

86721

A MA MÈRE.

Des trois Palmiers.

Tableau symphonique
pour Orchestre

d'après une poésie de Lermontow

composé
par

A. SPENDIAROW.

OP. 10.

Partition d'orchestre Pr. M. 7.50
Parties d'orchestre Pr. M. 14.90
Parties supplémentaires à M. 80
Pr. M. 30

Réduction pour Piano à quatre mains par l'Auteur Pr. M. 3.50
Pr. R. 1.25

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1907

2681 - 2683 .

Inst. Lith. de C. G. Röder, G. m. b. H., Leipzig.

Три пальмы.

Въ песчаныхъ степяхъ аравійской земли
Три гордыхъ пальмы высоко росли.
Родникъ между ними изъ почвы бесплодной,
Журча, пробивался волною холодной,
Хранимый подъ сѣнью зеленыхъ листовъ.
Отъ знойныхъ лучей и летучихъ песковъ.
И многие годы неслышино прошли;
Но странникъ усталый, изъ чужой земли,
Пылающей грудью ко влагѣ студеной
Еще не склонялся подъ кущей зеленої,
И стали ужъ сохнуть отъ знойныхъ лучей
Роскошные листья и звучный ручей.
И стали три пальмы на Бога роптать:
„На то-ль мы родились, чтобы здѣсь уવядать?
Безъ пользы въ пустынѣ росли и цвѣли мы,
Колеблемы вихремъ и зноемъ палимы,
Ни чей благосклонный не радул взоръ...
Не правъ твой, о небо, святой приговоръ!...“
И только замокли—въ дали голубой
Столбомъ ужъ крутился песокъ золотой,
Звонковъ раздавались нестройные звуки,
Пестрѣли коврами побрытые вышки,
И шель, колыхаясь какъ въ морѣ членокъ,
Верблюдъ за верблюдомъ, взрывая песокъ.

Вотъ къ пальмамъ подходить, шумя, караванъ;
Въ тѣни ихъ веселъ раскинулся станъ.
Кувшины, звуча, напились водою,
И, гордо кивая махровой главою,
Привѣтствуютъ пальмы нежданыхъ гостей,
И щедро поитъ ихъ студеный ручей.
Но только-что сумракъ на землю упалъ,
По корнямъ упругимъ топоръ застучалъ—
И пали безъ жизни питомцы стоятъ!
Одежду ихъ сорвали малыя дѣти,
Изрублены были тѣла ихъ потомъ,
И медленно жгли ихъ до утра огнемъ.
Когда же на западъ умчался туманъ,
Урочинъ свой путь совершаю караванъ...

И нынѣ все дико и пусто кругомъ—
Не шепчутся листья съ гремучимъ ключемъ:
Напрасно пророка о тѣни онъ просить—
Его лишь песокъ раскаленный заносить...

ЛЕРМОНТОВЪ.

Les trois palmiers.*)

Dans les dѣserts lointains de l'Arabie aride,
Trois beaux et hauts palmiers se dressaient fi  rement,
Et du sol infertile, entre eux, en murmurant,
Jaillissait, toujours froide, une source limpide
Sous le feuillage vert, ombreux, la pr  servant
Des rayons trop ardents et des sables volants.
L'un apr  s l'autre, ainsi, bien des ans s'ecoulent
Sans que jamais dans l'ombre un p  lerin lass  
Soit venu rafraîchir son sein tout   puis  ,
En se d  sal  rant    cette source claire;
Et les feuilles d  j   commen  aient    s  cher
Sous les rayons brûlants du soleil embras  .
Les palmiers, murmurant contre leur destin  e,
Se dirent: „Oh pourquoi, dans ce d  sert profond,
Brûl  s par le soleil, sans espoir, nous vivons
Balanc  s par le vent, ann  e apr  s ann  e?
Jamais notre fraîcheur ne charma le regard;
Le Ciel est bien cruel, injuste    notre   gard!..“
A peine achevaient-ils ces paroles am  res,
Qu'a l'horizon d'azur, le sable en tourbillon
Tout dor   se levait et r  sonnait le son
Des clochettes dans l'air; soulevant la poussi  re
Venaient, se balan  ant pareils    des bateaux,
Des chameaux se suivant, tout couverts de fardeaux.

La caravane aupr  s des trois palmiers s'arr  te,
Dans leur ombre, le camp s'  tablit bruyamment;
Les cruches pleines d'eau circulaient gaiement.
Saluant fi  rement, en inclinant leur t  te,
Les palmiers recevaient les h  t  s turbulents,
La source leur offrait sa fraîcheur largement.
Mais quand le cr  puscule eut effleur   la terre,
Une hache frappa sur les troncs des palmiers.
Les nourrissons aim  s des si  cles   coul  s
S'abattirent sans vie aupr  s de l'onde claire.
Le vert feuillage   chut aux enfants et les troncs
Br  l  rent jusqu'au jour, mis  rables tronc  s!
Quand la brume au matin se fut   vanouie,
La caravane au loin s'en alla lentement...

Depuis lors dans ces lieux tout est triste et sauvage,
Les feuilles avec l'onde ont cess   leur babil;
Tout est silencieux, et la source en p  ril,
Au prophète demande en vain un peu d'ombrage,
Le sable ardent l'emplit...

LERMONTOW.

* Traduction de Mme O. Lanceray.

Die drei Palmen.*)

Drei Palmen wuchsen im W  stensand,
Stolz ragten sie auf im arabischen Land.
Und unter den Palmen entsprang eine Quelle
Dem sandigen Boden so frisch und so helle,
Gesch  tzt durch der B  ume gr  nschimmerndes Laub
Vor Sonnengesenge und Wirbelstaub.
Unh  rbar ein Jahr nach dem andern entschwand;
Doch nahte kein Pilger aus fremdem Land,
Zur Rast sich im k  hligen Schatten zu setzen,
Mit Wasser die brennenden Lippen zu netzen.
Schon dorrt das Laub in der Sonnenglut,
Versiegte allm  lich der Quelle Flut.
Da klagten die Palmen zum Himmel das Wort:
„Du hast uns geboren, nun sind wir verdort!
Wozu unser Wachstum, wozu unser Bl  ten
Im Samumgewirbel und Sonnenstrahlgl  hen,
Wenn nie sich ein Mensch unsres Segens erfreut?...“
Ist das deiner Satzung Gerechtigkeit?...“
Und sieh — in der Ferne tiefblauendem Flor,
Da wirbelte goldig der Sandstaub empor,
Stets n  her erklang ein Get  n und Geschelle,
Auf H  ckern ergl  zten Gewirke und Felle,
Und es schritt, gleich schaukelnden Schiffen im Meer,
Ein Zug von Kameelen im Sand einher.

Nun h  lt bei den Palmen der Zug; alsbald
Ruht wohlig im Schattenhort Jung und Alt;
Mit Wasser gef  llt sind die Kr  ge. Es nicken
Die Kronen der Palmen, sie gr  ssen und blicken
Herab auf der G  ste erfeigte Schar;
Froh sprudelt die Quelle so k  hl und klar.
Doch als die Nacht auf die Erde sank —
Die Axt an den St  mmen der Palmen erklang!
Und die seit Jahrhundertern prangten im Sande,
Sie wurden zerspalt und in loderndem Brande
Vergl  hten sie m  hlich w  hrend der Nacht,
Und Kinder zerrissen der Bl  ter Pracht.
Und als der Nebel nach Westen fiel,
Verfolgte der Zug seiner Reise Ziel...

Und heute liegt's stumm und ver  det ringsher,
Es fl  stert kein Laub mit der Quelle mehr:
Vergebens flehen um Schatten die Fluten —
Nur Sandst  rme wehn in der Sonne Gluten...

LERMONTOW.

*) Уbersetzung von F. Fiedler.



LES TROIS PALMIERS.

TABLEAU SYMPHONIQUE.

A. Spendiarow, Op. 10.
1905.

Secondo.

Réduction par
Maximilian Steinberg.

Andante. ♫ = 66.

LES TROIS PALMIERS.

TABLEAU SYMPHONIQUE.

A. Spendiarow, Op. 10.
1905.

Réduction par
Maximilian Steinberg.

Primo.

Fl.

Andante. $\text{♩} = 66.$

p

Ped.

Secondo.



Musical score for piano, two staves. Treble staff: dynamic p , measure 4: eighth note followed by sixteenth-note pairs; measure 5: eighth note followed by sixteenth-note pairs; measure 6: eighth note followed by sixteenth-note pairs. Bass staff: measure 4: eighth note; measure 5: dynamic p ; measure 6: dynamic p .

Musical score for piano, two staves. Treble staff: dynamic p , measure 7: eighth note followed by sixteenth-note pairs; measure 8: dynamic p ; measure 9: dynamic p . Bass staff: measure 7: eighth note; measure 8: dynamic p ; measure 9: dynamic p .

Musical score for piano, two staves. Treble staff: dynamic f , measure 10: eighth note followed by sixteenth-note pairs; measure 11: eighth note followed by sixteenth-note pairs; measure 12: eighth note followed by sixteenth-note pairs. Bass staff: measure 10: eighth note; measure 11: dynamic f ; measure 12: dynamic f . The bass staff has a crescendo marking "cresc." between measures 10 and 11.

Primo.

7

The musical score consists of six staves of piano music, labeled "Primo." The notation is in common time, with a key signature of one sharp (F#). The music features continuous eighth-note patterns in the upper voices, with occasional sixteenth-note figures and grace notes. The bass line provides harmonic support with sustained notes and rhythmic patterns. The dynamics are indicated by "mp" (mezzo-piano) in the first staff and a dynamic marking in the fourth staff. Measure numbers are present at the beginning of each staff, starting from 1 and increasing sequentially. The score concludes with a final measure ending in a triple time signature.

Secondo.

1

p tranquillo

cresc.

dim.

p

Cor. Fag.

Primo.

9

Musical score for Primo, page 9, featuring six staves of music. The score consists of two systems of measures, each ending with a repeat sign and a brace. The first system begins with a dynamic of *p tranquillo*. The second system begins with a dynamic of *cresc*, followed by *dimin.*. The score includes various musical markings such as slurs, grace notes, and dynamic changes. The instrumentation includes Fl.picc. (Flute piccolo) in the fifth staff.

1

p tranquillo

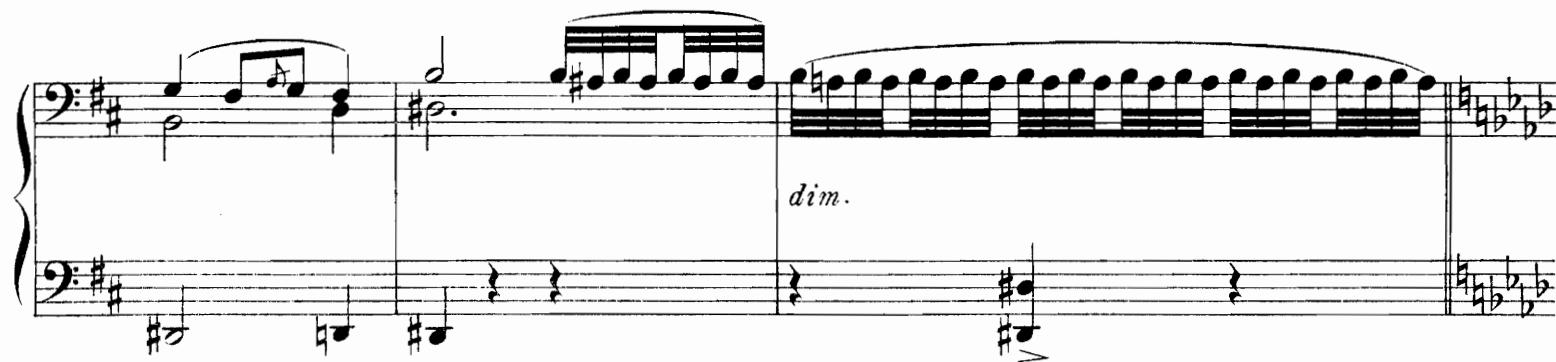
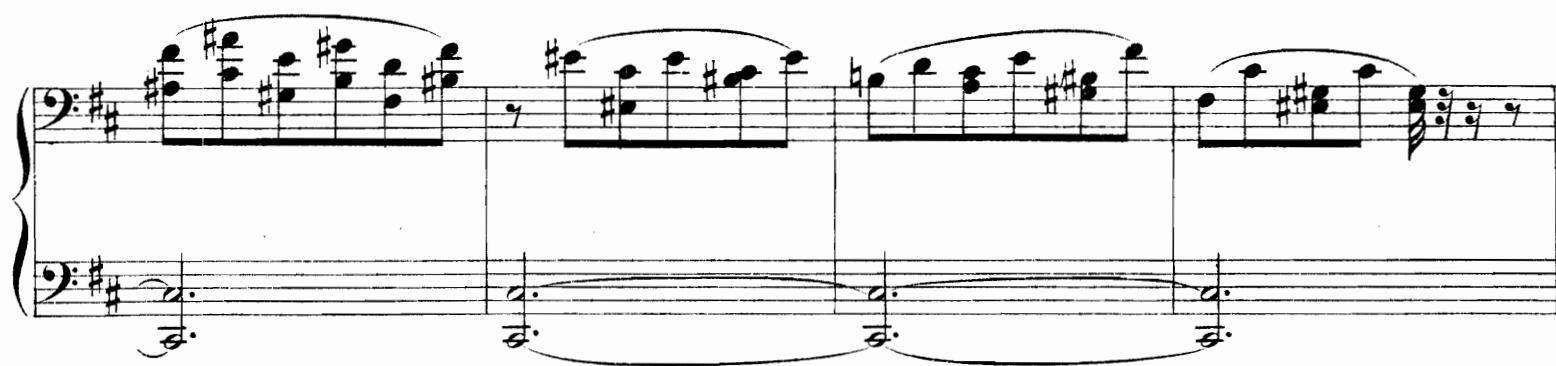
cresc *dimin.*

Fl.picc.

p

2683

Secondo.



Musical score for piano and orchestra, page 10, measures 11-12. The score consists of eight staves. The top two staves are for the piano (two hands). The next two staves are for the strings (two violins, viola, cello). The fifth staff is for the bassoon (Ob.). The sixth staff is for the piano (right hand). The seventh staff is for the piano (left hand). Measure 11 starts with a forte dynamic. Measure 12 begins with a dynamic of *f dim.* (fortissimo decrescendo), followed by *p* (pianissimo) and ends with a dynamic of *dim.* (diminuendo).

Secondo.

2 *animando poco a poco*

pp *cresc. poco a poco*

mfcresc.

f *cresc.* *ff* *Led.* *

Allegro agitato. ♩ = 126.

p *p*

cresc. *mf* *mf*

cresc. *f*

Primo.

2 *animando poco a poco*

p cresc. poco a poco

mf

f

cresc.

ff

Viol.

Fag.

Cl.

Ob.

Allegro agitato. $\text{♩} = 126.$

Viol.

p

Fag.

cresc.

Cor.

mf

cresc.

F1.

f

Secondo.

3

p *poco accelerando*

Poco più mosso. $\text{♩} = 138$.

cresc. *mf*

cresc. poco a poco *p.*

4

ff *sopra*

dimin.

Primo.

3

Poco più mosso. $\text{♩} = 138.$

poco accelerando

cresc. *mf* *3* *3* *3* *cresc. poco a poco*

ff

dim.

Secondo.

Musical score for the Secondo section, measures 1-4. The score consists of two staves for bassoon. Measure 1: Bassoon 1 plays eighth-note pairs, Bassoon 2 plays eighth-note chords. Measure 2: Bassoon 1 plays eighth-note pairs, Bassoon 2 plays eighth-note chords. Measure 3: Bassoon 1 plays eighth-note pairs, Bassoon 2 plays eighth-note chords. Measure 4: Bassoon 1 plays eighth-note pairs, Bassoon 2 plays eighth-note chords.

poco accelerando

Musical score for the Secondo section, measures 5-8. The score consists of two staves for bassoon. Measure 5: Bassoon 1 dynamic *sf*, Bassoon 2 dynamic *p*. Measure 6: Bassoon 1 dynamic *p*, Bassoon 2 dynamic *p*. Measure 7: Bassoon 1 dynamic *sf*, Bassoon 2 dynamic *p*. Measure 8: Bassoon 1 dynamic *p*, Bassoon 2 dynamic *cresc. poco*.

Musical score for the Secondo section, measures 9-12. The score consists of two staves for bassoon. Measure 9: Bassoon 1 dynamic *a poco*, Bassoon 2 dynamic *d.*. Measure 10: Bassoon 1 dynamic *d.*, Bassoon 2 dynamic *d.*. Measure 11: Bassoon 1 dynamic *d.*, Bassoon 2 dynamic *#d.*. Measure 12: Bassoon 1 dynamic *d.*, Bassoon 2 dynamic *b.*.

Tempo I. (Allegro agitato.)

Musical score for the Tempo I section, measures 1-4. The score consists of two staves for bassoon. Measure 1: Bassoon 1 dynamic *ff*, Bassoon 2 dynamic *ff*. Measure 2: Bassoon 1 dynamic *sf*, Bassoon 2 dynamic *sf*. Measure 3: Bassoon 1 dynamic *f diminuendo e rall.*, Bassoon 2 dynamic *f diminuendo e rall.* Measure 4: Bassoon 1 dynamic *ff*, Bassoon 2 dynamic *ff*. Measure 5: Bassoon 1 dynamic *ff*, Bassoon 2 dynamic *ff*.

Musical score for the Tempo I section, measures 5-8. The score consists of two staves for bassoon. Measure 5: Bassoon 1 dynamic *poco a poco*, Bassoon 2 dynamic *d.*. Measure 6: Bassoon 1 dynamic *d.*, Bassoon 2 dynamic *d.*. Measure 7: Bassoon 1 dynamic *d.*, Bassoon 2 dynamic *b.*. Measure 8: Bassoon 1 dynamic *d.*, Bassoon 2 dynamic *d.*.

Musical score for the Tempo I section, measures 9-12. The score consists of two staves for bassoon. Measure 9: Bassoon 1 dynamic *p*, Bassoon 2 dynamic *p*. Measure 10: Bassoon 1 dynamic *pp*, Bassoon 2 dynamic *pp*. Measure 11: Bassoon 1 dynamic *p*, Bassoon 2 dynamic *p*. Measure 12: Bassoon 1 dynamic *p*, Bassoon 2 dynamic *p*.

Primo.

p

sf *p* *sf* *p* *cresc. poco a poco*

allargando

ff

Tempo I. (Allegro agitato.)

5 *f* *diminuendo e rallent. poco a poco*

p

pp

Secondo.

Andantino moderato. $\text{♩} = 72$.

6

7

8 Fag. pp

$\text{♩} = 72$

6 Andantino moderato. $\text{♩} = 72$.

3 pppp
cl.

Cl. ppp

Ob. 3

8 pp
cl.

ôtez

Secondo.

Musical score for orchestra and piano, page 20, Secondo section. The score consists of six systems of music, each with two staves: treble and bass. The key signature changes from major to minor throughout the score. The first system starts in G major, moves to E major, then to A major, then to D major, and finally to B major. The second system starts in G major, moves to E major, then to A major, then to D major, and finally to B major. The third system starts in G major, moves to E major, then to A major, then to D major, and finally to B major. The fourth system starts in G major, moves to E major, then to A major, then to D major, and finally to B major. The fifth system starts in G major, moves to E major, then to A major, then to D major, and finally to B major. The sixth system starts in G major, moves to E major, then to A major, then to D major, and finally to B major. The score includes various dynamics, articulations, and performance instructions such as "Fag." and "v."

Primo.

21

ôtez

9

p *staccato sempre*

Fl.

Cl.

8 Fl. picc.

8

1 Ob.

Fl.

8

Cl.

Secondo.

10

mp

staccato

11

mf

sf

sf

The sheet music consists of five staves of musical notation for piano. The first two staves are in bass clef, the next two in treble clef, and the last one in bass clef. Measure 10 begins with a bass line in eighth notes, followed by a treble line with sixteenth-note patterns. Measure 11 starts with a treble line featuring eighth-note pairs and sixteenth-note chords. Measure 12 continues with the treble line in eighth-note pairs and sixteenth-note chords, transitioning to a bass line in measure 13 with eighth-note pairs and sixteenth-note chords.

10

staccato

11

mf

sf

Tr.-ba. Fl. Ob. Tr.-ba.

Secondo.

poco riten.

Moderato. ♩ = 84.

12

f

mf

cresc.

poco riten.

12 **Moderato.** $\text{♩} = 84$.

f cantabile ed espress.

mf

cresc.

Secondo.

Musical score for orchestra and piano, page 13. The score consists of six systems of music. The top system features a Cor. (Coronet) part in G major with a dynamic ff and a dimin. instruction. The second system starts at measure 13 with a piano dynamic p. The third system shows a transition with a bassoon line and a piano dynamic mf. The fourth system begins with a piano dynamic cresc. The fifth system features a piano dynamic riten. (ritenuntiando).

Tromba. ff dimin.

Ob. ff dimin.

[13] Viol.

p cresc. mf

cresc. f

riten.

Secondo.

Poco più mosso. ♩ = 92.

14

Fag.

15 *Più vivo.* ♩ = 104.

Allegro irato. ♩ = 116.

16

sf

stringendo

pp cresc.

f energico e pesante

Poco più mosso. ♩ = 92.

14

Più vivo. ♩ = 104.

15

Allegro irato. ♩ = 116.

stringendo

p cresc.

16

f

Secondo.

17
f

18 *p*

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a sixteenth-note pattern in parentheses, followed by eighth-note pairs connected by a slur. Measure 12 starts with a bass note, followed by a sixteenth-note pattern in parentheses, and concludes with a single eighth note.

Musical score for piano and Tromba. The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one flat, and a common time signature. It contains measures 16 and 17 of the piece. Measure 16 starts with a eighth note followed by a sixteenth-note grace note, then a eighth note, a sixteenth-note grace note, and a eighth note. Measures 17 begin with a eighth note, followed by a sixteenth-note grace note, then a eighth note, a sixteenth-note grace note, and a eighth note. The bottom staff is for the Tromba, indicated by the text "Tromba." above the staff. It features a bass clef and a key signature of one flat. Measure 16 consists of a single eighth note. Measure 17 begins with a eighth note, followed by a sixteenth-note grace note, then a eighth note, a sixteenth-note grace note, and a eighth note. The dynamic marking "fenergico" is placed below the Tromba staff. Measure 18 starts with a eighth note, followed by a sixteenth-note grace note, then a eighth note, a sixteenth-note grace note, and a eighth note.

e pesante

18 Andante. ♩ = 69.
FL.

p patimenter

1

Secondo.

Poco più mosso. ♩ = 80.

mf dim. poco a poco

marcato

19

mp animando poco a poco

cresc.

ff

Tempo I. (Allegro irato.)

riten.

Andante. ♩ = 69.

Primo.

Poco più mosso.

33

Primo. Poco più mosso. $\text{♩} = 80$

p *mf dim. poco a poco*

19 Cor. *mp animando Tromb.*
marcato

poco a poco *cresc.*

Tempo I. (Allegro irato.)

riten. *sopra* *Andante. $\text{♩} = 69$*

Secondo.

Moderato. ♩ = 92.

21

p

Moderato. ♩ = 92.

cresc.

p morendo

Primo.

Fl.

p

1

1

mf

[21] **Moderato.** $\text{♩} = 92$.

C. ingl.

p

mf

cresc.

sf

p

Secondo.



22 Poco più lento. $\text{d}=80$.

pp ritenuto *pp cresc. poco a poco*

Andantino sostenuto. $\text{d}=72$.

Cor. *f marcato*

23 diminuendo poco a poco al **25**

f

Poco più lento. $\text{♩} = 80$

22

Cor. ritenuto

pp

f *cresc. poco a poco*

23

Andantino sostenuto. $\text{♩} = 72$.

sf

Tromba.

23 diminuendo poco a poco al 25

Ob. Viol.

f

Secondo.

24

25 Larghetto. $\text{♩} = 132$

Cl.

Primo.

39

24

Ob.

Viol.

C1.

25 Larghetto. $\text{♩} = 132$.

1 *p con dolore e pregando cresc.*

Secondo.

Primo.

p

cresc.

Fl.

mf

poco più lento

a tempo

dimin.

mf

poco più lento

a tempo

26

pp

cresc. ed animando

Poco più animato.

f espress.

Secondo.

27

Tempo I. (Larghetto.)

5

p

cresc.

Cl. mf

p cresc.

mf

pp

Trb.ni. p pp ppp

Primo.

27 Tempo I. (Larghetto.)

