

DAVID POPPER

Op. 3, No. 4
Papillon (The Butterfly)
65 Cents

MODERN CELLO MUSIC SELECTED SOLOS FOR VIOLONCELLO AND PIANO SERIES IV

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Scenes from a Masked Ball.

3

Superior Ed. 4268

The Butterfly.

Revised and fingered
by ALVIN BUECHNER.

(PAPILLON.)

D. POPPER, Op 3. N^o4

Molto vivace.

VIOLONCELLO.

Molto vivace.

Piano.

f ————— *p*

slow and capricious

f

slow and capricious

a little faster.

with ease.

Tempo I.

p

pp

System 1: Bass clef staff with a complex rhythmic pattern of eighth notes and sixteenth notes, marked with accents and a forte (*ff*) dynamic. Treble clef staff with chords and single notes, also marked with accents and *ff*. Bass clef staff with chords and single notes, marked with accents and *ff*.

System 2: Bass clef staff with a complex rhythmic pattern of eighth notes and sixteenth notes, marked with accents and a forte (*ff*) dynamic. Treble clef staff with chords and single notes, marked with accents and *ff*. Bass clef staff with chords and single notes, marked with accents and *ff*.

System 3: Bass clef staff with a complex rhythmic pattern of eighth notes and sixteenth notes, marked with accents and a forte (*ff*) dynamic. Treble clef staff with chords and single notes, marked with accents and *ff*. Bass clef staff with chords and single notes, marked with accents and *ff*.

System 4: Bass clef staff with a complex rhythmic pattern of eighth notes and sixteenth notes, marked with accents and a forte (*ff*) dynamic. Treble clef staff with chords and single notes, marked with accents and *ff*. Bass clef staff with chords and single notes, marked with accents and *ff*.

Vo
p dolce

pp

This system contains the first system of music. It features a vocal line at the top with a treble clef and a key signature of two sharps (F# and C#). The vocal line is marked *p dolce* and consists of a continuous eighth-note melody. Below the vocal line is a piano accompaniment with a grand staff (treble and bass clefs). The piano part is marked *pp* and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

This system contains the second system of music. The vocal line continues with the same eighth-note melody. The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes and rests in the right hand, and sustained chords in the left hand.

This system contains the third system of music. The vocal line includes a triplet of eighth notes. The piano accompaniment features a series of sustained chords in both hands, with some movement in the bass line.

This system contains the fourth system of music. The vocal line continues with the eighth-note melody. The piano accompaniment features a series of sustained chords in both hands, with some movement in the bass line.

The first system consists of a single treble staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 1 3 4 1, 1 1). The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

The second system features a single treble staff and a grand staff. The treble staff has a melodic line with a *cresc.* marking and a *ff* dynamic. The grand staff includes a *pp* dynamic marking. The music shows a transition in texture and dynamics.

The third system consists of a single treble staff and a grand staff. The treble staff continues the melodic line with fingerings (e.g., 3 2 1 0 0). The grand staff features a *p* dynamic marking. The accompaniment is more sparse and focused on chordal support.

The fourth system includes a single treble staff and a grand staff. The treble staff has a *pizz.* marking and a series of notes with circles above them. The grand staff features a *ppp* dynamic marking. The system concludes with a double bar line.

IN THE FIRST
POSITION

CELLO SOLOS

WITH PIANO ACCOMPANIMENT
Alvin Buechner Revisions

BASS CLEF
THROUGHOUT

HUGO SCHLEMUELLER
A Mountain Maiden.
(Ländler.)
VIOLONCELLO
Hugo Schlemmle, Op. 18, No. 4

Published, 1927, by Carl Fischer, New York.

W. H. SQUIRE
At Twilight.
(Triste.)
VIOLONCELLO
W. H. SQUIRE
Revised by ALVIN BUECHNER

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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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- | | |
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WM. ALETTER
"Petite Gavotte"
VIOLONCELLO
W. ALETTER
Revised by Alvin Buechner

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JULIUS WEISS
Serenade.
(Siciliano)
VIOLONCELLO
JUL. WEISS, Op. 116, No. 4

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A complete list of compositions in higher positions, written entirely in the bass clef, can be had upon application, without charge.

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