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Bendix, Victor.; von Victor E. Bendix.

Concert (g moll) für Pianoforte mit Orchester,
Op. 17

Leipzig : E. W. Fritzsche, 1884

1 klaverpartitur (86 s.).

DK

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DET KONGELIGE BIBLIOTEK
MUSIKAFDELINGEN

Bendix, Victor

Concert <g moll>

Op. 17

klaverpartitur

mu 7209.0415

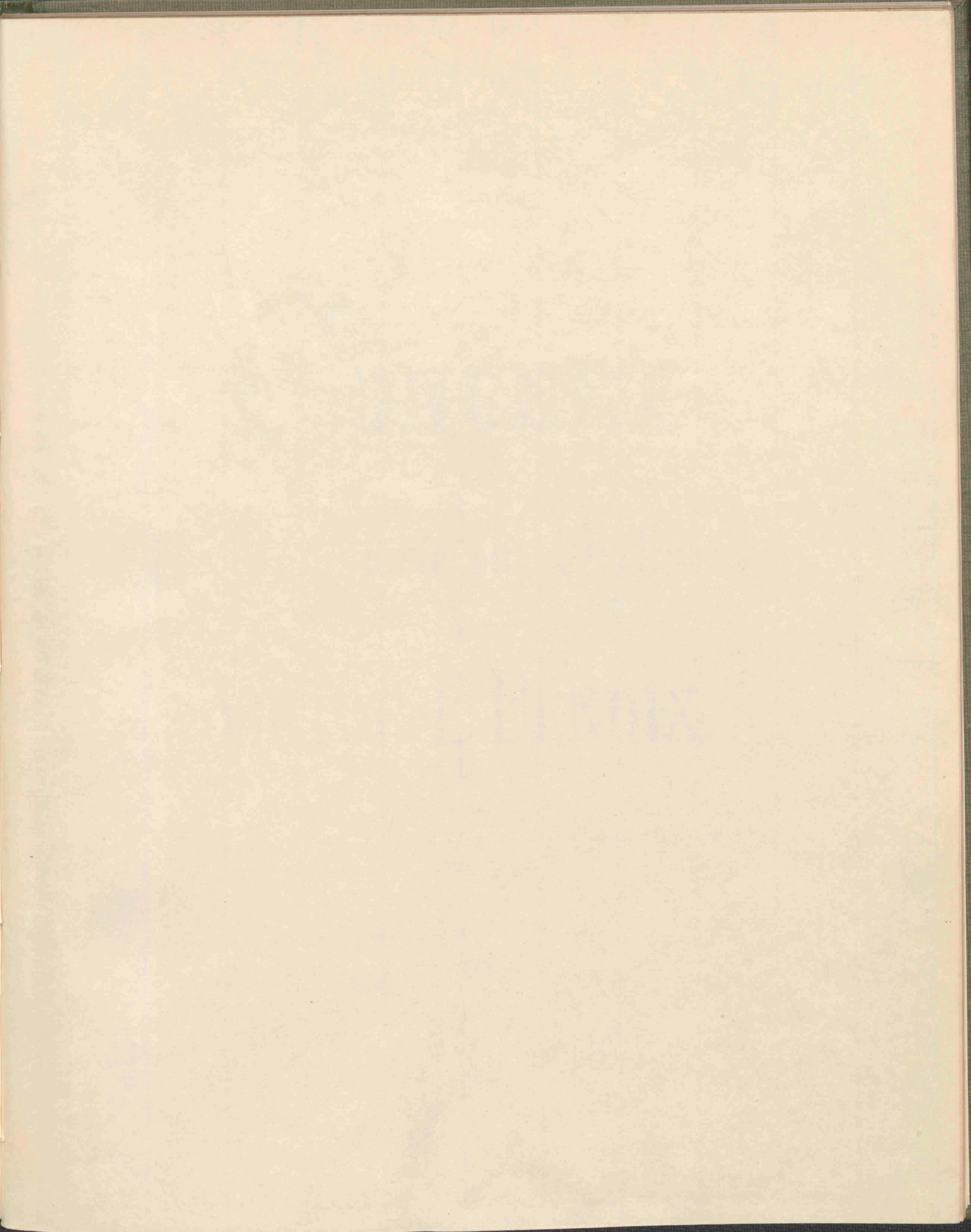
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EUGEN D'ALBERT
in Verehrung und Freundschaft
gewidmet.

CONCERT
(G moll)

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von

VICTOR E. BENDIX.

Op. 17.

Partitur. Pr.

Principalstimme mit untergelegtem zweiten Pianoforte. Pr. 7 M. 50 Pf. netto.

Orchesterstimmen cplt. Pr.

Eigenthum des Verlegers für alle Länder.

Leipzig, E. W. Fritsch.

1884.

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Aufführungsrecht vorbehalten

I.

Victor E. Bendix, Op. 17.

Allegro moderato.

Erstes
Pianoforte.

Zweites
Pianoforte.

p

ritard.

pp

ritard.

pp

**) più lento*

mp cantabile

più lento

**) Den Anfang des Themas — besonders den ersten Takt — sehr ruhig, fast im Charakter eines Andantes zu halten.*

I.

cresc.

II.

I.

f

II.

I.

sosten.

mf (colla parte)

II.

I. *animando poco a poco*

II. *animando poco a poco* *marc.*

I.

II.

I. *dolce* *cresc.* *f precipit.*

II. *p*

I. *(vivace)* *ff* *molto rit.*

II. *molto rit. ff*

(Allegro maestoso.)

I.

II. (Allegro maestoso.)

I.

II.

I.

II.

I.

II.

marc.

I.

II.

dimin.

p

I. *p*

II.

un pochettino più mosso.

I. *mp*

II. *mp*

I.

II. *marc.*

I.

II.

I.

II.

cresc.

I.

II.

I. *f* *animando*

II.

I. *con fuoco*

I.

I.

I. *p* *smorz.*

molto tranquillo

I.

II.

p

(quasi rit.)

(qu.rit.)

I.

II.

p

I.

II.

espress.

I. *con anima*

II.

I.

II. *p*

I. *poco*

II. *poco*

I. *rit.* *calando*

II. *rit.* *pp* *calando*

I. *mf*

II. *mf* *espress.*

I.

II.

I. *p quasi accel.*

II. *p quasi accel.*

I. *p*

II.

I.

II. *p cresc.*

II.

II.

II.

non legato

ff

I.

poco rit.

a tempo

mp

mf

II.

poco rit.

a tempo

p

I.

poco rit.

p tranquillo

34 5 3 2

poco a poco cresc. e più animato

mp poco a poco

più animato

E.W.F.345.L.

I.

II.

I.

II.

mf espress.

I.

II.

First system:

Piano I (I.): *cresc.* *f* (fermata over measure 4)

Piano II (II.): *cresc.* *f*

Second system:

Piano I (I.):

Piano II (II.):

Third system:

Piano I (I.):

Piano II (II.):

I.

II.

allargando

tr

allargando

tr

cresc.

ff

cresc.

ff

I.

II.

I.

dimin. ed un pochettino acceler.

II.

dimin. ed un pochettino acceler.

I.

II.

I. *mf poco agitato* *p* *sosten.*

II. *p espress.* *sosten.*

I. *cresc.*

II. *cresc.*

I.

II.

I. *f* ed un poco più vivo

II. *mf* colla parte

I. *sosten.*

II. *mf*

I. animando poco a poco

II. animando poco a poco marc.

The musical score is arranged in three systems, each featuring two staves labeled I and II. The key signature is B-flat major (two flats). The first system shows a complex texture with many beamed notes and slurs. The second system includes dynamic markings: *dolce*, *cresc.*, and *f precipit.* in staff I, and *p* in staff II. The third system includes *(vivace)*, *ff*, and *molto rit.* in staff I, and *rit.* and *ff* in staff II. The notation includes various note values, rests, and articulation marks.

(Allegro maestoso.)

The musical score is arranged in two systems, each containing a piano (I.) and organ (II.) part. The piano part is written in treble and bass staves, while the organ part is written in treble and bass staves. The tempo is marked (Allegro maestoso.). The key signature is one flat (B-flat). The score features complex harmonic textures with many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic character. The organ part often provides a harmonic foundation with sustained chords and moving lines. The first system ends with a repeat sign, and the second system concludes with a final cadence. The organ part in the second system includes a trill (tr) and a grace note (gr) in the treble staff.

II.

marc.

dimin.

p una corda

rit. - - - mf tranquillo

il mel. marc.

I.

p

tranq.

II.

I. *espress.*

I. *con anima*

II. *p*

I. *calando* *mf*

II. *pp* *calando* *mf* *espress.*

I.

II.

I.

II.

I.

II.

cresc.

f

cresc.

(Orchester.)

I.

II.

f

largamente

I.

II.

Solo

f

dolce e tranq.

cresc. ed accel.

p

marc.

cresc. ed accel.

I.

II.

I. *f con passione*

II. *mf*

I. *poco animando*
sempre f e staccato

II. *poco animando*
sempre f
senza Ped.

I.

II.

I.

II.

I.

II.

accel.

I.

II.

più animato

mf, il mel. marc.

I. *f* *mf*

II. *mf* *leggiere*

I. *sempre cresc.*

II. *sempre cresc.*

I. *f*

II. *f*

I.

II.

I.

II.

8

cresc.

I.

II.

rit.

ff

Tempo I. (die  kaum so schnell wie früher die )

33



The musical score is written for two pianos, labeled I and II. It is in 4/4 time and features complex, arpeggiated figures in the right hands and more rhythmic accompaniment in the left hands. The first system includes a forte (*ff*) dynamic marking. The second system includes a trill (*tr*) marking. The third system includes a *poco animando* marking. The score concludes with a final cadence in the right hand of piano I.

I.

II.

8

4 3

I.

II.

I.

II.

3

3

allegro

II.

Allegretto con moto (♩.)

Erstes
Pianoforte.

Zweites
Pianoforte.

p

con due Ped.

I.

II.

pp

I.

II.

p

Ped.

8

I.

II.

I.

II.

poco meno mosso

I.

II.

II.

poco rit.

II. *pp*

rit. *tranquillo*

II. *pp* *p*

I. *mf, largam.* *p, vivo* *mf*

II.

rit. *poco più mosso (Tempo I.)*

I. *largam.* *p, vivo* *leggero*

II. *senza Ped.*

I. *con Ped.*

I. *mf*

II. *p*

I. *f* *p* *mf* *grazioso*

II. *p*

I. *tr*

II.

I. *tr* *smorz.* *poco scherz.* *senza Ped.*

II.

I. *p dolce* *leggiere* *m. s.* *con Ped.*

II.

I. *p* *Ped.* *pp* *mf* *rit.*

II. *pp* *rit.*

poco meno mosso.

mf espressivo

poco rit.

pp

p

molto rit.

poco più mosso.

poco più mosso.

I.

II.

I.

mf

II.

mf

I.

II.

I.

dim.

poco rit.

m.s.

p

II.

dim.

poco rit.

p

I.

II.

pp leggiero

con due Ped.

p quasi rit.

pp

p

leggiero

8

I.

rit. - - - " *trm*

p

II.

rit. - - - " *p espress.*

I.

trm

pp

II.

I.

pp

II.

I.

mf

II.

I.

cresc.

f

1 3

II.

marc.

I.

The page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs) with a first ending bracket labeled 'I.' on the left. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. The first system includes fingerings (5, 1, 1, 2) in the bass staff. The second system includes the marking 'marc.' and 'Ped.' in the bass staff. The third system includes a flower-like symbol and 'f' in the bass staff. The fourth system includes 'f' and 'cresc.' in the bass staff. The fifth system includes 'più f' in the bass staff. The page is numbered 45 in the top right corner.

I. *cresc.* *ff*

II. *p* *f* *fz*

I. *rit.* *p* *cre - - - scen - - -*

II.

I. *do* *f*

II.

I. *cresc.* *ff* *tr. ad.*
 II. *p* *f* *fz*

I. *rit.* *tranquillo* *p*
 II. *rit.*

I. *3 2* *4 1* *5 1*
 II.

I. *pp m.s.*

II. *pp marc.*

I. *poco rit. a tempo pp m.s.*

II. *poco rit. a tempo*

I. *marc. poco rit. a tempo*

II. *poco rit. a tempo*

Red.

I.

II.

ad.

p

rit. *a tempo*

fz *p*

I.

II.

p

I.

II.

cresc.

cresc.

I.

II.

f

I.

II.

ritenuto

I.

II.

poco meno mosso

p

p espress.

I.

II.

I.

II.

p

p

smorz.

I.

II.

poco rit.

mf

grazioso

poco rit.

pp

I. *quasi rit.*

II. *quasi rit.*

I. *p* *ced.* *f* *rit.* - - - *

II. *p* *rit.* - - - "

molto tranquillo *poco rit.* *accel.* *Poco più mosso.*

I. *p* *p*

II. *poco rit.* *accel.* *Poco più mosso.*

I. *p* *m.s.* *m.s.*

II.

I. *leggiere* *rit.* *ten.*

II.

I. *a tempo* *mf* *pp* *(virace)* *smorz.*

II.

I. *largam. m.s.*

pp *mf*

rit. - - - - - ||

II. *rit.* - - - - - ||

I. *a tempo*

p

a tempo

II. *p*

I. *mf* *smorz.* *p* *mf* *p*

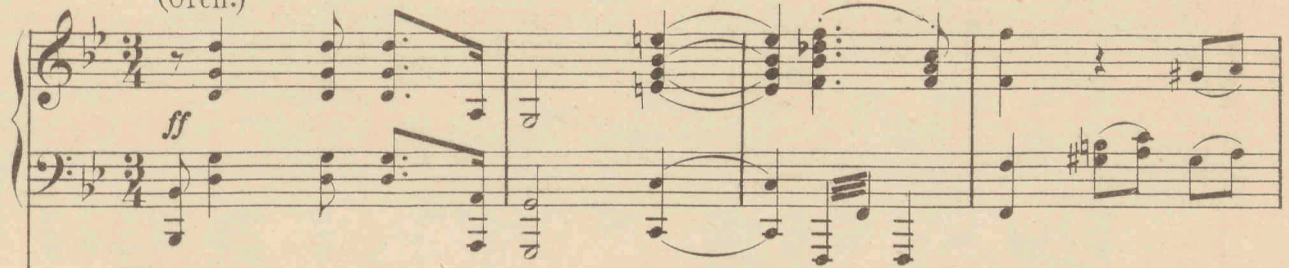
Red. *Red.*

II. *p*

III.

Vivace.
(Orch.)

Erstes
Pianoforte.



Vivace.
8

Zweites
Pianoforte.



Solo.

Melodie Wirkung:



The musical score is divided into three systems, each featuring two staves labeled I. and II. The key signature is one flat (B-flat).

System 1:

- Staff I: Treble clef. Contains a series of eighth and sixteenth notes, some with accents.
- Staff II: Bass clef. Contains a series of eighth and sixteenth notes, some with accents. A first ending bracket is marked with a '1'.
- Dynamic markings: *mfz* (mezzo-forte zingando) appears three times under the second staff.

System 2:

- Staff I: Treble clef. Features a long, flowing melodic line with many accidentals, spanning across the system. A *marc.* (marcato) marking is present towards the end.
- Staff II: Bass clef. Contains a series of chords and some melodic fragments. A *colla parte* marking is present.
- Dynamic markings: *mf* (mezzo-forte) appears at the beginning of the second staff.

System 3:

- Staff I: Treble clef. Contains a series of eighth and sixteenth notes, some with accents. A *cresc.* (crescendo) marking is present.
- Staff II: Bass clef. Contains a series of eighth and sixteenth notes, some with accents. A *mf* (mezzo-forte) marking appears at the end.

I. *f* *cresc.* *ff*

II. *ff*

I.

II.

I. *f* *un poco smorzando*

II.

I.

II.

I.

II.

I.

II.

I.

II.

I.

II.

ff

fz

ff

I.

II.

un pochettino rit.

un pochettino rit.

(Orch.)

I.

II.

f

ff

8

The musical score is written on three systems of staves. Each system consists of two piano parts (I and II) and an orchestral part. The piano parts are written in treble and bass clefs, while the orchestral part is written in a single staff. The key signature has two flats. The first system shows the piano parts with a forte (f) dynamic and the orchestral part. The second system continues the piano parts with a fortissimo (ff) dynamic and an 8-measure rest. The third system shows the piano parts with an 8-measure rest and the orchestral part.

I. *dimin.*

II. *dimin.*

I. *pp senza Ped.*

II. *pp senza Ped.*

I.

II.

I. *poco marc.*

II. *sempre piano*

I. *poco rit.*

II. *poco rit.* *m.s.*

Solo. *smorz.* *Meno mosso.* *p* *dolce*

I.

II.

I. *poco rit.*

I.

poco rit.

I.

quasi rit.

I.

mf *espress.*

II.

mf *espress.*

I.

mf

II.

mf

I.

II.

I.

II.

poco accel. e leggiero

I.

II.

dim.

Tempo I.*un pochettino riten.*

I.

II.

pp

un pochettino riten.

I.

II.

p

a tempo

sempre p

a tempo

I.

II.

un poch. rit.

un poch. rit.

a tempo

I.

II.

I.

II.

rit.

più tranquillo

sempre p

p

rit.

più tranquillo

p

pespress.

I.

II.

I.

II.

I.

II.

ritenuto

I.

pp

II.

I. *molto rit.* *pp* *ancora più lento* *mf cantabile*

II. *molto rit.* *pp* *ancora più lento*

I. *2 4 1* *2 5*

II.

I. *poco a poco animando* *crescendo*

II. *poco a poco animando* *mp*

I.

II.

I.

f

pesante

II.

mf

(quasi rit.)

I.

agitato

II.

Tempo I.

I.

Tempo I.

II. *f precipitando*

I.

II.

I.

II. *mf*

I.

II. *f*

I.

II.

I.

II. *mf*

(Orch.)

I. *ff*

II. *ff* 8

I. *ten.* *ff* Solo.

II. 8

I. *f* 3 1 1

II. *mfz* *mfz*

E.W. F. 345. L.

I.
 II.
 I.
 II.
 I.
 II.

mfz
mf
mf
colla parte
marc.
cresc.
f
mf

Ped.

I. *cresc.* *ff*

II. *ff*

I.

II.

I. *f* *un poco smorzando*

II.

I.

II.

I.

II.

I.

con fuoco

II.

I.

II.

ff

fz

I.

II.

ff

8

I.

II.

un pochettino rit. -

un pochettino rit. -

(Orch.)

I.

f

II.

f

Solo.

I.

ff

II.

ff

dim.

I.

p

II.

dim.

p

I.

II.

sempre pp

quasi rit.

quasi accel.

mp marc.

sempre cresc.

ff

1 2

II.

rit. - *più lento*

I.

II.

più lento

ff

rit. -

poco rubato

I.

II.

fff

poco rit.

I.

II.

poco rit.

lento *poco a poco accel.*

p *sempre cresc.*

ff *passionato*

sempre f e con passione

f *fz*

fz *mf*

I. *poco rit.* - - "

II. *poco rit.* - - "

I. *a tempo*
p

II. *a tempo*
p

I.

II.

I. *f precipitando*

II. *poco accel.*

I. *quasi rit.*

II. *quasi rit.*

I. *brillante*
8 5 3 5
1 1

II. *p*

I. *f*

II. *f ma dolce*

poco più lento
(Orch.)

I.

II.

poco più lento

I.

II.

I.

II.

poco rit.

ff

p marc.

Solo.

molto tranquillo

ff

p

The page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs) with a first ending bracket labeled 'I.' on the left. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a complex melodic line in the right hand with many sixteenth notes and some triplets. The left hand has a simpler accompaniment.
- System 2:** The right hand continues with a melodic line, including a triplet. The left hand has a steady accompaniment. The word *espressivo* is written above the left hand.
- System 3:** The right hand has a melodic line with some slurs. The left hand has a steady accompaniment. The word *dim.* (diminuendo) is written above the left hand.
- System 4:** The right hand has a melodic line with some slurs. The left hand has a steady accompaniment. The word *poco a poco a tempo* is written above the right hand.
- System 5:** The right hand has a melodic line with some slurs. The left hand has a steady accompaniment. The word *marc.* (marcato) is written below the left hand.
- System 6:** The right hand has a melodic line with some slurs. The left hand has a steady accompaniment.

Dynamic markings include *p* (piano), *pp* (pianissimo), and *rit.* (ritardando). The key signature is one sharp (F#).

I. *f* *ff*

II. *f*

I. *mf*

II. *mf*

I. *cresc.*

II. *cresc.*

I. *ff*

II. *ff*

I. *rit.*

II. *rit.*

