Til Orla Rosenhoff

fra hans ven

Victor E B.

Julaften - 87.

Á ma femme Rigmor Bendix.

Heldstigning

Zur Höhe. Ascension.

Symphonie

Op. 16

pour

Orchestre

PAR

VICTOR E. BENDIX.

Op. 16.

Partition d' Orchestre.....	Rm. / F.net.
Parties d' Orchestre.....	Rm. / F.net.
Parties supplementaires.....	Rm. / F.net.
Piano à quatre mains par l'Auteur..	Rm.6. / F.8 net

Copenhague WILHELM HANSEN, Editeur.

Propriété pour tous Pays.

Leipzig, P. PABST.

Wienne, J. GUTMANN.

Symfonien støtter sig til et allegorisk Digt af Holger Drachmann. Under Billedet af en møisommelig Vandring mod Templet paa Bjergtinden behandler det et Menneskes frigjørende Udvikling fra letsindig Planløshed til en af en høiere Ide ledet Tilværelse.

I **den første Del** af Symfonien — Kampen forud for Beslutningen — brydes de tre Motiver, som skildre Idealet, Mismodet og Haabet.

Anden Del, Nocturnen, er den natlige Vandring gjennem Bjergskoven, som dragende Fortidsminder søge at standse.

I **tredie Del,** Marcia solenne, skildres Indvielsen i Templet, og endelig i **sidste Del** Livsglæden gjennem Arbeidet i Ideens Tjeneste.

Dieser Symphonie liegt ein allegorisches Gedicht des dänischen Dichters Holger Drachmann zu Grunde. Dasselbe stellt, unter dem Bilde einer mühseligen Bergbesteigung, das Streben eines Menschen dar, der sich aus einem planlosen Dasein zu einem neuen thatkräftigen Leben emporrafft.

Der erste Theil, Ouverture, schildert die Sehnsucht nach dem Ideal und das Schwanken zwischen Missmuth und Hoffnung, bevor der Entschluss gefasst ist.

Das Notturno — der nächtliche Gang durch den Wald — malt die Stunden der Ermattung, in welchen liebe Jugenderinnerungen den Wanderer zurückzuhalten suchen.

In dem dritten Theil, »Marcia solenne«, ist der Gipfel des Berges erstiegen, und das Ziel erreicht. Dieser Satz deutet die Weihe im Tempel des Ideals an, während endlich in dem **Finale** das rüstige von hoher Begeisterung erfüllte Wirken dargestellt wird.

La symphonie a pour base un poème allégorique du poète danois M. Holger Drachmann. Sous la forme d'une montée pénible vers le temple situé sur le sommet de la montagne, le poème traite des efforts d'un homme s'affranchissant d'une vie légère et sans but pour arriver à une existence guidée par une idée supérieure.

La première partie de la symphonie — le combat intérieur qui précède cette détermination — donne la relation des trois motifs: l'idéal, le découragement, l'espérance.

La deuxième partie — le notturno — représente la promenade nocturne à travers la forêt de la montagne; les réminiscences enchanteresses du passé tentent de retenir le voyageur.

La marcia solenne expose l'initiation, et enfin, dans **la dernière partie,** la félicité de la vie par le travail au service de l'idée.

CLOSED
SHELF
M
1001
B4589
no.1
1920

771148

Ouverture.

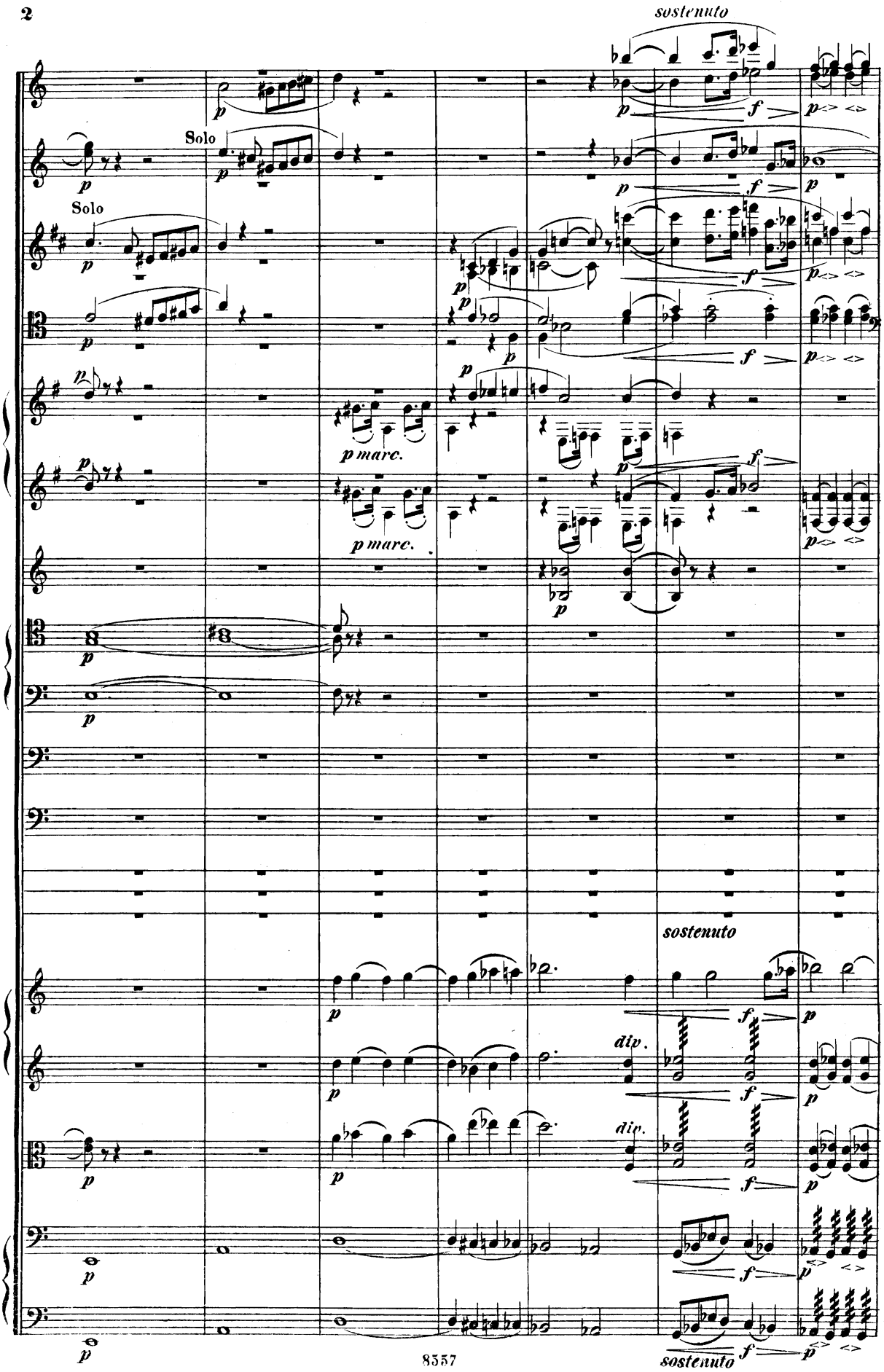
Adagio ma non troppo. (♩ = 42.)

Victor E. Bendix, Op. 16.

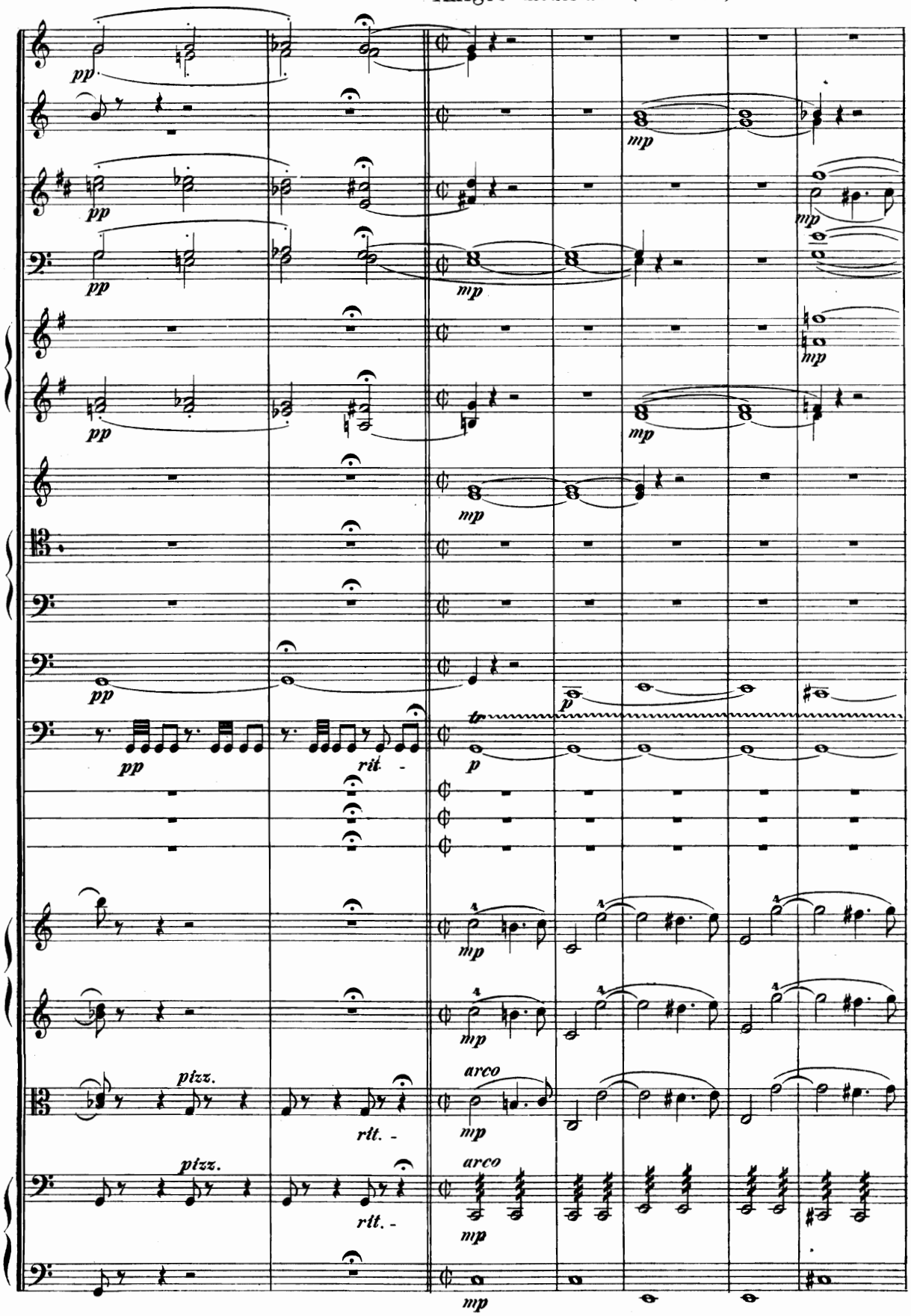
Flauti. (II 2 do alternat. col piccolo.)
Oboi.
Clarinetti in B.
Fagotti.
I. II. Corni in F. III. IV.
Trombe in C.
I. II. Tromboni. III.
Tuba.
Timpani in C. G.
Triangolo.
Piatti.
Gr. Cassa.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.

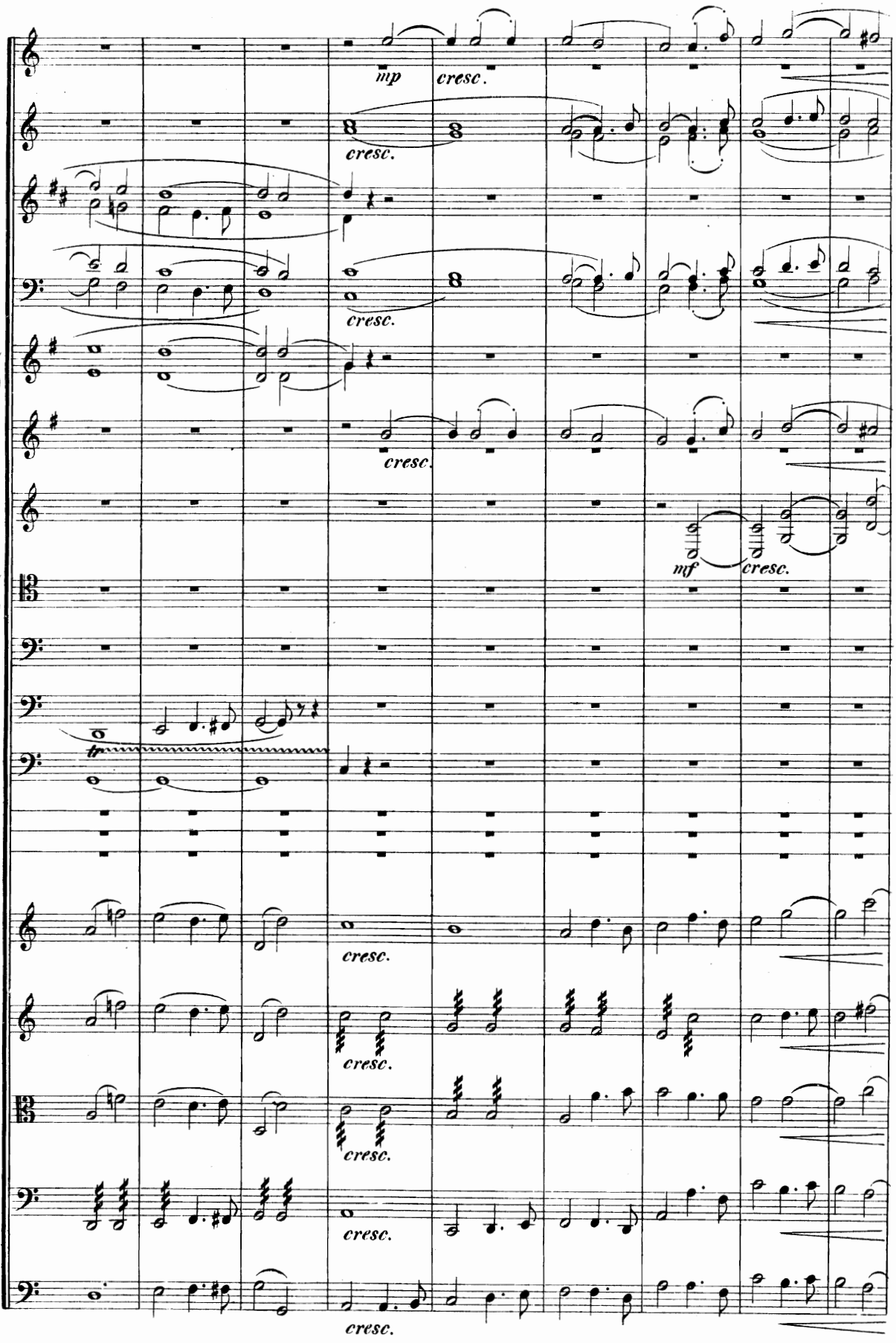
Propriété de l'Éditeur pour tous pays.

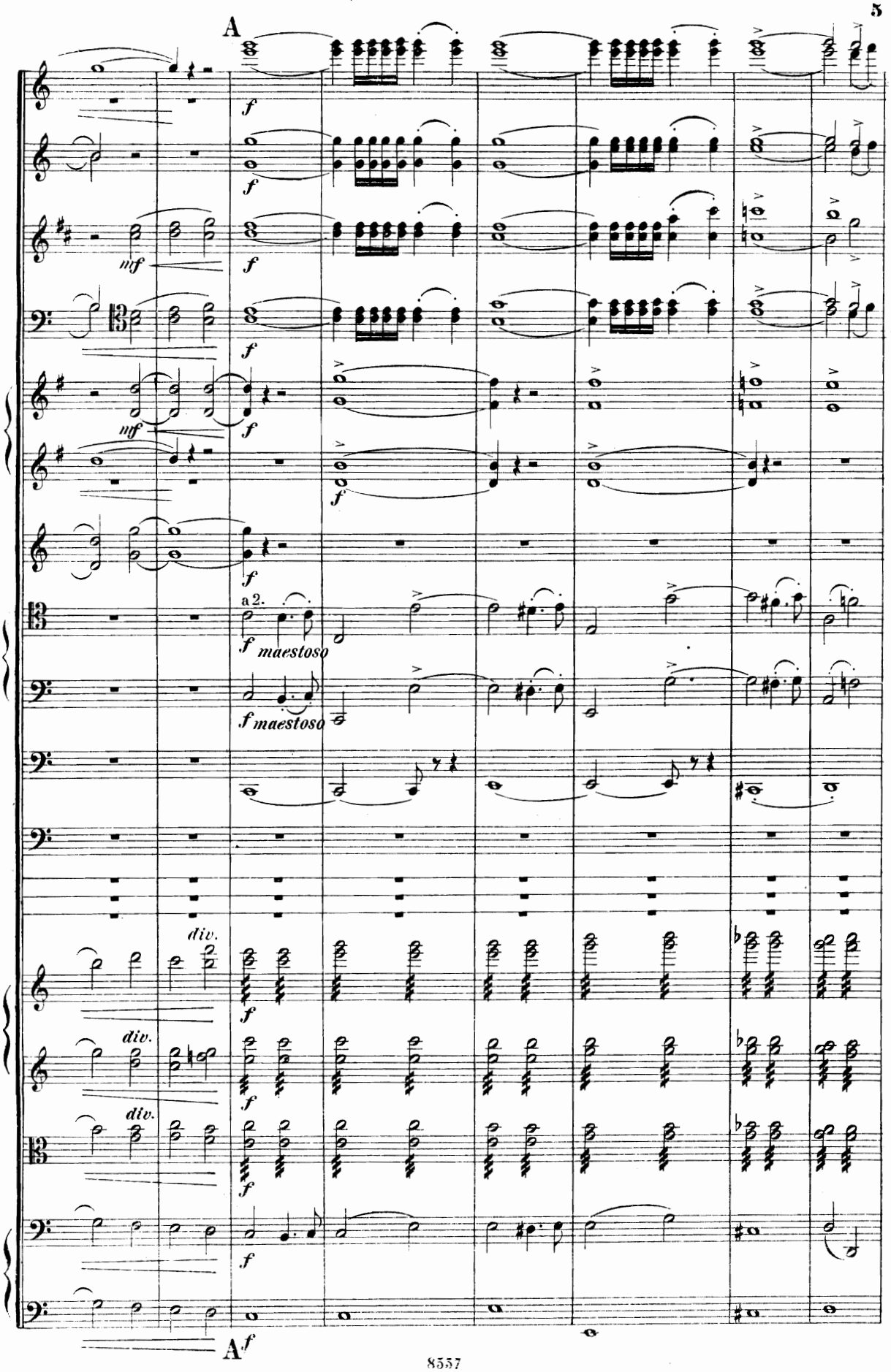
Copenhague, Wilhelm Hansen.

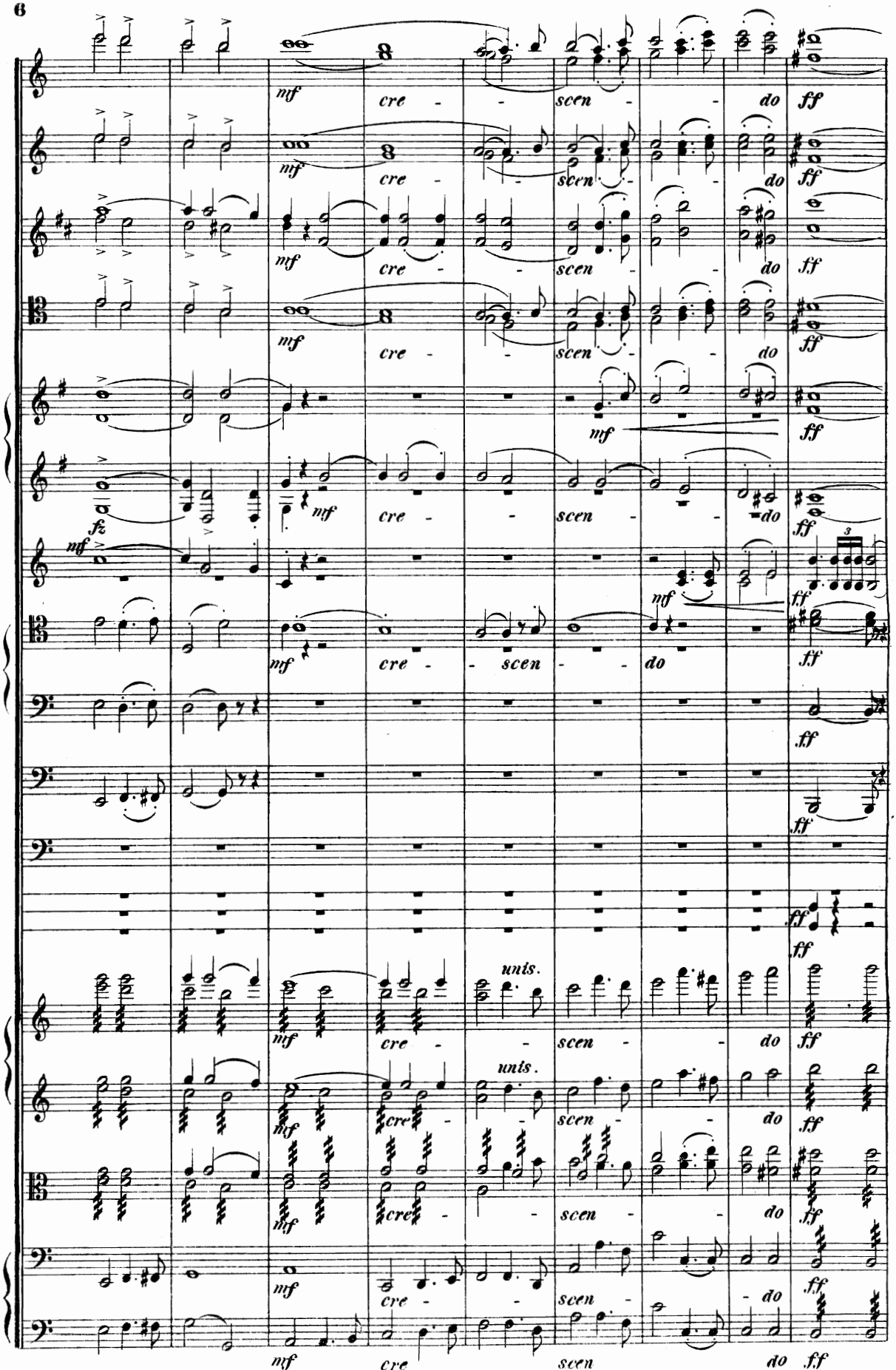

sostenuto
Solo
Solo
p marc.
p marc.
sostenuto
div.
div.
sostenuto

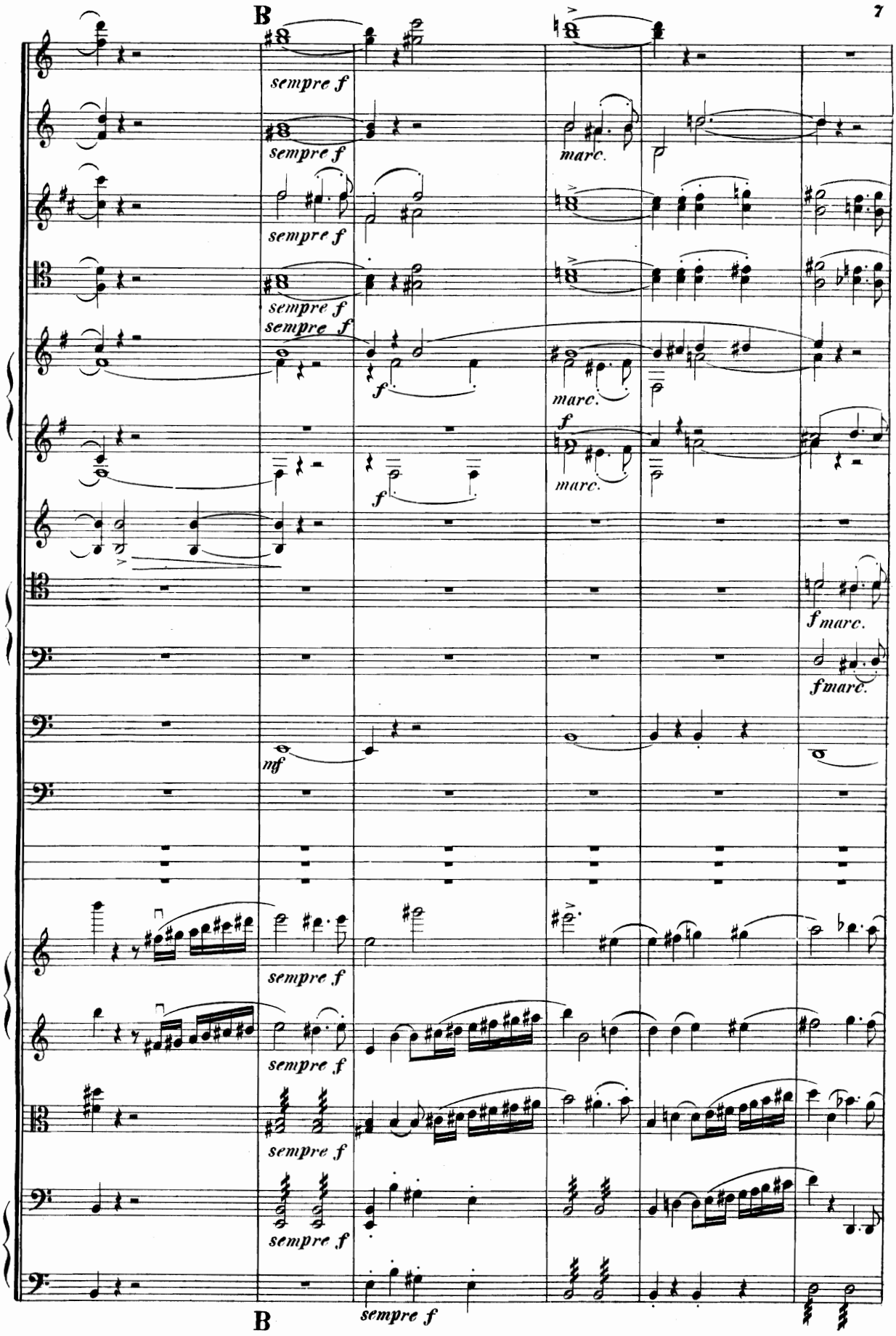
Allegro moderato. (𝅗𝅥 = 72 - 84.)

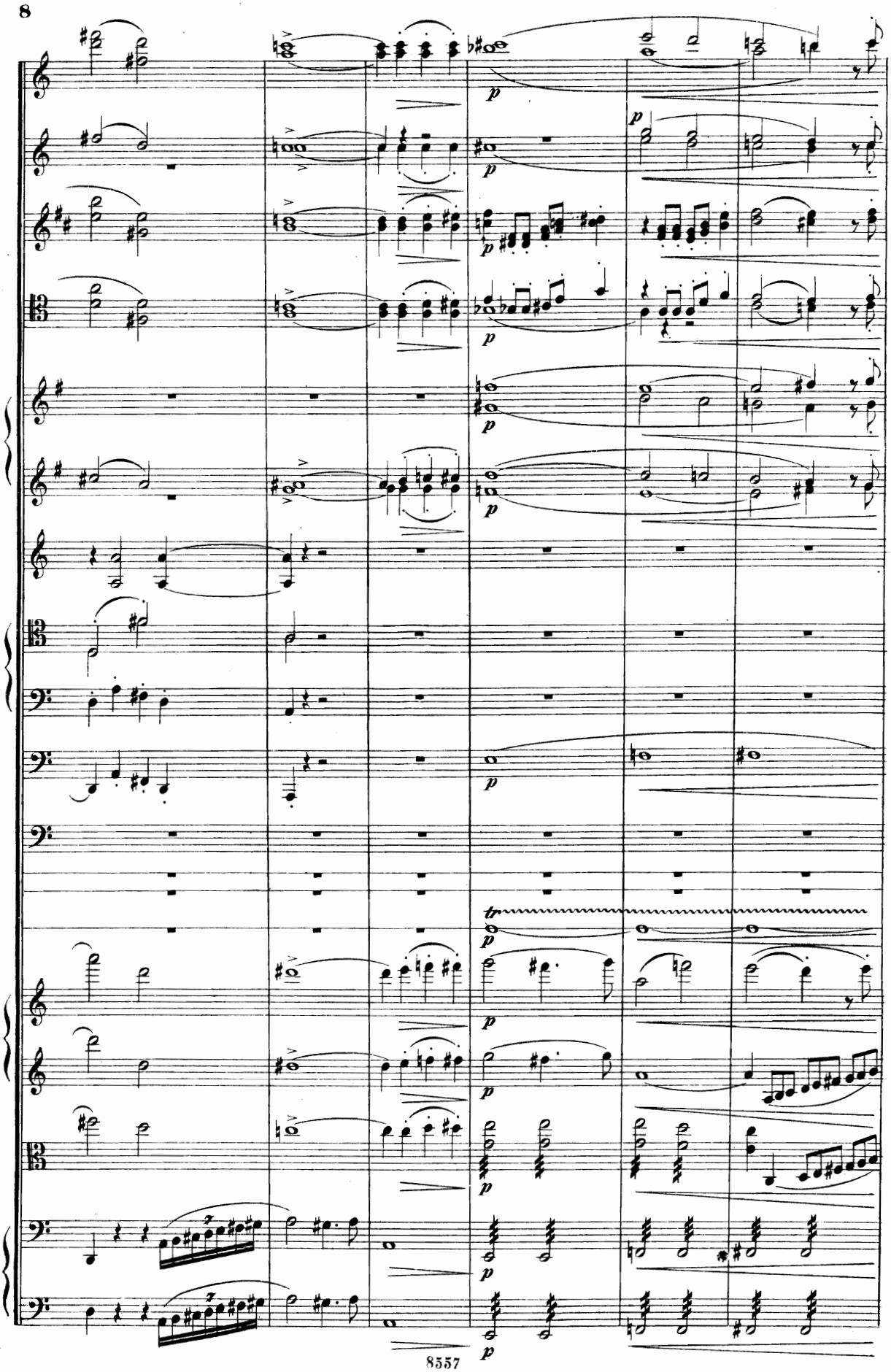


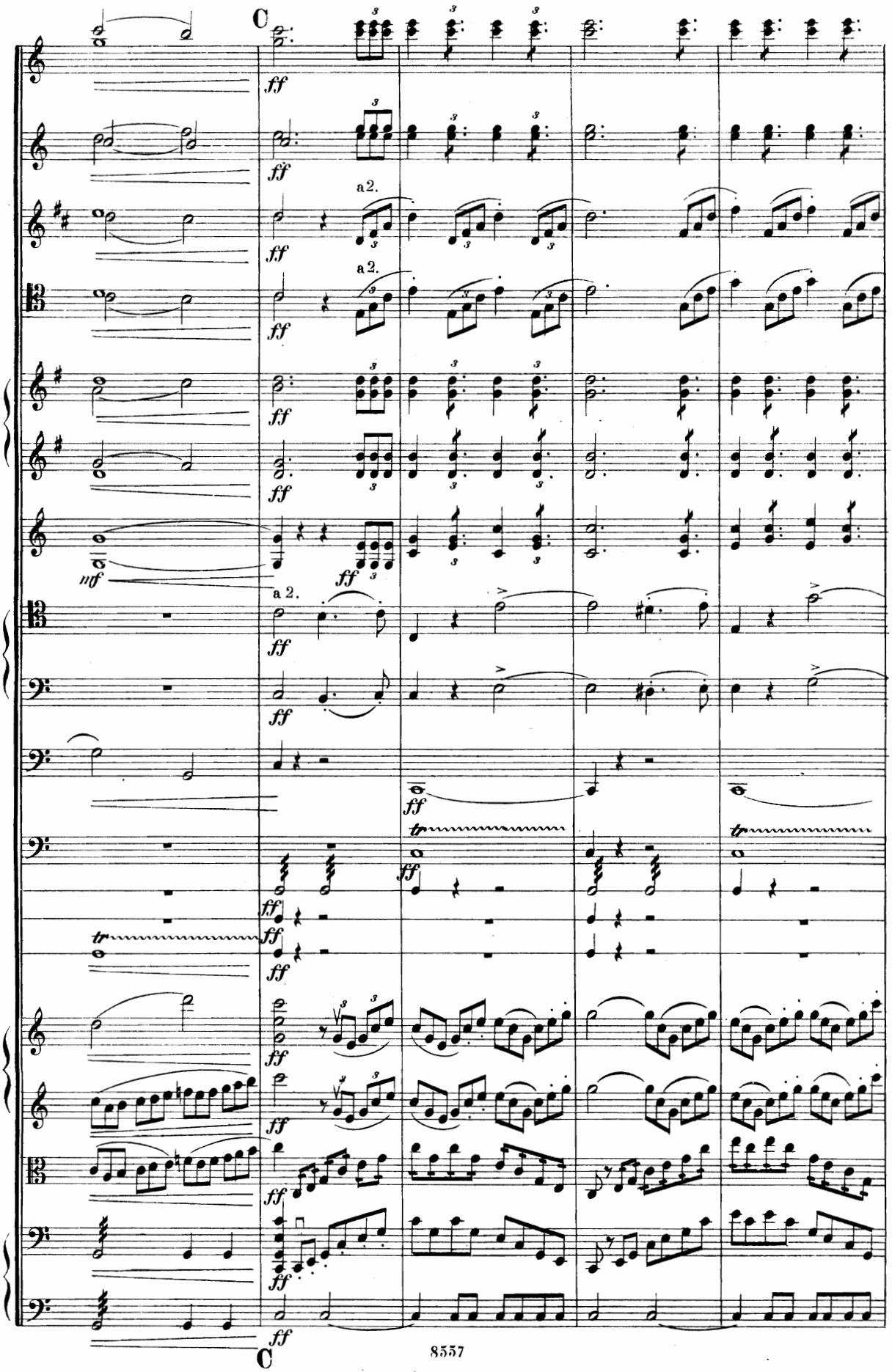

mp
cresc.
cresc.
cresc.
cresc.
mf
cresc.
tr
cresc.
cresc.
cresc.
cresc.
cresc.

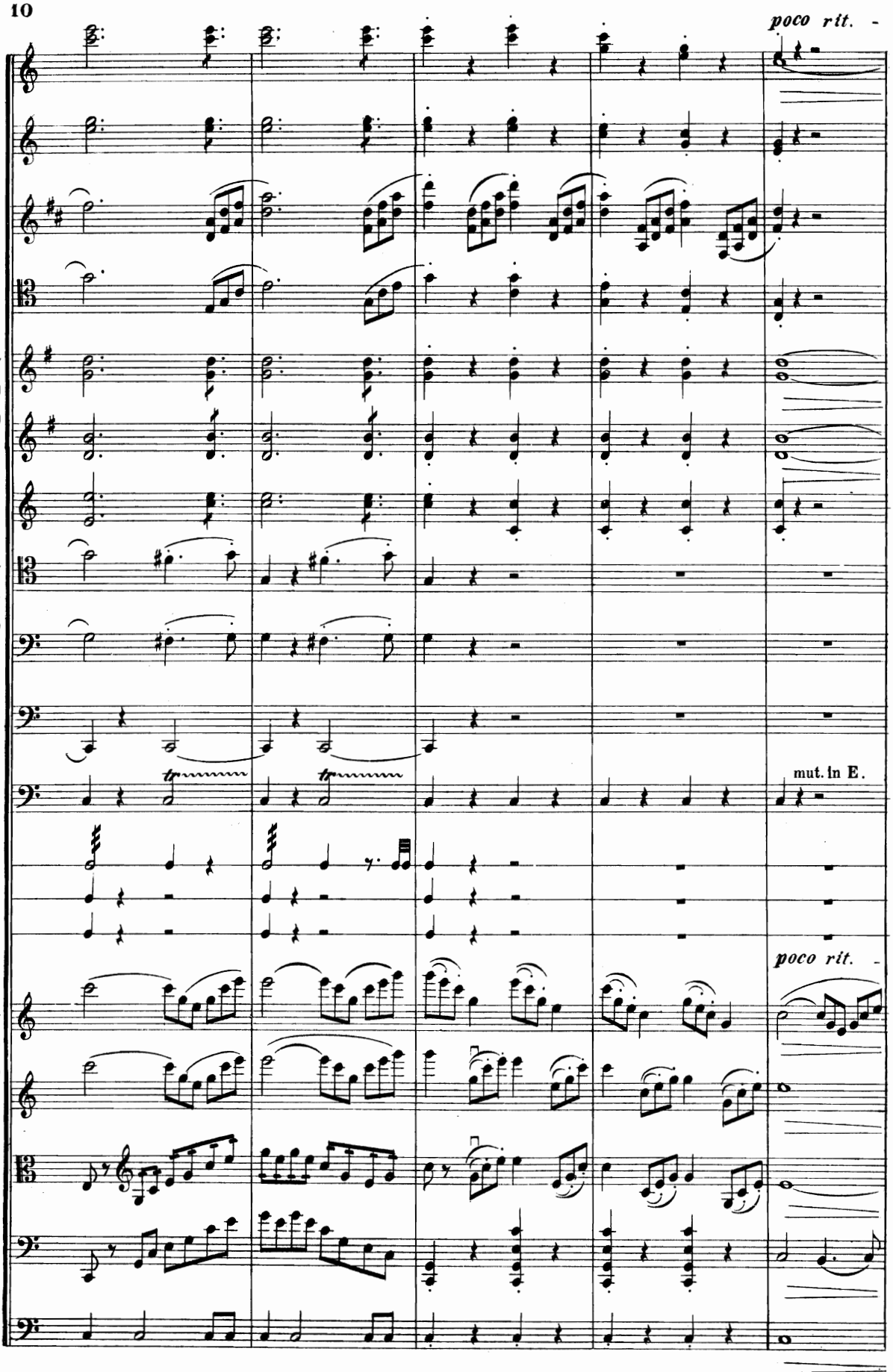

A
mf
f
a 2.
maestoso
div.
A


nf
cre - scen - do
ff
fz
units.

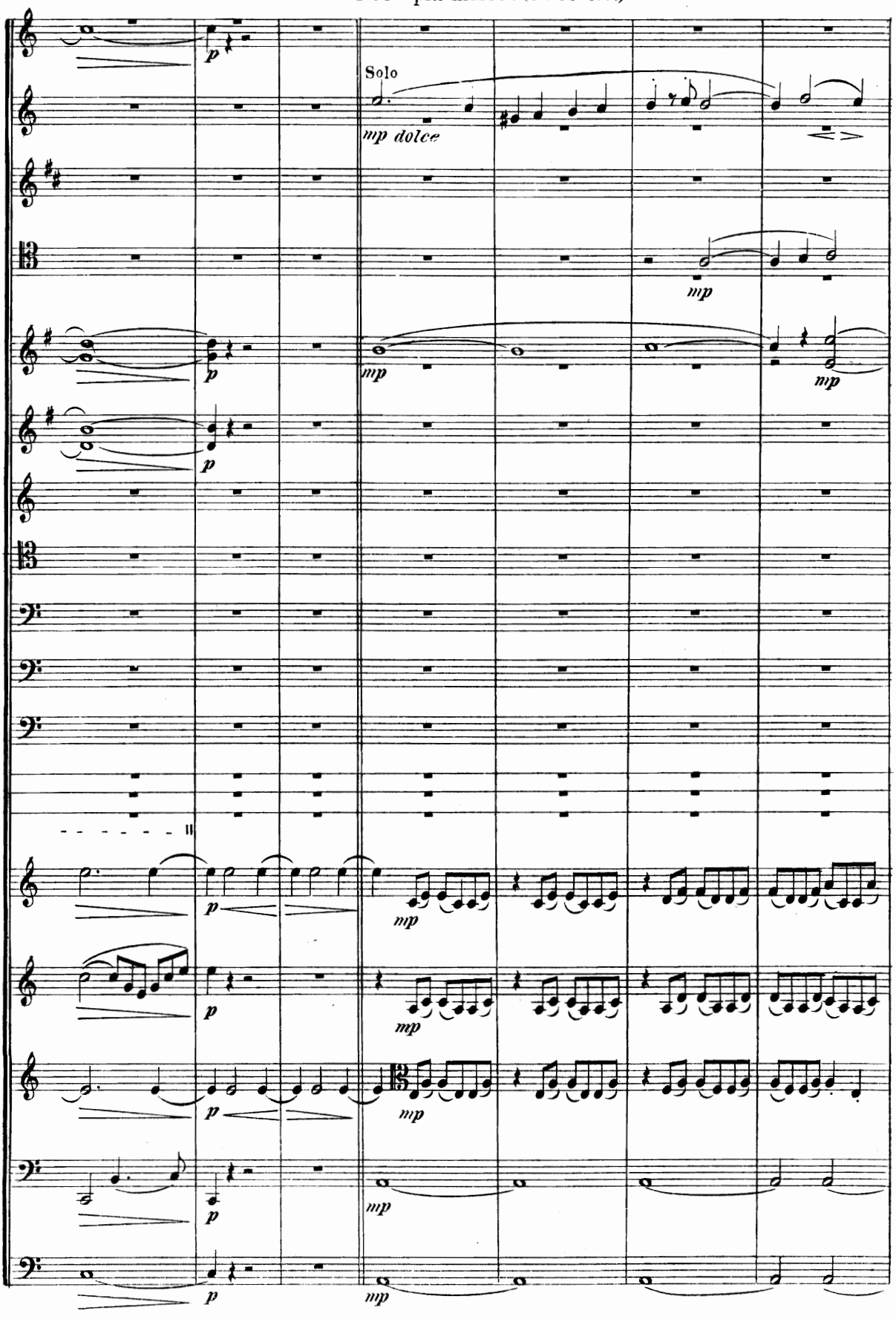

B
sempre f
marc.
f
mf
B

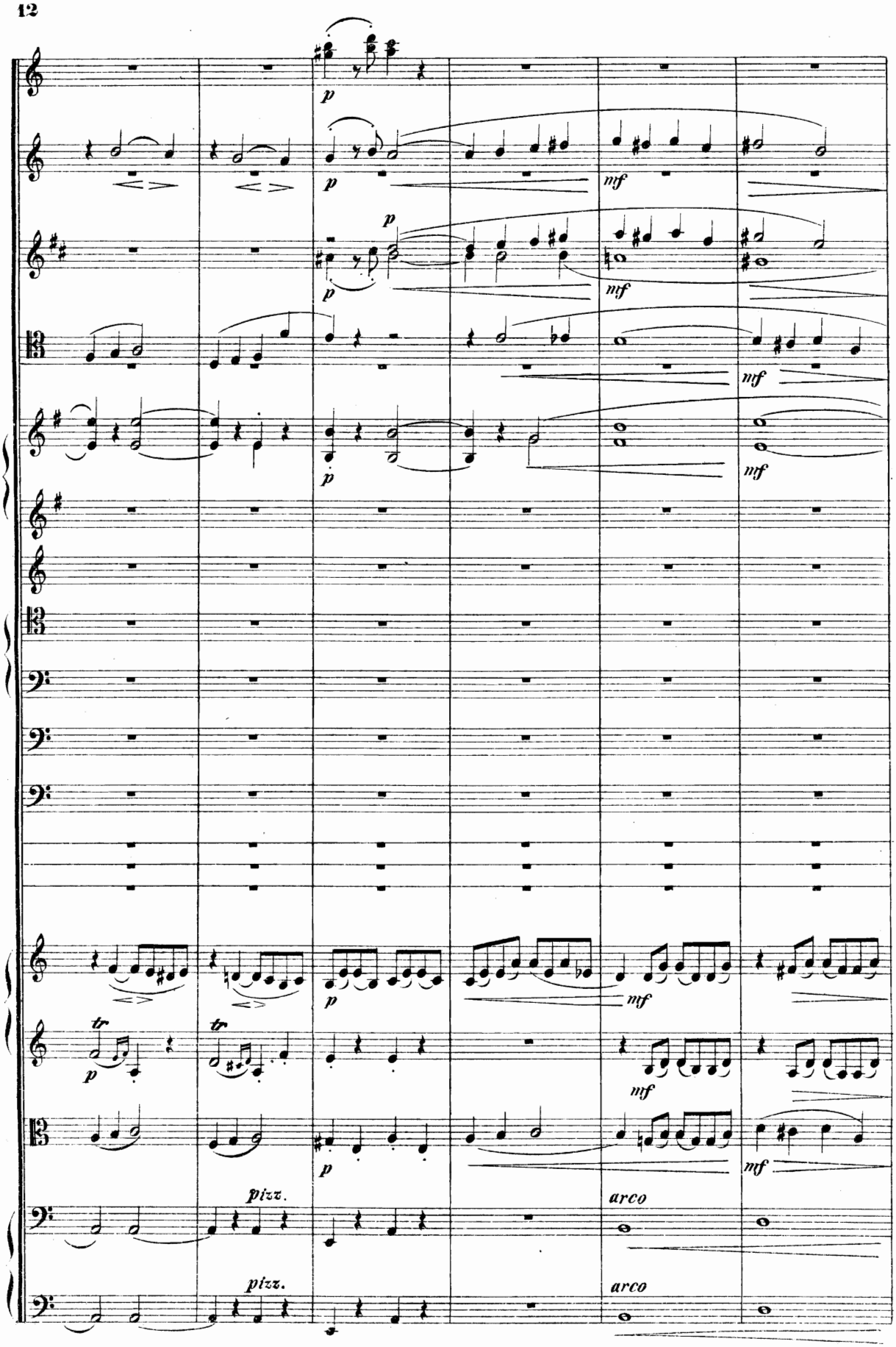


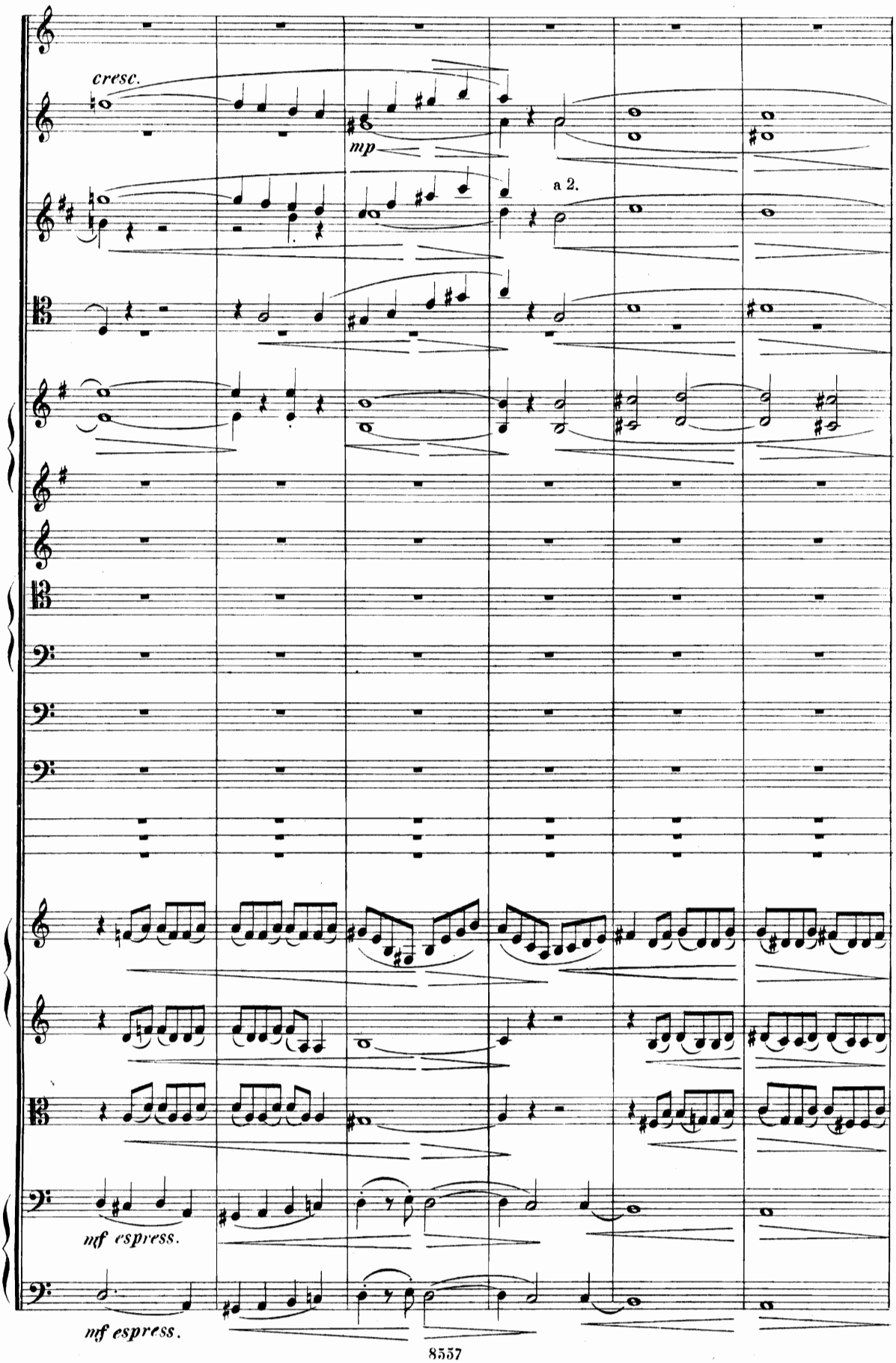

C
a 2.
a 2.
a 2.
C

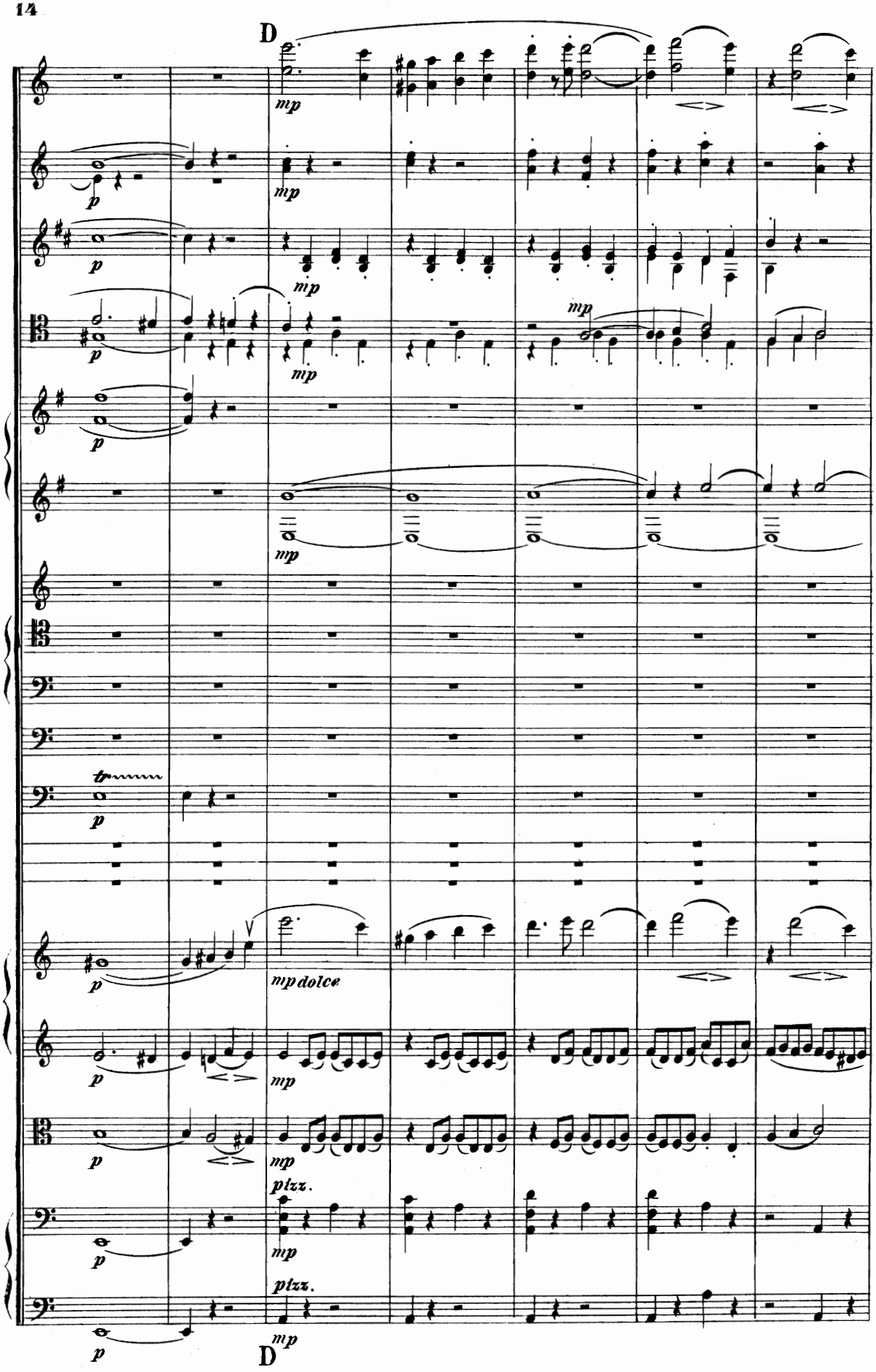

poco rit. -
mut. in E.
poco rit. -
poco rit. -

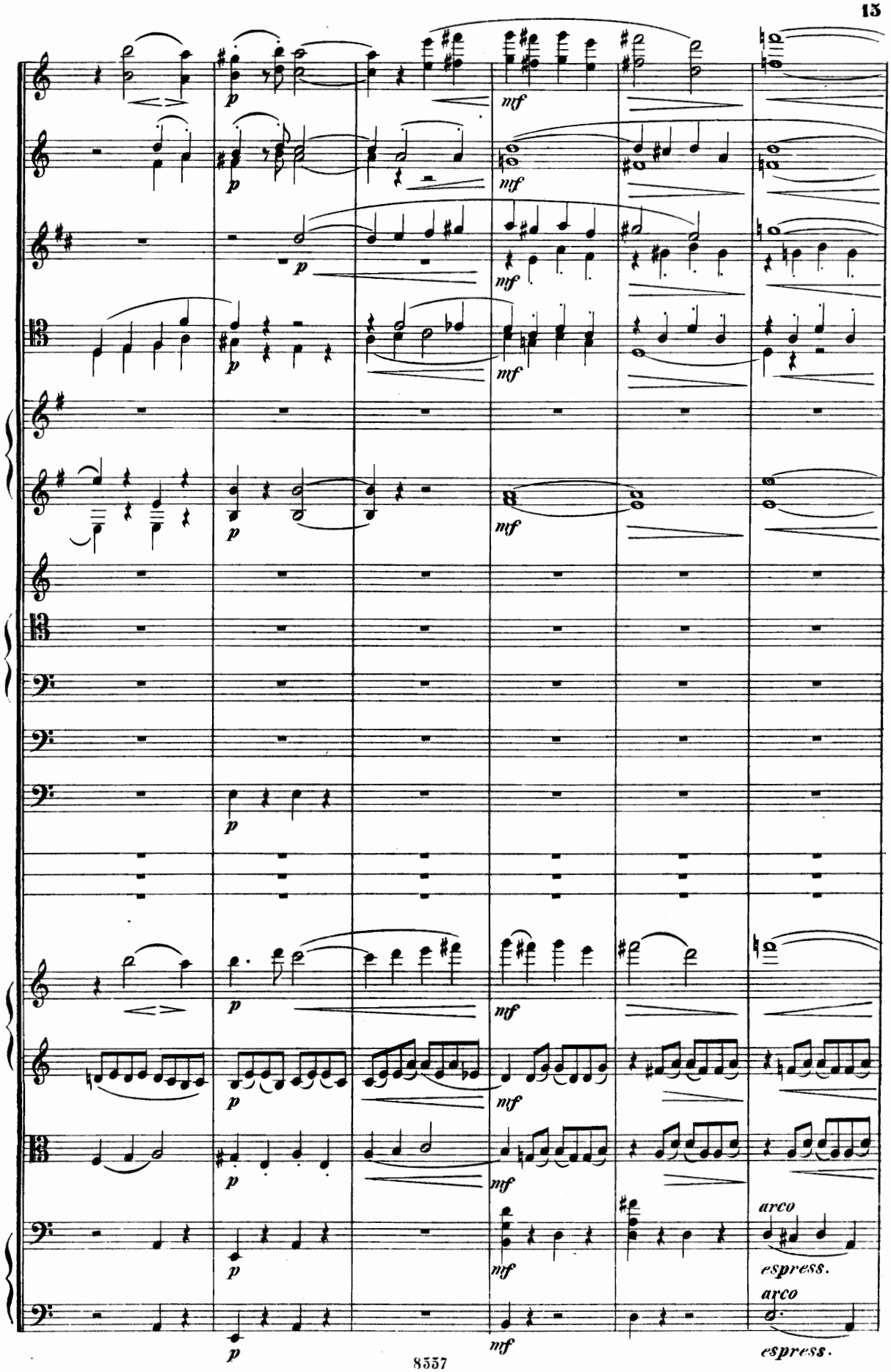
Poco più mosso. (♩= 84-100.)

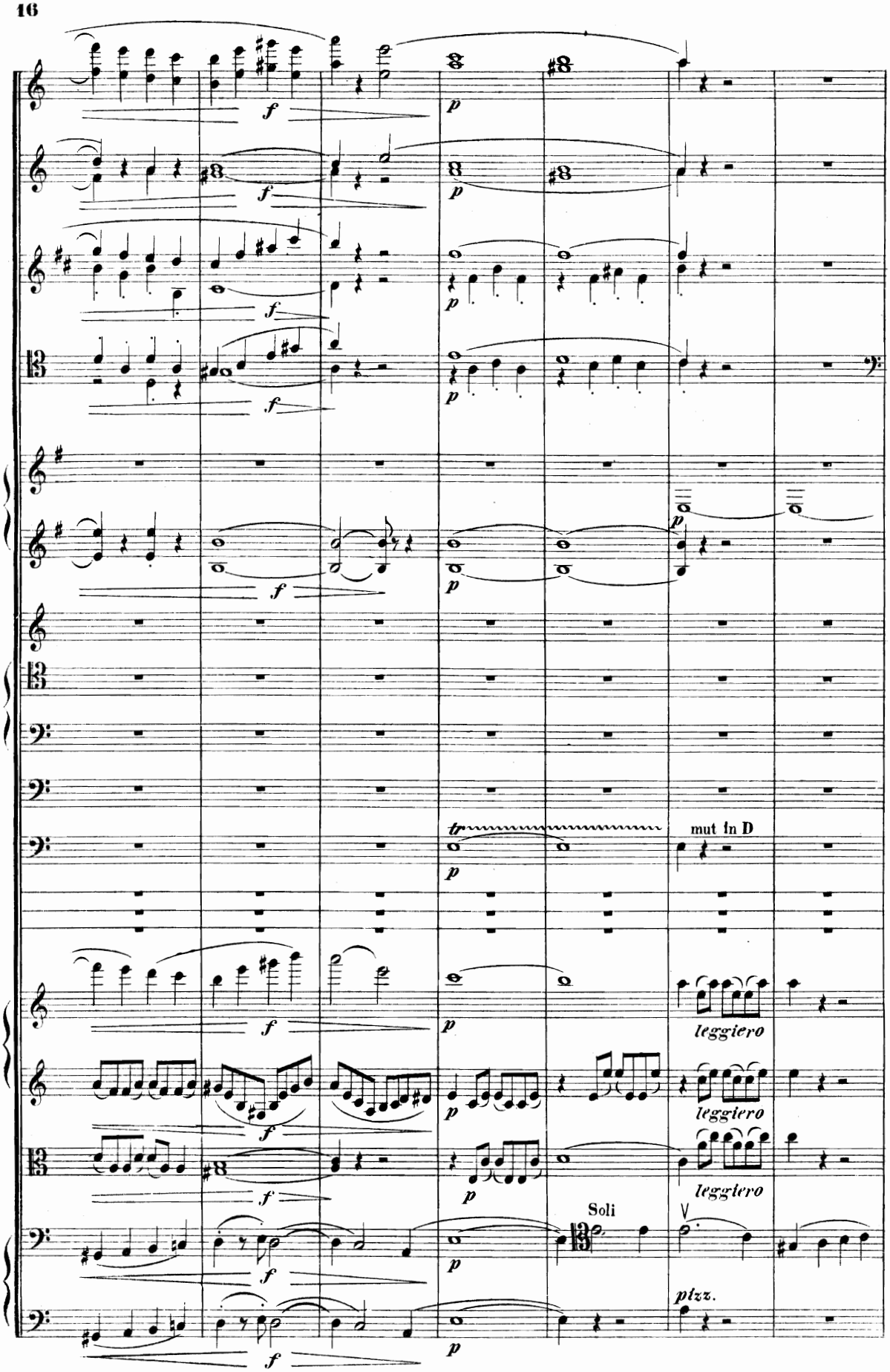


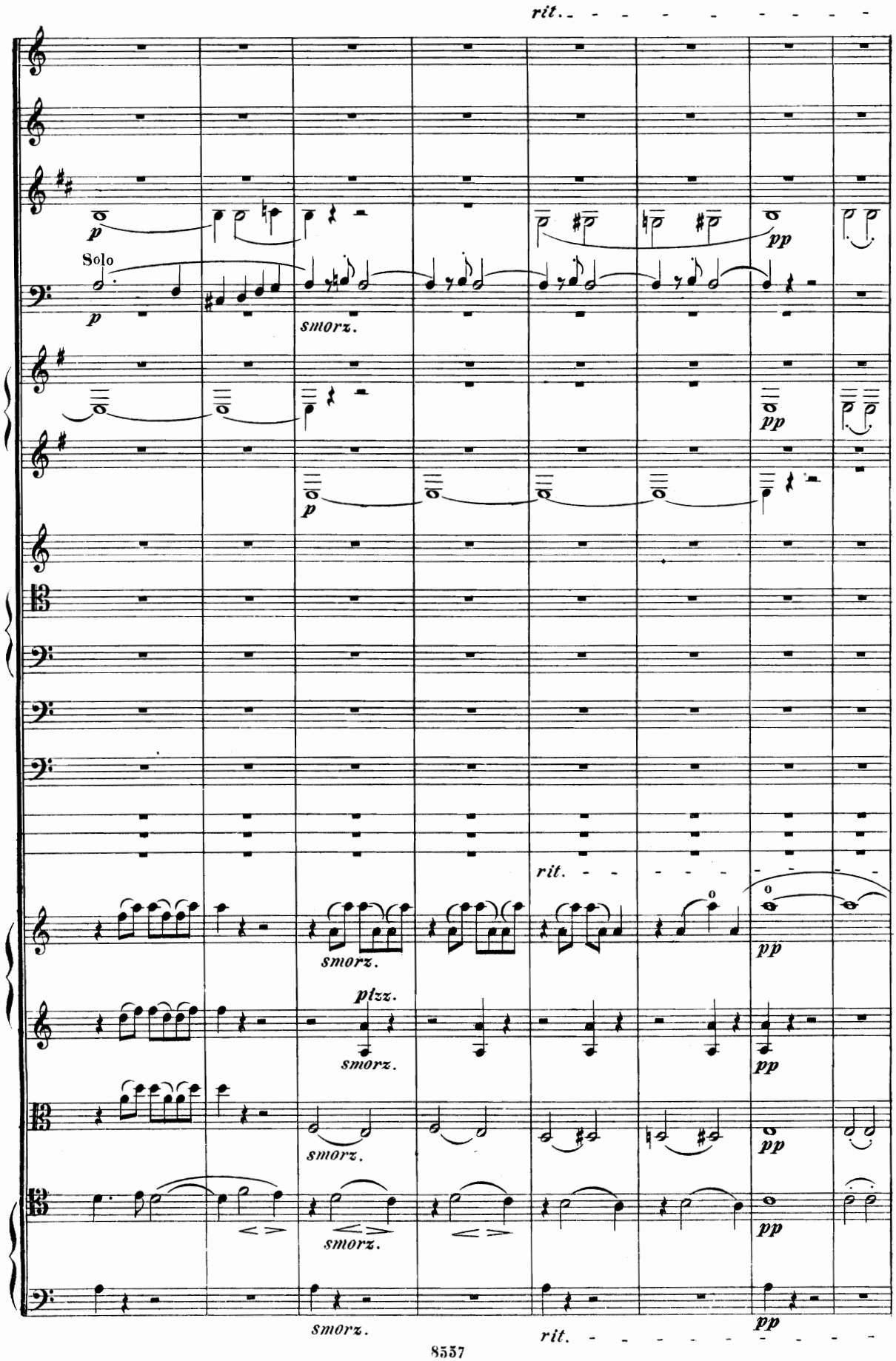

p
mf
tr
pizz.
arco

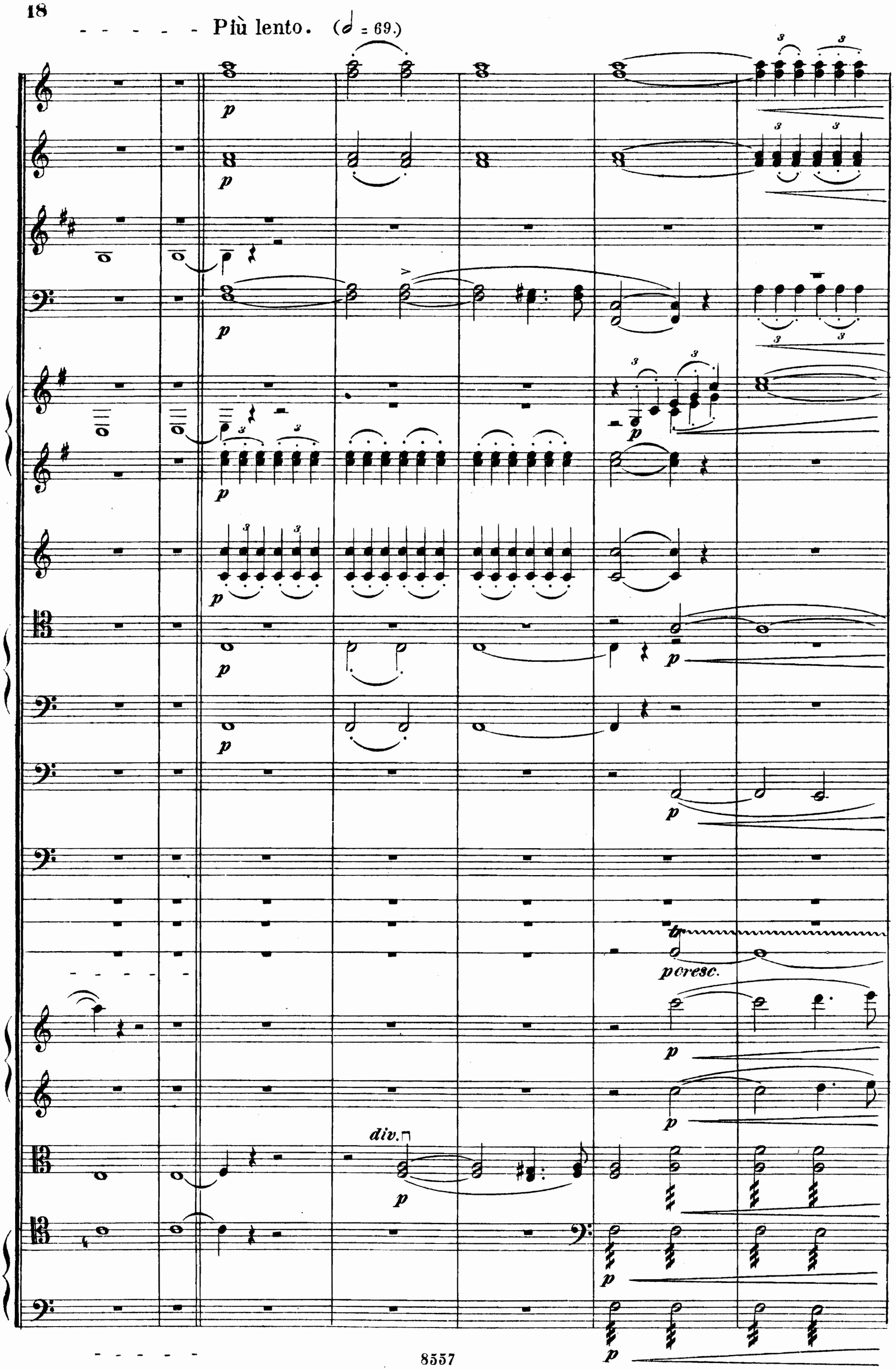

cresc.
mp
a 2.
nf espress.
nf espress.

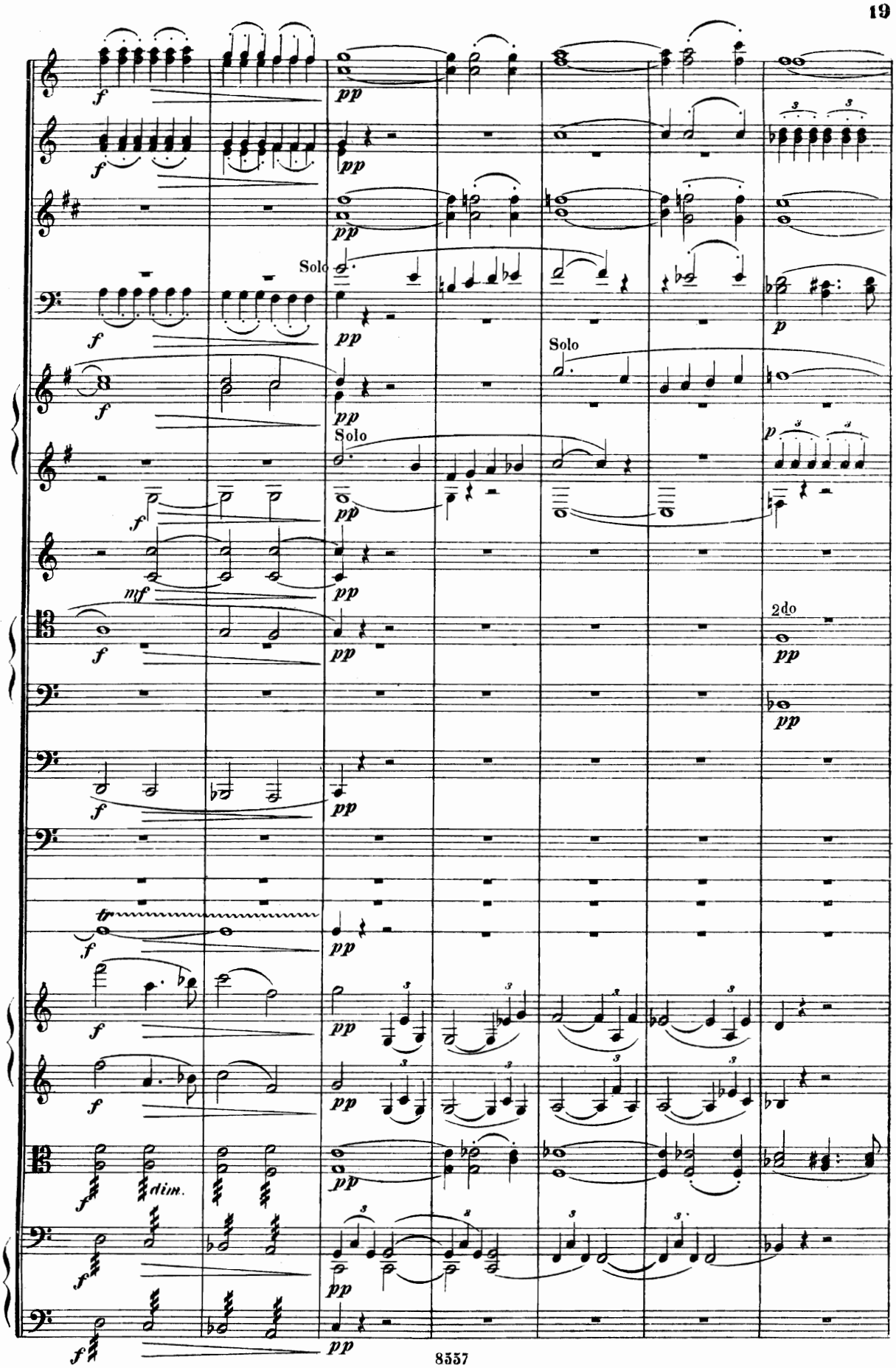

D
mp
p
mp dolce
pizz.
D

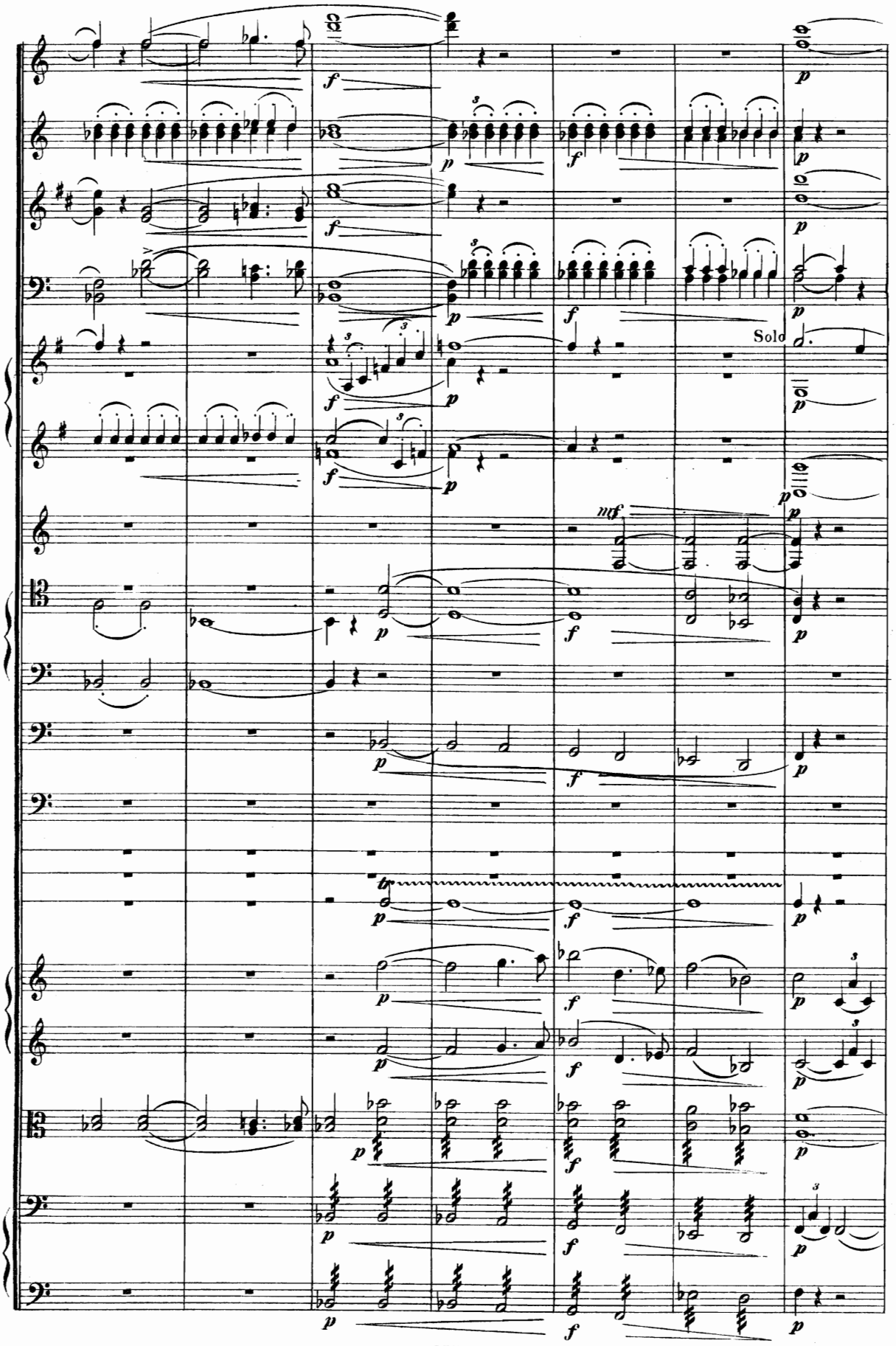

p
mf
arco
espress.

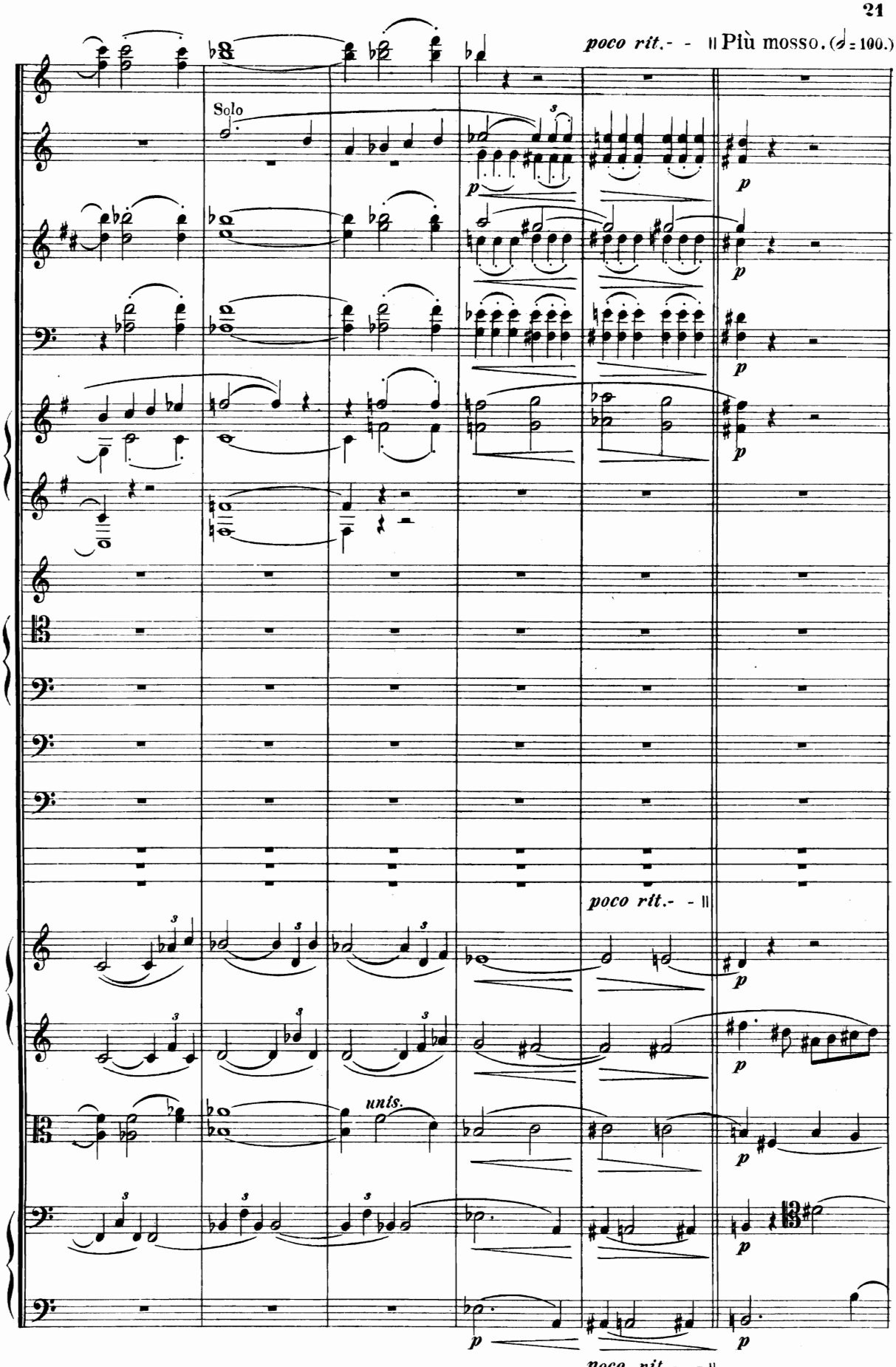

mut in D
leggiero
leggiero
leggiero
Soli
pizz.

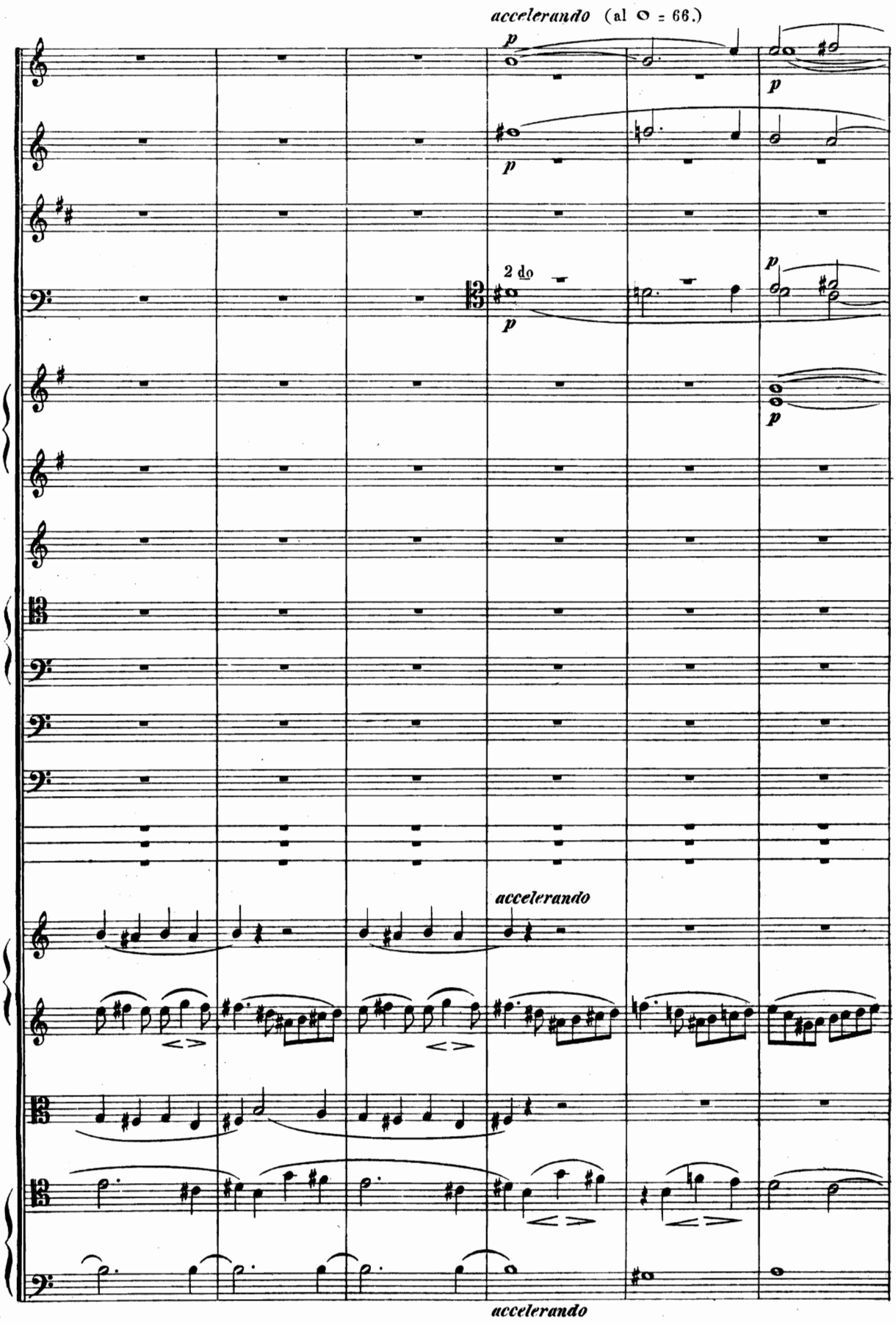

rit.
Solo
p
smorz.
pp
rit.
pizz.
smorz.
rit.

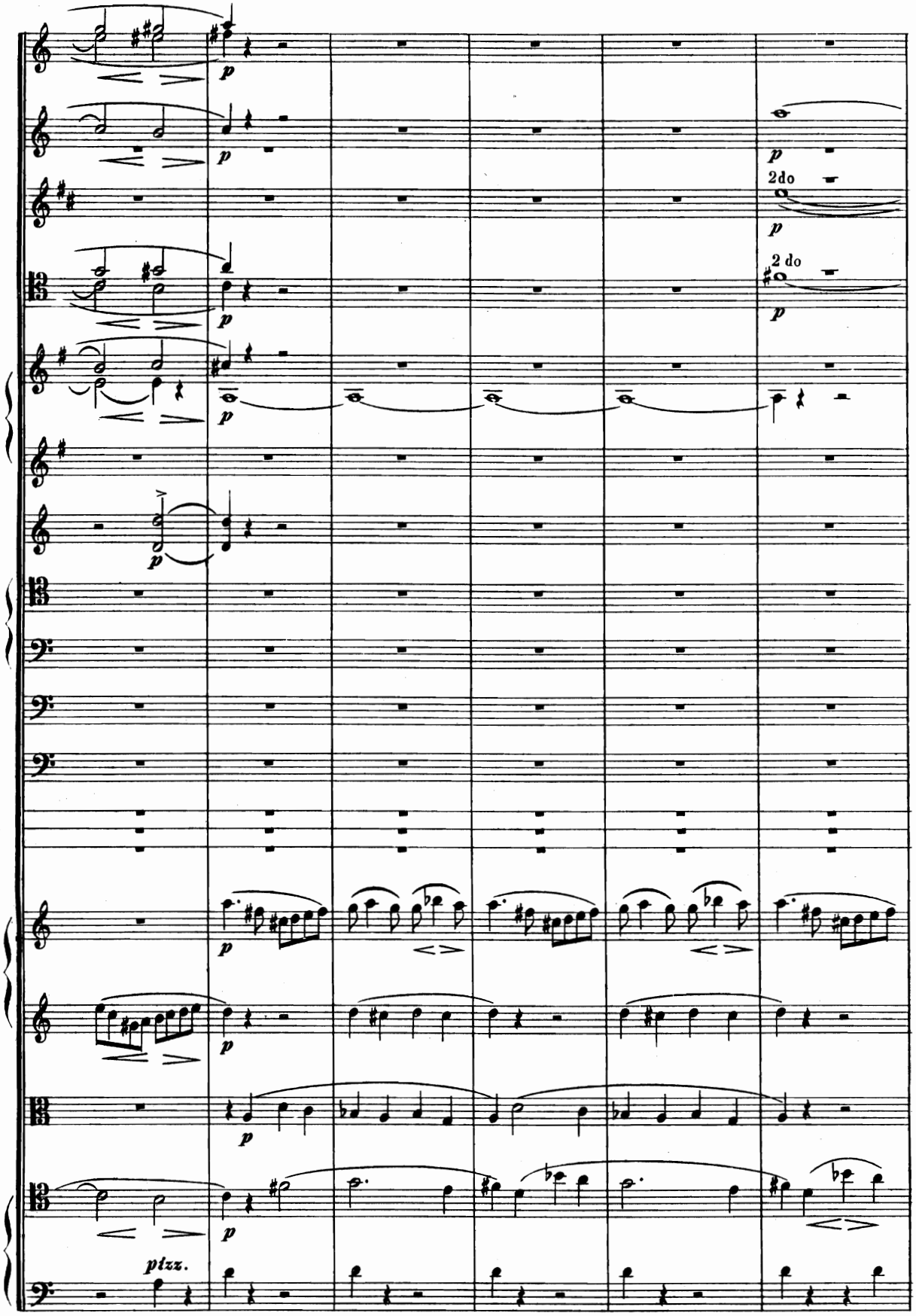

Più lento. (𝅗𝅥 = 69.)
p
p
p
p
p
p
p
p
p
p
p cresc.
p
p
div.
p
p
p

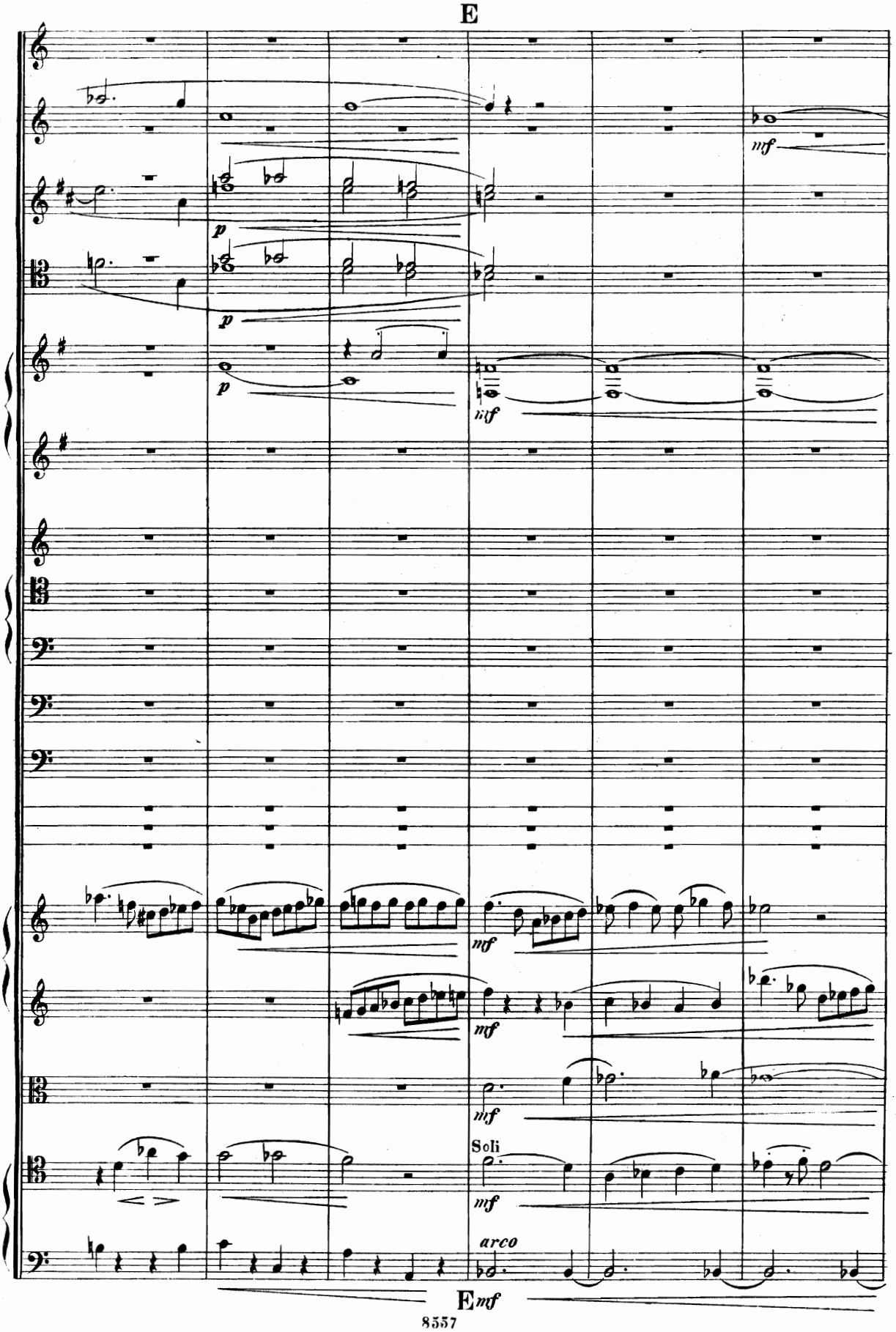

Solo
Solo
Solo
2do
dim.

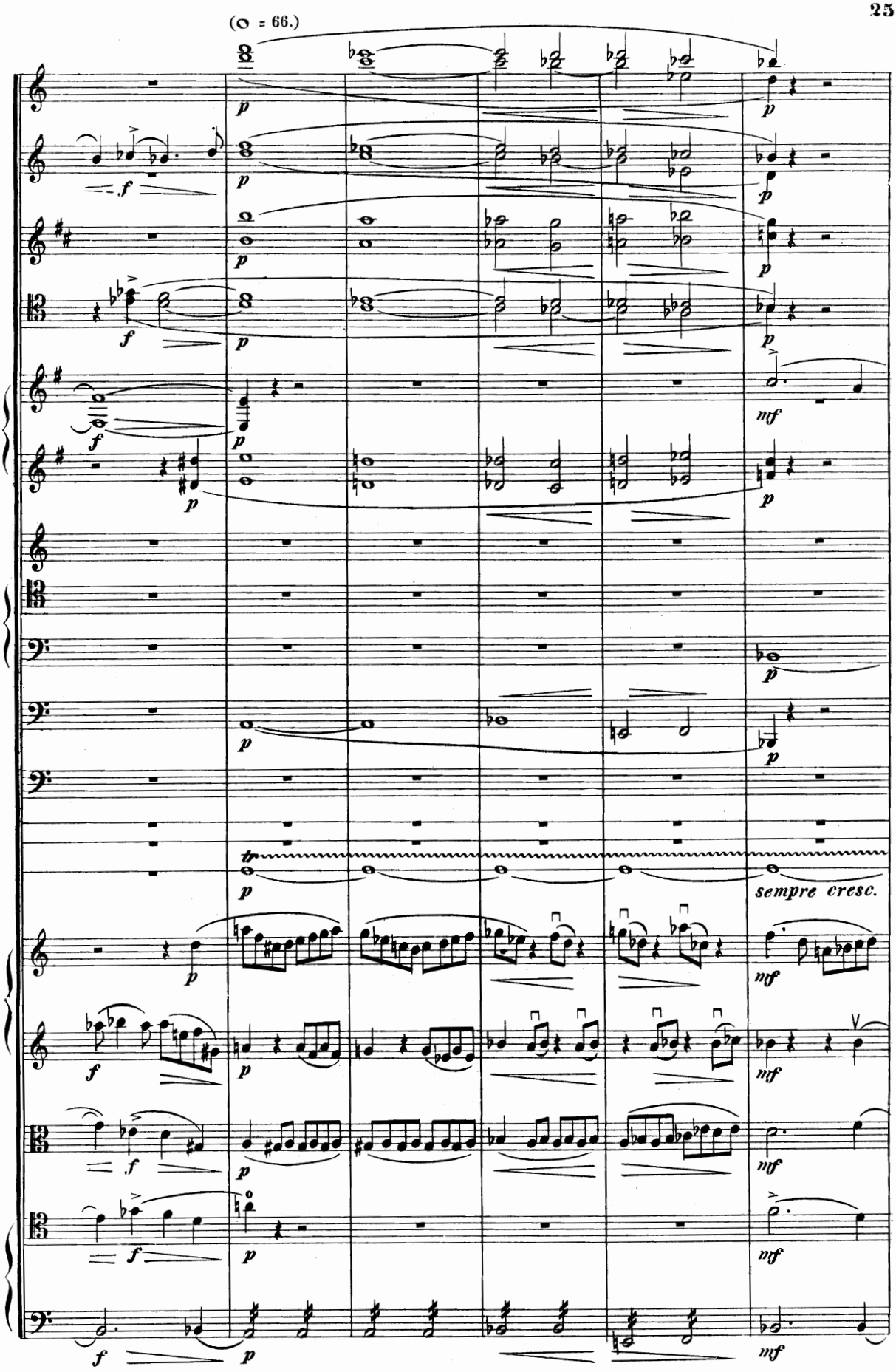

Solo

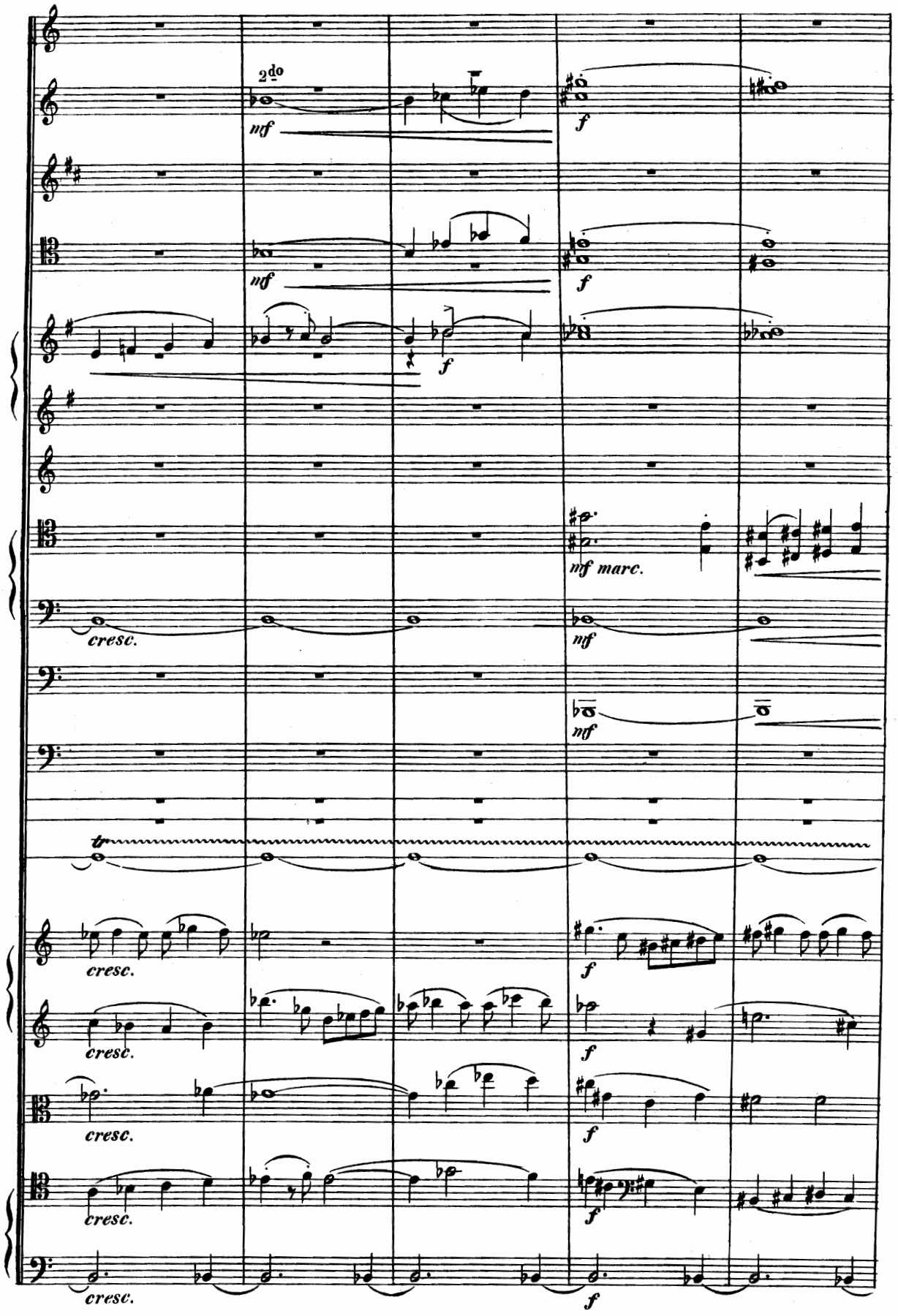

poco rit. - - || Più mosso. (♩ = 100.)
Solo
p
poco rit. - ||
unis.
p
poco rit. - ||

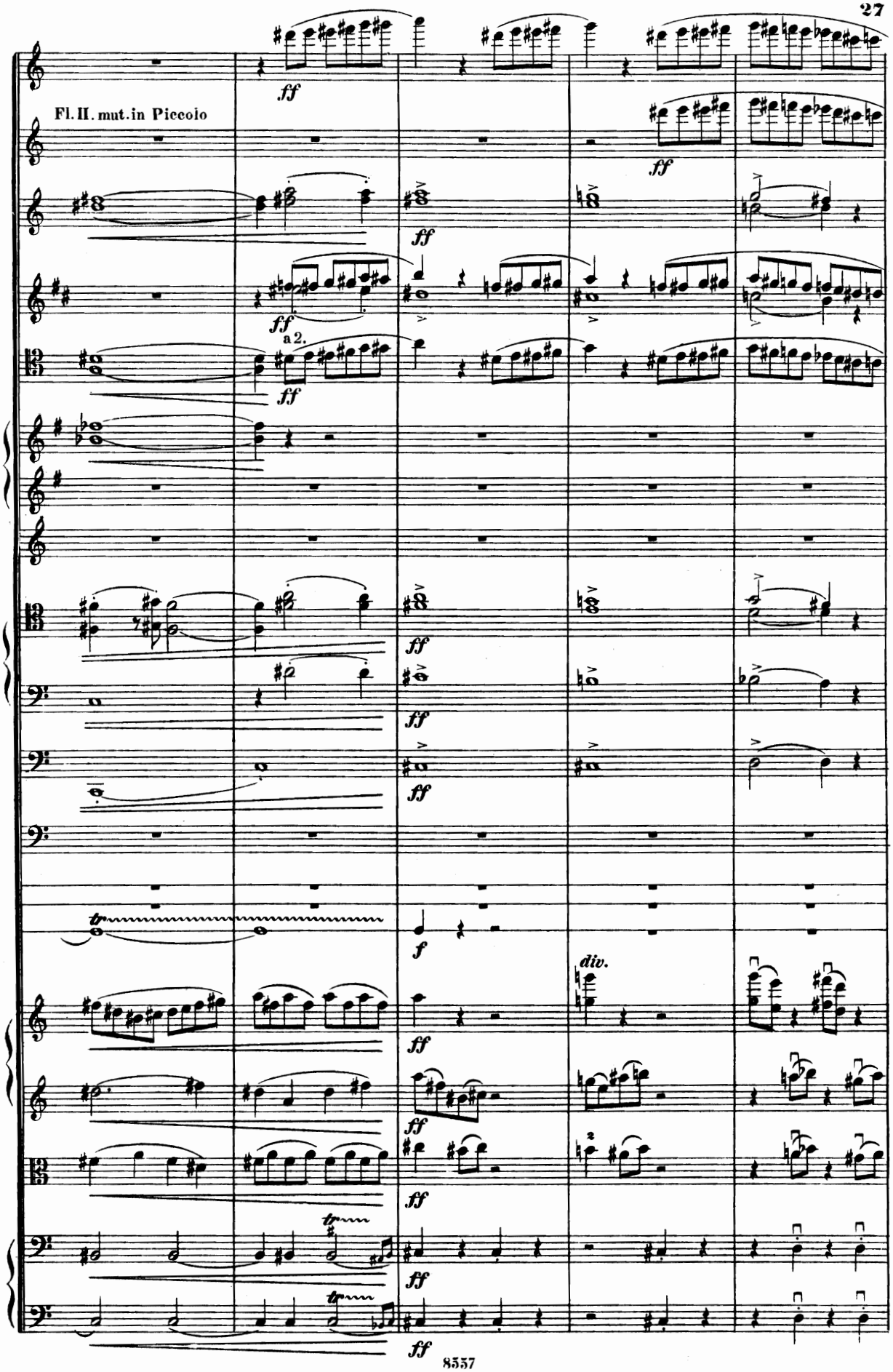

accelerando (al 𝅗𝅥 = 66.)
p
p
p
2 do
p
p
accelerando
accelerando

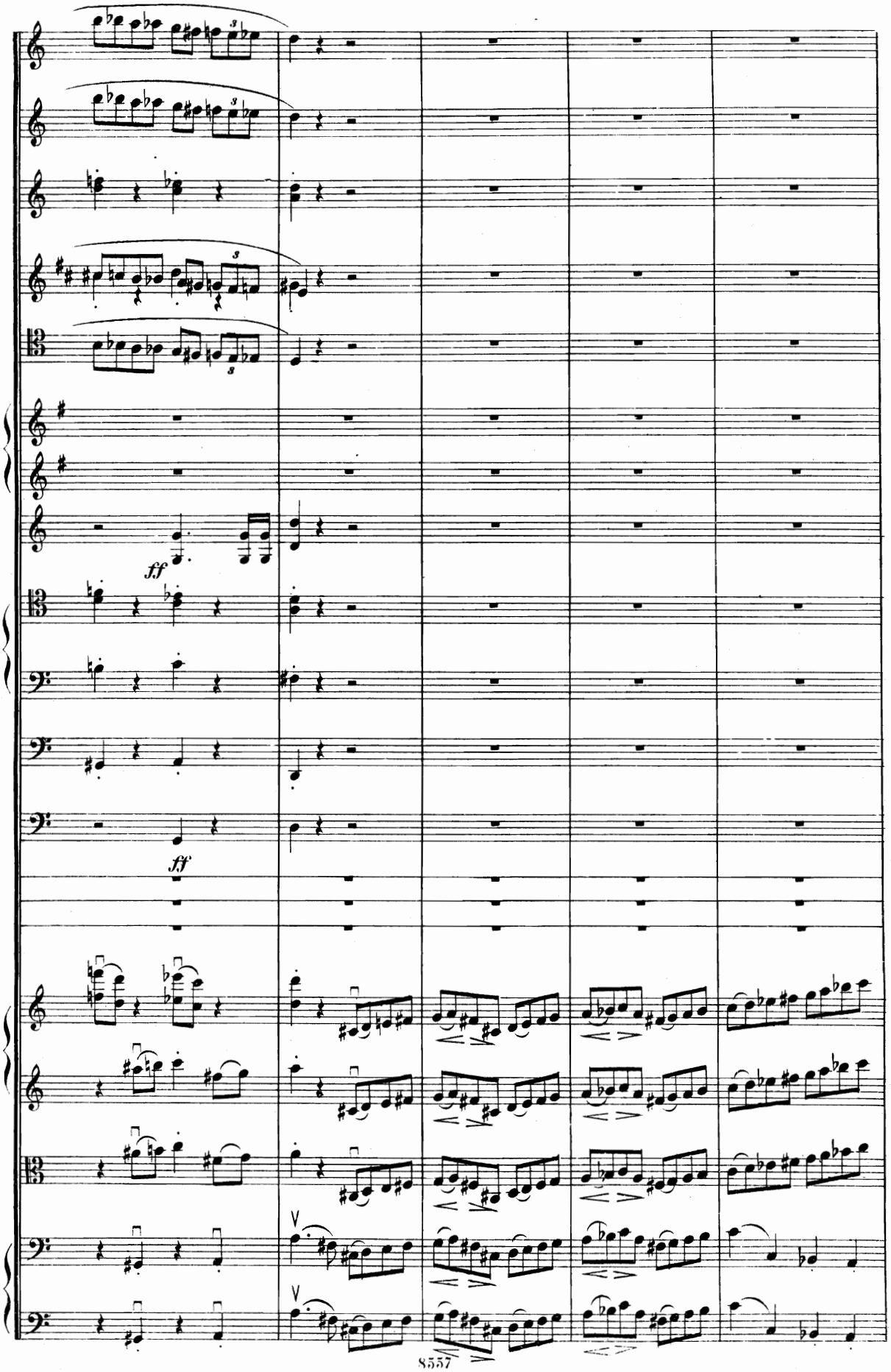

p
2do
2 do
pizz.

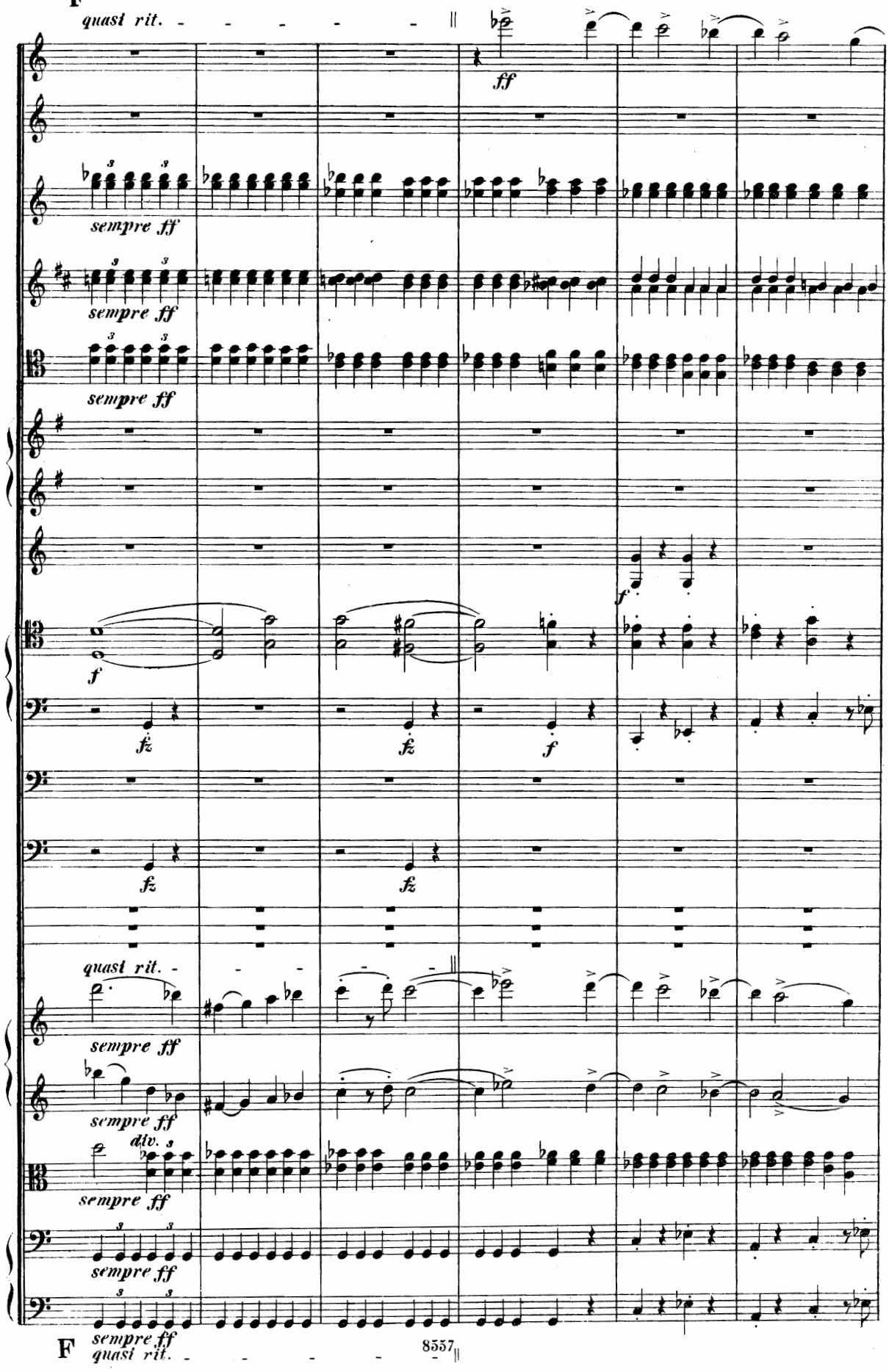

E
mf
p
p
p
mf
mf
mf
mf
Soli
mf
arco
E mf

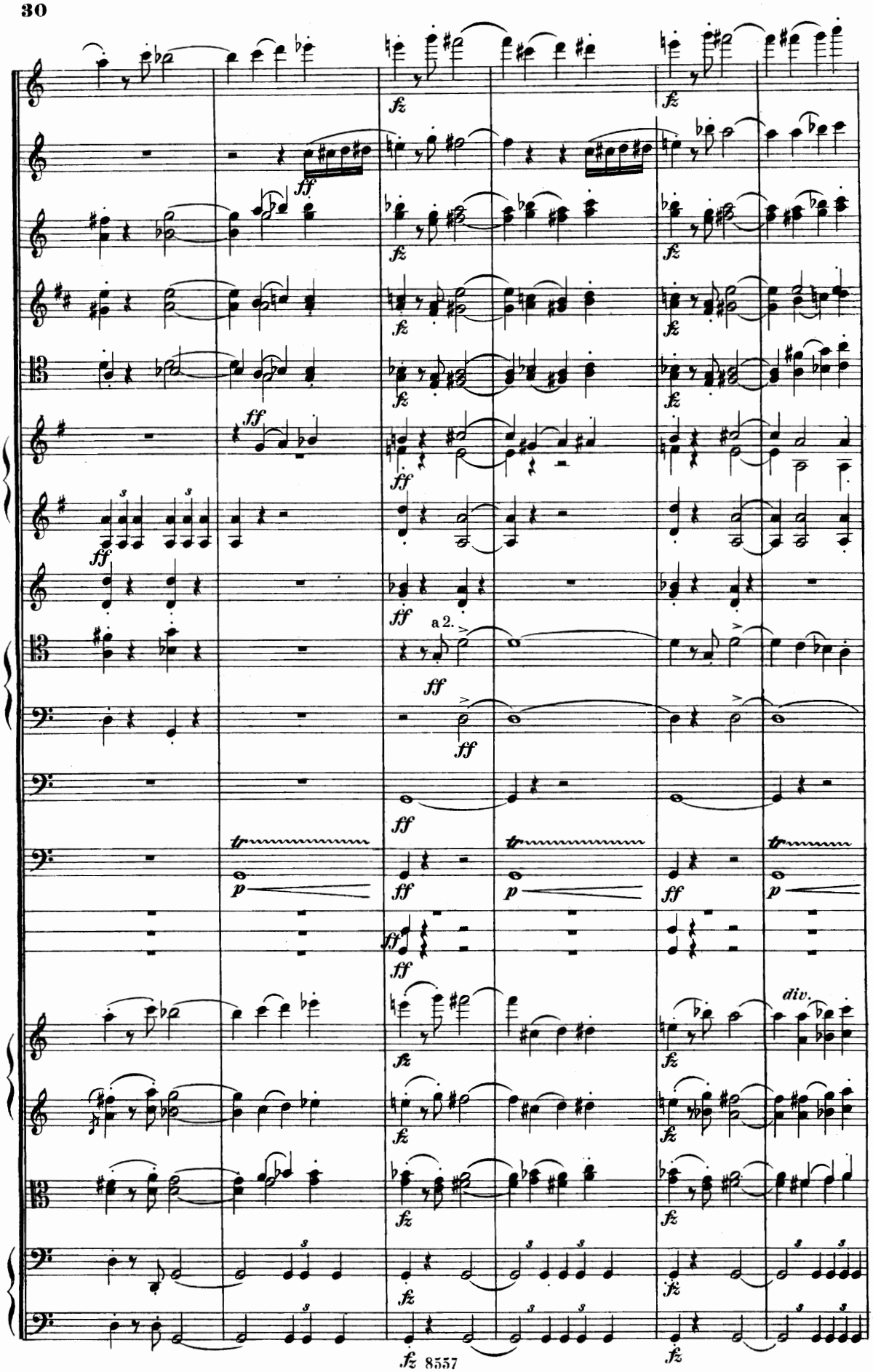

(o = 66.)
sempre cresc.

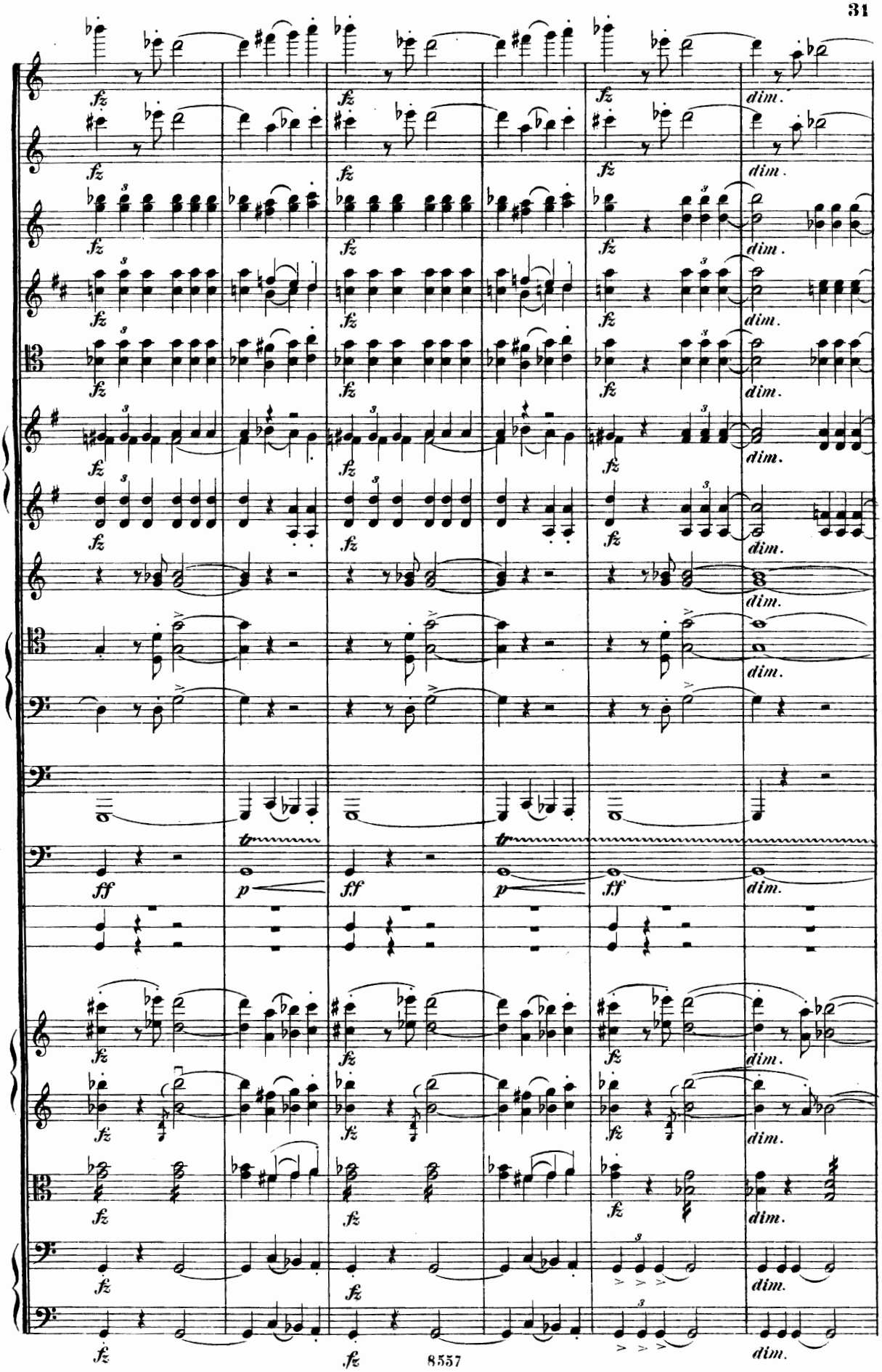

2do
nf
f
nf
f
f
nf marc.
cresc.
nf
nf
tr
cresc.
f
cresc.
f
cresc.
f
cresc.
f
cresc.
f


Fl. II. mut. in Piccolo
ff
a 2.
f
div.


ff
ff


F
quasi rit.
ff
sempre ff
sempre ff
sempre ff
f
f
fz
fz
f
fz
fz
quasi rit.
sempre ff
sempre ff
div.
sempre ff
sempre ff
F
sempre ff
quasi rit.


fz
ff
a 2.
tr
p
div.



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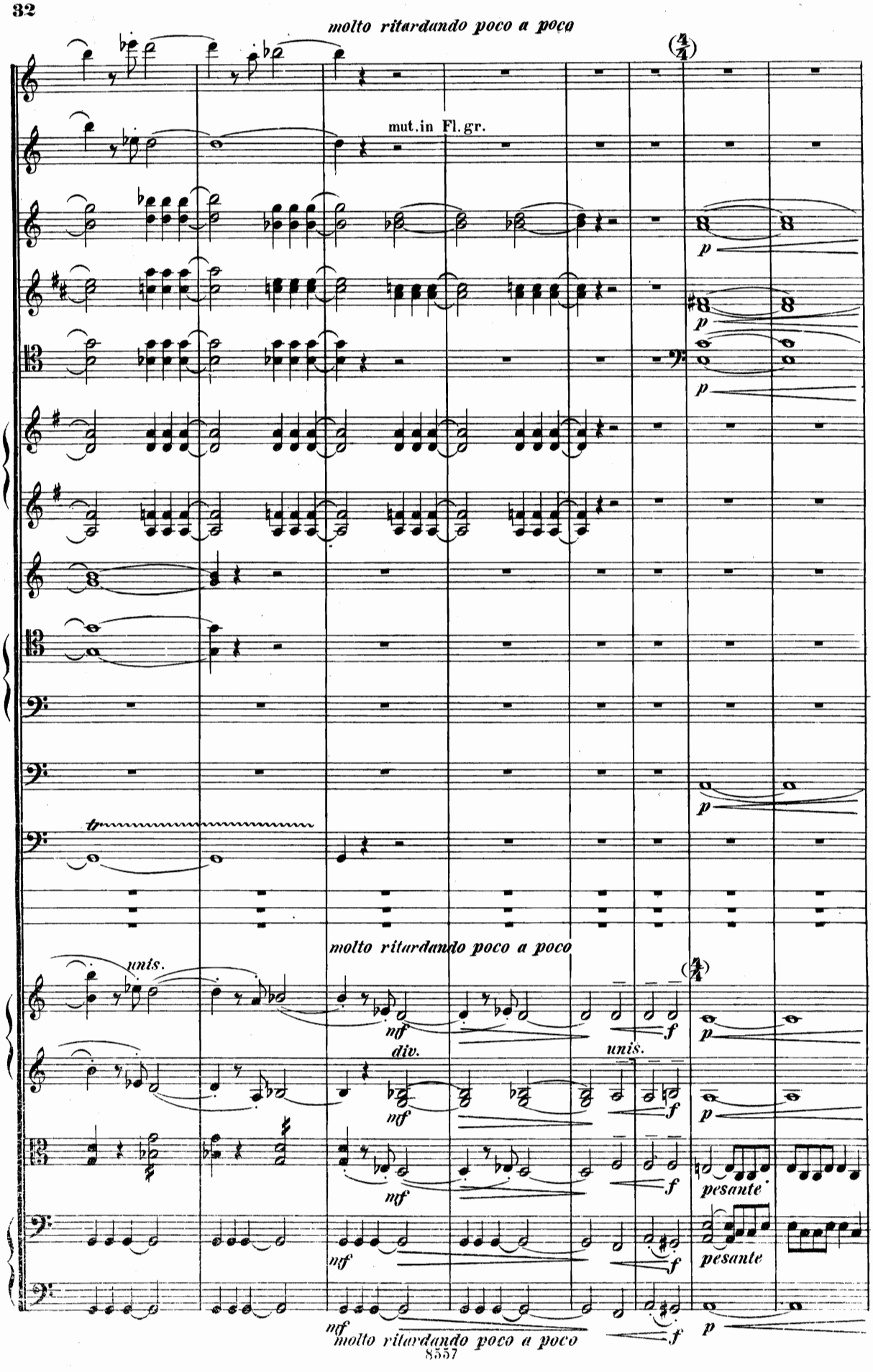
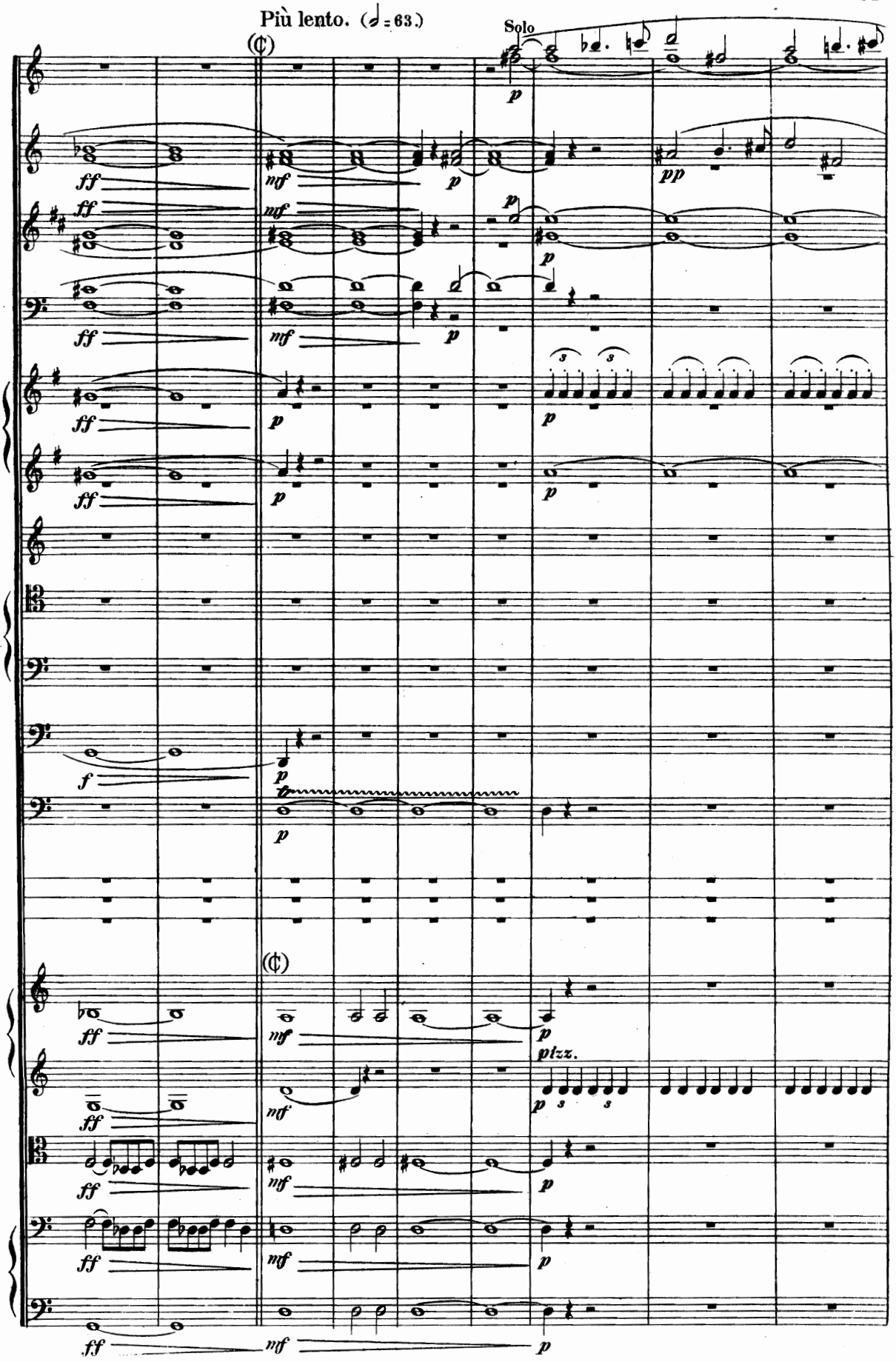
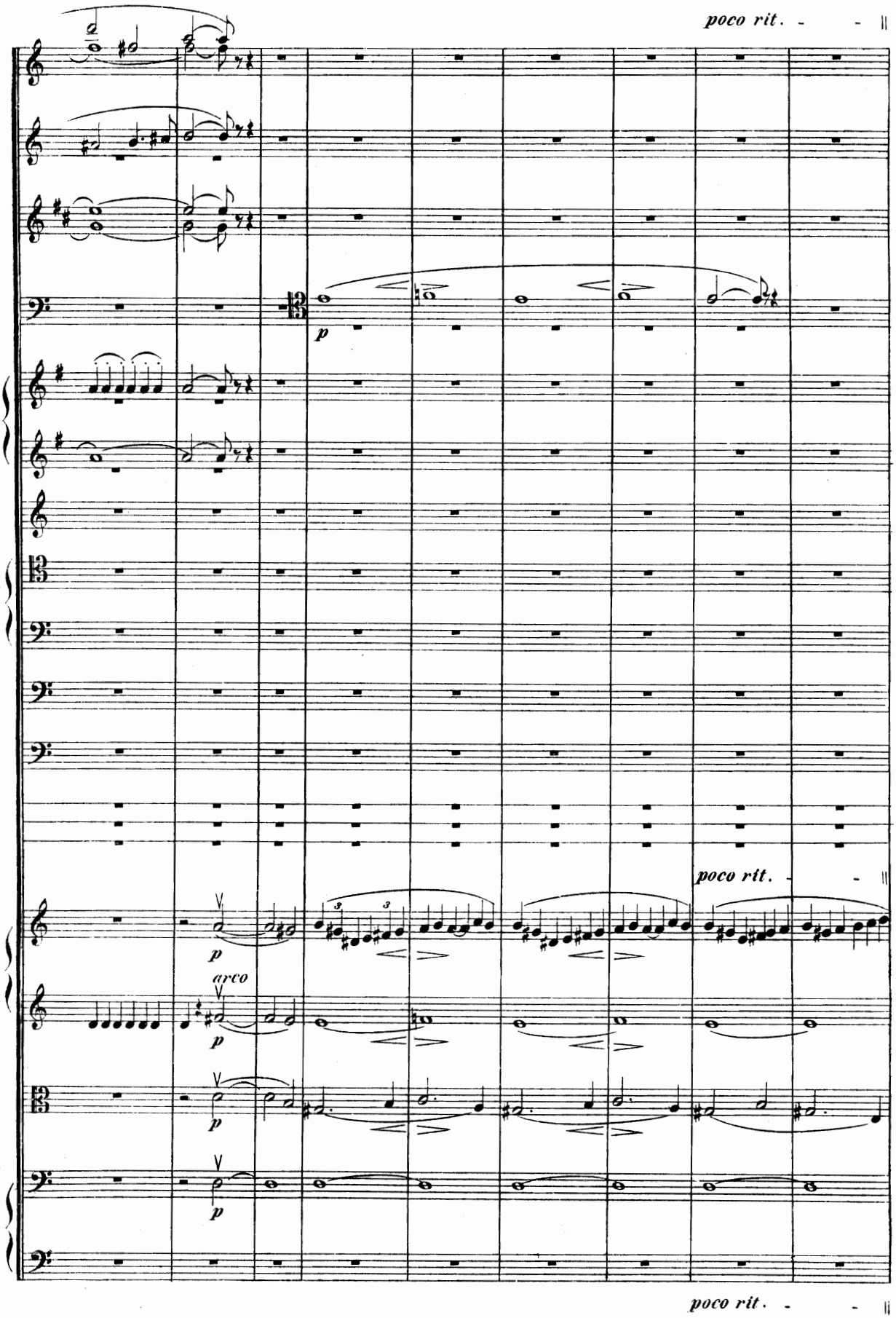

molto ritardando poco a poco
mut.in Fl.gr.
molto ritardando poco a poco
unis.
div.
unis.
pesante
pesante
molto ritardando poco a poco


Più lento. (𝅗𝅥 = 63.)
Solo
ptzz.


poco rit.
p
poco rit.
p
arco
p
p
p
poco rit.