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3

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The following is a list of the names of the persons who have been admitted to the office of the Secretary of the Board of Education since the last meeting of the Board. The names are given in the order in which they were admitted, and are followed by the date of their admission.



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## P R E F A C E

1

The following pages are extracted from a Work in four parts intitl'd 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.


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### 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. —

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‡ 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.
			

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.

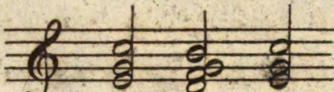
Example in C	or	in D	or
			

## Of the leading Chord of the Seventh.

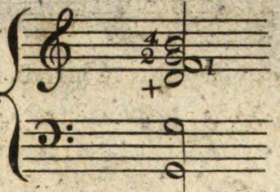
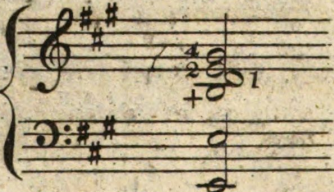
The Bass note of the seventh Chord is the fifth note of the key — to which is added its third, fifth, seventh and eighth. Thus in the key of C, — G (being the fifth note of the key) is the fundamental note — B is the 3<sup>rd</sup> — D the 5<sup>th</sup> — F the 7<sup>th</sup> and G the 8<sup>th</sup> — NB. this chord is the same in the Major and Minor mood.

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> and 2<sup>nd</sup> fingers adjoining each other. Example —

Example in C.  in A. 

As I have before said, it is not my intention to touch on the subject of thorough 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 soon be habituated to the common preludes — I therefore recommend them to be learnt by Ear.

The Pupil should now learn the short preludes at page 5 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>nd</sup> style Page 6 (which is the complete common prelude —) The next are those of the 3<sup>rd</sup> style Page 7 the same as the last, except being Arpeggios instead of Chords. —

Next follow a series of CODAS or FINALES Page 9 that may be substituted for

the last Chord of any of the foregoing preludes. — And also a variety of CAPOS or Introductions Page 15 which may end with the Codas 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 Pupils memory.

The whole concludes with Twenty complete modulating Preludes or Capricio's in Major and Minor keys. Page 22.

The Style of 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 22,) should not be struck together, but by a long extended Appoggiando (see \* at the bottom of Page 1.)

Those Chords that begin any run or passage, (as the Chord marked *sf* in the same Prelude Page 22) 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 22) they should be played almost together and not Appoggiando.

The Arpeggios and passages, where both hands combine and that are linked with ties &c: (as at the beginning of the 2<sup>d</sup> Prelude Page 22, the 8<sup>th</sup> Prelude Page 25, and the 2<sup>d</sup> part of the 12<sup>th</sup> Prelude Page 28 &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 marked 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 independantly of each other.

I have before stated, that the three first styles of Preludes may have for conclusion or finale any of the Codas 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 Codas in C of the 4<sup>th</sup> style, or the Codas 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 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.

Majors. (perfect chord.) (seventh) (perfect)

Key of C Minor. G D A E B

Minors.

Majors. D flat.

Minors. F Sharp. (written as C sharp Minor) A flat. E flat. B flat. F

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. Ex:

PRELUDES, (Second Style,) or Complete Common Prelude.

C Major.

Majors.

Minors.

C Minor. G D A

Majors.

Minors.

E B F sharp. (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.





The Bases 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 Bases as Octaves, and the next two as Chords. —

PRELUDES, (Third Style,) or Arpeggio of Common Prelude.

Majors. NB. this may be played a position (or octave) lower.

Minors. Key of C. G

Majors. NB. this may be played a position lower.

Minors. D A

Majors. E B

Minors.

## PRELUDES. (Third Style.)

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.

CODAS or FINALES, In MAJOR KEYS.  
(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.

CODAS, MAJOR KEYS.  
(Fourth Style.)

In the Key of A.

In the Key of E.

In the Key of B.

CODAS, MAJOR KEYS.  
(Fourth Style.)

In the Key of A flat.

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

This system contains two musical systems. The first system is labeled '1<sup>st</sup> Coda.' and features a treble clef with a melodic line that ascends and then descends, marked with an 8<sup>va</sup> (octave) sign. The bass clef provides a simple accompaniment. The second system is labeled '2<sup>d</sup> Coda.' and continues the melodic line with similar ornamentation.

In the Key of E flat.

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

This system contains three musical systems, each labeled as a coda. The first system is '1<sup>st</sup> Coda.', the second is '2<sup>d</sup> Coda.', and the third is '3<sup>d</sup> Coda.'. Each system shows a melodic line in the treble clef and an accompaniment in the bass clef.

In the Key of B flat.

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

This system contains two musical systems. The first system is labeled '1<sup>st</sup> Coda.' and includes an 8<sup>va</sup> marking. The second system is labeled '2<sup>d</sup> Coda.' and also includes an 8<sup>va</sup> marking.

3<sup>d</sup> Coda. 4<sup>th</sup> Coda. 8<sup>va</sup>

This system contains two musical systems. The first system is labeled '3<sup>d</sup> Coda.' and the second is '4<sup>th</sup> Coda.'. Both systems feature melodic lines in the treble clef and accompaniment in the bass clef, with an 8<sup>va</sup> marking in the second system.

In the Key of F.

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

This system contains two musical systems. The first system is labeled '1<sup>st</sup> Coda.' and includes an 8<sup>va</sup> marking. The second system is labeled '2<sup>d</sup> Coda.' and also includes an 8<sup>va</sup> marking.

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

This system contains two musical systems. The first system is labeled '3<sup>d</sup> Coda.' and the second is '4<sup>th</sup> Coda.'. Both systems feature melodic lines in the treble clef and accompaniment in the bass clef.

CODAS or FINALES, In MINOR KEYS.  
(Fourth Style.)

In the Key of C 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 G Minor.

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 Minor.

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

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

CODAS, MINOR KEYS.  
(Fourth Style.)

In the Key of A Minor.

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

3<sup>d</sup> Coda. 4<sup>th</sup> Coda. 8<sup>va</sup> - - -

In the Key of E-Minor.

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

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

In the Key of B Minor.

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

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

CODAS — MINOR KEYS  
(Fourth Style.)

In the Key of A flat Minor.

In the Key of E flat Minor.

In the Key of B flat Minor.

In the Key of F Minor.

The musical score consists of four systems, each representing a different minor key. Each system contains two staves (treble and bass clef). The first three systems (A flat, E flat, and B flat) each feature a first and second coda. The fourth system (F minor) features four codas, labeled 3rd, 2nd, 3rd, and 4th. An 8va marking is present above the treble staff of each coda. The bass staff of each system shows a simple accompaniment pattern.

Any of the foregoing Codas will also serve as Capos 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 9.) instead of the last single note in the Bass marked NB. play any of the Coda's attached to the following Capos. (which are purposely divided by a Bar to distinguish them from their Capos) that are in the same key.

The prelude is written for F minor and consists of two staves. The treble staff contains a single melodic line with an 8va marking. The bass staff contains a simple accompaniment. A specific note in the bass staff is marked with 'NB.' and a bar line, indicating it should be replaced by a coda from the following section.



CAPOS or Introductions with suitable CODAS forming entire PRELUDES. in MAJOR KEYS. (Fifth Style.)

NB. Those Arpeggios marked *ad lib:* & 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.

Capo

*ad lib:*

Coda.

2<sup>d</sup> Prelude.

Capo.

*ad lib*

Coda:

3<sup>d</sup> Prelude.

Capo.

loco

Coda

4<sup>th</sup> Prelude.

8

Capo.

*ad lib:*

Coda.

5<sup>th</sup> Prelude.

Capo

*gva*

*ad lib:*

Coda

1<sup>st</sup> Prelude.

In the Key of G.

Capo.

Coda

CAPO'S &c. MAJOR KEYS. (Fifth Style.)

2<sup>d</sup> Prelude. ad lib: 3<sup>d</sup> Prelude. 8<sup>va</sup> - - - - - loco

Capo. Coda. Capo. Coda as before.

4<sup>th</sup> Prelude. loco ad lib:

Capo. Coda.

5<sup>th</sup> Prelude. 8<sup>va</sup>

Capo. Coda.

In the Key of D. 1<sup>st</sup> Prelude. loco 2<sup>d</sup> Prelude. 8<sup>va</sup>

Capo. Coda. Capo. Coda as before.

3<sup>d</sup> Prelude. loco Coda.

8<sup>va</sup> Capo.

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

Capo.

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. 8<sup>va</sup> - - -

4<sup>th</sup> Prelude. loco 8<sup>va</sup> - - -

Capo. Coda. Capo. &c: same Coda as before.

In the Key of E.

1<sup>st</sup> Prelude. 8<sup>va</sup> - - - loco

Capo. Coda.

2<sup>d</sup> Prelude. 8<sup>va</sup> - - - loco

Capo. Coda.

In the Key of A flat.

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

2<sup>d</sup> Prelude. ad lib: Coda.

Capo. Capo.

In the Key of E flat.

1<sup>st</sup> Prelude. 8<sup>va</sup> - - - loco ad lib: Coda.

2<sup>d</sup> Prelude. 8<sup>va</sup> - - - loco Coda.

Capo. Capo.

3<sup>d</sup> Prelude. 8<sup>va</sup> - - - loco

Capo. Coda.

4<sup>th</sup> Prelude. 8<sup>va</sup> - - - loco Coda.

Capo.

In the Key of B flat. 1<sup>st</sup> Prelude. 2 3 Coda.

Capo.

2<sup>d</sup> Prelude. ad lib: 3<sup>d</sup> Prelude. 8<sup>va</sup> - - - loco &c Coda as before.

Capo. Coda.

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

Capo.

In the Key of F. 1<sup>st</sup> Prelude. 8<sup>va</sup> - - - loco Coda.

Capo.

2<sup>d</sup> Prelude. 8<sup>va</sup> - - - loco 3<sup>d</sup> Prelude. 8<sup>va</sup> - - - loco ad lib: Coda.

Capo. Coda as before. Capo.

4<sup>th</sup> Prelude. 8<sup>va</sup> - - - loco Coda as before.

Capo.

CAPO'S with suitable CODA'S in the Minor Keys  
forming entire PRELUDES. (Fifth Style.)

In the Key of C Minor.

1<sup>st</sup> Prelude. 8va - - - loco

Capo. Coda.



2<sup>d</sup> Prelude. 8va - - - loco

Capo. Coda. ad lib: Coda.

3<sup>d</sup> Prelude. &c. Coda, ad lib:



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

Capo.



5<sup>th</sup> Prelude. 8va - - - Coda.

Capo. Coda.

In the Key of G Minor. 1<sup>st</sup> Prelude. Capo.



Coda. 2<sup>d</sup> Prelude. 3<sup>d</sup> Prelude.

Capo. Coda as before. Capo.



Coda. 4<sup>th</sup> Prelude. 8va - - - Coda as before.

Capo. Capo.



1st Prelude. CAPO'S & MINOR KEYS (Fifth Style.)

In the Key of D. Minor.

8<sup>va</sup> loco Coda.

2<sup>d</sup> Prelude. 3<sup>d</sup> Prelude.

8<sup>va</sup> loco Coda as before. Coda.

4<sup>th</sup> Prelude.

8<sup>va</sup> loco Coda.

In the Key of A. Minor.

1<sup>st</sup> Prelude. ad lib: Coda. 2<sup>d</sup> Prelude.

3<sup>d</sup> Prelude.

8<sup>va</sup> loco Coda as before.

In the Key of E Minor.

1<sup>st</sup> Prelude. 8<sup>va</sup> loco Coda.

2<sup>d</sup> Prelude.

8<sup>va</sup> loco Coda as before.

CAPO'S &c. MINOR KEYS. (Fifth Style.)

In the Key of A flat Minor.

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

Capo.

In the Key of E flat Minor

1<sup>st</sup> Prelude. loco ad lib: Coda.

2<sup>d</sup> Prelude. gva. Capo.

loco Coda as before.

In the Key of B flat Minor.

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

Capo.

2<sup>d</sup> Prelude. gva. loco Coda.

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

In the Key of F. Minor.

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

Capo.

2<sup>d</sup> Prelude. gva. loco Coda.

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

Capo.

22 COMPLETE PRELUDES or CAPRICCIOS in MAJOR KEYS. (Sixth Style.)

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

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

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



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

legato.

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

Allegro Maestoso.

PRELUDES in MAJOR KEYS. (Sixth Style.)

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

Andante Cantabile .

mez  
con espres:

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

Andante Maestoso .

mez  
sf

PRELUDES in MAJOR KEYS. (Sixth Style.)

8<sup>va</sup> loco

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

Andante Cantabile con molto espress:  
legato assai

accel:

8<sup>va</sup>  
8<sup>va</sup> alta

loco

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

Andante.

sf

ten

sf

ten

*f* Ped  
ten:

*f* ten  
morendo

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

Andante  
mez  
loco  
8<sup>va</sup>

loco Legato  
*p*

*p* accel:

*p* 8<sup>va</sup>

PRELUDES in MAJOR KEYS. (Sixth Style.)  
Andante Cantabile.

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

*p* con espress.

*sf* *dim* *cres*

*dim* *pp*

*cres* *cen* *do* *sf* *ff* *p* *accel*

*ca* *lan* *do* *dim* *pp* *sf* *morendo*

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

Andante.

con esp.

ten

ten

PRELUDES in MAJOR KEYS. (Sixth Style.)

The musical score consists of six systems, each with a grand staff (treble and bass clefs).  
System 1: Treble clef, key signature of one flat. Dynamics: *hr* (hairpins), *cres* (crescendo).  
System 2: Treble clef, key signature of one flat. Performance direction: *Cantabile*. Time signature changes to 6/8.  
System 3: Treble clef, key signature of one flat. Time signature changes to 2/4.  
System 4: Treble clef, key signature of one flat. Performance direction: *legato*.  
System 5: Treble clef, key signature of one flat. Performance directions: *ten* (tension), *f* (forte), *8va* (octave), *loco* (loco).  
System 6: Treble clef, key signature of one flat. Performance directions: *dim* (diminuendo), *ten* (tension), *morendo* (morendo).

PRELUDES in MAJOR KEYS. (Sixth Style.)

Allegro con brio.

13. Prelude  
in C.

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 melody. The third system includes dynamics *dim*, *p*, and *pp*. The fourth system includes *cres* and *dim*. The fifth system features a 6/4 time signature and includes the number 6 above the staff. The sixth system includes dynamics *f* and *ff*. The seventh system includes dynamics *sf* and *dim*. The score is written in treble and bass clefs with various time signatures and dynamic markings.

ff ff dim

pp

ff ped:

Andante poco lento

14. Prelude  
in B flat.

mez ped:

8va sf ped:

sf

cres slent: dim. pp morendo



PRELUDES in MINOR KEYS (Sixth Style.)

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

molto. *cres* *p*  
legato. Andante affettuoso.

*dim* *8va*

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

*p con espress:* *f*

*8va* *loco* *f* *sf* *8va*

*loco* *ff* *p*

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

*f Presto* *p legato*

*f* *8va* *loco* *ten*

*sf* *ff* *8va*

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

*p* legato assai  
Piu tosto lento e piangevole.  
cres

*s<sup>va</sup>* loco  
calando  
*sf* ten

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

mez  
Andante con espress

cres  
*p*

*sf* *sf* *pp*

*s<sup>va</sup>* *s<sup>va</sup>* *s<sup>va</sup>*  
ped *sf*

PRELUDES in MINOR KEYS. (Sixth Style.)

The first system features a treble clef with a key signature of two flats and a common time signature. It begins with the instruction "loco" and contains a series of ascending and descending eighth-note runs. The second system continues with similar patterns, marked with "ff" and "il piu presto possibile." The third system includes a section marked "8va" and "ten loco".

20th Prelude  
in E Minor.

The 20th prelude is in E minor and common time. It is marked "lento e assai ad lib." and "Con molto esprese". The score consists of two systems of dense chordal textures. The first system includes dynamic markings of *p*, *sf*, *sf*, *sf*, *sf*, *p*, and *pp*. The second system includes *cres*, *dim*, and *pp*.

The second system of the 20th prelude continues the dense chordal texture. It includes dynamic markings of *cres*, *dim*, and *pp*.

The third system of the 20th prelude concludes with a *morendo* marking and ends with the word "FINE." in all caps.