

Georg Mertens

My CELLO METHOD

Volume 1 - Free Trial (No. 0-9)

A comfortable and enjoyable Beginning

The First Position

(including Slurs, Staccato, Double stops)



- * enjoyable*
- * systematic*
- * well explained*
- * all cello duos*
- * all accompaniments at current student level*
ideal for early ensemble play

Every piece comes with a link to:

- an online video lesson on patreon*
 - a cello duo recording on youtube*
- (links interactive on tablet, phone, computer)*

<http://www.georgcello.com/sheetmusic.htm#PART1>

My CELLO METHOD - Volume 1

For videos to each lesson click - <https://www.patreon.com/georgcello>
For "my Cello Method" see: <http://www.georgcello.com/sheetmusic.htm#PART1>

Volume 1 - A comfortable and enjoyable Beginning - 1st Position unextended

- 0** **The open Strings on the Cello - The 2 Bow Directions**
- 1** **One, two, three, four - One (GM)**
- 2** **Minims or 1/2 Notes (GM)**
- 3** **Rain, Rain, go away (Trad.)**
- 4** **Hot Cross Buns (Trad.)**
- 5** **Accompaniment to "Twinkle, twinkle little Star" (GM)**
- 6** **Twinkle, twinkle little Star (Trad.)**
- 7** **French Folk Song (Trad.) - Counting**
- 8** **Scale in D major - Warm up**
- 9** **Tica-tica, Tuc - tuc (GM)**
- **- A Short History of "My Cello Method"**
- **- More advanced accompaniments for the teacher**

-
- 10 *Frere Jacques (Trad.)*
 - 11 *All my little Ducklings (Trad.)*
 - 12 *Lightly Row - Little John (Trad.)*
 - 13 *Ode to Joy (Beethoven)*
 - 14 *Fox Song / Song of the Wind (Trad.)*
 - 15 *Bee-Baa Bootzelman (Trad.)*
 - 16 *Scale in G major*
 - 17 *The Notes in G major*
 - 18 *Andantino (Carcassi)*
 - 19 *Silent Night (Gruber)*
 - 20 *Happy Birthday (Trad.)*
 - 21 *Arpeggio Study (GM)*
 - 22 *4 Slur Exercises (GM)*
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 - 24 *Quick Tune (GM)*
 - 25 *Rigadoon (H. Purcell)*
 - 26 *Nun ruhen alle Walder (J.S. Bach)*
 - 27 *Intonation Study (GM)*
 - 28 *Scale in C major*
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 - 30 *Study in C major (G.M.)*
 - 31 *The Volga Song (Trad)*
 - 32 *The Hippopotamus (G.M.)*
 - 33 *Maytime (Neidhardt)*
 - 34 *Scarborough Fair (Trad)*
 - 35 *Sakura, Sakura (Trad)*
 - 36 *Hatikvah (Trad)*
 - 37 *The Ashgrove (Trad)*
 - 38 *Study in C (F. Sor)*
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 - 44 *Rigadoon II (Purcell)*
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My CELLO METHOD - Volume 2 & 3

Volume 2 - The Extensions in 1st Position - b & # - very clear

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- 51 Ac Accompaniment to "Dona, Dona" (Trad.)
- 52 Choral: Christus, der uns selig macht (J.S. Bach)
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Both Extensions, back & up
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Volume 3 - Learning systematically half, 2nd, 3rd & 4th Positions

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My CELLO METHOD - Volume 4, 5 & 6

Volume 4 - Gems from the vast repertoire of cello music within Positions 1-4

- A Tips for how to use My CELLO METHOD
B How to Practice - some useful tips
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115 J.S. Bach Menuets from Cello Suite No 1 (cello solo)
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117 J.S. Bach Prelude from Cello Suite No 1 (cello solo)

FREE on the Net : MAJOR SCALE PATTERNS for all 12 keys, 3 octaves

<http://www.georgcello.com/sheetmusic.htm#PART3>

Volume 5 - Learning & Mastering Positions 5 - 7

- 118 Exercise for Position 1 - 7 on A string
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120 3 octaves Scale in C major
121 S. Lee - Study No 5
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138 Octave parallels
139 Artificial Harmonics
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141 J. Duport (Berteau) Study No 6
142 J. Haydn D major Concerto 2nd movement (Cadenza: G.M.)
143 M. Bruch - Kol Nidrei

When viewed on any phone, tablet, pad or computer links will open when clicked on.

A - TIPS on how to use My CELLO METHOD



- 1) Play every piece at least once through
- 2) Once a piece has no mistake, it can be crossed out (through the number) and doesn't need to be played again. Of course any piece can be kept for enjoyment.



- 3) If after playing a piece through you really dislike it, you can cross it out - and never play it again!
Each section in the method has several pieces addressing the same musical or technical issues.

We learn more and faster by playing what we like and cutting to a minimum, what we don't like.

- 4) **Mark favourite pieces** (heart, star or sticker).
- 5) **I suggest creating a folder of "My favourite cello pieces".**



- 6) **I recommend to start every practice with a "warm up piece"** - one of the favourites.
- 7) **I recommend to learn the warm up piece by memory.**

I learned musically and technically most on pieces I could play anyway without mistake and by memory.

Once we know a piece very well, we can focus on tiny details, which we discover only after we can take for granted playing the notes correctly - then we can polish to perfection.

- 8) To the online cello lesson course - <https://www.patreon.com/georgcello>
I recommend to watch all videos at least once, because essential information is given on the way and is sometimes not repeated later.

Ensemble Play

- * The patreon online cello course includes a specific tier for schools. My Cello Method comes complimentary, students are entitled to have access to all lessons via the school website. The coordinator is entitled to ask questions if problems occur (the first 9 numbers public), see: <https://www.patreon.com/georgcello>
- * The details of cello technique are dealt within the online cello course.
- * The string co-ordinator or general music teacher will be able to conduct ensemble play without needing to be a cellist.
- * The accompaniments in My Cello Method can be played at the level of the melody.

B - How to Practice - Some useful Tips

1) I recommend strongly to have your **cello always unpacked**, ready to play, bow next to it, music on a stand or accessible.

2) After a lesson or after watching the video I recommend **playing everything once through at home on the same day**. - Why? We have two mind sets: the home mind set, the old way of playing - the other the teachers place set. One day later - after sleeping - half of the new information is lost. Some students write information down after lesson or record part of the lesson. Watching the video several times replaces these former ways.

3) **Start** every practice **with a slow scale** (any), 3 or 4 beats per note. This scale warms us up, including sitting correctly, spike length ideal, tuned well, bow hold, bow control, bow level and direction good, sound and intonation good. This one scale saves us from being shocked by our first piece!

4) The scale should be followed by a **warm up piece**.

5) Now starts our variable practice program.

I find it important that **every practice has some little goal, like:** after this practice I want to play this section safely or much better.

In 5-10 minutes we can achieve something - a practice doesn't need to be always half an hour plus.

6) We learn by repetition - that's why we practice.

The fastest method of learning is therefore to make no mistake at all!

That requires drastically slowing down, focussing well and observing all details.

Despite the slow pace, rhythm and bowing have to be correct from the very beginning - or we have to relearn.

7) Play the whole piece through, don't stop when a note goes wrong!

I play usually 3 times through (2 times slower, then one time in speed if it's a fast piece). Then I go back to where it went wrong and practice this bit.

However, the unit we practice should not be longer than 1 page or we don't remember what went wrong and it's too much to really improve.

8) If it just doesn't sound right on a day, we might put the cello on the ground, walk a circle through the room and sit down again; often it will sound better!

9) I often have an **A & B program**, which alternates every day.

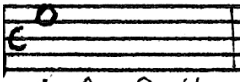
I find it more interesting, the program can be larger and it trains the memory.

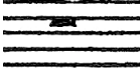
10) **If anything hurts** - stop and take a break, mention it to your teacher or send a message. Sometimes when something hurts, like the thumb or the arm - a break of 5-10 seconds lets the pain fade away. Take this tiny break as soon as the pain occurs - then start where you stopped, not from the beginning.

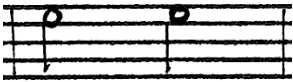
C - Chart of Note Values (longer to shorter)


NOTES:

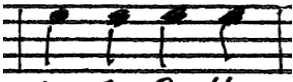
RESTS:


$4/4$
 = 4/4 note, whole note or semibreve, 4 beats
 (the numbers 1 2 3 4 underneath are how we count the beats)

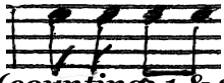
$4/4$



$1/2$
 = 1/2 note or minim, 2 beats

$1/2$



$1/4$
 = 1/4 note or crotchet, 1 beat

$1/4$


$1/8$ $1/8$ $2 \times 1/8$
 = 1/8 note or quaver, 1/2 a beat, 2 in 1 beat
 (counting 1 & 2 & 3 & 4 &)

$1/8$


$4/16$
 = 1/16 note or semiquaver, 1/4 of a beat, 4 in 1 beat

$1/16$


$8/32$
 = 1/32 note or demisemiquaver, 1/8 of a beat, 8 in 1 beat
 Every other added line will half the value again.

DOTS: In the dotted note the dot lengthens the note by half its value:

$1/2 + 1/4 = 3/4$ beats
 = dotted minim, 3/4 note, 3 beats

$1 + 1/2$ beats
 = dotted crotchet, dotted quarter note, 1 and 1/2 beats long

GETTING STARTED

O The open Strings on the Cello

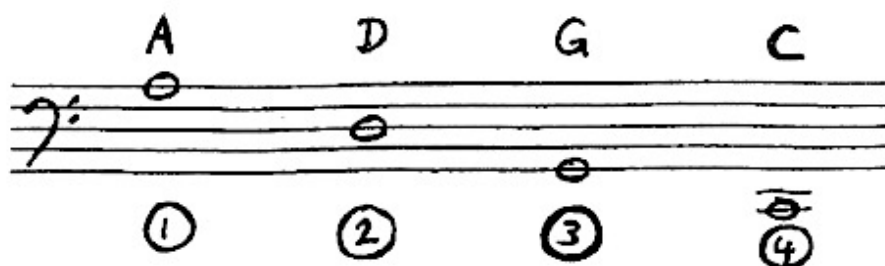
*Reading music for the cello is easy !
The open strings are in convenient positions of the stave,
easy to remember:*

The A (1) is on the top line.

The D (2) is on the middle line.

The G (3) is on the bottom line.

The C (4) is underneath the stave.



Keeping the NAMES OF THE STRINGS in mind:

A Dear Giant Cello
or
All Drivers Go Crazy

The 2 BOW DIRECTIONS:

The bow has two ends.

The one end is called the “Nut” or “Frog”.

The other end is called the “Tip”.

When we start from the nut we call it

“down bow” (because of the violin!)

the sign symbolises the square end: □

When we start from the tip we call it

“up bow”, the sign is the pointy tip: ▼



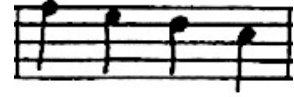
My CELLO METHOD - Volume 1

Video lesson for No 0 & 1 plus posture - <https://www.patreon.com/posts/38957452>

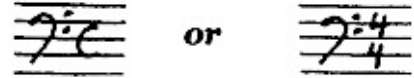
* For a Cello Duo video recording of No 1 click: <https://youtu.be/4kMusR3RB30>

1 “One, two, three, four, One”

* These notes are called “crotchets” or 1/4 notes; they are 1 beat long (a quarter of a 4/4 bar)

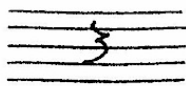


* Next to the bass clef we find a “C”:

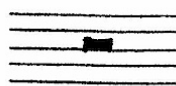


The “C” stands for “Common Beat”, a bar with 4 beats, also written as 4/4.

Rests:



(1 beat rest)
(crotchet or
1/4 note rest)



(2 beats rest)
(minim or
1/2 note rest)



* Count the numbers of the beats loudly: 1, 2, 3, 4, 1 -

then whisper the beats during the rests - 2, 3, 4

* Start every new string with a “Down Bow” (∩)

** Make sure the strings are tuned really well!



My CELLO METHOD - Volume 1

Accompaniment to No 1 - One, two, three, four - One

(see "Teacher Accompaniments" for a more elaborate accompaniment)

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1

2 Minims - or 1/2 Notes - 2 beats long



Video for No 2, 3 & 4 - <https://www.patreon.com/posts/39194350>

* For a Cello Duo video recording of No 2 click: https://youtu.be/uN_WQcVUqoo

Every string needs a different amount of bow:

- * The A string is thin and needs to be played lightly, quite fast bow,
- * the D string a little bit heavier.
- * The G string needs some weight and a bit less bow,
- * the C string very slow and heavy, especially start slow, use less bow.

There is no rule how much bow to use for 2 beats -
because it is different on each string.

The bow needs to be played 100% straight and slightly tilted inwards.

Try out, on which spot of the string it sounds best.

light heavier

count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 (3 4)

Accompaniment:

My CELLO METHOD - Volume 1

Video lesson for No 2, 3 & 4 - <https://www.patreon.com/posts/39194350>

* For a Cello Duo video recording of No 3 & 4 click: <https://youtu.be/hLcShu7fjSU>

The Fingers of the left Hand

Technique of the left hand:

- * Put the **thumb** underneath the second finger
- * The **wrist** needs to be **straight**.
- * **2nd and 3rd finger** more upright **1st and 4th finger** flatter on the string.



3 Rain, Rain, go away

traditional

(pizzicato = plucked)

- * Compare the 4th finger on the A string (note d) with the open D string. The open D string will vibrate, when the 4th finger on the A string is in tune.
- * Push the fingers (especially pinch 4) firmly down until the sound is clear.



Accompaniment to "Rain, Rain go away" - Try!

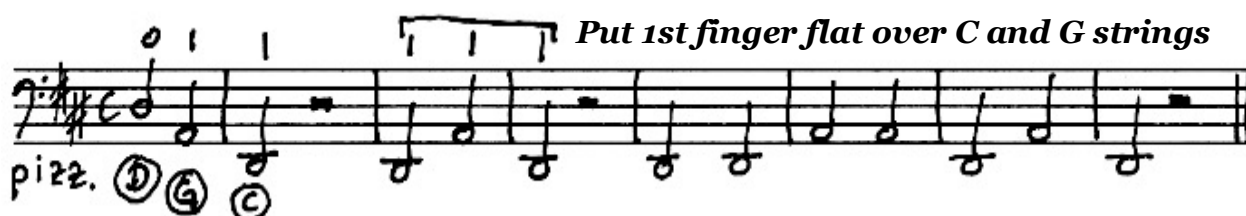


4 Hot Cross Buns

traditional



Accompaniment to "Hot Cross Buns" - Try!



My CELLO METHOD - Volume 1

Video lesson for No 5 & 6 - <https://www.patreon.com/posts/39373888>

* For a Cello Duo video recording of No 5 & 6 click: <https://youtu.be/LUSxH6lhzs>

5

Accompaniment to "Twinkle, twinkle, little Star"

G.M.

* The "dots" above the notes indicate playing with a short character, like *tumm, tumm*. The strokes are initiated from the elbow.

The bow remains on the string. - The "lines" — indicate to play broadly.

* The dots and lines don't alter the length (or speed) of the beat.

Musical notation for the accompaniment of "Twinkle, twinkle, little Star". It consists of three staves in G major (one sharp) and common time. The notation includes notes with dots above them and various bowing symbols: a square with a vertical line (pizzicato) and a 'V' (broadly). Chord diagrams for A, D, and G are shown below the first staff.

6

Twinkle, twinkle, little Star traditional

* Practice first plucking (*pizz.*) until you feel safe to use left hand and bow at the same time.

* Play the first two notes steady, without hesitating to continue to the next two notes; the beat (rhythm) needs to be regular like a heart beat.

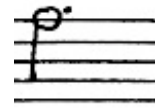
Musical notation for the traditional "Twinkle, twinkle, little Star". It consists of three staves in G major (one sharp) and common time. The notation includes notes with dots above them, plucking symbols (circles with 'o'), and various bowing symbols (pizzicato and 'V'). Fingerings (1, 3, 4) and rhythmic patterns (4(+3+2+1), 3) are indicated above the notes.

My CELLO METHOD - Volume 1

Video lesson for No 7 & a Chat about Counting - <https://www.patreon.com/posts/39444019>

* For a Cello Duo video recording of No 7 click: <https://youtu.be/6oxUaYqySoM>

7 French Folk Song slow, lots of bow



dotted minim
or 3/4 note
3 beats long

French traditional

LEFT HAND:

- * Compare the 4th finger on the A string (note d) with the open D string.
- * Listen every time, if the fingers are far enough apart.
- * You might find that the third finger sounds a bit out of tune.
The third to the fourth finger is called a leading note and they should be played quite close together, 3 close to 4 (let the 2 go with 3).

BOW:

- * Create long and singing notes.
- * Every line starts with an up bow (V) and finishes with a down bow.

My CELLO METHOD - Volume 1

Video lesson for No 7 & a chat about counting -

<https://www.patreon.com/posts/39444019>

Counting:

Most of our music follows a beat, which we can feel and also count. Unfortunately counting numbers can take away from the musical line of a melody.

I suggest: feel the beat, feel the pulse by tapping your toes or feet or just feeling "tum-tum" - and only count numbers when a note (or a rest) is longer than 2 beats, like here the 3 beat notes.

Remember: We need to feel the beat.

Important:

In one song, in one piece every beat has the same length, if easy or difficult.

Only when the beat is regular we are able to play together.

How should otherwise one player know which beat the other decides to play longer or shorter? If one player plays a note twice (correcting) the other player might be for the whole piece this one beat ahead (which would sound terrible!)

Accompaniment to French Folk Song

(see "Teacher Accompaniments" for a more elaborate accompaniment)

The image shows a musical score for cello accompaniment, consisting of five staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a simple, rhythmic style. The first staff begins with a 'v' (accents) above the first note. The second staff ends with a 'p' (piano) dynamic marking and a fermata. The third staff begins with a 'p' dynamic marking. The fourth staff begins with a 'p' dynamic marking. The fifth staff begins with a 'v' dynamic marking. The music consists of quarter and eighth notes, with some rests. The overall feel is that of a simple, rhythmic accompaniment.

My CELLO METHOD - Volume 1

Video lesson for No 8 - What we can learn with a simple scale in D major plus a little Chat about warming up - <https://www.patreon.com/posts/40004333>

* For a Cello Duo video recording of No 8 click: <https://youtu.be/PGYiRKVSqal>

8

Scale in D major

- * During the rest, rest the bow and hand on the string, don't lift.
- * Start every bow gradually before coming into full speed
Listen that every bow starts with a full sound, no whistling.
- * The bow movement is organised and felt from the elbow -
not the hand and not the upper arm and shoulder.
- * Once you know where the fingers to place, say the names of the notes when you start the note.



Accompaniment to the Scale in D major

(see "Teacher Accompaniments" for a more elaborate accompaniment)



Warm up

Maybe you noticed that when you start, the first piece or first minute don't seem to work 100%.

It is a good idea to warm up! And not with the hardest piece.

A very good warm up is the scale above:

It is slow, easy after a short while.

(you can also use a different warm up piece)

Best learn by memory, the bow right and good sound!

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Video lesson for No 9 & 10 - <https://www.patreon.com/posts/40254396>

* For a Cello Duo video recording of No 9 click: <https://youtu.be/YT6kE22ZcjM>

Quavers or 1/8 notes

A common bar of 4 beats has 8 quavers (or 1/8 notes);

a quaver (1/8) is half a beat long; so 1 beat has 2 quavers (2/8).

9 Tica - tica, Tuc - tuc

G.M.

* The crotchets (1/4 notes) have a dot to indicate a short character

(like in *Twinkle, twinkle*). Play the crotchets (1/4) like a quaver (1/8) followed by a quaver (1/8) rest.

* Every bar starts with \sqcap (down bow).

Handwritten musical notation for 'Tica - tica, Tuc - tuc'. It consists of three staves in G major (one sharp). The first staff shows the melody with four measures, each starting with a down-bow symbol (a small square with a vertical line) above the first note. The notes are quarter notes with dots, indicating a short character. The second staff shows the accompaniment with four measures, featuring eighth notes and quarter notes. The third staff shows the continuation of the accompaniment. Circled letters 'G' and 'C' are written below the second and third measures of the second staff, likely indicating fingerings or positions.

9 a Accompaniment to "Tica tica Tuc - tuc" pizzicato = plucking fun!

Handwritten musical notation for the 'pizzicato' accompaniment. It consists of three staves in G major. The first staff starts with the word 'pizz.' written below the first measure. The notation shows a series of quarter notes and eighth notes across the three staves, providing a rhythmic accompaniment for the main piece.

My CELLO METHOD - Volume 1

History of "My CELLO METHOD"

I have often been asked:

Why did you write another cello method?

As a student I wrote a thesis about all cello methods available at the time.

These include the old methods like Kummer, Dotzauer, Piatti and Lee.

These methods are actually well thought through, systematic and work well.

The only problem is, the repertoire of pieces is written between 1800 and 1900.

The 20th century methods, the most well-known ones "A Tune a Day", Suzuki, Shuttleworth are either too theoretical, too many unnecessary exercises - missing the play aspect, or are not developed from the cello - like Suzuki - are unsystematic, lacking structure throughout, so students give up.

Therefore it became my goal to write a method combining the positive elements of all methods and avoiding the shortcomings!

To My CELLO METHOD

This method is designed for cello, beautiful pieces aimed at swift learning and a good sound, stretching from accompanying Twinkle, twinkle little star to Haydn Cello Concerto! The method is written step by step, avoiding hurdles, clear, enjoyable, making learning cello as easy as possible.

All pieces have an accompaniment of a 2nd cello, playable at the same level as the main piece. The aspect of being able to play all pieces together on the same level makes this method also ideal for groups and schools - starting from No 1.

The online course caters for teaching everything specific to cello playing, the music teacher can just focus on keeping the ensemble together!

Here is the full playlist of the cello duos which I recorded with one of my former students who learned with My CELLO METHOD before publication:

https://www.youtube.com/playlist?list=PLa4x_CVYDVRXQT9KB0v_cJF353qc1yHMf

There is a FREE trial of Volume 1, No 1-9 - patreon course & sheet music

<http://www.georgcello.com/sheetmusic.htm#PART1>

All Volumes of My CELLO METHOD are also available from:

<https://www.sheetmusicplus.com/search?Ntt=Georg+Mertens>

Specifically recommended: "CELLO ISSUES" videos: -

specific videos to explain one issue at a time independent of level, e.g. Vibrato, endpin length, good sound etc.

Cello Issues:

https://www.youtube.com/playlist?list=PLa4x_CVYDVRXAnJJ_6HeRujngwTZ8cMEd

Here all my Youtube channel playlists:

<https://studio.youtube.com/channel/UCZbgLsIQOjrH4Ak0ZQfVzcQ/content/playlists>

My CELLO METHOD - Volume 1

More advanced accompaniments for the teacher

Teacher accompaniment to No 1 - One, 2, 3, 4 - One

* For a Cello Duo video recording of No 1 click: <https://youtu.be/hLcShu7fjSU>



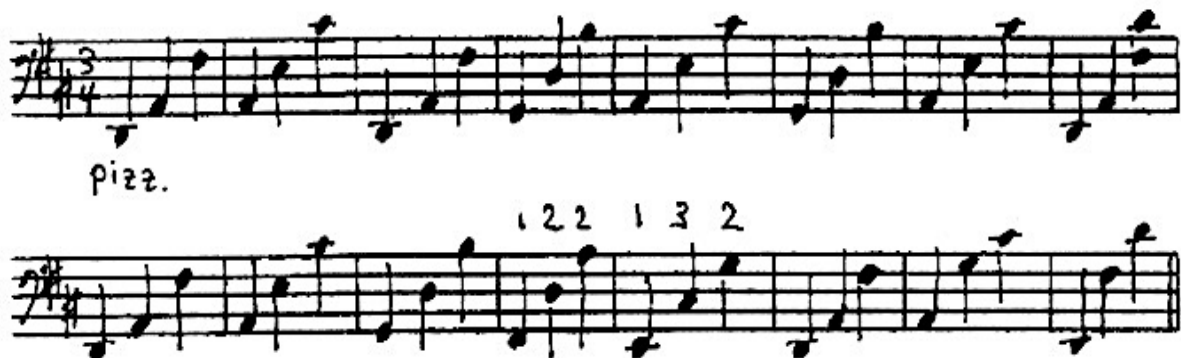
Teacher accompaniment to No 7 - French Folk Song

* For a Cello Duo video recording of No 7 click: <https://youtu.be/8E-cal5NVaY>



Teacher accompaniment to No 8 - D major Scale

* For a Cello Duo video recording of No 8 click: <https://youtu.be/PGYiRKVSqal>



My CELLO METHOD - Volume 1

More advanced accompaniments for the teacher

Teacher accompaniment to No 12 - Lightly Row

*For a Cello Duo video recording of No 12 click: <https://youtu.be/0e0QW7KdtN8>

Musical score for 'Lightly Row' in G major, 6/8 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word 'pizz.' is written below the first staff. The music features a steady eighth-note accompaniment in the lower register and a melody in the upper register.

Teacher accompaniment to No 14 - Fox Song

*For a Cello Duo video recording of No 14 click: <https://youtu.be/GmBdGdwZCew>

Musical score for 'Fox Song' in G major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The word 'pizz.' is written below the first staff. The music features a steady eighth-note accompaniment in the lower register and a melody in the upper register.

My CELLO METHOD - Volume 1

More advanced accompaniments for the teacher

Teacher accompaniment to No 15 - The Bee-Baa Bootzelman

* For a Cello Duo video recording of No 15 click: <https://youtu.be/Aw9pEeWv6e0>

Musical score for No 15 - The Bee-Baa Bootzelman. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "pizz." is written below the first staff. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets and slurs.

Teacher accompaniment to No 16 - Scale in G major

* For a Cello Duo video recording of No 16 click: <https://youtu.be/Aw9pEeWv6e0>

Musical score for No 16 - Scale in G major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The word "pizz." is written below the first staff. The music is a simple scale in G major.

Teacher accompaniment to No 18 - Andantino

* For a Cello Duo video recording of No 18 click: https://youtu.be/rZad-FA_jKs

Musical score for No 18 - Andantino. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "mf" is written below the first staff. The second staff contains fingering numbers (2, 4, 3, 4, 2, 1, 1, 2) and dynamic markings (p, mf, f). The third staff contains dynamic markings (p, mf, f). The music is a simple scale in G major.

My CELLO METHOD - Volume 1

More advanced accompaniments for the teacher

Teacher accompaniment to No 26 - Nun ruhen all Waelder

* For a Cello Duo video recording of No 26 click: <https://youtu.be/tNXTcMHUFUE>
(see also No 70 b in Volume 3)

Teacher accompaniment to No 28 - Scale in C major

* For a Cello Duo video recording of No 28 click: <https://youtu.be/vsamxg6GsGo>

Georg's Little Music Library - here a selection

Cello solos - (1-10 difficulty) - click blue link through on phone, tablet, computer

G. Mertens - 5 Preludes for the Love of the Lower Strings [4-7]

[\(watch Prelude No 3\)](#)

G. Mertens - Variations on Sakura, Sakura [6-7] [\(click here to watch\)](#)

J. Dowland - Melancholy Galliard [7] [\(click here to watch\)](#)

J. Massenet - Meditation [8] [\(click here to watch\)](#)

G. Mertens - Variations on Maytime (c 1200) [8] [\(click here to watch\)](#)

G. Mertens - Blue Mountains Rainforest Sonata [8-9] [\(watch\)](#)

M. Marais-Mertens: Variations on La Folia {9} [\(click here to watch\)](#)

G. Mertens - Cathedral Ciaccona [9] [\(click here to watch\)](#)

G. Mertens - Spanish Romance [9] [\(click here to watch\)](#)

G. Mertens - Cadenzas to Haydn Cello Concerto C maj 1st & 2nd mov. [9]
[\(click to watch\)](#)

I. Albeniz - Asturias [9] [\(click here to watch\)](#)

2 Cellos

J.S.Bach - 8 Chorals [1-4]

J.S.Bach - 8 Menuets [2-5]

Traditional Shakers - Simple Gifts [3] [\(click here to watch\)](#)

F. Cutting 1580 - Greensleeves Variations [3]

8 Beautiful Renaissance Dances [3-7] [\(click here to watch\)](#)

E. Satie - Gymnopedie 1 (1 or 2 cellos) [4] [\(click here to watch\)](#)

J.S.Bach - Lute Suite No 1 ([5-8] [\(click here to watch\)](#)

Saint-Saens The Swan with Bach Prelude I [6] [\(click here to watch\)](#)

G. Sanz - Pavanas & Canarios [7] [\(click here to watch\)](#)

M. Giuliani - Variations on La Folia [7-8] [\(click here to watch\)](#)

E. Granados - Intermezzo from Goyescas [8-9] [\(click here to watch\)](#)

Cello & Guitar

G.F. Handel - Aria "Lascia Ch'io Pianga (2 cel / cel & guit) [\(watch\)](#)

L.v. Beethoven - Sonatina (cello & guitar or 2 guitars) [5] [\(watch\)](#)

A. Vivaldi - Sonata no 5 E minor [5-6] [\(click here to watch\)](#)

J.S.Bach - Arioso (cellos & guitar, 2nd cello) [5-6] [\(click here to watch\)](#)

G. Caccini - Ave Maria [5-6] [\(click here to watch\)](#)

Violin & Guitar

J.S.Bach - 8 Menuets [2-5] [\(violin & cello\)](#)

El Condor Pasa - cello (or violin / flute) & guitar [5] [\(click here to watch\)](#)

La Cumparsita - (violin or cello & guitar) [5-6] [\(click here to watch\)](#)

The Old Gypsy - (violin or cello & guitar) # [5-6] [\(click here to watch\)](#)

See also "My CELLO METHOD" incl. more than 100 Cello Duos

<http://www.georgcello.com/sheetmusic.htm> - PART I

(watch Lesson No 1 - <https://youtu.be/g6L091afZog>)

Online Cello Course - <https://www.patreon.com/georgcello>