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Thirty six
PRELUDES,

for the

Piano Forte,

interspersed with various

Modulations,

Expressly collected & arranged for the Practice of those

who are desirous of acquiring the true Method of

FINGERING.

and respectfully dedicated to the Ladies & Lovers of the

Piano Forte.

By JOSEPH DIETTENHOFER.

Second Edition, revised & Corrected

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INTRODUCTION.

THE Style and Performance of that Species of Music, called Preludes, Capricios and Fantasias, have their particular Licence in Respect to the established Rules of Harmony, viz. Metre, Rythmus, Preparations and Resolutions of Discords, Cadences, Closes and Half-Closes, Time-playing, &c.

The following Preludes were published for the first Time in London, in the Year 1796, when the Author omitted his Name in order to have an impartial Judgement passed on them, by the Professors and the musical Public at large. Since that Period, a second Edition has not only been produced, but several Composers of the first Rank in London, have prefixed some of their own Compositions in the same Style, to their Sonatas, Concertos and other Lessons.

They are calculated to acquaint the Scholars with all the different major and minor Modes commonly in Use, with their respective Sharps and Flats at the Clefs, to be learnt by Heart and played without the Book before they begin their Lessons; which having an Appearance of extemporizing, will be, by far, a better Introduction than that insipid Custom to strike before any musical Piece always the same two or three common Chords. There being two, three, and four Preludes of each Mode, those marked with *N.B.* may serve Players of inferior Ability to begin with, as they are easier than the Rest. With a little Alteration of the Beginnings and the Endings, they will also do for Cadences.

Whoever will practise them all seriously, will certainly acquire a good Execution; they familiarize the Hands and Fingers so well with all Sorts of Passages, that after them, almost any difficult Piano-Forte-Music will be learnt with very little Trouble, provided the Eye be kept in the Habit of reading Notes, and the Ear established for Time. But as most of them ought to be played with great Rapidity to obtain the proper Effect, it has been thought necessary to mark the Fingering on all difficult and doubtful Places: because for Movements of a moderate Quickness, mostly three or four different Fingerings may do equally well; while such as require more Celerity, will seldom be executed neatly with more than one.

For more minute Illustrations about methodical Playing, the Scholar has sufficient Opportunities to refer to some valuable Works in different Languages.

Of foreign Productions of this Kind, there exists an excellent Treatise for the Harpsichord and Clavichord (a keyed Instrument unknown in this Country) published in the German Language in the Year 1759, at Berlin, by the late celebrated C. Ph. E. Bach, of Hamburgh, then in the King of Prussia's Service: it consists of three Hundred Forty-one Pages in Quarto, besides the Examples in six Sonatas, separate in Folio.

A similar Treatise appeared in the Year 1789, written by Daniell Gottlob Türk, Conductor of the Music of the University at Halle, in the Prussian Dominions, intitled School for the Clavichord, Harpsichord or Piano Forte, of four Hundred and eight Pages in Quarto, with Elucidations intermixed.

But owing partly to the mechanical Improvement of Instruments, partly to the Alteration of the Style of Composition, there are in the two quoted Works, as well as in all other known Instruction-Books, several palpable Omissions, which, notwithstanding the Narrowness of the Room destined for this Preface, require a particular Mentioning.

A full and masculine Tone on any musical Instrument whatever, is considered as a most essential Point. On keyed Instruments the Production of a good Tone depends merely on the Touch, and is consequently subjected to more Difficulties than any Bow- or Wind-Instrument.

There is a perfect Similarity in every Respect of Execution between all the several keyed Instruments, except what regards the Touch. The Organ, the most majestic and richest in Harmony, is the only

only one that suffers little or no Alteration by the Difference of the Touch, the Quality of Tone being entirely owing to the Pipes; and if the Player take Care to slide his Fingers from one Key to the other in a binding Manner, without skipping, or leaving at improper Places an Interval between the Notes, he cannot miss the good Effect. The Harpsichord and Spinnet, being out of Fashion, may be passed over in Silence.

It is the Piano-Forte, now the Lady's favorite Instrument, that deserves more Consideration, being subjected to a greater Degree of Nicety than the Rest.

The Introduction of the frequent Usage of the Thumb has been already a remarkable Improvement towards good Execution; but, besides this, the real Touch depends especially on giving a good Shape to the Hands and Fingers, and on the proper Managing of the Wrists and Elbows. The Fingers ought to be kept round, like an Arch, on the Instrument, and the Thumb, occupied or not, never move from the Key-Row.

As for the Wrists, there are three different Ways of moving them. The first is, by holding both the Wrists straight forward, for the common Style of playing. The second Way is, to move them inside, which is often used in Thorough-Bass-Playing, or other Chords interspersed in the Course of the Lessons. The third Way, by moving the Wrists gradually outwards, (the Fingers always bent and the Hand hollow) serves best for running up and down the Gamuts of two or three Octaves, when the Thumb must be shifted under the other Fingers without the least Motion of the Hand and Elbow. What the right Hand does by running upwards the Key-Row from the left to the right, the left Hand must do exactly the same by running down from the right to the left, and *vice versâ*. But the Motion of the Wrists ought to increase and diminish gradually, and the Hands and Fingers to move like a Shadow, strike the Keys smoothly without knocking, the Elbows, being at the Level of the Key-Row, never turn neither in- nor out-side. Then the Notes will run like Pearls, the different Periods or Phrases will be rendered intelligible, and the Graces, Shakes, Beats, Turns, &c. will speak clear and distinct.

Violin- and Violoncello-Players make the same Use of the Wrist of their right Hand, as Dancing-Masters also have their Method to loosen their Scholars Knees and Ancles. In some of the best Treatises on Violin- and Violoncello-Playing, Copper-Plates are inserted, to shew the different Positions and Shapes of the Hands and Wrists; the Management of which being on the Piano-Forte of as much Consequence, similar Elucidations would be as desirable and necessary.

It might be recommended as a useful Exercise to Beginners, now and then, to stretch forward their Arms, holding their Hands near to each other, twisting them around the Wrists to and fro, without moving their Arms or Elbows; by which Means their Wrists would become loose and prepared for the above-mentioned three Motions. After this they might practise the Gamut with the contrary Motion in the following Manner, viz. putting both their Thumbs on the middle C, then ascending with the right Hand the Gamut for two Octaves; whilst they descend at the same Time for as much with the left; then turn the Case, so that the two Thumbs meet again on the same middle C from whence they departed; minding attentively the Hints given just now. They will find that the Thumbs in the Course of the Gamut always shift at the same Time, and that this Gamut is by far easier than that with the similar Motion. The Circumstance of the Harmony being false when F and G strike twice directly together in each Octave, may be easily defended; besides the present Question is Execution, not Nicety of Harmony.

The Shake of thirteen Bars and a Half long, on Page Third of the following Preludes to be made with the first and second Finger, whilst the little Finger moves towards the right, and the Thumb towards the left alternatively, will contribute to the Flexibility of the Wrist.

Several other Practices may be advised, for Instance: For opening and widening the Space between the Fingers, to strike the Keys of C. E b. F♯. A. and C. together, both with the right and

with

with the left Hand, either by dry Chords or Harpeggio, (sprinkling in English) according to the Length of the Fingers, and to transpose the same Harpeggio into other Modes; which latter Part is left to the Care of a skilful Teacher, on whose verbal Instruction and Penetration into the Capacity of his Pupil, after all, more depends, than on all written and printed Illustrations, Cuts, &c. &c. whose Business it also will be to supply the Narrowness of Hands, which is often met with, even in full-grown Persons, by a proportionate Moving of the Wrist and a partial Alteration in the Fingering,

A brilliant Shake, the principal of the musical Graces, is best done by holding the two Fingers even at their Points and round like an Arch, moving them alternatively up and down, keeping them close without leaving the Keys before the End of the Shake. The Motion must arise from the two Joints, and not from the Inside of the Hand. The Practice of a Shake with the third and little Finger will add Strength to the same, they being naturally inferior in Power to the other Fingers.

In playing the Gamut rapidly by Octaves with one Hand, the Thumb and little Finger must slide from one Key to the other without lifting the Hands upwards.

For running through the Chromatic-Scale, up and down, with either hand, that Fingering which brings in both Hands the second Finger on the black Keys, is made Use of in the following Preludes as the most convenient.

Amongst foreign technical Terms there is one employed in Germany, when between one Finger and its next, one Key, or more remain empty, which is called a Fork, the Simile being taken from an Eating-Fork with two Prongs; viz. C, and E, with the first and second, or with the second and third Finger, where one Key is left empty, is called a Fork of a Third. To preserve in such Instances a good Shape of the Hand, any Fork exceeding a Third must be avoided, except that between the Thumb and first Finger, (Thumb-Fork) which is allowed to comprise a Sixth, viz. C—A.

Of the Third-Forks, that of a Minor-Third is preferable to that of a Major-one; viz. B♭, d, f, in the right Hand ought to be played with the first, third and fourth Finger; E♭, g, B ♭ with the same, and A, d, f♯, and A with the Thumb, the first, third and fourth Finger; because d and f, g and B♭, f♯ and A are the Minor-Thirds. On the contrary B ♭, d ♭, f, or E ♭, g ♭, B ♭ require the first, second and fourth Finger; and A, C♯ E A the Thumb, the first, second and fourth Finger; the Minor-Thirds in the three latter Instances being comprised between the first and second Finger. The Thirds in the diatonic Scale without Sharps and Flats are not subjected to the Strictness of this Rule, as the Keys of a Minor-Third-Fork and of a Major-Third-Fork are here both of the same Distance. The Application of this Rule will easily be made on the left Hand. More Examples and Exercises of the Little-Finger-Fork are among others to be found in the seventh and eighth Prelude.

To prevent Aukwardness, no Finger ought to shift over another, but any Finger may pass with Ease over the Thumb.

Notes repeated two or more Times on the same Key, are to be played with several Fingers.

The above Remarks are founded upon the Principles of the first-rate Players at Vienna, in Austria (celebrated for having produced great Geniuses) such as the late Mozart, Kotzeluch still existing, &c. &c. and if strictly adhered to, will indemnify the Scholar for his Trouble by the Acquirement of a full and round Quality of Tone and finished Execution. They are plain and easy, especially if inculcated at an early Age, when young People's Conceptions of Mind are brisk and their Limbs and Joints flexible; when no other Occupations hinder them from fixing their whole Attention to their Accomplishments, and if they take Care to abstain from the Practice of Bow-Instruments, the Nature of which is, in all Respects downright contradictory to that of the Piano-Forte.

Experience,

Experience, however, has shewn sometimes that several Performers, all of one and the same Master and Principles, playing on the same Instrument, will produce each of them a different Quality of Tone, owing to the natural Make of the Hands or the Thickness or Thinness of the Fingers; not every Hand that is called handsome according to the Rules of Beauty, being also qualified for the best Touch of a musical Instrument; but the Shades proving slight and rather insignificant, no Person ought to be discouraged by this Circumstance.

In marking the Fingering it would be convenient to make Use of one Method only. Some Masters of this Country mark the Thumb with ×, and some with o, and the Fingers with 1, 2, 3, 4. Others call the Thumb a Finger and mark it with 1, and the four other Fingers with 2, 3, 4, 5. The latter Method is followed every where on the Continent. Any Way of the three would equally answer the Purpose, provided it were generally adopted, and Beginners not confused.

Before the Conclusion of this Preface, a few Observations concerning Taste, or what is properly called Style of playing, ought not to be omitted, without which the finest Tone and the most elegant Execution will afford but a monotonous and tedious Effect.

For this Purpose the Scholar has to observe principally two Things, the first: to give to every musical Piece its proper Time; and the second: to introduce Light and Shadow, of which latter Part the Piano-Forte (though its Keys do not sustain the Notes as long as might be wished, or as Bow and Wind-Instruments do) is yet susceptible to a considerable Degree, when the Player is mindful of the different technical Signs, such as Slurs, Staccato, Piano, Pianissimo, Forte, Fortissimo, sforzando, crescendo, diminuendo, calando, smorzando, slentando, rallentando, Tempo rubato, ad Libitum, &c. If these Signs be carefully marked by the Composer, it is not only possible, but easy to discover, exactly, his Intention.

But it is a more precarious Matter with Respect to the accurate Time to be given to a Movement; for, notwithstanding the Superscriptions: Largo, Adagio, Grave, Lento, Larghetto, Andantino, Andante, Allegretto, Allegro, Allegro assai or molto, Vivace, Presto, Prestissimo (the Meaning of which is too generally known to require Translation) the Question is: Which is the exact Degree of Quickness or Slowness? and it is as difficult to guess, in this Respect, the Composer's real Idea, as it is next to impossible for him to express his Meaning by writing.

In Order to remove this Difficulty, Composers might introduce the Method of marking at the Head of each Movement the Quantity of Seconds, which the first Bar takes up by the Motion of a Pocket-Watch; or to make Use of a certain Instrument, invented some Years ago, in Germany, called Musical-Time-Measure; which marks by the Motion of a Kind of Clock-Pendulum, the Quickness of the Quavers, Crotchets or Minims throughout a Piece. Till then Pupils have no other Expedient left, but to rely on experienced Masters, and, when sufficiently improved, to their own Feeling.

A well composed musical Performance executed with all these Degrees of Nicety cannot fail having the same Effect upon the Ear, which a well-composed, correctly-drawn and fine-coloured Picture has upon the Eye; it must elevate our Souls, as they are raised (if the Similitude be admissible) by the Contemplation of the grand Vicissitudes of the Skies.

Finally, the Knowledge of Thorough-Bass, Composition and Counter-Point has an essential Influence on the mechanical Part of Music, and is of the utmost Necessity to such as intend to profess it.

Smeeton, Printer, 148, St. Martin's Lane.

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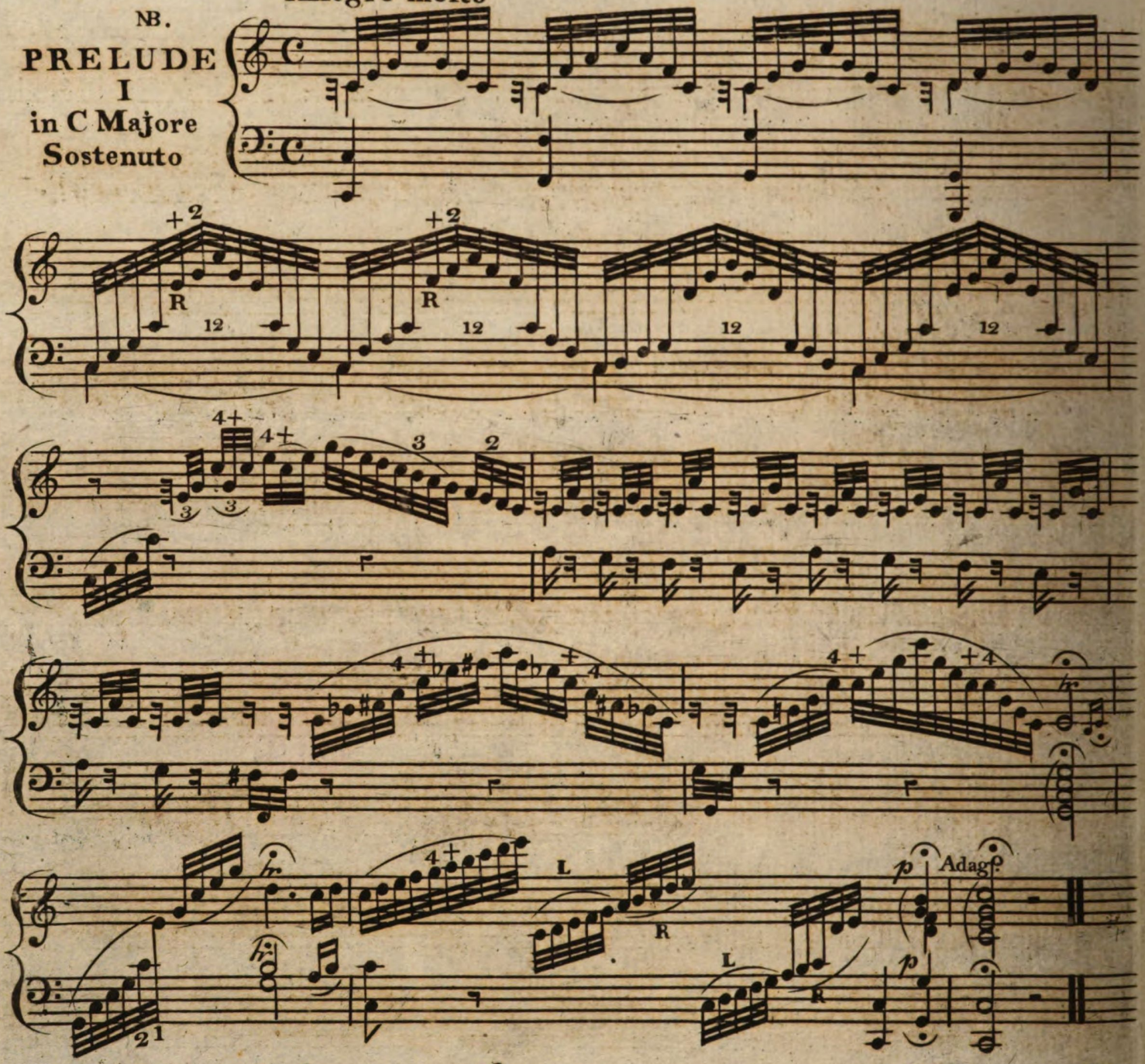
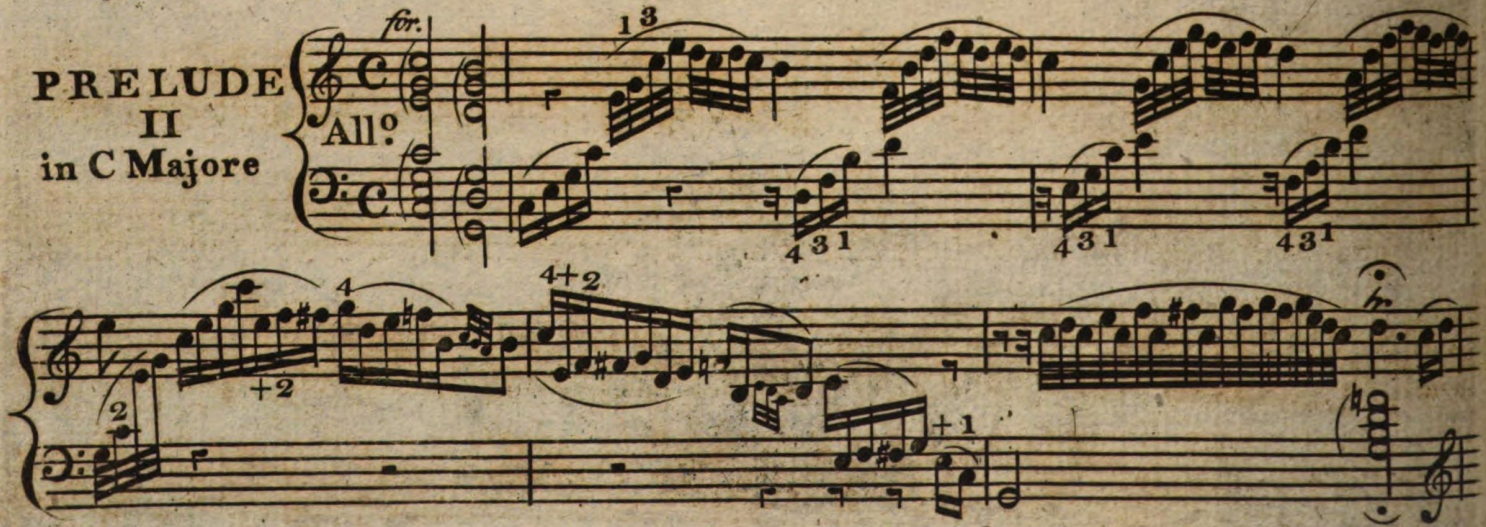
Allegro molto

NB.

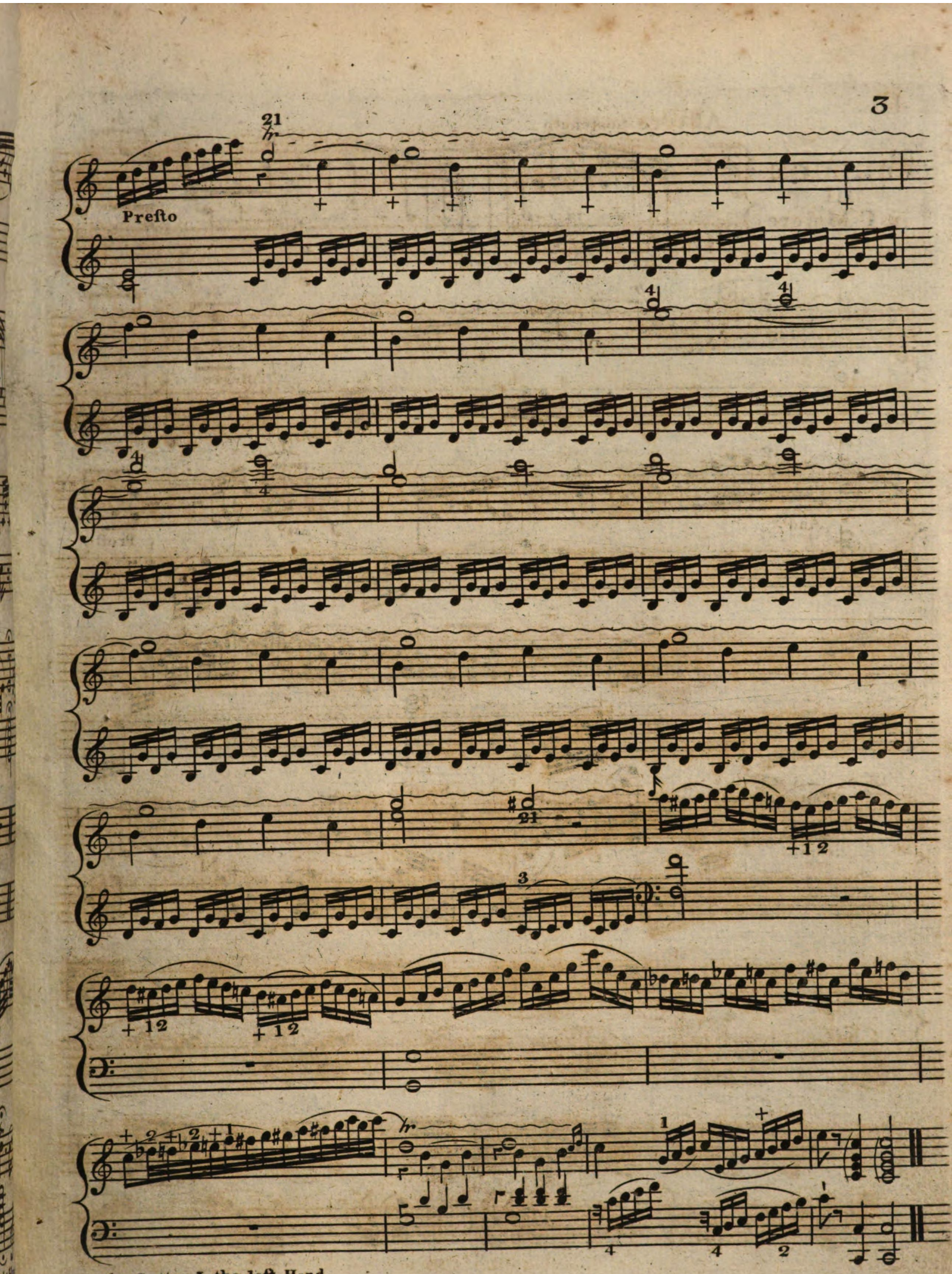
PRELUDE I in C Majore Sostenuto



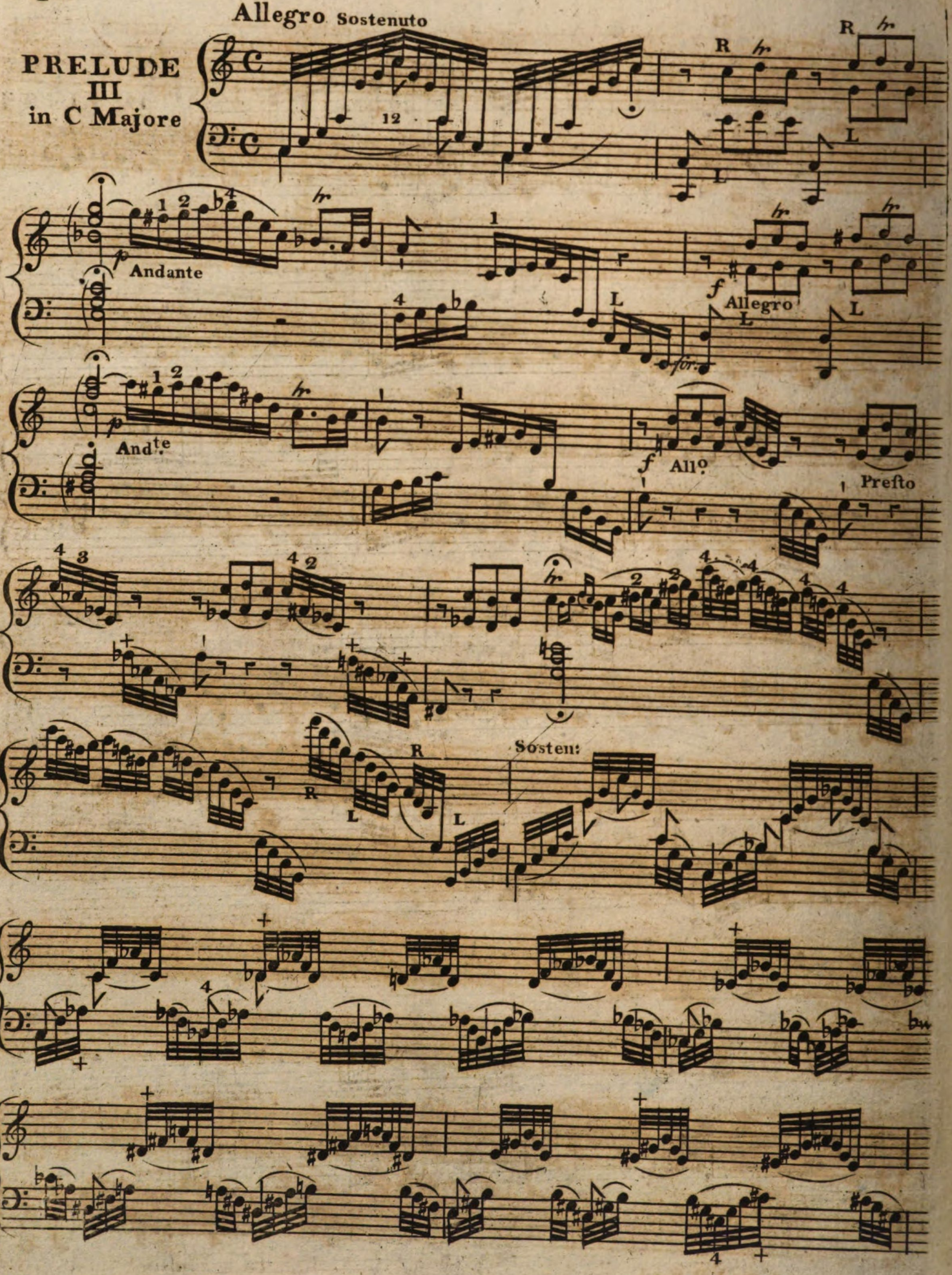
PRELUDE II in C Majore

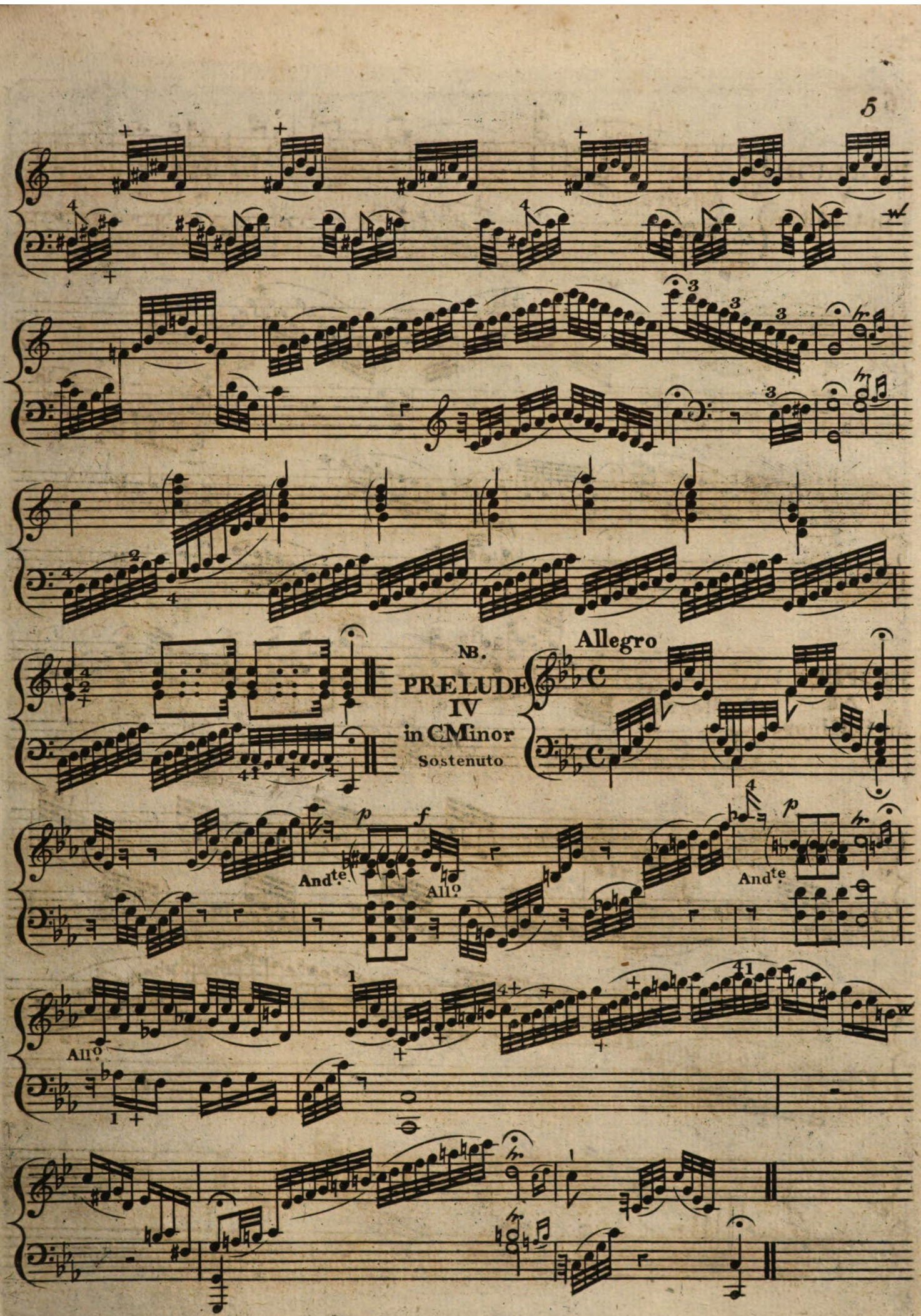


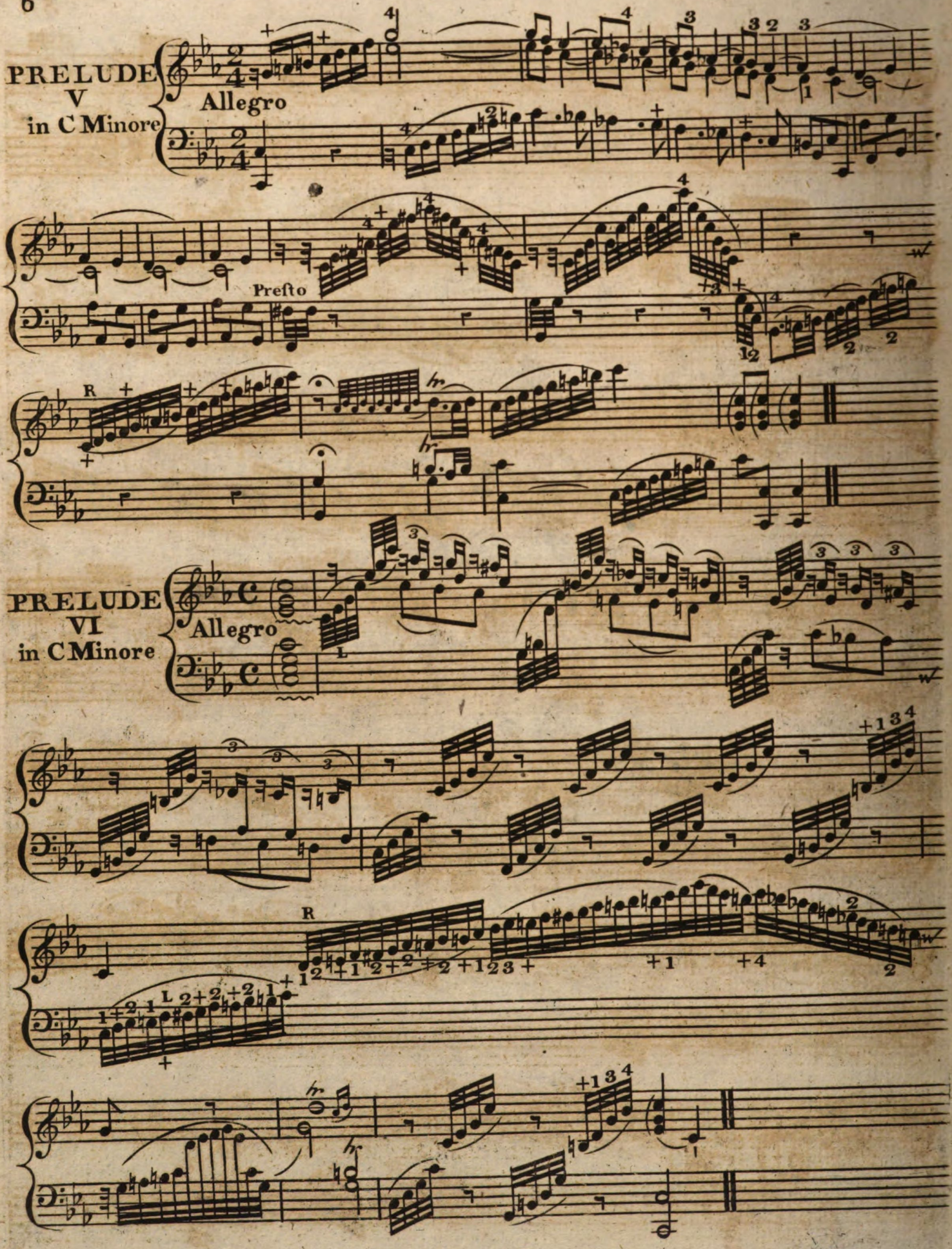
NB. the fingering in the English way is marked either above or below; the Letter R. signifies the Right Hand.


Presto
the Letter L. the left Hand.

PRELUDE III in C Majore



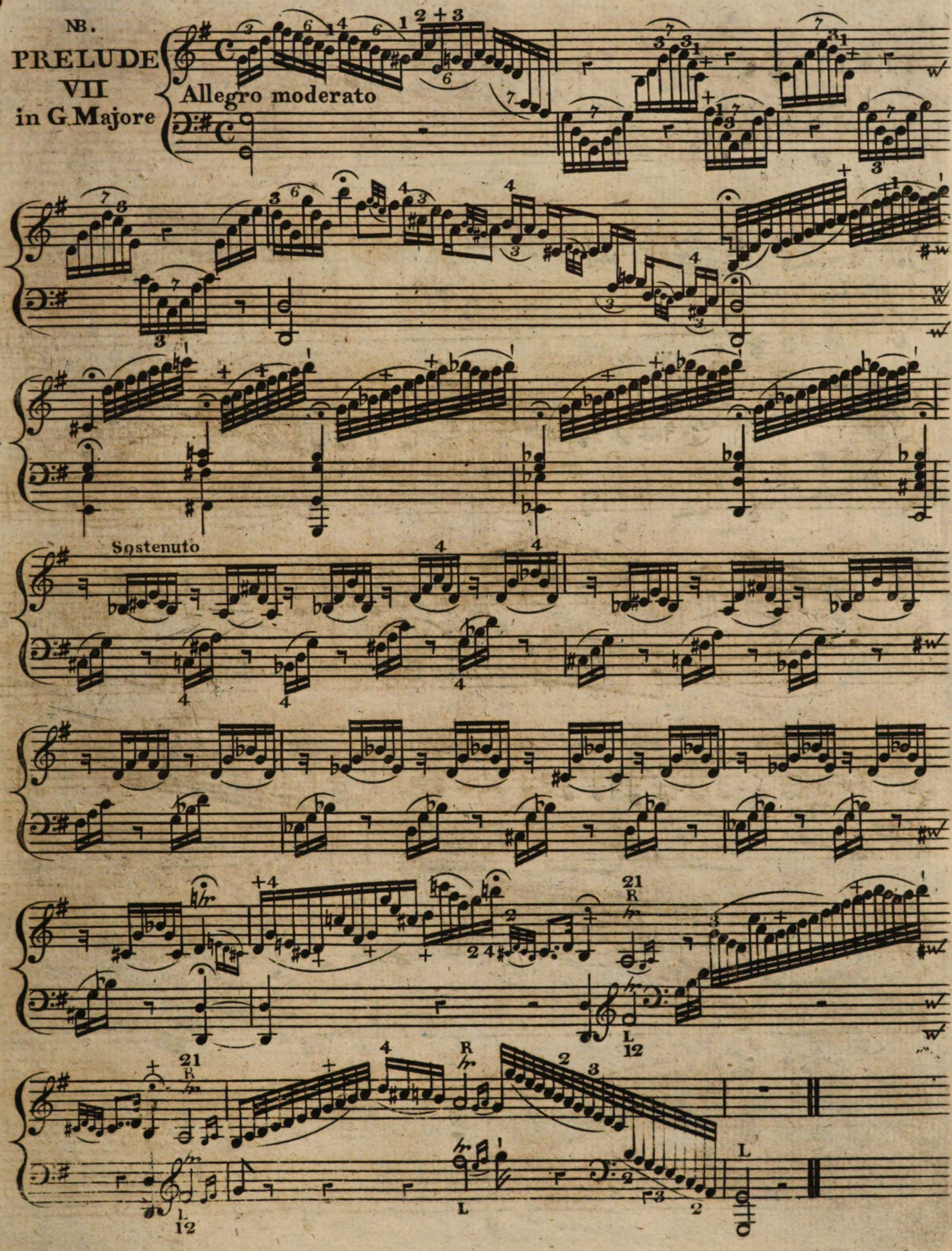

NB.
PRELUDE
IV
in C Minor
Sostenuto
Allegro
And.te
All.o
And.te
All.o

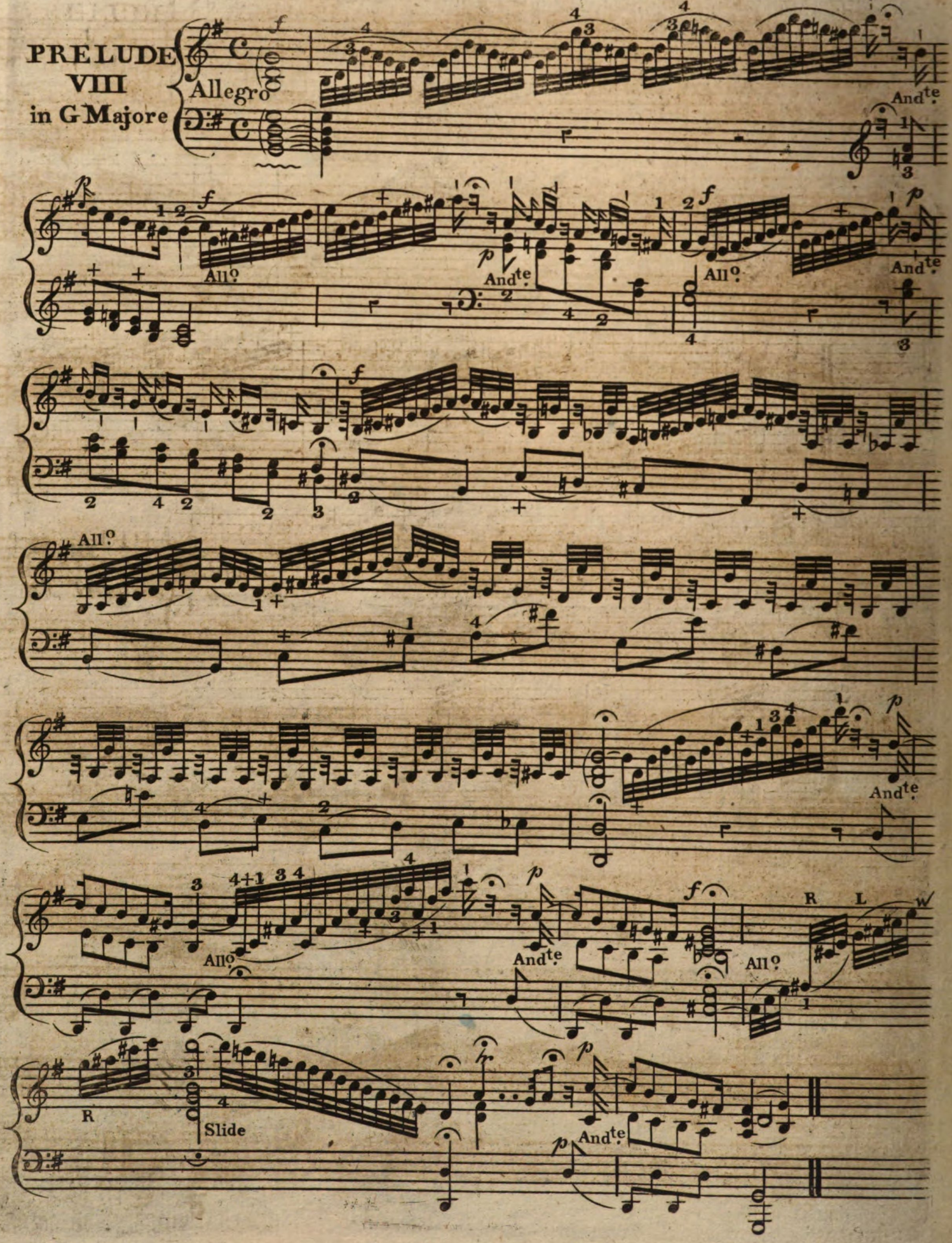

PRELUDE
V
in C Minore
Allegro
Presto
PRELUDE
VI
in C Minore
Allegro

NB.

PRELUDE VII in G Majore

Allegro moderato




PRELUDE
VIII
in G Majore
Allegro
All°
And^te
Slide
R
L

NB.

PRELUDE IX in G Majore

Allegro

Presto

PRELUDE X in G Majore

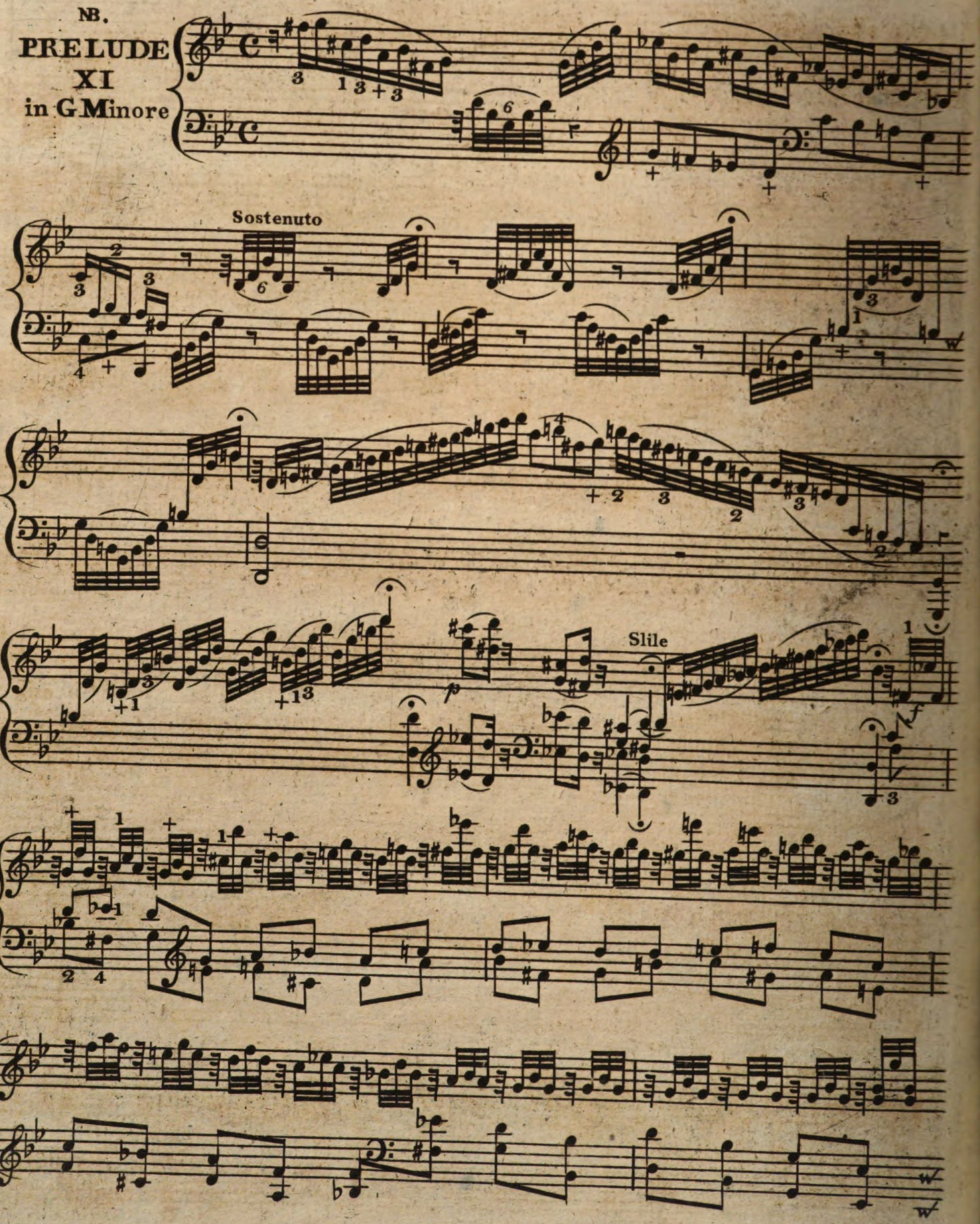
All.o moderato

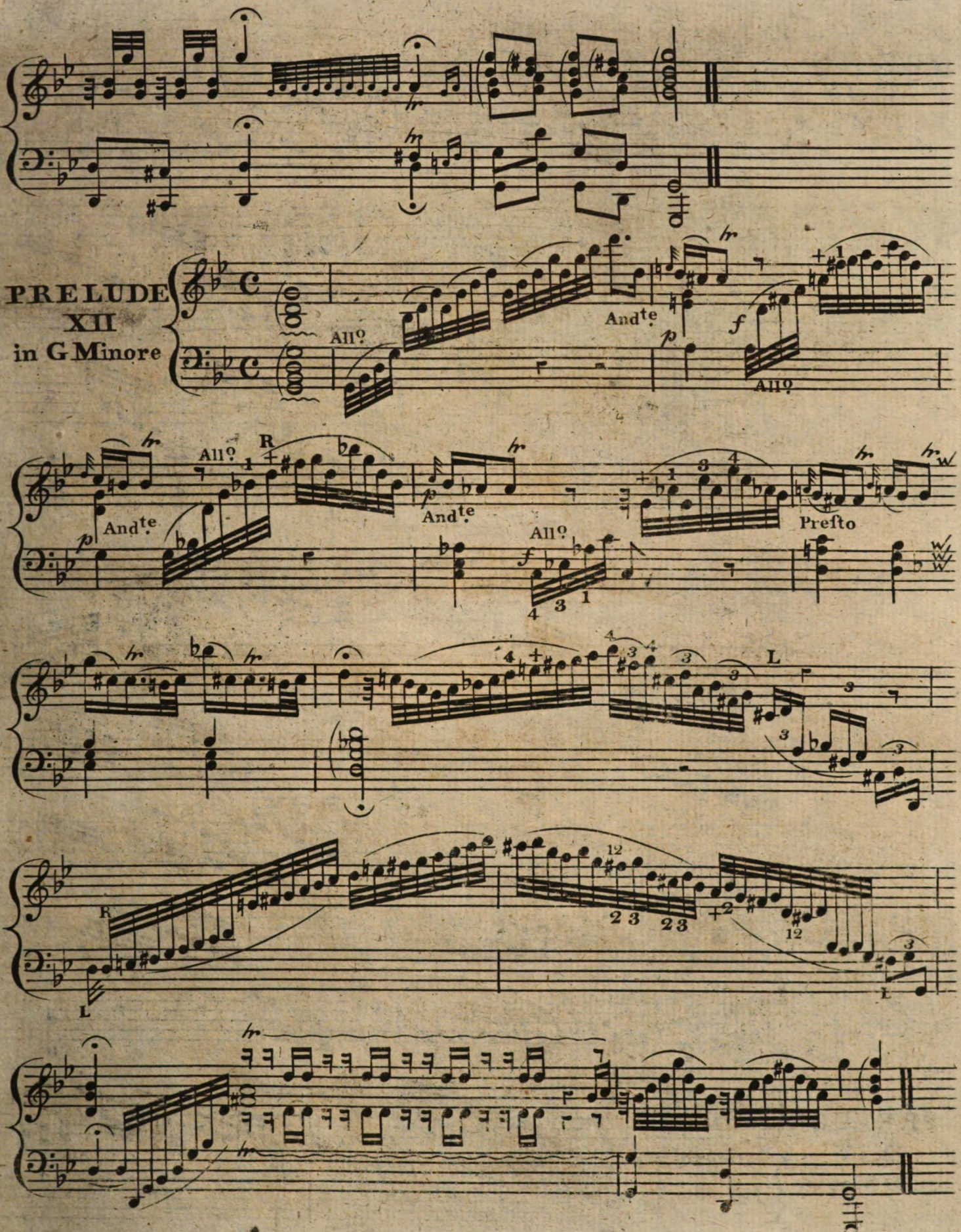
All.o

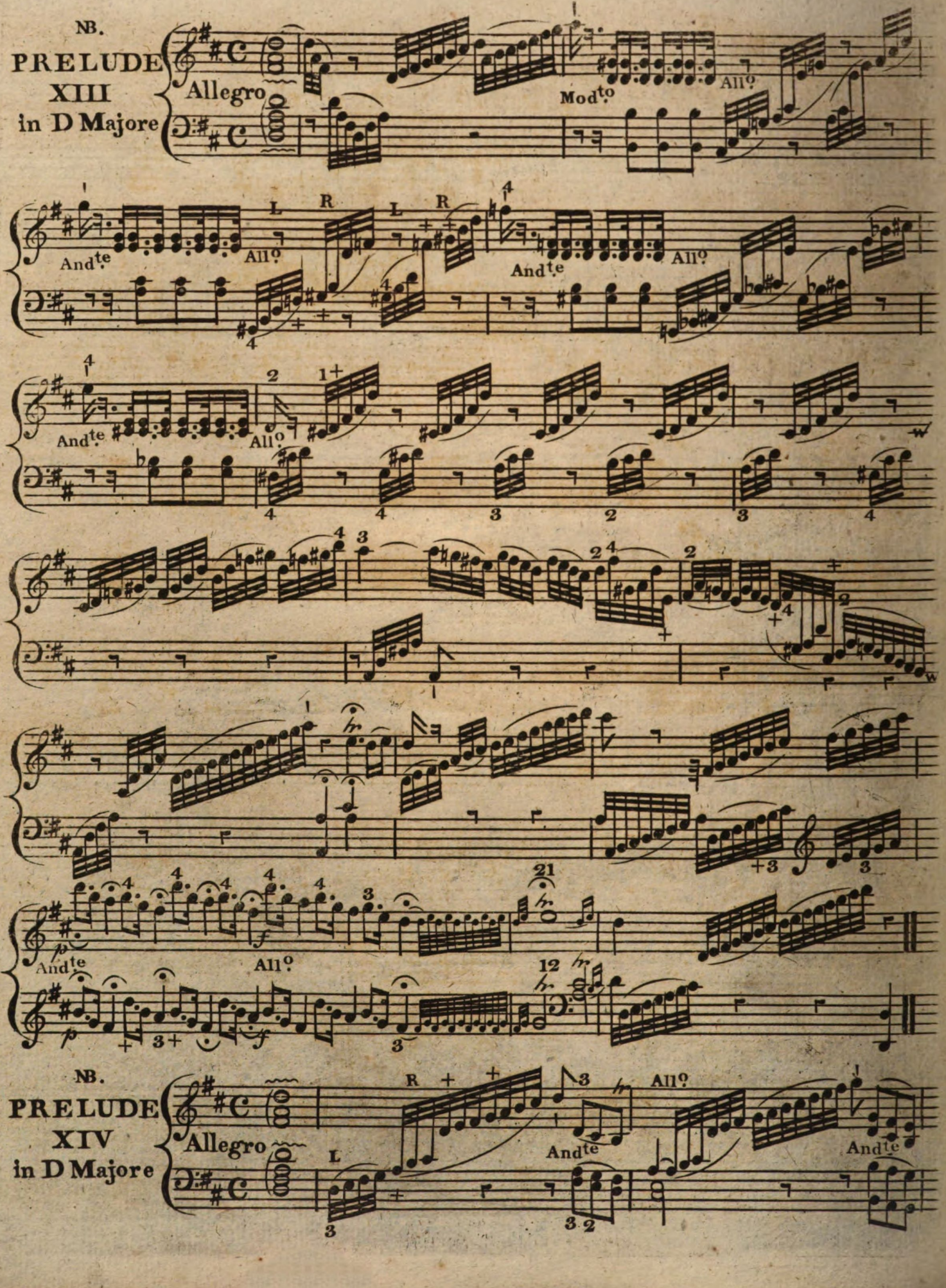
Adg.o

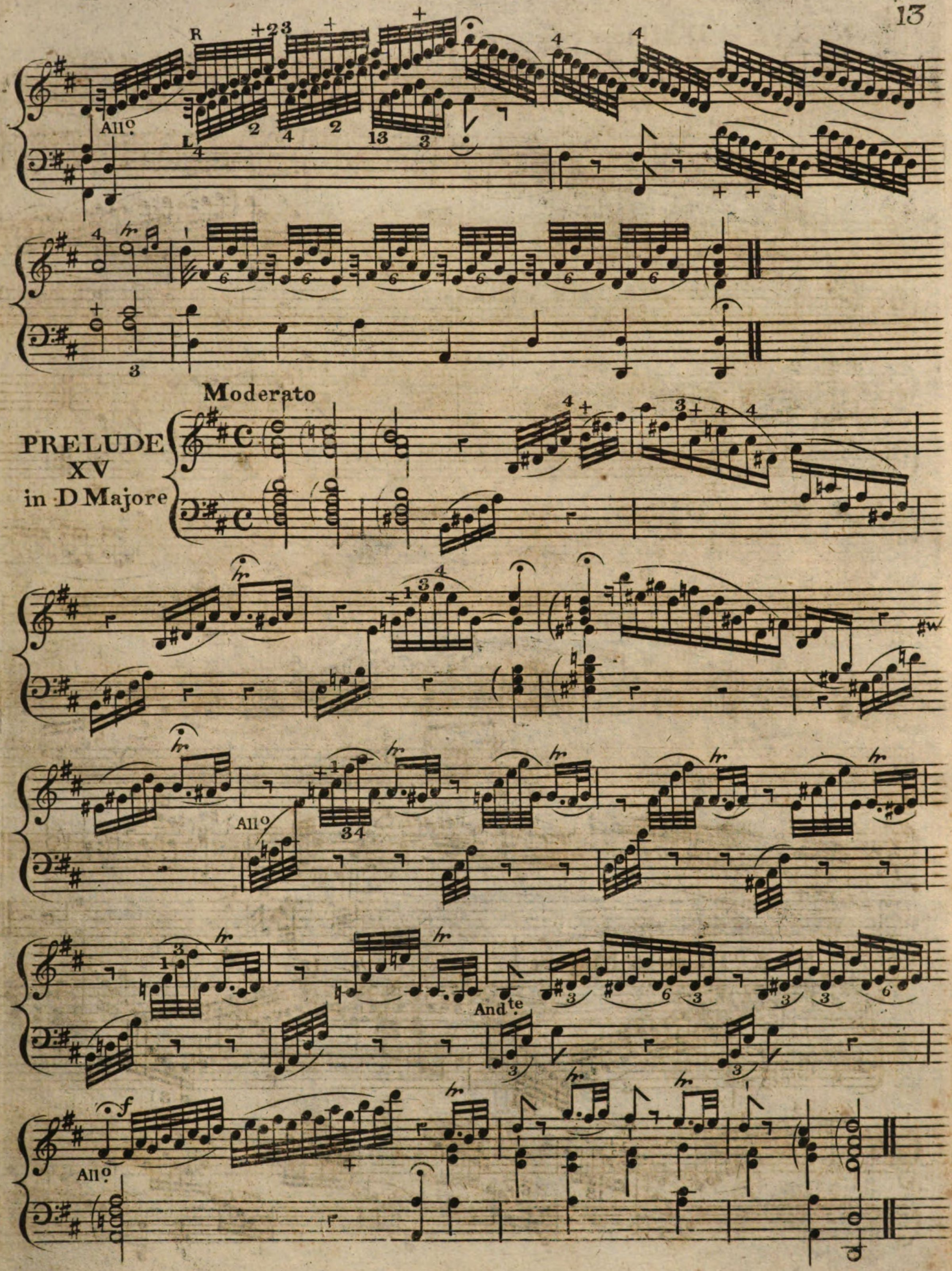
NB.

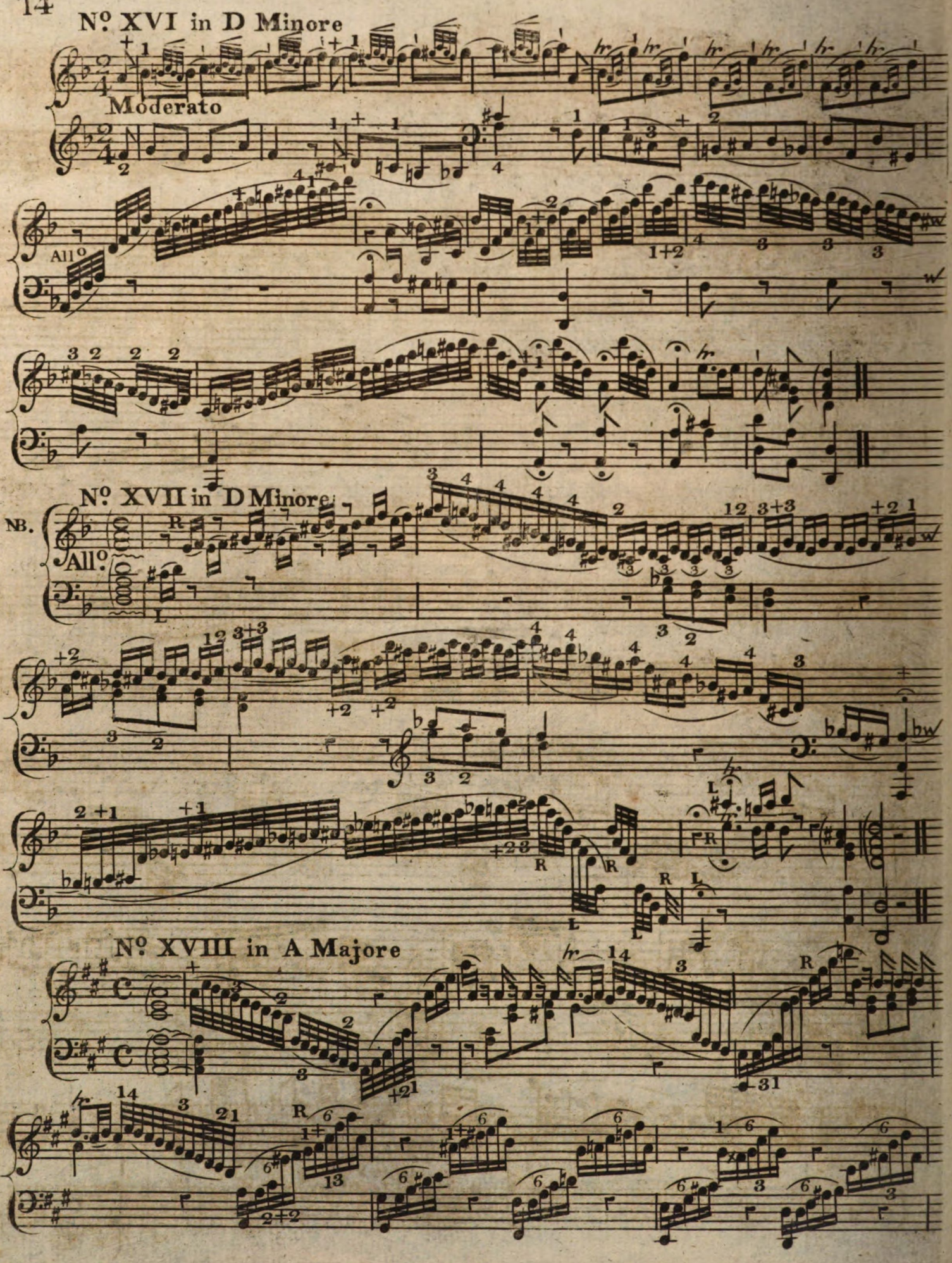
PRELUDE XI in G Minore

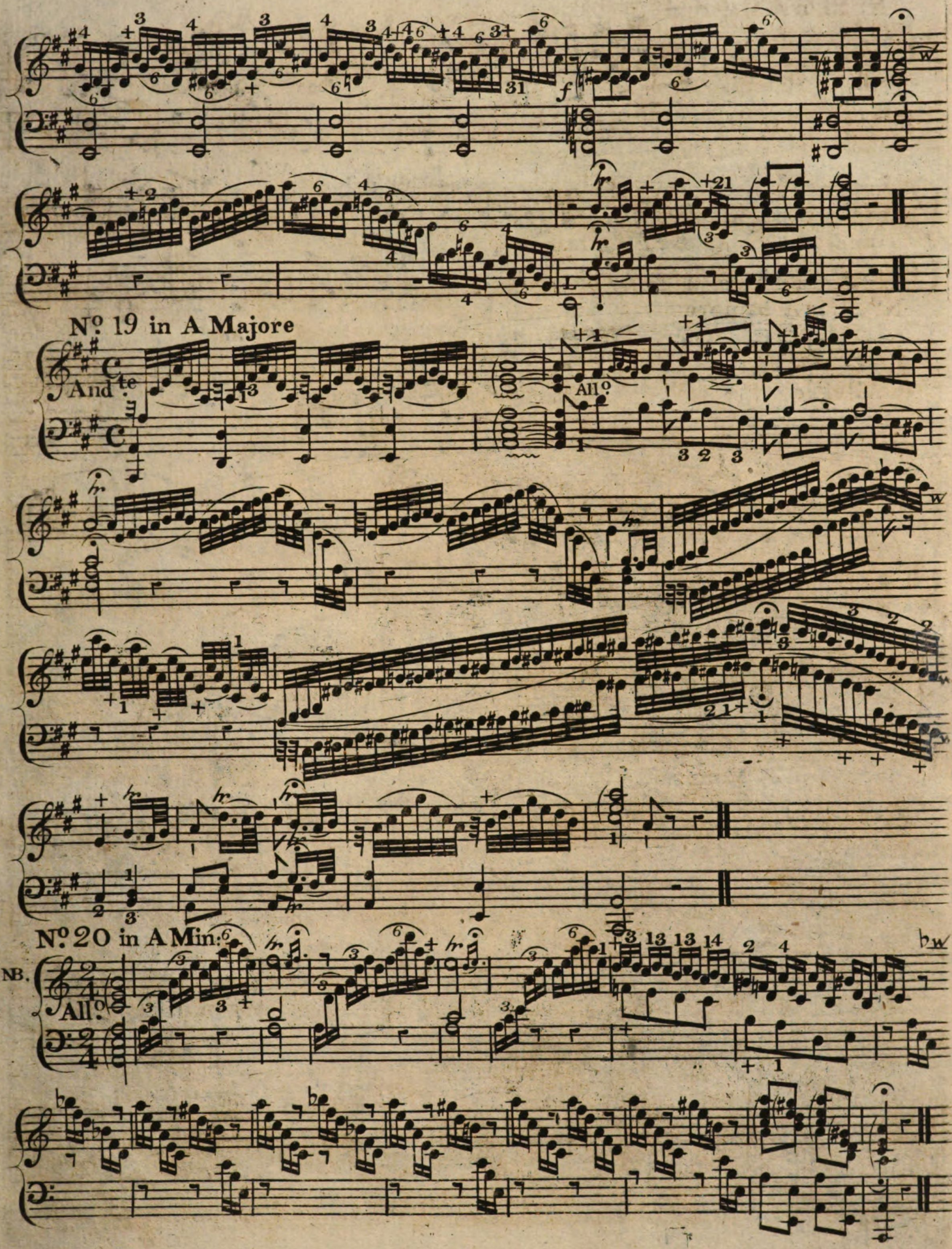


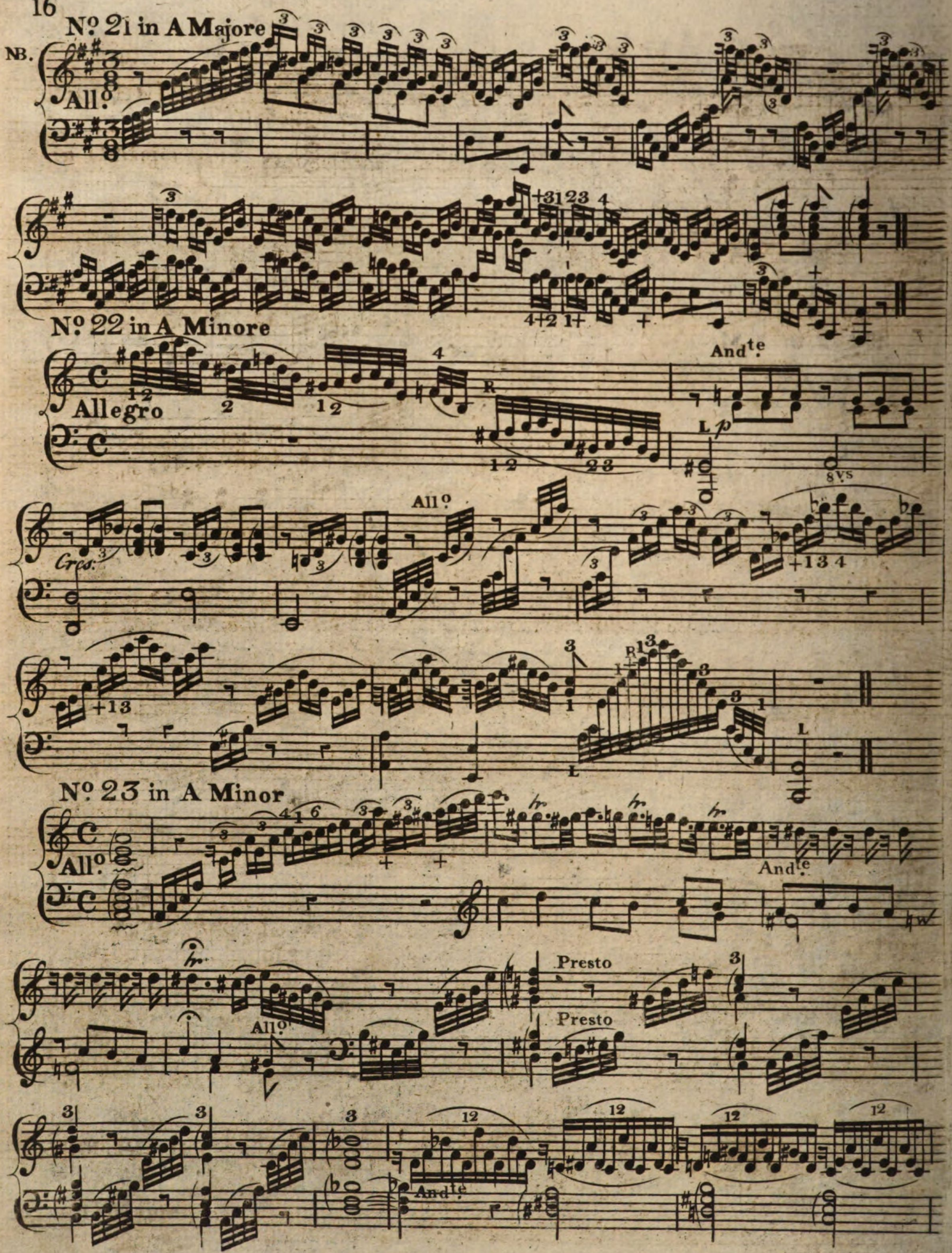

PRELUDE
XII
in G Minore
All°
And^te
All°
And^te
All°
And^te
All°
Presto
R
L
R
L

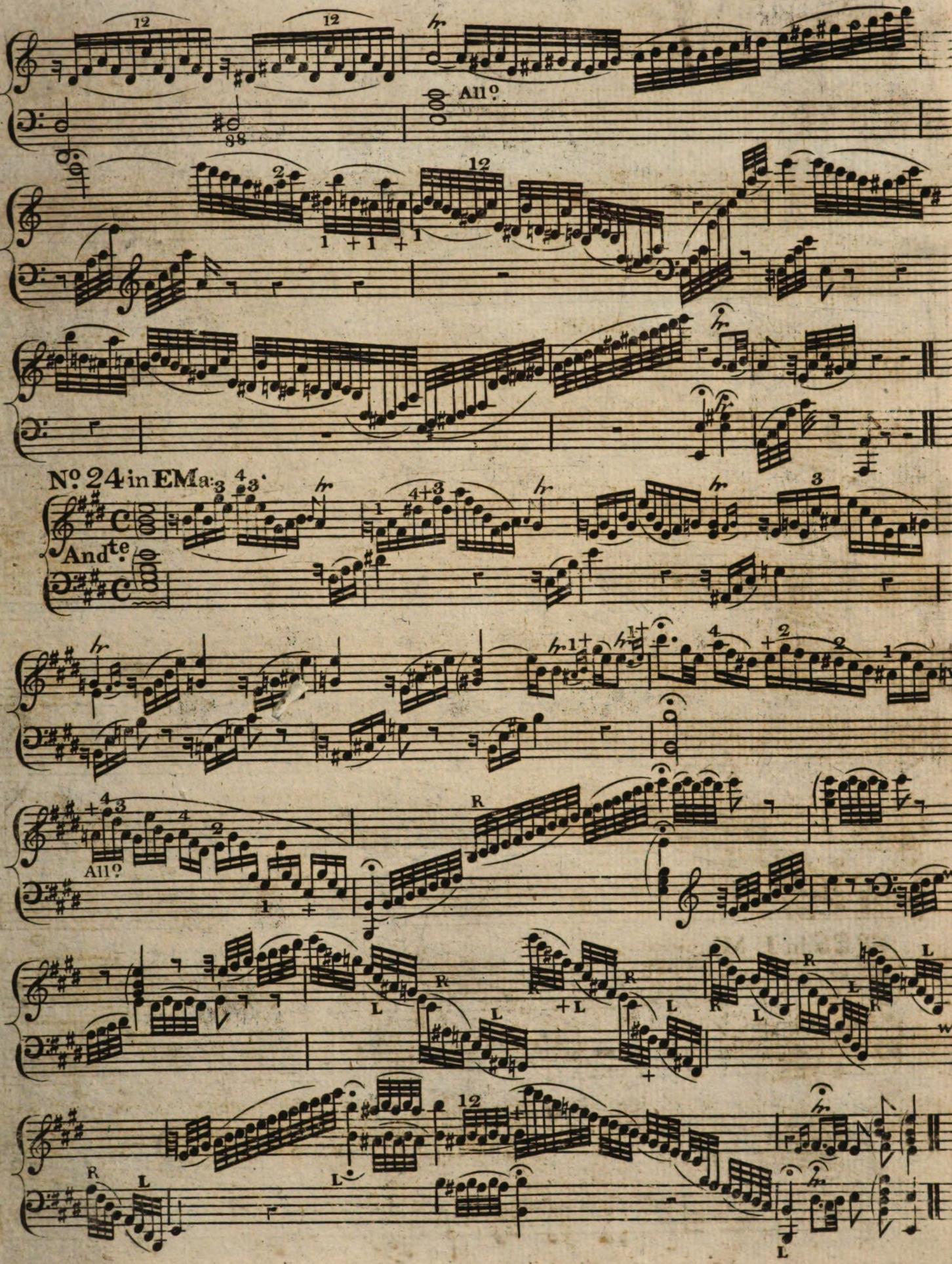

NB.
PRELUDE XIII in D Majore
Allegro
Mod^to
All^o
And^te
L
R
NB.
PRELUDE XIV in D Majore
Allegro
And^te
All^o


All.o
Moderato
PRELUDE
XV
in D Majore
All.o
And.te
All.o

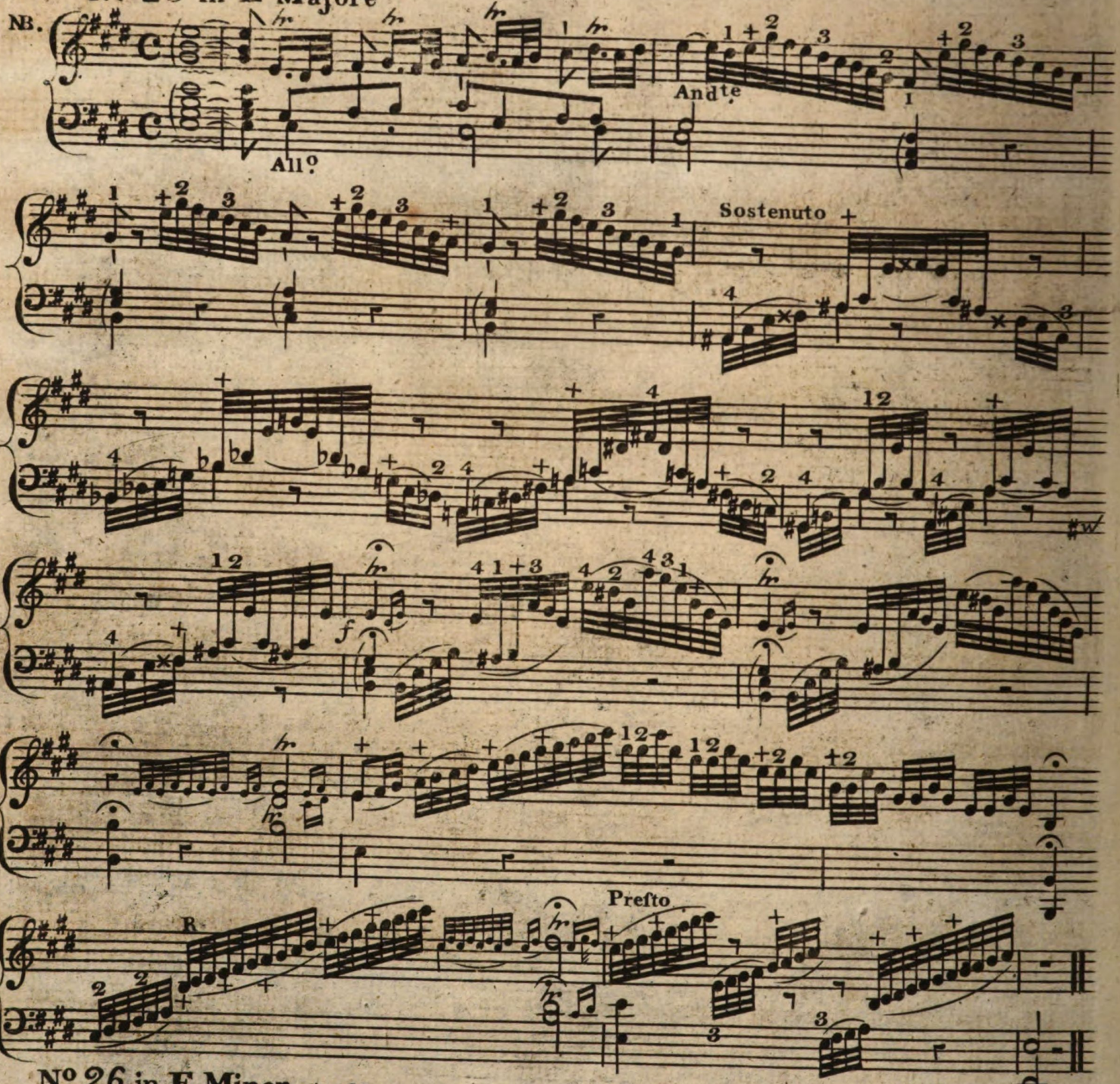

Nº XVI in D Minore
Moderato
All.o
Nº XVII in D Minore
NB.
All.o
Nº XVIII in A Majore


Nº 19 in A Majore
And.te
All.o
Nº 20 in A Min.
All.o
NB.

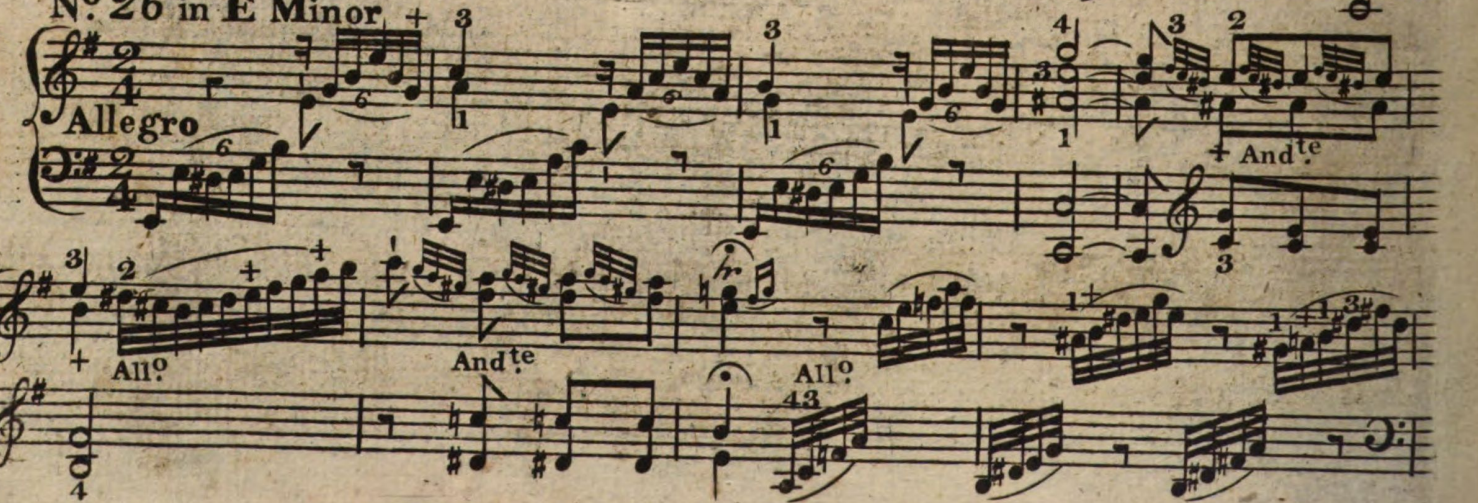

Nº 21 in A Majore
NB.
All°
Nº 22 in A Minore
Allegro
Andte
Cres:
All°
Nº 23 in A Minor
All°
Andte
Presto
Presto
All°
Andte

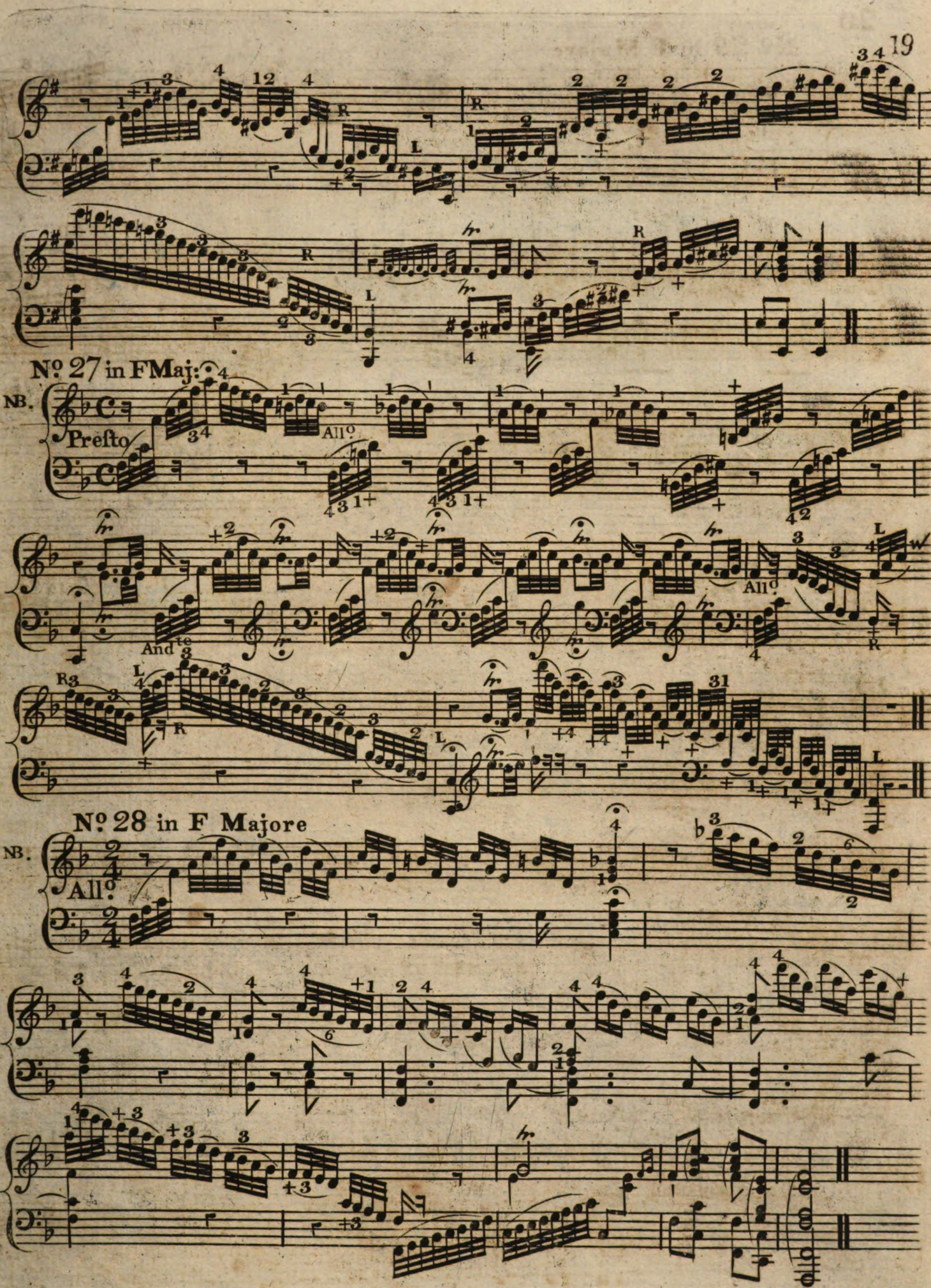

All°
No. 24 in EMa:
Andte.
All°

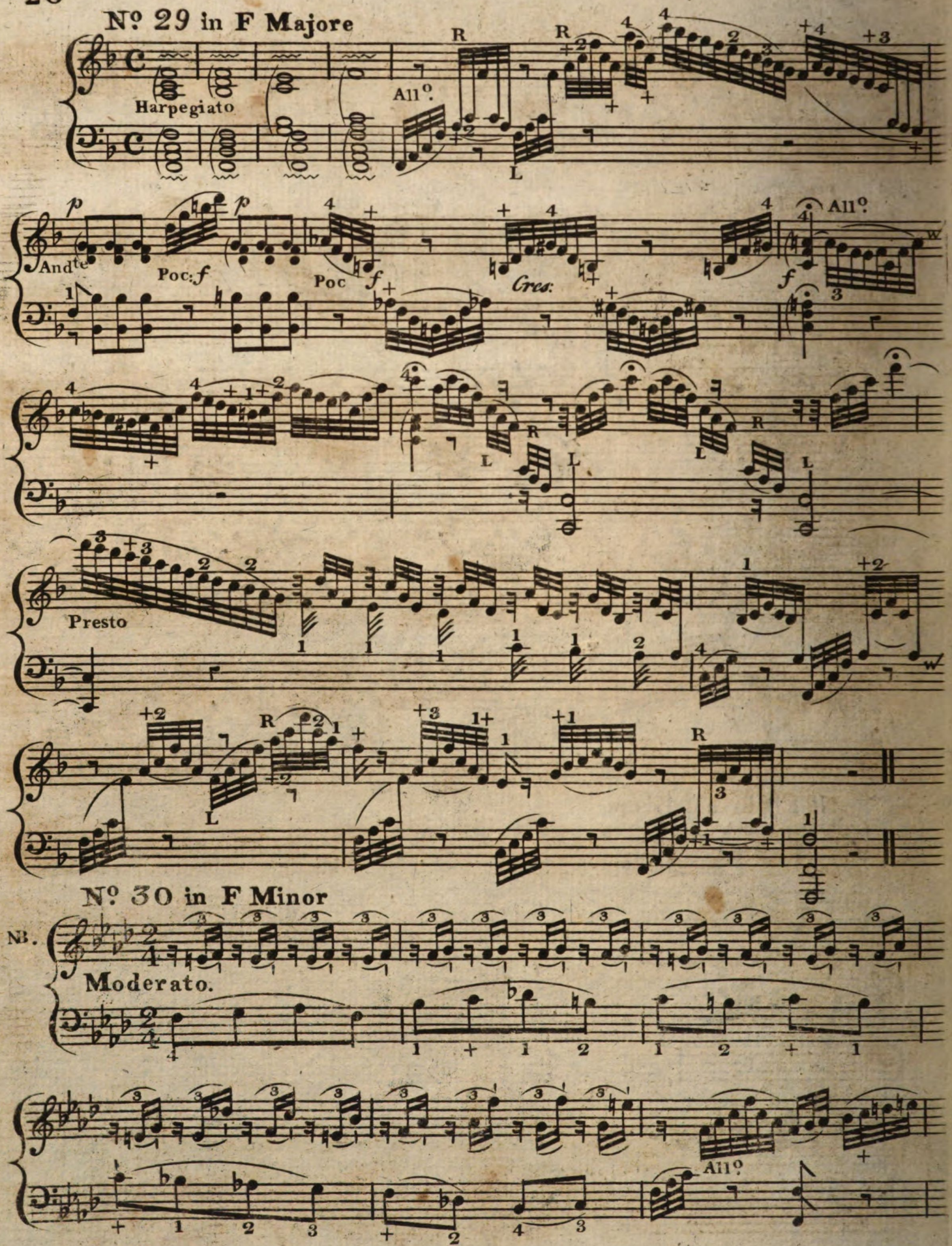
Nº 25 in E Majore

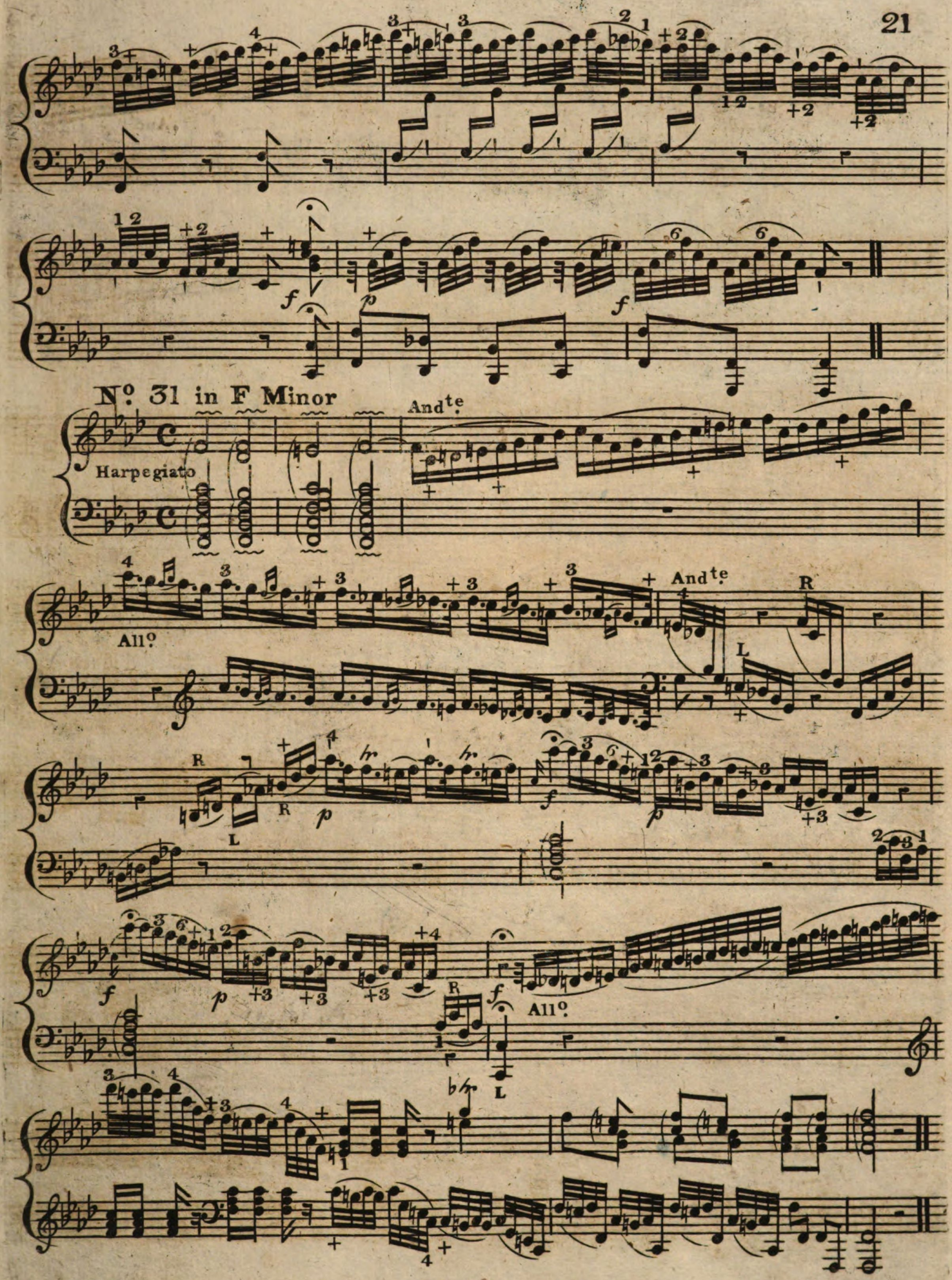


Nº 26 in E Minor

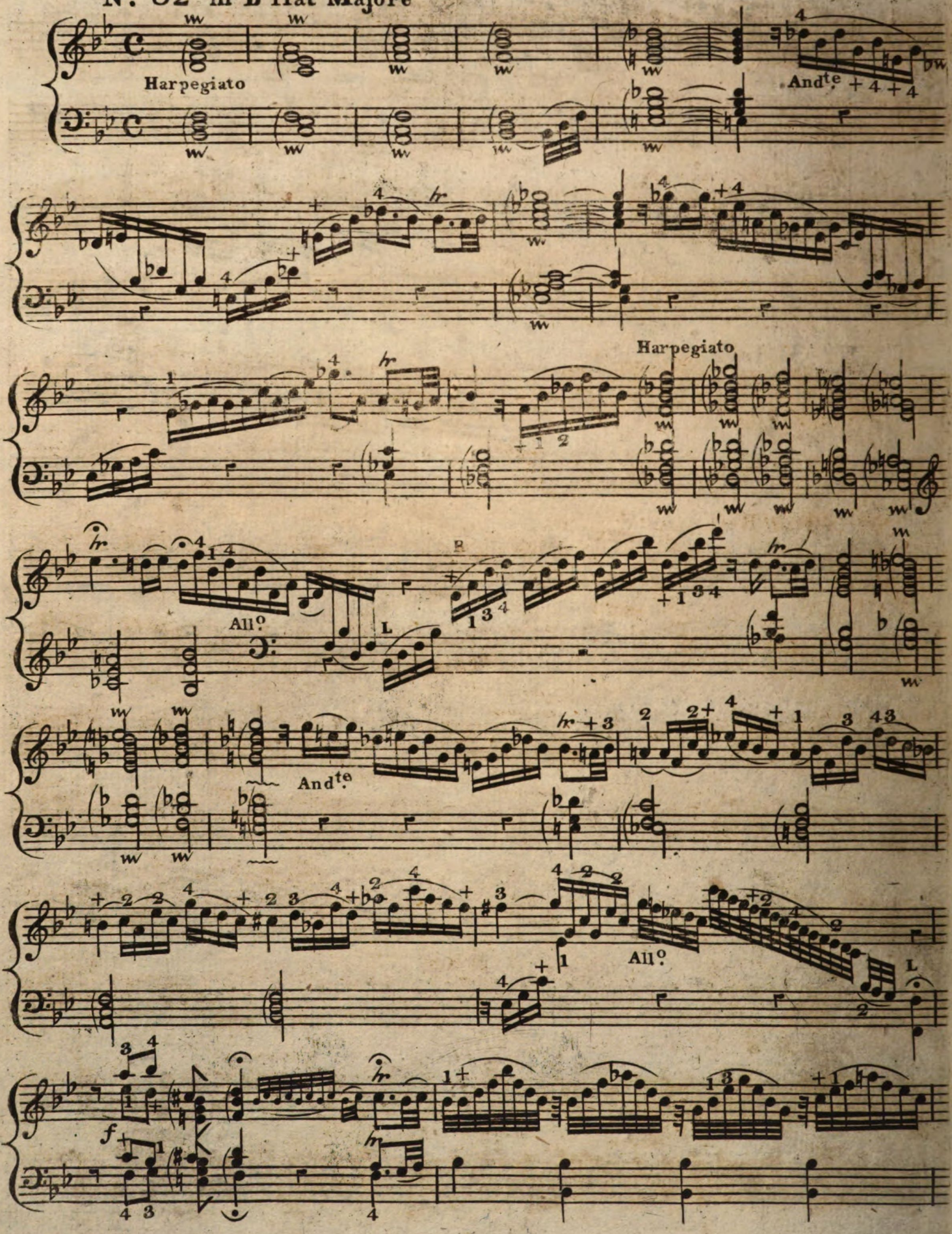


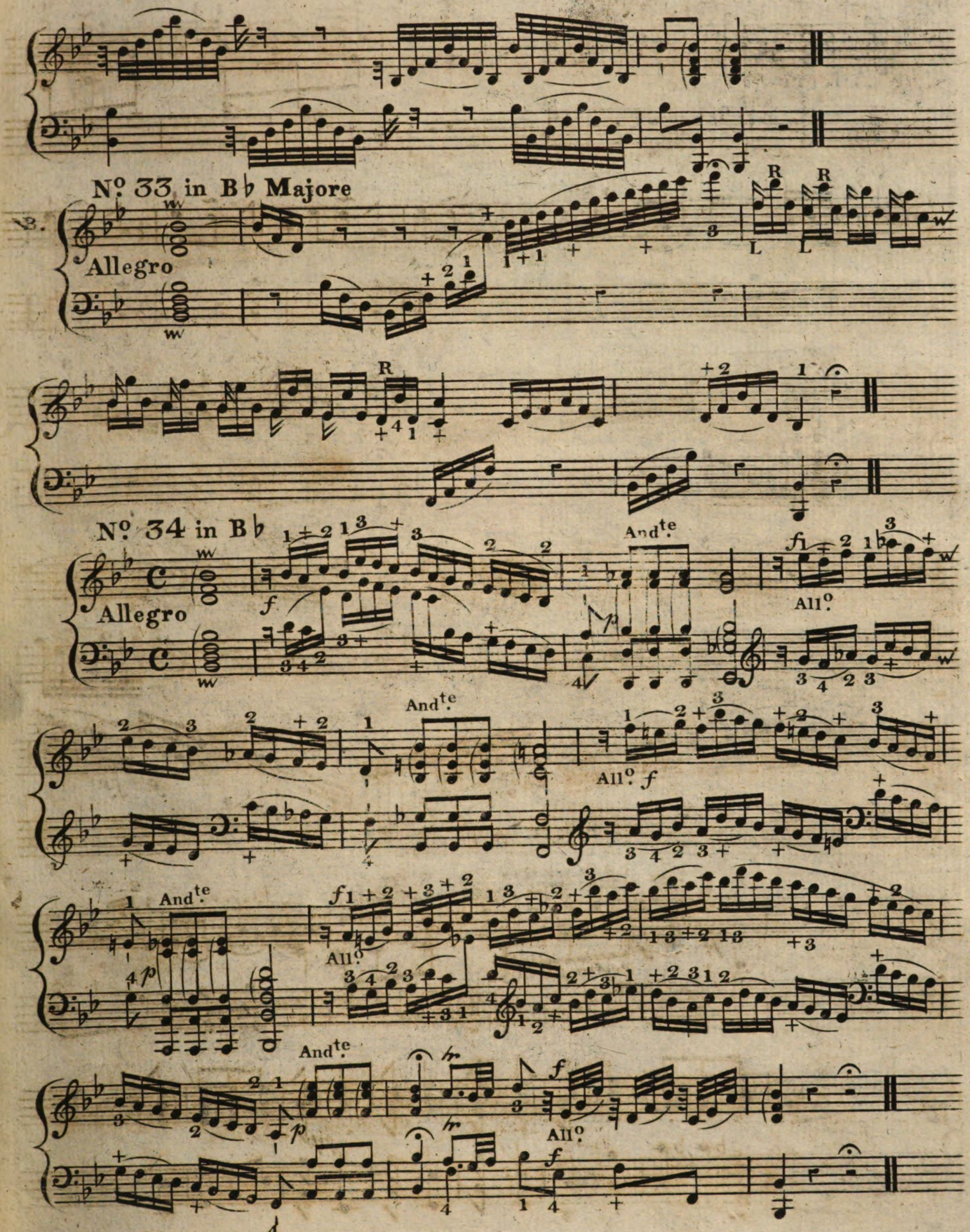

Nº 27 in FMaj:
NB.
Presto
All.o
And.te
All.o
Nº 28 in F Majore
NB.
All.o


Nº 29 in F Majore
Harpegiato
All.º
And.te
Poc: f
Poc
f
Cres:
All.º
Presto
Nº 30 in F Minor
N.B.
Moderato.
All.º

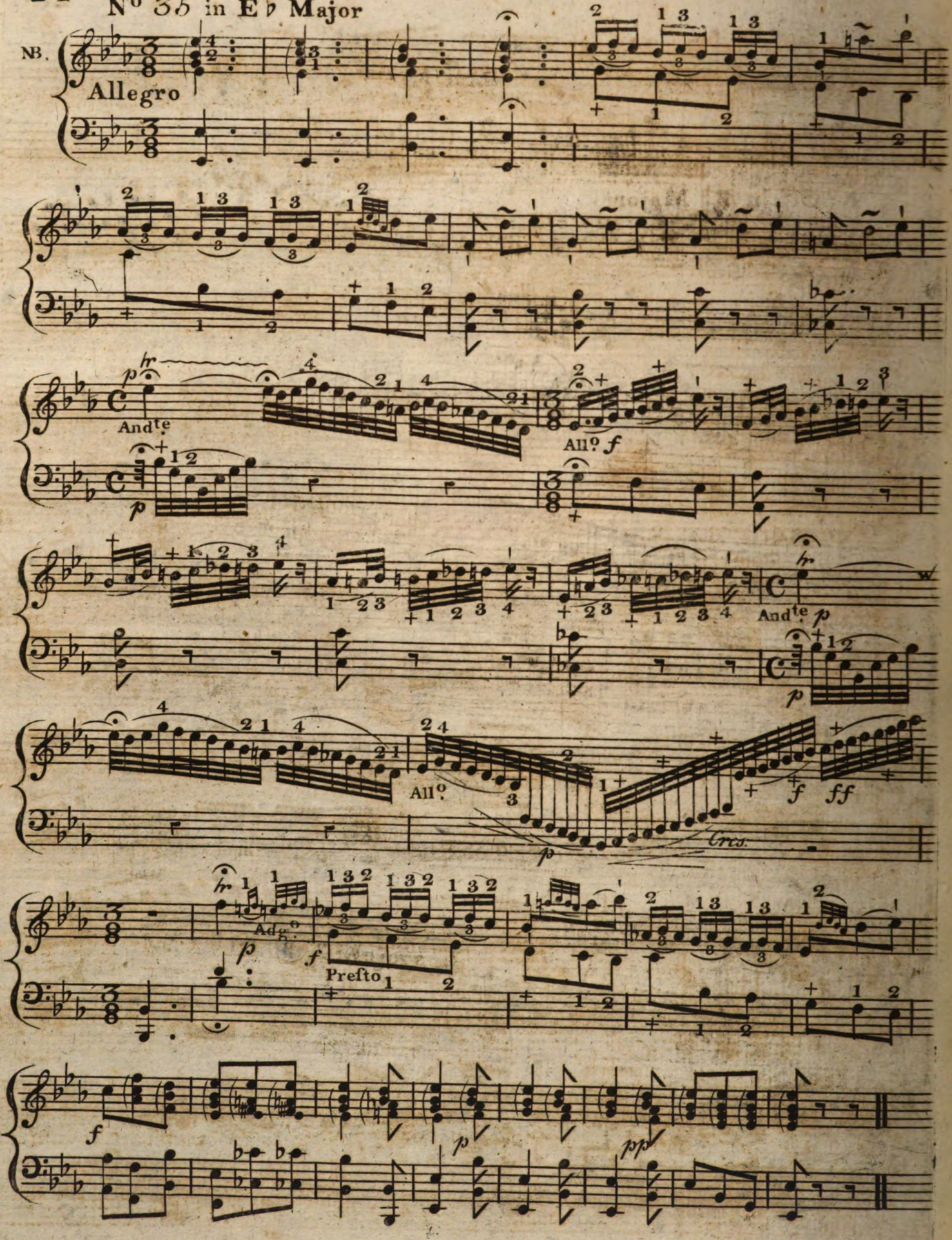
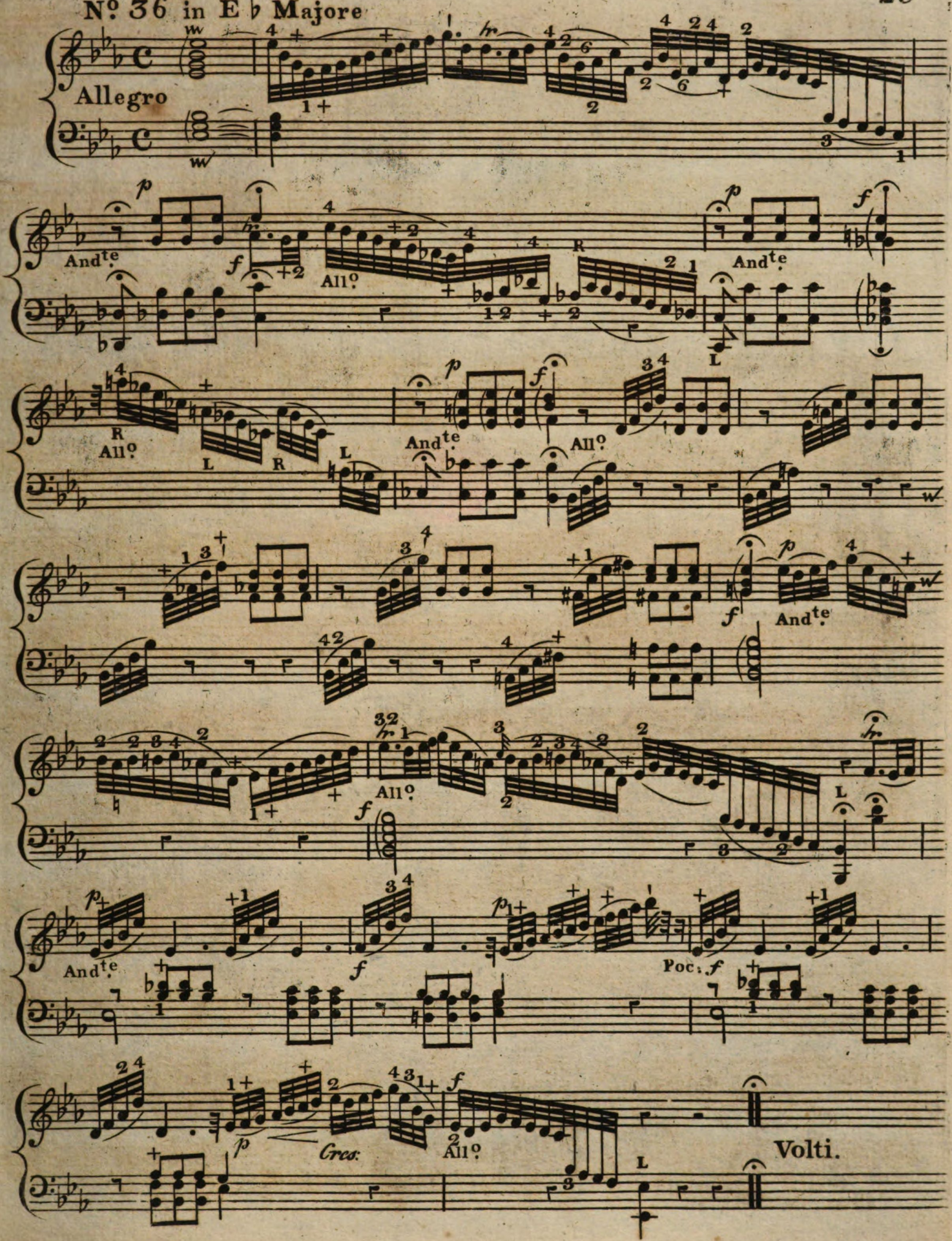

No. 31 in F Minor
Harpegiato
And^te
All^o
And^te
All^o

Nº 32 in B flat Majore




Nº 33 in B♭ Majore
Allegro
Nº 34 in B♭
Allegro
And^te
All^o

N° 35 in E♭ Major



Nº 36 in E♭ Majore