

SCHMITT

PREPARATORY EXERCISES OPUS 16 FOR THE PIANO

EDITED BY WILLARD A. PALMER

Aloys Schmitt enjoyed international fame during his lifetime, both as a composer and as an eminent teacher. He was born in Germany, at Erlenbach, in 1788, and died in Frankfurt in 1866. He composed four operas, two oratorios, four piano concertos, several piano quartets and trios, and many solo piano works, including rhapsodies, sonatinas, rondos, etc., and a piano method. These compositions are no longer performed regularly, however, and Schmitt is known today chiefly as the author of these *Preparatory Exercises*. These exercises, because of their utility, continue to enjoy tremendous popularity and are used throughout the world by the finest music teachers.

The book is divided into three sections: *page*

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For acquiring the greatest possible independence of the fingers2

II. EXERCISES

For passing the thumb under the fingers, preparatory to the practice of scales and arpeggios.....23

III. APPENDIX

An appendix was added to the original exercises by another prominent German musical educator, A. Knecht. This addition greatly increased the usefulness of the book, making it a truly complete volume, both for reference and for study27

The appendix gives the correct fingerings for the following:

- major scales
- harmonic minor scales
- melodic minor scales
- arpeggios with major triads
- arpeggios with minor triads
- arpeggios with dominant seventh chords
- the chromatic scale
- chord passages based on major, minor, diminished seventh and dominant seventh chords
- major and minor scales in double thirds
- chromatic scale in double minor thirds
- chromatic scale in double major thirds
- chromatic scale in double minor sixths
- chromatic scale in double major sixths
- chromatic scale in chords of the sixth
- major and minor scales in double sixths

The student who masters all the exercises in this book will have acquired the technique necessary to deal with almost any problem that may arise in the most advanced piano compositions of master composers and will be well on the way to becoming a virtuoso performer.



Second Edition

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Paste color on newsprint, mounted on jute.
Kunstmuseum, Bern

I PREPARATORY EXERCISES

For acquiring
the greatest possible independence and
evenness of the fingers.

ALOYS SCHMITT, Op. 16

Repeat each exercise ten to twenty times. Omit the closing note until the final repetition. Practice each hand separately at first, then both together. Keep the hands steady and quiet at all times. Practice each exercise slowly at first, gradually increasing the tempo as the fingers acquire the necessary strength and flexibility. It is advisable to practice these exercises in all keys, using the same fingering.

1.

1. Musical notation for exercise 1, showing a treble and bass clef staff with a C-clef and F-clef respectively. The exercise consists of two measures of eighth-note runs in each hand, followed by a final note. The right hand starts on C4 and the left hand starts on C3. Fingering is indicated as 1-5 in the right hand and 5-1 in the left hand.

2.

2. Musical notation for exercise 2, showing a treble and bass clef staff with a C-clef and F-clef respectively. The exercise consists of two measures of eighth-note runs in each hand, followed by a final note. The right hand starts on C4 and the left hand starts on C3.

3.

4.

3. Musical notation for exercise 3, showing a treble and bass clef staff with a C-clef and F-clef respectively. The exercise consists of two measures of eighth-note runs in each hand, followed by a final note. The right hand starts on C4 and the left hand starts on C3.

4. Musical notation for exercise 4, showing a treble and bass clef staff with a C-clef and F-clef respectively. The exercise consists of two measures of eighth-note runs in each hand, followed by a final note. The right hand starts on C4 and the left hand starts on C3.

5.

6.

5. Musical notation for exercise 5, showing a treble and bass clef staff with a C-clef and F-clef respectively. The exercise consists of two measures of eighth-note runs in each hand, followed by a final note. The right hand starts on C4 and the left hand starts on C3.

6. Musical notation for exercise 6, showing a treble and bass clef staff with a C-clef and F-clef respectively. The exercise consists of two measures of eighth-note runs in each hand, followed by a final note. The right hand starts on C4 and the left hand starts on C3.

7.

8.

7. Musical notation for exercise 7, showing a treble and bass clef staff with a C-clef and F-clef respectively. The exercise consists of two measures of eighth-note runs in each hand, followed by a final note. The right hand starts on C4 and the left hand starts on C3.

8. Musical notation for exercise 8, showing a treble and bass clef staff with a C-clef and F-clef respectively. The exercise consists of two measures of eighth-note runs in each hand, followed by a final note. The right hand starts on C4 and the left hand starts on C3.