

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

Professor am Conservatorium der Musik in Prag.
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^{re} 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:

*tono
1/2 Ton.*

**) 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 on the string.*

Three staves of musical notation for guitar. The first staff contains a sequence of chords and intervals with fingerings 0, 1, 2, 4. The second and third staves continue this sequence with various rhythmic groupings and fingerings.

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

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

Five numbered musical examples illustrating semitone and demi-ton exercises. Example 1 shows a simple semitone exercise. Example 2 shows a more complex semitone exercise. Example 3 shows a demi-ton exercise with two variations (a and b). Example 4 shows a complex semitone exercise. Example 5 shows a simple semitone exercise.

A large section of musical notation for guitar, consisting of ten staves. The notation includes various rhythmic patterns, fingerings (0, 1, 2, 3, 4), and dynamic markings. The exercises are arranged in a sequence, with some staves containing multiple measures of a single exercise.

*) *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 eighth and sixteenth notes. Section 5 returns to a simple chromatic scale. 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. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Scale.
Tonleitern.

5.
Gammes.

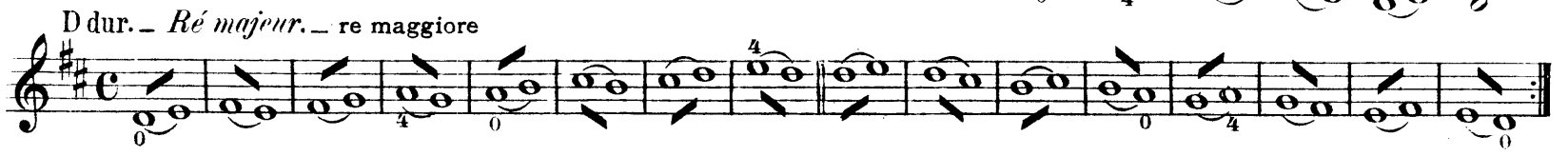
Scales.

1.  2.  3.  4.  5. 

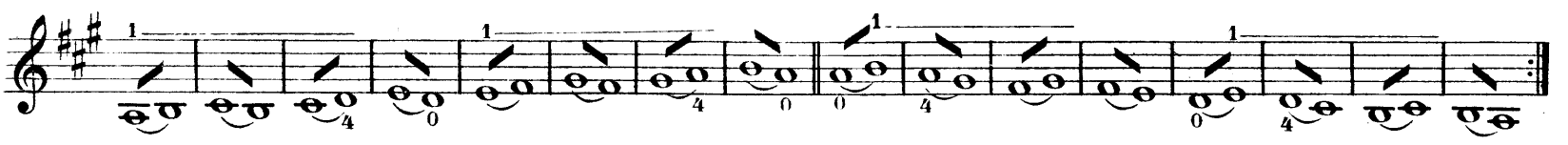
C dur. - *Ut majeur.* - do maggiore


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


D dur. - *Ré majeur.* - re maggiore


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


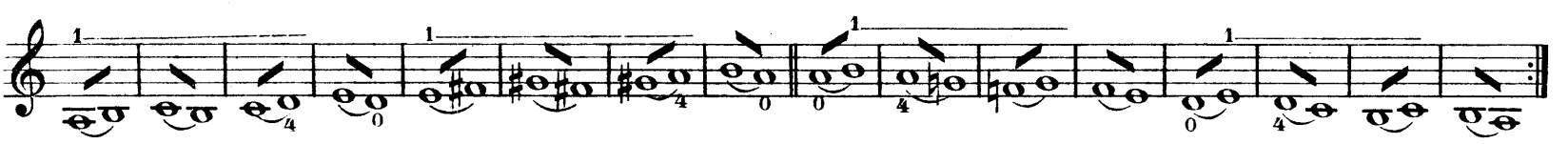
E dur. - *Mi majeur.* - mi maggiore


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^b majeur.* - si^b maggiore


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

Musical notation for G minor scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4. A '0' indicates a natural (open) string.

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

Musical notation for E-flat major scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for C minor scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for A-flat major scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for F minor scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for D-flat major scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for B-flat minor scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for G-flat major scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for E-flat minor scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for C major scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for C minor scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for F-sharp minor scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for D minor scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.

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

Musical notation for G-sharp minor scale in treble clef, common time. The scale consists of eight measures of eighth notes. Fingerings are indicated by numbers 1-4.



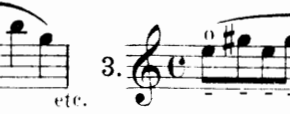
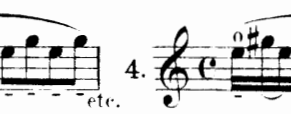
Accordi perfetti maggiori.

6.

Dur-Dreiklänge.

Des accords parfaits majeurs.

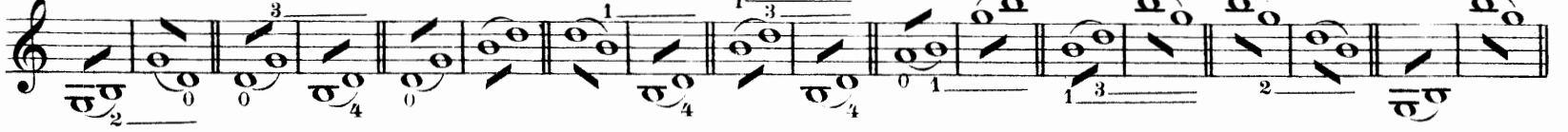
Major triads.

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^b majeur.* — si^b maggiore


Es dur. — *Mi^b majeur.* — mi^b maggiore


As dur. — *La^b majeur.* — la^b maggiore


Des dur. - Ré ♭ majeur. - re ♭ maggiore

Ges dur. - Sol ♭ majeur. - sol ♭ 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.

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 ♭ mineur. - si ♭ minore

Es moll. - Mi ♭ mineur. - mi ♭ 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

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^{me} degré.
La quinte diminuée et la quarte aug-
mentée.

Chord of the seventh of the 5th degree.
The diminished fifth and the augmen-
ted fourth.

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

The main body of the page contains 12 staves of musical exercises. Each staff begins with a treble clef and a common time signature. The exercises are designed to develop technical skills such as fingering, articulation, and chord voicing for the diminished fifth and augmented fourth chord. The first exercise includes a tempo marking of $\frac{1}{2}$ Ton. The exercises are numbered 1 through 12 and include various musical notations such as slurs, accents, and dynamic markings.

11.

Estensione del 4^o dito.

Ausdehnung des 4. Fingers.

Extension du 4^e doigt.

Extension of the fourth finger.

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

The main body of the page contains 12 staves of musical exercises. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises are designed to develop the extension of the fourth finger. They include various rhythmic patterns, such as quarter notes, eighth notes, and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1-4 above or below notes. Some exercises feature slurs and accents. The exercises progress from simple ascending and descending scales to more complex patterns involving double slurs and intricate fingerings. The final exercise on the 12th staff concludes with a double bar line and repeat dots.

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 with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth notes, followed by a trill (tr) and a slur over a group of notes. Line 2 is also in treble clef with the same key signature and time signature, starting with a similar eighth-note pattern and a trill. The score is organized into 12 systems, each containing two staves. The notation includes various trills (tr), slurs, and fingering numbers (1, 0) to guide the performer. The key signature changes to one flat (Bb) in the fifth system and back to one sharp (F#) in the eighth system. The piece concludes with a final trill and a double bar line.

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 first staff starts with a series of eighth notes, followed by a trill. Subsequent staves continue this pattern, with trills often spanning multiple notes and sometimes including grace notes. The notation includes many slurs and ties, indicating phrasing and articulation. The overall style is characteristic of classical guitar repertoire, possibly from the 19th or early 20th century. The page concludes with a double bar line and repeat dots at the end of the final staff.

15.

1. 

2. 

The main body of the page contains 12 staves of musical notation, each with two systems of music. Each system consists of a first part (left) and a second part (right), separated by a double bar line. The notation includes various rhythmic patterns, slurs, and fingerings (1, 2, 4, 0). The key signature changes from C major to B-flat major, then to B-flat minor, and finally to B major. The exercises are numbered 1 through 12.



1.

17.

1. 2. 3. 4.

18.

The musical score consists of 12 staves of music, all in treble clef. The first staff begins with a treble clef and a common time signature. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, often grouped with slurs. The first staff includes the instruction *smile* and the word *etc.* above the notes. The second staff features a triplet of eighth notes. The third staff has a '4' below the first measure. The fourth staff has a '4' below the first measure and a flat sign below the second measure. The fifth staff has a '0' below the first measure. The sixth staff has a '0' below the first measure. The seventh staff has a '0' below the first measure. The eighth staff has a '0' below the first measure. The ninth staff has a '4' below the first measure. The tenth staff has a '1' below the first measure. The eleventh staff has a '1' below the first measure. The twelfth staff has a '1' below the first measure. The score concludes with a double bar line and a C-clef on the right side.

1. etc.

2. etc.

3. etc.

4. etc.
a) \square
b) ∇

5. etc.

6. etc.

1 2

0

0 0

0

0

0

0

0

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 organized into two systems of five staves each. The first system covers C major triads (C, D, E, F, G) and the second system covers C minor triads (C, D, E, F, G). The notation includes various rhythmic values and articulation marks.

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 major or D minor) and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingering numbers (0-4) are placed above or below notes to indicate fingerings. There are also some specific markings like 'x' and 's' on some notes, possibly indicating natural harmonics or specific techniques. The piece appears to be a single melodic line with a complex, rhythmic structure.


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 starting with a treble clef and a 4/2 time signature. Exercise 1 shows a sequence of chords with a melodic line. Exercise 2 and 3 show similar patterns with different fretting. Below these are ten lines of arpeggiated chord patterns, each starting with a treble clef and a common time signature. The patterns are organized into pairs of major and minor keys: C major and C minor, D major and D minor, E major and E minor, F major and F minor, G major and G minor, and A major and A minor. Each line includes detailed fretting numbers (0-4) and rhythmic markings (accents, slurs) to guide the player.

22.

1.  etc.

2.  etc.

3.  etc.

4.  etc.

The main body of the page contains ten staves of musical notation, each featuring a series of trills. The trills are indicated by a 'tr' symbol above the notes. The notes themselves are half notes, and the trills are performed over a series of sixteenth notes. The key signature changes from C major to G major, then to D major, and finally to A major across the staves. The notation includes repeat signs and dynamic markings such as 'p' (piano) and 'f' (forte).

This page contains ten staves of musical notation for guitar. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of guitar sheet music, with various rhythmic patterns and fingerings indicated by numbers 1, 2, and 3. Fret numbers are shown as small circles below the notes. The notation includes many sixteenth-note runs and chords, with some measures containing double bar lines and repeat signs. The overall structure is a continuous piece of music across the ten staves.

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key with one sharp (F#) and a common time signature. The notation includes a variety of rhythmic patterns and techniques:

- Staff 1:** Features a melodic line with a triplet of eighth notes and a slur over a group of notes.
- Staff 2:** Shows a melodic line with a triplet of eighth notes and a slur.
- Staff 3:** Contains a melodic line with a triplet of eighth notes and a slur.
- Staff 4:** Displays a melodic line with a triplet of eighth notes and a slur.
- Staff 5:** Shows a melodic line with a triplet of eighth notes and a slur.
- Staff 6:** Features a melodic line with a triplet of eighth notes and a slur.
- Staff 7:** Contains a melodic line with a triplet of eighth notes and a slur.
- Staff 8:** Shows a melodic line with a triplet of eighth notes and a slur.
- Staff 9:** Displays a melodic line with a triplet of eighth notes and a slur.
- Staff 10:** Features a melodic line with a triplet of eighth notes and a slur.
- Staff 11:** Contains a melodic line with a triplet of eighth notes and a slur.
- Staff 12:** Shows a melodic line with a triplet of eighth notes and a slur.

Throughout the piece, there are numerous slurs, ties, and fingering numbers (1, 2, 3) indicating specific techniques and fingerings for the left hand. The music is divided into measures by vertical bar lines, with repeat signs (double dots) indicating repeated sections.

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* * VON O. ŠEVČIK. * *

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PAR O. ŠEVČIK.

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Cahier VII: 5^e Position Connexion différentes Positions.
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Prix Complet relié, net 10 frs.

b) Pour les élèves moins avancés:

Ecole préparatoire du technique de Violon.

OP. 7. EXERCICES POUR PRÉPARER ET DÉVELOPPER LE TRILLE

Cahier I: Exercices dans la 1^{re} Position Prix 4 frs. 5
Cahier II: Exercices dans les 2^e, 3^e, 4^e, 5^e et 6^e Positions 4 frs. 5

OP. 8. CHANGEMENT DE POSITION ET EXERCICES PRÉPARATOIRES DE GAMMES 3 frs. 7

OP. 9. EXERCICES PRÉPARATOIRES DE DOUBLES NOTES tierces, sixtes, octaves et dixièmes 3 frs. 7

Prix Complet relié, net 10 frs.

c) Pour les élèves assez avancés:

(Position III—VI)

OP. 1. MÉTHODE DU TECHNIQUE DE VIOLON.

1^{re} Partie: Exercices, 1^{re} Position 6 frs.
2^e Partie: Exercices, 2^e, 3^e, 4^e, 5^e, 6^e, 7^e Positions 7 frs.
3^e Partie: Exercices en changeant de Positions 5 frs.
4^e 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^{re} 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.

2^e Partie: Exercices pour le développement de la souplesse du poignet.

3^e 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 Gammas, 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 II de même partie III et IV.
Comme supplément de tous ces Exercices op. 2 Méthode du technique de l'archet.

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