



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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# Pensée. MÉLODIE.

CELLO

A. H. SCHELLSCHMIDT

Andante

mf

p

cresc.

f

f

mf

cresc.

f

f

rit.

4 4 4 4 rit. 4 2 a tempo

p

pp

p

mf

f

f

cresc.

mf

rit.

p

C. C.  
18507-4

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# Pensée. MÉLODIE

A. H. SCHELLSCHMIDT

Andante

Cello

Piano

*mf*

*f*

*p*

*mf*

*p*

*dolce*

*cresc.*

*f*

*f*

*p*



First system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff contains a melodic line with slurs and dynamic markings *mf*, *cresc.*, and *f*. The grand staff contains a piano accompaniment with chords and moving lines, marked with *f* and *p*.

Second system of musical notation, continuing the three-staff format. The bass staff features a melodic line with slurs and a dynamic marking of *f*. The grand staff accompaniment includes chords and moving lines, with dynamic markings *f* and *p*.

Third system of musical notation. The bass staff has a melodic line with slurs, marked with *rit.*, *a tempo*, *p*, and *pp*. The grand staff accompaniment includes chords and moving lines, marked with *rit.*, *rit.*, *mf*, *f*, and *p*.

Fourth system of musical notation. The bass staff has a melodic line with slurs, marked with *p*. The grand staff accompaniment includes chords and moving lines, marked with *pp* and *dolce*.

First system of musical notation. It consists of a single bass clef staff at the top and a grand staff (treble and bass clefs) below. The bass clef staff contains a melodic line with slurs and accents. The grand staff contains a piano accompaniment with chords and moving lines. Dynamic markings include *mf* in the bass clef staff and *p* and *mf* in the grand staff.

Second system of musical notation. It consists of a single bass clef staff at the top and a grand staff below. The bass clef staff continues the melodic line with slurs and accents. The grand staff continues the piano accompaniment. Dynamic markings include *f* in the bass clef staff and *f*, *dim.*, and *mf* in the grand staff.

Third system of musical notation. It consists of a single bass clef staff at the top and a grand staff below. The bass clef staff continues the melodic line with slurs and accents. The grand staff continues the piano accompaniment. Dynamic markings include *cresc.* in both the bass clef and grand staff, and *mf* in the grand staff.

Fourth system of musical notation. It consists of a single bass clef staff at the top and a grand staff below. The bass clef staff continues the melodic line with slurs and accents. The grand staff continues the piano accompaniment. Dynamic markings include *rit.* and *p* in the bass clef staff, and *p* in the grand staff.



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

**W. H. SQUIRE**  
At Twilight.  
(Triste.)  
Violoncello  
W. H. Squire  
Allegro con moto, tr. w.  
p. no. 18

**A**MONG 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 (Ständchen).....40                        |   |
| 5. Romance.....40                                     |   |

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"Petite Gavotte"  
Violoncello  
W. ALETTER  
Tempo di Gavotte, tr. w.  
Bourdan

**JULIUS WEISS**  
Serenade.  
(Tristesse.)  
Violoncello  
Julius Weiss, Op. 116, no. 4  
Adagio, tr. w.  
Trio  
Trio  
Adagio

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