

Pachelbel meets U2

(duet or minus track version)

With or Without You
 written by Adam Clayton, David Evans
 Paul Hewson, Laurence Mullen

Canon in D
 written by Johann Pachelbel

arranged by Jon Schmidt, Steve Nelson
 (from the album *Winter Serenade*)

$\text{♩} = 140-160$
With a laid-back tempo and a U2 beat
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1

...cello intro (differs from album version to accommodate minus track performance)...

mp

1 2 3 4 1 2 3 4
 (rhythm aid for a quarter note beat)

pedal ad-lib except where noted

7

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

11

L.H.

1 2 3 4 *mf* 1 2 3 4

15

1 2 3 4 1 2 3 4

Page management suggestion:

- tape pages 7-10 together...then tape to music stand
- tape pages 2-6 together and place on top
 (can be moved to bench on held note at measure 109)
- place page 1 on top of everything...move it out of the way at measure 36

19

23

dimin.

27

mp

let ring as long as possible with half-pedal

31

Ped. *Ped.* *Ped.* *dimin.*

37

Minus track: follow subtle percussion guide while cello is tacit

42

46

50

54

58

I know it sounds weird, but if you take an extra minute to learn the fingering, suddenly this page will be easy.

61 *mf*

64

67

71

75 *cresc.*

Begin rhythm aid for an eighth-note beat: 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

79 *accent simile*

5 4 2 4 2 2 1 5 4 2 4 2 2 1 5 4 2 4 2 5 4 2

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

82

4 2 5 4 2 1 1 2 3 4

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 5 1 5 1

85 *f*

1 1 5 1

5 1 1 5 1

88

1 - 1

5 1 5 1 5 1 5 1

91 *cresc.* *ff*

1

5 1

94

1 - 1

1 2 3 4 5 6 7 8 1 2 3 4 5

5 1 5 1

97

accent simile 1 - 1

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

100

1 2 3 4 5 6 7 8 1 2 3 4

5 1 5 1

103

1 2 3 4 5 6 7 8 1 2 3 4 1 2 3 4 5 6 7 8 1 2

5 1

107

sfz *dimin.*

1 2 3 4 5 6 7 8

This area is slightly altered from the album to better suit the piano/cello duet performance.

110

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 *mf* 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

115

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 *cresc.*

120

accent simile 3 1

125

f 5 1

128

1 5 1 optional

let ring through measure

131

1

5

135

5

139

cresc.

ff

3 2 1
4 2 1

1 2 3 4 5 6 7 8

142

1 2 3 4 5 6 7 8

144

accent simile

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

147

150

153

Just play a B-flat octave if this bugs *

Ped.

157

dimin.

Begin rhythm aid for quarter-note beat

R.H.

Minus track performance: Just retard here as you normally would because you can sync back together with the cello at any time. (It just repeats the 2 note pattern to an eventual fade.)

161

mf

rit.

165

mp a tempo

1 2 3 4

1 2 3 4

let ring as long as possible with half-pedal *Ped.* *Ped.*

170

1 2 3 4

1 2 3 4

Ped. *Ped.*

175

1 2 3 4

Ped. *Ped.*

179

1 2 3 4

dim.

1 2 3 4

Ped. *Ped.*

183

rit.

Ped. *Ped.*

Side Notes:

- Who would have thought that Pachelbel and U2 were made for each other? As many times as Canon has been arranged and re-arranged, you may find this version to be a little different. Just wait...pretty soon this will be playing at a wedding near you.

Helpful Hints:

- Beware of approaching this piece classically. Think more along the lines of classical rock (not to be confused with "classic rock.") If you must, don a pair of your favorite shades to get in the right frame of mind. Pay particular attention to accents and when pizz-ing use the fingernail of your index-finger to imply a guitar-pick sound.

Solo Cello

Pachelbel Meets U2

written by Jon Schmidt and Steven Nelson
(from the album Winter Serenade)

Guitar-like
Played with a distinct U2-like groove ----- intro -----
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The musical score is written for a solo cello in the bass clef, with a key signature of one sharp (F#) and a common time signature (C). The piece consists of 71 measures, divided into 11 staves. The first six staves (measures 1-36) feature a rhythmic pattern of eighth notes with a guitar-like pizzicato sound. The seventh staff (measures 37-48) features a 7-measure rest followed by a melodic line. The eighth staff (measures 49-60) continues the melodic line. The ninth and tenth staves (measures 61-71) feature a melodic line with accents. Performance instructions include 'pizz. pp fade in...', 'cresc...', 'slight rit.', 'subito pp a tempo', and 'fade out...'. The score is marked with various dynamics and articulations such as accents (>) and slurs.

7 *pizz. pp* fade in...

13

19

25 *cresc...*

31 *>* *slight rit.* *subito pp* a tempo

37 *7*

49 *mp* gradually builds...

55

61 *arco* *>*

67 *>*

73 *Adlib*

79

85

91

97 *cresc...*

103 *ff*

109

115 *dolce - voice-like*

121

127

133

139

145

Detailed description: This is a musical score for a bassoon part, spanning measures 73 to 145. The key signature is G major (one sharp). The score is written on a single bass clef staff. It begins with a series of eighth-note patterns, some with accents (>). At measure 73, the instruction 'Adlib' is written above the staff. The music continues with similar rhythmic patterns, including some sixteenth-note runs. At measure 97, the instruction 'cresc...' is written above the staff. At measure 103, the instruction 'ff' (fortissimo) is written below the staff. From measure 109, the music transitions to a more melodic style with long, sweeping lines and slurs. At measure 115, the instruction 'dolce - voice-like' is written above the staff. The score includes various musical ornaments such as triplets (marked with a '3' and a bracket) and slurs. The piece concludes with a final cadence in measure 145.

* optional harmony part

151

157

163

169

175

185

191

197

p

pizz. pp fade in...

fade out...

Detailed description: This is a musical score for a bass clef instrument, likely a double bass, in the key of D major (two sharps). The score consists of seven systems of music, each with a measure number. The first system (measures 151-156) features a triplet of eighth notes and a dotted quarter note. The second system (measures 157-162) continues with eighth notes and a dotted quarter note. The third system (measures 163-168) includes a triplet of eighth notes and a dotted quarter note. The fourth system (measures 169-174) features a triplet of eighth notes and a dotted quarter note. The fifth system (measures 175-184) is a five-finger exercise, indicated by a '5' above the first measure, consisting of a sequence of notes with circles above them. The sixth system (measures 185-190) is a sequence of notes with circles above them, starting with a *pizz. pp* marking and a *fade in...* instruction. The seventh system (measures 191-197) continues the sequence of notes with circles above them, ending with a *fade out...* instruction and a double bar line.