



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



Berceuse

CELLO

A. H. SCHELLSCHMIDT

Andante

con sordino
p

cresc. *mf* *p* rit.

mf a tempo *cresc.* rit.

a tempo *mf* rit.

a tempo *p*

cresc. *mf* *p*

mf rit.

a tempo *p*

pp

sul G

Berceuse

A. H. SCHELLSCHMIDT

Andante

'Cello

Piano

First system of the musical score. The Cello part (bass clef) begins with a whole note chord, followed by a melodic line with a fermata. The Piano part (treble and bass clefs) starts with a *mf* dynamic and a *rit.* marking. The system concludes with a *p* dynamic and a *a tempo* marking. A fermata is placed over the final notes of the Cello part.

Second system of the musical score. The Cello part continues with a steady eighth-note pattern. The Piano part features a series of chords in the right hand and a rhythmic accompaniment in the left hand.

Third system of the musical score. The Cello part includes a *cresc.* marking and a *mf* dynamic. The Piano part shows a *rit.* marking and a *p* dynamic. The system ends with a *a tempo* marking and a *mf* dynamic.

Fourth system of the musical score. The Cello part features a *cresc.* marking and a *rit.* marking. The Piano part includes a *cresc.* marking and a *rit.* marking. The system concludes with a *rit.* marking.

4

a tempo

mf

mf

a tempo

a tempo

rit.

a tempo

p

cresc.

mf

p

mf

mf

mf

p

mf

First system of a musical score. It consists of three staves: a bass staff at the top, a grand staff (treble and bass clefs) in the middle, and another bass staff at the bottom. The key signature has two sharps (F# and C#), and the time signature is 4/4. The top bass staff contains a melodic line with slurs and a dynamic marking of *mf*. The middle grand staff contains a piano accompaniment with chords and moving lines. The bottom bass staff contains a bass line with slurs and a dynamic marking of *mf*.

Second system of the musical score. It follows the same three-staff layout. The top bass staff has a melodic line with a *rit.* marking. The middle grand staff continues the piano accompaniment. The bottom bass staff has a bass line with a *rit.* marking and a *p* dynamic marking at the end of the system.

Third system of the musical score. The top bass staff begins with the tempo marking *a tempo* and a *p* dynamic marking. The middle grand staff has a *p* dynamic marking and the tempo marking *a tempo*. The bottom bass staff continues the bass line.

Fourth system of the musical score. The top bass staff has a *rit.* marking and a *pp* dynamic marking. The middle grand staff has a *rit.* marking. The bottom bass staff continues the bass line. The system concludes with the instruction *sul G.* (sul G-clef).

IN THE FIRST POSITION

CELLO SOLOS

WITH PIANO ACCOMPANIMENT

Alvin Buechner Revisions

BASS CLEF THROUGHOUT

HUGO SCHLEMUELLER
A Mountain Maiden.
(Ländler)
Violoncello
First Edition by Carl Fischer, New York

W. H. SQUIRE
At Twilight.
(Triste.)
Violoncello
Alvin Buechner Edition
Copyright 1927 by Carl Fischer, New York

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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HUGO SCHLEMUELLER

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|-----------------------|------------------------------------|
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| 5. Fairy Tales.....50 | |

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| 3. On the Lake (Am dem See).....40 | 8. Spring Has Come (Der Lenz ist gekommen).....40 |
| 4. Serenade (Ständchen).....40 | |
| 5. Romance.....40 | |

JULIUS WEISS, Op. 116—Continued

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|--------------------------------------|---|
| 9. Good Evening (Guten Abend).....40 | 11. Trooper's Song (Rieter-lied).....40 |
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