

THE FIVE FINGERS

Igor Stravinsky, 1921

arranged by Kevin McChesney



Classy Guitar Music

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PREVIEW



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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.



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KEVIN MCCHESNEY

Andantino

Igor Stravinsky
Arr. Kevin McChesney

1/2II 0 1/2II 0 2

5 II -2 2 1 3 4

9 3 2 1/2II 1 0 4 3 2 0 0

13 1/2II 0 0 3 2 0 2 0

17 1/2II

21 1/2II 1/2II

25 II

29 1/2II

*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

4 0 1 4 1

0 3 2 0 2

5 3 4 3 4 3 4

10 3 4 3 4 1

1 2 3 4 2 3 2 4 1 3 2

18 1 2 2 1 2 3 3 1 2 2 1 1 2 3 4 1 1 1 1

*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.

23 III
f

26
p

30
f *p*

34

38

42

46

Allegretto

Igor Stavinsky
Arr. Kevin McChesney

1 *p*

5

10

14 *sub p*

18 *sub p*

f

sub p

sub p

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

22

Musical notation for measures 22-25. Treble clef, key signature of three sharps (F#, C#, G#). Measures 22-25 show a sequence of eighth notes in the right hand and quarter notes in the left hand.

26

26

sempre p

Musical notation for measures 26-29. Treble clef, key signature of three sharps. Measure 26 has a half note. Measures 27-28 have eighth notes. Measure 29 has a triplet eighth note and a quarter note. Fingering: 7, II, 3, 2. Dynamic marking: *sempre p*.

30

30

1/2II

2

4

2

3

Musical notation for measures 30-33. Treble clef, key signature of three sharps. Measures 30-31 have quarter notes with fingering 2. Measure 32 has a quarter note with fingering 4 and a quarter note with fingering 2. Measure 33 has a half note with an accent (>). Fingering: 1/2II, 3.

34

34

Musical notation for measures 34-37. Treble clef, key signature of three sharps. Measures 34-37 show a melodic line with a long slur across measures 35-36 and a final quarter note in measure 37.



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Larghetto

Igor Stavinsky
Arr. Kevin McChesney

Musical notation for measures 1-3. Measure 1: Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. Notes: G4 (4), A4 (2), B4 (0), C5 (3), D5 (4). Fingering: 4, 2, 0, 3, 4. Chords: G4 (0 1), A4 (4 1), B4 (4 1), C5 (2 1), D5 (2 1). Bar line with 'II' above it.

Musical notation for measures 4-6. Measure 4: Notes: G4 (1), A4 (4), B4 (2), C5 (0). Fingering: 1, 4, 2, 0. Chords: G4 (1), A4 (3), B4 (4), C5 (*). Measure 5: Notes: G4 (1/2), A4 (II), B4 (0), C5 (3), D5 (1). Fingering: 1/2, II, 0, 3, 1. Chords: G4 (2), A4 (4), B4 (2), C5 (4). Measure 6: Notes: G4 (3), A4 (1), B4 (0), C5 (3), D5 (1). Fingering: 3, 1, 0, 3, 1. Chords: G4 (4), A4 (4), B4 (4), C5 (4). Bar line with '**' above it.

Musical notation for measures 7-9. Measure 7: First ending (1.) Notes: G4 (1), A4 (2), B4 (3), C5 (4). Fingering: 1, 2, 3, 4. Chords: G4 (1), A4 (4), B4 (4), C5 (4). Measure 8: Second ending (2.) Notes: G4 (0), A4 (2), B4 (3), C5 (4). Fingering: 0, 2, 3, 4. Chords: G4 (4), A4 (4), B4 (4), C5 (4). Bar line with 'II' above it. Measure 9: Notes: G4 (0), A4 (3), B4 (4). Fingering: 0, 3, 4. Chords: G4 (-4), A4 (2), B4 (2). *poco piu f*

Musical notation for measures 10-12. Measure 10: Notes: G4 (3), A4 (2), B4 (3), C5 (0), D5 (2), E5 (1). Fingering: 3, 2, 3, 0, 2, 1. Chords: G4 (0 2), A4 (0 2), B4 (0 2), C5 (0 2), D5 (0 2), E5 (0 2). Measure 11: Notes: G4 (0), A4 (3), B4 (4), C5 (3), D5 (1). Fingering: 0, 3, 4, 3, 1. Chords: G4 (0 2), A4 (0 2), B4 (0 2), C5 (0 2), D5 (0 2), E5 (0 2). Measure 12: Notes: G4 (0), A4 (3), B4 (4), C5 (3), D5 (1). Fingering: 0, 3, 4, 3, 1. Chords: G4 (0 2), A4 (0 2), B4 (0 2), C5 (0 2), D5 (0 2), E5 (0 2). *subito meno f*

Musical notation for measures 13-15. Measure 13: Notes: G4 (0), A4 (0), B4 (0), C5 (0). Fingering: 0, 0, 0, 0. Chords: G4 (0), A4 (0), B4 (0), C5 (0). Measure 14: Notes: G4 (2), A4 (2), B4 (2), C5 (2), D5 (2), E5 (2). Fingering: 2, 2, 2, 2, 2, 2. Chords: G4 (2), A4 (2), B4 (2), C5 (2), D5 (2), E5 (2). Measure 15: Notes: G4 (2), A4 (2), B4 (2), C5 (2), D5 (2), E5 (2). Fingering: 2, 2, 2, 2, 2, 2. Chords: G4 (2), A4 (2), B4 (2), C5 (2), D5 (2), E5 (2). *meno f*

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

16

19

22

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Moderato

Igor Stavinsky
Arr. Kevin McChesney

Measures 1-2 of the guitar score. Measure 1 contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes with fingerings 1, 3, 0, 2, and -2. The bass line consists of quarter notes with fingerings 2, 4, 1, 3, and 4. Measure 2 continues the bass line with a circled asterisk (*) below the first note. A second fingered bass line is shown with fingerings 3, 4, 2, and 0, with a 'II' marking above the first two notes.

Measures 3-4 of the guitar score. Measure 3 continues the bass line with fingerings 2, 1, 2, and 2. The treble line has quarter notes with fingerings 3, 4, and 3. Measure 4 continues the bass line with fingerings 2, 2, and 2. The treble line has quarter notes with fingerings 2, 0, and 3. A 'II' marking is above the first two notes of the second bass line.

Measures 5-6 of the guitar score. Measure 5 continues the bass line with fingerings 1, 3, 3, and 3. The treble line has quarter notes with fingerings 4, 4, 2, and 3. A circled '3' is below the first note of the treble line. Measure 6 continues the bass line with fingerings 3, 3, and 3. The treble line has quarter notes with fingerings 0, 4, 1, and 4. A '-4' and '-2' are written below the last two notes of the treble line.

Measures 7-8 of the guitar score. Measure 7 continues the bass line with fingerings 1, 3, 1, and 1. The treble line has quarter notes with fingerings 2, 4, 0, and 1. A '1/2II' marking is above the first two notes of the treble line. Measure 8 continues the bass line with fingerings 0, 1, 3, and 0. The treble line has quarter notes with fingerings 3, 2, 4, and 3. A '2' and '4' are written above the last two notes of the treble line.

Measures 9-12 of the guitar score. Measure 9 continues the bass line with fingerings 0, 1, 2, and 3. The treble line has quarter notes with fingerings 0, 4, and 3. Measure 10 continues the bass line with fingerings 0, 1, 2, and 3. The treble line has quarter notes with fingerings 3, 2, 4, and 3. Measure 11 continues the bass line with fingerings 0, 1, 2, and 3. The treble line has quarter notes with fingerings 3, 2, 4, and 3. Measure 12 continues the bass line with fingerings 0, 1, 2, and 3. The treble line has quarter notes with fingerings 3, 2, 4, and 3. A '2' and '4' are written above the last two notes of the treble line.

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

16

II

II

19

II

0 4 0 1

1 0 2 4 -4

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PREVIEW



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Lento

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6 = D

1/2 II

4

7

10

13

1/2 II

17

*Optional: Sustain fourth string F's through m. 13.

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*Optional: Sustain fourth string F's through m. 13.

Vivo

Igor Stavinsky
Arr. Kevin McChesney

3
2 0 0 0
LV*

6

11

16
2/4 -2 -4 0 2/4 1 3
1 0 1 3 1 2 4 2

21
H 0 H 0 2 4 0 4
2 1 2 3 4 3 0 2 3 0 1 3 0 2 3

26
2/4 4 4
0 3 0 3 3 3 4 4

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

31

36

41

46



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Pesante

Igor Stavinsky
Arr. Kevin McChesney

Measures 1-3 of the piece. The music is in 2/4 time. Measure 1 features a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 3/2 note chord (G2, B1, D2). Measure 2 continues with similar chords. Measure 3 has a treble clef with a dotted quarter note (G4) and an eighth note (B4), and a bass clef with a dotted quarter note (G2) and an eighth note (B1).

Measures 4-7. Measure 4 starts with a treble clef and a 3/4 note chord (G4, B4, D5), and a bass clef with a 2/4 note chord (G2, B1, D2). Measure 5 has a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 3/4 note chord (G2, B1, D2). Measure 6 has a treble clef with a 3/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2). Measure 7 has a treble clef with a 3/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2).

Measures 8-10. Measure 8 has a treble clef with a 2/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2). Measure 9 has a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2). Measure 10 has a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2).

Measures 11-14. Measure 11 has a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2). Measure 12 has a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2). Measure 13 has a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2). Measure 14 has a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2).

Measures 15-18. Measure 15 has a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2). Measure 16 has a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2). Measure 17 has a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2). Measure 18 has a treble clef with a 1/4 note chord (G4, B4, D5) and a bass clef with a 1/4 note chord (G2, B1, D2).

18

21

24

27



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