

Schirmer's Library of Musical
Classics



Vol. 449

HUBERT RIES

OP. 28

THIRTY
ELEMENTARY
VIOLIN STUDIES

IN THE
FIRST, SECOND AND THIRD
POSITIONS



TRANSLATIONS BY
DR. THEO. BAKER

NEW YORK : G. SCHIRMER

Copyright, 1898, by G. Schirmer, Inc.

Dreissig Violin-Studien für den ersten Unterricht.

Thirty Elementary Violin-studies.

1^{ste} Lage.

Man lasse den ersten Finger so viel als möglich auf der Saite liegen, weil dadurch die Hand mehr Ruhe, die Finger mehr Kraft erhalten und sich an die richtigen Entfernungen der Intervalle gewöhnen. Der Schüler vermeide es, nach den Fingern der linken Hand zu sehen; denn nicht das Auge, sondern das Gehör leitet das Gefühl für eine reine Intonation.

Erklärung der vorkommenden Zeichen.

| | |
|--|--|
| <p>Den Finger auf einer Saite liegen lassen.</p> <p>1 ————— 2 ————— 3 ————— 4 —————</p> <p>□ Herabstrich. V Hinaufstrich. G. B. Mit ganzer Bogenlänge. M. B. Mitte des Bogens.</p> | <p>Den Finger auf zwei Saiten liegen lassen.</p> <p>1 ————— 2 ————— 3 ————— 4 —————</p> <p>1 ————— 2 ————— 3 ————— 4 —————</p> <p>Fr. Am Frosch. Sp. An der Spitze. Kurze Bogenstriche. --- Lange Bogenstriche.</p> |
|--|--|

1st Position.

Keep the first finger on the string as much as possible, as this will give more repose to the hand and more strength to the fingers, which latter will also more readily accustom themselves to the correct distances for the various intervals. The pupil should avoid glancing at the fingers of the left hand; for not by the eye, but by the ear, does the pupil learn to play in exact tune.

Explanation of signs.

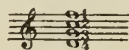
| | |
|--|--|
| <p>Keep the finger down on one string.</p> <p>1 ————— 2 ————— 3 ————— 4 —————</p> <p>□ down-bow. V up-bow. G. B. whole bow. M. B. middle of bow.</p> | <p>Keep the finger down on two strings.</p> <p>1 ————— 2 ————— 3 ————— 4 —————</p> <p>1 ————— 2 ————— 3 ————— 4 —————</p> <p>Fr. at the nut. Sp. at the point. short strokes. --- long strokes.</p> |
|--|--|

Tonleiter.

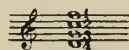
Scale.

The musical notation consists of five staves. The first staff is a whole scale in G major (G-A-B-A-G-F-E-D-C-B-A-G) with a dynamic marking of *mf* and a 'G. B.' (whole bow) instruction. The second staff continues the scale with similar markings. The third staff is a first position exercise (labeled '1.') with a dynamic marking of *mf*, featuring slurs and various bowing instructions. The fourth and fifth staves continue the exercise with more complex phrasing and bowing directions.

Anmerkung. Die Zahlen über den Noten bezeichnen den Fingersatz, dagegen bedeuten die Zahlen mit den Strichen unter den Noten das Liegenlassen der Finger. Um eine richtige Haltung der linken Hand zu erhalten, setze man vor Beginn des Spiels die Finger auf folgende Noten:



Remark. The figures over the notes indicate the fingering; those under the notes, with dashes, show where fingers are to be held down. In order to place the hand in the proper position, set the fingers, before beginning to play, on the notes given below:



9787.1
R44t

2. *G.B.*
mf

M.B.

3. *G.B.* *M.B.* *G.B.*
mf

M.B.

4 Op 29 K-M-U

M 8156

G. B.

4. *mf*

M. B.

Sp.

5.

mf

M. B.

f

M.B.

f

M. B.

7. *f* $\frac{C}{2}$

p *Sp.*

cresc. *f*

M. B.

8. M. B. *mf*

III^{te} LAGE.
Tonleiter.

2nd POSITION.
Scale.

G. B. *f*

Anmerkung: Bevor der Schüler die zweite Lage kennen lernt, lasse man die dritte Lage spielen, weil letztere bezüglich des Fingersatzes beidengrossen und kleinen Stufen grosse Aehnlichkeit mit der ersten Lage hat. (Siehe Seite 13.)

Remark: Before attempting the second position, the player should practise the third position, as the fingering for the greater and lesser intervals in the latter is very similar to that in the first position. (See page 13)

9^a *M. B.* *f* *V* *3* *V* *3*

b *f* *1* *3* *1* *3*

c *f* *1* *3* *1* *3*

d *f* *1* *3* *1* *3*

10. *M. B.* *mf* *3* *3* *3* *2* *1*

segue

11. M. B.

f

12. M. B.

f

This page of musical notation contains ten staves of music. The key signature has one flat (B-flat), and the time signature is 4/4. The music is characterized by a dense, rhythmic texture of eighth and sixteenth notes, often beamed together. The notation includes various dynamics and performance markings:

- Staff 1: Features a series of eighth-note patterns with fingering '1'.
- Staff 2: Continues the rhythmic pattern with a repeat sign and fingering '1'.
- Staff 3: Includes a dynamic marking of *p* (piano) and fingering '1'.
- Staff 4: Features a dynamic marking of *mf* (mezzo-forte) and fingering '2'.
- Staff 5: Includes a *cresc.* (crescendo) marking and a *mf* dynamic marking.
- Staff 6: Continues the piece with a *cresc.* marking and fingering '1'.
- Staff 7: Features a dynamic marking of *f* (forte) and a *cresc.* marking.
- Staff 8: Continues the piece with a *f* dynamic marking.
- Staff 9: Continues the piece with a *f* dynamic marking.
- Staff 10: Concludes the piece with a final melodic phrase and a double bar line.

M. B.

13. *mf*

Musical score for exercise 13, marked *mf*. It consists of six staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a continuous eighth-note pattern with various fingerings (1, 2) and slurs. A 'V' marking is present above the fifth staff.

M. B.

14. *f*

Musical score for exercise 14, marked *f*. It consists of six staves of music in a single system. The key signature has two sharps (F-sharp and C-sharp), and the time signature is common time (C). The music features a continuous eighth-note pattern with various fingerings (1, 2, 3, 4) and slurs.

M. B.

15.

Musical score for exercise 15, M. B. in D major, 2/4 time, *mf*. The score consists of ten staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings. There are also accents (>) and slurs over certain phrases. The key signature has two sharps (F# and C#).

IIIte LAGE.
Tonleiter.

3rd POSITION.
Scale.

G. B.

Musical score for exercise 16, G. B. in C major, common time, *f*. The score consists of two staves of music. It shows a scale in 3rd position, starting on G4. The notes are G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Fingering numbers (1, 4) are placed below the notes. There are slurs over the scale. The key signature has no sharps or flats.

16. M.B.

f

p

cresc. - - - *mf* - - - *cresc.*

G.B.

17. G.B.

mf

Sp.

18.

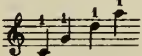
mf

This musical score consists of ten staves of music in G major and 6/8 time. The piece begins with a dynamic marking of *mf* and a tempo marking of *Sp.* (Allegretto). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. There are several slurs and accents throughout the piece. A repeat sign with first and second endings is present in the fourth staff. The score concludes with a final cadence in the tenth staff.

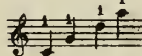
19. *G. B.* *f* *V* *segue*

20. *Sp.* *mf*

Das Wechseln von der 1^{sten} zur 3^{ten} Lage.

Beim Wechseln der Lagen lasse man den Finger auf der Saite nachgleiten, so dass in der dritten Lage der erste Finger die Töne  erreicht, der Daumen berührt alsdann den Vorsprung des Halses, ohne sich indessen an die Zarge anzulehnen. Steigt man später zu den höheren Lagen, so biegt man die Hand nach rechts, wobei der Daumen eine wagerechte Stellung erhalten soll.

Shifting from the 1st into the 3rd position.

In shifting, the finger should glide along the string, so that when in the third position the first finger stops the notes ; the thumb will then touch the bend of the neck, without touching the side of the Violin. When shifting into higher positions, the hand must be turned more to the right, and so raised that the thumb lies in a horizontal position.

Tonleiter.

Scale.

First three staves of musical notation in G major. The first staff contains two measures with fingerings 2, 1, 1, 2, 1. The second staff contains two measures with fingerings 3, 1, 2, 1, 3. The third staff contains two measures with fingerings 2, 1, 1, 1, 1.

23. *p* **G.B.**

Staff 23: Musical notation in 3/4 time, marked *p* and **G.B.** (Grave/Basso). It features fingerings 1, 2, 1, 3, 4, 0, 3.

Staff 24: Musical notation in G major, featuring fingerings 1, 1, 1, 4, 2, 2, 0.

Staff 25: Musical notation in G major, featuring fingerings 1, 1, 1, 4, 2, 3.

Variation.

Staff 26: Musical notation in G major, marked **Variation.**, featuring fingerings 1, 2, 1, 1, 1, 4, 2, 2.

Staff 27: Musical notation in G major, featuring fingerings 1, 0, 4, 2, 0, 4, 1, 3, 1, 2, 1.

Staff 28: Musical notation in G major, featuring fingerings 1, 1, 4, 1, 3, 4, 1, 3.

Staff 29: Musical notation in G major, featuring fingerings 1, 1, 1, 1, 2, 2, 3, 0, 1, 1, 1, 2.

Staff 30: Musical notation in G major, featuring fingerings 1, 1, 4, 3, 4, 2, 4, 3, 1, 1, 1.

24. *M. B.*
mf

Coda.

I G. B. II M. B. III Fr. Sp. Fr. Sp.

IV Fr. Sp. Fr. Sp. V G. B. Sp. G. B. Sp. VI Fr. Sp. Fr.

VII M. B. VIII G. B.

25. *M. B.*
f

26. *f* *G. B.* *M. B.*

27. *mf* *G. B.*

28. G. B. *mf*

Bei den Octaven und chromatischen Tonleiternsetze man die Finger besonders fest auf die Saiten, und rücke von einer Stufe zur andern, ohne die Finger von den Saiten zu entfernen.

In playing Octaves and chromatic Scales, press the fingers with particular firmness on the strings, and pass from one degree to another without lifting the fingers.

29. M. B. *f*

Two staves of musical notation in G major. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The notation includes various fingering numbers (1, 2, 3, 4) and slurs indicating phrasing.

30. G. B.

Musical notation for measures 30 through 39. It begins with a treble clef, a common time signature (C), and a forte (f) dynamic marking. The notation features a mix of eighth and sixteenth notes with various fingering numbers and slurs.

Musical notation for measures 40 through 49. The notation continues with eighth and sixteenth notes, including slurs and fingering numbers.

Musical notation for measures 50 through 59. It includes a mezzo-forte (mf) dynamic marking and continues with eighth and sixteenth notes and slurs.

Musical notation for measures 60 through 69. The notation is dense with eighth and sixteenth notes, featuring complex fingering and slurs.

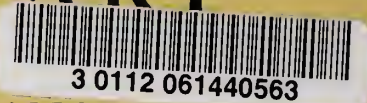
Musical notation for measures 70 through 79. The notation continues with eighth and sixteenth notes and slurs.

Musical notation for measures 80 through 89. The notation features intricate fingering patterns and slurs.

Musical notation for measures 90 through 99. The notation concludes the piece with a final flourish, including slurs and fingering numbers.

SCHIRMER'S LIBRARY

of MUSICAL CLASSICS COMPOSITIONS FOR VIOLIN AND PIANO



- VOL. NO.
- ACCOLAÏ, J. B.**
905 Concerto, No. 1, A m.
- ALARD, D.**
1114 Op. 37. Il Trovatore. Fantasy (Th. Spiering)
1113 Op. 47. Faust. Concert Fantasia (Th. Spiering)
- BEAZLEY, J. C.**
920 18 Original Melodies
- BEETHOVEN, L. van.**
233 Op. 61. Concerto, D (Schradiack)
234 2 Romances (Op. 40, G; Op. 50, F) (Schradiack)
74 Sonata. Kreutzer, Op. 47 (Brodsky)
232 †Sonatas (Brodsky)
- BÉRIOT, C. de.**
Airs variés (Schradiack):
408 No. 5, E, Op. 7
409 No. 6, A, Op. 12
410 No. 7, E, Op. 15
Concertos (Schradiack):
781 No. 1, D, Op. 16
229 No. 2, B m., Op. 32
215 No. 6, A, Op. 70
216 No. 7, G, Op. 76
782 No. 9, A m., Op. 104
353 12 Italian Melodies (Schradiack)
675 Scène de Ballet, Op. 100
- BRUCH, M.**
217 Op. 26. Concerto, G m. (Schradiack)
- BURGMÜLLER, F.**
767 3 Nocturnes
- CORELLI, A.**
8 Sonata, D (cadenza by J. Helmesberger) (Desoff-Franko)
9 Sonata, C (Ries-Franko)
525 Variations, La Folia. Accompaniment and cadenza by H. Léonard (Lichtenberg)
- DANCLA, C.**
785 Op. 89. 6 Petits Airs Variés sur des Thèmes Favoris de Pacini, Rossini, Bellini, Donizetti, Weigl, Mercadante
- DAVID, F.**
236 Op. 6. Introduction and Variations on the Russian air "The Red Sarafan" (Schradiack)
237 Op. 16. Andante and Scherzo capriccioso (Schradiack)
- ERNST, H. W.**
1069 Op. 10. Élégie (Schradiack)
The same. See "Masterpieces for the Violin," Vol. I.
411 Op. 11. Fantaisie brillante, on the March and Romance from "Otello" by Rossini (Schradiack)
407 Hungarian Airs, with Variations (Schradiack)
- FRANCK, C.**
1235 Sonata (Lichtenberg)
- GADE, N. W.**
222 Op. 6. Sonata, A (Lichtenberg)
223 Op. 21. Sonata, D m. (Lichtenberg)
- GRIEG, E.**
980 Op. 8. Sonata, No. 1, F (Lichtenberg)
524 Op. 13. Sonata, No. 2, G (Lichtenberg)
981 Op. 45. Sonata, No. 3, C m. (Lichtenberg)
924 Op. 46. 1st Peer Gynt Suite (Sitt)
- HÄNDEL, G. F.**
416 Sonata, A, for violin with figured bass, arr. by F. David (Schradiack)
- HAUPTMANN, M.**
512 Op. 10. 3 Easy Sonatas (E. Herrmann)
- HAUSER, M.**
1068 Op. 43. Ungarische rhapsodie (Hungarian rhapsody)
- LALO, E.**
1236 Op. 21. Symphonie espagnole (Lichtenberg)
- LAUB, F.**
660 Ballade, Op. 4, No. 12; and Polonaise, Op. 8 (Schradiack)
- LECLAIR, J. M.**
722 Sonata, No. 3 (Lichtenberg)

- VOL. NO.
- LÉONARD, H.**
629 Op. 2. Souvenir de Haydn. Fantasy on the Austrian National Hymn (Lichtenberg)
220 Op. 15. Grande fantasia militaire (Schradiack)
1115 Op. 30. Souvenir de Bade (Spiering)
912 Op. 41. 6 Solos
- MASTERPIECES FOR THE VIOLIN**
Edited and fingered by Henry Schradiack:
354 Vol. I. Ernst, Élégie; Raff, Cavatina; Vieuxtemps, Réverie
366 Vol. II. Wieniawski. Op. 12. 2 Mazurkas (1, Sielanka; 2, Chanson polonaise), and Op. 17, Légende
359 Vol. III. Spohr. 3 slow movements from Concertos Nos. 6, 9, 11 (Schradiack)
- MENDELSSOHN, F.**
235 Op. 64. Concerto, E m. (Schradiack)
- MITTELL'S POPULAR GRADED COURSE.**
Selected pieces suitable for study or performance. Revised and edited by Philipp Mittel. 2 vols.:
1152 Vol. I. 29 pieces in 1st position
1153 Vol. II. 21 pieces in 1st and 3d positions
- MOLIQUE, B.**
419 Op. 21. Concerto, No. 5, A m. (Schradiack)
- MOSZKOWSKI, M.**
1089 Op. 12. Spanish Dances (Spiering)
- MOZART, W. A.**
890 †Concerto, No. 4, D
836 Sonatas (Schradiack)
- NARDINI, P.**
934 Concerto, E m. (Hauser-Franko)
511 Sonata, D, arr. by Ferd. David (Schradiack)
- OLD ENGLISH COMPOSERS**
for the Violin (Moffat)
- PAGANINI, N.**
723 Op. 8. Le Streghe. The witches' dance (Lichtenberg)
521 Op. 11. Moto perpetuo (Perpetual motion) (Lichtenberg)
724 Op. 13. I palpiti (Lichtenberg)
- PLEYEL, I.**
832 Op. 8. 6 Little Duets, for one or two violins and piano (Hermann)
833 Op. 48. 6 Little Duets for one or two violins and piano (Hermann)
- RAFF, J.**
354 Cavatina. Op. 85, No. 3. See "Masterpieces for the Violin."
420 Op. 85. 6 pieces (Schradiack)
- RIES, F.**
1065 Op. 27. Suite No. 2, F
418 Op. 34. Suite No. 3, G (Schradiack)
- RODE, P.**
514 Op. 9. Concerto, No. 7, A m. (David-Schradiack)
523 Op. 10. Air varié (Lichtenberg)
648 Op. 13. Concerto, No. 8, E m. (Lichtenberg-Hermann)
- SAINT-SAËNS, C.**
224 Op. 28. Introduction and Rondo capriccioso (Schradiack)
860 Op. 61. 3d Concerto, B m. (Sauret)
- SARASATE, P. de.**
1064 Op. 20. Zigeunerweisen
- SCHUBERT, F.**
921 Op. 137. 3 Sonatas
- SCHUMANN, R.**
412 Op. 73. 3 Fantasy-pieces (Violin or clarinet) (Schradiack)
413 Op. 94. 3 Romances (Oboe or violin or clarinet) (Schradiack)
414 Op. 102. 5 Pieces in Popular Mood (Violin or 'cello) (Schradiack)
415 Op. 113. Pictures from Fairyland (Viola or violin) (Schradiack)

- VOL. NO.
- SEITZ, F.**
Pupil's concertos:
947 No. 1, D (3d position)
945 No. 2, G (1st position), Op. 13
948 No. 3, G m. (1st-3d position), Op. 12
949 No. 4, D (3d position), Op. 15
950 No. 5, D (1st position), Op. 22
- SINDING, C.**
1066 Romance, E m.
- SITT, H.**
1074 Op. 31. Concertino, E m. (1st to 3d position)
- SPOHR, L.**
363 Op. 2. Concerto, No. 2, D m. (David)
388 Op. 38. Concerto, No. 7, E m. (Schradiack)
389 Op. 47. Concerto, No. 8. Gesangscene, A (Schradiack)
360 Op. 55. Concerto No. 9. D m. (Schradiack)
395 3 Slow Movements from Concertos Nos. 6, 9, 11 (Schradiack)
- TARTINI, G.**
922 The Art of Bowing. 50 variations on a gavotte by Corelli (Violinpart)
923 The same, Piano Accompaniment
725 2 Sonatas, E m., G (Lichtenberg)
522 Le Trille du Diabre (Lichtenberg-Volkmann)
- VIEUXTEMPS, H.**
716 Op. 10. Grand Concerto, E (Schradiack)
218 Op. 11. Fantaisie-caprice
354 Op. 22, No. 3. Réverie. See "Masterpieces for the Violin," Vol. I
982 Op. 35. Fantasia appassionata
225 Op. 37. Concerto, No. 5, A m. (Schradiack)
356 Op. 38. Ballade et Polonaise de Concert (Schradiack)
253 Op. 40, No. 3. Bohémienne (Schradiack)
- VIOTTI, G. B.**
Concertos:
761 No. 17 (first movement). D m., with cadenza by H. Wieniawski (Lichtenberg)
443 No. 22, A m. (David-Schradiack)
762 No. 22 (first movement). A m., with cadenza by H. Wieniawski (Lichtenberg)
444 No. 23, G (David-Schradiack)
- VITALI, T.**
417 Ciacona (David-Schradiack)
- WEISS, J.**
893 Op. 38. Harvest of Flowers
894/897 The same, in 4 vols.
- WIENIAWSKI, H.**
606 Op. 3. Souvenir de Posen. Première mazurka caractéristique (Lichtenberg)
607 Op. 4. Polonaise brillante, D (Lichtenberg)
608 Op. 5. Adagio élégiaque. (Lichtenberg)
609 Op. 6. Airs russes (2 romances de Wariamoff), transcrites et variées (Lichtenberg)
610 Op. 7. Capriccio-vaise (Lichtenberg)
611 Op. 9. Romance sans paroles et Rondo élégant (Lichtenberg)
366 Op. 12. 2 mazurkas (No. 1. Sielanka; No. 2. Chanson polonaise), and Op. 17, Légende (Schradiack)
612 Op. 15. Original theme with variations (Lichtenberg)
613 Op. 16. Scherzo-tarentelle (Lichtenberg)
1067 Op. 17. Légende (Schradiack)
646 Op. 20. Fantaisie brillante sur des motifs de l'opéra "Faust" de Gounod (Lichtenberg)
944 Op. 21. 2d Polonaise brillante
951 Op. 22. 2d Concerto, D m.
- TWO VIOLINS AND PIANO**
- BACH, J. S.**
899 Concerto, D m.
- PLEYEL, I.**
832 Op. 8. 6 Little Duets (for 1 or 2 violins and piano) (Hermann)
833 Op. 48. 6 Little Duets (for 1 or 2 violins and piano) (Hermann)

In ordering please mention Schirmer's Library and give numbers
Complete Catalog of Schirmer's Library mailed free upon request.

Practical Instrumentation

*For School, Popular and
Symphony Orchestras*

A TREATISE

By **Frank Patterson**

A REAL need exists for this book because of its up-to-date character. The articles which constitute it were originally published in the *MUSICAL COURIER* during the first half of the year 1923. That they are perpetuated in this book indicates the widespread interest they attracted on their first appearance, and the desirability of placing them at the public's disposal in a permanent form.

This book may be accepted as a practical text-book by orchestra leaders, orchestral composers and students.

Master- Miniatures

For Beginners on the Violin
FOURTEEN SELECTIONS

Arranged for
Elementary Ensemble Playing

By **Louis Hintze**

*For Two Violins, or Violin and Piano, or
Two Violins and Piano*

THE complete title above conveys an adequate description of this useful work. It is only necessary to add that the selections have been made with great care, and that the arrangements and editorial embellishments are sure to please the most discriminating educators. "Master-Miniatures" is especially adaptable for all manner of class-work, including that of the public schools.

IMPORTANT WORKS

of

ESPECIAL INTEREST to VIOLINISTS

Graded Studies

in Ensemble Playing

For Piano and Violin

By **Wallingford Riegger**

WITH EXPLANATORY MATERIAL AND
TWENTY ORIGINAL COMPOSITIONS AND
TRANSCRIPTIONS

SOONER or later every music student is called upon to take part in some form of ensemble-playing—accompanying, being accompanied, or performing in a larger group, yet the training he has received on his own instrument is at best but a partial preparation.

It is for this reason that we hear so frequently of good pianists who are not successful accompanists, of capable violinists who are only mediocre ensemble players.

The mere experience of playing together is of course helpful, yet unless the mind of the pupil is aroused to the exact nature of the new situation, he will still be a soloist concerned with his own part instead of a true ensemble player, entering into intelligent cooperation with others and deriving new pleasures from a higher and more evolved form of music.

It was with this idea, the result of long observation, that the present work was conceived, the intention being to present appropriate material in such a way as to direct the mind of the student to the principles underlying the art of concerted playing.

Easy Opera Classics

For Beginners on the Violin

ARRANGED FOR ELEMENTARY ENSEMBLE PLAYING

By **Wallingford Riegger**

*For Two Violins, or Violin and Piano, or
Two Violins and Piano*

THE object of this collection of tuneful opera melodies is twofold: First, to make music more attractive to the beginner by furnishing him easy access to some of the "catchiest" opera tunes, which in their original state would be much beyond his powers of execution; second, to make him acquainted with some of the most popular opera melodies as a basis for future musical enjoyment.

As a teacher I have come into contact with music students of all sorts, many of whom—even the advanced—show an appalling ignorance of some of the best-known melodies—those that are taken for granted everywhere among musicians. When the pupil becomes advanced enough for the more difficult transcriptions of opera and other tunes, many teachers prefer (perhaps rightly) to give him, instead, music written originally for his own instrument.

With this idea in mind the compiler has selected only the simplest airs, simplifying these still further, to supply good music for the limited technic of the beginner, for whom no music has been written by the standard composers (at least as far as the violin is concerned). Besides, many pupils cease their studies before reaching the stage at which they come into contact with great music, and of what good, then, is their work, if they have not made the acquaintance of at least a few of the most familiar melodies?