VICTOR E. BENDIX.

FJELDSTIGNING,

SYMFONI FOR ORCHESTER

TIL ET DIGT AF HOLGER DRACHMANN.

Op. 16.

Klaver-Udtog for 4 H. af Komponisten.

KJØBENHAVN

SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK.

1882.

XVII.

FJELDSTIGNING.

OUVERTURE.

Hør paa min Sang, Enhver, som har huset i Hjertet
Trang til at ville,
Tvivl om at kunne,
Haab om at naa dog sit Maal!

Se, Solen drager ad Fjeldsiden op
og kløver Skyernes Bølger.
Sagnet forlæller: paa Bjergets Top
Kjærligheds Tempel sig dølger.

Jeg spurgte mit Hjertes stormende Blod;
saa maalte jeg Fjeldets Side.
Jeg jubled: om nu jeg paa Tinden stod
og turde paa Sagnet lide! —

Forgjæves! I Tiden, som legende svandt,
spredtes min Styrke for Vinden;
med lyngende Tvivl jeg Vingerne bandt,
som skulde mig løfte til Tinden.

Hvad tyngende Tvivl? Du knejsende Fjeld,
du styrker jo netop den Svage;
jeg drikker af Ætherens evige Væld
paa Toppen min Ungdom tilbage!

Saa steg jeg. Det gik som en Gemse i Sæt; —
for iltert, det maatte jeg sande.
Det vared ej længe, saa segned jeg træt
og tørred min glodende Pande.

Den Vind, som vifter fra Bjerget ned,
den ægger for hidsende Modet;
den gjorde mig gal, den gjorde mig hed,
den blev mig en Brand i Blodet. —

Men da jeg mit Øje paany opslog,
da vinked den straalende Tinde
saa fjern og saa rolig. Og Vejen jeg drog
med Vinket i Hjertet inde.

NOTTURNO.

Gjennem Bjergskoven frem i den rugende Nat,
hvor mit Selv for sig selv bliver bange.
Kan jeg ængstes af Grenen, som griber mig fat,
af et Vindstød, som vækker det slumrende Krat? —
Ak, Minderne er det, som vaager;
det er dem, som vil Vandreren fange.

Hvad vinker mig fjernt fra den stængede Dal,
hvor jeg drejed mig hundrede Gange
paa den selvsamme Plet om den Hilsen, jeg stjal
i et bedende Blik, — bag en hævet Pokal, —
ved en knitrende Ild i en hyggelig Sal . . .?
Ak, Minderne er det, som vaager;
det er dem, som vil Vandreren fange.

Her er stænget for Vejen, et Fletværk af Krat:
i en Urskov jeg vandrer iblinde;
men nu glimter det gjennem den begsorte Nat,
det er Bavnen fra Toppen, som melder mig, at
der er Sti gjennem Vildnisset banet, —
saa bort da hvert fangende Minde!

MARCIA SOLENNE.

Natten forsvinder og Skyggerne viger.
Vindene vaagne, Dagen er nær;
op gjennem Taagen jeg sogende stiger,
ser mig omkring: er Maalet da her? —
ængstlig ved Lykken, stum ved min Sejer,
sænket i Andagt for Templet jeg staar.

Andagt — men ikke for stirrende Billeder,
malte paa Kalkvæg, virket i Dug,
ej for en Drom gjennem farvede Ruders
Skjær, men for Kræfternes lysvaagne Brug.
Dagen og Livet,
tag imod Loftet:
Her vil jeg blive, paa Bjergtoppen her,
klar paa mig selv i en renere Luft,
højt over Jorden, det Evige nær!

FINALE.

Og min knælende Andagt var endt, og jeg gik
fra det dæmrende Tempel ud til det rige
Syn af den mægtige Sol,
som opsteg fra Havet.

Med den mægtige Stjerne blev Verden som tændt
af vidunderligt Lys, og til Virken det kaldte.
Bjerget laa klart for mit Blik;
Gryet var endt.

Kom da, du kaldende Stemme fra Livet,
Virksomheds Budskab, lær mig din Lov!
Haanden paa Værket! jeg hegner om Templets
Forgaard en skyggende Skov.

Morgnen er kølig, da glider mit Arbejd
let, men den brændende Middag skal ikke
se mig — det lover jeg — modløs at sænke
Haanden med mattede Blikke.

Kjærlighed styrker mit Værk. Naar saa Dagen
hælder, da ser jeg i Solglandsen Bjerget
fyldes af Mænd og af Kvinder, som drog den
Vej, jeg har banet mig selv.

Da vil en Kjærlighedshymne for Livet
rulle sin bølgende Torden om Fjeldet,
stige med Tusinders Samklang og slaa med
Jubet mod Himmelens Hvælv!

Holger Drachmann.

Symfonien opførtes første Gang i Musikforeningen i Kjøbenhavn den 4de Marts 1882.

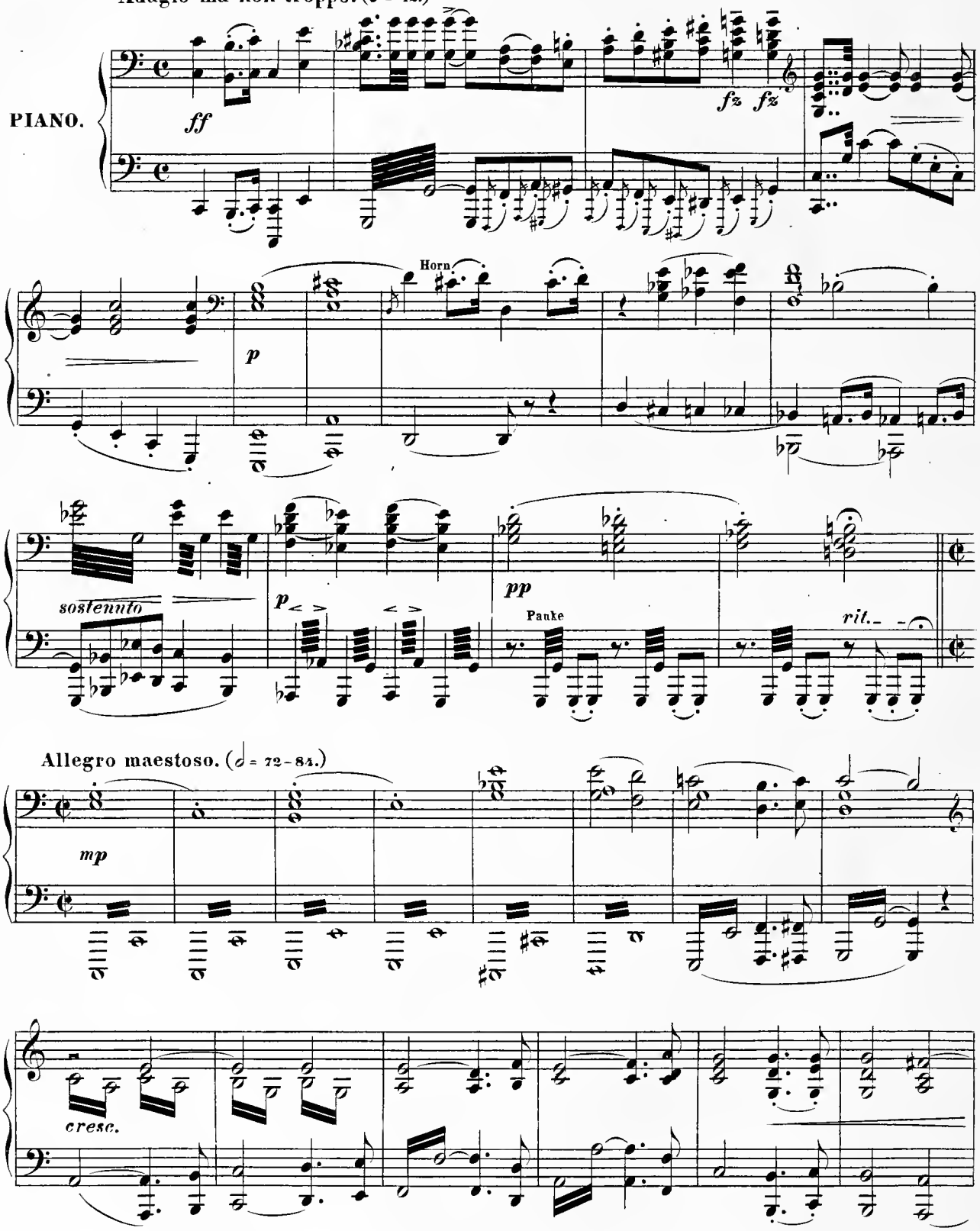
RIGMOR BENDIX

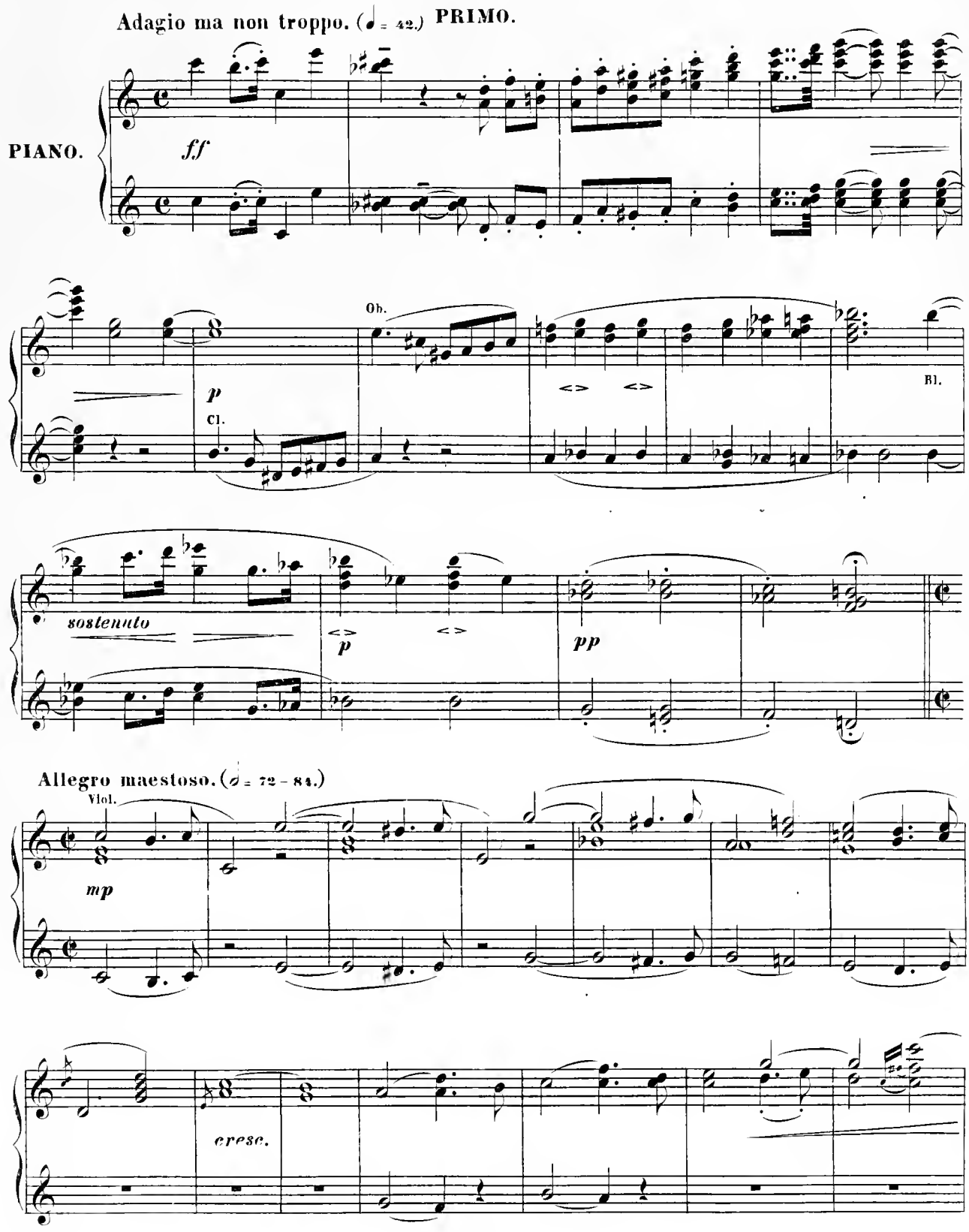
TILEGNET.

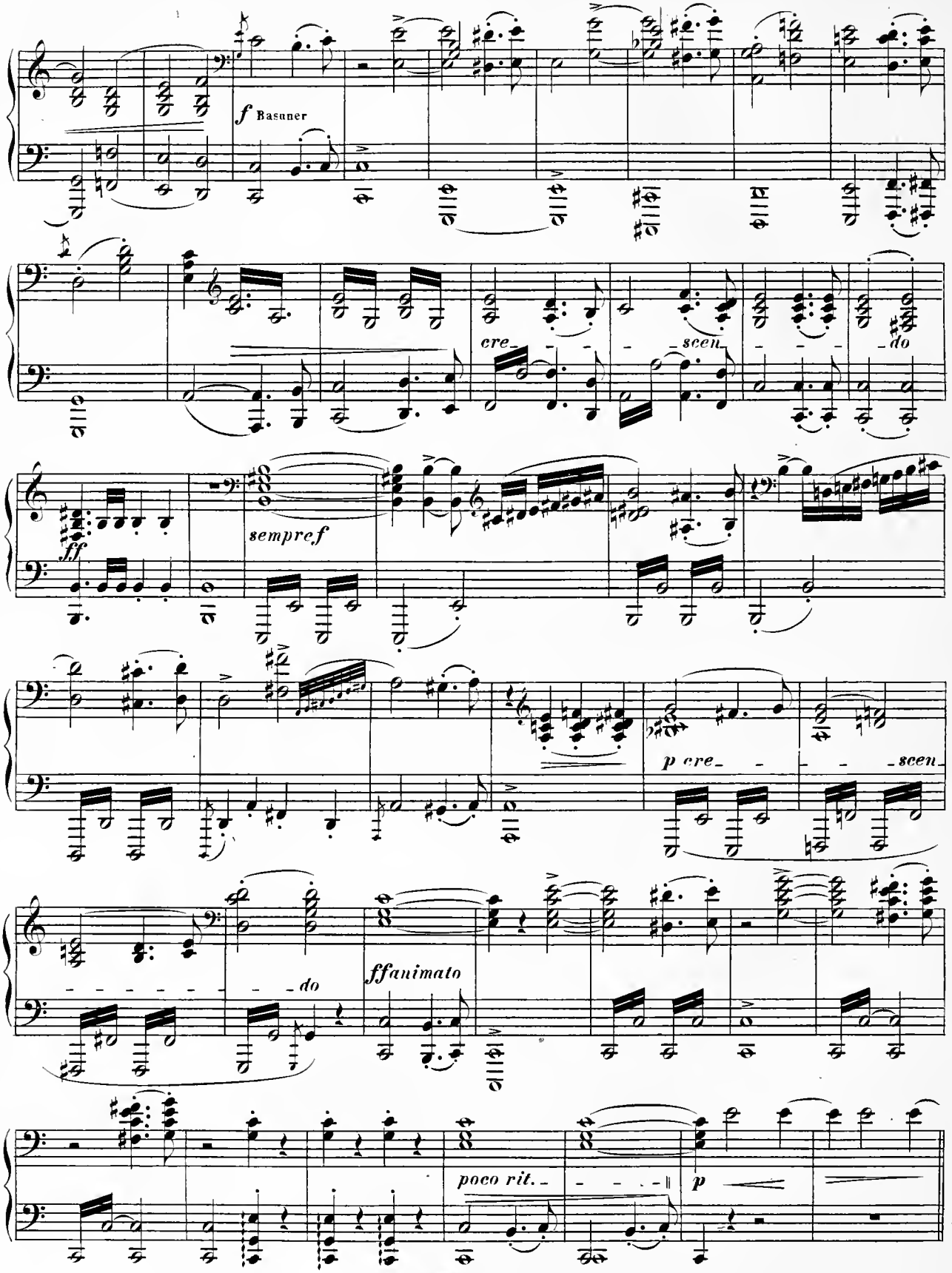
OUVERTURE.

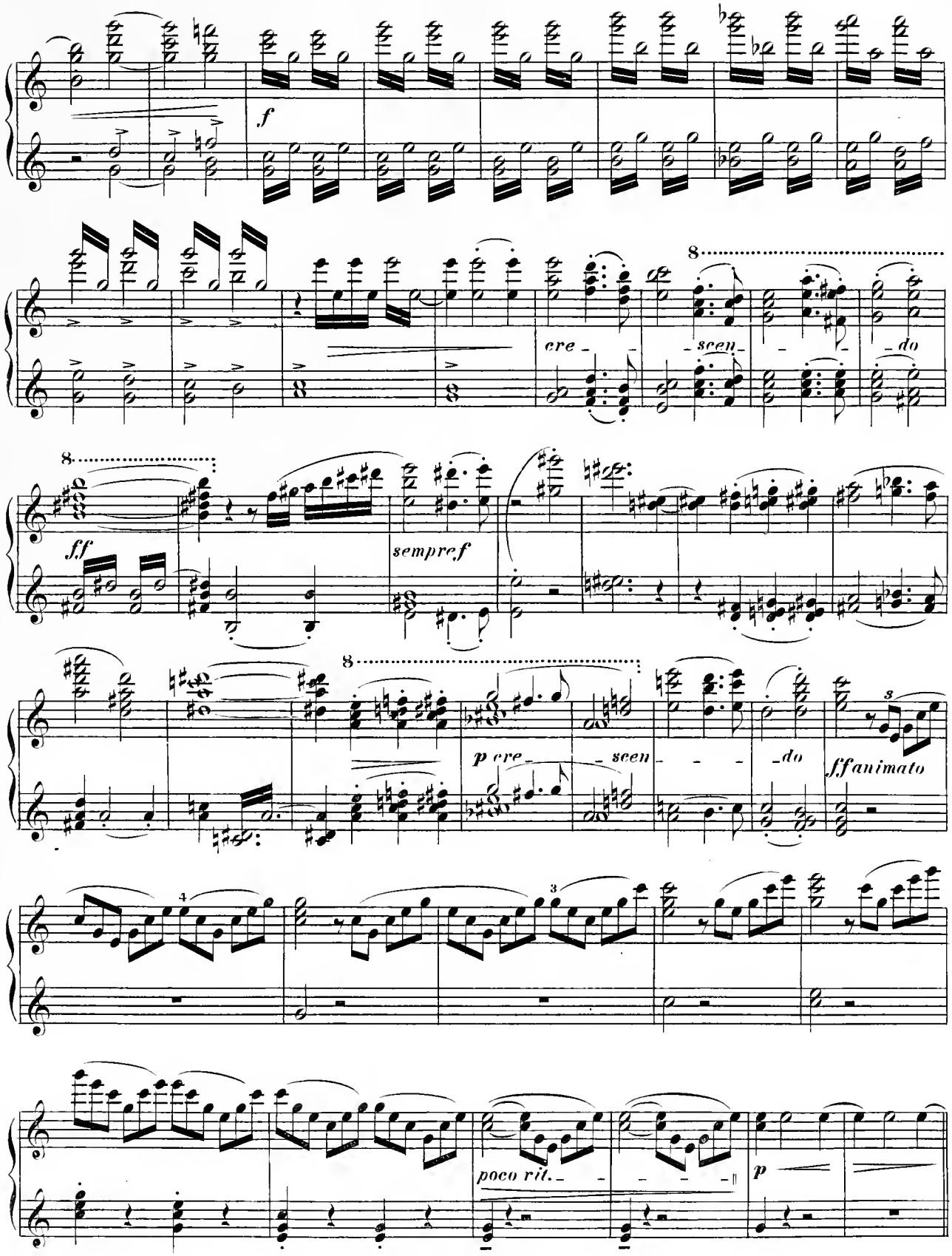
Adagio ma non troppo. (♩ = 42.) SECONDO.

PIANO.

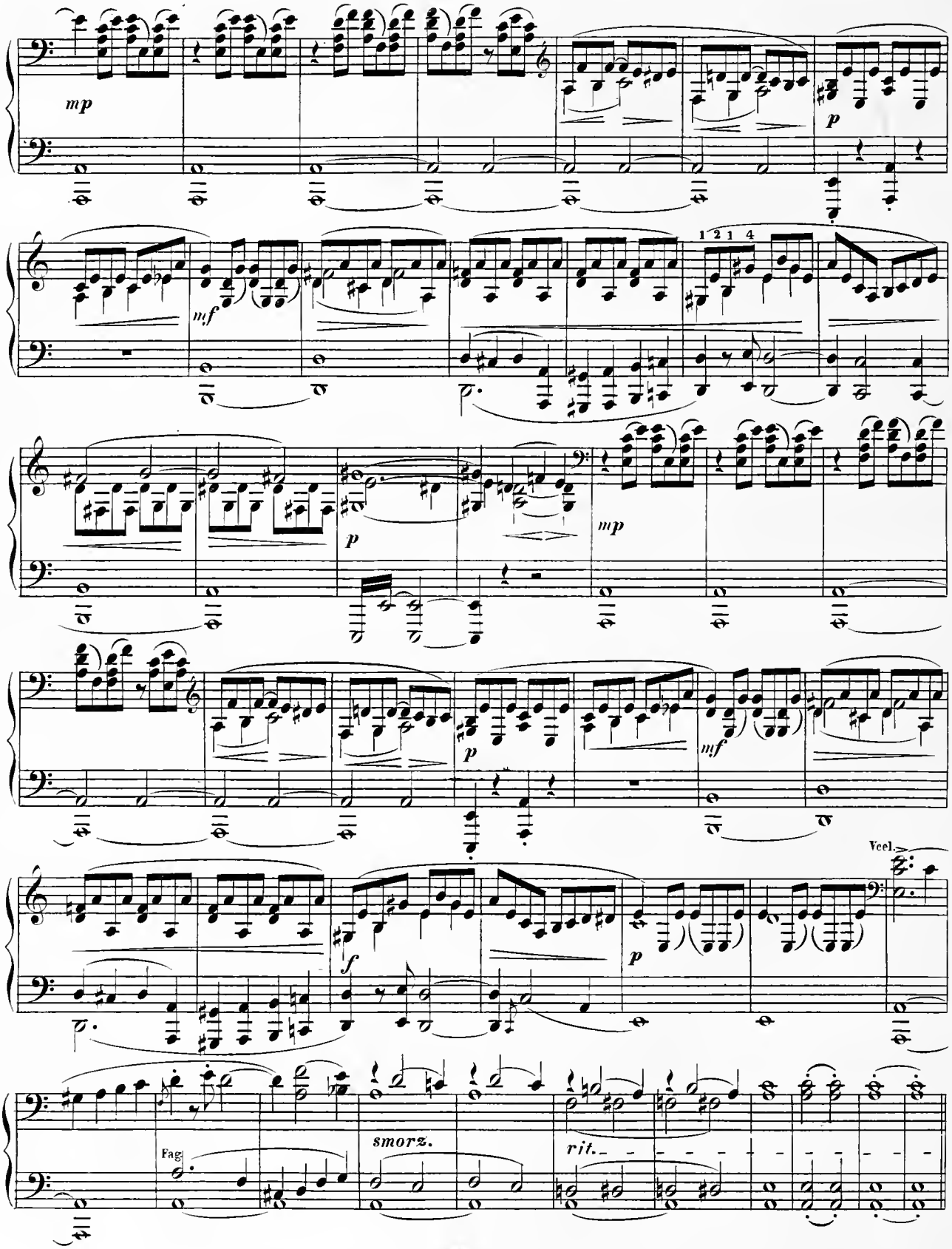


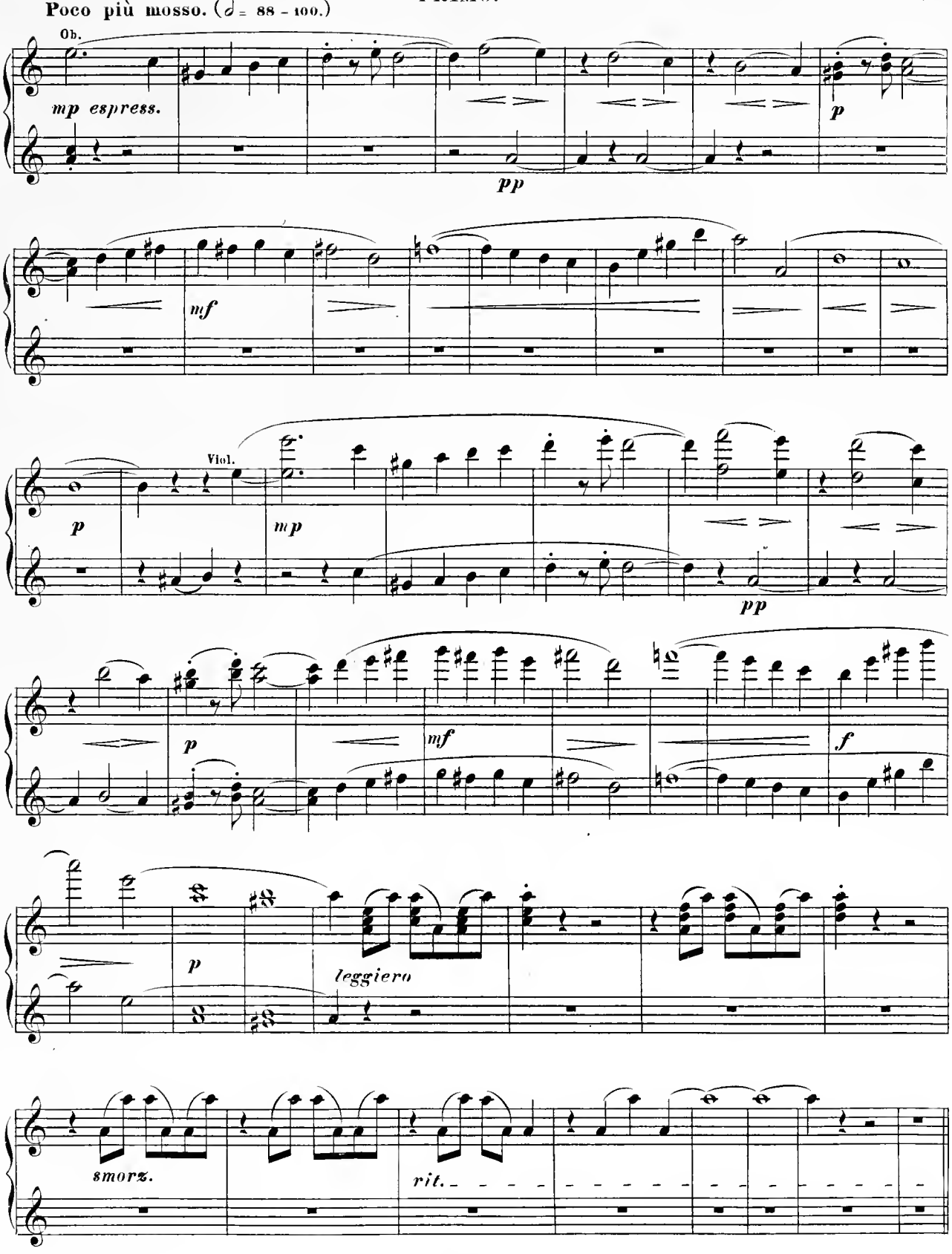

Adagio ma non troppo. (♩ = 42.) PRIMO.
PIANO.
ff
Ob.
p
Cl.
Bl.
sostenuto
p
pp
Allegro maestoso. (♩ = 72 - 84.)
Viol.
mp
cresc.

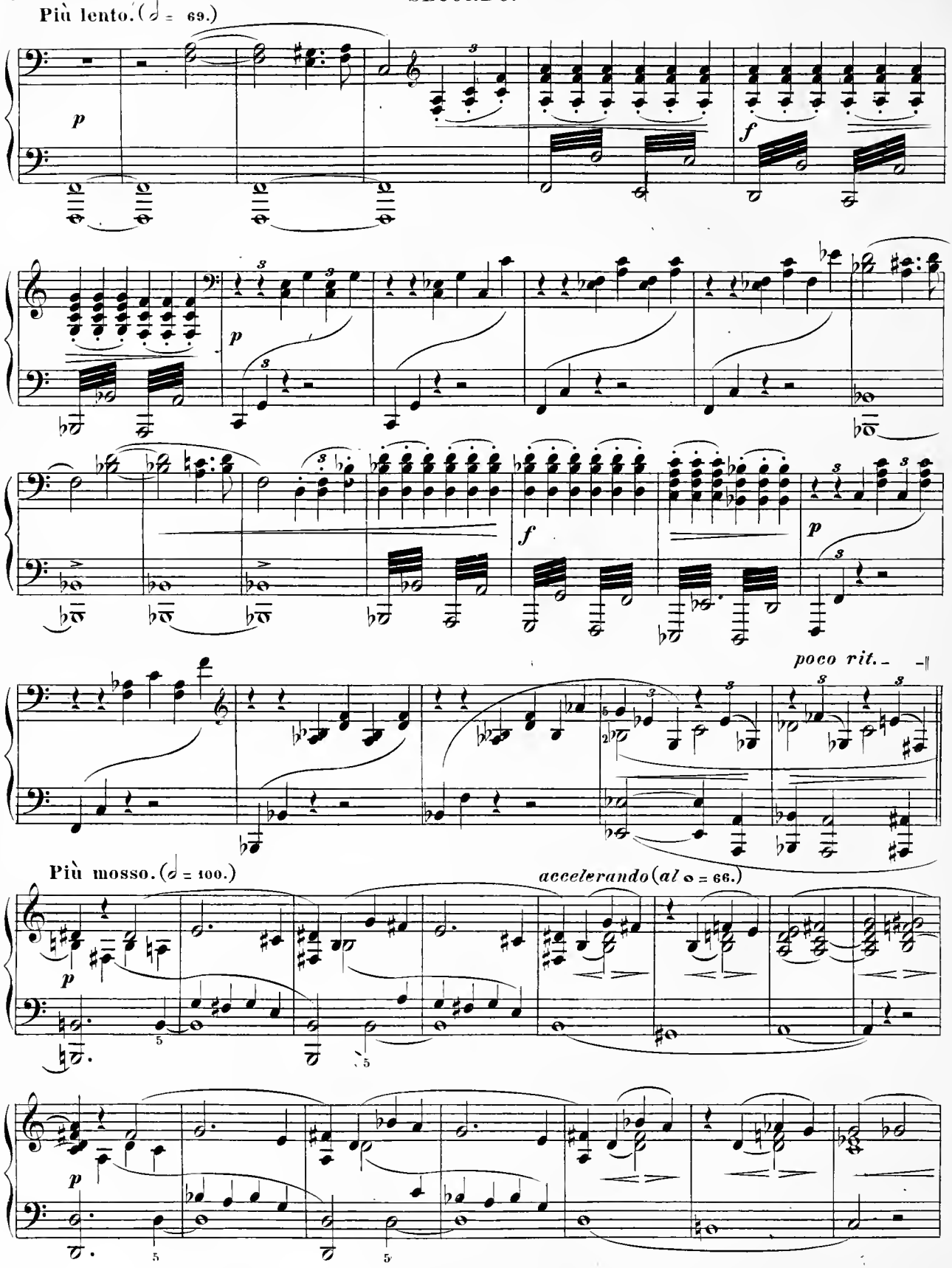

f Basuner
cre- - - - scen- - - - do
ff
sempref
p cre- - - - scen
do
ffanimato
poco rit.
p

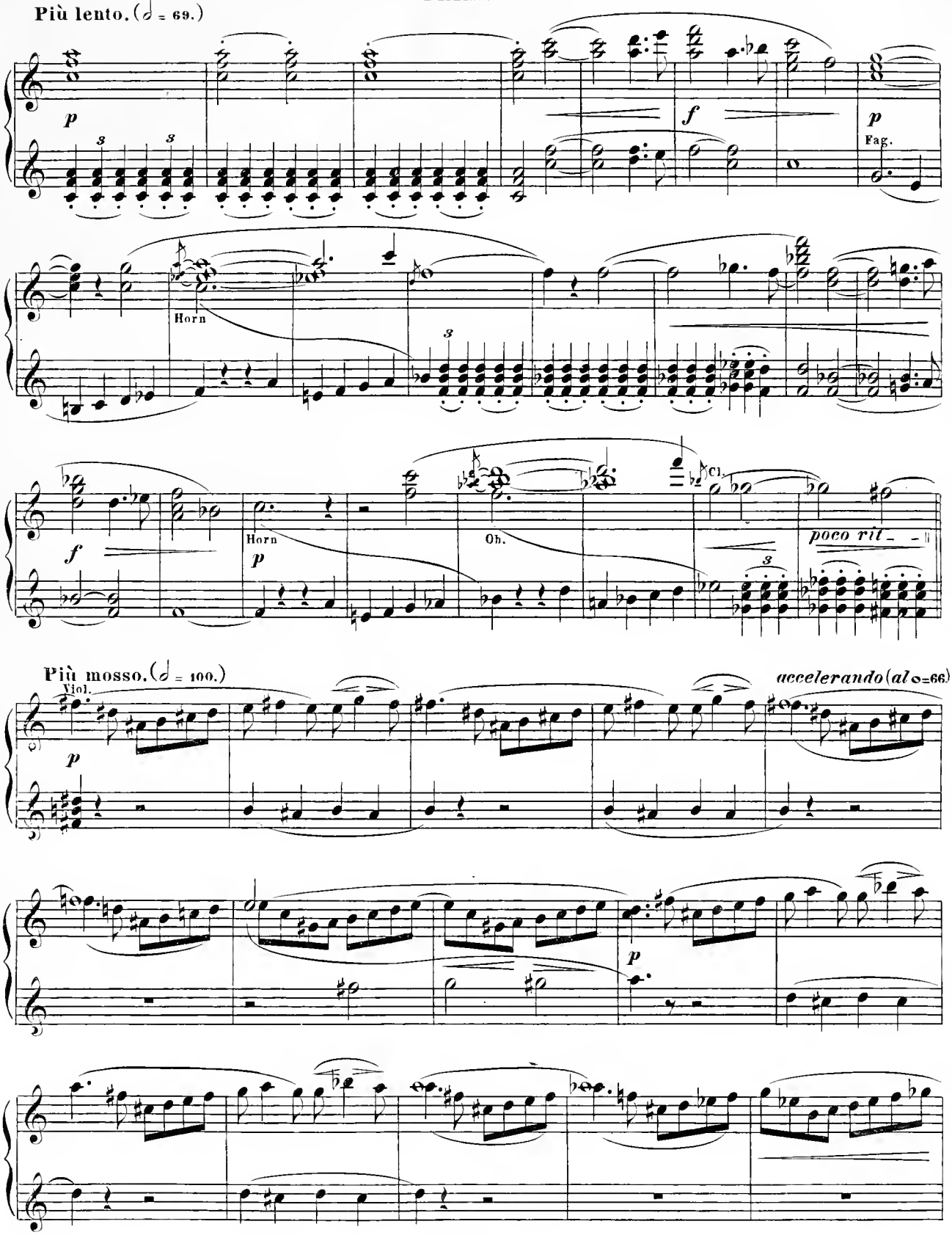

f
cre - scen - do
ff
sempre f
p cre - scen - do
ff animato
poco rit.
p

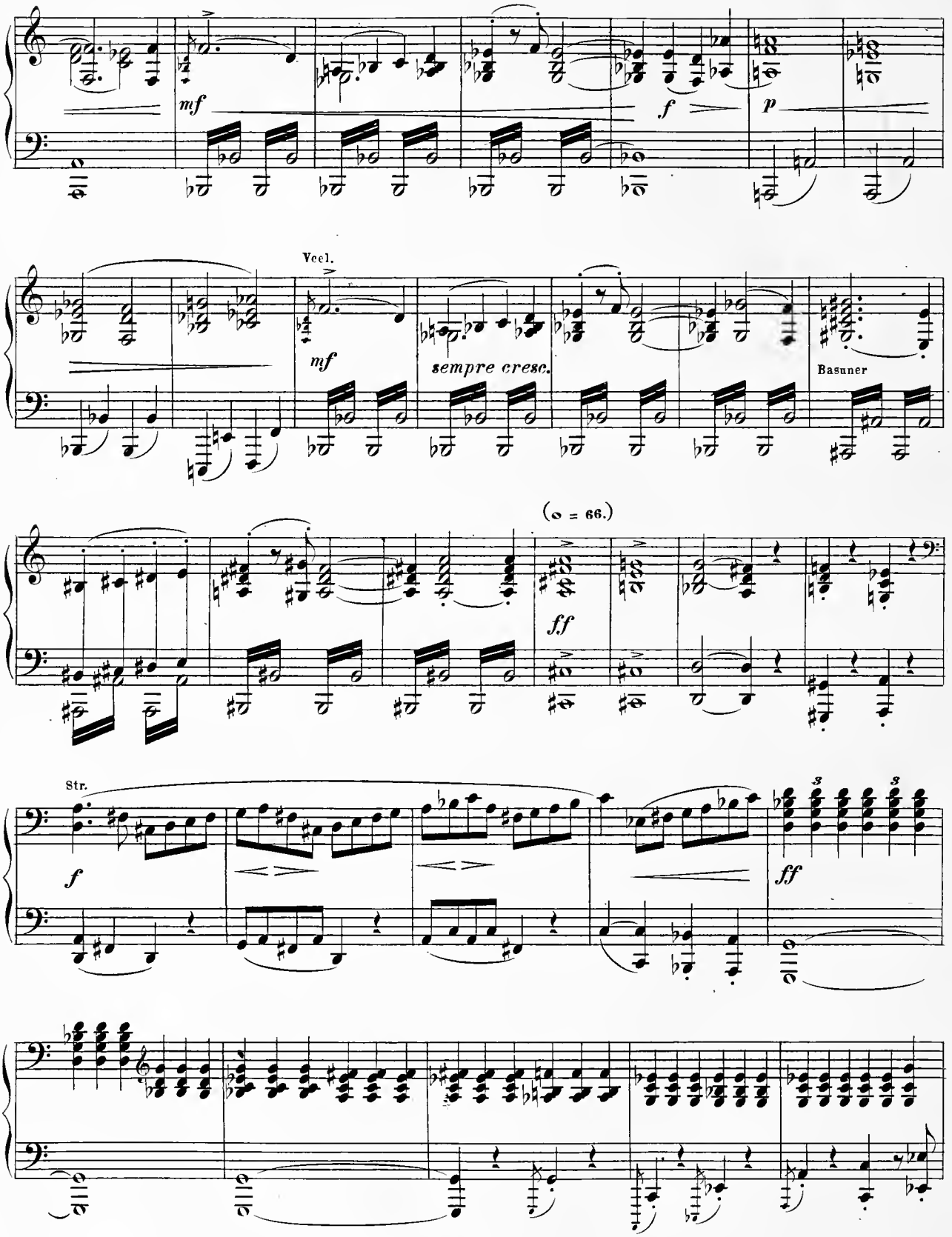
Poco più mosso. (♩= 88 - 100.)

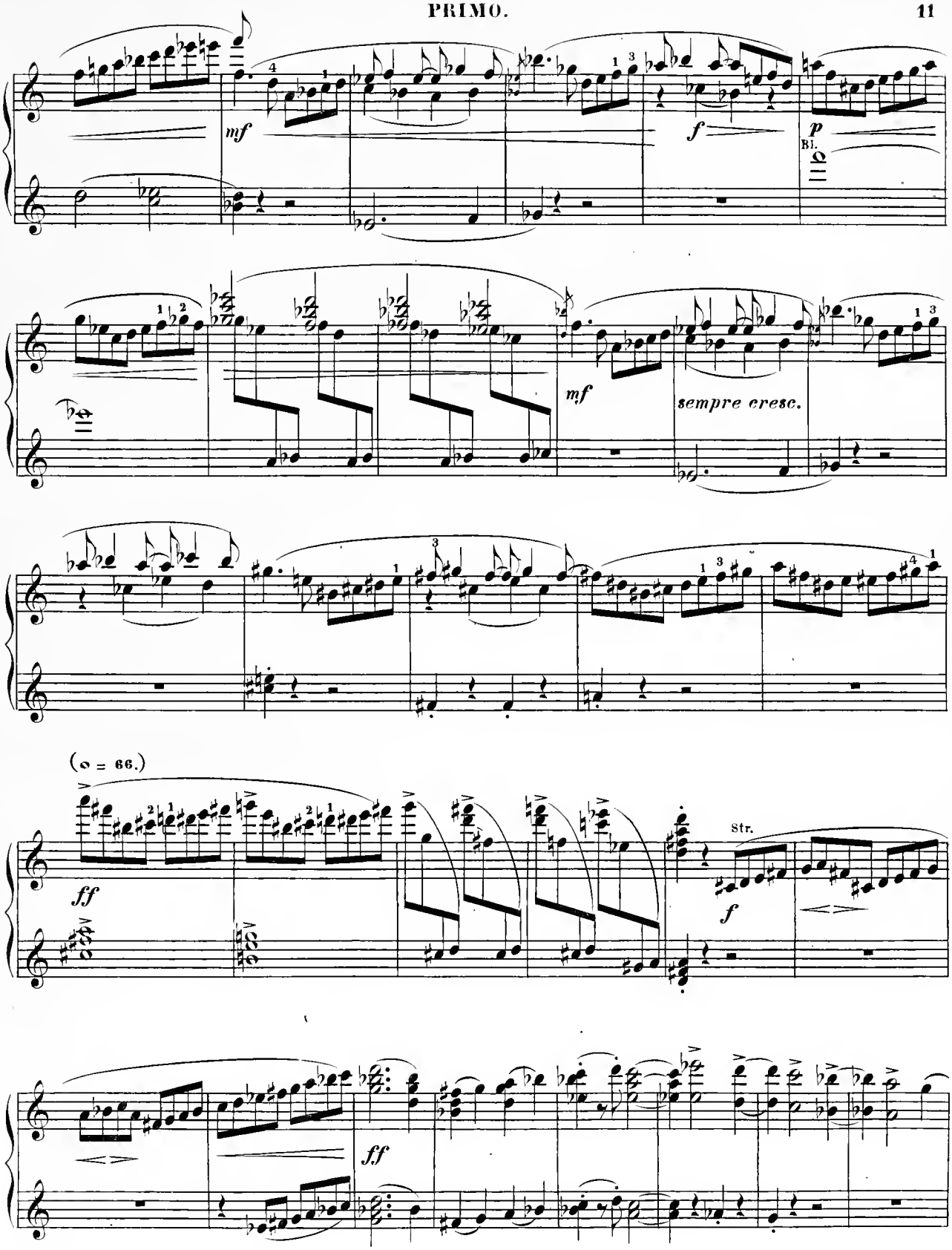


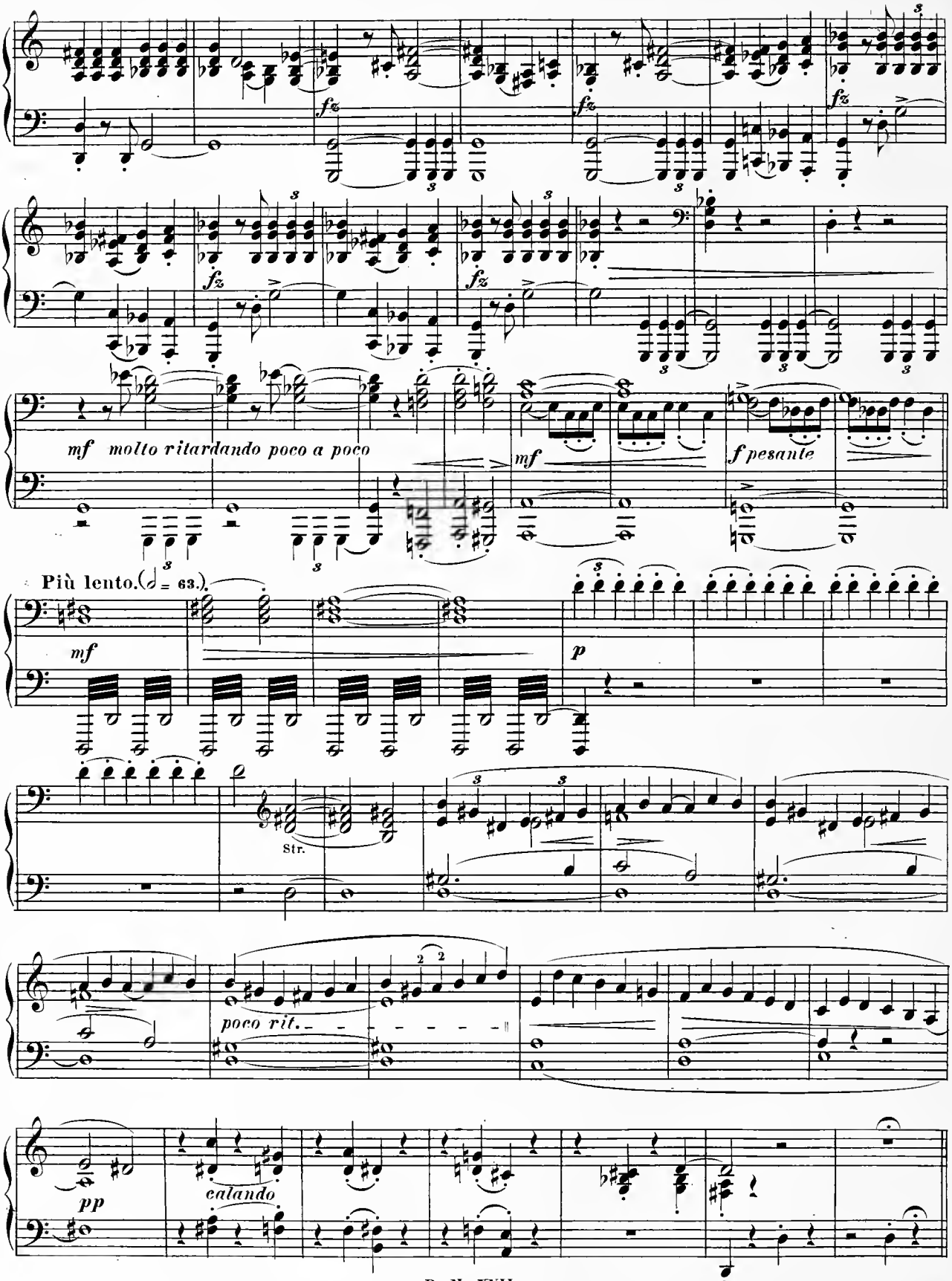

Poco più mosso. (𝅗𝅥 = 88 - 100.)
Ob.
mp espress.
p
pp
mf
Viol.
p
mp
pp
p
mf
f
p
leggiero
smorz.
rit.

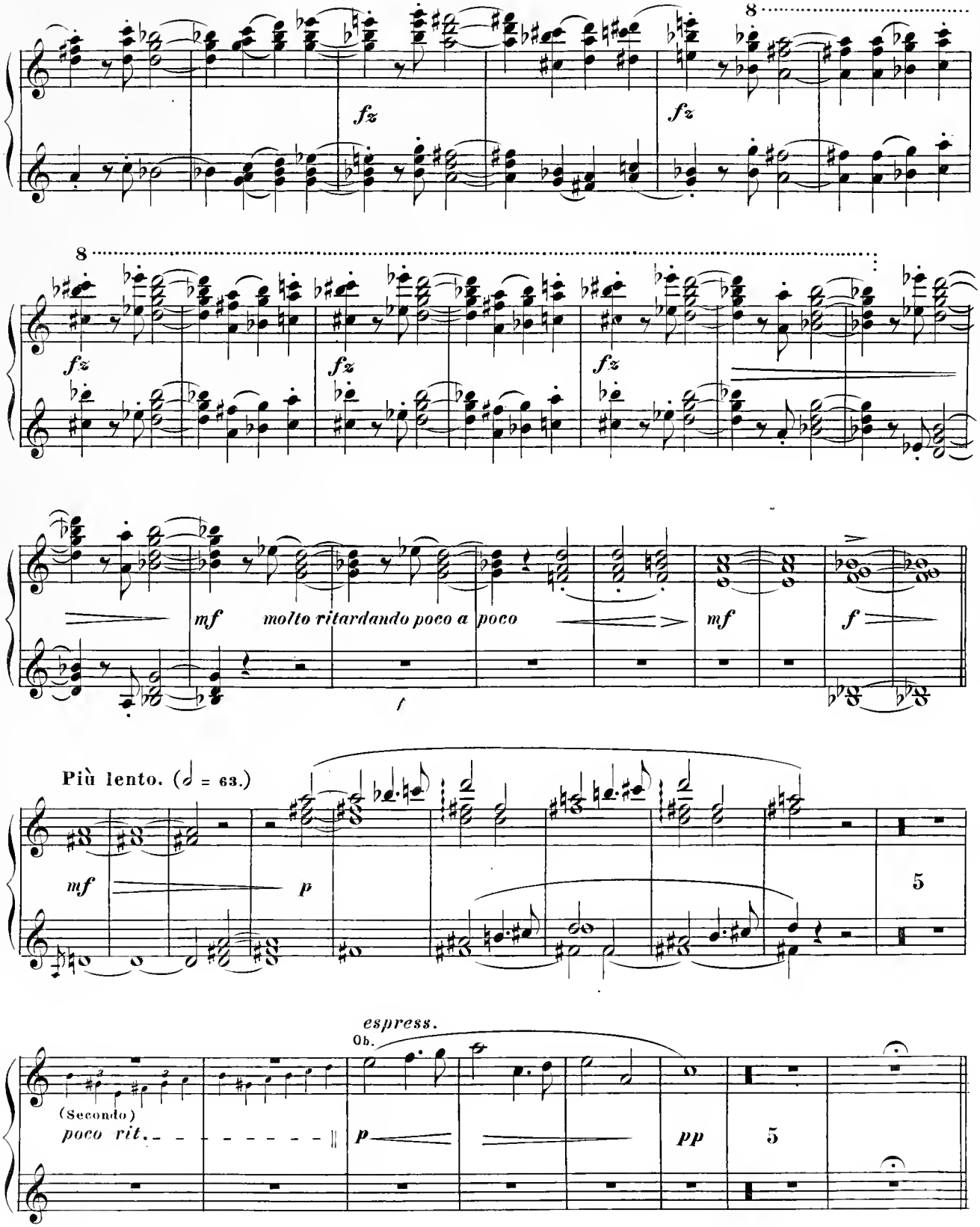

Più lento. (𝅗𝅥 = 69.)
p
f
p
f
p
poco rit.
Più mosso. (𝅗𝅥 = 100.)
accelerando (al 𝅗𝅥 = 66.)
p
p

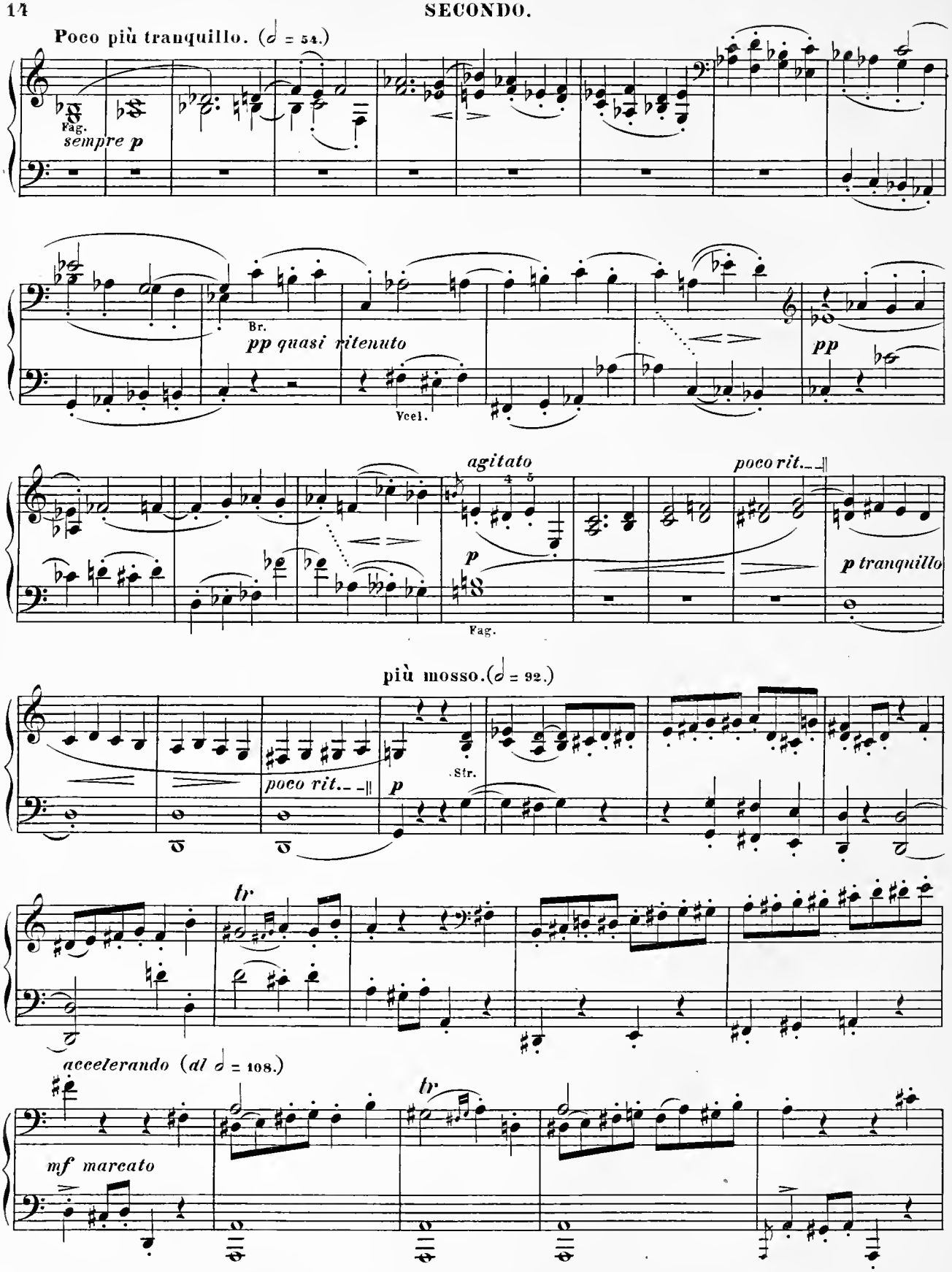

Più lento. (𝅗𝅥 = 69.)
p
f
p
Fag.
Horn
Horn
p
f
Ob.
Cl.
poco rit.
Più mosso. (𝅗𝅥 = 100.)
Viol.
accelerando (al 𝅗𝅥=66)
p
p

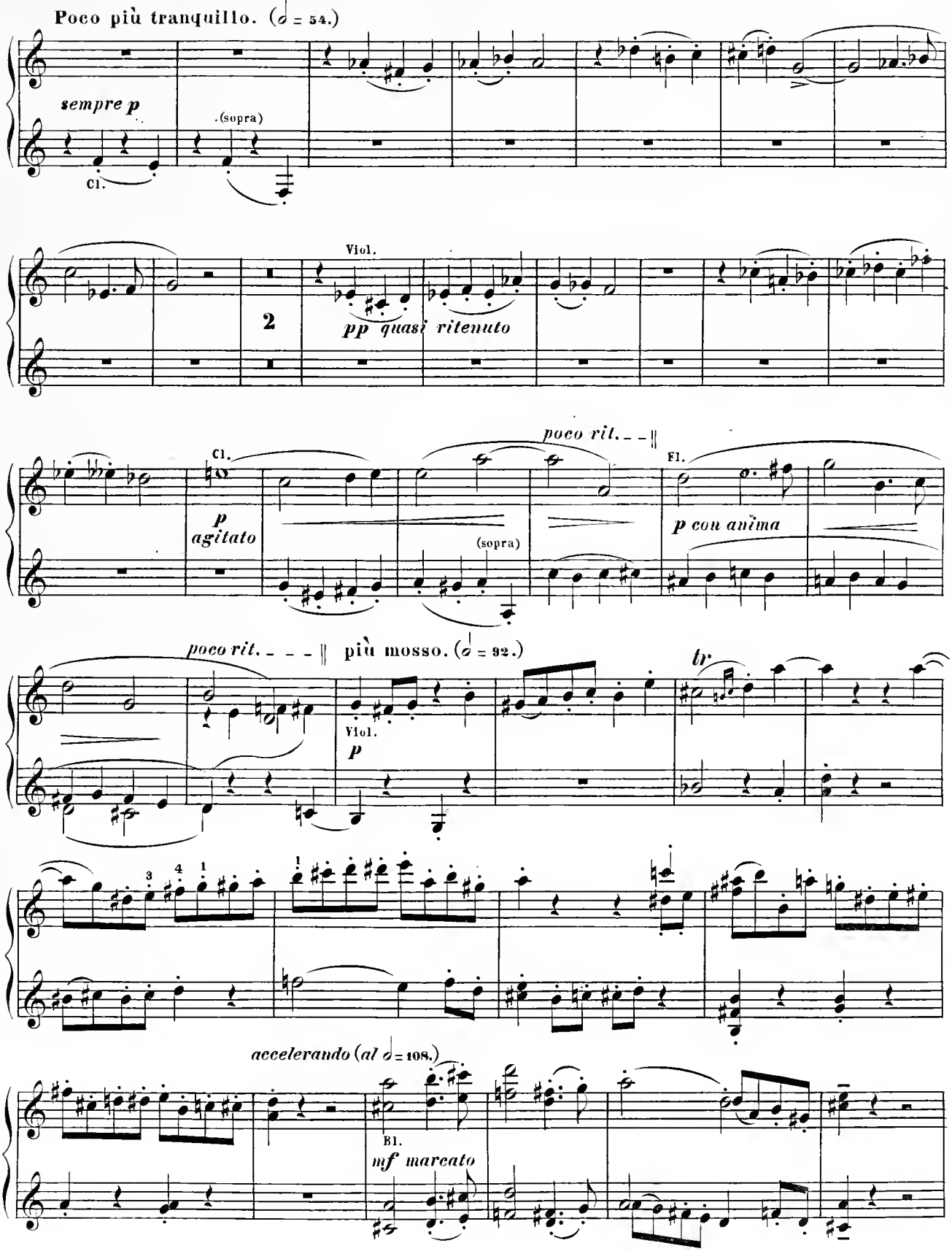

mf
f
p
Vcel.
mf
sempre cresc.
Basuner
(𝅗𝅥 = 66.)
ff
Str.
f
ff

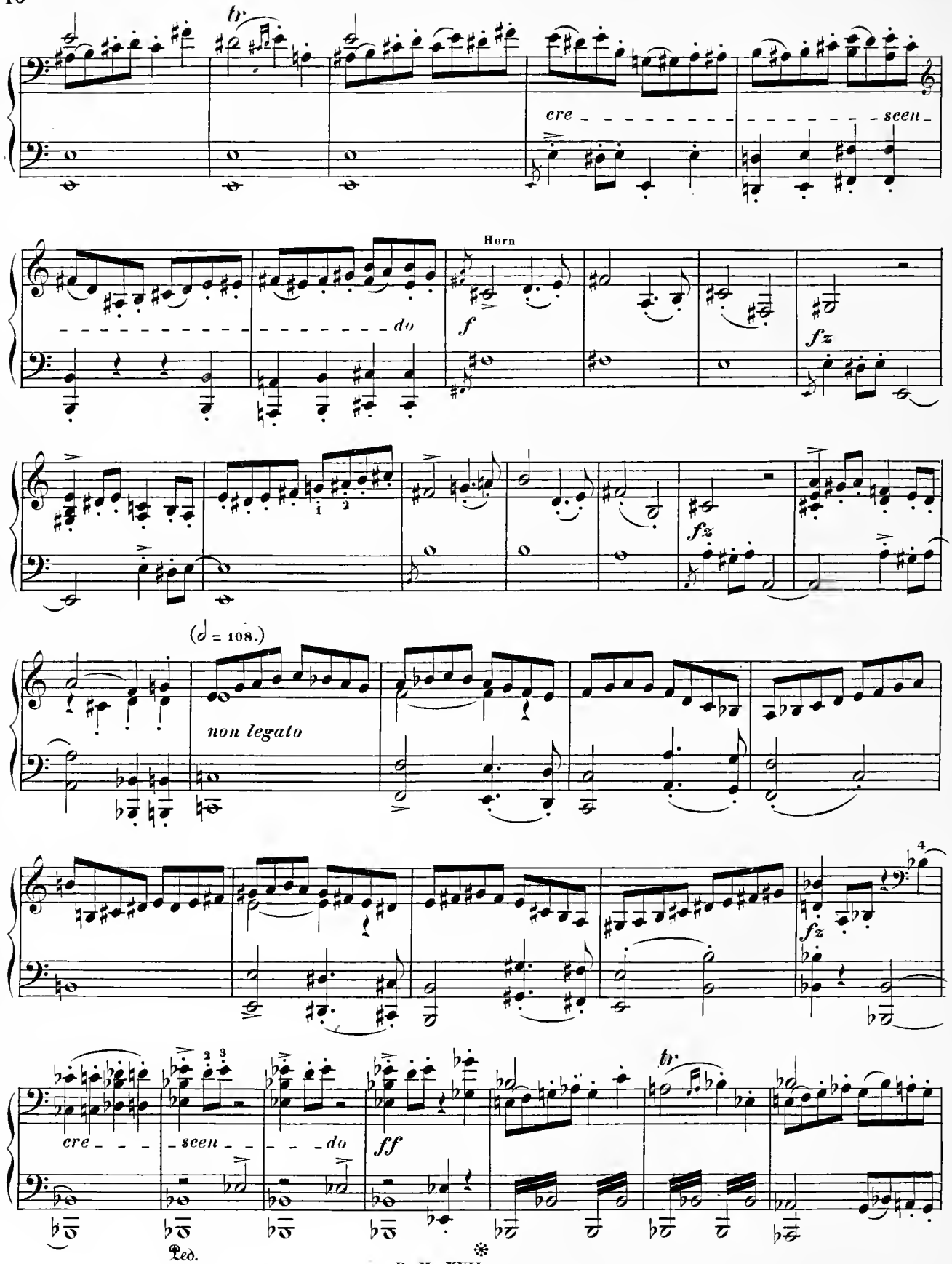

mf
f
p
BL.
mf
sempre cresc.
(𝅗𝅥 = 66.)
ff
Str.
f
ff

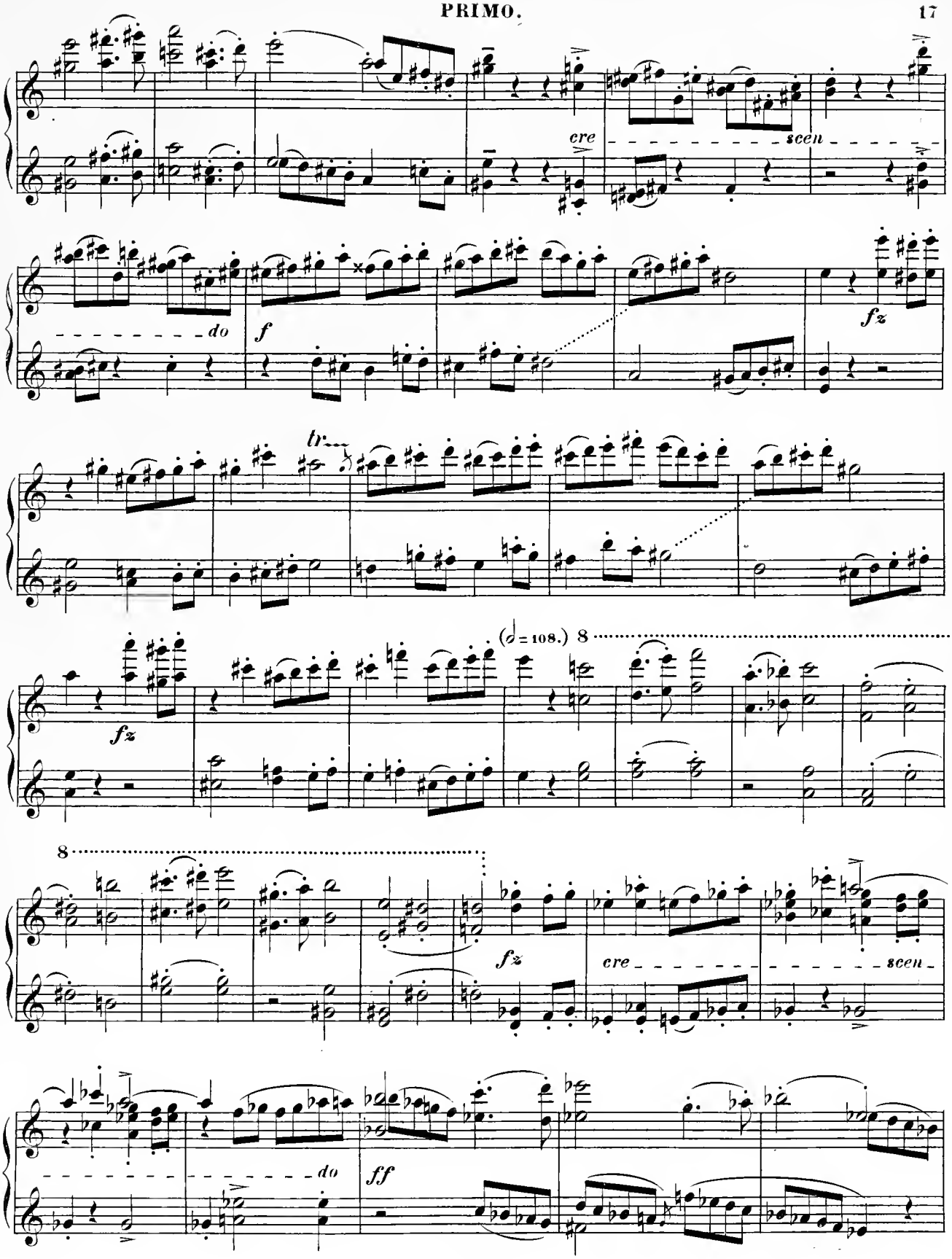

fz
mf molto ritardando poco a poco
mf
f pesante
Più lento. (♩ = 63.)
mf
p
Str.
poco rit.
pp
calando

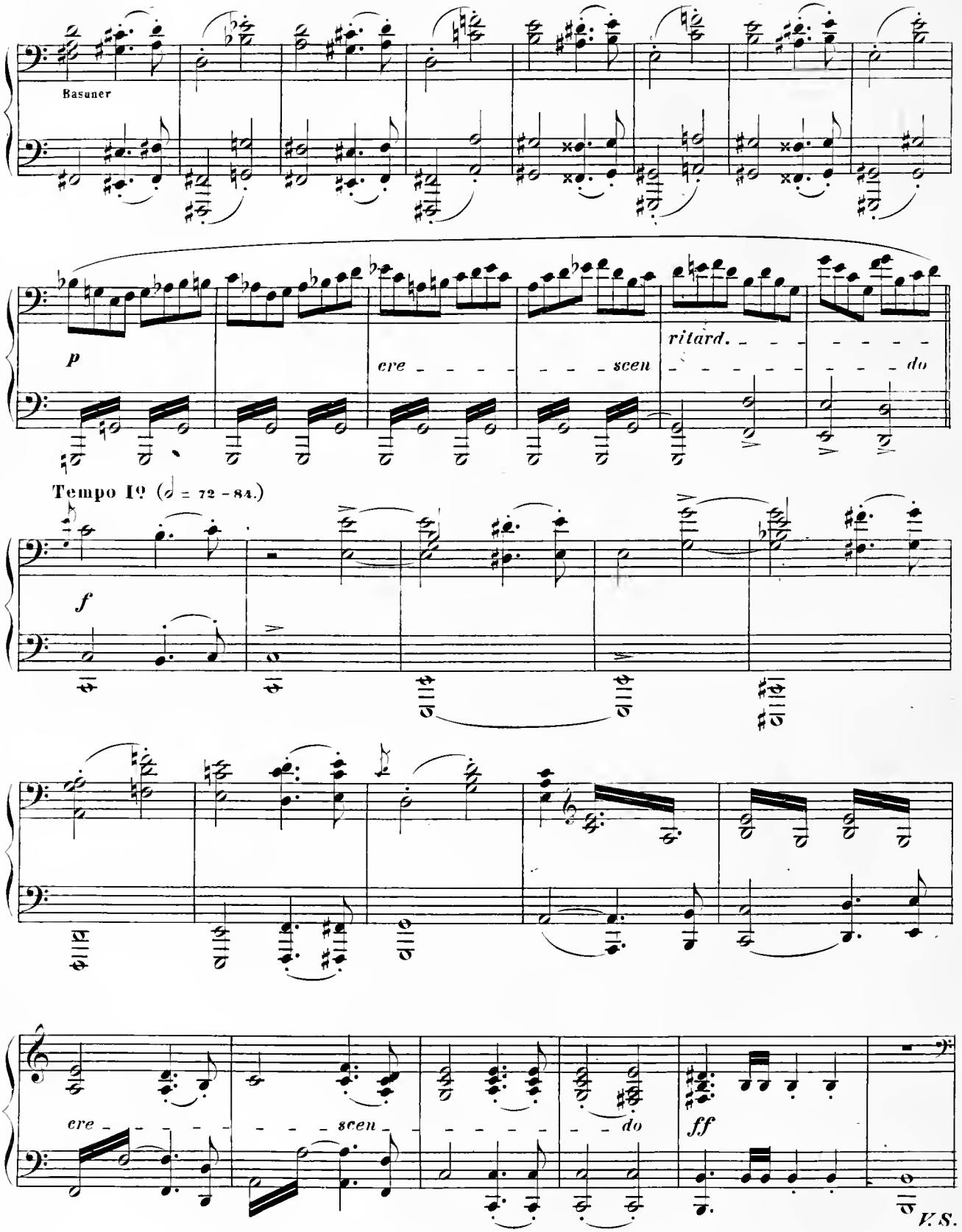

8
fz
fz
8
fz
fz
fz
mf
molto ritardando poco a poco
mf
f
f
Più lento. (𝅗𝅥 = 63.)
mf
p
5
espress.
Ob.
(Secondo)
poco rit.
p
pp
5

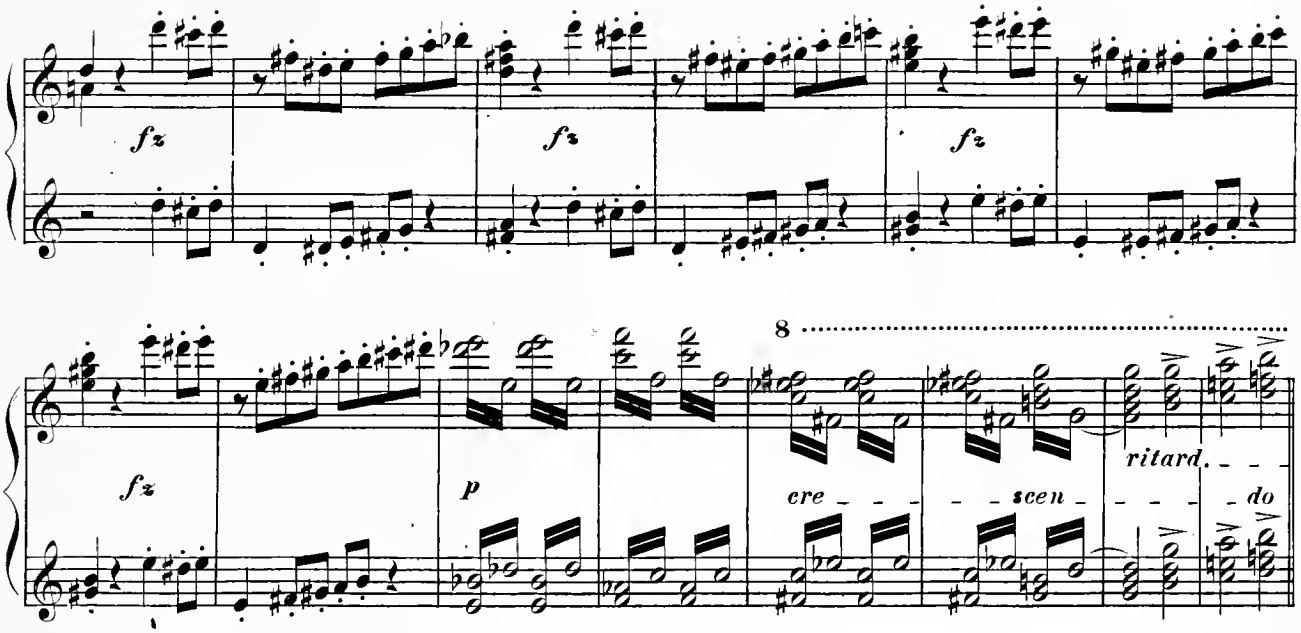

Poco più tranquillo. (𝅗𝅥 = 54.)
Fag.
sempre p
Br.
pp quasi ritenuto
Vcel.
pp
agitato
poco rit.
p
Fag.
p tranquillo
più mosso. (𝅗𝅥 = 92.)
poco rit.
p
Str.
tr
accelerando (al 𝅗𝅥 = 108.)
tr
mf marcato


Poco più tranquillo. (𝅗𝅥 = 54.)
sempre p
Cl.
(sopra)
Viol.
2
pp quasi ritenuto
poco rit.
Cl.
p
agitato
(sopra)
Fl.
p con anima
poco rit.
più mosso. (𝅗𝅥 = 92.)
tr
Viol.
p
accelerando (al 𝅗𝅥 = 108.)
Bl.
mf marcato

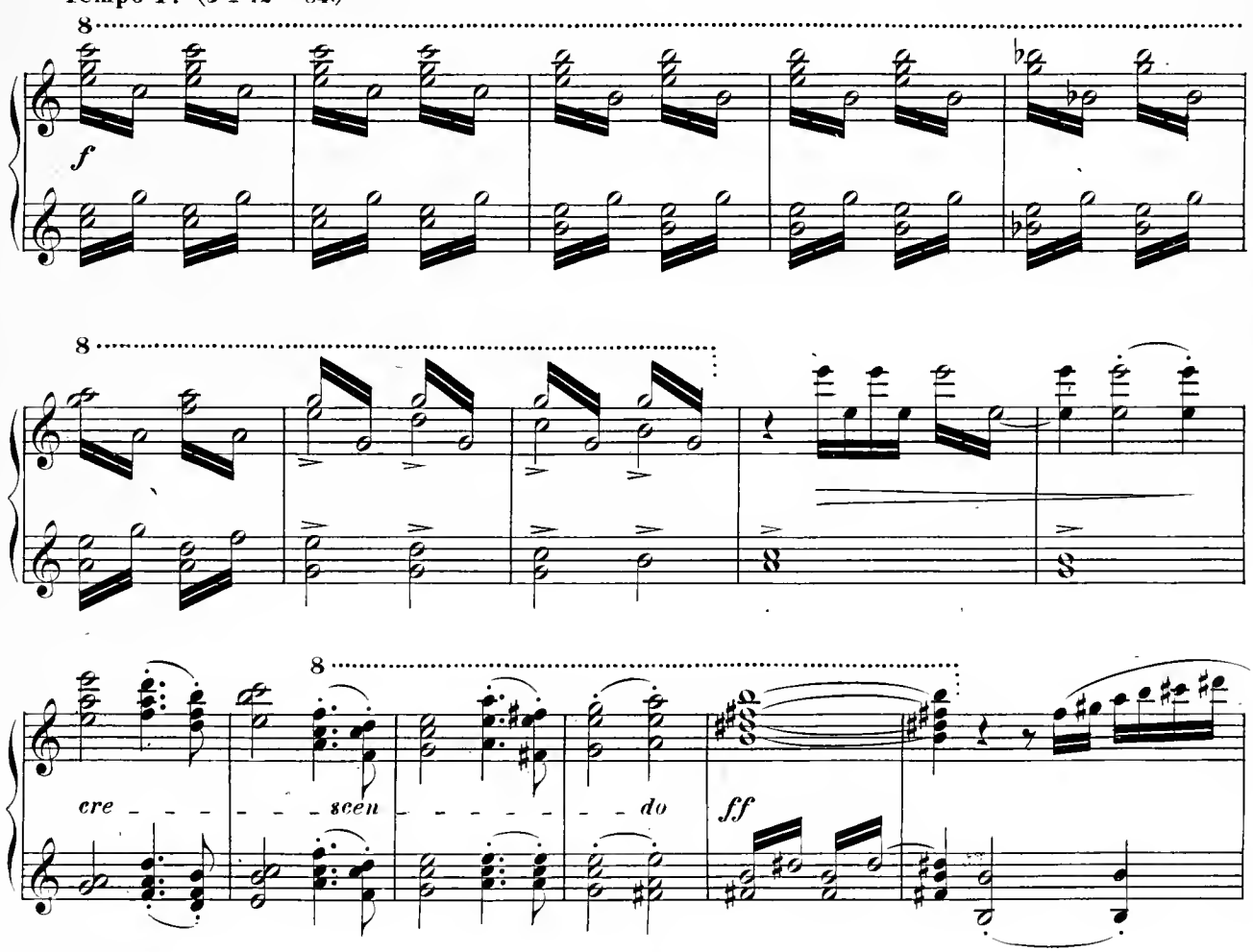

tr
cre - - - - - - - - - - - - - - - - scen -
- - - - - - - - - - - - - - - - - - do
Horn
f
fz
fz
(𝅗𝅥 = 108.)
non legato
fz
cre - - - scen - - - - do
ff
tr
Ped.

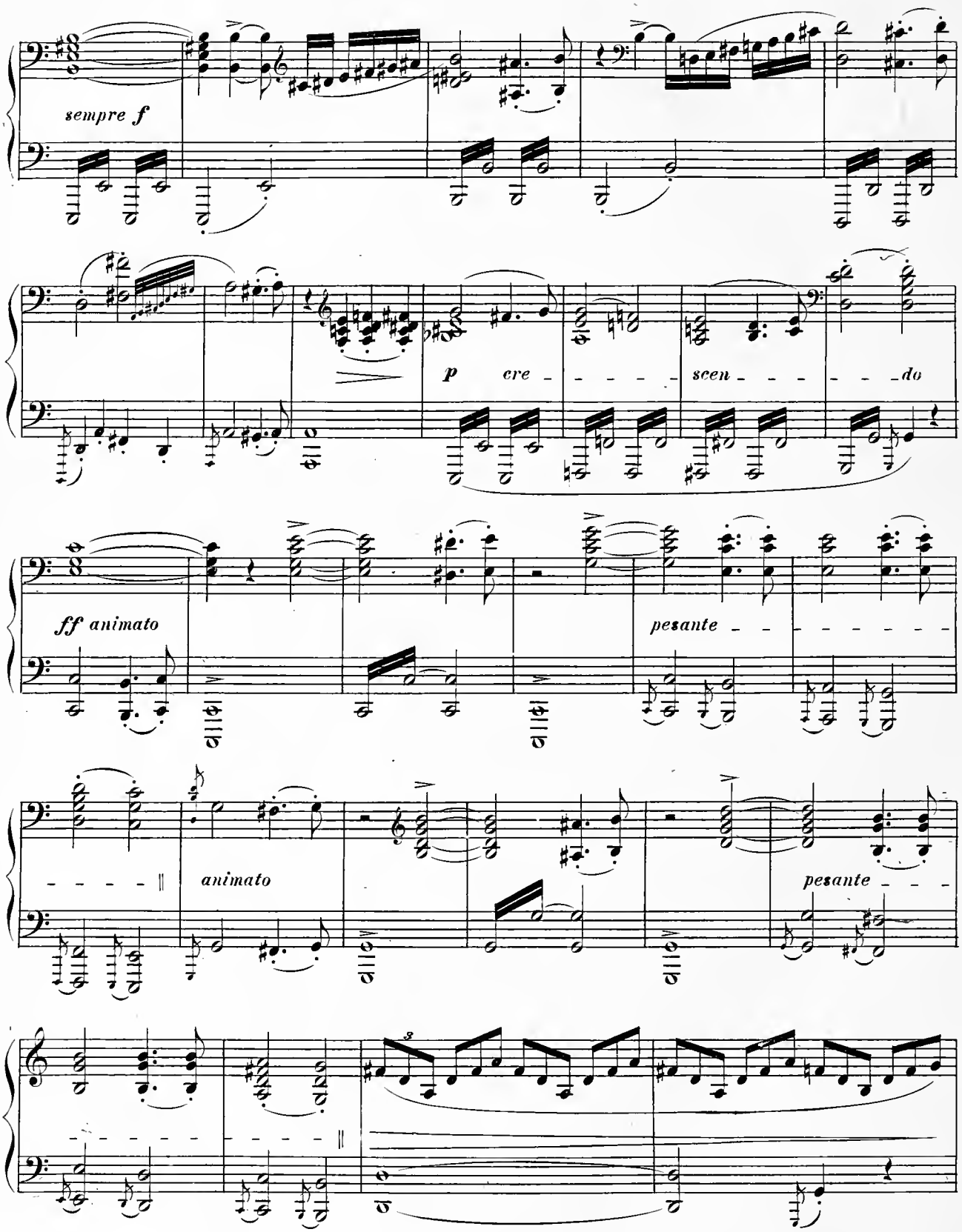

cre
scen
do
f
fz
tr
(♩= 108.) 8
fz
8
fz
cre
scen
do
ff

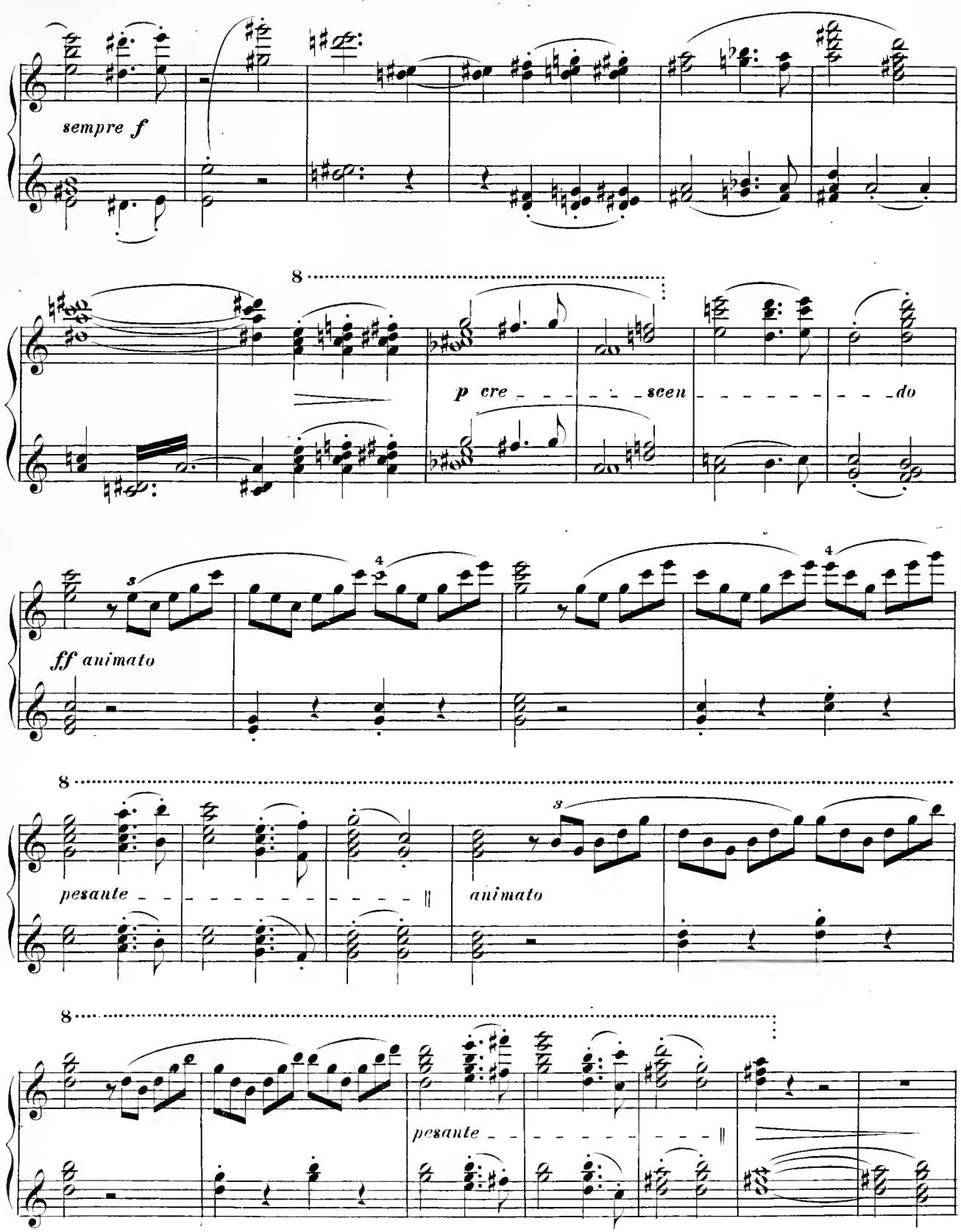

Basuner
p
cre - - - - - - - scen - - - - - - - - do
ritard.
Tempo I° (𝅗𝅥 = 72 - 84.)
f
cre - - - - - - - scen - - - - - - - - do
ff
V.S.

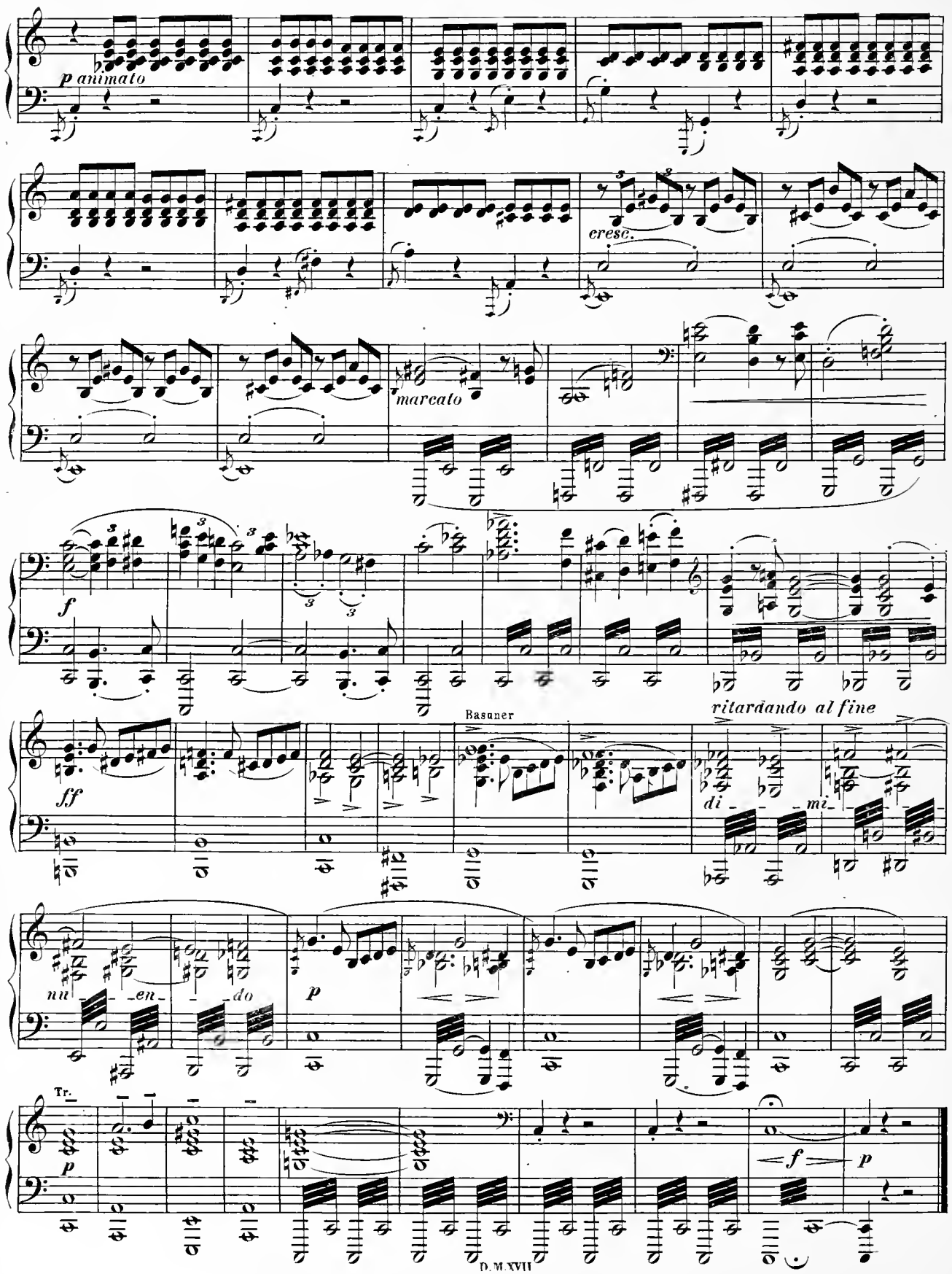


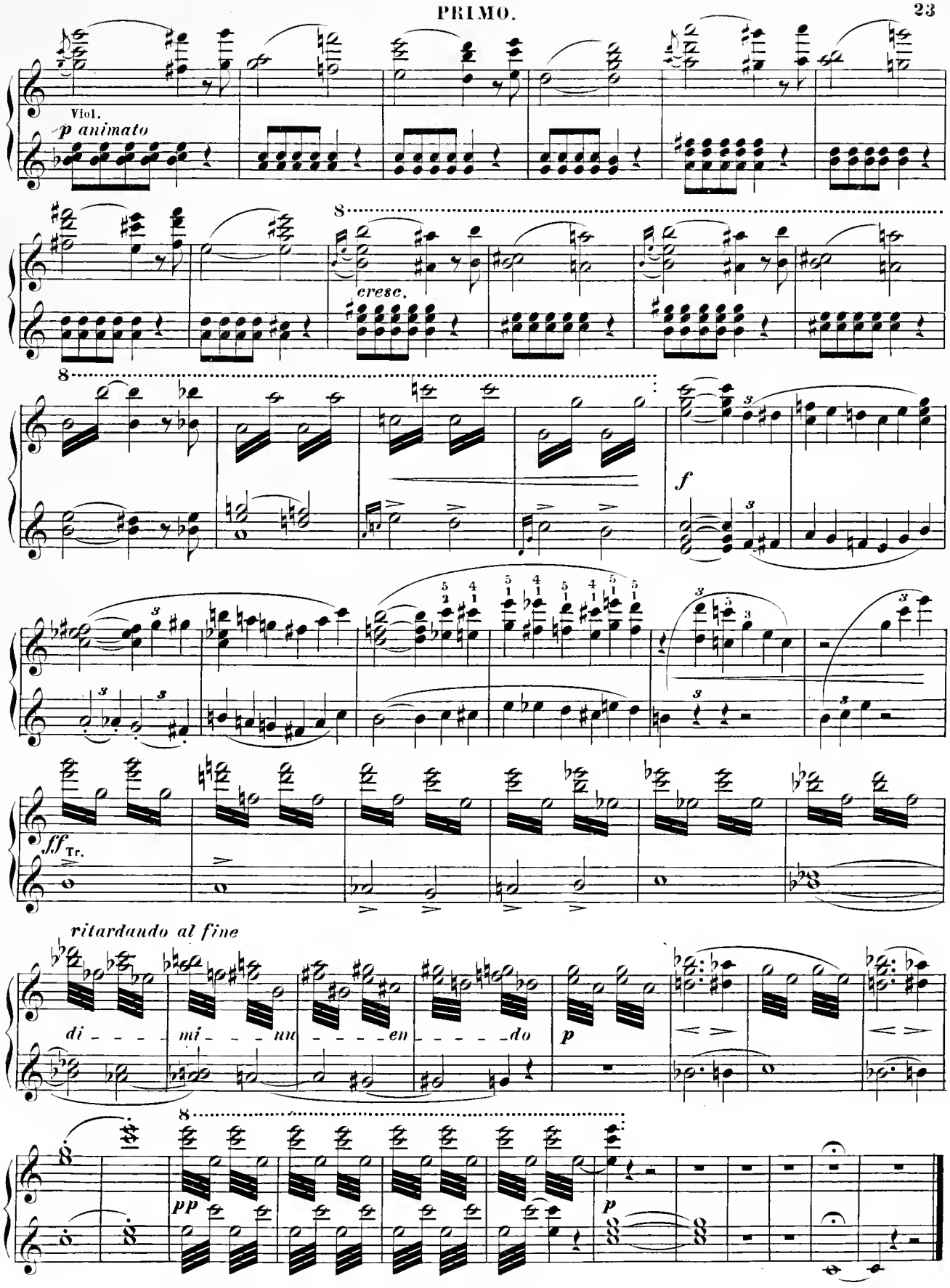
Tempo I° (♩ = 72 - 84.)




sempre f
p cre - - - - - scen - - - - - do
ff animato
pesante - - - - - - - - -
animato
pesante - - -

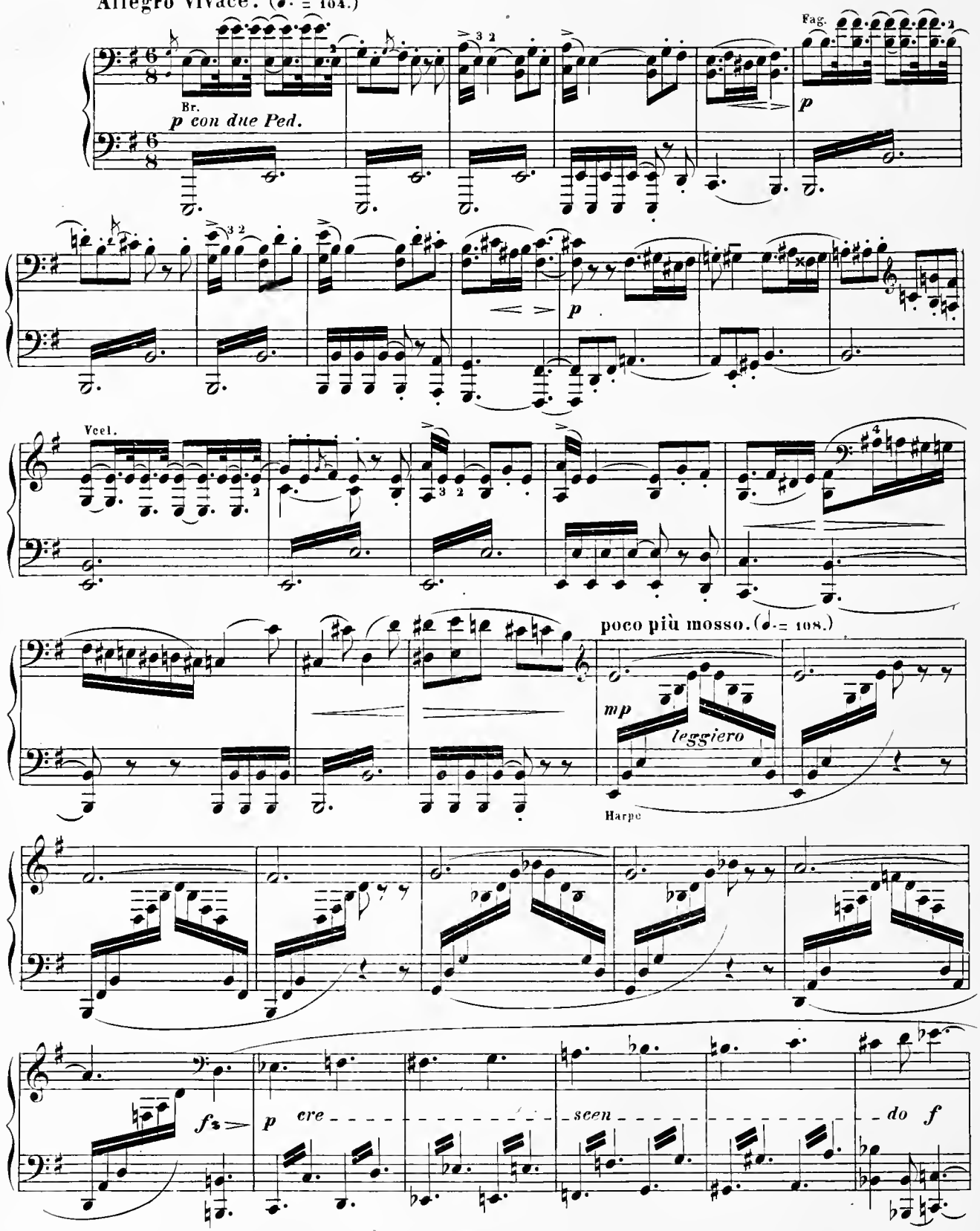

sempre f
8
p cre - - - - - - scen - - - - - - - do
ff animato
8
pesante - - - - - - - - - - - - ||
animato
8
pesante - - - - - - - - - - - ||


p animato
cresc.
marcato
f
Basuner
ritardando al fine
di
mi
ff
nu
en
do
p
Tr.
f
p


Viol.
p animato
cresc.
f
ff Tr.
ritardando al fine
di - - - - mi - - - nu - - - - en - - - - do
p
pp
p

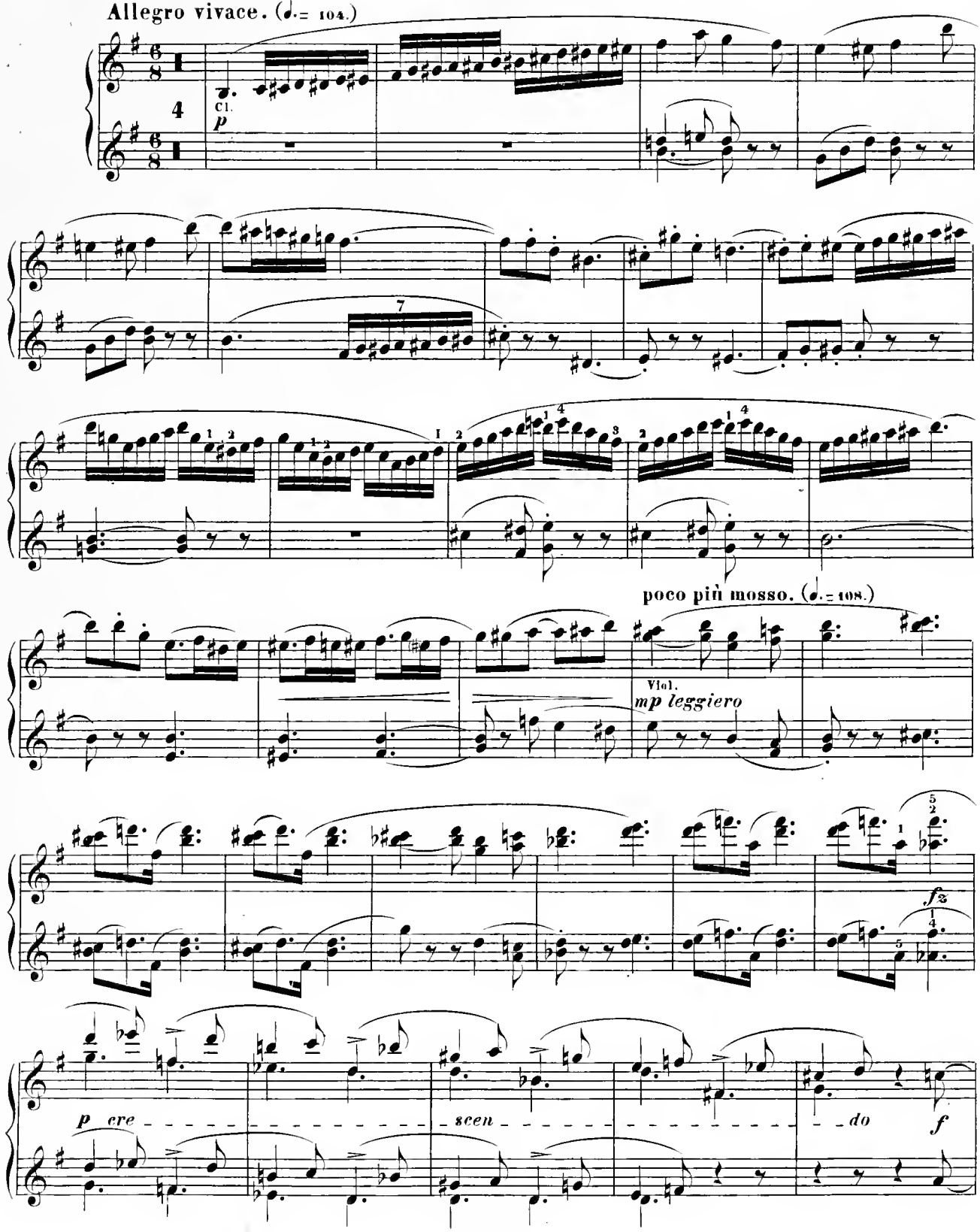
NOTTURNO.

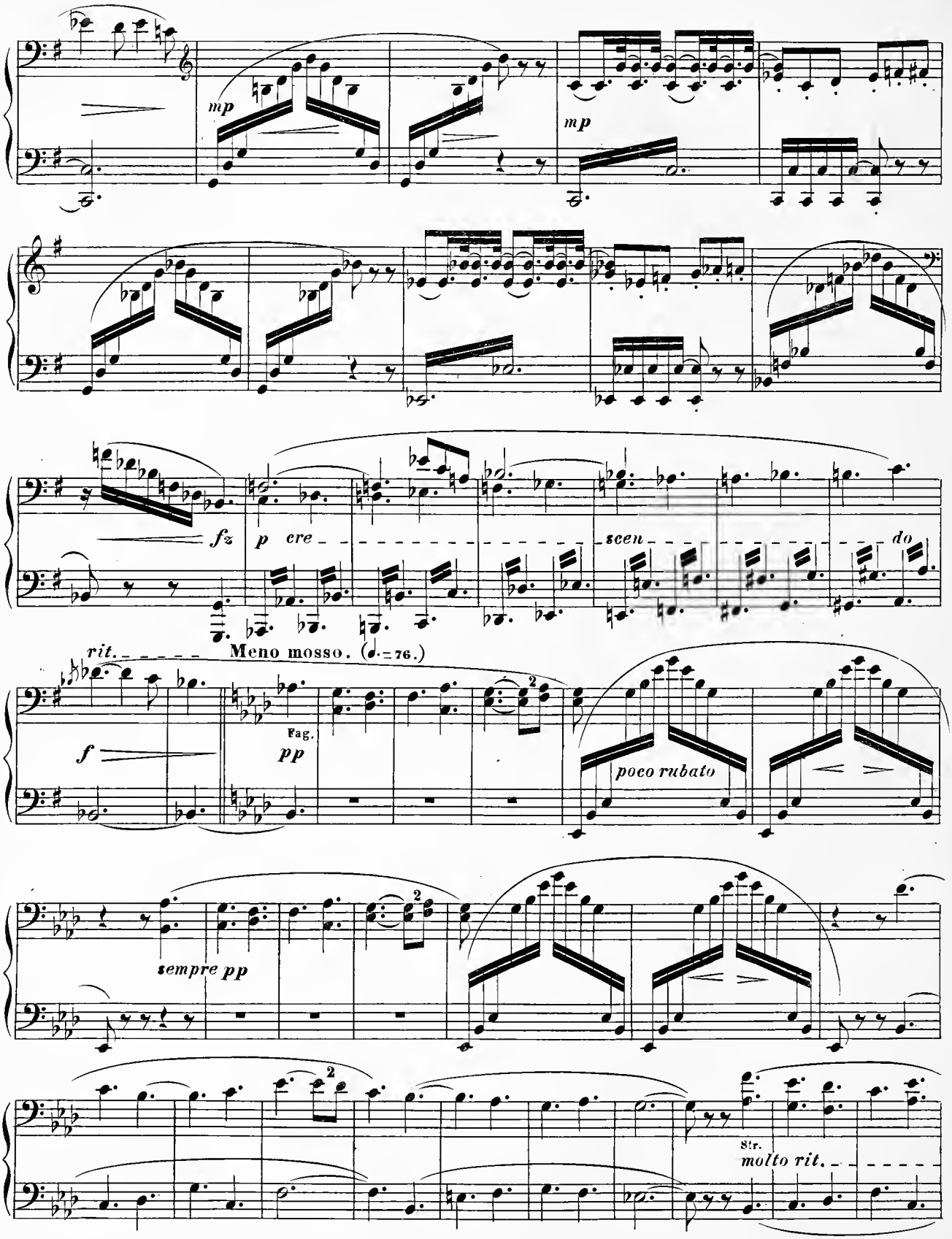
SECONDO.

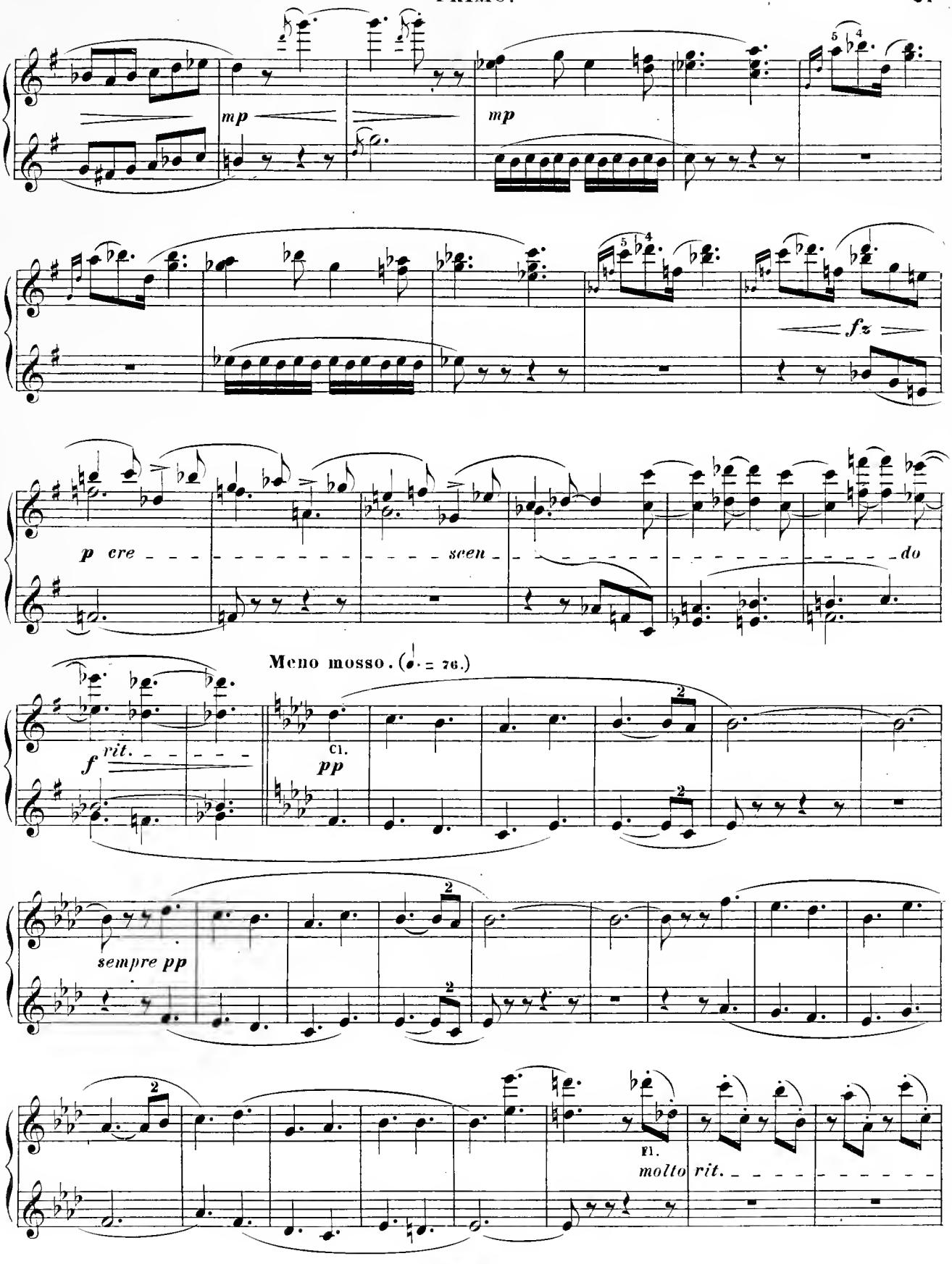


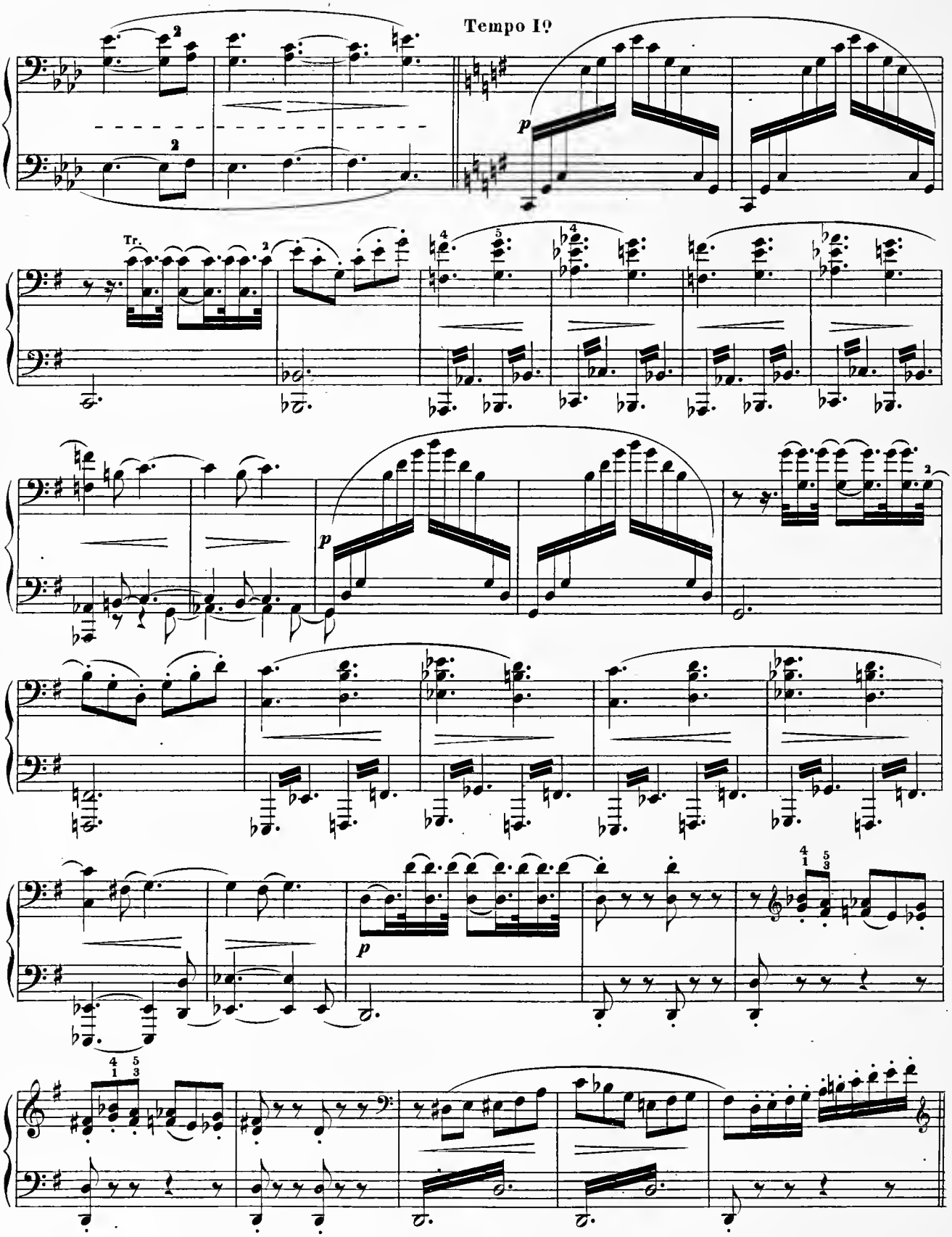
NOTTURNO.

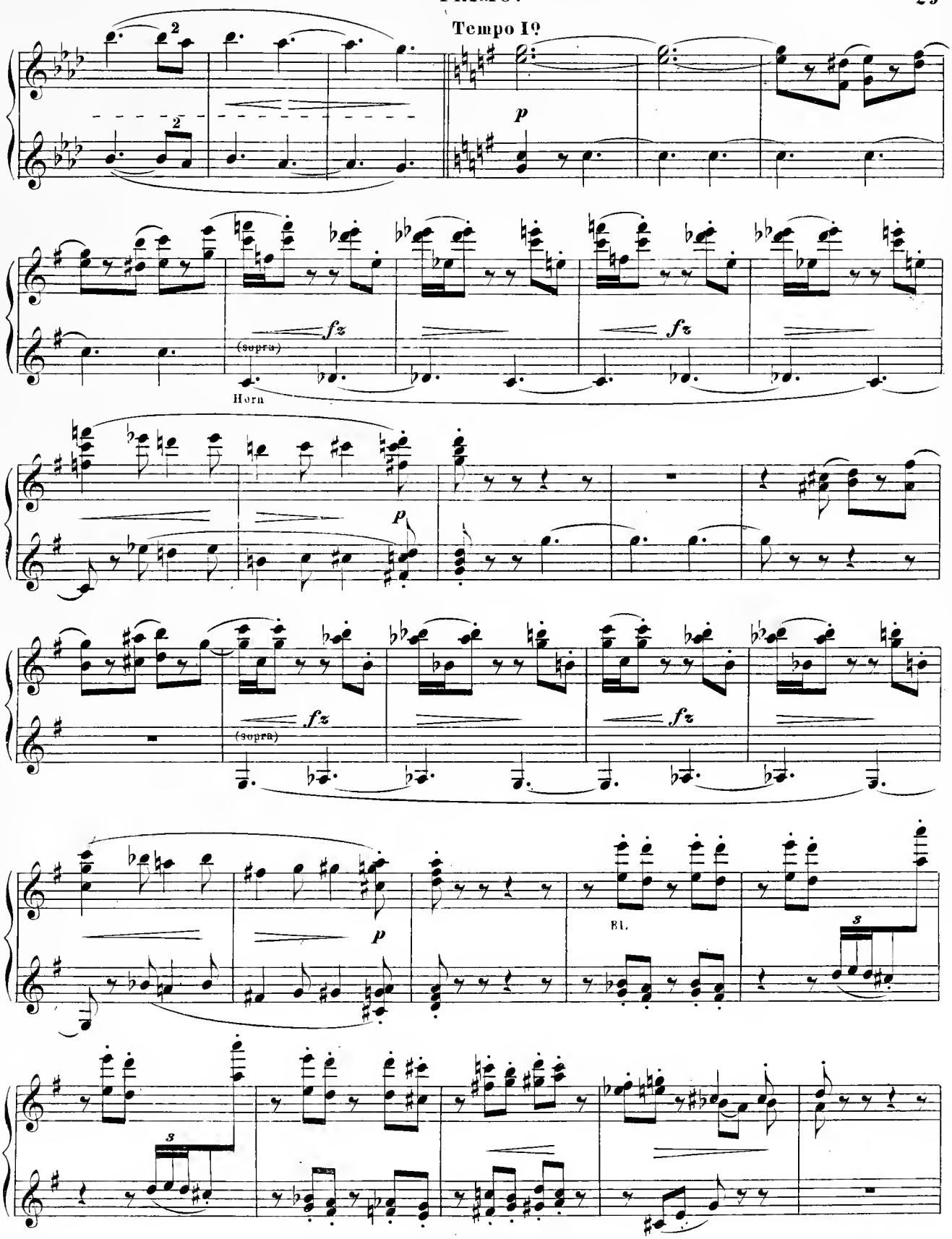
PRIMO.

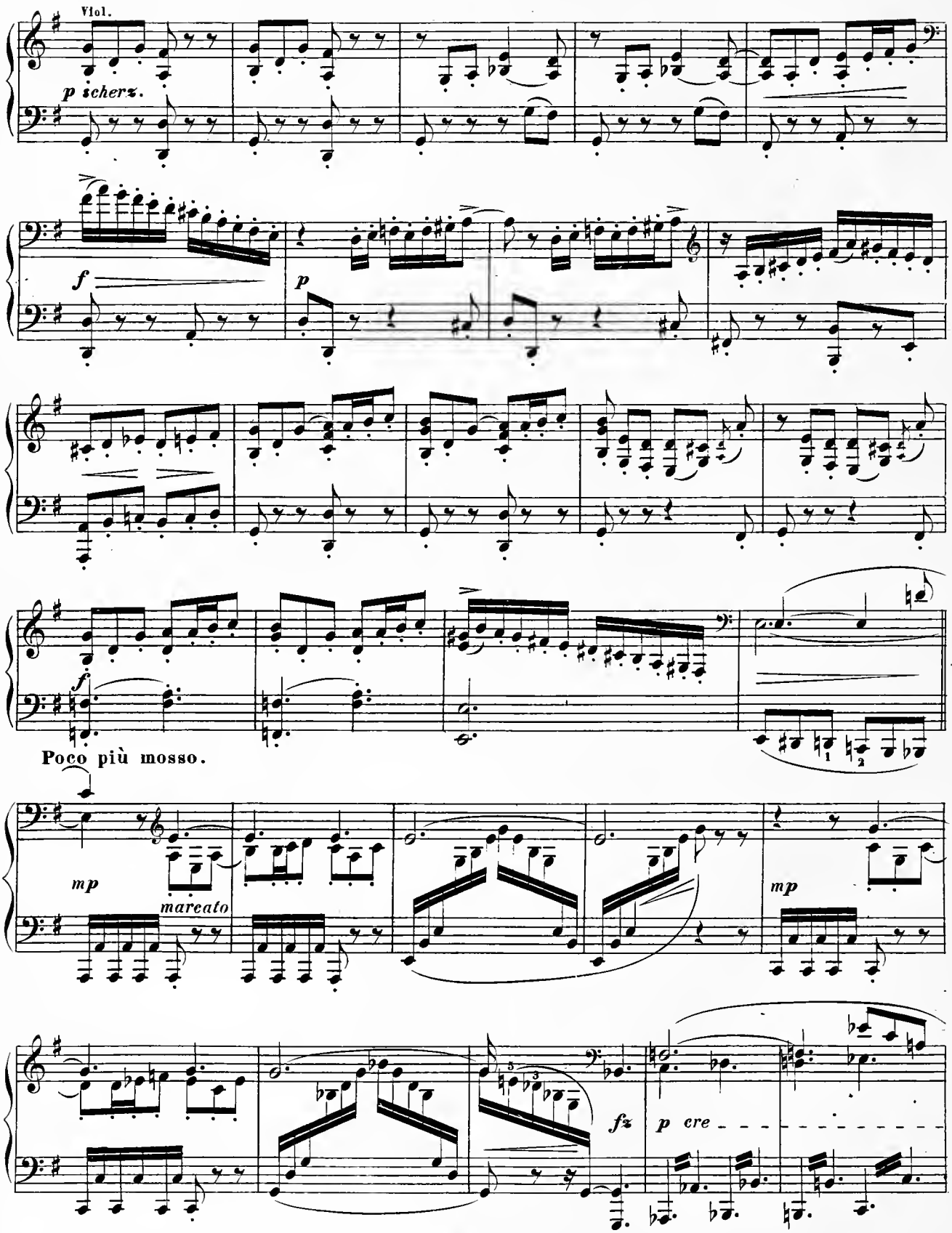


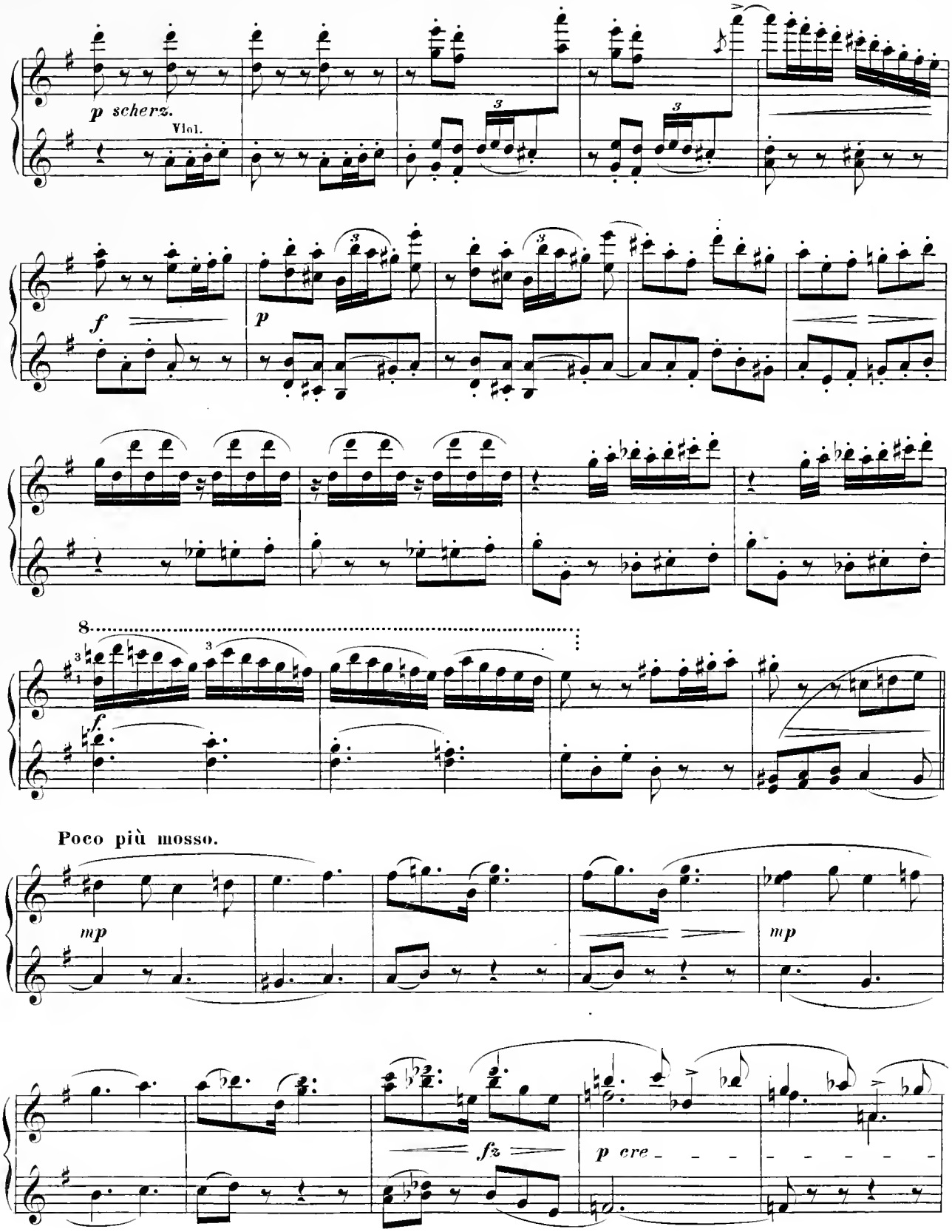

mp
mp
fz
p cre
scen
do
rit.
Meno mosso. (♩.= 76.)
f
Fag.
pp
poco rubato
sempre pp
Str.
molto rit.

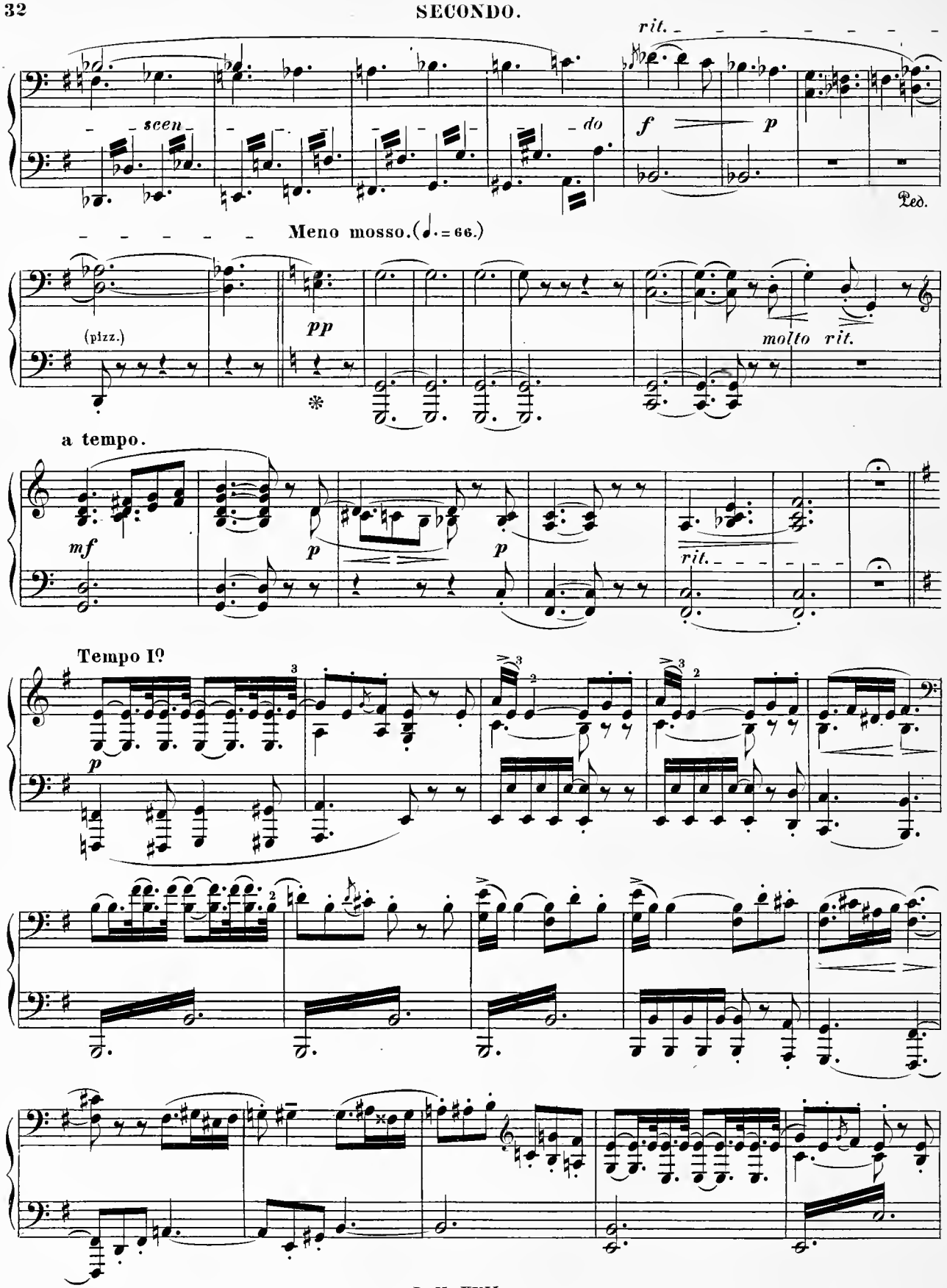

mp
mp
fz
p cre
scen
do
Meno mosso. (♩. = 76.)
f rit.
Cl.
pp
sempre pp
Fl.
molto rit.

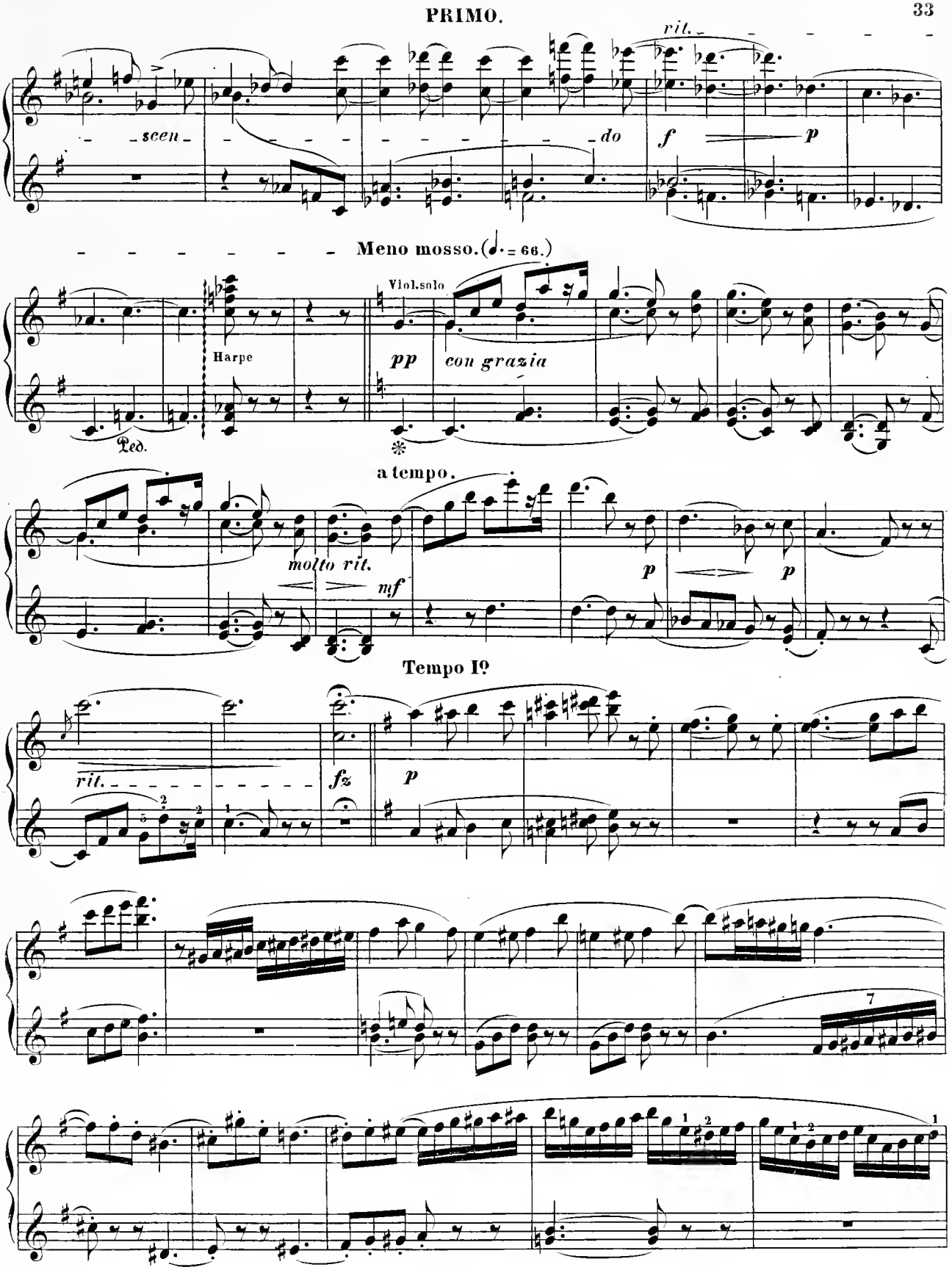

Tempo I°
p
Tr.
p
p

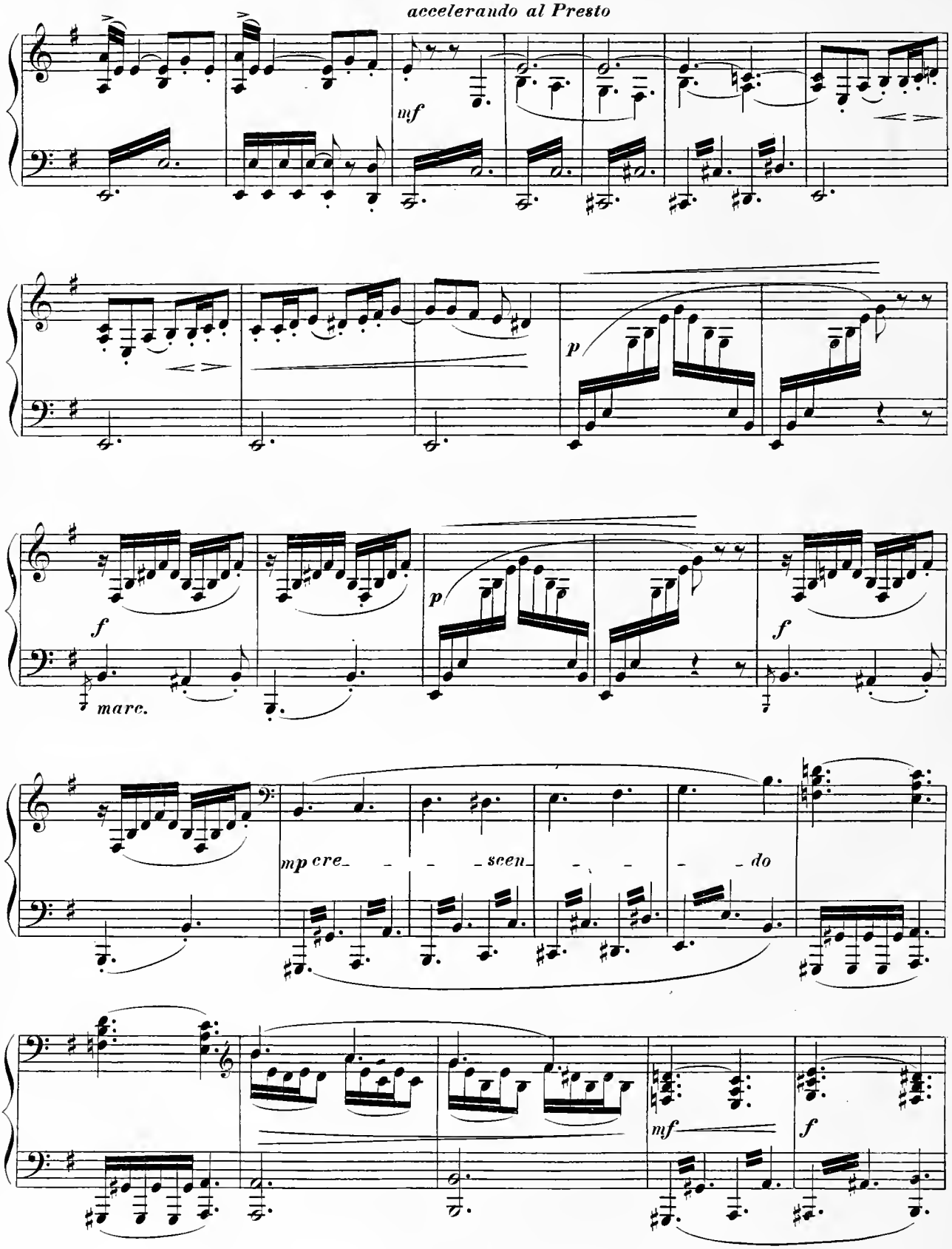

Tempo I°
p
fz
(supra)
Horn
fz
p
fz
(supra)
fz
p
BL.
s
s

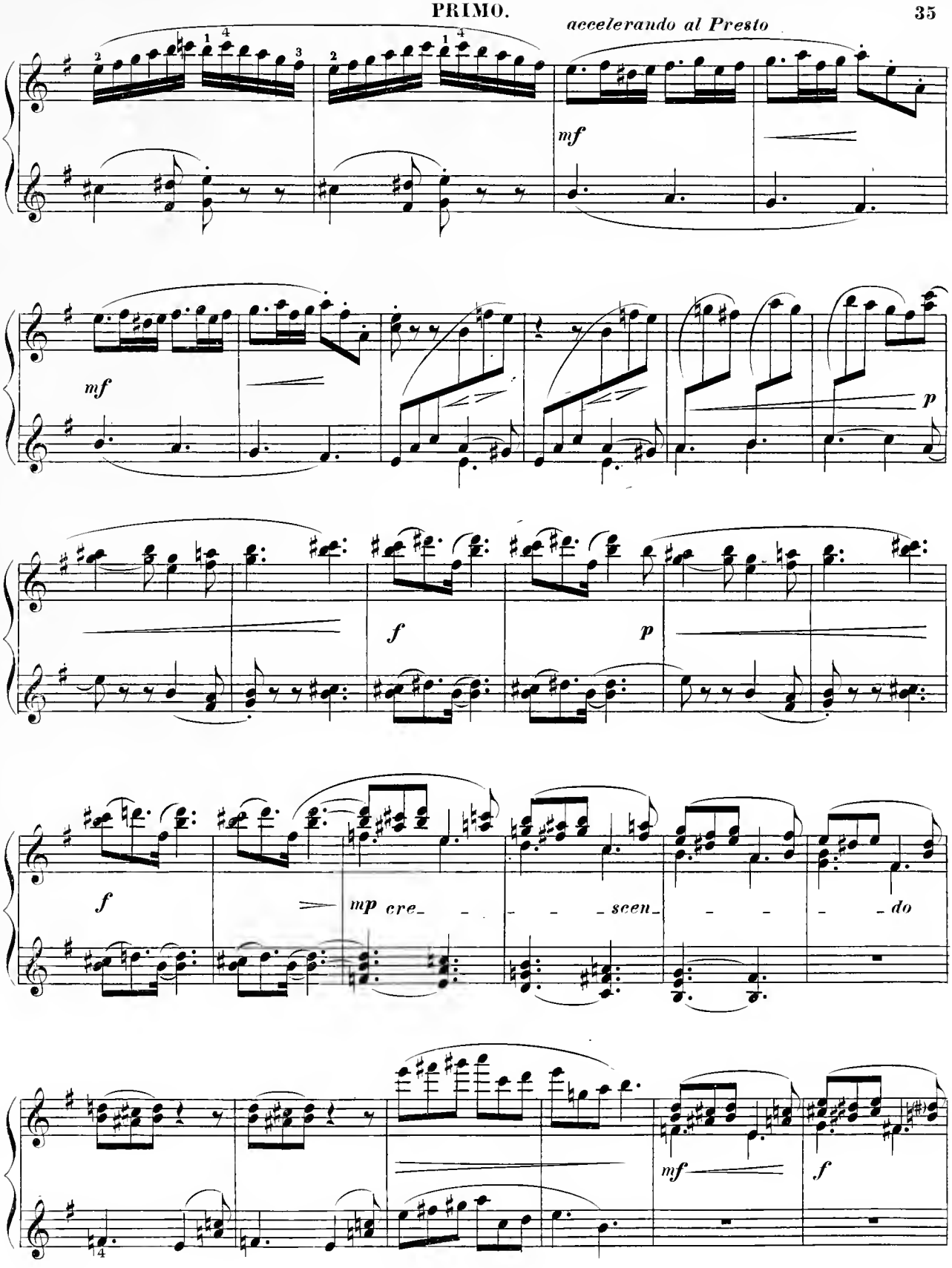

Viol.
p scherz.
f
p
f
Poco più mosso.
mp
marcato
mp
fz
p cre

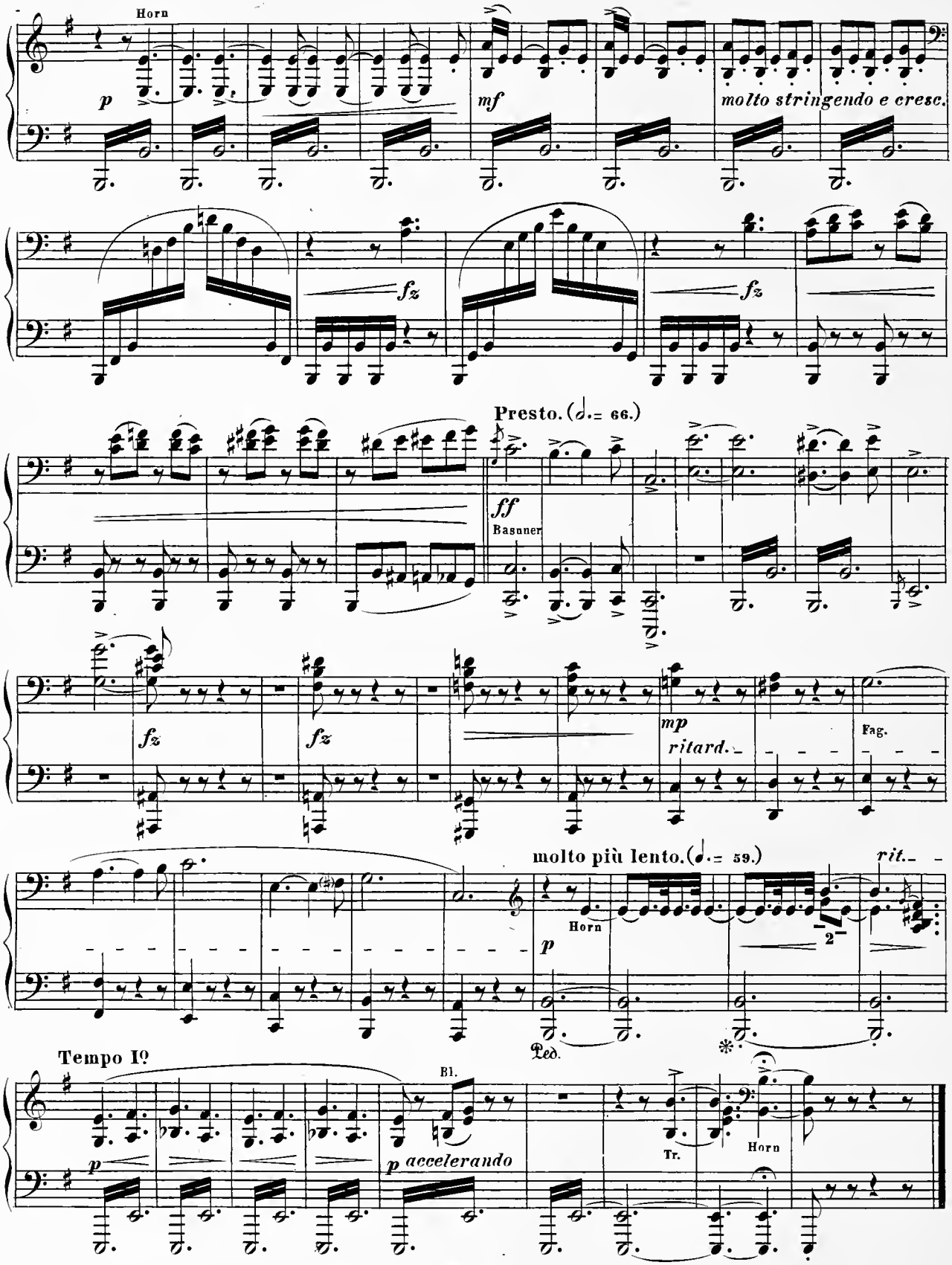

p scherz.
Viol.
f
p
8
f
Poco più mosso.
mp
mp
fz
p cre

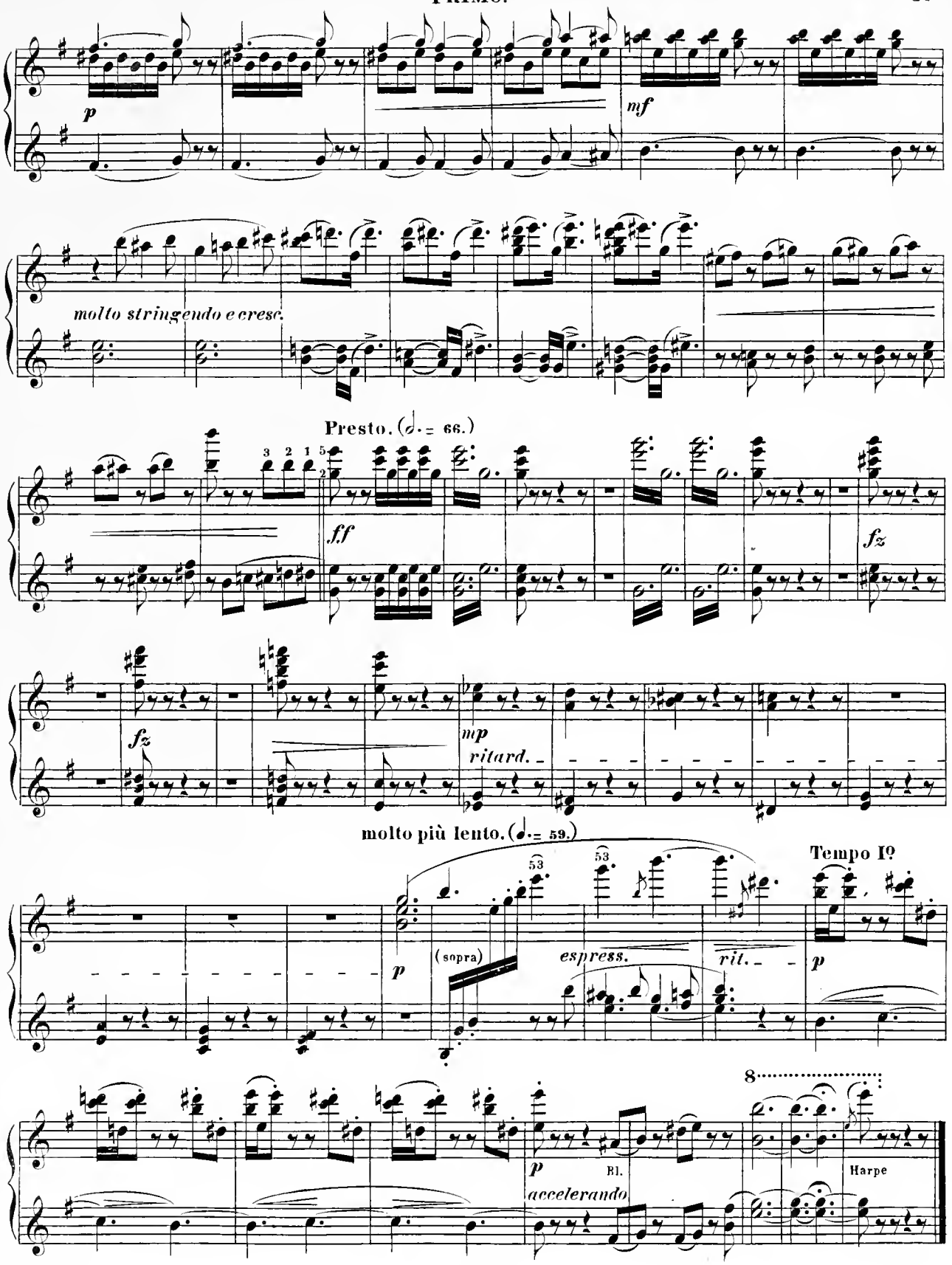

rit.
scen
do
f
p
Ped.
Meno mosso.(♩.= 66.)
(pizz.)
pp
molto rit.
a tempo.
mf
p
p
rit.
Tempo Iº
p


rit.
scen
do
f
p
Meno mosso. (𝅗𝅥. = 66.)
Viol.solo
Harpe
pp
con grazia
Ped.
a tempo.
molto rit.
mf
p
p
Tempo Iº
rit.
fz
p


accelerando al Presto
mf
p
f
marc.
p
f
mp cre - - - scen - - - do
mf
f


accelerando al Presto
mf
mf
p
f
p
f
mp cre_ _ _ _ scen_ _ _ _ do
mf
f

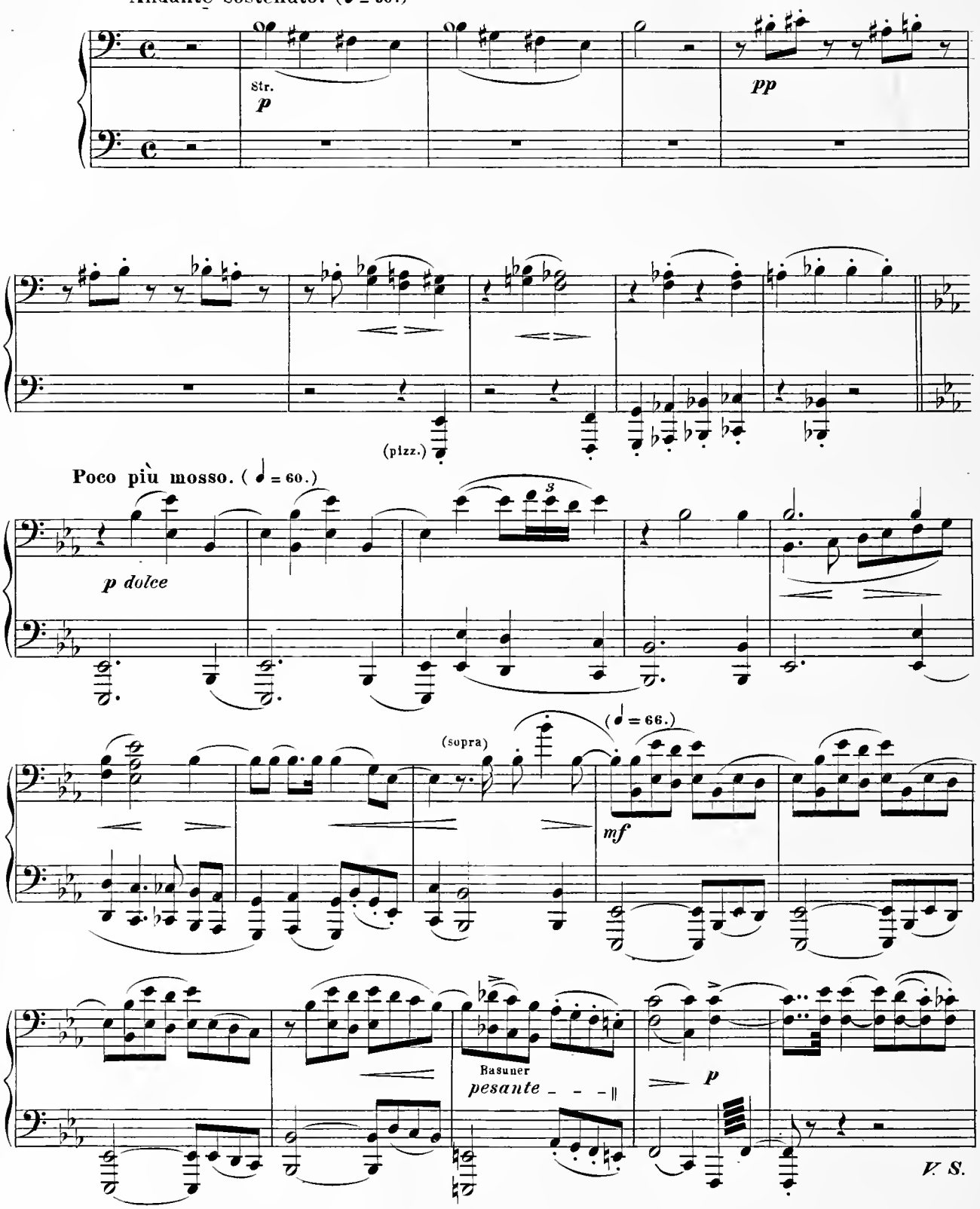

Horn
p
mf
molto stringendo e cresc.
fz
fz
Presto. (𝅗𝅥 = 66.)
ff
Basuner
fz
fz
mp
ritard.
Fag.
molto più lento. (𝅗𝅥 = 59.)
rit.
Horn
p
2
Ped.
Tempo Iº
Bl.
p
p accelerando
Tr.
Horn


p
mf
molto stringendo e cresc.
Presto. (𝅗𝅥 = 66.)
ff
fz
fz
mp
ritard.
molto più lento. (𝅗𝅥 = 59.)
Tempo Iº
53
53
p
(sopra)
espress.
rit.
p
8
p
Bl.
accelerando
Harpe

MARCIA SOLENNE.

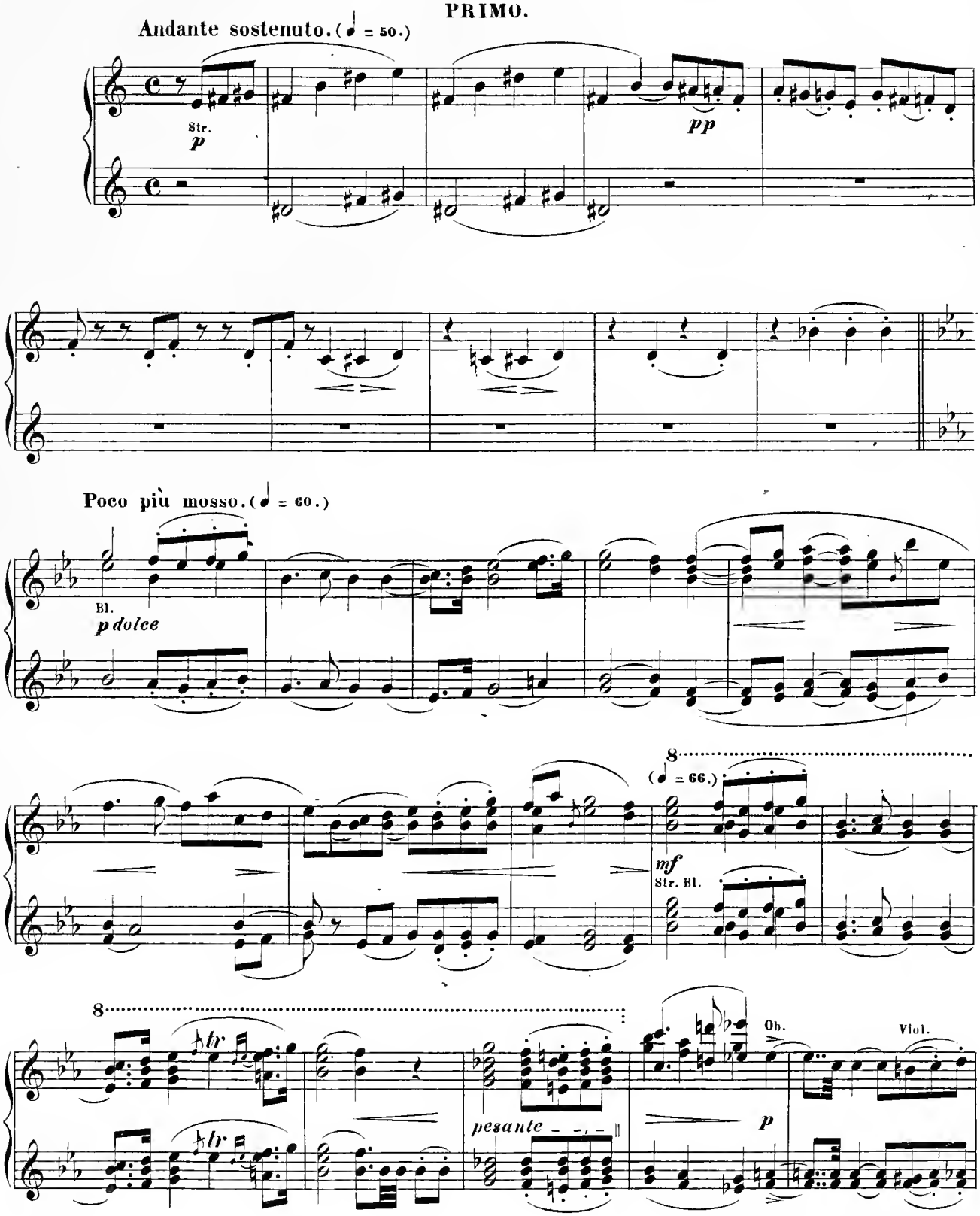
SECONDO.

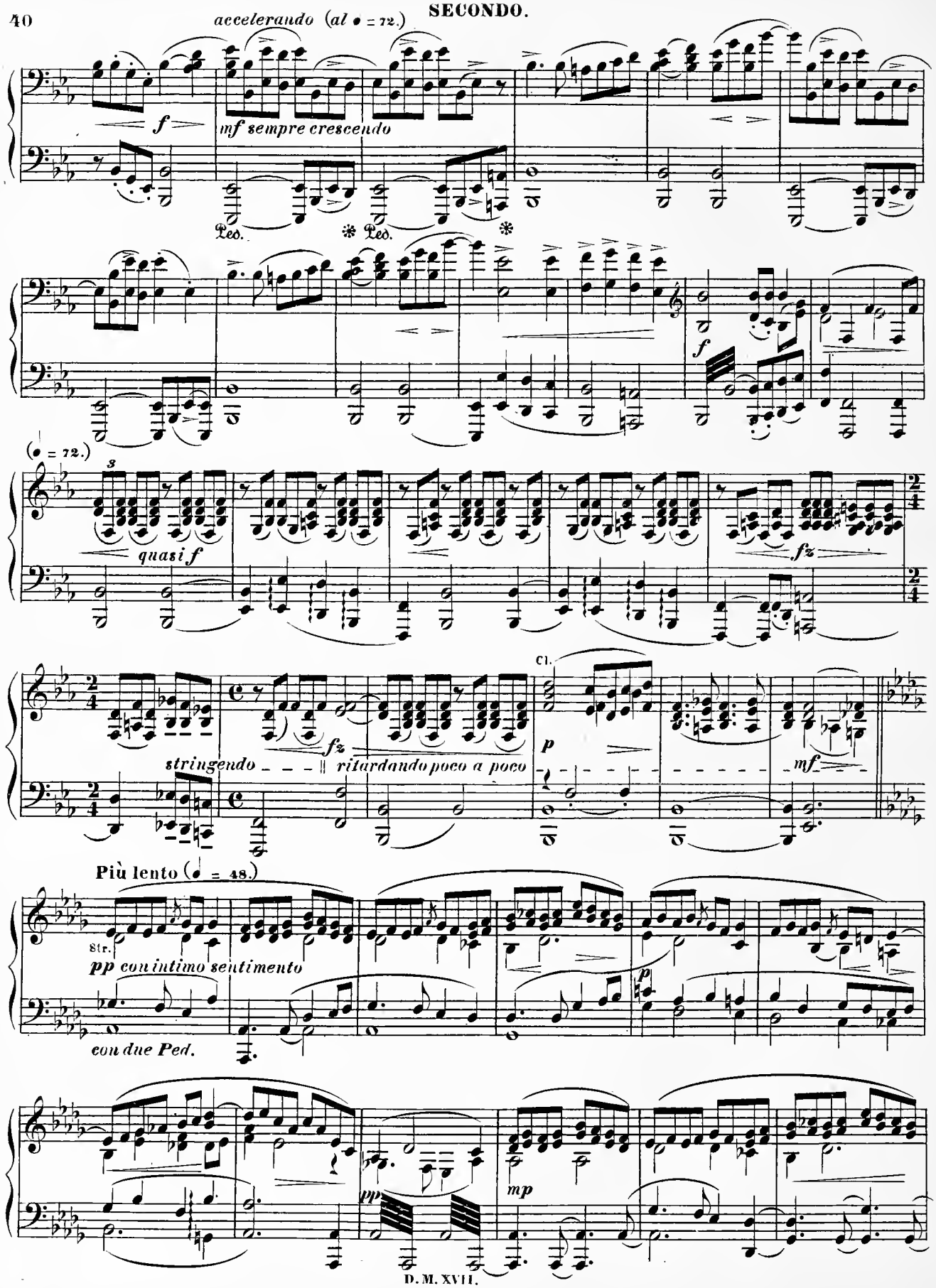
Andante sostenuto. (♩ = 50.)

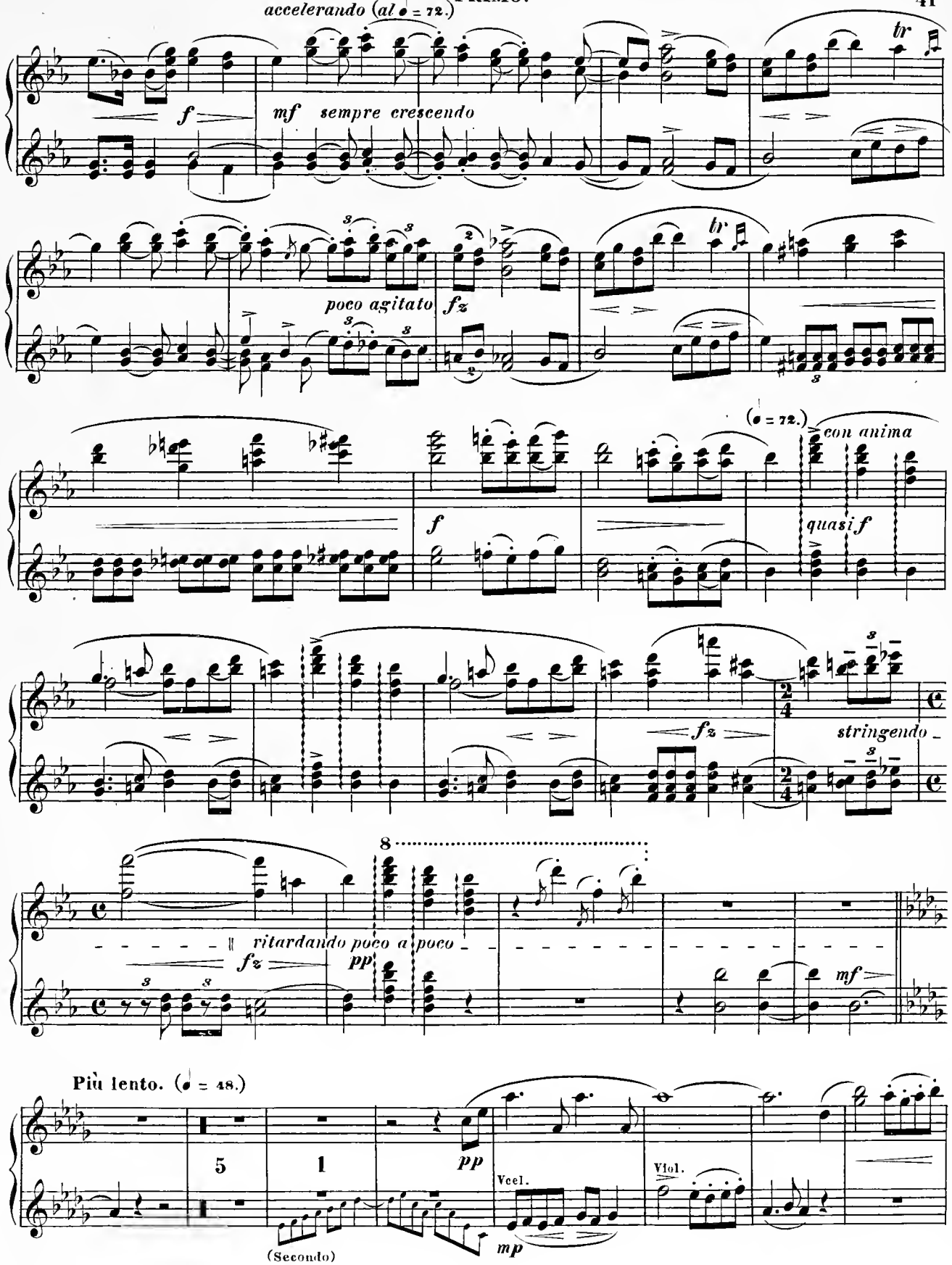


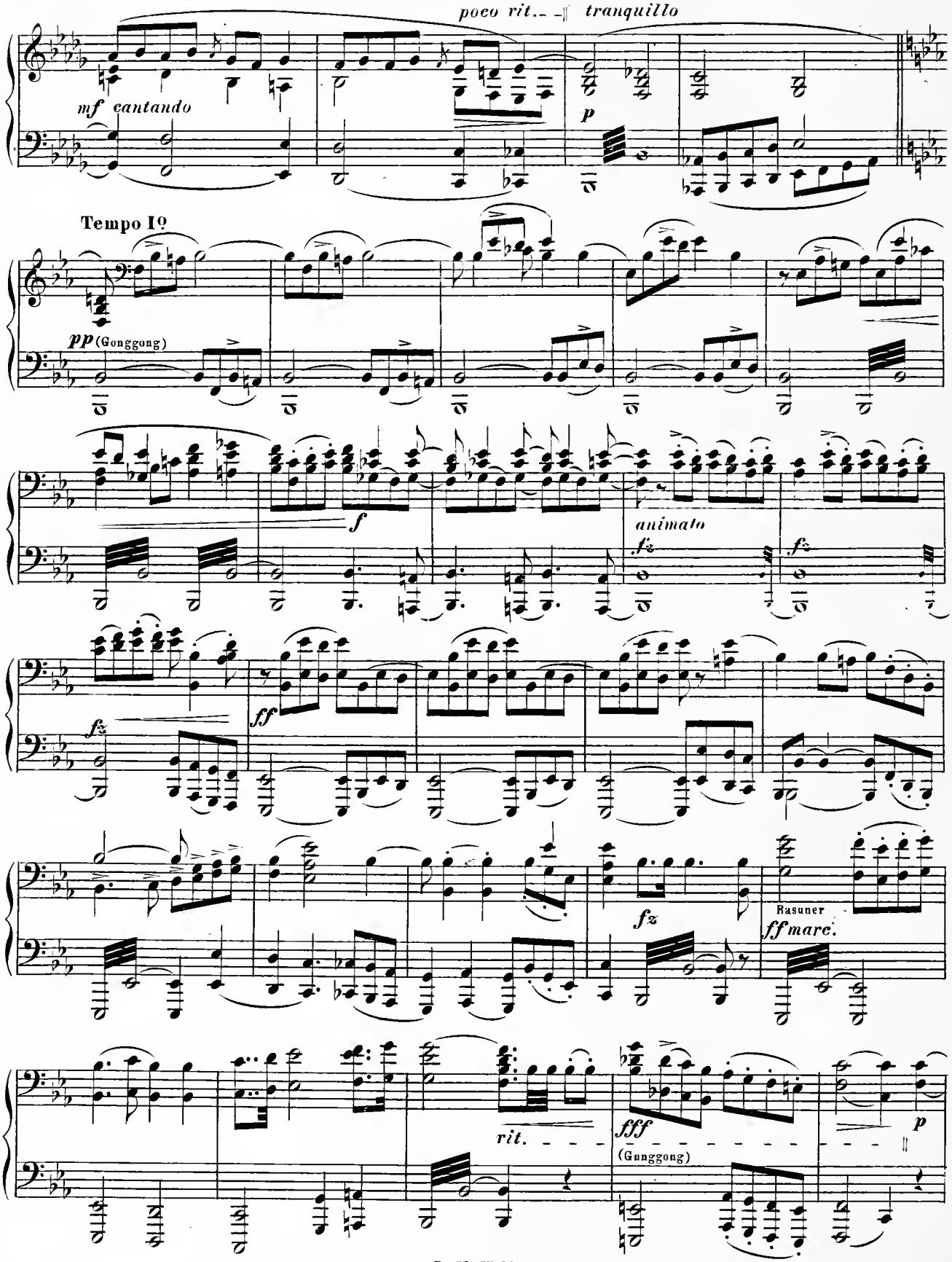
MARCIA SOLENNE.

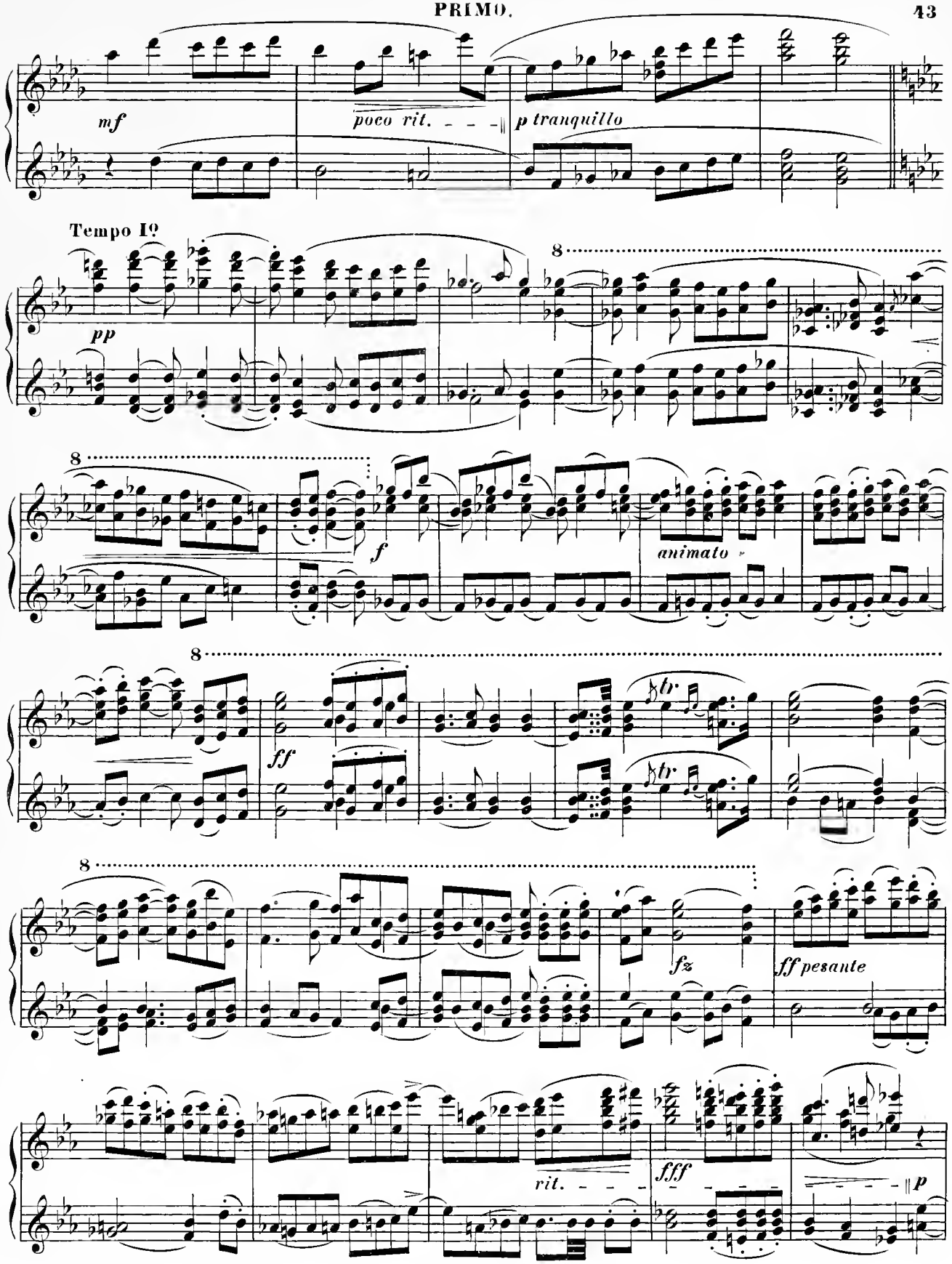
PRIMO.

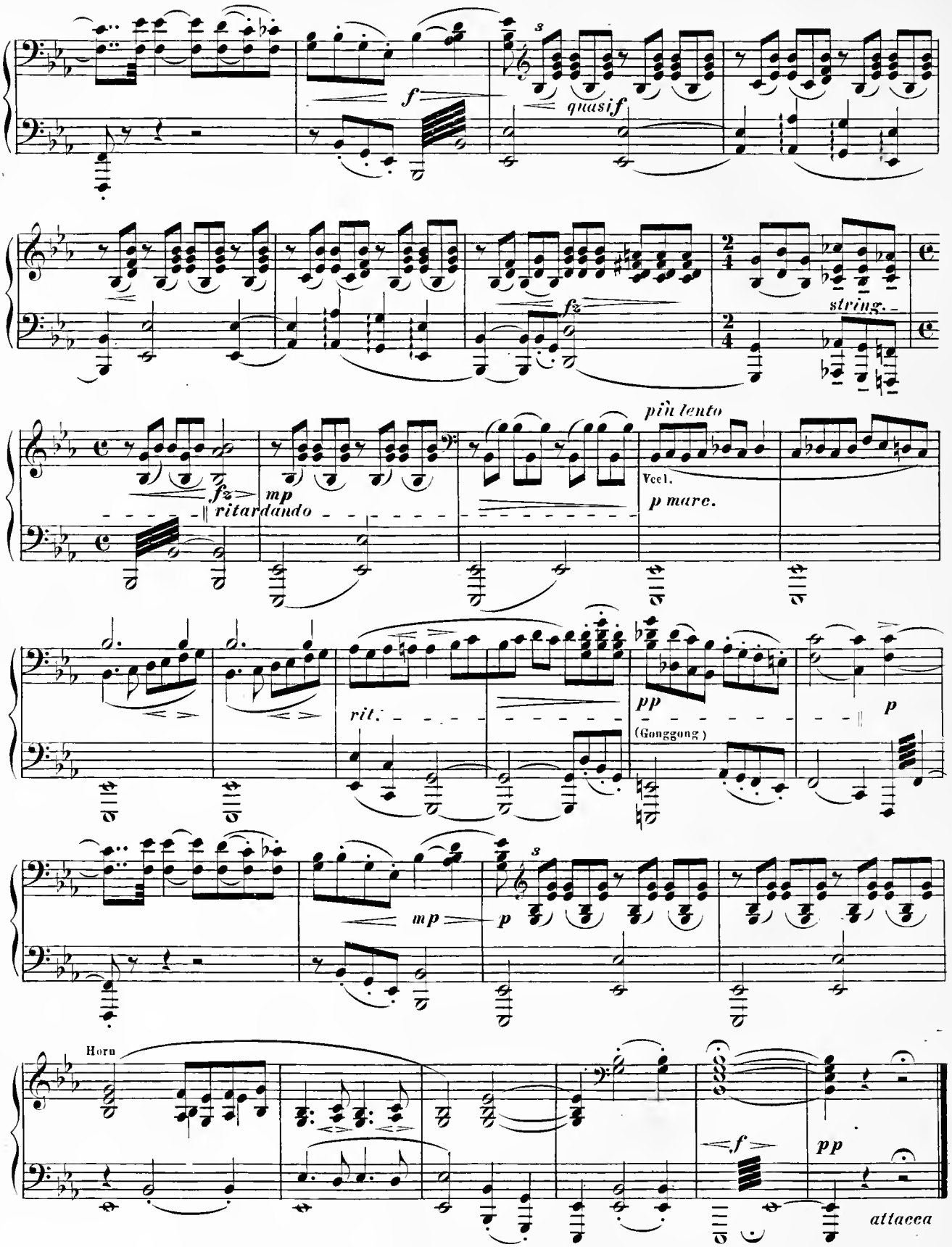


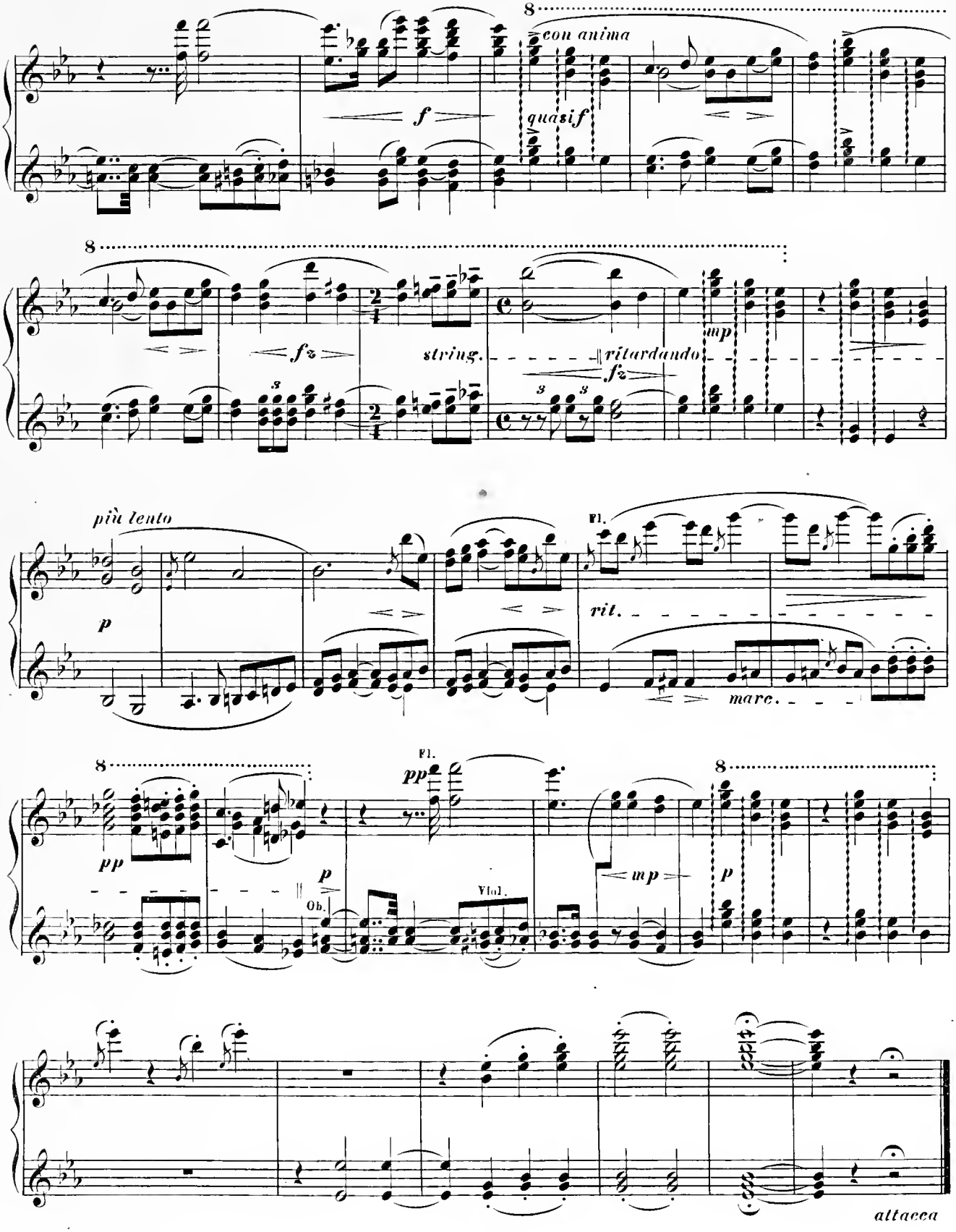

accelerando (al ♩ = 72.)
f
mf sempre crescendo
Ped.
* Ped.
*
f
(♩ = 72.)
s
quasi f
fz
Cl.
fz
stringendo
ritardando poco a poco
p
mf
Più lento (♩ = 48.)
Str.
pp con intimo sentimento
con due Ped.
p
pp
mp


accelerando (al ♩ = 72.)
f
mf sempre crescendo
tr
poco agitato
fz
(♩ = 72.)
con anima
quasi f
stringendo
ritardando poco a poco
pp
mf
Più lento. (♩ = 48.)
5
1
pp
Vcel.
Viol.
(Secondo)
mp


poco rit.
tranquillo
mf cantando
p
Tempo Iº
pp (Gonggong)
f
animato
fz
ff
Basuner
ff marc.
rit.
fff
(Gunggong)
p


mf
poco rit.
p tranquillo
Tempo I°
pp
8
f
animato
ff
tr
fz
ff pesante
fff
rit.
p

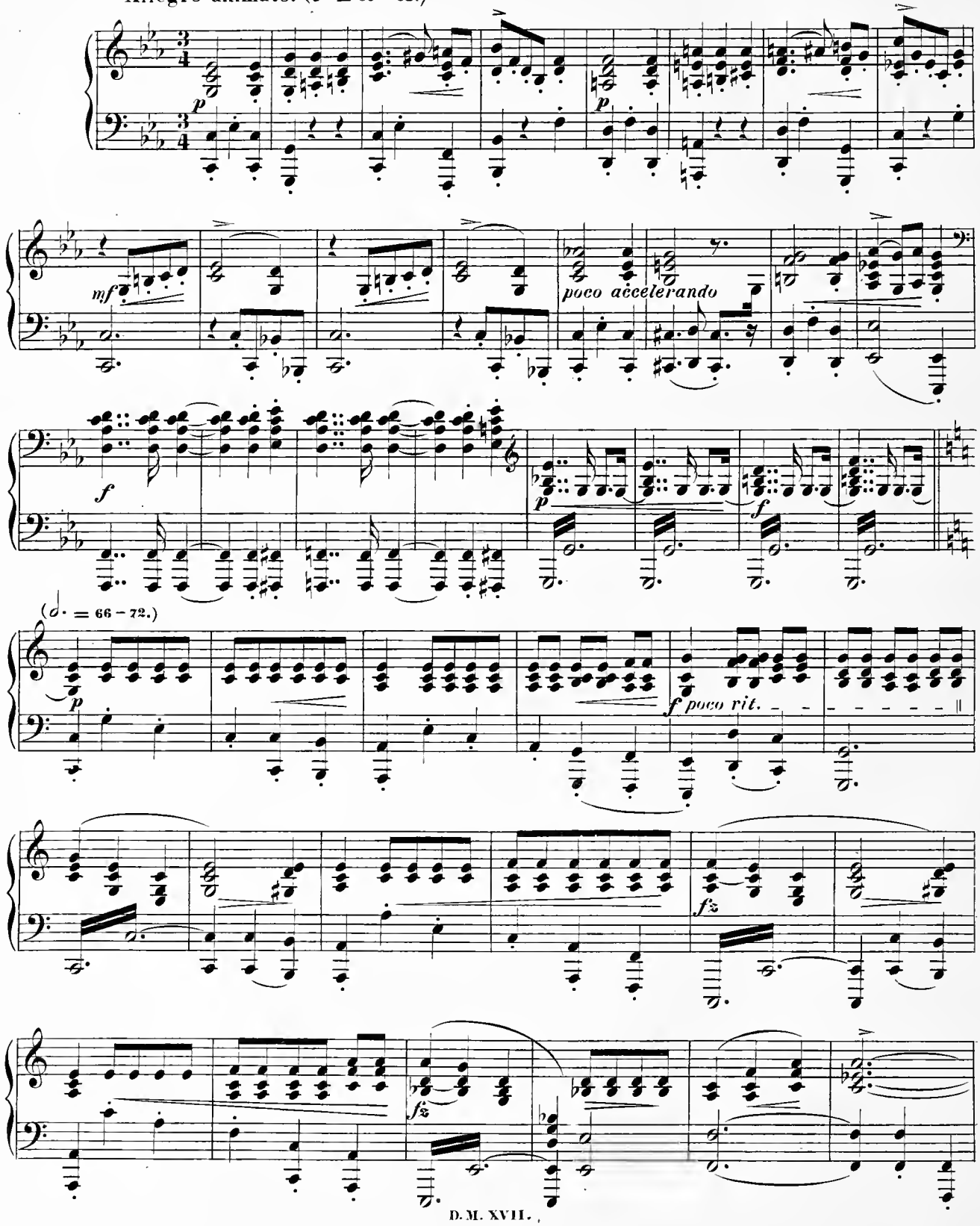

f
quasi f
fz
string.
più lento
fz
mp
ritardando
Vcel.
p mare.
rit.
pp
(Gonggong)
p
mp
p
Horn
f
pp
attacca


8
con anima
f
quasif
8
fz
string.
ritardando
fz
mp
più lento
p
Fl.
rit.
mare.
8
pp
Fl.
pp
p
Ob.
Viol.
mp
8
p
attacca

FINALE.

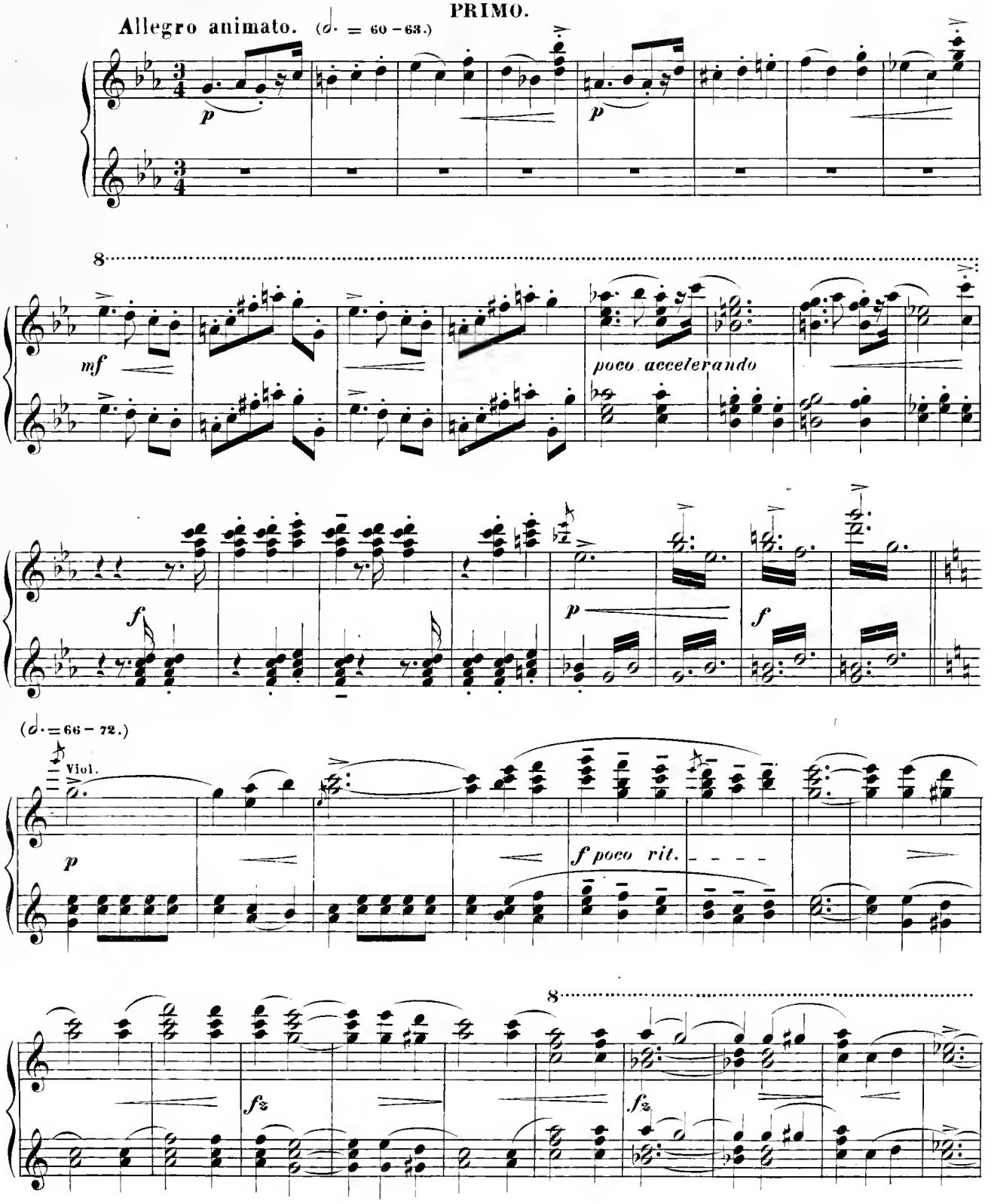
SECONDO.

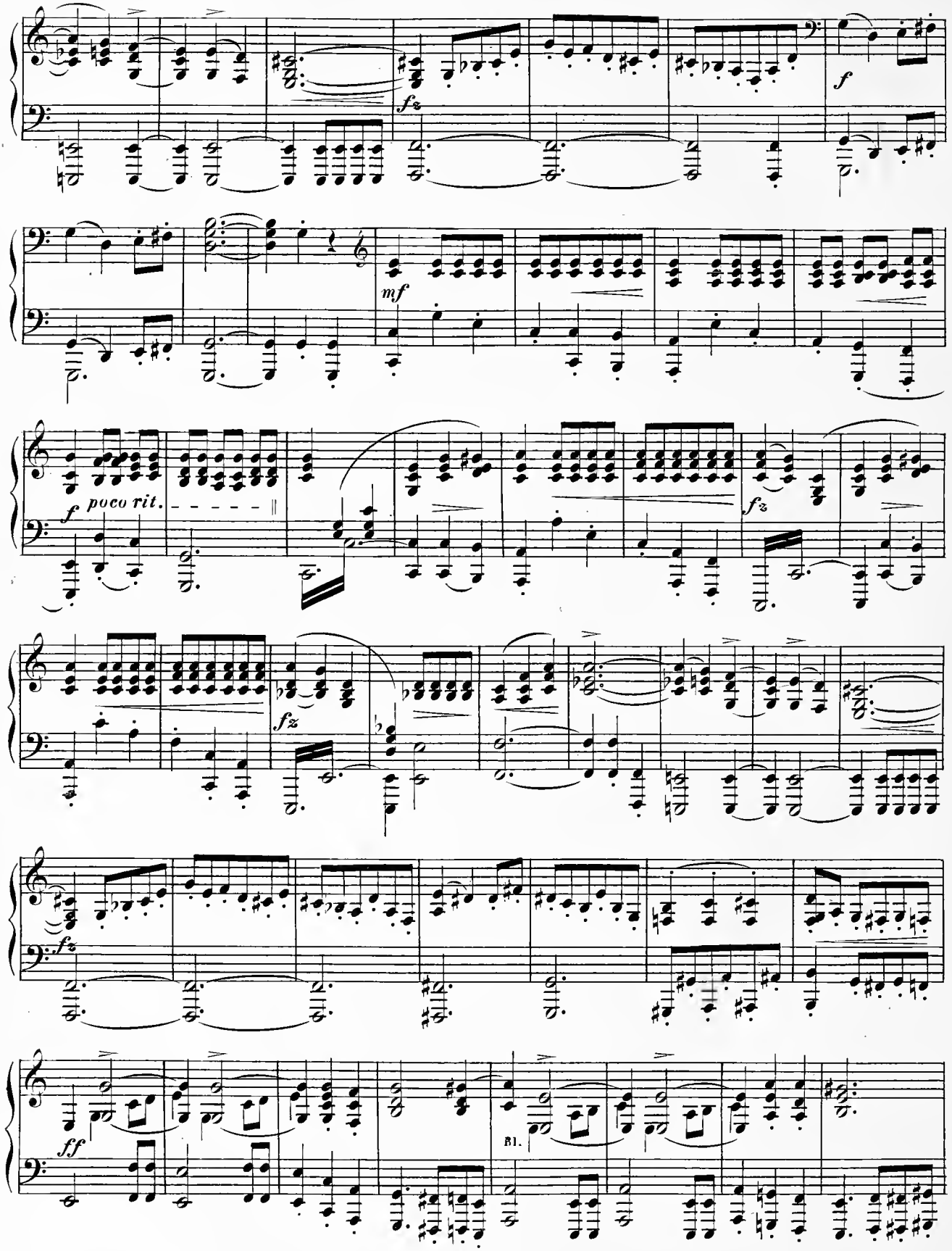
Allegro animato. (𝅗𝅥. = 60 – 63.)

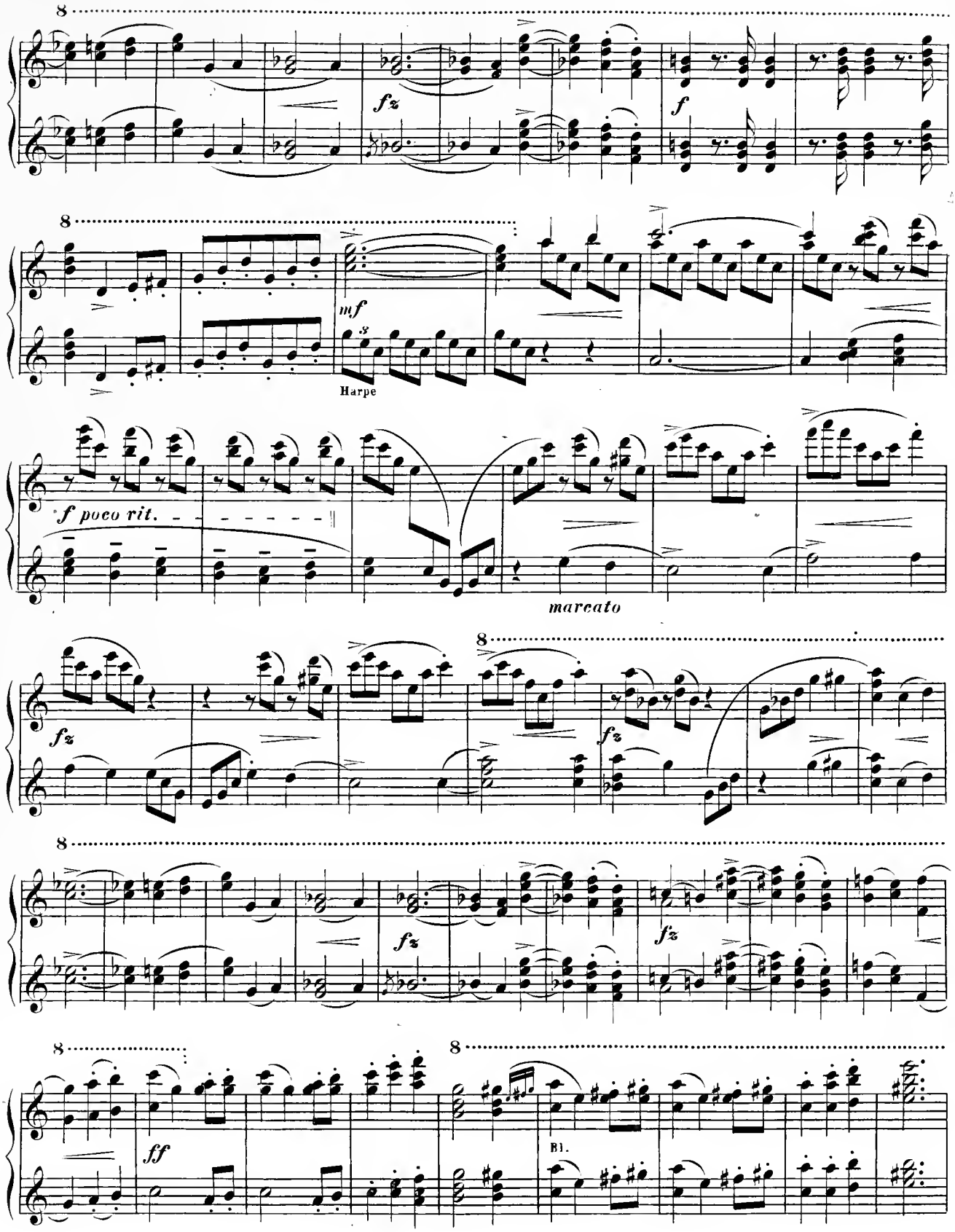


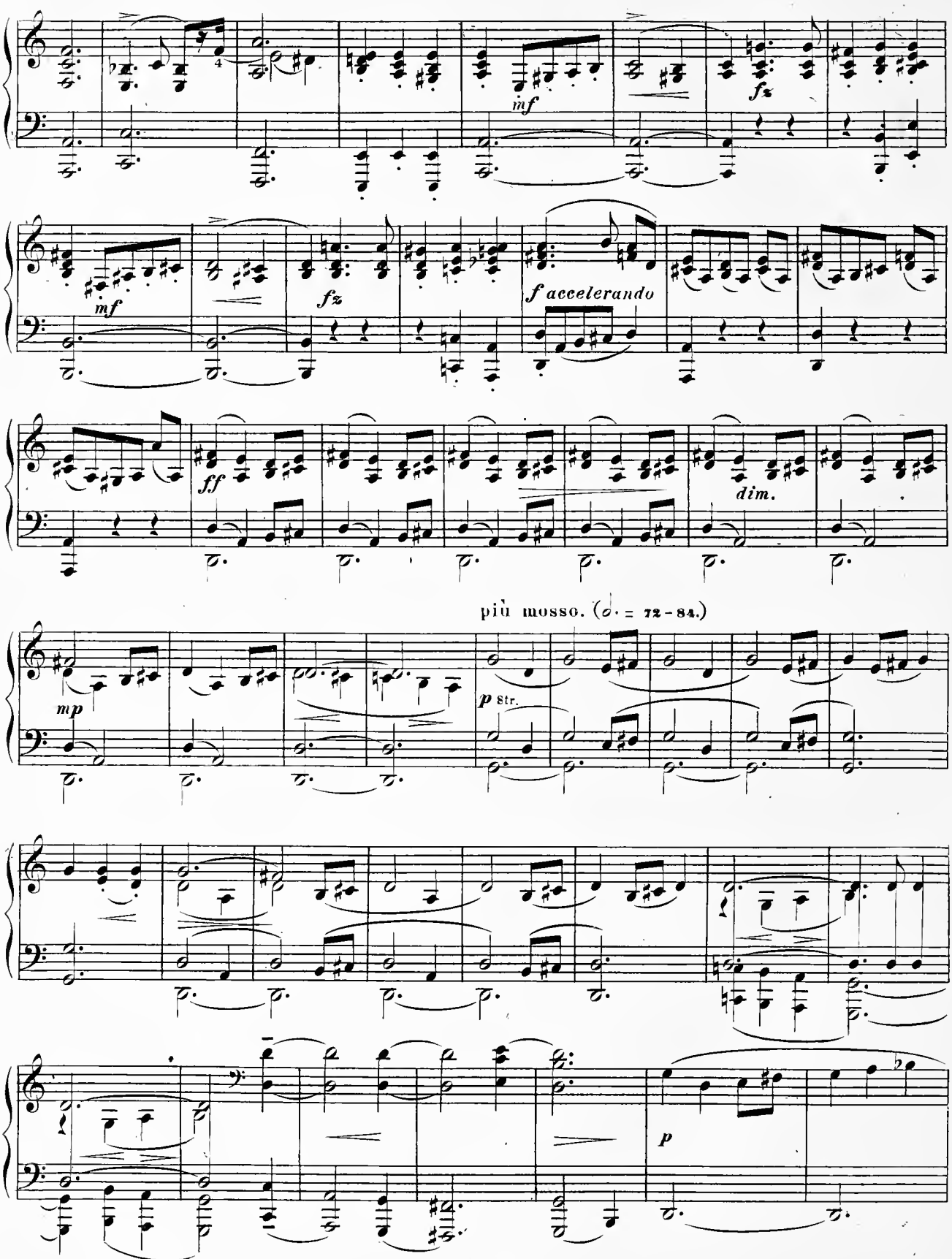
FINALE.

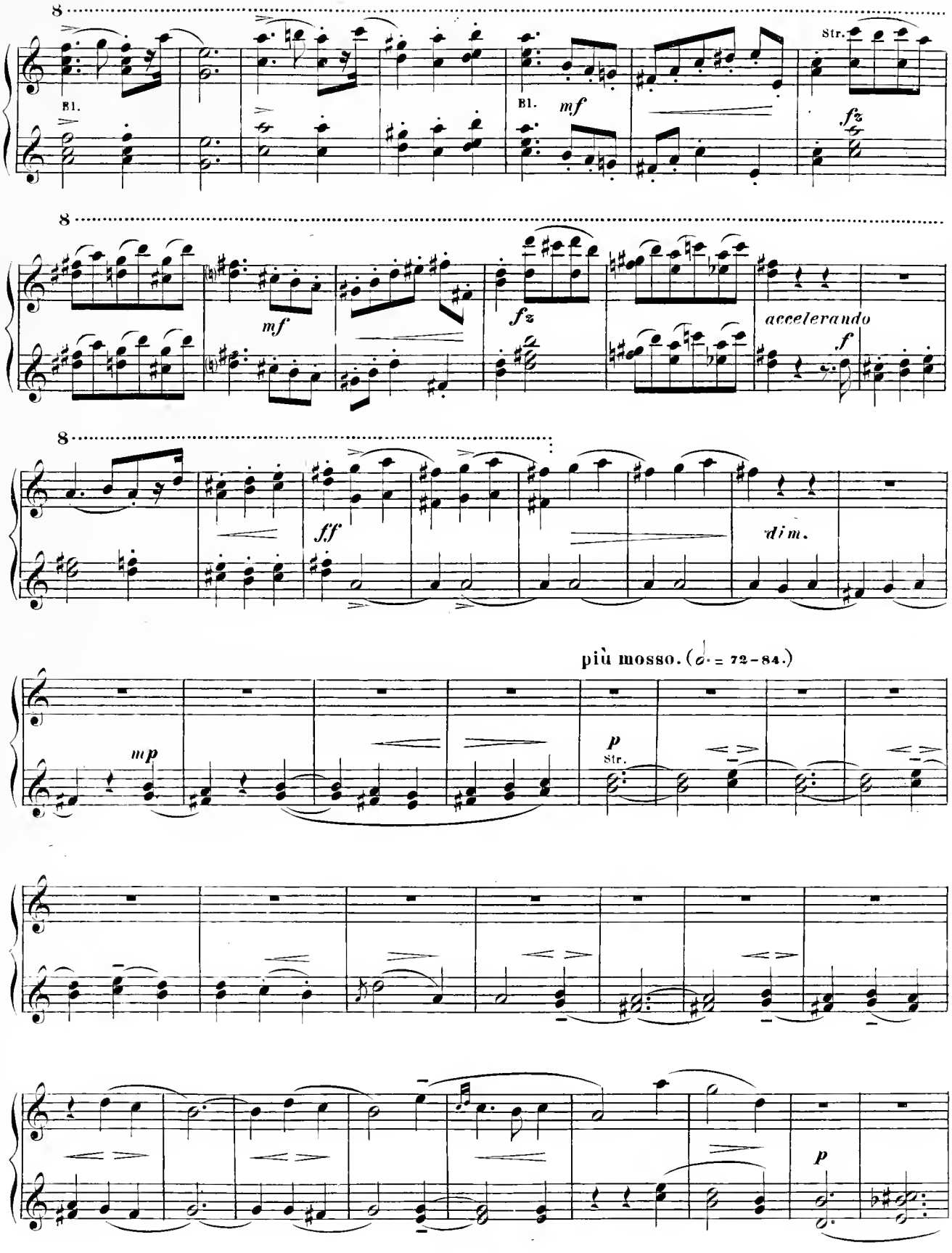
PRIMO.

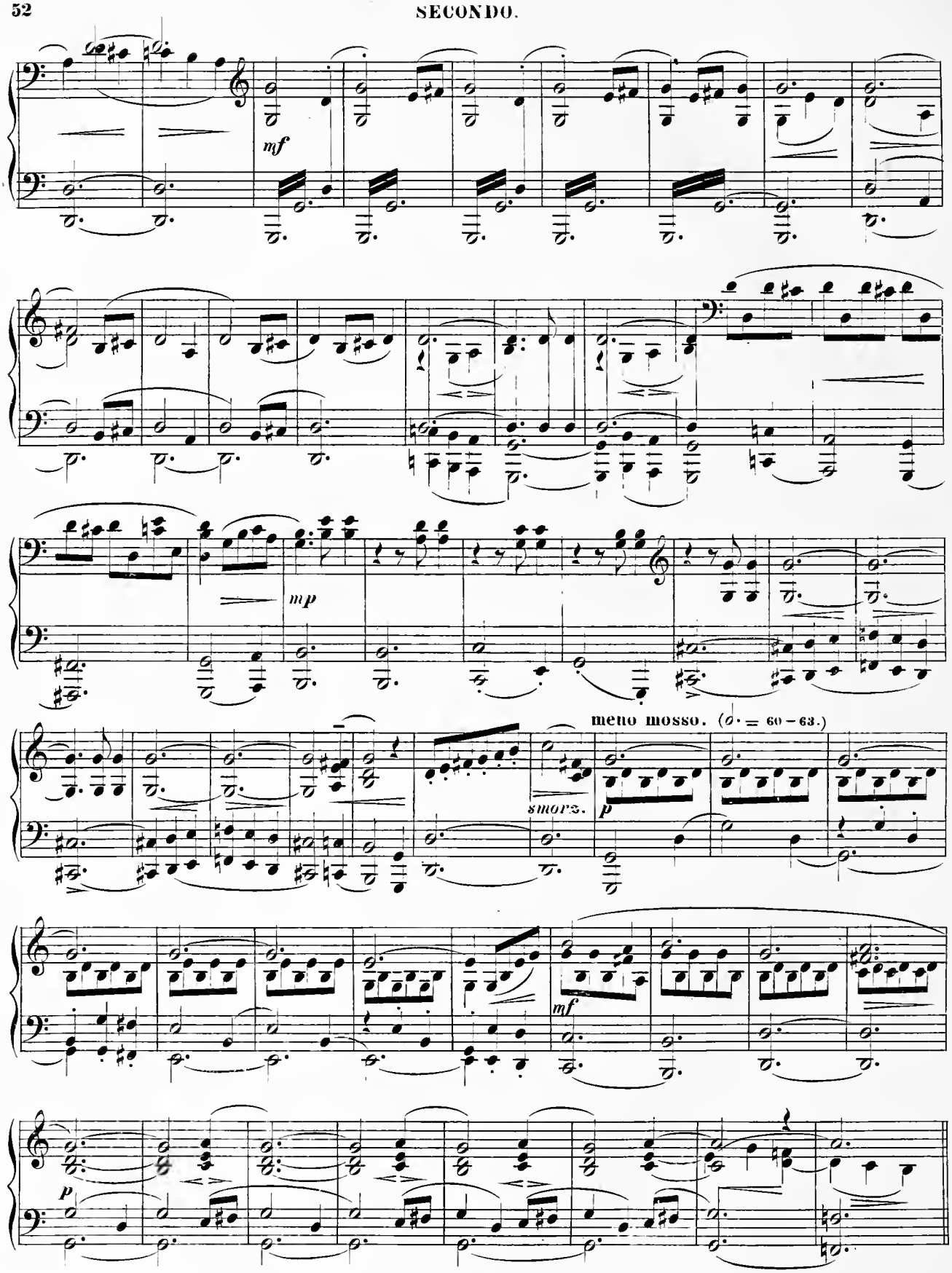


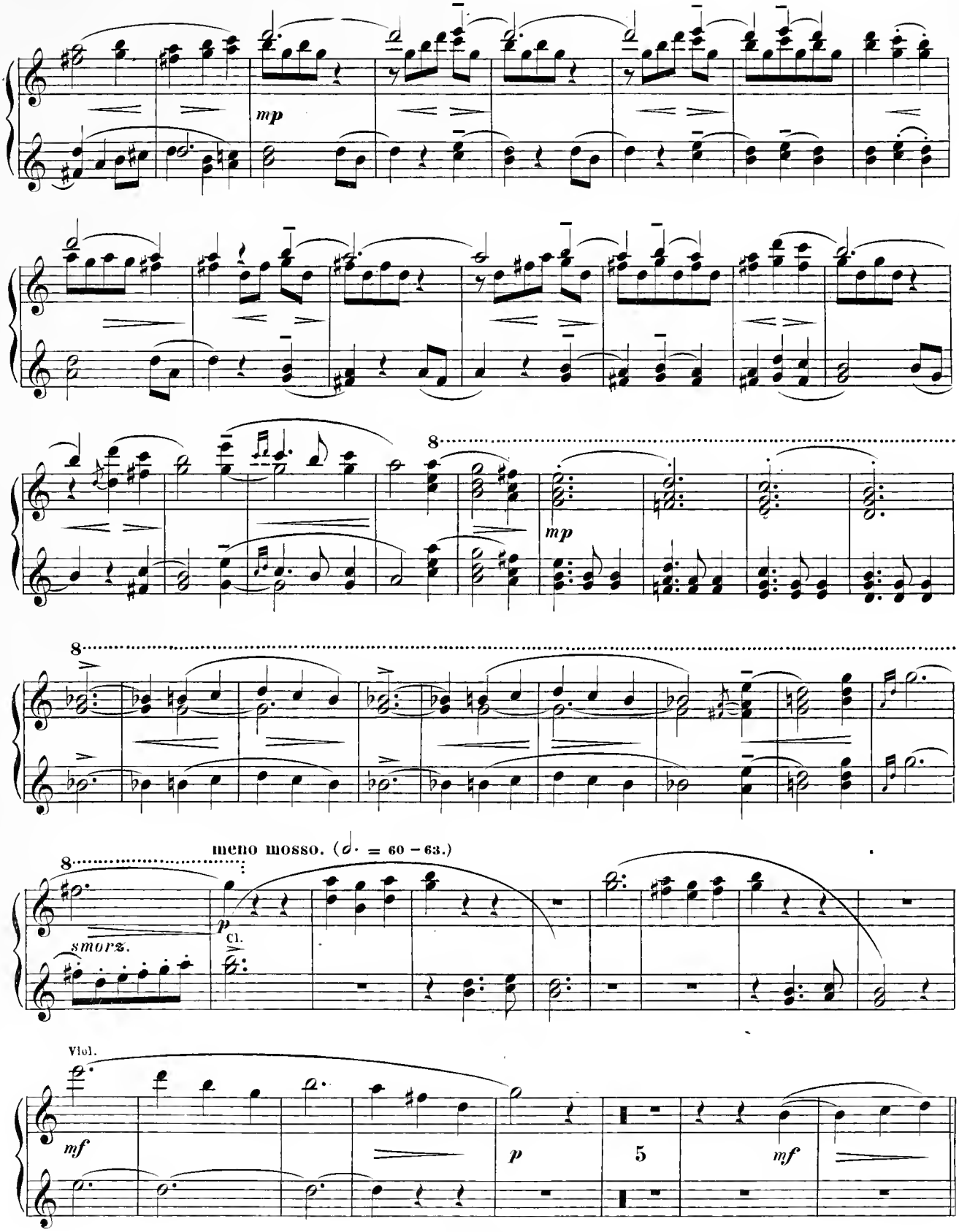

fz
f
mf
f poco rit.
fz
fz
fz
ff
Bl.

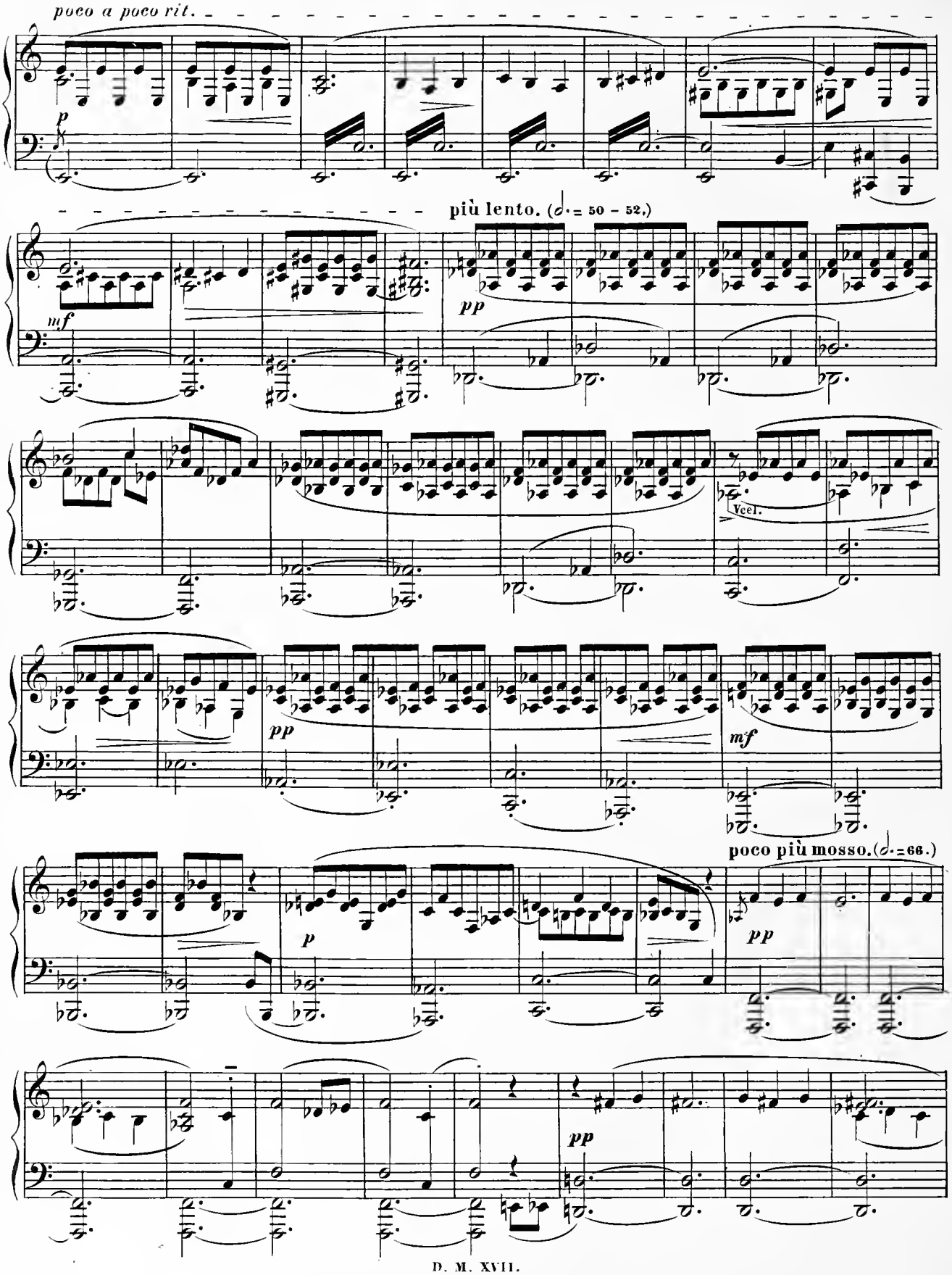

8
fz
f
8
mf
Harpe
f poco rit.
marcato
fz
8
fz
8
fz
fz
8
8
ff
Bl.

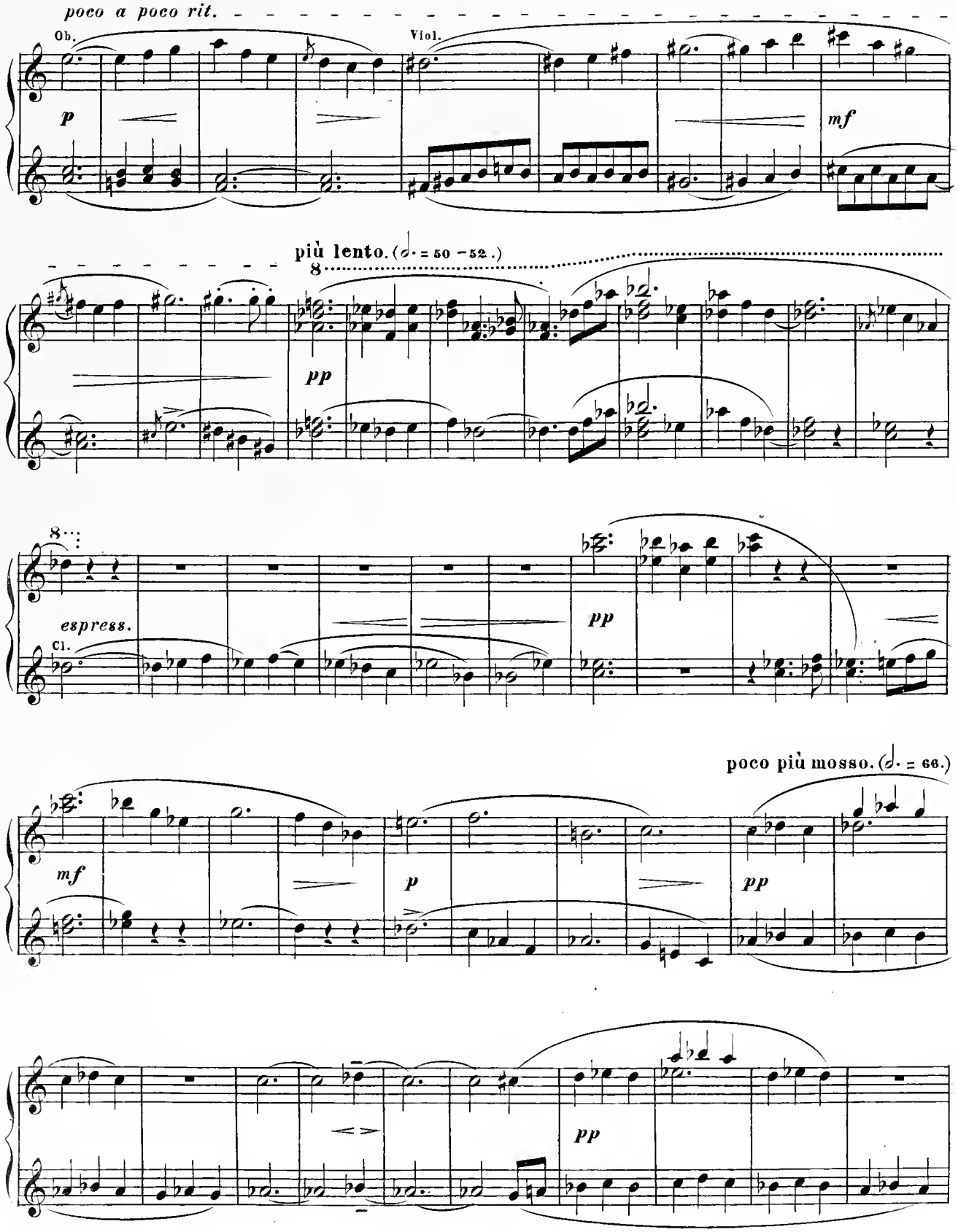

mf
fz
mf
fz
f accelerando
ff
dim.
più mosso. (♩. = 72-84.)
mp
p str.
p

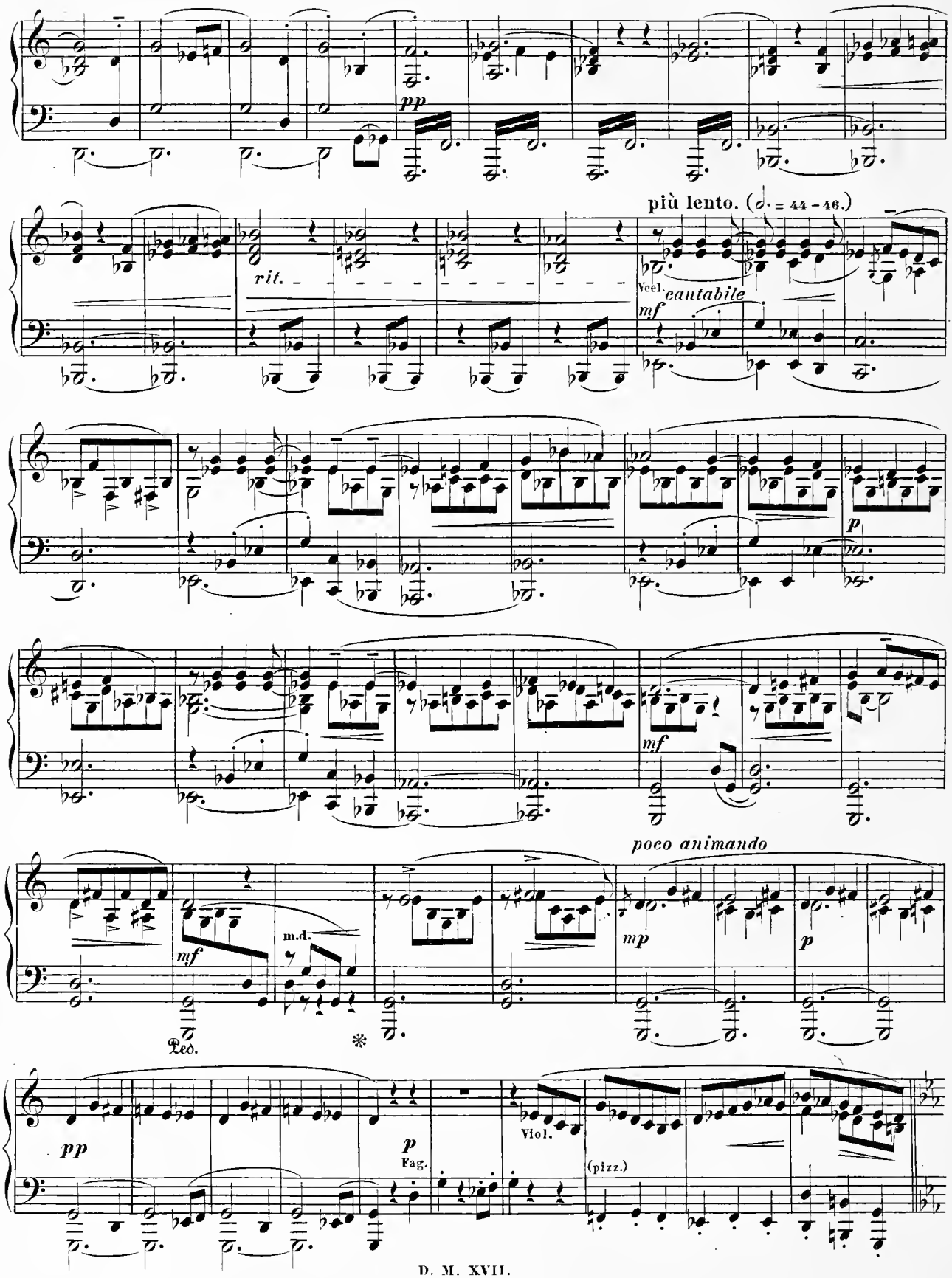

8
Bl.
Bl.
mf
Str.
fz
8
mf
fz
accelerando
f
8
ff
dim.
più mosso. (𝅗𝅥. = 72-84.)
mp
p
Str.
p

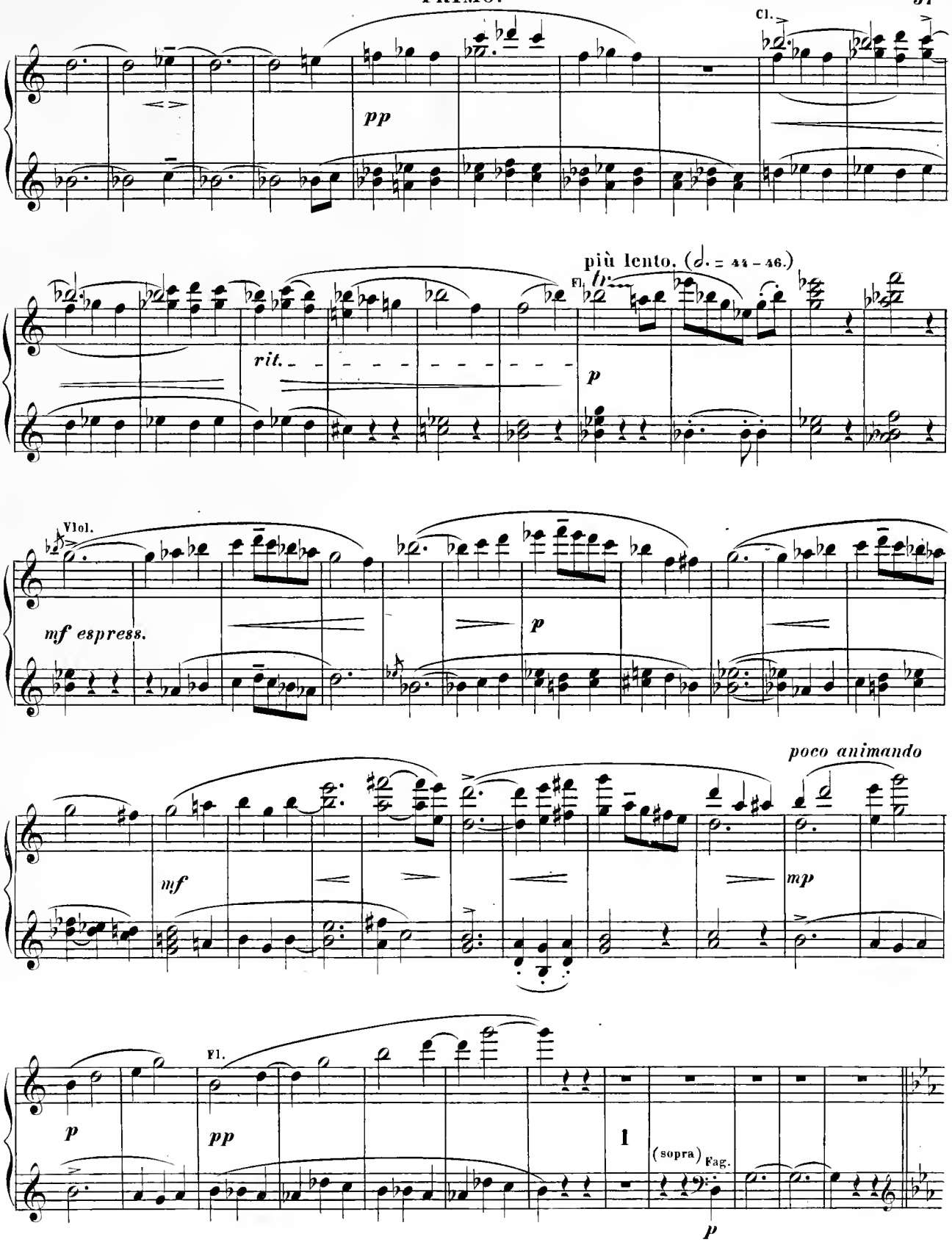

mf
mp
meno mosso. (𝅗𝅥 = 60 – 63.)
smorz.
p
mf
p


mp
8
mp
8
meno mosso. (𝅗𝅥. = 60 – 63.)
8
p
smorz.
Cl.
Viol.
mf
p
5
mf

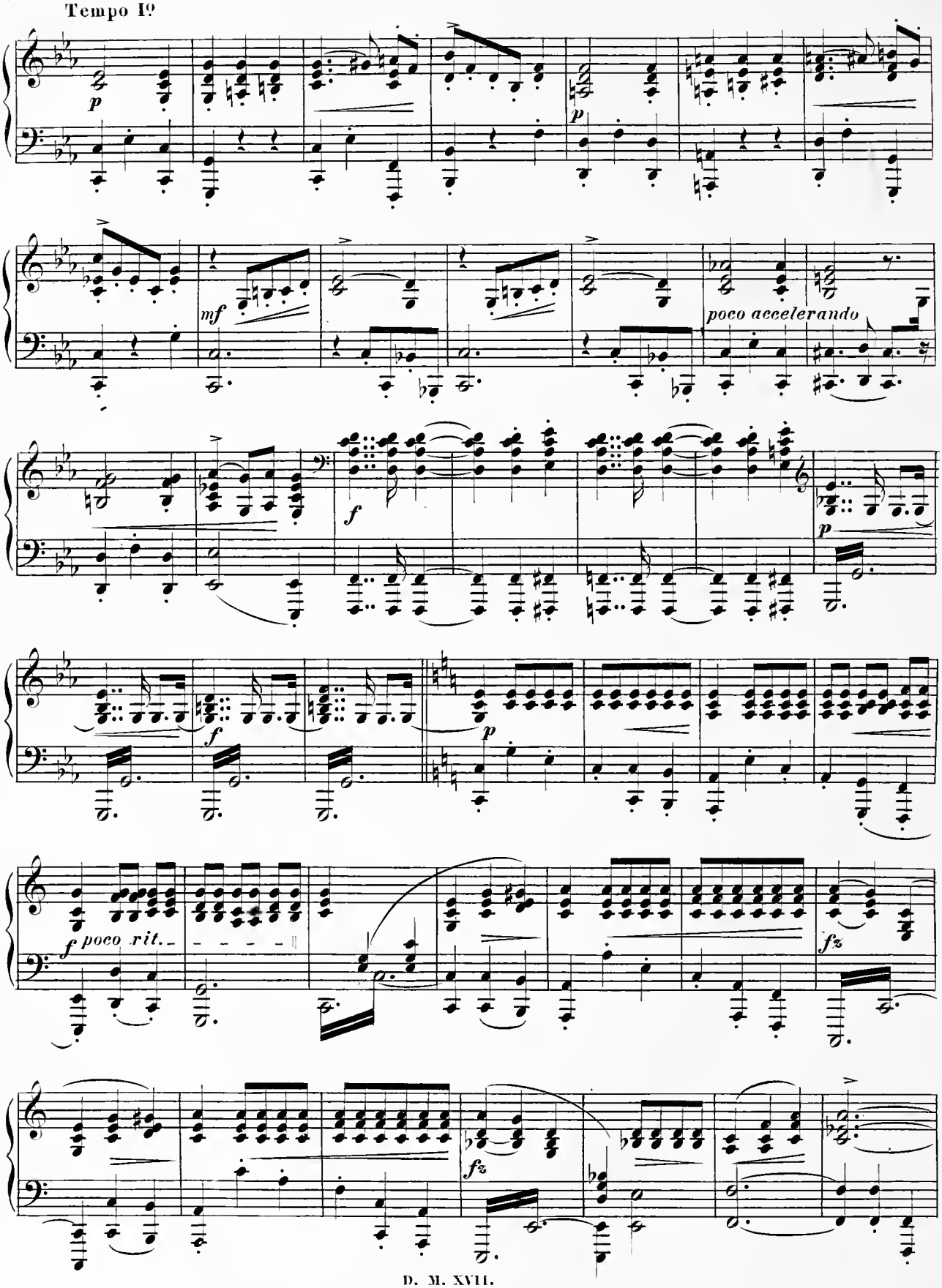

poco a poco rit.
più lento. (𝅗𝅥 = 50 – 52.)
Vcel.
poco più mosso. (𝅗𝅥 = 66.)

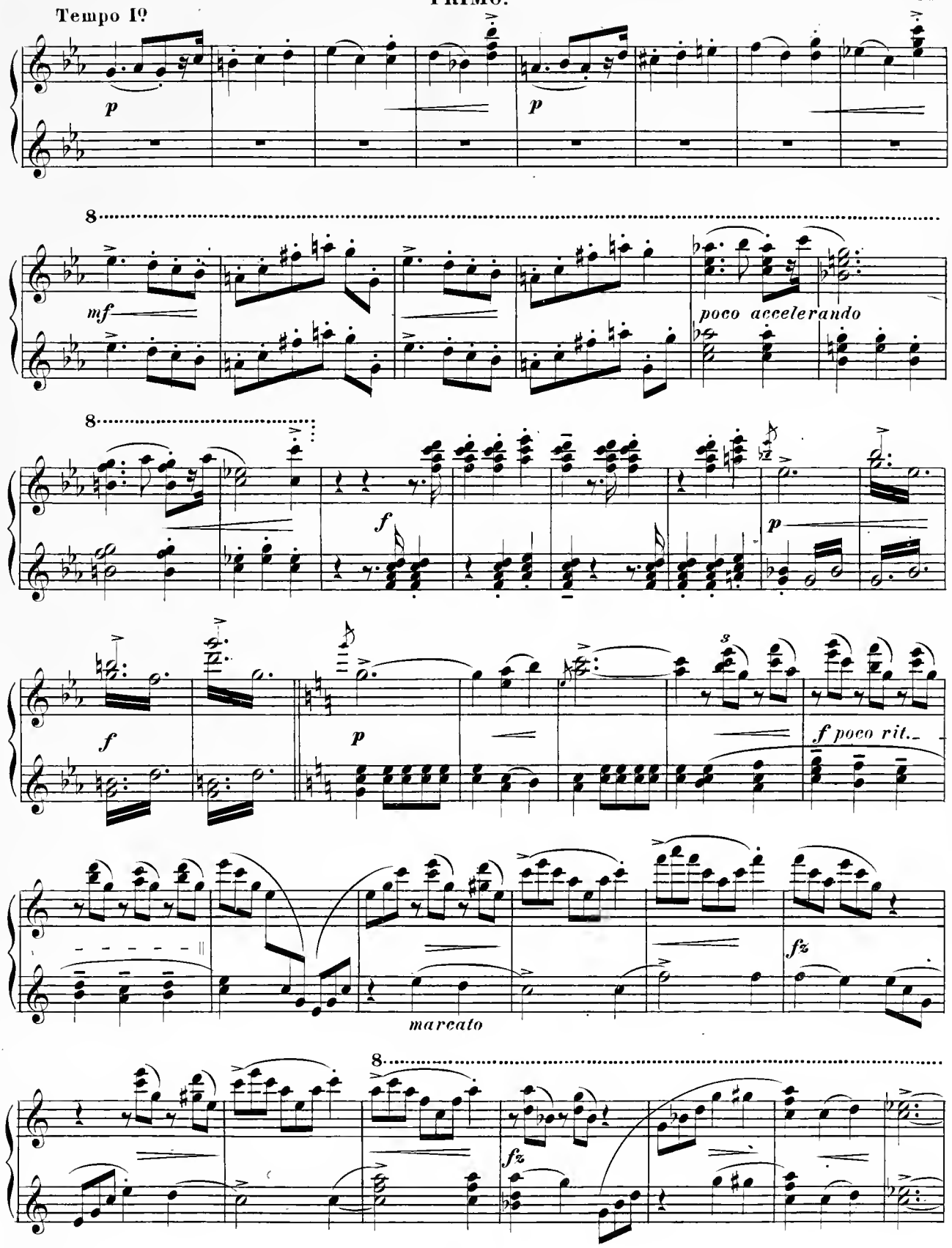

poco a poco rit.
Ob.
Viol.
p
mf
più lento. (𝅗𝅥. = 50 – 52.)
8
pp
8
espress.
Cl.
pp
poco più mosso. (𝅗𝅥. = 66.)
mf
p
pp
pp

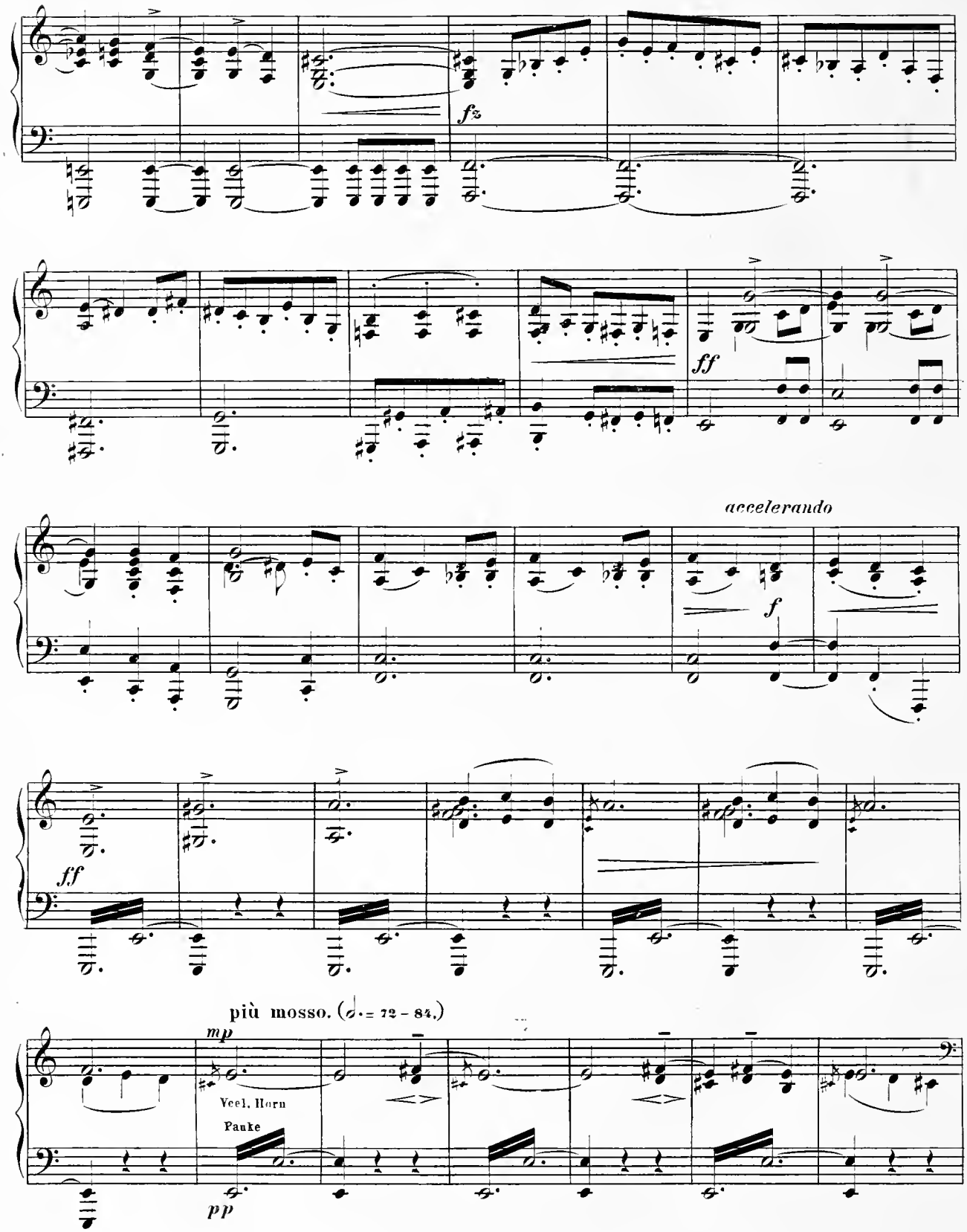

pp
più lento. (♩. = 44 - 46.)
rit.
Vcel.
cantabile
mf
p
mf
poco animando
mf
m.d.
mp
p
Leo.
pp
p
Fag.
Viol.
(pizz.)

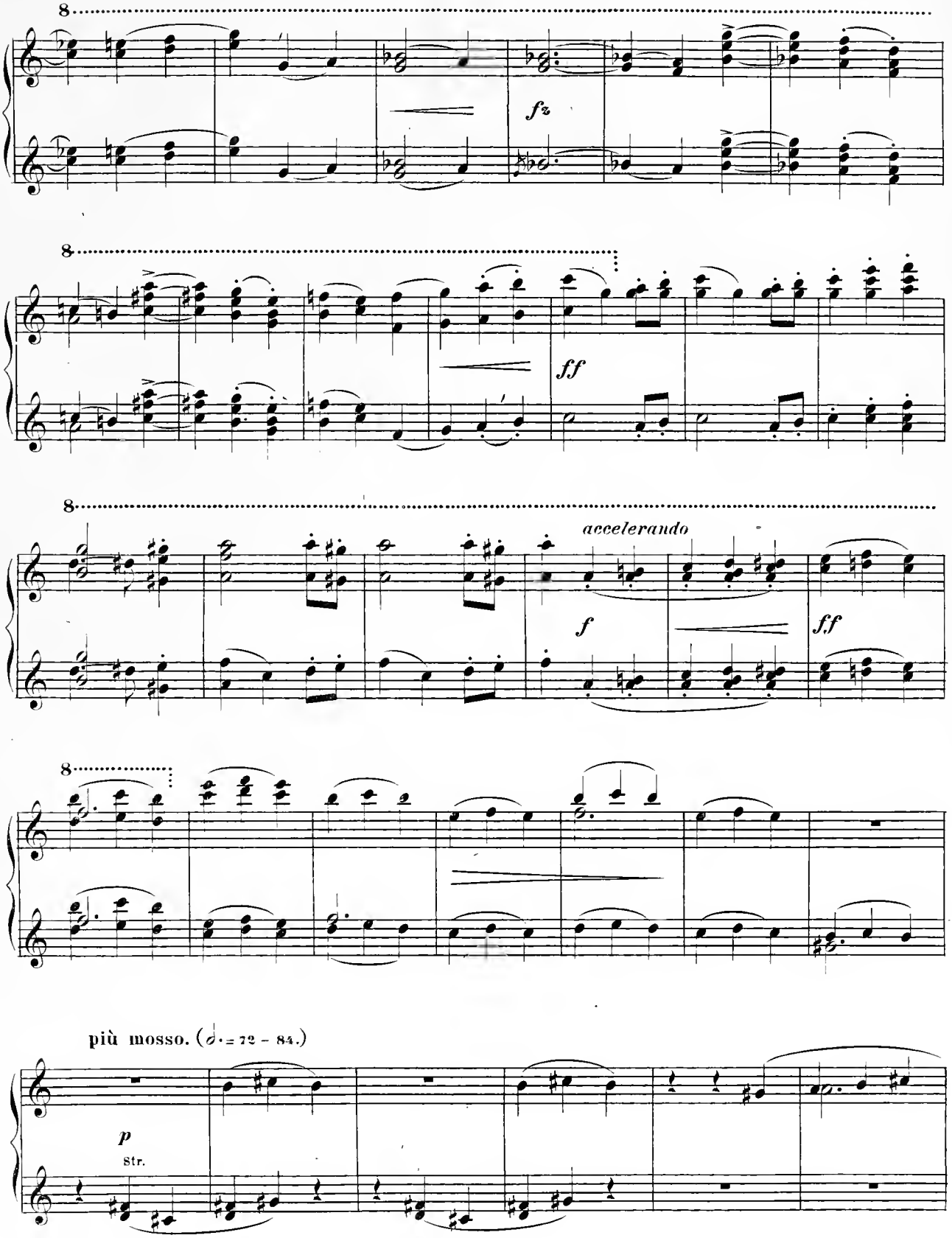

Cl.
pp
più lento. (♩. = 44 - 46.)
Fl.
rit.
p
Violl.
mf espress.
p
poco animando
mf
mp
Fl.
p
pp
1
(sopra) Fag.
p

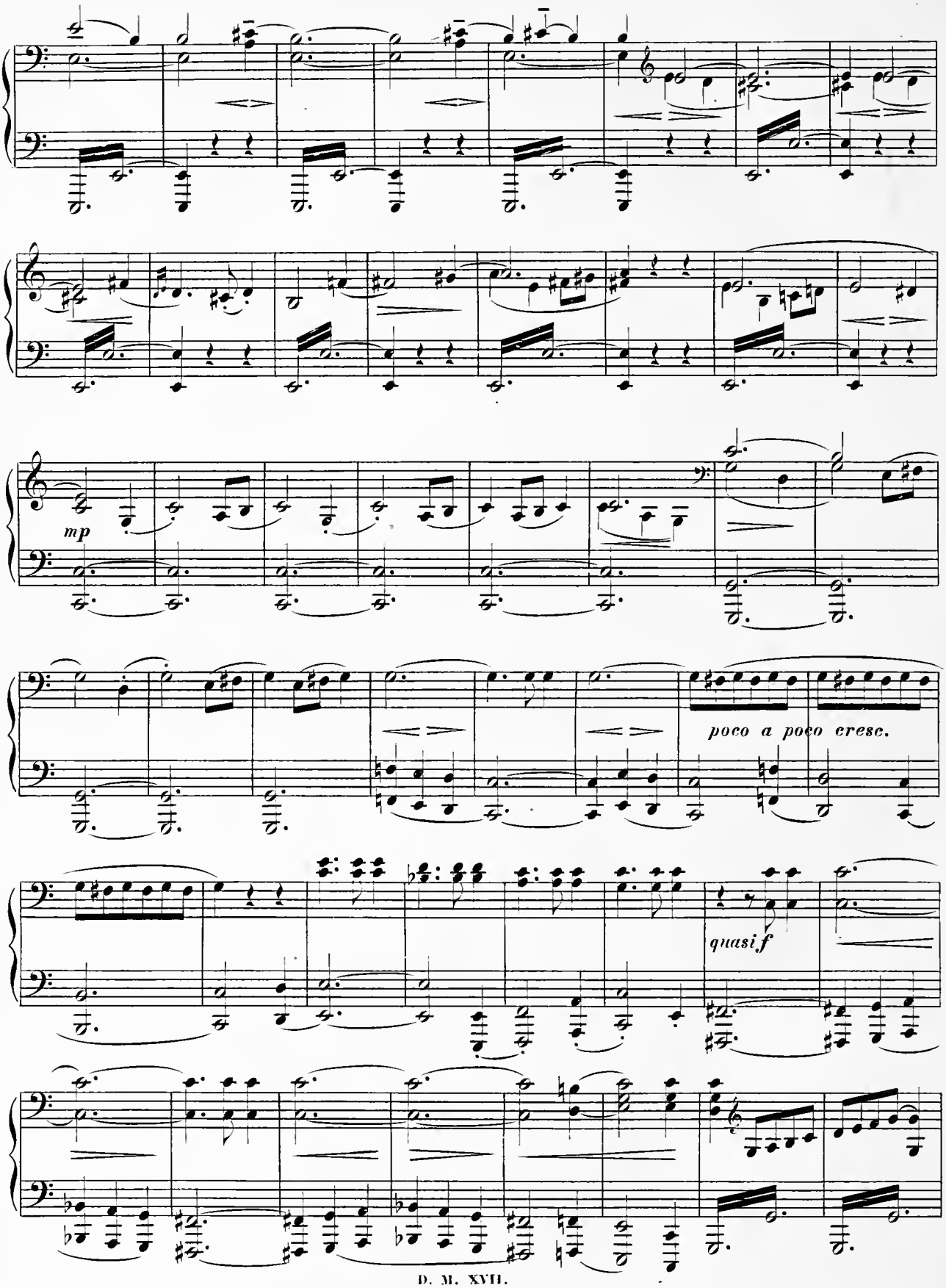
Tempo I°

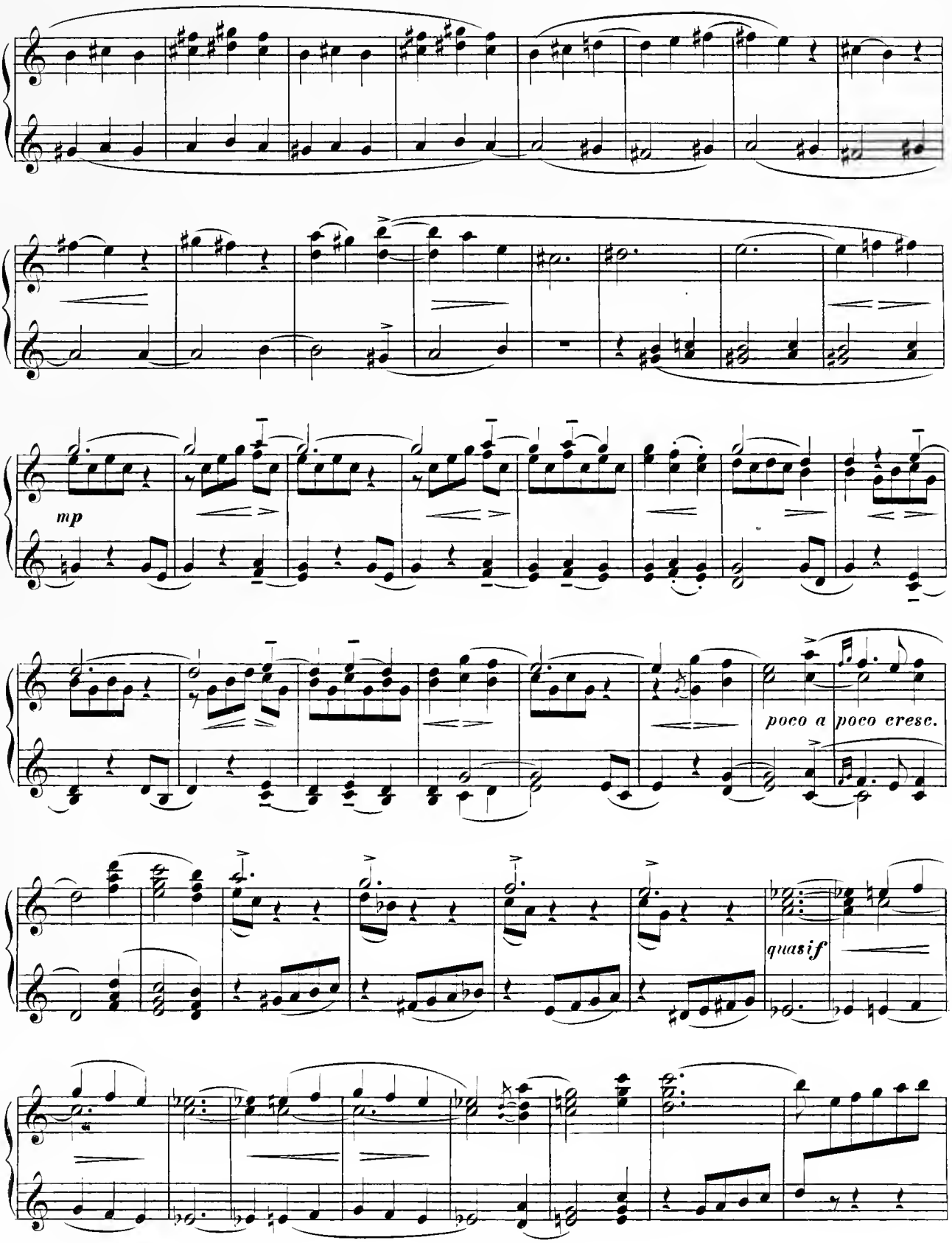


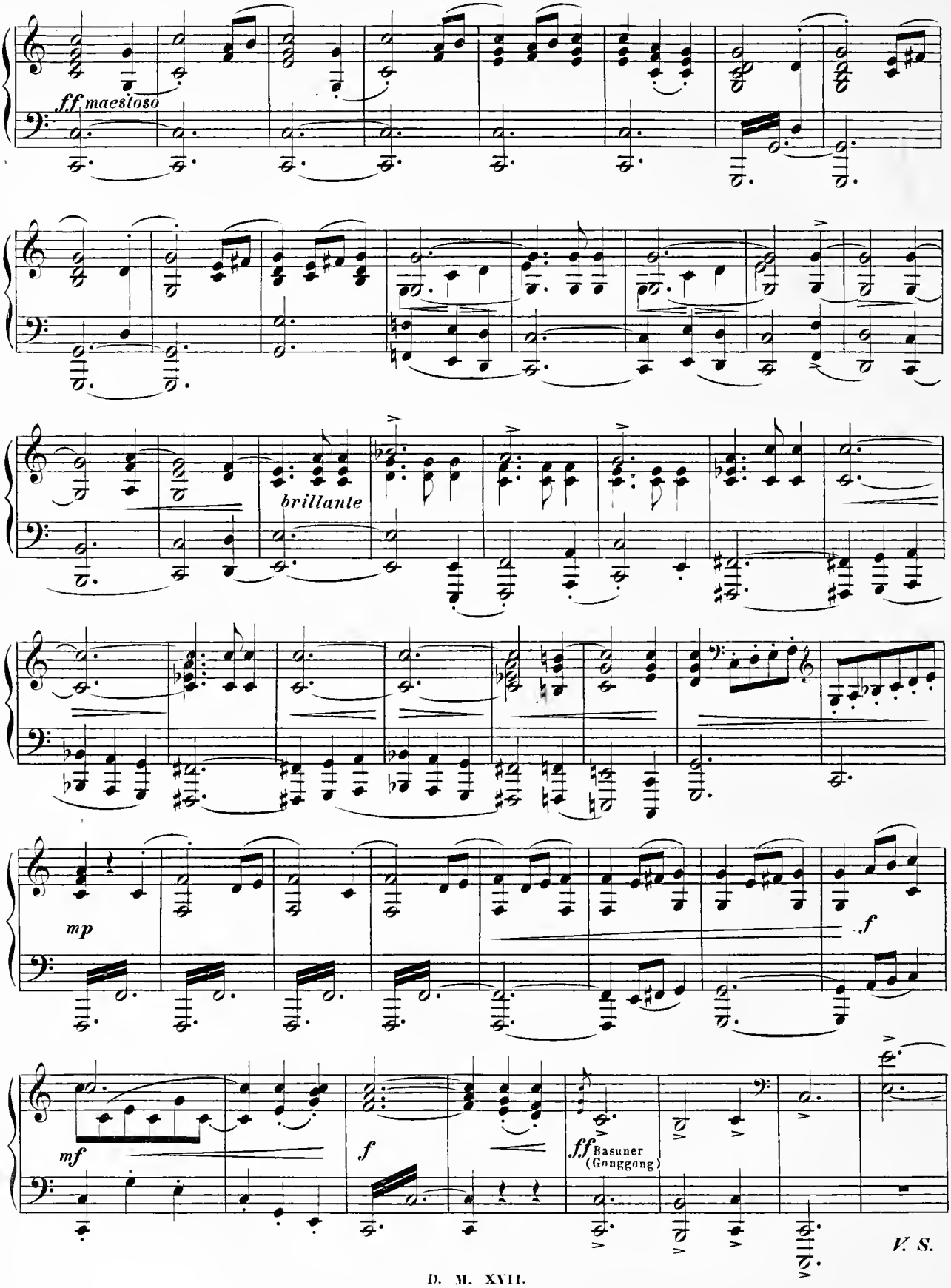

Tempo I°
p
p
8
mf
poco accelerando
8
f
p
f
p
f poco rit.
fz
marcato
8
fz

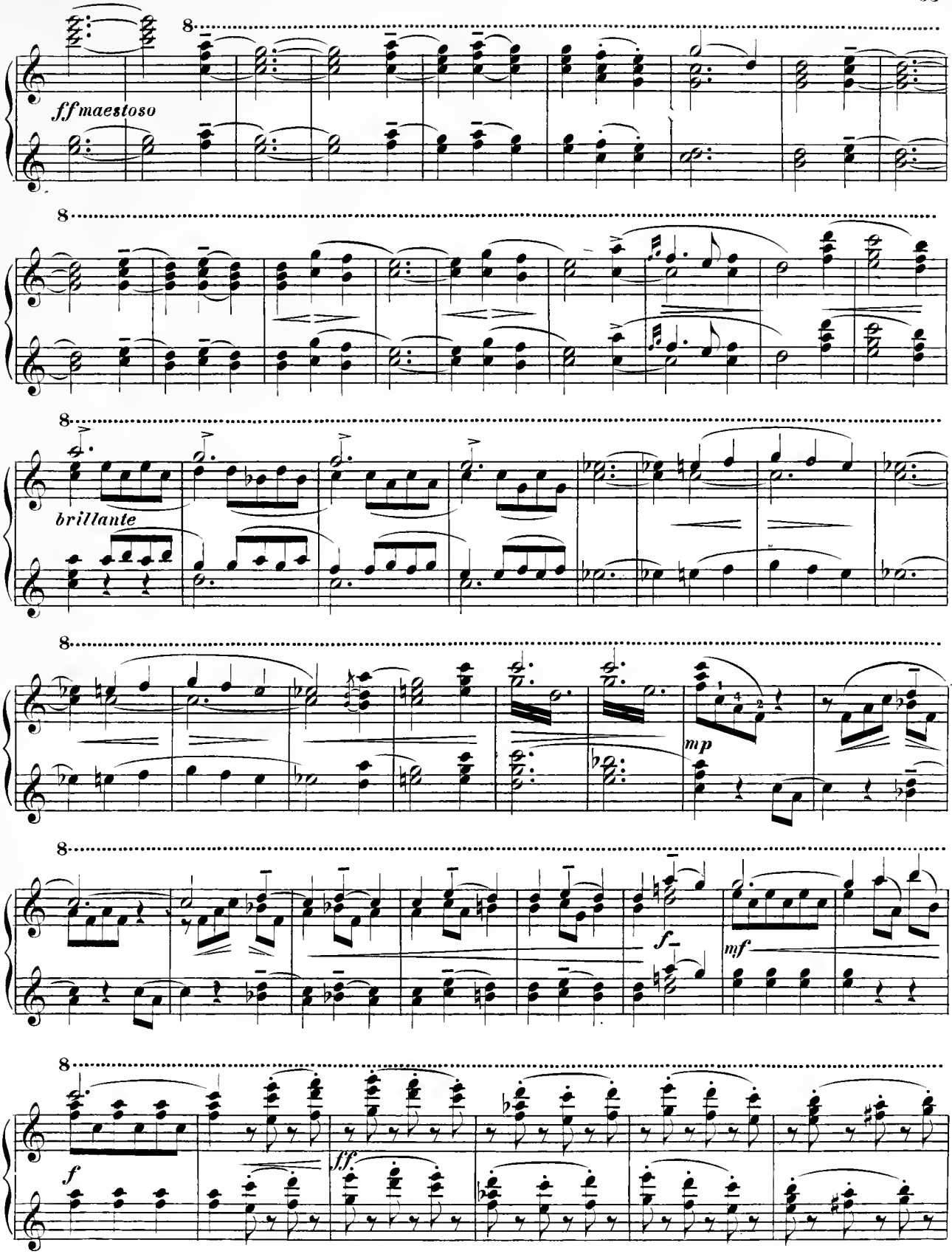

fz
ff
accelerando
f
ff
più mosso. (♩. = 72 – 84.)
mp
Vcel. Horn
Pauke
pp

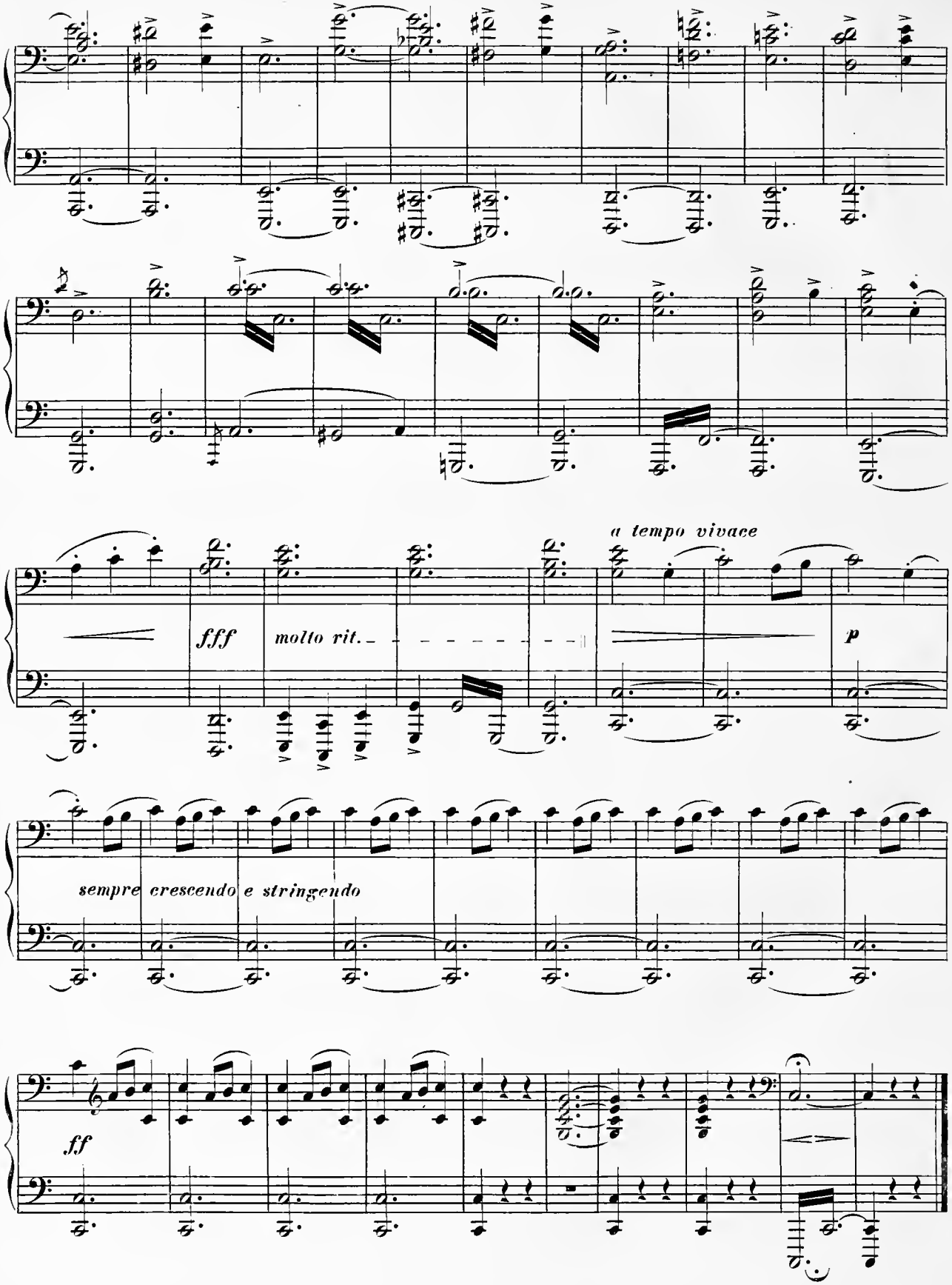

8
fz
8
ff
8
accelerando
f
ff
8
più mosso. (𝅗𝅥. = 72 - 84.)
p
str.

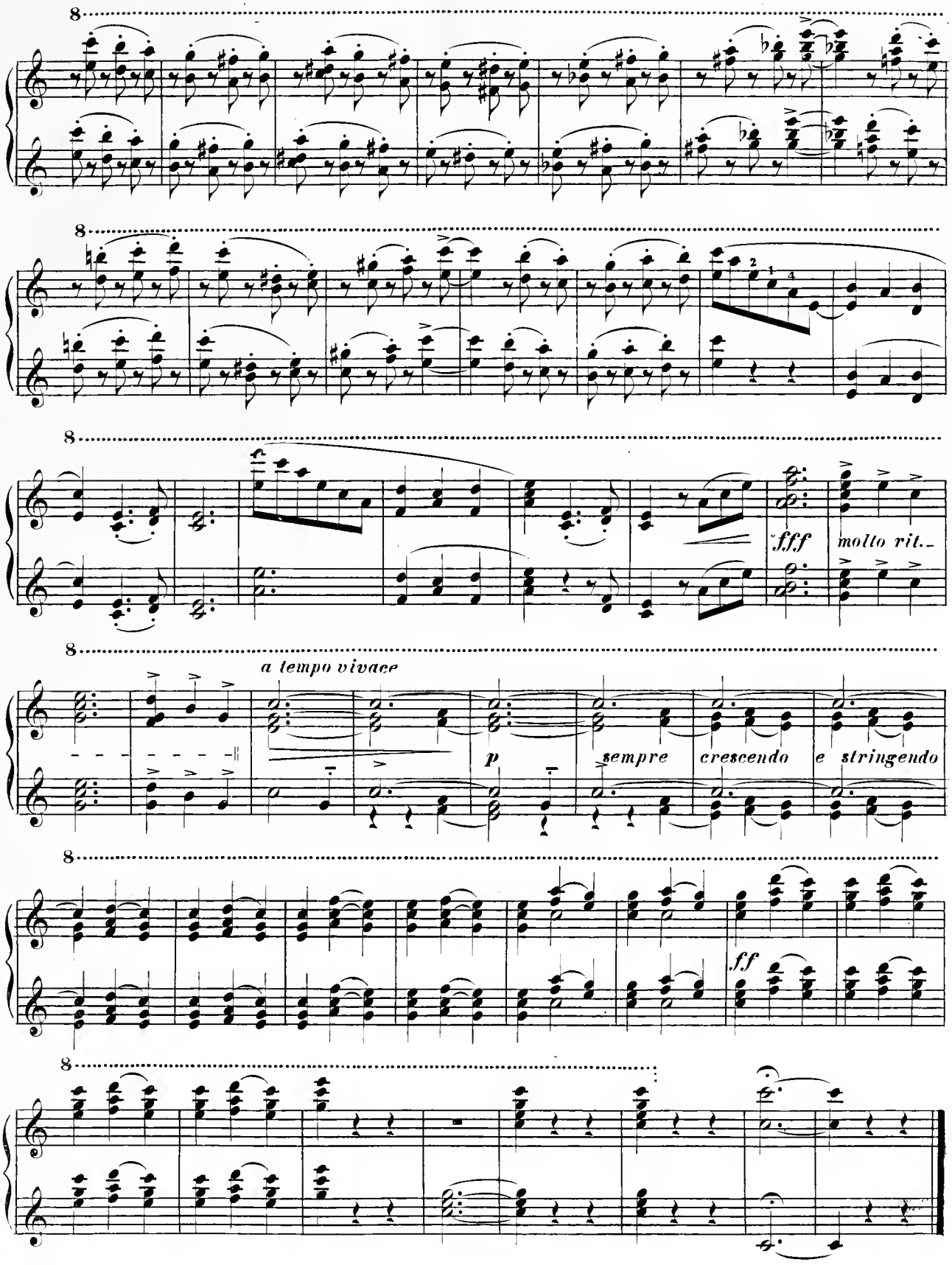

mp
poco a poco cresc.
quasi f


mp
poco a poco cresc.
quasif


ff maestoso
brillante
mp
f
mf
f
ff
Basuner
(Gonggong)
V. S.


8
ff maestoso
8
8
brillante
8
mp
8
f
mf
8
f
ff


a tempo vivace
fff
molto rit.
p
sempre crescendo e stringendo
ff


8
8
8
fff
molto rit.
8
a tempo vivace
p
sempre
crescendo
e stringendo
8
ff
8