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JOSEPH MERK
OP. 11

TWENTY EXERCISES
FOR
VIOLONCELLO

EDITED AND FINGERED BY
LEO SCHULZ

WITH A BIOGRAPHICAL SKETCH OF THE COMPOSER BY
RICHARD ALDRICH

G. SCHIRMER (INC.), NEW YORK

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J O S E P H M E R K

IT was to the bite of a dog that the art of the violoncello owes one of its greatest masters, Joseph Merk. He was born in Vienna on January 18, 1795, and showed a precocious talent for the violin, which he cultivated to such purpose that by the time he was fifteen years old he played with success in public. The attack of a big dog one day injured the boy severely in both arms. The results in his left arm were such that he found himself unable to hold his instrument properly. The discovery was naturally a cause of great distress to him; but his spirit was not daunted. He found that his injuries did not incapacitate him for the manipulation of the violoncello, and he turned his attention to that instrument. He soon acquired great skill in playing it. Indeed, it was after only a single year of study that he was proved able to accept an engagement as a quartet player. Those were the days when few of the great princes of Austria-Hungary were without their own private musical establishments attached to their household, from a string quartet to a whole orchestra. It was in the quartet thus maintained by one of the Hungarian magnates that Merk first entered on his activity as a 'cellist. He remained with it for two years. Then he undertook a tour of Austria-Hungary and Bohemia, playing in the principal cities and laying a foundation for a substantial reputation.

In 1816 Merk returned to Vienna and took up his permanent abode there, as first 'cellist at the Imperial Opera. It was the golden age at the Austrian Capital, with Beethoven at the height of his powers and fame, Schubert developing the genius that was soon to acquire a sway over the whole world, and a host of lesser men, composers and virtuosos, whose manifold activities made

Vienna the musical centre of Europe. Among the most highly esteemed of the virtuosos stood Merk, Schuppanzigh, Mayseder, Linke and Böhm. With Mayseder, the violinist, Merk's name is most intimately connected. He gave many concerts with him, played his compositions with especial predilection, and was known as "the Mayseder of the violoncello." He was especially noted as a brilliant solo performer and was one of those who developed the bravura style of playing his instrument that has since been much cultivated by soloists. He also played in quartets, however; and when Schuppanzigh abandoned his famous quartet productions—beloved of Beethoven and in many cases the first and most authoritative expositions of that master's chamber compositions—Merk joined Joseph Böhm in some of the performances in which he continued the series.

Merk exerted a potent and lasting influence upon art by his work as professor of the violoncello in the Vienna Conservatory of Music, to which post he was summoned on its establishment in 1825. He had many pupils who carried his methods and precepts all over Germany and beyond its borders. His teaching was interrupted by a long tour that he made through the larger cities of Austria-Hungary and Germany and to London, from which he returned to Vienna in 1839. There he continued to live, fulfilling his functions at the Conservatory up to an advanced age, till his death in 1852.

Merk composed a number of concert pieces that have been ranked high in the literature of the violoncello—a concerto, two concertinos, adagios and variations; and books of exercises and études for the instrument.

RICHARD ALDRICH.

Twenty Exercises
for
Violoncello

Edited and fingered by
Leo Schulz

JOSEPH MERK. Op.11

Tempo ad libitum

1.

Allegro non troppo.

2.

Moderato.

3.

p

cresc.

f

Andante.

4. *D-str.*

cresc. - - - *decreso.*

dolce

Più mosso.

A-str.

poco ritard.

Vivace. Staccato

p

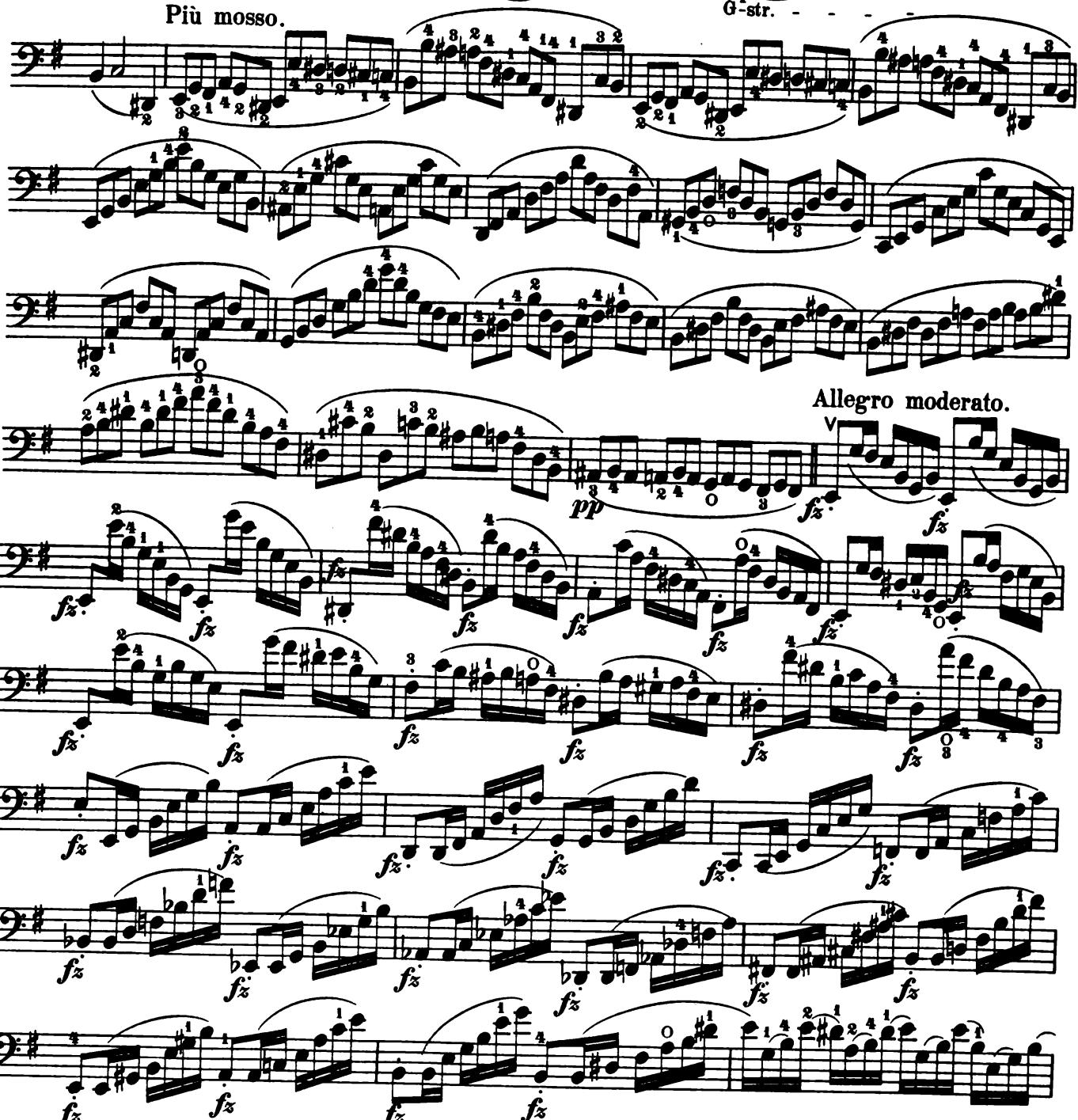
22

A page of musical notation for a bassoon part, featuring ten staves of music. The notation includes various dynamics such as *cresc.*, *p*, *cresc.*, *f*, *rit.*, *Tempo I.*, *dimin.*, and *pp*. Performance instructions like *2411822* and *3* are also present. The music consists of sixteenth-note patterns and rests, with some measures containing grace notes. The page number 5 is located at the top right.

Adagio.

5. 

Più mosso.



G-str.

Allegro moderato.



fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Sheet music for bassoon, page 7, showing measures 6 and 7.

Measure 6:

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by 'C').
- Tempo: Adagio.
- Dynamic: *f*.
- Notes: The measure consists of six groups of eighth notes. The first group has a grace note. The second group has a grace note. The third group has a grace note. The fourth group has a grace note. The fifth group has a grace note. The sixth group has a grace note.

Measure 7:

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by 'C').
- Tempo: *dolce*.
- Dynamic: *cresc.*
- Notes: The measure consists of six groups of eighth notes. The first group has a grace note. The second group has a grace note. The third group has a grace note. The fourth group has a grace note. The fifth group has a grace note. The sixth group has a grace note.

A st.

Measure 8:

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by 'C').
- Notes: The measure consists of six groups of eighth notes. The first group has a grace note. The second group has a grace note. The third group has a grace note. The fourth group has a grace note. The fifth group has a grace note. The sixth group has a grace note.

Allegro moderato.

The musical score consists of ten staves of cello music. The key signature is one sharp. The tempo is Allegro moderato. The notation includes various bowing techniques (pizzicato, bowed), fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10), and dynamics (p, b, f). The music is divided into measures by vertical bar lines.

Moderato.

7. The music consists of ten staves of bassoon part. Measure 7 starts with a dynamic 'p'. The music is in common time, with a key signature of one flat. The bassoon plays a continuous stream of sixteenth-note patterns, often grouped in pairs or threes. Fingerings are indicated above the notes, such as '1 2' or '3 4'. Measure 7 ends with a repeat sign and the letter 'G' below the staff, indicating a repeat of the section.

Grazioso.

8.

p

1 2 3 4 5 6 7 8 9 10

D

V

15661

A page of musical notation for double bass, featuring ten staves of music. The notation includes various bowing techniques, dynamic markings like *f* (fortissimo), *sf*, *p*, and *cresc.*, and fingerings indicated by numbers above or below the notes. The music is set in common time and uses a bass clef.

Allegro vivace con allegrezza.

9.

p

simile

15061

The image displays a single page of musical notation for a bassoon. It consists of ten horizontal staves, each starting with a bass clef. The music is written in common time. The notation is dense, featuring a variety of note heads (solid black, open circles, etc.) and stems. Some notes have small numbers (1, 2, 3, 4) or letters (G) placed above them. In the middle section, there is a instruction 'segue' above a staff. The page is filled with musical symbols, including bar lines and rests.

Largo.

10. 

p *rit.*

Allegro moderato.

A page of musical notation for bassoon, featuring ten staves of music. The notation includes various note heads, stems, and beams, with some notes having numerical or letter-like markings above them. The staves are separated by vertical bar lines, and the music spans across different key signatures (indicated by sharps and flats).

Scherzo.

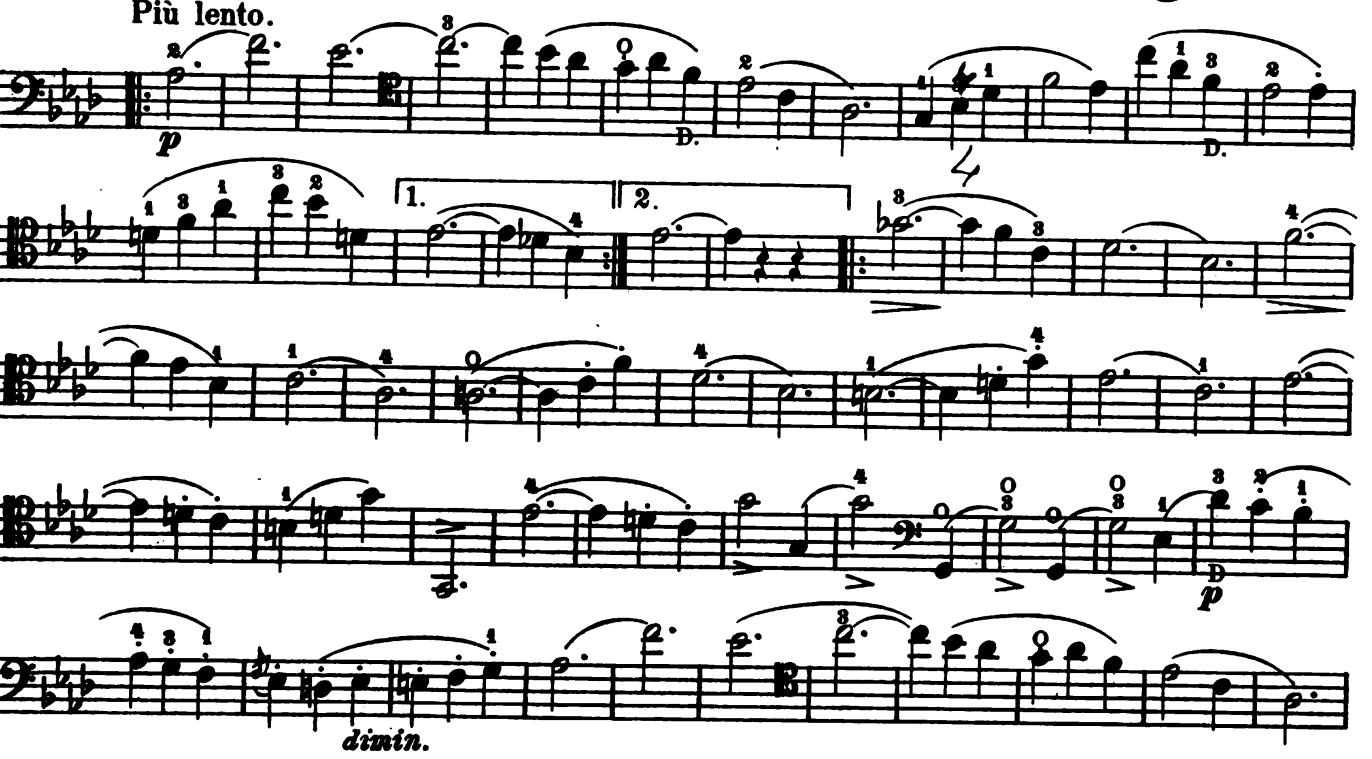
Presto.

11. 

Tempo I.



Più lento.



B-flat major, 2/4 time.

Tempo I.

Tempo I.

p

rit.

Tempo I.

p

f *p* *f*

p *f* *p* *f*

f

Agitato con brio.

marcato

12. 

cresc.

f

o

cresc.

p

cresc.

p

f

Adagio.

13. *p* *cresc.*

p *f* *p* *f* *p* *f* *p* *pp* *D-str.* *D-str.*

Più mosso non troppo.

poco rit. - - - p dimin.

Tempo I.

Adagio.

14.

D-str.

D

poco rit.

Allegro non troppo.

mf

v

v

v

pp

cresc.

Animato, più presto.

f

p rit.

Tempo I.

mf

f *ff*

15.

A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses a key signature of two sharps. The notation includes various note heads, stems, and beams, with some notes having numerical or letter markings above them (e.g., '2', '1', '4', '3', 'D', 'A'). The music is divided into measures by vertical bar lines. The dynamics and performance instructions include 'dim.', 'p', and 'pp' at the bottom right. The page number '25' is located in the top right corner.

Adagio.

16.

D. D. A. D.

B. B. B. B. B. B.

C-str. C-str. C-str.

G. G. G.

p rit.

Tempo I.

cresc.

D. D.

Allegro moderato.

The fingering is calculated for after-beats.

D.

Con allegrezza.

17.

D-str. G-str.
A-str.

D-str.

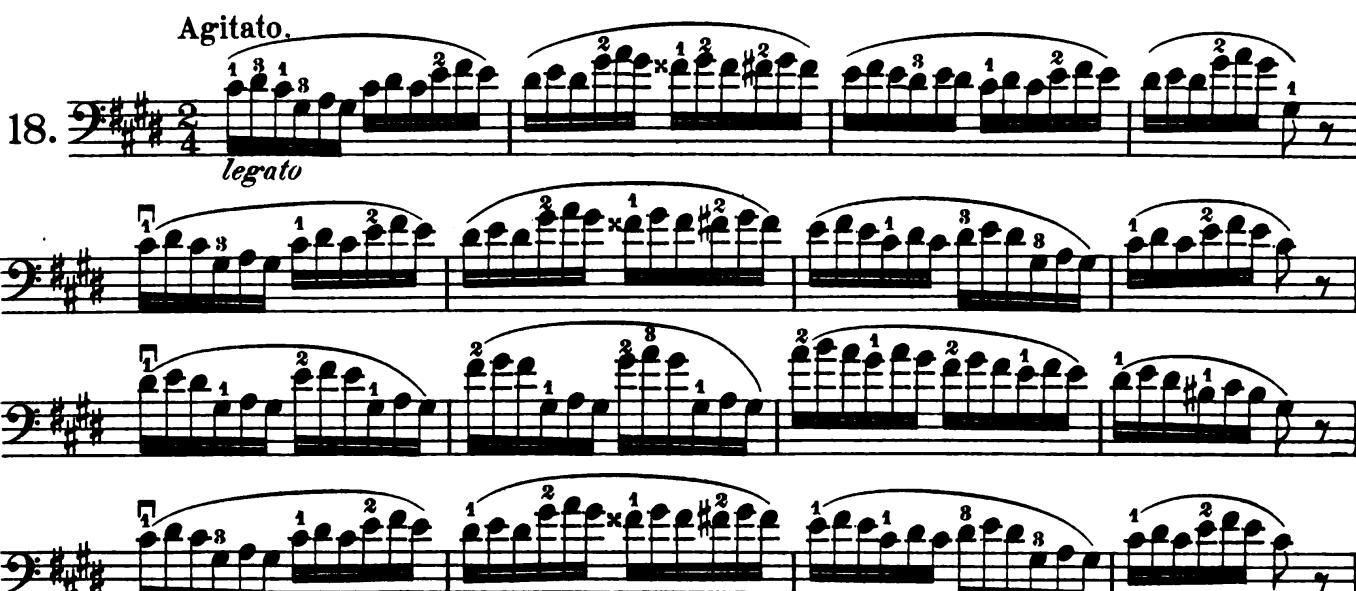
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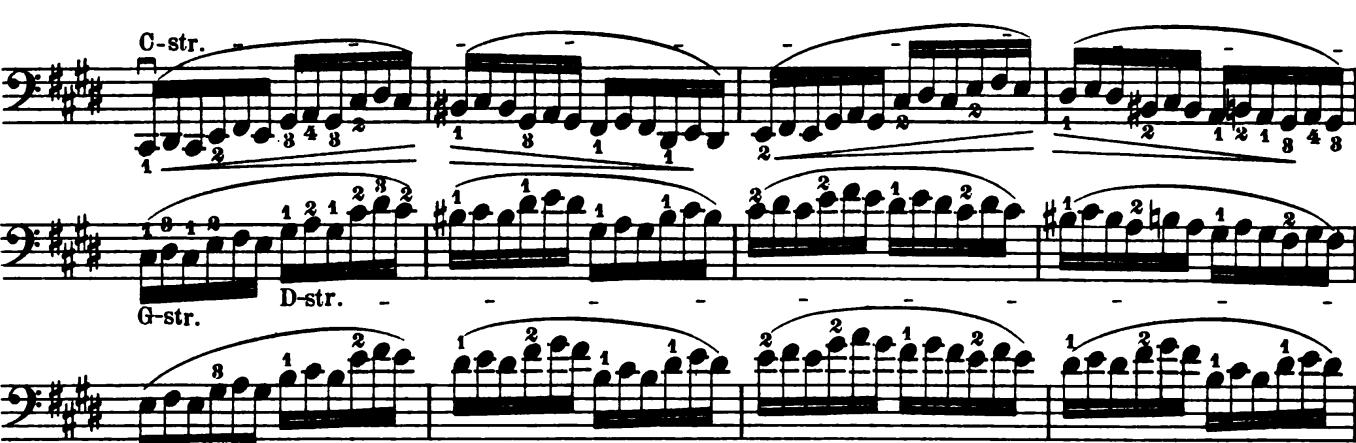
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This page contains two staves of musical notation. The top staff is in bass clef and the bottom staff is in treble clef. Both staves have a key signature of three sharps. The music consists of eight measures, each with a different rhythmic pattern. Measure 1: Bass staff has eighth-note pairs (two pairs per measure). Treble staff has sixteenth-note pairs (three pairs per measure). Measure 2: Bass staff has eighth-note pairs. Treble staff has sixteenth-note pairs. Measure 3: Bass staff has eighth-note pairs. Treble staff has sixteenth-note pairs. Measure 4: Bass staff has eighth-note pairs. Treble staff has sixteenth-note pairs. Measure 5: Bass staff has eighth-note pairs. Treble staff has sixteenth-note pairs. Measure 6: Bass staff has eighth-note pairs. Treble staff has sixteenth-note pairs. Measure 7: Bass staff has eighth-note pairs. Treble staff has sixteenth-note pairs. Measure 8: Bass staff has eighth-note pairs. Treble staff has sixteenth-note pairs.

Agitato.

18. 

legato



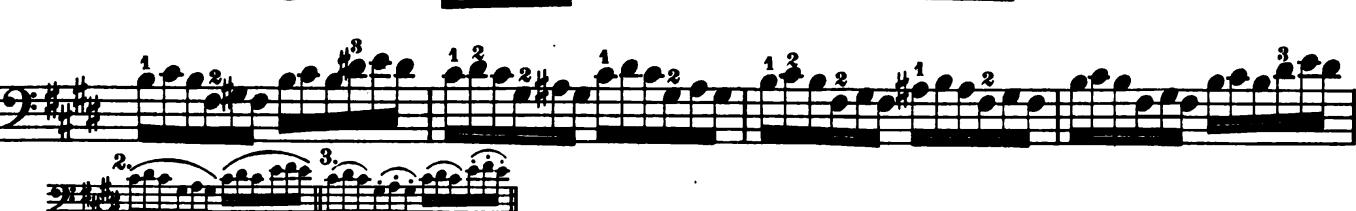
C-str. *D-str.* *G-str.* *A-str.*

segue



D-str. *D-str.*





The sheet music contains ten staves of musical notation for a three-string bowed instrument. The notation is primarily eighth-note patterns with occasional sixteenth-note grace notes. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The strings are labeled G-str., D-str., and A-str. at various points. The key signature is two sharps, and the time signature is common time.

Allegro non troppo.

19. 

*p*₄

mf *p* *mf* *p*

D-str.

This page contains 12 staves of musical notation for guitar, starting with a G major chord and transitioning to D major. The notation includes various fingerings (1, 2, 3, 4) and dynamic markings such as accents and slurs. The music consists of six measures per staff, with a mix of eighth and sixteenth note patterns. The page number 33 is located in the top right corner.

Maestoso con espressione.

20.

Un poco più lento.

Var. I.

D-str.

Var. II.

Sheet music for bassoon, Var. II. The music is in common time, key signature is B-flat major (two flats). The score consists of ten staves of music. The first staff begins with a dynamic *ff*. The music features various rhythmic patterns, including sixteenth-note figures and eighth-note pairs. Measure numbers 1 through 10 are indicated below the staves. The music is highly technical, requiring precise fingerings and slurs.

Var. III.

The sheet music consists of ten staves of musical notation for cello, arranged vertically. Each staff begins with a bass clef, a key signature of four flats, and a common time signature. The notation is primarily composed of eighth and sixteenth notes, with various slurs and grace notes. Fingerings are indicated above the notes, such as '1 4 4 4' or '3 4 4 4'. The music is divided into measures by vertical bar lines. The first staff starts with a single note 'G'. The second staff begins with a sixteenth-note pattern. The third staff starts with a eighth-note pattern. The fourth staff begins with a sixteenth-note pattern. The fifth staff begins with a eighth-note pattern. The sixth staff begins with a sixteenth-note pattern. The seventh staff begins with a eighth-note pattern. The eighth staff begins with a sixteenth-note pattern. The ninth staff begins with a eighth-note pattern. The tenth staff begins with a sixteenth-note pattern. The music concludes with a final cadence on the last staff, labeled 'A.' at the beginning and 'G.' at the end.

Musical score for cello, page 37, featuring ten staves of musical notation. The score consists of ten staves of music for cello, with each staff containing multiple measures. The music includes various dynamics such as *p*, *cresc.*, *pp*, and *dimin.*. Performance instructions like "G." are also present. The notation uses standard musical symbols including notes, rests, and clefs, with some specific markings like fingerings and grace notes.

Measure 1: *p*

Measure 2:

Measure 3:

Measure 4:

Measure 5:

Measure 6:

Measure 7:

Measure 8:

Measure 9: *cresc.*

Measure 10: *p*

Measure 11: *pp*

Measure 12: *dimin.*

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