

AUGENER'S EDITION

No. 5649^B

CARSE

PROGRESSIVE STUDIES

BOOK II.

FIRST, HALF & SECOND POSITIONS

VIOLIN



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AUGENER'S EDITION

ADAM CARSE

PROGRESSIVE STUDIES

FOR THE

VIOLIN

- 5642a Book I. FIRST POSITION. Elementary Studies
in G, C, D & F major, A & E minor
- 5642b Book II. FIRST POSITION. 22 Studies in keys up
to 4 sharps and three flats
- 5642c Book III. FIRST & THIRD POSITIONS.
25 Easy Studies.
- 5647 PRELIMINARY EXERCISES
- 5649a Book I. FIRST POSITION. 20 Studies in
C, G, D & F major. A, E & D minor
- 5649b Book II. FIRST, HALF & SECOND POSITIONS.
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20 Studies
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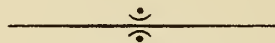
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18 GREAT MARLBOROUGH STREET,
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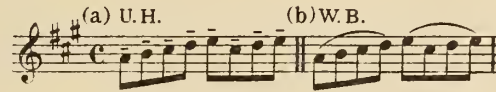


Progressive Studies.

BOOK II.

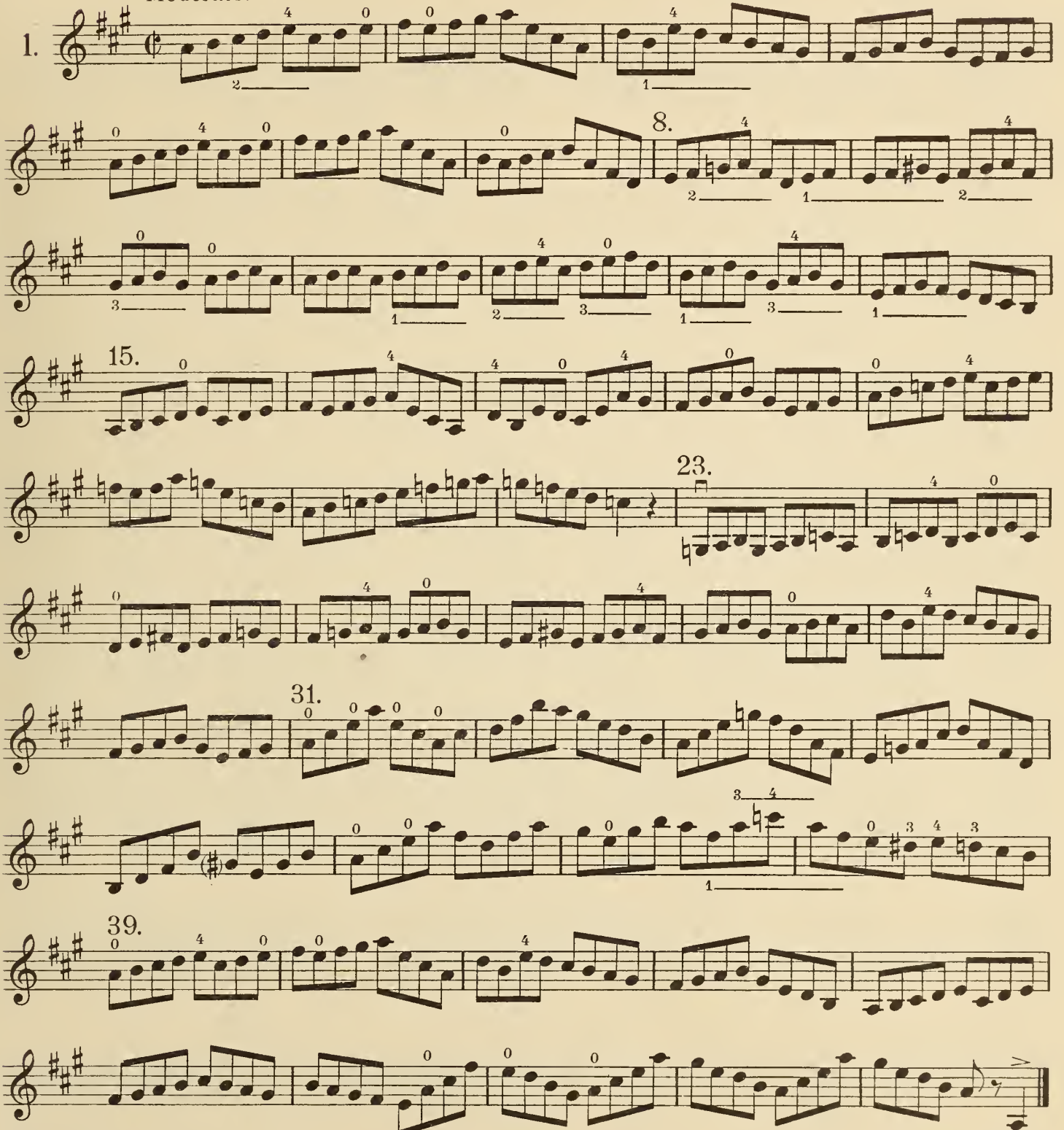
- ▣ = Down bow.
- ▽ = Up bow.
- W.B. = Whole bow.
- U.H. = Upper half of bow.
- M.B. = Middle of the bow.
- P. B. = Point of the bow.
- H. B. = Half of the bow.
- N. B. = At the Nut of the bow.
- 1-1 = The same finger on both strings.
- ’ = Take the bow off the strings.

(a) U.H. (b) W.B.



Adam Carse.

Moderato.



1. 4 0 0 4 1

8. 2 1 2

15. 3 1 2 3 1 3 1

23. 4 0

31. 0 0 0 3 4 1

39. 4 0 0 4 0 0 3 4 3

2. *f p* *f p* *f p* *f p*

f p *simile* 1 9.4

f p *f p* *f p* *f p*

14. *f p* *f p* *f p* *simile*

1 4

25. 4

33. 0 4

41. 0 3

Allegro.

3. W.B. *mf* 2 1 2 1

5. *p* *cresc.* 4 0 0

9. *f* *dim.* 0 4

15. M.B. *p* *simile* 4 4 4

19. U.H. *f* *simile* 4 4 0 4

- 4 (a) Three notes to a bow.
 (b) One bar to a bow.

Allegretto.

W.B.

The musical score consists of ten staves of music in G major (one sharp) and 3/8 time. The tempo is marked 'Allegretto'. The piece begins with a dynamic marking of *p* (piano). The notation includes various bowing techniques such as slurs, accents, and specific fingerings (0, 1, 2, 3, 4). Measure numbers 4, 9, 17, 29, and 37 are clearly marked at the start of their respective staves. A half-position asterisk (*) is placed above the staff at the beginning of the first measure and above the final measure of the tenth staff. The piece concludes with a fermata over the final note.

* Half position.

Allegro moderato.

W.B. U.H.

5. *f* >

9.

17. *f* >

25. *mf* >

33. *cresc.* *f* >

1 1 2
2 # 2 3

V

Andantino.

6. ¹ _{0 6 0} ²

¹ ₀ ³

9. ₁ ₄ ₀ ₀ ₀ ³

₁ ₀ ³ ₀

17. ₂ ₂ ₀ ⁴ ⁴

₁ ₄ ³ ² ³

25. ₀ ₀ ¹ ₀ ₀ ₂

¹ ₀ ¹ ₀ ³

33. ₁ ₄ ₀ ₀ ₀

₀ ₀

- (a) One note to a bow. M.B.
- (b) Two notes to a bow. H.B.
- (c) Four notes to a bow. W.B.

Allegro.

7. *Allegro.* Musical score for violin, 4/4 time, key of B-flat major. The score consists of ten staves of music. Measure numbers 7, 11, 23, 31, and 39 are indicated. The music features various bowing techniques, including four notes to a bow (4) and one note to a bow (0). The key signature has two flats (B-flat major). The tempo is marked 'Allegro.'.

(a) U.H. (b) H.B. (c) W.B.

Vivace.

8. *f* >

17.

25.

37.

* Half position.
† Semi-tone.

(a) (b) (c)

Moderato.

U.H.

9.

Allegro moderato.

U.H.

10. *f*

*

11. *f* P.B. 2 3 1 4 0

simile 0 4 9. 1

17. 0 4 0

25. 4 4 0

33. 4 1 4 1

41. 4 0 4 4 2

49. 1 0 1 4 4

(SYNCOPATION.)

12. *Andante.*

17. *mf*

25. *mf* *p*

33. *mf* *p*

42. *Allegro.*

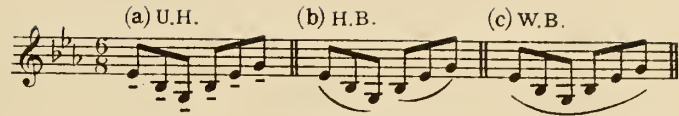
46. *f*

50.

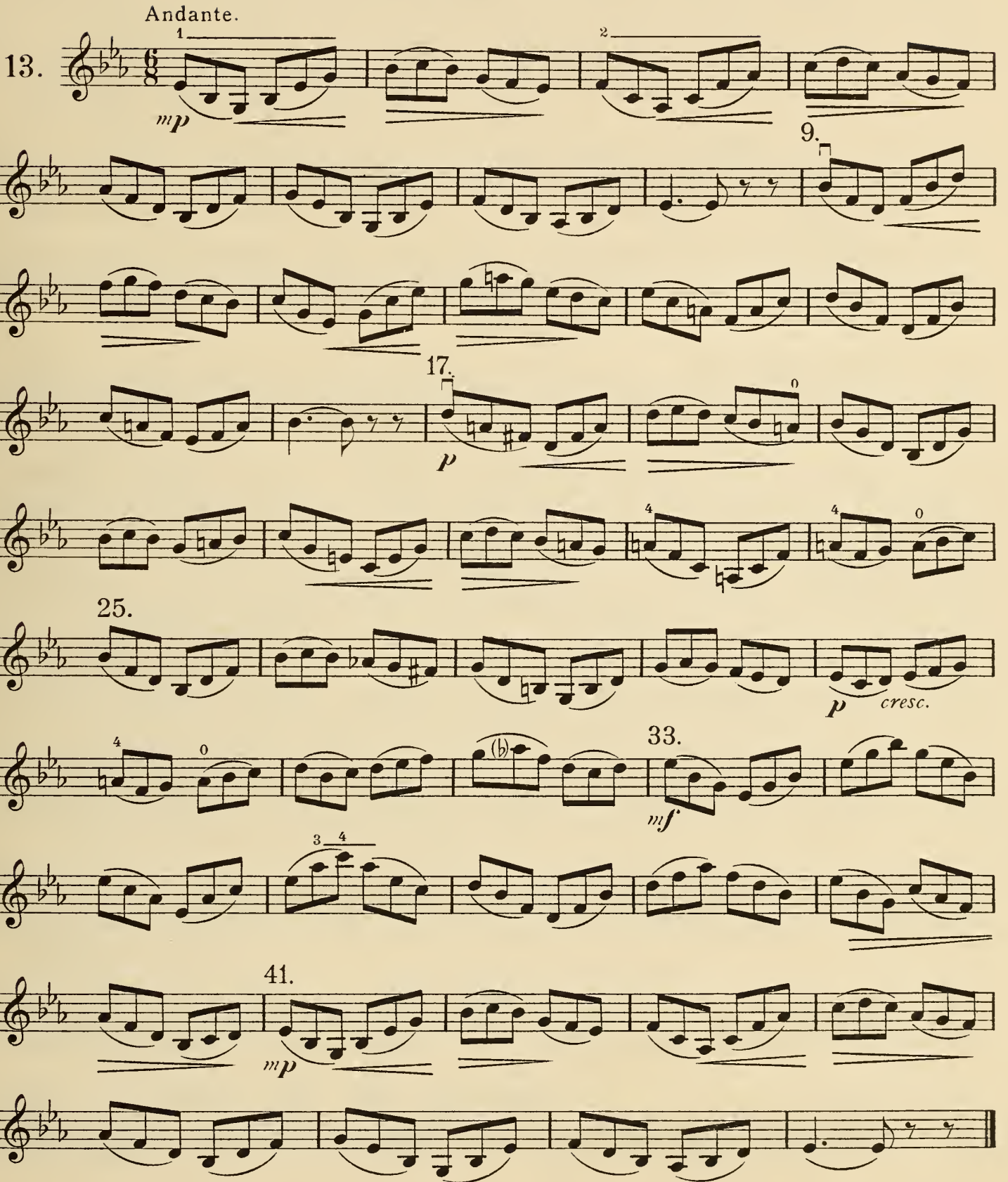
54.

58.

(a) U.H. (b) H.B. (c) W.B.



13. *Andante.*



mp

17. *p*

25. *p cresc.*

33. *mf*

41. *mp*

severely.

(a) M.B. (b) U.H.

Allegro.

14. *p*

5. *p* *cresc.*

f *p* *cresc.*

f dim. *p* *cresc.*

13. *f* *dim.*

p

cresc. *f*

19. *p*

mf *cresc.*

f (b)

25. *ff* *dim.* *p*

cresc. *f*

4
3

* Keep the fingers on the strings whenever possible.
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Moderato.
M.B.

15. *f*

p *cresc.*

9. *f*

dim.

16.
U.H.

mp

cresc.

24.

f

dim.

p *dim.* *pp* *f*

(a) Moderato. *mf.* W.B.

(b) Vivace. *p.* H.B.

Keep bow moving on strings in horizontal line

16. 9. 17. 25. 33. 41. 49. 61. 69. 77.

(DOUBLE-STOPPING.)

Semitone: \frown

Preliminary Exercise.

Musical notation for the Preliminary Exercise, consisting of three staves of music in G major. The first staff includes fret numbers: 0, 0, 1, 0, 2, 0, 3, 2, 1, 0, 0. The second and third staves feature triplets and other rhythmic patterns.

Perfect 5^{ths} When neither of the notes are open strings, the finger must cover both strings at the same place.
 Minor 6^{ths} " " " " " " " , the fingers must be at the distance of a semitone.
 Major 6^{ths} " " " " " " " , the fingers must be at the distance of a tone.

Main exercise musical notation, consisting of six staves of music in G major. The exercises are numbered 17, 9, 17, 25, 35, and 35. Various intervals are labeled: Min. 6th, Maj. 6th, Per. 5th, and Min. 6th. Fret numbers and fingerings are indicated throughout.

(SEMITONES.)

18. *f*

10.

18.

26.

30. *mf*

APPENDIX.

(II. Position.)

Preliminary Exercise.

Musical notation for the Preliminary Exercise, consisting of three staves of music in C major, 4/4 time. The first staff begins with a whole note G (finger 0), followed by quarter notes A (1), B (1), and C (1). The second staff contains eighth-note patterns: 1 2 3 4, 1 2 3 4, 4 3 2 1, and 3 2 1 4. The third staff continues with eighth-note patterns: 3 1 2 4, 2 1 3 1, 2 4 2 4, 1 3 1 4, 2 4 2 4, and 1.

(a) Allegro moderato. (b) Allegro. (c) Vivace.

Three short eighth-note exercises in C major, 4/4 time. (a) Allegro moderato: quarter notes G, A, B, C, D, E, F, G. (b) Allegro: eighth notes G, A, B, C, D, E, F, G. (c) Vivace: eighth notes G, A, B, C, D, E, F, G.

19. Molto moderato.

Four staves of musical notation for exercises 19, 5, 9, and 13, all in C major, 4/4 time. Exercise 19 (Molto moderato) consists of eighth-note patterns: 2 1 2 3 4 3 4 2, 1 3 2 3, 2 1 4 3, 2 1 2 3 4 1 2 3. Exercise 5 consists of eighth-note patterns: 4 3 2 1, 2, 1 2 3 4 3 4 2, 1 3 2 3, 2 1 4 3. Exercise 9 consists of eighth-note patterns: 2 1 2 3 4 3 4 2, 1 2 3 4, 1 2 3 4 3 4 2. Exercise 13 consists of eighth-note patterns: 3 1 4 3, 2 1 4 3, 2 3 4 3, 2 1 4 3, 2 3 4 3, 2 1 4 3.

(a) (b)

20

5.

9.

1

13.

17.

21.

2

25.

1st and 2nd positions

(a) U.H. (b) P.B. (c) H.B. (d) W.B.

A. Carse

21.

9.

17.

25.

29.

(a) (b) (c)

22. Moderato.

13.

17.

21.

Andantino.

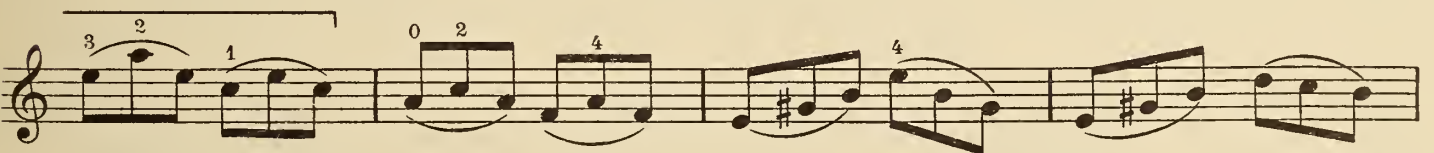
23. II. Pos. 



9. II. Pos. 



17. II. Pos. 



25. II. Pos. 



II. Pos. 24. *f*

3 4 4 5. II. Pos.

3 4 4 3

9. II. Pos. *p* *cresc.*

1 4 4

13. II. Pos. *f*

3 4 3 4 0

17. II. Pos. *mf*

1 0 1 2 0 4

21. *f*

3 4 3 4 4

25. 3

29. 1 0 1 1

4 0 0 2 1

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