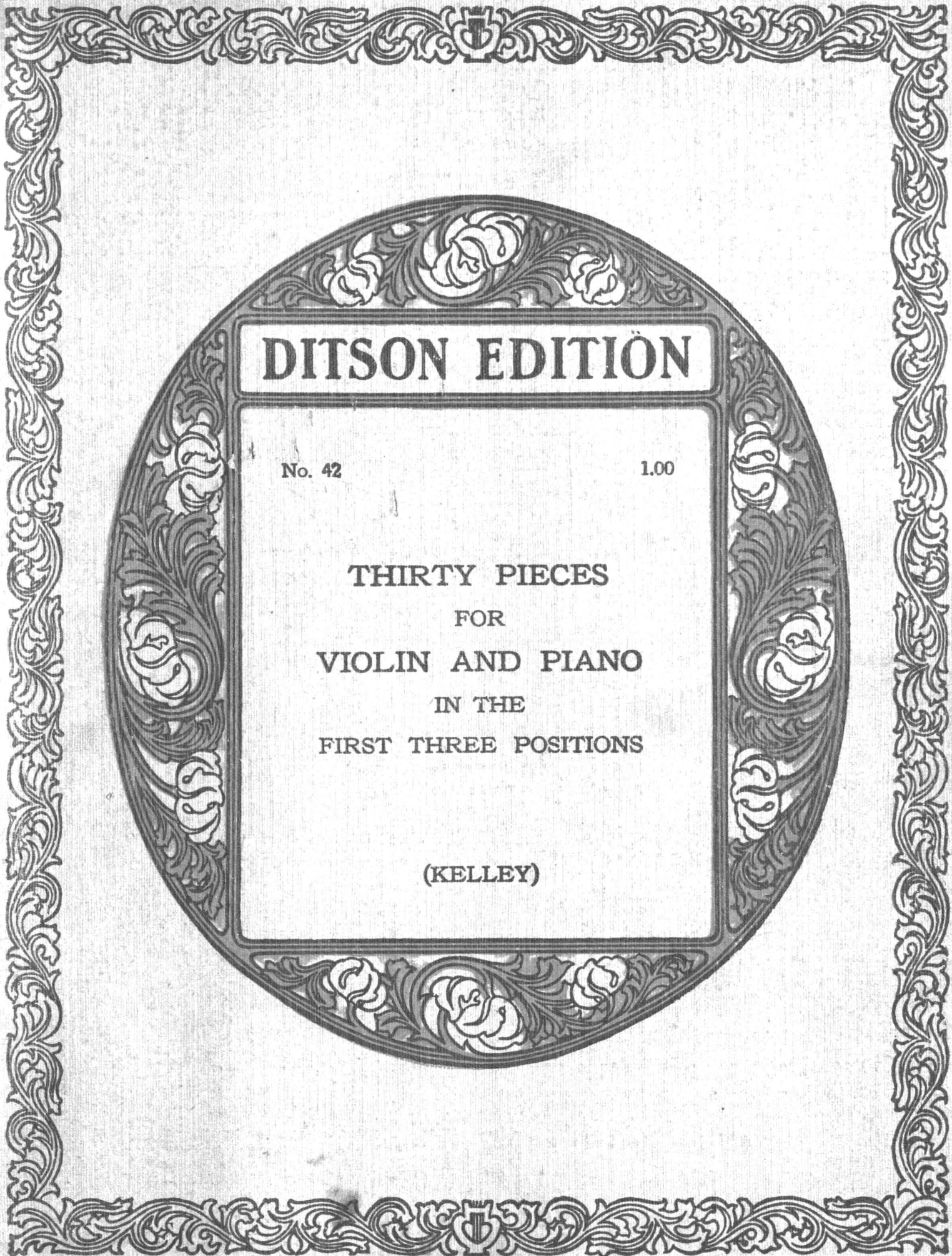


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# GRADED PIECES FOR VIOLIN AND PIANO

## GENERAL PREFACE

These *Graded Melodies for the Violin* appear in four books and furnish the pupil with pieces from his very first lesson on the violin to the time when he shall have completed the study of the first five positions. The volumes are in no sense intended to take the place of any "Method" or technical exercises, but to accompany and supplement such work, and to make the task of the beginner a pleasant one.

Books I and II are in the first position. Book III is in the first, second, and third positions. Book IV is in the first five positions. The editor has endeavored to make the four books evenly progressive, without a gap or leap, so that each book commences exactly at the point where the preceding book left off.

Book I contains *Fifty Easy Melodies*, and may be used by the pupil at his very first lessons, as the first four melodies are for open strings and one finger, and these are followed by melodies for two fingers, melodies for three fingers, and, finally, at No. 14 by melodies for four fingers. Throughout the First Book the editor has exercised the greatest care in selecting pieces which are short and pleasing, that are in the easier keys, and the simplest rhythms, and that do not demand rapid fingering or bowing.

Book II contains *Thirty Pieces in the First Position*, and presents to the pupil technical difficulties somewhat greater than are found in Book I. Expression marks are more fully used, some of the pieces are in the more remote keys, and there are more complicated rhythms and more rapid tempos. Since a greater length of time must be devoted to the practice of the first position than to that of any of the higher positions, Book II is a necessary link in the chain, for the pupil will undoubtedly have completed Book I long before he has mastered both the first and second positions, which he must do before he can play pieces in Book III.

Book III contains *Thirty Pieces in the First Three Positions*. The pupil may play the first pieces in this book as soon as he has started to learn the third position, as they are very simple. The numbers in this book are longer than in Book II and in key, rhythm, bowing, and speed are a step in advance.

Book IV contains *Twenty Pieces in the First Five Positions*. This volume is not to be given to the pupil until he has commenced the study of the fifth position, having in the meantime completed the study of the fourth position. In this Fourth Book the pieces are much longer, and of a more dignified and serious character, the final numbers demanding a high degree of musical intelligence and technical proficiency. After having mastered these pieces the pupil is well prepared to commence the study of the easier concertos of the great masters.

Every experienced teacher of beginners on the violin has probably had much trouble in finding pieces which are exactly adapted to his young pupils. These books have been carefully planned to relieve them of this trouble. The material in them covers a wide range of musical ground, from popular folk-songs, to selections from grand operas, and short numbers from the Classics. To the editor, the source mattered not, provided the melody was musically good, attractive to young people, and technically adapted to the needs of this work. The fingering and bowing have been marked with the greatest care and completeness, not only in the separate violin part, but also in Books I, II, and III on the cued-in violin score above the accompaniment. This will be found a great convenience to the teacher who accompanies his pupil on the piano.

*John Craig Kelley*

Boston, June 1, 1905.

# THIRTY PIECES FOR VIOLIN AND PIANO IN THE FIRST POSITION

## PREFACE

An examination of the contents of this volume will make plain that although the thirty numbers are in the first position they are in musical and technical difficulty more advanced than those in Book I of this series, *Fifty Easy Melodies in the First Position*. If the necessity for a second book of first position pieces be questioned, it may be said that to suppose that Book I furnishes the pupil with all the pieces necessary during his study of the first position would be a mistake. When the young pupil commences the study of the second position is he to relinquish all work in the first position? Assuredly not.

The editor has made it an invariable rule to keep the young pupil at work on the first position even after he has advanced to the study of the fifth position. The first position is the groundwork for all the other positions, and the editor has arrived at the conclusion that (for small hands) it is the most difficult of all the positions. The pieces in this book will serve admirably the purpose of keeping the

pupil's hand accustomed to the distances and stretches of the first position, during all the time that he is making a practical study of the second position, and will keep him well supplied with pieces until he attacks the difficulties of the third position; at which time he may commence to play from the Book III of this series.

The experienced teacher will readily see in this book a distinct advance beyond the Book I in difficulties of fingering, bowing, rhythm, key, and tempo. The final pieces demand of the pupil a dexterity of fingering and bowing and a feeling for rhythm, which he can hardly have acquired in less than two or three years' study.

*John Craig Kelley*

Boston, June 1, 1905.

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# Thirty Pieces for the Violin

## in the FIRST POSITION

### LONG, LONG AGO

Edited by  
JOHN CRAIG KELLEY

THOMAS HAYNES BAYLEY

Molto tranquillo

*mf*

Molto tranquillo

*p*

1

This

# THE WATCH ON THE RHINE

German Folk Song

Moderato

Moderato

*f* *mf* *p*

*cresc.* *f* *cresc.* *mf*

The score for 'The Watch on the Rhine' consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The piano accompaniment is marked mezzo-forte (*mf*) and piano (*p*). The second system continues the piano accompaniment, featuring a crescendo (*cresc.*) and a forte (*f*) dynamic.

# AULD LANG SYNE

Scottish Folk Song

Andante

Andante

*mf* *p*

The score for 'Auld Lang Syne' consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line is marked mezzo-forte (*mf*) and the piano accompaniment is marked piano (*p*). The second system continues the piano accompaniment.

# LITTLE WALTZ

ALFRED MOFFAT

LOTTA BOON

Moderato

Moderato

*p*

The score for 'Little Waltz' consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line is marked mezzo-forte (*mf*) and the piano accompaniment is marked piano (*p*). The second system continues the piano accompaniment.



First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with a fermata over the first measure and a '0' above it. The grand staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff contains a melodic line with a fermata over the first measure. The grand staff contains a piano accompaniment with chords and moving lines.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff contains a melodic line with dynamics markings: *cresc.*, *poco rit.*, and *p a tempo*. The grand staff contains a piano accompaniment with dynamics markings: *cresc.*, *poco rit.*, and *p a tempo*.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff contains a melodic line with a fermata over the first measure and a '0' above it. The grand staff contains a piano accompaniment with chords and moving lines.

Fifth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff contains a melodic line with a fermata over the first measure and a '4' above it. The grand staff contains a piano accompaniment with chords and moving lines.

4

THE OLD OAKEN BUCKET

Edited by  
JOHN CRAIG KELLEY

KIALLMARK

5

Moderato

# MELODY

Edited by  
JOHN CRAIG KELLEY

ROBERT SCHUMANN

The musical score is presented in five systems. Each system consists of three staves: a vocal line (top), a piano right-hand part (middle), and a piano left-hand part (bottom). The tempo and mood are indicated as *mf dolce*. The piano part is marked *p*. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system is marked with a '6' on the left. The score concludes with a double bar line at the end of the fifth system.

# AUSTRIAN NATIONAL HYMN

Edited by  
**JOHN CRAIG KELLEY**  
Adagio

FRANZ JOSEF HAYDN

7

*mf* *Adagio* *p* *pp* *f*

# THE LAST ROSE OF SUMMER

Arranged by  
**JOHN CRAIG KELLEY**

8

*Andante* *mf* *Andante* *p* *mf* *dim.* *mf* *dim.* *p*

# MELODY

Edited by  
JOHN CRAIG KELLEY

CHARLES DE BERIOT

Andantino  
*mf*

Andantino  
*p*

9

# IMPROMPTU

Edited by  
JOHN CRAIG KELLEY

Con moto

*mf cantabile*

10

*riten.* *atempo*

*Fine.*

*f risoluto*

*f risoluto*

*f*

*f*

*cresc.*

*ff*

*f*

*Da Capo al Fine.*

*Da Capo al Fine.*

10  
*John*

# THE LORELEY

Edited by  
**JOHN CRAIG KELLEY**  
Andantino

FRIEDRICH SILCHER

11

## Fragment of the Intermezzo from "CAVALLERIA RUSTICANA"

Edited by  
**JOHN CRAIG KELLEY**  
Andante

PIETRO MASCAGNI

12



0 4

First system of musical notation. The vocal line (top staff) begins with a whole note chord marked '0' and continues with a melodic line. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

4 0 0 0

Second system of musical notation. The vocal line continues with a melodic line, including a phrase marked '0'. The piano accompaniment maintains the rhythmic pattern.

*f* *mf*

Third system of musical notation. The vocal line features a phrase marked 'f' and another marked '0'. The piano accompaniment includes a dynamic marking of 'mf'.

*dim.* *dim.*

Fourth system of musical notation. The vocal line ends with a phrase marked 'dim.'. The piano accompaniment also includes a 'dim.' marking.

*mf* *p* *pp* *rit.* *p* *pp* *rit.*

Fifth system of musical notation. The vocal line includes dynamic markings 'mf', 'p', and 'pp', and a 'rit.' marking. The piano accompaniment includes 'p', 'pp', and 'rit.' markings.

BARCAROLE from "OBERON"

Edited by  
JOHN CRAIG KELLEY

CARL MARIA von WEBER

Andante con moto

13

*p dolce*

Andante con moto

*pp dolce*

The musical score consists of five systems. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The vocal line begins with a melodic phrase marked *p dolce*. The piano accompaniment features a rhythmic eighth-note pattern in the left hand and a more melodic line in the right hand, marked *pp dolce*. The tempo is *Andante con moto*. The second system continues the vocal line, which reaches a dynamic of *mf* and then *p*. The piano accompaniment continues with similar patterns. The third system shows the vocal line with a *dim.* marking and the piano accompaniment with a *pp dolce* marking. The fourth system features a *dim.* marking in the piano part and a *p dolce* marking in the vocal part. The fifth system concludes the piece with a final melodic phrase in the vocal line and a corresponding piano accompaniment.

# LITTLE SLUMBER SONG

Edited by  
JOHN CRAIG KELLEY

ALFRED MOFFAT

Andante

14

*p*

Andante

*pp*

*mf*

*p*

*poco rit.*

*molto rit.*

*a tempo*

*p*

*pp a tempo*

*sempre con Ped*

*smorz*

*poco rit.*

*poco rit.*

# SIMPLE MELODY

A. EHRHARDT

*Edited by*  
**JOHN CRAIG KELLEY**  
Andante con moto

15

*pp*

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation. The piano part includes dynamic markings: *p* in the vocal line and *pp* in the piano accompaniment.

Fourth system of musical notation, featuring a four-measure rest in the vocal line and a four-measure rest in the piano accompaniment.

Fifth system of musical notation, concluding the page. It includes dynamic markings: *cresc.*, *decresc.*, and *pp* in the vocal line, and *cresc.* and *decresc* in the piano accompaniment.

# CRADLE SONG

Edited by  
JOHN CRAIG KELLEY

OSCAR KÖHLER, Op. 160, Nº1

Andante con moto  
con sordino

*p dolce*

Andante con moto

*pp dolce*

16

*poco rit.*

*a tempo*

*dim.*

*pp*

*poco rit.*

*dim.*

*pp a tempo*

*pp*

*pp*

*p*

*rall.* *cantabile* *a tempo*  
*p*

*rall.* *pp a tempo*

This system contains the first two staves of music. The top staff is a vocal line starting with a rest, followed by a melodic phrase with a triplet of eighth notes marked 'p' and 'cantabile', and then a phrase marked 'a tempo'. The piano accompaniment consists of two staves. The right hand starts with a triplet of eighth notes marked 'rall.', followed by a series of chords and eighth notes. The left hand has a few notes, including a triplet of eighth notes.

*V* *3* *3* *4* *0* *1* *V* *3* *3*

This system contains the next two staves. The vocal line continues with a triplet of eighth notes marked 'V', followed by a phrase with notes marked '3', '4', '0', '1', and another triplet marked 'V'. The piano accompaniment continues with chords and eighth notes in the right hand, and a few notes in the left hand.

*4* *V* *4* *4*

This system contains the next two staves. The vocal line has a note marked '4', followed by a phrase with notes marked 'V', '4', and '4'. The piano accompaniment continues with chords and eighth notes in the right hand, and a few notes in the left hand.

*poco rit.* *1.* *dim.* *2.* *dim.* *pp*

*poco rit.* *1.* *dim.* *2.* *dim.* *pp*

This system contains the final two staves. The vocal line has a phrase marked 'poco rit.' followed by a first ending marked '1.' and a second ending marked '2.', both ending with a fermata. The piano accompaniment also has a first ending marked '1.' and a second ending marked '2.', both ending with a fermata. The dynamics are marked 'poco rit.', 'dim.', and 'pp'.

# REVERY

Edited by  
JOHN CRAIG KELLEY

A. EHRHARDT

Allegretto

17

*p*

*pp*

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First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with a long note and a slur. The grand staff contains a piano accompaniment with eighth-note patterns and rests.

Second system of musical notation. Similar to the first system, it features a single treble clef staff and a grand staff. The key signature remains two sharps. The piano accompaniment continues with eighth-note figures. A 'V' marking is present above the top staff.

Third system of musical notation. It follows the same three-staff format. The piano accompaniment shows some chromatic movement. A 'V' marking is present above the top staff.

Fourth system of musical notation. The piano accompaniment continues with eighth-note patterns. A 'V' marking is present above the top staff.

Fifth system of musical notation. The piano accompaniment continues with eighth-note patterns. A 'V' marking is present above the top staff.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staves.

Second system of musical notation, continuing the piece. It includes the same three-staff structure. The accompaniment in the lower staves shows some changes in rhythm and dynamics, with a 'b' (basso) marking appearing in the bass line.

Third system of musical notation. The melodic line in the upper staff has a 'p2.' (piano) marking. The accompaniment continues with similar rhythmic patterns.

Fourth system of musical notation. This system includes tempo markings: 'ritard' (ritardando) is written above the first two measures, and 'a tempo' is written above the third measure. The musical notation follows the same three-staff format.

Fifth system of musical notation. The upper staff has a 'v' (accent) marking above a note. The accompaniment continues with the established rhythmic pattern.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff contains a melodic line with a fermata over the final note. The grand staff contains a piano accompaniment with eighth-note patterns in the right hand and quarter-note patterns in the left hand.

Second system of musical notation, continuing the piece with similar melodic and accompanimental structures.

Third system of musical notation, featuring a fermata in the top staff and a dynamic marking 'v' (forte) above the first measure.

Fourth system of musical notation, continuing the piano accompaniment and melodic line.

Fifth system of musical notation, concluding the page with a final cadence in the piano accompaniment and a fermata in the top staff.

# SEE-SAW WALTZ

CARL BUSCH

Valse Tempo

18

*p*

*rit.*

*a tempo*

*a tempo*

First system of musical notation, consisting of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The music features a melodic line in the upper treble staff and a more complex accompaniment in the grand staff, including chords and moving lines.

Second system of musical notation, continuing the piece with three staves. The notation includes various rhythmic values and articulation marks such as slurs and accents.

Third system of musical notation, featuring a double bar line in the middle of the system. The music continues with similar melodic and harmonic textures.

Fourth system of musical notation, showing further development of the musical themes. The grand staff accompaniment remains a central element of the texture.

Fifth and final system of musical notation on the page, concluding the piece with a final cadence in the grand staff.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern.

Third system of musical notation, showing further development of the vocal melody and piano accompaniment.

Fourth system of musical notation, featuring dynamic markings *f* (forte) and *rit.* (ritardando). The piano part includes a fermata over a chord.

Fifth system of musical notation, starting with the tempo marking *atempo* and dynamic marking *p* (piano). The piano accompaniment features a more active eighth-note pattern.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a steady accompaniment with chords and moving lines in both hands.

Second system of musical notation. The vocal line begins with a *rit.* (ritardando) marking, followed by *a tempo*. The piano part includes a *mf* (mezzo-forte) dynamic marking and a *rit.* marking in the bass line. The system concludes with *mf a tempo* markings.

Third system of musical notation, continuing the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, supporting the vocal melody.

Fourth system of musical notation. The vocal line features a *rit.* marking followed by *tranquillo*. The piano part includes an *a tempo* marking. The system ends with a fermata over the final notes.

Fifth system of musical notation, the final system on the page. It shows the concluding vocal phrase and piano accompaniment, ending with a fermata and a final chord.

Edited by  
JOHN CRAIG KELLEY

Russian Folk Song

Moderato

19

*mf*  
Moderato

*p*

*Fine.*

*Fine.*

*mf*

*mf*

*p*

*D. C. al Fine.*

*D. C. al Fine.*



# SLUMBER SONG

Edited by  
JOHN CRAIG KELLEY  
Andante

OTTO BOOTH

mf

Andante

20

p

pp

rall.

PENSIVE MELODY

Edited by  
JOHN CRAIG KELLEY

P. I. TCHAIKOVSKY

Allegro non troppo

21

*p molto espressivo*

Allegro non troppo

*pp legato*

*mf*

*p*

*pp*

*cresc.*

*f*

*cresc.*

*mf*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. A dynamic marking of *f* is placed below the vocal line. The piano accompaniment is in a grand staff (treble and bass clefs) and features a series of chords and arpeggiated figures. A dynamic marking of *mf* is placed below the piano part.

The second system of music continues the vocal and piano parts. The vocal line has a dynamic marking of *p*. The piano accompaniment has a dynamic marking of *pp legato*. The tempo marking *a tempo* is placed above the vocal line. The piano part features a series of chords and arpeggiated figures.

The third system of music continues the vocal and piano parts. The vocal line has a dynamic marking of *p*. The piano accompaniment has a dynamic marking of *pp*. The tempo marking *a tempo* is placed above the vocal line. The piano part features a series of chords and arpeggiated figures.

The fourth system of music continues the vocal and piano parts. The vocal line has a dynamic marking of *p*. The piano accompaniment has a dynamic marking of *pp*. The tempo marking *a tempo* is placed above the vocal line. The piano part features a series of chords and arpeggiated figures.

The fifth system of music continues the vocal and piano parts. The vocal line has a dynamic marking of *ppp*. The piano accompaniment has a dynamic marking of *ppp*. The tempo marking *a tempo* is placed above the vocal line. The piano part features a series of chords and arpeggiated figures.

AIR from "IL TROVATORE"

GIUSEPPE VERDI

Arranged by JOHN CRAIG KELLEY

Moderato

*mf*  
Moderato

22

Musical score for "AIR from 'IL TROVATORE'" by Giuseppe Verdi, arranged by John Craig Kelley. The score is in 6/8 time and G major. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include p, mf, and f. The score is divided into five systems, each with a vocal line and a piano accompaniment. The first system starts with a piano accompaniment marked 'p' and a vocal line marked 'mf'. The second system continues the piano accompaniment and vocal line. The third system features a piano accompaniment marked 'mf' and a vocal line marked 'mf'. The fourth system features a piano accompaniment marked 'p' and a vocal line marked 'f'. The fifth system features a piano accompaniment marked 'mf' and a vocal line marked 'mf'.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a fermata over the first measure and a dynamic marking of *f* in the second measure. The grand staff contains a piano accompaniment with a dynamic marking of *mf* in the first measure and *p* in the second measure. The key signature is one sharp (F#).

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a dynamic marking of *cresc.* in the second measure and *ff* in the third measure. The grand staff has a dynamic marking of *cresc.* in the second measure and *f* in the third measure. The key signature is one sharp (F#).

### CAVATINA

Edited by  
JOHN CRAIG KELLEY

Andantino

CARL REINECKE, Op. 174<sup>a</sup> No. 9

*semplice e tranquillo*

*dolce*

Andantino

23

*il basso sempre legato*

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a dynamic marking of *p* in the first measure. The grand staff has a dynamic marking of *p* in the first measure. The key signature is one flat (Bb).

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a dynamic marking of *p* in the first measure. The grand staff has a dynamic marking of *p* in the first measure. The key signature is one flat (Bb).

First system of musical notation. The top staff (treble clef) contains a melodic line with a fermata over the first measure, a dynamic marking of *mf*, and a triplet of eighth notes in the final measure. The middle staff (treble clef) features a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) provides a harmonic accompaniment with a dynamic marking of *p* and the instruction *cantando*.

Second system of musical notation. The top staff (treble clef) has a dynamic marking of *f*. The middle staff (treble clef) continues the rhythmic accompaniment with a dynamic marking of *mf*. The bottom staff (bass clef) continues the harmonic accompaniment.

Third system of musical notation. The top staff (treble clef) has a dynamic marking of *p* and a *dim.* instruction. The middle staff (treble clef) has a *dim.* instruction. The bottom staff (bass clef) continues the harmonic accompaniment.

Fourth system of musical notation. The top staff (treble clef) has a dynamic marking of *pp*. The middle staff (treble clef) has a dynamic marking of *pp*. The bottom staff (bass clef) continues the harmonic accompaniment with a dynamic marking of *pp*.

Fifth system of musical notation. The top staff (treble clef) has a *cresc.* instruction and a dynamic marking of *f*. The middle staff (bass clef) has a *cresc.* instruction. The bottom staff (bass clef) has a dynamic marking of *mf*. The system concludes with three fermatas under the bottom staff.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key. The top staff contains a melodic line with a fermata over the final note. The grand staff contains a piano accompaniment with eighth-note patterns in the right hand and a bass line in the left hand. There are fingerings '4' and '0' above the top staff.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a fermata and a *mf* dynamic marking. The grand staff below has a piano accompaniment with a *p* dynamic marking. The right hand features eighth-note patterns, and the left hand has a bass line. There are fingerings '0', '3', and 'cresc.' markings.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a fermata and a *f* dynamic marking. The grand staff below has a piano accompaniment with a *mf* dynamic marking. The right hand features eighth-note patterns, and the left hand has a bass line. There are fingerings '2', '4', '0', '1', '1', '1', '4', '2', and '2' markings.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a fermata and a *mf* dynamic marking. The grand staff below has a piano accompaniment with a *p* dynamic marking. The right hand features eighth-note patterns, and the left hand has a bass line. There are fingerings '0', '1', '2', '3', and '2' markings.

Fifth system of musical notation. It consists of three staves. The top staff has a melodic line with a fermata and a *pp* dynamic marking. The grand staff below has a piano accompaniment with a *pp* dynamic marking. The right hand features eighth-note patterns, and the left hand has a bass line. There are fingerings '1' and '2' markings.

THEME AND VARIATIONS

Edited by  
JOHN CRAIG KELLEY

GUIDO PAPINI, Op. 37

Andante religioso

24

1st VARIATION



First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The system contains several measures of music with various note values and rests.

Second system of musical notation, consisting of a single treble clef staff and a grand staff. It continues the musical piece with similar notation to the first system.

2<sup>d</sup> VARIATION

Third system of musical notation, starting with the label "2<sup>d</sup> VARIATION". It features a single treble clef staff and a grand staff. The key signature changes to two sharps (F# and C#). The notation includes dynamic markings such as *p* and *pp*.

Fourth system of musical notation, consisting of a single treble clef staff and a grand staff. The key signature remains two sharps. The system contains several measures of music with various note values and rests.

Fifth system of musical notation, consisting of a single treble clef staff and a grand staff. It continues the musical piece with similar notation to the previous systems.

3rd VARIATION

Poco più mosso

*f*  
*mf*

*mf*  
*f*  
*mp*

*f*  
*mp*

*f sempre*  
*mf*

The first system of music consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with piano accompaniment. The key signature has one sharp (F#). The melodic line includes slurs, accents, and fingering numbers (0, 4, 1). The piano accompaniment features chords and arpeggiated figures.

The second system continues the musical piece. It begins with a mezzo-forte (*mf*) dynamic marking. The melodic line features slurs and fingering numbers (0, 4, 1). The piano accompaniment consists of chords and arpeggiated patterns.

The third system shows a crescendo leading to a forte (*f*) dynamic marking. The melodic line includes slurs and fingering numbers (1, 1). The piano accompaniment features sustained chords and arpeggiated figures.

The fourth system concludes the piece. It features a ritardando (*rit.*) marking and a piano (*p*) dynamic marking. The melodic line includes slurs and fingering numbers (4, 0). The piano accompaniment features sustained chords and arpeggiated figures. The system ends with a double bar line and a repeat sign.

# LULLABY

Edited by  
JOHN CRAIG KELLEY

F. BLOCH

Andante sostenuto

*p con sordino*

25

*p*

*pp*

*pp*

*rall.*

*rall.*

*mf*

*p*

*pp*

pp rall.

This system contains two staves. The upper staff features a melodic line with a trill marked '4' and a fermata, followed by a 'rall.' marking. The lower staff provides harmonic accompaniment with chords and moving lines, also marked 'pp' and 'rall.'.

Più mosso

*mf*

Più mosso

*p*

This system is marked 'Più mosso'. The upper staff begins with a melodic phrase marked '*mf*'. The lower staff features a rhythmic accompaniment of chords marked '*p*'.

This system continues the accompaniment from the previous system, featuring a steady rhythmic pattern of chords in the lower staff and a melodic line in the upper staff.

Tempo I

rall.

Tempo I

*pp*

This system includes a 'Tempo I' marking. The upper staff has a melodic line with a trill marked '3' and a fermata, followed by a 'Tempo I' marking. The lower staff has a rhythmic accompaniment marked 'rall.' and 'pp'.

pp rall.

*ppp*

rall.

This system continues the musical piece with a melodic line in the upper staff marked 'pp' and 'rall.', and a harmonic accompaniment in the lower staff marked 'ppp' and 'rall.'.

# THE GUITAR

E. HEIM

Allegro moderato

pizz.

*mf* 2<sup>d</sup> time *pp*

Allegro moderato

*mf* 2<sup>nd</sup> time *pp*

26

Musical score for 'THE GUITAR' by E. Heim, measures 26-35. The score is in 2/4 time with a key signature of one sharp (F#). It features a melody in the treble clef and accompaniment in the bass clef. Dynamics include *mf*, *pp*, *sf*, *f*, and *cresc.* The piece is marked 'Allegro moderato' and 'pizz.'

# SOLDIER'S MARCH

Edited by  
JOHN CRAIG KELLEY

ALFRED LAUBACH

Allegro

Allegro

27

Musical score for 'SOLDIER'S MARCH' by Alfred Laubach, measures 27-31. The score is in 2/4 time with a key signature of one sharp (F#). It features a melody in the treble clef and accompaniment in the bass clef. Dynamics include *ff*. The piece is marked 'Allegro'.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The system contains several measures of music with various note values and rests. There are dynamic markings such as *mf* and *p* scattered throughout the system.

Second system of musical notation, continuing from the first. It features the same staff layout and key signature. The music continues with similar rhythmic patterns and includes dynamic markings like *mf* and *p*.

Third system of musical notation. This system includes a double bar line with repeat dots. Above the treble clef staff, there are markings for a fourth finger (4) and a zero (0). The dynamic marking *mf* is present. The grand staff continues with complex chordal textures.

Fourth system of musical notation. It continues the piece with similar notation. There are markings for a fourth finger (4) above the treble clef staff. The grand staff shows intricate harmonic and melodic lines.

Fifth system of musical notation, the final system on the page. It includes markings for a fourth finger (4), a zero (0), and a second finger (2) above the treble clef staff. The system concludes with a double bar line and repeat dots. The grand staff ends with a final chord.

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a fermata over a quarter note, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes, with some notes marked with accents.

The second system continues the vocal and piano parts. The vocal line includes a fermata and a measure with a 4-measure rest. The piano accompaniment continues with chords and single notes, ending with a fermata. The word "Fine." is written at the end of both the vocal and piano staves.

TRIO

The TRIO section begins with a vocal line marked *p dolce* and a piano accompaniment marked *pp*. The key signature remains one sharp and the time signature is 2/4. The vocal line starts with a fermata and a 4-measure rest. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

The middle of the TRIO section shows the vocal line with a fermata and a 4-measure rest. The piano accompaniment continues with its characteristic eighth-note bass and chords. The vocal line then resumes with a series of notes.

The final part of the TRIO section features the vocal line with a fermata and a 4-measure rest, followed by a final note. The piano accompaniment continues with eighth-note patterns and chords, ending with a fermata.



*Shir*

*D.C. al Fine.*

Hunters' Chorus from  
"DER FREISCHÜTZ"

Edited by  
JOHN CRAIG KELLEY  
Vivace

CARL MARIA von WEBER

28

### THE MILL

Edited by  
JOHN CRAIG KELLEY

ROBERT VOLKMANN

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a measure containing a '4' above it. The music is in a key with one flat (B-flat) and a common time signature. The grand staff contains chords and rhythmic patterns.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The top staff features a melodic line with a '0' above it and a dynamic marking of *p*. The grand staff contains chords and rhythmic patterns, with a dynamic marking of *pp* in the bass line.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The top staff contains a continuous melodic line. The grand staff contains chords and rhythmic patterns.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The top staff features a melodic line with a '0' above it and dynamic markings of *f* and *p*. The grand staff contains chords and rhythmic patterns with dynamic markings of *p* and *mf*.

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The top staff features a melodic line with a dynamic marking of *f*. The grand staff contains chords and rhythmic patterns with a dynamic marking of *mf*.

# PLAYING TAG

CARL BUSCH

Allegretto

*p* pizz. arco

30

*p*

*mf*

*mf*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The system contains five measures. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The system contains five measures. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The system contains five measures. Dynamics include *f* (forte).

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The system contains five measures. Dynamics include *rit.* (ritardando).

*allegro*  
*p*

*p a tempo*

*mf*

*f* *p*

*pizz.* *arco* *Lento*

*pp* *Lento*

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