

Miller Vorstudien

STUDIES PREPARATORY TO THE SHAKE

und Ausbildung des Finger-Anschlages  
and for developing the percussive of the fingers (Touch)

für VIOLINE For the VIOLIN

von O. ŠEVČÍK by

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Professor of the Violin at the Conservatory of Music, Prague.



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## 2 Triller-Uebungen

in der 1. Lage.

*ESERCIZI SUL TRILLO  
nella 1ª posizione.*

Traduzione italiana di M. PÉLISSIER.

Halbton: 1 - 2 Finger.

Diese Uebung ist auf folgende sechs Arten zu spielen:

*Semitono: 1-2 dito*

Studiare questo esercizio nelle sei maniere seguenti:

Edited by H. Brett.

## Exercices de trille

dans la 1<sup>re</sup> position.

1.

*Demi-ton: 1.-2. doigt.*

*On travaillera cet exercice des six manières suivantes:*

## Trill exercises

in the first position.

Semitone: 1.-2. finger.

Practise this exercise in the six following ways:

\*) *Alzare le dita e lasciarle cadere sulla corda con forza ed eguaglianza.*

\*) *Den Finger hoch heben und denselben kräftig und gleichmässig auf die Saite fallen lassen.*

\*\*) *Die Finger bleiben auf der Saite liegen.*

\*\*) *Lasciare le dita ferme.*

\*) *Bien lever le doigt et le laisser tomber sur la corde avec force et avec égalité.*

\*\*) *Laisser les doigts en placé.*

\*) *The finger to be lifted up high and let fall on the string with force and with equality.*

\*\*) *The fingers to be kept up on the string.*

*Semitono: 2-3 dito.* | **2.** | *Demi-ton: 2.-3. doigt.* | *Semitone: 2.-3. finger.*

*Halbton: 2.-3. Finger.* | | |

\*) *Lasciare le dita ferme vedi N° 1.* | \*) *Die Finger liegen lassen, s. N° 1.* | \*) *Laisser les doigts en place, voir N° 1.* | \*) *The fingers to be kept down, see N° 1.*

3.

Semitono: 0-1; 3-4 dito.

Halbtöne: 0-1., 3.-4. Finger.

Demi-tons: 0-1., 3.-4. doigt.

Semitones: 0-1., 3.-4. finger..

Versetzungszeichen  
Chromatische Tonfolge.

Signes de déplacement.  
Gamme chromatique.

Accidentals.  
Chromatic passages.

The musical score consists of five numbered sections, each starting with a treble clef and a common time signature. Section 1 shows a simple chromatic scale with accidentals. Section 2 introduces eighth notes. Section 3 uses sixteenth notes. Section 4 features a complex rhythmic pattern with sixteenth and thirty-second notes. Section 5 returns to eighth notes with various accidentals. The score is divided into 12 systems, each containing one or more staves. The notation includes various accidentals (sharps, flats, naturals), slurs, and dynamic markings like 'p' and 'f'. Fingering numbers (1-4) are placed below the notes. The piece concludes with a double bar line and repeat dots.



Scale.  
Tonleitern.

5.  
Gammes.

Scales.

1.  2.  3.  4.  5. 

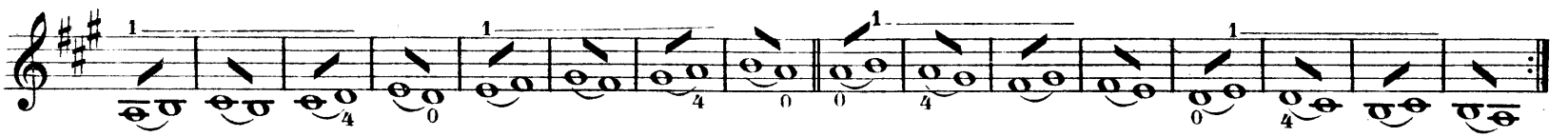
C dur. - *Ut majeur.* - do maggiore 

G dur. - *Sol majeur.* - sol maggiore 

D dur. - *Ré majeur.* - re maggiore 

A dur. - *La majeur.* - la maggiore 

E dur. - *Mi majeur.* - mi maggiore 

E moll. - *Mi mineur.* - mi minore 

A moll. - *La mineur.* - la minore 

F dur. - *Fa majeur.* - fa maggiore 

D moll. - *Ré mineur.* - re minore 

B dur. - *Si<sup>b</sup> majeur.* - si<sup>b</sup> maggiore 

G moll. - *Sol mineur.* - sol minore

Musical notation for G minor scale in treble clef, common time. The scale is written as a sequence of eighth notes: G, A, Bb, C, D, Eb, F, G. The piece concludes with a double bar line and repeat dots.

Es dur. - *Mi b majeur.* - mi b maggiore

Musical notation for E-flat major scale in treble clef, common time. The scale is written as a sequence of eighth notes: Eb, F, G, Ab, Bb, C, D, Eb. The piece concludes with a double bar line and repeat dots.

C moll. - *Ut mineur.* - do minore

Musical notation for C minor scale in treble clef, common time. The scale is written as a sequence of eighth notes: C, D, Eb, F, G, Ab, Bb, C. The piece concludes with a double bar line and repeat dots.

As dur. - *La b majeur.* - la b maggiore

Musical notation for A-flat major scale in treble clef, common time. The scale is written as a sequence of eighth notes: Ab, Bb, C, D, Eb, F, G, Ab. The piece concludes with a double bar line and repeat dots.

F moll. - *Fa mineur.* - fa minore

Musical notation for F minor scale in treble clef, common time. The scale is written as a sequence of eighth notes: F, G, Ab, Bb, C, D, Eb, F. The piece concludes with a double bar line and repeat dots.

Des dur. - *Re b majeur.* - re b maggiore

Musical notation for D-flat major scale in treble clef, common time. The scale is written as a sequence of eighth notes: Db, Eb, F, G, Ab, Bb, C, Db. The piece concludes with a double bar line and repeat dots.

B moll. - *Si b mineur.* - si b minore

Musical notation for B-flat minor scale in treble clef, common time. The scale is written as a sequence of eighth notes: Bb, C, D, Eb, F, G, Ab, Bb. The piece concludes with a double bar line and repeat dots.

Ges dur. - *Sol b majeur.* - sol b maggiore

Musical notation for G-flat major scale in treble clef, common time. The scale is written as a sequence of eighth notes: Gb, Ab, Bb, C, D, Eb, F, Gb. The piece concludes with a double bar line and repeat dots.

Es moll. - *Mi b mineur.* - mi b minore

Musical notation for E-flat minor scale in treble clef, common time. The scale is written as a sequence of eighth notes: Eb, F, G, Ab, Bb, C, D, Eb. The piece concludes with a double bar line and repeat dots.

H dur. - *Si majeur.* - si maggiore

Musical notation for C major scale in treble clef, common time. The scale is written as a sequence of eighth notes: C, D, E, F, G, A, B, C. The piece concludes with a double bar line and repeat dots.

H moll. - *Si mineur.* - si minore

Musical notation for C minor scale in treble clef, common time. The scale is written as a sequence of eighth notes: C, D, Eb, F, G, Ab, Bb, C. The piece concludes with a double bar line and repeat dots.

Fis moll. - *Fa # mineur.* - fa # minore

Musical notation for F-sharp minor scale in treble clef, common time. The scale is written as a sequence of eighth notes: F#, G, Ab, Bb, C, D, Eb, F#. The piece concludes with a double bar line and repeat dots.

Cis moll. - *Ut # mineur.* - do # minore

Musical notation for D minor scale in treble clef, common time. The scale is written as a sequence of eighth notes: D, E, F, G, Ab, Bb, C, D. The piece concludes with a double bar line and repeat dots.

Gis moll. - *Sol # mineur.* - sol # minore

Musical notation for D-sharp minor scale in treble clef, common time. The scale is written as a sequence of eighth notes: D#, E, F, G, Ab, Bb, C, D#. The piece concludes with a double bar line and repeat dots.





Accordi perfetti maggiori.

## 6.

Dur-Dreiklänge.

Des accords parfaits majeurs.

Major triads.

1.  etc. 2.  etc. 3.  etc. 4.  etc.

E dur. — *Mi majeur.* — mi maggiore

A dur. — *La majeur.* — la maggiore

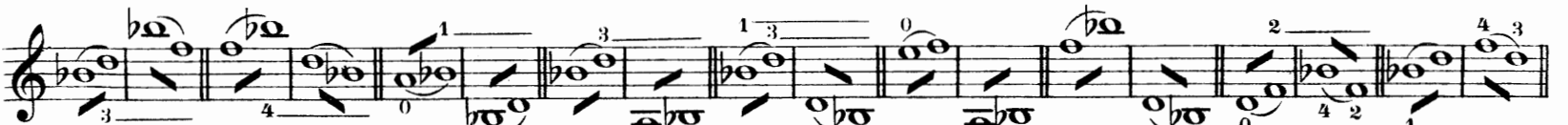

D dur. — *Ré majeur.* — re maggiore

G dur. — *Sol majeur.* — sol maggiore


C dur. — *Ut majeur.* — do maggiore

F dur. — *Fa majeur.* — fa maggiore


B dur. — *Si<sup>b</sup> majeur.* — si<sup>b</sup> maggiore


Es dur. — *Mi<sup>b</sup> majeur.* — mi<sup>b</sup> maggiore


As dur. — *La<sup>b</sup> majeur.* — la<sup>b</sup> maggiore




Des dur. - Ré<sup>b</sup> majeur. - re<sup>b</sup> maggiore

Ges dur. - Sol<sup>b</sup> majeur. - sol<sup>b</sup> maggiore

H dur. - Si majeur. - si maggiore

*Accordi perfetti minori.*  
 Quinta aumentata e quarta diminuita.  
 Moll - Dreiklänge.  
 Uebermässige Quinte und verminder-  
 te Quarte.

**7.**

*Des accords parfaits mineurs.*  
 La quinte augmentée et la quarte di-  
 minuée.

Minor triads.  
 The augmented fifth and the dimi-  
 nished fourth.

1. etc. 2. etc. 3. etc. 4. etc.

H moll. - Si mineur. - si minore

E moll. - Mi mineur. - mi minore

A moll. - La mineur. - la minore

D moll. - Ré mineur. - re minore

G moll. - Sol mineur. - sol minore

C moll. - Ut mineur. - do minore

F moll. - Fa mineur. - fa minore

B moll. - Si<sup>b</sup> mineur. - si<sup>b</sup> minore

Es moll. - Mi<sup>b</sup> mineur. - mi<sup>b</sup> minore

As moll. — *La b mineur.* — *la b minore*

Cis moll. — *Ut # mineur.* — *do # minore*

Fis moll. — *Fa # mineur.* — *fa # minore*

*Accordo perfetto in tutti i toni maggiori e minori.*  
Dreiklang in allen Dur- und Molltonarten.

8.

*Accord parfait dans tous les tons majeurs et mineurs.*

The triad in all major and minor keys.

1. etc. 2. etc. 3. etc. 4. etc.

Scale minori armoniche.  
 Seconda aumentata.

Harmonische Molltonleitern.  
 Uebermässige Secunde.

9.

Gammes mineures harmoniques.  
 La seconde augmentée.

Harmonic minor scales.  
 The augmented second.

E moll. — *Mi mineur.* — mi minore  
 1 tono e 1/2  
 1 1/2 Ton.

A moll. — *La mineur.* — la minore

D moll. — *Ré mineur.* — re minore

G moll. — *Sol mineur.* — sol minore

C moll. — *Ut mineur.* — do minore

F moll. — *Fa mineur.* — fa minore  
 B moll. — *Si b mineur.* — si b minore

Es moll. — *Mi b mineur.* — mi b minore

As moll. — *La b mineur.* — la b minore  
 Gis moll. — *Sol # mineur.* — sol # minore

Cis moll. — *Ut # mineur.* — do # minore  
 Fis moll. — *Fa # mineur.* — fa # minore

H moll. — *Si mineur.* — si minore

Accordo di settima sul 5° grado.  
Quinta diminuita e quarta aumentata.

Septimenaccord der 5. Stufe.

Verminderte Quinte und übermässige  
Quarte.

Accord de septième du 5<sup>me</sup> degré.

La quinte diminuée et la quarte aug-  
mentée.

Chord of the seventh of the 5<sup>th</sup> degree.

The diminished fifth and the augmen-  
ted fourth.

1. 2. 3. 4.

The main musical score for exercise 10 consists of 12 staves of music. Each staff contains a sequence of chords and intervals, primarily focusing on the diminished fifth and augmented fourth. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0) and articulation marks. The first staff begins with a '1/2 Ton.' marking. The exercises are numbered 1 through 4 at the top, and each staff contains multiple measures of music, often with repeat signs.

# 11.

*Estensione del 4<sup>o</sup> dito.*

Ausdehnung des 4. Fingers.

*Extension du 4<sup>e</sup> doigt.*

Extension of the fourth finger.

1. 2. 3. 4. etc. etc. etc. etc.



12.

Trillo senza la terminazione.

Triller ohne Nachschlag.

Trille sans terminaison.

Trill without aftertone.

1.

2.

3.

4.

# 13.

The musical score for exercise 13 consists of two main melodic lines, labeled 1 and 2, each with an 'etc.' marking. Line 1 is written in treble clef and begins with a C-clef. Line 2 is also in treble clef but starts with a B-clef. Both lines are in common time (C) and feature a series of eighth-note patterns with trills (tr) and slurs. The score is organized into 12 systems, each containing two staves. The first staff of each system is line 1, and the second is line 2. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The exercise concludes with a double bar line and repeat dots.

*Trillo con la terminazione.*  
Triller mit Nachschlag.

14.

*Trille avec terminaison.*

Trill with aftertone.

1. *etc.*

2. *etc.*

This page of musical notation consists of 12 staves, each containing a single melodic line. The notation is highly technical, featuring a variety of trills and ornaments. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style that suggests a 2/4 or 3/4 time signature. The notation includes many sixteenth and thirty-second notes, often grouped together. Trills are indicated by the letters 'tr' above the notes, and some are accompanied by grace notes. The staves are connected by a continuous line of music, with some measures containing multiple trills. The overall appearance is that of a complex, virtuosic piece of music, likely for guitar or a similar stringed instrument.

15.

1.  2. 





etc.

17.

1. etc. 2. etc. 3. *tr* *simile* etc. 4. *tr* etc.

18.

The musical score consists of 12 staves of music in a single system. The notation is primarily in treble clef with a common time signature (C). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped into slurs. Key features include:

- Staff 1:** Starts with a flourish of sixteenth notes, followed by a section marked *smile* and *etc.* with trills (tr) and fingerings (1, 1).
- Staff 2:** Features a triplet of eighth notes and a slur over a group of notes.
- Staff 3:** Shows a sequence of eighth notes with a slur and a '4' below, possibly indicating a four-measure phrase.
- Staff 4:** Includes a slur over a group of notes with a '4' below.
- Staff 5:** Contains a slur over a group of notes with a '0' below.
- Staff 6:** Shows a slur over a group of notes with a '0' below.
- Staff 7:** Features a slur over a group of notes with a '0' below.
- Staff 8:** Includes a slur over a group of notes with a '0' below.
- Staff 9:** Shows a slur over a group of notes with a '0' below.
- Staff 10:** Contains a slur over a group of notes with a '0' below.
- Staff 11:** Features a slur over a group of notes with a '0' below.
- Staff 12:** Includes a slur over a group of notes with a '0' below.

The score concludes with a double bar line and a final chord or note.

1.  etc.

2.  etc.

3.  etc.

4.  etc.  
a)  $\square$  b)  $\nabla$

5.  etc.

6.  etc.

 1

 0

 0















 0

 0

20.

*Esercizio di doppie corde.*  
*Accordi perfetti.*  
Uebung in Doppelgriffen.  
Dreiklänge.

*Exercice en doubles notes.*  
*Des accords parfaits.*

Exercise in double notes.  
Triads.

1. etc.    2. etc.    3. etc.

The main body of the exercise consists of ten staves of musical notation. Each staff contains a sequence of chords, primarily triads, with fingerings (0, 1, 2, 4) and repeat signs. The exercises are arranged in a systematic way, covering various triad positions and voicings. The notation includes both treble and bass clefs, and the time signature is 2/4.

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Chord diagrams are indicated by numbers 0-4 above the notes. Fingerings are marked with numbers 1-4. The piece features several repeat signs and first/second endings. The key signature changes to two sharps (D major) in the final two staves. The notation is dense and technical, typical of a guitar exercise or a short piece.



Accordo di settima sul 5° grado.  
Septimenaccord der 5. Stufe.

Accord de septième du 5. degré.

Chord of the seventh of the 5th degree.

The musical score consists of three numbered exercises at the top, each in a different key signature and time signature, followed by ten lines of chord progressions. Exercise 1 is in 4/2 time, Exercise 2 is in common time, and Exercise 3 is in common time. The chord progressions are written in treble clef and include various chords and fingerings, such as triads, dyads, and full chords with specific fret numbers and fingerings indicated below the notes.

# 22.

1. *etc.*

2. *etc.*

3. *etc.*

4. *etc.*

The main body of the score consists of ten staves, each containing a series of trills. The trills are marked with 'tr' and are organized into measures. The key signature changes from C major to G major, then to D major, and finally to A major. The notation includes various rhythmic values and dynamic markings such as *p* and *f*. The staves are arranged in a vertical column, with each staff containing a sequence of trills that progress through the notes of the scale.

This page contains ten staves of musical notation for guitar, likely for a piece numbered 23. The notation is written in treble clef with a key signature of one sharp (F#). The music is characterized by intricate rhythmic patterns, including sixteenth-note runs and triplets. Fingering numbers (1, 2, 3) are placed above or below notes to indicate fingerings. Slurs are used to group notes together. The piece concludes with a double bar line and repeat signs. The overall style is technical and rhythmic.

This page of musical notation is for guitar and consists of 12 staves, organized into six pairs. Each pair typically represents a different voice or part of the instrument. The notation includes treble and bass clefs, various rhythmic patterns, and fingerings (0, 1, 2, 3). The music is arranged in a system of six pairs of staves. The notation includes treble and bass clefs, various rhythmic patterns, and fingerings (0, 1, 2, 3). The music is arranged in a system of six pairs of staves.

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## \* \* VON O. ŠEVČIK. \* \*

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1<sup>re</sup> Partie: Exercices, 1<sup>re</sup> Position . . . . . 6 frs.

2<sup>e</sup> Partie: Exercices, 2<sup>e</sup>, 3<sup>e</sup>, 4<sup>e</sup>, 5<sup>e</sup>, 6<sup>e</sup>, 7<sup>e</sup> Positions . . . . . 7 frs.

3<sup>e</sup> Partie: Exercices en changeant de Positions . . . . . 5 frs.

4<sup>e</sup> Partie: Exercices en doubles notes, tierces et quartes. Pizzicato et Flageolet . . . . . 6 frs. 5

Prix Complet relié, net 13 frs.

## II. Développement de la main droit

(Position I—VI)

#### OP. 2. MÉTHODE DU TECHNIQUE DE L'ARCHET. 4000 Exercices systématiques et progressifs de coup d'arch

1<sup>re</sup> Partie: Exercices préparatoires. Exercices rythmiques et division de l'archet. Coups d'arch détachés et rebondissants. Développer la douceur du ton. Sons filés et retenue de l'archet.

II<sup>me</sup> Partie: Exercices pour le développement de la souplesse du poignet.

III<sup>me</sup> Partie: Développement de la force du poignet.

#### OP. 3. 40 VARIATIONS faciles. Application de différents coups de l'archet.

Prix Complet relié, net 10 frs.

\*) D'après op. 6 Méthode de Violon exercez op. 7 Exercices préparatoires du trille, contemporain avec op. 3 Variations, ensuite op. 8 Changement de Positions et Exercices préparatoires de Gammes, changeant avec op. 9 Exercices préparatoires des doubles notes; et après cela op. 1 Méthode du technique de Violon.

Exercez op. 1 Méthode du technique de Violon changeant partie I et de même partie III et IV. Comme supplément de tous ces Exercices op. 2 Méthode du technique de l'archet.

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