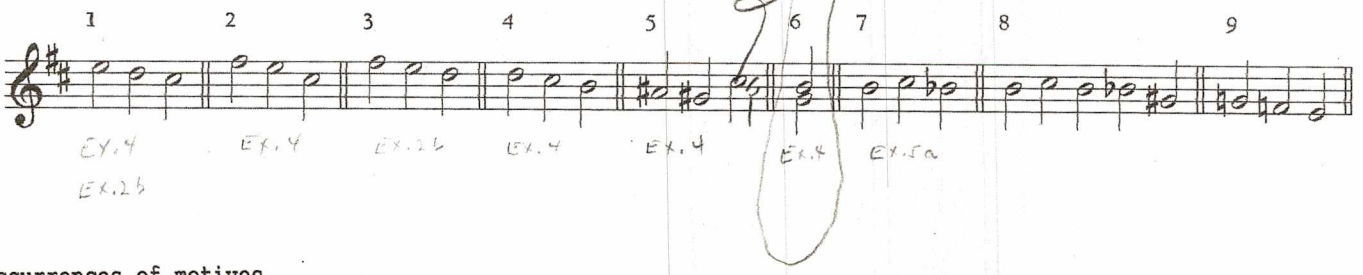
Nuages: Theme 1a motives



Occurrences of motives

m1a1:

m1a2: m. 14

m. 61 (T_0I)

m1a3: mm. 29-30

mm. 32-35: $T_0(I)$

m1a4: m. 21

~~m. 95~~

M5 is B^b-G-F, m. 14

M5 is 1b2

m1a5: m. 42

m. 65

m.77

m1a6: mm.37-38

mm. 43-52

M7 is 1b1 boundaries

m1a7:

m1a8: ~~m. 42~~

m1a9: m. 31

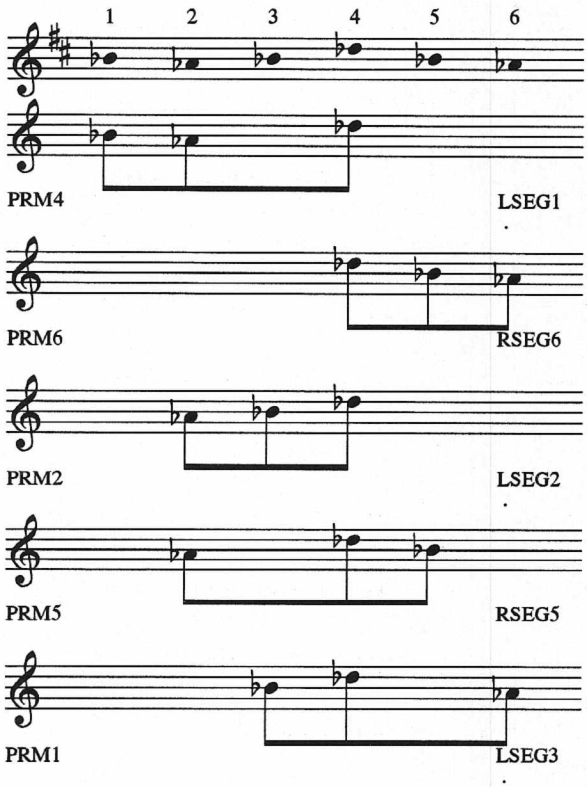
m.33 (w/F#)

M5 is subset of m1a8: {8,11,1}

EX-25

TR-1081B.DMS

Example x
Duplicate reduction m. 42 (Tr10)



Retrograde & conjunct

TEXT:

PRM4 ° PRM6 = PRM2

PRM6 ° PRM2 = PRM5

IN RSEG5 & LSEG3, A♭ & B♭ disjunct

EX-26

TR-1321.DMS

Example x
Motive Tr13 (3-2)

A. m. 31 (violins)

B. m. 38 (violas)

T7(Te7)

BND(T0(Tr13))

T0 T1 T4

PRM5(T3(Te10))

NEW SYMBOL?

↑
A♭ important monad

EX-27

TR-1581.DMS

Example x
Motive Tr15

mm. 15-16 (violins)

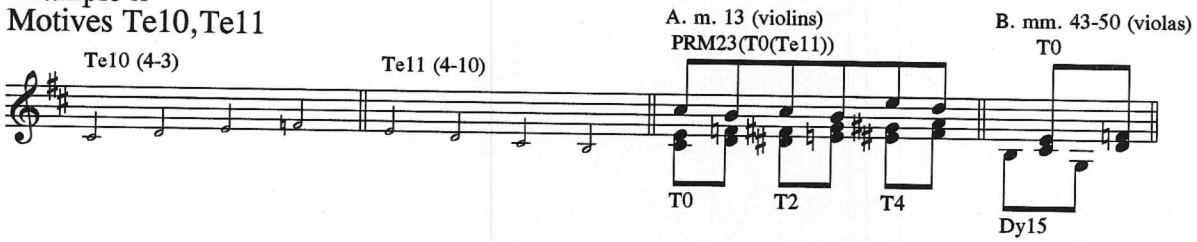
BND(PRM5(T0(Tr15)))

TEXT: REFER TO OTHER DESC. IREDI - ALSO OVER LONGER SPANS

EX-28

TE-1081.DMS

Example x
Motives Te10,Te11



TEXT: MERGER OF TE10 AND TE11

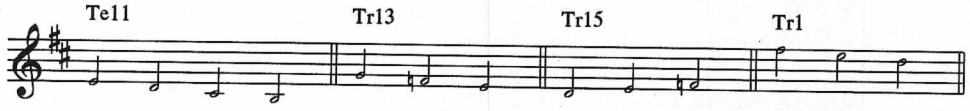
VERTICALS SECONDARY / REPRISE
SEE EX. 5 m. 42

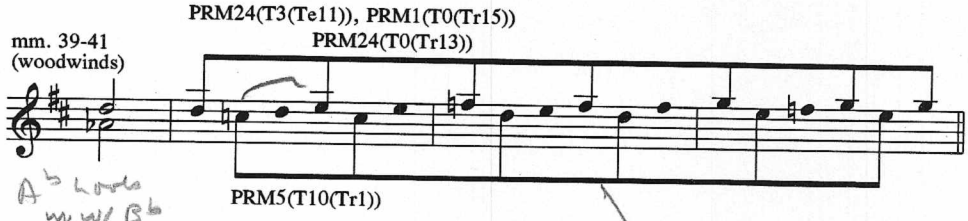
EX-29

TE-11&1. DMs

Example x
Motives Te11,Tr13,Tr15,Tr1

DRAW IN SLURS
MOVE mm.





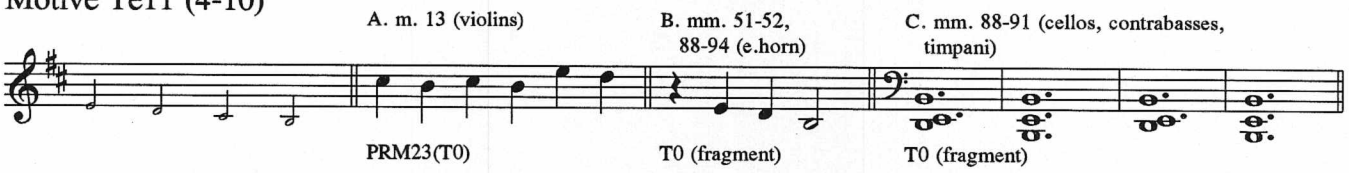
TEXT: A♭ Lowle up w/ B♭

TEXT. ANALYSIS OF 6t-LINEAR STRUCTURE from bar 1 (mm 33 ff. (SEE TE-1&1)

EX-30

TE-1182.DM1

Example x
Motive Te11 (4-10)



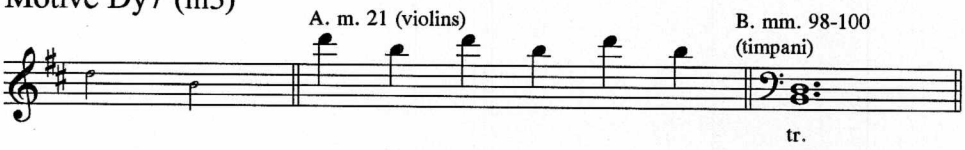
TEXT:

Emphasis on C#-B / also $T_{10}(T_{9}I)$
and "image" E-D
why is C# omitted from the fragments?

EX-14

DY-781.DMS

Example x
Motive Dy7 (m3)



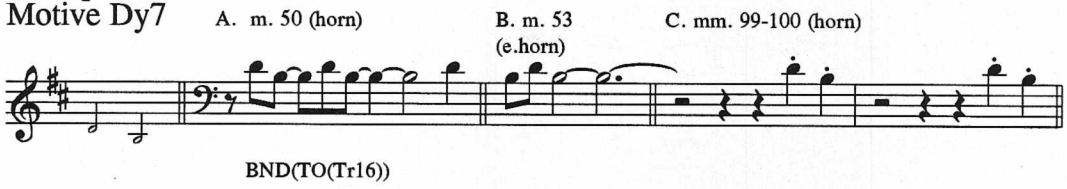
TEXT:

SEE DY-1581 (m.98)

EX-15

DY-7d2.DMS

Example x
Motive Dy7

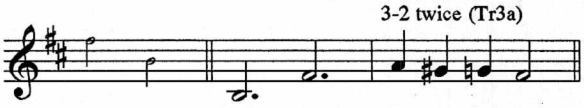


EX-16

DY-1361.Dms

Example x
Motive Dy13

mm. 57-58 (solo viola)

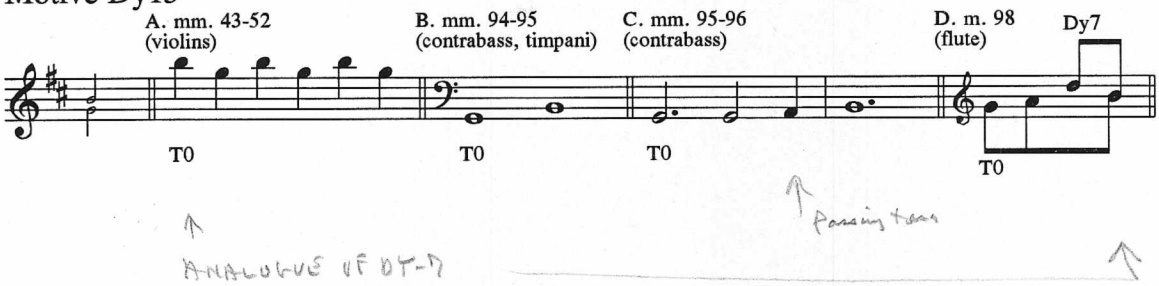


also 3-7:[6,9,11]=PRM4(T5(Tr2))

EX-17

DY-15d1.0m1

Example x
Motive Dy15



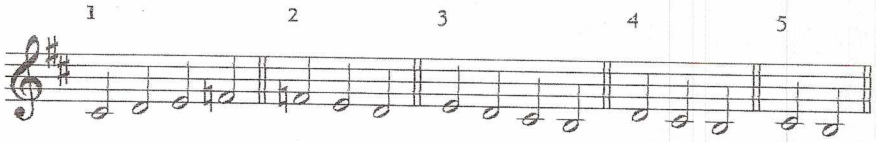
passing tone

TEXT

ANALOGUE OF DY-7

NU-TABLS.DMS/PCH

Nuages: Theme 1b motives



NU-1BMOT.LOC

Occurrences of 1b motives

1b1: m. 13

mm. 43-50

1b2: mm. 18-19

m. 15ff.

1b3: m. 13

~~m. 29~~ — 3-7

m. 51 3-7

mm. 55-57 (E.H.) 3-7

* mm. 86-88 bass 3-7?

mm. 92-94 (E.H.) 3-7

1b4: 8ve transposition of 1a4

mm. 25-27: large-scale descant

m. 49 Horn

m. 53

m. 99 to end / bass

1b5

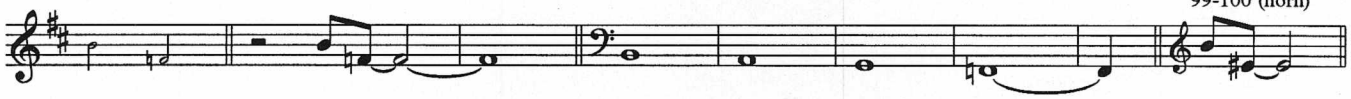
m.46:

EX-18

DY-1721.DMS

Example x
Motive Dy17

A. m. 23 (horn) B. mm. 52-56 (contrabass) C. mm. 82-83, 99-100 (horn)



TEXT:

wt composing-out of motive
Ex. Tr. 1

EX-19

DT-22C1. PRN
DT-22C1. DMS

Example x
Motive Dy22

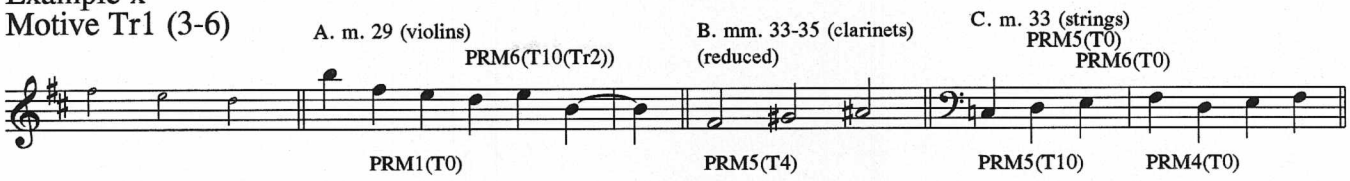
A. m. 46 (horn)

TEXT: DT22 integral — both PRM0 and PRM1 (R)

EX-20

TR-1B1.DM1

Example x
Motive Tr1 (3-6)



TEXT: otherthematic allusions

EX.12: boundary pcs also Th. 2

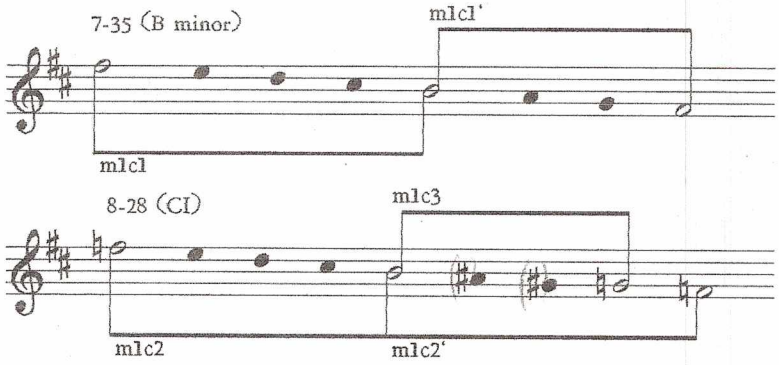
Chromatics removed and EX.10c

EX.7

EX.10c/ex 4-21

EX.7

Nuages: Boundary Pitches of Themes 1a and 1b



NU-BOUND. PCH

NU-ICMOT. 20C

Occurrences of Boundary Motives

m1c1: m. 57, va. solo

m1c1': m.5 ?

m1c2: mm. 51-55 bass!

m. 82

m1c2': m. 23 bs 99-100

m1c3: same as m1a6

Also note F#-F-natural, m. 14

Note common segments between 1a and 1b

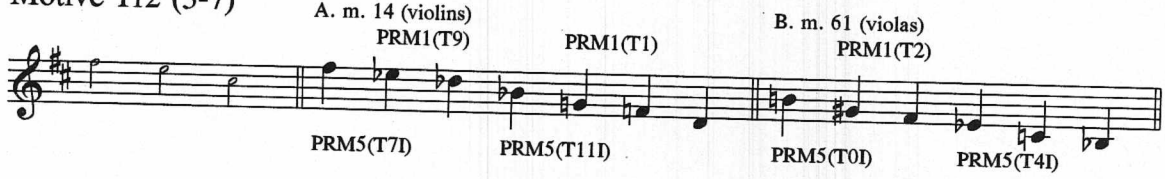
Important single pitch classes:

pc6, pc5, pc11, etc.

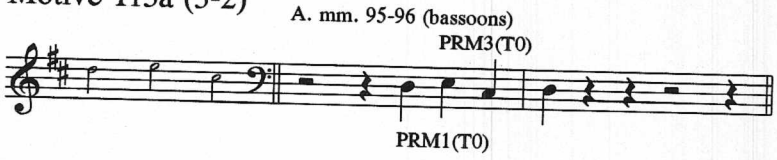
pc 8 in bar 39 as *token* of m1a5

pc4 in bar 13 as headnote of m1b3

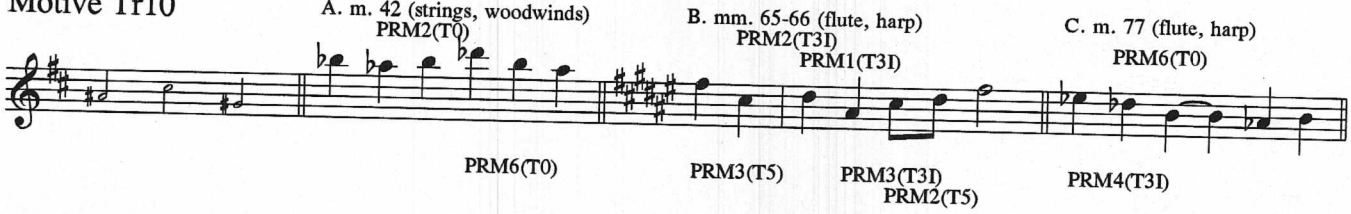
Example 21
Motive Tr2 (3-7)



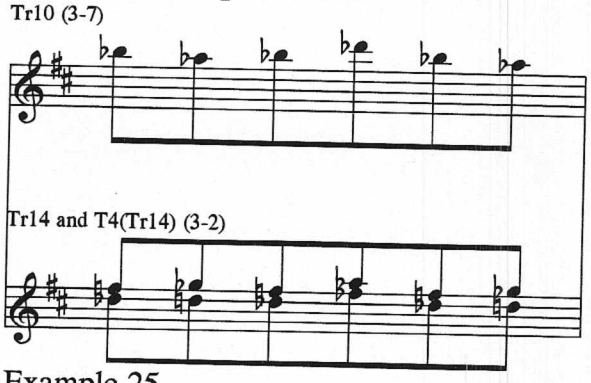
Example 22
Motive Tr3a (3-2)



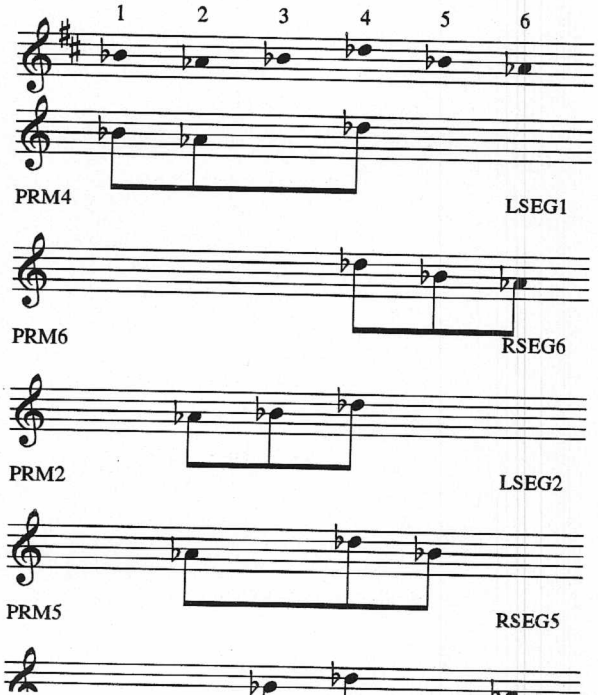
Example 23
Motive Tr10



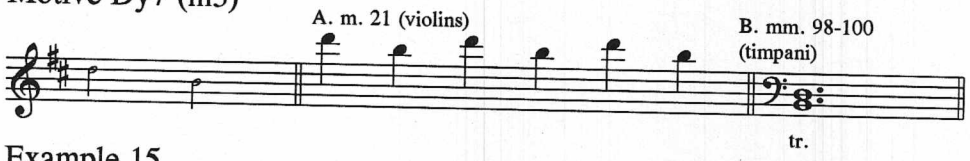
Example 24
Motivic counterpoint m.42



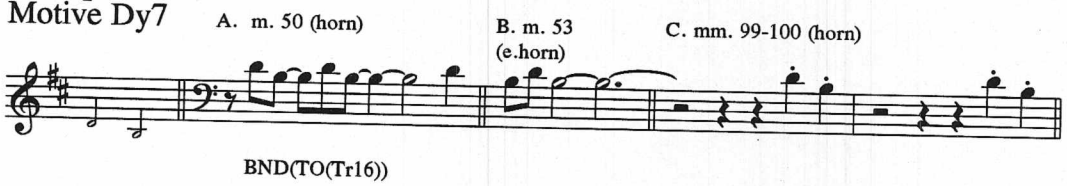
Example 25
Duplicate reduction m. 42 (Tr10)



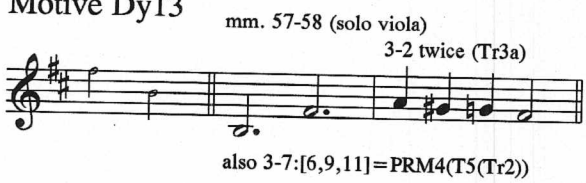
Example 14
Motive Dy7 (m3)



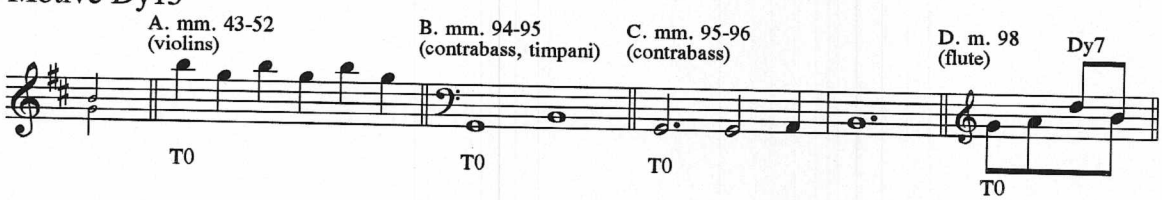
Example 15
Motive Dy7



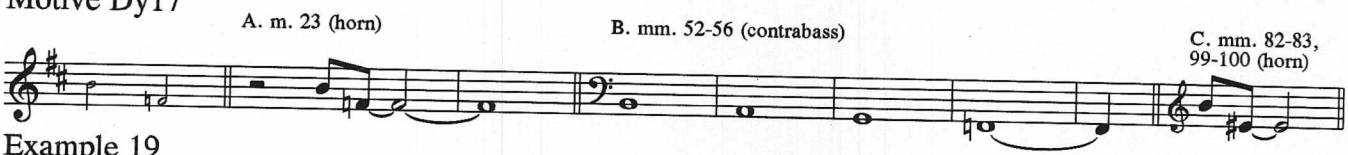
Example 16
Motive Dy13



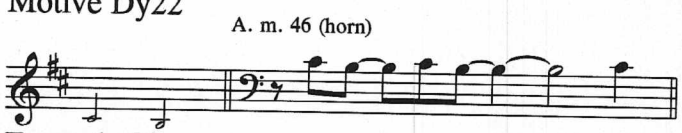
Example 17
Motive Dy15



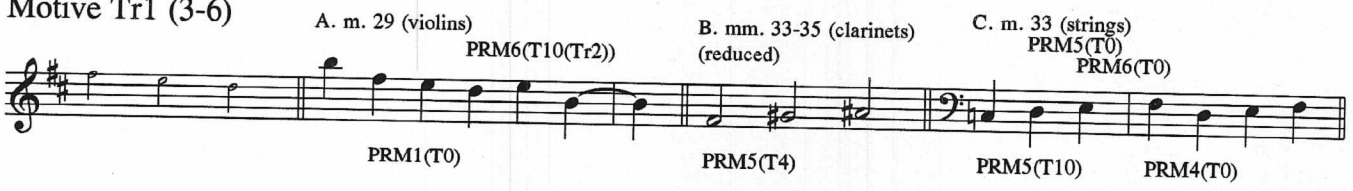
Example 18
Motive Dy17



Example 19
Motive Dy22



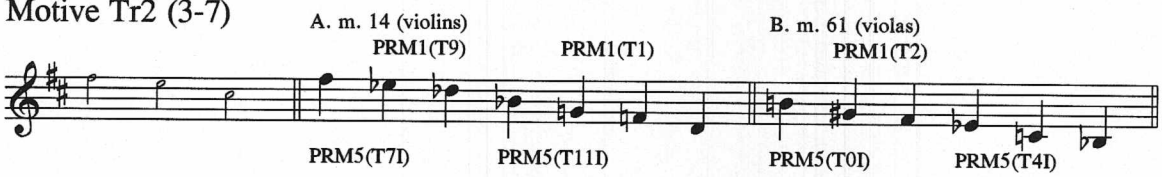
Example 20
Motive Tr1 (3-6)



EX-21

TR-281.DMS

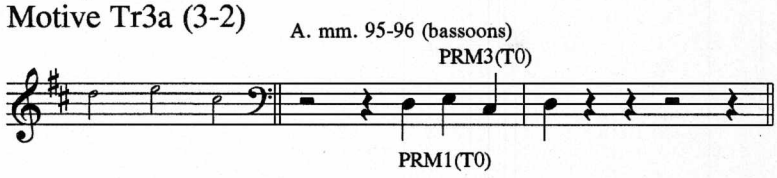
Example x
Motive Tr2 (3-7)



EX-22

TR-3A81.DMS

Example x
Motive Tr3a (3-2)

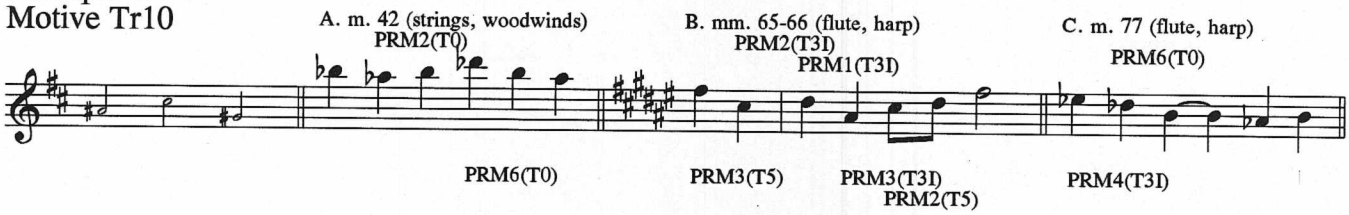


EX-23

TR10B1A.Dms
TR-1021B.Dms

TR-1021.Dms

Example x
Motive Tr10



TEXT:

$A^{\flat}$-$B^{\flat}$ dyad prominent (ex.)

CITE ANALYSIS OF EX.

CHECK FOR INVERSION ON GROUP TABLE

AND SEE TABLES IN SCHOENBERG ARTICLE

~~PRM2 ∘ PRM2 = PRM1~~

~~PRM3 ∘ PRM3 = PRM2~~

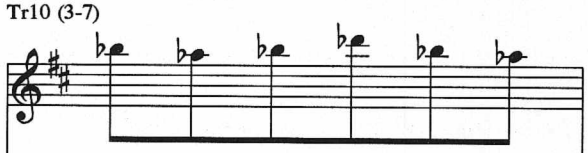
$A^{\flat}$-$B^{\flat}$ dyad again

EX-24

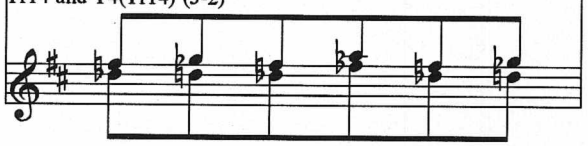
TR-1081A.DMS

Example x
Motivic counterpoint m.42

Tr10 (3-7)



Tr14 and T4(Tr14) (3-2)



TEXT: "PARALLELISM"

VERTICALS

2 FORMS OF TR14 ARE "maj. 2nd" apart

MORE ON TR10 HERE IN DUPLICATE REDUCTION TR-1081B.DMS