

# HANON & SCHMITT | PREPARATION FOR VIRTUOSITY

## ABOUT EDITION TGM00023

This edition contains only the selections essential for students with small hands:

Aloys Schmitt: **Preparatory Exercises**, Op. 16

C.L. Hanon: **The Virtuoso Pianist**, Part 1

*Both sets of exercises progress quite rapidly from an initial introduction to advanced technique. These selections serve the majority of students needing a basic technical foundation without advanced selections.*

**A**

The Schmitt Opus 16 exercises 1–33 offer five-finger patterns that fit well under small hands. These are useful prior to Hanon's *The Virtuoso Pianist*, Part 1.

**B**

A few of Schmitt's finger independence exercises are included, if needed, but only the examples of least stress.

**C**

The Hanon exercises from Part 1 are notated in eighth note values instead of sixteenths to appear easier and are limited to a single octave.

**D**

Hanon exercises 16–20 are the only exercises requiring stretches that move beyond a five-finger position. They complete Part 1 and are useful transitionally, if hand size allows.



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**A**

### UNIT 1 PREPARATORY EXERCISES

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

Aloys Schmitt, Op. 16



**B**



**C**

### UNIT 2 THE VIRTUOSO PIANIST, PART 1

13

Preparatory Exercises for the Acquisition of Agility, Independence, Strength, and Perfect Evenness in the Fingers.  
The numbers above the beginning of each exercise in parenthesis indicate which fingers receive special training.

(4-5)

C. L. Hanon



**D**

(3-4-5) Extension of 3-5



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## contents

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### UNIT 1

Aloys Schmitt

Preparatory Exercises, Op. 16

Exercises 1–40 ..... 2

Exercises 57–64..... 11

### UNIT 2

Charles-Louis Hanon

*The Virtuoso Pianist*, Part 1

Exercises 1–20 ..... 13

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## about this edition

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This edition progressively pairs selections from two classics in piano technique literature, *Preparatory Exercises*, Op. 16 by Aloys Schmitt and *The Virtuoso Pianist*, Part 1 by Charles-Louis Hanon.

The Opus 16 exercises 1–33 form an effective introduction to the exercises found in *The Virtuoso Pianist*, Part 1. Their five-finger patterns fit well under small hands, requiring less stretching of the fingers, and provide a solid foundation necessary for the technical development found in the Hanon exercises.

Both the Schmitt and Hanon exercises progress quite rapidly toward advanced technique, yet most students are introduced to only a small amount of the material. The introductory exercises in this book are best aligned to the student needing a gradual but solid technical foundation.

This edition excludes exercises that require stretches beyond the developmental capabilities of students with small hands.

Editorial considerations for this edition:

- Rhythmic values of ♩ in the original edition are substituted with ♪.
- Some exercises have been shortened from the original.

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## practice suggestions

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- Play hands separately, then together. (Both hands should be developed equally.)
- Maintain a proper hand position, keeping the fingers close to the keys. Play evenly from one note to another and maintain a steady tempo.
- Play all exercises, *mf* and at a comfortable, steady tempo.
- Gradually increase the tempo (♩ = 60–108) as each tempo is sufficiently mastered.



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Aloys Schmitt, Op. 16

2.

5

1

3.

1

5

The image shows a musical score for a piano piece. It consists of two staves, a treble clef staff and a bass clef staff, both in 4/4 time. The key signature has one flat (B-flat). The melody is written in the treble staff, starting with a quarter rest followed by a series of eighth and quarter notes. The bass staff provides a simple accompaniment with eighth and quarter notes. The score is divided into two measures by a double bar line. The first measure is marked with a '1' above the treble staff and a '5' below the bass staff. The second measure is marked with a '3.' to the left of the bass staff. A large, faint watermark is visible in the background.

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4.

5

1

5. Übung

The musical score is written for piano in 4/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The score is divided into three measures. The first measure contains a half note G4 in the treble and a half note G3 in the bass. The second measure contains a half note A4 in the treble and a half note A3 in the bass. The third measure contains a half note B4 in the treble and a half note B3 in the bass. The score is labeled '5. Übung' at the beginning.

30.

Exercise 30 is in 4/4 time. The right hand (treble clef) starts with a finger number 1 above the first measure. It plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) starts with a finger number 5 below the first measure. It plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

31.

Exercise 31 is in 4/4 time. The right hand (treble clef) starts with a finger number 5 above the first measure. It plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) starts with a finger number 1 below the first measure. It plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

32.

Exercise 32 is in 4/4 time. The right hand (treble clef) starts with a finger number 3 above the first measure. It plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) starts with a finger number 3 below the first measure. It plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

33.

Exercise 33 is in 4/4 time. The right hand (treble clef) starts with a finger number 3 above the first measure. It plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) starts with a finger number 3 below the first measure. It plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

## UNIT 2 THE VIRTUOSO PIANIST, PART 1

Preparatory Exercises for the Acquirement of Agility, Independence, Strength, and Perfect Evenness in the Fingers.

The numbers above the beginning of each exercise in parenthesis indicate which fingers receive special training.

(4-5)

C. L. Hanon

(♩ = 60-108)

1. *mf* (Ascending)

3

6

(Descending)

9

13

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As each is mastered, exercises may be played one to another without stopping.