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THE
ART OF FINGERING
THE
HARP SICHORD;

Illustrated with Examples in Notes;

To which is added,

An approved Method of TUNING this Instrument:

BY

NICOLÒ PASQUALI.

EDINBURGH: Printed for ROB. BREMNER, the Assigney of Sig. PASQUALI, and sold at his MUSIC-SHOP.

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HAVING purchased the whole musical Effects of the Author, after his Decease, this Work was found amongst them, ready for the Press, and is presented to the Public without any Alteration. It is to be regretted the same cannot be said of the Theory, another Work which he promised in his Practice of Thorough-Bass: I find it indeed amongst his Papers, but not thoroughly digested; yet, unfinished as it is, it would be doing Injustice to his Memory to suppress it, as it is full of Principles intirely new; which, tho' he did not live to unfold them so fully as he intended, may perhaps contribute to render the beautiful Study of Composition easier and less intricate than any ever yet thought of. It is therefore proposed to publish this Treatise just as he left it.

His fine Overture to PERGOLESE'S *Stabat Mater*, with many other valuable Compositions, which he left perfect, shall be printed from time to time,



R. BREMNER.

C O N T E N T S.

GENERAL Directions for Beginners	- -	Page	vii
Of fixing the Fingers	- - -		1
Of extending the Fingers	- - - -		4
Of the manner of chusing the Fingers the first Time of attempting to play a Lesson	- - - - -		7
Of Contracting the Fingers	- - - -		9
Of the natural Places for the Thumb	- - - -		11
Further Directions for the Thumb	- - - -		13

C O N T E N T S.

Of the way of Fingering some common Passages	- - -	17
Of the manner of playing Successions of Thirds with the right Hand	-	<i>ibid,</i>
Of improving on the Rules	- - - -	19
Of applying common Graces	- - - -	20
Objections against playing Fugues in three or four Parts on the Harpsichord	- - - - -	21
Of the different Touches	- - - -	26
Conclusion	- - - -	27

His Majesty's Royal Licence.

By the LORDS JUSTICES.

Tho. Cantuar. Hardwicke, C.

Marlborough, Harrington.

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By their Excellencies Command.

Ri. Nev. Aldworth.

THE PREFACE

THE kind Reception that my Treatise on Thorough-bass has met with, has encouraged me to publish this Work, which I think is wanted rather than the other, as I never could meet with any thing published on the Subject in any Language.

If the prevailing Opinion was true, that every Master has his particular way of Fingering, such a Treatise as this might perhaps be thought needless. But I am apt to believe that this Opinion is not well founded: For, certainly, there is only one best way of doing any Thing; and if it is in this as in every other Affair in Life, which doth not depend upon mere Chance, we may justly conclude, that all good Masters must agree in one and the same way of Fingering.

The ingenious Mr. *Avifon* has expressed himself in these Terms: “ However strange it may seem to assert, that different Performers give the same Harpsichord a very different Tone, the Fact is nevertheless true, and may be justly accounted for.” *

The Reason of it is this. The good Tone arises from the Fulness of the Vibration of the Strings; the indifferent, from the Scantiness of the Vibration on some Notes, which breaks the Continuation of the Sound, so necessary in Vocal and Instrumental Performances. We are always displeas'd when a Singer takes Breath in the middle of a Word, or a Performer on the Violin takes off his Bow in the midst of a gentle Succession of Notes; from this we may conclude, that the holding the Fingers upon the Keys the exact length of the Notes, produces the good Tone; and the taking them off frequently before the Time, occasions the contrary.

It was upon these Principles that I endeavoured to plan the following Rules. How far I have succeeded, the Experience of those who will put them in practice must shew. However, I am conscious that there are Passages to be found in several favourite Lessons for the Harpsichord, with some of their Notes so distant from each other, that the Finger of the one must be lifted up a considerable Time before the Finger of the other can be put down. Here indeed the Vibration cannot be continued, and undoubtedly a nice Ear must discover a Want; for which Reason I would, with all deference, recommend to the future Composers of Lessons to shun^{as much as possible} all such Passages where the Fulness of the Vibration becomes impracticable.

* Advertisement before his Harpsichord Sonatas Op. V

PROPOSALS

FOR CHILDREN, whose Fingers cannot yet reach an Octave on common Harpsichords.

AS the Habits we contract in our earliest Years, are hard to be overcome, even when mature Judgment makes its most vigorous effort against them; it is here proposed, that Children should be first taught on Spinnetts made on purpose, with narrower Keys than usual; those of the first Size to be so built, that the Sounding an Octave shall require no wider Stretch than the sounding a sixth does on an ordinary Harpsichord, and the second Size no wider than the usual Seventh. So that the first Size might serve Children till the Age of Seven or Eight, and the second Size until the Age of Twelve or Thirteen; then they may be brought to play on the ordinary Harpsichords.

Thus they will be taught good Fingering at first, and acquire a good Habit from their earliest Lessons. Otherwise they must learn their Lessons with wrong Fingers in their Infancy, and then learn them over again with proper Fingers in their riper Years: which, perhaps, may not be so easily done, as it is more than probable that a Tincture of bad Fingering will Stick to them

as long as they live. This last Assertion I can aver by the Experience I have had of some of my own Scholars.

If it be objected, That the Transition from narrow to wider Keys, might give a Child the bad Custom of touching sometimes two Keys with one Finger, or of mistaking the Keys; I answer, That a few Weeks diligent Practice will prevent those Evils: Witness the manner that we use in teaching Children to play on the Violin, (which is a more difficult Instrument than the Harpsichord in point of Fingering); for, first, they are taught to play on a very little Instrument; then, as they grow, a larger one is made use of; till the length of their Fingers enables them to manage a Violin of a common Size.

GENERAL

GENERAL DIRECTIONS for Beginners.

I. THE Elbows of the Performer should be in a Line parallel with the Keys of the Instrument, or thereabout.

II. THE upper Part of the Wrist, should be in a Line pretty much parallel with the highest Knuckle of the middle Finger.

III. THE Points of all the Fingers and Thumbs should always be held over the Keys, whether they play or rest, which will occasion the three longest Fingers to be so bended, that the Performer cannot see the Nails of them. This is the true Position of the Fingers.

IV. THE Nails should always be kept so short as not to touch the Keys.

V. Two or more Notes following one another should never be played with one and the same Finger, unless there is a Pause or Rest between them; or unless such Notes happen to be upon the same Key; as two A's, two B's, &c.

VI. No Lesson should be played quicker than the Eyes can follow the Notes; which in general is never so quick as the Fingers would be ready to play it.

VII. IN Practising a new Lesson, no Finger when once set down upon a Key shall be moved or lifted up, until another Finger is chosen and ready to be set down upon the next Key.

The

Plate I

(1) *Right hand*

Thumb 1st Finger 2nd Finger 3rd Finger 4th Finger

(2) *Practice*

Thumb 1st Finger 2nd Finger 3rd Finger 4th Finger

(3) *Left hand*

Thumb 1st Finger 2nd Finger 3rd Finger 4th Finger

Practice

of a fixed Position

Figured I.

The Swan's

Menuet

Graces

last

shake

turn

turn & shake

tr.

Appoggiatura

Bowing

1 0 1 2 1 2 3 3 3 2 1 2 3 2 3 4 2 4 3 2 1 3 2 1 0

Of two fixed Positions

Figured II.

Air in

Albano

highest Note

lowest Note

highest

lowest

highest

lowest

highest

lowest

highest

lowest

T H E

A R T of F I N G E R I N G

T H E

H A R P S I C H O R D, S P I N E T and O R G A N.

THIS Art teaches the Choice of proper Fingers, for the ready performing of Harpsichord Lessons, consisting of Treble and Bass, or any other Musick that suits the Instrument, though not expressly composed for it.

Of fixing the Fingers.

THE Fingers can be fixed in such Tunes, or Parts of Tunes, as consist only of five consecutive or following Notes; allotting to each Note its respective Finger. For Example, If the Treble of a Tune contained no more than the five Notes following, *viz.* C, D, E, F and G, [See *Example (1)*,] by applying the Thumb to C, the first Finger to D, the second to E, the third to F, and the fourth to G; the whole Tune may then be performed with the Fingers fixed in one Position, without shifting the Hand higher or lower; taking Care to put down always the same Finger for the same Note, as in the Practice (2).

THE Fingers of the left Hand are also to be managed in the same Way: only with this Difference, that whereas the fixing of the right Hand Fingers is considered as rising from the Thumb upward to the fourth Finger; those of the left Hand are considered as falling from the Thumb downward to the fourth Finger (3). Therefore, throughout this Treatise, whatever Rule is given for the right Hand must be inverted when applied to the left.

THE Lesson I. is an Instance of a Tune which may be played with the Fingers fixed in one Position throughout the whole, without any Occasion of shifting the Hands higher or lower. Those of the right Hand being fixed on C 0, D 1, E 2, F 3, G 4; and those of the left Hand on C 0, B 1, A 2, G 3, F 4.

N. B. THE Graces, *viz.* *Beats, Shakes, Turns, turn'd Shakes, Appogiatures* and *Bearings*, must be played with such Fingers as occasionally fall upon their respective Keys, without altering the fixed Position of the Hand for them; and this must be carefully observed until the Practitioner is Master of chusing proper Fingers of himself: for then he will be at Liberty to deviate from this Rule, as his Genius directs him; which will best appear in the Article of Graces toward the End of the Book.

THE Manner of playing the above Graces is explained at (4).

As it is rare to find Tunes that consist of no more than five Notes, we must in such Tunes as have a greater Number of them, carefully single out those Passages, or Pieces of the Tune, where five Notes only are made use of, in order to fix the Fingers to them properly. And this will be done by observing which of any Parcel of Notes is the highest, and which is the lowest, and shift the Hand higher or lower, according as every Compass of five Notes is placed on the Instrument. For Example, by examining the first Strain of the Lesson II. (in *Plate I.*) we shall find, that in the Treble D is the highest, and G the lowest Note; therefore the Fingers in that Strain are fixed as the five Dots at the Beginning of that Position shew, *viz.* G 0, A 1, B 2, C 3, D 4.

AND as the highest Note in the Bass is A, and the lowest D, the Fingers of the left Hand are fixed as marked by the Dots at the Beginning, *viz.* A 0, G 1, F 2, E 3, D 4.

PART of the second Strain has a new Position for both Hands, which will appear by examining the Dots at the Beginning of the Change. And at last the Tune ends with the same Position that was used in the first Strain.

THE Lesson III. (in *Plate II.*) is set down to serve for further Practice, in managing the fixed Positions of the Fingers agreeable to each Compass of five or fewer Notes; for sometimes there must be a new Position of the Hand for two or three Notes only, as will be seen by comparing the Dots with the Notes of every Position.

Of extending the Fingers.

THE Fingers are extended (or spread) when a Passage moves by Leap instead of regular successive Notes, and when betwixt the lowest and the highest there are more Notes, than the Hand has Fingers between the Thumb and the little Finger. For instance, if a Passage consists of Leaps of Octaves, such as from C to C, D to D, &c. it is plain that the Hand, when spread as in the Example (5), has only three Fingers remaining between the Thumb and the little Finger to answer the six Notes found between the lowest and highest Note of the Leap; which is the Reason why it is termed *Extension*.

OFT-TIMES these Leaps of Octaves are intermixed with two other Notes, which then must be played as follows.

WHEN the highest of the two additional Notes is a third distant from the highest Note of the Leap, it is to be played with the third Finger; and when it is a fourth, with the second Finger.

As for the lowest of these two additional Notes, it is always to be played with the first Finger, whether it be a third or a fourth distant from the Ground-note of the Leap. The Example (6) having the two additional Notes fingered, will plainly shew the Method for each Variation. *N. B.* The Exception at the End of the Example serves to show, that when the highest additional Note happens to be on a short Key, it is to be played with a different Finger.

LEAPS

LEAPS of Sevenths are played in the same Way as those of Octaves, *viz.* Thumb and little Finger, with the same Rules for the intermediate Notes, when there are any (7).

LEAPS of Sixths are mostly played by the Thumb and third Finger, tho' sometimes they are also played by the Thumb and little Finger, (as shall be found most convenient for the Hand) but when there is an intermediate Note, they are best played by the Thumb and little Finger. And then it must be observed, whether the intermediate Note makes a Third to the lowest, or to the highest Note of the Leap. In the first Case that Note is to be played with the first Finger, in the last with the second. See *Examples* for all at (8).

REMARK. It must be observed, that in the Leap between F sharp and D, instead of the Thumb the first Finger is used. This Alteration is occasioned by the Shortness of the Thumb in proportion to the other Fingers; for were we to advance the Thumb upon a short Key, it would readily displace or cramp the rest of the Fingers; and therefore it is not usual to put it on a short Key in a less Leap than that of a Seventh, unless in such Leaps where both the highest and lowest Notes happen to be on short Keys.

LEAPS of Fifths are performed by the Thumb and third Finger. The intermediate Note, when it happens, is always to be played by the first Finger (9).

HERE also we see, that the Leap between F sharp and C, has the first Finger instead of the Thumb, in which the other Fingers are also changed, in order to avoid too great a Stretch.

PLATE II.

As

of several
fixed Positions

Lesson III

Air in
Judas Maccabaeus

Plate II

The musical score is presented in two systems, separated by a vertical line. The left system contains measures 1 through 5, and the right system contains measures 6 through 9. The score is written for a single melodic line and a keyboard accompaniment. The melodic line is in treble clef, and the keyboard part is in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4. The right system includes a section marked 'accidental' with a 'W' above the staff. The score concludes with a double bar line and repeat signs.

Plate III

(19)

Leaps of 8 ves

Exception

of 7ths

of 6ths

of 5ths

Lesson IV
of Extension

This musical score is divided into two systems. The first system contains five systems of piano accompaniment, each with a treble and bass staff. The intervals are: 8 ves (leaps of 8th notes), 7ths (leaps of 7th notes), 6ths (leaps of 6th notes), and 5ths (leaps of 5th notes). Each system includes a 'w. acc.' (with accents) section. The second system contains two systems of piano accompaniment and one system of vocal melody. The piano accompaniment continues the interval exercises. The vocal melody is a single staff in treble clef, featuring various intervals and extensions. The score is written in a key with one sharp (F#) and a 4/4 time signature. Fingerings are indicated by numbers 1-4, and accents are marked with 'acc.' or 'w. acc.'. The piece concludes with a double bar line and repeat signs.

As the Leaps for the left Hand are performed by the same Rules, tho' inverted, it will be sufficient to look to the Example (10) for a Guide.

THE Lesson IV. serves to put in Practice the most usual Leaps in both Bass and Treble, with their intermediate Notes.

Of the Manner of chusing proper Fingers the first Time of attempting to play a Lesson.

THE easiest Method for a Beginner, in chusing proper Fingers for any new Tune, is, first to study the Fingering of a Bar or two of the Treble, without thinking of the Bass, then to do the same to the Bass that belong to that Part of the Treble, and then to play Treble and Bass together; and in that Manner proceed to the End of the Piece.

IT is a Proof that the Fingers have been well chosen, if the Student, without incommoding the Hand, can hold down the Fingers on any two Notes following one another, that do not exceed an Octave; if this cannot be done with Ease, then the Fingers have not been properly chosen, and the Student must chuse them anew.

N. B. Little easy *Mimets* or *Gavottes* in natural Keys, are best for Scholars to begin with.

BUT as it is difficult for a Beginner to distinguish, at first, the fixed Positions from the Extensions, the Lesson V, (in
Plate

Plate IV.) is purposely omitted in this observation; in which all the Notes that follows the five Dots \vdots belong to some fixed Position, as far as the under Line reaches; and those that are not inclosed by Dots are understood to belong chiefly to the Rules of Extension. For the greater ease of the Learner the first Note of every fixed Position, and some Notes here and there in the Extensions, are fingered.

REMARK I. There are two material Things which must be taken Notice of in this Lesson. The *first* is, That there happens now and then one Note between two Positions, which stands as it were by itself, such is the F in the second Bar of the Bass; the C in the seventh Bar of the Treble, &c. Also the D and C in the third Bar of the Treble may be considered as Notes of the same kind. These Notes must be played with such Fingers as can best be spared, or that tend to lead the hand from one Position to another, without jumping too much.

II. WHEN the highest Note of a fixed Position in the Treble, happens to be on a short Key, and is preceded or followed by the Note upon the long Key below it, it must be played with the third Finger instead of the fourth, (provided the Musick will allow it), that Finger being more proper than the little Finger for a short Key on account of its Length.

THE flat B's in the Seventh, Fourteenth, and Nineteenth Bars of the Treble are Examples of this Rule; and particularly the Fifteenth and Nineteenth Bars shew plainly, that, in order to adhere to it, a Passage is there played with two different fixed Positions, which, if the little Finger had been made use of instead of the third, the whole Passage might have been played with one Position.

THE Bass is subject to the same Rule when its lowest Note happens to be on a short Key; provided all other circumstances agree in the Reversion.

Of Contracting the Fingers.

To understand what is meant by Contraction, we must suppose a Passage consisting chiefly of consecutive or following Notes exceeding the Compass of five, for which two fixed Positions of the Hand are necessary. If such a Passage is Fingered as at (11), (which Method would naturally occur to a Beginner, if he played as many Notes as he could in one Position before he looked for another) it is obvious, that in the Transition from one Position to the other, the Finger of the last Note of the first Position must be lifted from the Key before the full Time of the Note be expired, in order to get the hand shifted to the first Note of the second Position when the exact Time requires it. So that instead of giving an equal Length to each Note as the

Musick demands, the Passage would be played, in fact, as if it had been written like the Example (12). But if the Advantage is taken at that D which breaks the regular descent of the Notes, and the second Position is begun by that Note as is shewn by the Example (13), then every Note will be held easily its full Time, and of consequence the Musick will be expressed as it is written. The Contraction then happening betwixt the last Note of the first Position and the first Note of the second; observing, that the one is played by the Thumb and the other by the little Finger; which contracts, as it were, the natural Space betwixt these two Fingers.

The careful Observation of such Notes as break the continuance of regular Passages, either rising or falling, will (by using the Contraction to them) furnish the truest and best fixed and extended Positions in most Cases.

And, as an Example at large of this Rule, let us peruse the Lesson VI, which having the first and last Note of most Positions Fingered, shews clearly the Contractions.

Of fixed positions and extensions

Lesson V

4 3 0 4 0 3 1 4 0 3 1 0 3 1 2 4 1

0 2 4 1 1 4 0 3 1 0 3 2 1 3 4 2 2 0

(11) 4 2

(12) 4 2 Contraction: 4 0 4 (13) 4 0 4

Lesson VI of Contractions

4 0 3 3 0 1 4 4 3 0 1 4 0 4 0 3

0 3 0 4 1 4 2 4 1 4 0 3 2 1 0 4

Plate V

(14) 

(15) 

Key of C  of G of D of A

(16) 

of F of B of E of A 



Lesson VII  Key of C

1st of Scales 





of G 







of D 

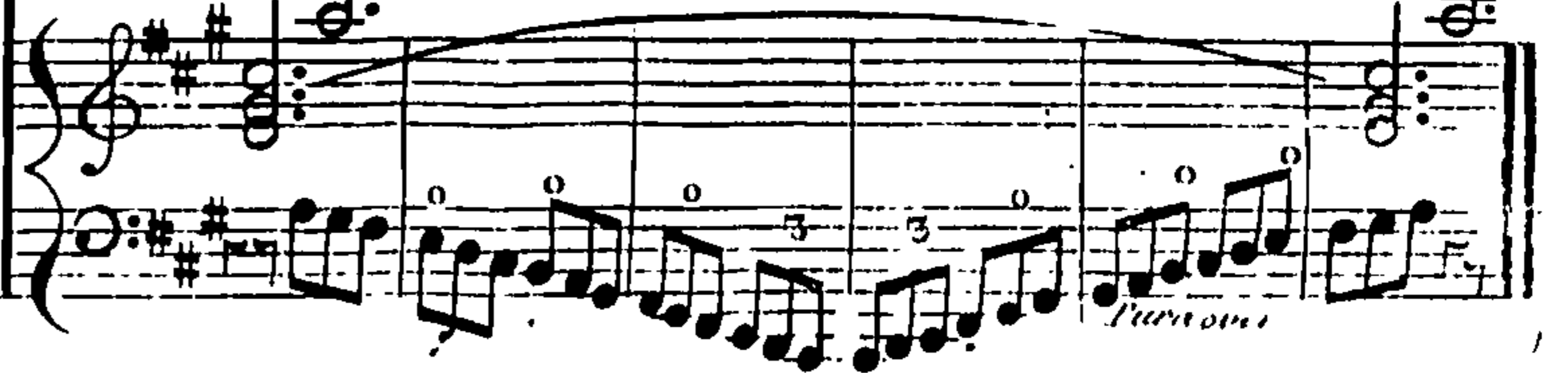







of A 

4th 





Turn over

Of the natural Places for the Thumb.

IN Passages which contain more than five following! Notes rising or falling in an uninterrupted Succession, as there is no Possibility of contracting the Fingers for want of a Note to break their regular Continuance, a proper Method of shifting the Hand higher or lower can only be derived from the right Management of the Thumb Example (14), where, if it were to be fingered as there marked, it would be liable to the Objections we explained at the Example (12), *Plate IV*. And therefore, to have every Note of an equal Length, the seven Notes of this Example must be divided into two fixed Positions, *viz.* three in one and four in the other, and then by the Thumb passing under the rest of the Fingers in ascending, and the Fingers passing over the Thumb in descending, the full Time may be given to every Note (15).

INDEED it would not have been material if the first Position had contained four Notes, and the second three, as no short Key intervenes; but I have preferred this Way of placing the Thumb in a natural Key, because it best agrees with the general Rules for the other Keys with Sharps and with Flats, as will be seen in the following Example.

THE Example (16) shews the natural Places of the Thumb for all such Passages as proceed by successive Notes, having from one to four Sharps, or from one to four Flats at the Cliff, which is more fully exemplified by the Lesson VII.

Remarks

Remarks on Lesson VII.

1st, By examining the Treble of all the Scales in this Lesson, where Sharps or Flats are introduced, it will be found, that the long or natural Keys above those Sharps or Flats, (or, in other Words, short Keys) are the proper Notes whereon to place the Thumb. As for *Example*, In the 3^d Scale F and C are sharp; then G and D, being the long or natural Keys immediately above those short Keys, are the Places marked for the Thumb. Again, in the 7th Scale B and E are flat, by which the Places for the Thumb are C and F. On the contrary, the Thumb of the left Hand is applied to the long Keys immediately below the short Keys, as may be seen by viewing the Basses of these two Scales formerly mentioned.

THE above general Rule of placing the Right-hand Thumb to the Right of the short Keys, and the Thumb of the left Hand to the Left, must be particularly attended to, as it will be of the greatest Consequence in most cases; but more especially in such Passages as move by regular successive Notes.

2^d, WHEN a Scale begins with one or two Notes before the Note to which the Thumb is marked comes in, the nearest Fingers to the Thumb should be preferred. See 7th, 8th, and 9th Scales.

PLATE VI.

Further

The image displays a musical score for a piano accompaniment, organized into five systems. Each system consists of a treble clef staff and a bass clef staff. The systems are labeled as follows:

- System 1:** Labeled with a large 'E' in the treble staff. The bass staff has a '5th' annotation. The right-hand staff contains a melodic line with many notes, while the left-hand staff has a more rhythmic accompaniment.
- System 2:** Labeled with a large 'E' in the treble staff. The bass staff has an '8th' annotation. The right-hand staff continues the melodic line, and the left-hand staff has a similar accompaniment.
- System 3:** Labeled with a large 'F' in the treble staff. The bass staff has a '6th' annotation. The right-hand staff continues the melodic line, and the left-hand staff has a similar accompaniment.
- System 4:** Labeled with a large 'A' in the treble staff. The bass staff has a '9th' annotation. The right-hand staff continues the melodic line, and the left-hand staff has a similar accompaniment.
- System 5:** Labeled with a large 'B' in the treble staff. The bass staff has a '7th' annotation. The right-hand staff continues the melodic line, and the left-hand staff has a similar accompaniment.

Each system is separated by a vertical bar line. The notation includes various note values, rests, and dynamic markings. The overall style is that of a classical piano accompaniment.

Plate VII
of Tumbles

Lesson VIII

The first system of Lesson VIII consists of two staves. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including slurs and accents. The bass staff provides a simpler accompaniment with quarter and eighth notes.

The second system continues the piece, showing further development of the melodic line in the treble and the accompaniment in the bass. A trill-like figure is visible in the treble staff.

The third system introduces more intricate melodic patterns in the treble staff, with frequent slurs and accents, while the bass staff continues with a steady accompaniment.

The fourth system concludes the main piece with final melodic phrases in the treble and a corresponding bass line.

Natural
Progression of Sharps

Natural
Progression of Flats

(17)

1st 2^d 3^d 4th 5th 6th 1st 2^d 3^d 4th 5th 6th

The bottom section shows two staves illustrating the natural progression of sharps and flats. The treble staff shows the sequence of sharps (F#, C#, G#, D#, A#, E#) and the bass staff shows the sequence of flats (Bb, Eb, Ab, Db, Gb, Cb).

Further Directions for the Thumb.

THE natural Places of the Thumb ought the rather to be well remembered, as they will be a more general Guide than any of the other Rules. And as a Proof of their extensive Use, let us observe the Lessons VIII. and IX. in which all the Notes that are to be played with the Thumb are marked, by which the Practitioner will have little Difficulty in finding proper Fingers for the other Notes.

Remarks on this Rule.

EVERY accidental Sharp or Flat added or taken away in the Course of a Lesson, changes one of the Places of the Thumb, so long as this accidental Alteration continues. For *Example*, If a Lesson has only F sharp at the Cliff, then the Places for the Thumb of the right Hand will be on G and C; but if in the Course of the Movement, a Sharp is accidentally added to C, then the Thumb will be placed on D and G; and when the accidental Sharp on C ceases, the Thumb is to be re-instated on its own Original C again.

THESE accidental Sharps or Flats generally follow one another in their natural Progression, as is shown in the Example (17); when that Progression is altered, as for instance, if after the first and second Sharp, the fourth or fifth should accidentally come in, instead of the Third

D

then

then we must adhere to our general Rule, *viz.* That the Thumb of the right Hand should always be placed to the right of a short Key, and that of the left Hand to the left.

AND whereas these Irregularities in the Progression of Sharps and Flats, are very numerous in modern Music, the greater Attention must be paid to this general Rule.

INSTANCES of the Sharps not following their natural Progression are found in the Lesson VIII. whenever A has an accidental Sharp before it.

IN Lesson IX. (*Plate VIII.*) as the Thumb is sometimes introduced out of its natural Place, in order to prepare the Hand for a Shake, it is necessary here to explain the Reason.

IT was recommended at the Beginning of this Treatise, that a Learner should always shake, turn, &c. with such Fingers as the Position of the Hand allowed him. But now, that he is further advanced, it will be necessary for him to observe the following general Rule, *viz.* That whatever Note has a Shake or a Turn, should be played with the second Finger preferable to any other; these two Graces answering best near that Finger. But here we must take Notice, that if the Thumb was not to be introduced immediately before the Note that is to be graced, we would oft-times be obliged

obliged to quit the Key of the Note before the Grace, in the same Manner as has been complained of concerning the Example (12), *Plate IV*. Therefore, whenever the Thumb doth not naturally precede a Grace in a descending Progression of Notes, and when the Note graced cannot be played without quitting the Key of the Note before it sooner than its full Time requires, the Thumb is to be brought in by the Rule of Contraction, as is to be seen in the Example (18), wherein three Passages are fingered in the upper Line, as they should be played in their natural Way, without Graces, and in the under Line the same Passages are fingered with the Contraction introducing the Graces by the Thumb.

It remains to be observed, that in Passages of harmonick Leaps or Scales, the Places for the Thumb frequently differ from what has been hitherto shewn; for which Reason let the Scholar peruse the Lesson X. *Plate VIII*. from whence he will sooner learn the Method than by the Variety of Rules that would be necessary to be written down for that Purpose. As likewise let him observe the Example (19) with Flats.

of Thumbs with Flats

Plate VIII

Lesson IX

Thumb before the skate

Musical score for Lesson IX, measures 1-18. The score consists of two systems of two staves each (treble and bass clef). The first system contains measures 1-10, and the second system contains measures 11-18. The music features a mix of eighth and sixteenth notes, with some rests. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. A double bar line is present at the end of measure 18.

Of harmonic

Leaves

Lesson X

Musical score for Lesson X, measures 1-19. The score consists of two systems of two staves each (treble and bass clef). The first system contains measures 1-10, and the second system contains measures 11-19. The music features a mix of eighth and sixteenth notes, with some rests. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. A double bar line is present at the end of measure 19.

The musical score is organized into two columns and ten rows of staves. Each staff contains a sequence of notes with specific fingerings and articulations indicated above them. The exercises are as follows:

- Row 1: Treble clef, key signature of one sharp (F#). Fingerings: 1 3 1 3 1 &, 3 1 3 1 3 &, 1 3 1 3 1 etc, 3 1 3 1 3 etc.
- Row 2: Treble clef, key signature of one sharp (F#). Fingerings: 1 2 3 1 2 3 1 etc., 3 2 1 3 2 1 3 etc., 1 2 3 1 2 3 1 etc, 3 2 1 3 2 1 3 etc.
- Row 3: Treble clef, key signature of one sharp (F#). Fingerings: 2 1 2 3 1 2 3 1 2 3 etc., 3 2 3 2 1 3 2 1 3 2 etc., 2 1 2 3 1 2 3 1 2 3 etc, 3 2 3 2 1 3 2 1 3 2 etc.
- Row 4: Treble clef, key signature of one sharp (F#). Fingerings: 1 2 1 2 3 1 2 3 1 2, 2 3 2 1 3 2 1 3 2 1 etc., 1 2 1 2 3 1 2 3 1 2 etc, 2 3 2 1 3 2 1 3 2 1 etc.
- Row 5: Treble clef, key signature of one sharp (F#). Fingerings: 0 1 2 0 1 2 3 0 1 2 3 1 0 1, 1 2 3 1 0 1 2 3 1 0 1 2 3 1 0 1.
- Row 6: Treble clef, key signature of one sharp (F#). Fingerings: 0 1 3 3 3 3 2 0 1 3 3, 3 3 2 3 2 3 2 0 1 3 2 3 3 2.
- Row 7: Treble clef, key signature of one sharp (F#). Fingerings: 0 1 1 0 1 1 0 0 1 0 1 0 1 0 1, 1 0 1 1 0 1 1 0 0 1 0 1 0 1 0 1.
- Row 8: Treble clef, key signature of one sharp (F#). Fingerings: 3 2 1 3 3 3 3 2 1 3, 3 2 0 3 2 0 3 2 0 3 2 0 3 2 1.
- Row 9: Treble clef, key signature of one sharp (F#). Fingerings: 2 0 1 0 2 0 3 0 4 0 1 0 2 0 3 0 4 0 3 0 4 0 4 0 4, 3 1 2 1 3 1 3 1 4 1 3 3 4 4 0 3 0 4 0 4 0 4.
- Row 10: Treble clef, key signature of one sharp (F#). Fingerings: 4 3 4 2 4 1 4 2 4 1 4 4 1 4 4 1 4 0 4 0, 0 4 3 4 2 4 1 4 2 1 0 1 0 0 0.

Of the Way of Fingering some common Passages.

THERE being some common Passages by way of Scales, which are generally Fingered in a particular Manner (for the greater Convenience of the Hand) I thought fit to set them down both with Sharps and with Flats at (20), where the Scholar may easily learn the Method.

The Manner of Playing Successions of Thirds with the right Hand.

WHEN Passages for the right Hand move in Thirds, they must be played as much as possible with such Fingers as are marked in Lesson XI; observing that the Fingers agree in the following double Progression, *viz.* Thumb and second Finger; first and third Finger; and second and fourth Finger. However we must observe, that when a short Key happens in the Place belonging to the Thumb, the first Finger is used instead of the Thumb; though that accidental Alteration must not affect the Regularity of the Fingers that follow.

The C and F Sharps in the first and third Bars of the second Strain are Instances of it.

N. B. WHEN the second Finger plays along with the Thumb, or the third Finger along with the first,
PLATE IX. E the

the highest Finger may be graced with a Shake or Turn, without incommoding the Hand. And the studious Practitioner may even find natural Graces to the others, if necessary.

PLATE X.

Of

The Common Passages continued.

A musical score for guitar, consisting of ten staves. The first nine staves contain various melodic and rhythmic exercises with numerous fingerings indicated by numbers 1-4 and 0. The tenth staff is labeled 'Difficult Passage' and contains a more complex sequence of notes and fingerings.

This way is preferable to the repeating the same finger

Lesson XI
of Thirds

A musical score for guitar, consisting of ten staves. The first two staves show a sequence of chords in a 3/4 time signature. The following staves show various exercises for playing thirds, including arpeggiated patterns and chord progressions. Some staves include diagrams of guitar fretboards to illustrate specific chord shapes.

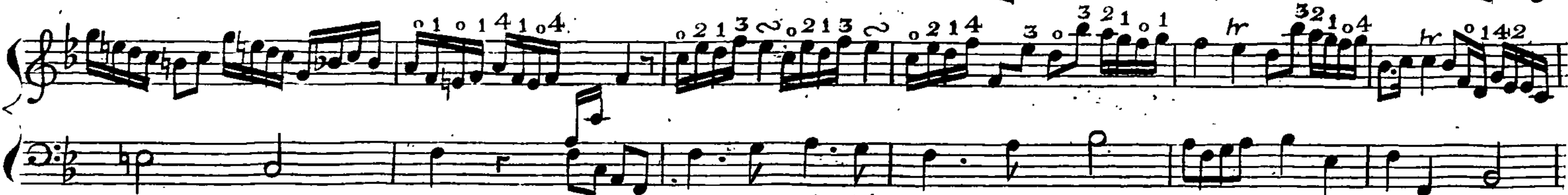
Plato XI

4 2 1 0 1 0 4 2 1 0 2 3 0 3 tr 1 0 1 2 3 0 1 0 1 2 0 4 3 2 1 0 0 1 2 1 0 1 0 1 4 1 0 4

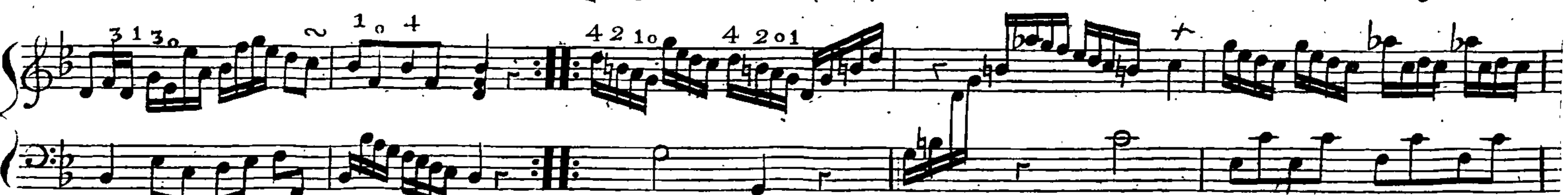


Lesson XII

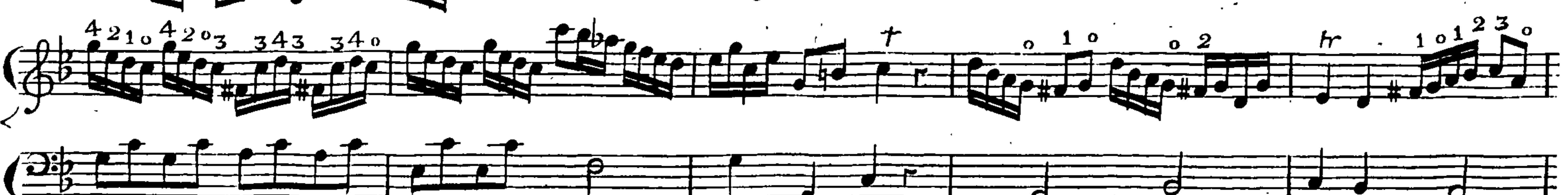
0 1 0 1 4 1 0 4 0 2 1 3 0 2 1 3 0 2 1 4 3 0 3 2 1 0 1 tr 3 2 1 0 4 tr 0 1 4 2



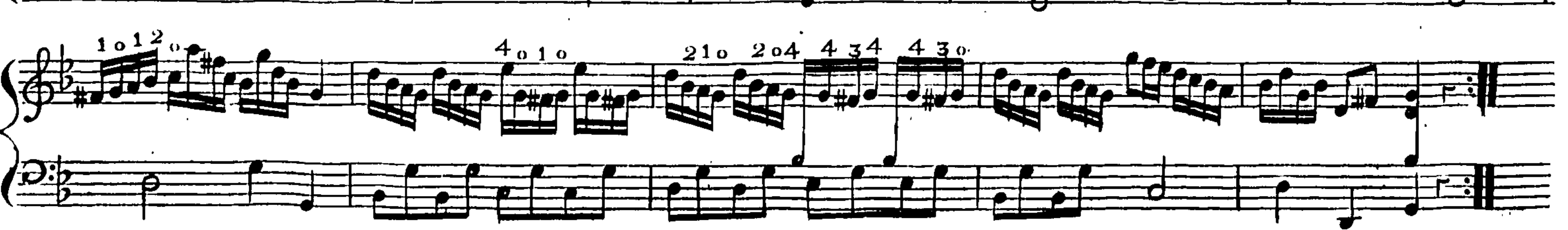
3 1 3 0 2 1 0 4 4 2 1 0 4 2 0 1 0 1 0 2 tr b b



4 2 1 0 4 2 0 3 3 4 3 3 4 0 0 1 0 0 2 tr 1 0 1 2 3 0



1 0 1 2 0 4 0 1 0 2 1 0 2 0 4 4 3 4 4 3 0



Of improving on the Rules.

By this Time it must be obvious to the diligent Learner, that the whole Drift of the foregoing Rules is to enable us to keep the Fingers down upon the Keys the entire Length of the Notes; of the Necessity of which a little Experience will convince us, nor will the Rules for that Purpose seem too intricate, if we consider, that when Passages do not exceed the Compass of five Notes, they are played in one fixed Position of the Hand; and when they exceed that number, by extending or spreading the Fingers, any Leap no greater than the Octave may be easily played, and its intermediate Notes, when any, with such Fingers as are in the Center of the Hand. That when there is found in a rising or falling Progression or Scale of Notes, but one single Note which breaks the Continuation, by contracting the Fingers upon that Note we will be enabled to play them all, without quitting the Key of any Note before its Time. And that when we have not the Advantage of a Rest, we must have recourse to the Thumb, which while it is playing will give sufficient Leisure, by its Shortness, to the other Fingers to pass over it in descending, or whilst the other Fingers are playing, it will easily pass under them in ascending; and that its natural Place, in such Keys as abound in Sharps or Flats, is always at the right of a short Key for the Treble, and at the left of a short Key for the Bass; and in a natural Key its Place happens twice within the Compass of an Octave, *viz.* at the unequal Distance of
 three

three and four Notes alternately. These Rules, I say, are neither too intricate to be understood, nor too many to be remembered; but when they are perfectly understood, still there is Room for the Genius of the Performer to improve upon them, by altering now and then a Finger with a View to avoid any uncouth Stretch of the Fingers, or to introduce a Grace, or a Chord. For which Purpose observe the Lesson XII. where the same Passages are Fingered various Ways for different Reasons, which will plainly appear by taking Notice of the Movement of the Notes or Passages that precede or follow those Fingered Places.

Of applying common Graces.

SOME may perhaps think that the frequent Application of Graces would be an Hindrance to the Propriety of Fingering; but instead of that it is found to be a great Help to it, by affording Opportunities of changing the Finger on the same Note in the Body of the Grace, and thereby often prepares the true Position for what follows.

THE Lesson XIII. is calculated both for shewing the Application of the aforesaid Graces, and the Manner of changing the Finger in the Body of the Graces when needful.

Twined Side
Lesson XIII
of Graces.

The first system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with various note values and rests. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a complex rhythmic pattern with many sixteenth notes and some accidentals. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, providing a simple harmonic accompaniment.

The second system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, continuing the complex rhythmic pattern from the first system. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, continuing the harmonic accompaniment.

The third system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, continuing the complex rhythmic pattern. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, continuing the harmonic accompaniment.

The fourth system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, continuing the complex rhythmic pattern. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, continuing the harmonic accompaniment.

Plate XIII

(21)

Musical notation for measures 21 and 22. The first system (measures 21-22) is in G major (one sharp) and 7/8 time. The second system (measures 23-24) is in D major (two sharps) and 7/8 time. Both systems feature a treble and bass clef with piano accompaniment.

(22)

Musical notation for measures 23 and 24. The first system (measures 23-24) is in D major (two sharps) and 7/8 time. The second system (measures 25-26) is in G major (one sharp) and 7/8 time. Both systems feature a treble and bass clef with piano accompaniment.

(23)

Musical notation for measure 25. The system is in G major (one sharp) and 7/8 time, featuring a treble clef with a single melodic line.

(24)

Musical notation for measure 26. The system is in G major (one sharp) and 7/8 time, featuring a treble clef with a single melodic line.

(25)

Musical notation for measures 27 and 28. The first system (measures 27-28) is in G major (one sharp) and 7/8 time, featuring a treble clef with a single melodic line. The second system (measures 29-30) is in D major (two sharps) and 7/8 time, featuring a treble and bass clef with piano accompaniment.

*Objections against playing Fugues in three or four
Parts on the Harpsichord.*

THIS is a Kind of playing that forty Years ago was much more in Vogue than it is at present ; but, as it has still some Partizans, it is necessary here to examine its Nature, in order to form a Judgment, whether it is fit for a Harpsichord or not.

IT has been in this Treatise all along endeavoured to demonstrate, that if the Vibration of one String ceases some time before the Vibration of another begins, in some one of the Notes of a continued Passage, it will not only cause an indifferent Tone to come from the Instrument, but the Musick then will not be played as it is written. Now if we allow these Premisses, it follows, that many Passages in Fugues and other Compositions in three or four Parts, cannot be played on the Harpsichord, neither as they are written, nor with a good Tone. And as a Proof of this Assertion, let us observe Part of the Fugue in the fourth Suit of Mr. Handel's first Sett of Lessons, [printed by J. Walsh] beginning at the 32d Bar ; see (21), in which we shall find not only that it is impossible to hold every Note its full Length, according to the past Rules, as it does not admit of a Regularity of Fingers ; but also by the too great Nearness of the Parts, the Ear will confound the Passages of one Part with those of another, and often reduce the Effect of four Parts to that of two. And when it so happens, that the

Musick is so much interwoven, that the Ear cannot reduce it to two Parts, then it has often the Effect of meer Thorough-bass.

MANY Musick-masters have never thought of this Defect, because while they play, or hear a Fugue played, they generally look upon the Book, and their Imagination fills up all the Deficiencies of the Performance: But it is not so with the unskilled Person that hears it at a Distance; for such a one has nothing to listen to but the Effect, and when that is defective, then he must be displeas'd rather than entertained.

As a Proof of the Effect that many Passages in Lessons of this Kind must have, let the Hearer turn his Back to the Performer, and listen to the same Piece of the Fugue above-mentioned, played once in the four Parts, and again played as marked at (22), which is exactly as the Ear reduces it, and he will find a great Difficulty in distinguishing one from the other; unless he be directed by the Tone of the Instrument, which undoubtedly will be better in the last Way than in the first, as the Vibrations of the Strings will be less interrupted by the better Application of Fingers.

As a further Proof that when two Parts are too near each other, the Ear reduces the Effect of two into that of one, let us play the Example (23) with two Hands, and then play the same Example reduced to one Part, only with
one

one Hand at (24), and unless we have Recourse to our Imagination, the Ear will not find any sensible Difference between them.

BUT if, by lowering the under Part an Octave, we put these two Parts at a greater Distance, and play it as at (25), then the Effect of two Parts will be surely felt.

UPON the whole, I really believe, that Passages with complicated Parts in the Manner above mentioned, are not natural for the Instrument, and therefore ought to be avoided as much as possible; witness *Mr. Handel's* Conduct in this Particular: For when he composed the above quoted Suits of Lessons, he was a young Man, and, in all Probability, followed the then reigning Taste in his Compositions, without reflecting any further; but when Experience shewed him the true Power of the Harpsichord, in a maturer Time of Life, he has published his celebrated first six Concerto's for the Organ or Harpsichord, in which it is worth observing, that he has put only one Fugue amongst them all; tho' he is, in my Opinion, one of the best Composers of Fugues that ever existed, and himself very fond of introducing them in all his Works. And mark, that in this very Fugue there are not Passages enough composed in three Parts, dispersed here and there in the Solos of the Harpsichord, that would make up five Bars together. All the rest being composed in two Parts only.

THESE

THESE six Concertos, in my Opinion [excepting some few short slow Movements entirely calculated for the Organ] are composed in the true Stile of the Harpsichord, and when played according to the above Rules, the Vibration of the Strings is seldom or never interrupted.

SINCE I am on this Point, I cannot forbear taking Notice of *Dominico Alberti's* Lessons for the Harpsichord, [who played and understood the true Power of the Instrument to the highest Perfection] in which Lessons the Vibration is never lost throughout such Movements as are of his own composing. For there are several Movements printed in that Work, that were added by Signor *Jozzi*, a Singer, and the first Publisher of these Lessons.

THE following are the additional Movements, and not composed by *Alberti*.

<i>In Sonata</i>	I.	— —	2d Movement.
	III.	— —	2d Movement.
	IV.	— —	2d Movement.
	VI.	— —	2d Movement.
	VII.	— —	the whole <i>Sonata</i> .
	VIII.	— —	2d Movement.

THE Reason, I imagine, that Signor *Jozzi* had for adding these Movements, was to conform the Work to the present Taste of the *English*, who are fond that all Harpsichord Lessons should end with a *Minuet, Gavotte, Gigue, &c.* tho' they

they had better been wanted, as the Difference in point of Stile and Beauty is rather too great between the Original and the Additions.

WERE I to examine most of the printed Collections of Lessons for the Harpsichord, I doubt not that I should find amongst them several of different Composers no way inferior to these for Exactness in the Point in question; but I am satisfied to have endeavoured to prove by the Works of these two celebrated Masters, the Necessity there is of composing for, and playing on the Harpsichord, in such a Manner as that the Fulness of the Vibration may not be lost.

G

Of

Of the different Touches.

As I would not conclude this Work without communicating to the Learner all I know of the Power of the Harp-fichord, I thought proper to insert in it its various Touches, which, when judiciously applied, must greatly contribute to the different Expressions so necessary in many musical Performances.

THESE Touches are five in Number,		
<i>viz. Legato,</i>	—— —	Tied or equal.
<i>Staccato,</i>	— —	Distinct or pointed.
<i>Sdruciolato,</i>	—	Sliding.
<i>Staccatissimo,</i>	— —	Very distinct or pointed.
<i>Tremolato,</i>	— —	Quavering.

THE *Legato* is the Touch that this Treatise endeavours to teach, being a general Touch fit for almost all Kinds of Passages, and by which the Vibration of the Strings are made perfect in every Note.

THE *Staccato* is expressed by purposely lifting up the Fingers sooner than the Length of the Notes require, in order to give a certain Distinction to some particular Passages, by way of Contrast to the *Legato*; but, in my Opinion, it is to be used seldom, and only when a good Effect is expected from it.

THE *Sdruciolato* is never used but in Scales of natural Notes, without any short Keys interfering betwixt them. And it is performed by sliding the Nail of the Fore-finger over the Keys in ascending, or the Nail of the Thumb in descending. It is recommended here only as a Whym, which, if applied in a Lesson of Humour, may afford a pleasing Variety.

As is likewise the *Staccatissimo*, which being played by striking every successive Key with the Point of one and the same Finger, [generally the first] makes a great Contrast with the *Sdruciolato*, being, as it were, a *Caricature* of the fine Contrast that is found between the *Legato* and the *Staccato*.

THE *Tremolato* is played by touching the same Key with three different Fingers, one after the other, *viz.* 3d, 2d, and 1st Fingers, as quick as the Quill which strikes the String will permit. This Touch is also whimsical.

IN the Lesson XIV. all these Touches are used, *St.* signifies *Staccato*; *Sdr.* *Sdruciolato*; *St^{mo}.* *Staccatissimo*; and *Trem.* *Tremolato*. All those Passages that have none of these Marks must be played *Legato*, *i. e.* in the usual Way.

Conclusion.

THE Fancy of Composers is unbounded, and their seeking continually after Novelty, occasions great Variety in their Works; I therefore should not be surpris'd if many Passages
should

should be met with in Music composed for this Instrument that must be fingered differently from the Rules I have laid down ; but even in that Case, this Treatise must still have the good Effect to furnish the Practitioner a Method of thinking ; so that he should leave nothing to Chance, but always choose his Fingers from the Dictates of his Reason and Taste.

F I N I S.

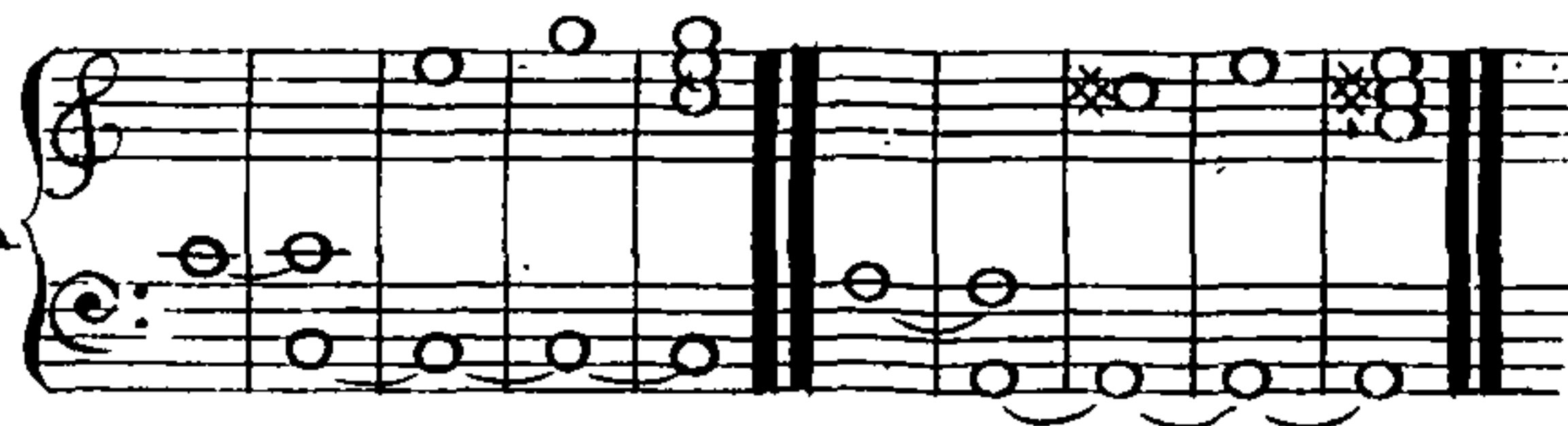
PLATE XIV.

Lesson XIV. of different Touches

This musical score is divided into seven systems, each consisting of a treble and bass staff. The notation includes various keyboard techniques and articulations:

- System 1:** Features staccato (*st.*) and sordina (*Sdr.*) markings. The first staff has a slur over a series of notes with *st.* and *mo* above it.
- System 2:** Includes first and second endings (*1st*, *2^d*) and sordina (*Sdr.*) markings.
- System 3:** Shows staccato (*st.*) and sordina (*Sdr.*) markings.
- System 4:** Contains sordina (*Sdr.*) and staccato (*st.*) markings.
- System 5:** Features sordina (*Sdr.*) and tremolo (*Trem.*) markings.
- System 6:** Includes tremolo (*Trem.*) markings.
- System 7:** Shows sordina (*Sdr.*) and tremolo (*Trem.*) markings.

An approved Method of Tuning the Harpsichord.



The first Note G. to be Tuned by a pitch Pipe or any other wind Instrument.

The 5.th must be Tuned rather flat than otherways.

If the first Trial gives a fine 3.^d what has been done may be depended on; if otherways it will be best to begin afresh, and Tune all over again, and so of the 2.^d & 3.^d Trials.

By this Method of Tuning the imperfection of the Instrument, is thrown in A♭ & E♭. its 5.th

After Tuning a Bass Note to its Octave it is proper to compare it with the Triple Notes [See the Ex. at A] because in a Succession of Octaves the Ear is apt to be deceived.