

Nuages: Theme 1a motives

1 2 3 4 5 6 7 8 9

EX.4 EX.4 EX.22 EX.4 EX.4 EX.4 EX.5a

franchised first degree

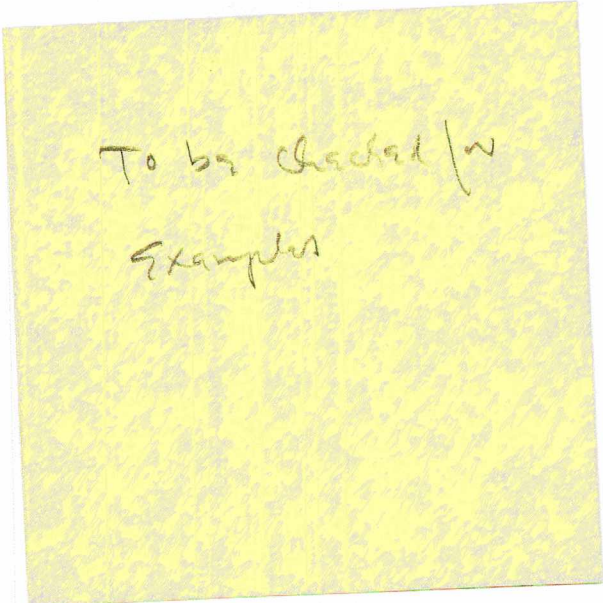
Separate category w/ regards

NU-TABLA.Dms/PRAI

Occurrences of motives

- m1a1: none in primary form
- m1a2: m. 14 T₀I none in primary form
m. 61 (T₀I)
- m1a3: mm. 29-30
mm. 32-35: T₀(I)
- m1a4: m. 21
~~m. 35~~
M5 is B^b-G-F, m. 14
M5 is 1b2
m. 98 to end!
- m1a5: m. 42
m. 65
m. 77
- m1a6: mm. 37-38
mm. 43-52
m. 98
M7 is 1b1 boundaries
- m1a7: NONE
- m1a8: ~~m. 43~~ NONE
- m1a9: m. 31
m. 33 (w/F#)
M5 is subset of m1a8: {8,11,1}

NU-1AMOT.LOC



Example x
Duplicate reduction m. 42 (Tr10)

The musical notation consists of six staves, each representing a different pitch reduction of the original six notes. The notes are numbered 1 through 6 at the top. The segments are labeled as follows:

- Staff 1: PRM4 (notes 1-4), LSEG1 (notes 4-6)
- Staff 2: PRM6 (notes 2-6), RSEG6 (notes 4-6)
- Staff 3: PRM2 (notes 2-4), LSEG2 (notes 4-6)
- Staff 4: PRM5 (notes 2-4), RSEG5 (notes 4-6)
- Staff 5: PRM1 (notes 1-6), LSEG3 (notes 4-6)

} Retrograde & conjunct

TEXT:

$PRM4 \circ PRM6 = PRM2$

$PRM6 \circ PRM2 = PRM5$

IN RSEG5 & LSEG3, A^b & B^b disjunct

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^b important monad

EX-27

TR-15&1.DMS

Example x
Motive Tr15

mm. 15-16 (violins)



BND(PRM5(T0(Tr15)))

TEXT: REFER TO OTHER DESC. IRAS - ALSO OVER LONGER SPAN!

Example x
Motives Te10, Te11

Te10 (4-3) Te11 (4-10)

A. m. 13 (violins)
PRM23(T0(Te11))

B. mm. 43-50 (violas)
T0

T0 T2 T4

Dy15

TEXT: MERGER OF TE10 AND TE11

VERTICALS SECONDARY / REPRISÉ
SEE EX. OF m. 42

Example x
Motives Te11, Tr13, Tr15, Tr1

DRAW IN SEVERAL
MORE mm.

mm. 39-41
(woodwinds)

PRM24(T3(Te11)), PRM1(T0(Tr15))
PRM24(T0(Tr13))

TEXT: A > looks
up w/ Bb

TEXT: ANALYSIS OF ST-LINEAR STRUCTURE

from bar (m 33 ff) (see Tr-101)

Example x
Motive Te11 (4-10)

A. m. 13 (violins) B. mm. 51-52, 88-94 (e.horn) C. mm. 88-91 (cellos, contrabasses, timpani)

PRM23(T0) T0 (fragment) T0 (fragment)

TEXT:

Emphasis on C#-E / also T₁₀(TrL)
 and "image" E-D why is C# omitted from the fragments?

EX-14

DY-781.ams

Example x
Motive Dy7 (m3)

A. m. 21 (violins) B. mm. 98-100 (timpani)

tr.

TEXT:

SEE DY-1521 (m. 98)

Example x
Motive Dy7

A. m. 50 (horn)

B. m. 53
(e.horn)

C. mm. 99-100 (horn)

The musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation is divided into three segments by double bar lines. Segment A (m. 50) shows a half note G4 and a half note F#4. Segment B (m. 53) shows a quarter note G4, a quarter note F#4, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. Segment C (mm. 99-100) shows a quarter rest, a quarter note G4, a quarter note F#4, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4.

BND(TO(Tr16))

EX-16

OY-1341.Dms

Example x
Motive Dy13

mm. 57-58 (solo viola)

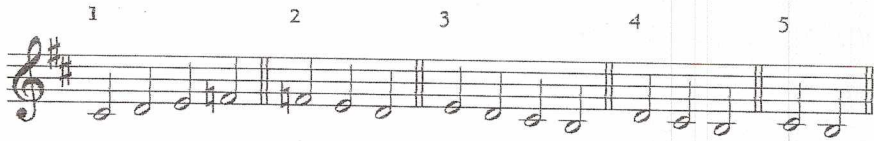
3-2 twice (Tr3a)



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

Nuages: Theme 1b motives

NU-TABLE. DMS/PCN



Occurrences of 1b motives

NU-1BMOT.LOC

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

same

1b4: 8ve transposition of 1a4

mm. 25-27: large-scale descant

m. 49 Horn

m. 53

m. quartet end bell

1b5

m. 46:

EX-18

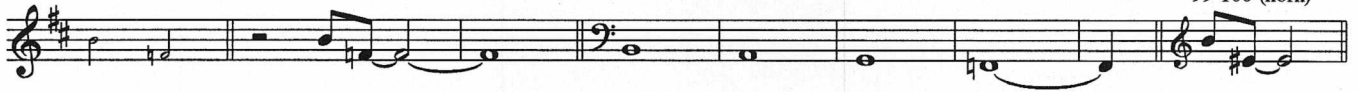
DY-1781.DMS

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
of Th. 1

EX-19

DY-2201. PRN
DY-2201. DMS

Example x
Motive Dy22

A. m. 46 (horn)



TEXT: Dy22 integral - both piano and piano (p)

EX-20

TR-181.AMS

Example x
Motive Tr1 (3-6)

A. m. 29 (violins) PRM6(T10(Tr2))
 B. mm. 33-35 (clarinets) (reduced) PRM5(T0)
 C. m. 33 (strings) PRM5(T0) PRM6(T0)

PRM1(T0) PRM5(T4) PRM5(T10) PRM4(T0)

TEXT: atax thematic allusions

EX.12: boundary pcs also Th. d

Chromatics reduced out EX.10c / N4-21
EX.10c
EX.7

Nuages: Boundary Pitches of Themes 1a and 1b

NU-BOUND. PRH

Occurrences of Boundary Motives

mlc1: m. 57, va. solo

mlc1': m. 5 ?

mlc2: mm. 51-55 bass!

m. 82 ✓

mlc2': m. 23, ~~23~~ 9-10

mlc3: same as mlc6

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 mlc5

pc4 in bar 13 as headnote of mlb3

NU-1CMOT. 20C

Tom Long

Example 21 Motive Tr2 (3-7)

A. m. 14 (violins)
PRM1(T9)

B. m. 61 (violas)
PRM1(T2)

PRM5(T7I) PRM5(T11I) PRM5(T0I) PRM5(T4I)

Example 22 Motive Tr3a (3-2)

A. mm. 95-96 (bassoons)
PRM3(T0)

PRM1(T0)

Example 23 Motive Tr10

A. m. 42 (strings, woodwinds)
PRM2(T0)

B. mm. 65-66 (flute, harp)
PRM2(T3I)
PRM1(T3I)

C. m. 77 (flute, harp)
PRM6(T0)

PRM6(T0) PRM3(T5) PRM3(T3I) PRM2(T5) PRM4(T3I)

Example 24 Motivic counterpoint m.42

Tr10 (3-7)

Tr14 and T4(Tr14) (3-2)

Example 25 Duplicate reduction m. 42 (Tr10)

1 2 3 4 5 6

PRM4 LSEG1

PRM6 RSEG6

PRM2 LSEG2

PRM5 RSEG5

SPAC

Example 14
Motive Dy7 (m3)

A. m. 21 (violins) B. mm. 98-100 (timpani)

tr.

Example 15
Motive Dy7

A. m. 50 (horn) B. m. 53 (e.horn) C. mm. 99-100 (horn)

BND(TO(Tr16))

Example 16
Motive Dy13

mm. 57-58 (solo viola) 3-2 twice (Tr3a)

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

Example 17
Motive Dy15

A. mm. 43-52 (violins) B. mm. 94-95 (contrabass, timpani) C. mm. 95-96 (contrabass) D. m. 98 (flute) Dy7

T0 T0 T0 T0

Example 18
Motive Dy17

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

Example 19
Motive Dy22

A. m. 46 (horn)

Example 20
Motive Tr1 (3-6)

A. m. 29 (violins) PRM6(T10(Tr2)) B. mm. 33-35 (clarinets) (reduced) C. m. 33 (strings) PRM5(T0) PRM6(T0)

PRM1(T0) PRM5(T4) PRM5(T10) PRM4(T0)

Example x
Motive Tr2 (3-7)

A. m. 14 (violins)
PRM1(T9)

PRM1(T1)

B. m. 61 (violas)
PRM1(T2)

PRM5(T7I) PRM5(T11I) PRM5(T0I) PRM5(T4I)

Detailed description: The image shows a single staff of music in G major (one sharp). The notation is divided into two measures by a double bar line. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5 with a downward pitch bend, a quarter note B4 with a downward pitch bend, a quarter note A4 with a downward pitch bend, and a quarter note G4 with a downward pitch bend. The first measure is labeled 'A. m. 14 (violins)' and 'PRM1(T9)'. The second measure is labeled 'B. m. 61 (violas)' and 'PRM1(T2)'. Below the staff, four labels are positioned: 'PRM5(T7I)' under the first measure, 'PRM5(T11I)' under the first part of the second measure, 'PRM5(T0I)' under the second part of the second measure, and 'PRM5(T4I)' under the final part of the second measure.

EX-22

TR-3A81.DMS

Example x
Motive Tr3a (3-2)

A. mm. 95-96 (bassoons)

PRM3(T0)



PRM1(T0)

Example x
Motive Tr10

Symbolism/Pattern

A. m. 42 (strings, woodwinds)
PRM2(T0)

B. mm. 65-66 (flute, harp)
PRM2(T3)
PRM1(T3I)

C. m. 77 (flute, harp)
PRM6(T0)

PRM6(T0)

PRM3(T5)

PRM3(T3I)
PRM2(T5)

PRM4(T3I)

TEXT:

A^b-B^b dyad prominent
(exx.)

CITE any shows of ex.
that show motif
of T10 in the ex.

A^b-B^b dyad
again

CHECK FOR INVERSION ON GROUP TABLE

AND SEE TABLES IN SCHWENBERG ARTICLE

~~PRM2 = PRM2 = PRM1~~

~~PRM3 = PRM3 = PRM2~~

~~INVERTED~~

EX-24

Example x
Motivic counterpoint m.42

TR-1081A.DMS

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