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Op. 158

TWELVE
EXERCISES
FOR
VIOLONCELLO

(LEO SCHULZ)

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Vol. 636

J. J. F. DOTZAUER

OP. 158

TWELVE
EXERCISES
FOR
VIOLONCELLO

EDITED AND FINGERED BY
LEO SCHULZ

NEW YORK: G. SCHIRMER
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Twelve Exercises.

for

Violoncello.

□ Down-bow.
 √ Up-bow.
 W. B. Whole bow.

M. Middle
 N. At nut
 P. At point

of bow.

J. J. F. DOTZAUER. Op. 158.

Andante con moto.

1.

The musical score for Exercise 1 consists of 12 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andante con moto'. The score includes various musical notations such as slurs, accents, and dynamic markings. Bowing techniques are indicated by squares (down-bow) and inverted triangles (up-bow). Fingering is indicated by numbers 1-4. The exercise concludes with a final cadence.

This page of musical notation consists of ten staves of music, all in bass clef. The key signature is one sharp (F#). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. Fingerings (1-4) and articulations (accents, slurs, and breath marks) are indicated throughout. The music is characterized by a steady eighth-note pulse with occasional syncopation and rests. The final staff concludes with a *rit.* (ritardando) marking.

Presto.

2.

D-str.

G-str. D-str.

Moderato.

ten.

ten.

ten.

3.

The musical score consists of several systems of staves. The first system has a bass clef and a 3/4 time signature. It features a series of sixteenth-note patterns, some with slurs and fingering numbers (1, 2, 3, 4). Above the first staff, there are markings for '6' (sixteenth notes), 'ten.' (tension), and '6' (sixteenth notes). The second system continues with similar patterns, including a '4' marking. The third system has a '1' marking. The fourth system has a '1' marking. The fifth system has a '1' marking. The sixth system has a '1' marking. The seventh system has a '1' marking. The eighth system has a '1' marking. The ninth system has a '1' marking. The tenth system has a '1' marking. The eleventh system has a '1' marking. The twelfth system has a '1' marking. The thirteenth system has a '1' marking. The fourteenth system has a '1' marking. The fifteenth system has a '1' marking. The sixteenth system has a '1' marking. The seventeenth system has a '1' marking. The eighteenth system has a '1' marking. The nineteenth system has a '1' marking. The twentieth system has a '1' marking. The twenty-first system has a '1' marking. The twenty-second system has a '1' marking. The twenty-third system has a '1' marking. The twenty-fourth system has a '1' marking. The twenty-fifth system has a '1' marking. The twenty-sixth system has a '1' marking. The twenty-seventh system has a '1' marking. The twenty-eighth system has a '1' marking. The twenty-ninth system has a '1' marking. The thirtieth system has a '1' marking. The thirty-first system has a '1' marking. The thirty-second system has a '1' marking. The thirty-third system has a '1' marking. The thirty-fourth system has a '1' marking. The thirty-fifth system has a '1' marking. The thirty-sixth system has a '1' marking. The thirty-seventh system has a '1' marking. The thirty-eighth system has a '1' marking. The thirty-ninth system has a '1' marking. The fortieth system has a '1' marking. The forty-first system has a '1' marking. The forty-second system has a '1' marking. The forty-third system has a '1' marking. The forty-fourth system has a '1' marking. The forty-fifth system has a '1' marking. The forty-sixth system has a '1' marking. The forty-seventh system has a '1' marking. The forty-eighth system has a '1' marking. The forty-ninth system has a '1' marking. The fiftieth system has a '1' marking. The fifty-first system has a '1' marking. The fifty-second system has a '1' marking. The fifty-third system has a '1' marking. The fifty-fourth system has a '1' marking. The fifty-fifth system has a '1' marking. The fifty-sixth system has a '1' marking. The fifty-seventh system has a '1' marking. The fifty-eighth system has a '1' marking. The fifty-ninth system has a '1' marking. The sixtieth system has a '1' marking. The sixty-first system has a '1' marking. The sixty-second system has a '1' marking. The sixty-third system has a '1' marking. The sixty-fourth system has a '1' marking. The sixty-fifth system has a '1' marking. The sixty-sixth system has a '1' marking. The sixty-seventh system has a '1' marking. The sixty-eighth system has a '1' marking. The sixty-ninth system has a '1' marking. The seventieth system has a '1' marking. The seventy-first system has a '1' marking. The seventy-second system has a '1' marking. The seventy-third system has a '1' marking. The seventy-fourth system has a '1' marking. The seventy-fifth system has a '1' marking. The seventy-sixth system has a '1' marking. The seventy-seventh system has a '1' marking. The seventy-eighth system has a '1' marking. The seventy-ninth system has a '1' marking. The eightieth system has a '1' marking. The eighty-first system has a '1' marking. The eighty-second system has a '1' marking. The eighty-third system has a '1' marking. The eighty-fourth system has a '1' marking. The eighty-fifth system has a '1' marking. The eighty-sixth system has a '1' marking. The eighty-seventh system has a '1' marking. The eighty-eighth system has a '1' marking. The eighty-ninth system has a '1' marking. The ninetieth system has a '1' marking. The hundredth system has a '1' marking.

D-str.

C-str.

G-str.

ten.

D-str.

smorz.

pp

Allegro non tanto.

4.

The musical score is written for guitar and consists of 12 staves. It begins with a bass clef and a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The music is characterized by intricate rhythmic patterns, often using slurs to group notes. Fingerings are indicated by numbers 1, 2, and 3. The score alternates between bass and treble clefs. The piece ends with a final chord in the bass clef.

dolce

The main musical score consists of ten staves. The first five staves are in bass clef, and the last five are in treble clef. The music is written in a key signature of two flats (B-flat and E-flat). The tempo is marked *dolce* at the beginning and *a tempo* later. There are also markings for *rall.* and *smorz.*. The score includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Fingerings and bowings are indicated throughout the piece.

Allegro.

On the C-string.

smorz.

p^{tr} ad lib. pp

This section begins with a '5.' marking, indicating the fifth finger. It consists of three staves in bass clef. The music is in a key signature of two flats and features a consistent rhythmic pattern of eighth notes. The tempo is marked *Allegro*. The score includes fingerings and bowings.

This page contains 12 staves of musical notation for a bass line. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped into slurs. Fingerings are indicated by numbers 1, 2, and 3 above the notes. There are several instances of triplets and sixteenth-note runs. The piece concludes with a final cadence on the twelfth staff, ending with a double bar line and a final chord.

Grazioso.

6. *p dolce*

calando

f

dim.

p dolce

Fine.

Harm.-

Allegro non troppo.


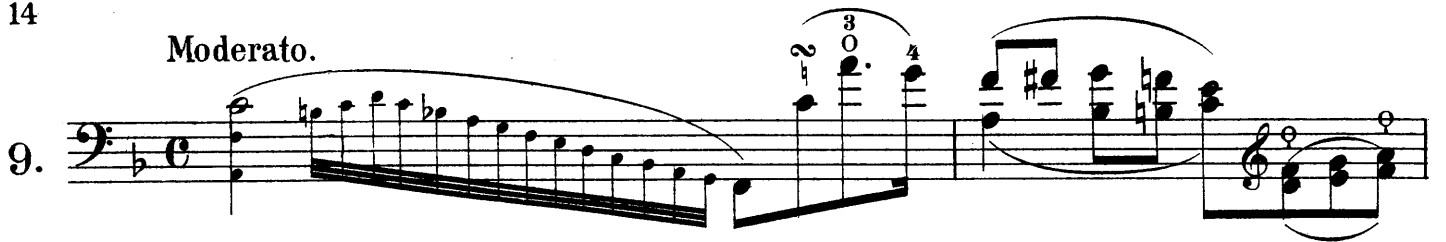
8.

The musical score consists of 12 staves of music in bass clef, 3/4 time, with a key signature of one flat (B-flat). The piece is marked 'Allegro non troppo'. The first measure is numbered '8.'. The music features a series of eighth-note patterns, often grouped with slurs and accents. Fingering is indicated by numbers 1 and 2. A 'G-str.' marking appears on the eighth staff. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings like 'w' (accents). The piece concludes with a final cadence on the twelfth staff.

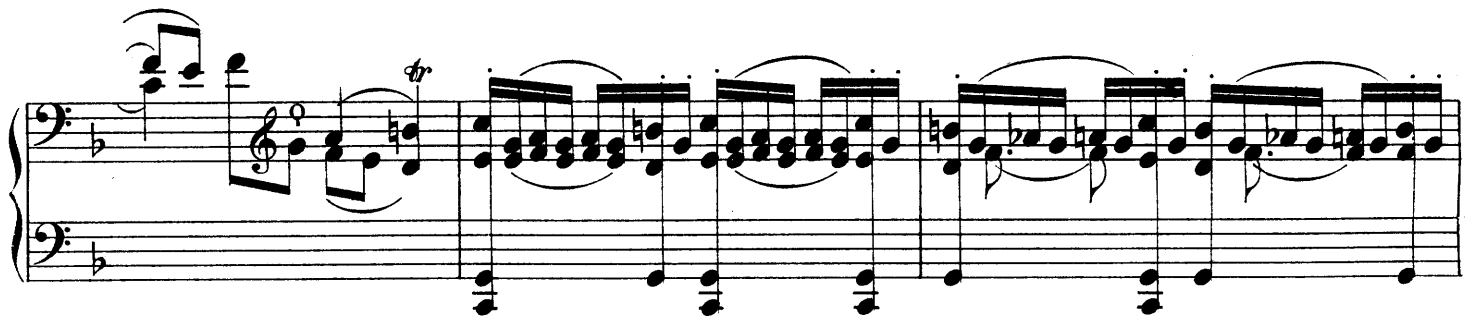
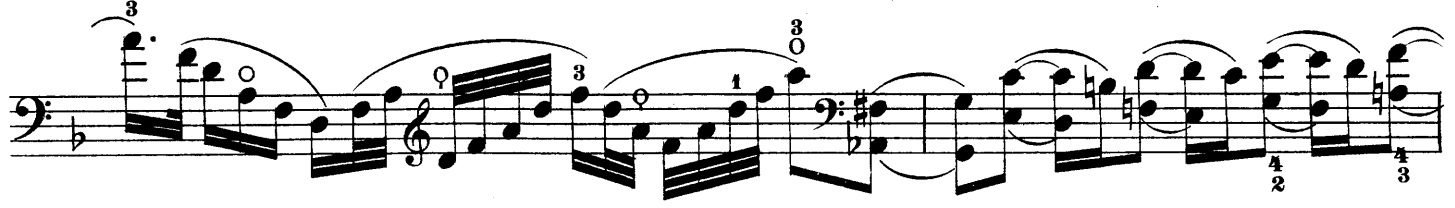
This page of musical notation is a complex piece for piano, consisting of 12 staves. The notation is primarily in bass clef, with a few staves in treble clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped with slurs. Fingerings (1-3) and breath marks (w) are indicated throughout. The piece features a variety of articulations, including accents and slurs, and ends with a final cadence on the last staff.

Moderato.

9.



A-str.



This musical score is written for a single melodic instrument, likely a piano or violin, and is organized into ten systems of two staves each. The music is in a minor key, indicated by the single flat in the key signature. The notation is highly rhythmic and technical, featuring a variety of note values, rests, and articulations. Key features include:

- Triplets:** Numerous triplet markings (a '3' over a group of notes) are used throughout, particularly in the first four systems.
- Articulation:** The score includes many slurs, accents, and staccato markings to define the phrasing and dynamics of the passages.
- Rhythmic Complexity:** The piece incorporates complex rhythmic patterns, including sixteenth and thirty-second notes, as well as rests of varying lengths.
- Staff Changes:** The bottom staff of the fourth system changes from a treble clef to a bass clef, and remains in the bass clef for the rest of the page.
- Dynamic Markings:** A 'p' (piano) marking is present at the beginning of the first system.
- Rehearsal Marks:** Vertical lines with numbers (1, 2, 3, 4) are placed above the staves to indicate specific points in the music.

Moderato.

10. Bass Clef $\frac{12}{8}$

Bass Clef Treble Clef

Bass Clef

Treble Clef

Bass Clef

Treble Clef

Treble Clef G-str.

Bass Clef

Bass Clef dolce

Bass Clef

Bass Clef

Allegro non troppo.

11. *f* *leggiere* *V*

pizz. with the left hand

meno forte

cresc.

f

pizz. with the

System 1: Treble and bass clefs. Treble clef contains eighth and sixteenth notes. Bass clef contains a triplet of eighth notes and quarter notes.

System 2: Treble and bass clefs. Treble clef contains eighth notes. Bass clef contains quarter notes. A *p* dynamic marking is present.

System 3: Treble and bass clefs. Treble clef contains eighth notes with slurs. Bass clef contains quarter notes. Markings include *cresc.* and *f*.

System 4: Treble and bass clefs. Treble clef contains eighth notes with slurs and fingerings (1, 2, 3, 4). Bass clef contains quarter notes with fingerings (3, 4).

with the left hand.

System 5: Treble and bass clefs. Treble clef contains dense chordal textures with fingerings (1, 2, 3, 4). Bass clef contains quarter notes with fingerings (3, 4).

System 6: Treble and bass clefs. Treble clef contains eighth notes with slurs. Bass clef contains quarter notes. A *D-str.* marking is present.

System 7: Treble and bass clefs. Treble clef contains eighth notes with slurs. Bass clef contains quarter notes. A *D str.* marking is present.

System 8: Treble and bass clefs. Treble clef contains eighth notes with slurs and fingerings (1, 2, 3). Bass clef contains quarter notes with fingerings (1, 2, 3). A *rit.* marking is present.

Moderato.

12.

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 9/8 time signature. It begins with a tempo marking of 'Moderato.' and a measure number of 12. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, and 3. A section starting at measure 21 features a triplet of eighth notes. A section with a 'V' marking above it contains a triplet of sixteenth notes. The score concludes with a final cadence.

This page of musical notation is for a piece in B-flat major, indicated by three flats in the key signature. The music is written in a 2/4 time signature. It consists of ten staves. The first five staves are in bass clef, and the sixth staff is in treble clef. The notation is highly rhythmic, featuring many eighth and sixteenth notes, often grouped into triplets and other complex patterns. There are numerous slurs, ties, and dynamic markings throughout. The piece concludes with a double bar line and a final chord in the last staff.

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