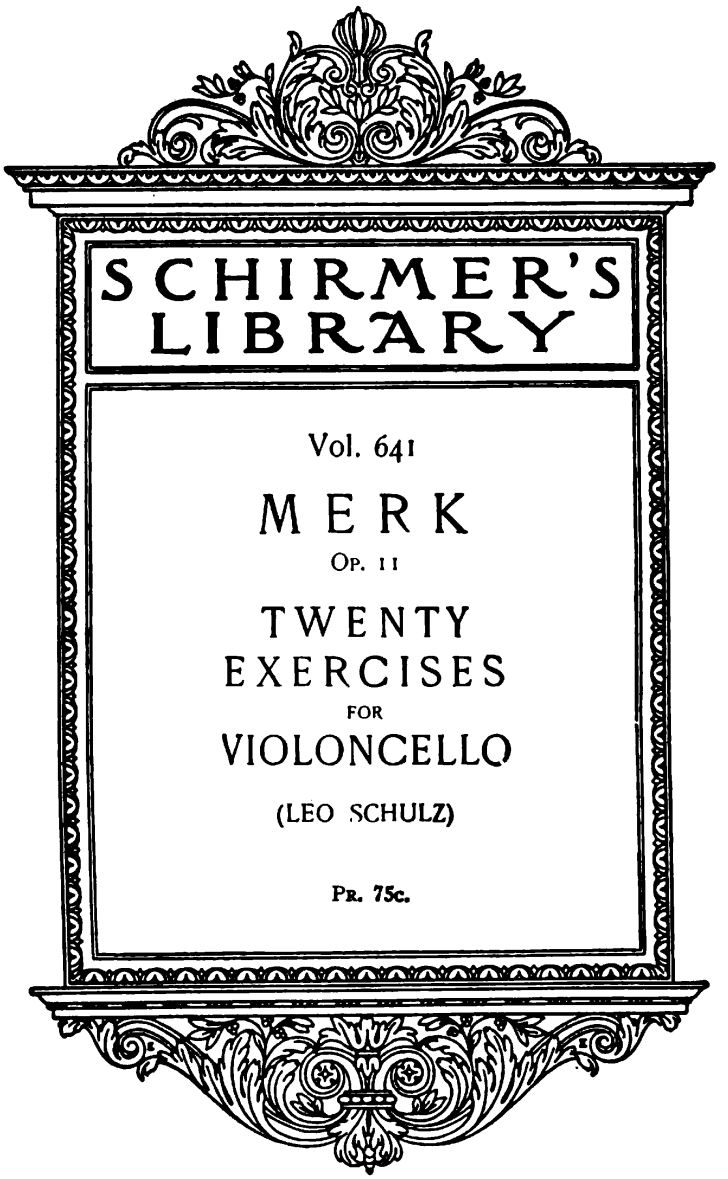

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Schirmer's Library of Musical Classics

Vol. 641

JOSEPH MERK

OP. 11

TWENTY EXERCISES

FOR

VIOLONCELLO

EDITED AND FINGERED BY
LEO SCHULZ

WITH A BIOGRAPHICAL SKETCH OF THE COMPOSER BY
RICHARD ALDRICH

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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

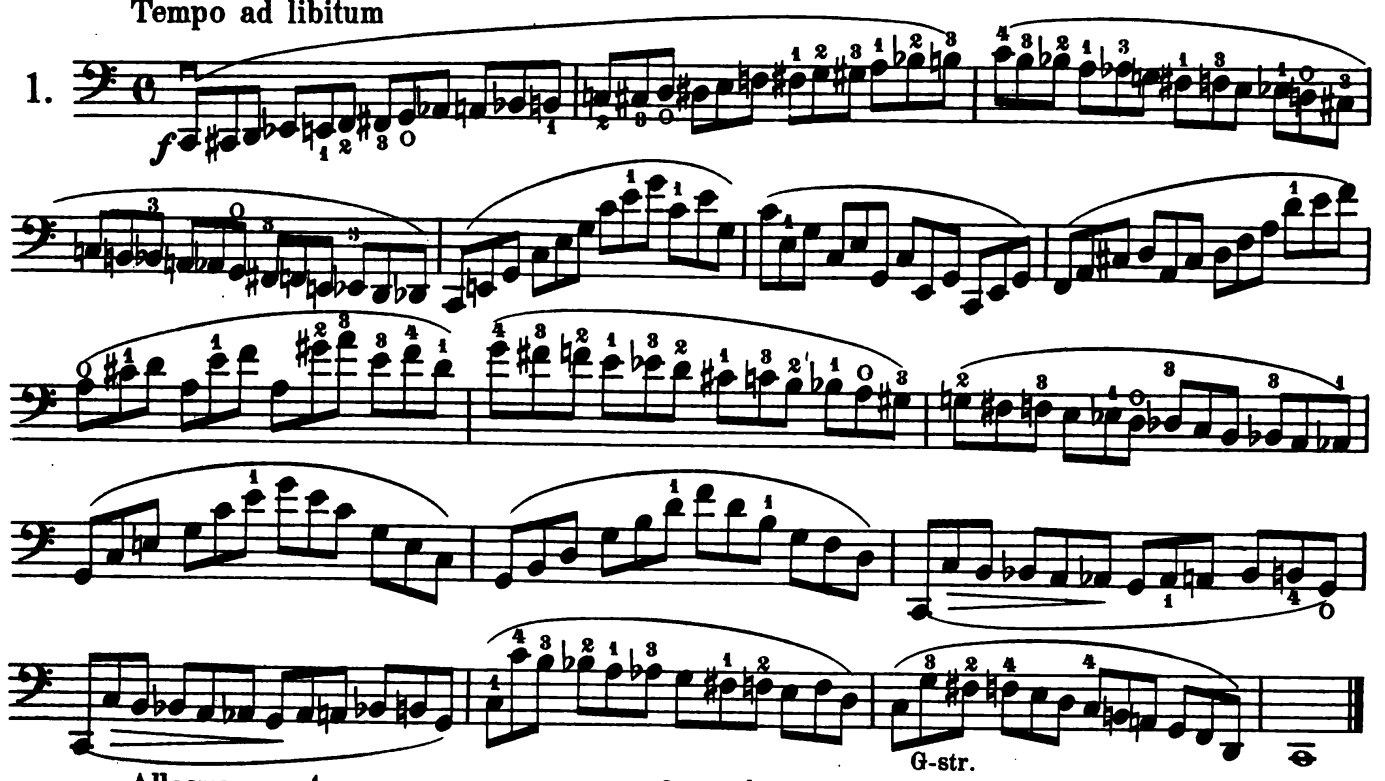
Violoncello

Edited and fingered by
Leo Schulz

JOSEPH MERK. Op.11

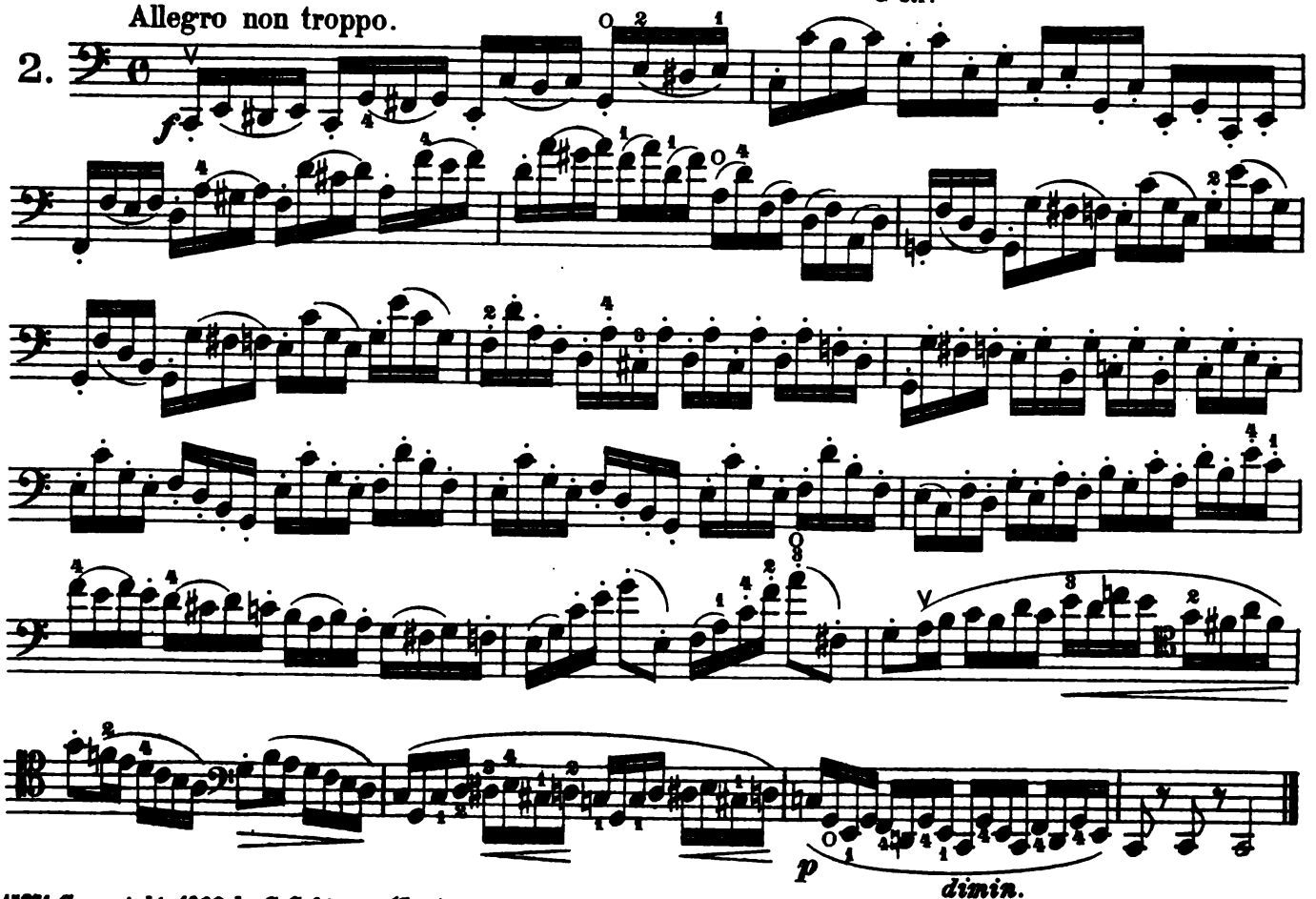
Tempo ad libitum

1.



Allegro non troppo.

2.



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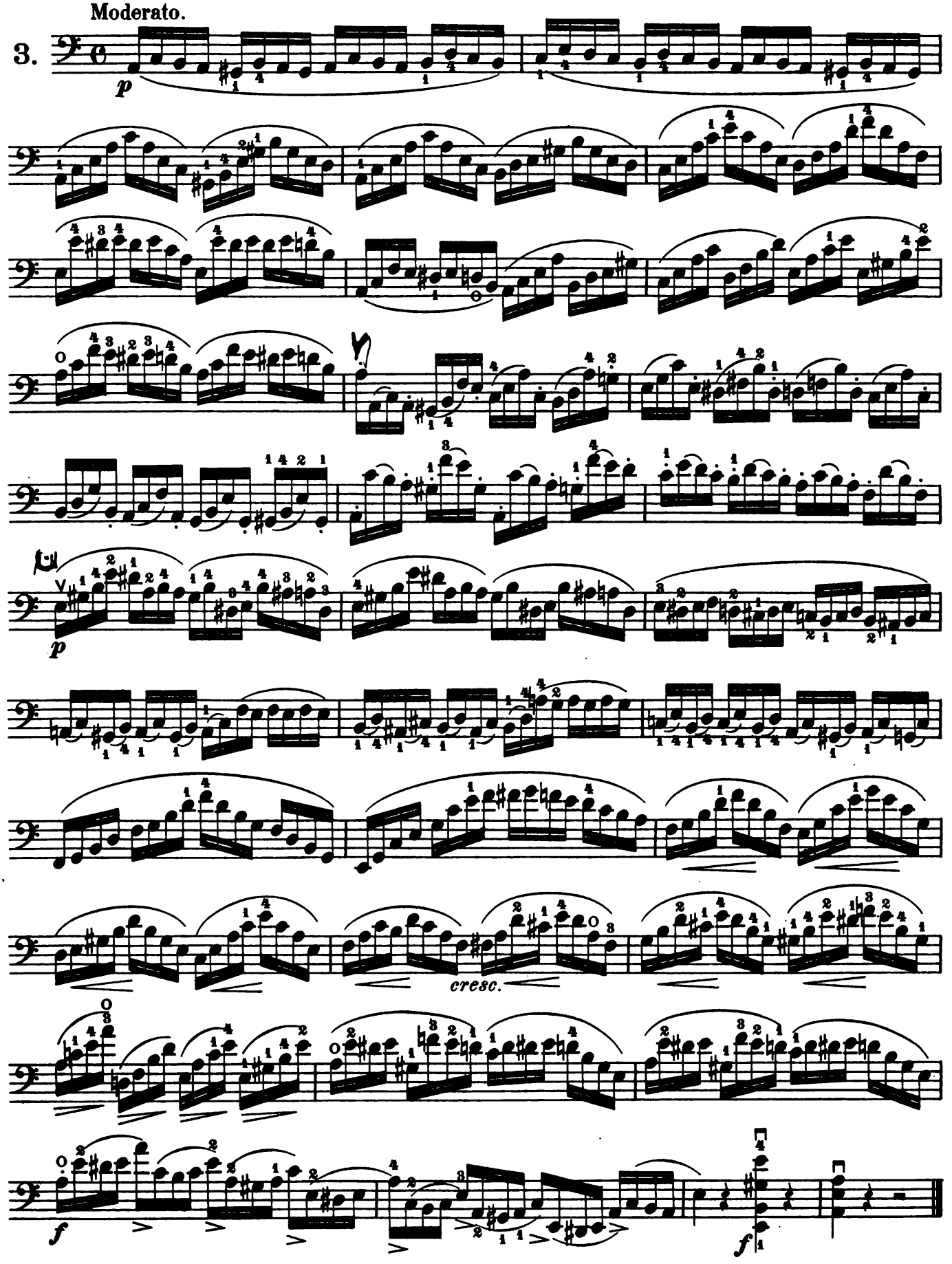
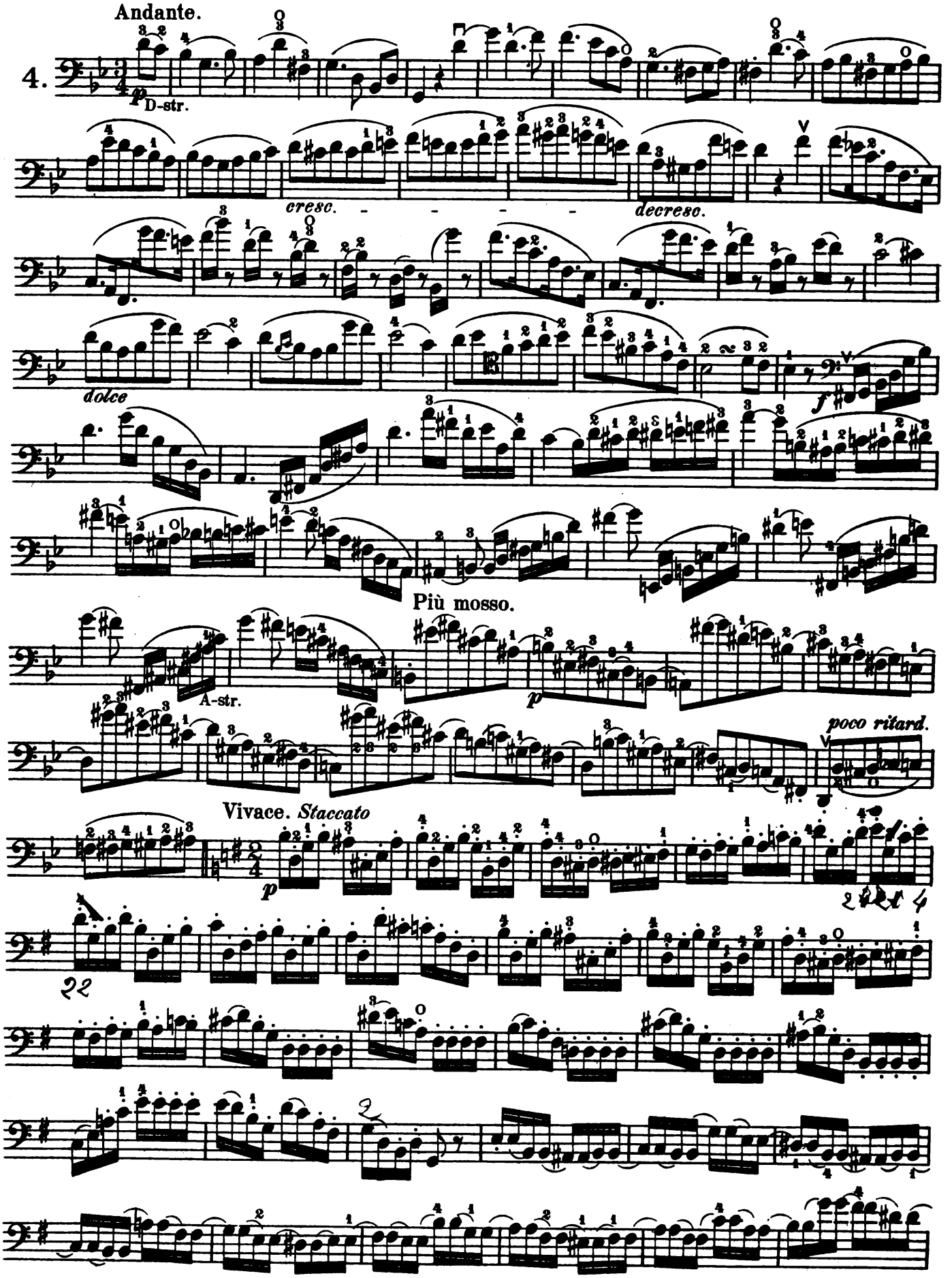
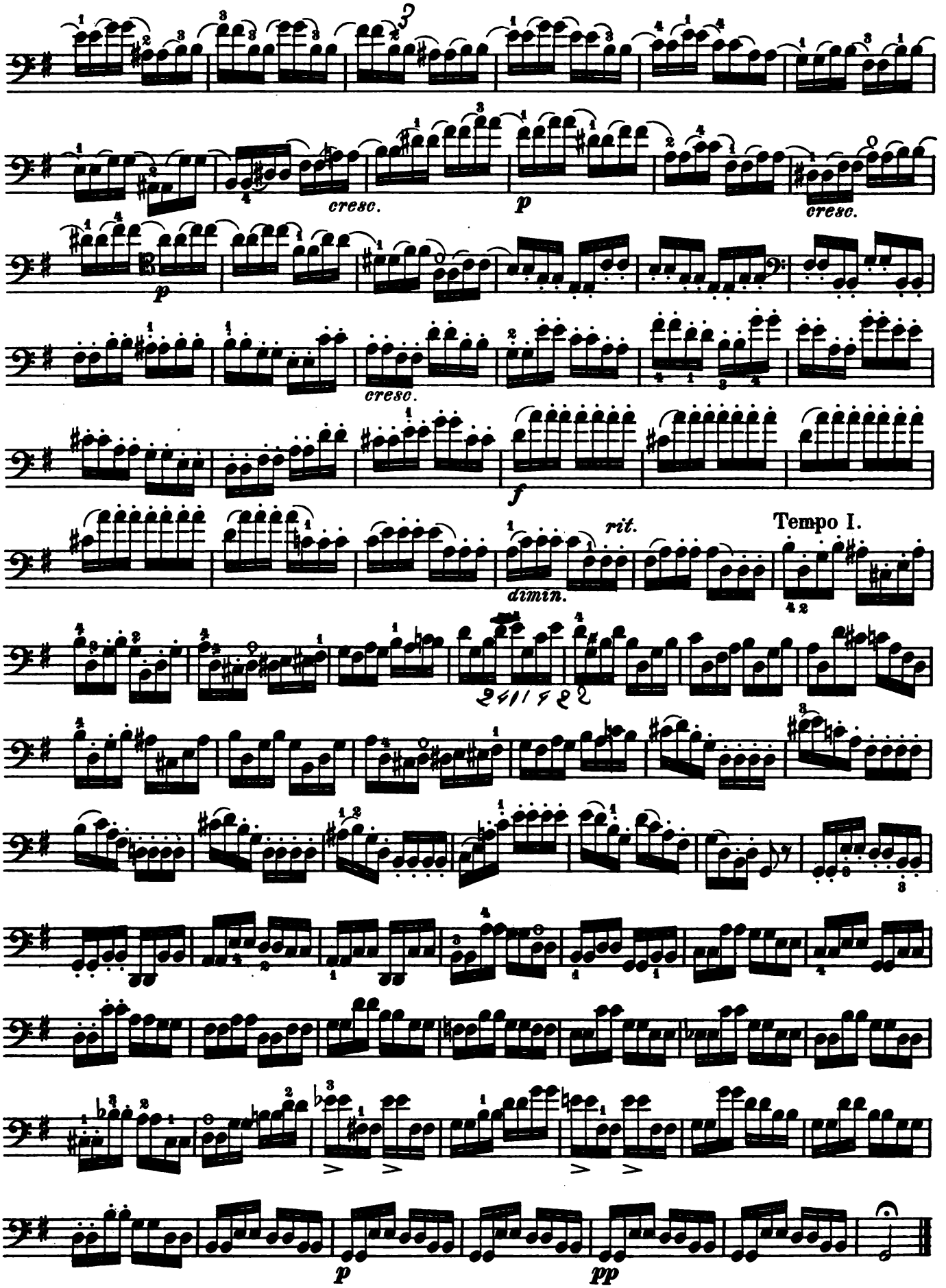
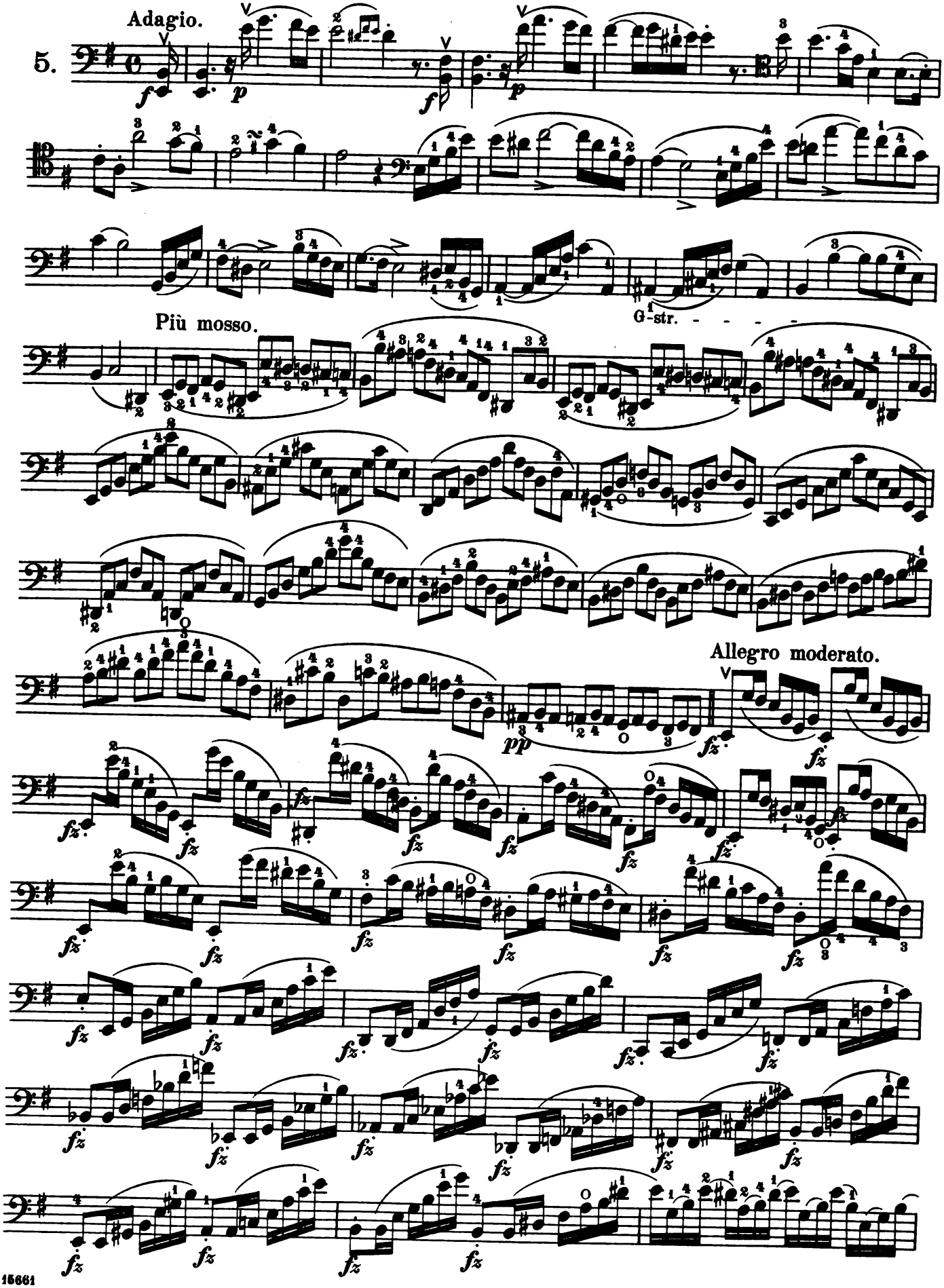
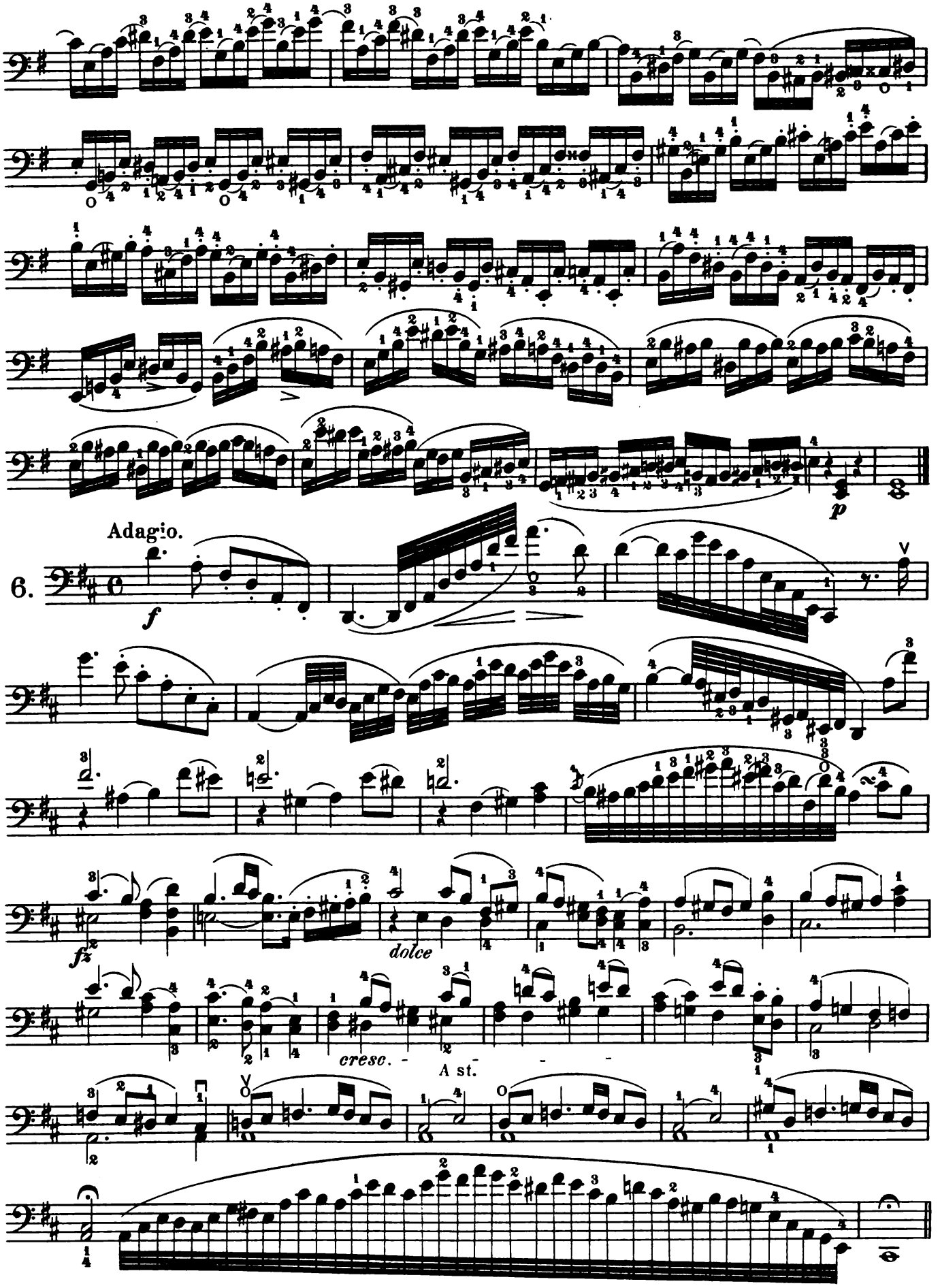
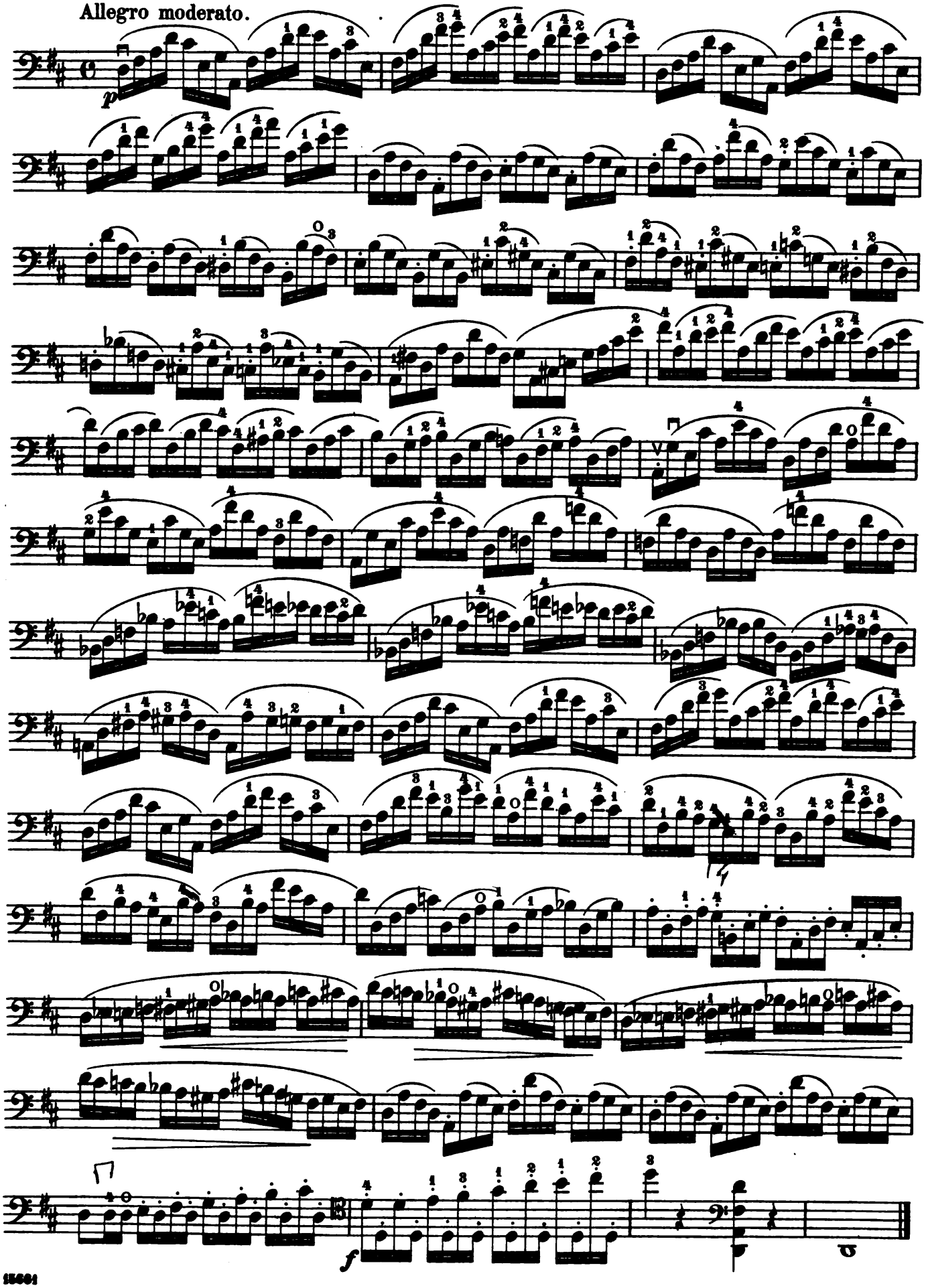

Moderato.
3.
p
cresc.
f
f


Andante.
4.
p
D-str.
cresc.
decresc.
dolce
f
Più mosso.
A-str.
p
poco ritard.
Vivace. Staccato
p
22


cresc.
p
cresc.
p
cresc.
f
rit.
dimin.
Tempo I.
p
pp

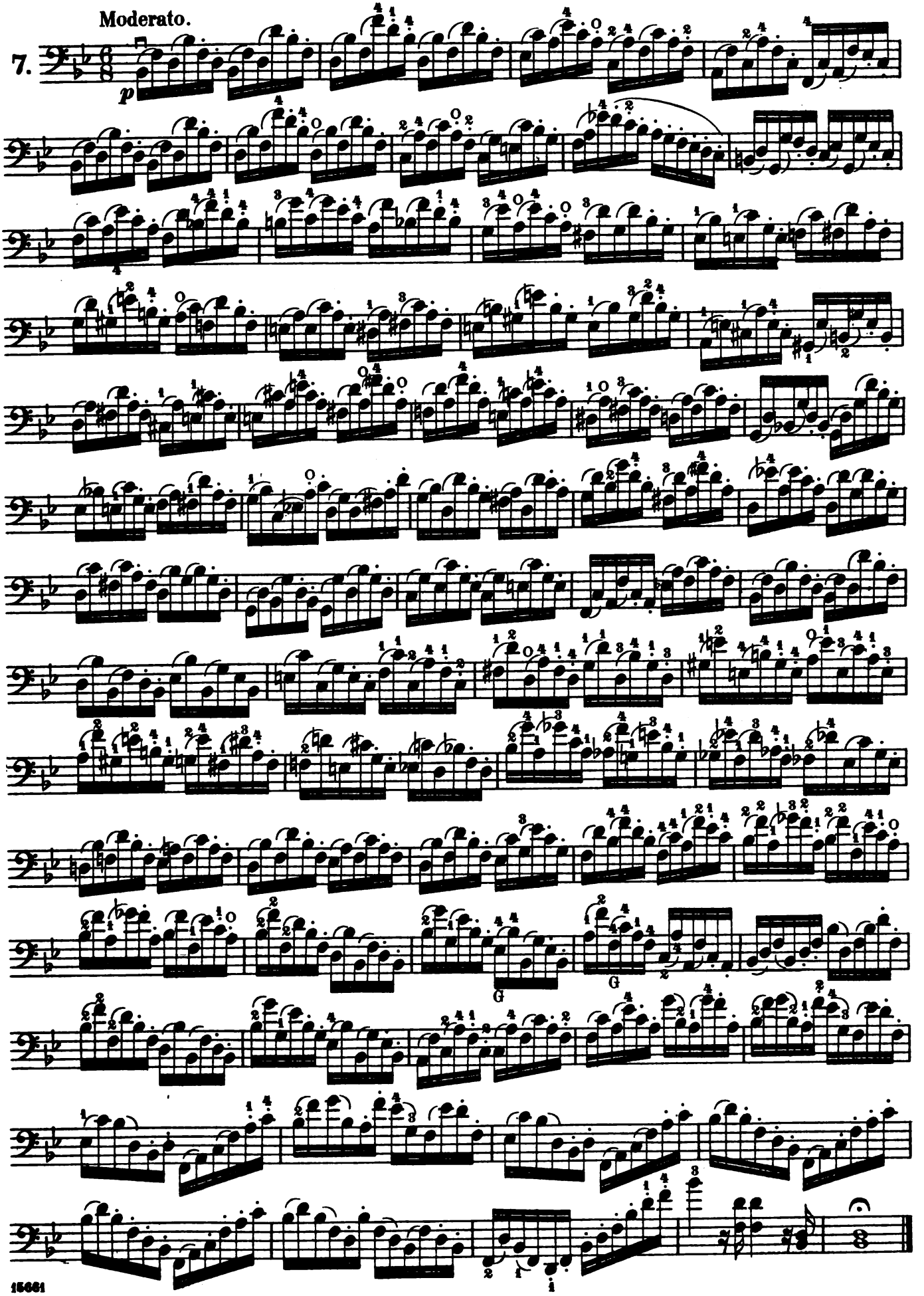

Adagio.
5.
Più mosso.
G-str.
Allegro moderato.

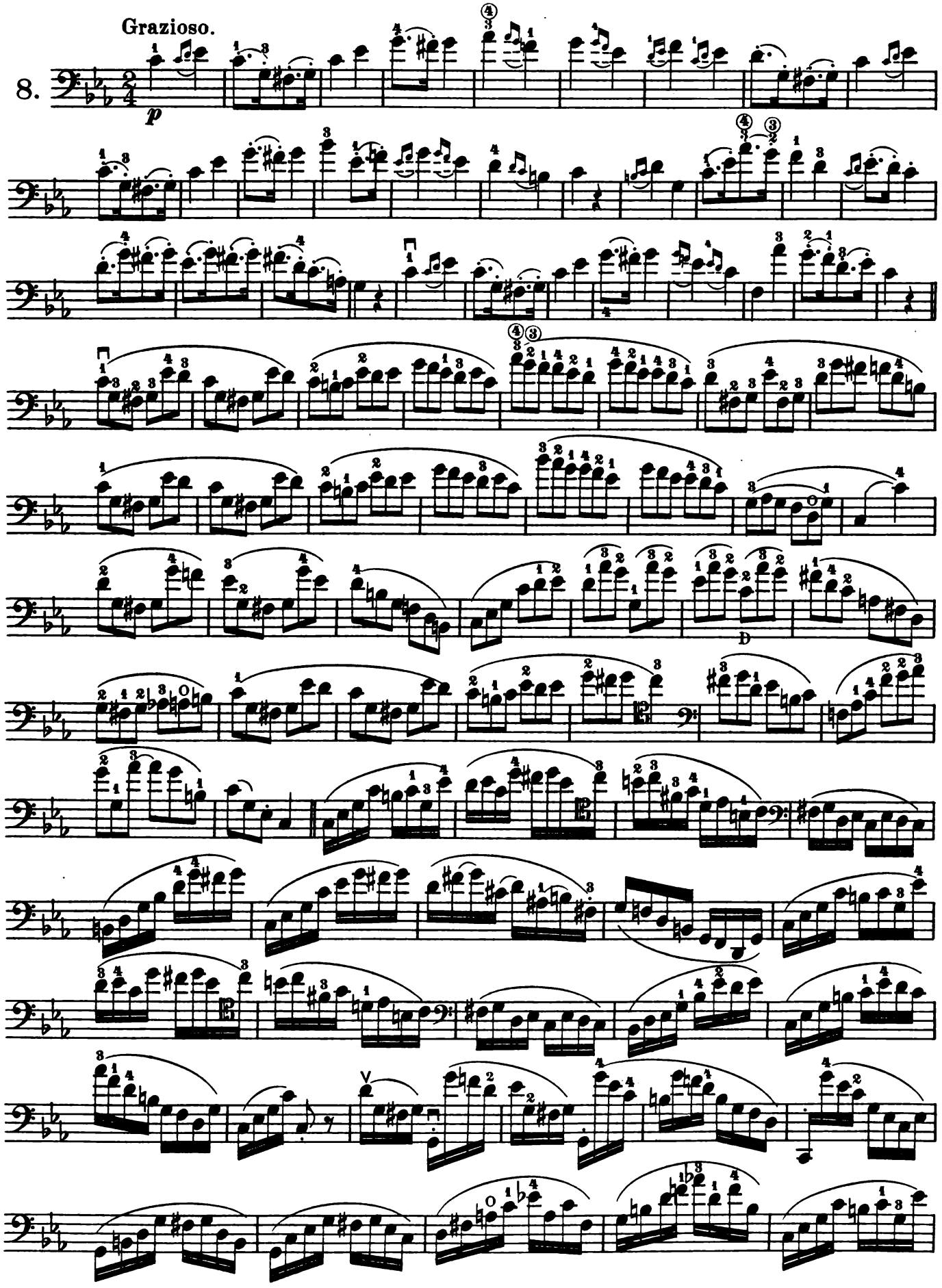

Adagio.
6.
f
p
fz
dolce
cresc.
A st.

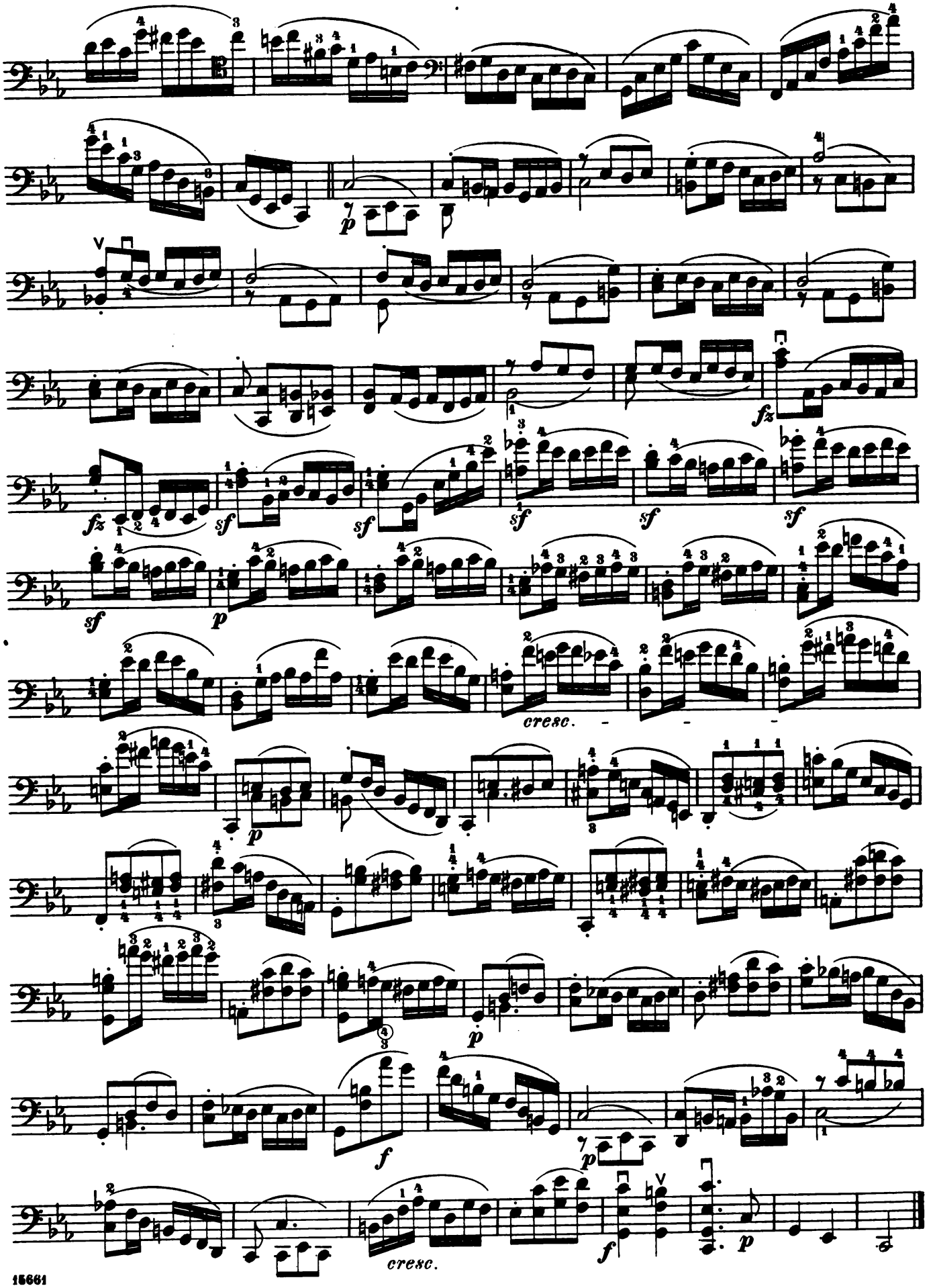

Allegro moderato.
p
f

Moderato.

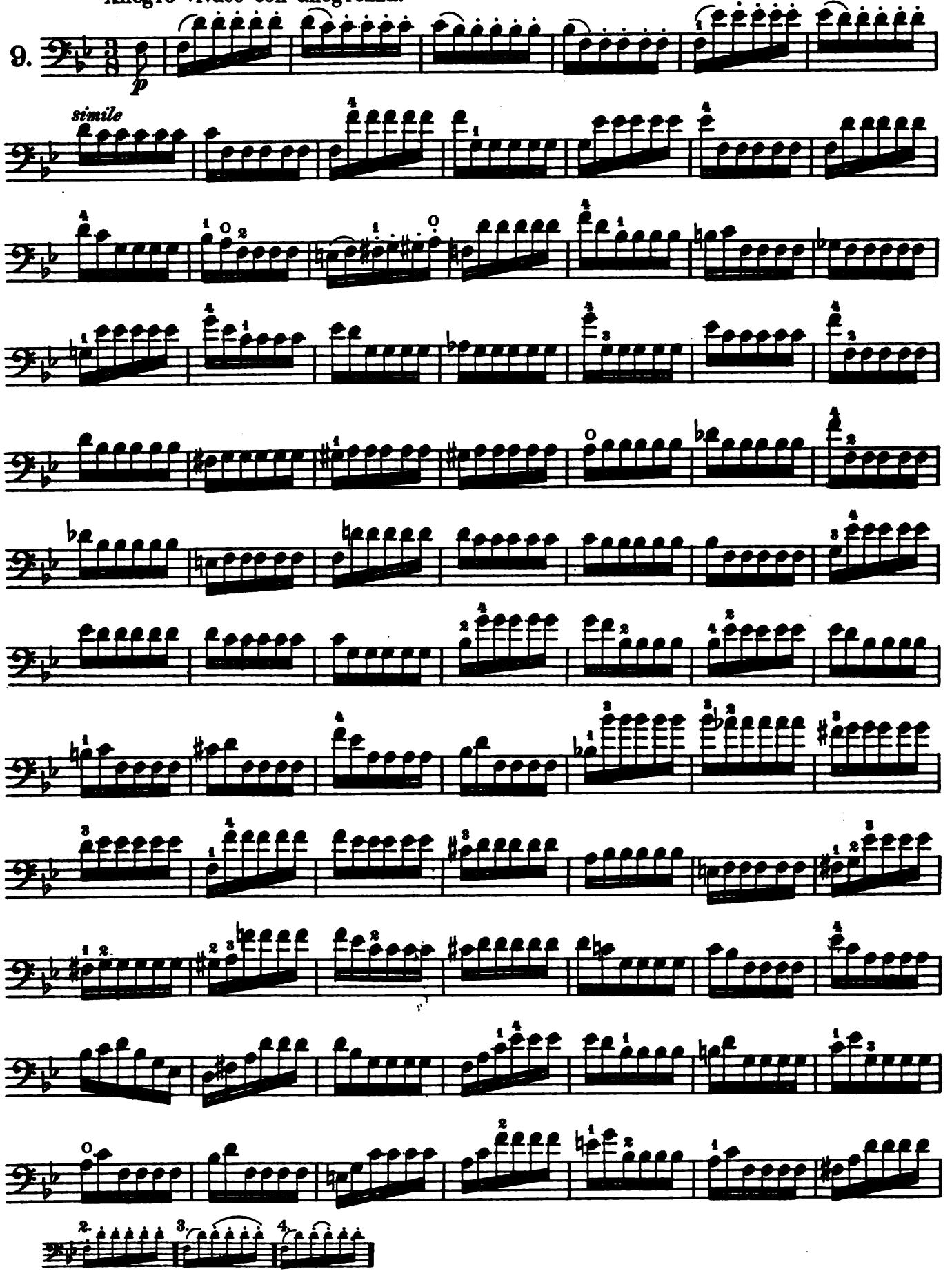
7.

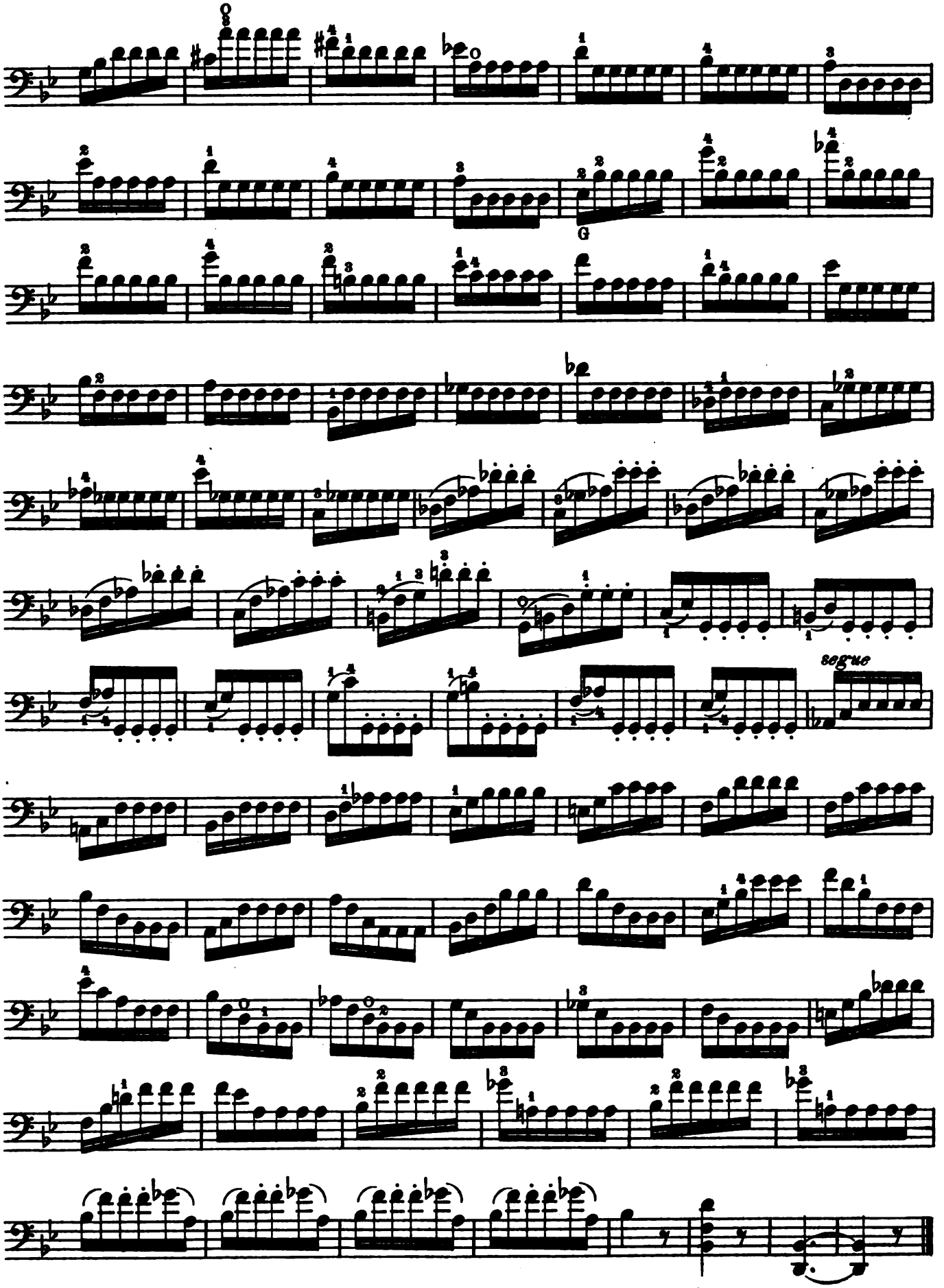


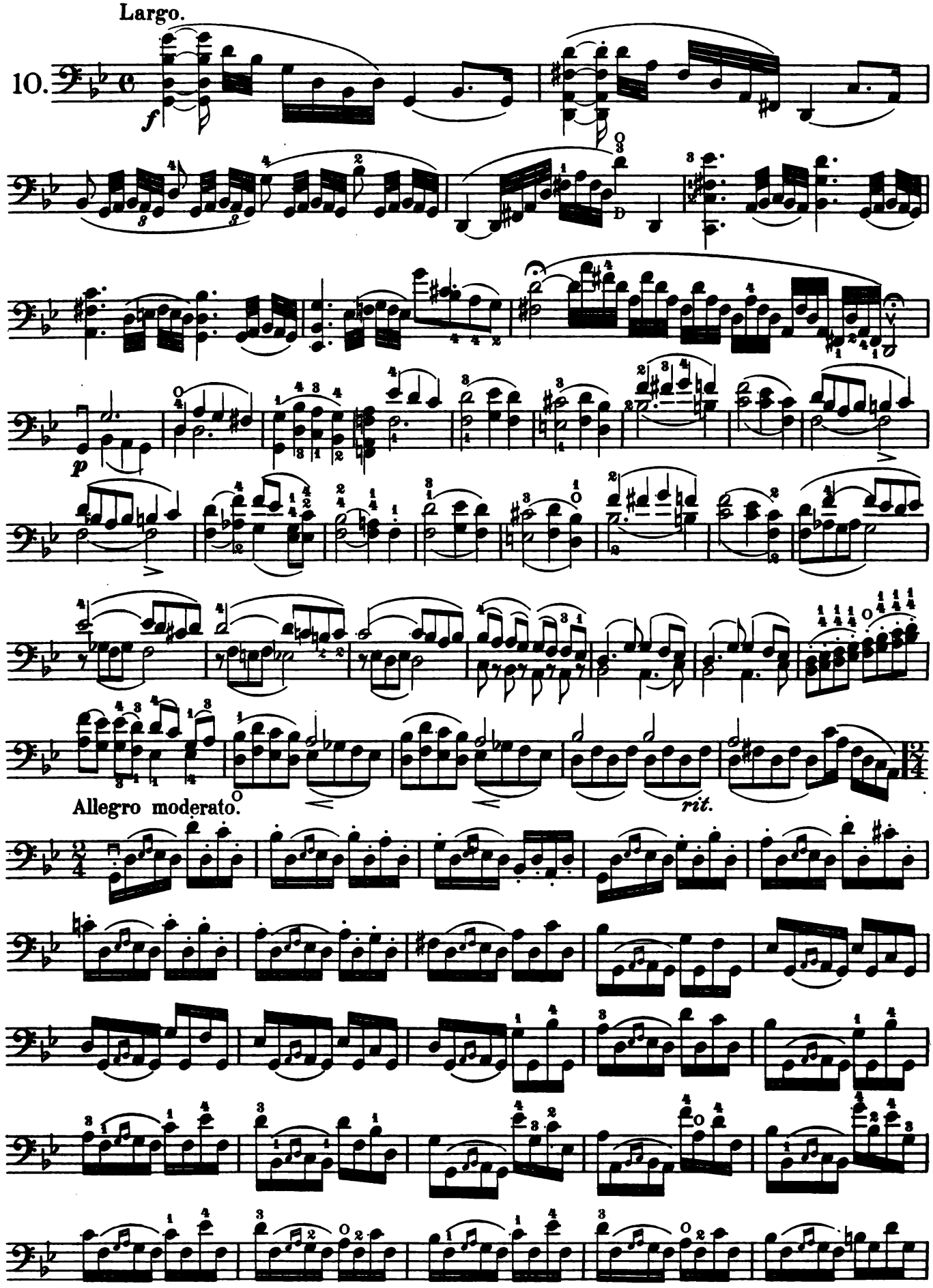

Grazioso.
8.
p

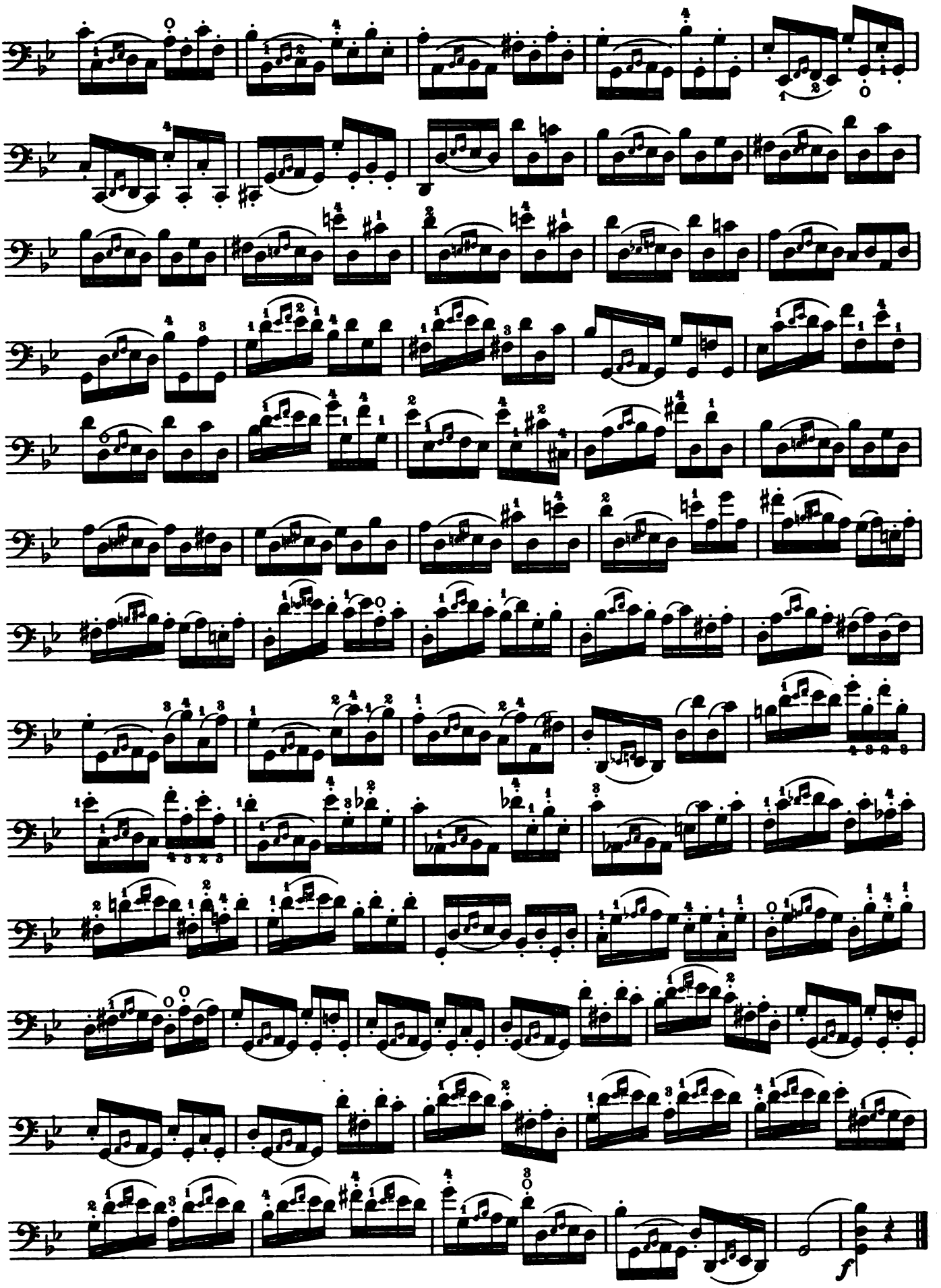

fz
sf
p
cresc.
f
cresc.

Allegro vivace con allegrezza.

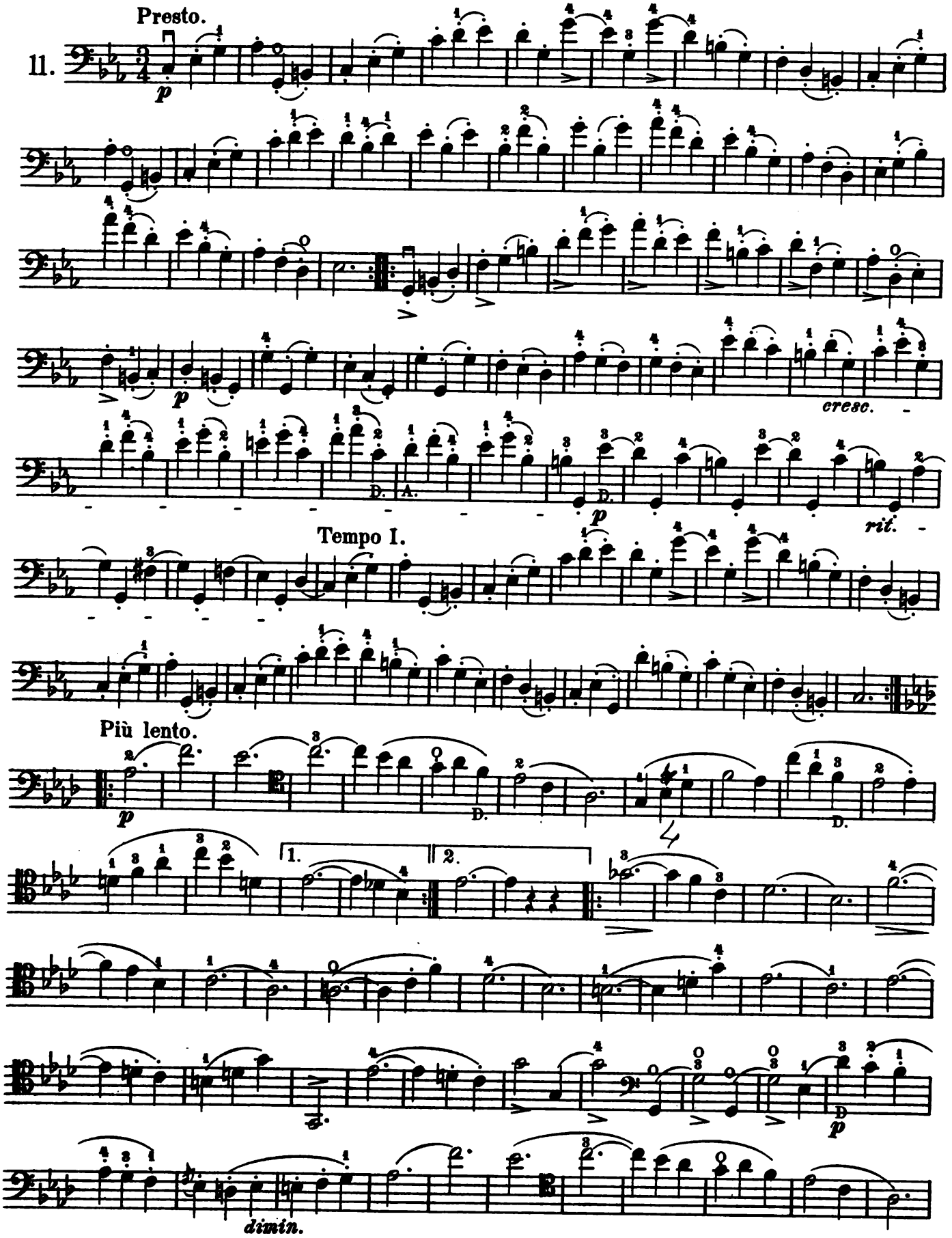


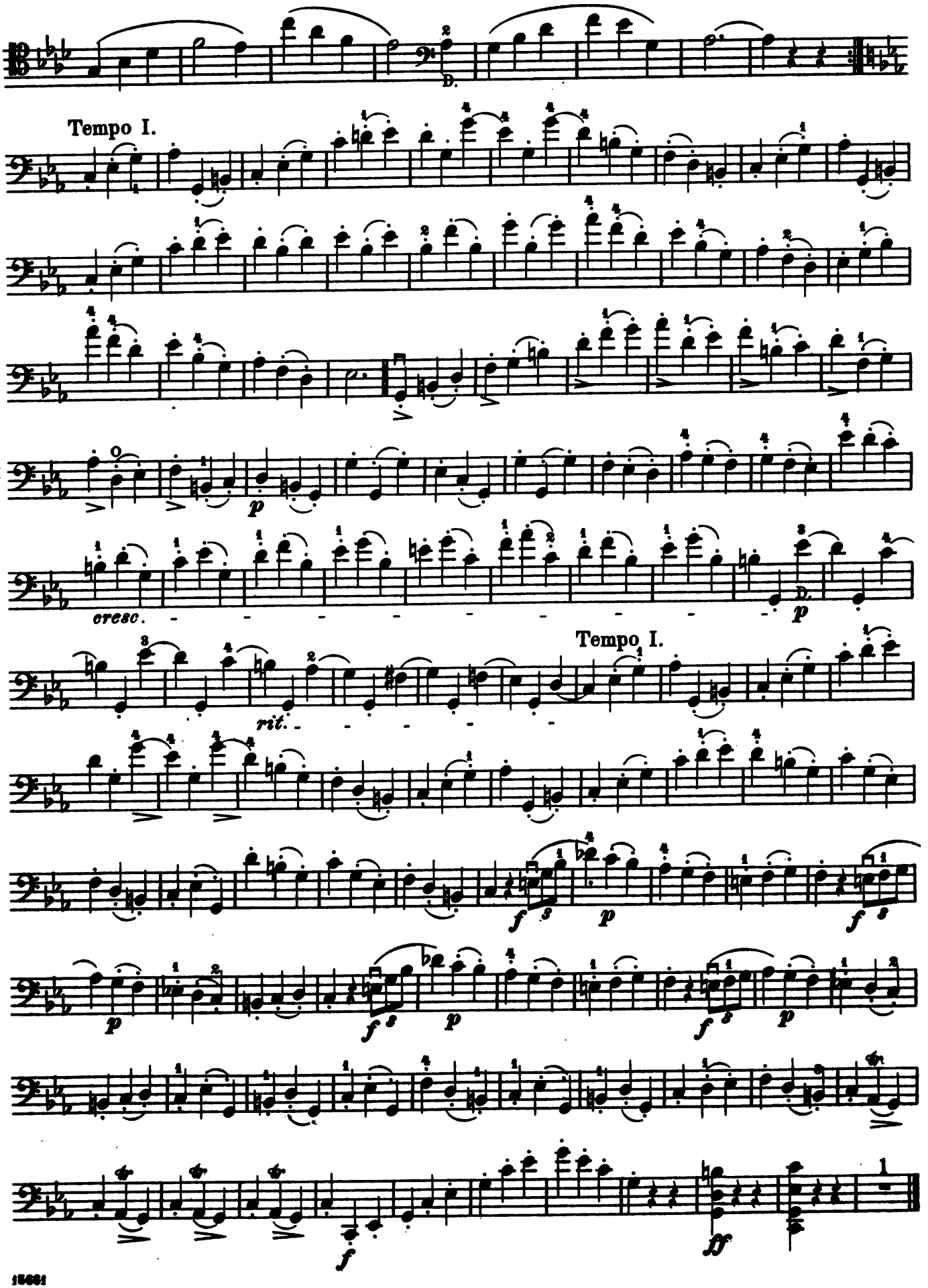

G
segue


Largo.
10.
Allegro moderato.
rit.


f

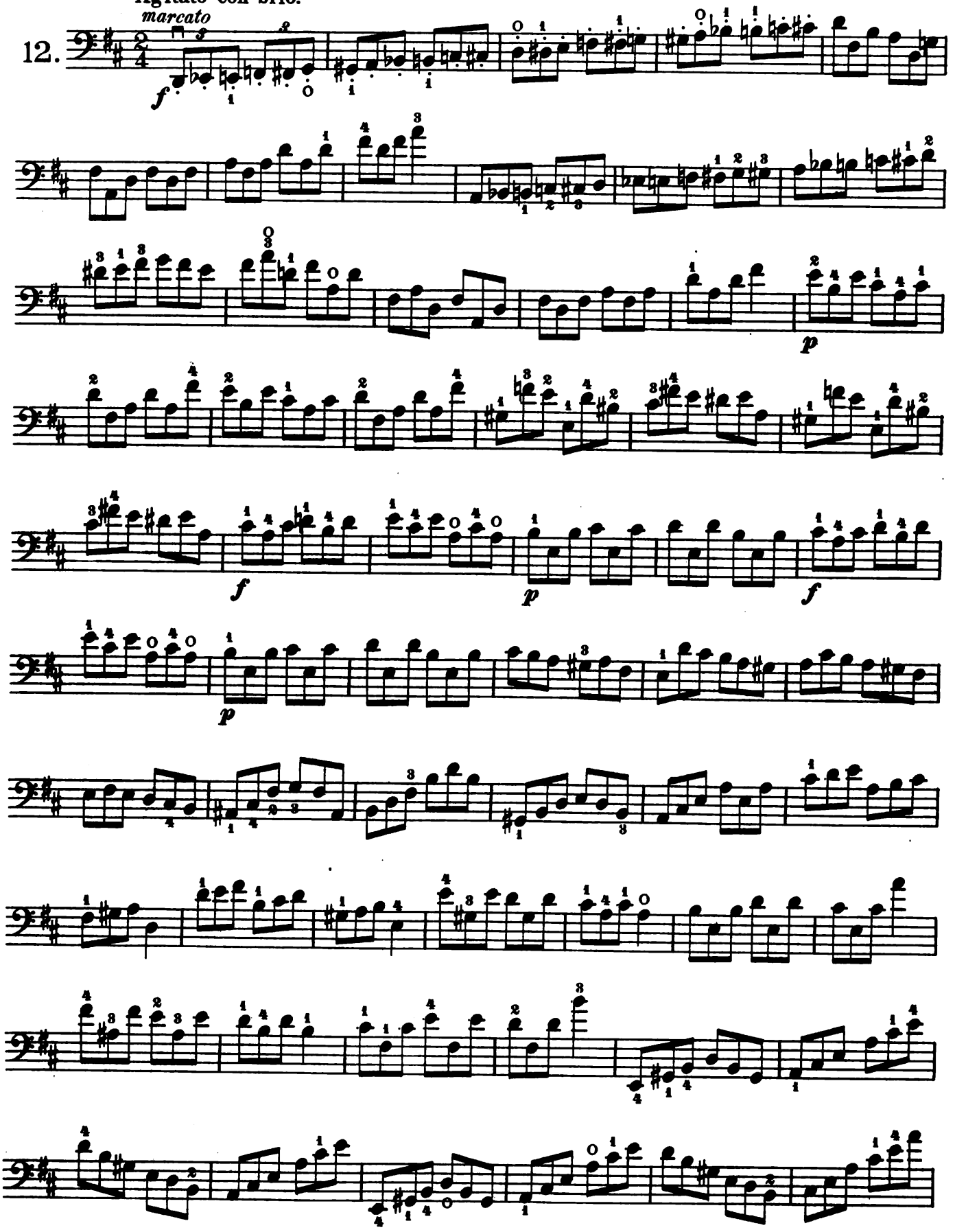
Scherzo.

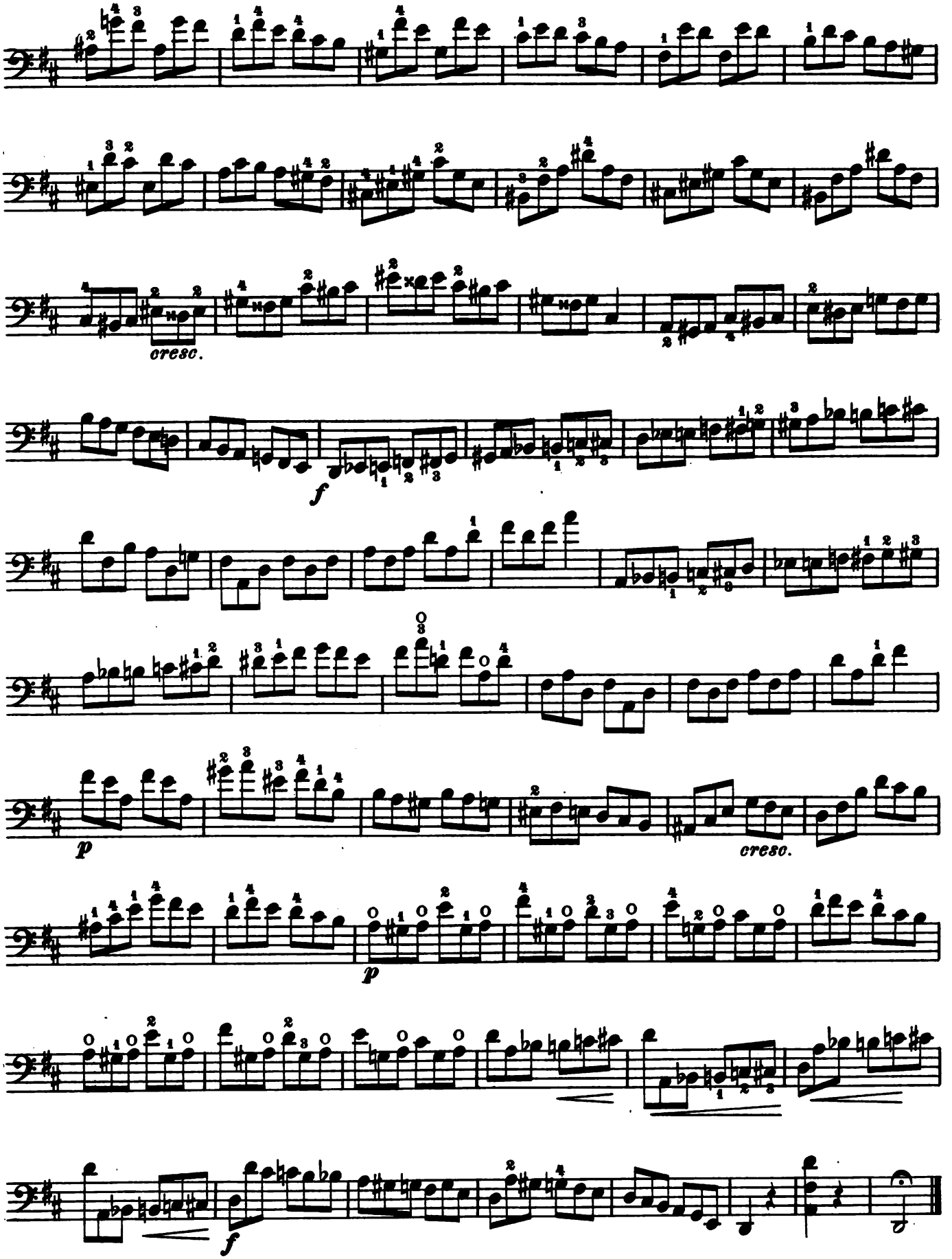


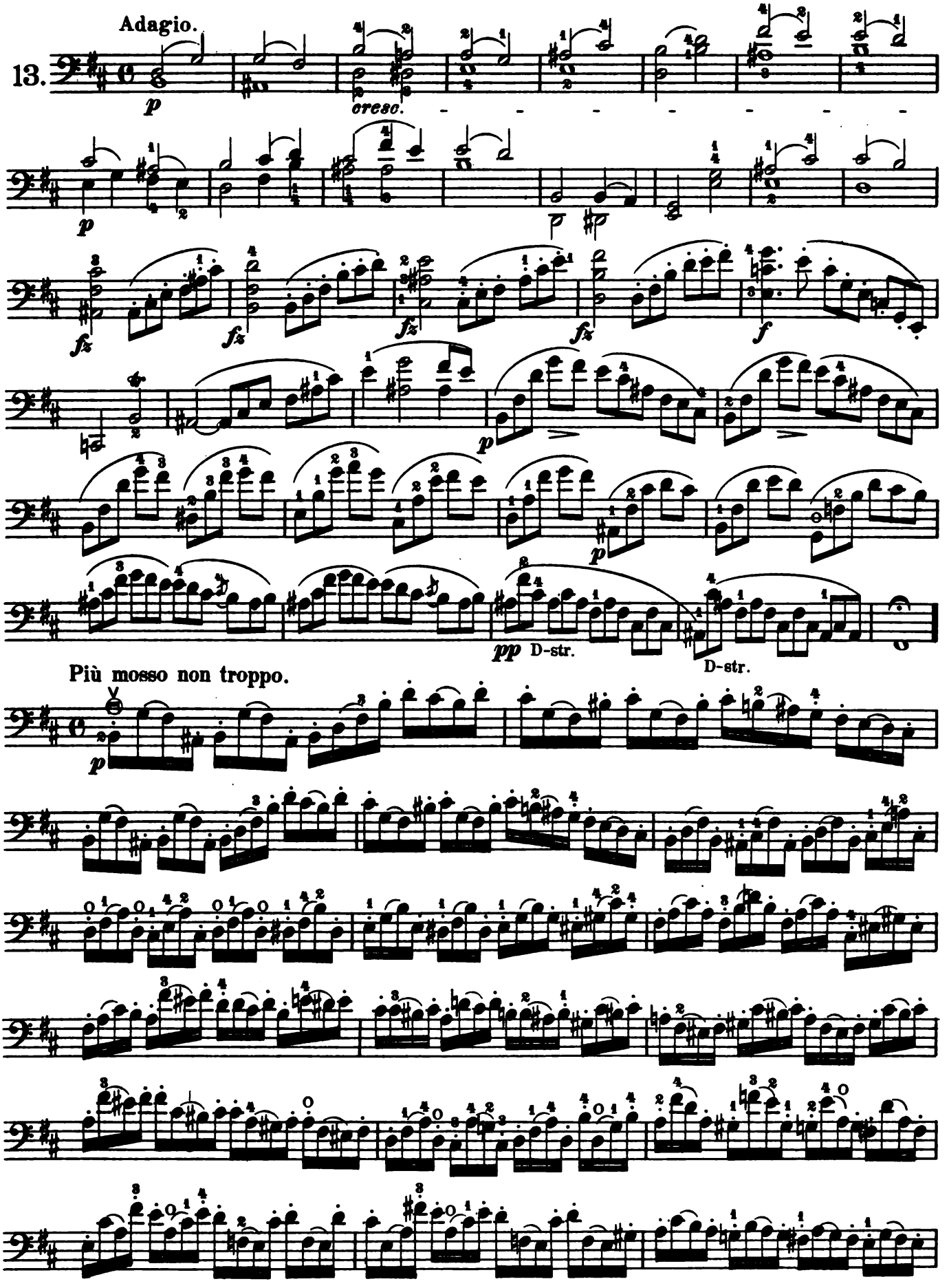

Tempo I.
cresc.
Tempo I.
rit.

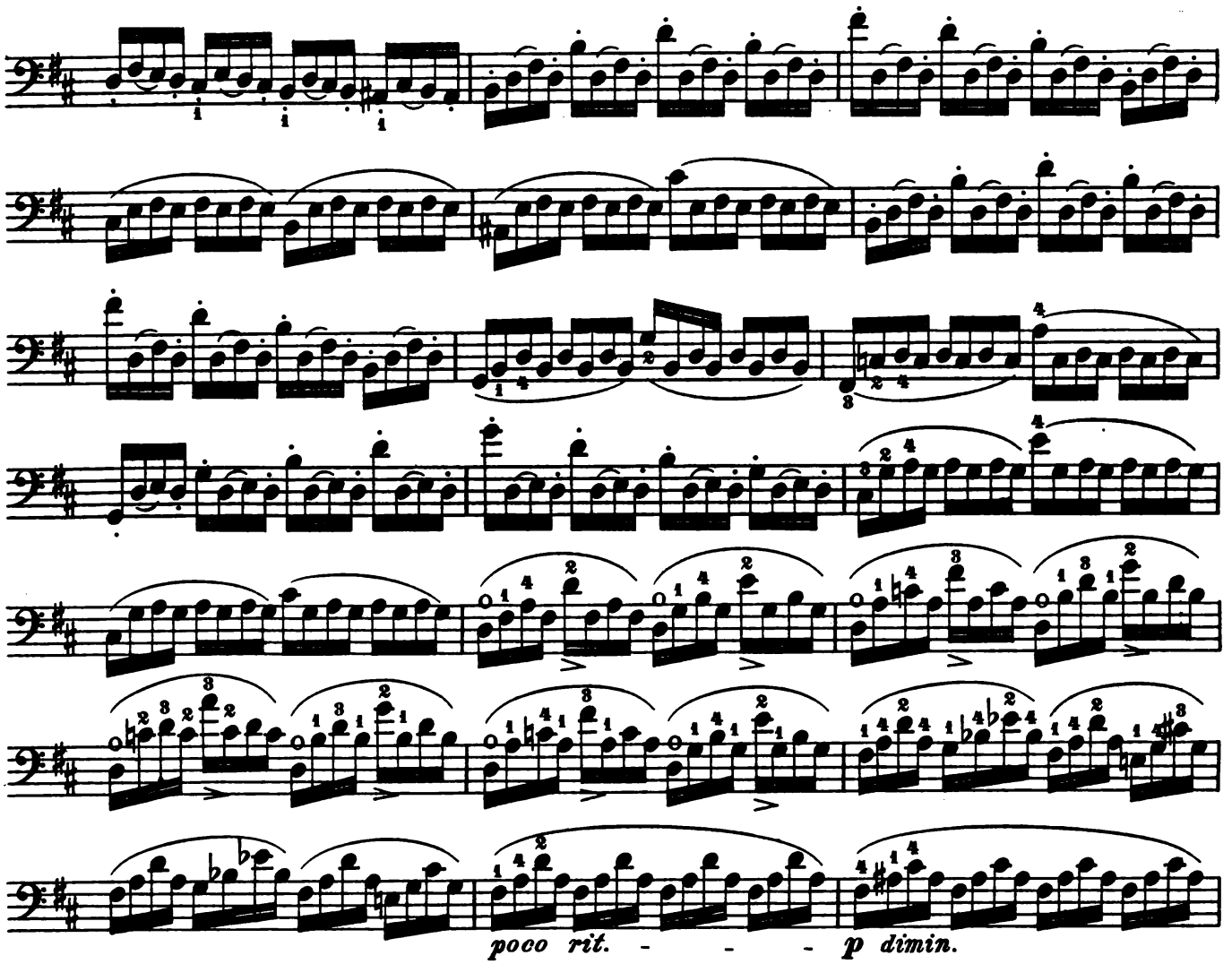
Agitato con brio.

12.

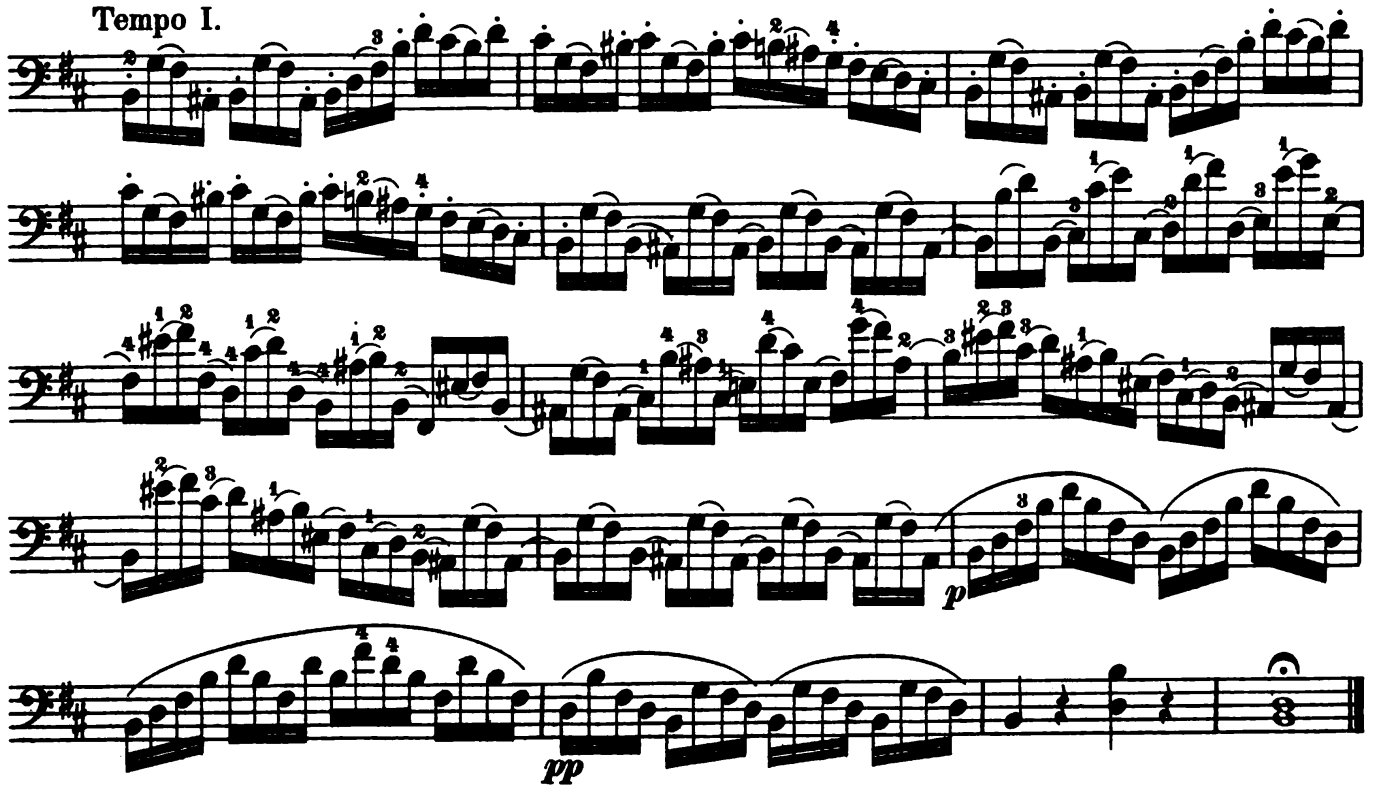


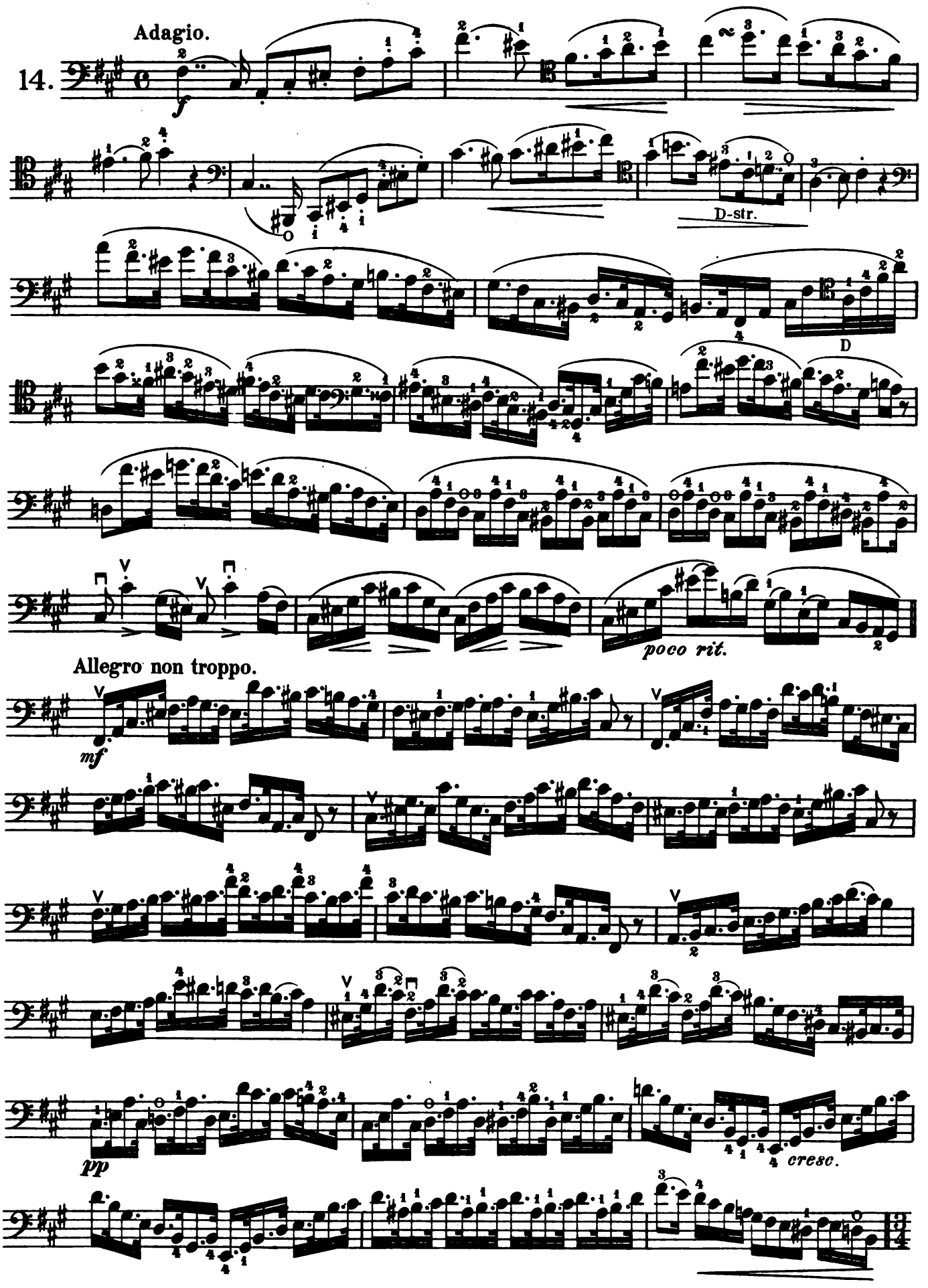

cresc.
f
p
cresc.
p
f

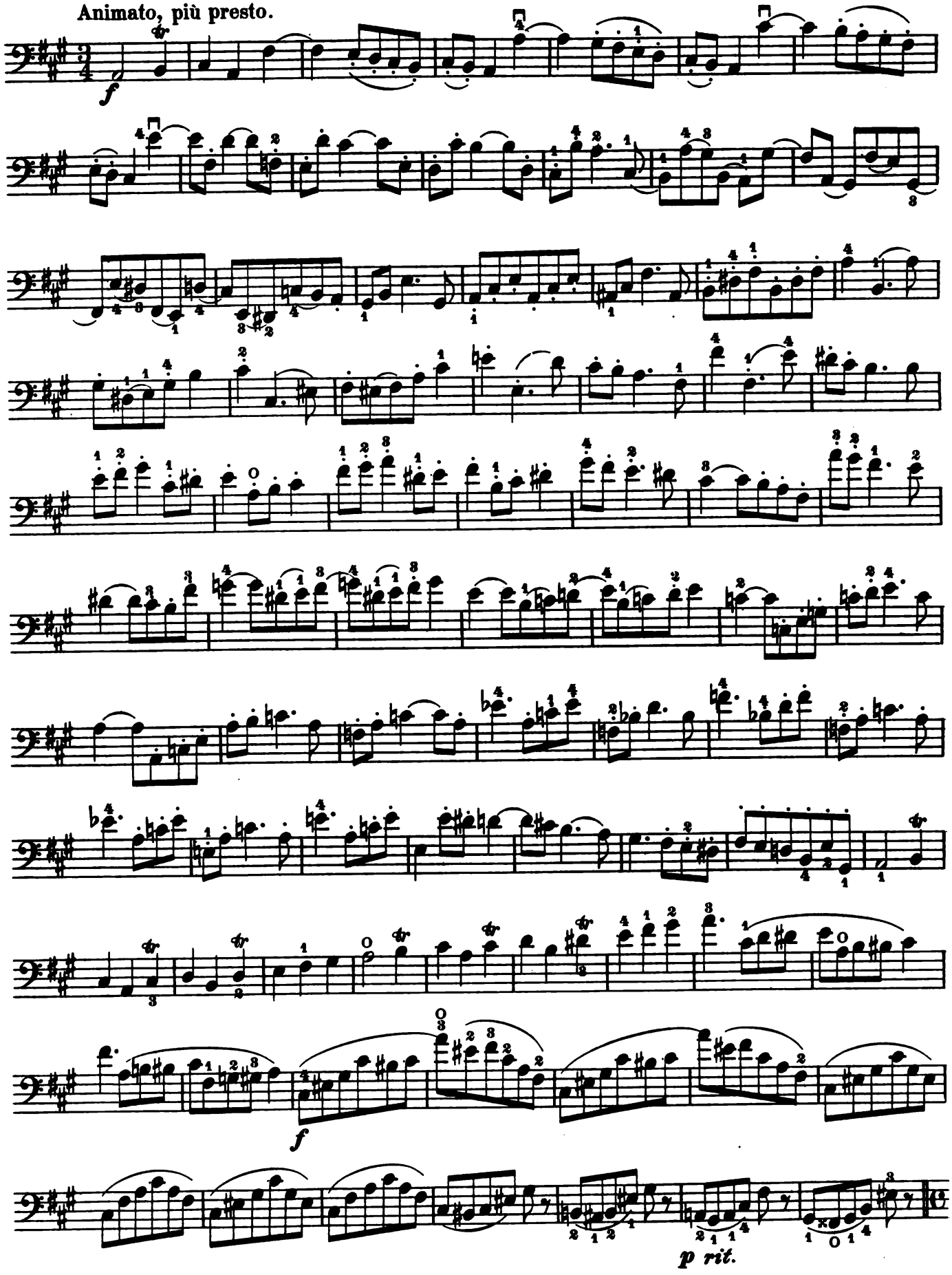

Adagio.
13.
cresc.
D-str.
D-str.
Più mosso non troppo.

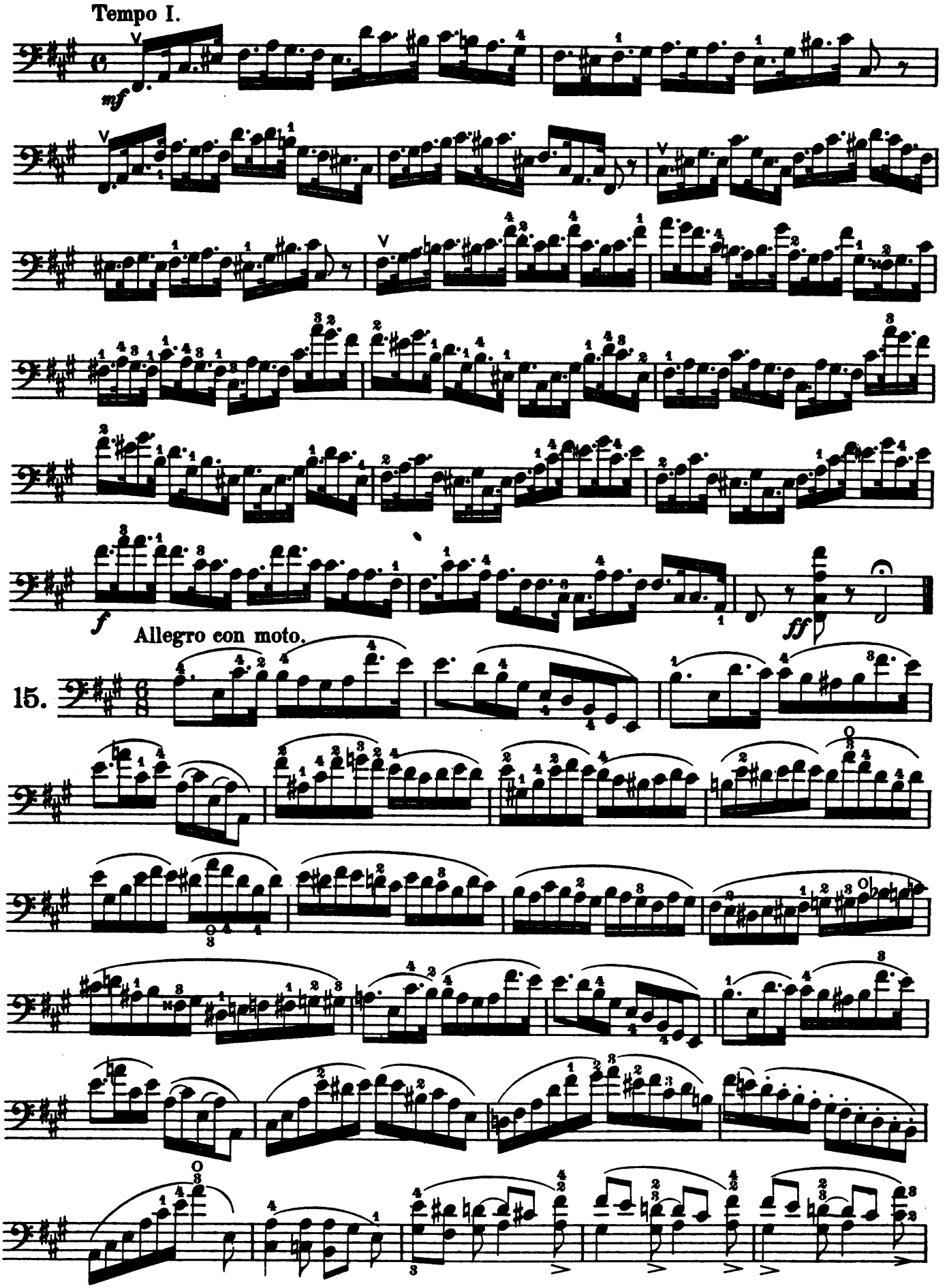


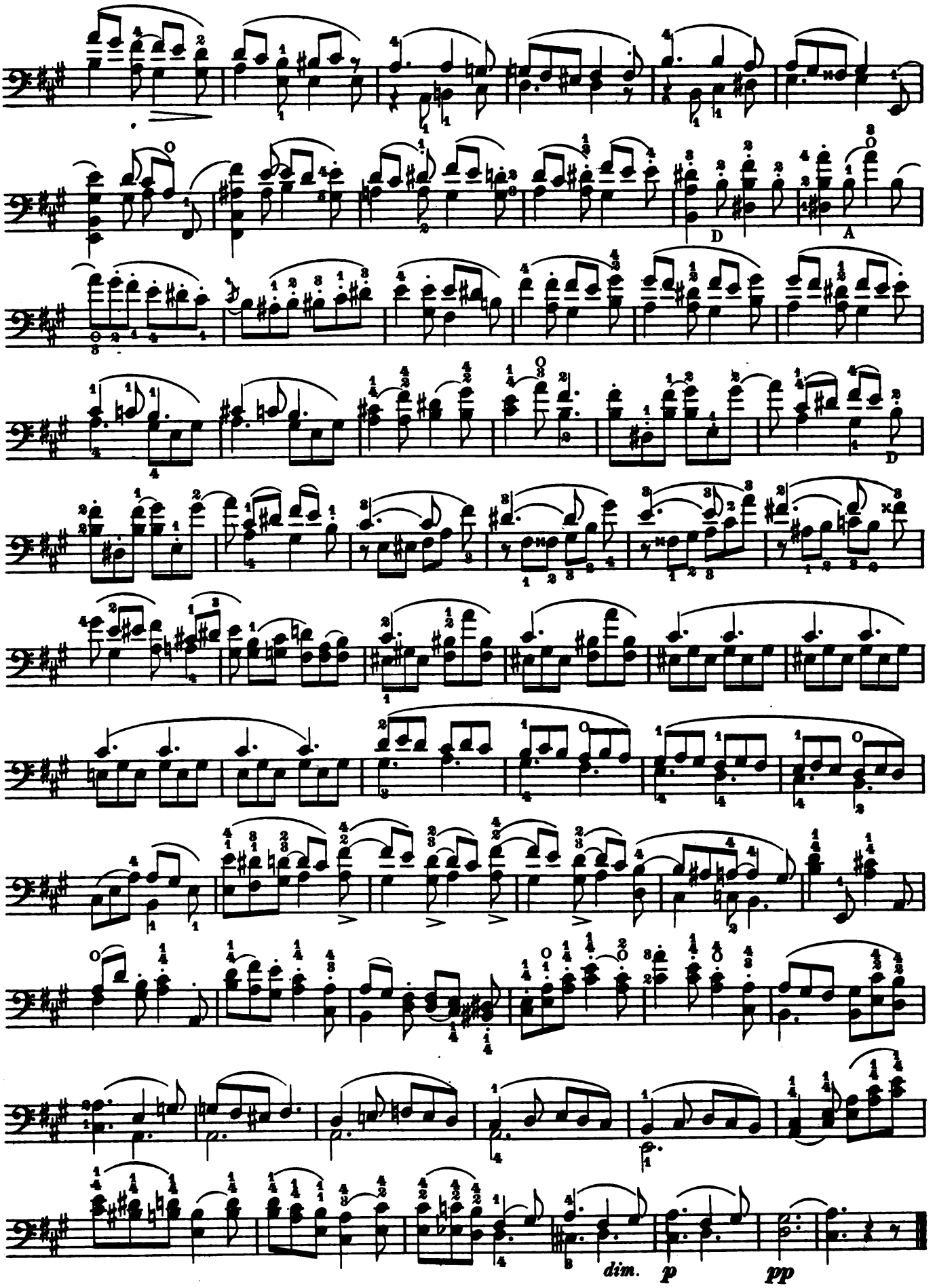
Tempo I.

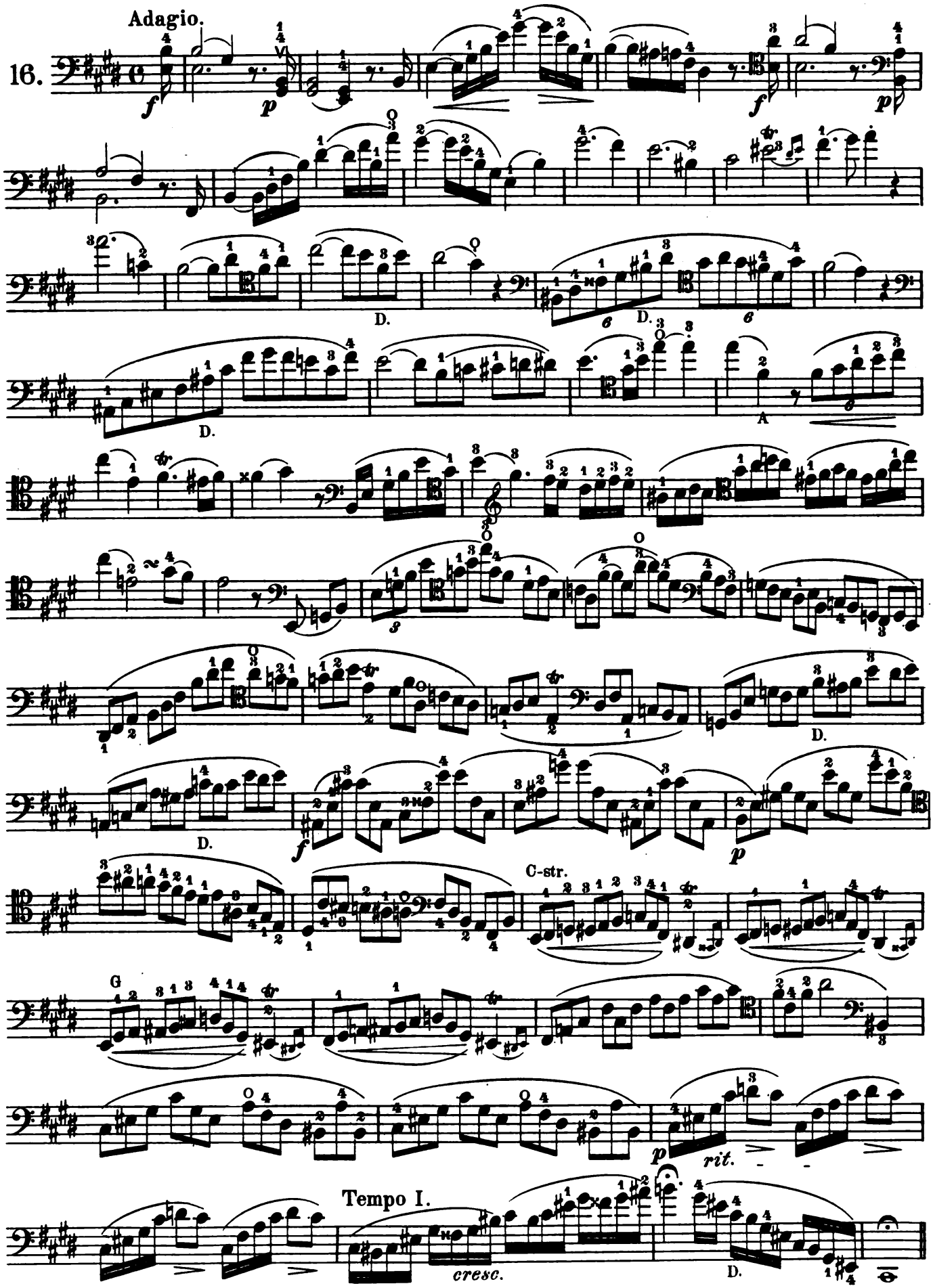



Adagio.
14.
f
D-str.
D
poco rit.
Allegro non troppo.
mf
pp
cresc.


Animato, più presto.
f
f
p rit.

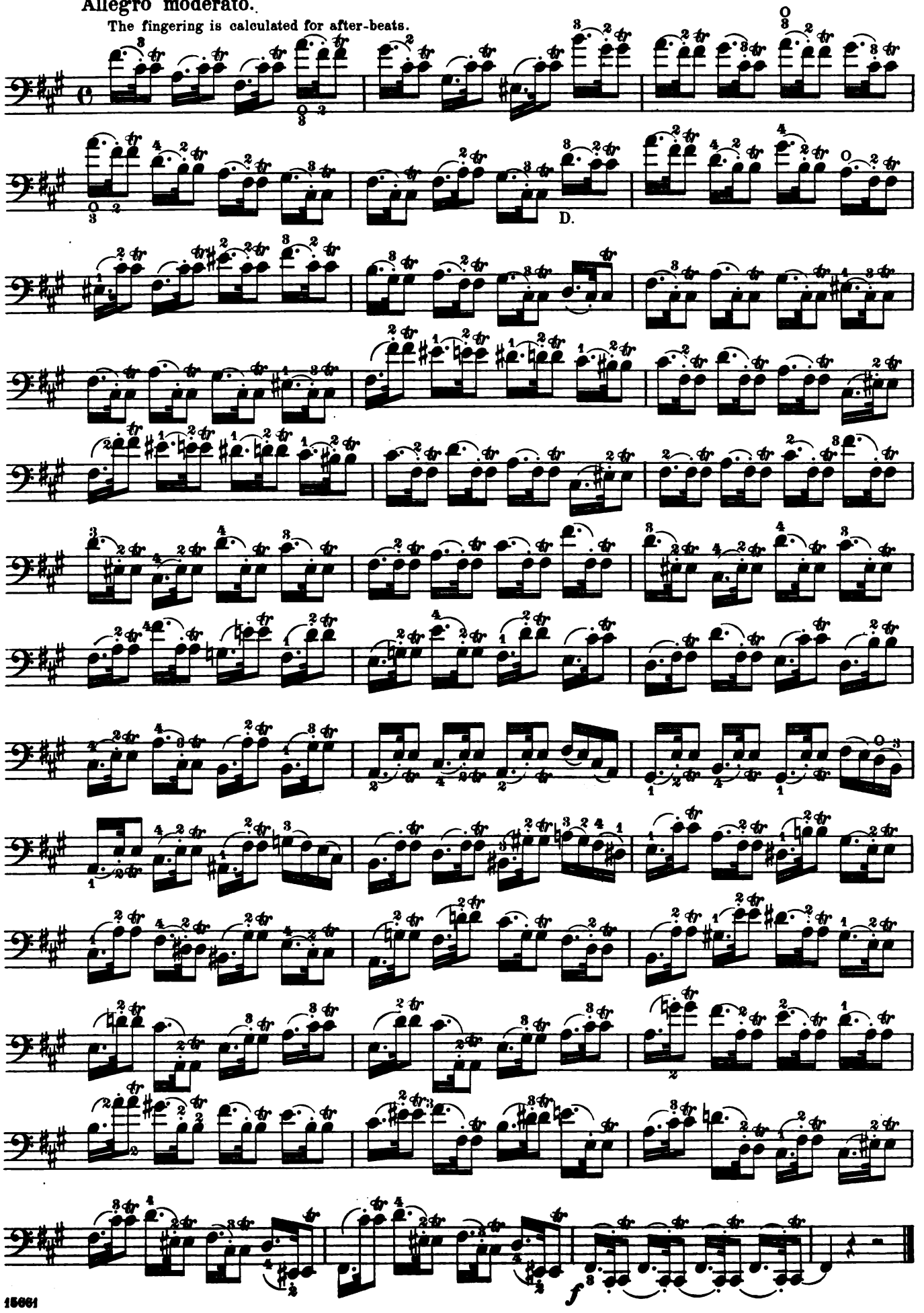

Tempo I.
mf
f
ff
Allegro con moto.
15.


D
A
D
dim.
p
pp


Adagio.
16.
D.
A
C-str.
G
Tempo I.
cresc.
rit.

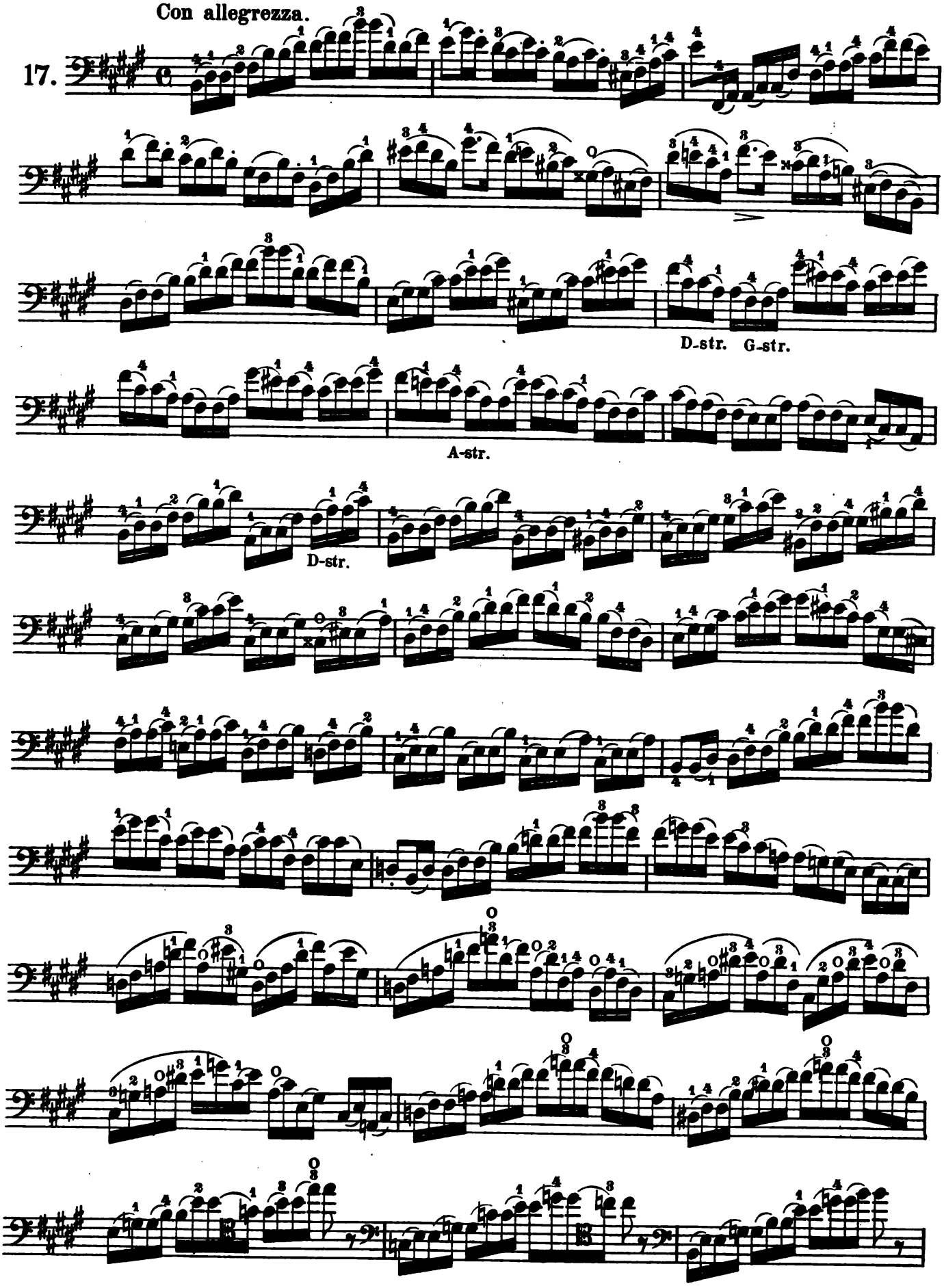
Allegro moderato.

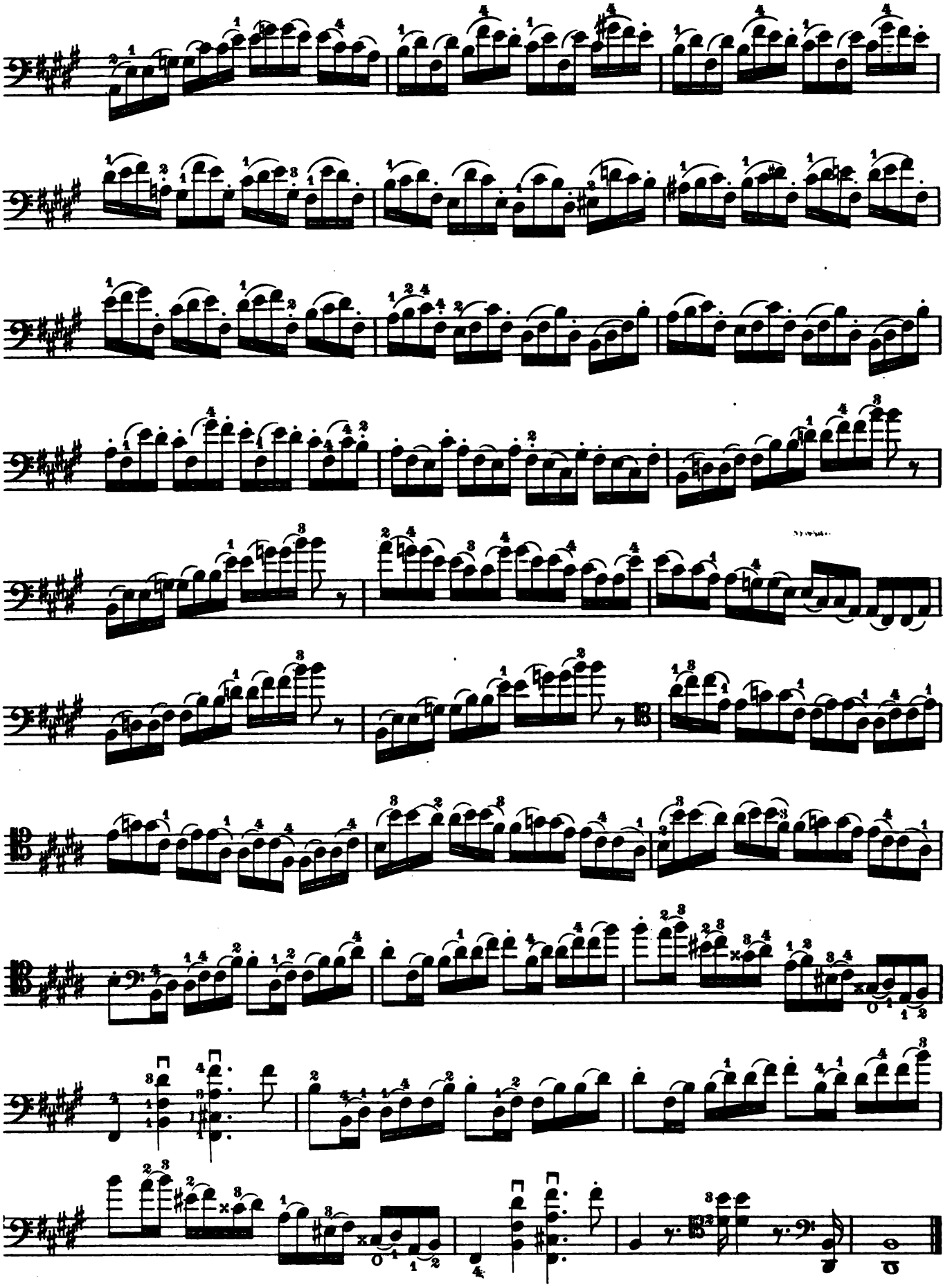
The fingering is calculated for after-beats.

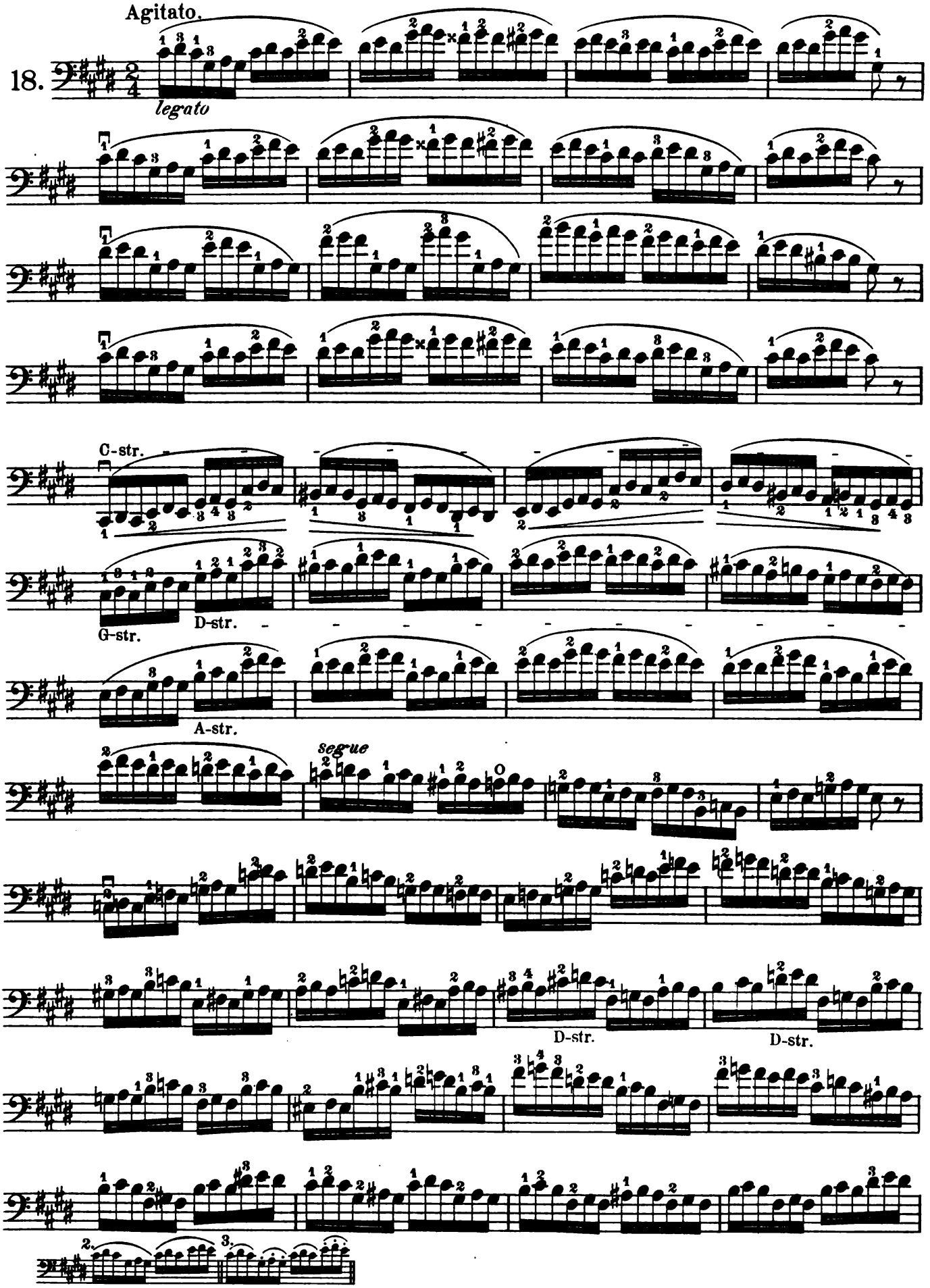


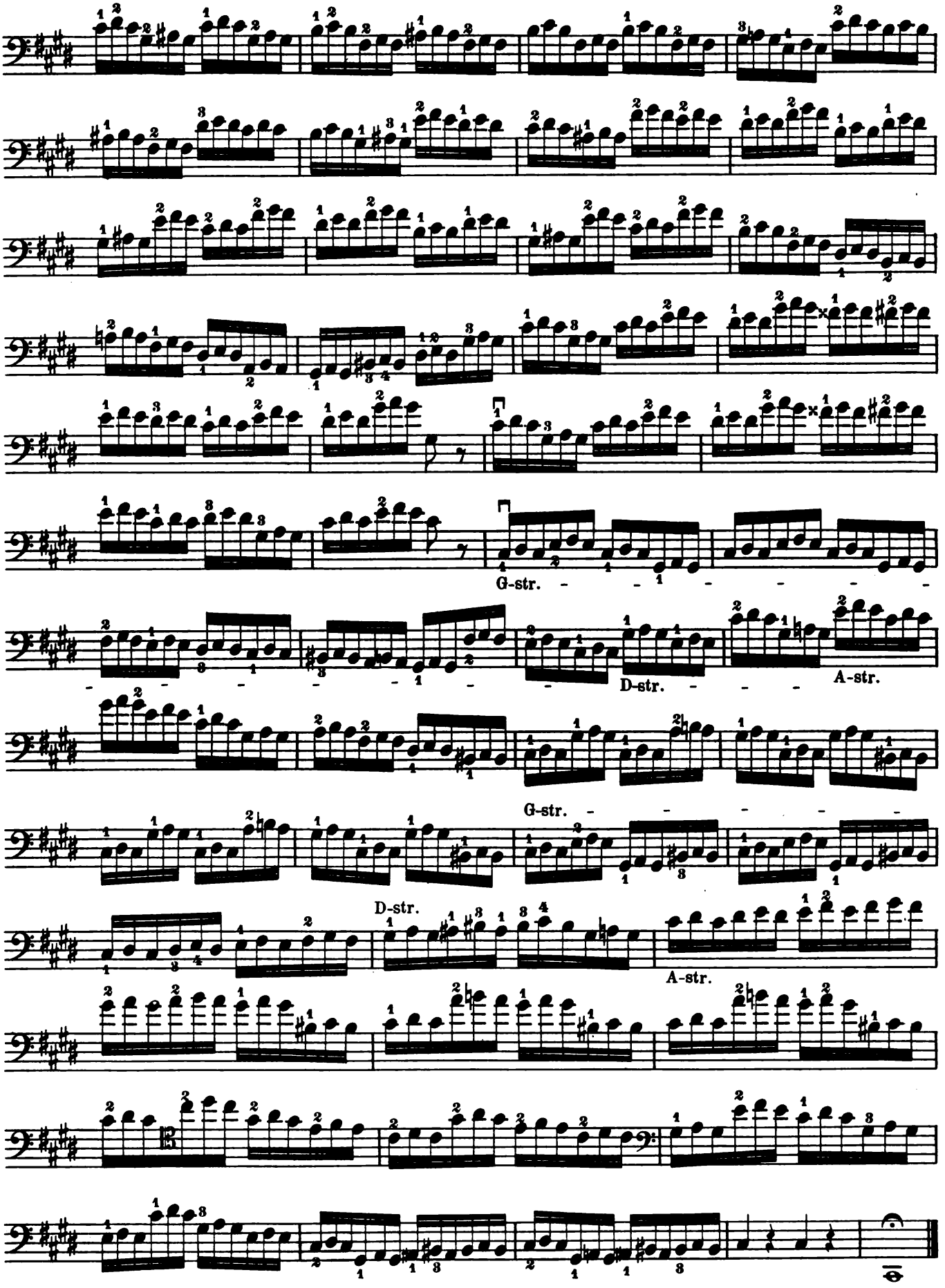
Con allegrezza.

17.



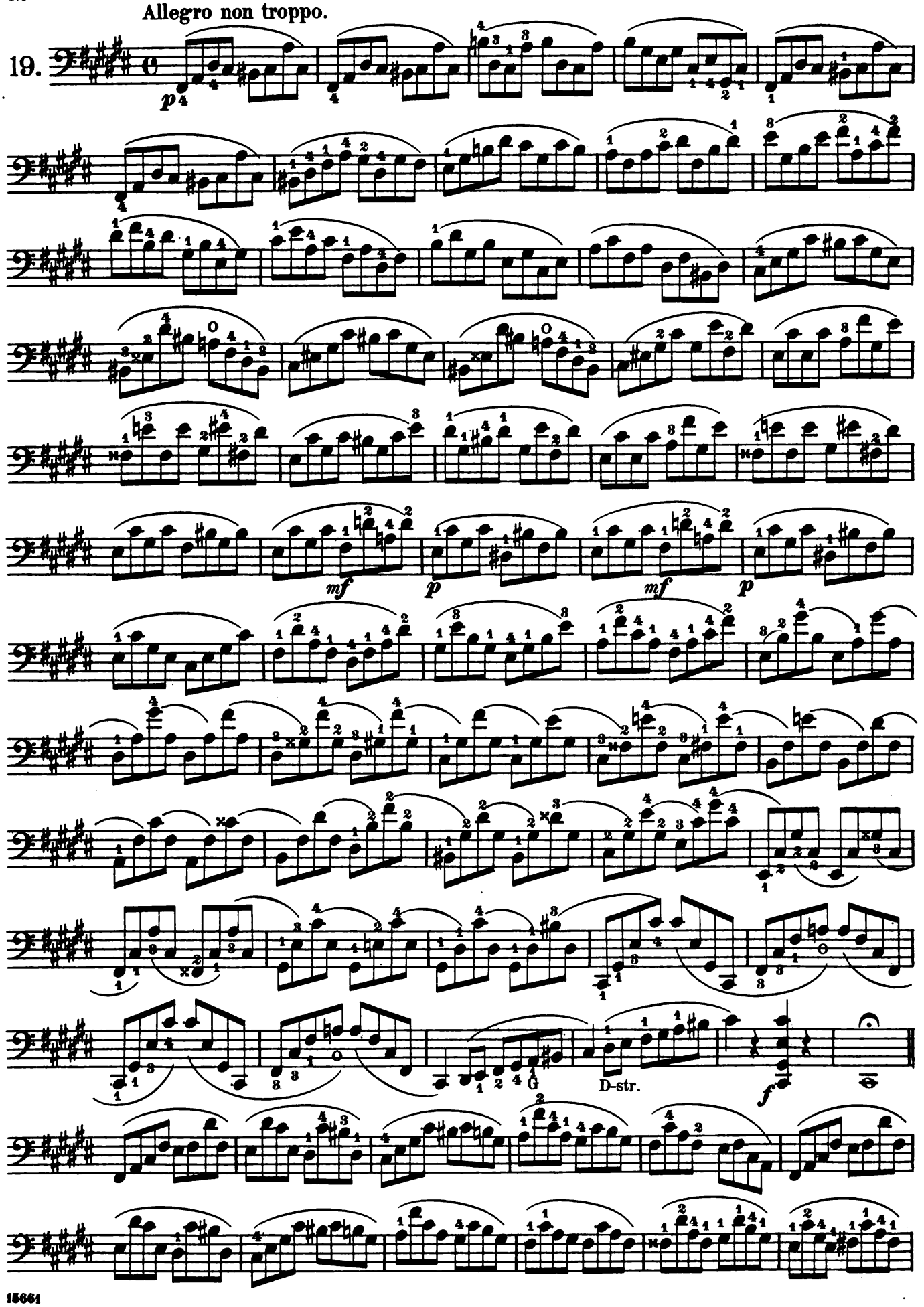


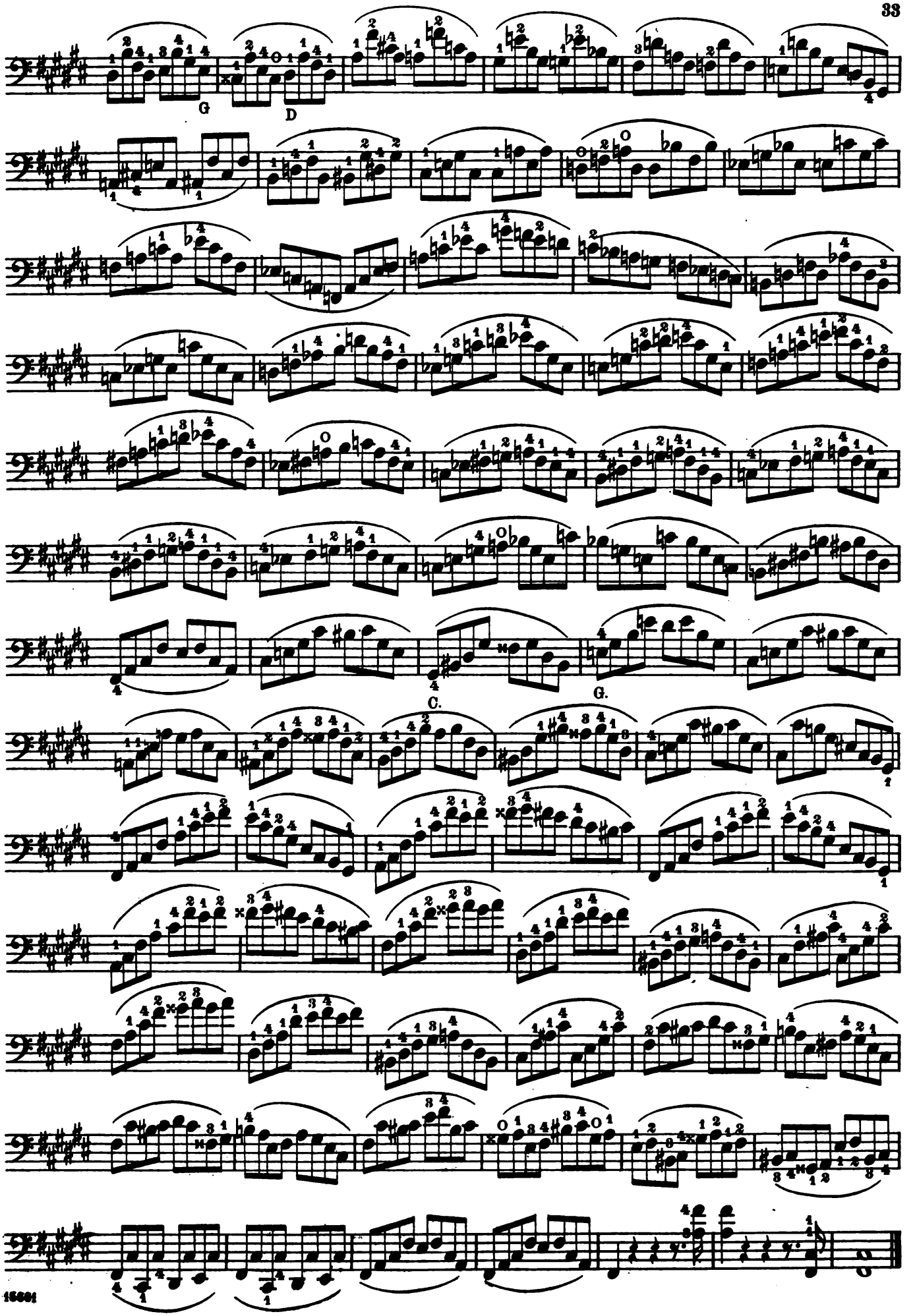

Agitato.
18.
legato
C-str.
G-str.
D-str.
A-str.
segue
D-str.
D-str.


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

Allegro non troppo.

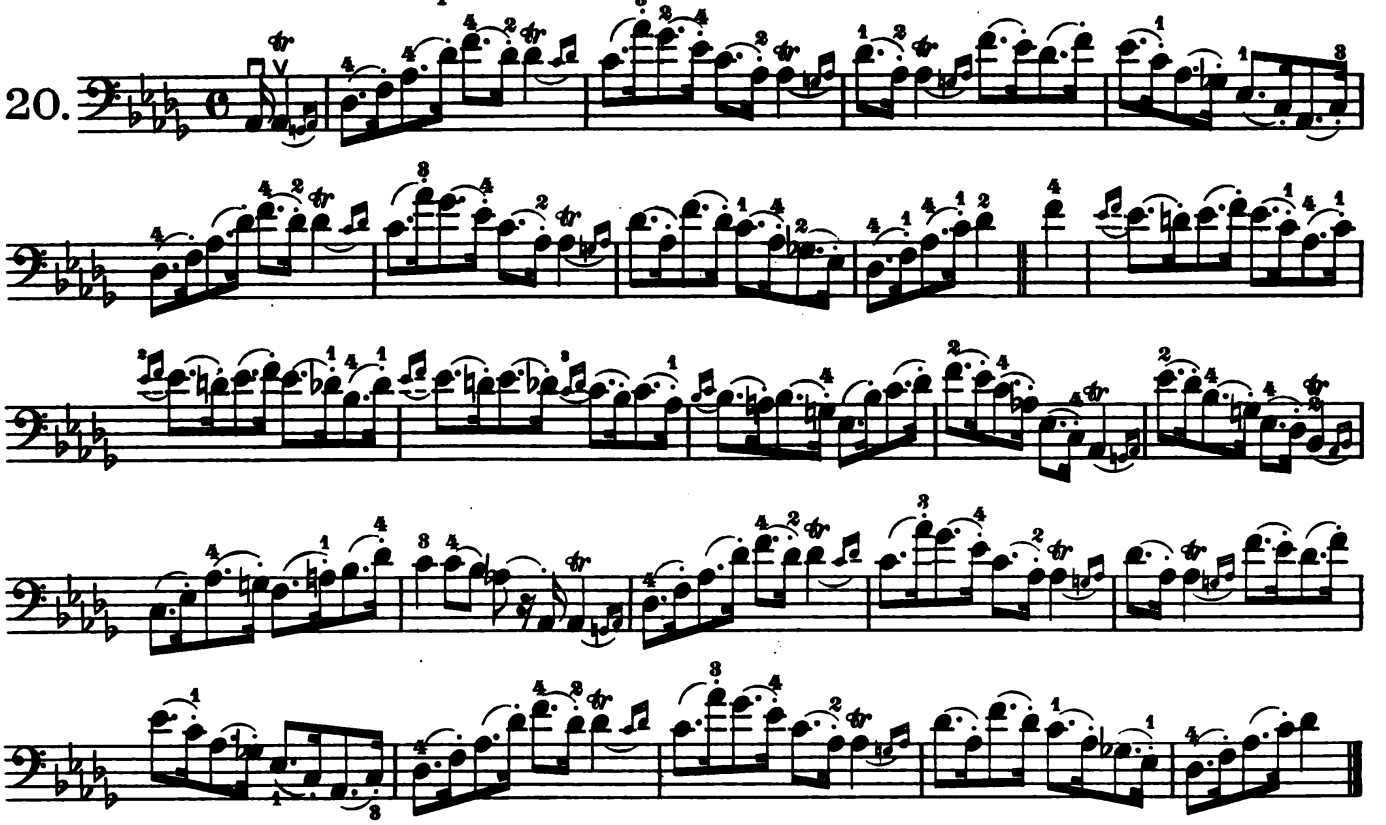
19.




G
D
C.
G.

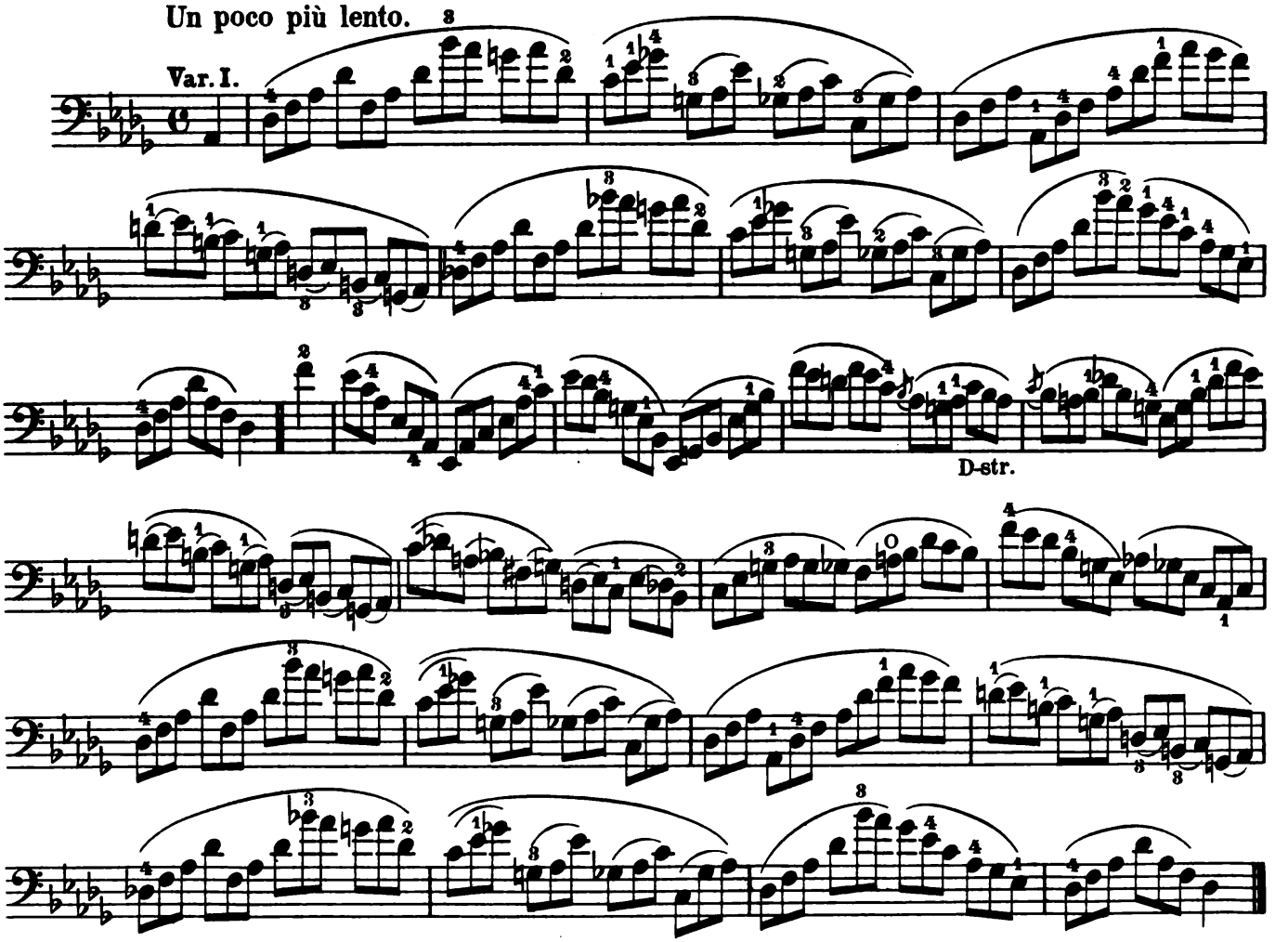
Maestoso con espressione.

20.



Un poco più lento.

Var. I.



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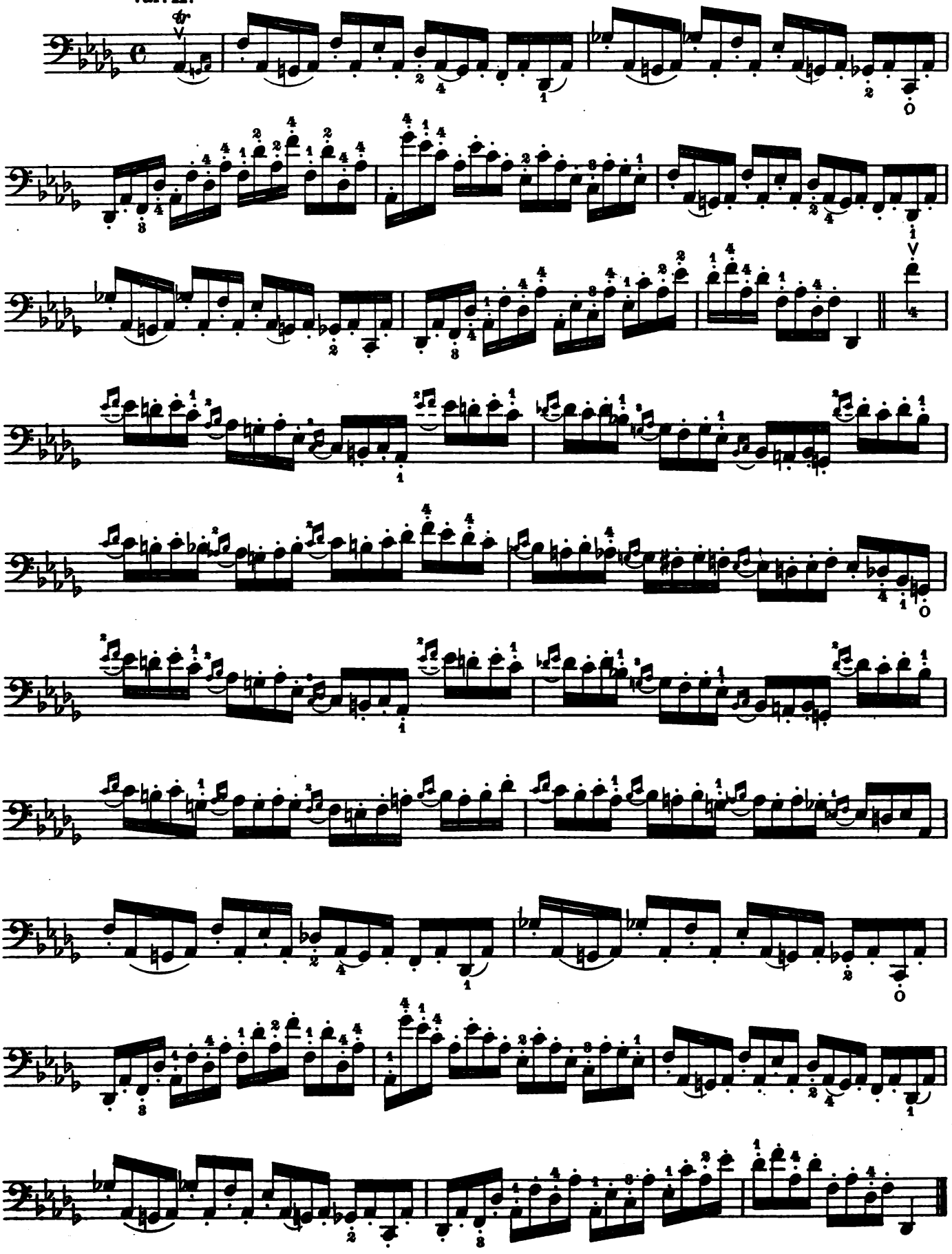
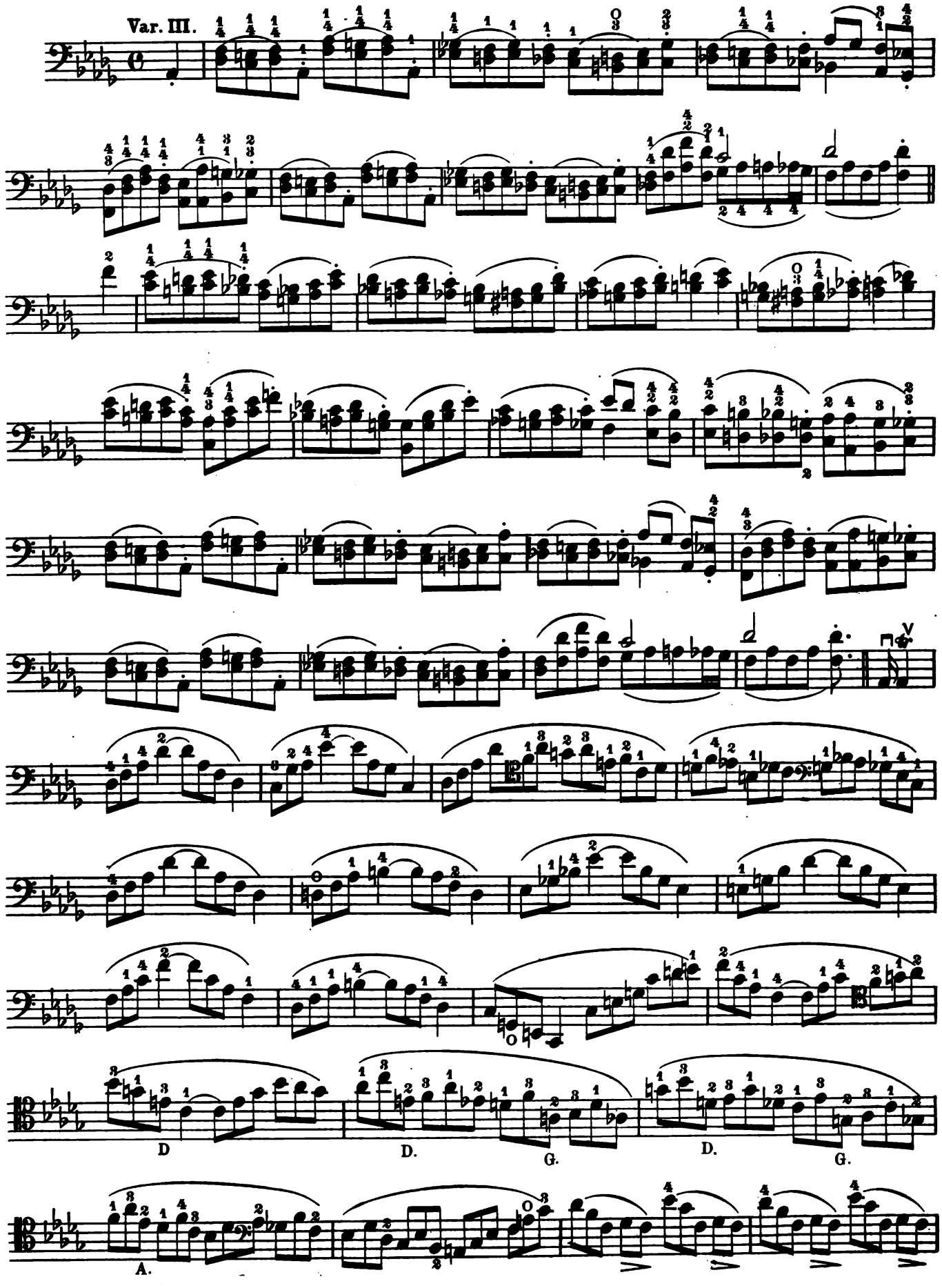
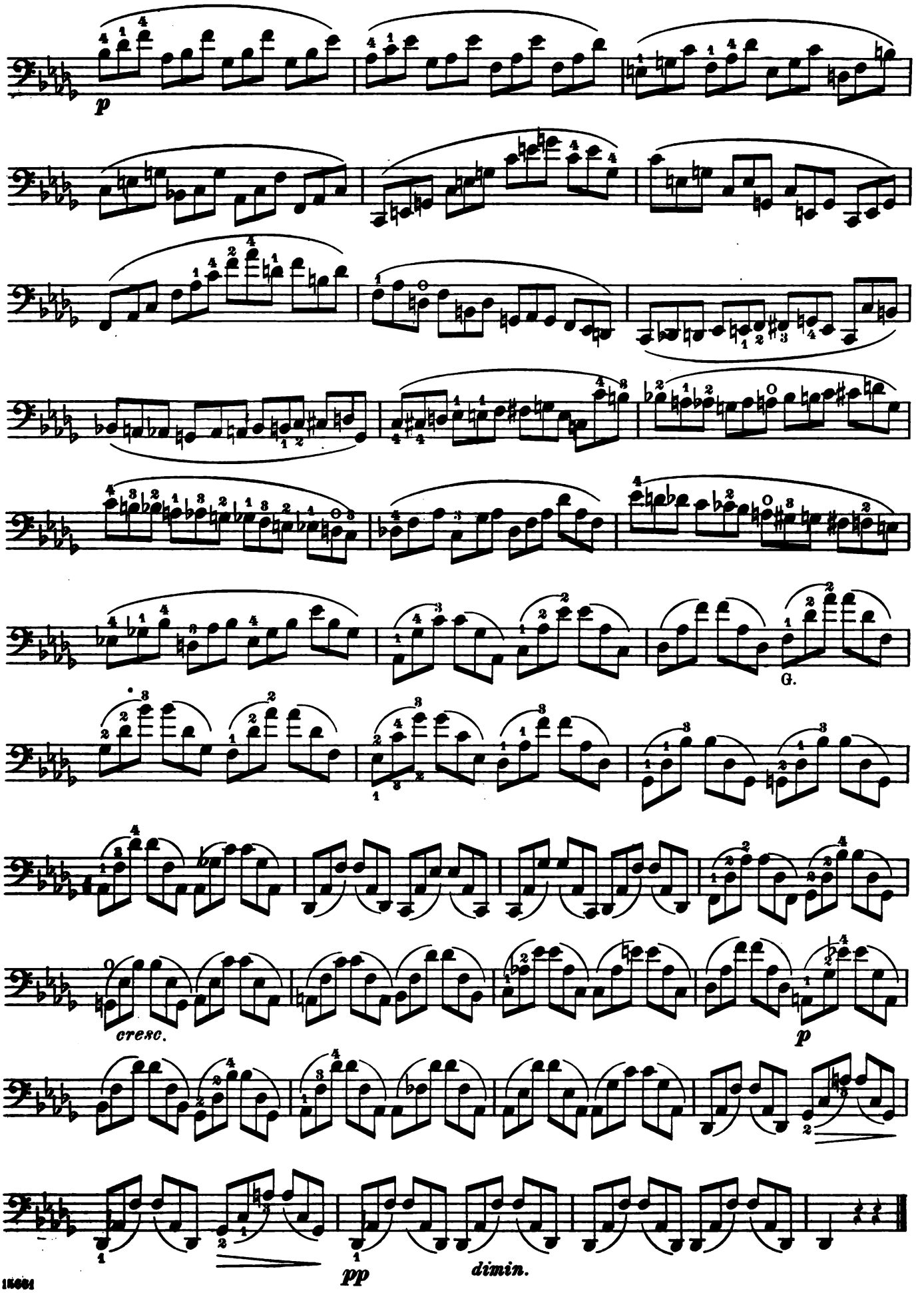



Var. III.
D
D.
G.
D.
G.
A.


p
G.
cresc.
p
pp
dimin.

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