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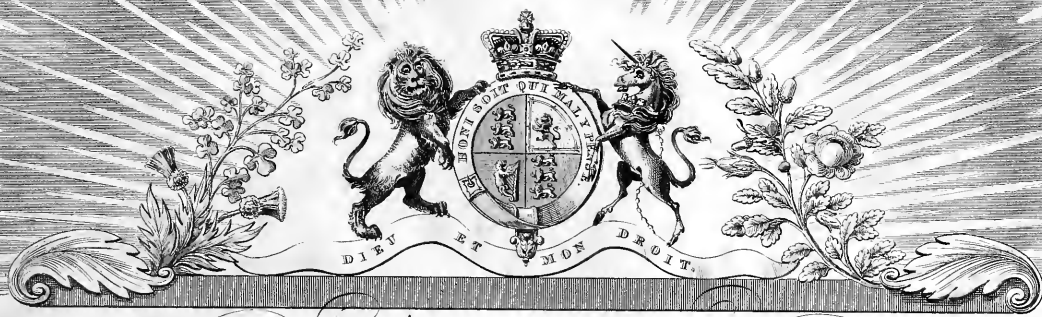






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COMPLETE  
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**Piano Forte School,**

*The First Rudiments of Playing,*

TO THE  
Highest and most Refined state of Cultivation,

with  
*The requisite numerous Examples,*

NEWLY AND EXPRESSLY COMPOSED FOR THE OCCASION;

IN  
3 VOLUMES.

*Written and most humbly Dedicated by Gracious permission to*

*Her Majesty*

**VICTORIA I.**

**Queen of Great Britain,**

*&c. &c. &c.*

BY  
**CHARLES CLERNY.**

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

Ent.<sup>d</sup> at Sta<sup>s</sup> Hall.

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# Part II.

I

## 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 8<sup>th</sup> 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 arpeggiated 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 $\flat$  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 19<sup>th</sup> 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 $\flat$  major and all the passages therein.

Then the transition and all the rest in G minor; the same again in E $\flat$  major, C minor, A $\flat$  major, F minor, D $\flat$  major, B $\flat$  minor, G $\flat$  major, E $\flat$  minor, B $\natural$  major, G $\sharp$  minor, E major, C $\sharp$  minor, A major, F $\sharp$  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 *Sol/egg-i*;— 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 1<sup>st</sup> 2<sup>d</sup> 3<sup>d</sup> and 4<sup>th</sup> must never be passed over one another. For Ex:

Fingering for the right hand.

Fingering for the left hand.

This mode of fingering is always bad.

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

Bad.

\* 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 everywhere. (B)

(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 it, 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.

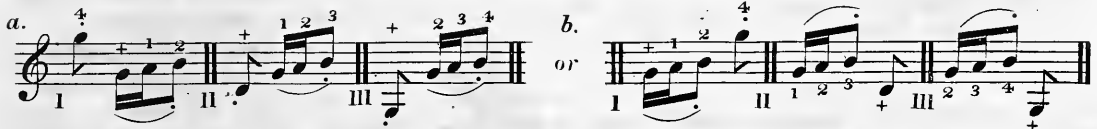
§ 7. The greater part of all the passages which we meet with, are of that kind that they will admit of more than one regular way of fingering without absolutely infringing the preceding fundamental rules. In all such cases, the player must always choose that mode which is best suited to the case in hand.

For example, the 3 following notes may be played in 3 different but equally allowable ways.



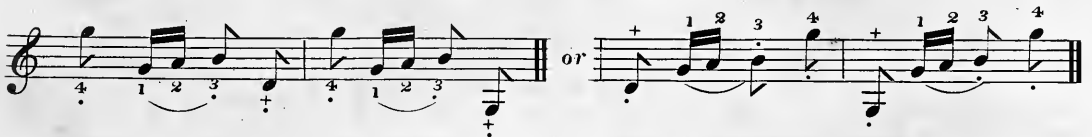
Now if these 3 notes were to stand quite isolated, so as to be separated from all others by rests before and after them; any one of those 3 ways of fingering them would be at the choice of the player;— except that the 3<sup>d</sup> way would be the least natural and convenient.

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 without uncertainty; 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 4<sup>th</sup> 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.*

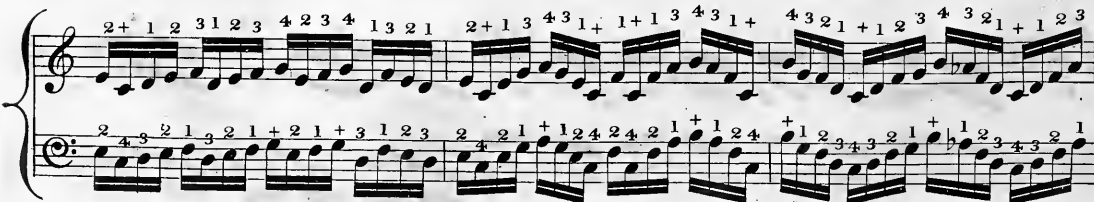
In the sequel we shall see that upon these principles, we are sometimes compelled to deviate from the regular modes of fingering.

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.

or

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 3<sup>d</sup> finger on *E $\flat$* , and in the second bar, the 3<sup>d</sup> finger on *C $\sharp$*  is too many, and instead of it therefore the 2<sup>d</sup> 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.

*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:

- 1<sup>st</sup> The regular one, in which the thumb of the right hand always falls on C and F.
- 2<sup>ly</sup> 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.
- 3<sup>ly</sup> The irregular way in which + 1 2 3 is repeated again and again.



4<sup>ly</sup> Another irregular way, in which + 1 2 is continually repeated.



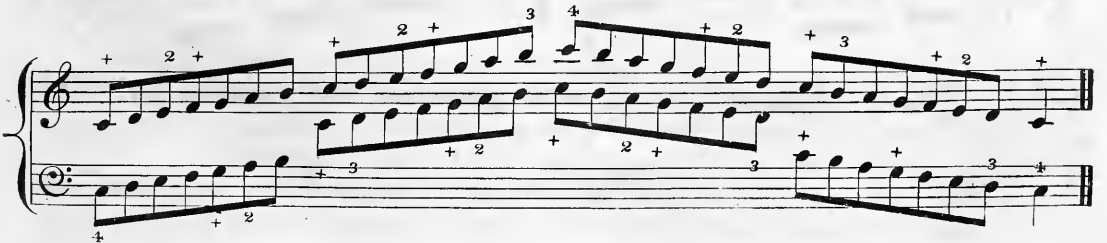
5<sup>ly</sup> And again another, by means of only + 1, which may occasionally be used to produce particular effects. Ex:



*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 2<sup>d</sup> finger, except at (a), where the 3<sup>d</sup> is placed on B, because if it were not so, we should not have sufficient fingers for the 5 next keys. From the same cause, at (b), the 3<sup>d</sup> finger is passed over instead of the 2<sup>d</sup>, 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 4<sup>th</sup> 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.

Musical score for piano with two systems of staves. The first system shows a right-hand melodic line with various fingerings (1, 2, 3, 4) and a left-hand accompaniment. The second system shows a more complex right-hand passage with many slurs and fingerings, and a corresponding left-hand accompaniment.

§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.

*Allegro moderato.*

Musical score for piano, "Allegro moderato". It features a right-hand melodic line with slurs and fingerings (1+2+12, +12+123, +12+1+12, +12+12+123, 21+21+21+) and a left-hand accompaniment.

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.

*Molto All<sup>o</sup>*

Musical score for piano, "Molto All<sup>o</sup>". It shows a right-hand melodic line with slurs and fingerings (1+123 4, 12+123 4, 123+123 4, 1+123+123 4, 4+321+) and a left-hand accompaniment. Dynamics markings include *sf* and *ff*.

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 once under the 2<sup>d</sup> and once under the 3<sup>d</sup> finger; and pass in the same way these two fingers over the thumb; yet there are several other ways which in their proper place are not less useful *viz*:

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

*Allegro.*

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

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

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

*Presto.*

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

*Allegro.*

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 is 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.

11. 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 staff. 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.

1

2

3

4

5

6

7

8

9

Musical staff 9: Treble clef, 4/4 time. Contains a sequence of eighth-note chords with various fingering numbers (1-4) and plus signs indicating fret positions. The sequence starts with a double bar line and a repeat sign.

10

Musical staff 10: Treble clef, 4/4 time. Contains a sequence of eighth-note chords with various fingering numbers and plus signs. The sequence starts with a double bar line and a repeat sign.

11

Musical staff 11: Treble clef, 4/4 time. Contains a sequence of eighth-note chords with various fingering numbers and plus signs. The sequence starts with a double bar line and a repeat sign.

12

Musical staff 12: Treble clef, 4/4 time. Contains a sequence of eighth-note chords with various fingering numbers and plus signs. The sequence starts with a double bar line and a repeat sign.

13

Musical staff 13: Treble clef, 4/4 time. Contains a sequence of eighth-note chords with various fingering numbers and plus signs. The sequence starts with a double bar line and a repeat sign.

14

Musical staff 14: Treble clef, 4/4 time. Contains a sequence of eighth-note chords with various fingering numbers and plus signs. The sequence starts with a double bar line and a repeat sign.

15

Musical staff 15: Treble clef, 4/4 time. Contains a sequence of eighth-note chords with various fingering numbers and plus signs. The sequence starts with a double bar line and a repeat sign.

16

Musical staff 16: Treble clef, 4/4 time. Contains a sequence of eighth-note chords with various fingering numbers and plus signs. The sequence starts with a double bar line and a repeat sign.

17

Musical staff 17: Treble clef, 4/4 time. Contains a sequence of eighth-note chords with various fingering numbers and plus signs. The sequence starts with a double bar line and a repeat sign. Includes dynamic markings *ppva* and *loco*.

18

Musical staff 18: Treble clef, 4/4 time. Contains a sequence of eighth-note chords with various fingering numbers and plus signs. The sequence starts with a double bar line and a repeat sign.

18

19

20

21

§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<sup>o</sup> 22.

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

N<sup>o</sup> 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<sup>o</sup> 24. in Thirds.

N<sup>o</sup> 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 3<sup>d</sup> finger, or it must be employed once oftener than usual in each octave. Ex:



OR

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.

N<sup>o</sup> 29.

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.

*sva* ----- *loco*

Musical staff 1: Treble clef (top) and bass clef (bottom). Treble clef contains a series of eighth-note patterns with fingerings: 4, +2, +3, +2, 1, 4, +2, +3, +2, +. Bass clef contains a series of eighth-note patterns with fingerings: +3, +2, 4, +2, 1.

Musical staff 2: Treble clef (top) and bass clef (bottom). Treble clef contains a series of eighth-note patterns with fingerings: 4, 1+2, +3, +2, +, 4, +2, 3, +2, 3, +2, 1. Bass clef contains a series of eighth-note patterns with fingerings: 4, +2, +3, +2, 3, +2, 3, +2, 1.

Musical staff 3: Treble clef (top) and bass clef (bottom). Treble clef contains a series of eighth-note patterns with fingerings: +1, 2, +, 3, +, 2, +, 4, 1+, 2+, 3+, 2+, 3. Bass clef contains a series of eighth-note patterns with fingerings: +, 2, +, 3, +, 2, +, 4, 1+, 2+, 3+, 2+, 3.

Musical staff 4: Treble clef (top) and bass clef (bottom). Treble clef contains a series of eighth-note patterns with fingerings: +, 2, +, 3, +, 2, +, 4, +, 2, +, 3, +, 2, +, 4. Bass clef contains a series of eighth-note patterns with fingerings: +, 2, +, 3, +, 2, +, 4, +, 2, +, 3, +, 2, +, 4.

Musical staff 5: Treble clef (top) and bass clef (bottom). Treble clef contains a series of eighth-note patterns with fingerings: +, 3, 4, +2, 1+, 1, 2+, 2+, 3, +2, 1, +, 3+, 3, 4, +2, 1+. Bass clef contains a series of eighth-note patterns with fingerings: 4, +3, +2, +, 4, 3, +3, +1, +, 3, 2, +2, 2, 1, 1, 2+, 4.

Musical staff 6: Treble clef (top) and bass clef (bottom). Treble clef contains a series of eighth-note patterns with fingerings: 1+, 3+, 3, +2, 2+, 3, +2, 1, +, 2+, 4, 3, +, 2, 1. Bass clef contains a series of eighth-note patterns with fingerings: 3, +, 3, +, 1, 4, +3, +, 3, +3, +1, +, 2, +, 3.



(NB.)

Musical notation for a scale exercise in C major. The notation is on a grand staff (treble and bass clefs). It shows a scale with various fingering numbers (1-4) and accents (+) above the notes. The exercise is divided into sections labeled 'gvt' (guitar) and 'loco'. The right hand plays the scale, and the left hand plays chords or single notes. The notation includes many slurs and accents to indicate specific fingering techniques.

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 seldom, 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 $\flat$  major.

Musical notation for a scale exercise in E-flat major. The notation is on a grand staff. It shows a scale with various fingering numbers (1-4) and accents (+) above the notes. The exercise is divided into sections labeled 'gvt' and 'loco'. The right hand plays the scale, and the left hand plays chords or single notes. The notation includes many slurs and accents to indicate specific fingering techniques.

Here, for example, in the 3<sup>d</sup> bar, the 3<sup>d</sup> finger on F is better than the thumb, because otherwise the highest note (the G) would be taken with the 1<sup>st</sup> 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 7<sup>th</sup> bar, the 4<sup>th</sup> finger is better on the first D, than the 2<sup>d</sup> 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.

Musical notation for a scale exercise in E-flat major. The notation is on a grand staff. It shows a scale with various fingering numbers (1-4) and accents (+) above the notes. The exercise is divided into sections labeled 'gvt' and 'loco'. The right hand plays the scale, and the left hand plays chords or single notes. The notation includes many slurs and accents to indicate specific fingering techniques.

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

## EXERCISES.

1.

2.

3.

4.

5.

6.

7.

8.

9.

\*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 N<sup>o</sup>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.

53. The same Example in A major.



Musical score for exercise 53 in A major, consisting of four systems of piano and violin parts. Each system includes a piano part with a treble and bass clef and a violin part with a treble clef. The piano parts feature complex rhythmic patterns with many beamed notes and rests. The violin parts consist of sixteenth-note runs with various fingering numbers (1-4) and accents (+) above the notes. The key signature is one sharp (F#) and the time signature is 2/4.

EXERCISES.

Seven numbered musical exercises in A major, each with piano and violin parts. The exercises are arranged in a single system with seven staves. Each exercise is numbered 1 through 7. The piano parts are on the left and the violin parts are on the right. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, with many beamed notes and rests. The violin parts include fingering numbers and accents. The key signature is one sharp (F#) and the time signature is 2/4.



§ 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. 

**1. Exercises in E major.**

1. 

2. 

3. 

4. 

**1. in Ab major.**

1. 

2. 

3. 

4. 

**1. in B major.**

1. 


2. 


3. 


4. 




in D $\flat$  major.

1. 

2. 

3. 

4. 

in F $\sharp$  major.

1. 

2. 

3. 

4. 

§5. In B, D $\flat$ , and F $\sharp$  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 $\flat$  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 perceive 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 Bb  
minor.

1 + + 4 + 2 1 + + 1 2 + 3 + 2 1  
1 + 3 + 2 3 1 + 3 + 1 3 + 3 + 3 1 2 4 3 + 2 + 2 1 + 3 + 1 2  
2 + 3 + 2 3 1 + 3 + 1 3 3 + 3 3 + 3 1 3 3 + 2 2 1 2 + + 1 1 3  
1 + 3 + 2 1 + 2 + 2 1 2 4 1 + 2 + 3 + 1

2 3 + 1 + 1 2 3 4 3 + 3 2 1 + 3 + 1 3 2 3 + 3 1 2 4 2 1  
2 3 + 1 + 1 2 3 4 3 + 3 2 1 + 2 + 3 3 + 3 2 1 + 3 1 2 + 1 2 3 + 1

in G#  
minor.

1 + + 3 + 2 1 + 3 + 3 4 3 + 2  
2 3 2 1 2 + 3 + 1 + 3 3 + 2 1 + 1 2 3 1 + 3  
+ 1 2 + 3 + 2 1 2 + 3 + 2 1 + 2 3 1 2 2 + 2 + 3 4  
2 3 + 2 1 + 3 + 2 3 2 + 2 + 2 2 + 1 + 2 1 2 + + 3 + 3

2 + 3 + 3 2 3 1 + 1 2 + 3 4 2 + 3 1 + 2 1 + 1 3 +  
1 + + 3 4 + 2 1 2 + 3 + 2 3 + 3 + 3 + 1 + 2 + 3 4 2 1 3 4

3 2 + 2 + 3 + 3 1 + 2 + 1 2 3 4 1 3 1 + 2 1 2  
2 + 1 + 3 3 + 1 + 2 1 2 + 2 + 2 1 + 2 + 1 + 1 2 1 2 3 4 1 + 2 1 2 +

3 1 2 1 + 2 + 1 3 2 4 2 1 + 2 1 3 2 + 1 3  
1 3 2 3 + 1 3 1 + 1 3 + 1 3 2 + 2 4 3 1 2 3 2 + 1 3 2 + 1 3 2 1 2 4 3 1 2 3 2 + 1 4

4 2 3 4 3 1 2 3 2 + 1 3 2 + 2 4 3 1 2 4 2 1 2 3 2 + 1 3 2 1 2 3  
1 3 + 2 1 3 2 4 2 1 3 2 + 1 3 2 1 2 3 1 3 2 + 1 3 2 4 2 1

5. PARTICULAR RULES ON THE SCALES.

§1. 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:

in B $\flat$  major.

The image shows a musical score for the B-flat major scale. The top staff is the treble clef, and the bottom staff is the bass clef. The key signature has two flats (B-flat and E-flat). The score includes fingering numbers (1-4) and plus signs (+) above notes. There are two sections marked 'gva' (glissando) and 'loco' (loco). The first section starts with a 4th finger on D, then moves to F, and then continues with regular fingering. The second section starts with a 4th finger on D, then moves to B-flat, and then continues with regular fingering.

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

The image shows a musical score for the B-flat major scale, similar to the first example. It includes fingering numbers and plus signs. There are two sections marked 'gva' and 'loco'. The first section starts with a 4th finger on D, then moves to F, and then continues with regular fingering. The second section starts with a 4th finger on D, then moves to B-flat, and then continues with regular fingering.

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.

B $\flat$  major.

The image shows a musical score for the B-flat major scale. The top staff is the treble clef, and the bottom staff is the bass clef. The key signature has two flats (B-flat and E-flat). The score includes fingering numbers (1-4) and plus signs (+) above notes. The first section is marked 'gva' and 'loco'. The second section is marked 'gva' and 'loco'.

D major.

The image shows a musical score for the D major scale. The top staff is the treble clef, and the bottom staff is the bass clef. The key signature has two sharps (F-sharp and C-sharp). The score includes fingering numbers (1-4) and plus signs (+) above notes. The first section is marked 'gva' and 'loco'. The second section is marked 'gva' and 'loco'.

And similarly in all keys which have fewer than 4 $\sharp$ 's or 4 $\flat$ '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:

C major.

C major.

C major.

§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:

All<sup>o</sup>

54. 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 exercise consists of four staves of music, each showing a descending passage in a different key signature: C major, G major, D major, and A major. The notes are grouped in a way that suggests a specific fingering pattern, with numbers 1, 2, and 3 indicating the fingers used. The passages are designed to be played with the three middle fingers (index, middle, ring) without the thumb.

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.

This section shows four different ways to ascend the passage in C major, each with its own fingering pattern indicated by numbers and plus signs. The 1st way uses a simple 1-2-3-2-1 pattern. The 2nd way uses a more complex 2-1-2-1-2-1 pattern. The 3rd way uses a 1-2-1-2-1-2 pattern. The 4th way uses a 2-1-2-3-1-2-3-1-2 pattern.

The second and third ways are to be preferred.

This section shows the ascending passage in Eb major, which is one of the preferred ways. The notes are grouped and fingered according to the 2nd or 3rd way shown in the previous section.

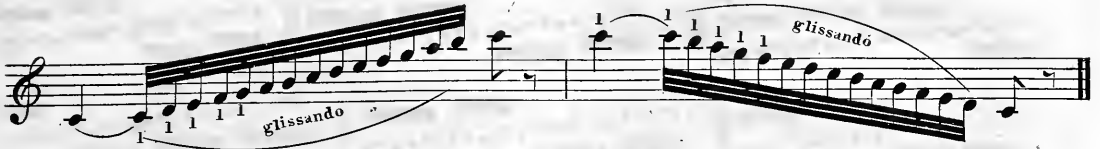
55. In the left hand the assistance of the thumb is always necessary. Ex:

The exercise consists of three staves of music, each showing a descending passage in a different key signature: C major, G major, and D major. The notes are grouped and fingered, with numbers 1, 2, 3, and 4 indicating the fingers used. The passages are designed to be played with the thumb, index, middle, and ring fingers.

And the same in all the keys.

6. ON THE GLISSANDO  
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.

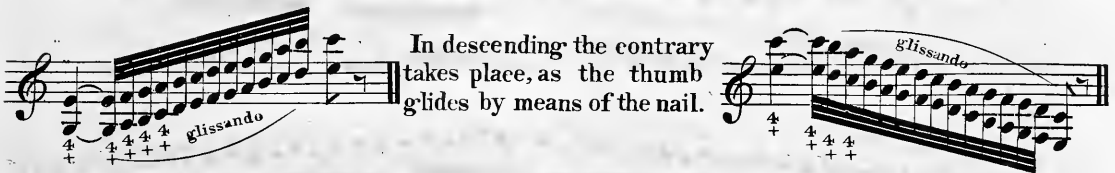
If in this run we were to touch the keys with the fleshy top of the finger, instead of the nail; or if we were to hold the finger perpendicularly as usual, we should at every moment run the risk of coming to a stand still.

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



Here both the 1<sup>st</sup> and 3<sup>d</sup> 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.



§4. To a large and firm hand, the 1<sup>st</sup> and 4<sup>th</sup> 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 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.

right hand.

1<sup>st</sup> way.



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.

right hand.

2<sup>d</sup> way.



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 develop 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.

(B)



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

A musical score for a scale in 2/4 time, spanning two staves (treble and bass clef). The scale consists of 16 notes. Above the notes, the following fingering numbers are written: 1 2 3 + 1 2 + 1 2 3 + 1 2 + 1 2 3 4 + 1 2 + 1 2 3 4. Below the notes, the following fingering numbers are written: 4 3 2 1 + 2 1 + 1 3 2 1 + 1 1 2 + 1 1 2 + 1 2 3 2 1 + 4.

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

In Thirds.

Two musical examples for runs in thirds. The first example is in 3/4 time, showing two staves with a treble clef and a bass clef. The second example is in 3/4 time, also showing two staves with a treble clef and a bass clef. Both examples include fingering numbers above and below the notes.

Similarly, with regard to Tenths.

In Sixths.

Two musical examples for runs in sixths. The first example is in 3/4 time, showing two staves with a treble clef and a bass clef. The second example is in 3/4 time, also showing two staves with a treble clef and a bass clef. Both examples include fingering numbers above and below the notes.

§ 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.



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 1<sup>st</sup> 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.



The image displays seven staves of musical notation, each containing a sequence of notes with intricate fingering. The exercises are marked with 'gva' (glissando) and 'loco' (loco) and include dynamic markings like 'p' and 'f'. The notes are often beamed together, and the fingering numbers (1-4) and '+' signs are placed above or below the notes to indicate specific fingerings and accents.

The same fingering is applicable to Minor keys.

§3. The 2<sup>d</sup> 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 3<sup>d</sup> way in C major, as the thumb cannot well be placed here on the black keys.

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

The image shows a single staff of musical notation with a sequence of notes. The notes are beamed together, and the fingering numbers (1-4) and '+' signs are clearly visible above and below the notes, illustrating the 4th way of fingering.

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





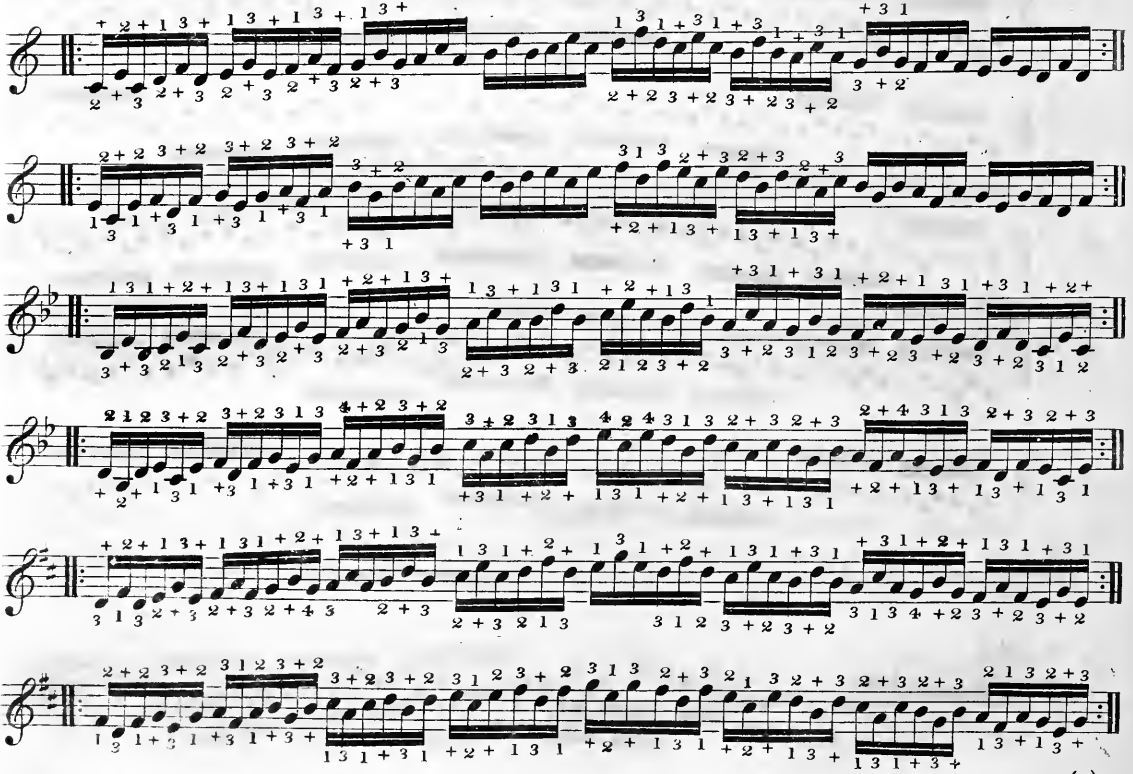
When the extension is enlarged by inverting the Thirds, we must avail ourselves of the little finger.



§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.



10 staves of musical notation, each containing a sequence of notes with various fingerings (1-3) and articulations (+, 2, 3, 4) written above and below the notes. The staves are arranged vertically and represent different keys and rhythmic patterns.

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

N<sup>o</sup> 2.

Musical notation for exercise No. 2, starting with a treble clef and a key signature of two flats. It includes fingerings and articulations. The notation is marked with *gva* (glissando) and *loco* (loco) above certain sections.

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

The first six staves of music show various chromatic and rhythmic patterns. Each staff contains multiple measures of music with fingerings (e.g., 1, 2, 3, 4) and accents (e.g., ^) written above the notes. The patterns include ascending and descending runs, often with slurs and ties. The keys change between staves, including G major, D major, C major, and B-flat major.

It also frequently occurs in a chromatic form:

The next five staves of music show chromatic forms. The first staff is marked 'gva' and 'loco' and features a sequence of notes with fingerings (e.g., 3, 1, 3, 2, 1, 3, 2, 1, 3) and a key signature change from G major to B-flat major. The subsequent staves continue with similar chromatic patterns in various keys, including B-flat major, A-flat major, and G major, with fingerings and accents indicated throughout.

Musical score for 'Thirds with double notes' in three systems. The first system is in G major (one sharp) and features a *loco* section. The second system is in G major and features a *loco* section. The third system is in G major and features a *loco* section. The score includes various fingering numbers (1-4) and accents (+) above the notes.

Thirds with double notes.

Musical score for 'Thirds with double notes' in three systems. The first system is in G major and features a *loco* section. The second system is in G major and features a *loco* section. The third system is in G major and features a *loco* section. The score includes various fingering numbers (1-4) and accents (+) above the notes.

§11. Extensions of a Fourth admitalso of a regular way of Fingering. Ex.

Musical score for 'Extensions of a Fourth admitalso of a regular way of Fingering. Ex.' in two systems. The first system is in G major and features a *loco* section. The second system is in G major and features a *loco* section. The score includes various fingering numbers (1-4) and accents (+) above the notes.

System 1: Treble clef (key signature: two sharps) and bass clef. Fingerings: +3 1 4 + 3 + 3 1 4 + 3 + 3 + 4 1 3 + 3 +, 1 4, 3 + 3 1 4 + 3 +, 4 1 + 3 + 4 1 3 + 3 + 4.

System 2: Treble clef (key signature: two flats) and bass clef. Fingerings: 1 4 1 4 + 3 1 4, 1 4 + 3 1 4, 4 1 4 3 1 4 3 +, 3 1 3 1 4 + 3 1, 3 1 4 1 4 + 3 1, 4 1 4 + 3 1 4 1, 4 2 1 4 1 4 +, 1 4 1 3 + 4 1 4.

System 3: Treble clef (key signature: one flat) and bass clef. Fingerings: + 3 1 4, + 3 + 3, 1 4 + 3, 1 4 + 3, 1 4 3 +, 4 1 3 +, 4 1 3 +, 3 + 4 1.

System 4: Treble clef (key signature: one flat) and bass clef. Fingerings: 3 + 4 +, 4 + 3 +, 4 1 4 +, 3 1 4 +, 4 1 + 4 1, 4 + 4, 1 4 + 3 +, 4 1 4.

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

System 5: Treble clef (key signature: one flat) and bass clef. Fingerings: 1 4 + 1 4 + 1 4 +, 1 4 1 + 4 1, 4 1 + 4 1.

System 6: Treble clef (key signature: one flat) and bass clef. Fingerings: 2 + 2 3 + 2 3 + 2 3 + 2 3 + 2 3 + 2, 3 + 3 2 + 3, 2 + 3, 2 + 3.

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 3<sup>d</sup> or the 4<sup>th</sup> finger as we like; in descending only the 4<sup>th</sup> Ex:

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

(B)



Two staves of musical notation showing descending sixths. The first staff is in G major (one sharp) and the second is in G minor (two flats). Both staves include extensive fingering numbers (1-4) and plus signs (+) above and below the notes to indicate finger placement and movement.

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.

Two staves of musical notation showing other passages of sixths. The first staff is in G major and the second is in G minor. Both staves include extensive fingering numbers (1-4) and plus signs (+) above and below the notes.

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

Four staves of musical notation showing sixths in various keys: D major (two sharps), D minor (two sharps), Bb major (two flats), and Bb minor (two flats). Each staff includes extensive fingering numbers (1-4) and plus signs (+) above and below the notes.

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

One staff of musical notation showing sixths in various keys (D major, D minor, Bb major, Bb minor) with specific fingering instructions (1-4) and plus signs (+) above and below the notes.

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

One staff of musical notation showing inverted sixths in various keys (D major, D minor, Bb major, Bb minor) with specific fingering instructions (1-4) and plus signs (+) above and below the notes.

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.

A musical score for a quick legato passage. It consists of two staves, treble and bass clef. The music is in a key with one flat (B-flat major or D minor). The passage is highly technical, featuring rapid sixteenth-note runs. Numerous fingerings are indicated above and below the notes, including combinations like 4 1 + 3, 3 4, 4 3, 1 4 3, and 3 4. Some notes have a '+' sign above them, indicating a specific fingering or articulation. The piece concludes with a double bar line and repeat dots.

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

A musical score illustrating octave fingering. It consists of four staves, two for the right hand (treble and bass clef) and two for the left hand (treble and bass clef). The music is in a key with one flat. The passage features rapid octave runs. Fingerings are indicated above and below the notes, showing the thumb and little finger on white keys and the thumb and third finger on black keys. The piece concludes with a double bar line and repeat dots.

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

A musical score illustrating a shake of octaves. It consists of two staves, treble and bass clef. The music is in a key with one flat. The passage features rapid octave runs that form a 'shake'. Fingerings are indicated above and below the notes, showing the third and little fingers alternating. The piece concludes with a double bar line and repeat dots.

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

A musical score illustrating wide skips. It consists of two staves, treble and bass clef. The music is in a key with one flat. The passage features wide skips between notes. Fingerings are indicated above and below the notes, showing the third and little fingers alternating. The piece concludes with a double bar line and repeat dots.

In still wider extensions the 2<sup>d</sup> finger is preferable to the 3<sup>d</sup> 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 3<sup>d</sup> finger is not absolutely necessary.

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:

C major.

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

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:

C major.

§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:

R.H.

§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.

Fingering for the Right Hand.

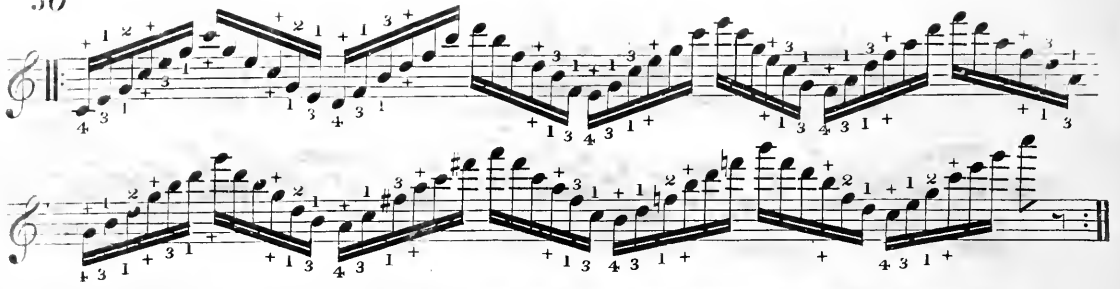
Fingering for the Left Hand.

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.

Five staves of musical notation showing complex fingerings. Each staff contains a sequence of notes with various fingerings indicated by numbers 1-4 and '+' signs. The music is written in a single melodic line on a treble clef staff.

§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:

Five staves of musical notation illustrating a technique to avoid thumb passages. The notation includes notes with sharp signs and various fingerings (1-4) to demonstrate the desired fingering approach.



§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.





§11. These passages are also very often varied by accessory notes, and then the 3<sup>d</sup> way of fingering may generally be applied. Ex:

§12. When the chord is arpeggiated 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.

§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 accessory notes.



The image displays ten staves of musical notation for guitar. Each staff contains a melodic line with various rhythmic patterns and fretting techniques. The notation includes numbers (1-4) indicating fingerings, symbols like '+' for natural harmonics, and slurs for phrasing. The music is written in a key with one sharp (F#) and a 4/4 time signature. The staves are arranged vertically, with the first staff starting at the top and the last staff ending at the bottom. The notation is dense and detailed, typical of a guitar method book or a complex piece of music.

§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.:

Three staves of music illustrating chordal passages. The first staff shows a sequence of chords with fingerings: + 1 2 + 1 2, + 1 3 + 1 3, 1 2 + 1 2, 1 3 + 1 3, 4 3 1 + 3, 4 3 1 + 3. The second staff continues with: 4 3 1 + 3, 4 3 1 + 3, 4 3 1 + 3, 4 3 1 + 3, 4 3 1 + 3, 4 3 1 + 3. The third staff shows: + 1 3 + 4 3, 4 3 1 + 3, 1 + 1 2, 1 + 1 3, 1 + 1 2, 1 + 1 2, 1 + 1 2.

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

R.H.

Right-hand arpeggiated chords with fingerings: 4 3 1 + 1 3, 4 3 1 + 1 3, 4 3 1 + 1 3, 4 2 1 + 1 3, 4 2 1 + 1 3, 4 2 1 + 1 3, 4 2 1 + 1 3, 4 2 1 + 1 3, 4 2 1 + 1 3, 4 2 1 + 1 3.

L.H.

Left-hand arpeggiated chords with fingerings: 4 3 1 + 1 + 1 3, 4 2 1 + 1 + 1 2, 4 3 1 + 1 + 1 3, 4 3 1 + 1 + 1 3, 4 3 1 + 1 + 1 3, 4 3 1 + 1 + 1 3, 4 3 1 + 1 + 1 3, 4 3 1 + 1 + 1 3, 4 3 1 + 1 + 1 3, 4 3 1 + 1 + 1 3.

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.:

R.H.

Right-hand chords in a key with black keys (F# and C#) with fingerings: 4 3 1 + 1 + 1 3, 4 2 1 + 1 + 1 2, 4 2 1 + 1 + 1 2, 2 3 1 + 1 + 1 3, 4 2 1 + 1 + 1 3, 4 2 1 + 1 + 1 2, 4 2 1 + 1 + 1 2.

OR

Alternative fingering for the right-hand chords: 3 1 + 1 + 1 3, 3 1 + 1 + 1 3, 4 2 + 1 + 1 3, 3 1 + 1 + 1 3, 2 1 + 1 + 1 3, 2 1 + 1 + 1 3, 2 1 + 1 + 1 3.

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

Single staff of music in a key with two black keys (Bb and Eb) showing fingerings: 4 2 1 + 1 + 1 2, 4 2 1 + 1 + 1 2, 4 2 1 + 1 + 1 2, 4 2 1 + 1 + 1 2.

As in the 2<sup>d</sup> 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:

R.H.

L.H.

**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 $\flat$  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:

1<sup>st</sup> Position. 2<sup>nd</sup> Position. 3<sup>rd</sup> Position.

As, however, according to the general rule the thumb must not fall on the black key, F $\sharp$ ; 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 2<sup>d</sup> and 3<sup>d</sup> 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 2<sup>d</sup> finger must have been placed on the D. Ex:

L.H.

On the contrary, if F $\sharp$  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.

Musical notation for §3 showing a sequence of chords with fingerings. The notation is in treble and bass clefs, with fingerings indicated by numbers 1-4 above the notes.

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.

Musical notation for §3 showing a sequence of chords with fingerings, including accents on the first note of each group. The notation is in treble and bass clefs, with fingerings and accents indicated.

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:

Musical notation for §4 showing a complex sequence of chords with fingerings. The notation is in treble and bass clefs, with fingerings and accents indicated.



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 1<sup>st</sup> and 3<sup>d</sup> 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.

Three staves of musical notation in treble clef, key signature of one sharp (F#). Each staff contains six measures of music. The notes are primarily eighth and sixteenth notes, often grouped in pairs or fours. Above the notes, various fingering numbers (1, 2, 3, 4) and accents (+) are indicated. The first measure of each staff has a double bar line with repeat dots. The music ends with a double bar line and repeat dots.

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

Six staves of musical notation in treble clef, key signature of one sharp (F#). Each staff contains six measures of music. The notes are primarily eighth and sixteenth notes, often grouped in pairs or fours. Above the notes, various fingering numbers (1, 2, 3, 4) and accents (+) are indicated. The first measure of each staff has a double bar line with repeat dots. The music ends with a double bar line and repeat dots. The final staff includes a 'pizz.' marking above the notes.

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

A musical score for two staves in G major. The top staff features a series of eighth-note patterns with wide intervals, including octaves. Fingerings are indicated by numbers 1-4 and plus signs. The bottom staff provides a more detailed view of the fingering for the same patterns, showing how the thumb and other fingers are used to navigate the wide intervals.

§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.

A musical score for two staves in G major. The passage is highly technical, featuring rapid sixteenth-note runs. It includes markings for 'pizz' (pizzicato) and 'loco' (loco playing). Fingerings are indicated by numbers and plus signs throughout the piece.

The following passage of Triplets has also its peculiar fingering.

A musical score for two staves in G major, focusing on triplet patterns. The top staff shows the triplet runs with specific fingering instructions. The bottom staff provides a more detailed view of the fingering for the triplets, showing how the fingers are used to play the three notes of each triplet.

§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:

The image displays ten staves of musical notation, each representing a sequence of chords in G major. The chords are connected by a melodic line, and the notation includes fingerings (numbers 1-4) and thumb positions (marked with '+').

- Staff 1:** Chords: G4 (1 2 4), A4 (1 4), B4 (1 2 4), C5 (1 2 4), D5 (1 2 4), E5 (1 2 4), F#5 (1 2 4), G5 (1 2 4).
- Staff 2:** Chords: G4 (4 1), A4 (4 1), B4 (3 1), C5 (4 1), D5 (3 1), E5 (4 1), F#5 (4 1), G5 (3 1 4).
- Staff 3:** Chords: G4 (2 1), A4 (2 1 3), B4 (3 4), C5 (1 3 4), D5 (1 1 3), E5 (3 4), F#5 (1 2 4), G5 (3 1 2 4), A5 (3 1 2 4), B5 (3 1 2 4), C6 (3 1 2 4), D6 (3 1 2 4), E6 (3 1 2 4), F#6 (3 1 2 4), G6 (3 1 2 4).
- Staff 4:** Chords: G4 (4 1 4), A4 (4 1 4), B4 (3 1 3), C5 (3 1 3), D5 (3 1 3), E5 (3 1 3), F#5 (3 1 3), G5 (3 1 3), A5 (3 1 3), B5 (3 1 3), C6 (3 1 3), D6 (3 1 3), E6 (3 1 3), F#6 (3 1 3), G6 (3 1 3).
- Staff 5:** Chords: G4 (1 2 4), A4 (1 2 4), B4 (1 2 4), C5 (1 2 4), D5 (1 2 4), E5 (1 2 4), F#5 (1 2 4), G5 (1 2 4), A5 (1 2 4), B5 (1 2 4), C6 (1 2 4), D6 (1 2 4), E6 (1 2 4), F#6 (1 2 4), G6 (1 2 4).
- Staff 6:** Chords: G4 (3 1 3), A4 (4 1 3 4), B4 (4 1 3 4), C5 (4 1 3 4), D5 (4 1 3 4), E5 (4 1 3 4), F#5 (4 1 3 4), G5 (4 1 3 4), A5 (4 1 3 4), B5 (4 1 3 4), C6 (4 1 3 4), D6 (4 1 3 4), E6 (4 1 3 4), F#6 (4 1 3 4), G6 (4 1 3 4).
- Staff 7:** Chords: G4 (1 3 4), A4 (1 3 4), B4 (1 3 4), C5 (1 3 4), D5 (1 3 4), E5 (1 3 4), F#5 (1 3 4), G5 (1 3 4), A5 (1 3 4), B5 (1 3 4), C6 (1 3 4), D6 (1 3 4), E6 (1 3 4), F#6 (1 3 4), G6 (1 3 4).
- Staff 8:** Chords: G4 (4 2 1), A4 (4 2 1), B4 (4 2 1), C5 (4 2 1), D5 (4 2 1), E5 (4 2 1), F#5 (4 2 1), G5 (4 2 1), A5 (4 2 1), B5 (4 2 1), C6 (4 2 1), D6 (4 2 1), E6 (4 2 1), F#6 (4 2 1), G6 (4 2 1).
- Staff 9:** Chords: G4 (4 3 1), A4 (4 3 1), B4 (4 3 1), C5 (4 3 1), D5 (4 3 1), E5 (4 3 1), F#5 (4 3 1), G5 (4 3 1), A5 (4 3 1), B5 (4 3 1), C6 (4 3 1), D6 (4 3 1), E6 (4 3 1), F#6 (4 3 1), G6 (4 3 1).
- Staff 10:** Chords: G4 (1 2 4), A4 (1 2 4), B4 (1 2 4), C5 (1 2 4), D5 (1 2 4), E5 (1 2 4), F#5 (1 2 4), G5 (1 2 4), A5 (1 2 4), B5 (1 2 4), C6 (1 2 4), D6 (1 2 4), E6 (1 2 4), F#6 (1 2 4), G6 (1 2 4).

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 3 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:

§1. Though we shall here write all our rules with reference to, and our Examples in E $\flat$  major; we must observe, that the same rules are also applicable to A $\flat$  major, D $\flat$  major, G $\sharp$  minor, and C $\sharp$  minor; as also with a few exceptions, to B major, and B $\flat$  minor; consequently in all to 7 keys.

§2. The fundamental passage on the chord of E $\flat$  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 accessory 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:

This page contains ten staves of musical notation, likely for a guitar or piano. The music is written in G major (one sharp) and G minor (two flats). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Many notes have '+' signs, possibly indicating breath marks or accents. The music is organized into measures, with some measures containing multiple notes beamed together. The overall style is technical and rhythmic.



Four staves of musical notation in B-flat major, showing various fingering patterns for a scale-like passage. The notation includes finger numbers (1-4) and plus signs indicating specific finger placements.

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

Two systems of musical notation, each with a treble and bass clef staff. The notation shows a sequence of chords and moving lines with detailed fingering instructions, including the use of the thumb on black keys.

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

A single system of musical notation with a treble and bass clef staff, showing a specific fingering technique for a passage involving an octave jump.

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.

The page contains seven systems of musical exercises for the left hand. Each system consists of a treble and bass staff. The exercises are written in G major (one flat) and 3/4 time. The notation includes various rhythmic values (eighths, sixteens, and dotted rhythms) and complex fingering patterns indicated by numbers 1, 2, 3, and 4, often with a '+' sign above the note. Some exercises include articulation marks such as 'pizz.' (pizzicato) and 'loco' (loco). The exercises are designed to improve finger independence and smooth transitions between notes.

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.

Three staves of musical notation in treble clef with a key signature of two sharps (F# major/D# minor). The music features various melodic lines with intricate fingering indicated by numbers 1-4 and plus signs. The first staff includes slurs and repeat signs. The second and third staves continue the melodic development with similar fingering patterns.

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

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

Two staves of musical notation in treble clef with a key signature of two sharps. The music consists of mixed passages with various rhythmic and melodic figures. Fingering is indicated by numbers 1-4 and plus signs, often with 'x' marks indicating specific fingerings or techniques. The notation includes slurs and repeat signs.

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.

Four staves of musical notation in treble clef with a key signature of two sharps. The music features complex passages with many slurs and repeat signs. Fingering is indicated by numbers 1-4 and plus signs. The notation is dense and includes various rhythmic patterns.

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.

The image displays ten musical staves, each representing a different key signature. Each staff contains a chromatic passage with various fingering numbers (1-4) and dynamic markings such as *gva* (gracevole) and *loco*. The passages are written in treble clef and include various rhythmic values and accidentals. The keys shown are: C major, G major, D major, A major, E major, B major, F major, C minor, G minor, and D minor. The first staff is in C major, the second in G major, the third in D major, the fourth in A major, the fifth in E major, the sixth in B major, the seventh in F major, the eighth in C minor, the ninth in G minor, and the tenth in D minor. Each staff begins with a key signature change and a double bar line. The passages are connected by dashed lines, and some are marked with *gva* and *loco* above the notes. Fingering numbers are placed below the notes to indicate fingerings. Some notes have 'x' marks above them, possibly indicating natural harmonics or specific articulation. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom.

Three staves of musical notation in treble clef, each with a key signature of one sharp (F#). The first staff begins with a *ppa* dynamic and ends with a *loco* dynamic. The second staff begins with a *ppa* dynamic and ends with a *loco* dynamic. The third staff begins with a *ppa* dynamic and ends with a *loco* dynamic. Each staff contains a sequence of notes with various fingerings indicated by numbers 1-4 and plus signs (+). The notes are primarily eighth and sixteenth notes, often beamed together.

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.

A single staff of musical notation in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings indicated by numbers 1-4 and plus signs (+). The notes are primarily eighth and sixteenth notes, often beamed together.

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

Five staves of musical notation in treble clef, each with a key signature of one sharp (F#). The first staff begins with a *ppa* dynamic and ends with a *loco* dynamic. The second staff begins with a *ppa* dynamic and ends with a *loco* dynamic. The third staff begins with a *ppa* dynamic and ends with a *loco* dynamic. The fourth staff begins with a *ppa* dynamic and ends with a *loco* dynamic. The fifth staff begins with a *ppa* dynamic and ends with a *loco* dynamic. Each staff contains a sequence of notes with various fingerings indicated by numbers 1-4 and plus signs (+). The notes are primarily eighth and sixteenth notes, often beamed together.

This page contains ten staves of musical notation for guitar, likely for a piece in 2/4 time. The notation includes various fretting techniques such as triplets, slurs, and specific fingering patterns. Dynamics like *gva* (pizzicato) and *loco* (loco) are indicated throughout. The key signature changes from one sharp (F#) to two sharps (F# and C#) and then to two flats (Bb and Eb). The notation is dense with notes and includes many numerical fretting indicators (e.g., 1, 2, 3, 4) and rhythmic markings.



This page contains ten staves of musical notation for guitar, likely for a piece in the style of a classical or romantic guitar. The notation includes various fretting techniques such as triplets, slurs, and specific fingering patterns. Dynamics like *gva* (grace) and *loco* are indicated above certain passages. The key signature is G major (one sharp), and the time signature is 3/4. The music is written in a single melodic line on a treble clef staff. The notation includes many accidentals and specific fretting instructions (e.g., +1, +2, +3) above the notes. There are also some 'x' marks above notes, possibly indicating natural harmonics or specific playing techniques. The page is numbered 71 in the top right corner.



Musical staff 1: Treble clef, key signature of one flat (Bb). Rhythmic notation with notes and fingerings (1, 2, 3) and accents (+).

Musical staff 2: Treble clef, key signature of one flat (Bb). Rhythmic notation with notes and fingerings (1, 2, 3) and accents (+).

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb). Rhythmic notation with notes and fingerings (1, 2, 3, 4) and accents (+).

Musical staff 4: Treble clef, key signature of two flats (Bb, Eb). Rhythmic notation with notes and fingerings (1, 2, 3, 4) and accents (+).

Musical staff 5: Treble clef, key signature of three flats (Bb, Eb, Ab). Rhythmic notation with notes and fingerings (1, 2, 3, 4) and accents (+).

Musical staff 6: Treble clef, key signature of three flats (Bb, Eb, Ab). Rhythmic notation with notes and fingerings (1, 2, 3, 4) and accents (+).

Musical staff 7: Treble clef, key signature of three flats (Bb, Eb, Ab). Rhythmic notation with notes and fingerings (1, 2, 3, 4) and accents (+).

Musical staff 8: Treble clef, key signature of three flats (Bb, Eb, Ab). Rhythmic notation with notes and fingerings (1, 2, 3, 4) and accents (+).

Musical staff 9: Treble clef, key signature of three flats (Bb, Eb, Ab). Rhythmic notation with notes and fingerings (1, 2, 3, 4) and accents (+).

Musical staff 10: Treble clef, key signature of three flats (Bb, Eb, Ab). Rhythmic notation with notes and fingerings (1, 2, 3, 4) and accents (+).

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

R.H.    
 L.H. 


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

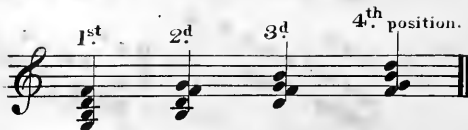
R.H.    
   
 L.H.    


(B)

P A S S A G E S F O U N D E D O N T H E C H O R D O F T H E S E V E N T H .

§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.

75

and the same  
in descending.

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.

&c.

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

Three systems of piano exercises, each consisting of a treble and bass staff. The exercises feature complex rhythmic patterns and fingerings. The first system is in G major (one sharp), the second in B-flat major (two flats), and the third in D-flat major (three flats). Fingerings are indicated by numbers 1-4 above or below notes, and articulations like '+' and '2+' are used throughout.

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

Three systems of piano exercises, each consisting of a treble and bass staff. The exercises are in C major, B-flat major, and D-flat major. They feature complex rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-4 above or below notes, and articulations like '+' and '2+' are used throughout.

4 2 + 1 + 1    2 + 1 2 3 1 2    4 2 + 1 + 1    3 1 + 3 2 1    4 2 1 3 1 +    3 1 + 3 2 1 4

2 1 2 3 1 2    + 1 + 2 4 2    1 2 4 1 + 1    + 1 2 1 2 4    1 3 4 1 + 1    + 1 2 1 2 4

2 4 2 1 2 1 + 1 + 2 4 2    1 4 2 1 2 1    + 1 2 1 2 4    1 3 4 1 + 1    + 1 2 1 2 4

&c.

§ 6. In the following grouping of notes or *melodical 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#)

4 + 2 1    4 + 2 1    4 + 2 1    4 2 1 2    4 + 1 2    4 + 1 2    1 + 3 +    2 + 2 1    4 + 3 +    2 + 2 1    4 2 1 2 + 2 + 3    4 + 1 2    2 + 3

2 4 1 2    + 4 1 2    + + 1 2    + 4 1 2    + 1 2 1    + + 2 1    1 3 + 2    1 3 + 2    + 1 2 +    2 1 4 +    2 1 4 +    2 1 4 +

4 + 2 1    4 + 2 1    4 + 2 1    4 + 2 1    4 + 2 1    4 + 2 1    2 4 + 4    1 3 + 2    1 3 + 2    2 1 4 +

2 + 2 1    4 + 3 +    2 + 2 1    4 2 1 2 + 2 + 3    4 + 1 2 + 2 + 3    3 1 4 +    2 + 2 1    4 1 4 +    2 + 2 1    4 2 1 3 + 2 + 4    1 4 1 3 + 2 + 4

2 4 + 4    1 3 + 2    + 1 2 +    3 1 4 +    2 + 2 +    3 1 4 +    2 4 + 4    1 4 1 2    1 4 1 2    + 1 2 1    4 1 4 +    2 + 2 1    4 1 4 +

2 4 + 4    1 3 + 2    + 2 + 4    3 1 4 +    2 + 2 +    3 1 4 +    2 4 + 4    1 4 1 2    2 4 + 4    1 4 1 2    2 + 2 1    4 1 4 +

2 1 3 1    4 1 4 +    2 1 3 1    4 2 1 3    1 2 + 4    1 4 1 3    1 2 + 4    3 1 4 +    2 1 3 1    4 1 4 +    2 1 3 1

2 4 1 4    1 3 1 2    + 4 1 4    3 1 4 1    4 + 2 1    3 1 4 1    3 1 4 1    2 4 1 4    1 3 1 2    + + 1 4    2 4 1 4

2 4 1 4    1 3 1 2    + 4 1 4    3 1 4 1    4 + 2 1    3 1 4 1    3 1 4 1    2 4 1 4    1 3 1 2    + + 1 4    2 4 1 4

4 2 1 3    1 2 + 4    1 4 1 3    1 2 + 4    2 1 3 +    2 1 3 2    4 3 2 3    1 2 + 3    1 2 + 3

+ 1 2 1    3 1 4 1    2 1 3 +    2 1 3 +    + 3 1 2    + 1 2 1    3 + 2 1    3 + 2 1    3 + 2 1

4 + 2 1    3 1 4 1    2 1 3 +    2 1 3 +    + 3 1 2    + 1 2 1    3 + 2 1    3 + 2 1    3 + 2 1

2 4 1 2    + 3 1 2    + 4 1 2    + 3 1 2    + 1 2 1    3 + 2 1    3 + 2 1    3 + 2 1

This section contains three systems of musical notation, each with a treble and bass staff. The music consists of eighth-note and sixteenth-note patterns. Fingerings are indicated by numbers 1-4 above or below notes. The systems are organized into measures with repeat signs. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The key signature is one sharp (F#).

§7. The Enharmonic Chord or Diminished Seventh, each note of which is at the distance of a minor 3<sup>d</sup> 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.

This section contains two systems of musical notation, each with a treble and bass staff. The music consists of eighth-note and sixteenth-note patterns, similar to the previous section but with different fingerings. Fingerings are indicated by numbers 1-4 above or below notes. The systems are organized into measures with repeat signs. The first system has 8 measures, and the second has 8 measures. The key signature is one flat (Bb).



§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.

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

The musical score consists of four systems, each with a treble and bass staff. The time signature is 3/4. The key signature starts with one sharp (F#) and changes to one flat (Bb) in the second system. The music is highly technical, featuring intricate rhythmic patterns and specific fingerings indicated by numbers 1-4 and '+' signs. The score includes repeat signs and ends with a double bar line and a fermata. The final measure of the fourth system is marked with '&c.'.

as also in this.

Three systems of piano music, each consisting of a treble and bass staff. The music is highly technical, featuring rapid sixteenth-note passages. Above and below the staves, there is extensive fingering notation using numbers 1-4 and '+' signs, indicating fingerings for various notes and chords. The key signature is one flat (B-flat), and the time signature is 4/4.

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.

both hands.

Two systems of piano music, each with a treble and bass staff. The music is in 4/4 time with a key signature of one flat. Above and below the staves, there are numbers 1, 2, 3, 4 and '+' signs, indicating fingerings for specific notes. The first system shows a sequence of notes where the thumb (1) is used to play notes that would otherwise require passing under or over fingers. The second system continues this pattern.

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

Two systems of piano music, each with a treble and bass staff. The music is in 4/4 time with a key signature of one flat. Above and below the staves, there is extensive fingering notation using numbers 1-4 and '+' signs, indicating fingerings for various notes and chords. The first system shows a sequence of notes where the thumb (1) is used to play notes that would otherwise require passing under or over fingers. The second system continues this pattern.

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.

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.

The exercises are organized as follows:

- Staff 1:** 1<sup>st</sup> Position. *gva* (measures 1-4), *loco* (measures 5-8). 2<sup>d</sup> Position. *gva* (measures 9-12), *loco* (measures 13-16).
- Staff 2:** 3<sup>d</sup> Position. *gva* (measures 1-4), *loco* (measures 5-8). 1<sup>st</sup> Position. *gva* (measures 9-12), *loco* (measures 13-16).
- Staff 3:** 2<sup>d</sup> and 3<sup>d</sup> Positions. *gva* (measures 1-4), *loco* (measures 5-8). all 3 Positions. *gva* (measures 9-12), *loco* (measures 13-16).
- Staff 4:** all 3 Positions. *gva* (measures 1-4), *loco* (measures 5-8). 1<sup>st</sup> Position. *gva* (measures 9-12), *loco* (measures 13-16).
- Staff 5:** 2<sup>d</sup> Position. *gva* (measures 1-4), *loco* (measures 5-8). 3<sup>d</sup> Position. *gva* (measures 9-12), *loco* (measures 13-16).

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

The exercise shows a sequence of chords in double notes, with a thumb placement on a black key (F#) indicated by a '3' above the note. The sequence includes *gva* and *loco* markings.

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



A musical staff showing ascending and descending scales in G major and G minor. Fingerings are indicated by numbers 1-4 above the notes. The ascending scale in G major uses fingerings 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4. The descending scale in G major uses 4-3-2-1, 4-3-2-1, 4-3-2-1, 4-3-2-1. The ascending scale in G minor uses 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4. The descending scale in G minor uses 4-3-2-1, 4-3-2-1, 4-3-2-1, 4-3-2-1.

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

Five musical staves showing various chord progressions and scales. Each staff includes fingerings (1-4) and some include a '+' sign above notes. The first staff shows a sequence of chords: G major, A minor, B minor, C major, D major, E major, F major, G major. The second staff shows a similar sequence: G major, A minor, B minor, C major, D major, E major, F major, G major. The third staff shows a sequence: G major, A minor, B minor, C major, D major, E major, F major, G major. The fourth staff shows a sequence: G major, A minor, B minor, C major, D major, E major, F major, G major. The fifth staff shows a sequence: G major, A minor, B minor, C major, D major, E major, F major, G major.

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

Three musical staves showing passages with 'gva' and 'loco' markings. The first staff shows a sequence of chords: G major, A minor, B minor, C major, D major, E major, F major, G major. The second staff shows a sequence: G major, A minor, B minor, C major, D major, E major, F major, G major. The third staff shows a sequence: G major, A minor, B minor, C major, D major, E major, F major, G major. The 'gva' marking is placed above the notes in the second and third staves, and the 'loco' marking is placed below the notes in the second and third staves.

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

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music consists of six measures of double-note chords. Fingerings are indicated above the notes: 2+1+, 2+1+, 2+1+, 3+1+, 2+1+, and 3+1+. Dynamics include *gva* (gradually) and *loco* (loco). The word *legato* is written below the first measure.

Second system of musical notation. The upper staff continues with double-note chords. Fingerings include 2+1+, 3+1+, 2+1+, and 4/3. Dynamics include *gva* and *loco*. The lower staff continues with single-note accompaniment.

Third system of musical notation. The upper staff features double-note chords with fingerings 4/2+1+, b 4/3, b 4/2, and 4/3. Dynamics include *gva* and *loco*. The lower staff continues with single-note accompaniment.

Fourth system of musical notation. The upper staff continues with double-note chords. Fingerings include 4 1/2+1/2, 4 1/3+1/3+1/3, 3 1/3+1/3, 4 1/2+1/2, 4 3/1, 4 3/1, 4 2/1, and 3 1/3+1/3. Dynamics include *gva* and *loco*. The lower staff continues with single-note accompaniment.

Fifth system of musical notation. The upper staff continues with double-note chords. Fingerings include 4 3/1+1/3, 4 2/1+1/2, 4 3/1, 4 2/1, 4 3/1, and 4 2/1. Dynamics include *gva* and *loco*. The lower staff continues with single-note accompaniment.

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:

Musical notation for a staccato run in thirds in C major. The piece consists of two staves (treble and bass clef). The melody is written in eighth notes, and the bass line is in quarter notes. The run is divided into three measures. Above the treble staff, the first measure has fingering 2+2, 2+2, 2+2, 2+2; the second measure has 3 3 3 3 3 1, 3 3 3 1 1 1; the third measure has 3 3 3 3 3 3, 3 3 3. Below the bass staff, the first measure has 2+2, 2+2, 2+2, 2+2; the second measure has 1 1 1 1 1 1, 3 3 3 3 3 3; the third measure has 3 3 3 3 3 3, 3 3 3.

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

Musical notation for a legato run in thirds in C major, showing three different fingering patterns. The piece consists of two staves (treble and bass clef). The melody is written in eighth notes, and the bass line is in quarter notes. The run is divided into three measures. Above the treble staff, the first measure has fingering 2 3 2 3, 2 3 2 3, 2 3 2 3; the second measure has 3 2 3 1, 3 2 3 1, 3 2 3 1; the third measure has 2 3 2 3, 2 3 2 3, 2 3 2 3. Above the bass staff, the first measure has 2 1 1 2, 2 1 1 2, 2 1 1 2; the second measure has 3 2 3 1, 3 2 3 1, 3 2 3 1; the third measure has 2 3 2 3, 2 3 2 3, 2 3 2 3. The notation is labeled '1st way'. The second and third ways follow similar patterns with different fingerings. The notation is labeled '2nd way' and '3rd way'. The piece includes markings for 'gva' (grace notes) and 'loco' (loco playing).

The player should have all these 3 ways, perfectly at his command; though the two first are the most useful, as the 3<sup>d</sup> 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 2<sup>d</sup> finger so long as the bottom note is a white key, and we employ the 1<sup>st</sup> and 3<sup>d</sup> 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 1<sup>st</sup> and 3<sup>d</sup> 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.

This page contains seven staves of musical notation, likely for guitar, written in treble clef. Each staff is filled with complex rhythmic patterns and fingering numbers (1-4) placed above or below the notes. The notation includes various dynamic markings such as *gva* (gravidissimo) and *loco* (loco). The music is organized into measures, with some measures containing repeat signs. The overall style is highly technical and rhythmic.

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

The image displays six musical staves, each representing a different minor key. Each staff contains a sequence of eighth-note runs in thirds. The keys are: C minor, D minor, E minor, F minor, C# minor, and B minor. Above the notes, specific fingering numbers (1, 2, 3, 4) are indicated for various notes. Performance markings such as 'gva' (grace) and 'loco' are used to denote specific playing techniques. The staves are arranged vertically, with C minor at the top and B minor at the bottom.

And in like manner the player must avail himself in all the remaining keys of the appropriate use of the 1<sup>st</sup> 2<sup>d</sup> &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.

A single musical staff labeled 'I.' showing a run in thirds. The notes are grouped into pairs of eighth notes. Detailed fingering numbers are provided for every note in the sequence, illustrating a specific fingering technique for playing these passages.

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

Example 1: A sequence of chords in G major and G minor. The first part is in G major (one sharp), and the second part is in G minor (two flats). Fingerings are indicated by numbers 1-4 and '+' signs above or below the notes.

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

Example 2: A sixteenth-note passage starting with a fermata. The fingering '2' is written above the first few notes. The passage is in G major.

Example 3: A sixteenth-note passage starting with a fermata. The fingering '3' is written above the first few notes. The passage is in G major.

Example 4: A sixteenth-note passage starting with a fermata. The fingering '4' is written above the first few notes. The passage is in G major.

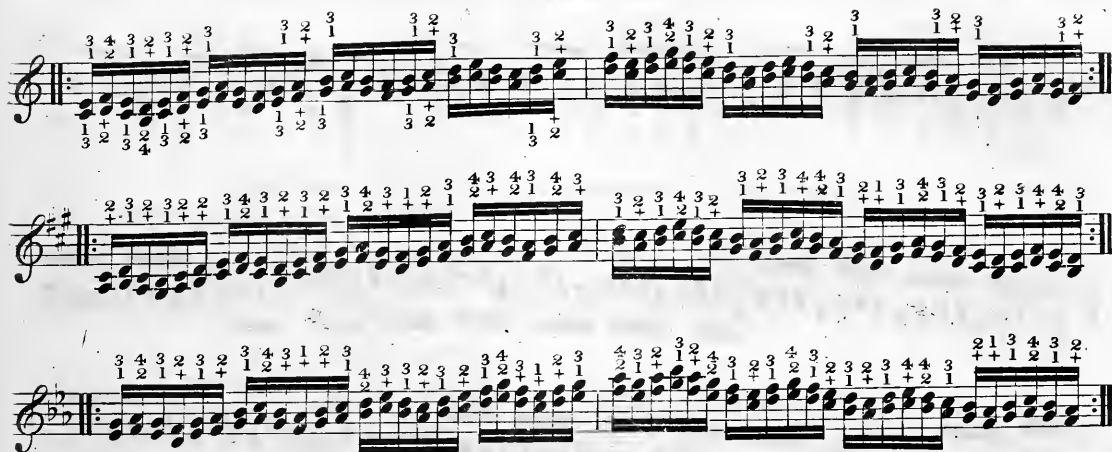
Example 5: A sixteenth-note passage starting with a fermata. The fingering '4' is written above the first few notes. The passage is in G major.

Example 6: A sixteenth-note passage starting with a fermata. The fingering '3' is written above the first few notes. The passage is in G major.

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

Example 7: A sixteenth-note passage starting with a fermata. The fingering '3' is written above the first few notes. The passage is in G major. A 'pva' marking is present above the second staff.





Three staves of musical notation in treble clef, showing legato exercises. Each staff contains six measures of music with various fingerings indicated above and below the notes. The exercises involve complex combinations of eighth and sixteenth notes, often with ties and slurs.

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

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



A single staff of musical notation in treble clef, illustrating a third with fingerings. It contains six measures of music with fingerings indicated above and below the notes. The exercises involve chords and intervals with specific fingerings.

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.



Four staves of musical notation in treble clef, showing legato exercises. Each staff contains six measures of music with various fingerings indicated above and below the notes. The exercises involve complex combinations of eighth and sixteenth notes, often with ties and slurs, and focus on smooth transitions between repeated fingers.

The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth-note chords with various fingerings such as 1 1 2 3 3 2, 1 1 2 3 2 1, and 1 2 3 4 3 2 1. The second staff continues with similar patterns, including 4 3 2 1 and 1 2 3 4 3 2 1. The third staff is in a key signature of two flats (B-flat and E-flat) and includes patterns like 1 4 4 3 and 1 4 3 2 1.

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

The first staff is in a key signature of two flats (B-flat and E-flat) and shows chords with fingerings like 4 2 3 1 and 4 3 2 1. The second staff continues with similar chords, including 4 3 2 1 and 4 2 3 1.

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.

The staff is in a key signature of two flats (B-flat and E-flat) and features double notes with fingerings such as 3 4 3 2, 3 4 3 2, and 3 1 2.

Those whose fingers are too thick to pass conveniently between the black keys, must take the 3<sup>d</sup> and 7<sup>th</sup> turns in the following manner.

The staff is in a key signature of two flats (B-flat and E-flat) and shows double notes with fingerings like 2 1 2 and 3 2 1.

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

Two staves of music showing chromatic runs. The first staff has fingerings: 2, 3, 4, 3, 2, 1; 2, 3, 4, 3, 2, 1; 2, 3, 4, 3, 2, 1; 2, 3, 4, 3, 2, 1. The second staff has fingerings: 2, 3, 4, 3, 2, 1; 2, 3, 4, 3, 2, 1; 2, 3, 4, 3, 2, 1; 2, 3, 4, 3, 2, 1.

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

Two staves of music showing chromatic runs with a 4th finger. The first staff has fingerings: 4, 1, 2, 3, 2, 1, 1; 4, 1, 2, 3, 2, 1, 1; 4, 1, 2, 3, 2, 1, 1; 4, 1, 2, 3, 2, 1, 1. The second staff has fingerings: 4, 1, 2, 3, 2, 1, 1; 4, 1, 2, 3, 2, 1, 1; 4, 1, 2, 3, 2, 1, 1; 4, 1, 2, 3, 2, 1, 1.

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

Two systems of musical notation. The first system is labeled 'First way.' and shows 'R.H.' and 'L.H.' with fingerings: 2, 3, 2, 1, 2, 3, 2, 1; 3, 4, 3, 2, 3, 4, 3, 2; 2, 3, 2, 1, 2, 3, 2, 1. The second system is labeled 'Left hand 1st way.' and shows fingerings: 3, 2, 1, 2, 3, 2, 1; 3, 2, 1, 2, 3, 2, 1; 3, 2, 1, 2, 3, 2, 1; 3, 2, 1, 2, 3, 2, 1.

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 2<sup>d</sup> finger constantly alternates with the 3<sup>d</sup>, except that the 4<sup>th</sup> finger is placed on each upper A and E.

At the very beginning, the 3<sup>d</sup> 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 2<sup>d</sup> 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 2<sup>d</sup> 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.



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 4<sup>th</sup> finger, the 2<sup>d</sup> must be taken; nay, at times, even 3<sup>d</sup> and 4<sup>th</sup> may be employed.

*legato.*

*gva* *loco*

*legato.*

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

EX:

The example consists of two systems of piano music. The first system shows a chromatic scale with fingering numbers (3, 4, 1, 2, 3, 4) and plus signs above the notes. The second system, labeled "OR.", shows an alternative fingering approach for the same chromatic scale.

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.

This example illustrates fingering for chromatic fourths. It is divided into two systems. The first system is marked "gva" and shows a chromatic scale of fourths with specific fingering numbers above the notes. The second system is marked "loco" and shows a similar chromatic scale of fourths with different fingering numbers.



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:

The musical score consists of five systems, each showing a primary fingering method and an alternative ('OR') method for staccato runs in fourths. The first system is in C major. The second system is in D major. The third system is in E major and includes markings for 'poco' and 'loco'. The fourth system is in F major. The fifth system is in G major. Fingerings are indicated by numbers 1-4 above notes, often with '+' signs indicating staccato articulation.

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



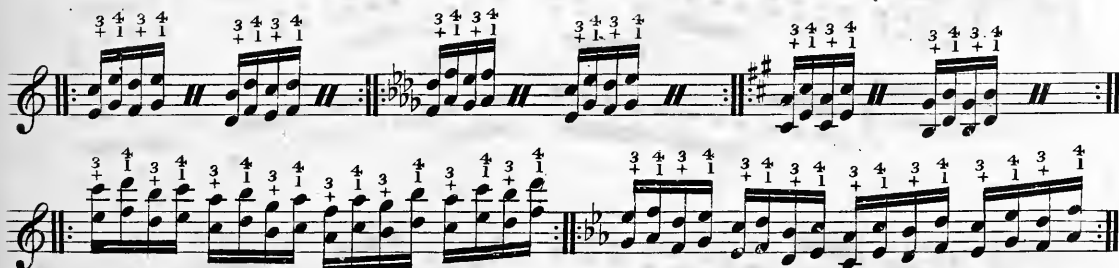
In other keys, we must avoid placing the thumb and little finger on the black keys. Ex:



§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.

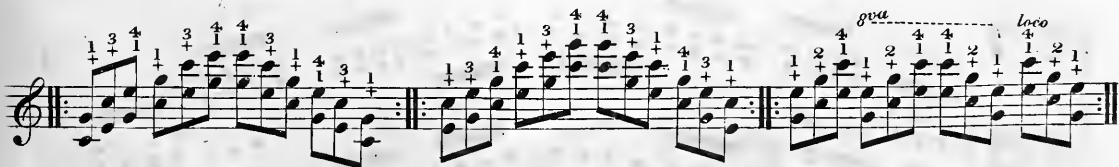


§3. The following passages are of very frequent occurrence.



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 Db major as in Ab major; and the same in C# minor and A# minor.

The musical score consists of several systems of notation. The first system features a treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It includes dynamic markings such as *pva* (pizzicato) and *loco*. The notation is heavily annotated with fingerings (numbers 1-4) and plus signs (+) indicating specific fingerings for each note. The second system continues this notation with similar annotations. The third system is marked *legato* and shows a more fluid, connected melodic line. The fourth system returns to a more rhythmic, chordal texture with detailed fingerings. The fifth system shows a continuation of the melodic line with various key signature changes indicated by sharp and flat symbols. The sixth system concludes with a final melodic phrase and a double bar line.

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 3<sup>d</sup> finger instead of the 4<sup>th</sup> finger, because in this way the arm remains more quiet, and we are thus enabled to play with the requisite degree of Legato.

Musical notation for §2 showing octave passages with various fingering patterns (4, 3, 4, 3, 4, 4, 3, 4, 4, 3, 4, 3, 4, 3, 4, 3) above and below the notes.

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

Musical notation for §3 showing octave passages with fingering patterns (2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4) above and below the notes.

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

Musical notation for 'Shakes in octaves' showing rapid repeated notes with fingering patterns (4 3 4 3, 4 3 4 3, 4 3 4 3, 4 3 4 3, 4 3 4 3) above and below the notes.

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

Musical notation for 'Skips' showing octave passages with various fingering patterns (4 3 4 3, 4 3 4 3, 4 3 4 3, 4 3 3 4, 4 3 3 4, 3 3 4 4, 3 3 4 4, 3 3 4 4, 3 3 4 4) above and below the notes.

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

Musical notation for §4 showing arpeggiated octaves with fingering patterns (4+4+4, 4+4+4, 4+4+4, 4+4+4) above and below the notes.

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

Two systems of piano exercises for arpeggiated octaves in descending motion. The first system is in B-flat major (one flat) and the second is in D major (two sharps). Each system consists of a treble and bass clef staff with complex rhythmic patterns and fingering numbers (1-4) and plus signs indicating finger combinations.

Arpeggiated Octaves in descending.

Two systems of piano exercises for arpeggiated octaves in descending motion. The first system is in D major (two sharps) and the second is in B-flat major (one flat). Each system consists of a treble and bass clef staff with complex rhythmic patterns and fingering numbers (1-4) and plus signs indicating finger combinations.

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





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

**L.H.**

**R.H.**

**both hands.**

**R.H.**

3192 (B)

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 found on Extensions exceeding the octave.

The image displays five examples of musical passages for piano, each presented as a grand staff with two systems of notation (treble and bass clefs). Each example includes technical markings such as *gva* (grand vite) and *loco*, and detailed fingering numbers (1-4) for both hands. The passages are complex, featuring rapid sixteenth-note runs and chord extensions. The fifth example includes a more extensive sequence of fingering numbers at the bottom of the bass staff: 4 1 + 1 4 1 4 1 + 1 4 1, 4 1 4 4, 4 3 + 3 4 3, and 4 2 + 2 4 2 4 1 + 1 4 1 4 1 + 1 4 1.

The image displays four systems of musical notation for piano, each consisting of a treble and bass clef staff. The notation includes various fingerings (numbers 1-4), accents, and dynamic markings like 'gva' and 'loco'. The first system is in B-flat major, 2/4 time. The second system is in D major, 4/4 time. The third system is in D major, 4/4 time. The fourth system is in C major, 4/4 time.

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 1<sup>st</sup> 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.

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

3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +      2 1 + 2 1 + 2 1 + 2 1 +      1 + 1 + 1 + 1 + 1 + 1 + 1 + 1 +

3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +      2 1 + 2 1 + 2 1 + 2 1 +      1 + 1 + 1 + 1 + 1 + 1 + 1 + 1 +

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 2<sup>d</sup> way for the repeated percussiveness of a key in triplets, or whenever the key is to be struck only 3 times.

The 3<sup>d</sup> 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.

*both hands.*

3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +      3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +

3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +      3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +

3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +      3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +

2 1 + 2 1 + 2 1 + 2 1 +      2 1 + 2 1 + 2 1 + 2 1 +      2 1 + 2 1 + 2 1 + 2 1 +

2 1 + 2 1 + 2 1 + 2 1 +      1 + 1 + 1 + 1 + 1 + 1 +      1 + 1 + 1 + 1 + 1 + 1 +

2 1 + 2 1 + 2 1 + 2 1 +      1 + 1 + 1 + 1 + 1 + 1 +      1 + 1 + 1 + 1 + 1 + 1 +

1 + 1 + 1 + 1 + 1 + 1 +      1 + 1 + 1 + 1 + 1 + 1 +      1 + 1 + 1 + 1 + 1 + 1 +

1 + 1 + 1 + 1 + 1 + 1 +      1 + 1 + 1 + 1 + 1 + 1 +      1 + 1 + 1 + 1 + 1 + 1 +

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:

Example 4 consists of three staves of music. The first staff shows a sequence of triplets with fingerings: 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3. The second staff shows a sequence of triplets with fingerings: 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3. The third staff shows a sequence of triplets with fingerings: 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3.

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

Example 5 consists of two staves of music. The first staff shows a sequence of triplets with fingerings: 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3. The second staff shows a sequence of triplets with fingerings: 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3, 3 2 1 + 3 2 1 + 3.

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

Example 6 consists of a single staff of music showing a sequence of triplets with fingerings: 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1.

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:

Example 7 consists of a single staff of music showing a sequence of triplets with fingerings: 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1, 3 2 1 3 2 1 3 2 1 3 2 1.

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

To this appertains.

1<sup>st</sup> 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.

2<sup>ly</sup> 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 blackkey, or after a skip.

3<sup>ly</sup> 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.

4<sup>ly</sup> 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 melodical 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.

R.H.

The first staff of the R.H. section contains two measures of music. The first measure has a treble clef and a key signature of one flat. It features a sequence of eighth notes with fingerings: 3 2 1 +, 3 2 1 +, 3 2 1 +, and a triplet of eighth notes. The second measure continues with 3 2 1, 3 2 1, 3 2 1, 3 2 1, followed by a double bar line and then 2 1 +, 2 1 +, 2 +, and a triplet of eighth notes. The second staff also has a treble clef and one flat key signature. It starts with 2 1 +, 2 1 +, 2, 2, followed by a double bar line and then 3 2 1 +, 3 2 1 +, 3 2 1 +, 3 2 1 +, 3 2 1 +, 3 2 1 +, 3, and a triplet of eighth notes.

L.H.

The first staff of the L.H. section has a bass clef and one flat key signature. It contains two measures: 2 1 +, 2 1 +, 2, 2, followed by a double bar line and then 2 1 +, 2 1 +, 2, 2. The second staff also has a bass clef and one flat key signature. It starts with 3 2 1 +, 3 2 1 +, 3, followed by a double bar line and then 2 1 +, 2 1 +, 2, 2, followed by another double bar line and then 2 1 +, 2 1 +, 2, 2. The third staff has a bass clef and one flat key signature. It begins with 3 2 1 +, 3 2 1 +, 3, followed by a double bar line and then 3, 3, 3, followed by another double bar line and then 2 1 +, 2 1 +, 2 1 +, 2 1 +, 2 1 +, 2 1 +, 2, 2.





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  $A\flat$  major, we see that the 2<sup>d</sup> 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.



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

The musical score for §14 consists of four staves of music. Each staff contains a sequence of notes with specific fingering instructions written above or below them. The first two staves are in a major key, and the last two are in a minor key. The fingering includes numbers 1-4 and plus signs (+) indicating repeated percussive strokes.

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.

The musical score for the left hand of §14 consists of two staves. The notes are accompanied by detailed fingering notations, including numbers 1-4 and plus signs (+), indicating the specific fingerings and percussive strokes for each note.

§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.

The musical score for §15 consists of two staves of music. The notes are accompanied by fingering notations, including numbers 1-4 and plus signs (+), indicating the specific fingerings and percussive strokes for each note.

Three staves of music. The top staff is in treble clef with a 4/4 time signature. It features a melodic line with repeated eighth-note patterns, marked with fingerings (1, 2, 3, 4) and accents (+). The middle and bottom staves are in bass clef and provide harmonic accompaniment with similar rhythmic patterns and fingerings.

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 percussive a sort of undulation of a note is to be produced; and particularly when this is combined with an *ACCELERANDO* or *rallentando*, a single finger is often preferable. Ex:

A piano score consisting of two staves. The upper staff is in treble clef and features a single note held down with repeated percussive attacks, indicated by dots above the note. The lower staff is in bass clef and provides a harmonic accompaniment. The piece is marked with a piano (*p*) dynamic.

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

Three staves of music. The top staff is in treble clef and features a complex rhythmic pattern with repeated eighth-note groups, marked with fingerings (1, 2, 3, 4) and accents (+). The middle and bottom staves are in bass clef and provide harmonic accompaniment with similar rhythmic patterns and fingerings.





CILINGING THE FINGERS IN SCALES.

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 2<sup>d</sup> 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:

Four systems of piano scale passages. Each system consists of a grand staff with treble and bass clefs. The first system is in G major, the second in G minor, and the third in F major. The music features repeated notes with fingerings and accents. Performance markings include 'gva' (gracefully) and 'loco' (loco). Fingerings are indicated by numbers 1-4 and '+' signs. Some systems include circled 'C' symbols.

§ 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.

Two systems of piano scale passages. Each system consists of a grand staff with treble and bass clefs. The first system is in G major and the second in G minor. The music features repeated notes with fingerings and accents. Performance markings include 'gva' (gracefully) and 'loco' (loco). Fingerings are indicated by numbers 1-3 and '+' signs.

The first system shows a treble staff with a sequence of eighth notes and a bass staff with a similar sequence. Fingerings include 2 1 + 1, 2 +, 3 1, 2 1, 2 +, 3 3, 1 + 2, 1 2, and 1 3. The second system continues with patterns like 1 1 + 1, 2 + 1 2, 3 1 + 1, 2 +, 1 2, 1 3, 2 +, 1 1 + 1, 2 + 1, 2 3 1 + 1, and 2 1. The third system features 2 +, 3 1, 2 1, 2 + 1 2, 3 3 2 1 + 2, 1 + 1 3 2 1 + 3, 3 +, 2 +, 1 3, and 3 +.

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

The first system shows a treble staff with patterns like ++ 1 2 3 1 +, 2 1 +, 2 +, 3 +, 3 1, 2 1 +, 2 +, and a bass staff with 3 3, 2 + 1 2, 1 3, + 3, + 2, 1 2, 1 3, and + 3. The second system features 3 3, + 2, 1 2, 1 3, + 3, + 2, 1 2, 2 3, ++, 3 +, 3 1 + 1, 2 1 + 1, 2 +, 3 +, 3 1 +, and 2 1 + 1.

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.

Four musical staves illustrating triplet exercises in different keys: C major, F major, D major, and B-flat major. Each staff includes fingering numbers (1-3) and dynamic markings like 'gva' and 'loco'.

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

Two musical staves showing chord passages in B-flat major with triplet exercises. Includes fingering numbers and dynamic markings like 'gva' and 'loco'.

CHAP. IX.

FINGERING OF THE SHAKE.

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

Two musical staves showing eleven different fingering patterns for a simple shake, labeled 1st through 6th. The patterns are: 1st (+1+1+1+), 2nd (2+2+), 3rd (2121), 4th (3131), 5th (3232), and 6th (4242).



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

b. The 5<sup>th</sup> way, with the 2<sup>d</sup> and 3<sup>d</sup> 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.

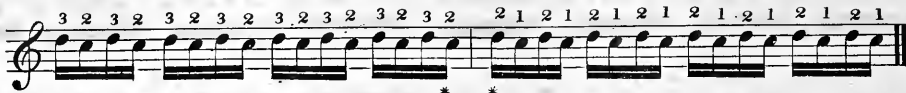
It must be carefully noted, that in different successive shakes, as well as when the fingers are changed during the continuation of the same shake, no note must be struck twice in immediate succession, as otherwise a chasm will be become perceptible. Ex:



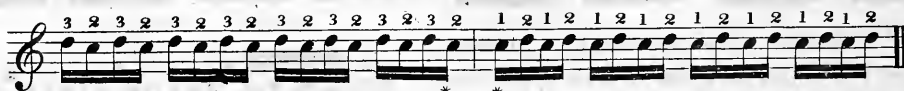
128 must be played thus.



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 1<sup>st</sup> 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.



Example 1: Musical notation for three staves. The first staff shows a melodic line with notes G4, A4, Bb4, and C5, with fingerings 1, 2, 3, and 4 respectively. A wavy line (shake) is placed under the Bb4 note. The second and third staves show rhythmic patterns with fingerings 2, 1, 2, 1, 2, 1 and 1, 1, 1, 1, 1, 2, 1. The key signature has one flat (Bb).

As in the 3<sup>d</sup> bar of this example, the shake below the B<sup>b</sup> with the 1<sup>st</sup> and 2<sup>d</sup> 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.*

Example 2: Musical notation for two staves. The first staff shows rhythmic patterns with fingerings + 1 2 1, 4, 1, + 1, + 1, 4, 1. The second staff shows rhythmic patterns with fingerings + 1 2 1 2 +, b, + 1, + 2, 3, 1 2 1 2 1, 4, 4. The key signature has one flat (Bb).

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

Example 3: Musical notation for a single staff. It shows a melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, with fingerings 3, 1, 1, 1, 1, 1, 1, 1. A wavy line (shake) is placed under the Bb4 note. The key signature has one flat (Bb).

e. The 2<sup>d</sup> way with the Thumb and 2<sup>d</sup> 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.

Example 4: Musical notation for a single staff. It shows a melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, with fingerings +2+ 1+, 4 3 2 1, +2+ 1+, 4 3 1+, +2+ 1+, 4 3, 4 2, +3+ 1+, 4. A wavy line (shake) is placed under the Bb4 note. The key signature has one sharp (F#).

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

f. The 8<sup>th</sup> 9<sup>th</sup> 10<sup>th</sup> and 11<sup>th</sup> 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 3<sup>d</sup> way with the 1<sup>st</sup> and 2<sup>d</sup> 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 4<sup>th</sup> way, with 1<sup>st</sup> and 3<sup>d</sup> 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 2<sup>d</sup> 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 1<sup>st</sup> and 3<sup>d</sup> ways, with the 1<sup>st</sup> finger and thumb, or 2<sup>d</sup> and 1<sup>st</sup> fingers. In the first way the thumb must not be placed on the black keys.

L.H.

The image displays three staves of musical notation for the left hand (L.H.), each starting with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic patterns and ornaments, with specific fingering instructions written above the notes. The first staff shows a sequence of notes with ornaments and fingerings such as '1r', '2 3 2', '1 2', '2', '3 2', '+ 2', '1r', '+ 2', '2', '+ 3', '1 2+', '1r 2+', '1 4', '1r 2+', '1 4', '1r 2+', '1 3', '1r 2+', '2 4'. The second staff continues with '1r', '2 3', '1r', '2 3', '1r', '2 3', '1r', '2 3', '1r', '3 2', '+ 3 4', '+', '2', '1r', '3 2', '+ 1 3'. The third staff shows '2', '1r', '3 2', '+', '2 4', '2', '1r', '2+', '+', '1 3', '2', '1r', '3 2', '+ 3', '+', 'b 1', '2', '1r', '3 2', 'b+', '2'.

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:

The musical score for §4 consists of two systems of music. Each system has a treble and bass clef. The first system contains 8 bars of music. The second system also contains 8 bars. The notation includes various fingerings (e.g., 1, 2, 3, 4) and accents (marked with a '+' sign) placed above or below notes to indicate the application of a shake. Some notes are marked with 'tr' for trills.

In the 9<sup>th</sup> 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.

The musical score for §5 is divided into three sections, each showing double shakes in a different interval: thirds, fourths, and sixths. Each section consists of two systems of music (treble and bass clef). Above the notes, specific fingering patterns are provided for each interval. For example, for thirds, the patterns are 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 and 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3. For fourths, the patterns are 4 2 4 2 4 2 4 2 4 2 4 2 4 2 and 3 2 3 2 3 2 3 2 3 2 3 2 3 2. For sixths, the patterns are 4 2 4 2 4 2 4 2 4 2 4 2 4 2 and 1 2 1 2 1 2 1 2 1 2 1 2 1 2. The notation includes many '+' signs indicating the placement of the shake.

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

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



c. The 3<sup>d</sup> way ( $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix} \begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$ ) is very advantageous, because it does not fatigue the fingers, and because 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.

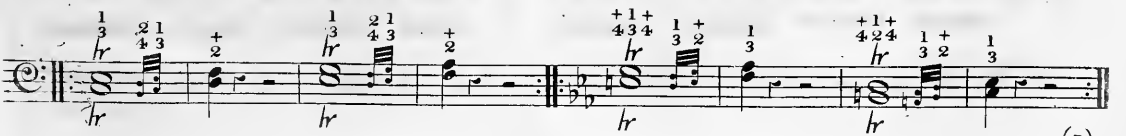


d The 4<sup>th</sup> and 5<sup>th</sup> ways ( $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix} \begin{smallmatrix} 2 \\ 1 \end{smallmatrix}$ ) and ( $\begin{smallmatrix} 3 \\ + \end{smallmatrix} \begin{smallmatrix} 2 \\ 1 \end{smallmatrix}$ ) are quite similar to the third way, and the player may choose 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:







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.

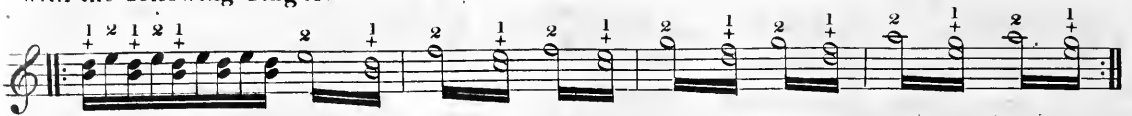
§10. There is but one way of fingering shakes in Sixths, namely  $\begin{matrix} 4 & 3 \\ 1 & + \end{matrix}$ .

§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 3<sup>d</sup> finger on the upper note, which is then followed by the 2<sup>d</sup> finger.

EXERCISES ON SHAKES.

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

And<sup>te</sup>

1 4 1 4

*p* *f*

1 2 2 3 2 1 2 1

1 4 1 4

1 2 3 2 1 2 1

1 4 2 4 4 1 4

1 4 1 4 1 4 1 4

1 4 1 4 1 4 1 4

1 4 1 4 1 4 1 4

First system of musical notation. Treble clef, bass clef. Dynamics include *p* and *tr*.

Second system of musical notation. Includes fingerings (1, 2, 3, 4) and trills (*tr*).

Third system of musical notation. Includes fingerings (1, 2, 3, 4) and trills (*tr*).

Fourth system of musical notation. Includes fingerings (212, 3+1+1, 1, 2, 1, 1, 2) and trills (*tr*).

Fifth system of musical notation. Includes fingerings (312+312+) and trills (*tr*).

Sixth system of musical notation. Includes fingerings (212+212+, 31213121) and trills (*tr*). Ends with *cres:*.

212+212+      312+312+      2+1+      312+      3121

*tr*      *tr*      *tr*      *tr*      *tr*

*dim.*      *p*

+2+1+2+1

2+      1+2+1+2+1      213121312      *cres:*

*tr*      *tr*

1+2+1+2+1      3121312+

*tr*      *tr*

*dim.*      *tr*      *tr*

312+312+      1+2+1+2+1      2+1+2+1+

3 1 2      4 3 4 3 2      4 3 4 3 2

1+1+      1 2      4 3 4 3 2 3 1      2 1 4 3

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.

## 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:



A single musical staff in treble clef containing a series of chords. Each chord is accompanied by fingerings for the left hand (bottom line) and right hand (top line). The chords progress from left to right across the staff. Fingerings include 1-2, 1-3, 1-4, 2-3, 3-4, 4-1, 4-2, 4-3, and 4-4.

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

Four musical staves in treble clef, each containing a complex rhythmic passage. The passages are highly technical, involving many beamed notes and rests. Each note is annotated with a number (1-4) indicating the finger to be used. The patterns are repeated across the staves, demonstrating various combinations of fingerings and rhythms.

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:

Three musical staves in treble clef illustrating hand-crossing techniques. The left hand plays a steady, continuous rhythmic pattern (often a bass line), while the right hand moves back and forth over it. The notation includes various rhythmic values and fingerings (1-4) for both hands. The first staff shows the right hand crossing over the left, while the second and third staves show the left hand crossing over the right.

In the first example the right hand is placed uppermost, in the 2<sup>d</sup> 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:

Exercise 13: A musical exercise in 3/4 time, key of B-flat major. The right hand plays a melodic line with various fingerings (1, 2, 3, 4) and articulations (+). The left hand plays a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

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

Exercise 14: A musical exercise in 3/4 time, key of B-flat major. It demonstrates hand crossings. The right hand starts with a melodic line, and the left hand provides accompaniment. The exercise shows the hands alternating positions, with the right hand sometimes placed over and sometimes under the left hand. Fingerings and articulations are clearly marked throughout.

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:

Exercise 15: A complex musical exercise in 3/4 time, key of B-flat major. It features rapid scale and chord passages. The right hand plays a melodic line with intricate fingerings (e.g., +1 3 4, 4 3, 1 3 4, 4 2, +1 2 4, 4 3, +1 3 4, 2 3, 4). The left hand provides a steady accompaniment with its own fingerings (e.g., 4, 1 2, 2 1, 1 2 3, 2, 1 3 4, 1, 4 3 2 1, 1 2 4, +1 3 4, 4 3 2 1, 1 2 4, +1 3 4, 4 2 1, 3, 1 3 4 1, 4 3, 1 + 3 1). The exercise is marked with a 'B' in a circle at the bottom right.

The first system consists of four staves of music. The top two staves are in a treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are in a bass clef with a key signature of two sharps (F# and C#). The music features intricate rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *gva* (glissando) and *loco*. The system concludes with a double bar line and repeat dots.

The second system shows piano accompaniment for two hands. The right hand is in a treble clef and the left hand is in a bass clef, both with a key signature of two sharps (F# and C#). The music consists of chords and moving lines. Dynamic markings include *fp* (fortissimo piano) and *f* (fortissimo). Fingerings are indicated by numbers 1-4.

The third system continues the piano accompaniment for two hands in the same key signature and clefs as the second system. It features similar rhythmic and harmonic structures with dynamic markings of *fp* and *f*.

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 final system shows piano accompaniment for two hands in a key signature of two flats (B-flat and E-flat). The right hand is in a treble clef and the left hand is in a bass clef. The music features chords and moving lines. Dynamic markings include *f* (fortissimo), *sf* (sforzando), and *p* (piano). Fingerings are indicated by numbers 1-4.

Exercise 146 is a piano piece in 2/4 time, marked with *f ten.* and *sf ten.* dynamics. It consists of three systems of two staves each. The first system begins with a piano (*p*) dynamic and features a trill in the right hand. The second system continues with piano (*p*) dynamics and includes a section marked *gva. loco*. The third system concludes the exercise with various fingering indications such as 3, 1, 2, 3, 4, and 1+.

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:

Exercise 147 is a piano piece in 2/4 time, marked with a piano (*p*) dynamic. It consists of three systems of two staves each. The first system begins with a piano (*p*) dynamic and features a trill in the right hand. The second system continues with piano (*p*) dynamics and includes a section marked *gva. loco*. The third system concludes the exercise with various fingering indications such as 3, 1, 2, 3, 4, and 1+.

FINGERING OF PLAIN CHORDS.

§1. The easiest and most natural separation of the Fingers from one another takes place between the thumb and the 1<sup>st</sup> finger: this extension may be made so great as to embrace an octave. The extension between the 1<sup>st</sup> and 2<sup>d</sup> and between the 2<sup>d</sup> and 3<sup>d</sup> 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



and it is certainly far better to employ the 3<sup>d</sup> finger instead of the 2<sup>d</sup>

§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 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 1<sup>st</sup> and 2<sup>d</sup> fingers, when the 3<sup>d</sup> 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:



This page of musical notation is for guitar and consists of six systems, each with a treble and bass staff. The music is written in 4/4 time. The key signature starts with one sharp (F#) and changes to two flats (Bb, Eb) in the second system. The notation includes a variety of chords and melodic lines. Fingerings are indicated by numbers 1, 2, 3, and 4, often with a plus sign (+) to denote a specific technique or emphasis. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

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

Two systems of musical notation, each consisting of a treble and bass clef staff. The first system is in G major (one sharp) and the second is in B-flat major (two flats). Each system contains 16 four-part chords. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have a '+' sign, indicating a finger change. The chords progress through various triads and dyads.

§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.

A single staff of musical notation showing a sequence of 10 four-part chords. The chords are in G major and B-flat major. The fingering shown is 4-3-2-1 for the first three notes of each chord, which is noted as being to be avoided. An 'Ex.' (Example) section follows with a key signature change to B-flat major and a common time signature.

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

A single staff of musical notation showing a sequence of 10 four-part chords. The fingering is 4-3-2-1, but the first finger is used to strike a different key in the second measure, which is an exception to the rule. The notation includes a key signature change to B-flat major and a common time signature.

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

Two systems of musical notation, each with a treble clef staff. The first system is labeled '1st way' and the second '2d way'. Both systems show a sequence of three-part chords on white keys. The first system includes markings for 'ova' (overhand) and 'loco' (loco). Fingerings are indicated by numbers 1-3 above or below notes.

3<sup>d</sup> way.

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

The 2<sup>d</sup> way is particularly well adapted for Triplets.

The 3<sup>d</sup> 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 arpeggiated chords, we must place the little finger only on the lowest single note, and take the following 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:

L.H.

The same rule applies to accompaniments in arpeggio. Ex:

*I.H.*

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:

*Mod<sup>to</sup>*

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

All<sup>o</sup>

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:

R.H.

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, particularly in quick times, the effect of an unlimited expansion of the hand is produced. Ex:

*Mod<sup>to</sup>*  
*p* legato.

Musical score for piano, measures 1-12. The score is in C major, 4/4 time. It features a melody in the right hand and a bass line in the left hand. Fingerings are indicated with numbers 1-4 and '+' signs. A *cres.* marking is present in measure 11.

§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 particularly necessary in passages with skips. Ex:

Musical score for piano, measures 13-24. The score is in C major, 4/4 time, marked *Andante.* and *dot.* It features a melody in the right hand and a bass line in the left hand. Fingerings are indicated with numbers 1-4 and '+' signs. A *b* marking is present in measure 24.



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:

*Mod.to*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a series of chords. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include *p* and *cres:*. The second system also has two staves, with the upper staff in treble clef and the lower staff in bass clef. The upper staff continues the melody, and the lower staff continues the chordal accompaniment. Dynamics include *f* and *p*. Fingerings are again indicated throughout.

§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:**

This musical example is written in bass clef and shows a sequence of chords. Fingerings are indicated by numbers 1-4 above the notes. The chords are: Eb (finger 3), Ab (finger 1), C (finger 3), Db (finger 4), Bb (finger 1), and C (finger 3).

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

In the 2<sup>d</sup> bar we begin the substitution on the middle Db of the first chord, and then effect it on the lower Bb &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:**

The musical score is marked *Andante* and begins with a treble clef and a common time signature. The upper staff contains a melodic line with various slurs and fingerings (e.g., 4, 3, 14, 42, 3212, 4, 2, 4, 3, 13, 32, 3212, 4). The lower staff contains a bass line with chords. Dynamics include *p*.

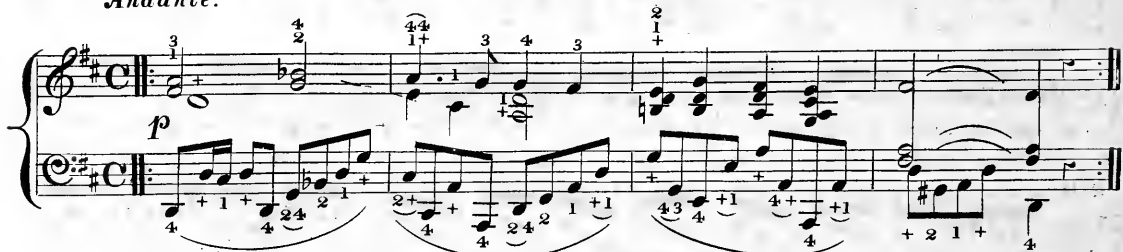


Here in the first bar, we substitute on the upper D, first 1<sup>3</sup>, in order to be able to take the G# A in the lower part, and then again on the same D 4<sup>2</sup>, in order to bring the 3<sup>d</sup> finger on the Turn.

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.

*Andante.*



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

*Andante.*



In the last bar but one, at \*, the thumb must be substituted for the 4<sup>th</sup> 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.:

The musical score consists of several systems of staves. The first system shows a grand staff with treble and bass clefs, labeled 'legato.' with fingerings like '+ 3 4 + 3 4 +' and '+ 4 3 + 4 3 +'. Below this is a staff labeled 'R.H.' (Right Hand) with complex fingerings such as '+ 3 4 + 1 2 4 + 3 4 + 1 3 4 + 3 4 + 1 2 4 + 3 4 + 1 2 4 + 3 4 3 2 1 2 + 4 3 2 2 1 4 2'. The next system is labeled 'L.H.' (Left Hand) and shows a treble clef staff with fingerings like '+ 4 3 2 2 1 4 2 + 4 3 3 2 1 + 1' and a bass clef staff with fingerings like '+ 4 4 3 2 2 1 2 + 4 3 2 1 1 3 1'. The following system continues with treble and bass clef staves, with treble clef fingerings like '+ 4 1 1 2 2 1 3 2 4 1 1 2 2 1 3 2' and bass clef fingerings like '+ 2 2 1 1 2 1 2' and '+ 2 2 1 1 2 1 2'. The final system shows a grand staff with treble and bass clefs, with treble clef fingerings like '+ 2 + 1 4 4 2 1' and bass clef fingerings like '+ 3 + 1 4 4 3 2'. The score is filled with musical notation including notes, rests, and dynamic markings.

Musical score for piano, showing a passage with slurs and fingerings. The right hand has fingerings like 1+, 4, 1+, 1, 4. The left hand has fingerings like 4, +, +, 2 and 4, 1, +, +, 1, 3, +.

§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 occasionally applicable, but chiefly in order to produce some particular effect. Ex:

Musical score for piano, labeled "R.H." and "L.H." with "gva" and "loco" markings. It shows a scale-like passage with various slurs and fingerings.

§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:

Musical score for piano, showing a passage with slurs and fingerings. The right hand has fingerings like 4, 3, 4, 3, 1, 1. The left hand has fingerings like 4, 1, 1, 4.

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:

Musical score for piano, labeled "Mod to" and "p". It shows a passage with slurs and fingerings, including a "p" dynamic marking.

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:

*All<sup>o</sup> mod<sup>o</sup>*

The musical score consists of four staves, alternating between Right Hand (R.H.) and Left Hand (L.H.). The first two staves are in C major, and the last two are in C# major. Each staff contains a series of wide skips, often spanning two or three octaves. The notes are marked with finger numbers (1-4) and plus signs (+) indicating accents. The R.H. staves use a treble clef, and the L.H. staves use a bass clef. The time signature is common time (C).

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.

55. 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:

R.H. +3 +1 +1 +1 +1     +3 +4 +4 +4 +4     +3 +4     +4 +4 +4     +4 +4

L.H.     +     +     +

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

R.H.     +4 +4     +4     +4     +4     +4

I. H.     +4 +4

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.

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

R.H.     +4 +4

I. H.     +4 +4

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

R.H.     +1 +4





§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.

*Mod to*

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.

*Mod to*

The musical score consists of four systems, each with a treble and bass staff. The first system is in C major, 2/4 time, starting with a piano (*p*) dynamic. The second system is in D major, 2/4 time. The third system is in E major, 2/4 time. The fourth system is in F major, 2/4 time. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have a '+' sign above them, indicating finger substitution. The examples demonstrate complex multi-part textures with independent lines in both hands.

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 4<sup>th</sup> quaver the first G $\sharp$  is taken by the left hand, and then the remaining thirds are divided between the two hands. In the 2<sup>d</sup> bar the same thing takes place at the 4<sup>th</sup> quaver. In the 3<sup>d</sup> bar the first quaver C $\sharp$  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 4<sup>th</sup> 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 5<sup>th</sup> bar the 4<sup>th</sup> and 5<sup>th</sup> quavers, C $\sharp$  and D, must be played by the right hand, and all the others by the left.

In the 6<sup>th</sup> bar the right hand plays the 2<sup>d</sup> 3<sup>d</sup> and 4<sup>th</sup> quavers (B, G $\sharp$ , E,) the C $\sharp$  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.

All<sup>o</sup>

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.

*All<sup>o</sup> vivo.*

First system of musical notation, featuring a treble and bass clef with a common time signature. The music includes various note values and rests, with numerous fingerings indicated by numbers 1-4 above or below the notes. A dynamic marking of *f* is present in the bass staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and fingerings. The notation includes slurs and accents.

*cantabile.*

Third system of musical notation, marked *cantabile*. The tempo and character change, with a more relaxed feel. The notation includes slurs and fingerings.

Fourth system of musical notation, continuing the *cantabile* section with various rhythmic figures and fingerings.

Fifth system of musical notation, concluding the piece with final rhythmic patterns and fingerings.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line. Fretboard diagrams are placed above and below notes. Fingerings are indicated by numbers 1-4 and '+' for natural harmonics.

Second system of musical notation. The treble clef staff has a double bar line with repeat dots. The bass clef staff continues the bass line. Fretboard diagrams and fingerings are present.

Third system of musical notation. The treble clef staff has a double bar line with repeat dots. The bass clef staff continues the bass line. Fretboard diagrams and fingerings are present.

Fourth system of musical notation. The treble clef staff has a double bar line with repeat dots. The bass clef staff continues the bass line. Fretboard diagrams and fingerings are present.

Fifth system of musical notation. The treble clef staff has a double bar line with repeat dots. The bass clef staff continues the bass line. Fretboard diagrams and fingerings are present.

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 2<sup>d</sup> and 3<sup>d</sup> fingers is permitted.

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

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

*All<sup>o</sup>*

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



II.

*sf. staccato.*

*dim. p dot. tenute*

*legato.*

*p*

*cres.*

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. A dynamic marking of *f* is present in the bass staff.

Second system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. A dynamic marking of *ff* is present in the bass staff.

Third system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. Dynamic markings include *dim.*, *p*, *stacc.*, *gva*, and *loco*.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. Dynamic markings include *dim.*, *ten.*, and *pp*.

*Presto.* *gva* *loco*

*sf*

*Allegro non troppo.*  
*tenuto.* *fz* *gva* *p* *loco* *ffz*

*gva* *loco* *Ped.* *sf*

*gva* *p* *Presto.* *dim.* *All<sup>o</sup>* *cres.* *loco*

*sf* *Ped.* *sf* *\**

*Ped.* *\** *Ped.* *\** *Ped.* *\**

*All<sup>o</sup> Mod<sup>to</sup>* *fz* *\** *fz* *p*

*sf* *f*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of ascending and descending eighth-note patterns, with dynamic markings of *sf* and *loco*. The second staff continues with similar patterns, including a *ffz* marking and a *loco* instruction. The third staff introduces a *tenuto* marking and a *fz* dynamic. The fourth staff has a *Ped.* marking and a *sf* dynamic. The fifth staff includes a *dim.* marking and a *All<sup>o</sup>* tempo change. The sixth staff features a *sf* dynamic and a *Ped.* marking. The seventh staff has a *Ped.* marking and a *\** symbol. The eighth staff includes a *fz* dynamic and a *fz* dynamic. The ninth staff has a *sf* dynamic. The tenth staff ends with a *f* dynamic and a *+* symbol.

The musical score consists of ten staves of music. The first staff is in a key with one flat (B-flat major or D minor) and features a complex rhythmic pattern with many beamed notes. The second staff continues this pattern and includes a *fz* (forzando) marking. The third staff has a *sf* (sforzando) marking. The fourth staff contains sixteenth-note runs with *sf* and *Ped.* (pedal) markings, and includes the number '6' above some notes. The fifth staff features triplet markings (*3*) and *sf* markings. The sixth staff includes the instruction *sempre più vivo.* and markings for *gva* (glissando) and *loco*. The seventh staff continues with *gva* and *loco* markings. The eighth staff is a dense texture of chords and sixteenth notes. The ninth staff includes *fz* and *Ped. p* (pedal piano) markings. The tenth staff concludes with *Ped.* and *loco* markings. The number '3192' is printed at the bottom center of the page.

The musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance instructions are placed throughout the score, including dynamics such as *cres.*, *f*, *sf*, and *fz*, and articulation marks like *Ped.*, *gva.*, and *loco*. The tempo marking *Molto vivo.* appears on the fourth staff. The score concludes with a double bar line and a fermata on the final note.



*Allegro con spirito.*

IV.

*sf* Ped.<sup>2</sup> + 4 1 4 1 3 + 4 1 4 + 2 + 1 2 + 3 1

*sf* *sf* \* Ped. *sf* *sf* \* *fz* Ped.

*sf* \* *sf* Ped. *sf* \*

Ped. \* *sf* Ped. \* *sf*

Ped. \* *sf* Ped. \* *sf*

Ped. \* *sf* Ped. \* *sf*

Ped. *sf* *sf*

*sf* *sf* *sf* \* *dim.* *hr*

*p* Ped. *dol.* \* *hr* Ped. \* *hr*

*hr* Ped. \* Ped. \* Ped. \* (B)

3192

dim. Ped. \* Ped. \* Ped. \* Ped. legato. \* Ped.

Ped. \*

f Ped. \* sf Ped. \*

espress. Ped. \* Ped. dim.\*

vivo. Ped. \* Ped. \* sf

s sf Ped. gva loco

Ped. 2 + 2 1 + 2 + 2 1 sf \*

sf sf sf

sf Ped. sf \* sf Ped. sf \*

*cantabile.*  
*tranquillo.*  
 Ped.

Ped. \*

*dim.* Ped. \* Ped. \*

Ped. \* *smorz.*

*vivo.*  
 Ped. \* *marcato.* \* Ped. \* Ped. \* Ped. \*

Ped. \* *sf* Ped. \*

*sf* Ped. \* *sf* Ped. \*

\* Ped. \*

*f:* *sva* *loco*  
 Ped. 4 1 2 1

Allegro. ♩ = 114.

V.

First system of musical notation. Treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody consists of eighth-note patterns with fingerings: 2+ 4 3 4 1+ 1. Bass clef accompaniment features chords and single notes with a piano (*p*) dynamic marking.

Second system of musical notation. Treble clef with a key signature of two flats and a common time signature. The melody continues with eighth-note patterns and fingerings: 2+ 4 3 4 1+ 1. Bass clef accompaniment includes chords and a *pp* dynamic marking.

Third system of musical notation. Treble clef with a key signature of two flats and a common time signature. The melody features eighth-note patterns with fingerings: 4 1+ 2+ 3 2+ 4 1+ 2+ 3 1. Bass clef accompaniment includes a *cres.* (crescendo) marking.

Fourth system of musical notation. Treble clef with a key signature of two flats and a common time signature. The melody includes eighth-note patterns with fingerings: 4 1+ 3 4 3 1+ 3 and 4 1+ 3 2 4 2+. Bass clef accompaniment features a *f* (forte) dynamic followed by a *p* (piano) dynamic.

Fifth system of musical notation. Treble clef with a key signature of two flats and a common time signature. The melody includes eighth-note patterns with fingerings: 3 2 1+ 4 3 2 1 and 3 1 2 1. Bass clef accompaniment features a *ff* (fortissimo) dynamic and a *sf* (sforzando) marking. A *ten.* (tenuto) marking is present above the treble staff.

*p* *gva*

The first system of music consists of two staves. The right-hand staff is in treble clef and contains a series of chords with a glissando line above it, marked 'gva'. The left-hand staff is in bass clef and contains a melodic line with a piano dynamic marking 'p'.

*ten.* *ff*

The second system of music consists of two staves. The right-hand staff is in treble clef and contains a series of chords with a 'ten.' marking above it. The left-hand staff is in bass clef and contains a melodic line with a fortissimo dynamic marking 'ff'.

*p* *gva* *loco* *dol.*

The third system of music consists of two staves. The right-hand staff is in treble clef and contains a series of chords with a glissando line above it, marked 'gva'. The left-hand staff is in bass clef and contains a melodic line with a piano dynamic marking 'p', a 'loco' marking, and a 'dol.' marking.

The fourth system of music consists of two staves. The right-hand staff is in treble clef and contains a series of chords with a fermata line above it. The left-hand staff is in bass clef and contains a melodic line.

*sf* *3 4 3 4*

The fifth system of music consists of two staves. The right-hand staff is in treble clef and contains a series of chords with fingering numbers '3 4 3 4' above it. The left-hand staff is in bass clef and contains a melodic line with a sforzando dynamic marking 'sf'.

First system of musical notation. The upper staff features a complex, rapid melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with fewer notes. A dynamic marking *sf* (sforzando) is placed between the staves. Fingering numbers like '3' and '+' are visible above the upper staff.

Second system of musical notation. Similar to the first, it shows a complex upper staff and a simpler lower staff. A dynamic marking *p* (piano) is present. Fingering numbers '2' and '+' are visible above the lower staff.

Third system of musical notation. The upper staff continues with dense, beamed notes. The lower staff has a few notes with a dynamic marking *pp* (pianissimo). Fingering numbers '4' and '+' are visible above the lower staff.

Fourth system of musical notation. The upper staff has a complex melodic line. The lower staff has a dotted note with a dynamic marking *dot.* Fingering numbers '2 3 4 3 2 4 3' are visible above the upper staff.

Fifth system of musical notation. The upper staff has a complex melodic line with many beamed notes. The lower staff has a few notes with a dynamic marking *p*. Fingering numbers '2 3 4 3 2 4 3' and '2 +' are visible above the upper staff.

*cres.*

*dim.* *p*

*3 4 3 4*  
*1 + 1 +*

*pp*

*smorz.* *ppp*



All.<sup>o</sup> moderato ma con spirito. (♩ = 108.)

VI.

gva  
trw  
loco  
trw trw gva trw  
loco

dim.  
cres.  
trw trw trw trw trw trw trw trw p

dot.  
tr

gva  
trw trw trw loco trw trw gva  
cres.

gva  
loco  
f  
sf  
sf  
sf

sf sf

trw trw trw trw trw trw trw trw

trw trw trw trw p

cres. f dim.

rallen. pp

*Allegro vivo.*  $\text{♩} = 76.$

VII.

*ff ten.* *p*  
*leggier.*

*ff p*

*ff p* *cres.*

*f* *p*  
*ova*

*p*  
*ova*

*gva*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some accidentals. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes. Dynamics include *fp* (fortissimo piano) and *ff* (fortissimo). Fingerings are indicated with numbers 1 and 4.

*gva*

The second system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff has a steady eighth-note accompaniment. Dynamics include *fp* and *cres.* (crescendo). Fingerings 1 and 4 are shown.

*gva*

The third system shows a continuation of the musical themes. The upper staff has a melodic line with some rests. The lower staff has a consistent eighth-note accompaniment. Dynamics include *ff* and *sf* (sforzando).

*gva*

The fourth system features a melodic line in the upper staff with some slurs. The lower staff has an eighth-note accompaniment. Dynamics include *sf*. Fingerings 1 and 4 are indicated.

*gva*

The fifth system concludes the page with a melodic line in the upper staff and an eighth-note accompaniment in the lower staff. Dynamics include *sf*.

*gru* *loco* *sf*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and some slurs. The lower staff is in bass clef and contains a bass line with quarter and eighth notes. Dynamics include *gru* (grace notes) at the beginning, *loco* (loco) above a measure, and *sf* (sforzando) in the lower staff.

*f* *p*

The second system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with quarter notes. Dynamics include *f* (forte) in the lower staff and *p* (piano) in the upper staff.

*fz* *ten.*

The third system features a treble staff with a melodic line and a bass staff with a bass line. Dynamics include *fz* (forzando) in the upper staff and *ten.* (tenuto) in the lower staff.

*dim.*

The fourth system continues with a melodic line in the upper staff and a bass line in the lower staff. A *dim.* (diminuendo) marking is present in the lower staff.

*dim.* *p* *pp* *ff*

The fifth system is the final system on the page. It features a melodic line in the upper staff and a bass line in the lower staff. Dynamics include *dim.* in the upper staff, *p* (piano) in the lower staff, *pp* (pianissimo) in the lower staff, and *ff* (fortissimo) in the lower staff.

VIII.

*ppa*



*loco*

*ff*

*2 +*

*sf*

*3 gva* *loco*

*p dol.*

*gva* *loco* *gva* *loco*

*cres.*

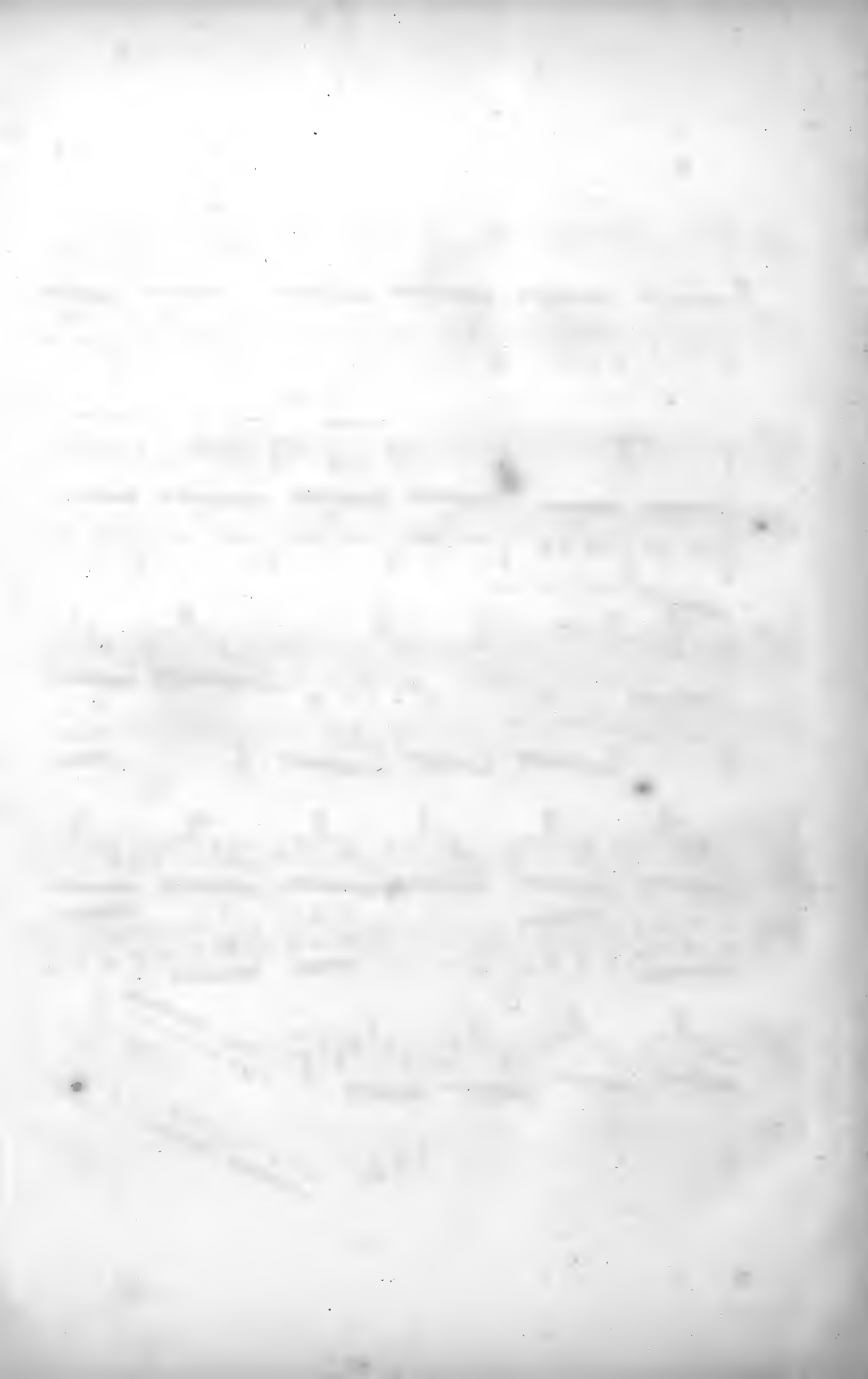
The musical score consists of five systems, each with a grand staff (treble and bass clefs). The first system features a melody in the right hand with a flat and a sharp, and a bass line starting with a forte (*f*) dynamic. The second system includes triplets and a crescendo (*cres.*) leading to a forte (*f*) dynamic. The third system has a melody with a fourth note and a dynamic of *sf* (sforzando) followed by *più f*. The fourth system is marked *gva* (glissando) and *ff* (fortissimo). The fifth system is marked *gva* and *loco* (ad libitum).

*ffz*

*ffz*

*b*

*sf sf Fine.*











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