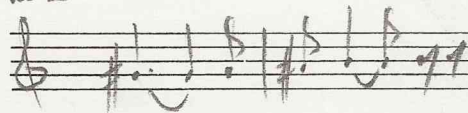
m. 1 Confession of Love

[4-52]



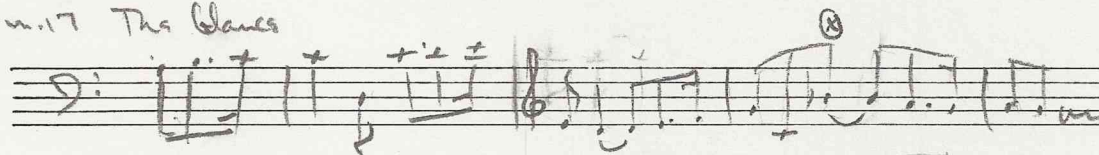
m. 2 Desire

[3-17]

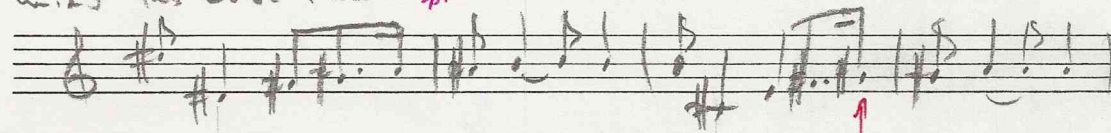


m. 17 The Glances

4-10 / 5-22

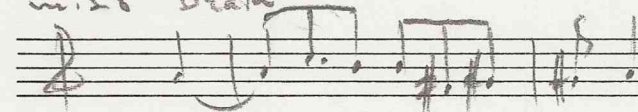


m. 25 The Love Philtre *

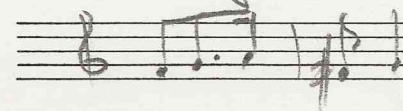


N.B.

m. 28 Death



m. 36 magic Castrol



m. 63 Deliverance by Death

becomes delta in final statement.



4-7

* Love



Δ Δ'

IT₀ inv. 3, 6, 9 (3-10)

3-11 3-8 3-7 3-10

Handwritten musical notation on a single staff. It features several chord diagrams with fingerings. The first diagram has fingerings 8, 5, 2, 11 written below it. The second diagram has fingerings 3-11, 3-8, 3-7, 3-10 written below it. The notation includes stems and dots representing notes on the staff.

Handwritten musical notation on a single staff, including a chord diagram with fingerings 2 and 11 written below it. The notation includes stems and dots representing notes on the staff.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom staff is in bass clef. A slur connects the two staves. The word "invariant" is written in cursive between the staves. The notation includes stems, dots, and beams.

t=7

Handwritten musical notation on two staves, consisting of vertical stems and dots, possibly representing a specific musical structure or a simplified notation.

Inversions of A about each pc on 'axis'

7 10 1 3 5 8 11
3

7 10 1 3
 8 11 2 4 IT₁

→ 7 11 2 5 8 11 3
5

~~7 11 2 5~~
 7 11 2 5
 4 8 11 2 IT₉
 11 1 5 8 IT₃
 2 4 8 11

11 1 5 8 11 3 5
8

~~2 3 7 11~~
 2 3 7 11 IT₉
 11 2 4 8

→ 2 5 7 11 3 5 8
11

Same result inverting about
 tritars axis yes !!

~~10 1 4 6~~
~~10 1 4 6~~
 6 8 11 2

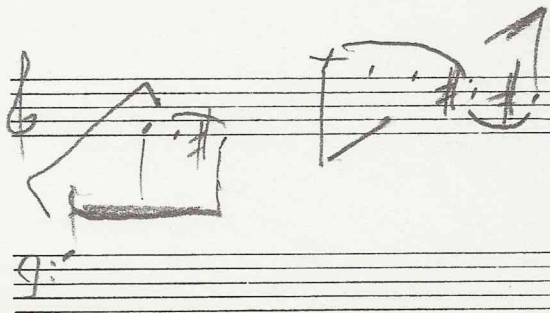
10 1 4 6
 7 11 3 5 7
 6 8 11 2
 2 5 8

8 5 8 11
 11 8 5 8

 9 7 4 1

Theoretical aspects

Harmonic and intervallic
superstructures



~~3 5 8 11~~

3 5 8 11

T_3 $\left(\begin{array}{cccc} 3 & 5 & 8 & 11 \\ 6 & 8 & 11 & 2 \\ 1 & 3 & 6 & 9 \end{array} \right) T_7$

Supplementary sketches

Y

4-27 β α 4-27 $t=7$ e^b

m. 64, 69, 71
where?

$t=3$

S. Hepling

to 19th c. file

Tristan, Einleitung, opening

mark Leitmotiven

N.B.: A-D# axis

arp.: T-chord (m. 11)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

(rg. tr.)

unfolding A-C#

coupling: a g'

10 6 6 10

5 4 3 2 6

6 4 b7-6 5 4-3

V V/c V/V V "VI"

C# F# D#

4-2 4-2 IT.

22 23 24 25 26 27 28 29

coupling: d#1-c#2

10 10 10 10

b6 b3 4-#3 7-6 4 3 (2) 6 4 5 #5 #6 #4 #3 (T) 6 7 7 4

replaces lines from m. 11-23

tritone axis

3 8

9 2

3 8
9 2

3 6 10 14 17 20 22

$\Delta_{T_3}(g\#,b)$

$\Delta_{T_3}(b)$

$\Delta_{T_{10}}(d\#)$

unfolding: a-c#

I-sol-de

Δ_{T_9}

Δ_{T_1}

$\Delta_{T_7}(g\#,b)$

Δ_{T_3}

Δ_{T_9}

Δ_{T_1}

$\Delta_{T_1}(b,b)$

$\Delta_{T_{11}}(b)$

Δ_{T_1}

Δ_{T_1}

2 (Svehyglu)

(22) 25 28 33

$\Delta_{T_{10}}(d\#,inv.)$

$\Delta_{T_{10}}$

$\Delta_{T_1}(b)$

overlap

overlap

arp.

[m. 19]

$\Delta_{T_4}(b,inv.)$

bass unfolding

i.e.,

Δ_{T_6}

Δ_{T_6}

35 'SEMacht' '6-prg.'

43

45 [m.25] ΔT_{10}

expansion

arp

arp: a-b-d

N.B. Tritones

T₆

ΔT_{10}

ΔT_{11} (b8d11m)

5-3

ΔT_{11}

$\Delta(T_2)$

10- -10-

D# m.29

[see m.52] 4-24 4-25 4-26

48 [m.29] ϵ_0 g#4 m.56 [parallel ends] 54 [m.17: t=47] 56 [m.17 59] ΔT_3 ΔT_{10} pc3inua

overlap

$\lambda+$

ΔT_{10}

4-24 as in m.36

ΔT_{10}

arp: a'-c'-e'

I-

Bass: mm. 48-57

$\alpha+$

ΔT_{10}

= T₇ of first linear projection

86
[8/16] ϵ^b Δ_{T_0} $-ab$ $\textcircled{2} = m2$ $ab/g\#$ b $N.B.! \epsilon^7$ in $m2$ $\Delta'IT_7$ $\textcircled{89}$ \downarrow beginning of concert ending $\textcircled{m.12}$ $Sekusucht$ motivi $? \Delta_{T_{10}}$

95 Δ_{T_4} Δ_{T_0} $\textcircled{101}$ Δ_{T_3} $\textcircled{109}$ $\Delta_{T_3} (IT_1) \Delta'IT$ Δ_{T_0} same ordering as mm. 99-103, discont (4-19)

Examples

N. B. Wagner sketched
of intervals - see Balen's transcription

Forms of Δ
6-2-4-2; [2, 3, 4, 5, 8, 11]

ORDERED INVERSION	"Reordering"
$\begin{matrix} \# \\ \# \\ \# \\ \# \\ \# \\ \# \\ \# \\ \# \end{matrix}$	$\begin{matrix} \# \\ \# \\ \# \\ \# \\ \# \\ \# \\ \# \\ \# \end{matrix}$
$\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$	$\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$
$\begin{matrix} 8 & 11 \\ 3 & 4 \\ 11 & 8 \\ 5 & 2 \end{matrix}$	$\begin{matrix} 8 & 11 \\ 3 & 2 \\ 11 & 8 \\ 5 & 4 \end{matrix}$

EX. 9
display
notation
in a table
[not necessarily picture]
B

4-18 includes? includes?

5 3
4 4
6 4

5 4 6 I 11
3 3 4

4-5-3

unfolding: a2-c#1

2-5-3

3-3-4

3-3-4 even

EX. 10
C

4-5-3
3-4-5 from notation of Δ

in notation

Cyclic notation (0123)

(9) 3
5 = 5 = bip 345
4 4

D
6c

3-3-4 as in B even

2-5-3
2-3-5 also even

see complete sketch
no, not unfolding

? f^b -b²

F
6d

2-3-3

b.25 ("Love picture")

Includes =

2-5-3

second
retrograde of intervals
from in D

$\frac{2}{3} = 235$

6f

2-3-3

Retrograde image
3-3-2 odd 4-18

Desire

include in text as intro
to consideration
of order in Lewis
response

Refer to Lewis, Invariant Order?

5
2
6