

that it presents an ordered hexachordal segment of the octatonic scale (6-z13) and that it explicates the enharmonic notation of pitch-class 10 (A#/Bb) as members of different tetrachords--it occludes the initial conjunct tetrachord, the pitch-class specific replica of motivic 4-2, which is the first motivic tetrachord in Song I and one of the most prominent motivic objects in Opus 15 altogether. Over the span of the entire phrase, the two interlocking forms of 4-3 are then understood to prolong the connection between f^1 and b^{b1} of tetrachord 4-7, a reading which may not be as perceptible as that shown in Example 21a. [If D and C# are added to the upper beam, then there are two interlocking forms of 4-7!)

Example 21c here

Of the tetrachordal verticals on Example 21c, only one is an almost pitch specific transferal of a basic motivic tetrachord, the single instance of 4-17 in bar 3. 4-z15 in bar 4, however, is an ordered transposition of the basic model, and tetrachord 4-19 is T_6I of the basic form, so that there are important and proximate allusions to the basic stock of motives among the discrete chords in this passage.

A far more intensive replication of the basic motives occurs, however, embedded in the linear voice-leading progression. Example 21d extracts just the top two voices of the passage to show this phenomenon, what I will call "lateral" sets, in a partial way.

Example 21d here

Because these transferals are not single lines, but pairs of lines, the connections to the basic motivic forms are not immediate--with the exception of 4-9, which was originally presented in that way. Similarly, pitch and pitch-

Refers to Ref/ article on
the no. of stages

Thence lb is in different meter! -

! ! ! ! ! ! 6
| | | | | | 12
i i i i

another
"distinction"

2 against 3 w & against 6

first effective in m. 21



includes in writing up