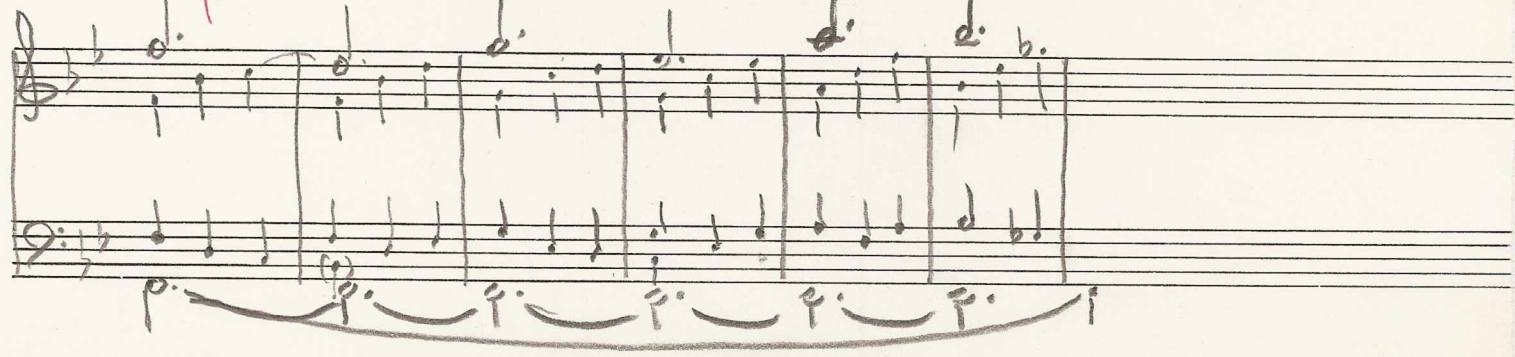
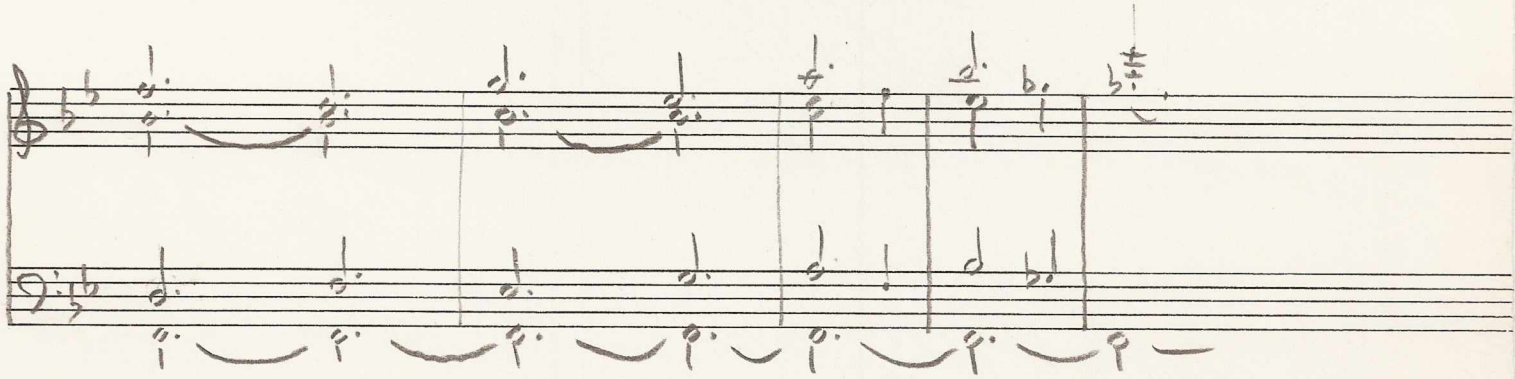
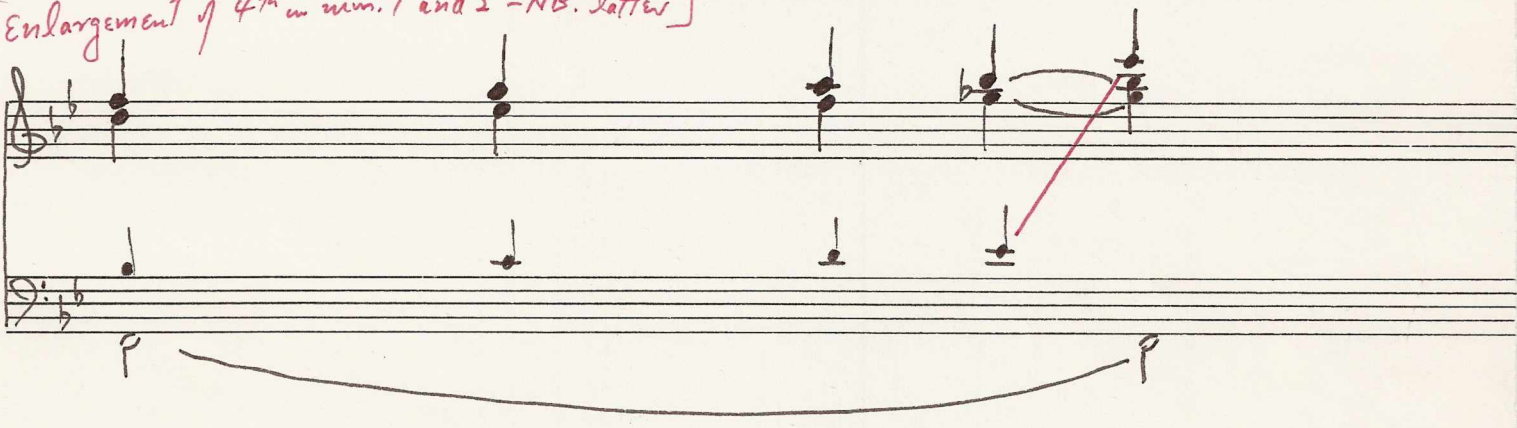
m. 33 ff.

from opening





[Enlargement of 4th in mm. 1 and 2 – NB. latter]



Chopin: Prelude in B♭ mj, Op. 28/21

For class presentation of v.l. ~~background~~

Mm. 1-8

Mg relationships without RT

9 13 15 17 32 39 44

6♭7 7 8

Expansion pf + 6's like accomp.

I IV7 II V7 I

Prefix VI 5V IV7 II8 V7 I

Same as 1st phrase

VI

♭6 4 3

6 4 7

7 8 I

Mixture — permits return to V without harmonic progression

50

but not in this page!

is repeated mm. 33-39 over 6/4

→ counterpoints D-E♭D of upper voice

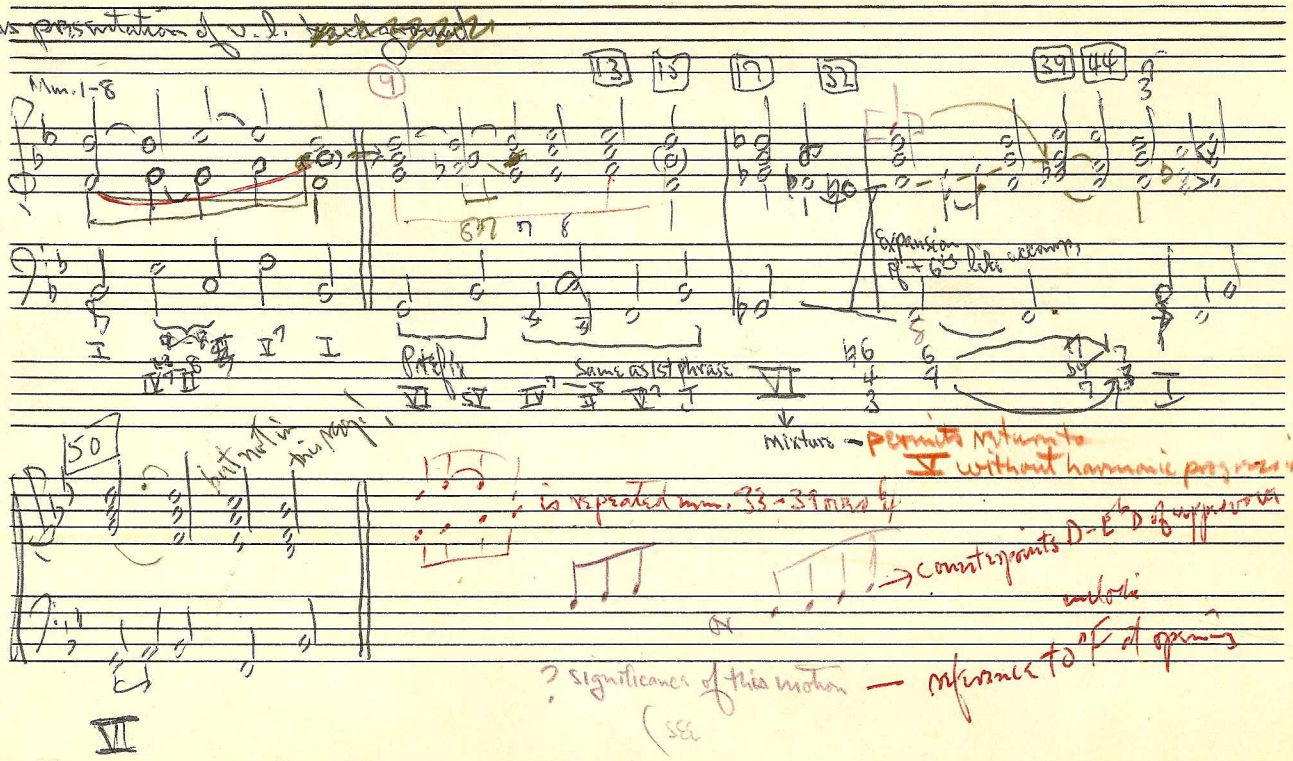
or

melodic

? significance of this motion — reference to "F" at opening

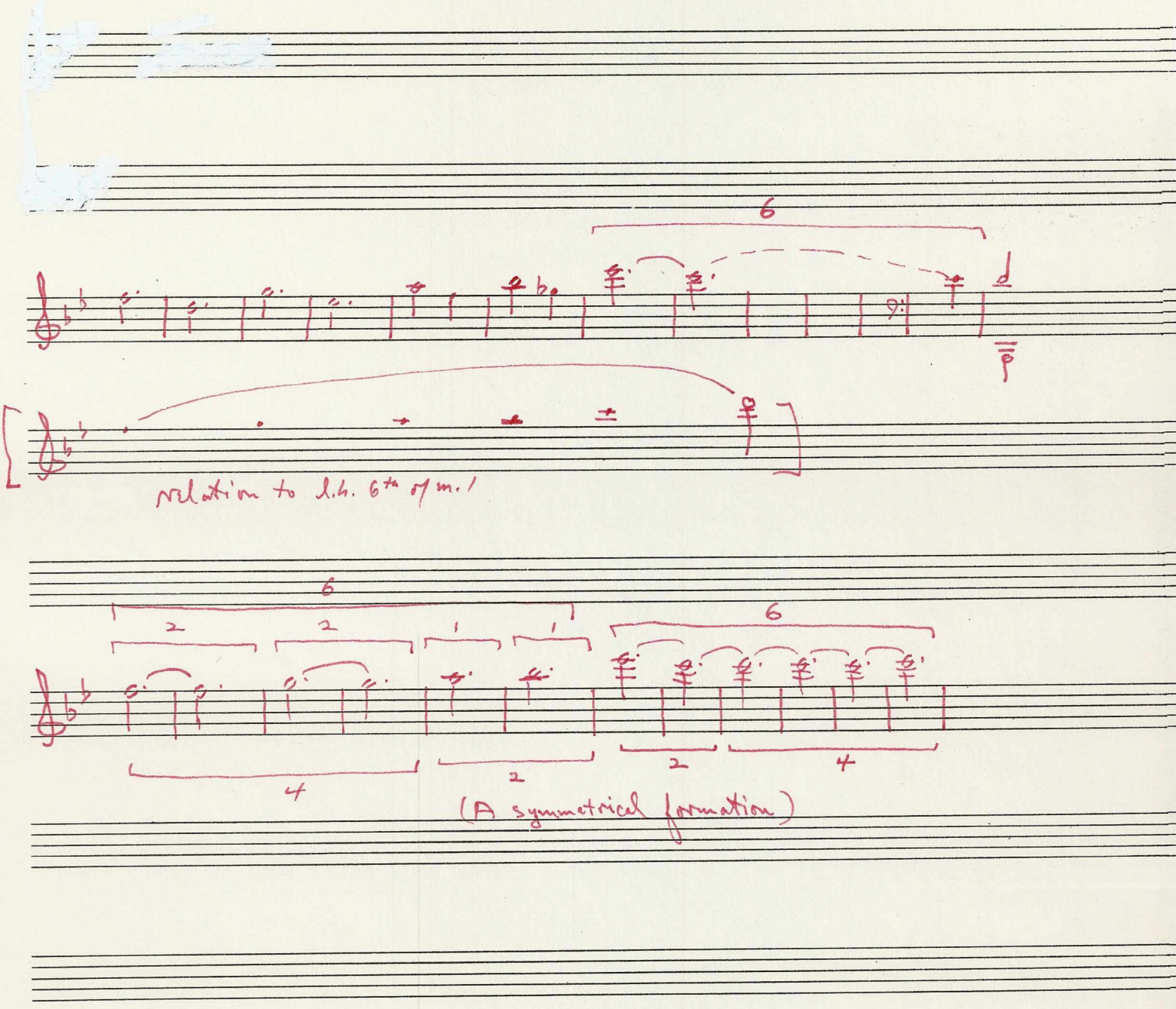
(see

VI



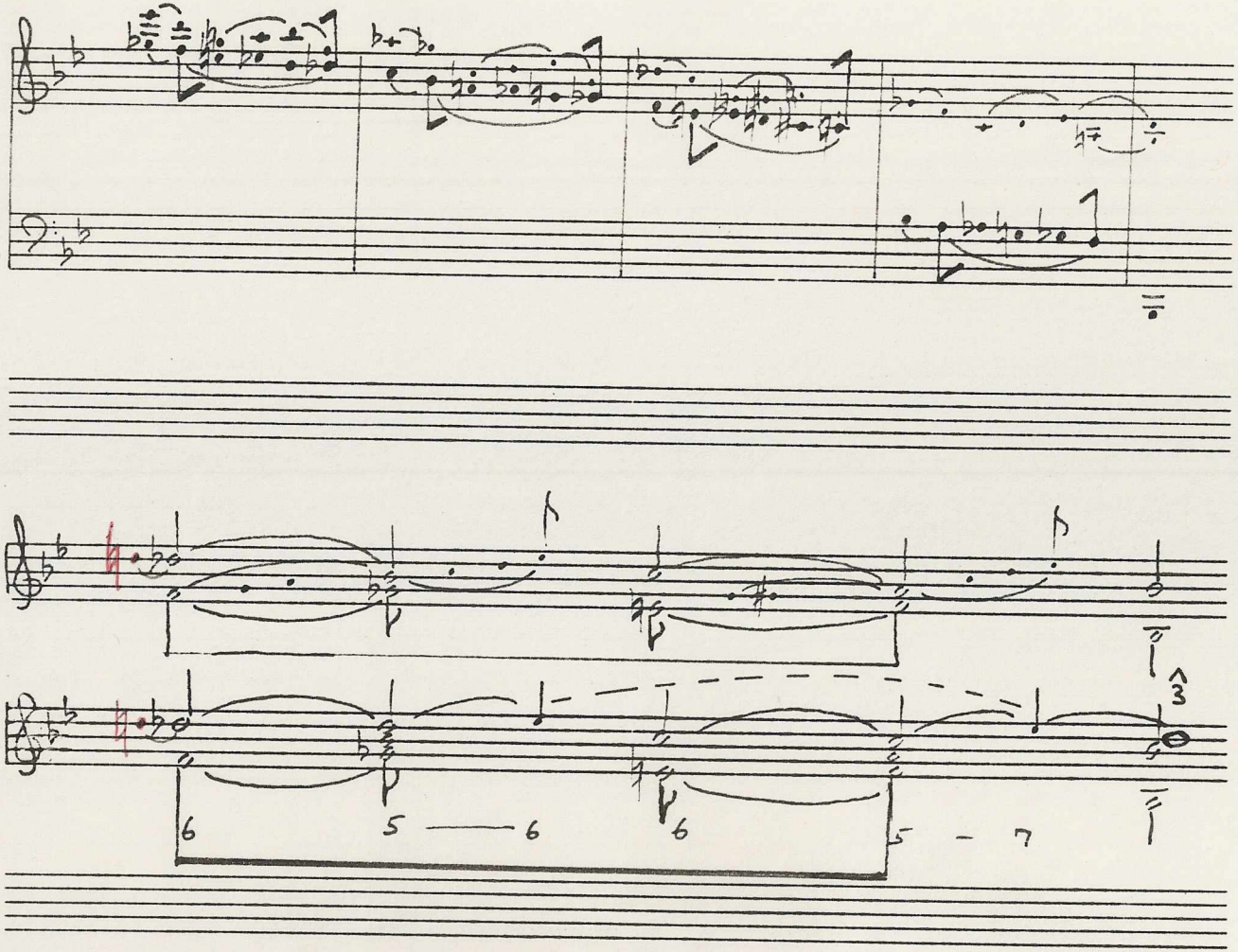
Chopin, B♭ Prelude

Rhythmic aspects



Chopin, Prelude in Bb major, Op.28/21

mm. 41-45



Chopin, Bb Prelude

1. The large-scale reading

   Kopfton

   See comments on sketch and on paper.

2. Detail: discussion of motives G-A-B♭

   mm. 33-45: voice-leading and the ascending 4th (with desc. 3rds)
   See my graphs
   mm.53-57: motivic references

   opening: the l.h. accompaniment
   In sketch: resolution of upper-voice Eb in m. 12 and the mm.13-14!
3. The autograph – F in m. 2 as small quarter note
   Unfortunately, wrong edition supplied for exam.
   Why Eb on upper staff in mm. 4 and 12?
   What is the effect of the missing measure in the edition used for the exam? [Under rhythm?]

   historical basis

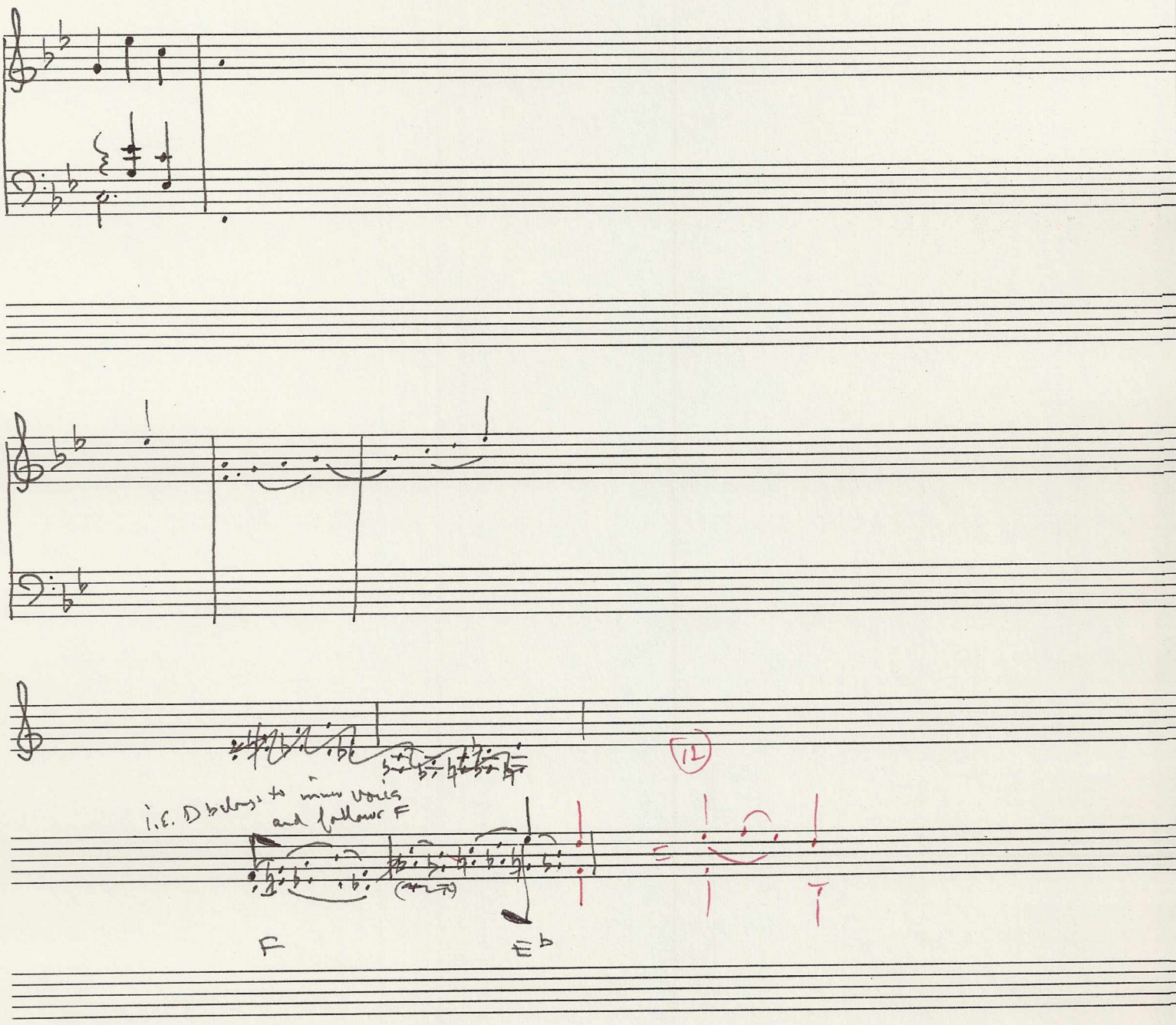
4. Performance aspects
   e.g., no ped. from m.25 to 33

5. Rhythm (phrase structure and rhythm discussed in paper)
   the upbeat figure and isolation of G-A-Bb
   6/8 grouping 4 measures from end determined by neighbors
6. Register
   – of upper voice and accompaniment
   – mm. 41-45

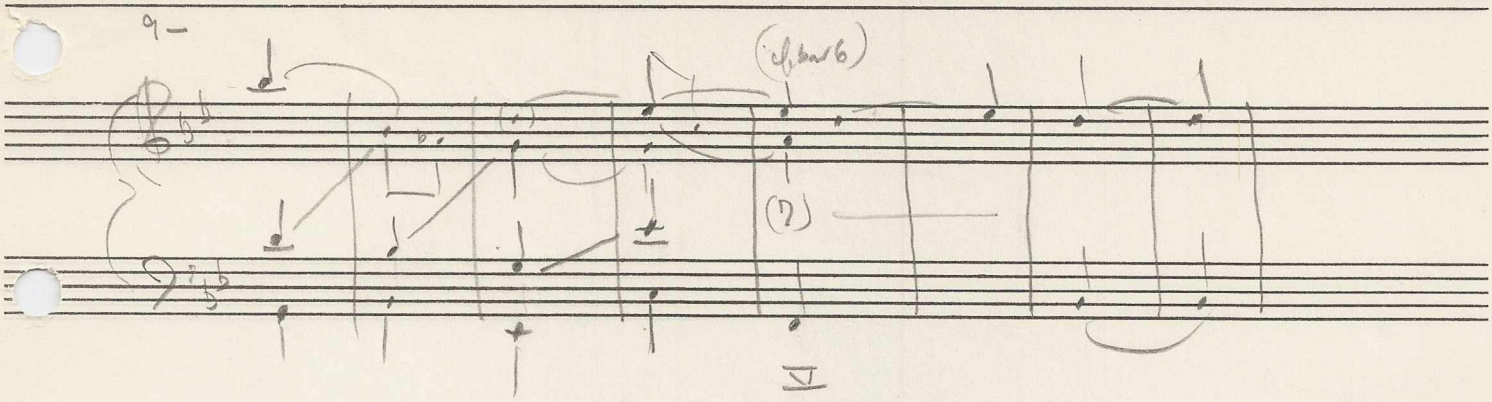
→ The deleted upbeat – what does it mean?

How Chopin composed.

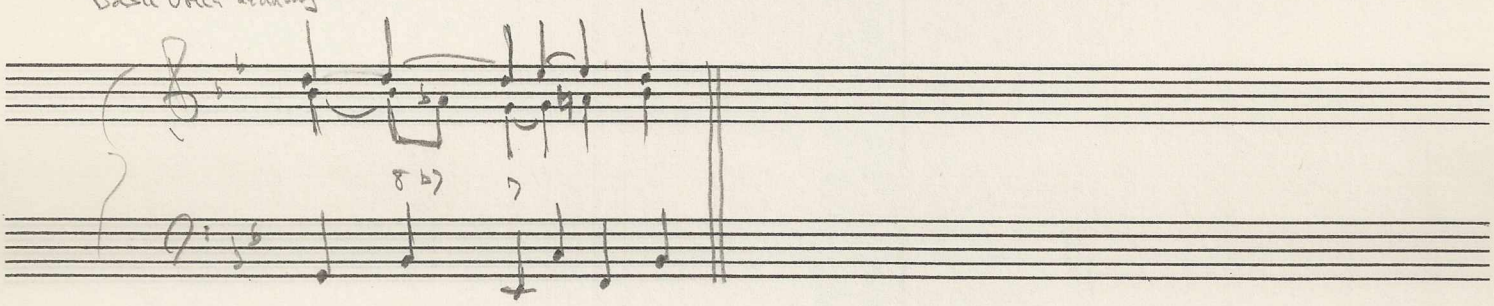
mm. 12–15



Chopin B♭ Prelude

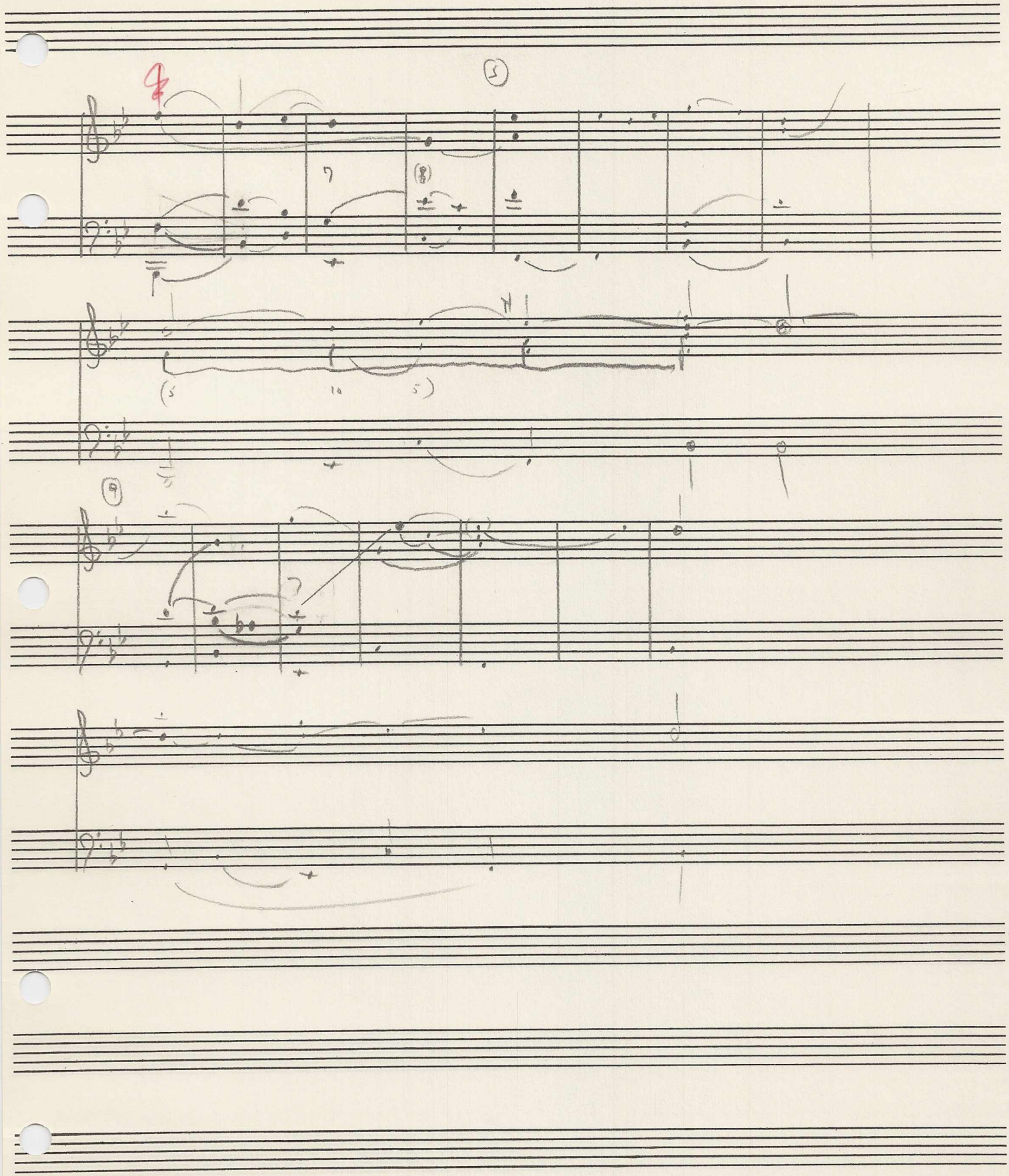


Basic voice-leading



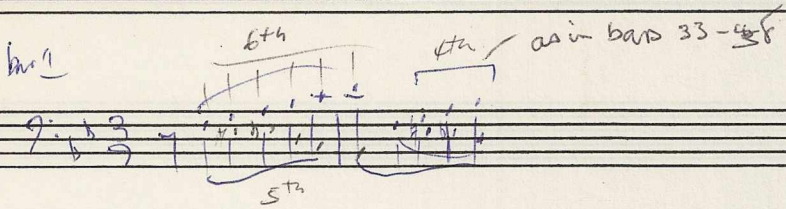
Chopin, B♭ Prelude

A. F. (1970)

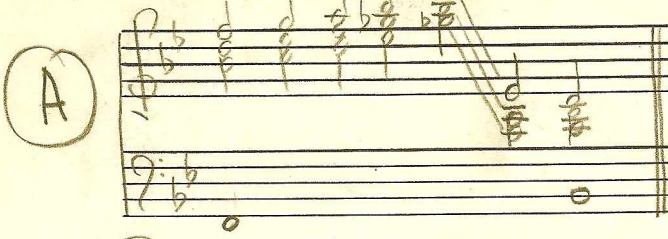


Chopin Bb Prelude -
Foreground

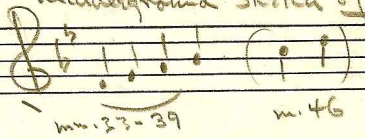
bar 1



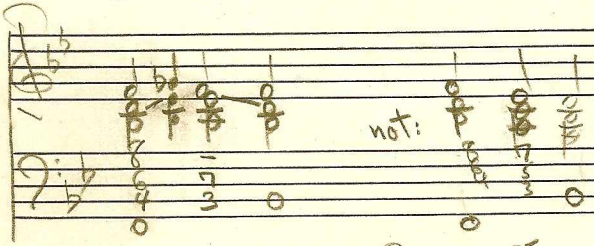
Chopin: B♭ Prelude, mm. 33-45

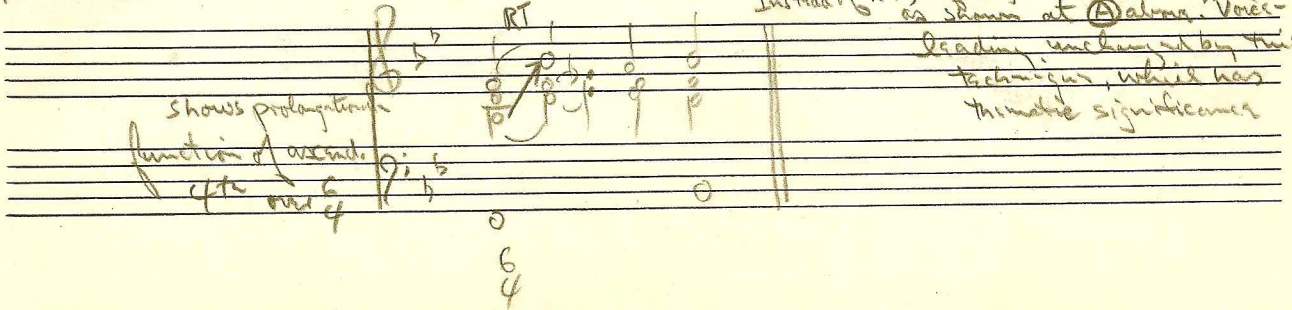


Ascending line of 4ths here suggests accompanying opening. See also m. 15 m. 50, and elsewhere. Harmony of this not altogether clear. Main impulse ascent to $\hat{3}$. See also middleground sketch of opening. Almost like dbl. cpt.: F-B♭ over concealed D-E♭



Basic voice-leading in simple style



F is prolongational element, superimposed

Instead of R.T., unfolding with all voices in // motion as shown at (A) above. Voice-leading unchanged by this technique, which has thematic significance