

Sonata for double bass and piano

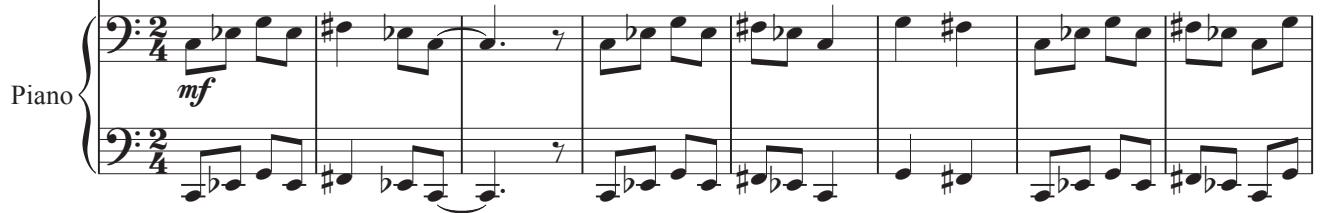
I.

Allegretto comodo $\text{♩} = 108$

Geert Van Hoorick, Op. 33
2009 (revised 2014)



Allegretto comodo $\text{♩} = 108$



9

Cb.

ff

p

f

17

Cb.

ff

6

6

26

Cb.

ff

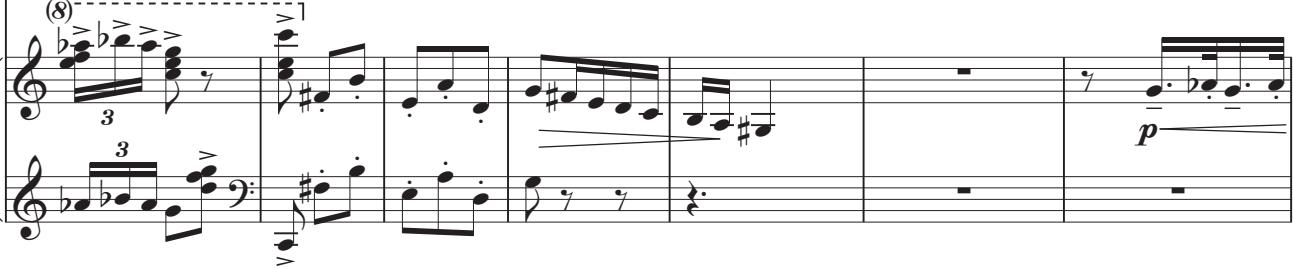
8va

3

3

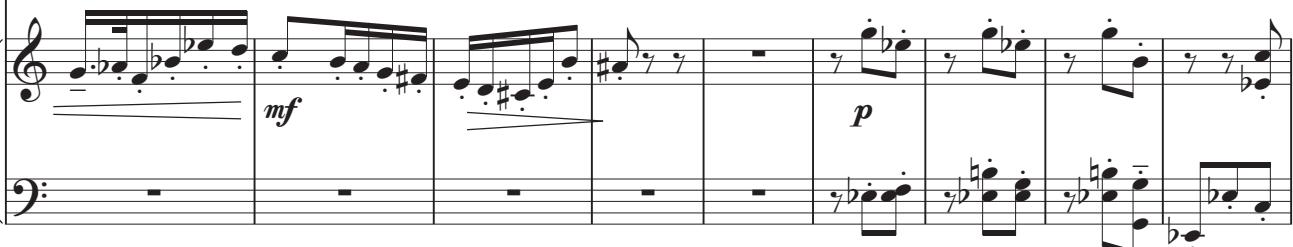
34

Cb. 

Pno. 

41

Cb. 

Pno. 

50

Cb. 

Pno. 

60

Cb. 

Pno. 

70 **rall.** **A tempo** $\downarrow = 108$
arco

Cb. f ff

Pno. **rall.** **A tempo** $\downarrow = 108$

78

Cb. p

Pno. v v v v $8va$ --- | p pp
 $8vb$ ----- |

89 **pizz.**

Cb. p mp

Pno. p mp

98

Cb. mf f

Pno. mf f pp

105

Cb.

Pno.

p *f* *p* *mf*

arco

112

Cb.

Pno.

f

pizz.

pp

118

Cb.

Pno.

ff

p

ff

pp

8va

124

Cb.

Pno.

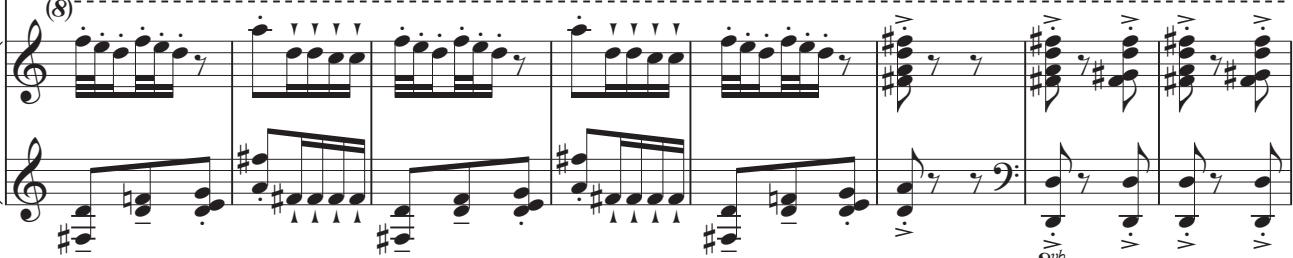
arco

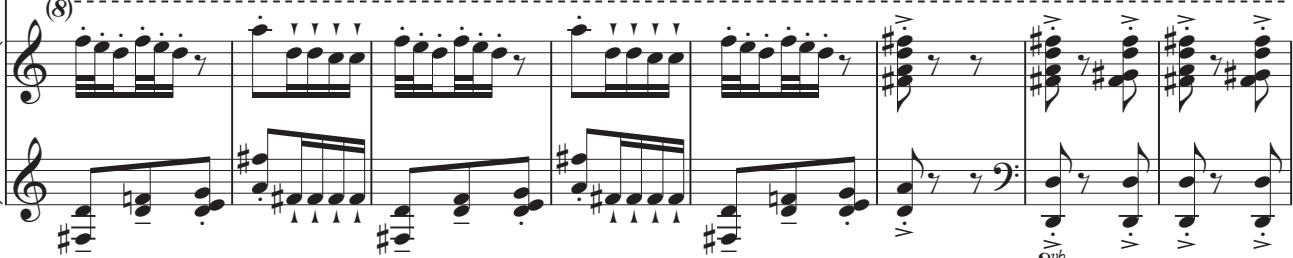
f

8va

131

Cb. 

Pno. 

(8) 

139

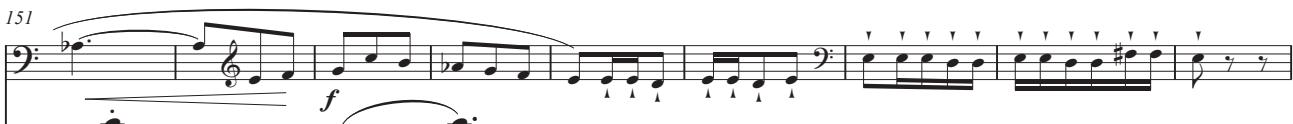
Cb. 

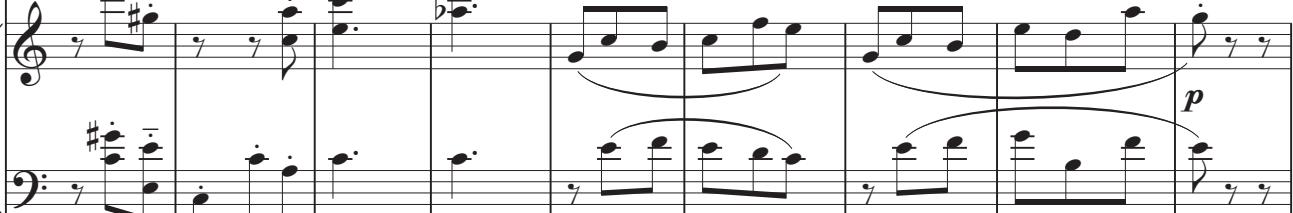
Pno. 

(8)-1 

(8) 

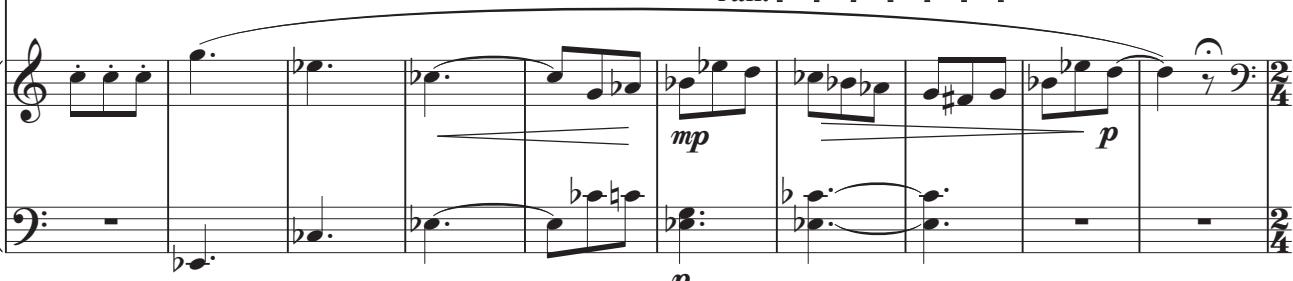
151

Cb. 

Pno. 

160

Cb. 

Pno. 

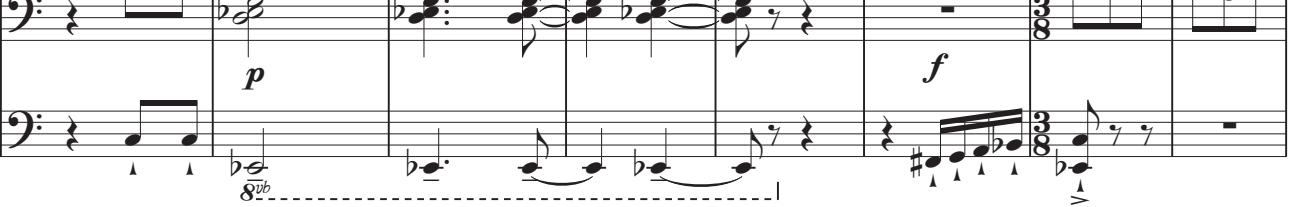
170 **A tempo** $\text{♩} = 108$
 pizz.

Cb. 

Pno. 

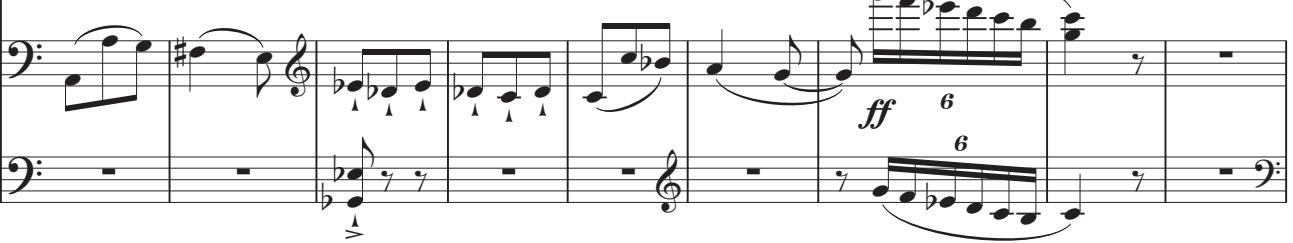
178 arco
 ff

Cb. 

Pno. 

186

Cb. 

Pno. 

195

Cb. 

Pno. 

Musical score for Cb. and Pno. at measure 203. The Cb. part consists of a bass line with eighth-note patterns. The Pno. part has two staves: the upper staff shows a treble clef with a key signature of B-flat major, featuring eighth-note chords and sixteenth-note patterns; the lower staff shows a bass clef with a key signature of A minor, featuring eighth-note chords. Measure 203 concludes with a repeat sign and a first ending bracket.

Musical score for Cb. and Pno. at measure 210. The Cb. part consists of two staves: the upper staff has a bass clef and the lower staff has a treble clef. The Pno. part also has two staves: the upper staff has a treble clef and the lower staff has a bass clef. Measure 210 starts with a dynamic of $\text{3'}19''$. The Cb. part has a continuous eighth-note pattern. The Pno. part has a continuous sixteenth-note pattern. Measures 211-212 show the Cb. part continuing its eighth-note pattern, while the Pno. part has a sixteenth-note pattern with dynamics 8^{va} , f , ff , and Ped. . Measures 213-214 show the Cb. part continuing its eighth-note pattern, while the Pno. part has a sixteenth-note pattern with dynamics fff and 8^{va} . Measures 215-216 show the Cb. part continuing its eighth-note pattern, while the Pno. part has a sixteenth-note pattern with dynamics fff and 8^{va} .

Sonata for double bass and piano

II.

Adagio $\text{♩} = 76$

Geert Van Hoorick, Op. 33
2009

Contrabass

Piano

Adagio $\text{♩} = 76$

ff p 3 f 3 p

8^{vb}

7

Cb.

Pno.

pp p mp

mp p mp p mp

(8)-----|

13

Cb.

Pno.

pp mp f 3 pp

p pp p

19

Cb. Pno.

mf *p*

24

Cb. Pno.

mf *p* *mf* *p*

mp *p* *mp* *p* *f* *8vb* *Ped.* *

28

Cb. Pno.

f *ff* *f* *mf* *8vb* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

33

Cb. Pno.

p *pp* *ff* *8vb*

39

Cb. Dynamics: f, pp, mf.

Pno. Dynamics: mf, 3, f, 3, mf, 3.

(8)-----|

44

Cb. Dynamics: pp, p, 3, p, 3.

Pno. Dynamics: p, 3, p, 3, p, pp.

(8)-----|

50

Cb. Dynamics: mf, 3, mp, 3, p, pp.

Pno. Dynamics: mf, 3, p, pp.

-----|

56

Cb. Dynamics: 3.

Pno. Dynamics: mp, pp, 8vb.

3'02" -----|

Sonata for double bass and piano

III.

Allegro irato $\text{♩} = 112$

Geert Van Hoorick, Op. 33
2009 (revised 2014)

Contrabass

Piano

Allegro irato $\text{♩} = 112$

mf p mf p mf

8^{vb}

6

Cb.

Pno.

f

p mf p mf

(8)-----

10

Cb.

Pno.

ff mp ff mf

p f 3

(8)-----

14

Cb. *ff* *mf* *ff* *mf* *ff*

Pno. { *3* *3* *3* *3* *3* *3* *3* *3*

(8)-----|

19

Cb. *p* *f* *f* *p*

Pno. { *p* *f* *3* *p* *3* *p* *3* *p*

(8)-----| * Ped. * Ped. * Ped. *

24

Cb. *f* *p* *mp*

Pno. { *f* *p* *3* *p* *3* *p* *3* *p*

* Ped. * Ped. * Ped. * Ped. *

30

Cb. *mf* *mp* *f*

Pno. { *mf* *f* *3* *3* *3* *3* *3* *3*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

37

Cb. *pizz.*
f *pp* *mp*

Pno. *8va*
2 *mp* *pp* *mp* *pp*

*

44 arco
pp *p* *mp*

Pno. *p* *pp* *ppp*

49

Cb.

Pno. *(8)* *ff*

53

Cb. *ff*

Pno. *f* *8va* *16*

58 **Poco meno vivo** $\text{♩} = 106$ **Meno vivo** $\text{♩} = 96$ (ossia; arco)
Cb. ff f
Poco meno vivo $\text{♩} = 106$ 1 **Meno vivo** $\text{♩} = 96$
Pno. ff mf p
 $\text{♩} = 16$ pp ppp

67 arco
Cb. fff
Pno. mf pp
 $\text{♩} = 16$ 8vb

75 pizz.
Cb. f
Pno. ff ff
 $\text{♩} = 16$ 8va 8vb pizz. (ossia: arco, but let it sound otherwise than in bar 94 ff.)
 $\text{♩} = 16$ 8va 8vb pp

87 arco
Cb. f
Pno. p
 $\text{♩} = 16$ 8vb
(8) ppp

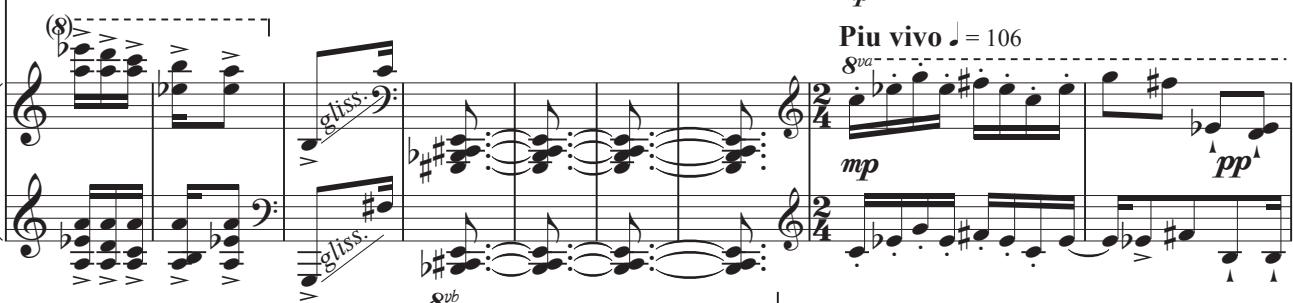
96

Cb. 

Pno. 

104

Cb. 

Pno. 

Piu vivo $\text{♩} = 106$

113

Cb. 

Pno. 

(8) -

118

Cb. 

Pno. 

(8) -

123

poco accel.

Tempo I ♩ = 112

Cb. - - - - -

Pno. (8) poco accel. ff

Tempo I ♩ = 112 ff f

128

Cb. - - - - -

Pno. p pp

133

Cb. - - - - -

Pno. mf 3 p 3 mf 3

139

Cb. - - - - -

Pno. pp 3 f

144

Cb. *p* *f* *p*

Pno. *p* *f* *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

150

Cb.

Pno. *mf* *p* *mf* *p* *mf*

8vb

155

Cb. *f*

Pno. *p* *mf* *p* *mf*

(8)

159

Cb. *mp* *ff* *mf*

Pno. *p* *f* *3*

(8)

163

Cb. *ff* *mf* *ff* *mf* *ff* *mf*

Pno. { 3 3 3

(8)-----

169

Cb. *ff* *mf* *ff* *mf* *ff* *mf*

Pno. { 3 3 3

(8)-----

175

Cb. *ff* *mf* *ff*

Pno. { 3 3 3

ff

(8)-----

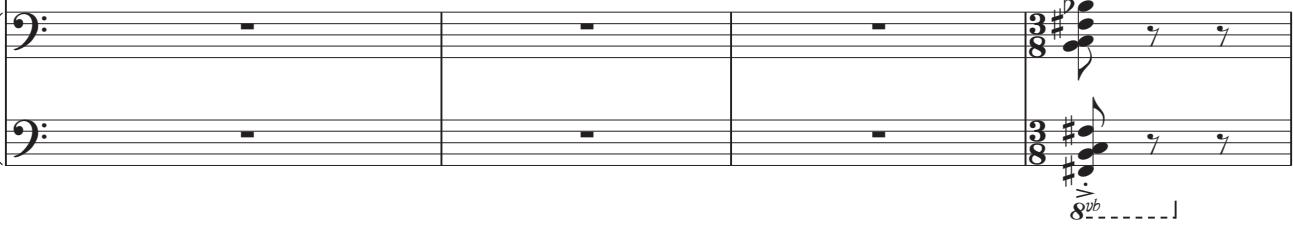
179

Cb. *mp*

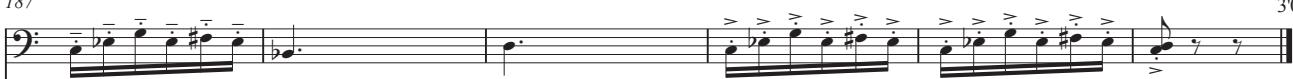
Pno. { 2 2 3 3

183 **accel.**

Cb. 

Pno. 

187

Cb. 

Pno. 