



THREE ORIGINAL COMPOSITIONS
 FOR
 VIOLONCELLO WITH PIANO ACCOMPANIMENT
 BY
 A. H. SCHELLSCHMIDT

1. BERCEUSE	.50
2. PENSÉE MELODIE	.50
3. PAS DE QUATRE GAVOTTE	.60



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Pas de Quatre

GAVOTTE

A. H. SCHELLSCHMIDT.

Andante

Cello

Piano

mf

f

mf

f

f

rit.

a tempo

rit.

a tempo

First system of musical notation. It features a vocal line at the top with a long melodic phrase, including triplets and a fermata. Below it are the piano accompaniment staves (treble and bass clefs). The tempo marking *mf a tempo* is located at the end of the system.

Second system of musical notation. It continues the piano accompaniment from the first system. The tempo marking *mf* is placed at the beginning of the system.

Third system of musical notation. It features a vocal line with a melodic phrase and piano accompaniment. The tempo marking *a tempo* is placed above the vocal line. Dynamic markings *f* and *p* are present.

Fourth system of musical notation. It features a vocal line with a melodic phrase and piano accompaniment. The tempo marking *a tempo* is placed above the vocal line. Dynamic markings *rit.*, *f*, *mf*, and *p* are present.

First system of musical notation. It consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The key signature has one sharp (F#). The tempo is marked *f a tempo*. The first staff contains a melodic line with slurs and accents, ending with a *rit.* marking. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation. It consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The key signature has one sharp (F#). The tempo is marked *a tempo*. The first staff contains a melodic line with slurs and accents, ending with a *rit.* marking. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Third system of musical notation. It consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The key signature has one sharp (F#). The tempo is marked *a tempo*. The first staff contains a melodic line with slurs and accents, ending with a *mf* marking. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Fourth system of musical notation. It consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The key signature has one sharp (F#). The first staff contains a melodic line with slurs and accents, ending with a *f* marking. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a fermata over a half note, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The second system continues the piece. The vocal line has a complex melodic passage with many sixteenth notes, including triplets and a fermata. A dynamic marking of *mf* (mezzo-forte) is present. The piano accompaniment continues with chords and a bass line.

The third system shows the vocal line with a melodic line and some rests. The piano accompaniment continues with chords and a bass line.

The fourth system features a melodic line in the vocal staff with a fermata and a dynamic marking of *mf*. The piano accompaniment includes chords and a bass line. A marking "sul D" is visible in the piano part.

IN THE FIRST
POSITION

CELLO SOLOS

WITH PIANO ACCOMPANIMENT
Alvin Buechner Revisions

BASS CLEF
THROUGHOUT

HUGO SCHLEMUELLER
A Mountain Maiden.
(Ländler.)
VIOLONCELLO
Hugo Schlemueller, Op. 12, No. 4

W. H. SQUIRE
At Twilight.
(Triste.)
VIOLONCELLO
W. H. SQUIRE

AMONG the greatest difficulties which cellists find themselves confronted with are the reading and mastery of the various clefs employed in the notation of cello music. While professional players may find it equally convenient to read their music in either the bass, tenor or treble clef, less experienced players and amateurs in particular find themselves hopelessly at sea when, in the course of a little solo composition, they must read in two or three different clefs.

This change of clef, in many, if not most cases, is introduced to suit the convenience of the composer, or arranger, who is enabled thereby to keep the higher notes within reasonable limits of the staff without resorting to the ledger lines necessary for the higher notation. This convenience for the composer, however, becomes a grave inconvenience for inexperienced players, and at times forces them to abandon a piece of music which, with one clef throughout, would have been comparatively easy.

To do away with this inconvenience, and in most cases unnecessary difficulty, the following list of Violoncello compositions have been revised, in some cases re-written, fingered and phrased by Mr. Alvin Buechner in such a way as to simplify the notation and interpretation to a very great extent and still preserve their original musical form and beauty in every particular.

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WM. ALETTER
"Petite Gavotte."
VIOLONCELLO
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JULIUS WEISS
Serenade.
(Ständchen.)
VIOLONCELLO
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Pas de Quatre

GAVOTTE

CELLO

Tempo di Gavotte

A. H. SCHELLSCHMIDT.

The musical score is written for Cello in 3/4 time and the key of D major. It consists of eight staves of music. The first staff begins with a triplet of eighth notes and a dynamic marking of *mf*. The second staff continues with more triplet figures and ends with a dynamic marking of *f*. The third staff features a *rit.* (ritardando) marking and a *a tempo* instruction. The fourth staff also includes a *rit.* marking and a *a tempo* instruction, with a dynamic marking of *mf*. The fifth staff has a *a tempo* instruction and a dynamic marking of *f*. The sixth staff begins with a dynamic marking of *p* (piano) and ends with a dynamic marking of *f*. The seventh staff starts with a dynamic marking of *ff* (fortissimo) and includes a *rit.* marking and a *p* marking. The eighth staff concludes the piece with a *p* marking.

'CELLO

a tempo
f *p*

rit. *a tempo*
f *ff* *mf*

rit. *mf*

f

rit. *a tempo*

rit.