New **Thoughts on an Old Topic:**
Consistency and Inconsistency in Historical Keyboard Fingering

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http://faculty.wagner.edu/david-schulenberg/handouts/

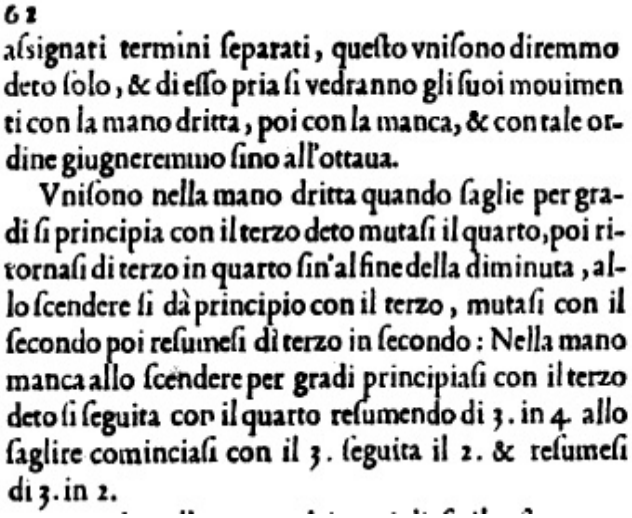
Publications referred to

Banchieri, Adriano. *Conclusioni nel suono dell'organo*. Bologna: Rossi, 1609. Translated by Lee R. Garrett as *Conclusions for Playing the Organ*. Colorado Springs: Colorado College Music Press, 1982. (See extract below.)

Diruta, Girolamo. *Il Transilvano: Dialogo sopra il vero modo di sonar organi, e i instromenti da penna*, vol. 1. Venice: Vincenti, 1593 (numerous reprints). Translation by Murray C. Bradshaw and Edward J. Soehnlen as *"The Transylvanian" (Il transilvano)*. Two volumes. Henryville: Institute of Mediæval Music, 1975. (See extract on last page of this handout.)

Lindley, Mark. "An Introduction to Alessandro Scarlatti's 'Toccata prima.'" *Early Music* 10 (1982): 333–39.

Vogel, Harald. "Zur Spielweise der Musik für Tasteninstrumente um 1600 / Keyboard Plaing Techniques around 1600." In his edition of Samuel Scheidt, *Tabulatura nova*, part 2 (Wiesbaden: Breitkopf & Härtel, 1999), pp. 145–80.



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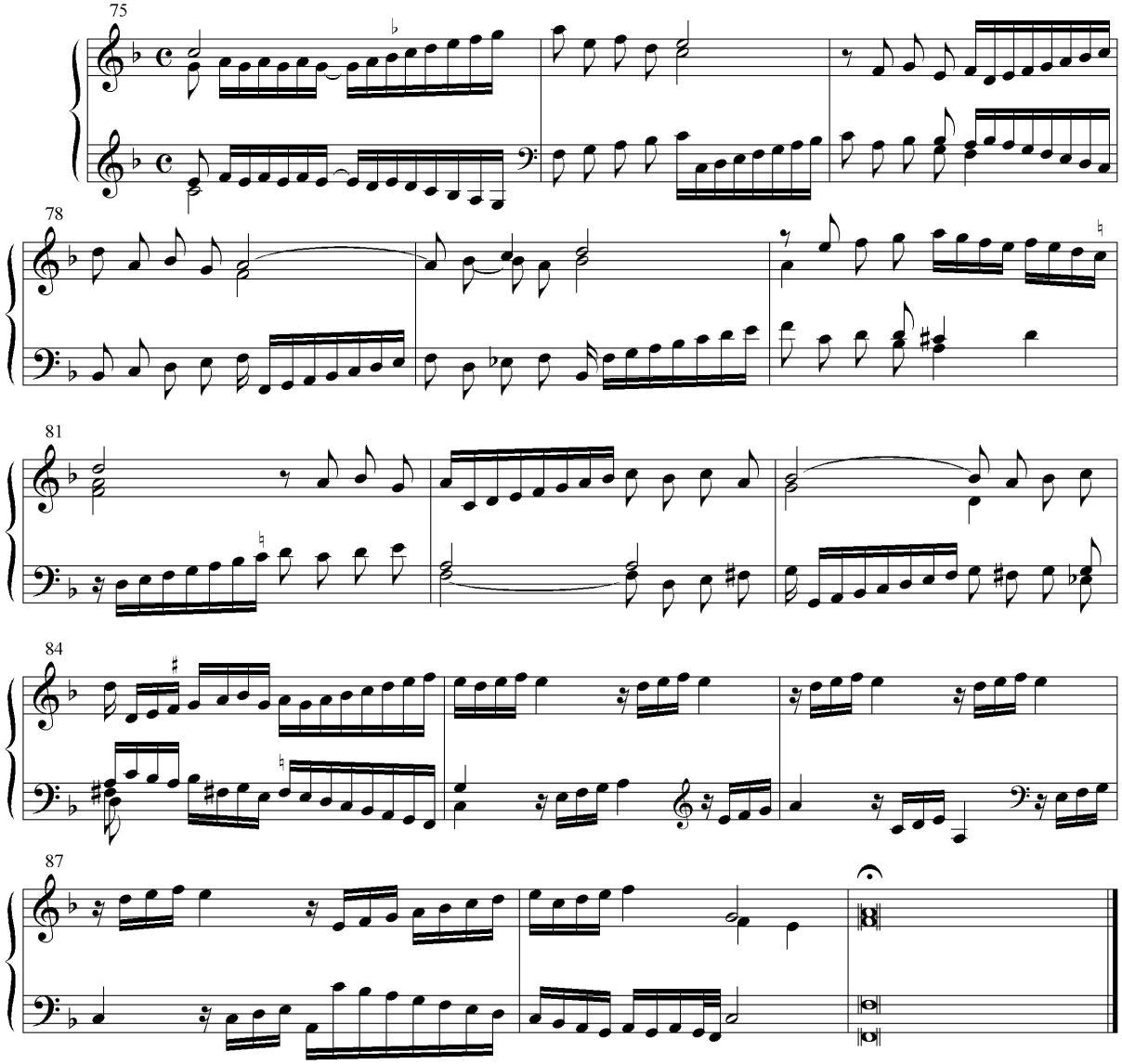
aſsignati termini ſeparati, queſto vniſono diremmo deto ſolo, & di eſſo pria ſi vedranno gli ſuoi mouimenti con la mano dritta, poi con la manca, & con tale ordine giugneremmo ſino all'ottaua.

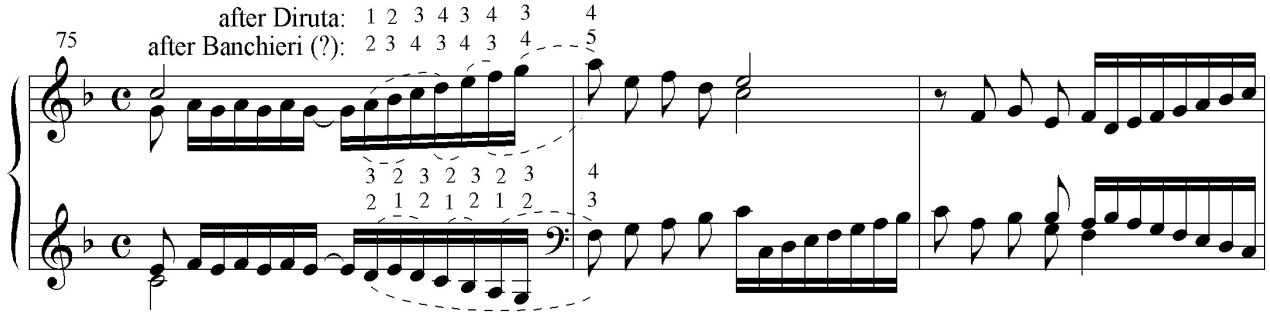
Vniſono nella mano dritta quando ſaglie per gradi ſi principia con il terzo deto mutaſi il quarto, poi ritornaſi di terzo in quarto ſin'al fine della diminuta, allo ſcendere ſi dà principio con il terzo, mutaſi con il ſecondo poi reſumeſi di terzo in ſecondo: Nella mano manca allo ſcendere per gradi principiaſi con il terzo deto ſi ſeguita con il quarto reſumendo di 3. in 4. allo ſaglire cominciaſi con il 3. ſeguita il 2. & reſumeſi di 3. in 2.

Examples

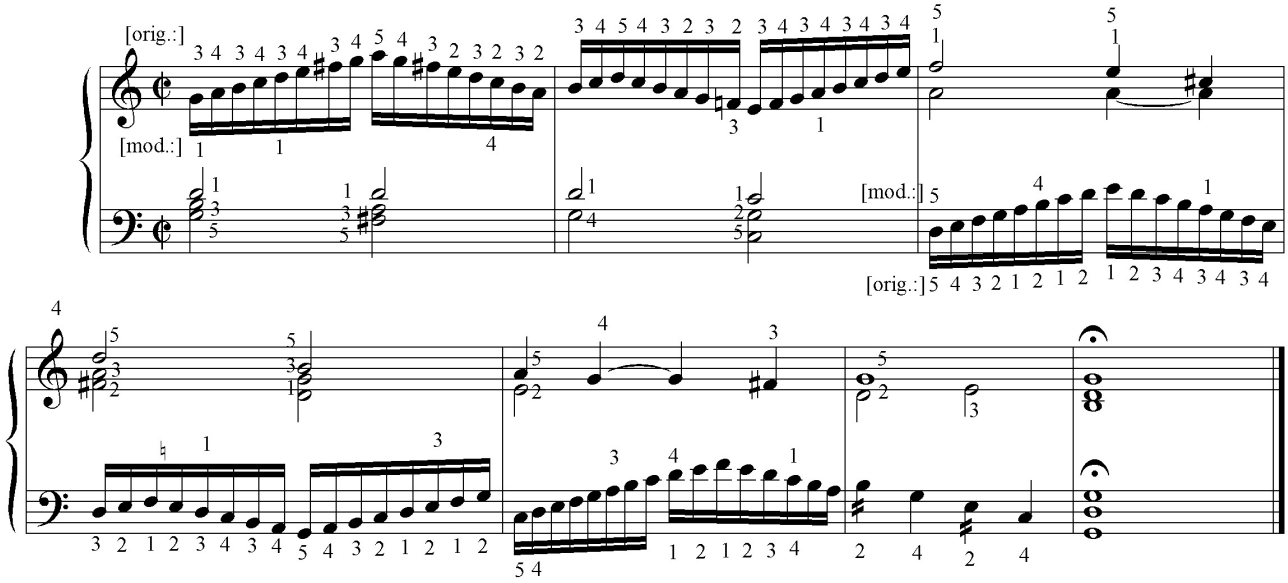
1. ?Girolamo Frescobaldi (1583–1643), *Toccata seconda* from Biblioteca Apostolica Vaticana, Chigi, Q.IV.25 (“Chigi 25”)



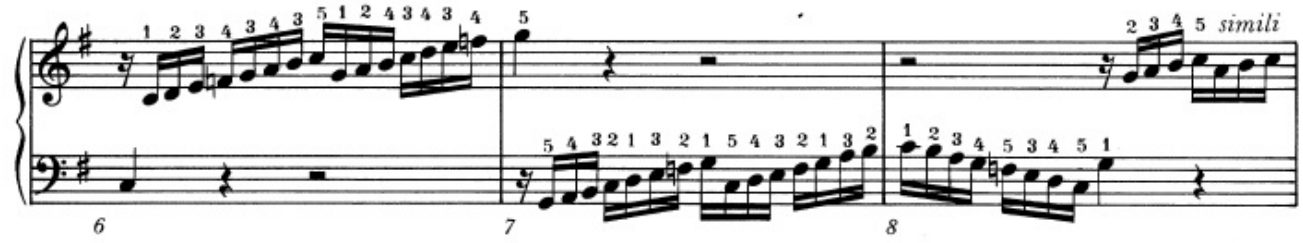
2. ?Frescobaldi, *Toccata seconda* from Chigi 25, with fingerings and groupings suggested by Diruta and Banchieri



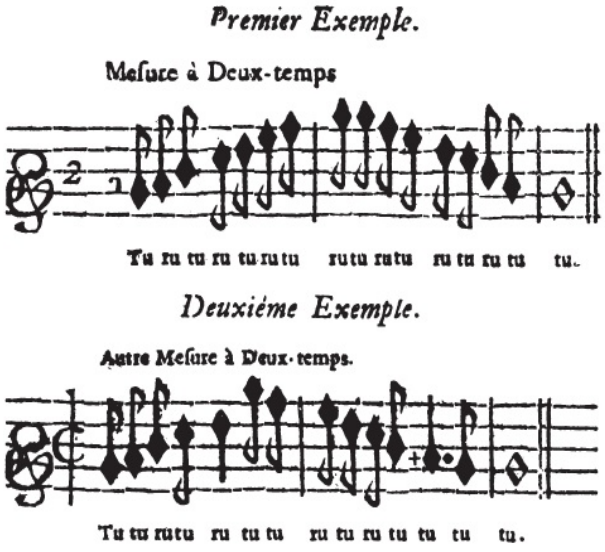
3. John Bull (?1562/3–1628), Praeludium (BuK 121), from London, British Library, Additional ms. 31403, including original and possible modern fingerings



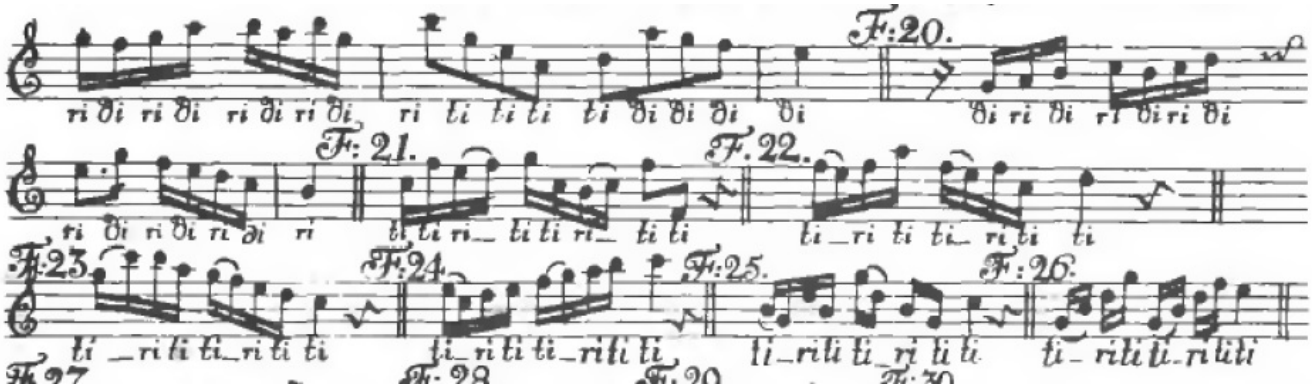
4. Alessandro Scarlatti (1660–1725), *Toccata prima* from London, British Library, Add. ms. 32161 (and other sources), as given by Lindley, ex. 1



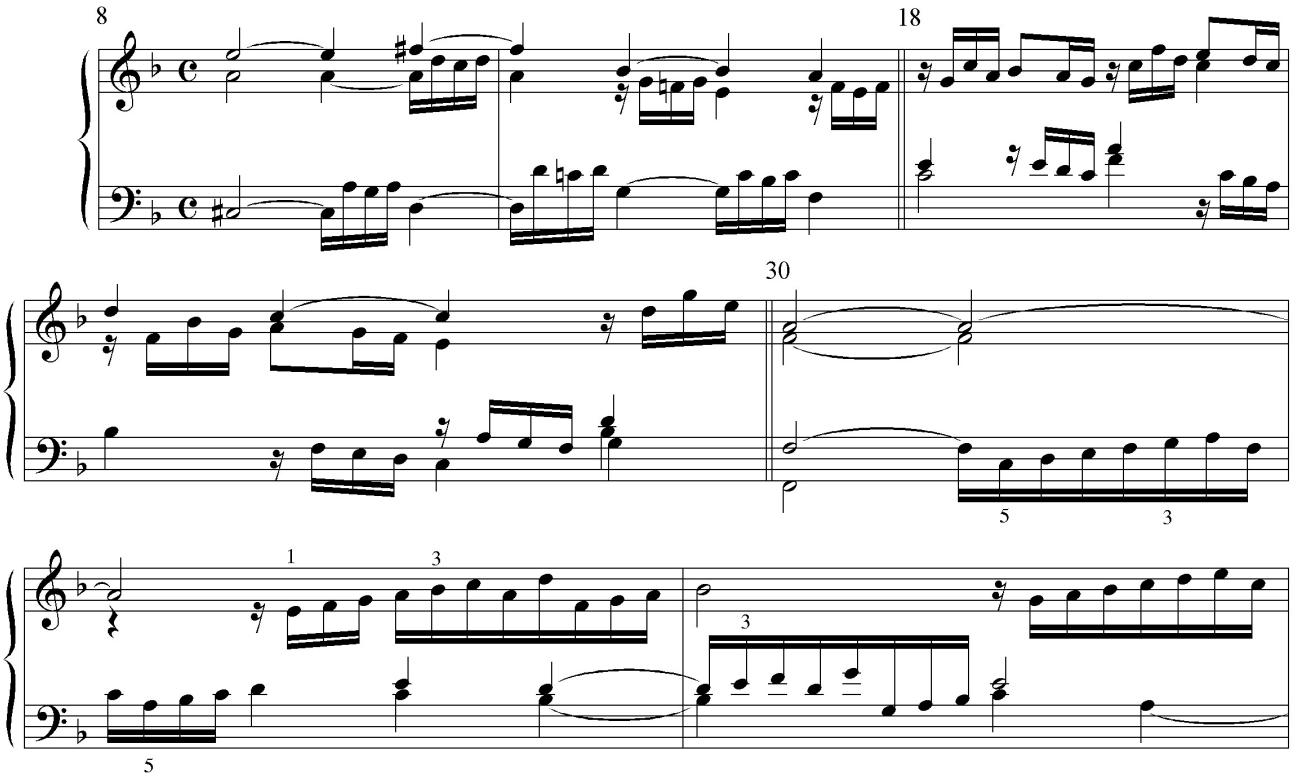
5. Jacques Hotteterre le Romain (1673–1763), *Principes de la flûte traversière* (Paris, 1707), from the edition of Amsterdam: Roger, 1728, p. 22



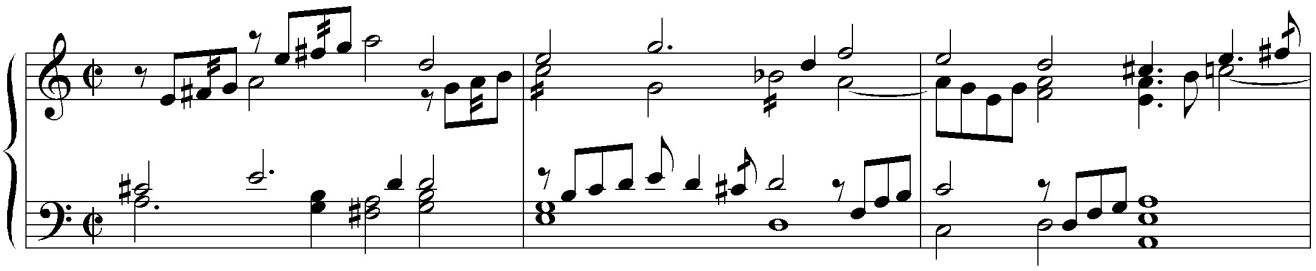
6. Johann Joachim Quantz (1697–1773), *Versuch einer Anweisung die flöte traversiere zu spielen* (Berlin: Voss, 1752), from *Tabula* 3



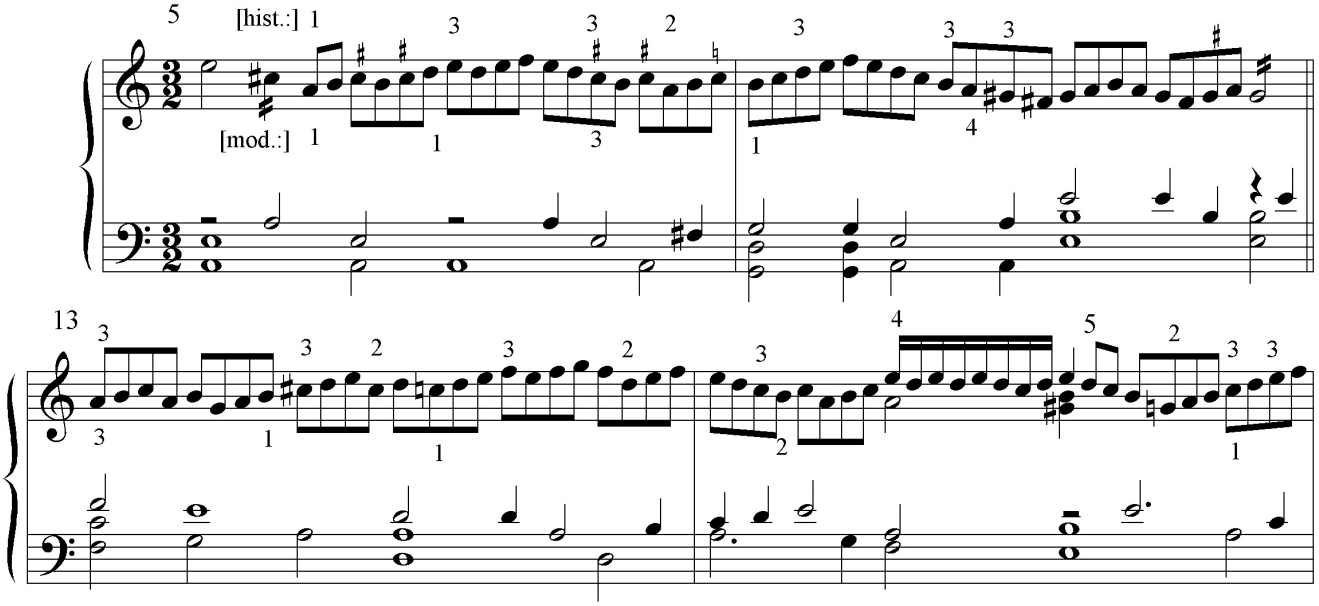
7. Frescobaldi, *Toccata prima* from *Il secondo libro di toccate* ("Libro 2," Rome: Borbone, 1637), with possible fingering after Diruta



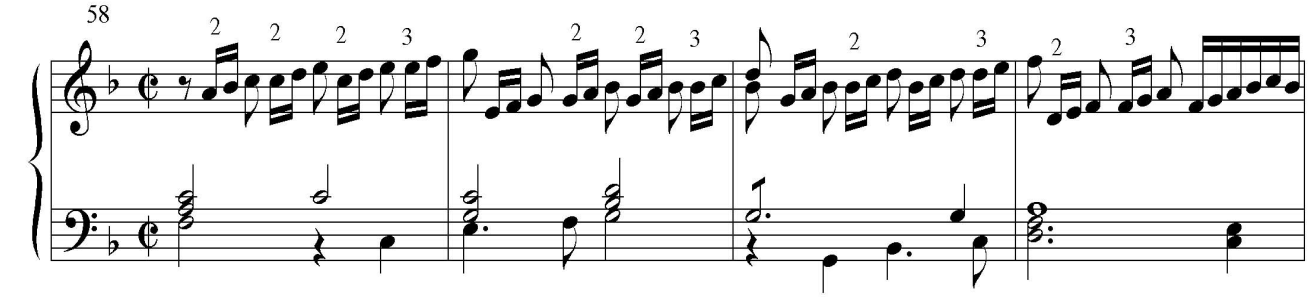
8. William Byrd (1543–1623), “The iij pauian,” BK 14a, from London, British Library, MS Mus. 1591 (My Ladye Nevells Booke)



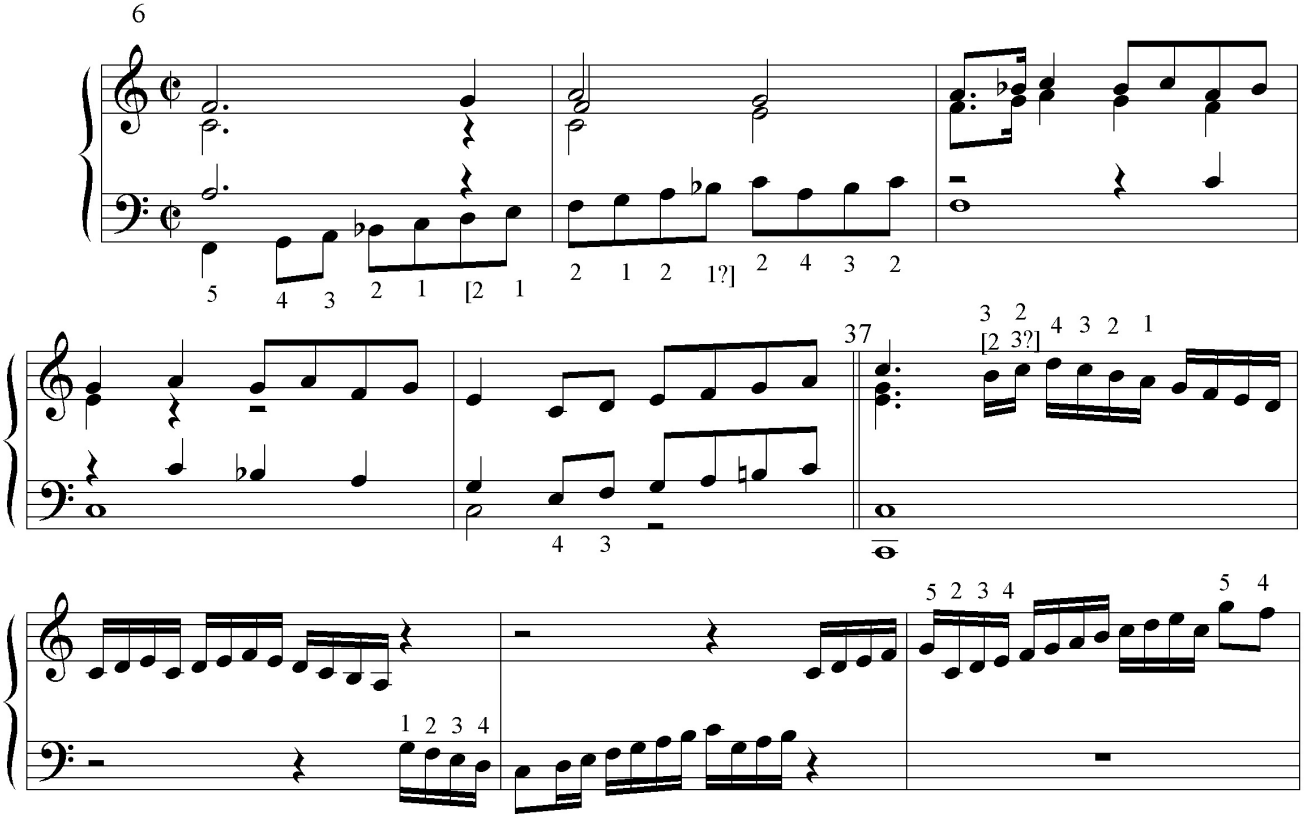
9. Byrd, “The galliarde to the same [the third pavan],” BK 14b, from the Nevell book, with possible historical and modern fingerings (beaming of small note values modernized for greater legibility)



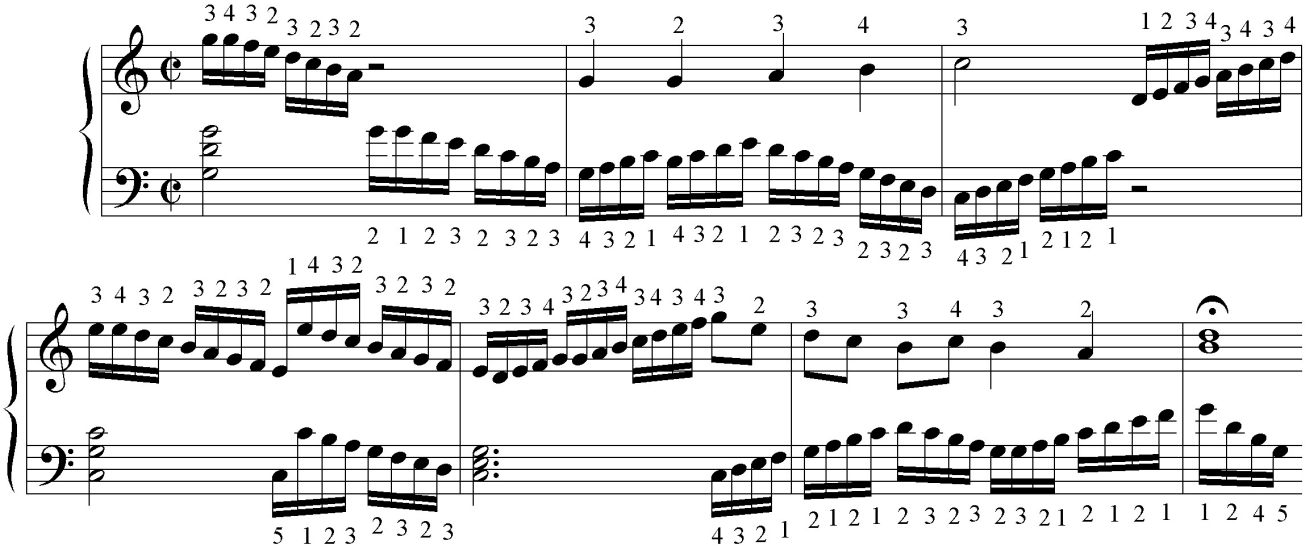
10. Byrd, keyboard arrangement of John Dowland, Lachrimae Pavan, BK 54, from London, British Library, R.M. 24.d.3 (Will Foster’s Virginal Book), with original fingering (see extract on last page below)



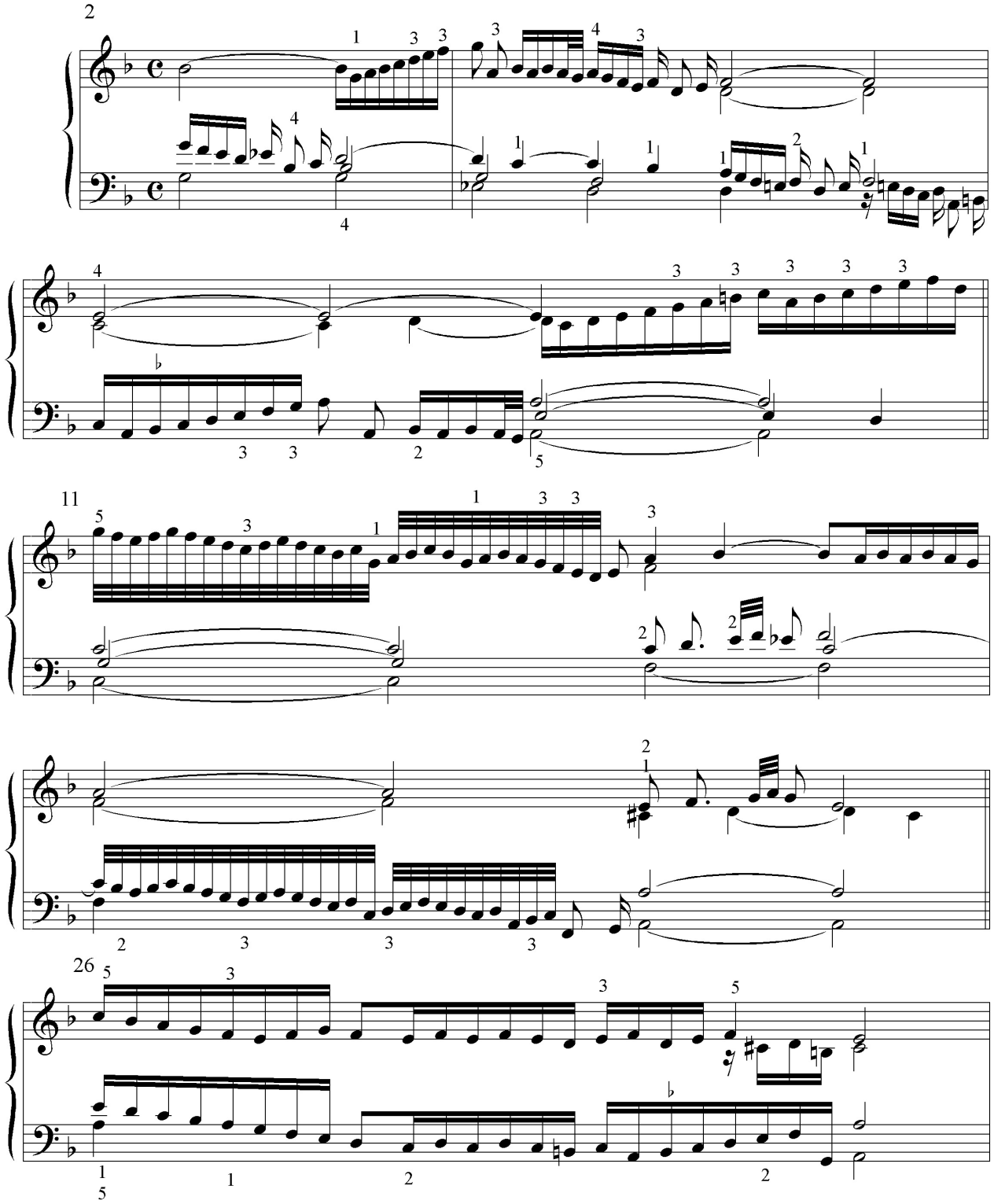
11. Jan Pieterszoon Sweelinck (1562–1621), Toccata C1, with fingerings from Berlin, Staatsbibliothek zu Berlin–Preußischer Kulturbesitz, Mus. MS Lynar A 1



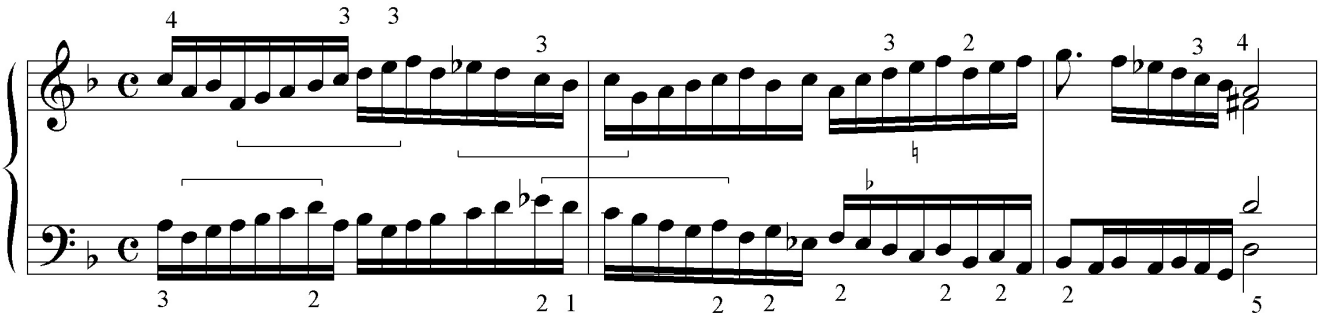
12. Anonymous, *Praeludium ex G*, from Wolfenbüttel, Herzog August Bibliothek, Codex Guelf 1055 (Helmstedt Tabulature, 1641), as given by Vogel, p. 152



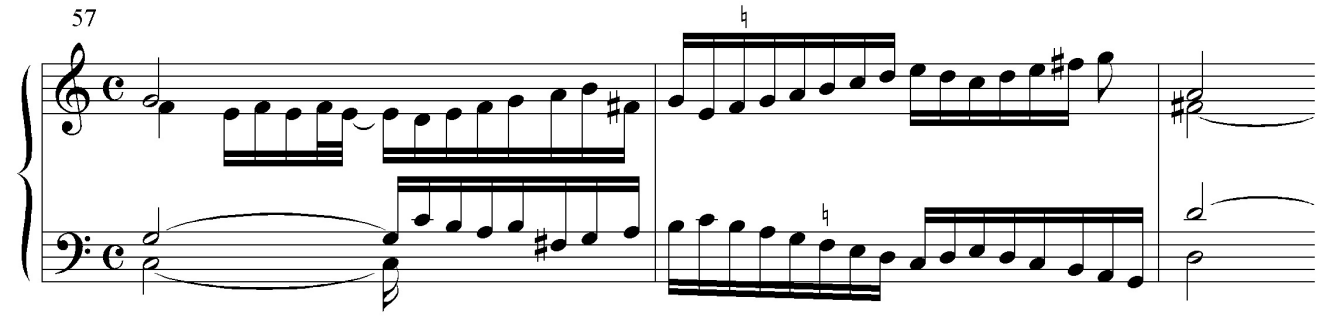
13. Frescobaldi, *Toccata prima* from *Toccate d'intavolatura . . . Libro P.º* (Rome: Borbone, 1637), with possible "eclectic" fingerings



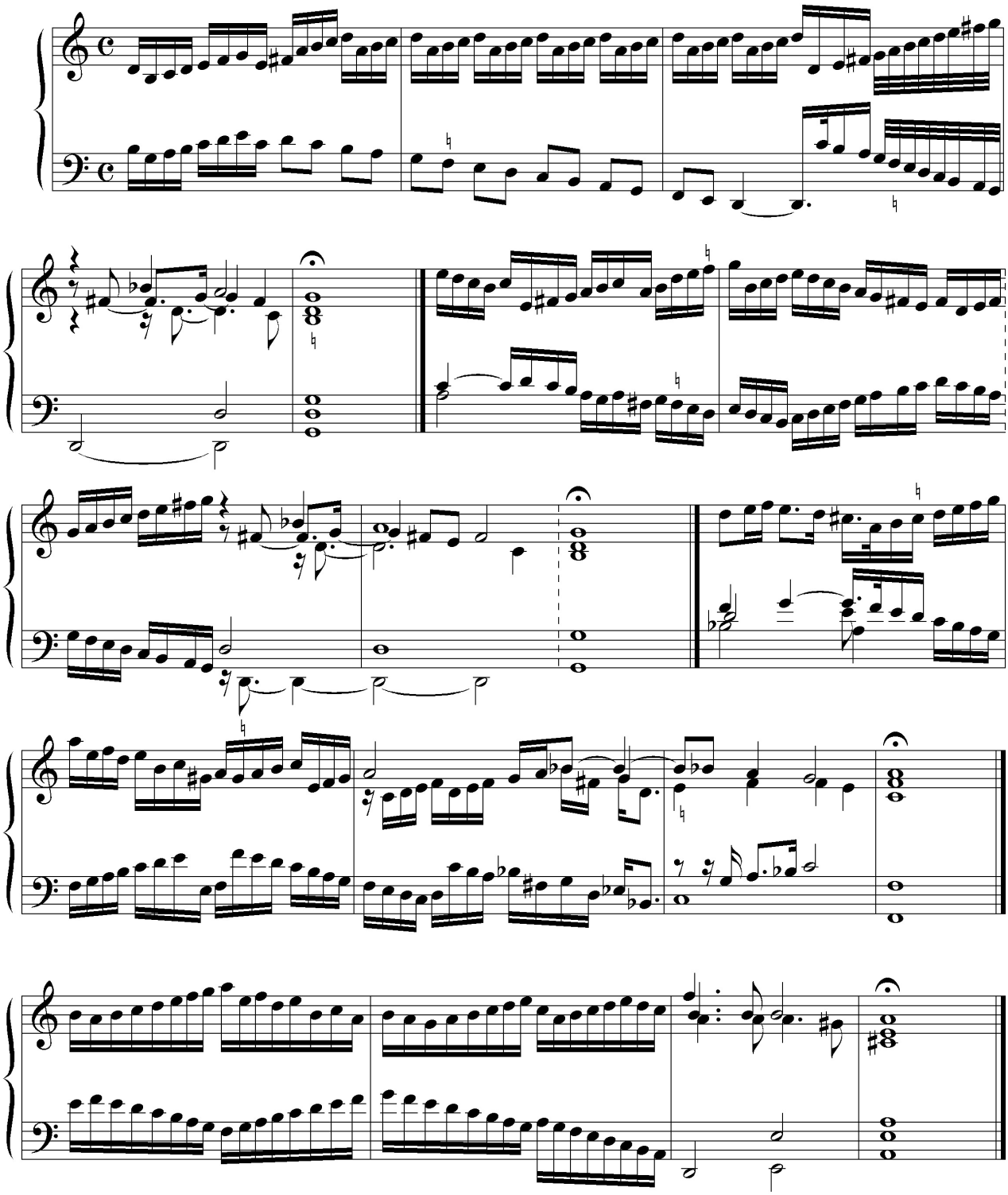
14. Frescobaldi, *Toccata nona* from Libro 2, with possible fingering



15. Frescobaldi, *Toccata decima* from Libro 2

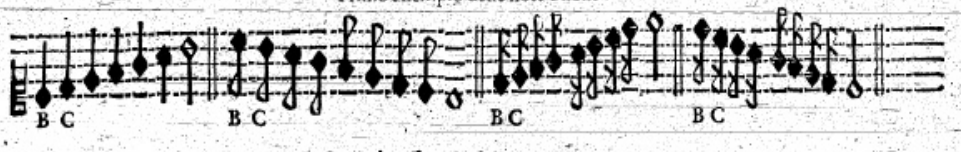


16. Johann Jacob Froberger (1616–67), concluding passages in Toccatas 3, 7, 10, and 12, from the autograph manuscripts Vienna, Österreichische Nationalbibliothek, Mus. Hss. 18706 (“Libro 2”) and 18707 (“Libro 4”)

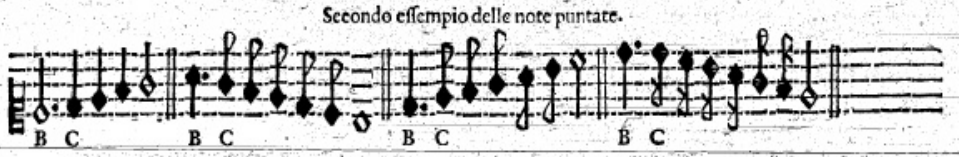


Dir. Horsù poiche hauete fatta questa proua, non sarà fuor di proposito anco far quest'altra, cioè sopra tutte le sorti delle note negre, che trouerete esser necessario osseruar la nota buona, e cattiua; e per maggior intelligenza darò diuersi essempij, e quelle note, che haurete à pigliare con il dito buono saranno segnate con questa lettera B. e quelle cattiue con la lettera C. e trouarete sempre, che il principio di tutte le spetie delle note negre si deueno pigliare con il dito buono, eccettuando quelle che hanno i sospiri dell'istesso valore della nota, come vedrete nel terzo essempio.

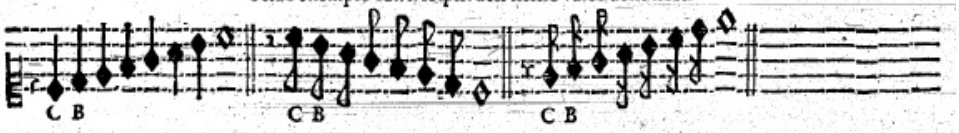
Primo essempio delle note buone.



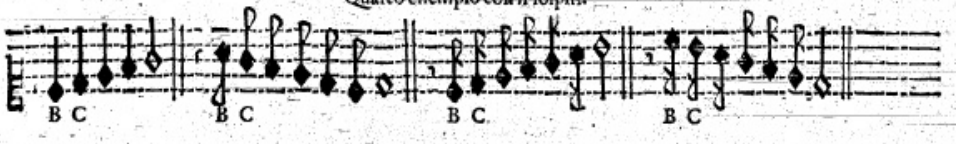
Secondo essempio delle note puntate.



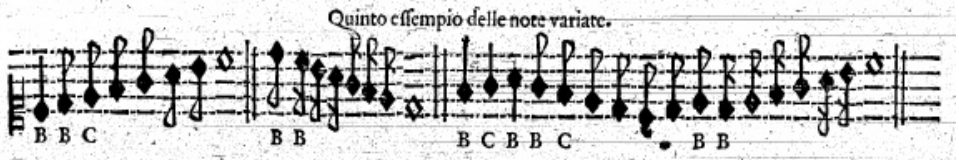
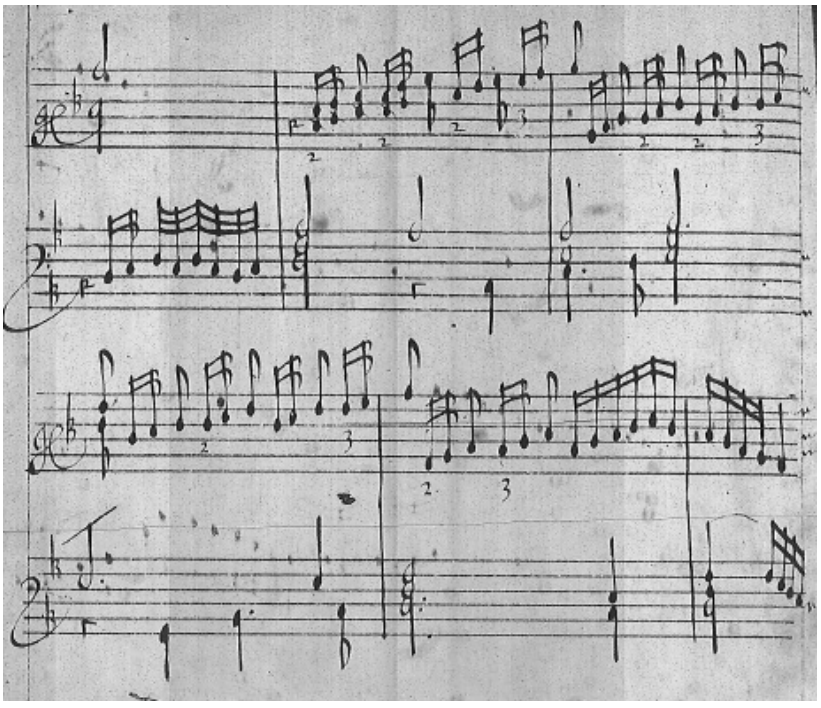
Terzo essempio con li sospiri dell'istesso valor delle note.



Quarto essempio con li sospiri.



Quinto essempio delle note variate.



Tr. Resto sodisfatto del tutto; vi pregarei bene, poiche mi vi dimostrate sì cortese à volermi dar qualche principio, ò cognitione d'intender l'Intauolatura.