

finely written. Until recently it was the earliest-known source of Byrd's keyboard music. The countless fingering indications are an invaluable guide to early fingering and articulation systems. It is not my intention to make conclusions from one source only; I merely wish to exhibit an interesting early source of fingering so that investigations into means of playing early music with its appropriate fingerings can proceed. There are many misconceptions about early fingering, e. g. the well-known remark that J. S. Bach was the first to use the thumb regularly, and that before him it was used only in large chords. This is already contradicted by the earliest-known fingerings from the beginning of the sixteenth century (H. von Constanz: *Fundamentbuch*: Basel: University Library). In *My Ladye Nevell's Booke* there is also quite frequent use of the thumb and the 5th finger. One even finds the thumb of the left hand used on an

upper key ('black' note) (I 102)¹

In England the fingers of the right hand were normally numbered from the thumb to the little finger, 1 - 5. In the left hand it was just the opposite: the thumb was 5, and the little finger 1. I have changed the left hand fingering to modern numbering practice (5 — 1). Numbers between brackets are editorial.

For scale passages the following fingerings are to be found:

Right hand up: 34 34 34 etc. (sometimes starting with the thumb, e.g. I 29, 92) Right hand down: 32 32 32 etc. (sometimes start-

¹The indication (I 102) means: - First piece, bar 102. I will use this same system throughout this paper. Hence (IV d 3) means: Number IV. (The Battle) part d (the trumpets) bar 3. At the end of the paper you will find a list of examples taken from L.N.B., arranged according to pieces and bars.

with the little finger, e.g. I 142; XXXIX 38) Left hand up: 32 32 32 etc. (sometimes starting with the little finger e.g. XXXVI 10; I 80) Left hand down: 34 34 34 etc. (sometimes starting with the thumb, e.g. II, 110; III 34) Where a rest occurs at the start of a group of quavers or semiquavers there is a clear tendency to begin with the 2nd or 4th finger, and to have the 3rd finger on the strong beat.

finger is repeated for the same reason (XXXVI 10, XXXIX 38 (twice)). In many cases it is not certain if the 3rd finger is to be used twice, - I 69; XXXVI 51, 91-93; XXXIX 11, - or if the 2nd (XXVI, 75) or the 4th fingers (I 69; XXXVI 51, 91-93, XXXIX 11) are to be omitted. To proceed with the 3rd or not depends on whether the foregoing passage ends with the 5th or 1st finger. XXXIV 96-97 and XXXVI 43, 45, 47 are interesting in this respect. I also suggest these fingerings for I 68-69 because they give splendid articulation, even though they appear strange at first.

It is not always clear if the fingering 34 34, or 32 32, or 12 34 was used in short passages. It seems that the articulation in the left hand (I 113, 114, VII 47) was sometimes less than that in the right hand (I 109).



See I 89; II 114; V 24, 25, 41; VII 25; XXVII 79; XXXVI 59, 84-86; XXXIX 79. Sometimes one

II 62/3 R

III 21 L

III 28 R

III 45 R

III 82 L

IV a 8 R

IV d 13 R

IV e 17 R

IV e 19/20 R

V 29 R

VI 24 R

VII 22 R

VII 25 R

These are the normal fingering for similar passages.

Combinations of common scale-like passages and formulae, as above, are frequent (I 61, II 54, 62, 63, VII 15).

The only exception in L.N.B. is III 78. With changing notes the 3rd finger is to be used.

(III 21, 62). An exception is VI 24, where a 4th finger is used (to avoid using a thumb on an F sharp).²

Note repetition is almost always done with finger alternation. (There are at least 50 examples in this book). It is exceptional to do it with the same finger (IV d 13). Perhaps in XXIV 70 and XXXIV 70 there is no note repetition.

I have not found any direct indications to use the the fingering 1234 1234 or 4321 4321 for fast diatonic runs.

A rather frequent use of the thumb and little finger in both hands is clearly indicated. Even the practice of crossing the thumb in both hands is to be seen in II 58, 73, III 83, V 10,40, and is at least probable in I 114. Mention has already been made of the left thumb on an upper key (I 102). The little finger of the right hand is placed on an upper key in I 98 and XXXIV 84. Articulation by means of two little

² a logical application of it will be found in VII 15, 22.

fingers or two thumbs is indicated in I 131, XXXVI 10, XXXIX 38 (twice).

Accentuation by fingering is obvious in I 14, 73-75, II 62-63, XXXVI 19. These produce curious accents in V 29-30, XXXVI 87, XXXIX 50, 52, XXX 15. A fine player of that time sometimes liked to escape the normal 'school rules'.

Even now it is still unclear what the signs J j or 3 mean in virginal music. Tables of ornaments, as in the Bevin Manuscript, are scarce and do not provide enough indications as to their performance. Though the interpretation is unclear it is unlikely that J means only a *Schleifer*' and that 3 means only a trill or mordent. In the case of j, it is interesting to note

that the Bevin Ms. indicates a dotted '*Schleifer*'. Moreover, there are many pieces like Gibbon's *Fancy for a double orgaine* which do not generally permit a '*Schleifer*' to be played, because of harmonic implications. In L.N.B. the sign J occurs seldom; normally § is indicated. All the written-out trills have turns in the same note values. (161 in all). The trill always starts on the upper note.

Normal fingering for the right hand is 43 or 32 and 23. Still, there are some other interesting fingerings, e.g. II 59, where a trill sign is indicated with a 5th finger in the right hand. Normally the finger indication applies only to the written note (the note on which the trill is based); in other words, it is impossible that a trill is intended here. In this

XXXIV 96/7 R

XXXIV 100 L 1

XXXVI 10 L

XXXVI 19 R

XXXVI 47 L

XXXVI 48 R

XXXVI 49 R

XXXVI 59 R

XXXVI 65 R

XXXVI 69/70 L

XXXVI 87 R

XXXIX 38 R

XXXIX 38 L

XXXIX 50 R

XXXIX 79 R

XXXIX 74 R

XXXX 15 R

XXXX last bar but one

case a dotted slide or a mordent is likely. In VII 20 and XXXIV 81 we find a trill sign for the 4th finger of the right hand. Because of the unlikelihood of a 54 trill, this may be a mordent.

In I 29, 73 and II 101 the right hand part has a trill sign for the 2nd finger. Because the thumb is used in a mordent 21, it is probably a trill without a turn. II 97 is another example of an upper note trill, because a mordent with 21 is impossible. The only other possibility would be for the left hand to help the right by taking over some notes; but a mordent 21 is hardly likely.

In I 2 and 68 a mordent with the thumb on the upper key is not to be recommended because of the

preceding c sharp. A diatonic mordent (without c sharp) is, in my opinion, unlikely, therefore an upper-note trill is intended. A nice example of *i* trill is I 111. An articulation of 2 slurred notes and one unslurred notes seems very attractive.

There are examples in which it is clearly shown that in certain cases there is less need for articulation. (VII 60, XXXIV 84, 86, XXXVI 65).

Interesting and instructive fingerings are to be found in, for example, I 53, 61, 79, II 48, III 21, 29, 45, 82, IV a 8, 17, IV e 19-20, XXV 8, 10, XXVII 49-50, XXXIV 23, 62, 65, 67, 73, 90, 93, 95, 100, XXXVI 48, 49, 69-71, XXXIX 74, XXXX (last bar but one).

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