

Schmitt Preparatory Exercises

for acquiring the greatest possible independence and evenness of the fingers

Aloys Schmitt. Op. 16

Repeat each of the exercises for at least 10-20 times or more, and only play the closing note at the final repetition. At first, practice hands separate, then together, keeping both hands steady and quiet throughout. Practice slowly at first, then increase speed gradually as the fingers gain flexibility and strength. It is advisable to practice these in the keys and without changing the given fingering.

1.

Exercise 1: Treble clef (C4, D4, E4, F4, G4, A4, B4, C5) and Bass clef (C3, D3, E3, F3, G3, A3, B3, C4) eighth notes. Fingering: 1, 5, 1, 5. Ends with a whole note C in each hand.

2.

Exercise 2: Treble clef (C4, D4, E4, F4, G4, A4, B4, C5) and Bass clef (C3, D3, E3, F3, G3, A3, B3, C4) eighth notes. Fingering: 5, 1, 1, 5. Ends with a whole note C in each hand.

3.

Exercise 3: Treble clef (C4, D4, E4, F4, G4, A4, B4, C5) and Bass clef (C3, D3, E3, F3, G3, A3, B3, C4) eighth notes. Ends with a whole note C in each hand.

4.

Exercise 4: Treble clef (C4, D4, E4, F4, G4, A4, B4, C5) and Bass clef (C3, D3, E3, F3, G3, A3, B3, C4) eighth notes. Ends with a whole note C in each hand.

5.

Exercise 5: Treble clef (C4, D4, E4, F4, G4, A4, B4, C5) and Bass clef (C3, D3, E3, F3, G3, A3, B3, C4) eighth notes. Ends with a whole note C in each hand.

6.

Exercise 6: Treble clef (C4, D4, E4, F4, G4, A4, B4, C5) and Bass clef (C3, D3, E3, F3, G3, A3, B3, C4) eighth notes. Ends with a whole note C in each hand.

7.

Exercise 7: Treble clef (C4, D4, E4, F4, G4, A4, B4, C5) and Bass clef (C3, D3, E3, F3, G3, A3, B3, C4) eighth notes. Ends with a whole note C in each hand.

8.

Exercise 8: Treble clef (C4, D4, E4, F4, G4, A4, B4, C5) and Bass clef (C3, D3, E3, F3, G3, A3, B3, C4) eighth notes. Ends with a whole note C in each hand.

9. 10.

Musical notation for measures 9 and 10. Measure 9: Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass clef has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 10: Treble clef has eighth notes A4, B4, C5, D5, E5, F5, G5, A5; Bass clef has eighth notes A2, B2, C3, D3, E3, F3, G3, A3. Both measures end with a whole note C4.

11. 12.

Musical notation for measures 11 and 12. Measure 11: Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass clef has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 12: Treble clef has eighth notes A4, B4, C5, D5, E5, F5, G5, A5; Bass clef has eighth notes A2, B2, C3, D3, E3, F3, G3, A3. Both measures end with a whole note C4.

13. 14.

Musical notation for measures 13 and 14. Measure 13: Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass clef has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 14: Treble clef has eighth notes A4, B4, C5, D5, E5, F5, G5, A5; Bass clef has eighth notes A2, B2, C3, D3, E3, F3, G3, A3. Both measures end with a whole note C4.

15. 16.

Musical notation for measures 15 and 16. Measure 15: Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass clef has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 16: Treble clef has eighth notes A4, B4, C5, D5, E5, F5, G5, A5; Bass clef has eighth notes A2, B2, C3, D3, E3, F3, G3, A3. Both measures end with a whole note C4.

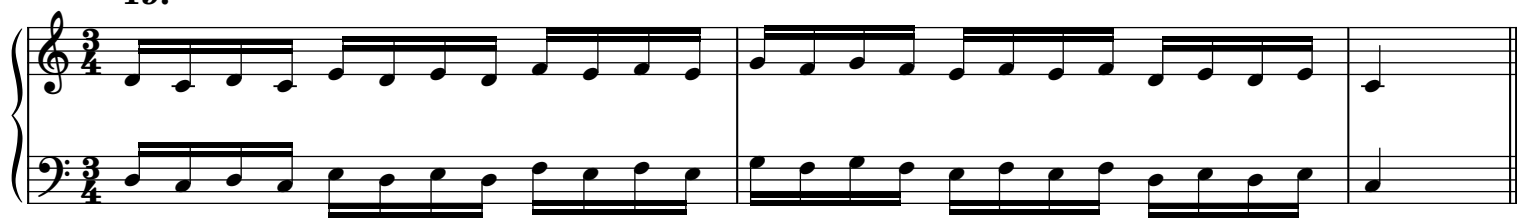
17.

Musical notation for measure 17. Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass clef has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure ends with a whole note C4.

18.

Musical notation for measure 18. Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass clef has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure ends with a whole note C4.

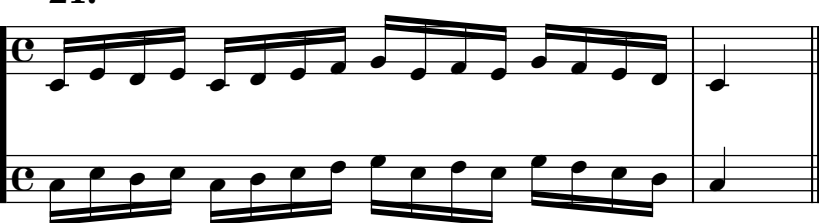
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20.



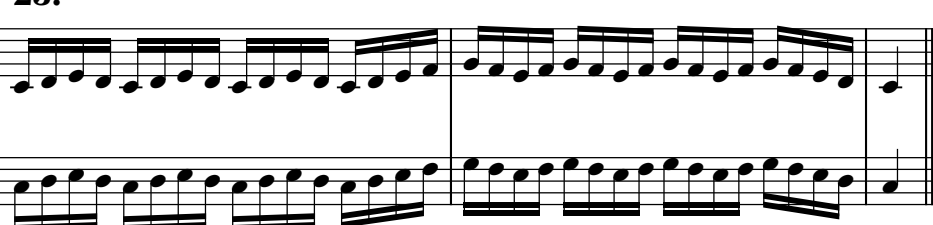
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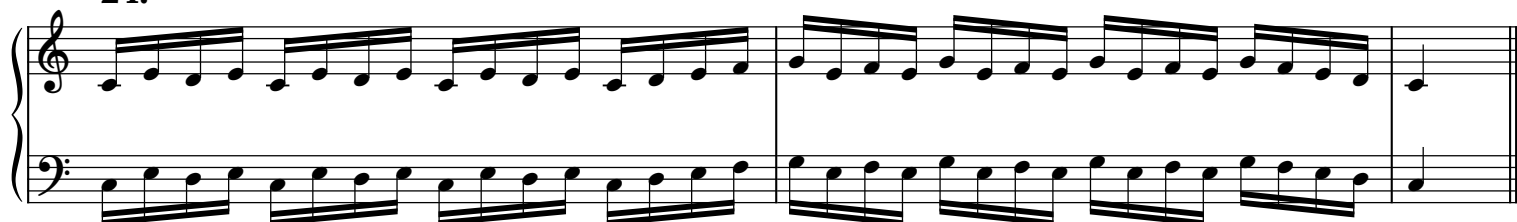
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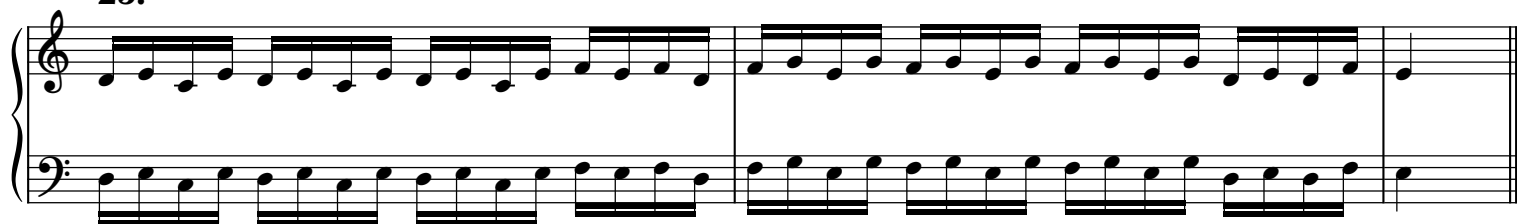
23.



24.



25.



26.



27.



28. 29.

30. 31.

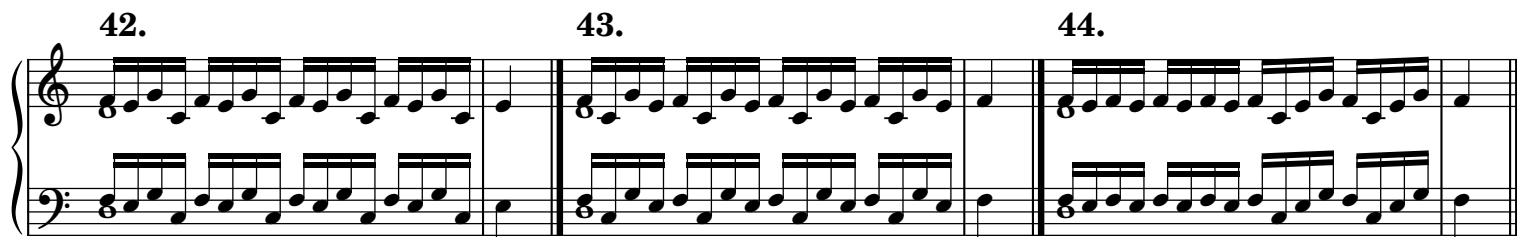
32. 33.

34. 35.

36. 37. 38.

39. 40. 41.

42. 43. 44.



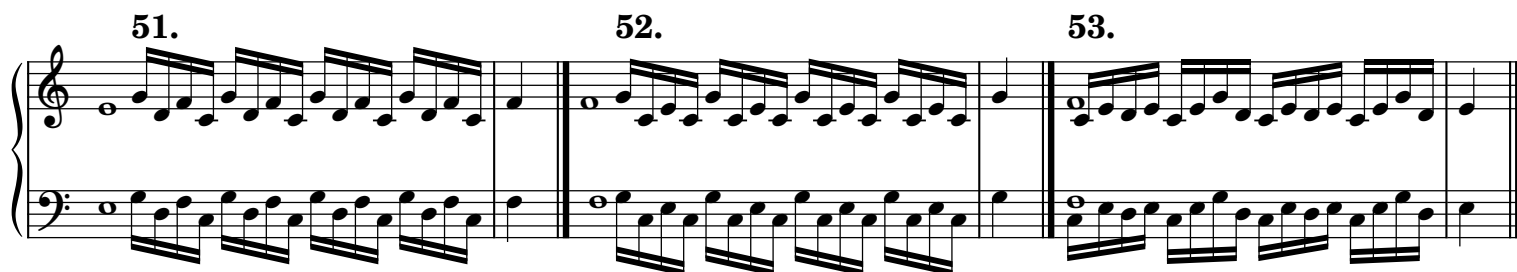
45. 46. 47.



48. 49. 50.



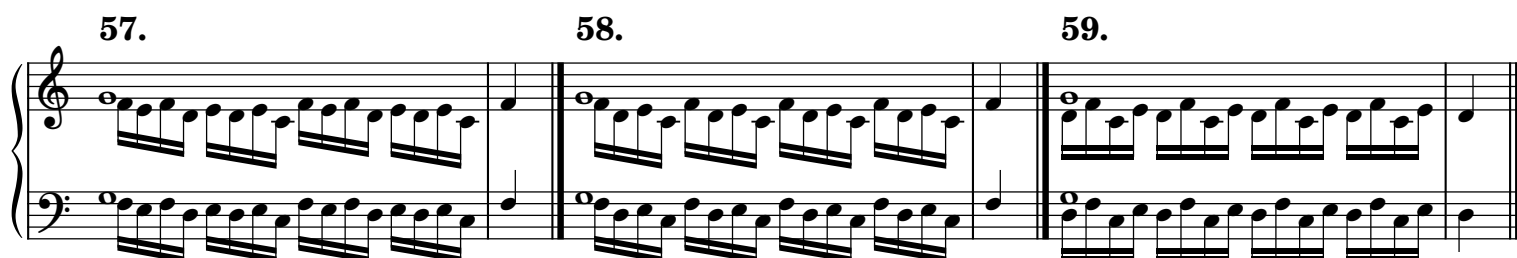
51. 52. 53.



54. 55. 56.



57. 58. 59.



60. 61. 62.

Exercises 60, 61, and 62 are piano exercises in 2/4 time. Each exercise consists of two measures. Exercise 60 features a continuous eighth-note pattern in both hands. Exercise 61 introduces a half-note melody in the right hand while the left hand continues with eighth notes. Exercise 62 features a half-note melody in the right hand and eighth notes in the left hand, with a slight change in the right-hand pattern.

63. 64. 65.

Exercises 63, 64, and 65 are piano exercises in 2/4 time. Exercise 63 continues with a continuous eighth-note pattern. Exercise 64 introduces a half-note melody in the right hand. Exercise 65 features a half-note melody in the right hand and eighth notes in the left hand, with a slight change in the right-hand pattern.

66. 67. 68.

Exercises 66, 67, and 68 are piano exercises in 2/4 time. Exercise 66 continues with a continuous eighth-note pattern. Exercise 67 introduces a half-note melody in the right hand. Exercise 68 features a half-note melody in the right hand and eighth notes in the left hand, with a slight change in the right-hand pattern.

69. 70. 71.

Exercises 69, 70, and 71 are piano exercises in 2/4 time. Exercise 69 continues with a continuous eighth-note pattern. Exercise 70 introduces a half-note melody in the right hand. Exercise 71 features a half-note melody in the right hand and eighth notes in the left hand, with a slight change in the right-hand pattern.

72. 73. 74.

Exercises 72, 73, and 74 are piano exercises in 2/4 time. Exercise 72 continues with a continuous eighth-note pattern. Exercise 73 introduces a half-note melody in the right hand. Exercise 74 features a half-note melody in the right hand and eighth notes in the left hand, with a slight change in the right-hand pattern.

75. 76. 77.

Exercises 75, 76, and 77 are piano exercises in 2/4 time. Exercise 75 continues with a continuous eighth-note pattern. Exercise 76 introduces a half-note melody in the right hand. Exercise 77 features a half-note melody in the right hand and eighth notes in the left hand, with a slight change in the right-hand pattern.

78. 79. 80.

81. 82. 83.

84. 85. 86.

87. 88. 89.

90. 91. 92.

93. 94. 95.

96. 97. 98.

Measures 96-98: Treble and bass staves with eighth-note patterns. Measure 96: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 97: Treble has eighth notes A4, B4, C5, D5, E5, F5, G5, A5; Bass has eighth notes A2, B2, C3, D3, E3, F3, G3, A3. Measure 98: Treble has eighth notes B4, C5, D5, E5, F5, G5, A5, B5; Bass has eighth notes B2, C3, D3, E3, F3, G3, A3, B3. Each measure ends with a whole note G4 in the treble and G2 in the bass.

99. 100. 101.

Measures 99-101: Treble and bass staves with eighth-note patterns. Measure 99: Treble has eighth notes C5, D5, E5, F5, G5, A5, B5, C6; Bass has eighth notes C3, D3, E3, F3, G3, A3, B3, C4. Measure 100: Treble has eighth notes D5, E5, F5, G5, A5, B5, C6, D6; Bass has eighth notes D3, E3, F3, G3, A3, B3, C4, D4. Measure 101: Treble has eighth notes E5, F5, G5, A5, B5, C6, D6, E6; Bass has eighth notes E3, F3, G3, A3, B3, C4, D4, E4. Each measure ends with a whole note G4 in the treble and G2 in the bass.

102. 103. 104.

Measures 102-104: Treble and bass staves with eighth-note patterns. Measure 102: Treble has eighth notes F5, G5, A5, B5, C6, D6, E6, F6; Bass has eighth notes F3, G3, A3, B3, C4, D4, E4, F4. Measure 103: Treble has eighth notes G5, A5, B5, C6, D6, E6, F6, G6; Bass has eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 104: Treble has eighth notes A5, B5, C6, D6, E6, F6, G6, A6; Bass has eighth notes A3, B3, C4, D4, E4, F4, G4, A4. Each measure ends with a whole note G4 in the treble and G2 in the bass.

105. 106. 107.

Measures 105-107: Treble and bass staves with eighth-note patterns. Measure 105: Treble has eighth notes B5, C6, D6, E6, F6, G6, A6, B6; Bass has eighth notes B3, C4, D4, E4, F4, G4, A4, B4. Measure 106: Treble has eighth notes C6, D6, E6, F6, G6, A6, B6, C7; Bass has eighth notes C4, D4, E4, F4, G4, A4, B4, C5. Measure 107: Treble has eighth notes D6, E6, F6, G6, A6, B6, C7, D7; Bass has eighth notes D4, E4, F4, G4, A4, B4, C5, D5. Each measure ends with a whole note G4 in the treble and G2 in the bass.

108. 109. 110.

Measures 108-110: Treble and bass staves with eighth-note patterns. Measure 108: Treble has eighth notes E6, F6, G6, A6, B6, C7, D7, E7; Bass has eighth notes E4, F4, G4, A4, B4, C5, D5, E5. Measure 109: Treble has eighth notes F6, G6, A6, B6, C7, D7, E7, F7; Bass has eighth notes F4, G4, A4, B4, C5, D5, E5, F5. Measure 110: Treble has eighth notes G6, A6, B6, C7, D7, E7, F7, G7; Bass has eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Each measure ends with a whole note G4 in the treble and G2 in the bass.

Methods a and b for each of these exercises indicate alternate methods of practicing them. You as the player should practice both methods.

111a. 112a. 113a. 114a.

115a. 116a. 117a. 118a.

111b. 112b.

113b. 114b.

115b. 116b.

117b. 118b.

Exercises 119 through 127 should also be practiced *staccato*.

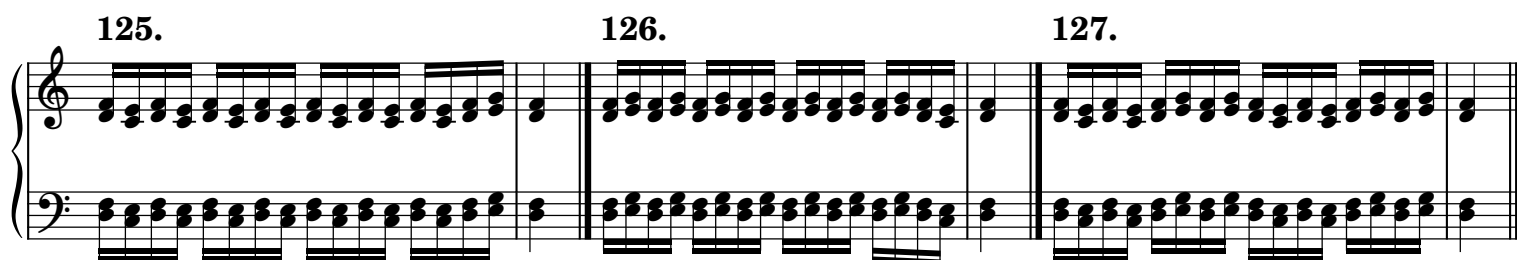
119. 120. 121.



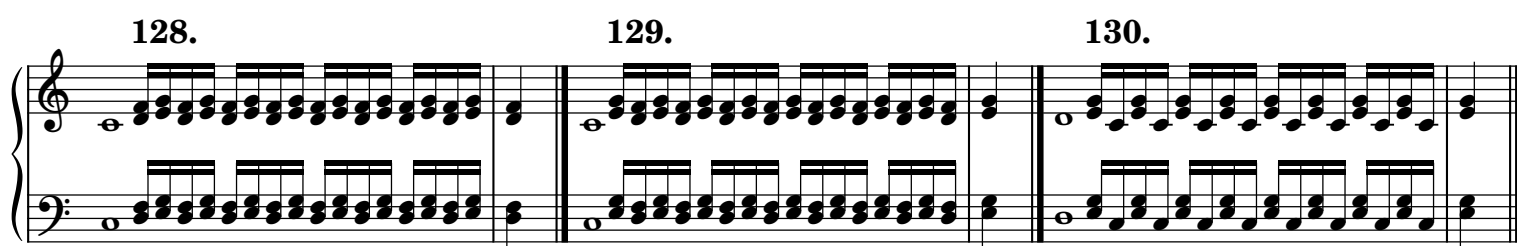
122. 123. 124.



125. 126. 127.



128. 129. 130.



131. 132. 133.



134. 135. 136.



137. 138. 139.

Measures 137, 138, and 139. Each measure consists of a grand staff with treble and bass clefs. Measure 137 features a continuous eighth-note pattern in both hands. Measure 138 has a similar pattern but with some rests. Measure 139 continues the eighth-note pattern.

140. 141. 142.

Measures 140, 141, and 142. Measure 140 shows a dense chordal texture with many beamed notes. Measure 141 has a similar texture with some rests. Measure 142 continues the dense chordal texture.

143. 144. 145.

Measures 143, 144, and 145. Measure 143 features a dense chordal texture. Measure 144 has a similar texture with some rests. Measure 145 continues the dense chordal texture.

146. 147.

Measures 146 and 147. Measure 146 shows a continuous eighth-note pattern in both hands. Measure 147 continues the eighth-note pattern.

148. 149.

Measures 148 and 149. Measure 148 shows a continuous eighth-note pattern in both hands. Measure 149 continues the eighth-note pattern.

150. 151.

Measures 150 and 151. Measure 150 shows a continuous eighth-note pattern in both hands. Measure 151 continues the eighth-note pattern.

152. 153. 154.

155. 156. 157.

158. 159. 160a.

Practice 161-169 both how it is written and in the same form as 160b.

160b. 161. 162. 163.

164. 165. 166.

167. 168. 169.

Exercises 170 - 213 must be played ascending and descending the entire range of the keyboard.

170.

170.

Exercise 170 is a short piece in 2/4 time, consisting of 17 measures. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in G major, with a key signature of one sharp (F#). The melody is a simple scale-like pattern, starting on G4 and moving up and down. The bass line provides a simple accompaniment, often using a single note or a simple chordal pattern. Fingerings are indicated by numbers 1-5 above or below the notes.

171.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in 2/4 time. The melody is in the right hand (treble clef) and the accompaniment is in the left hand (bass clef). The key signature has one flat (B-flat). The score is divided into three measures. The first measure contains the first line of the melody and accompaniment. The second measure contains the second line. The third measure contains the third line, which ends with a double bar line. Above the third measure, there are fingerings: 5, 4, 3, 2, 1, 2, 3, 4 for the right hand and 1, 2, 3, 4, 5, 4, 3, 2 for the left hand.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The lyrics are written below the bottom staff.

The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree

173.

172.

The musical score for 'The Rose Tree' is presented in a grand staff format, consisting of a treble clef and a bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the accompaniment. The second measure contains the second line of the melody and the second line of the accompaniment. The third measure contains the third line of the melody and the third line of the accompaniment. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation. The score is written in a clear, legible font, and the notes are clearly marked with stems and flags.

174.

176.

175.

173.

1 2 3 4 5 4 3 2

5 4 3 2 1 2 3 4

1 2 3 4 5 4 3 2

177.

178.

179.

179.

178.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a C4 quarter note, followed by a half note (D4-E4), and then a quarter note (F4). The bass staff begins with a G3 quarter note, followed by a half note (F3-E3), and then a quarter note (D3). The second system continues the melody in the treble staff and the bass line in the bass staff. The treble staff has a half note (G4-A4) and a quarter note (B4). The bass staff has a half note (C4-B3) and a quarter note (A3). The piece concludes with a final C4 quarter note in the treble and a final G3 quarter note in the bass.

180. 181. 182.

183. 184. 185.

186. 187. 188.

189. 190. 191.

192. 193. 194.

195. 196. 197.

198. **199.** **200.**

201. **202.** **203.**

204.

205.

206.

207.

208.

Exercise 208 is a two-staff piece. The right hand (treble clef) starts with a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) starts with a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingering numbers are provided for the first few notes: 2, 1, 3, 2 in the right hand and 4, 5, 3, 4 in the left hand.

209.

Exercise 209 is a two-staff piece. The right hand (treble clef) starts with a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) starts with a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingering numbers are provided for the first few notes: 4, 5, 3, 4 in the right hand and 2, 1, 3, 2 in the left hand.

210.

Exercise 210 is a two-staff piece. The right hand (treble clef) starts with a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) starts with a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingering numbers are provided for the first few notes: 1, 5 in the right hand and 5, 4 in the left hand.

211.

Exercise 211 is a two-staff piece. The right hand (treble clef) starts with a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) starts with a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingering numbers are provided for the first few notes: 5, 1 in the right hand and 1, 2, 3, 4 in the left hand.

212.

Exercise 212 is a two-staff piece. The right hand (treble clef) starts with a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) starts with a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingering numbers are provided for the first few notes: 2, 3, 1, 3 in the right hand and 4, 4, 3 in the left hand.

213.

Exercise 213 is a two-staff piece. The right hand (treble clef) starts with a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) starts with a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingering numbers are provided for the first few notes: 4, 3, 5, 3 in the right hand and 2, 3, 1, 3 in the left hand.