

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.
*) Úder prstu, vysoko zvednutého, musí býti silný a stejnoměrný.
**) Laisser les doigts en place.
**) Prsty zastávají 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 остануться 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.* | *Полутоны:* 0-1 и 3-4 *палец.*
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 scale with many accidentals. Section 5 is a chromatic scale with various rhythmic values. The score continues with several lines of chromatic passages, including eighth, sixteenth, and thirty-second notes, often with slurs and fingerings. The notation includes various accidentals (sharps, naturals, flats) and rhythmic 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.* — Со́лъ мино́ръ.

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

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

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

F moll. — *Fa mineur.* — fa minore. — *F moll.* — Фа мино́ръ.

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

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

Ges dur. — *Sol b majeur.* — sol b maggiore. — *Ges dur.* — Со́лъ 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 мино́ръ.

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

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

Gis moll. — *Sol # mineur.* — sol # minore. — *Gis moll.* — Со́лъ # мино́ръ.

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.* — *Ля 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 всіх мажорнихъ и минорнихъ 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. — 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 minore. — As moll. — Ля б миноръ. Gis moll. — *Sol # mineur.* — sol # minore. — Gis moll. — Соль # миноръ.

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


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

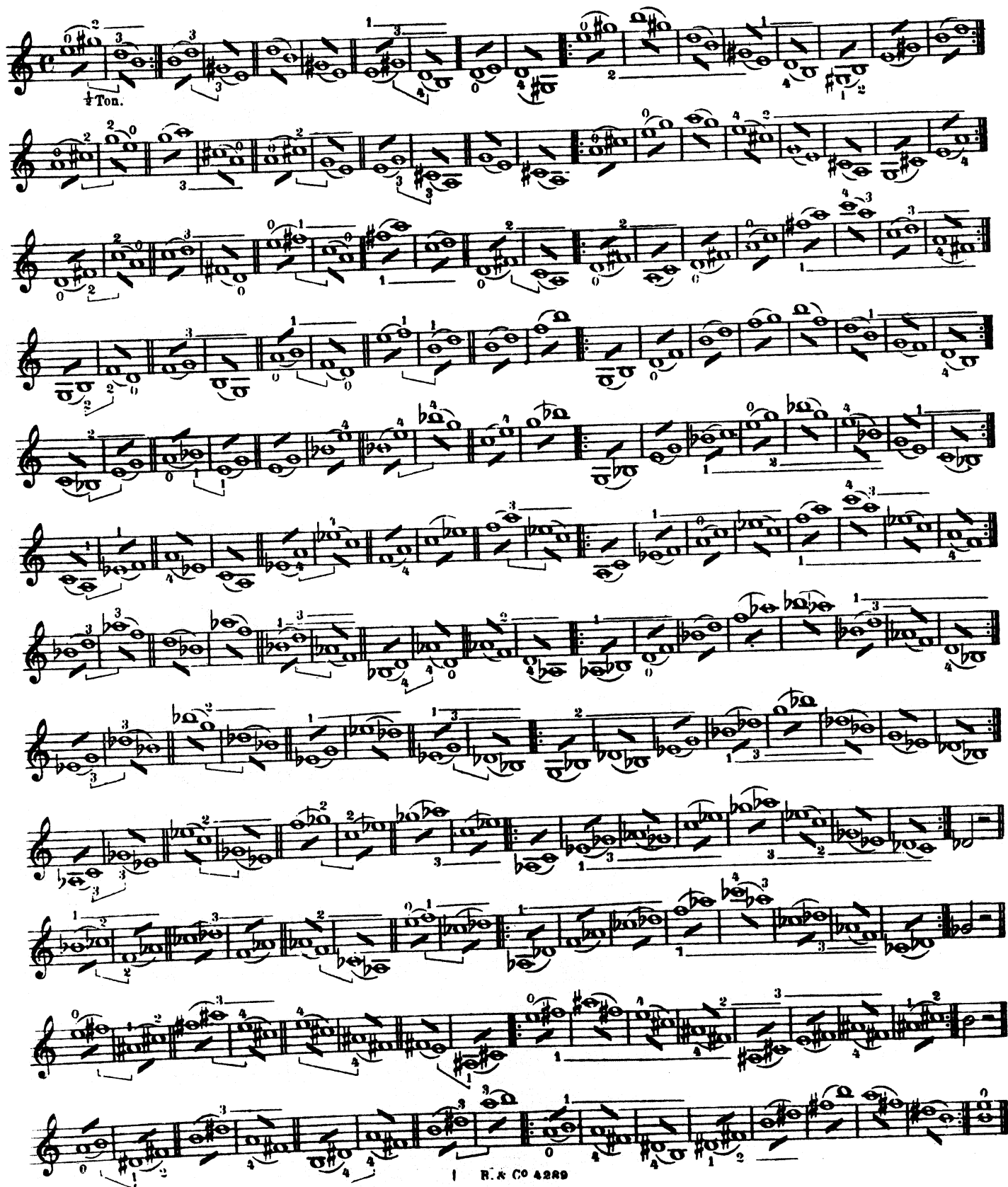
Accordo di settima sul 5º grado.
Quinta diminuita e quarta aumentata.
Septimenaccord der 5. Stufe.

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.



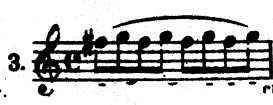



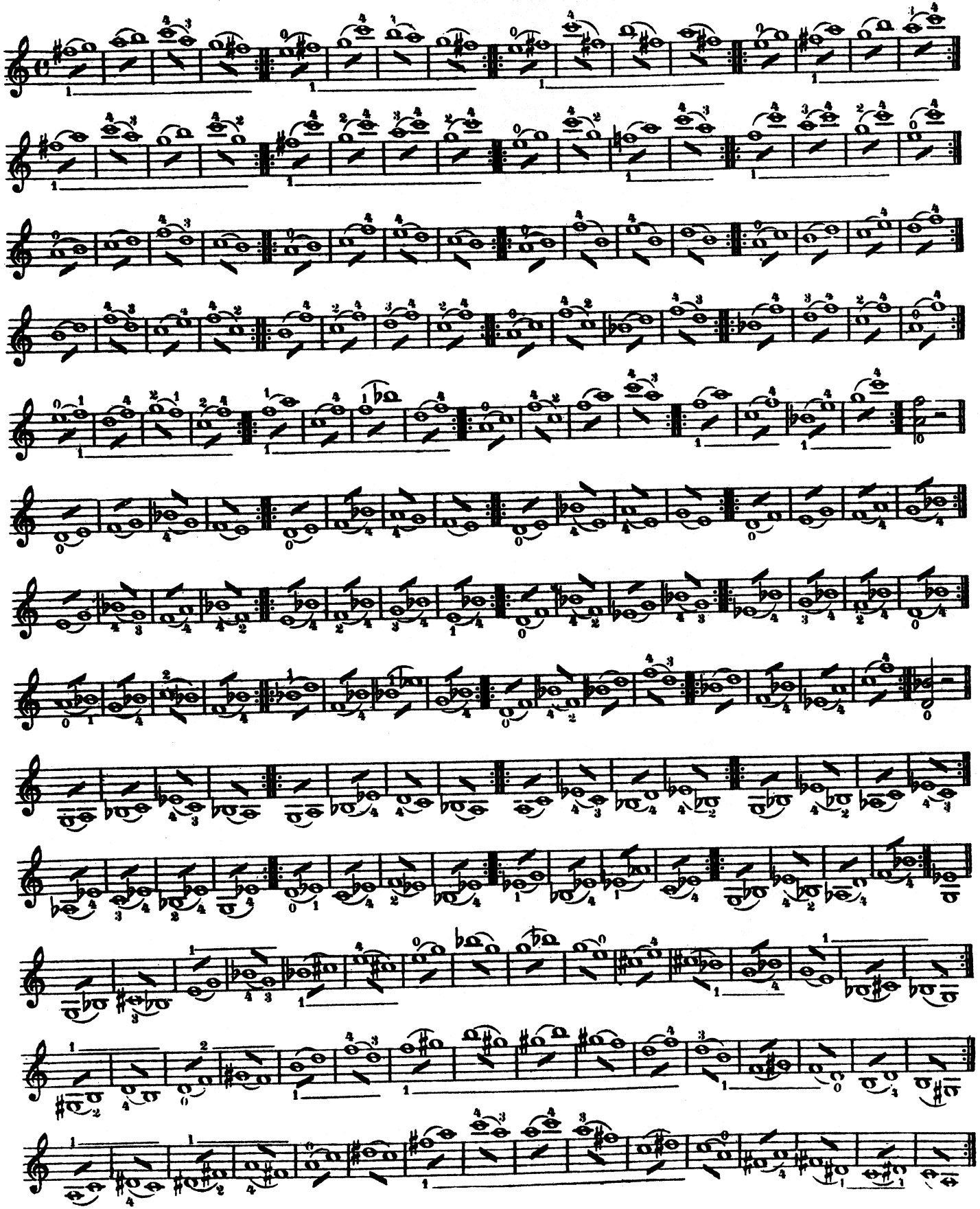
The main score consists of 12 staves of music. Each staff contains a sequence of chords and intervals, primarily focusing on the diminished fifth and augmented fourth. The notation includes various fingering numbers (0-4) and articulation marks such as slurs and accents. The first staff includes the marking "1 Ton." below the first measure. The exercises progress through different intervals and chord voicings, demonstrating the flexibility of the 5th degree seventh chord.

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



12.

Trillo senza la terminazione.
Triller ohne Nachschlag.

Trilek bez dorážky.
Trille sans terminaison.

Трепль без заключенія
Trill without aftertone.

1. *etc.*

2. *etc.*

3. *etc.*

4. *tr. etc.*

1

2

3

4

5

6

7

8

9

10

11

12

13

14

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 begins with a key signature of one sharp (F#). The second line (2.) is in bass clef and begins with a key signature of one flat (Bb). Both lines feature a series of trills (tr) and ornaments (tr with a vertical line) over a sequence of notes. The notes are often beamed together in groups of four or six. The key signature changes throughout the piece, with the first line moving to two sharps (F#, C#) and the second line moving to two flats (Bb, Eb). The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as '1' and '0'.

Trillo con la terminazione.
Triller mit Nachschlag.

Trilek s dorážkou.
Trille avec terminaison.

Трепль съ заключениемъ.
Trill with aftertone.

The image displays a musical score for trills with aftertones, organized into two main parts: 1. and 2. Each part is represented by a series of staves. The notation includes treble clefs, a common time signature (C), and various rhythmic values. The trills are indicated by the abbreviation 'tr' above the notes. The first part (1.) begins with a trill on a G4 note, while the second part (2.) begins with a trill on an A4 note. The score is divided into measures by vertical bar lines, and the trills are often grouped with slurs. The notation is dense, showing the intricate patterns of the trills and their subsequent aftertones.

This page of musical notation consists of 12 staves, each containing a complex rhythmic and melodic line. The notation is characterized by frequent trills, indicated by the 'tr' symbol above notes, and dense, rapid passages of notes. 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 intricate musical score.

The image displays a musical score for exercise 15, consisting of two primary melodic lines. The first line is marked '1.' and the second '2.'. Both lines are written in treble clef and feature a series of eighth-note patterns with various ornaments, including slurs, accents, and grace notes. The notation includes numerous slurs and fingerings (e.g., '1', '2', '3', '4', '5', '6') to guide the performer. The piece concludes with a double bar line and a repeat sign. The score is presented on ten staves, with the first two staves corresponding to the two main melodic lines and the remaining eight staves providing a more detailed view of the first line's ornamentation.

16.

etc.


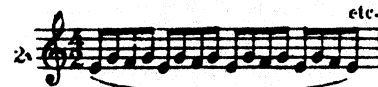
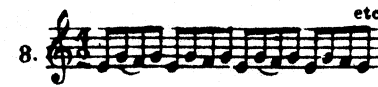
A musical exercise consisting of seven staves. The first staff is a single line of music starting with a treble clef and a common time signature. It features a series of eighth and sixteenth notes with slurs and accents. The subsequent six staves are more complex, with multiple lines of music per staff, often including slurs, accents, and dynamic markings like '1'. The notation is dense and rhythmic.

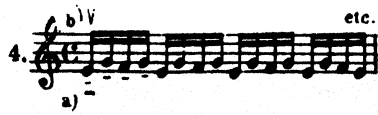
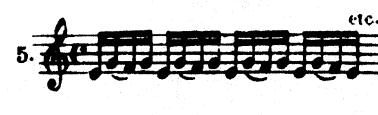
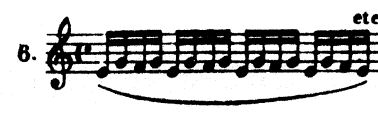
17.

etc. etc. etc.

A musical exercise consisting of five staves. The first staff is divided into four measures, each starting with a measure number (1, 2, 3, 4) and ending with 'etc.'. The notation includes various rhythmic patterns, slurs, and dynamic markings such as 'dr', 'tr', and 'simile'. The music is highly rhythmic and includes many trills and slurs.

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 includes the instruction 'simile' and 'etc.'. The music is written in a key with one sharp (F#) and a common time signature. The notation is dense, with many notes grouped together and connected by slurs. The piece concludes with a double bar line and a final chord.

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

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



20.

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

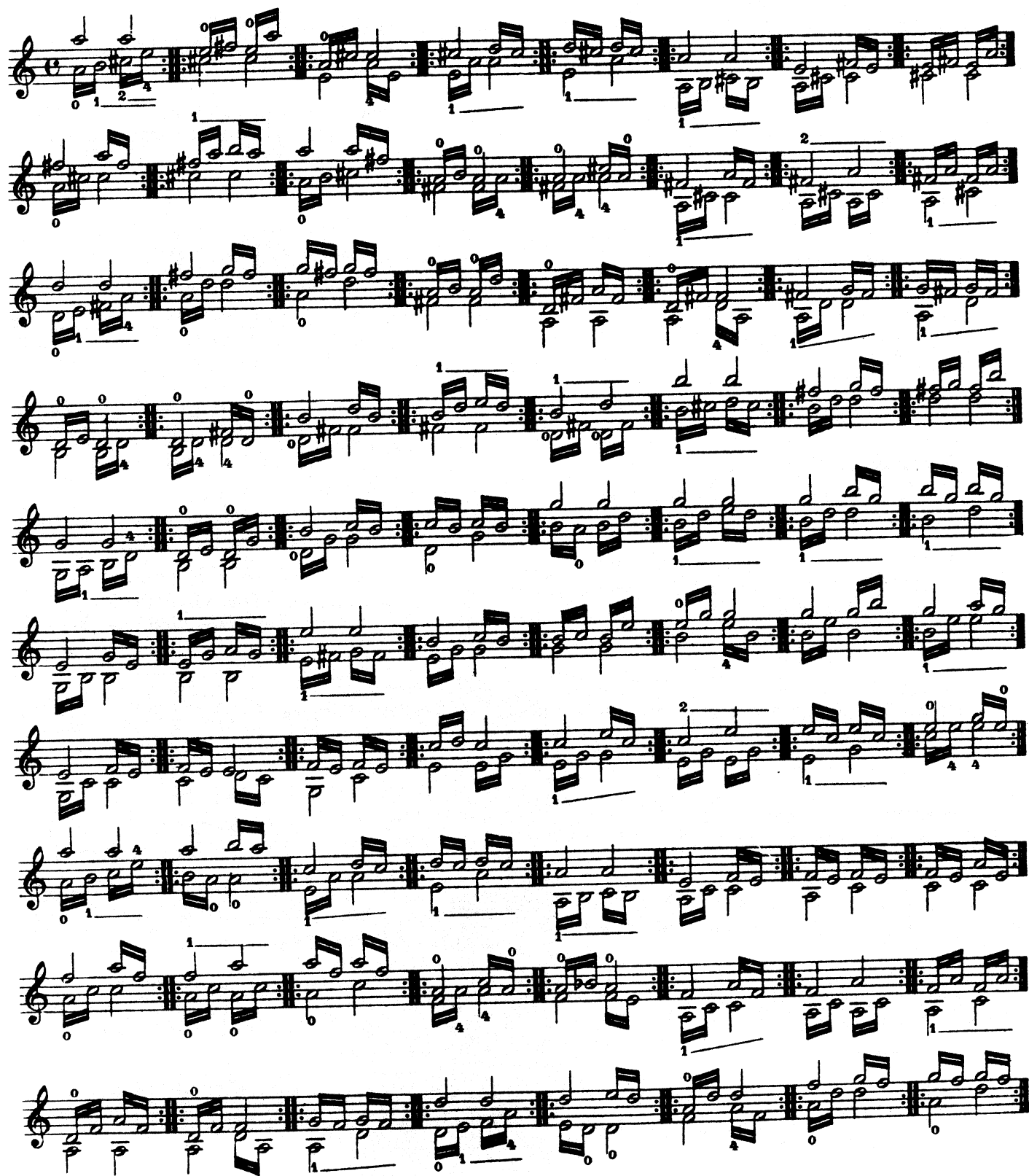
Cvičení v dvojhmatech.
 Trojzvuky.
Exercice en doubles notes.
Des accords parfaits.

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

1.  etc.

2.  etc.

3.  etc.



The main body of the page contains ten staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises consist of double-note triads (dyads) in G major and G minor. The notes are played in a sequence of eighth notes, often with a slur over the pair. Fingerings (1, 2, 3, 4) and string numbers (0, 4) are indicated throughout the piece.

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 sheet music, with many notes beamed together and some notes marked with 'bd' (basso continuo) or 'a' (alto). Fingerings are indicated by numbers 1-4. 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 fourth staff changes to two flats (B-flat and E-flat) again. The fifth staff changes to one flat (B-flat). The sixth staff changes to two flats (B-flat and E-flat). The seventh staff changes to three flats (B-flat, E-flat, and A-flat). The eighth staff changes to two flats (B-flat and E-flat). The ninth staff changes to one flat (B-flat). The tenth staff changes to two flats (B-flat and E-flat). The eleventh staff changes to three flats (B-flat, E-flat, and A-flat). The twelfth staff changes to two flats (B-flat and E-flat). The notation is dense and includes many accidentals and fingerings.

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 complex melodic line 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 such as 'cresc.' and 'decresc.'. The key signature changes from one sharp (F#) to two sharps (F# and C#) 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 concludes with a triplet of eighth notes and a final eighth note.
- Staff 2:** Starts with a triplet of eighth notes, followed by a slur over eighth notes with a '1' below. It ends with a triplet of eighth notes and a final eighth note.
- Staff 3:** Begins with a triplet of eighth notes, followed by a slur over eighth notes with a '2' above. It ends with a triplet of eighth notes and a final eighth note.
- Staff 4:** Starts with a triplet of eighth notes, followed by a slur over eighth notes with a '2' below. It ends with a triplet of eighth notes and a final eighth note.
- Staff 5:** Features a triplet of eighth notes, followed by a slur over eighth notes with a '1' below. It ends with a triplet of eighth notes and a final eighth note.
- Staff 6:** Begins with a triplet of eighth notes, followed by a slur over eighth notes with a '2' above. It ends with a triplet of eighth notes and a final eighth note.
- Staff 7:** Starts with a triplet of eighth notes, followed by a slur over eighth notes with a '1' below. It ends with a triplet of eighth notes and a final eighth note.
- Staff 8:** Features a triplet of eighth notes, followed by a slur over eighth notes with a '3' below. It ends with a triplet of eighth notes and a final eighth note.
- Staff 9:** Begins with a triplet of eighth notes, followed by a slur over eighth notes with a '2' above. It ends with a triplet of eighth notes and a final eighth note.
- Staff 10:** Starts with a triplet of eighth notes, followed by a slur over eighth notes with a '1' below. It ends with a triplet of eighth notes and a final eighth note.

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.