

# DESHEVOV

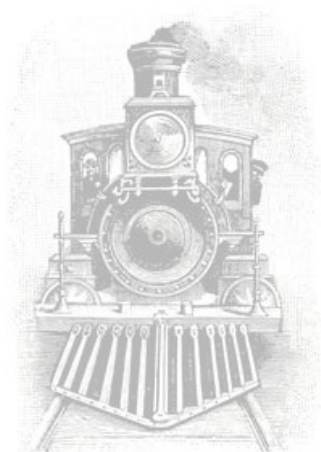
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## Рельсы (Rails)

op.16 (1926)

*for piano*

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## Vladimir Mikhaylovich Deshevov

(b. St. Petersburg, 30 Jan/11 Feb 1889 - d. Leningrad, 27 Oct 1955)  
Russian composer. He studied the piano with Leonid Nikolayev and Alexander Winkler and composition with Vasily Pavlovich Kalafati, Anatoly Konstantinovich Lyadov, Maximilian Osseyevich Steinberg and Jāzeps Vītols at the St. Petersburg Conservatory (1908–14). After a period of active service during World War I, he became secretary of the “Musical Committee for National Education” in Yelizavetgrad (1917–19) and then headed the music section of the education department in Sevastopol (1920–21), where he founded a conservatory which he directed from 1921 to 1922. He later taught in Leningrad music colleges (1923–33) before becoming one of the leading composers of music for the theatre, heading various music departments and conducting in several theatres in the city. This work continued throughout the blockade of Leningrad (1941–4) during which period this activity expanded to include radio work. His compositions range from linear, diatonic pieces in the manner of Honegger and Prokofiev to mechanistic chromatic constructions and machine-like music such as “Rails”. Based on incidental music for a staging of Pierre Hamp's novel “Le Rail”, “Rails” has remained one of the key works of the Russian avantgarde of the 1920s.

During the 1920s Dechevov was regarded as one of the most promising younger Soviet composers. Darius Milhaud, who made his acquaintance in 1926 during a visit to Leningrad, praised him in the French press as a 'genius' and 'extremely original'. However, subsequent attempts to make his compositions better known abroad were unsuccessful. In 1929 followed Dechevov's best-known composition: *Ice and Steel*. But such were the ideological tensions of this period that this avant-garde work soon disappeared from the public stage. Although Dechevov was one of the chief proponents of the left wing musical avant-garde in the 1920s and explicitly came out in favour of critical appropriation of elements from Western modernism, he was not subjected to direct ideological attacks during the Stalinist era. Neither, however, despite clearly moderating his compositional style, did he succeed in obtaining a prominent position in the conformist musical culture of socialist realism that held sway after 1932. It was only after the outbreak of the Second World War that he started once again to produce major works of his own: ballet music based on classical materials and patriotic tone poems. However, these did not prevent his name from increasingly being forgotten.

to Konstantin Tverskoy  
**Рельсы (Rails)**  
for piano, op.16 (1926)

Vladimir Mikhaylovich Deshevov  
(1889-1855)

**Presto**

*pp*  
*sf*  
*sf*  
*sf*  
*p*  
*senza Ped.*  
*sf*  
*sf*  
*sf*  
*cresc. poco a poco*  
*ff*

23

*p* *fff*

*senza Ped.*

Detailed description: This system contains measures 23 through 26. Measure 23 features a treble clef with a melodic line and a bass clef with a triplet of eighth notes. Measure 24 continues the melodic line in the treble and has a triplet of eighth notes in the bass. Measure 25 shows a dynamic shift from *p* to *fff* in the treble, with a triplet of eighth notes in the bass. Measure 26 continues the *fff* dynamic in the treble and has a triplet of eighth notes in the bass. The instruction *senza Ped.* is written below the bass staff.

27

*p* *fff* *f* *ff*

Detailed description: This system contains measures 27 through 31. Measure 27 has a triplet of eighth notes in the bass and a dynamic of *p* in the treble. Measure 28 has a triplet of eighth notes in the bass and a dynamic of *fff* in the treble. Measure 29 has a triplet of eighth notes in the bass and a dynamic of *f* in the treble. Measure 30 has a triplet of eighth notes in the bass and a dynamic of *ff* in the treble. Measure 31 has a triplet of eighth notes in the bass and a dynamic of *ff* in the treble.

32

*f* *ff* *f* *mf*

*Ped.* \*

Detailed description: This system contains measures 32 through 36. Measure 32 has a triplet of eighth notes in the bass and a dynamic of *f* in the treble. Measure 33 has a triplet of eighth notes in the bass and a dynamic of *ff* in the treble. Measure 34 has a triplet of eighth notes in the bass and a dynamic of *f* in the treble. Measure 35 has a dynamic of *mf* in the treble. Measure 36 has a dynamic of *mf* in the treble. The instruction *Ped.* with an asterisk is written below the bass staff.

37

Detailed description: This system contains measures 37 through 40. Measure 37 has a bass clef with a melodic line. Measure 38 has a treble clef with a melodic line. Measure 39 has a bass clef with a melodic line. Measure 40 has a bass clef with a melodic line. Fingerings 1, 2, 3, 1 are indicated for the bass staff in measure 37.

41

Detailed description: This system contains measures 41 through 44. Measure 41 has a treble clef with a melodic line. Measure 42 has a treble clef with a melodic line. Measure 43 has a treble clef with a melodic line. Measure 44 has a treble clef with a melodic line.

45

*ff*  
*senza Ped.*

49

*pp*  
*una corda*

*sf*  
*tre corde*

*ff*  
*senza Ped.*

53

*pp*  
*una corda*

*f*  
*tre corde*

*pp*  
*una corda*

56

*f*  
*(u.c.)*  
*tre corde*

*sf*

61

*sf*  
*p*  
*8va*

Рельсы (Rails)

66

8va

*sf* *p* *sf*

70

8va

*sf* *sf*

73

8va

*sf* *ff* *sf*

76

*sf* *sf* *sf* *mf* *marcato*

80

8va

*p* *sf*

engraved with Dorico 1.2.0.37  
January 11, 2018

