

# Rob Peters

ALPEJAGERS LIED

op. 36/3A

origineel voor tenor en piano, oktober '91 - april '92  
bew. voor tenor en orkest, maart - april '95

## orkestbezetting:

- 2 fluiten
- 2 hobo's
- 2 klarinetten in Bes
- 2 fagotten
  
- 2 hoorns in F
- 2 hoorns in D
- 2 trompetten in Bes

tenor solo

strijkers

# ALPEJAGERSLIED

allegretto capriccioso

voor tenor  
en orkest

Tekst. P. v. Ostayen/  
Muziek: R. Peters

2 Fl.  $f$   $az^3$   $sf$   $f$   $sf$

2 Ob.  $sf$   $f$   $az$   $f$   $sf$  1.  $p$

2 Cl. (bes)  $f$   $az$   $sf$   $f$   $sf$

2 Fg.  $f$   $az^3$

4 Cor. \*  $(Cor. 1/2 (F))$   $(aperto)$   $f$   $sf$   $sf$   $sf$

2 Tr. (bes)  $con\ sord.$   $sf$   $f$   $sf$   $sf$

Canto  $\delta$

1 vl.  $f$   $pizz.$   $sf$   $arco$   $p$

2 vl.  $f$   $pizz.$   $sf$   $arco$   $p$

vle  $f$   $pizz.$   $sf$   $f$

vlc  $f$   $pizz.$   $sf$   $f$

cb.  $f$   $pizz.$   $sf$   $f$

\* hoorns 1/2 (in F) in het orkest

hoorns 3/4 (bij voorkeur natuurhoorns, in D) gescheiden van het orkest opgesteld



15

2 Fl.   
 2 Ob. (1.)   
 2 Cl. (bes)   
 2 Fg.   
 4 Cor. (1,2)   
 2 TR. (bes)   
 Cantor   
 1 vl.   
 2 vl.   
 vc   
 vc   
 cb.

pp   
 mf   
 f   
 p   
 mf   
 f   
 mf   
 f   
 mf   
 f   
 p   
 mf   
 f   
 p   
 mf   
 f   
 p   
 mf   
 f

twee he-ren die dalen en klimmen

pizz.   
 f   
 pizz.   
 f   
 pizz.   
 f

23

2 Fl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

(1.)

2 Ob.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

2 Cl. (Bass)  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

2 Fg.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  *mf*

4 Cor.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

2 Tr. (Bass)  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Canto  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

*p*

dat is de ene heer daalt ende andere heer klimt

1 vl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  *pizz.*

2 vl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  *p pizz.*

vle  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  *p (pizz.)* *arco* *f*

vcl  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  *p (pizz.)* *arco* *f*

cb.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  *f arco*

29

2 Fl. *Mf*

2 Ob. *sf* *f*

2 Cl. (Bes) *Mf* *sf* *f*

2 Fg. *f*

4 Cor. *f* *sf* *f*

2 TR. (Bes) *f* *sf* *f*

Canto  
 vlak voor de winkel van Hinderickx en Winderickx

1 vl. *arco* *f*

2 vl. *arco* *f*

vle.

vcl.

cb.

36

2 Fl.  
2 Ob.  
2 Cl. (Bes)  
2 Fg.

4 COR.  
2 TR. (Bes)

Canto

8

vlak voor de winkel van Hinderickx en Winderickx

1 vl.  
2 vl.  
vle  
vlc  
cb.

43

2 Fl.

2 Ob.

2 (Cl. (bes))

2 Fg.

4 (1,2) (ok.)  
cuivre

2 TR. (bes)

(Cmb)

1 vl.

2 vl.

vle

vlc

cb.

van de be-roemde hoedenmakers



48

Handwritten musical score for a symphony orchestra, measures 48-51. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bes)), Bassoon (Fg.), Cor Anglais (COR.), Trumpet in B-flat (TR. (Bes)), Cymbal (Cymb), Violin I (vl. 1), Violin II (vl. 2), Viola (vle), Violoncello (vlc), and Double Bass (cb.).

Measure 48: Flute, Oboe, Clarinet, and Bassoon play a melodic line with accents and slurs. Flute and Oboe have dynamic markings *ff* and *f*. Clarinet and Bassoon have *sf*. Cor and Trumpet are silent.

Measure 49: Flute, Oboe, Clarinet, and Bassoon continue the melodic line. Flute and Oboe have *sf*. Clarinet and Bassoon have *sf*. Cor and Trumpet are silent.

Measure 50: Flute, Oboe, Clarinet, and Bassoon continue the melodic line. Flute and Oboe have *sf*. Clarinet and Bassoon have *sf*. Cor and Trumpet are silent.

Measure 51: Flute, Oboe, Clarinet, and Bassoon continue the melodic line. Flute and Oboe have *sf*. Clarinet and Bassoon have *sf*. Cor and Trumpet are silent.

Violin I and II, Viola, and Cello/Double Bass parts are mostly silent in measures 48-50, with some activity in measure 51. The Cello/Double Bass part has a *f* dynamic marking in measure 51.

Lyrics: *treffen zij elkaar*

Performance markings include *pizz.* (pizzicato), *arco* (arco), *sf* (sforzando), *f* (forte), and *ff* (fortissimo).

55

2 Fl.  $\frac{3}{4}$   $\frac{2}{4}$   $pp$

2 Ob. 1.  $\frac{3}{4}$   $\frac{2}{4}$  (T.)  $pp$

2 Cl. (Bes)  $\frac{3}{4}$   $\frac{2}{4}$   $mf$

2 Fg.  $\frac{3}{4}$   $\frac{2}{4}$   $mf$

4 Cor.  $\frac{3}{4}$   $\frac{2}{4}$

2 Tr. (Bes)  $\frac{3}{4}$   $\frac{2}{4}$

(alto)  $\frac{3}{4}$   $\frac{2}{4}$   $mf$   
 de ene heer neemt zijn hoge hoed in zijn rechterhand de

1 vl. arco  $\frac{3}{4}$   $\frac{2}{4}$   $p$   $mf$   $p$   $pp$

2 vl. arco  $\frac{3}{4}$   $\frac{2}{4}$   $p$   $mf$   $p$   $pp$

1 vle. arco  $\frac{3}{4}$   $\frac{2}{4}$   $mf$   $p$

1 vlc. arco  $\frac{3}{4}$   $\frac{2}{4}$   $mf$   $p$

1 cb. arco  $\frac{3}{4}$   $\frac{2}{4}$   $mf$   $p$

63

2 Fl. *p*

2 Ob. *i*  
*sf*

2 Cl. (Bes) *mf*  
*f* *sf.*

2 Fg. *mf*  
*f* *sf*

4 Cor. *f*  
*f* *sf*

2 Tr. (Bes) *f*  
*f* *sf*

Canto  
 S andere heen neemt zijn hoge hoed in zijn linkerhand

1 vl. *f* *p* *pizz.* *sf* *f*

2 vl. *f* *p* *pizz.* *sf* *f*

vle *f* *p* *pizz 3* *sf* *f*

vlc *f* *p* *pizz.* *sf* *f*

cb. *f* *p* *sf* *f*

71

2 Fl.  $\frac{3}{4}$  -  $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

2 Ob.  $\frac{3}{4}$  -  $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

2 Cl. (Bes)  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

2 Fg.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

4 Cor.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

2 Tr. (Bes)  $\frac{3}{4}$  -  $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

Canto  $\frac{3}{4}$  -  $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

1 vl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

2 vl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

vle  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

vle  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

cb.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  - - - - -  $\frac{3}{4}$   $\frac{2}{4}$

Handwritten notes and markings include: *sf*, *p*, *f*, *mf*, *non div.*, *pizz.*, *arco*, *con sord.*, *dan gaat de*, *a2*, *1.*, *(1,2)*, *7*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

79

Handwritten musical score for orchestra and voice. The score is written on ten staves. The instruments are: 2 Flutes (Fl.), 2 Oboes (Ob.), 2 Clarinets (Cl. (Bes)), 2 Bassoons (Fg.), 4 Horns (COR.), 2 Trumpets (TR. (Bes)), 1 Violin (vl.), 2 Violins (vl.), 1 Viola (vle), 1 Violoncello (vle), and 1 Double Bass (cb.). The music is in 2/4 time and consists of four measures. The first measure has a key signature of one sharp (F#) and a common time signature of 2/4. The second measure has a key signature of one sharp and a common time signature of 3/4. The third measure has a key signature of one sharp and a common time signature of 2/4. The fourth measure has a key signature of one sharp and a common time signature of 3/4. The score includes dynamic markings such as *pp*, *p*, and *arco*. The voice part (Canto) has lyrics in Dutch: "ene en de andere heer de rechtse en de linkse de klimmende en de". The score is handwritten and shows signs of being a working draft.

86

2 Fl.  $\frac{2}{4}$

2 Ob.  $\frac{2}{4}$

2 Cl. (Bes)  $\frac{2}{4}$

2 Fg.  $\frac{2}{4}$

4 Cor. (1,2) (aperto)  $\frac{2}{4}$

2 Tr. (Bes)  $\frac{2}{4}$

senza sord.  $p$

con sord.  $sf$

Canto  $\frac{2}{4}$

o dalende de rechtse die daalt de linkse die klimt

1 vl.  $\frac{2}{4}$

2 vl.  $\frac{2}{4}$

vle  $\frac{2}{4}$

vlc  $\frac{2}{4}$

cb.  $\frac{2}{4}$

arco

$mf$

$p$

94

2 Fl. *Mf*

2 Ob. *(a2)*

2 (1. (Bes) *sf*

2 Fg. *Mf*

4 Cor. *(1,2)* *Mf*

2 TR. (Bes) *senza sord.* *Mf*

(Cmb)

1 vl. *Mf*

2 vl. *Mf*

vle *Mf*

vlc *Mf*

cb. *Mf*

dan gaan beide heren elk met... hoge hoed zijn eigen hoge hoed zijn

*zijn*

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in 3/4 time and consists of 10 staves.

**Staff 1:** Flute 2 (Fl.). Key signature: one flat (B-flat). Dynamics: *f*.

**Staff 2:** Oboe 2 (Ob.). Key signature: one flat. Dynamics: *f*.

**Staff 3:** Clarinet in B-flat (Cl. (Bes)). Key signature: one flat. Dynamics: *f*.

**Staff 4:** Bassoon 2 (Fg.). Key signature: one flat. Dynamics: *f*.

**Staff 5:** Bassoon 1 (Cor.). Key signature: one flat. Dynamics: *f*.

**Staff 6:** Trumpet (Tr. (Bes)). Key signature: one flat. Dynamics: *f*.

**Staff 7:** Vocal Soloist (Canto). Lyrics: "bloedeigen hoge hoed elkaar voorbij vlak voor de deur vande winkel van". Dynamics: *f*.

**Staff 8:** Violin 1 (vl.). Dynamics: *p*, *f*.

**Staff 9:** Violin 2 (vl.). Dynamics: *p*, *f*.

**Staff 10:** Viola (vle.). Dynamics: *p*, *f*.

**Staff 11:** Violoncello (vlc.). Dynamics: *f*, *ff*.

**Staff 12:** Double Bass (cb.). Dynamics: *f*, *ff*.

Additional markings include a circled "101" in the top left, various dynamic markings (*f*, *ff*, *p*), and articulation marks such as accents and slurs.



108

2 Fl.  
2 Ob.  
2 Cl. (Bes)  
2 Fg.  
4 Cor.  
2 Tr. (Bes)

Canto

Hinderichx en Winderichx van de beroemde hoedenmakers

1 vl.  
2 vl.  
vle  
vle  
cb.

Handwritten musical score for a woodwind and string ensemble. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (Bes)), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr. (Bes)), and Cymbal (Cymb.). The second system includes parts for Violin I (vl. 1), Violin II (vl. 2), Viola (vle), Violoncello (vle), and Contrabass (cb.). The music is written in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. Dynamic markings like *ff* and *a2* are present. A rehearsal mark **114** is located at the beginning of the first system. The score is heavily annotated with accidentals and slurs, indicating a technically demanding piece.

2 Fl.  
2 Ob.  
2 Cl. (Bes)  
2 Fg.  
4 Cor.  
2 Tr. (Bes)

Canto

dan zetten beide heren de rechtse en de

1 vl.  
2 vl.  
vle  
vlc  
cb.

127

2 Fl. *p*

2 Ob. *p*

2 Cl. (Bes)

2 Fg.

4 Cor. *(1,2) (aperto)*

2 Tr. (Bes) *1. con sord. pp* *sf* *senza sord.* *p*

Canto  
 8 linkse de klimmende ende dalende eenmaal elkaar voorbij hun *mf*

1 vl.

2 vl.

ve

vc

cb.

134

2 Fl. *Mf*

2 Ob. *Mf* *a2*

2 Cl. (B♭) *Mf*

2 Fg.

4 COR. *Mf* *(1,2)* *a2* *p*

2 TR. (B♭) *p*

1 (Cor 3/4 (D))

1 Canto

hoge hoeden weer op het hoofd

1 vl. *Mf*

2 vl. *Mf*

1 vle *Mf*

1 vlc *Mf*

1 cb. *Mf*

143

2 Fl.  
2 Ob.  
2 Cl. (B♭)  
2 Fg.

4 COR  
2 TR. (B♭)

Canto

sotto voce  
P

men versta mij wel elk zet zijn eigen

1

con sord. + + + +

vl.  
2

con sord. P

vle

con sord. P

vlc  
cb.

152

2 Fl. *b<sub>0</sub>* *pp* *a2* *f* *3* *f* *3* *sf*

2 Ob. *a2* *f* *3* *f* *3* *sf* *p* *1.*

2 Cl. (Bes) *b<sub>0</sub>* *pp* *sf* *sf*

2 Fg. *sf*

4 Cor. *(3,4)* *3* *pp* *Cor 1/2 (F)* *sf* *(aperto) a2* *(4)* *f* *sf*

2 Tr. (Bes) *a2* *(4)* *f* *sf*

Canto *o hoed op het eigen hoofd*

1 vl. *+* *+* *+* *+* *senza sord.* *f* *pizz.* *(4)* *sf* *arco* *p*

2 vl. *senza sord.* *f* *pizz.* *sf* *arco* *p*

vle *senza sord.* *sf* *pizz.* *f*

vlc *sf* *f*

cb. *pizz.* *f*

161

Handwritten musical score for a symphony orchestra. The score is in 3/4 time and consists of 5 measures. The instruments and their parts are:

- Flute (Fl.):** 2 parts. Measure 1: rest. Measure 2:  $f$ . Measure 3:  $f$ . Measure 4: rest. Measure 5:  $a2$ ,  $mf$ .
- Oboe (Ob.):** 2 parts. Measure 1:  $(1.)$ , rest. Measure 2:  $f$ . Measure 3:  $f$ . Measure 4:  $1.$ ,  $pp$ . Measure 5:  $mf$ .
- Clarinet (Cl. (bes)):** 2 parts. Measure 1: rest. Measure 2:  $f$ . Measure 3:  $f$ . Measure 4: rest. Measure 5:  $mf$ .
- Bassoon (Fg.):** 2 parts. Measure 1: rest. Measure 2:  $f$ . Measure 3:  $f$ . Measure 4: rest. Measure 5:  $mf$ .
- Cor (COR.):** 4 parts. Measure 1: rest. Measure 2:  $f$ . Measure 3:  $f$ . Measure 4: rest. Measure 5:  $mf$ .
- Trumpet (TR. (bes)):** 2 parts. Measure 1: rest. Measure 2:  $f$ . Measure 3:  $f$ . Measure 4: rest. Measure 5:  $mf$ .
- Comps (Cymbals):** 8. Measure 1:  $f$ . Measure 2:  $f$ . Measure 3:  $f$ . Measure 4:  $mf$ . Measure 5:  $mf$ .
- Violin (vl.):** 1 and 2 parts. Measure 1:  $f$ . Measure 2:  $f$ . Measure 3:  $pp$ . Measure 4:  $pp$ . Measure 5:  $mf$ .
- Viola (vle):** 1 and 2 parts. Measure 1: rest. Measure 2:  $f$ . Measure 3:  $f$ . Measure 4: rest. Measure 5:  $mf$ .
- Violoncello (vlc):** 1 and 2 parts. Measure 1: rest. Measure 2:  $f$ . Measure 3:  $f$ . Measure 4: rest. Measure 5:  $mf$ .
- Double Bass (cb.):** 1 part. Measure 1: rest. Measure 2:  $f$ . Measure 3:  $f$ . Measure 4: rest. Measure 5:  $mf$ .

Lyrics for the Comps part:

8 dat is hun recht dat is het recht van



167

2 Fl.

2 Ob.

2 Cl. (Bes)

2 Fg.

4 Cor.

2 Tr. (Bes)

Canto

1 vl.

2 vl.

vle

vle

cb.

o dere beide heren

pp

p

a2

(1,2) p

pp

pp

p

p

175

1. poco rit . . . . . 1

2 Fl. *pp* *pp* *pp*

2 Ob. *pp*

2 Cl. (B) *pp*

2 Fg.

4 Cor. *pp*

2 Tr. (B) *pp*

2 Camb. *pp*

1 vl. *pp*

2 vl. *pp*

vle *pp*

vcl *pp*

cb. *pp*

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