

THE CONCEPTION OF THE MUSICAL FORM OF FRYDERYK CHOPIN'S *PRELUDES OP. 28*

- *Dedicated to Fryderyk Chopin's 200th Birth Anniversary* -

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SUMMARY. Fryderyk Chopin's preludes are a set of piano miniatures. The term *prelude* is used in an unconventional sense. These pieces do not serve as introductions; they are freestanding works.

Chopin's Op. 28 preludes have been compared to J. S. Bach's preludes in the *Wohltemperiertes Clavier*, although they have been following a unique structure. While Bach's pieces are arranged in ascending chromatic order, Chopin's preludes are arranged in a circle of fifth.

Let us evoke the brief characterisation of Hugo Leichtentritt regarding these beautiful and important compositions: "*The variety of moods and impressions contained in the Preludes Op. 28 is without equal in the whole of world music literature*".

Keywords: Chopin, Preludes, conception, musical form, harmony, structure, biography

1. Biographical Data on Chopin

1.1 His Life and Oeuvre

Fryderyk Chopin (1810-1849) was born in Zelazowa Wola, near Warsaw as the second child of a Polish mother and a French father. Music history regards him to be a child prodigy: he started composing at six and he was merely eight when he had his first public appearance by performing a piano concerto. In a short while little Chopin became the usual guest artist on the assemblies of the aristocracy. He graduated from the conservatory of music of Warsaw, then, in 1830, he left town. He planned on establishing in Vienna, but after living in the city for a few months, he moved on to Paris, to the centre of contemporary musical life.² In Poland, an uprising took place as a reaction to the Russian revolution. The uprising was subdued, thus the young artist would

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² Dobák, Pál, *A romantikus zene története (History of the Music of Romanticism)*, Nemzeti Tankönyvkiadó, Budapest, 1998, p. 51

never be allowed to return to Poland.³ The spirit of the subdued Polish uprising had to overcome in Chopin's music, far away from his homeland.⁴

He then met the most influential woman of his life, George Sand through his friend, Franz Liszt. At that time Chopin was 26, Sand was 32, already a well-known novelist and an independent and non-conformist woman (her real name: Aurore Dudevant). There was also a time when she wore male clothes and smoked. Chopin's first reaction to her was to back away, their love unfolded slowly.⁵ They had a strong, invisible bond: Chopin loved to suffer and Sand loved to comfort: "I always felt compelled to worry about other people" – she confessed. Her constant caring was a source of peace and strength for Chopin, for Sand was everything he lacked: firmness, combativeness, and flexibility in matters of the soul.⁶

An important characteristic of Chopin's life is his fragile and sickly constitution, which influenced also his work and feelings. He was first diagnosed with the incurable disease in 1838. Later other physicians decidedly confute the diagnosis. It is likely that Chopin fights the tuberculosis, a disease unknown at the time at least for one if not for two decades. His symptoms became serious approximately after 1835. In fact, it is inexplicable how he lived for so long with such an illness, when other people, catching the disease at about the same time were dying one after the other.⁷

By 1838, Chopin already moved in with Sand. Due to his health problems, they spend the winter of 1838-1839 in Majorca. They mean this trip to be a time for romance, but Chopin's weakened lungs were greatly affected by the sudden damp air and he nearly died. Despite his poor health, he composed important pieces of his oeuvre. It was this time when he completed his twenty-four preludes as well.⁸

After his return to Paris, until 1846 he spent every summer at the castle of Nohant owned by Sand. In the meantime, his health turned from bad to worse, influenced also by the ever poorer relationship he had with Sand. In the autumn of 1846, the famous couple broke off the relationship. Chopin had his last public piano concerto in February 1848, and then he contracted a concerto in London and Scotland. He died in Paris and he was interred in the Père-Lachaise cemetery. His heart was taken back to Warsaw and it was placed in the Holy Cross Church where it is to be found to this day.⁹

³ Wömer, Karl H., *A zene története (The History of Music)*, Vivace Zenei Könykiadó, Budapest, 2007, p. 638

⁴ Szabolcsi, Bence, *A zene története (The History of Music)*, Zeneműkiadó, Budapest, 1968, p. 337

⁵ Schonberg, Harold C., *A nagy zeneszerzők élete (The Lives of the Great Composers)*, Európa könyvkiadó, Budapest, 2002, p. 184

⁶ Gál, Zsuzsa, *Fryderyk Chopin*, Holnap Kiadó, Budapest, 2003, p. 90

⁷ Malina, János, *A párizsi szalonok kedvence (The Favourite of the High Society of Paris)*, in: *Lege Artis Medicinae*, vol. 10., no. 5. (May 2000)

⁸ Schonberg, Harold C., *op.cit.*, p. 185

⁹ Dobák, Pál, *op.cit.*, p. 52

Chopin's concerns and agonies are known from his 400 letters of invaluable importance, which give us the opportunity for a psychological analysis. Few artists left such a valuable source of information to the posterity. The honesty of his confessions makes it easier to know the feelings and thoughts of the composer during his turbulent life.¹⁰ Most of his letters are addressed to members of his family. He shares his feelings only with his closest friends. There are few letters of romance. When conveying his feelings he preferred smaller, touching gestures to letter writing. It often happened that instead of replying to a letter of romance in writing, he drove through Paris to give to the writer of the letter his answer personally.

Chopin was an excellent writer. The most important source of information we have about him, his letters written in first person singular make up into a true psychological novel.¹¹

1.2 His Style and Teaching Methods

This is how Theodor Bălan opines on Chopin's poetics: *"He played from the bottom of his heart and not merely from the tips of his fingers. He was the poet of the piano, not merely a pianist. He wanted to communicate through his feelings."*¹²

His poetics has many facets: tragic dejection, revolutionary pathos, hymned elevation, lyrical simplicity, folk like purity, and the voice of merriness are all present in his oeuvre.¹³

The characteristics of Chopin's art are closely connected to the life and aspirations of the Polish nation, her fight for independence. Through his work, Chopin succeeds in expressing the national tragedy suffered by Poland. His concern regarding the faith of his country and his love and longing for his homeland are omnipresent in his music.

Therefore, it is even more interesting that he did not use elements of folklore in his music. He did not work with authentic folk themes, except on very rare occasions. He did not "take over" from the Polish folklore. The secret of the originality of his works lies in the love for his people; he wanted to help his country by his works. The tragedy of the separation from his family and people, and the tragic pathos are a constant trait of his music.¹⁴

¹⁰ Bălan, Theodor, *Chopin*, Editura Muzicală a Uniunii Compozitorilor din R.P.R, 1960, p. 150

¹¹ Idem, p. 153-154

¹² Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano)*, Editura Tineretului, București, p. 80

¹³ Dobák, Pál, *op.cit.*, p. 53

¹⁴ Vieru, Nina, *Dramaturgie muzicală în opera lui Chopin (Musical Dramaturgy in Chopin's Oeuvre)*, Editura Muzicală, București, 1960, p. 8-9

As every artist, the nineteenth century artist, Chopin wanted an audience, but he also avoided it. “*He liked me*” – he used to write naively, childishly in his letters referring to various people. “*He had a strange duality about him, two facets, two different tones*” – writes Bence Szabolcsi in his history of music: behind the popular artist of the assemblies of the high society we find the exalted enthusiast, besides the Polish knight and aristocrat there is the Polish fighter for independence, besides the “king of life” the sick man sentenced to death.¹⁵

He had a particular way of expression starting already with his first works – a phenomenon that is lacking from the work of even the greatest composers. We find the defining style that makes Chopin’s music unique and instantly recognizable present in his music from the very beginning.¹⁶

Fryderyk decides at an early age that he will compose almost exclusively for his favourite instrument. Although his oeuvre consists of smaller pieces, he changed the entire facet of music. Most of his contemporaries saw him as a true revolutionary. “*A canon covered with flowers*” – characterized Schumann Chopin’s music.¹⁷

He was very demanding as a pedagogue. He required his students to do a thorough study of technical details and to learn all methods of keyboard touch in order to be able to produce various nuances of the tones. He required his students to exercise the same composition in various manners: slower-quicker, forte-piano Staccato-legato. The instructions written on his compositions can no longer be followed, since the structure of the piano developed greatly in the last two centuries. The instrument was perfected by Sebastien Erard who invented in 1823 the English mechanics of double escapement (this is the last innovation until our times). This invention made it possible for sounds to be repeated several times before the key fell back into place. Chopin favoured Pleyel’s pianos, which did not produce sounds of an ideal, warm tone unless the pianist worked hard on producing them.

He laid the basis for modern finger placement, giving special attention to playing order. In his view, the aim was not to form the most comfortable order, but the one that makes the best artistic performance possible.¹⁸

He was preoccupied all his life by writing methods for the piano, but in his short life, he never managed to have enough time, giving his pedagogic directions mostly orally.¹⁹

¹⁵ Szabolcsi, Bence, *op.cit.*, p. 339

¹⁶ Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano)*, p. 92

¹⁷ Schonberg, Harold C., *op.cit.*, p. 182

¹⁸ Bălan, Theodor, *Chopin, poetul pianului (Chopin, the Poet of the Piano)*, p. 164-165

¹⁹ Bălan, Theodor, *idem*, p. 162

1.3 Main Works

Chopin's is the most consistent musical oeuvre of the century. He contributed to the history of piano music by introducing a radically new instrumental style: he united virtuosity, poetics, and high composing pretensions. He showed particular sensitiveness to the Polish music elevating its intonations to artistic level in his mazurkas and polonaises.

Making a short inventory of his works we should mention two piano concertos, four ballads, thirty etudes, twenty - four preludes, twenty nocturnes, four scherzos, three sonatas, fifty mazurkas, polonaises, waltzes, variations, and other pieces for the piano written by Chopin. Besides these, we know of a *G-minor* trio for piano, a *G-minor Sonata for cello and piano*, the *Grand duo concert for piano and cello* and *Nineteenth songs*.²⁰

2. The History of the Prelude

The word known and used as *prelude* originates from the Latin word "preludium", which means "foreplay" (Latin Prae=fore, ludus=play)²¹. Its initial meaning was a short improvisation introducing a vocal, instrumental, or vocal-instrumental piece of music having double function: introducing the basic tone and setting the audience in the mood.²² In the fifteenth - sixteenth century, the prelude was the introductory part of pieces for lute or for keyboard instruments (such as the virginal, organ or harpsichord). In the seventeenth century, the prelude preceded also religious musical pieces. Its synonym is the preamble, a musical part that prepares the tonality, the atmosphere of a piece. There was a prelude preceding the motets, dances, madrigals etc.²³

In Protestantism, intonations of the chorals were preceded by a (an improvised or preset) prelude. Such preludes we find also in the works of Johann Sebastian Bach. They contain both polyphonic and homophonic elements. In the pre-classical instrumental music, Bach called the first movement of the instrumental suite also a prelude. He introduced this formal element in order to set the tonality. In the case of orchestral suites, he preferred to call this formal element an overture. In his *The Well-Tempered Clavier*, he called a prelude the first movements of the fugues. The prelude set the basic tone of the piece in the form of a free play of chords. Bach was the first composer to associate the prelude – a piece of free structure with the fugue – a piece

²⁰ Wörner, Karl H., *op.cit.*, p. 638

²¹ Balázs, István, *Zenei Lexikon (An Encyclopedia of Music)*, Corvina kiadó, 2005, 219-220.

²² Rădulescu, Speranța, *Preludiul (The Prelude)*, in: *** *Dicționar de termeni muzicali (Dictionary of Musical Terms)*, coordonator științific Zeno Vancea, Editura Științifică și enciclopedică, București, 1984, p. 391-392

²³ Bughici, Dumitru, *Dicționar de forme și genuri muzicale (Dictionary of Musical Forms and Genres)*, Editura Muzicală a Uniunii Compozitorilor, București, 1974.

of bound structure and to consolidate the pair of movements of opposite traits. The prelude has no fixed form; it can have various structures. Until Bach there was no established name for the introductory movement of the fugue, (it was called a fantasy, a capriccio, a toccata, a preamble). In the time of Romanticism the function of the prelude changed from an introductory part to a piece of character (an individual or program bound musical piece for instrument). The name prelude started to have a broader meaning from the nineteenth century. It could mean an individual musical piece with a reduced proportion and a free structure. Dimitri Shostakovich took up the tradition and developed it further. He composed an individual cycle of twenty-four preludes and fugues in modern style, enriching the polyphonic tone with modal elements.

In the nineteenth - twentieth centuries, the composers created great cycles for various instruments (mainly piano) and a series of preludes. These preludes of rich harmony, variety in rhythm, form, and melody were great successes (e.g. the works of Chopin, Debussy, Scriabin, and Rachmaninoff). Among these, several pieces are of a character piece style with a suggested or concrete program.

The word prelude is used also as a title for long orchestral compositions and program works such as Franz Liszt's symphonic poem called *Preludes*, Claude Debussy's *L'après-midi d'une faune* and stepping across the boundaries of program music, Ion Dumitrescu's *Preludiu simfonic*.

In the case of the opera, the overture (l'ouverture) is sometimes replaced by a prelude, which in the nineteenth century was of larger dimensions and with a loosened unity of proportions. Overtures could be also character pieces independent of operas and performances (e.g. Ludwig van Beethoven, Karl Maria von Weber, Gioachino Rossini, and Richard Wagner).

3. Fryderyk Chopin's *Preludes*, op. 28

Let us now examine the circumstances in which Chopin created his series of twenty-four preludes, having in view his entire oeuvre. Chopin composes most of his preludes, op. 28 in 1839 on the isle of Majorca, in one of the cells of the Val de Mosa monastery. The unfriendly environment, his illness, the unpleasant weather left their marks on the works he composed in this period (scherzo in *C-sharp minor*, polonaise in *C minor*, *Sonata in B minor*).²⁴ At the time of composing his twenty-four preludes Fryderyk Chopin was preoccupied by and studying Bach's works. This is probably the explanation for the fact that the concept for the order of his series are the musical keys

²⁴ Frank, Oszkár, *Chopin: Mazurkák, prelűdők, noktűrmők, balladák: A romantikus zene műhelytitkai-II.* (*Chopin: Mazurkas, Preludes, Nocturnes, Ballads: the Secrets of Creating Romantic Music-II.*), Akkord Zenei Kiadó Kft., 1999, p. 63

just as in case of Bach's *The Well-Tempered Clavier*, although in Chopin's case the concept is not the order of the musical keys in the chromatic scale, but in the order in the circle of fifths.²⁵

These musical pieces are widely known; they do not continue the Baroque version, but are related rather to the etude. The technical challenge of each piece is different: a common feature of the Baroque prelude and the post-classical étude. However, in Chopin's preludes, the pedagogical aim becomes secondary; the most important goal is to create a certain atmosphere. As Schumann has put it: "... I called the preludes interesting. I must admit I imagined them different, grand, as études would be. Nevertheless, they are quite the opposite: sketches, beginnings of études or, so to speak ruins, individual eagle pinions, all disorder and wild confusions. (...) There are many sick, hectic, alarming pieces in that notebook; everybody can choose what he likes, just keep away the philistines."²⁶

The series of preludes published in 1839 was left for posterity having been dedicated to two different persons. One is that of J. Chr. Kessler (1800-1872), a popular piano teacher and étude composer of the time whose name is on the German edition of the *Preludes*. The other name appears on the French and English editions, which were dedicated to "his friend, Pleyel". This gesture might have had financial motivation: Camille Pleyel was the owner of a piano factory who helped Chopin by giving him an advance payment of five hundred francs, the latter intending to travel to Majorca in 1838 because of his poor health.²⁷

His letters written from Palma (Majorca's capital city) are precious sources of information regarding the creation process of the preludes. In a letter addressed on 15th of November 1838 to his friend and co-worker, Julian Fontana he writes: "Make a visit at Pleyel's and let him know that the piano has still not arrived. You'll have the preludes soon."²⁸

Franz Liszt characterizes the preludes composed by his friend in the following manner: "it is a series made up of peculiar compositions set in a unique order. The pieces do not have an introductory function (...) Everything seems absolutely spontaneous, just as if they were shreds of inspiration jotted down at the moment's notice. They are characterized by the liberty and grandeur that are only a genius's own."²⁹

²⁵ Darvas, Gábor, *Zene Bachtól napjainkig (Music from Bach to Contemporary Times)*, Zeneműkiadó, Budapest, 1981, p. 150

²⁶ Pándi, Marianne, *Hangversenykalauz – Zongoraművek (Concert Guide – Pieces for the Piano)*, Saxum Bt., 2005, p. 236

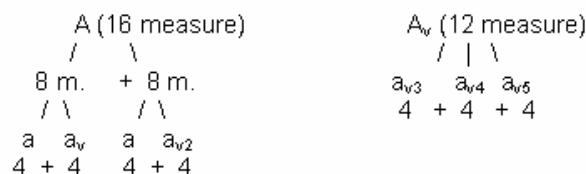
²⁷ Pándi, Marianne, *op.cit.*, p. 236

²⁸ Chopin, Fryderyk, *Muzica unei vieți – Corespondență (The Music of a Lifetime – Letters)*, editor: Potopin, Ion, Editura Muzicală, București, 1982, p. 174

²⁹ Cortot, Alfred, *Preface*, in: Chopin -24 *Prelude op 28*, Salabert Editions, France.

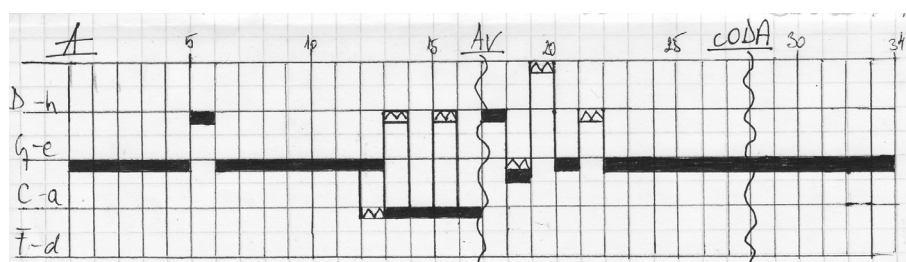
3.1 Op. 28 no. 1, C-major, Agitato, 2/8

The formal structure of the prelude³⁰:



The prelude has a bi-strophic form, 28 measures divided in 16 + 12. The first part of the prelude can be divided into two periods (both having 8 measures), while the second part is one (tripod) period of 12 measures. The piece ends with a Coda of 6 measures divided in 4+2. The distribution of phrases can be easily read from the musical form.

Oscillation of the keys:



Conventional signs:
 = scales in major
 = scales in minor

The basic key of the prelude is *C major*. The author does not use in this form modulations into remote keys. The remotest key connected with C is *B minor*: this is a relative of the second degree in the circle of fifths. The second part is balanced as far as keys are concerned. While the first part is also balanced as far as keys are concerned, the first two phases of the second part (*Av*) are characterized by instability in keys. In the measures of *a_{v3}* and *a_{v4}* the key changes with each measure. The stability in key of the ending period of the prelude is in accord with the stability at the first period.

³⁰ Parallel with this structure there is another variant for the possible formal structure of the prelude, i.e. it is composed of two tripod periods followed by a transition part of four measures and ending in a Coda of six measures.

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Chopin makes the key formula gradually more complicated and then, still gradually he simplifies it again.

The entire musical process is based on three layers: we find a dotted melody in the middle, set between two decomposed chords. The second decomposed chord does not always have the same function and does not intonate the same degree every time.

Ex. 1

The image displays three systems of musical notation for Chopin's Preludes. Each system consists of three staves: a top staff with chords, a middle staff with a dotted melody, and a bottom staff with chords. Chord functions are indicated by letters and numbers below the notes.

System 1:
 Top staff: C VI T HS VI T I T VI T G HS C III T VII T VI T HS VI T I T HS
 Middle staff: Dotted melody
 Bottom staff: C I T V D I T I T IV S G I T C V D V D I T V D I T I T IV S

System 2 (measures 14-27):
 Top staff: e VI T HS VI T HS G I T à I T h VI T C I T e IV S C VI T III D VI T III D VI T
 Middle staff: Dotted melody
 Bottom staff: F V D I T V D I T G I T C I T h VI T C I T e IV S C I T V D I T I T I T

System 3 (measures 28-31):
 Top staff: III D IV S IV S IV S IV S I T I T
 Middle staff: Dotted melody
 Bottom staff: I T I T I T I T I T I T

In the first prelude we also find bitonality (see measure no. 13) where the *C major* of the lower layer decomposes a chord of the fourth degree while the upper layer describes a major seventh chord of the first degree in *D minor*. He creates this effect by using a C in the chord of the lower layer and a C sharp in the upper layer. This is a typical phenomenon in the harmonization technique of the twentieth century: the composers try to avoid the perfect octave. In modern harmonization, manual references are found regarding the use of the augmented octave (see: Terényi Ede: *Unele aspecte ale întrebuițării octavei micșorate (Some Aspects in Using the Diminished Octave)*).

Ex. 2

measure no. 13



The measure no. 19 resembles measure no. 13. In this case, the author sets a chord of major seventh of the first degree in *A minor* in the upper layer, above the *C major* chord of the lower layer. G clashes with G sharp and forms an augmented octave.

Ex. 3

measure no. 19



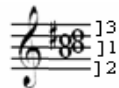
He also uses formulas that form a geometrical chord, another characteristic of the harmonization techniques of the twentieth century. We find this in the upper layer of measure no. 14 where the author builds up a model of 3-5-3 – a geometrical chord.

Ex. 4



We find also formulas of other non-symmetrical models in this first prelude: see the upper layer of measure 22, where the combination is the following:

Ex. 5

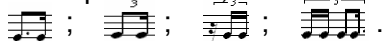


We have the same formula also in measure no. 16

Ex. 6



Analyzing the rhythm of the prelude, we discover a constant triple beat (a triolet made up of sixteenth notes) this is the basic rhythm. On this rhythm, he builds also the steady beat of dotted eighth and sixteenth notes in the middle: and the rhythm variations of the treble are containing an incomplete triolet, a triolet with unequal notes and a quintole of unequal notes:



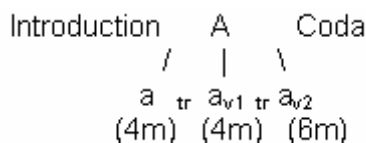
The rhythm of the prelude seems complicated, because we have three musical layers on two staves in polyphony. In fact, this is a simple structure if the performer develops the talent and reflex to emphasize technically the middle voice.

Dynamically the author mainly follows the trend of complicating the musical process at the level of the keys. In the first three parts (a, a_{v1}, a), which are balanced from the point of view of the key, except a measure in *G major* (measure no. 6), the composer uses *mezzo forte*. From measure no. 13 (phrase no. 4) on changes in key are varied with *crescendo* until measure no. 21. From measure no. 23, at the same time, the key becomes stable and the dynamics take up *piano* as well.

The main tempo of the piece is *Agitato* increased by Chopin with a *stretto* acting parallel to the dynamical *crescendo* and the complications in key in measures 17 – 22. From measure no. 23 the tempo stabilizes, too.

3.2 Op. 28 nr. 2, Lento, A minor, C

The formal structure of the prelude:



The main key of the prelude is *A minor*, it ends in this key. The starting key is *B minor*, which then modulates into *F sharp minor*, *E major* then *A minor*. In the second phase of the prelude (a_{v1}) Chopin uses bitonality, the two parts are built on different keys (see measures no. 10-14):

Ex. 7

measures no. 10-14

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The piece is greatly unstable as far as the key is concerned; the harmonically process stabilizes only in the Coda built on two layers: doubles of decomposed chords with a rhythm of uniform eighths in the left hand and a calm melody of long notes in the right hand.

Ex. 8

measures no. 1-7



The dynamics of the piece stays *piano* until the end. The performer can create an interior emotional gradation in the a_{v1} part due to the repeatedly occurring phrases of the melody, but this is also very discreet. Emotional tension reaches its peak at measure no. 11:

Ex. 9

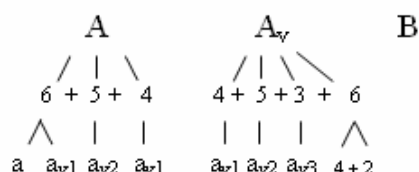
measures no. 9-12



The author recommends a uniform *piano* to the second, the transition part where he reduces volume to *diminuendo* and he lessens tempo by a *sostenuto*. The main tempo of the piece is *Lento*.

3.3 Op. 28 nr. 3, *G major, Vivace, C*

The formal structure of the prelude:



The main key of the prelude is *G major*. We do not find remote modulations here. The piece modulates at measure no. 16 into *C major*, the lower dominant key, and in *D major* from measure no. 7 to measure no. 10.

The musical process unfolds in two layers: the melody is created over the arpeggio-like chords decomposed in the left hand.

As far as rhythm is concerned: the melody played by the right hand and made up of dotted quarter notes, sixteenths and sometimes half notes is built on the passages of sixteenths played continually by the left hand. Therefore, the rhythm can be said to be simple.

As far as dynamics is concerned the prelude can be called one of general calmness, the measures do not tend to reach a culmination. The piece begins and ends in *piano*. In addition, the initial definition of style, "*leggieramente*" is valid until the end.

Although the main tempo of the piece is *Vivace*, the soft, mysterious melody built on light cantilenas has an effect of calmness.

The Coda can be said to be a summary of the entire piece: cantilenas of tenths performed by the left hand taken over parallel at the level of the octaves sometimes by the right hand as well. The emotional culmination of the piece is placed at the end and created by increasing the ambitus. Compared to the initial sound small octave *B* (from measure no. 28) the passage ends three octaves higher with a three-lined *B*.

Ex. 10

measures no. 28-33

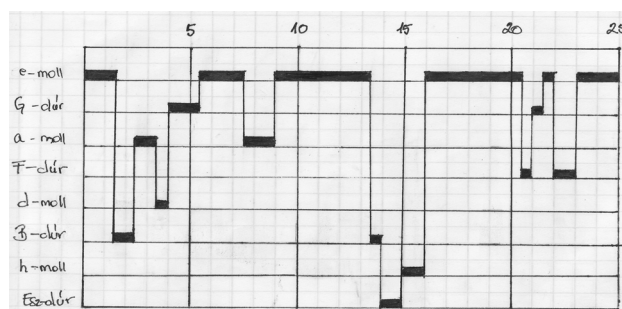
3.4 Op. 28 nr. 4, Largo, *E minor*, 2/2

This piece resembles greatly the preludes no. 2 and 3. in the layered structure of the music. The melody of the treble is accompanied in this case as well by ostinato-like repeating chords in the lower voice.

In the intonation, the prelude no. 4 relates to prelude no. 2. In fact, Chopin balances the whole series of preludes by alternating pieces of quick tempo with those of slow tempo.

The formal structure is a bi-strophic A, A_v (measures of 12+11), there is no introductory part, and the piece ends with a 2 measured Codetta after the general pause of the fermata. The Codetta summarizes the entire colourful harmonization process of the piece at the level of the keys.

The main key of prelude no. 4 is *E minor*, but other keys are introduced in the musical flow as well. In part A the author modulates from *E minor* into *B flat major* (measures no. 2-3), then into *A minor* (measures no. 3-4), taking advantage of the fact that these two keys have a harmonious, natural variant. Afterwards he takes us into *D minor* (measure no. 4), using also its harmonious, natural variant, then there is a modulation from *D minor* into *G major* (measures no. 5-6), then into *E minor* and as already usual in the case of the previous two minor keys the harmonious variant is followed by the natural one (measures 6-8). In measure no. 8 the melody modulates in *A minor* again, returning into *E minor* in measure no. 10 with the help of the leading tone, a key which continues until measure no. 12, which is the end of the first part. Below I will present a graphical picture of this change of keys:



I would mention the diminished octave present in measure no. 12 as an interesting solution of the chord creation.

Ex. 11



THE CONCEPTION OF THE MUSICAL FORM OF FRYDERYK CHOPIN'S PRELUDES

The author uses mostly chords of sixths and basic sevenths to build up the melody. The fifths of these chords are always performed by the right hand, which seems to accompany the repeating chord of the keynote made up of a third and a seventh as if from outside.

The A, A_v also starts with *E minor* (measure no. 13) then it modulates into *B flat major* first, just as in the case of part A thus forming by the diminished fifth a case of point-counterpoint and a minor-major opposition.

In measure no. 15, the author creates another case of point-counterpoint, this time creating a major-minor opposition: the melody enharmonically modulates from *E sharp major* into *A minor*. In both cases of point-counterpoint, it is the diminished fifth that prevails and not its enharmonic equivalent (augmented fourth).

Measure no. 16 changes the key and brings in a *B minor* (*A minor – B minor – A minor*). The composer intensifies the musical process also from a dynamical point of view. The melody starts from *piano* and it becomes more and more forceful until it reaches *forte*, while the unfolding of the melody is concentrated by a *stretto*.

We find also rhythmical concentration created by a turn, the dotted rhythm, and the triplet in measure no. 18.

Ex. 12

measure no. 15-19

The musical score for measures 15-19 of Chopin's Prelude No. 5, Op. 28, No. 5, is presented in two systems. The first system covers measures 15 and 16. The right hand part begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It features a melody with a triplet in measure 15 and a dotted rhythm in measure 16. The left hand part consists of a steady accompaniment of chords. Dynamics include *cresc.* and *stretto*. The second system covers measures 17 and 18. The right hand part continues the melody with a turn in measure 17 and a dotted rhythm in measure 18. The left hand part continues with chords. Dynamics include *dim.* and *p*. The score includes various musical notations such as slurs, accents, and articulation marks.

3.5 Op. 28 nr. 5, Allegro molto, D major, 3/8

This piece is composed in *D major*, having a tempo of *Allegro molto* and a meter of 3/8. It unfolds as an *étude*, in one large breath from the beginning to the end. Formal structure is A, A_v.

After several dynamical waves of *crescendo*, *diminuendo* the culminating point of the piece is set in the last two measures by the means of two short dominant chords of sevenths made up of eighth notes and a tonic chord.

The entire piece is a chain of broken chords and despite the keynote, being *D major*, this becomes obvious only in the first measure and the last three measures.

In the second part of the piece (from measure no. 17) the author repeats exactly the period of 12 measures from the beginning of part A, then, from measure no. 29 the key stabilizes in *D major*, but Chopin varies it by a lowered VI degree (using the flat key until the last two measures).

As far as harmony is concerned, I would point out as interesting the fact that the author mixes the *F sharp major* key of the phrase in measures no. 13-16 with *F sharp minor*, thus creating bitonality. The *A sharp minor* note in the treble also points to *F sharp major*, while the *F sharp minor* is signalled by the sound *D*.

Ex. 13

measures no. 13-16



Dramatically this bi-tonal phase of four measures (no. 29-37) is lightened by a lowered *D minor* chord of the VI. degree.

Ex. 14

measures no. 30-39



3.6 Op. 28 nr. 6, Lento assai, *B minor*, 3/4

Due to its key, the *B minor* prelude has a special atmosphere. Romain Rolland published in his work, *Travelling in the Land of Music* a study on Grétry who mentions in his memoirs the *B minor* tonality as a pure, innocent key.³¹

³¹ Romain, Rolland, *Călătorie în țara muzicii (A Trip in the Land of the Music)*, Editura Muzicală, București, 1964, p. 232

THE CONCEPTION OF THE MUSICAL FORM OF FRYDERYK CHOPIN'S PRELUDES

Naturally, the tempo is *Lento*, Chopin always choosing a tempo fit to the features of the piece's key.

The formal structure is A, A_{v1}, A_{v2} followed by a Coda of two measures. The A, A_{v1} and A_{v2} parts have approximately the same length: A and A_{v2} are periods of eight measures, while A_{v1} is a period of six measures. The eight-measure period in part A has a division of 2+2+4, while A_{v2} a division of 1+3+4. This structure is special, meaning that it does not follow the classical order. The A_{v1} period of six measures is a diminished period. Its first two themes bring back the beginning of part A which is continued by the composer in a variation starting with measure no. 12:

Ex. 15

measures no. 9-14

As far as key is concerned, these six measures form an interesting part apart from the rest of the composition, since they contain a *C major* modulation of four measures. This is the only major key in the entire set of keys of the piece. The modulation from *B minor* into *C major* occurs at the beginning of measure no. 11 and it is none other than the negative golden section of the entire piece ($26 \times 0,382 = 9,932$). The *B minor* – *C major* modulation creates a fantastic positive effect besides the minor-major opposition, as if the lighter key would symbolize a gleam of hope. In his work, *Verdi and the 20th century*³², Ernő Lendvai mentions *B minor* as the key of helplessness (page 415), while *C major* is called the key of materialism, of life, of static power, of natural folk reactions (pages 410-413).

Another interesting characteristic of the keys of the prelude is measure no. 8 (the ending measure of part A) where Chopin creates bitonality by setting two minor keys two whole notes apart (*F sharp minor* / *G sharp minor*) on two parallel layers.

³² Lendvai, Ernő, *Verdi és a 20. század. A Falstaff hangzás-dramaturgiája (Verdi and the 20th Century. The Sonority - Dramaturgy of the Falstaff)*, Akkord kiadó, Budapest, 1998

Ex. 16

measure no. 8



It is also interesting from the point of view of the keys that Chopin avoids using the leading tone of *B minor* in both the first four and the last four measures letting thus the natural sound of the minor be heard.

Planes are interchanged to the end: melody is played in left hand, while regular chords (beat of intervals) are played by the right hand. There is only one instance the right hand takes part in creating the melody, in measure no. 7, in the ending motif of part A.

3.7 Op. 28 nr. 7, Andantino, A major, $\frac{3}{4}$ and:

3.8 Op. 28 nr. 8, Molto agitato, F sharp minor, C

Preludes no. 7 and 8 could be said to **form a unit**. Prelude no. 7 formally is one double period (16 measures) having *Andantino* as a tempo and *piano dolce* as dynamics, while the key is *A major*. The double period divides into two symmetrical phrases of 8 measures. The beauty in motifs and simplicity of harmony of this prelude will fascinate the listener. The 2+2 structure is present until the end.

Ex. 17

measures no. 1-4



Simplicity of the modulations create a good impression modulations, occurring only from *A major* into *C sharp minor* and *B minor* which are relative keys of the first degree (parallel minor). The harmonically simplicity of this prelude opposing highlights the complexity in harmony and tonality of the next prelude.

THE CONCEPTION OF THE MUSICAL FORM OF FRYDERYK CHOPIN'S PRELUDES

The prelude is a point-counterpoint also as far as tempo is concerned. Compared to the light key of *A major* the "main key" of prelude no. 8 is *F sharp minor*. As opposed to the pureness and simplicity in tonality of the earlier prelude, in this one we find a series of modified chords, chromatic ajoultée elements added to the elements of the chords, bitonality, bi-functionality, extreme keys (such as *BB major*, *G flat major*, *C flat major*), chromatic notes of delay played simultaneously with the chord's own elements, chords of ninth, geometrical formulas etc. I will present only one example from this complicated frame where the main key of *F sharp minor* defines only the starting and ending part of the musical parts (measures no. 8-9, 17-18). Tonality changes almost with every measure.

Ex. 18

measures no. 8.-9

D flat +4 C maj. C flat C flat B +4 BB A sharp C/C minor
 V V V A c minor B major C maior

Ex. 19

measures no. 17-18

A # maj.⁴⁻³ E # min. B maj. G b maj. A# min.⁴⁻³ Eb min. B maj. F # min.
 G b maj. G b maj. B maj. G b maj. VII-I V⁴⁻³
 VII VII G b mai.

Prelude no. 8 divides into two parts, both of them having a very quick tempo: *Molto agitato* (measures no. 1-18) and *Molto agitato e stretto* (measures no. 19-34). The two parts are augmented with an addition between measures 27 and 29. After that Chopin simplifies harmonic the ambiguity of the piece

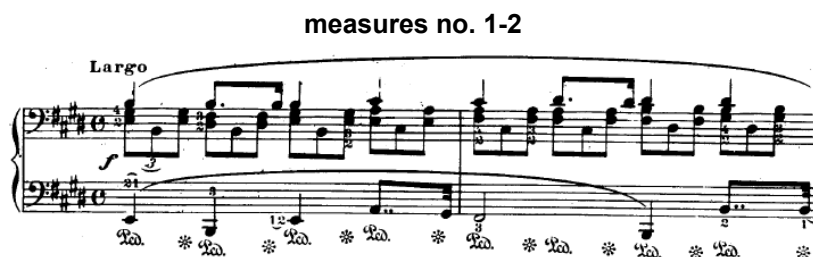
in a Coda and ends the prelude with four vertical measures in *F sharp minor*. The verticality completely opposes the horizontal structure of the prelude so far. Chopin composes layered structures here as well: the melody is in the middle layer having broken chords both on the upper and lower layers.

When playing the preludes one after the other almost every performer makes only a very short pause between the two preludes and usually thinks prelude no. 7 is foreplay for prelude no. 8.

3.9 Op. 28 nr. 9, Largo, *E major*, C

In form, prelude no. 8 is also made up of a single period, just as prelude no. 7. The period is tripod, has 12 measures, and divides in the following manner: 4+4+4. Phrases follow each other as a, a_{v1}, a_{v2} and work up the following motif:

Ex. 20



The treble of the beginning motif of this prelude is almost similar to the beginning motif of *Étude* Op. 25 no. 11.

Ex. 21



In the prelude this motif is in *E major* key, while in the *étude* it is in *E* the dominant note of the *A minor* chord. Similarly, to the first prelude, harmonic formulas are layered and they quickly alternate. All phrases begin in *E major*, but at the closure of each, except the last phrase Chopin modulates: by lowering by 2 degrees in *D flat minor* after the first phrase (see measure no. 8).

The main dynamics of the prelude is *forte*. There is only one instance Chopin reduces the volume from fortissimo to piano, at the beginning of measure no. 9. The powerful *fortissimo* in measure no. 8 is the positive golden section of the piece. This is the first time we find this phenomenon in the prelude

(12 measures x 0,618=7,416). This measure is interesting also from the point of view of harmony: Chopin builds a chord of $\overset{6}{\downarrow}$ on note E flat (E flat – A flat – C) and creates a scordatura by the note E flat using the main key (*E major*).

Layered structure is present here as well, but in this case, we have two melodies being counterpoints for each other: one unfolds in the bass, the other in the treble, while the middle voice is built up of regular beats created by the oscillation of the decomposed chords of eighth-note triplets.

The Preludes no. 9 and 10 make a unit, in the same way as no. 7 and 8. The latter were connected by the *A major – F sharp minor* relation and the opposing tempos of *Andantino* and *Molto agitato*, while the formers have a relation of *E major – C sharp minor* and complementary tempos of *Largo* and *Allegro molto*. The two preludes have also different characters: prelude no. 9 has a vigorous tone, while no. 10 is lax (*leggiero*) and spontaneous.

3.10 Op. 28 nr. 10, *Allegro molto*, *C sharp minor*, 3/4

Prelude no. 10 is also mono-strophic, has 16 + 2 measures, and is made up of two phrases of 8 measures. Processing the motifs in series of 2 +2-s reminds us technically of prelude no. 7. The profile of every other motif is similar as well. Thus motifs 1, 3, 5 and 7 form cantilenas of descending sixteenth notes supported by arpeggio chords.

Ex. 22

measures no. 1-2



This is followed by the second motif, which attempts to balance the first motive by its ascending profile and homophone (chord-like) structure. By its starting and ending stresses, this motive confers certain gravity to the musical process flowing in a *leggiero* frame.

Ex. 23

measures no. 11-12



If the first phrase ends with a *C flat minor* dominant in the measure no. 4, the second phrase although starting with a tonic of *C sharp minor*, modulates into *G sharp minor*.

The first phrase of the second part starts with a key in *F sharp minor* and ends in a dominant of *C sharp minor*, while the second phrase starts with a *C sharp minor* tonic and ends in the same. Harmonic connections tending toward the subdominant are frequent in this prelude (see the example given in line 1).

The harmony model specific to the first measure continues to reappear during the prelude. This repeated relation of chords tending toward the subdominant and the passages varied with descending sixths confer a certain kind of “depth” to the entire prelude in spite of its tempo, pathos, and *leggiero* style. In his above mentioned work Ernő Lendvai describes the *C flat minor* key in the following manner: “*misfortune, as a result of external violence (e.g. violent death)*”, “*violence against others*”, “*becoming a victim of a harsh, arbitrary manner*”, “*tragedy caused by tyranny*”, “*deep mourning*”, “*an existence broken into pieces (physical death and mourning)*”, “*senseless violence*”.³³

In order to express complete calmness, consistency Chopin repeats exactly the last two measures in the ending part of the prelude, as an addition.

3.11 Op. 28 nr. 11, Vivace, B major, 6/8

Prelude no. 11 in *B major*, having a *vivace* tempo, a rhythm of 6/8 is one of the shortest of Chopin’s preludes.

It has a bi-strophic structure of A, A_v and it ends with a Coda of 7 measures. Part A has 12 measures interconnected by a legato slur. The solo melody of the first two measures of this section gives the impression of being an introductory part. Indeed, in his performance Alfred Cordot plays these two measures in a slower manner. He may not be aware of it, but he senses thus the formal structure of the work. He starts playing *Vivace* only from the third measure.

Ex. 24



After the short, two-measured transition part starting at measure no. 13 (having the same atmosphere as the first two measures) the A_{v1} follows. Here the first three measures of the piece are repeated with a single small

³³ Lendvai, Ernő, *op.cit.*, 407, 409, 411, 413.

change (in the bass of measure no. 17). The only exception is the measure no. 18, which contains a modulation into *D sharp minor*.

Analyzing the series of keys used in this place it is obvious Chopin does not use remote modulations, he works only with the parallel minor key (see measures no. 10 and 23) and with the keys related of the first degree and their parallel minor keys.

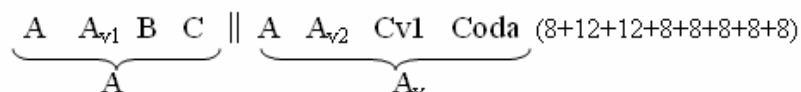
Alfred Cordot called prelude Op. 28 nr. 11 The Dragonfly. He may have been inspired by the absolute lightness of this piece.

The melody pattern of the prelude can be deduced from the polyphony. Chopin does not emphasize the main tune as a separate voice or with separate note stems. He does not even specify stresses. He lets the performer discover the melody pattern of the passage and allows him to put the stresses in the proper places.

The dynamics is quiet during the entire piece. The intentions of the author can be seen from the atmosphere and style of the piece. Chopin allows great liberty to the performer, he barely writes here and there a *crescendo* *decrescendo*.

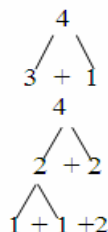
3.12 Op. 28 nr. 12, Presto, *G sharp minor*, 3/4

The formal structure of Chopin's *G sharp minor* prelude is as follows:



The form of eight pieces with a symmetrical structure can be divided into two great stanzas from the point of view of measure content. The two stanzas do not have the same length (the 1. stanza is eight measures longer), but they fit in the musical logic. Both stanzas start with A and continue with A_v (V_1, V_2), then with new musical elements. Both have symmetric inner division and content. The first stanza has a division of 8+12, then 12+8, the second stanza of 8+8 and then 8+8 again.

If we only analyze A and A_{v1} we will still be able to realize the high level of Chopin's art in creating phrases. The motif structure of the first five phrases (measures no. 1-20) is divided as follows:



We find also examples of 1+1, in part B (measures no. 21-28) on the one hand and in the A_{v2} on the other hand, where the second phrase has a division of 1+1+1+1 (see measures no. 53-56).

The entire piece has a symmetrical structure. The total number of measures is 81, divided by Chopin into two halves: repeating of the part A unchanged exactly in measure no. 41 (at the half), after a series of periods – $A A_{v1} B C$.

The first part (A) is balanced in keys, Chopin inserting only one modulation: into *D sharp minor* at the end of the first phrase, which is a fifth of a relation of the first degree to the main key, a parallel key in fact, from where he returns at the beginning of the 2 phrase to *G sharp minor*.

A_{v1} is far richer both in harmony and tonality, modulations into musical *G sharp minor*, *A sharp minor*, *D sharp minor* and harmonious and natural *E minor* are present, too.

Part B is further derived from the main key and it forms a small oasis in the plenitude of sharp keys. In this part, the author uses keys like *B minor*, *A minor*, *G major*, *C major*, *E minor*.

Part C brings back the gothic minor keys: in 8 measures Chopin uses six keys (*E minor*, musical *G sharp minor*, *D sharp minor*, *A sharp minor*, *D sharp minor*, *G sharp minor*).

Part A_{v2} modulates from *G sharp minor* into *B major*, but it retains the A-like transparent harmonies.

In the transition part of 8 measures, Chopin creates a contrast with the rich harmony structure built up so far by repeating two pairs of sounds in one voice. In fact, the pairs of sounds are present in the entire piece and help the melody of the prelude unfold.

At the end of the piece, in variant C the author uses a stable *G sharp minor* and symmetrical division in both phrases (1+1+2). The fact that the key is set for *G sharp minor* suggests from the very beginning that the piece is coming to an end, which is a good example of Chopin's sense for winding up the musical form.

The last part is the Coda that follows a general pause of two-quarter notes, something new in this piece. The Coda is divided into measures of 2+2+2 and the alternation of the dominant-tonic function is continuous, a phenomenon which relaxes the entire musical process.

3.13 Op. 28 nr. 13, Lento, *F sharp major*, 2 J .

Chopin's *F sharp major* prelude contrasts in tempo with the previous two pieces. The main idea of the musical piece is formed in the treble in a beautiful *Lento* melody. The formal structure of the piece is a BAR form with reprise: $A A_{v1} B A_{v2}$. It ends with a short, two-measured Codetta.

THE CONCEPTION OF THE MUSICAL FORM OF FRYDERYK CHOPIN'S PRELUDES

While in part A the melody is encircled by the chords of the treble on the one hand and by the broken chords of the lower voice on the other, in part B verticality is the rule: broken chords interchange with ostinato-like repeated chords.

Chopin proves consistent again with in his periodical thinking specific to the classical style: he creates periods of 8-12 measures. Sometimes he varies the inner structure of the periods by changing the symmetric division (e.g. determining creating phrases of part A as 2+4+2 – a rare variant).

He divides the 12 measures of part A_{v1} into 4+5+3. The division in part B is 4,5+3,5. In part A_{v2} he has all eight measures performed at one breath. He suggests this manner of performance by the legato slurs. The compact melody of part B demands also a change in tempo: *piú lento* (slower) as compared to the initial *Lento*. However the *sostenuto* demands exact rhythm in the repeated chords. (Part B resembles in formal structure and context the middle part of Schubert's impromptu in *G sharp minor*).

Chopin is very reserved in using signs of dynamics. The only sign that is used at the beginning of the piece until the end is the piano. He introduces some shorter or longer *crescendos* and *decrescendos* following the emotional content of the phrases.

After the part A_{v2} Chopin refers back to the theme of part B in the short, two-measured Codetta.

The main key of the piece is *F sharp major*, but Chopin introduces modulations away from it at almost every measure. We find keys like *G sharp minor*, *A sharp minor*, *D sharp major*, *D sharp minor*, *C sharp major*, *B major*.

The most frequent phenomenon as far as the harmony is concerned, requiring interest and attention is the diminished octave. See measures no. 12, 13, 14 etc. in this respect.

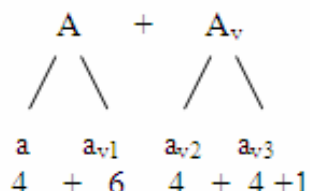
Ex. 25

measures no. 12-14

The image shows a musical score for measures 12-14 of Chopin's Prelude in F# major, Op. 28, No. 12. The score is written for piano and consists of two systems. The first system contains measures 12 and 13, and the second system contains measure 14. The key signature is F# major. The score features complex harmonic structures, including diminished octaves between the treble and bass staves. Fingerings and slurs are indicated throughout the piece.

3.14 Op. 28 nr. 14, Allegro pesante, E flat minor, 2/2

Prelude no. 14 has a bi-strophic structure. Both stanzas are made up of 2+2 phrases. Its formal structure is:



The length of the second phrase of the first stanza is different from the other phrases; it contains six measures, while all the other phrases have four measures. Using a single rhythm formula, the author emphasizes the melody pattern in the treble by a hidden polyphony through the entire piece according to the following formula:

Ex. 26

measures no. 1-3

The entire piece is *pesante* according to the author's indications, the tempo is *Allegro*. Both hands play the same voice at a distance of an octave.

Interestingly enough the composer uses only the middle and lower register of the instrument, the highest note being the one-line G flat.

The dynamics of the piece is constantly fluctuated by the *crescendo decrescendo* applied at every measure or every other measure. The author does not define the initial dynamics (it would be *p* or *mp*, *mf*), but he emphasizes the beginning of measure no. 11 as the beginning of stanza A_v having an *ff* dynamics. Besides this dynamical culmination, in the performance of the piece the constant fluctuation of *crescendo decrescendo* is built upon a basis of great dynamical increase culminating in measure no. 11 and retreating from there on.

The positive golden section of the piece is in the measures no. 11-12, the first measures of part A_v . For the golden section, we take into consideration 18 measures, since the last measure is only a quarter note ($18 \times 0,618 = 11, 12$).

Chopin's keys reach in this prelude the point of extreme darkness: *E flat minor* is a key with 6 flats (Chopin makes the transition from sharp keys to flat ones by the relative minor of the *G flat major*). From among the 24 preludes of op. 28 no. 14 is the division line as far as keys are concerned.

THE CONCEPTION OF THE MUSICAL FORM OF FRYDERYK CHOPIN'S PRELUDES

At the beginning of the piece Chopin starts with the *E flat minor*, but he modulates already in measure no. 3 into *D flat minor*, then he has a different key at the basis of almost all measures. He does not refrain from using even keys with double flats (see measure no. 14: *E double flat, bb*). Thus the author leaves the realm of traditional, tonic functional circle of fifths and works with theoretical keys like *B flat major*, the enharmonic equivalent of *A major* in fact. For the sake of the context, Chopin continues with keys of a dark tonality.

3.15 Op. 28 nr. 15, Sostenuito, D Flat Major, C

The main key of the following prelude, no. 15 is *D flat major*. This is where Chopin is through with the enharmonically keys and starts to return on the circle of fifths in the reversed order of the flat keys.

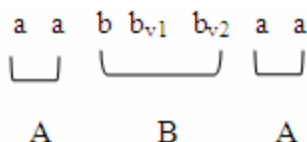
Formal structure of the prelude is a bi-strophic reprise: ABA_v. The proportion of the parts is as follows: 27 measures – the first stanza, 48 measures – the second stanza, the length of the reprise is one and a half phrases (6 measures) after which it ends in a six-measured Coda through a critical transition.

In the part A Chopin places the melody in the treble. The lower voice merely provides harmonic accompaniment, sometimes by frequently repeated notes introduced sometimes by a rhythmic pedal, other times by chord extraction.

Ex. 27

measures no. 1-4

The inner structure of part A divides into seven phrases, forming a complete melody of inner ABA:



The main key of the first part is *D flat major*, kept through the piece in the *a* segments, but modulated into *G flat major* and *A flat minor*, *E flat minor*, *B flat minor* in the *b* segments.

At the middle of the piece, he changes the key signature bringing 4 sharps instead of the 5 flats, modulating into *C sharp minor* omitting keys.

The middle part is mainly dominated by *C sharp minor*. Chopin chooses the harmonious and melodious variants of the minor. Sometimes we find short modulations into *G sharp minor* (measures no. 42-43 and 58-59) and *F sharp minor* (measure no. 71). In the *C sharp minor* key the author uses main degrees almost exclusively. During the entire part B the note G sharp alone or accompanied by its octave and the note B with its octave are repeated through a continuous and rhythmical pedal sound. There is only one measure in which the C sharp pedal sound appears, in the *F sharp minor* modulation of measure no. 71.

In part B planes are interchanged. The melody unfolds in the first 2/3-s of the part (until phrase *E*), covered by chord extractions during the pedal sound of the middle register, while in the other 1/3 (from measure no. 60) the bass and the soprano build two different melodies on each other in a point-counterpoint manner and the pedal sound is between these two.

Phrases of part B divide into 4+4 as in the case of part A, following the formula below:

$$\begin{array}{cccc} c & c_v & c & d \\ c & c_{v1} & c & d \\ e & c_{v2} & e_{v1} & c_{v3} \end{array}$$

According to the above formula part B divides into three smaller parts of 16 measures each.

The A_v (reprise) form has the function of winding up the piece, the author bringing back the atmosphere of the main tonality. So we have key signature of 5 flats again, but after the first phase Chopin relaxes the entire musical process almost to the die away by a *smorzando*, *slentando*.

The decreasing solo motif of the two-measured transition part (measures no. 82-83) in *forte* and the tempo *marcato* almost cuts into the ears of the listener by its two-lined B, which is the highest note of the entire piece.

After the first part presents us a charming, symmetrical melody, the second part reminds us of a symbolic undersea world at its full beauty. These two measures of the transition between the reprise and the Coda are the culminating point of the prelude, despite the fact that *d* phrases of part B are emphasized by the author in *fortissimo* and emphasizing every bass octave with *marcato*.

Ex. 28

measures no. 76-89 (part A_v)

3.16 Op. 28 nr. 16, Presto con fuoco, B flat minor, 2/2

Chopin's B flat minor prelude starts with a short introduction of one measure. Its structure is: A, A_v and Coda, i.e. a bi-strophic structure. Its formal structure is:

Introduction	A	A _v	Coda
(1-2.measure)	(3-17.)	(18-33.)	(34-46.m)

The introductory part is made up of a short series of one-measured chords forming a dominant dotted seventh chord with downbeat delay on the F pedal.

Ex. 29

measure no. 1

The author does not give a tempo sign for this first measure in accentuated *f*, in *marcato* with chromatic, downbeat delays. Starting with measure no. 2 part A in *B flat minor* begins with the slower dynamics of *Presto con fuoco* (not *forte*). In the lower voice, we find chords of fourths and fifths decomposed in upbeat, having their thirds in the middle voice. The treble (performed by the right hand) unfolds as a continuously undulating melody richly achromatising the transition, switch, and delay notes. Naturally, this means the author uses modulations. Part A begins in *B flat minor* and ends in a seventh chord whose dominant is *B flat minor*. However in the course of part A we find also modulations into *C minor* and *D flat major* and *F minor* appearing only for a short time.

After a short transition part A_v begins with measure no. 18. The first six measures are a repetition of part A with slight changes. This part culminates with a chromatic *stretto* in measures no. 30-33, out of which measures no. 32-33 are already a transition with downbeat chromatics. Part A_v is more richly achromatized than part A. Modulations are more frequent, especially in the middle and last measures where the author uses also theoretical notes (like *F flat major*). *B minor* is also to be found (see measure no. 28), as well as *F minor* and *D flat major*.

The Coda beginning with measure no. 34 maintains the same downbeat bass, which constitutes in fact the syncopating formula; having above it also, melody undulations starting from note A (see identical measures no. 34-35 and 38).

The closure is an immense cantilena with increasing notes in which the author gradually increases the already *Presto con fuoco* tempo. The dynamics is waving every two measures in both parts, having a *meno forte* basis in the first part and *fortissimo* in the second.

3.17 Op. 28 nr. 17, Allegretto, A flat minor, 6/8

The formal structure of prelude no. 17 in *A flat minor* is as follows:

Intr	A	B	A_{v1}	C	Addition	Transition	A_{v2}	Coda
	△	△		△			△	
	a+a ₁	b+b _v	a ₂	c + c _v			a ₃ a ₄	
(2 m)	(8+8)	(8+8)	(8m)	(8m+8m)	(2m)	(4m)	(8+8)	(10m)
1-2.	3-18.	19-34.	35-42.	43-58.	59-60.	61-64.	65-80.	81-91.

The piece in *allegretto* starts with a two-measured introductory part built upon the six-four chord of the V. degree of the *A flat major*. The piece ends in the same chord with a Coda. The ostinato-like feature of the entire piece is determined by the persistent repetition of the 6/8 measure. In the treble, the melody of the prelude unfolds on the basis of the serially repeated chords, which are emphasized in the stressed measures by dotted bass chords of the low register. The bass notes having a round and full ring even in *piano* sound like rows of columns sustaining a building.

THE CONCEPTION OF THE MUSICAL FORM OF FRYDERYK CHOPIN'S PRELUDES

The piece divides symmetrically into musical periods of 8+8 measures. The only exception to this rule is part A_{v1} consisting only of 8 and not 16 measures. All the other parts, A, B, C, A_{v2} consist of 16 measures, while the Coda is made up of 10 measures.

The shortness of part A_{v1} is balanced by an addition of two measures (no. 59 and 60) and by the transition of measures no. 61-64.

Formal analysis of the piece reveals a classical rondo at the basis the main theme (A) alternating with two new themes ideas (B and C).

Ex. 30

measures no. 1-8

Ex. 31

measures no. 19-21

Ex. 32

measures no. 43-46

The piece is in key *A flat major*, Chopin introducing bolder modulations to that only in parts B and C. He inserts also theoretical notes like F sharp major and B double sharp. In part C he works also with remote keys (*B major, C sharp minor, A major, B flat major* etc.).

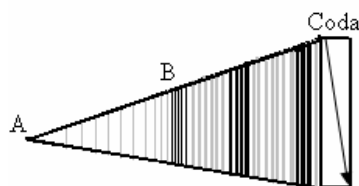
The main dynamics of the piece is *piano*, increased during the eight-measured phase of a_1 into *forte* and later, during the a_2 phase into *fortissimo*.

The ostinato-like repeated chords played parallel with the beautiful, melancholy, widely unfolding melody give us the impression of an apparent calmness, which is troubled by a constant beat of unease. The musical process is slowed down and quietened gradually.

3.18 Op. 28 nr. 18, Allegro molto, *F minor*, 2/2

The *F minor* prelude in *allegro molto* has a completely different character from the prelude before and strongly contrasts its lyric atmosphere.

It has a bi-strophic form of A, B having a five-measured Coda as a closure. Judging from the graphical picture of the staff and from the hearing experience of a listener it can be stated that the piece is subject to gradual comprising, which could be represented by the following scheme:



The Coda and implicitly the piece end in *fortissimo* by two chords sounded for a long time in *fortissimo possible (fff)*. The musical process descends no less than six octaves in register at this point:

Ex. 33

measures no. 16-21

THE CONCEPTION OF THE MUSICAL FORM OF FRYDERYK CHOPIN'S PRELUDES

The parts of the piece are built up of periods of 8 measures, augmented at every 4-5th measure by a comprised irregular division. A quintole appears in measure no. 4 and a division of 22 in measure no. 8 (instead of 16 sixteenth notes). In measure no. 12 there is a division of 17 instead of 8 sixteenth notes and a division of 20 thirty-second notes instead of 16 thirty-second notes in measure no. 17. Beginning of part A resembles that of part B in melody and chord sequence.

Ex. 34

measures no. 1-2 (A)

Ex. 35

measures no. 9-10 (B)

Although the main key is *F minor*, the sinuous melody is richly achromatized; containing frequent modulations and even theoretical keys (see chromatics of E double flat of measure no. 14 that takes us into *B flat major*). The *E double flat* is in fact the enharmonic equivalent of note *D*, since musical line descends from the small second to note *D flat*. This is the reason the author finds it unnatural to describe a process of *D-D flat*.

In fact, the *B flat major* exists as a key (tonality) only in a latent state. The real key here is the *F minor* increased by IV degrees.

Ex. 36

measures no. 13-15

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3.19 Op. 28 nr. 19, Vivace, E flat major, 3/4

Fryderyk Chopin composed his prelude no. 19 in *E flat major* and *vivace* tempo. It also has a rondo-like formula, but still the author gives it an open form: he does not wind up the pattern of A B A C with an A, but leaves it open and ends the piece with a Coda of 7 measures.

The periods of the prelude are symmetrical, creating parts of constant 8+8 phrases. The formal structure is the following:

A	A _{v1}	B	B _v	
(1-8.)	(9-16.)	(17-24.)	(25-32.)	
A	A _{v2}	C	C _v	Coda
(33-40.)	(41-48.)	(49-56.)	(57-64.)	(65-81)

The composer builds the tune on a tempo of $\frac{3}{4}$ and continuous decompositions with triplets. In the case of the decompositions with triplets the melody unfolds from within the stressed parts of the measures, i.e. the performer has to stress the first note of the triplets in every case. Thus the melody of the various parts of the prelude is:

Ex. 37



The author does not mention a dynamics for the beginning of the piece, the general *legato* confers the prelude a general dynamical undulation. We can deduce from the repetition of segment A (see measure no. 33) where we find the key signature *piano* in square brackets that this is valid also for the beginning part.

After the first four parts: A A_{v1} B B_{v1}, in measure no. 32 the prelude reaches its real symmetrical culmination by the fact that the richly achromatized musical process is constantly increased by a *crescendo* (from measure no. 29 onwards). The musical process is interrupted then by a general pause lasting an interval worth an eighth note, right after an eighth note:

Ex. 38

measure no. 29-32

The Coda has been added later and it should be disregarded when we calculate symmetry.

It is interesting how Chopin builds up so-called typically classical antecedent-consequent phrases by creating a variant part (parts A_{v1}, B_v and A_{v2} partially, and the first 4 measures of part C_v) and parts on which identical variations are built (i.e. A, B and C).

From the point of view of the keys, parts A suggest stability, while parts B and C boldly move away from the main key.

3.20 Op. 28 nr. 20, Largo, C minor, C

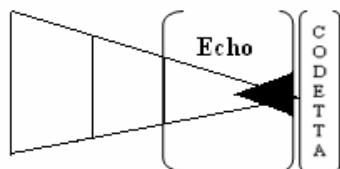
The chord structure of prelude no. 20 is in utter opposition to the complete undulating horizontality of the former prelude. This is a simple piece of chorale in *fortissimo*, having to be played in the *Largo*, the main register of the piano. It is also sustained by a harmonization of the chords. Its formal structure is A B B, an inverted BAR form. Parts B bring a contrast in dynamics, being played in *piano* and *pianissimo*, as opposed to the *fortissimo* of part A. It is interesting how the author unfolds the phrases gradually by a two-measured and a one-measured *legato* in part A and in a single four-measured *legato* in part B, creating a motif of

$$\underbrace{1 + 1 + 2 + 4 + 4}_{A} (+1). \quad \begin{array}{c} | \\ B \end{array} \quad \begin{array}{c} | \\ B \end{array}$$

At the end of this piece of 4/4 tempo in *Largo* the author increases dynamics to *forte* in the last 3 measures of the piece in order to increase vigour. He has the pianist hold back the sound by a *ritenuto* and then end with a Codetta made up of a C minor chord of full interval having a fermata.

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The graphic representation of the form of the prelude would be:



In spite of the dynamics gradually decreasing with each part, the melody culminates in the last three measures.

Ex. 39

Largo

A

I VI V I VI II^b ÄszIV v^{8-7} v^{6-5} c-moll v^7 I^7 IV^{9-8} I

B

II G-dúrV^7 I c-mollIV v^7 v^{6-5} I I VI⁶ VII^{7-5\#} v^6 VI^7 II^4 V^{5-4} V

B

I^6 IV v^{6-5} I VI II v^7 I I

Codetta

The first begins in *C minor* and ends in a chord of the V. degree, also in *C minor*. Part B begins in *C minor* of the I. degree and ends in the same.

This chorale-like prelude of Chopin presents us a great selection of altered chords used not only for modulation, but also as chromatic chords. If he modifies the key in every chord in part A: *C minor – A flat minor – C minor – G major*, part B is stable in key, but has a rich variation of chromatic chords. We find here tonic, subdominant and dominant chords (see the numbered bass of the musical example).

3.21 Op. 28 nr. 21, *Cantabile*, *B flat major*, 3/4

The no. 21 *B flat major* prelude begins with a *Cantabile* instead of a key signature. It divides into three parts and a Coda, according to the formula presented below:

$$A + A_{v1} + \text{Transition} + A_{v2} + \text{Coda}$$

(1-16.) (17-31.) (32.) (33-44.) (45-59.)

Part A consists of 16 measures, i.e. of a double musical period, having symmetrical phrases on the pattern of 8+8. Melody appears in the treble, except for the last 4 measures where the accompaniment intervals of the left hand are taken over also by the right hand. While in the first three motifs of four measures both the melody and the accompaniment have an ascending profile, the melody pattern changes to descending in the last motif of four measures. In these four measures, the accompaniment itself turns into melody in the treble.

Harmonization of this part is very simple. Its rich chromatics is created by modified transition notes.

Ex. 40

measures no. 1-8

Judging from the example above Chopin describes a simple circle of functions of T-S-D-T and changes them every two measures.

Dynamics: the author does not define a starting dynamics, but the performer can deduce from the *Cantabile* signature at the beginning and from the undulating melody a quiet or middle quiet (*piano*, *mezzo piano*) dynamics.

On this line of main dynamics, we have small *crescendos* and *decrescendos* at almost every measure. Many of the first motifs in the phrase are signed *crescendo*, while consequent motifs have the *decrescendo*. Part A_{v1} opposes dynamically part A. It takes over both the melody pattern and the accompaniment in a variant, but it completes the pattern by a parallel octave and a parallel third or sixth. Thus, the performer nearly provides an acoustic dimension in space for the melody. This part also consists of two phrases, but the second motif of the second phrase is shorter by one measure, because of the transition part in measures no. 31-32. While the first phrase started in *B flat major* key and ended in the same, the second part begins in *C flat major* and ends in the same *C flat major* in the V. degree. The 12 measures of part A_{v2} divide into two phrases of 6+6. The first 6 measures have an ascending profile with a dynamics of continuous *crescendo* until it reaches *fortissimo*. The second phrase descends gradually in chromatic steps after the *fortissimo* culmination of the first two measures of the second phrase. The intra-note accompaniment of the left hand is taken over by the right hand and amplified gradually, as if fanning out in the same way as in the last motif of the first period (see measures no. 13-15 parallel).

Key *B flat major* returns and it stabilizes on the dominant chord of the first 6 measures of this part, transition notes are richly achromatized. After the culminating point of measures no. 39-40 built on a ninth chord of the IV degree, which has a surprising effect sounding after the dominant chord, Chopin gives the musical process a descending trend in the next measures and further achromatizes the melody pattern. The lowest voice of this inter-note frame and its octave projection gives an almost clear pattern of a descending chromatic scale.

Ex. 41

measures no. 37-44

The image shows a musical score for measures 37-44, consisting of two systems. The top system shows the piano accompaniment and right-hand part. The piano part has a descending chromatic line in the bass register, with notes circled and arrows pointing to them. The right-hand part has a more complex melody with many notes. Dynamic markings include 'ff' and 'D'. A chord symbol 'IV⁹ SD' is written below the piano part. The bottom system shows the right-hand part continuing, with a 'diminu' marking indicating a diminuendo. Arrows at the top and bottom of the score indicate the overall dynamic and melodic trends.

The gradually descending scale is signed *diminuendo*.

The Coda brings back the undulation of the melody. The inter-note dynamics grows less and less frequent; the entire musical process is quietened down by notes held out lengthily and has a slower dynamics except for the last 4 measures. In these last 4 measures the author increases the melody unfolding in the bass to *forte* and ends the piece with tonic chord in *B flat major*.

The inner division of the Coda based on the motif gives an uneven pattern of 5+8+2. The chromatic abundance settles at the end, Chopin applying joining of I-V and I-IV in order to fix the *B flat major* tonality, and then he definitively sets the *B flat major* frame by the D⁷ and T chords of the last two measures.

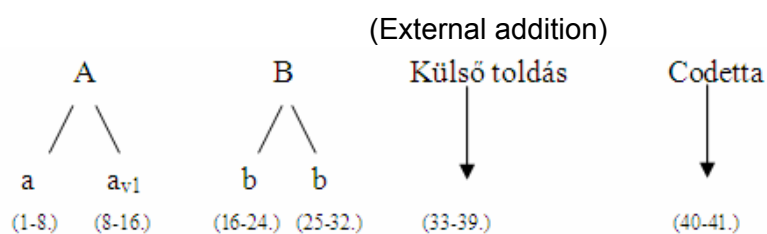
3.22 Op. 28 nr. 22, *Molto agitato*, *G minor*, 6/8

Prelude no. 22 in *G minor* with its *Molto agitato* tempo and *forte-fortissimo* dynamics strongly contrasts the lyrical atmosphere of the previous piece. The *G minor* key confers the piece a dark, passionate tone.

Its melody pattern unfolds in fact in the lower register, the author describing the bass in a parallel of octaves right from the beginning of the piece. The treble stresses the large-scale bass in a counter time manner as a counterpoint at the level of the chords.

The piece is bi-strophic having the following formal structure: (External addition, Codetta).

Part A develops the following main idea:



Ex. 42

measures no. 1-4



The variation of phrase a_{v1} differs from phrase a only by the author having the melody and accompaniment repeated one octave higher.

Part B modifies the melody of the bass by stressing it through notes repeated in an ostinato-like manner:

Ex. 43

measures no. 16-19

The addition in part B repeats the last two measures with a variation, then it brings back the first three measures of part A. Then it repeats measure no. 3 in order to stress it, and then it brings it back again one octave higher as in the case of part a_{v1} . By such an addition, the author intends to revoke and stress the musical essence of the piece.

As far as keys are concerned the piece starts in *G minor* and ends in *C minor*. Part B begins in *G flat major* then returns to *G minor*.

The addition fixes the *G minor* as the main key. During its course there is no variation to the main key, except for measure no. 39 where the author inserts a IV degree modified upwards, forming thus a chromatic, lower and delayed sound for the dominant D in the bass.

Ex. 44

measures no. 32-41 (Addition)

3.23 Op. 28 nr. 23, Moderato, *F major*, C

Prelude no. 23 having a *Moderato* tempo strikes the listener as an exceptionally light étude. The treble undulates continually, forming an almost irregular melody pattern. *Delicatissimo*: varies the composer the *piano* at the beginning of the piece, a dynamical signature valid until the last four measures.

Then the signature changes to *diminuendo* and *smorzando*. The articulate melody of the prelude unfolds in fact in the lower voice, which is less striking as the treble.

The A+A_{V1}+Coda form (8+8 measures) divides into regular phases. In part A the author describes tonally the keys related in the first degree set a fifth higher like *A minor* and *C major*. This phase is the basis for the entire prelude:

Ex. 45

measures no. 1-4

F major

a minor

In the second part (A_{V1}) the musical process deals with a key a fifth lower (*B flat major*).

The function of the Coda is also in this case to fix the key. In the last measure, the author creates one short modulation more into *B flat major*, also in order to strengthen the F key by its dominant. In the Coda, he brings back the initial musical idea and changes the register (middle, low) by an addition:

Ex. 46

measures no. 19-20

SMOZ.

3.24 Op. 28 nr. 24, Allegro appassionato, *D minor*, 6/8

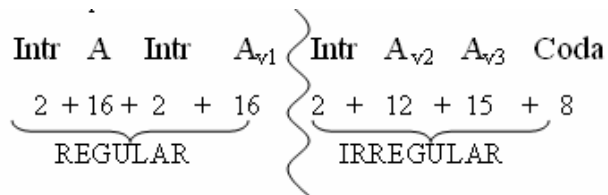
Prelude no. 24 has the structure of a variation. The first half has a regular structure, while the rest of the structure from A_{V3} grows gradually looser and more irregular and it ends in a Coda. The Coda cascades by a quick passage of seven octaves working its way through the entire keyboard and ending in the last three sounds resembling a "heartbeat":

Ex. 47

measures no. 74-77



The formal structure of the prelude is:



The basis for the entire piece is part A:

Ex. 48

measures no. 1-18



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We find in this context all the elements Chopin works with in the prelude from this point onward. The most irregular part is A_{v3} : in the 15 measures of this part, the author inserts a two-measured chromatic scale of 4 octaves ascending in thirds in *fortissimo* and an inner insertion in measures no. 59-60. The piece reaches its culminating point before the measures of the Coda. In the Coda we have a dynamics of *forte-fortissimo* (*fff*) kept up until the end.

It is interesting to observe that the passages of the Coda end each time in a D. This note meant also in Chopin's view the key of annihilation and destruction. By stressing these notes in *forte* and *marcato* he means to rebel against his own destiny and to express his fondness of life.

The prelude starts in *D minor* and modulates into *A minor* at the end of part one. The second part starts in *A minor* and modulates into *E minor*. Part B keeps up the *C minor*, while the Coda starts in *D minor* and ends in the same.

It is interesting in the prelude that the author uses mostly minor keys. The parts where he modulates into major keys are like isles in a sea of minors. (See measures no. 43-46 in *D flat major*, a major key, but one of very dark tonality).

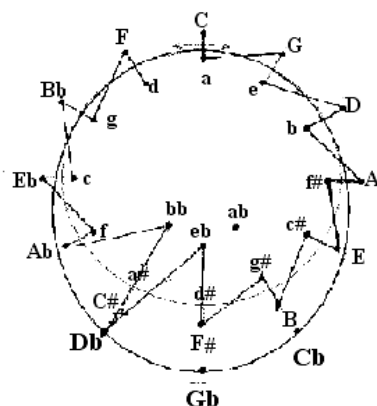
This prelude with a requiem-like atmosphere unfolds in *forte* and *fortissimo* during its 77 measures. The number 77 is a symbol, a doubling of 7, which is the cosmic number. We have the seven days of the week, the seven planets in the solar system, the seven degrees of spiritual completeness, the seven petals of a rose, the seven heads of the cobra of Angkor, the seven branches of the cosmic tree, the seven colours of the rainbow, etc. By reducing the piece to 77 measures, Chopin points to cosmic completeness. In this atmosphere of completeness, it seems as if the composer would sum up his own life and would project into music the summary.

4. Summary

Chopin's series of preludes (op. 28) excellently reflect the composer's state of mind of which we know also by the means of the bibliographical data. As far as key is concerned, the preludes usually form a regular contrast with each other (pieces with slow tempo, melancholy atmosphere interchange with pieces of quick, vivacious tempo): e.g. 1. *Agitato* - 2. *Lento*, 3. *Vivace* - 4. *Largo*, etc. Chopin winds up excellently the series of preludes: if prelude no. 1 starts with a tempo signature of *Agitato* and is a light and mainly cheerful piece, the last prelude, no. 24 expresses lethargy and hopelessness by its *Allegro appassionato*.

The features of the prelude are present in the series by the fact that each piece has a main motif. However, characteristics of the pieces vary within their main motif. We find pieces of engine movement, étude-like ones, cheerful ones, light ones, dancing ones, lyrical ones, sorrowful pieces, and mournful pieces, temperamental and revolutionary pieces. Constant tonal movement confers the features of an étude to preludes in *C major*, *D major* and *E sharp major*. Preludes in *A minor*, *E minor* and *C minor* are mournful. Preludes in *F sharp major* and *B flat major* are melodic and lyrical. Rebellious, revolutionary-like preludes are the preludes in *F sharp minor*, the *G sharp minor*, the *B flat minor*, *F minor*, *G minor* and *D minor*. There are a few pieces, which do not easily fit any category, e.g. the prelude in *E major* of a festive atmosphere.³⁴

As far as keys are concerned, we can note that Chopin tries to avoid the ordinary, to push the limits and thus "flirts" with theoretical keys (*C flat major*, *E flat minor*, *D flat major*). In *Preludes*, he breaks the circle of fifths by a point-counterpoint structure:



³⁴ Frank, Oszkár, *op.cit.*, p. 63

Harmonic structure of the preludes already forecasts the axial thinking and structures of the 20th century. Unusual intervals, extreme, gradual structures following a symmetric-asymmetric pattern, harmonies built up from dissonant elements show us a new world of harmonies. Sometimes he uses unusual scale structures (3:2, 2:3, 1:4), he tries to build up a neo-modal system of his own (modal chromatics). He accentuates major-minor chord alternation by using the diminished octave.

These types of chords appearing in the stressed part of the measures and delaying elements are especially frequent in his preludes. These are the means that he uses to attempt to bring in new colours and exotic harmonies. The diatonic relaxation of these dissonances is also worth noticing.³⁵

He also uses frequently in his preludes bitonality, another forerunning element of modern harmonization (ex. no. 8). The contrast between the key structure of Bach's *The Well-Tempered Clavier* and Chopin's *Preludes* is also noticeable: although Chopin was inspired by Bach's structure, he followed his own way and composed the key structure for his series based on a different principle. While Bach chose to ascend on the steps of the chromatic scale, Chopin chose to follow the sequence of the circles of fifths. As soon as sharps were over, he spontaneously turned to the flats, following the sequence of the circle clockwise.

Formal structure: most of the preludes are bi-strophic, but there are several mono-strophic forms as well (ex. no. 7). Sometimes he uses formal structures different from the usual formula, for example the rondo (no. 19), the form with variations (no. 6) or the lied (no. 15). Most of the pieces end with a Coda or a Codetta.

(Translated from Hungarian by Borbély Bartalis Zsuzsa)

³⁵ Coca, Gabriela, *Frédéric Chopin, un precursor al armoniei secolului XX (Frédéric Chopin, a Forerunner of the Harmony of the 20th Century)*, in: *Review Muzica*, Bucharest no.1/2004, p. 20-21.

ANNEX:

Table of formal structures

Op.28	Tempo signature	Key	Formal structure
No. 1	<i>Agitato</i>	C major	A+A _v +Coda
No. 2	<i>Lento</i>	A minor	Introd.+A+Coda
No. 3	<i>Vivace</i>	G major	A+A _v +B+Coda
No. 4	<i>Largo</i>	E minor	A+A _v +Codetta
No. 5	<i>Allegro molto</i>	D major	A+A _v +Coda
No. 6	<i>Lento assai</i>	B minor	A+A _{v1} +A _{v2} +Coda
No. 7	<i>Andantino</i>	A major	A
No. 8	<i>Molto agitato</i>	F sharp minor	A+A _{v1} +Coda
No. 9	<i>Largo</i>	E major	A
No. 10	<i>Allegro molto</i>	C sharp minor	A+A _v
No. 11	<i>Vivace</i>	B major	A+A _v +Coda
No. 12	<i>Presto</i>	G sharp minor	A+A _{v1} +B+C A+A _{v2} +C _{v1} +Coda
No. 13	<i>Lento</i>	F sharp major	A+A _{v1} +B+A _{v2} +Codetta
No. 14	<i>Allegro(pesante)</i>	E flat minor	A+A _v
No. 15	<i>Sostenuto</i>	D flat major	A+B+A _v +Coda
No. 16	<i>Presto con fuoco</i>	B flat minor	Introd.+A+A _v +Coda
No. 17	<i>Allegretto</i>	A flat major	Introd.+A+B+A _{v1} +C+A _{v2} +Coda
No. 18	<i>Allegro molto</i>	F minor	A+B+Coda
No. 19	<i>Vivace</i>	E flat major	A+A _{v1} +B+B _v A+A _{v2} +C+C _v +Coda
No. 20	<i>Largo</i>	C minor	A+B+B+Codetta
No. 21	<i>(Cantabile)*</i>	B flat major	A+A _{v1} +A _{v2} +Coda
No. 22	<i>Molto agitato</i>	G minor	A+B+Codetta
No. 23	<i>Moderato</i>	F major	A ₁ +A _{v1} +Coda
No. 24	<i>Allegro appassionato</i>	D minor	Introd.+A+Introd.+A _{v1} Intr.+A _{v2} +A _{v3} +Coda

* sometimes the signature at the beginning of the piece refers rather to the manner of performance than the main tempo.

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