

3-8
is the shadow
of 3-5

(3) $V_2: 4-8 \leftrightarrow 4-20$ [8] [11] [14]

4-8: [5, 6, 10, 11, 2]
 4-8: [1, 2, 6, 7] 4-20: [1, 2, 6, 8] - as in mm. 65 to end
 3-1 preparation 16
 4-18: [5, 6, 9, 10] (detail omitted)
 → 4, 5, 9, 10? to d3, b. 16

5-21: [5, 6, 9, 10, 11, 2]
 3-8 4-21
 5-26 5-24 [6, 7, 9, 11, 2]
 6-24
 4-28 4-20
 b. 58-59 bass
 6-27
 4-17 [6, 9, 10, 11]
 4-8: [2, 3, 7, 8]
 ordered "I"
 3-7: [2, 4, 7]
 (3-5)
 sec. b. 62
 6-29 CIII
 4-8: [3, 4, 8, 9]

[16] [13] [18] [20] [22]

6va
 3-7: [9, 11, 2]
 6-33 [11, 2, 4, 6, 8]
 ? 4-16 3-5 4-21
 5-24: [2, 4, 6, 8, 9]
 IT3 of box 2 "Lydian"
 4-21 4-10
 4-18: [6, 7, 10, 11]
 3-7: [1, 3, 6]
 4-25: [1, 3, 6, 7]
 Complete Comediation = 7 4-8
 4-23
 4-10: [9, 11, 0, 2]
 3-8: [8, 9, 2]
 4-3: [8, 9, 11, 0]
 6-22 in active melody
 (Coll. 2)
 4-13 4-18
 [4, 6, 9, 11]
 4-10
 6-33: [0, 2, 4, 6, 7, 9]

[23] [24] [26]

boundary p.c.
 4-23: [9, 11, 2, 4]
 all (excluding horn)
 6-249 (= 6, 12, 13)
 [6, 7, 9, 10, 1, 3] coll. III 95
 2 strata: dia/octa sum to 9-34
 box 4-10: coll. 21
 4-17: [4, 7, 8, 11]
 4-215
 4-7
 4-215
 4-16 4-215
 V2
 4-8 [8, 9, 11, 2]
 3-7: [9, 11, 2]
 etc.
 4-10: [9, 11, 0, 2] from b. 21
 4-8: [9, 10, 2, 3]

52

Mouvement

54

57

60

65

pp

12

12

3

Composita

5-21: [6, 9, 10, 12]

66

p aussi léger que possible

pp

p

pp

68

pp

pp

pp

71

74

pp

m.g.

p

pp

41

44

- a. 5-26: [11, 1, 3, 4, 7]
 - b. 5-31: [7, 10, 1, 3, 4]
 - c. 6-27: [10, 1, 3, 4, 6, 7] octa, V
 - d. 3-8: [1, 3, 7]
 - e. 3-5: [10, 3, 4]
 - f. 3-5: [1, 6, 7]
 - g. 4-18: [3, 4, 7, 10]
 - h. 4-18: [3, 4, 7, 10]
 - i. 6-z28: [10, 11, 1, 3, 4, 7] octa complement
- V1: 5-26 → 5-31
[11, 1, 3, 4, 7] [7, 10, 1, 3, 4]
- V5: 6-z28 → 6-27
[10, 11, 1, 3, 4, 7] [10, 1, 3, 4, 6, 7]
- V3: 3-8 → 3-5
[1, 3, 7] [1, 6, 7]

- a. 5-24: [6, 7, 9, 11]
 - b. 5-24: [2, 4, 6, 8, 9]
 - c. 5-26: [5, 7, 9, 10, 11]
 - d. 5-24: [3, 5, 7, 9, 10]
 - e. 4-21: [2, 4, 6, 8]
 - f. 4-21: [3, 5, 7, 9]
- IT3: 5-24 → 5-24
[6, 7, 9, 11, 1] [2, 4, 6, 8, 9]
- V2: 5-26 → 5-24
[5, 7, 9, 10, 1] [3, 5, 7, 9, 10]

- a. 4-8: [2, 3, 7, 8]
 - b. 4-18: [7, 8, 11, 2]
 - c. 4-z15: [2, 4, 7, 8]
- V4: 4-8 → 4-18
[2, 3, 7, 8] [7, 8, 11, 2]
- V5: 4-z15 → 4-18
[2, 4, 7, 8] [7, 8, 11, 2]

24

1 14 16-20

27

1 16

1 38

28

7 40

Handwritten notes and markings on the left side of the page, including a circled '5' and other illegible text.

25

11/64

65

73

Musical score for measures 65-73. The score is written in treble and bass clefs with a key signature of one sharp (F#). Measure numbers 8, 11, and 14 are indicated below the first system. The notation includes various note values, rests, and articulation marks. Labels 'b', 'c', 'd', 'e', 'e'', 'f', and 'g' are placed throughout the score to identify specific notes or groups of notes.

Musical score for measures 8-14. The score is written in treble and bass clefs with a key signature of one sharp (F#). Measure numbers 8, 11, and 14 are indicated below the first system. The notation includes various note values, rests, and articulation marks. Labels 'a', 'c', 'd', and 'e' are placed throughout the score to identify specific notes or groups of notes.

Two sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff.

26

41

44

Musical score for measures 41-44. The score is written in treble and bass clefs with a key signature of two flats (Bb, Eb). Measure numbers 41 and 44 are indicated above the first system. The notation includes various note values, rests, and articulation marks. Labels 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', and 'i' are placed throughout the score to identify specific notes or groups of notes.

OMNINE

b.7-8

b.41 (REMOTE)

b.23

b.41

7-8-11-7

11-7-8-4

7-8-11-2

3-8-2 7

V₄: 4-8 → 4-18

SEE 4-8 & 4-215

V₂: 4-17 → 4-18

b.24

b.22

b.23

6 4 6 4

11 0 0 1

11 8

4 5

11-7-8-4

V₂: 4-16 → 4-215

V₂: 4-18 → 4-17

b.1-2

b.13-14

b.23

10-5-11-6

9 7

3 4

3-8-9-4

V₁: 4-8 → 4-215 (8x7)

OMDINE

TRICHORDS (SAMPLE INSTANCES)

b. 34-35

b. 41-44

V₂: 3-8 → 3-12 (9x7)

b. 1

b. 36-37

b. 1

b. 36-37

b. 18

b. 42

V₁: 3-5 → 3-8 (10x9) V₃: 3-5 → 3-8 (6x9) V₁: 3-7 → 3-8 (6x7)

b. 16 b. 20
mqd

V₃: 3-5 → 3-8

ONLINE

b.11/63 *And* b.64 4-8 4-20 b.65

3-6-7-9-10-1-3 5-21 ↔ 5-26?

V5: 6-249 → 6-244
 [6,7,9,10,11,3] [6,9,10,11,2,3] (7x2)
 3-310-9-9-1-9-1-6

b.23-24 b.41 b.7-8 b.40

11-7-8-4 7-8-11-2 (mgd) 3-8-2-7 V4: 4-8 → 4-18 (3x11)
 [2,3,7,8] [2,4,6,8,9]

N.B. *mgd* and *comp.*

Local b.54 b.58 b.16 b.20

both 'lower *mgd*'

11 9
4 6
9
6
2
9
2

9-10-2-3 9-2-5-10
 V2: 4-8 → 4-20 (3x5)

V3: 5-24 → 5-35 (8x11)
 [2,4,6,8,9] [2,4,6,9,11]

Outline
Some naive
transformations

within
analyzed
section
internal

b.4-8 (mgd)

b.17

b.22-26

V4: 4-10 ↔ 4-23 (1x9)

V2: 4-8 ↔ 4-20 (9x7)

b.22

b.22-24 (mgd)

b.8-14

b.58-59

V4: 4-20 ↔ 4-17

V2: 4-8 ↔ 4-20 (3x5)

b.6-7

b.47

V1: 4-20 → 4-27 (9x10)

internal

b.11

b.8-14

V4: 4-8 ↔ 4-18 (2x6)

19 20 32 35

3-7
4-16: [3,6,9,10]
6-2+9: [6,7,9,11,1,2]
Coll. III (Castellan)
3-8 [7,9,12]

3-8
3-8: [1,3,7]
4-21: [3,5,7,9]

3-8: [9,11,3]
3-8: [5,9,10]
V2

3-7: [10,0,3]
3-5: [9,10,3]
4-21 [0,2,3,5]
4-10
5-24: [3,5,7,9,10]
T4I (bar 1)

transposition device from 4-8

40 41 42 44 47

3-12: [7,11,3]
3-7: [2,4,7]
4-18
3-8: [1,3,7]
C III

3-8: [4,6,10]

3-5: [10,3,12]
3-5: [1,6,7]
6-27: [1,11,3,4,6,7]
3-8: [4,8,10]
4-27: [8,10,1,4]
(VII?)

4-18: [7,8,11,2]
5-26: [11,13,4,9]
T6 of thematic form

3-8: [1,3,7]
C III

3-5: [10,3,12]
3-5: [1,6,7]

6-27: [10,1,3,4,6,7]
Coll. III

4-28: [0,3,6,9]

4-27

3-8: [1,3,7,9]

3-8: [3,1,7]

4-8

4-8 [9,10,2,3]
as in bass = 3-14!

4-20 from b. 6-7 prolonged by 4-10

d. ending

48 49 54 58

NR. p p e

4-27

3-9

6-33! Each pair is 9-7

4-28

3-8: [3,7,9]

3-8: [3,1,7]

4-8

4-8 [9,10,2,3]
as in bass = 3-14!

4-20 from b. 6-7 prolonged by 4-10

d. ending

internal

internal

Handwritten musical notation on a staff system. The notation is split into two measures by a double bar line.

Measure 1 (Left):

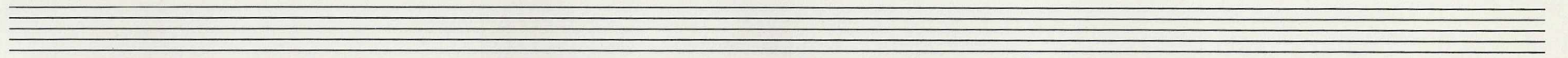
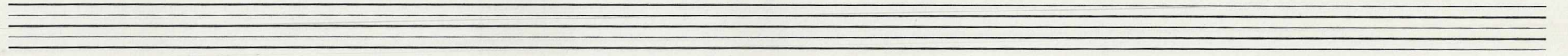
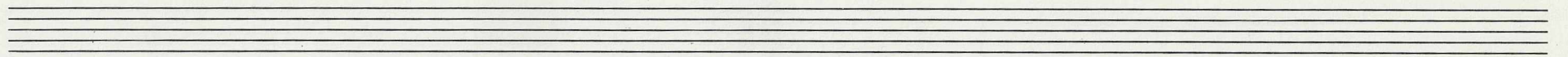
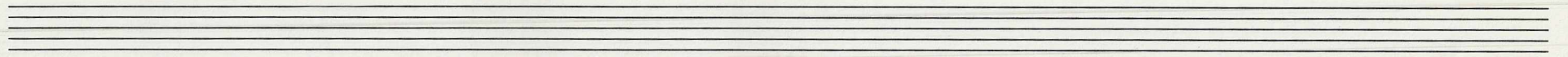
- Staff 1 (Treble clef): Chords labeled $b.7$ and $b.11$. Fingering: 2 2 / 10 9.
- Staff 2 (Bass clef): Chords labeled $b.8-14$ and $b.$. Fingering: 10 9 3 2.
- Staff 3 (Bass clef): Chord labeled $b.7$. Fingering: 9 10 1 3.

Measure 2 (Right):

- Staff 1 (Treble clef): Chord labeled $b.24$. Fingering: 6 4 / 11 8.
- Staff 2 (Bass clef): Chord labeled $b.24$. Fingering: 4 0 / 7.
- Staff 3 (Bass clef): Chord labeled $b.24$. Fingering: 4 0 / 7.

Additional notes and diagrams:

- A circled question mark $(?)$ is written above the double bar line.
- VI: $4-8 \leftrightarrow 4-215$ (2x1) is written below the first measure.
- VI: $4-20 \leftrightarrow 4-16$ is written below the second measure.



ANDRE

internal

Handwritten musical notation on a grand staff (treble and bass clefs).

Measure 1 (b.7): Treble clef, key signature of two sharps (F# and C#). Chords: F#4 (fingerings 2, 10) and C#5 (fingerings 2, 9).

Measure 2 (b.11): Treble clef, key signature of two sharps. Melodic line: F#4, G#4, A5, B5, C#5. Fingering: 9 1 0 1 3.

Measure 3 (b.24): Treble clef, key signature of two sharps. Chords: F#4 (fingerings 6, 11) and C#5 (fingerings 4, 0).

Bass Clef:

- Measure 1: F#4 (fingerings 10, 9)
- Measure 2: F#4 (fingerings 10, 9, 3, 2)
- Measure 3: F#4 (fingerings 4, 0, 7)

VI: 4-8 ↔ 4-215
(2x1)

VI: 4-20 ↔ 4-16

Four sets of empty musical staves (two grand staves each) for practice or further notation.

ONDINE

Remote

b.7-8 b.24

3-8-2-7
 $V_1: 4-8 \rightarrow 4-215$

b.16

b.24

2-4-6-8
 $V_1: 4-21 \rightarrow 4-215 (4 \times 3)$

which?

local

b.20

0-11-9-8 9-11-0-2
 (2XF)

$V_6: 4-3 \rightarrow 4-10$ (within coll. 2)

Remote

b.4-8

b.24

6 1 2 7 9 6 2 3

$V_2: 4-8 \rightarrow 4-7 (1 \times 3)$

b.1

b.38

10 5 3-5-7-9-10
 9 7

$V_2: 5-26 \rightarrow 5-24! (1 \times 3)$

List of Sets in Ondine, with naive voice-leading connections

4-8 (the "thematic" tetrachord)

8,9,1,2 (b.24-25)

5,6,10,11

1,2,6,7

3,4,8,9 (b.13-14)

4,5,9,10 (b.6)

9,10,2,3 (b.7, b.8-14, b.19)

2,3,7,8 (b.7-8)

10,11,3,4 (b.19)

4-20

1,2,6,8⁹

2,3,7,10

9,10,2,5

8,9,1,4

11,0,4,7 (b.22)

4-3

8,9,11,0

4-z15

3,4,7,9

2,3,6,8

0,1,4,6

4-16

11,0,4,6

4-18

6,7,10,1

3,6,9,10

4,5,8,11

7,8,11,2 (b.41)

4-23

4,6,9,11 (b.22)

2,4,7,9

9,11,2,4

4-17

4,7,8,11 (b.23-24)

4-27

8,10,1,4

4-28

0,3,6,9

4-21

2,4,6,8

4-10

9,11,0,2

5-26

5,7,9,10,1

6-z49

4-29

6,7,9,10,1,3

6-z44

6,9,10,1,2,3

6-27

10,1,3,4,6,7

6-33

10,0,1,3,5,7

9,11,0,2,4,6

11,1,2,4,6,8 (b.17)

0,2,3,5,7,9 (b.38)

bar 49f.

6-z23

6,8,9,11,0,2 (b.20)

4-10

9,11,0,2

4,6,8,9

4-7

2,3,6,7 (b.24)

5-21

6,9,10,1,2 (b.65-73)

5-24

6,7,9,11,1

2,4,6,8,9

3,4,7,9,10

3-5

3-3

9,10,1

2,3,6

etc.

3-1

2,3,4

Ondine

Example A: Sets

- a. 4-8: {5,6,10,11}
- b. 4-8: {1,2,6,7}
- c. 4-20: {1,2,6,9}
- d. 4-8: {2,3,7,8}
- e. 4-16: {7,8,0,2}
- f. 4-23: {2,4,7,9} cf. q
- g. 4-8: {9,10,2,3}
- h. 4-8: {3,4,8,9}
- i. 4-16: {2,4,8,9}
- j. 4-23: {9,11,2,4}
- k. 4-16: {2,4,8,9} same as i
- l. 4-z15: {1,3,6,7} see bb. 23-25
- m. 4-18: {6,7,10,1}
- n. 4-20: {1,2,6,9} same as c and final descant
- o. 4-20: {10,11,3,6}
- p. 4-8: {9,10,2,3} same as q
- q. 4-23: {4,6,9,11} same as phi
- alpha. 5-26: {5,7,9,10,1}
- beta. 5-24: {6,7,9,11,1}
- gamma. 3-3: {9,10,1} b. 4, descant
- sigma. 5-24: {7,8,10,0,2}
- delta. 6-z49: {6,7,9,10,1,3} 'octatonic'
- psi. 5-24: {2,4,6,8,9}
- theta. 4-z29: {2,6,8,9}
- phi. 4-23: {4,6,9,11} large-scale descant, bb. 4-20

A 12-1500-10A

A 12-1500-10A

A 12-1500-10A

Oxidation

See also Handout for
Oxidation 88

EX. 6

in b7

of two half notes 78
78 saxo

The musical score consists of three staves in common time (C). The top staff is a single melodic line. The middle and bottom staves are accompaniment lines. The key signature has one flat (B-flat). The melody starts with a quarter rest, followed by a dotted quarter note (B-flat), an eighth note (A), and a quarter note (G). The accompaniment in the middle and bottom staves consists of chords: B-flat major (B-flat, D-flat, F) in the first two measures, G major (G, B-flat, D) in the third measure, and F major (F, A, C) in the fourth measure. The final measure of the accompaniment features a whole note chord with a sharp sign (F#) and a whole note chord with a flat sign (B-flat).

ACT2-R76.PRN

A2-R76A. ~~INT~~
A2-R76B. ~~INT~~
INT

Ex. P

8 11

14

4-18: [3, 6, 9, 10]

4-8: [9, 10, 2, 3]

V₄: 4-8 → 4-18

48

4-28: [3, 6, 9, 0]

3-5

3-9

4-28: [3, 6, 9, 0]

V₂: 4-18 → 4-28
(10x0)

4-28: [3, 6, 9, 0]

Debussy, *Ondine*

(23)

- a. 4-8: {5,6,10,11}
- b. 4-8: {1,2,6,7}
- c. 4-20: {1,2,6,9}
- d. 4-8: {2,3,7,8}
- e. 4-16: {7;8,0,2}
- f. 4-23: {2,4,7,9} cf. q
- g. 4-8: {9,10,2,3}
- h. 4-8: {3,4,8,9}
- i. 4-16: {2,4,8,9}
- j. 4-23: {9,11,2,4}
- k. 4-16: {2,4,8,9} same as i
- l. 4-215: {1,3,6,7} see bb. 23-25
- m. 4-18: {6,7,10,1}
- n. 4-20: {1,2,6,9} same as c and final descant
- o. 4-20: {10,11,3,6}
- p. 4-8: {9,10,2,3} same as q
- q. 4-23: {4,6,9,11} same as phi
- alpha. 5-26: {5,7,9,10,1}
- beta. 5-24: {6,7,9,11,1}
- gamma. 3-3: {9,10,1} b. 4, descant
- sigma. 5-24: {7,8,10,0,2}
- delta. 6-z49: {6,7,9,10,1,3} 'octatonic'
- psi. 5-24: {2,4,6,8,9}
- theta. 4-z29: {2,6,8,9}
- phi. 4-23: {4,6,9,11} large-scale descant, bb. 4-20

Debussy, *Ondine*

(24)

- a. 4-23: [4,6,9,11]
- b. 4-23: [4,6,9,11]
- c. 4-16: [2,4,8,9]
- d. 4-23: [9,11,2,4]
- V3: 4-16 → 4-23
 [2,4,8,9] [9,11,2,4]
- T5: 4-23 → 4-23
 [4,6,9,11] [9,11,2,4]

Debussy, *Ondine*

(25)

- a. 4-8: [9,10,2,3]
- b. 4-z15: [9,10,1,3]
- c. 4-8: [9,10,2,3]
- d. 4-7: [9,10,1,2]
- e. 4-20: [1,2,6,9]
- e'. 4-20: [1,2,6,9]
- f. 6-z49: [6,7,9,10,1,3] octa
- g. 6-z44: [6,9,10,1,2,3]
- V1: 4-8 → 4-z15
 [9,10,2,3] [9,10,1,3]
- V1: 4-z15 → 4-7
 [9,10,2,3] [9,10,1,2]
- V4: 4-7 → 4-20
 [9,10,1,2] [1,2,6,9]
- V5: 6-z49 → 6-z44
 [6,7,9,10,1,3] [6,9,10,1,2,3]

Berg, Op. 2/4

- a. 5-20: {0,1,5,7,8}
- b. 4-16: {0,1,5,7}
- c. 4-229: {1,5,7,8}
- d. 4-20: {0,1,5,8}

15

Berg, Op. 2/4

- a. 4-16: {10,0,4,5}
- b. 4-9: {4,5,10,11}
- c. 4-16: {11,1,5,6}
- d. 4-16: {7,8,0,2}
- e. 4-23: {0,2,5,7}
- f. 4-16: {9,11,3,4}
- g. 4-8: {6,7,11,0}
- h. 4-16: {0,1,5,7}
- i. 4-16: {5,7,11,0}

16

Berg, Op. 2/4

- a. 4-25: {4,6,10,0}
- b. 4-24: {2,4,6,10}
- c. 4-16: {1,2,6,8}
- d. 4-16: {2,4,8,9}
- e. 4-1: {6,7,8,9}
- f. 4-18: {8,9,0,3}
- g. 4-18: {9,0,3,4}

17

Berg, Op. 2/4

- a. 4-16: {2,4,8,9}
- b. 4-16: {2,4,8,9}
- c. 4-18: {8,9,0,3}
- d. 4-18: {8,9,0,3}
- e. 4-18: {9,0,3,4}
- f. 4-19: {4,5,8,0}
- g. 4-19: {8,9,0,4}

18

Berg, Op. 2/4

- a. 4-10: {3,5,6,8}
- b. 4-10: {1,3,4,6}
- c. 4-10: {11,1,2,4}
- d. 4-1: {1,2,3,4}
- e. 4-10: {5,7,8,10}
- f. 4-215: {1,3,6,7}
- g. 4-229: {3,6,7,10}

19

Berg, Op. 2/4

- a. 4-24: {2,4,6,10}
- b. 4-16: {3,5,9,10}
- c. 4-24: {1,3,5,9}

20

Berg, Op. 2/4

- a. 4-16: {10,0,4,5}
- b. 4-25: {10,0,4,6}
- c. 4-24: {2,4,6,10}

21

Berg, Op. 2/4

22

62

64

65

Coda

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes notes, rests, and accidentals. Annotations include:

- 3-7: [1, 3, 6]** (written above the treble clef)
- 6-249 on below** (written below the bass clef)
- 3-7: [1, 3]** (written below the bass clef)
- etc.** (written above the treble clef)
- 4-8: [9, 10, 2, 3]** (written below the bass clef)
- bass, bar: 3-14** (written below the bass clef)
- bar 26ff** (written below the bass clef)
- 5-21: [6, 9, 10, 1, 2]** (written below the bass clef)
- 6, 9, 10, 1, 2** (written below the bass clef)
- low register, bars 1-3** (written above the treble clef)
- etc.** (written below the bass clef)
- 4-20: [1, 2, 6, 9]** (written to the right of the staff)
- bars 6-7** (written to the right of the staff)
- (i.e.)** (written above the treble clef)

6-244: [6, 9, 10, 1, 2, 3] sum 1 mgd

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

Dudman, Miss.

Whole-tone transposition

m17-t=2 pc9 minor.

(33) Eb

(39)

(45)

beat 3

Musical score system 1, measures 1-10. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). Measure 1 contains a complex chordal texture with notes grouped by brackets labeled 'a' and 'β'. A dashed line connects the end of measure 1 to the beginning of measure 4. Measure 4 is marked with a fermata symbol (φ) above the staff. Measures 4-8 are grouped by a bracket labeled 'b'. Within this group, measures 5-7 are further bracketed and labeled 'c'. Measure 8 is marked with a fermata symbol (φ) above the staff. Measures 9-10 are bracketed and labeled 'd'. A bracket labeled 'e' spans measures 8-10 in the treble staff. A bracket labeled 'f' spans measures 8-10 in the bass staff. A bracket labeled 'σ' is located in the bass staff under measure 10. Measure 10 is marked with a fermata symbol (φ) above the staff.

Musical score system 2, measures 11-13. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 11 is marked with a fermata symbol (φ) above the staff. Measures 11-13 are bracketed and labeled 'f'. Measure 12 contains a long melodic line in the treble staff with a bracket labeled 'δ' underneath. Measure 13 is marked with a fermata symbol (φ) above the staff. Measures 13-15 are bracketed and labeled 'g'. Within this group, measures 14-15 are further bracketed and labeled 'h'. Measure 15 is marked with a fermata symbol (φ) above the staff. A bracket labeled 'i' spans measures 14-15 in the treble staff. A bracket labeled 'θ' spans measures 14-15 in the bass staff.

Musical score system 3, measures 16-20. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 16 is marked with a fermata symbol (φ) above the staff. Measures 16-18 are bracketed and labeled 'j'. Within this group, measures 17-18 are further bracketed and labeled 'k'. A downward-pointing arrow (↓) is located in the treble staff under measure 17. Measure 18 is marked with a fermata symbol (φ) above the staff. Measures 18-20 are bracketed and labeled 'm'. Within this group, measures 19-20 are further bracketed and labeled 'l'. Measure 19 is marked with a fermata symbol (φ) above the staff. A bracket labeled 'n' spans measures 19-20 in the bass staff. Measure 20 is marked with a fermata symbol (φ) above the staff. A bracket labeled 'o' spans measures 19-20 in the treble staff. A bracket labeled 'p' spans measures 19-20 in the bass staff. A bracket labeled 'q' spans measures 19-20 in the treble staff.

Preludes II VIII. Ondine (1913)

Scherzando

4-8: [5,6,10,11]

(3)

[a,b] m.20

(6)

Handwritten annotations for the first system:
 - Treble clef: $5-26: [5,7,9,10,11]$
 - Bass clef: $5-24: [6,7,9,11,12]$
 - Below bass clef: $m. 8, 14, 16, 21$
 - Right side: $(5-24)$
 - Roman numeral V with pp
 - Bass clef: $Bass: 4-8: [9,10,2,3] - to m. 14 = T_4$

[V]

m. 44

m. 10-11

Handwritten annotations for the second system:
 - Treble clef: mf
 - Bass clef: pp
 - Below bass clef: $6-27 CI$
 - Roman numeral V with pp

4

prepar m. 16

Handwritten annotations for the third system:
 - Treble clef: p
 - Bass clef: p
 - Treble clef: $3-5: a^2-d-g$
 - Bass clef: $6-33$
 - Treble clef: $m.g.: 5$
 - Bass clef: $m.d.$
 - Bass clef: $5-24: [7,8,10,0,2]$
 - Bass clef: $m. 2, m. 16$
 - Treble clef: $3-1$
 - Bass clef: $m.d.$
 - Bass clef: $m.g.: 5$
 - Treble clef: $8 \dots$
 - Bass clef: $8 \dots$
 - Treble clef: $retenu$
 - Bass clef: $8 \dots$
 - Bass clef: $5-11$
 - Treble clef: $7-34 contrast: [4,5,7,8,10,0,2]$
 - Bass clef: b^2

8

(with son-transposed)

au Mouvement

III, m. 19

Handwritten annotations for the fourth system:
 - Treble clef: $scintillant$
 - Bass clef: $doux$
 - Treble clef: $4-18: [5,6,7,10]$
 - Bass clef: 12
 - Treble clef: 12
 - Bass clef: 12

11

complet 3-5

m. 19, m. 46 melodie m. 53!

6-249: [6,7,9,10,13] as in m. 19

13

to a²-b² (3-5)

12

14

rubato

5-24: [2,4,6,8,9]

from f#3

completes 4-8: E²-G#-A-E

au Mouvement

8

[interval inversion 1 base second]

p

10

dim.

p

End of 4-8:

5-24: [2,4,6,8,9] = II₃ base 2
↑ m. 8 ↑ = II₄ base 2

17

8

(3)

9

2

ff - cd dyad

19

(3)

9

4-8: [10, 11, 3, 4] for 10, 11 notes.

all 7-34: [6, 9, 11, 0, 2, 4, 6]

mf à l'aise

p léger

mf en dehors

4-8: [6, 7, 10, 12]

4-8: [9, 10, 13]

W6 D: 6-249: [6, 7, 9, 10, 1, 3, 5]

86 Ondine aa la m. 11

as m bass m. 1-14

melodie line à 6-23 cII

[6, 8, 9, 11, 0, 2]

7-34

6-32: [9, 11, 12, 4, 6]

21

5-24: [11, 9, 21, 4, 6]

4-10: transfer to bass m. 28-29

p expressif

4-10

24

retenu - - - - - (3) - - - - - // Mouvement

p

8

27

scintillant

doux

12

2

29

retenu - - - - - //

3-8: [1, 3, 7, 7] cm

p

en dehors

12

Mouvement

32

m. d.
pp
p
p

3-6

35

m. d.
pp
p
p

eb3
A-E m. 15

4-21: [2, 5, 9, 9]

38

pp
pp
p

T₁ (mm. 16-19)

41

p
p
p

Le double plus lent

rubato
un peu au-dessous du mouvement

5

44

pp murmurando

4-18 5-31: [7,10,1,3,4]

6-24: [10,1,3,4,6,7] *cm*

doucement marqué

46

quotation: Afternoon
4-27: *CI!*

48

pp

m. 11

6-27 *cm*

6-33: [10,0,1,3,5,7]

50

pp