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*Instructions on that branch of*  
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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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*Where may be had all this Authors Works.*

*Corri  
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The following pages are extracted from a Work in four parts intituled L'ANIMA DI MUSICA, in which the Author has treated on every subject connected with Piano Forte playing<sup>†</sup>; 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.

<sup>†</sup> vide Title page.




## O F P R E L U D I N G .

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.<sup>‡</sup>

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. —

<sup>‡</sup> 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 3<sup>d</sup> 5<sup>th</sup> & 8<sup>th</sup> — thus C being the fundamental note in the key of C, its third is E. its fifth G. and its eighth C —

Examples

in the key of C major. C minor. in the key of A major. A minor.

Fundamental note

The only difference of Major and Minor in this Chord is the 3<sup>d</sup> 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 3<sup>d</sup> note becomes flat in the minor mood — and in the 2<sup>d</sup> 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 1<sup>st</sup> & 2<sup>d</sup> 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.

Example in C


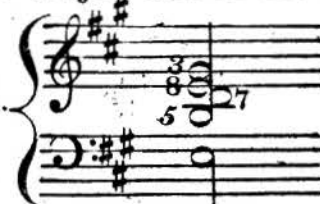
or

in D

or

## 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<sup>d</sup>. — D the 5<sup>th</sup>. — F the 7<sup>th</sup>. and G the 8<sup>th</sup>. — 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<sup>d</sup> 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<sup>st</sup> & 2<sup>d</sup> 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 thro' 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<sup>st</sup> style (which is the two Chords just described) and get them by heart. —

After which proceed to learn those marked 2<sup>d</sup> Style page 86 (which is the complete common prelude). The next are those of the 3<sup>d</sup> 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 Capriccio'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<sup>st</sup> 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<sup>d</sup> Prelude page 102, the 8<sup>th</sup> Prelude page 105, the 2<sup>d</sup> part of 12<sup>th</sup> 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<sup>th</sup> or 5<sup>th</sup> style, that is; a prelude in the key of C of either the 1<sup>st</sup>, 2<sup>d</sup> or 3<sup>d</sup> style may have for its finale, (instead of its concluding Chord,) any of the Coda's in C. of the 4<sup>th</sup> style,

on the Coda's attached to the Preludes of the 5<sup>th</sup> 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

Key of C Major. (perfect chord) (seventh) (perfect)

Key of C Minor. G D A E B

Majors

Minors

D flat

F Sharp

Written as C Sharp Minor.

A flat

E flat

B flat

F

Majors

Minors

In the following Preludes, Style the Second, the Bases 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.

**Majors**

**Minors**

C Major.      C Minor.      G      D      A

**Majors**

**Minors**

E      B      F sharp      D flat  
written as C sharp Minor.

**Majors**

**Minors**

A flat      E flat      B flat      F

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

thus leaving out one note of the last chord but one.

or this way. or this way.





Majors

Minors

F sharp

D flat

NB. written as C sharp minor.

Majors

Minors

A flat

E flat

Majors

Minors

B flat

F

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. —

Prelude from 3<sup>d</sup> Style.

NB.

# CODA'S OF FINALES, In Major Keys.

5.

## FOURTH STYLE.

In the Key of C.

1<sup>st</sup> Coda

2<sup>d</sup> Coda

3<sup>d</sup> Coda

4<sup>th</sup> Coda

5<sup>th</sup> Coda

In the Key of G.

1<sup>st</sup> Coda

2<sup>d</sup> Coda

3<sup>d</sup> Coda

4<sup>th</sup> Coda

5<sup>th</sup> Coda

In the Key of D.

1<sup>st</sup> Coda

2<sup>d</sup> Coda

3<sup>d</sup> Coda

4<sup>th</sup> Coda

### CODA's, Major Keys. fourth style

In the Key of A.

1<sup>st</sup> Coda 2<sup>d</sup> Coda

Detailed description: This system contains the first two coda sections for the key of A. The 1<sup>st</sup> Coda consists of two measures of an ascending eighth-note scale in the right hand, with a fermata over the final note, and a corresponding bass line. The 2<sup>d</sup> Coda also consists of two measures of an ascending eighth-note scale in the right hand, with a fermata, and a bass line. Both sections are marked with an '8' and a dashed line, indicating an octave extension.

3<sup>d</sup> Coda 4<sup>th</sup> Coda

Detailed description: This system contains the third and fourth coda sections for the key of A. The 3<sup>d</sup> Coda consists of two measures of a descending eighth-note scale in the right hand, with a fermata, and a bass line. The 4<sup>th</sup> Coda consists of two measures of an ascending eighth-note scale in the right hand, with a fermata, and a bass line.

In the Key of E.

1<sup>st</sup> Coda 2<sup>d</sup> Coda

Detailed description: This system contains the first two coda sections for the key of E. The 1<sup>st</sup> Coda consists of two measures of an ascending eighth-note scale in the right hand, with a fermata, and a bass line. The 2<sup>d</sup> Coda also consists of two measures of an ascending eighth-note scale in the right hand, with a fermata, and a bass line.

3<sup>d</sup> Coda 4<sup>th</sup> Coda

Detailed description: This system contains the third and fourth coda sections for the key of E. The 3<sup>d</sup> Coda consists of two measures of a descending eighth-note scale in the right hand, with a fermata, and a bass line. The 4<sup>th</sup> Coda consists of two measures of an ascending eighth-note scale in the right hand, with a fermata, and a bass line.

In the Key of B.

1<sup>st</sup> Coda 2<sup>d</sup> Coda

Detailed description: This system contains the first two coda sections for the key of B. The 1<sup>st</sup> Coda consists of two measures of an ascending eighth-note scale in the right hand, with a fermata, and a bass line. The 2<sup>d</sup> Coda also consists of two measures of an ascending eighth-note scale in the right hand, with a fermata, and a bass line.

3<sup>d</sup> Coda

Detailed description: This system contains the third coda section for the key of B. It consists of two measures of a descending eighth-note scale in the right hand, with a fermata, and a bass line.

# CODA's, Major Keys. fourth style

In the Key of A flat.

1<sup>st</sup> Coda. 8 2<sup>d</sup> Coda.

In the Key of E flat.

1<sup>st</sup> Coda. 2<sup>d</sup> Coda.

3<sup>d</sup> Coda.

In the Key of B flat.

1<sup>st</sup> Coda 8 2<sup>d</sup> Coda 8 3<sup>d</sup> Coda.

4<sup>th</sup> Coda 8 1<sup>st</sup> Coda

In the Key of F

2<sup>d</sup> Coda 3<sup>d</sup> Coda 8 4<sup>th</sup> Coda

### CODA'S or FINALES in Minor Keys. fourth style.

In the Key of C-Minor.

1<sup>st</sup> Coda 2<sup>d</sup> Coda

Detailed description: This system contains the first two Coda's for C-Minor. The 1<sup>st</sup> Coda is a six-measure piece starting with a treble clef and a bass clef, featuring a melodic line in the treble and a supporting bass line. The 2<sup>d</sup> Coda is a four-measure piece with a similar structure. Both Coda's include an '8' with a dashed line, indicating an octave extension.

3<sup>d</sup> Coda 5<sup>th</sup> Coda

Detailed description: This system contains the third and fifth Coda's for C-Minor. The 3<sup>d</sup> Coda is a six-measure piece, and the 5<sup>th</sup> Coda is a four-measure piece. Both include an '8' with a dashed line for an octave extension.

In the Key of G Minor.

1<sup>st</sup> Coda 2<sup>d</sup> Coda 3<sup>d</sup> Coda

Detailed description: This system contains the first three Coda's for G Minor. The 1<sup>st</sup> Coda is a six-measure piece, the 2<sup>d</sup> Coda is a four-measure piece, and the 3<sup>d</sup> Coda is a six-measure piece. All include an '8' with a dashed line for an octave extension.

4<sup>th</sup> Coda 5<sup>th</sup> Coda

Detailed description: This system contains the fourth and fifth Coda's for G Minor. The 4<sup>th</sup> Coda is a six-measure piece, and the 5<sup>th</sup> Coda is a four-measure piece. Both include an '8' with a dashed line for an octave extension.

In the Key of D Minor.

1<sup>st</sup> Coda 2<sup>d</sup> Coda

Detailed description: This system contains the first two Coda's for D Minor. The 1<sup>st</sup> Coda is a six-measure piece, and the 2<sup>d</sup> Coda is a four-measure piece. Both include an '8' with a dashed line for an octave extension.

3<sup>d</sup> Coda 4<sup>th</sup> Coda

Detailed description: This system contains the third and fourth Coda's for D Minor. The 3<sup>d</sup> Coda is a six-measure piece, and the 4<sup>th</sup> Coda is a four-measure piece. Both include an '8' with a dashed line for an octave extension.

### CODA'S, Minor Keys. fourth style.

In the Key of A Minor.

1<sup>st</sup> Coda      2<sup>d</sup> Coda

3<sup>d</sup> Coda      4<sup>th</sup> Coda

In the Key of E Minor.

1<sup>st</sup> Coda      2<sup>d</sup> Coda

3<sup>d</sup> Coda      4<sup>th</sup> Coda

In the Key of B Minor.


1<sup>st</sup> Coda      2<sup>d</sup> Coda

3<sup>d</sup> Coda

CODA'S — Minor Keys. fourth style.

The image displays five musical examples of Coda's in minor keys, each consisting of two staves (treble and bass clef). The pieces are:

- 1st Example:** In the Key of A flat Minor. Labeled "1<sup>st</sup> Coda" and "2<sup>d</sup> Coda".
- 2nd Example:** In the Key of E flat Minor. Labeled "1<sup>st</sup> Coda" and "2<sup>d</sup> Coda".
- 3rd Example:** In the Key of B flat Minor. Labeled "1<sup>st</sup> Coda" and "2<sup>d</sup> Coda".
- 4th Example:** In the Key of E Minor. Labeled "3<sup>d</sup> Coda" and "1<sup>st</sup> Coda".
- 5th Example:** Labeled "2<sup>d</sup> Coda", "3<sup>d</sup> Coda", and "4<sup>th</sup> Coda".

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<sup>st</sup> Coda page 89) — instead of the last single note in the Bass 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

The image shows a musical prelude in the bass clef, consisting of a single staff. It features a series of notes with a fermata over the final note, which is marked with "(NB.)".

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.

1<sup>st</sup> Prelude

In the key of C.

2<sup>d</sup> Prelude

3<sup>d</sup> Prelude

4<sup>th</sup> Prelude

5<sup>th</sup> Prelude

1<sup>st</sup> Prelude

In the key of G:



CAPO'S &c. Major Keys, (fifth style)

2<sup>d</sup> Prelude

ad lib:

3<sup>d</sup> Prelude

loco

Capo

Coda

Capo

Coda as before

4<sup>th</sup> Prelude

loco

ad lib:

Capo

Coda

5<sup>th</sup> Prelude

ad lib:

Capo

Coda

In the Key of D

1<sup>st</sup> Prelude

loco

ad lib:

2<sup>d</sup> Prelude

loco

Capo

Coda

Capo

Coda as before

3<sup>d</sup> Prelude

loco

Capo

Coda

4<sup>th</sup> Prelude

Capo

Coda

In the Key of A

1<sup>st</sup> Prelude

ad lib:

Capo

Coda

CAPO'S & C. Major Keys.  
fifth style.

2<sup>d</sup> Prelude

Capo

Coda

3<sup>d</sup> Prelude

Capo

Coda

4<sup>th</sup> Prelude

same Coda as before

In the Key of E

1<sup>st</sup> Prelude

Capo

loco

ad lib:

Coda

2<sup>d</sup> Prelude

Capo

loco

Coda

In the Key of A flat.

1<sup>st</sup> Prelude

Capo

ad lib:

Coda

2<sup>d</sup> Prelude

Capo

ad lib:

Coda

In the Key of E flat.

1<sup>st</sup> Prelude

Capo

loco

ad lib:

Coda

2<sup>d</sup> Prelude

Capo

loco

Coda

3<sup>d</sup> Prelude

Capo

loco

Coda

CAPO'S &c. Major Keys fifth Style.

4<sup>th</sup> Prelude  
loco  
Capo  
Coda

In the Key of B flat.  
1<sup>st</sup> Prelude  
Capo  
Coda

2<sup>d</sup> Prelude  
Capo  
Coda  
ad lib.  
3<sup>d</sup> Prelude  
loco  
Capo  
&c  
Coda as before

4<sup>th</sup> Prelude  
Capo  
Coda

In the Key of F.  
1<sup>st</sup> Prelude  
loco  
Capo  
Coda

2<sup>d</sup> Prelude  
loco  
Capo  
&c.  
Coda as before  
3<sup>d</sup> Prelude  
loco  
Capo  
ad lib.  
Coda

4<sup>th</sup> Prelude  
Capo  
Coda as before

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

1<sup>st</sup> Prelude.

In the Key of C Minor.

8 - loco

Capo

Coda

2<sup>d</sup> Prelude

8 - loco

Capo

ad lib: Coda

3<sup>d</sup> Prelude

Capo

Coda ad lib:

4<sup>th</sup> Prelude

Capo

Coda

5<sup>th</sup> Prelude

8

Capo

Coda

In the key of G Minor

1<sup>st</sup> Prelude

Capo

2<sup>d</sup> Prelude

Capo

3<sup>d</sup> Prelude

Coda as before

Capo

4<sup>th</sup> Prelude.

8 - loco

Capo

Coda

Coda as before.

**1<sup>st</sup> Prelude**  
 In the key of D Minor  
 Capo  
 loco  
 Coda

**2<sup>d</sup> Prelude**  
 Capo  
 loco  
 Coda as before

**3<sup>d</sup> Prelude**  
 Capo  
 Coda

**4<sup>th</sup> Prelude**  
 Capo  
 Coda

**1<sup>st</sup> Prelude**  
 In the key of A Minor  
 Capo  
 ad lib:  
 Coda

**2<sup>d</sup> Prelude**  
 Capo

**3<sup>d</sup> Prelude**  
 loco  
 Capo  
 Coda as before

**1<sup>st</sup> Prelude**  
 In the Key of E Minor.  
 Capo  
 loco  
 Coda

**2<sup>d</sup> Prelude**  
 Capo  
 loco  
 Coda as before

1<sup>st</sup> Prelude CAPO'S & C. Minor Keys (fifth style) 101

In the Key of A flat Minor.

1<sup>st</sup> Prelude Capo Coda

In the Key of E flat Minor.

1<sup>st</sup> Prelude Capo loco ad lib: 2<sup>d</sup> Prelude Capo

loco Coda as before In the key of B flat Minor 1<sup>st</sup> Prelude Capo ad lib: Coda

2<sup>d</sup> Prelude Capo Coda 3<sup>d</sup> Prelude Capo Coda as before

In the Key of F Minor.

1<sup>st</sup> Prelude Capo ad lib: Coda

2<sup>d</sup> Prelude Capo loco Coda

3<sup>d</sup> Prelude Capo ad lib: Coda

102 Complete Preludes or Capriccios in Major Keys. (sixth style)

1.<sup>st</sup>  
Prelude  
in C.

con forza af p

2.<sup>d</sup>  
Prelude  
in C.  
Andante

tutto legato

f ff

3.<sup>d</sup>  
Prelude  
in G.

Grazioso f ff

loco

loco f dim

loco

Preludes in Major Keys. (sixth style) 105

4<sup>th</sup>  
Prelude  
in F.

Musical notation for the first system of the 4th prelude in F major. The right hand features a continuous eighth-note melody with slurs, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked *Mez.* and the articulation is *legato*.

Musical notation for the second system of the 4th prelude in F major. The right hand continues the eighth-note melody. The left hand features a *Cres.* (crescendo) leading to a *f* (forte) dynamic.

Musical notation for the third system of the 4th prelude in F major. The right hand continues the eighth-note melody. The left hand features a *p* (piano) dynamic.

Musical notation for the fourth system of the 4th prelude in F major. The right hand features a *pp* (pianissimo) dynamic. The left hand features a *f* (forte) dynamic. A *Cres.* (crescendo) is indicated.

Musical notation for the fifth system of the 4th prelude in F major. The right hand features a *loco* (loco) marking. The left hand features a *f* (forte) dynamic.

5<sup>th</sup>  
Prelude  
in D.  
Allegro

Musical notation for the first system of the 5th prelude in D major. The right hand features a continuous eighth-note melody with slurs. The left hand provides a steady accompaniment of quarter notes. The tempo is marked *Allegro* and the articulation is *Maestoso*.

Musical notation for the second system of the 5th prelude in D major. The right hand features a *loco* (loco) marking. The left hand features a *f* (forte) dynamic.



6<sup>th</sup>  
Prelude  
in B flat

Andante Cantabile.

*Mez.*

Con espres:

*f*

loco

dim calando *p* *Cres.* dim

ad lib

7<sup>th</sup>  
Prelude  
in A.

Andante Maestoso

*Mez.*

*f*

loco

*f*

*p* *Cres.* *ff*

8

Preludes in Major Keys (Sixth style) 105

Andante Cantabile, con molto espress:

8<sup>th</sup> Prelude  
in E Flat.

legato assai

acceler:

loco

9<sup>th</sup> Prelude  
in E.

Andante.

tenuto

soft

ped. tenuto

f

ten

morendo

10<sup>th</sup> Prelude  
in A Flat.

Andante.

Mez.

8

loco

8

loco

legato

3

3

3

3

3

3

3

3

3

accel.

8

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11<sup>th</sup> Prelude  
in G.

Con espres

Andante.

12<sup>th</sup> Prelude  
in F.

Con espres:

Preludes in Major Keys. (Sixth Style)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *tr* (tristesse) and a crescendo marking *Cres.* The lower staff is in bass clef and contains a supporting bass line with chords and moving lines.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *ten:* (tension) and a tempo marking of *Cantabile*. The lower staff is in bass clef and contains a supporting bass line with a dynamic marking of *dolce* (softly).

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *legato* (smoothly). The lower staff is in bass clef and contains a supporting bass line with chords and moving lines.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *legato* (smoothly). The lower staff is in bass clef and contains a supporting bass line with chords and moving lines.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *ten.* (tension). The lower staff is in bass clef and contains a supporting bass line with chords and moving lines.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *f* (forte) and a tempo marking of *loco* (allegretto). The lower staff is in bass clef and contains a supporting bass line with chords and moving lines.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *dim* (diminuendo). The lower staff is in bass clef and contains a supporting bass line with chords and moving lines, ending with a dynamic marking of *morendo* (fading).

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13<sup>th</sup> Prelude  
in C.

Allegro con brio.

The musical score consists of seven systems of piano and bass staves. The first system is marked *f* and *tutto legato*. The second system continues the melodic line. The third system includes dynamics *dim*, *p*, and *pp*. The fourth system includes *Cres.* and *dim*. The fifth system features sixteenth-note runs with a '6' fingering. The sixth system includes *f* and *ff*. The seventh system includes *f* and *dim*.

First system of musical notation. Treble clef staff contains a melodic line with a forte (*f*) dynamic marking. Bass clef staff contains a bass line with a fortissimo (*ff*) dynamic marking. The system concludes with a *dim* (diminuendo) marking.

Second system of musical notation. Treble clef staff continues the melodic line with a piano (*pp*) dynamic marking. Bass clef staff continues the bass line.

Third system of musical notation. Treble clef staff continues the melodic line with a forte (*f*) dynamic marking. Bass clef staff includes a *ped.* (pedal) marking. The system ends with a double bar line.

14<sup>th</sup> Prelude in B flat.

Andante poco lento

Fourth system of musical notation, marking the beginning of the 14th prelude. It is in B-flat major and marked *Andante poco lento*. The treble clef staff begins with a mezzo-forte (*Mez.*) dynamic marking. The bass clef staff includes a *ped.* marking.

Fifth system of musical notation. Treble clef staff features a *ped.* marking. Bass clef staff includes a forte (*f*) dynamic marking. The system ends with a double bar line.

Sixth system of musical notation. Treble clef staff includes a *loco* marking. Bass clef staff includes a forte (*f*) dynamic marking. The system ends with a double bar line.

Seventh system of musical notation. Treble clef staff includes dynamic markings: *Cres* (crescendo), *slent:* (slentando), *dim* (diminuendo), and *pp* (pianissimo). Bass clef staff includes a *morendo* marking. The system ends with a double bar line.

Preludes in Minor Keys, (sixth style) III

15<sup>th</sup> Prelude  
in A Minor

*molto legato*  
*Cres.* *p* *dim*  
Andante affettuoso

16<sup>th</sup> Prelude  
in G Minor

Cantabile  
*p* Con espress:  
*f*

17<sup>th</sup> Prelude  
in D  
Minor.

*f* Presto  
*p* legato  
loco  
loco  
loco  
loco



# Preludes in Minor Keys. ( Sixth Style )

18<sup>th</sup> Prelude  
in F Minor.

*legato assai* *Cres.*  
Piu tosto lento e piangevole.

*loco* *Calando*  
ten

19<sup>th</sup> Prelude  
in C Minor.

*Mez.*  
Andante con espres:

*Cres.* *p*

*pp*

ped

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loco

*ff* il più presto possibile

8

8

ten loco

*f*

8<sup>vo</sup> alto

*p* *Cres.*

*p* 8<sup>ves</sup>

*p*

8

20. Prelude  
in E Minor.

lento e assai ad lib.

*p*

Con molto espressione.

*af* *af* *af* *af* *p* *pp*

*Cres.*

*dim*

*pp*

morendo

10

FINE.