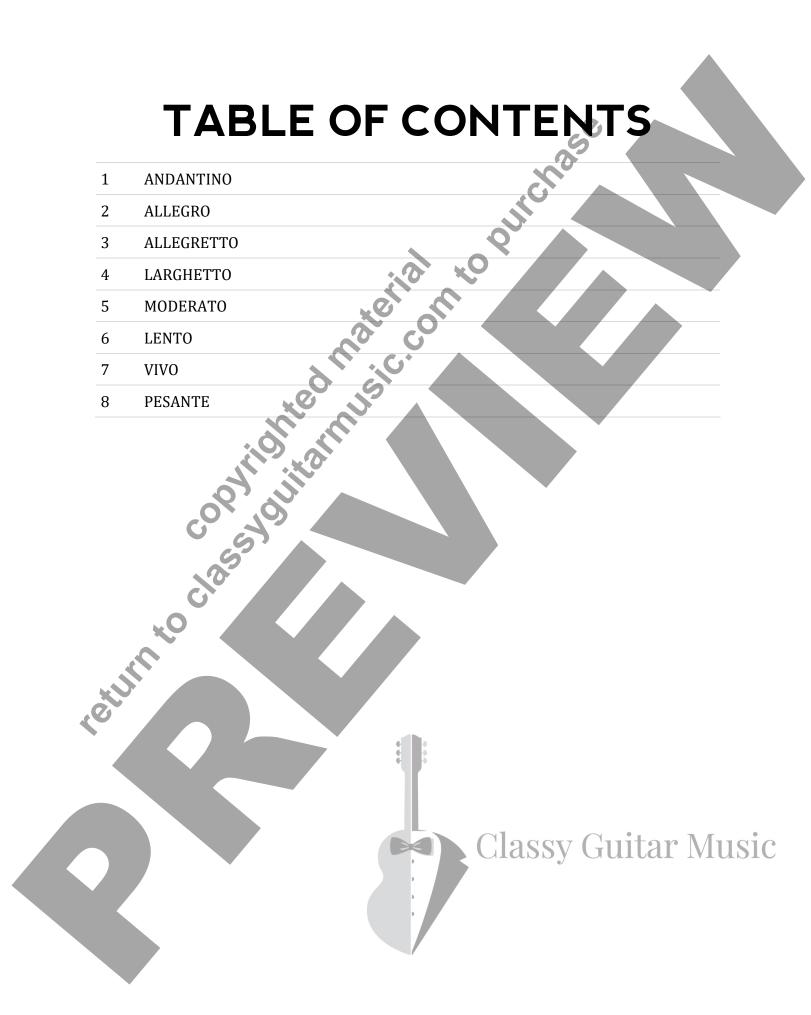
THE FIVE FINGERS

Igor Stravinsky, 1921

arranged by Kevin McC

Classy Guitar Music

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# THE FIVE FINGERS BY IGOR STRAVINSKY, 1921

Foreword by Kevin McChesney

The Five Fingers (*Les Cinq Doigts*) is a collection of eight pieces composed by Igor Stravinsky (1882-1971) in 1921. Originally for piano, the subtitle for the collection is "8 very easy melodies on 5 notes." Since the pianist keeps each hand in a stationary position for most of these compositions with only small changes infrequently, the music is simple and direct, a straightforward set of melodic figures with a simple accompaniment and occasional countermelody.

As the titles were not originally written for classical guitar, the guitarist will find some technical challenges that are more demanding than simply "set the fingers and play." I have arranged the pieces in as practical a manner as possible, preserving the overall construction and musical intent. Where necessary, some notes that can't be played in a feasible way on the guitar have been omitted, and the pieces do not always appear in the original keys, it being necessary to choose keys that lie well under the guitarist's fingers.

I have preserved Stravinsky's original dynamic markings, which are sparing. I have also included the original articulation markings such as tenuto and accent marks, but have elected not to use the phrasing marks used in the piano version as they would cause confusion with the guitar slur indications. There are some unusual beamings which Stravinsky uses to indicate phrasing, so those are included here. I have omitted the luftpause or breath marks, feeling that the guitarist can derive matters of phrasing from these considerations of beaming and from the musical context.

The collection is an enduring classic in the piano repertoire. Keyboard students and less experienced players can achieve the technical demands of these titles with confidence, and pianists of all experience levels often return to these expressive pieces. While the classical guitarist has more technical matters to address, it is certain that players from easy/intermediate to the highest advanced levels can explore and enjoy the intelligence and artistry that Stravinsky brought to this highly sophisticated music.



## Andantino

Igor Stavinsky Arr. Kevin McChesney



\*Fingering B's with second finger allows the upper voice to sustain in m. 13, 14, 16, 17, 19, and 20.

# Allegro

Igor Stavinsky Arr. Kevin McChesney



\*The original includes the F's on the offbeats. This is a real "finger-twister" and makes it unfeasible to play the bass notes on beats one and two as near to full quarter notes as possible, as in the original. Some players may find the challenge worthwhile, so the option is given.

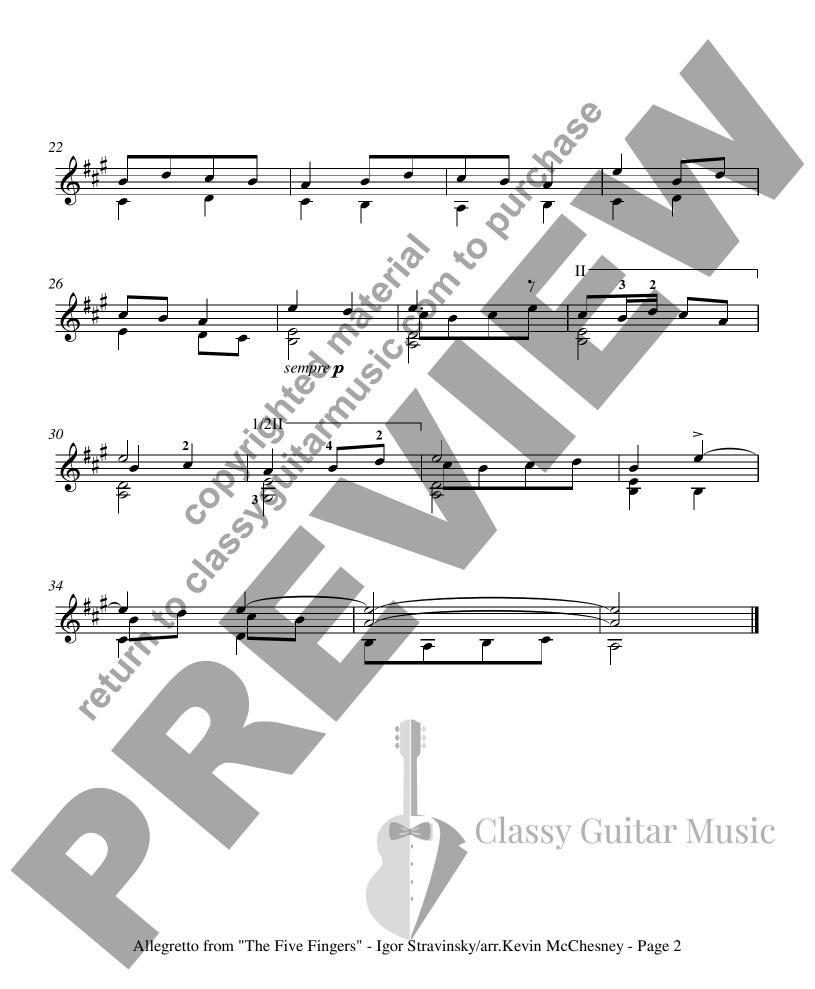


Allegro from "The Five Fingers" - Igor Stravinsky/arr.Kevin McChesney - Page 2





\*In the original the bass note is marked soft and the treble note loud on beat one of m. 15 and 21.



# Larghetto



<sup>\*</sup>The switch to fourth finger facilitates the position for the following measure.
\*\*Lift the bar, leaving the other fingers in position.



Larghetto from "The Five Fingers" - Igor Stravinsky/arr.Kevin McChesney - Page 2

# Moderato



<sup>\*</sup>Bass notes are to be played as half notes (or as nearly as is practical) in all measures except m. 14 and m. 21.



Allegretto from "The Five Fingers" - Igor Stravinsky/arr.Kevin McChesney - Page 2





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\*LV means "let vibrate." Sustain accompaniment notes according to practicality and player's taste in m. 1-16 and m. 39-50.



Vivo from "The Five Fingers" - Igor Stravinsky/arr.Kevin McChesney - Page 2



Igor Stavinsky Arr. Kevin McChesney





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