

Example 13
 De l'aube a midi sur la mer (La Mer), 1903-1905, R0+ 6-R1+ 2 (compressed)

6-z28: {G#, A, B, C#, D, E#}
 7-32: {D#, E, F#, G#, A, B, C}

6-z28:
 {D#, E, F#, G#, A, C}
 4-27+ 4-27

4-10: {F#, G#, A, B}

5-10: {F#, G#, A, B, C}
 7-31: {F, F#, G#, A, B, C, D} CII

5-25:
 {A, B, C, D, F}

Example 14a
 Les sons et les parfums . . . (Preludes I), 1910, m. 2

5-32: {C#, E, F#, A, Bb} CIII

Reminiscent of slow mov. of Patacstique

51 $3-12? (b^2 - g^2 - \epsilon b^2)$ 55 57 $\frac{1}{5}$ 66 c^2

6-10 6-10 6-10 #6 4 2 4 5 3

42-43

71 77 78 84

9-8 4-3 6 6 6

A: Rondo refrain (16-bar interruption period)

(Intro.) antecedent consequent (fragmentation) modal seq. seq. → new model seq. var. cadential → returns **A**: antecedent only

mm. 13-15
mm. 5-7
mm. 36-40
CF. mm. 4-8

(See below)

(10) (bass leads) 10 10 10) — 5 — 8 — (7) — 7 6 — 7 — 10

(8) — 5

10 — (10 — 10) 5 — 8 — (4V)

I' — I

(A) C model

(frag.)
new modal; seq.; seq.; expanded; cad.

cadettas (from end of B); expanded A''

(expansion) CODA (= new Codettas)

41 43 47 51 57 65 78 86

5 6 5 8 5 6-5 6-5 6-5 (6-8)

(b2) (b2)

reprise of antec. + Conseq. with tonic pedal

(b2) (b2)

I (VII) I I IV 5-b5 I (iv) I (iv) I

5 6 5 6 5 6-5 6-5 6-5

(b2) (b2) (||)

(VII) V

SYNOPSIS:
MIDDLE-TO-
BACKGROUND

A B A' C A''

I (VII) I V (VII) V I

Chopin A. Prelude

Idiomatic Voices - Leading patterns

'Seed' motifs

Harmonic - linear progression