

L. Zembergai un viņas jautrajiem čelkiem

Burvju čelli

Parafrāze par V. A. Mocarta operas "Burvju flauta" uvertīru

Andris Vecumnieks
(*1964)

Adagio

Violoncello I

Violoncello II

Violoncello III

Violoncello IV

Vc. I

Vc. II

Vc. III

Vc. IV

Vc. I

Vc. II

Vc. III

Vc. IV

13 **Allegro**

Vc. I

Vc. II

Vc. III arco
p f p f p f p f

Vc. IV

17

Vc. I

Vc. II arco
p f p f p f sfp

Vc. III p sfp sfp p f

Vc. IV

22

Vc. I

Vc. II sfp

Vc. III p f p f arco

Vc. IV

arco

f

f

f

26

Vc. I

Vc. II

Vc. III p f f p f p f p f

Vc. IV p f f p f p f p f

3

3

3

3

30

Vc. I

Vc. II

Vc. III

Vc. IV

34

Vc. I sim.
mf

Vc. II sim.
mf

Vc. III sim.
mf

Vc. IV sim.
mf

38

Vc. I

Vc. II

Vc. III

Vc. IV

42 (♩ = ♩)

Vc. I

Vc. II

Vc. III

Vc. IV

Detailed description: The musical score consists of four staves, each representing a double bass (Vc. I, Vc. II, Vc. III, Vc. IV). The music is divided into four measures. Measure 30 begins with rests for Vc. I and Vc. II, followed by eighth-note patterns for Vc. III and Vc. IV. Measure 34 features sixteenth-note patterns with dynamics like *mf*, *p*, and *sim.*. Measure 38 shows eighth-note patterns with a key change to 9/8 time. Measure 42 concludes with sixteenth-note patterns. The score uses standard musical notation with stems pointing down and various dynamics and time signatures.

46

Vc. I
Vc. II
Vc. III
Vc. IV

49

Vc. I
Vc. II
Vc. III
Vc. IV

52

Vc. I
Vc. II
Vc. III
Vc. IV

54

Vc. I
Vc. II
Vc. III
Vc. IV

sim. gliss. ad lib.

ben ritmico

5 - 7"

ad lib.