

N. MIASKOVSKY
FRAGMENT LYRIQUE

NEW MUSIC
ORCHESTRA SERIES.

N. MIASKOVSKY

FRAGMENT LYRIQUE

**PUBLISHED BY
NEW MUSIC ORCHESTRA SERIES
BOX 356 SAN FRANCISCO, CALIF.**

Fragment Lyrique

N. MIASKOVSKY

Andante sostenuto (♩=66)

Fl. I. II.

Ob. I. II.

Cor. ingl.

Cl. I. II.
(in A)

Cl. basso
(in B)

Fg. I. II.

Con sordini

pp

I. II.

Tr. in B

III.

I. II.

Cor. in F

III. IV.

Tr-bni I. II.

III e Tuba

Gr. Cassa //

Andante sostenuto (♩=66)

V. I.

V. II.

V-le
Con sord.
pp

V. C.

C. B.

Tr. I. II. *con sord.*
V. I. *pp con sord.*
V. II. *pp*
V-le

I. *espress.*
Cl. II. *p espress.*
Fg. I. *p*
V. I. *dim.*
V. II. *dim.*
V-le

Fg. I. *p*
Cl. I. *p*
Cl. II. *p*
Fg. II. *p*

Fg. I. *f*
Ob. I. *mp*
Cl. I. *f*
Cl. II. *f*
Fg. I. *f*
Fg. II. *f*

Fl. I. *pp*

Ob. I. *pp*

Cl. I. *pp*

Fg. I. *pp*

Cor. I. *pp*

V. I. *senza sord.* *p* *cresc.*

V. II. *senza sord.* *p* *cresc.*

V-le *senza sord.* *pp* *p* *cresc.*

V.C. *p* *simile* *cresc.*

④

Cl. I. II. *p*

Fg. I. II. *p*

Cor. I. *mf* *pp*

III. IV. *pp*

V. I. *f* *dim.* *p*

V. II. *f* *dim.* *p*

V-le *f* *dim.* *p*

V.C. *f* *dim.* *p*

⑤

Cl. I. II. *p*

Fg. I. II. *p*

V. I. *p*

⑥

Cl. I. II. *pp espr.* *rit.* *Grave*

Cl. basso *pp*

Fg. I. II. *pp*

Tr. I. *pp* 1.

I. II. *pp*

Cor. III. IV. *pp*

Tr-bni I. II. *Grave* *pp*

III e Tuba *rit.* *pp*

⑥

⑦

Fl. I. II. *pp*

Cl. I. II. *pp espr.*

Fg. I. II. *pp*

Tr. I.

Tr-bni I. II.

III e Tuba

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

Fl. I. II. Ob. I. II. Cl. I. II. Fg. I. II. I. II. Cor. III. V. I. V. II. V. Ie V. C. C. B.

8

8

Fl. I. II. Ob. I. II. Cl. I. II. Fg. I. II. I. II. Cor. III. V. I. V. II. V. Ie V. C. C. B.

9

9

Fl. I. II. *ppp*

Ob. I. II.

Cor. ingl.

Cl. I. II. *ppp*

Cl. basso *pp*

Fg. I. II. *pp*

I. II. *pp* 1. 2. *con sord.*

Tr.

Cor. I. II. *pp* *con sord.*

Cor. IV. *pp* 4. *con sord.*

Tr-bni

III e Tuba

Gr. Cassa *ppp*

V. I. *f*

V. II. *f*

V-le *f*

V. C. *f* *ppp* *pp*

C. B. *f* *ppp*

⑩ Tempo I

Fl. I. II. *pp*

Ob. I. II. *pp* *ppp*

Cor. ingl.

Cl. I. II. *pp*

Cl. basso *pp*

Fg. I. II. *ppp*

Tr. *con sord.* *pp*

con sord.

I. *(senza sord.)* 1. *pp*

Cor. IV. *ppp*

Tr-bni I. II. III. *ppp*

III e Tuba

Gr. Cassa *H*

Tempo I

V. I. *con sord.* *pp*

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

V-le *pp*

V. C.

C. B.

Cl. I. II.

Cl. basso

Fg. I.

Tr.

I. Cor.

V. I.

V. II.

V-le *con sord.*
pp

V. C.

C. B.

Cl. basso

Fg. I.

V. I.

V. II.

V-le

V. C.

C. B.

⑪

pp

pp

p

p

p

p

p

⑪

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

cresc.
ff

Fl. I.
Cl. I.
Cl. II.
Fg. I.
V. I.
V. II.
V-le
V. C.
C. B.

dim.
p
pp
dim.
p
dim.
p
dim.
p

12

Fl. I.
Ob. I.
Cl. I.
Cl. II.
Fg. I.
Fg. II.

mf
mf
mf
mf
mf
p

12

Fl. I.
Ob. I.
Cl. I.
Cl. II.
Fg. I.
Fg. II.

Fl. I.
Ob. I.
Cl. I.
Cl. II.
Fg. I.
Fg. II.

13

I. II.
Tr.
III.
Tr. I.
Tr-bni I, II.
III e Tuba
V. I.
V. II.
V-le
V. C.
C. B.

13

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. *pp* *p*

III e Tuba *pp* *p*

Gr. Cassa *pp*

V. I. *pp* *con sord.*

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

V-le *pp* *con sord.*

V. C. *pp*

C. B. *pp*

⑭

15

Fl. I. II. *pp*

Ob. I. II.

Cor. ingl. *pp*

Cl. I. *pp*

Cl. II. *pp*

Cl. basso *pp*

Fg. I. *pp*

Fg. II. *pp*

Tr. I. II.

Tr. III.

Cor. I. II. *pp* *ppp*

Cor. III. *pp* *ppp*

Tr-bni I. II. *pp*

III e Tuba *pp*

Gr. Cassa

V. I. *ppp*

V. II. *ppp*

V-le *ppp*

V. C. *pp* *ppp*

C. B. *pp* *ppp*

15

Fl. I. II. *pp* *p* *morendo*

Ob. I. *morendo*

I. Cl. *pp* *p* *morendo*

II. Cl. *pp* *p* *morendo*

Cl. basso

I. Fg. *pp* *p* *morendo*

II. *pp* *morendo*

I. II. Cor. *morendo*

III. Cor.

V. I. *morendo*

V. II. *morendo*

V. la *morendo*

V. C. *morendo*

C. B. *morendo*

16

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

NEW MUSIC EDITION

HENRY COWELL, EDITOR

P. O. Box 356, San Francisco, California

SUBSCRIPTION RATES:

New Music, regular series containing smaller works for piano, voice, violin, etc. issued quarterly, \$2.00 per year.

New Music Orchestra Series containing scores for large and small orchestra, four issues during year, \$3.00.

Combined subscription to regular and orchestra series including eight issues, \$5.00 per year.

Works published in the NEW MUSIC EDITION, regular series.

Obtainable at seventy-five cents each, or two dollars for any four, plus postage.

CHAMBER WORKS

Henry Brant: Variations, for four instruments (such as string quartet).
Carlos Chavez: Sonatina for violin and piano.
Aaron Copland: "As It Fell Upon A Day" for soprano, flute, and clarinet.
A. Davidenko: Song of a Shepherd Perishing in the Mountains.
Ray Green: Sea Charm (Madrigal).
Ray Green: Hey Nonny No (Madrigal).
A. Mossolov: A Turkmenian Lullaby.
Walter Piston: Three Pieces, for Flute, Clarinet and Bassoon.
Wallingford Riegger: Suite for Flute Alone.
Wallingford Riegger: Three Canons for Four Woodwinds.
Daniel Ruyneman: Sonata for Chamber Choir.
A. Veprik: Stalinian.
Anton Webern: Geistlicher Volkstext, for voice and three instruments.
Adolph Weiss: Sonata for Flute and Viola.

VOCAL WORKS

Aaron Copland: "As It Fell Upon A Day," high voice.
A. Lehman Engel: "Excerpts from Job," medium voice.
Vivian Fine: Four Songs.
Ray Green: Fog, from Four Songs.
Ray Green: Summer Grass, from Four Songs.
Charles Ives: "The Cage," medium voice.
Charles Ives: Thirty-four Songs.
Leo Ornstein: "The Corpse," medium voice.
Amadeo Roldan: Negro Bambón, from Motivos de Son.
Amadeo Roldan: Ayé Me Dijeron Negro, from Motivos de Son.
Amadeo Roldan: Sigue, from Motivos de Son.
Imre Weiss: Six Pieces for Voice Alone, low voice.

PIANO WORKS

Joseph Achron: "Statuettes."
George Antheil: Second Sonata.
Jose Ardevol: Sonatina.
John J. Becker: Symphonia Brevis.
Henry Brant: Two Sarabandes.
Alejandro Garcia Caturia: Preludio Corto No. 1.
Alejandro Garcia Caturia: Sonata Corta.
Carlos Chavez: "36."
Carlos Chavez: Sonata.
Ruth Crawford: Piano Study in Mixed Accents.
Ruth Crawford: Four Preludes.
Richard Donovan: Suite.
Arthur E. Hardcastle: Prelude No. 4.
Ray Green: Sonatina.
Charles Ives: Movement from "Set."
A. Khachaturian: Dance No. 3.
Colin McPhee: Concerto with Wind Octette.
Colin McPhee: Kinesis—Invention.
L. A. Polovinkin: Humoresque Philosophique.
D. Rudhyar: Three Paeans.
Arnold Schoenberg: Klavierstueck.
Nicolas Slonimsky: Studies in Black and White.
Gerald Strang: Eleven.
Gerald Strang: Fifteen.
Gerald Strang: Mirrorrim.
Adolph Weiss: Six Preludes.

NEW MUSIC ORCHESTRA SERIES

Scores obtainable at \$1.00 each, or \$3.00 for any four copies:

John Becker: Concerto Arabesque, for piano and twelve instruments.
Ruth Crawford: Three songs for contralto and small orchestra.
Alejandro Garcia Caturia: Primera Suite Cubana.
Charles Ives: The Fourth of July, for large orchestra.
Charles Ives: Fourth Symphony (second movement) for large orchestra.
Charles Ives: Lincoln, for chorus and large orchestra.
Charles Ives: Theatre Set, for small orchestra.
Colin McPhee: Concerto for piano and eight woodwinds.
Jerome Moross: Paeans.

Wallingford Riegger: Dichotomy, for chamber orchestra.
D. Rudnyar: Sinfonietta, for large orchestra.
Carl Ruggles: Men and Mountains, for small orchestra.
Carl Ruggles: Portals, for string orchestra.
Carl Ruggles: Sun-treader, for large orchestra.
William Russell: Fugue, for eight percussion instruments.
Edgar Varese: Ionisation for 13 percussion players. (By permission of Max Eschig & Co., Paris)
Adolph Weiss: American Life, for large orchestra.

Catalog of Manuscripts for Orchestra and Chamber Works.

Available on loan (with parts) through NEW MUSIC EDITION for examination for possible performances:

Lahn Adomhyan: Luftmenschen, for Small Orchestra.
Jose Ardevol: 3 Invencciones, Violin, Viola y Violoncello.
Jose Ardevol: Concerto, 2 Violines, 2 Violas, Violoncello y Contrabajo.
Jose Ardevol: Scherzo, for Small Orchestra.
Jose Ardevol: 9 Pequeñas Piezas, for Small Orchestra.
Jose Ardevol: Six Syntnetical Poems, for Small Orchestra.
Jose Ardevol: Dos Trozos Musica, for Large Orchestra.
Jose Ardevol: Estudio (en forma de "Preludio y fuga"), for Percussion Orchestra.
John J. Becker: Symphonia Brevis, for Large Orchestra.
John J. Becker: Sound Piece, for Small Orchestra.
John J. Becker: Concerto for Flute, with Orchestra.
John J. Becker: Concerto for Horn, with Orchestra.
Henry Brant: Symphony, for Large Orchestra (20 minutes).
Henry Brant: Two Choral Preludes, for String Orchestra (7 minutes).
Henry Brant: Concerto for Flute, Accompanied with Ten Flutes (20 minutes).
Henry Brant: Variations, for Chamber Orchestra (12 minutes).
Henry Brant: 5 and 10c Store Music, for Large Orchestra (12 minutes).
Henry Brant: Lyric Piece, for Chamber Orchestra (4 minutes).
Alejandro Garcia Caturia: Kumba, for Full Orchestra.
Alejandro Garcia Caturia: Yambo-O, for Full Orchestra.
Henry Cowell: Four Continuations, for String Orchestra (12 minutes).
Henry Cowell: Vestiges, for Full Orchestra (5 minutes).
Henry Cowell: Polyphonica, for Chamber Orchestra (5 minutes).
Henry Cowell: Three Irish Dances, for Small Orchestra (9 minutes).
Henry Cowell: Ostinato Pianissimo, for Percussion Orchestra (4 minutes).
Henry Cowell: Suite, for Chamber Orchestra (6 minutes).
Henry Cowell: Movement, for String Quartet (6 minutes).
Henry Cowell: Six Casual Developments, for Clarinet and Small Orchestra.
Henry Cowell, Two Appositions, for Large Orchestra.
Ruth Crawford: String Quartet (18 minutes).
Bernard Herrmann: Prelude to Anathema, for Small Orchestra.
Charles Ives: Second Orchestral Set, for Large Orchestra.
Charles Ives: Fugue from Fourth Symphony, for Strings, Woodwind, Horns, Trombones and Organ.
Charles Ives: From Orchestra Set, Holidays, for Large Orchestra.
Charles Ives: Decoration Day and Washington's Birthday, latter for Strings, Horn and Bells.
Charles Ives: Allegro Moderato, for Flute, Clarinet, Bassoon, Trumpets, Trombone, Percussion, Strings, and Piano.
Charles Ives: Hallowe'en, for String Quartet and Piano.
Charles Ives: The Pond, for Voice or Bass Horn, Flute, Harp, Celesta ad lib., strings and Piano.

Charles Ives: Luck and Work, for Bass Horn, Clarinet or Voice, Flute, Three Violins, Piano and Drums.
Charles Ives: Two Choruses with Chamber Orchestra (The New River, and December).
Jerome Moross: Ballet, for Small Orchestra.
Wallingford Riegger: Prelude and Fugue, for Large Orchestra.
Wallingford Riegger: Rhapsody, for Large Orchestra.
Wallingford Riegger: Trio, for Harp, Flute, and Cello.
Dane Rudnyar: Five Stanzas, for String Ensemble.
Dane Rudnyar: Surge of Fire, for Small Orchestra.
Dane Rudnyar: Ouranos, for Small Orchestra.
Dane Rudnyar: To The Real, for Large Orchestra.
Carl Ruggles: Vox Clamens, for Contralto with Small Orchestra.
William Russell: Three Dances, for Four Percussion Players.
Carlos Saizedo: The Enchanted Isle, for Harp and Orchestra.
Carlos Saizedo: Preamble et Jeux, for Harp, Flute, Oboe, Horn, String Quartet and Double Bass.
Carlos Saizedo: Concerto, for Harp and Seven Wind Instruments.
Elie Siegmeister: May Day, for Small Orchestra.
William Grant Still: La Guiblessie, Ballet, for Three Solo Dancers, Corps de Ballet, Contralto and Full Orchestra.
William Grant Still: Sahdji, Choral Ballet, for Three Solo Dancers, Corps de Ballet, Bass, Chorus and Full Orchestra.
William Grant Still: The Sorcerer (Fantastic Scene for Pantomimists and Dancers) Two Solo Dancers, Corps de Ballet, Four Pantomimists and Full Orchestra.
William Grant Still: Ebon Chronicle, Poem, for Full Orchestra.
William Grant Still: From The Land of Dreams, for Woodwinds, Strings, Percussion and Three Female Voices treated instrumentally.
William Grant Still: Levee Land, for Soprano, Soloist, Two Violins, Woodwinds, Tenor Banjo, Piano and Percussion.
William Grant Still: From The Black Belt, Suite, for 2 Flutes, Oboe, 2 Clarinets, Bass Clarinet, Bassoon, 2 Horns, 3 Trumpets, Trombone, Percussion, Harp and Strings.
William Grant Still: From The Journal of a Wanderer, Suite, for Full Orchestra.
Gerald Strang: Quintet, for Clarinet and Strings.
Gerald Strang: String Quartet.
Adolph Weiss: Variations, for Large Orchestra.
Adolph Weiss: Kammersymphony, for Chamber Orchestra.
Adolph Weiss: Woodwind Quintet.
Adolph Weiss: String Quartet No. 3.
Adolph Weiss: Libation Bearers, for Chorus, Soloists and Orchestra.