Example 1. Decorative melody, mm. 5–22
**Example 2.** Summary of stylistic overlaps and differences between decorative and arabesque melody

<table>
<thead>
<tr>
<th>Decorative Melody</th>
<th>Arabesque Melody</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo melody</td>
<td>Solo melody</td>
</tr>
<tr>
<td>Soft dynamics</td>
<td>Soft dynamics</td>
</tr>
<tr>
<td>Undulating registral motion</td>
<td>Undulating registral motion</td>
</tr>
<tr>
<td>(Largely) conjunct motion</td>
<td>(Largely) conjunct motion</td>
</tr>
<tr>
<td>Legato articulation</td>
<td>Legato articulation</td>
</tr>
<tr>
<td>Long phrase (usually regular)</td>
<td>Long phrase (frequently irregular)</td>
</tr>
<tr>
<td>(Frequently) metered</td>
<td>(Frequently) unmetered</td>
</tr>
<tr>
<td>(Frequently) harmonized</td>
<td>(Frequently) unharmonized</td>
</tr>
<tr>
<td>Can be accompanied by other instruments</td>
<td>(Frequently) unaccompanied</td>
</tr>
<tr>
<td>Can occur at any point of a composition</td>
<td>(Frequently) occurs at the opening of a piece or at a new section/formal juncture</td>
</tr>
<tr>
<td>Does not have to feature rhythmic instability</td>
<td>Always features duple/triple rhythmic conflict</td>
</tr>
<tr>
<td>Does not have to be associated with aspects of characterization, narration, and evocation</td>
<td>(Frequently) aligned with aspects of characterization, narration, and evocation</td>
</tr>
</tbody>
</table>
Example 3. Arabesque melody, Rehearsals 2–3
Example 4. The harp contributes to the projection of metric ambiguity, Rehearsal 2, mm. 1–6

Example 5. A visual impression of the emerging sonic tapestry as “orchestral tissue,” Rehearsals 1–4
Example 6. Rhythmic and tonal ostinati compete for textural prominence before merging at Rehearsal 16.
Example 7. Metric ambiguity in the rhythmic ostinato, mm. 1–2
Example 8. A spiral view of outward turning melodies

outward turn

decorative melody

Bb clarinet mid-low p
flute mid-low pp

flute high pp
m. trumpet mid-low mp

oboe d’amore mid-high mp

oboe high mf
oboe d’amore high mf
cor anglais mid-mf
Bb clarinets mid-high mf

piccolo high pp
horn mid-high mf
celesta mid-high p

flutes piccolo oboes
cor anglais tenor saxophone
clarinets violins mid-high f

Rhythmic ostinato merges with tonal ostinato

flutes high f piccolo high f trumpets mid-high f
saxophones high f 1st violins f

flutes high f piccolo high f trumpets mid-high f
trombones high ff saxophones high f 1st violins f

Tutti, combined rhythmic and tonal ostinato
Example 9. A spiral view of inward turning melodies

Tutti, combined rhythmic and tonal ostinato
Example 10. A spiral view of both melody types
Example 11. A comparison of the original arabesque melody with the version that emerges at Rehearsal 17

Example 12. Triplet figure undergoes timbral transformation in the final four measures