

# A GUIDE TO DUO AND TRIO PLAYING

Studies in historical fingering  
and pedalling for the organ

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Fingering, pedalling and commentary

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1. R.H.: 4 2 4 2 | 4 2 4 2 | etc.  
 Ped.: R L R L | R L R L |

The manual part can also be played with the left-hand, an octave lower if preferred.

L.H.: 2 4 2 4 | 2 4 2 4 | etc.

Figures in thirds, in whatever form, are played preferably with the 2nd and 4th fingers. The 2nd, 3rd and 4th fingers are employed for a third which is filled in (*tierce coulée*). Where the figures are uniform, as in this exercise, the fingering should also be as uniform as possible. A careful approach to the articulation is of great importance in these exercises. I would point out in particular the correlation between fingering (and pedalling) and articulation. This aspect requires continuous attention when studying the exercises. In music up to about 1800, with a few exceptions, ALL notes are articulated. Notes which are followed by a rest should therefore also be shortened. Thus the first pedal note c in this exercise must be released simultaneously with the release of the first manual note e.

2. R.H.: 3 1 4 2 | 4 1 4 2 | 3 1 4 1 | 4 1 3 4 ||  
 Ped.: L R L R | L R L R | R L R L | R L R L ||

Manual part with the l.h.:

2 4 1 4 | 2 4 1 3 | 2 4 1 4 | 1 5 2 1 ||

Fourths are played preferably with 1 and 4 or 2 and 5. If this consistent fingering leads to 1 or 5 on a sharp, an exception to the rule is usually made. In order to retain the natural position of the hand 1 is replaced by 2, and 5 by 4.

3. R.H.: 4 | 4 3 2 3 | 4 | 4 3 2 3 | 4 | 4 3 2 3 | 4 | 4 3 4 3 |  
 Ped.: L R L R | R | L R L R | R | L R L R | R | L R L R | R |  
 L.H.: 4 | 4 3 4 3 | 2 | 2 3 4 3 | 2 | 2 3 4 3 | 2 | 2 3 2 3 |  
 R.H.: 2 | 2 3 4 3 | 2 | 2 3 4 3 | 2 | 2 3 4 3 | 2 | 2 |  
 Ped.: R L R L | L | R L R L | L | R L R L | L | R L R L | L |  
 L.H.: 4 | 4 3 2 3 | 4 | 4 3 2 3 | 4 | 4 3 2 3 | 4 | 4 |

Phrasing after the tied note is created by this fingering. Form is thus given to the following musical figure:



An alternative fingering creates a different grouping, which is also feasible:

This fingering is related to the somewhat older music in which rhetorical figures do not yet play such a fundamental role (see preface). It is important here to use the third finger, just as the other 'good fingers' 1 and 5, as much as possible on the 'good' (accentuated) beats of the bar.

R.H.: 3 | 3 4 3 4 | 3 | 3 4 3 4 | 3 | etc.  
 L.H.: 3 | 3 2 3 2 | 1 | 1 2 3 2 | 1 |

From bar 7:

R.H.: 3 | 3 2 3 2 | 3 | 3 2 3 2 | 3 | etc.  
 L.H.: 1 | 1 2 1 2 | 3 | 3 4 3 4 | 3 |

Alternative for the pedal:

Ped.: L R L R | L | L R L R | L | etc.

If the 3rd finger follows the 4th, the fingers should not be crossed; the entire hand should be quickly shifted, withdrawing the 4th finger at the same moment. In the pedal this is executed in the same manner. While one toe passes over, the other is withdrawn. Naturally, this is performed with a minimum amount of movement.

In the Baroque period this technique is employed in particular in playing scales (see, for example, exercises 10, 15 and 26).

This fingering often gives rise to an incorrect, caricature-like articulation. The reason for this is a legato touch between the 3rd and 4th fingers and the large space caused by the 3rd finger passing over the 4th.

This can be avoided by carefully articulating the first note of the group (the 3rd finger). The 3rd and 4th fingers are articulated almost identically. Shifting the hand is then sufficient to obtain a natural accentuation on the first note of each group.

4. R.H.: 4 1 2 5 2 3 | 5 2 3 4 2 3 | 5 2 3 4 2 3 | 5 2 3 5 2 3 | 4 ||  
 Ped.: L R L L R L | L R L L R L | L R L L R L | L R L L R | L ||  
 L.H.: 2 5 4 2 5 4 | 2 5 4 2 4 3 | 2 5 4 2 4 3 | 2 5 4 2 5 4 | 3 ||

Alternative:

R.H.: 4 1 2 4 1 2 | 4 1 2 4 2 3 | 4 1 2 4 2 3 | 4 1 2 4 1 2 | 3 ||  
 L.H.: 2 4 3 1 4 3 | 1 4 3 2 4 3 | 1 4 3 2 4 3 | 1 4 3 1 4 3 | 2 ||

5. R.H.: 3 2 | 3 2 | 3 2 | 3 2 | 3 4 | 3 4 | 3 4 | 3 4 | 3 4 ||  
 Ped.: L R | L R | L R | R L | R L | R L | R L | L R ||  
 L.H.: 3 4 | 3 4 | 3 4 | 3 4 | 3 2 | 3 2 | 3 2 | 3 2 ||

The following alternative gives an entirely different musical result:



R.H.: 2 3 | 2 3 | 2 3 | 2 1 | 2 3 | 4 3 | 4 3 | 4 5 ||  
 L.H.: 2 3 | 4 3 | 4 3 | 4 5 | 4 3 | 2 3 | 2 3 | 2 1 ||

6. R.H.: 3 2 1 | 2 3 4 | 3 2 3 | 1 | 1 5 | 5 4 3 | 2 3 4 | 3 |  
 Ped.: L L | R L | R L | R L | R L | R L | R L | R |  
 L.H.: 1 2 3 | 4 3 2 | 3 4 3 | 5 | 5 1 | 1 2 3 | 4 3 2 | 3 |

R.H.: 4 3 4 | 1 2 3 | 4 3 4 | 1 | 4 3 4 | 2 1 2 | 3 2 1 | 2 |  
 Ped.: L L | R R | L L | R L R | L L | R R | L L | R |  
 L.H.: 1 2 1 | 4 3 2 | 1 2 1 | 5 | 1 2 1 | 4 3 2 | 1 2 3 | 4 |

R.H.: 3 2 1 | 2 3 4 | 3 2 3 | 1 | 1 5 | 5 4 3 | 2 3 2 | 1 ||  
 Ped.: L L | R L | R L | R L | R L | R L | R L | R L (R) | R ||  
 L.H.: 1 2 3 | 4 3 2 | 3 4 3 | 5 | 5 1 | 1 2 3 | 4 3 4 | 5 ||

In one-part playing shifting of the same finger (see bars 4 - 5) is only possible at points between phrases.

7. R.H.: 3 3 2 1 2 | 1 3 3 2 1 2 | 1 3 3 2 1 2 | 1 4 2 | 1 1 2 3 1 | 4 1 1 2 3 1 | 4 1 1 2 3 1 | 4 3 2 3 ||  
 L.H.: 1 1 2 3 2 | 4 1 1 2 3 2 | 4 1 1 2 3 2 | 4 1 3 | 4 4 3 2 4 | 1 4 4 3 2 4 | 1 4 4 3 2 4 | 1 2 3 2 ||

Three alternatives for the pedal:

- All notes with the right-foot.
- All notes with the left-foot.
- R L R L | R L R L | etc.

Playing scales with only one foot produces an extreme situation which is useful in order to learn to place the feet correctly and to obtain a good balance.

In this context it can be of considerable use to play the pedal part in octaves. Concerning the application of such pedalling see the remarks on exercise 34.

Transposition of this exercise is also recommended. The fingering should then be adapted to avoid the thumb on the sharps.

8. R.H.:	3 2 1	2 3 4 3 4	5(3)4(2)3(1)	2 3 4 3 4	5 4 3 2	3 2 3	5 4 3 2		
Ped.:	LRR	R	LRR	R	LRR	R	LRR		
L.H.:	1 2 3	5 3 2 1 2	1 2 3	4 3 2 1 2	1 2 3 4	3 4 3	1 2 3 4		
R.H.:	3 2 3	5 4 3 2	1 4 2 3	3	3 2 1	2 3 4 3 4	5(3)4(2)3(1)		
Ped.:	R	LRL	RR	L	LRR	R	LRR		
L.H.:	3 4 3	1 2 3 4	3 1 3 2	2	1 2 3	5 3 2 1 2	1 2 3		
R.H.:	2 3 4 3 4	5 4 3 2	3 2 3	5 4 3 2	3 2 3	3 2 3	3 4 2 3	3	
Ped.:	R	LRR	R	LRR	R	LRL	RR	L	
L.H.:	4 3 2 1 2	1 2 3 4	3 4 3	1 2 3 4	3 4 3	1 2 3	3 1 3 2	2	

The above pedalling produces a mildly dancing  $\frac{3}{4}$  bar in which the 1st beat is accentuated and the 2nd and 3rd are played short. If a more cantabile articulation is desired the pedal can be played as follows:

L R L | R | L R L | R etc.

Pay attention to the pedalling in bars 9-10 and bars 20-21; this follows and supports the accents of the hemiola.

9. R.H.:	3 1 2 3 2 3 4	4 2 3 4 1 2 3	3 1 2 3 2 3 4	3 1 2 3 2 3 4	
Ped.:	LRR	LRR	LRR	LRR	
L.H.:	2 4 3 2 3 2 1	1 3 2 1 2 1 2	2 4 3 2 3 2 1	2 4 3 2 3 2 1	
R.H.:	2 4 3 2 3 2 1	1 3 2 1 2 1 2	2 4 3 2 3 2 1	2 4 3 2 1	
Ped.:	LRR	LRR	LRR	LR	
L.H.:	3 1 2 3 2 3 4	4 2 3 4 1 2 3	3 1 2 3 2 3 4	3 1 2 3 4	

10. R.H.:	3 2 3 2 1 4 3 2	3 2 3 2 1 4 3 2	3 2 3 2 1 4 3 2	3 2 3 2 1	
Ped.:	L RRL	L RRL	L RRL	LRL	
L.H.:	3 4 3 4 5 2 3 4	3 4 3 4 5 2 3 4	3 4 3 4 5 2 3 4	3 4 3 4 3	
R.H.:	3 4 3 4 5 2 3 4	3 4 3 4 5 2 3 4	3 4 3 4 5 2 3 4	3 4 3 4 3	
Ped.:	L RRL	L RRL	L RRL	LRL	
L.H.:	3 2 1 2 1 4 3 2	3 2 1 2 1 4 3 2	3 2 1 2 1 4 3 2	3 2 1 2 1	

One should not spread the fingers for big leaps, but shift the entire hand. For remarks concerning the performance of scale passages with 3 4, see exercise 3.

Ascending scale passages in the left-hand are generally played with 1 2 1 2 etc., instead of 3 2 3 2 etc.

11. R.H.:	3	2 5	3	2 4	3	2 5	3(1)	2	
Ped.:	RRL	RRL	RRL	RRL	RRL	RRL	RRL	R	
L.H.:	3	4 1	3	4 2	3	4 1	3	4	