

J.J.F. Dotzauer

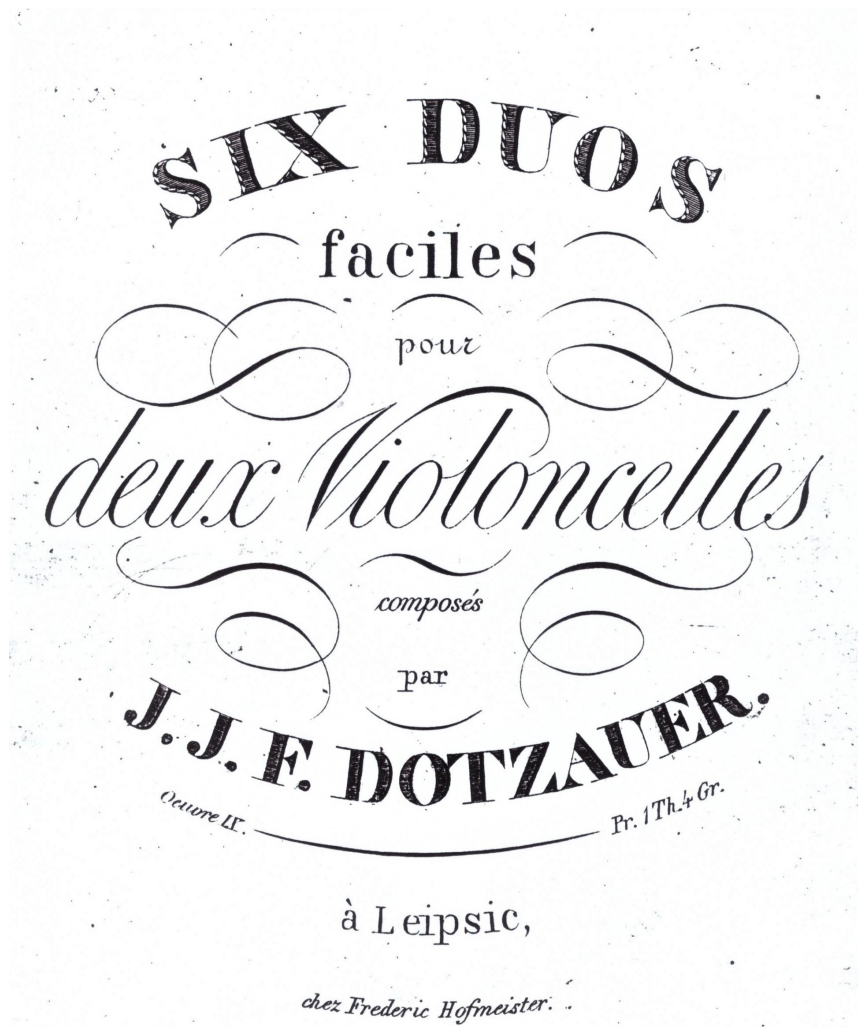
1783-1860



Op.9

Six Duos faciles
pour deux Violoncelles

- Sechs leichte Celloduos -



„Six Duos faciles“ von Justus Johann Friedrich Dotzauer lassen das Opern und Konzertrepertoire der Zeit um 1800 anklingen. Erstes und zweites Cello haben ähnliche Aufgaben, spielen wechselnd Prinzipal und Begleitstimme.

Anders als in den virtuoson Variationen von Dotzauer, Kummer, Paganini und Liszt, die oft schon im Titel mit Oper, Komponist und der "berühmten" Arie werben, fehlen in den Six Duos Angaben zur Herkunft der verarbeiteten Motive und variierten Themen.

In der Wahl des musikalischen Ausgangsmaterials und seiner Verarbeitung sind diese Duos mit den später komponierten Duos Op.22, Op.104, und Op.165 von Dotzauers Kollegen und Pultnachbarn Friedrich August Kummer vergleichbar. Hier gibt es dann auch Hinweise auf die Originalkompositionen. Isouard, Herold, Marschner und Halévy stehen dort zwischen Mozart und Gluck.

In den Six Duos habe ich nur eine Melodie identifizieren können. In Duo 4 ist das Thema zu den anschließenden Variationen die Arie des Osmin "Wer ein Liebchen..." aus Mozarts Singspiel "Die Entführung aus dem Serail". Es ist anzunehmen, dass alle Variationssätze eine Opernmelodie zum Thema haben.

Die dynamischen Angaben des Erstdrucks (Friedrich Hofmeister, Leipzig, ohne Jahr) sind sparsam und bieten nur Anhaltspunkte. Dynamische Differenzierung zwischen Haupt- und Begleitstimme sind selten notiert. Die Artikulation ist zu Beginn eines Motivs meist nur einmal angegeben, diese habe ich im Verlauf entsprechend ergänzt. Die Webseite "Klassika" nennt ohne Quelle als Jahr für den Erstdruck "vor 1807".

Norbert Körner, Oldenburg im Juni 2021

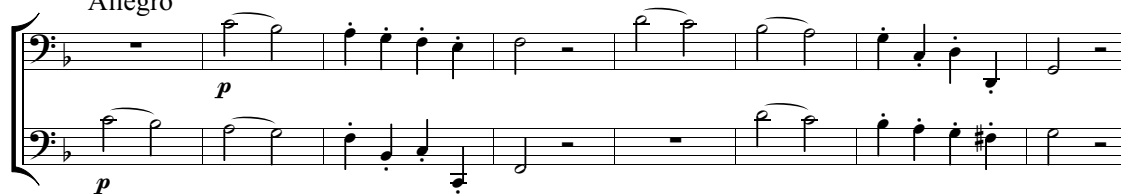
J.J.F. Dotzauer

Six Duos faciles Op.9

1. Duo

Allegro

Seite 4



2. Duo

Allegro

Seite 12



3. Duo

Allegro

Seite 22



4. Duo

Allegro

Seite 32



5. Duo

Andantino

Seite 42



6. Duo

Allegro

Seite 52



Six Duos faciles Op.9

1. Duo

Allegro

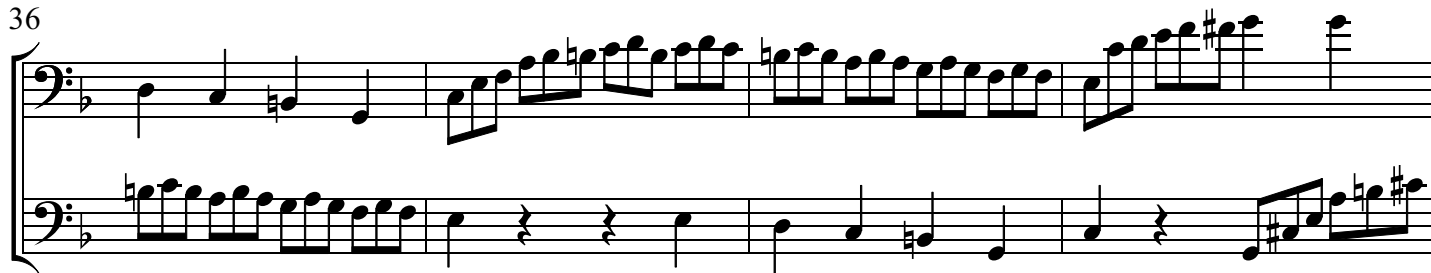
J.J.F. Dotzauer Op.9,1

Violoncello primo

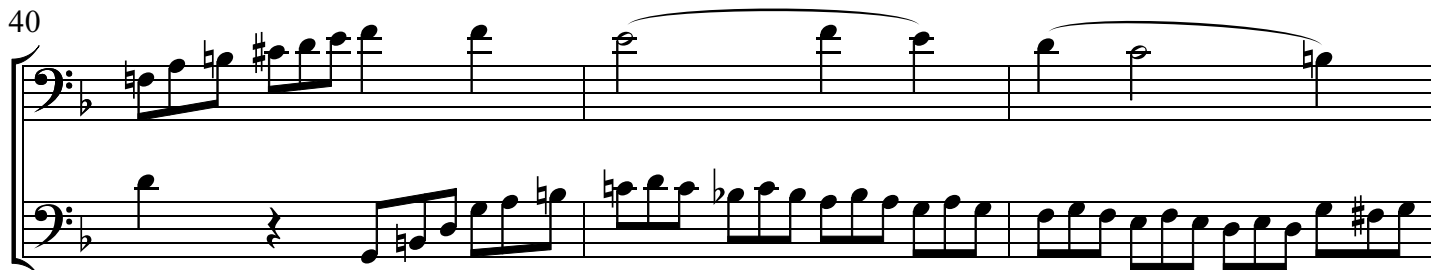
Violoncello secondo

The musical score is written for two cellos, labeled 'Violoncello primo' and 'Violoncello secondo'. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro'. The score begins with a piano (*p*) dynamic. The first system shows measures 1 through 9. The second system, starting at measure 10, continues the piece. The third system, starting at measure 17, features more complex rhythmic patterns. The fourth system, starting at measure 25, includes a trill (*tr*) in the primo part. The fifth system, starting at measure 31, concludes the excerpt. The notation includes various musical symbols such as notes, rests, beams, and slurs.

36



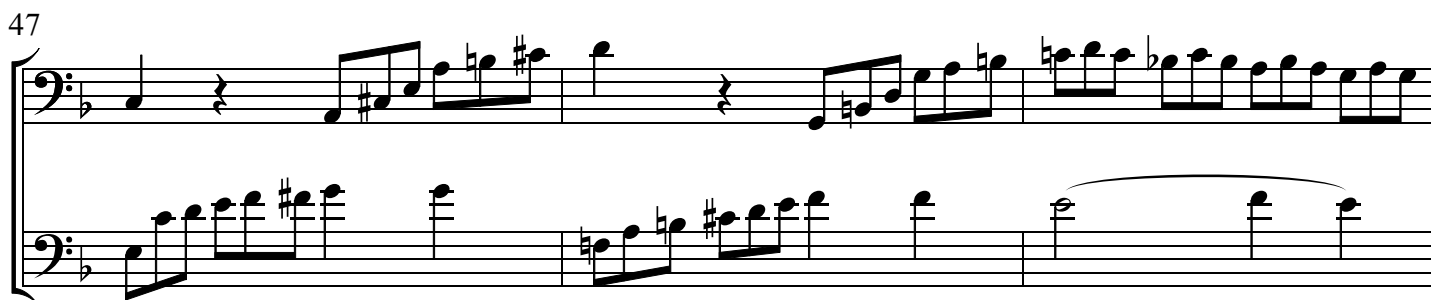
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43



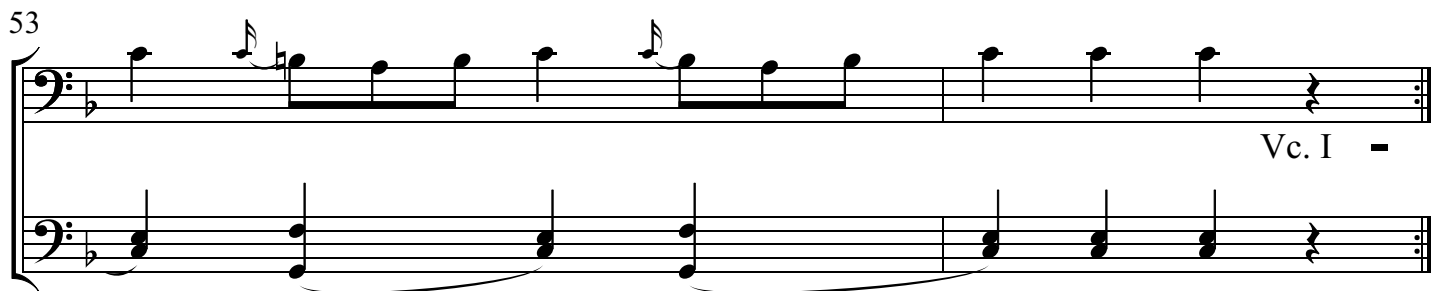
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50



53



Vc. I -

Vc. II



55

61

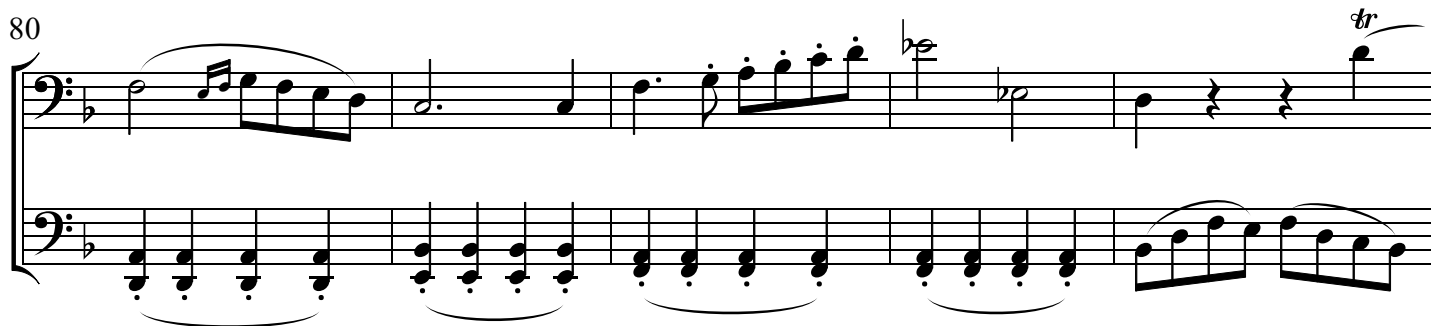
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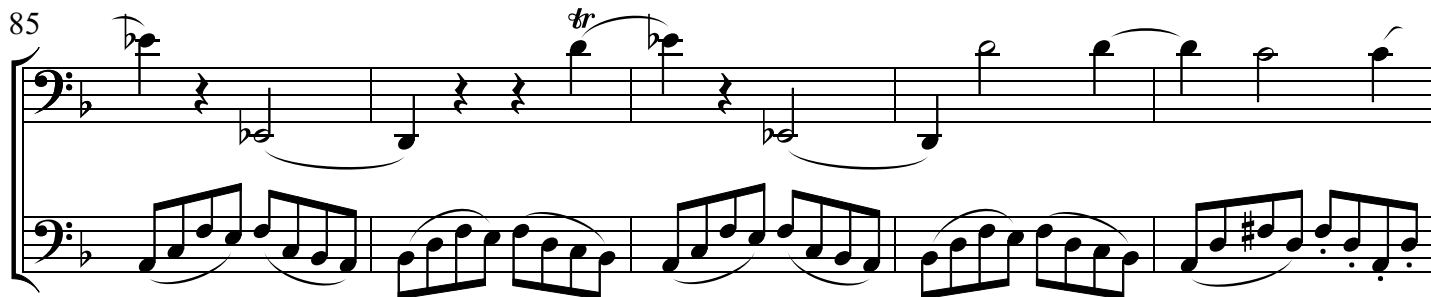
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85



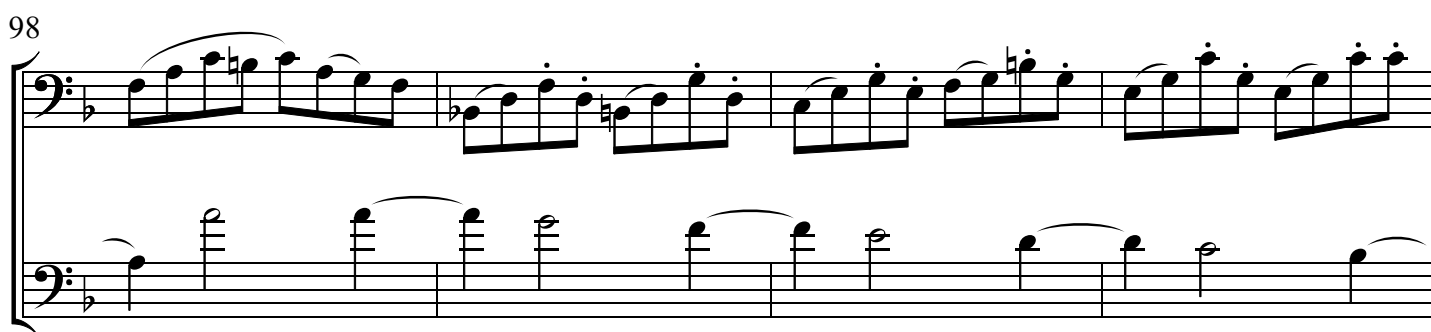
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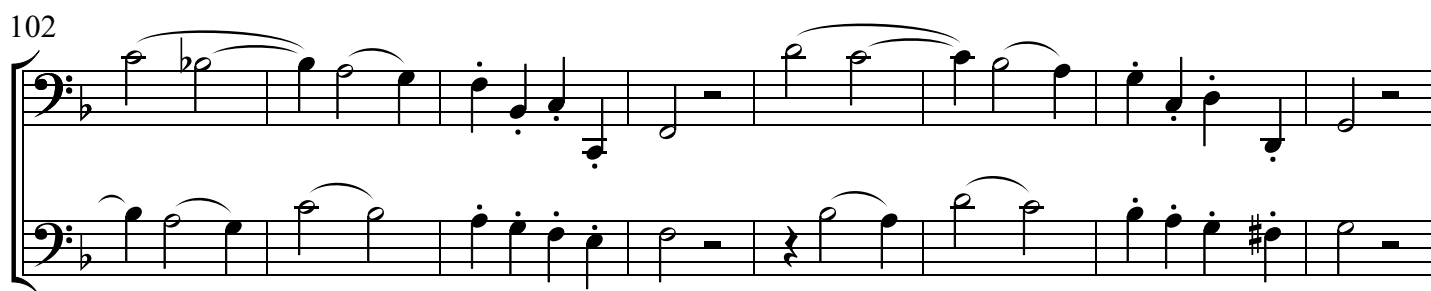
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98



102

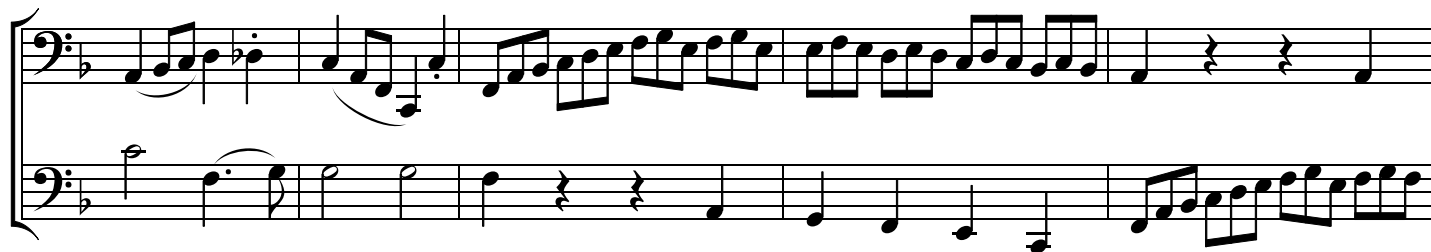


V.S.

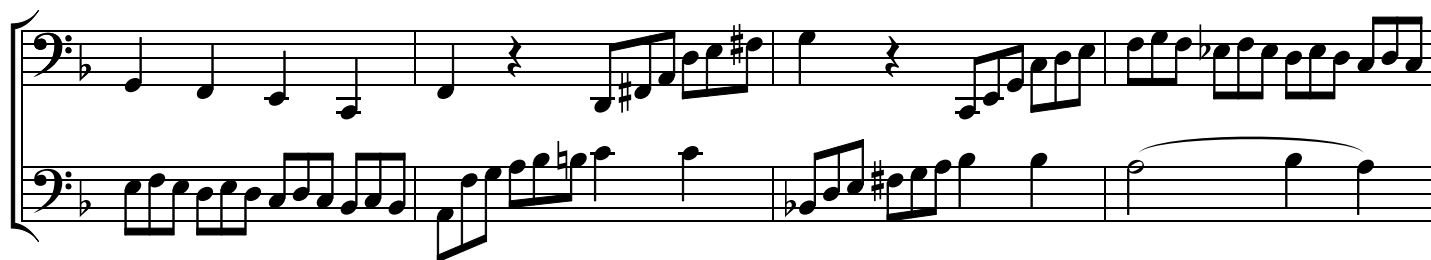
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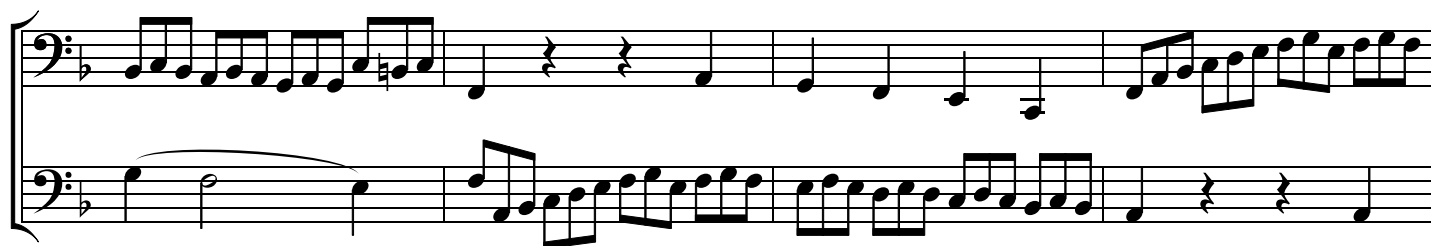
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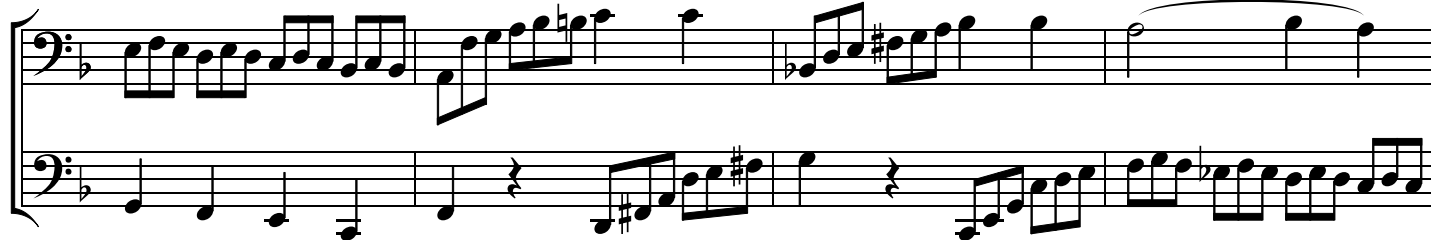
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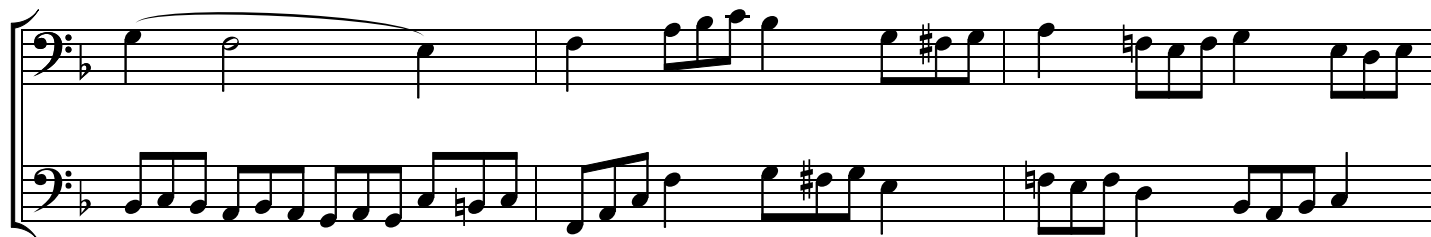
125



129



133



136



Andante

J.J.F .Dotzauer Op.9,1

p dolce

p dolce

9

15

Fine

21

29

Andante Da Capo
senza replica

Tempo di Menuetto

J.J.F. Dotzauer Op.9,1

p

9

16

Fine

Trio

f

8

15

1. 2.

Vacat

2. Duo

J.J.F. Dotzauer Op.9,2

Allegro

Violoncello primo

Violoncello secondo

Violoncello primo

p

Violoncello secondo

p

Measures 1-9 of the Duo. The Violoncello primo part begins with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, 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39

45

51

55

59

65

69

p

77

p

90

cresc. *f* *p*

cresc. *f* *p*

102

cresc. *f*

cresc. *f*

109

p

p

116

p

p

125

135

145

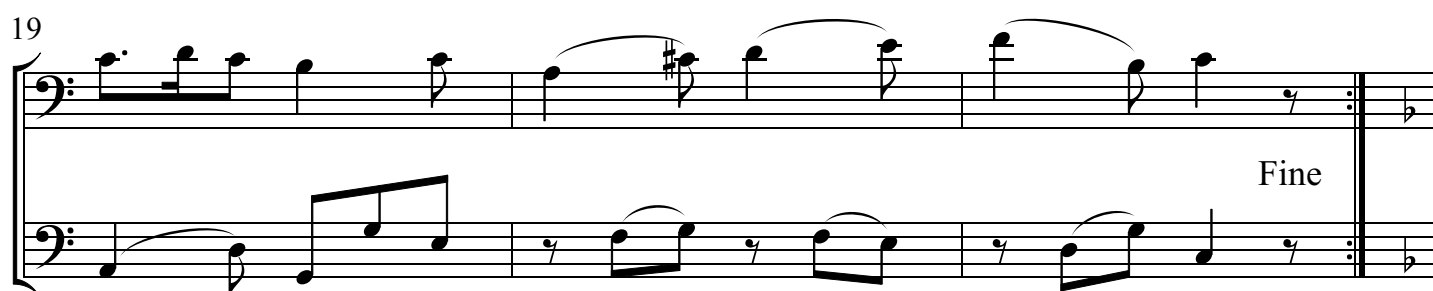
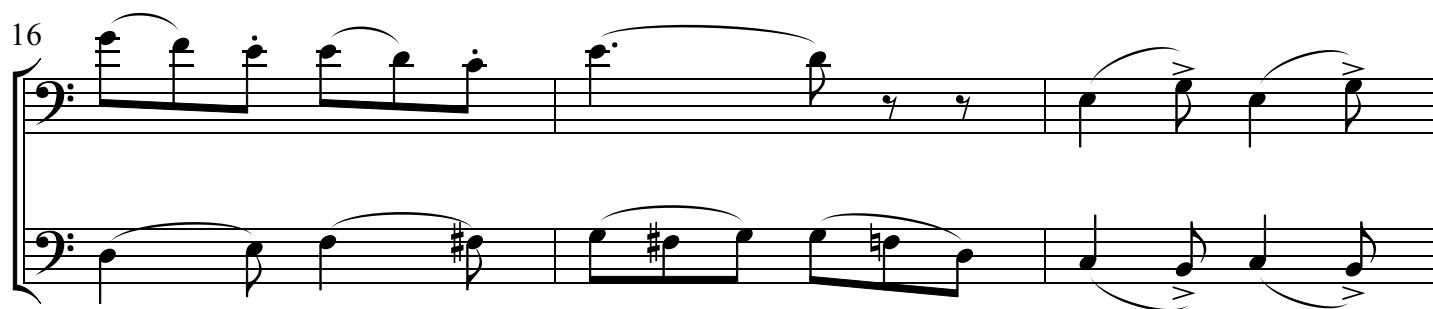
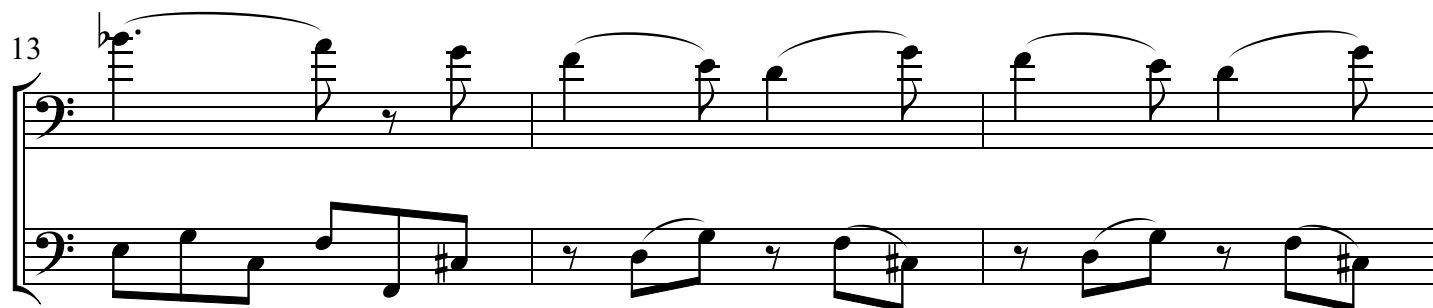
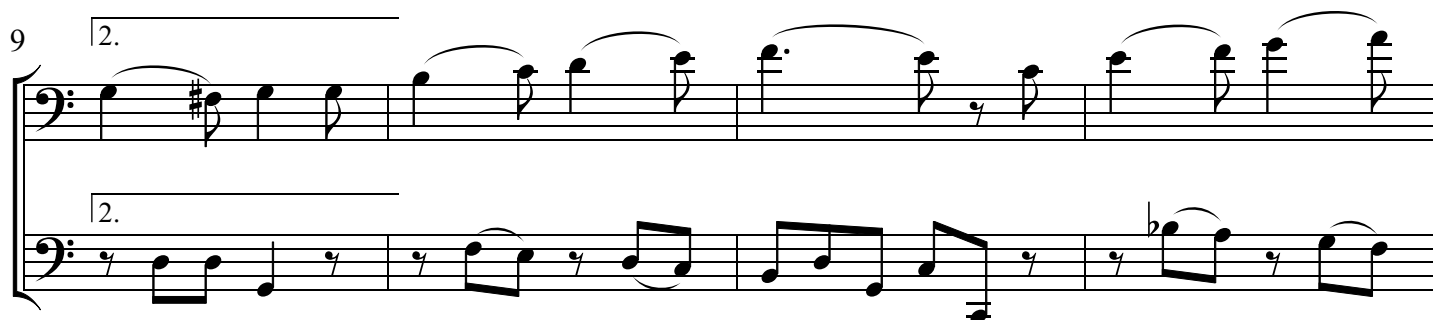
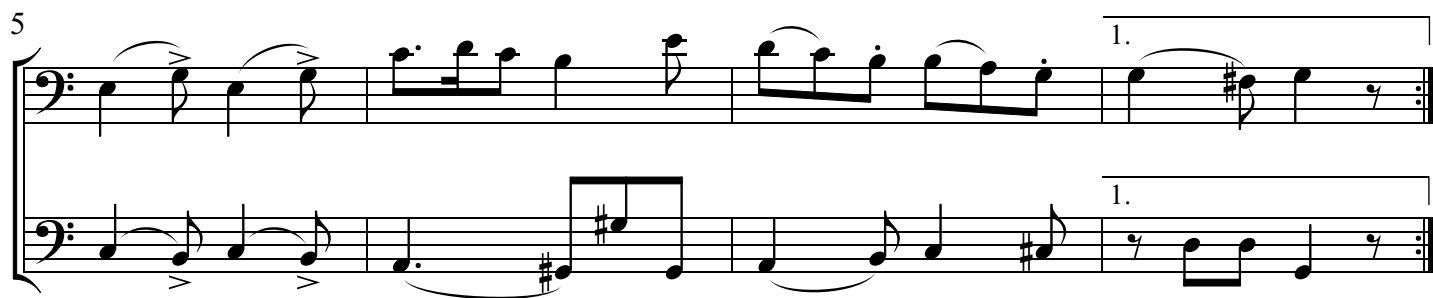
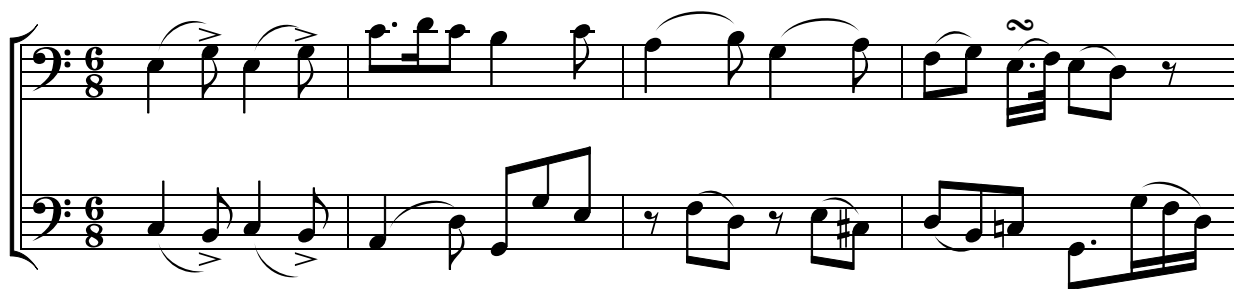
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162

169

Romanze

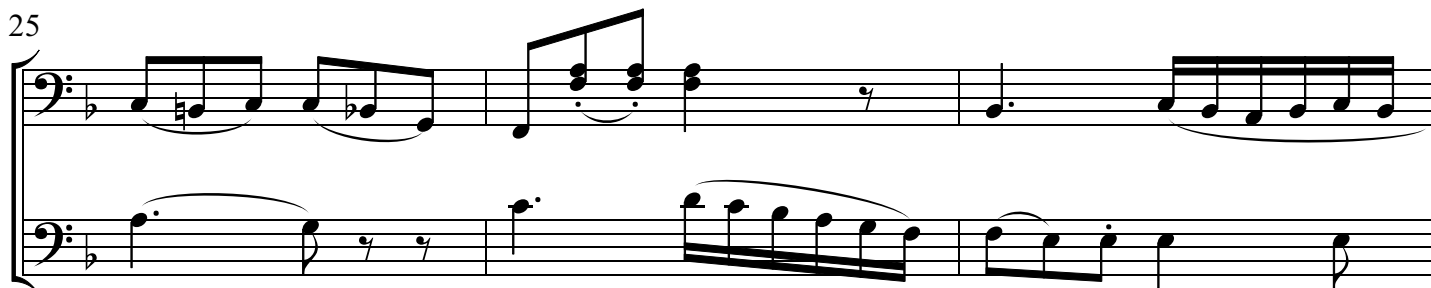
J.J.F. Dotzauer Op.9,2



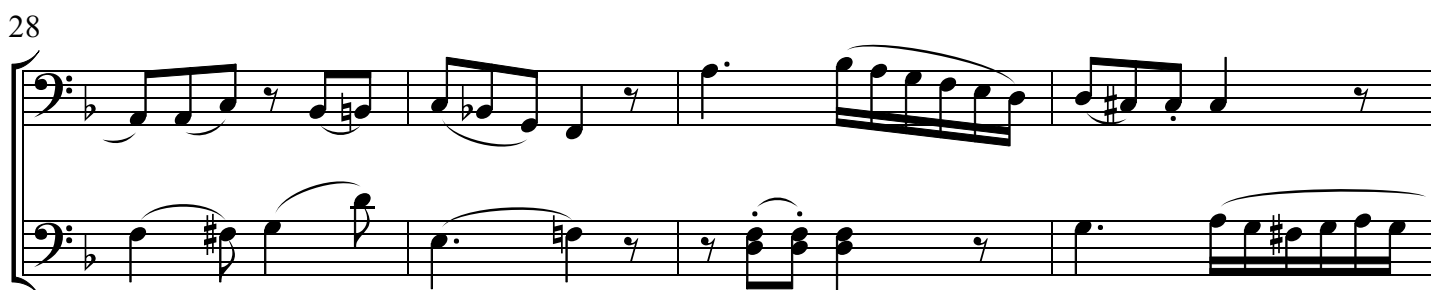
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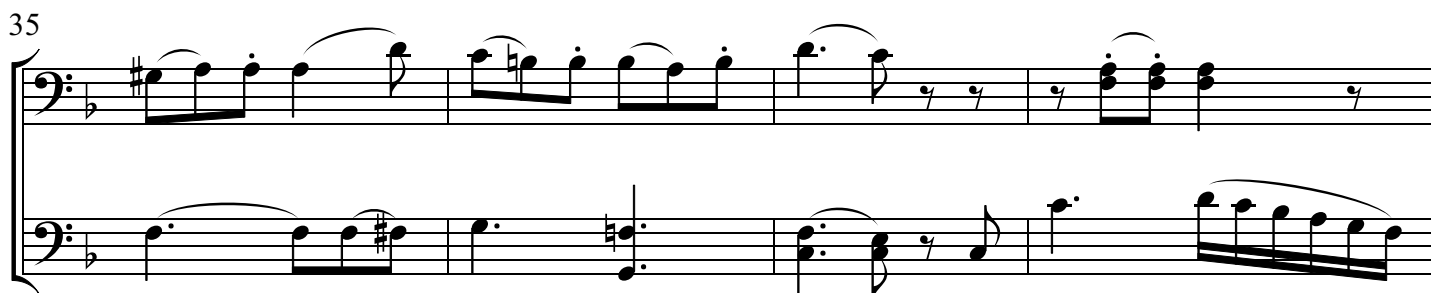
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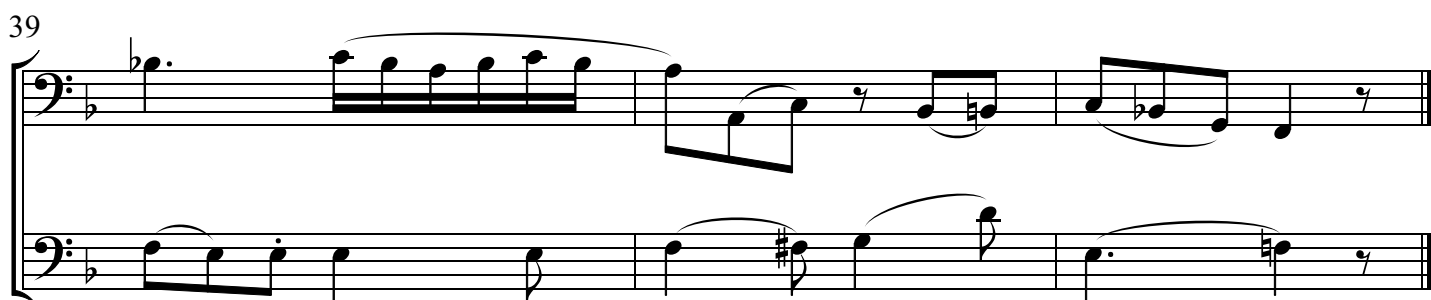
32



35



39



Rondo

J.J.F. Dotzauer Op.9,2

Measures 1-9 of the Rondo piece. The music is in 2/4 time and D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth and sixteenth notes.

10

Measures 10-19 of the Rondo piece. The right hand continues the melodic development with various ornaments and slurs. The left hand maintains a steady accompaniment pattern.

20

Measures 20-29 of the Rondo piece. The right hand introduces a new melodic phrase. The left hand continues with a similar accompaniment pattern.

30

Measures 30-40 of the Rondo piece. The right hand features a series of slurs and ornaments. The left hand continues with a similar accompaniment pattern.

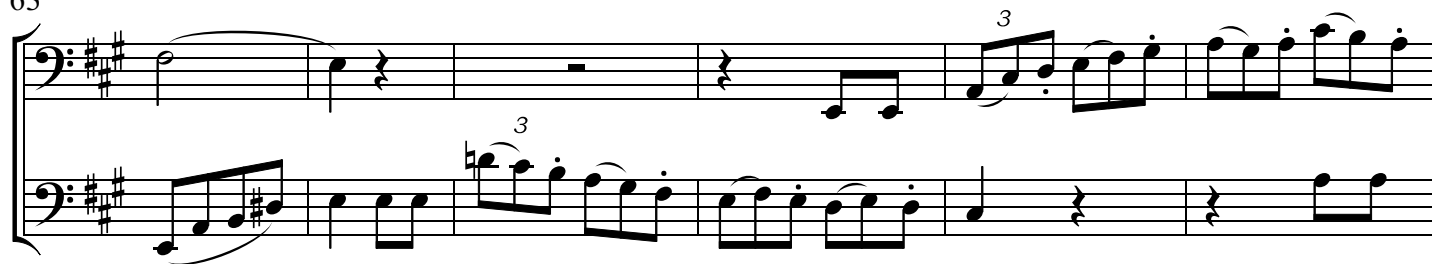
41

Measures 41-52 of the Rondo piece. The right hand continues the melodic development with various ornaments and slurs. The left hand maintains a steady accompaniment pattern.

53

Measures 53-62 of the Rondo piece. The right hand features a series of slurs and ornaments. The left hand continues with a similar accompaniment pattern.

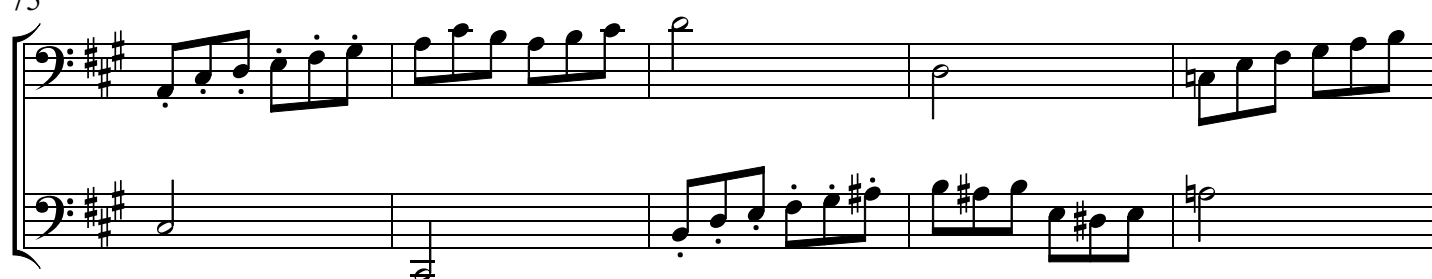
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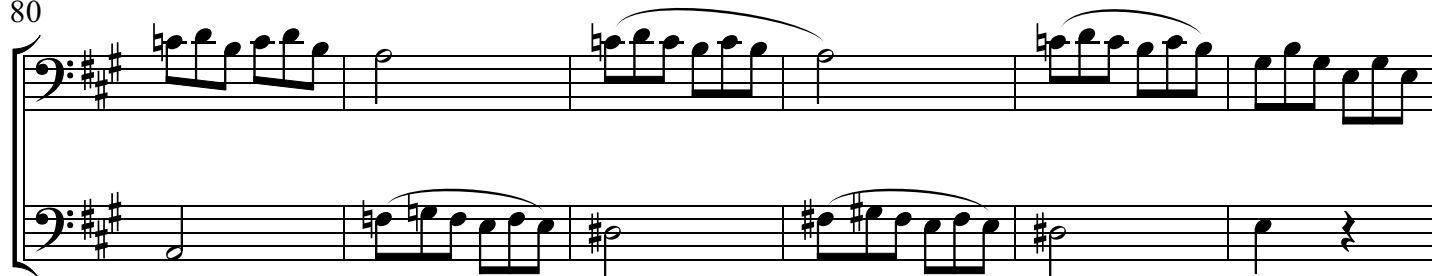
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75



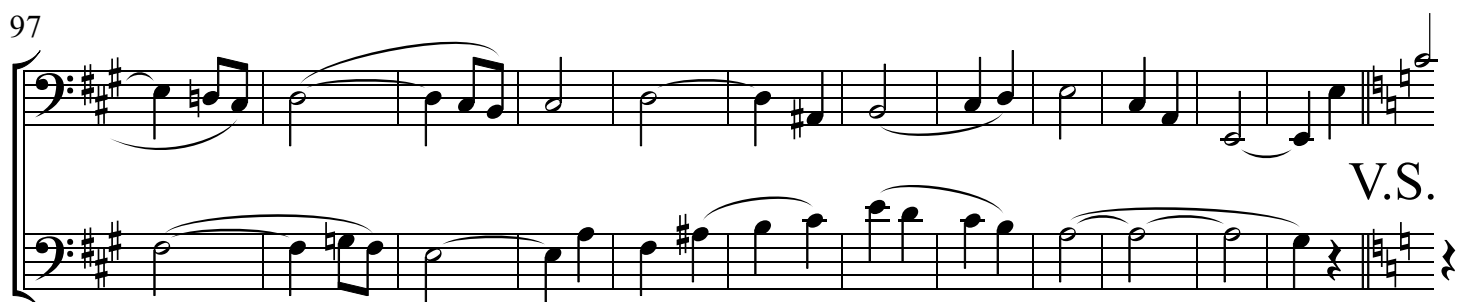
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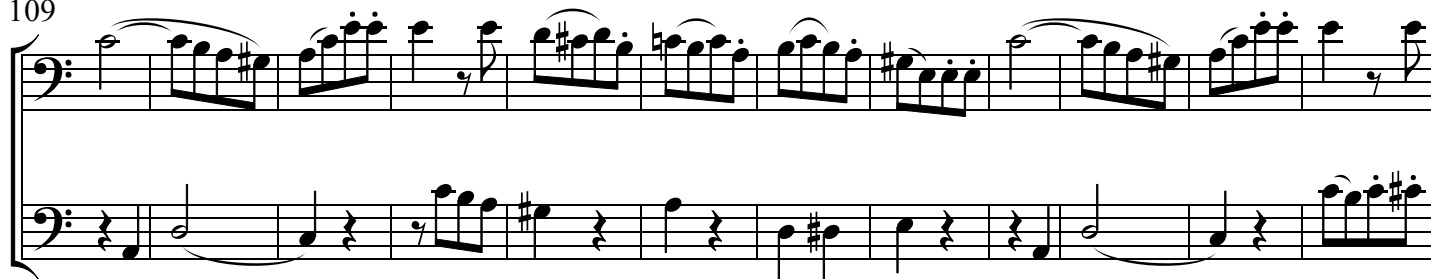
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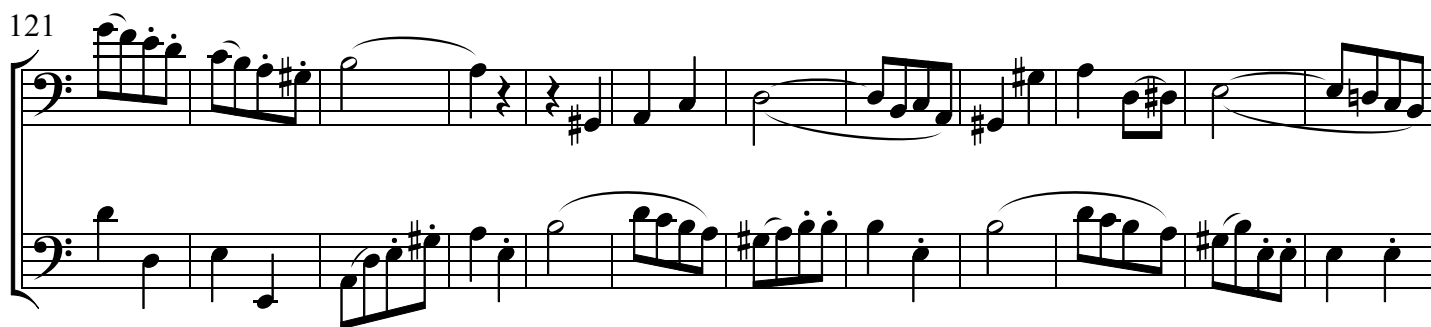
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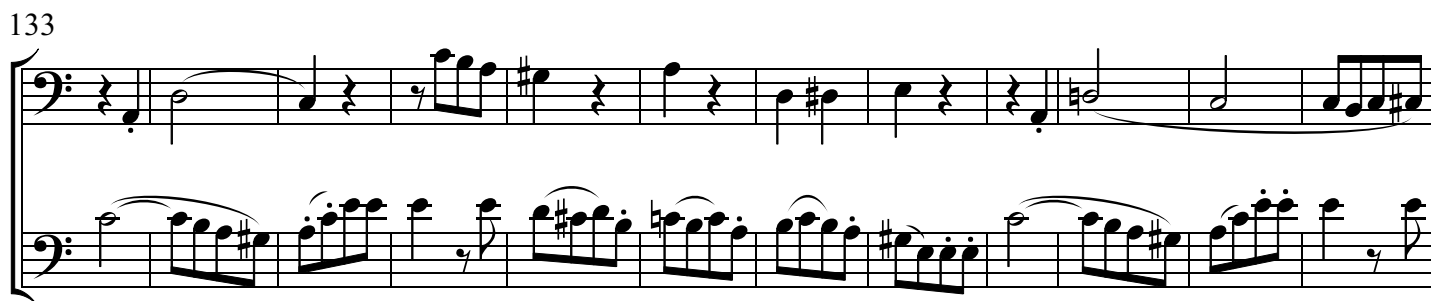
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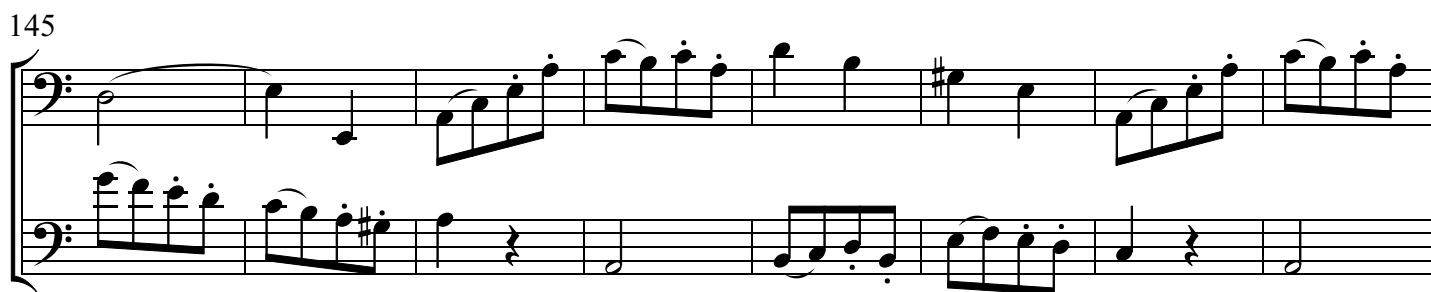
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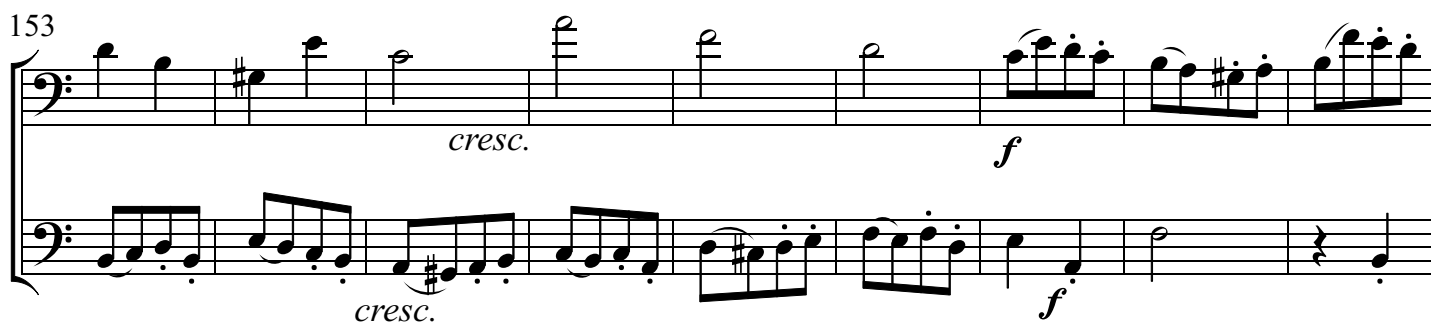
133



145



153



162



Vacat

3. Duo

Allegro

J.J.F. Dotzauer Op.9,3

Violoncello primo

dolce p

Violoncello secondo

dolce p

5

9

13

17

21

f

f

p

25

p

29

33

37

41

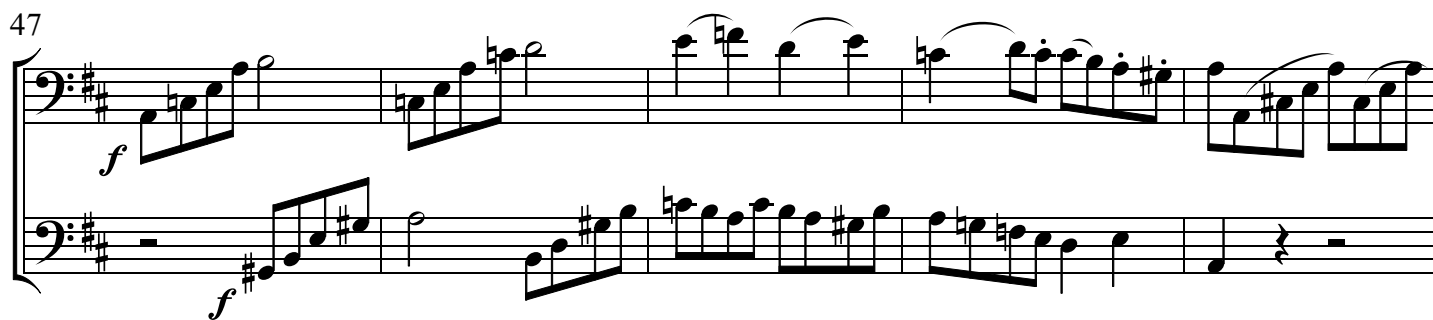
f

44

p

V.S.

47



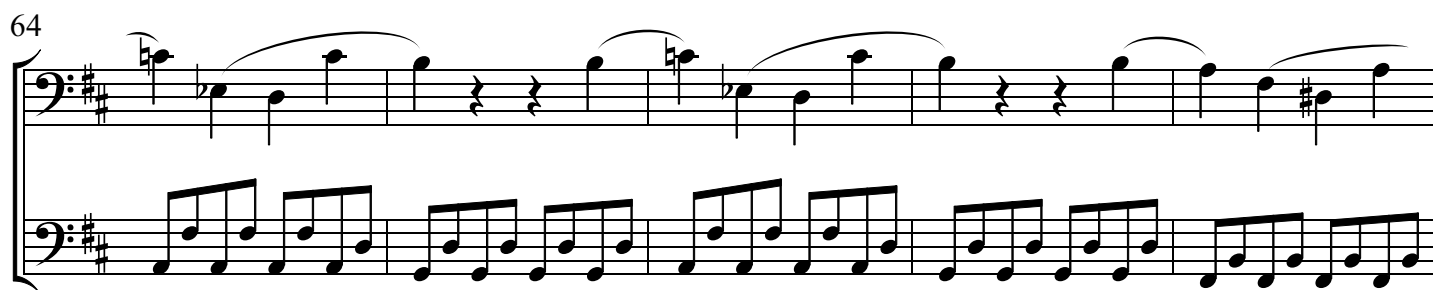
52



58



64



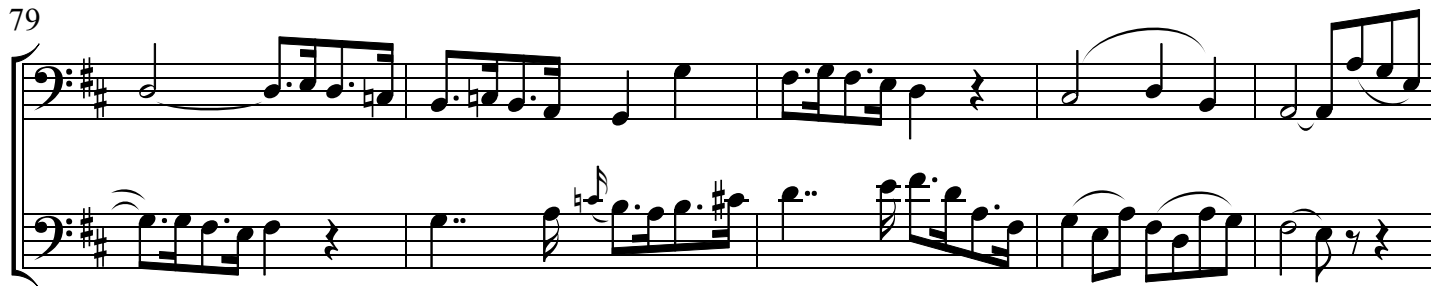
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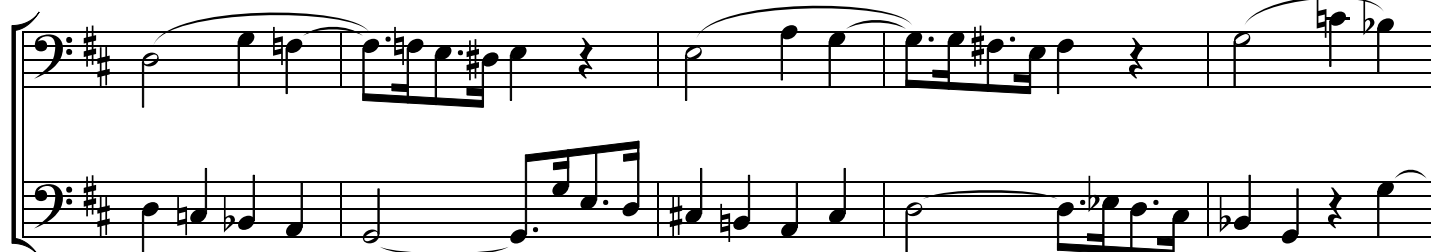
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79



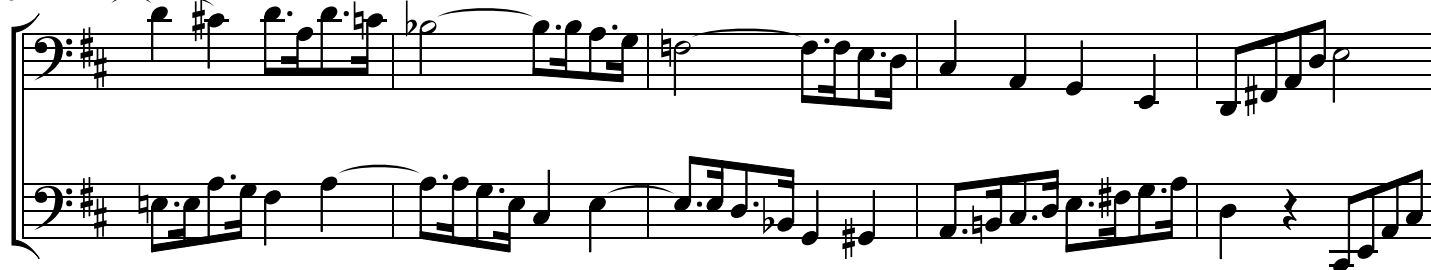
84



89



94



99



104



Adagio

J.J.F. Dotzauer Op.9,3

dolce

dolce p

6

f *p*

f *p*

11

f

f

16

p

p

Fine

21

30

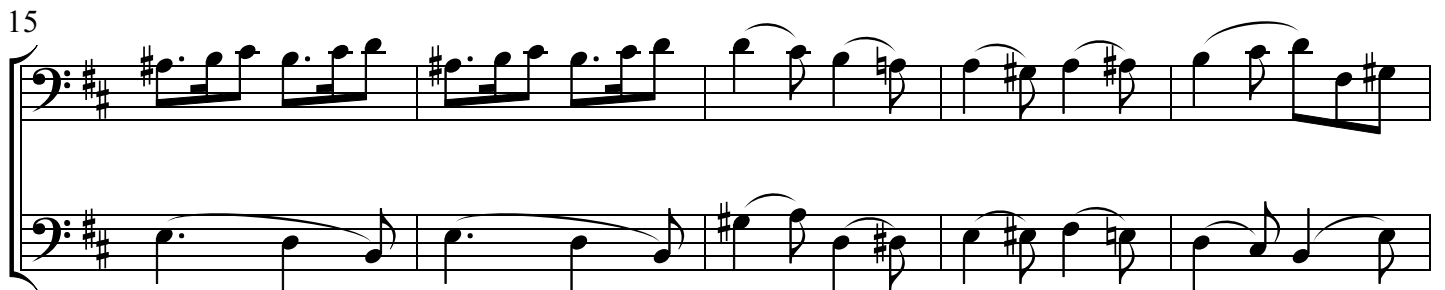
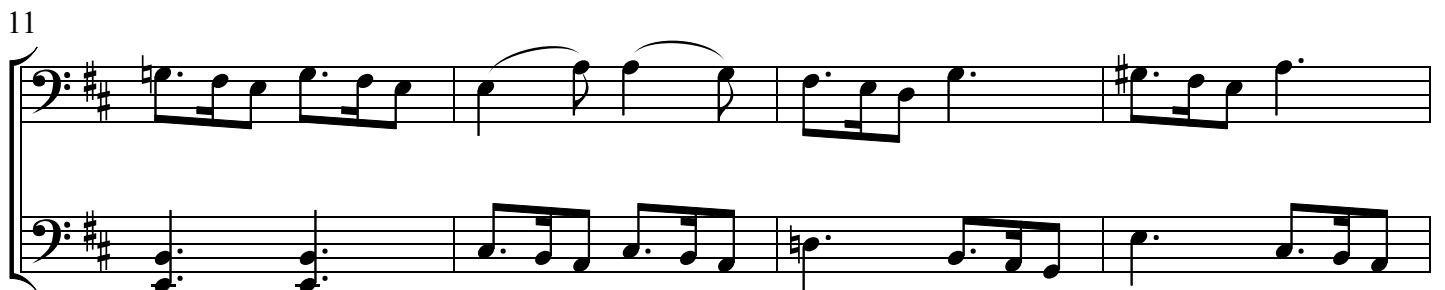
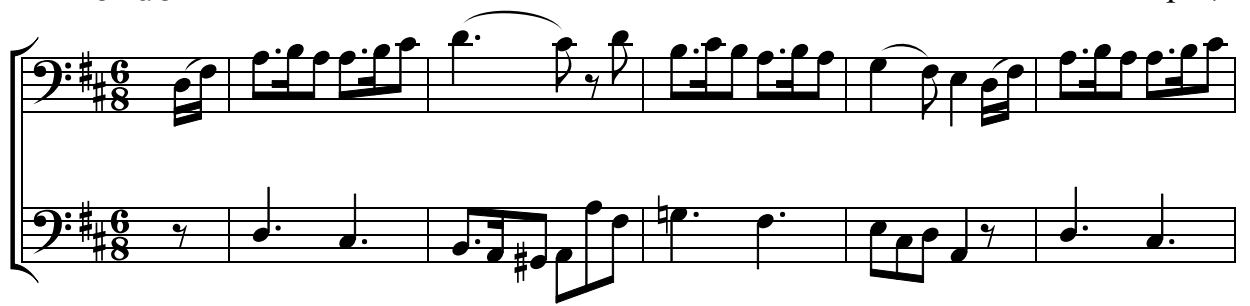
Adagio D.C.

3

* Takt 11 Vc I letztes 16-tel Erstausgabe e

Rondo

J.J.F. Dotzauer Op.9,3



V.S.

33

Measures 33-37 of a musical score in G major (one sharp). The score is written for two staves. Measure 33 begins with a forte (*f*) dynamic. The music features eighth-note patterns in the right hand and a mix of eighth and sixteenth notes in the left hand. Measure 37 ends with a sharp sign (#) on the final note of the left hand.

38

Measures 38-41 of the musical score. Measure 38 starts with a forte (*f*) dynamic. The right hand plays continuous eighth-note runs. The left hand features a descending melodic line. Measures 40 and 41 are marked with a decrescendo (*decresc.*) dynamic.

42

Measures 42-44 of the musical score. Measure 42 begins with a piano (*p*) dynamic. The right hand has eighth-note patterns with some rests, while the left hand plays a descending line. Measures 43 and 44 continue the piano texture with similar rhythmic patterns.

45

Measures 45-48 of the musical score. Measure 45 starts with a piano (*p*) dynamic. The right hand features a series of rests followed by eighth-note runs. The left hand plays a continuous eighth-note pattern. Measures 46, 47, and 48 continue this texture.

49

Measures 49-51 of the musical score. Measure 49 begins with a piano (*p*) dynamic. The right hand has eighth-note runs with some rests. The left hand plays a descending line. Measures 50 and 51 continue the piano texture.

52

Measures 52-55 of the musical score. Measure 52 starts with a piano (*p*) dynamic. The right hand features eighth-note runs. The left hand plays a descending line. Measures 53, 54, and 55 continue the piano texture.

55

58

63

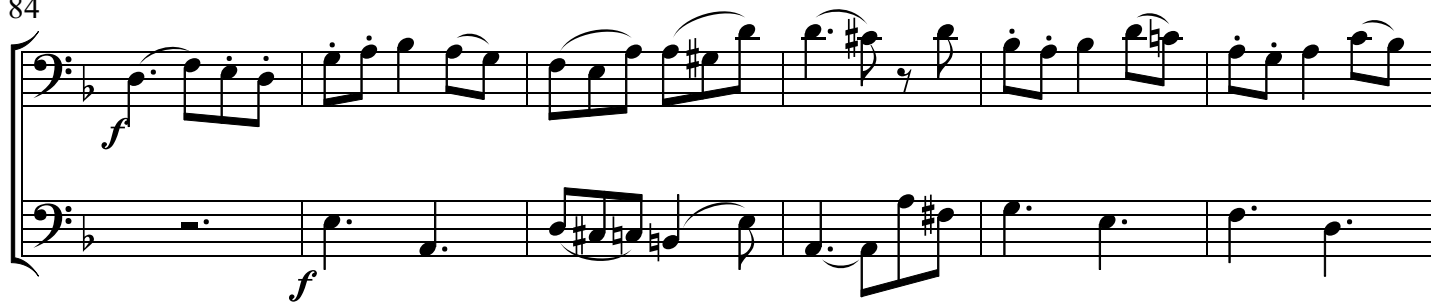
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72

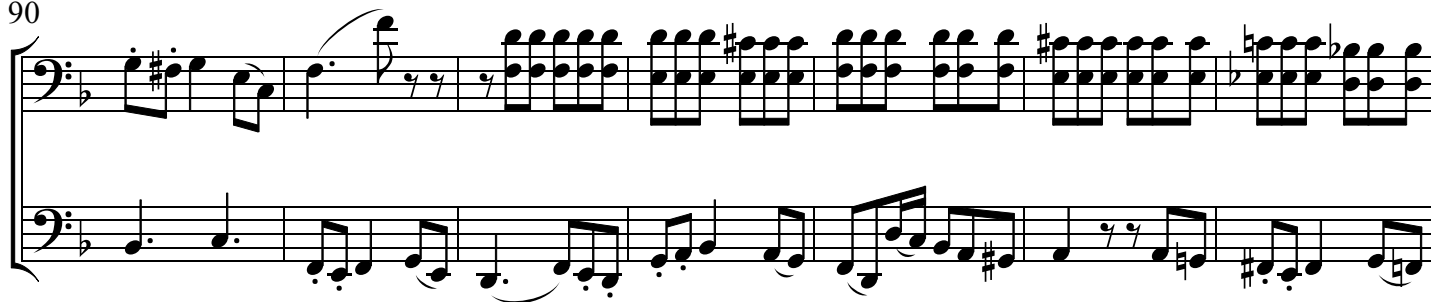
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V.S.

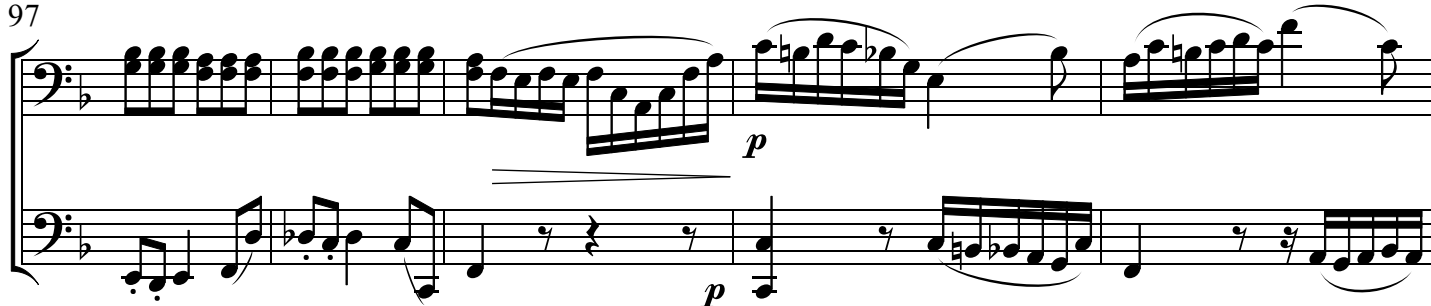
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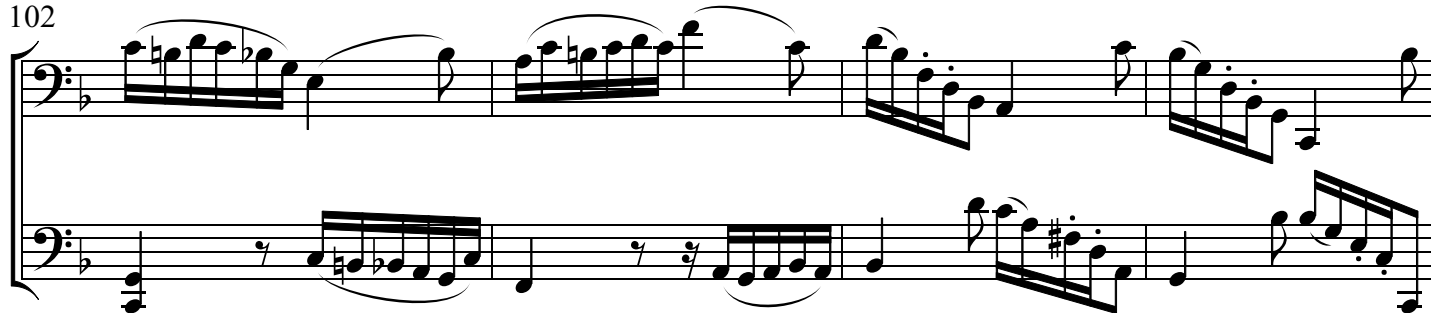
90



97



102



106



111



116

p

This system contains measures 116 through 119. The music is written for two staves in a key with two sharps (F# and C#). The upper staff features a complex, rapid sixteenth-note melody with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes, including some triplets. A dynamic marking of *p* (piano) is placed below the first measure of the lower staff.

120

This system contains measures 120 through 123. The musical texture continues with the intricate sixteenth-note patterns in the upper staff and the supporting accompaniment in the lower staff. The notation includes various slurs and ties to indicate the flow of the melody.

124

This system contains measures 124 through 127. The upper staff's melody remains highly active with sixteenth-note runs. The lower staff's accompaniment continues to provide a steady rhythmic and harmonic foundation.

128

This system contains measures 128 through 131. The musical development continues, with the upper staff showing some melodic variation while maintaining its rapid sixteenth-note character. The lower staff accompaniment also evolves with new rhythmic patterns.

132

This system contains measures 132 through 135. The complexity of the sixteenth-note passages in the upper staff is maintained. The lower staff features more pronounced eighth-note patterns, contributing to the overall rhythmic intensity.

136

This system contains measures 136 through 139. The final measures of this section show a continuation of the dense sixteenth-note textures. The lower staff accompaniment concludes with a series of rapid sixteenth-note runs, leading to a final cadence.

4. Duo

J.J.F. Dotzauer Op.9,4

Allegro

Violoncello primo

Violoncello secondo

Violoncello primo: Measures 1-4. Measure 1: half note G2, half note F2. Measure 2: half note E2, half note D2. Measure 3: half note C2, half note B1. Measure 4: half note A1, half note G1. Trills are marked above the first and third measures.

Violoncello secondo: Measures 1-4. Measure 1: eighth notes G2, F2, E2, D2. Measure 2: eighth notes C2, B1, A1, G1. Measure 3: eighth notes F2, E2, D2, C2. Measure 4: eighth notes B1, A1, G1, F2. Dynamics: *f* at the start.

Violoncello primo: Measures 5-8. Measure 5: half note G2, half note F2. Measure 6: half note E2, half note D2. Measure 7: half note C2, half note B1. Measure 8: half note A1, half note G1. Trills are marked above the first and third measures.

Violoncello secondo: Measures 5-8. Measure 5: eighth notes G2, F2, E2, D2. Measure 6: eighth notes C2, B1, A1, G1. Measure 7: eighth notes F2, E2, D2, C2. Measure 8: eighth notes B1, A1, G1, F2. Dynamics: *f* at the start.

Violoncello primo: Measures 9-12. Measure 9: eighth notes G2, F2, E2, D2. Measure 10: eighth notes C2, B1, A1, G1. Measure 11: eighth notes F2, E2, D2, C2. Measure 12: eighth notes B1, A1, G1, F2.

Violoncello secondo: Measures 9-12. Measure 9: half note G2, half note F2. Measure 10: half note E2, half note D2. Measure 11: half note C2, half note B1. Measure 12: half note A1, half note G1. Trills are marked above the first and third measures.

Violoncello primo: Measures 13-16. Measure 13: eighth notes G2, F2, E2, D2. Measure 14: eighth notes C2, B1, A1, G1. Measure 15: eighth notes F2, E2, D2, C2. Measure 16: eighth notes B1, A1, G1, F2. Dynamics: *p* at the start.

Violoncello secondo: Measures 13-16. Measure 13: half note G2, half note F2. Measure 14: half note E2, half note D2. Measure 15: half note C2, half note B1. Measure 16: half note A1, half note G1. Dynamics: *p* at the start.

Violoncello primo: Measures 17-18. Measure 17: half note G2, half note F2. Measure 18: half note E2, half note D2.

Violoncello secondo: Measures 17-18. Measure 17: eighth notes G2, F2, E2, D2. Measure 18: eighth notes C2, B1, A1, G1.

Violoncello primo: Measures 19-22. Measure 19: half note G2, half note F2. Measure 20: half note E2, half note D2. Measure 21: half note C2, half note B1. Measure 22: half note A1, half note G1.

Violoncello secondo: Measures 19-22. Measure 19: eighth notes G2, F2, E2, D2. Measure 20: eighth notes C2, B1, A1, G1. Measure 21: eighth notes F2, E2, D2, C2. Measure 22: eighth notes B1, A1, G1, F2.

27

31

35

38

41

44

V.S.

47

Measures 47-50 of a musical score in bass clef, key of B-flat major. The upper staff features a continuous eighth-note melody. The lower staff provides harmonic support with chords and a trill in measure 47.

51

Measures 51-54 of a musical score in bass clef, key of B-flat major. The upper staff continues the eighth-note melody. The lower staff includes a trill in measure 51 and various chordal accompaniment.

55

Measures 55-58 of a musical score in bass clef, key of B-flat major. The upper staff features a more active eighth-note melody. The lower staff provides accompaniment with chords and eighth-note patterns.

59

Measures 59-62 of a musical score in bass clef, key of B-flat major. The upper staff continues the eighth-note melody. The lower staff includes a trill in measure 62 and dynamic markings of *f* (forte).

63

Measures 63-65 of a musical score in bass clef, key of B-flat major. The upper staff features a complex, fast-moving eighth-note melody. The lower staff includes a trill in measure 64 and chordal accompaniment.

66

Measures 66-69 of a musical score in bass clef, key of B-flat major. The upper staff continues the complex eighth-note melody. The lower staff includes a trill in measure 66 and fast-moving eighth-note accompaniment.

69

tr

72

tr

75

#

78

f

f

80

p

p

V.S.

83

f

f

88

f

93

98

3

102

3

105

108

111

113

Andante avec Variations

J.J.F. Dotzauer Op.9,4

dolce

p

6

12

tr

pp *f*

pp *f*

18

Measures 18-21 of a musical score. The top staff features a continuous eighth-note melody in the right hand, starting with a piano (*p*) dynamic. The bottom staff provides harmonic support with chords and occasional eighth-note patterns, also marked with a piano (*p*) dynamic.

22

Measures 22-24. The top staff continues the eighth-note melody. The bottom staff features a more active line with eighth-note patterns and some rests, maintaining the piano (*p*) dynamic.

25

Measures 25-28. The top staff continues the eighth-note melody. The bottom staff features a more active line with eighth-note patterns and some rests, maintaining the piano (*p*) dynamic.

29

Measures 29-36. The top staff includes a trill (*tr*) in measure 29 and dynamic markings of *pp*, *f*, *f*, and *p*. The bottom staff also includes dynamic markings of *pp*, *f*, and *p dolce*.

37

Measures 37-41. The top staff continues the eighth-note melody. The bottom staff features a more active line with eighth-note patterns and some rests.

42

Measures 42-45. The top staff continues the eighth-note melody. The bottom staff features a more active line with eighth-note patterns and some rests. Dynamic markings of *pp* and *f* are present in both staves.

49

Measures 49-54. The score is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 49 features a melodic line in the upper voice and a supporting bass line. Measure 50 continues the melodic development. Measure 51 includes a dynamic marking of *p* (piano). Measure 52 shows a melodic phrase. Measure 53 includes a dynamic marking of *pp* (pianissimo). Measure 54 concludes the system with a melodic phrase.

55

Measures 55-57. Measure 55 features a melodic line in the upper voice and a supporting bass line. Measure 56 continues the melodic development. Measure 57 concludes the system with a melodic phrase.

58

Measures 58-60. Measure 58 features a melodic line in the upper voice and a supporting bass line. Measure 59 continues the melodic development. Measure 60 concludes the system with a melodic phrase.

61

Measures 61-63. Measure 61 features a melodic line in the upper voice and a supporting bass line. Measure 62 continues the melodic development. Measure 63 concludes the system with a melodic phrase.

64

Measures 64-67. Measure 64 features a melodic line in the upper voice and a supporting bass line. Measure 65 includes a dynamic marking of *pp* (pianissimo). Measure 66 includes a dynamic marking of *f* (forte). Measure 67 concludes the system with a melodic phrase.

68

Measures 68-71. Measure 68 features a melodic line in the upper voice and a supporting bass line. Measure 69 continues the melodic development. Measure 70 includes a key signature change to one sharp (F#) and a time signature change to 2/4. Measure 71 concludes the system with a melodic phrase.

71 Allegro

Vacat

5. Duo

Andantino

J.J.F. Dotzauer Op.9,5

Violoncello primo

dolce

p

Violoncello secondo

p

5

9

13

17

22

27

32

37

41

43

46

V.S.

49

Measures 49-50. The upper staff features a melodic line with a half note G2, a half note F2, and a half note E2, all tied together. The lower staff has a continuous eighth-note accompaniment. A fortissimo (*sf*) dynamic marking is placed under the first measure of the upper staff.

51

Measures 51-52. The upper staff continues the melodic line with a half note D2, a half note C2, and a half note B1, all tied together. The lower staff continues the eighth-note accompaniment. A fortissimo (*sf*) dynamic marking is placed under the first measure of the upper staff.

54

Measures 54-55. The upper staff has a half note G#2, a half note F#2, and a half note E2, all tied together. The lower staff continues the eighth-note accompaniment. A piano (*p*) dynamic marking is placed under the first measure of the lower staff.

57

Measures 57-58. The upper staff has a half note G2, a half note F2, and a half note E2, all tied together. The lower staff continues the eighth-note accompaniment. A piano (*p*) dynamic marking is placed under the first measure of the upper staff.

60

Measures 60-61. The upper staff has a half note G2, a half note F2, and a half note E2, all tied together. The lower staff continues the eighth-note accompaniment. A fortissimo (*f*) dynamic marking is placed under the first measure of the lower staff, and a piano (*p*) dynamic marking is placed under the first measure of the upper staff.

63

Measures 63-64. The upper staff has a half note G2, a half note F2, and a half note E2, all tied together. The lower staff continues the eighth-note accompaniment. A piano (*p*) dynamic marking is placed under the first measure of the lower staff, and a pianissimo (*pp*) dynamic marking is placed under the first measure of the upper staff.

Adagio

J.J.F. Dotzauer Op.9,5

Measures 1-5 of the piece. The first staff contains measures 1-5, and the second staff contains measures 1-5. Dynamics include *sf* (measures 1, 3, 4) and *p* (measures 2, 5).

Measures 6-9 of the piece. The first staff contains measures 6-9, and the second staff contains measures 6-9.

Measures 10-13 of the piece. The first staff contains measures 10-13, and the second staff contains measures 10-13.

Measures 14-16 of the piece. The first staff contains measures 14-16, and the second staff contains measures 14-16. Dynamics include *sf* (measures 14, 15).

Measures 17-19 of the piece. The first staff contains measures 17-19, and the second staff contains measures 17-19. Dynamics include *pp* (measure 18). The piece concludes with a repeat sign and a final measure.

V.S.

20 Allegro

20 *p*

21 *p*

23 *p*

25 *f*

28 *p*

29

34

35

40

41

46

47

52

52



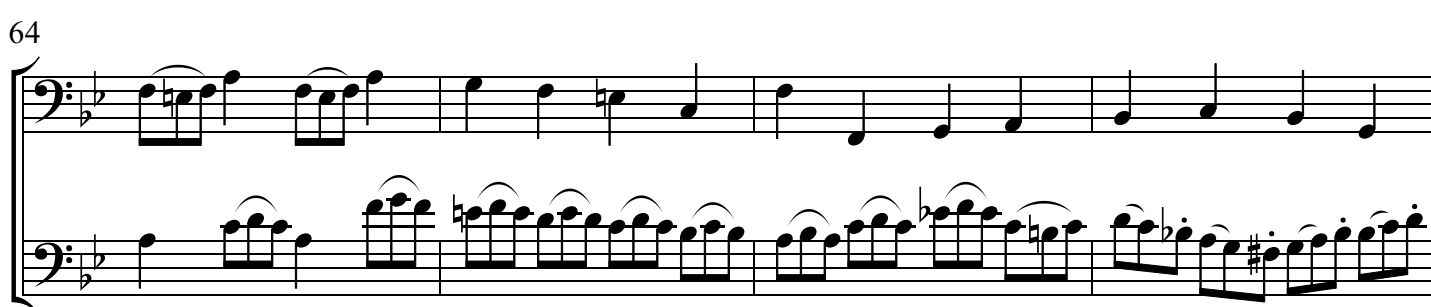
56



60



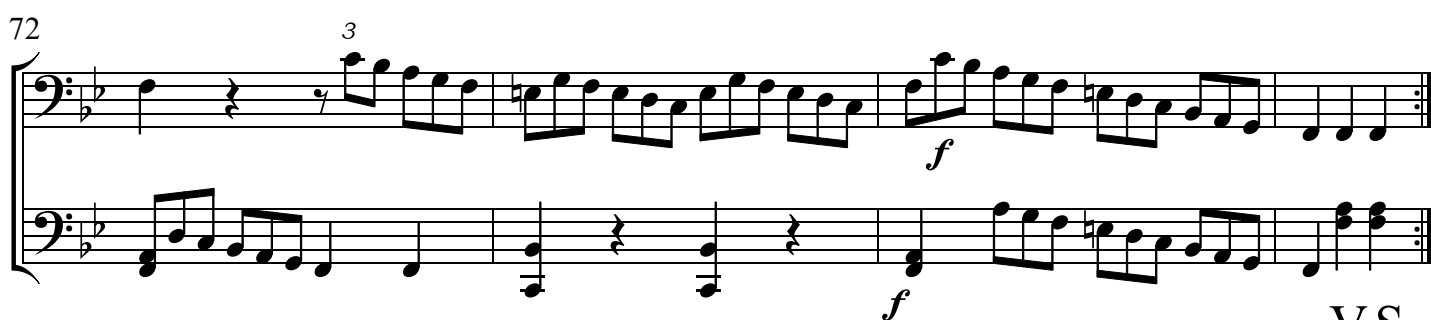
64



68



72



V.S.

76

3

79

83

87

ff

ff

91

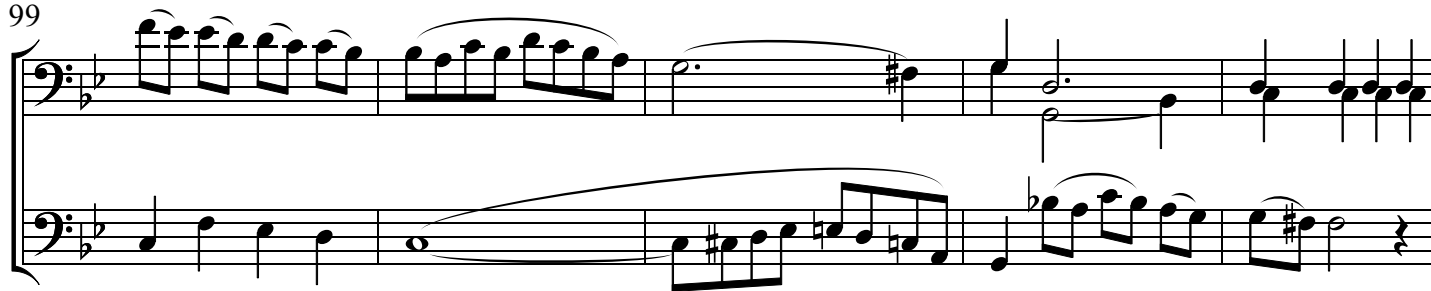
3

94

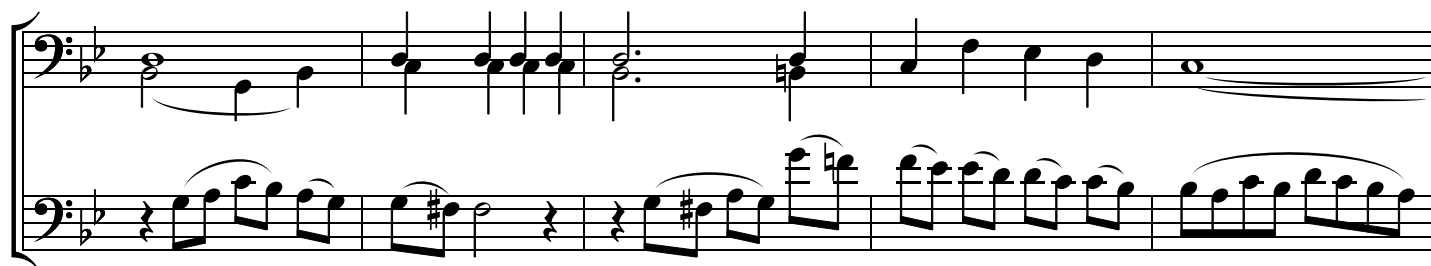
p

p

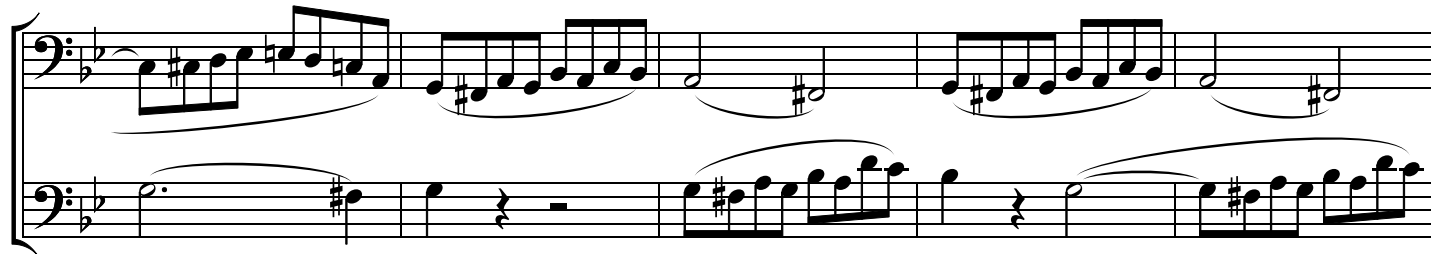
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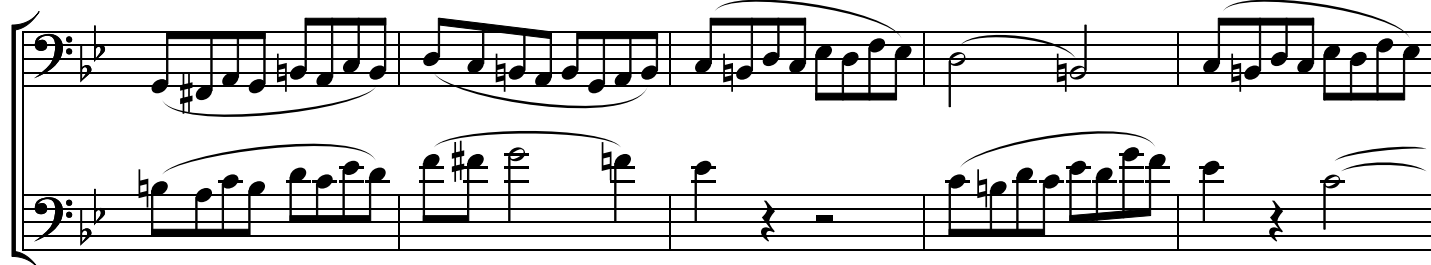
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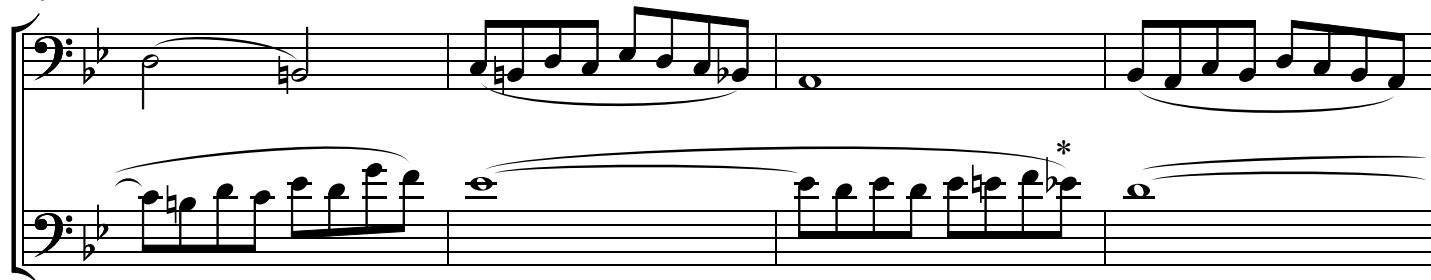
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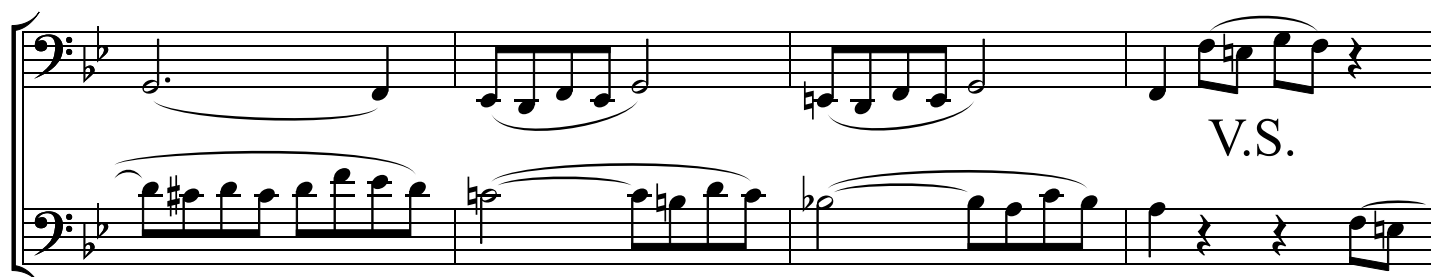
114



119



123

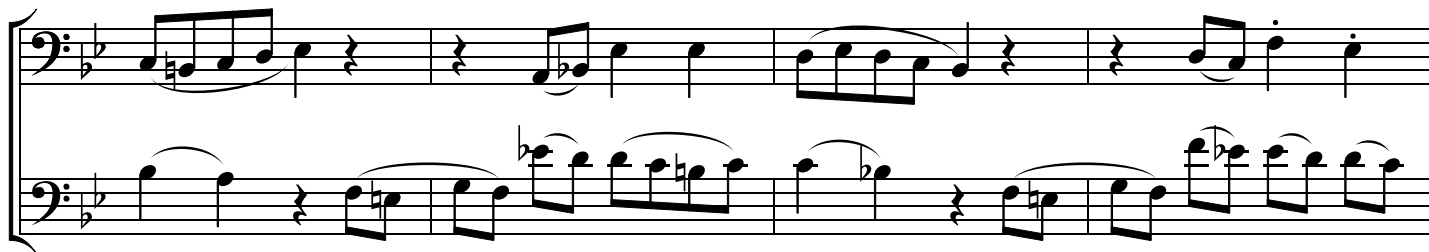


* Takt 121 Vc II letztes 8-tel : Erstausgabe e

127



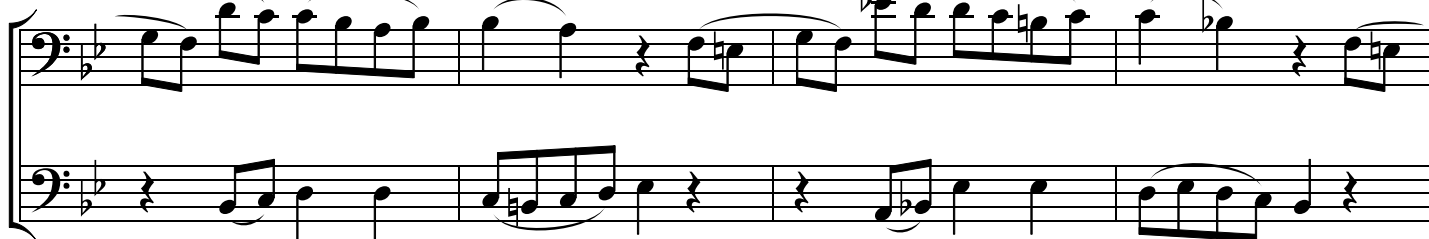
131



135



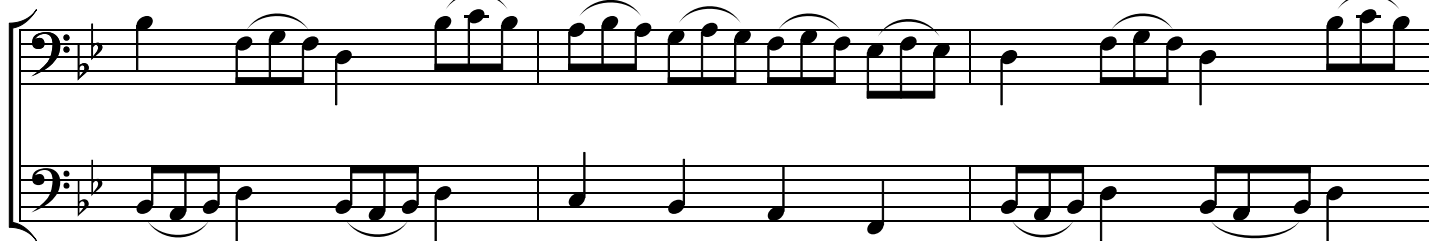
138



142



146



149

149

152

152

155

155

159

159

162

162

6. Duo

J.J.F. Dotzauer Op.9,6

Allegro

Violoncello primo

dolce p

Violoncello secondo

dolce p

7

13

19

25

30

33

36

39

41

44

47

p *sf* *p*

p *sf* *p*

V.S.

53

f

58

3

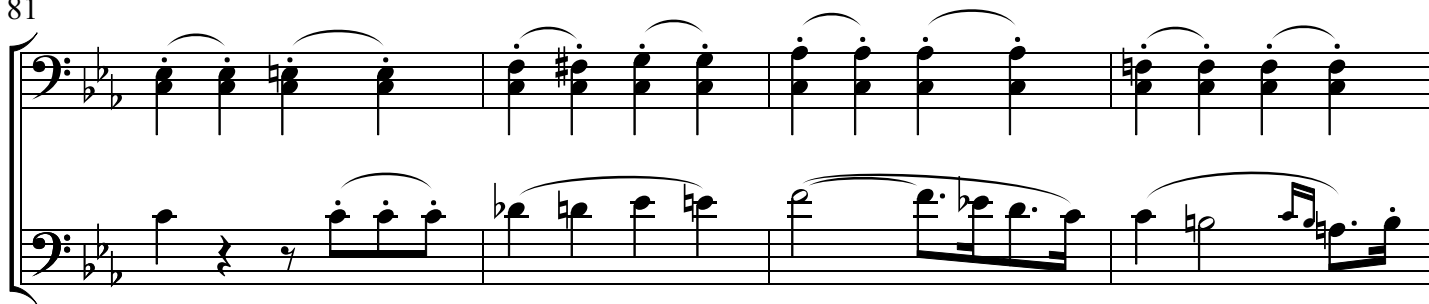
63

68

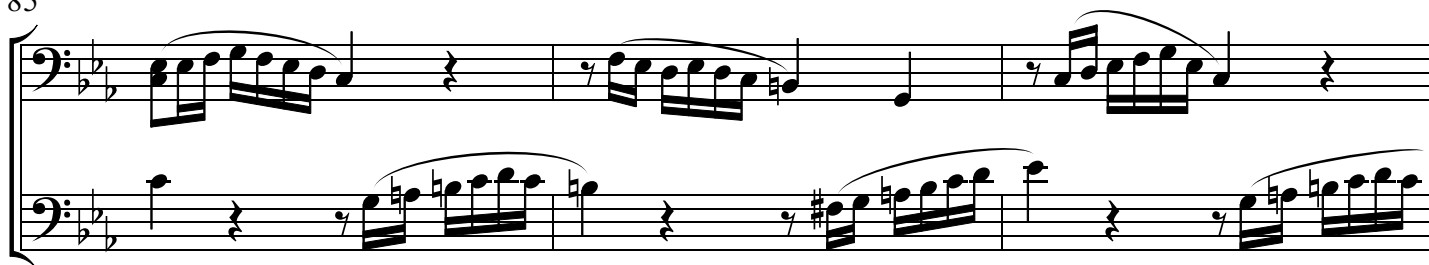
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77

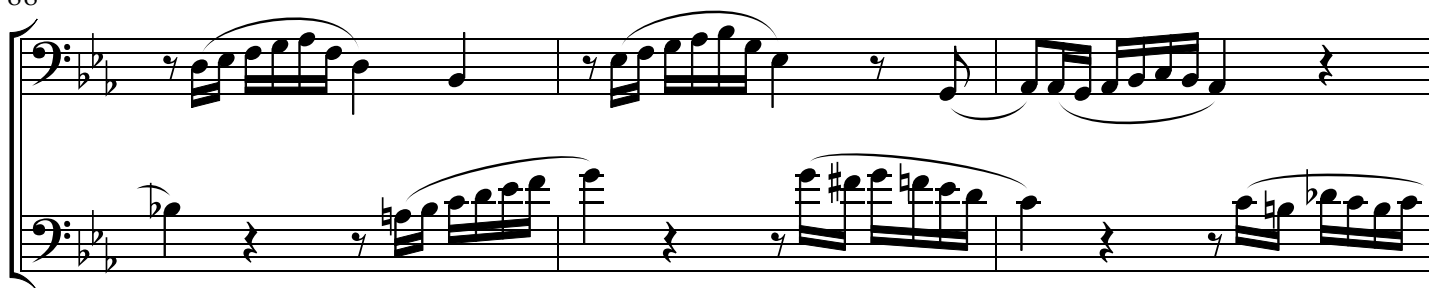
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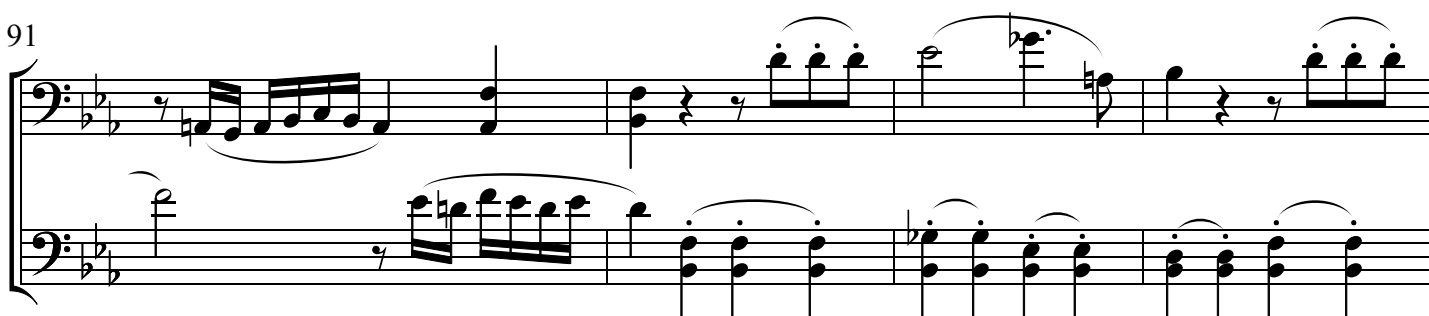
85



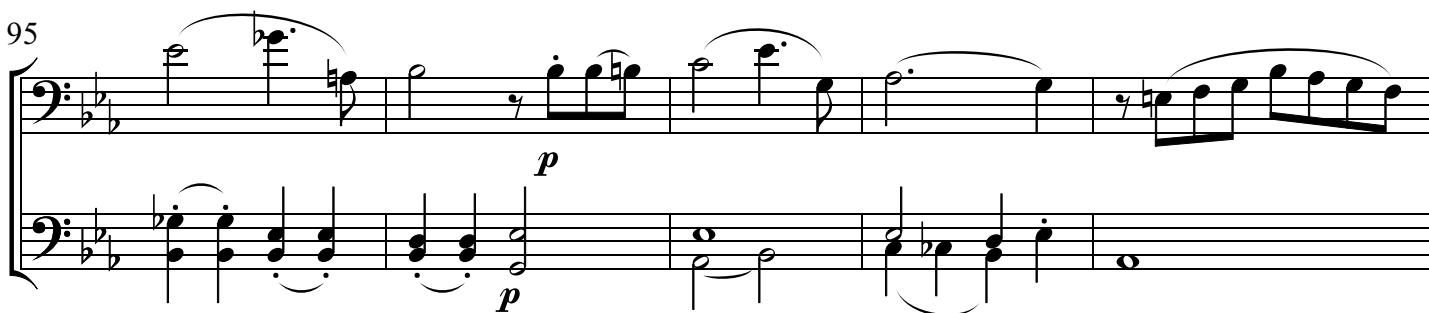
88



91



95



100



V.S.

105

Example 105 shows measures 105-107. The notation is similar to Example 104, with a treble and bass staff in B-flat major. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass staff begins with a half note F3, followed by a quarter note G3, and then a half note A3. The melody in the treble staff continues with a half note Bb4, followed by a quarter note C5, and then a half note D5. The bass staff continues with a half note Bb3, followed by a quarter note C4, and then a half note D4. The piece concludes with a final cadence in measure 107.

108

A musical score for the song 'The Rose Tree'. It consists of two staves, both in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The accompaniment starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The melody continues with a half note E3, followed by quarter notes F3, G3, and A3, then a half note B3. The accompaniment continues with a half note E3, followed by quarter notes F3, G3, and A3, then a half note B3. The melody ends with a half note C4, followed by quarter notes B3, A3, and G3, then a half note F3. The accompaniment ends with a half note C4, followed by quarter notes B3, A3, and G3, then a half note F3.

113

Measures 113 and 114 of the musical score. Measure 113 features a bass line with a half note G2, a quarter note A2, and a quarter note B2, followed by a half note C3 and a quarter note D3. Measure 114 features a bass line with a half note E2, a quarter note F2, and a quarter note G2, followed by a half note A2 and a quarter note B2. The treble line in measure 113 has a half note G4, a quarter note A4, and a quarter note B4, followed by a half note C5 and a quarter note D5. The treble line in measure 114 has a half note E5, a quarter note F5, and a quarter note G5, followed by a half note A5 and a quarter note B5.

117

120

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a vocal line in G major, 4/4 time, with a tempo of 120. The melody is simple and catchy, starting on G4 and ending on G5. The bottom staff is a piano accompaniment in G major, 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes. The score is written in a clear, legible font.

123

126

129

132

135

Adagio

dolce

p

5

9

13

17

legato

p

legato

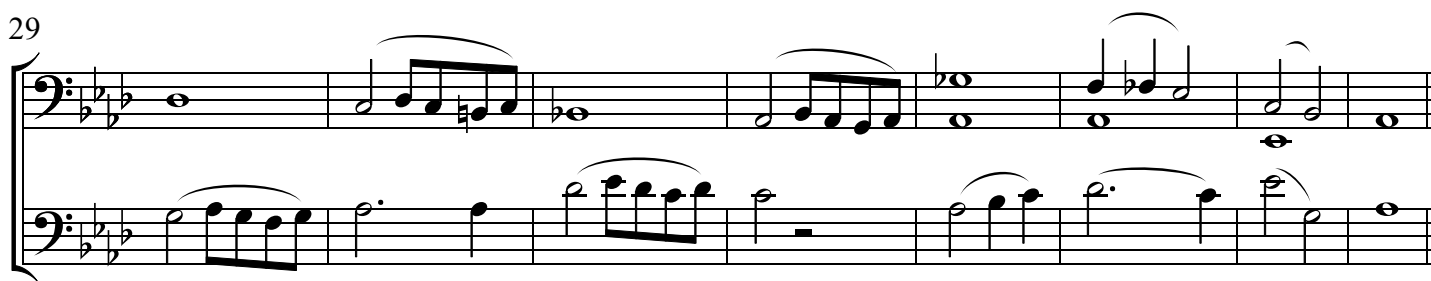
tr

Fine

21

tr

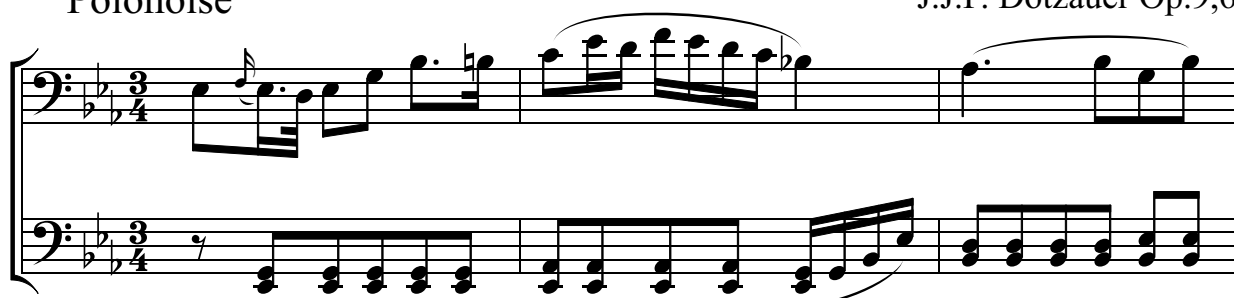
* Vc I Thema Versetzungszeichen wie Erstausgabe



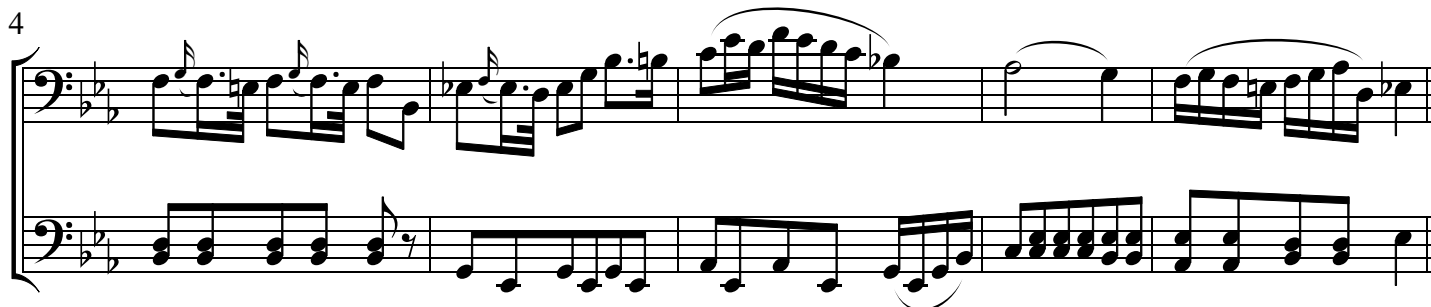
Adagio Da Capo

Polonoise

J.J.F. Dotzauer Op.9,6



4



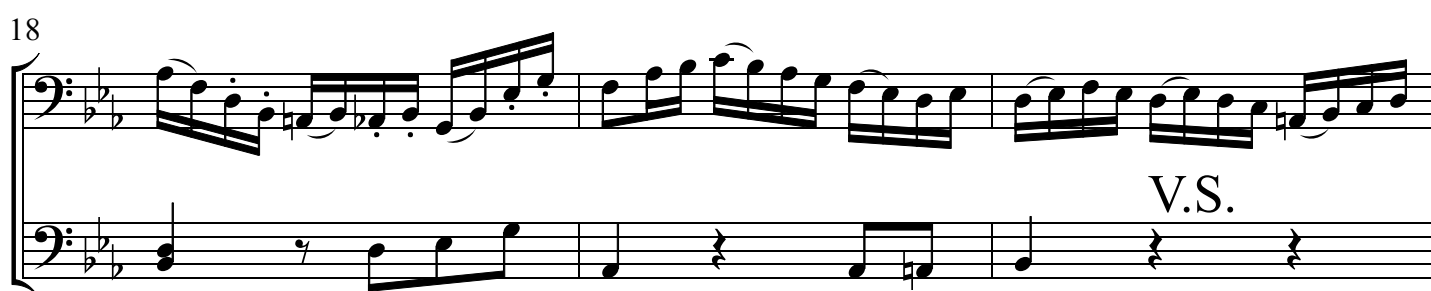
9



14



18

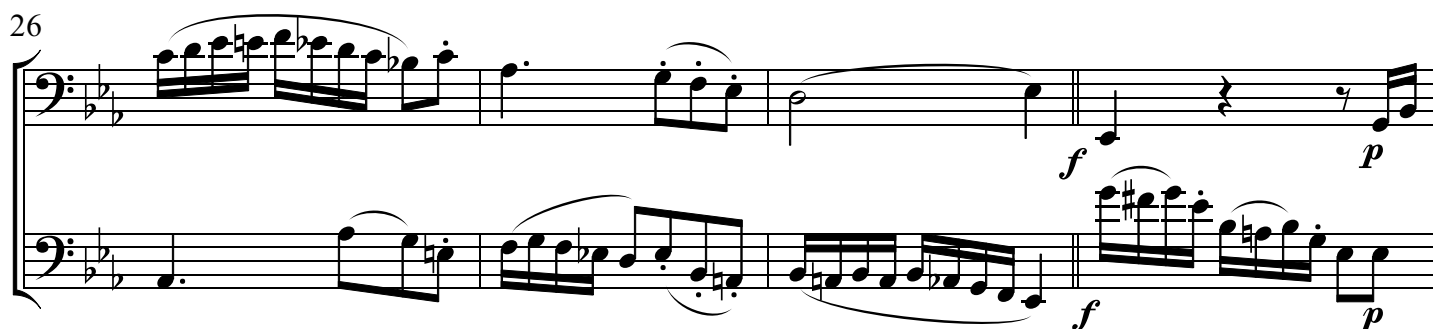


V.S.

21



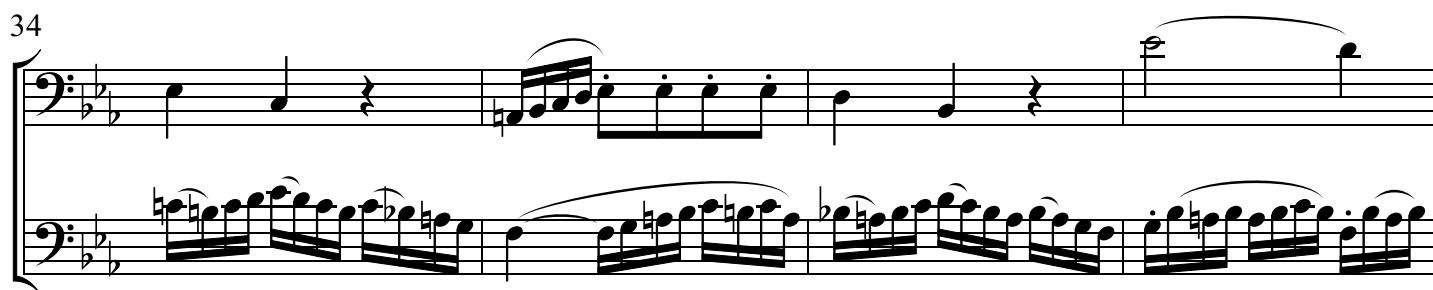
26



30



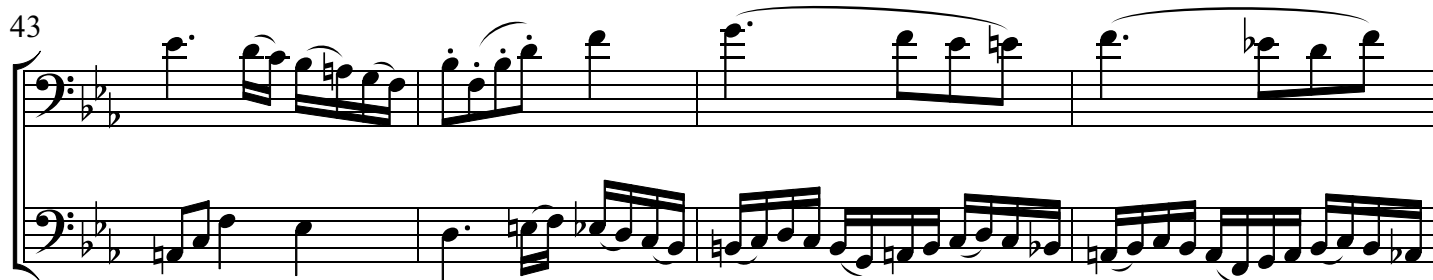
34



38



43



47

51

55

59

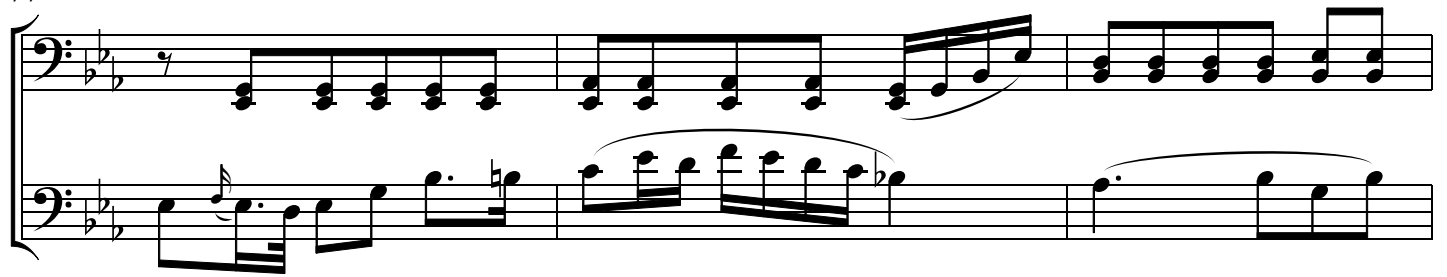
63

68

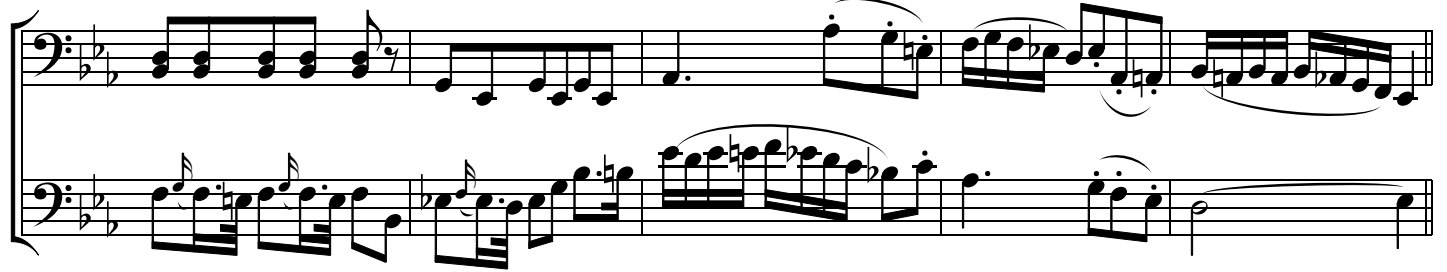
73

V.S.

77



80



85



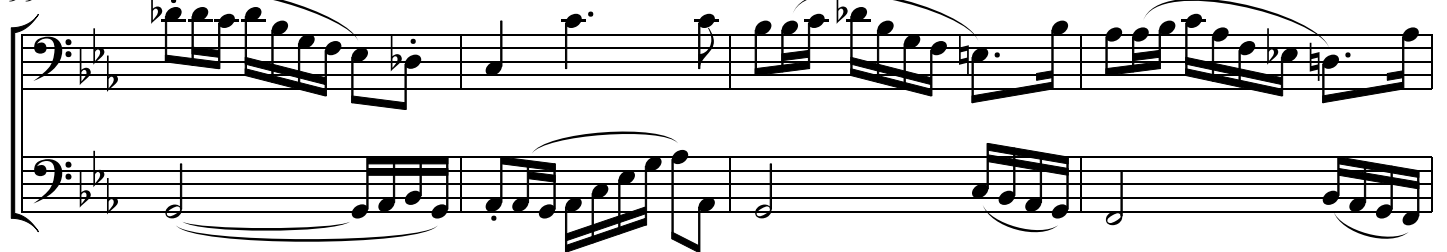
90



95



99



103



107

112

118

122

126

130

134

Fine