

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 2

BOSWORTH

# Triller-Uebungen

in der 2. 3. 4. 5. 6. Lage.

*ESERCIZI SUL TRILLO*

*nella 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> e 6<sup>a</sup> posizione.*

Traduzione italiana di M. PÉLISSIER

# Exercices de trille

dans la 2<sup>e</sup>, 3<sup>e</sup>, 4<sup>e</sup>, 5<sup>e</sup> et 6<sup>e</sup> position.

Trilková cvičení v 2. 3. 4. 5. a 6. poloze.

# Trill exercises

in the 2. 3. 4. 5 and 6 positions.

Упражнения въ трели во 2<sup>ой</sup>, 3<sup>ей</sup>, 4<sup>ой</sup>, 5<sup>ой</sup> и 6<sup>ой</sup> позиціяхъ.

2. Lage.  
2<sup>a</sup> posizione.

1.  
2. Position.  
2. poloza.

2<sup>ая</sup> позиція.

Edited by H. Brett.

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

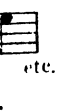
A series of ten musical staves showing trill exercises in 2nd position. Each staff contains a sequence of trills with fingerings indicated by numbers 1-4. The exercises progress through various intervals and keys, including major and minor scales and chromatic runs.

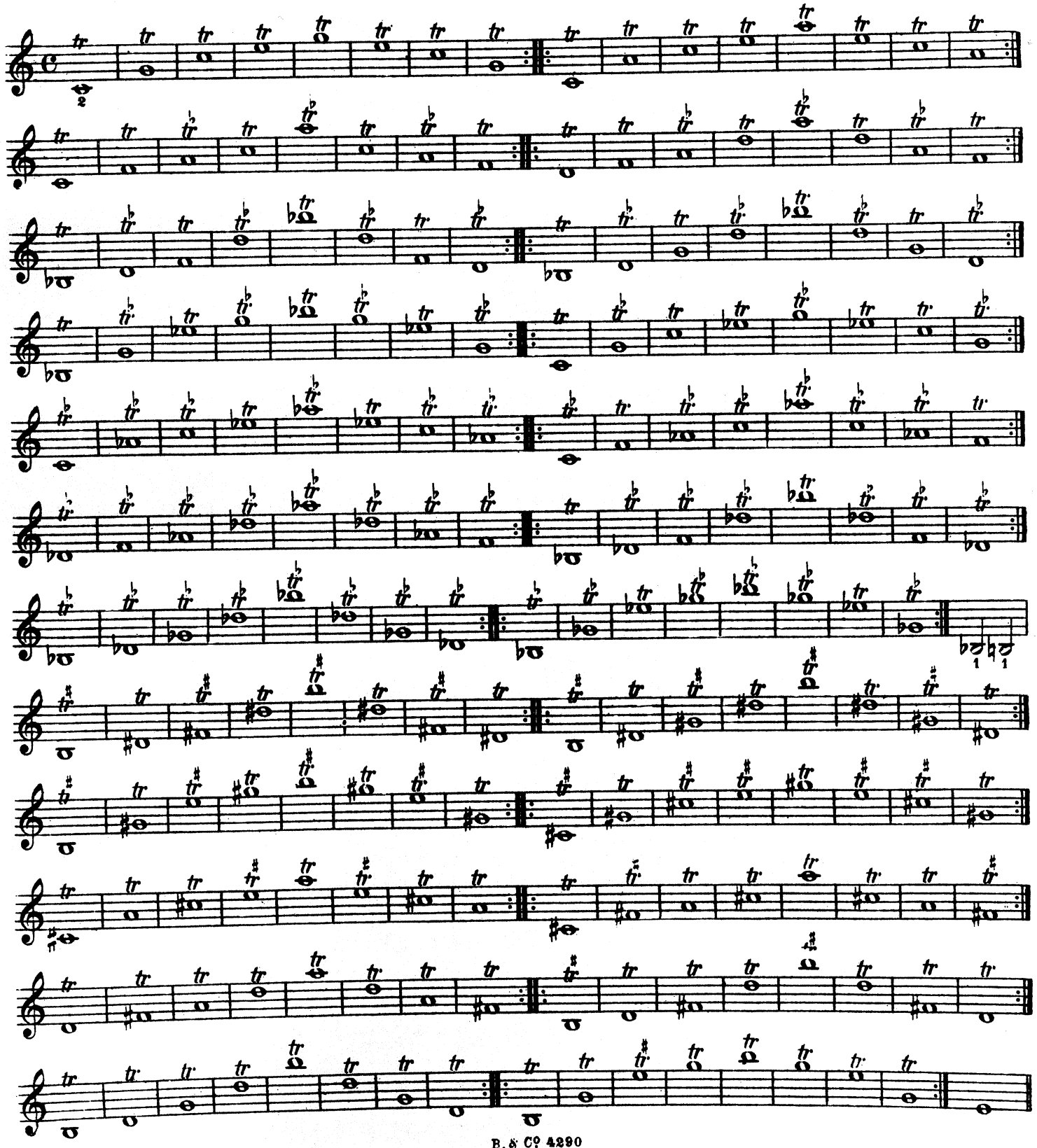
The image displays a musical score for guitar, specifically for the 2nd position. It consists of 12 staves of music, each containing a series of chords and melodic lines. The notation includes various chord voicings, such as triads and dyads, and is annotated with fingerings (numbers 1-3) and accents. The key signature is one sharp (F#), and the time signature is 3/4. The score is presented in three languages: Italian (2<sup>a</sup> posizione), English (2. Position. 2. poloha.), and Ukrainian (2<sup>a</sup> позиція). The publisher's information, B. & C<sup>o</sup> 4290, is located at the bottom center of the page.

2.<sup>a</sup> posizione.

2. Position.  
2. poloha.

2<sup>а</sup> ПОЗИЦІЯ.

1.  2.  3.  4. 



3.

3<sup>a</sup> posizione.

3. Position.  
8. poloha.

3<sup>тя</sup> позиція.

1. 2. 3. 4.



The main body of the page contains 11 staves of musical notation. Each staff begins with a treble clef and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are numerous accidentals (sharps and naturals) and fingerings (numbers 1, 2, 3, 4) indicated above the notes. Some staves feature repeat signs and first/second endings. The music is written in a style typical of early 20th-century technical studies for string instruments.


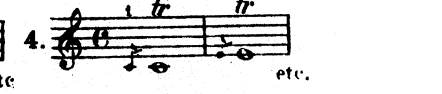
The image displays a musical score for a string instrument in the 3rd position. It consists of 14 staves of music, each containing a series of notes with various fingerings and articulations. The notes are primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below the notes. Some notes have slurs or accents. The key signature has one sharp (F#), and the time signature is 2/4. The music is written in a single melodic line.

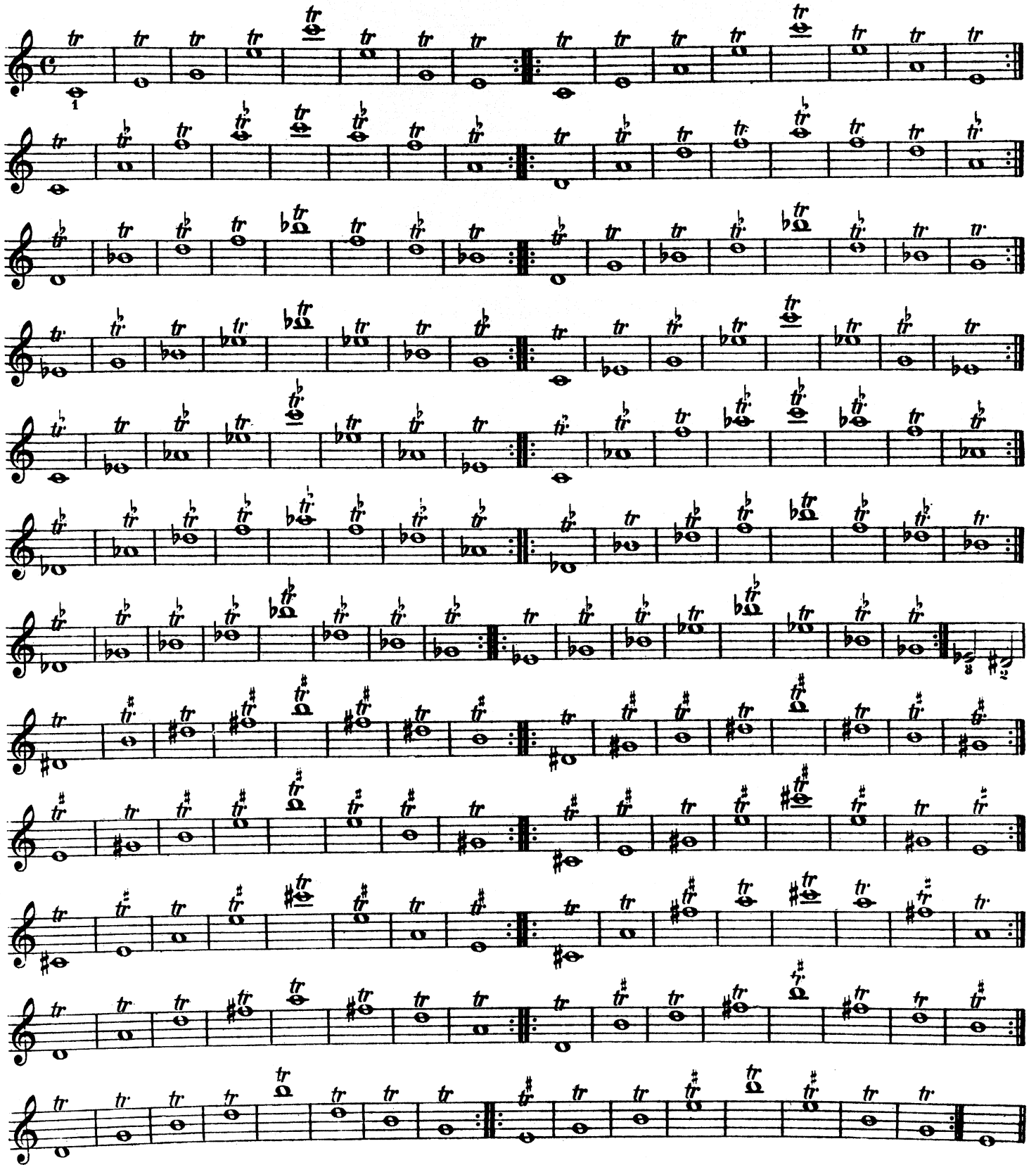
3<sup>a</sup> posizione.

3. Position.  
8. poloha.

3<sup>я</sup> позиція.

1.  etc. 2.  etc.

3.  etc. 4.  etc.



The main body of the score consists of 12 staves of treble clef notation. Each staff contains a sequence of notes with trills (tr) and various accidentals (sharps, flats, naturals) indicating different positions and fingerings. The exercises progress through various keys and intervals.

4<sup>a</sup> posizione.

4. Position.  
4. poloha.

4<sup>а</sup> позиція.

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

The main body of the page contains 12 staves of musical notation. Each staff begins with a treble clef and a common time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some notes have slurs or accents. The music is organized into measures by vertical bar lines, with repeat signs (double dots) appearing at the end of several measures. The key signature is one sharp (F#).



The musical score is written on ten staves. It features a variety of note values, including eighth and sixteenth notes, often beamed together. There are numerous slurs and ties throughout the piece. Fingerings are indicated by numbers 1 and 2 above or below notes. Some notes have accidentals (sharps and flats). The notation includes repeat signs and first/second endings. The overall style is characteristic of a technical exercise or a short piece for a string instrument.

1<sup>a</sup> posizione.

4. Position.  
4. poloha.

4<sup>ая</sup> позиція.

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

The main body of the page contains 12 staves of musical notation. Each staff begins with a treble clef and a common time signature. The notation is primarily composed of quarter notes, with many notes having trills (tr) and ornaments (O) above them. The key signature changes across the staves, starting with one flat (B-flat) and moving through various other keys including two flats, one sharp, and two sharps. The music is organized into measures, with repeat signs (double bar lines with dots) indicating where the sequence of notes or trills should be repeated.

5<sup>a</sup> posizione.

5. Position.  
5. položa.

5<sup>та</sup> позиція.

1. 2. 3. 4.

etc. etc. etc. etc.

II. Corda.

II.C

III.C

III. Corda.

IV.C

IV. Corda.

8.

5<sup>a</sup> posizione.  
IV. Corda.

5. Position.  
5. položa.

5<sup>та</sup> позиція.

The image displays a musical score for a piece in the 5th position, 5th položa. It consists of 12 staves of musical notation, each containing a series of notes and rests. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The score is written in a single system, with each staff representing a different voice or instrument. The notes are primarily eighth and sixteenth notes, often beamed together. The rests are also eighth and sixteenth notes. The score is written in a single system, with each staff representing a different voice or instrument. The notes are primarily eighth and sixteenth notes, often beamed together. The rests are also eighth and sixteenth notes. The score is written in a single system, with each staff representing a different voice or instrument. The notes are primarily eighth and sixteenth notes, often beamed together. The rests are also eighth and sixteenth notes.

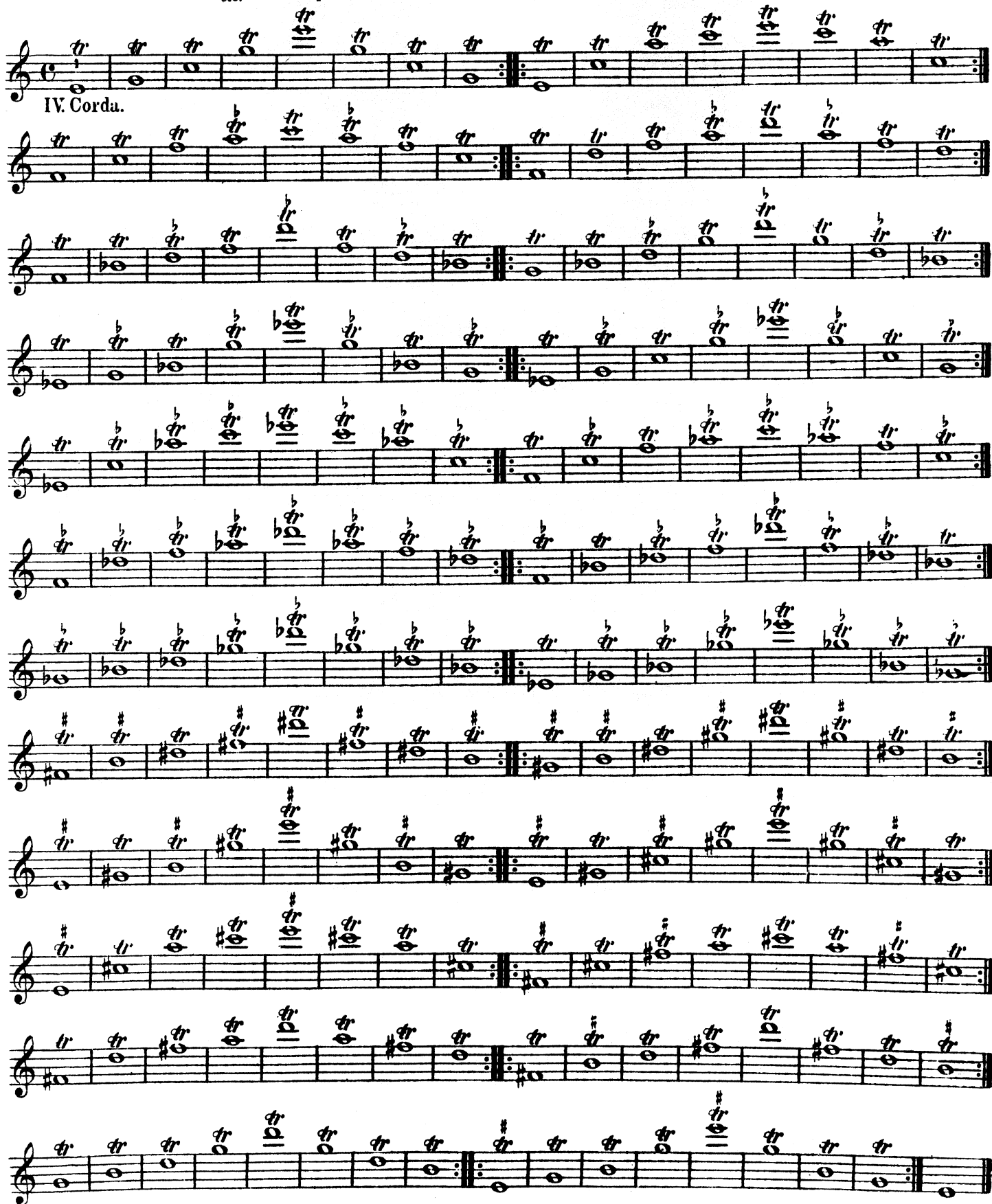
5ª posizione.

5. Position.  
5. poloha.

5<sup>а</sup> позиция.

1. *IV. C.*  2.  3.  4. 

*IV. Corda.*



2<sup>a</sup> posizione.

2. Position.  
2. položa.

2<sup>а</sup> позиція.

1. *etc.*




2. *etc.*



3. *etc.*

2. posizione.

2. Position.  
2. poloĥa.

2<sup>а</sup> позиция.

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

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

*b) n*



The main body of the exercise consists of 11 staves of continuous sixteenth-note patterns. The first staff begins with a treble clef and a common time signature. The subsequent staves show various key signatures (one flat, two flats, one sharp, two sharps) and time signatures (common, 3/4, 2/4). The patterns are highly rhythmic and technical, involving many slurs and ties.

12.

3<sup>a</sup> posizione.

3. Position.  
8. poloha.

3<sup>тя</sup> позиція.

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



3<sup>a</sup> posizione.

3. Position.  
8. poloha.

8<sup>я</sup> позиция.

1. 2. 3.

4<sup>a</sup> posizione.

14.  
4. Position.  
4. poloĥa.

4<sup>aa</sup> позиція.

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

1.

2.

3.

16.

5<sup>a</sup> posizione.

5. Position.  
5. položa.

5<sup>а</sup> позиція.

The musical score for exercise 16, 5th position, is presented in three languages: Italian (5<sup>a</sup> posizione), English (5. Position. 5. položa), and Russian (5<sup>а</sup> позиція). The exercise is divided into three numbered examples (1, 2, 3) at the top, each with a first finger (1) marking and an 'etc.' label. Below these are ten staves of musical notation, each containing a series of sixteenth-note patterns. The patterns are organized into groups of four notes per staff, with some groups spanning across two staves. The notation includes various accidentals (sharps, flats, naturals) and slurs. The key signature changes across the staves, starting with one sharp (F#) and moving through various combinations of sharps and flats. The exercise concludes with a double bar line and a repeat sign.

6.<sup>a</sup> posizione.

6. Position.  
6. poloza.

6<sup>ая</sup> позиция.

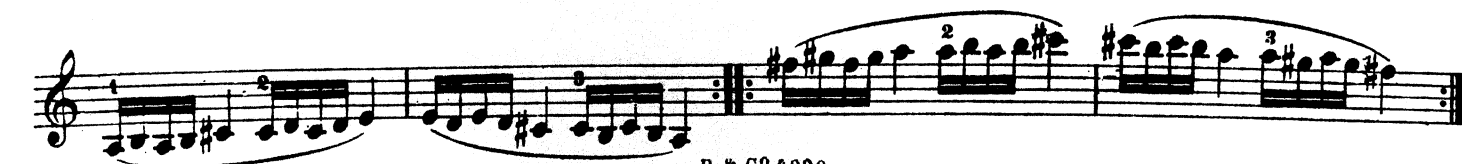
1. *IV. C.* *etc.* 2. *etc.* 3. *etc.* 4. *etc.*

*IV. C.*

1<sup>a</sup> - 2<sup>a</sup> posizione.

1.-2. Position.  
1-2. položa.

1-2 позиція.



1<sup>a</sup> - 3<sup>a</sup> posizione.

1.- 3. Position.  
1- 8. poloha.

1-8 позиція.

Musical score for exercise 19, consisting of six staves of music. Each staff contains a sequence of notes with first-position fingering (numbered 1-4) and slurs. The exercise is presented in six different positions, corresponding to the first three positions of the first three octaves of the instrument.

20.

1<sup>a</sup> - 3<sup>a</sup> posizione.

1.- 3. Position.  
1- 8. poloha.

1-8 позиція.

Musical score for exercise 20, consisting of six staves of music. Each staff contains a sequence of notes with triplet fingering (numbered 3) and slurs. The exercise is presented in six different positions, corresponding to the first three positions of the first three octaves of the instrument.

21.

2<sup>a</sup> posizione.

2. Position.  
2. poloha.

2<sup>a</sup> позиція.

1. 2. 3. 4.

etc. etc. etc. etc.

22.

3<sup>a</sup> posizione.

3. Position.  
8. poloha.

8<sup>a</sup> позиція.




23.

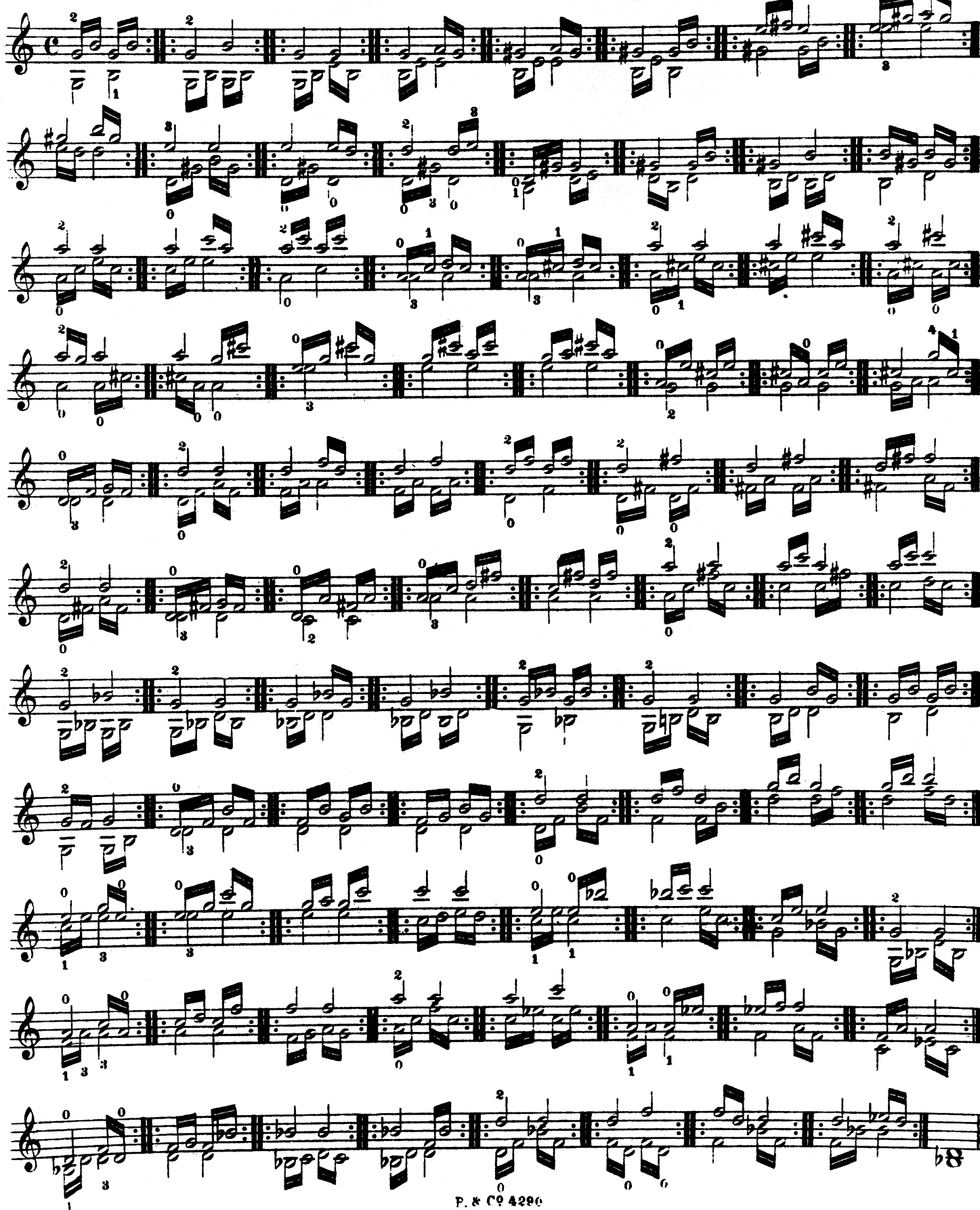
4<sup>a</sup> posizione.

4. Position.  
4. poloha.

4<sup>a</sup> позиція.



1.  2.  3.  etc.



25.  
3. Position.  
3. poloha.

3<sup>ya</sup> позиция.

3 posizione.

The musical score is written for guitar in 3/4 time. It begins with three introductory patterns labeled 1., 2., and 3., each marked 'etc.'. Pattern 1 shows a sequence of notes on the first string (E, F, G, A, B) with fingering 1, 2, 3, 4, 5 and fret numbers 0, 2. Pattern 2 shows notes on the second string (B, C, D, E, F) with fingering 1, 2, 3, 4, 5 and fret numbers 0, 2. Pattern 3 shows notes on the third string (G, A, B, C, D) with fingering 1, 2, 3, 4, 5 and fret numbers 0, 2. The main body of the piece consists of ten staves of music. Each staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, with various fret numbers (0, 2, 4) and fingering (1, 2, 3, 4, 5) indicated. The key signature has one sharp (F#), and the piece concludes with a final chord on the first string.

4<sup>a</sup> posizione.

26.  
4. Position.  
4. položa.

4<sup>aa</sup> позиция.

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

1. 2. 3. 4. etc.

The main body of the page contains 12 staves of musical notation. Each staff begins with a treble clef and a common time signature. The notation includes various rhythmic patterns, primarily consisting of eighth and sixteenth notes, often with trills (tr) and ornaments (or) indicated above the notes. The key signature changes across the staves, starting with one flat (B-flat) and moving through two flats (B-flat, E-flat) to two sharps (F-sharp, C-sharp). The exercise is divided into sections by repeat signs (double bar lines with dots).

28.  
3. Position.  
3. položa..

3<sup>a</sup> posizione.

3<sup>ya</sup> позиция.

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