

HENDRIK ANDRIESSEN

INTERMEZZI

PER ORGANO

I

PRIMA RACCOLTA



HERMAN ZENGERINK / AMSTERDAM

2-3-5-6

INTERMEZZI

PRIMA RACCOLTA

I

HENDRIK ANDRIESEN

Allegretto

ORGANO

Ped. tacet

The first system of musical notation for 'Allegretto' consists of two staves. The upper staff is in treble clef with a 6/8 time signature, starting with a piano (*p*) dynamic. The lower staff is in bass clef. The music features a melodic line in the right hand and a supporting bass line in the left hand. Handwritten annotations include '2-3' above the first few notes and '5-6' above the next few notes.

The second system of musical notation continues the piece. It includes a 'rit.' (ritardando) marking in the middle of the system. Handwritten annotations include 'aan hoort' on the left, '11', '1', and '3' in circles above the staff, and '2 Tellen' on the right.

crescendo sterker worden

decrecendo zachter worden

II

Andante tranquillo

Ped. tacet

The first system of musical notation for 'Andante tranquillo' is in 2/4 time. It starts with a pianissimo (*pp*) dynamic and moves to piano (*p*). The music is characterized by a slow, spacious feel with a melodic line in the right hand and a simple bass line in the left hand. Handwritten annotations include '2 tellen' on the left and '1 2 3' above the staff.

The second system of musical notation continues the piece. It includes a 'poco crescendo' marking and a mezzo-forte (*mf*) dynamic. The time signature changes from 2/4 to 3/4 and then back to 2/4. Handwritten annotations include 'mf' above the staff and '2' below the staff.

2 kellen

2 kellen

2 kellen

instig

Molto tranquillo

III

III

Ped. tacet

rit.

molto rit.

IV

Andante cantabile

Man. *mp* *pp* *p* *p*

Ped. *pp* *pp* *pp*

sempre legato

pp *pp*

V

Andante con fantasia

p *p*

VI

I Dolce e tranquillo

p

II *sempre legato*

p

pp

The musical score is written in 6/8 time and consists of five systems. Each system contains three staves: a grand staff (treble and bass clefs) and a separate bass staff. The first system is marked 'I Dolce e tranquillo' and 'II sempre legato'. Dynamics include *p*, *pp*, and *rit.*. The score features complex harmonic textures with many accidentals and slurs.

U-shah
A-punt

ostinato bass (instead of left hand melody)
L, a, ped apart

VII

Poco lento mesto

VIII

Andante sostenuto

Musical score system 1, measures 1-7. The system consists of two staves. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff provides harmonic support with chords and moving lines. A dynamic marking of *pp* is present. A tempo change to *poco rit.* is indicated in measure 7. A measure number '7' is written at the end of the system.

Musical score system 2, measures 8-14. This system continues the piece with similar melodic and harmonic textures. The upper staff has a more active melodic line with frequent slurs. The lower staff continues with harmonic accompaniment. A dynamic marking of *pp* is visible at the beginning.

Musical score system 3, measures 15-21. The upper staff shows a melodic line with some rests and slurs. The lower staff has a more rhythmic accompaniment. A dynamic marking of *pp* is present at the start.

Musical score system 4, measures 22-28. This system features a more active melodic line in the upper staff with many slurs and accidentals. The lower staff continues with harmonic accompaniment. A dynamic marking of *pp* is present.

Musical score system 5, measures 29-35. The upper staff has a melodic line with a triplet in measure 33. The lower staff has a more active accompaniment. A dynamic marking of *pp* is present. A tempo change to *rit.* is indicated in measure 35.

IX

Andante grave

The musical score is written for piano and consists of four systems of staves. The first system includes a grand staff with treble and bass clefs, and a separate bass line. The tempo is marked "Andante grave". The first system begins with a dynamic marking of *f* (forte). The second system contains handwritten annotations: "Vln. 1. 2. 3. 4." in the upper right and "Vln. 1. 2. 3. 4." in the middle right. The third system has a handwritten "Vln. 1. 2. 3. 4." in the middle right. The fourth system includes a "ritard." (ritardando) marking in the lower right. The score features various musical notations including notes, rests, and dynamic markings.

Cantabile

II

pp

I

p

pp

This system contains the first four measures of the piece. The right hand begins with a piano (*pp*) dynamic and a fermata over the first measure. The left hand starts with a piano (*p*) dynamic. The music is in a key with one sharp (F#) and common time (C).

This system contains measures 5 through 8. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. The dynamics remain consistent with the previous system.

This system contains measures 9 through 12. The right hand features a more active melodic line with some grace notes. The left hand continues its accompaniment. The dynamics are maintained.

rit. a Tempo rit.

f

This system contains measures 13 through 16. It begins with a *rit.* (ritardando) marking, followed by a return to *a Tempo* (allegretto). The right hand starts with a forte (*f*) dynamic. The piece concludes with another *rit.* marking in the final measure.

XI

Allegretto

p

p

legato

rit.

This musical score is for a piece titled 'XI' in the 'Allegretto' tempo. It consists of four systems of music, each with three staves. The first system includes piano (*p*) and legato markings. The second system features a *legato* marking. The third system includes a *rit.* (ritardando) marking. The score is written in a key signature of one flat (B-flat) and a 3/8 time signature. The music is characterized by flowing lines and dynamic contrasts.

Adagio

I

mf

pp

pp

II

The musical score is written for piano and consists of four systems, each with three staves (treble, middle, and bass clefs). The first system is marked 'Adagio' and includes dynamics 'mf' and 'pp'. The second system continues the piece. The third system features a 'rit.' (ritardando) marking. The fourth system concludes with a double bar line and fermatas.

Questi intermezzi sono stati composti per gli allievi della Scuola cattolica di Musica sacra ad Utrecht, che perfino nel 1942 hanno saputo procurarmi una cosa, senza la quale - o debolezza umana - sono quasi incapace di comporre, cioè: una pipa di tabacco. - H.A.

SPECIMEN

INTERMEZZI II

Voor J. MOONEN

XIII

HENDRIK ANDRIESEN

Allegro maestoso

ff

Ritenuito

IN DRUK VERSCHENEN WERKEN VAN HENDRIK ANDRIESEN

LATIJNSE MISSEN met orgel

Missa populi, eenstemmig afwisselend voor koor en volk
Missa in honorem Ss. Cordis, voor twee gelijke stemmen
Missa Fiat voluntas tua, voor twee gelijke stemmen
Missa simplex, voor drie gelijke stemmen a cappella
Missa Sanctus Ludovicus, voor drie gelijke stemmen
Missa Sponsa Christi, voor drie gelijke stemmen
met Proprium Kerkwijdingsfeest (Terribilis est)
Missa in honorem St. Willibrordi, voor drie gelijke stemmen
Missa in festo Assumptionis B.M.V., voor STB
Missa Cogitationes Cordis, voor SATB en volkszang
met Proprium H. Hartfeest (Cogitationes Cordis)
Missa diatonica, voor SATTBB a cappella
Missa Lauda Sion, voor SATTBB
met Proprium Sacramentsfeest (Cibavit eos)
Missa Te Deum laudamus, voor SATTBB
Missa Christus Rex, voor dubbel koor: SATB-TTB
Missa solemnis, voor dubbel koor: SATB-SATB
met Proprium Petrus & Paulus (Nunc scio vere)

LATIJNSE MOTETTEN met orgel

Assumpta est Maria, eenstemmig
Duo Tantum ergo, eenstemmig
O sacrum convivium, eenstemmig
Laudes vespertinae, voor twee en drie gelijke stemmen
O quam suavis est, voor twee gelijke stemmen
Salve Regina, voor drie gelijke stemmen a cappella
Virginis Mariae laudes, voor drie gelijke stemmen
Septem cantica sacra, voor STB
Magnificat, voor SATB
Pater noster, voor SATB
Tantum ergo, voor SATB a cappella
Te Deum laudamus, voor SATB*
Veni Creator, voor SATB*
Jubilate Deo omnis terra, Psalm 100, voor SATB
Laudate Dominum omnes gentes, Psalm 148, voor SATB-TTB
Laudate Dominum in sanctuario ejus, Psalm 150, voor STTB;
& voor SATB

* ook met orkest verschenen

Overige KOORWERKEN

Als het licht wordt (J. Winkler Prins), SATB
Christus stervende (Heiman Dullaert), TTBB
De die aeternitatis, SATB
Driekonigenlied (Guido Gezelle), SATB
Drie liederen (Jan Luyken; W. Sluyter; Jacob Revius), SATB
Due madrigali, SATB & strijkorkest
Ik wil mij gansch U geven nu (Guido Gezelle), SATB & orgel
Laat de landen juichen, Psalm 100 (Petra Hermans), SATB & orgel
Motet Qui habitat, SATB
De Nachtegael (Willem Sluyter), SSA; idem, SATB
O praise ye the Lord, Psalm 150 (Paul Koch), STTB & orgel
September blaas! (C. A. Adama van Scheltema), TTBB
Sonnet (Pierre de Ronsard), SATB
Voicken allerhand, Psalm 47 (Petrus Dathenus), SATB
De Zaaier (Guido Gezelle), TTBB
Zingt God uw loflied toe, Psalm 150 (Petra Hermans),
SATB & orgel

ORGELWERKEN met pedaal

Advent to Whitsuntide, vol. I; idem, manualiter
Deuxième choral pour orgue
Interlude (in: Preludes, Interludes, Postludes, vol. II)
Intermezzi per organo, prima raccolta
Intermezzi per organo, seconda raccolta
Intermezzo (in: Cantantibus organis, vol. II)
Meditation (in: Six communion pieces)
Passacaglia per organo
Premier choral pour orgue
Quatrième choral pour orgue
Quattro studi per organo
Sinfonia per organo
Sonata da chiesa: tema con variazioni e finale
Suite voor orgel
Thema met variaties voor orgel
Toccata per organo
Troisième choral pour orgue

BOEKWERKEN

César Franck; leven, esthetiek, techniek, werken
Over muziek; 68 opstellen
Muziek en muzikaliteit; 64 opstellen
Aspecten der Nederlandse muziek. Inaugurale rede 1952
De gedachtengang in de muziek. Afscheidscollege 1963

PIANOWERKEN

Kinderstukjes voor piano
Passepied (in: 2e Moderne Nederlandse piano-album)
Pavane voor piano
Serenade (in: Album voor Nederlandse pianomuziek)
Sonate voor piano
Sonate II voor piano
The convex lookingglass (in: Muzikale zelfportretten)

Overige SOLO- en ENSEMBLE-MUZIEK

Aubade voor twee trompetten, hoorn en trombone
Ballade voor hobo en piano
Canzone voor fluit, hobo en piano
Canzonetta voor clavichord
Drie inventies voor viool en cello
Il Pensiero, voor strijkkwartet
Intermezzo voor fluit en harp
Pastorale voor fluit, viool en piano
Pezzo festoso, voor orgel, 2 trompetten en 2 trombones
Quartetto in stile antico, strijkkwartet
Quintet voor fluit, hobo, klarinet, fagot en hoorn
Sonate pour violoncelle et piano
Sonate voor violoncello solo
Sonate voor viool en piano
Suite voor twee trompetten
Suite voor twee trompetten, hoorn en trombone
Suite voor viool en piano
Thema met variaties, voor fluit, hobo en piano
Tre pezzi per flauto e arpa
Trio voor piano, viool en cello

ORKESTWERKEN

Balletsuite
Capriccio
Concerto per organo ed orchestra
Cooperin Variaties, voor fluit, harp en strijkorkest
Kuhnau Variaties, voor strijkorkest
Libertas venit, rhapsodie
Mascherata, symfonische fantasie
Ricercare
Symphonie I, II, III, IV
Symphonie concertante
Symphonische étude
Wilhelmus van Nassouwe, rhapsodie

DECLAMATORIA met orkest

Ballade van den merel (J. W. F. Werumeus Buning)
De zee en het land (Bertus Aafjes), met SATB-koor

OPERA'S

Philomela (Jan Engelman)
De Spiegel uit Venetië (Hélène Nolthenius)

LIEDEREN met orgel of piano

A ces reines (Emile Verhaeren), mS + P
Cantilena della madre per il suo bimbo malato
(Augusto Silvano Novaro), mS + P
Cantique spirituel (Saint Jean de la Croix), S/T + P/O*
Chaque heure, où je songe (Emile Verhaeren), mS + P
Le Chemin de la Croix (Paul Claudel), T + O
Dankbare jubiliatie (Anton van Duinkerken), S/T + P
Fiat, Domine (Thomas a Kempis), S + O/P*
Harmonie du soir (Charles Baudelaire), mS + P
Les Larmes (G. Boutelleau), mS + P
Loomheid is op uw hart (Rab. Tagore / Fred. van Eeden), S + P
Magna res est amor (Thomas a Kempis), S + O/P*
Maria schone vrouwe (oudnederlands), mS + P/O
Maria zart, von edler Art (Paulus von der Elst), mS + O*
Miroir de peine (Henri Ghéon), S + O*
O liefste Jesu zoet (Guido Gezelle), mS + P/O
O priester (Guido Gezelle), mS/Br + O/P
O sacrum convivium, S + O
Quand ton sourire me surprie (A. Silvestre), S + P
Tractus Qui habitat, duet ST + O
Trois pastorales (Arthur Rimbaud), mS/Br + P
Trois sonnets spirituels (Philippe Desportes), S/T + O
La Vierge à midi (Paul Claudel), mS*
Zwei Lieder (Gustav Falke; Gustav Schüller), mS/Br + P

* ook met instrumentaal ensemble; overige liederen met orkest:

l'Attente mystique (L. le Cardonnel), S
l'Aube spirituelle (Charles Baudelaire), mS
Crucem tuam, A
l'invitation au voyage (Charles Baudelaire), mS