

EXERCISES
for
INDEPENDENCE
of the
FINGERS

by
I. PHILIPP

➤ PART I
PART II

G. SCHIRMER, Inc.

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*Exercises for
Independence of the
Fingers*

By

I. PHILIPP

IN TWO PARTS

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Exercises for Independence of the Fingers.

Example of Modulation.

I. PHILIPP.

All exercises are to be transposed, following the illustration given above. Practise slowly, with a very supple arm, and strong finger-action, depressing each key to the bottom with a full, round and even tone.

Only the two first harmonic forms of each exercise are given, the remaining ten transpositions having to be thought out by the player, who is by this means prevented from practising in that dull, mechanical way which so often acts disastrously on the musical instincts of even the most gifted. With this simple material, — and brains, — with patience, conscientiousness, and careful attention, one will infallibly acquire, in a short time, absolute independence of the fingers.

1st Series.

Moderato.

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2nd Series.

Lento.

1.

Exercise 1, measures 1-8. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices in both hands, including sixteenth-note runs and chords. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

2.

Exercise 2, measures 1-8. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices in both hands, including sixteenth-note runs and chords. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

3.

Exercise 3, measures 1-8. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices in both hands, including sixteenth-note runs and chords. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

4.

Exercise 4, measures 1-8. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices in both hands, including sixteenth-note runs and chords. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

5.

Exercise 5, measures 1-8. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices in both hands, including sixteenth-note runs and chords. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

6.

Exercise 6, measures 1-8. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices in both hands, including sixteenth-note runs and chords. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

7.

Exercise 7, measures 1-8. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices in both hands, including sixteenth-note runs and chords. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The music consists of dense chords and arpeggiated patterns. A measure number '5' is visible at the beginning of the first staff.

Two staves of musical notation, continuing the piece from the previous system. It features similar chordal textures and arpeggiated figures.

8.
3 1

9.
2 5

Two staves of musical notation. Measures 8 and 9 are marked with measure numbers and fingerings. The music shows a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

10.
4 3

Two staves of musical notation. Measure 10 is marked with a measure number and fingerings. The piece continues with similar harmonic and rhythmic elements.

11.
4 2

Two staves of musical notation. Measure 11 is marked with a measure number and fingerings. The notation includes various chordal structures and arpeggios.

12.
3 3

Two staves of musical notation. Measure 12 is marked with a measure number and fingerings. The system concludes with a double bar line.

3rd Series.

Lento.

1. 2. 3. 4. 5.

4th Series.

Lento.

1. 2. 3. 4. 5.

First system of musical notation, consisting of two staves (treble and bass clef) with complex chordal and melodic patterns.

Second system of musical notation, continuing the complex patterns from the first system.

6. 1 4 7. 1 3 8.

Third system of musical notation, featuring measures 6, 7, and 8. Each measure is marked with a number (1, 2, 3, 4) and contains rhythmic patterns with double bar lines.

9. 10. 11.

Fourth system of musical notation, featuring measures 9, 10, and 11. Each measure is marked with a number (2, 3) and contains rhythmic patterns with double bar lines.

12. 13. 14.

Fifth system of musical notation, featuring measures 12, 13, and 14. Each measure is marked with a number (2, 5, 4) and contains rhythmic patterns with double bar lines.

15. 16. 17.

Sixth system of musical notation, featuring measures 15, 16, and 17. Each measure is marked with a number (3, 4) and contains rhythmic patterns with double bar lines.

18. 19. 20.

21. 22. 23.

24. 25. 26.

27. 28. 29.

30. 31. 32.

33. 34. 35.

Two systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is highly textured with many chords and arpeggiated figures. The first system ends with a double bar line and a fermata over the final chord.

5th Series.

1. Moderato.

A series of 22 numbered exercises for the right hand, each with a corresponding piano accompaniment in the left hand. The exercises are arranged in five rows. Each exercise is marked with a number and often includes fingering numbers (1-5) above or below the notes. The exercises are:

- 1. Moderato.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
- 18.
- 19.
- 20.
- 21.
- 22.

 Each exercise is followed by a double bar line and a fermata. The piano accompaniment in the left hand consists of chords and arpeggiated patterns that support the right-hand exercise.

(Practise in parallel motion.
and also in contrary motion.)

6th Series.

Allegretto.*)

1. *p.m.* 1 5 4 3 / 5 4 3 2 1 5 4 3 2 1

2. 1 5 4 3 / 5 4 3 2 1 5 4 3 2 1

3. 1 5 3 2 4 / 5 4 3 2 1 5 4 3 2 1

4. 1 5 3 2 4 / 5 4 3 2 1 5 3 2 4 1

5. 1 5 2 4 3 / 5 4 3 2 1 5 4 3 2 1

6. 1 5 4 3 / 5 4 3 2 1 5 4 3 2 1

7. 5 3 1 2 4 / 3 5 4 2 1 3 5 4 2 1

8. 5 2 1 3 4 / 4 5 3 2 1 4 5 3 2 1

9. 1 3 2 5 / 5 3 2 4 1 3 2 5 4 1

10. 4 2 3 1 / 4 2 3 1 4 2 3 1 4 2 3 1

11. 4 1 2 3 / 4 1 2 3 4 1 2 3 4 1 2 3

12. 1 1 2 5 / 4 1 3 2 5 4 1 3 2 5 4 1

13. 4 1 2 3 / 2 5 4 1 3 4 1 2 3 5 4 1

14. 4 3 2 5 1 / 2 3 4 5 4 2 3 5 1 4 2 3 5 1

15. 4 5 3 2 1 / 2 1 3 4 5 4 3 2 1 4 5 3 2 1

16. 4 2 3 1 / 2 1 4 5 4 2 3 1 4 2 3 1 4 2 3 1

17. 4 2 3 1 / 2 1 4 3 5 4 2 3 1 4 2 3 1 4 2 3 1

18. 4 5 3 2 1 / 2 1 3 4 5 4 3 2 1 4 5 3 2 1 4 5 3 2 1

19. 4 2 5 1 / 2 4 1 3 5 4 2 1 4 2 5 1 4 2 5 1

20. 4 1 2 3 / 2 1 4 3 4 1 5 2 3 4 1 5 2 3 4 1

21. 4 2 3 1 / 2 4 3 1 5 4 2 3 1 4 2 3 1 4 2 3 1

22. 4 3 2 5 1 / 2 3 4 1 5 4 3 2 1 4 3 2 5 1 4 3 2 5 1

23. 4 3 5 1 / 2 3 4 1 5 4 3 2 1 4 3 5 1 4 3 5 1

24. 4 1 2 5 / 3 1 2 5 3 4 1 2 5 3 4 1 2 5 3 4 1

25. 5 2 4 1 / 3 1 4 5 3 2 4 1 3 2 4 1 3 2 4 1

26. 3 2 1 5 / 3 4 2 5 3 2 1 5 3 2 1 5 3 2 1 5

27. 3 1 4 5 / 3 1 4 5 3 2 1 4 5 3 1 4 5 3 2 1 4 5

* Fingerings for the left hand are marked below the notes, and for the right, above them.
** *p.m.* = parallel motion; *c.m.* = contrary motion. — Always take the Example of Modulation as a model (for the left hand) and begin with this chord:
18784

Two staves of piano music. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of complex chordal textures and melodic lines.

Two staves of piano music, continuing from the first system. It features similar complex textures and melodic patterns.

28. 4 3 2 5 1
3 2 4 5
3 2 5 1
4

29. 5 3 2 4 1
3 4 1 2 5
3 2 4 1
5

30. 5 3 2 4 1
3 2 4 5
3 2 4 1
5

31. 4 3 1 2 5
3 1 2 5
3 1 2 5
4

32. 5 3 1 2 4
3 2 4 1 2
3 1 2 4
5

33. 5 3 4 1 2
3 2 1 5 4
3 4 1 2
5

34. 5 2 3 4 1
4 3 2 1 5
2 3 4 1
5

35. 4 2 3 5 1
4 2 3 5
2 3 5 1
4

36. 4 2 1 3 5
4 2 5 3 5
2 1 3 5
4

37. 5 1 3 4
4 5 3 1 2
2 1 3 4
5

38. 5 3 1 4
4 3 5 2
2 3 1 4
5

39. 5 2 1 3 4
4 5 3 1 2
2 1 3 4
5

40. 4 2 5 1 4
4 1 2 3 5
2 5 1 4
3

41. 5 2 3 4 1
4 1 2 3 5
2 3 4 1
5

42. 4 2 3 1 5
4 3 2 5 1
2 3 1 5
5

43. 3 2 4 1 5
4 2 3 5 1
2 4 3 5
1

44. 4 3 2 1
1 2 3 4 5
5 3 4 2 1
4

45. 4 2 3 1
1 2 3 4 5
5 2 3 1
4

46. 4 5 1 3 2
1 2 3 4
5 1 3 2
4

47. 3 5 1 4 2
1 2 3 4 5
5 3 4 2
1

48. 5 4 3 2 1
1 2 3 4 5
5 4 2 1
3

49. 5 4 3 2 1
1 2 3 4 5
5 4 3 1 2
4

50. 5 3 4 2 1
1 3 2 4 5
5 3 2 1
4

51. 5 2 1 3
1 2 3 4 5
5 2 1 3
4

52. 5 1 4 2 3
1 2 3 4 5
5 1 2 3
4

53. 5 1 4 3 2
1 2 3 4 5
5 1 3 2
4

7th Series.

(in contrary motion)

Vivo.

This page contains 29 numbered musical exercises, each consisting of a single staff of music. The exercises are arranged in a grid-like fashion across the page. Each exercise is marked with a number (1 through 29) and includes specific fingering instructions (numbers 1-5) placed above or below the notes. The music is written in a single clef (treble clef) and features a variety of rhythmic patterns and intervals. The exercises are designed to be played in contrary motion. The page is marked 'Vivo.' at the top left.

Piano accompaniment for measures 1-10. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and moving lines.

Piano accompaniment for measures 11-20. The right hand continues with intricate melodic patterns, while the left hand maintains a consistent accompaniment.

Measures 30-33. Fingered melodic lines for the right hand. Measure 30: 5 4 2 1 3 2 1 2 3 4 5. Measure 31: 4 2 1 3 5 4 3 2 1 2 3 4. Measure 32: 5 3 2 1 4 3 2 1 2 3 4 5. Measure 33: 5 3 2 1 4 3 2 1 2 3 4 5.

Measures 34-37. Fingered melodic lines for the right hand. Measure 34: 5 3 2 1 4 3 2 1 2 3 4 5. Measure 35: 5 2 1 3 4 3 2 1 2 3 4 5. Measure 36: 5 3 2 1 4 3 2 1 2 3 4 5. Measure 37: 5 3 2 1 4 3 2 1 2 3 4 5.

Measures 38-41. Fingered melodic lines for the right hand. Measure 38: 5 2 1 3 4 3 2 1 2 3 4 5. Measure 39: 4 1 2 3 5 4 3 2 1 2 3 4. Measure 40: 5 4 3 2 1 4 3 2 1 2 3 4. Measure 41: 5 3 2 1 4 3 2 1 2 3 4.

Measures 42-45. Fingered melodic lines for the right hand. Measure 42: 4 3 2 1 5 4 3 2 1 2 3 4. Measure 43: 5 4 3 2 1 4 3 2 1 2 3 4. Measure 44: 5 3 2 1 4 3 2 1 2 3 4. Measure 45: 5 3 2 1 4 3 2 1 2 3 4.

Measures 46-48. Fingered melodic lines for the right hand. Measure 46: 5 3 2 1 4 3 2 1 2 3 4. Measure 47: 5 3 2 1 4 3 2 1 2 3 4. Measure 48: 5 3 2 1 4 3 2 1 2 3 4.

Two systems of piano accompaniment for the 9th Series. Each system consists of a grand staff with a treble and bass clef. The music is highly textured with many notes, including chords and arpeggiated figures. The key signature has one flat (B-flat), and the time signature is 2/4. The first system has 12 measures, and the second system has 12 measures.

Allegro.

9th Series.

A series of 14 numbered musical exercises for the right hand, arranged in two columns. Each exercise is a single staff of music in treble clef, with a key signature of one flat (B-flat) and a time signature of 2/4. The exercises are numbered 1 through 14. Each exercise includes a specific fingering pattern indicated by numbers 1-5 above the notes. The exercises are designed to be played in pairs (1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14). Each exercise consists of a single staff of music with a double bar line at the end.

Vivo.

11th Series.

1. 2.

3. 4.

5. 6.

7. 8.

9. 10.

12th Series.

Presto.

1.

2.

3.

4.

5.

6.

Moderato.

(In contrary motion.)

7.

8.

9.

10.

11.

12.

13.

14.

15.

Two systems of piano accompaniment for the 13th Series. Each system consists of a grand staff with a treble and bass clef. The music is characterized by dense, complex chordal textures and intricate fingerings, typical of advanced piano technique.

13th Series.

Lento.

1.

2.

Two systems of musical notation for the 13th Series, marked Lento. Each system includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. Fingerings are indicated by numbers 1-5. The first system is marked '1.' and the second system is marked '2.'. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

14th Series.

Lento.

(after Saint-Saëns.)

1.

1.

Two systems of musical notation for the 14th Series, marked Lento. The first system is marked '1.' and the second system is marked '1.'. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Presto.

2.

2.

Two systems of musical notation for the 14th Series, marked Presto. Each system includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Vivo.

3. 4. 5. 6.

(together.)

7. 8. 9. 10.

Presto.

11.

12.

13.

14.

15.

Lento.

16. 17.

Two systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is characterized by dense, block-like chords and arpeggiated textures, typical of a Romantic or Impressionist style. The first system spans approximately 12 measures, and the second system spans approximately 12 measures.

7.
 1 2 1 2 3 3 4 5
 5 4 5 4 3 3 2 1

8.
 1 2 3 4 5
 5 4 3 2 1

9.
 1 5 4 3 2 3
 1 2 3 4 3

10.
 3 5 4 3 1
 4 3 2 3 5

11.
 1 2 4 3 5 3
 5 4 2 3 1 3

12.
 1 5 4 3 2 4 3 2
 1 2 3 4 2 3 4

13.
 1 3 5 4 3 4
 4 3 2 1 5 4 3 2

14.
 5 3 2 1 5
 5 2 3 1 5

15.
 5 2 3 1 5
 5 2 3 1 5

16.
 3 2 4 3 5 1 3 2 4 3 5 5 3 4 2 3 1 5 3 4 2 3 1

17.
 1 3 2 4 3 5
 5 3 4 2 3 1

A series of numbered exercises for piano technique. Each exercise is presented on a grand staff (treble and bass clef). Exercises 7 through 15 are single-line exercises in the treble clef. Exercises 16 and 17 are two-line exercises. Each exercise includes specific fingerings and articulation marks. Exercise 7 includes fingerings 1 2 1 2 3 3 4 5 and 5 4 5 4 3 3 2 1. Exercise 8 includes 1 2 3 4 5 and 5 4 3 2 1. Exercise 9 includes 1 5 4 3 2 3 and 1 2 3 4 3. Exercise 10 includes 3 5 4 3 1 and 4 3 2 3 5. Exercise 11 includes 1 2 4 3 5 3 and 5 4 2 3 1 3. Exercise 12 includes 1 5 4 3 2 4 3 2 and 1 2 3 4 2 3 4. Exercise 13 includes 1 3 5 4 3 4 and 4 3 2 1 5 4 3 2. Exercise 14 includes 5 3 2 1 5 and 5 2 3 1 5. Exercise 15 includes 5 2 3 1 5 and 5 2 3 1 5. Exercise 16 includes 3 2 4 3 5 1 3 2 4 3 5 5 3 4 2 3 1 5 3 4 2 3 1. Exercise 17 includes 1 3 2 4 3 5 and 5 3 4 2 3 1.

18th Series.

Series 6 and 7 may be practised with this same chord:

Examples (6th Series) (from 1-53):

(7th Series) (from 1-48).

16.
 1 3 5 2
 5 3 1 4

17.
 5 4 3 2 1
 4 3 2 1 3

18.
 5 3 2 1 2 3
 4 3 2 1 2 3

19.
 1 3 2 3
 5 3 2 4

20.
 2 3 4 5 5 5 4 3
 1 1 2 3 4 3 2 1
 2 3 4 5 5 5 4 3

21.
 1 2 3 2
 3 4 5 4

Conclusion.

1. Molto lento e pesante.

The first system of musical notation for the 'Conclusion' section. It consists of two staves, treble and bass clef. The music is marked 'staccato'. The key signature has one sharp (F#) and one flat (Bb). The tempo/mood is 'Molto lento e pesante'. The notation features dense, blocky chords and arpeggiated textures.

The second system of musical notation, continuing the piece. It consists of two staves, treble and bass clef. The notation continues with dense, blocky chords and arpeggiated textures, maintaining the 'Molto lento e pesante' mood.

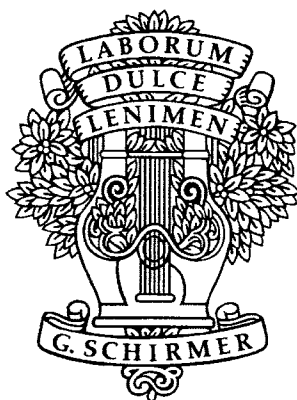
The third system of musical notation, continuing the piece. It consists of two staves, treble and bass clef. The notation continues with dense, blocky chords and arpeggiated textures, maintaining the 'Molto lento e pesante' mood.

The fourth system of musical notation, continuing the piece. It consists of two staves, treble and bass clef. The notation continues with dense, blocky chords and arpeggiated textures, maintaining the 'Molto lento e pesante' mood.

2. Molto lento e pesante. (from the wrist.)

The first system of musical notation for the second exercise. It consists of two staves, treble and bass clef. The music is marked '(from the wrist)'. The key signature has one sharp (F#) and one flat (Bb). The tempo/mood is 'Molto lento e pesante'. The notation features dense, blocky chords and arpeggiated textures.

The second system of musical notation for the second exercise. It consists of two staves, treble and bass clef. The notation continues with dense, blocky chords and arpeggiated textures, maintaining the 'Molto lento e pesante' mood.



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