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Original System of PRELUDING,

Comprehending

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This Book is extracted from a Treatise on Piano Forte Playing by the above Author, in four Parts, entitled L'ANIMA DI MUSICA. *The First part treats of the Rudiments & Theory of Music in General; The Second part, of Practice and of Fingering with 27 Exercises and 20 easy Progressive Lessons; The Third part of Musical Expression and Style (which are reduced to System) with suitable Examples; The Fourth part forms the present Book of Preluding, together with a Musical Dictionary Price £1.5.*

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Case 24

PREFACE

The following pages are extracted from a Work in four parts intitled L'ANIMA DI MUSICA, in which the Author has treated on every subject connected with Piano Forte playing†; These pages form the fourth part of that Treatise.

The object throughout, has been to avoid prolixity, and to render every subject as brief as possible for the convenience of young Scholars —, and as it is not to be expected that preludes will be attempted by those who cannot play a little, or who are not already acquainted with the rudiments of Music, and the scales in the different keys major and minor, those subjects are purposely omitted, and also every other except the one proposed namely; Preluding.

† vide Title page.

OF PRELUDING.

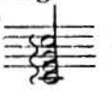
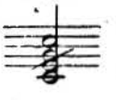
Every performance should be introduced by a prelude, not only to prepare the Ear for the key in which the air or piece is to be played, but to prepare the fingers, and therefore should in general consist of some rapid movement intermixt with Chords, Arpeggios or other passages.‡

A Prelude is supposed to be played extempore, and to lay down rules would be as impossible as wrong, For the fancy should be unconfined; but for those who are not acquainted with the rules of Counterpoint or Composition I shall submit several specimens or styles of prelude, adapted to every capacity; those desirous to learn more on the subject must study that other branch. —

---

‡ A Chord is several notes struck together thus,

An Arpeggio is the notes of a Chord played in succession and in particular directions thus &c.

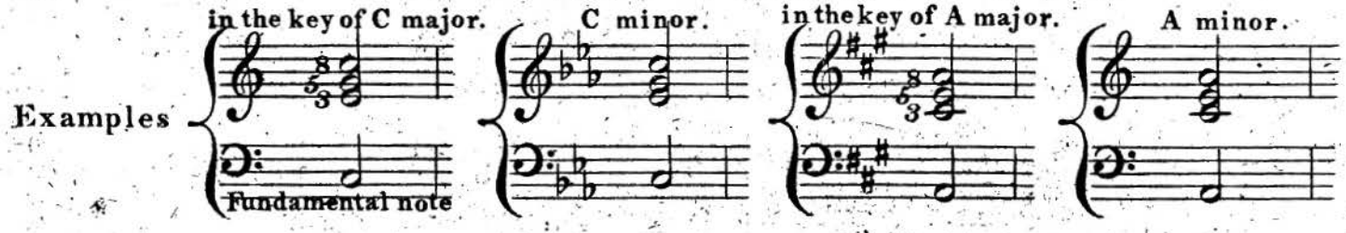
* Appoggiando signifies; playing a Chord in a leaning or slanting direction so that the notes are heard successively: usually marked thus,  or or 
(vide Treatise page 74.)

A Prelude may be of various description, it may be long or short; simple or complex, confined to one key or modulating into a variety of keys; consisting of Chords, Arpeggios, running or inverted passages, or of all — in short as the fancy may direct, but confined to this rule; that it must begin and end in the same key, which must be the key in which the movement is going to be played; — But nevertheless I recommend that the fancy should at the same time not lead the performer to introduce any extraneous, and unconnected matter; but that all should assimilate and harmonize, at the same time displaying as much brilliancy of execution as possible. —

The Pupil having become thoroughly acquainted with the scales of the different keys, in both moods (see page 19) should learn the Perfect or Common Chord of every key Major and Minor, and the leading Chord of the seventh, so as to be able to play both by memory — as the conclusion of almost every Prelude is composed of these two Chords.

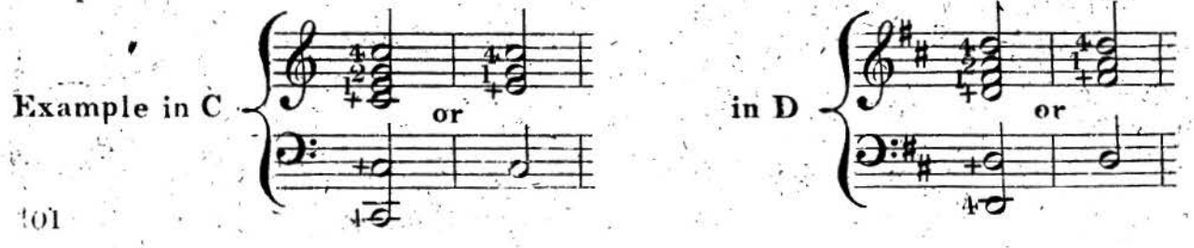
Of the Perfect or Common Chord.

The Bass or fundamental note of the Perfect or Common Chord is a key note - to which is added its 3d 5th & 8th — thus C being the fundamental note in the key of C, its third is E. its fifth G. and its eighth C —



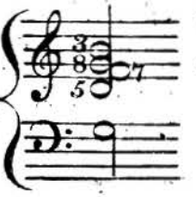
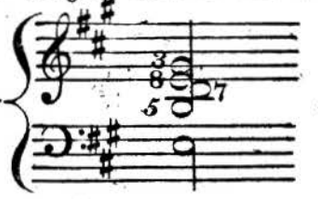
The only difference of Major and Minor in this Chord is the 3d note of the key — which in Minor becomes half a tone lower; thus, in the former example of the key of C, E being the 3d note becomes flat in the minor mood - and in the 2d Example in the key of A, - C sharp becomes natural in the Minor. -

The easiest, and readiest way to find out the perfect or common Chord in any key, is to play in the Bass the key note, either single or an octave; and with the right hand play an octave of the key note also, when the other two middle notes will be found exactly under the 1st & 2d finger, if the hand is held straight — But should the hand be too small to reach the octave, then place the little finger of the right hand on the key note, the other two notes will be found always at the same distances under the thumb and first finger.

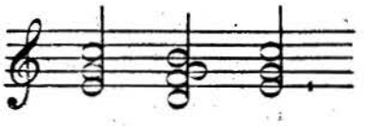


Of the Leading Chord of the Seventh.

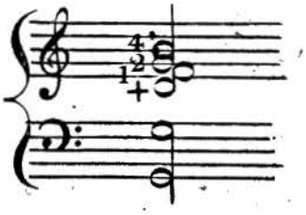
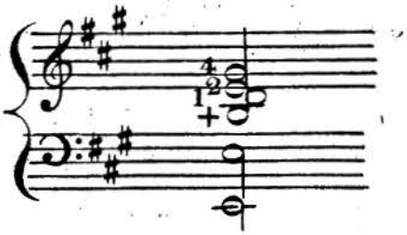
The Bass note of the seventh Chord is the fifth note of the key — to which is added its third, fifth, seventh and eighth. Thus in the key of C. – G (being the fifth note of the key) is the fundamental note — B is the 3.d – D the 5.th – F the 7.th and G the 8.th — NB. this chord is the same in the major and minor moor.

Example in C.  in A. 

NB. the order of the notes is inverted in the above Example, that is; the 3.d is made the highest note – being a better position and by being closer to the other Chord prevents jumps.

Example of both Chords 

The easiest way to discover the Chord of the seventh, is to play in the Bass the fifth note of the key, octave or single note, and with the right hand, place the little finger on the note below the key note, and the thumb on the note above the key note, when the other two middle notes will be found exactly under the 1.st & 2.d fingers adjoining each other. Example —

Ex: in C.  in A. 

As I have before said, it is not my intention to touch on the subject of thoro' Bass, I shall not confuse the Pupil with its laws of avoiding octaves, fifths &c. but only give Examples for the Ear to catch, which will be soon habituated to the common preludes — I therefore recommend them to be learnt by Ear.

The pupil should now learn the short preludes at page 85 called 1.st style (which is the two Chords just described) and get them by heart. —.

After which proceed to learn those marked 2.d Style page 86 (which is the complete common prelude). The next are those of the 3.d style page 87 the same as the last, except being Arpeggios instead of Chords. —

Next follow a series of CODA's or FINALES Page 89 that may be substituted

for the last Chord of any of the foregoing preludes. — And also a variety of CAPO's or introductions page 95 which may end with the Coda's attached to them or any other of the same key. — NB. I have avoided much variety in these short preludes — as the simpler they are, the more likely are they to remain in the pupil's memory.

The whole concludes with twenty complete modulating preludes or Capricio's in Major and Minor keys. page 102.

The Style for playing Preludes should be bold and energetic: The running passages executed with brilliancy and velocity; the Chords that are long, and which conclude the Prelude (as at 1.st Prelude page 102,) should not be struck together, but by a long extended Appoggiando (see * at the bottom of page 81).

Those Chords that begin any run, or passage, (as the Chord mark'd *sf.* in the same prelude page 102) should have emphasis, and should be played more together, and with more firmness; When there are several Chords together (as the beginning of the same prelude page 102) they should be played almost together and not Appoggiando.

The Arpeggios, and passages, where both hands combine, and that are link'd with ties &c. (as at the beginning of the 2.d Prelude page 102, the 8.th Prelude page 105, the 2.d part of 12.th Prelude page 108 &c.) must be played perfectly regular and Legato, keeping as many notes down as possible.

In the performance of Preludes, all formality or precision of time must be avoided; they must appear to be the birth of the moment, the effusion of fancy, for which reason it may be observed that the measure or time is not always mark'd at preludes —

As this style of playing ad libitum, without measure is so difficult, I have occasionally introduced Bars as guides, to shew where the Bass should be thrown in.

The running passages must move without the slightest interruption, both hands acting independently of each other.

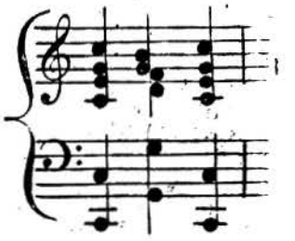
I have before stated, that the three first styles of Preludes may have for conclusion or finale any of the Coda's of the 4.th or 5.th style, that is; a prelude in the key of C of either the 1.st, 2.d or 3.d style may have for its finale, (instead of its concluding Chord,) any of the Coda's in C. of the 4.th style,

on the Coda's attached to the Preludes of the 5.th Style in C. —

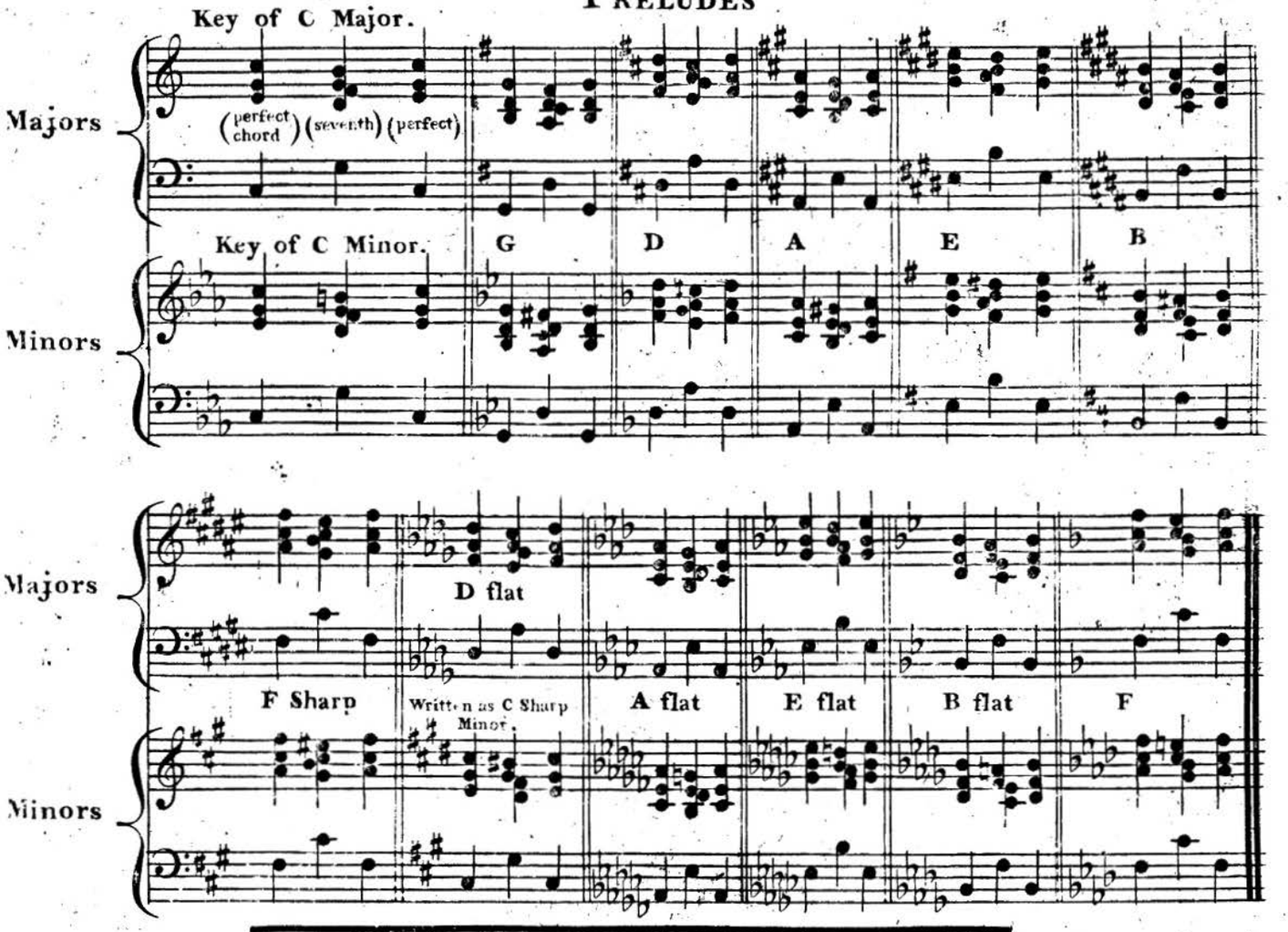
By this means, and by transposing certain preludes in different keys, the Scholar may form endless variety, and with perseverance become so habituated to passages, Arpeggios, and Modulation, that the Ear will imperceptibly guide the fingers, and direct the fancy to model preludes in various shapes. —

PRELUDES (first Style)

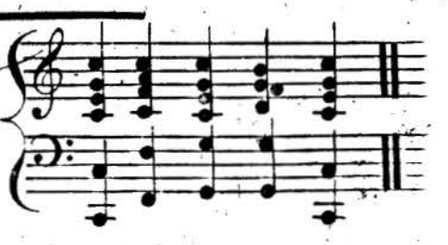
Being an exercise of the perfect and seventh Chord; NB. the octave below of the Treble may or may not be added to the perfect chords of the following Preludes — and the Bass also may be played as octaves thus; - Example



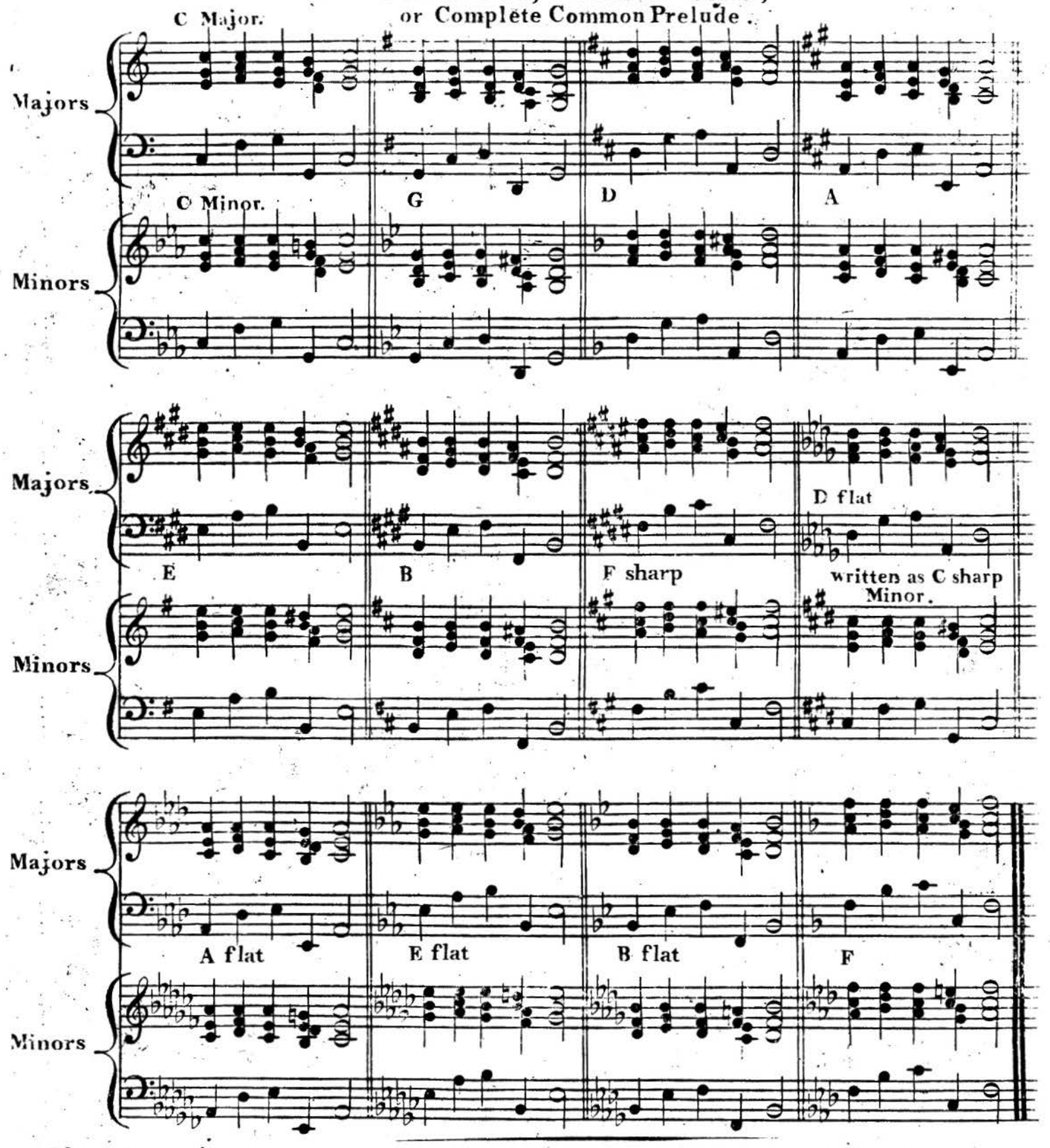
PRELUDES



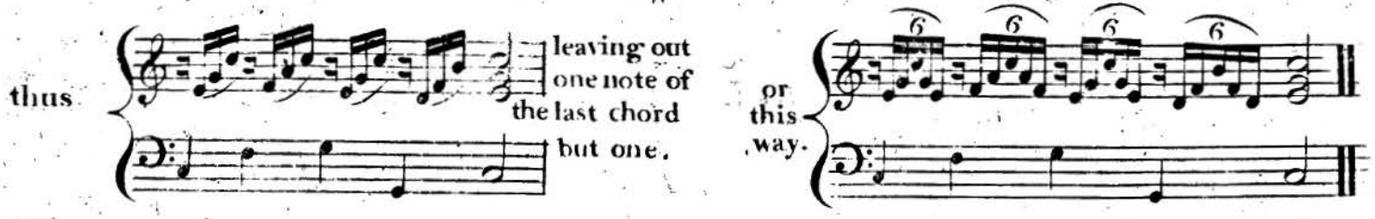
In the following Preludes, Style the Second, the Basses may be played as octaves, and to all the chords in the treble the octave below may be added except to the last but one



Preludes, Second Style,
or Complete Common Prelude.

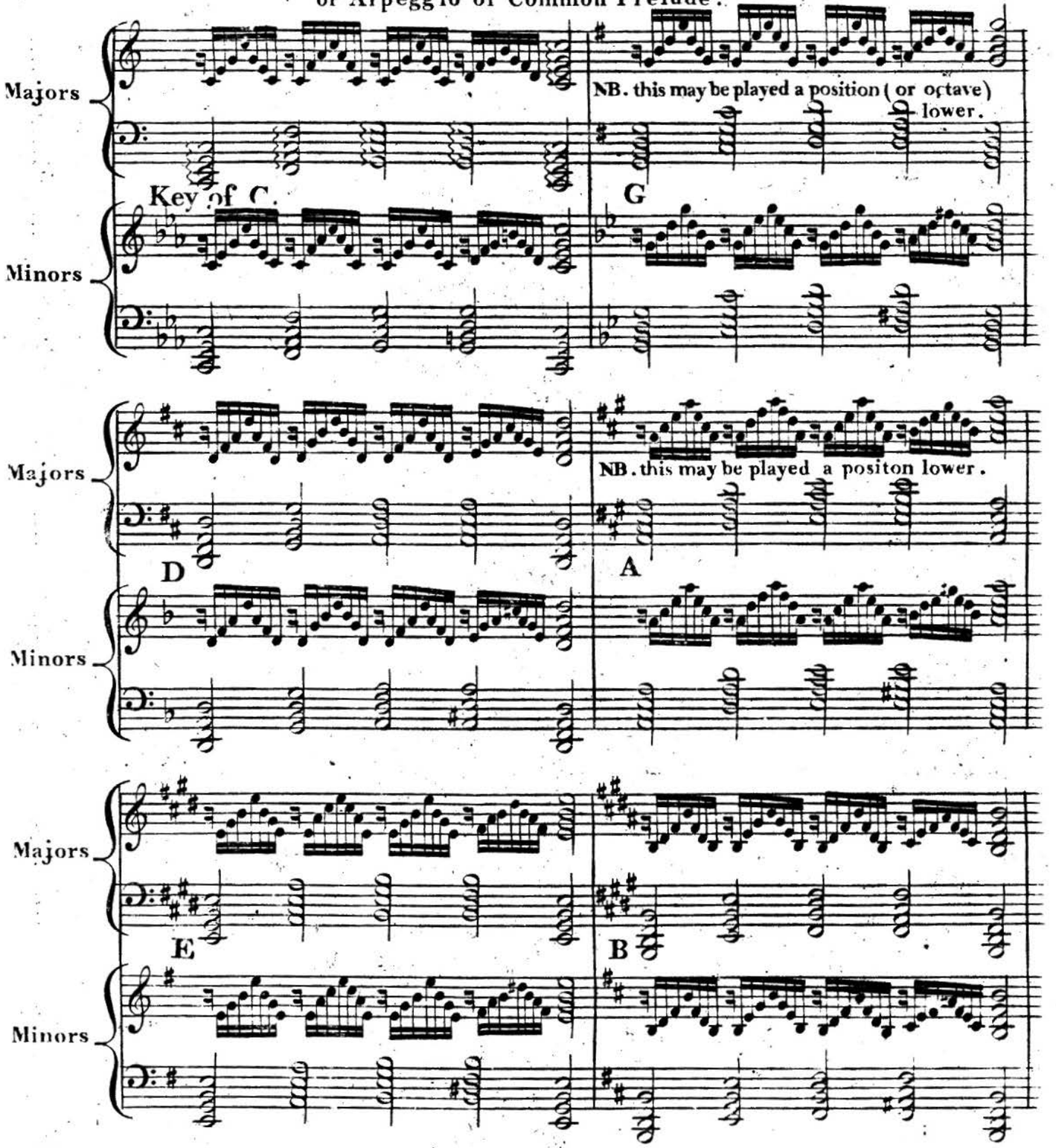


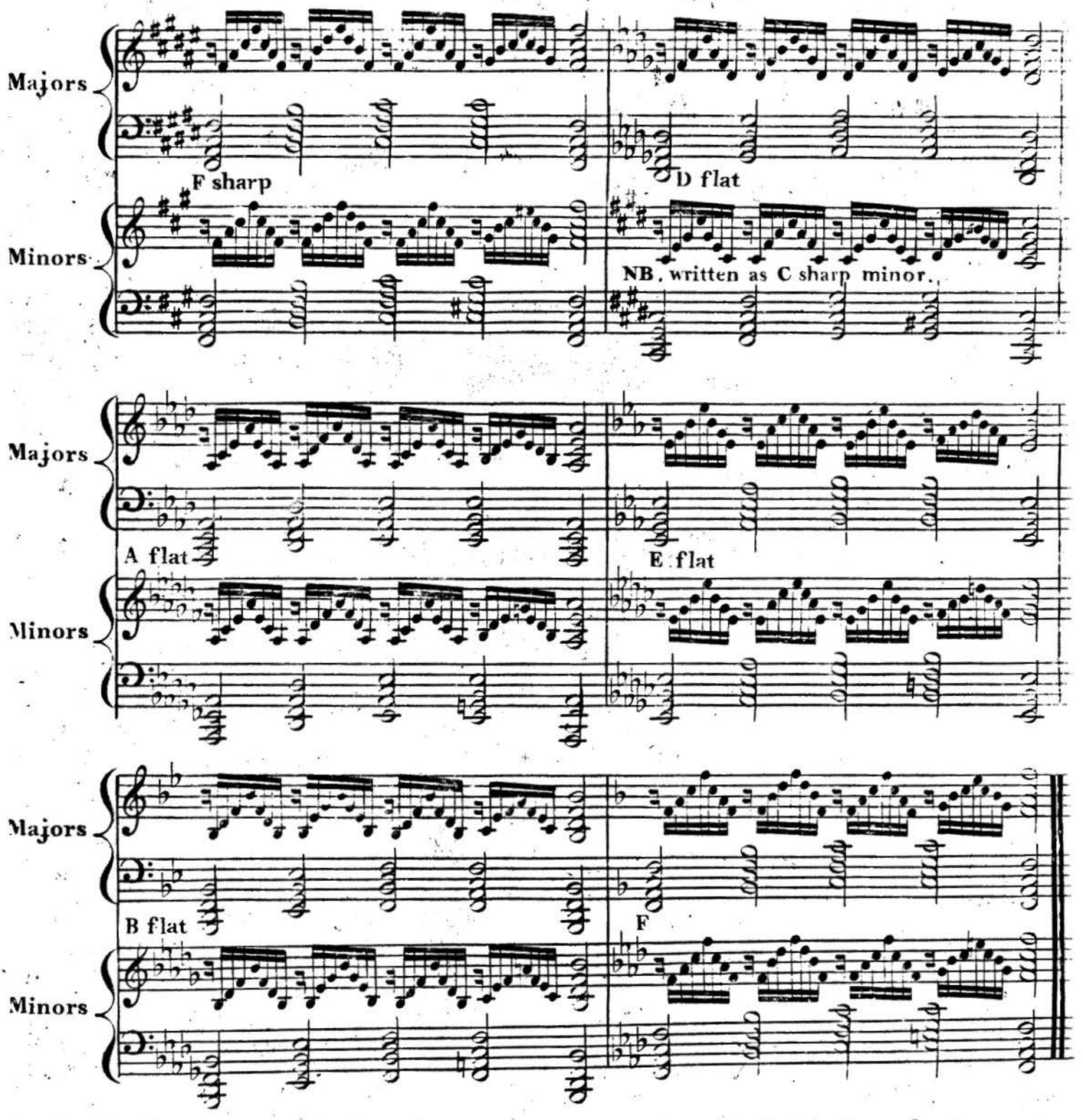
If the hand is not extensive enough to play the next Preludes, (third style) those of the second style may be played Arppeggio. —



The Basses of the next set of Preludes may either be played simply as Octaves, or as chords, and it would be better for the pupil to learn them at first without chords in the Bass, that is leaving out the two middle notes of each Bass chord — or to play the three first Basses as Octaves, and the next two as Chords. —

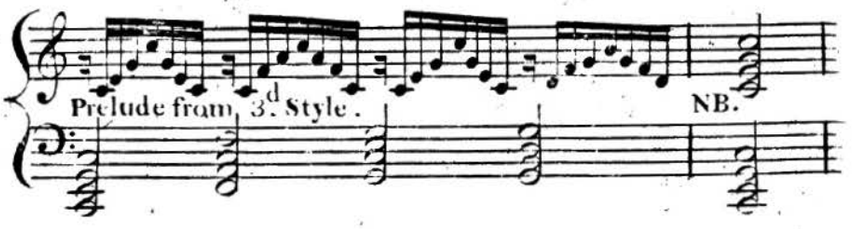
Preludes, Third Style,
or Arpeggio of Common Prelude.





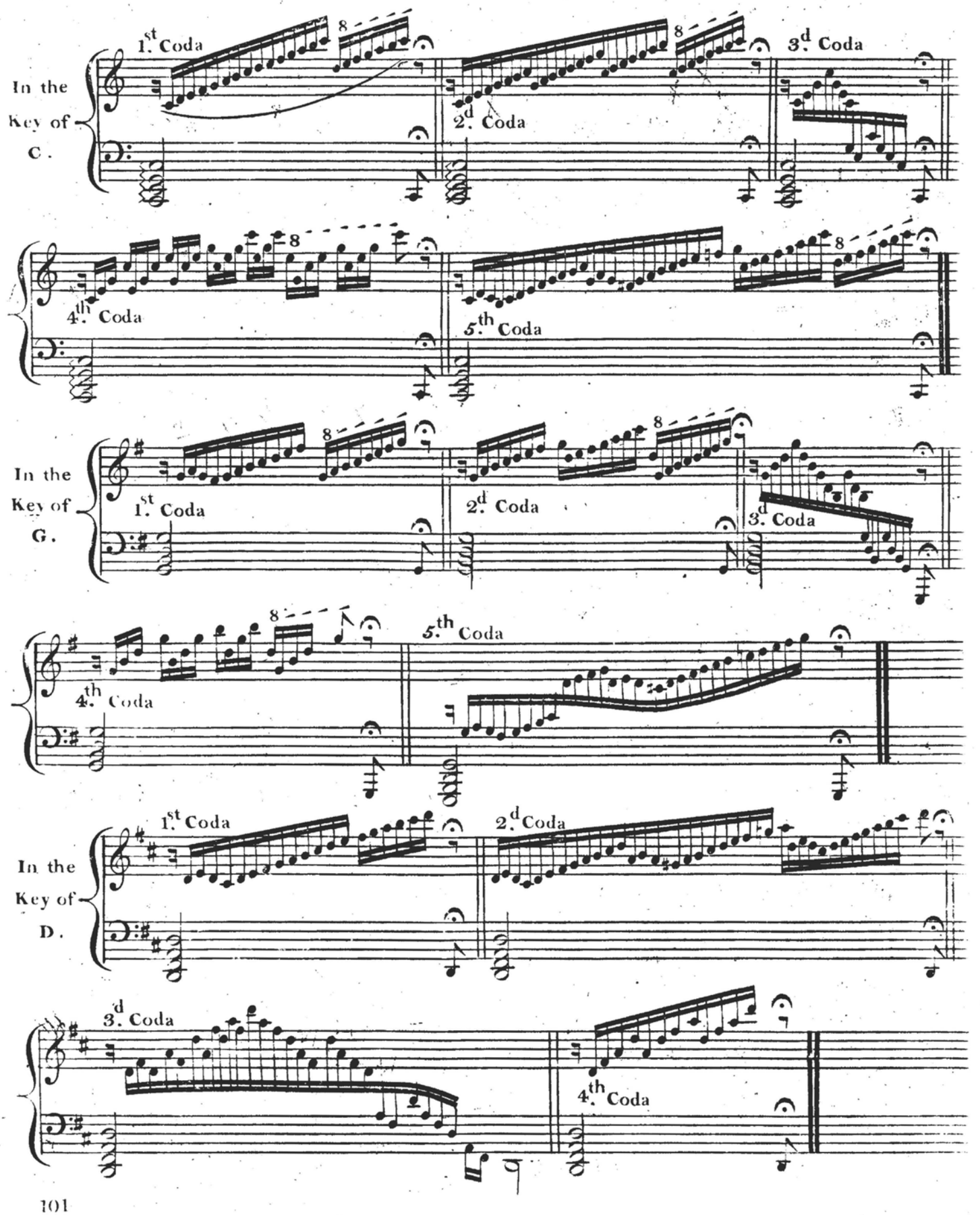
The Position of any of the foregoing preludes may be changed, that is they may be played an octave higher or lower to suit the CODA.

To any of the foregoing styles of preludes, the following Coda's or Finales of the same key may be substituted instead of their concluding chord - marked NB. in the next Example. For instance; after the following prelude, instead of the Chord marked NB. play either of the Coda's in that key.—

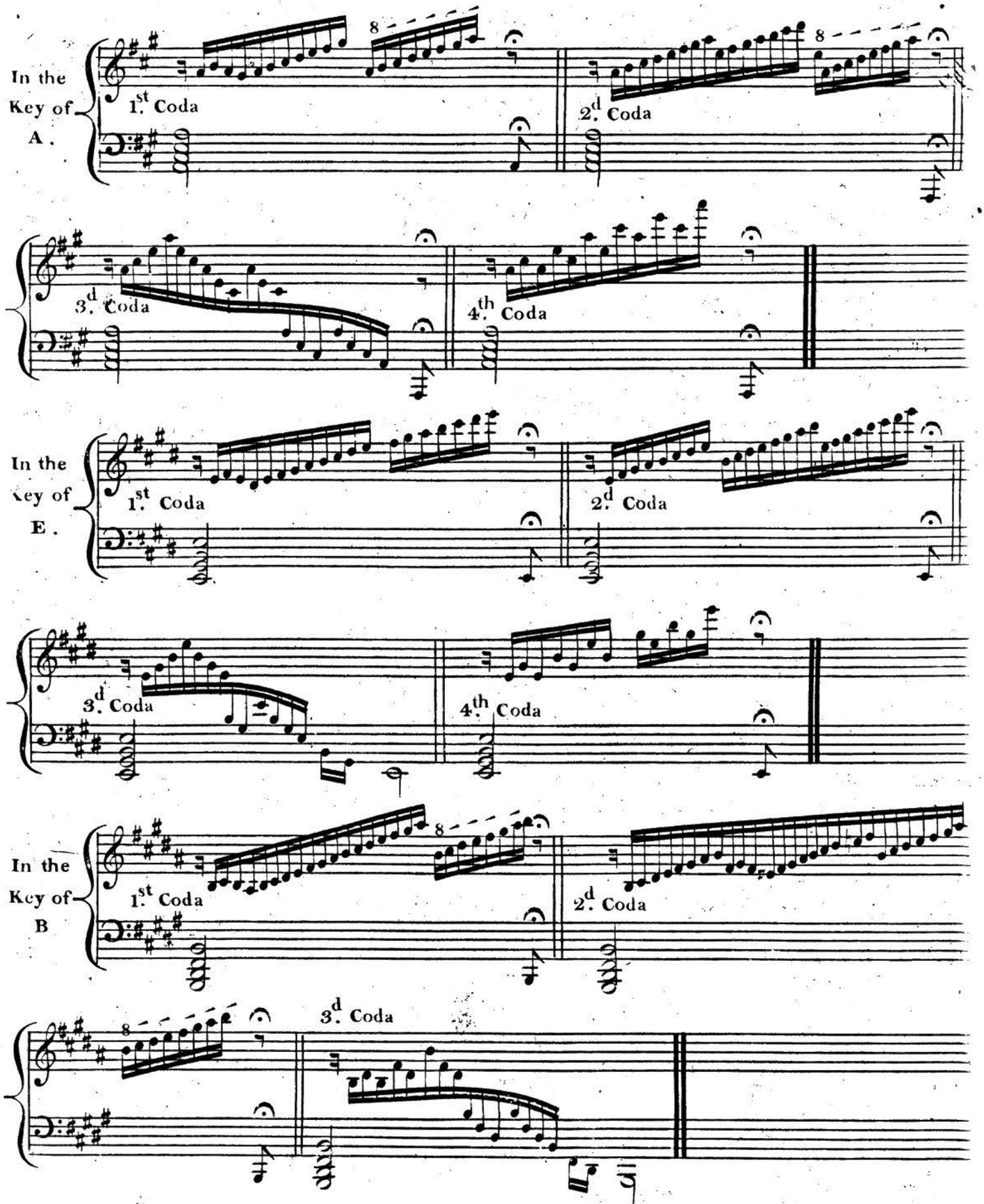


Coda's or Finales, In Major Keys.

Fourth Style.

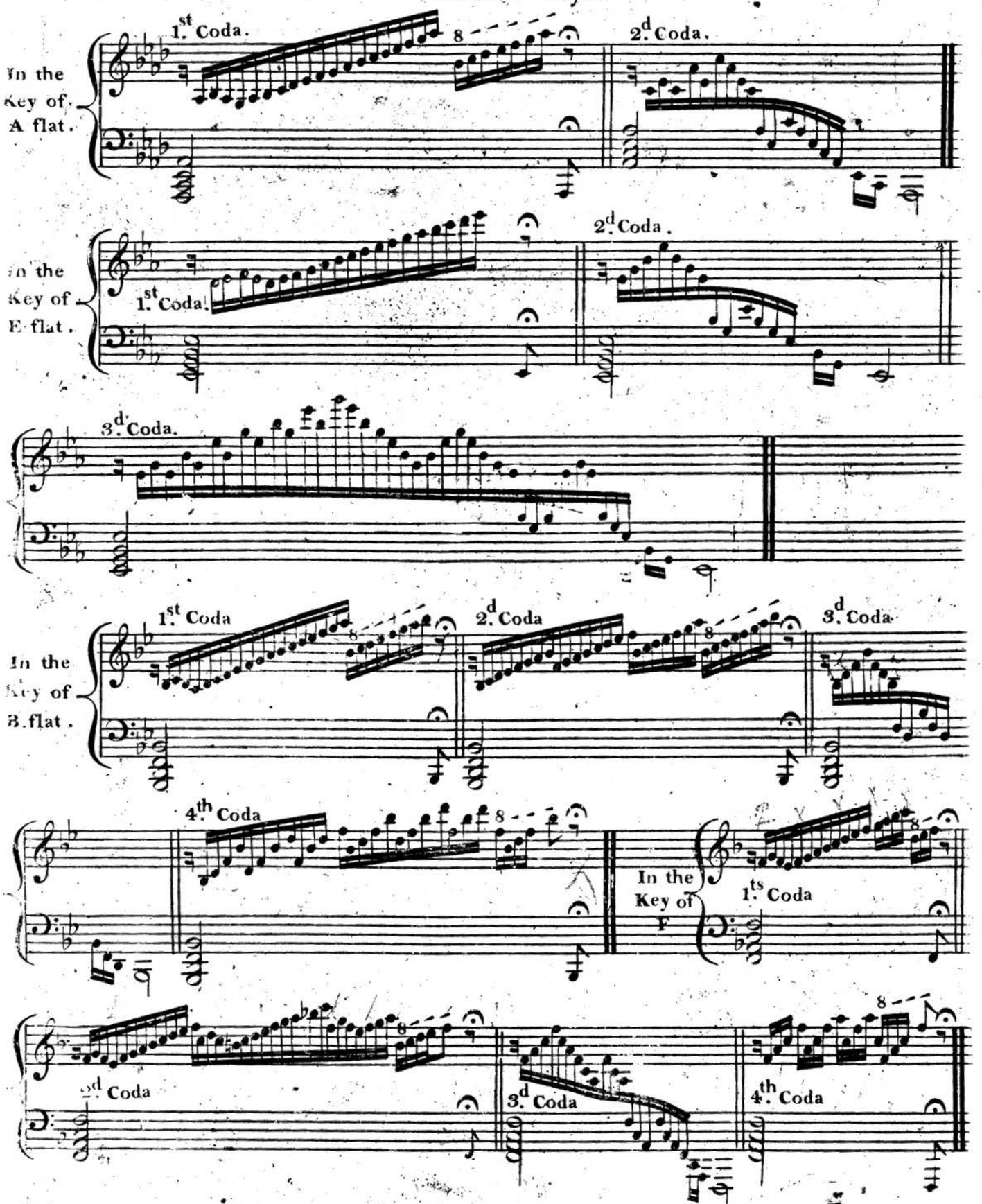


Coda's, Major Keys.
fourth style



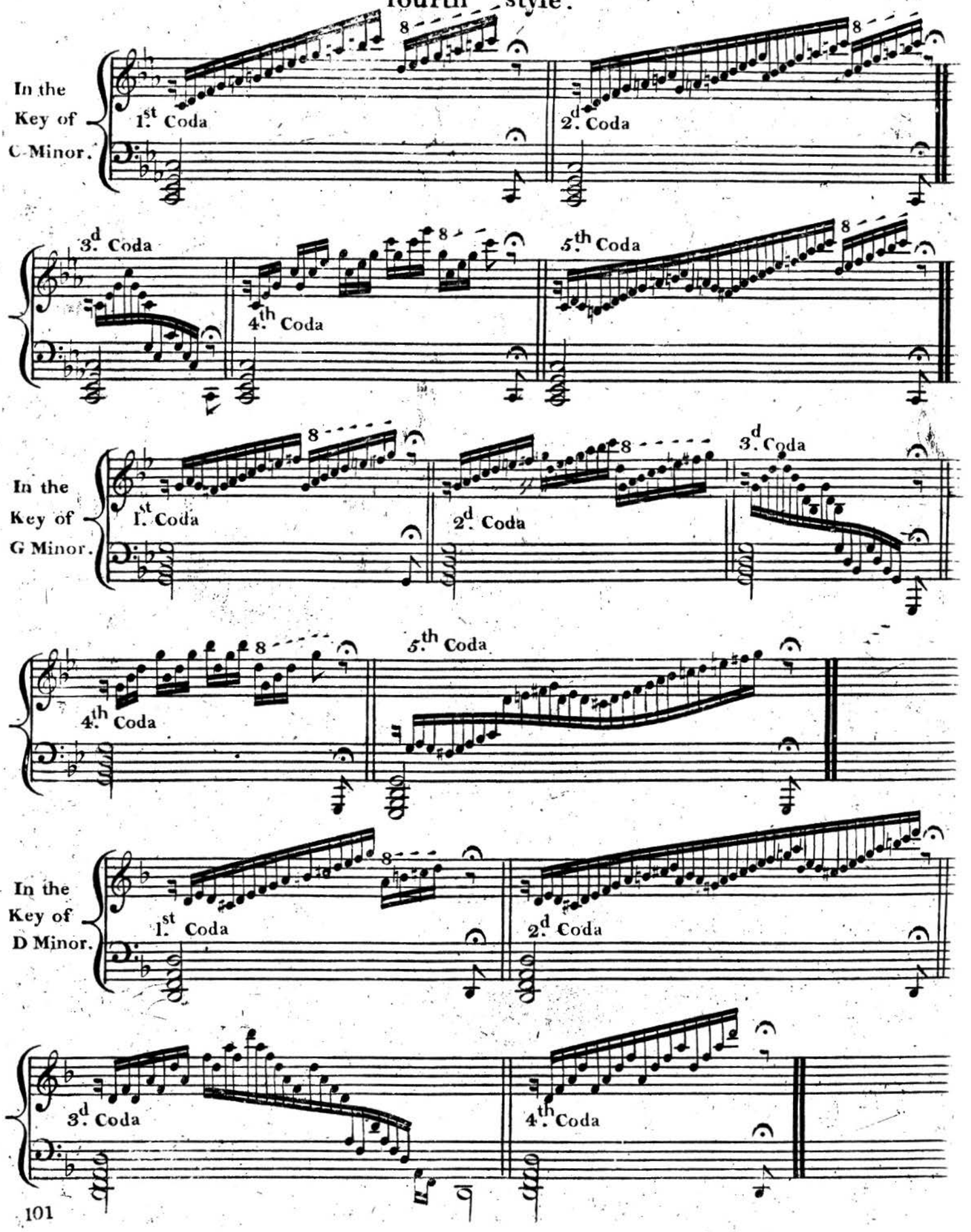
Coda's, Major Keys.

fourth style

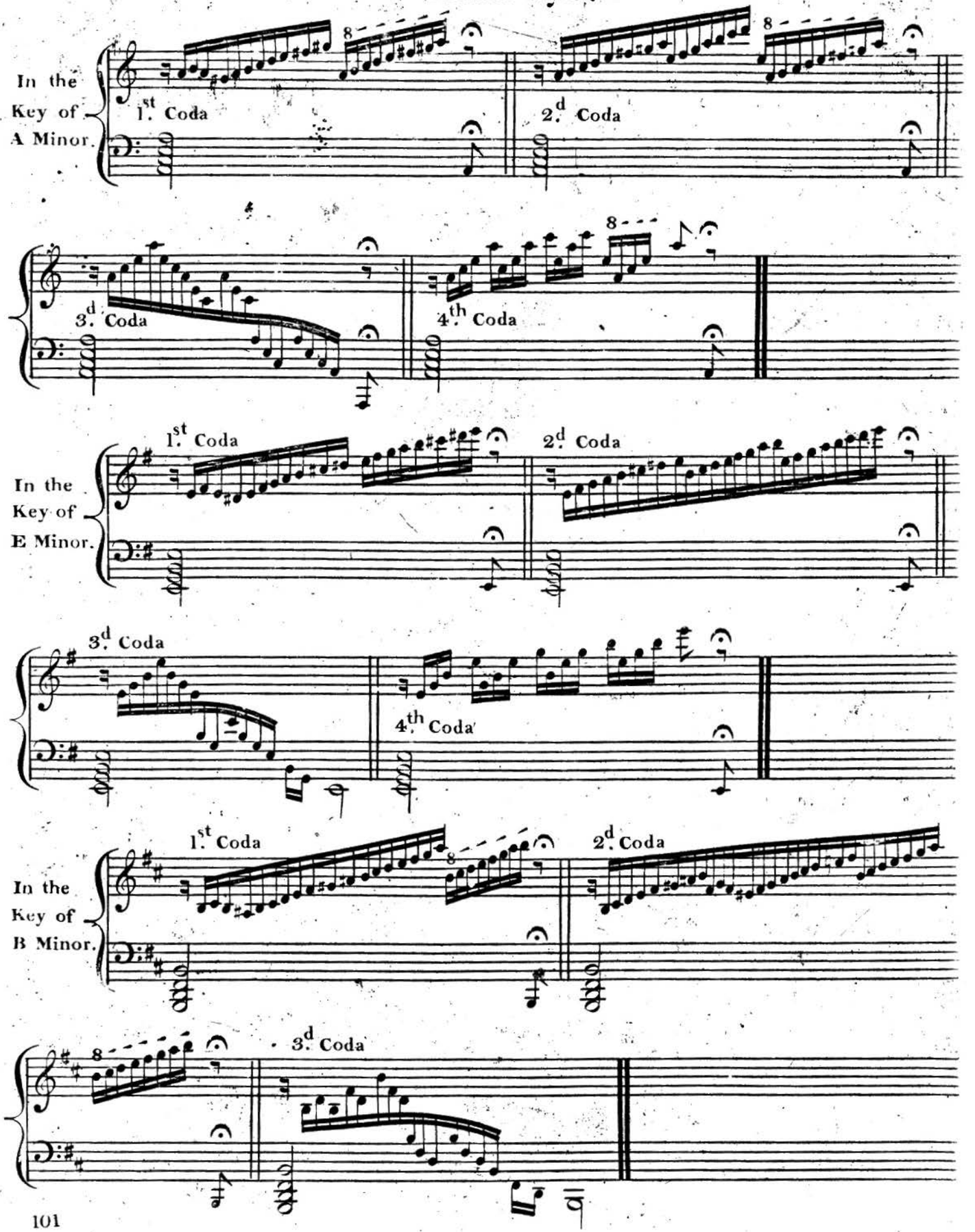


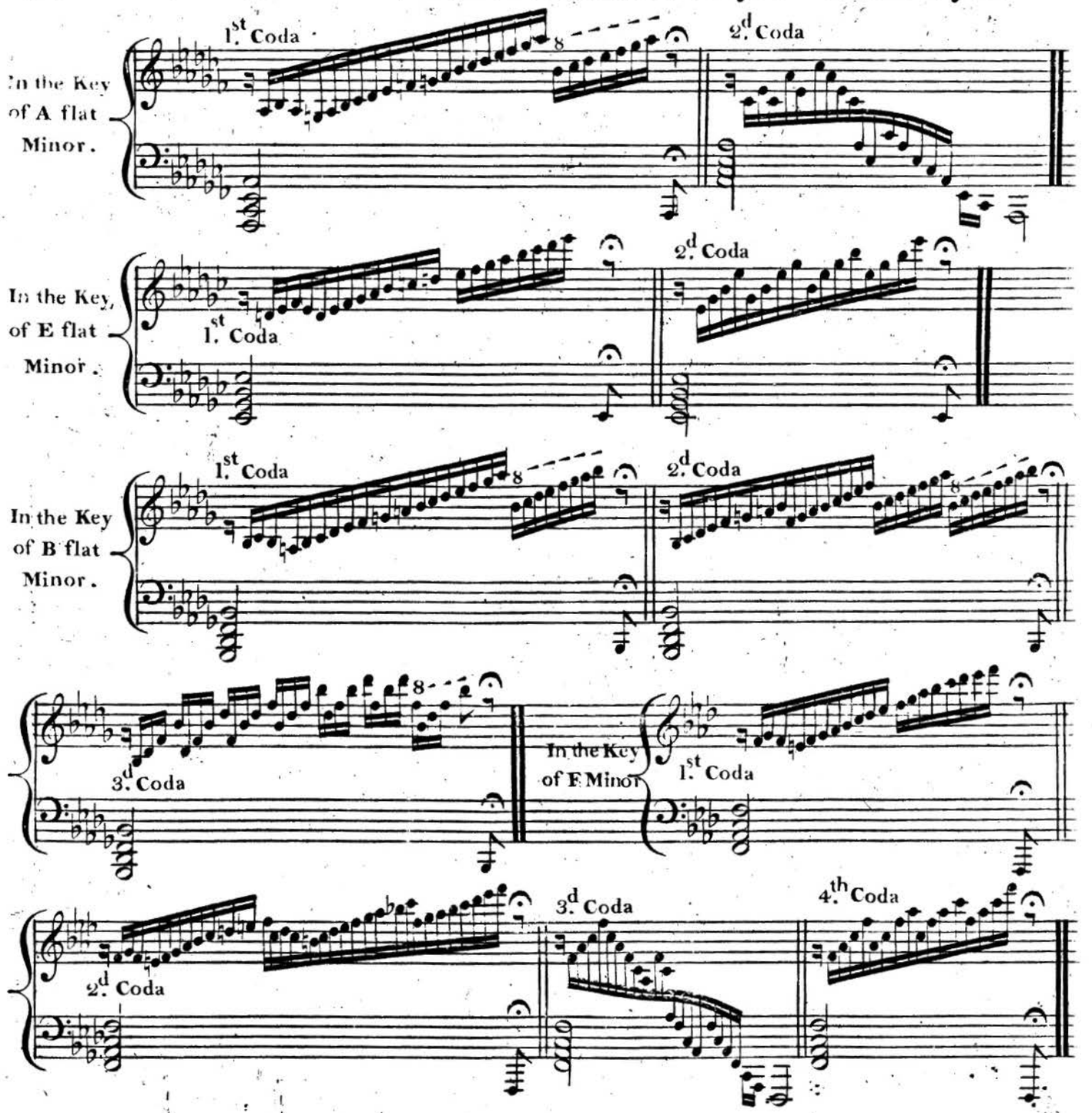
Coda's or Finales in Minor Keys.

fourth style.



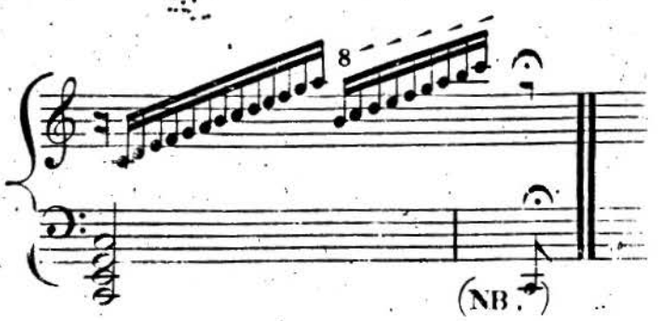
Coda's, Minor Keys.
fourth style.





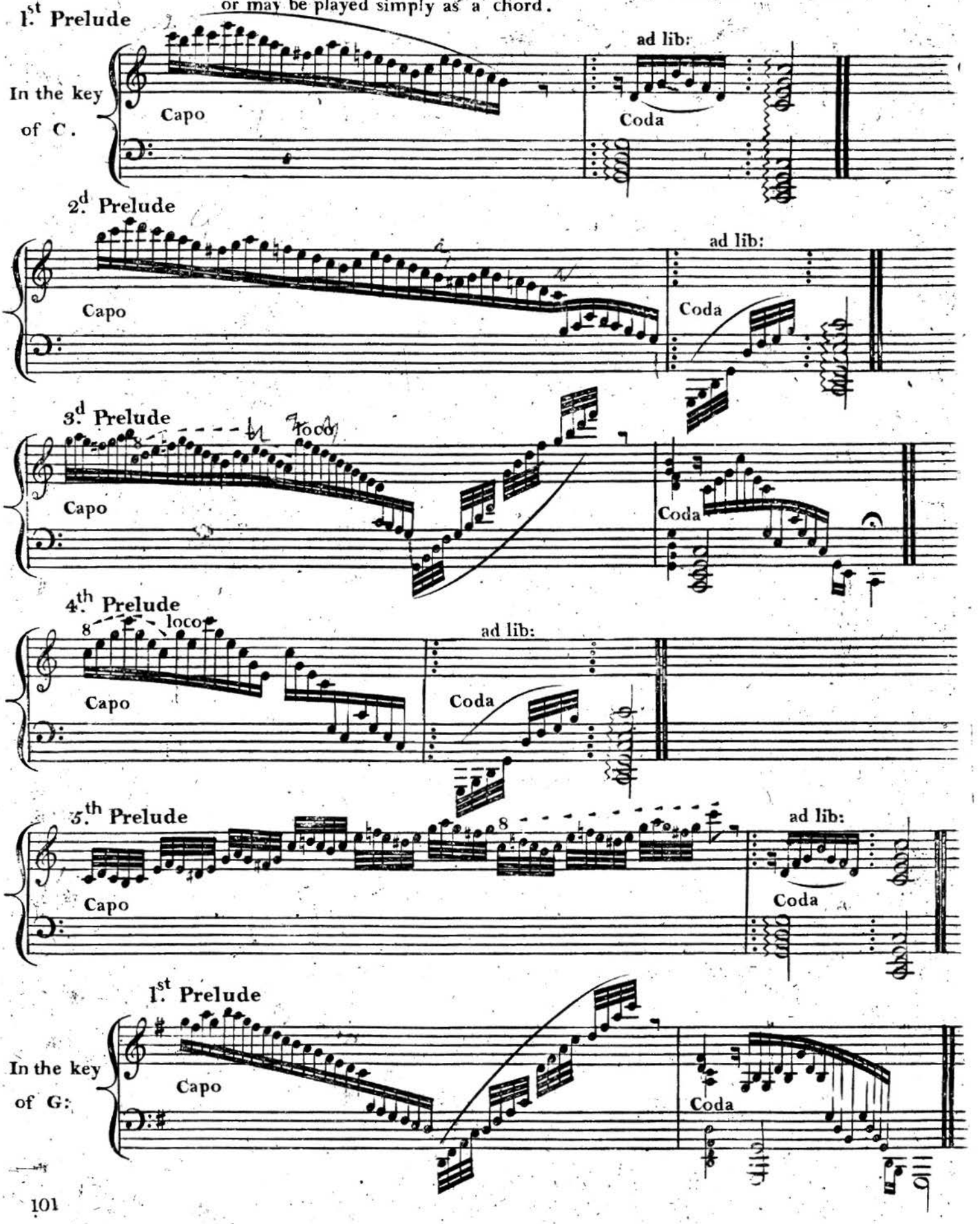
Any of the foregoing Coda's will also serve as Capo's or introductions, substituting for the last single note in the Bass with the pause (𝄐) any of the Coda's of the following preludes. —

For instance; After the following prelude (taken from the 1.st Coda page 89) instead of the last single note in the Bafs marked NB. play any of the Coda's attached to the following Capo's — (which are purposely divided by a Bar to distinguish them from their Capo's.) that are in the



Capo's or Introductions, with suitable Coda's forming entire Preludes in Major Keys. (fifth Style)

NB. those Arpeggios marked ad lib: and inclosed by dots may or may not be repeated, or may be played simply as a chord.



Capo's &c. Major Keys. (fifth style)

2.d Prelude — Capo — ad lib: — Coda

3.d Prelude — loco — Capo — &c. — Coda as before

4.th Prelude — loco — Capo — ad lib: — Coda

5.th Prelude — Capo — ad lib: — Coda

In the Key of D

1.st Prelude — loco — Capo — ad lib: — Coda

2.d Prelude — Capo — &c. — Coda as before

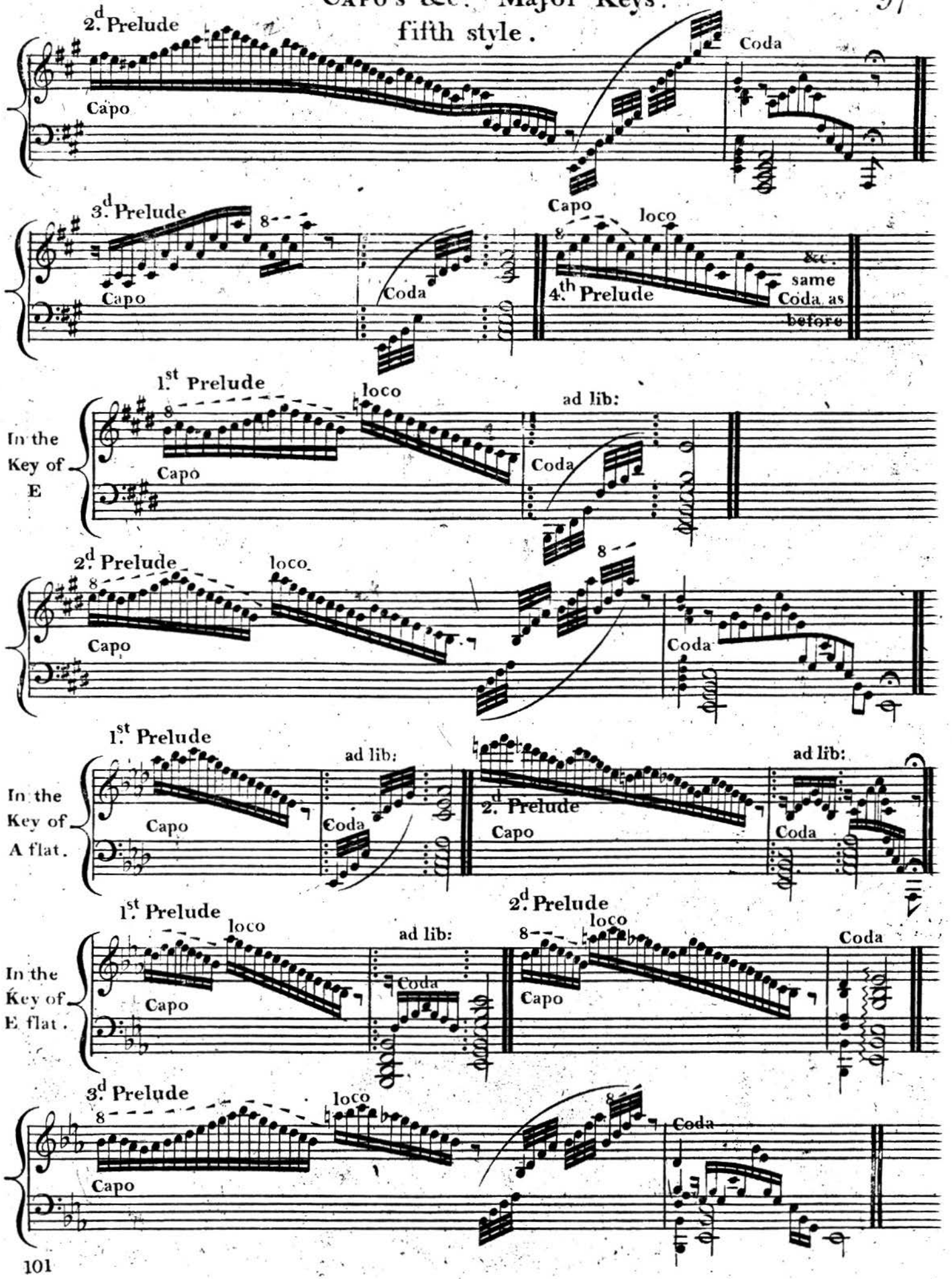
3.d Prelude — loco — Capo — Coda

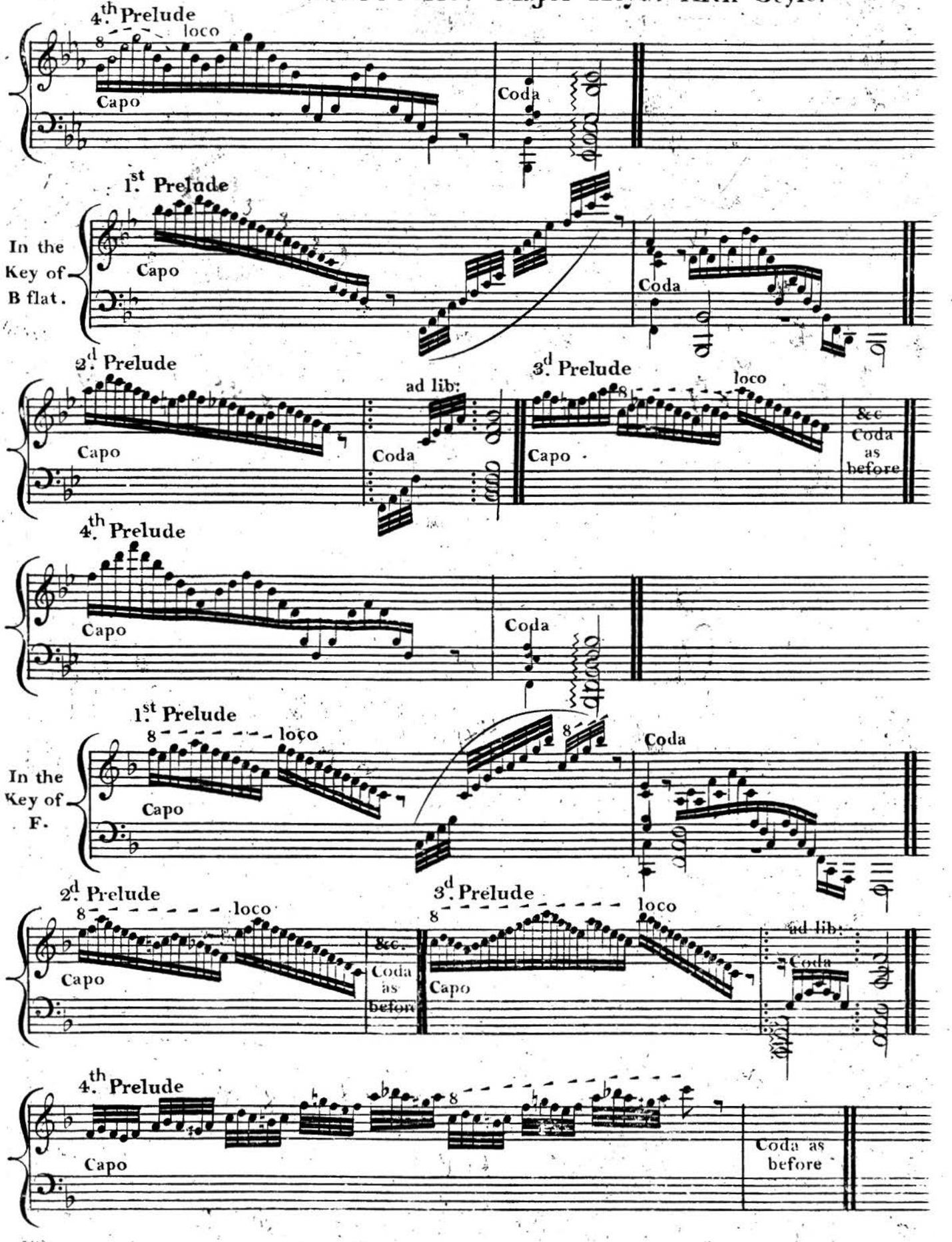
4.th Prelude — Capo — Coda

In the Key of A

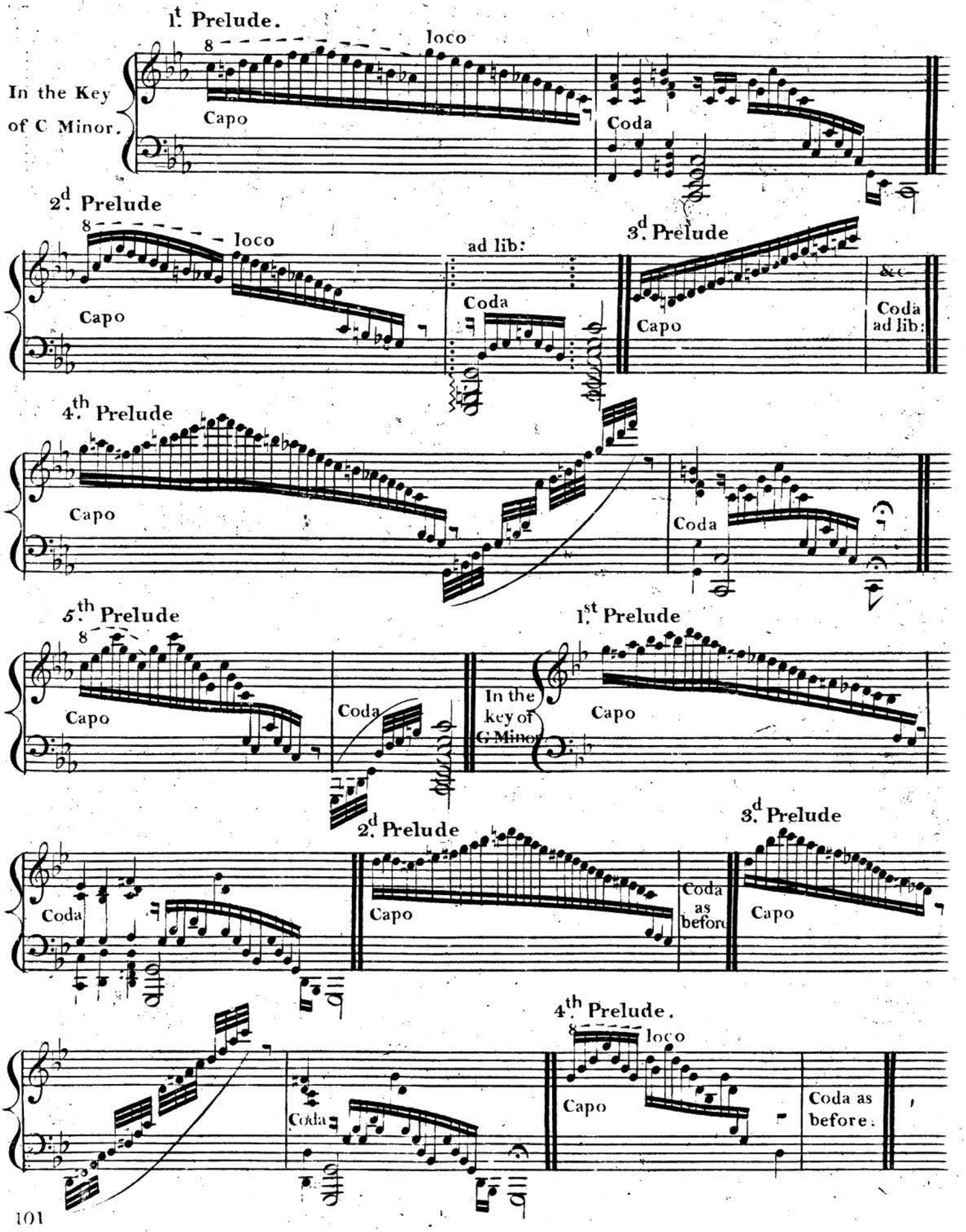
1.st Prelude — Capo — ad lib: — Coda

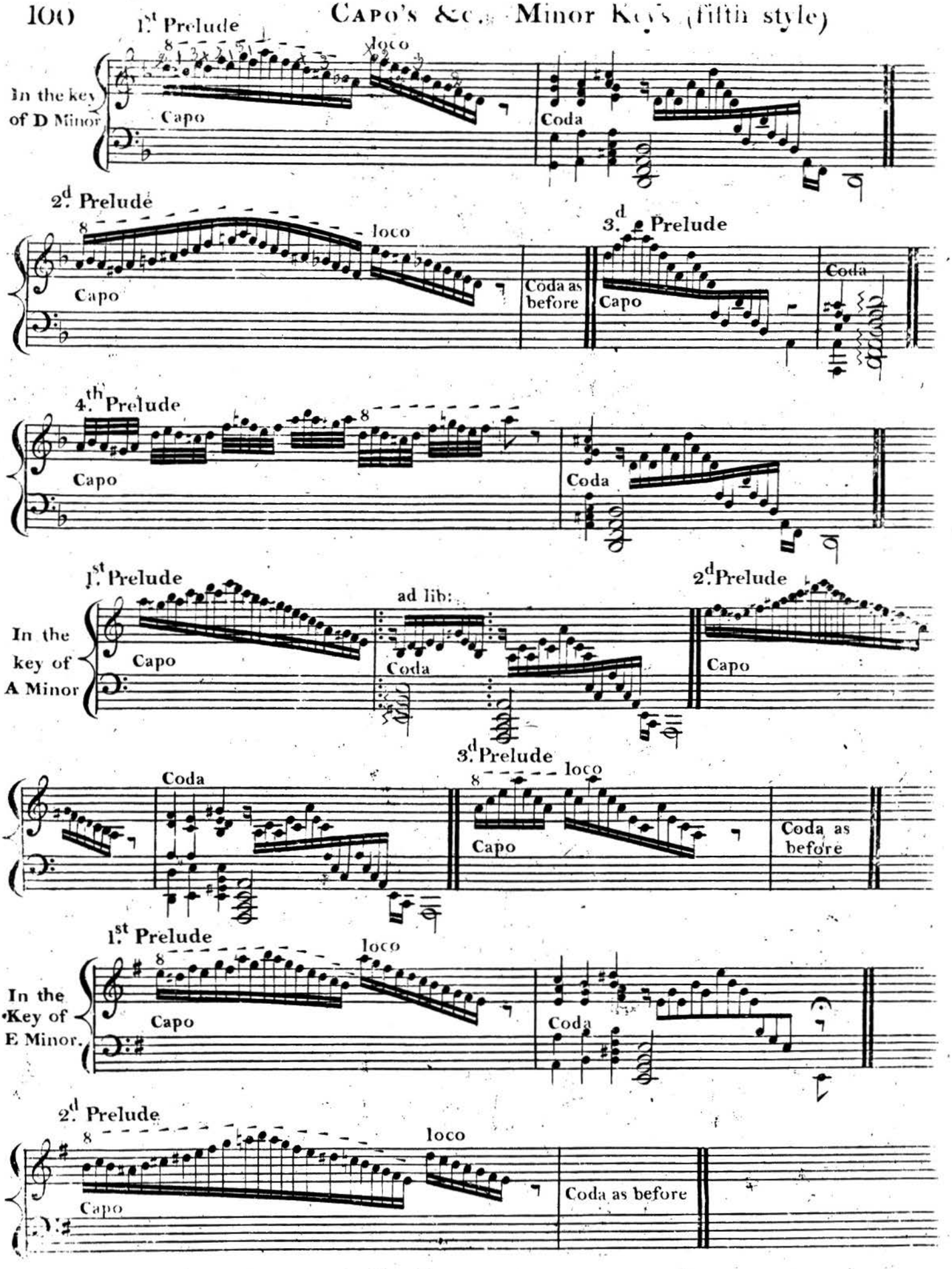
fifth style.

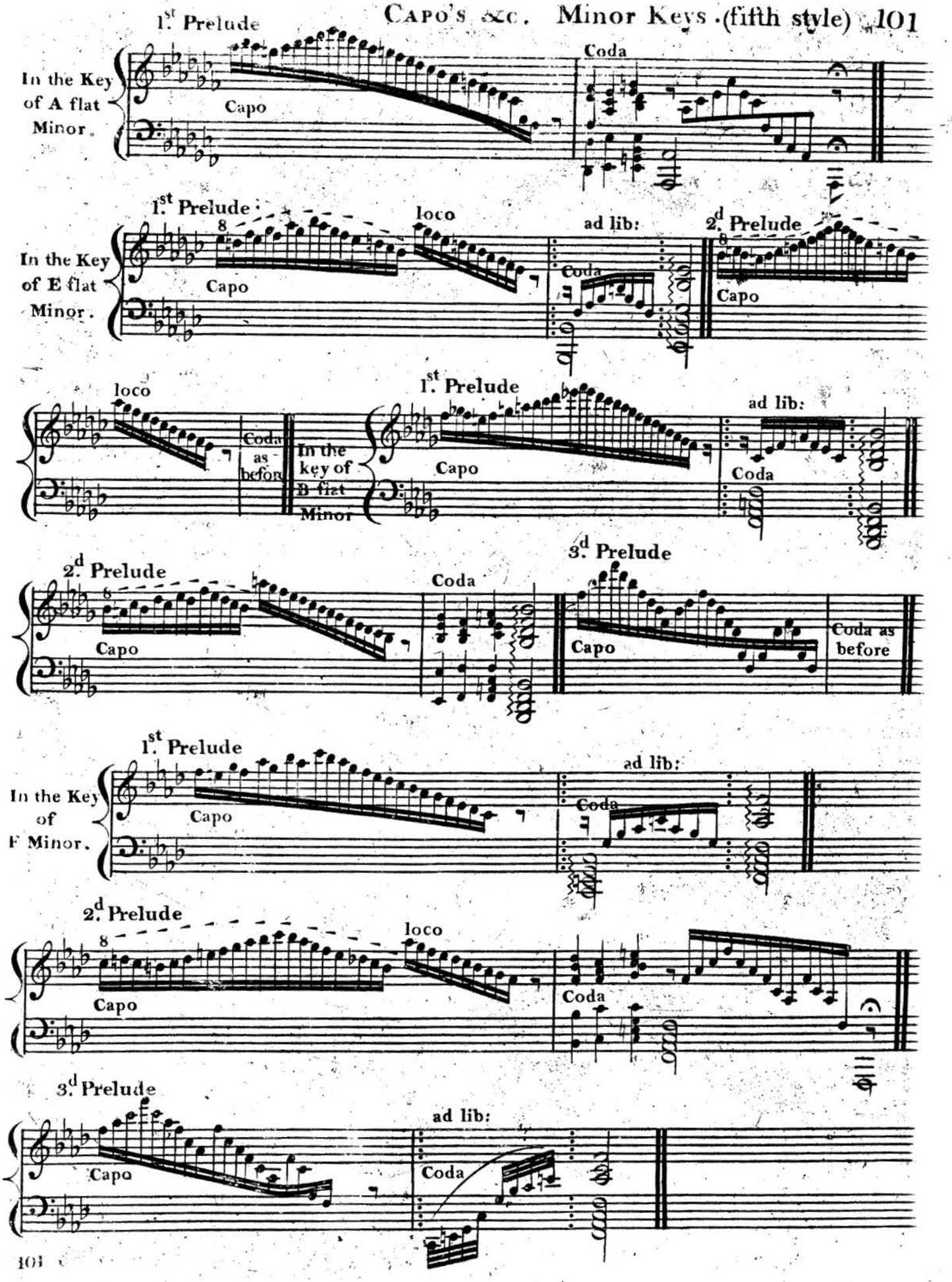

2.d Prelude
Capo
Coda
3.d Prelude
Capo
Coda
Capo
loco
&c.
same
Coda as
before
4.th Prelude
In the
Key of
E
1.st Prelude
loco
ad lib:
Capo
Coda
2.d Prelude
loco
Capo
Coda
In the
Key of
A flat.
1.st Prelude
ad lib:
Capo
Coda
2.d Prelude
Capo
ad lib:
Coda
In the
Key of
E flat.
1.st Prelude
loco
ad lib:
Capo
Coda
2.d Prelude
loco
Capo
Coda
3.d Prelude
loco
Capo
Coda

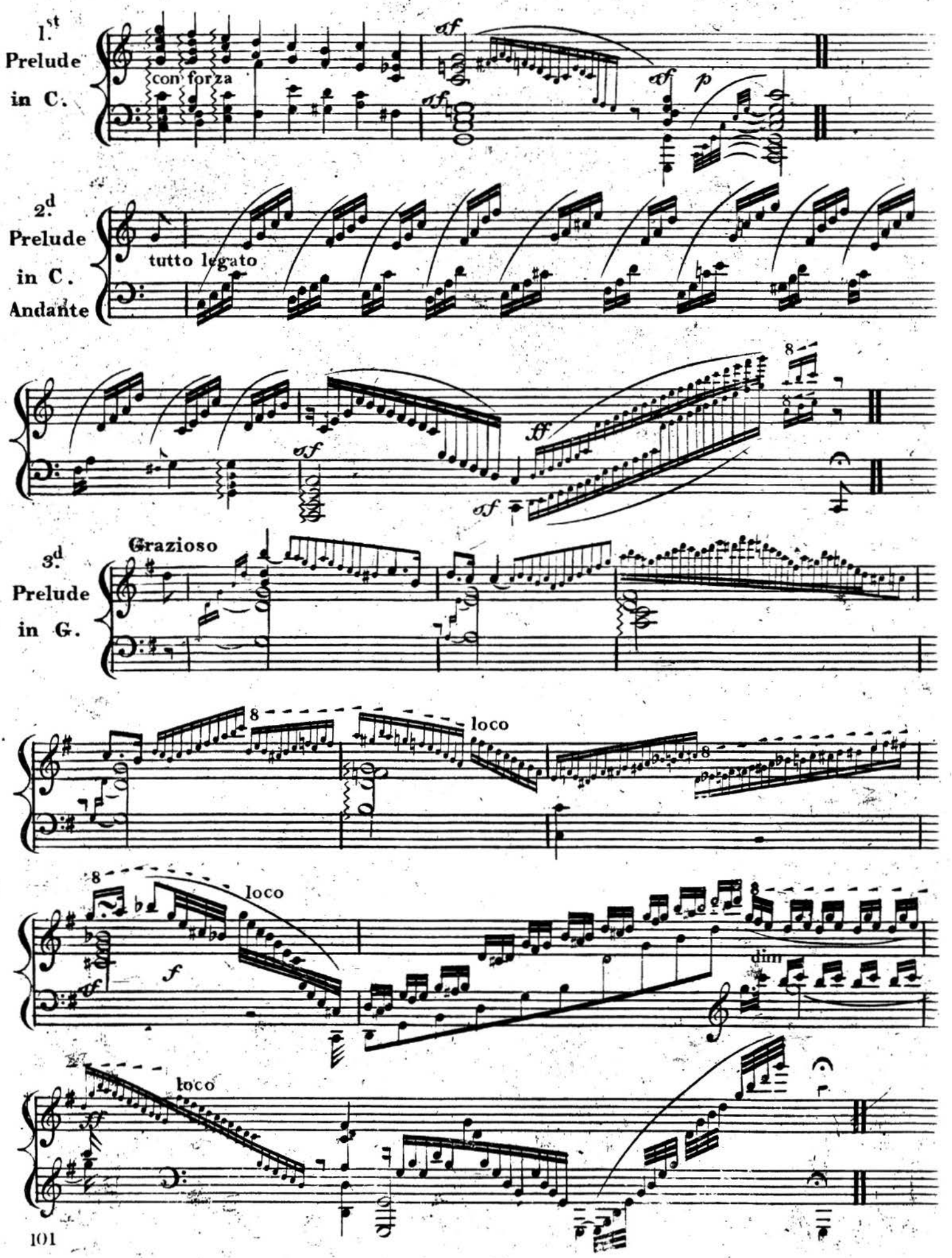

4th Prelude
loco
8
Capo
Coda
1st Prelude
In the Key of B flat.
Capo
Coda
2d Prelude
ad lib:
3d Prelude
loco
Capo
Coda
Capo
&c
Coda as before
4th Prelude
Capo
Coda
1st Prelude
In the Key of F.
loco
Capo
Coda
2d Prelude
loco
Capo
&c.
Coda as before
3d Prelude
loco
Capo
ad lib:
Coda
4th Prelude
Capo
Coda as before

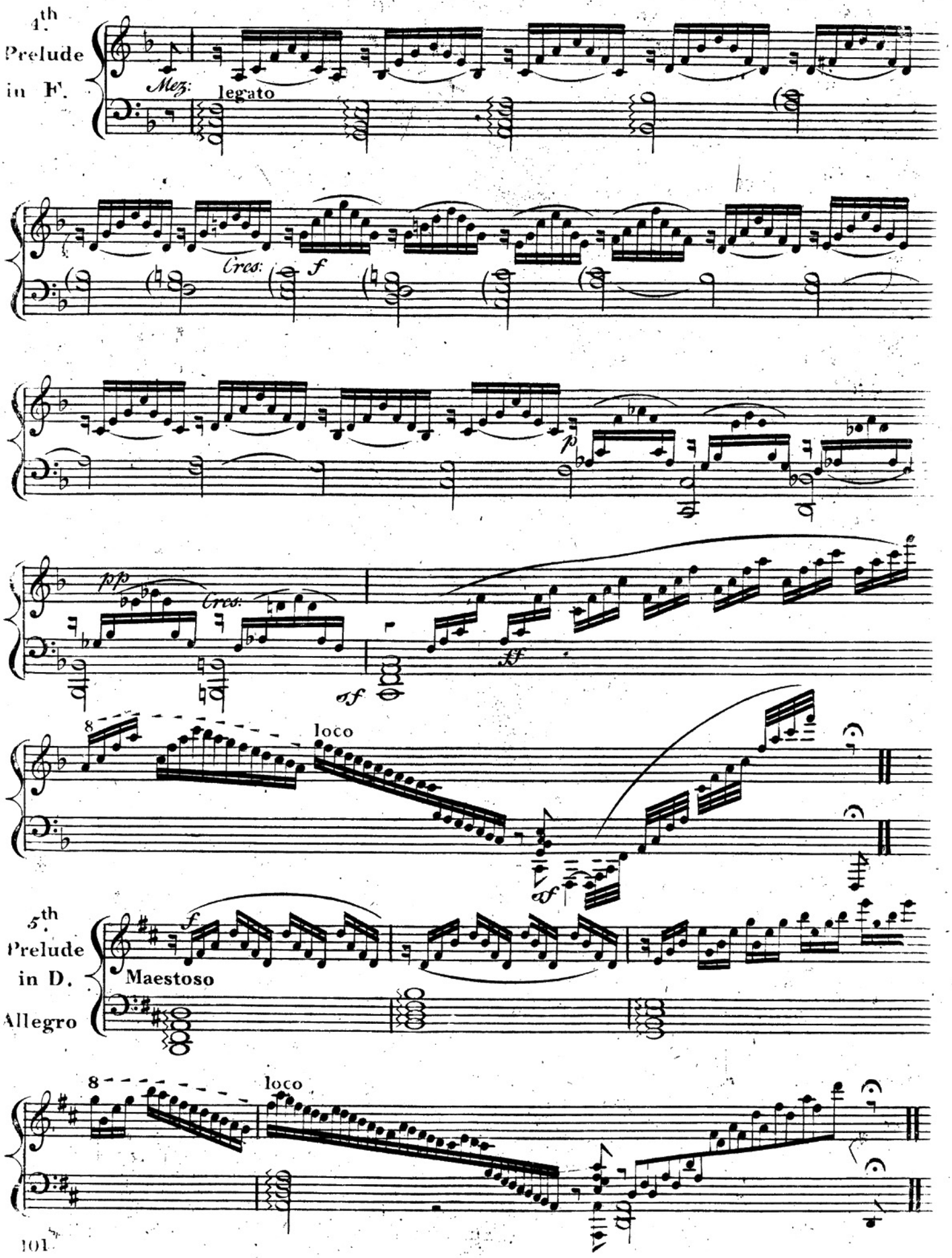
CAPO's with suitable CODA's in the Minor Keys forming entire Preludes. (fifth style)

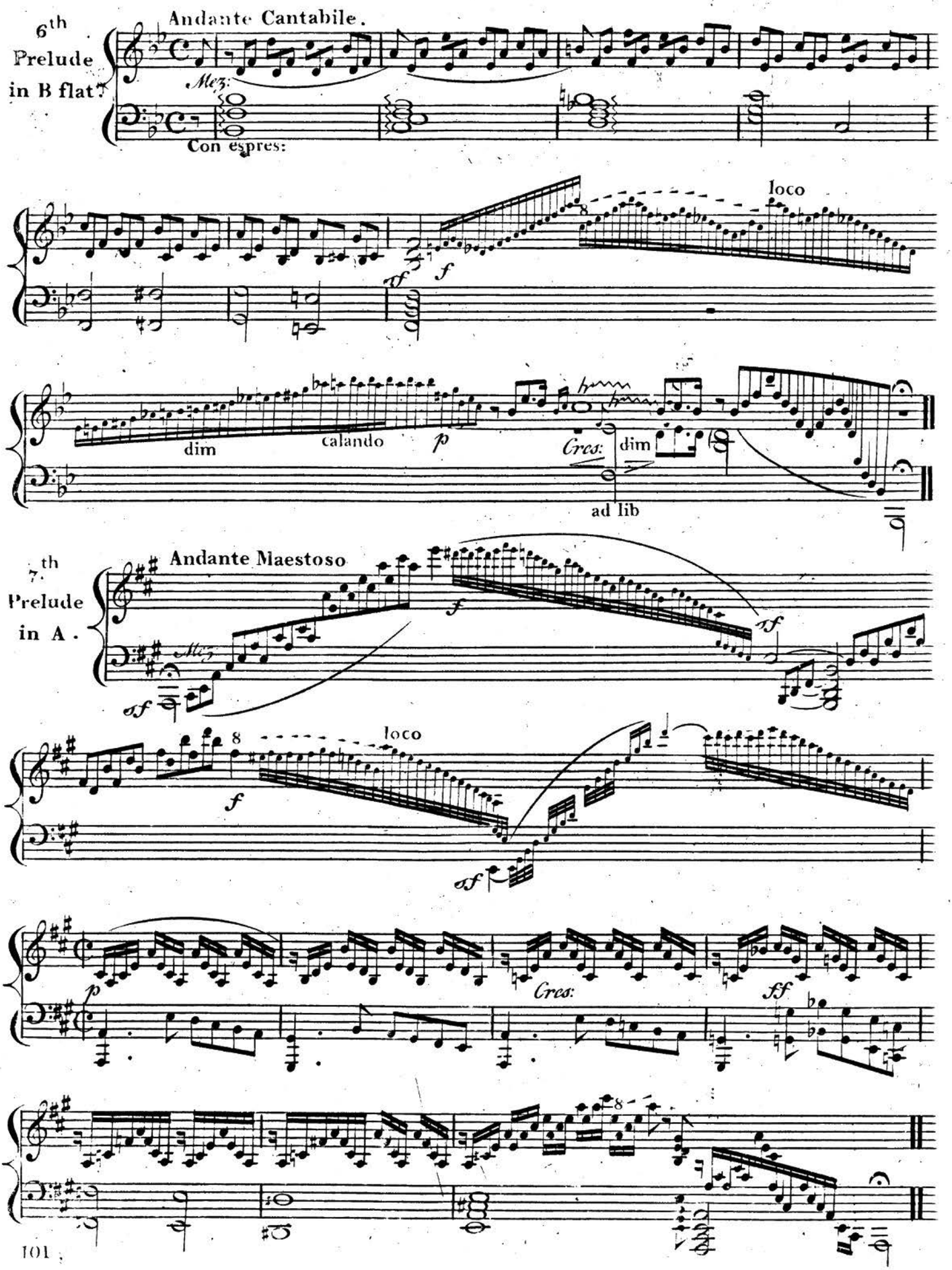


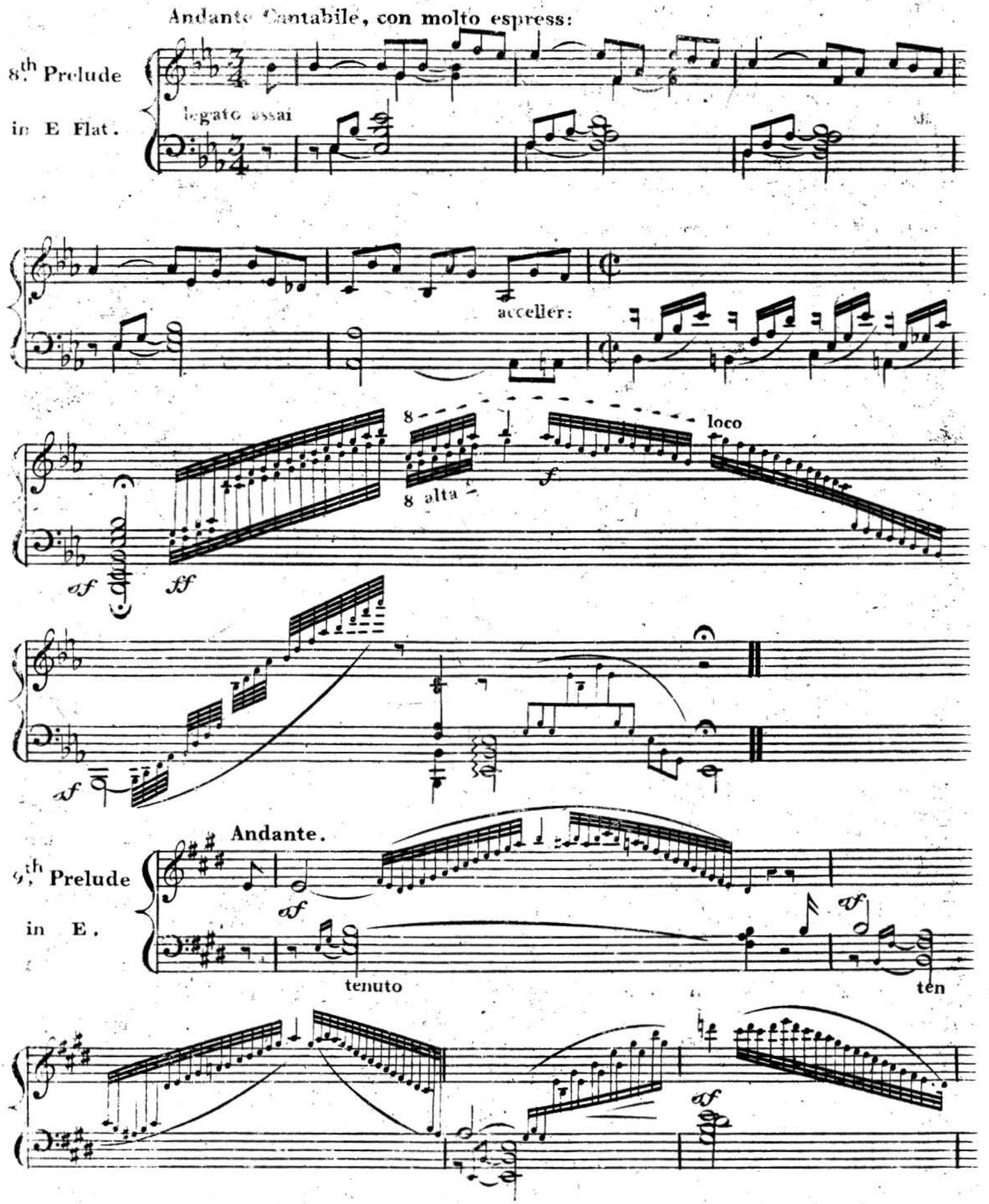

1st Prelude
loco
In the key of D Minor
Capo
Coda
2d Prelude
loco
Capo
Coda as before
3d Prelude
Capo
Coda
4th Prelude
Capo
Coda
1st Prelude
ad lib:
2d Prelude
In the key of A Minor
Capo
Coda
Capo
3d Prelude
loco
Coda
Capo
Coda as before
1st Prelude
loco
In the Key of E Minor.
Capo
Coda
2d Prelude
loco
Capo
Coda as before

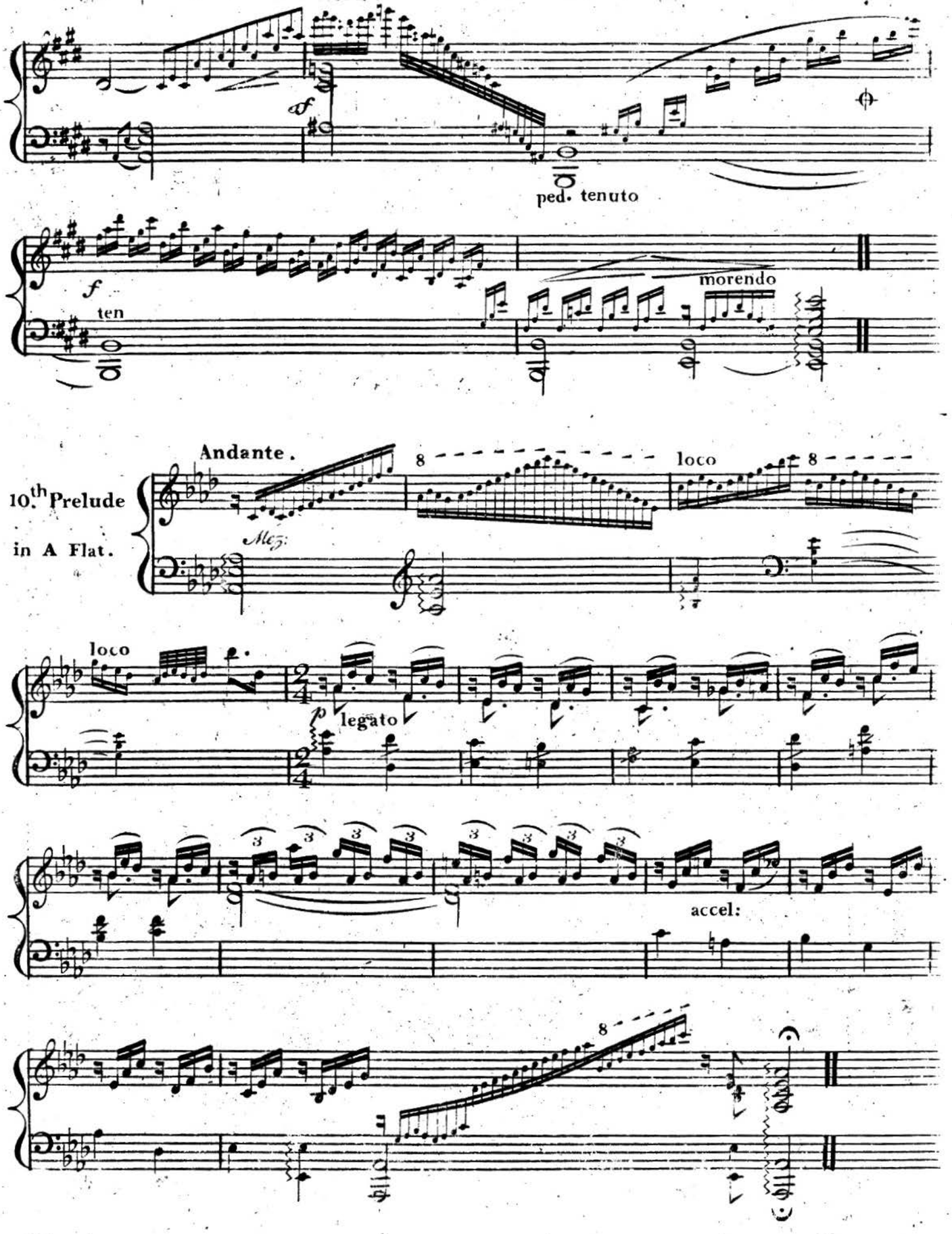

1st Prelude
In the Key of A flat Minor.
Capo
Coda
1st Prelude
In the Key of E flat Minor.
Capo
loco
ad lib:
Coda
2d Prelude
Capo
loco
Coda as before
In the key of D flat Minor
1st Prelude
Capo
ad lib:
Coda
2d Prelude
Capo
Coda
3d Prelude
Capo
Coda as before
1st Prelude
In the Key of F Minor.
Capo
ad lib:
Coda
2d Prelude
Capo
loco
Coda
3d Prelude
Capo
ad lib:
Coda

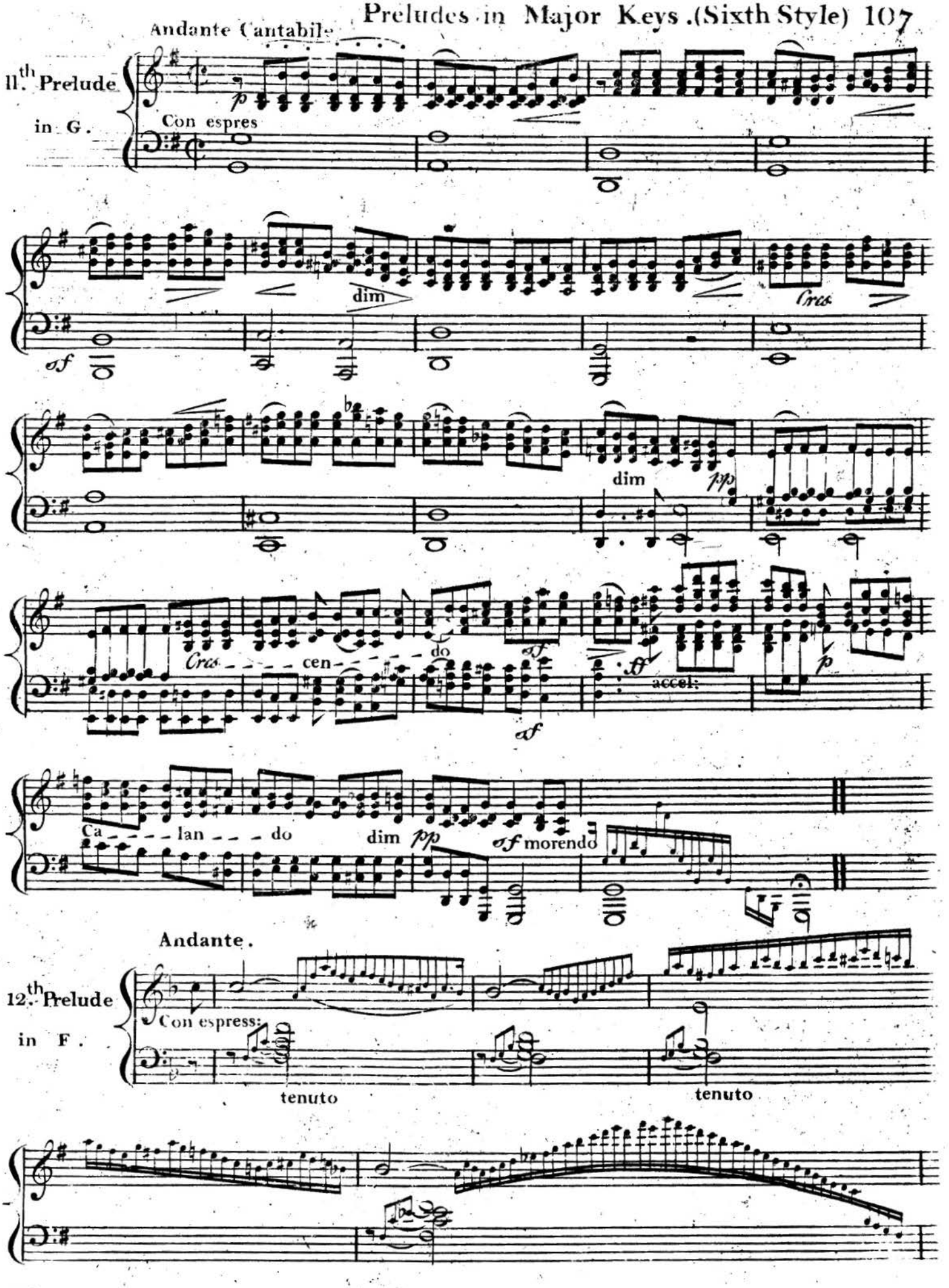

1.st Prelude in C.
con forza
2.d Prelude in C. Andante
tutto legato
3.d Prelude in G.
Grazioso
loco
dim

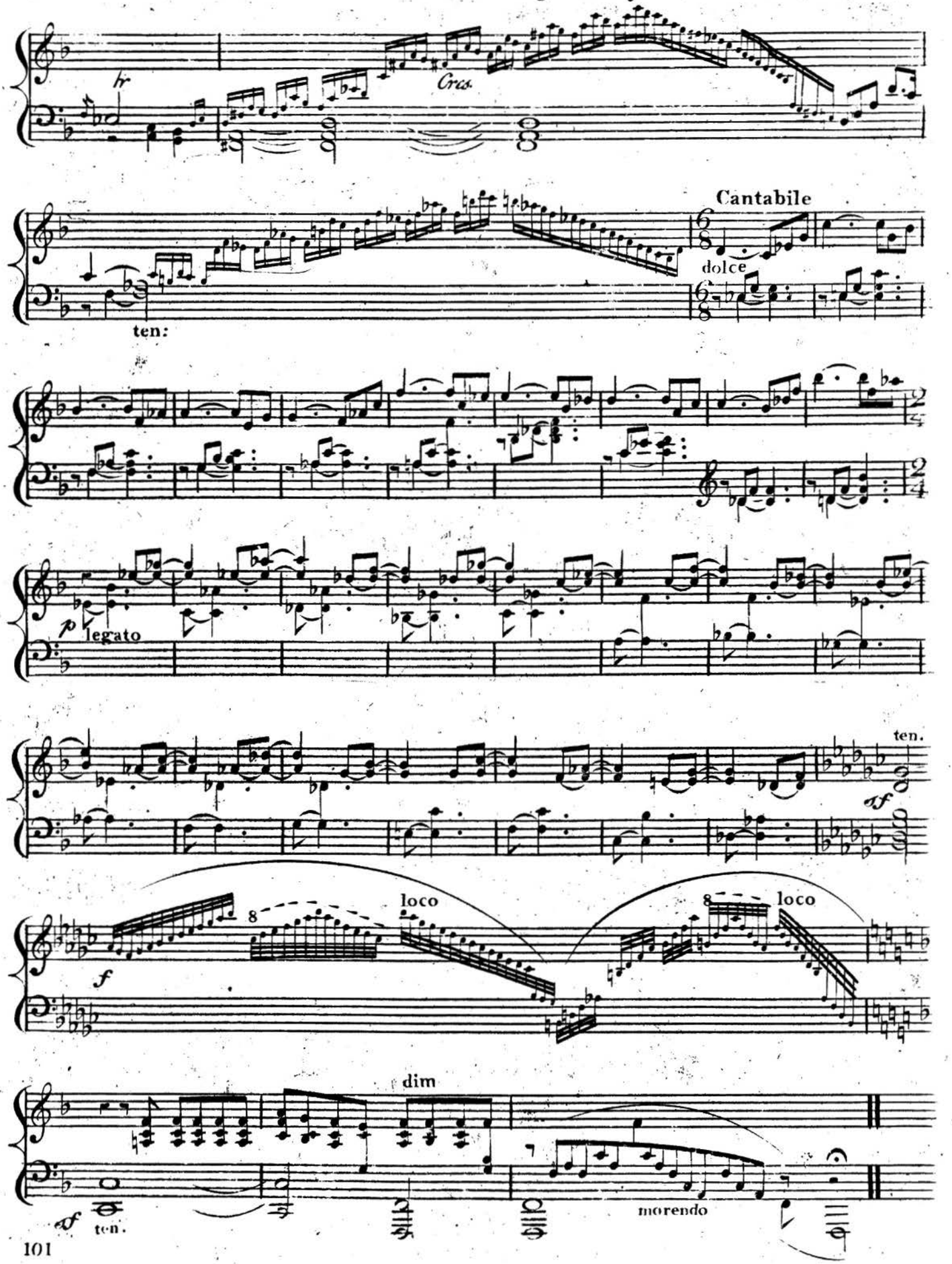

4th
Prelude
in F.
Mez:
legato
Cres:
f
p
pp
Cres:
ff
sf
8
loco
sf
5th
Prelude
in D.
Allegro
f
Maestoso
8
loco

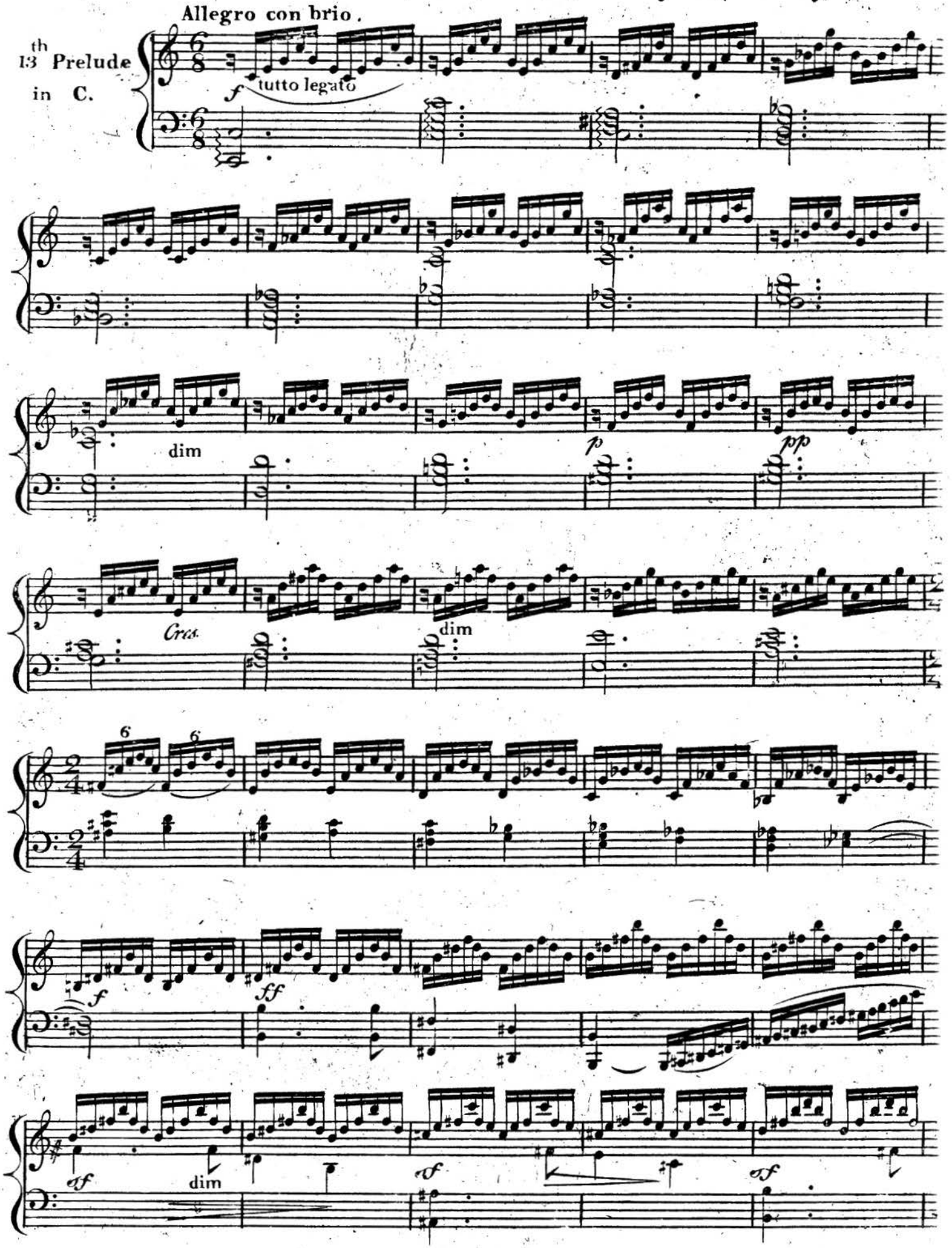

6th Prelude in B flat.
Andante Cantabile.
Mez:
Con espres:
loco
f
sf
dim
calando
p
Cres:
dim
ad lib
7th Prelude in A.
Andante Maestoso
Mez
sf
f
loco
8
sf
p
Cres:
ff

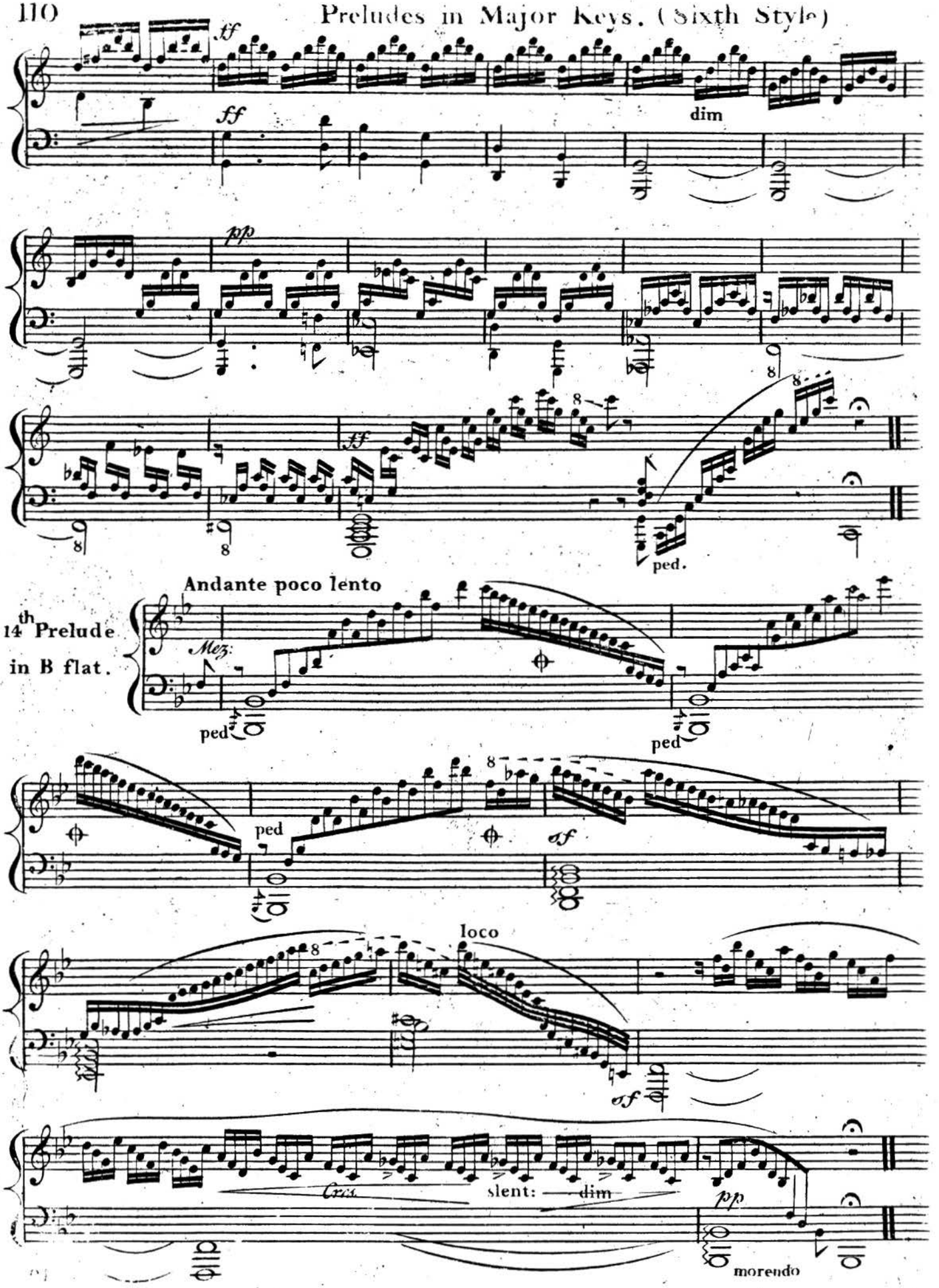

Andante Cantabile, con molto espress:
8th Prelude
in E Flat.
legato assai
acceller:
8
8 alta
loco
Andante.
9th Prelude
in E.
tenuto
ten

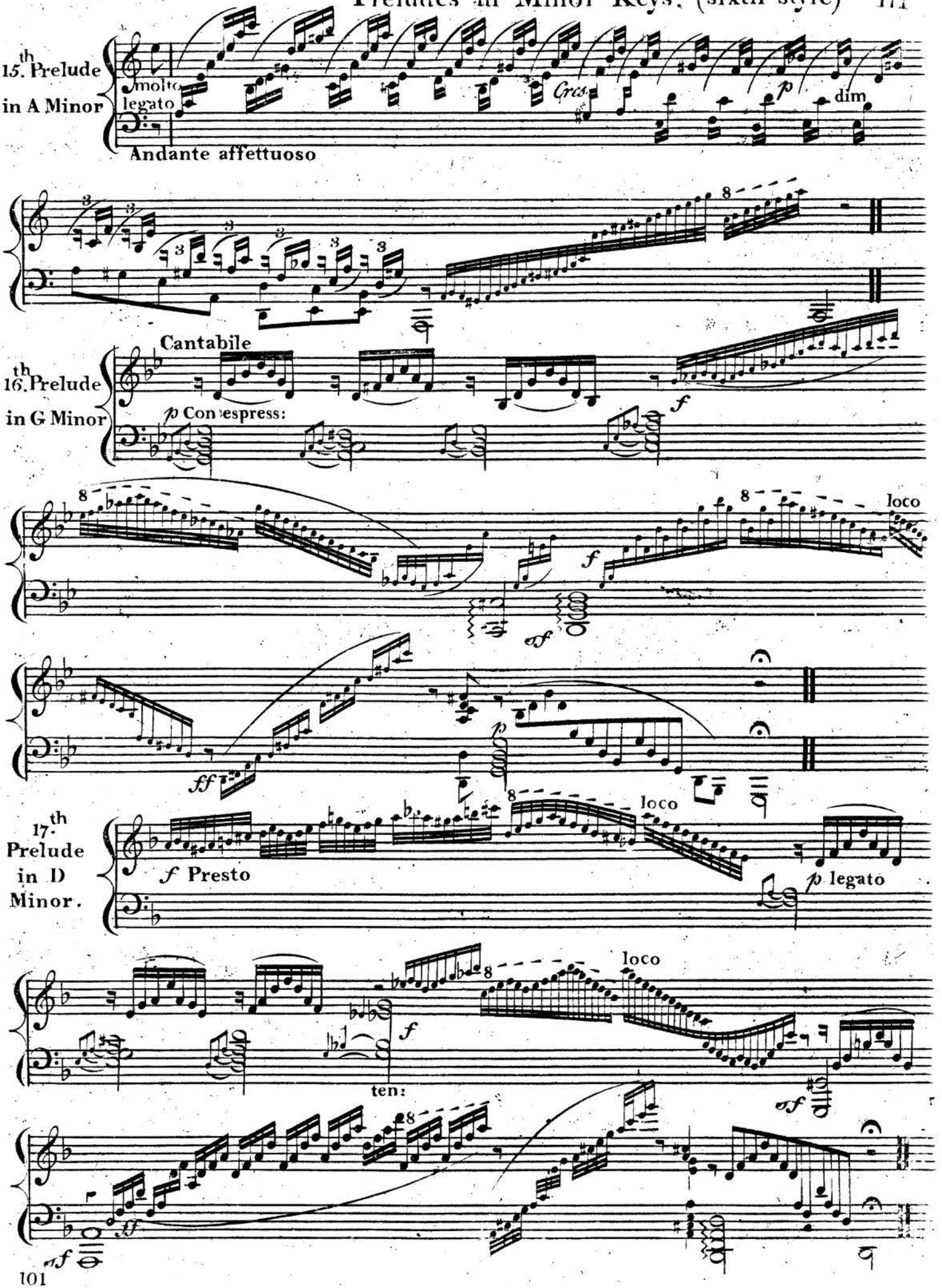

sf
ped. tenuto
f
ten
morendo
Andante.
8
loco
8
10.th Prelude
in A Flat.
Mez:
loco
p
legato
accel:
8

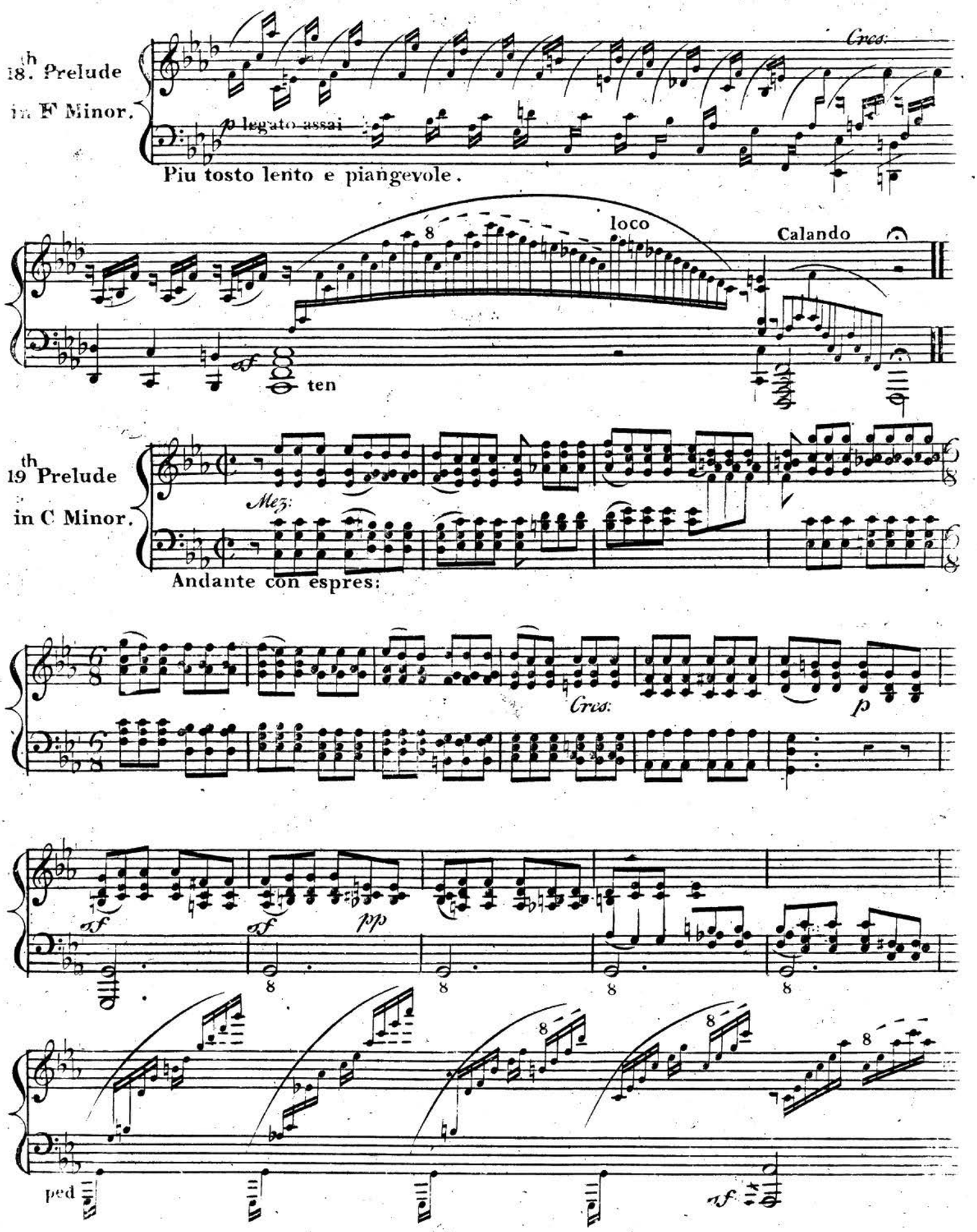

Andante Cantabile.
11th Prelude in G.
Con espres
dim
Cres.
dim
Cres cen do
accel:
Ca lan do
dim
morendo
Andante.
12th Prelude in F.
Con espress:
tenuto
tenuto

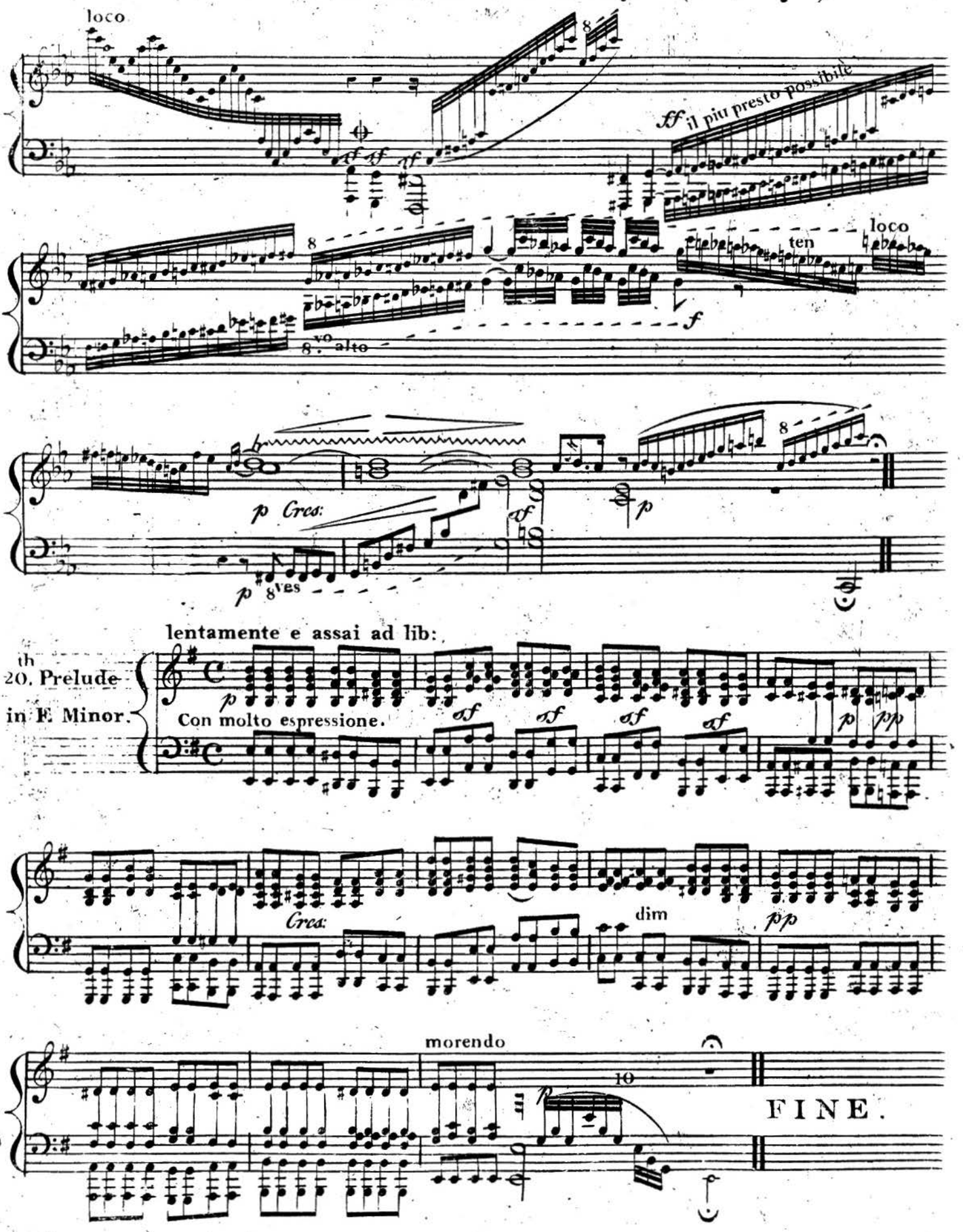

hr
Cres.
Cantabile
dolce
ten:
p
legato
ten.
sf
loco
8
f
dim
sf
ten.
morendo


13th Prelude in C.
Allegro con brio.
f
tutto legato
dim
p
pp
Cres.
dim
6
6
f
ff
sf
dim
sf
sf


ff
ff
dim
pp
8
ff
8
8
8
ped.
Andante poco lento
14th Prelude in B flat.
Mez:
ped
ped
ped
8
sf
loco
8
sf
Cres.
slent:
dim
pp
morendo


15th Prelude in A Minor
molto legato
Andante affettuoso
Gres.
p
dim
Cantabile
16th Prelude in G Minor
p Con espress:
f
loco
ff
17th Prelude in D Minor.
f Presto
p legato
ten:
sf


18th Prelude
in F Minor.
Cres:
p legato assai
Piu tosto lento e piangevole.
loco
Calando
ten
19th Prelude
in C Minor.
Mez:
Andante con espres:
Cres:
p
sf
sf
pp
ped
sf


loco
ff il più presto possibile
loco
ten
f
8va alto
p Cres:
p
8ves
lentamente e assai ad lib:
th
20. Prelude
in E. Minor.
Con molto espressione.
Cres:
dim
pp
morendo
10
FINE.