

# **N. MIASKOVSKY**

# **FRAGMENT LYRIQUE**

**NEW MUSIC**

**ORCHESTRA SERIES.**



**N. MIASKOVSKY**

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# Fragment Lyrique

N. MIASKOVSKY

Andante sostenuto ( $\text{♩} = 66$ )

I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II.  
(in A)

Cl. basso  
(in B)

Fg. I. II.

I. II.

Tr. in B

III.

I. II.

Cor. in F

III. IV.

Tr-bni I. II.

III e Tuba

Gr. Cassa

V. I.

V. II.

V-le

V. C.

C. B.

*Con sordini*

*pp*

Andante sostenuto ( $\text{♩} = 66$ )

I.  $\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix}$  3  
 II.  $\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix}$  3  
 Fg. I.  $\begin{smallmatrix} \text{C} \\ \text{B} \end{smallmatrix}$  3  
 V. I.  
 V. II.  
 V-le

(2) *espress.*

$\begin{smallmatrix} \text{p} \\ \text{pp} \end{smallmatrix}$  *espress.*  
*simile*

$\begin{smallmatrix} \text{dim.} \\ \text{dim.} \end{smallmatrix}$

F1. I.

(3) 1. *p*

I.

Cl.

II.

I.

Fg.

II.

(3)

Musical score for orchestra and organ, page 10, measures 11-16. The score includes parts for Flute I, Flute II, Oboe I, Clarinet I, Clarinet II, Bassoon I, Bassoon II, and Organ. The instrumentation is as follows:

- Fl. I.**: Playing eighth-note patterns. Dynamics: **f**, **dim.**, **p**.
- Ob. I.**: Playing eighth-note patterns. Dynamics: **mp**.
- C1.**: Playing eighth-note patterns. Dynamics: **f**, **dim.**, **p**.
- II.**: Playing eighth-note patterns. Dynamics: **f**, **p**.
- I.**: Playing eighth-note patterns. Dynamics: **f**, **dim.**, **p**.
- Fg. I.**: Playing eighth-note patterns. Dynamics: **f**, **dim.**, **p**.
- Fg. II.**: Playing eighth-note patterns. Dynamics: **f**, **dim.**, **p**.

The score shows a mix of forte and piano dynamics, with crescendos and decrescendos indicated by slurs and dynamic markings like **f**, **p**, and **mp**. The organ part is prominent in the basso continuo role, providing harmonic support throughout the section.

Fl. I.

Ob. I.

Cl. I.

Fg. I.

Cor. I.

V. I.

V. II.

V-1e

V. C.

(4)

*pp*

*pp*

*pp*

*pp*

*pp*

*senza sord.*

*p*

*cresc.*

*senza sord.*

*p*

*cresc.*

*senza sord.*

*p*

*cresc.*

*cresc.*

*cresc.*

*pp*

*p*

*simile*

*<>*

*cresc.*

Musical score for orchestra, page 10, measures 11-12. The score includes parts for C. I. II., Fg. I. II., and V. I. The C. I. II. part features eighth-note patterns with grace notes. The Fg. I. II. part has eighth-note chords. The V. I. part has sustained notes and a dynamic marking *p*.

⑥

C1. I. II. *pp espr.*

Cl. basso *pp*

Fg. I. II. *pp*

Tr. I. *pp*

I. II. *pp*

Cor. *pp*

III. IV. *pp*

Tr-bni I. II. *pp*

III e Tuba *pp*

*rit.* *Grave*

(6)

⑦

F1. I. II. *pp*

C1. I. II. *pp espr.*

Fg. I. II. *pp*

Tr. I. *pp*

Tr-bni I. II. *pp*

III e Tuba *pp*

V. I. *pp cresc. poco a poco*

V. II. *pp cresc. poco a poco*

V. le *pp cresc. poco a poco*

V. C. *pp cresc. poco a poco*

C. B. *pp cresc. poco a poco*

(7)

F1. I. II.

Ob. I. II.

C1. I. II.

Fg. I. II.

I. II.

Cor.

III.

V. I.

V. II.

V-le

V. C.

C. B.

(8)

F1. I. II.

Ob. I. II.

C1. I. II.

Fg. I. II.

I. II.

Cor.

III.

V. I.

V. II.

V-le

V. C.

C. B.

(9)

Fl. I. II.

Ob. I. II.

Cor. ingl.

C1. I. II.

Cl. basso

Fg. I. II.

I.II.

Tr.

I.II.

Cor.

IV.

Tr-bni

III e Tuba

Gr. Cassa

V. I.

V. II.

V-1e

V. C.

C. B.

10 Tempo I

Fl. I. II.      Ob. I. II.      Cor. ingl.      Cl. I. II.      Cl. basso      Fg. I. II.

Tr.      I. Cor.      IV.      Tr-bni I. III.      III e Tuba      Gr. Cassa

V. I.      V. II.      V-le      V. C.      C. B.

C1. I, II.

C1. basso

Fg. I.

Tr.

I.

Cor.

V. I.

V. II.

V-le

*con sord.*

*pp*

V. C.

C. B.

This page contains ten staves of musical notation. The instruments listed are: Clarinet I, II (C1. I, II.), Bass Clarinet (C1. basso), Bassoon (Fg. I.), Trombone (Tr.), Oboe (I.), Clarinet (Cor.), Trombone (V. I.), Trombone (V. II.), Violin (V-le), and Double Bass (C. B.). The music consists of measures 1 through 10. Measures 1-3 show various entries from the woodwind section. Measure 4 features a rhythmic pattern in the bassoon and bass clarinet. Measures 5-7 continue the woodwind entries. Measure 8 includes dynamic markings *p* and *pp*. Measure 9 has a performance instruction *con sord.*. Measure 10 concludes the section.

Cl. basso

Fg. I.

V. I.

V. II.

V-le

V. C.

C. B.

(11)

This page contains seven staves of musical notation. The instruments listed are: Bass Clarinet (Cl. basso), Bassoon (Fg. I.), Trombone (V. I.), Trombone (V. II.), Violin (V-le), Trombone (V. C.), and Double Bass (C. B.). The music consists of measures 11 through 18. Measure 11 starts with a dynamic *pp* in the bassoon. Measures 12-13 show entries from the bassoon and bass clarinet. Measures 14-15 feature rhythmic patterns in the bassoon and bass clarinet. Measures 16-17 continue the woodwind entries. Measure 18 concludes the section.

V. I.

V. II.

V. Ie

V. C.

C. B.

A musical score page featuring six staves of music for an orchestra. The staves are labeled from top to bottom as Flute I, Oboe I, Clarinet I, Clarinet II, Bassoon I, and Bassoon II. The music consists of six measures. In the first measure, Flute I and Oboe I play eighth-note patterns. Clarinet I and Clarinet II play eighth-note patterns. Bassoon I and Bassoon II play eighth-note patterns. In the second measure, Flute I and Oboe I rest. Clarinet I and Clarinet II play eighth-note patterns. Bassoon I and Bassoon II play eighth-note patterns. In the third measure, Flute I and Oboe I rest. Clarinet I and Clarinet II play eighth-note patterns. Bassoon I and Bassoon II play eighth-note patterns. In the fourth measure, Flute I and Oboe I rest. Clarinet I and Clarinet II play eighth-note patterns. Bassoon I and Bassoon II play eighth-note patterns. In the fifth measure, Flute I and Oboe I play eighth-note patterns. Clarinet I and Clarinet II play eighth-note patterns. Bassoon I and Bassoon II play eighth-note patterns. In the sixth measure, Flute I and Oboe I play eighth-note patterns. Clarinet I and Clarinet II play eighth-note patterns. Bassoon I and Bassoon II play eighth-note patterns.

Musical score for orchestra, measures 1-5. The score includes parts for Flute I (F1. I.), Oboe I (Ob. I.), Clarinet I (Cl. I.), Clarinet II (Cl. II.), Bassoon I (B. I.), Bassoon II (B. II.), and Cello (Cg.). The key signature is A major (three sharps). Measure 1: F1. I. and Ob. I. play eighth-note pairs. Cl. I. and Cl. II. play eighth-note pairs. B. I. and B. II. play eighth-note pairs. Cg. rests. Measure 2: F1. I. and Ob. I. play eighth-note pairs. Cl. I. and Cl. II. play eighth-note pairs. B. I. and B. II. play eighth-note pairs. Cg. rests. Measure 3: F1. I. and Ob. I. play eighth-note pairs. Cl. I. and Cl. II. play eighth-note pairs. B. I. and B. II. play eighth-note pairs. Cg. rests. Measure 4: F1. I. and Ob. I. play eighth-note pairs. Cl. I. and Cl. II. play eighth-note pairs. B. I. and B. II. play eighth-note pairs. Cg. rests. Measure 5: F1. I. and Ob. I. play eighth-note pairs. Cl. I. and Cl. II. play eighth-note pairs. B. I. and B. II. play eighth-note pairs. Cg. rests.

(14)

Fl. I. II. *pp*

Ob. I. II.

Cor. ingl.

Cl. I. II.

Cl. basso

Fg. I. II.

I. II.

Tr.

III.

I. II.

Cor.

III. IV.

Tr-bni I.II.

III e Tuba *pp* *p*

Gr. Cassa *pp*

V. I. *con sord.*

V. II. *pp* *con sord.*

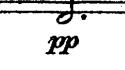
V-le *pp* *con sord.*

V. C.

C.B. *pp*

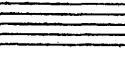
(14)

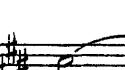
15

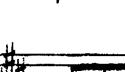
F1. I. II.  pp

Ob. I. II.

Cor. ingl.  pp

I. Cl.  pp

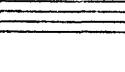
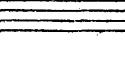
II. Cl. basso  pp

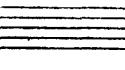
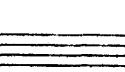
I. Fg.  pp

II. Fg.  pp

I. II. Tr.

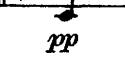
III. Cor.

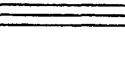
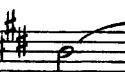
I. II. III. Tr. bni. I. II.  pp  ppp

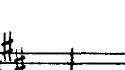
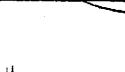
III. Tr. bni. I. II.  pp  ppp

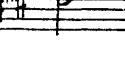
III. e Tuba  pp

Gr. Cassa #

V. I.  pp  ppp

V. II.  pp  ppp

V. le  pp  ppp

V. C.  pp  ppp

C. B.  pp

(15) pp

16

F. I. II.

Ob. I.

I.

C. I.

II.

Cl. basso

I.

Fg.

II.

I. II.

Cor.

III.

V. I.

V. II.

V. le

V. C.

C. B.

## Biographical Notes

Nikolay Yakovlevich Miaskovsky was born in 1881. He studied during the years 1906 - 1911 in the Petersburg Conservatory of Music under Liadov and Rimsky-Korsakov. From 1914 up to the end of the World War he served at the front. In 1921 he received a professorship in the Moscow State Conservatory which he still holds, and in 1927 was awarded the title of Honorary Worker of Art.

Miaskovsky has played a very prominent role in Soviet musical life as a pedagogue under whose guidance many young Soviet composers have acquired a definite creative individuality of their own. He has also carried on an active social-artistic work. But first and foremost the name of Miaskovsky should be classed among the most outstanding composers of our time. The beginning of his creative work dates back to 1899. Since then he has written 12 symphonies, two poems ("Silence" after Edgar Poe and "Alastor" after Shelly) for big symphony orchestra, two symphoniettes, a Serenade and a Concertino for small orchestra, two Red Army marches for brass-band, a considerable amount of chamber music and also some songs for mass performance ("The Wings of the Soviets", "Lenin Memorial", "The Song about Karl Marx"). Miaskovsky is now finishing his 13th, 14th and 15th symphonies.

From the composers of the past P. Chaikovsky is one whose influence on Miaskovsky had been particularly strong. Dark gloomy moods, a pessimist pathos were characteristic for the pre-revolutionary period of Miaskovsky's work. But the ardent striving of the composer to overcome his subjectivistic tendencies and to make his manner of musical expression comprehensible to the wide masses of the workers has resulted in such works as his military marches and chorus songs, and of late found its splendid expression in the twelfth symphony in which the composer tried to give a musical interpretation of the socialist development of the Soviet village. Still more in this direction is to be expected from his forthcoming symphonies.





# CATALOGUE

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HENRY COWELL, EDITOR

P. O. Box 356, San Francisco, California

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