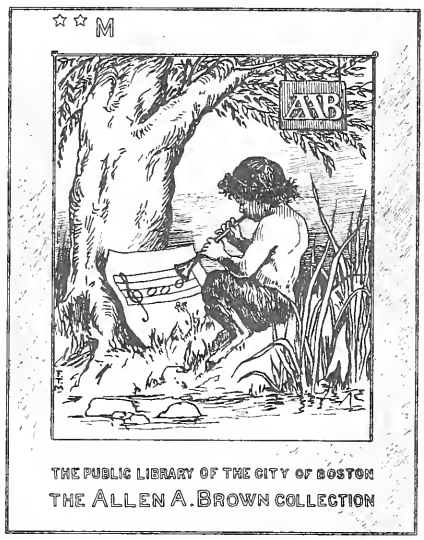
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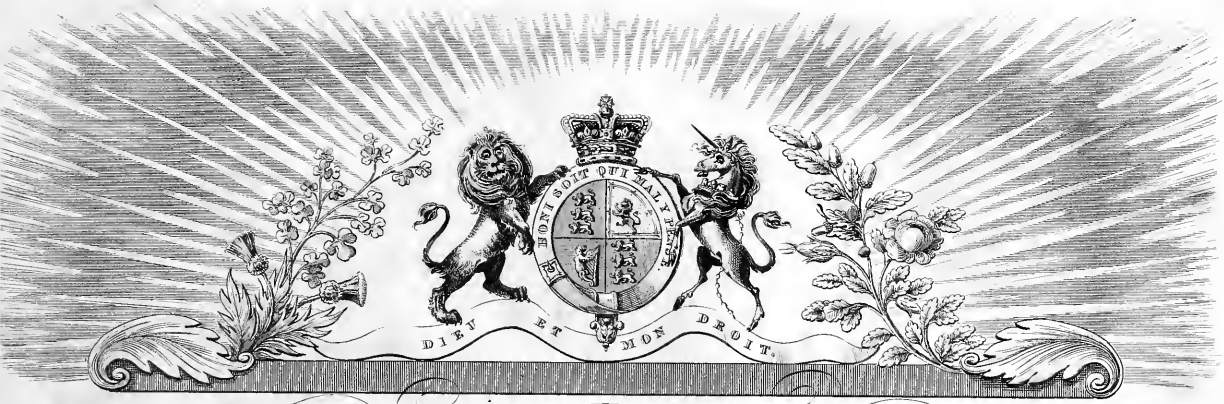

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Highest and most Refined state of Cultivation;

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3 VOLUMES.

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Her Majesty

VICTORIA I.

Queen of Great Britain,

&c. &c. &c.

BY

CHARLES CZERNY.

Translated from the Original by J. A. HAMILTON, Author of the Musical Catechisms, Grammar, Dictionary &c.

Ent.d at Sta.rs Hall.

Opera 500.

Price of Each Vol. £. S. D. *I. II. 6.*

London, Published only by MESS.rs R. COCKS & C.o 20, Princes Street, Hanover Square,

at Vienna, by Diabelli & C.o at Milan, by G. Ricordi, and in Paris by S. Richault.

VOL.

Engraved by F. Brewster.

Brown Fund
9/16/92

Brown
MT.222
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Vol 2

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Part II.

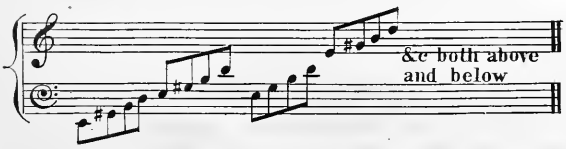
ON FINGERING.

PREFATORY OBSERVATIONS on the SCALE EXERCISES.

Before we proceed to give the complete rules of Fingering, we must premise what follows:

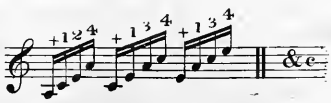
When the Pupil has already made considerable progress, he must again resume the Scale-Exercises which were given in the 8th Lesson, Part I, along with the 12 *minor keys*, and in the following manner.

After all the exercises in C major have been played through, there must immediately follow, instead of the transition into F major, the transition into A minor.

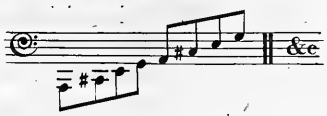


This, as may easily be seen, is exactly the same as in A major.

After this follows the diatonic Scale of A minor, throughout all the octaves with the right hand alone. Then the passage consisting of arpeggioed chords;



and, lastly, the chromatic scale, while the left hand all the time holds down the lowest A. After this, all 3 passages with both hands. Now follows the transition into F major and all the rest in this key as before. Then instead of going into B♭ major must follow the transition into D minor.



NB. It is to be remarked that the chords of transition always remain the same, whether we pass into any *major key* or into the *minor key* of the same name. Consequently the transitions may always be found in the Scale Exercises given in the first Part.

After this follow all the 3 passages in D minor, in the same manner as before in A minor.

The fingering of the diatonic *Minor Scales*, the Pupil will find in the 19th Lesson, §30.

The fingering of the chords of transition in minor keys follow the same rules as are already given for the corresponding passages in major.

After D minor must follow the transition into B♭ major and all the passages therein. Then the transition and all the rest in G minor; the same again in E♭ major, C minor, A♭ major, F minor, D♭ major, B♭ minor, G♭ major, E♭ minor, B♮ major, G♯ minor, E major, C♯ minor, A major, F♯ minor, D major, B minor, G major, E minor, C major.

With this, the whole scholastic series of Scales are complete; and we shall again repeat, that the most expert pianist may practise these scales with advantage, as well as the mere beginner, or the tolerable player.

Should any Pupil think that too much importance is attached to this subject, we may assure him as follows:

Since the invention of the Piano-forte the Scale-passages have been a sort of common property to *all* composers. They are to be found in musical works written 100 years ago, as frequently as in the newest and most modern; — as often in the most insignificant trifles, as in the classical compositions of a *Bach*, a *Mozart*, or a *Beethoven*: — and they must continue to serve the purpose of every future Composer, however original he may be.

Most other *Studies* contain for the greater part passages which seldom or never occur elsewhere. However serviceable the practice of such Exercises may be, they yet

indubitably stand after such as occur every where, and are useful at every moment, and which besides so remarkably facilitate the performance of all others.

The greatest Singers owe their celebrity to the constant practice of their *Solfeggi*; — and what these are for singing, the Scale Exercises are for Piano-forte playing.*

But above all, the Scales must be practised strictly according to rule, and always with the greatest attention. Whoever practises them in a wrong manner, will assuredly ruin his playing altogether.

Meantime that by the aid of these Exercises the fingers of the Pupil are practically prepared for and formed to playing, the Theory of fingering may be developed to him with advantage through the medium of the following chapters.

ON FINGERING.

INTRODUCTION.

§1. The *Pianist* has at his command only five fingers on each hand; and yet with these he must be in a condition to execute the most rapid runs, the most intricate passages, consisting often of numberless notes, the boldest skips, the most delicate and complicated embellishments, and that with the same perfect equality, connection, and volubility, as if nature had bestowed upon him at least *fifty* fingers.

In what way is this piece of magic to be effected?

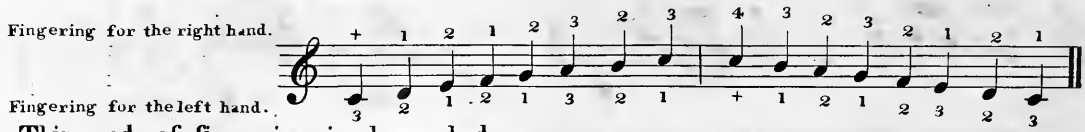
§2. It is by the *art of fingering*, and the flexibility of the nerves of the fingers conjointly; by which the limited number of our fingers is multiplied *ad infinitum*, and by which the Player attains that dominion and certainty over the *entire* key-board, before which all difficulties ultimately vanish.

§3. The doctrine of fingering must keep equal pace with the development of mechanical dexterity; for the former would be to no purpose without the latter, and the latter without the former would be wholly impossible. What are called difficulties, ought to have no existence for the Player; that is to say, those passages which require particular adroitness, or certainty, or practice, must be executed by him just as easily, naturally, and unlaboured, as those which are really easy; and the hearers must never observe in the Artist, even in the most difficult passages, any degree of laborious endeavour. It is only by this that we can attain to the highest summit of the art, *Beauty of execution*.

§4. Fundamental Rules on Fingering.

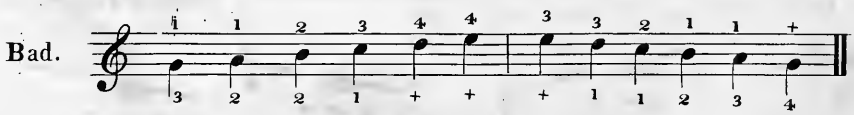
The art of Fingering may be deduced from the following fundamental rules.

(1) The 4 long fingers of each hand, namely the 1st 2d 3d and 4th must never be passed over one another. For Ex:



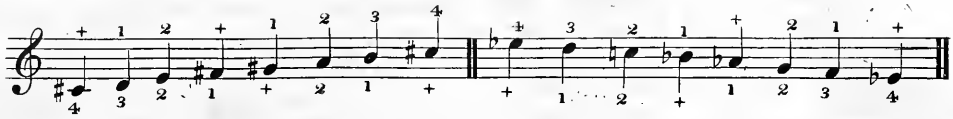
This mode of fingering is always bad.

(2) The same finger must not be placed on two or more consecutive keys. Ex:



* If in some countries good Singers are so scarce, the cause is that few have patience and perseverance enough, to practise the Scale with that zeal and constancy, as is done in Italy. This is exactly the case too with Piano-forte players every-where.

(3) The thumb and the little finger should never be placed on the black keys in playing the scales. **Ex:**

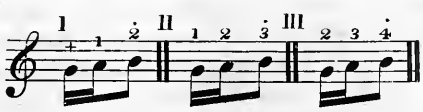


§ 5. That these three fundamental rules admit of many exceptions, we shall discover in the sequel; but these exceptions can only be allowed in certain definite cases.

§ 6. Hence it is the *thumb* alone which serves to multiply the number of our fingers, either by its being *passed under* the 3 middle fingers, or by those 3 fingers being *turned over it.* This employment of the thumb gives it the greatest importance, and it is only by the correct application of it, that we can and must avoid all the faults indicated in the 4 §.

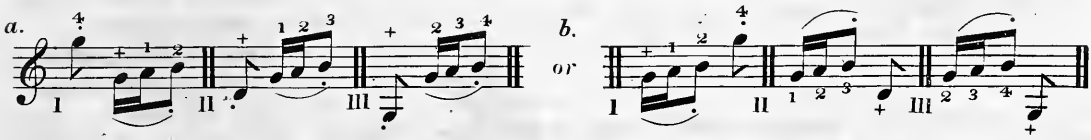
All what follows is only the particular development of these fundamental rules.

§ 7. The greater part of all the passages which we meet with, are of that kind that they will admit of more than one regular way of fingering without absolutely infringing the preceding fundamental rules. In all such cases, the player must always choose that mode which is best suited to the case in hand. For example, the 3 following notes may be played in 3 different but equally allowable ways.



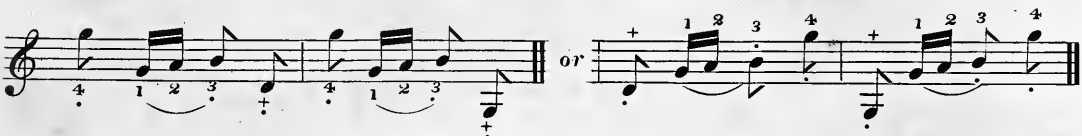
Now if these 3 notes were to stand quite isolated, so as to be separated from all others by rests before and after them; any one of those 3 ways of fingering them would be at the choice of the player; — except that the 3d way would be the least natural and convenient.

But let any other note be placed before or after these 3 notes, and the position of this note will at once determine which of the above 3 ways of fingering *must* be employed as most suitable. **Ex:**

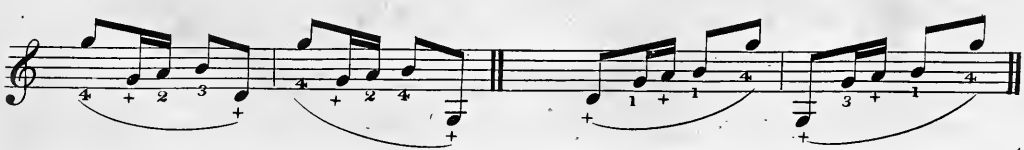


We here see that at *a,* the preceding note, and at *b,* the following note determines which of the 3 fingerings is the best, to enable us to execute the passage naturally and with certainty; and consequently that all 3 ways are equally useful according to circumstances.

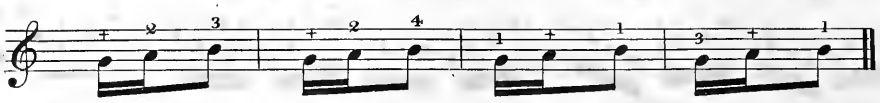
It frequently happens that both the preceding and the following notes concur in determining which fingering is the best. **Ex:**



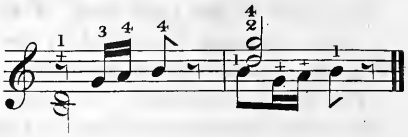
We must not overlook the fact that in all these examples both the preceding and following note is marked *Staccato.* If both were *legato,* quite another mode of fingering would be necessary. **Ex:**



Hence, the following ways of fingering these 3 notes, however unnatural they may appear, may sometimes become necessary.



Nay, in some cases, these same 3 notes must be taken by a wholly unusual and irregular mode of fingering.



The minims which are held down here, require that the 4th finger and thumb should be used twice in succession.

Of what variety then are not those passages capable, which consist of many notes? Nevertheless there are very many groups of notes in which, in all cases, only one way of fingering is possible.

§ 8. Hence we may lay down as a IV fundamental rule the following principle.

Every passage which may be taken in several ways, should be played in that manner which is the most suitable and natural to the case that occurs, and which is determined partly by adjacent notes, and partly by the style of execution.

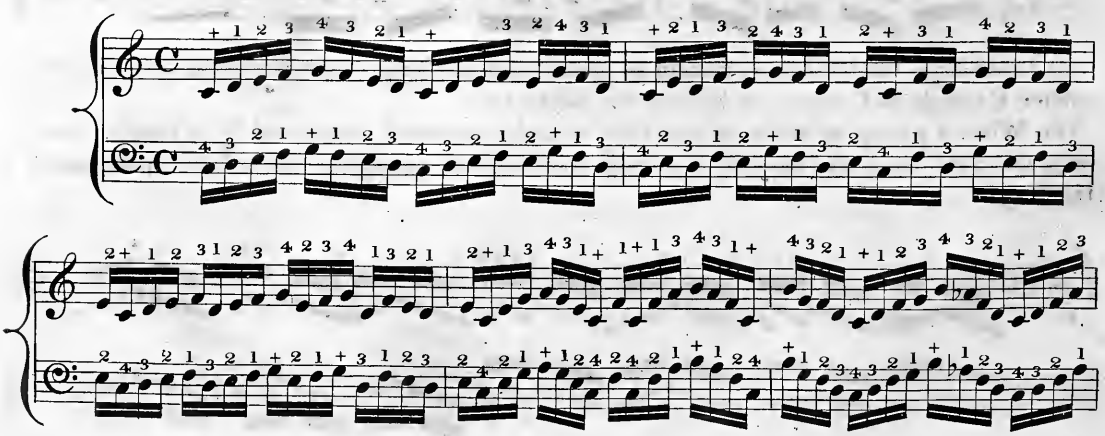
In the sequal we shall see that upon these principles, we are sometimes compelled to deviate from the regular modes of fingering.

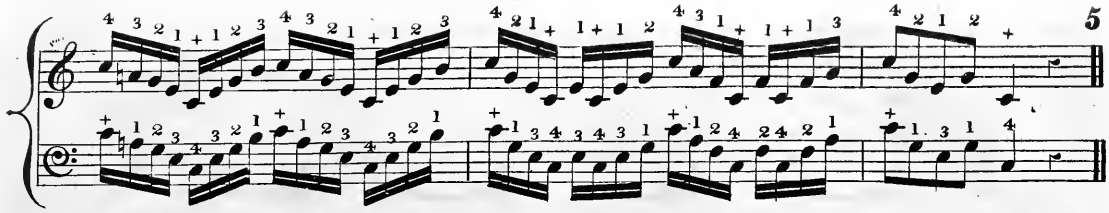
Further Fundamental Rules.

§ 9. Correct and necessary as may be the passing of the thumb under the other fingers, it must only be employed where without it we cannot regularly proceed farther. Where so doing *can* be avoided we *should* avoid it.

It may be avoided.

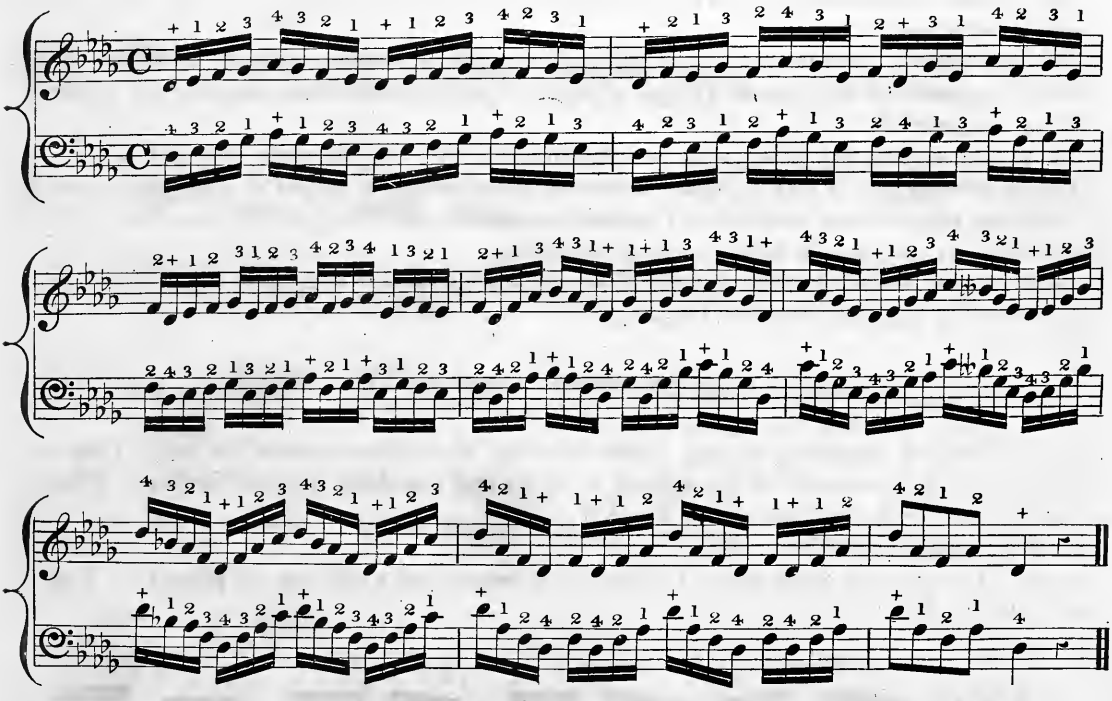
(1.) in all groups of notes which lie within an octave, and which can be played on 5 adjacent keys. Ex:





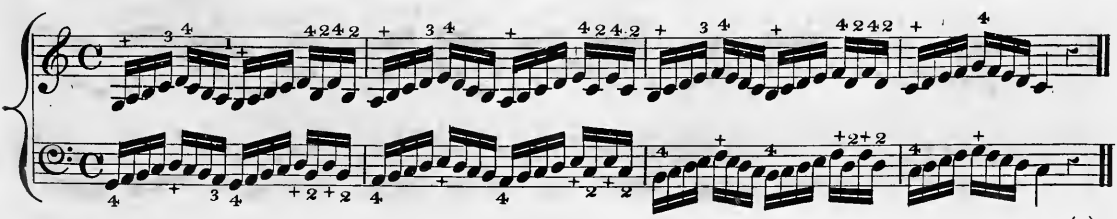
For as it is the first duty of the Player to keep the hands tranquil, and as this is always in some measure disturbed by the passing of the thumb, he must here avoid as much as possible this unnecessary movement.

This rule is applicable in all keys without exception, even though the thumb and the little finger should chance to fall on the black keys. Ex:



In these keys the hand must remain as steady and motionless over the black keys, as in the earlier Example in C major, it did over the white keys.

§ 10. When a group of notes of this kind is made to ascend or descend by a single note only, the hand must also move in a similar way, without changing the relative positions of the fingers.



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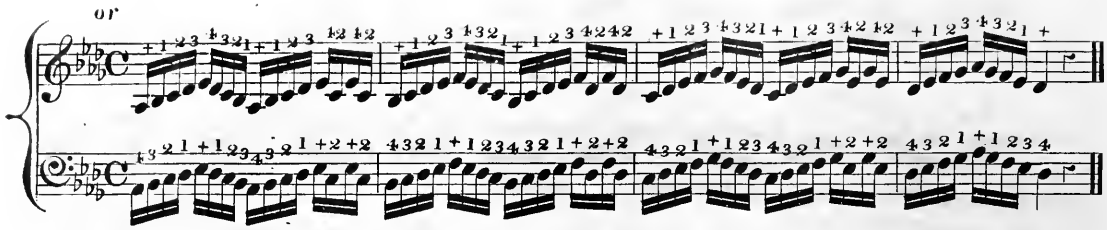
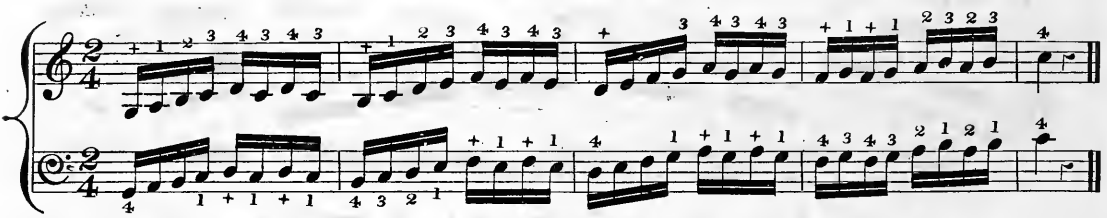
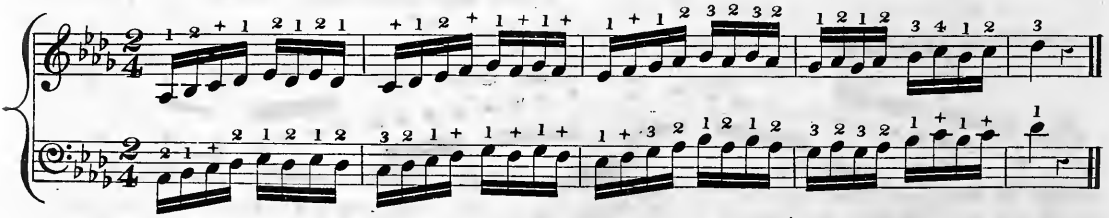


Here the hands change their position at the end of each bar, and that only so far as the one note is distant from the other.

§11. When such a passage is repeated at the distance of two or more notes farther off, the hands must follow it. **Ex:**



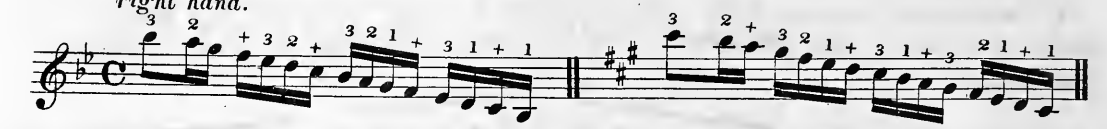
This passage would be very inconvenient in *D flat*, if we were to play it with the same fingering; in all such cases therefore we must always employ the regular fingering of the *Scale*. **Ex:**



We see that in doubtful cases, a little consideration as to convenience of fingering will always determine in which way such passages may be most easily and most effectively performed.

§12. In running through a series of contiguous keys, we must never, without peculiar necessity, employ more fingers than are necessary to the following keys;— thus in the following Examples, if we were to pass the third finger over the thumb, the fingering would not be good.

right hand.



In the first bar, the 3d finger on E♭, and in the second bar, the 3d finger on C♯ is too many, and instead of it therefore the 2d finger should have been taken; as otherwise in order to get at the following black key one finger must be omitted altogether.

Yet there are many cases in which this way of fingering cannot be dispensed with, and the player must learn to give all his fingers the requisite equality of touch to effect it.

CHAP. I.

ON THE FINGERING OF THE SCALES
and of such passages as are derived from them.

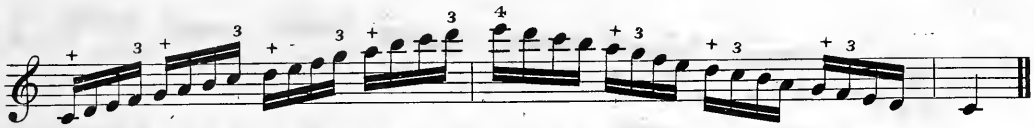
§1. We here suppose that the Pupil knows thoroughly and by heart the scales which are given in the first part of this *Method*, and the proper mode of fingering them. For the fingering employed in these Scales, always remains as the ground-work for all the cases which may hereafter occur.

§2. The scale of C major admits of very many ways of fingering, namely:

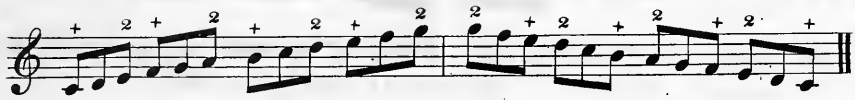
1st The regular one, in which the thumb of the right hand always falls on C and F.

2ly The same succession of *fingers*, beginning however from any other note of this Scale, so that + 1 2 is always followed by + 1 2 3 in the same octave.

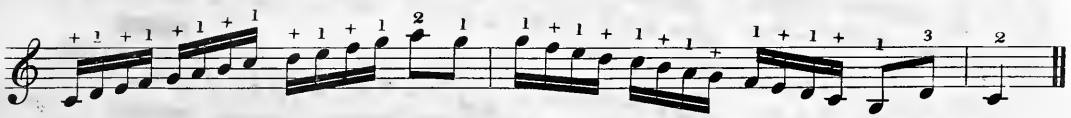
3ly The irregular way in which + 1 2 3 is repeated again and again.



4ly Another irregular way, in which + 1 2 is continually repeated.



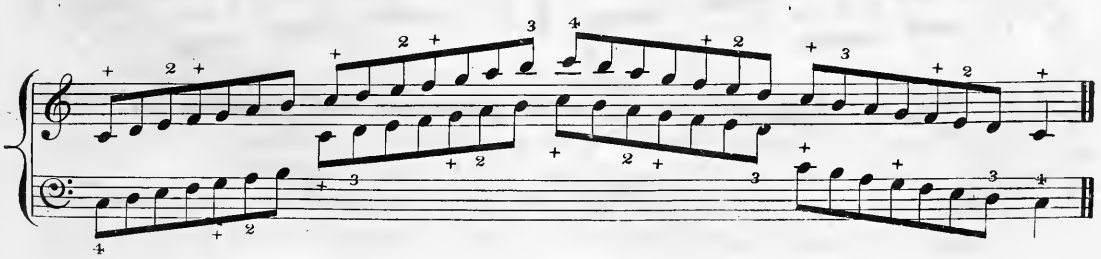
5ly And again another, by means of only + 1, which may occasionally be used to produce particular effects. Ex:



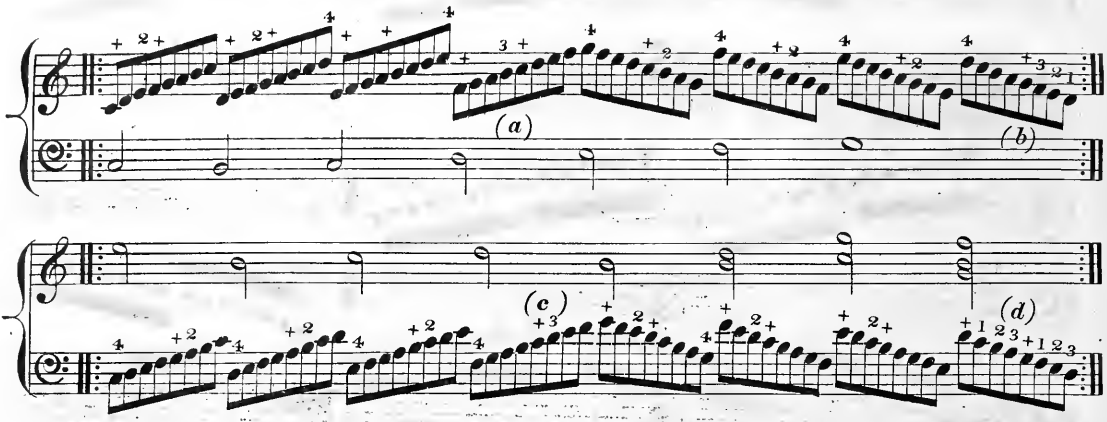
Note. It must be observed once for all, that all future examples must be practised by the Pupil, till he can play them with perfect readiness, ease, and rapidity. For rules are valueless, if we have them only in our heads, and not also at our fingers ends. Those examples which are distinguished by marks of repetition, as :‖:, must be played over by the Pupil at least 20 times without any stopping and in a connected manner. By this means he will in a great degree avoid the necessity of practising other Books of studies.

FINGERING of the Diatonic Scale of C MAJOR.

§1. The regular fingering of the scale of C major, as we already know, consists in this; that in the right hand we place the thumb on C and F, and in the left hand on C and G. Ex:



§2. As, however, this run may begin from and conclude on any other white key; and as besides, all the white keys are similar to one another, the thumb, in such cases, can and indeed must be placed on other notes of that scale. Ex:



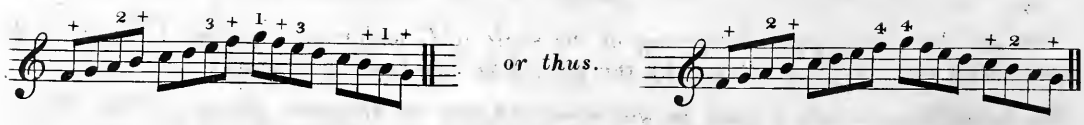
Here we see that in the right hand, the thumb is every where passed under the 2d finger, except at *(a)*, where the 3d is placed on B, because if it were not so, we should not have sufficent fingers for the 5 next keys. From the same cause, at *(b)*, the 3d finger is passed over instead of the 2d, that on the repetition of the whole passage, we shall be able to place the thumb on the first C, according to the rule.

In the left hand the same thing takes place at *(c)* and *(d.)*

§3. From what is shewn above, follows this important and universally applicable rule.

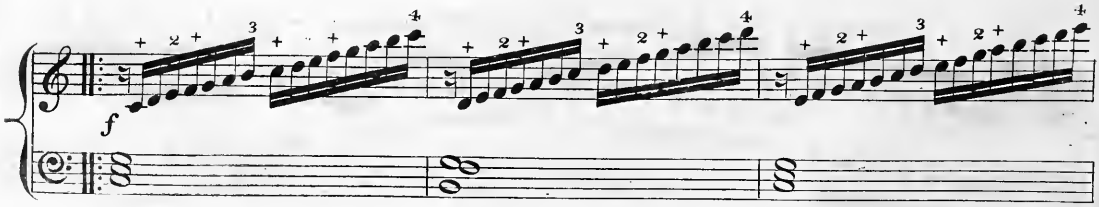
We must always call to our aid as many fingers, as are necessary to enable us to take the most distant note in every passage with a convenient finger, and to avoid the superfluous passing of the thumb or the other fingers.

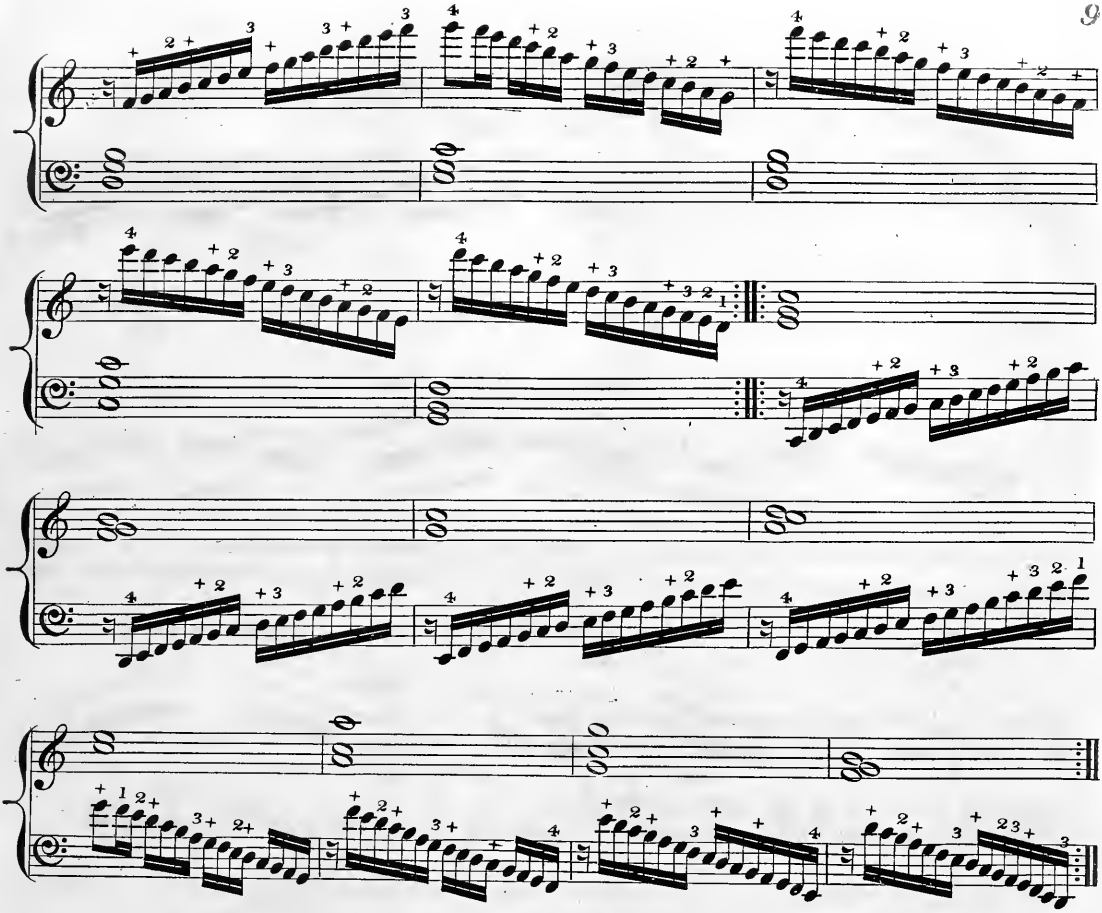
§4. For if we were to play the preceding passage at *(a)* in the following manner.



In the former case, the passing of the thumb on to the upper F would be very inconvenient; and in the second case, the twice striking with the 4th finger on the F and on G would be altogether irregular, as we know that in connected runs we ought never to employ the same finger on two successive notes.

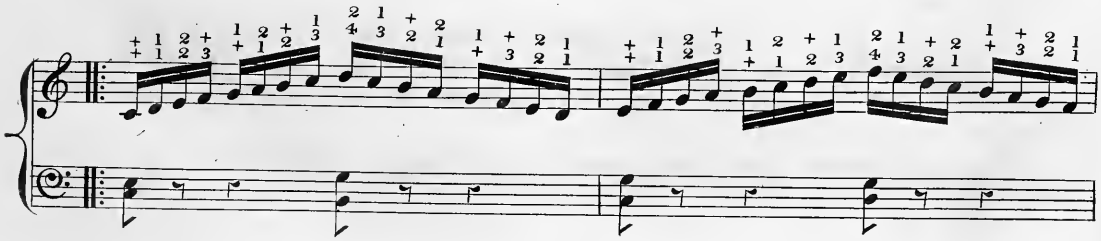
§5. The same rule also applies to longer runs. Ex:

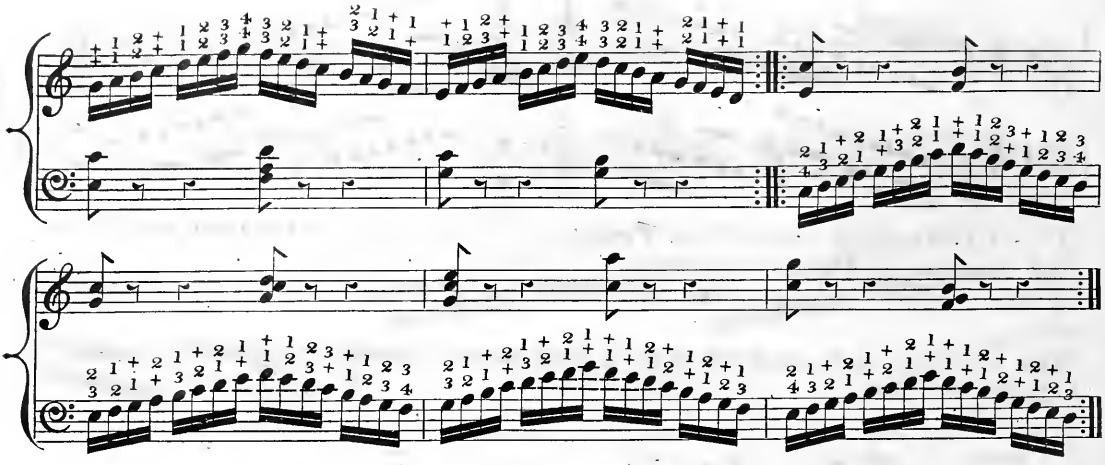




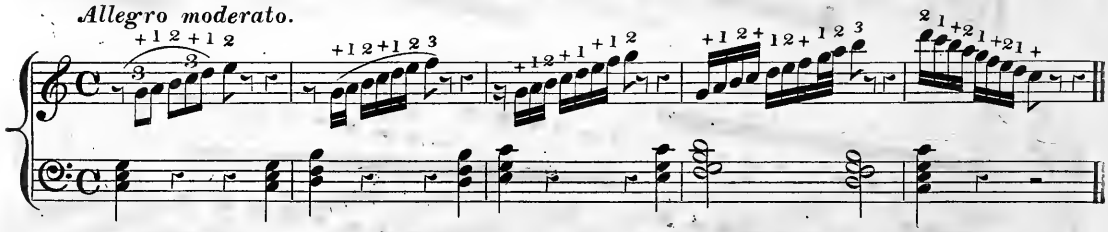
We see that the regular fingering of the scale of C major, may be applied to every degree, when the exception allowed by the preceding rule is not necessary.

§6. In addition to this it must be well observed, that the frequent passage of the Thumb under the fingers is to be avoided only, so far as it renders the equality and rapidity of the run a matter of difficulty. In itself, it is never a fault; and when on the application of it, we do not perceive any stumbling or inequality, it may be employed in many other cases, at the discretion of the Player. For Example, the following passages may be played by either of the two ways indicated.

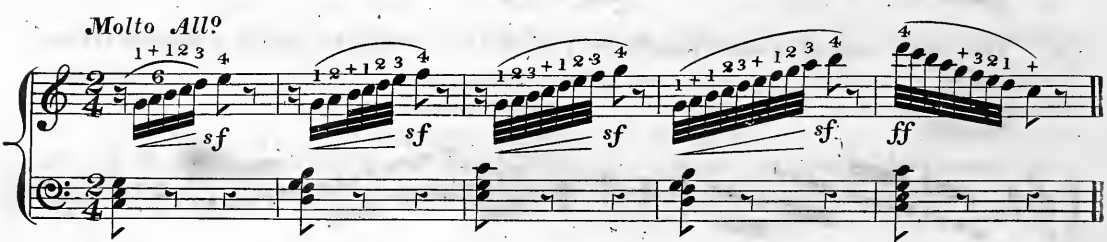




§7. Along with the degree of rapidity, the style of performance has much influence on the choice between the above two ways of fingering. When, for example, the following passage is to be played moderately quick and piano, the ordinary mode of fingering will always be sufficient.



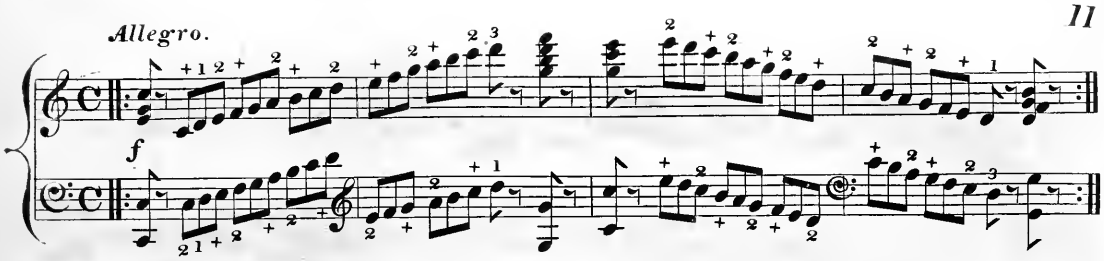
But when the same short runs are to be played very quick, loud, and with a peculiar emphasis on the last note, the following fingering will in all cases be better.



And the same in the left hand.

§8. Although properly speaking, the regular fingering of the scale of C major consists in this: that we pass the thumb onee under the 2d and once under the 3d finger; and pass in the same way these two fingers over the thumb; yet there are several other ways which in there proper place are not less useful *viz:*

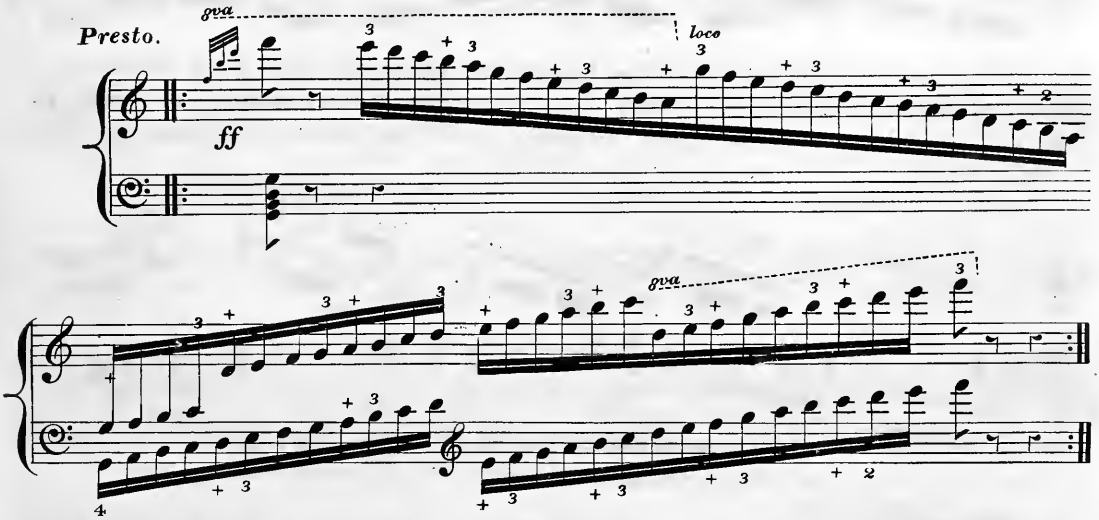
1st The passing of the thumb always under the 2d finger, or of that finger over the thumb. **Ex:**



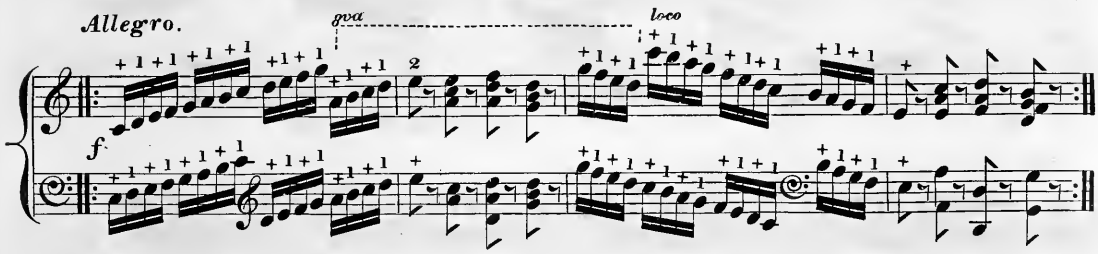
This is particularly applicable to *Triplets*, if we wish to give to the first note of each triplet a particular degree of emphasis.

2ly The continual passing of the thumb under the 3d finger, or of that finger over the thumb.

This is chiefly to be employed in very quick runs to produce the greatest possible equality.



3ly This scale may also occasionally be played by +1 only, to produce certain effects.



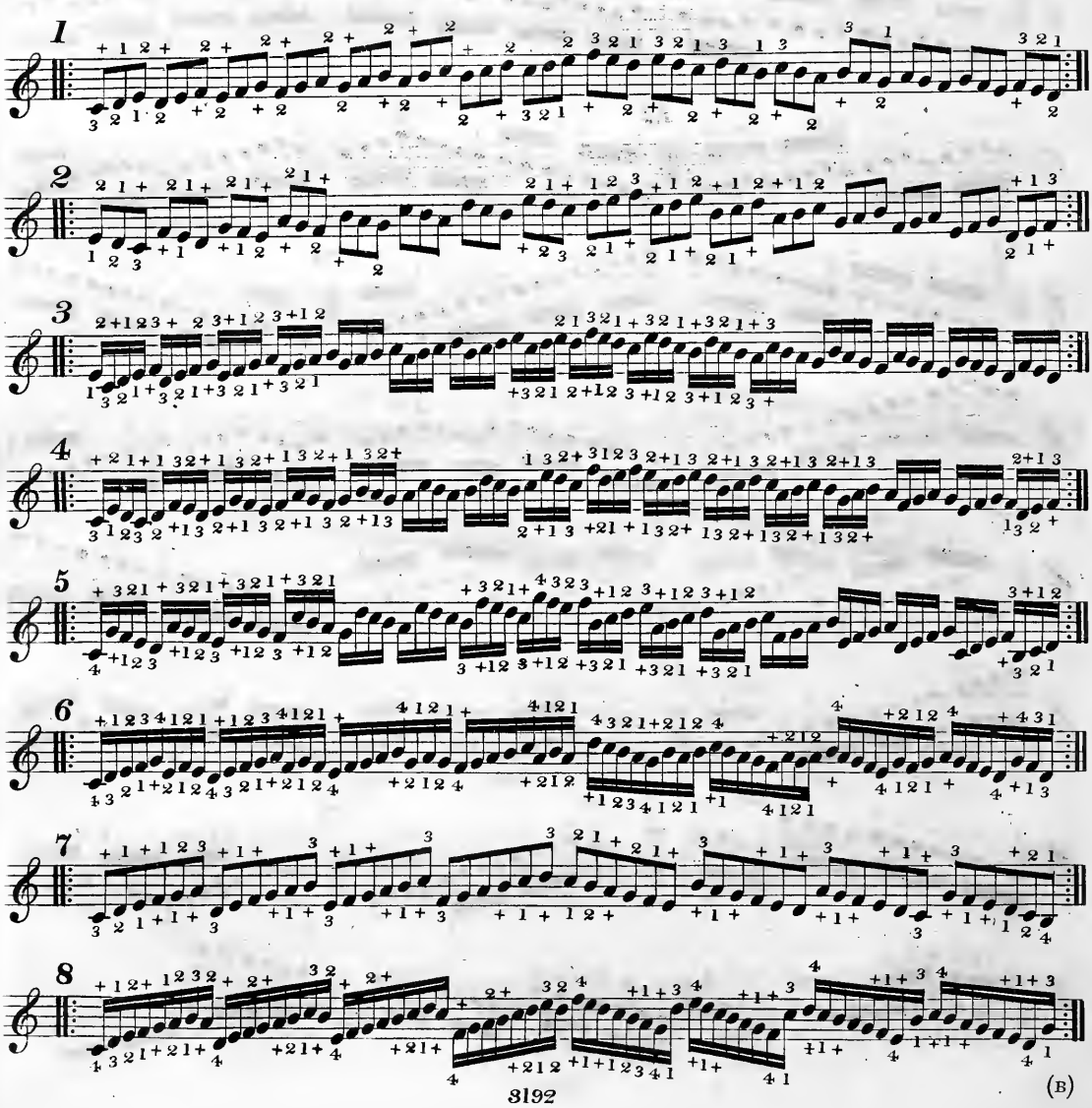
The emphasis which the thumb gives each time to the note whether we will or no, produces an effect which the Composer at times may wish for. This fingering however always indicated by the Author himself. In every case, the player must learn to make himself master of it.

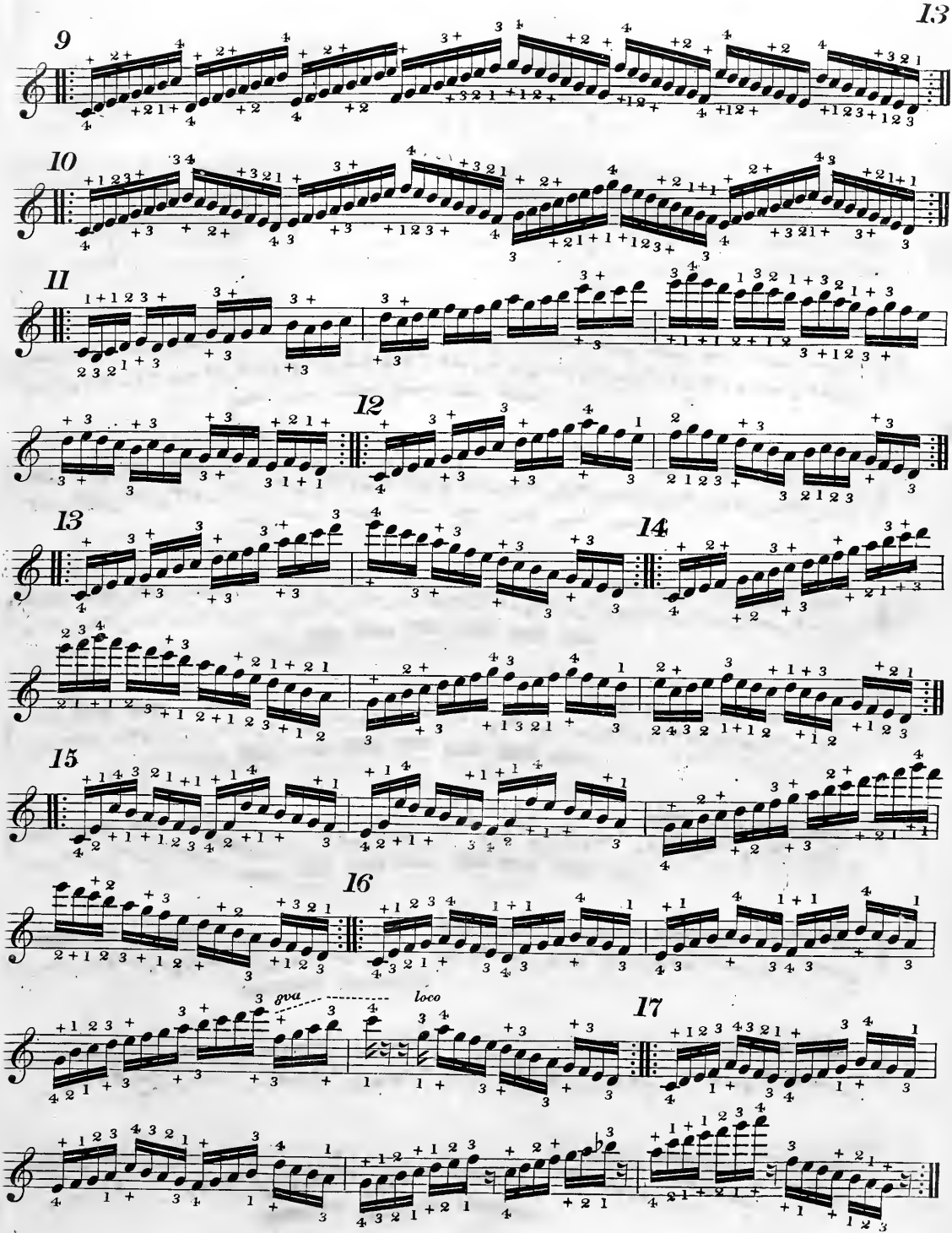
II. PASSAGES AND EXERCISES
constructed on the Diatonic Scale of C Major.

§ 1. Every passage consisting of a few notes grouped together, which proceeds by degrees, and which is constantly repeated, must always be taken with the same fingers, when no black key intervenes.

We must chose the most convenient fingers, and use the thumb as much as possible. When no skips or extensions intervene, the hand is gradually carried forward by the movement of the fingers.

NB. To save room, most of the following exercises are written only on one stave. The upper fingering refers to the right hand, the under one to the left. When the left hand is practised alone, or together with the right, it must always play the notes an octave lower than they are written.

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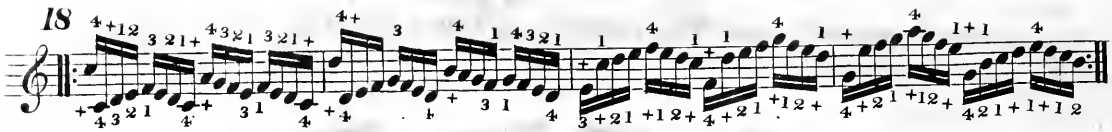

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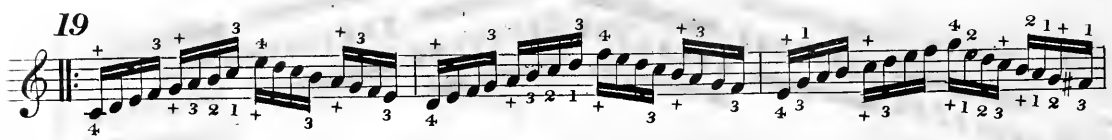

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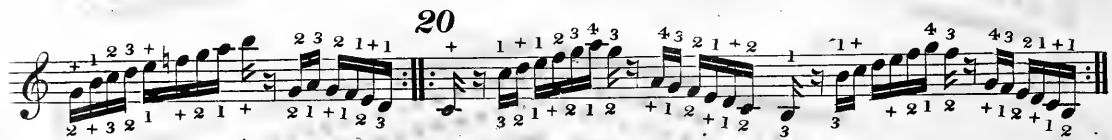

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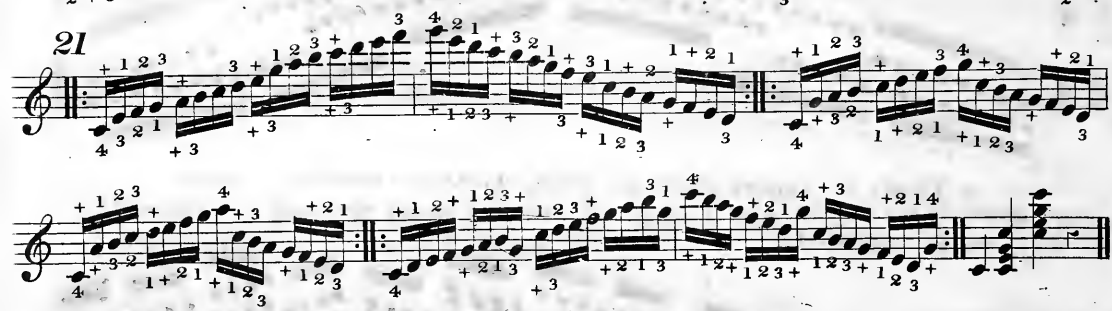
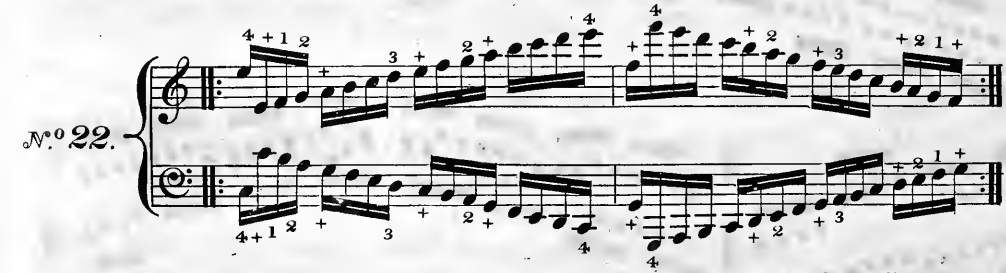


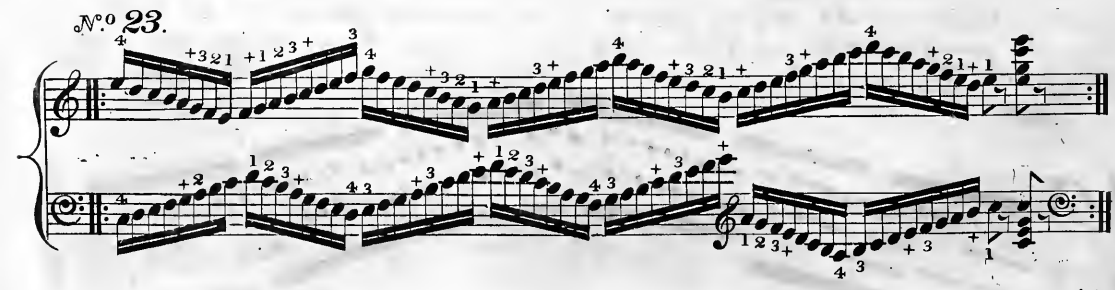
§ 2. In scales where the hands run in contrary motion, we must always endeavour to use the same finger at the same time in both hands.

N.° 22.



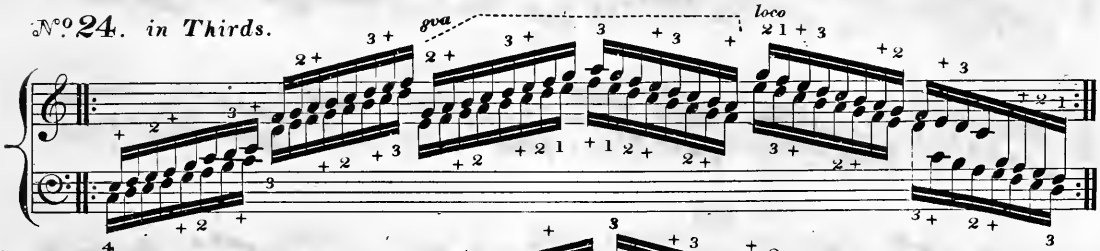
Where this cannot be done, each hand must follow its own proper mode of fingering

N.° 23.

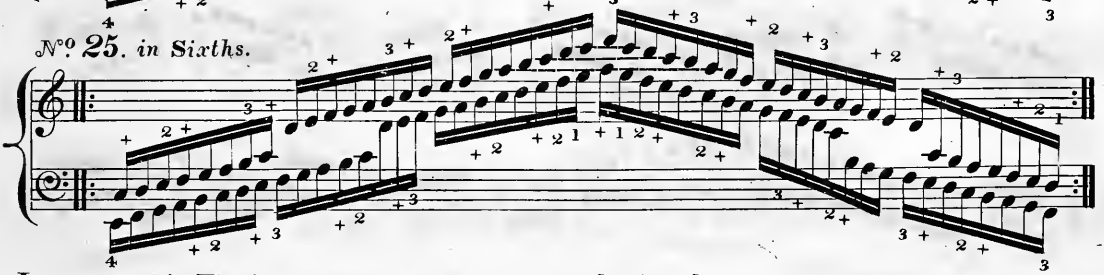


§3. Scales in Thirds and Sixths require a long and particular practice, before we can play them at once equal and quick. The fingering in both hands follows the usual rule. Ex:

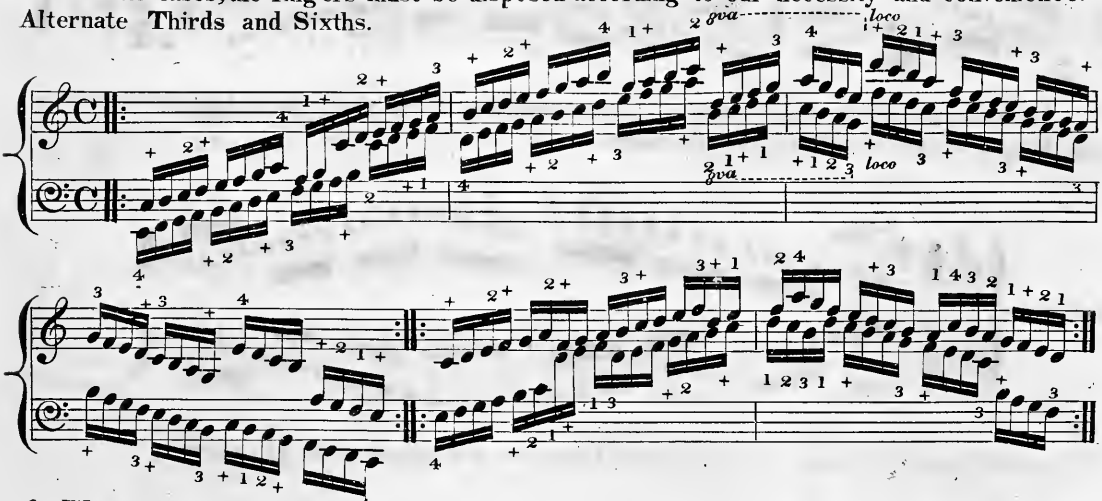
N°. 24. *in Thirds.*



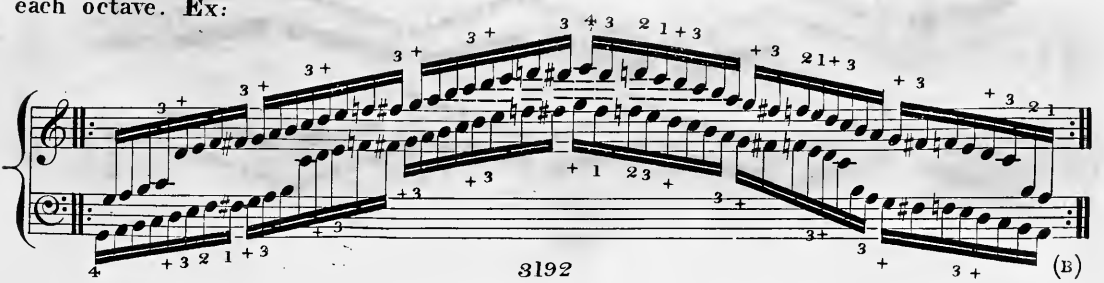
N°. 25. *in Sixths.*



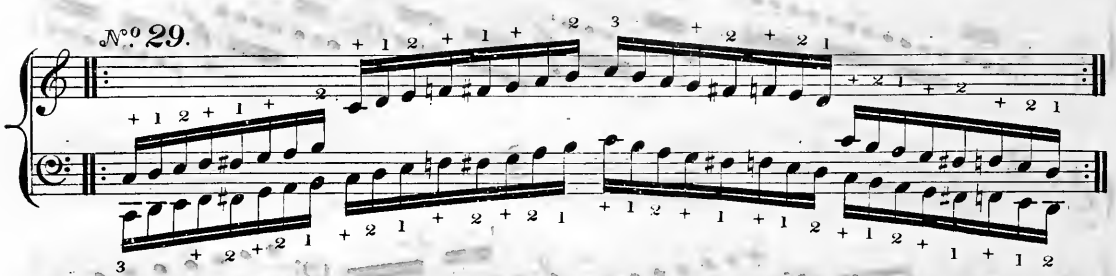
In passages in Thirds the fingers of the two hands should not touch one another. In intricate cases, the fingers must be disposed according to our necessity and convenience. Alternate Thirds and Sixths.



§4. When in the scale of C major a black key is accidentally introduced, either the thumb must always be passed under the 3d finger, or it must be employed once oftener than usual in each octave. Ex:



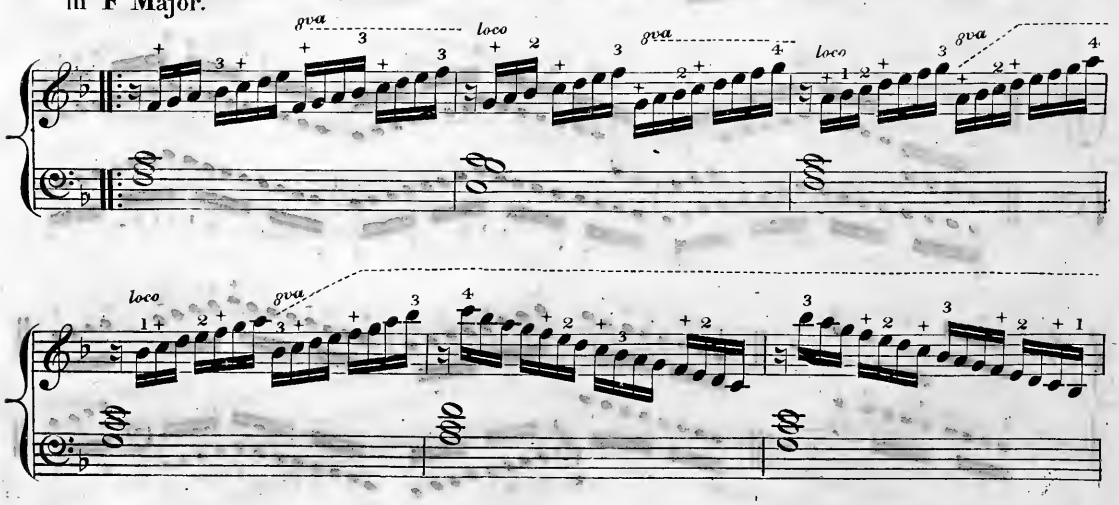
The first way is the better one, but not always applicable; for when this scale begins from the key-note C, we must employ the following fingering.

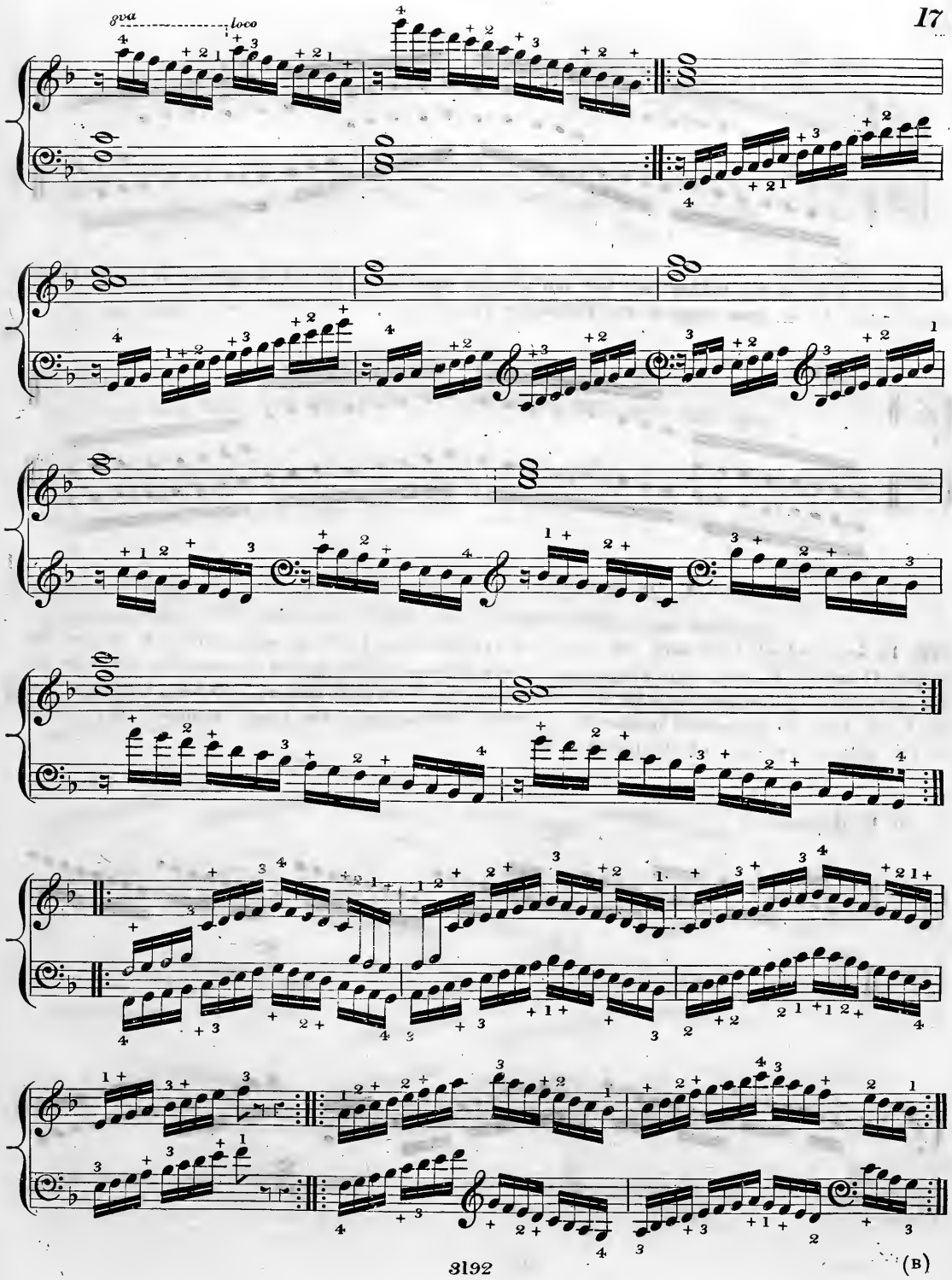


3. Of the Scales in other Keys.

§1. In keys, which have only one mark of transposition for their signature, as F major, G major, D minor, E minor, the fingering always follows either that of the regular scale, or of the exceptions given as rules in the preceding Sections in C major; so long however as the black keys do not stand in the way. When the latter is the case, we must have recourse to the proper passage of the thumb. Ex:

in F Major.





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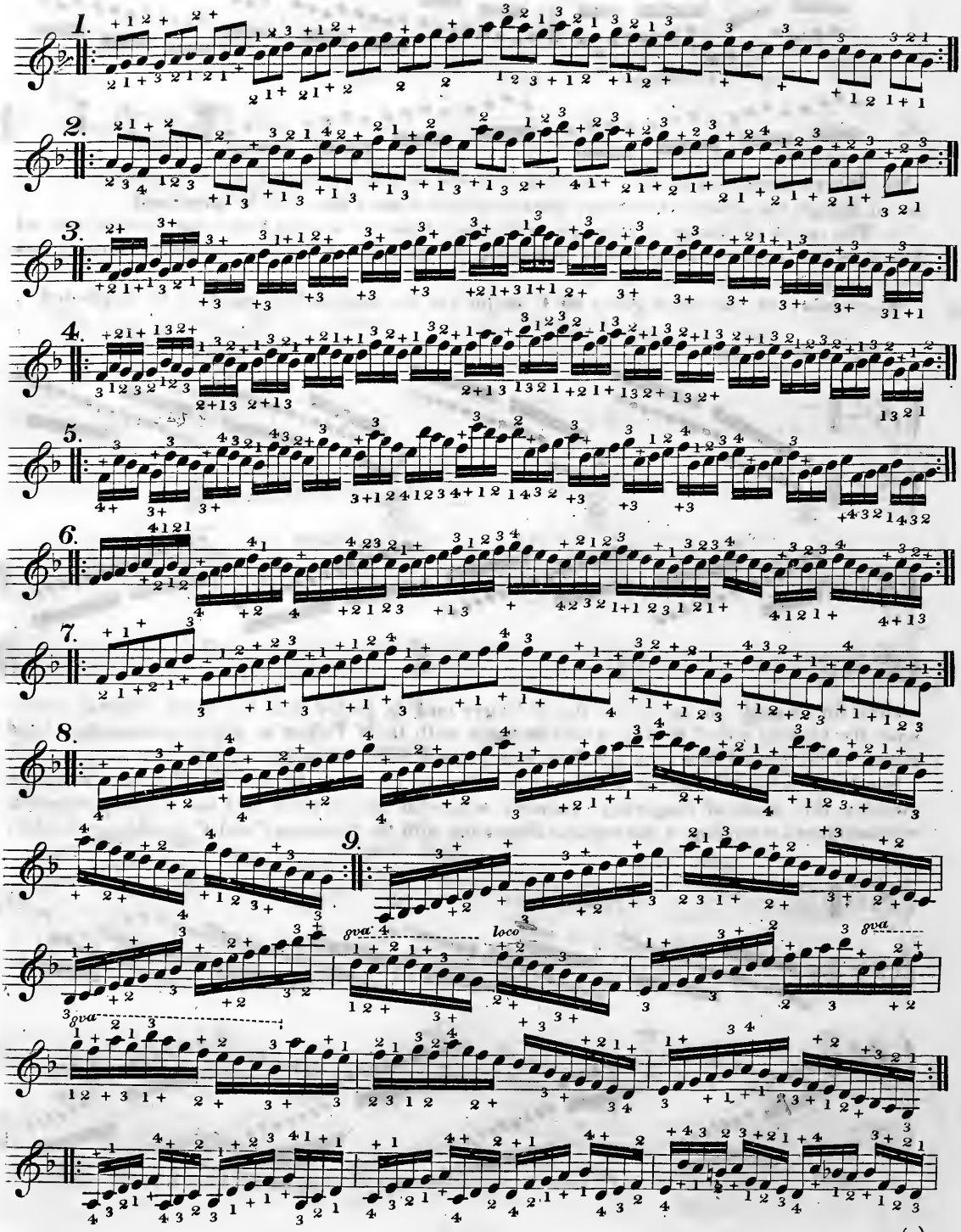
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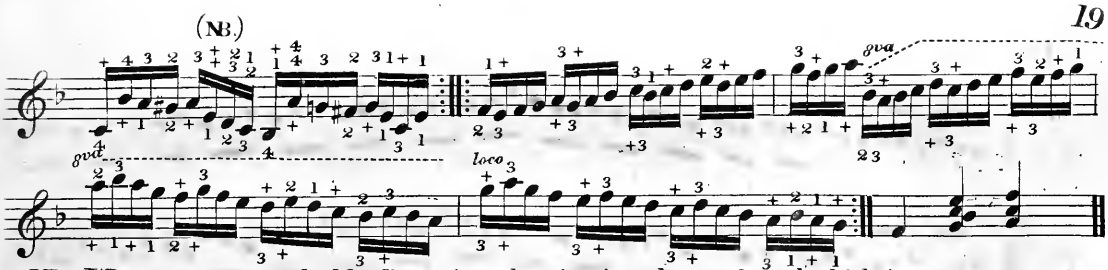
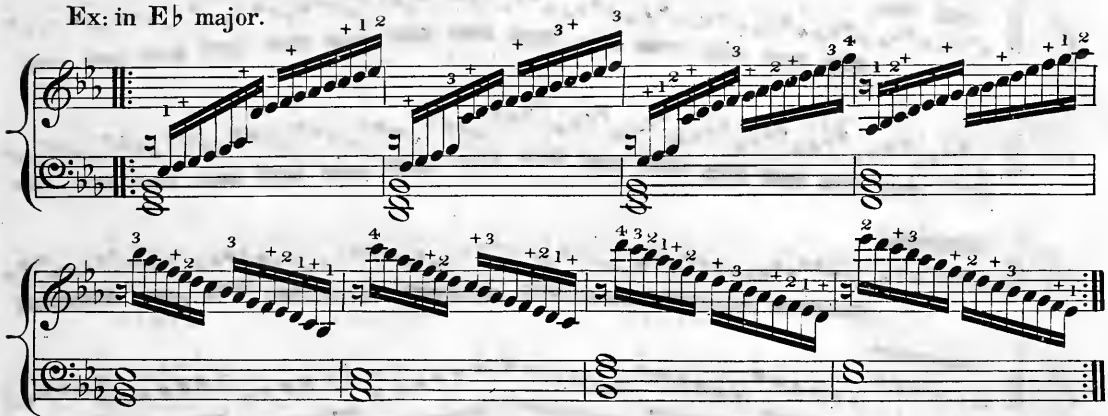


NB. Where there is a double fingering, that one is to be preferred which is nearest to the notes; though the other is necessary occasionally, and must therefore be practised.

§2. The option of taking a passage with more than one way of fingering occurs the seldomer, as the number of black keys belonging to the scale of the key augments, because these leave the player little or no choice.

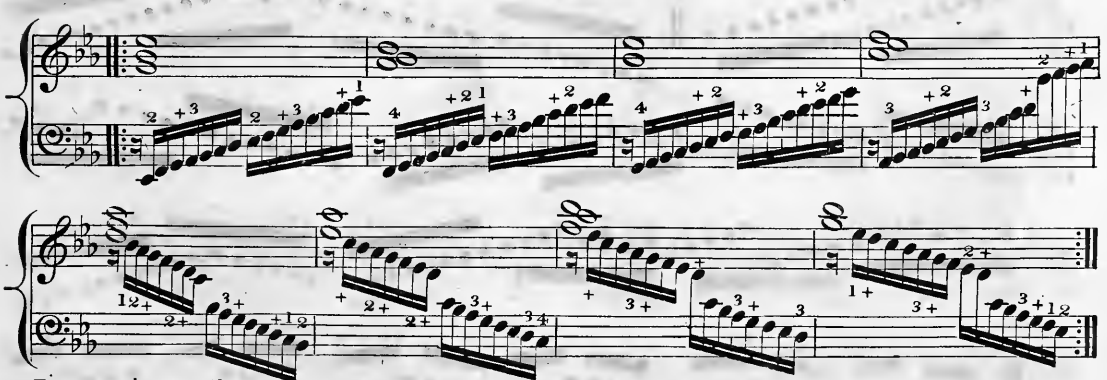
Where, however, the rules given for C major can be applied, they must not be neglected.

Ex: in E♭ major.



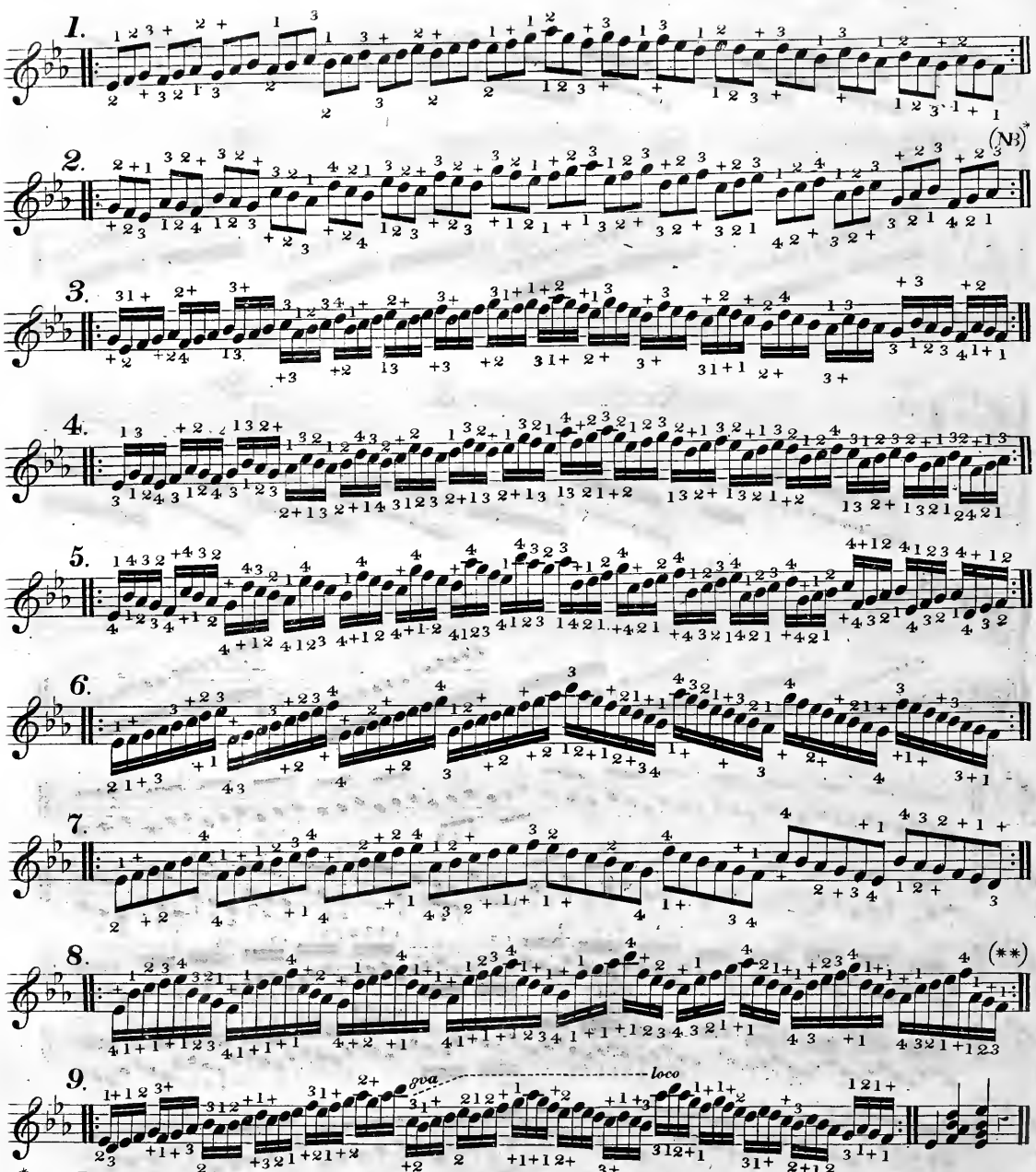
Here, for example, in the 3d bar, the 3d finger on F is better than the thumb, because otherwise the highest note (the G) would be taken with the 1st finger, by which means the hand comes to be placed in a false position with regard to the skip in the next bar.

Similarly, in the 7th bar, the 4th finger is better on the first D, than the 2d finger would be. Besides, this mode of fingering is always somewhat inconvenient, and but for the particular circumstances attending it, the regular fingering with the thumb on *C* and *F* would be preferable.



In the 2d and 6th bars, the left hand is situated in a similar manner, as was the right hand in the previous example.

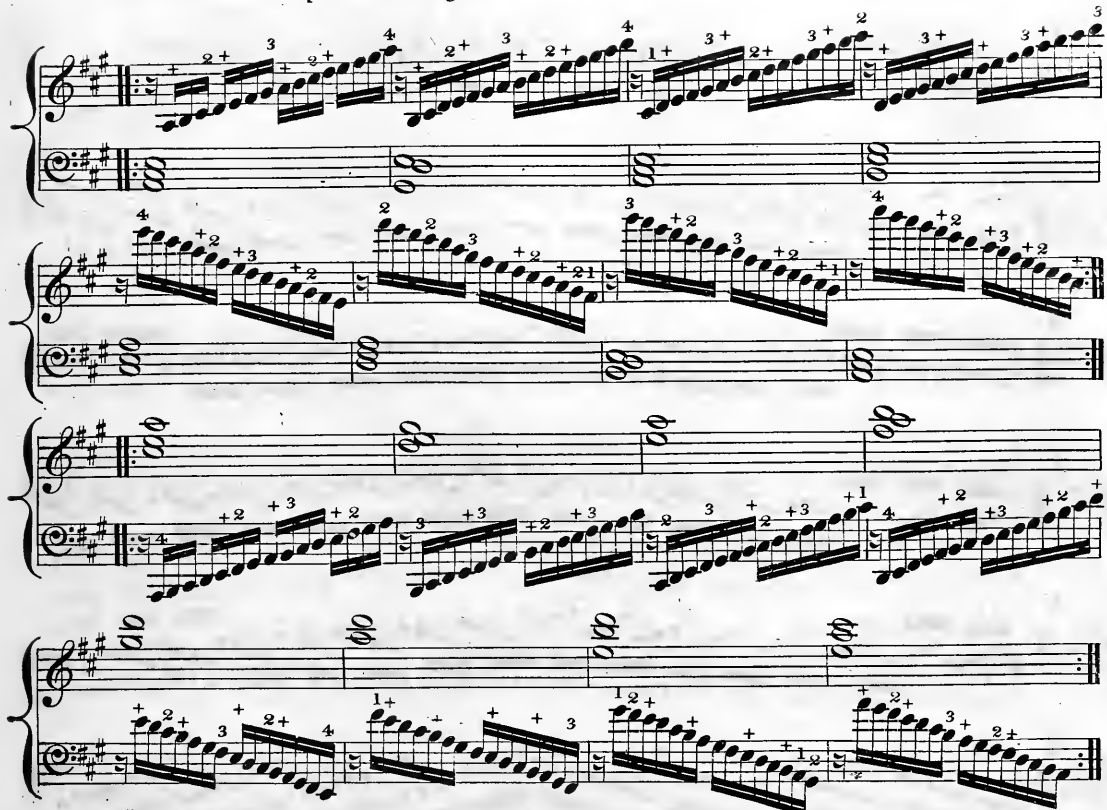
EXERCISES.



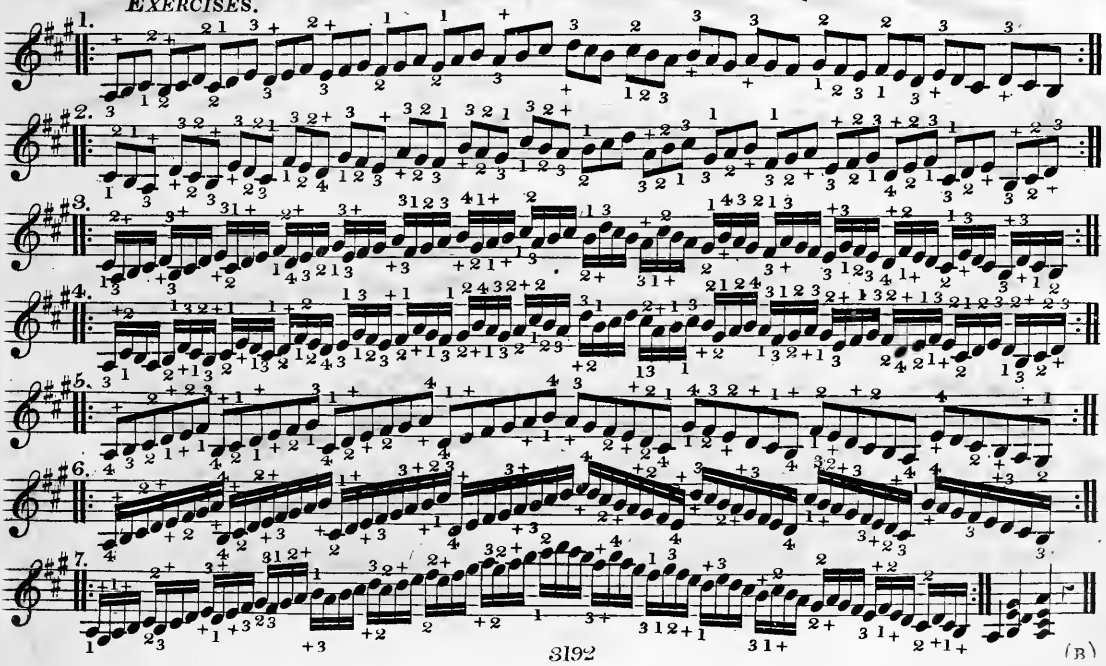
*NB. We here see that in extensions a finger more than usual must always be taken, and consequently that one finger must be passed over altogether, in order to bring the thumb conveniently to its proper key.

(**) When, as here at No 8, the thumb must unavoidably fall on the black keys, the whole hand should be held so far over the black keys, that no movement to and fro of the fore-arm may be obliged to take place.

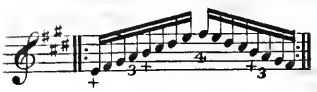
§ 3. **The same Example in A major.**



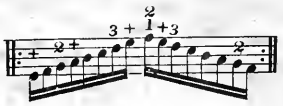
EXERCISES.



§ 4. In all keys which have 4, 5, or 6 sharps or flats for their signature, the thumb always falls on its regularly appointed key, let the scale commence from what note it may. It is only in the key of E major that the following passage in the right hand may serve as an exception.



; though even here the regular fingering



is perhaps preferable.

Exercises in E major.

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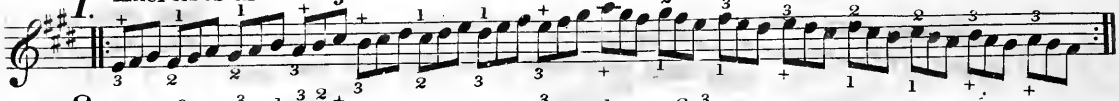

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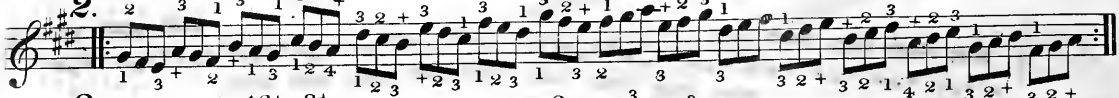

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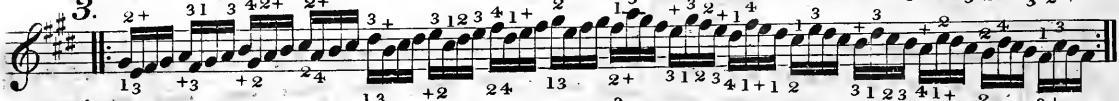

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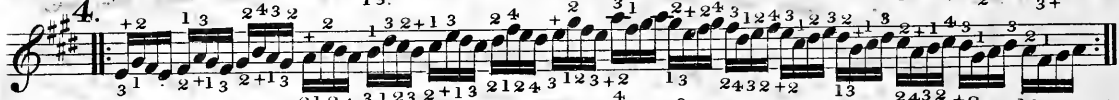
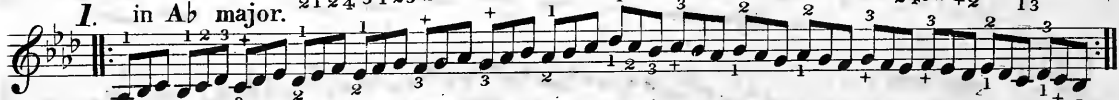


1. in A♭ major.



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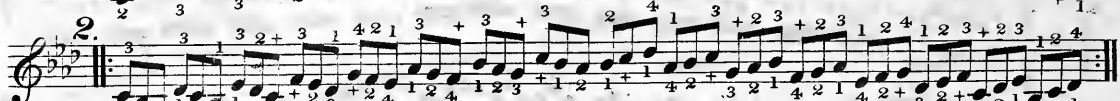

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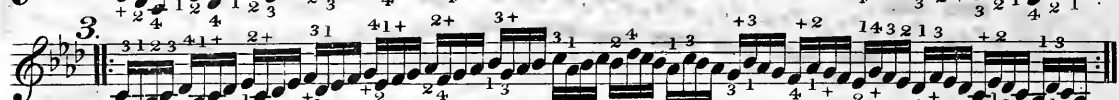

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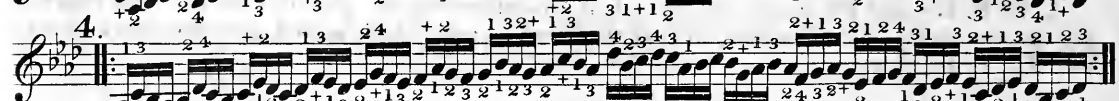
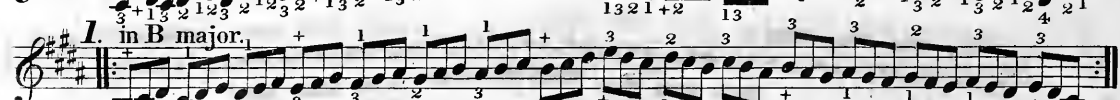


1. in B major.



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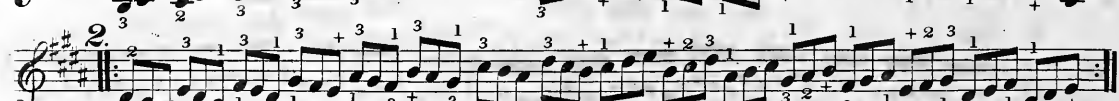

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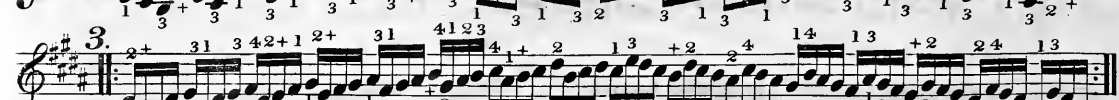

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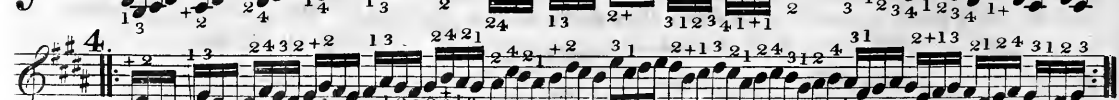


in D♭ major.

1.

2.

3.

4.

in F♯ major.

2.

3.

4.

§5. In B, D♭, and F♯ major the three last passages may be played with the same fingering as is employed in C major, so that the hand is completely poised over the black keys. For Ex: in D♭ major.

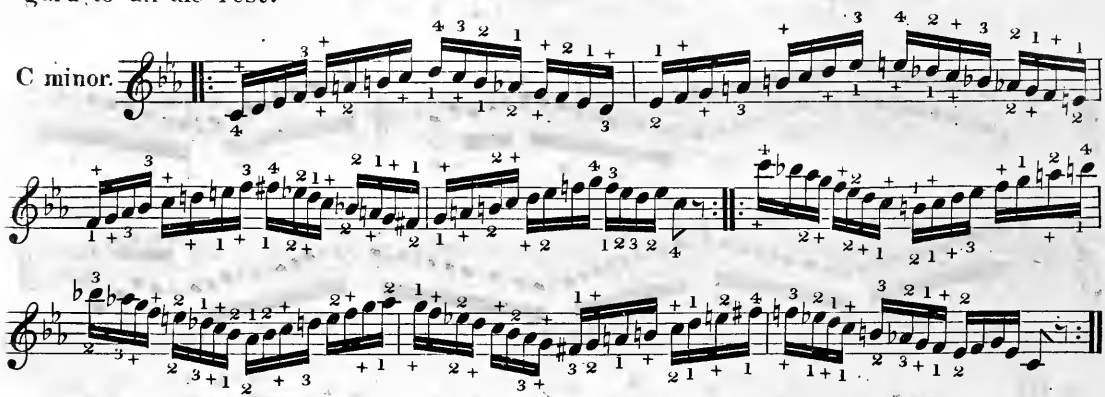
and so on throughout the whole key board.

In keys with fewer sharp or flats this mode is not applicable. We recommend the Pupil to accustom himself well to both modes of fingering, as by so doing all the fingers are practised in very many ways.

4. On Minor Keys.

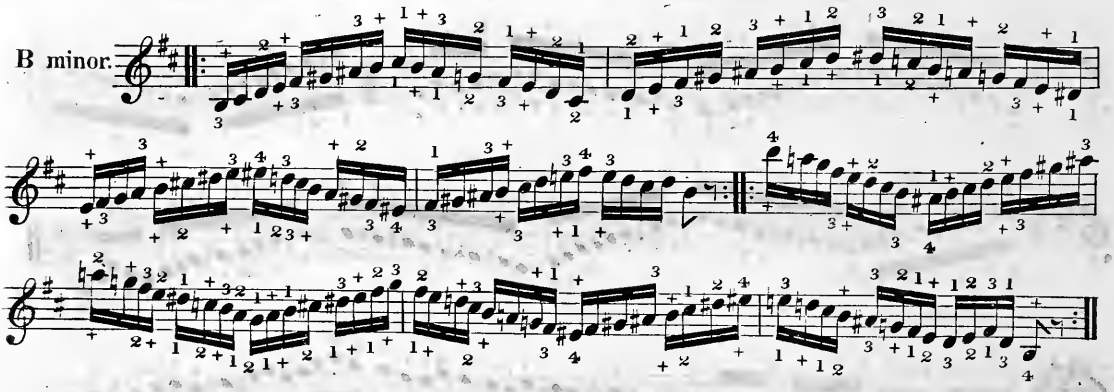
§1. Since in all minor keys, more or fewer black keys necessarily occur, all the rules and observations laid down in the foregoing major examples, apply equally to them; and we shall only insert a few similar examples, as patterns of the mode of proceeding with regard to all the rest. *

C minor.

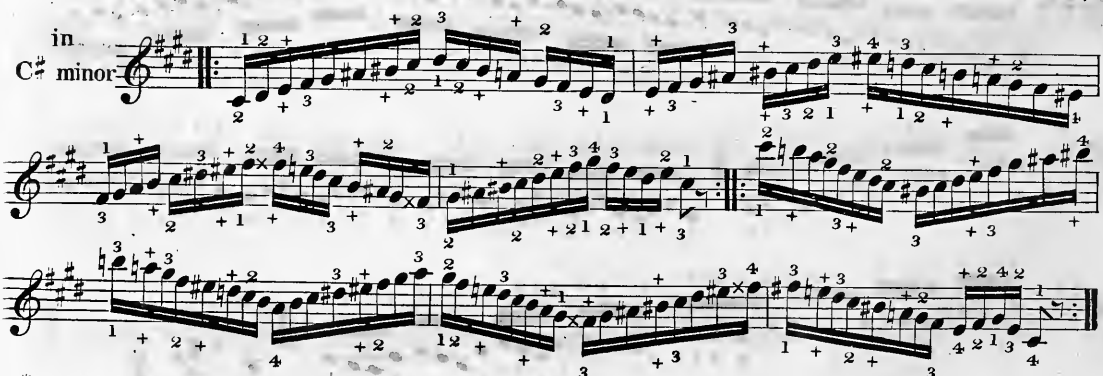


We percieve that in complicated changes, the thumb is always placed on its most appropriate key; and also that the middle fingers are to be placed according to the occasions for them.

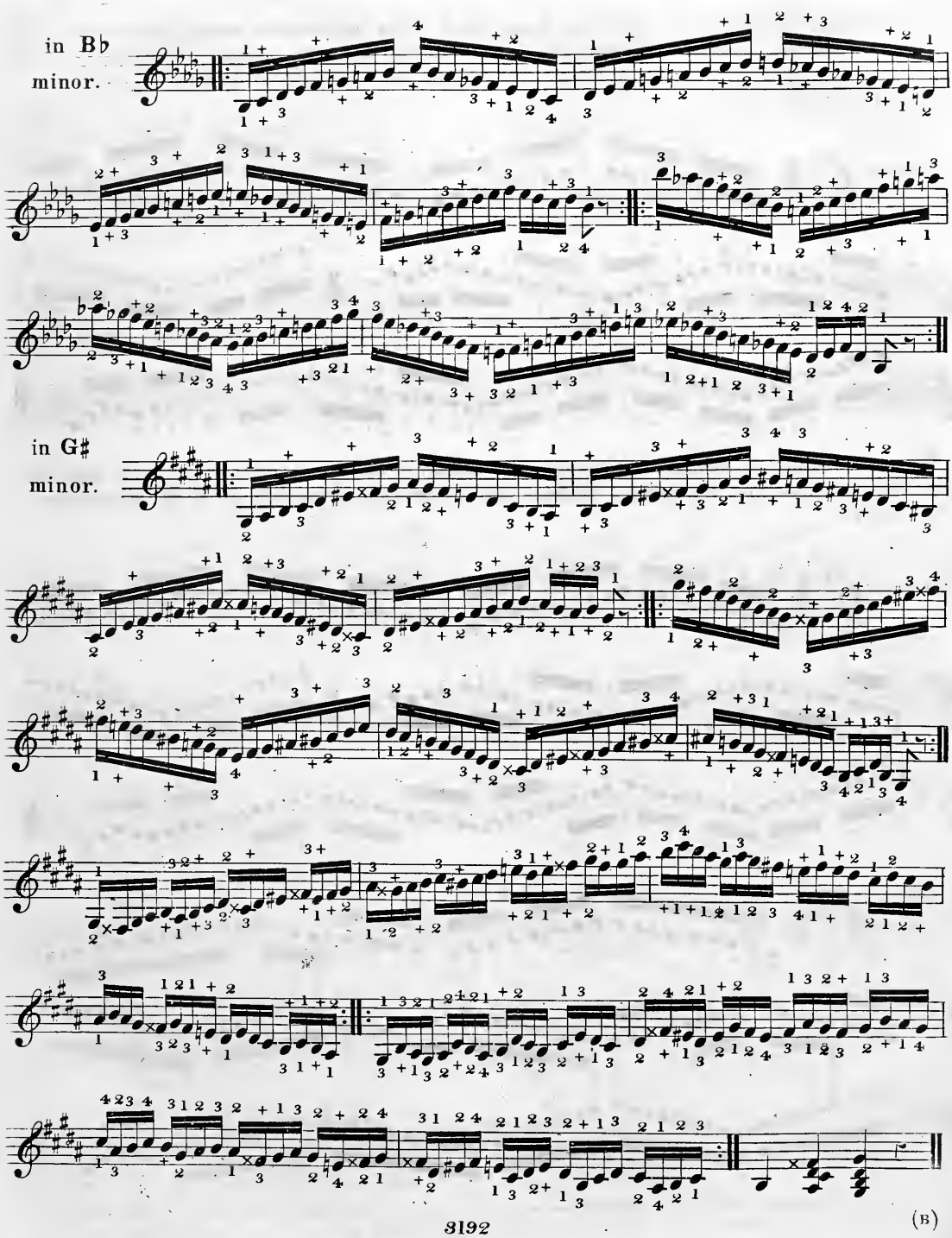
B minor.



in C♯ minor

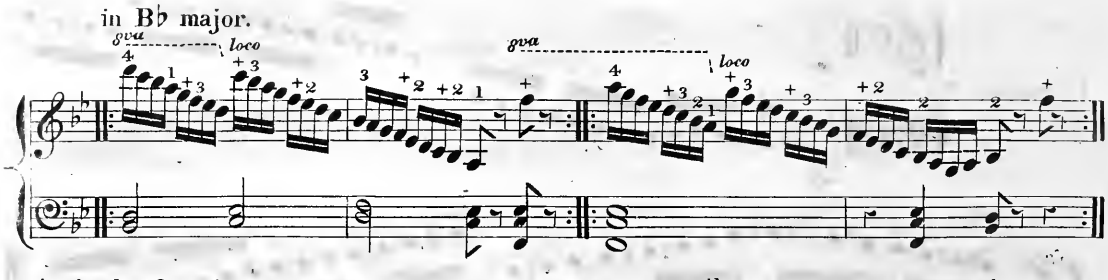


*REMARK. — As the fingering of the regular minor scales has been already studied by the Pupil in the 1st Part of this School, (see the Lessons on the different keys), we shall here only give a few peculiar cases and exceptions.

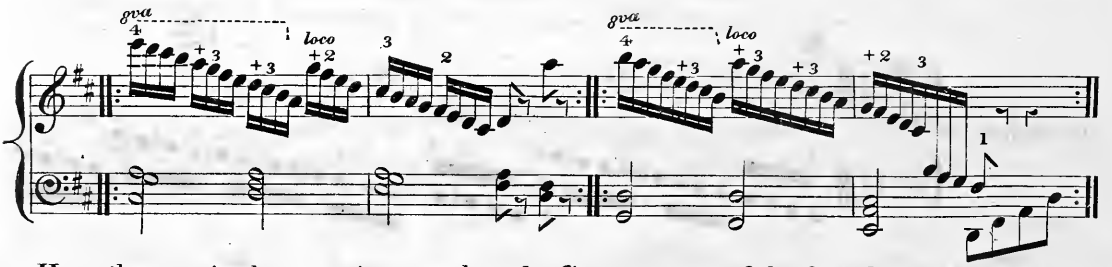

in B♭
minor.
in G♯
minor.

5. *Particular Rules on the Scales.*

21. It sometimes happens, that we are obliged to begin a long run with an unusual finger. In this case it is advantageous, to try during the run, to return as soon as possible to the regular way of fingering. Ex:

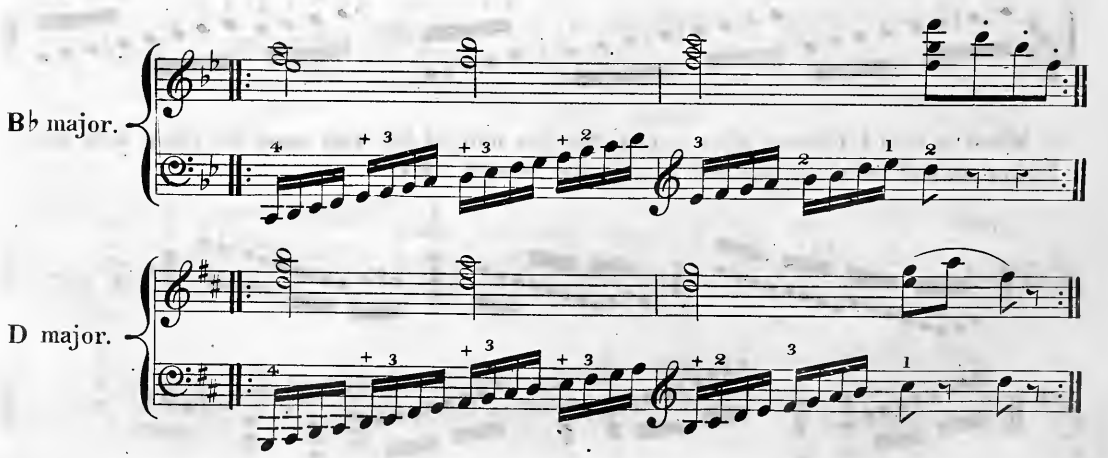


As in the first bar, the first D must be taken with the 4th finger, we pass the 3d finger, on to F, and as this finger is again passed over on to B♭, we have already arrived at the regular fingering of the Scale of B♭ major, in which we thenceforth remain. In the second example we are obliged to pass the 3d finger over the thumb three times, before we arrive at the proper order of the fingers.



Here the case is the same in regard to the first 12 notes of the first bar. This case generally occurs only in descending with the right hand.

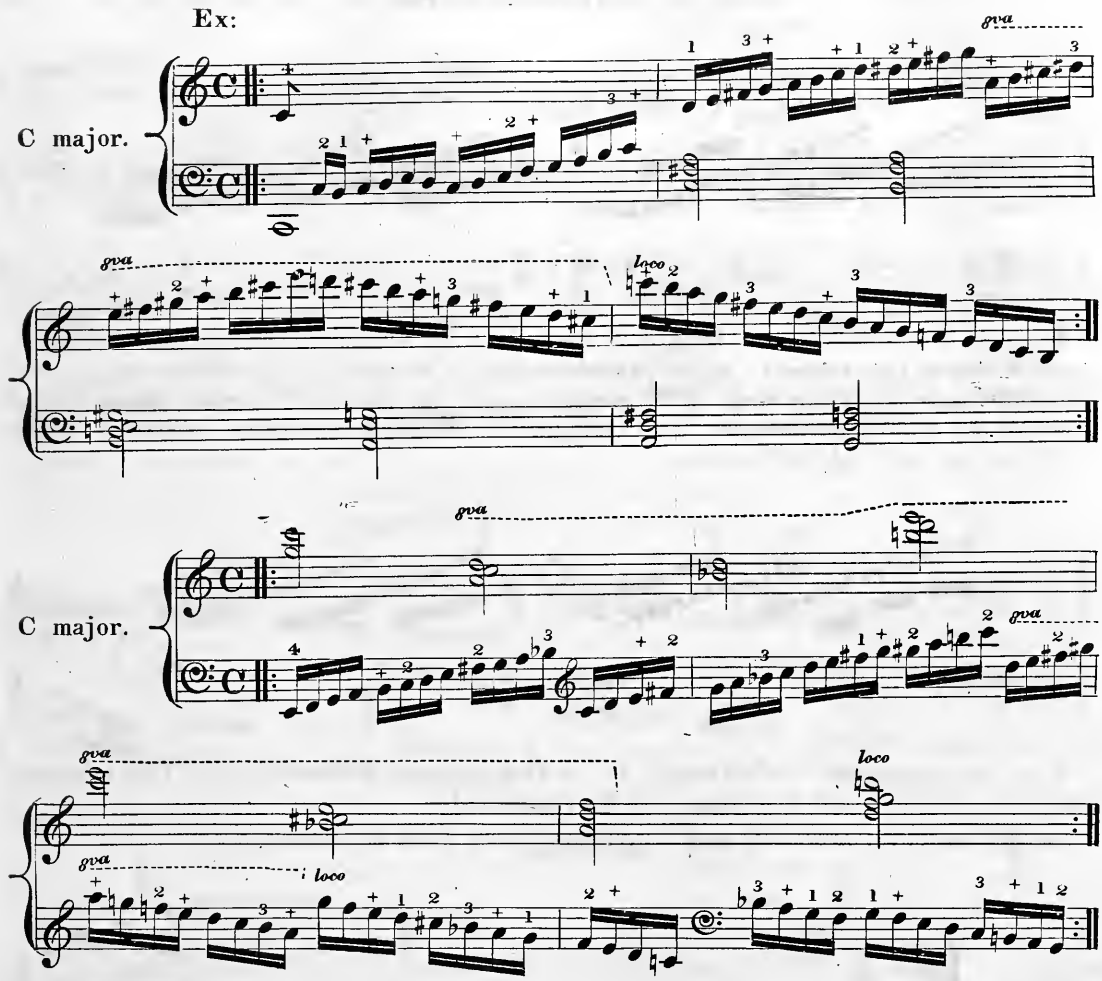
On the contrary, in the left hand it generally takes place in ascending.



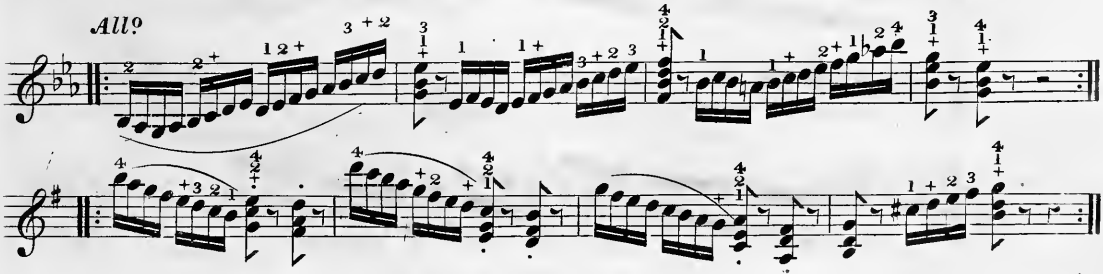
And similarly in all keys which have fewer than 4♯'s or 4♭'s.

§2. It frequently happens that in the course of a run, the key is changed once or twice. In this case, wherever it is necessary, the fingering of the new key must be adopted.

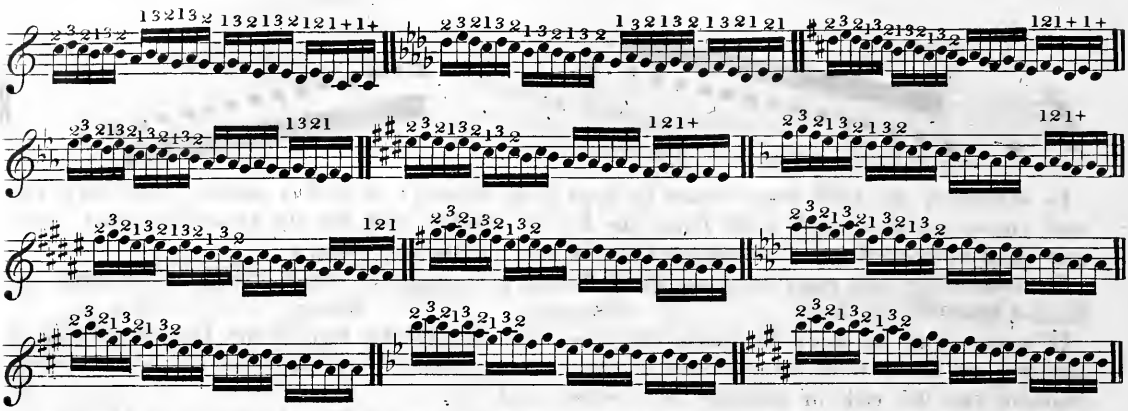
Ex:



§3. When a chord follows after a run, the last note of the run must be taken with such a finger as will serve to connect it with the *chord*. Ex:

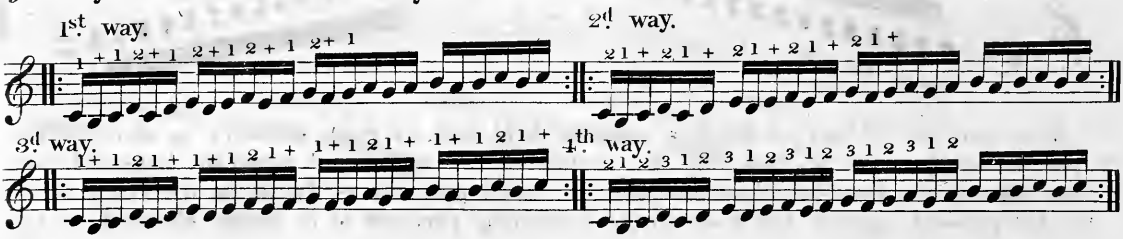


§4. The following descending passage for the right hand, which is also derived from the diatonic scale, should be played in *all the keys* with the 3 middle fingers, without the help of the thumb; this will be found the best and most natural way.



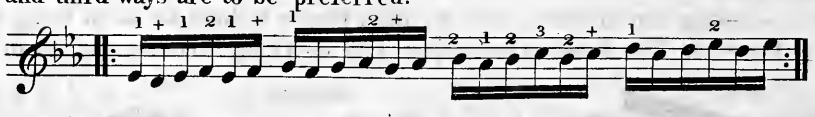
The Pupil should practise this passage diligently; descending in this manner through several octaves, in all the keys, and always beginning from the highest octave.

In ascending, this passage follows the usual mode of fingering, which, however, in C major may be varied in several ways.

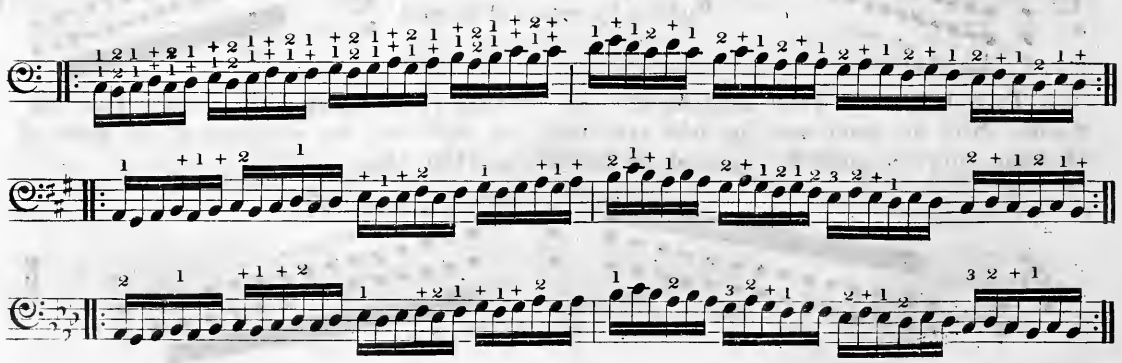


The second and third ways are to be preferred.

in Eb major.



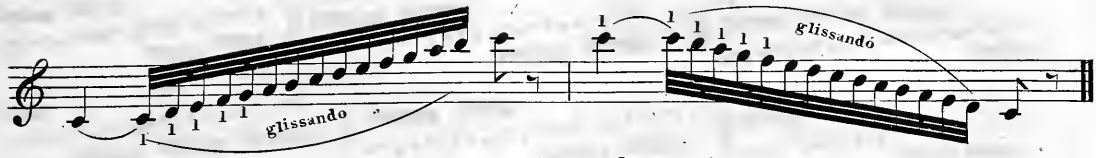
§5. In the left hand the assistance of the thumb is always necessary. Ex:



And the same in all the keys.

or gliding with one finger.

§1. A peculiar way of running swiftly and legato with a single finger across the white keys is as follows; it can only be employed in C *major*.



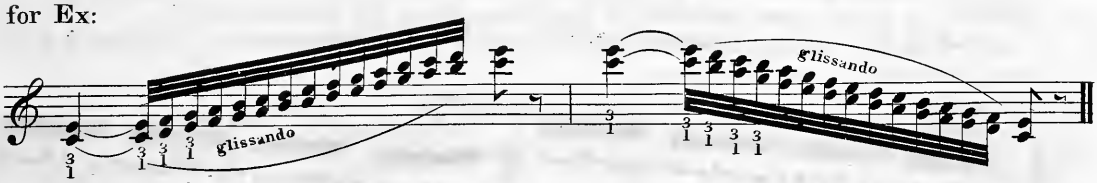
In ascending the first finger must be kept bent sideways in such a manner, that only the nail (never the skin) shall glide from one key to another, and that the knuckle of that finger shall be turned quite towards the right side of the key-board.

In descending this run, the same thing takes place, except that the knuckle must be turned towards the bass.

If in this run we were to touch the keys with the fleshy top of the finger, instead of the nail; or if we were to hold the finger perpendicularly as usual, we should at every moment run the risk of coming to a stand still.

§2. This mode of playing may also be employed for runs in Thirds, Sixths, or Octaves.

for Ex:

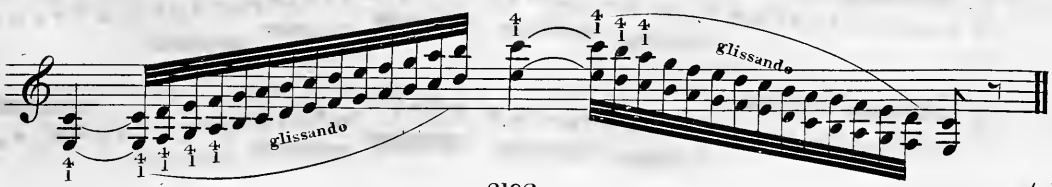


Here both the 1st and 3d fingers must be held just as much sideways, as above in the run of single notes, so that only the surface of the nails shall touch the keys, and therefore the elbow must be allowed to quit its usual position as far as is necessary, so as to be pressed against the body in the ascending run, and to be rather elevated in the descending run.

§3. In the ascending run in Sixths, only the little finger is bent, so as to bring the surface of the nail on the keys. The thumb glides after with its fleshy surface applied to the keys.

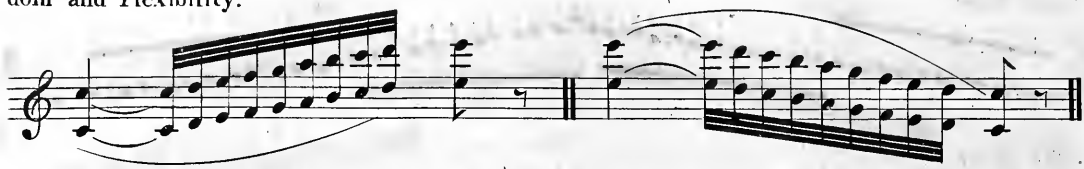
In descending the contrary takes place, as the thumb glides by means of the nail.

§4. To a large and firm hand, the 1st and 4th fingers are preferable in this run in Sixths. Still the hand must be held very high, so that only the surfaces of the nails of of both fingers shall be applied to the keys. For Ex:



§5. Octave-runs of this sort in ascending, admit only of the little finger being bent; and in descending, only of the thumb.

The fingers must be kept stiff, but the hand and the arm should retain their usual freedom and flexibility.

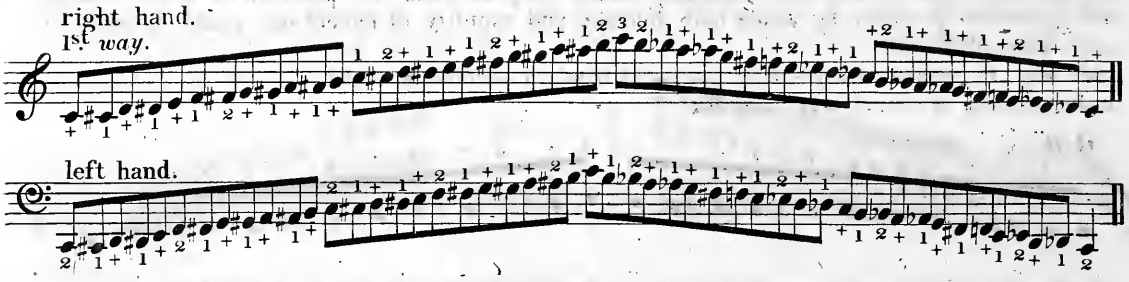


All these passages must be played *presto*, for in a slow movement they would be as uncertain as ineffective.

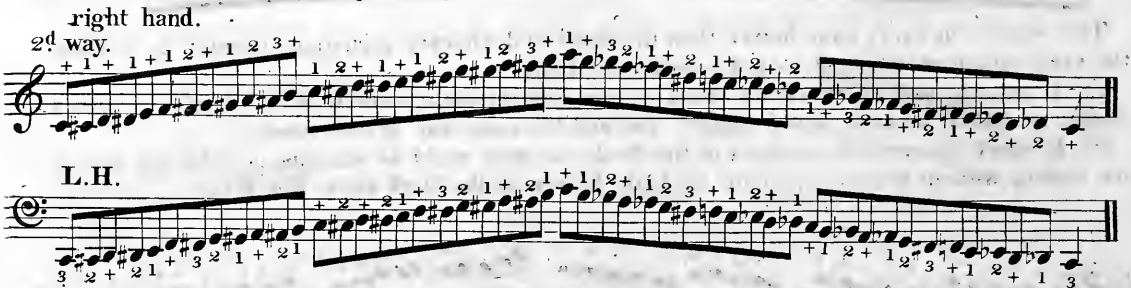
§6. In the left hand every thing takes place in just the same way.

7. *Fingering of the Chromatic Scale.*

§1. The chromatic scale admits of very many ways of fingering, we shall here enumerate them in the order of their utility.



This way of fingering has the advantage that it is equally well adapted to the smallest as to the largest hand; and to the weakest, as well as to the strongest one; it admits of the player preserving the usual perpendicular position of the fingers, suits equally every degree of movement, and every gradation of tone, whether loud or soft; and we counsel the Pupil to make himself perfectly master of it as the most useful of all.



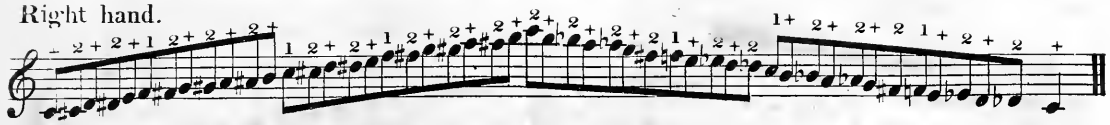
This second way suits best for passages of very great rapidity, as in each octave it dispenses once with the passing of the thumb, and the fingers may develope the greatest volubility with so much the less labour and trouble.

The player who has attained to any high degree of execution, ought to have this way of fingering perfectly at his command, that he may employ it at pleasure, particularly when the run is very long. Those, however, whose fingers are very broad and thick, must of necessity give up this way of fingering, and rest contented with the first way.

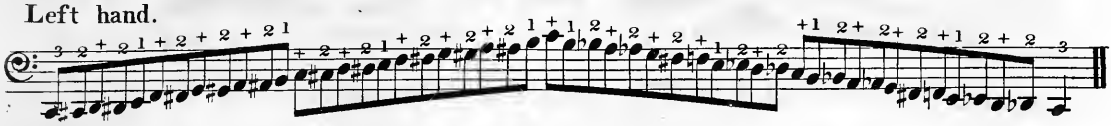
These cases however are rare.

3d way.

Right hand.



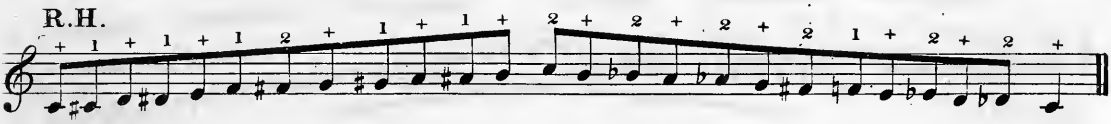
Left hand.



This way is recommended in several books of instruction; but without wishing absolutely to reject it, we must dissuade the Pupil from using it in common; because through the constant employment of the 2d finger on the black keys, the 1st finger falls almost out of use in this passage, and because the hand may easily acquire from the practice of it an oblique and unnatural position, by which both delicacy and rapidity of execution would berendered much more difficult.

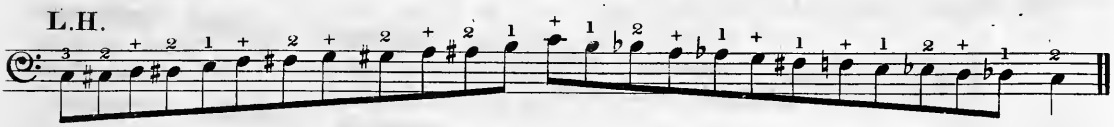
4th way. It consists in this, that the right hand in ascending makes use of the 1st way, and in descending of the 3d way. For Ex:

R.H.



In the left hand the 3d way is used in ascending and the 1st way in descending. Ex:

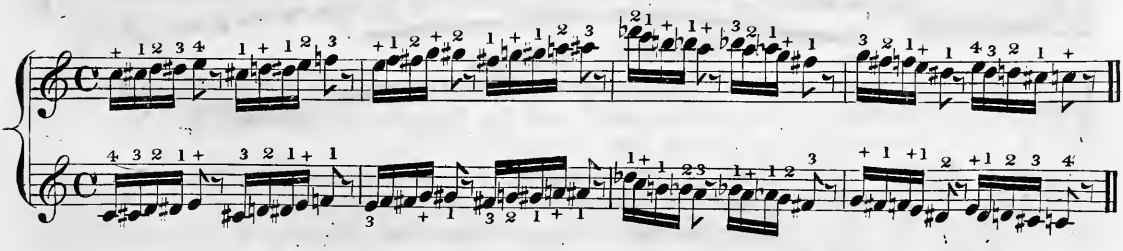
L.H.



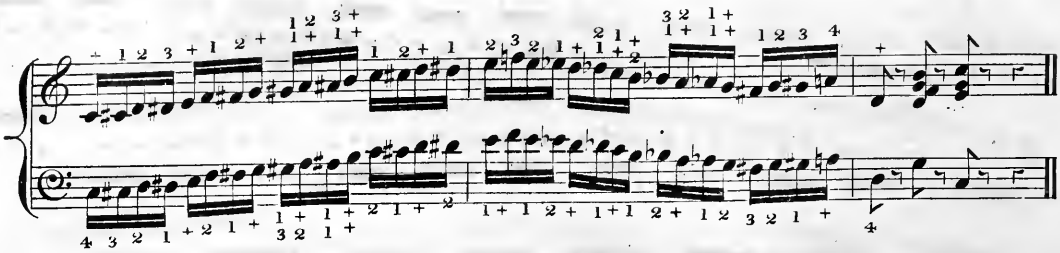
This way is in every case better than the third, and whoever accustoms himself to it from the very outset, certainly does not commit any fault.

§ 2. It must be well observed that, when we play the chromatic scale with both hands in octaves, thirds, or sixths, we must always employ one and the same way in both hands.

§ 3. In short, interrupted passages of this Scale, we must avoid as much as possible the use of the thumb, without however placing the little finger on the black keys. For Ex:

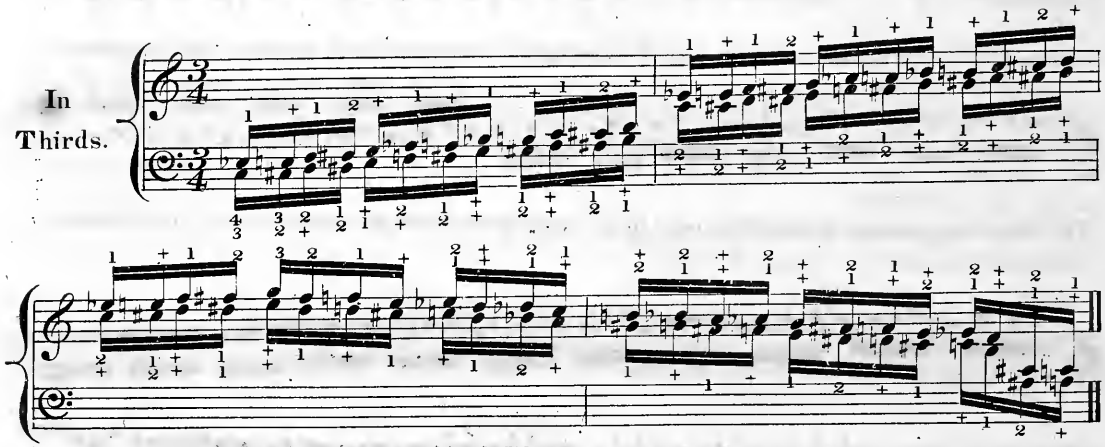


§ 4. The same rule too applies almost always to the commencement, the close, and returning notes of these Scales. For Ex:



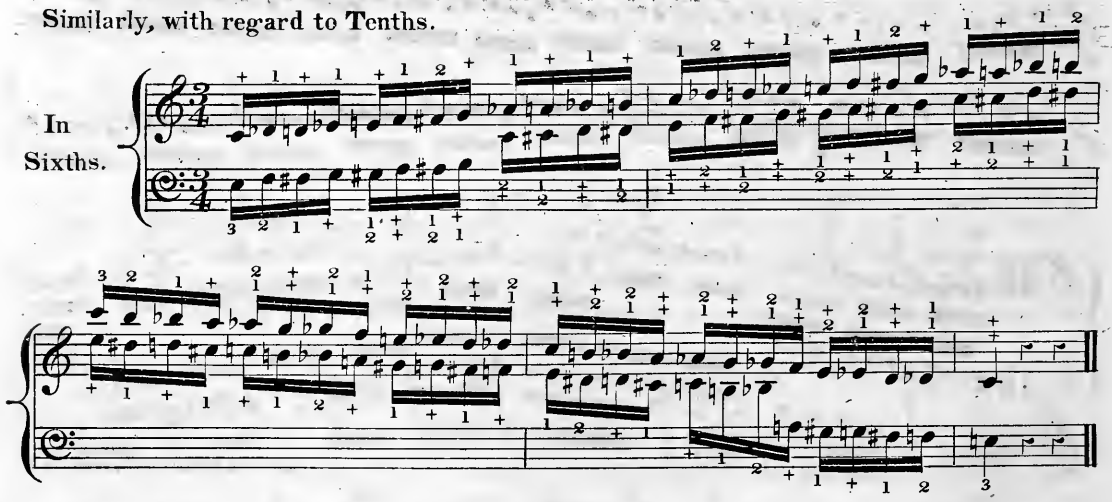
§ 5. In runs in Thirds or Sixths, the 1st or the 4th mode of fingering must always be employed.

In Thirds.

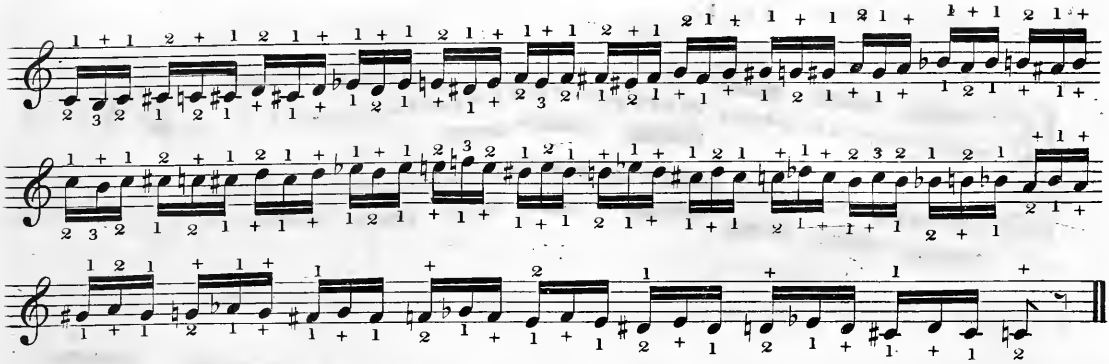


Similarly, with regard to Tenths.

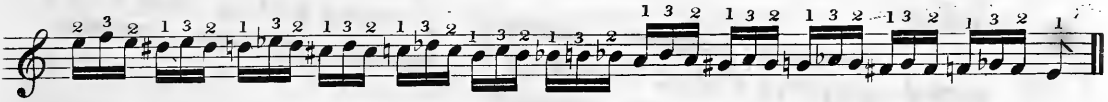
In Sixths.



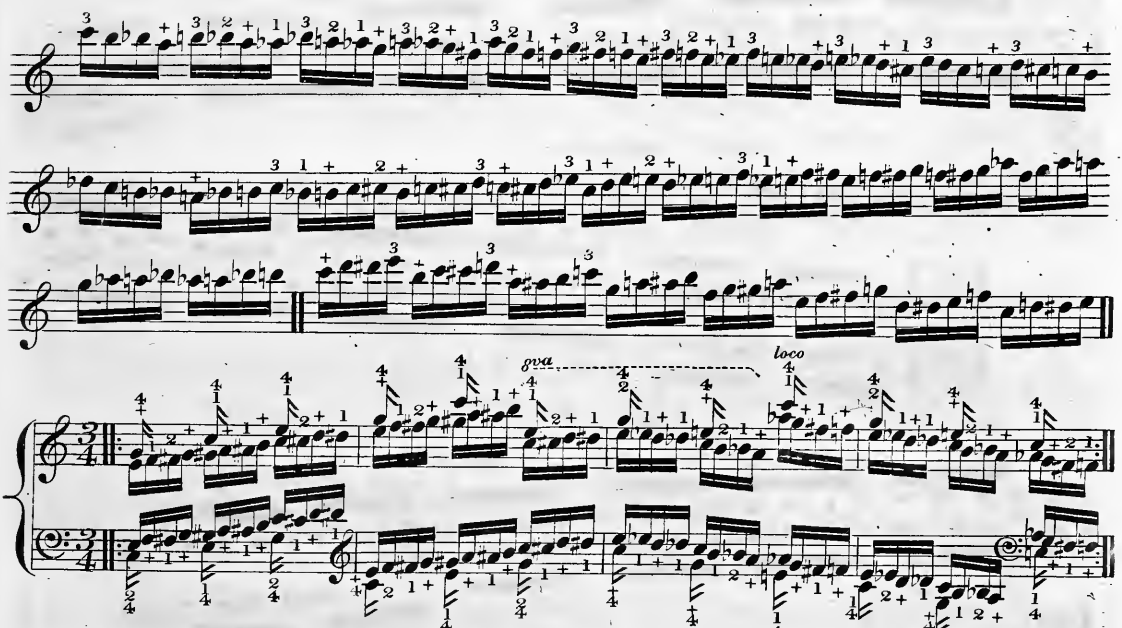
§ 6. The chromatic scale is employed by Composers in so many various ways, that it is extremely necessary for the Player to be perfectly master of all the different modes of fingering it; that he may always be able to apply that which is most suitable according to circumstances.



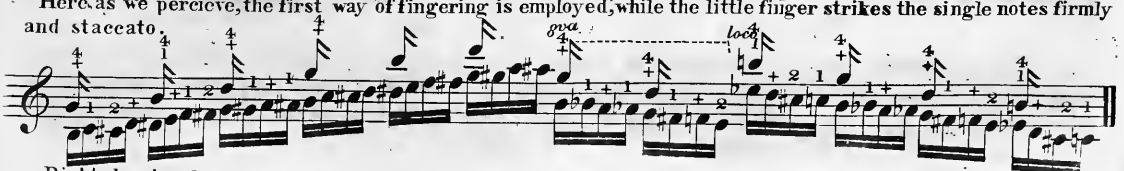
In the right hand it is much better to play this passage in descending with the following fingering.



The following passages frequently occur in the right hand and in the quickest degree of movement.



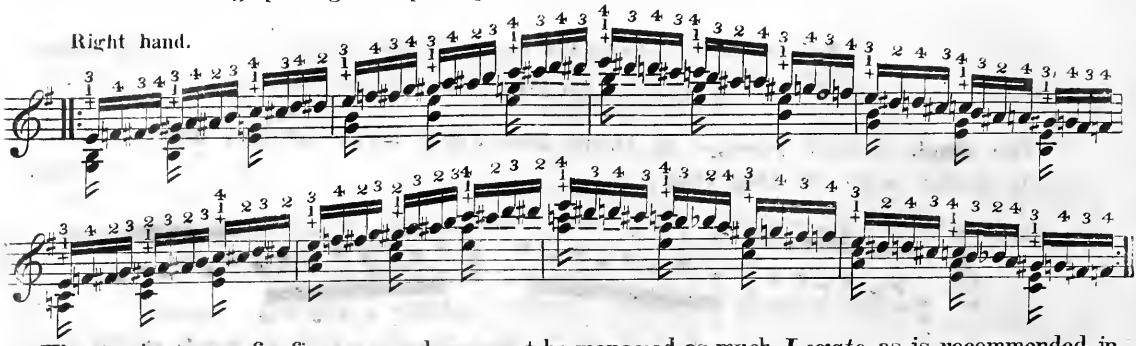
Here, as we percieve, the first way of fingering is employed, while the little finger strikes the single notes firmly and staccato.



Right hand only.

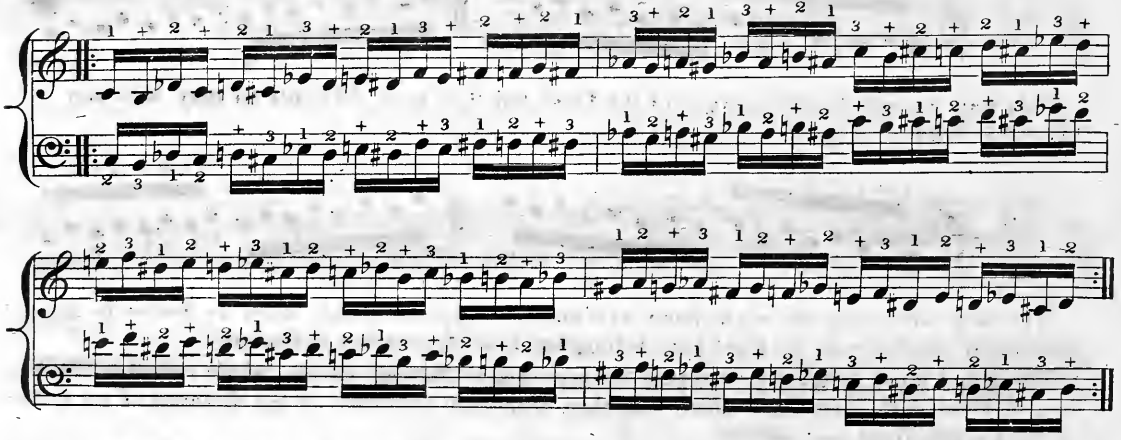
5. The following passages require particular attention and practice.

Right hand.

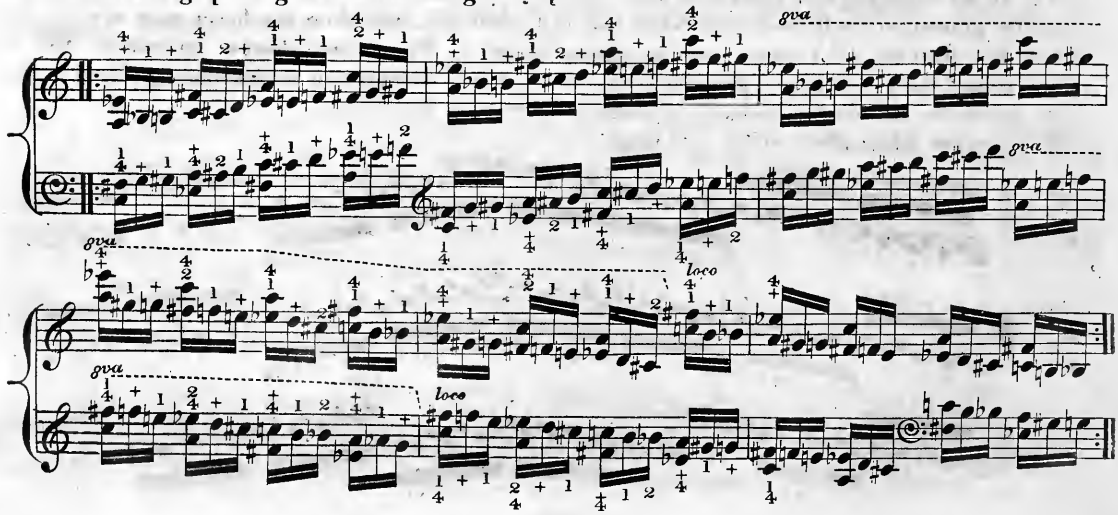


The passing over of 3 fingers as above, must be managed as much *Legato*, as is recommended in the regular passage of the thumb under the fingers, and during this the thumb and 1st finger must strike the double notes short and detached.

The following passage occurs very frequently, particularly in the right hand alone.

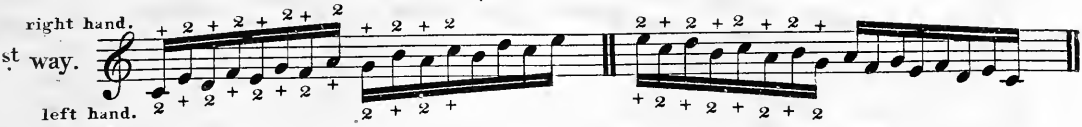


The following passage must be diligently practised.



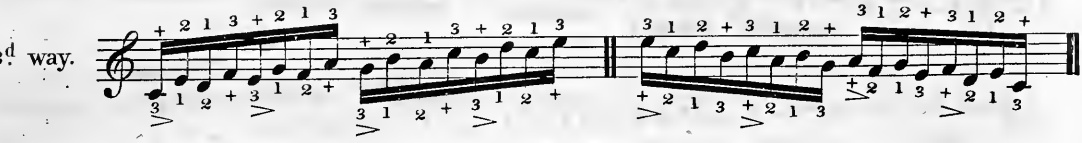
ON PASSAGES DERIVED FROM THIRDS, FOURTHS, SIXTHS, AND OCTAVES.

§1. The simple diatonic passage in Thirds, admits in C major of three different and equally useful ways of fingering.



This way is applicable to C major only; it has the advantage that the hands retain by the use of it a tranquil and elegant position, and that all the notes may be played with equal power and rapidity.

This way has all the advantages of the first, but it is more difficult to play with any considerable degree of power.

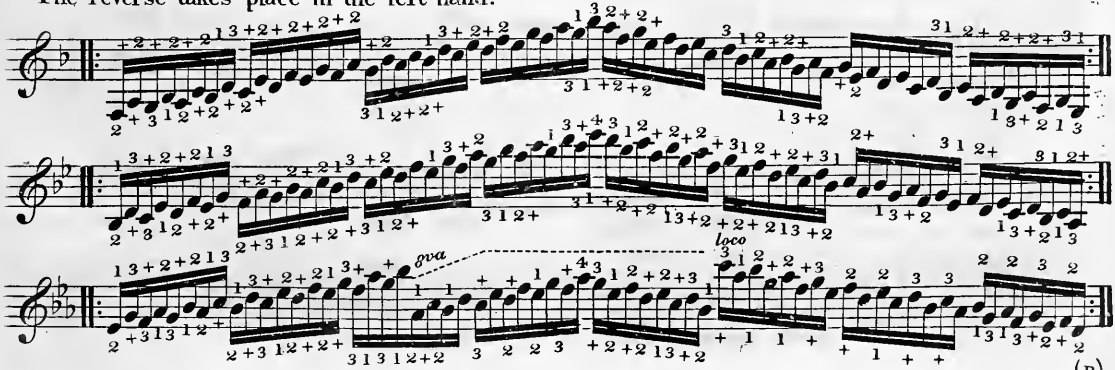


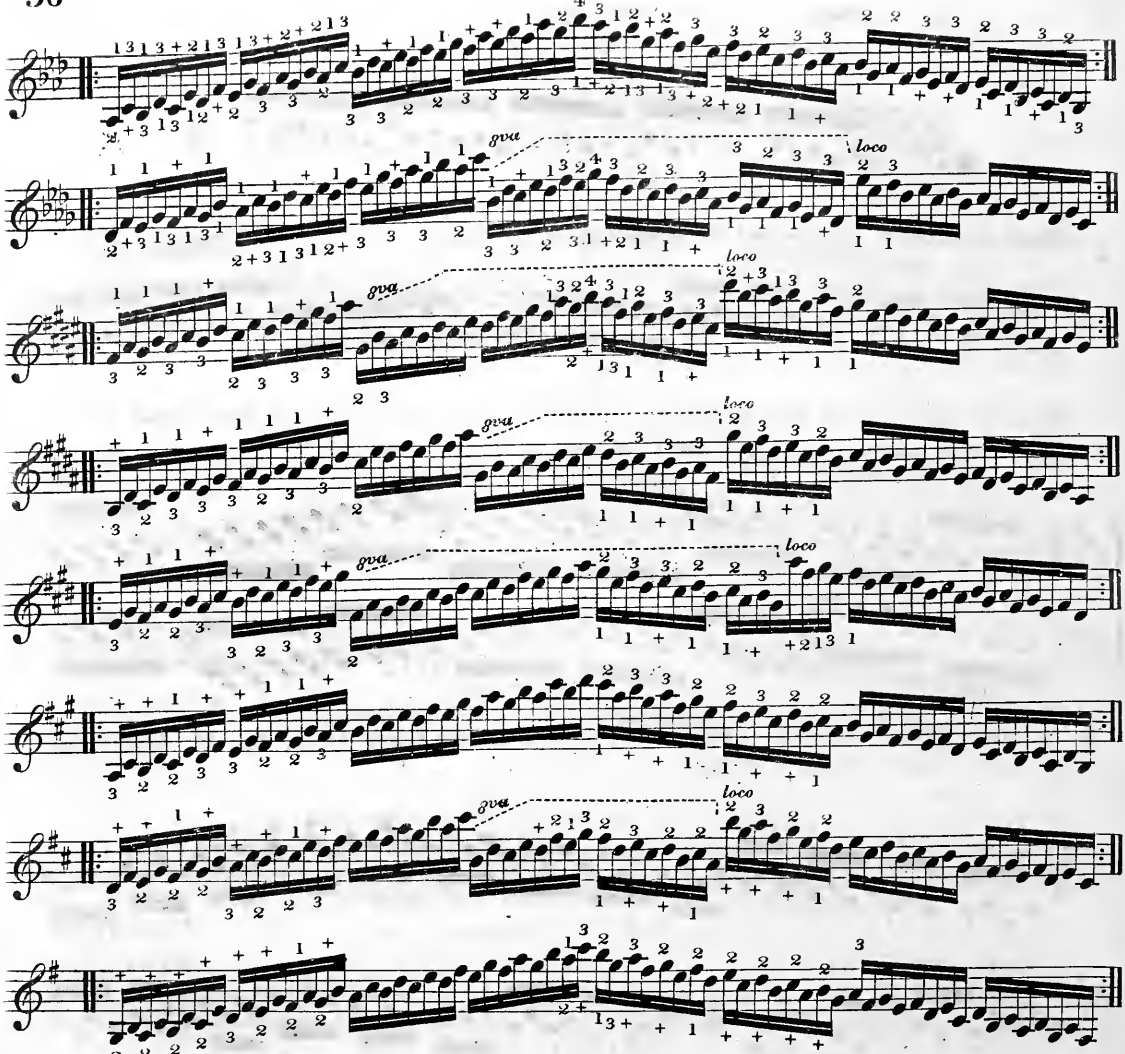
This way suits only the right hand well, and it is applicable only when we desire to give a particular emphasis to the first note belonging to each crotchet in the bar.

The Pupil must diligently practise these passages throughout the whole extent of the keyboard, first with each hand alone, and then with both together, at the distance of an octave or of a sixth from each other.

§2. In all other keys, in the right hand the 1st way must alternate with the 2d so that the thumb may be placed on each lower note when that is a white key; but when the lower note occurs on a black key then the 1st finger must be placed upon it. The thumb always precedes the 2d finger, and the 1st finger precedes the 3d when we ascend; but in descending, the 2d finger precedes the thumb, and the 3d finger precedes the first.

The reverse takes place in the left hand.



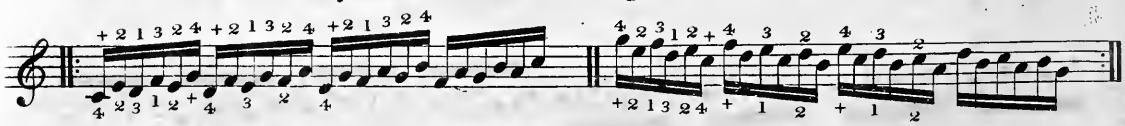


The same fingering is applicable to Minor keys.

§3. The 2d way is certainly possible in all the keys; but on account of its inconvenience, it is not much to be recommended. In the key of C major only, and when the passage is played soft and with great rapidity, particularly in descending, it will be found very useful for the right hand.

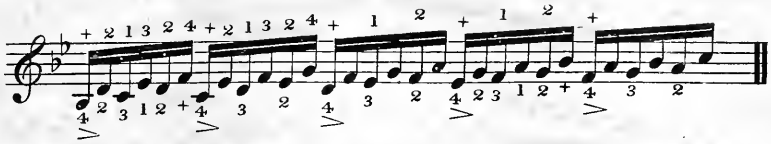
§4. In like manner we can only employ the 3d way in C major, as the thumb cannot well be placed here on the black keys.

§5. There is still a 4th way, in which the little finger is used. Ex:

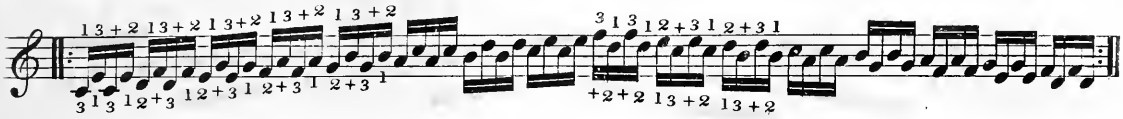


§5. This way again, cannot be employed in keys having more than one or two sharps.

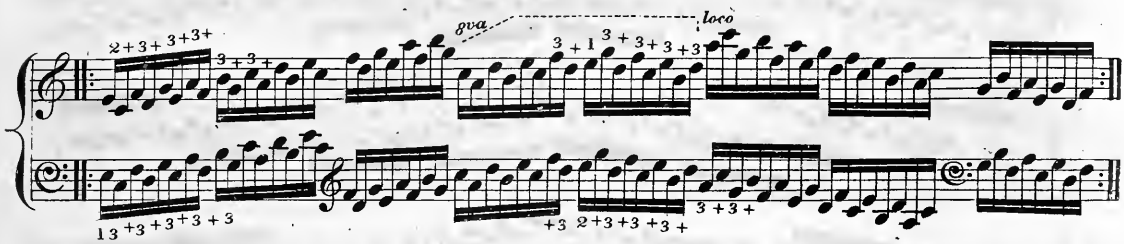
or flats for their signature; and the thumb may here be placed on the black keys, when we desire to mark the first note with emphasis. Ex:



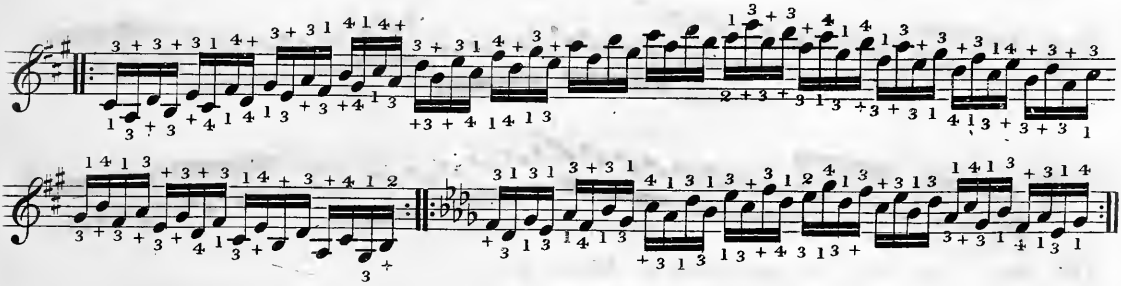
§6. When each third is repeated, the changing of the fingers is very advantageous. For Ex:



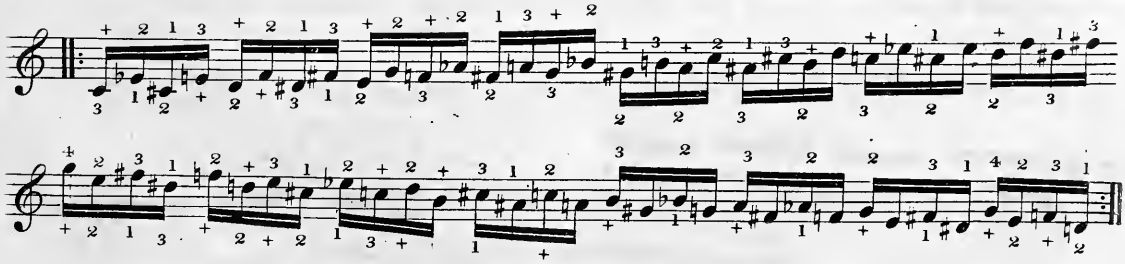
§7. When the notes of the Thirds follow one another in an inverted order, there arise extensions of Fourths, and the 3d finger must be used with the thumb. Ex:



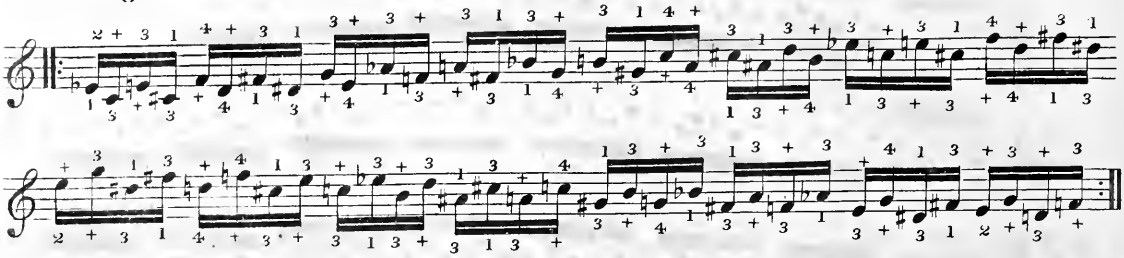
As in other keys the thumb must not be placed on the black keys, the 1st finger must here be used along with the 4th finger.



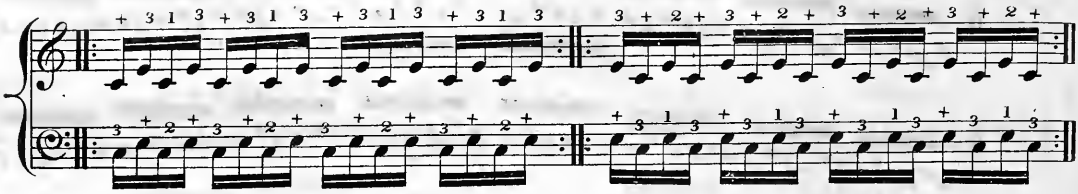
§8. In minor Thirds the rule given in §2 will always apply.



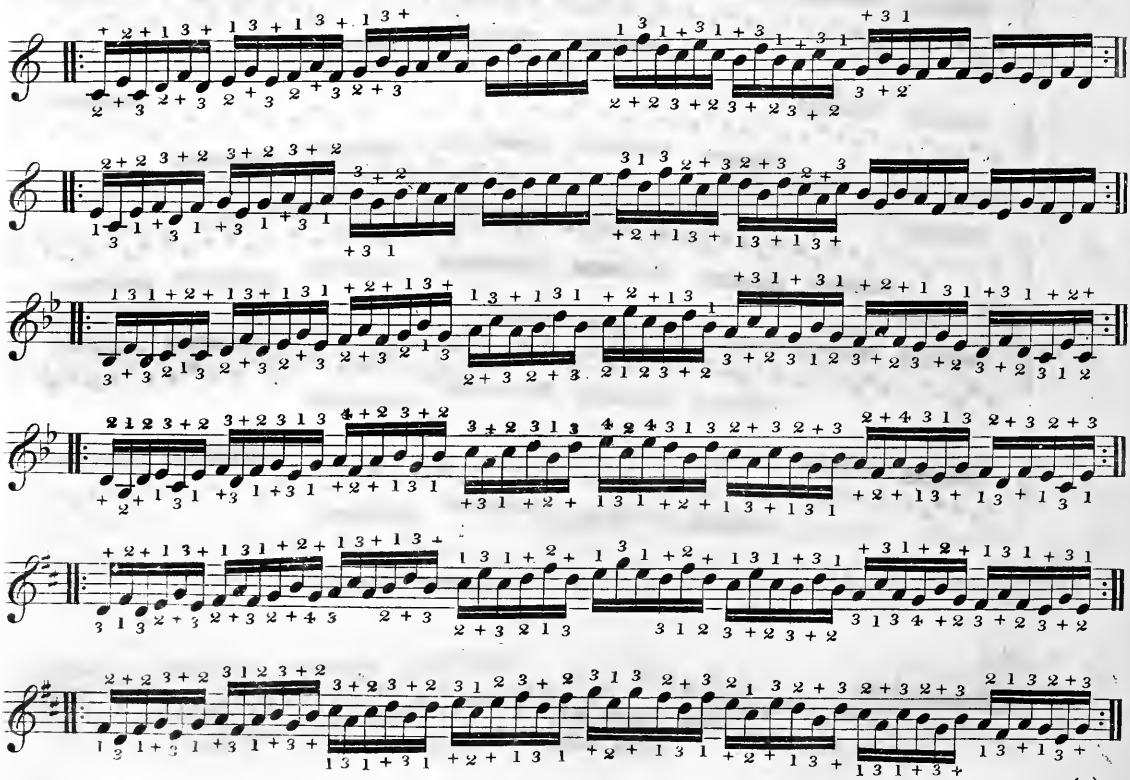
When the extension is enlarged by inverting the Thirds, we must avail ourselves of the little finger.

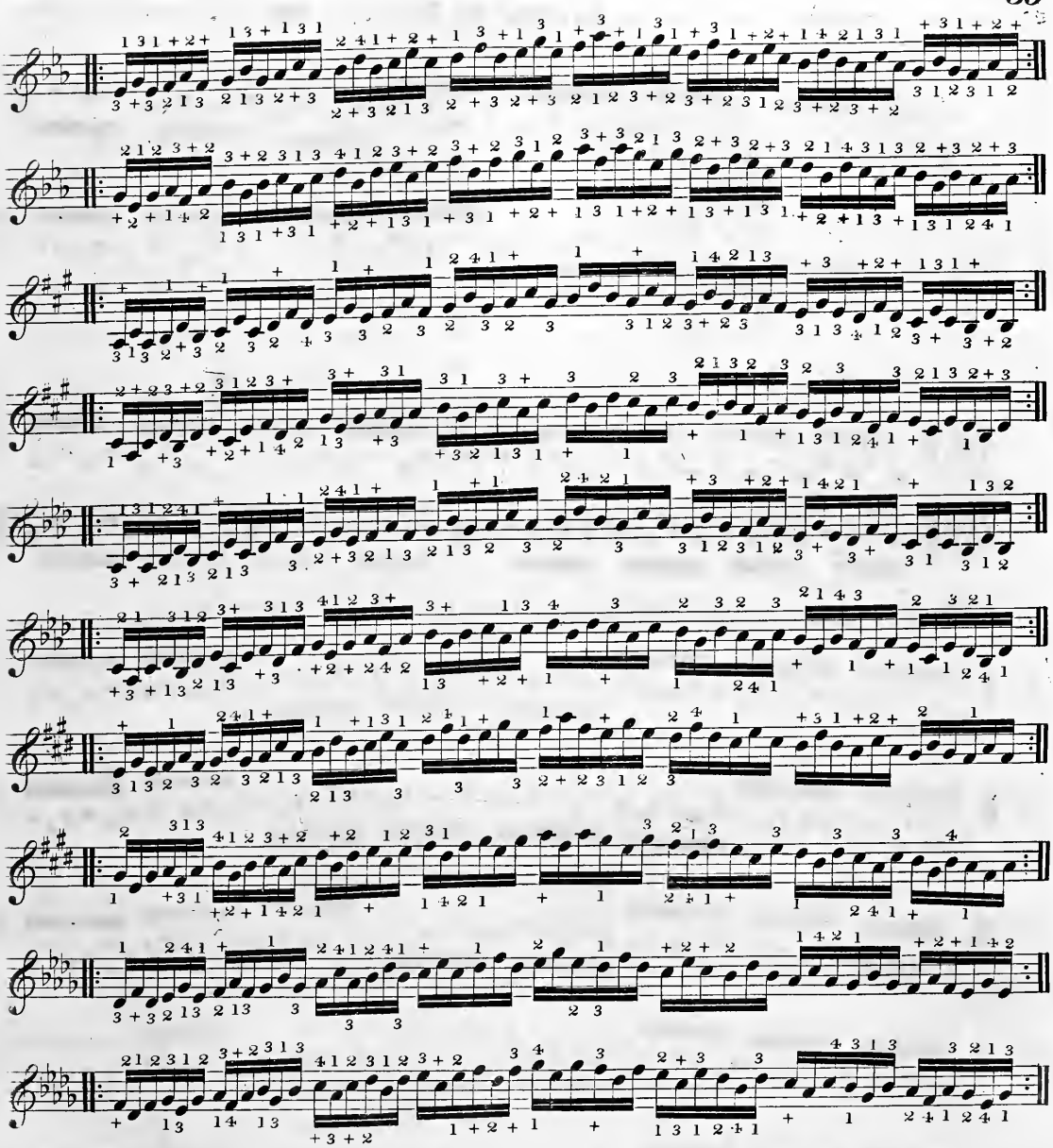


§9. In a lengthened repetition of a single third, the changing of the fingers is very useful to avoid fatigue. Ex:

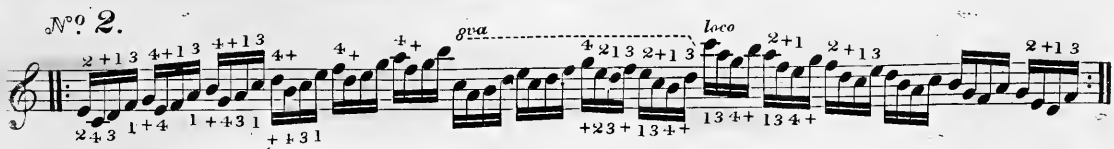


§10. The following passages founded on Thirds must be *well practised.*

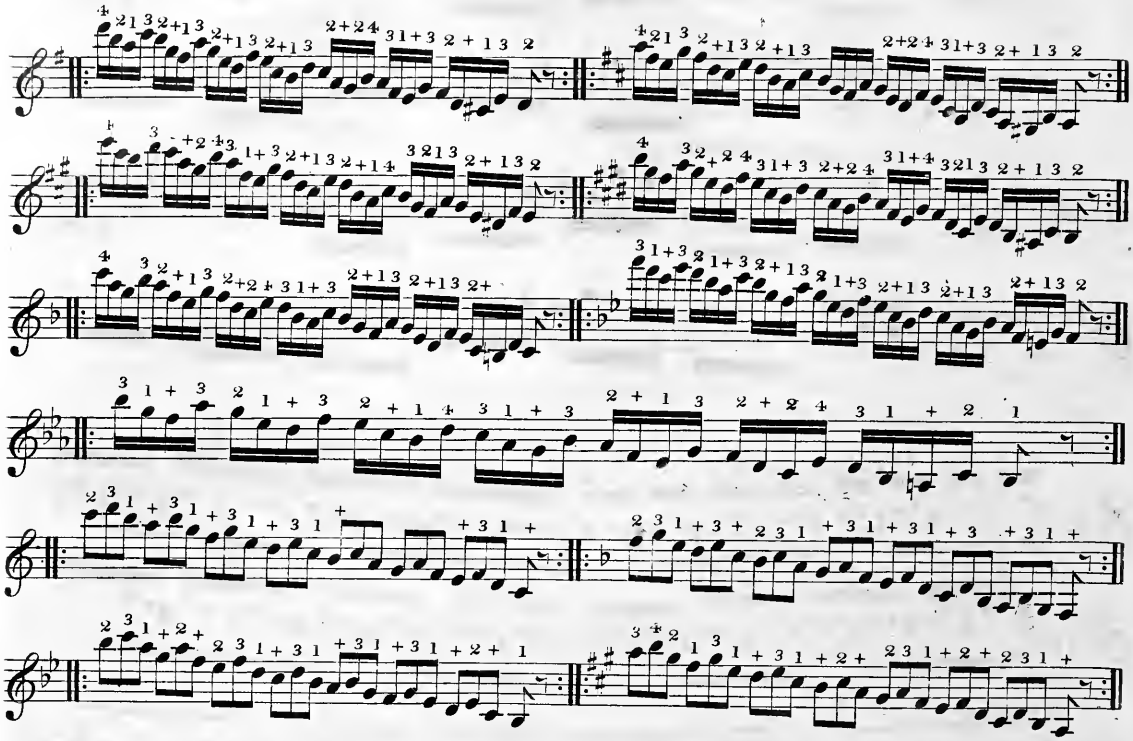




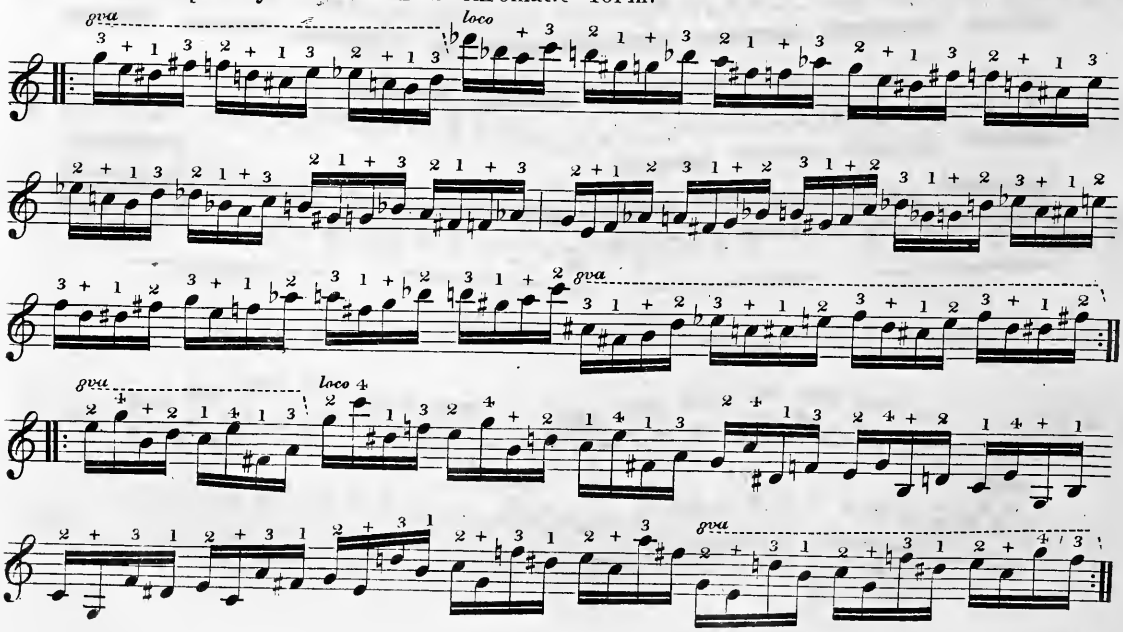
And the same in all the other keys, both major and minor.

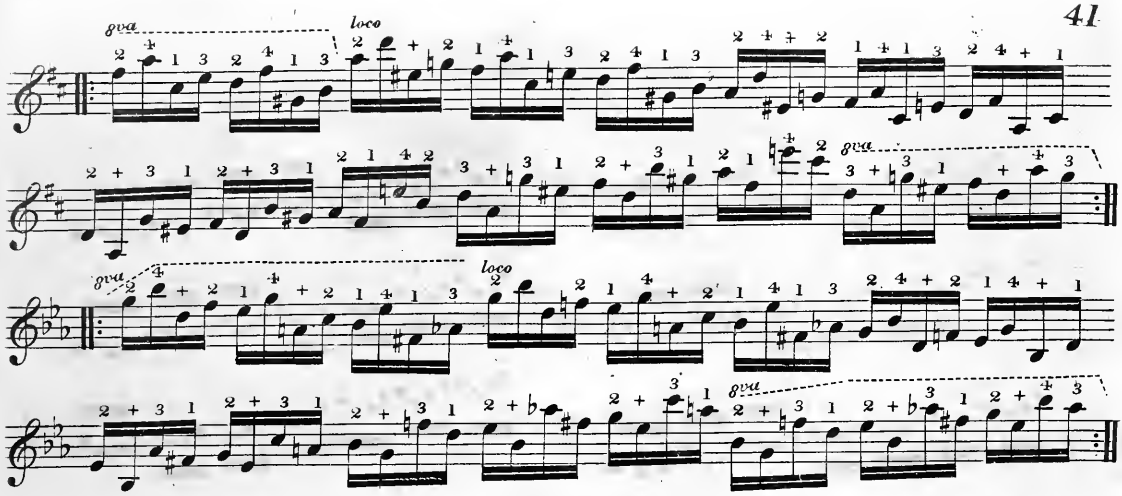


In other keys this passage is only used for the right hand in descending, in which way it frequently occurs.

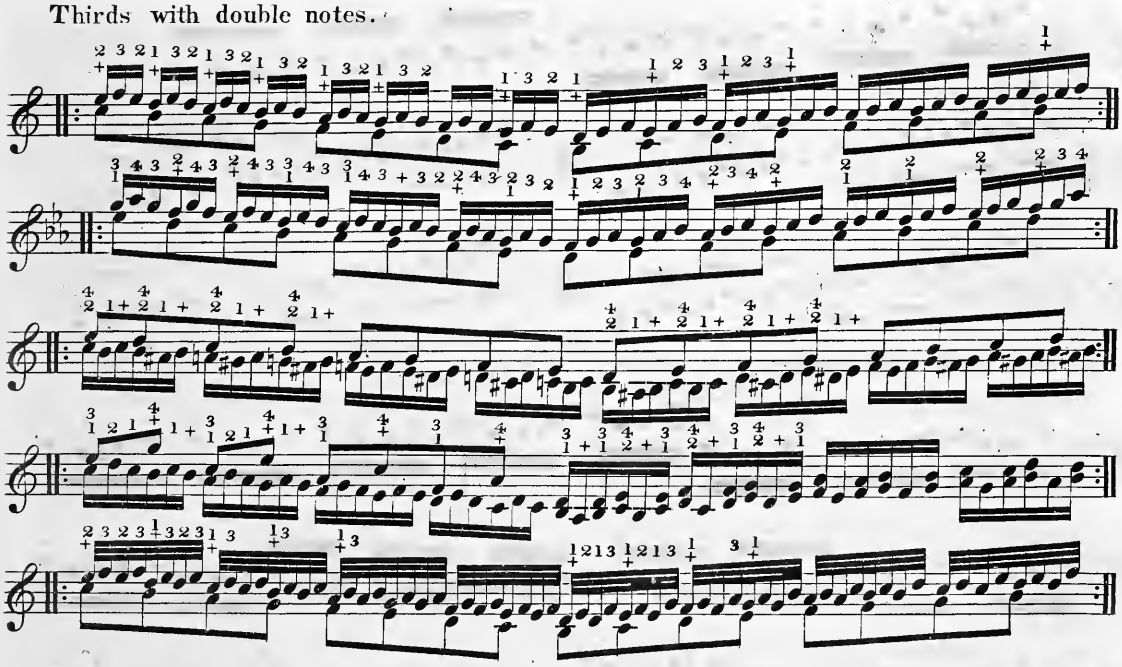


It also frequently occurs in a chromatic form.

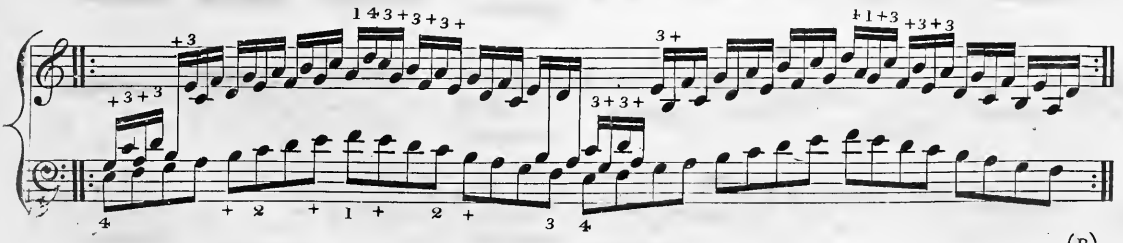


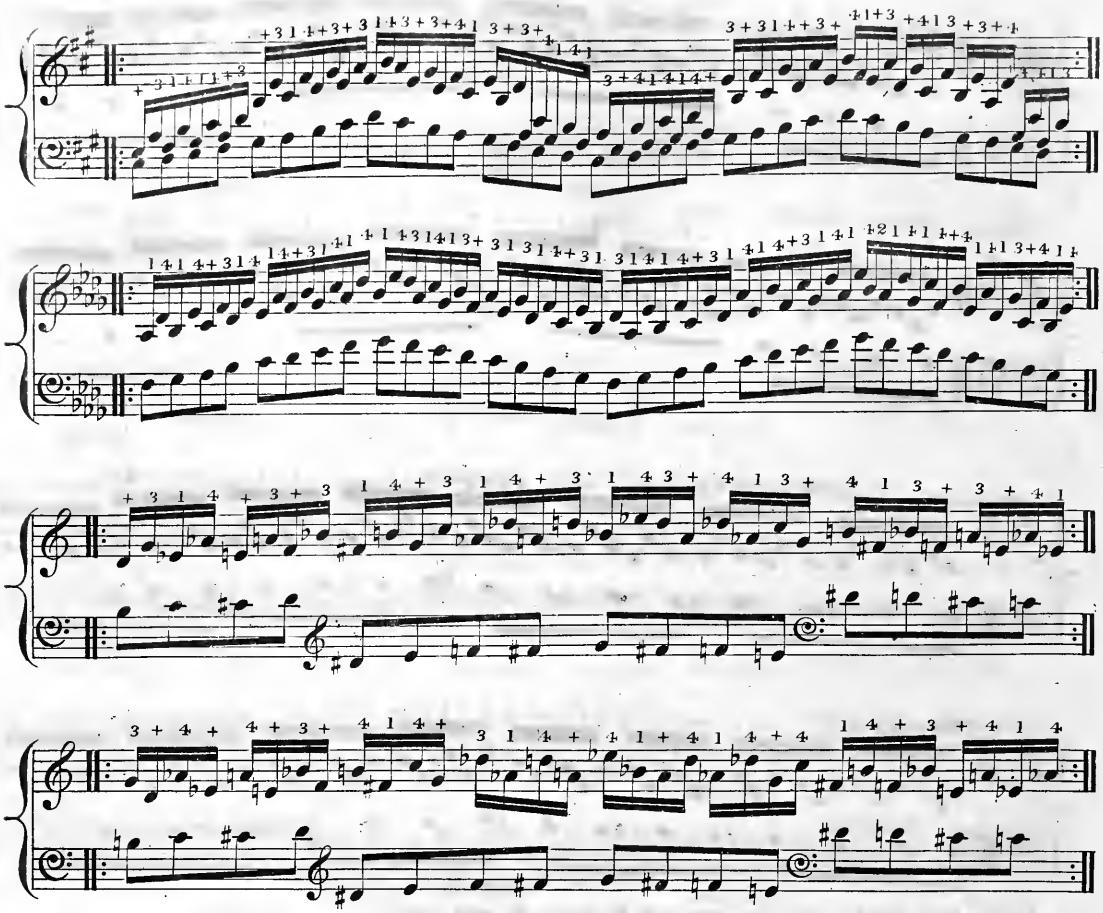


Thirds with double notes.

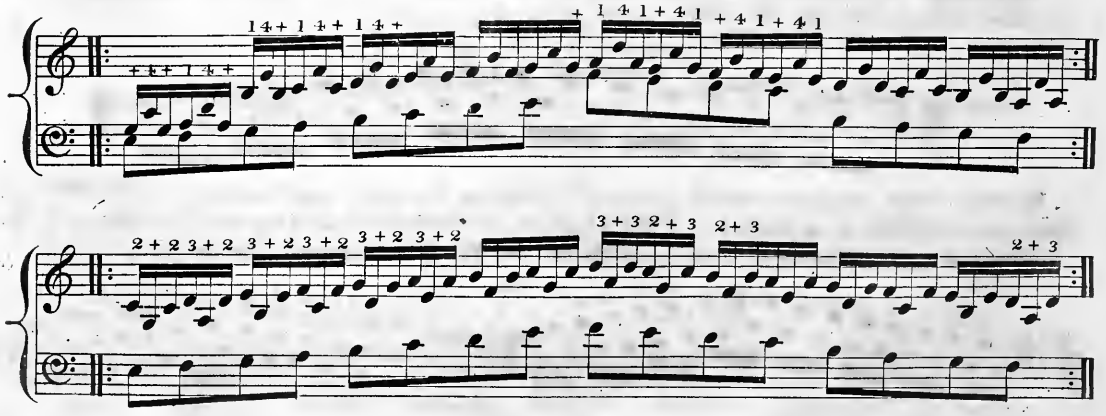


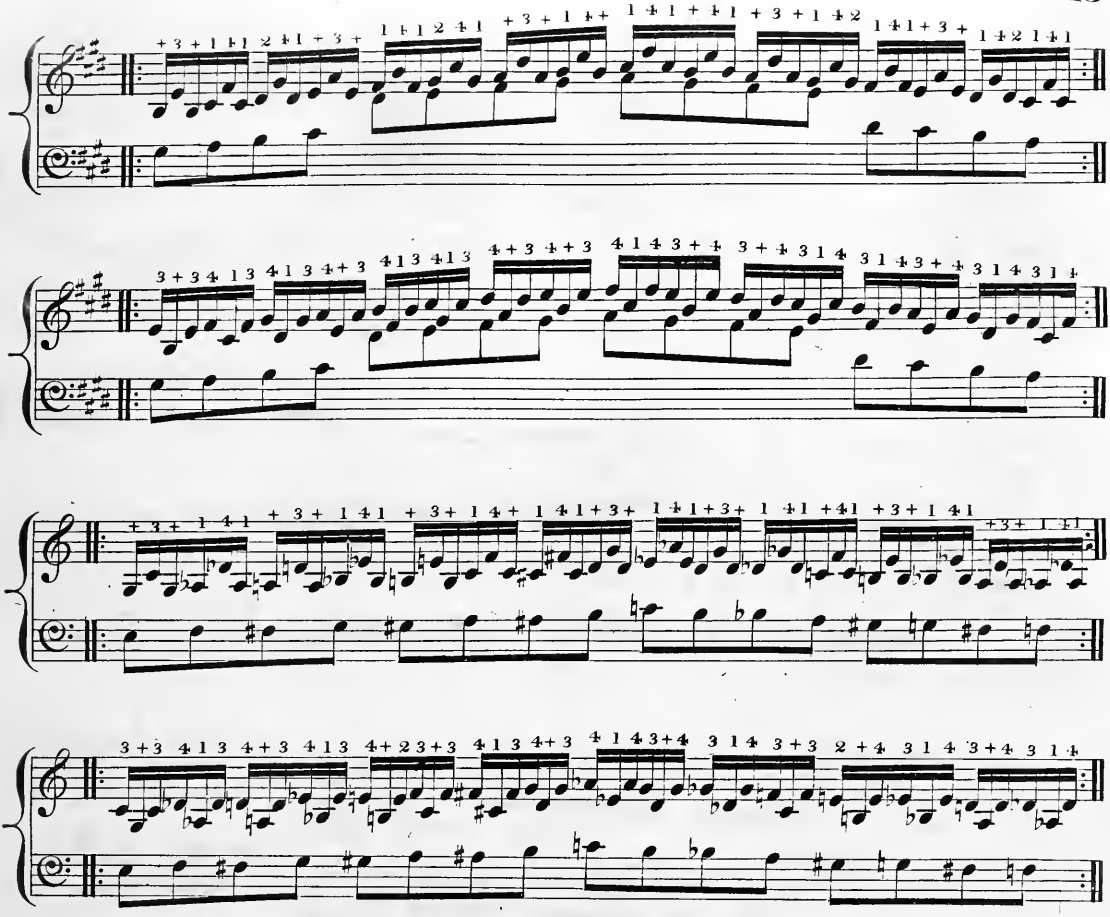
§ 11. Extensions of a Fourth admit also of a regular way of Fingering. Ex.





We here see that the thumb is never placed on the black keys, but that the 4th finger is so, when the extension would be too great for the 3d finger.

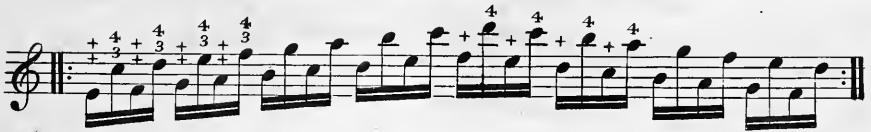




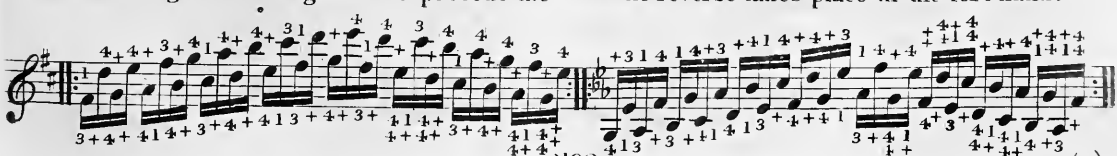
In the left hand such passages of Fourths do not occur.

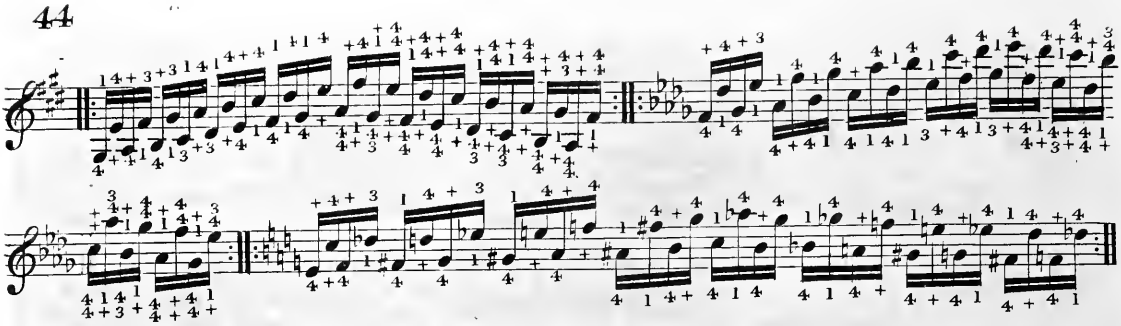
§12. Passages of Sixths admit of about as many changes as those of Fourths, except that they are generally playable with both hands.

In C major in ascending we may take with the thumb the 3d or the 4th finger as we like; in descending only the 4th Ex:



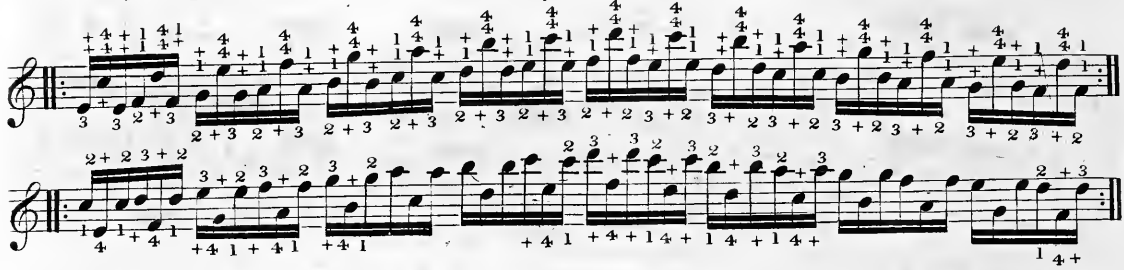
In other keys, the lower of the two notes forming the sixth must be taken with the 1st finger, when it falls on a black key, after which in ascending the 4th finger should always follow. In descending the 4th finger must precede the 1st The reverse takes place in the left hand.



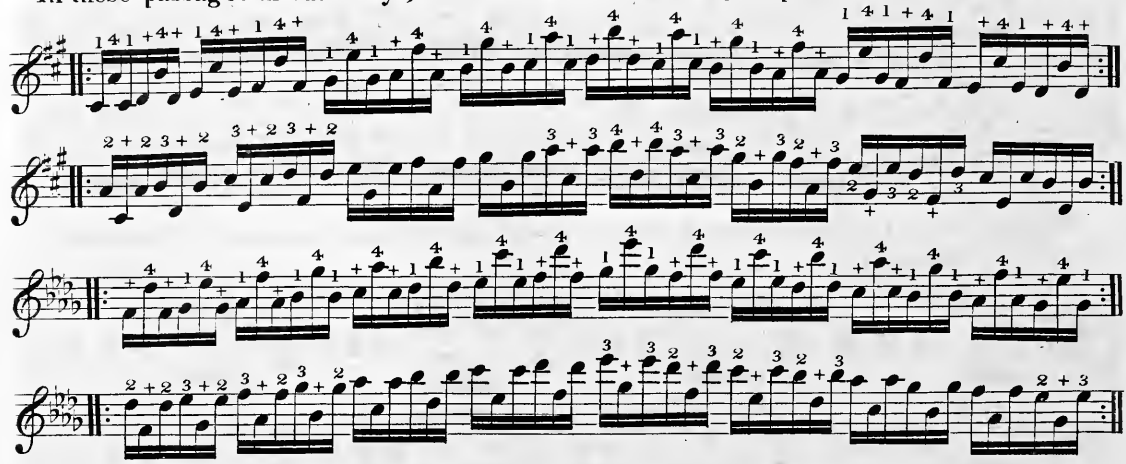


We see that in descending the thumb may be placed at will on the black keys, because the extension here amounts to a seventh.

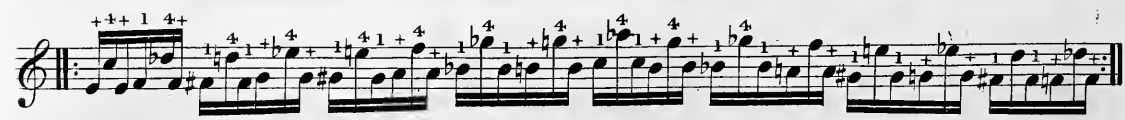
Other passages of Sixths.



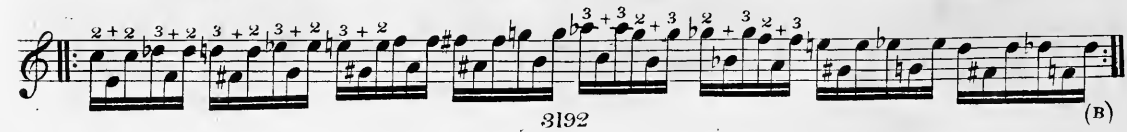
In these passages in other keys, the thumb must occasionally be placed on the black keys. Ex:



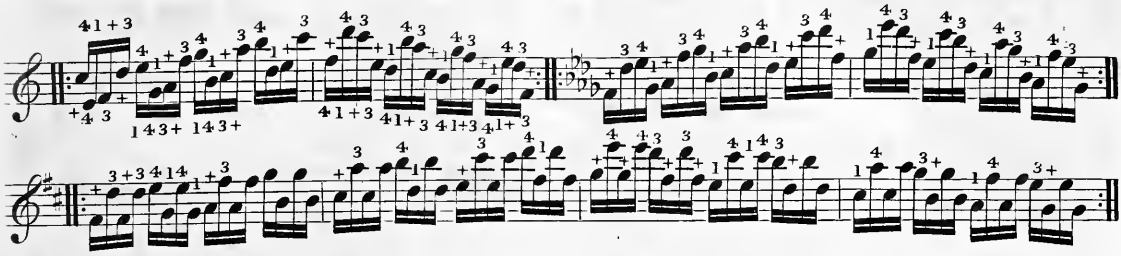
In the following passage the thumb is placed only on the white keys.



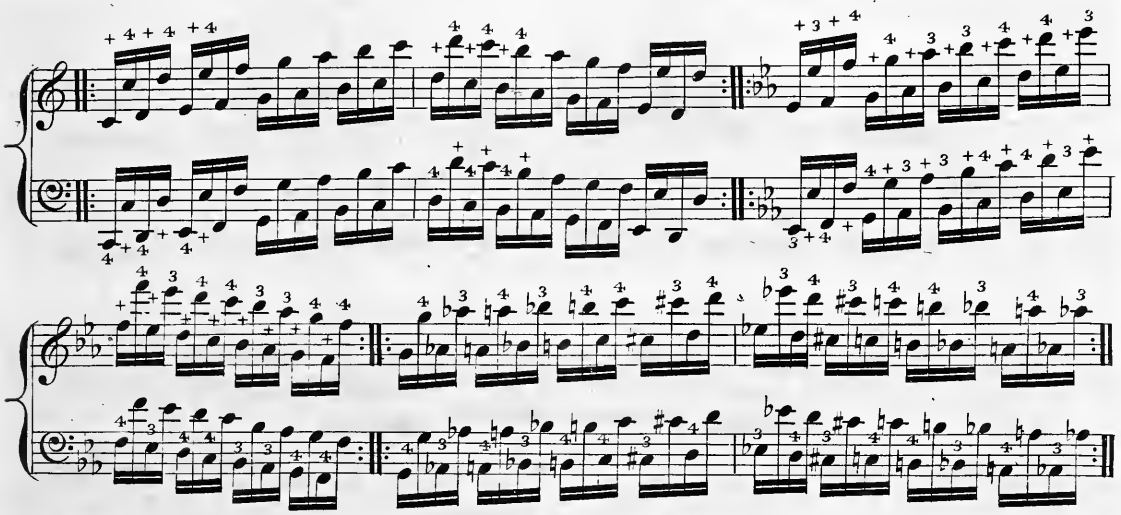
In the same passage inverted the thumb is placed on every lower note without exception.



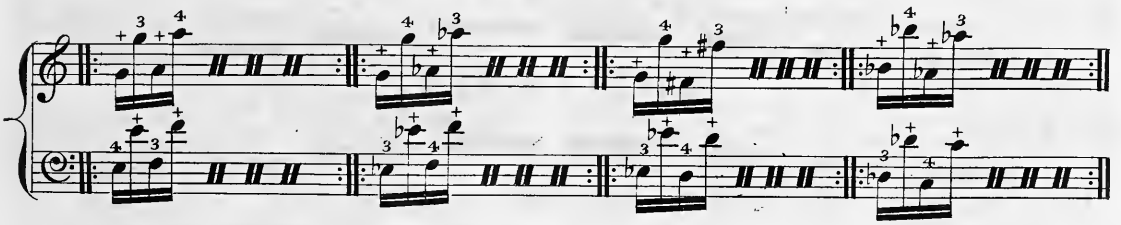
When the following passage is to be played legato and quick, the player must be satisfied with the following mode of fingering, although it is somewhat inconvenient.



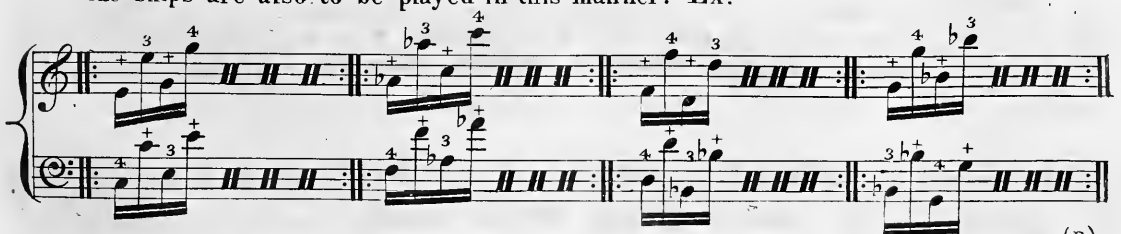
§ 13. Octaves following one another are taken with the thumb and little finger on the white keys, but with the thumb and 3d finger on the black keys.



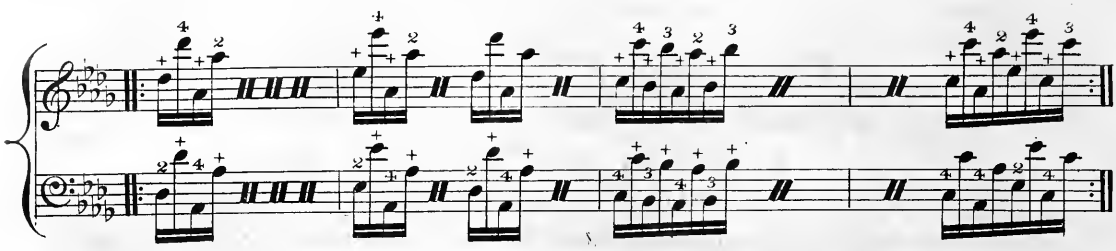
When octaves of this kind form a sort of shake, the 3d finger constantly alternates with the little finger. Ex:



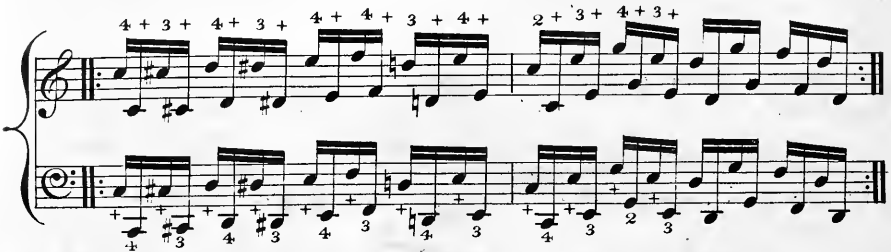
Wide skips are also to be played in this manner. Ex:



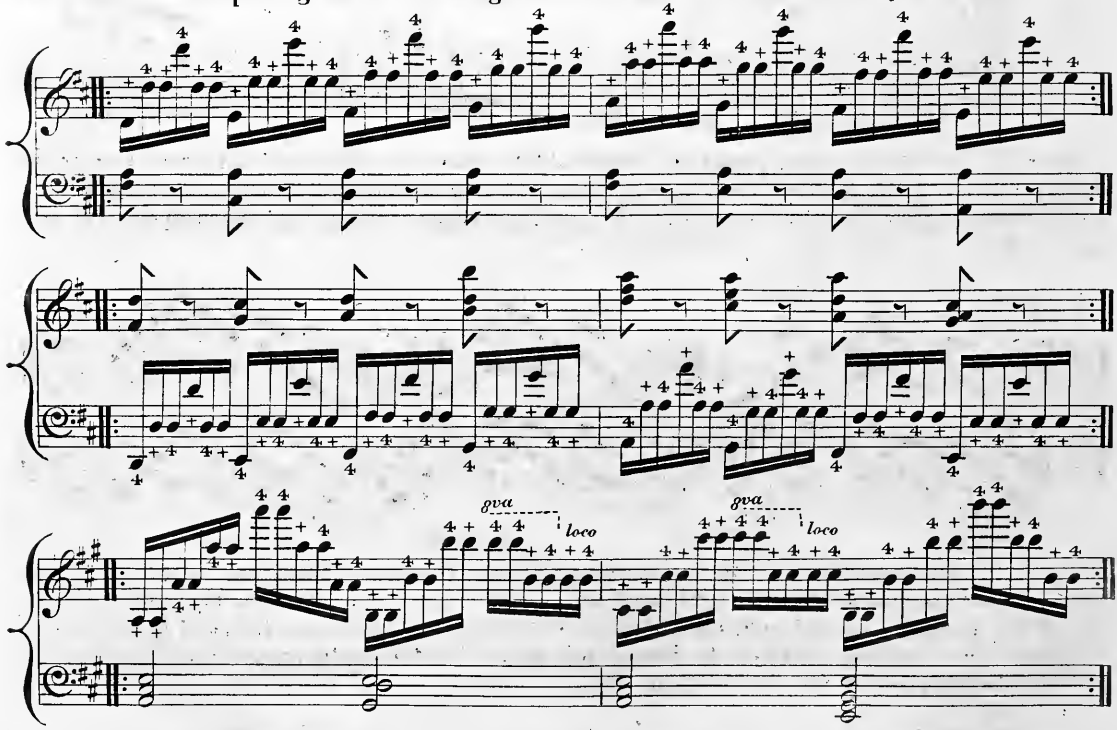
In still wider extensions the 2d finger is preferable to the 3d in such skips.



When the octaves are inverted in this kind of arpeggio, the same fingering must be used.



And similarly with all other octave-passages.
In double octave-passages the little finger and thumb are used alternately.



Players who have a small hand, may, if they please, take all octaves with the thumb and little finger, as the 3d finger is not absolutely necessary.

(B)

PASSAGES FOUNDED ON CHORDS.

§1. These are very numerous; indeed, almost infinitely so.

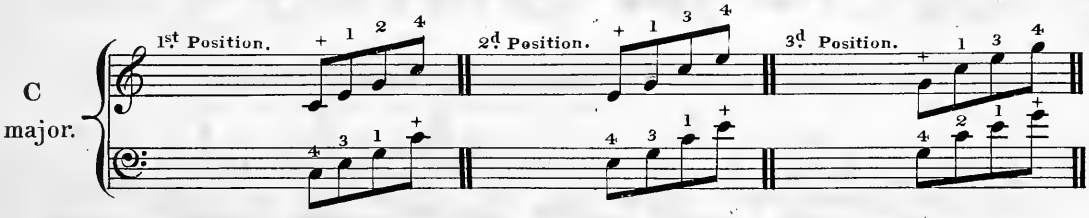
A. *On passages which arise from the Major and Minor Triads only.*

§2. In respect to fingering, these triads may be divided into 4 kinds; namely, such as contain
a. no black key.
b. one black key.
c. two black keys.
d. lastly, such as consist of black keys only.

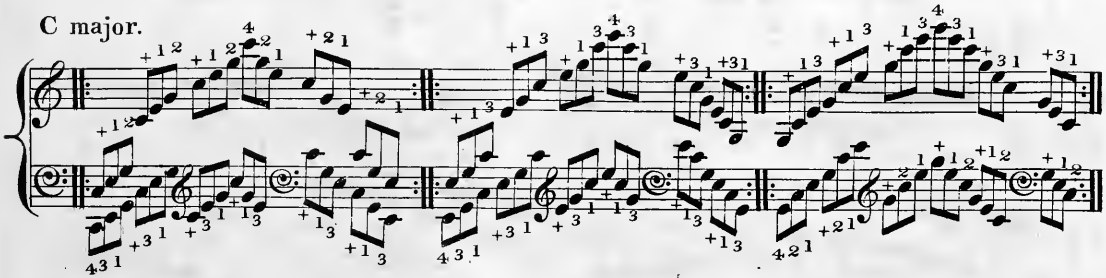
Each of these kinds serve to form a great number of passages, which have their own peculiar mode of fingering.

ON CHORDS WITHOUT ANY BLACK KEY.

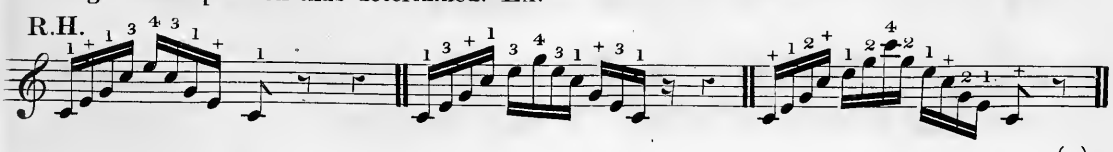
§3. We already know that each common chord has three different positions. viz:

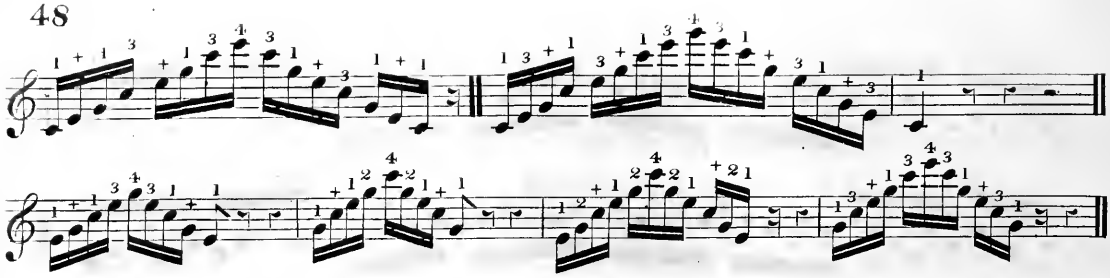


Since the extension which forms the Fourth, G C, must be taken with different fingers in each position, it follows that each position has its own unchangeable mode of fingering, which must still be observed even when the same position is continued through several octaves. Ex:

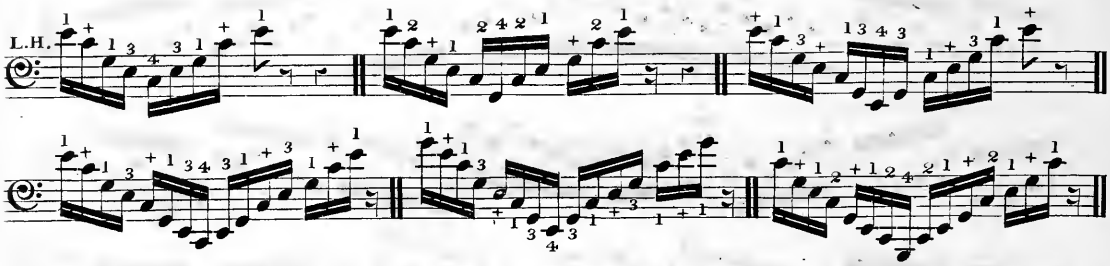


§4. As we may sometimes be in doubt, which of these 3 modes of fingering is applicable to any case that may occur; for the *right* hand, the rule to be observed is, that the highest note to which the passage ascends, and on which the little finger must always fall, will in all cases determine the position, and that the lowest note must therefore be taken with that finger, which belongs to the position thus determined. Ex:



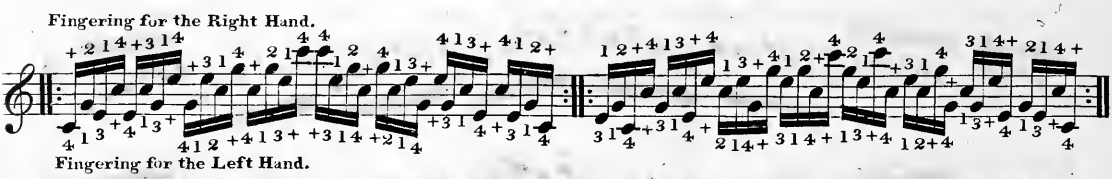


§5. In the left hand, on the contrary, the lowest note determines the position. **Ex:**

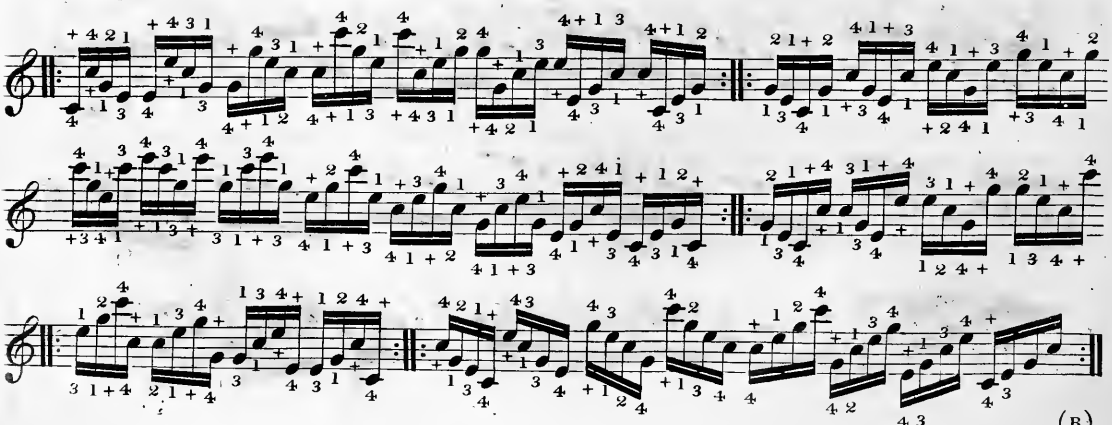


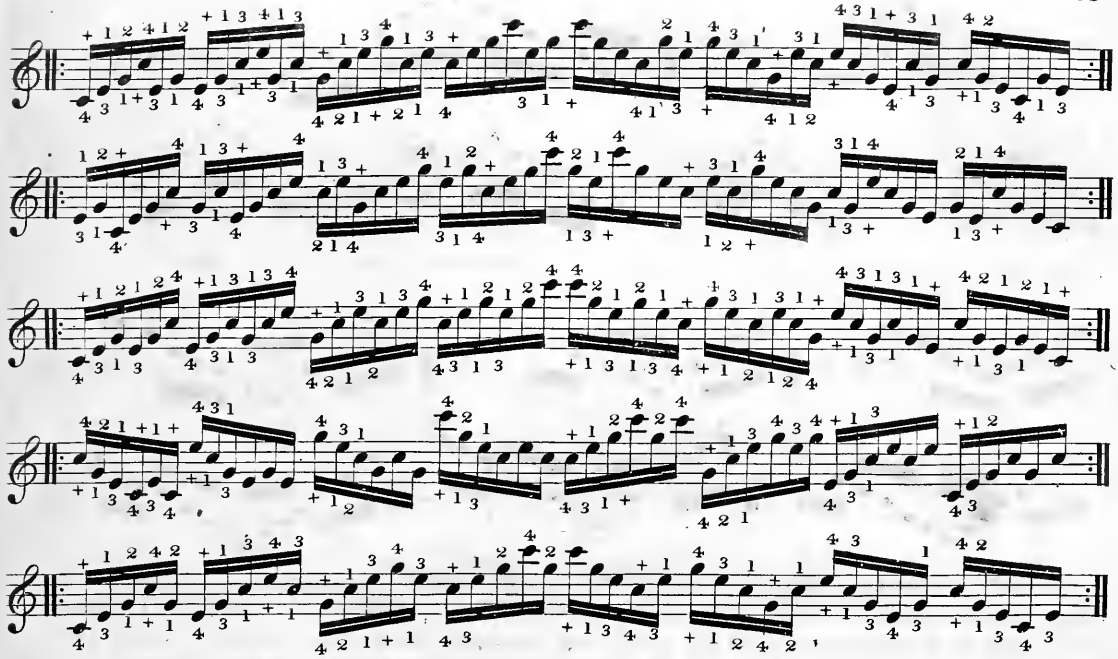
§6. It must be carefully observed, that all this equally applies to all those keys of which the common chord contains no black key, namely *C* major, F major, G major, A minor, D minor, E minor; and that consequently all the preceding examples, as well as all those which are about to follow in the key of C major, must be diligently practised in all these 6 keys.

§7. The following are the most usual passages which are formed from the perfect common chord.

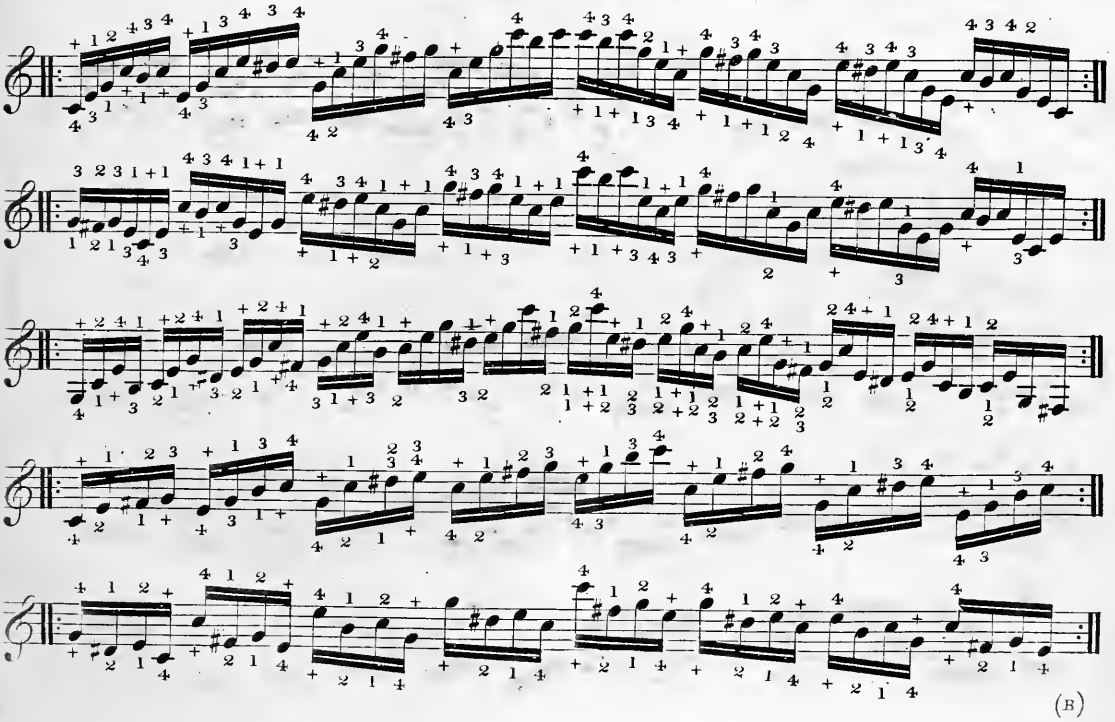


NB. All these passages must be very diligently practised, first with the right hand alone then with the left hand alone, and then with both together, and that not merely within the space of one octave but throughout all the octaves on the key-board, ascending and descending.

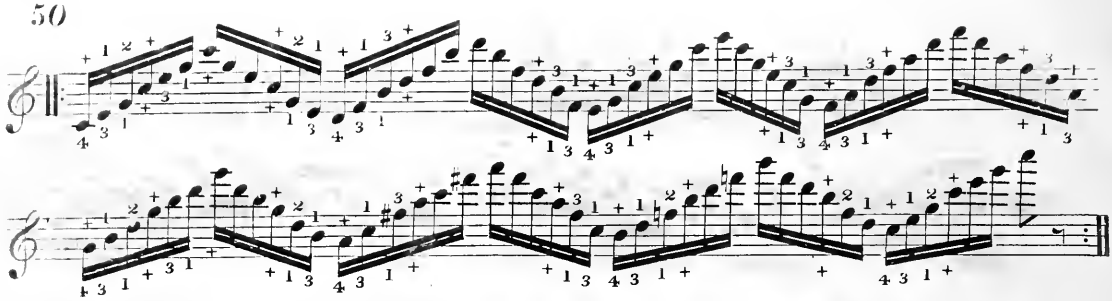




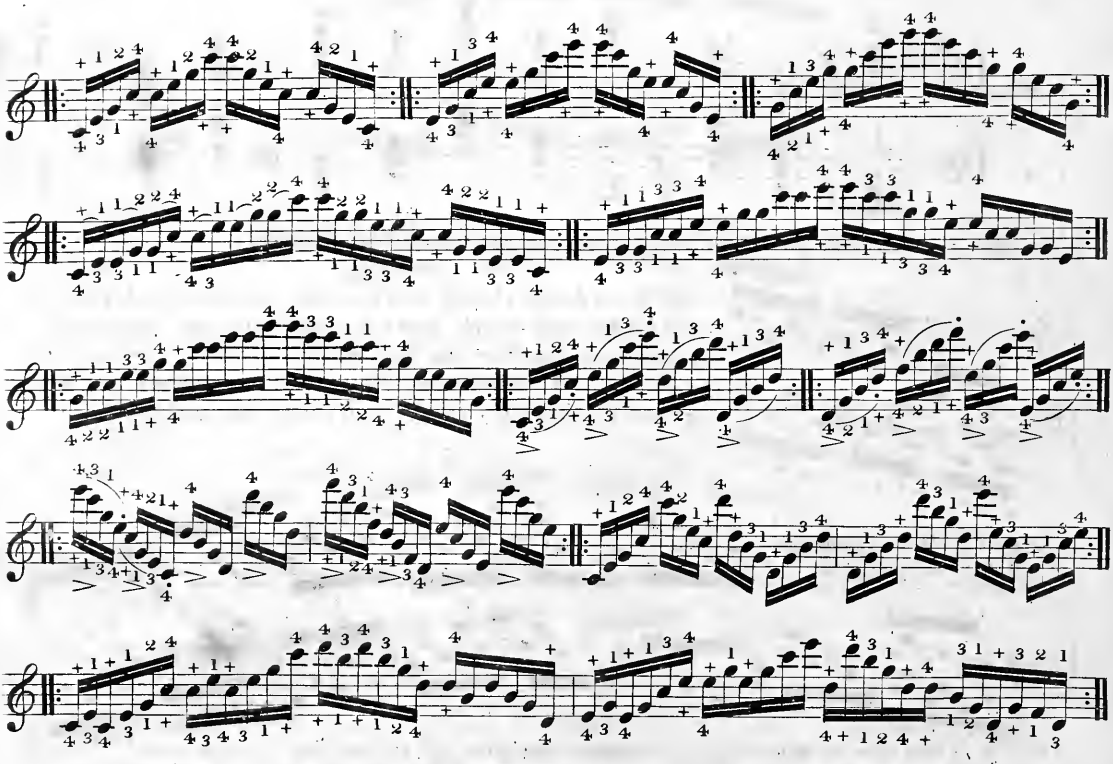
§ 8. When a note is introduced which is foreign to the chord, we must endeavour, as much as possible, to avoid the frequent passage of the thumb. **Ex:**



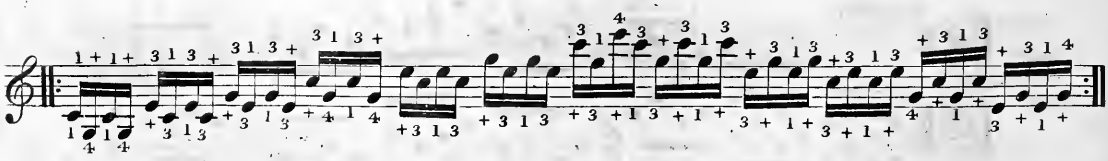
(B)



§ 9. Cases occur in which the position of the hand is changed only from octave to octave. Ex:

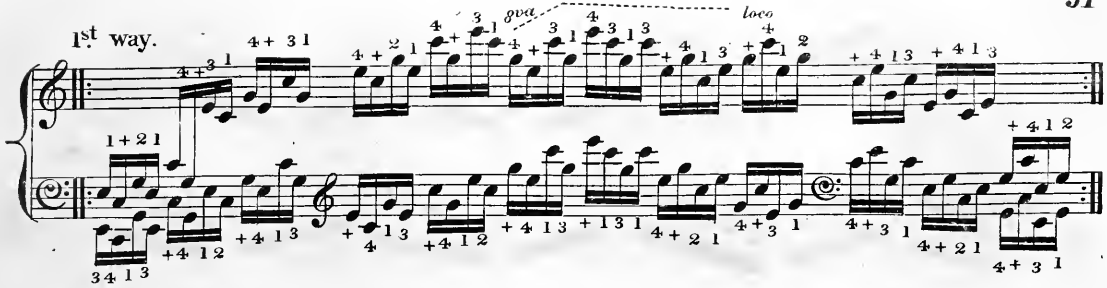


§ 10. When such progressions are delayed by the different positions being repeated, the changing of the fingers will be found useful. Ex:

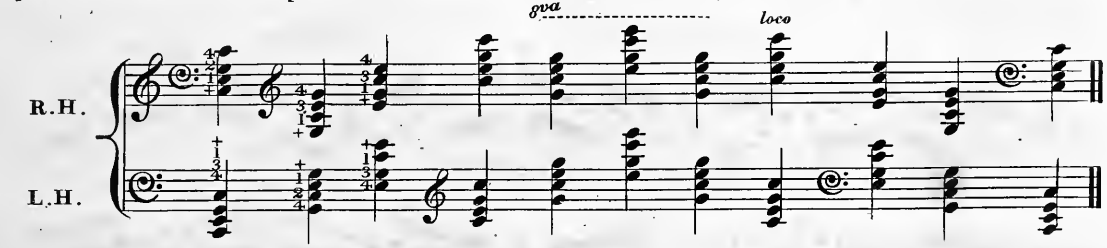


The following passage occurs very frequently and in every key; it merits particular attention and diligent practice, as it admits of several ways of fingering.

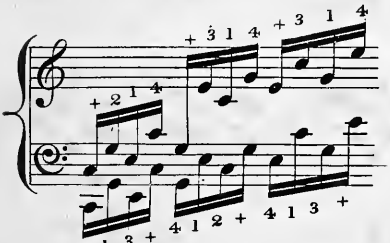
(B)



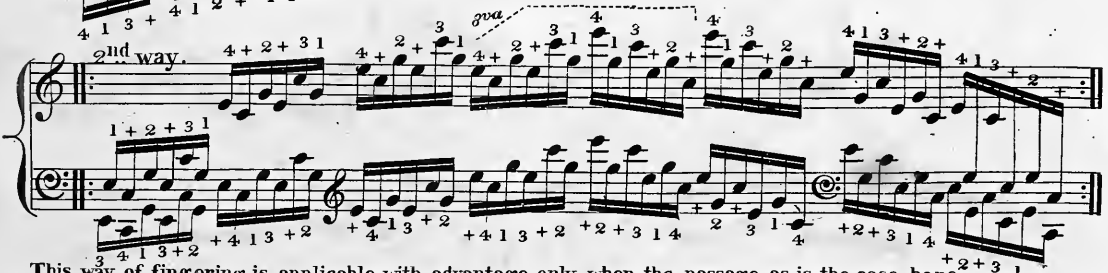
To practise this way advantageously we must imagine the chords to be in the following positions, and at first practise them, as if such really were the case.



We may now arpeggio each of these chords in the following manner;

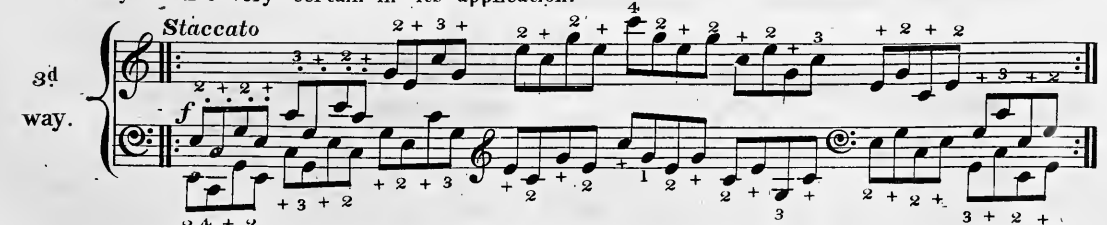


and in so doing, chiefly observe that the notes played by 4th finger and thumb must be smoothly and naturally connected together; by this means we shall arrive at a degree of roundness and precision, which in a general point of view is extremely desirable.



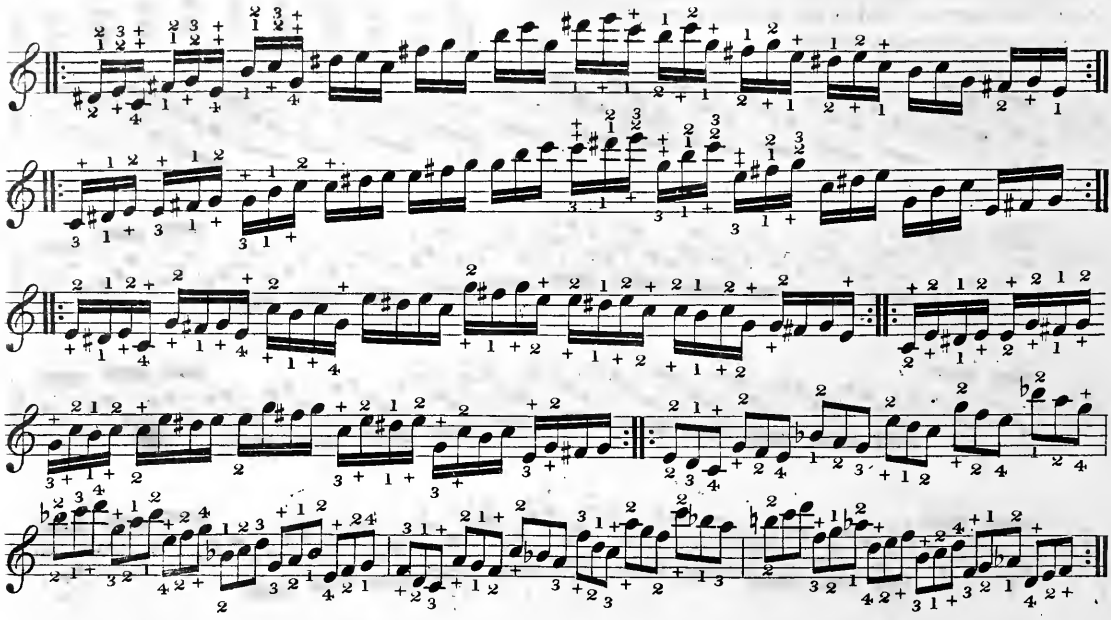
This way of fingering is applicable with advantage only when the passage, as is the case here, appears divided in rapid groups of six notes, because we are by its means enabled to strongly accent the first note of each group.

This way is also very certain in its application.

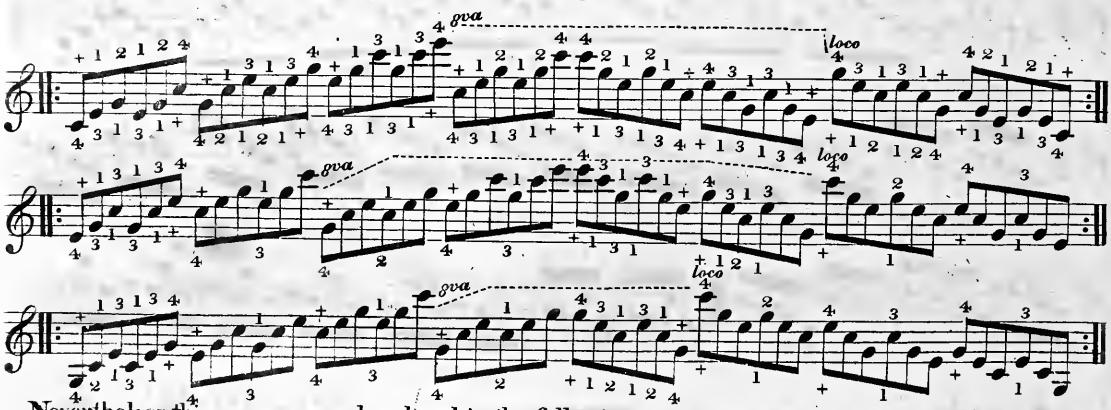


This way is applicable only in slow degrees of movement, when the passages are to be played very staccato and with much energy.

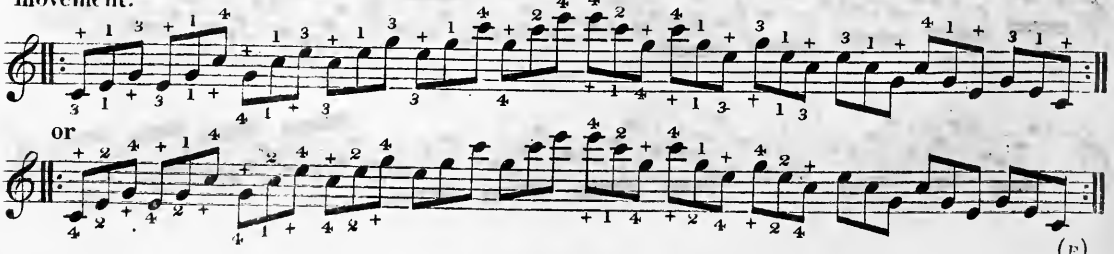
§11. These passages are also very often varied by accessary notes, and then the 3d way of fingering may generally be applied. **Ex:**



§12. When the chord is arpeggioed in Triplets in the manner following, we may again apply the extended positions explained in the first way in § 3.



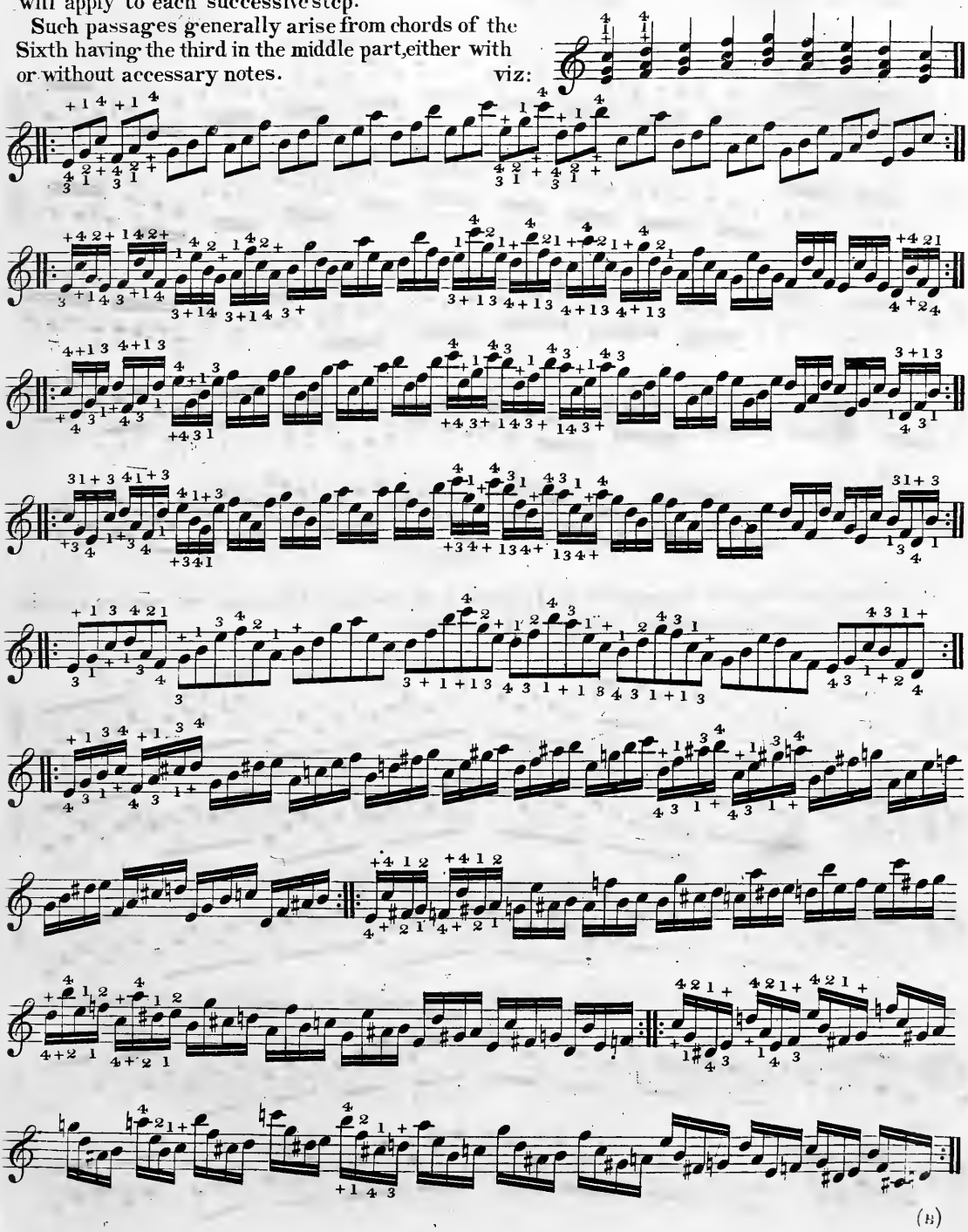
Nevertheless this passage may be played in the following manner in a moderate time or degree of movement.



or

§ 13. When chord-passages follow one another by degrees or steps, the same fingering will apply to each successive step.

Such passages generally arise from chords of the Sixth having the third in the middle part, either with or without accessary notes. viz:



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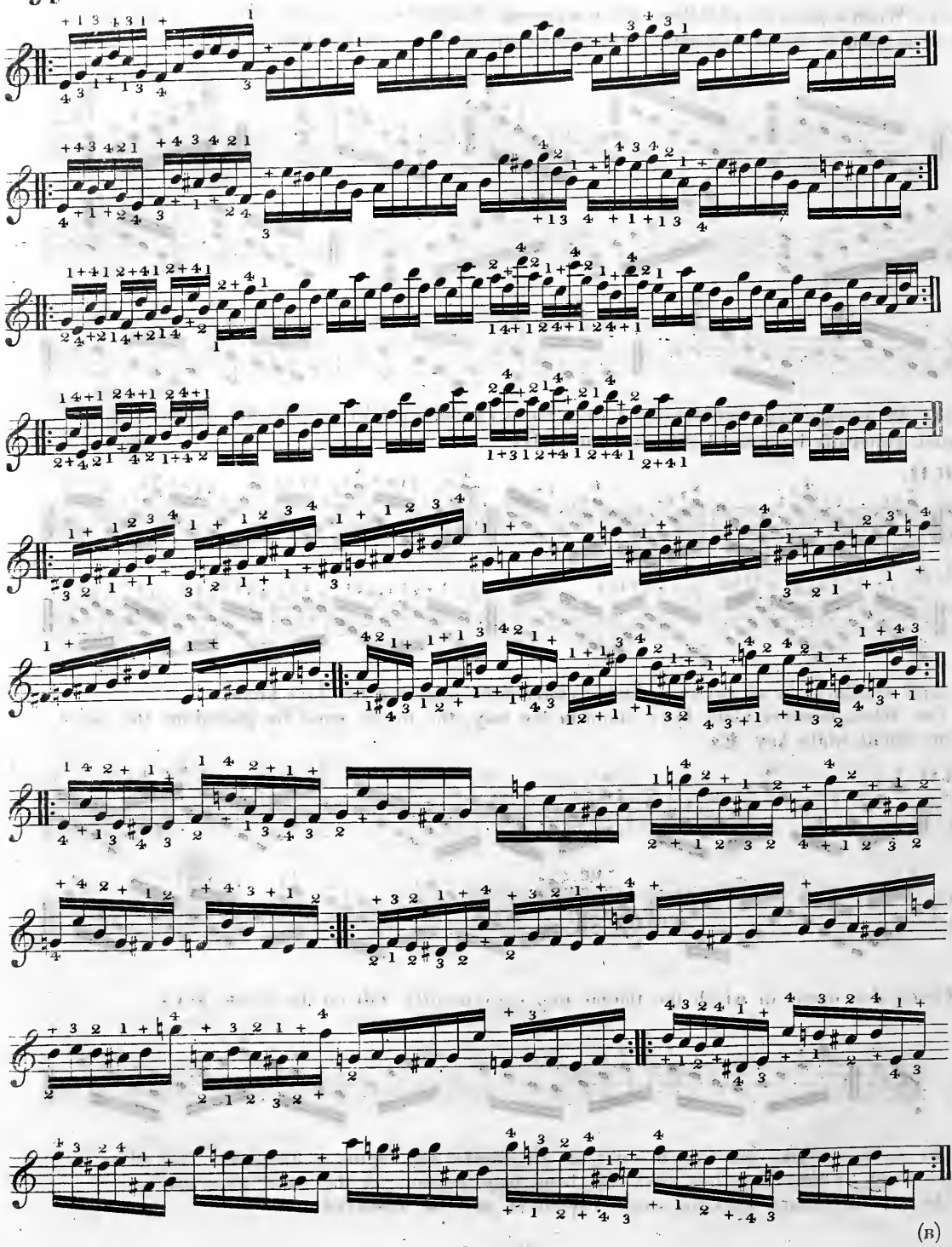
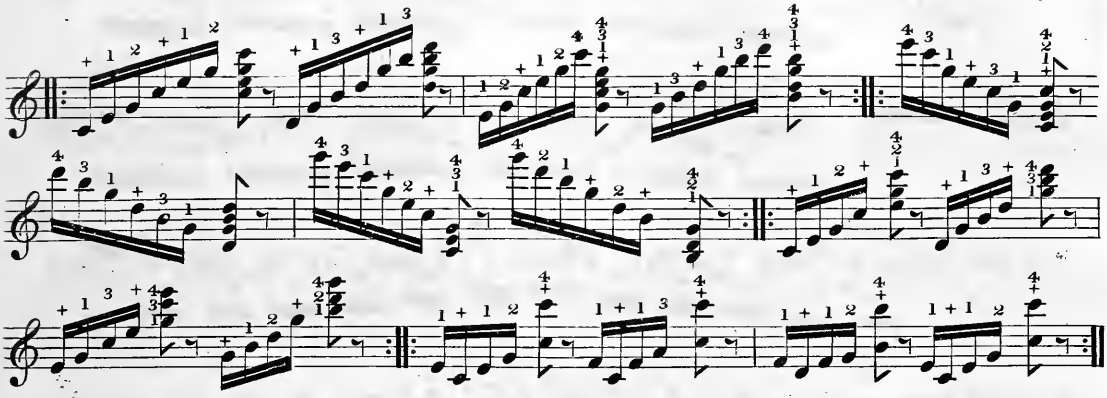
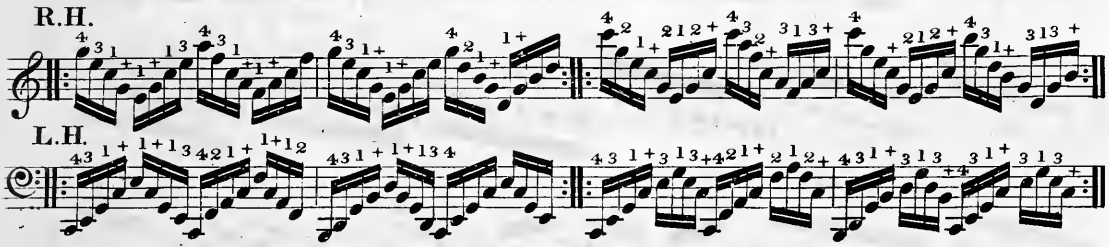


§ 14. When a plain chord follows after a passage founded on chords, the fingering must be chosen so that the chord may appear smoothly connected with the last note of the passage. Ex:

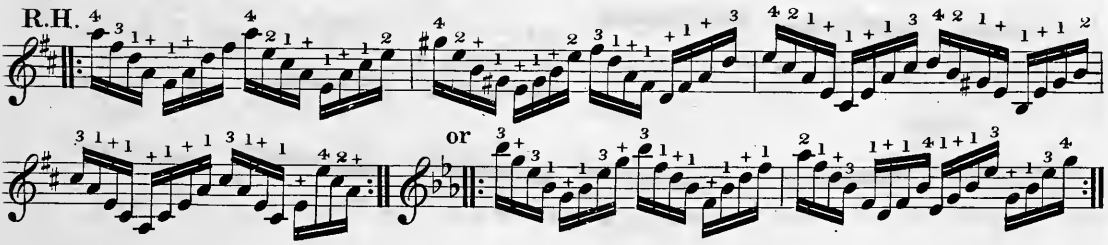


§ 15. In arpeggioed chords, when 1 or 2 notes extend beyond the octave, one or two fingers must generally be passed over the thumb. Ex:

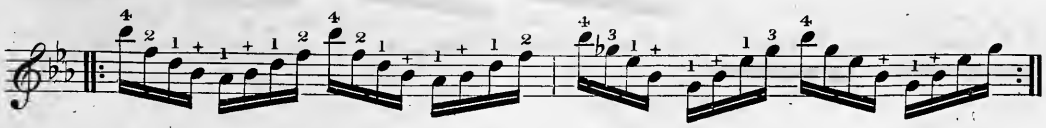


And similarly, in all keys in which a chord occurs, having no black keys.

§ 16. When, however, black keys stand in the way, the thumb must be placed on the most convenient white key. Ex:



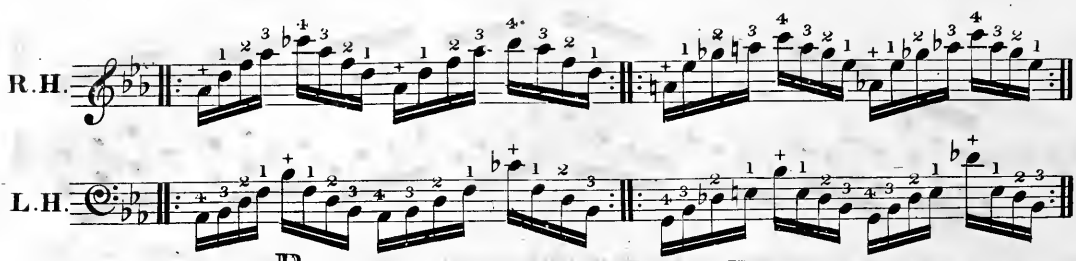
Cases also occur in which the thumb may conveniently fall on the black keys.



As in the 2d bar the thumb must at all events fall upon a black key, we place it on one, even in the first bar, that the hand may remain in the same position.

In the left hand also, the same expedient may be resorted to.

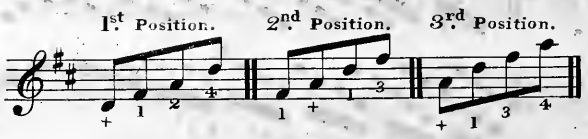
§ 17 In such cases the player is occasionally at liberty to employ all his 5 fingers without passing over the thumb, if the peculiar position of the chord should induce him to think this more convenient. Ex:



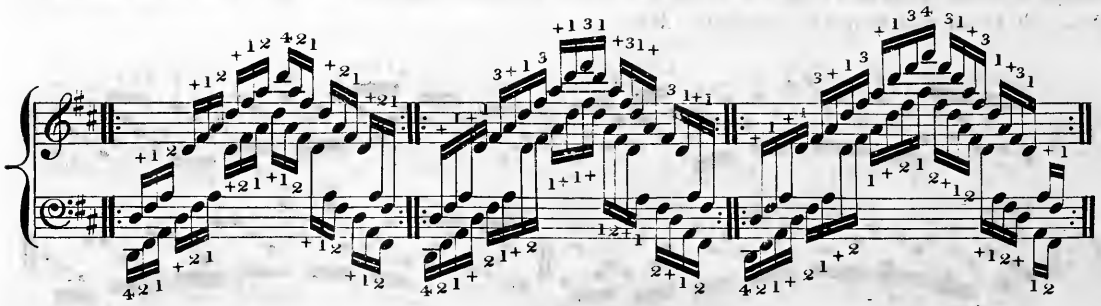
B. *On Chords with one Black Key.*

§1. The Rules and Examples which we shall here write wholly in the key of D major, apply also to A major, E major, B♭ major, B minor, G minor, C minor, and F minor; consequently in all to 7 keys.

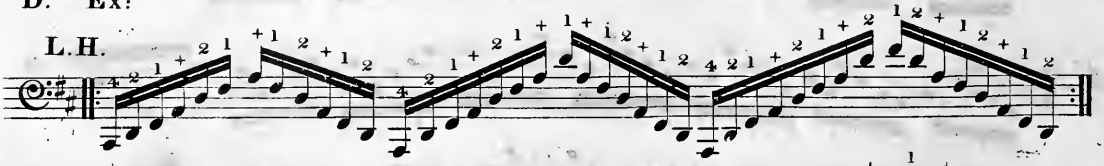
§2. The 3 positions of the Chord of D major are the following:



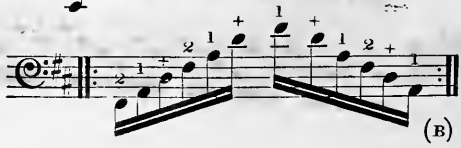
As, however, according to the general rule the thumb must not fall on the black key, F♯; the second and third positions have one and the same way of fingering; and here in the right hand the black key determines which mode of fingering is most applicable; and in the left hand the lowest note performs the same office.



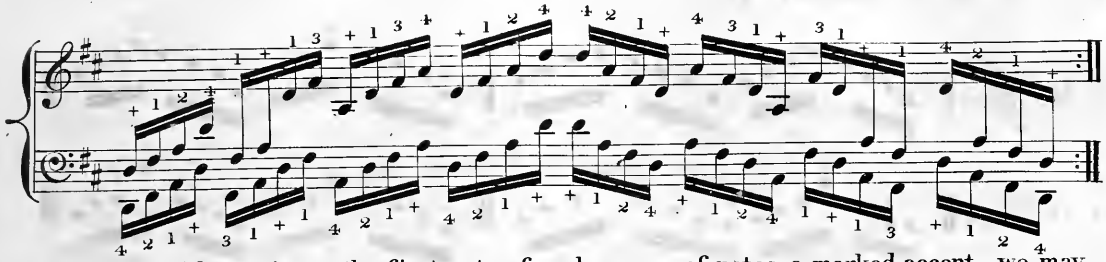
We perceive that in the right hand, both in the 2d and 3d passages, the thumb falls on A. In the left hand the fingering is not changed, because the lowest note is always D. If, however, the bass were to descend to A, the 2d finger must have been placed on the D. Ex:



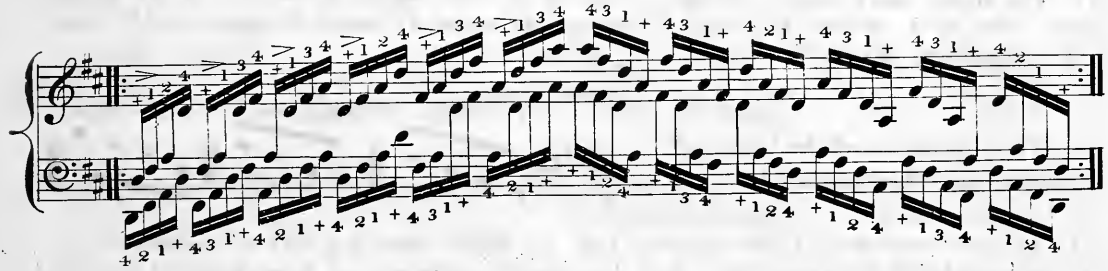
On the contrary, if F♯ were the lowest note, the thumb would again fall on the D. Ex:



§ 3. The regular way of fingering for the chord repeated in all its 3 positions is, as is well known, the following one.

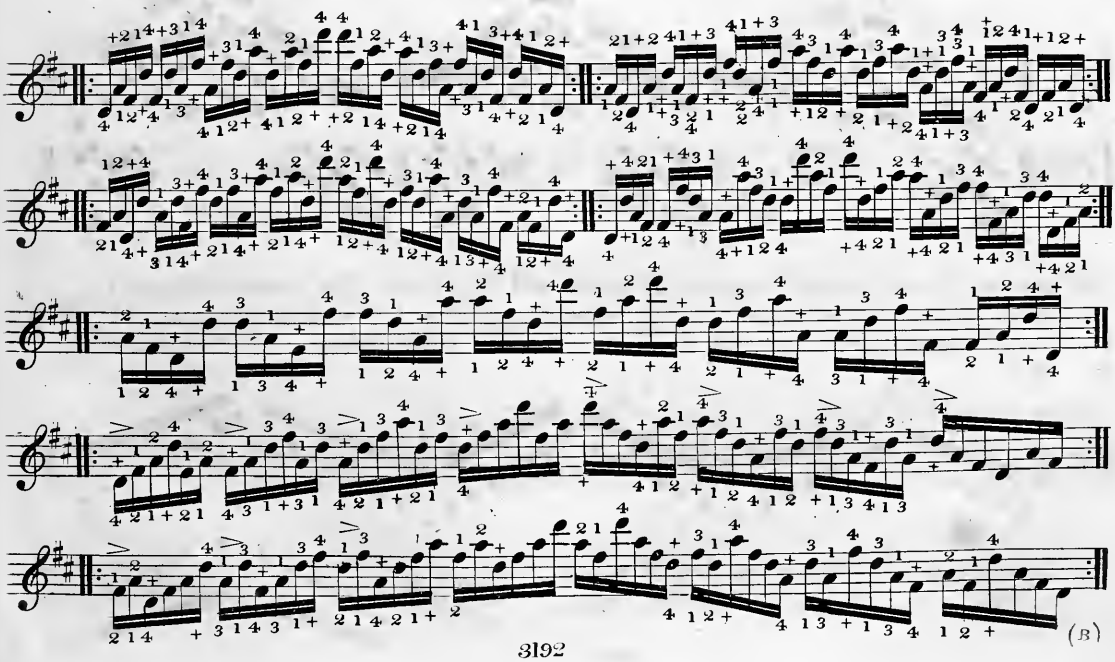


But if we wish to give to the first note of each group of notes a marked accent, we may, and indeed must, place the thumb and the little finger on the black keys. Thus.



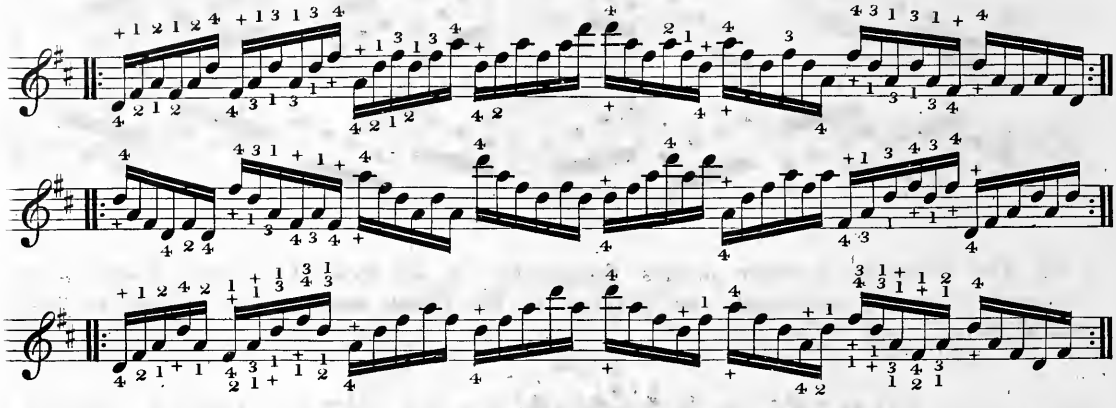
The same fingering as in C major.

§ 4. This second way of fingering is still farther of importance, because many other passages arising from the chord of D major, must be played in the same way, in as much as they proceed from position to position. Ex:

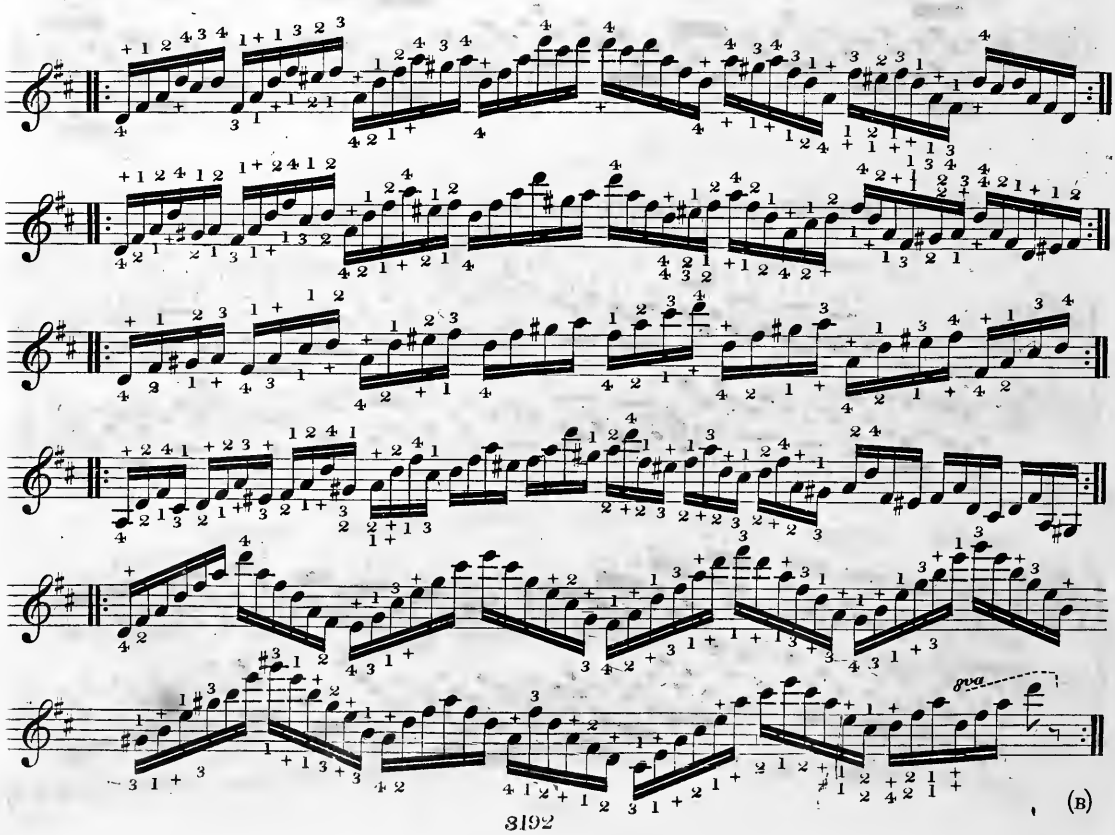


(B)

In the two last passages this way of fingering is available, only when the first note of each group of 6 notes is always to be strongly accented; when this is not the case, the 1st and 3d fingers placed on the F♯ in conformity to the common rule, would be better. The same observation applies in a great measure to the 3 following passages.

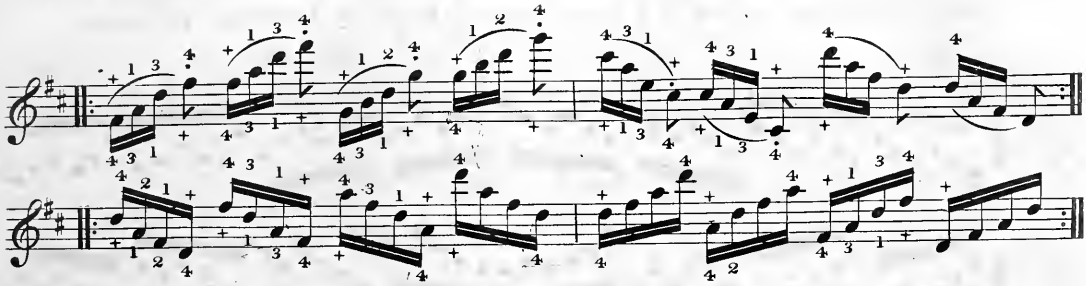


§5. When notes foreign to the chord are intermixed, the first regular mode of fingering will generally be found the best. Ex:

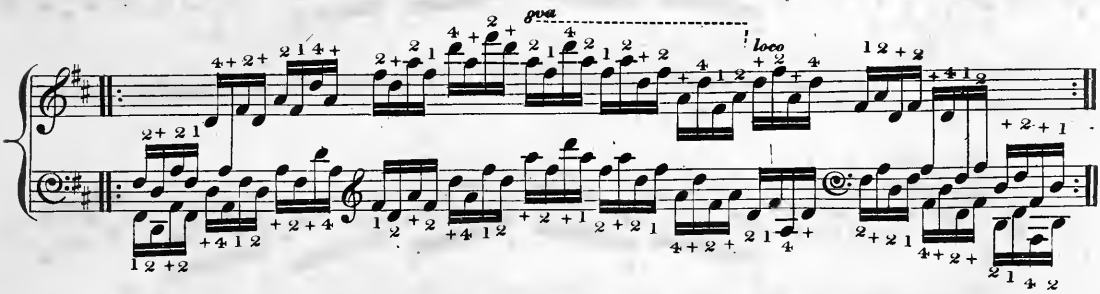


(B)

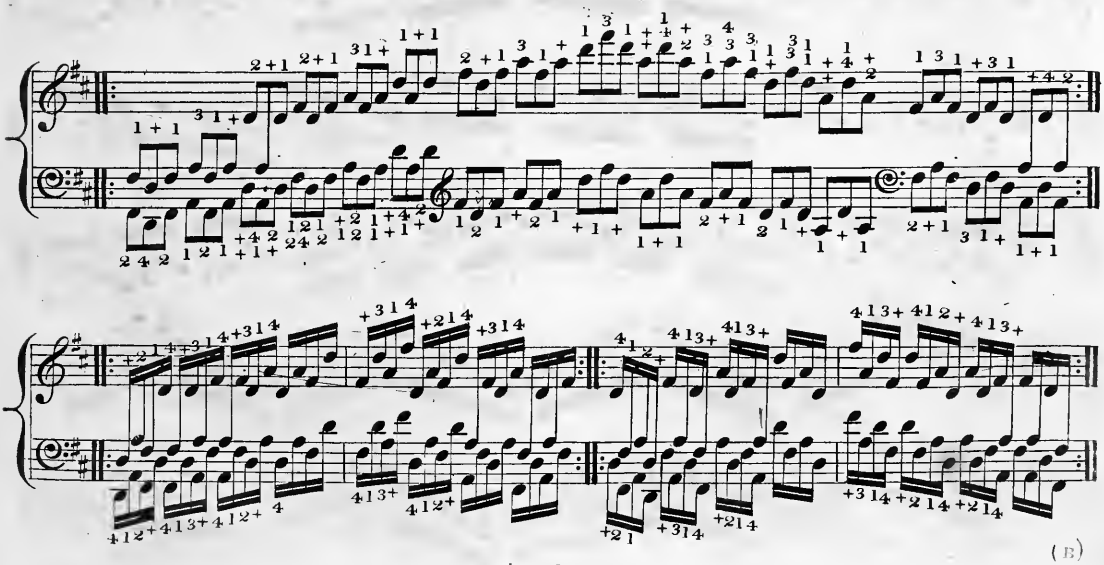
§6. When the positions follow each other separated by wide intervals like octaves, we must employ the 2d way of fingering.



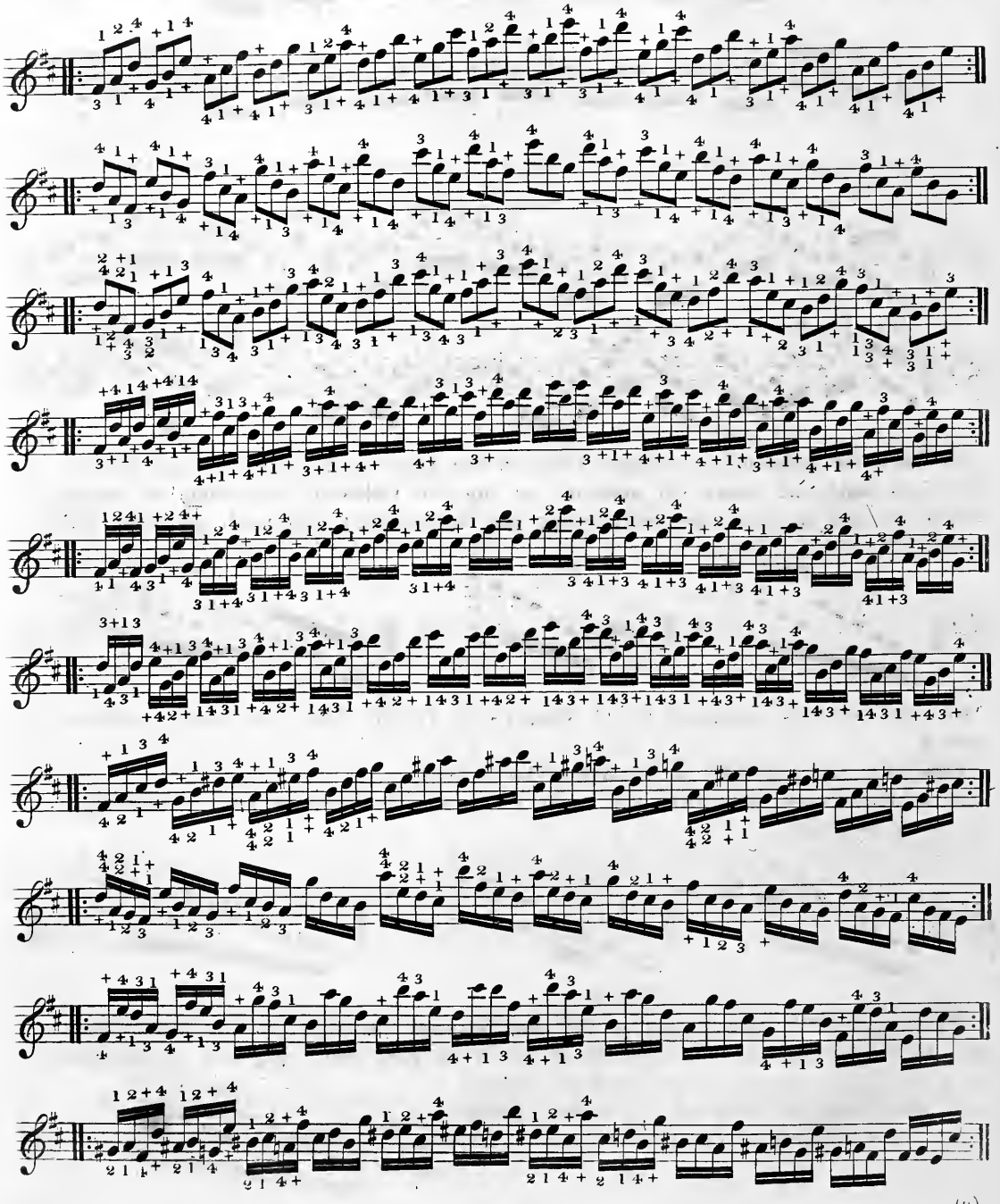
§7. The following passage occurs frequently in all these keys, and deserves to be most diligently practised. In playing it, the thumb must not be placed on any black key.

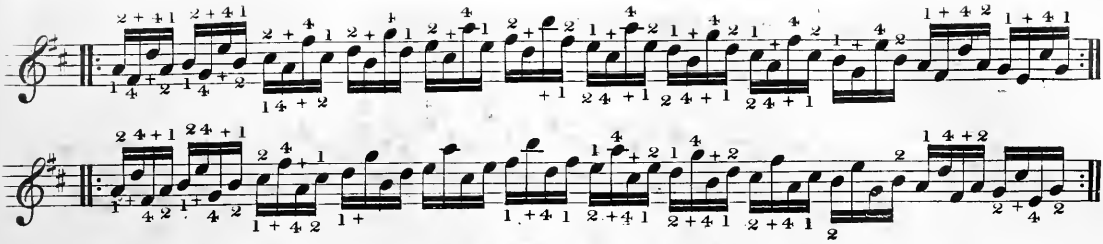


The following passage of Triplets has also its peculiar fingering.

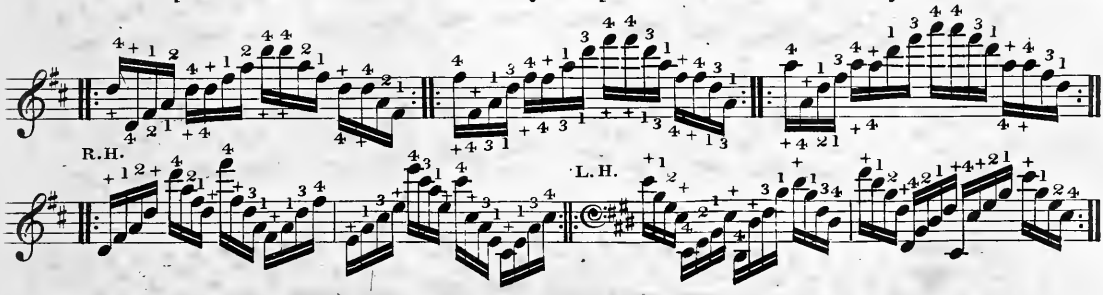


§ 8. **In chord-passages proceeding by degrees, the thumb is placed on the black keys as often as is necessary to give smoothness and connexion to the whole. Ex:**

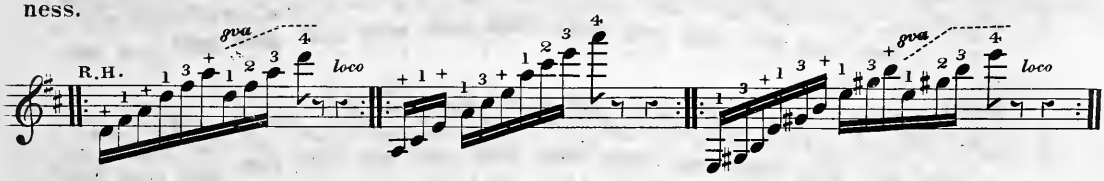




In Octave-positions also, the thumb may be placed on the black keys. Ex:



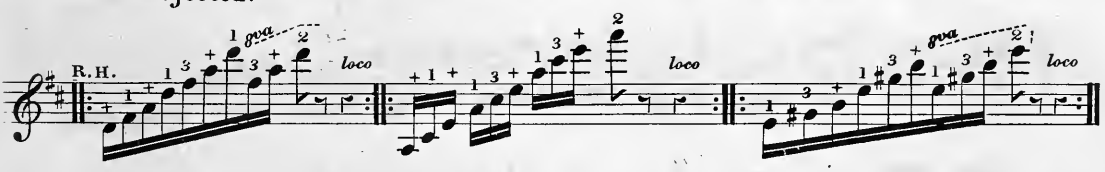
§9. When the notes of the common chord in the first position ascend very rapidly in the right hand, and break off suddenly at top, the following fingering is extremely useful, because by its means the passage may be accented with much greater roundness.



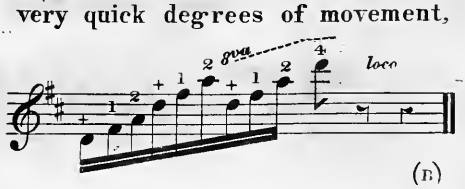
We must however accustom the 5 fingers to readily take the exact extension required.

This can only be done in the above three keys.

§10. In these same three keys, and in the same case, the following way of fingering is not to be rejected.



The reason for this exception is, that with the usual fingering belonging to the first position, it is extremely difficult in very quick degrees of movement, to give to this passage the requisite equality and roundness, in passing the thumb under after the interval of the fourth. as. Ex:

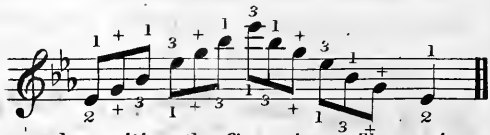


(B)

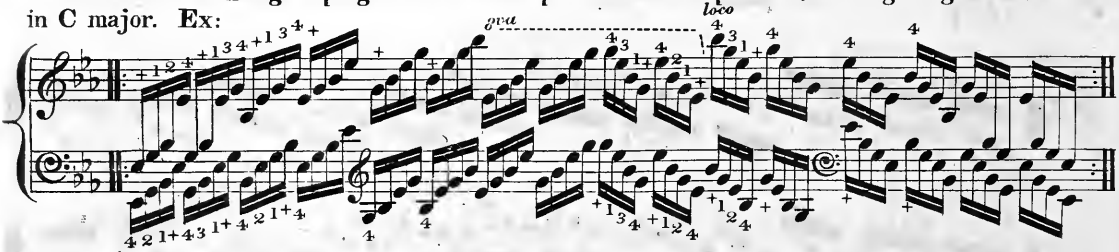
C. On Chords with 2 Black Keys.

§1. Though we shall here write all our rules with reference to, and our Examples in Eb major; we must observe, that the same rules are also applicable to Ab major, Db major, G♯ minor, and C♯ minor; as also with a few exceptions, to B major, and Bb minor; consequently in all to 7 keys.

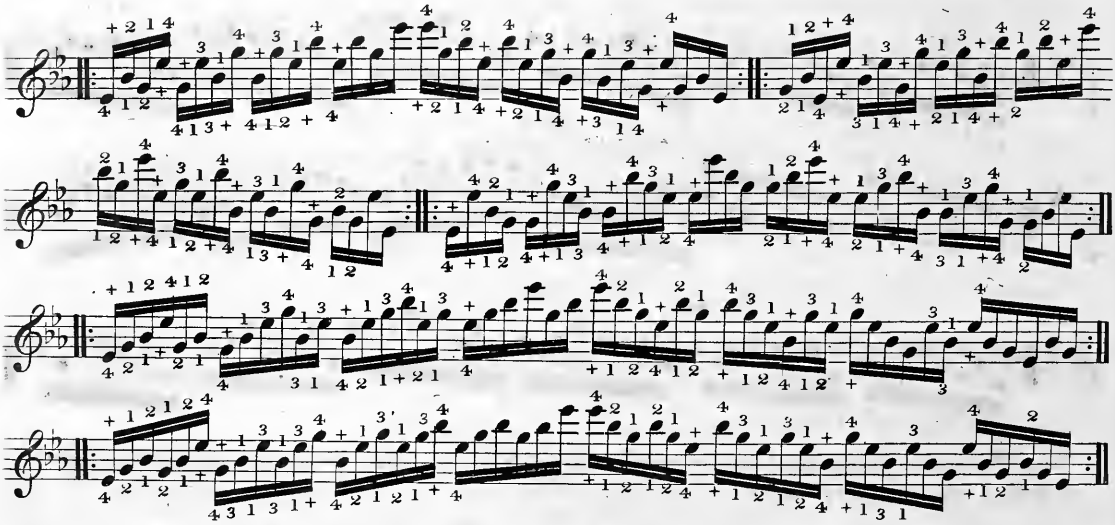
§2. The fundamental passage on the chord of Eb major admits of only one way of fingering, since, as is well known the thumb can only be placed on G.



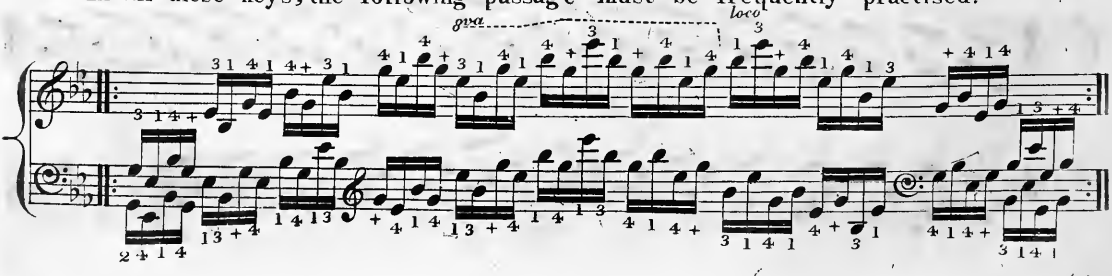
When however this grouping of notes is repeated in each position, the fingering will remain as in C major. Ex:



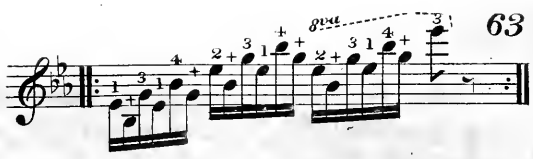
§3. As a consequence of this, nearly all the passages formed from this chord admit of the same way of fingering.



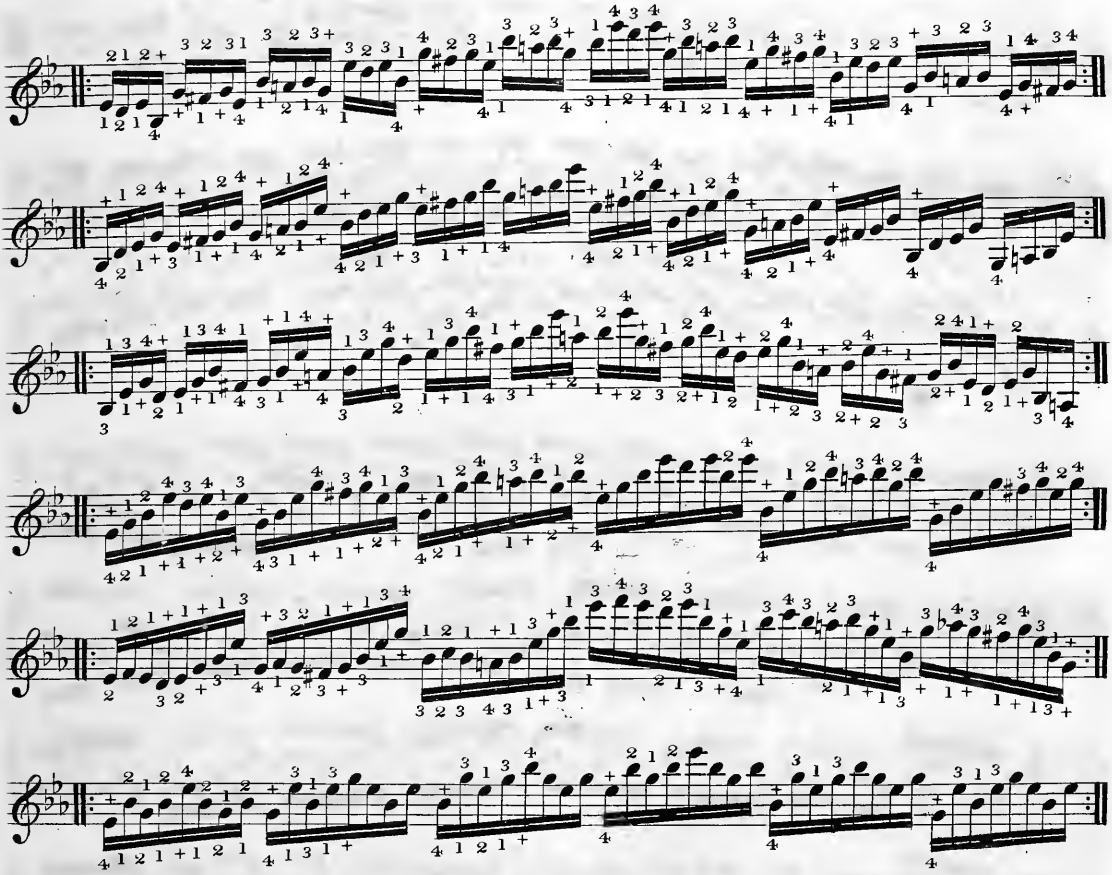
§4. In all these keys, the following passage must be frequently practised.



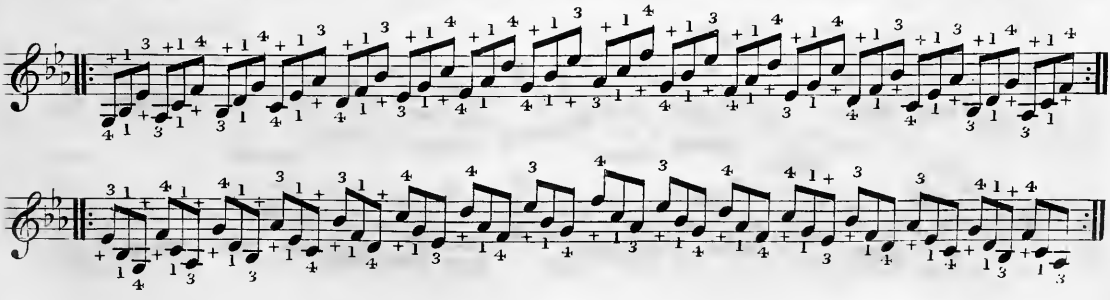
For the right hand only, the following mode of fingering will be found useful, but only in ascending.



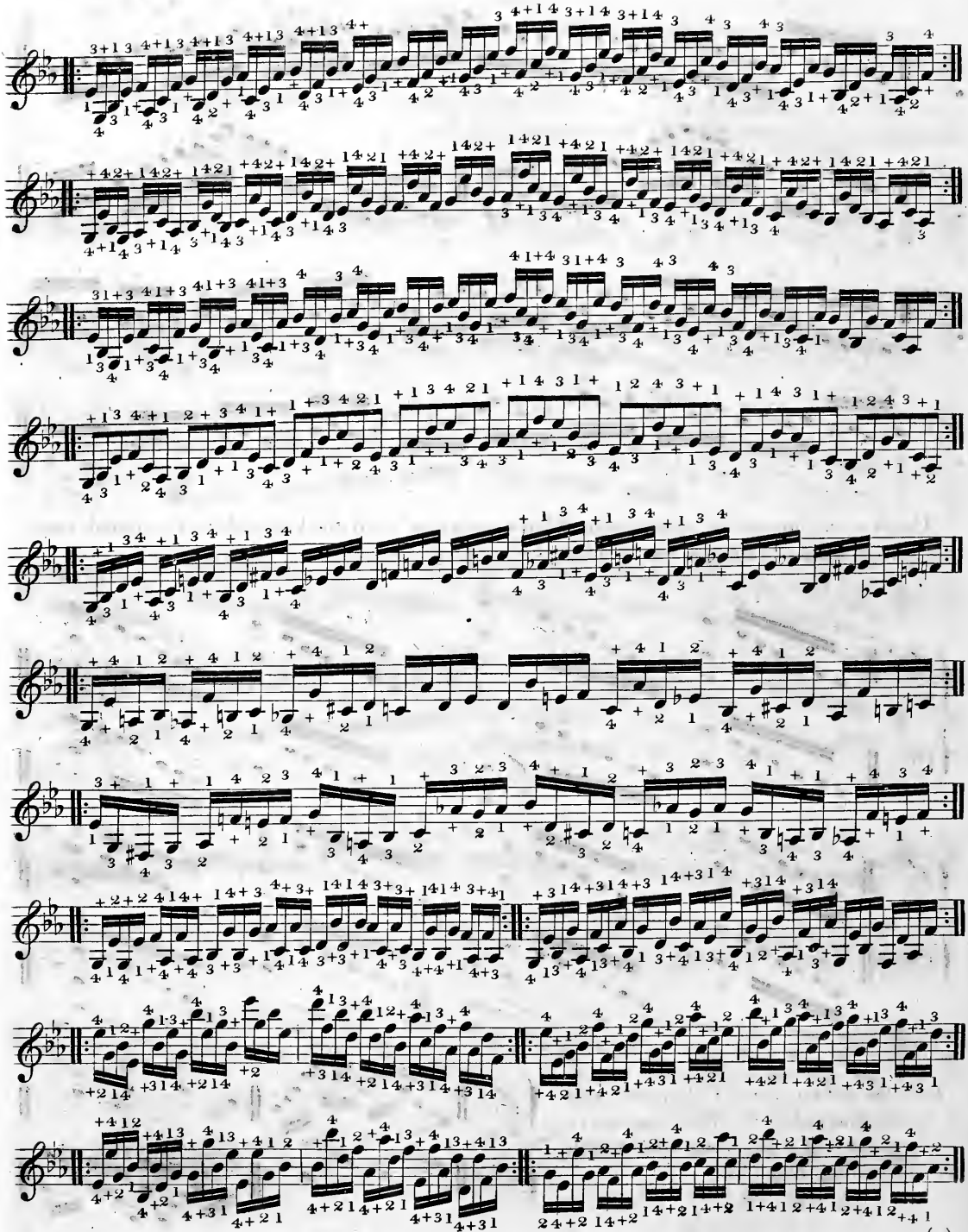
§5. When these passages are varied by accessary notes, we must endeavour to finger them so, as to unite regularity with convenience. Ex:

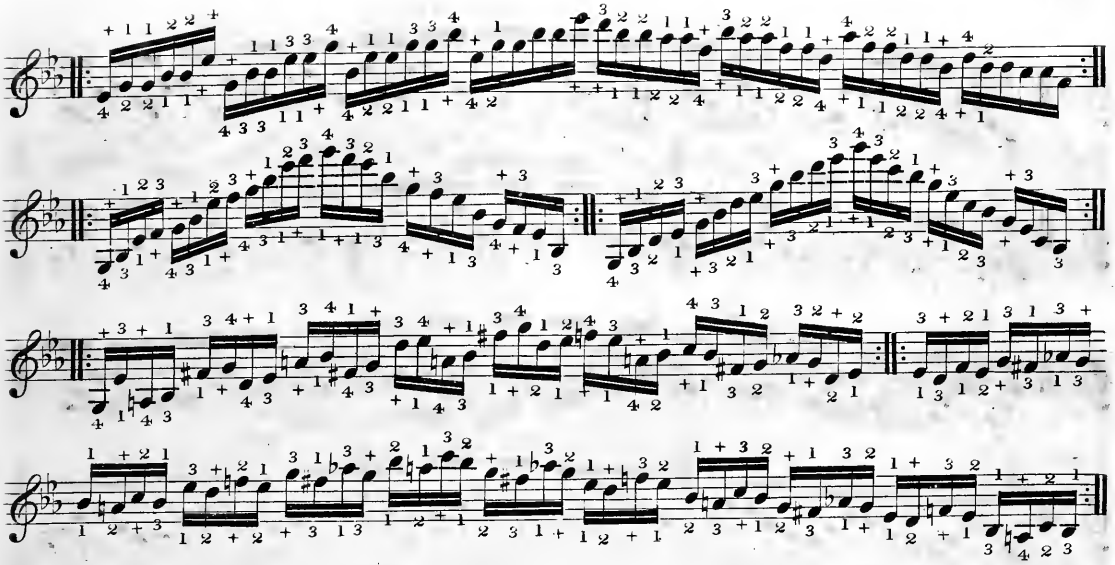


§6. The same thing must be observed with regard to chord passages ascending or descending step by step. Ex:

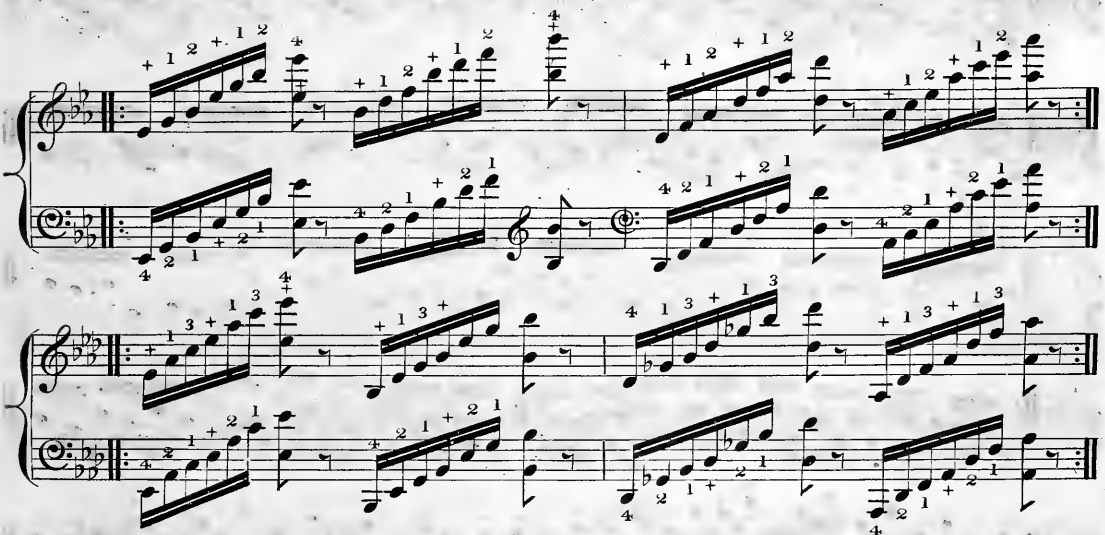


(B)

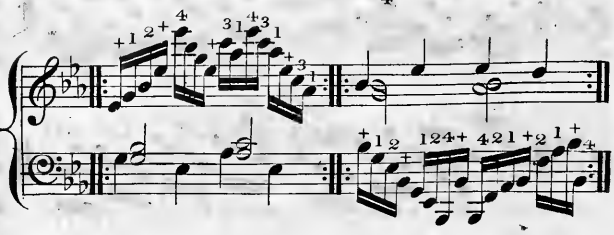




Cases occur, in quickly progressing Chord passages in all the keys, where the thumb may be placed with advantage on the black keys. Ex:

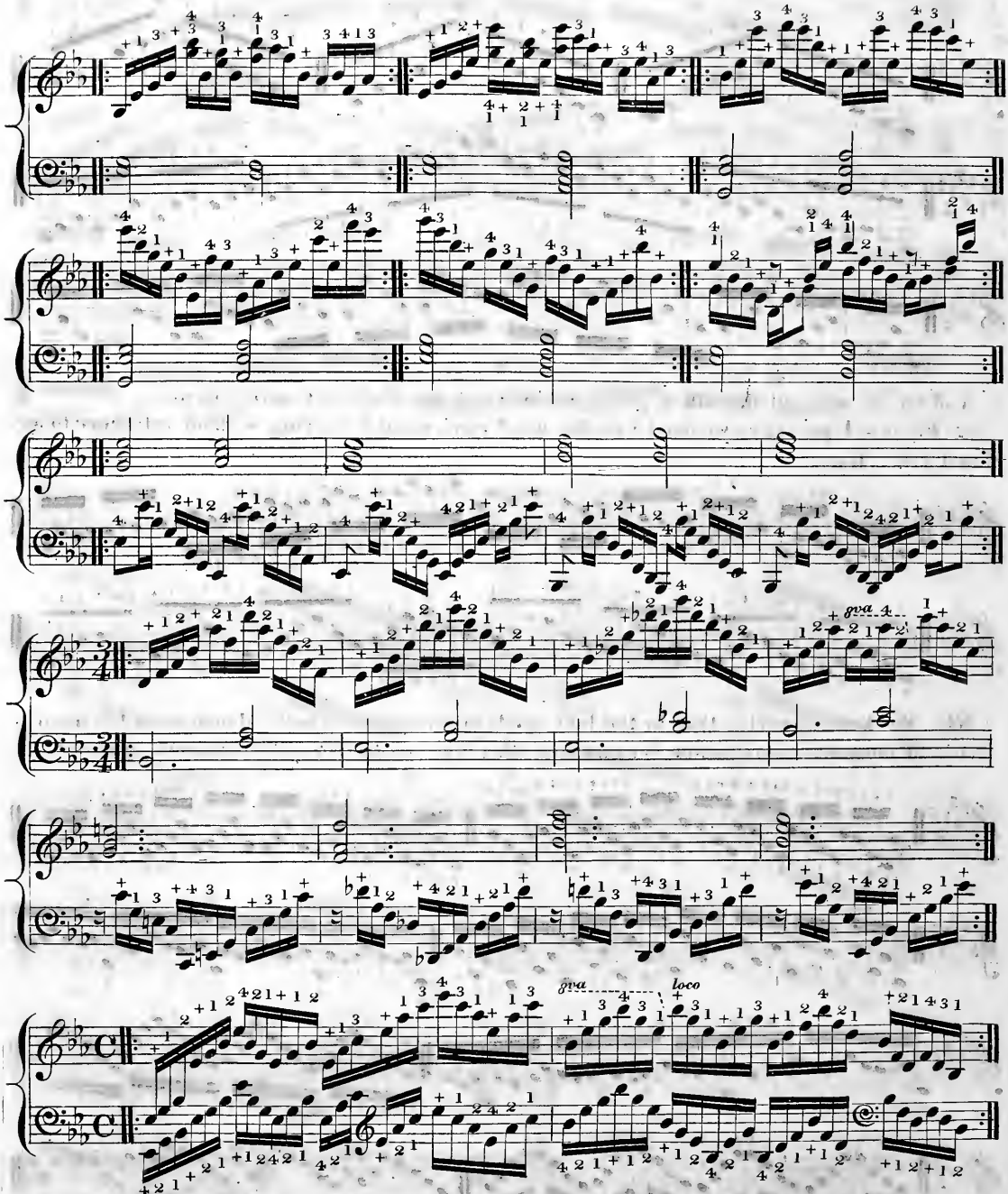


It is the octave which follows the semiquavers that makes this fingering necessary, because it must be connected with the preceding notes.



Here it is rendered peculiarly necessary by the connected and delicate style of execution required by the nature of the passage.

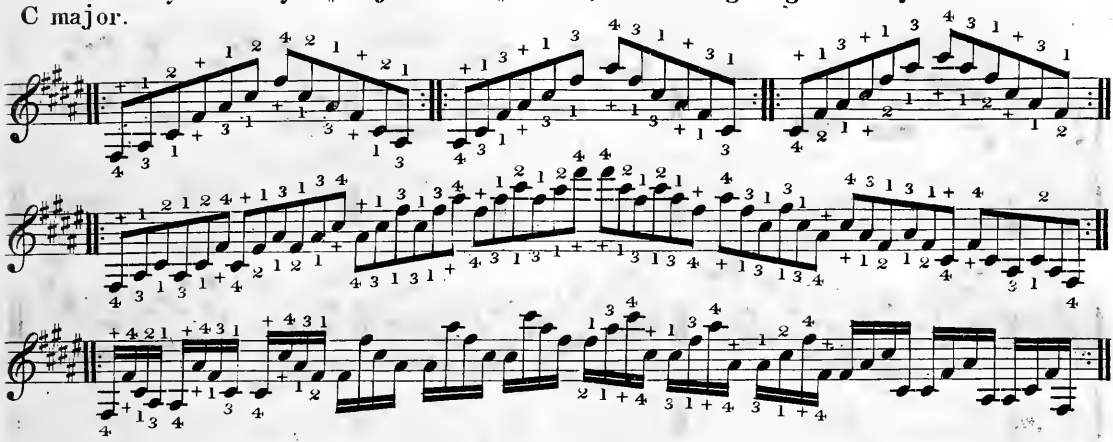
EXERCISES ON THIS HEAD.



In these *passages* the hand must be held so high over the keys, as is necessary to accomplish the passing under and over of the thumb and fingers, as smoothly and naturally as is done in playing on the white keys.

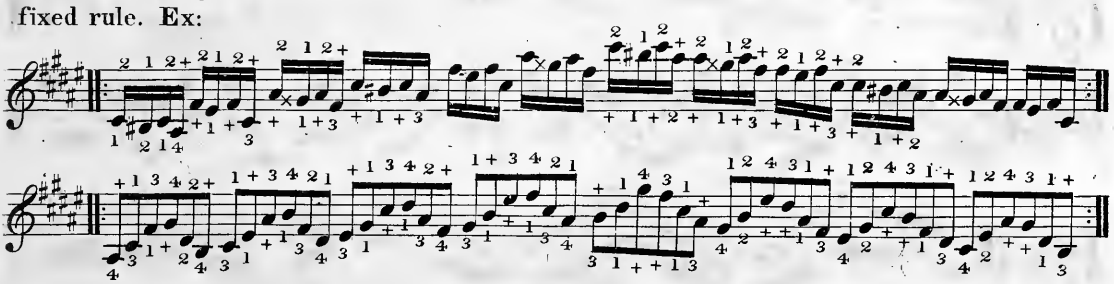
D. *On those keys in which the common chord falls wholly on Black keys.*

§1. These keys are only **F♯** major and **D♯** minor, and the fingering is nearly the same as in C major.

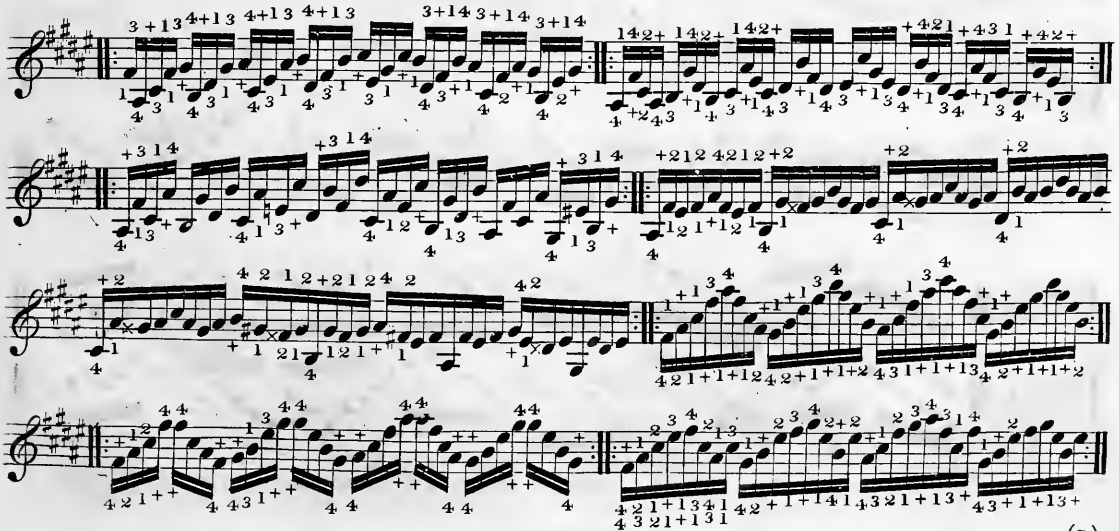


And so on, with all the other passages in which no accessary notes occur.

§2. In mixed passages we must take the most convenient fingering without reference to any fixed rule. Ex:

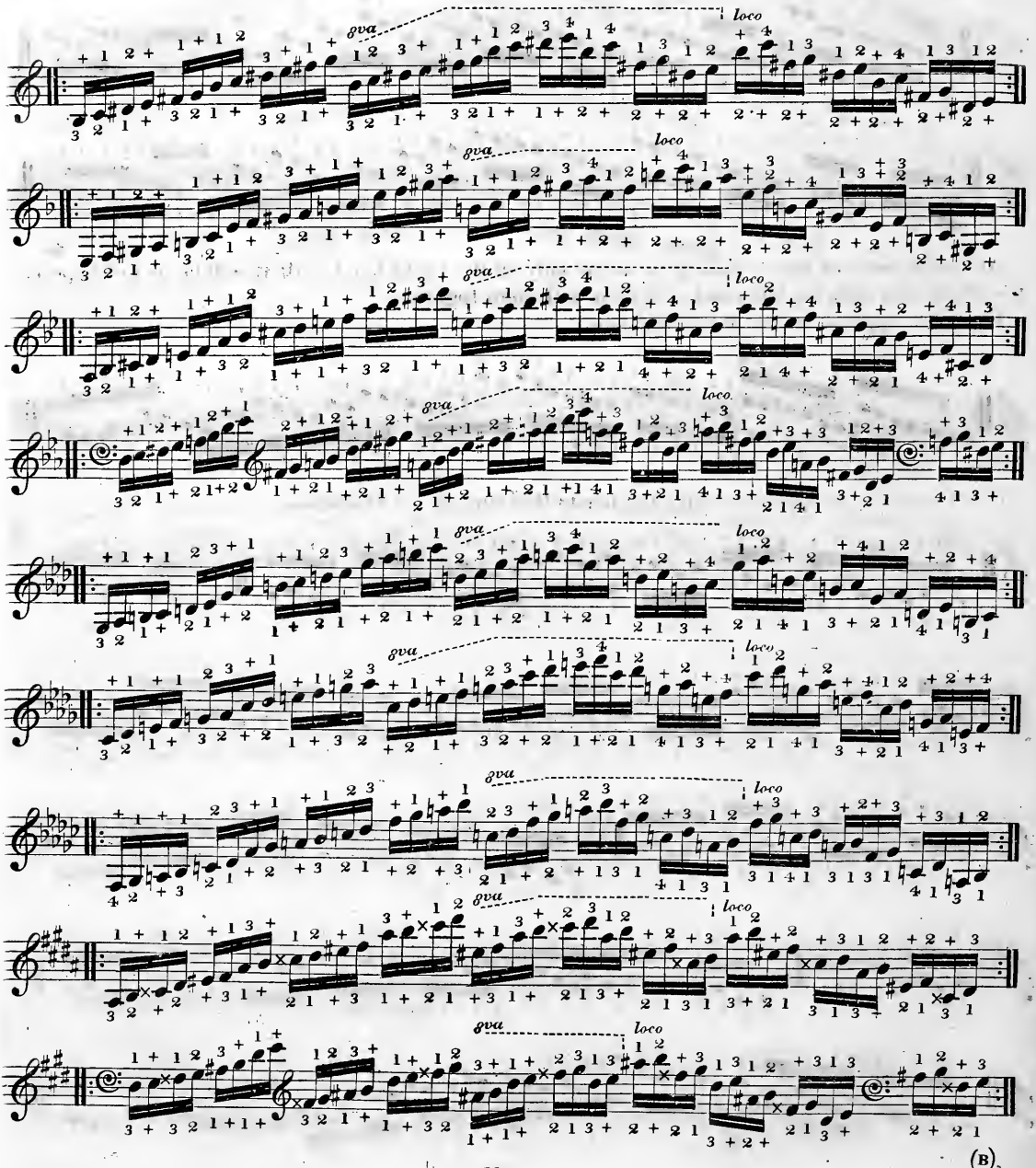


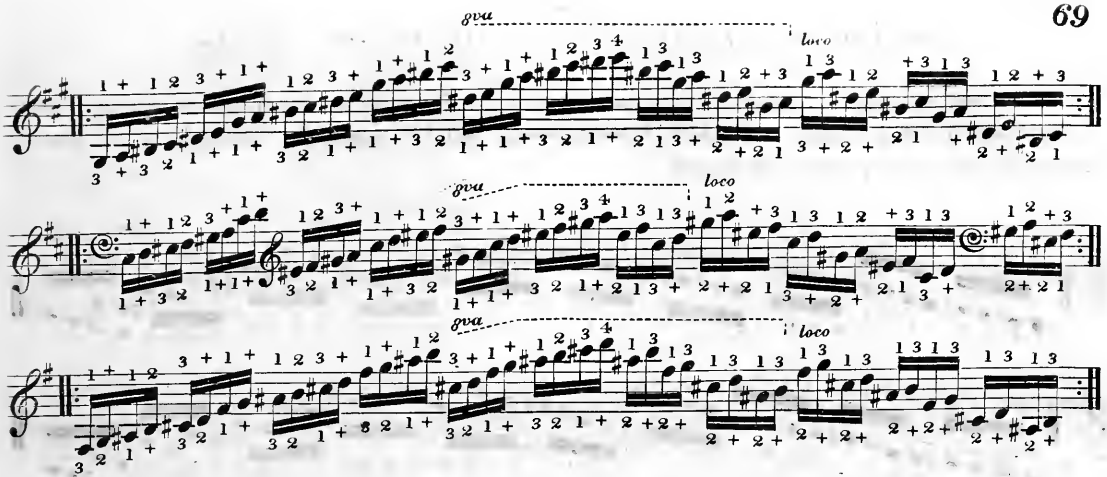
NB. We here perceive that in the left hand, in returning back, the thumb must be used twice in immediate succession, because any other way would be found still more inconvenient.



ON CHORD PASSAGES WITH ACCESSORY NOTES.

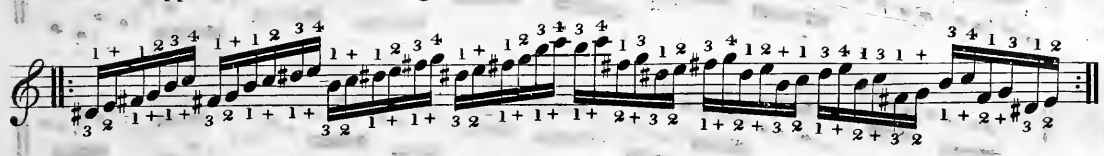
§1. The interposing of chromatic notes in passages founded in chords, gives rise to a very great variety of passages, of which the fingering must be carefully attended to, as almost every key has one peculiar to itself.



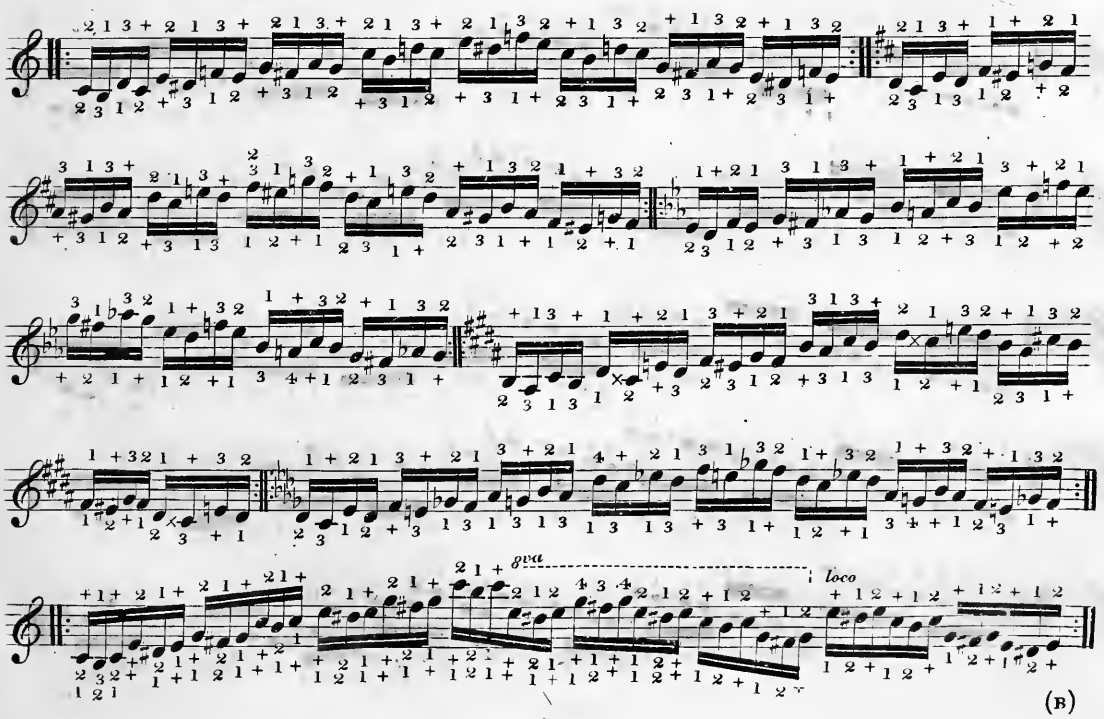


Although most of these passages occur only in the right hand, still it will be as well to practise them also with the left hand, and then with both together.

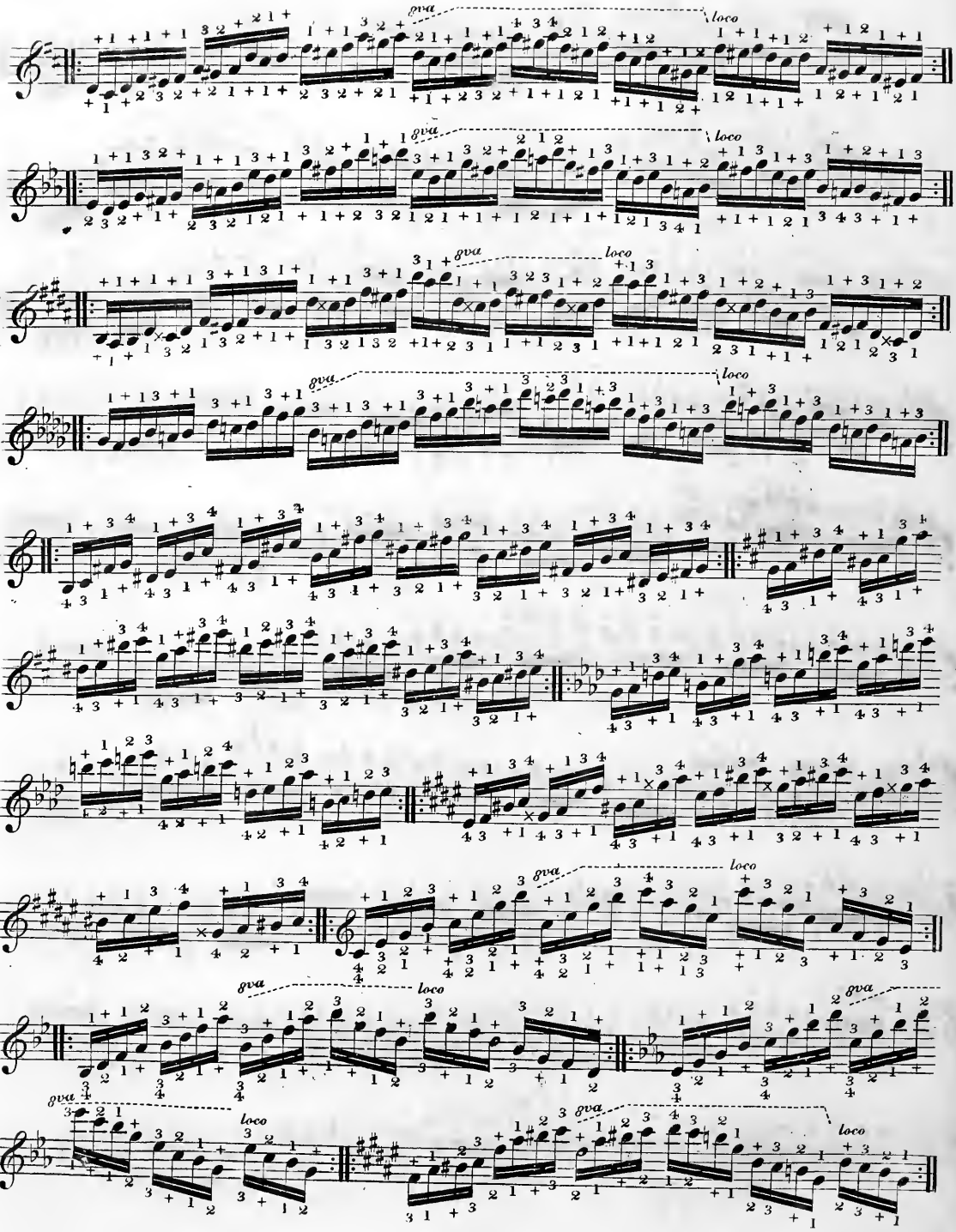
This also applies to the following one.

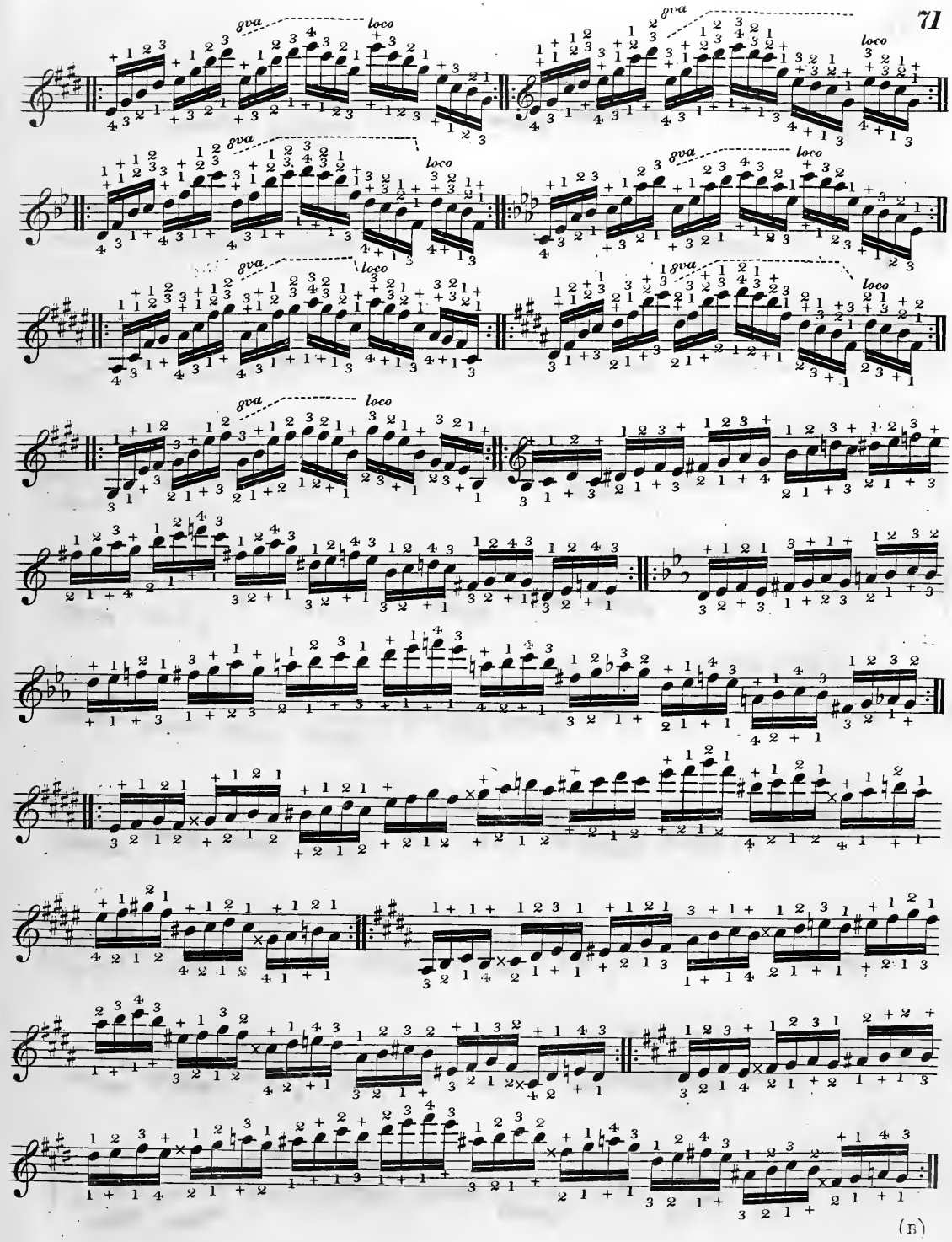


This fingering is applicable only to chords that contain no black key.

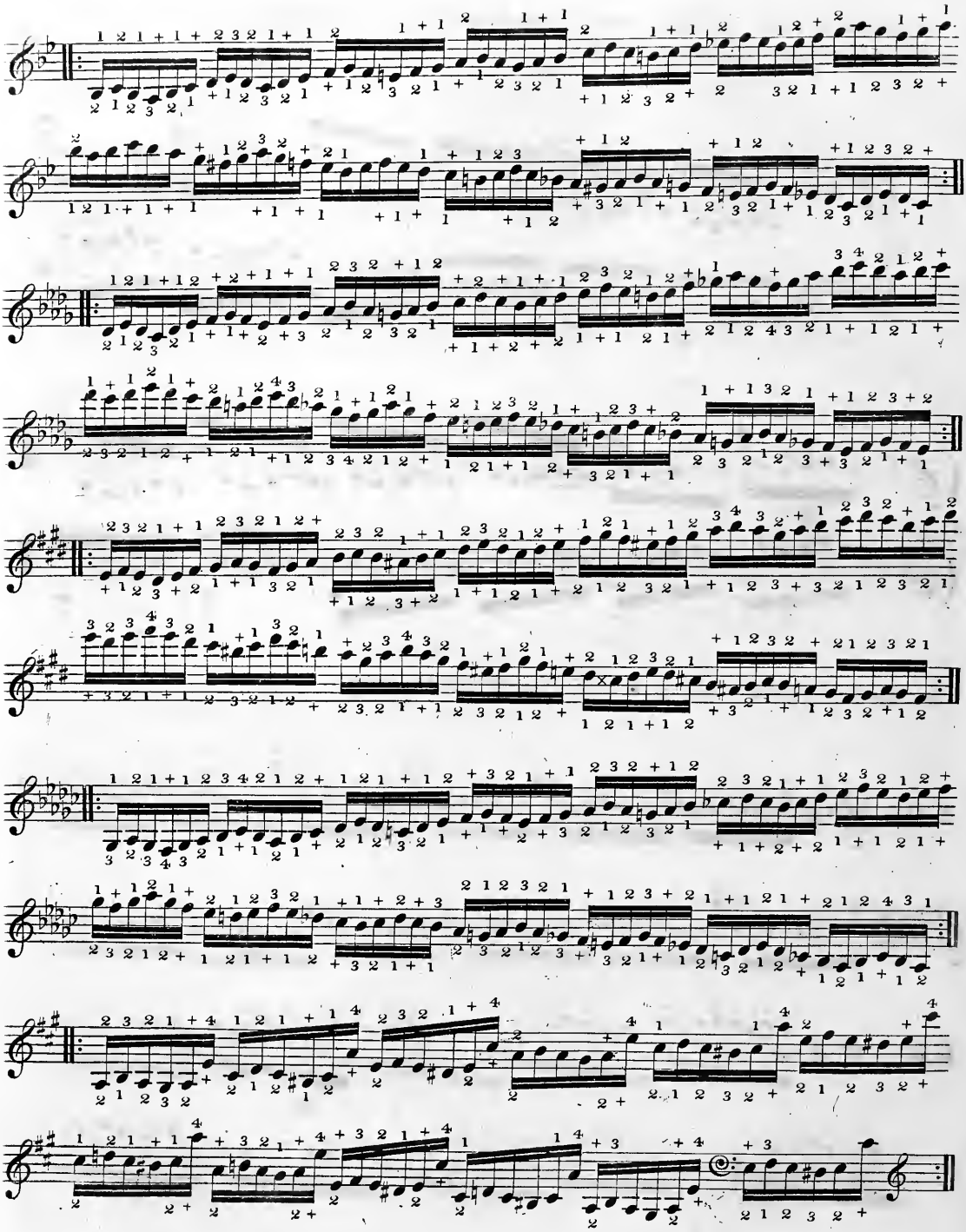


(B)


8va
loco

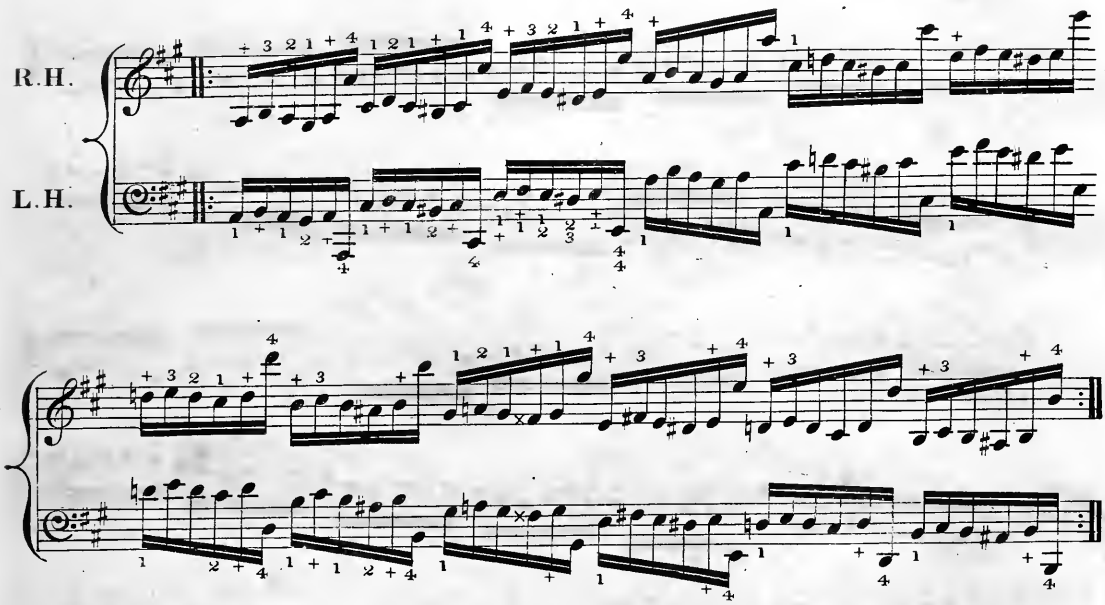


(B)

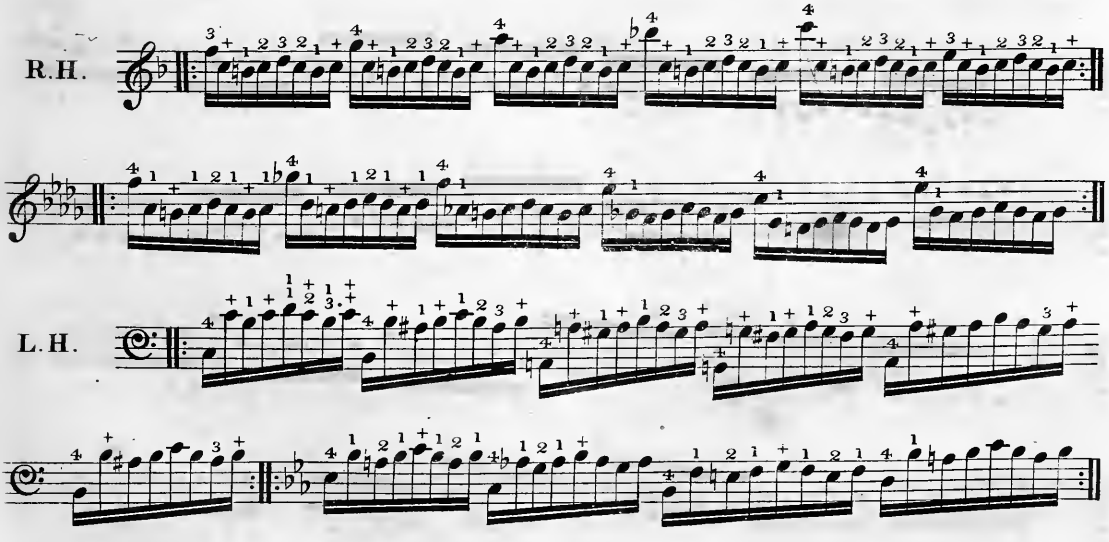


(B)

Combined with skips, we must employ that disposition of the fingers which admits of the smoothest connection of the notes. Ex:



In double turns we must not employ the thumb too often.

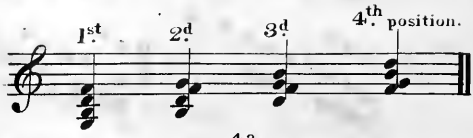


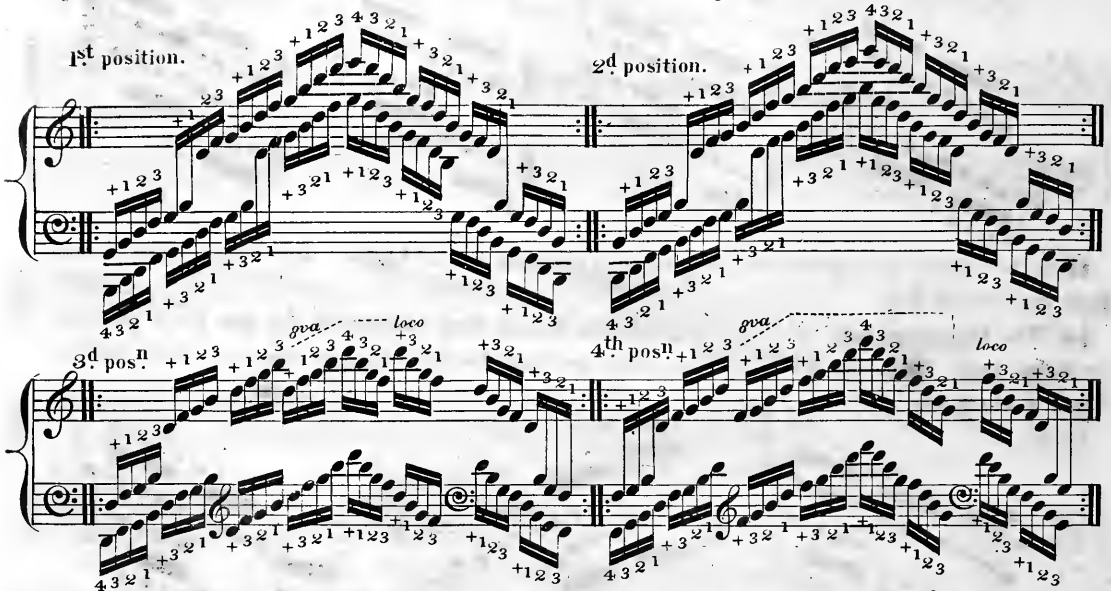
(B)

PASSAGES FOUNDED ON THE CHORD OF THE SEVENTH.

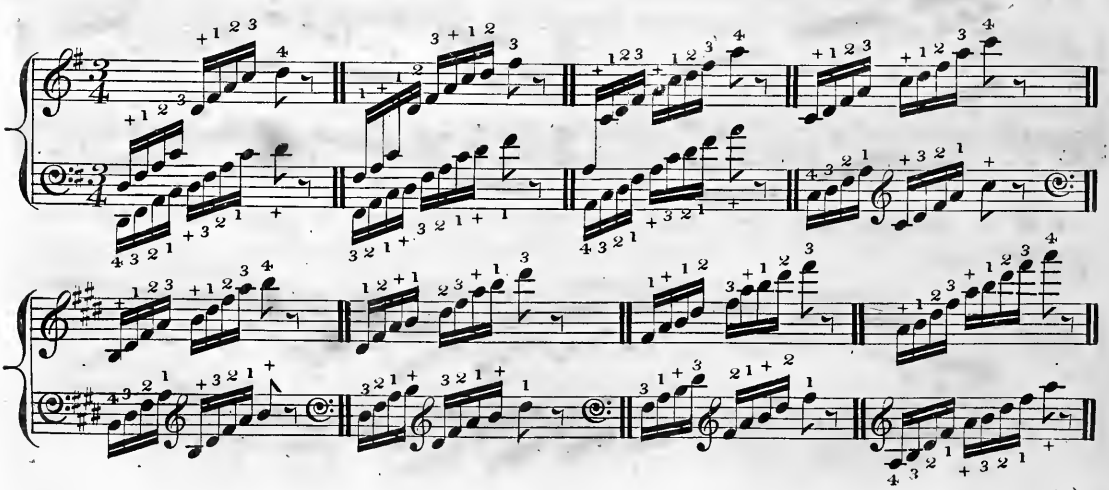
§1. No less variety of passages emanate from the *Chord of the Seventh.*

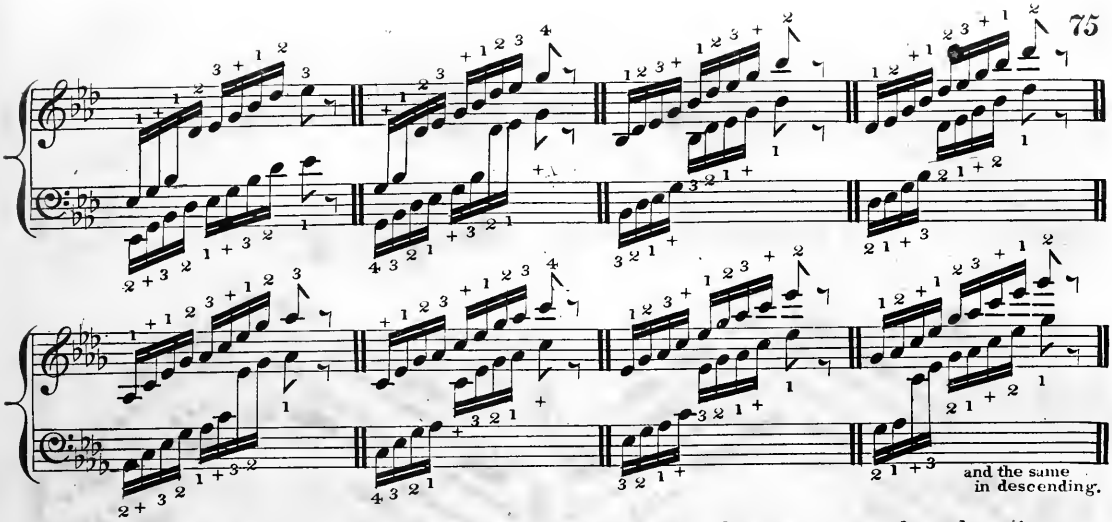
As this chord consists of 4 different notes, it of course admits of 4 different positions.





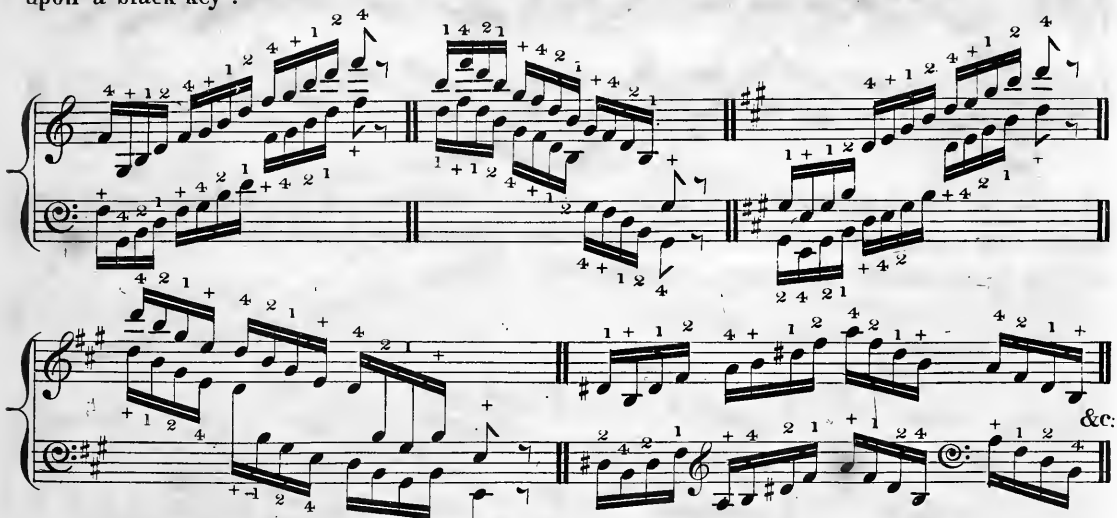
§2. In this chord the thumb must not be placed on the black keys, by which means the passages come to resemble each other, and form only one in reality; hence in other keys, the fingering is not capable of so many changes.



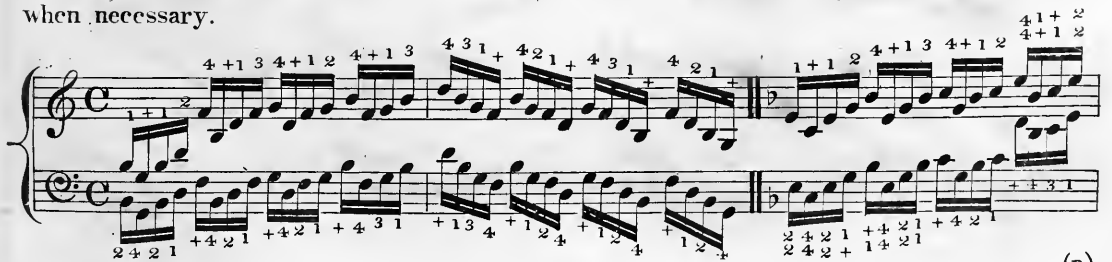


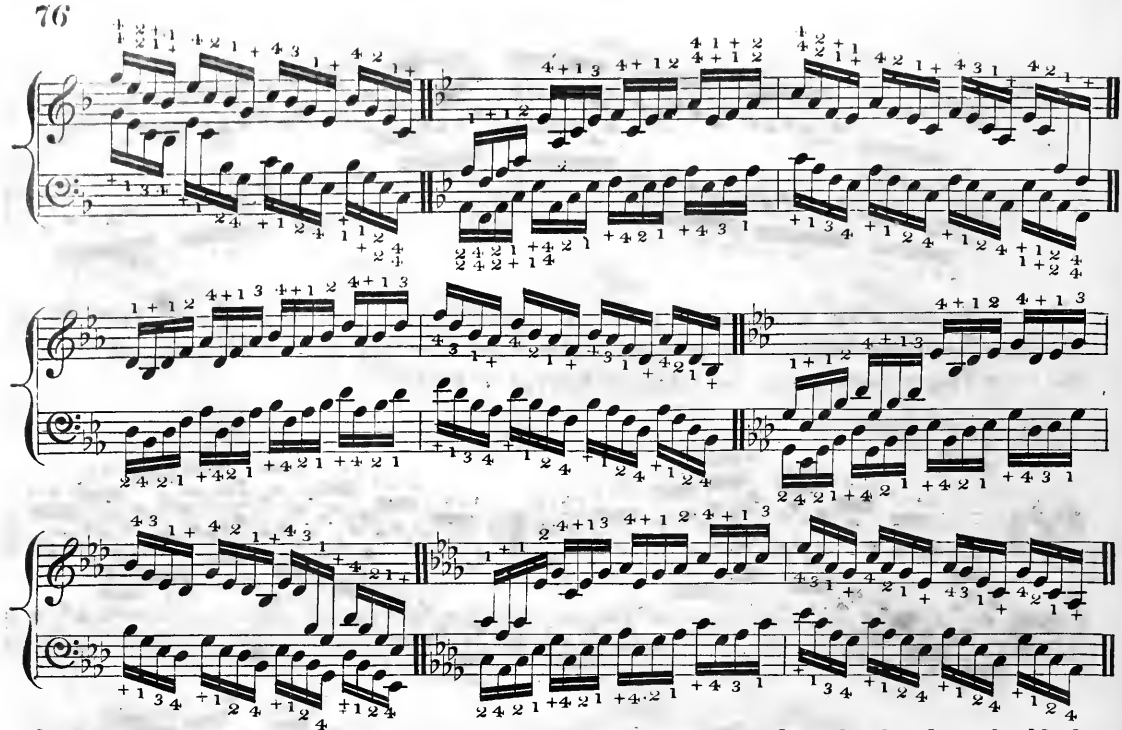
Here we again determine the fingering according to the highest note, when there is more than one white key.

§ 3. The following way of fingering will be found very convenient for the *first* position in many keys. Only we must take care that neither the little finger nor the thumb shall fall upon a black key.

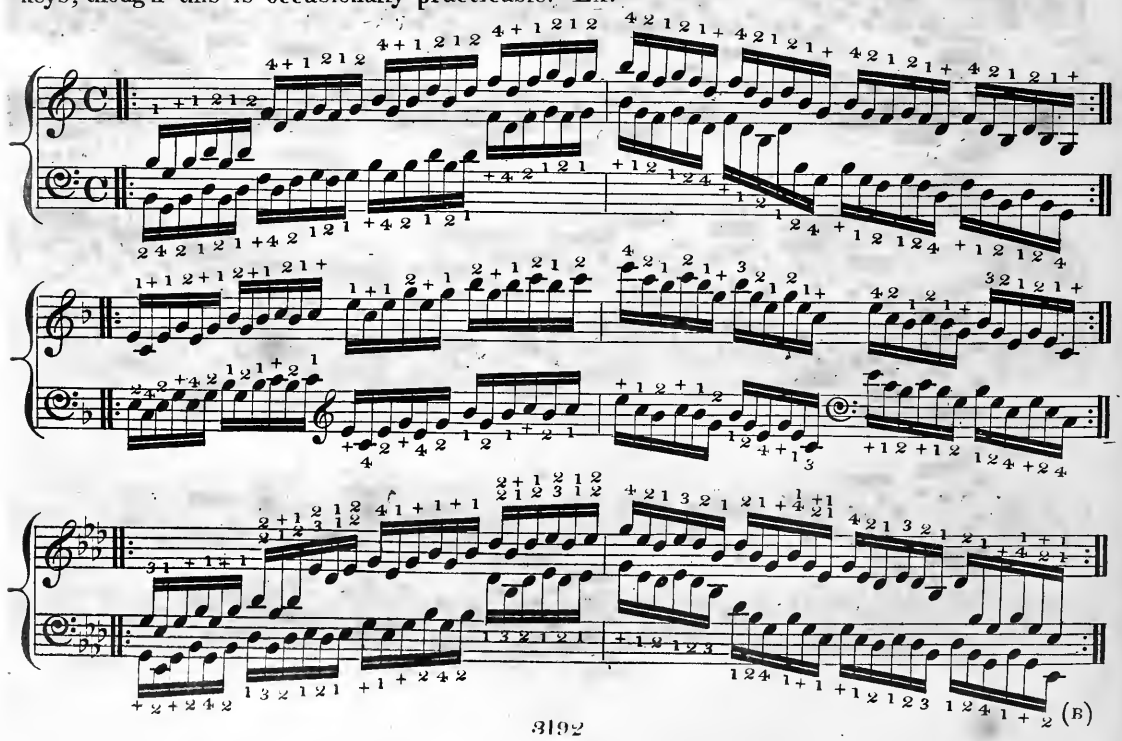


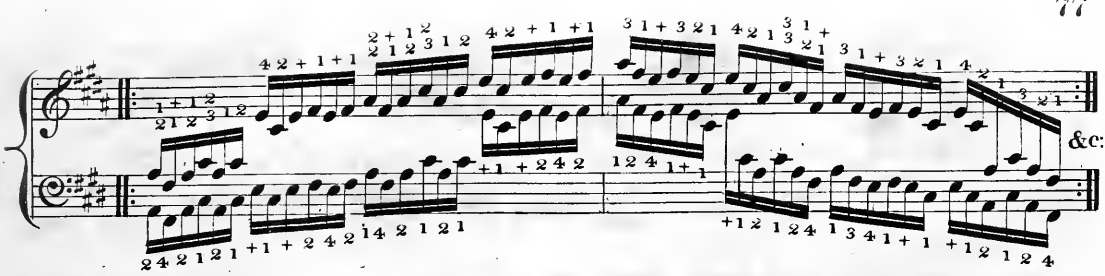
§ 4. If the positions follow each other alternately, the thumb may be placed on the black keys when necessary.



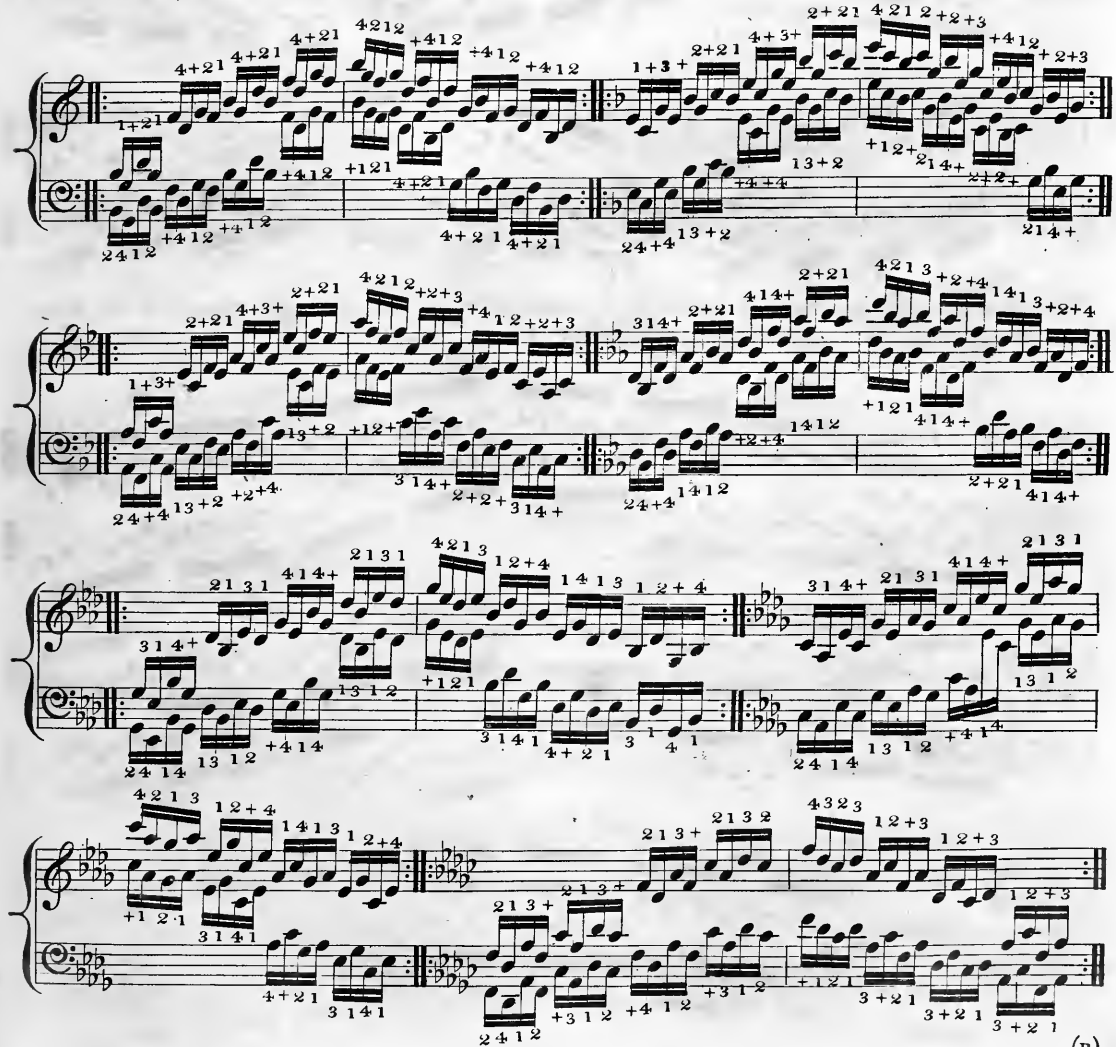


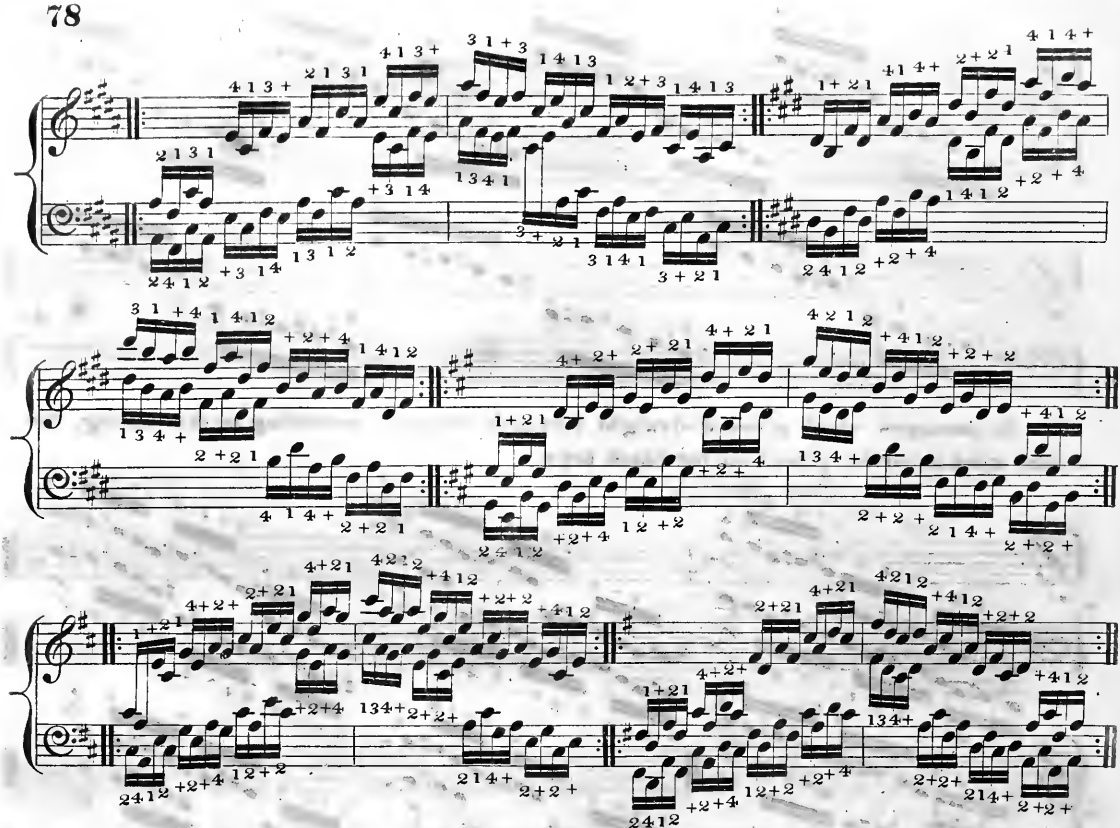
§5. In shorter alternations of positions, it is not necessary to place the thumb on the black keys, though this is occasionally practicable. Ex:



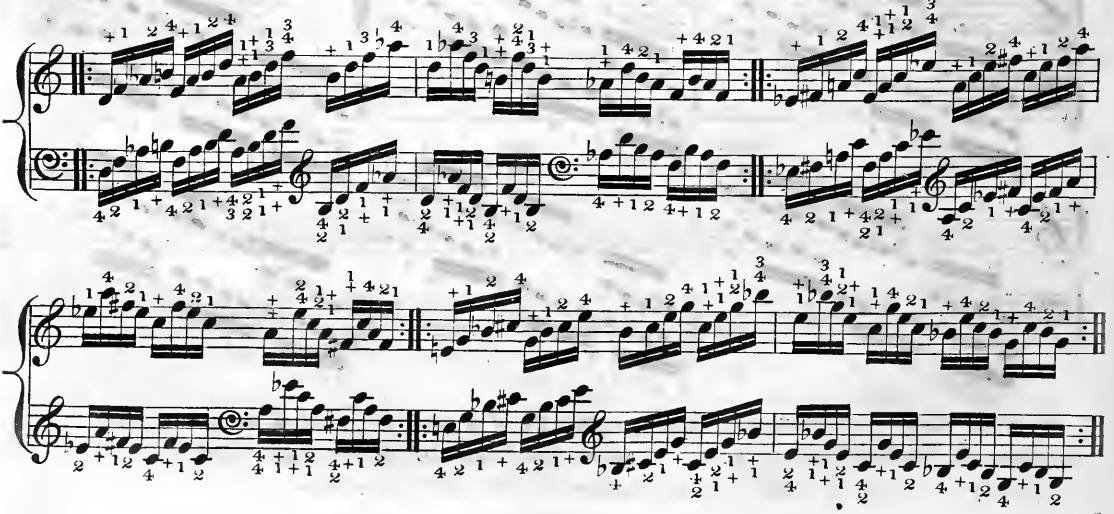


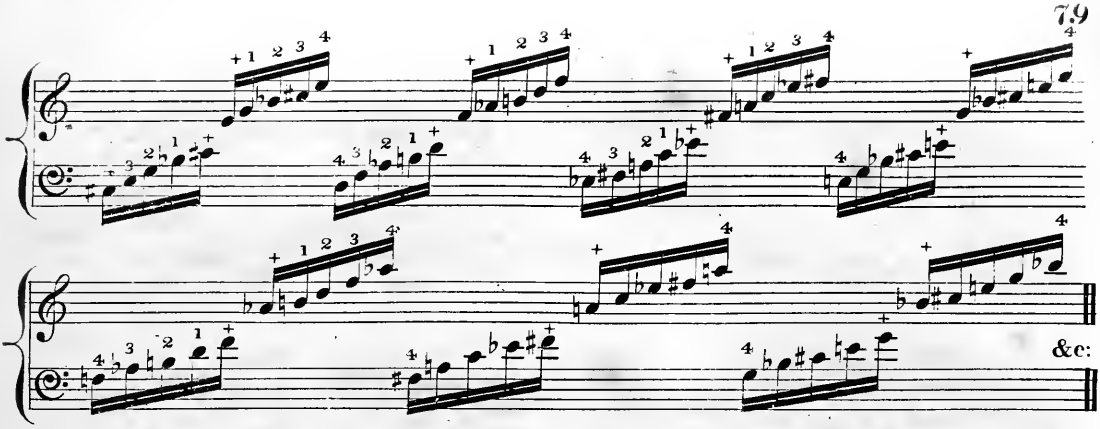
§ 6. In the following grouping of notes or *melodial figure,* which is of very frequent occurrence, the thumb must by no means be placed on the black keys. After the 1st finger the little finger must always be taken. (Except in F♯)



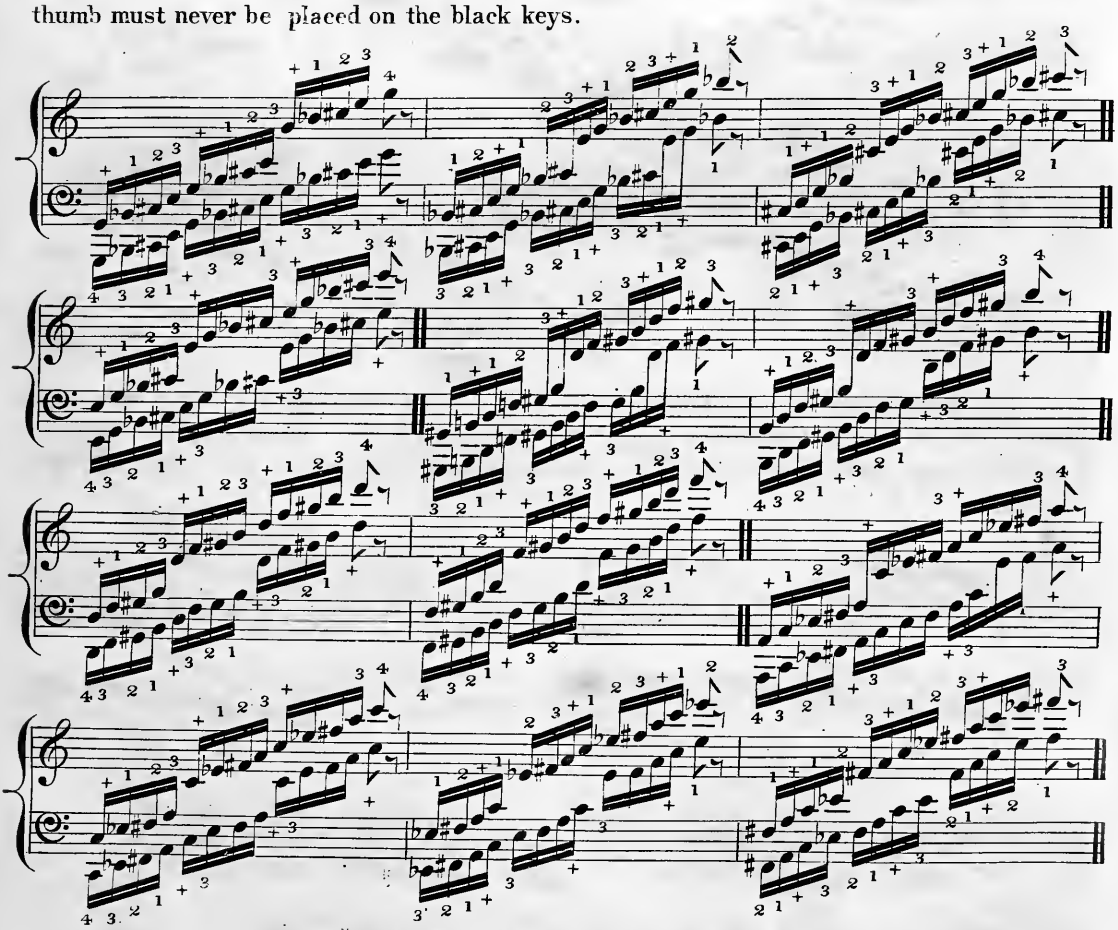


§7. The Enharmonic Chord or Diminished Seventh; each note of which is at the distance of a minor 3.d from its next note, (or 3 semitones), is in respect to fingering played in much the same way as the previous chord of the Seventh, and it generally occurs in the same sort of passages.



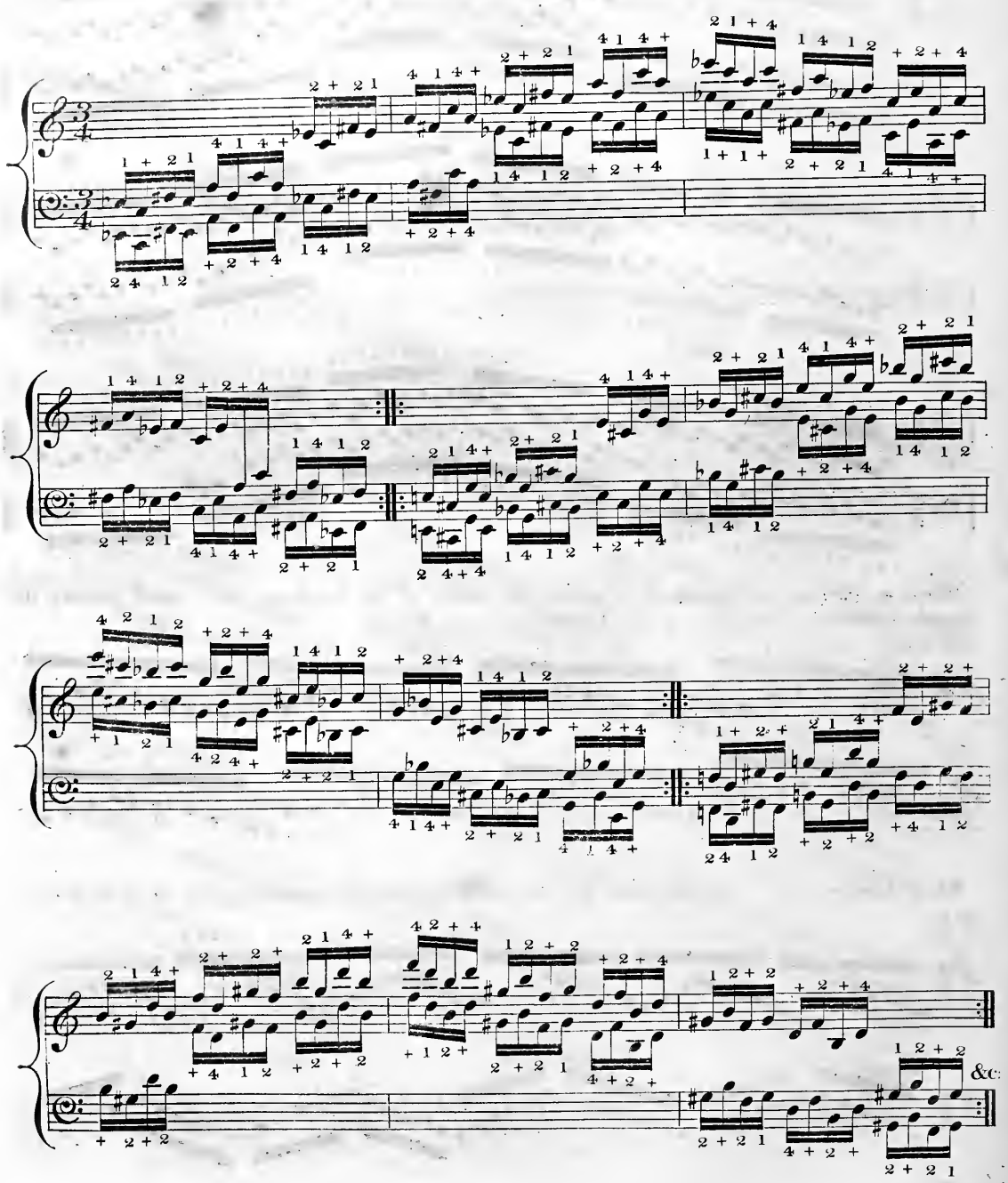


§8. In passages which proceed straight forwards either in ascending or descending, the thumb must never be placed on the black keys.

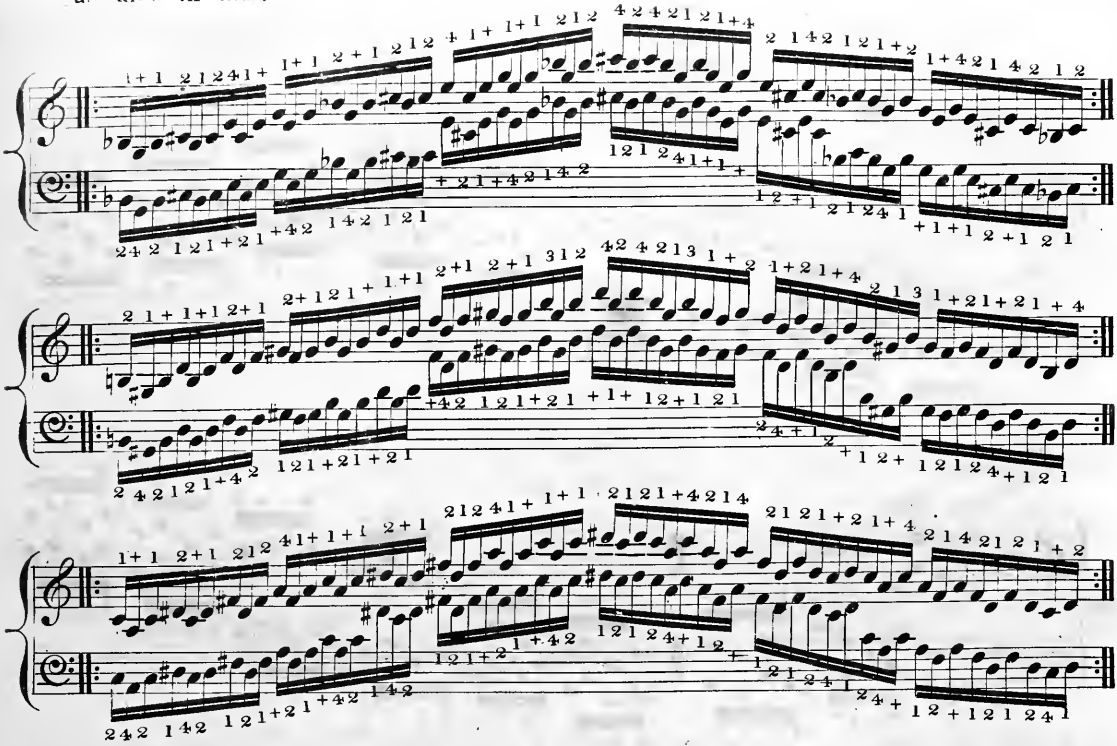


Each of these three chords, as we see, admits of 4 positions, and of so many ways of fingering only as there are white keys in each; and here also in the right hand the highest note determines the way of fingering of which we are to avail ourselves.

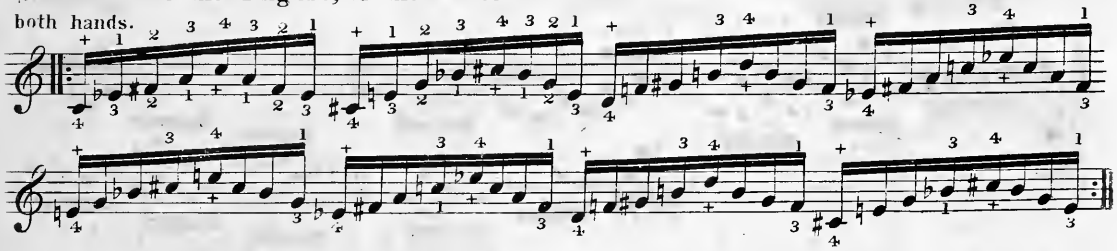
79. In the following form, which is also of very frequent occurrence, the thumb must not be placed on the black keys.



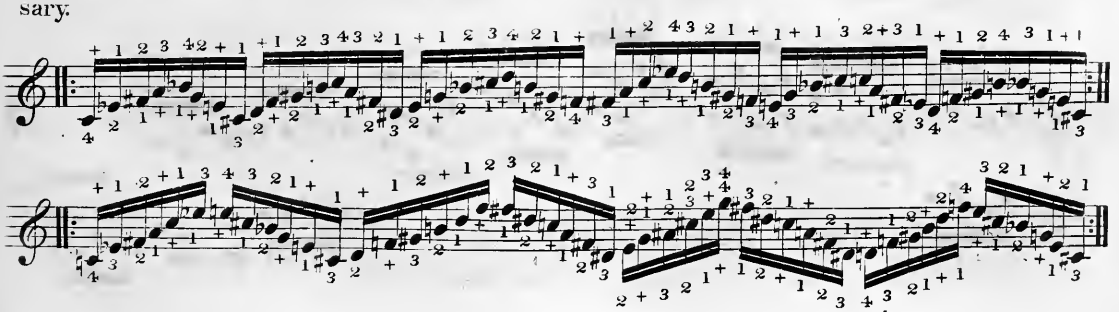
as also in this.



When a passage of this kind is within the reach of the hand, we must avoid passing the thumb under the fingers, or the latter over the thumb.



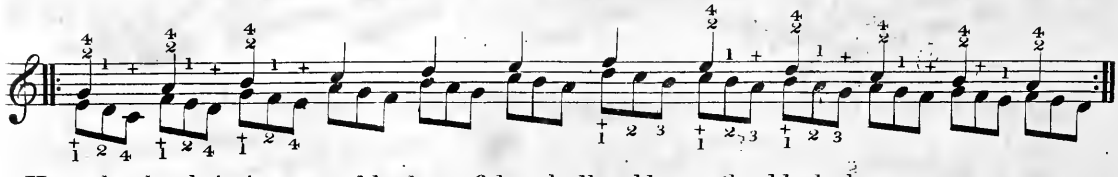
When however this it not the case, the thumb must be employed as often as it is necessary.



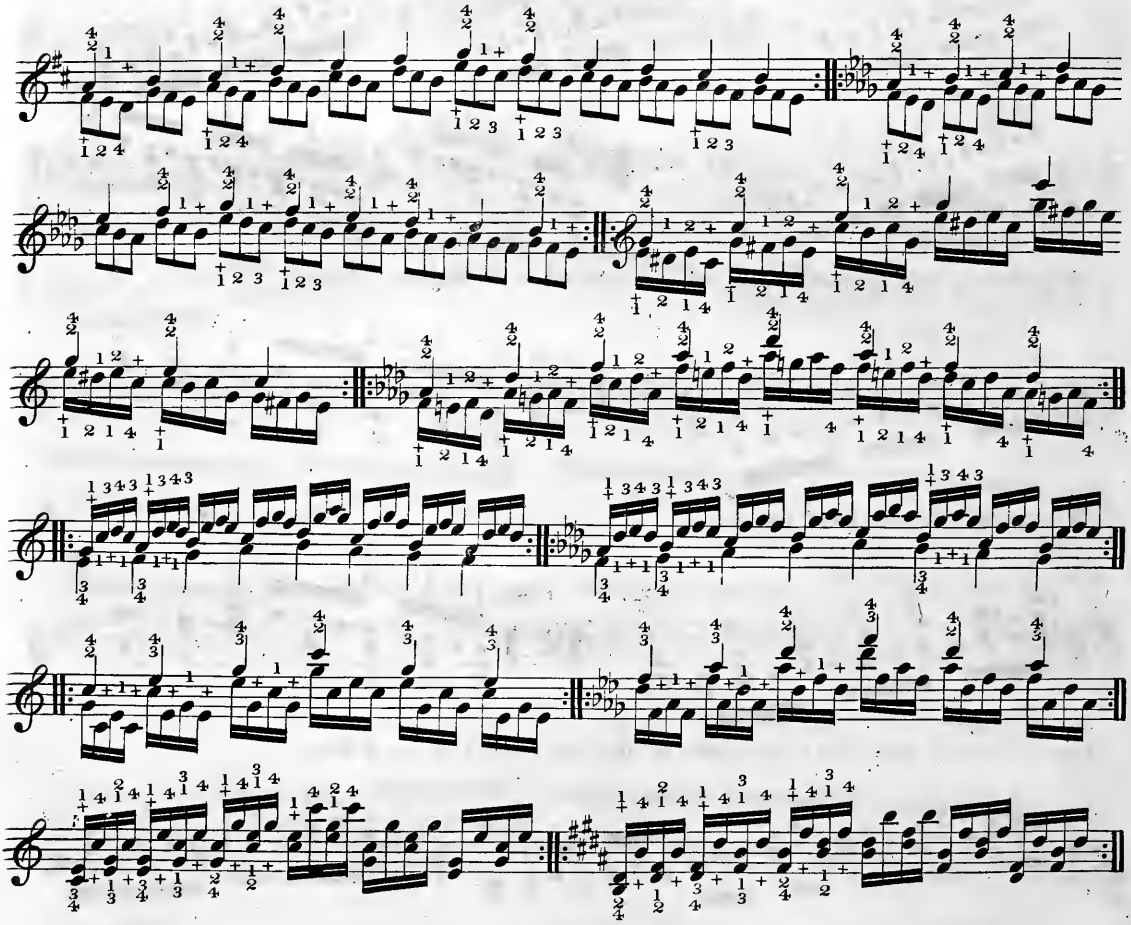
CHAP. VII.

ON DOUBLE NOTES WHICH OCCUR IN SCALES AND CHORD PASSAGES.

§1. When in Scales, double notes occur singly, we must apply the rules for the scales and for chords combined.

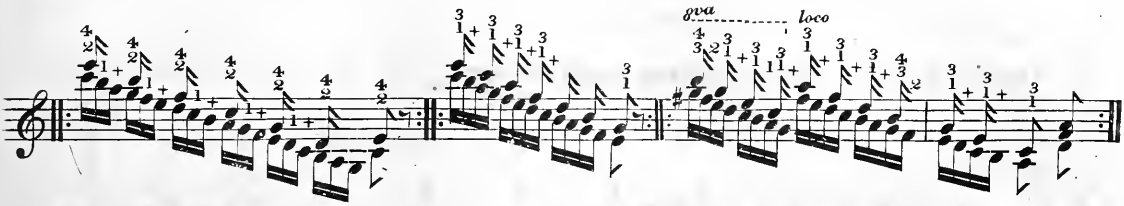


Here the thumb is in general both useful and allowable on the black keys.

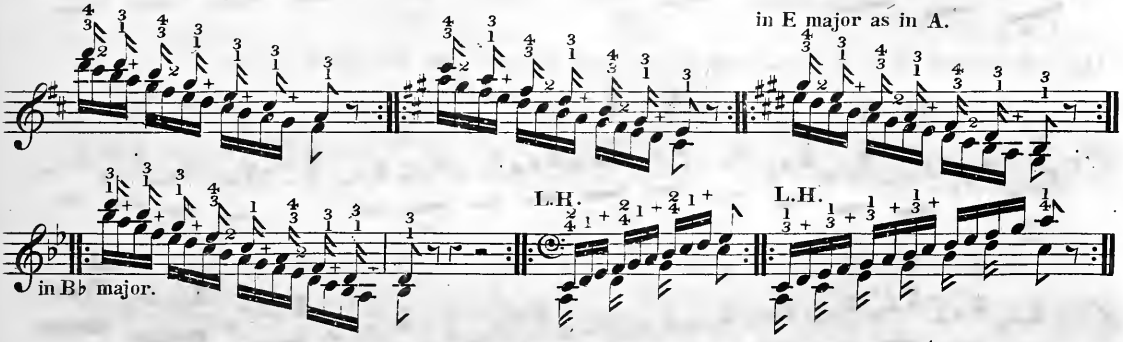


We here every where employ for our examples only a few opposite keys, to demonstrate that the fingering remains the same in all the 24 keys. When no fingering is written for the left hand, the passages are not adapted for that hand.

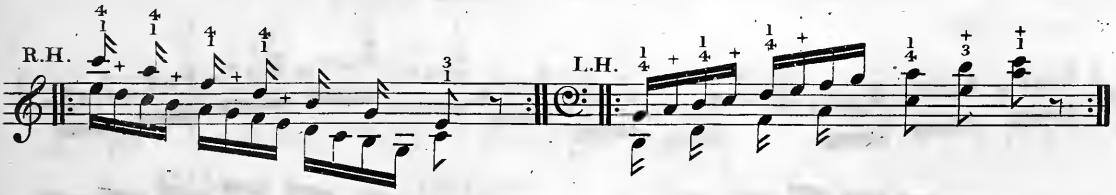
The following passage is playable only in C major and one or two other easy keys.



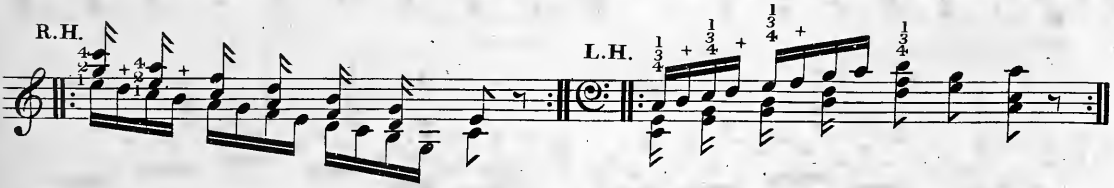
In D and A major this passage can only be played legato with the following fingering.



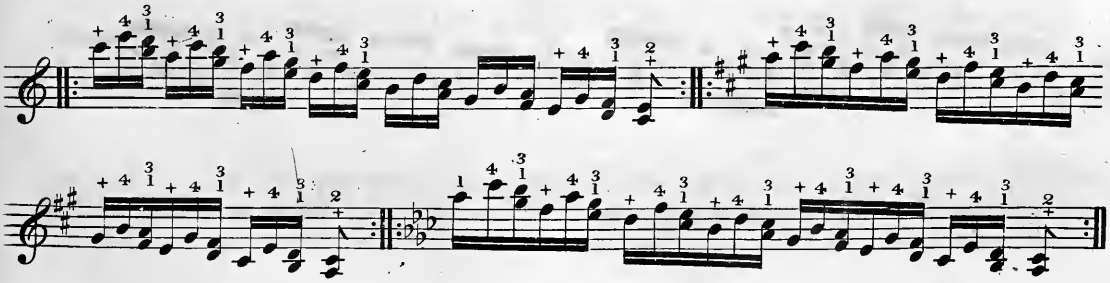
With Sixths this passage can only be played in C major.



It is also possible in 3 parts.

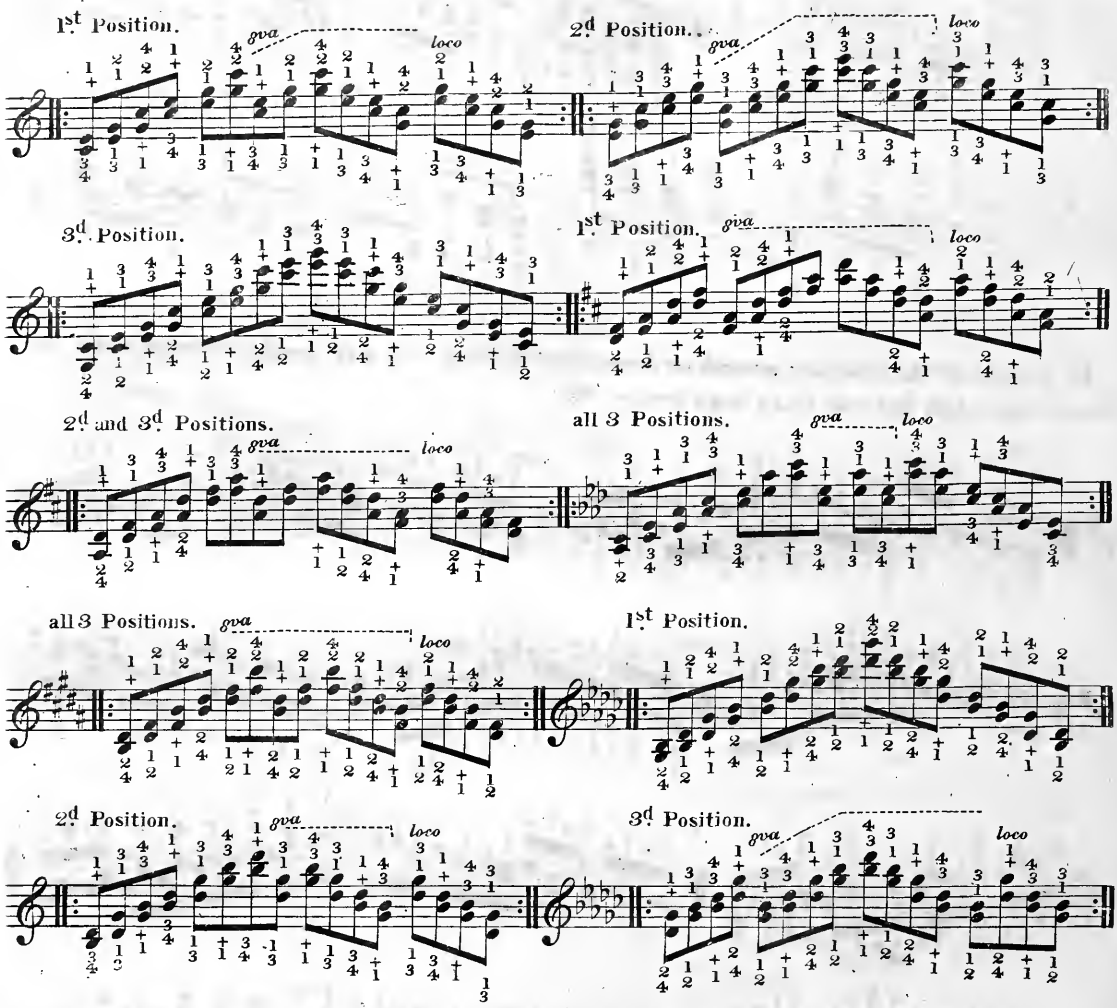


The following passage is playable in the right hand in most keys.

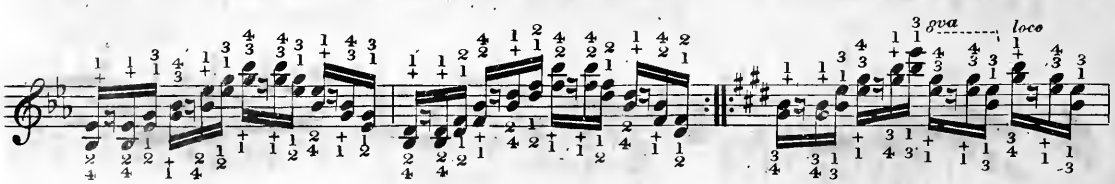


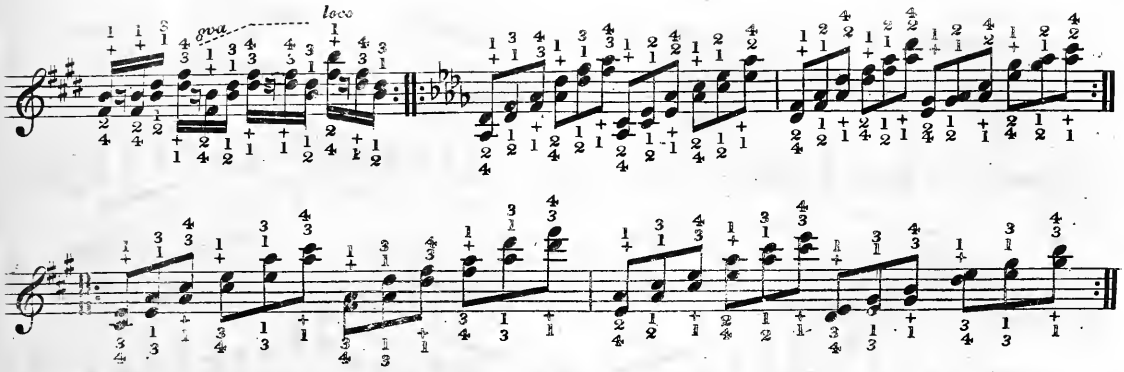
84

A continued chord passage in double notes must always be played with the same fingering, as is usual in the more simple passage from which the former is derived.

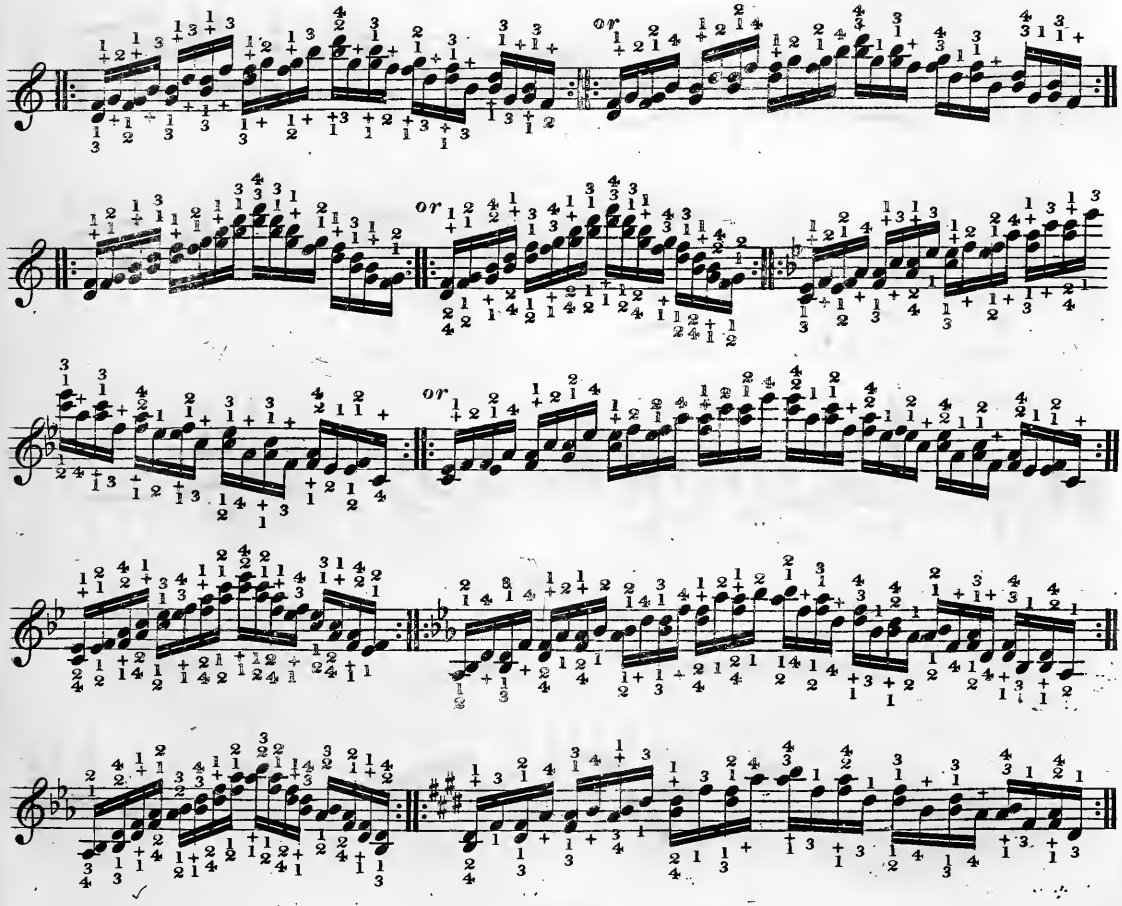


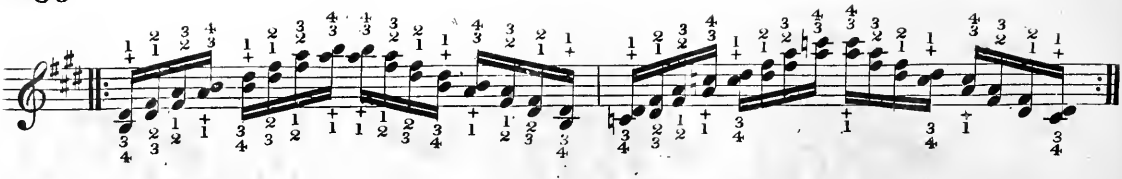
When separated by skips, or otherwise interrupted, the thumb may also be placed on the black keys in such sort of passages. Ex:



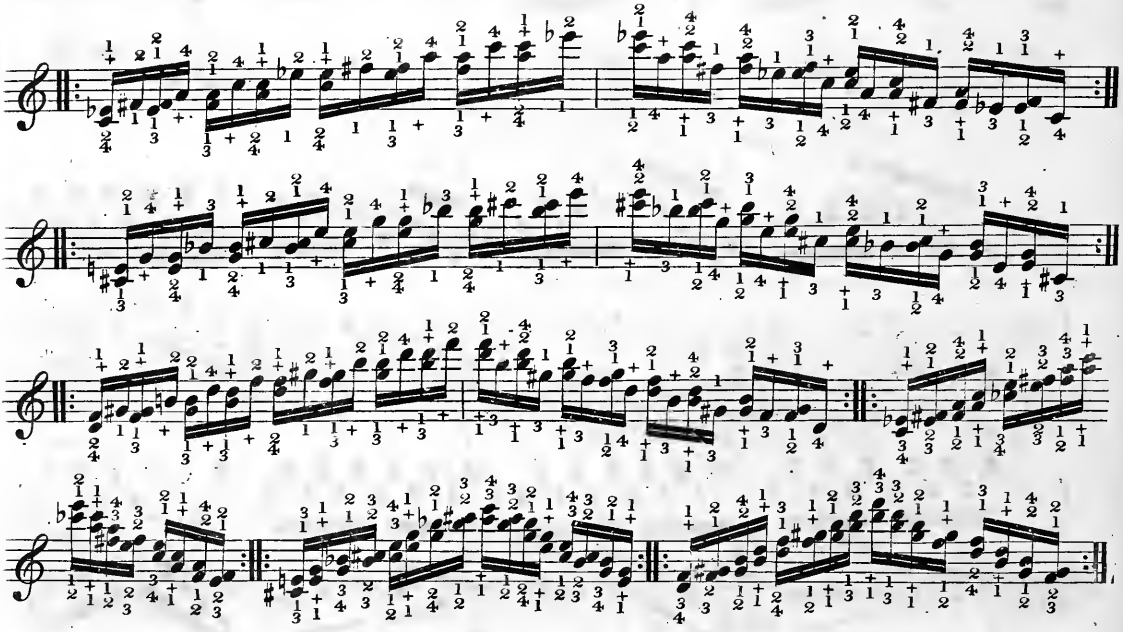


In chords of the dominant seventh or diminished Seventh, we may employ several ways of fingering, when but few black keys occur. Ex:

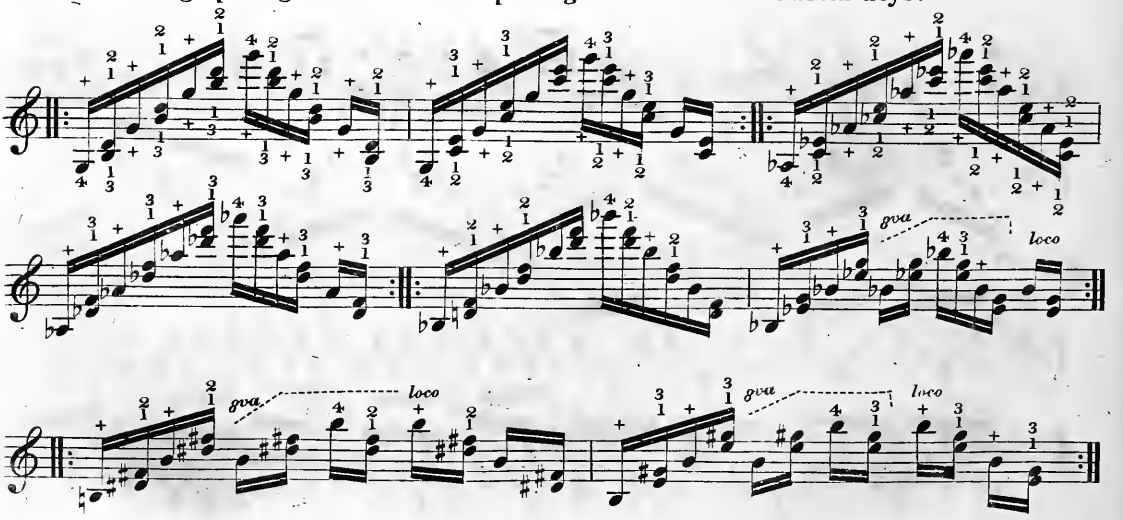




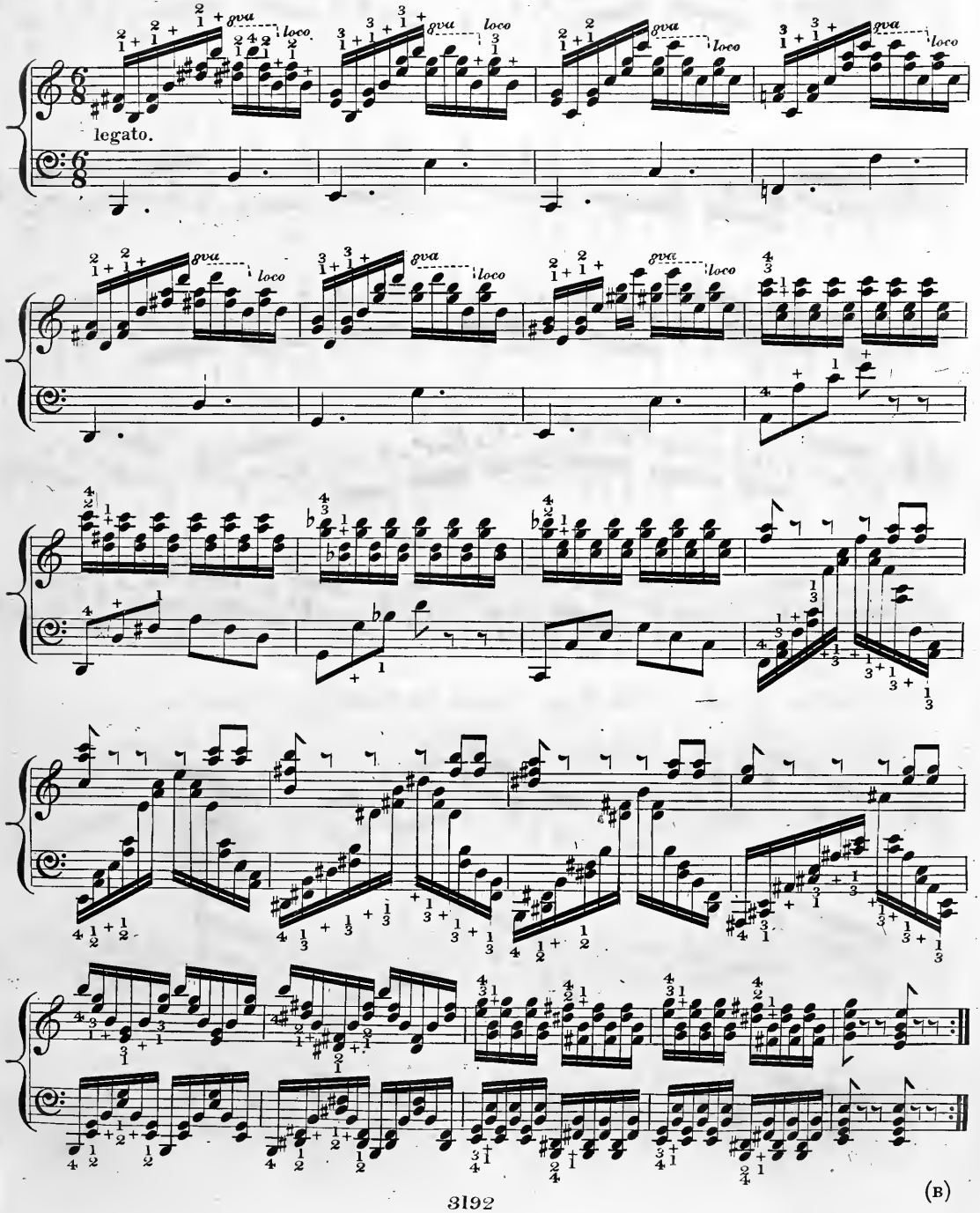
In enharmonic chords we must avoid placing the thumb on the black keys.



The following passages allow of our placing the thumb on the black keys.



To accustom ourselves to the exactly simultaneous percussion of double notes, we should diligently practise the following passages.

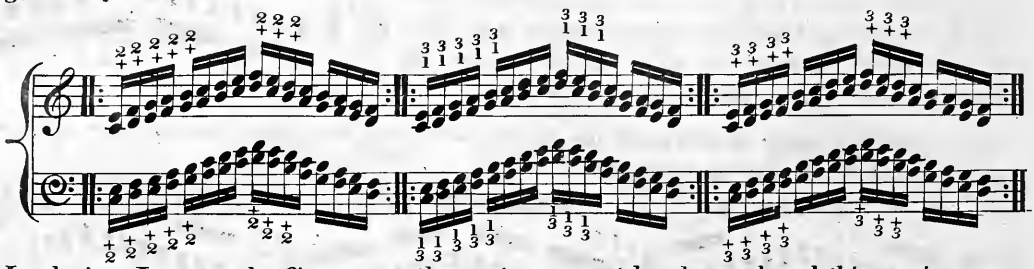


On Runs in Double notes.

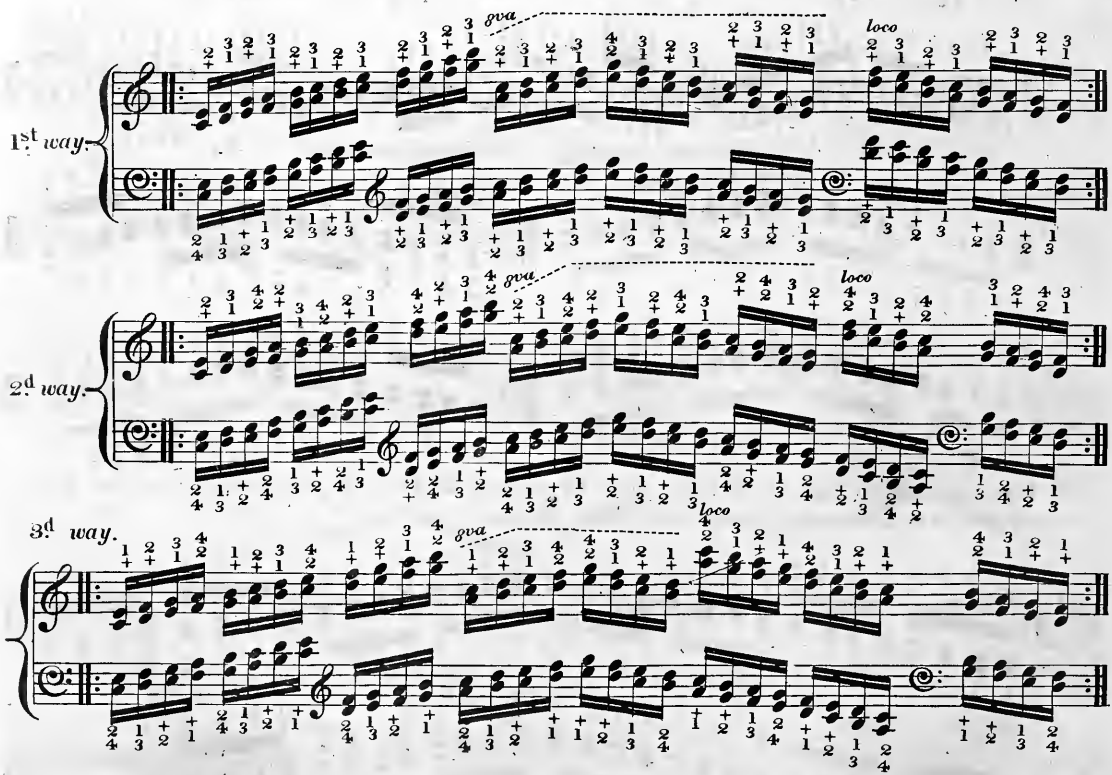
§1. Runs in Thirds are possible in either hand and in every key; they admit of several equally useful ways of fingering.

§2. As they may be played either staccato or legato, and as in most keys each requires a different mode of fingering, we shall here explain this diversity in the application of the fingers.

§3. In C major the run in Thirds, when played Staccato, admits at will of 3 modes of fingering, namely:



§4. In playing Legato, the fingers on the contrary must be changed, and this again may be done in 3 different ways. Ex:

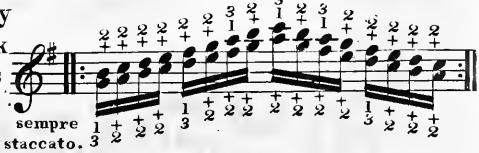


The player should have all these 3 ways, perfectly at his command; though the two first are the most useful, as the 3d way is, as we shall see, better adapted for the other keys.

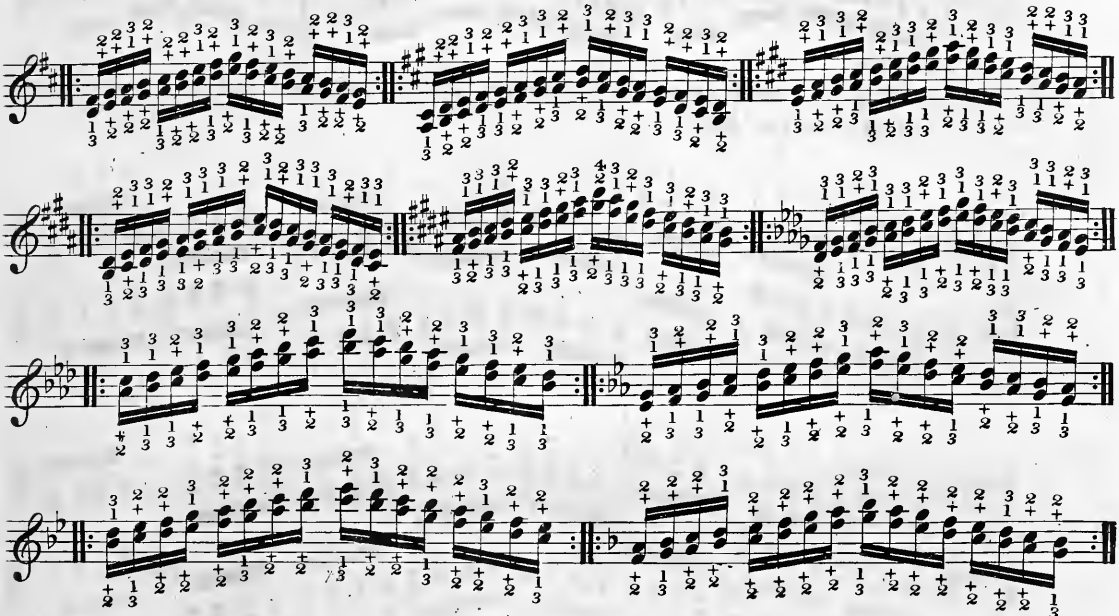
§5. The three ways of fingering first explained, are applicable to the staccato style of playing this passage, and cannot in any case be made use of in Legato playing. On the contrary, the three latter ways serve extremely well in the Staccato, if we have practised them with a firm touch.

FINGERING for the OTHER KEYS.

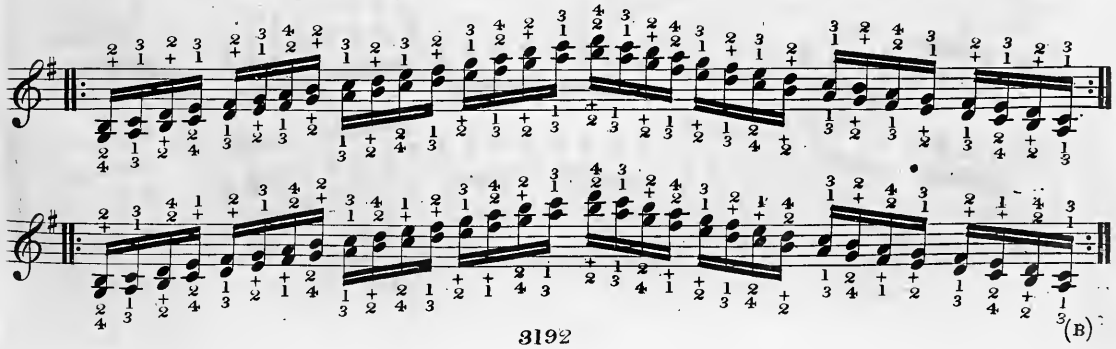
§6. In staccato playing in other keys, we take in the right hand the thumb and 2d finger so long as the bottom note is a white key, and we employ the 1st and 3d fingers only when that note falls on a black key. In the left hand, however, when the upper note falls on a black key, we must use the 1st and 3d fingers, in other cases the thumb and second finger.

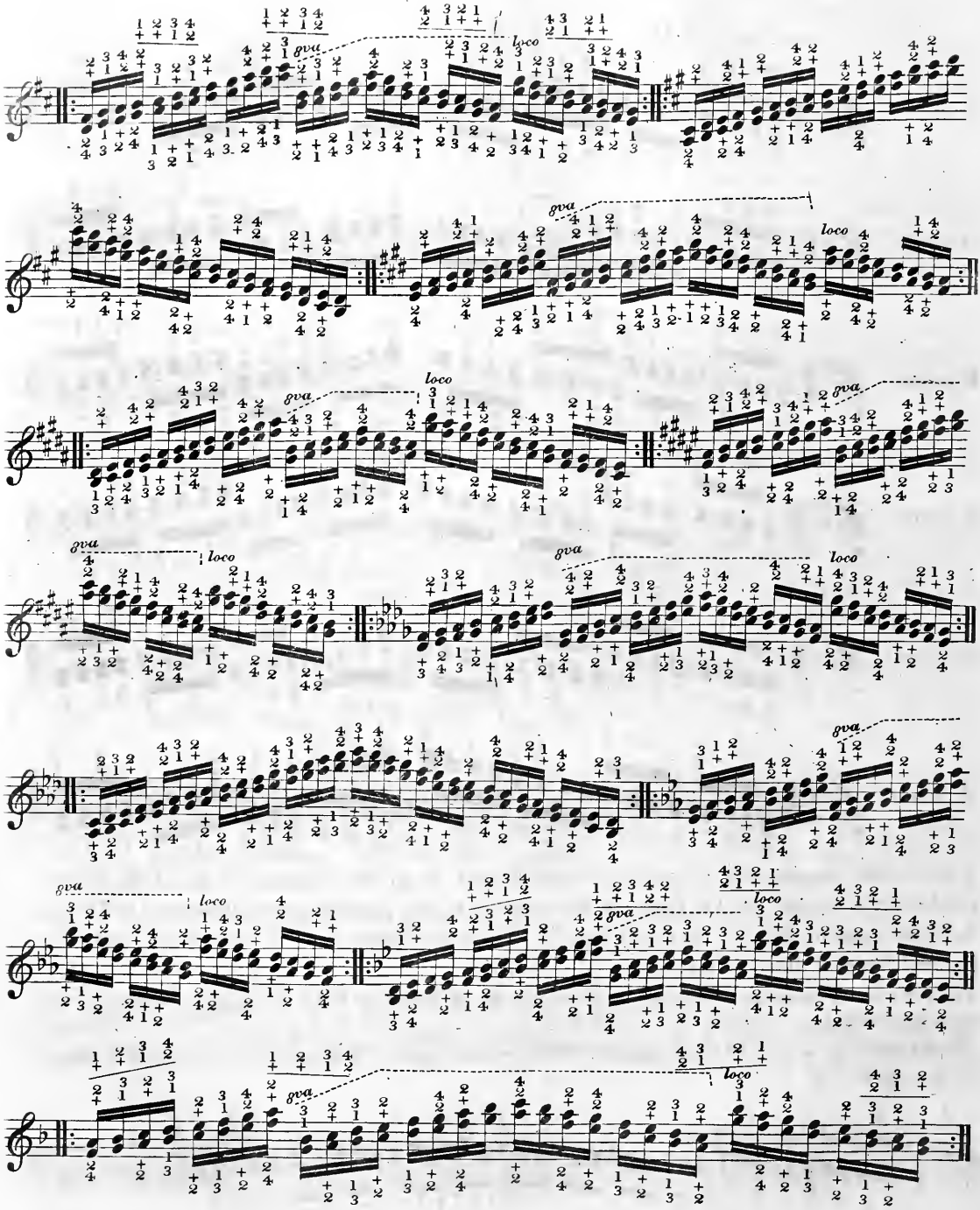


NB. At the beginning, as well as at the return back from the highest note, we are, when necessary, allowed to employ an exception.



§7. But when these runs in Thirds are to be played Legato the following fingering must be used, which is also equally applicable to the Staccato style.

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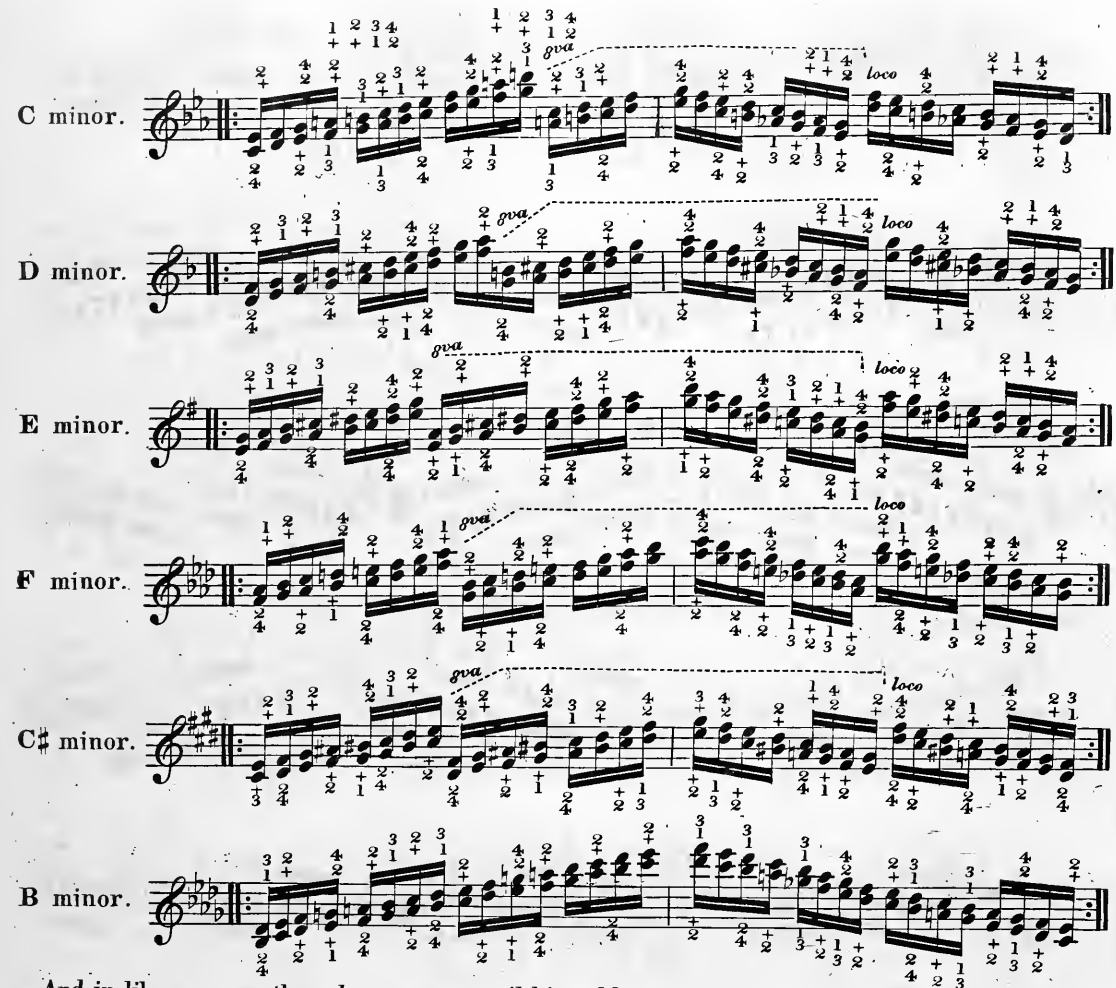
In minor keys the fingering of runs in Thirds has also its peculiarities.

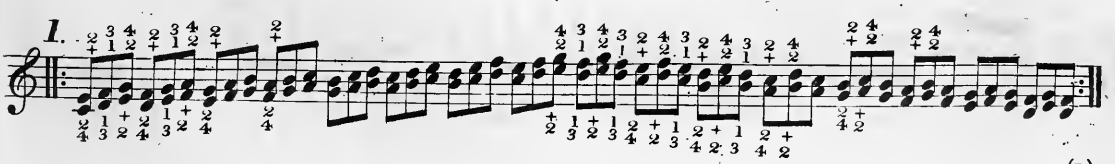


And in like manner the player must avail himself in all the remaining keys of the appropriate use of the 1st 2d &c. fingers. For since it is not possible that in these runs in Thirds, *both* parts can be played strictly Legato, it will be sufficient if *one* finger holds down its key, till the next third is struck.

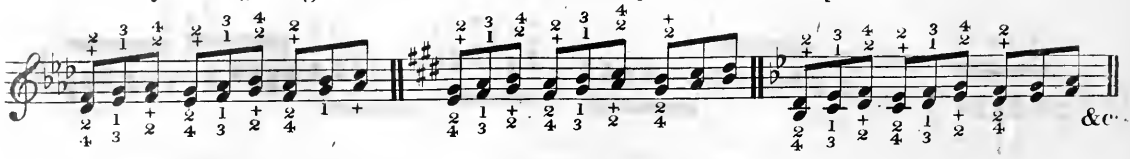
§8. Very many passages are formed from thirds; of these we shall proceed to exemplify the most important.

The following ways of fingering are every where equally well adapted to either the Legato or Staccato style.

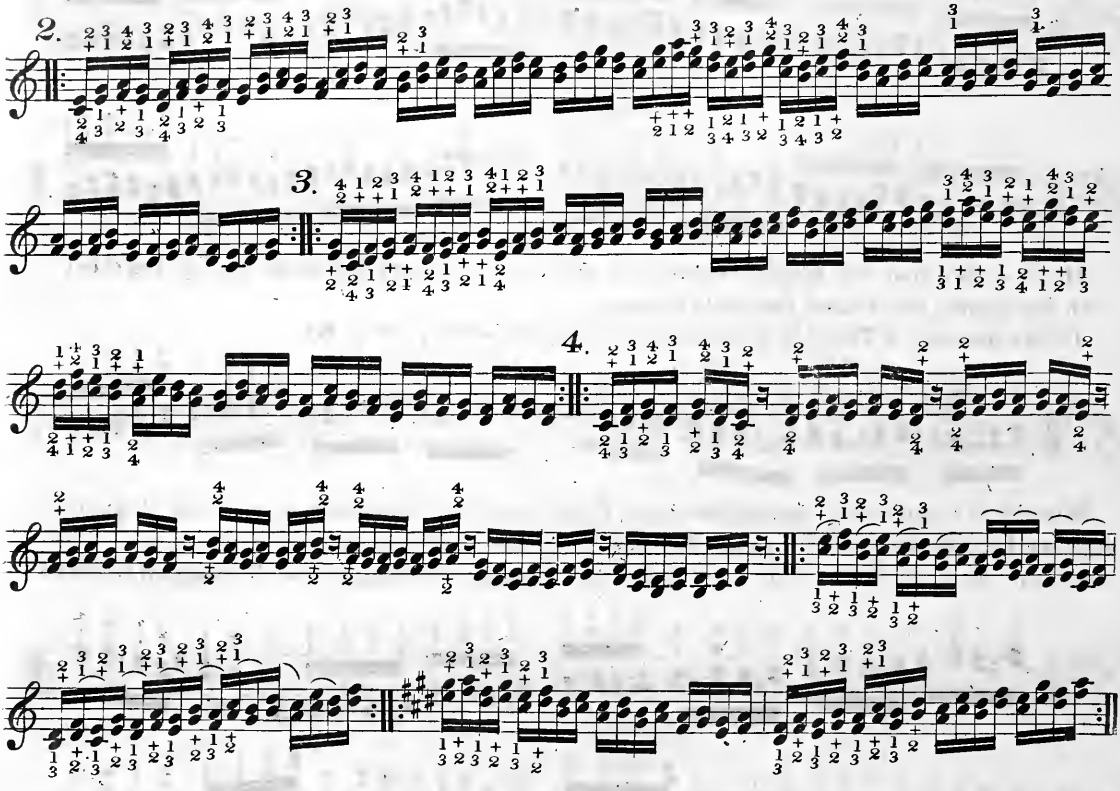
1.



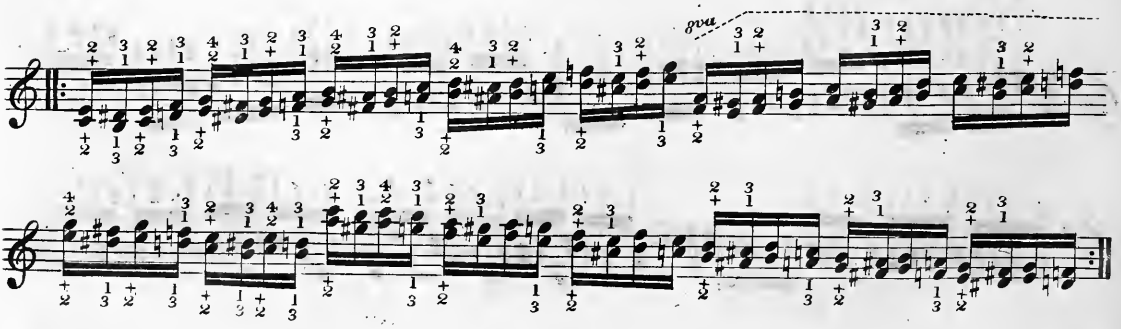
This way of fingering remains the same in all keys without exception. Ex:

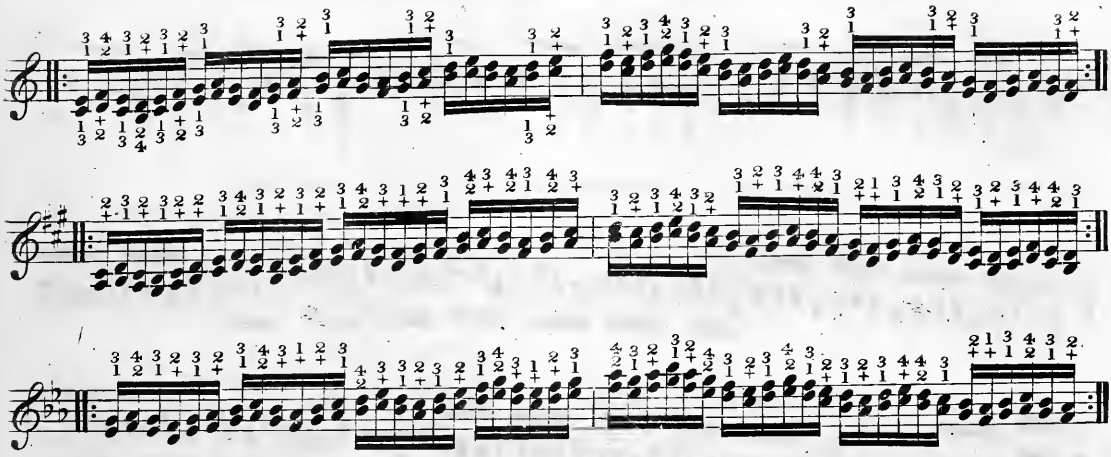


Similarly, in the following passages the same fingering does in every key.



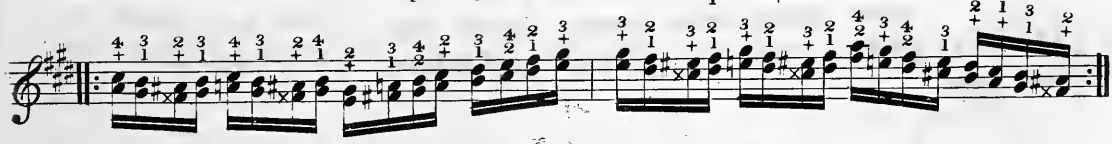
§9. Many other passages, on the contrary, are only playable in the easier keys.



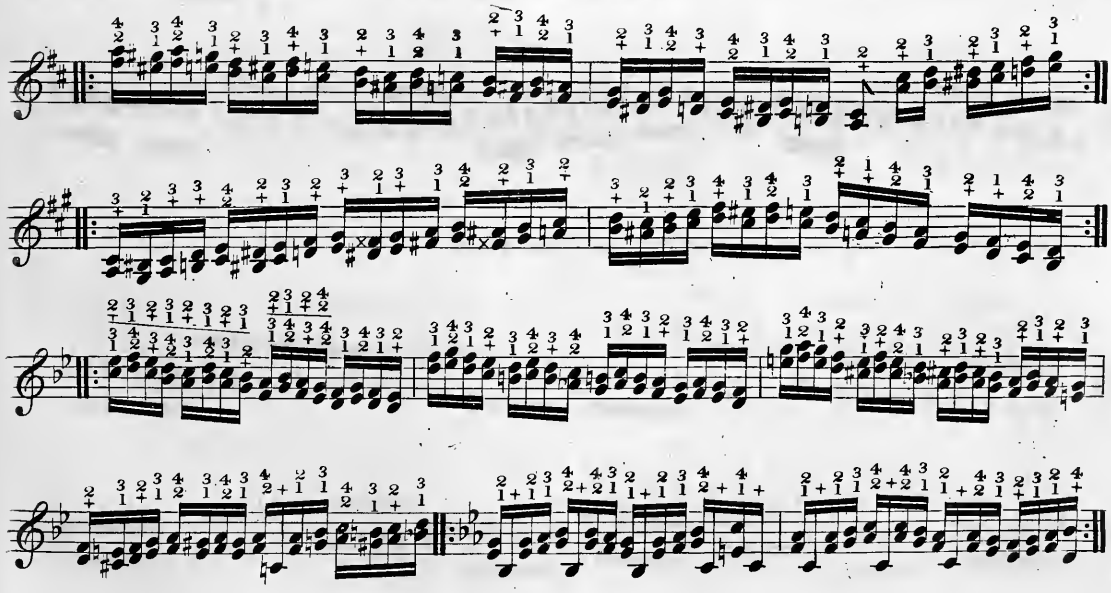


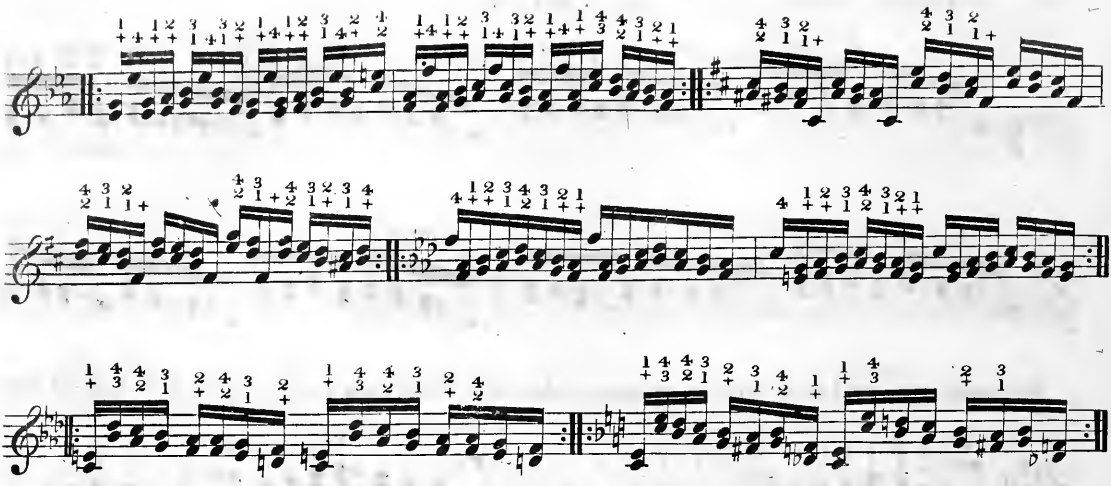
Here we see that the Legato sometimes makes it necessary for us to employ together with the thumb, the 3d and the little finger.

In like manner, a Third is frequently to be taken with $\frac{2}{1}$ or $\frac{3}{+}$ Ex:

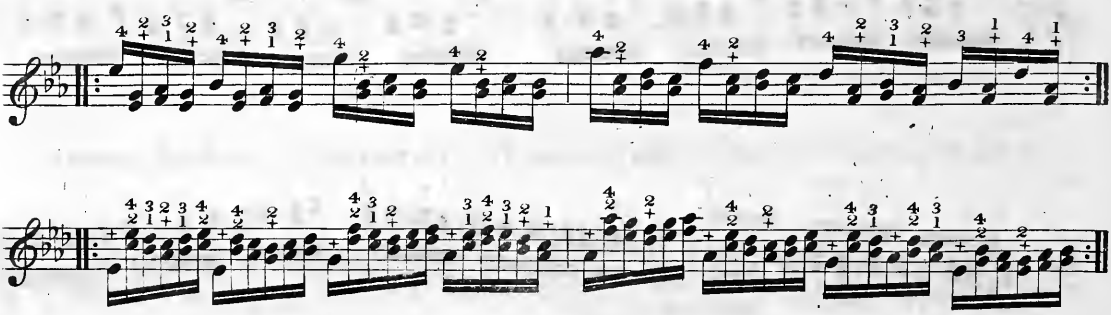


When it is requisite to employ the same finger twice in immediate succession, it must be done as Legato as possible; and at the same time the changed fingers which play together with the former one, must endeavour to supply the smoothness of connexion required.

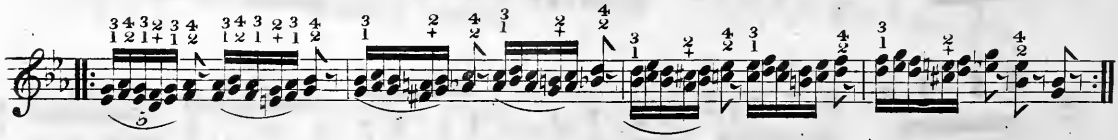




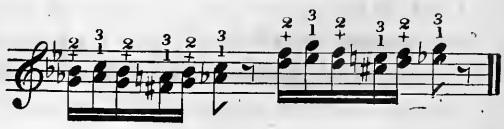
Thirds which are combined with great skips, always entitle us to place the thumb on the black keys.



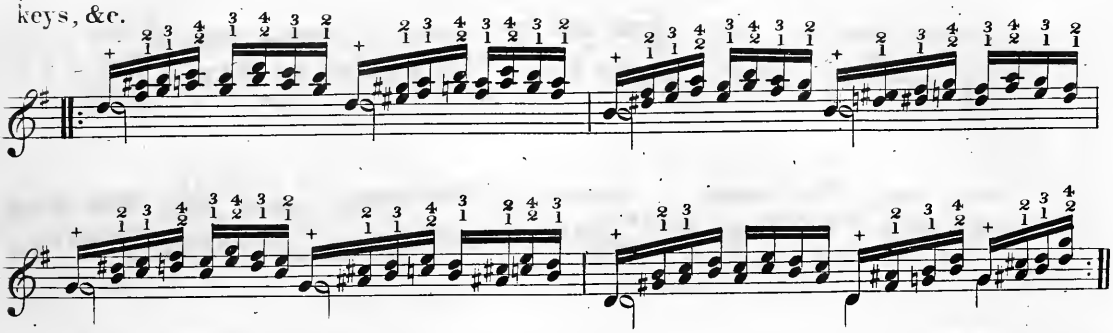
Turns in double notes, when standing alone, admit of only one way of fingering, and the Player must learn to execute them with distinctness and elegance.



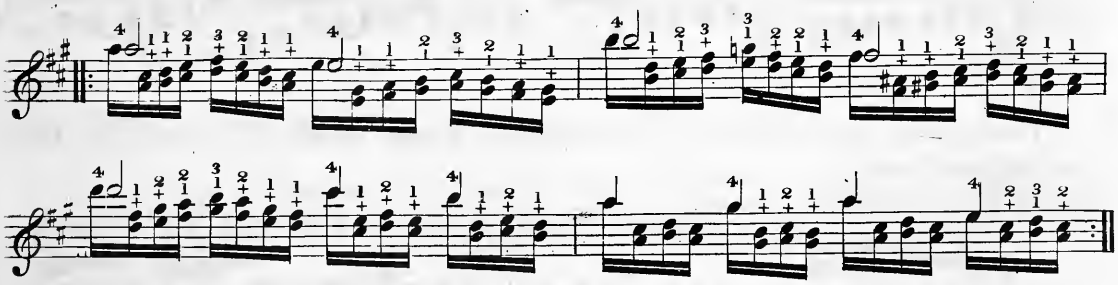
Those whose fingers are too thick to pass conveniently between the black keys, must take the 3^{d} and 7th turns in the following manner.



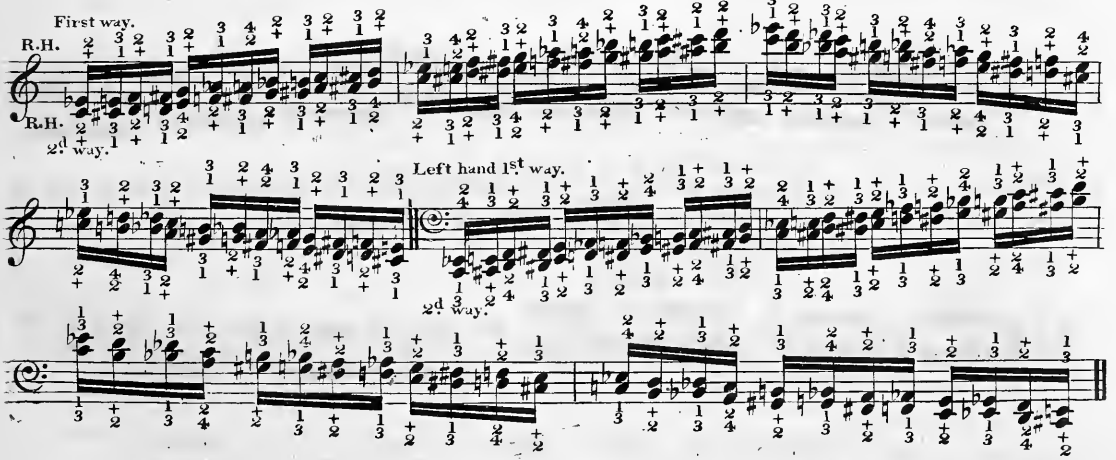
When Turns are to be played without the aid of the thumb, we must endeavour to replace the Legato, by changing the fingers, and gliding them from off the black on to the white keys, &c.



We must proceed in a similar manner, when the little finger is required to be held down.



§1. The fingering of chromatic runs in minor Thirds is twofold for each hand; namely



According to the first way of fingering, written *over* the notes, we see that in the right hand in the upper set or series of notes, the 2d finger constantly alternates with the 3d, except that the 4th finger is placed on each upper A and E.

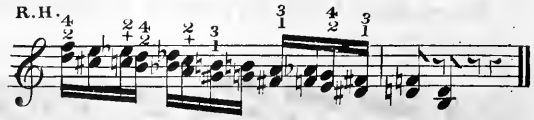
At the very begining, the 3d finger is placed on the first E by way of exception, because the passage commences with the thumb on C.

In the left hand the little finger, according to this same first way, falls only on C and G.

According to the 2d way, to explain which the fingering is written *under* the notes, in the right hand the little finger is placed only on G and D, and in the left hand only on D and A.

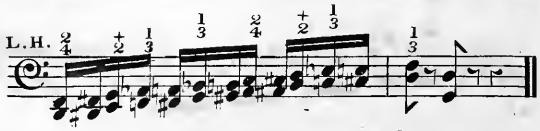
The first way has this advantage, that it admits of a more perfect and elegant Legato, and is therefore preferable to the other.

§2. Cases occur in which the employment of the 2d way becomes indispensable. Thus, for Ex: when this passage in the right hand occurs in descending and begins from F.



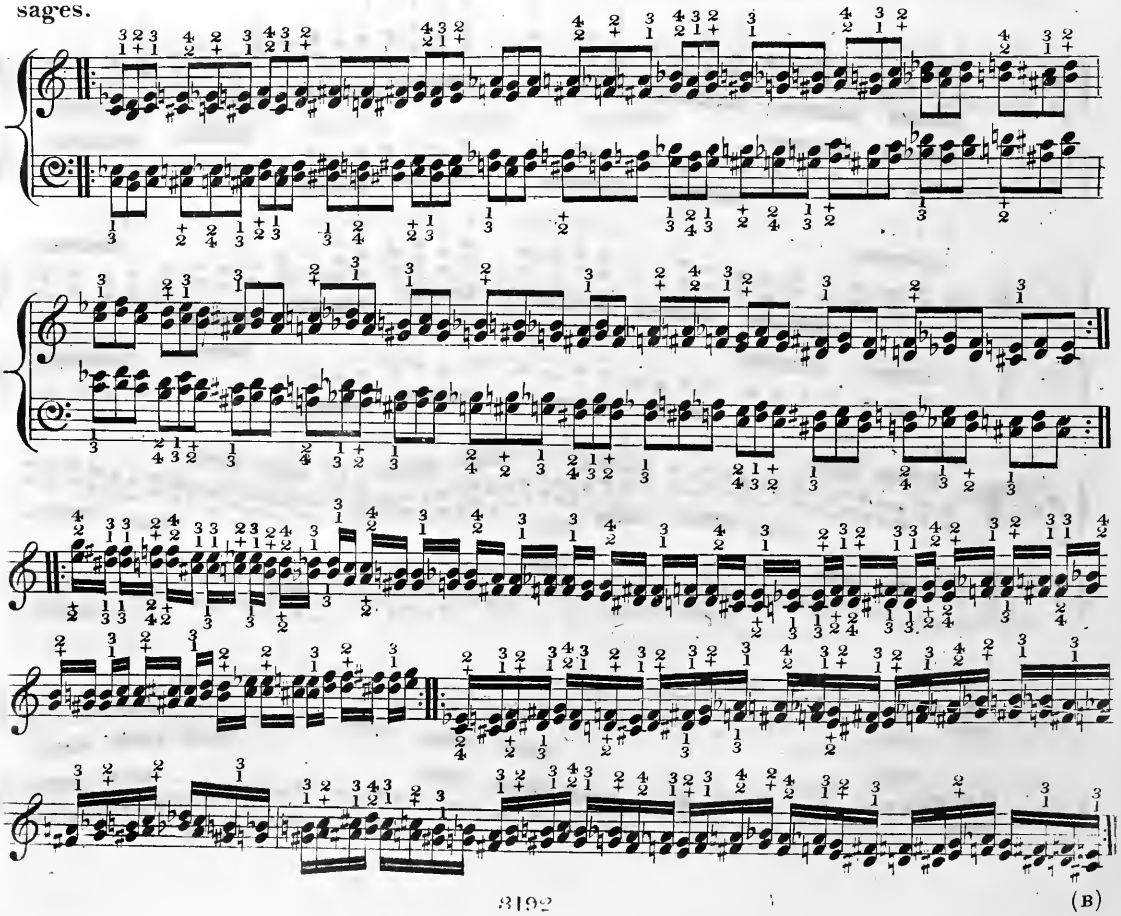
As the little finger must here be placed on the first F, it must be again taken on the D, and then it is better to continue this second way through the remainder of the passage.

The case is similar in the left hand, when the passage begins from D and then ascends.

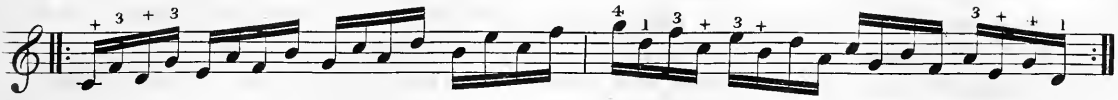


§3. When this passage occurs in both hands at the same time, both hands must adopt the same way of fingering.

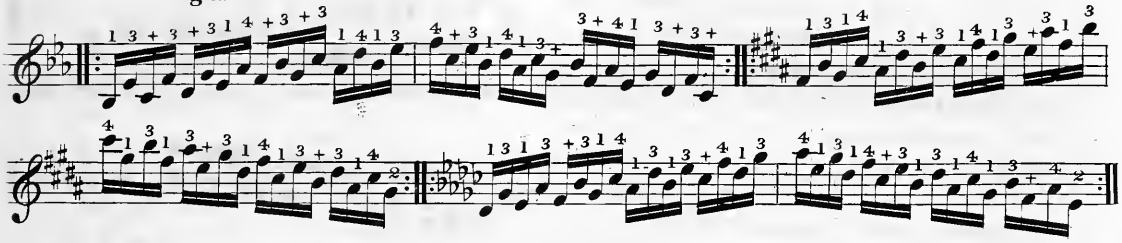
From this chromatic scale in double notes are formed among others, the following elegant passages.



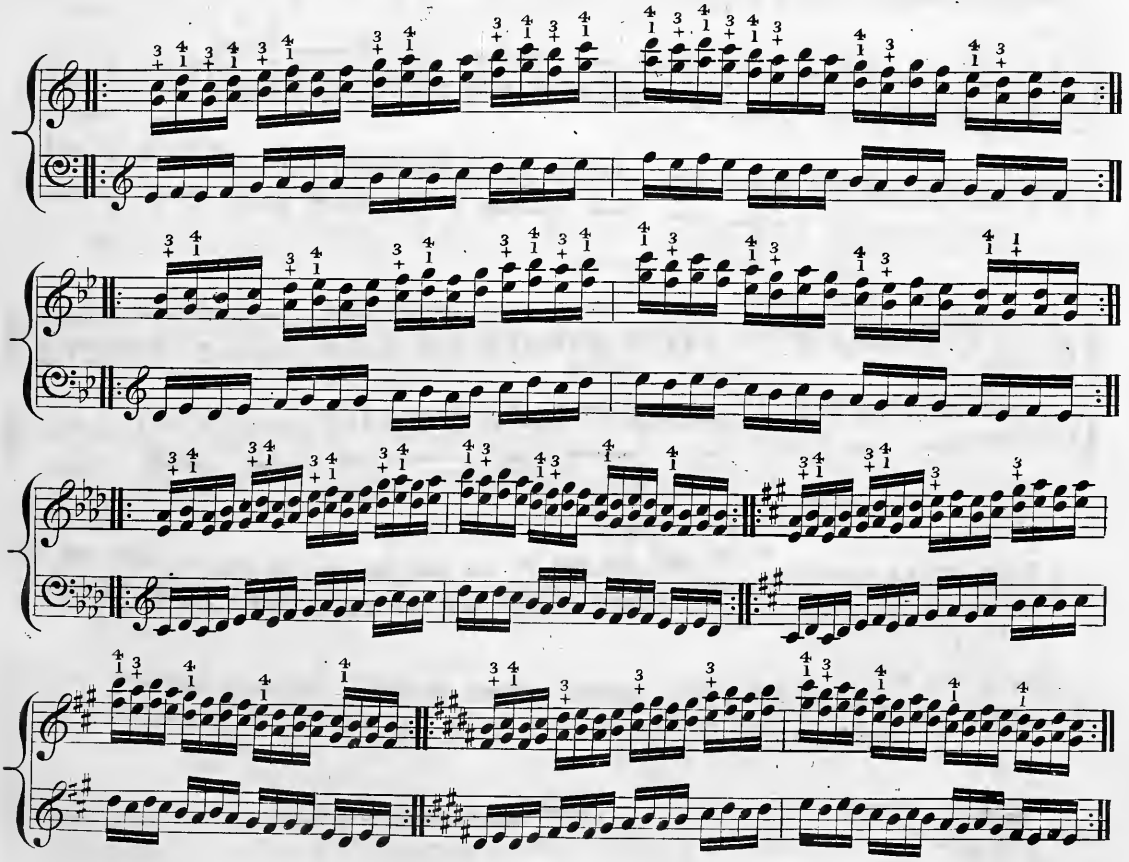
According to rule, the fingering for fourths is either $\frac{3}{+}$ or $\frac{4}{1}$ For Ex:



When many black keys occur, we must alternately employ, as may be most convenient, the 3d and 4th fingers.

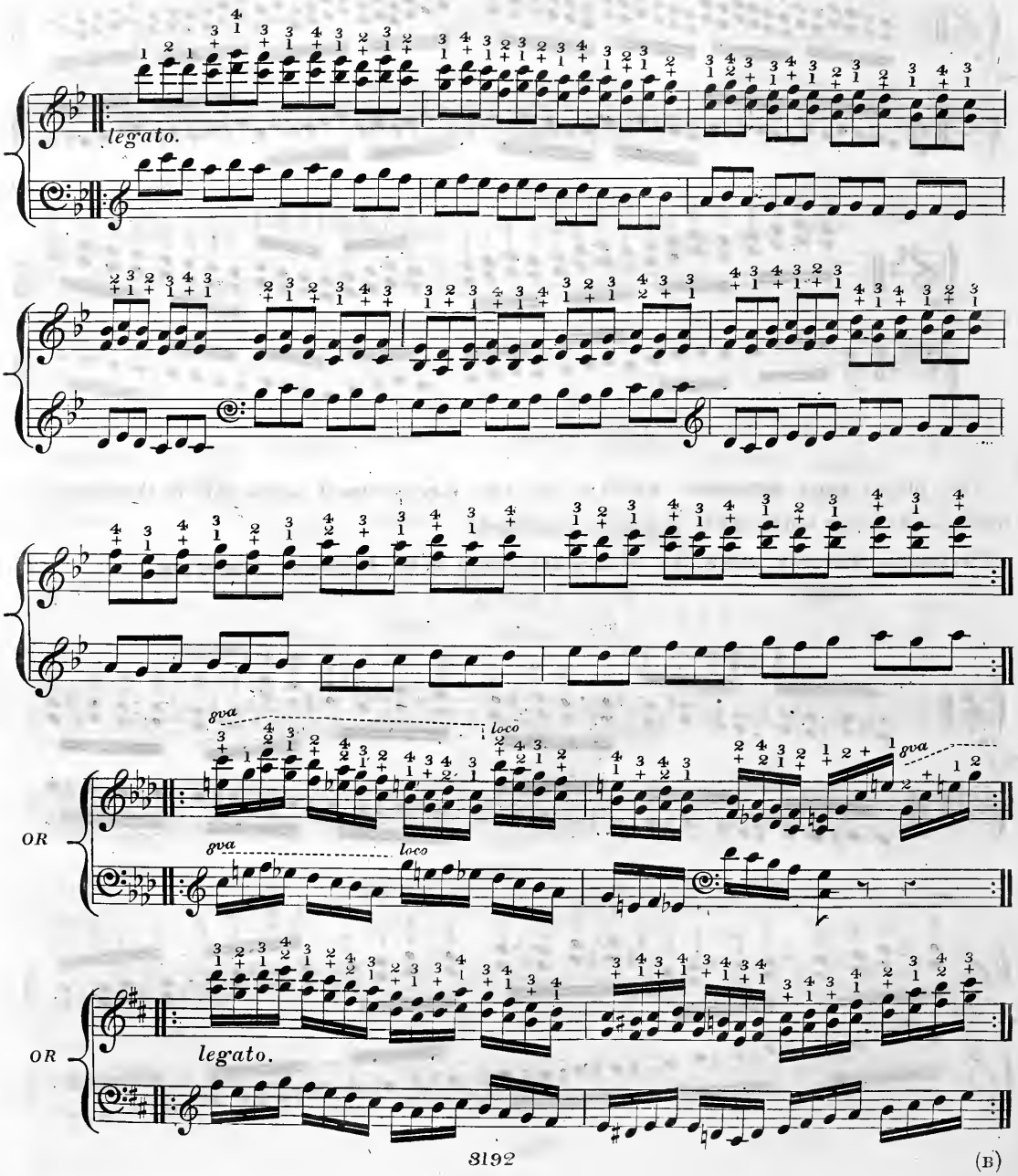


When several *Fourths* follow one another, of which the notes are struck together, we must alternately employ $\frac{3}{+}$ and $\frac{4}{1}$, according to the rule, without reference to the black keys. Ex:

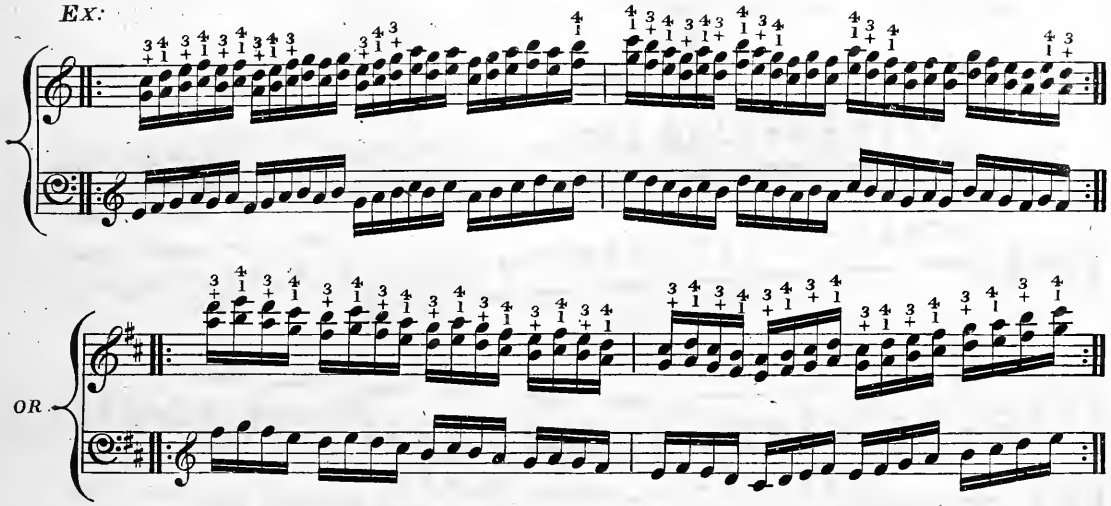


Notwithstanding the apparent inconvenience of placing the thumb on the black keys, such passages admit of being well and smoothly connected, if we do but remember to keep the hand tranquil over the black keys. In the left hand these passages do not occur.

A few cases, however, occur in which along with the thumb and 4th finger, the 2d must be taken; nay, at times, even $\frac{3}{1}$ and $\frac{4}{+}$ may be employed.

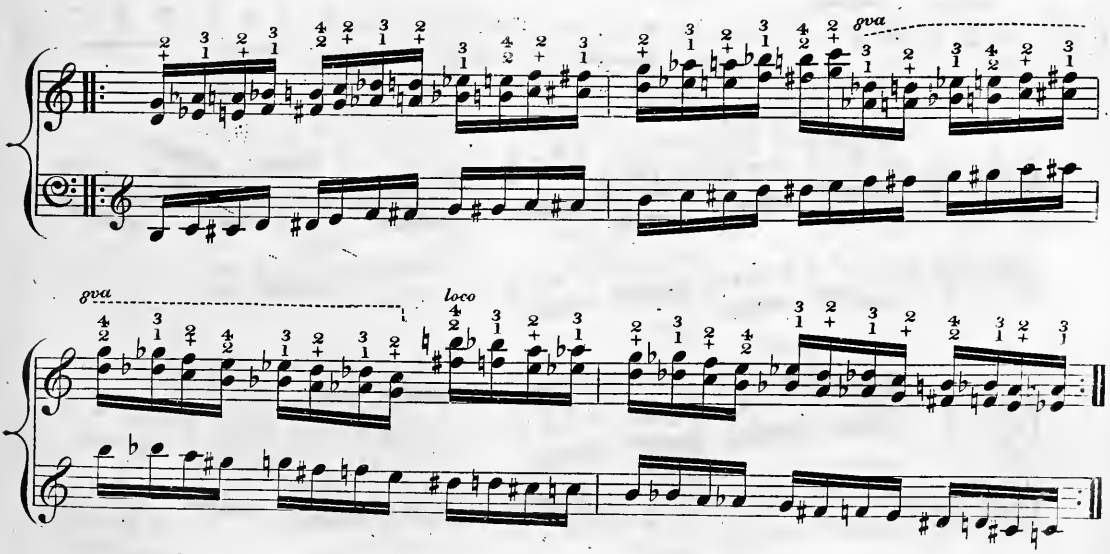


In easier keys the first way of fingering is always best, as far as the form of the passage will allow of its use.



The player must determine which of the two ways is most applicable to the case in hand, or whether both ought not to be combined.

Chromatic Fourths, when played Legato, admit of the following fingering.



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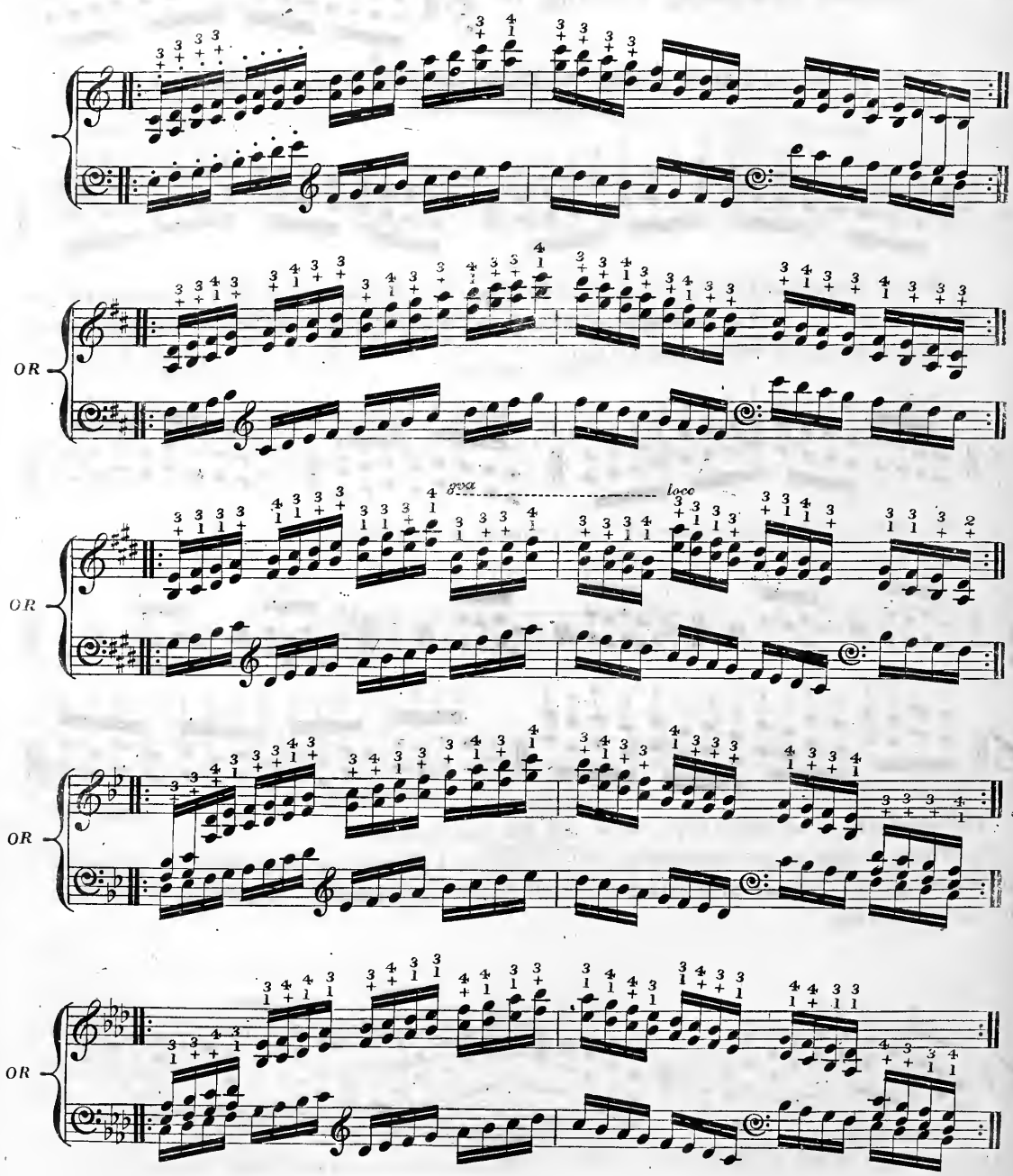
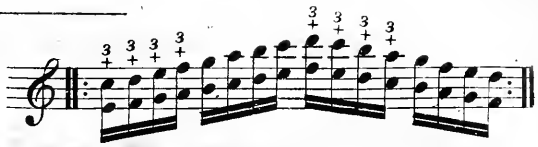
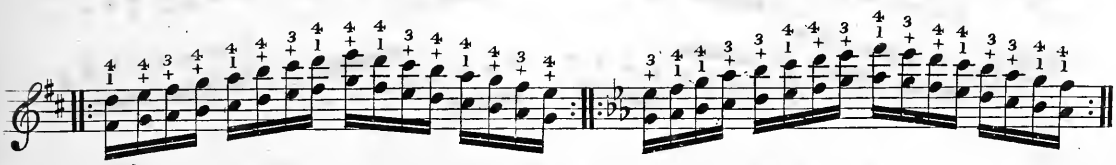
When runs in Fourths are to be executed very Staccato, the first way of fingering is always the best, and on the white keys the same fingers may always be employed. Ex:



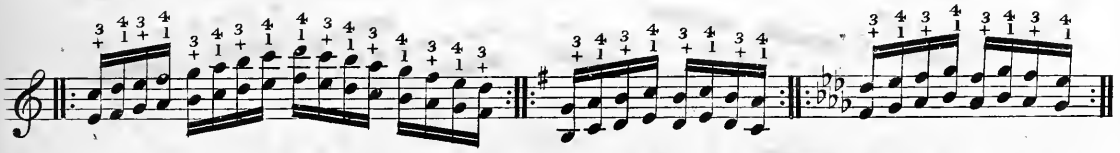
§1. Runs in Sixths cannot well be played Legato; consequently the following fingering is the best.



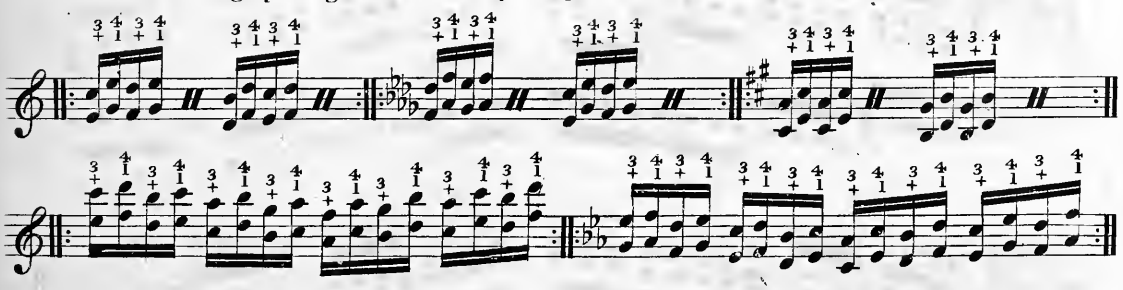
In other keys, we must avoid placing the thumb and little finger on the black keys. Ex:



§2. For a large and flexible hand, the following way of fingering will be found useful in C major, as also in partial passages in other keys, when the style of execution will admit of our separating the notes, two by two.

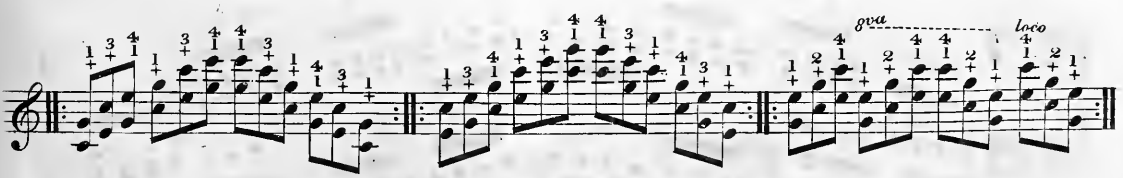


§3. The following passages are of very frequent occurrence.



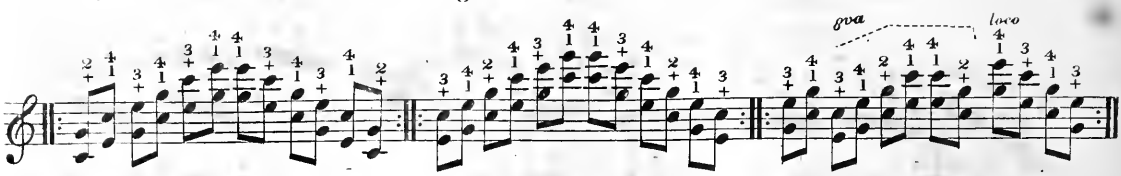
And similarly in all other keys, when not too inconvenient.

§4. These double notes are very useful in scales of chords, and they must be diligently practised in this manner in all the keys, as they are also playable Legato with the following fingering.

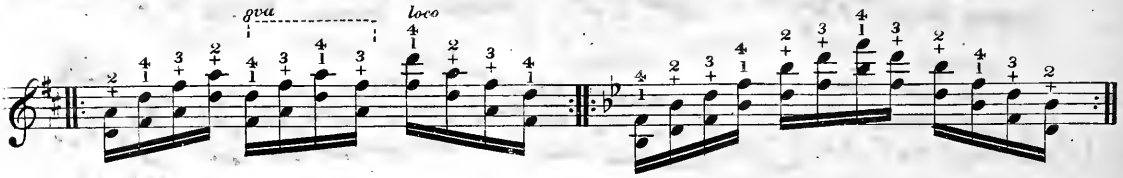


And similarly in all those keys in which chords occur not containing any black keys.

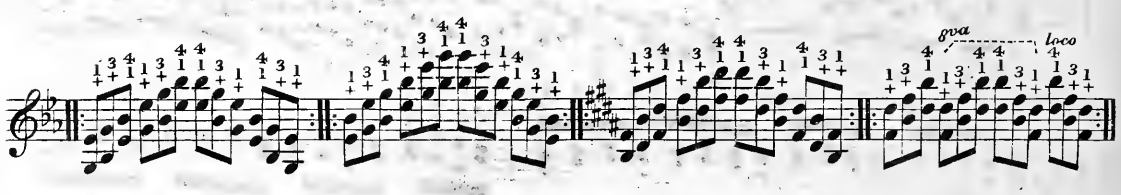
§5. In addition to this, and in the same keys, the following mode of fingering is also useful, when the notes admit of being divided, two by two.



§6. When only one black key occurs, in the chord, the thumb must not be placed upon it.

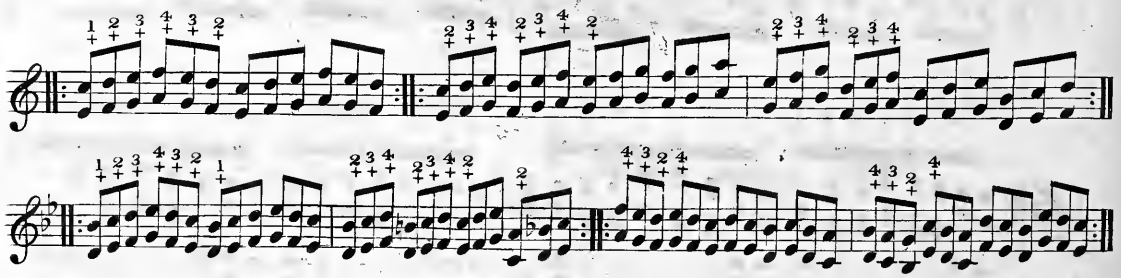


§7. But when two black keys occur, the thumb may be placed upon them in two ways, *viz.*



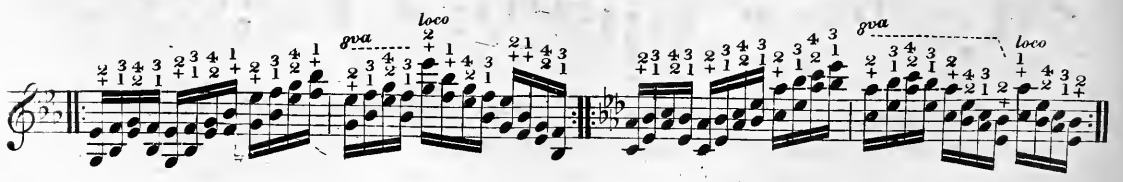
§8. In F♯ major and D♯ minor, every thing is the same as in C major.

§9. When 3 or 4 sixths follow one another, we may employ the long fingers alternately.

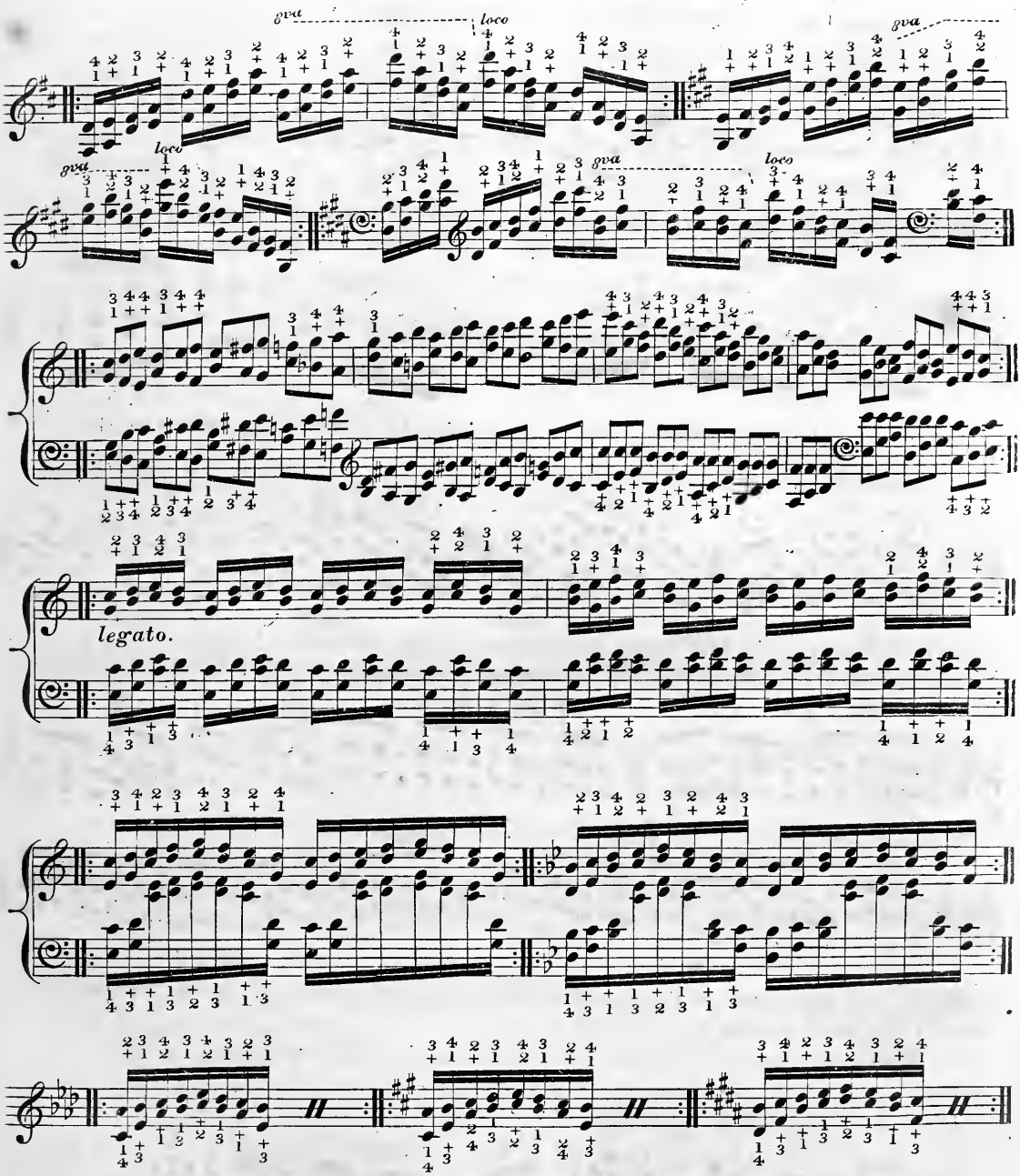


In the very rare case of these and similar passages occurring in the left hand, the same rules must equally be observed.

§10 Mixed progressions in double notes have their peculiar Fingering in the Legato style.



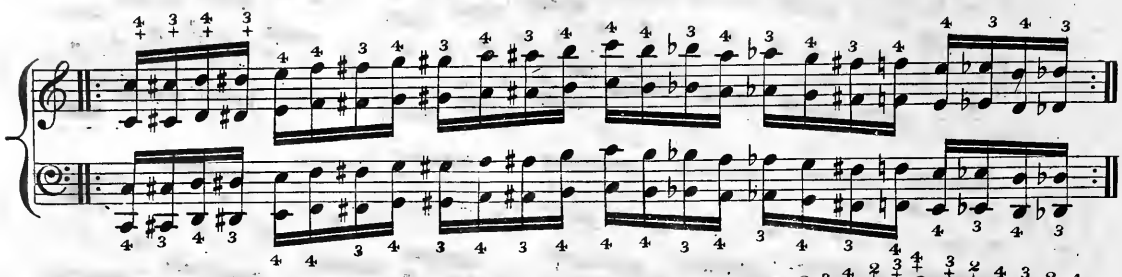
In D♭ major as in A♭ major; and the same in C♯ minor and A♯ minor.



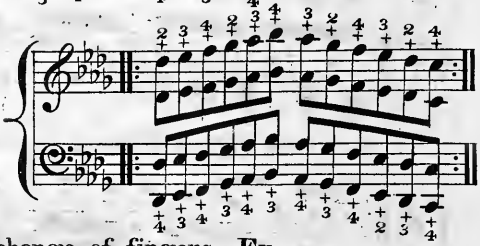
We every where trace the general rule: where the fingers can be changed in a regular manner, we must let them be so; but where this is not possible, or when it would be extremely inconvenient, we may at pleasure take the most convenient fingers.

§1. Octave passages perform an important part in pianoforte music, and they are very numerous.

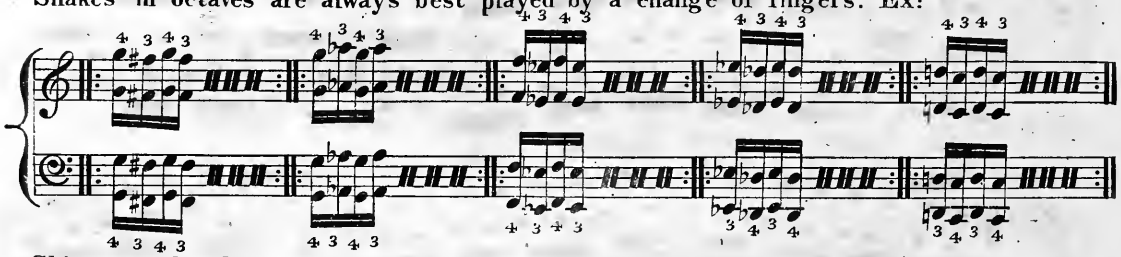
§2. The natural way of fingering them is with the thumb and little finger; but the black keys are taken to more advantage by the 3d finger instead of the 4th finger, because in this way the arm remains more quiet, and we are thus enabled to play with the requisite degree of Legato.



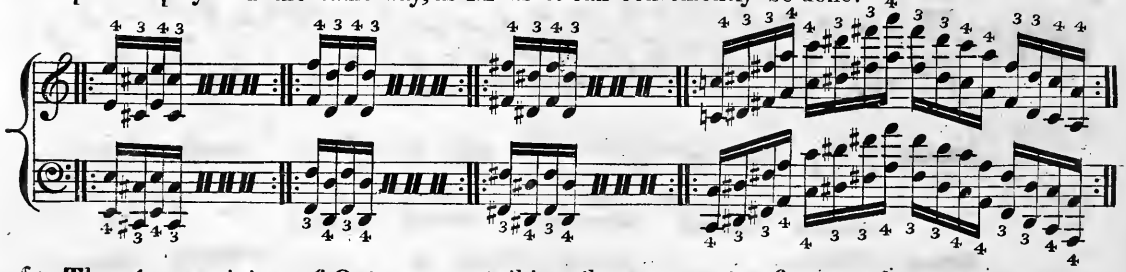
§3. In strict legato and in moderate movements, the 2d finger may occasionally be placed on the black keys.



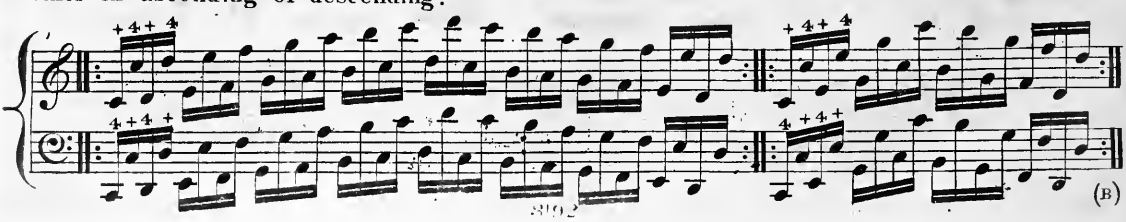
Shakes in octaves are always best played by a change of fingers. Ex:



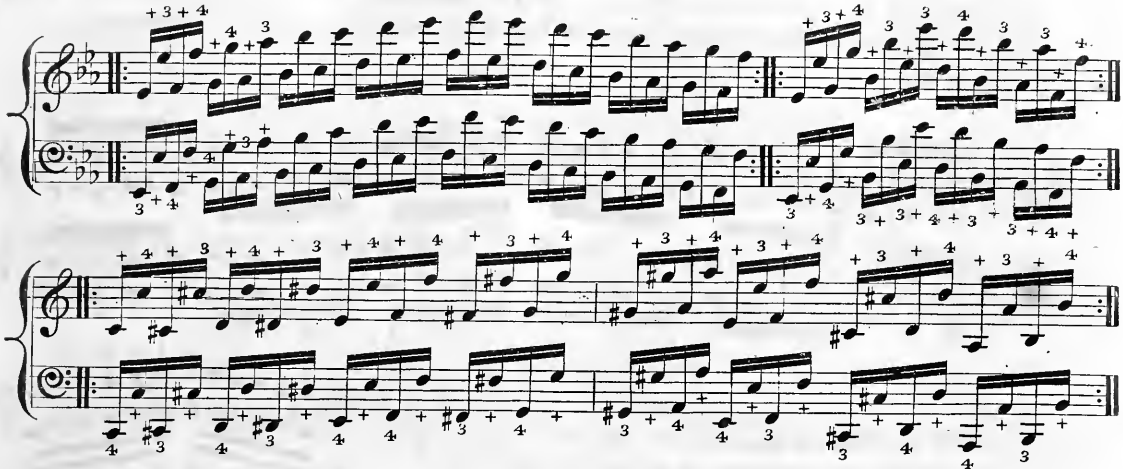
Skips are played in the same way, as far as it can conveniently be done.



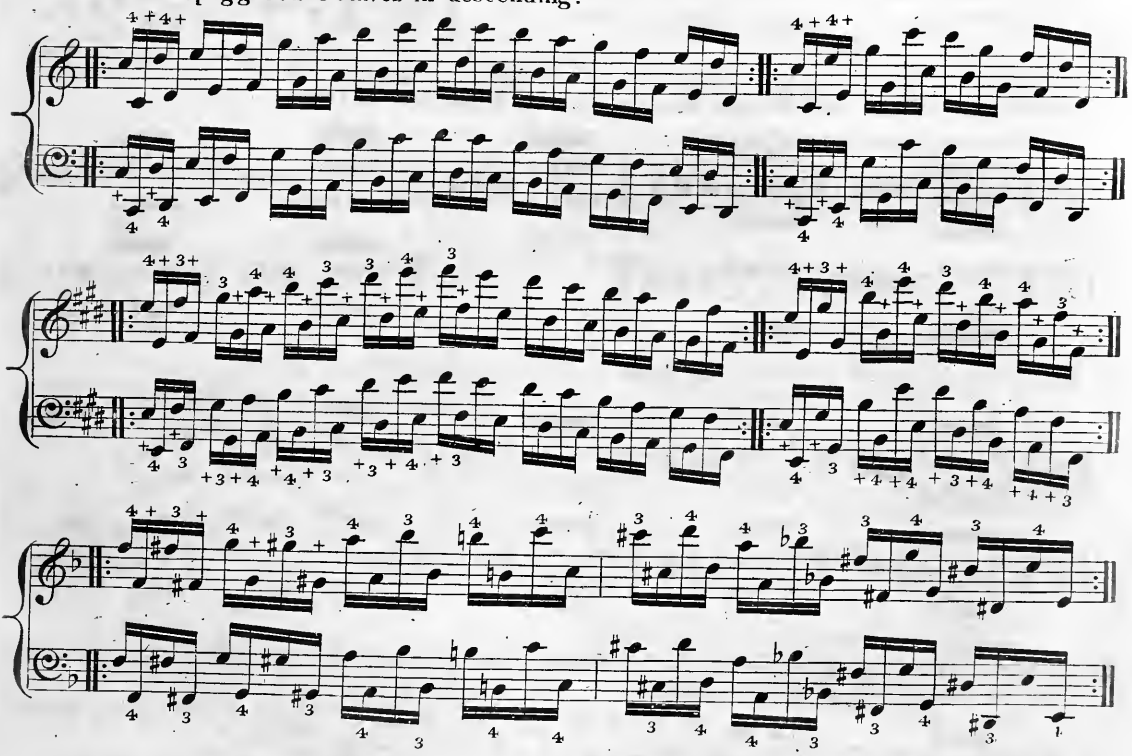
§4. The *Arpeggioing* of Octaves, or striking them one note after another, may occur either in ascending or descending.



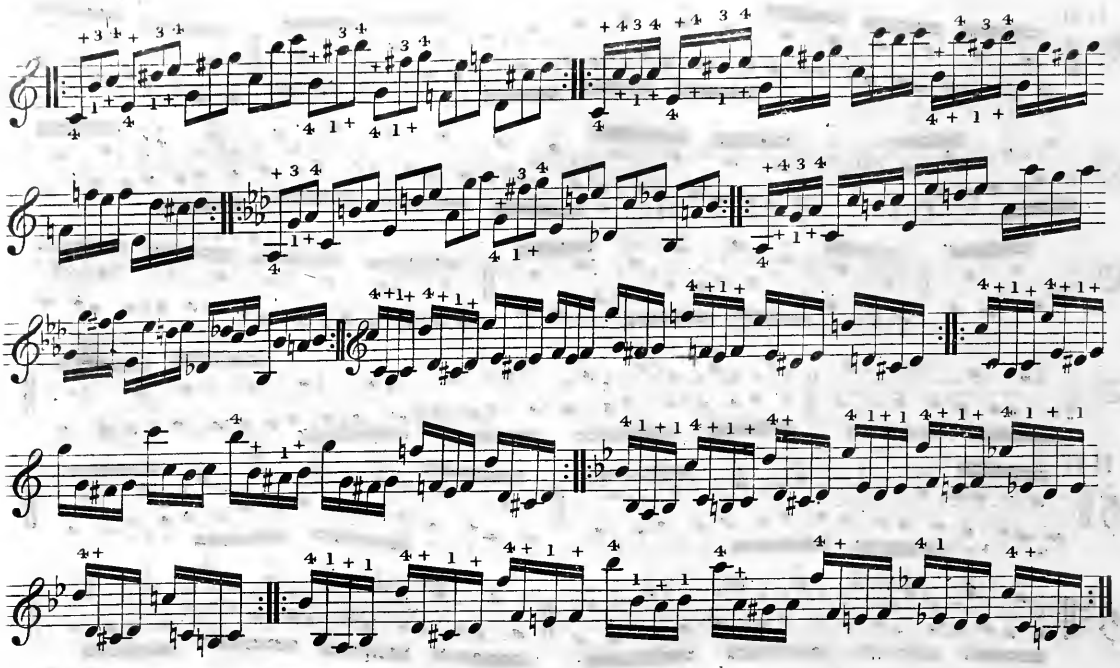
When black keys occur, it is better to employ the 3d rather than the little finger on them, unless the latter should in some cases appear more convenient.



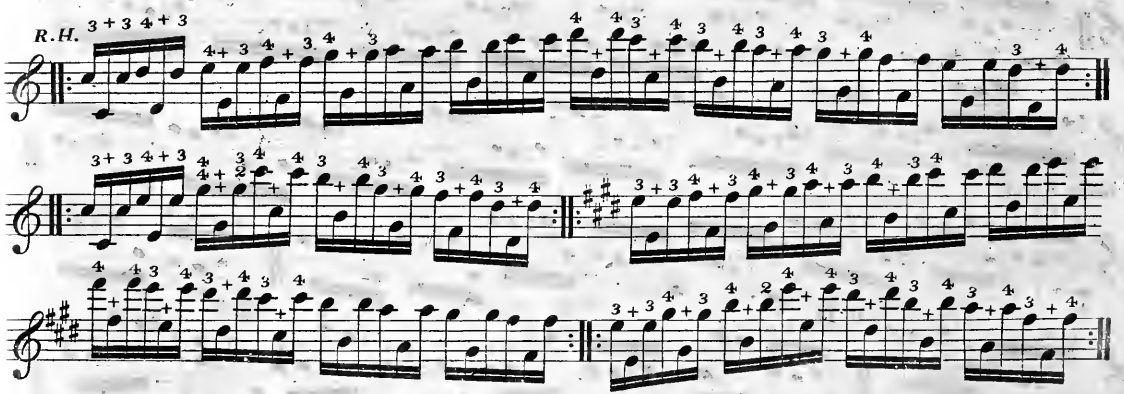
Arpeggioed Octaves in descending.



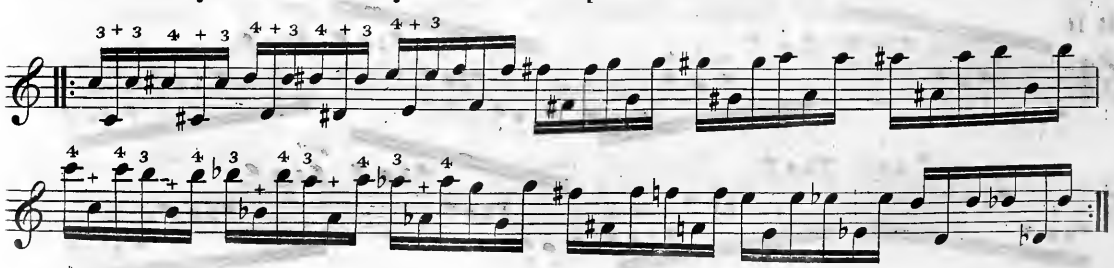
Octaves in descending are much the most difficult, and they therefore require a much longer practice.



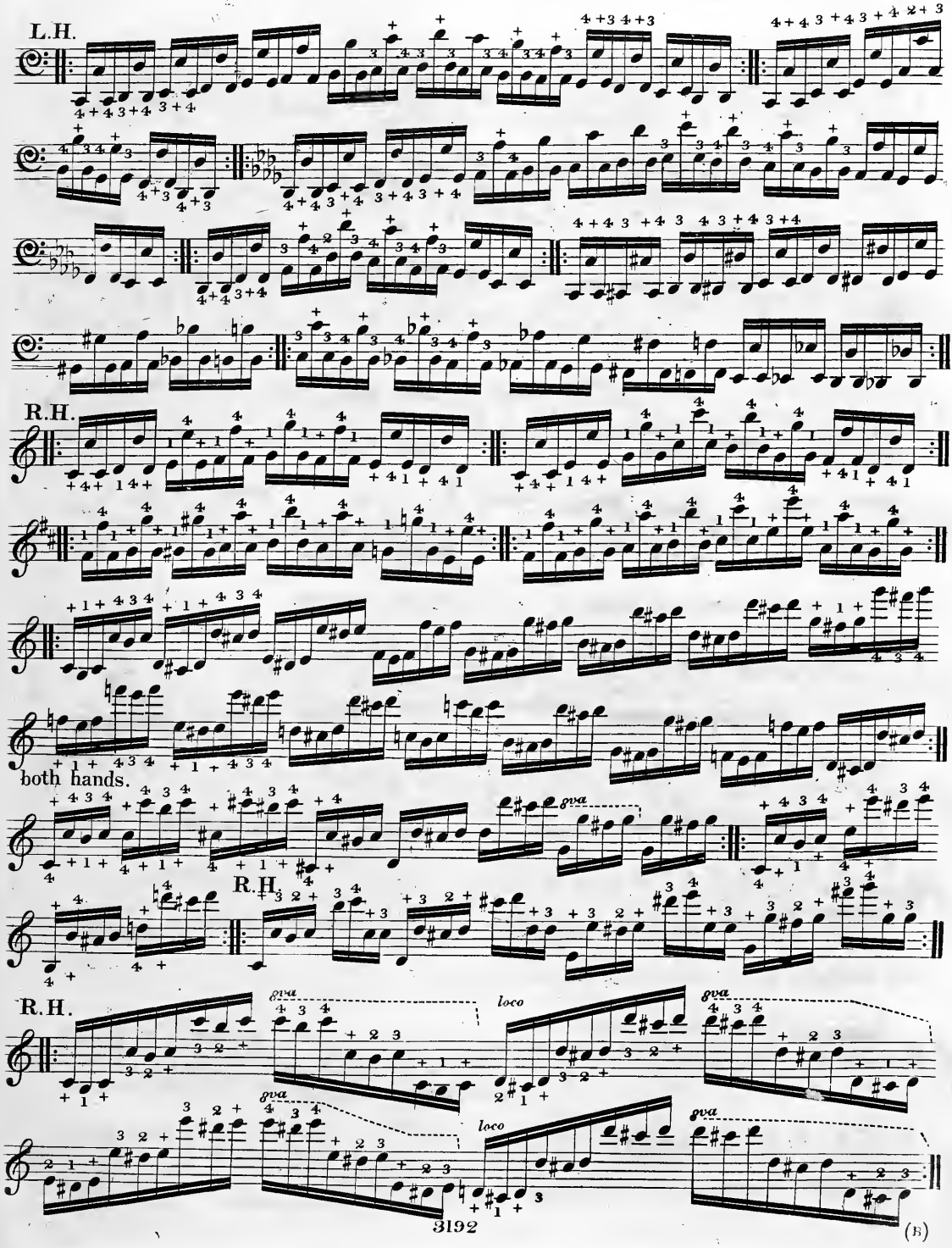
The following passages may occur in either hand, but inverted.



And similarly in all other keys without exception.



We here see that the 3d finger is always regularly interchanged with the 4th finger.



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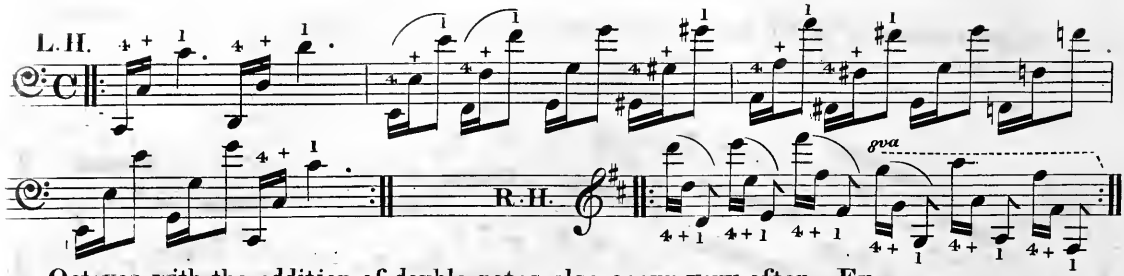
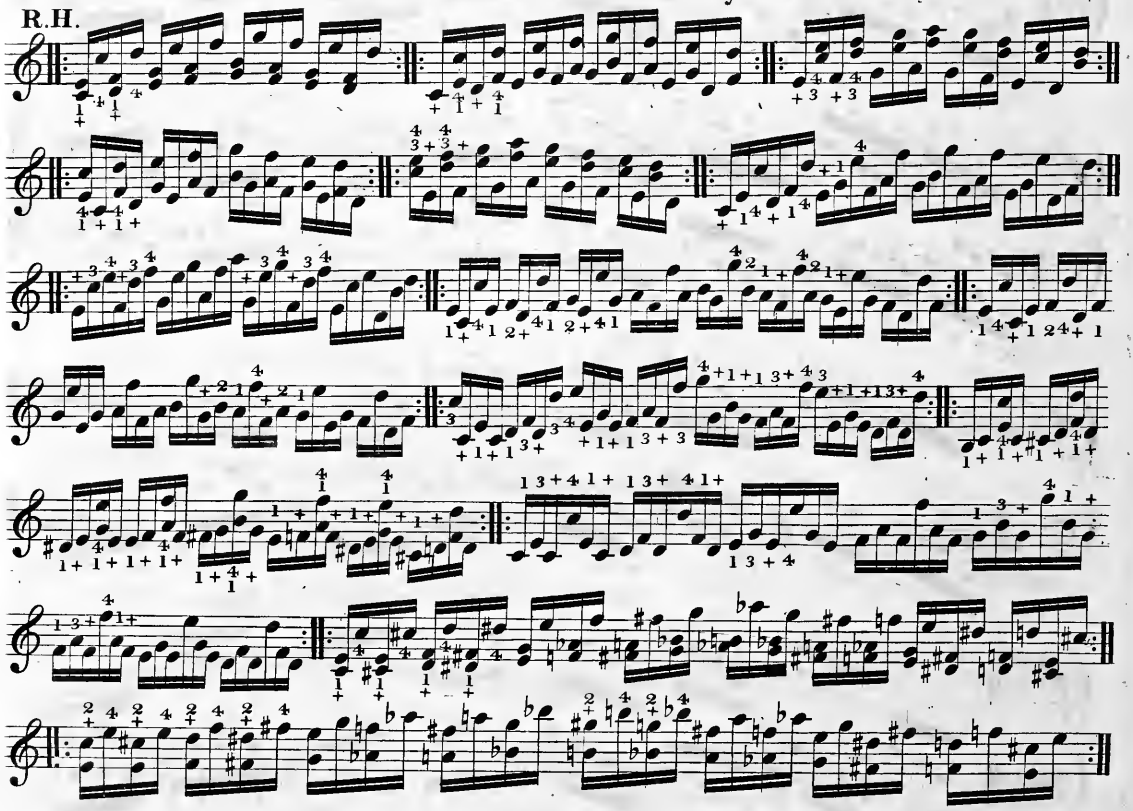
Double skips of Octaves are always taken in the following manner.

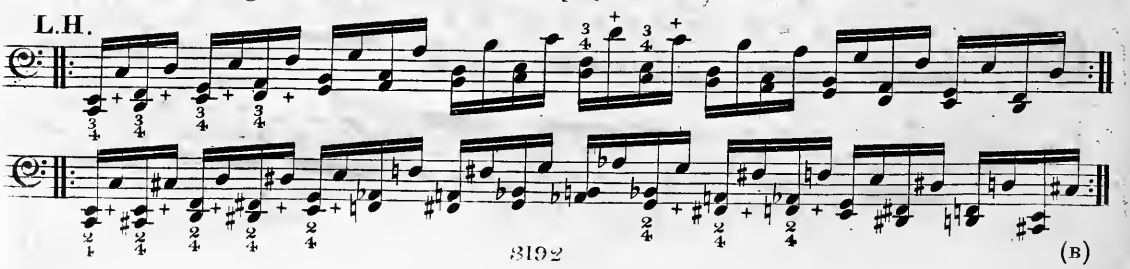


Octaves with the addition of double notes also occur very often. Ex:

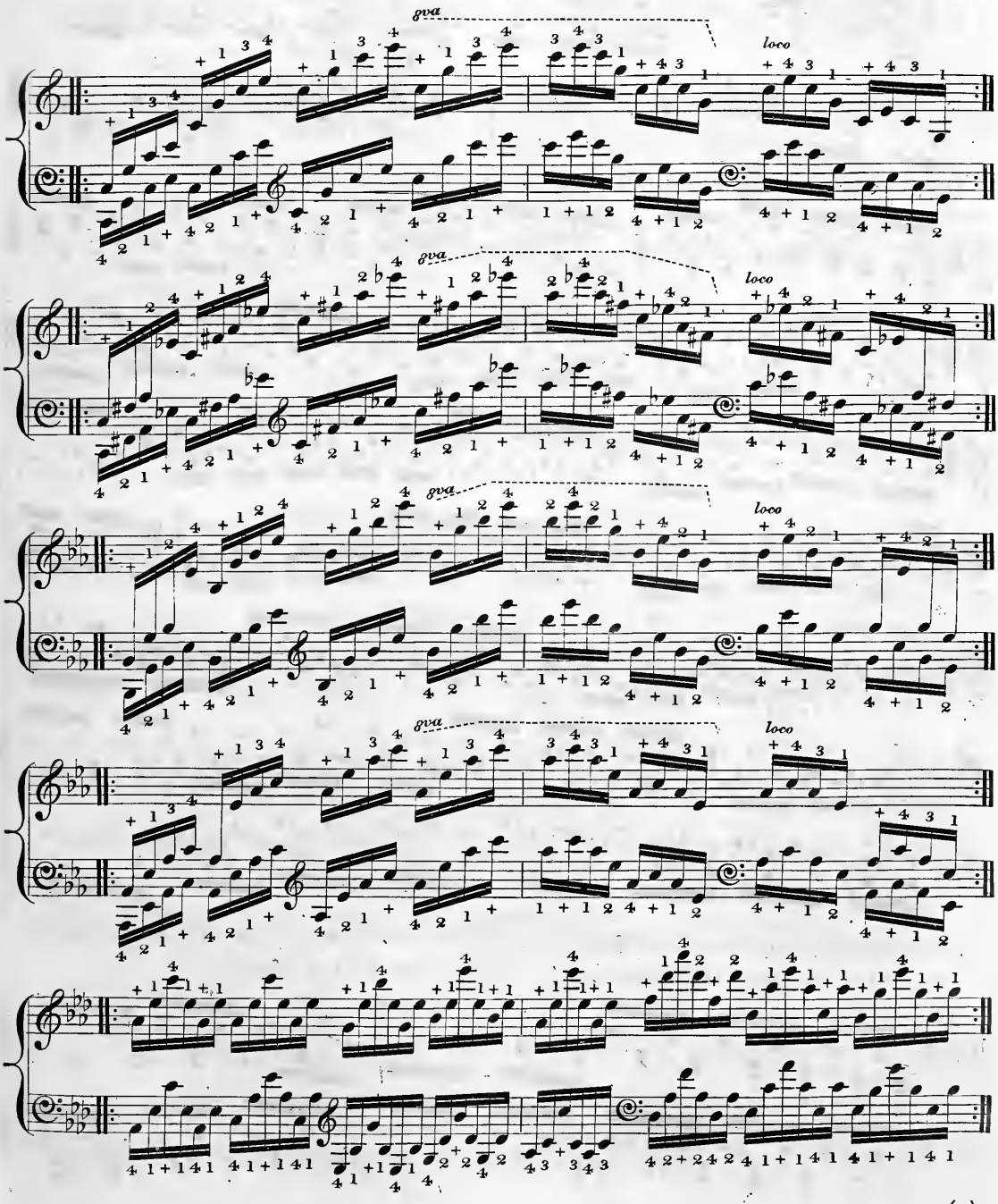


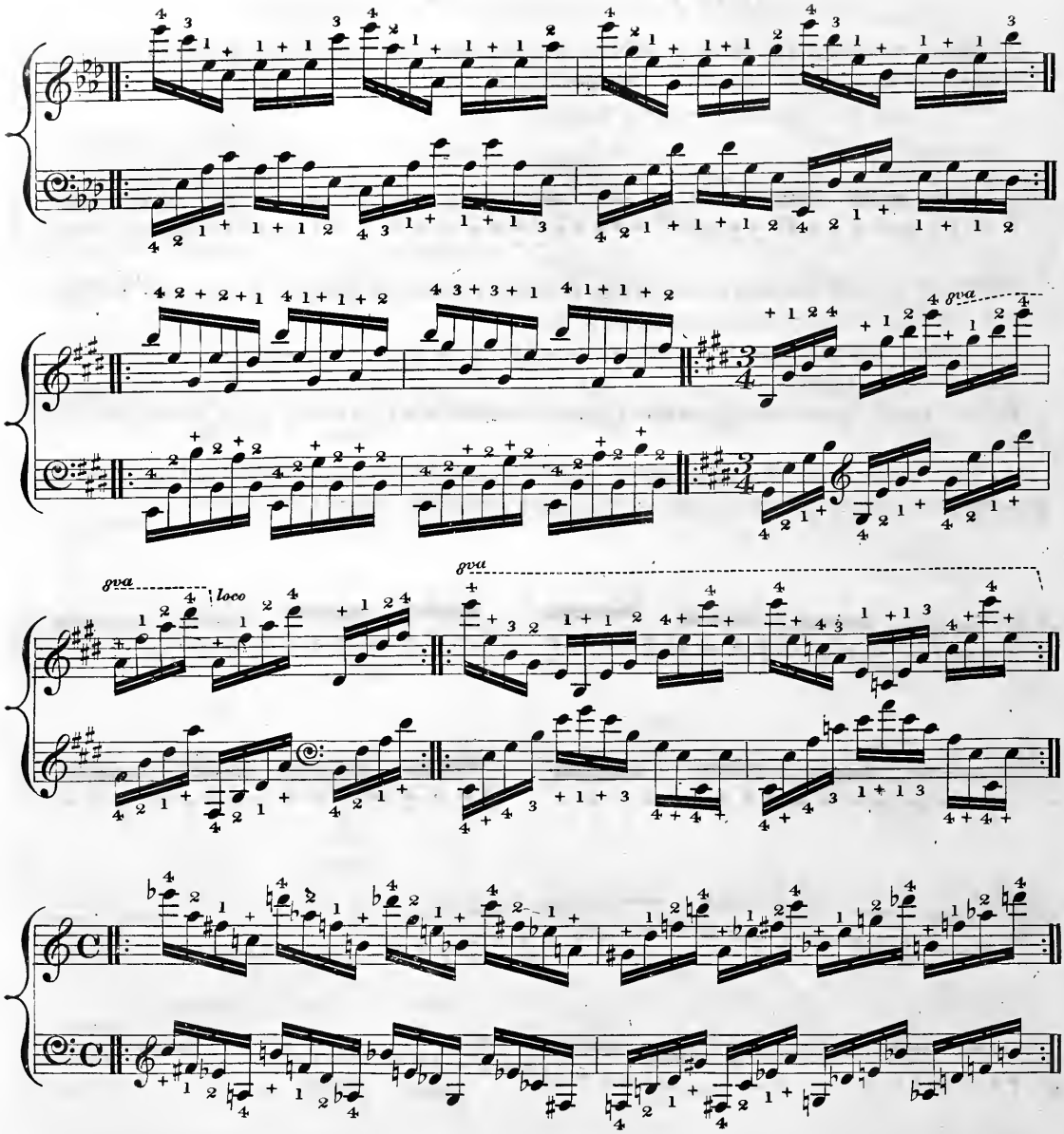
The occurrence of black keys makes no difference in the fingering of these passages.

Only a few passages of this sort can be employed in the left hand.



In the present day a good many Chord passages are to be met with, which are founded on Extensions exceeding the octave.



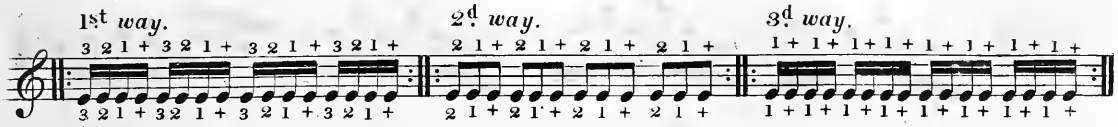


This mode of fingering is founded on the principle, that the hand shall always be kept extended, so as to reach beyond the octave; and that all the long fingers shall be kept as widely apart from one another, as the Thumb from the 1st finger. Inconvenient and fatiguing as this way of fingering may be, the Student must not neglect it, because by its means many peculiar effects may be produced, which frequently occur in modern compositions.

CHANGING the FINGERS on the same Key when re-struck.

§1. When the same key is to be struck several times successively in a quick movement, the Rule is that the finger should be changed on it.

§2. This mode of fingering is three fold, *viz.*

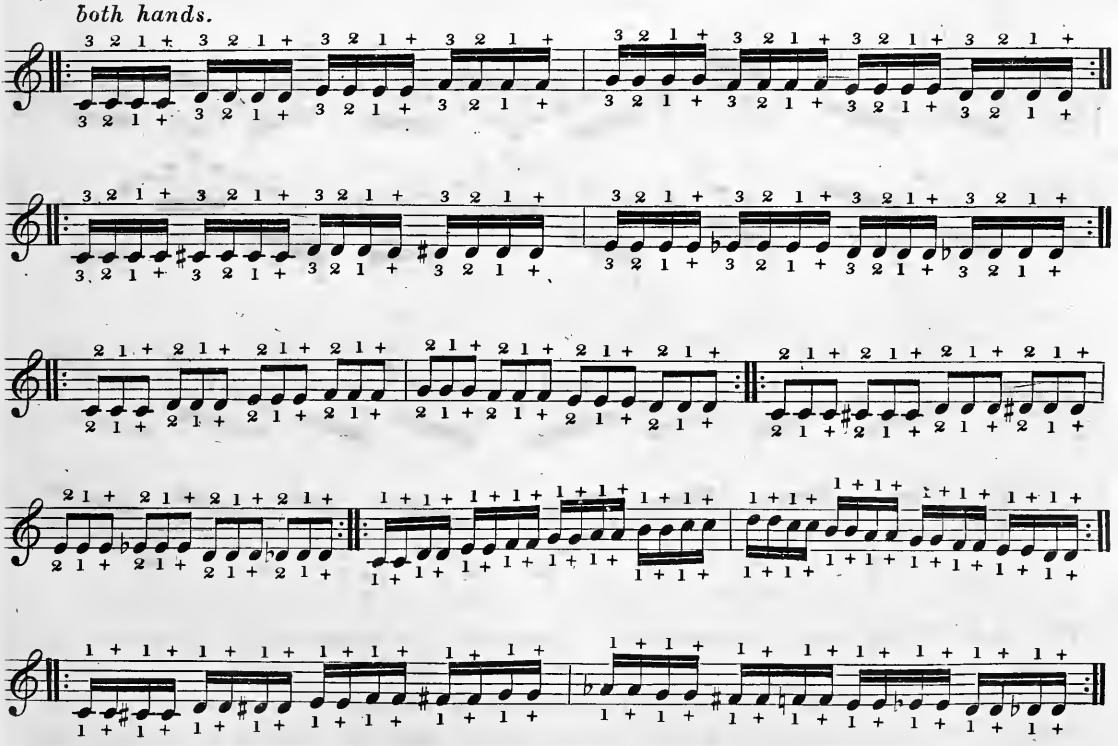


The first way is adapted for striking repeatedly an even number of notes, as for Ex: 2, 4, 6, 8, &c. semiquavers, demisemiquavers &c.

The 2d way for the repeated percussion of a key in triplets, or whenever the key is to be struck only 3 times.

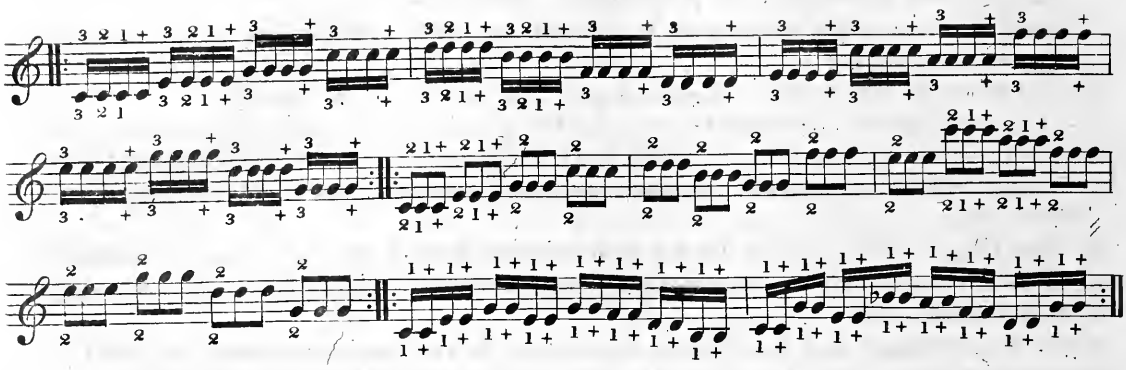
The 3d way is particularly adapted for passages in which a key is to be struck only twice.

§3. This triple mode of fingering is equally applicable to both hands, and it may be employed as properly and as easily on the black as on the white keys.

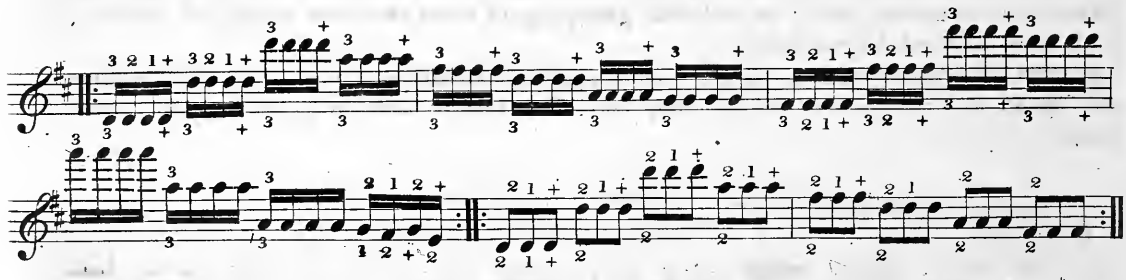


Consequently it is equally adapted to all the 24 keys without exception.

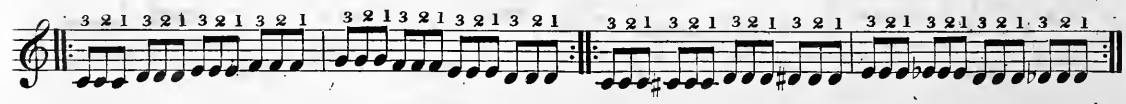
§4. In skips to remote keys, all these 3 ways of fingering may be employed. Ex:



§5. In still more extended skips, only the first two ways can be used. Ex:

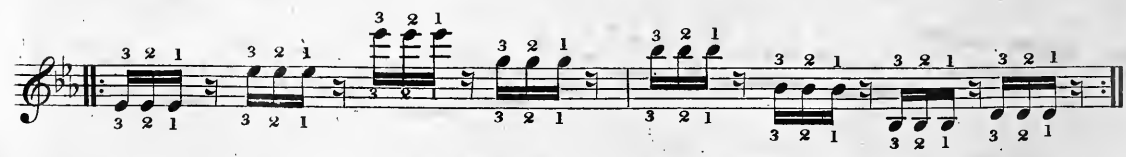


§6. When *Triplets* follow one another diatonically or chromatically (that is on immediately adjacent keys,) a 4th mode of fingering may be employed, as follows.



This way is, however, only to be recommended for the right hand.

In skips, this way will be advantageous in either hand, only when after the third note, there occurs a rest. Ex:



§7. By the employment of this way of fingering, very pleasing effects may be produced on the Piano forte; but only when this repeated percussion is executed with the greatest possible equality, and the most pearly distinctness.

To this appertains.

1st That during the repercussion, the fingers shall be held over one another, so that each finger may strike downwards in a perpendicular direction.

It would be improper for the fingers to succeed one another sideways, or for one to press sideways against another.

The thumb alone may do this in a small degree, but as little so as possible.

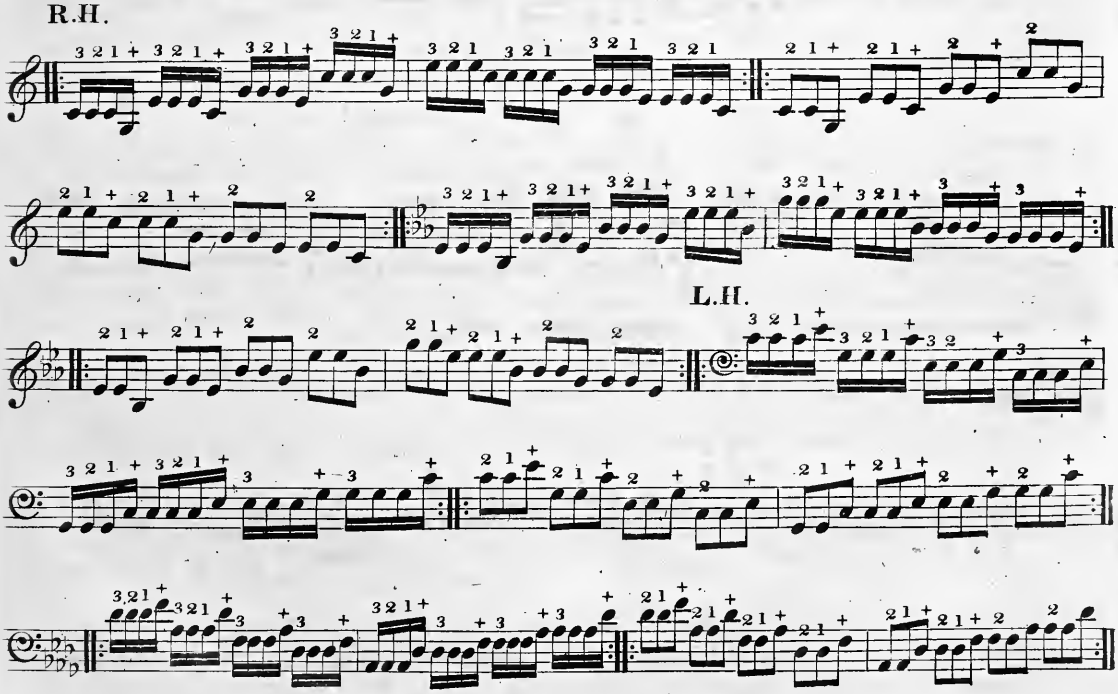
2ly The arm and the hand must be kept strictly at rest, and particularly in striking with the thumb; neither the arm nor the elbow must be allowed to make the least movement. This must also be strictly observed when the reiterated percussion takes place on a black key, or after a skip.

3ly One finger must not strike harder than another. Neither must any finger be allowed to remain too long on the key, otherwise the next percussion will be false, from its being too long delayed.

4ly lastly, no finger must be lifted up higher than the rest; and the elevation of each finger before it strikes must be so calculated, that the key may not be touched too soon.

§ 8. By the combination of this way of reiterating a note with scale and chord passages, there arises a great variety of melodial groupings of notes, the most useful of which we shall now proceed to exemplify.

It must be remembred, that the left hand, generally speaking, can execute such passages only in an inverted order, and that they must therefore be written separately for that hand.



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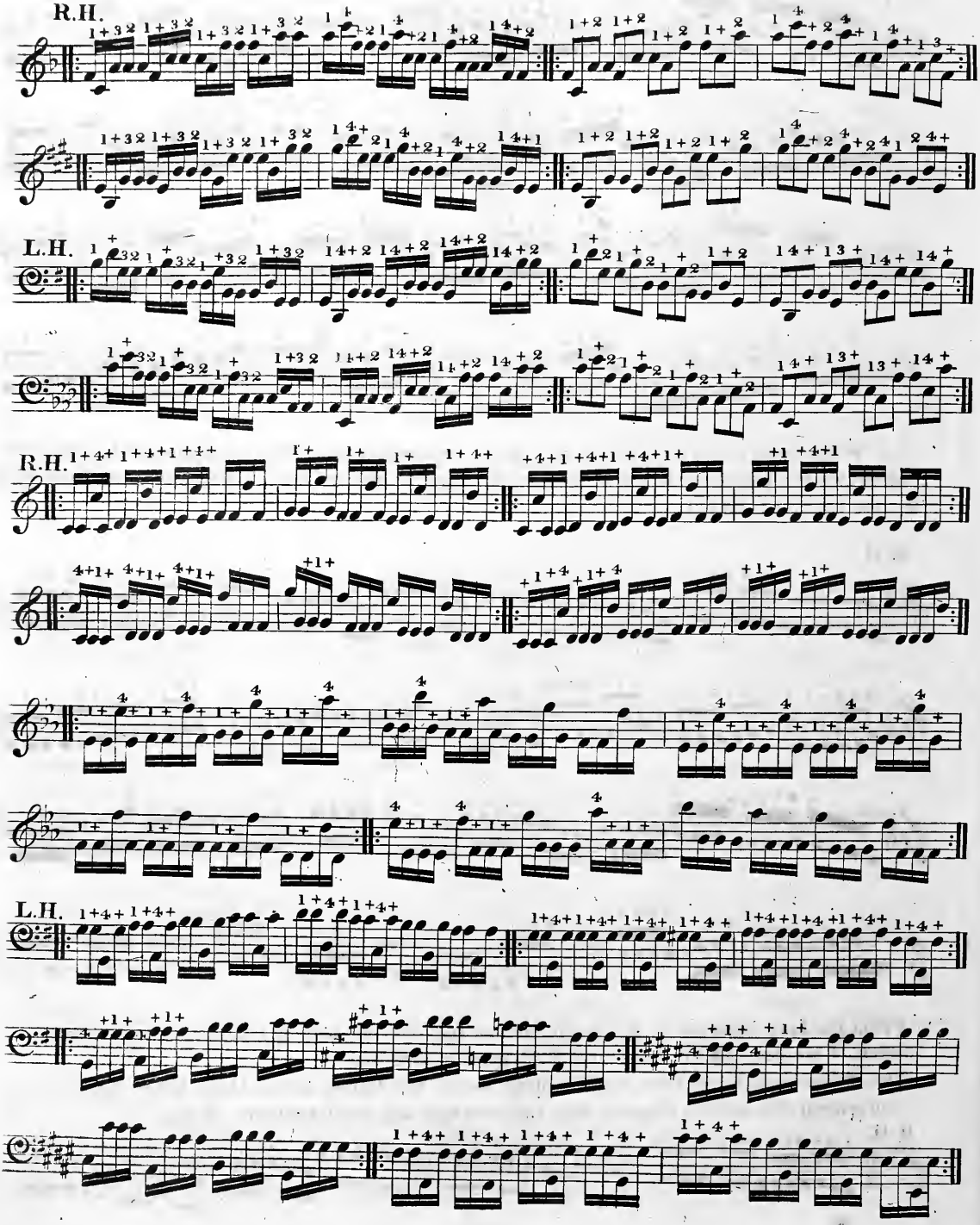
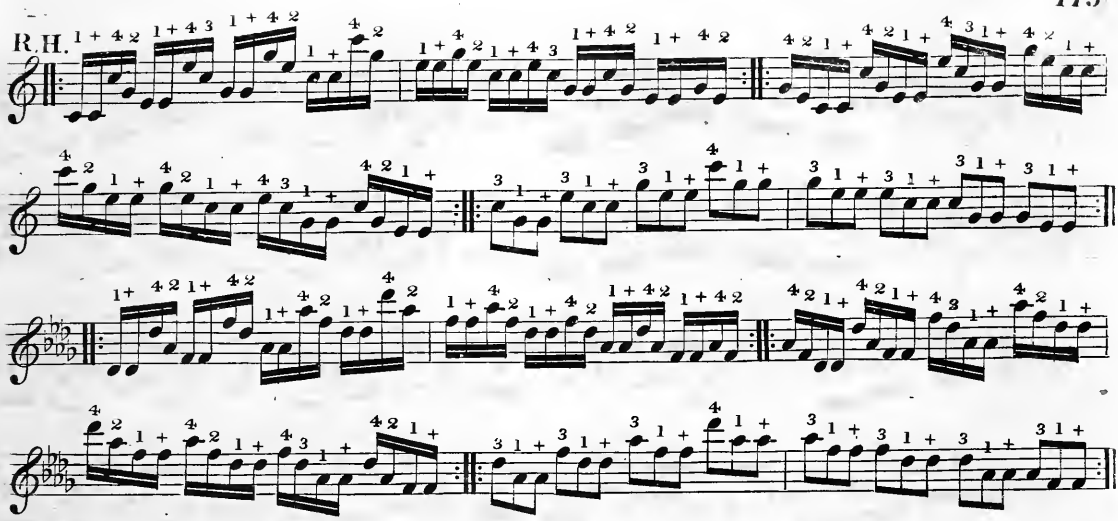
And similarly in all the keys.

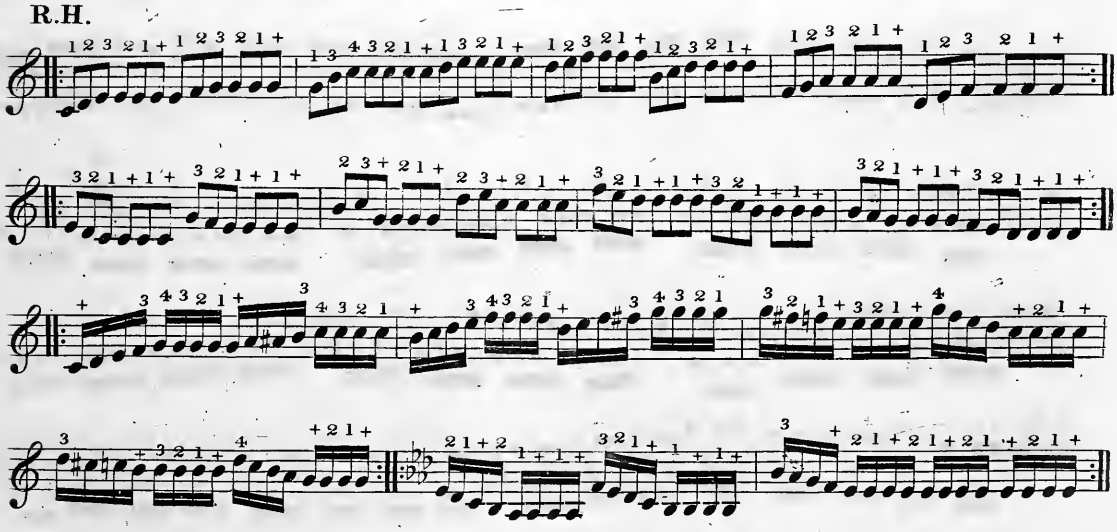


R.H.



§9. When such reiterated notes in a quick movement, occur in connection with scale passages, we must always employ a change of fingers, and we are of necessity sometimes obliged to use the little finger.

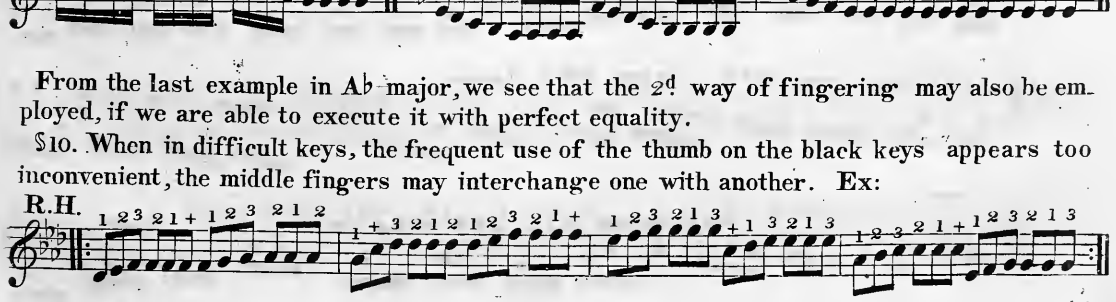
R.H.

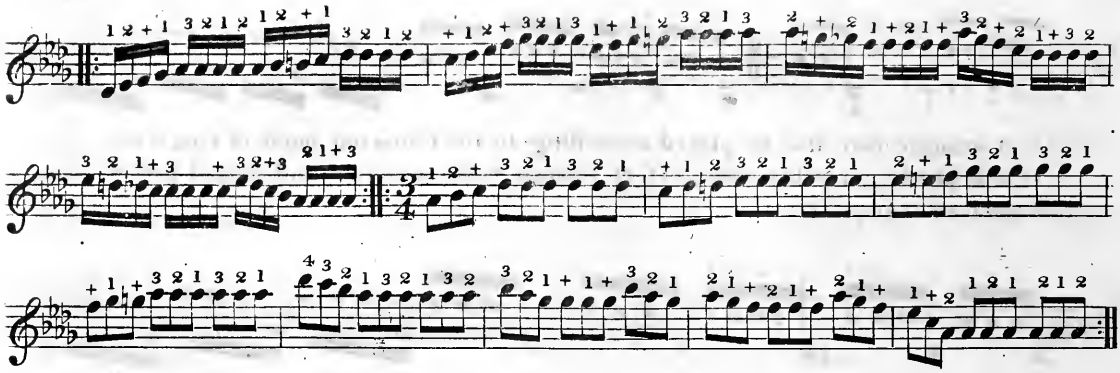


From the last example in Ab major, we see that the 2d way of fingering may also be employed, if we are able to execute it with perfect equality.

§10. When in difficult keys, the frequent use of the thumb on the black keys appears too inconvenient, the middle fingers may interchange one with another. Ex:

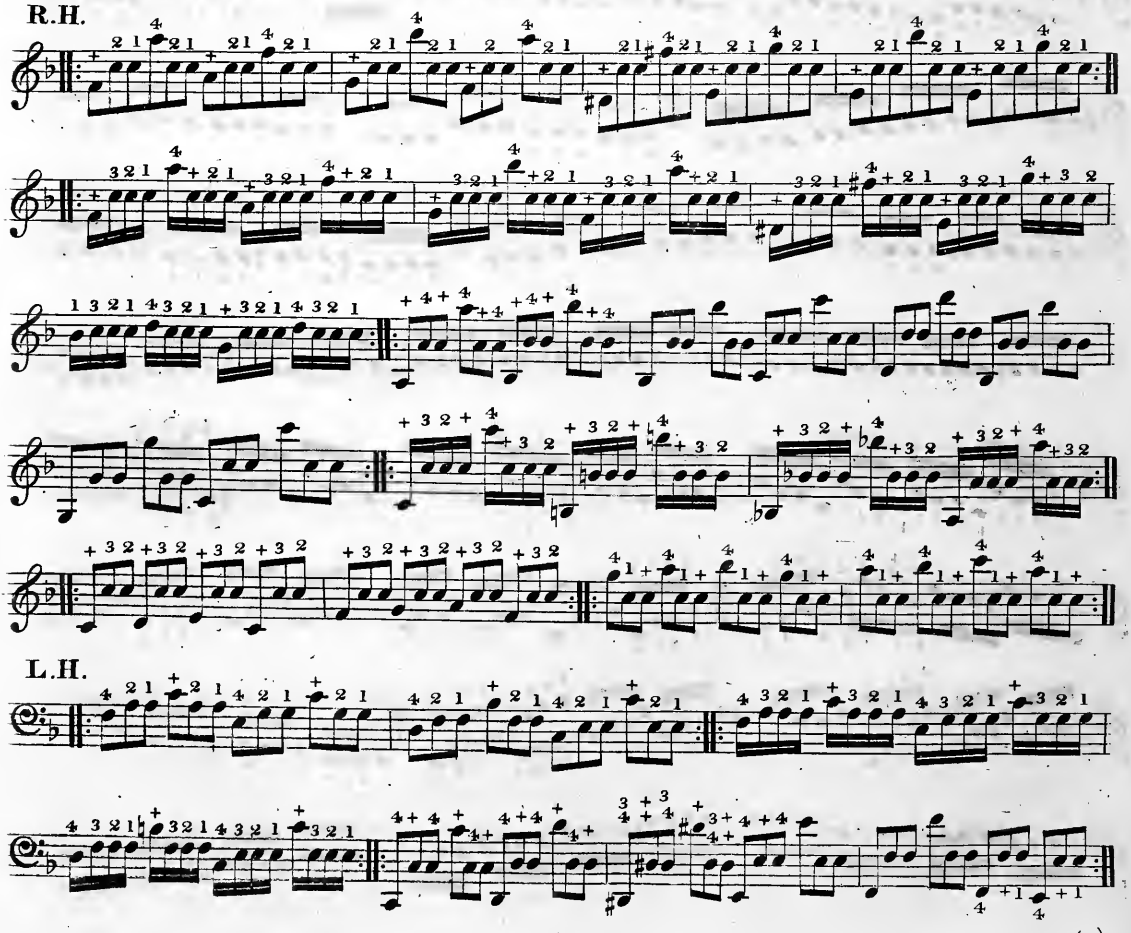
R.H.



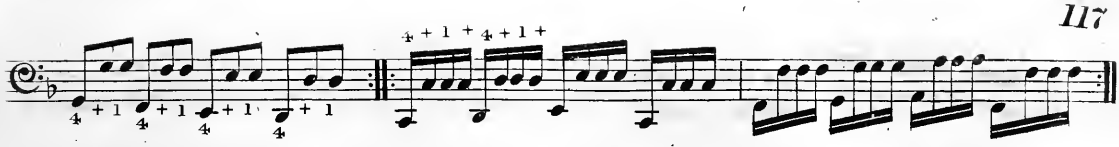


§11. When this change of fingers occurs along with small extensions, the middle fingers must play the notes, but in wider extensions or skips, the thumb or even the little finger becomes necessary. Ex:

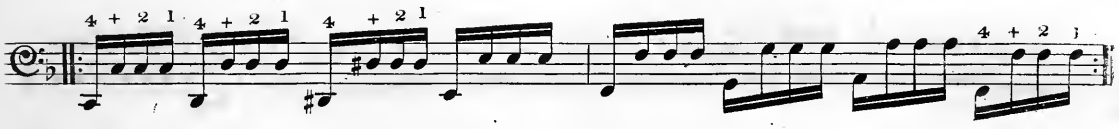
R.H.



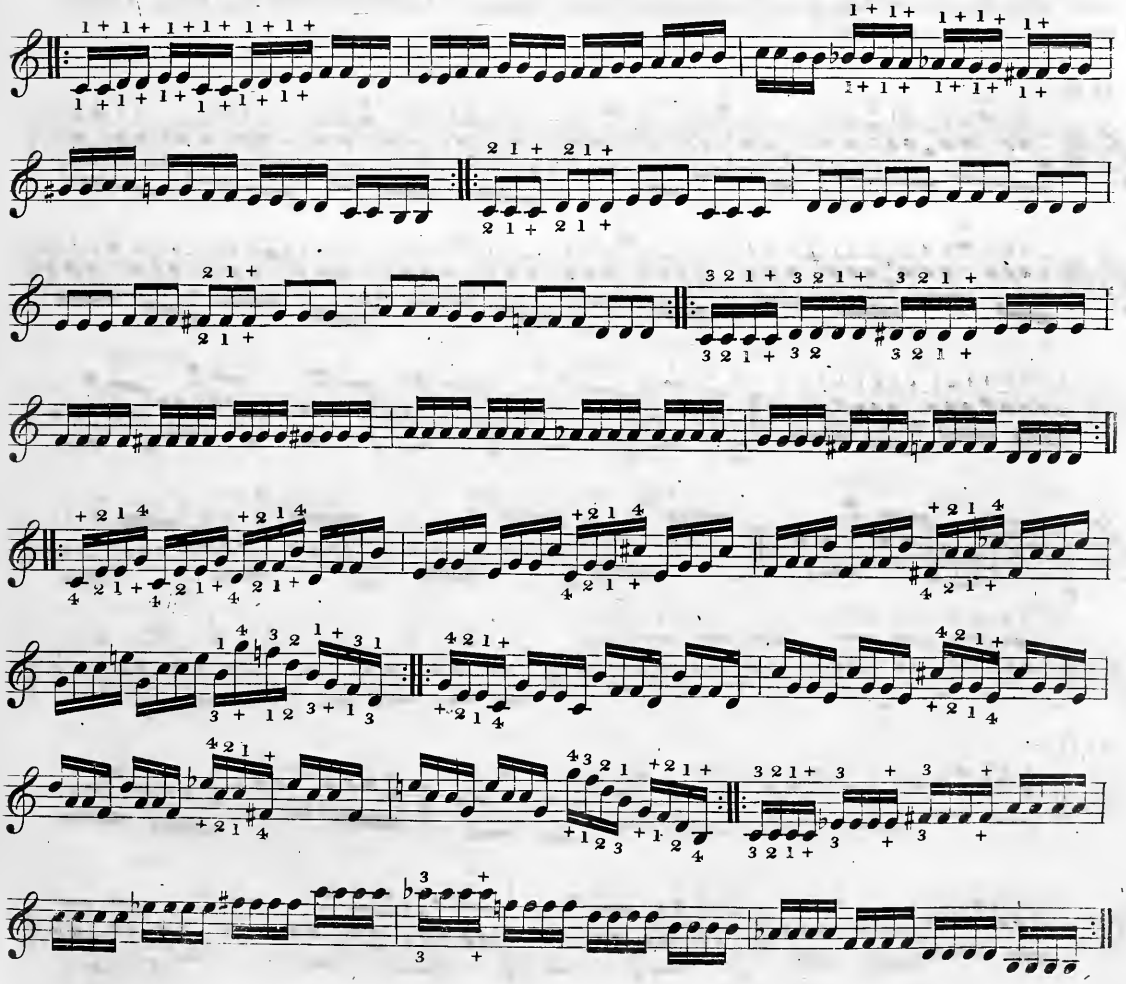
L.H.



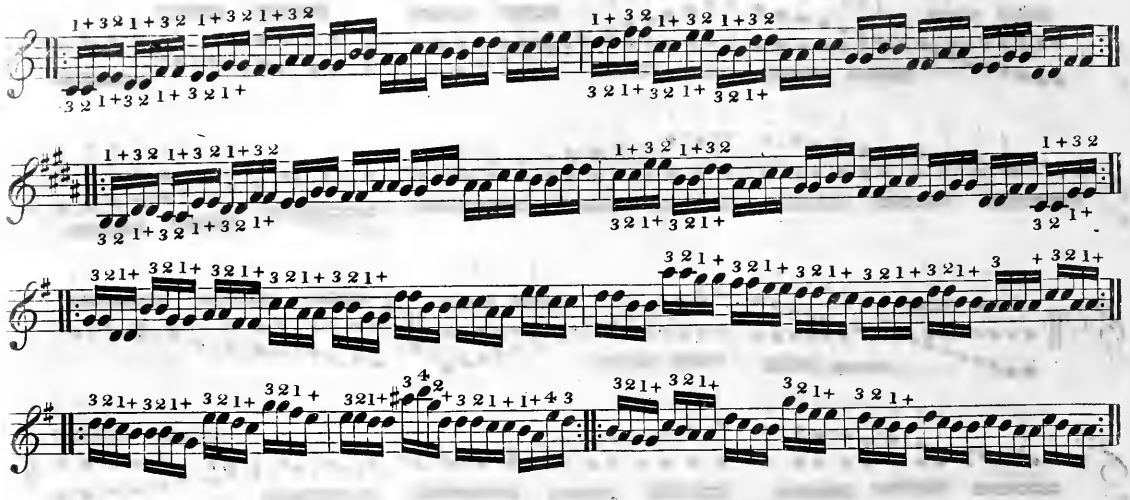
The last example may also be played according to the following mode of fingering, by which it will produce a still clearer effect, though in this way the hand cannot preserve the same degree of tranquility.



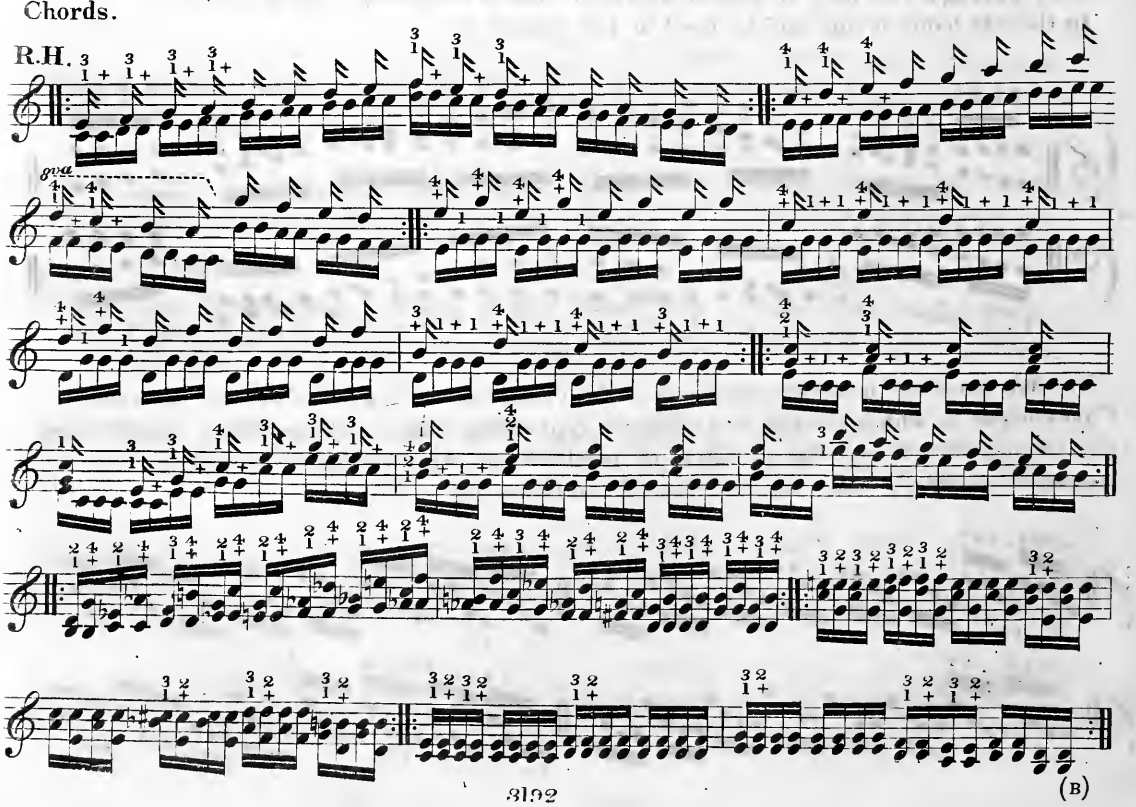
Exercises for both hands.



§12. The following mode of fingering must be diligently practised, as it may be employed with perfect tranquility in the position of the hands. It is practicable in all the keys.



§13. Change of fingers may also be employed in conjunction with double notes and Chords.



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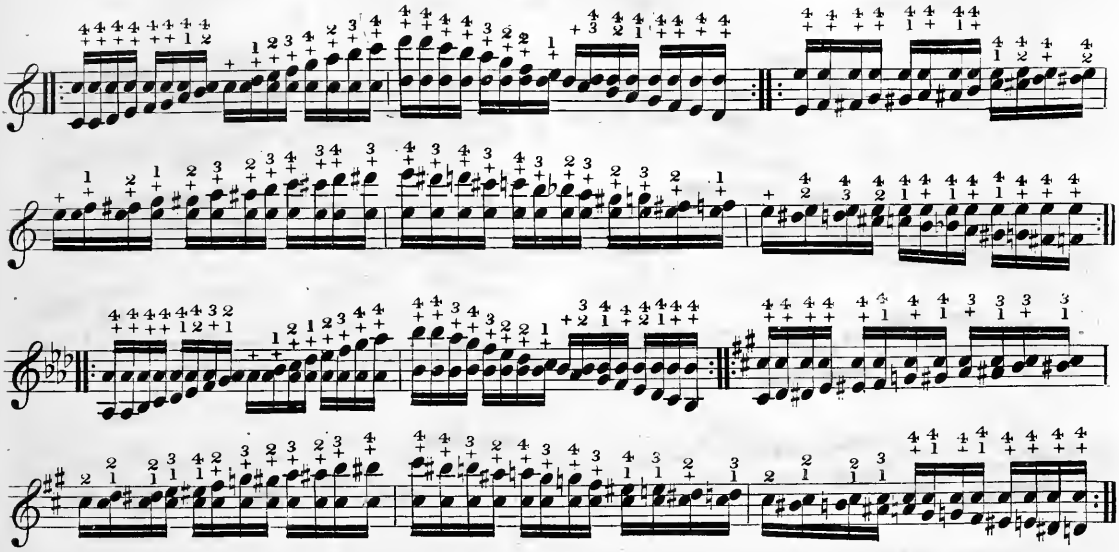
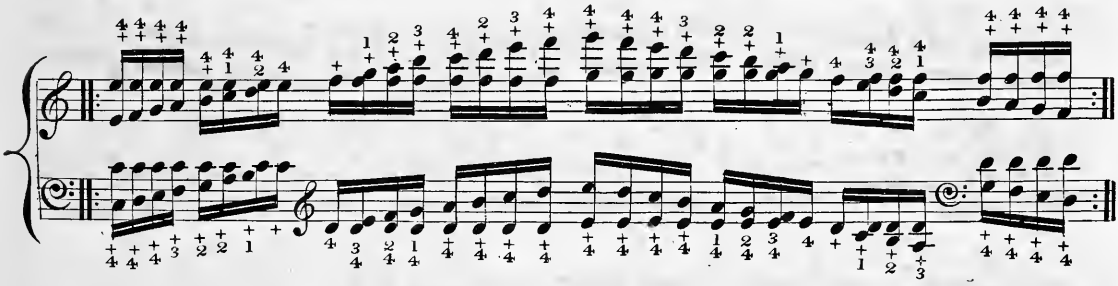
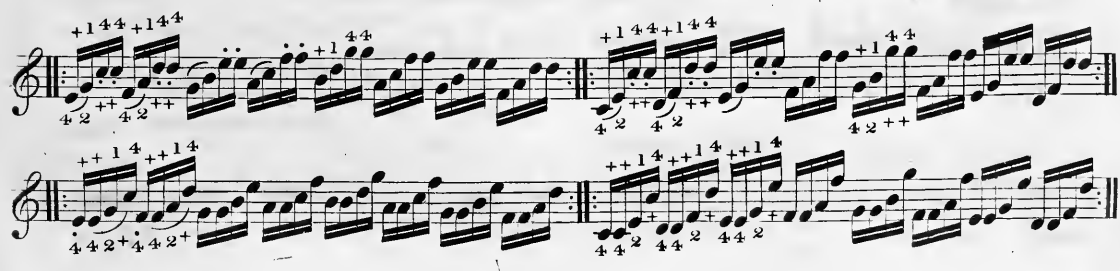
§14. Along with the repeated percussion of the same key, the scale in passing notes is frequently met with; in this case the following mode of fingering must be employed.

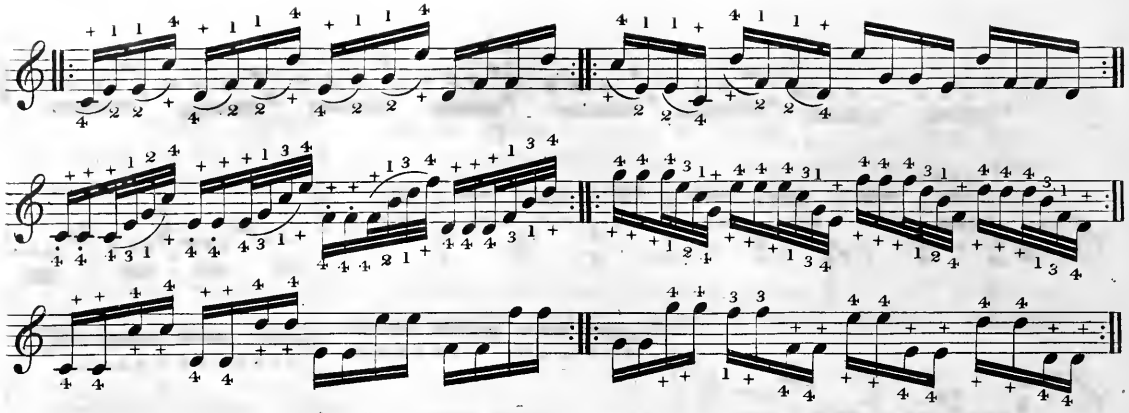


This passage can only be played Staccato when it occurs in a quick movement. In the left hand it can only be used in the easiest key.



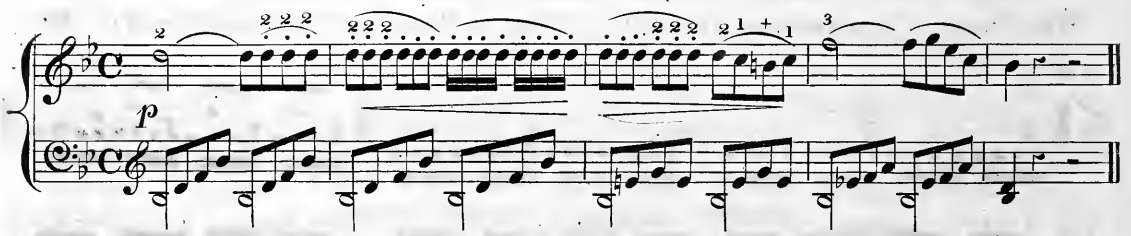
§15. We must not however suppose, that the changing of fingers is always necessary. Cases occur in which the key to be struck repeatedly, may always be taken with the same finger; nay even it *must* be so taken to produce the effect intended by the Composer. Among these latter cases may be classed the following.



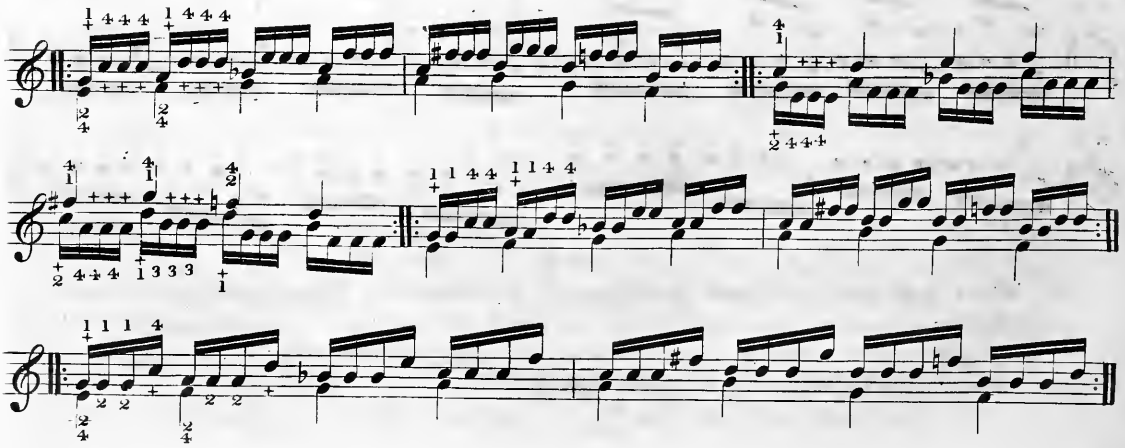


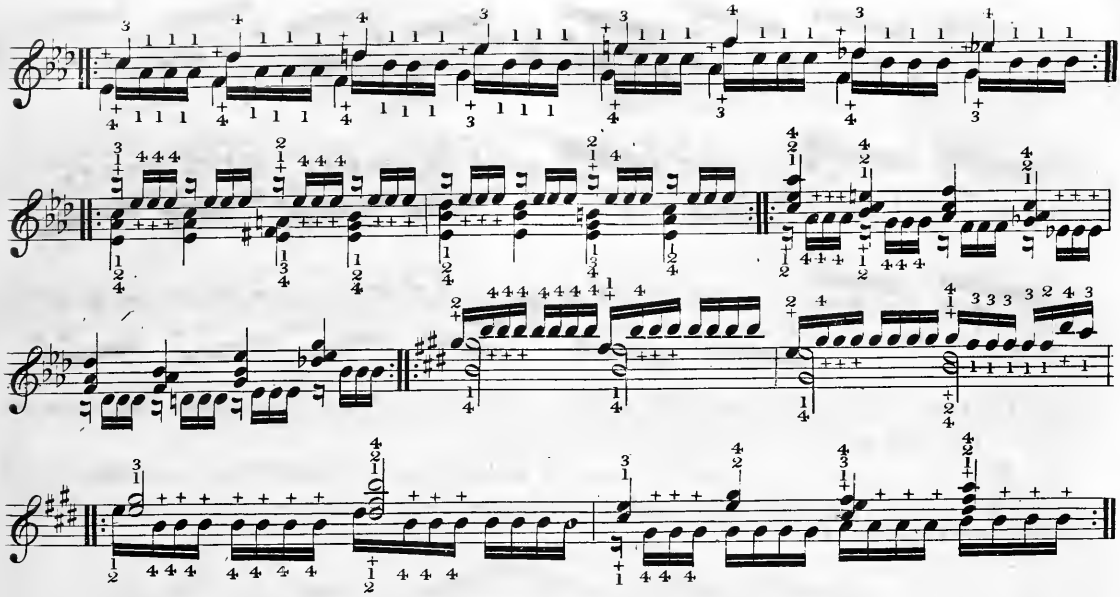
And the same everywhere, when the notes are to be marked with emphasis, and when the change of finger would be obviously inconvenient.

§ 16. When by repeated percussion a sort of undulation of a note is to be produced; and particularly when this is combined with an ACCELLERANDO or *rallentando*, a single finger is often preferable. **Ex:**

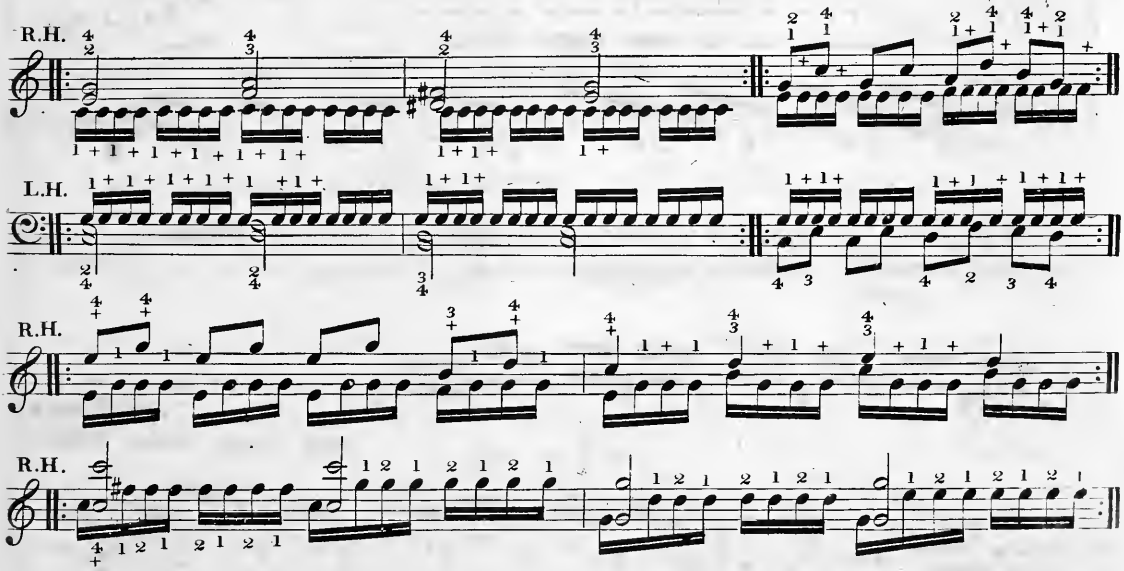


§ 17. When during this repeated percussion the same hand has also to hold down other keys, the changing of fingers is, generally speaking, impossible. **Ex:**

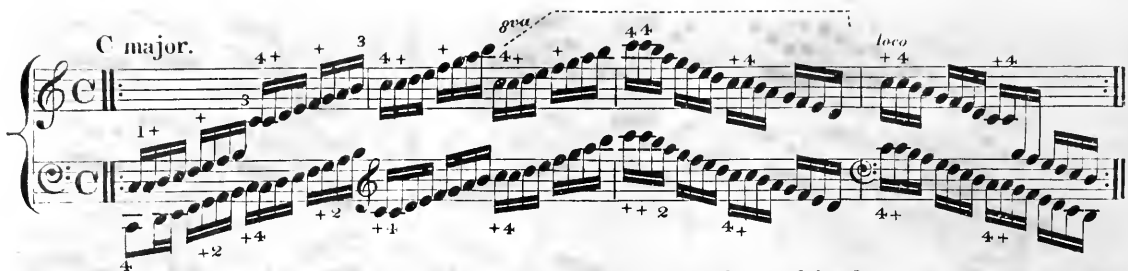




When, however, this exchange is possible, we may in these cases avail ourselves of it. Ex:



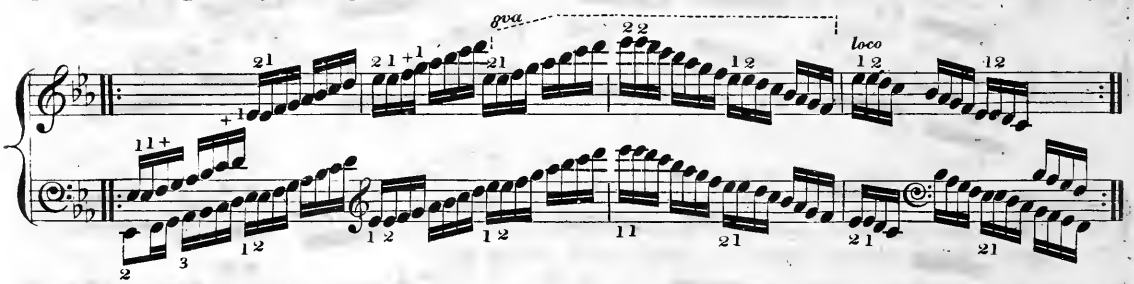
§18. When in a quick sequence of notes, one particular key is to be struck twice or thrice in immediate succession; according to the rule, and whenever it is possible, another finger must be placed upon it. On the second time of striking the note, that finger must be used which is best adapted to the notes which follow.



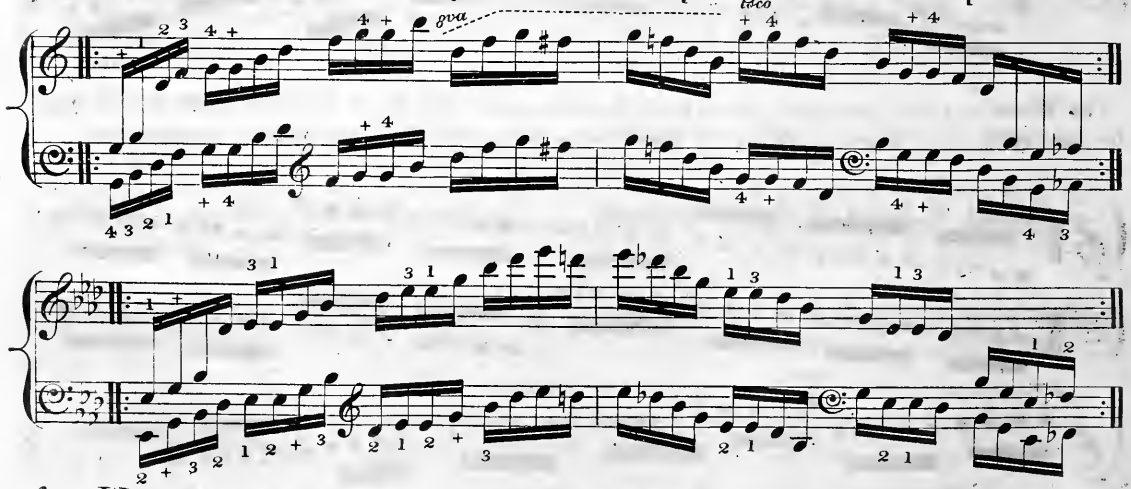
And similarly in all scales and runs which commence with a white key.

We here see that each time, in the middle of the run, and in both hands, the thumb and little finger are interchanged, in order to adhere to the rule in the fingering of the scale. It is only on the two highest C's, where this change is hardly possible, and where it would only disturb the hands, the little finger and the thumb both remain on the same keys; and we must endeavour, by lifting up the fingers a very little after the first C, to strike the second C as equally, distinctly, and easily as possible.

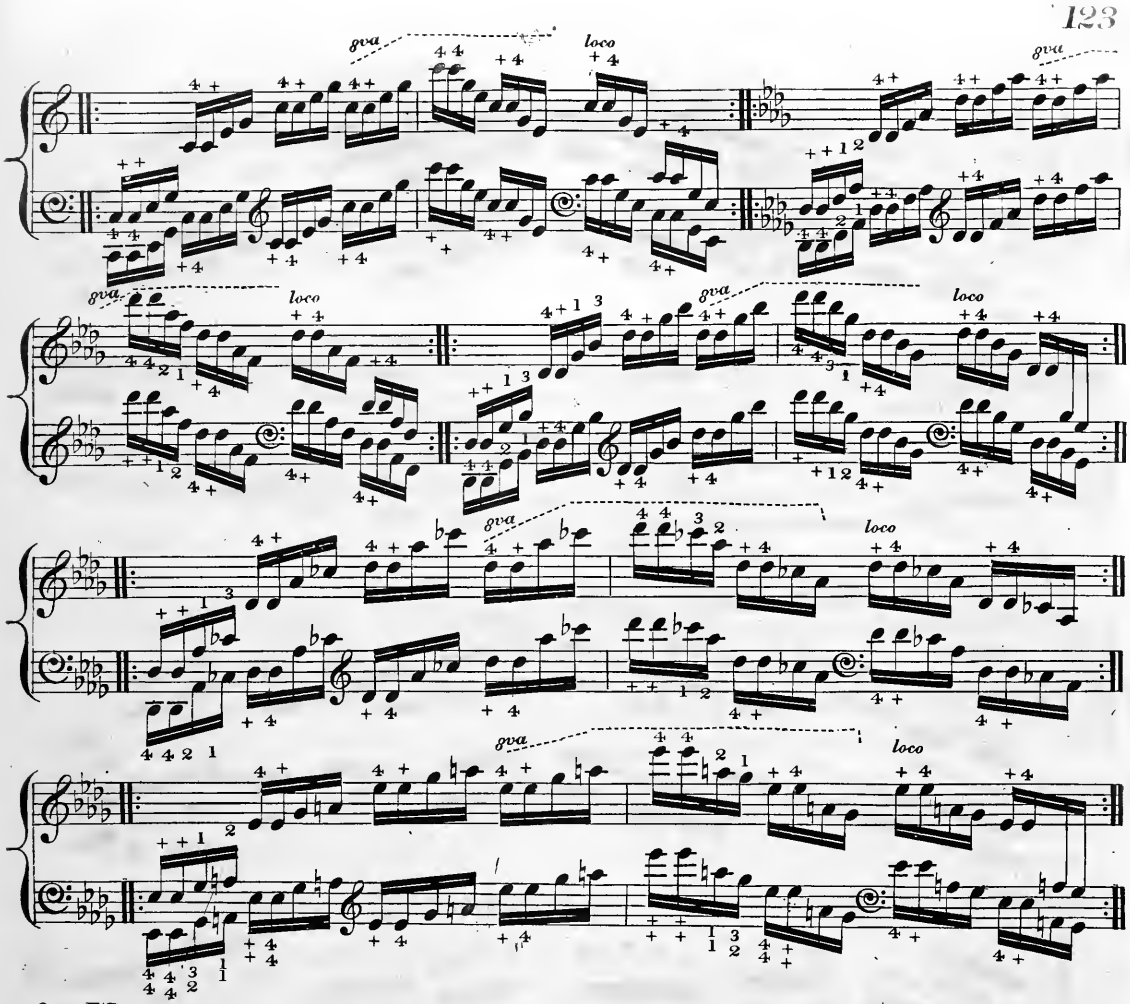
§ 19. When the repeated note falls on a black key, we must place on the 2d note that finger which regularly belongs to it, according to the scale.



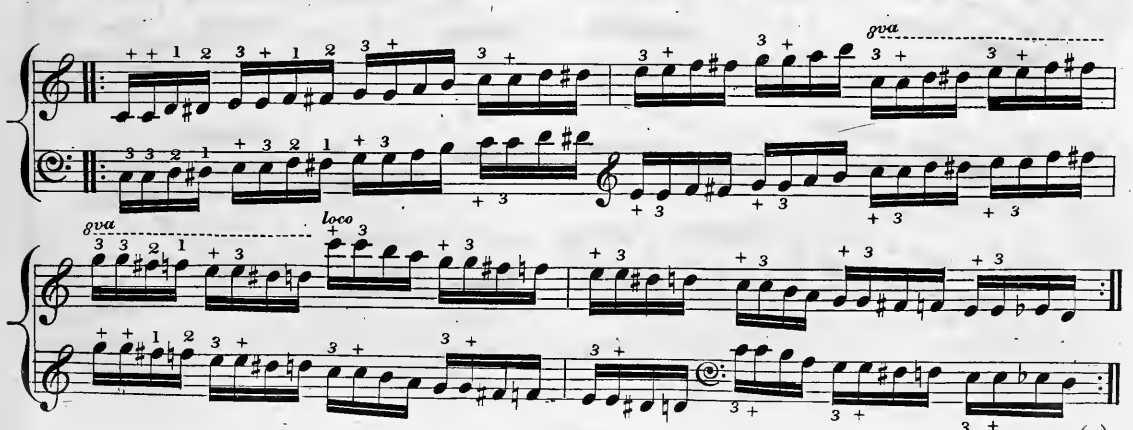
And the same in all the other keys. — In chord passages the same takes place.

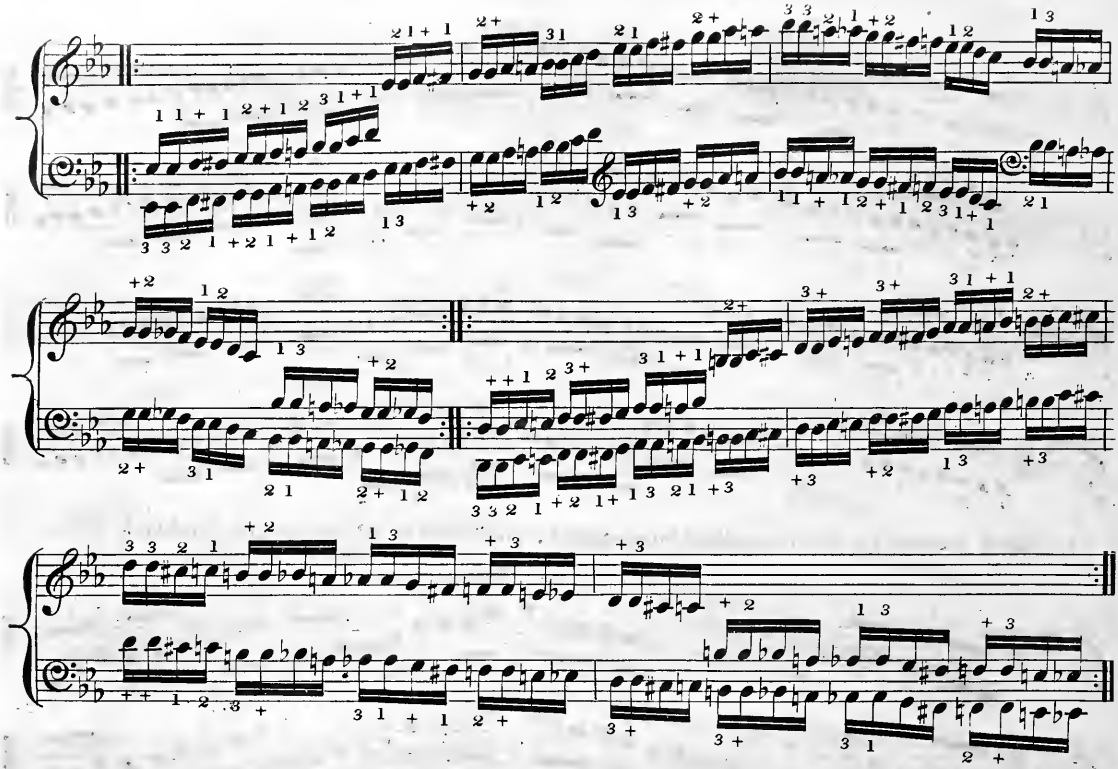


§ 20. When the chord consists of only 3 different notes, the thumb may also be placed on the black keys. Ex:

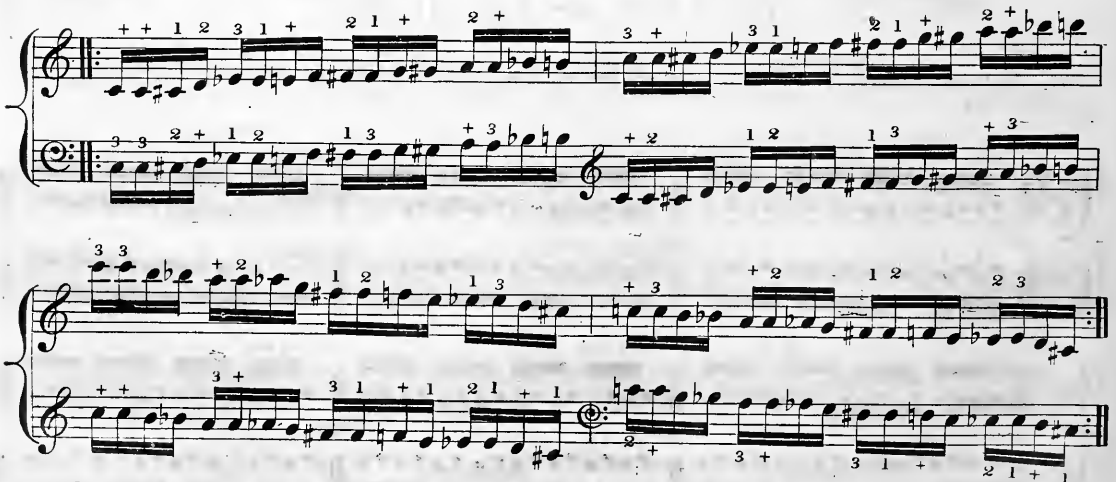


§ 21. When in scale passages the repeated notes occur still more frequently, the thumb may be employed every where, even on the black keys, when this does not appear inconvenient.



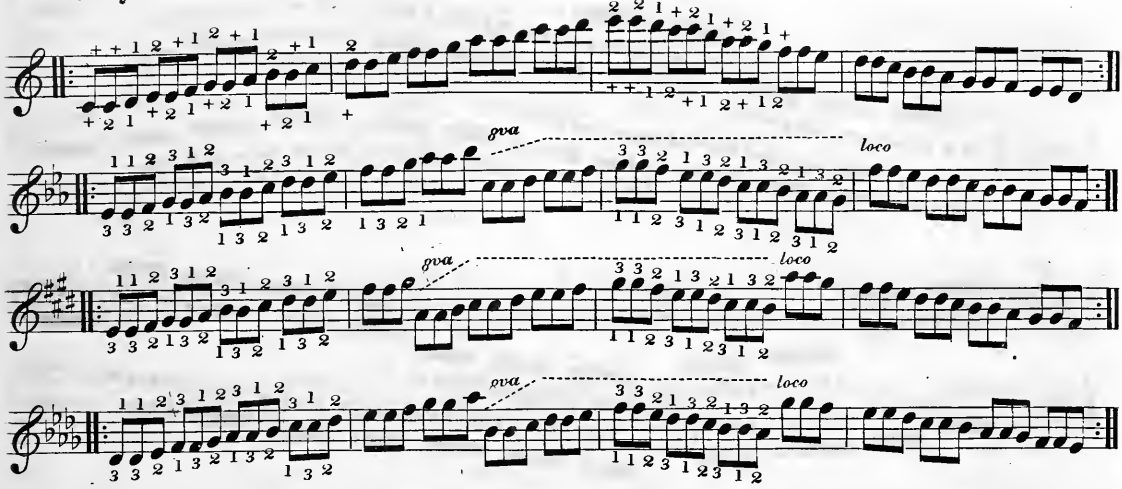


Where the employment of the thumb would be too inconvenient, the following way of fingering will be the best.

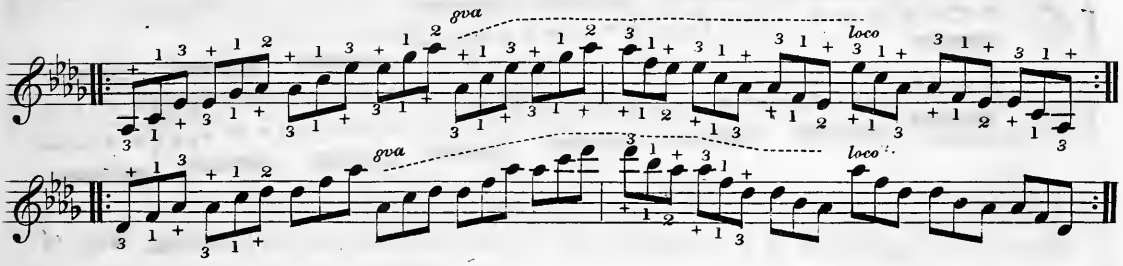


And similarly in all difficult keys.

When repeated notes occur in Triplets; the thumb must not by any means be placed on the black keys.



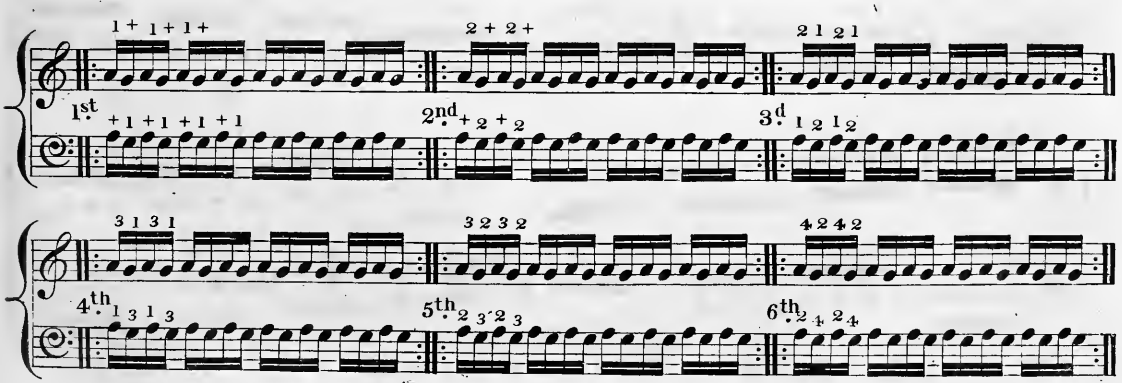
In chord passages, however, the thumb may be employed to advantage on the black keys.

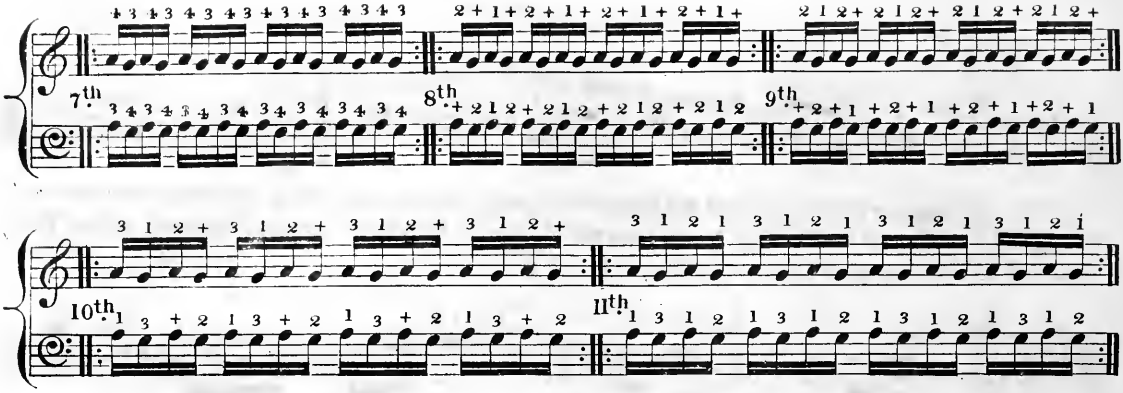


CHAP. IX.

FINGERING OF THE SHAKE.

§1. For the simple shake there are no fewer than eleven different ways of fingering employed. viz:

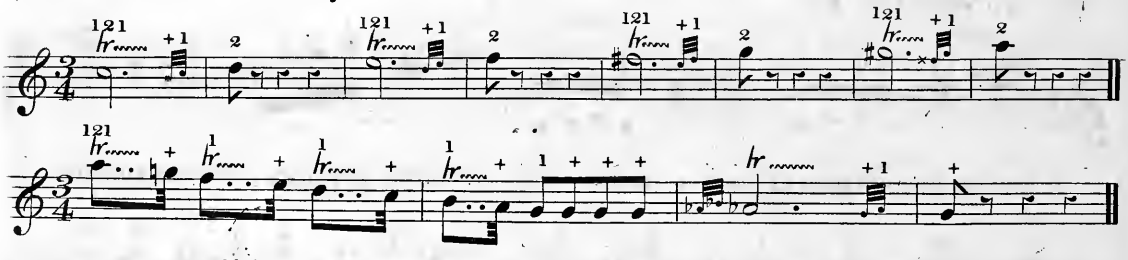




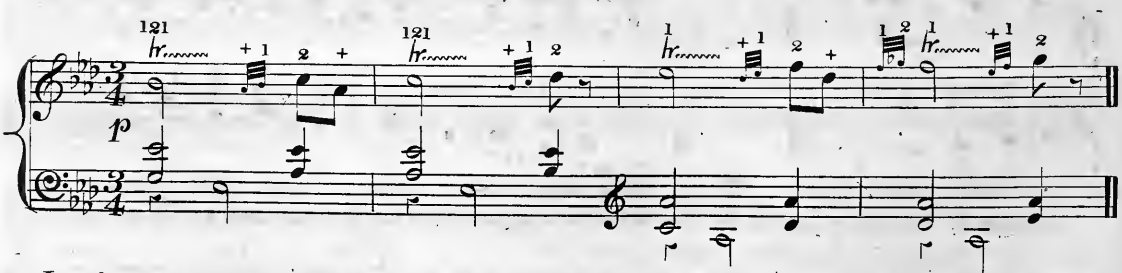
The uses of the shake are so various, that each of these 11 ways may on certain occasions have the preference over the others; and that a Piano forte Player may always have a fine shake at his command, he must practise them all with equal assiduity and attention for several minutes every day, with the hand kept perfectly tranquil, all the fingers held at an equal height above the keys, and sometimes slowly and other times with rapidity.

§2. *In the right hand,* the application of each way is to be determined according to the following rules, beginning with those ways which are most frequently used.

a. The 3d way, namely with the 1st and 2d fingers, is always the best, when the *inferior accessary note,* or that one degree below the principal one, which is employed to close the shake, does not fall on a black key. Ex:

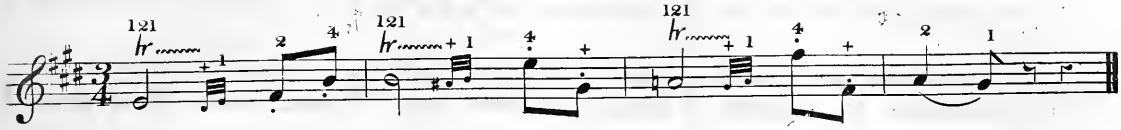


When the inferior accessary note falls on a black key, but at the distance of one whole tone below the principal note of the shake, we may also place the thumb upon it, and consequently this 3d way of fingering may be employed for the shake. Ex:

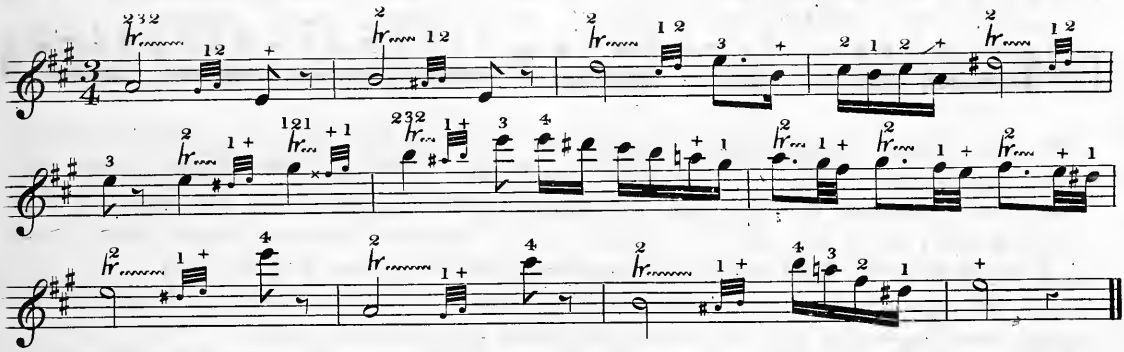


Lastly, when the shake itself consists of a whole tone, provided the following principal note does not ascend or descend too far, the thumb may be placed on the inferior accessary

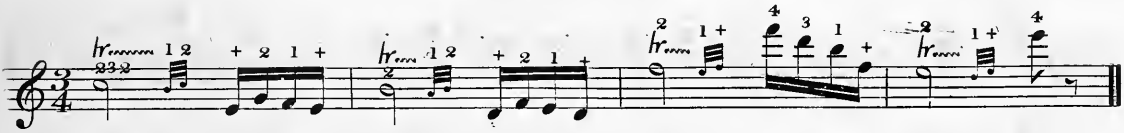
note, even when it occurs on a black key, and is only at the distance of a semitone. Ex:



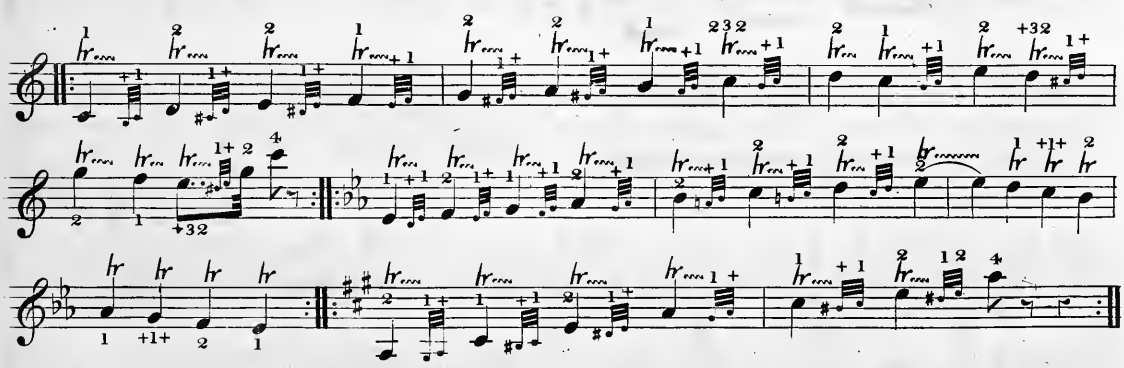
b. The 5th way, with the 2d and 3d fingers is, next to the preceding one, that which is most frequently used, and according to the general rule, to be every where employed, when the inferior accessory note falls on a black key. Ex:



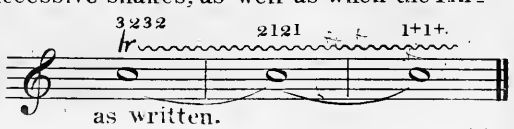
When after the shake there follows a considerable extension, either in ascending or descending, the present way of fingering is necessary even when the inferior accessory note falls on a white key. Ex:



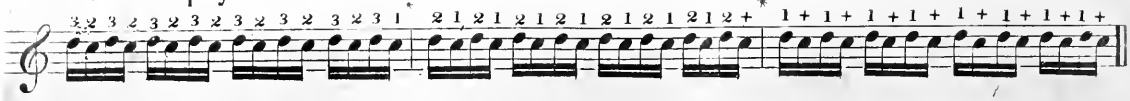
In a sequence or chain of Shakes, these 2 ways generally alternate with one another.



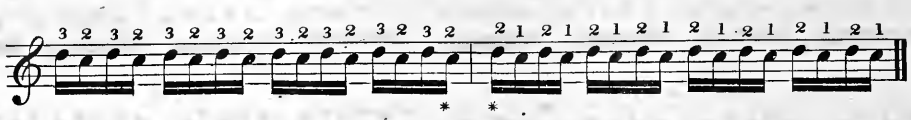
It must be carefully noted, that in different successive shakes, as well as when the fingers are changed during the continuation of the same shake, no note must be struck twice in immediate succession, as otherwise a chasm will be become perceptable. Ex:



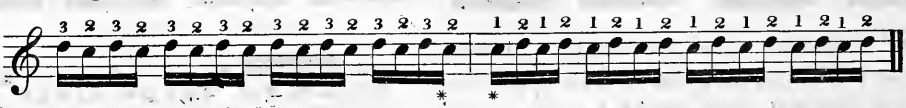
128 must be played thus.



We here see that at the notes distinguished by a *, that finger is always chosen to make the exchange, which admits of being so employed in the most natural manner, and without interrupting the shake. The following mode of fingering would therefore be bad.

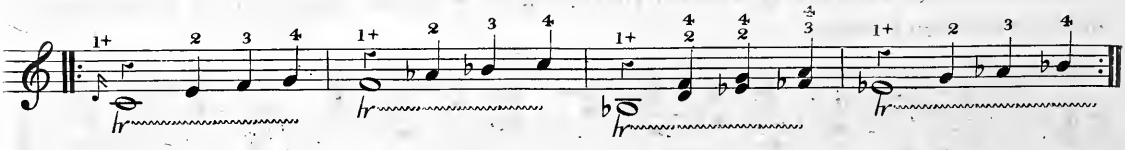


The following way is also false.

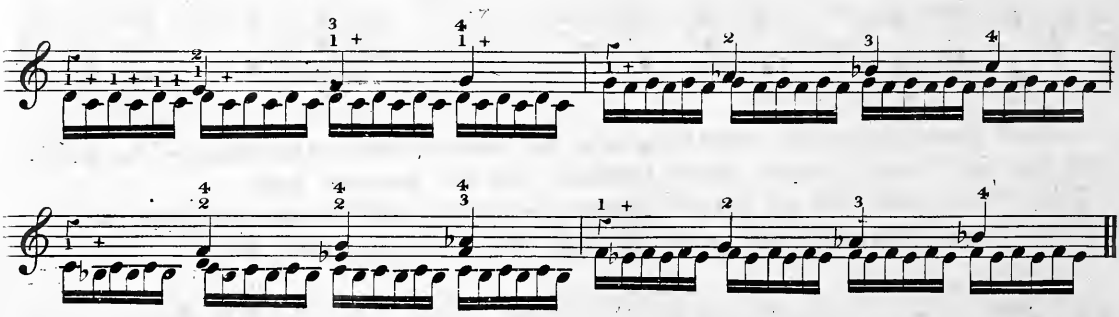


And the same in all similar cases.

c. The *first way*, with the Thumb and 1st finger, is only used when the other 3 fingers have to take other and higher notes during the shake. Ex:

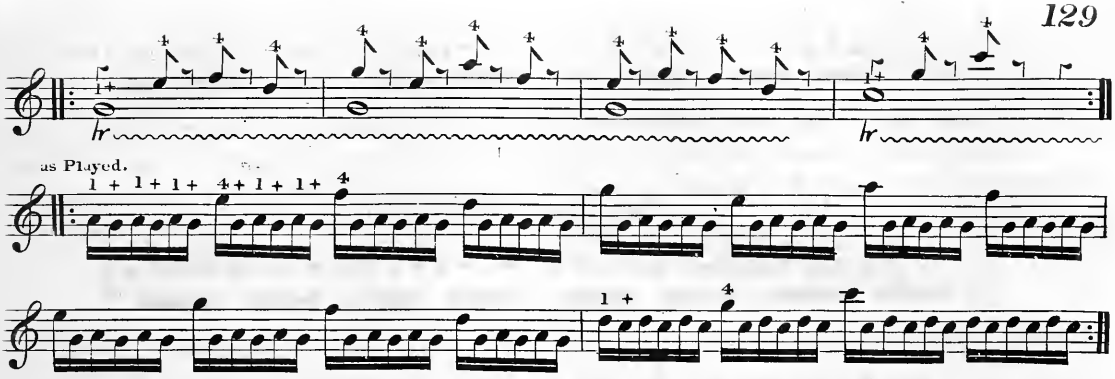


The crotchets at top must always be struck with the accessory note of the shake; never with the principal note; hence the mode of playing this passage is as follows;

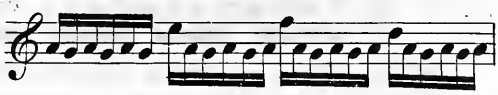


Here the shake always begins by the accessory note; and this may always be done or not, as the Performer pleases, provided the fingering will allow of it, and that it can be so played in a natural manner.

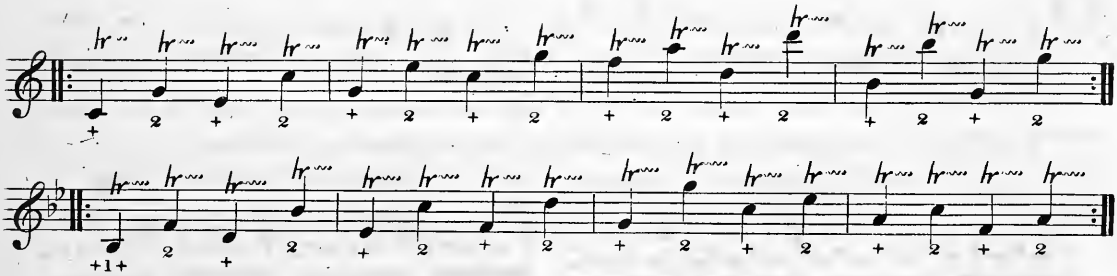
When the notes which stand over the shake are so distant, that we cannot reach them, so as to strike them along with the accessory note, they must be struck alone between the shake, *instead of the accessory note*, in such a manner that the principal note shall immediately precede and follow each of them, and so that the whole series of notes shall proceed without interruption, and in like rapidity with the shake.



The Player must avoid striking the accessory note directly after one of the upper notes; thus the following way would be very incorrect.

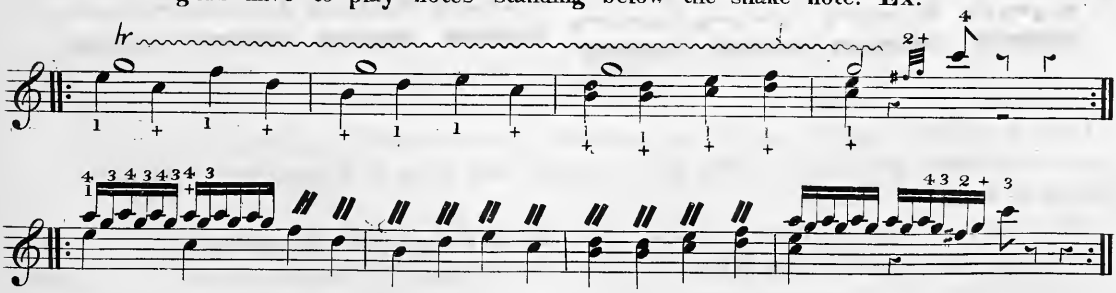


The first way of fingering is also employed in shakes following each other by skips, where it is used alternately with the little finger, when the shakes do not require any inferior accessory notes.

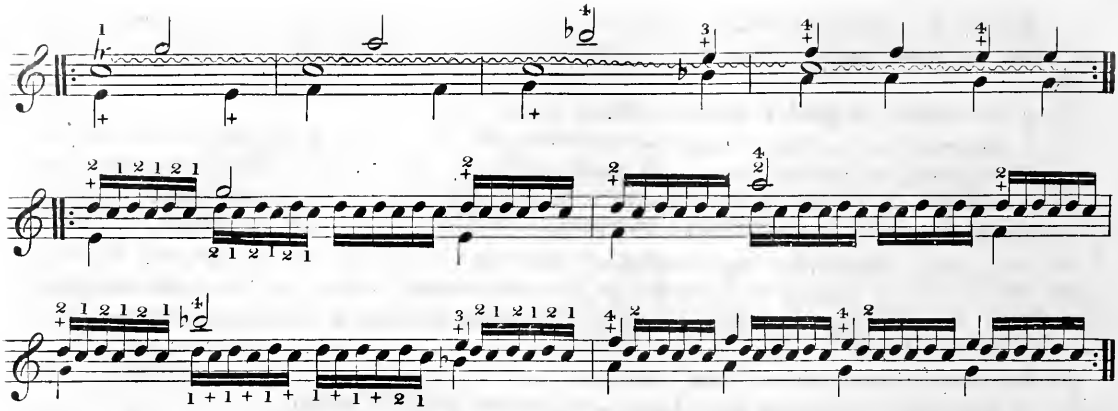


In these cases each shake should begin by the principal note rather than by the accessory one, and it must likewise always terminate with the principal note.

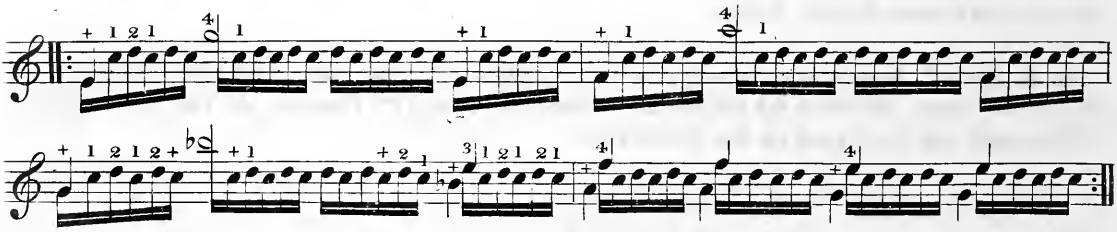
The 7th way, with the 3d and 4th fingers, on the contrary, is only employed when the other fingers have to play notes standing below the shake note. Ex.



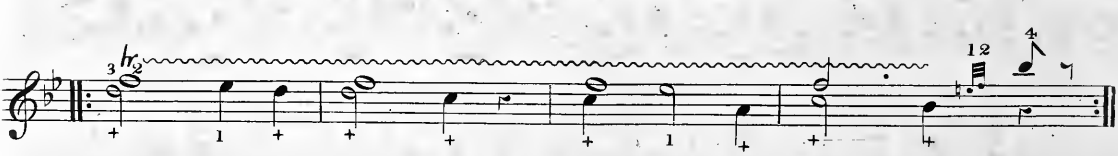
When such accompanying notes stand both *above* and *below* the shake, we must always employ the 3d way, or that with the 1st and 2d fingers. Ex:



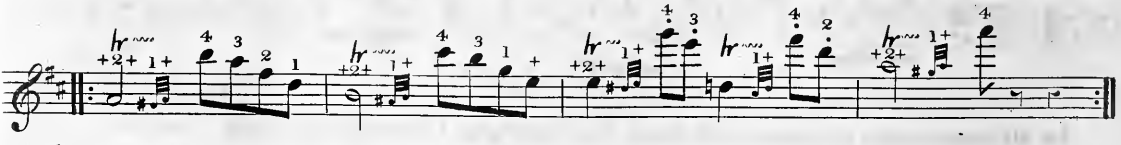
As in the 3d bar of this example, the shake below the B♭ with the 1st and 2d fingers would be too difficult, the fingering is purposely changed for that moment, as the example shews. This passage may also be facilitated by means of the preceding simplification. *viz.*



When the notes standing below the shake are not too remote, we may also employ the 5th way, or that with the 2d and 3d fingers. Ex:



e. The 2d way with the Thumb and 2d finger is applicable only when the principal note of the shake falls on a white key, and the inferior accessory note on a black key, and when directly afterwards there follows a wide extension or skip in ascending.



Still, however, in all such passages the 5th way with the 2d and 3d fingers is to be preferred, when a particular run does not make this 2d way indispensable.

f. The 8th 9th 10th and 11th ways, with the changing of the fingers, are only to be resorted to, when the shake lasts a long time, and is not accompanied by any additional or double notes.

They also serve to give a peculiar effect to the shake.

As it depends in a great measure on the form and the power of the fingers, as to the way of fingering which the Player will particularly adopt in order to execute the shake with facility and grace, he has in this respect a free choice. But *all* the ways must be practised, because they in general ensure the fingers a great degree of volubility.

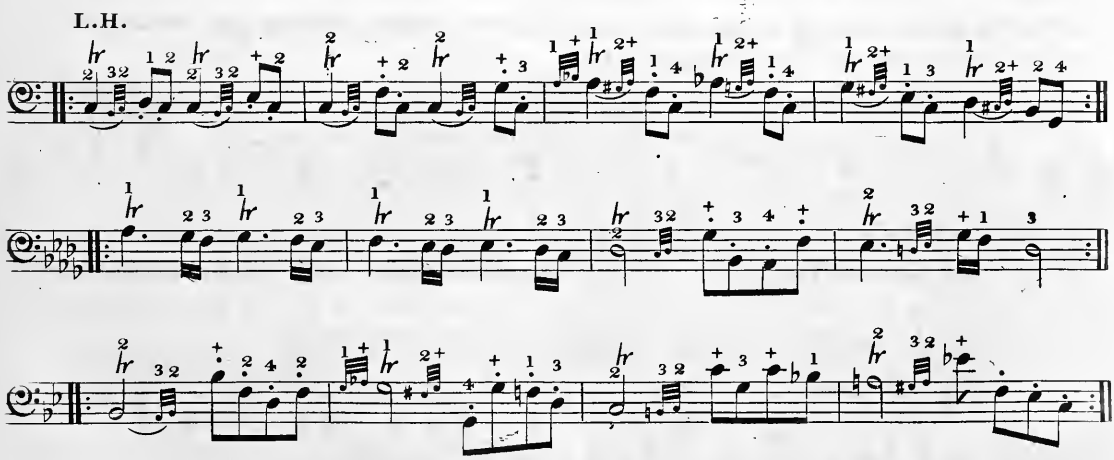
In very long shakes, we may employ several ways of fingering, though the 3d way with the 1st and 2d finger will always be the most useful. Only we must take care that in making the exchange, no chasm shall be heard; for when in a shake even a single note is omitted, or played unequal as compared with the rest, the whole shake is spoiled.

g. For many hands, the 4th way, with 1st and 3d fingers, is very convenient; and in fact we can always execute the shake with it with great equality.

But this way of fingering can only be employed with advantage, when the shake is of considerable length, and when it stands quite alone, without any accompanying notes in the same hand.

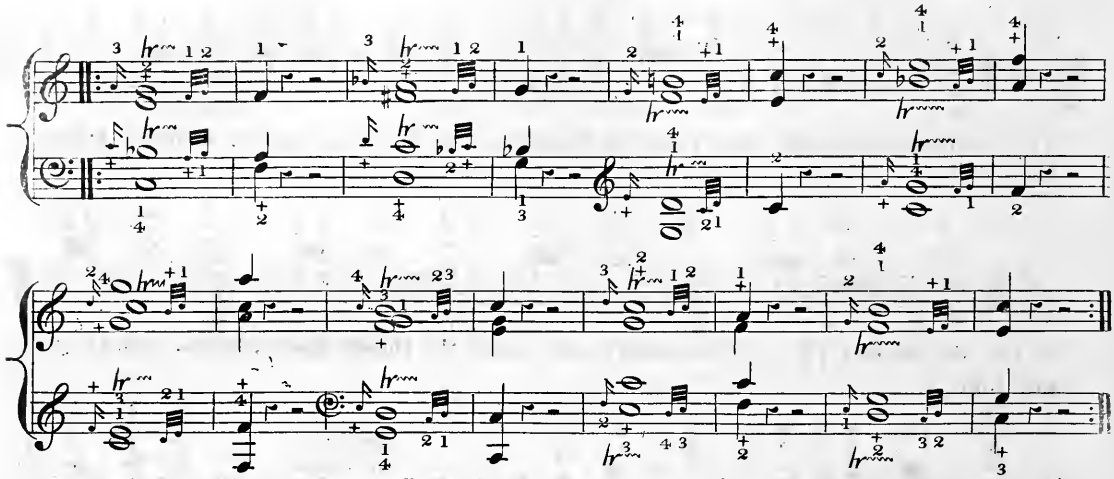
In every other case, this way is inconvenient, because by it the 2d finger is thrown out of play, from which a deficiency of fingers is generally felt in respect to the notes which immediately follow.

§3. In the left hand, the shakes are not so various; and we may generally employ the 1st and 3d ways, with the 1st finger and thumb, or 2d and 1st fingers. In the first way the thumb must not be placed on the black keys.



In all other case, the rules laid down for the right hand equally apply to the left, and the Student must, for the causes already explained, practise the shake with this hand as diligently as with the right.

§ 4. When a shake stands over or under double notes, it applies only to the note situated nearest to it, while the other note is merely to be held down its entire value. For the fingering we must choose among the 7 first ways that which is most convenient. Ex:

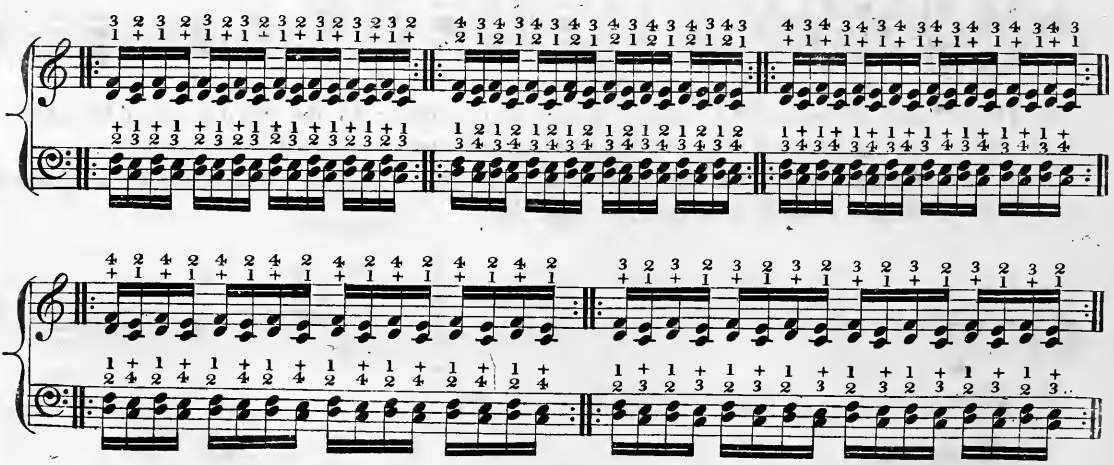


In the 9th bar in the right hand, the shake occurs in the middle part, while the two G's are held down.

Every Shake must be played with such fingers, as will leave one finger ready for the inferior accessory note or turn of the shake when it is required.

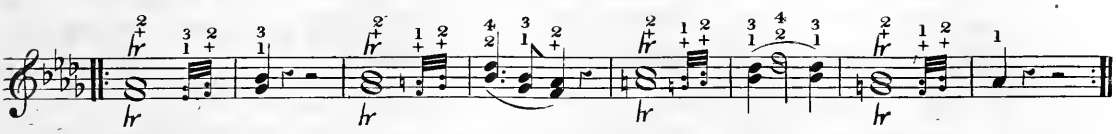
ON DOUBLE SHAKES.

§ 5. Double shakes are playable in *Thirds*, *Fourths* and *Sixths*.
For Shakes in Thirds we may employ the 5 following ways of fingering.

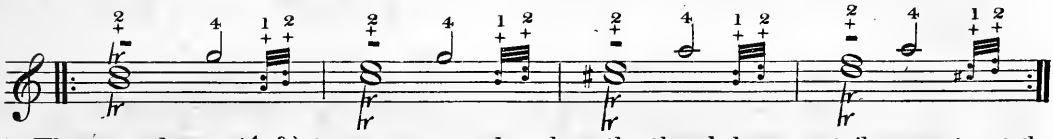


§ 6. The Player must practise all 5 ways with diligence and perseverance.

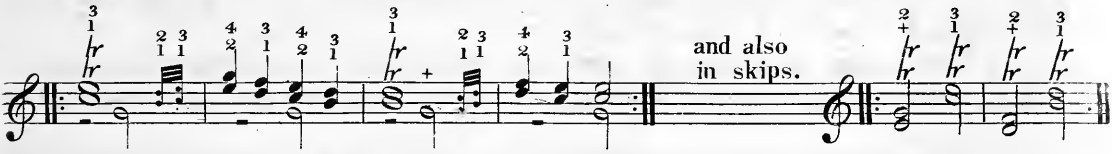
a. The first way ($\begin{smallmatrix}3&2\\1&+\end{smallmatrix}$) is applicable every where, when the lowest note falls on a white key. The Thumb may even be placed on the black keys, when the other fingers are not thereby forced to assume a too inconvenient position.



It is indispensable only, when the little finger has at the same time to strike a higher note. Ex:

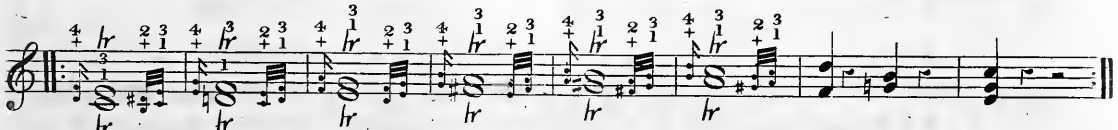


b. The second way ($\begin{smallmatrix}4&3\\2&1\end{smallmatrix}$) is necessary only, when the thumb has to strike a note at the same time



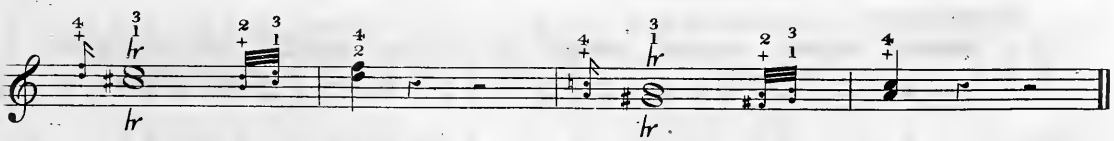
c. The 3^{d} way ($\begin{smallmatrix}4&3\\+&1\end{smallmatrix}$) is very advantageous, because it does not fatigue the fingers, and be cause it may be employed almost every where, except when the thumb happens to fall on a black key.

By this way of fingering too, the close of the shake may be executed in the most perfect manner.

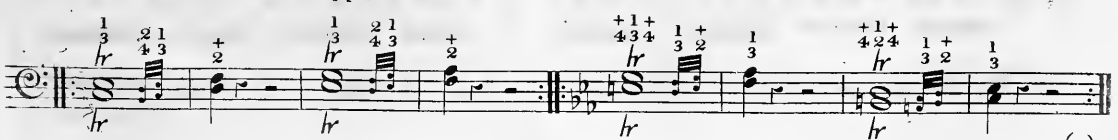


d The 4th and 5th ways ($\begin{smallmatrix}4&2\\+&1\end{smallmatrix}$) and ($\begin{smallmatrix}3&2\\+&1\end{smallmatrix}$) are quite similar to the third way, and the player may choose among these 3 ways, that which appears most adapted to his fingers.

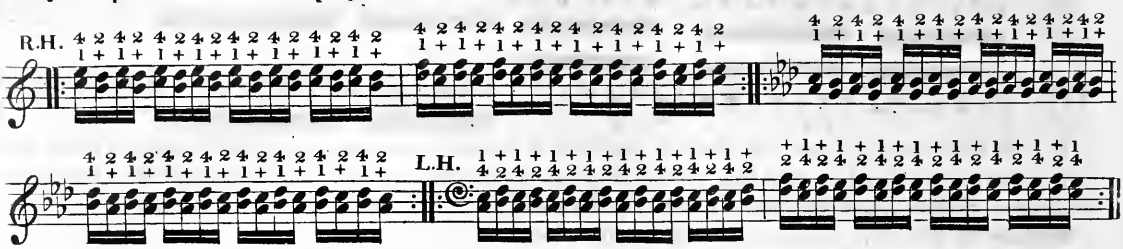
This way of fingering is most required when the shake consists of semitones, and when the lower principal note falls on a black key. Ex:



§ 7. All these rules also apply to the left hand. Ex:

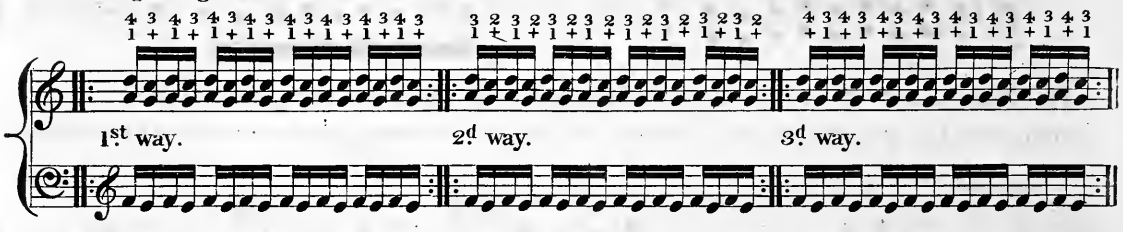


For many players whose 3d finger is particularly weak, the following way of fingering may be practised and employed instead of the *first* way.



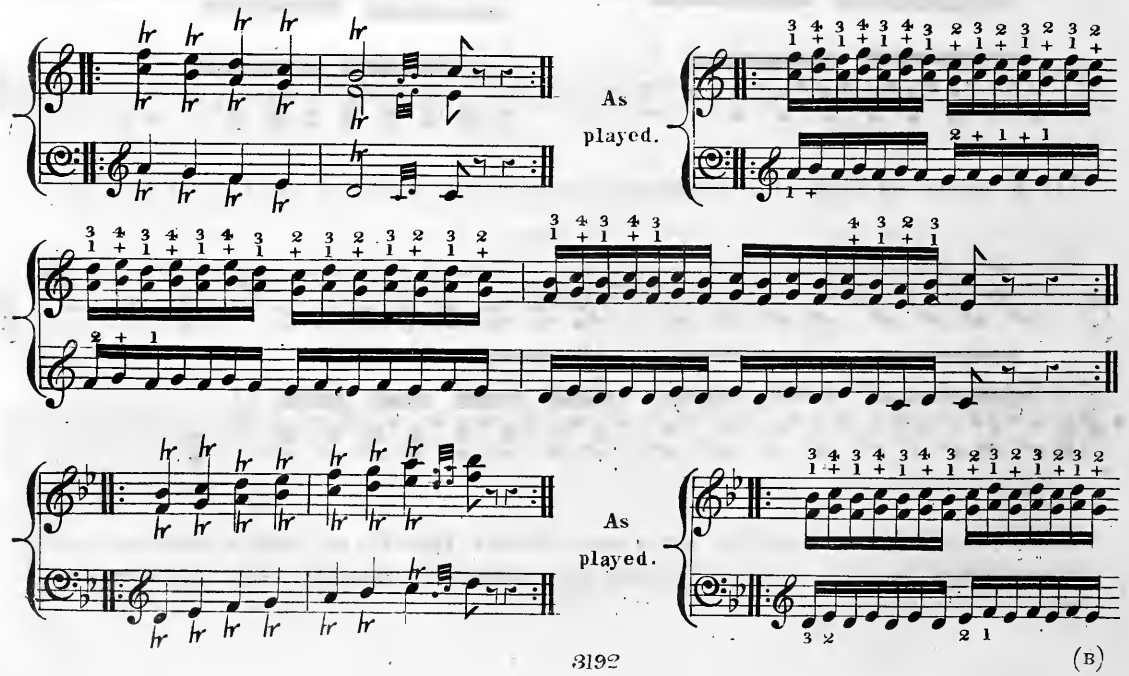
§8. Shakes in Fourths occur only when in the left hand, a simple shake is played at the same time.

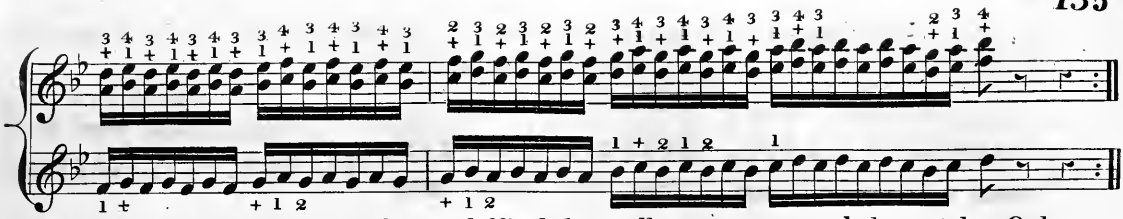
The fingering is threefold, namely.



§9. The first way is every where applicable. The third way is so too, particularly when the bottom note falls on a black key.

The second way can only be used when there occurs a chain of shakes, in which case it must be employed alternately with the third way. Ex:

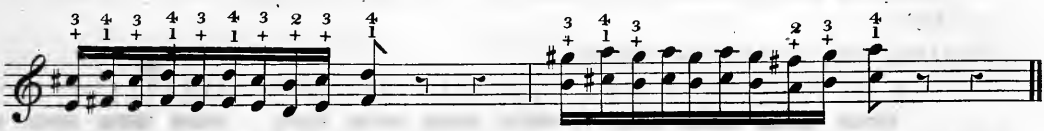




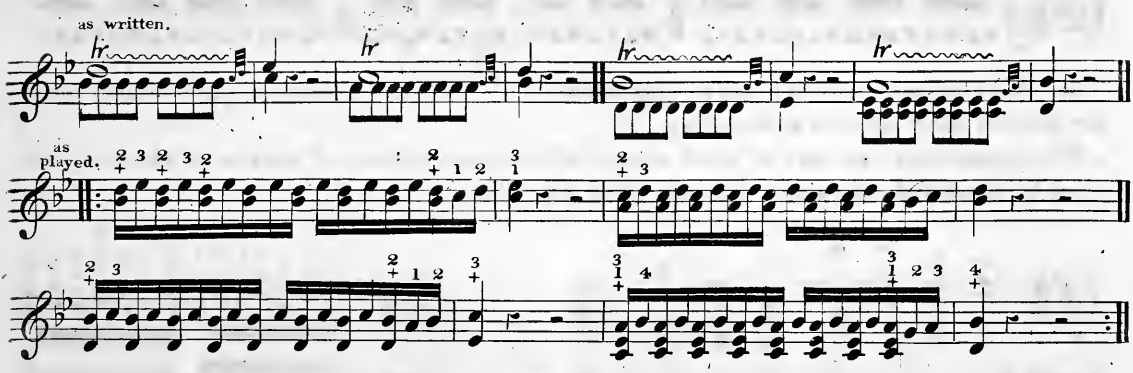
In the last example we see, that in difficult keys all 3 ways are used alternately. Only we must take care that in making the exchange, no chasm nor interruption shall be apparent, as these shakes must be played strictly Legato.

Shakes in Fourths never occur in the left hand.

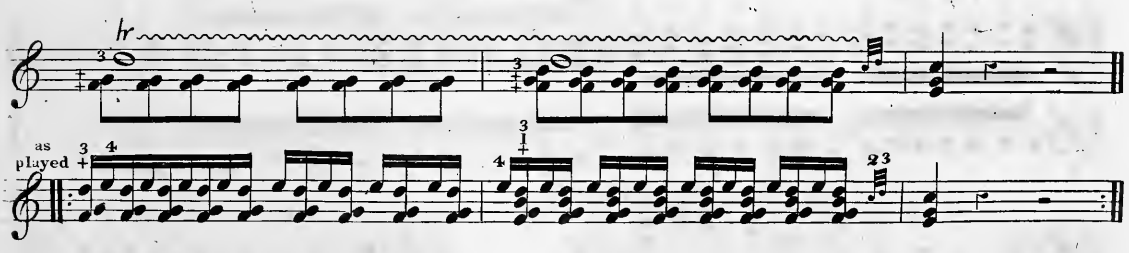
§10. There is but one way of fingering shakes in Sixths, namely $\frac{4}{1}\ \frac{3}{+}$.



§11. When double shakes occur in the right hand, in which for the greater facility of execution, only the principal note is doubled, the lower note must always be taken by the thumb.

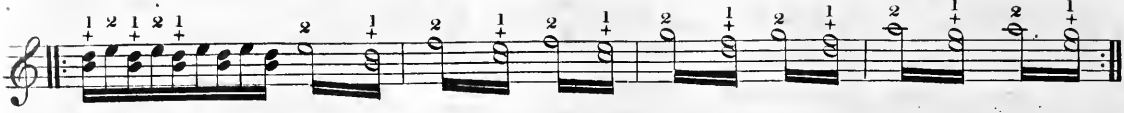


§12 In shakes of Sixths, the thumb must sometimes be placed on two keys at once. Ex:



We must of course repeat the notes much oftener, than for the sake of conciseness they are written in the above exemplifications, as semiquavers would be much too slow for a shake.

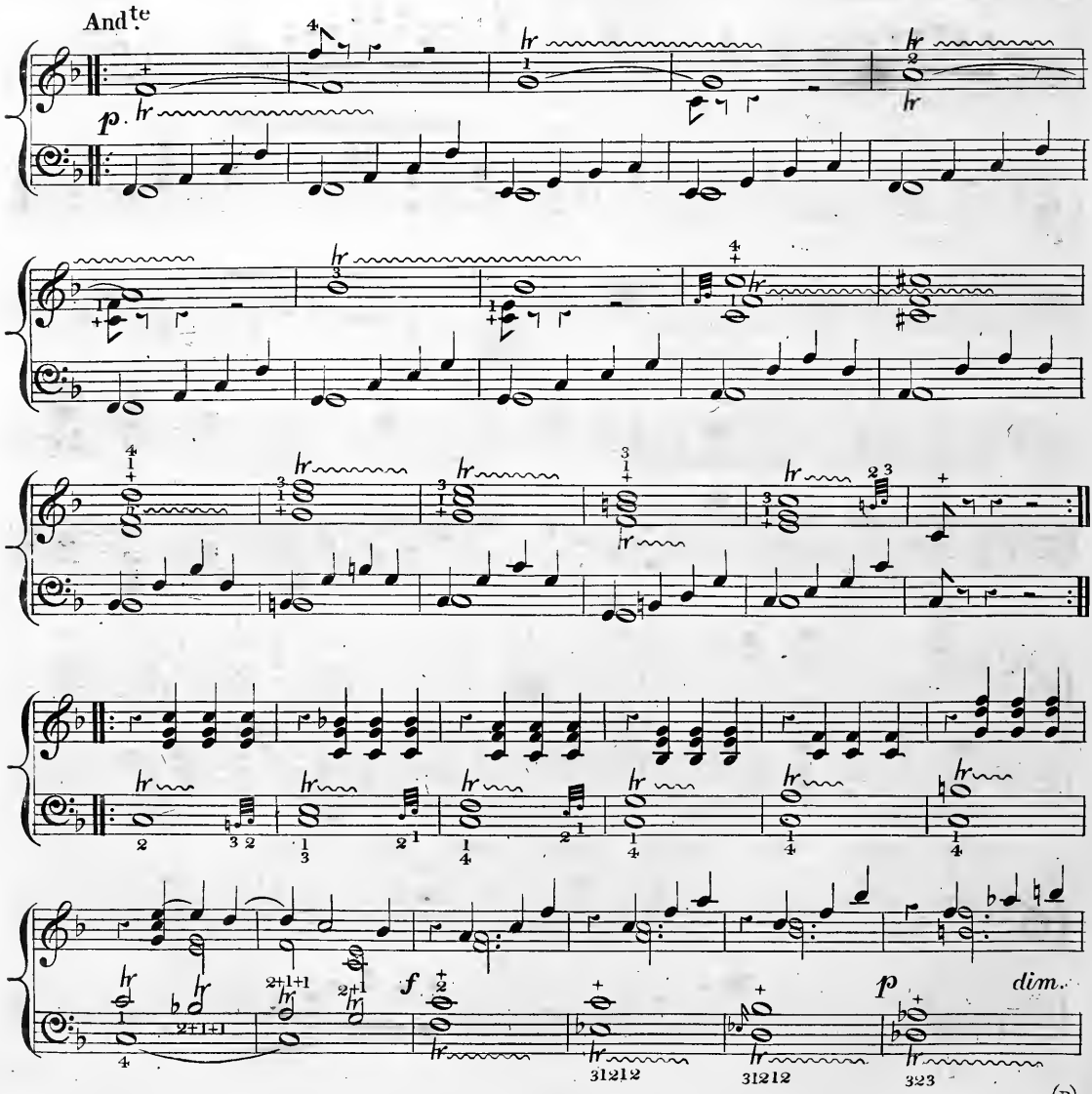
513. Simplified shakes in Thirds, when they are long, may be very advantageously executed with the following fingers.

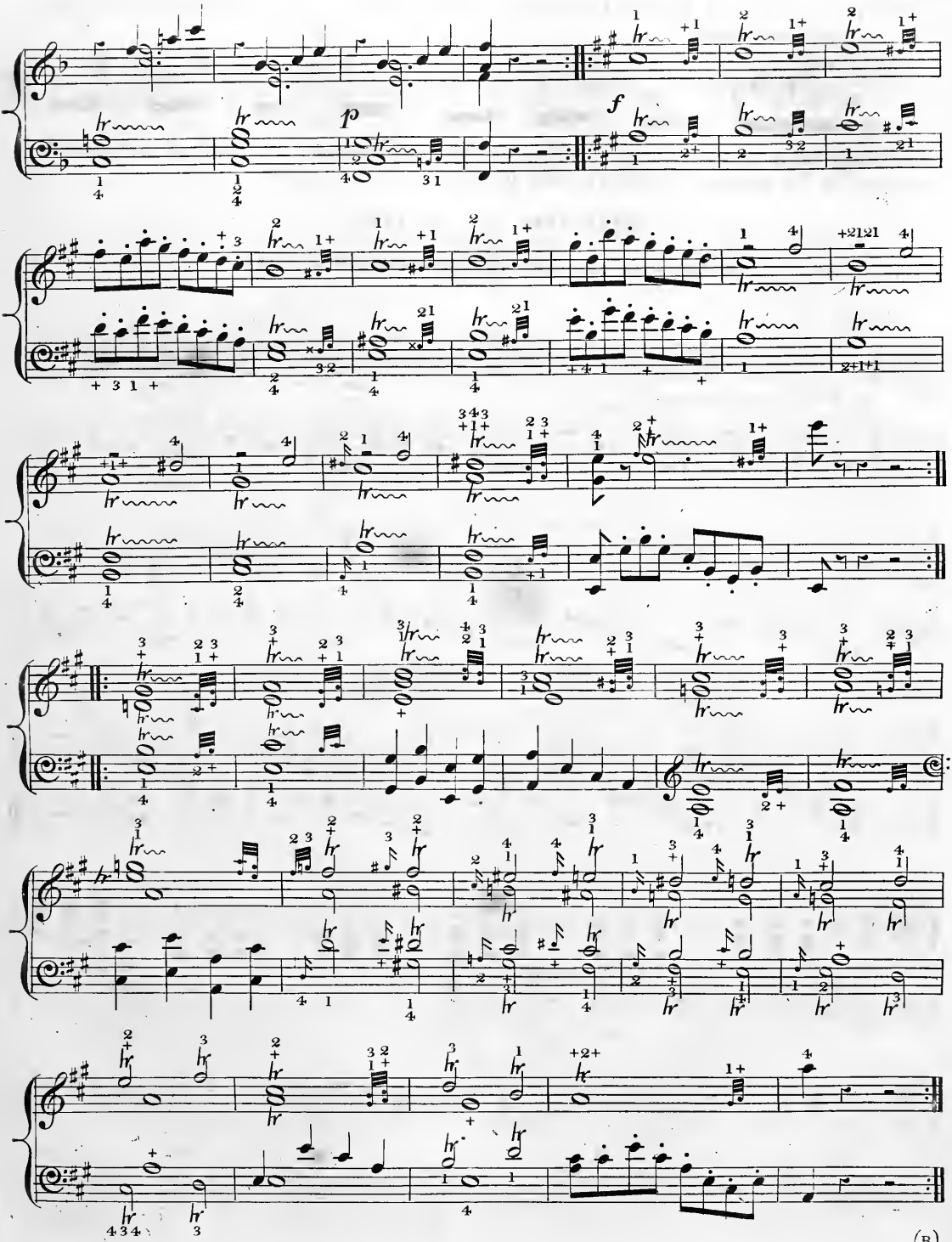


It is only when a turn or conclusion to the shake occurs, that we must at last place the 3d finger on the upper note, which is then followed by the 2d finger.

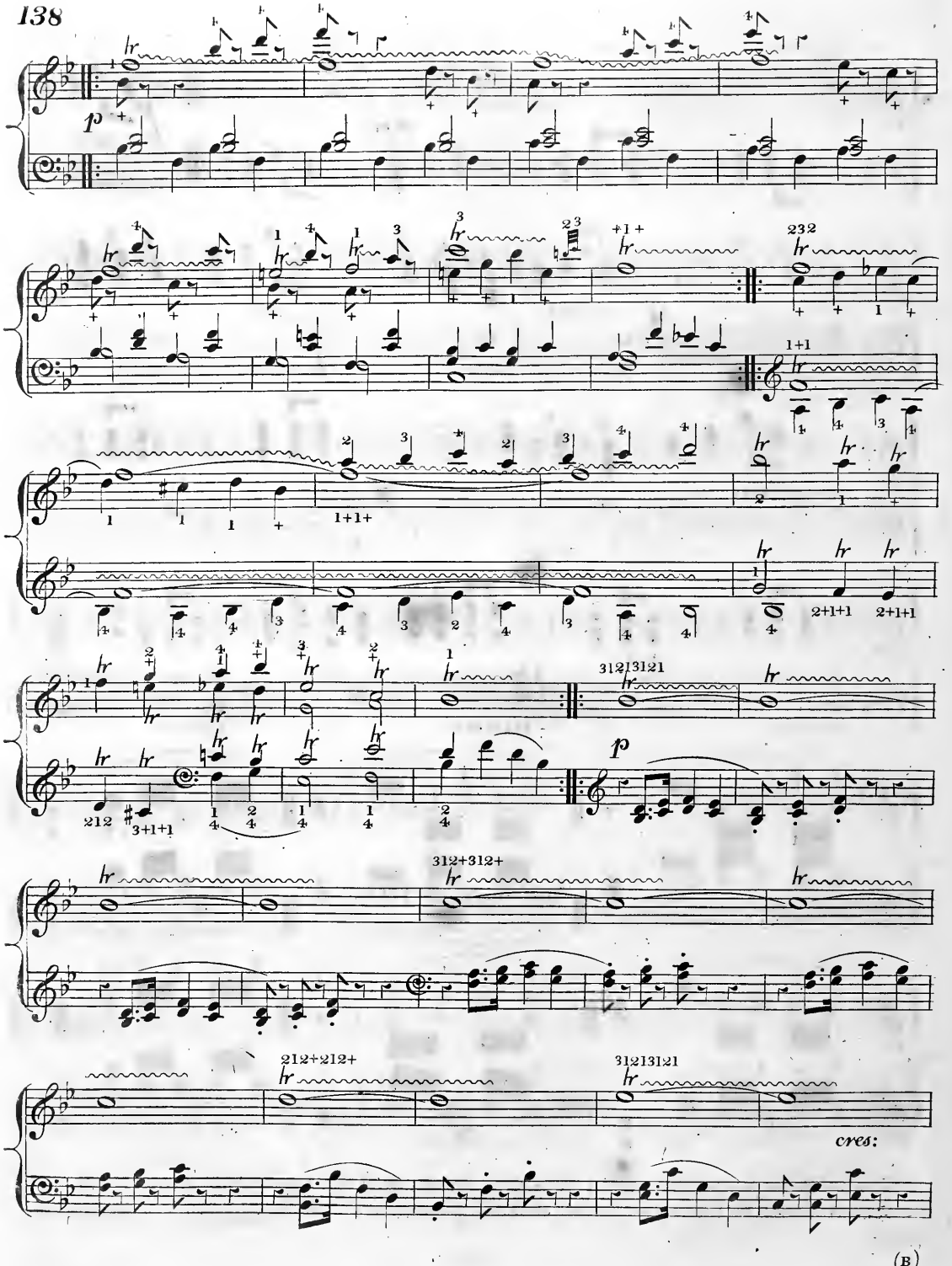
Exercises on Shakes.

The finger indicated always applies to the principal note of the shake.

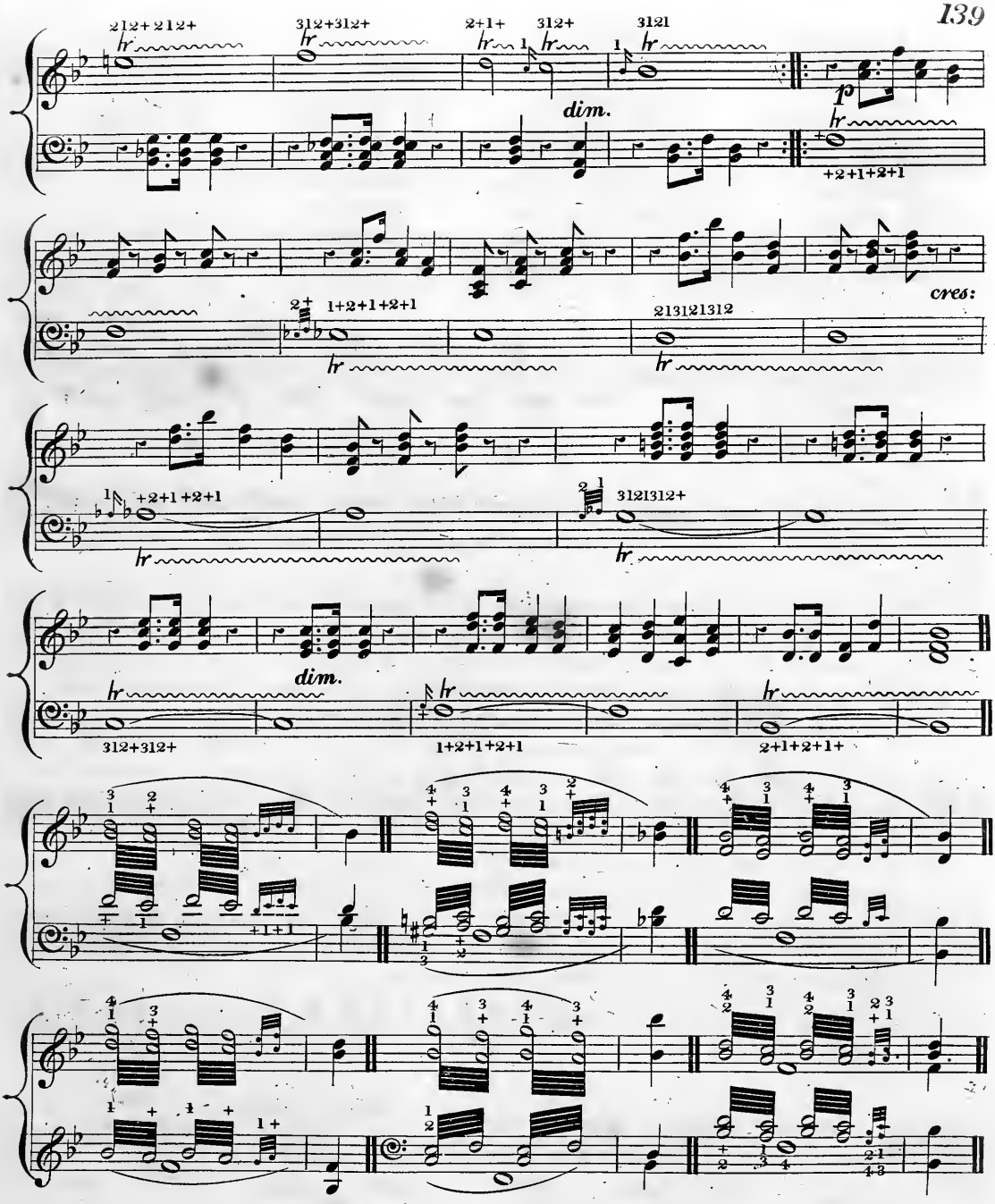




(B)


p
232
1+1
1+1+
2+1+1
2+1+1
31213121
p
212
3+1+1
312+312+
212+212+
31213121
cres:

(B)



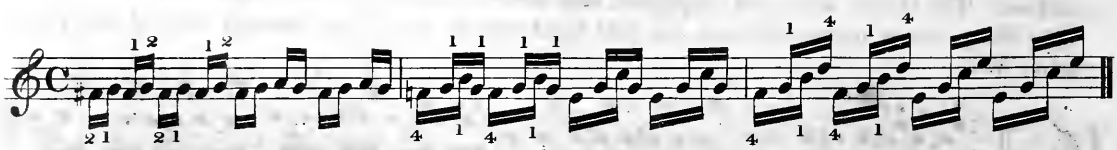
All these Shakes must be played extremely quick. Still the time or movement of all these Exercises should be taken very slow, that the practice of each shake may be continued the longer.

CHAP. 10.

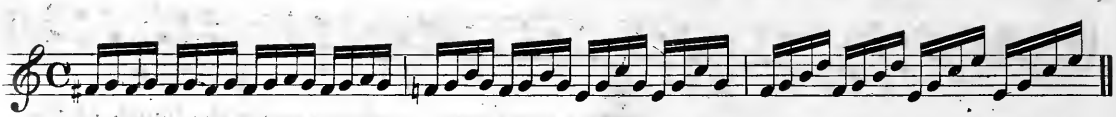
Fingering of Passages in which the hands are crossed, or interwoven by being placed one within the other.

§1. Many passages occur in which the fingers of both hands are placed within one another to take the notes, or in which the hands must cross one another.

§2. Many of these passages are such, as one would suppose might be much more conveniently executed by one hand alone, as for Ex:



Played with only one hand, the passage would run thus.

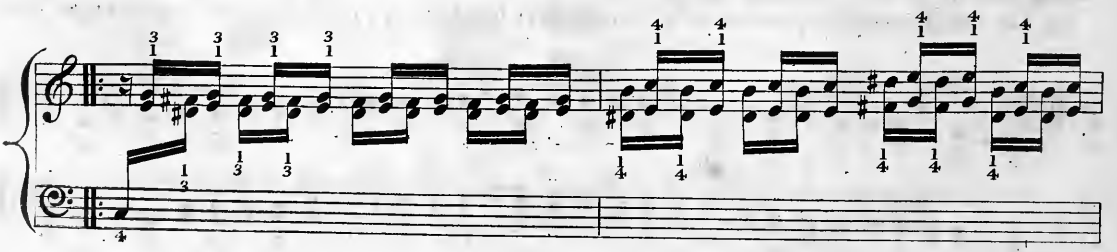


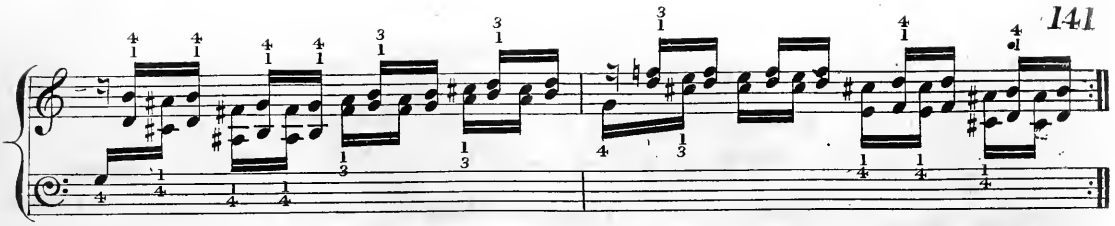
But how insipid this latter way appears in comparison with the former, where the difference of tone, produced by the two hands, the piquancy of the staccato touch, and even the peculiar movement of each hand, produces an effect, and awakens an interest, which whatever talent we may possess, we cannot possibly obtain by one hand alone. Consequently these artifices are absolutely necessary for the production of particular Effects.

§3. The execution of many other passages of this sort, is only possible by crossing the hands, and the Player must therefore have all these expedients fully at his command, for they rank among the means by which, even in the most perfect and classical compositions, many truly beautiful effects can only be attained.

§4. In these passages we must not only attend to the way of fingering, but also to the placing and holding of the hand, in order to always find that which is the most convenient.

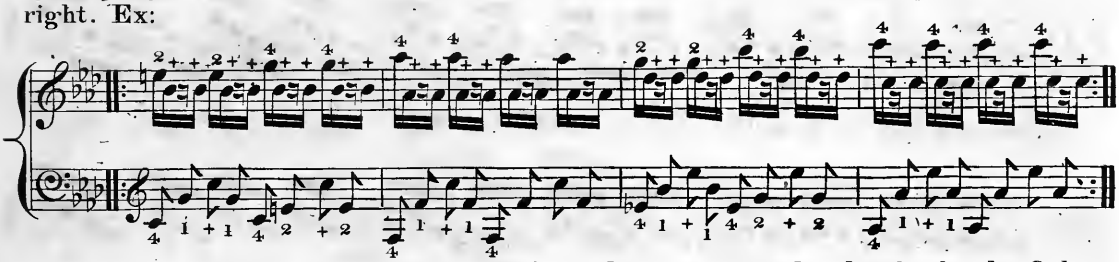
§5. In placing the hands one within each other, the left hand is generally held over the right, and so high above it, that one shall not touch nor impede the other. In the left hand the use of the thumb must be avoided as much as possible. Ex:





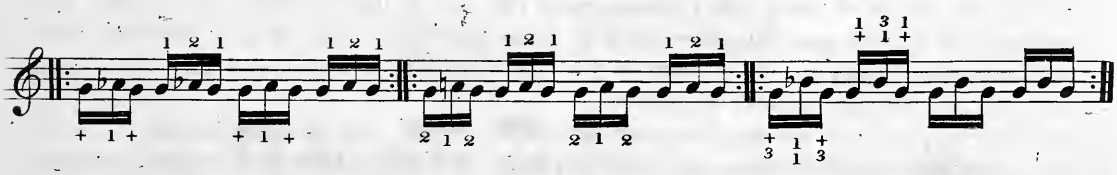
In striking the keys with the two hands as above explained, we must observe, as in other cases, all the rules relating to the equal lifting up of the fingers, to the equality of tone &c: as any inequality or imperfection in the execution of these passages destroys all their attraction. The thumb, when not employed, may, however, be held a little outwards.

§6. Many cases occur in which the left hand may be more conveniently placed under the right. Ex:

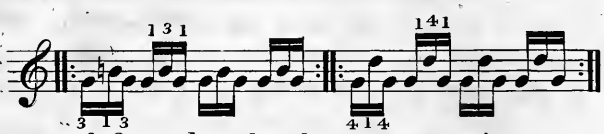


In the first two bars the thumb of the left hand must be placed under the thumb of the right hand; on the contrary, in the two last bars, the right thumb is to be placed under the left. Consequently in the two first bars the left hand must be held lower than the right, and in the two last bars the right hand lower than the left.

§7. In the following passages each hand must make way for the other in a small degree at the exchange of hands, by moving a little sideways.

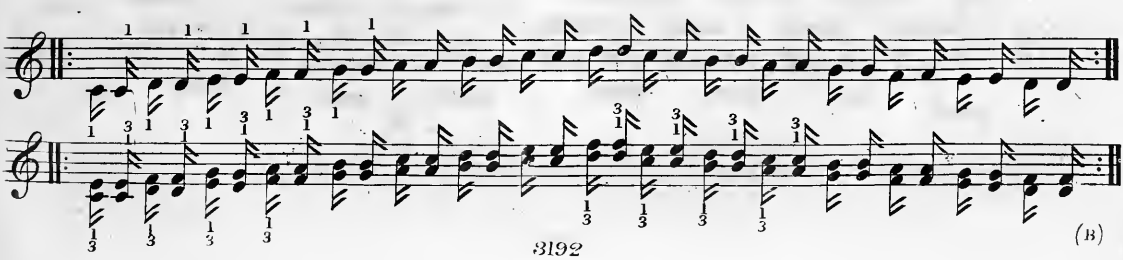


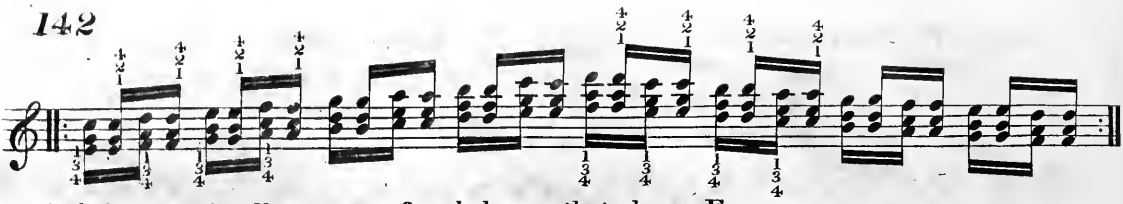
On the contrary, in the following passages the left hand must be kept tranquilly poised over the right.



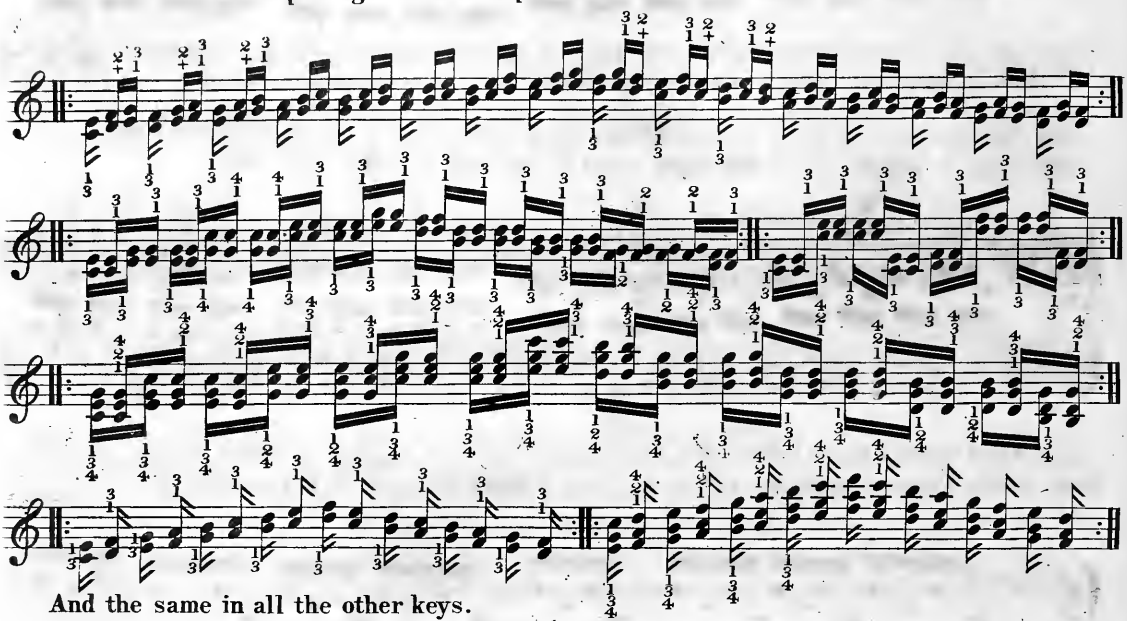
Hence the Player must take the trouble to seek for and employ the most convenient position and mode of fingering for each case that occurs.

§8. On the frequent repetition of a note, the left hand always remains held over the right. Ex:



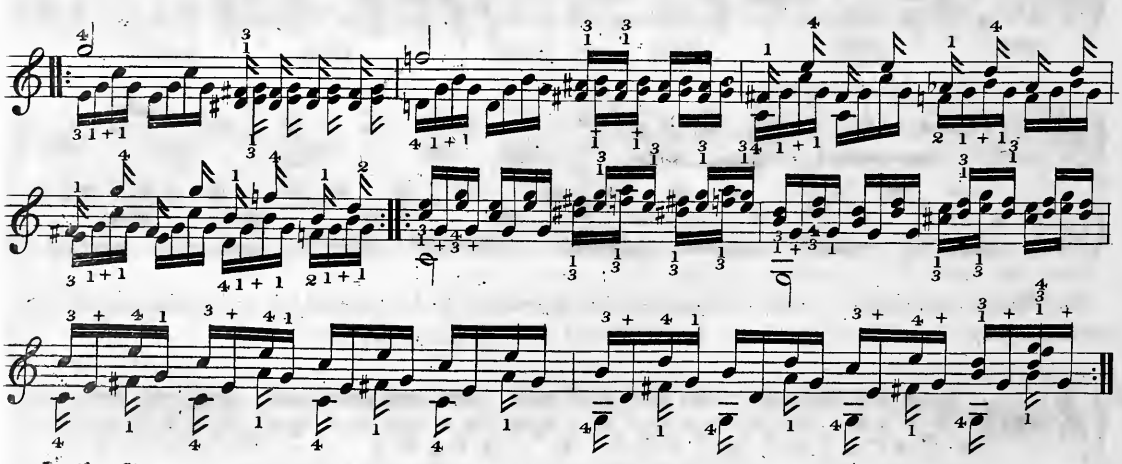


And the same in all passages founded upon that above. Ex:



And the same in all the other keys.

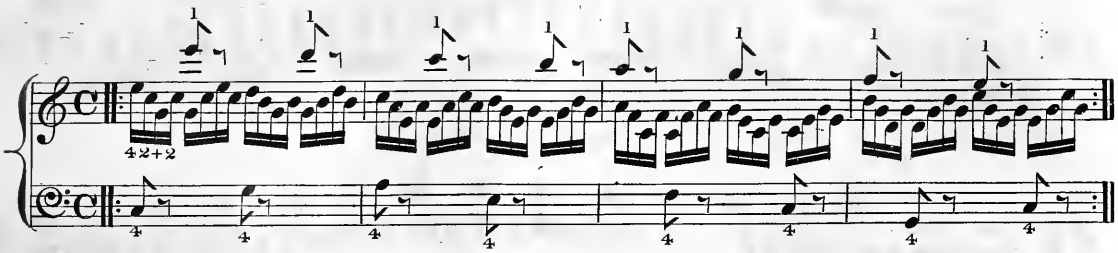
§9. But when the left hand contains a quiet and continuous passage, while the right has to move to and fro, the right must be placed over the left. Ex:



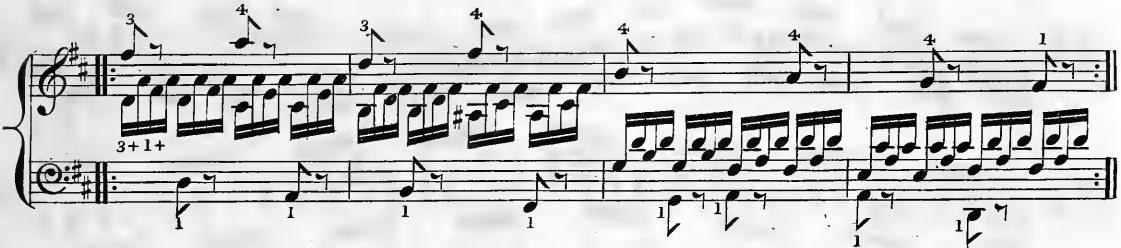
In the first example the right hand is placed uppermost, in the 2d Example, the left.

§10 In the actual crossing of the hands, that which crosses over the other is generally obliged to take such an oblique position, that it becomes difficult and inconvenient to employ

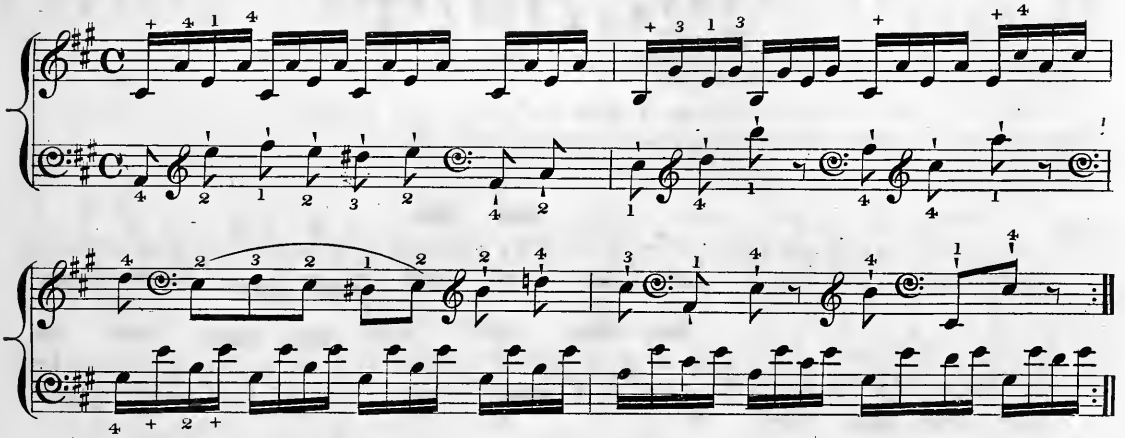
the thumb. For this reason it is always best to use the first finger for single notes. Ex:



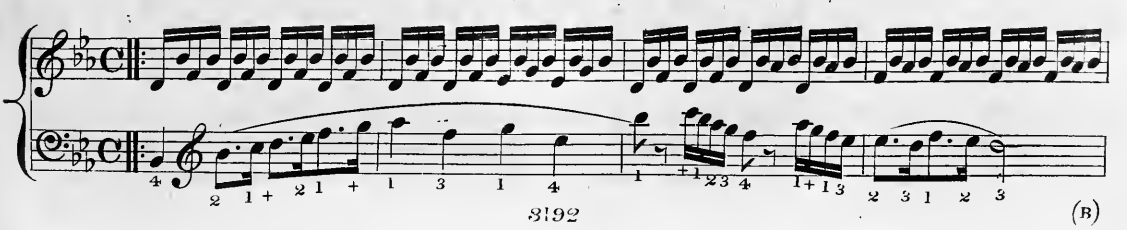
On the bass notes it is as we see, always most convenient to place the little finger. The case is similar when the right hand is crossed over the left. Ex:

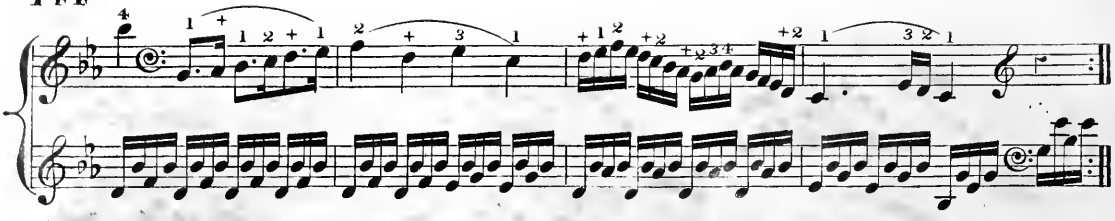


§11. When several notes follow one another in the hand which is crossed, we use only the long middle fingers, with the aid of the little finger where it is necessary. Ex:

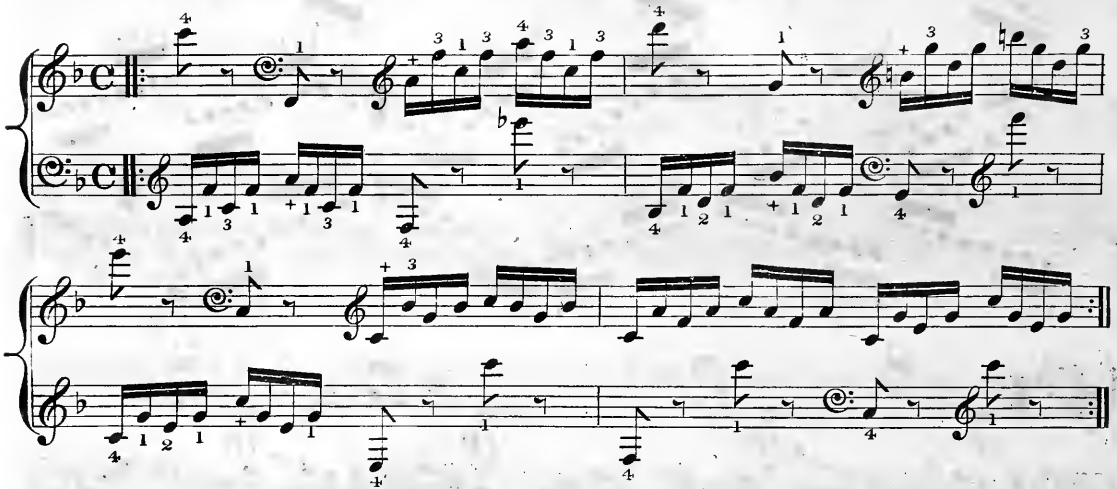


§12. When however a connected melody, or a scale is to be played by the hand which is crossed over, the thumb may then be employed in a regular manner. Ex:



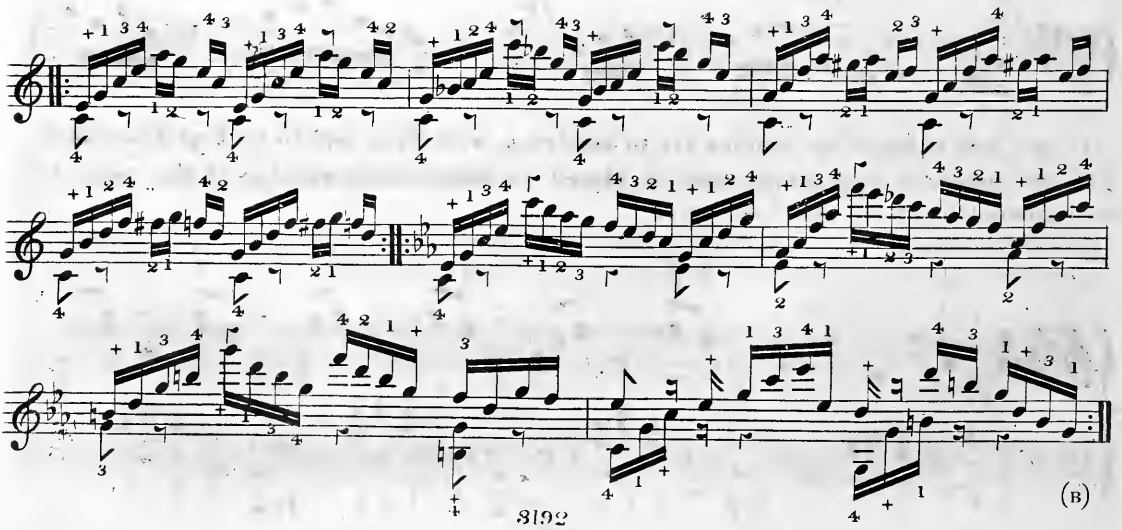


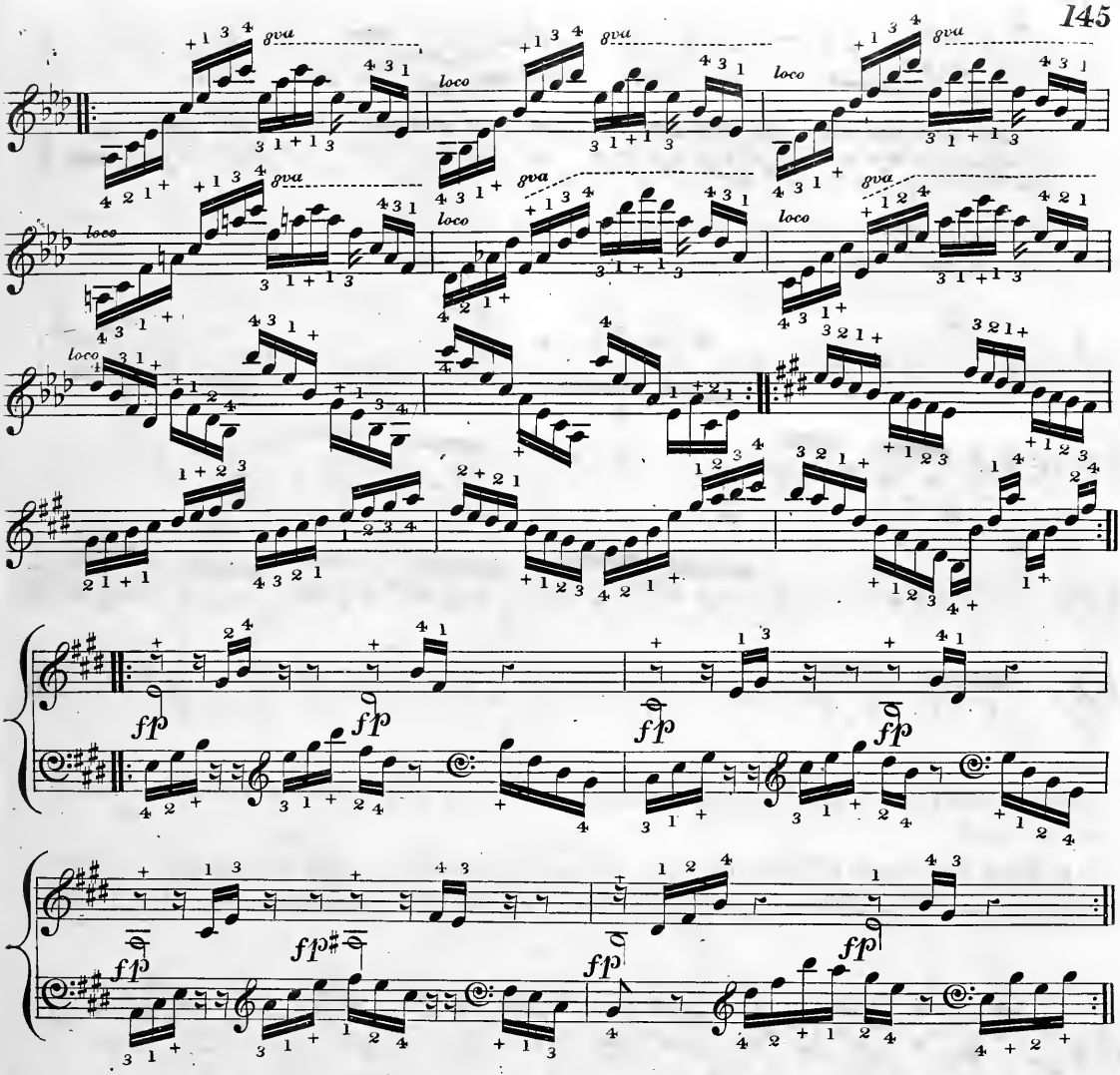
§13. The hands often cross one another alternately and with rapidity; in these cases each hand must at once take up its proper position.



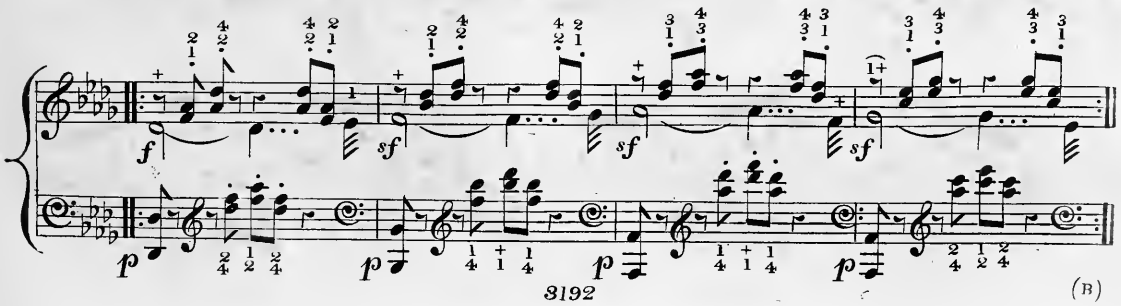
Here in the first 3 bars the right hand is sometimes placed over and sometimes under the left hand.

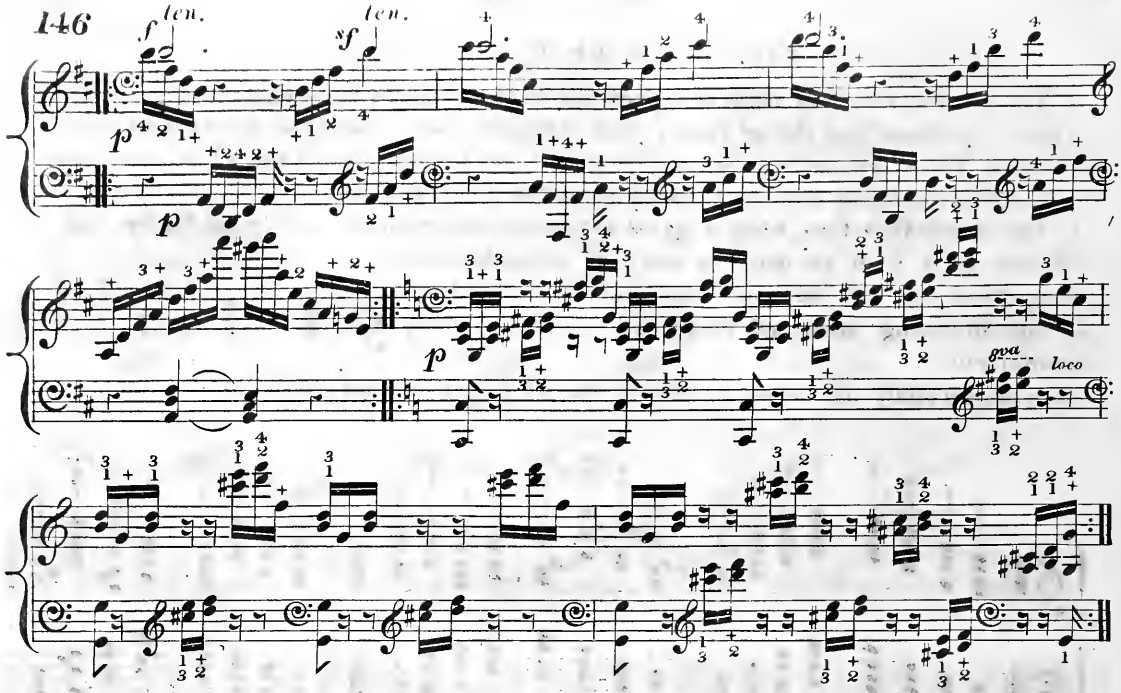
§14. When the hands relieve each other in continued scales or chord passages, we must as far as possible, avoid crossing the fingers or placing one beneath another. Ex:



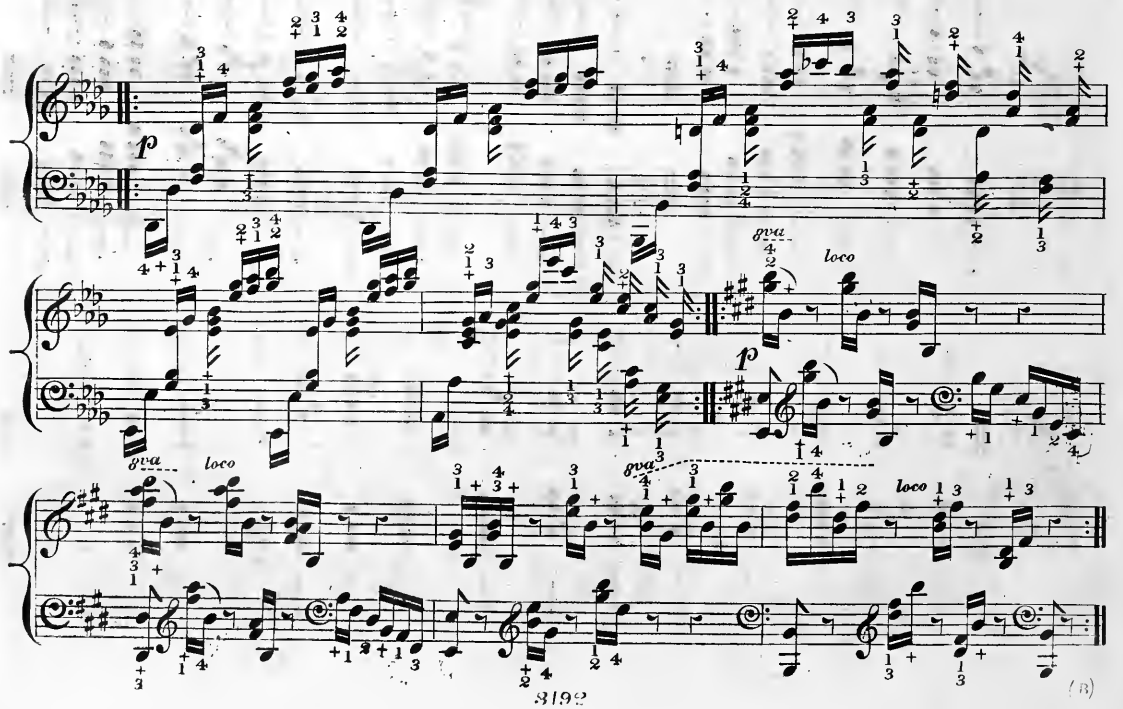


In this last example the minims are to be struck with force and to be kept down, while the semiquavers in both hands must be played as piano and as equal, as if they were to be executed legato by one hand only.





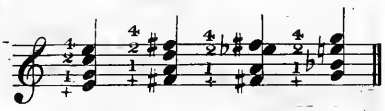
The last example is to be played so legato, that it shall not be possible to perceive the exchange of hands. For this purpose each hand must avail itself of the rests, to get ready to strike the next keys at the right moment, and without any heaviness of touch. It is the same case with the interweaving of the hands in single chords. Ex:



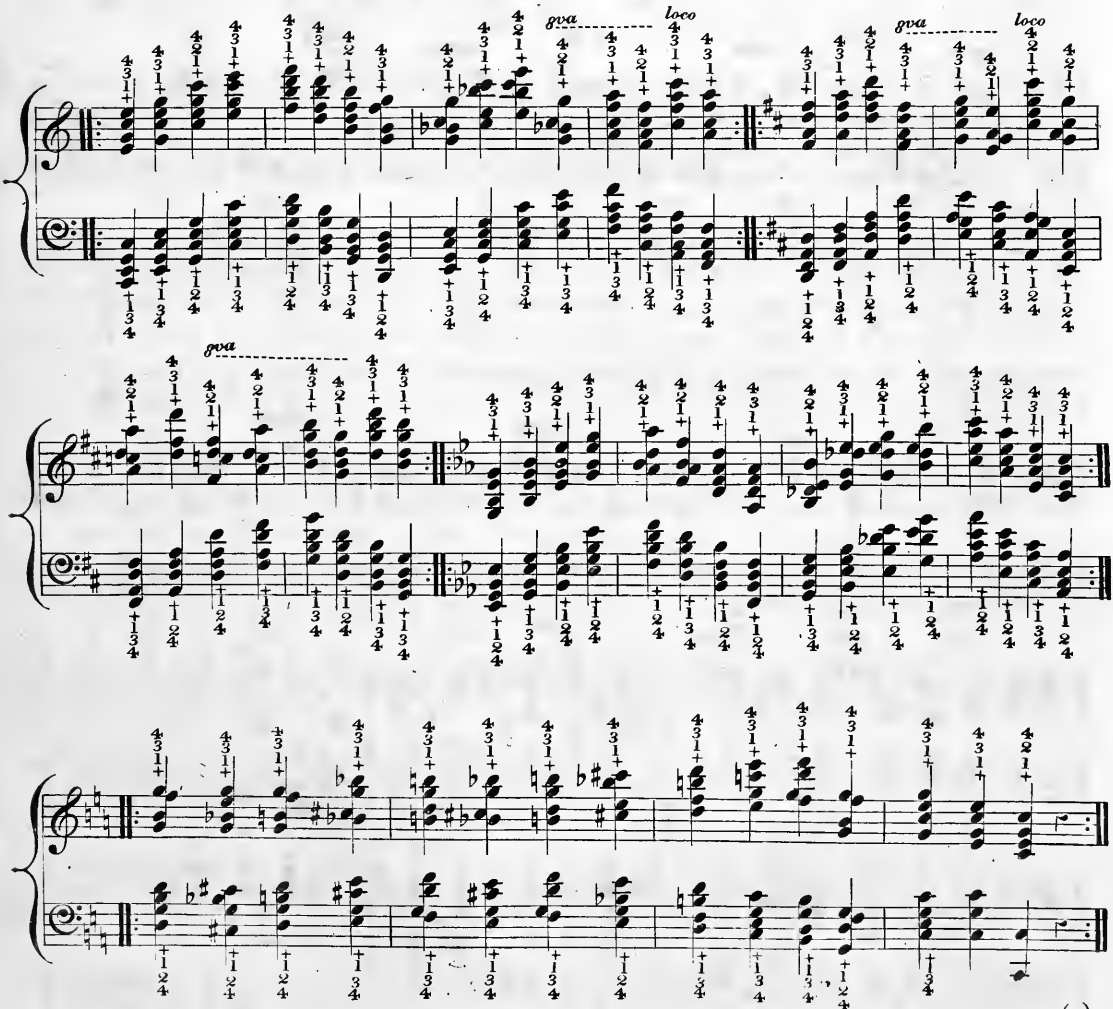
FINGERING OF PLAIN CHORDS.

§1. The easiest and most natural separation of the Fingers from one another takes place between the thumb and the 1st finger: this extension may be made so great as to embrace an octave. The extension between the 1st and 2d and between the 2d and 3d is much more confined, and much less adapted for striking notes firmly together.

In full chords therefore, when a great extension occurs in the middle, as, for *ex:* that of a fourth or a fifth, we must as much as possible avoid taking them with two adjacent fingers. Thus, for example, the following mode of fingering would be very inconvenient.

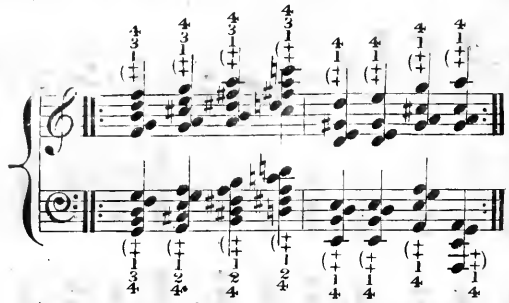


and it is certainly far better to employ the 3d finger instead of the 2d

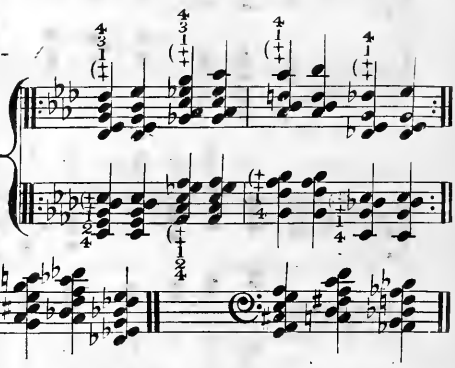


§2. When two adjacent white keys forming a second are to be played together, and one of them must be taken by the thumb, if the other fingers are widely separated, we may sometimes strike both of them with the thumb, by placing it flat and outstretched between the two adjacent keys.

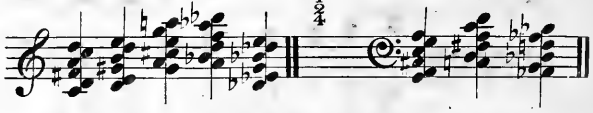
The player must diligently practise this way of playing, as it is frequently very useful. Ex.



In case of necessity, we may even play two adjacent black keys in this manner. Ex.

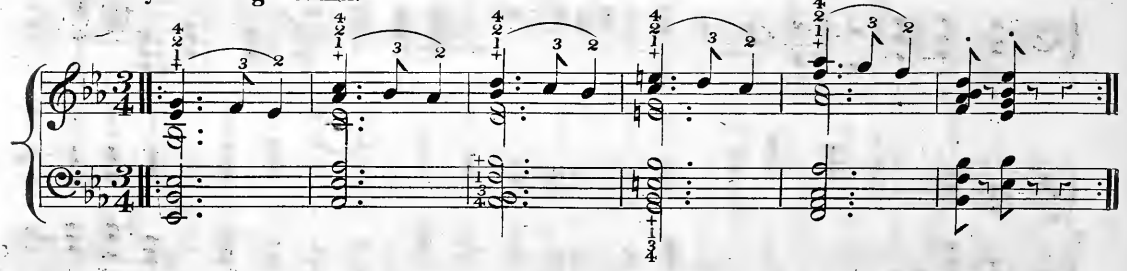


As we gain a finger by this means, it becomes possible to strike six keys together in the same hand. Ex:

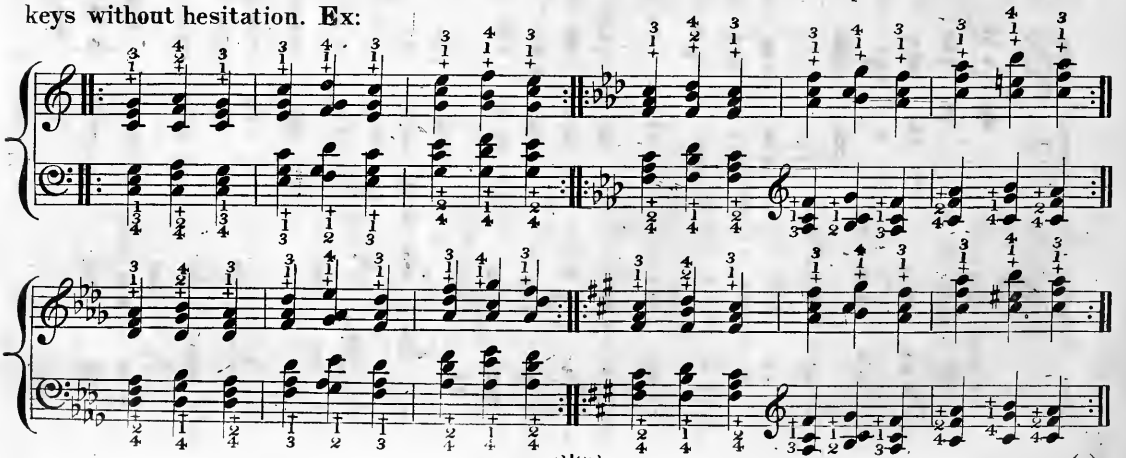


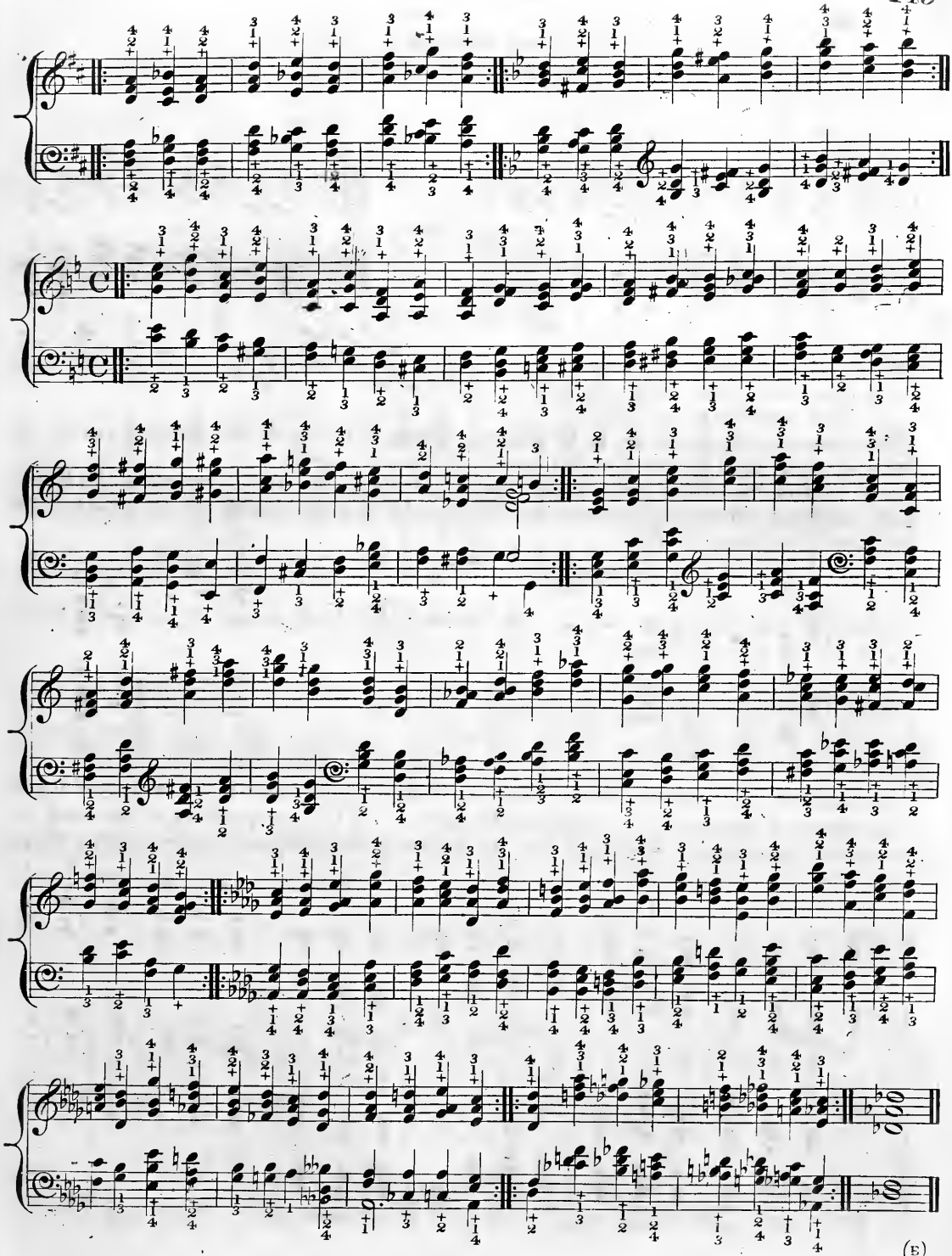
When, however, the chords are to be played in arpeggio, this mode of fingering cannot be resorted to, as each key must in this case have its own finger.

§3. Exceptions frequently occur, in which contrary to the general rule, an extension of a Fourth in the middle of a chord, must be taken with the 1st and 2d fingers, when the 3d finger has to follow immediately and Legato. Ex:



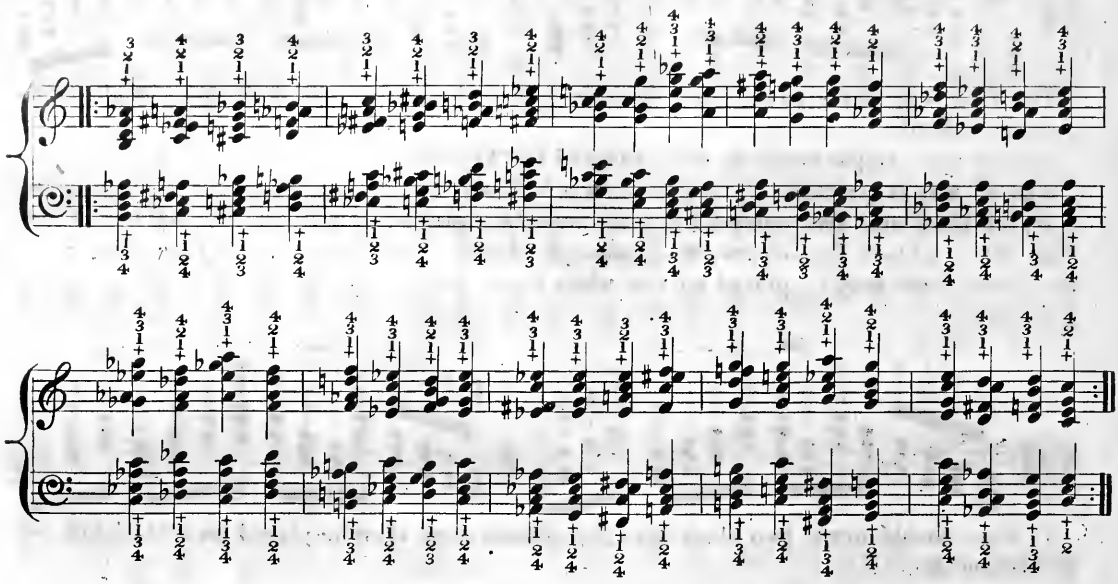
§4 All three part chords, which stand close together, and which are to be played legato, must always be executed with changes of fingers and a tranquil position of the hand, as far as this is possible. The thumb may, when thought convenient, be placed on the black keys without hesitation. Ex:



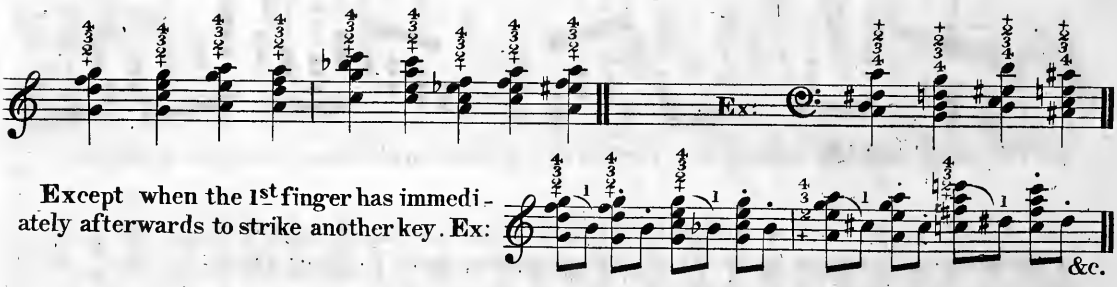


(Б)

§5. Even in four part Chords in the Legato style, at least one finger may be changed.

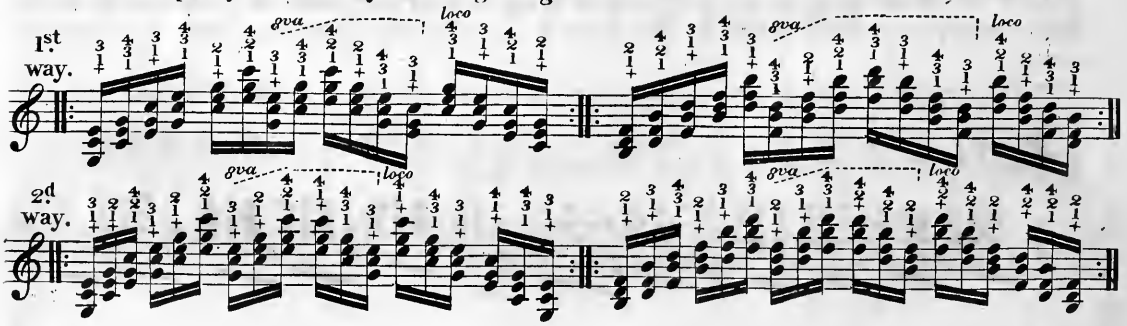


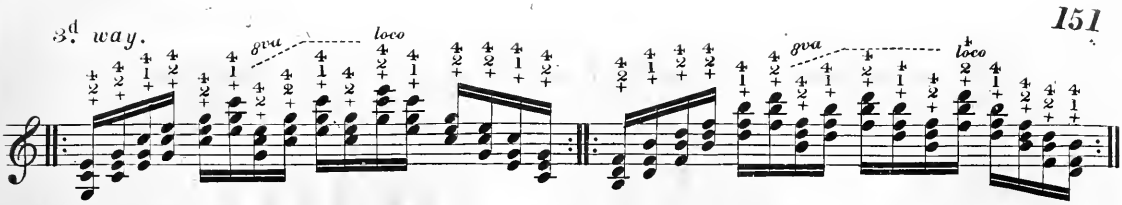
§6. In four part chords the 1st finger is almost always indispensable. Consequently the following way of fingering is to be avoided as much as possible.



Except when the 1st finger has immediately afterwards to strike another key. Ex:

§7. Passages consisting of three part chords falling on white keys, admit of three different, but equally useful ways of fingering.



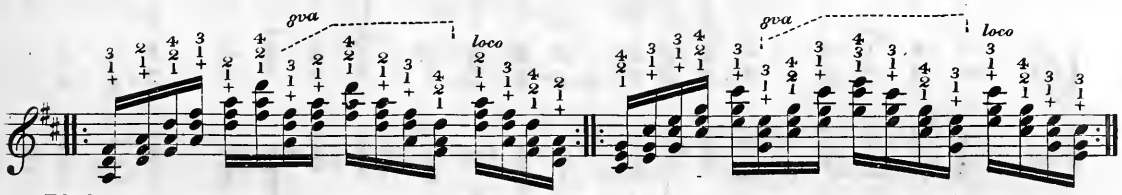


The first way is the easiest and most certain, and therefore the best to be employed in a quick movement.

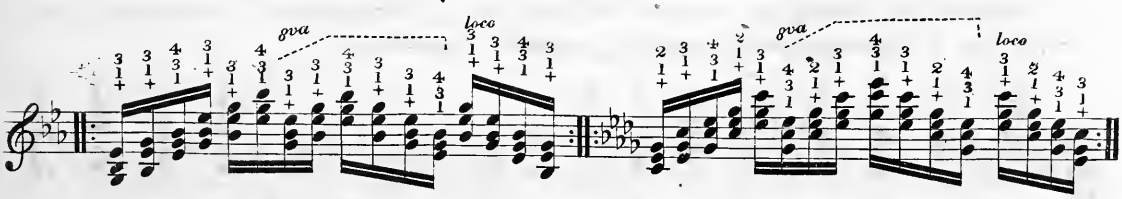
The 2d way is particularly well adapted for Triplets.

The 3d way is particularly available in a brilliant Staccato passage, in which case, however, the hand and arm must maintain a smooth, equal, and tranquil movement to and fro.

§8. When a black key occurs, this passage admits of only one way of fingering, as the thumb must only be placed on the white keys. Ex:



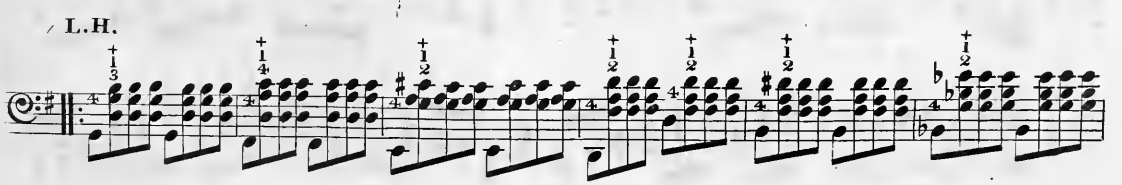
If there should occur two black keys, the thumb must then be placed on a black key, once in each octave. Ex:

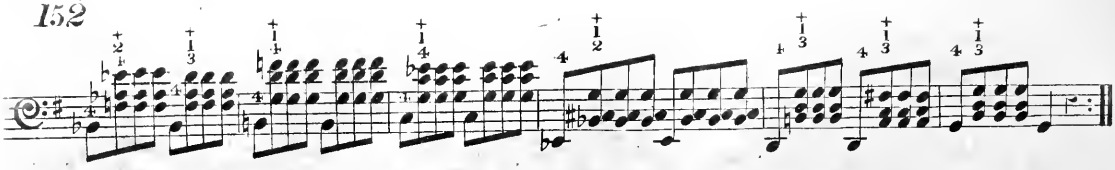


In F♯ major and D♯ minor, the 2 first ways are also applicable, just as in C major.

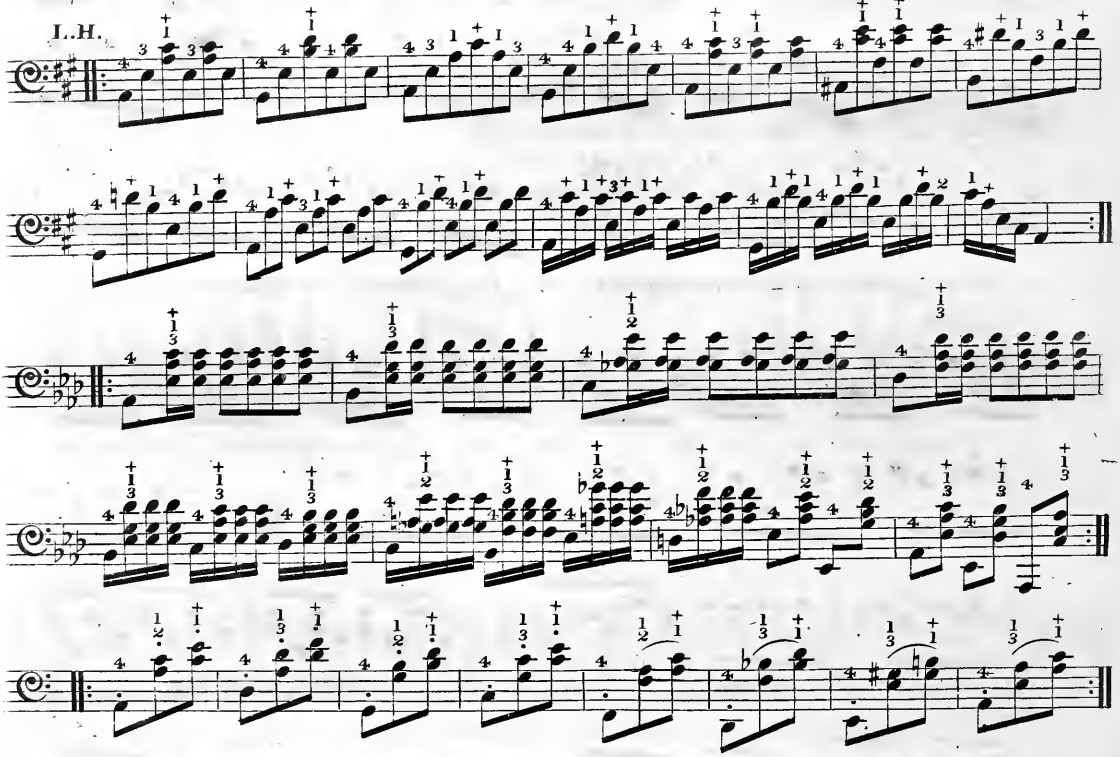
§9. As the right hand is employed to play certain passages which seldom or never occur in the left; so there are many passages peculiar to the left hand, which are employed merely by way of accompaniment, and of which a knowledge of the proper way of fingering is of importance. In skips which arise from arpeggioed chords, we must place the little finger only on the lowest single note, and take the follwing chord as much as possible without that finger; except when the extent of the chord is greater than a Sixth, or that it is in four parts.

On the top note of these chords the thumb is always placed, without exception. Ex:



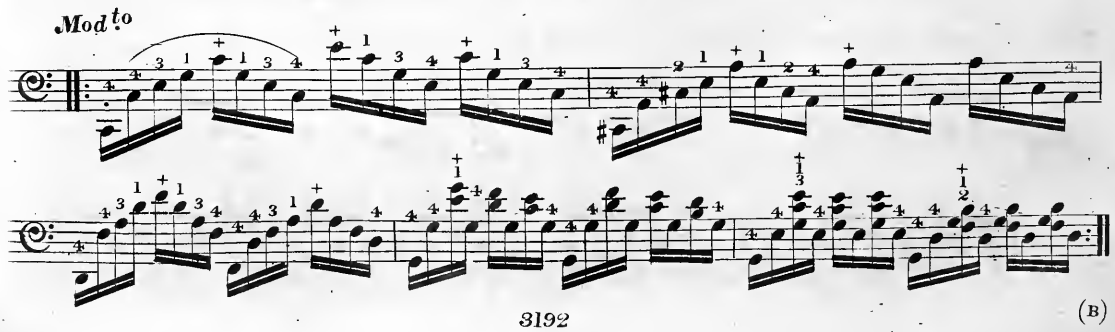


The same rule applies to accompaniments in arpeggio. Ex:

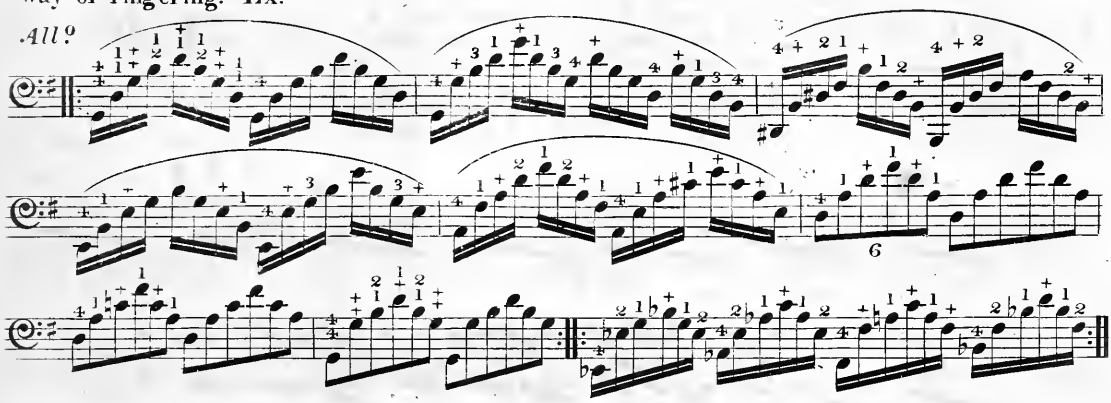


By this separation of the little finger, the hand is in a measure divided into two parts, and by this means much useless movement of the arm is saved.

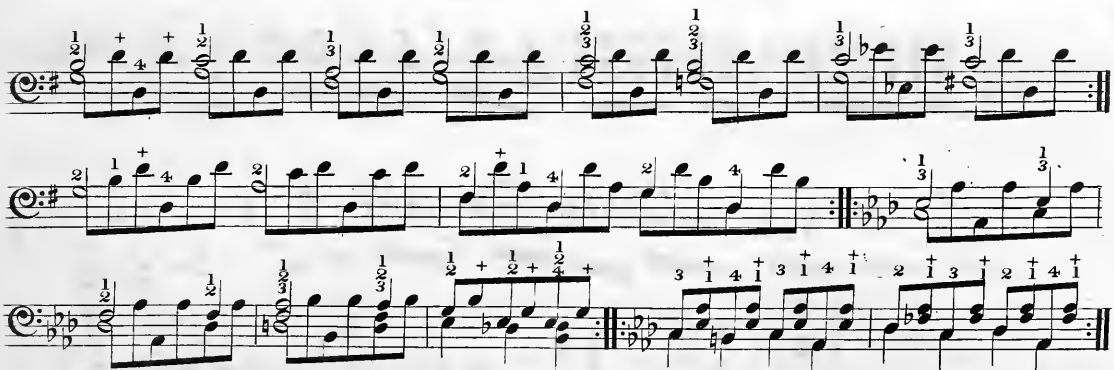
§10. When the following notes require a still greater extension, the little finger must be used twice, if the bottom note is to be played Staccato, and the degree of movement is moderate. Ex:



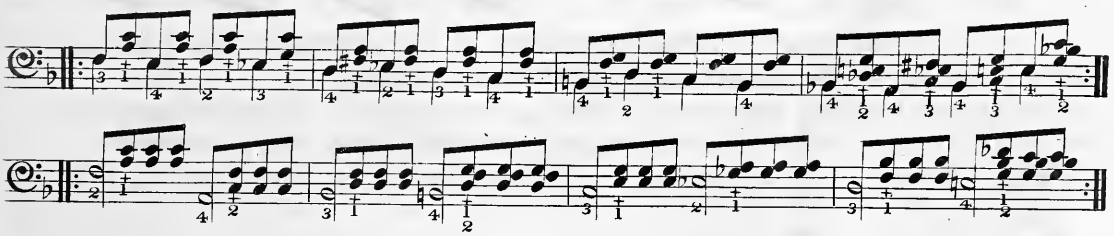
But when such skips are to be played legato and quick, we must resort to the regular way of fingering. Ex:



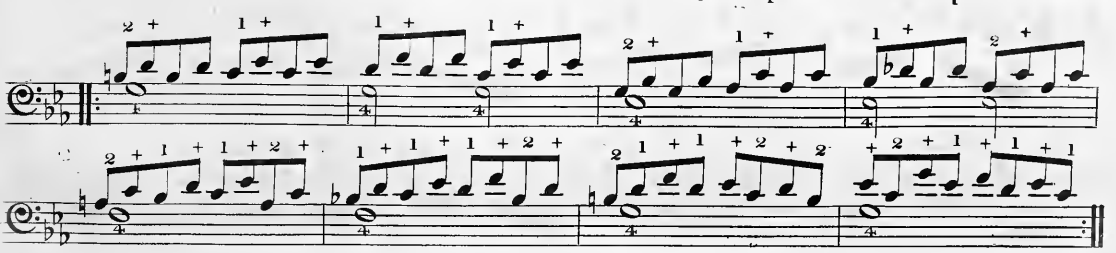
In the following forms of accompaniment, the little finger must never occur on the double notes.



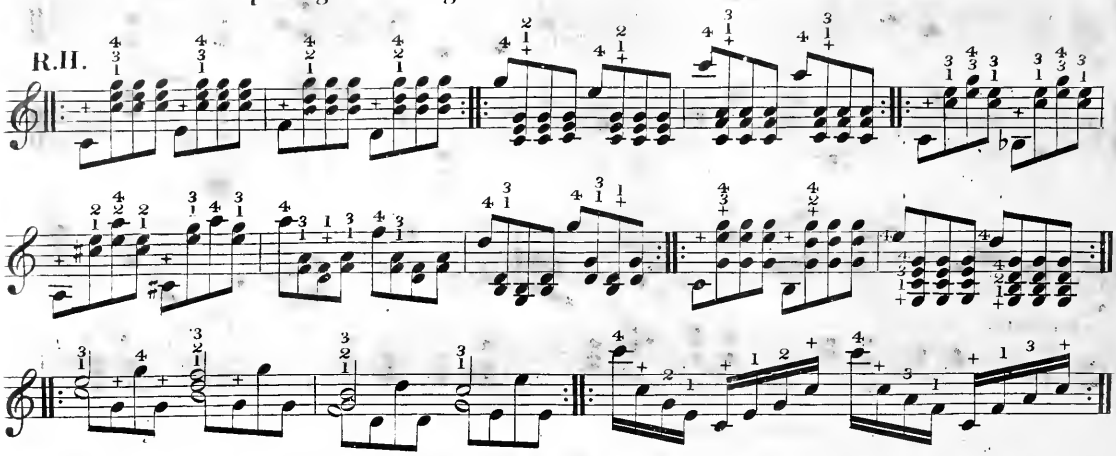
In more compressed chords, the little finger must exchange in turn with the others on the lowest notes. Ex:



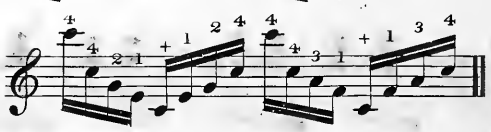
When the lower note is to be held down, the thumb must always be placed on the top note.



§11. In all these passages the right hand must observe the same rules. Ex:



Still the following fingering in the right hand is bad. Though in the left hand it may be employed, as we have seen.

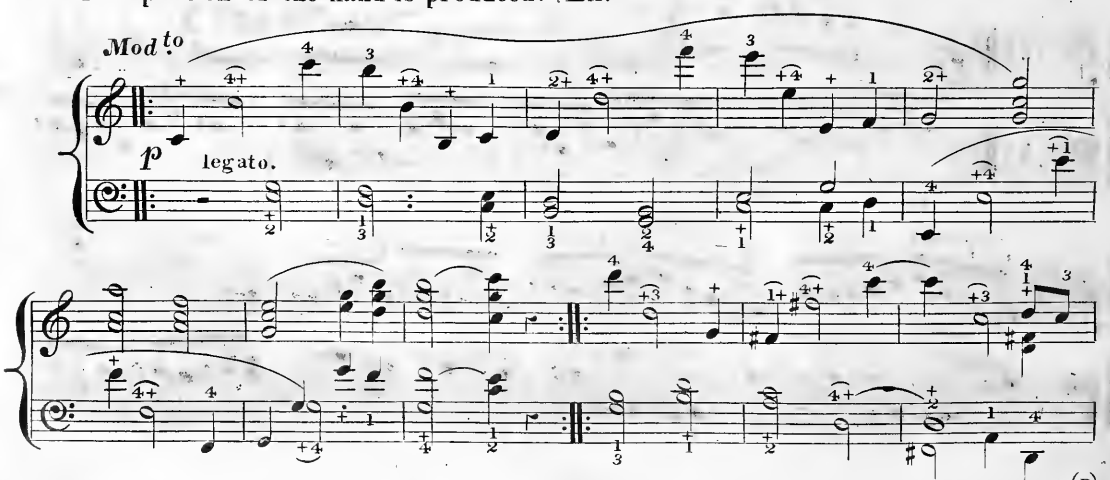


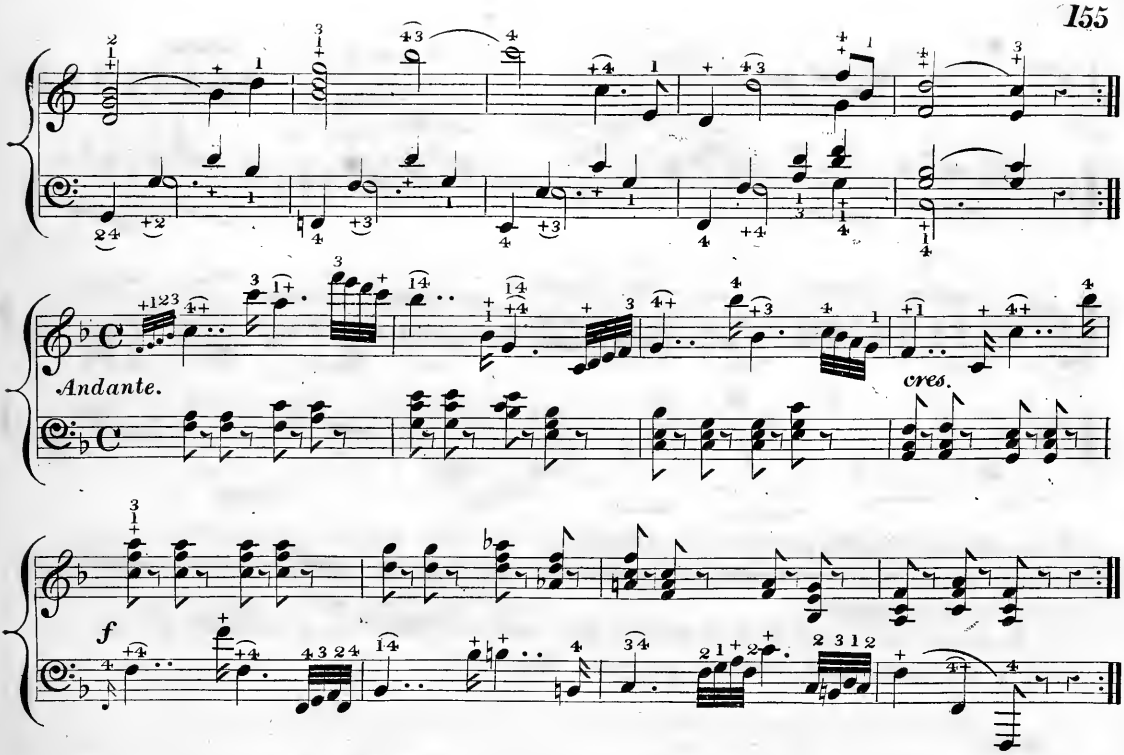
CHAP. XII.

SUBSTITUTION of FINGERS on the SAME KEY HELD DOWN.

§1. During the holding down of a key, we may substitute one finger for another upon it, whenever the following notes require us to do so. This must be done with a firm and tranquil hand, so that the key shall not be quitted by the first finger, before the one to be substituted is actually placed upon it, as otherwise the note will be sounded twice.

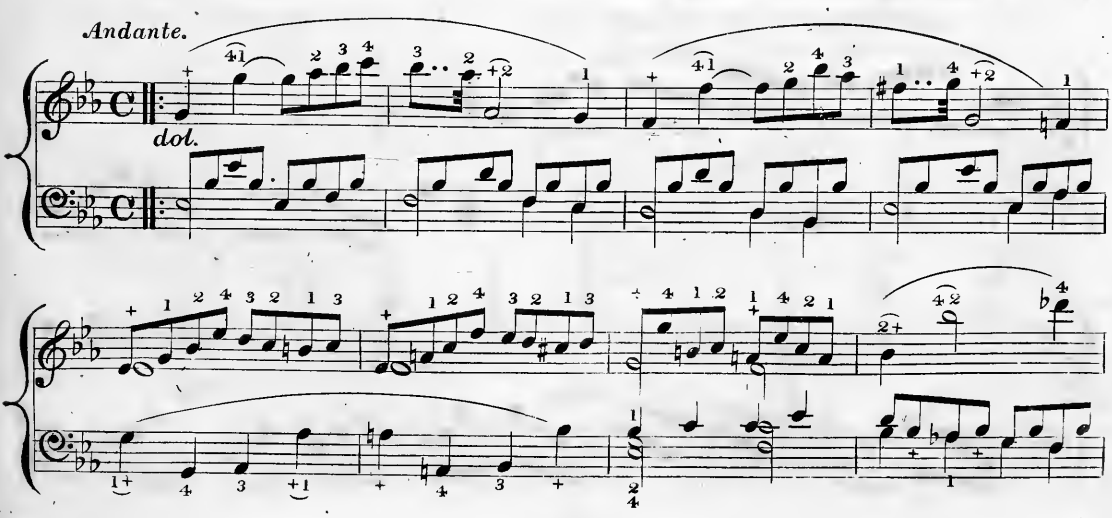
§2. This substitution is very important to the Performer, as in Legato playing we are by its means enabled to connect distant keys, which could never be connected together in the ordinary way of fingering; so that, particulary in quick times, the effect of an unlimited expansion of the hand is produced. Ex:

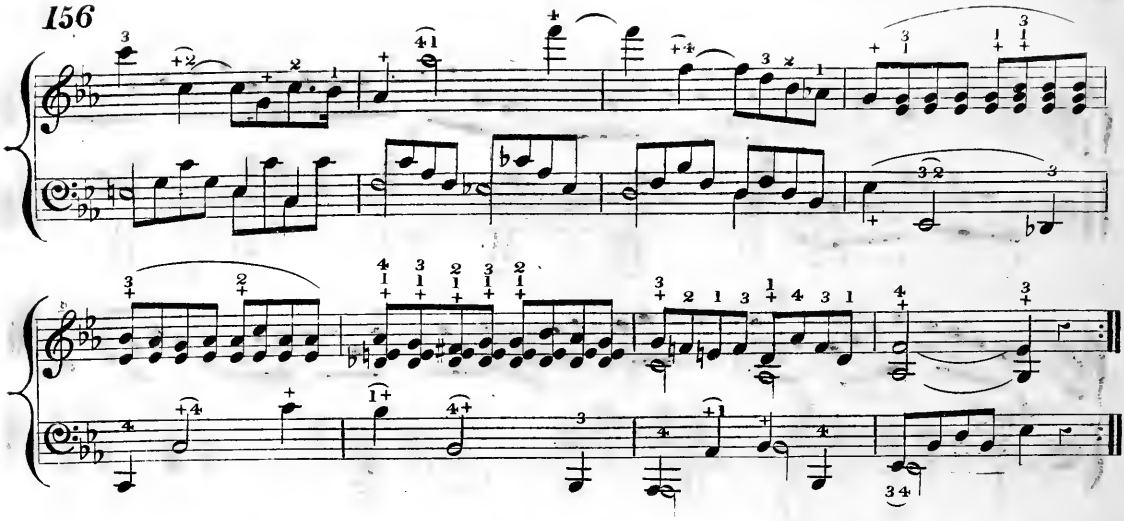




§3. We shall therefore lay down as a Rule, that every-where, as well on black as on white keys, when in playing connected notes the ordinary fingering will not suffice, we must always substitute a new finger on the key best adapted for the purpose, if the time of the note will at all admit of our so doing.

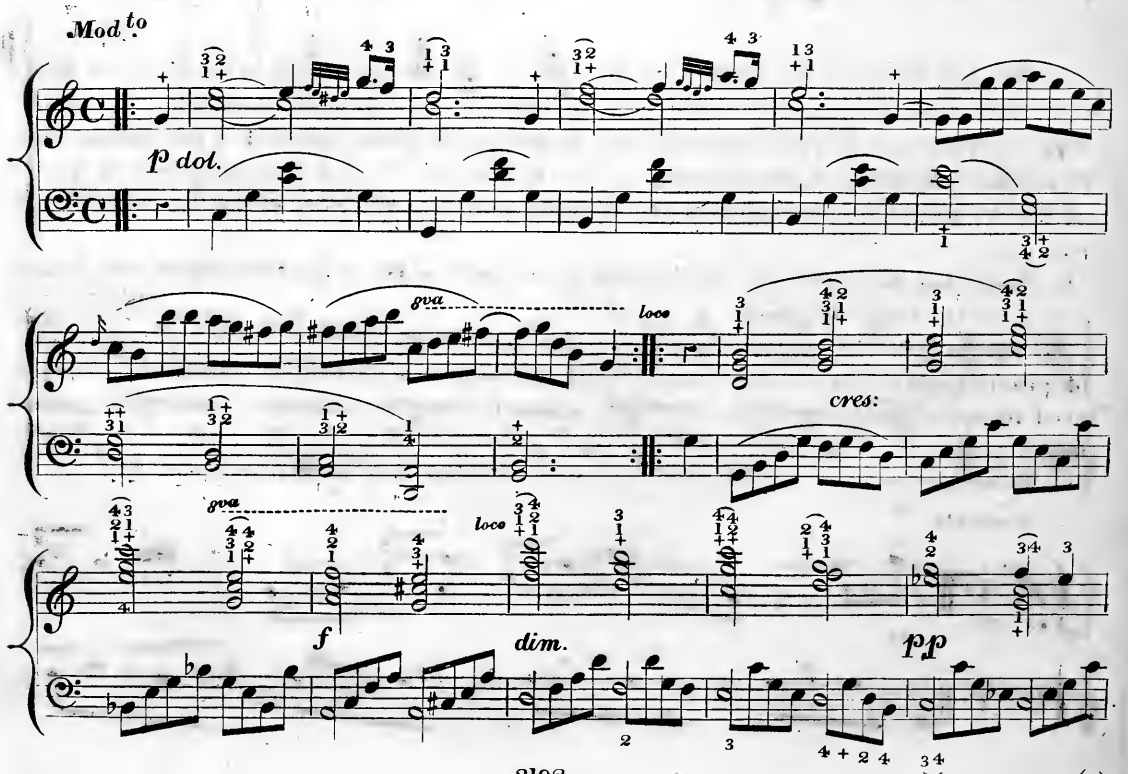
This is particulary necessary in passages with skips. Ex:

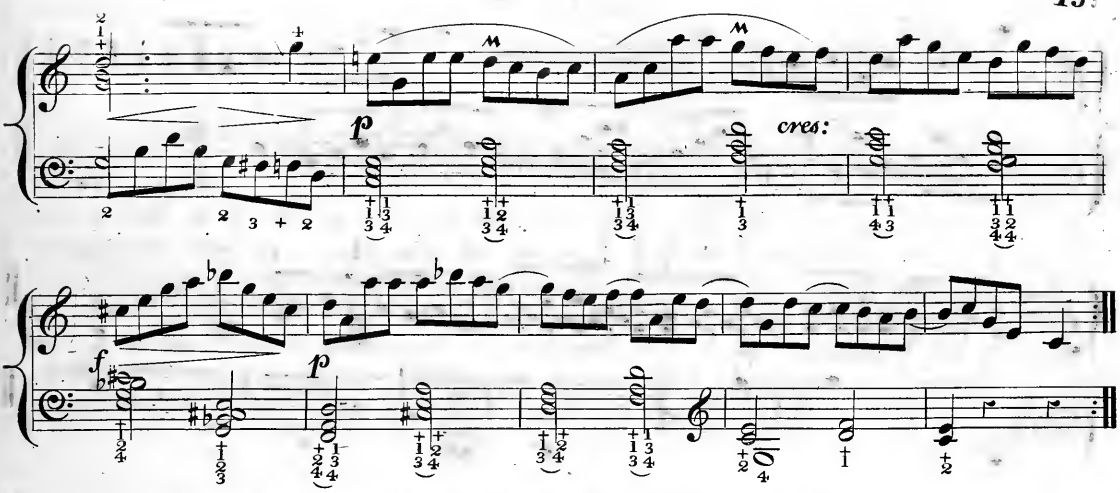




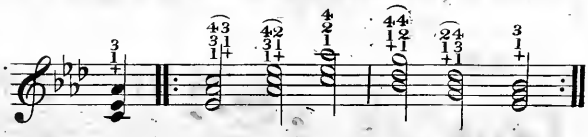
This substitution must neither be effected too soon nor too late, but must take place at about the middle of the duration of the note to be held down. Still, at times however, it must occur as late as possible.

§4. In double notes and even in chords, this substitution is often unavoidable, and it requires a particular and attentive practice. Ex:





§5. This substitution in chords must not be effected with all the fingers at the same moment; but we must first change the finger which has to strike the *bottom* note, and then that finger which is next above it, and so on one after the other and always proceeding upwards, when the chords ascend; but when they descend, we must begin the substitution on the top note. **Ex:**

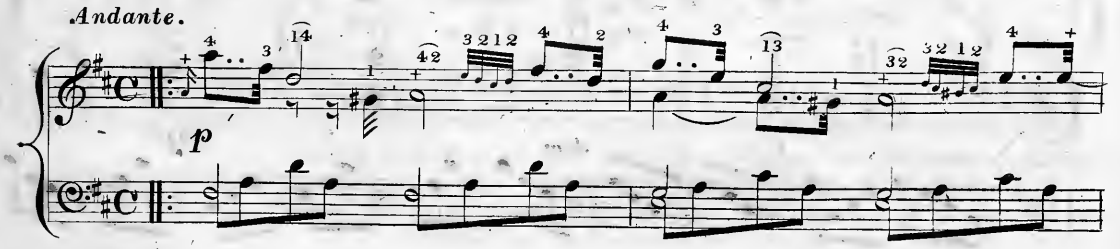


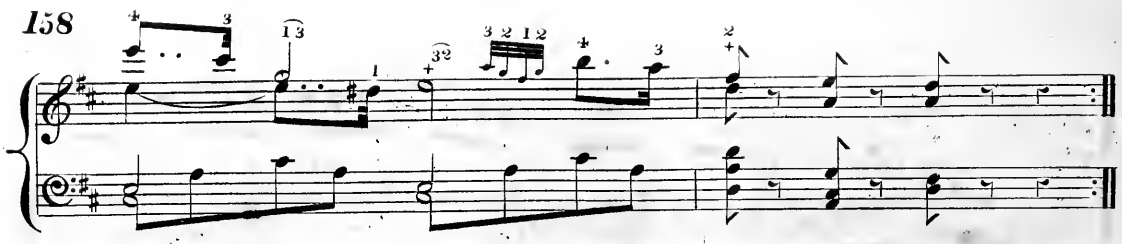
In the first bar we first substitute the thumb on the bottom note **E♭**; then we place the 1st finger, which was before resting on the **E♭**, on the **A♭**, and then the 3d which rested on the **A♭**, must be placed upon the **C**, in order to strike the next chord **Legato** and with firmness.

In the 2d bar we begin the substitution on the middle **D♭** of the first chord, and then effect it on the lower **B♭** &c.

All this in general can only be done in slow movements; but with the requisite diligence of practice, and with a strictly tranquil hand, and very flexible fingers, we may at last succeed in applying this resource to chords which follow one another with tolerable quickness.

§6. Sometimes we must employ substitution on the same key more than once. **Ex:**

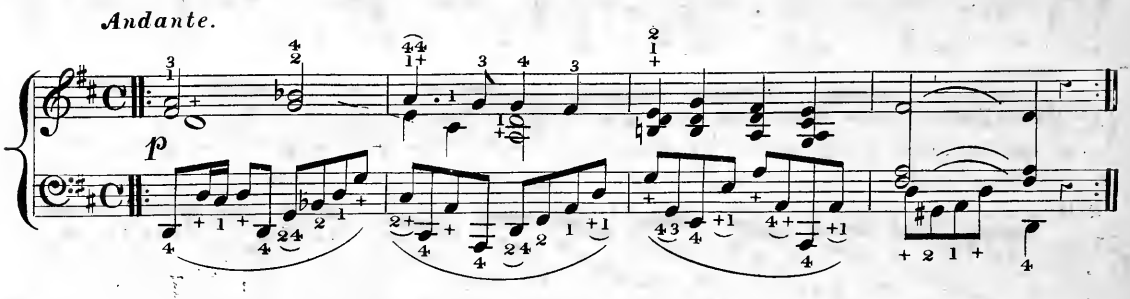




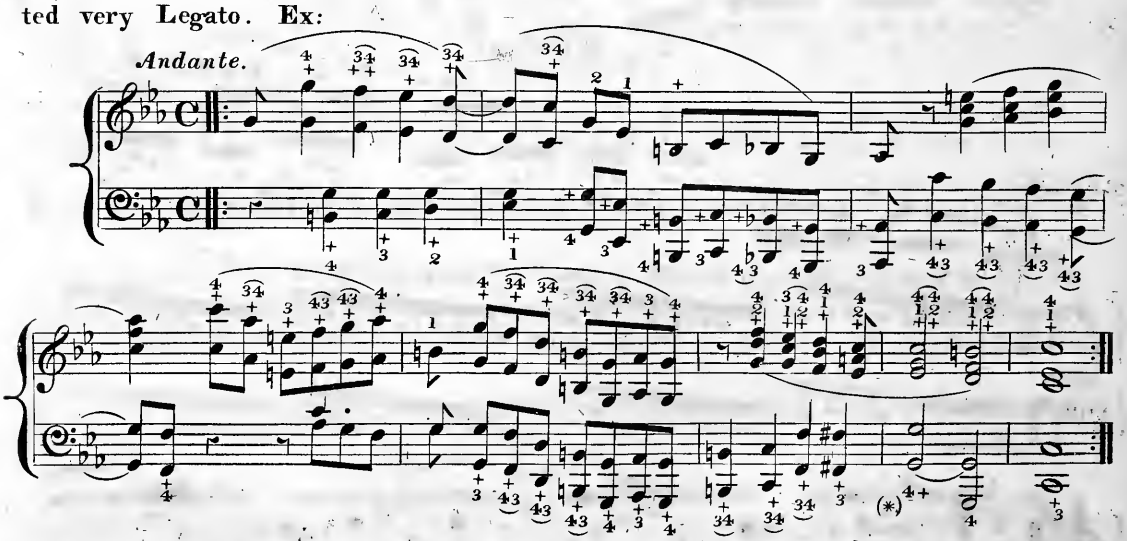
Here in the first bar, we substitute on the upper **D**, first $\widehat{14}$, in order to be able to take the **G♯ A** in the lower part, and then again on the same **D** $\widehat{42}$, in order to bring the 3d. finger on the **Turn**.

And in like manner in the bars which follow.

When the left hand has to execute an important accompaniment **Legato** and in a slow time, substitution is exceedingly necessary in all passages to which it can be applied.



The same expedient must be resorted to in slow Octaves which are to be executed very **Legato**. **Ex:**



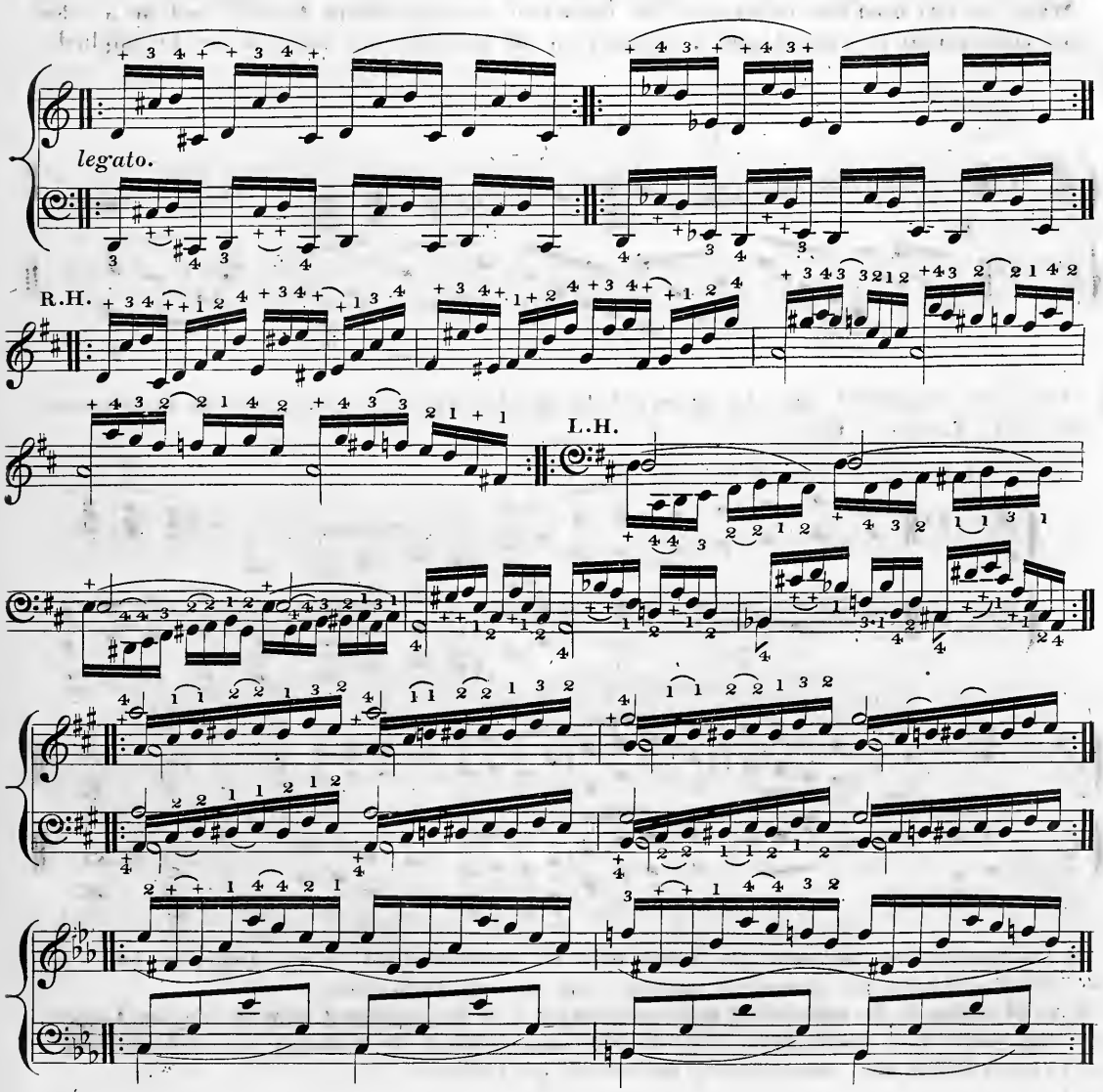
In the last bar but one, at *, the thumb must be substituted for the 4th. finger as late as possible, in order that the preceding upper **G** may be well held down.

It is of course to be understood, that substitution is to be employed only in playing **Legato**, and only where it is really necessary. In **Staccato**, or where the ordinary way of fingering suffices, it is not only unnecessary but often prejudicial.

SUCCESSIVE APPLICATION OF THE SAME FINGER TO SEVERAL KEYS.

51. The striking of several keys one after the other with the same finger is prohibited according to the ordinary rules, because in this way we cannot play Legato. In Staccato playing it may be allowed. But even in the Legato style, cases occur in which we either cannot escape this irregularity, or in which it does not produce any ill effect.

From a black key we may with the same finger very easily glide down on to the adjacent white key, either in ascending or descending; and where the form of the passage admits of no better expedient, this must absolutely be employed. Ex:



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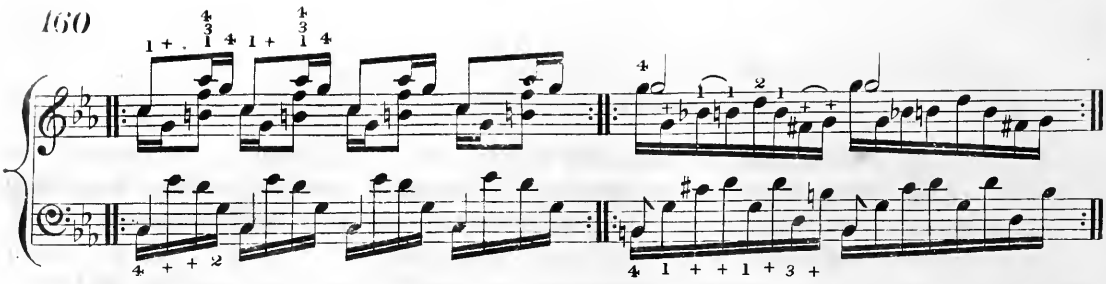
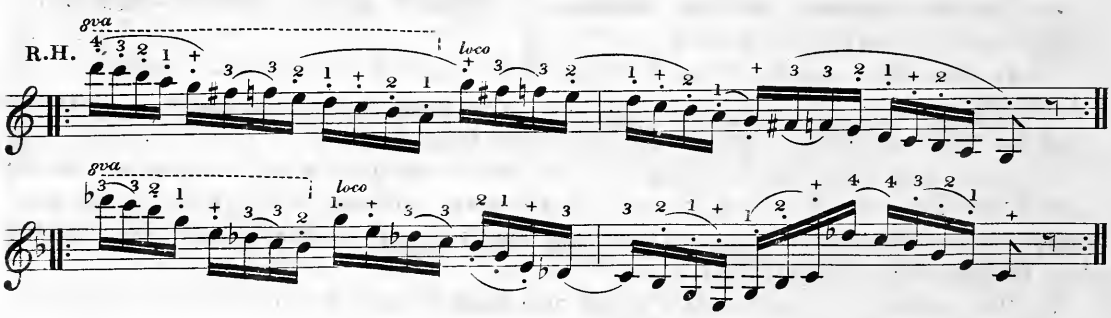
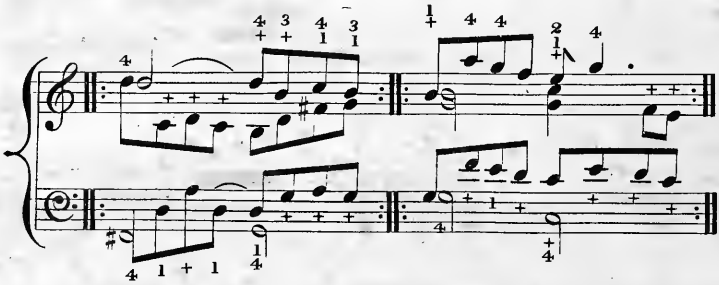


§2. By this way of fingering the hand gains a tranquil position, which would not be the case if the passage were fingered in any other manner.

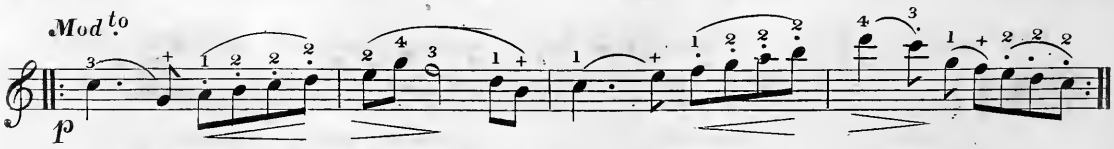
Even in Scale passages this sliding with one finger is occasionably applicable, but chiefly in order to produce some particular effect. Ex:



§3. On two white keys, this gliding of the finger is much more difficult; and it is only to be employed in Legato passages in several parts, which on account of the extensions cannot be accomplished by any other means. Ex:



In semi-legato notes, which are to be played with particular emphasis, the striking of several different notes with the same finger is useful. Ex:



In the Staccato style, single notes, when not too quick, may for the sake of emphasis, be taken without hesitation by the same finger.

FINGERING OF WIDE SKIPS.

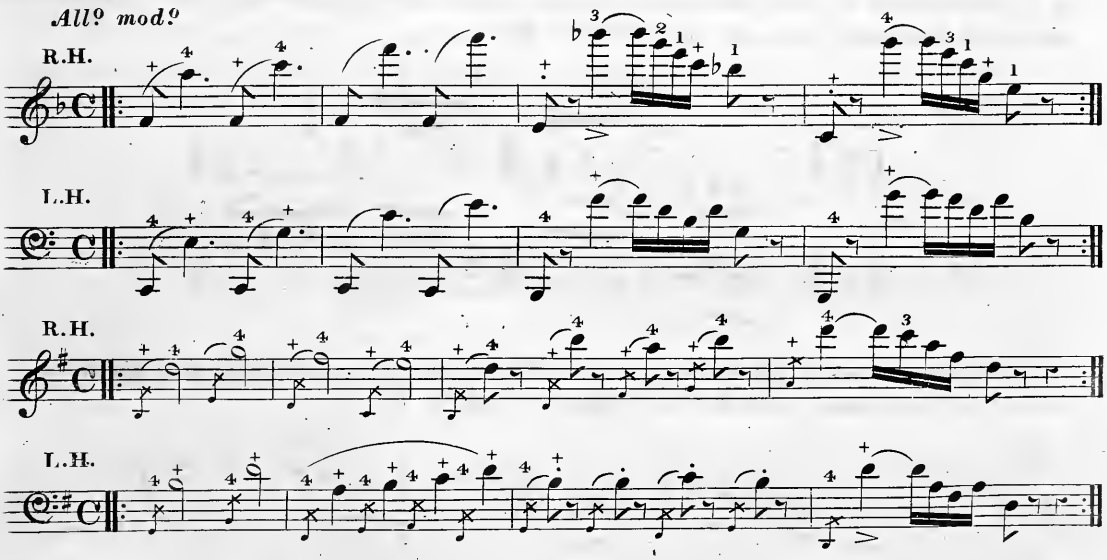
§1. To execute all the kinds of passages of which we have hitherto spoken, correctly and without taking wrong notes, in every species of Time, much practice and great dexterity of fingers are required. But to hit wide skips with equal certainty, mere dexterity of fingers is not alone sufficient, for this is rather the business of *the arm*. A particular practice of the latter is required, in order not to miss the right key in skips of two or more octaves.

The arm must meanwhile be held so lightly, that it may have perfectly at its command as great a facility of movement as the fingers themselves; and in fact, the Player ought at last to acquire such a degree of certainty even in the boldest skips, extending over more than half the key-board, as to be able to execute them at all times with the most perfect precision, even with his eyes shut.

§2. In these cases the fingering is subject to no other rule, than that we should take each key with the most convenient finger; and this is in general, when the hand is extended and the notes are single, either the thumb or the little finger.

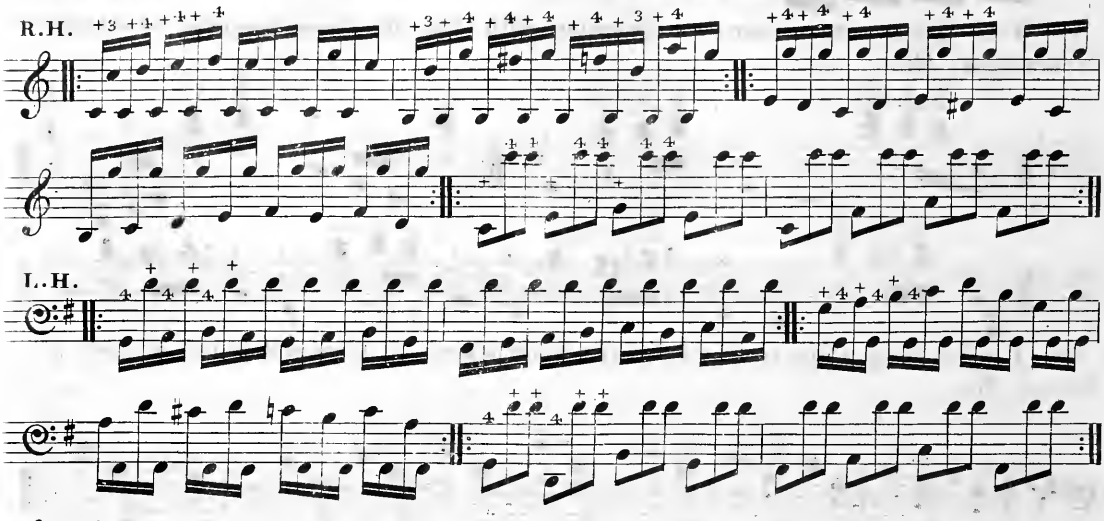
§3. As even in skips we should always take care to produce a fine full tone, we must pay great attention that each key, even the most remote, shall not be struck feebly and sideways, but as much as possible in a perpendicular direction, and the Player must avoid holding his fingers outstretched and flat.

§4. The quicker or slower motion of the arm must be measured according to the time in which the skip is to be executed. Ex:



When the skip is *Legato*, the movement of the hand must be exceedingly quick, in order that no chasm may be heard between the two notes; and this even when the notes themselves are very slow.

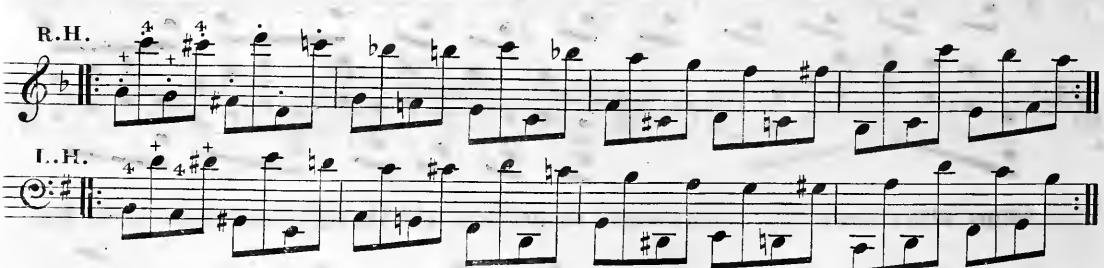
§5. When several skips always commence from or return to the same key, the Player has a fixed point which very much facilitates these passages, for the eye need only glance on the notes which are changed. Ex:



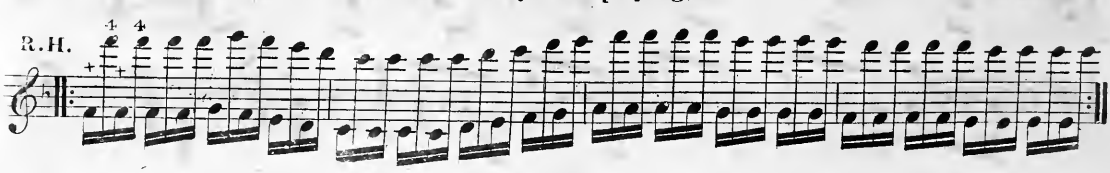
§6. The case is similar when skips succeed one another at equal distances. Ex:

For when the hand has once measured the movement requisite for the first skip, it adheres to the same quantity of movement, only advancing or retrograding one degree each time.

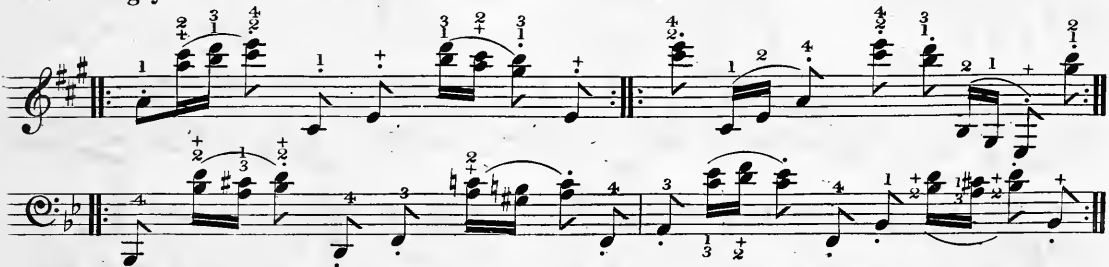
§7. Unequal skips are more difficult, and the rapid glance of the Player is the chief thing to be depended on.



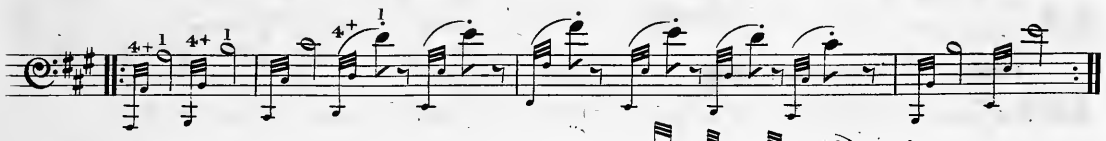
§8. Skips of double octaves may with sufficient practice be executed with precision, even in very quick movements and in either style of playing,



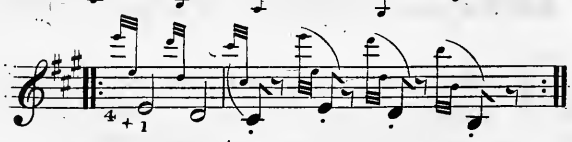
§9. When double notes occur in conjunction with skips, the fingering must be calculated accordingly. Ex:



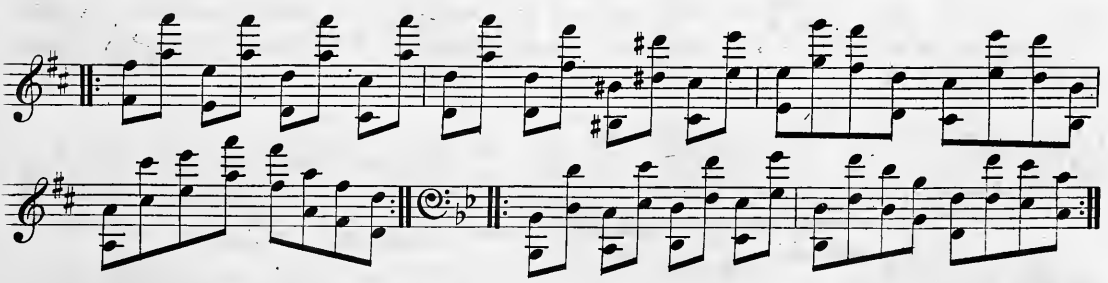
§10. The following skips for the left hand must always be fingered in the manner indicated. Ex:



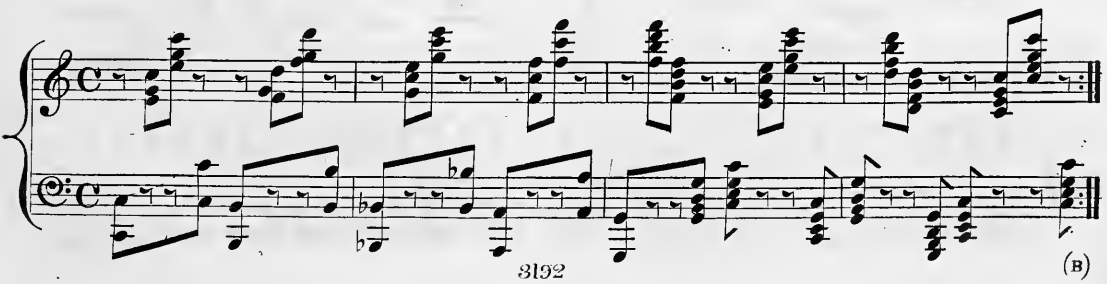
In the right hand the fingering would be the same. Ex:



§11. Skips with octaves are not difficult, because they depend solely on the arm, as the fingers themselves cannot miss. Ex:

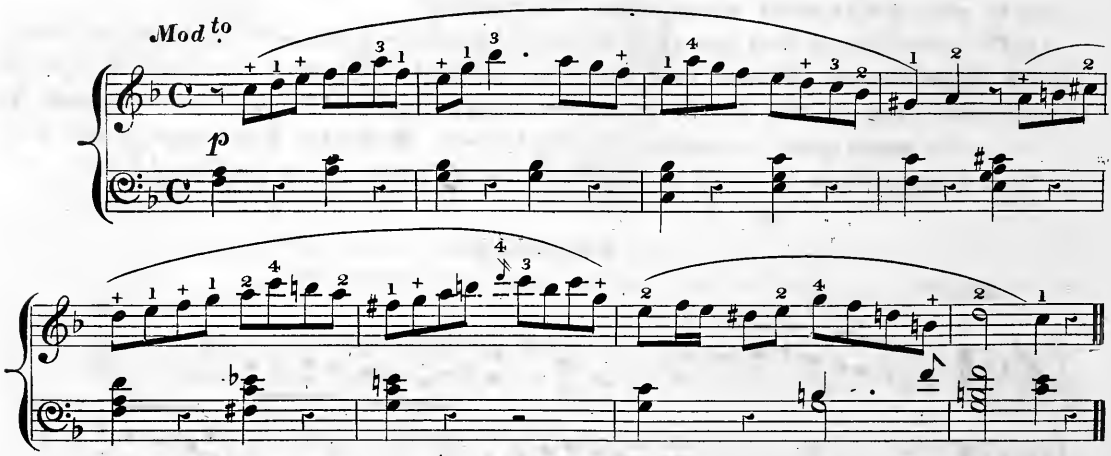


§12. Skips with chords also depend solely on practice and the lightness of the arm. Ex:



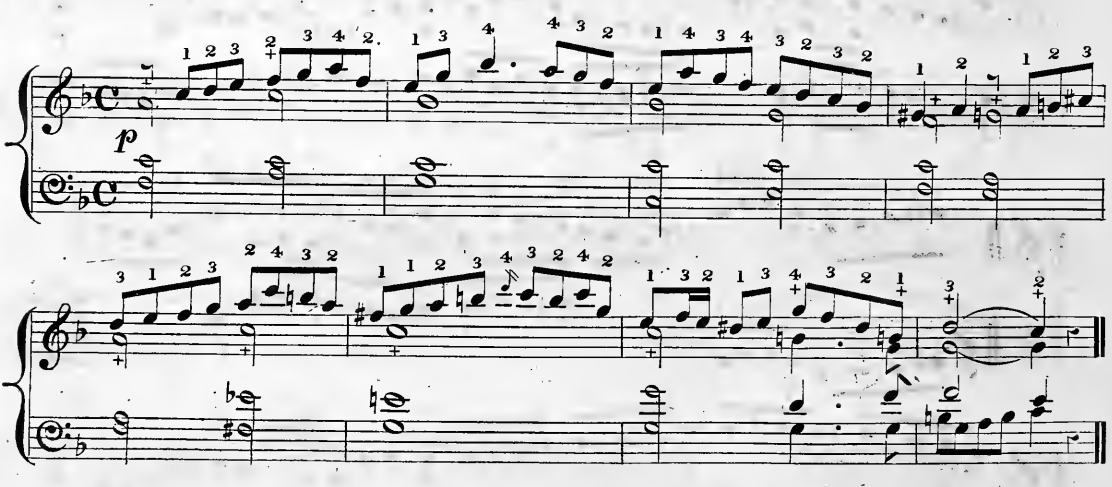
FINGERING OF PASSAGES IN SEVERAL PARTS.

§1. When, as it often occurs, one hand has to play in two or, even at times, in 3 parts, and yet each part is to be executed Legato, a mode of fingering must be had recourse to, which very much deviates from the usual way. Let us, for example, take the following melody at first quite simple.



It must here be played, as we see, with a strictly regular way of fingering.

§2. But if in the right hand we add to the melody a second part, quite another mode of fingering will become necessary. Ex:



As the lower part in the right hand must also be played legato, we see that in the upper part, one finger is occasionally applied twice in succession to different keys, and also that the long fingers are often passed one over another.

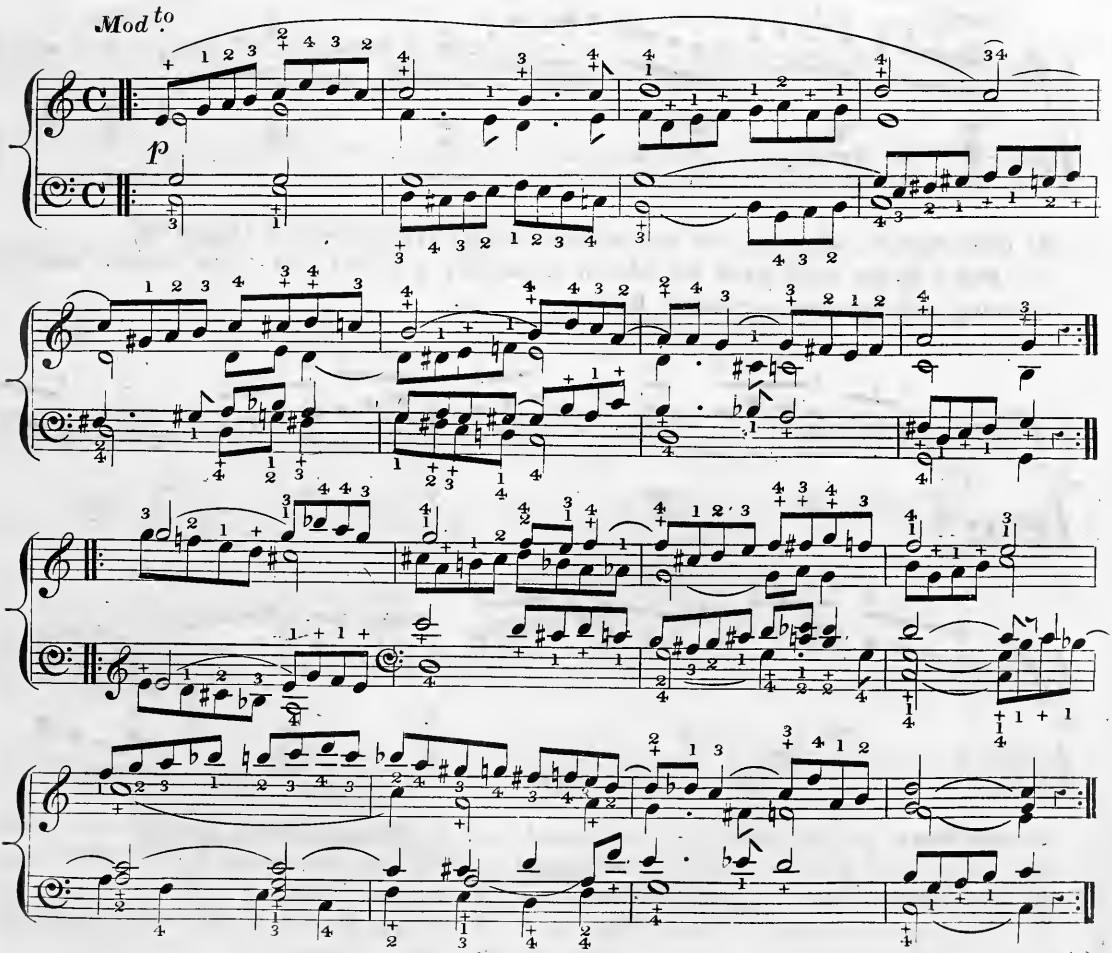
The Player must learn to execute the melody at the top, in as beautiful and connected a style, as in the previous example with the regular way of fingering.

§3. It is of course understood, that the remaining parts in both hands are also to be played according to the rules peculiar to this way of fingering; as the whole must produce the same effect as if 4 different hands were employed, each one for its own individual part, and in the strict Legato style.

§4. The substitution of fingers on the same key, spoken of in the previous Chapter, is one of the most important aids in the smooth and connected execution of several parts, and it must be resorted to every where when it is requisite.

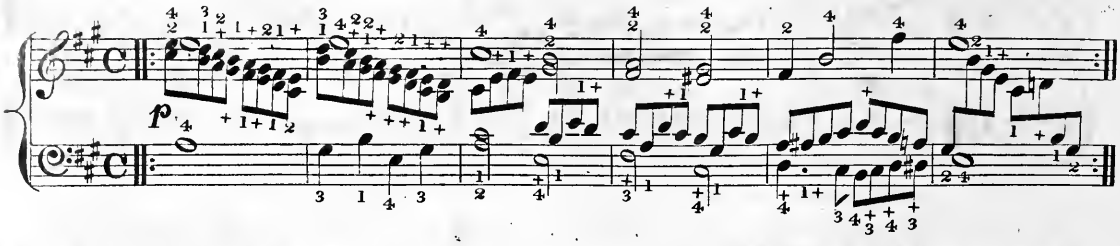
§5. The execution of such passages in several parts, is perhaps the greatest difficulty on the Piano forte, at the same time that it is the most intellectual and dignified style of performance, and one that always announces a high degree of Mastery when attained. It is that style which must be employed on the *Organ*. Hence the Pupil must study well the fingering peculiar to it, till the application of it has become a confirmed habit.

EXAMPLES.



It often happens that a middle part must be played sometimes with one hand, sometimes with the other.

In this case the Player must first ascertain, for which hand each note lies most convenient, without injuring the Legato of the remaining parts. Ex:



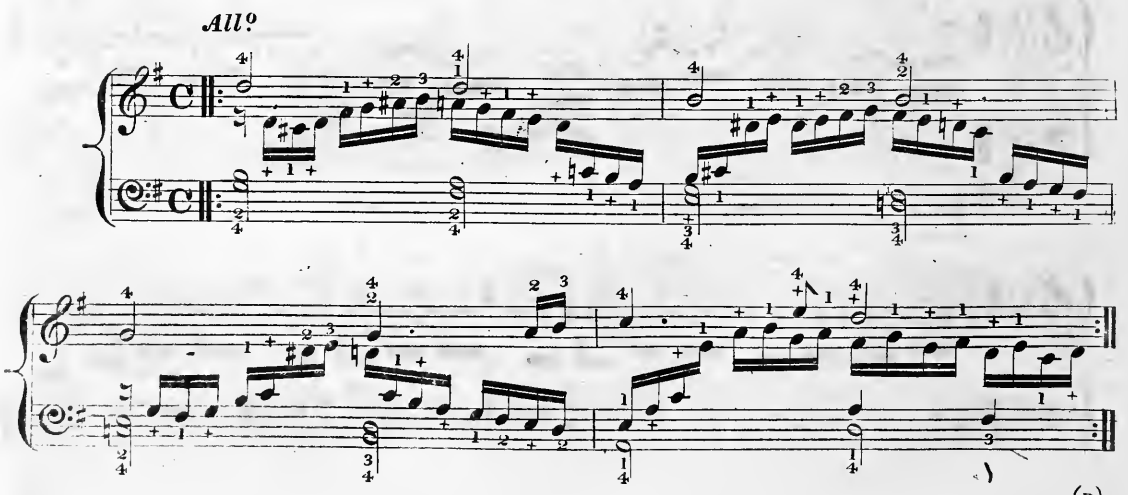
In the first bar it is not possible that all the thirds can be played by the right hand; for this reason, at the 4th quaver the first G♯ is taken by the left hand, and then the remaining thirds are divided between the two hands. In the 2d bar the same thing takes place at the 4th quaver. In the 3d bar the first quaver C♯ cannot be taken in the right hand. The 3 following quavers are executed by the right hand, then 2 quavers by the left, and again the 2 last quavers by the right.

In the 4th bar the two first quavers are to be taken by the left hand, the 2 following ones by the right, and the 4 last ones also. In the 5th bar the 4th and 5th quavers, C♯ and D, must be played by the right hand, and all the others by the left.

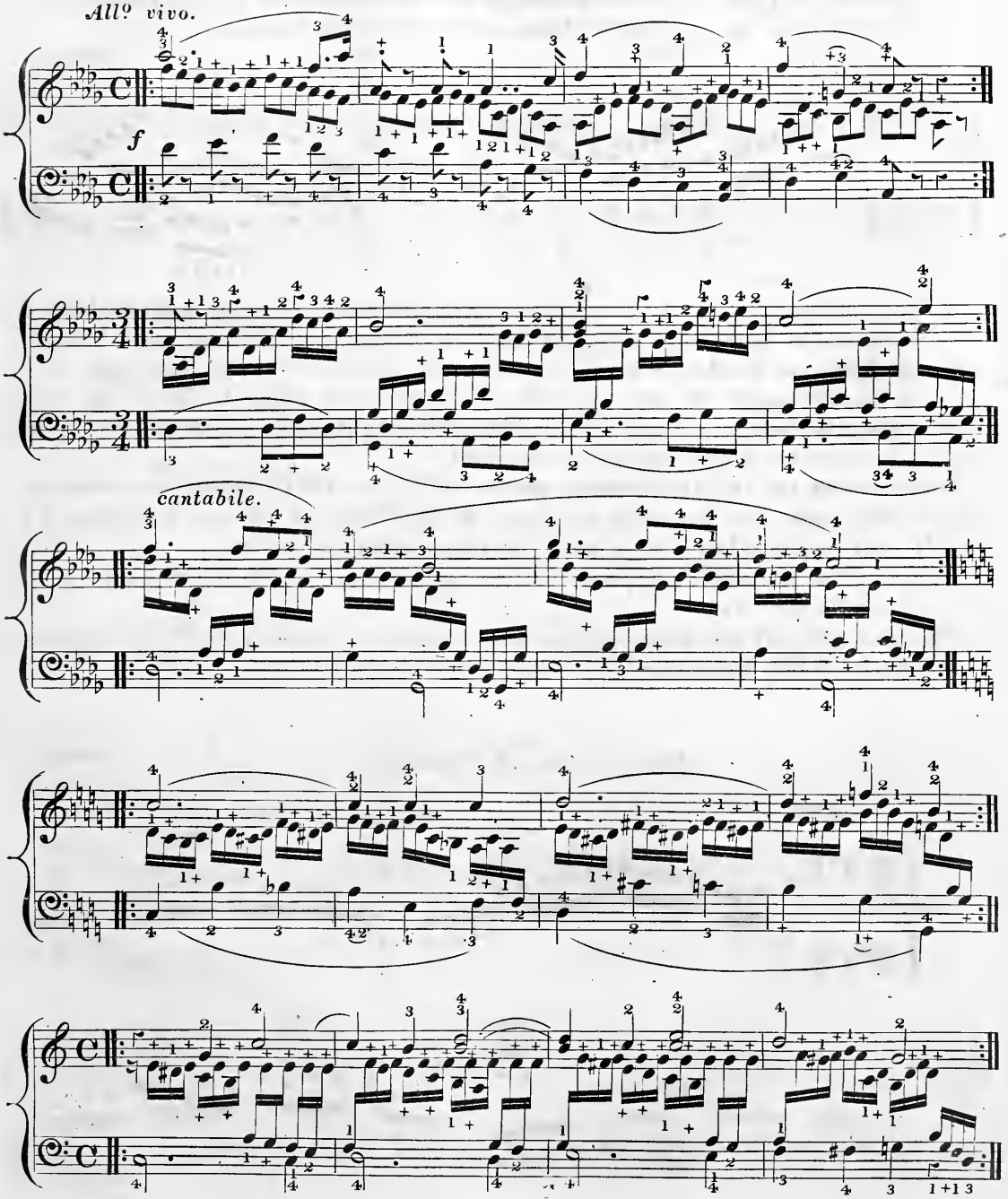
In the 6th bar the right hand plays the 2d 3d and 4th quavers (B, G♯, E,) the C♯ and the rest are for the left.

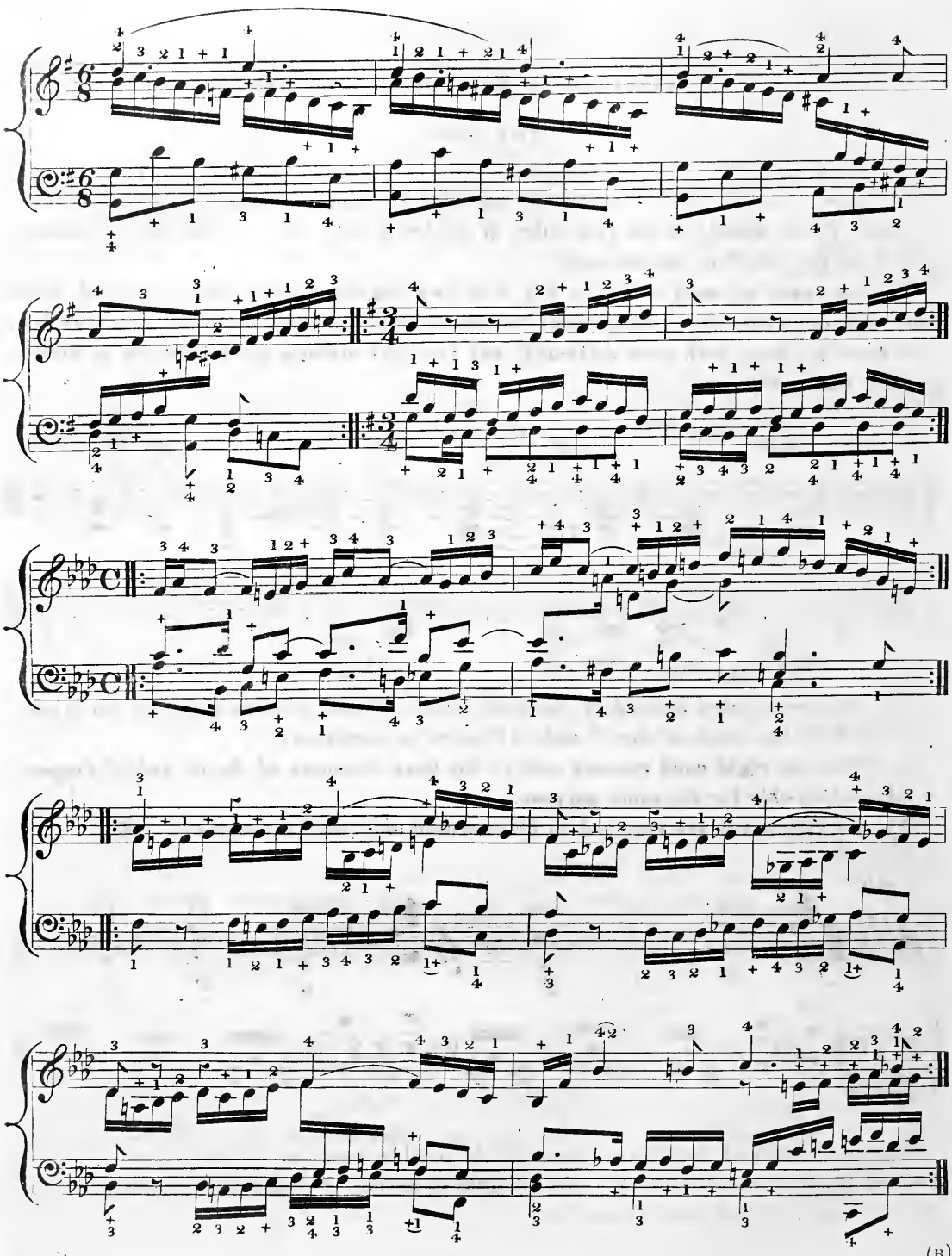
The most difficult and most essential point is that these quavers shall be executed as legato, as if they were played by a hand perfectly independent.

ADDITIONAL EXAMPLES.



The position of the figures indicating the fingering, according as they are written over or under the notes, sufficiently explain with which hand the middle parts are to be taken.





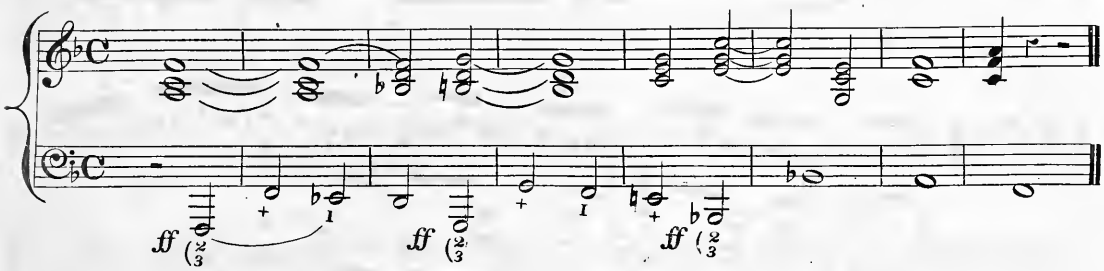
(B)

CHAP. XVI.

ON STRIKING A KEY WITH TWO FINGERS AT THE SAME TIME.

§1. Cases occur in which a particular key must be struck with such unusual force, that a single finger would run the risk either of not being sufficiently strong for the purpose, or of hurting itself in the attempt.

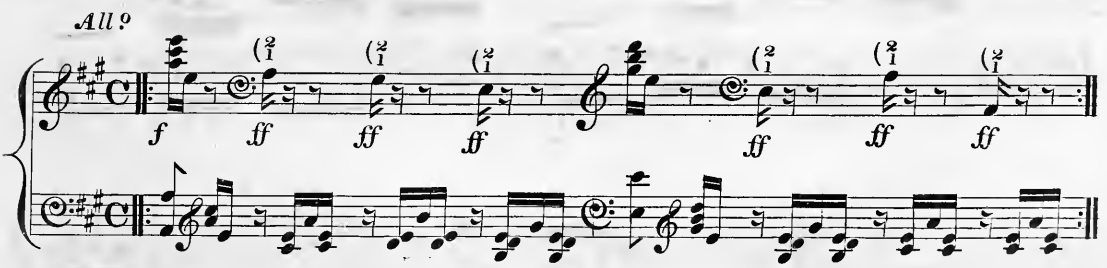
In such cases we must strike the key with two fingers at once, almost pressed upon and held over each other. In general this occurs only on the lowest bass notes, as there the keys go down with some difficulty, and the thick strings are better able to endure such a blow. **Ex:**



For the lowest notes, marked *ff*, the little finger of most players would be too weak, and therefore the union of the 2d and 3d fingers is permitted.

§2. When the right hand crosses over to the bass, the union of the 1st and 2d fingers is also admissible for the same purpose.

When single notes are required to be executed with peculiar emphasis. **Ex:**



This duplication of the fingers can only be used in some such peculiar case; and we must take care to calculate our strength, so as not to injure the key, put the strings out of tune, or break them altogether.

CONCLUDING REMARKS ON THE 2d PART.

We have endeavoured to arrange the various Rules of fingering in such a systematic order, that one may always be derived from another, and that the Pupil may in doubtful cases, at once seek for the counsel he requires, For Example, when he meets with a passage, of which he cannot immediately discover the fingering, he has only to ascertain to what class it appertains, as whether it is founded on Scales or Chords, &c. He has then only to turn to the Chapter of this School which relates thereto, to be able with certainty to assist himself.

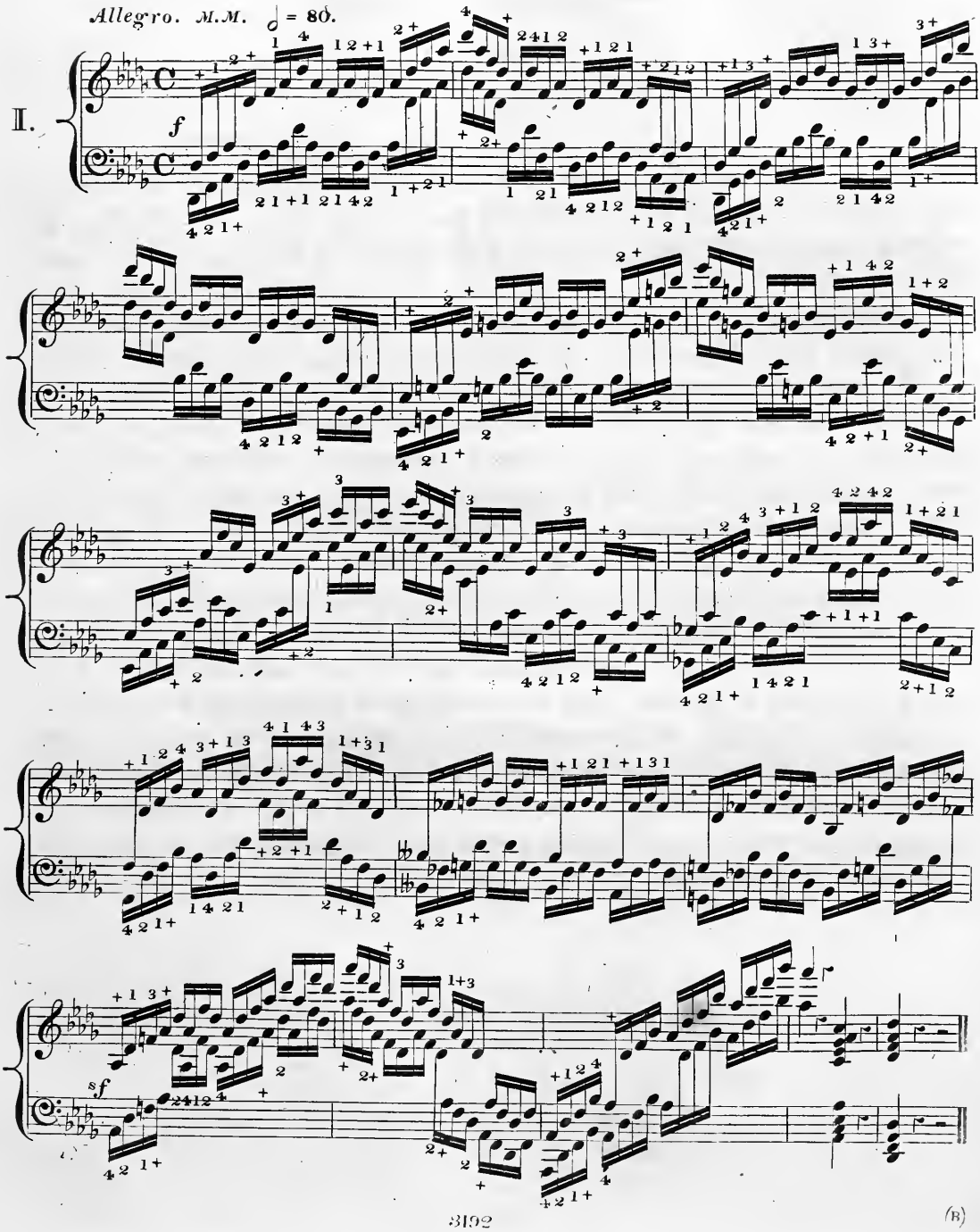
But we once more repeat that "All rules serve no purpose, if the fingers are not practised in so many ways, that the Player is in a condition to execute every difficulty without any labour, in every species of time, smoothly, and with a pleasing facility"; and that this can only be attained by an indefatigable practice of the Scales, and the other examples here given, as well as by the study of well chosen and appropriate Compositions; till at last the Pupil will arrive at that degree of mechanical perfection, that nothing will any longer be difficult to him.

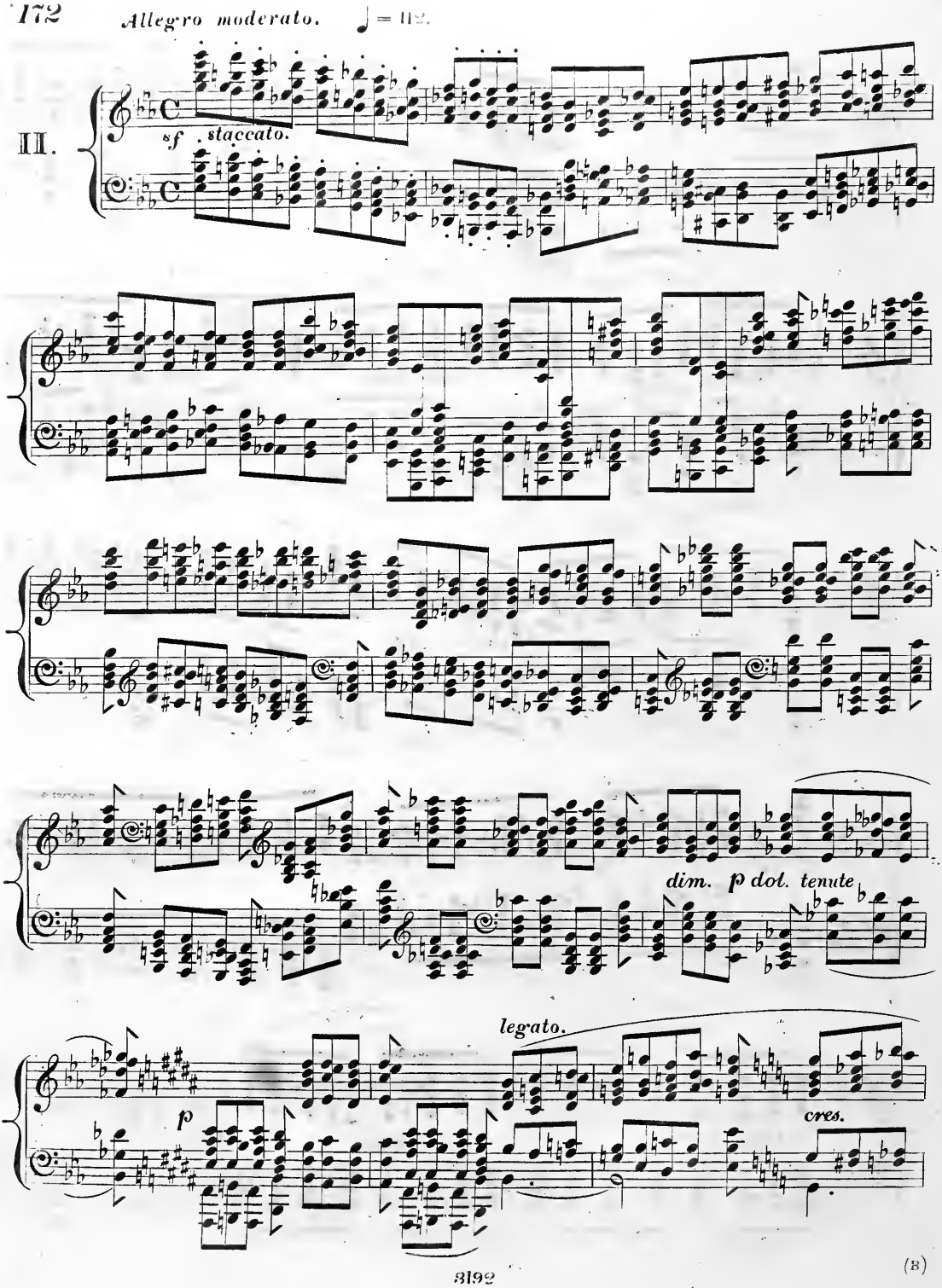
To attain to this degree of skill, is not so difficult as it may appear, if the Pupil will give one half of the time which he can afford to devote to the Piano forte, to the practice of all these Finger Exercises, and the other half of the time to such compositions, as offer him at once advantage and amusement, This Study is to be persisted in, even after the Pupil has proceeded through the 3d part of this School, which treats of style; for both these subjects are so closely connected, that one cannot exist independently of the other.

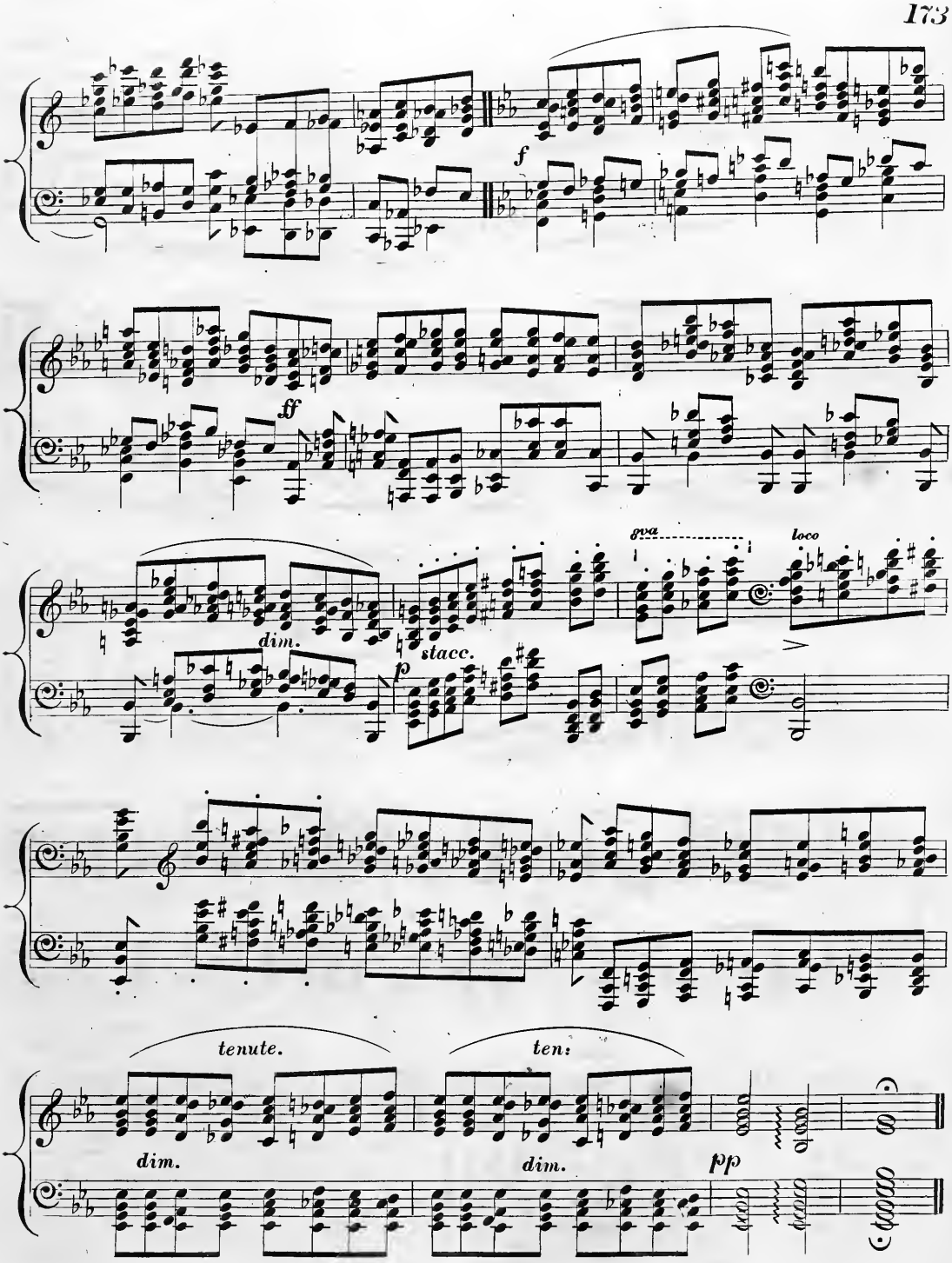
END OF PART II.

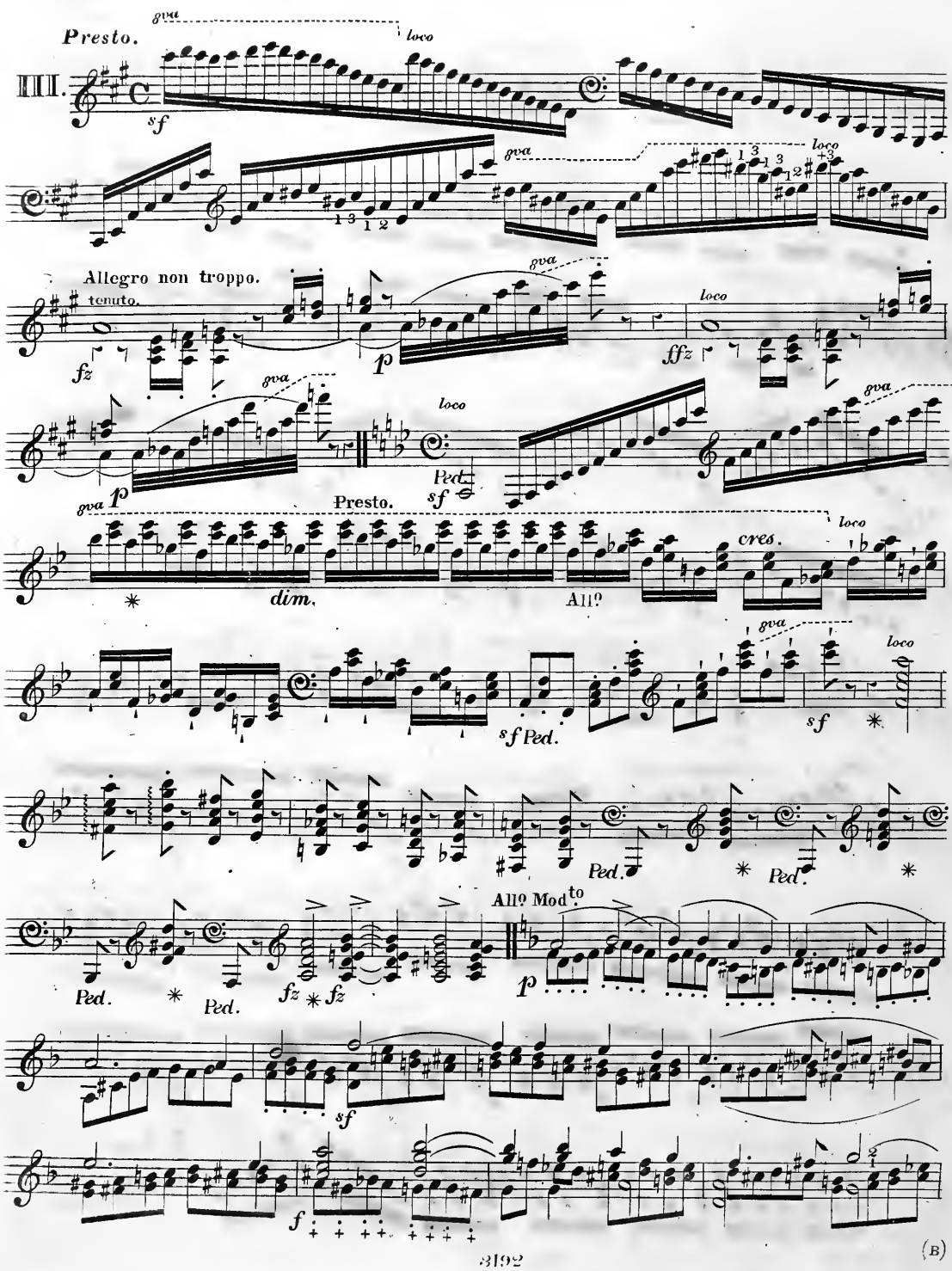
by way of

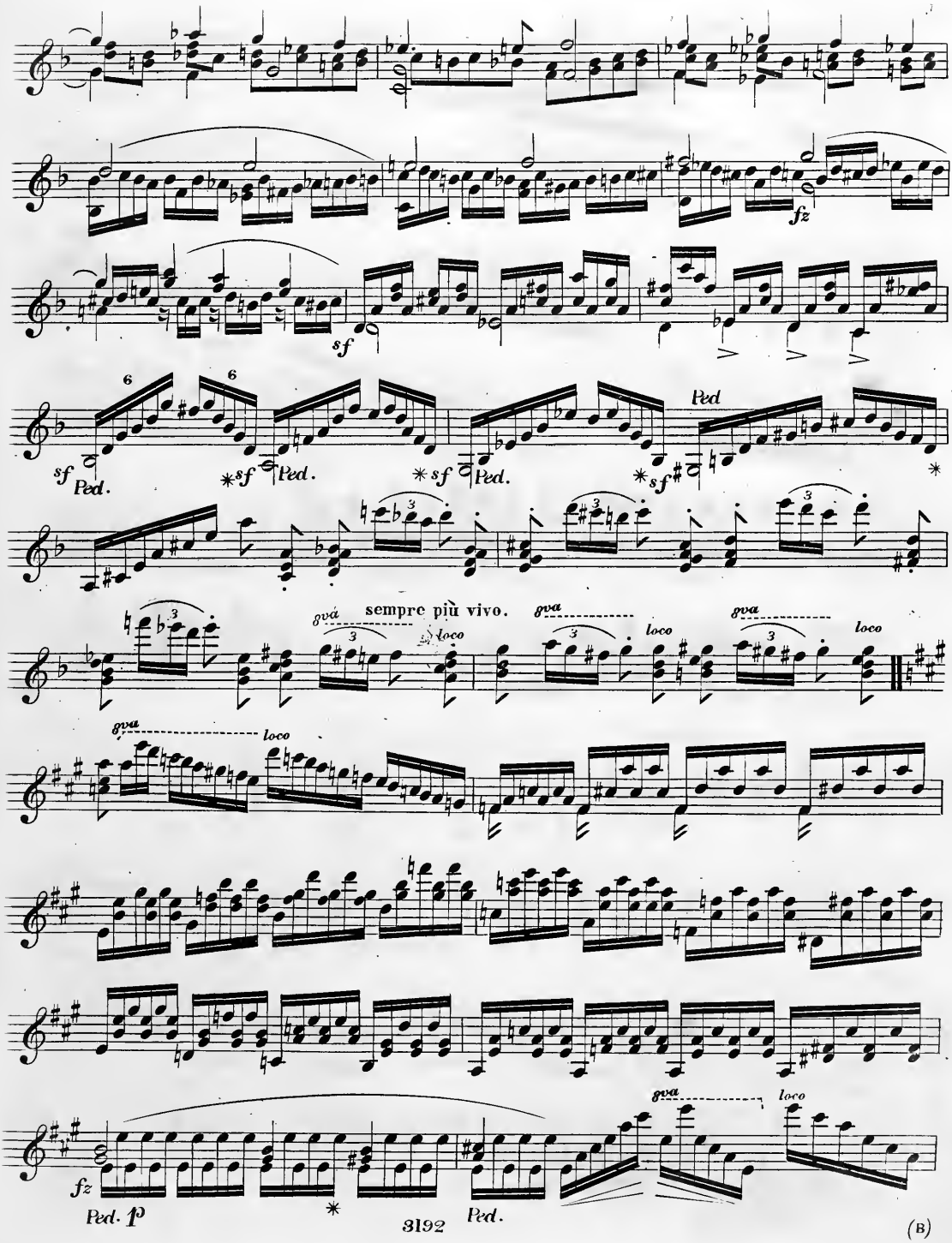
SUPPLEMENT.

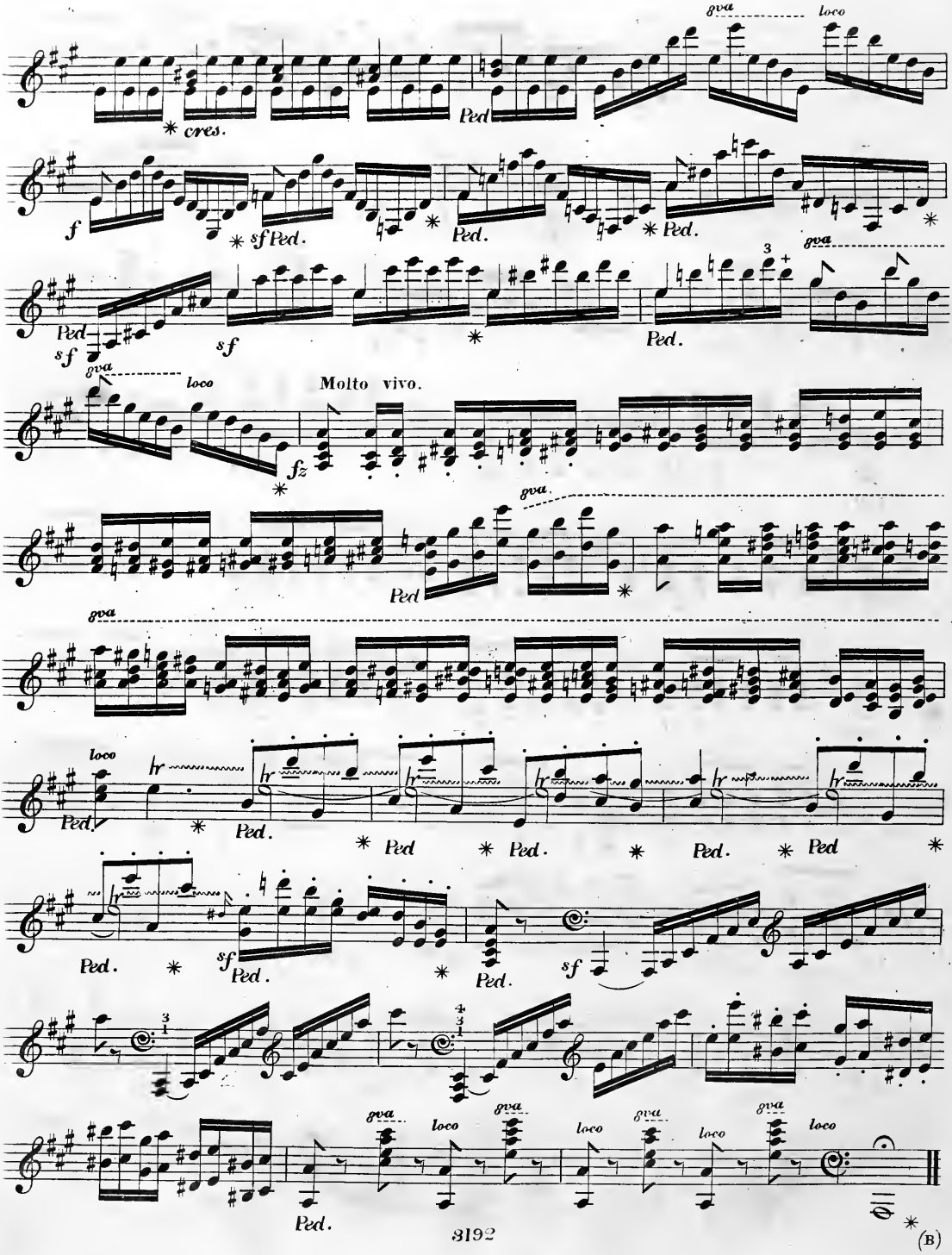



Allegro moderato. ♩ = 112.
III.
sf staccato.
dim. p dol. tenute
legato.
p
cres.

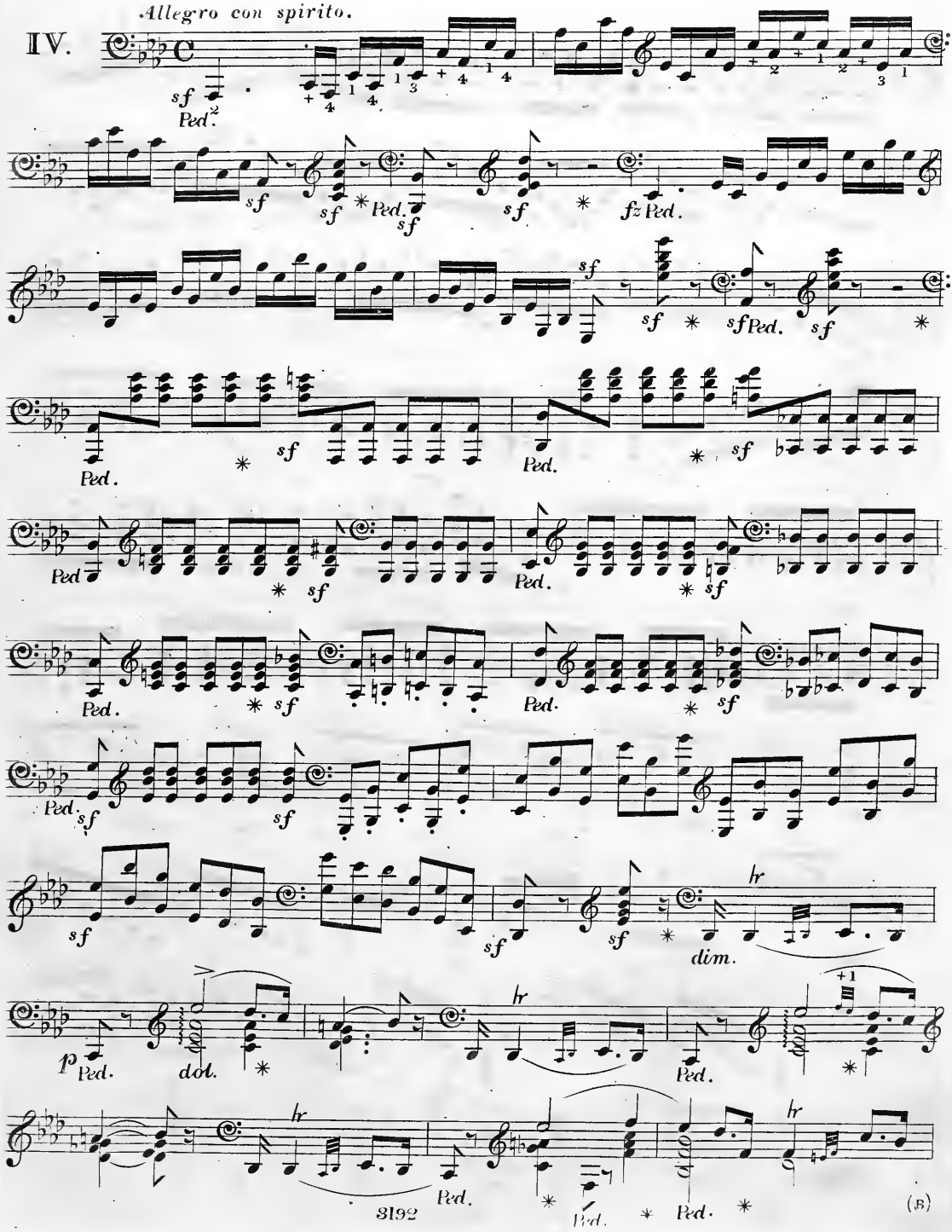

f
ff
dim.
stacc.
p
8va
loco
tenute.
ten:
dim.
dim.
pp

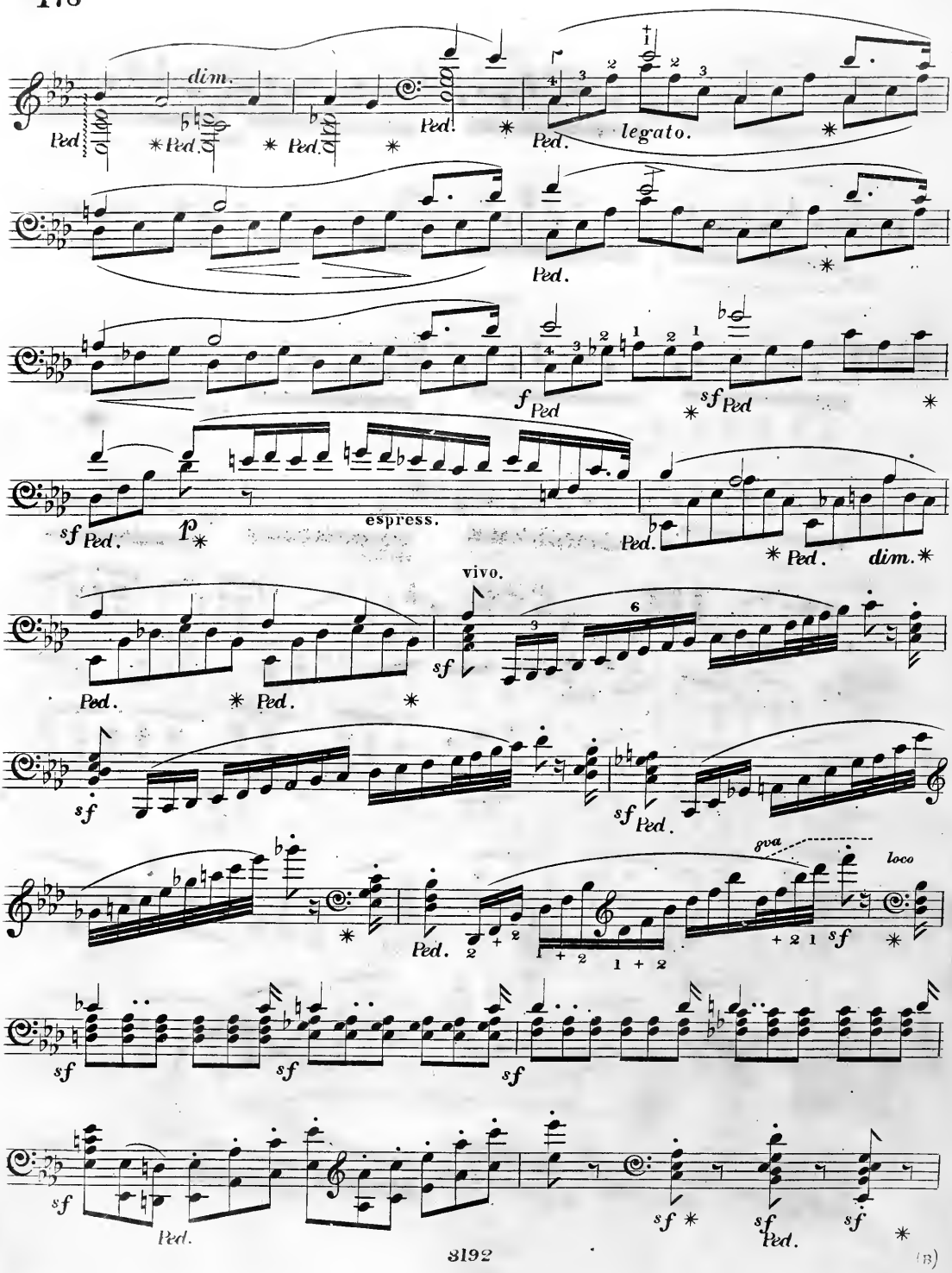

Presto.
III.
8va
loco
sf
Allegro non troppo.
tenuto.
fz
p
ffz
Presto.
dim.
All°
cres.
sf Ped.
Ped.
All° Mod^to
f

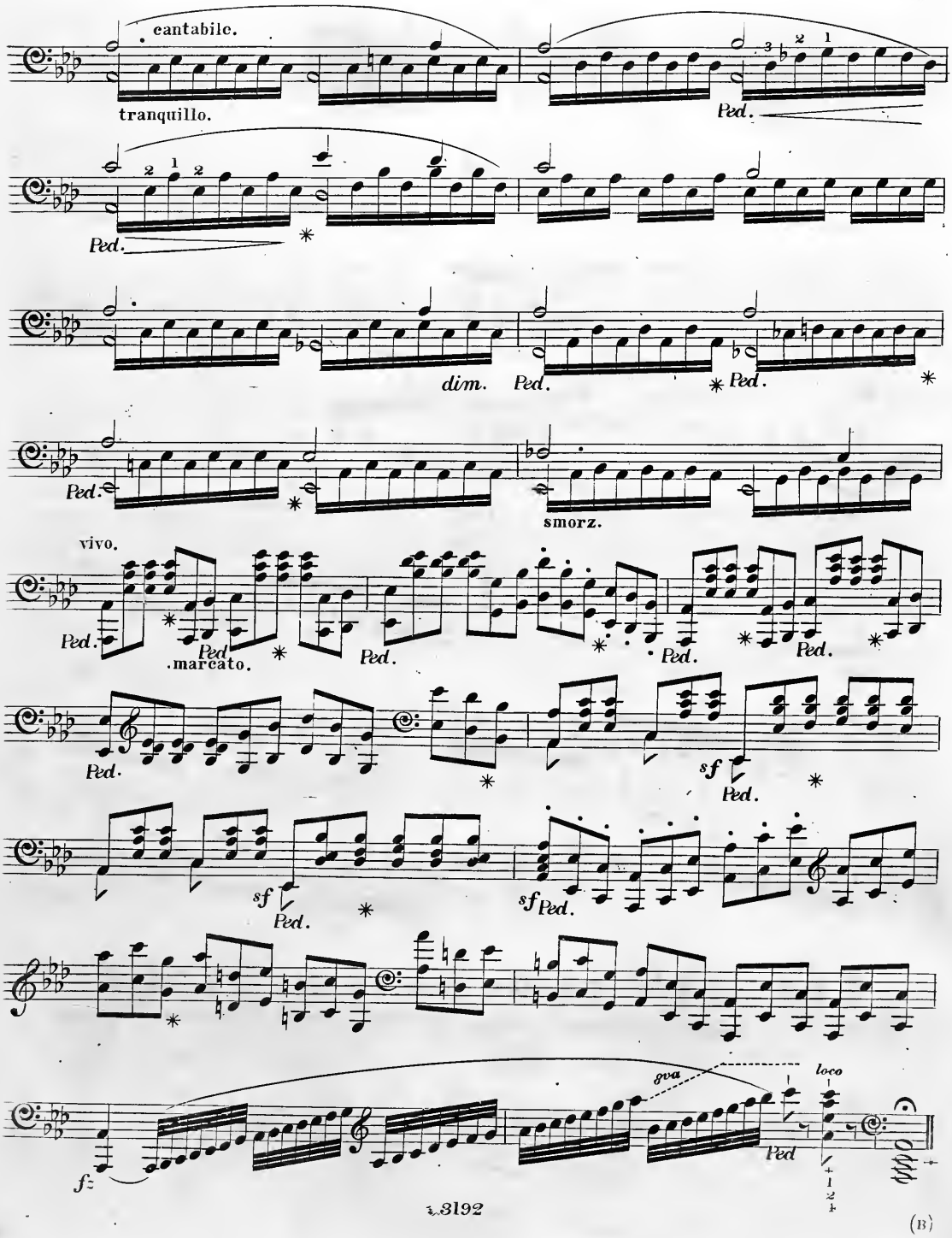

fz
sf
sf Ped.
*sf Ped.
*sf Ped.
*sf
Ped
*
gva
sempre più vivo.
loco
fz
Ped. p
*
3192
Ped.

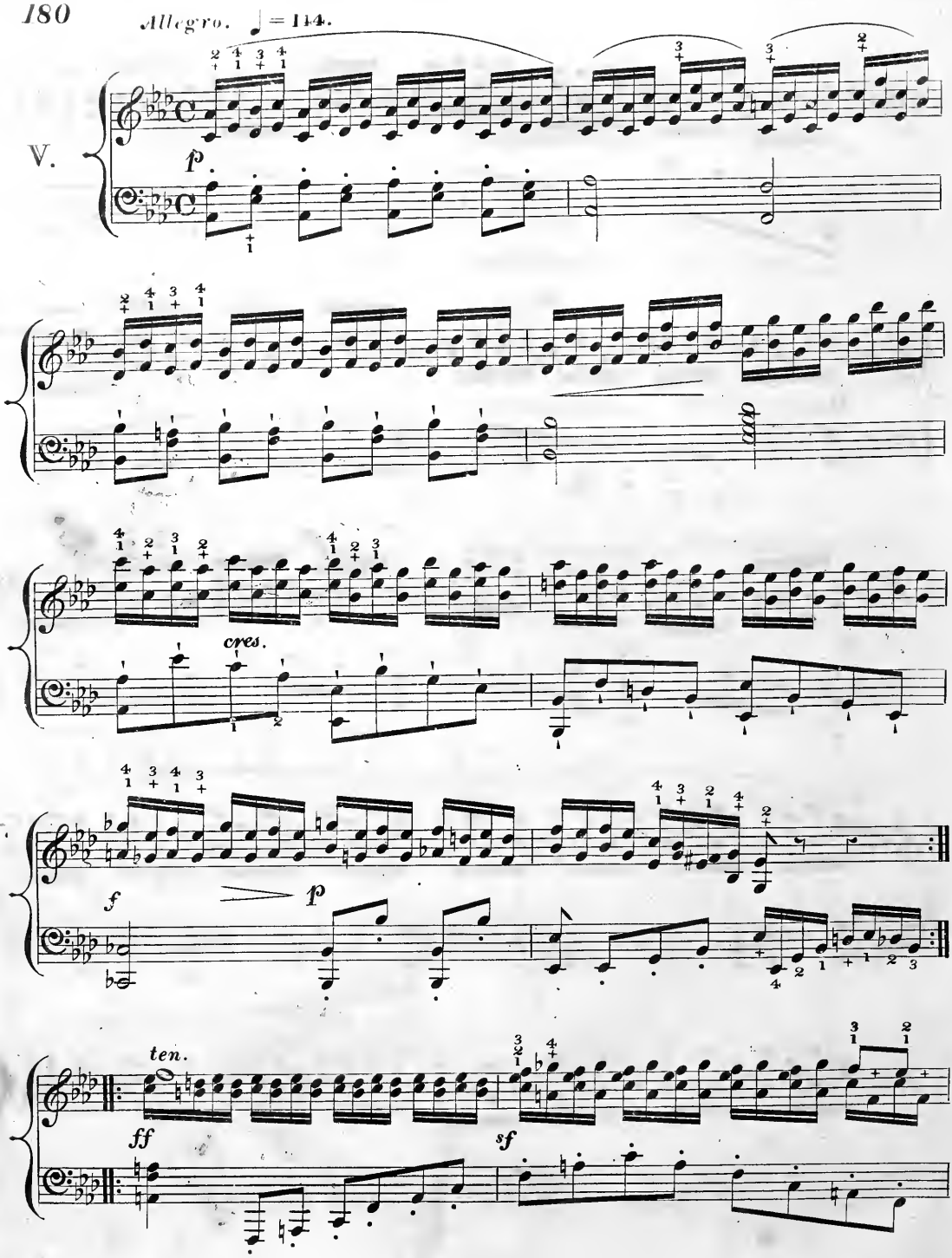

8va
loco
cres.
Ped
f
sf Ped.
Ped.
Ped.
8va
Ped
sf
sf
Ped.
8va
loco
Molto vivo.
fz
8va
Ped
8va
loco
Ped.
Ped.
Ped
Ped.
Ped
Ped.
sf
Ped.
Ped.
sf
3
1
4
3
1
8va
loco
8va
loco
8va
loco
8va
loco
Ped.

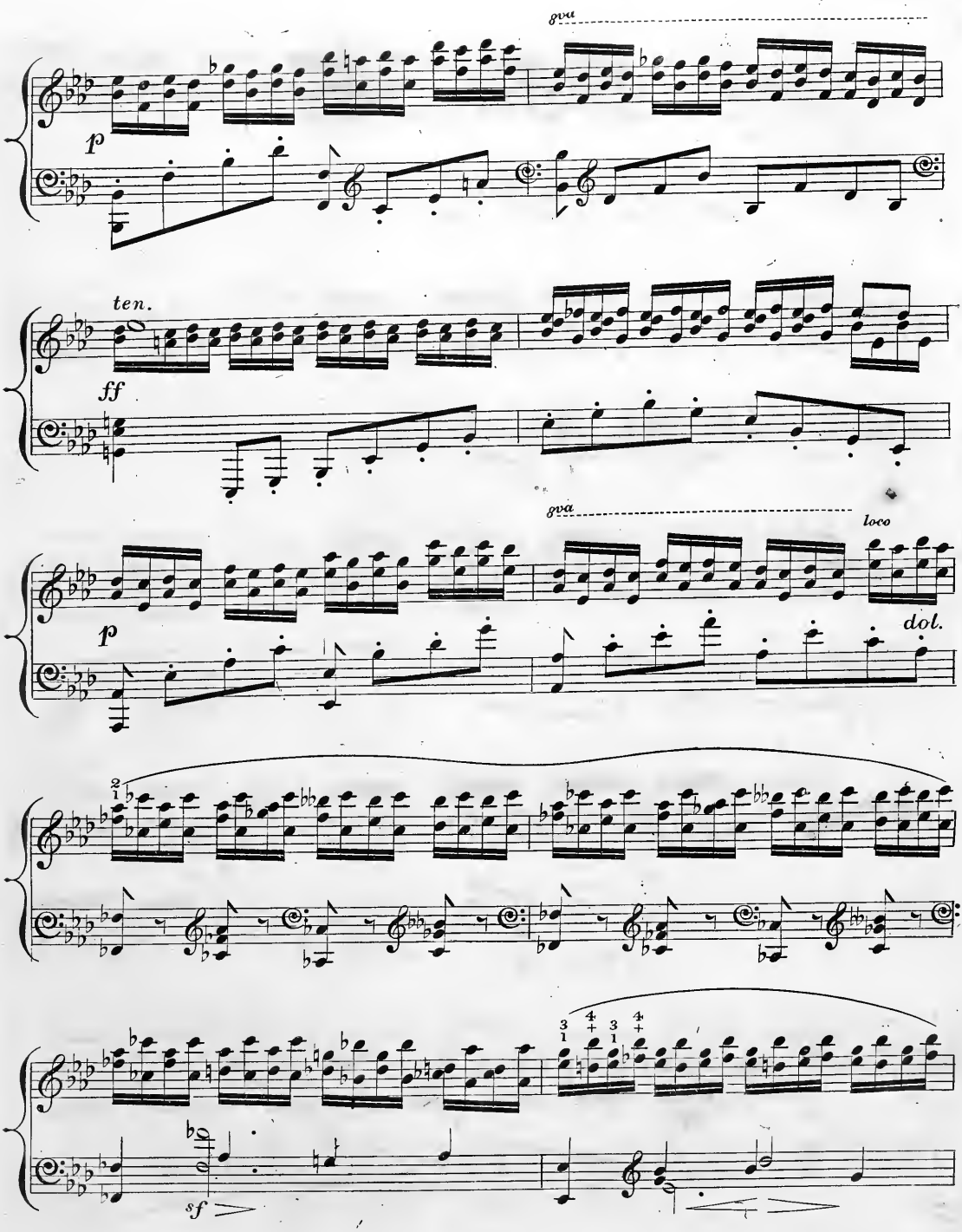
(B)

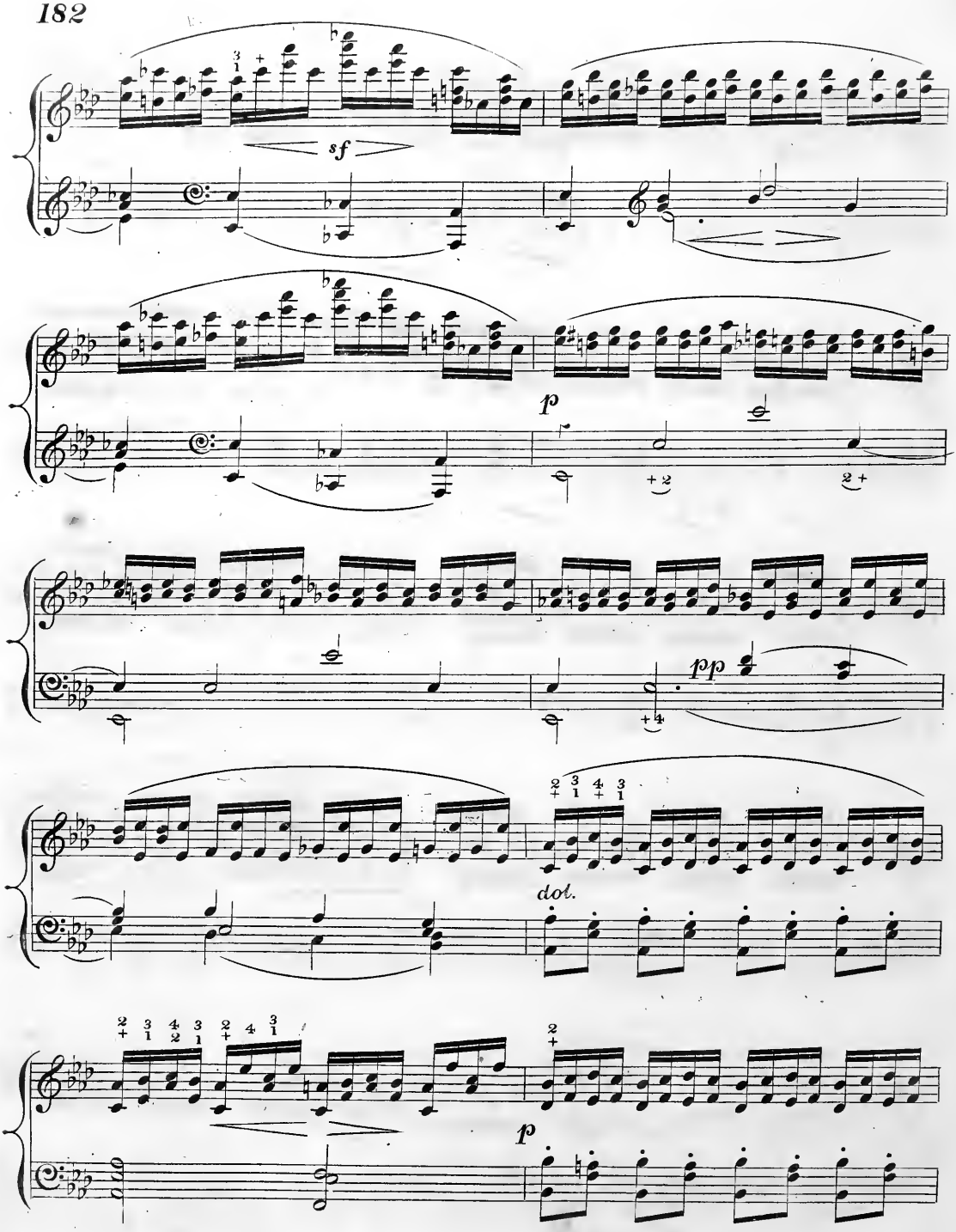

Allegro con spirito.
IV.
sf
Ped.
fz Ped.
dim.
p
dol.

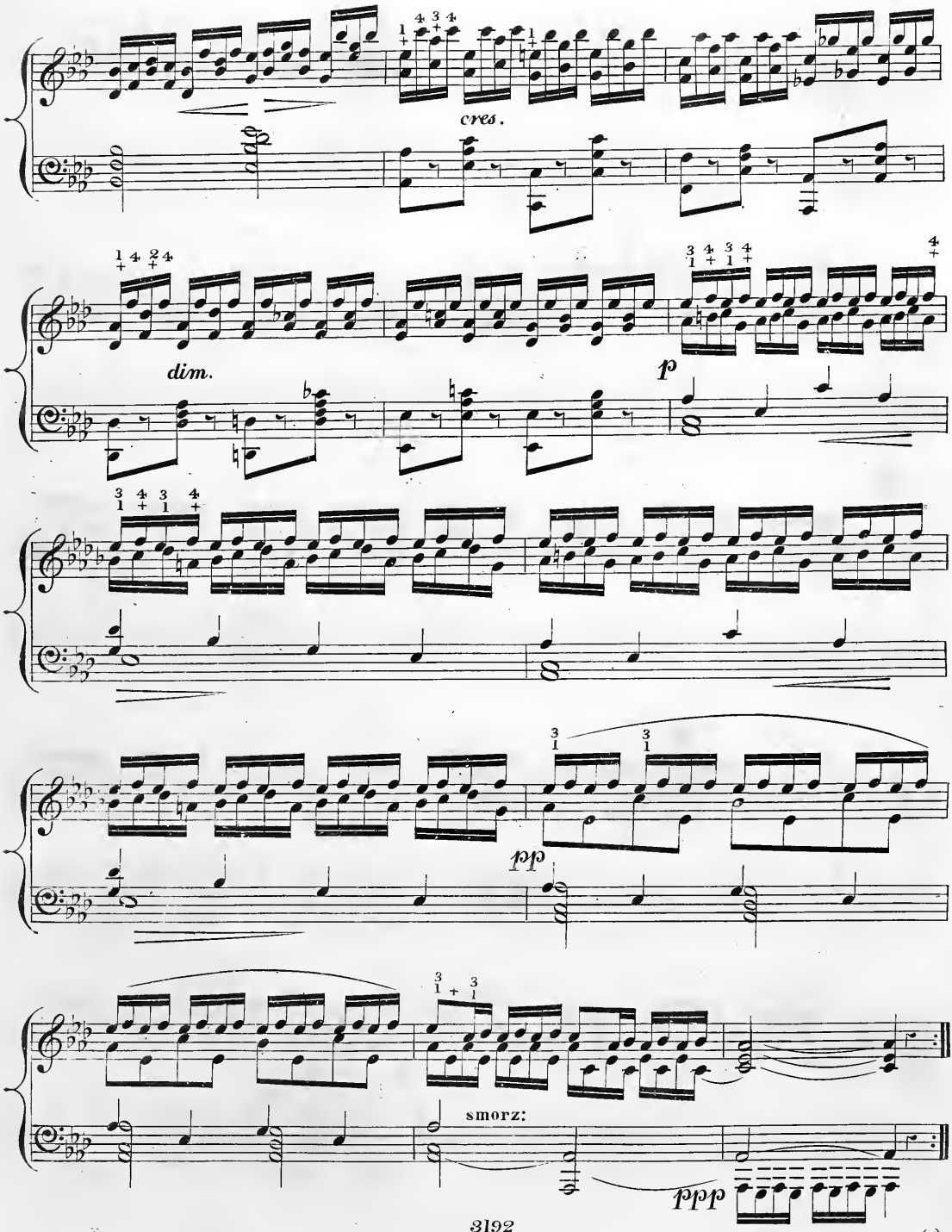

dim.
Ped.
legato.
espress.
vivo.
8va
loco


cantabile.
tranquillo.
Ped.
dim.
smorz.
vivo.
marcato.
sf
loco
8va


Allegro. ♩ = 144.
V.
p
cres.
f
p
ten.
ff
sf

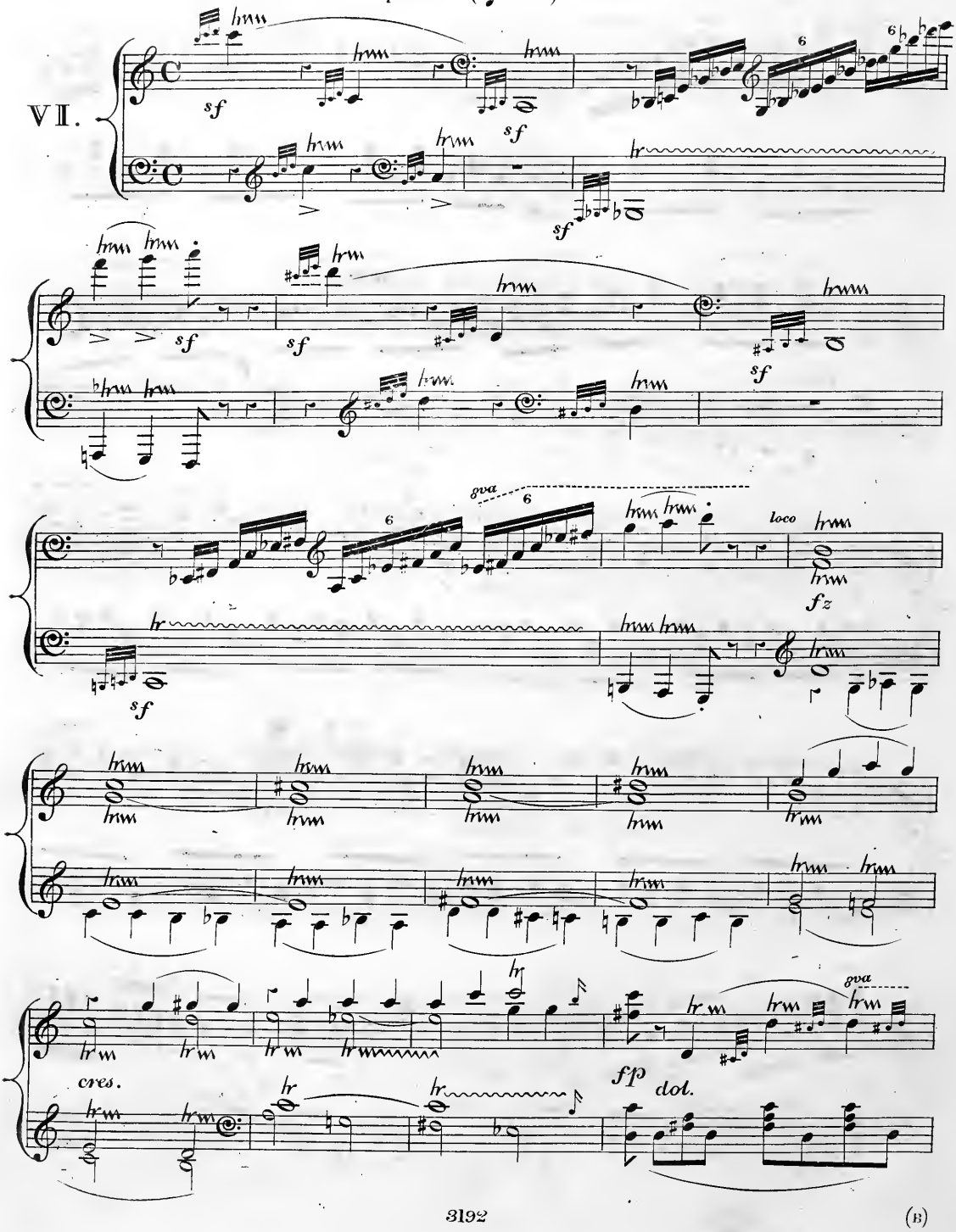

8va
p
ten.
ff
8va
loco
p
dol.
sf

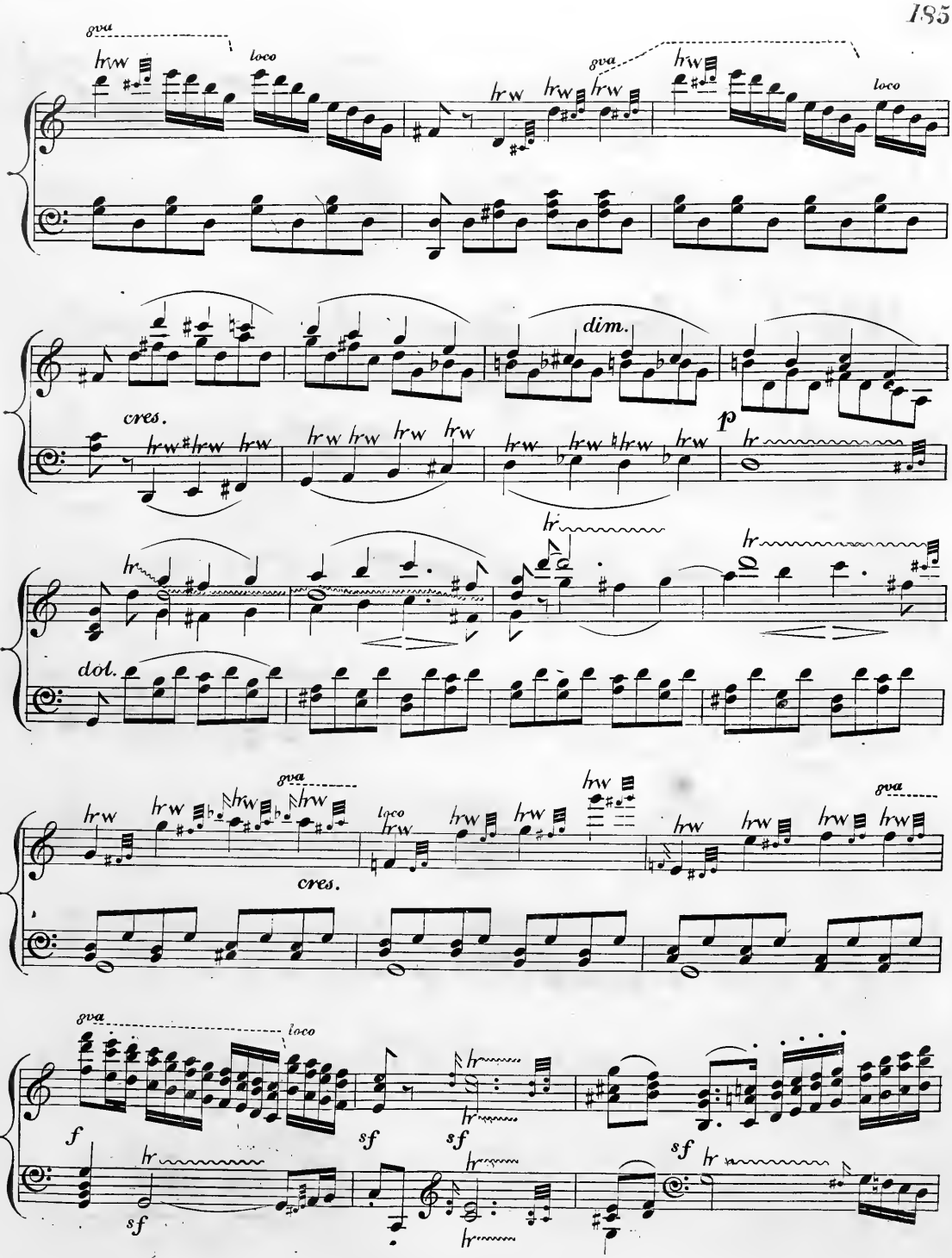

sf
p
pp
dol.
p

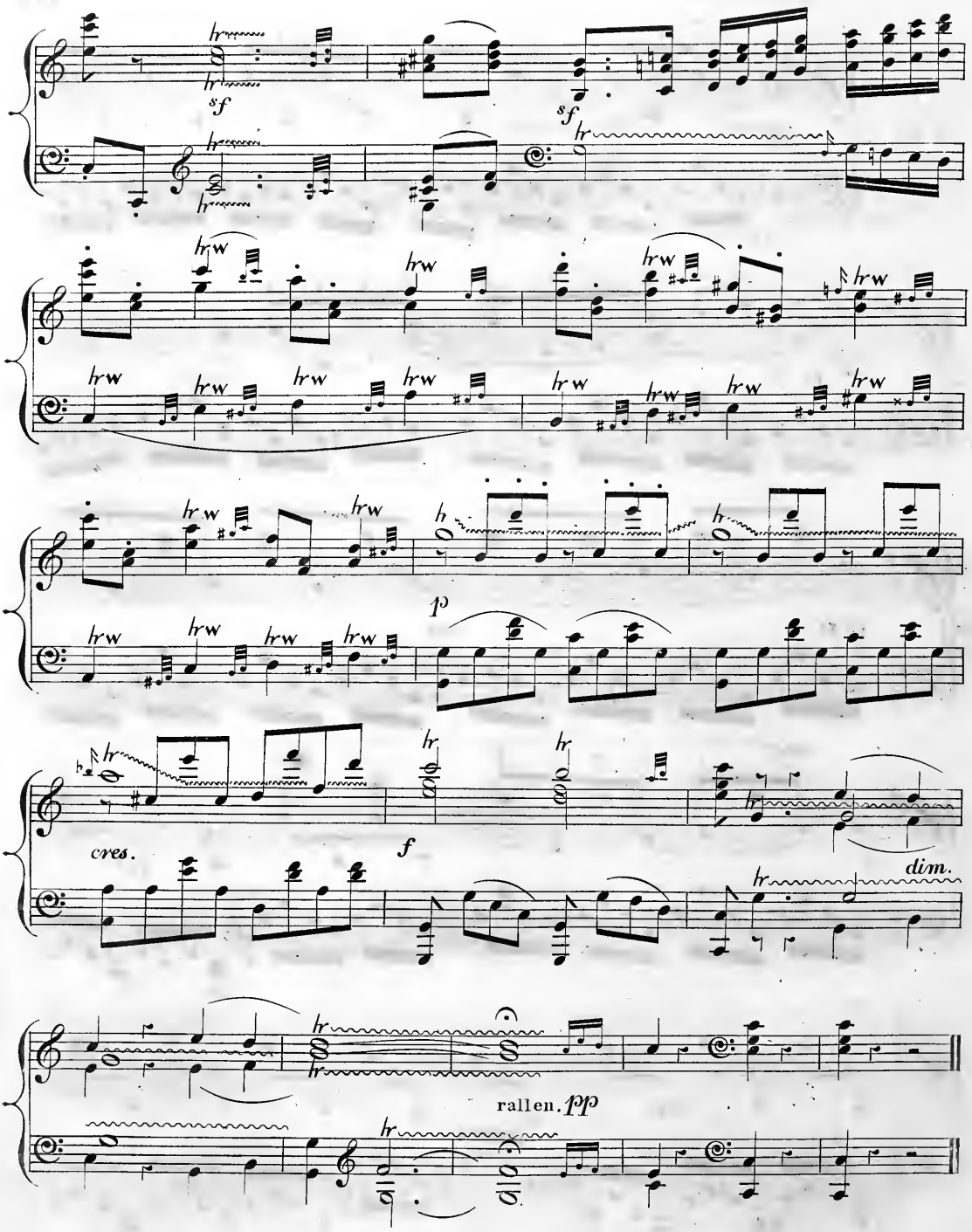

cres.
dim.
p
ddd
smorz:
ddd

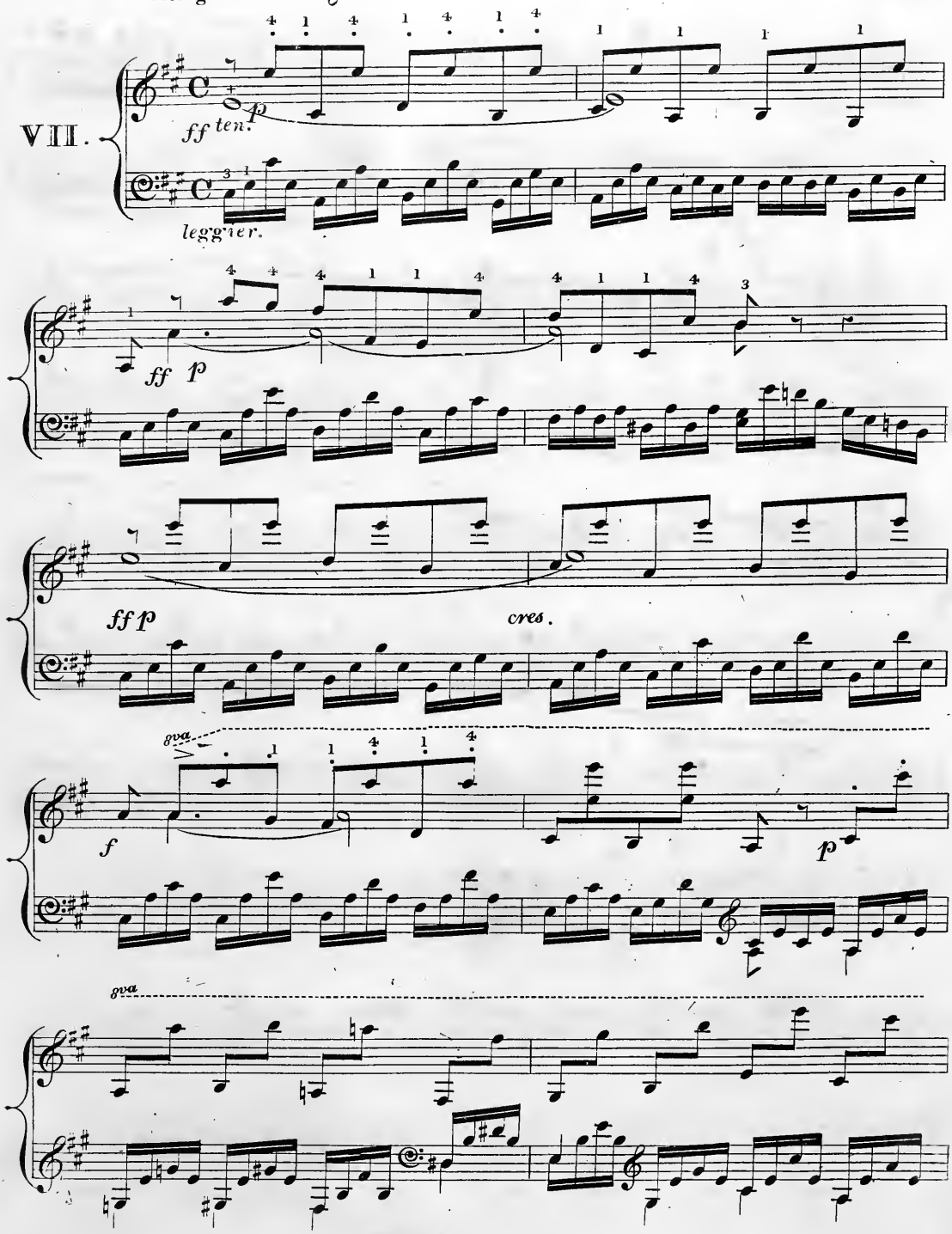
All.° moderato ma con spirito. (♩ = 108.)

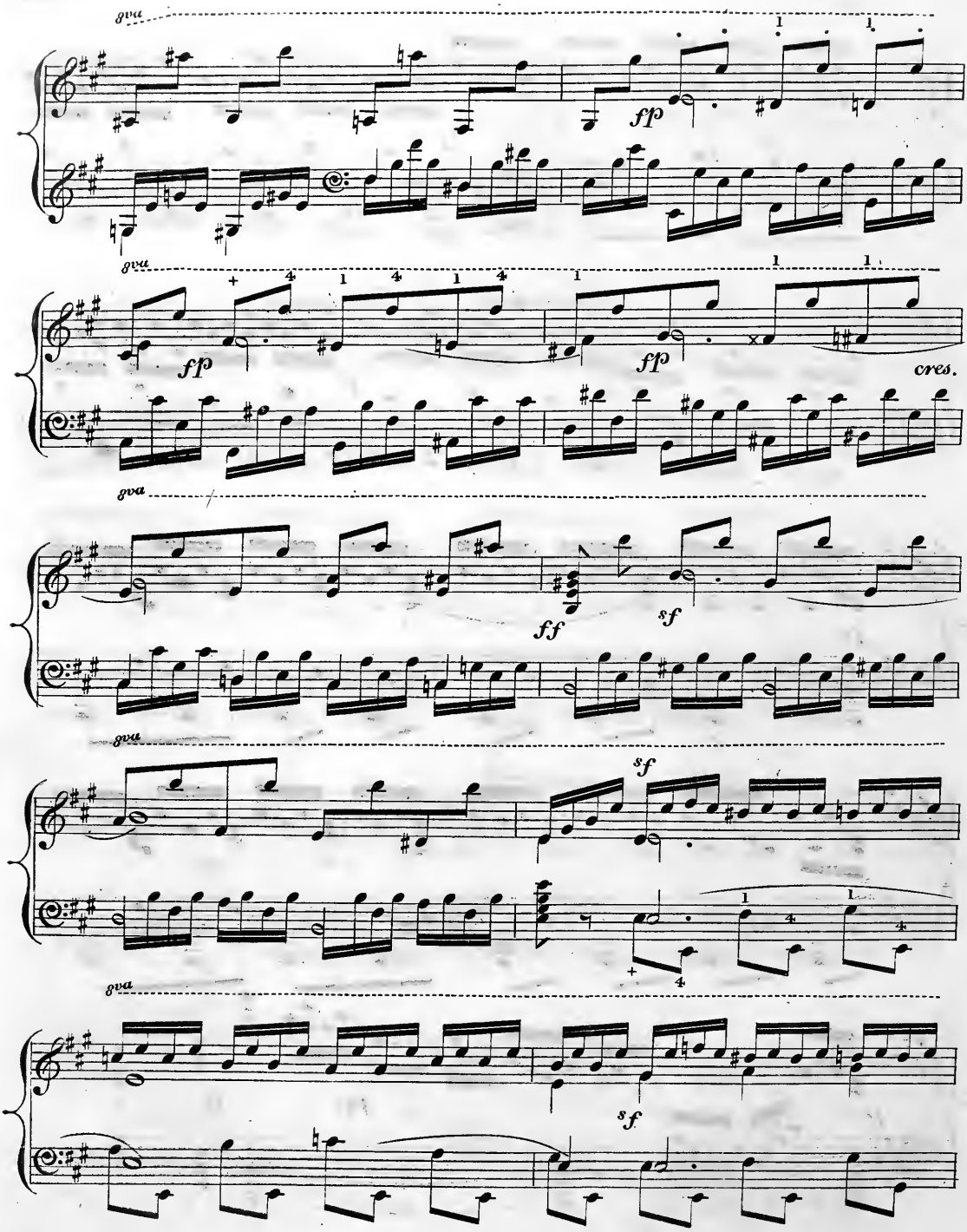
VII.

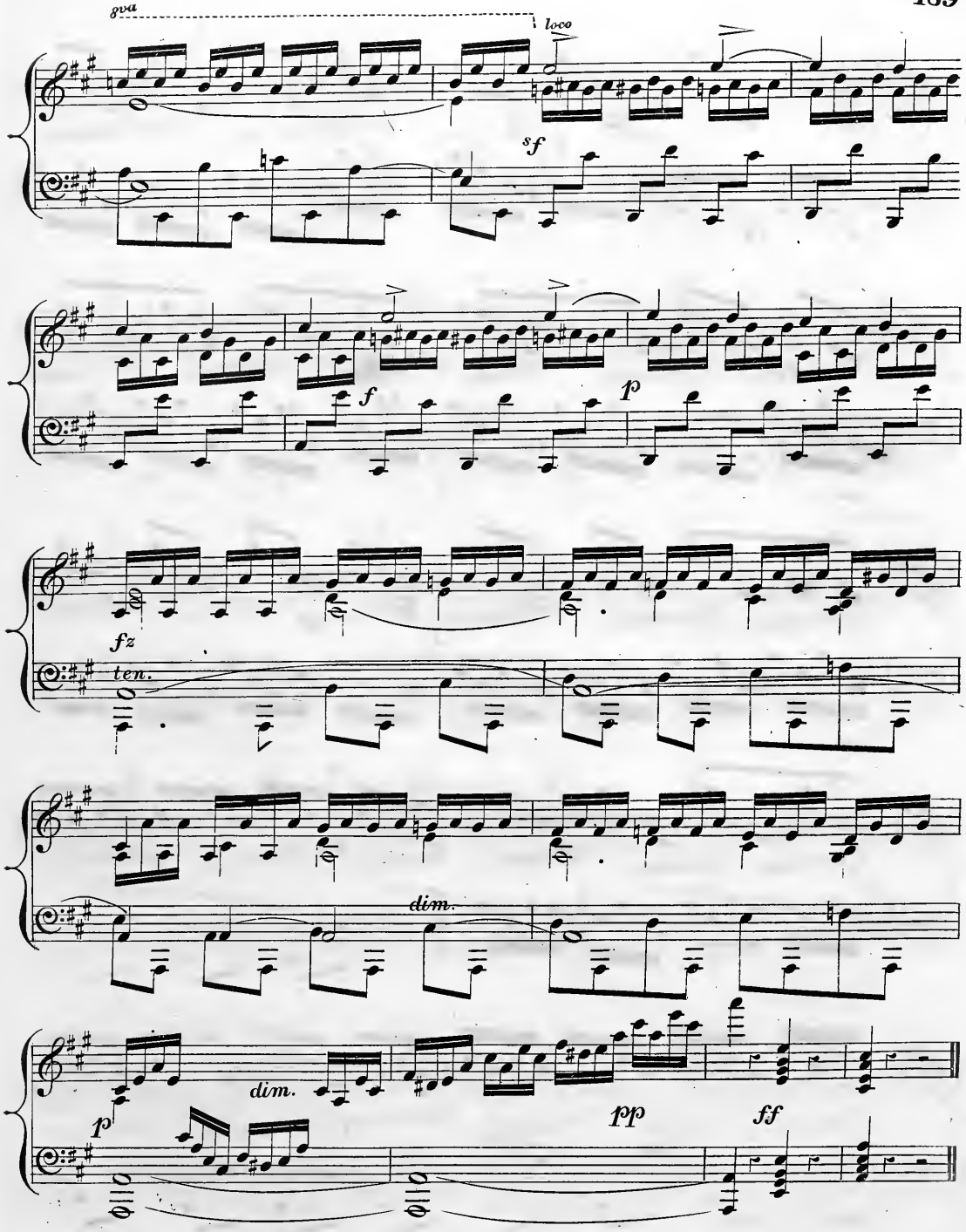


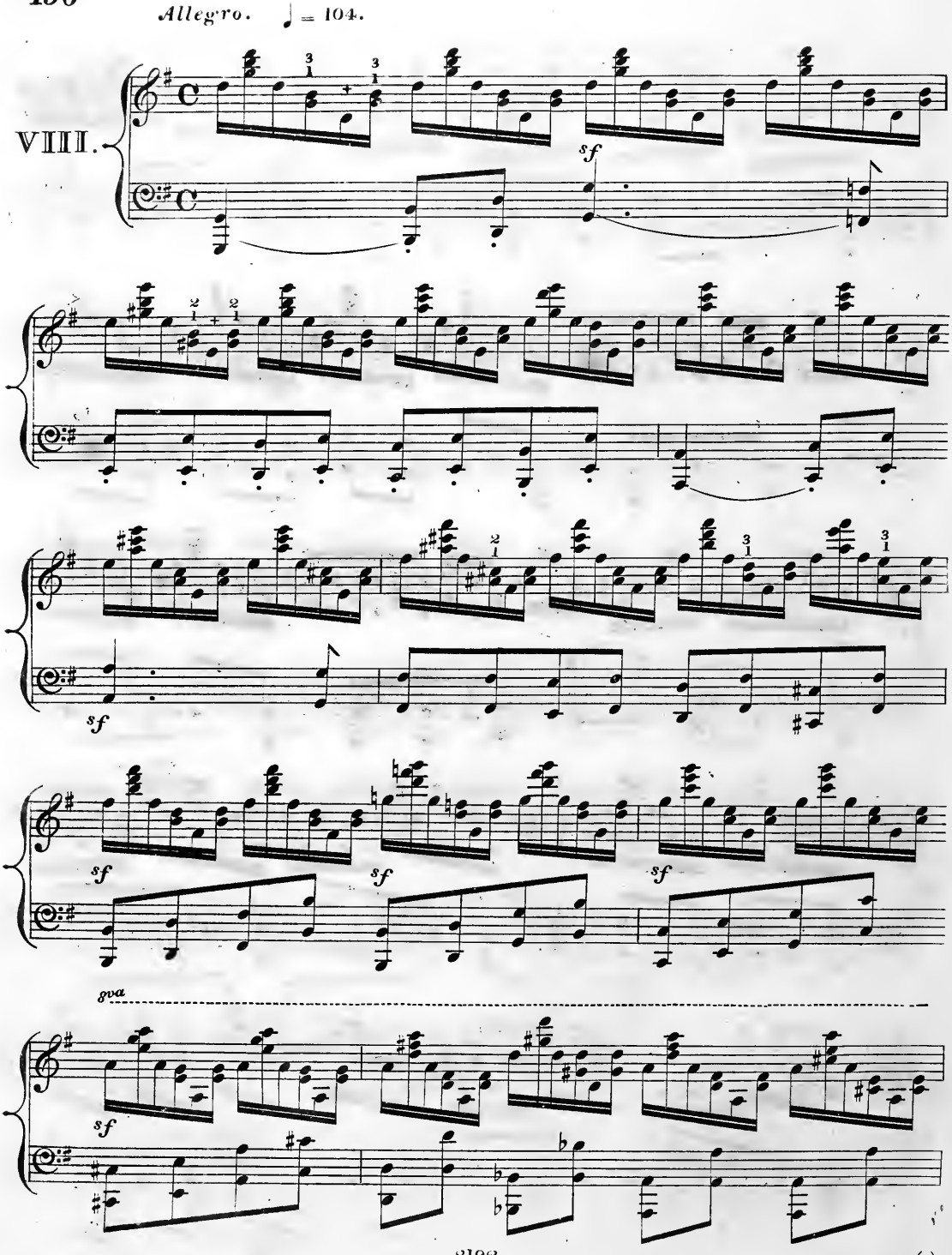

8va
loco
dim.
cres.
p
dol.
cres.
f
sf

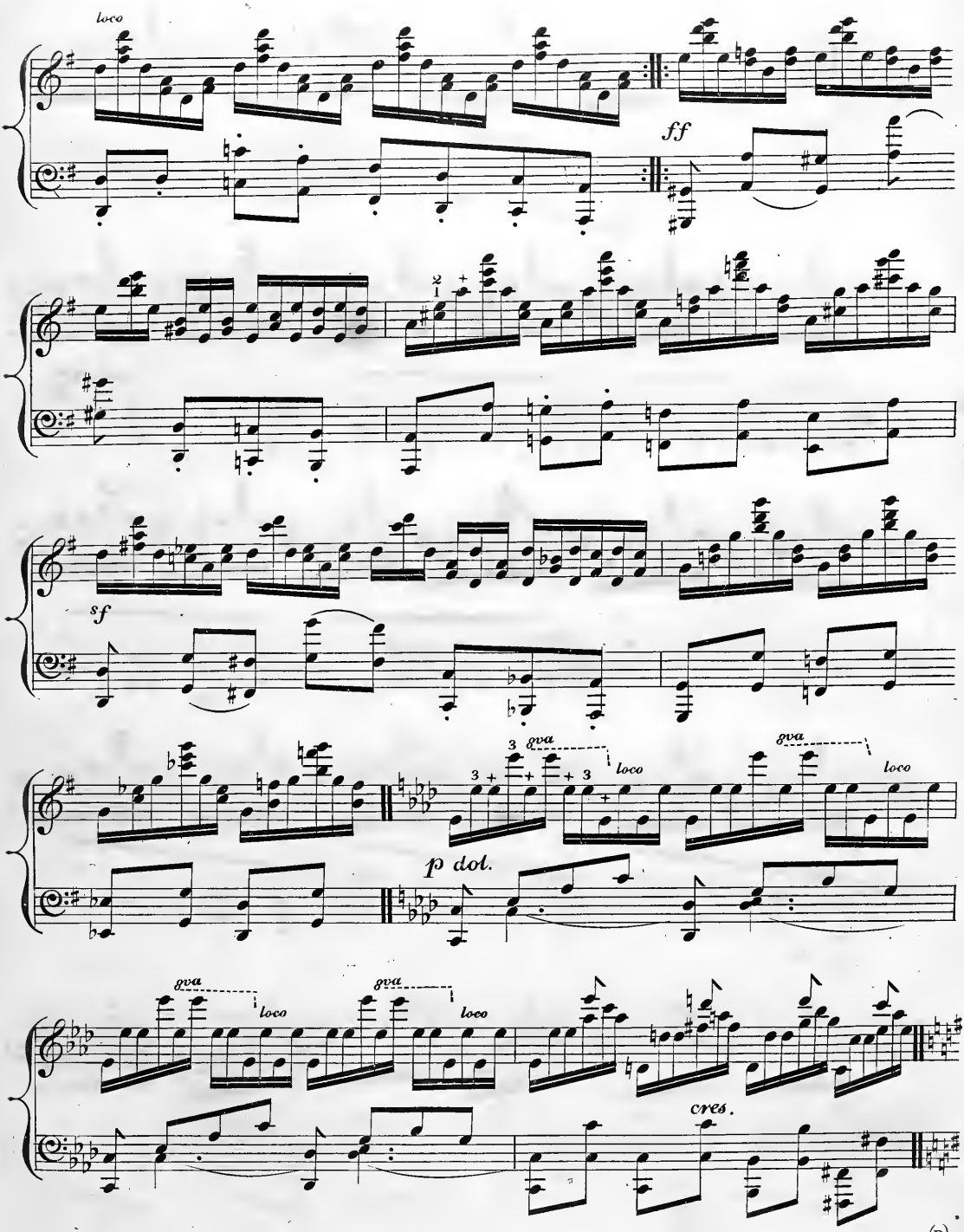

sf
sf
lrw
p
cres.
f
dim.
rallen.
pp


Allegro vivo. ♩ = 76.
VII.
ff ten.
p
leggier.
ff p
ff p
cres.
8va
f
p
8va


8va
fp
fp
fp
cres.
8va
ff
sf
8va
sf
8va
sf


8va
loco
sf
f
p
fz
ten.
dim.
dim.
p
pp
ff


Allegro. ♩ = 104.
VIII.
sf
sf
sf
sf
sf
8va
sf



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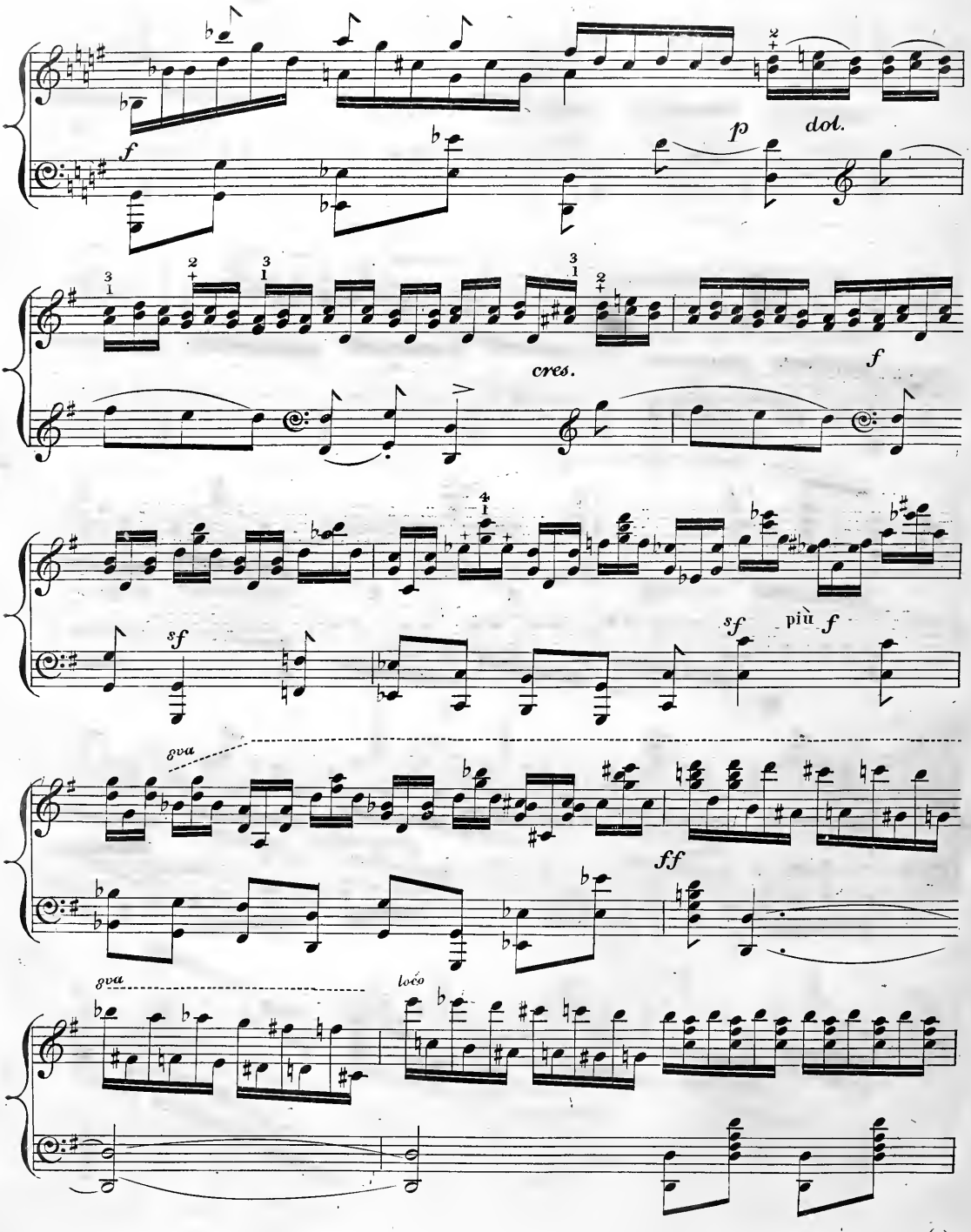
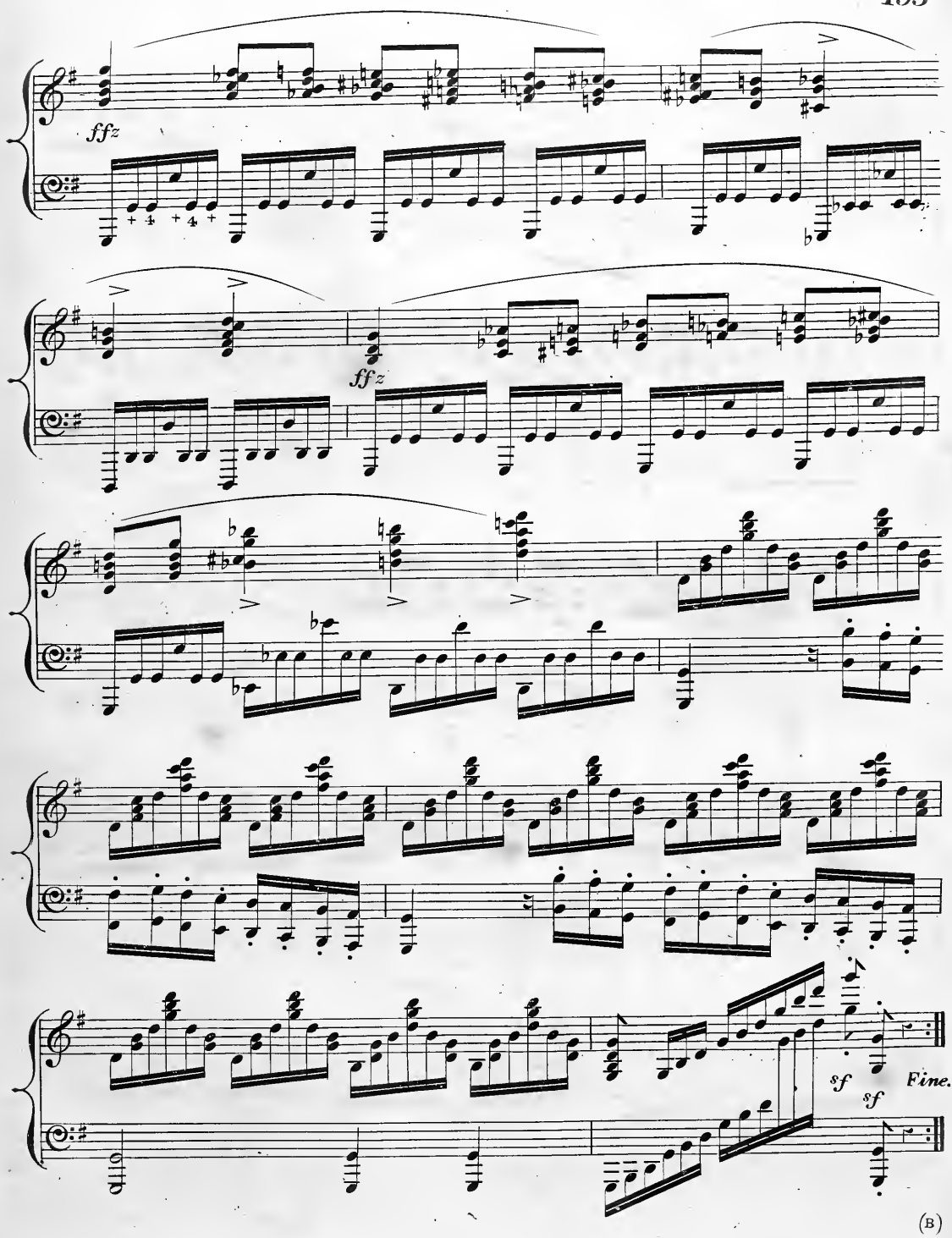

f
p
dol.
cres.
f
sf
sf
più f
8va
ff
8va
loco


ffz
ffz
sf
sf
Fine.

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3 9999 06561 538 5