

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.

3.

4.

5.

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8.

9.

10.

11. 12.

13. 14.

15. 16.

17.

18.

19.

20. 21.

22. 23.

24.

25.

26.

27. 28.

29. 30.

31. 32.

33. 34. 35.

Measures 33, 34, and 35. Each measure contains a treble and bass staff with a complex rhythmic pattern of eighth and sixteenth notes.

36. 37. 38.

Measures 36, 37, and 38. Each measure contains a treble and bass staff with a complex rhythmic pattern of eighth and sixteenth notes.

39. 40. 41.

Measures 39, 40, and 41. Each measure contains a treble and bass staff with a complex rhythmic pattern of eighth and sixteenth notes.

42. 43. 44.

Measures 42, 43, and 44. Each measure contains a treble and bass staff with a complex rhythmic pattern of eighth and sixteenth notes.

45. 46. 47.

Measures 45, 46, and 47. Each measure contains a treble and bass staff with a complex rhythmic pattern of eighth and sixteenth notes.

48. 49. 50.

Measures 48, 49, and 50. Each measure contains a treble and bass staff with a complex rhythmic pattern of eighth and sixteenth notes.

51. 52. 53.

Handwritten musical notation for measures 51, 52, and 53. Each measure is shown on a grand staff with a treble and bass clef. Measure 51 features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. Measure 52 continues this pattern with a slight melodic shift in the right hand. Measure 53 shows a more complex rhythmic arrangement with some sixteenth notes in the right hand.

54. 55. 56.

Handwritten musical notation for measures 54, 55, and 56. Measure 54 maintains the eighth-note accompaniment in the left hand while the right hand plays a sequence of eighth notes. Measure 55 introduces a more active right-hand melody with some sixteenth notes. Measure 56 features a dense texture with many sixteenth notes in both hands.

57. 58. 59.

Handwritten musical notation for measures 57, 58, and 59. Measure 57 shows a continuation of the eighth-note accompaniment in the left hand and a melodic line in the right hand. Measure 58 has a similar texture but with a different melodic contour. Measure 59 features a more intricate right-hand melody with some sixteenth-note runs.

60. 61. 62.

Handwritten musical notation for measures 60, 61, and 62. Measure 60 continues the established rhythmic pattern. Measure 61 shows a slight variation in the right-hand melody. Measure 62 features a more active right-hand part with some sixteenth-note figures.

63. 64. 65.

Handwritten musical notation for measures 63, 64, and 65. Measure 63 has a similar texture to the previous measures. Measure 64 shows a more active right-hand melody. Measure 65 features a more intricate right-hand melody with some sixteenth-note runs.

66. 67. 68.

Handwritten musical notation for measures 66, 67, and 68. Measure 66 continues the established rhythmic pattern. Measure 67 shows a slight variation in the right-hand melody. Measure 68 features a more active right-hand part with some sixteenth-note figures.

69. 70. 71.

Measures 69, 70, and 71. 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.

72. 73. 74.

Measures 72, 73, and 74. The musical structure continues with eighth-note accompaniment and melody.

75. 76. 77.

Measures 75, 76, and 77. The musical structure continues with eighth-note accompaniment and melody.

78. 79. 80.

Measures 78, 79, and 80. The musical structure continues with eighth-note accompaniment and melody.

81. 82. 83.

Measures 81, 82, and 83. The musical structure continues with eighth-note accompaniment and melody.

84. 85. 86.

Measures 84, 85, and 86. The musical structure continues with eighth-note accompaniment and melody.

87. 88. 89.

Measures 87, 88, and 89. Each measure contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of continuous eighth-note patterns in both hands.

90. 91. 92.

Measures 90, 91, and 92. Each measure contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of continuous eighth-note patterns in both hands.

93. 94. 95.

Measures 93, 94, and 95. Each measure contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of continuous eighth-note patterns in both hands.

96. 97. 98.

Measures 96, 97, and 98. Each measure contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of continuous eighth-note patterns in both hands.

99. 100. 101.

Measures 99, 100, and 101. Each measure contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of continuous eighth-note patterns in both hands.

102. 103. 104.

Measures 102, 103, and 104. Each measure contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of continuous eighth-note patterns in both hands.

105. 106. 107.



108. 109. 110.

111.* 112. 113. 114.

115. 116. 117. 118.

119.** 120. 121.

122. 123. 124.

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

128. 129. 130.

Musical notation for measures 128, 129, and 130. Measure 128 features a prominent treble staff melody.

131. 132. 133.

Musical notation for measures 131, 132, and 133. Measure 131 features a prominent treble staff melody.

134. 135. 136.

Musical notation for measures 134, 135, and 136. Measure 134 features a prominent treble staff melody.

137. 138. 139.

Musical notation for measures 137, 138, and 139. Measure 137 features a prominent treble staff melody.

140. 141. 142.

Musical notation for measures 140, 141, and 142. Measure 140 features a prominent treble staff melody.

143. 144. 145.

146. 147. 148.

149. 150. 151.

152. 153. 154.

155. 156. 157.

158. 159. 160.*

* Nos. 160 to 169 should be played thus: etc.

161. 162. 163.

164. 165. 166.

167. 168. 169.

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

170.

171.

172. 173. 174.

175. 176. 177.

178. 179. 180.

181. 182. 183.

184. 185. 186.

187. 188. 189.

190. 191. 192.

190. Treble: 5 1 2 1 3 2 4 3; Bass: 1 5 4 5 3 4 2 3

191. Treble: 1 5 4 5 3 4 2 3; Bass: 1 2 1 3 2 4 3

192. Treble: 1 5 3 2 3 5 4 2; Bass: 1 3 4 3 1 2 4

193. 194. 195.

193. Treble: 5 1 3 4 3 1 2 4; Bass: 1 5 3 2 3 5 4 2

194. Treble: 5 3 4 5 3 2 4; Bass: 1 5 3 2 1 3 4 2

195. Treble: 1 5 3 4 5 3 2 4; Bass: 5 1 3 2 1 3 4 2

196. 197. 198.

196. Treble: 3 1 4 2 5 3 2 4; Bass: 3 5 2 4 1 3 4 2

197. Treble: 3 5 2 4 1 3 4 2; Bass: 3 1 4 2 5 3 4 2

198. Treble: 3 5 2 4 3 1 2 4; Bass: 3 1 4 2 3 5 4 2

199. 200. 201.

199. Treble: 5 3 4 2 3 5 3 1; Bass: 1 3 2 4 3 1 3 5

200. Treble: 1 3 4 2 5 3 2 4; Bass: 5 3 2 4 1 3 4 2

201. Treble: 5 3 2 4 1 3 4 2; Bass: 1 3 4 2 5 3 2 4

202. 203. 204.

202. Treble: 5 3 2 4 1 3 4 2; Bass: 1 3 4 2 5 3 2 4

203. Treble: 1 3 4 2 5 3 4 2; Bass: 5 3 2 4 1 3 2 4

204. Treble: 1 2 1 2 3 4; Bass: 5 4

205.

205. Treble: 5 4 5 4 5 4 5 4; Bass: 1 2 1 2 1 2 1 2

206. 207.

1 2 5 4
5 4 1 2

208.

2 1 3 2 3 4
4 5

209. 210.

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

211.

5 4 3 2 1 2 3 4

212.

2 3 1 3 4 3
4 4 3 3

213.

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

Exercise 1: Treble clef: 1 2 1 2 | 1 | 1 3 1 3 | 1 | 1 4 1 4 | 1 | 1 2 1 2 | 1 | 1 3 1 3 | 1 | 1 4 1 4 | 1. Bass clef: 1 2 1 2 | 1 | 1 3 1 3 | 1 | 1 4 1 4 | 1 | 1 2 1 2 | 1 | 1 3 1 3 | 1 | 1 4 1 4 | 1.

Exercise 2: Treble clef: 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 clef: 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.

Exercise 3: Treble clef: 1 2 3 4 5 4 3 2 1 3 2 | 1 | 2 1 3 1 | 2 | 3 1 4 1 | 3 | 4 1 5 1 | 4 | 2 1 3 1 | 2. Bass clef: 1 2 3 4 5 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.

Exercise 4: Treble clef: 3 1 4 1 | 3 | 3 1 3 1 | 3 | 4 1 5 1 | 4 | 1 2 3 1 3 3 | 1 | 2 3 4 1 4 4 | 2 | 1 3 1 3 3 | 1. Bass clef: 3 1 3 1 | 3 | 4 1 4 1 | 4 | 2 3 1 3 | 2 | 3 4 1 4 | 3 | 1 3 2 3 | 1.

Exercise 5: Treble clef: 1 4 2 4 | 1 | 1 2 1 2 2 1 | 1 | 1 3 1 3 3 1 | 1 | 1 2 1 2 1 | 1 | 1 3 1 3 3 1 | 1. Bass clef: 1 4 2 4 | 1 | 2 1 2 1 2 | 2 | 3 1 3 3 | 3 | 2 1 2 1 | 2 | 3 1 3 1 3 | 3.

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 3 2, 1, 1 2 4 1 4 2, 1, 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, 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 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, 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, 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 4 2, 1, 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 2, 1, 1 4 2 1 2 4, 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: 1 2 3 1 3 2, 1, 1 3 2 1 2 3, 1, 1 2 4 1 4 2, 1, 1 4 2 1 2 4, 1.

R. H.

L. H.

This system contains the first two staves of music. The Right Hand (R. H.) staff is in treble clef and features a series of eighth-note patterns with various fingerings indicated by numbers 1-5. The Left Hand (L. H.) staff is in bass clef and plays a similar eighth-note accompaniment. Both staves include repeat signs and are heavily annotated with fingering numbers.

R. H.

L. H.

This system contains the third and fourth staves of music. The R. H. staff continues with eighth-note patterns, showing a progression of notes and fingerings. The L. H. staff provides a steady accompaniment with consistent eighth-note rhythms and fingerings.

R. H.

L. H.

This system contains the fifth and sixth staves of music. The R. H. staff introduces some longer note values and more complex rhythmic groupings. The L. H. staff maintains its accompaniment role with clear eighth-note patterns.

R. H.

L. H.

This system contains the seventh and eighth staves of music. The R. H. staff shows a change in rhythm with some dotted notes and eighth-note pairs. The L. H. staff continues with its accompaniment, using various fingerings to maintain the flow.

R. H.

L. H.

This system contains the ninth and tenth staves of music. The R. H. staff features a mix of eighth and sixteenth notes. The L. H. staff concludes the piece with a final sequence of notes and fingerings.

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 *gbb*

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

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 $c\sharp$

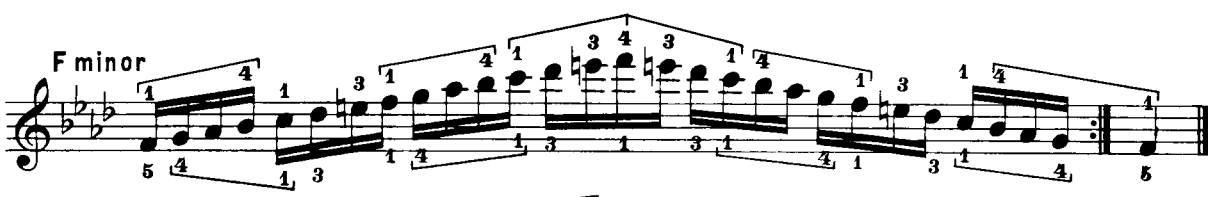
E \flat minor (same as D \sharp minor)
 r.h. 4 on $b\flat$
 l.h. 4 on $g\flat$

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:

r.h. 4 on $b\flat$
l.h. 4 on g

F minor



r.h. 4 on b
l.h. 4 on d

G minor



r.h. 4 on $f\sharp$
l.h. 4 on a

G minor



r.h. 4 on $c\sharp$
l.h. 4 on e

D minor



Melodic Minor Scales

r.h. 4 on $g\sharp$
(g)
l.h. 4 on b

A minor



r.h. 4 on $d\sharp$
(d)
l.h. 4 on $f\sharp$

E minor



r.h. 4 on $a\sharp$
(a)
l.h. 4 on $f\sharp$

B minor



r.h. 4 on $d\sharp$
($g\sharp$)
l.h. 4 on $f\sharp$

F# minor



r.h. 4 on $a\sharp$
($d\sharp$)
l.h. 4 on $f\sharp$

C# minor



r.h. 4 on $a\sharp$
l.h. 4 on $c\sharp$
($f\sharp$)

G# minor



r.h. 4 on $b\flat$
l.h. 4 on $g\flat$

Eb minor



r.h. 4 on $b\flat$
l.h. 4 on $g\flat$ ($g\flat$)

B \flat minor

r.h. 4 on $b\flat$
l.h. 4 on g

F minor

r.h. 4 on b ($b\flat$)
l.h. 4 on d

C minor

r.h. 4 on $f\sharp$ (f)
l.h. 4 on a

G minor

r.h. 4 on $c\sharp$ (c)
l.h. 4 on e

D minor

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

C major

Major Triads

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.

F# major

D^b major

A^b major

E^b major

B^b 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^b major A^b major E^b major B^b major F major

3. (Chord of the Seventh)

G 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.

Chord Passages

Major Triad

Major Triad chord passages in bass and treble clefs. The bass clef starts on G2 and the treble clef starts on G4. Fingering numbers are provided for each note.

C minor Triad

C minor Triad chord passages in bass and treble clefs. The bass clef starts on C3 and the treble clef starts on C4. Fingering numbers are provided for each note.

Chord of the Diminished Seventh

Chord of the Diminished Seventh chord passages in bass and treble clefs. The bass clef starts on C3 and the treble clef starts on C4. Fingering numbers are provided for each note.

Chord of the Dominant Seventh, D^b major

Chord of the Dominant Seventh, D^b major chord passages in bass and treble clefs. The bass clef starts on D^b3 and the treble clef starts on D^b4. Fingering numbers are provided for each note.

Chord of the Dominant Seventh, C major

Chord of the Dominant Seventh, C major chord passages in bass and treble clefs. The bass clef starts on C3 and the treble clef starts on C4. Fingering numbers are provided for each note.

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

C major scale in double thirds. Right hand starts on G⁴, left hand starts on C⁴. Fingering numbers are provided for each note.

A minor

A minor scale in double thirds. Right hand starts on B⁴, left hand starts on E⁴. Fingering numbers are provided for each note.

G major

G major scale in double thirds. Right hand starts on D⁵, left hand starts on D⁵. Fingering numbers are provided for each note.

E minor

E minor scale in double thirds. Right hand starts on B⁵, left hand starts on A⁵. Fingering numbers are provided for each note.

D major

D major scale in double thirds. Right hand starts on A⁵, left hand starts on A⁵. Fingering numbers are provided for each note.

B minor

B minor scale in double thirds. Right hand starts on C⁶, left hand starts on C⁶. Fingering numbers are provided for each note.

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 gb
 l.h. 5 on db

Bb minor
 r.h. 5 on gb
 l.h. 5 on db

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 *e* b & *a* b

Chromatic Scale in Chords of the Sixth

r.h. 3 on *f* & *b* b

Scale in Double Sixths

All major and minor keys with the same fingering

or the following fingering:

r.h. 3 on:	<i>e</i>	<i>e</i>	<i>b</i>	<i>f</i> #	<i>c</i> #	<i>g</i> #	<i>g</i> #	<i>a</i> b	<i>a</i> b	<i>a</i> b	<i>a</i>	<i>e</i>
Major:	C	G	D	A	E	B	F #	D b	A b	E b	B b	F
l.h. 3 on:	<i>g</i>	<i>g</i>	<i>g</i>	<i>g</i> #	<i>g</i> #	<i>g</i> #	<i>g</i> #	<i>a</i> b	<i>e</i> b	<i>b</i> b	<i>f</i>	<i>c</i>

r.h. 3 on:	<i>f</i>	<i>e</i>	<i>b</i>	<i>f</i> #	<i>c</i> #	<i>g</i> #	<i>e</i> b	<i>a</i> b	<i>a</i> b	<i>a</i> b	<i>e</i> b	<i>b</i> b
Minor:	A	E	B	F #	C #	G #	E b	B b	F	C	G	D
l.h. 3 on:	<i>a</i>	<i>e</i>	<i>g</i>	<i>g</i> #	<i>g</i> #	<i>d</i> #	<i>b</i> b	<i>a</i> b	<i>b</i>	<i>f</i> #	<i>c</i> #	