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Dear Subscribers and Readers:

During the printing of *Intersections* volume 27, number 1, a technical problem arose with the quality of the reproduction in the majority of examples to the article by Russ Manitt, "Exploration morphologique et sémantique des leitmotifs communs à *Tristan und Isolde* et aux *Wesendonck-Lieder* de Richard Wagner." To correct the situation, we have decided to insert in copies of the journal an *Addendum*, a new printing of all the musical examples to the article. We wish to express our profound regrets to the author and to our readers for the inconvenience this may cause. The source of the problem has been identified, and thus we are in a position to prevent its recurrence.

Chers abonné(e)s, lecteurs et lectrices,

Lors de l'impression du numéro 27/1 d'*Intersections*, un problème technique a affecté la qualité de reproduction de la majorité des exemples musicaux de l'article de Russ Manitt, « Exploration morphologique et sémantique des leitmotifs communs à *Tristan und Isolde* et aux *Wesendonck-Lieder* de Richard Wagner ». Pour corriger la situation, nous avons décidé d'insérer dans les copies de la revue un *Addendum* offrant une nouvelle impression de bonne qualité de l'ensemble des exemples musicaux de cet article. Nous exprimons nos plus vifs regrets à l'auteur et à tous nos lecteurs et lectrices pour les désagréments que cela pourrait leur causer, et nous tenons à les assurer que la source du problème a été identifiée, et que nous sommes donc en mesure de prévenir à l'avenir la répétition d'incidents de même nature.

The editors/Les éditeurs

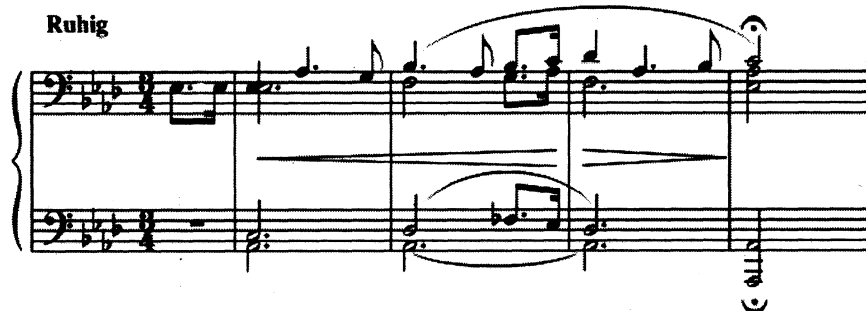
François de Médicis
Murray Dineen

ADDENDUM POUR INTERSECTIONS 27-1

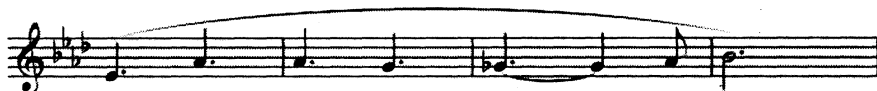
EXPLORATION MORPHOLOGIQUE ET SÉMANTIQUE DES LEITMOTIVE COMMUNS À *TRISTAN UND ISOLDE* ET AUX *WESENDONCK-LIEDER* DE RICHARD WAGNER

Russ Manitt

Ruhig



Exemple 1a



Exemple 1b

**Bewegt
Con moto**



Sau - sen-des, brau - sen-des

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

Exemple 2a

ein, ge- nug des Wer- dens, laas mich sein!

The musical score for Example 2b consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "ein, ge- nug des Wer- dens, laas mich sein!". The piano accompaniment is in two staves (treble and bass clefs) with the same key signature. It features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The tempo is marked with a 'p' (piano) and a 'f' (forte) dynamic.

Exemple 2b

Mässiger als zuvor

We - sen in We - sen sich wie - der - fin - det, und al - les

The musical score for Example 2c consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "We - sen in We - sen sich wie - der - fin - det, und al - les". The piano accompaniment is in two staves (treble and bass clefs) with the same key signature. It features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The tempo is marked with a 'p' (piano) and a 'f' (forte) dynamic.

Exemple 2c

Sehr mässig bewegt, aber nie schleppend *dolcissimo.*

The musical score for Example 3a consists of a piano accompaniment in two staves (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The tempo is marked with a 'p' (piano) and a 'f' (forte) dynamic. The score features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The tempo is marked with a 'p' (piano) and a 'f' (forte) dynamic.

Exemple 3a

p

Sag, welch' wun-der-ba-re Tra-ti-me

pp

Exemple 3b

a *b*

Hoch ge-wöl-b-te Blät-ter-kro-nen, Bal-da-chi-ne von Sma-ragd,

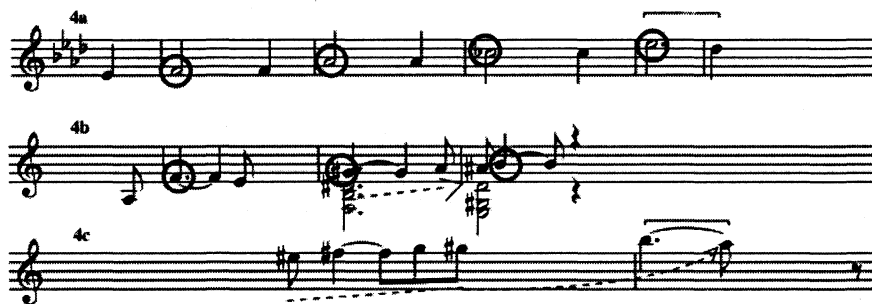
p *più p*

Exemple 3c

Kin-der ihr aus fer-nen Zo-nen, sa-get mir wa-rum ihr klagt?

p *ausdrucksvoll* *p* *p* *>*

Exemple 3d



Exemple 4

5a

p espressivo *poco cresc.* *f dim. più p*

5b

f *p*

5c

f *p*

5d

p *p*

5e

p *p*

5f

p *p*

5g

p *p*

Exemple 5

6b

6c

6d

6e

Exemple 6

da er - däm - mer te mild er - hab' - ner Macht im Bu - - - sen

Exemple 7a

Wann wird es Ruh' im Haus?

Exemple 7b

Hoch ge-wöl-b-te Blät-ter-kro-nen, Bal-da-chi-ne von Sma-ragd.

p *più p*

Exemple 8a

weit in sch-nem dem Ver-lan-gen brei-tet ihr die Ar-me aus.

p *cresc.* *f*

Exemple 8b

Und wie froh die Sonne schei-det von des Ta- ges lee-rem Schein, hül-let der,

p schwer *p* *piu p*

This musical score for Example 8c consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat). The vocal line is in a soprano or alto register. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings include *p* (piano), *p* (piano), and *piu p* (pianissimo).

Exemple 8c

cords

This musical score for Example 8d shows a piano accompaniment on two staves. The key signature has one flat. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic foundation with sustained chords and some movement. The word 'cords' is written above the first few measures of the right hand.

Exemple 8d

Er-wach-te er wär's doch nur, um für im mer zu ver-

schei-den er-schien zu

This musical score for Example 8e includes a vocal line and a piano accompaniment. The key signature has one flat. The vocal line is split across two systems. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes in both hands, creating a dense, rhythmic accompaniment. The lyrics are in German and appear to be from a song about waking up and the passage of time.

Exemple 8e

Sah'st du noch nichts? kein Schiff noch auf der See?

The musical score for Example 8f consists of a vocal line and piano accompaniment. The key signature has two flats (B-flat major). The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "Sah'st du noch nichts? kein Schiff noch auf der See?". The piano accompaniment features a prominent triplet in the right hand towards the end of the phrase.

Exemple 8f

Lass die Frage du kannst doch nie er - fah - ren Eif - rig späh' und siehst du ein

The musical score for Example 8g consists of a vocal line and piano accompaniment. The key signature has two flats (B-flat major). The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "Lass die Frage du kannst doch nie er - fah - ren Eif - rig späh' und siehst du ein". The piano accompaniment features a triplet in the right hand towards the end of the phrase.

Schiff, so spie - le lu - stig und hell!

The musical score for Example 8g consists of a vocal line and piano accompaniment. The key signature has two flats (B-flat major). The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "Schiff, so spie - le lu - stig und hell!". The piano accompaniment features a triplet in the right hand towards the end of the phrase.

Exemple 8g

a tempo *sehr gedehnt*
molto stesso

f *dim.* *più p*

Exemple 8h

Etwas langsamer
Poco più lento

Tristan Kurvenal

Bin ich in Korn-wall? Nicht doch: in Ka-re-ol

p *f* *dim.* *più p* *pp*

Exemple 8i

Wo ich er - wacht weilt' ich nicht; doch

wo ich weil - te das kann ich dir nicht sa - gen Die Son - ne sah ich

Exemple 8j

gött - lich ew' - ges

Exemple 8k

Example 8l

Woh, nun wächst,

p

Exemple 8l

Zün - de, dass sie mein Glück mir kün - de? Das Licht wann köcht es

aus? Der einet ich

p

trozi', aus Treu' zu dir, mit dir nach ihr nun — muss ich mich seh - nen.

p cresc.

Exemple 8m

Schnell belebend
Stringendo subito

Kurvenal

Lebt — sie denn, so lass dir Hoff — nung la-chen

Exemple 8n

Lei - den der Son - ne Au - ge zu wei - den O die - ser

Son - ne sen - gen der Strahl, wie brennt mir das Hirn sei - ne glü - - - hen - de

Exemple 8o

Kin - der ihr aus fer - nen Zo - nen, sa - get mir wa - rum ihr klagt? ?

p ausdrucksvoll *p* *p*

Exemple 9a

a tempo

er - schien zu - vor die Ärz - tin nich, die einz' - ge, die uns hilft.

p *zart dolce* *p poco cresc.* *p* *p dolce*

Exemple 9b

Dem gu - ten Mar - ke dient' ich ihm hold,

wie - - - warst du ihm treu - er als

ci - - - len, mit al - len Sin - nen zeh - nend von hin - sen nach

dor - ten trach - ten und spil - hen, wo ih - re So - - - get sich bli - hen,

Exemple 9c

Stun - de blei - be mir wach!

f sehr ausdrucksvoll
molto espress.

So ban - ge Ta - ge wach - te si sch - nend, um ei - ne

p

Stun - de mit dir noch zu wa - chen Be - trügt l - sul - den Be - trügt sie

p

Exemple 9d