

VOLUME ONE

THE ARTISTIC CELLIST

A COLLECTION OF CELLO SOLOS

WITH

PIANO ACCOMPANIMENT

BY

CELEBRATED COMPOSERS

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# SCHERZO

DANIEL VAN GOENS, Op.12, No 2

Vivace molto e con spirito

Solo

Piano

*f*

*p*

*pp leggiero molto*

sempre *pp*

This system contains the first system of a musical score. It features a vocal line at the top and a piano accompaniment below. The piano part includes the instruction *sempre pp* in the first measure. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line consists of a series of eighth notes. The piano accompaniment features chords and some melodic fragments.

This system contains the second system of the musical score. The vocal line continues with eighth notes. The piano accompaniment includes a series of chords in the right hand and some melodic lines in the left hand. The texture is dense with many notes.

*p*

This system contains the third system of the musical score. The piano part includes the instruction *p* in the second measure. The vocal line continues with eighth notes. The piano accompaniment features chords and some melodic lines. The texture is dense with many notes.

This system contains the fourth system of the musical score. The vocal line continues with eighth notes. The piano accompaniment features chords and some melodic lines. The texture is dense with many notes.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains harmonic accompaniment with chords and some melodic fragments.

Second system of musical notation. Similar to the first system, it features a single treble clef staff and a grand staff. The accompaniment in the grand staff includes a *pp* (pianissimo) dynamic marking. The melodic line continues with similar rhythmic patterns.

Third system of musical notation. This system includes a repeat sign (double bar line with dots) at the end of the top staff. The grand staff accompaniment features a *pp molto leggiero* (pianissimo, very light) dynamic marking. The melodic line continues with eighth notes.

Fourth system of musical notation. The grand staff accompaniment includes a *cresc.* (crescendo) dynamic marking. The melodic line continues with eighth notes and some chromatic movement.

Fifth system of musical notation. This system features a *f* (forte) dynamic marking at the beginning of the top staff. The grand staff accompaniment includes a *cresc.* (crescendo) dynamic marking. The system concludes with a double bar line and a fermata over the final notes.

\* *Ad.* \* *Ad.* \* *pizz.*

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It features a melodic line with eighth and sixteenth notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 12/8 time signature. It includes chords and arpeggiated figures. Performance markings include asterisks and the tempo marking *Ad.* (Ad libitum) and the articulation *pizz.* (pizzicato).

Cantando  
*arco*  
*P dolce grazioso*

Cantando  
*leggiere*  
*p*

The second system continues the vocal and piano parts. The vocal line is marked *Cantando* and *arco* (arco), with a dynamic marking of *P dolce grazioso*. The piano accompaniment is marked *leggiere* and *p* (piano). The piano part features a rhythmic pattern of eighth notes with slurs.

*marc.*

The third system shows the vocal line continuing with a melodic line. The piano accompaniment features a more active rhythmic pattern. A marking of *marc.* (marcato) is present in the piano part.

*rall.* *molto animata*

*rall.* *dolce animato*

*dolce cantando*

The fourth system concludes the page. The vocal line is marked *rall.* (rallentando) and *molto animata*. The piano accompaniment is marked *rall.* and *dolce animato*. The system ends with the marking *dolce cantando*.

First system of musical notation. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment (bottom two staves) starts with a treble clef and a key signature of one sharp. The music features a melodic line with a fermata and a triplet of eighth notes.

Second system of musical notation. The vocal line includes the instruction *rall.* and *a tempo*. The piano accompaniment includes the instruction *dolce* and *rall.*. The system concludes with the instruction *a tempo cantando*.

Third system of musical notation. The vocal line includes the instruction *a tempo*. The piano accompaniment includes the instruction *rall.* and *cresc. e con fuoco*. The system concludes with the instruction *a tempo*.

Fourth system of musical notation. The piano accompaniment includes the instruction *con grazia*. The system concludes with a double bar line.

Fifth system of musical notation. The vocal line includes the instruction *dolce*. The piano accompaniment includes the instruction *Tempo I.* and *p*. The system concludes with a double bar line.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line features a melodic line with a triplet of eighth notes. The piano accompaniment includes chords and moving lines in both hands. The marking *marc.* is present in the piano part.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has a *rall.* marking. The piano accompaniment continues with similar textures.

Third system of musical notation. It features a key signature change to two sharps (F# and C#) and a time signature change to 3/8. The tempo marking *Tempo I.* is present. The piano part begins with a *p* (piano) dynamic marking.

Fourth system of musical notation. This system is primarily for the piano accompaniment, showing a complex rhythmic pattern of sixteenth notes in the right hand and chords in the left hand.

Fifth system of musical notation. This system continues the piano accompaniment with dense sixteenth-note passages in the right hand and supporting chords in the left hand.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a series of sixteenth-note chords. The grand staff features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *p* is present in the bass line.

Second system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff continues with sixteenth-note chords. The grand staff has a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *p* is present in the bass line.

Third system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff continues with sixteenth-note chords. The grand staff has a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *p* is present in the bass line.

Fourth system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff continues with sixteenth-note chords. The grand staff has a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *p* is present in the bass line.

Fifth system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff continues with sixteenth-note chords. The grand staff has a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *p* is present in the bass line.



First system of musical notation. The top staff contains a melodic line with eighth-note patterns. The bottom two staves (treble and bass clef) contain a piano accompaniment with chords and some melodic fragments. A fermata is placed over a chord in the right hand.

Second system of musical notation. The top staff continues the melodic line. The bottom two staves continue the piano accompaniment. A *cresc.* marking is present in the right hand.

Third system of musical notation. The top staff continues the melodic line. The bottom two staves continue the piano accompaniment. A *pp* marking is present in the right hand.

Fourth system of musical notation. The top staff continues the melodic line. The bottom two staves continue the piano accompaniment with various chordal textures.

Fifth system of musical notation, the final system on the page. The top staff continues the melodic line. The bottom two staves continue the piano accompaniment. It includes markings for *dim.*, *pizz.*, *p*, and *pp*. The system concludes with a double bar line and the word *Fine* written in both the right and left hands.

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| SONG TO THE EVENING STAR .....                | R. Wagner                |
| SOUNDS FROM THE BALL ROOM (Loin du Bal) ..... | E. Gillet                |
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### THE ARTISTIC CELLIST

|  |                 |
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| LA CINQUANTAINE (The Golden Wedding) .....           | Gabriel-Marie   |
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| HUMORESKE, Op. 101, No. 7 .....                      | A. Dvorak       |
| LA CINQUANTAINE (The Golden Wedding) .....           | G. P. Marie     |
| NOCTURNE, Op. 9, No. 2 .....                         | F. Chopin       |
| REVERIE .....  | B. C. Fauconier |
| ROMANCE .....  | R. Schumann     |
| SALUT D'AMOUR (Love's Greeting) Op. 12 .....         | Sir E. W. Elgar |
| SERENADE BADINE .....                                | G. P. Marie     |
| SEXTET (Lucia di Lammermoor) .....                   | G. Donizetti    |
| SONG TO THE EVENING STAR (Tannhauser) .....          | R. Wagner       |
| SOUVENIR .....                                       | F. Drdla        |
| TRAUMEREI .....                                      | R. Schumann     |
| VALSE, Op. 64, No. 1 .....                           | F. Chopin       |
| ZINGALA (Danse Espagnole) .....                      | E. Holst        |

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| RESIGNATION .....  | Caro Roma                |
| ROMANCE .....  | Robert Schumann          |
| SECRET, THE (Intermezzo) .....                                   | L. Gautier               |
| SERENADE (Standchen) Op. 135 .....                               | Franz Schubert           |
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| SONG TO THE EVENING STAR .....                                   | Richard Wagner           |
| SOUNDS FROM THE BALL ROOM (Loin du Bal) .....                    | Ernest Gillet            |
| SPRING SONG .....  | F. Mendelssohn-Bartholdy |
| TRAUMEREI .....  | Robert Schumann          |
| WITH LOVE (Con Amour) .....                                      | Paul Beaumont            |

# SCHERZO

Cello Solo

DANIEL VAN GOENS, Op. 12, No 2

Vivace molto e con spirito

*f* *p*

*pp* *p*

*cresc.* *cresc.*

*f* *sempre ff*

*p* *p*

*p* *p* *f*

*p dolce grazioso*

*p dolce grazioso*

*f molto animato*

*f molto animato*

*a tempo* *rall.* *cresc. e con fuoco*

*a tempo* *rall.* *cresc. e con fuoco*

*con grazia* *dolce*

*con grazia* *dolce*

*rall.*

Tempo I.

*p*

*cresc.*

*p*

*cresc.*

*ff*

*sempre*

*pizz.*

*p* *p* *ff* *Fine*

# SELECTED CELLO SOLOS

with Piano Accompaniment

|   |                             |     |  |  |      |
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| CAN'T YO' HEAH ME CALLIN' CAROLINE                        | Caro Roma . . . . . (W)     | .60 | MY WILD IRISH ROSE . . . . .                       | Chouncey Olcott . . . (W)              | .60  |
| CAVATINA . . . . .  | J. Joachim Raff . . . (W)   | .50 | ON STILTS March . . . . .                          | Geo. J. Trinkaus . . . (W)             | .50  |
| CAVATINA . . . . .  | Oscar Schmidt . . . . (W)   | .50 | ON THE LAKE . . . . .                              | Hans Kronold . . . . (W)               | .50  |
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| CLOWN, THE (Humoreske) . . . . .                          | Hans Kronold . . . . (W)    | .50 | REVERIE, A . . . . .                               | Adrian Schubert . . . (H)              | .50  |
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