

DL-KK

D 10.

*Opuscula Straggere*

*A M<sup>lle</sup> Hermine L. Hoene*

# Requiem

pour Contralto solo, Chœur et Orchestre

## ASGER HAMERIK.

OP. 34.

N<sup>o</sup>13945



Partition d'orchestre	Pr. netto	M.12. —
" de Piano	" " "	8. —
Partie de chant, Solo	" " "	30. —
Parties de chant, Chœur	" " "	2. —
Parties d'orchestre	" " "	12. —

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OFFENBACH <sup>S/M</sup>, chez JEAN ANDRÉ.



Ny Udgave

for

Orkestret

—

1908.



# Violino I.

## REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

Allegro sostenuto.  $\text{♩} = 69$ .

6 8

*p* *p* *f* *f*

*espressivo*

*p* *cre - scen - do* *f*

A 6

*diminuendo* *p* *p*

6 B2

*p* *cre - scen - do* *f*

*dimi - nu - en - do* *p* *crescendo* *f*

*p ed espressivo* *pp* *pp sempre*

2 2 2 D 22 2 6 E

G.P. *f*

3 *f* *sf* 7

*mf* *cre - scen - do* *f* *p*

F 1 2 3 4 5 2

*pp sempre* 2 2 2 2

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2

# Violino I.

## DIES IRÆ.

Allegro.  $\text{♩} = 80.$

Andante maestoso.  $\text{♩} = 72.$

### Violino I.

3

p poco *ff* poco string.

5 D

p *pp* sempre p cresc.

Più mosso. ♩ = 96.

f p f

E cresc. f sempre

Andante maestoso. ♩ = 72.

f

cre - scen - do *divisi ff* sempre

2 G

f p

riten.

Andante sostenuto. ♩ = 50.

pp sempre

6

6

Violino I.

H  
 mf cresc. cre  
 scen do f  
 pp p  
 4 I p  
 pizz  
 K  
 arco p  
 mf  
 f ed espressivo sf  
 2L 4 Allegro.  $\text{♩} = 80$   
 p e cantabile pp mf  
 f  
 marc. M  
 cre scen do ff sempre

# Violino I.

Violino I musical score for the first section. The score consists of eight staves of music. It begins with a treble clef and a key signature of one flat. The music is characterized by frequent triplet patterns. Dynamics include *sf* (sforzando) and *pp* (pianissimo). Performance instructions include *Andante. ♩ = 76.*, *con sordino* (with mutes), and *Poco a poco rit.* (rhythmically decreasing). The section concludes with a *pp sempre* instruction and a tempo marking of *a tempo*.

## OFFERTORIUM.

Violino I musical score for the second section, titled "OFFERTORIUM". It begins with a treble clef and a key signature of two flats. The tempo is marked *Andante. ♩ = 80.* and the instruction *Senza sord.* (without mutes) is present. The music features a variety of dynamics including *p* (piano), *pp* (pianissimo), *f* (forte), and *crisc.* (crescendo). The score includes vocal line notations: "do", "cre", "scen", and "A". There are also section markers "A" and "B". The piece ends with a *f* dynamic and a final measure marked with a "2".

2

# Violino I.

*p*

*p*

*f*

*Andante sostenuto.*  
♩ = 120.  
6/8

*cre - scen - do*

*f ed espressivo*

*div.*

*pp*

*dolce*

*poco a poco string.*

*mf ed espressivo*

*a tempo de - cre - scen - do*

*f cantabile e molto espressivo*

*p*

*pp*

## SANCTUS.

*Allegro. ♩ = 84.*

18

Trombe.

*poco ritenuto*

19 20

*f*

*a tempo*

20

Celli.

21 22 23

*f sempre*

B1



# Violino I.

Violino I.

7

Cornì *p* sempre

1 6 *p*

2. *p* *f* sempre

cre - scen - do

cre - scen - do

1 *f* sempre

*p* *p*

E

Tromba I. *ff*

7 8 9 3 3 3 5

F *p* *p* *cre*

div. *mf* *f* *f* *sfz* *sfz* *sfz* *sfz* *ff* *sempre*

scen - do *mf* cre - scen - do *f* *f* *sfz* *sfz* *sfz* *sfz* *ff*

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Violino I.

AGNUS DEI.

Allegro sostenuto.  $\text{♩} = 69.$

26 Solo Gesang  
e - is

28 re-quietem. *p* *crescendo* *f*

4 *p* *p* *f* *ff* *p* *pp*

1 A *f* *ff* *p* *pp*

2 B *p* *p*

6 *p*

1 *p* *f*

cre - scen - do di - mi - nuendo *f* *ed espressivo*

C *pp* *pp sempre*

2 *pp* *pp*

5 G.P. 4 D *pp* *allargando*

2 *pp* *mf* *f*

# Violino II.

## REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

**Allegro sostenuto.**  $\text{♩} = 69.$

*p* *cresc.* *mf* *cre - - - - scen - do* *f* *espressivo*

*di - mi - - nu - endo* *A* *p* *p*

*6 B 2* *p* *crescendo* *mf* *cre -*

*cre - - - - do* *f* *p* *cre - - - - scen - do*

*f* *p* *pp*

*pp* *sempre* *2* *2* *2*

*D 22 2 6 E* *G.P.* *f* *f* *f*

*8* *mf* *cre - - - - scen - - - do* *f*

*F 1 2 3 4 5 6 2* *2* *2*

*p* *pp* *sempre*

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# Violino II.

## DIES IRÆ.

Allegro.  $\text{♩} = 80.$

# Violino II.

**C**  
*ff* *ff sempre*

**D**  
*ff* *pp* *pp sempre* *p* *poco a poco stringendo*

*-scen - do* *ff* *p*  
**Più mosso.** ♩ = 96.

*f* *p*

**E**  
*f sempre* *sfz* *sfz* *sfz* *sfz*  
*cre - - - - - scen - - - - - do*

**Andante maestoso.** ♩ = 72  
*f*

*cre - - - - - scen - - - - - do*

**F**  
*ff sempre*

*p*

# Violino II.

Musical score for Violino II, page 4. The score consists of 12 staves of music. It begins with a treble clef and a key signature of two flats. The first staff starts with a 'G' section marker and a dynamic marking of *f*. The second staff has a dynamic marking of *p*. The third staff includes the instruction *riten. Andante sostenuto. ♩ = 50.* and a dynamic marking of *pp sempre*. The fourth staff has a '6' section marker and a dynamic marking of *p*. The fifth staff has a 'H' section marker and a dynamic marking of *f*. The sixth staff has a dynamic marking of *mf* and includes the lyrics *cre - - - scen - - - do*. The seventh staff has a dynamic marking of *sf*. The eighth staff has a dynamic marking of *pp*. The ninth staff has a dynamic marking of *p*. The tenth staff has a dynamic marking of *pp* and includes the instruction *pizz*. The eleventh staff has a dynamic marking of *p* and includes the instruction *arco*. The twelfth staff has a dynamic marking of *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

# Violino II.

mf

9 L 1

p cantabile

4 Allegro.  $\text{♩} = 80.$

pp

f

M marcato

crescendo sempre

ff

rfz

N

sfz

10 9 riten.

p

con sordino.

Poco a poco rit. Ancora più rit.

dolce sempre

Andante  $\text{♩} = 76.$

pp sempre

Violino II.

OFFERTORIUM.

*Senza sord.*

Andante.  $\text{♩} = 80$ .

*p* *pp* *f* *p* *f* *pp* *f*

cre - scen - do

cre - scen - do

*p* *pp* *f*

*p* *f* *pp* *f*

cre - scen - do

*p* *pp* *f*

Andante sostenuto.  $\text{♩} = 120$ .

*f* *pp* *f* *pp* *f* *pp* *f*

cre - scen - do

*pp* *f* *pp* *f* *pp* *f* *pp* *f*

*dolce* *poco a poco string.* *a tempo*

cre - scen - do

*pp* *f* *pp* *f* *pp* *f* *pp* *f*

SANCTUS.

Allegro.  $\text{♩} = 84$ .

*poco ritenuto* *a tempo*

Viol. I.

19 8 Trombe. 23 24 25

*f* *sempre*



Measures 1-4 of the Violino II part. The music features a melodic line with various ornaments and slurs. Dynamic markings include *p* and *p sempre*. A fermata is present over the final note of measure 4.

Measures 5-8. The lyrics "cre - scen - do" are written below the staff. Dynamic markings include *p subito*. Measure 8 contains a fermata.

Measures 9-12. Dynamic markings include *p* and *f sempre*. Measure 12 contains a fermata.

Measures 13-16. Dynamic markings include *p* and *f*. Measure 16 contains a fermata.

Measures 17-20. Dynamic markings include *ff* and *p*. Measure 20 contains a fermata.

Measures 21-24. The lyrics "cre - scen - do" are written below the staff. Dynamic markings include *p*, *mf*, *f*, and *ff sempre*. Measure 24 contains a fermata.

Measures 25-28. Dynamic markings include *sfz* and *ff*. Measure 28 contains a fermata.

Tromb. I. II.

# AGNUS DEI.

Allegro sostenuto.  $\text{♩} = 69.$

27

*p*

Sologesang. 1 A

28 requiem.

*p* *oreosc.* *f* *p*

*p* *f* *sfz* *p* *pp*

B

6 1

*p* *p* *f* *p* *pp*

1 2

*mf* *cre - scen - do* *f*

C

*p* *cre - scen - do* *f* *p* *pp*

2 2 2

*pp* *sempre* 2

2 2 2

5 2 4 D 5 *pp* *allargando arco* *pp*

G.P. *pp* *mf* *f* *pp*

# REQUIEM et KYRIE.

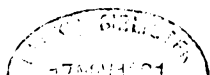
Asger Hamerik, Op. 34.

Allegro sostenuto.  $\text{♩} = 69.$

The musical score is written for Viola in 2/4 time, with a tempo of Allegro sostenuto and a quarter note equal to 69 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into several sections with specific performance instructions:

- Staff 1:** Starts with a *pp* dynamic, followed by an *espressivo* section.
- Staff 2:** Features a *cre-scen-do* marking with *mf* and *crescendo* leading to a *f* dynamic, followed by a *di-mi-nu-endo* section.
- Staff 3:** Marked with *A*, *6*, and *6 B*. Dynamics include *pp*, *p*, *mf*, and *p*.
- Staff 4:** Features a *cre-scen-do* marking with *f* and *diminuendo*.
- Staff 5:** Marked with *C* and *1 2 3 4*. Dynamics include *mf*, *f*, *p*, and *pp*.
- Staff 6:** Marked with *2* and *pp sempre*.
- Staff 7:** Marked with *D 22 G.P. 6 E* and *3*. Dynamics include *f* and *sfz*.
- Staff 8:** Features a *3. cre-scen-do* marking with *mf*.
- Staff 9:** Marked with *F* and *2*. Dynamics include *f*, *p*, *sfz*, and *pp sempre*.

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Viola.

Allegro.  $\text{♩} = 80$

DIES IRÆ.

cre - - - scen - - - - do **ff**

# Viola.

C

*ff* *ff sempre*

1

*p* *ff*

*p*

*pp* *p* *pp sempre*

*poco a poco stringendo*

*p* *cre - scen - do* *f*

*Piu mosso. ♩ = 96.*

*p*

*f*

*p*

E

*f* *p*

*cre - - - scen - - - do*

*f sempre*

*sfz sfz sfz sfz*

*Andante maestoso. ♩ = 72.*

1

3

*f*

2

*f*

F

*do*

*ff sempre*

1

*p*

*1.*

*b*

# Viola.

**G**  
*f*

*riten.* **Andante sostenuto.** ♩ = 50.  
*pp sempre*

*pp* **1** *divisi* **1**

**H**  
*mf* *p* *pp*

*cre - - - scen - - - do*

*mf* *cre - - - scen - - - do* *f*

*f*

*pp* *ppressivo*

**I**  
*p*

*pizz* *arco*

*riten.* **K a tempo**  
*p*

*mf*

*divisi* *pp*

**6.**

# Viola.

**L 1** *p* *cantabile* **3** **Allegro.** *pp* *mf*

*f* *marcato* **M** *cre - scen - do*

*ff sempre* *f*

**N** *f*

*divisi*

**0 9** *riten.* **Andante.**  $\text{♩} = 76$

*Poco a poco riten.* *con sordina* *dolce sempre*

*1 pp sempre*

**1 2 3 4 5**

## OFFERTORIUM.

**Andante.**  $\text{♩} = 80$

*Senza sord.* *p* *pp* *p* *cre - scen - do*

*f* *p* *f* *p* *cre - scen - do* *f* *p*

**A** **B** **2**

# Viola.

*p* *p* *f* *p ed espressivo* *cre*

*scen do* *f* *espressivo*

*pp* *dolce* *mf*

*poco a poco string.* *espressivo* *cre scen do*

*al tempo* *f* *pp*

*Tutti Soli* *dolce ed espressivo* *sfz* *pp*

*Soli*

Andante sostenuto. ♩ = 120.

## SANCTUS.

Allegro. ♩ = 84.  
18 Trombe I & II.

*poco riten.* *A a tempo* *f sempre*

19 20 16

*B*

1 2 3 4



Viola.

Musical score for Viola, page 7. The score consists of ten staves of music in 12/8 time. It includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics "cre - - scen - do" are written across several staves. Performance instructions include "p", "p sempre", "p subito", "divisi", "f sempre", "sf", "mf", and "ff sempre". Chord symbols "C", "D", "E", and "F" are present. The score ends with a double bar line and a final chord.

Viola.

AGNUS DEI.

Allegro sostenuto.  $\text{♩} = 69.$

25 Solo Alt. 26 27  
do - na e - is

28 re - quem. 1 A *p* *crescendo* *f*

4 2 2 2

*p* *f* *p*

B 1 7 *pp* *p*

1 *p*

*p* *f* *p*

di - mi - nuendo *p* cre - scen - do *f*

*p* cre - scen - do *f* *p*

3 4 C 2 2 *pp* *pp* sempre

2 2 2 2

2 5 2 4 *pp* *pp* G. P.

D pizz. 1 2 3 *p* *mf* *f* *pp* *arco* *allargando*

# Violoncello.

## REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

Allegro sostenuto.  $\text{♩} = 69$ .

*p* *espressivo* *3*  
*cre - scen - - do* *f* *diminuendo*  
*A* *6* *6 B* *p* *mf* *p*  
*cre - scen - - do* *f* *di - mi - nu - en - do*  
*p* *crescendo* *f* *p* *pp*  
*pp sempre*  
*D 22 G.P. 6 E* *3* *f* *sf* *divisi* *sf* *crescendo*  
*Ped espressivo*  
*f* *1 2 F 3 4 5 6 7* *2 div.* *pp sempre*  
*pp*

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# Violoncello.

*divisi*

*pp* *f* *f* *sfz*

*sfz* *p* *f sempre*

*mf* *f* *poco a poco allarg.*

## DIES IRÆ.

Allegro.  $\text{♩} = 80$ .

*sfz* *ff*

*mf marcato* *f* *ff*

*pp* *pizz.* *arco* *p* *mf*

*arco* *f* *sfz* *ff* *poco a poco rit. Andante maestoso* *pp*

*p marcato* *f* *pp*

*f ed espressivo.* *f ed espressivo* *f* *crec.* *scen - do*

# Violoncello.

**C**

*ff* *ff sempre*

*3.* *ed espressivo.*

**D**

*ff* *mf* *p > pp* *mf* *p > pp sempre*

*poco a poco string.*

*p* *3* *cre* *3* *scen* *3* *do* *3*

**Più mosso. ♩ = 96.**

*f* *p*

**E V**

*f* *p*

*Andante maestoso* *cre* *♩ = 72.* *scen - do* *f* *sempre*

*ed espressivo*

**F**

*scen - do* *ff* *sempre*

*dis.*

**G**

*f* *p*

*riten.* **Andante sostenuto. ♩ = 50.**

*pp* *sempre*

# Violoncello.

*divisi* *v* *H*

*mf* *p* *pp*

*cre - scen - do*

*mf* *cre - scen - do* *f*

*pp* *p*

*I*

*arco* *p*

*divisi* *v*

## L

*pp* *sempre*

**Allegro.  $\text{♩} = 80$ .**

*pp* *f* *marc.* *M* *marc.* *ff*

*cre - scen - do*

*cre - scen - do*

*sempre*

# Violoncello.

Violoncello musical score for the first section. The score consists of eight staves of music. It begins with a key signature of one flat (B-flat major) and a 4/4 time signature. The music is characterized by frequent triplet patterns. Dynamics include *marcato*, *ritenuto*, and *pp*. A key signature change to D major occurs in the sixth staff, accompanied by a tempo change to *Andante* (♩ = 76). The section concludes with a *poco a poco rit.* and *Ancora più rit.* marking, followed by a return to *a tempo* and *pp sempre*.

# OFFERTORIUM.

Andante. ♩ = 80.

*Senza sord.*

Violoncello musical score for the OFFERTORIUM section. The score consists of five staves of music. It begins with a key signature of two flats (B-flat major) and a 4/4 time signature. The tempo is *Andante* (♩ = 80). The music is marked *Senza sord.* and includes dynamics such as *pp*, *p*, *f*, *mf*, *f*, *espress. p*, and *pp*. The score is divided into sections A, B, C, and D. Section D is marked *Andante sostenuto* (♩ = 120) and includes a *div.* (divisi) marking. The section concludes with a *cre-scen-do* marking and a final *f* dynamic.

# Violoncello.

pp dolce

1

1

**E** *divisi* *poco a poco string.*

*mf* *cre-*

*a tempo*

**V** *f* *de - - cre - - scen - - dop*

*pp* **F dolce** 2

3 4 5 6 7 1

*pp*

# SANCTUS.

Allegro.  $\text{♩} = 84.$

18 Trombe.. 19 20 *poco ritenuto* **A** *a tempo*

*f* *f* 16 *f*

**B**

**V**

**V**

**C** 1

*ped espressivo*



# Violoncello.

*p sempre*

*p ed espress.*

crescen - do *p subito*

*f sempre*

crescen - do *p subito* crescen - do

*f sempre*

2

D

E

9.

5.

*sf* *p* *mf*

crescen - do *mf* *sf*

*mf* crescen - do *f* *ff sempre*

*sf* *sf* *sf* *sf* *ff*

4

Violoncello.

AGNUS DEI.

Allegro sostenuto.  $\text{♩} = 69.$

Alt Solo.

*p* 27 28 1

*p* *crescendo* *f* *p* 4

*p* 2 2 2 *f* *V*

*fz* *p* *pp*

*V* *B* *p* 1

*p* *p* 1

*p* *V* *cre - - - scen - - - do* *f*

*dimi - nuendo* *p* *cre - - - scen - - - do* *f* *p*

*C* *pp* *pp sempre* 2 2

2 2 2 *pp*

2 5 *G. P.* 4 *D* 1 *pizz* *p*

*mf* *f* *allargando* *arco* *pp* *arco*

*divisi* *pp* *pp*

*I* *II*

# REQUIEM et KYRIE.

Asger Hamerik, Op.34.

Allegro sostenuto.  $\text{♩} = 69.$

*p* *espressivo*

*mf crescendo* *f* *di - mi - nu - endo p*

*mf* *p*

*mf crescendo* *f* *di - mi - nu - endo p*

*cre - scendo f* *pp* *pp sempre*

*ped espressivo* *sfz crescendo* *f*

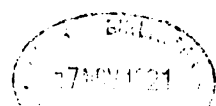
*pp sempre*

*pp*

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Basso.

pp *sf* *p* *f sempre* *mf* *f* *poco a poco allargando*

DIES IRÆ.

*Allegro.*  $\text{♩} = 80.$  *ff* *p* *f* *ff* *pizz.* *arco* *rinf* *rinf* *Andante maestoso.*  $\text{♩} = 72.$  *4* *harmoniques* *mf* *f* *crescendo* *ff* *ff* *ff sempre* *p*

# Basso.

5 D $\flat$ .  
*ff*

*mf* *p* *pp* *mf* *p*  
*poco a poco stringendo*

*pp sempre*  
 ♩ = 96.  
 Più mosso. *p* *f* *f*  
 cre - scen - do

*p* *f* *p*

*f* *p*  
 cre - scen - do *f sempre*

*f* *f* *f*  
 1 Andante maestoso. ♩ = 72.2

cre - scen - do

*ff sempre* *p*

2 G 6

*mf* *p* *riten.* Andante sostenuto. ♩ = 50.  
*pp sempre*

6.

Basso.

**H**

*p* *pp* *mf* *f* *ff*

*cre - scen - do*

*scen - do*

**I**

*p* *pp* *arco* *p* *mf*

**K**

*pp sempre*

**L** 1 2 3 4 5 6

**M1** *marcato* *ff sempre*

**Allegro.** ♩ = 80.

*pp* *cre - scen - do*

Detailed description of the musical score: The score is for a Bassoon (Basso) part. It begins with a dynamic of *p* and a hairpin crescendo to *pp*. The first section, marked **H**, features a melodic line with triplets and a dynamic range from *pp* to *f*. The lyrics "cre-scen-do" are written below the notes. The second section, marked **I**, starts with *p* and includes *arco* markings. The third section, marked **K**, begins with *pp* and continues with *mf*. The fourth section, marked **L**, consists of six measures of sixteenth-note patterns, starting with *pp sempre*. The fifth section, marked **M1**, is marked *marcato* and *ff sempre*. The score concludes with a tempo change to **Allegro.** at a metronome marking of ♩ = 80, with a dynamic of *pp* and the lyrics "cre-scen-do".

# Basso.

Musical score for Bassoon, measures 1-10. The score features several triplet patterns and dynamic markings including *sf* (sforzando) and *pp* (pianissimo). Tempo markings include *riten.* (ritardando) and *Andante*. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 are indicated. The key signature changes from one flat to two sharps.

# OFFERTORIUM.

Musical score for Offertorium, measures 1-12. The score is divided into sections A, B, C, and D. Section A starts with *Andante* and a tempo of  $\text{♩} = 80$ . Dynamics range from *p* (piano) to *f* (forte). Section B includes *pp* (pianissimo) and *f*. Section C includes *p* and *f*. Section D starts with *Andante sostenuto* and a tempo of  $\text{♩} = 120$ . Dynamics include *f*. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are indicated.

Basso.

*dolce*  
*a poco stringendo*  
*mf*  
*poco*  
*a tempo*  
*f*  
*de*  
*cre-scendop*  
*pp*  
*dolce*  
*pp*

SANCTUS.

Allegro.  $\text{♩} = 84.$

*poco ritenuto*

*A a tempo*

Celli.

19 Trombe. *f* 22 23 24 *f sempre*  
*ped espressivo*  
*ped espressivo*  
*p* *f sempre*  
*cresc.*  
*f*  
*f*



5 6 7 8 9 10 11 12 1 1

*sfz sfz sfz p p*

*cre - scen - do mf crescen - do f f ff sempre*

F 1 2 3 4

# AGNUS DEI.

Allegro sostenuto.  $\text{♩} = 69.$

28 29

*p*

Chor. requi.

*p cresc. f p p*

4 div.

7 B 1

*sfz pp p pp*

6 3

*mf p mf cresc.*

*f dim. p crescen - do f*

5 C 5 2 div. 2 2

*pp pp sempre*

2 2 2

*pp pp*

5 G.P. 4 D pizz. 1 2 5

*p mf f pp*

*allargando arco*

# REQUIEM et KYRIE.

Erster Satz tacet.

## DIES IRÆ.

Asger Hamerik, Op. 34.

Allegro.  $\text{♩} = 80.$

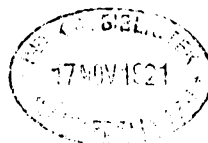
Andante maestoso.  $\text{♩} = 72.$

poco a poco Più mosso.  
stringendo  $\text{♩} = 96.$  16

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# Piccolo Flauto.

**E** 4. *f sempre* *Andante maestoso.*  $\text{♩} = 72.$

3 2 *f*

3 3 3 3 *cre*

**F** *f* *scen* - - - - *do*

**G** 9 *riten.* *Andante sostenuto.*  $\text{♩} = 50.$  **H** *f* 3 3 3 3

3 3 3 3 3 3 3 3 6

**I** 13 **K** **L** 8 *Allegro.*  $\text{♩} = 80.$  **M** 1 *ff sempre*

4 *f* **N** 1

7 *f*

4 3 *ff* **Tacet bis Fine.**

# Flauto I.

## REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

*Allegro sostenuto.*  $\text{♩} = 69.$

*Allegro.*  $\text{♩} = 80.$

## DIES IRÆ.

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# Flauto I.

The musical score for Flauto I consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of triplet eighth notes, marked with a *mf* dynamic. The second staff continues with more triplet patterns and includes a *f* dynamic marking. The third and fourth staves show a transition to a more melodic line with slurs and accents, reaching a *ff* dynamic. The fifth staff introduces a tempo change to *Andante maestoso* with a *poco a poco riten.* instruction, and a new key signature of two flats. The sixth staff contains the vocal line with the lyrics "cre - scen - do" and a *ff* dynamic. The seventh staff continues with triplet patterns and a *poco a poco string.* instruction. The eighth staff is marked *Più mosso* with a tempo of  $\text{♩} = 96$  and features a *f sempre* dynamic. The ninth and tenth staves return to triplet patterns, with the ninth staff marked *Andante maestoso* and a tempo of  $\text{♩} = 72$ .

# Flauto I.



cre - - - scen - - - do *ff*

*p*

Andante sostenuto.  $\text{♩} = 50$

*riten.*

*f*

*sfz*

*pp ed espressivo*

*dolce*

*mf*

*Allegro*  $\text{♩} = 81$

*p*

*mf*

*f*

*ff sempre*

*ritenuto*

Andante.  $\text{♩} = 76$

*pp sempre*

Poco a poco ritenuto.

*pp*

*ancora più rit. 12.*

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Flauto I.

OFFERTORIUM.

Andante.  $\text{♩} = 80$ . 14

4 A 13 B 10

*f* *pp*

Andante sostenuto.  $\text{♩} = 120$ .

4 7 D 20 dolce

*f* *f* *poco a poco string. a tempo* *p* *bb.*

8 2

7 F 1 dolce 4

SANCTUS.

*Allegro*  $\text{♩} = 84$ .

*Poco rit.* *a tempo*

6. 5. 3. 3. A 32. B 1.

*p* *p* *p* *f* *sempre*

1 C 15 13 p cre - - - scen - - - do

D 1 1 *f* *sempre*

7 *f*

Flauto I.

*Allegro sostenuto*  $\text{♩} = 69$  *sfz*

Agnus Dei.

*Grande Flauto*

Midway 17-2-1921  
 Requiem  
 20-3-1921.



# Flauto II.

## REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

Allegro sostenuto.  $\text{♩} = 69.$

37 A 20 B 27 C 5

1 D 22 G.P. 6 E 7 19 F 5

2

*pp* *sempre*

*f* *sf* *pp*

*sempre*

1 G 2

12 H 12

*dolce* *cre - scen - do* *f* *poco a poco allarg.*

Allegro.  $\text{♩} = 80.$

## DIES IRÆ.

*f*

*ff*

*f* *ff* *mf*

1. 13. A

2 3 3 4

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Flauto II.

3 4 3 2 3 1 3 5 B 8

*poco a poco ritenuto* **Andante maestoso.**  $\text{♩} = 72.$

scen - - - do

20 D 8 *poco a poco string.*

**Più mosso.**  $\text{♩} = 96.$

**Andante maestoso.**  $\text{♩} = 72.$

cre - - - scen - - - do

**F**

**Andante sostenuto**  $\text{♩} = 50.$

# Flauto II.

H  
 6 *f*  
 6 I 13  
 K L 8 Allegro.  $\text{♩} = 80.$   
 22 3 *mf* 4 *f*  
 M *ff sempre*  
 N  
 10 9 *riten.* Andante.  $\text{♩} = 76.$   
 3 1 5  
 1 3 6 1 3 6 *Poco a poco rit.* 15.  
*pp sempre*

## OFFERTORIUM.

Andante.  $\text{♩} = 80.$   
 4 A 13 B *pp*  
 14 *f*  
 10 C *f* 4 7 D *f* Andante sostenuto.  $\text{♩} = 120.$   
 20  
 2 E *poco a poco string. a tempo* 8 2 *p*  
 7 F *dolce* 4  
 1 *dolce*

Flauto II.

SANCTUS.

*Allegro* d = 84.

6. 5. poco rit. A a tempo B 9

3. 3. 1 32 f

3. C 28 Oboe I. 29 30 p cre - -

scen - do f sempre

9 3 3 3 3 5

ff

mf cre - scen - do f cre - - scen do - -

ff sempre f

Piccolo. 3 3 3 3

AGNUS DEI.

9. A 7. 11 12 1. 13 B 47 C 1 2

8 9 10 p

pp sempre

2. 4. D 3. 7.

dolce cres - cen - do *Allargando*

1785V L 21

# Oboe I.

## REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

Allegro sostenuto.  $\text{♩} = 69.$

28 4 A 20 B 11

*mf espress. cresc.*

*f* *f* *ped espressivo*

*pp* *pp sempre*

*1. D* *2. f sempre*

*2. 6. E* *3.* *15.*

*f* *pp sempre*

*2.* *1. G 2* *3*

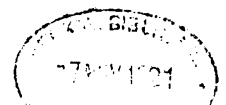
*f* *f* *2 H* *5. f*

*dolce* *cre - - scen - - do* *f* *poco a poco allarg.*

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Oboe I.

DIES IRÆ.

Allegro.  $\text{♩} = 80.$

First system of musical notation for Oboe I, featuring treble clef, 2/4 time signature, and dynamic markings *f*, *sfz*, and *ff*. The music includes triplet and sixteenth-note patterns. Section markers '1. 13. A' and '2. B' are present.

Second system of musical notation, including the instruction *poco a poco ritenuto* and the tempo change *Andante maestoso.  $\text{♩} = 72.$* . It features a key signature change to B-flat major and dynamic markings *f*, *mf*, and *ff*. The lyrics 'cre - - - scen - - - do' are written below the notes.

Third system of musical notation, including the instruction *poco a poco string.* and the tempo change *Più mosso.  $\text{♩} = 96.$* . It features a key signature change to D-flat major and dynamic markings *p*, *f*, and *ff*. The lyrics 'cre - - - scen - - - do' and 'f sempre' are written below the notes.

# Oboe I.

Andante maestoso.  $\text{♩} = 72$ .

Andante.  $\text{♩} = 50$ .

Riten. sostenuto.

Allegro.  $\text{♩} = 80$ .

Andante  $\text{♩} = 76$ .

dolce

pp sempre

Poco a poco ritenuto.

# OFFERTORIUM.

Andante.  $\text{♩} = 80.$

12 *mf* 4 A 13 B *pp*

Solo. 8 C 1 4 1 *f*

3 D *Andante sost. $^{\circ}$   $\text{♩} = 120.$  E 4 *poco à poco string.* a tempo *mf**

8 F 1 dolce 4

*p*

# SANCTUS.

Allegro.  $\text{♩} = 84.$  poco rit. A a tempo B

20 3 1 17. *f sempre*

2. *f*

C 10 *p*

D 1 *p*

1 *f*

1 *f*

3. *f*

cre - scen - do



Oboe I.

do *mf* cre - scen - do *f* cre - - - scen - - - do

*ff* sempre *sf* *sf* *sf* *sf* *ff*

AGNUS DEI.

Allegro sostenuto. *d=ps.*

38 A 7 Viol. I. 11 12 1

13 B 10 11 12 13 11 1

ed espress. *pp* *pp* sempre

mf G.P. dolce cresc. - - f allargando

10

# REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

Allegro sostenuto.  $\text{♩} = 69.$

37 20 *f* 5 C 5 *pp sempre*

1 D *f sempre* 7. 2. 6. E 3.

15 2 F 5 *f* *pp sempre*

9 G 2 *f* 3

1 2 H 12 *f* *poco a poco allargando*

*dolce* cre - - scen - - do *f*

# DIES IRÆ.

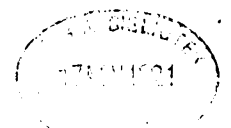
Allegro.  $\text{♩} = 80.$

*f* *ff* *ff* 13. A *mf*

*f* *ff* *g.p.* *mf*

2. 3. 3. 3. 3. 20.

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Oboe II.

**B** 7 *f* 3 3 3 3 3 *ff*

*mf* 3 3 3 3 *poco a poco ritenuto* **Andante maestoso.** ♩ = 72. 2 5 *f*

4 3 3 3 3

3 3 3 3 3 3 3 3 *cre - - - scen - - - do* *ff*

**C** 18 **D** 3 3 3 8 *ff*

*poco a poco string.* **Più mosso.** ♩ = 96. 4 *p* *cre - scen - do* *f*

3 **E** 1 *f* *p* *cre - - scen - - do* *f sempre*

**Andante maestoso.** ♩ = 72. 2 *f* 3 3 3

2 3 3 3 3 3 3 3 *f*

*cre - - scen - - do* **F** 9. 3 *f* **G.** ♩ = 50.

1 1 **Andante sostenuto.** *p* *riten.* 13

**H** 1 6 *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *sfz*

6 **I** 10

## Oboe II.

3

1. K L 8 Allegro.  $\text{♩} = 80.$  3 3

1. 22 3 *mf* 3

M 3 3 3 3 3 3 3 3 3 3 3 3 3 3

*ff sempre*

N 3

*ff*

Tacet bis Ende dieses Satzes.

## OFFERTORIUM.

Andante.  $\text{♩} = 80.$  4 A 13 B

14 *f* *pp*

10 C 1 12 D Andante  $\text{♩} = 120.$  poco a poco stringendo E 4 28 8

*f*

a tempo F 4 11 1 dolce

## SANCTUS.

Allegro.  $\text{♩} = 84.$  poco riten. A a tempo

20 3 1 18. 7. B

6.

2. C 30.

# Oboe II.

**D.** 3.

*p* cre - scen - do *mf* *f*

**E** 9 *ff*

**F** 9. *mf* cre - scen - do *f* cre - -

scen - - - - do *ff* sempre *f* *ff*

# AGNUS DEI.

**A** *Allegro sostenuto.*  $\text{♩} = 69.$  Viol. I.

38 7 8 9 10 11 12 *p*

**B** 13 31 Oboe I. 6 5 *f*

32 33 34

**C** 5 *pp* sempre

15

**G.P.** 4 **D** *dolce* *cresc.* *f* *allargando*

2 10

# REQUIEM et KYRIE.

Asger Hamerik, Op.34.

in B.  
Allegro sostenuto.  $\text{♩} = 69.$

27 *mf* *espress. cresc.* *f* *espress.*

di - mi - un - ondo

*ped espressivo* *mf* *f* *pp* *sempre*

*f* *sempre*

10 *sf* *mf*

pre - scen - do

*f* *pp* *sempre*

*pp* *cres - cen - do* *f*

*f* *dolce*

*f* *cres - - - cen - - - do* *f* *per a poco allargando.*

# Clarinetto I. DIES IRÆ.

in B.  
Allegro.  $\text{♩} = 80.$

The first system of the musical score for Clarinet I, titled "DIES IRÆ", is in the key of B major and 2/4 time. It begins with a dynamic marking of *f* (forte). The music features a series of eighth notes and quarter notes, with several triplet markings (indicated by a '3' over the notes). The tempo is marked "Allegro" with a quarter note equal to 80 beats per minute. The system concludes with a dynamic marking of *ff* (fortissimo) and a fermata over the final note.

The second system of the musical score is in the key of B minor and 4/4 time. It begins with a dynamic marking of *f* (forte) and a tempo marking of "Andante maestoso" with a quarter note equal to 72 beats per minute. The music features a series of eighth notes and quarter notes, with several triplet markings. The system concludes with a dynamic marking of *ff* (fortissimo) and a fermata over the final note. The system is divided into sections labeled A, B, C, and D.

# Clarinetto I.

*poco a poco string.* **Più mosso.** ♩ = 96.

*p* *cre - scendo* *f* *p* *f* *mf* *crescendo*

*f* *sempre* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

**Andante maestoso.** ♩ = 73.

*f* *cre - scen - do* *ff* *ff sempre*

*p* *f* **Andante** ♩ = 50. *1 riten. sostenuto.* **H**

*scen - do* *mf* *cre - scen - do* *f* *pp* *cre - do* *f*

*pespress.* **I** **6** **2** **K** **1** **3** *dolce*

**Solo.** *ped espressivo* *mf* **4.** **9.**

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# Clarinetto I.

**L** Solo. **Allegro.**  $\text{♩} = 80.$

*pp* *p e cantabile* *pp* *mf*

**M** *f sempre*

**N** *f*

*ritenuto*

*pp*

10

**Andante.**  $\text{♩} = 76$

*pp sempre* *pp* *pp*

*Boco a poco ritenuto*

5

*ancora piu rit.*

*al tempo*

## OFFERTORIUM.

**in A.** **Andante.**  $\text{♩} = 80.$

Solo *p* *mf* *f*

**A** **B** **C**

11 12 8

*f* *pp* *f*

**in B.** **Dandante sostenuto.**  $\text{♩} = 120.$

*dolce*

20

# Clarinetto I.

*poco a poco string.* *a tempo*

4 *mf* *crescendo* *f* *p* *pp*

1 2 3 4

*F* *dolce*

*in B.*  
*Allegro*  $\text{♩} = 84$ .

# SANCTUS.

6. 5. *poco rit.* A 16

3. 3. 1

B

*f*

4. 2.

4.

*p* *subito* *p* *cres - cen - do* **D**

*p* *mf* *f*

2

*E* 9

Clarinetto I.

ff

1 F

cre - scen - do

mf sf

cre - scen - do

fere - scen - do

Sempre

sf sf

AGNUS DEI.

Allegro sostenuto  $\text{♩} = 69$ .

in B.

12. p

13. B 4

pp

ped. espressivo

mf

diminuendo

pp sempre

1. pp

2. 4 D

dolce

4.

Allargando

cres - cen - do

f

ppp

# Clarinetto II.

## REQUIEM et KYRIE.

in **B**.

Asger Hamerik, Op. 34.

*Allegro sostenuto*  $\text{♩} = 69$ .

## DIES IRÆ.

*Allegro*  $\text{♩} = 80$ .

in **B**.

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V.S.

mf

# Clarinetto II.

1. *mf*

**B** *f* *sfz* *ff*

*poco a poco ritenuto* **Andante maestoso.** ♩ = 72.

*mf* *f* *ff*

**C** *ff* *ff sempre*

**8** *poco a poco string.* **Più mosso.** ♩ = 96.

*p* *cre - scen - do* *f* *p*

*mf cresc.* *f sempre* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

**Andante maestoso.** ♩ = 72.

*cre - scen - do*

**F** *ff* *ff sempre*

# Clarinetto II.

1 1 3 G

1 *riten. Andante sosto* = 50.

H

*pp* *mf* *f*

cre - scen - do cre - scen - do

*f* *sfz*

*p espr.*

12 K L 1. *Allegro. d = 80*

*f* *pp*

M *f sempre*

N *sfz*

*f* *G.P.*

*pp* *riten.*

*Andante. d = 76.* *Poco a poco ritenuto.*

*Ancora più ritenuto. a tempo*

# Clarinetto II.

## OFFERTORIUM.

*in A.*  
Andante.  $\text{♩} = 80.$

12 *f* 4 A 13 B 3 3

10 C *f* 11 D *pp* *in B.* Andante sostenuto.

2 E 4 *poco a poco string.* *a tempo* dolce

4 *mf* *cre-scen-do* *f* *p*

1 2 3 4 *pp* dolce F 4

*in B.*  
Allegro  $\text{♩} = 84.$

## SANCTUS.

6. *poco riten.* *A a tempo*

5. 3. 3. 1 16 *f* B

8. *f*

2 C 10 *p*

4. *cres-cen-do* *p subito*

D 1. *p* *mf*

2 *f*

1. *ff* *f* *p* *sfz* *sfz*

9 3 3 3 5 3 3 3

3 3 1 F *p*

cre - - scen - - do

3 3 3 3 *f* cre - - scen - - do *f sempre*

4

[AGNUS DEI.]

*Allegro sostenuto*  $\text{♩} = 69$  *sotto voce*

18. *pp* *p*

12. *p*

13. **B** 4 3

*pedal espressivo* 19. **C** 5. *pp sempre*

**D** 2. 4. *dolce*

*Allargando* 4. *dolce*



# REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

Allegro sostenuto.  $\text{♩} = 69.$

*p* *espressivo*

*cre-scen-do* *mf espress.* *cresc. f* *diminuendo* *p* *pp*

A

*p* *pp* *mf* *p*

B

*cre-scen-do* *mf* *cresc. f* *dimin* *p* *mf* *pp sotto voce*

*pp* *pp sempre*

C

*f* *pp sempre*

D

*p* *pp* *pp sempre*

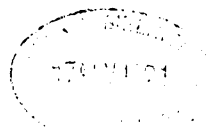
E

*mf cres-cen-do* *f* *p* *pp* *pp sempre*

F

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# Fagotto I.

G 2 *f*

1. *f* 1. H 2. *f*

*dolce* cre - - scen - - do *f*

*Poco a poco allarg.*

# DIES IRÆ.

Allegro.  $\text{♩} = 80$ .

*f* *sf*

*ff*

*p* *f* *ff*

*pp* *mf* *f* *ff* *mf*

*mf* *f* *ff*

*f* *ff*

*ff*

*f* *poco a poco rit.* *Andante maestoso*  $\text{♩} = 72$  *f* *ff* *mf*

*f* *ff* *mf*

*ff* *mf*

cre - - scen - - do

# Fagotto I.

The musical score for Bassoon I consists of ten staves of music. It begins with a C major chord and a tempo of *Andante maestoso* (♩ = 72). The first staff contains a *ff* dynamic marking and the instruction *ff sempre*. The second staff features a *p* dynamic, a *4* measure rest, and the instruction *Fed espressivo*. The third staff includes the instruction *2 poco a poco stringendo* and the tempo change *Più mosso* (♩ = 96). The fourth staff has a *pp* dynamic and the instruction *3*. The fifth staff contains the lyrics *- scen - do* and the instruction *f sempre*. The sixth staff features the instruction *Andante maestoso* (♩ = 72) and *Fed espressivo*. The seventh staff includes the lyrics *cre - scen - do* and the instruction *ff sempre*. The eighth staff has the instruction *Andante sosto* (♩ = 50) and *f*. The ninth staff contains the lyrics *cre - scen - do* and *f*. The tenth staff includes the instruction *p espress.* and the number *9*.

# Fagotto I.

9. *L* *p* *Allegro. ♩ = 80.* *1 dolce* *mf* *f*

*p e cantabile* *pp* *cre - scen - do* *f*

*M* *ff sempre* *N* *sfz*

*riten.* *Andante ♩ = 76.* *Poco a poco ritardato*

## OFFERTORIUM.

*Andante. ♩ = 80.* *10* *4 A 4* *p* *mf* *f* *p* *cre -*

*scen - do* *f* *pp* *f*

*7 C* *4* *1 B* *1* *f* *p* *Ped espress.*

# Fagotto I.

**D** Andante sostenuto.  $\text{♩} = 120.$

6 8 20 Bassi 21 22 23 24 25 26 27 **E**

*p* *mf*

*poco a poco string.*

*crese.*

*a tempo*

11 1 *dolce* 4

# SANCTUS.

Allegro.  $\text{♩} = 84.$  *poco rit.* **A** *a tempo*

20 3 1 24 *f sempre*

**B**

*C espressivo*

3.

*p* *ed espress.* *crescendo* *sf subito*

**D** *mf* *f sempre*

**E** 9

# Fagotto I.

5 3 3

*ff* *sfz* *p* *mf* *sfz*

cre - scen - do

- scen - do *f* cre - scen - do *ff sempre*

*ff*

# AGNUS DEI.

*Allegro sostenuto*  $\text{♩} = 69$

*pp sotto voce* *p* *f* *p* *f* *pp* *crescendo mf* *cresc. f* *pp* *pp sempre*

*pp* *p* *sfz* *p* *pp* *f* *pp* *cresc. f* *pp* *pp* *pp*

di - mir.

*pp sempre* *pp*

*Allegando* *G.P.* *dolce* *cresc. - - - f* *ppp*

REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

Allegro sostenuto.  $\text{♩} = 69.$  *espressivo*

*p*

*espressivo*  
*cre - scen - do* *mf* *cresc.* *f* *di - mi - nu - endo* *p*

*mf* *p*

*cre - scen - do* *mf cresc. f* *di - mi - nu - endo* *p* *sotto voce*

*pp* *f sempre*

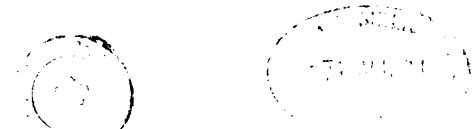
*f* *p ed espressivo*

*pp* *f*

*p* *f*

*dolce* *cre - scen - do* *f* *poco a poco allargando.*

14<sup>te</sup> von 27 Orchesterstimmen.  
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# Fagotto II.

## DIES IRÆ.

Allegro.  $\text{♩} = 80.$

*f*

*ff*

*p* *ff* A 34

*f* B

*ff*

*f* poco a poco riten.  $\text{♩} = 72.$  Andante maestoso

*Fed espressivo* *f* *ff* cre - - - scen - - - do

*ff* C

*ff* *pp* Poco a poco string.

*ff* Più mosso.  $\text{♩} = 96.$

*f* E

*ff* *p* Andante maestoso.  $\text{♩} = 72.$

*f* Fed espressivo



# Fagotto II.

*f* *cre - - scen - - do* *ff*

*ff sempre* *p*

*f* *rit.*

Andante sostenuto.  $\text{♩} = 50$  *pp* *cre - - do*

*scen - - do* *cre - - scen - - do* *f*

*sfz*

*p* *Allegro. ♩ = 80. cre - - scen - do* *mf* *f*

*pp* *pp* *f*

*ff sempre*

*sfz* *sfz*

*pp*

*rit.* *Andante ♩ = 76.*

*pp* *rit.* *Andante ♩ = 76.*

*pp* *rit.* *Andante ♩ = 76.* *5.* *2.* *3.* *2.*

*pp* *rit.* *Andante ♩ = 76.* *10.* *Poco a poco ritenuto.*

# Fagotto II.

## OFFERTORIUM.

Andante.  $\text{♩} = 80.$

14 4 A 4

*f* *p* *cre - scen - do* *f* *p*

1 B 11 C 3

*pp* *f* *p* *f* *p*

1. D Andante sostenuto. E *p. a p. string.*

27 *mf*

3 *atempo* F 4

*cresc.* 11 1 *dolce*

## SANCTUS.

Allegro.  $\text{♩} = 84.$  *poco rit.* A *atempo*

20 3 1 24 *f* *sempre*

B 7

6. *p ed espressivo* *p ed espressivo*

3. D 1. *p* *subito* *mf cresc.*

*- cen - do* *f*



# REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

in F.

Allegro sostenuto.  $\text{♩} = 69.$

6 6

*p*

*mf* *f espress.*

A 6

*mf* *p*

6 B

*mf* *p* *mf cre -*

scen - - do *f* *f* *ff* *pp* *pp sempre*

di - mi - nu - en - do

5 C 3 2 3 3

*pp* *pp sempre*

1 D

*f* *ff* *f* *mf*

2. *f sempre*

2 6 E 3 9

*f* *ff* *mf*

2 F 1 2 3 4 5 6 2

*f* *pp*

3 3 9

*pp sempre*

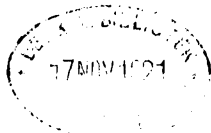
G 3 13 H 17 9

*f* *mf* *poco a poco allarg.*

15<sup>te</sup> von 27 Orchesterstimmen.

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# Corno I.

Più mosso.  $\text{♩} = 96.$

1 Andante maestoso.  $\text{♩} = 72.$

Andante sostenuto.  $\text{♩} = 50.$

6  
4

# Corno I.

Allegro.  $\text{♩} = 80$

**L**  
*pe cantabile*  
*mf* *f* **M**

*ff sempre*  
*Son bouché (gestopft) stoppet*  
*Son naturel (aahen)*

**N**  
*riten.* **1**

*marcato*  
*g.p.* *riten.* **1**

**Andante.**  $\text{♩} = 76$   
*pp sempre*

*poco riten.* **1.** *ancora più riten.* *a tempo*  
*pp sempre*

*p* **2.** *pp sempre*

Andante  $\text{♩} = 80$

## OFFERTORIUM.

*in* **2.** **3.** **4.**  
*p marcato* *p* *crec* - *cer* - *do* *f.* *mf marcato*  
*Son naturel (aahen)* *Son bouché (stoppet)*

**A**  
*f* *pp* *mf marcato* *crec* - *cer* -  
*Son naturel (aahen)* *Son bouché (stoppet)*

*- do* **B** **6.**  
*p* *pp* *p*

**2C** **6.**  
*p* *pp* *p*





Corno I.

3 3 3

*p* *p* *ff* cre - scen - do

*mf* cre - scen - da *f* cre - - - scen - - - do *ff* sempre

*sfz* *sfz* *ff*

in F.

AGNUS DEI.

Allegro sostenuto.  $\text{♩} = 69.$

Cont. Alt. 35

36

37

1 A

3.

34 do - na e - is re - quiem. *p*

*crescendo f* *p*

*pp* *p*

*ten.* *ten.* *p* *p*

*p* *mf* cre - scendo *f*

*pp* *pp*

*pp* sempre.

*mf* *ppp* allargando

G.P.

# Corno II.

## REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

in F.  
Allegro sostenuto.  $\text{♩} = 69.$

Musical score for Corno II, Requiem et Kyrie, measures 1-18. The score consists of seven staves of music. The first staff begins with a dynamic marking of *p* and includes measures 6 and 15. The second staff starts with *mf* and includes measures 4, A, and 6. The third staff begins with *p* and includes measures 6, B, 27, C, and 3. The fourth staff starts with *pp sempre* and includes measure 1 D. The fifth staff begins with *f* and includes measures 9, 2, 6, E, 3, 18, and F. The sixth staff starts with *pp sempre* and includes measures 3, 4, 5, 6, 2, 3, 3, 3, 9. The seventh staff begins with *f* and includes measures G 3, 13, H, 17, 9, and *poco a poco allarg.*

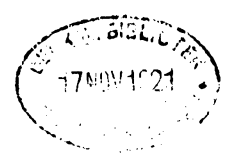
## DIES IRÆ.

in F.  
Allegro.  $\text{♩} = 80.$

Musical score for Corno II, Dies Iræ, measures 1-13. The score consists of three staves of music. The first staff begins with a dynamic marking of *f* and includes measures 3, 3, 3. The second staff starts with *ff* and includes measures 3, 3, 3, 3, 3, 3, 3. The third staff begins with *mf e marcato* and includes measures 3, 3, 3, 3, 3, 3, 1. 13. and *f.p.*

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# Corno II.

The musical score for Corno II consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains several triplet markings (3) and dynamic markings including *mf*. The second staff continues the melody with dynamic markings *ff* and *poco a poco riten.*. The third staff is marked *Andante maestoso* with a tempo of  $\text{♩} = 72$  and features a *f* dynamic. The fourth staff includes the lyrics "cre - scen - do" and dynamic markings *ff* and *pp sempre*. The fifth staff has a *ff* dynamic and a *pp sempre* marking. The sixth staff is marked *pp sempre* and includes the instruction *poco a poco string.*. The seventh staff has a *p* dynamic and includes the lyrics "cre - scen - do". The eighth staff is marked *Più mosso* with a tempo of  $\text{♩} = 96$  and includes the lyrics "cre - scen - do". The ninth staff has a *f* dynamic and includes the lyrics "cre - scen - do". The tenth staff has a *f* dynamic and includes the lyrics "cre - scen - do". The eleventh staff has a *f* dynamic and includes the lyrics "cre - scen - do". The twelfth staff has a *f* dynamic and includes the lyrics "cre - scen - do". The thirteenth staff has a *f* dynamic and includes the lyrics "cre - scen - do". The fourteenth staff is marked *Andante maestoso* with a tempo of  $\text{♩} = 72$  and features a *f* dynamic.

# Corno II.

3 cre - scen - do

*ff sempre*

*p* *f* *riten.* *Andante sostenuto.*  $\text{♩} = 50.$  **H**

13 1 4 *mf* cre -

scen - do *f*

4 I 13 K 1 6

*mf* 12 8 *Allegro.*  $\text{♩} = 80.$  *mf* *f*

**M** *ff sempre*

*Son bouché (resonant.)* *Son naturel.*

**N**

*marc.*

10 9 *riten.* *Andante.*  $\text{♩} = 76.$  3 1 5 *pp sempre*

*poco a poco Ancora*  
*riten. più riten. a tempo*

4 2 2 *pp sempre* 2

Corno II.

*Andante* ♩ = 80.

OFFERTORIUM.

2. *in* *p* *martato* *cresc.* *do* *mf* *marcato* *son bocche' (stoppet)*

*son natural (caabers)* *mf* *marcato* *son bocche' (stoppet)*

*3.* *son natural (caabers)* *pp* *mf* *marcato* *1. C 6.*

*6. D Andante sostenuto* ♩ = 120. *mf* *pp* *6.* *1.*

*dolce* *Poco a poco stringendo* *a tempo* *mf* *E*

*4.* *dolce* *pp* *Allegro* ♩ = 84.

SANCTUS

5. *Poco ritenuto* *Aa tempo* *31* *32* *B* *son tenuto* *3.*

*f* *marcato* *30* *Viol.* *f* *4.* *1.* *ben tenuto*

*1* *2* *3* *4* *5*

*15*

*1* *p* *crescendo* *psubito* *1*

*1* *2* *1* *f* *u* *u* *u* *u* *u* *u* *u*

# Corno II.

*ben tenuto*

*mf cres - scendo f cre - scen - do ff sempre*

## AGNUS DEI.

*in F.*  
*Allegro sostenuto.*  $\text{♩} = 69.$

*Vol. 12*

*pp sempre 3 allargando*

*ppp*

# REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

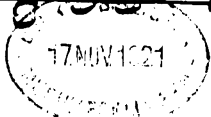
*in F.*  
*Allegro sostenuto. d = 69.*

Musical score for Corno III, Requiem et Kyrie. The score consists of seven staves of music. The first staff begins with a dynamic marking of *p* and includes a measure rest of 6. The second staff starts with *f*, followed by *p* and a measure rest of 6. The third staff includes the lyrics "mf ere - scen - do" and a dynamic marking of *pp*. The fourth staff starts with *pp sempre* and includes measure rests of 2, 3, 3, 3, 1, 22, and 6. The fifth staff starts with *f* and includes measure rests of 3, 3, 3, 3, and 9. The sixth staff starts with *pp* and includes *pp sempre*. The seventh staff starts with *f* and includes *mf* and *poco a poco allarg.*

# DIES IRÆ.

*in F.*  
*Allegro. d = 80.*

Musical score for Corno III, Dies Irae. The score consists of four staves of music. The first staff starts with *f* and includes *ff*. The second staff includes *ff*. The third staff includes *mf e marcato* and *ff*. The fourth staff starts with *mf* and includes *ff*. The score includes various measure rests and dynamic markings throughout.



# Corno III.

15. Solo. *p* *sf* *sf* *ff*

2 B 4 2 3 3

*mf* *f* *p* poco a poco riten.

Andante maestoso.  $\text{♩} = 72$ .

5 *f* *ff*

cre - - - scen - - - do *ff*

3 3 3 3 3 C *ff* *ff* sempre

11 D 3 3 3 *ff*

8 poco a poco stringendo Più mosso.  $\text{♩} = 96$ .

*p* cre - scen - do *f* *p* 2. *p*

*f* *p* cre - - - scen - - -

do *f* sempre *sf* *sf*

1 Andante maestoso.  $\text{♩} = 72$ .

3 *f* 2 3 3 3

do *ff* *ff* sempre

3 3 3 3 F

cre - - - scen - - -



Corno III.

8 G 7 3 3 *riten.*  
*p*

*Andante sostenuto* H 12. 1 4 *mf* *cre - scen - do* *f*

3 4 I 13 K 14 L 8  
*mf* 1 6 *p*

*Allegro*  $\text{♩} = 80$ . 3 3 3 3 3 3  
 4 *mf* *f*

M *ff sempre*

*Son bouché (gestonfi) stoppat* *Son naturel. aaber*

N *ff*

*marcato* 1 *G.P.*

0 9 *riten.* *Andante*  $\text{♩} = 76$ . 2 3 2 3 1 *poco a poco riten.*

*ancora più riten. a tempo* 2 2 *pp sempre* 2

# Corno III.

## OFFERTORIUM.

in **F**  
Andante. ♩ = 80.

## SANCTUS.

in **F**  
Allegro ♩ = 84.

# Corno III.

*ben tenuto*

*marcato*

*Amarcato*

*p* *mf* *f*

*cre - - - scen - - - do* *cre - - - scen - do*

*cre - - - scen - - - do* *ff sempre*

*sfz* *sfz* *ff*

# AGNUS DEI.

*in F.*  
Allegro sostenuto.  $\text{♩} = 69$ .

38 A 7 *mf* *f* *p*

9 B 1 *ten.* *pp*

*ten.* *p* *mf cresc.* 15 15

C 3 *pp* 2 3 3 3 3 15 *pp sempre*

G. P. 4 D 5 3 *allargando* 2 3 4 *ppp*

# REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

in F.

Allegro sostenuto.  $\text{♩} = 69.$

Musical score for Corno IV, Requiem et Kyrie, measures 1-22. The score is written in F major and 2/4 time. It consists of six staves of music. The first staff begins with a *p* dynamic and includes measures 6 and 16. The second staff includes measure 5 and dynamic markings *p* and *mf*. The third staff includes measures 6, 9, 15, and 22, with dynamic markings *mf* *crescendo* and *pp*. The fourth staff includes measures 2, 3, and 6, with dynamic markings *pp* *sempre* and *G.P.*. The fifth staff includes measures 3, 18, and 3, with dynamic markings *f* and *pp*. The sixth staff includes measures 3, 13, 17, and 9, with dynamic markings *f*, *mf*, and *poco a poco allargando*. Various fingering numbers (e.g., 2, 3, 1, 2, 6) and articulation marks are present throughout the score.

# DIES IRÆ.

in F.

Allegro.  $\text{♩} = 80.$

Musical score for Corno IV, Dies Iræ, measures 1-20. The score is written in F major and 2/4 time. It consists of five staves of music. The first staff begins with a *f* dynamic and includes measure 3. The second staff includes measure 3 and dynamic markings *sfz* and *ff*. The third staff includes measure 3 and dynamic markings *mf* *marcato*, *f*, *ff*, and *pp*. The fourth staff includes measure 3 and dynamic markings *f* and *pp*. The fifth staff includes measure 3 and dynamic markings *mf*. Various fingering numbers (e.g., 3, 1, 2) and articulation marks are present throughout the score.

# Corno IV.

**B** *f* 4 2 3 3 3 3

*mf* 2 3 3 *poco a poco rit. Andante maestoso*  $\text{♩} = 72$  1 5 *f*

4 3 3 3

*cre - - - scen - - - do* *ff* 3 3 3 3

3 3 **C** *ff* *ff sempre*

11 **D** 3 3 3 8 *ff*

*poco a poco string.* *Più mosso*  $\text{♩} = 96$  1. *p* *cre - - - scen - - - do* *f* *p* *f*

3 **E** 1 2 3 *f* *p* *cre - - - scen - - - do*

*f sempre* 3 3 3 3

1 *Andante maestoso*  $\text{♩} = 72$  3 3 3 2 *sfz* *sfz* *sfz* *sfz*

*f* *cre - - - scen - - -*

3 3 3 3 **F** *do* *ff* *ff sempre*

# Corno IV.

8 G 7 *riten.*

*Andante sostenuto.* H *cre - scen - do*

4 I 13 K 14 L 8

*Allegro.*  $\text{♩} = 80.$

M *ff sempre* *Son bouché stoppet*

*Son naturel. aoben*

N *sfz*

*marcato*

10 9 *riten.* *Andante.*  $\text{♩} = 76.$  3 2 3 1 *poco a poco riten.*

*ancora più riten. a tempo*

Corno IV.

OFFERTORIUM.

in F  
Andante. ♩ = 80.

8. 1. 4. A 2.

Son bouché (stoppet)

3. B 11. C 14. D Andante sostenuto ♩ = 120

20. E

Poco a poco stringendo

9. F

eres - - cen - - do

5. dolce

in F  
Allegro ♩ = 84.

SANCTUS.

Poco ritenuto. A a tempo Viol. I. B 4.

18. f marcato 30 31 32 f

1. 1. C 1. 15 1. 1.

1. 2. 1.

cre - scen - do p subito mf

D 5 f f 1

# Corno IV.

*f* *ben tenuto*

2 3 4 E 9 3

*ff*

5 3 3 3

F 1 2 3 1

2 3

*p* *p* *mf* *cre - scen - do* *mf* *cre - scen - do* *f*

*cre - - - - - scen - - - - - do* *ff* *sempre*

4

*sfz* *sfz* *ff*

in F. **AGNUS DEI.**

Allegro sostenuto.  $\text{♩} = 69.$

38 A 7 8 *mf* *f* 5 3 3 3

{Corno I. II}

9 B 1 ten.

ten. *f* *p* 15 *pp* 15

C 3 2 3 3 *mf* *cresc.* 3 15

*pp* *pp* *sempre*

G. P. 4 D 5 3 *allargando* 2 3 4

2 *mf* 2 *ppp*

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Ernst Brüning. Musée pour l'histoire  
22-III-1921



# Tromba I.

## REQUIEM et KYRIE.

in C.

Allegro sostenuto.  $\text{♩} = 69$ .

Asger Hamerik, Op. 34.

A 20 B 27 C 6 D 22 G. P. 6 E 7

Tacet bis Ende dieses Satzes.

## DIES IRÆ.

in C.

Allegro.  $\text{♩} = 80$ .

3 4 2 3 1. 13. A 37 B 4 2 3 4

*poco a poco rit.* Andante maestoso.  $\text{♩} = 72$ . Solo *f* e ben tenuto

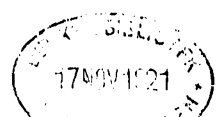
*ff* *ff sempre* *ff*

10 Solo D 9

[19]<sup>te</sup> von 27 Orchesterstimmen.

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# Tromba I.

*poco a poco string.* Più mosso. ♩ = 96.

2 *f* 7 *f* 4 *f* 3 E 4

Andante maestoso. ♩ = 72.

Solo 2 *f*

3 3 3 3 F 2

*cre - - - scen - - - do* *ff*

3 3 2 3 3 3 3

*f* *f* *p*

1 2 3 G 3 3

*f*

Andante ♩ = 50.

3 *riten. sostenuto.* H

1 13 1 4 *mf* *cre - - scen - - do*

3 3 3 3 3 3 3

*f* *f* *ff*

6 I 13 K L 8 Allegro. ♩ = 80.

1 22 3

1 *f*

# Tromba I.

## OFFERTORIUM.

in C.  
Andante.  $\text{♩} = 80.$

## SANCTUS.

in C.  
Allegro.  $\text{♩} = 84.$

V.S.

# Tromba I.

Viol. I.

4. 5. *p cres - cen - do* **D** *mf* *f*

1. 1. 2. *ben tenuto*

*mf* *f* **E** *solo* *ff*

3. *ff* *sfz* *f* 5.

4. *sfz*

3. 3. **F** 1. 4. *mf* *cres - - cen - do*

1. 1. *f* *ff sempre*

3. *sfz* *f* *ff*

in C. **AGNES DEILIGTOS.**  
 Allegro sostenuto.  $\text{♩} = 69.$

38 **A** 1. 17. *f*

*Cello* 9. *pp* *ten.* *ten.* 38. **C** 6 30

*G.P.* 4 **D** *pp* *allargando* 1 2 3 4

2 5. *p* 3. 2. *ppp*

ANDRÉ 18945

*Musikfreunde*  
 du 22 - 3 - 29

# REQUIEM et KYRIE.

in C.  
Allegro sostenuto.  $\text{♩} = 69.$

Asger Hamerik, Op. 34.

37 A 20 B 27 C 6 16

D 22 G.P. 6 E 7

*Tutti* *f* *sfz*

Tacet bis Ende dieses Satzes.

## DIES IRÆ.

in C.  
Allegro.  $\text{♩} = 80.$

3 4 2 3

*f* *sfz* *sfz* *ff*

3 2 3 1. 13. A 37

B *f* 4 2 *ff* 3

4 3 *poco a poco rit. Andante maestoso. ♩ = 72.*

2 *Solo f e ben tenuto*

2

1

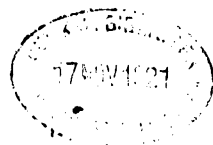
3 3 3 3 3 3 C

*ff* *sempre*

9

20<sup>te</sup> von 27 Orchesterstimmen.  
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# Tromba II.

*Solo* *f* *poco a poco stringendo* **D** **9** **2**

*f* *Più mosso. ♩ = 96.* **7** **4** **3**

**E** **4** *f sempre* **3** **3** **3** **3**

*f Solo* **3** *Andante maestoso. ♩ = 72.* **1**

**1**

*cre - - - scen - - - do*

**F** *ff* **2** **3** **3** **3** **3**

**G** **9** *riten. Andante sostenuto. ♩ = 50.* **H** **1** **4** *mf* *cre - - - scen - - - do* **p**

**1** **13** **1** **4**

*f* **3** **3** **3** **3** **3** **3** **3** **3** **3**

**6** **I** **13** **K** **L** **8** **1** **22**

# Tromba II.

Allegro.  $\text{♩} = 80.$

*mf* *f* *ff* *ff*

*ff* sempre

Tacet bis Ende dieses Satzes.

## OFFERTORIUM.

in C. Andante.  $\text{♩} = 80.$

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

Andante sostenuto. poco a poco string.

a tempo Corno I. *mf*

## SANCTUS.

in C. Allegro.  $\text{♩} = 84.$

*f* Solo. *mf* *poco riten.* A a tempo

Tromba II.

32 / 4

Handwritten musical score for Tromba II, consisting of ten staves of music. The score includes various musical notations such as notes, rests, and dynamics. Key markings include:

- B** (Staff 1)
- C.** (Staff 2)
- D** (Staff 3)
- E** (Staff 4)
- F** (Staff 6)

Other markings include *f*, *mf*, *pp*, *sfz*, *rit.*, and *allargando*. There are also handwritten numbers (1, 2, 3, 4) and slurs throughout the score.

*Al sempre*

AGNUS DEI.

in C.  
Allegro sostenuto.  $\text{♩} = 69$ .

Handwritten musical score for the beginning of the Agnus Dei, consisting of two staves. The score includes various musical notations such as notes, rests, and dynamics. Key markings include:

- 38 A** (Staff 1)
- 9 B 5** (Staff 1)
- 38. C 6** (Staff 2)
- 30 G. P. D** (Staff 2)

Other markings include *f*, *sfz*, *pp*, *ten*, and *allargando*. There are also handwritten numbers (1, 2, 3, 4) and slurs throughout the score.

*ppp*  
Musikforeningen 22/3-21  
André 18945  
Joh. Andersson



# Tromba III.

## REQUIEM et KYRIE.

*13* Erster Satz tacet.

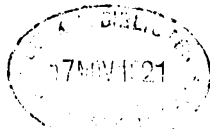
### DIES IRÆ.

Asger Hamerik, Op. 34.

*in C.*  
Allegro.  $\text{♩} = 80.$

Andante maestoso.  $\text{♩} = 72.$

[21]te von 27 Orchesterstimmen.  
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# Tromba III.

*Più mosso.*  $\text{♩} = 96.$  **E** 4  
 16 *f sempre*

*Solo.*  
*f*

3 3 3 3 3 **F**  
*cre - - scen - - do* *ff*

1. *f*

*riten. Andante sostenuto.* **H** 3 12  
 1 13 1 4 *mf* *crescendo*

**I** 13 **K** **L** 8 *Allegro.*  $\text{♩} = 80.$  **M**  
 1 22 6. *f* *sempre*

4 1 N 2 3 *ff*

5 3 3 *f* **Tacet**  
 bis Ende dieses Satzes.

**OFFERTORIUM tacet.**  
**SANCTUS.**

*in C.*  
*Allegro.*  $\text{♩} = 84.$   
*Solo.*

1

1

# Tromba III.

*poco riten.* *Aa tempo*

*f* 32

B 6 *f* 6.

4 C 32 D 14 Tromba I. 15 *f*

3. *mf* 1. 1.

1 E 6. *Solo* *ff*

1 *5/2* *ff*

1. *5/2* *ff*

F 3. *mf* 2.

1 1 *Solo* *ff sempre*

3. *ff*

AGNUS DEI tacet.  
Tacet al Fine.

*Viktor Puhar*

# Trombone I.

## REQUIEM et KYRIE.

Asger Hamerik, Op.34.

Allegro sostenuto.  $\text{♩} = 69.$

37 A 20 B 27 C 6 16

D 22 2 6 E 7

G.P. *f* *sfz* *pp*

Tacet bis Ende dieses Satzes.

## DIES IRÆ.

Allegro.  $\text{♩} = 80.$

5 *fz* 4 *fz* 2 *ff*

*mf marcato* *f* *ff*

A 37 B *f* 4 2 *ff*

*p e marcato* *f* *ff*

Andante maestoso.  $\text{♩} = 72.$

*p e marcato* *f* *ff*

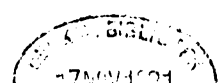
*poco a poco riten.*

scen - - do *ff* *ff*

*ff sempre*

11 D 3 3 3 8

*ff*





# Trombone I.

## OFFERTORIUM.

Andante.  $\text{♩} = 80.$

## SANCTUS.

*Allegro*  $\text{♩} = 84.$

*Poco ritenuto.*

*A tempo*

## AGNUS DEI.

*Allegro sostenuto.*  $\text{♩} = 69.$

# Trombone II.

## REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

Allegro sostenuto.  $\text{♩} = 69.$

37 A 20 B 27 C 6 16

D 22 2 6 E 7 6. 1

G.P. *f* *sfz* *pp*

Tacet bis Ende dieses Satzes.

## DIES IRÆ.

Allegro.  $\text{♩} = 80.$

5 *f* 4 2 3

*sfz* *sfz* *ff*

*mf marcato* *f* *ff* G.P. 5.

A 37 B *f* 4 2 3

*sfz* *sfz* *ff*

*p e marcato* *f* *poco a poco riten.* Andante maestoso.  $\text{♩} = 72.$

2 5

4 3 3 3 3

*f* *cre.*

3 *scen* *do* *ff* C *ff*

*ff sempre*

11 D 3 3 3 8

*ff*

# Trombone II.

*poco a poco string.*

**Più mosso.**  $\text{♩} = 96.$

2 *f* 7 *f* 4 *f* *p*

*E*  
cre - scen - do *f sempre*

**Andante maestoso.**  $\text{♩} = 72.$

3 3 3 3 3 2 3 3 3 3 *f*

cre - scen - do

*F* *ff* *ff sempre*

$\text{♩} = 50.$

**Andante sostenuto.**

8 G 9 *riten.* H 1 13 1 5 *f*

3 3 3 3 3 3 6 I 13 K 1 22

**Allegro.**  $\text{♩} = 80.$

L 8 2 3 3 *mf* *f*

M 1 4 *ff sempre*

1 N 2 *ff sempre*

3 3 3 3 *marcato*

1 0 5. *pp.* *Tacet.*



# Trombone II.

## OFFERTORIUM.

Andante.  $\text{♩} = 80.$

14 4 A 6 5 B 10

*f* *p* *pp*

C 5 7 D Andante sosten. 4 5 6 7 8

*p* *mf* *a tempo* Celli & Bassi. *poco a poco string.*

28 11 1

F 12

## SANCTUS.

Allegro  $\text{♩} = 84.$

Poco ritenuto

A tempo

16. 14. 32 4 C 28 29 30 31

*p* *mf* *f* *ff marcato* *f*

D 2 7

1. b 1 E 9 7 1.

1 b 3 1. F 9. ff 1 1

*ff marcato* *ff sempre*

## AGNUS DEI.

Allegro sostenuto.  $\text{♩} = 69.$

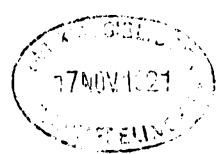
38. A 16. 9 B 5 ten. ten

*f* *pp*

38. C 6 30 2 4 D allargando 1 2 3 4

G.P. 5. p 3. 2 *ppp*

ANDRÉ 13945



Olaf Jensen  
Musikforening  
22-3-21

I	10. Minut
II	22. "
III	9 "
IV	6 "
V	9 "

# Trombone III.

## I REQUIEM et KYRIE. 10 Minut

Asger Hamerik, Op. 34.

Allegro sostenuto.  $\text{♩} = 69.$

37 A 20 B 27 C 6 16 D 22 2 6

*f sfz pp*

**Tacet**  
bis Ende dieses Satzes.

## II DIES IRÆ. 22 Minut

Allegro.  $\text{♩} = 80.$

5 4 2 3

*fz fz ff*

*mf marcato*

A 37 B *f fz ff*

*p poco a poco riten.*

Andante maestoso.  $\text{♩} = 72.$

*pe marcato*

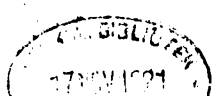
*cre - - scen - - - do*

*ff sempre*

11 D 3 3 3 8

*ff*

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# Trombone III.

*Poco a poco string.* Più mosso.  $\text{♩} = 96.$

2 *f* 7 *f* 4 *f* *p*

cre - - - scen - - - do

*f* sempre

3 *Andante maestoso.*  $\text{♩}_3 = 72.$

3 *f* 2 *f* 3 3 3

cre - - - scen - - - do

*ff* *ff* sempre

Andante  $\text{♩} = 50.$   
sostenuto.

8 G 9 *riten.* H 3 2  
1 13 1 4 *mf* *cresc.* *f*

3 3 3 3 3 3 6 I 13 K  
1 22

*Allegro.*  $\text{♩} = 80.$

L 8 *pp* *mf* *f*

M 1

4 *ff* sempre *f*

*sf* *ff* sempre

1 3 3 10 5 *pp* *pp*

*Andante*  
*f*  
*And.*

7.  
2

# Trombone III.

## OFFERTORIUM. ⑨

Andante.  $\text{♩} = 80.$

4 A 6 5 B 10

$\text{C}$   $\text{D}$  sostenuto. 4  $\text{E}$  poco a poco string.  $\text{F}$  12

$p$   $mf$   $p$   $pp$   $a tempo$

7

## SANCTUS. ⑥

Allegro  $\text{♩} = 84.$  Poco ritenuto  $\text{B}$   $\text{A}$   $\text{a tempo}$   $\text{C}$

$mf$   $f$   $mf$   $marcato$   $f$   $p$   $3.$

10. 4.  $\text{D}$  3.

1.  $\text{E}$  3. 5. 1.

5. 1.  $\text{F}$  5. 4.

1.  $\text{F}$  4.  $ff$

$f$   $ff$  sempre  $sfz$   $sfz$   $f$   $ff$

## AGNUS DEI. ⑨

Allegro sostenuto.  $\text{♩} = 69.$

38 A 9. 1. 15.

$\text{C}$  6 30  $\text{G. P.}$  4  $\text{D}$  5. 3 allargando 2 3 4

$f$   $pp$   $ppp$   $ten.$   $ten.$  38

Bl. Bl. Ormung-ensen  
Musikforeningen  
22 Marts 1921.

# Tuba Requiem et Kyrie.

*Allegro sostenuto* ♩ = 69.

Asger Hamerik, Opus 34.

37. A 25. B 27. C 6. 16. D 22. 2. 6. E 7. 6. 1. 10. F 30.

G 7. Solo 1. 1. H 1. *tacit bis Ende dieses Satzes.*

## DIES IRÆ.

*Allegro*. ♩ = 80.

A 34

B

*p e marcato*

*poco a poco riten.*

*Andante maestoso*. ♩ = 72.

cre - - scen - - - do

C

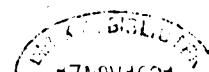
*ff sempre*

D 8 *poco a poco string.* Più mosso. ♩ = 96. 4

[25]te von 27 Orchesterstimmen.

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ANDRÉ 18945



# Tuba.

*f* *p* **E** cre - - - scen - - - do

*f* sempre **3** Andante maestoso.  $\text{♩} = 72. 2$

*f* **F** cre - - - scen - - - do

*ff* *ff* sempre **8**

**G** 9 *riten.* Andante sostenuto. **H** *mf* *cresc.* *f*

**I** 13 **K** **L** 8 **2**

Allegro.  $\text{♩} = 80.$

cre - - - scen - - - do *f*

**M** 1 *ff* sempre

**4**

*sf* *f* sempre *f*

**2** **3** **1**

O Solo.

*Ritenuito.* Andante  $\text{♩} = 76.$

*pp* 5. 2. 3. 2. 3.

1. Poco Rit. Ancora *piu* rit. *Al tempo.* 10.

## OFFERTORIUM tacet.

# SANCTUS.

Allegro.  $\text{♩} = 84.$   
20 poco rit.

Au tempo

Cello.

Musical score for Tuba in the Sanctus section, measures 16-38. The score is written in bass clef with a key signature of one flat (B-flat). It includes various dynamics such as *f*, *mf*, *p*, *ff*, and *sfz*. Performance markings include *1. B*, *4 Cp ed espressivo*, *3. D.*, *p ed espressivo*, *1 E*, *1. F*, *cre-scendo*, *cre-scen-do*, and *ff sempre*. Measure numbers 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, and 38 are indicated. Fingerings and articulation marks are present throughout the piece.

Allegro sostenuto.  $\text{♩} = 69.$

# AGNUS DEI.

Musical score for Tuba in the Agnus Dei section, measures 38-45. The score is written in bass clef with a key signature of one flat (B-flat). It includes dynamics such as *f*, *pp*, and *ppp*. Performance markings include *Viol.*, *ten.*, *allargando*, and *ppp*. Measure numbers 38, 39, 40, 41, 42, 43, 44, and 45 are indicated. Fingerings and articulation marks are present throughout the piece.

*August Pedersen*  
Musikpønsen  
23/2 21.





# Timpani.

**D** 8 *poco a poco string. Più mosso.* ♩ = 96. 4

*ff* 2 *f* 7 *f*

**E** *trm* *trm* *trm*

*f* *p* *cre* - *scen* - *do*

**E sin C.**  
**B in G.**

*f sempre* 3

**Andante maestoso.** ♩ = 72.

*f* 3 3 3 3 2 3 3 3

*cre* - *scen* -

**F** *trm* **G in B** 3

*do* *ff* 2 *sfz*

**Cin EsG** 9 *riten. sostenuto.* **H** 1 3

*sfz* 8 1 13 1 4 *mf* *f* *sfz*

*p*

**I** **B in A.** 12 1

**K** **L** 1 2 3 4 5

22 *pp sempre*

**Allegro.** ♩ = 80. 3 3 3

*mf* *f*

**E sin E.M** 2 1

**4** **1 N2**

*ff sempre*

# Timpani.

Musical score for Timpani, consisting of six staves. The first staff begins with a *f* dynamic and a 3/2 time signature. The second staff includes a *f* dynamic and a *pp* dynamic. The third staff features a *riten.* marking and a tempo change to *Andante* with a quarter note equal to 76. The fourth staff includes markings for *poco a poco*, *Ancora riten.*, and *più riten.*, along with a *pp sempre* dynamic. The fifth staff has a *pp* dynamic. The sixth staff continues the melodic line.

# OFFERTORIUM.

*in Des. As.*

*Andante*. ♩ = 80.

Musical score for Timpani, consisting of seven staves. The first staff is marked *f* and includes measures 14, 4 A, 13 B, 10, C, and 5. The second staff is marked *pp* and includes measure 6 D. The third staff is marked *p* and includes measure 1 E. The fourth staff includes the lyrics "cre - scen - do" and a *mf* dynamic. The fifth staff is marked *a tempo* and includes measure 1 p and measure 2 pp. The sixth staff includes measure 1 dolce and measures 2, 3, and 4. The seventh staff includes measures 5, 6, 7, 1, and 1, ending with a *pp* dynamic.

Timpani.

SANCTUS.

in C.G.

Allegro.  $\text{♩} = 84.$  poco riten.

A tempo

20 30 31 32 B 6

6 1 1 2

4 C 28 29 30 31 D 5

1 1 2

1 1

G in F. 1 1 E

9 3 3 3 5 3 3 3

3 3 3 3 3 3 3 3

F 2 2 1 3 1 1

p p mf f f 5 ff sempre

ff ff ff ff ff

AGNUS DEI.

in C.G.

Allegro sostenuto.  $\text{♩} = 69.$

38 A 9 3 15

p


1 (B) 5 1 36 C 6 30

G.P. 4 D 1 2 3 allargando 4

2 p p mf 2 pp

(B) 0 | 1 | 2 | *Timpani p*

(C) 5 | 1 | 5 | 7 | 5 | 26 | (C)

*Drum strokes* 

# Tamtam.

- I 10 Min.
- II 22 "
- III 9 "
- IV 6 "
- V 9 "

## 10. REQUIEM et KYRIE.

Asger Hamerik, Op. 34.

Allegro sostenuto.  $\text{♩} = 69$ .

56 Min.




## 22 Min. DIES IRÆ.

Allegro.  $\text{♩} = 80$ .





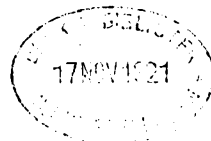
Andante maestoso.  $\text{♩} = 72$ .






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# Tamtam.

**Più mosso.**  $\text{♩} = 96.$   
 16 **E** 12 **Andante maestoso.**  $\text{♩} = 72.$  3 6

**F** 1 2 3 4  
*f* *mf* *f*

5 1 2 3

8 **G** 9 *riten.* **Andante sostenuto.**  $\text{♩} = 50.$  **H** **I** 13  
*Polo* *Tutti* *Polo*

**K** **L** 8 **Allegro.**  $\text{♩} = 80.$  1 1 2 3  
*Tutti* *pp* *p* *mf sempre*

4 5 6 7 8 9 1 **M** 1  
*f*

7 4 **N** 2 4 3 1  
*f* *mf* *mf* *f*

2 3 1 0 9 *riten.* **Tacet**  
*f* *mf* *f* *pp* bis Ende dieses Satzes.

9 Min OFFERTORIUM tacet.

6 Min SANCTUS tacet.

9 Min AGNUS DEI.

**Allegro sostenuto.**  $\text{♩} = 69.$   
 38 **A** 29 30 31 32 33 34 35 36

Timp.

37 38 39 40 41 1 **B** 1  
*p*

1 2 6  
*pp* *p* *p*

**Tacet bis Fine.**

35 Øre.

# MUSIKFORENINGEN.

Under Protektion af Hds. Maj. Dronningen.

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85. Saison. 1920-1921.

## TREDJE KONCERT

Tirsdag d. 22. Marts 1921 Kl. 8.

DIRIGENT: **EMIL ROBERT-HANSEN.**

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1. **Niels W. Gade:** SYMFONI Nr. 2, E-dur, Op. 10,  
for Orkester. (1844).

Andantino quasi Allegretto. Molto Allegro.

Andante con moto.

Scherzo: Molto Allegro.

Allegretto. Allegro energico.

---

2. **Asger Hamerik:** REQUIEM, Op. 34, for Altsolo,  
seksstemmigt Kor og Orkester.  
[I. Gang].

Solist: Fru **Dagny Grunert.**



(677. KONCERT.)

# REQUIEM

## REQUIEM ET KYRIE

Requiem æternam dona eis, Domine:	Evig Hvile skænk dem, Herre,
Et lux perpetua luceat eis.	Lad uforgængeligt Lys lyse for dem.
Te decet hymnus, Deus, in Sion,	Dig tilkommer Lovsang, Gud paa Sion,
Et tibi reddetur votum in Jerusalem:	Og dig skal Løfters Opfyldelse gives
Exaudi orationem meam,	Hør min Bøn! i Jerusalem.
Ad te omnis caro veniet.	Til dig skal alt Kød komme:
Requiem æternam dona eis, Domine:	Evig Hvile du dem give, Herre,
Et lux perpetua luceat eis.	Og evigt Lys lad lyse for dem!

Kyrie eleison,  
Christe eleison.

Herre, hav Barmhjertighed!  
Christus, hav Barmhjertighed!

## DIES IRÆ

Dies iræ, dies illa Solvat sæclum in favilla, Teste David cum Sibylla.	Vredens Dag, hin Dag opløse Verden skal i Aske; dette Vidner David og Sibylle.
Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus!	Hvor vil dog Alverden skælve Da, naar Dommeren skal komme For at prøve alt med Strængthed.
Tuba mirum spargens sonum, Per sepulchra regionum, Coget omnes ante thronum.	Lurens underfulde Toner, Udsendt over Zoners Grave, Alle samle skal for Tronen.
Mors stupebit et natura Cum resurget creatura, Judicanti responsura.	Døden og Naturen stude Vil naar Skabningen skal opstaa For at svare ham, der dømmes.
Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur.	Frem den skrevne Bog skal lægges, Hvori alting staar, for hvilket Dom skal over Verden fældes.
Judex ergo cum sedebit, Quidquid latet apparebit, Nil inultum remanebit.	Naar da Dommeren hist sidder, Alt, hvad dulgt er, skal sig vise, Intet skal i Skjul forblive.

Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?

Rex tremendæ majestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

Recordare Jesu pie,  
Quod sum causa tuæ viæ,  
Ne me perdas illa die.

Quærens me, sedisti lassus,  
Redemisti crucem passus:  
Tantus labor non sit cassus.

Juste Judex ultionis,  
Donum fac remissionis  
Ante diem rationis.

Ingemisco tamquam reus,  
Culpa rubet vultus meus:  
Supplicanti parce Deus.

Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti,

Preces meæ non sunt dignæ,  
Sed tu bonus fac benigne  
Ne perenni cremer igne.

Inter oves locum præsta  
Et ab hoedis me sequestra,  
Statuens in parte dextra.

Confutatis maledictis,  
Flammis acribus addictis,  
Voca me cum benedictis.

Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

Lacrymosa dies illa,  
Qua resurget ex favilla,  
Judicandus homo reus.

Huic ergo parce Deus:  
Pie Jesu Domine  
Dona eis requiem. Amen.

Hvad skal da jeg arme sige,  
Hvem skal jeg om Forsvar bede,  
Naar selv Retfærdsmand er utryg?

Frygtelige Højheds Konge,  
Frels mig, du, som naaderigt frelser  
Hvem du vil, du Naadens Kilde!

Milde Jesus, husk: for *min* Skyld  
Du din Vandring gik; lad mig da  
Ej paa hin Dag gaa til Grunde!

Træt du gik dig, mig at søge,  
Led paa Korset, mig at udfri:  
Al den Møje lad ej spildes!

Den fortjente Straf af Naade  
Du mig eftergive, Dommer,  
Førend Regnskabsdagen kommer!

Suk jeg drager som en Synder,  
Brøden farver rødt mit Aasyn:  
Skaan mig, Gud, jeg ydmygt beder!

Du, som frikendt har Maria  
Og som Røveren bønhørte,  
Ogsaa mig du Haab har givet.

Skøndt min Bøn det ej fortjener,  
Lad af Godhed dog, du gode,  
Ej i evig Ild mig brænde!

Plads blandt Faarene forund mig,  
Og fra Bukkene mig adskil,  
Stil mig ved din højre Side!

Naar du de Fordømte støder  
Bort, til grumme Luer viet,  
Kald da mig med dem du signer!

Ydmyg beder jeg og bøjet  
Ned, med Hjertet knust som Aske:  
For min sidste Stund hav Omsorg.

Taarefuld hin Dag vil være,  
Naar hver Synder skal af Asken  
Atter opstaa for at dømmes.

Derfor du, o Herre, ham skaane!  
Naaderige Jesus, Herre.  
Hvile du dem give! Amen!



## OFFERTORIUM

Domine Jesu Christe, Rex gloriæ,  
Libera animas omnium fidelium  
defunctorum

De poenis inferni  
Et de profundo lacu:  
Libera eas de ore leonis,  
Ne absorbeat eas tartarus,  
Ne cadant in obscurum!  
Sed signifer sanctus Michael  
Repræsenteret eas in lucem sanctam:  
Quam olim Abrahæ promisisti  
Et semini ejus.

Hostias et preces tibi, Domine,  
Laudis offerimus:  
Tu suscipe pro animabus illis,  
Quarum hodie memoriam facimus:  
Fac eas, Domine, de morte transire  
ad vitam.  
Quam olim Abrahæ promisisti  
Et semini ejus.

Herre, Jesus Christus, du Ærens Konge,  
Udfri alle de troende Afdødes Sjæle

Af Dødsrigets Pinsler  
Og af den dybe Sø!  
Udfri dem af Løvens Gab,  
At ikke Helvede skal opsluge dem,  
At de ikke skal styrte ned i Mørke!  
Men lad din hellige Bannerfører Michael  
Stille dem frem i det hellige Lys,  
Som du fordem har lovet Abraham  
Og hans Sæd!

Lovprisningens Ofre og Bønner  
Bringe vi dig, Herre.  
Modtag dem til Bedste for hine Sjæle,  
Hvis Ihukommelse vi i Dag fejre!  
Lad dem, Herre, gaa over fra  
Døden til Livet,  
Det, som du fordem har lovet Abraham  
Og hans Sæd!

## SANCTUS

Sanctus, sanctus, sanctus, Domine  
Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua,  
Hosanna in excelsis.  
Benedictus qui venit in nomine  
Domini,  
Hosanna in excelsis.

Hellig, hellig, hellig er du, Herre  
Hærskarernes Gud!  
Fulde er Himlene og Jorden af din Ære,  
Hosanna i det høje!  
Velsignet den, som kommer i  
Herrens Navn,  
Hosanna i det høje!

## AGNUS DEI

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

Du Guds Lam, som bærer Verdens Synd,  
Giv dem evig Hvile!

## COMMUNIO

Lux æterna luceat eis, Domine,  
Cum sanctis tuis in æternum,  
Quia pius es.  
Requiem æternam dona eis, Domine,  
Et lux perpetua luceat eis  
Cum sanctis tuis in æternum,  
Quia pius es.  
Requiescant in pace!  
Amen!

Evigt Lys lyse for dem, Herre,  
Tillige med dine Hellige i al Evighed!  
Thi du er naaderig,  
Evig Hvile du dem give, Herre,  
Og lad uforgængeligt Lys lyse for dem  
Tillige med dine Hellige i al Evighed!  
Thi du er naaderig.  
Lad dem hvile i Fred!  
Amen!

Oversat af M. Cl. Gertz.