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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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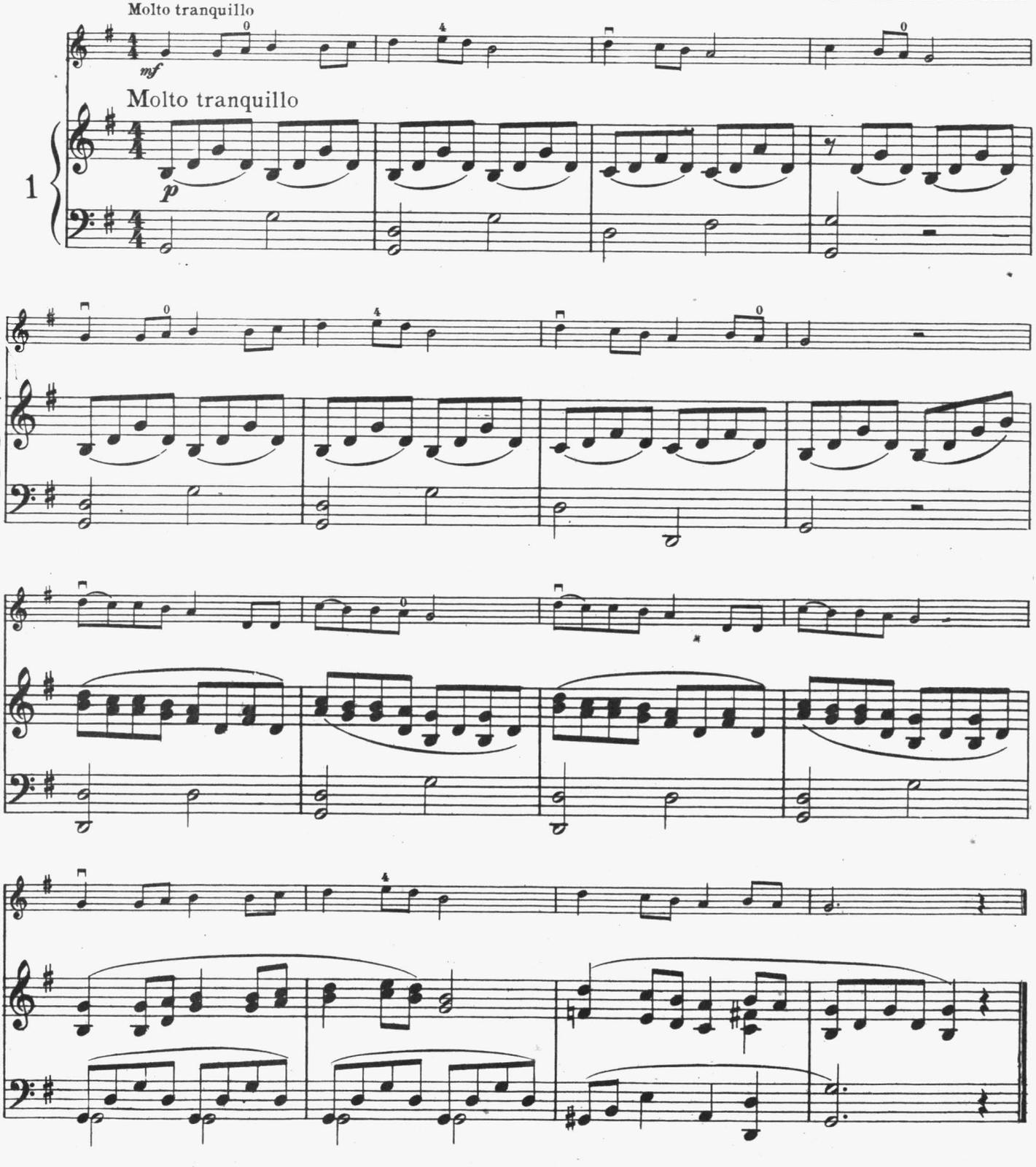
# Thirty Pieces for the Violin
## in the
## FIRST POSITION

### LONG, LONG AGO

*Edited by*
*JOHN CRAIG KELLEY*

THOMAS HAYNES BAYLEY

Molto tranquillo

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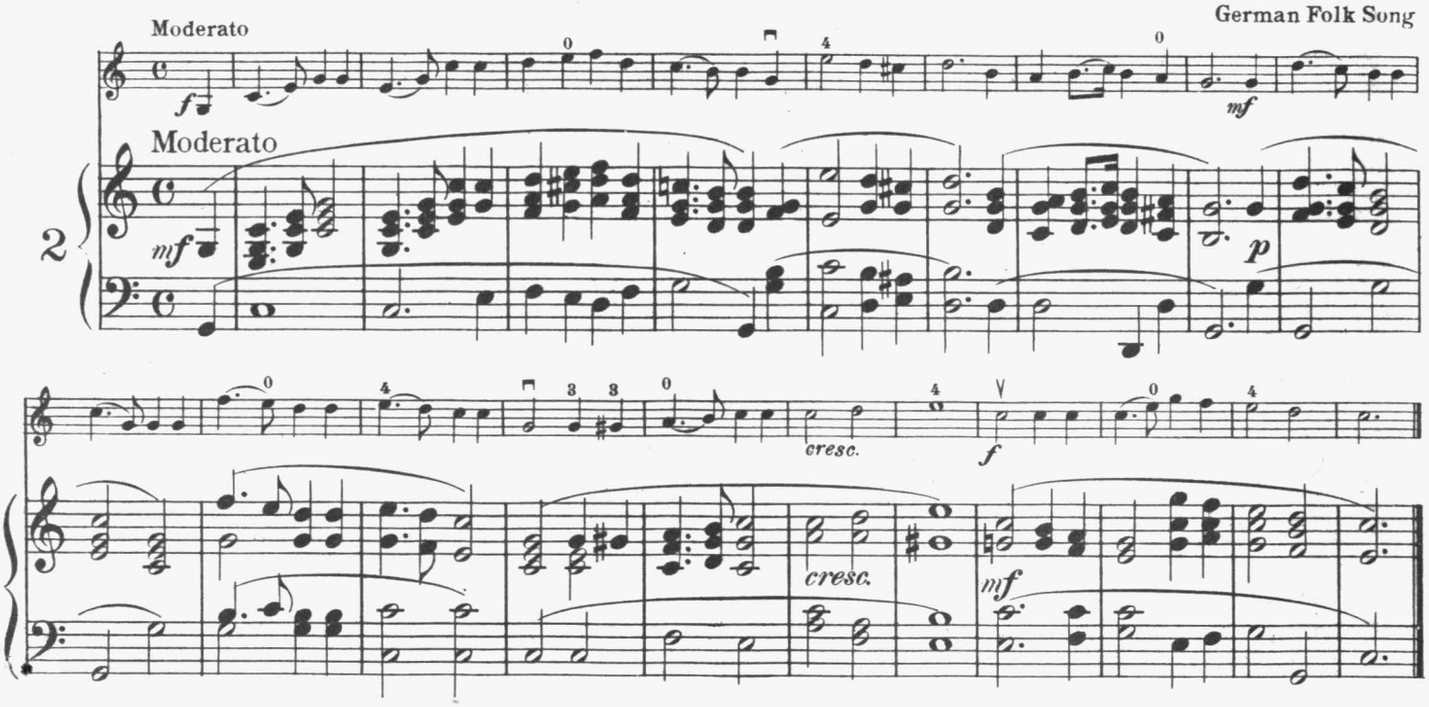
## THE WATCH ON THE RHINE

German Folk Song

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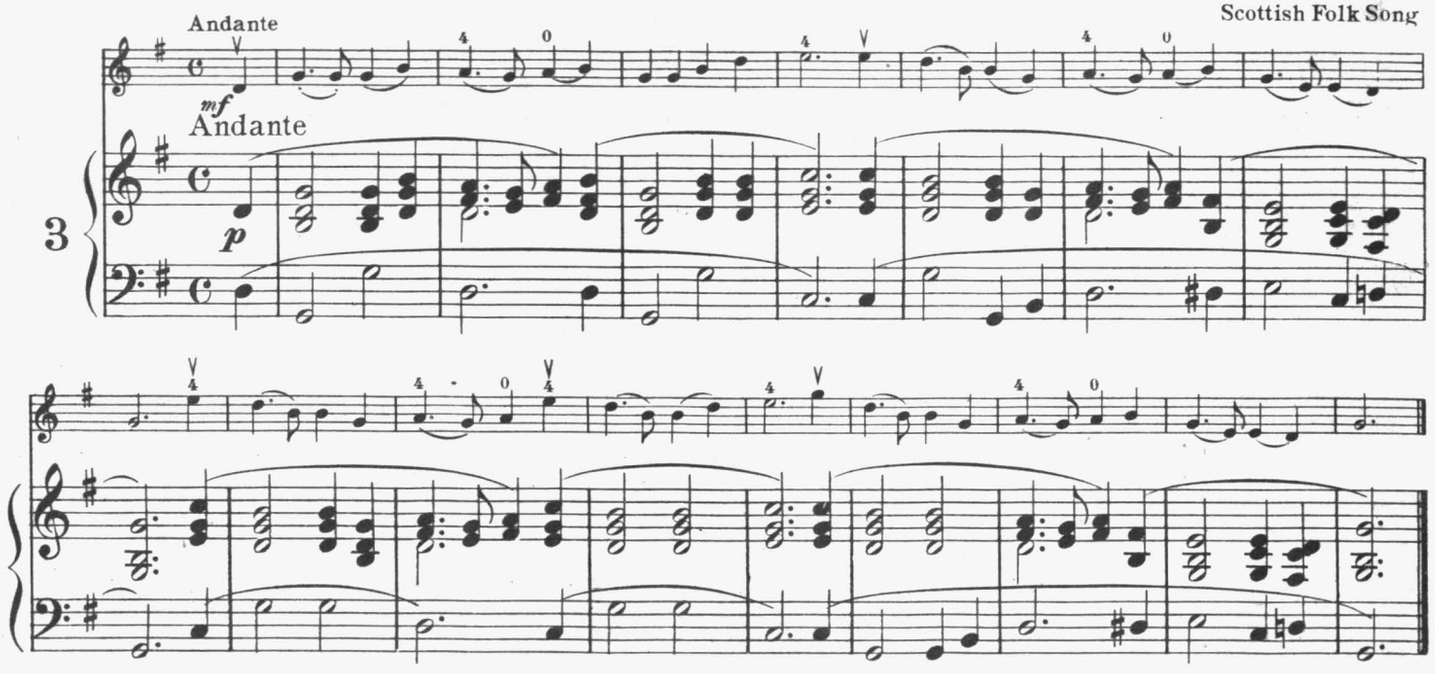
Scottish Folk Song

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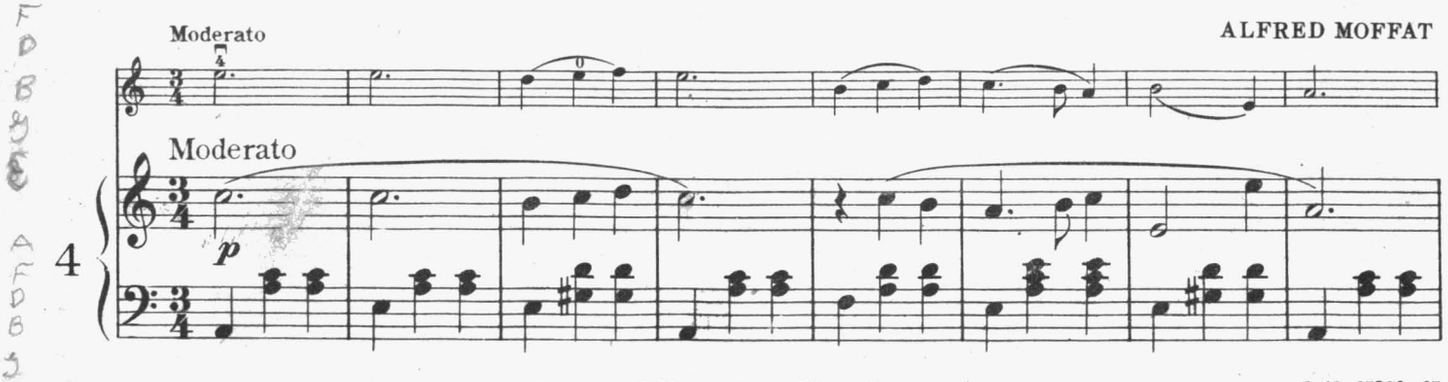
ALFRED MOFFAT

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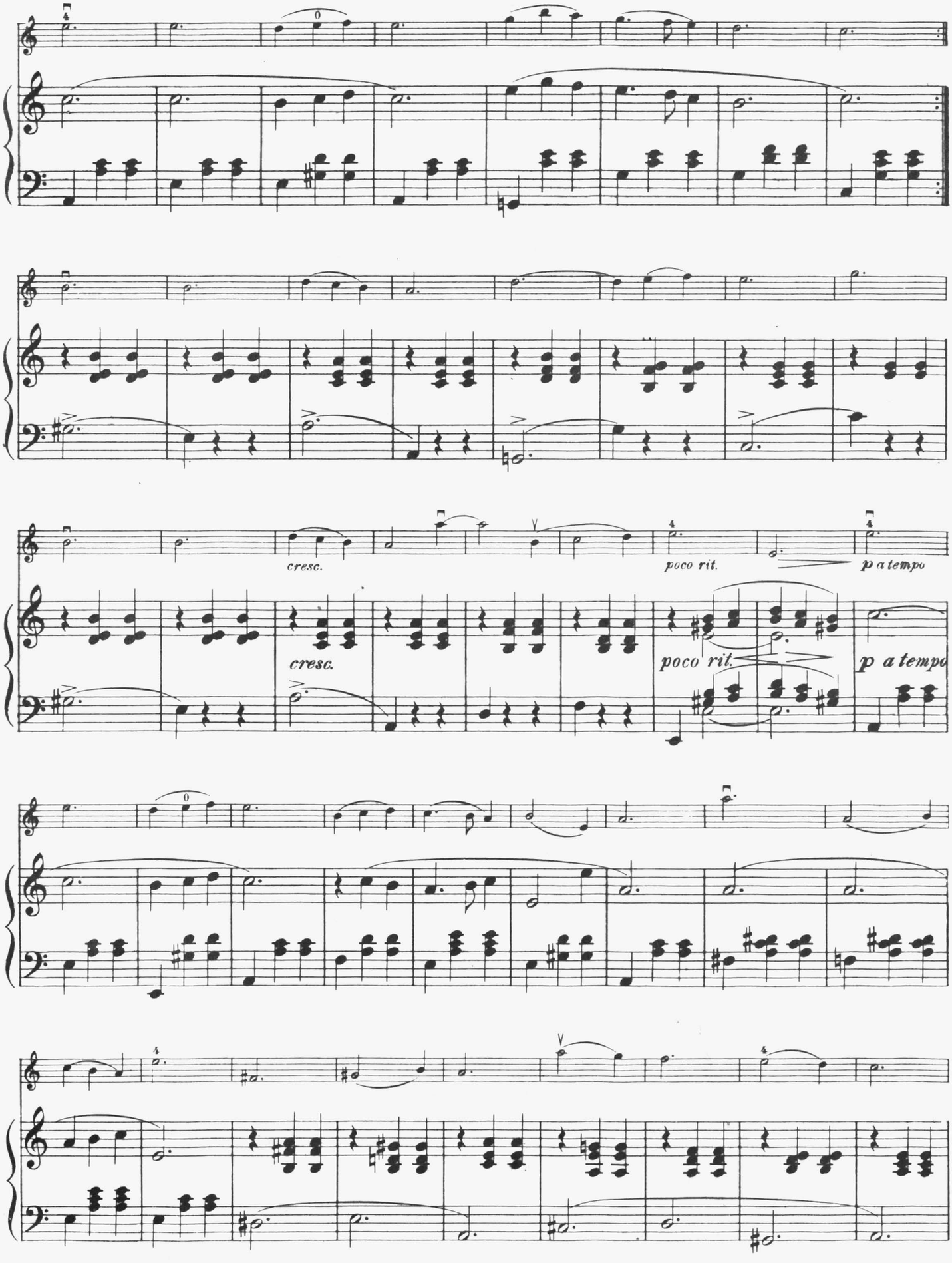
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cresc.
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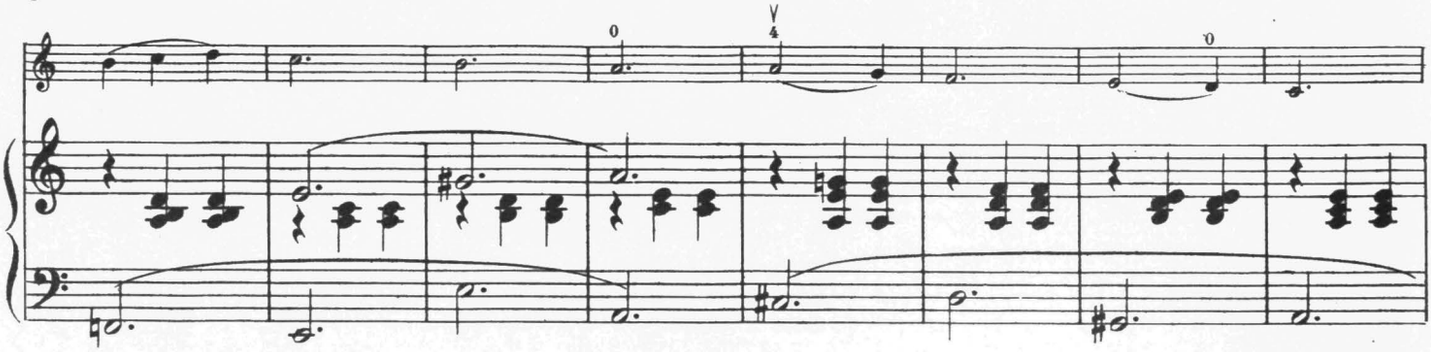

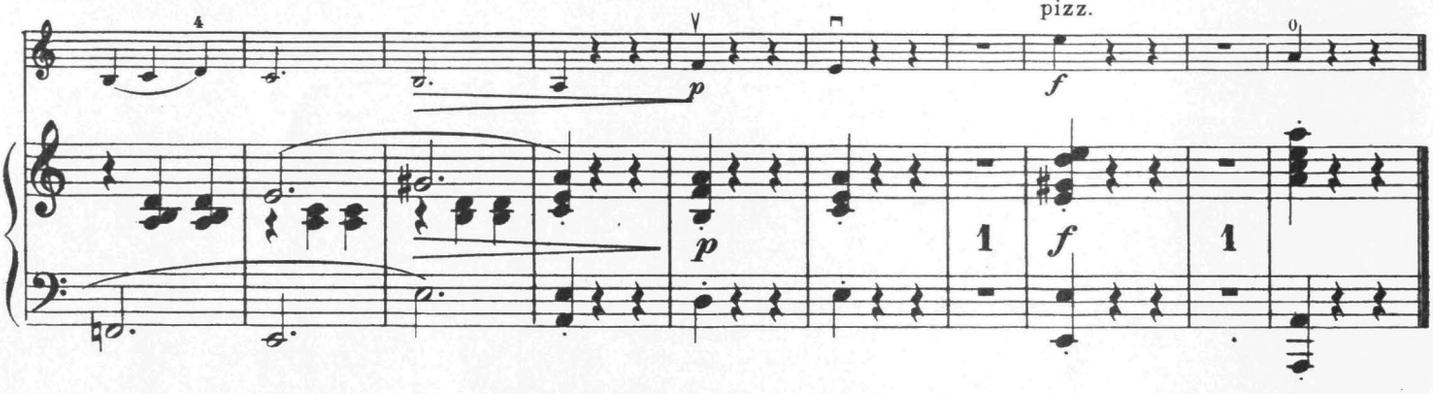


## THE OLD OAKEN BUCKET

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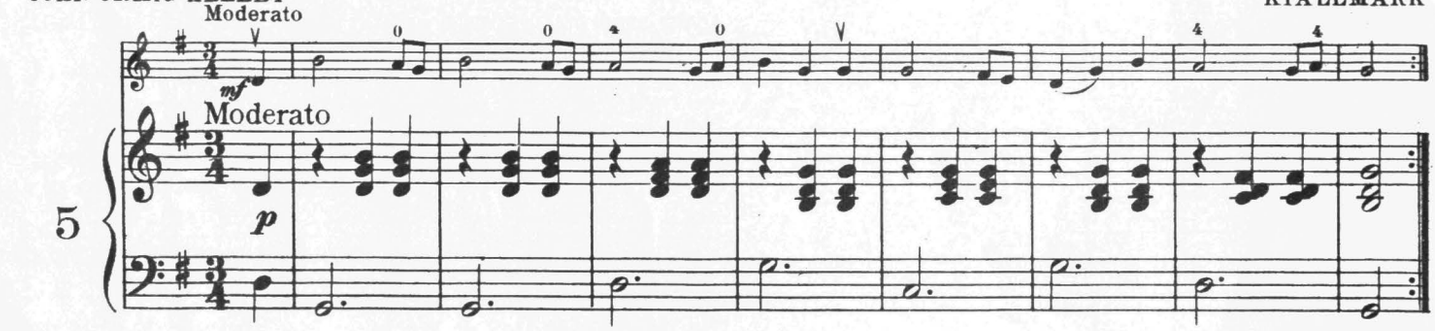
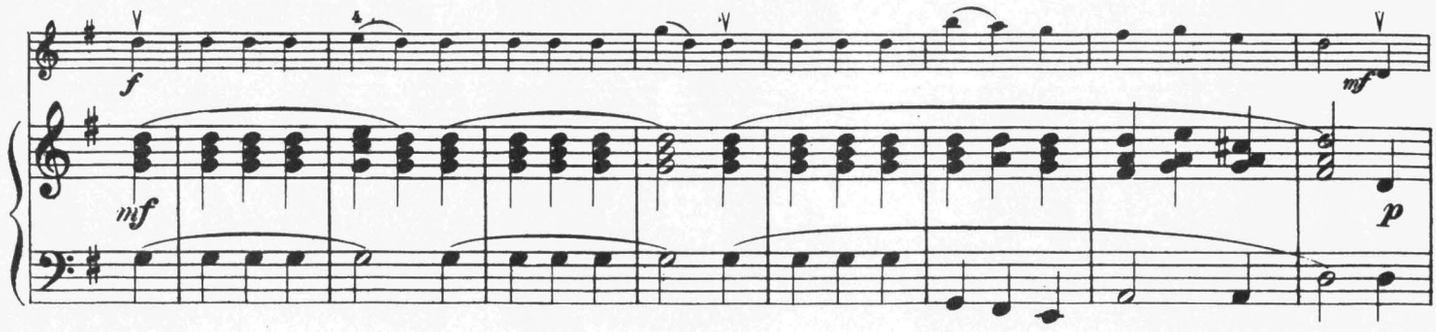
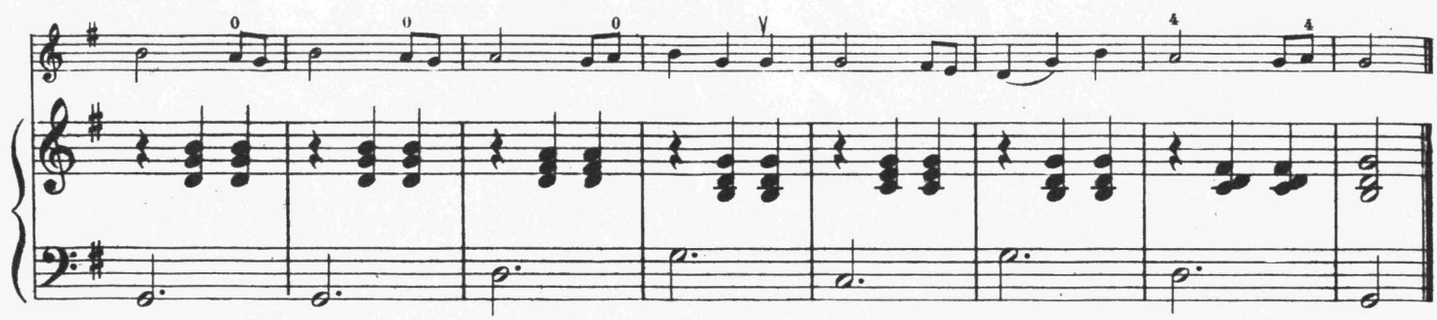
KIALLMARK



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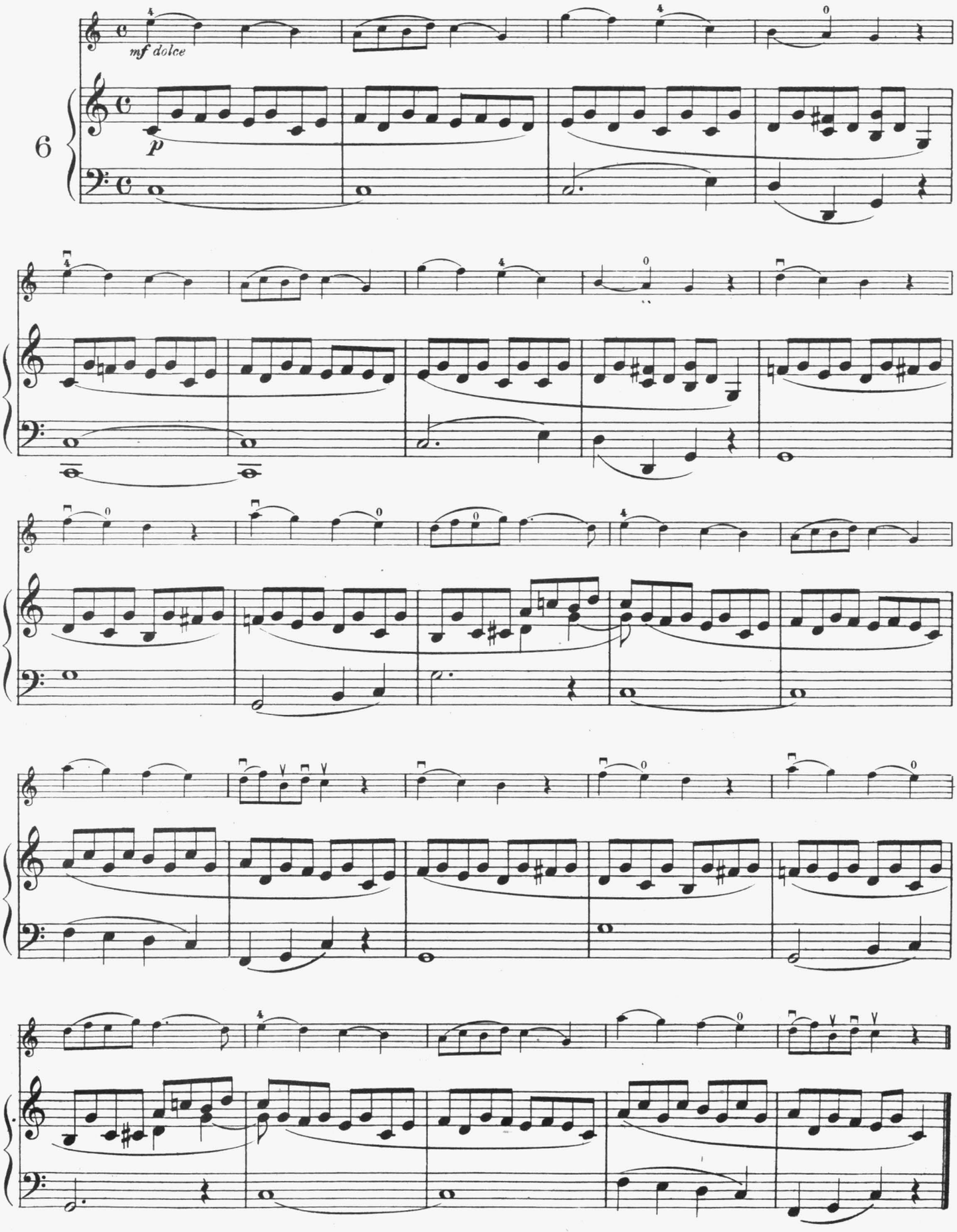


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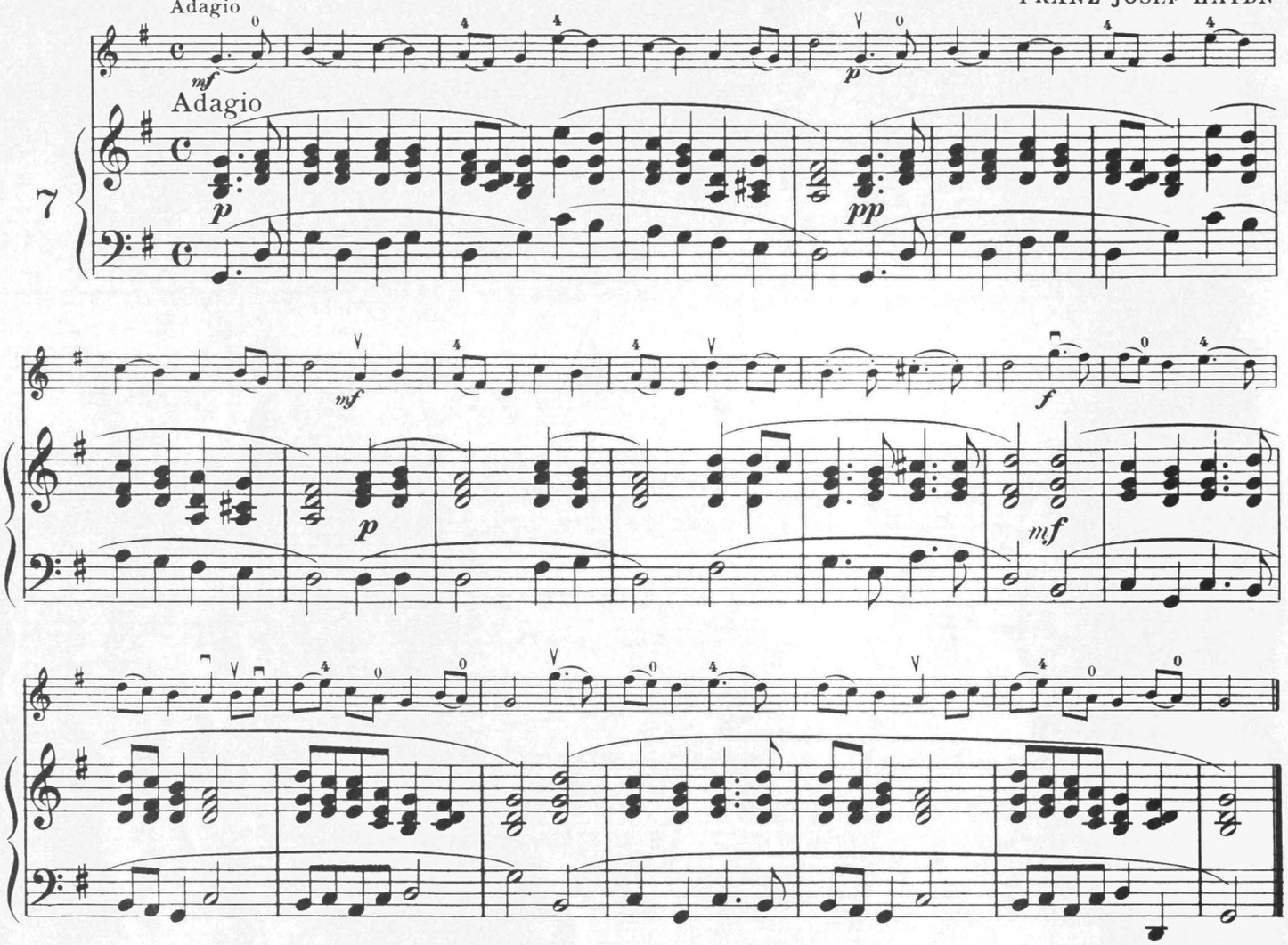


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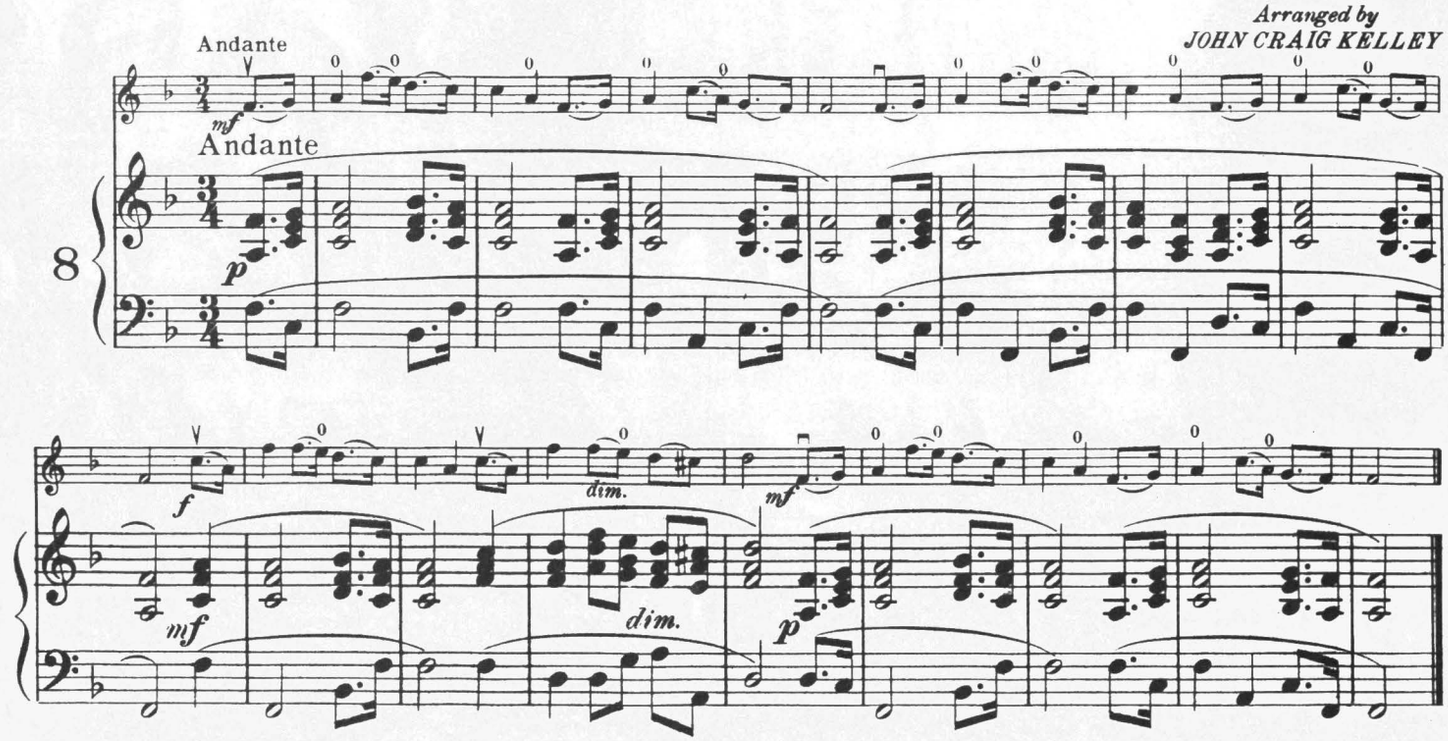


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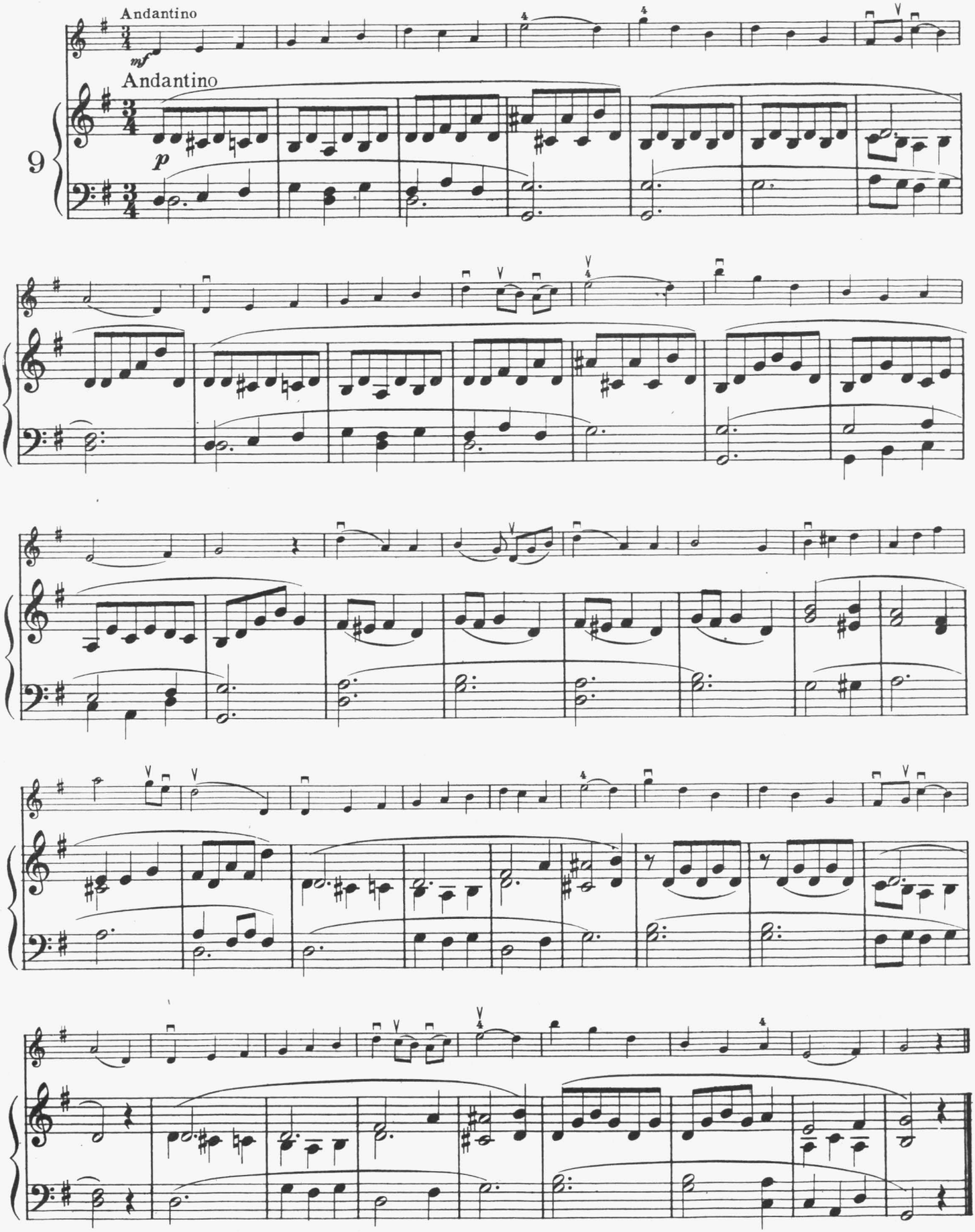


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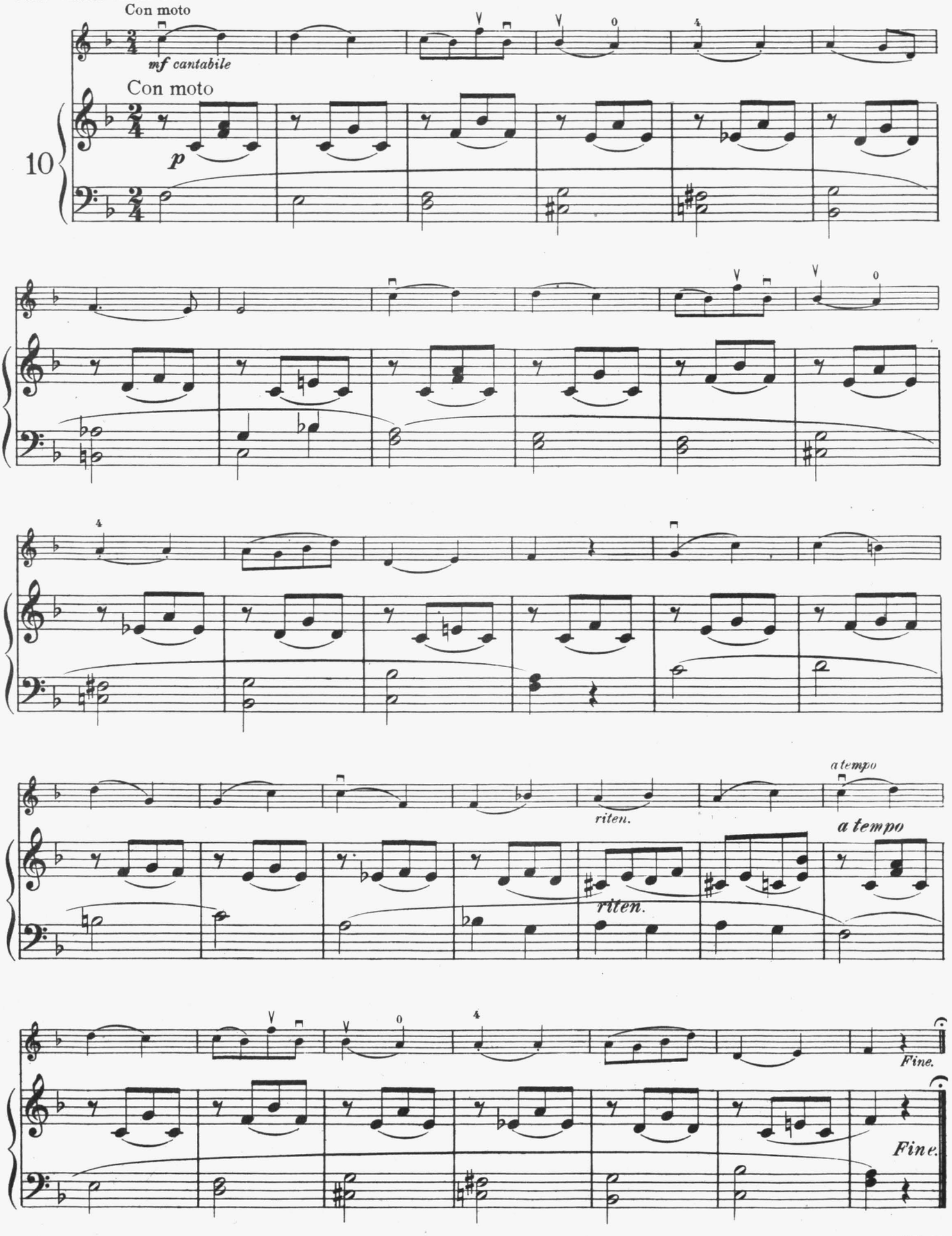


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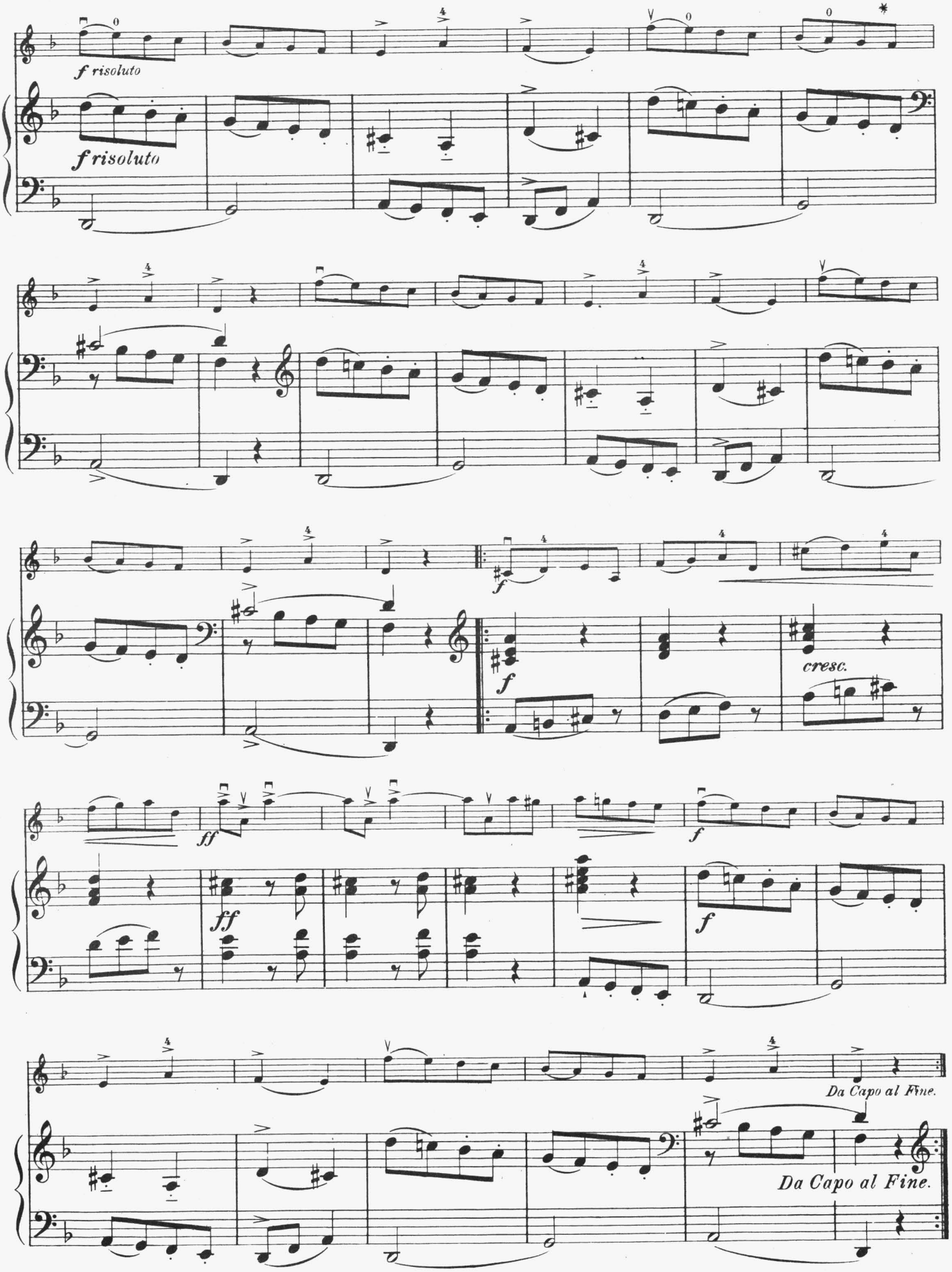
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Da Capo al Fine.
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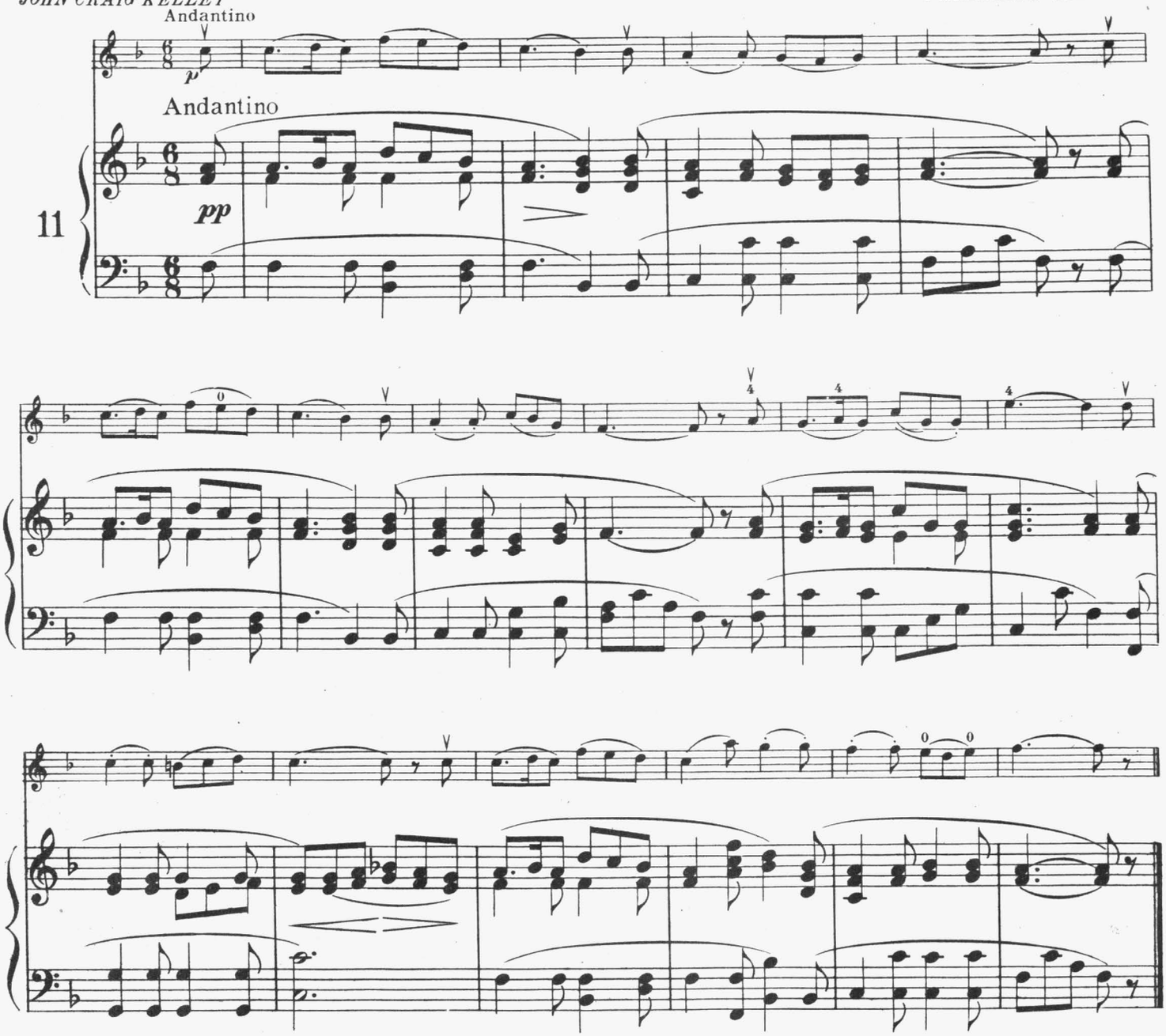


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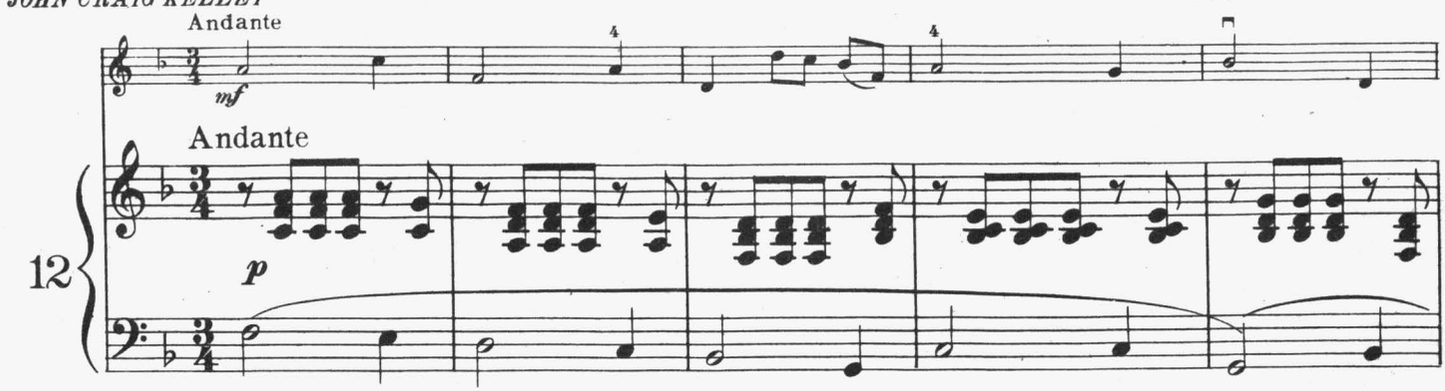
*JOHN CRAIG KELLEY*

PIETRO MASCAGNI

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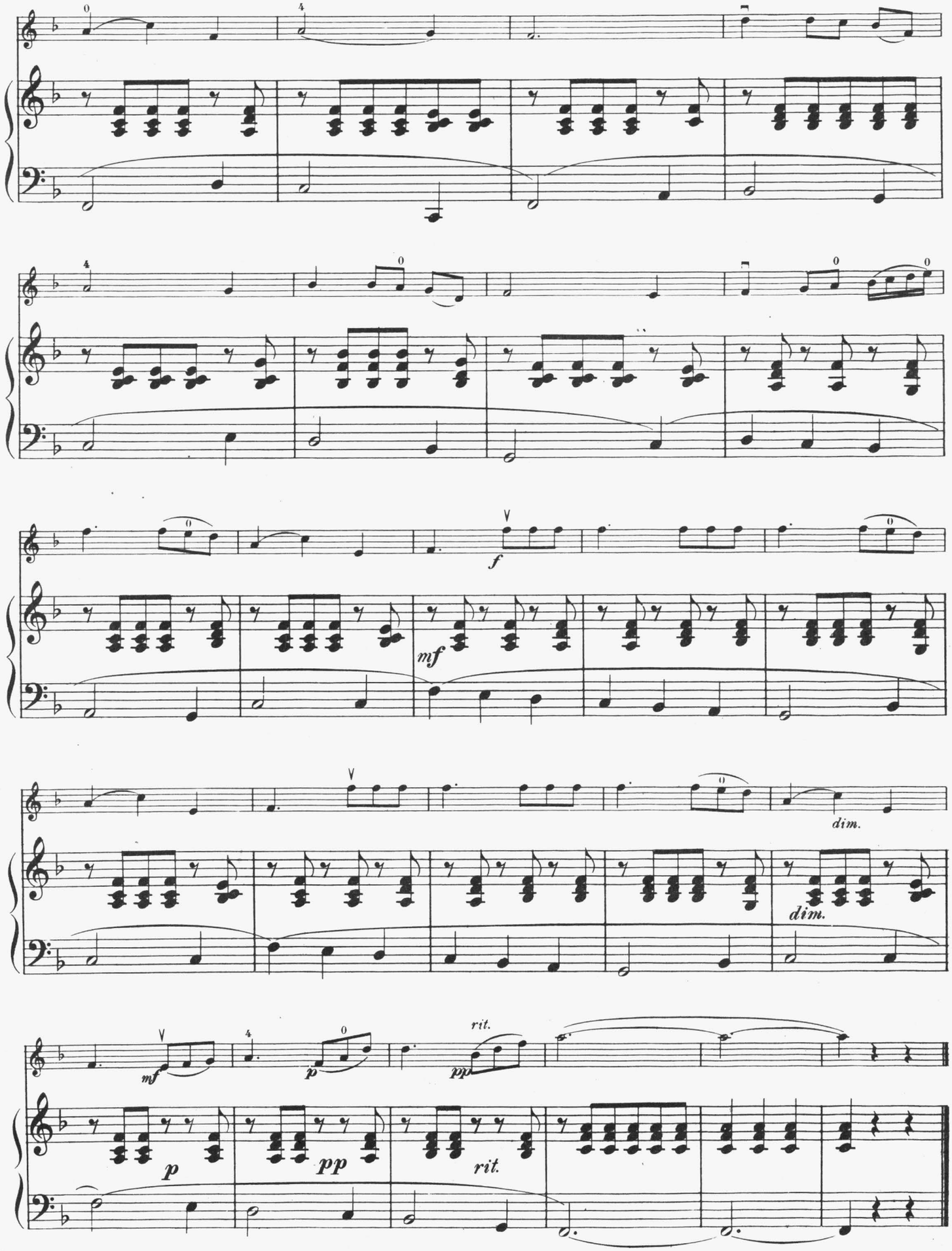


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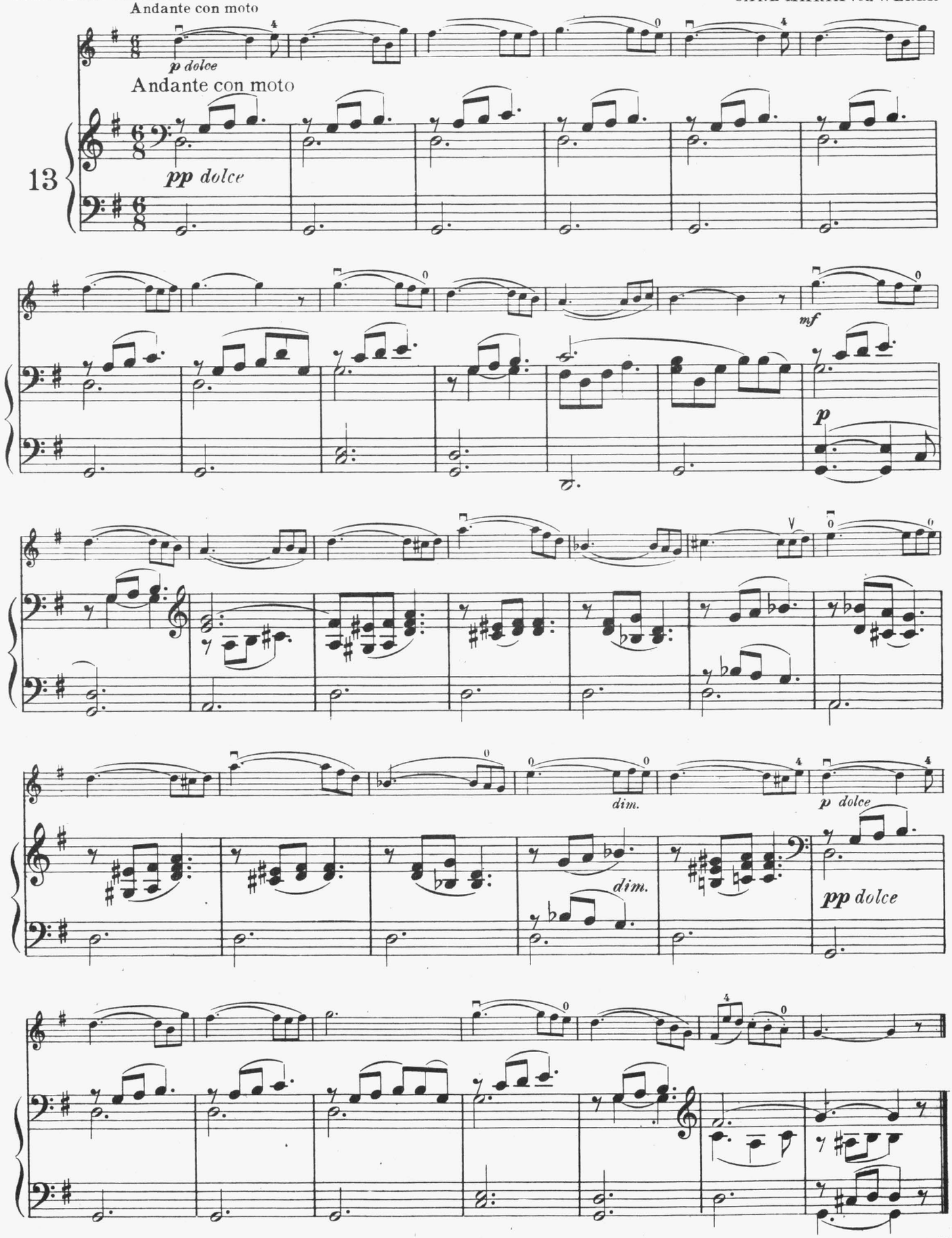
# BARCAROLE from "OBERON"

*Edited by*
*JOHN CRAIG KELLEY*

CARL MARIA von WEBER

Andante con moto

*p dolce*

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# LITTLE SLUMBER SONG

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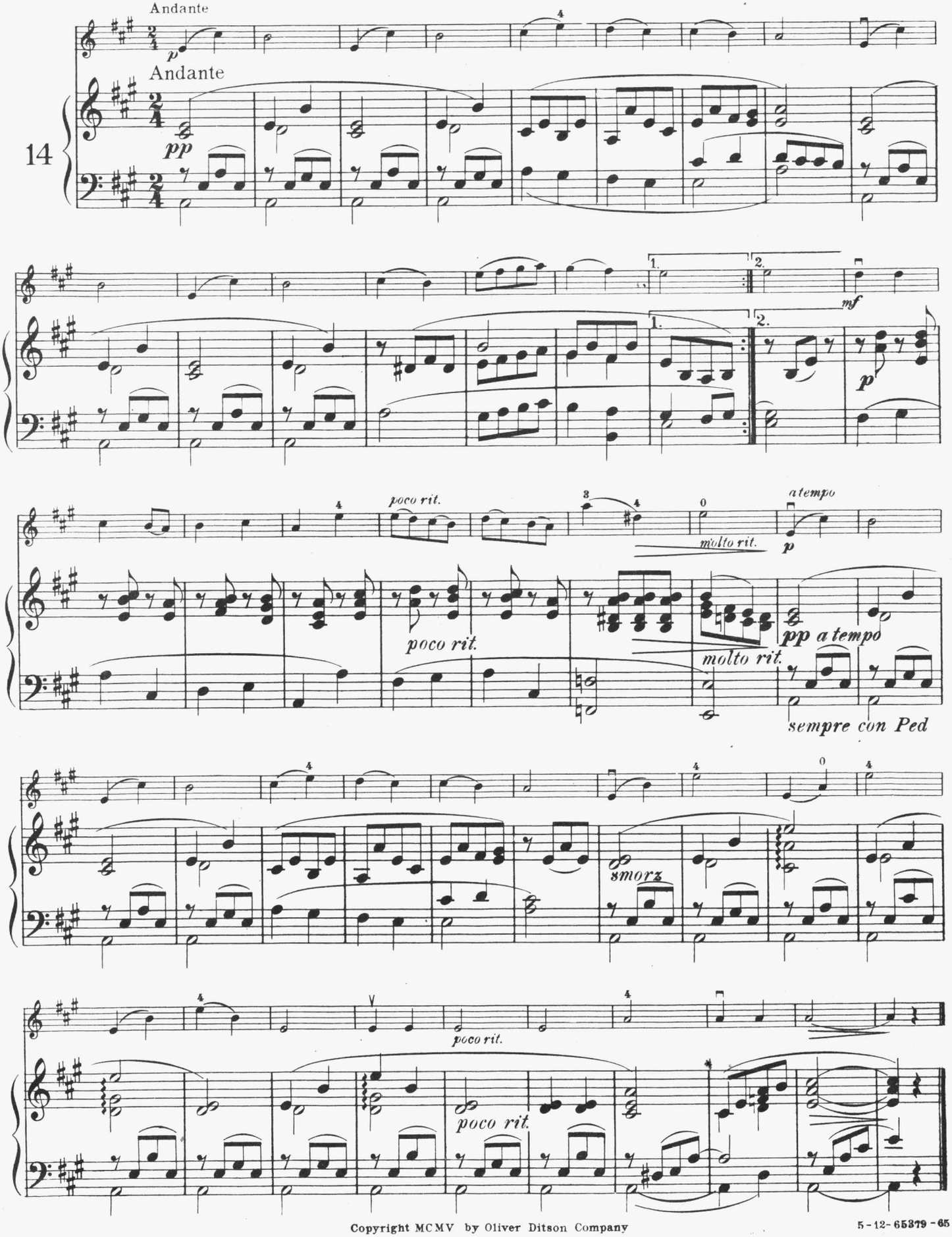
*JOHN CRAIG KELLEY*

ALFRED MOFFAT

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# SIMPLE MELODY

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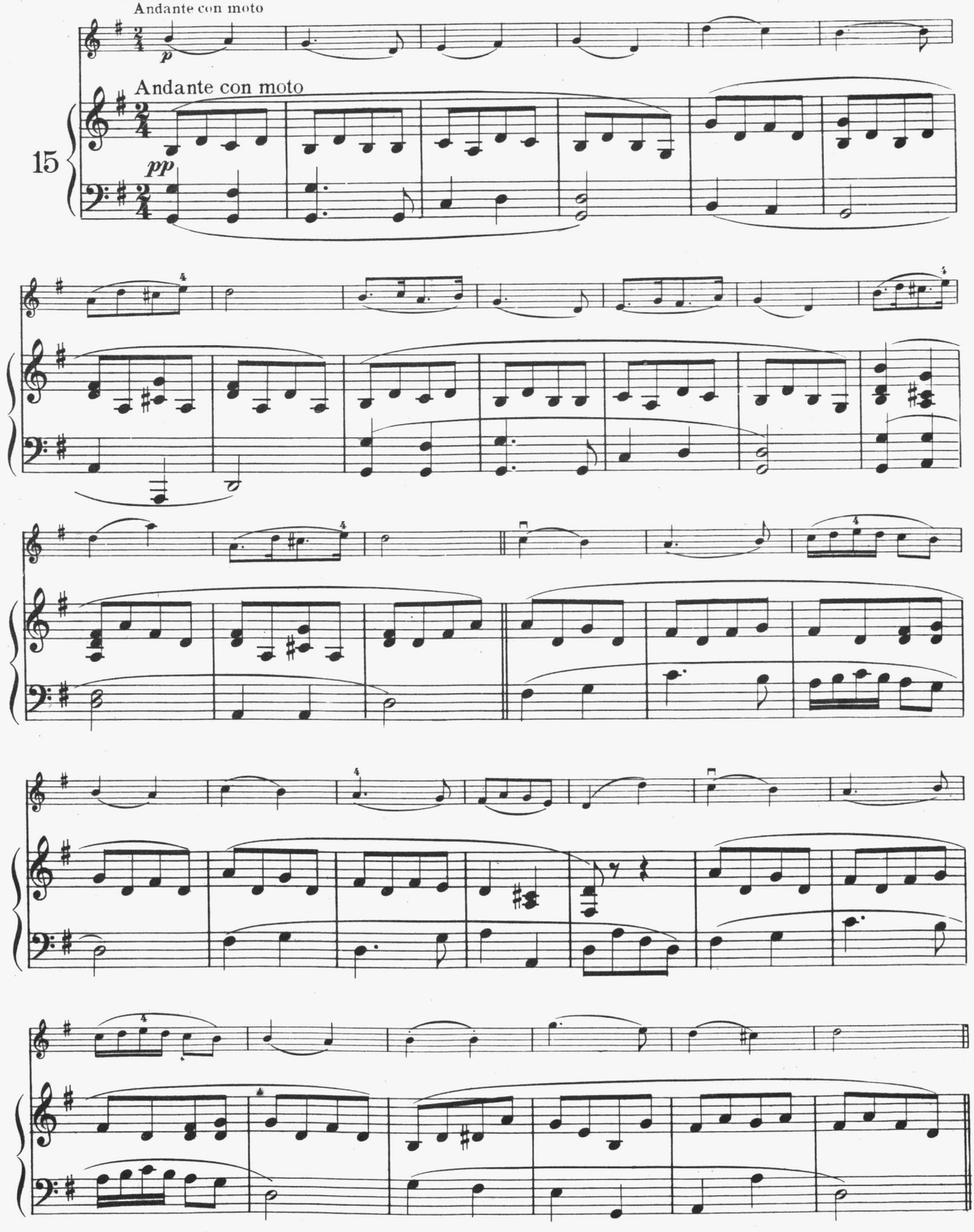
A. EHRHARDT

Andante con moto

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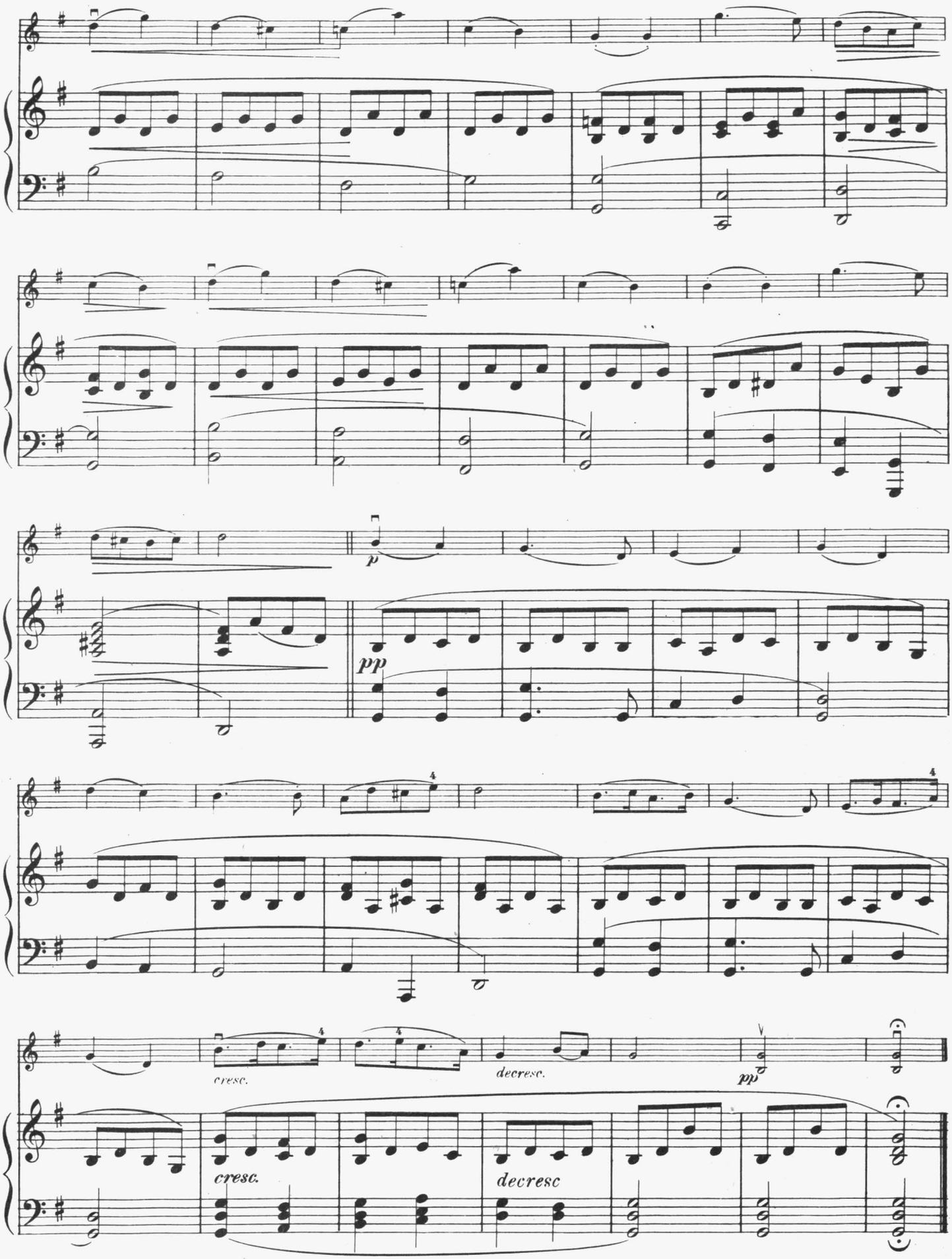
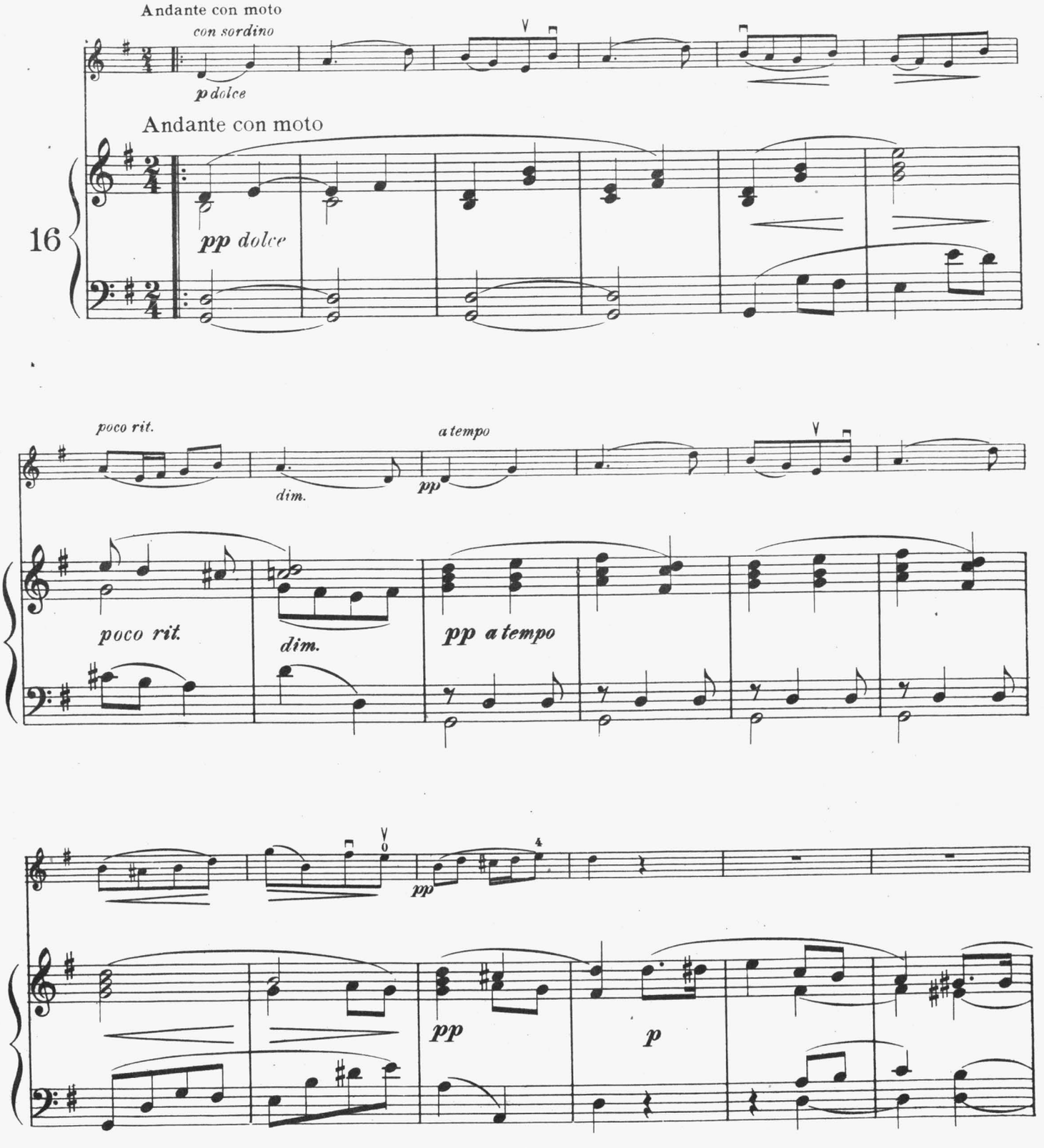

p
pp
cresc.
decresc.
pp
cresc.
decresc

# CRADLE SONG

*Edited by*
*JOHN CRAIG KELLEY*

OSCAR KÖHLER, Op. 160, №1

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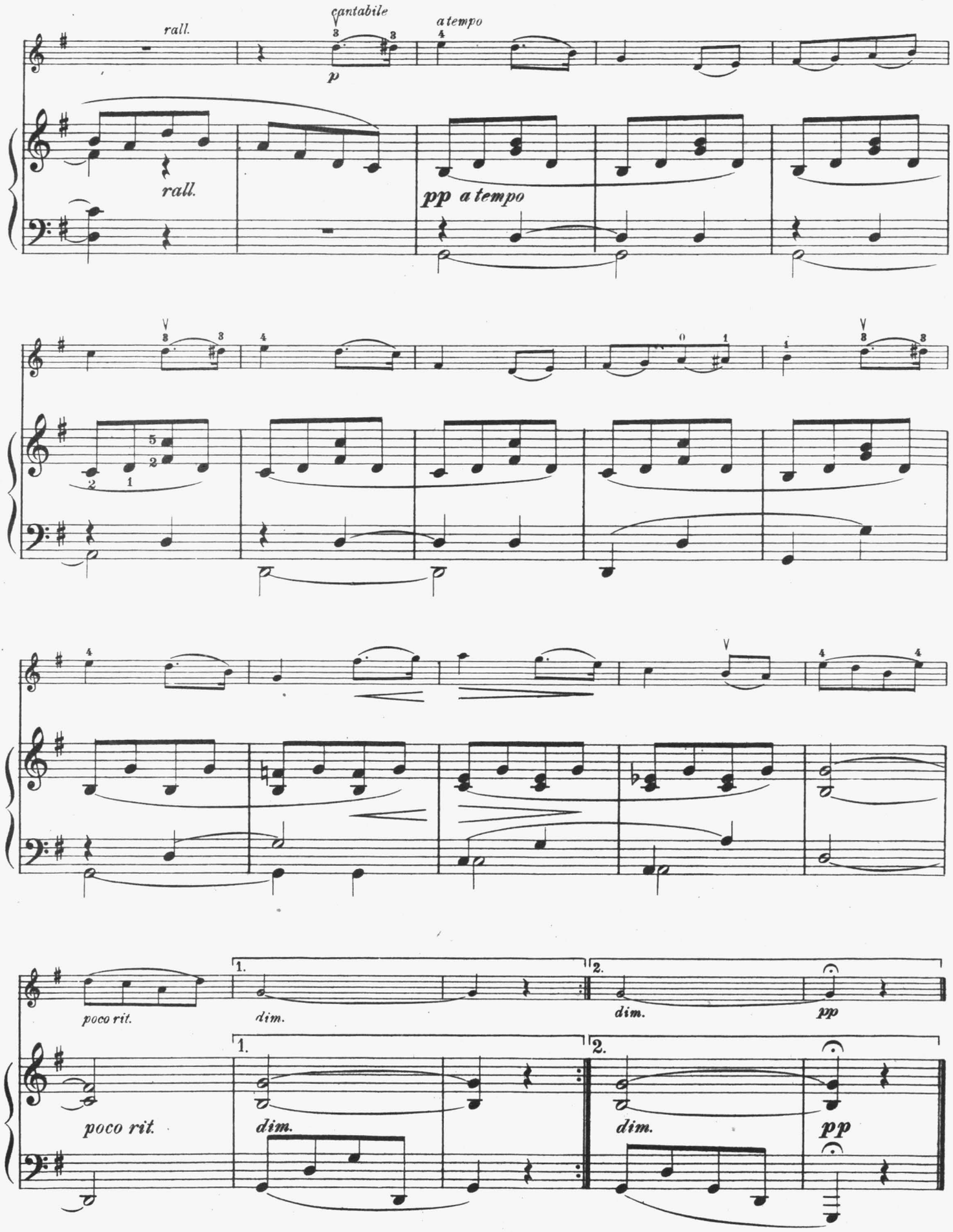
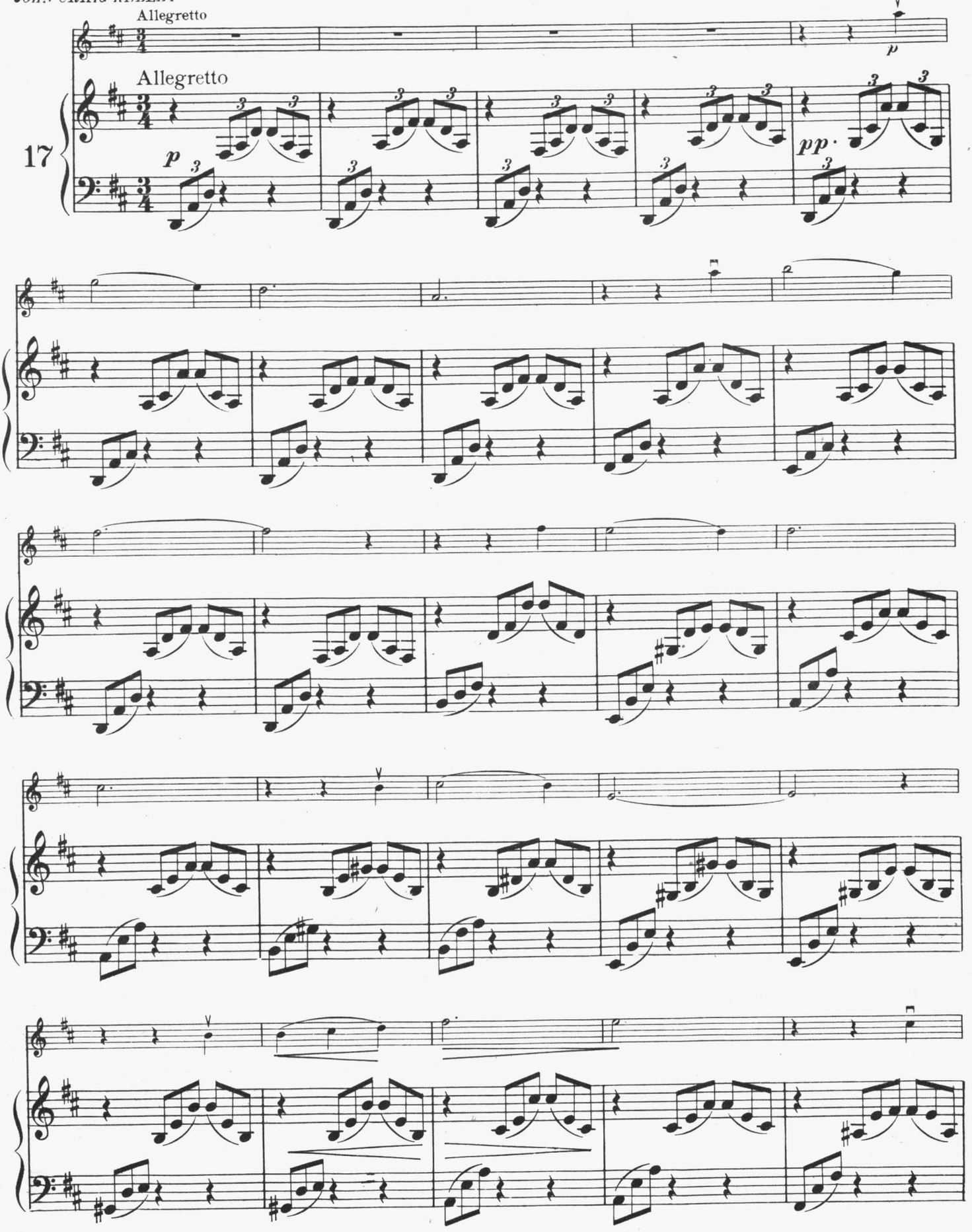

rall.
cantabile
p
a tempo
rall.
pp a tempo
poco rit.
dim.
1.
2.
dim.
pp
poco rit.
dim.
1.
2.
dim.
pp

# REVERY

*Edited by*
*JOHN CRAIG KELLEY*

A. EHRHARDT

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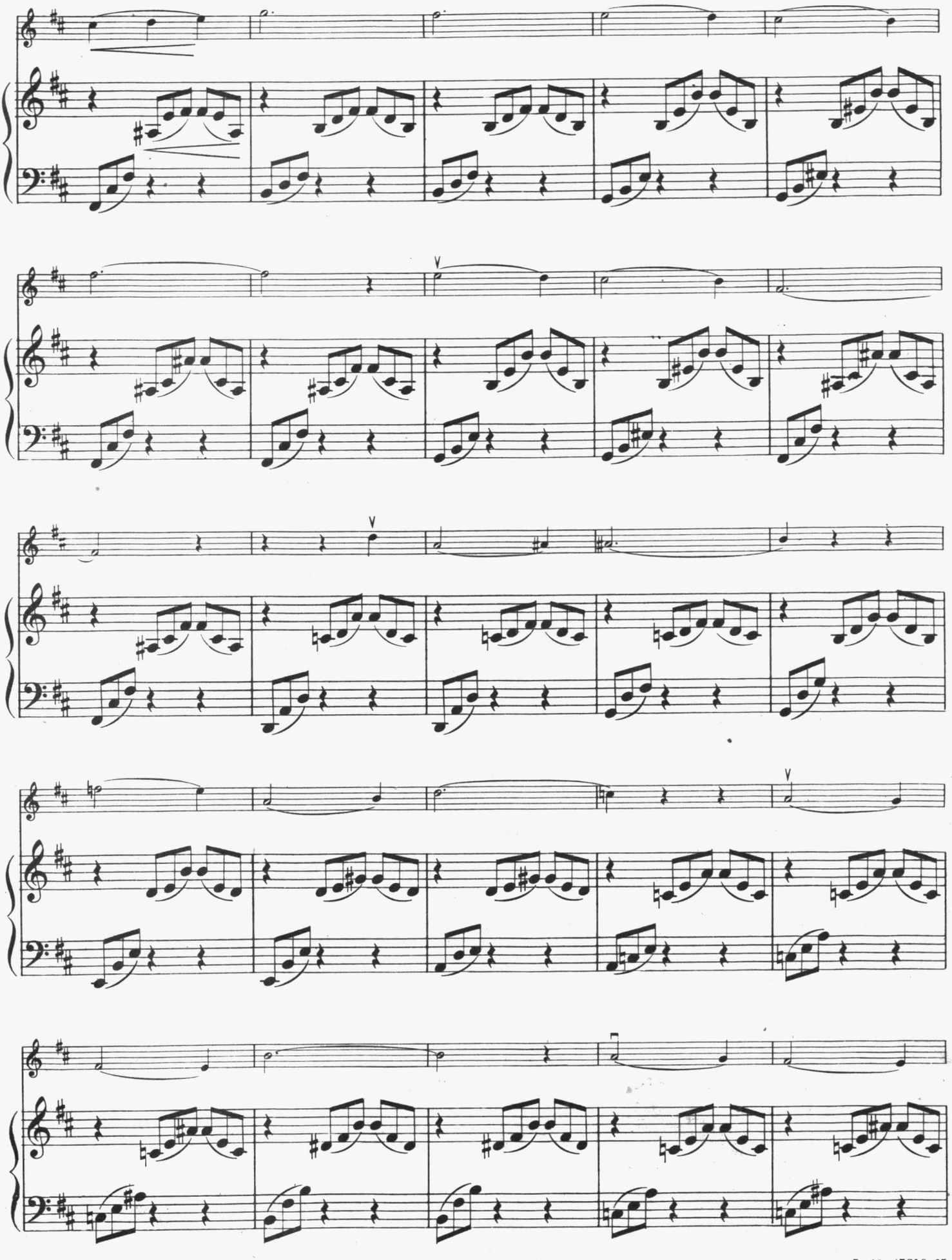
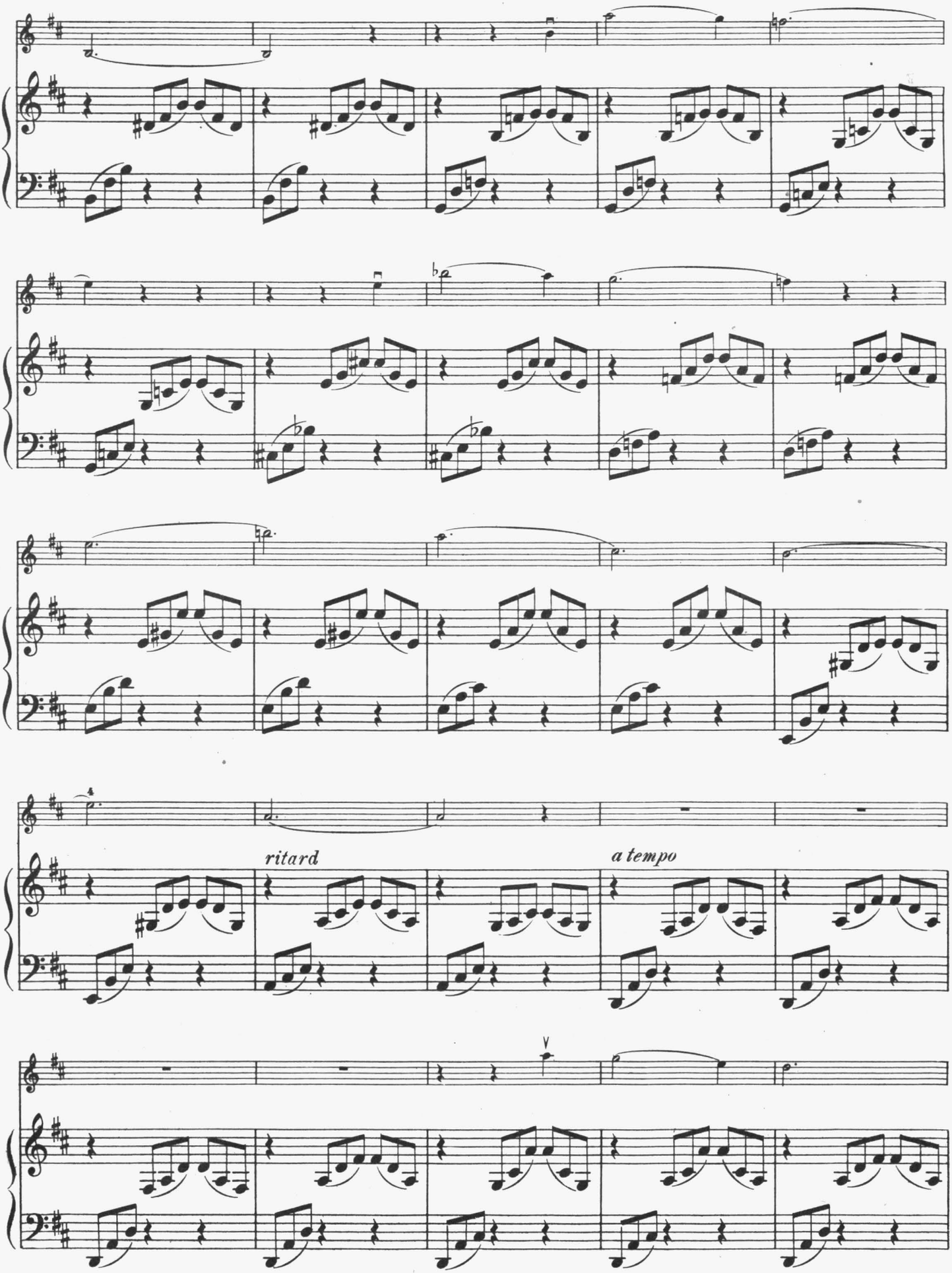
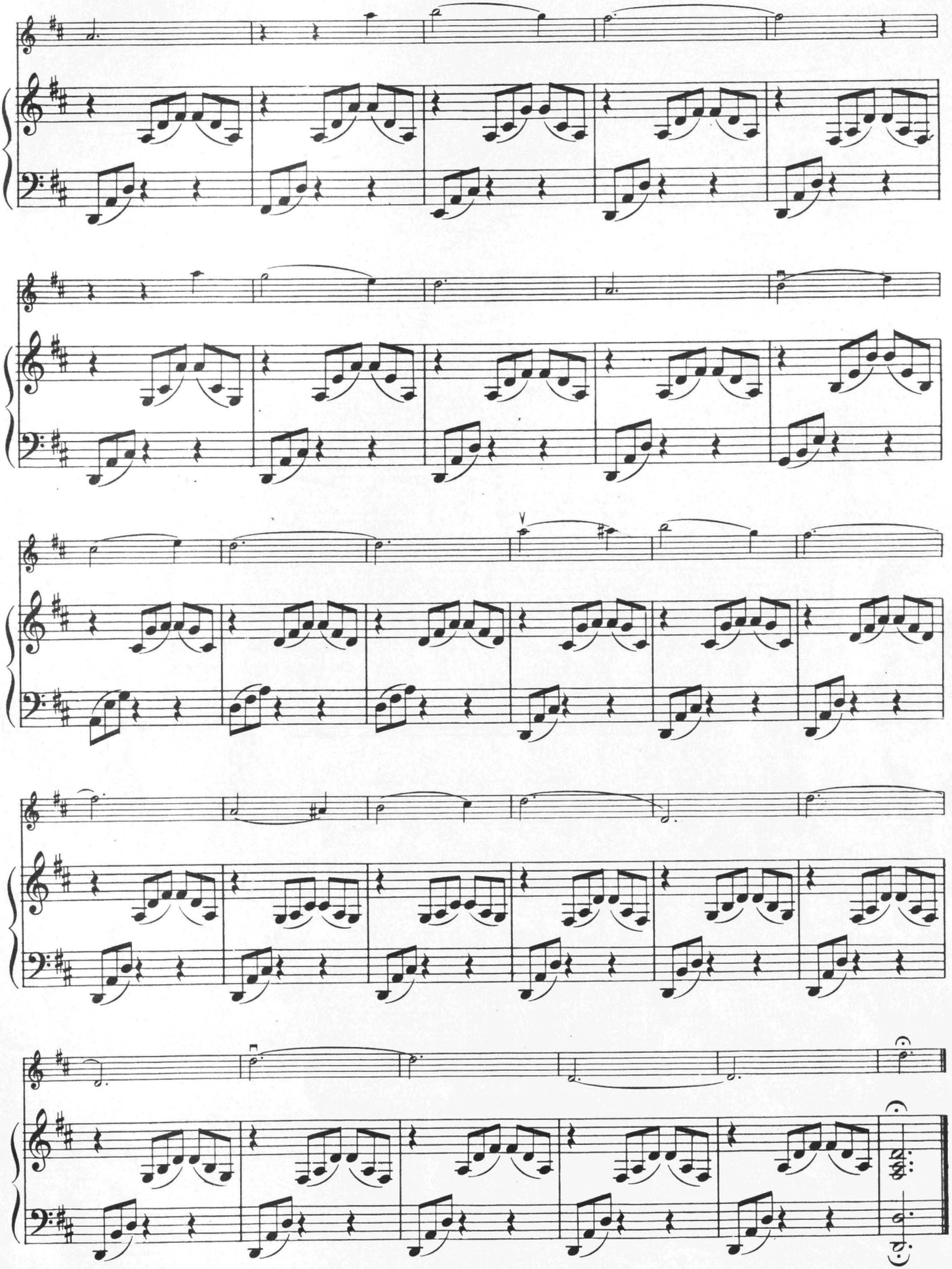
5-12-65879 65

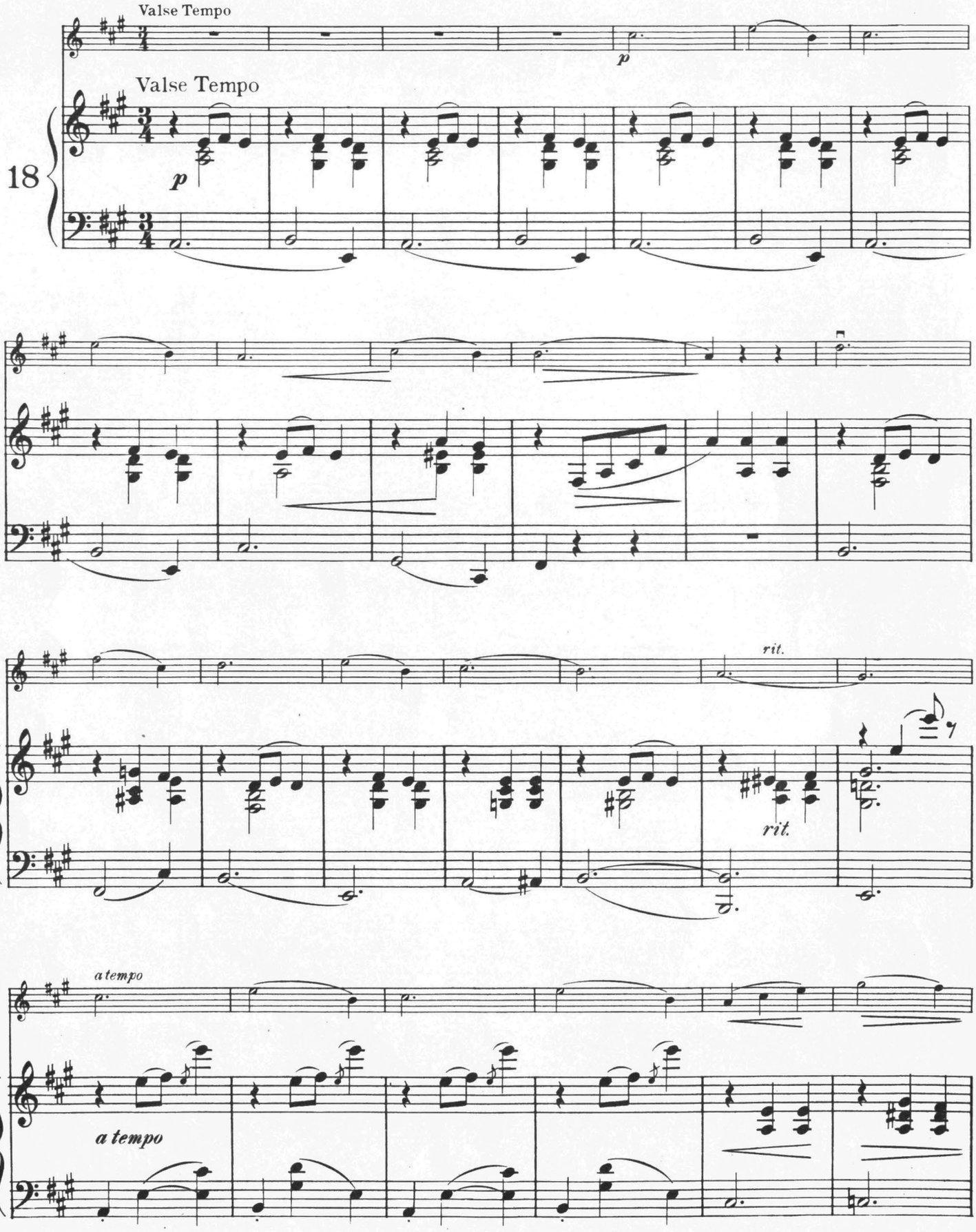



ritard
a tempo



# SEE-SAW WALTZ

CARL BUSCH

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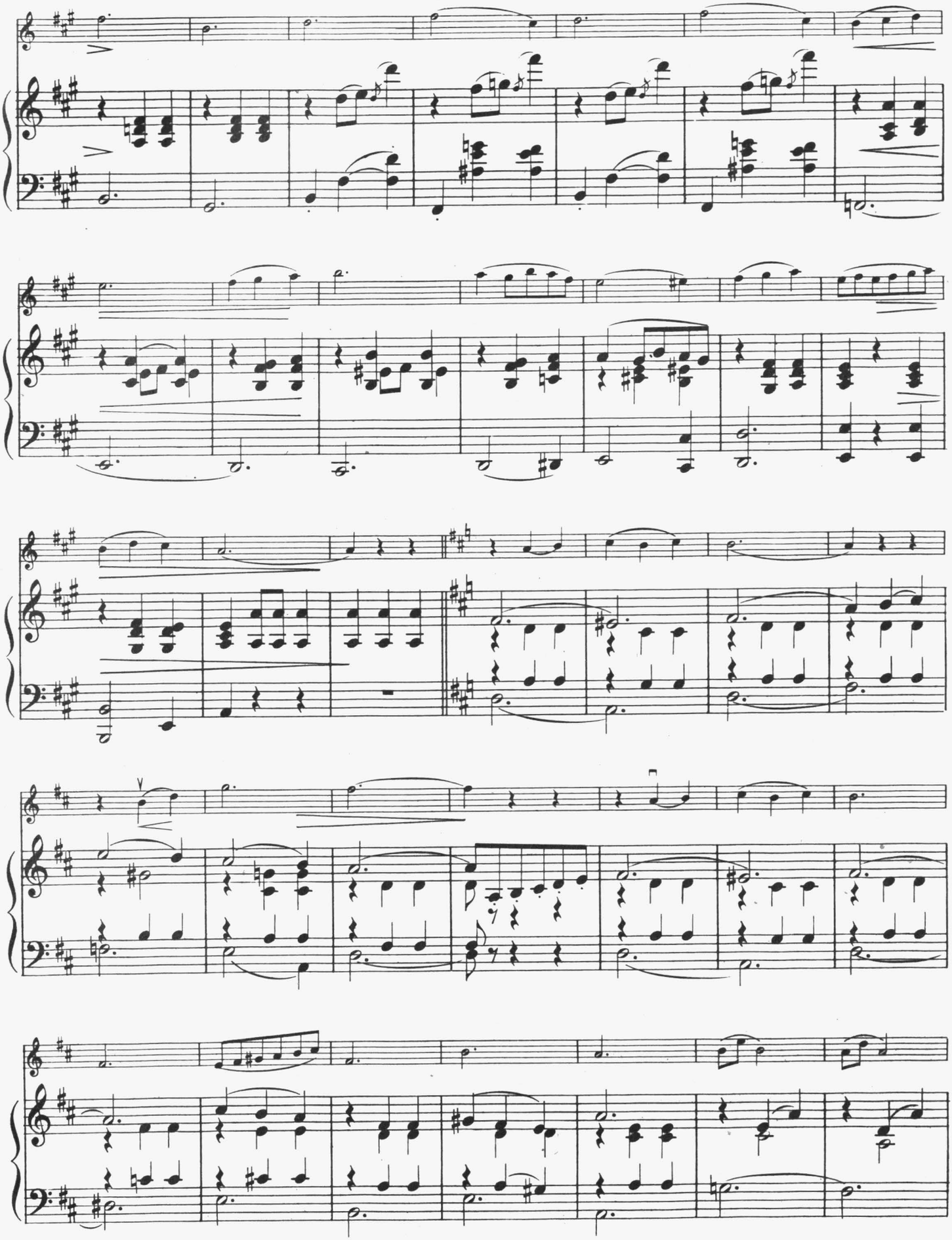

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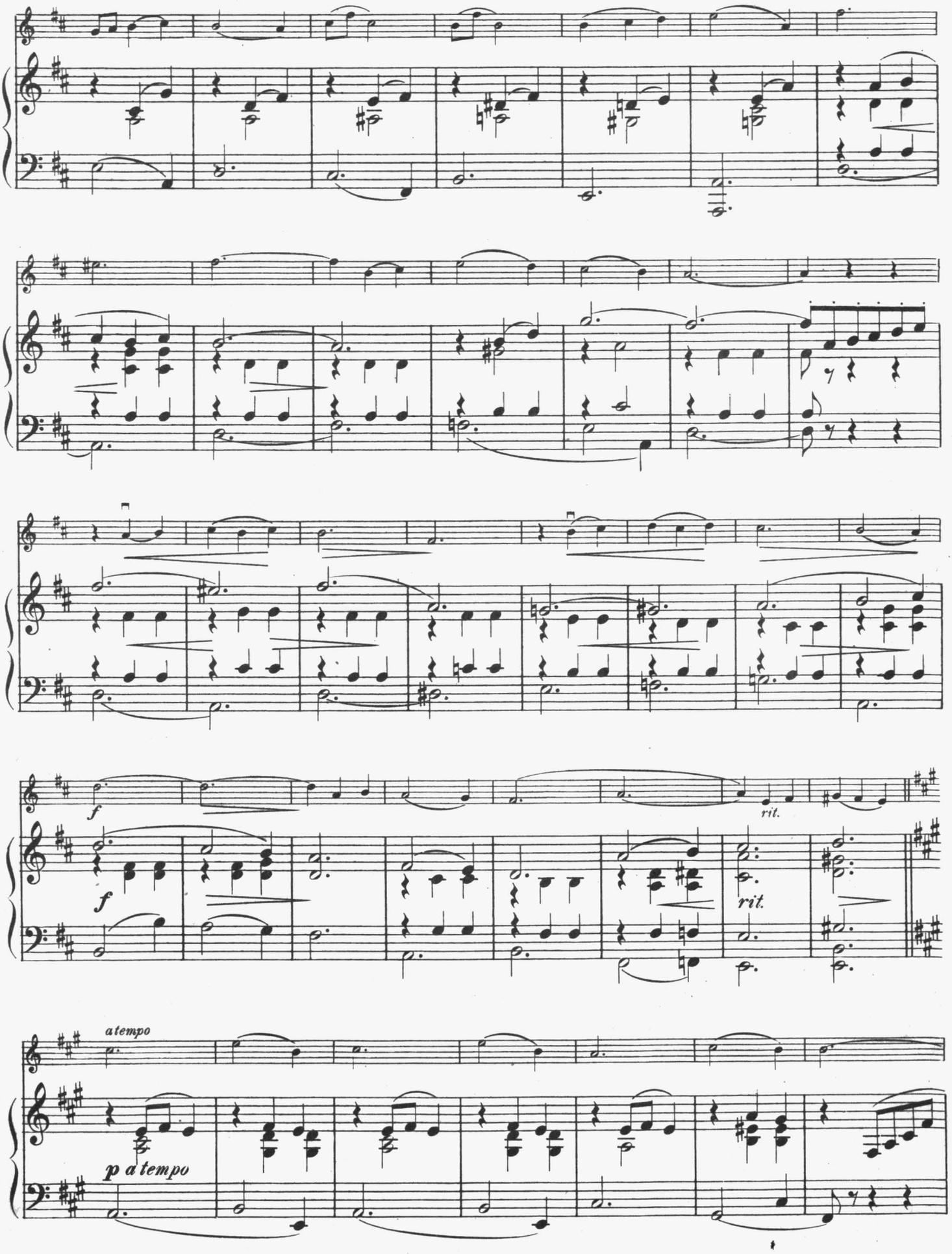


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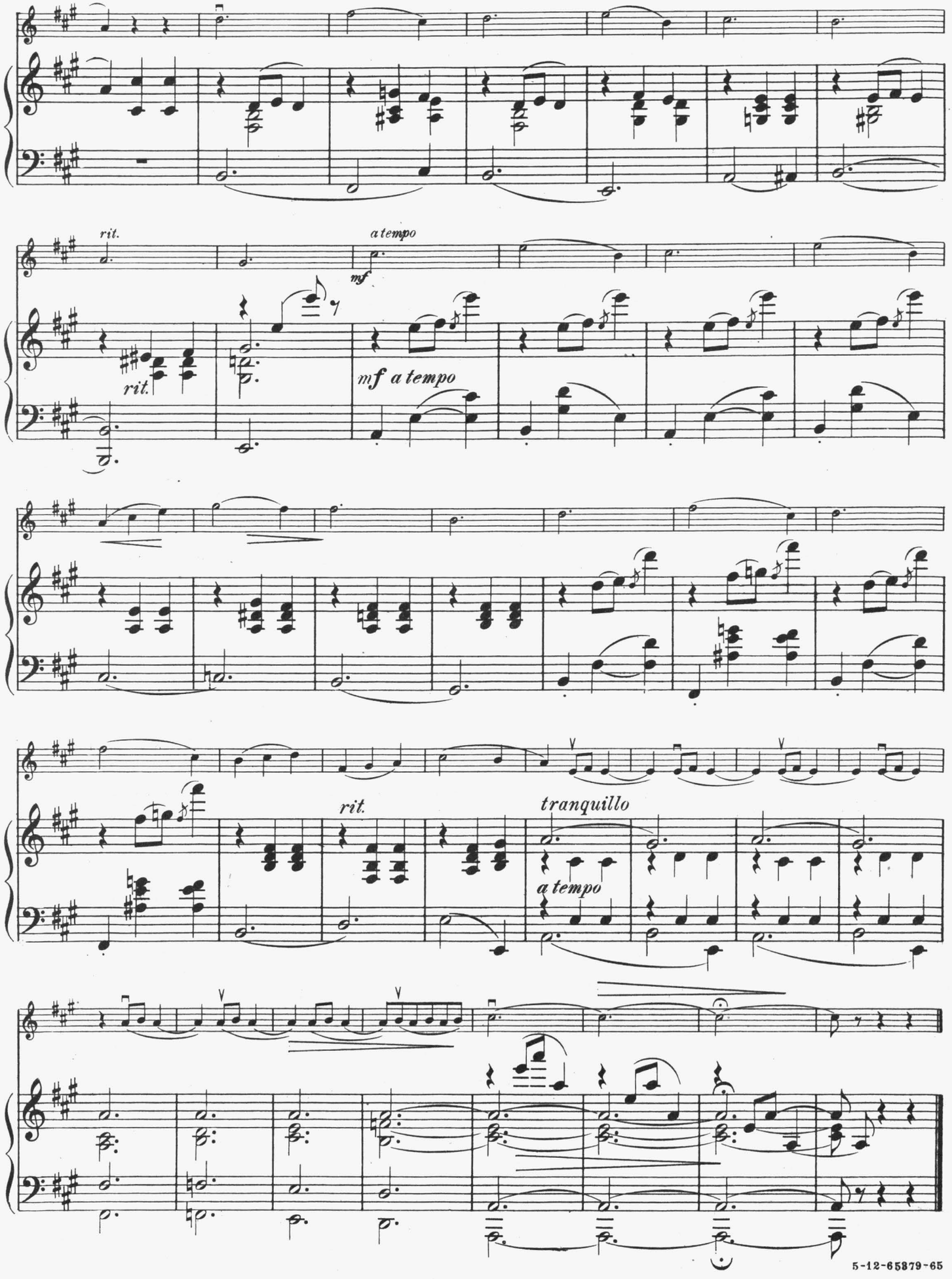


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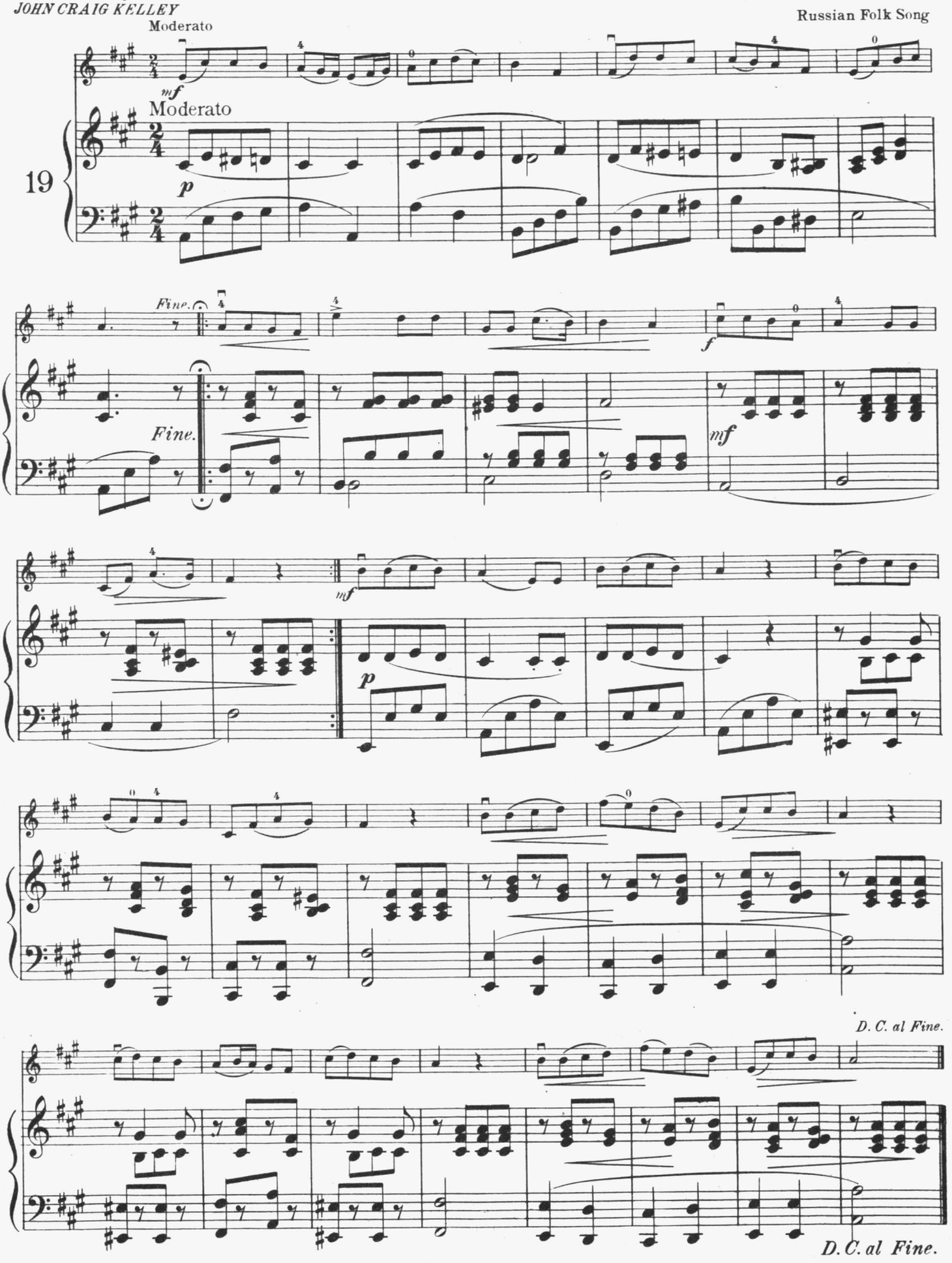
# THE RED SARAFAN

*Edited by*
*JOHN CRAIG KELLEY*

Russian Folk Song

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# SLUMBER SONG

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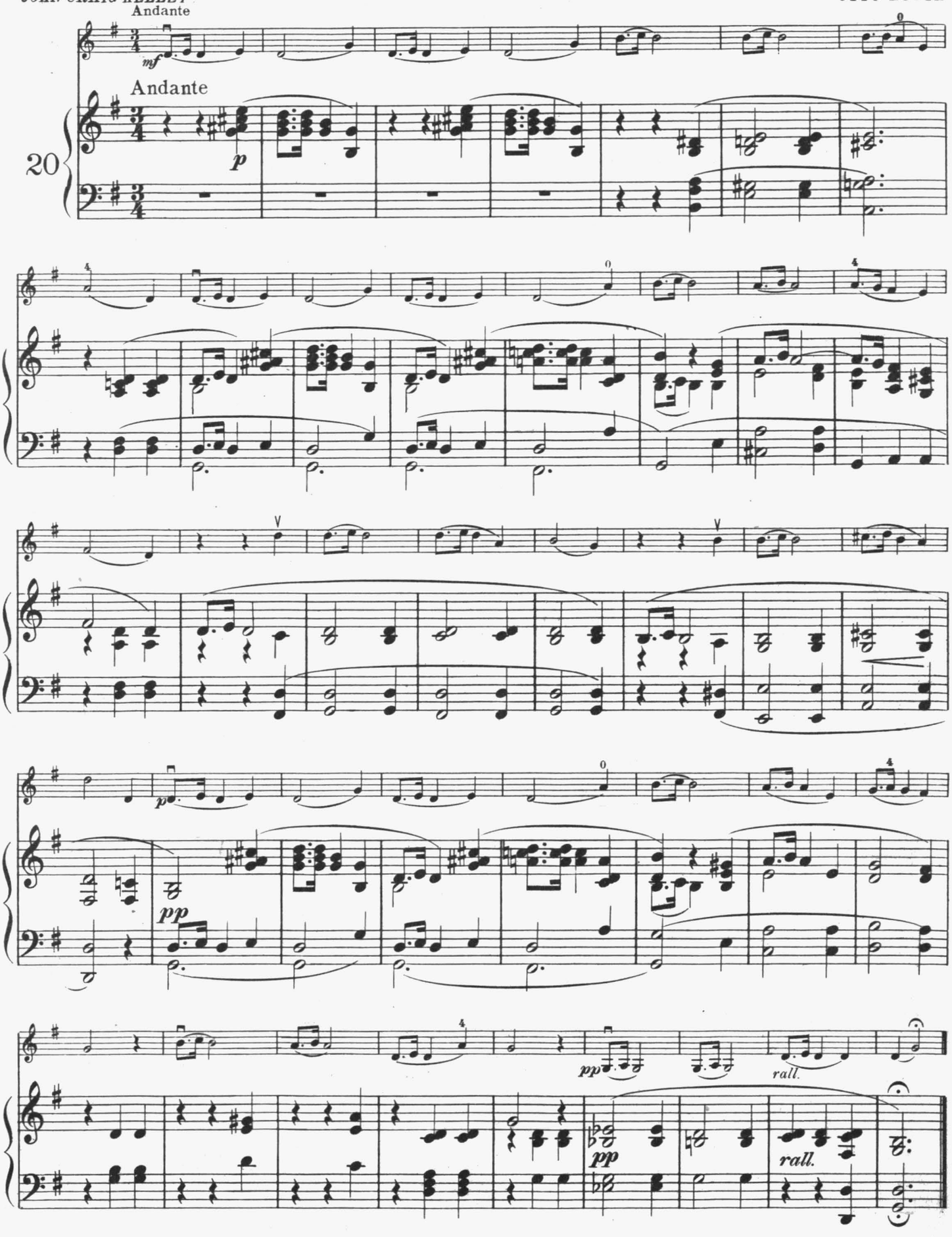
OTTO BOOTH

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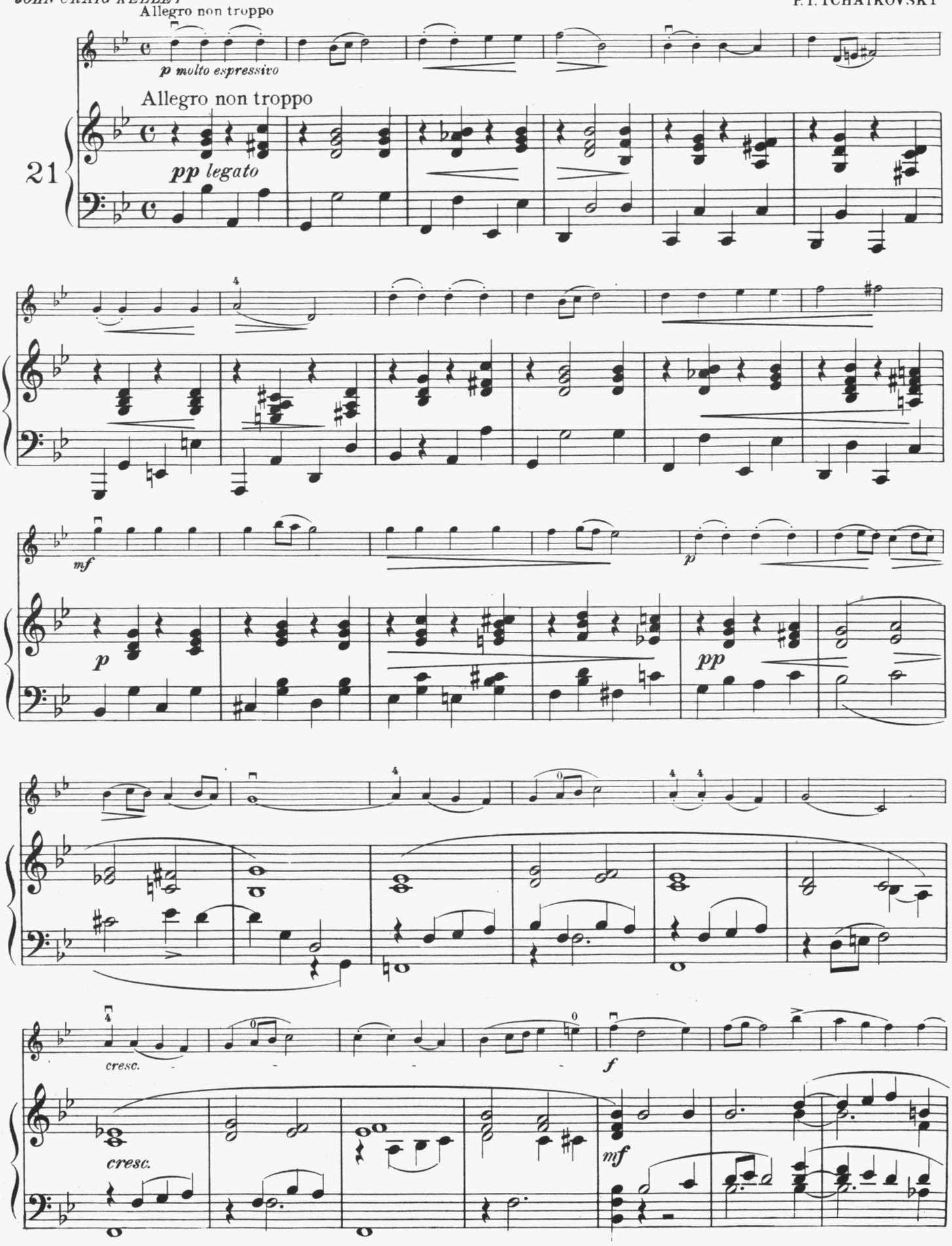
*JOHN CRAIG KELLEY*

P. I. TCHAÏKOVSKY

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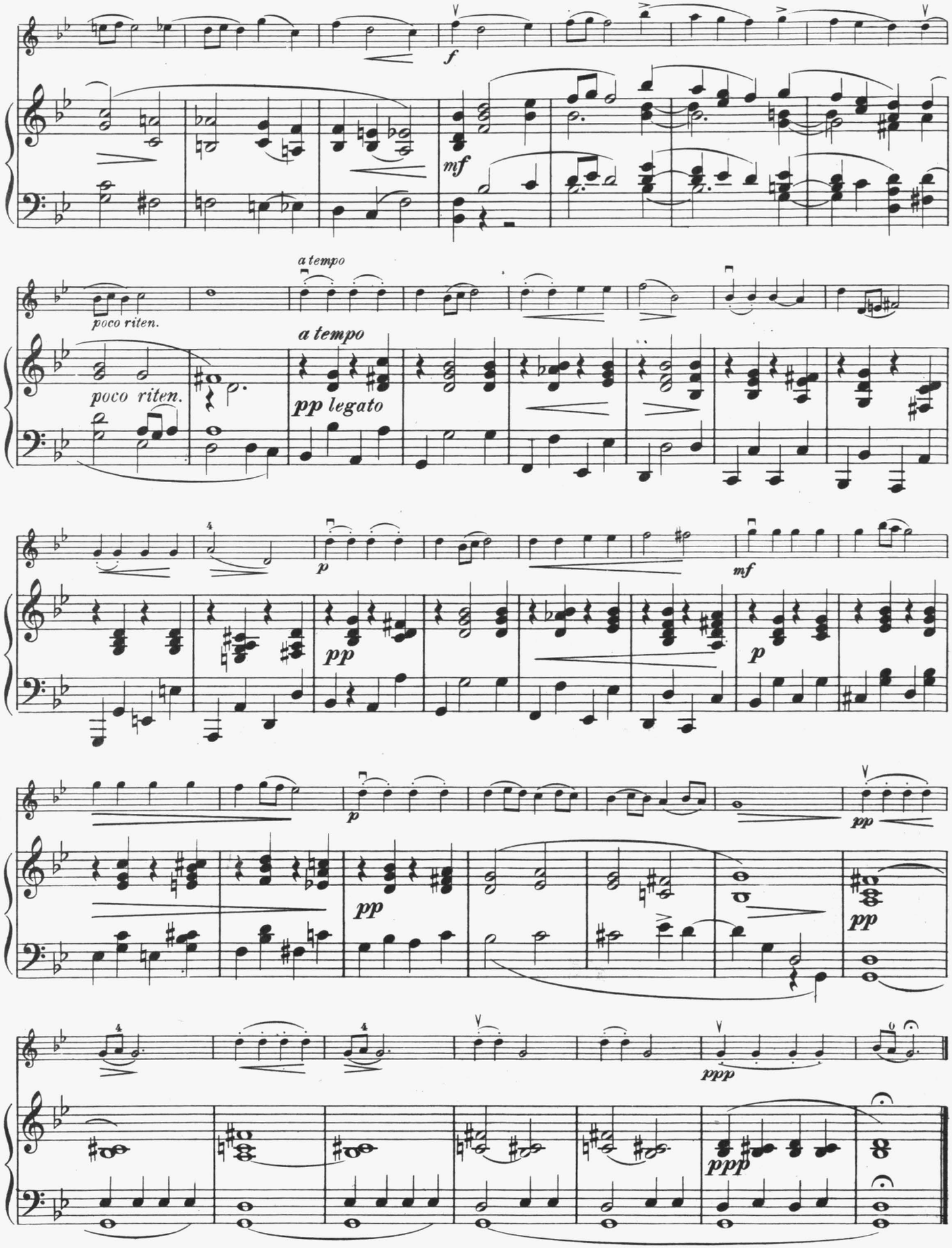
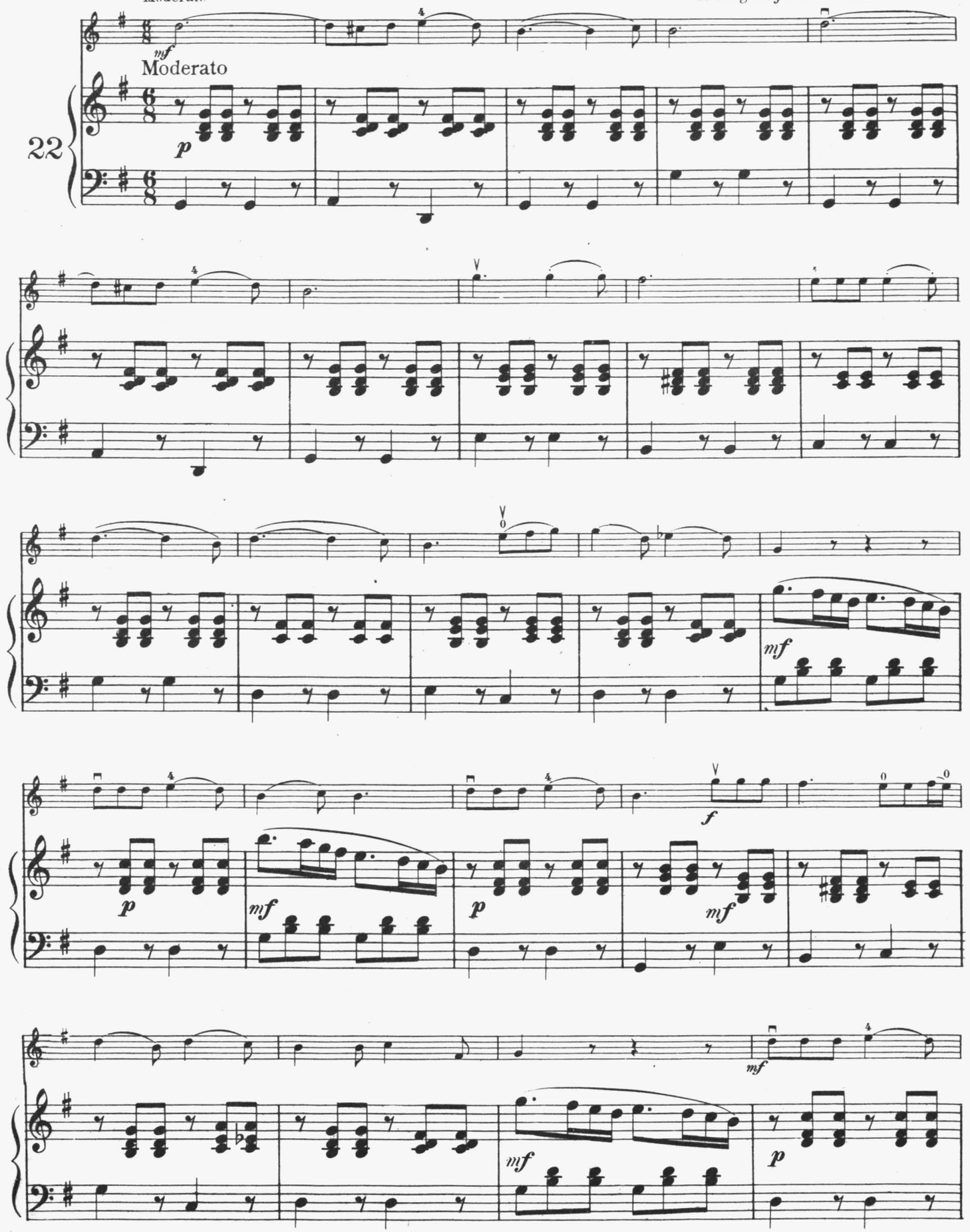

f
mf
poco riten.
a tempo
poco riten.
a tempo
pp legato
p
mf
pp
p
p
pp
pp
pp
ppp
ppp

# AIR from "IL TROVATORE"

GIUSEPPE VERDI

*Arranged by JOHN CRAIG KELLEY*

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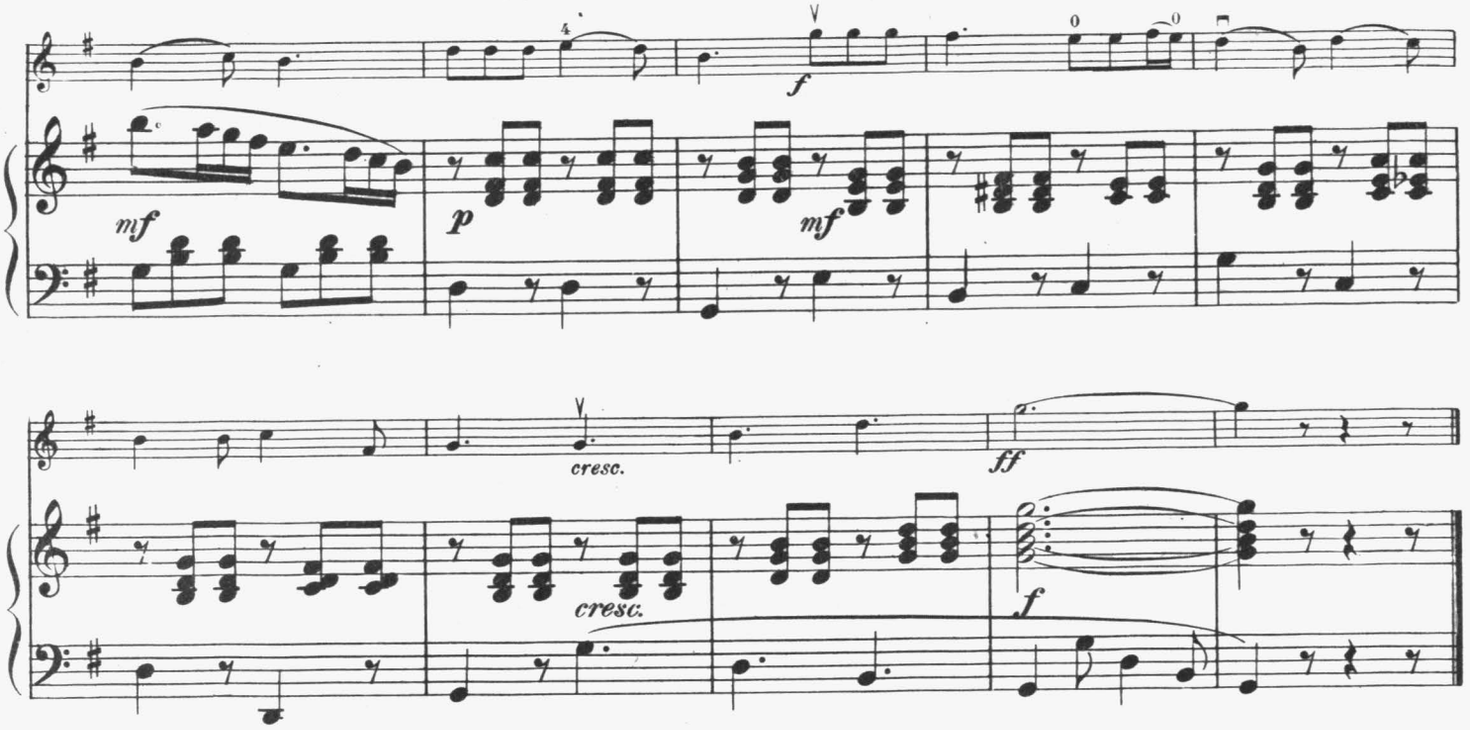



# CAVATINA

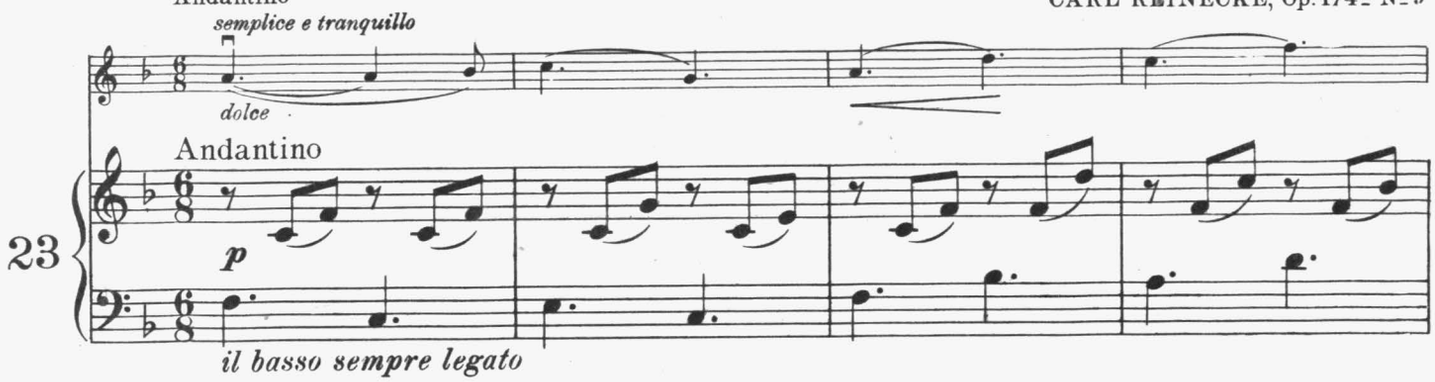
*Edited by*
*JOHN CRAIG KELLEY*

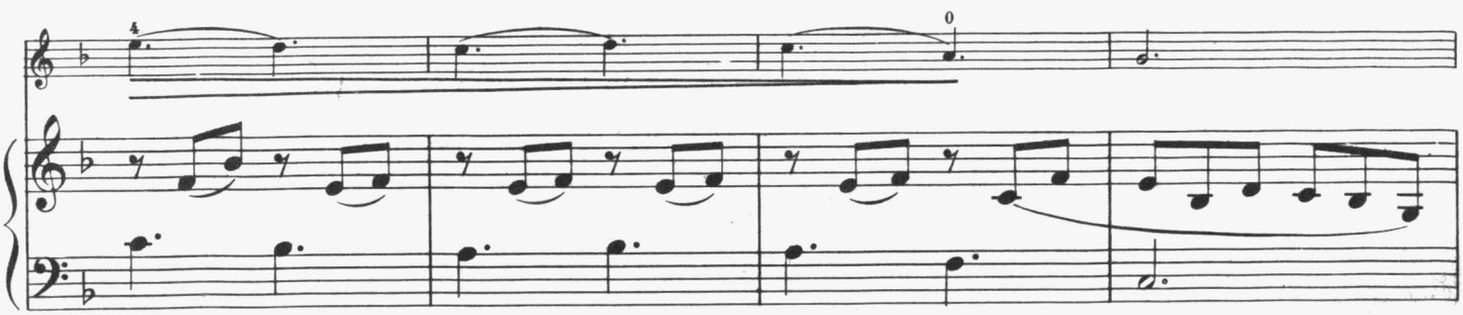
CARL REINECKE, Op. 174a No. 9

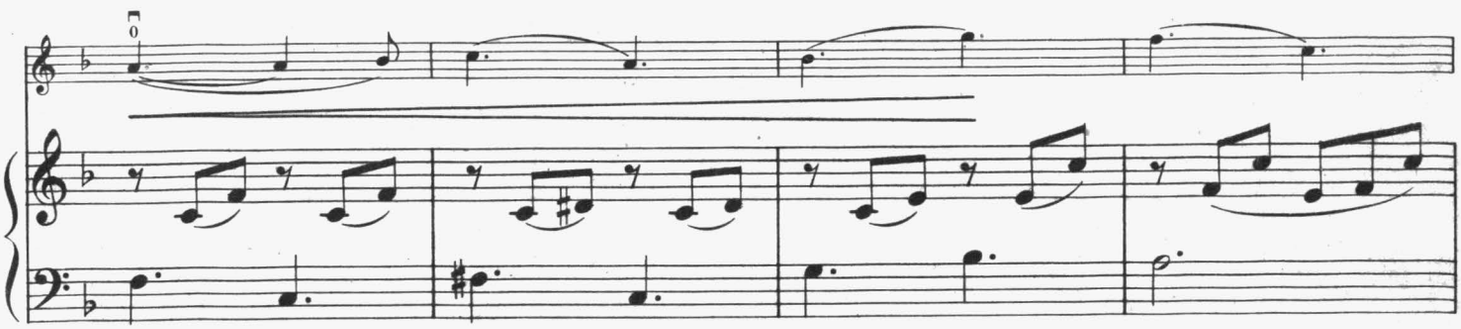
Andantino

*semplice e tranquillo*

*dolce*





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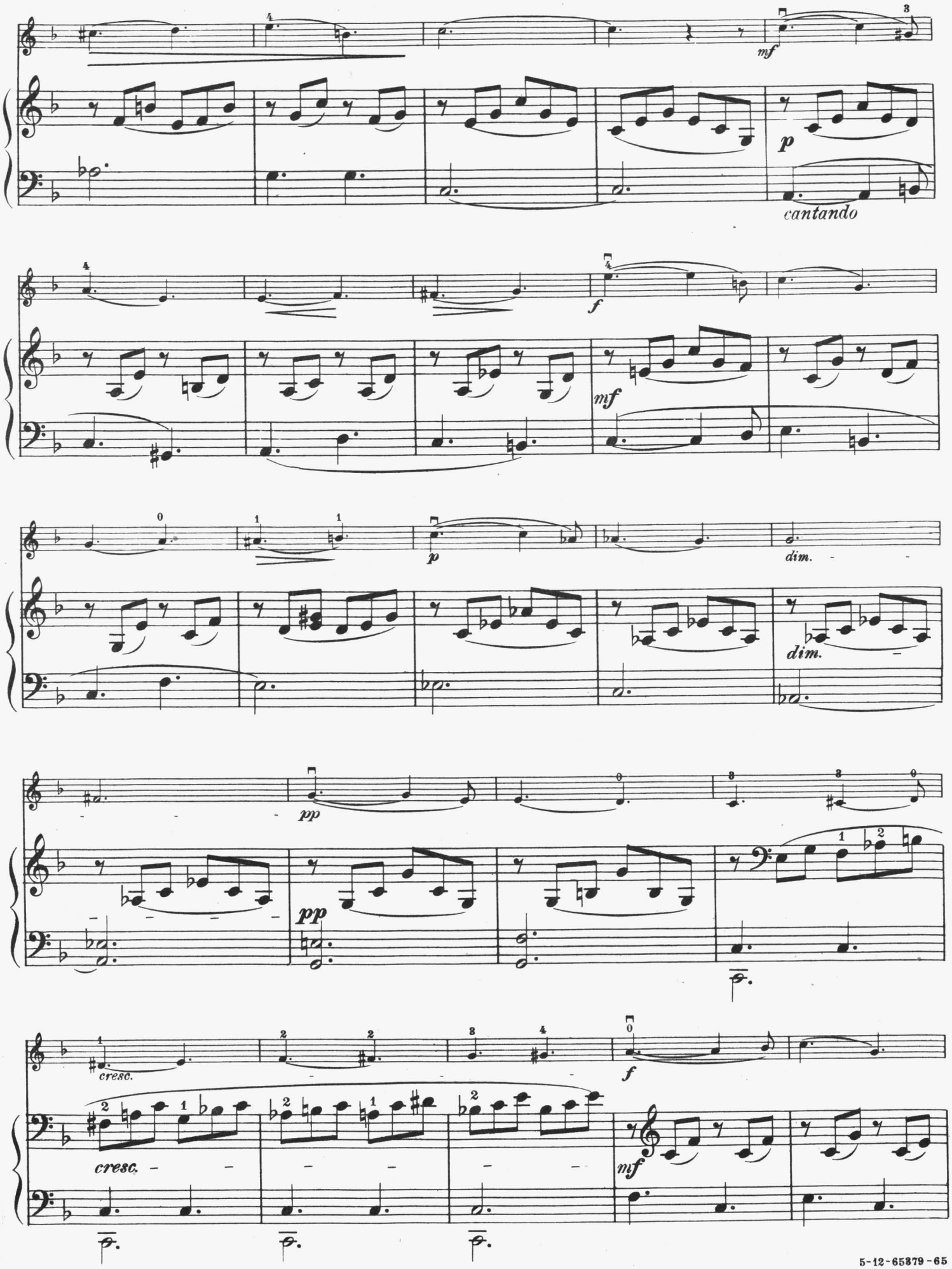
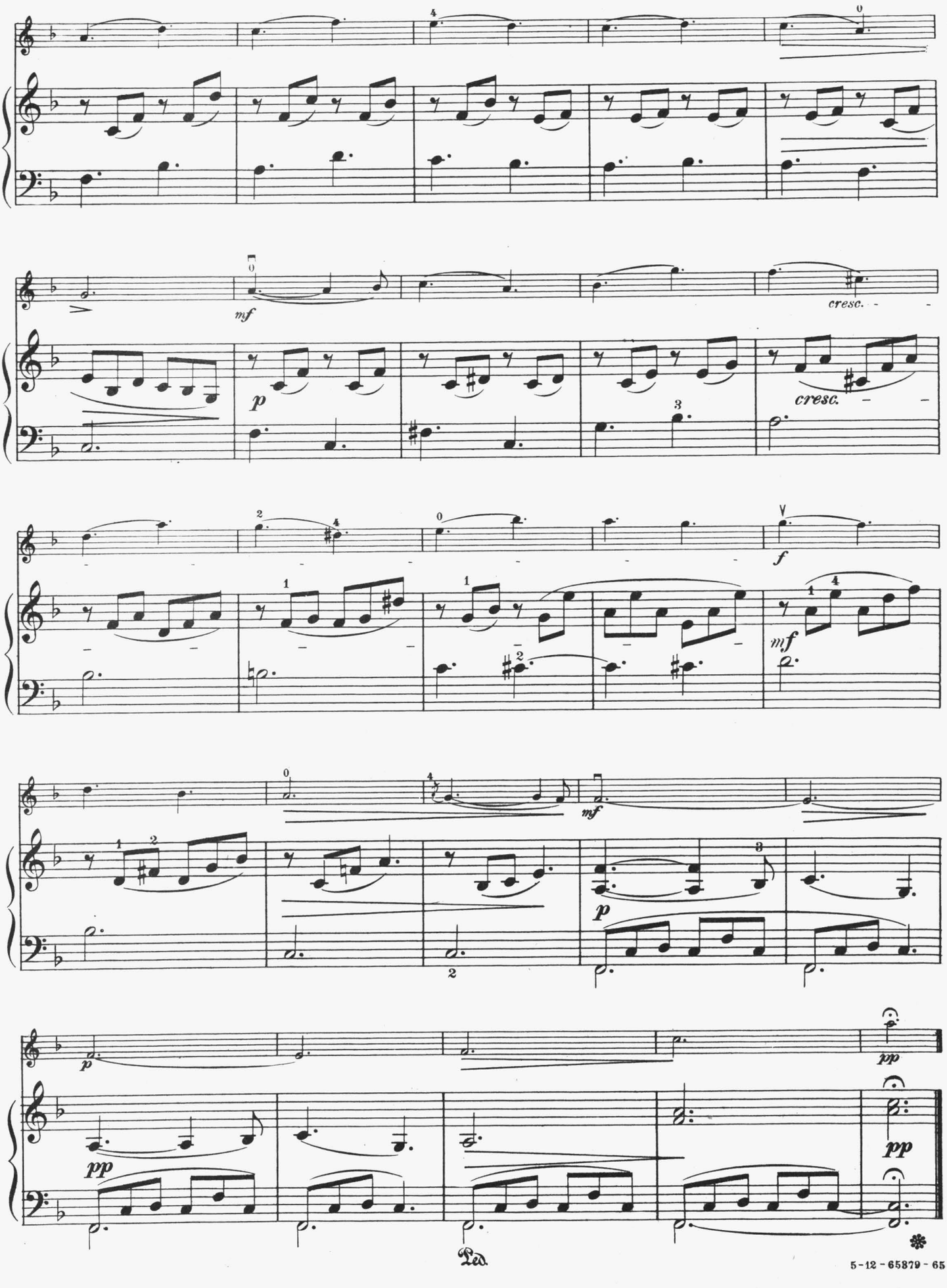

mf
p
cantando
f
mf
p
dim.
dim.
pp
pp
cresc.
cresc.
f
mf

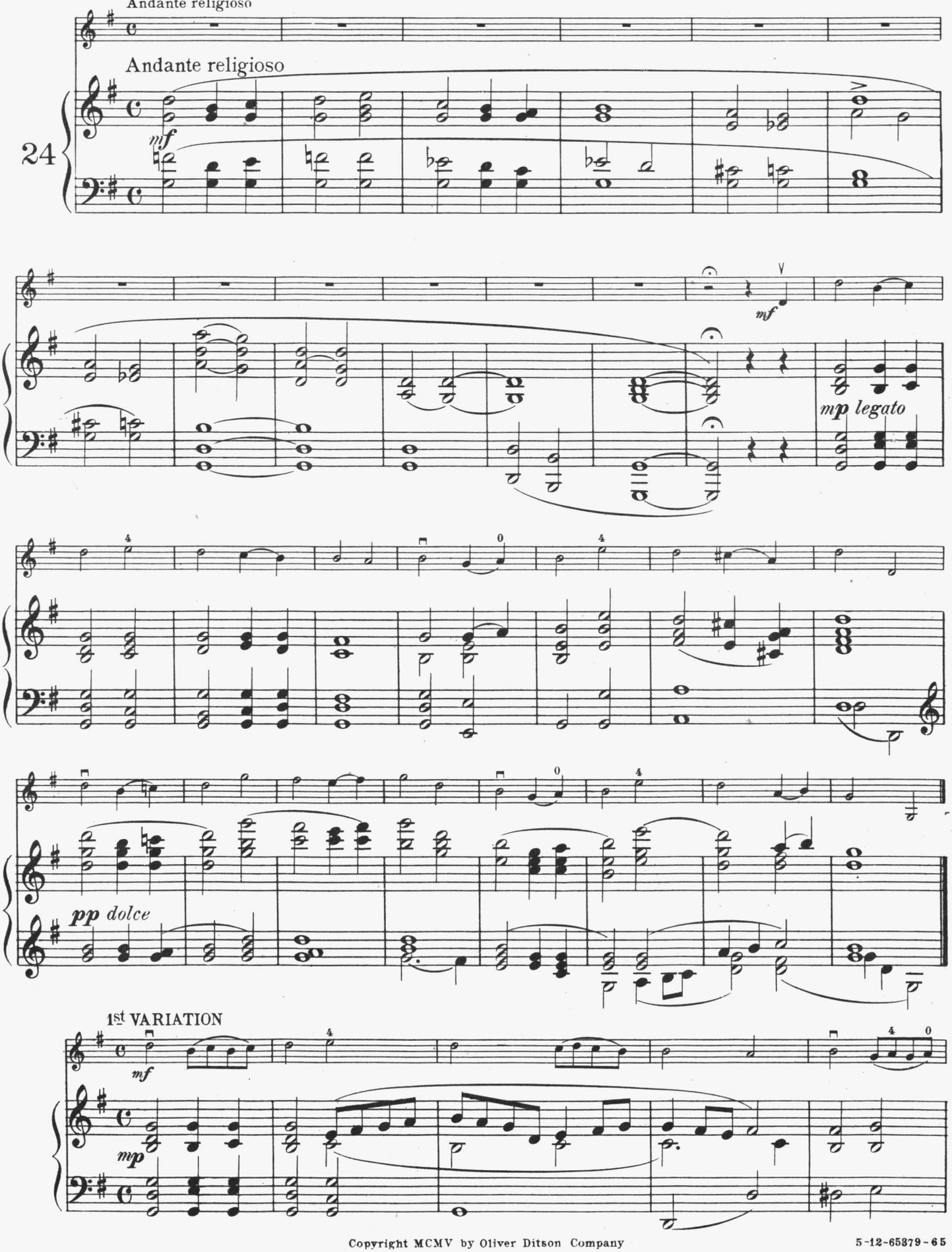

mf
cresc.
p
cresc.
f
mf
mf
p
pp
pp
pp
Ped.

# THEME AND VARIATIONS

*Edited by*
*JOHN CRAIG KELLEY*

GUIDO PAPINI, Op. 37

Andante religioso

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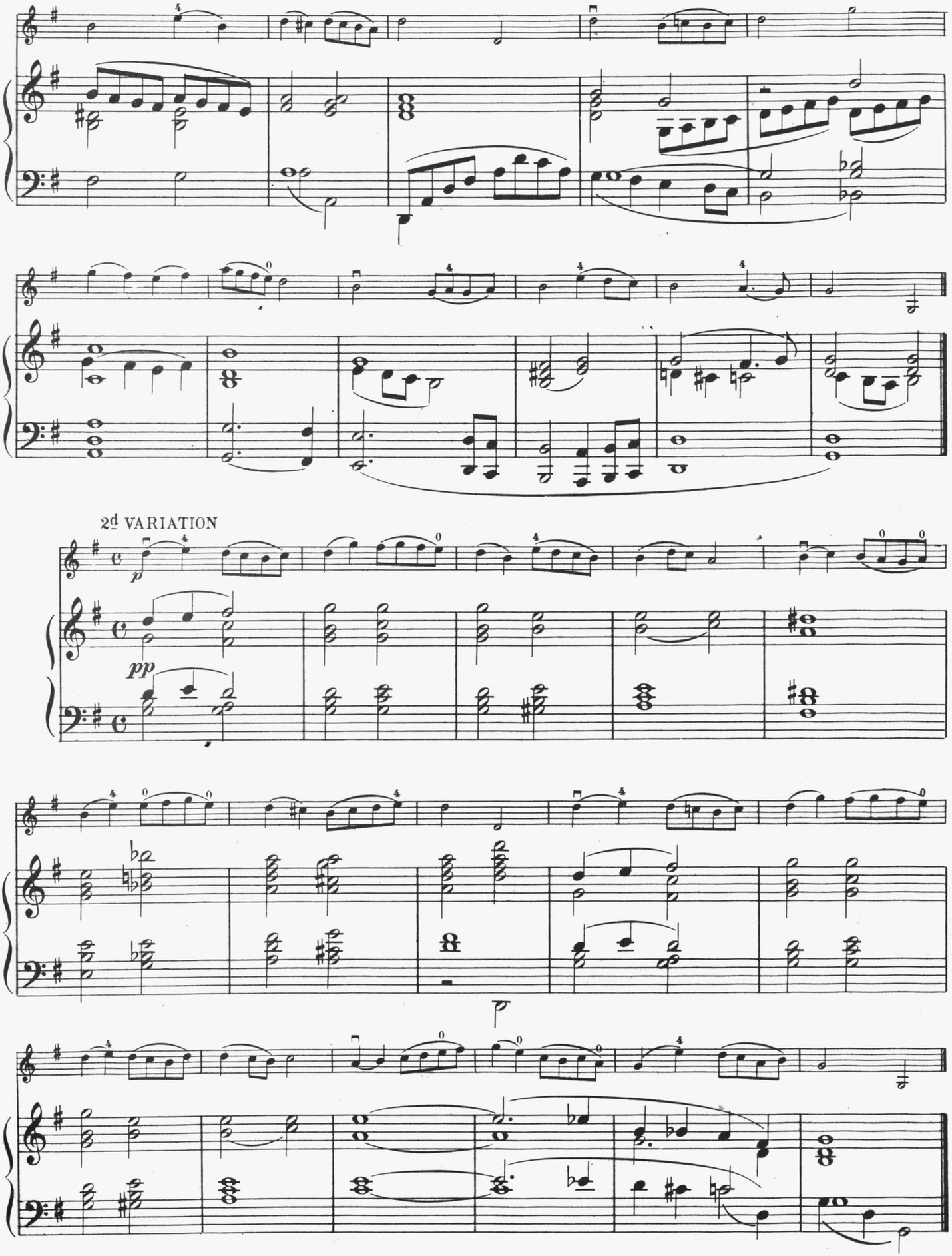
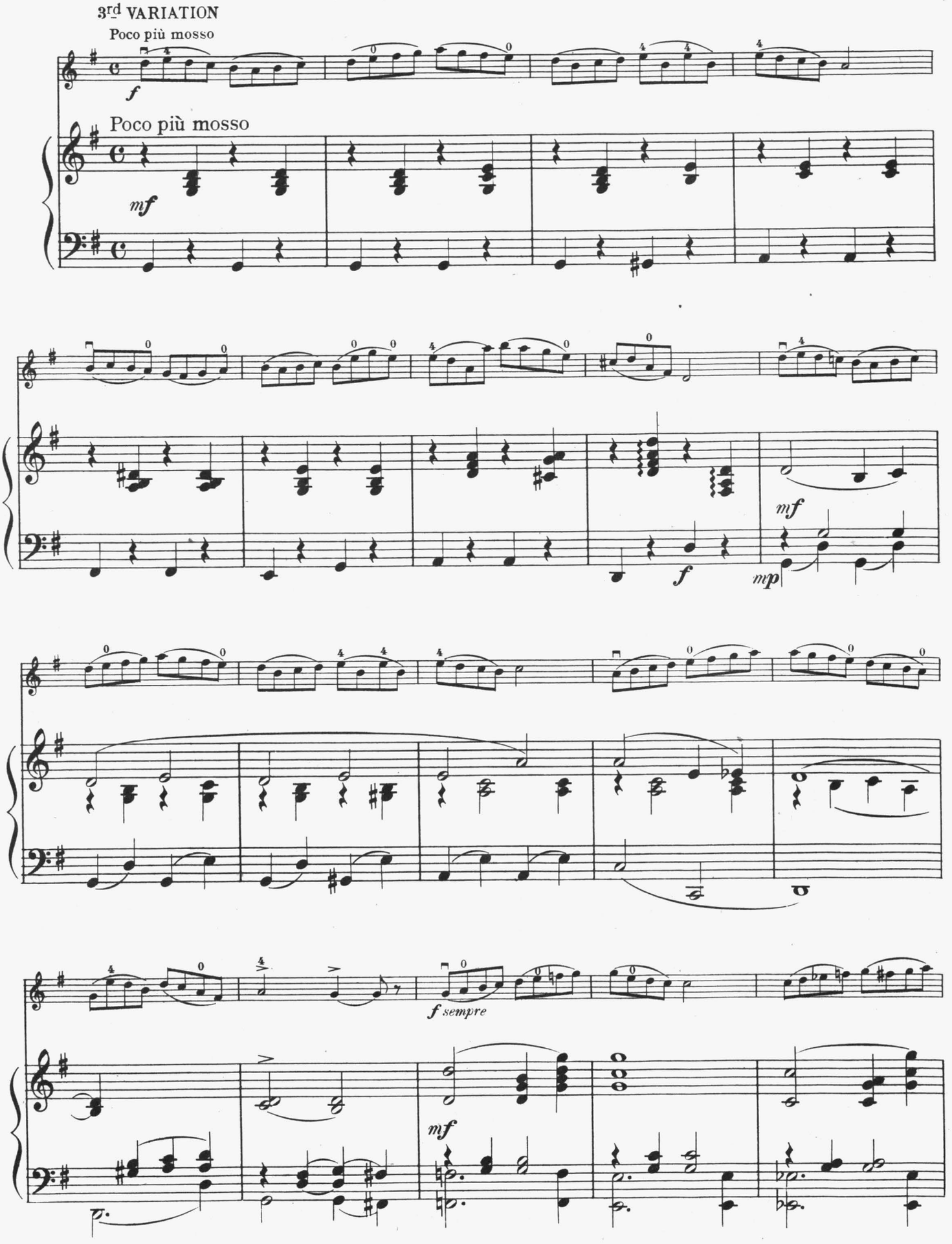
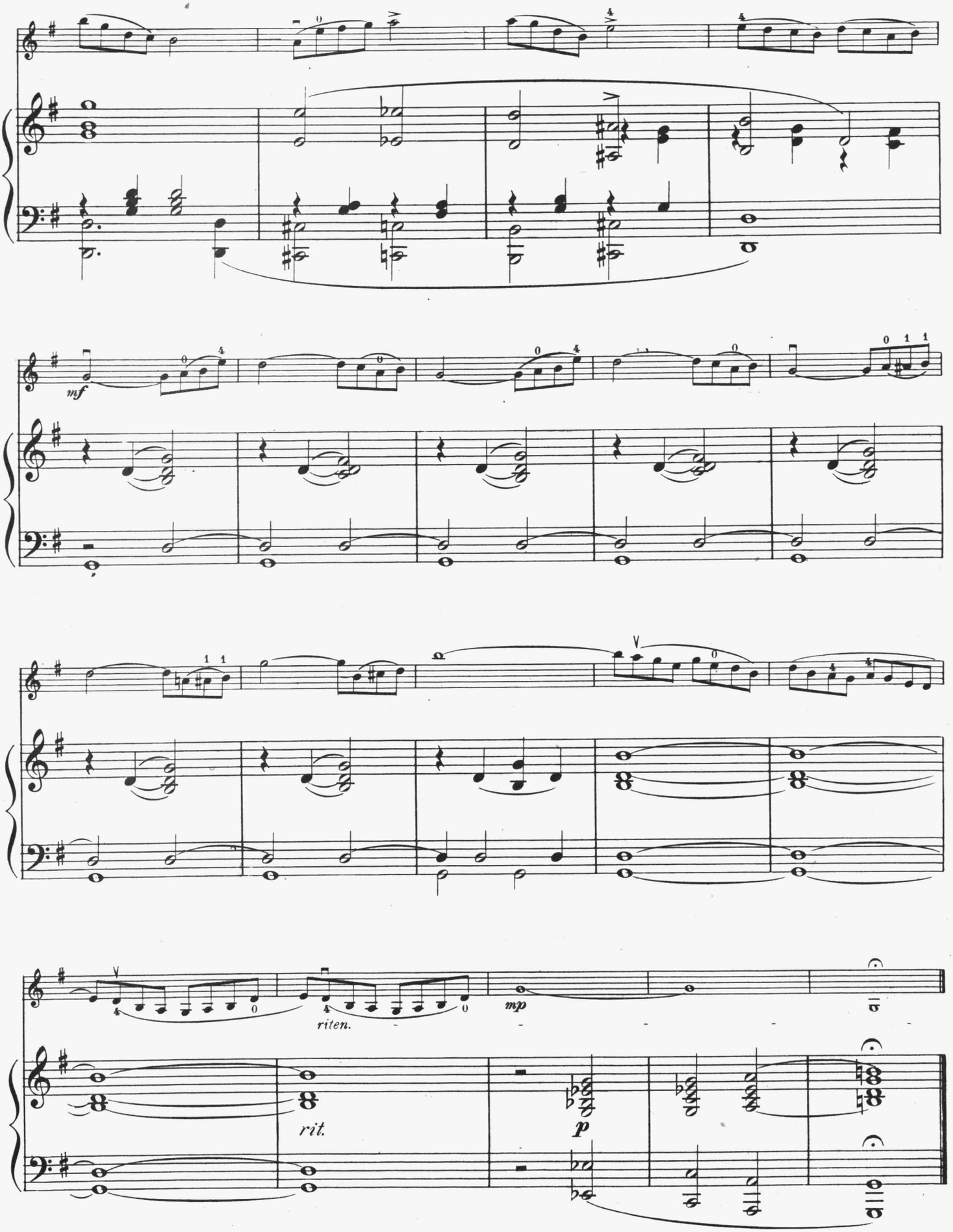

2d VARIATION
p
pp

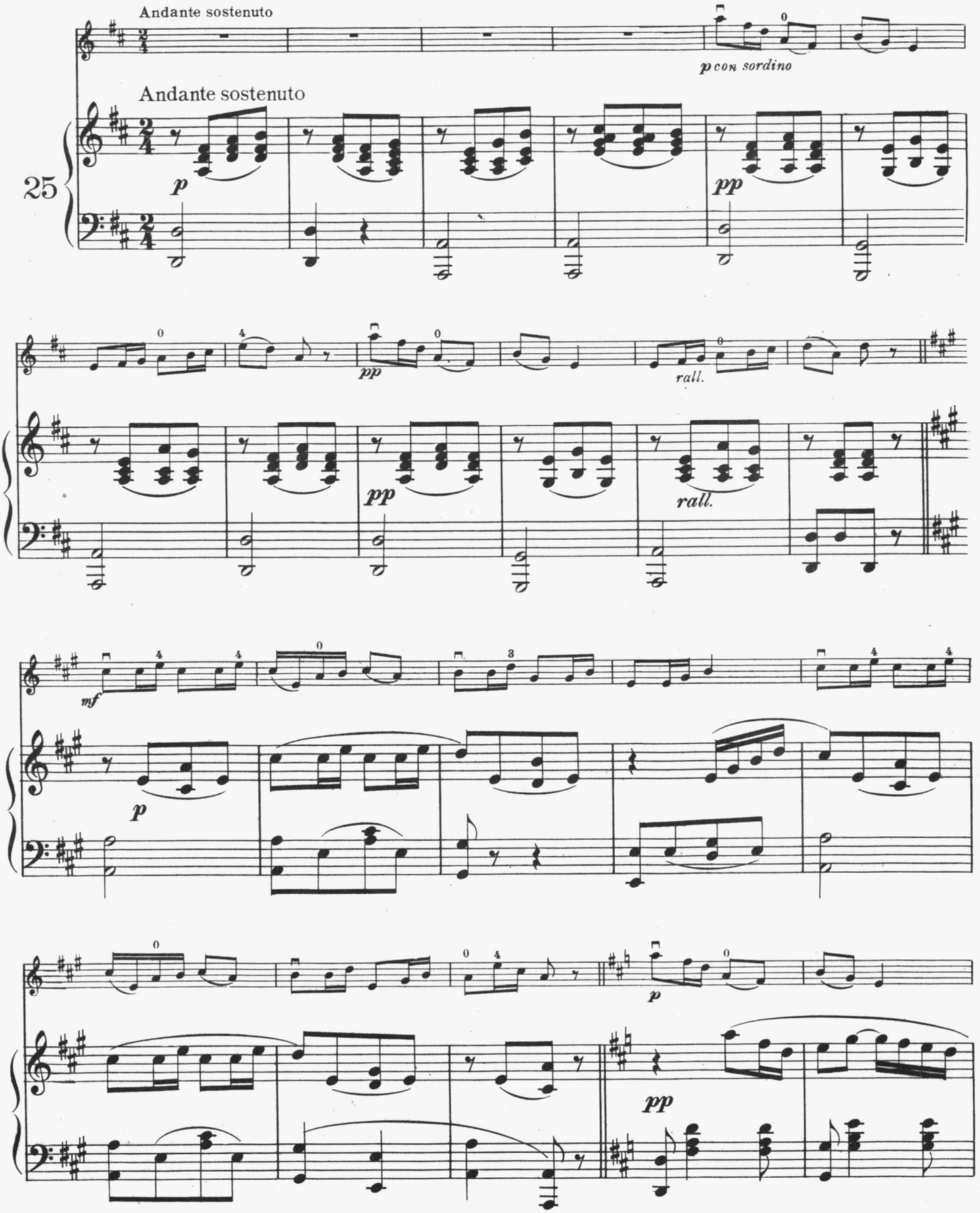

3rd VARIATION
Poco più mosso
f
Poco più mosso
mf
mf
f
mp
f sempre
mf


mf
riten.
mp
rit.
p

# LULLABY

*Edited by*
*JOHN CRAIG KELLEY*

F. BLOCH

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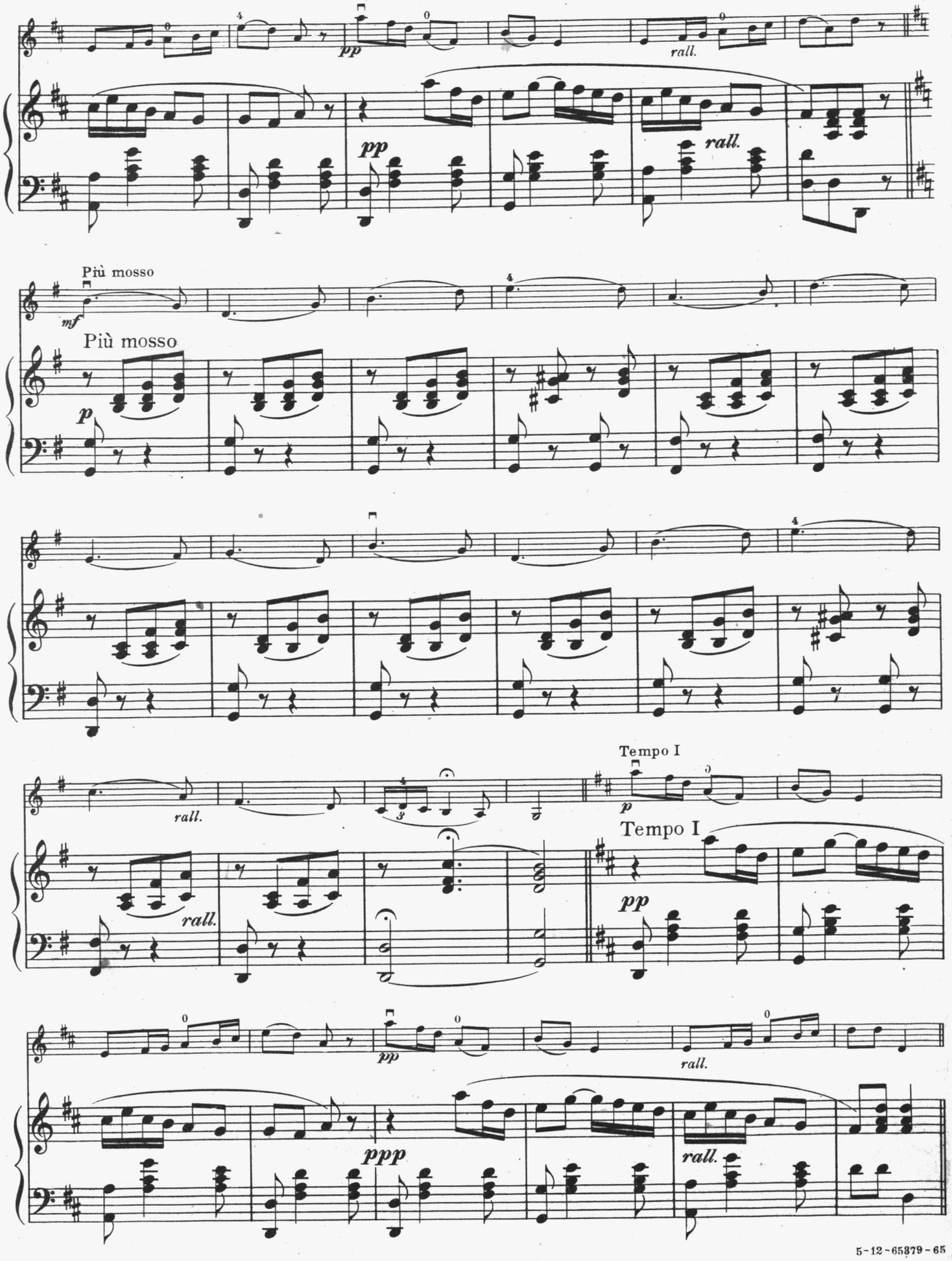
pp
rall.
pp
rall.
Più mosso
mf
Più mosso
p
rall.
rall.
Tempo I
p
Tempo I
pp
pp
rall.
ppp
rall.

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Edited by
JOHN CRAIG KELLEY

# THE GUITAR

E. HEIM

Allegro moderato

pizz.

*mf 2d time pp*

Allegro moderato

26

*mf 2nd time pp*

*sf*

*mf*

*sf*

*sf*

*mf*

*sf*

*sf*

*cresc.*

*f*

*pp*

*sf*

*mf*

*cresc.*

*f*

*pp*

*sf*

*p*

*sf*

Edited by
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# SOLDIER'S MARCH

ALFRED LAUBACH

Allegro

*ff*

Allegro

27

*ff*

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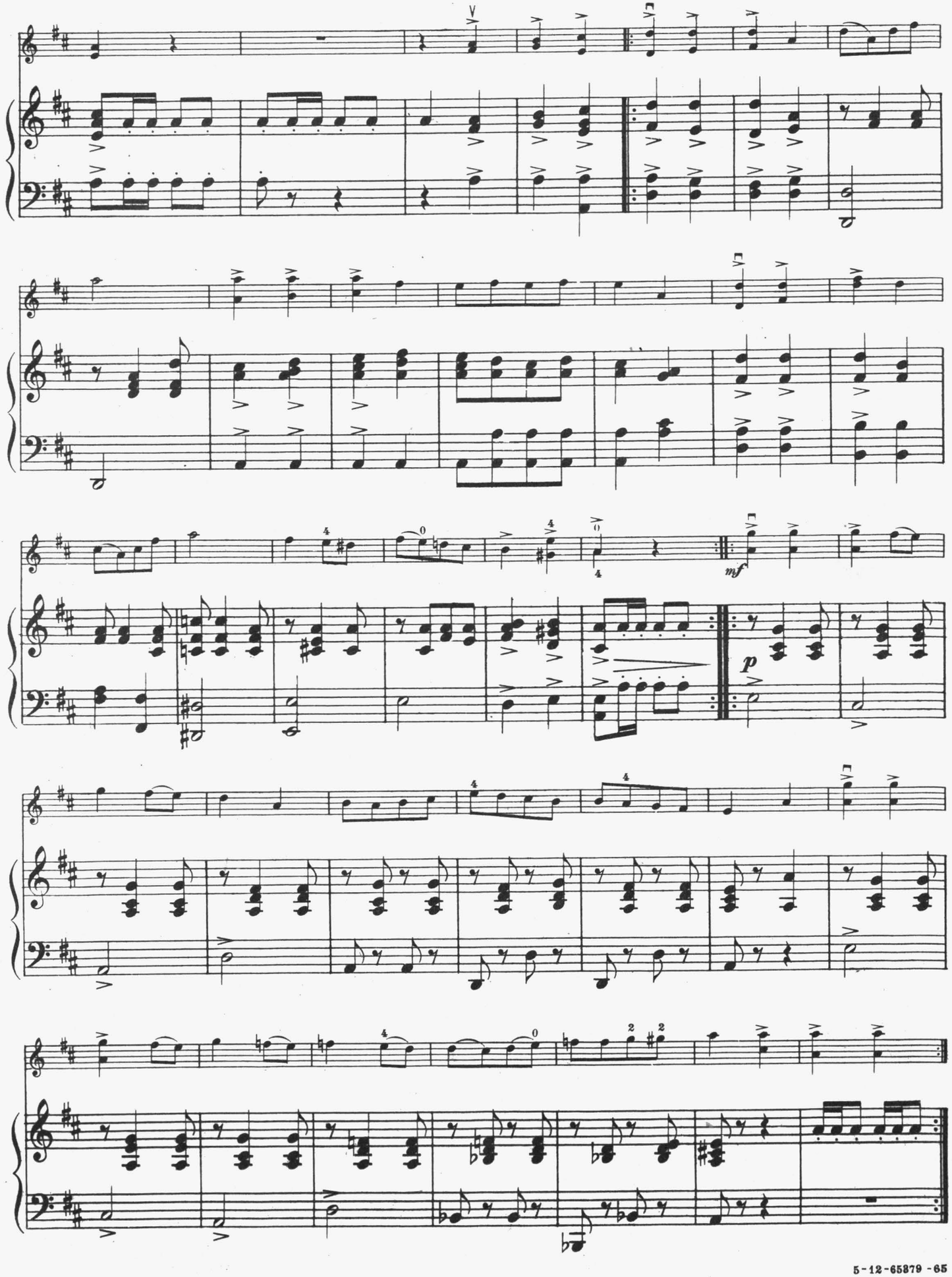
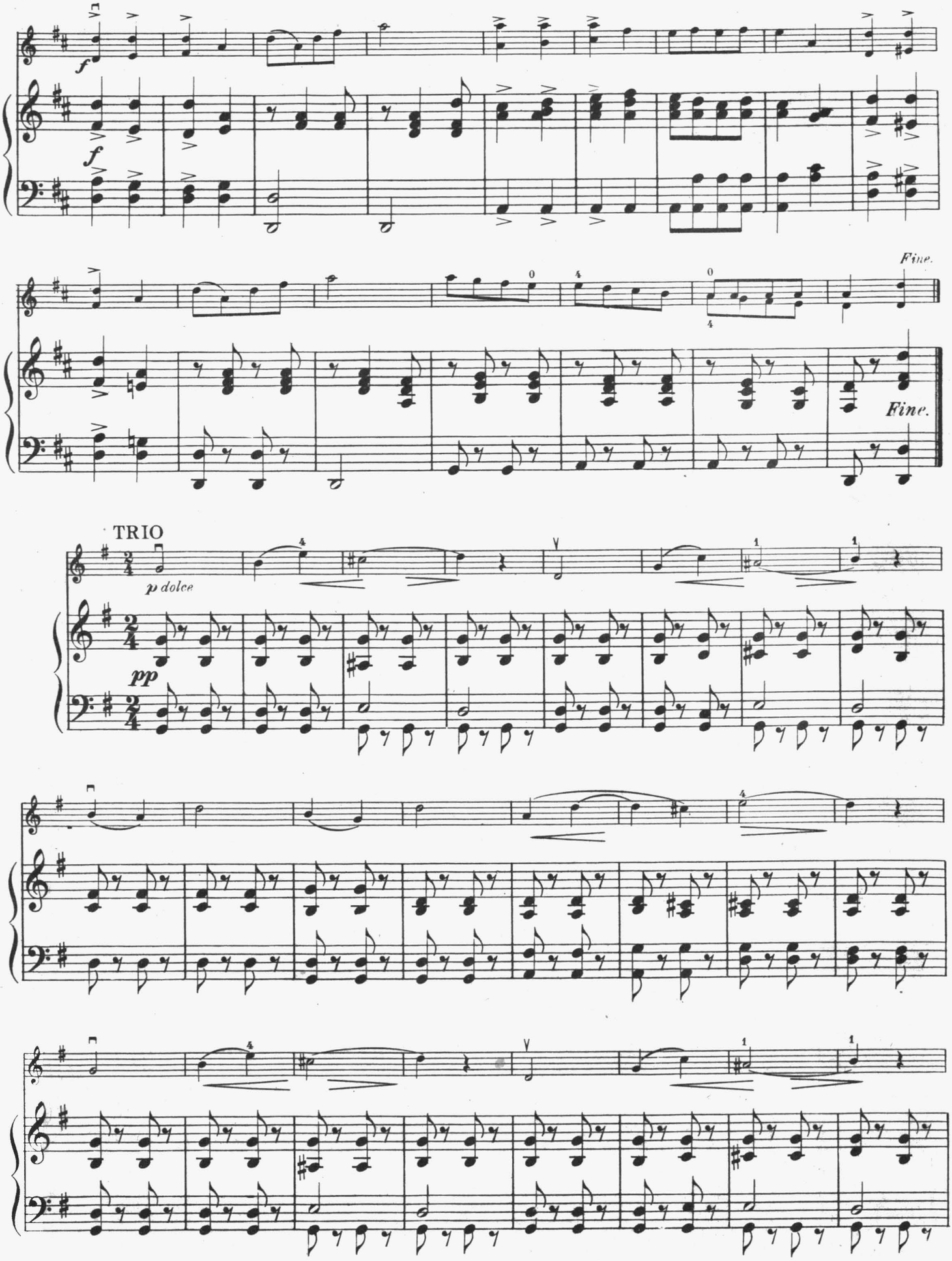
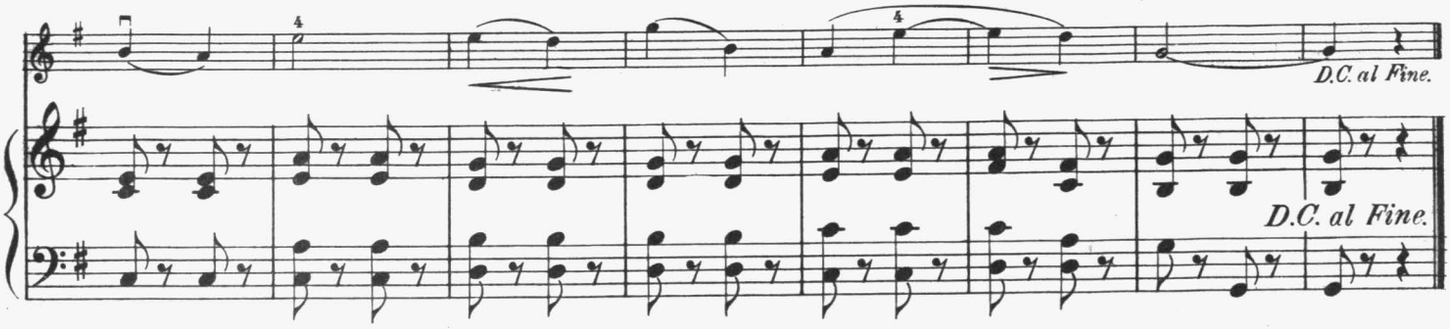

mf
p

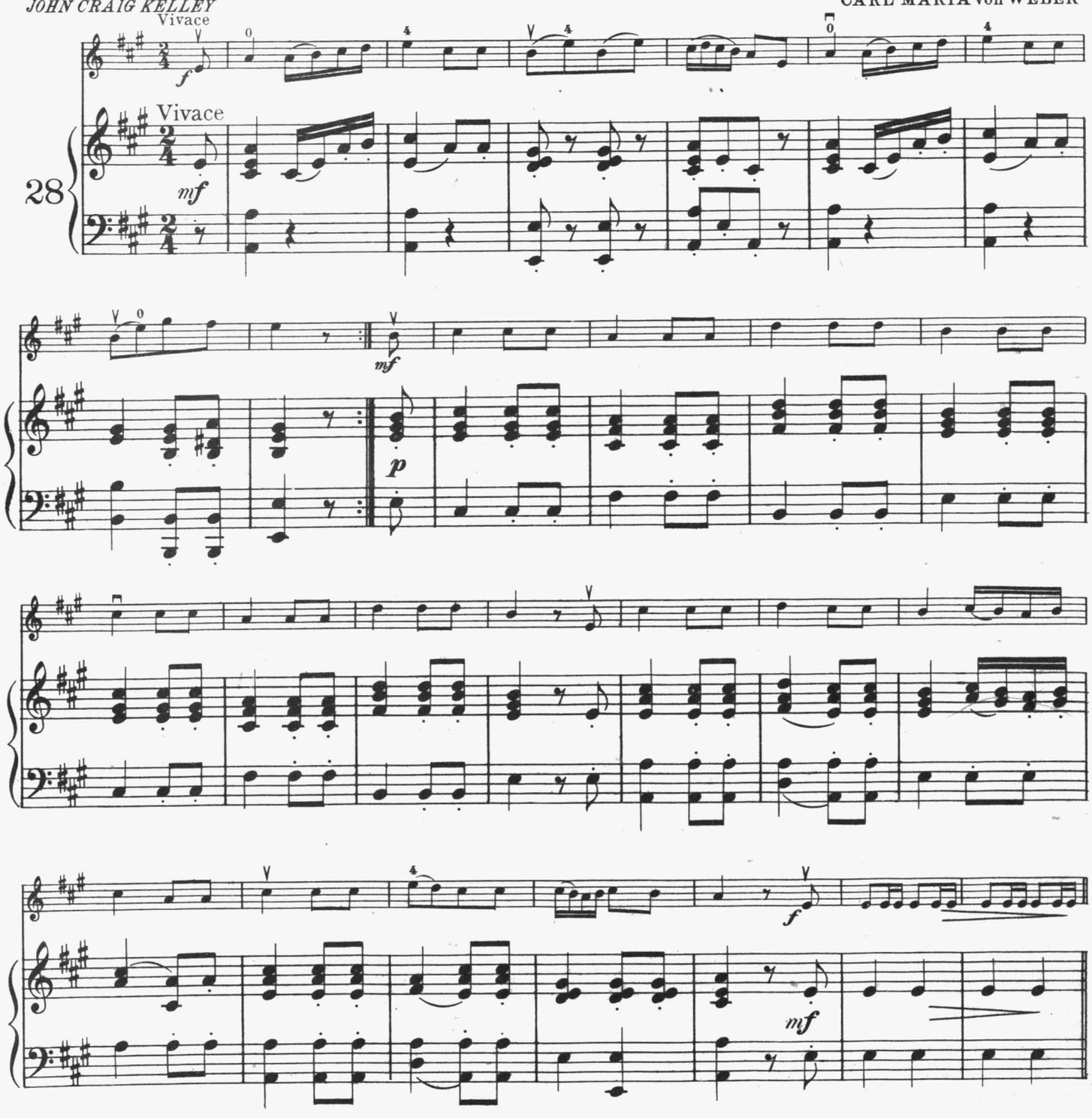

f
f
Fine.
Fine.
TRIO
p dolce
pp




Hunters' Chorus from
"DER FREISCHÜTZ"

*Edited by*
*JOHN CRAIG KELLEY*

CARL MARIA von WEBER

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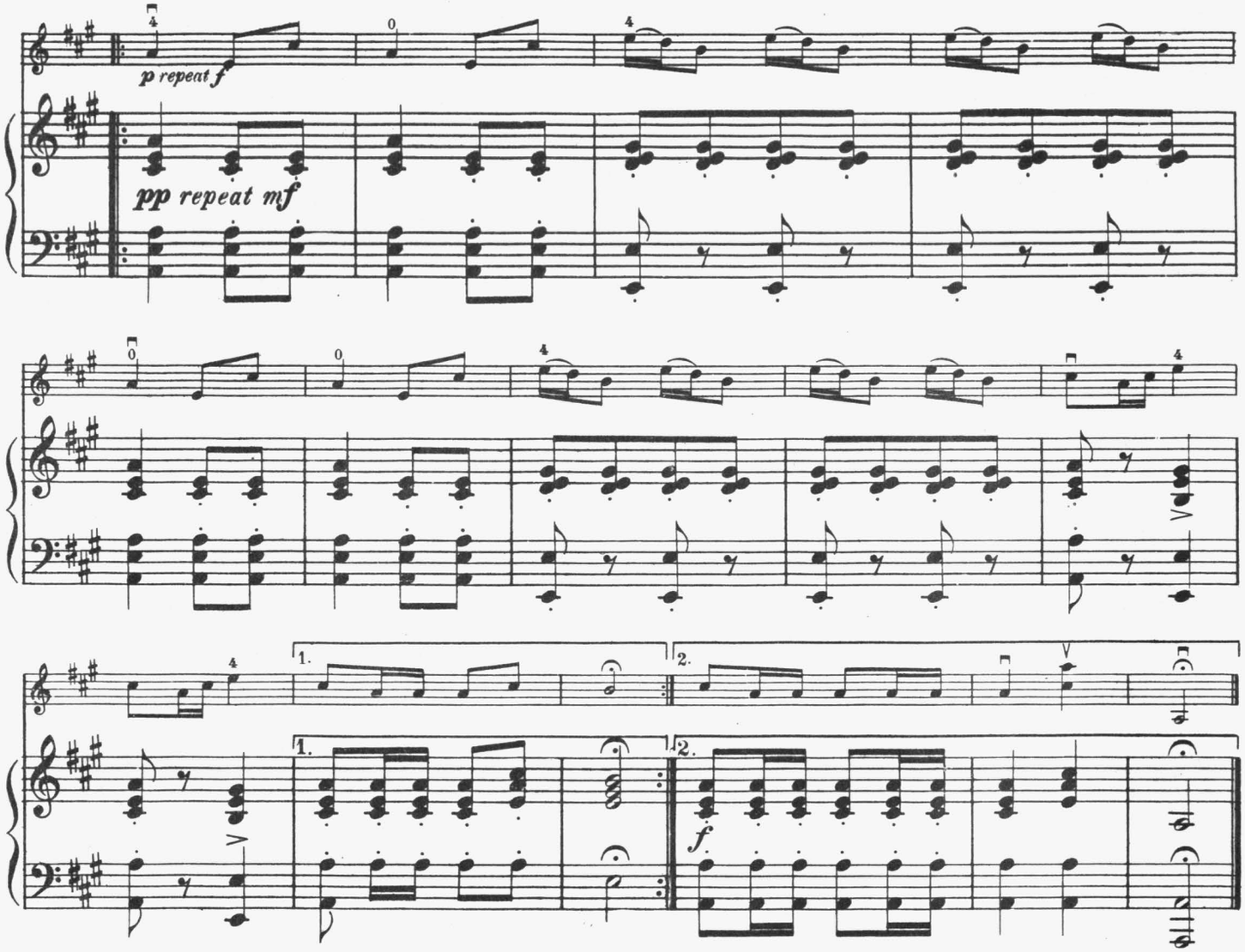
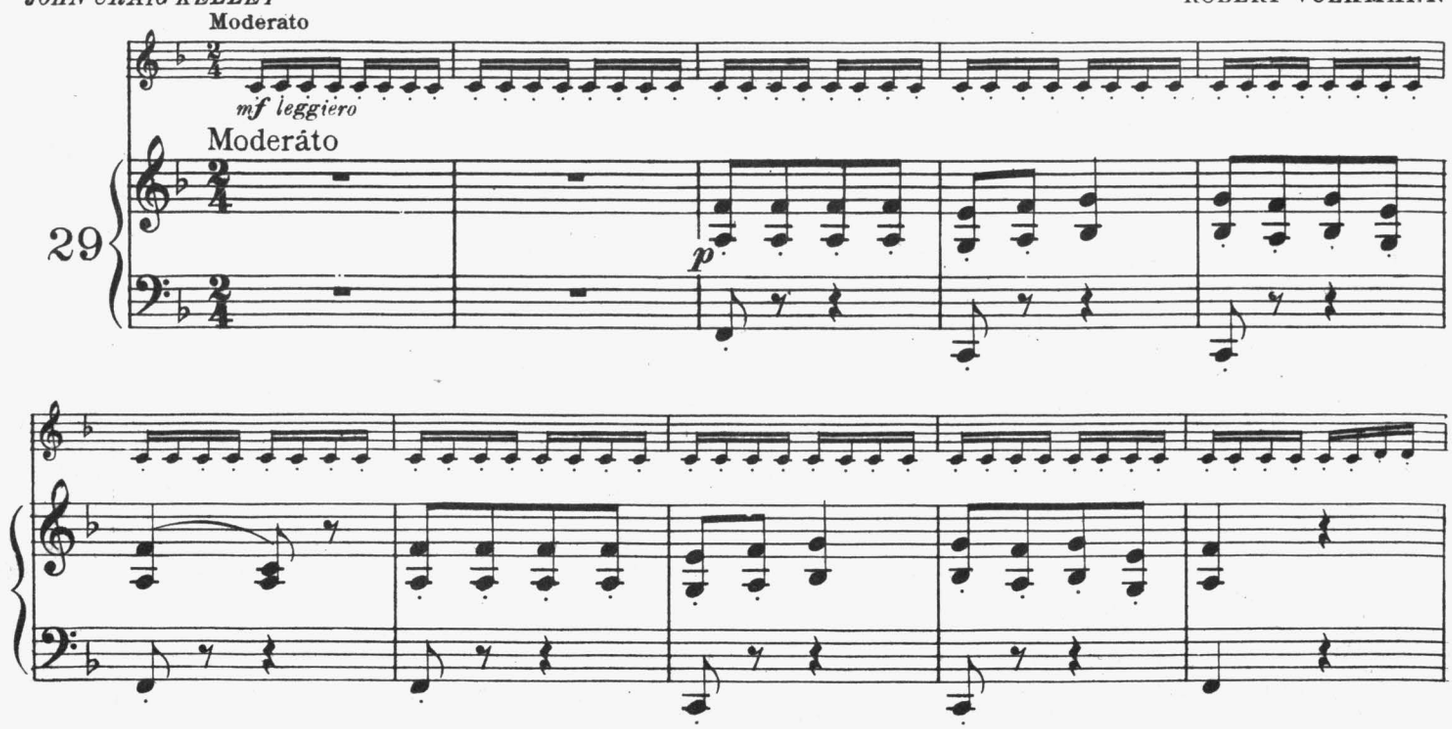



## THE MILL

*Edited by*
*JOHN CRAIG KELLEY*

ROBERT VOLKMANN

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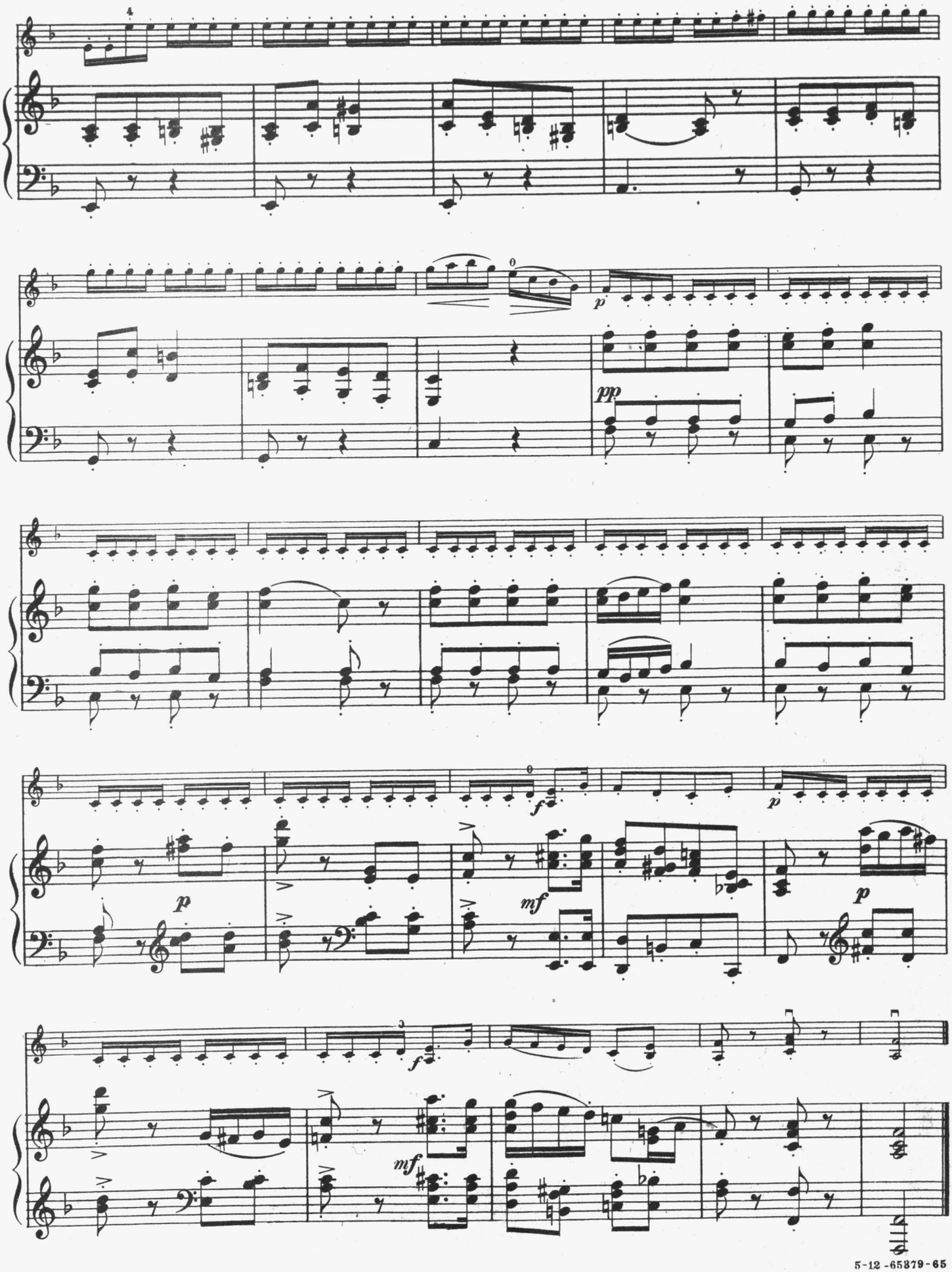
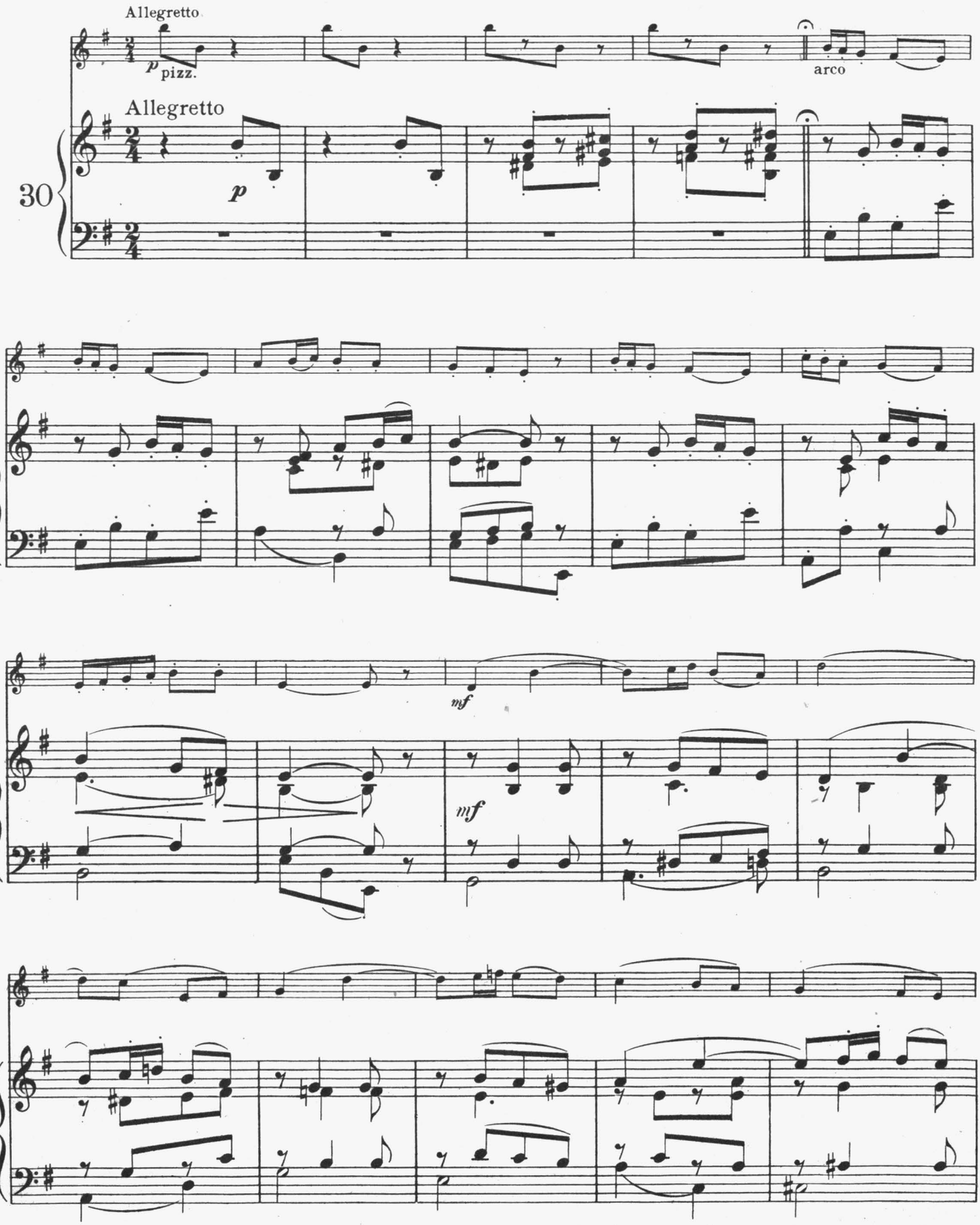


# PLAYING TAG

CARL BUSCH

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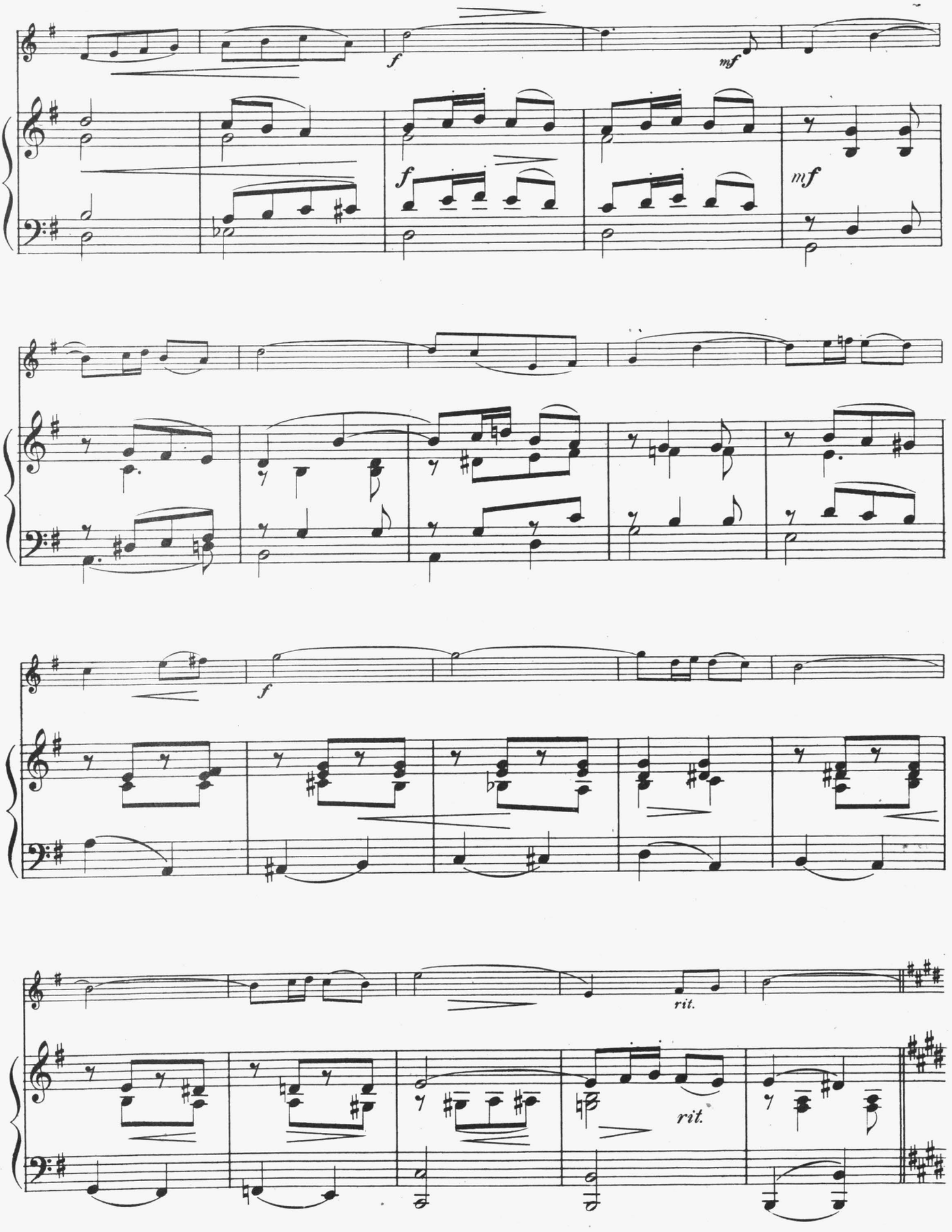
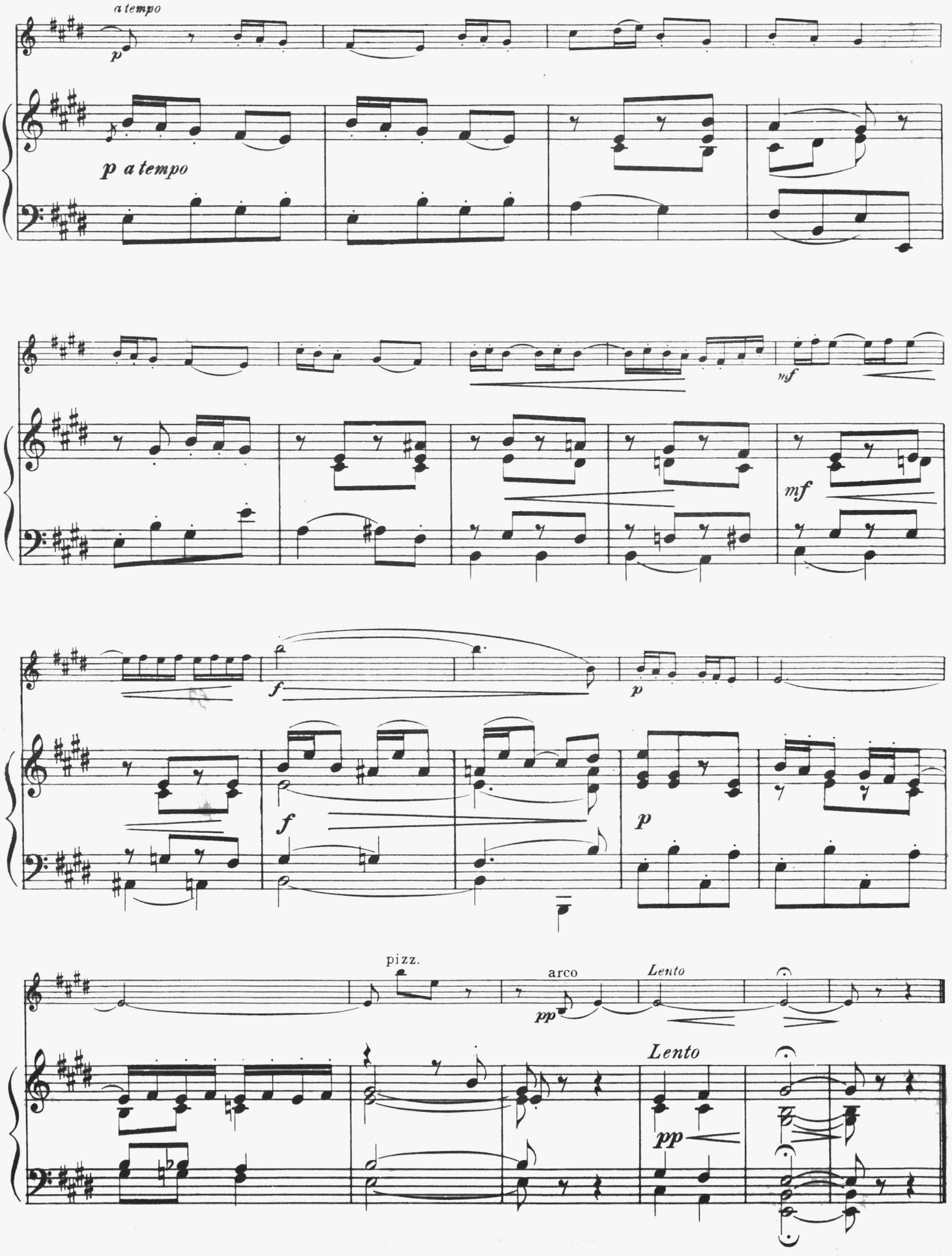

f
mf
f
mf
f
rit.
rit.


a tempo
p
p a tempo
mf
mf
f
p
f
p
pizz.
arco
pp
Lento
Lento
pp

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