

# Till Eulenspiegel (1894-1895)

first performance: 1895

## Till Eulenspiegel, mm. 6-15

*allmählich lebhafter*

*p* *p* *mf* *fp* *cresc.* *p* *mf*

[Til Eu-len Spie - gel, Till Eu-len- spie - gel...]

## Till Eulenspiegel, mm. 38-50

*Immer sehr lebhaft*

*lustig*

*cresc.* *f* *ff* *ff* *ff* *ff* *mf* *sfz* *ff*

[Das warein ar-ger "Ko - bold"]

'Eulenspiegel-chord': sounds as Bb halfdiminished in root position: Bb - Db - Fb - Ab  
But in this context it must be interpreted as: VII<sup>o</sup>7/#3, in 4/3 position, or (Dutch): VII4/3 hv/v (triad is 'hardverminderd', but the seventh is diminished instead of minor..) Resolves to I6 in F major.

## Till Eulenspiegel, 4 bars before rehearsal number 40

*mf* *sfz* *dim.* *pp* *ff*

[Der Tod!]

'Eulenspiegel chord' again; the added pedal point on Gb makes things even worse - maybe because of Till's death? Resolves to I in F major. The chord, with Gb, sounds as dominant seventh chord with major 9: F# - A# - C# - E - G# (which 'should' resolve to B..)

## Wagner, Tristan und Isolde, Erster Aufzug, Vorspiel (1856-1859)

first performance: 1865

## Einleitung.

Langsam und schmachkend.

When we accept the first beat as an 'independent' chord (and hear the A as *passing tone*, and not the G# as *suspension*, the chord on the first beat can be labelled as 'Tristan chord'. The sound is F **halfdiminished** in root position: F - Ab - Cb - Eb. But in this A-minor-context it is VII  $\text{o}7/\#5$  in 2-position, or: VII2 minor/diminished (minor triad+diminished seventh). The chord resolves to V7 in A minor.

Same situation (sequence), now in C major (=III in A minor). 'Tristan chord' resolves to V7 in C major (or: to (V7) --> III in A minor)

Sounds very similar, but it is different (and very complex.. : in bars 2 and 6 the chord *sounded* as half diminished in root position, but '*behaved*' as a chord in 2-position. In bar 10 the chord *sounds* as halfdiminished in 2-position - but it is in fact not a 'real chord'(C - D - F - G# is ???). It resolves to V7 in E minor (or: to (V7) --> in A minor).

V7

VI

Debussy's "answer" to *Tristan*: a halfdiminished chord in root position is 'resolving' to a dominant seventh chord on the same bass tone (Bb). Of course the first chord may be heard as a *suspension*. On the other hand: when we hear the A# half diminished chord as an 'independent' chord, it is interesting that the two chords do not have a clear 'tonal connection': they cannot be explained in the same key...

## Debussy, Prélude à l'après-midi d'un faune (1892-1894) (reduction)

first performance: 1894

## Très Modéré