

The

ART of FINGERING,

*The*

HARP SICHORD.

Illustrated with Examples in Notes.

*To Which is Added,*

An approved Method of TUNING that Instrument.

By NICOLO PASQUALI.

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# PROPOSALS

For CHILDREN, whose Fingers cannot yet reach an Octave on common HARPSICHORDS.

**A**S 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 Spinnets 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 to play it.

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

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THE





Plate 1

(1) *Thumb* 1 2 3 4 *1st Finger* 1 2 3 4 *2nd Finger* 1 2 3 4 *3rd Finger* 1 2 3 4 *4th Finger* 1 2 3 4

*Right hand*

(2) 2 4 3 1 4 2

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

*Practice* 2 0 2 4 3 1 0 3 2 4 1 3 0

*Original Position* 4 2 4 3 2 // 1 0 1 // 2 1 2 3 2 3

*Unsharpened*

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

2 1 0 4 3 3 0 0 0

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

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

*2nd Finger* 2 3 2 1 4 0 1 2 3 4 3 2 1 0 1

*4th Finger* 1 2 1 4 Highest 2 1 3 4 1

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

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

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

2 1 4 Highest 2 1 3 4 1

(4) *Upward* *Downward* *Upward* *Downward* *Upward* *Downward*



THE  
ART of FINGERING

THE  
HARPSICHORD, SPINET and ORGAN.

**T**HIS Art teaches the Choice of proper Fingers, for the ready performing of Harpsichord Lessons, consisting of Treble and Bass, or any other Music 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).

PLATE I.

A

THE

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, turned Shakes, Appoggiatures, 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 towards the End of the Book.

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

As





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 in the Hand for two or three Notes only, as will be seen by comparing the Dots with the Notes of every Position.

*of*

*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 *Extention*.

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 of 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 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, though 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 is not usually put on a short Key in a less Leap than that of a Seventh, unless in such Leaps where both the highest and the 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).

B

HERE

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*





Violin II

4 2 3 4 0 1 2 3 4 3 2 2 1 (5) 4 4 4 4 4 4 4 4 4 4

4 2 4 0 (6) 12 13 13 13 13 12 2 3 1 2 3 1 2

1 2 3 2 0 3 0 3 2 3 1 0 2 1 2 3 2 2 (7) 4 4 4 4 4 4 4 4 4 4

4 2 3 2 4 3 4 0 4 2 2 13 13 13 13 3 1 3 1

1 0 3 2 1 0 1 0 2 1 2 3 2 3 4 2 (8) 0 3 0 3 0 3 1 4 0 3 3 0

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

3 2 1 2 0 1 4 2 3 4 0 1 2 3 4 3 2 (9) 0 3 0 3 1 4 0 3 3 0 4 1

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

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

0 4 2 3 2 4 3 4 0 4



///

*8 ves*

*7ths*

*6ths*

*5ths*

*Ad libitum*

As the Leaps for the Left-hand are performed by the same Rules, though 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 belongs 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 choose them anew.

*N. B.* Little easy Minuets 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

IV) is purposely calculated for his Observation: in which all the Notes that follow 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 Extention. 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 be best 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 preceeded 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 Music will allow it; that Finger being more proper than the Little-finger for a short Key on account of its Length.

THE

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.



Use need positional extensions

Plate IV

Topson V

(11) (12) (13)

Topson VI of Contractions

Plate I

(14) *7*

(15)

Key of C of G of D of A of E

(16)

F of B of E of A

Lesson VII Key of C

1<sup>st</sup> of Scales

*7* G

D

of A

4<sup>th</sup>



*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 figured 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.*

1<sup>st</sup>, 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 third 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 seventh 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<sup>d</sup>, 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 seventh, eighth, and ninth Scales.

*PLATE VI.*

*Further*

of E

5th

of E

6th

of F

6th

of A

9th

of B

7th



Part VII  
of *Thunder*

Lesson VIII

Natural  
Preparation of strings

Natural  
Preparation of strings

(17)

*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 shewn 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 Shute*

*Plate VIII.*

*Opus IX*

*Thumbs up to the Shute*





*Of the Way of Fingering some common Paassges.*

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.* the 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,

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





Plate XVI

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

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 tr be be

4 2 1 0 4 2 0 3 3 4 3 3 4 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; 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.

*Violin Solo*  
*Opus VIII*  
*of Grieg*

The musical score is presented in four systems, each containing three staves: Violin (top), Guitar (middle), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values, accidentals, and performance markings such as trills (tr) and slurs. The guitar part is heavily annotated with fret numbers (e.g., 21, 3, 12, 12, 12, 4, 3, 2, 1, 2, 1, 3, 12, 10) and includes a 'v' marking for vibrato. The bass part provides a steady accompaniment. The score concludes with a double bar line and repeat signs.



Plate XIII

(21)

Musical notation for exercise (21), consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. The lower staff is in bass clef with the same key signature and time signature. The piece features a complex rhythmic pattern with many eighth and sixteenth notes.

Musical notation for exercise (22), consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. The lower staff is in bass clef with the same key signature and time signature. The piece features a complex rhythmic pattern with many eighth and sixteenth notes.

(22)

Musical notation for exercise (23), consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. The lower staff is in bass clef with the same key signature and time signature. The piece features a complex rhythmic pattern with many eighth and sixteenth notes.

Musical notation for exercise (24), consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. The lower staff is in bass clef with the same key signature and time signature. The piece features a complex rhythmic pattern with many eighth and sixteenth notes.

(23)

Musical notation for exercise (25), consisting of a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 7/8. The piece features a simple rhythmic pattern with eighth notes.

Musical notation for exercise (26), consisting of a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 7/8. The piece features a simple rhythmic pattern with eighth notes.

(24)

Musical notation for exercise (27), consisting of a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 7/8. The piece features a simple rhythmic pattern with eighth notes.

(25)

Musical notation for exercise (28), consisting of a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 7/8. The piece features a simple rhythmic pattern with eighth notes.

Musical notation for exercise (29), consisting of a single staff in bass clef with a key signature of one flat (Bb) and a time signature of 7/8. The piece features a simple rhythmic pattern with eighth notes.

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 the 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.



*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-sichord, 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, *viz.*

<i>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 Whim, which, if applied in a Lesson of Humour, may afford a pleasing Variety.

As is likewise *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 Lesson XIV, all these Touches are used, *St.* signifies *Staccato*; *Sdr.* *Sdruciolato*; *Stmo.* *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 surprized 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 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.*

*P L A T E XIV.*

various XIV of different touches

Handwritten musical score for a piece titled "various XIV of different touches". The score is written on eight systems of two staves each (treble and bass clef). It features complex melodic lines with many slurs, ornaments, and dynamic markings such as "p", "f", "tr", "stacc.", "rit.", and "Trem.". The notation includes sixteenth and thirty-second notes, often beamed together in groups. The piece concludes with a double bar line and a repeat sign.



An approved Method of Tuning the Harpsichord.

*All the 1<sup>st</sup> Tuned forward.* *1<sup>st</sup> trial* *2<sup>d</sup> trial. The pitch:*

*The pitch*

*All the 1<sup>st</sup> Tuned backward*

*3<sup>d</sup> trial.* *\*w etc. to the top.* *etc. to the bottom. A*

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

The 5<sup>th</sup> must be Tuned rather flat than otherways.

If the first Trial gives a fine 3<sup>d</sup>. 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<sup>d</sup> & 3<sup>d</sup> Trials.

By this Method of Tuning the imperfection of the Instrument, is thrown in A & F. its 5<sup>th</sup>.

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

