

Peter de Vocht

Complete Works Volume 1

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FOREWORD

It has taken me a few weeks, but I've managed to collect all the sketches and works I deemed of value for publication. In doing so I tried to arrange them in chronological order where possible and write down the original dates of the works.

This is hopefully the first of many volumes. The works covered in this volume are Opus 1 through 19, a period roughly from 1990 to 2005. Most of these works were exploratory in nature and cover some of my earliest and least mature work. There was a large burst of activity when I had a lot of spare time on my hands in 1996 and early 1997. At the end of 1997 I decided to focus myself solely on my career as a computer programmer. This resulted in a fairly quiet period for the next 7 years. At the end of 2005 I decided that it was time to fully focus on music again, the result being the first two symphonies Opus 18 and 19.

Opus 1, my Andrea sonata was the first large piece I wrote with some real structure in it. It was written in a few hours and flowed from the pen like most of the other works in this volume. Opus 2, my first string Quartet, was written at a time I was getting frustrated with the piano and wanted to move on to larger things. I always favored the first movement of this piece, but feedback suggested that no-one likes the first movement and everyone loves the second and third. Opus 3 and 4 are the trios. They were great fun to write and I had a lot of input from my composer friend Stirling Newberry.

Opus 5 and 6 mark the start of my orchestral music. Opus 5 was well received, and Opus 6 generally not, although again I like the Opus 6 better than my Opus 5. In the interim I tried to express myself more harmonically and rhythmically on the piano. The result was a set of dances for two pianos Opus 7 called the "Larsian dances". The Quintet Opus 8 was meant to be a birthday celebration piece for Queen Beatrix of the Netherlands, but became a much more personal piece to the point where I did not deem it appropriate for a birthday celebration.

Opus 9 came as a result of some more experience in orchestral writing, especially the Gravity piece, the second of the two Scherzos written at the end of 1997. The second sonata's main theme was conceived long before it was written. The theme came to me during my stay in France in 1994. Due to its rather loud opening I called it "the Storm". The music as it stands in Opus 10 was then created using a really old sketch I had lying around (also called "the Storm") for the third movement and the French theme for the first and second movement.

Opus 11 happened by accident, the Serenade just flowed forth from the pen and didn't want to stop being written till about two hours later. The Redwood Forest Quartetsatz Opus 12 was conceived after a visit to the Redwood forest in Rotorua in 1996.

The New Zealand dances Opus 13 started as a set of 5. I however deemed the original first movement too feeble and the original 5th dance too unrelated to New Zealand. The surviving 3 dances were thus originally dances number 2, 3 and 4. Opus 14, pieces for piano represents the widest range of musical expression both in time and development. I was planning to include all four songs I wrote for the piano and male voice for Opus 15. However, I could only find one (the best one luckily).

Opus 16, my Shepherds mass was written for little Aidan. I started it before he was born in December of 1999 and finished it quite recently. I intentionally left

out the Gloria from these movements since it had too much text and would unbalance the other movements due to its required size.

Opus 17 was a piece for two pianos pre-dating the Shepherds mass. It was based on a Rachmaninoff prelude but soon took on a life of its own. The first of my two Symphonies, Symphony 1 Opus 18, was inspired by a visit to Castle Point during my stay in Martinborough. It was my first attempt at using the Sonata form on a larger orchestra structure and I guess could be called a mild success even though its duration is a bit short. It also represents the un-mothballing of my composer's pen and focusing on what I like doing best.

Having carefully analysed many Symphonies of many different styles I came to the conclusion that I must make my own mark on "the Symphony". Most works are repetitive to the point of annoyance. I haven't found my exact style yet in this medium, but I will keep trying and developing.

Symphony 2 had a much better structure and style than number 1 but still lacks the perfection I seek. It was shortly written after number 1 and given the next logical number Opus 19. The second and third movements were based on some 1997 pieces that were not going anywhere and required a major update. The symphonies subject is a large changing distant star called Betelgeuse. I dedicated this work my uncle, Piet Hartogs, who always encouraged me to write music and sadly died age 46.

The future is clear. I am working on a piano concerto Opus 20, and have started sketches for a third Symphony and have finished two movements of a string quartet. Let's see if we can get a second volume written sometime soon.

Peter de Vocht,
Wellington, January 2006

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Sonata 1, Op.1

1 - At the Dance

4 September 1994
Peter de Vocht

The sheet music consists of ten staves of musical notation for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The key signature changes frequently, indicated by various sharps and flats. Measure numbers are placed at the beginning of each staff: 1, 6, 11, 14, 18, 22, 24, 27, and 31. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The music features a mix of homophony and polyphony, with both voices often playing different melodic lines.

36

41

46

51

56

61

67

71

77



Sonata 1, Op.1

2 - The Flat

6 September 1994

Peter de Vocht

The sheet music consists of two staves: treble and bass. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers are placed at the beginning of each staff. The treble staff starts with a key signature of one flat, followed by measures in C major (no sharps or flats), then G major (one sharp), then F major (one flat). The bass staff starts with a key signature of one flat, followed by measures in C major, then G major, then F major.

Measure numbers visible on the left side of the page are 7, 11, 14, 18, 22, 26, 29, and 32.

A musical score for piano, featuring two staves. The top staff uses the treble clef, and the bottom staff uses the bass clef. Measure 38 begins with a single note in the treble clef, followed by a sustained note in the bass clef. Measures 39 and 40 show eighth-note patterns in both treble and bass staves. Measure 41 contains a single note in the treble clef. Measures 42 and 43 show eighth-note patterns in both staves. Measure 44 begins with a sustained note in the treble clef, followed by eighth-note patterns in both staves. Measures 45 and 46 show eighth-note patterns in both staves. Measure 47 contains a single note in the treble clef. Measures 48 and 49 show eighth-note patterns in both staves. Measure 50 contains a single note in the treble clef. Measures 51 and 52 show eighth-note patterns in both staves. Measure 53 begins with a sustained note in the treble clef, followed by eighth-note patterns in both staves. Measures 54 and 55 show eighth-note patterns in both staves. Measure 56 contains a single note in the treble clef. Measure 57 concludes with a sustained note in the bass clef.

Sonata 1, Op.1

3 - Jason's birthday

7 September 1994
Peter de Vocht

Allegro

The sheet music consists of ten staves of piano music. The top staff shows the treble clef and the bottom staff shows the bass clef. The music is in common time. Measure numbers 1 through 25 are indicated on the left side of each staff. The music features a mix of eighth and sixteenth-note patterns, with occasional rests and dynamic markings. The key signature changes frequently, reflecting the piece's title "Jason's birthday".

28

31

33

36

38

40

String Quartet 1, Op.2

Peter de Vocht

Andante en pressant

1 - The Monolith

Violin I

Violin II

Viola

Violoncello

p

p

p

p

4

mf

7

pp

p

mf

p

10

13

16

19

23

27

31

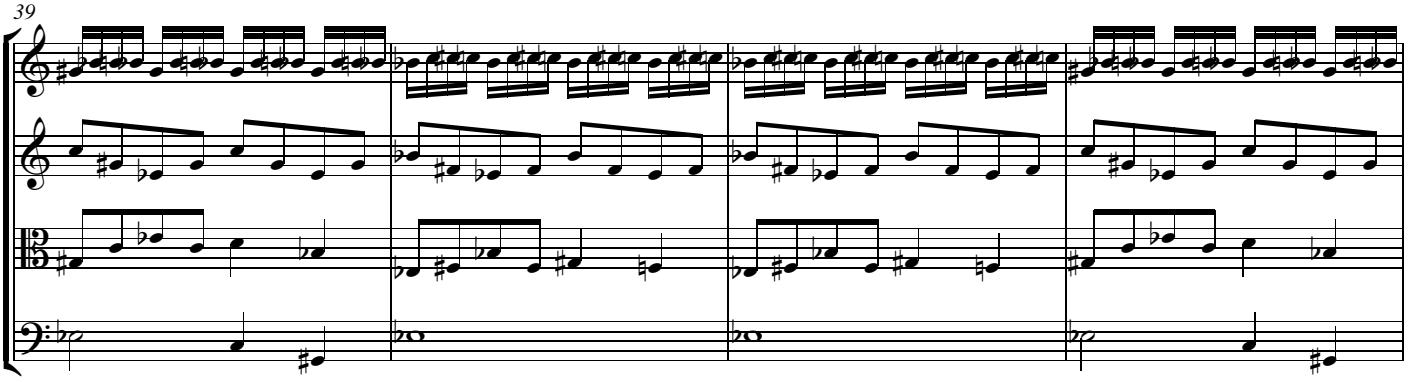
35



pp

mf

39



43



mf

p

47



mf

51



pp

55

pp
pp
mf
pp

59

p

63

mf
p

67

mf
mf
f
p
mf
f
mf

72

f
mf
f
f
mf

77

77

f

mf

pp

p

f

82

82

f

mf

f

mf

87

87

91

91

mf

f

mf

mf

String Quartet 1, Op.2

Peter de Vocht

2 - Monolith by Night

Largo

Violin I

Violin II

Viola

Violoncello

p

mf

p

mf

p

Meno mosso Largo

b

mf

p

28

Musical score page 28. The score consists of four staves. The top staff has a treble clef, the second staff has a treble clef, the third staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. Measure 28 starts with a half note followed by eighth-note pairs. Measures 29 and 30 show sixteenth-note patterns. Measure 31 begins with a forte dynamic (f) and ends with a piano dynamic (mf). The bass staff shows sustained notes throughout.

32

Musical score page 32. The score continues with four staves. Measures 32-34 feature eighth-note patterns. Measure 35 begins with a forte dynamic (ff) and ends with a piano dynamic (f). The bass staff shows sustained notes.

38

Musical score page 38. Measures 38-40 show eighth-note patterns. Measure 41 begins with a piano dynamic (p) and ends with a forte dynamic (ff). The bass staff shows sustained notes.

44

Musical score page 44. Measures 44-47 show eighth-note patterns. Measure 48 begins with a piano dynamic (p) and ends with a forte dynamic (f). The bass staff shows sustained notes.

49

Musical score page 49. Measures 49-52 show eighth-note patterns. The bass staff shows sustained notes.

String Quartet 1, Op.2

Peter de Vocht

Moderato

3 - Monolith at Dawn

Violin I

Violin II

Viola

Violoncello

5

8

11

14

17

mf

p

pp

p

21

f

mf

f

mf

25

29

p

pp

33

mf

p

37

Musical score page 37. The score consists of four staves, each representing a different string instrument. The top two staves are in treble clef, while the bottom two are in bass clef. The key signature changes frequently throughout the section, indicated by various sharps and flats. The music features complex rhythmic patterns, primarily consisting of sixteenth-note figures.

41

Musical score page 41. The layout remains the same with four staves for strings. The key signature continues to change. The music includes sustained notes and more sustained rhythmic patterns compared to the previous section.

45

Musical score page 45. The score continues with four staves for strings. Dynamic markings are present: 'f' (fortissimo) above the top staff, 'mf' (mezzo-forte) below the middle staff, and 'mf' below the bottom staff. The musical style remains consistent with the previous sections, featuring sixteenth-note patterns.

49

Musical score page 49. The score continues with four staves for strings. Dynamics include 'mf' (mezzo-forte) for the first and third staves, and 'p' (pianissimo) for the second and fourth staves. The music consists of sixteenth-note patterns.

53

Musical score page 53. The score continues with four staves for strings. Dynamics include 'f' (fortissimo) for the first and third staves, and 'p' (pianissimo) for the second and fourth staves. The music features sixteenth-note patterns and some eighth-note figures.

57

Musical score page 4, measures 57-61. The score consists of four staves (treble, alto, bass, and bass). Measure 57 starts with a rest followed by eighth-note patterns. Measure 58 features sixteenth-note patterns. Measures 59-60 show continuous sixteenth-note patterns. Measure 61 concludes with a dynamic marking *mf*.

62

Musical score page 4, measures 62-66. The score consists of four staves (treble, alto, bass, and bass). Measures 62-65 feature sixteenth-note patterns. Measure 66 concludes with a dynamic marking *f*.

66

Musical score page 4, measures 66-70. The score consists of four staves (treble, alto, bass, and bass). Measures 66-69 feature sixteenth-note patterns. Measure 70 concludes with a dynamic marking *mf*.

70

Musical score page 4, measures 70-74. The score consists of four staves (treble, alto, bass, and bass). Measures 70-73 feature sixteenth-note patterns. Measure 74 concludes with a dynamic marking *f*.

74

Musical score page 4, measures 74-78. The score consists of four staves (treble, alto, bass, and bass). Measures 74-77 feature sixteenth-note patterns. Measure 78 concludes with a dynamic marking *f*.



Piano Trio 1, Op.3
for Stirling

6 January 1996
Peter de Vocht

Maestoso

Violin

Violoncello

Piano

8

16

24

30

33

Andante

Musical score for piano, two staves. Measure 33: Treble staff has a rest. Bass staff has a single note. Measure 34: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 35: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 36: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 37: Treble staff has a rest. Bass staff has a sixteenth-note pattern.

37

Andante

Musical score for piano, two staves. Measure 37: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 38: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 39: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 40: Treble staff has a rest. Bass staff has a sixteenth-note pattern.

41

Musical score for piano, two staves. Measure 41: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 42: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 43: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 44: Treble staff has a rest. Bass staff has a sixteenth-note pattern.

43

Musical score for piano, two staves. Measure 45: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 46: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 47: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 48: Treble staff has a rest. Bass staff has a sixteenth-note pattern.

47

Musical score for piano, two staves. Measure 49: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 50: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 51: Treble staff has a rest. Bass staff has a sixteenth-note pattern. Measure 52: Treble staff has a rest. Bass staff has a sixteenth-note pattern.

50

Andante

*Andante
mf*

57

pp
p
mf

60

pp
pp
f
f

63

pp
pp
f
f

66

pp
pp
f
f

69

73

76

81

84

86

mf

3

f

93

p

Meno mosso

Meno mosso

101

p

Andante

p

Andante

p

p

106

pp

pp

114

Piano Trio 2, Op.4

for Kate

7 January 1996
Peter de Vocht**Presto**

Violin

Violoncello

Piano

6

12

18

24

29

A musical score page featuring two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of eighth-note patterns and rests. Measure 29 ends with a dynamic marking "mf".

mf

34

A musical score page featuring two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music includes eighth-note patterns and rests, with a prominent bass line consisting of eighth-note chords.

#o o o o

42

A musical score page featuring two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music features eighth-note patterns and rests, with a bass line providing harmonic support.

#o o o o

47

A musical score page featuring two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of eighth-note patterns and rests, with a bass line providing harmonic support.

#o o o o

52

A musical score page featuring two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music includes eighth-note patterns and rests, with a bass line providing harmonic support. Dynamic markings "f" appear at the beginning of both staves.

57

62

67

71

75

This musical score consists of five systems of music, each with two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature changes throughout the score, including C major, G major, D major, A major, E major, B major, F# minor, and C major again. The time signature is mostly common time. The music features various note values such as eighth and sixteenth notes, rests, and grace notes. Dynamic markings include forte (f), piano (p), and sforzando (sf). Articulation marks like dots and dashes are also present.

82

f

mf

mff

87

b

#

f

93

#

^

99

#

^

104

#

^

110

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: sixteenth-note patterns.

116

Musical score for piano, two staves. Treble staff: sixteenth-note patterns. Bass staff: sixteenth-note patterns.

121

Musical score for piano, two staves. Treble staff: rests. Bass staff: eighth-note chords. Dynamics: *mf*, *p*, *pp*.

124

Musical score for piano, two staves. Treble staff: rests. Bass staff: eighth-note chords. Dynamics: *ppp*.

Symphonic Poem 1, Op.5

The Young Prince and the Young Princess

6 April 1996

Peter de Vocht

Moderato più allegro

Piccolo
Flutes
Clarinet in Eb
Bassoon
Trumpets in Bb
Trombones
Timpani
Harp 1
Violin I
Violin II
Viola
Cello
Double Bass

=

10

R.
Ob.
EbCl.
Bsn.
Tbn.
Timp.
Hp.
Vin. I
Vin. II
Vla.
Vc.
Db.

15

Fl.
Ob.
EbCl.
Bsn.
Tpts.
Tbn.
Timp.
Glock.
Hpt.
Vin. I
Vin. II
Vla.
Vc.
Vc.
Db.

=

21

Fl.
Ob.
EbCl.
Bsn.
Tpts.
Tbn.
Timp.
Vin. I
Vin. II
Vla.
Vc.
Db.

28

Fl.
Ob.
EbCl.
Bsn.
Tpts.
Tbn.
Timp.
Hpf.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

36

Fl.
Ob.
Vln. I
Vln. II

=

44

Hpf.
Vln. I
Vln. II
Vc.

=

55

Ob.
Tbn.
Timp.
Hpf.
Vln. I
Vln. II
Vc.

66

R.
Ob.
Tbn.
Hp.
Vin. I
Vin. II
Vla.
Vc.
Db.

=

72

R.
Ob.
E♭Cl.
Bsn.
Tpts.
Tbn.
Timp.
Hp.
Vin. I
Vin. II
Vla.
Vc.
Db.

=

76

Fl.
Ob.
E♭Cl.
Bsn.
Tpts.
Tbn.
Timp.
Hp.
Vin. I
Vin. II
Vla.
Vc.
Db.

80

R.
Ob.
E♭Cl.
Bsn.
Tpts.
Tbn.
Tim.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

85

R.
Ob.
E♭Cl.
Bsn.
Tpts.
Tbn.
Tim.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

92

R.
Hp.
Vln. II
Vc.

104

R.
Hp.
Vln. I
Vln. II
Vc.

This page contains four systems of a musical score for orchestra. The instrumentation includes Flute (R.), Oboe (Ob.), Eb Clarinet (E♭Cl.), Bassoon (Bsn.), Trombones (Tpts.), Tromba (Tbn.), Timpani (Tim.), Bass Drum (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score is divided into four systems by double bar lines. System 1 (measures 80-84) shows various patterns of eighth and sixteenth notes across the ensemble. System 2 (measures 85-89) includes dynamic markings like 'p' (piano) and 'f' (fortissimo). System 3 (measures 92-96) features sustained notes and grace notes. System 4 (measures 104-108) concludes with sustained notes and dynamic markings like 'ff' (fotissimo) and 'ff' (fotissimo). Measure numbers 80, 85, 92, and 104 are printed above their respective systems.

Musical score for orchestra and piano, pages 5 and 6.

Page 5 (Measures 116-123):

- R.**: Treble clef, 2 sharps, eighth-note pattern.
- Hp.**: Bass clef, eighth-note pattern.
- Vln. I**: Treble clef, sustained notes.
- Vln. II**: Treble clef, sustained notes.
- Db.**: Bass clef, sustained notes.

Page 6 (Measures 124-130):

- Hp.**: Treble clef, eighth-note pattern.
- Vln. I**: Treble clef, sustained notes.
- Vc.**: Bass clef, sustained notes.

Page 7 (Measures 130-138):

- Timp.**: Bass clef, sixteenth-note patterns.
- Hp.**: Bass clef, eighth-note patterns.
- Vln. I**: Bass clef, sustained notes.
- Vln. II**: Bass clef, sustained notes.
- Vla.**: Bass clef, sustained notes.
- Vc.**: Bass clef, sustained notes.
- Db.**: Bass clef, sustained notes.

Symphonic Poem 2, Op.6

Peter de Vocht

Allegro

Rutes
Oboes
Cariinet in Eb
Bassoon
Horns in F
Trumpets in Bb
Trombones
Timpani
Gong
Piano

Anzac Day Memorial

Violin I
Violin II
Viola
Violoncello
Double Bass

EbCl.
Pno.
Hp.
Vln. II
Vla.
Vc.

24

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Db.

=

39

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Db.

48

Hns.

Tpts.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

55

Hns.

Tpts.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

60

Fl.

EbCl.

Hns.

Tpts.

Tbn.

Perc.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Db.

65

Fl.
EbCl.
Hns.
Tpts.
Tbn.
Tim.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

70

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Tim.
Perc.
Tub. B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

74

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Timp.
Perc.
Tub. B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

78

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Timp.
Perc.
Tub. B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

82

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Timp.
Perc.
Tub. B.
Pno.
Vin. I
Vin. II
Vla.
Vc.
Db.

=

88

Fl.
Ob.
EbCl.
Bsn.
Timp.
Gong
Vin. II

95

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Tim.
Perc.
Tub. B.
Gong
Vln. I
Vln. II
Vla.
Vc.
Db.

8

=

100

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Vln. II

pp
pp
pp

=

108

Hns.
Tpts.
Tbn.
Vln. II

pp
pp

114

Hns.
Tpts.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.

Pno.
Vln. II
Fl.
EbCl.
Pno.
Vln. II
Vla.
Vc.
Vc.

119

f

mf

128

mf

p

142

Fl.
Ob.
EbCl.
Bsn.

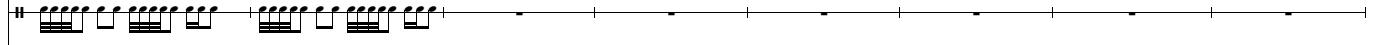
Hns.
Tpts.
Tbn.
Perc.

Pno.

Vln. I
Vln. II
Vla.
Vc.
Db.

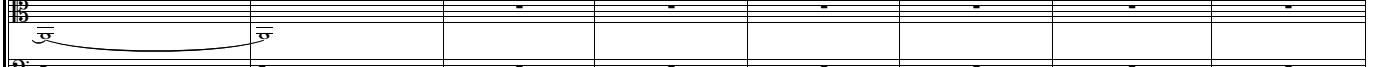
152

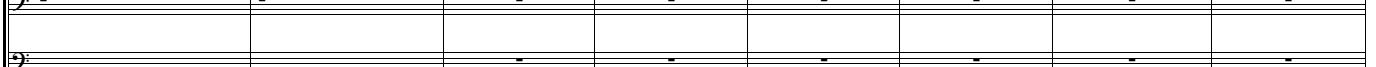
Tpts. 

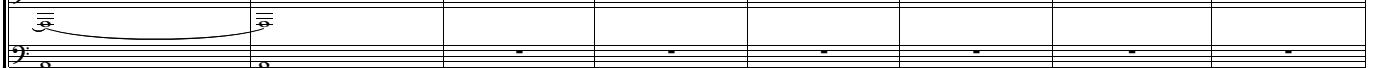
Perc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Vc. 

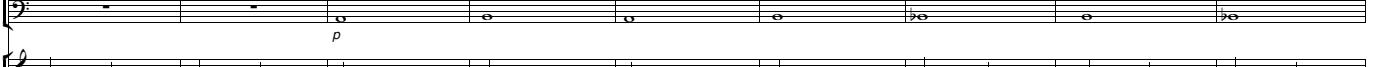
Db. 

=

160

Hns. 

Tpts. 

Tbn. 

Vln. I 

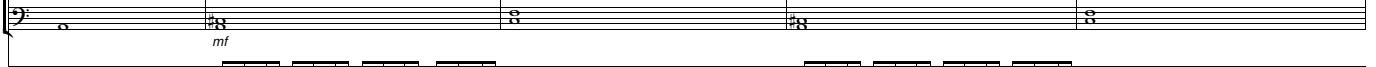
Vln. II 

=

169

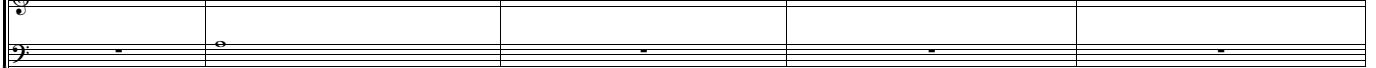
Hns. 

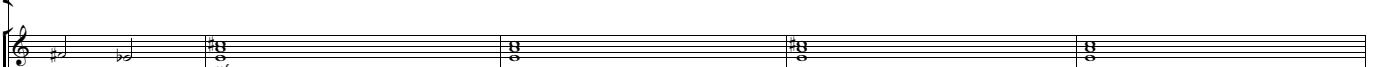
Tpts. 

Tbn. 

Timp. 

Perc. 

Tub. B. 

Gong 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

174

Hns.
Tpts.
Tbn.
Timp.
Perc.
Tub. B.
Gong
Vln. I
Vln. II
Vla.
Vc.
Db.

=

179

Hns.
Tpts.
Tbn.
Timp.
Perc.
Tub. B.
Gong
Vln. I
Vln. II
Vla.
Vc.
Db.

184

Hns. Tpts. Tbn. Timp. Perc. Tub. B. Gong

Vln. I Vln. II Vla. Vc. Db.

189

Hns. Tpts. Tbn. Timp. Perc. Vln. I Vln. II Vla. Vc. Db.

This musical score page contains two systems of music, labeled 184 and 189. The instrumentation includes: Horns (Hns.), Trombones (Tpts.), Bass Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Bass Trombone (Tub. B.), Gong, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score consists of two systems of five staves each. System 184 begins with a dynamic of 8, followed by a section of eighth-note chords. System 189 begins with a dynamic of 8, followed by a section of eighth-note chords. The notation includes various rhythmic patterns, dynamics, and rests.

193

R.

Ob.

EbCl.

Bsn.

Hns.

Tpts.

Tbn.

Tim.

Perc.

Tub. B.

Gong

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

Larsian Dances, Op.7

Peter de Vocht

Presto più lento

Dance 1

6

12

17

22

26

30

34

38

43

48

53

58

63

66

69

72

76

80

84

Musical score for piano, two staves, measures 88-91.

Staff 1 (Treble Clef):

- Measure 88: 8 eighth-note chords (F# major) followed by a fermata over the next measure.
- Measure 89: 8 eighth-note chords (F# major).
- Measure 90: 8 eighth-note chords (F# major).
- Measure 91: 8 eighth-note chords (F# major).

Staff 2 (Bass Clef):

- Measure 88: 8 eighth-note chords (F# major).
- Measure 89: 8 eighth-note chords (F# major).
- Measure 90: 8 eighth-note chords (F# major).
- Measure 91: 8 eighth-note chords (F# major).

Larsian Dances, Op.7

Peter de Vocht

Presto

Dance 2

Sheet music for Larsian Dances, Op.7, Dance 2, Presto. The score consists of two staves: Treble and Bass. The music is in common time.

Measure 1: Rest, then eighth-note patterns.

Measure 7: Sixteenth-note patterns.

Measure 12: Change in key signature.

Measure 17: Eighth-note chords.

Measure 22: Conclusion.

26

Andante

34

40

49

56

Presto

64

73

78

83

87

91

Musical score for piano, page 4, measures 91-92. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 91 starts with a rest followed by a complex sixteenth-note pattern in the treble staves. The bass staff has eighth-note patterns. Measure 92 begins with a bass eighth note, followed by eighth-note patterns in both treble and bass staves.

94

Musical score for piano, page 4, measures 94-95. The score continues with four staves. Measures 94 and 95 feature eighth-note patterns in the treble staves and eighth-note patterns in the bass staff. Measure 95 concludes with a bass eighth note.

98

Musical score for piano, page 4, measures 98-99. The score consists of four staves. Measures 98 and 99 are mostly blank, with the exception of measure 99 which contains a bass eighth note and a bass eighth note with a circled 'A' symbol.

Larsian Dances, Op.7

Peter de Vocht

Andante

Dance 3

6

11

16

21

26

30

35

39

45

50

Maestoso

55

56

57

58

59

60

61

62

63

64

65

69

72

74

77

81

Moderato piu lento

85

89

93

98

Quintet 1, Op.8

1 - Queen Beatrix Birthday Quintet

[25 April 1996]
Peter de Vocht

Andante

Violin I
Violin II
Viola
Violoncello
Piano

Andante *mf*

5

Violin I
Violin II
Viola
Violoncello
Piano

f

8

Violin I
Violin II
Viola
Violoncello
Piano

11

Musical score page 2, measures 11-12. The score consists of five staves. Measures 11 and 12 begin with rests. Measure 11 features eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 12 continues these patterns, with some changes in harmonic rhythm.

14

Musical score page 2, measures 14-15. The score continues with complex rhythmic patterns. Measure 14 shows eighth-note and sixteenth-note figures. Measure 15 introduces eighth-note chords in the bass staff, providing harmonic support to the melodic lines above.

17

Musical score page 2, measures 17-18. The score maintains its dense texture. Measure 17 includes sustained notes and eighth-note patterns. Measure 18 concludes the section with a final set of rhythmic patterns across all voices.

20

mf

22

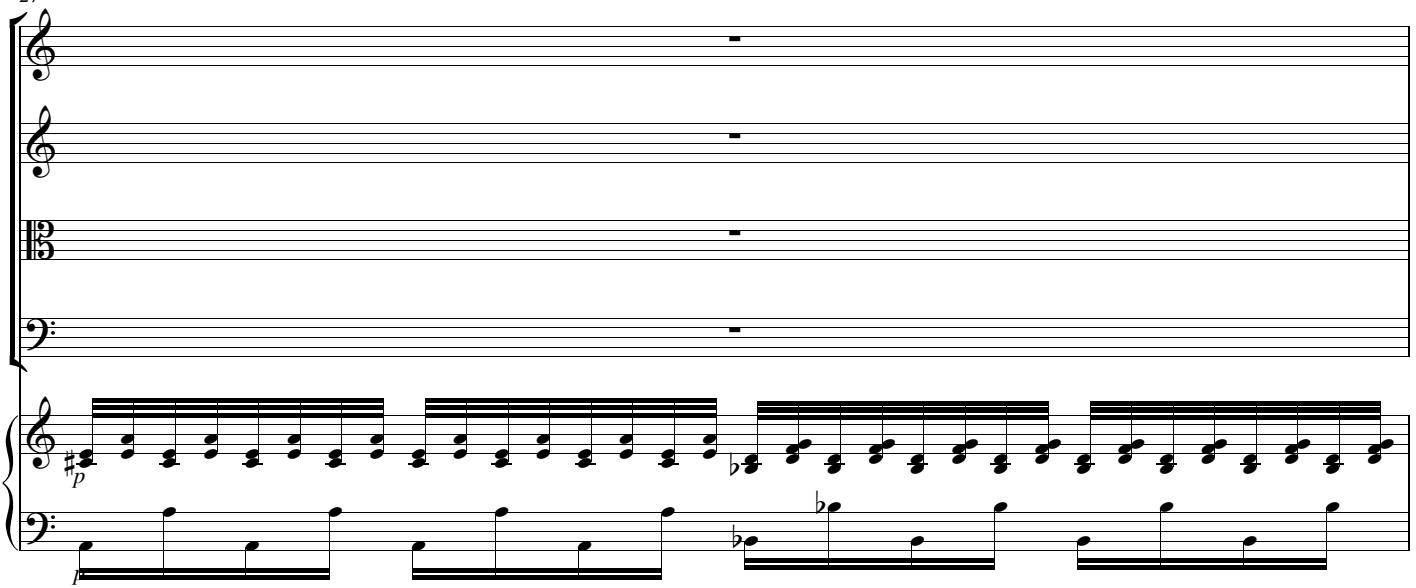
f

f

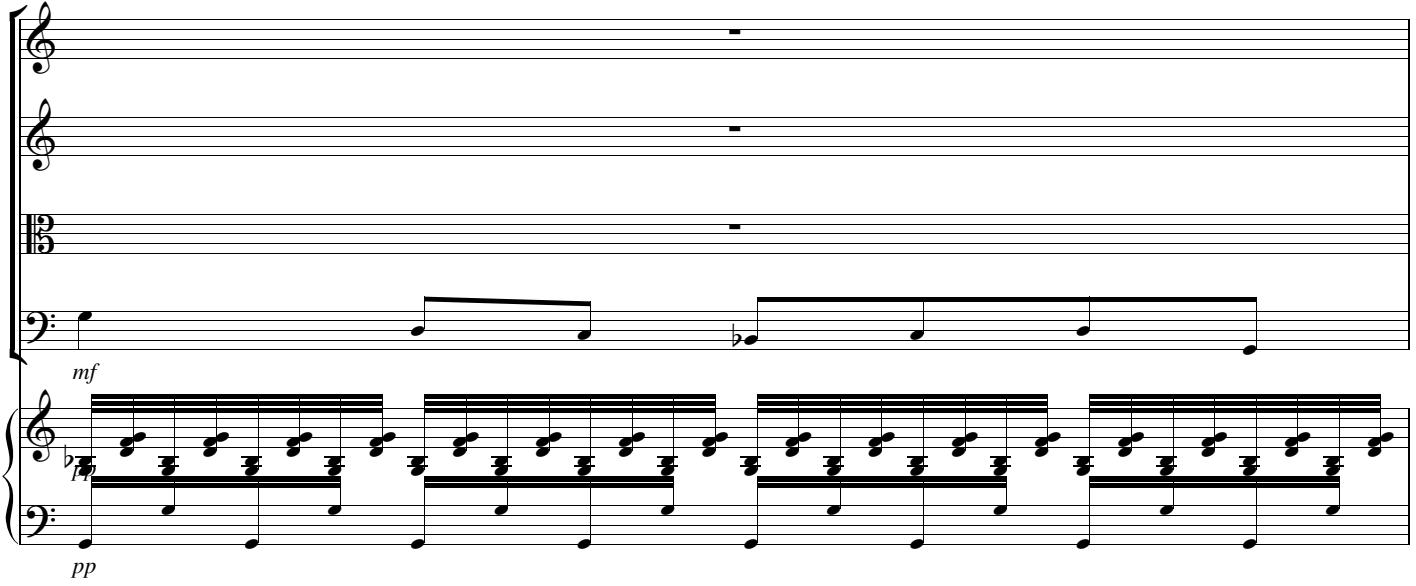
mf

25

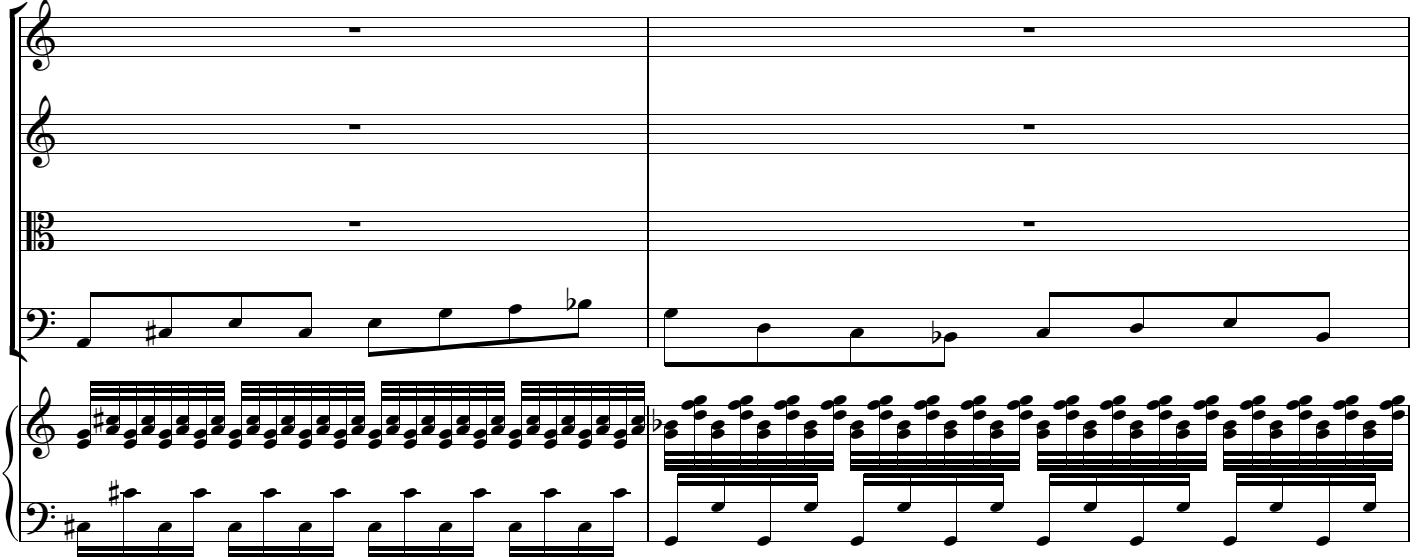
mf



Musical score page 27. The top four staves are empty. The bottom two staves begin with a treble clef, a key signature of one sharp, and a dynamic of *p*. The bass staff begins with a bass clef and a dynamic of *p*.

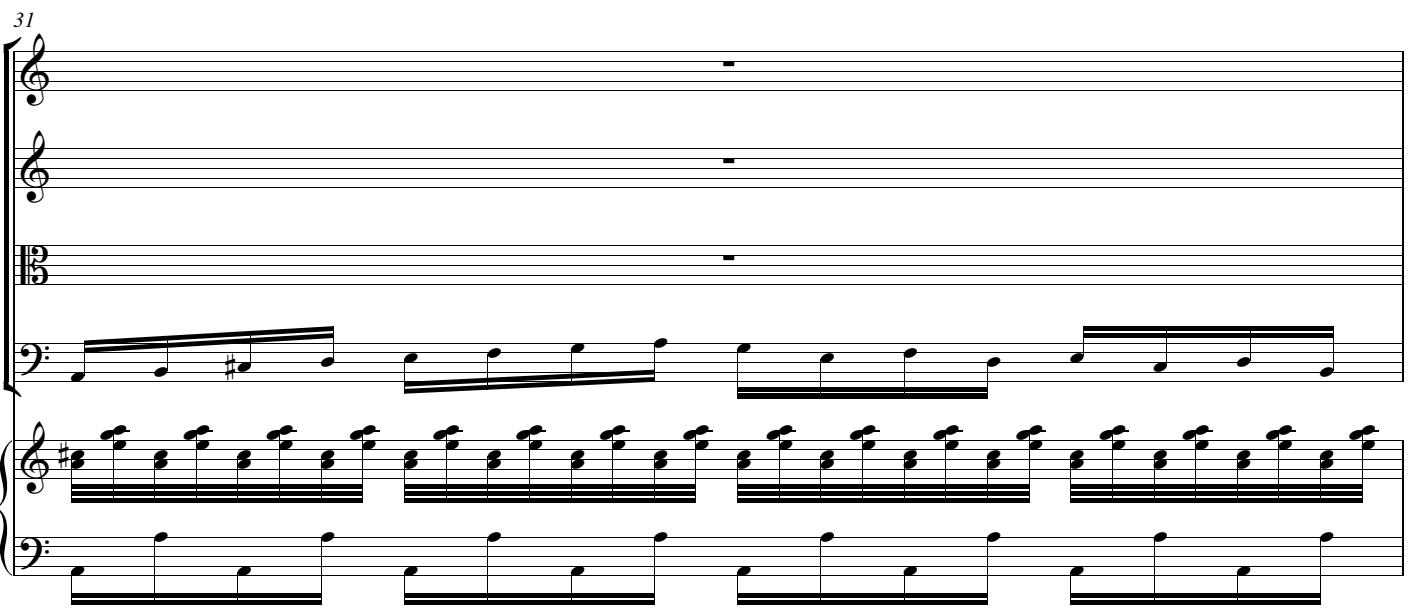


Musical score page 28. The top four staves are empty. The bottom two staves begin with a bass clef and a dynamic of *mf*. The treble staff begins with a treble clef, a key signature of one flat, and a dynamic of *pp*.



Musical score page 29. The top four staves are empty. The bottom two staves begin with a bass clef and a dynamic of *p*. The treble staff begins with a treble clef, a key signature of one sharp, and a dynamic of *p*.

31



Musical score page 31. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The first staff has a single note. The second staff has a single note. The third staff has a single note. The fourth staff has a single note.

32



Musical score page 32. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The first staff has a single note. The second staff has a single note. The third staff has a single note. The fourth staff has a single note.

33



Musical score page 33. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The first staff has a single note. The second staff has a single note. The third staff has a single note. The fourth staff has a single note.

35



Musical score page 35. The score consists of five staves. The top two staves are treble clef, the third is bass clef, and the bottom two are bass clef. Measure 35 starts with a rest followed by a eighth note. The second staff has a rest. The third staff has a rest. The fourth staff has a eighth note. The fifth staff has a eighth note. Measures 36-37 are blank.

36



Musical score page 36. The score consists of five staves. The top two staves are treble clef, the third is bass clef, and the bottom two are bass clef. Measure 36 starts with a eighth note. The second staff has a eighth note. The third staff has a eighth note. The fourth staff has a eighth note. The fifth staff has a eighth note. Measures 36-37 are blank.

37



Musical score page 37. The score consists of five staves. The top two staves are treble clef, the third is bass clef, and the bottom two are bass clef. Measure 37 starts with a sixteenth note followed by a eighth note. The second staff has a eighth note. The third staff has a eighth note. The fourth staff has a eighth note. The fifth staff has a eighth note. Measures 36-37 are blank.

39

Musical score page 39. The score consists of five staves. The top two staves are in treble clef, the third is in bass clef, and the bottom two are also in bass clef. The key signature changes from one sharp to two sharps. Measures 39 and 40 are shown, with measure 40 ending on a fermata over the bass staff.

41

Musical score page 41. The score consists of five staves. The top two staves are in treble clef, the third is in bass clef, and the bottom two are also in bass clef. The key signature changes from two sharps to one sharp. Measures 41 through 44 are shown, with measure 44 ending on a fermata over the bass staff.

44

Musical score page 44. The score consists of five staves. The top two staves are in treble clef, the third is in bass clef, and the bottom two are also in bass clef. The key signature changes from one sharp to no sharps or flats. Measures 41 through 44 are shown, with measure 44 ending on a fermata over the bass staff.

47

p

p

p

50

mf

f

53

56

59

63

10

66

Musical score page 10, measures 66-67. The score consists of four staves: Treble, Alto, Bass, and Double Bass. Measure 66 starts with a melodic line in the Treble staff. Measure 67 begins with a rhythmic pattern of eighth notes in the Alto staff, marked with '3' below it.

68

Musical score page 10, measures 68-69. The score consists of four staves: Treble, Alto, Bass, and Double Bass. Measure 68 shows a continuation of the rhythmic patterns from measure 67. Measure 69 begins with a melodic line in the Treble staff.

70

Musical score page 10, measures 70-71. The score consists of four staves: Treble, Alto, Bass, and Double Bass. Measure 70 features sustained notes and eighth-note patterns. Measure 71 concludes with a dynamic marking 'p' (pianissimo) at the end of the bass staff.

74

78

81

85

3 3 3 3

f

mf

mf

mf

88

f

p

p

91

p

p

p

94

96

98

Musical score page 14, measure 101. The score consists of six staves. The top three staves are treble clef, with the first staff having a single note. The fourth staff is bass clef, with a dynamic instruction "pp" below it. The fifth staff is bass clef, showing a continuous eighth-note pattern. The sixth staff is bass clef, showing a continuous eighth-note pattern. Measure lines divide the page into four measures.

Quintet 1, Op.8

2 - Queen Beatrix Birthday Quintet

Peter de Vocht

Allegretto

Violin I

Violin II

Viola

Violoncello

Piano

Allegretto

f

f

f

f

10

mf

mf

mf

mf

p

p

19

p

25

pp

mf

mf

mf

31

p

p

p

37

mf

41

f
mf
mf
p

44

mf p pp
mf p pp
p
- - -
- - -

49

pp
pp

58

pp
pp
pp
p
pp

66

p

72

p

79

pp

mf

mf

86

89

f

mf

mf

ff

ff

6

92

A

Measures 92-93: The score features four staves. The top two staves contain quarter notes. The bottom staff contains eighth-note patterns. Measure 92 concludes with a bass note labeled 'A'. Measure 93 begins with a bass note and maintains the eighth-note patterns.

95

ff

Measures 95-97: The score consists of four staves. The top two staves contain quarter notes. The bottom staff contains eighth-note patterns. A dynamic marking 'ff' is placed above the first measure of this section.

98

Measures 98-100: The score consists of four staves. The top two staves contain quarter notes. The bottom staff contains eighth-note patterns.

101

Musical score for string quartet (Violin 1, Violin 2, Viola, Cello). The score consists of four staves. Measures 101-102 show mostly rests. Measure 103 begins with eighth-note patterns in the lower staves. Measure 104 continues with eighth-note patterns. Measure 105 shows eighth-note patterns in the lower staves.

104

Musical score for string quartet (Violin 1, Violin 2, Viola, Cello). The score consists of four staves. Measures 104-105 show eighth-note patterns in the lower staves. Measure 106 begins with eighth-note patterns in the lower staves.

107

Musical score for string quartet (Violin 1, Violin 2, Viola, Cello). The score consists of four staves. Measures 107-108 show mostly rests. Measure 109 begins with eighth-note patterns in the lower staves. Measure 110 shows eighth-note patterns in the lower staves. Measure 111 concludes with eighth-note patterns in the lower staves.

Musical score page 115. The score consists of two staves. The top staff has three treble clef staves, all of which are silent (rests). The bottom staff has two bass clef staves. The first bass clef staff contains eighth-note pairs (B, G) followed by a series of open circles (o) connected by a curved brace. The second bass clef staff contains eighth-note pairs (F, C) followed by a series of open circles (o) connected by a curved brace. The measure ends with a double bar line and repeat dots.

Two Scherzos for Orchestra, Op.9

The Diabolic Organ

Peter de Vocht

Allegro

Rutes
Oboes
Clarinet in Eb
Timpani
Percussion

Organ

Violin I
Violin II
Viola
Violoncello
Double Bass

11

Fl.
Ob.
EbCl.
Tpts.
Timp.
Org.

Vln. I
Vla.
Vc.
Db.

18

Fl.
Ob.
Hns.
Tpts.
Tbn.
Timp.
Glock.
Hp.
Org.

Vln. I
Vla.
Vc.

26

Fl.
Ob.
EbCl.
Hns.
Tpts.
Tbn.
Tim.
Glock.
Org.
Vln. I
Vla.
Vc.

=

31

Fl.
Ob.
EbCl.
Tpts.
Tim.
Org.
Vln. I
Vla.
Vc.

=

39

Fl.
Ob.
Hns.
Tpts.
Org.
Vln. I

49

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Tim.
Perc.
Glock.
Org.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

55

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Tim.
Perc.
Glock.
Org.
Vln. I
Vln. II
Vla.
Vc.
Db.

59

R.
Ob.
EbCl.
Bsn.
Tpts.
Timp.
Glock.
Org.
Vln. I
Vln. II
Vla.
Vc.

66

Org.
Vln. I
Vln. II
Db.

81

Fl.
Vln. I
Vln. II
Db.

89

R.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Timp.
Glock.
Org.
Vln. I
Vln. II
Db.

94

Fl.
Ob.
EbCl.
Bsn.
Tpts.
Tbn.
Timp.
Org.
Vin. I
Db.

=

106

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Org.
Vin. I
Vin. II
Vla.
Vc.
Db.

=

119

Hns.
Tpts.
Tbn.
Vin. II
Vla.
Vc.
Db.

126

Hns.
Tpts.
Tbn.
Tim.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Db.

Fl.

Hns.
Tpts.
Tbn.
Tim.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Db.

Fl.

Hns.
Tpts.
Tbn.
Tim.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Db.

Fl.

Hns.
Tpts.
Tbn.
Tim.
Glock.
Org.
Vln. I
Vla.
Vc.
Db.

Tim.
Org.

146

R.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tim.
Glock.
Org.
Vln. I
Vla.
Vc.
Db.

This page contains ten staves of musical notation. From top to bottom, the instruments are: Flute (R.), Oboe (Ob.), Eb Clarinet (EbCl.), Bassoon (Bsn.), Horn (Hns.), Trombone (Tpts.), Timpani (Tim.), Glockenspiel (Glock.), Organ (Org.), Violin I (Vln. I), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The music consists of measures 146 through 148. Measures 146 and 147 feature sustained notes and sustained chords. Measure 148 begins with a dynamic change and includes slurs and grace notes.

=

148

R.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tim.
Glock.
Org.
Vln. I
Vla.
Vc.
Db.

This page contains ten staves of musical notation, continuing from page 146. The instruments are the same: Flute (R.), Oboe (Ob.), Eb Clarinet (EbCl.), Bassoon (Bsn.), Horn (Hns.), Trombone (Tpts.), Timpani (Tim.), Glockenspiel (Glock.), Organ (Org.), Violin I (Vln. I), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). Measures 146 through 148 are shown, with measure 148 concluding the page.

150

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Timp.
Glock.
Org.
Vln. I
Vla.
Vc.
Db.

=

152

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Timp.
Glock.
Vln. I
Vla.
Vc.
Db.

154

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Timp.
Glock.
Org.
Vln. I
Vla.
Vc.
Db.

=

156

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Timp.
Perc.
Glock.
Org.
Vln. I
Vln. II
Vla.
Vc.
Db.

Two Scherzos for Orchestra, Op.9

25 September 1997

Peter de Vocht

Gravity

Presto meno mosso

Flutes
Oboes
Clarinet in Eb
Horns in F
Trumpets in Bb
Tuba
Tubular Bells
Violin I
Violin II

Presto meno mosso



11

Fl.
Ob.
BbCl.
Bass Sax.
Hns.
Tpts.
Tba.
Timp.
Perc.
Tub. B.
Gong
Vin. I
Vc.
Db.



19

Fl.
Ob.
BbCl.
Bass Sax.
Tba.
Timp.
Glock.
Db.

24

Fl.
Ob.
EbCl.
Bass Sax.
Tba.
Timp.
Glock.
Vln. I
Vc.
Db.

29

Picc.
Fl.
Ob.
Bass Sax.
Cbsn.
Tpts.
Tba.
Perc.
Tub. B.
Gong
Vln. I
Vln. II
Vc.
Vc.
Db.

37

Picc.
Ob.
Cbsn.
Tba.
Perc.
Tub. B.
Vln. I
Vln. II
Vc.

45

Picc.
Fl.
Ob.
EbCl.
Tba.
Timp.
Glock.
Vln. I
Vln. II
Vc.
Vcl.
Db.

51

Fl.
Ob.
EbCl.
Tba.
Timp.
Glock.
Vln. I
Vc.
Db.

56

Fl.
Ob.
EbCl.
T. Sax.
Tpts.
Tba.
Timp.
Perc.
Tub. B.
Gong
Glock.
Vln. I
Vc.
Db.

65

Picc.

Fl.

Ob.

BbCl.

T. Sax.

Hns.

Tpts.

Tba.

Vln. I

Vln. II

Fl.

BbCl.

T. Sax.

Tpts.

Tba.

Vln. I

Vln. II

Vla.

Db.

This image shows two pages of a musical score. The top page (page 65) includes staves for Piccolo, Flute, Oboe, Bassoon, Tenor Saxophone, Horn, Trombone, Bass Trombone, Violin I, Violin II, and Cello. The bottom page (page 72) includes staves for Flute, Bassoon, Tenor Saxophone, Trombone, Bass Trombone, Violin I, Violin II, Viola, and Double Bass. Measure 65 features a dynamic of f and measure 72 features a dynamic of pp . Measure 72 concludes with a dynamic of mf .

Sonata 2, Op.10

Part 1, The Storm

Allegretto

Allegretto

Andante

Allegretto

15

18

21

25

29

33

38

42

45

49

54

59

65

69

75

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes throughout the measures, indicated by various sharps and flats. Measure 79 starts with a dotted half note followed by eighth-note pairs. Measure 83 shows a transition with a bass note and a treble note. Measure 88 features a dynamic crescendo with eighth-note chords. Measure 92 shows a return to a steady eighth-note pattern. Measure 96 concludes with a final chordal statement.

Sonata 2, Op.10

Part 2

Peter de Vocht

Maestoso

The sheet music consists of ten staves of musical notation for two voices. The first staff uses a treble clef and a common time signature (indicated by '9'). The second staff uses a bass clef and a common time signature (indicated by '8'). The key signature changes frequently throughout the piece, indicated by various sharps and flats. Measure numbers are placed at the beginning of each staff: 1, 6, 10, 13, 17, 22, 25, 28, and 31. The music is divided into sections by vertical bar lines and includes several rests and dynamic markings.

35

38

41

44

47

50

53

55

59

This sheet music page contains eleven measures of musical notation for a piano. The music is divided into two staves: a treble staff on top and a bass staff on the bottom. Measure 35 begins with a series of eighth-note chords in the treble staff, followed by sixteenth-note patterns in both staves. Measures 38 and 41 show more complex sixteenth-note figures. Measure 44 features eighth-note chords in the bass staff. Measures 47 and 50 continue the sixteenth-note patterns. Measure 53 includes a melodic line in the bass staff. Measures 55 and 59 conclude the page with more rhythmic complexity.

64

67

70

74

78

81

84

86

Sonata 2, Op.10

Peter de Vocht

Presto

Part 3

The sheet music consists of ten staves of musical notation for two voices (Soprano and Bass) and piano. The music is in common time and Presto tempo. The key signature changes frequently, including sections in G major, A minor, E major, D major, C major, F major, B minor, A major, and G major. The vocal parts feature continuous eighth-note patterns, while the piano part provides harmonic support with chords and bass lines. Measure numbers 1 through 35 are indicated on the left side of each staff.

39

45

50

56

62

68

73

78

83

88

93

97

102

108

114

118

Serenade for Strings, Op. 11

Peter de Vocht

Presto

Violin I

Vln. I

Vln. II

Vc.

Db.

Violin I

Vln. I

Vln. II

Vc.

Db.

Violin I

Vln. I

Vln. II

Db.

Violin I

Vln. I

Vln. II

Vc.

Db.

106

Vln. I
Vln. II
Vc.
Db.

116

Vln. I
Vln. II
Vc.
Db.

129

Vln. I
Vln. II

141

Vln. I
Vln. II
Db.

150

Vln. I
Vln. II
Vc.
Db.

158

Vln. I
Vln. II
Db.

167

Vln. I
Vln. II
Vc.
Db.

177

Vln. I
Vln. II
Vc.
Db.

187

Vln. I
Vln. II
Vc.
Db.

Musical score for strings and double bass. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vc. (Cello), and Db. (Double Bass). The tempo is marked 192. The Vln. II staff shows a continuous eighth-note pattern with grace notes. The Vc. and Db. staves show sustained notes with wavy stems indicating vibrato or tremolo. The Vln. I staff is mostly blank.

Quartetsatz, Op. 12

The Redwood Forest

Peter de Vocht

Andante più allegro

Violin I
Viola
Violoncello
Double Bass

p
p
mf
p
mf

9

Vln. I
Vla.
Vc.
Db.

f
p
p
mf

16

Vln. I
Vla.
Vc.
Db.

f
p
p
mf

23

Vln. I
Vla.
Vc.
Db.

f
p
p
mf

29

Vln. I
Vla.
Vc.
Db.

f
p
p
mf

p

38 Arrival at a clearing in the forest in the dim moonlight

Vln. I
Vla.
Vc.
Db.

mf

51

dance of the spirits of the forest

Vln. I
Vla.
Vc.
Db.

mf
p
p
f
p
mf

59

Vln. I
Vla.
Vc.
Db.

f

65

Vln. I
Vla.
Vc.
Db.

f

71

Vln. I
Vla.
Vc.
Db.

p

77

Vln. I
Vla.
Vc.
Db.

running past the trees, out of the forest

f

83

Vln. I
Vla.
Vc.
Db.

89

Vln. I
Vla.
Vc.
Db.

95

Vln. I
Vla.
Vc.
Db.

mf

p

New Zealand Dances, Op.13

24 September 1996

Peter de Vocht

Allegretto più allegro

Dance 1

Piccolo
Flutes
Oboes
Horns in F
Piano
Violin I
Viola
Violoncello
Double Bass



8

R.
Ob.
EbCl.
Hns.
Tpts.
Perc.
Vin. I
Vla.
Vc.
Db.



16

R.
Ob.
EbCl.
Hns.
Tpts.
Perc.
Gong
Vin. I
Vla.
Vc.
Db.

22

Fl.
Ob.
EbCl.
Hns.
Tpts.
Perc.
Gong
Vln. I
Vla.
Vc.
Db.

=

28

Fl.
Ob.
EbCl.
Hns.
Tpts.
Perc.
Gong
Vln. I
Vla.
Vc.
Db.

=

35

Fl.
Ob.
Hns.
Pno.
Vln. I

43

Fl.
Ob.
Hns.
Tpts.
Perc.
Pno.
Vin. I
Vla.
Vc.
Db.

=

50

Fl.
Ob.
E♭Cl.
Hns.
Tpts.
Perc.
Gong
Vin. I
Vla.
Vc.
Db.

=

56

Fl.
Ob.
E♭Cl.
Hns.
Tpts.
Perc.
Gong
Vin. I
Vla.
Vc.
Db.

62

Fl.

Ob.

EbCl.

Hns.

Tpts.

Perc.

Gong

Vln. I

Vla.

Vc.

D. B.

65

Fl.

Ob.

EbCl.

Hns.

Tpts.

Perc.

Gong

Pho.

Vln. I

Vla.

Vc.

D. B.

This musical score page contains two systems of music for an orchestra and piano. The top system (measures 62-63) begins with woodwind entries (Flute, Oboe, Eb Clarinet) playing eighth-note patterns over sustained notes. Percussion (Percussion, Gong) provides rhythmic support. The bottom system (measures 64-65) continues with woodwind entries, introduces brass (Trombones) with eighth-note chords, and features sustained notes from the strings (Violin, Viola, Cello). The piano part (Pho.) is prominent in the lower half of the page, providing harmonic and rhythmic foundation.

New Zealand Dances, Op.13

Dance 2

Peter de Vocht

Allegro

Horns in F
Trumpets in Bb
Timpani
Piano
Allegro
Violin I
Double Bass



9

Hns.
Timp.
Pno.
Vln. I
Db.



16

Fl.
EbCl.
Pno.
Vln. I
Db.



26

Fl.
Ob.
EbCl.
Hns.
Tpts.
Timp.
Vln. I
Db.

33

Fl.

Ob.

EbCl.

Hns.

Tpts.

Tim.

Perc.

Pno.

Vln. I

D. b.

This section consists of six staves of musical notation. The instruments are: Flute, Oboe, Eb Clarinet, Horns, Trombones, Timpani, Percussion, Piano, Violin I, and Double Bass. The piano part is grouped together. Measures 33-37 show various rhythmic patterns and harmonic changes, primarily in E major with some sharps.

=

38

Fl.

Tim.

Perc.

Pno.

Hp.

Vln. I

D. b.

This section consists of six staves of musical notation. The instruments are: Flute, Timpani, Percussion, Piano, Bassoon, Violin I, and Double Bass. Measures 38-42 feature more complex piano textures and sustained notes from the bassoon and violin.

=

44

Fl.

Ob.

EbCl.

Hns.

Tpts.

Tim.

Pno.

Vln. I

Vla.

D. b.

This section consists of six staves of musical notation. The instruments are: Flute, Oboe, Eb Clarinet, Horns, Trombones, Timpani, Piano, Violin I, Cello, and Double Bass. Measures 44-48 show a mix of rhythmic patterns and sustained notes across the ensemble.

49

F.
Ob.
EbCl.
Hns.
Tpts.
Timp.
Glock.
Pno.
Vln. I
Vla.
Db.

55

F.
Ob.
EbCl.
Hns.
Tpts.
Timp.
Perc.
Glock.
Pno.
Vln. I
Vla.
Db.

59

F.
Ob.
EbCl.
Hns.
Tpts.
Timp.
Perc.
Pno.
Vln. I
Vla.
Db.

65

Hns.
Tpts.
Tim.
Vln. I
Db.

Fl.
Ob.
EbcCl.
Hns.
Tpts.
Tim.
Pno.
Vln. I
Vla.
Db.

This musical score page contains two systems of music, each consisting of eight staves. The top system (measures 65-66) includes parts for Horns, Trombones, Timpani, Violin I, Double Bass, Flute, Oboe, Eb Clarinet, and Horns. The bottom system (measures 67-68) includes parts for Trombones, Timpani, Piano (Pno.), Violin I, Viola (Vla.), and Double Bass. Measure 65 features sustained notes on the first four staves. Measures 66-67 show rhythmic patterns with eighth and sixteenth notes. Measure 68 begins with a dynamic change and continues the rhythmic patterns established in the previous measures.

New Zealand Dances, Op.13

Dance 3

Peter de Vocht

Moderato

Rutes
Piano

Fl.
Ob.
EbCl.
Tim.
Pno.
Vln. I
Vc.

Fl.
Ob.
EbCl.
Hns.
Tpts.
Tim.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.

Fl.
Ob.
EbCl.
Hns.
Tpts.
Tim.
Perc.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Db.

13
Staccato

21

27
pp

37

F.
Ob.
E♭Cl.
Tpts.
Vln. I
Vln. II
Db.

=

45

F.
Ob.
E♭Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tim.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

52

F.
Ob.
E♭Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tim.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

58

Hns.
Tpts.
Tbn.
Timp.

3 3 3

=

71

Fl.
Ob.
EbCl.
Bsn.
Tpts.
Tbn.
Timp.
Vln. I

Staccato
3 3 3 3 3

=

80

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Timp.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

86

F.
Ob.
EbcCl.
Bsn.
Hns.
Tpts.
Tbn.
Tim.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

89

F.
Ob.
EbcCl.
Bsn.
Hns.
Tpts.
Tbn.
Tim.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

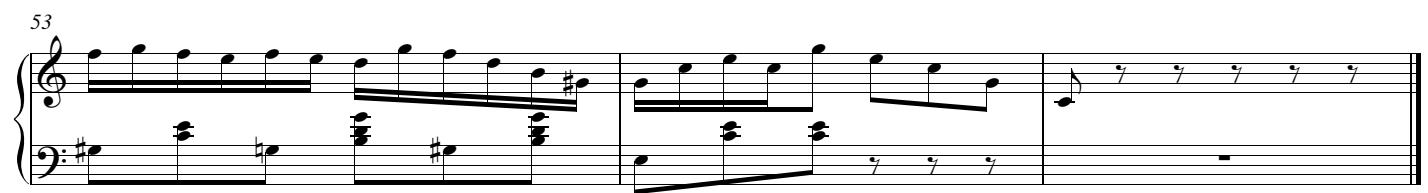
Waltz

Op.14, No.1 - for Sherry

Peter de Vocht

Allegretto

The sheet music is a single page of musical notation for a piano. It features two staves: a treble staff on top and a bass staff on the bottom. The music is in 6/8 time and has an overall Allegretto tempo. The key signature is G major. The notation includes various note values such as eighth and sixteenth notes, along with rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The music is divided into measures by vertical bar lines. Measure numbers are placed at the beginning of each measure: 1, 6, 12, 20, 26, 31, 36, and 43. The bass staff provides harmonic support with sustained notes and chords. The treble staff contains more complex melodic lines with sixteenth-note patterns and grace notes.



Fantasy in G

Op.14, No.2

17 April 1993

Peter de Vocht

Allegro

5 **Presto**

9 **Allegro** 3 **Presto**

12 **Moderato**

17

22

27 **Allegro** 3 3 3 3 3 3 3 3 3 3 3 3 3 3

31 3 3 3 3 3 3 3 3 3 **Presto**

35 **Allegro** 3 3 3 **Presto** **Allegro** 3

38 3 3 **Presto**

Allegro 3 3 3 3 3 3

42 **Moderato**

47

Fantasy for Piano

Op.14, No.3 - for Megan

Peter de Vocht

Presto

4

7

10

13

16 Allegro

21

27

34

42

49

55

64 Presto

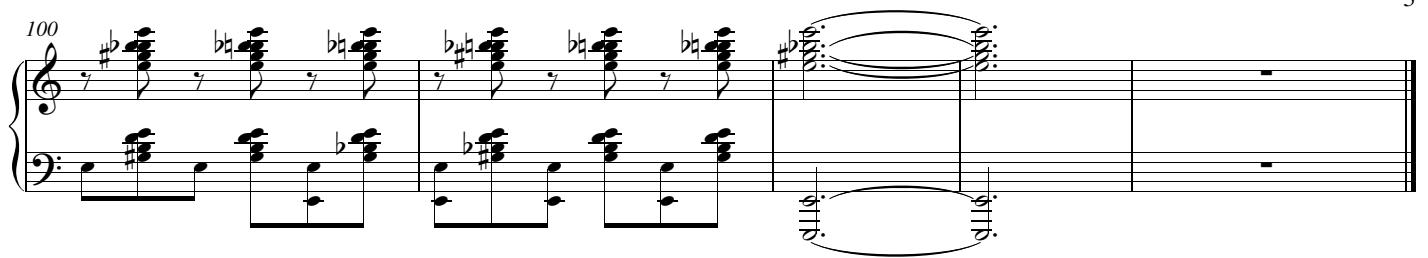
70

77

83

89

96



Stasis
Op.14, No.4

Peter de Vocht

Maestoso

12

20

26

31

piu allegro

Maestoso

36

Hungarian Melody

Op.14, No.5

22 May 1994

Peter de Vocht

Allegro piu presto

The sheet music consists of ten staves of musical notation for piano. The first staff shows a treble clef, a bass clef, and a key signature of one flat. Measure 1 starts with a rest followed by eighth-note chords. Measures 2-6 show eighth-note chords in the bass and sixteenth-note patterns in the treble. Measure 7 begins with a treble clef and a key signature of two flats. Measures 8-12 show eighth-note chords in the bass and sixteenth-note patterns in the treble. Measure 13 begins with a bass clef and a key signature of one flat. Measures 14-18 show eighth-note chords in the bass and sixteenth-note patterns in the treble. Measure 19 begins with a treble clef and a key signature of one flat. Measures 20-24 show eighth-note chords in the bass and sixteenth-note patterns in the treble. Measure 25 begins with a bass clef and a key signature of one flat. Measures 26-30 show eighth-note chords in the bass and sixteenth-note patterns in the treble. Measure 31 begins with a treble clef and a key signature of one flat. Measures 32-36 show eighth-note chords in the bass and sixteenth-note patterns in the treble. Measure 37 begins with a bass clef and a key signature of one flat. Measures 38-42 show eighth-note chords in the bass and sixteenth-note patterns in the treble.

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure numbers 44, 47, 52, 58, 64, and 68 are indicated on the left side. The music consists of various note patterns, including eighth-note chords and sixteenth-note figures, primarily in the lower octaves of both staves. Measure 44 starts with a treble clef and a key signature of one flat. Measures 47 through 64 continue with a bass clef and a key signature of one flat. Measure 68 begins with a treble clef and a key signature of one flat, followed by a section in common time with a bass clef and a key signature of one flat.

Fantasy for Opa

May 1996
Peter de Vocht

Moderato

Op.14, No.7 - for Piet de Vucht

56

62

66

70

74

79

85

89

93

The musical score continues with the following measures:

- Measure 74: Treble clef, G major, common time. Bassoon part starts with a dynamic 'p'.
- Measure 79: Treble clef, G major, common time. Bassoon part starts with a dynamic 'mf'.
- Measure 85: Treble clef, G major, common time. Bassoon part starts with a dynamic 'f'.
- Measure 89: Treble clef, G major, common time. Bassoon part consists of eighth-note patterns.
- Measure 93: Treble clef, G major, common time. Bassoon part consists of eighth-note patterns.

97

102

107

111

116

120

123

good
bye
friendly
old man

Painful memories surge the sea
of emotions

I am a ship that has lost its
bearings for a while

I see him
like the very last time
- when the old man cried
for losing his son

How often I have cried for losing you -
blind and broken
friendly old man

The Poisonous Garden

[30 November 1996]

Peter de Vocht

Moderato

Op.14, No.7

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

19

22

27

30

33

36

40

42

45

50

53

56

58

60

63

64

67

71

Sheet music for two staves, treble and bass, spanning 14 measures (73-87).

The music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes frequently, starting at G major (no sharps or flats) and moving through various modes and keys including A major, B minor, C major, D major, E major, F# major, G major, A major, B minor, C major, D major, E major, F# major, and G major.

Measure 73: Both staves play eighth-note patterns.

Measure 74: Both staves play eighth-note patterns.

Measure 75: Treble staff continues eighth-note pattern; bass staff begins eighth-note chords. Dynamic: *f*.

Measure 76: Both staves play eighth-note patterns.

Measure 77: Treble staff continues eighth-note pattern; bass staff begins eighth-note chords.

Measure 78: Both staves play eighth-note patterns.

Measure 79: Both staves play eighth-note patterns.

Measure 80: Treble staff begins sixteenth-note patterns; bass staff begins eighth-note chords.

Measure 81: Both staves play sixteenth-note patterns.

Measure 82: Both staves play sixteenth-note patterns.

Measure 83: Both staves play sixteenth-note patterns.

Measure 84: Both staves play sixteenth-note patterns.

Measure 85: Treble staff begins eighth-note patterns; bass staff begins eighth-note chords.

Measure 86: Both staves play eighth-note patterns.

Measure 87: Both staves play eighth-note patterns.

A musical score for piano, consisting of six staves of music. The score is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. Measure 99 starts with a series of eighth-note chords in G major. Measure 104 begins with a dynamic *p*, followed by eighth-note chords. Measure 107 features a bass line with eighth-note chords. Measure 110 shows a transition with eighth-note chords. Measure 113 continues with eighth-note chords. Measure 115 concludes the page with sustained notes.

Variation on Scotland the Brave

Op.14, No.8

1989
Peter de Vocht**Allegro**

f

7

13

17

22

26

28

31

34

Slow down

38

42

44

Bitter thoughts

Op.15, No.1 - Music to a poem by Rupert Brooke

Peter de Vocht

Andante

7

Oh Bitter thoughts I had in plenty but here is the worst of it Maestoso
I shall forget in 2020

Maestoso

14

Grave you ever hurt a bit... Maestoso

Grave Maestoso

19

Shepherds Mass, Op.16
Kyrie - for Aidan from Daddy

December 1999
Peter de Vocht

Moderato

Piccolo
Clarinet in Eb
Clarinet in Bb
Violin I

Picc.
EbCl.
A.
Hp.
Choir
Vln. I
Vln. II
Vc.

16

mf Ky - ri - e - e - le - i - son
Chris - ti - e - e - le - i - son
Ky - ri - e - e -

p

Picc.
EbCl.
A.
Choir

26

le - i - son

(c) Copyright Peter de Vocht, 2005

Shepherds Mass, Op.16

Lauda Muste

Peter de Vocht

Moderato

Piccolo
Bassoon
Contrabassoon
Violin I
Violoncello
Double Bass

Rcc.
Fl.
Ob.
Bsn.
Cbsn.
Hns.
Tpst.
Tbn.
Timp.
Hp.
Vln. I
Vc.

(C) Copyright Peter de Vocht, 2005

18

Picc.
Fl.
Ob.
EbCl.
Bsn.
Obsn.
Hns.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Glock.
Choir
lau-au da-a mus-te be-ne de-ci mus-te
p
Vln. I
Vln. II
Vla.
Vc.
Vcl.
Db.



29

Picc.
Ob.
Bsn.
Hns.
Tpts.
Hp.
Choir
lau-au da-a mus-te be-ne de-ci mus-te
Vln. I
Vc.
Db.

36

Picc.

Fl.

Ob.

EbCl.

Bsn.

Obsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Vcl.

Db.

Shepherds Mass, Op.16

Sanctus

Peter de Vocht

Allegro

Clarinet in Eb
Bassoon
Horns in F
Trombones

p
p legato
p
pp

Presto

mf

13

EbCl.
Bsn.
Hns.
Tbn.
Tim.
Vc.

p

fff

23

Pic.
Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Tim.
Choir

p
p
-*p*
p
mf
ff
p
p
mf

sanc - anctus *sa - anctus* *sanc - tus* *sanc - tus* *domi - nus* *de - us* *sanc - tus* *sa - ba*

33

EbCl.
Bsn.
Hns.
Choir

f
mf
p

Vln. I
Vln. II
Vla.
Vc.
Vcl.

pp
p
ppp
mf
mf
mf
p
mf

mf

48

Picc.
Fl.
EbCl.
Bsn.
Hns.
Tbn.
Timp.
Vin. I
Vin. II
Vla.
Vc.
Vcl.

mf

p

p

≡

60

Picc.
Fl.
Ob.
EbCl.
Bsn.
Hns.
Tbn.
Timp.
Choir

p

p

p

p

p

p

f

f

≡

68

Picc.
Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tbn.
Timp.
Choir
Vin. I
Vla.

ff

ff

ff

ff

ff

ff

p

ff

ff

f

f

78

EbCl.
Bsn.
Choir
Vln. I
Vln. II
Vla.
Vc.
Vcl.

87

Pic.
Fl.
EbCl.
Bsn.
Choir
Vln. I
Vln. II
Vla.
Vc.

ppp
mf
f

Shepherds Mass, Op.16

Benedictus

Peter de Vocht

Allegretto

Piccolo
Flutes
Oboes
Guitar in Eb
Trumpets in Bb
Choir
Allegretto
Violin I
Violoncello



13

Picc.
Fl.
EbCl.
Tpts.
Choir
Vln. I
Vln. II
Vc.
Vcl.



24

Fl.
Tpts.
Choir
Vln. I
Vln. II
Vc.
Db.

38

Prc.
Fl.
Ob.
EbCl.
Tbn.
Choir
Vln. II
Vla.
Vc.
Db.

46

Ob.
EbCl.
Bsn.
Tbn.
Choir
Vln. II
Vc.

p
p
pp

f
mf

mf

Midnight

23 January 1997

Peter de Vocht

Andante

Op.17, No.1 - for Laura

The sheet music consists of eight staves of musical notation for piano. The first two staves are empty. The third staff begins at measure 9, starting with a forte dynamic (f) and a key signature of one sharp. The fourth staff begins at measure 17, featuring a basso continuo line with sustained notes and chords. The fifth staff begins at measure 22, with a treble clef and a key signature of three sharps. The sixth staff begins at measure 27, with a treble clef and a key signature of four sharps. Measure numbers 9, 17, 22, and 27 are indicated above the staves.

29

30

31

32

33

34

Prestissimo

f

p

mf

35

36

37

f

p

mf

38

f

f

p

mf

mf

44

50

56

62

67

72

Moderato

75

81

Symphony 1, Op.18

Castlepoint, Part 1

29 July 2005

Peter de Vocht

Allegretto

Piccolo
Flutes
Oboes
Bassoon

Allegretto *ppp*

Violin I
Violin II
Viola
Violoncello
Double Bass

p



13

Picc.
Fl.
Ob.
EbcI.
Bsn.
Hns.
Tim.
Vin. I
Vin. II
Vla.
Vc.
Db.



20

Picc.
Fl.
Ob.
Bsn.
Tpts.
Vin. I
Vin. II
Vla.
Vc.
Db.

ppp

30

Picc. Fl. Ob. EbCl. Bsn. Hns. Tpts. Gong

pp

Vin. I Vin. II Vla. Vc. Db.

ff

Maestoso

44

Picc. Fl. Ob. EbCl. Bsn. Hns. Tpts. Timp. Gong

p

pp

Allegro

Vin. I Vin. II Vla. Vc. Db.

f

Allegro

58

Picc. Fl. Bsn. Hns. Tpts. Vc. Vc. Db.

pp

pizz ff

71

Picc. Fl. Ob. EbCl. Hns. Tpts. Vc. Vcl. Db.

ppp pp pp

81

Picc. Fl. Ob. EbCl. Hns. Tpts. Cel. Vc. Vcl. Db.

p mf mf mf

91

Picc. Fl. Ob. EbCl. Cel. Vc. Vcl. Db.

101

Picc. Fl. Ob. EbCl. Cel. Vc. Vcl. Db.

111

Prc. Fl. Ob. EbcL. Bsn. Hns. Tpts. Timp. Gong Cel.

p

pp

p

mf

Andante

Vln. I Vln. II Vla. Vc. Vc. Db.

p

pp

f

mf

Andante

=

123

Prc. Fl. EbcL. Bsn. Hns. Tpts. Timp. Gong

f

Vln. I Vln. II Vla. Vc. Db.

129

A musical score page for orchestra and band. The page is numbered 129 at the top left. The score is divided into two systems by a vertical bar line. The first system consists of ten staves: Picc., Fl., Ob., EbCl., Bsn., Hns., Tpts., Timp., Gong, and Vin. I. The second system begins with Vin. II. Various dynamics are indicated throughout the score, including *p*, *mf*, and *ppp*. The instrumentation includes Piccolo, Flute, Oboe, E♭ Clarinet, Bassoon, Horn, Trombone, Timpani, Gong, Violin I, Violin II, Viola, Cello, and Double Bass.

Symphony 1, Op.18

Part 2

Peter de Vocht

Moderato

Piccolo
Flutes
Oboes
Clarinet in Eb
Timpani

Moderato

Violin I
Violin II
Viola
Violoncello
Double Bass

p

11

Pic.
Fl.
Ob.
E♭Cl.
Bsn.
Vc.
Vcl.
Db.

ff

21

Ob.
E♭Cl.
Vin. I
Vin. II
Vla.
Vc.
Db.

ff

ff

34

Pic.
Ob.
E♭Cl.
Bsn.
Hns.
Tpst.
Vin. I
Vin. II
Vla.
Vc.
Db.

pp

ff

ff

Musical score for orchestra and piano, featuring two pages of music.

Page 49: Measures 49-50. The score includes parts for Picc., Ob., EbCl., Hns., Timp., Vln. I, Vln. II, Vla., Vc., and Db. The instrumentation consists of woodwind quintet (Picc., Ob., EbCl., Hns., Timp.), strings (Vln. I, Vln. II, Vla., Vc., Db.), and piano (not explicitly labeled but implied by the title).

Page 61: Measures 61-62. The score includes parts for Picc., Fl., Ob., EbCl., Bsn., Hns., Timp., Vln. I, Vln. II, Vla., Vc., and Db. The instrumentation consists of woodwind quintet (Picc., Fl., Ob., EbCl., Bsn.), strings (Hns., Timp., Vln. I, Vln. II, Vla., Vc., Db.), and piano (not explicitly labeled but implied by the title). Measure 62 features dynamic markings *p* and *pp*.

Symphony 1, Op.18

Part 3

Peter de Vocht

Presto

Rutes
Oboes
Cabinet in Eb
Bassoon
Violin I
Violin II
Viola
Violoncello
Double Bass

13

Ft.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Tim.
Cel. p
Vln. I
Vln. II
Vla.
Vc.
Vc.
Db.

22

Ft.
Ob.
EbCl.
Bsn.
Hns.
Tim.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

32

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Timp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

42

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Timp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

48

F.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Timp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

54

F.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Timp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

60

Fl.
Ob.
EbCl.
Bsn.
Hns.
Tpts.
Timp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.



66

Fl.
EbCl.
Bsn.
Timp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.



73

Fl.
EbCl.
Bsn.
Timp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

Symphony 2, Op. 19

Part 1, Betelgeuse - in memory of Piet Hartogs

12 October 2005
Peter de Vocht

Allegro

Piccolo
Rutes
Oboes
Clarinets in Bb
Bassoon
Allegro
Violin I
Violin II
Viola
Violoncello
Double Bass

11

Pcc.
Fl.
Ob.
Cl.
Bsn.
Timp.
Pno.
Vin. I
Vin. II
Vla.
Vc.
Db.

20

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tba.
Timp.
Oym.
Tri.
Pho.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

29

Fl.
Ob.
Cl.
Bsn.
Oym.
Tri.
Vln. II
Vla.
Vc.
Db.

36

Picc. Fl. Ob. Cl. Bsn. Cym. Tri. Vln. I Vln. II Vla. Vc. Db.

=

43

Picc. Fl. Ob. Cl. Bsn. Hns. Tpts. Tbn. Tba. Cym. Tri. Vln. I Vln. II Vla. Vc. Db.

50

Picc. Fl. Ob. Cl. Bsn. Hns. Tpts. Tbn. Tba. Timp. Tri. Vin. I. Vin. II. Vla. Vc. Db.

=

56 Presto

Picc. Fl. Ob. Cl. Bsn. Hns. Tbn. Timp. Tri. Vin. I. Vin. II. Vla. Vc. Db.

61

Musical score page 61. The score includes parts for Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Cymbals, Snare Drum, Triangle, Violin I, Violin II, Viola, Cello, Double Bass, and Bassoon. The music consists of two systems of staves. The first system starts with a forte dynamic (ff) in the timpani and cymbals. The second system begins with a forte dynamic (ff) in the snare drum and triangle.

=

69

Musical score page 69. The score includes parts for Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Cymbals, Snare Drum, Triangle, Violin I, Violin II, Viola, Cello, Double Bass, and Bassoon. The music consists of two systems of staves. The first system starts with a forte dynamic (ff) in the timpani and cymbals. The second system begins with a forte dynamic (ff) in the snare drum and triangle.

77

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tba.
Timp.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

81

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tba.
Timp.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Db.

84

This page contains 18 staves of musical notation. The instruments listed on the left are: Picc., Fl., Ob., Cl., Bsn., Hns., Tpts., Tbn., Tba., Timp., Oym., Tri., Glock., Vin. I, Vin. II, Vla., Vc., and Db. The music consists of measures 84 through 87, with measure 84 starting with a whole note rest followed by eighth-note patterns. Measures 85-87 feature various rhythmic patterns including sixteenth-note chords and eighth-note pairs.

88

This page contains 14 staves of musical notation. The instruments listed on the left are: Ob., Cl., Bsn., Hns., Tpts., Tbn., Tba., Timp., Oym., Tri., Vin. I, Vin. II, Vla., Vc., and Db. The music starts with a measure of rests followed by measures 88-91. Measures 88-90 feature eighth-note chords, while measure 91 includes sixteenth-note patterns.

96

Ob. Cl. Bsn. Tpts. Tba. Timp. Oym.

p

Vin. II Vla. Vc. Db.

p

Allegro
Allegro
Allegro

105

Pic. Fl. Ob. Cl. Bsn.

p

Vin. I Vin. II Vla. Vc. Db.

p

115

Pic. Fl. Ob. Cl. Bsn. Timp. Pno. Hp. Vin. I Vin. II Vla. Vc. Db.

p

124

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tba.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

This page contains 15 staves of musical notation for various instruments. The instrumentation includes Picc., Fl., Ob., Cl., Bsn., Hns., Tpts., Tbn., Tba., Timp., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The music consists of six measures. Measures 1-4 feature continuous eighth-note patterns on most staves. Measure 5 begins with a dynamic *p* and continues the eighth-note patterns. Measure 6 concludes with a dynamic *p*.

=

132

Fl.
Ob.
Cl.
Bsn.
Cym.
Tri.
Vln. II
Vla.
Vc.
Db.

This page contains 10 staves of musical notation for Fl., Ob., Cl., Bsn., Cym., Tri., Vln. II, Vla., Vc., and Db. The music consists of six measures. Measures 1-4 feature eighth-note patterns on Fl., Ob., Cl., and Bsn. Measures 5-6 feature eighth-note patterns on Vln. II, Vla., Vc., and Db.

139

This page contains ten staves of musical notation. The instruments listed on the left are Picc., Fl., Ob., Cl., Bsn., Cym., Tri., Vin. I, Vin. II, Vla., Vc., and Db. The music consists of measures 139 through 145. Measures 139-141 feature continuous sixteenth-note patterns on most staves. Measures 142-143 show eighth-note patterns. Measure 144 includes sustained notes and eighth-note patterns. Measure 145 concludes with eighth-note patterns.

=

146

This page contains fifteen staves of musical notation. The instruments listed on the left are Picc., Fl., Ob., Cl., Bsn., Hns., Tpts., Tbn., Tba., Timp., Cym., Tri., Vin. I, Vin. II, Vla., Vc., and Db. The music begins with eighth-note patterns on staves 1-4. Staves 5-7 show eighth-note patterns. Staves 8-10 feature eighth-note patterns. Measures 147-149 show eighth-note patterns. Measures 150-151 conclude with eighth-note patterns.

153

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tba.
Timp.
Pno.
Vin. I
Vin. II
Vla.
Vc.
Db.

=

159

Picc.
Fl.
Cl.
Hns.
Tbn.
Timp.
Cym.
S. D.
Tri.
Pno.
Vin. I
Vin. II
Vc.
Db.

162

Prc.

Fl.

Ob.

C.

Bsn.

Hns.

Tpts.

Tbn.

Tba.

Timp.

Presto

Cym.

S. D.

Tri.

Pho.

Presto

Vin. I

Vin. II

Vla.

Vc.

D. B.

167

Ob.

C.

Bsn.

Hns.

Tpts.

Tbn.

Tba.

Timp.

Cym.

S. D.

Tri.

Vin. I

Vin. II

Vla.

Vc.

D. B.

175

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tba.
Timp.
Cym.
S. D.
Tri.
Glock.
Vin. I
Vin. II
Vla.
Vc.
Db.

179

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tba.
Timp.
Glock.
Vin. I
Vin. II
Vla.
Vc.
Db.

182

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tba.
Timp.
Glock.
Vin. I
Vin. II
Vla.
Vc.
Db.

185

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tba.
Timp.
Oym.
Tri.
Glock.
Vin. I
Vin. II
Vla.
Vc.
Db.

190

Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tba.
Timp.
Oym.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

198

Cl.
Bsn.
Hns.
Tpts.
Tbn.
Tba.
Timp.
Oym.
Tri.
Vla.
Vc.
Db.

203

Cl.

Bsn.

Hns.

Tpts.

Tbn.

Gong

Glock.

Hp.

Vla.

Vc.

Db.

Symphony 2, Op.19

29 September 2005
Peter de Vocht

Part 2, Betelgeuse

Maestoso

Oboes
Bassoon
Violin I
Violin II
Viola
Violoncello
Pizzicato
Double Bass

p



12

Picc.
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Pizz.
Db.



22

Picc.
Fl.
Ob.
Cl.
Bsn.
Tpts.
Tbn.
B. Tbn.
Tim.
Vln. I
Vln. II
Vla.
Vc.
Pizz.

28

Fl.

Ob.

Cl.

Bsn.

Tpts.

Tbn.

B. Tbn.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Pizz.

D. b.

37

Cl.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Pizz.

D. b.

48

Fl.

Ob.

Cl.

Bsn.

Hns.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. b.

59

Picc. Fl. Ob. Cl. Cel. Hp. Vln. I Vln. II Vla. Vc. Pizz. Db.

69

Ob. Cl. Cel. Hp. Vln. I Vln. II Vla. Vc. Pizz. Db.

This image shows two pages of a musical score for orchestra, numbered 59 and 69. The score is written on ten staves, each representing a different instrument or section of the orchestra. The instruments listed on the staves are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cello (Cel.), Bassoon (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (Db.). The music consists of two systems of measures. System 1 (measures 59-60) features rhythmic patterns involving eighth and sixteenth notes, with dynamic markings like forte and piano. System 2 (measures 69-70) continues with similar patterns, maintaining the dynamic levels and instrumentation. The score is written in a standard musical notation style with black ink on white paper.

79

Picc.
Fl.
Ob.
Cl.
Bsn.
Tpts.
Tbn.
B. Tbn.
Timp.
Cel.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Pizz.
Db.

p
pp

=

85

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Pizz.
Db.

mf
p
f

Symphony 2, Op.19

Part 3, Betelgeuse

29 September 2005

Peter de Vocht

Allegro

This musical score page shows the Allegro section of Part 3, Betelgeuse. The instrumentation includes Piccolo, Flutes, Oboes, Clarinet in Eb, Clarinets in Bb, Bassoon, Contrabassoon, Horns in F, Tubular Bells, Glockenspiel, Harp 1, Violin I, Violin II, Viola, Violoncello, Double Bass, and Double Bassoon. The score is in common time, with a key signature of one sharp. Dynamics include *mf*, *f*, and *pizz ff*. The score consists of two systems of music.

=

This musical score page continues from measure 19. The instrumentation includes Piccolo (Pcc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Glockenspiel (Glock.), Horn (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), Double Bass (Db.), and Double Bassoon. The score is in common time, with a key signature of one sharp. Dynamics include *f* and *pizz ff*. The score consists of two systems of music.

39

Fl.
Ob.
Cl.
Bsn.
Oboe
Hns.
Tpts.
Tbn.
Tim.
Perc.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Vcl.
Db.

The score shows a dynamic range from *ff* to *f*. Instruments play eighth-note patterns, sixteenth-note patterns, and sustained notes. The brass band section (Tbn., Tim., Tpts.) has prominent parts with sixteenth-note patterns and sustained notes. The woodwind section (Fl., Ob., Cl., Hns., Vln. I, Vln. II, Vla., Vc., Vcl., Db.) also contributes with various rhythmic patterns. Percussion (Perc., Glock., Hp.) provides rhythmic support with sustained notes and sixteenth-note patterns.

48

Fl.
Ob.
Cl.
Hns.
Tpts.
Tbn.
B. Tbn.
Tim.
Perc.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Vcl.
Db.

The score shows a dynamic range from *f* to *ff*. The brass band section (Tbn., Tim., Tpts.) continues with sixteenth-note patterns and sustained notes. The woodwind section (Fl., Ob., Cl., Hns., Vln. I, Vln. II, Vla., Vc., Vcl., Db.) plays eighth-note patterns and sustained notes. Percussion (Perc., Glock., Hp.) provides rhythmic support with sustained notes and sixteenth-note patterns.

55

Picc.
Fl.
Ob.
Al.
Tpts.
Tbn.
B. Tbn.
Tba.
Tim.
Hp.
Vin. I
Vin. II
Vla.
Vc.
Vcl.
Db.

=

67

Picc.
Fl.
Ob.
Al.
Bsn.
Hns.
Tbn.
B. Tbn.
Glock.
Hp.
Vin. I
Vin. II
Vla.
Vc.

78

Fl. ff
Ob.
Cl.
Bsn.
Hns.
Tpts. f
Tbn. f
B. Tbn.
Tim. pp
Perc. f
Glock. ff
Hp. f
Vln. I f
Vln. II f
Vla.
Vc. f
Db. f

=

85

Fl.
Ob.
Cl.
Hns.
Tpts. f
Tbn.
B. Tbn.
Tim.
Glock. ff
Hp.
Vln. I
Vln. II f
Vla.
Vc.
Db.

92

Prc.
Ob.
Cl.
Tbn.
B. Tbn.
Tba.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Db.

107

A.
Hns.
Tpts.
Timp.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Vc.

113

A.
Hns.
Tpts.
Tbn.
B. Tbn.
Timp.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

117

Ob.
A.
Hns.
Tpts.
B. Tbn.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

122

Ob.
A.
Bsn.
Hns.
Tpts.
B. Tbn.
Tba.
Timp.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

126

Oboe
Cl.
Bsn.
Hns.
Tpts.
B. Tbn.
Tba.
Timp.
Glock.
Hpf.
Vln. I
Vln. II
Vla.
Vc.
Db.

=

130

Oboe
Cl.
Bsn.
Hns.
Tpts.
B. Tbn.
Tba.
Timp.
Glock.
Hpf.
Vln. I
Vln. II
Vla.
Vc.
Db.

134

a. Hns. Tpts. Tbn. B. Tbn. Tba. Timp. Hp. Vln. I Vln. II Vla. Vc. Vc. Db.

This page contains musical staves for a variety of instruments. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (Db.), and Double Bassoon (B. Tbn.). The brass section includes Horns (Hns.), Trombones (Tbn.), Trombones (Tpts.), and Trombones (Tba.). The woodwind section includes Timpani (Timp.) and Bassoon (Hp.). The percussion section includes a Gong (Gong). The vocal part is labeled 'a.'.

=

138

a. Hns. Tpts. Tbn. B. Tbn. Tba. Timp. Glock. Hp. Vln. I Vln. II Vla. Vc. Vc. Db.

This page contains musical staves for a variety of instruments. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (Db.), and Double Bassoon (B. Tbn.). The brass section includes Horns (Hns.), Trombones (Tbn.), Trombones (Tpts.), and Trombones (Tba.). The woodwind section includes Timpani (Timp.) and Bassoon (Hp.). The percussion section includes a Gong (Glock.). The vocal part is labeled 'a.'

142

a.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Vc.

D. b.

146

Ptocc.

Fl.

Ob.

a.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Tub. B.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Vc.

D. b.

f

ff

151

Picc.

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Tub. B.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Vcl.

Db.

155

Picc.

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Vcl.

Db.

159

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Vcl.
Db.

163

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Tub. B.
Gong
Glock.
Hp.
Vin. I.
Vin. II.
Vla.
Vc.
Vcl.
Db.

167

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Tub. B.
Gong
Glock.
Hp.
Vin. I.
Vin. II.
Vla.
Vc.
Vcl.
Db.

171

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Gong
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Vcl.
Db.

175

Picc.
Fl.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Tub. B.
Gong
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Vcl.
Db.