

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^a 3^a 4^a 5^a e 6^a posizione.

Traduzione italiana di M. PÉLISSIER

Exercices de trille

dans la 2^e, 3^e, 4^e, 5^e et 6^e 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^{ой}, 3^{ей}, 4^{ой}, 5^{ой} и 6^{ой} позиціяхъ.

2. Lage.
2^a posizione.

1.
2. Position.
2. poloza.

2^{ая} позиція.

Edited by H. Brett.

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

0 1
1 2 3 4
0 0
1 1 2 3 4
0 0
1 1 2 3 4
2 2
1 2 3 4
1 1
0 0

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 music is written in a key with one sharp (F#) and a 2/4 time signature. The score is presented in three languages: Italian (2^a posizione), English (2. Position. 2. poloha.), and Ukrainian (2^a позиція.).

2.^a posizione.

2. Position.
2. poloha.

2^а ПОЗИЦІЯ.

The musical score is divided into four numbered exercises at the top:

- 1. A short exercise in treble clef, 2/4 time, starting with a quarter rest followed by a quarter note.
- 2. A longer exercise in treble clef, 2/4 time, consisting of a continuous eighth-note scale.
- 3. A longer exercise in treble clef, 2/4 time, consisting of a continuous sixteenth-note scale.
- 4. A longer exercise in treble clef, 2/4 time, consisting of a continuous sixteenth-note scale.

Below these exercises are ten staves of trills. Each staff begins with a trill symbol (tr) and contains a series of notes with trill ornaments. The notes and their trills are:

- Staff 1: C4, D4, E4, F4, G4, A4, B4, C5.
- Staff 2: C4, B3, A3, G3, F3, E3, D3, C3.
- Staff 3: C4, B3, A3, G3, F3, E3, D3, C3.
- Staff 4: C4, B3, A3, G3, F3, E3, D3, C3.
- Staff 5: C4, B3, A3, G3, F3, E3, D3, C3.
- Staff 6: C4, B3, A3, G3, F3, E3, D3, C3.
- Staff 7: C4, B3, A3, G3, F3, E3, D3, C3.
- Staff 8: C4, B3, A3, G3, F3, E3, D3, C3.
- Staff 9: C4, B3, A3, G3, F3, E3, D3, C3.
- Staff 10: C4, B3, A3, G3, F3, E3, D3, C3.

 The trills are marked with 'tr' and a vertical line through the note head. The notes are placed on various lines and spaces of the staff, with some accidentals (sharps and flats) present.

3.

3^a posizione.

3. Position.
8. poloha.

3^{тя} позиція.

1. etc.

2. etc.

3. etc.

4. etc.

The main body of the exercise consists of 11 staves of music. Each staff contains a sequence of notes with various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The notation includes slurs, accents, and specific fingering instructions (1, 2, 3, 4) for the left hand. The exercise is divided into several measures, with some measures containing repeat signs. The overall structure is a continuous sequence of notes designed to train the player's technique in the 3rd position.

The image displays a musical score for a 3rd position exercise, specifically the 8th measure. It consists of 12 staves of music, each containing a series of notes with various fingering and articulation markings. The notes are primarily eighth and sixteenth notes, often grouped in pairs or triplets. The score includes numerous slurs, accents, and dynamic markings such as 'p' (piano) and 'f' (forte). The key signature is one sharp (F#), and the time signature is 2/4. The notation is dense and technical, typical of a classical guitar or violin exercise. The bottom of the page features the publisher's information: 'B. & C^o 4290'.

3^a posizione.

3. Position.
8. poloha.

3^я позиція.

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

Trill exercises in 3^a position (3. Position / 8. poloha / 3^я позиція). The exercises are organized into 12 staves, each containing 12 measures. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The exercises progress through various accidentals: natural, flat (b), sharp (♯), and double sharp (♯♯). Each exercise is marked with 'tr' and includes repeat signs. The first exercise starts with a finger number '1' under the G4 note.

4^a posizione.

4. Position.
4. poloha.

4^а позиція.

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

The main body of the page contains 12 staves of musical notation for exercise 5. Each staff begins with a treble clef and a common time signature. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings (1-4) and breath marks (diagonal slashes) are used throughout. The exercise is divided into several measures, with repeat signs and first/second endings indicated. The key signature is one sharp (F#).

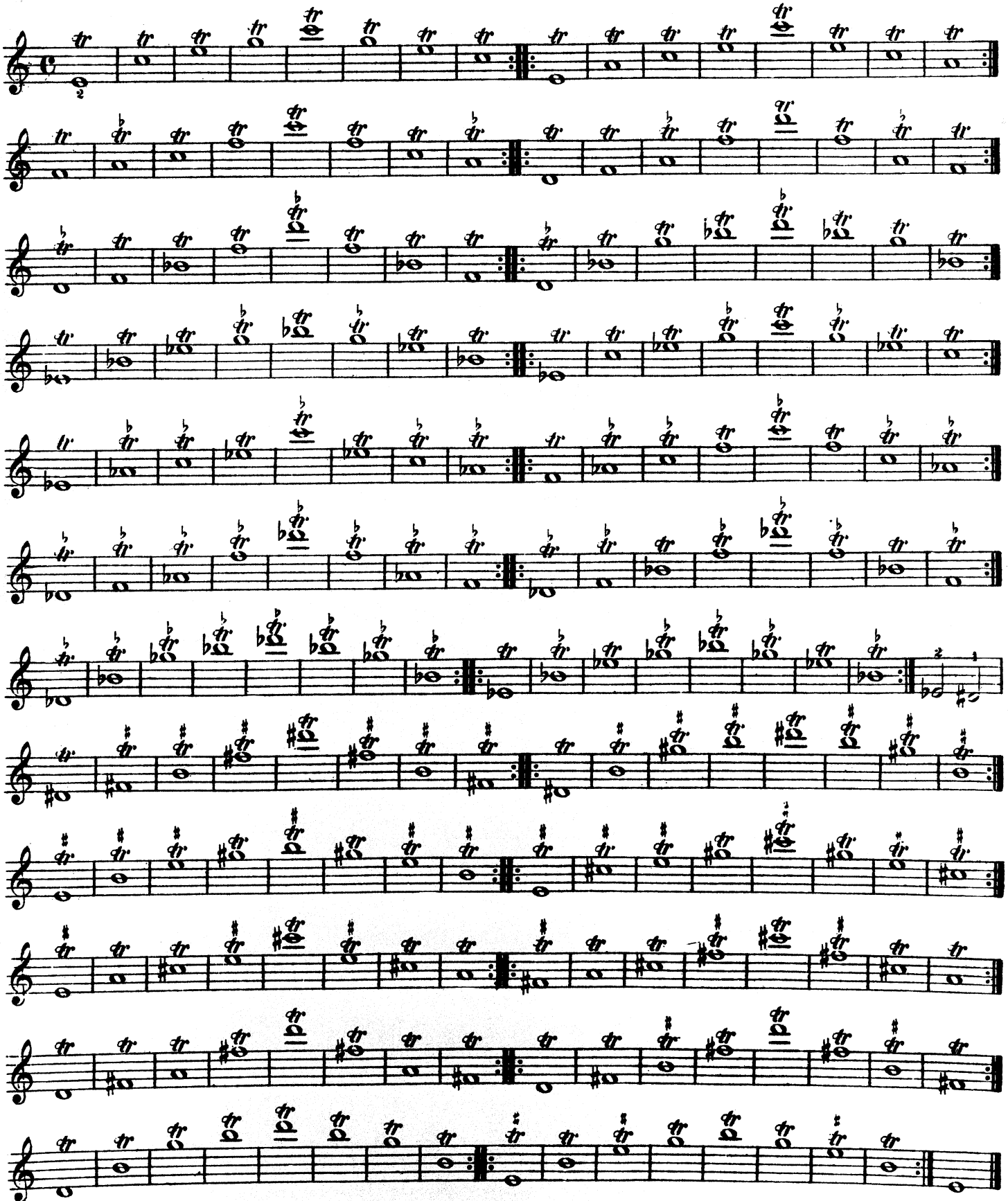
The musical score is written on 11 staves. It features a variety of note values, including eighth and sixteenth notes, often beamed together. There are numerous slurs and ties throughout the piece. Fingerings are indicated by numbers 1 and 2 above or below notes. Some notes have accidentals (sharps and 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^a posizione.

4. Position.
4. poloha.

4^{ая} позиція.

1.  2.  3.  4. 



5^a posizione.

5. Position.
5. poloħa.

5^{та} позиція.

1. 2. 3. 4.

etc. etc. etc. etc.

II. Corda.

II.C

III.C

III. Corda.

IV.C

IV. Corda.

5^a posizione.

5. Position.
5. poloħa.

5^{та} позиція.

IV. Corda.

The image displays a musical score for a piece in the 5th position, titled "5. Position. 5. položa." The score is written on 12 staves, each containing a single line of music. The notation includes various note values, rests, and dynamic markings such as *pp* and *ppp*. The music is written in a single system, with each staff representing a different voice or instrument part. The notation is complex, featuring many slurs and ties, indicating a highly technical and expressive piece. The overall style is characteristic of classical or romantic-era musical notation.

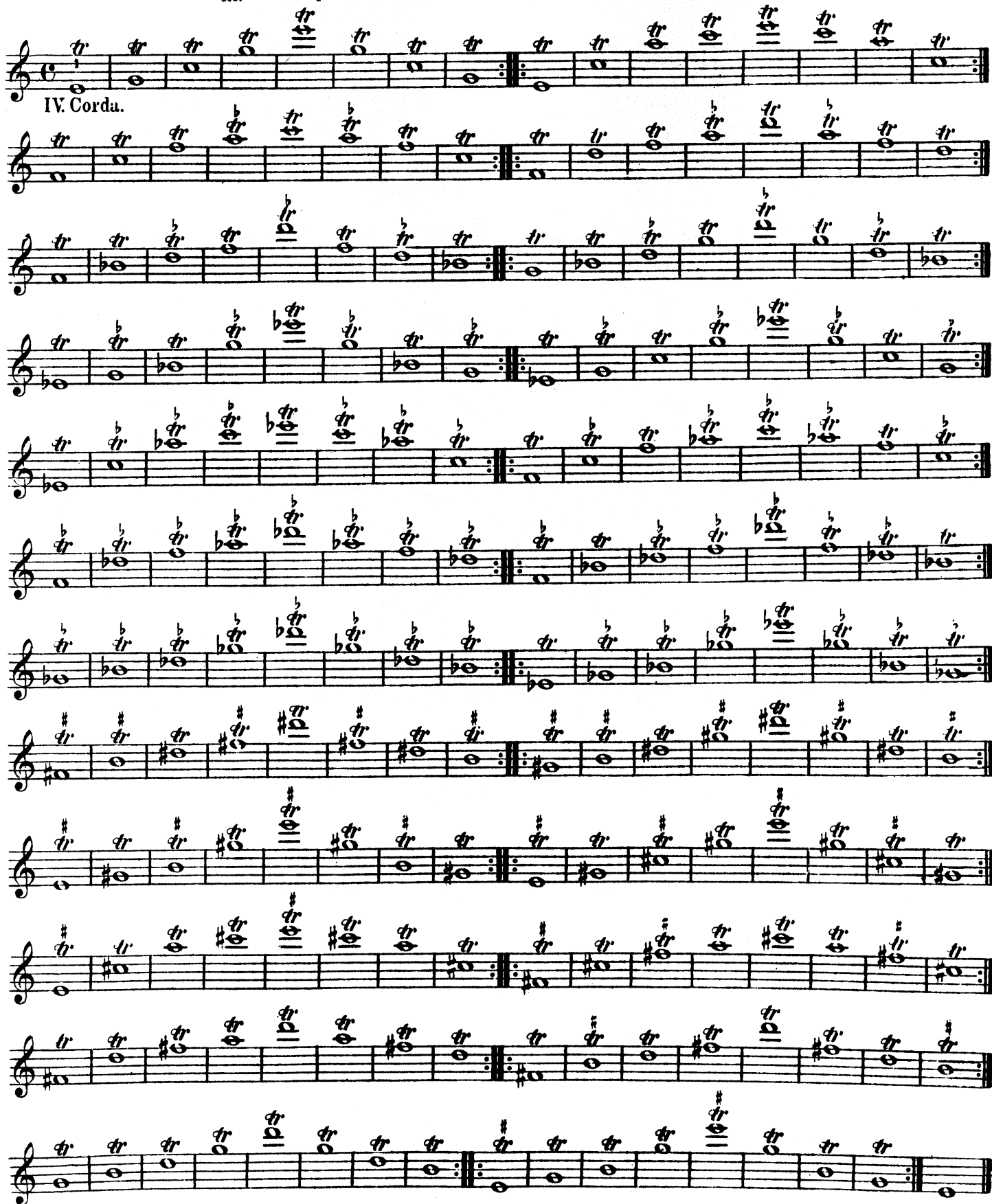
5ª posizione.

5. Position.
5. poloha.

5^а позиция.

1.  2.  3.  4. 

IV. Corda.



The main body of the page contains 12 staves of musical notation, each representing a different chord or fingering for the 5th position. The notation includes treble clefs, stems, and various symbols such as 'tr' (trill), 'b' (flat), and '#' (sharp) to indicate specific notes and techniques. The chords are arranged in a sequence that covers the fretboard from the 5th to the 12th fret.

2^a posizione.

2. Position.
2. poloha.

2^а позиція.

1. *2^a posizione.* *etc.*



2. *2. Position.* *2. poloha.* *etc.*

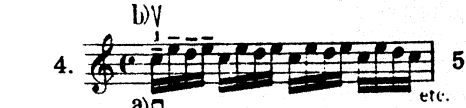

3. *2^a posizione.* *etc.*

2. posizione.

2. Position.
2. poloĥa.

2^а позиція.

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

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

b) v
a) n



12.

3^a posizione.

3. Position.
8. poloha.

3^{тя} позиція.

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

The main body of the page contains 12 staves of musical notation for exercise 12 in the 3rd position. The notation is written in a single treble clef and common time (C). The piece begins with a key signature of one flat (B-flat). The first staff includes three numbered examples (1, 2, 3) with 'etc.' labels. The subsequent staves show the progression of the exercise through various key signatures: B-flat, B-natural, C, C#, and D. The music consists of continuous eighth-note patterns with slurs and accents, typical of a technical exercise. The final staff concludes with a double bar line and a final note.

3^a posizione.

3. Position.
8. poloha.

8^я позиция.

1. 2. 3.

4^a posizione.

14.
4. Position.
4. poloĥa.

4^{aa} позиція.

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

1.

2.

3.

16.

5^a posizione.

5. Position.
5. položa.

5^а позиція.

The musical score consists of three numbered examples at the top, each starting with a first finger (1) and followed by "etc.". Example 1 is in 4/4 time, Example 2 in 3/4 time, and Example 3 in 2/4 time. Below these are ten staves of musical notation, each containing a series of sixteenth-note patterns. The first staff begins with a first finger (1) and a slur. The subsequent staves show various chromatic and diatonic patterns across different keys, including C major, G major, D major, A major, E major, B major, F major, C minor, G minor, D minor, and A minor. The notation includes slurs, accents, and dynamic markings like *mf* and *ff*. The final staff ends with a double bar line and a repeat sign.

6.^a posizione.

6. Position.
6. poloza.

6^{ая} позиция.

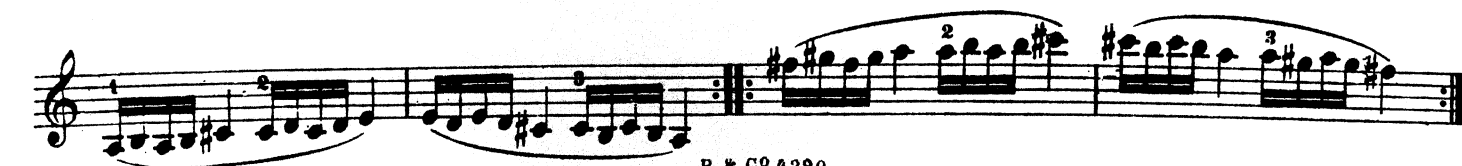
1. *IV. C.* *etc.* 2. *etc.* 3. *etc.* 4. *etc.*

IV. C.

1^a - 2^a posizione.

1.-2. Position.
1-2. položa.

1-2 позиція.



1^a - 3^a posizione.

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

1-8 позиція.

Musical score for exercise 19, consisting of six staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a sequence of eighth-note patterns, primarily using the first and fourth fingers, as indicated by the '1' and '4' fingerings above the notes. The exercise is divided into six measures, each with a repeat sign. The first four staves are in the key of D major, while the last two staves transition to the key of B minor.

20.

1^a - 3^a posizione.

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

1-8 позиція.

Musical score for exercise 20, consisting of six staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a sequence of eighth-note triplets, as indicated by the '3' above the notes. The exercise is divided into six measures, each with a repeat sign. The first four staves are in the key of D major, while the last two staves transition to the key of B minor.

21.

2^a posizione.

2. Position.
2. poloha.

2^a позиція.

1. 2. 3. 4.

etc. etc. etc. etc.

22.

3. Position.
8. poloha.

8^я позиція.


3^a posizione.


23.

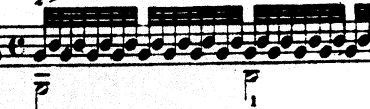
4. Position.
4. poloha.


4^я позиція.

4^a posizione.

1.  etc.

2.  etc.

3.  etc.



25.
3. Position.
3. poloha.

3^{ya} 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 eighth notes on strings 1-2-3-4-5 with fingering 1-2-3-4-5. Pattern 2 shows a sequence on strings 2-3-4-5-6 with fingering 1-2-3-4-5. Pattern 3 shows a sequence on strings 3-4-5-6-7 with fingering 1-2-3-4-5. 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, 1, 2, 3, 4) and fingering (1, 2, 3, 4) indicated. The key signature has one sharp (F#), and the piece concludes with a final chord on the last staff.

4^a posizione.

26.
4. Position.
4. položa.

4^{aa} позиція.

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 (C). The notation is primarily composed of quarter and eighth notes, with frequent trills (tr) and ornaments (0) indicated above the notes. The key signature changes from C major to G major, then to D major, and finally to A major. The piece concludes with a double bar line and repeat dots.

28.
3. Position.
3. položa..

3^a posizione.

3^{ya} позиция.

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