

The original

ŠEVČÍK

VIOLIN STUDIES

STUDIES PREPARATORY TO THE SHAKE
& DEVELOPMENT IN DOUBLE-STOPPING

TRILLER-VORSTUDIEN

EXERCICES POUR PRÉPARER
ET DÉVELOPPER LE TRILLE

Op. 7 Part 1

BOSWORTH

2 **Triller Uebungen**
in der 1. Lage.
ESERCIZI SUL TRILLO
nella 1^a posizione.
Traduzione italiana di M. PELISSIER.

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.
Tričková cvičení
v 1. poloze.

1.

Půlton: 1.-2. prst.
Cvičení toto buďž hráno následujícími šesti způsoby:

Demi-ton: 1.-2. doigt.
On travaillera cet exercice des six manières suivantes:

Trill exercises
in the first position.
УПРАЖНЕНИЯ ВЪ ТРЕЛИ
въ 1^{ой} позиціи.

Полутонъ: 1-2 палець.
Это упражненіе должно быть исполняемо слѣдующими шестью способами:

Semitone: 1.-2. finger.
Practise this exercise in the six following ways:

* Den Finger hoch heben und denselben kräftig und gleichmässig auf die Saite fallen lassen.
*) *Alzare le dita e lasciarle cadere sulla corda con forza ed eguaglianza.*
**) 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.*
*) *Über prstu, vysoko zvednutého, musí býti silný a stejnoměrný.*
**) *Laisser les doigts en place.*
**) *Prsty zastavaji na struně.*

*) The finger to be lifted up high and let fall on the string with force and with equality.
*) *Ударъ пальцемъ, высоко поднятымъ, долженъ быть сильный и равномерный.*
**) The fingers to be kept down on the string.
**) *Пальцы остаются на струнѣ.*

Semitono: 2-3 dito.
Halbton: 2-3. Finger.

Pálton: 2-3. prst.
Demi-ton: 2.-3. doigt.

Полутонъ: 2-3 палець.
 Semitone: 2.-3. finger.

*) *Lasciare le dita ferme vedi N° 1.*
 *) Die Finger liegen lassen, s. N° 1.

*) Prsty ponechavaji se na mistě, v. N° 1.
 *) *Laisser les doigts en place, voir N° 1.*

*) Пальцы остаются на мѣстѣ, см. N° 1.
 *) The fingers to be kept down, see N° 1.

Semifono: 0-1; 3-4 *dito.* | *Páltony:* 0-1, 3-4 *prst.* | *Полутонъ:* 0-1 и 3-4 *палецъ.*
Halbtöne: 0-1, 3-4. *Finger.* | *Demi-tons:* 0-1, 3-4. *doigt.* | *Semitones:* 0-1 3-4. *finger.*

Accidents.
Scala cromatica
Versetzungzeichen.
Chromatische Tonfolge.

4.
Posuvky.
Chromatická stupnice.
Signes de déplacement.
Gamme chromatique.

Знаки альтераціи.
Хроматическая гамма.
Accidentals.
Chromatic passages.

The musical score consists of five numbered sections, each starting with a treble clef and a key signature of one sharp (F#). Section 1 is a simple chromatic scale. Section 2 introduces eighth notes. Section 3 uses sixteenth notes. Section 4 is a dense chromatic passage with many accidentals. Section 5 is a chromatic scale with various rhythmic values. The score continues with several lines of chromatic passages, each featuring different rhythmic patterns and accidentals, including slurs, ties, and dynamic markings.

Scale.
Tonleitern.

Stupnice.
Gammes.

Таммы.
Scales.

1. etc. 2. etc. 3. etc. 4. etc. 5. etc.

C dur. — *Ut majeur.* — do maggiore. — C dur. — До мажоръ.

G dur. — *Sol majeur.* — sol maggiore. — G dur. — Соль мажоръ.

D dur. — *Ré majeur.* — re maggiore. — D dur. — Ре мажоръ.

A dur. — *La majeur.* — la maggiore. — A dur. — Ля мажоръ.

E dur. — *Mi majeur.* — mi maggiore. — E dur. — Ми мажоръ.

E moll. — *Mi mineur.* — mi minore. — E moll. — Ми миноръ.

A moll. — *La mineur.* — la minore. — A moll. — Ля миноръ.

F dur. — *Fa majeur.* — fa maggiore. — F dur. — Фа мажоръ.

D moll. — *Ré mineur.* — re minore. — D moll. — Ре миноръ.

B dur. — *Sib majeur.* — sib maggiore. — B dur. — Сиб мажоръ.

G moll. — Sol mineur. — sol minore. — G moll. — Соль миноръ.

Es dur. — Mi b majeur. — mi b maggiore. — Es dur. — Ми б мажоръ.

C moll. — Ut mineur. — do minore. — C moll. — До миноръ.

As dur. — La b majeur. — la b maggiore. — As dur. — Ла б мажоръ.

F moll. — Fa mineur. — fa minore. — F moll. — Фа миноръ.

Des dur. — Re b majeur. — re b maggiore. — Des dur. — Ре б мажоръ.

B moll. — Si b mineur. — si minore. — B moll. — Си б мажоръ.

Ges dur. — Sol b majeur. — sol b maggiore. — Ges dur. — Соль б мажоръ.

Es moll. — Mi b mineur. — mi b minore. — Es moll. — Ми б мажоръ.

H dur. — Si majeur. — si maggiore. — H dur. — Си мажоръ.

H moll. — Si mineur. — si minore. — H moll. — Си миноръ.

Fis moll. — Fa # mineur. — fa # minore. — Fis moll. — Фа # миноръ.

Cis moll. — Ut # mineur. — do # minore. — Cis moll. — До # миноръ.

Gis moll. — Sol # mineur. — sol # minore. — Gis moll. — Соль # миноръ.

Accordi perfetti maggiori.
Dur-Dreiklänge.

Trojzvuky tvrdé.
Des accords parfaits majeurs.

Мажорныя трезвучія.
Major triads.

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

E dur. — *Mi majeur.* — mi maggiore. — E dur. — Ми мажоръ.

A dur. — *La majeur.* — la maggiore. — A dur. — Ля мажоръ.

D dur. — *Ré majeur.* — re maggiore. — D dur. — Ре мажоръ.

G dur. — *Sol majeur.* — sol maggiore. — G dur. — Соль мажоръ.

C dur. — *Ut majeur.* — do maggiore. — C dur. — До мажоръ.

F dur. — *Fa majeur.* — fa maggiore. — F dur. — Фа мажоръ.

B dur. — *Si b majeur.* — si b maggiore. — B dur. — Си б мажоръ.

Es dur. — *Mi b majeur.* — mi b maggiore. — Es dur. — Ми б мажоръ.

As dur. — *La b majeur.* — la b maggiore. — As dur. — Ля б мажоръ.

Des dur. - Ré b majeur. - re b maggiore. - Des dur. - Ре б мажоръ.

Ges dur. - Sol b majeur. - sol b maggiore. - Ges dur. - Соль б мажоръ.

H dur. - Si majeur. - si maggiore. - H dur. - Си мажоръ.

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

7.
Trojzvuky měkké,
Zvětšená kvinta a zmenšená kvarta.
Des accords parfaits mineurs.
La quinte augmentée et la quarte di-
minuée

Минорныя трезвучія.
Увеличенная квинта и уменьшенная
кварта. Minor triads.
The augmented fifth and the dimi-
nished fourth.

H moll. - Si mineur. - si minore. - H moll. - Си миноръ.

E moll. - Mi mineur. - mi minore. - E moll. - Ми миноръ.

A moll. - La mineur. - la minore. - A moll. - Ля миноръ.

D moll. - Ré mineur. - re minore. - D moll. - Ре миноръ.

G moll. - Sol mineur. - sol minore. - G moll. - Соль миноръ.

C moll. - Ut mineur. - do minore. - C moll. - До миноръ.

F moll. - Fa mineur. - fa minore. - F moll. - Фа миноръ.

B moll. - Si b mineur. - si b minore. - B moll. - Си б миноръ.

Es moll. - Mi b mineur. - mi b minore. - Es moll. - Ми б миноръ.

As moll. — La b mineur. — la b mineur. — As moll. — Ла б миноръ.

Cis moll. — Ut # mineur. — do # minore. — Cis moll. — До # миноръ.

Fis moll. — Fa # mineur. — fa # minore. — Fis moll. — Фа # миноръ.

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

Trojzvuk ve všech tvrdých a měkkých toninách.
Accord parfait dans tous les tons majeurs et mineurs.

Трезвучіе во всіхъ мажорныхъ и минорныхъ тональностяхъ.
The triad in all major and minor keys.

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

9.

Scale minori armoniche.
 Seconda aumentata.
 Harmonische Molltonleitern.
 Uebermässige Secunde.

Měkké stupnice harmonické.
 Zvětšená sekunda.
 Gammes mineures harmoniques.
 La seconde augmentée.

Гармоническія минорныя гаммы.
 Увеличенная секунда.
 Harmonic minor scales.
 The augmented second.

E moll. — *Mi mineur.* — mi minore. — *E moll.* — Ми миноръ.
 1 1/2 Тон.

A moll. — *La mineur.* — la minore. — *A moll.* — Ла миноръ.

D moll. — *Ré mineur.* — re minore. — *D moll.* — Ре миноръ.

G moll. — *Sol mineur.* — sol minore. — *G moll.* — Соль миноръ.

C moll. — *Ut mineur.* — do minore. — *C moll.* — До миноръ.

F moll. — *Fa mineur.* — fa minore. — *F moll.* — Фа миноръ. *B moll.* — Си б миноръ.

Es moll. — *Mi b mineur.* — mi b minore. — *Es moll.* — Ми б миноръ.

As moll. — *La b mineur.* — la b minore. — *As moll.* — Ла б миноръ. *Gis moll.* — Соль # миноръ.

Cis moll. — *Ut # mineur.* — do # minore. — *Cis moll.* — До # миноръ. *Fis moll.* — Фа # миноръ.


H moll. — *Si mineur.* — si minore. — *H moll.* — Си миноръ.

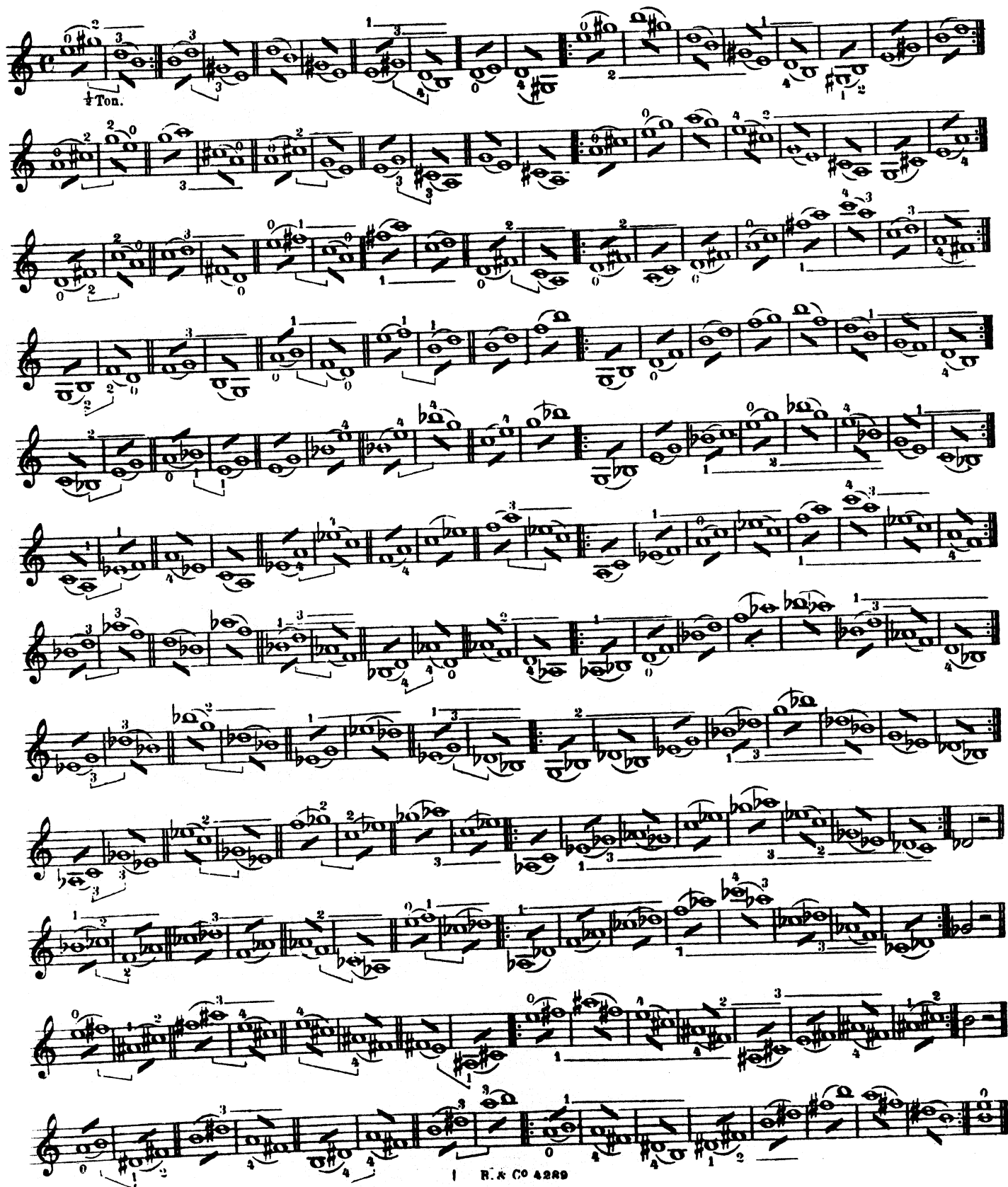
Accordo di settima sul 5º grado.
Quinta diminuita e quarta aumentata.
Septimenaccord der 5. Stufe.

Septimovy akkord 5. stupně.
Zmenšená kvinta a zvětšená kvarta.
Accord de septième du 5^{me} degré.
La quinte diminuée et la quarte augmentée.

Уменьшенная квинта и увеличенная кварта.
Chord of the seventh of the 5th degree
The diminished fifth and the augmented fourth.

Verminderte Quinte und übermässige Quarte.

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



1. Ton.

R. & CO 4289

Estensione del 4^o dito.
Ausdehnung des 4. Fingers.

Piechmat 4. prsta.
Extension du 4^e doigt.

Упрямение 4^{го} пальца.
Extension of the fourth finger.

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

Trillo senza la terminazione.
Triller ohne Nachschlag.

Trilek bez dorážky.
Trille sans terminaison.

Трель без заключенія
Trill without aftertone.

1. *etc.*

2. *etc.*

3. *etc.*

4. *tr. etc.*

1. *tr tr tr tr tr tr tr tr*

2. *tr tr tr tr tr tr tr tr*

3. *tr tr tr tr tr tr tr tr*

4. *tr tr tr tr tr tr tr tr*

5. *tr tr tr tr tr tr tr tr*

6. *tr tr tr tr tr tr tr tr*

7. *tr tr tr tr tr tr tr tr*

8. *tr tr tr tr tr tr tr tr*

9. *tr tr tr tr tr tr tr tr*

10. *tr tr tr tr tr tr tr tr*

11. *tr tr tr tr tr tr tr tr*

12. *tr tr tr tr tr tr tr tr*

13. *tr tr tr tr tr tr tr tr*

14. *tr tr tr tr tr tr tr tr*

13.

This musical score, labeled '13.', consists of two main melodic lines, numbered 1 and 2, each with an 'etc.' marking at the end. The score is written on 12 staves. The first line (1.) is in treble clef and starts with a key signature of one sharp (F#). The second line (2.) is in bass clef and starts with a key signature of one flat (Bb). Both lines feature a series of trills (tr) and slurs, with some notes marked with '1' or '0' below them, possibly indicating fingerings or breath marks. The music is highly rhythmic and technical, typical of a piano or flute exercise.

Trillo con la terminazione.
Triller mit Nachschlag.

Trilek s dorážkou.
Trille avec terminaison.

Трепль съ заключениемъ.
Trill with aftertone.

1. *Trillo con la terminazione.*
Triller mit Nachschlag.

2. *Trille avec terminaison.*
Trill with aftertone.

This page of musical notation consists of 12 staves, each containing a complex rhythmic and melodic line. The notation is dense, with frequent trills (marked 'tr') and intricate rhythmic patterns. The staves are arranged in a vertical column, and the music is written in a single system. The notation includes various note values, rests, and dynamic markings, all set against a background of a complex rhythmic structure. The overall appearance is that of a highly technical and expressive musical score.

The image displays a musical score for exercise 15, consisting of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains two main melodic lines, labeled '1.' and '2.'. The '1.' line starts with a series of eighth notes, followed by a sequence of quarter notes and eighth notes, ending with a fermata and the word 'etc.'. The '2.' line starts with a similar eighth-note sequence, followed by a series of quarter notes, a fermata, and then a sequence of eighth notes, also ending with a fermata and 'etc.'. The second staff continues the piece with a series of eighth-note runs, quarter notes, and eighth notes, marked with a '1.' and a '2.'. The music is written in a single system with two staves, and the notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

16.


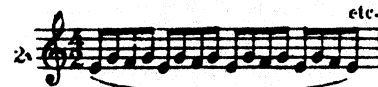
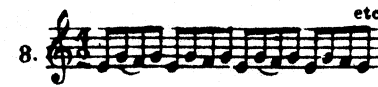
etc.

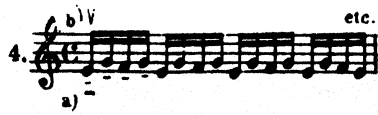
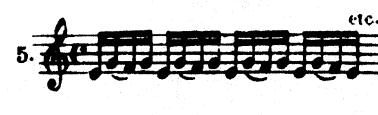
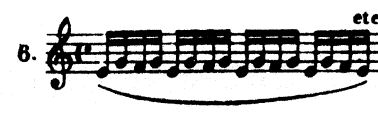
17.

7 etc. 6 etc. 7 etc. 4 etc.

7 simile

The image displays a musical score for guitar, consisting of 12 staves of music. The notation includes various rhythmic patterns, slurs, and trills. The first staff begins with a trill marked 'tr' and a '5' above it, followed by a 'simile' instruction. The second staff features a trill marked 'tr' and a '3' above it. The third staff has a trill marked 'tr' and a '4' above it. The fourth staff has a trill marked 'tr' and a '4' above it. The fifth staff has a trill marked 'tr' and a '0' above it. The sixth staff has a trill marked 'tr' and a '0' above it. The seventh staff has a trill marked 'tr' and a '0' above it. The eighth staff has a trill marked 'tr' and a '0' above it. The ninth staff has a trill marked 'tr' and a '0' above it. The tenth staff has a trill marked 'tr' and a '0' above it. The eleventh staff has a trill marked 'tr' and a '0' above it. The twelfth staff has a trill marked 'tr' and a '0' above it. The score concludes with a double bar line and a 'C' time signature.

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

4.  etc. 5.  etc. 6.  etc.



The main musical score consists of 12 staves of music. Each staff contains a sequence of notes with various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs). The music is written in a single melodic line on a treble clef staff. The notes are primarily eighth and quarter notes, often grouped with slurs. The key signature changes throughout the piece, including C major, F major, and B-flat major.

20.

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

Cvičení v dvojhmatech.
 Trojzvuky.
Exercice en doubles notes.
Des accords parfaits.

Упражненіє въ двойныхъ нотахъ.
 Трезвучія.
 Exercise in double notes.
 Triads.

1. 2. 3.

The main body of the exercise consists of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/4 time signature. The first staff shows a G major triad (G-B-D) with a slur over the notes, followed by a sequence of notes with a slur and 'etc.'. The subsequent staves contain various rhythmic patterns and double notes, with fingerings (0, 1, 2, 4) and slurs indicating specific techniques. The exercise concludes with a final G major triad.

This page contains 12 staves of musical notation for guitar. The notation includes various chords, scales, and fingerings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of guitar tablature, with many notes marked with numbers 0-4. The notation includes various rhythmic values and articulation marks. The key signature changes to two flats (B-flat and E-flat) in the second staff, and then to three flats (B-flat, E-flat, and A-flat) in the third staff. The music continues with various chord progressions and scale runs, often marked with fingerings (1-4) and breath marks. The final staff ends with a key signature of three sharps (F#, C#, G#).

21.

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

Septimový akkord 5 stupně.
Accord de septième du 5. degré.

Септаккордъ 5^{ой} ступени.
Chord of the seventh of the 5th degree.

The musical score consists of ten staves of music. The first three staves are introductory, showing three different ways to play the chord (labeled 1, 2, and 3) with 'etc.' indicating further variations. The remaining seven staves contain a series of exercises, each starting with a specific chord and followed by a sequence of notes and chords. Fingerings are indicated by numbers 1-4 below the notes. The exercises progress through various keys and intervals, demonstrating the versatility of the seventh chord.

This musical score is for guitar, featuring four numbered sections at the top and ten staves of tablature below. Section 1 is a simple melodic line. Section 2 is a more complex melodic line with a trill at the end. Section 3 is a dense, fast-moving melodic line. Section 4 is another fast-moving melodic line, also ending with a trill. The ten staves of tablature below are organized into five pairs, each corresponding to one of the four sections. Each staff contains numerical fret numbers and includes trill markings ('tr') and dynamic markings like 'cresc.' and 'decresc.'. The key signature changes from C major to G major and then to D major across the staves.

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

- Staff 1:** Features a sequence of eighth-note triplets, followed by a slur over a series of eighth notes with a '2' above it, and another triplet.
- Staff 2:** Starts with a triplet, followed by a slur over eighth notes with a '1' below, and ends with a triplet.
- Staff 3:** Contains a triplet, a slur over eighth notes with a '2' above, and another triplet.
- Staff 4:** Shows a triplet, a slur over eighth notes with a '2' below, and a final triplet.
- Staff 5:** Features a triplet, a slur over eighth notes with a '1' below, and another triplet.
- Staff 6:** Includes a triplet, a slur over eighth notes with a '2' above, and a final triplet.
- Staff 7:** Contains a triplet, a slur over eighth notes with a '1' below, and another triplet.
- Staff 8:** Shows a triplet, a slur over eighth notes with a '3' below, and a final triplet.
- Staff 9:** Features a triplet, a slur over eighth notes with a '2' above, and another triplet.
- Staff 10:** Includes a triplet, a slur over eighth notes with a '1' below, and a final triplet.

The notation uses various symbols such as slurs, brackets, and fingering numbers (1, 2, 3) to indicate specific playing techniques and fingerings for the guitar.

The image displays ten systems of musical notation for guitar. Each system consists of a treble clef staff with a melody and a bass clef staff with accompaniment. The notation includes various rhythmic patterns, fingerings (indicated by numbers 1-3), and dynamic markings (0, 1, 2, 3). The music is written in a key with one sharp (F#) and a 2/4 time signature. The systems are connected by repeat signs and include various musical ornaments and techniques typical of early 20th-century guitar music.