

# Preparatory Exercises

for acquiring  
the greatest possible independence and  
evenness of the fingers

ALOYS SCHMITT. Op. 16

Repeat each Exercise at least ten or twenty times, but omit the closing note until the final repetition. At first, practise each hand separately, then both together, always keeping the hands steady and quiet. Practise each Exercise slowly at first; increase the tempo gradually as the fingers acquire the necessary strength and flexibility. It is advisable to practise these Exercises in the keys and without changing the fingering.

1.

2.

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10.

11. 12.

13. 14.

15. 16.

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20. 21.

22. 23.



24.



25.



26.



27. 28.



29. 30.



31. 32.



33. 34. 35.

Measures 33-35: This system contains three measures. Measure 33 features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 34 shows a treble clef with a descending eighth-note melody and a bass clef with a similar eighth-note accompaniment. Measure 35 continues with a treble clef melody and a bass clef accompaniment.

36. 37. 38.

Measures 36-38: This system contains three measures. Measure 36 has a treble clef melody and a bass clef accompaniment. Measure 37 shows a treble clef melody and a bass clef accompaniment. Measure 38 continues with a treble clef melody and a bass clef accompaniment.

39. 40. 41.

Measures 39-41: This system contains three measures. Measure 39 has a treble clef melody and a bass clef accompaniment. Measure 40 shows a treble clef melody and a bass clef accompaniment. Measure 41 continues with a treble clef melody and a bass clef accompaniment.

42. 43. 44.

Measures 42-44: This system contains three measures. Measure 42 has a treble clef melody and a bass clef accompaniment. Measure 43 shows a treble clef melody and a bass clef accompaniment. Measure 44 continues with a treble clef melody and a bass clef accompaniment.

45. 46. 47.

Measures 45-47: This system contains three measures. Measure 45 has a treble clef melody and a bass clef accompaniment. Measure 46 shows a treble clef melody and a bass clef accompaniment. Measure 47 continues with a treble clef melody and a bass clef accompaniment.

48. 49. 50.

Measures 48-50: This system contains three measures. Measure 48 has a treble clef melody and a bass clef accompaniment. Measure 49 shows a treble clef melody and a bass clef accompaniment. Measure 50 continues with a treble clef melody and a bass clef accompaniment.

51. 52. 53.

Measures 51, 52, and 53 of a piano piece. Each measure is divided into two systems (treble and bass clef). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

54. 55. 56.

Measures 54, 55, and 56. Measure 56 shows a change in the bass line, becoming more rhythmic with eighth-note patterns.

57. 58. 59.

Measures 57, 58, and 59. The treble clef melody continues with eighth-note patterns, while the bass clef provides a consistent accompaniment.

60. 61. 62.

Measures 60, 61, and 62. The piece continues with similar rhythmic patterns in both hands.

63. 64. 65.

Measures 63, 64, and 65. The bass line features a more complex eighth-note accompaniment.

66. 67. 68.

Measures 66, 67, and 68. The final measures of this section, showing a continuation of the established musical themes.

69. 70. 71.

Musical notation for measures 69, 70, and 71. Each measure consists of a treble and bass staff. The melody in the treble staff is a sequence of eighth notes, and the bass staff provides a rhythmic accompaniment of eighth notes.

72. 73. 74.

Musical notation for measures 72, 73, and 74. The notation continues with eighth-note patterns in both the treble and bass staves.

75. 76. 77.

Musical notation for measures 75, 76, and 77. The eighth-note patterns in both staves continue.

78. 79. 80.

Musical notation for measures 78, 79, and 80. The notation shows a continuation of the eighth-note rhythmic structure.

81. 82. 83.

Musical notation for measures 81, 82, and 83. The eighth-note patterns are maintained in both staves.

84. 85. 86.

Musical notation for measures 84, 85, and 86. The notation concludes with eighth-note patterns in both staves.

87. 88. 89.

Measures 87, 88, and 89. Each measure consists of a treble and bass staff. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

90. 91. 92.

Measures 90, 91, and 92. The musical structure continues with eighth-note accompaniment and melody.

93. 94. 95.

Measures 93, 94, and 95. The musical structure continues with eighth-note accompaniment and melody.

96. 97. 98.

Measures 96, 97, and 98. The musical structure continues with eighth-note accompaniment and melody.

99. 100. 101.

Measures 99, 100, and 101. The musical structure continues with eighth-note accompaniment and melody.

102. 103. 104.

Measures 102, 103, and 104. The musical structure continues with eighth-note accompaniment and melody.

105. 106. 107.

108. 109. 110.

111.\* 112. 113. 114.

115. 116. 117. 118.

119.\*\* 120. 121.

122. 123. 124.

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\* Nos. 111 to 118 should also be practised thus:

\*\* Also practise Nos. 119 to 127 *staccato*.



125. 126. 127.

Musical notation for measures 125, 126, and 127. Each measure consists of a treble and bass staff with dense chordal accompaniment.

128. 129. 130.

Musical notation for measures 128, 129, and 130. Measure 130 shows a change in the bass line pattern.

131. 132. 133.

Musical notation for measures 131, 132, and 133. Measure 133 shows a change in the bass line pattern.

134. 135. 136.

Musical notation for measures 134, 135, and 136. Measure 136 shows a change in the bass line pattern.

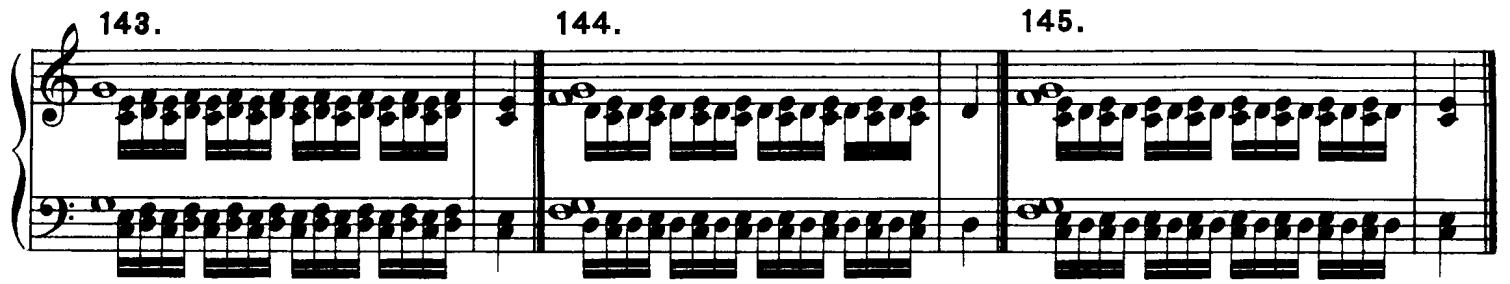
137. 138. 139.

Musical notation for measures 137, 138, and 139. Measure 139 shows a change in the bass line pattern.

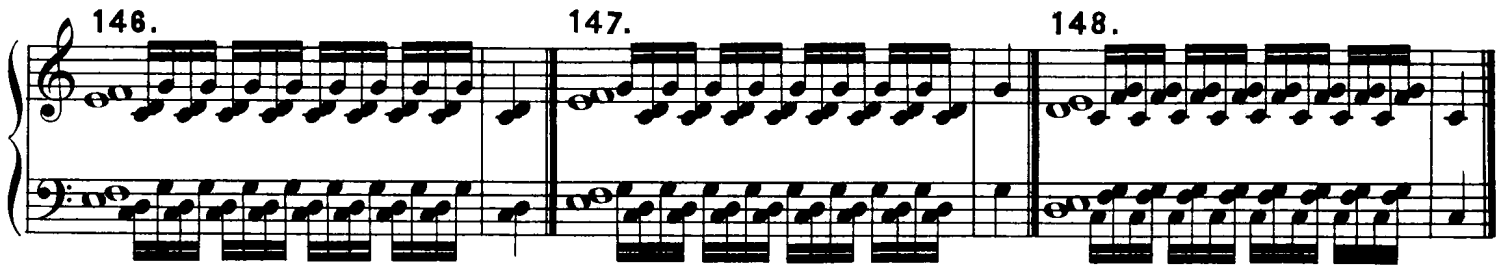
140. 141. 142.

Musical notation for measures 140, 141, and 142. Measure 142 shows a change in the bass line pattern.

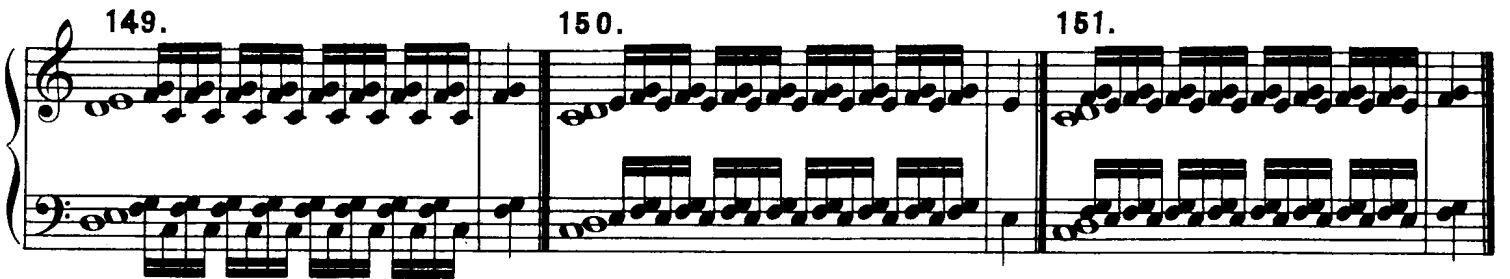
143. 144. 145.



146. 147. 148.



149. 150. 151.



152. 153. 154.




155. 156. 157.



158. 159. 160.\*



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★ Nos. 160 to 169 should be played thus.  etc.

161. 162. 163.

Exercise 161: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 162: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 163: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

164. 165. 166.

Exercise 164: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 165: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 166: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

167. 168. 169.

Exercise 167: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 168: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 169: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

These Exercises must be played, ascending and descending, the whole extent of the keyboard.

170.

Exercise 170: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Fingerings: Treble (1 2 3 4 5 4 3 2), Bass (4 3 2 1 2 3 4).

171.

Exercise 171: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Fingerings: Treble (5 4 3 2 1 2 3 4), Bass (2 3 4 5 4 3 2).

Exercise 172: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

173.

172. 174.

175.

176.

177.

179.

178.

180.

181.

182.

183.

184.

185.

186.

187.

188.

189.

191.

190. Musical notation for exercise 190, consisting of two staves. The right staff has a treble clef and the left staff has a bass clef. Fingerings are indicated by numbers 1-5 above or below notes.

192.

193. Musical notation for exercise 193, consisting of two staves. The right staff has a treble clef and the left staff has a bass clef. Fingerings are indicated by numbers 1-5 above or below notes.

194.

195.

196. Musical notation for exercise 196, consisting of two staves. The right staff has a treble clef and the left staff has a bass clef. Fingerings are indicated by numbers 1-5 above or below notes.

197.

198.

199. Musical notation for exercise 199, consisting of two staves. The right staff has a treble clef and the left staff has a bass clef. Fingerings are indicated by numbers 1-5 above or below notes.

200.

201.

202. Musical notation for exercise 202, consisting of two staves. The right staff has a treble clef and the left staff has a bass clef. Fingerings are indicated by numbers 1-5 above or below notes.

203.

204.

205. Musical notation for exercise 205, consisting of two staves. The right staff has a treble clef and the left staff has a bass clef. Fingerings are indicated by numbers 1-5 above or below notes.

206.

207.

Musical score for exercises 206 and 207. Exercise 206 (two measures) features a treble clef with fingerings 1 2 and a bass clef with fingerings 5 4. Exercise 207 (two measures) features a treble clef with fingerings 5 4 and a bass clef with fingerings 1 2.

208.

Musical score for exercise 208 (two measures). The treble clef has fingerings 2 1 3 2, and the bass clef has fingerings 3 4 4 5.

209.

210.

Musical score for exercises 209 and 210. Exercise 209 (two measures) has treble clef fingerings 4 5 2 3 4 and bass clef fingerings 2 1 3 2. Exercise 210 (two measures) has treble clef fingerings 1 1 2 and bass clef fingerings 5 5 4.

211.

Musical score for exercise 211 (two measures). The treble clef has fingerings 5 5 4 3 2, and the bass clef has fingerings 1 1 2 3 4.

212.

Musical score for exercise 212 (two measures). The treble clef has fingerings 2 3 1 3 2 3 4 2 4, and the bass clef has fingerings 4 4 3 3.

213.

Musical score for exercise 213 (two measures). The treble clef has fingerings 4 3 5 3 4 3 2 4 2, and the bass clef has fingerings 2 3 1 3 2 3 4 2 4.

# Exercises

For passing the thumb under the fingers, preparatory to the practice of the Scales and Arpeggios.

At first, each hand separately.

System 1: Treble clef, 8 measures. Bass clef, 8 measures. Fingerings: Treble (1 2 1 2, 1, 1 3 1 3, 1, 4 4 1 4, 1, 1 2 1 2, 1, 1 3 1 3, 1, 1 4 1 4, 1); Bass (1 2 1 2, 1, 1 3 1 3, 1, 4 4 1 4, 1, 1 2 1 2, 1, 1 3 1 3, 1, 1 4 1 4, 1).

System 2: Treble clef, 8 measures. Bass clef, 8 measures. Fingerings: Treble (1 2 3 1 3 2, 1, 1 2 3 4 1 4 3 2, 1, 1 2 3 1 2 3 2 1 3 2, 1, 1 2 3 1 2 3 4 3 2 1 3 2, 1); Bass (1 2 3 1 3 2, 1, 1 2 3 4 1 4 3 2, 1, 1 2 3 1 2 3 2 1 3 2, 1, 1 2 3 1 2 3 4 3 2 1 3 2, 1).

System 3: Treble clef, 8 measures. Bass clef, 8 measures. Fingerings: Treble (1 2 3 1 2 3 4 1 4 3 2 1 3 2, 1, 2 1 3 1, 2, 3 1 4 1, 4, 4 1 5 1, 4, 2 1 3 1, 2); Bass (1 2 3 1 2 3 4 1 4 3 2 1 3 2, 1, 2 1 2 1, 2, 3 1 3 1, 3, 4 1 4 1, 4, 2 1 2 1, 2).

System 4: Treble clef, 8 measures. Bass clef, 8 measures. Fingerings: Treble (3 1 4 1, 3, 4 1 5 1, 4, 1 2 3 1 3 3, 1 2, 2 3 4 1 4 4, 2 3, 1 3 1 3 3, 1); Bass (3 1 4 1, 3, 4 1 5 1, 4, 2 3 1 3 3, 2 1, 3 2 4 1 4 4, 3 2, 1 3 2 1 3 3, 1).

System 5: Treble clef, 8 measures. Bass clef, 8 measures. Fingerings: Treble (1 1 4 2 4 4, 1, 1 2 1 2 2 1, 1 2, 1 3 1 3 3 1, 1 3, 1 2 2 1 2 1, 1 2, 1 3 1 3 1, 1 3); Bass (1 4 3 4 4, 1, 2 1 1 2 1 2, 2 1, 3 1 3 3 3, 3 1, 2 1 2 1 1 2, 2 1, 3 3 1 3 1 3, 3 1).

Each hand alone.

Right Hand.

Musical notation for the first system, Right Hand. The staff contains a sequence of notes with fingerings: 1 2 3 1 8 2, 1, 1 2 4 1 4 2, 1, 3 2 1 2 3, 1, 1 3 2 1 2 3, 1.

Left Hand.

Musical notation for the first system, Left Hand. The staff contains a sequence of notes with fingerings: 1 2 3 1 3 2, 1, 1 2 4 1 4 2, 1, 1 3 2 1 2 3, 1, 3 2 1 2 3, 1.

R. H.

Musical notation for the second system, Right Hand. The staff contains a sequence of notes with fingerings: 1 3 2 3, 1 2 3 2, 1, 1 2 3 2, 1, 1 2 4 2, 1, 1 2 4 2, 1.

L. H.

Musical notation for the second system, Left Hand. The staff contains a sequence of notes with fingerings: 1 2 3 2, 1 3 2 3, 1, 1 3 2 3, 1, 2 3 2, 1, 1 2 4 2, 1 4 2 4, 1.

R. H.

Musical notation for the third system, Right Hand. The staff contains a sequence of notes with fingerings: 1 2 4 2, 1 4 2 4, 1 2 1 2, 1 2 1 2, 1 3 1 3, 1 3 1 3, 1 4 1 4, 1 4 1 4.

L. H.

Musical notation for the third system, Left Hand. The staff contains a sequence of notes with fingerings: 1 4 2 4, 1 2 2, 1, 1 2 1 2, 1 2 1 2, 1 3 1 3, 1 3 1 3, 1 4 1 4, 1 4 1 4.

R. H.

Musical notation for the fourth system, Right Hand. The staff contains a sequence of notes with fingerings: 1 4 1 4, 1 3 1 3, 1 3 1 3, 1 2 1 2, 1, 1 2 3 3 2, 1, 3 2 1 2 3, 1.

L. H.

Musical notation for the fourth system, Left Hand. The staff contains a sequence of notes with fingerings: 1 4 1 4, 1 3 1 3, 1 3 1 3, 1 2 1 2, 1, 1 2 4 1 4 2, 1, 4 2 1 2 4, 1.

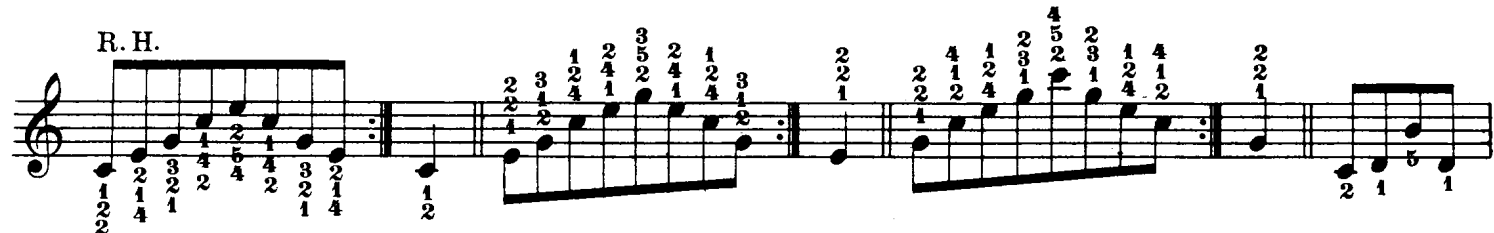
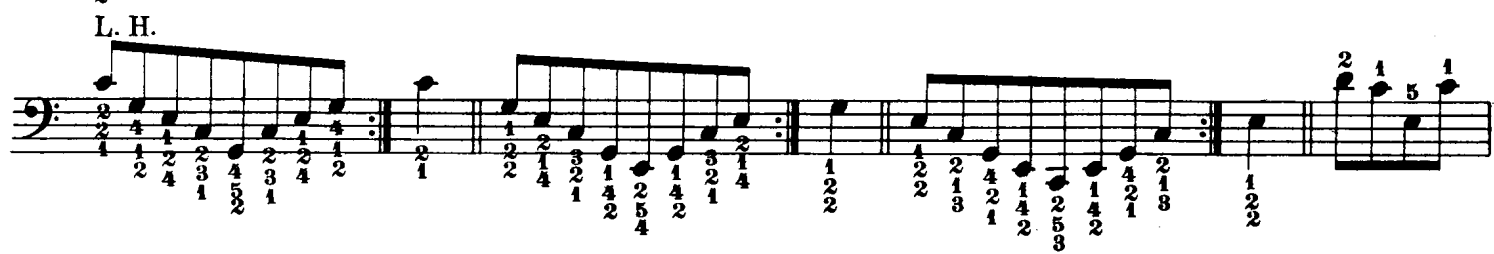
R. H.


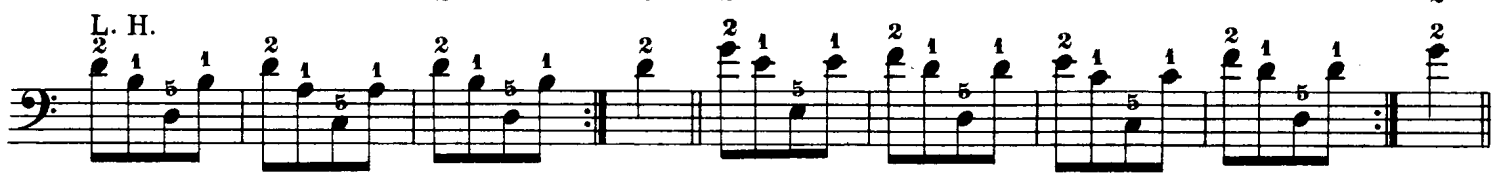
Musical notation for the fifth system, Right Hand. The staff contains a sequence of notes with fingerings: 1 2 4 1 4 2, 1, 1 2 4 1 4 2, 1, 1 4 2 2 4, 1.


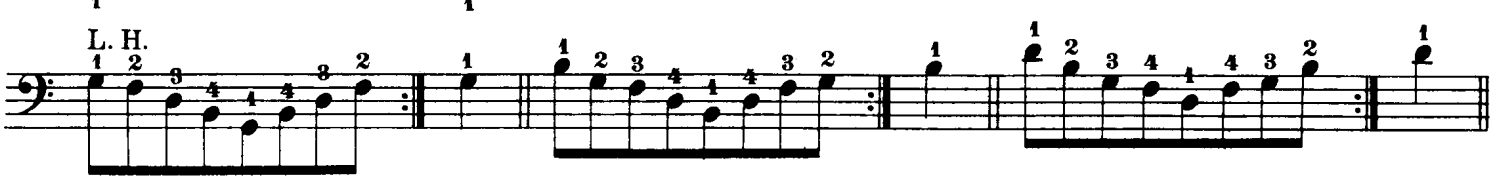
L. H.

Musical notation for the fifth system, Left Hand. The staff contains a sequence of notes with fingerings: 2 3 1 3 2, 1, 1 3 2 2 3, 1, 1 2 4 1 4 2, 1, 4 2 1 2 4, 1.





R. H.   
L. H. 

R. H.   
L. H. 

R. H.   
L. H. 

R. H.   
L. H. 

R. H.   
L. H. 

# Appendix

## Major Scales

A. Knecht

**C major**  
 r.h. 4 on *b*  
 l.h. 4 on *d*

**G major**  
 r.h. 4 on *f#*  
 l.h. 4 on *a*

**D major**  
 r.h. 4 on *c#*  
 l.h. 4 on *e*

**A major**  
 r.h. 4 on *g#*  
 l.h. 4 on *b*

**E major**  
 r.h. 4 on *d#*  
 l.h. 4 on *f#*

**B major**  
 r.h. 4 on *a#*  
 l.h. 4 on *f#*

**F# major (same as Gb major)**  
 r.h. 4 on *a#*  
 l.h. 4 on *f#*

**Db major**  
 r.h. 4 on *bb*  
 l.h. 4 on *gb*

**Ab major**  
 r.h. 4 on *bb*  
 l.h. 4 on *ab*

**Eb major**  
 r.h. 4 on *bb*  
 l.h. 4 on *ab*

**N.B.** In the scales of *B*, *F#*, *Db*, *F* major and *B*, *Eb*, *Bb*, *F* minor, the thumbs of both hands fall on the same keys.

**B $\flat$  major**  
 r.h. 4 on  $b\flat$   
 l.h. 4 on  $e\flat$

**F major**  
 r.h. 4 on  $b\flat$   
 l.h. 4 on  $g$

### Harmonic Minor Scales

**A minor**  
 r.h. 4 on  $g\sharp$   
 l.h. 4 on  $b$

**E minor**  
 r.h. 4 on  $d\sharp$   
 l.h. 4 on  $f\sharp$

**B minor**  
 r.h. 4 on  $a\sharp$   
 l.h. 4 on  $f\sharp$

**F $\sharp$  minor**  
 r.h. 4 on  $g\sharp$   
 l.h. 4 on  $f\sharp$

**C $\sharp$  minor**  
 r.h. 4 on  $d\sharp$   
 l.h. 4 on  $f\sharp$

**G $\sharp$  minor**  
 r.h. 4 on  $a\sharp$   
 l.h. 4 on  $c\sharp$

**E $\flat$  minor (same as D $\sharp$  minor)**  
 r.h. 4 on  $b\flat$   
 l.h. 4 on  $g\flat$

**B $\flat$  minor**  
 r.h. 4 on  $b\flat$   
 l.h. 4 on  $g\flat$

For scales in thirds and in sixths the fingering given above is followed in all keys:

**F minor**  
 r.h. 4 on *b*  
 l.h. 4 on *g*

**G minor**  
 r.h. 4 on *b*  
 l.h. 4 on *d*

**G minor**  
 r.h. 4 on *f*  
 l.h. 4 on *a*

**D minor**  
 r.h. 4 on *c*  
 l.h. 4 on *e*

### Melodic Minor Scales

**A minor**  
 r.h. 4 on *g*  
 (*g*)  
 l.h. 4 on *b*

**E minor**  
 r.h. 4 on *d*  
 (*d*)  
 l.h. 4 on *f*

**B minor**  
 r.h. 4 on *a*  
 (*a*)  
 l.h. 4 on *f*

**F# minor**  
 r.h. 4 on *d*  
 (*g*)  
 l.h. 4 on *f*

**C# minor**  
 r.h. 4 on *a*  
 (*d*)  
 l.h. 4 on *f*

**G# minor**  
 r.h. 4 on *a*  
 l.h. 4 on *c*  
 (*f*)

**Eb minor**  
 r.h. 4 on *b*  
 l.h. 4 on *g*

**B<sup>b</sup> minor**  
 r.h. 4 on *b<sup>b</sup>*  
 l.h. 4 on *g* (*g<sup>b</sup>*)

**F minor**  
 r.h. 4 on *b<sup>b</sup>*  
 l.h. 4 on *g*

**C minor**  
 r.h. 4 on *b* (*b<sup>b</sup>*)  
 l.h. 4 on *d*

**G minor**  
 r.h. 4 on *f<sup>#</sup>* (*f*)  
 l.h. 4 on *a*

**D minor**  
 r.h. 4 on *c<sup>#</sup>* (*c*)  
 l.h. 4 on *e*

r.h. 1 2 3 5 | 1 2 4 5 | 1 2 4 5  
 l.h. 5 4 2 1 | 5 4 2 1 | 5 3 2 1

**Major Triads**

**C major**

**G major**

**D major**

**A major**

**E major**

**B major**

\*) Where no fingering is given, follow *C major* as a model.  
 N.B. The arpeggios are to be practiced also in all keys with the *C major* fingering.  
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**F# major**

**D<sup>b</sup> major**

**A<sup>b</sup> major**

**E<sup>b</sup> major**

**B<sup>b</sup> major**

**F major**

### Minor Triads

r.h. 1 2 3 5	1 2 4 5	1 2 4 5
l.h. 5 4 2 1	5 4 2 1	5 3 2 1

**A minor**

**E minor**

**B minor**

**F# minor**

**C# minor**

**G# minor**

\*) Where no fingering is given, follow *A minor* as a model.

**D# minor**  
**Bb minor**  
**F minor**  
**C minor**  
**G minor**  
**D minor**

### Dominant Seventh-Chords

1. To be played up and down through 3 octaves:

**C major**  
**G major**  
**D major**   **A major**   **E major**   **B major**   **F# major**  
**Db major**   **Ab major**   **Eb major**   **Bb major**   **F major**

2. To be played as broken chords, like C and G major, with the same fingering in all chords:

**C major (Triad)**   **G major**

D major      A major      E major      B major      F# major

D<sup>b</sup> major      A<sup>b</sup> major      E<sup>b</sup> major      B<sup>b</sup> major      F major

3. (Chord of the Seventh)

C major      G major

etc. Nos. 2 and 3 in all keys with the same fingering:

4.

5.

6.

Chromatic Scale

a.

b.

c.\*

\* Fingering c is not repeated until the third octave. The fingerings a and b are the same in every octave.



**Major Triad**

**C minor Triad**

**Chord of the Diminished Seventh**

**Chord of the Dominant Seventh, D<sup>b</sup> major**

**Chord of the Dominant Seventh, C major**

These Chord Passages have the same fingering in all keys.

## Scales in Double Thirds

N.B. The same fingering is repeated through each additional octave.

**C major**  
 r.h. 5 on g, l.h. 4 on c

**G major**  
 r.h. 5 on d, l.h. 5 on d

**D major**  
 r.h. 5 on a, l.h. 5 on a

**A minor**  
 r.h. 5 on b, l.h. 5 on e

**E minor**

**B minor**

**A major**  
 r.h. 5 on e  
 l.h. 5 on a

**F# minor**  
 r.h. 5 on e#  
 l.h. 5 on a

**E major**  
 r.h. 5 on b  
 l.h. 5 on a

**C# minor**  
 r.h. 5 on b#  
 l.h. 5 on a

**B major**  
 r.h. 5 on f#  
 l.h. 5 on a#

**G# minor**  
 r.h. 5 on f#  
 l.h. 5 on e

**F# major**  
 r.h. 5 on f#  
 l.h. 5 on a#

**Eb minor**  
 r.h. 5 on g#  
 l.h. 5 on cb

**Db major**  
 r.h. 5 on g#  
 l.h. 5 on bb

**Bb minor**  
 r.h. 5 on g#  
 l.h. 5 on bb

**Ab major**  
 r.h. 5 on g  
 l.h. 5 on f

**F minor**  
 r.h. 5 on g  
 l.h. 5 on f

**Eb major**  
 r.h. 5 on g  
 l.h. 5 on c

**C minor**  
 r.h. 5 on c  
 l.h. 5 on c

**Bb major**  
 r.h. 5 on g  
 l.h. 5 on g

**G minor**  
 r.h. 5 on d  
 l.h. 5 on g

**F major**  
 r.h. 5 on g  
 l.h. 5 on f

**D minor**  
 r.h. 5 on e  
 l.h. 5 on g

## Chromatic Scale in Double Minor Thirds

N.B. The same fingering is repeated through each additional octave.

r.h. 5 on e & a  
l.h. 5 on c & g

## Chromatic Scale in Double Major Thirds

r.h. 5 on f & a#  
l.h. 5 on b & f#

## Chromatic Scale in Double Minor Sixths

r.h. 3 on c & g  
l.h. 3 on e & a

## Chromatic Scale in Double Major Sixths

r.h. 3 on c# & g#  
l.h. 3 on eb & ab

## Chromatic Scale in Chords of the Sixth

r.h. 3 on f & bb

## Scale in Double Sixths

All major and minor keys with the same fingering

or the following fingering:

r.h. 3 on:	e	e	b	f#	c#	g#	g#	ab	ab	ab	a	e
Major:	C	G	D	A	E	B	F#	Db	Ab	Eb	Bb	F
l.h. 3 on:	g	g	g	g#	g#	g#	ab	eb	bb	f	c	

r.h. 3 on:	f	e	b	f#	c#	g#	eb	db	db	ab	eb	bb
Minor:	A	E	B	F#	C#	G#	Eb	Bb	F	C	G	D
l.h. 3 on:	a	e	g	g#	g#	d#	bb	ab	ab	b	f#	c#