

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.



Heft I: Uebungen in der 1. Lage ... Preis Mk. 3,50 netto  
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## 2 Triller-Uebungen

in der 1. Lage.

*ESERCIZI SUL TRILLO*  
nella 1<sup>a</sup> 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 on the string.



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..

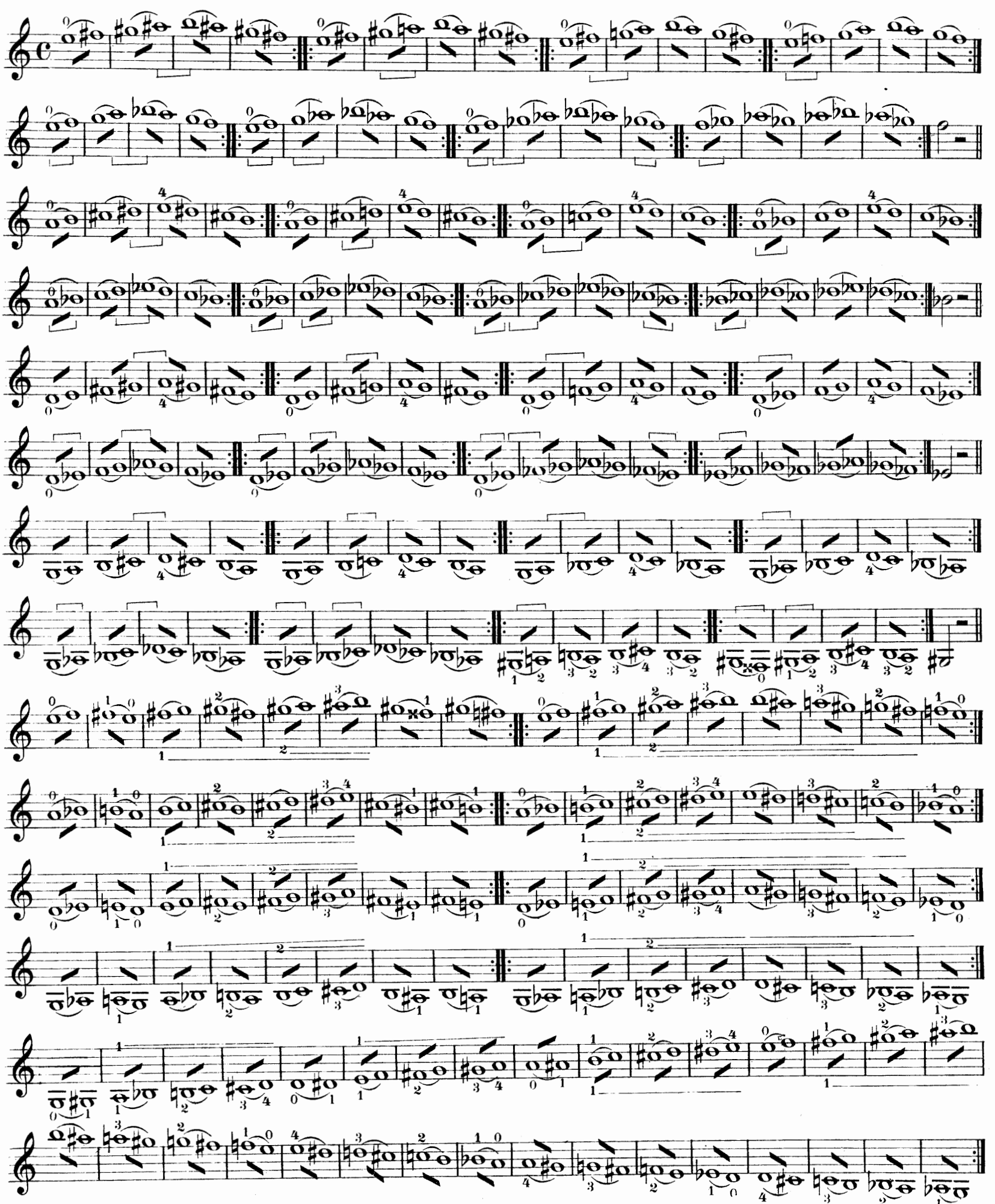
Versetzungszeichen  
Chromatische Tonfolge.

Signes de déplacement.  
Gamme chromatique.

Accidentals.  
Chromatic passages.

1.  2.  3.  4.  5. 

etc. etc. etc. etc. etc.



Scale.  
Tonleitern.

5.  
Gammes.

Scales.

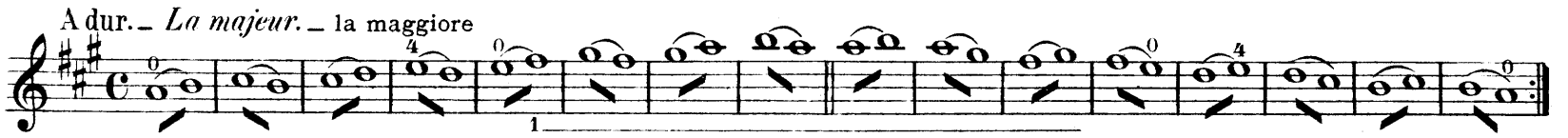
1.  2.  3.  4.  5. 

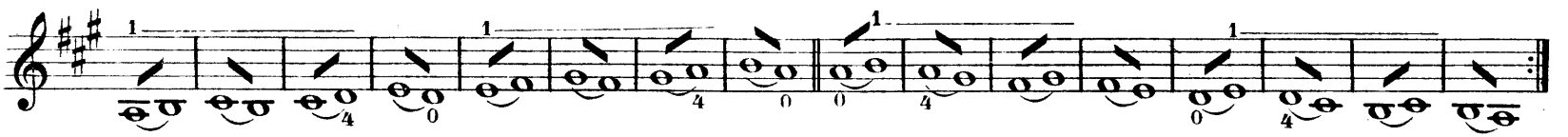
C dur. - *Ut majeur.* - do maggiore 

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 consists of eight measures, each containing a pair of eighth notes. The notes are G, A, B, C, D, E, F, and G. Fingerings are indicated by numbers 1-4. A '0' is placed below the first measure.

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, each containing a pair of eighth notes. The notes are E-flat, F, G, A, B, C, D, and E-flat. 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, each containing a pair of eighth notes. The notes are C, D, E-flat, F, G, A, B-flat, and C. Fingerings are indicated by numbers 1-4. A '4' is placed below the first measure.

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, each containing a pair of eighth notes. The notes are A-flat, B, C, D, E, F, G, and A-flat. 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, each containing a pair of eighth notes. The notes are F, G, A, B, C, D, E-flat, and F. Fingerings are indicated by numbers 1-4. A '0' is placed below the first measure.

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, each containing a pair of eighth notes. The notes are D-flat, E, F, G, A, B, C, and D-flat. 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, each containing a pair of eighth notes. The notes are B-flat, C, D, E, F, G, A, and B-flat. Fingerings are indicated by numbers 1-4. A '4' is placed below the first measure.

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, each containing a pair of eighth notes. The notes are G-flat, A, B, C, D, E, F, and G-flat. Fingerings are indicated by numbers 1-4. A '0' is placed below the first measure.

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, each containing a pair of eighth notes. The notes are E-flat, F, G, A, B, C, D, and E-flat. Fingerings are indicated by numbers 1-4. A '0' is placed below the first measure.

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

Musical notation for C major scale in treble clef, common time. The scale consists of eight measures, each containing a pair of eighth notes. The notes are C, D, E, F, G, A, B, and C. Fingerings are indicated by numbers 1-4. A '4' is placed below the first measure.

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

Musical notation for C minor scale in treble clef, common time. The scale consists of eight measures, each containing a pair of eighth notes. The notes are C, D, E-flat, F, G, A, B-flat, and C. Fingerings are indicated by numbers 1-4. A '4' is placed below the first measure.

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

Musical notation for F-sharp minor scale in treble clef, common time. The scale consists of eight measures, each containing a pair of eighth notes. The notes are F-sharp, G, A, B, C, D, E, and F-sharp. Fingerings are indicated by numbers 1-4. A '0' is placed below the first measure.

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

Musical notation for D minor scale in treble clef, common time. The scale consists of eight measures, each containing a pair of eighth notes. The notes are D, E, F, G, A, B, C, and D. Fingerings are indicated by numbers 1-4. A '4' is placed below the first measure.

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

Musical notation for D-sharp minor scale in treble clef, common time. The scale consists of eight measures, each containing a pair of eighth notes. The notes are D-sharp, E, F, G, A, B, C, and D-sharp. Fingerings are indicated by numbers 1-4. A '0' is placed below the first measure.

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 ♭ 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.

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 ♭ 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  
 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. etc. 2. etc. 3. etc. 4. etc.

1/2 Ton.

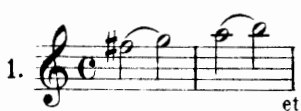



# 11.

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

Ausdehnung des 4. Fingers.

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

Extension of the fourth finger.

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



The main body of the page contains 12 staves of musical exercises. Each staff begins with a first-measure rest (marked '1') and contains a series of eighth-note patterns. The exercises are designed to train the extension of the fourth finger. Fingerings are indicated by numbers 1-4 above the notes. Some exercises include slurs and accents. The key signature is C major, and the time signature is common time (C).

12.

Trillo senza la terminazione.

Triller ohne Nachschlag.

Trille sans terminaison.

Trill without aftertone.

1.

2.

3.

4.

13.

The image displays a musical score for exercise 13, consisting of two main melodic lines. The first line is marked '1.' and the second '2.'. Both lines are written in treble clef with a common time signature (C). The music is characterized by frequent trills (tr) and slurs, indicating a technical exercise. The first line begins with a trill on a whole note, followed by a series of eighth notes. The second line starts with a trill on a half note, followed by a series of eighth notes. The score is divided into two systems, each containing five staves. The first system covers the first five staves, and the second system covers the remaining five staves. The music concludes with a double bar line and repeat dots. The notation includes various accidentals (sharps, flats, naturals) and fingerings (1, 0) to guide the performer.





This page of musical notation consists of 12 staves, each containing a line of music. The notation is primarily for guitar, as evidenced by the presence of natural harmonics (indicated by a '0' below the staff) and various trills and ornaments (marked with 'tr'). The music is written in treble clef and includes a variety of rhythmic patterns and melodic lines. The key signature changes throughout the piece, starting with one flat and moving through several other keys. The notation is dense and detailed, with many slurs and accents. The page concludes with a double bar line and a repeat sign.

15.

1.  etc.

2.  etc.



The main body of the exercise consists of 12 staves of music. Each staff contains two measures of music, separated by a double bar line. The notation includes various rhythmic patterns, slurs, and fingerings (e.g., 1, 2, 3, 4, 0). The key signature changes from one staff to the next, moving through various modes and keys. The exercise is designed to be played in two different ways, as indicated by the '1.' and '2.' labels at the top.

etc.

17.

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

This musical score, numbered 18, is written for guitar in a single system with 12 staves. The music is in a common time signature (C) and features a variety of rhythmic patterns and techniques. The first staff includes a *tr* (trill) and the instruction *smile*. The second staff contains a triplet of eighth notes. The score is characterized by frequent slurs and ties, indicating a continuous melodic line. The key signature changes from one sharp (F#) to one flat (Bb) across the piece. The notation includes various fingerings (e.g., 1, 2, 3, 4) and fret numbers (e.g., 0, 4). The piece concludes with a double bar line and a repeat sign.

1.

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 double-note triads (dyads) in C major and C minor. The exercises are designed to be played with a barre on the first string, with the second string being the lower note and the first string being the higher note. The notation includes various fingering instructions (0, 1, 2, 4) and repeat signs. The exercises progress through different positions on the neck, from the first fret to the sixth fret.

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 '4' on some notes. The piece appears to be a technical exercise or a short composition. The notation is arranged in a standard staff format with a treble clef.

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

Accord de septième du 5. degré.

Chord of the seventh of the 5th degree.



# 22.

The image displays a musical exercise titled "22." consisting of four numbered sections and ten staves of trills. Section 1 is a simple melodic line in C major. Section 2 is a more complex melodic line with slurs. Section 3 is a dense, fast-moving melodic line. Section 4 is a very dense, fast-moving melodic line ending with a trill. The ten staves below are organized into five pairs, each pair representing a different key signature: C major, G major, D major, A major, and E major. Each staff contains a series of trills, with some trills marked with a 'p' (piano) dynamic. The trills are written in a rhythmic pattern that suggests a steady, continuous motion.

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 patterns, including frequent triplets and slurs. Fingering numbers (1, 2, 3) are placed above or below notes to indicate fingerings. Some notes are marked with a '0', indicating natural harmonics. 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. 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:** Includes 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:** Includes 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, triplets, and fingering numbers (1, 2, 3) indicating specific techniques and fingerings for the left hand.

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

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### c) Pour les élèves assez avancés:

(Position III—VI)

#### OP. 1. MÉTHODE DU TECHNIQUE DE VIOLON.

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. 7

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## 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.

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

3<sup>e</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 exerce 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.

Exerce 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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