



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*

rit. *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 half note chord, and then a melodic line starting with a half note. The Piano part (treble and bass clefs) starts with a half note chord, followed by a half note chord, and then a melodic line starting with a half note. Dynamics include *mf* and *p*. Performance instructions include *p con sordino* and *a tempo*. A fermata is placed over the first measure of the Cello part.

Second system of the musical score. The Cello part continues with a melodic line of eighth notes. The Piano part continues with a melodic line of eighth notes. Dynamics include *mf* and *p*. Performance instructions include *rit.*

Third system of the musical score. The Cello part continues with a melodic line of eighth notes. The Piano part continues with a melodic line of eighth notes. Dynamics include *cresc.*, *mf*, *p*, and *mf*. Performance instructions include *rit.* and *a tempo*. A key signature change to two sharps (D major) occurs at the end of the system.

Fourth system of the musical score. The Cello part continues with a melodic line of eighth notes. The Piano part continues with a melodic line of eighth notes. Dynamics include *cresc.* and *rit.*

a tempo

mf

mf

a tempo

a tempo

rit.

p

a tempo

p

cresc.

mf

p

mf

mf

mf

p

mf

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The key signature has two sharps (F# and C#). 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 eighth notes. The bottom bass staff contains a bass line with eighth notes and a dynamic marking of *mf*.

Second system of musical notation. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The key signature has two sharps. The top bass staff contains a melodic line with slurs and a dynamic marking of *rit.*. The middle grand staff contains a piano accompaniment with chords and eighth notes, ending with a fermata. The bottom bass staff contains a bass line with eighth notes and a dynamic marking of *rit.*.

Third system of musical notation. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The key signature has two sharps. The top bass staff contains a melodic line with slurs and a dynamic marking of *p*, with the tempo marking *a tempo* above it. The middle grand staff contains a piano accompaniment with chords and eighth notes, with a dynamic marking of *p* and the tempo marking *a tempo* below it. The bottom bass staff contains a bass line with eighth notes.

Fourth system of musical notation. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The key signature has two sharps. The top bass staff contains a melodic line with slurs and a dynamic marking of *pp*, with the tempo marking *rit.* above it. The middle grand staff contains a piano accompaniment with chords and eighth notes, with a dynamic marking of *pp* and the tempo marking *rit.* below it. The bottom bass staff contains a bass line with eighth notes. The system concludes with a fermata on the top staff and the instruction *sul G.* below it.

IN THE FIRST POSITION

CELLO SOLOS

WITH PIANO ACCOMPANIMENT

Alvin Buechner Revisions

BASS CLEF THROUGHOUT

HUGO SCHLEMUELLER
A Mountain Maiden.
(Ländler)
Violoncello
First Edition
Revised by Alvin Buechner

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W. H. SQUIRE
At Twilight.
(Triste)
Violoncello
First Edition
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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| 4. Serenade (Sternchen).....40 | |
| 5. Romance.....40 | |

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|--------------------------------------|---|
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WM. ALETTER
"Petite Gavotte."
Violoncello
First Edition
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JULIUS WEISS
Serenade.
Violoncello
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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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