

Passer Domesticus

Bart Dierickx 2006

piano trio
variant: piano oktaaf hoger

1

violin

Cello

Piano

Piano

3

V

C

P

P

5

V

C

P

P

7

7

V

C

P

P

Detailed description: This system contains measures 7 and 8. The vocal line (V) starts with a whole rest in measure 7, followed by a half note G4 in measure 8. The bass line (C) has a whole note G3 in measure 7 and a whole note G2 in measure 8. The piano accompaniment (P) features a rhythmic pattern of eighth notes in both staves, with a melodic line in the right hand and a bass line in the left hand.

9

9

V

C

P

P

Detailed description: This system contains measures 9 and 10. The vocal line (V) has a half note G4 in measure 9, followed by a whole rest in measure 10. The bass line (C) has a whole note G3 in measure 9 and a half note G2 in measure 10. The piano accompaniment (P) continues with the rhythmic pattern of eighth notes.

11

11

V

C

P

P

Detailed description: This system contains measures 11 and 12. The vocal line (V) has a half note G4 in measure 11, followed by a whole rest in measure 12. The bass line (C) has a whole note G3 in measure 11 and a whole note G2 in measure 12. The piano accompaniment (P) continues with the rhythmic pattern of eighth notes.

13

Voice (V), Contrapiano (C), Piano (P), and Bass (P) staves. The key signature is one sharp (F#). The music consists of two measures. The vocal line features a melodic phrase with dotted rhythms. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand.

15

Voice (V), Contrapiano (C), Piano (P), and Bass (P) staves. The key signature is one sharp (F#). The music consists of two measures. The vocal line continues the melodic phrase. The piano accompaniment features a more active bass line with eighth-note patterns.

18

Voice (V), Contrapiano (C), Piano (P), and Bass (P) staves. The key signature is one sharp (F#). The music consists of two measures. The vocal line has a rest in the first measure followed by a melodic phrase. The piano accompaniment has a rest in the first measure followed by a melodic phrase in the right hand and a bass line in the left hand.

20

Voice (V), Contrabass (C), Piano (P), and Bass (P) staves for measures 20-22. The key signature is one sharp (F#). Measure 20 features a vocal line with a dotted quarter note, a quarter note, and a half note, followed by a quarter rest and a quarter note. The contrabass and piano parts play a steady eighth-note accompaniment. Measure 21 continues the vocal line with a quarter note, a dotted quarter note, and a half note. Measure 22 shows the vocal line with a quarter note, a dotted quarter note, and a half note, ending with a quarter rest.

23

Voice (V), Contrabass (C), Piano (P), and Bass (P) staves for measures 23-24. The key signature is one sharp (F#). Measure 23 features a vocal line with a quarter rest, a quarter note, a dotted quarter note, and a half note. The contrabass part has a whole rest. The piano and bass parts continue with eighth-note accompaniment. Measure 24 features a vocal line with a quarter rest, a quarter note, a dotted quarter note, and a half note, ending with a quarter rest.

25

Voice (V), Contrabass (C), Piano (P), and Bass (P) staves for measures 25-26. The key signature is one sharp (F#). Measure 25 features a vocal line with a quarter note, a dotted quarter note, a half note, and a quarter note. The contrabass part has a quarter note, a dotted quarter note, and a half note. The piano and bass parts continue with eighth-note accompaniment. Measure 26 features a vocal line with a quarter note, a dotted quarter note, a half note, and a quarter note, ending with a quarter rest.

34

Voice (V), Bass (C), Piano (P), and Bass (P) staves for measures 34 and 35. The key signature is one sharp (F#). Measure 34 features a vocal line starting with a quarter note G4, followed by a half note A4, and a quarter rest. The piano accompaniment includes a complex texture with sixteenth-note runs in the right hand and a bass line with eighth notes.

36

Voice (V), Bass (C), Piano (P), and Bass (P) staves for measures 36 and 37. Measure 36 shows a vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar textures, featuring sixteenth-note runs in the right hand and a steady bass line.

38

Voice (V), Bass (C), Piano (P), and Bass (P) staves for measures 38 and 39. Measure 38 features a vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a complex texture with sixteenth-note runs in the right hand and a bass line with eighth notes.

40

V
C
P
P

This system contains measures 40 and 41. The vocal line (V) features a melodic line with eighth and sixteenth notes. The bass line (C) provides a steady accompaniment. The piano accompaniment (P) consists of two staves with a rhythmic pattern of eighth notes and sixteenth notes.

42

V
C
P
P

This system contains measures 42 and 43. The vocal line (V) has a more sparse melodic line. The bass line (C) continues with a simple accompaniment. The piano accompaniment (P) maintains the rhythmic pattern from the previous system.

44

V
C
P
P

This system contains measures 44 and 45. The vocal line (V) has a melodic line with a final cadence. The bass line (C) and piano accompaniment (P) also conclude with a cadence. The piano accompaniment (P) features a more complex rhythmic pattern in the final measure.