ALEXANDER BORODIN

Sonate h-Moll

Violoncello und Klavier

vollendet von
Michael Goldstein

SIMROCK
ORIGINAL EDITION

In der Reihe „Violoncello Forum", herausgegeben von Wolfgang Mehlhorn und Klaus Stahmer, erscheinen Kompositionen, in denen dem Violoncello führende und solistische Aufgaben zugewiesen sind.

Die Reihe soll bei Wahrung größtmöglicher stilistischer Vielfalt das Repertoire des Violoncellisten um Werke unterschiedlichster Besetzung bereichern, die den heutigen konzertanten und pädagogischen Aufgaben entsprechen und bisher entweder überhaupt nicht oder nur unter Schwierigkeiten zugänglich waren. Die Maßstäbe wissenschaftlich nachprüfbarer Quellentreue werden mit den Erfordernissen der modernen Aufführungspraxis vereint.

The series entitled "Violoncello Forum" edited by Wolfgang Mehlhorn and Klaus Stahmer is devoted to compositions in which the violoncello figures prominently or in which a solo function is allocated to the instrument.

The object of this series is to widen the repertoire of the violoncello as regards contrast of style and to provide as much scope as possible for the violoncellist to engage in ensemble with different instruments, thus meeting today's concert and educational requirements, previously handicapped by the complete absence of, or difficulty of access to appropriate material. Modern practical needs are combined in this series with faithful adherence to the sources, the latter open to inspection.

Anmerkungen / Annotations

* Borodin original

* – * von / by Mehlhorn

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Violoncello und Klavier

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Erstausgabe

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VORWORT

Alexander Porfirjewitsch Borodin wurde am 12. November 1833 in St. Petersburg geboren und starb ebendort am 27. Februar 1887.

In einem Brief vom 6. November 1884 an Madame Louise de Mercy-Argenteau erzählte Borodin von seinen Jugendwerken und erwähnte hierbei seine Sonate für Violoncello und Klavier. Er war selbst ein sehr guter Cellist, hat viel Kammermusik gespielt und etliche Werke für Violoncello bearbeitet. Seine Streichquartette, in denen er den Violoncello-Part wie ein erfahrener Cellist gestaltet, weisen ihn als einen Komponisten aus, der die virtuosen Möglichkeiten dieses Instruments kennt.

Wahrscheinlich wurde die Sonate 1860 komponiert. Borodin hielt sich zu dieser Zeit in Heidelberg auf, um als Chemiker seiner Forschungsarbeit über neu entdeckte Elemente nachzugehen. In seiner Freizeit musizierte und komponierte er. Er war ein begeisterter Verehrer Bachs und machte sich u.a. mit der Fuge aus der Sonate Nr. 1 in g-moll für Violine solo (BWV 1001) vertraut. Das kurze Fugenthema wurde das Kernthema seiner Violoncello-Sonate, transponiert nach h-moll. Er entwickelte dieses Thema in verschiedenen Variationen, in denen auch das Charakteristische russischer Musik hörbar wird.

Die Handschrift dieser Sonate liegt in Leningrad in der Handschriftenabteilung der Bibliothek des Staatlichen Forschungsinstituts für Theater, Musik und Film und zeigt ein unvollendetes Werk. Meine Bemühungen, das Manuskript der ganzen Sonate zu finden, blieben erfolglos. So ist diese Handschrift wohl die einzige Version von Borodins Sonate. Die Skizzen enthalten jedoch genügend Material für die Vollendung des Werkes; alle wichtigen Themen und die Exposition für den 3. Satz waren vorhanden.

Die Aufgabe, die Sonate zu vollenden, faszinierte mich, und so komponierte ich sie nach den vorhandenen handschriftlichen Fragmenten Borodins in seinem Stil zu Ende, d.h. ein Drittel der Sonate habe ich komponiert. Der sowjetische Musikforscher Prof. Lew Solomonowitsch Ginsburg schrieb in seinem Buch „Geschichte der Cellokunst" (Verlag Musika, Moskau, 1965) Bd. III, Seite 523 ff: „Die Sonate für Violoncello und Klavier von A. P. Borodin, komponiert am Anfang der sechziger Jahre in Heidelberg, hat eine besondere Stellung. Diese Komposition steht am Anfang eines Vierteljahrhunderts, in dem das Genre der Violoncellosonaten mit Klavier in der russischen Musik entwickelt wurde als Renaissance der russischen Cello-Literatur . . . Borodins Cellosonate verdient unbedingt besonders tiefe Beachtung."

Die klassischen Werke der russischen Komponisten erfreuen sich heute eines immer stärker wachsenden Interesses. In Borodins Sonate fließt aus dem Thema der g-moll-Fuge von Joh. Seb. Bach schon der typische Melodiecharakter seiner späteren Werke. Einige Episoden haben Klangverwandtschaft mit seiner Oper „Fürst Igor". Der Violoncello-Part ist, ungeachtet seiner Virtuosität, von ausdrucksvoller, gesanglicher Lyrik. Mit Borodins Sonate beginnt eine neue Stilepoche in der russischen Violoncello-Literatur; man kann sie weiter in den Werken von Karl Davidow, Peter I. Tschaikowsky, Anton Rubinstein, Alexander Glasunow und Sergej Rachmaninow erkennen.

Bei meiner Emigration in den Westen habe ich die Unterlagen der Sonate mitgenommen. In der Sowjetunion ist sie nicht erschienen.

Die Redaktion der Violoncellostimme – Bogenstriche und Fingersätze – hat Herr Professor Wolfgang Mehlhorn übernommen, dem ich an dieser Stelle meinen herzlichen Dank aussprechen möchte.

Hamburg, im Sommer 1982 Michael Goldstein

PREFACE

Alexander Porfirievitch Borodin was born on 12 November 1833 in St. Petersburg, and he died there in 1887 on 27 February.

In a letter to Mme. Louise de Mercy-Argenteau dated 6 November 1884 Borodin told of his early compositions and mentioned his Sonata for violoncello and piano. He had been a very good 'cellist himself, having played a great deal of chamber music and having arranged numerous works for the 'cello. The 'cello parts in his String Quartets reflect his experience and demonstrate how he, as a composer, knew of the virtuosic possibilities of the instrument.

The Sonata was probably composed in 1860. At that time Borodin was in Heidelberg, where he was involved in some research as a chemist for newly discovered elements. In his spare time he was a musician and a composer. He was an enthusiastic admirer of Bach and, amongst other things, he familiarised himself with the Fugue from the Sonata No. 1 in G minor for solo violin (BWV 1001). The short theme of the Fugue was to become the core of his 'cello Sonata, transposed into B minor. He developed this theme in several variations, and all of them display the characteristics of Russian music.

The manuscript of this Sonata lies in Leningrad, in the Manuscript Department of the State Research Institute Library for Theatre Music and Films. It reveals an uncompleted work. My endeavours to trace the whole Sonata remain without success; this manuscript must be the only version of Borodin's Sonata. However, the sketches contain sufficient material for the completion of the work. All the important themes and the exposition for the third movement are there.

I was fascinated by the task of completing the Sonata and so I composed the end, according to the manuscript fragments, in Borodin's style. A third of the whole Sonata is by me.

The Soviet music historian, Professor Lev Solomonovitch Ginsberg, wrote in his book "History of the Art of the 'Cello" (Pub. MUSIKA, Moscow 1965, Vol. III p. 523): "The Sonata for violoncello and piano by A. P. Borodin, composed at the beginning of the sixties in Heidelberg, takes a special place. This composition stands at the beginning of a quarter of a century when the genre of violoncello Sonata with piano was being developed as a renaissance of Russian 'cello literature. Borodin's Sonata absolutely deserves special consideration."

Today, the classical compositions of Russian composers enjoy an ever increasing interest. In Borodin's Sonata there already emerges, from the theme of the G minor Fugue by Bach, the typical melodic character of the former's later works. Some episodes relate in sound to his Opera "Prince Igor". Notwithstanding its virtuosity, the violoncello part is of expressive, song-like lyric poetry.

Borodin's Sonata marks the beginning of a new epoque in style for Russian violoncello literature; one can recognize this further in the works of Karl Davidov, Peter Tchaikovsky, Anton Rubinstein, Alexander Glazunov and Sergei Rachmaninov.

When emigrating to the West, I took the documents for the Sonata with me. It was not published in the Soviet Union.

The editing of the violoncello part – bowing and fingering – was taken on by Professor Wolfgang Mehlhorn, to whom I am sincerely grateful.

Hamburg, summer 1982 Michael Goldstein

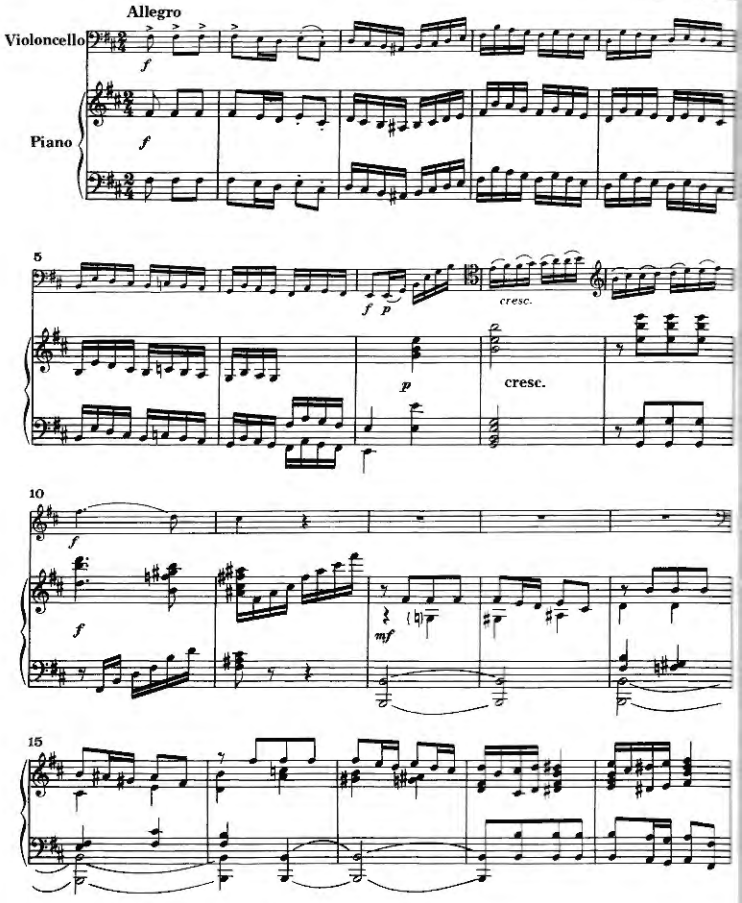
Alexander Borodin (1833 – 1887)

Sonate (h-moll) / Sonata (B Minor)

für Violoncello und Klavier / for Violoncello and Piano

I.

vollendet von / completed by Michael Goldstein



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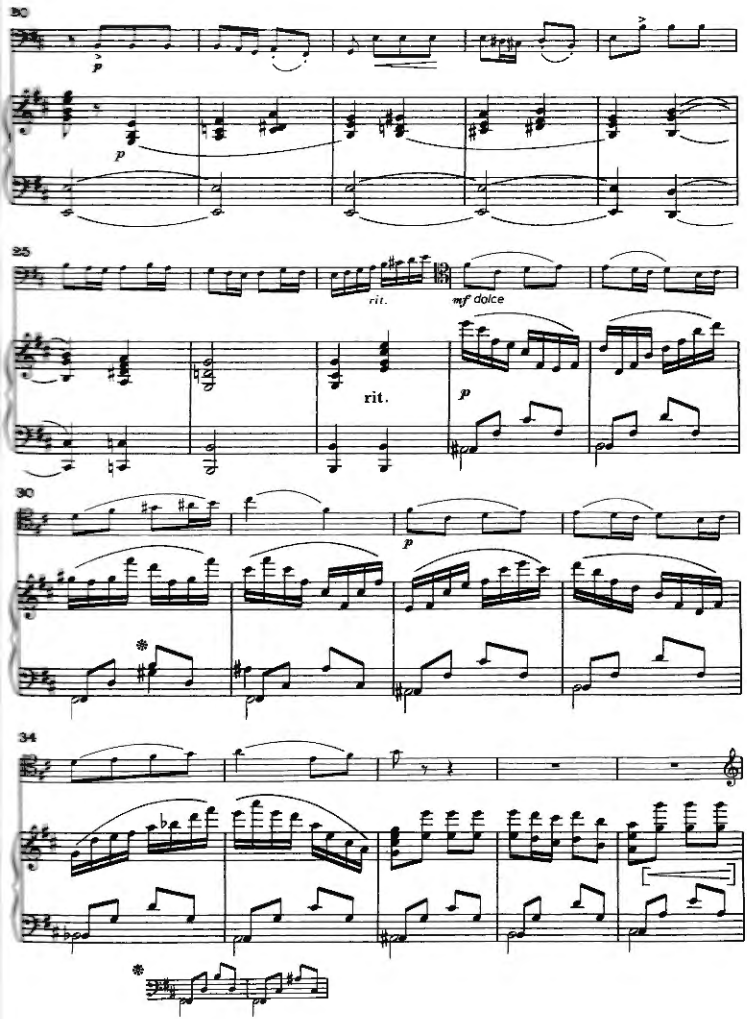
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p
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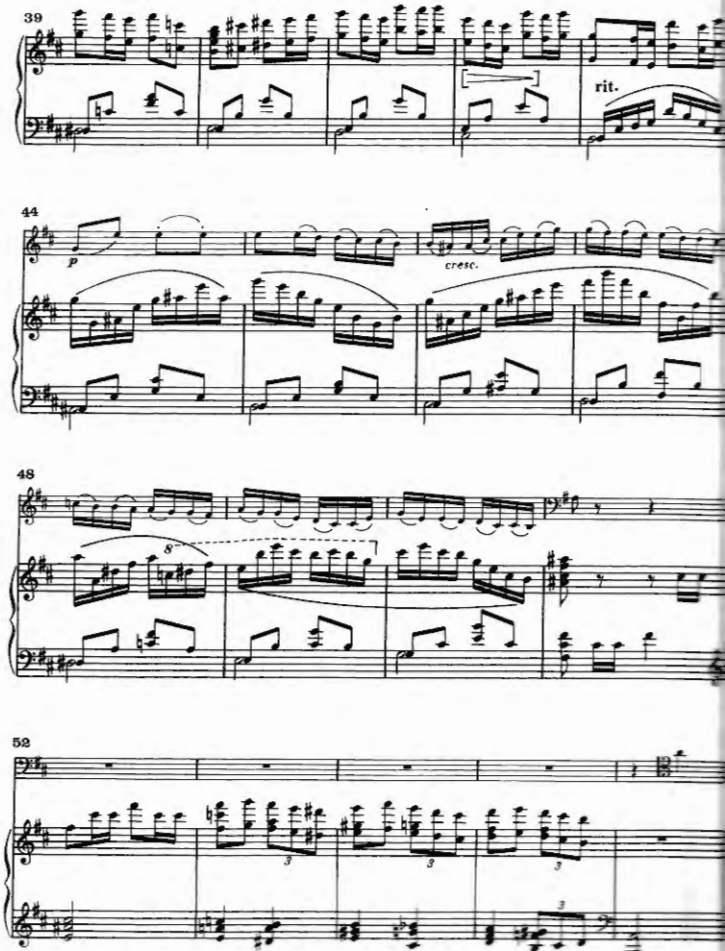
rit.
mf dolce
rit.
p
30
p
34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44
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8
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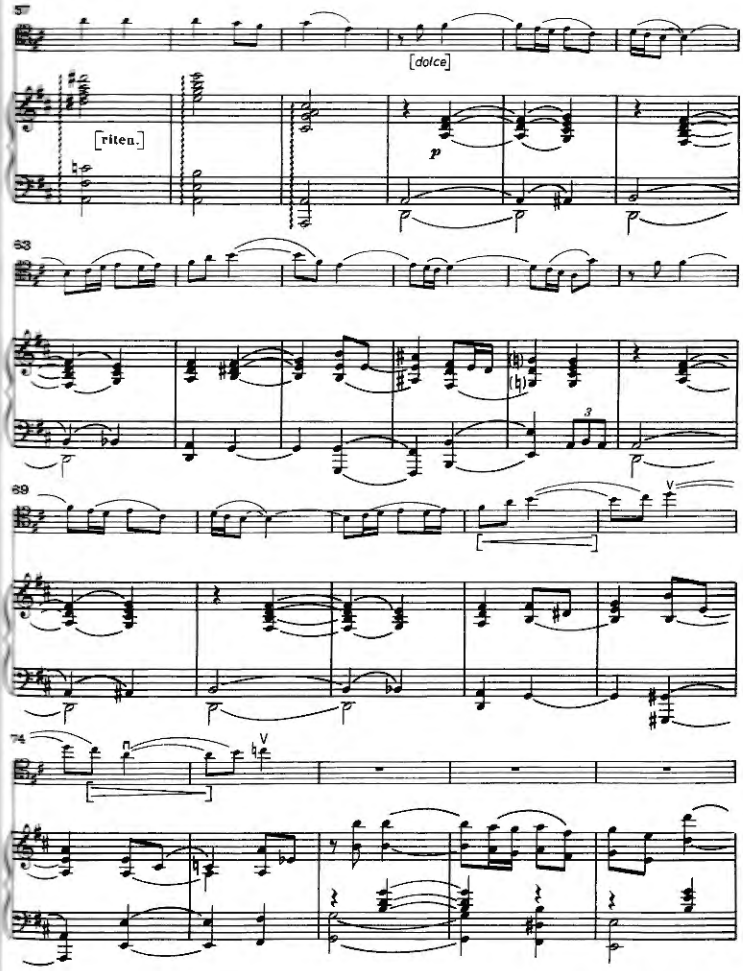
3
3
3
3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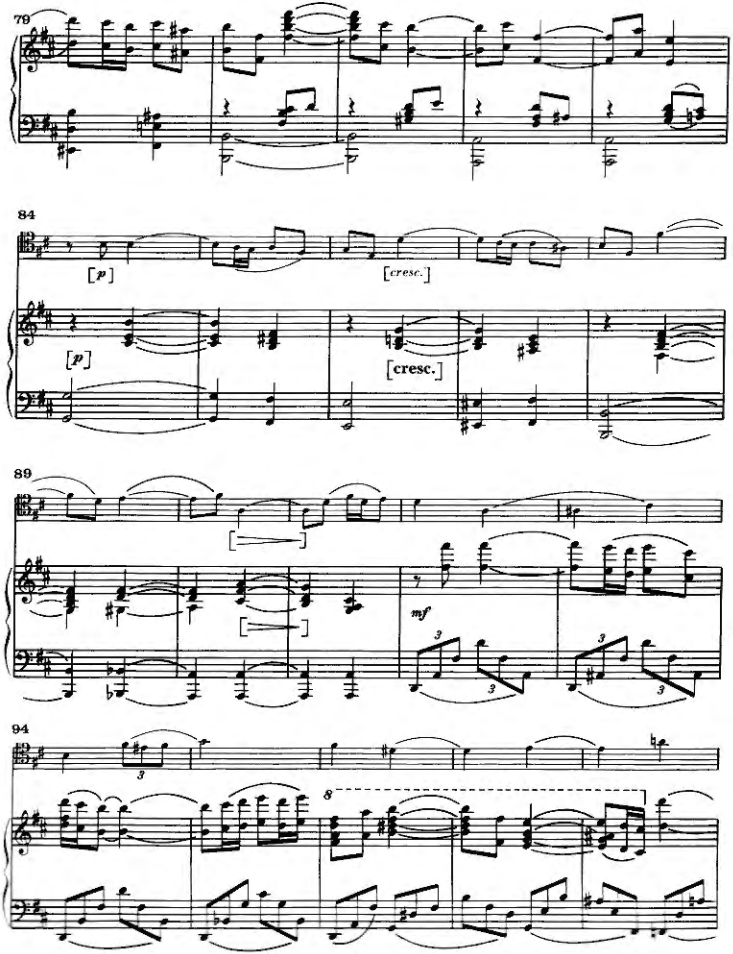
p
63
69
74
V
V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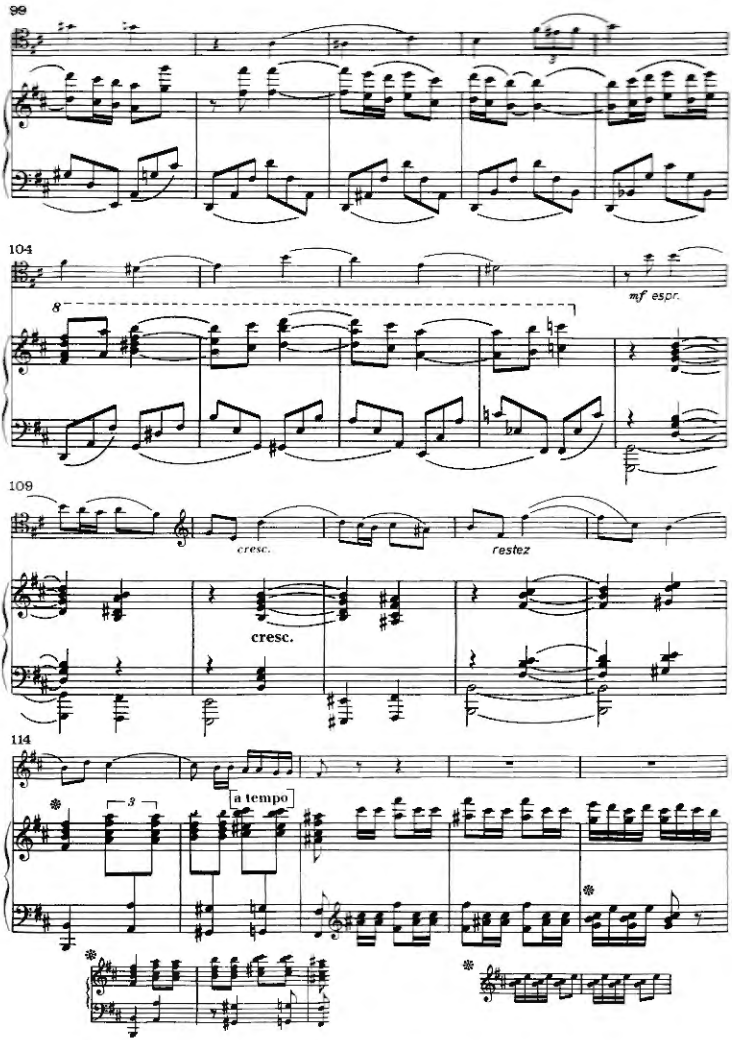
[p]
[cresc.]
89
[mf]
94
8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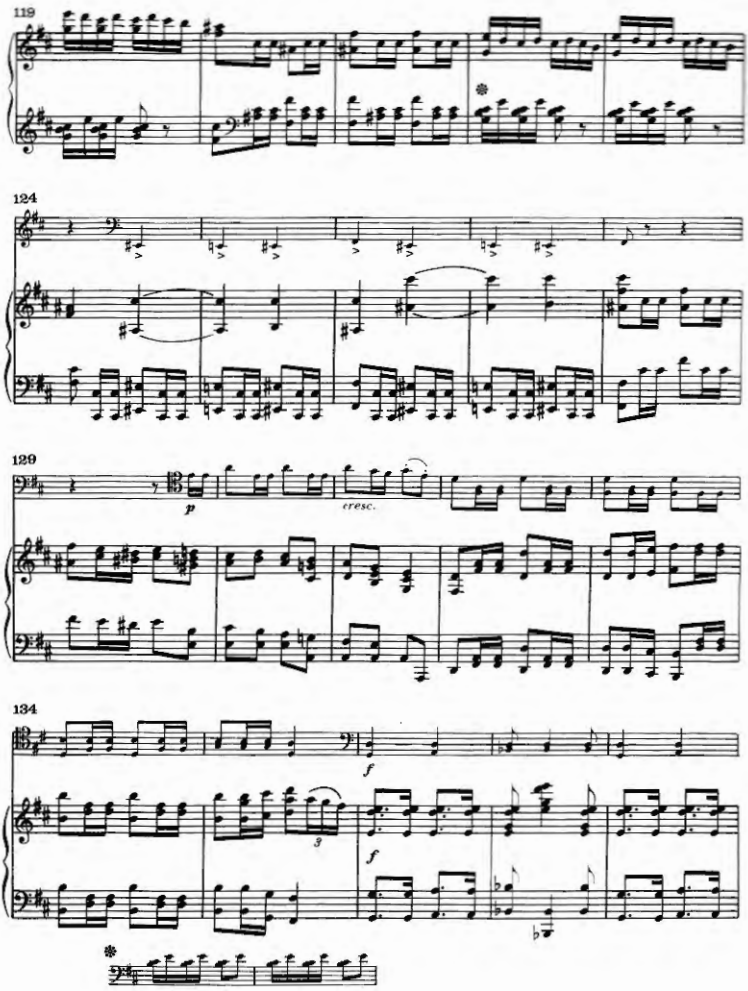
104
mf espr.
109
cresc.
restez
cresc.
114
a tempo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124
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p
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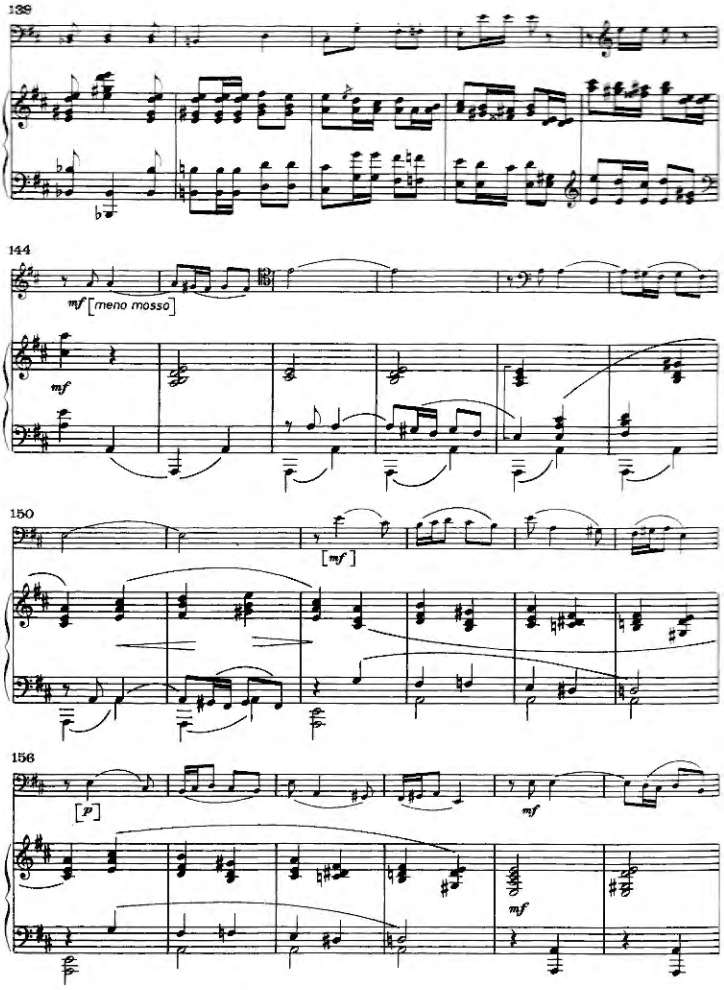
134
f
3
f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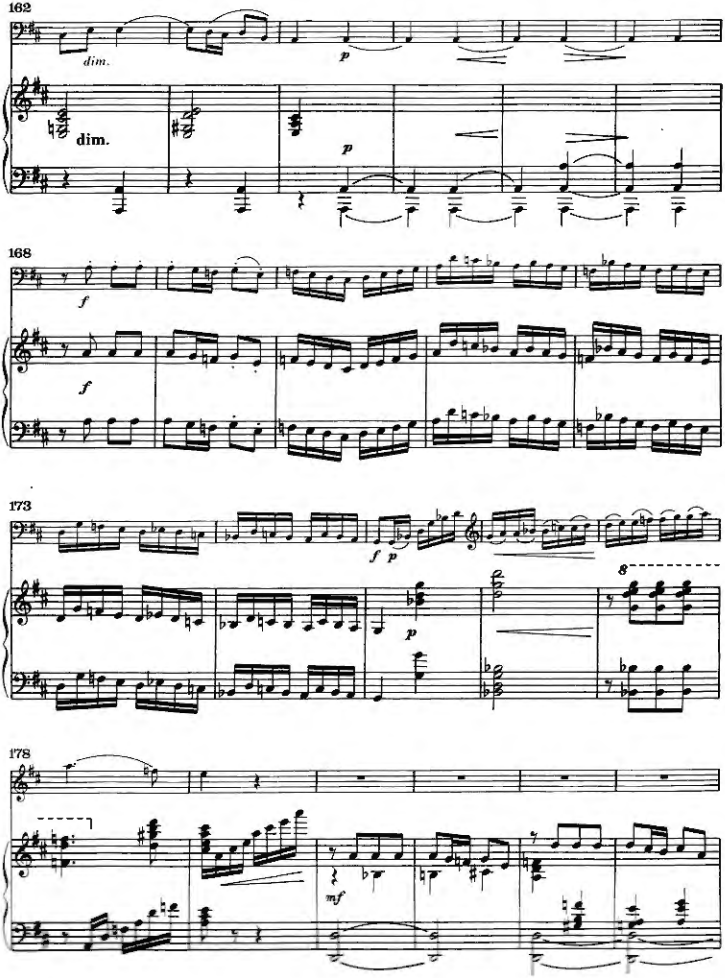
144
mf [meno mosso]
mf
150
[mf]
156
[p]
mf
mf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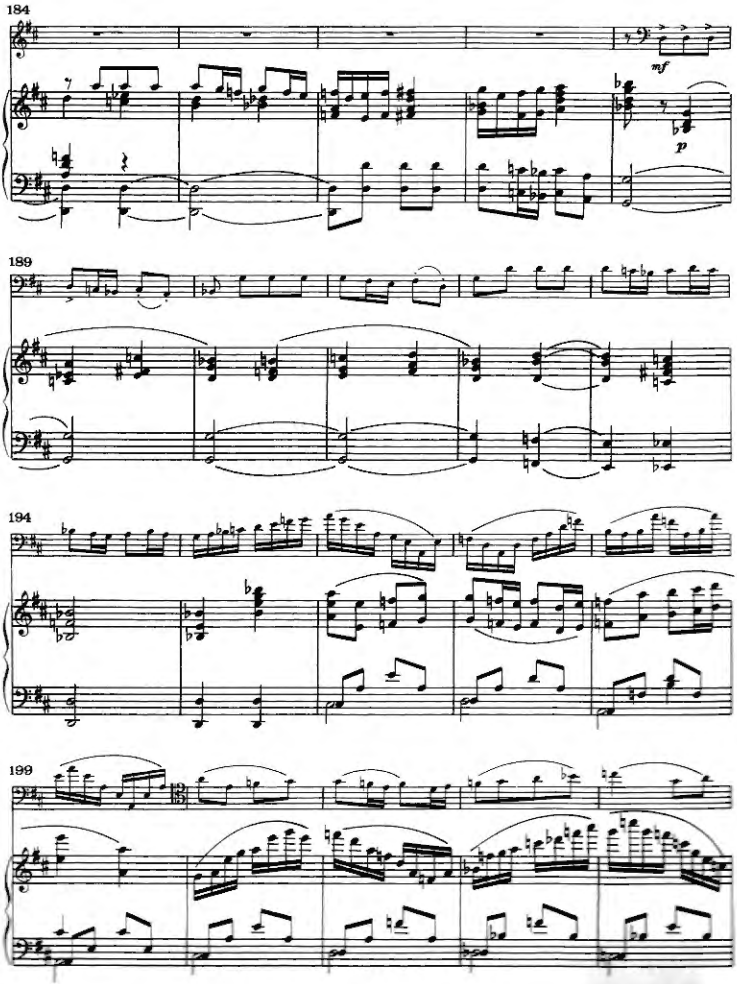
p
dim.
p
168
f
f
173
f p
p
8
178
mf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mf
p
189
194
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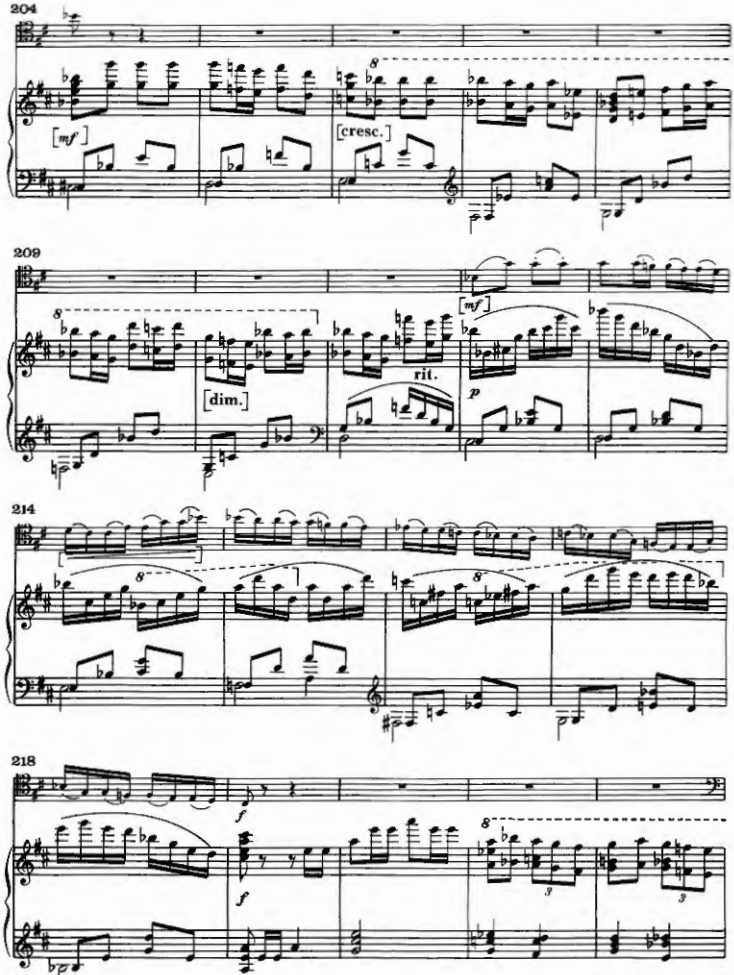
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[mf]
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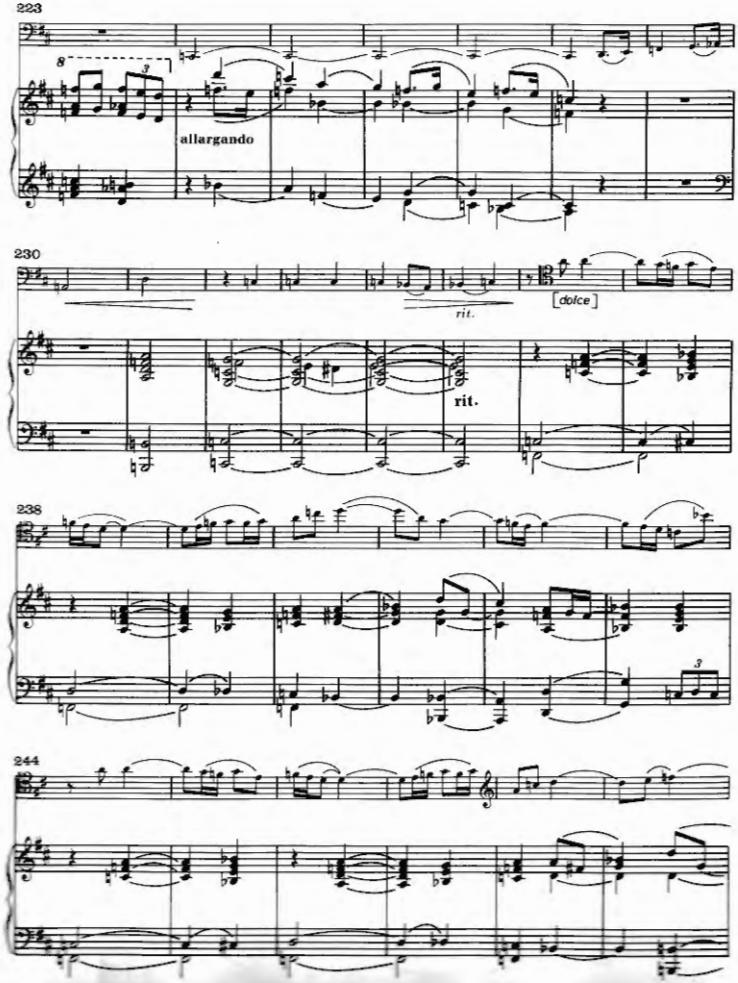
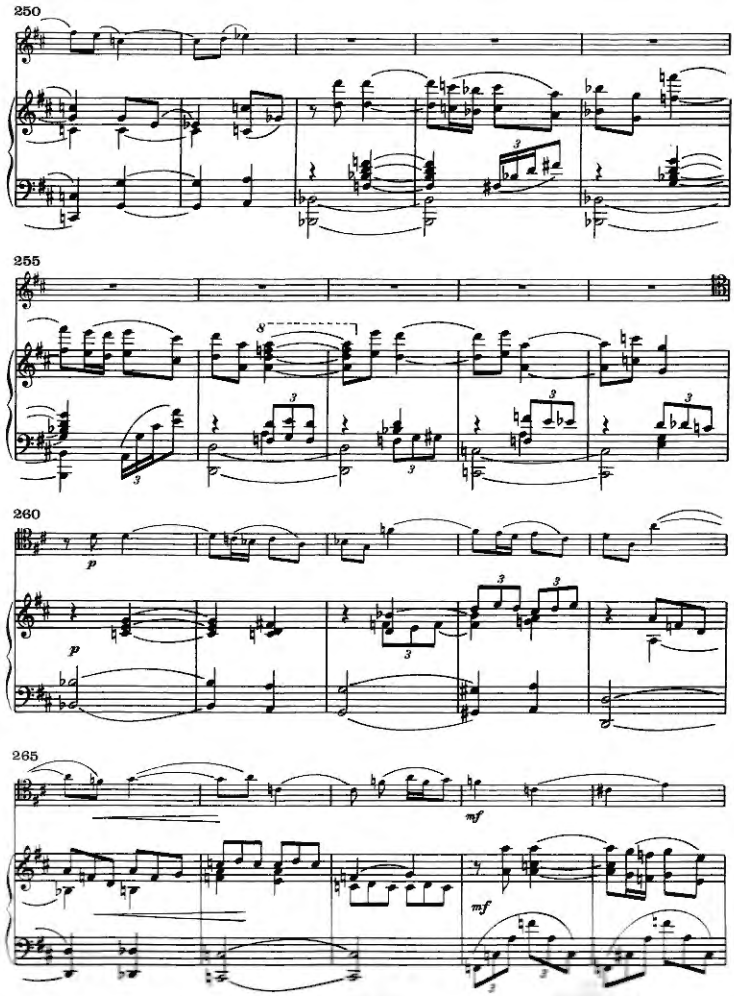
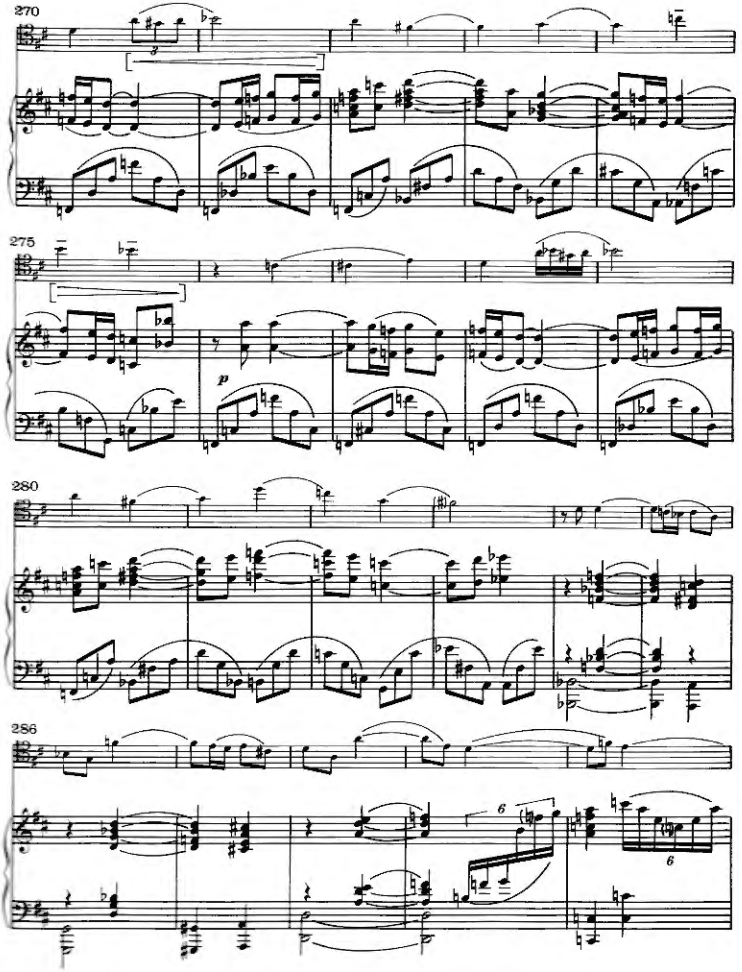
209
[dim.]
[mf]
ril.
p
214
218
f
f


223
allargando
230
rit.
[dolce]
rit.
238
244


250
255
260
265
p
p
mf
mf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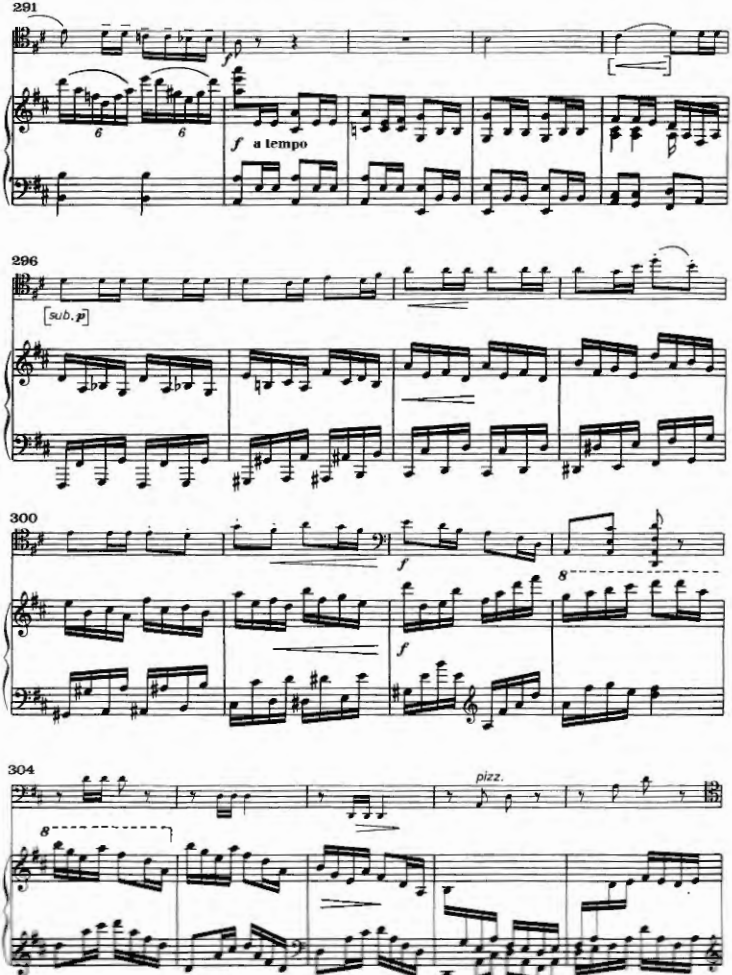
275
p
280
286
6
6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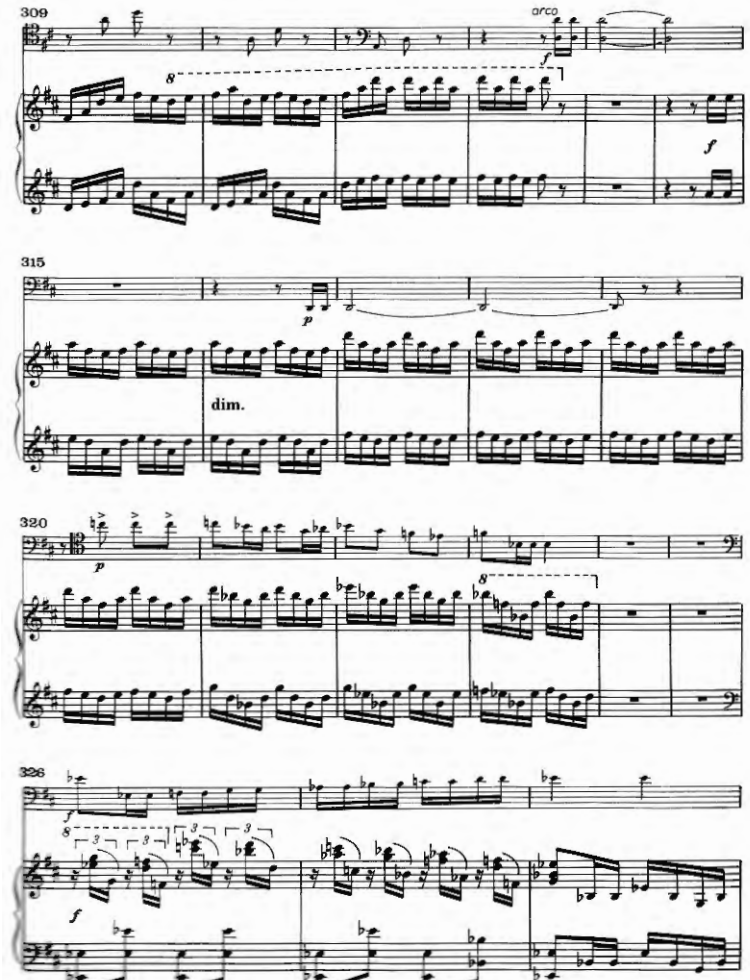
f a tempo
296
[sub. p]
300
f
f
8
304
8
pizz.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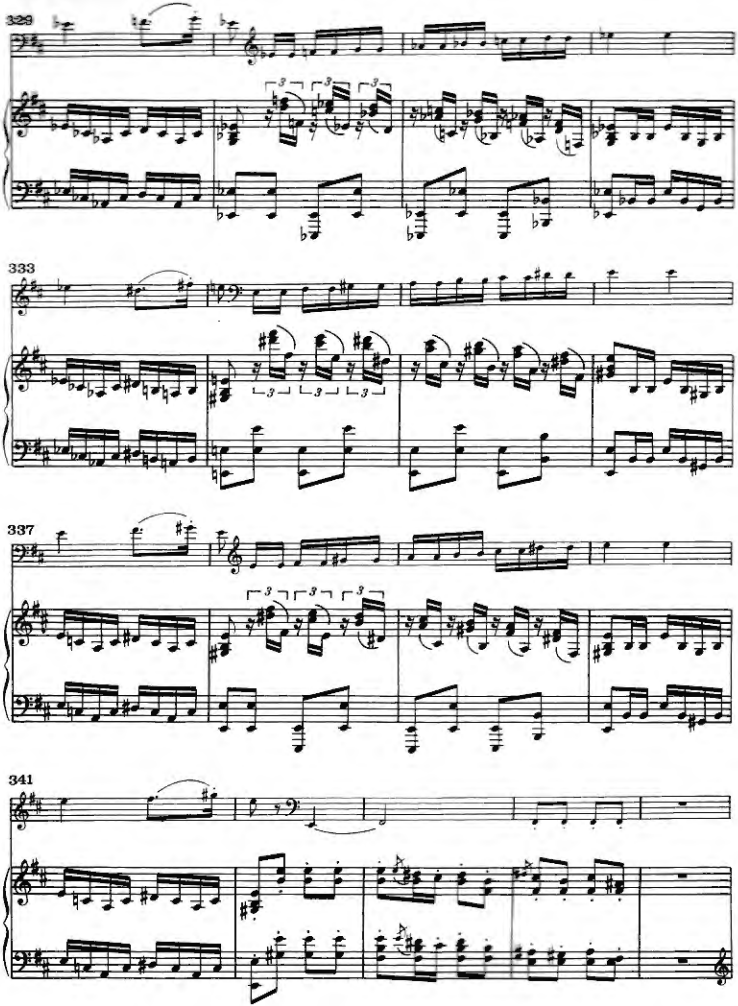
arco
f
8
f
315
p
dim.
320
p
8
326
f
8
3
f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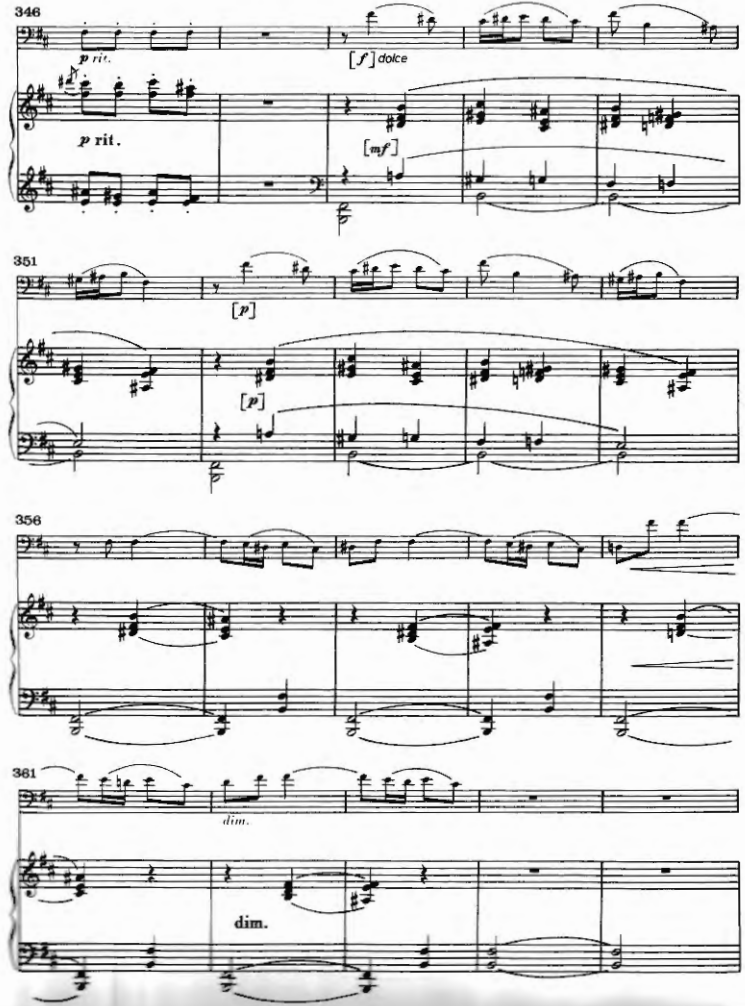
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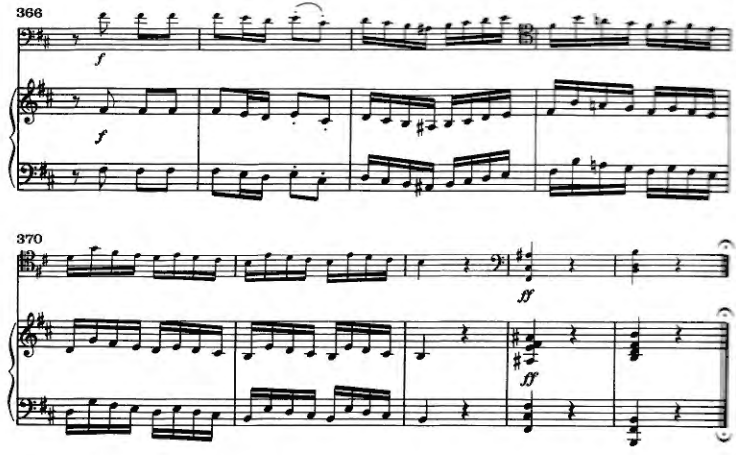
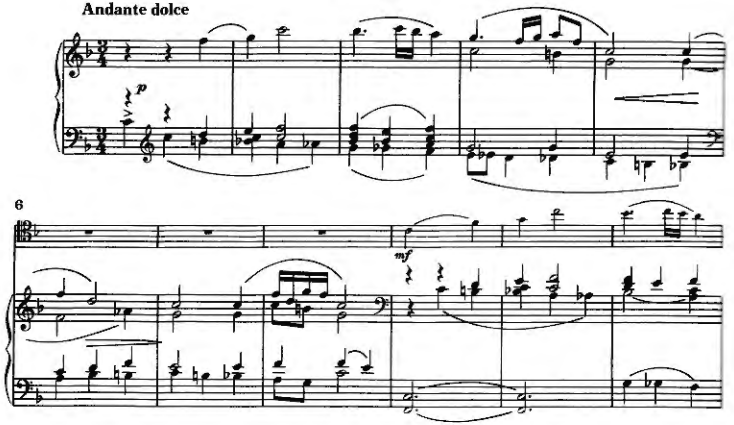
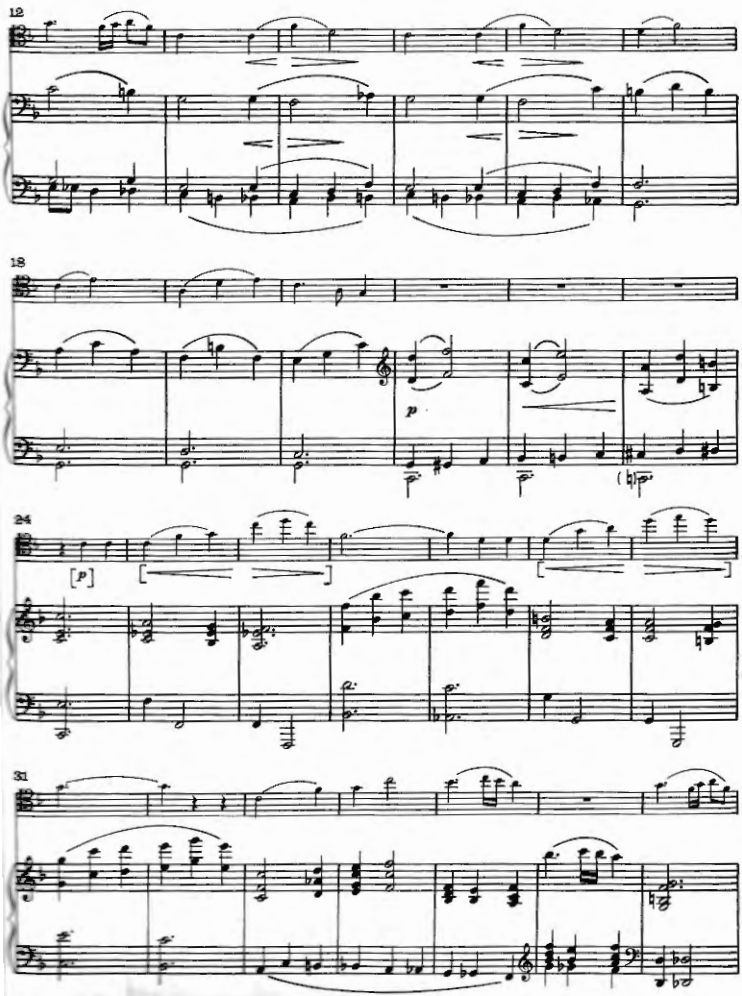
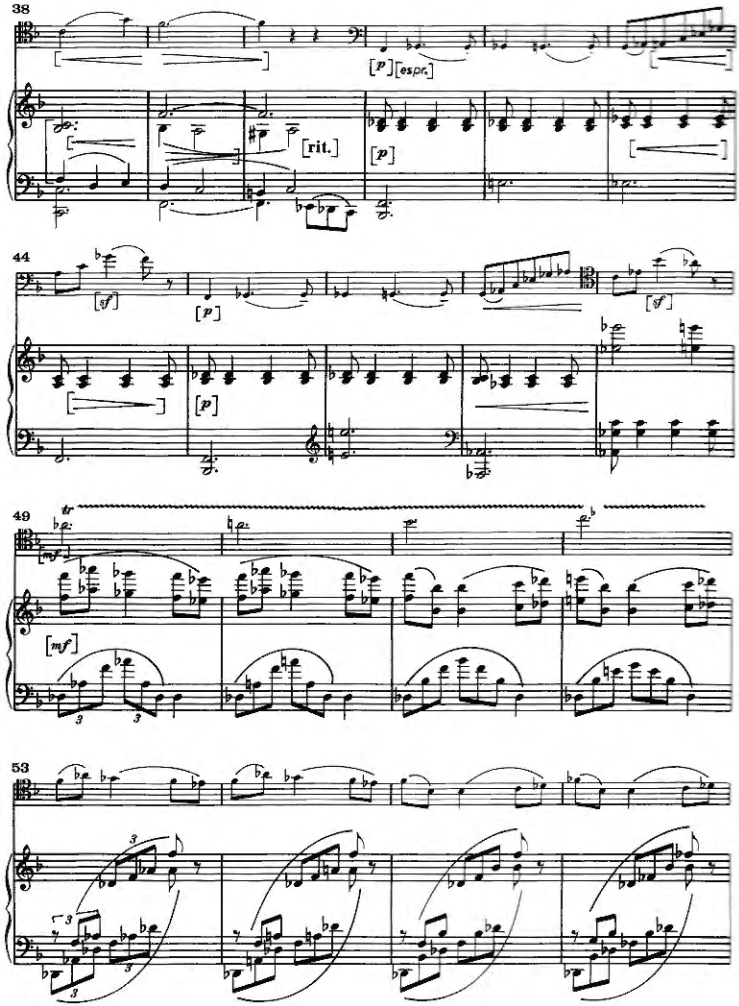
p rit.
[f] dolce
p rit.
[mf]
351
[p]
[p]
356
361
dim.
dim.



II.
Pastorale




12
18
p
24
[p]
31


38
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[p]
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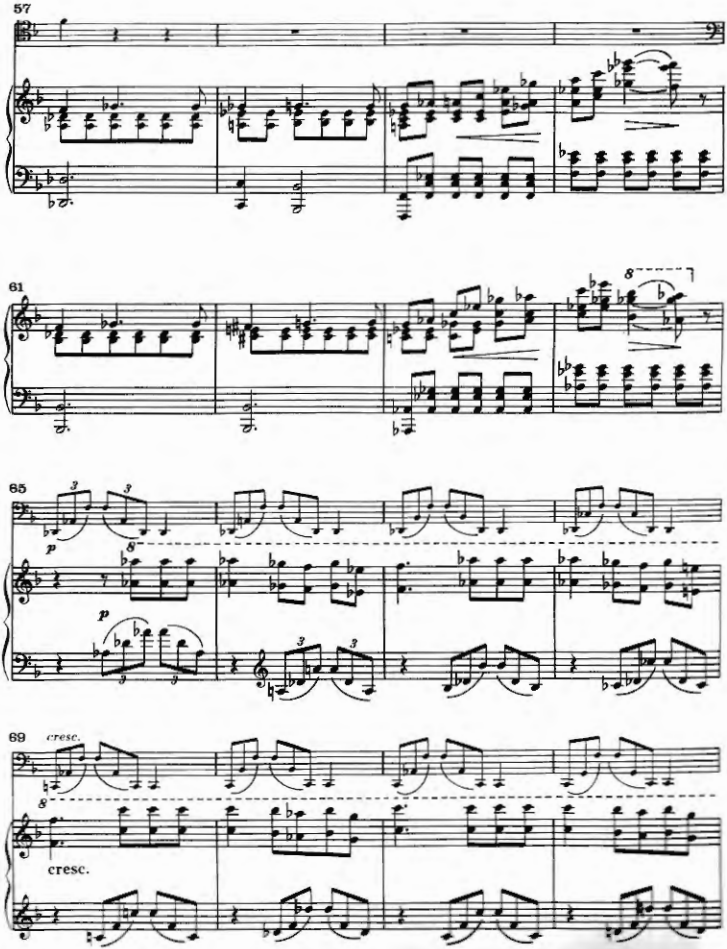
[sf]
[p]
49
tr
[mf]
[mf]
53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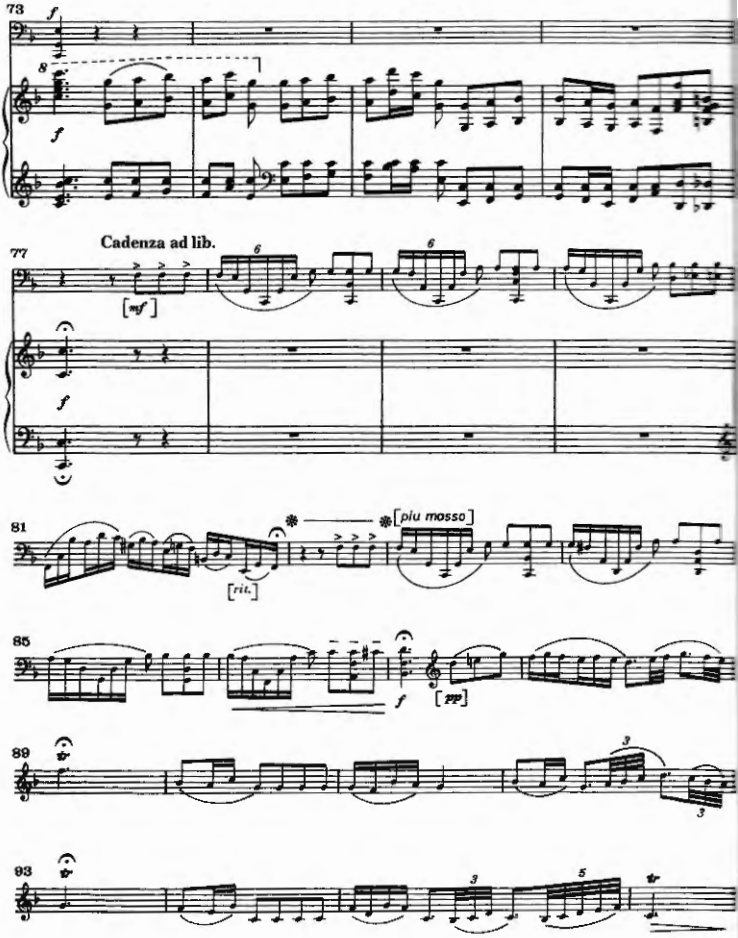
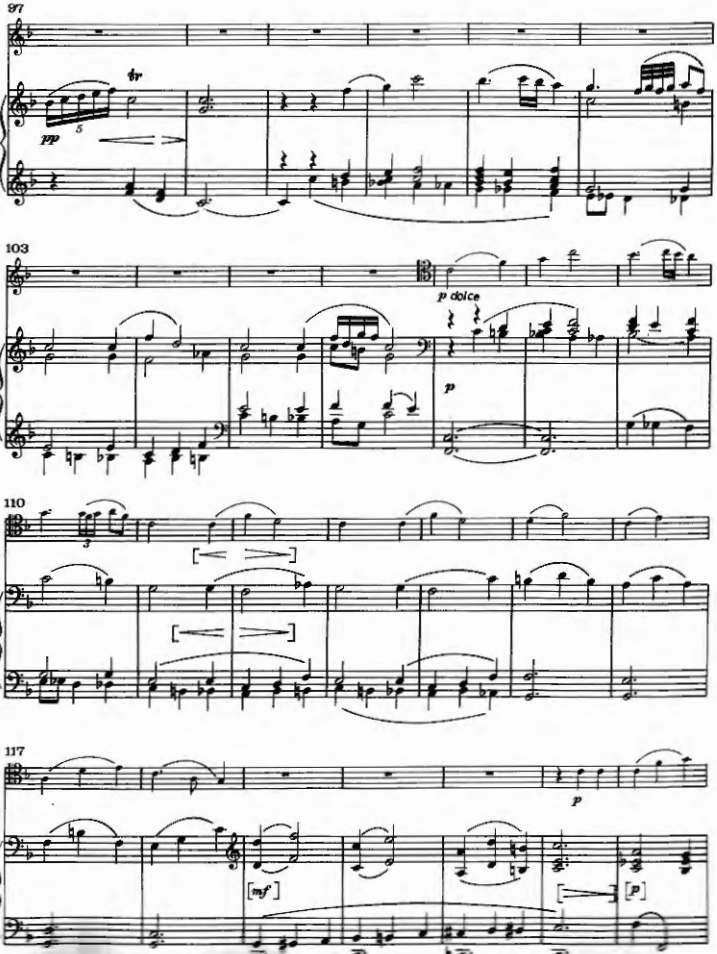
61
65
p
p
69
cresc.
cresc.


73
f
8
f
Cadenza ad lib.
77
6
6
[mf]
f
81
[piu mosso]
[rit.]
85
f
[pp]
89
3
3
93
3
5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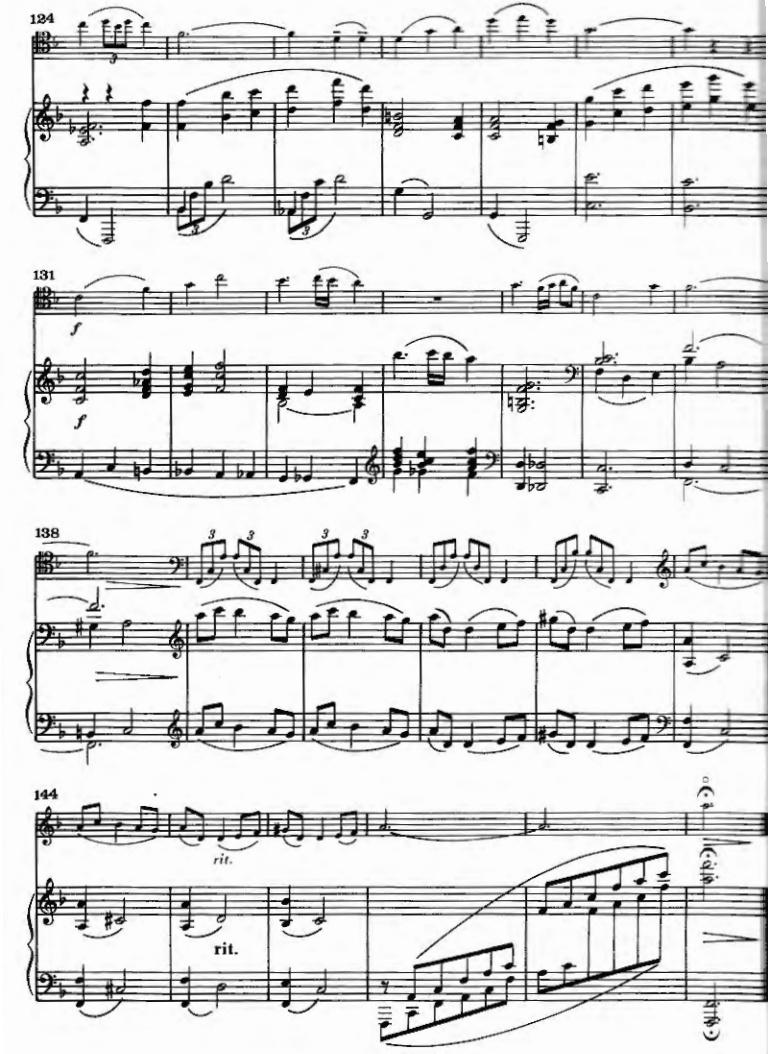
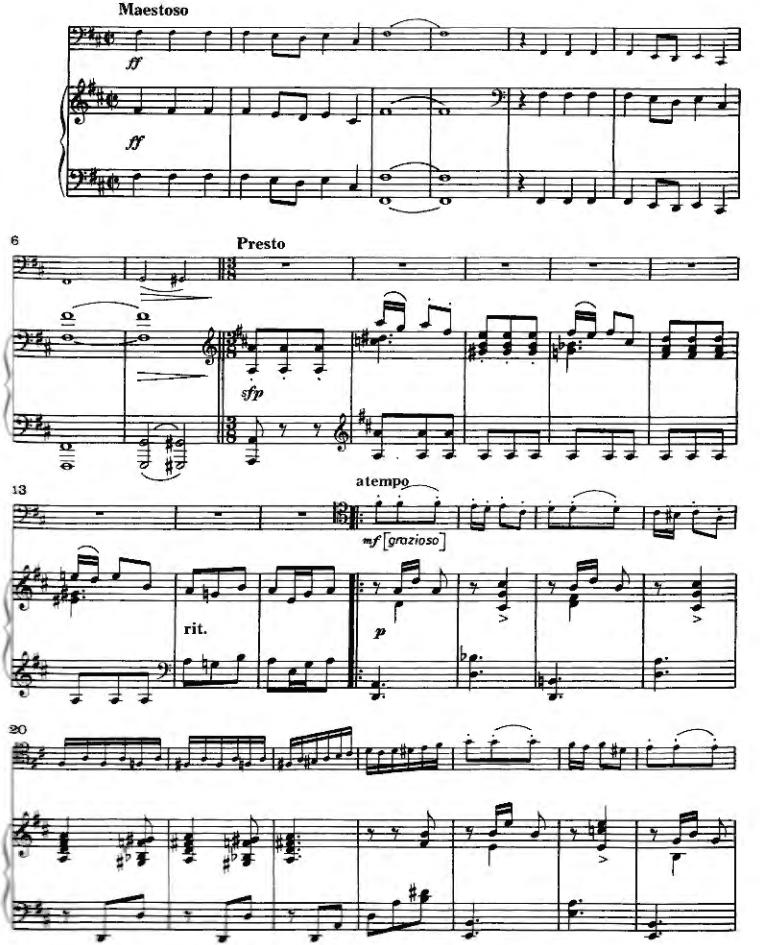
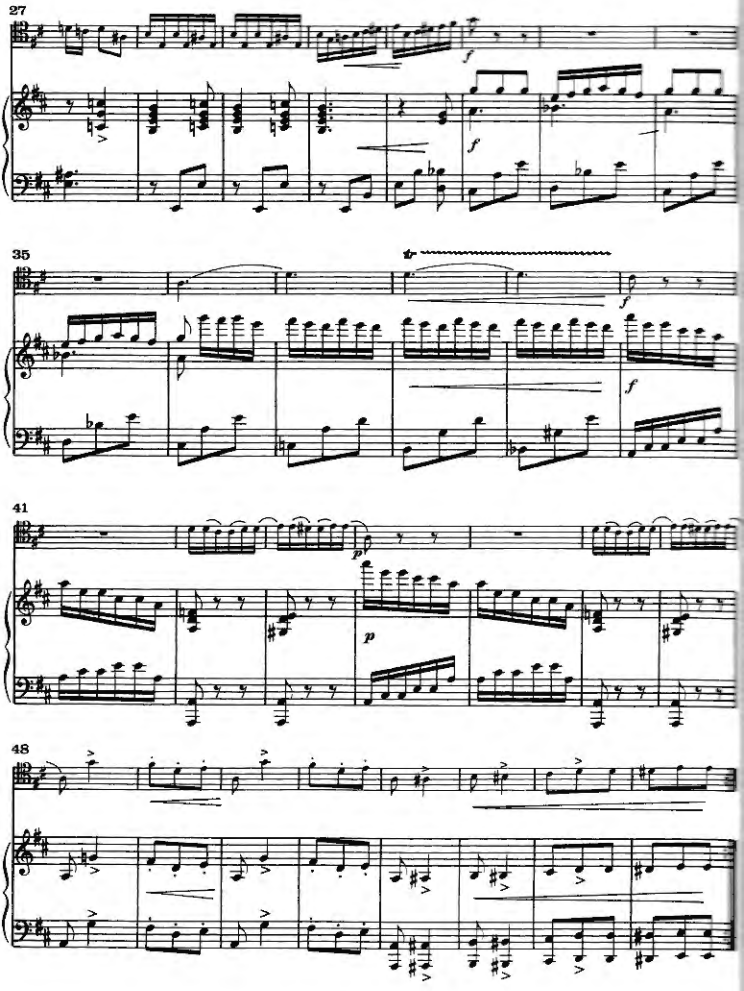
tr
pp
5
103
p dolce
p
110
3
117
p
[mf]
[p]


124
131
f
f
138
p
144
rit.
rit.

III.

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f
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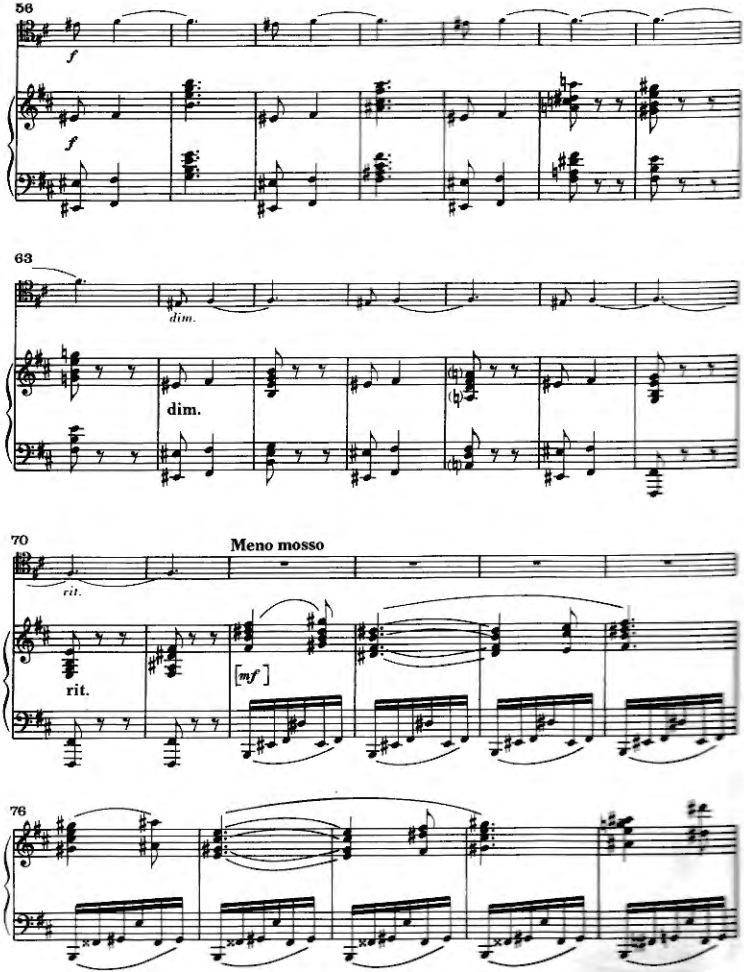
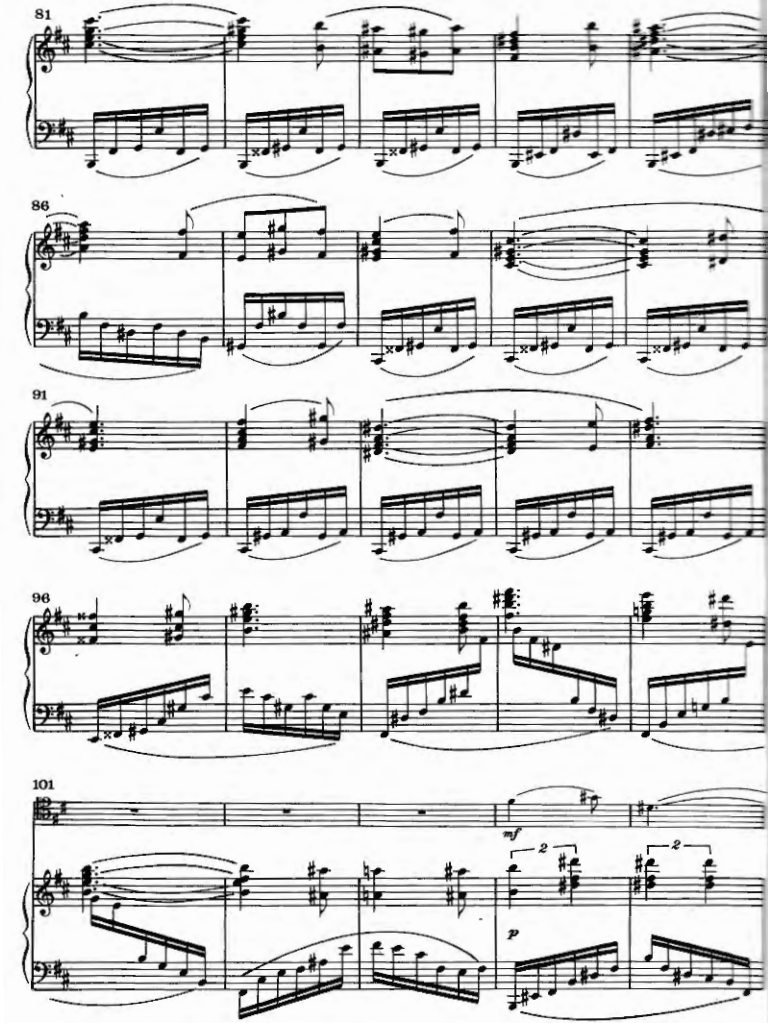
f
41
p
48


56
f
f
63
dim.
dim.
70
Meno mosso
rit.
rit.
[mf]
76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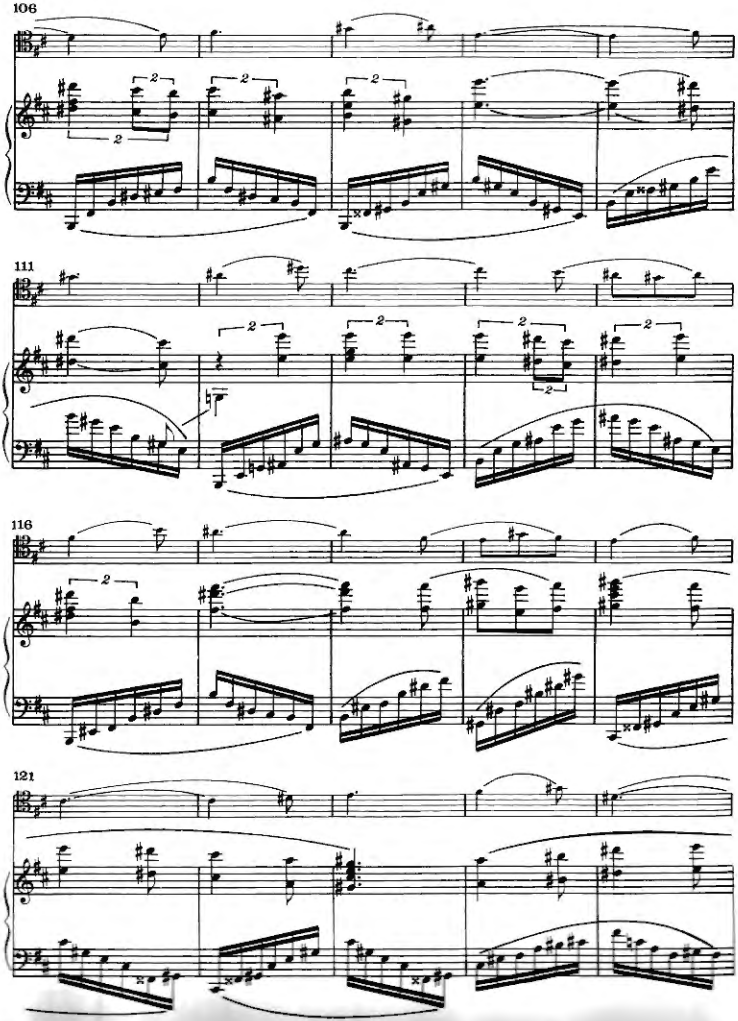
101
mf
p
2
2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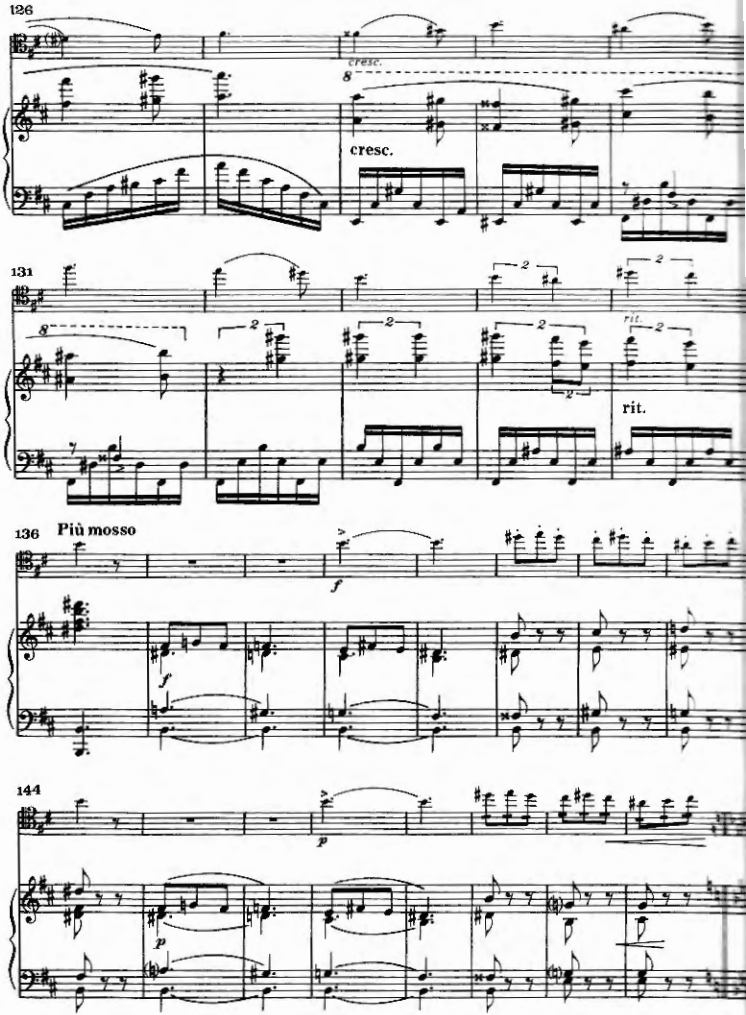
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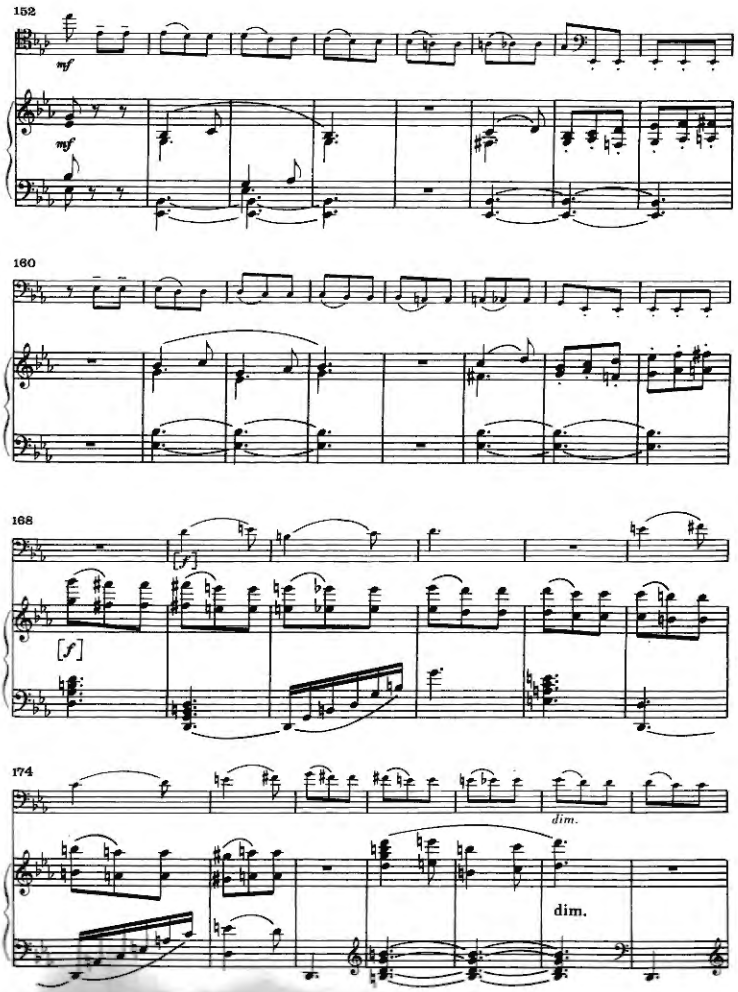
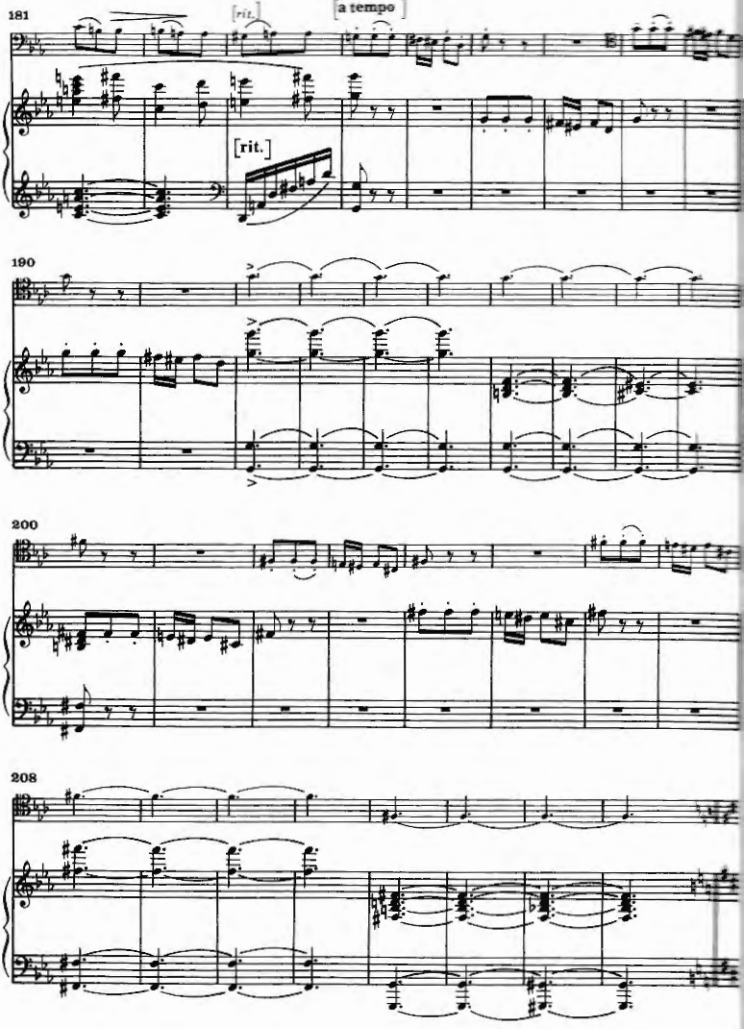
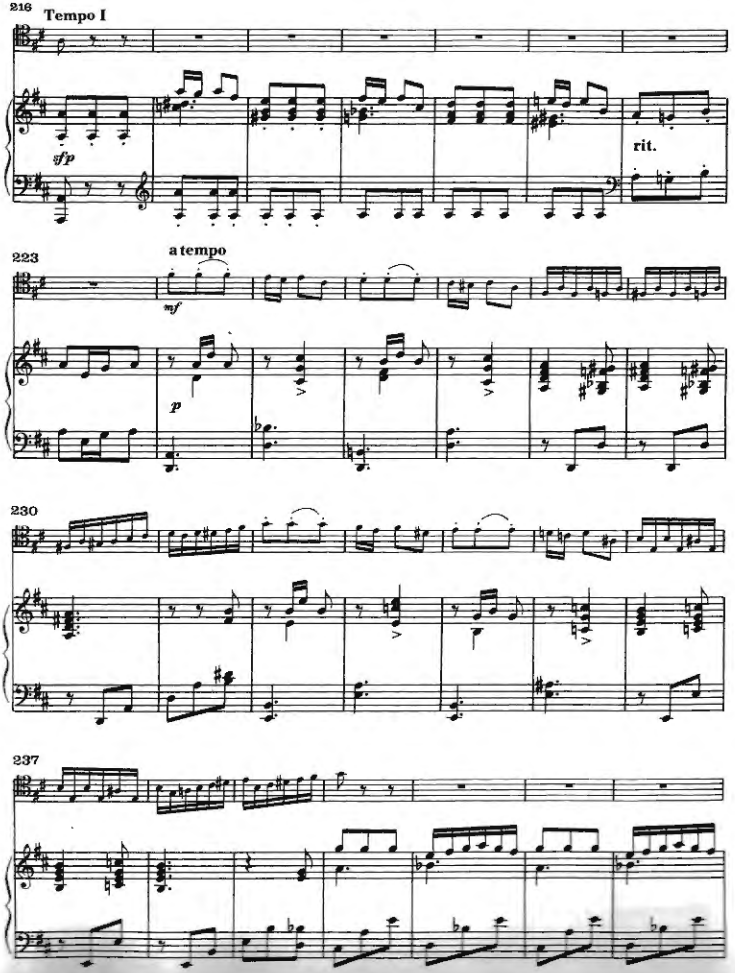
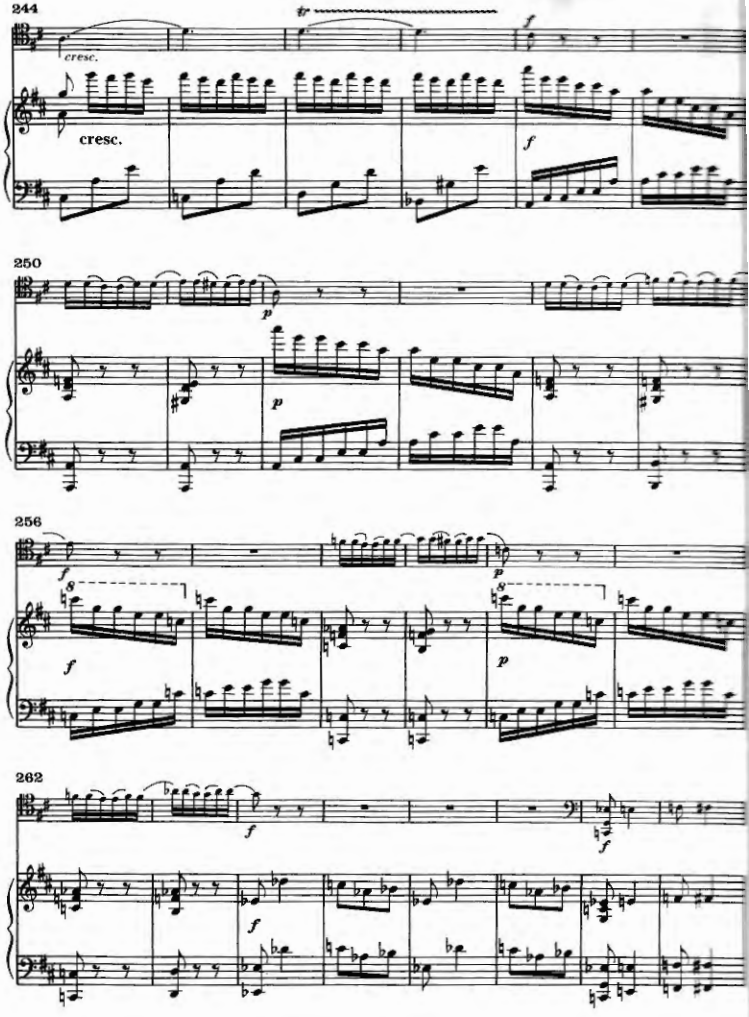
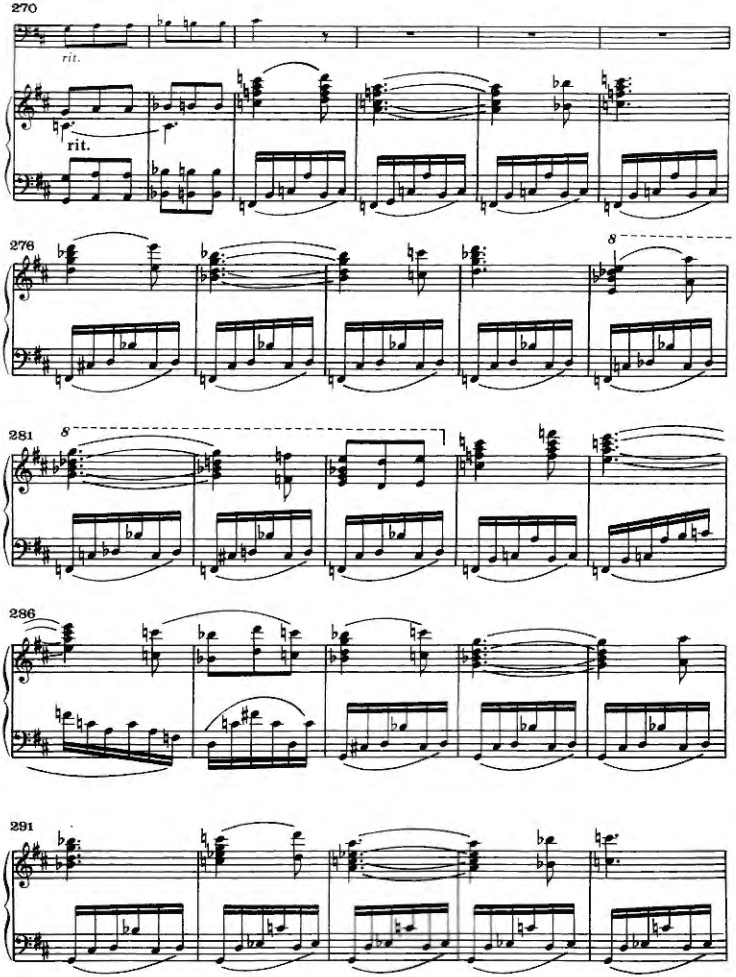
2
2
rit.
rit.
136
Più mosso
f
f
144
p
p

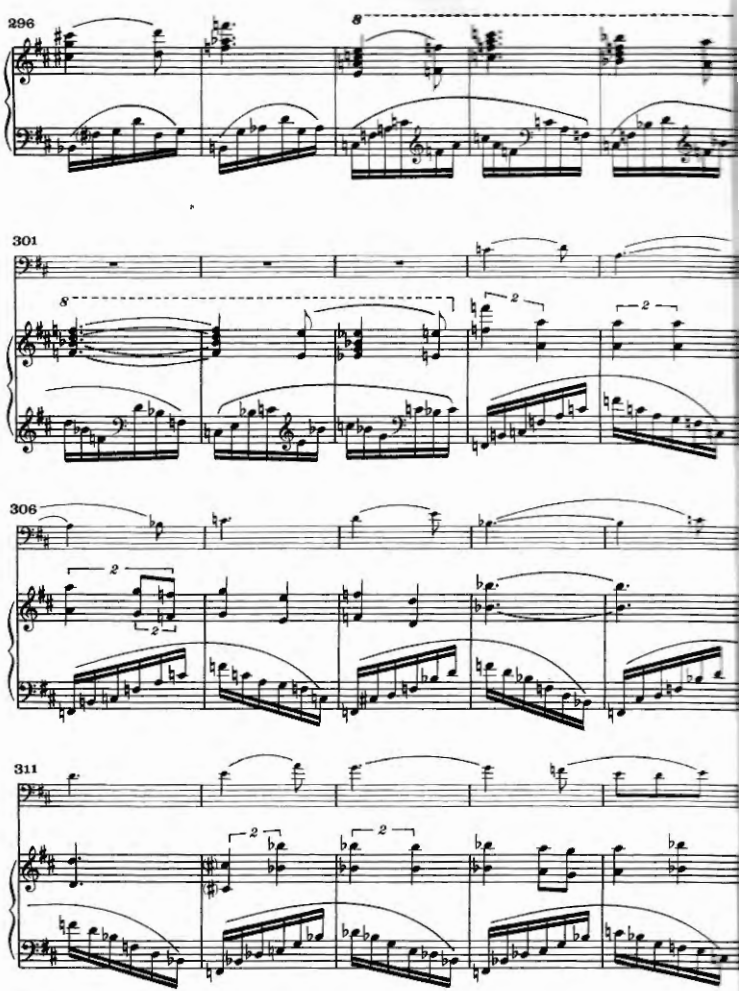

152
mf
mf
160
168
[f]
[f]
174
dim.
dim.

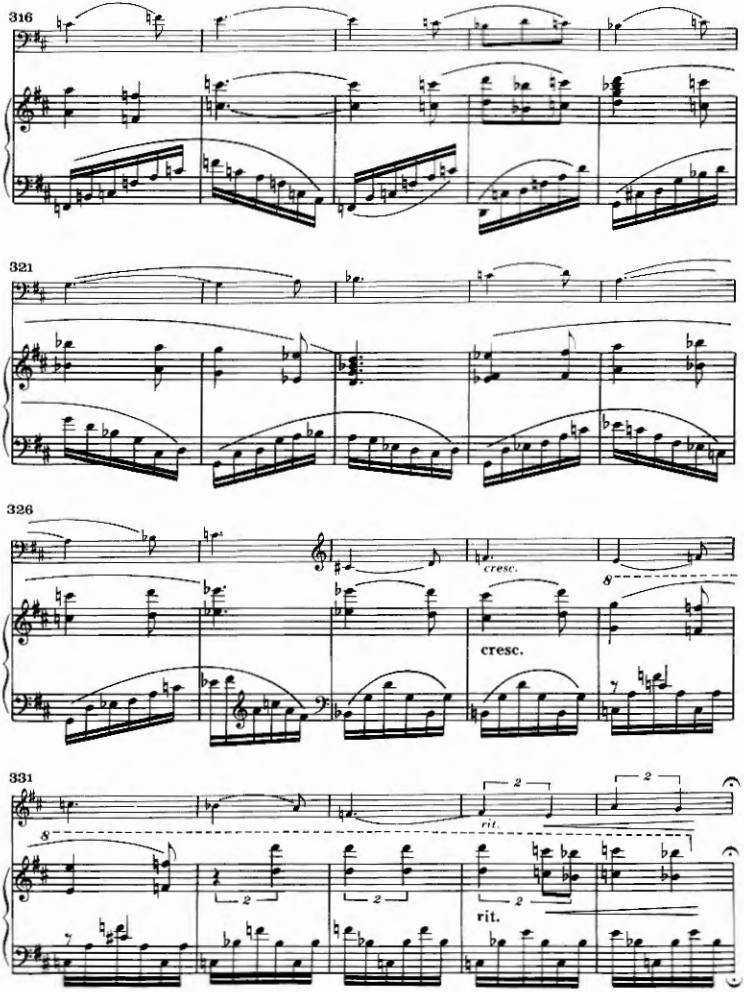

181
[rit.]
[a tempo]
[rit.]
190
200
208

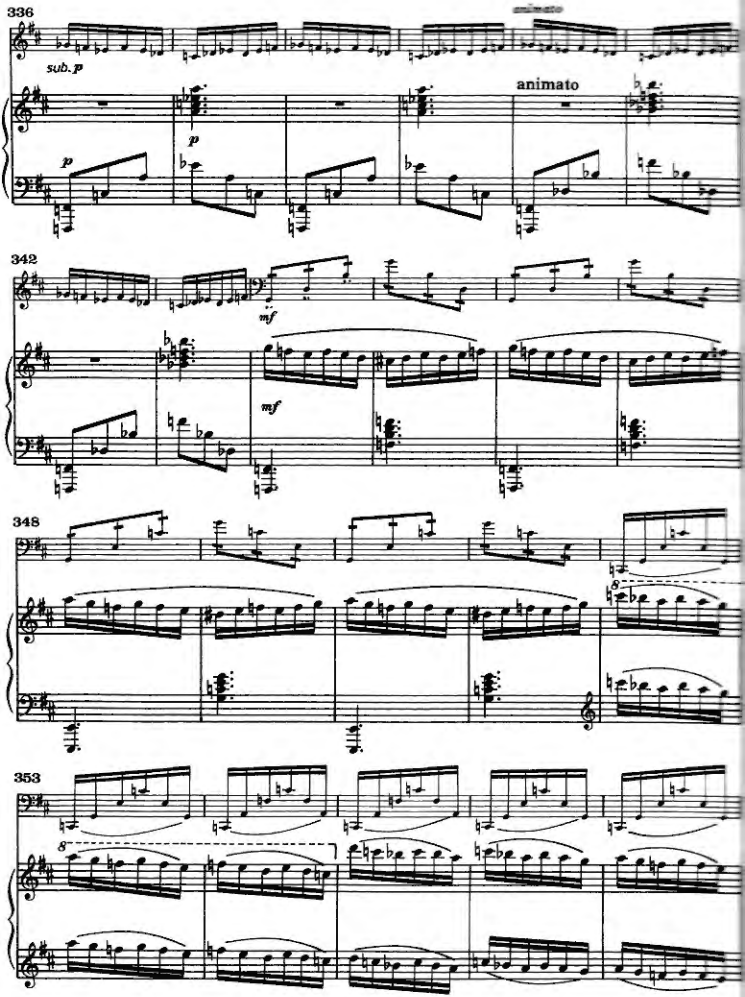

216
Tempo I
sfp
rit.
223
a tempo
mf
p
230
237

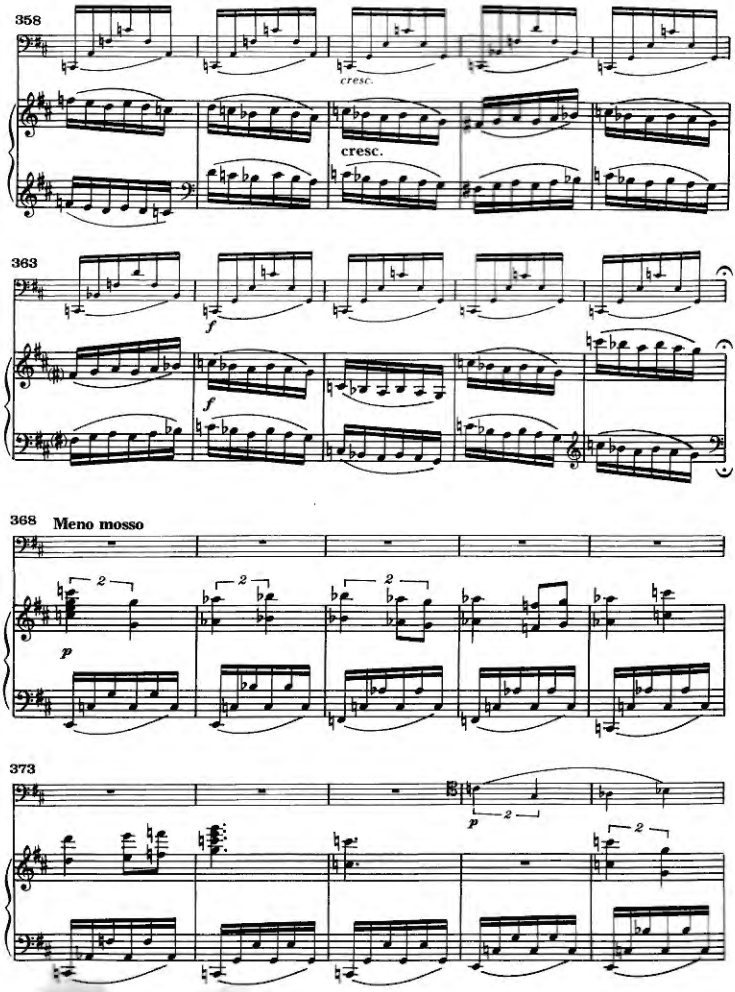

244
tr
cresc.
cresc.
f
f
250
p
p
256
f
8
f
p
8
p
262
f
f
f

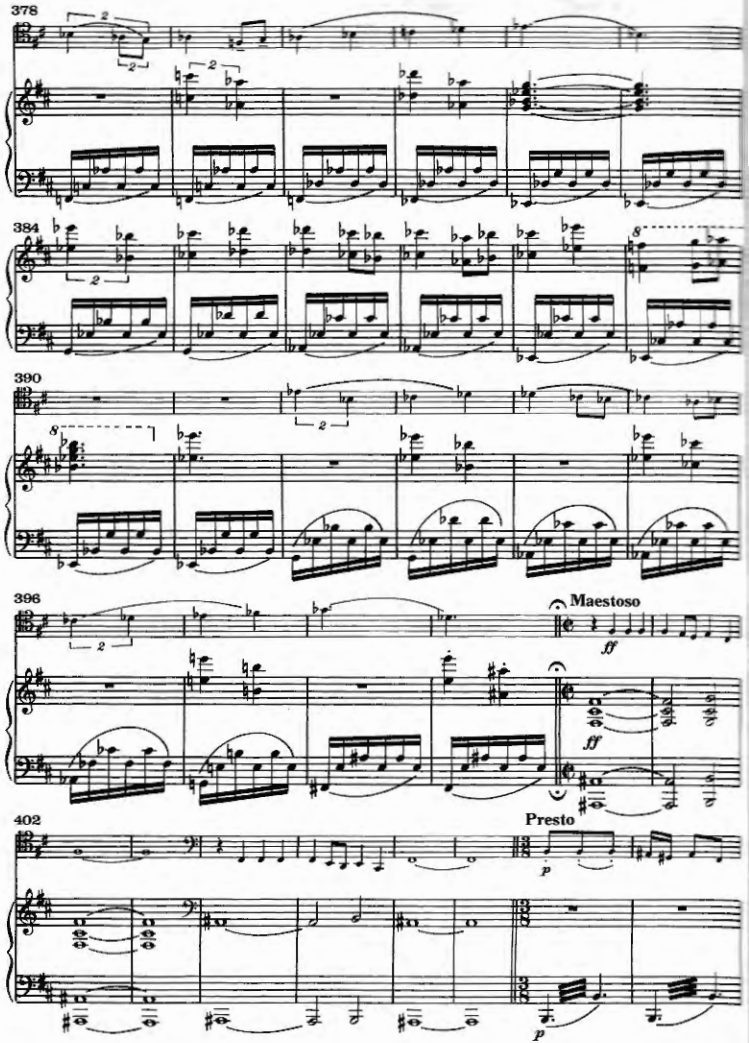

270
rit.
rit.
276
8
281
8
286
291

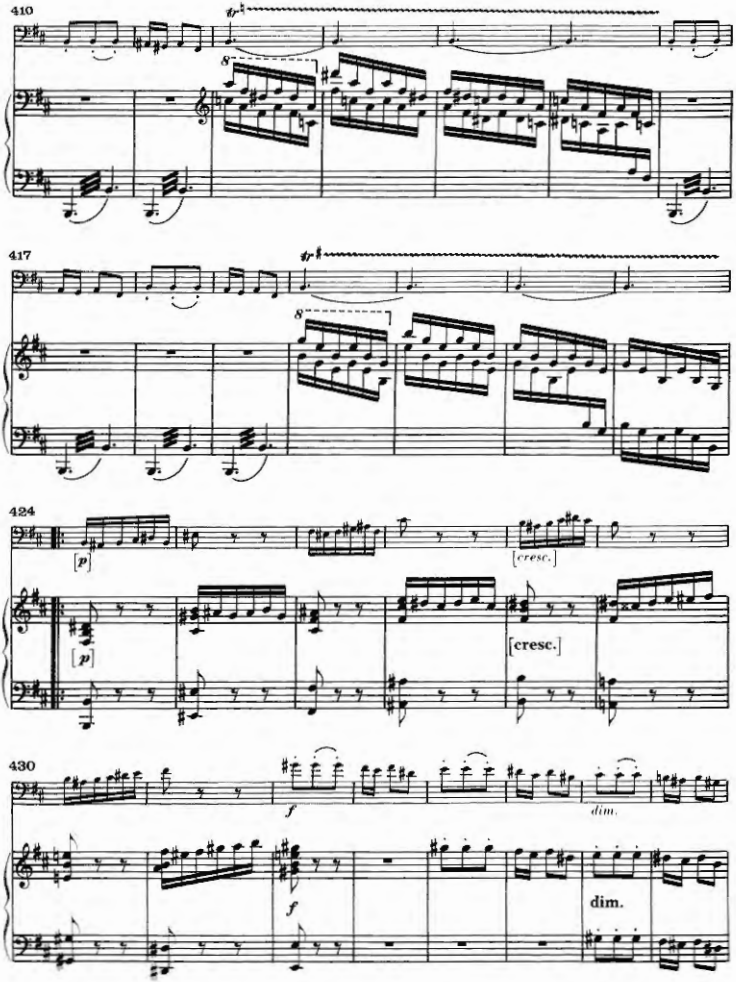

296
8
301
8
2
2
306
2
2
311
2
2

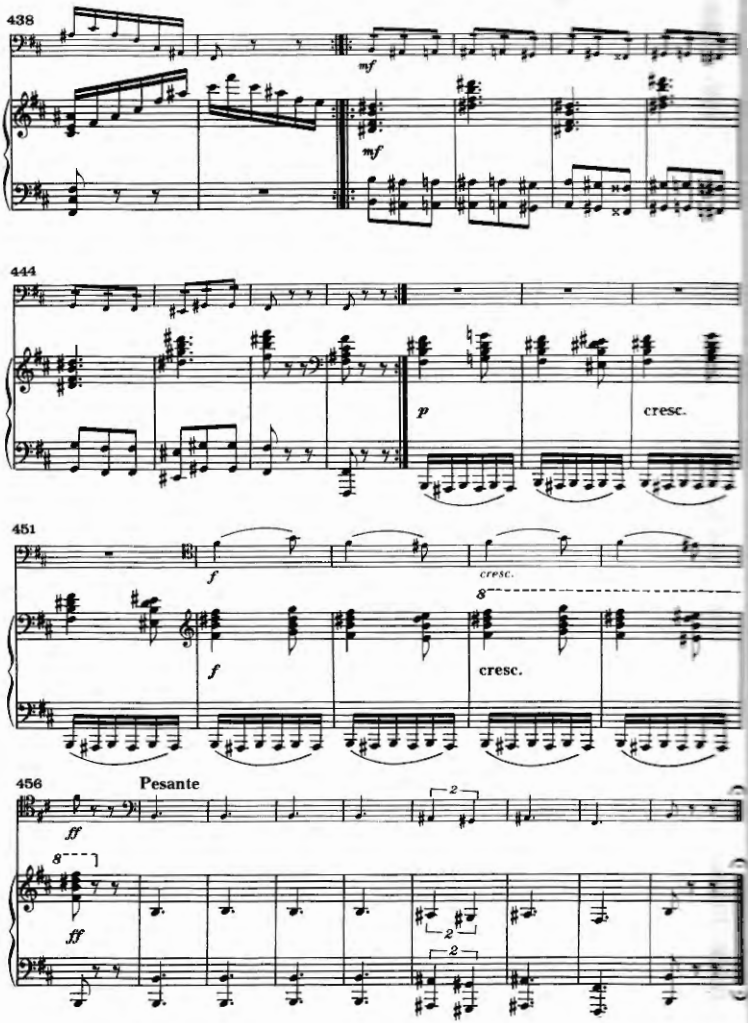

316
321
326
cresc.
cresc.
331
rit.
rit.


336
sub. p
animato
animato
p
p
342
mf
mf
348
353


358
cresc.
cresc.
363
f
f
368
Meno mosso
2
2
2
p
373
p
2
2


378
384
390
396
Maestoso
ff
ff
402
Presto
p
p


410
417
424
[p]
[p]
[cresc.]
[cresc.]
430
f
f
dim.
dim.


438
mf
mf
444
p
cresc.
451
f
cresc.
8
f
cresc.
456
Pesante
ff
8
ff
2
2
2

Alexander Borodin (1833 – 1887)

Violoncello

Sonate (h-moll) / Sonata (B Minor)

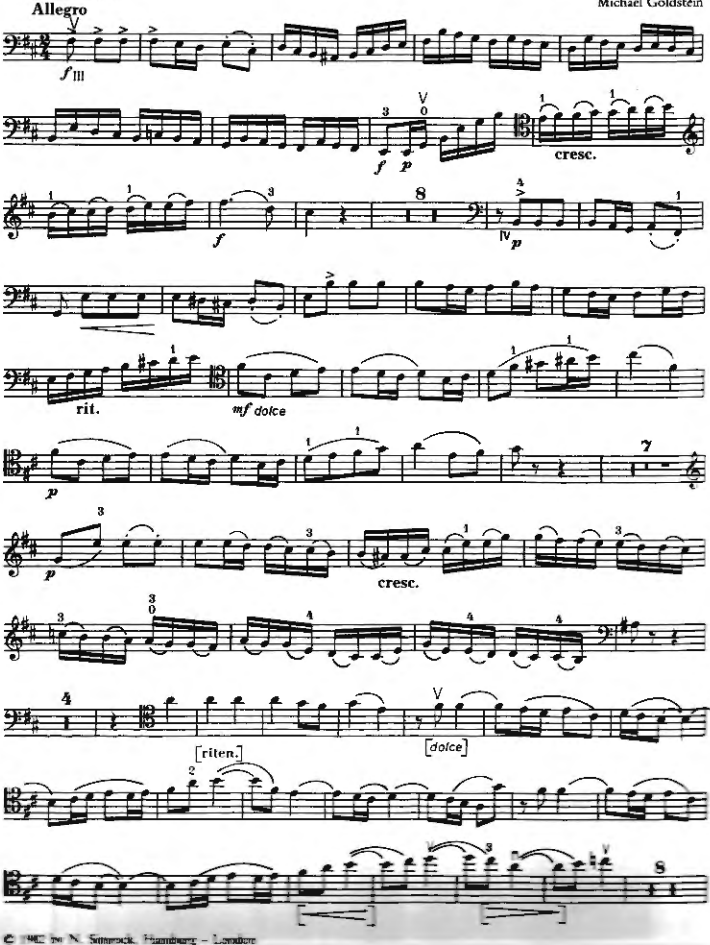
für Violoncello und Klavier / for Violoncello and Piano

Fingersatz- und Strichbezeichnungen von
Fingering and bowing marks by
Wolfgang Mehlhorn

I.

vollendet von / completed by
Michael Goldstein

Allegro



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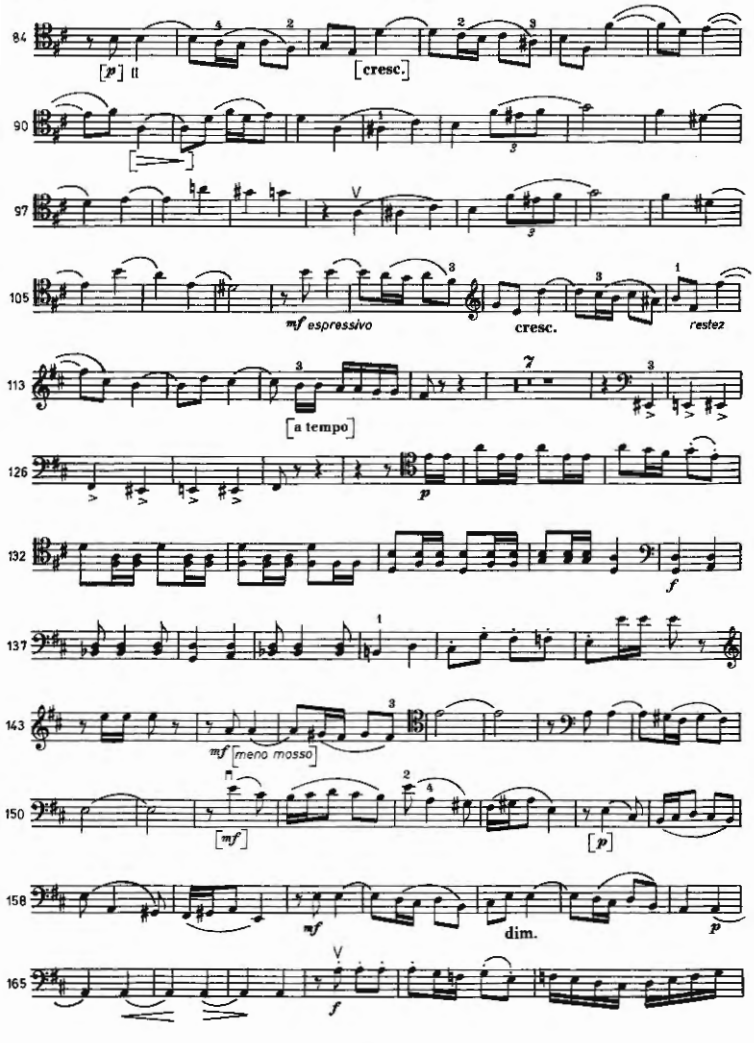
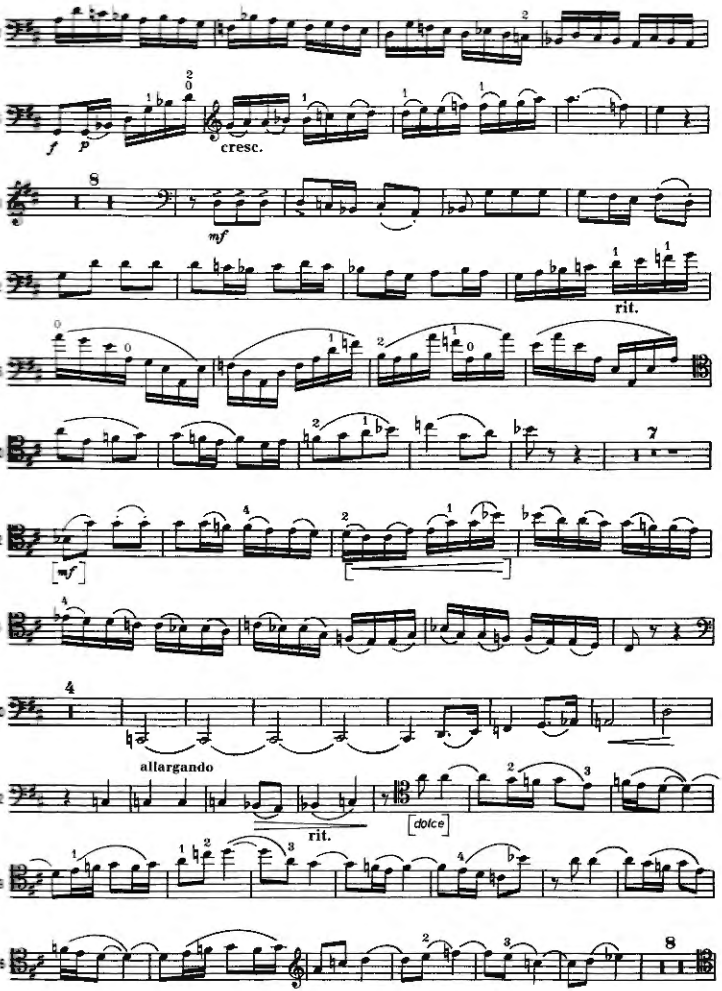
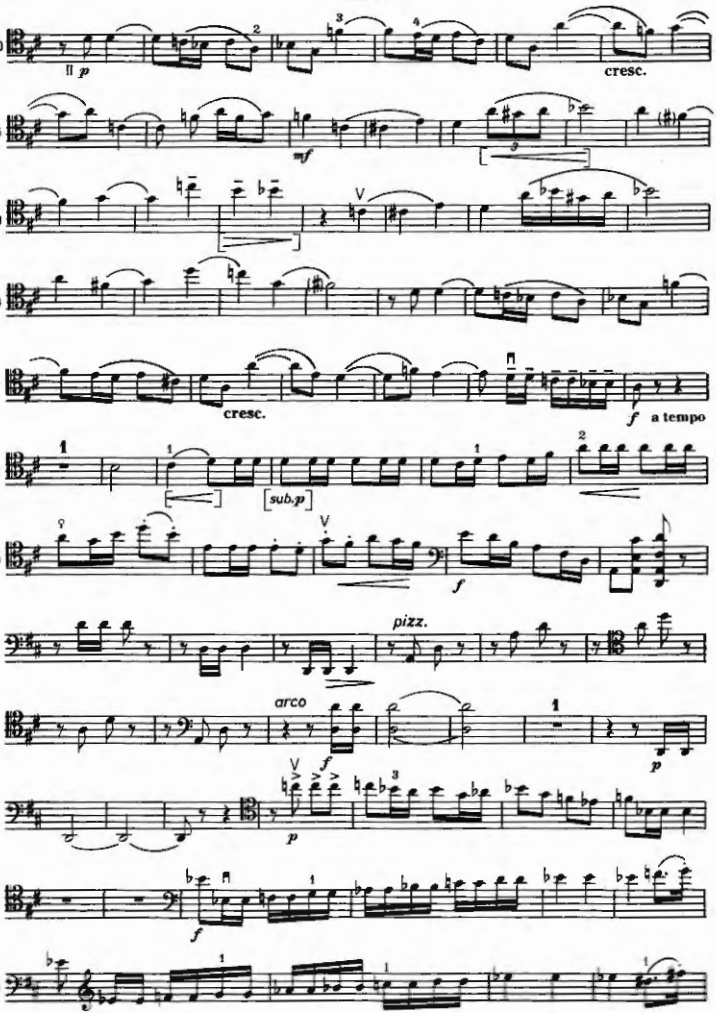
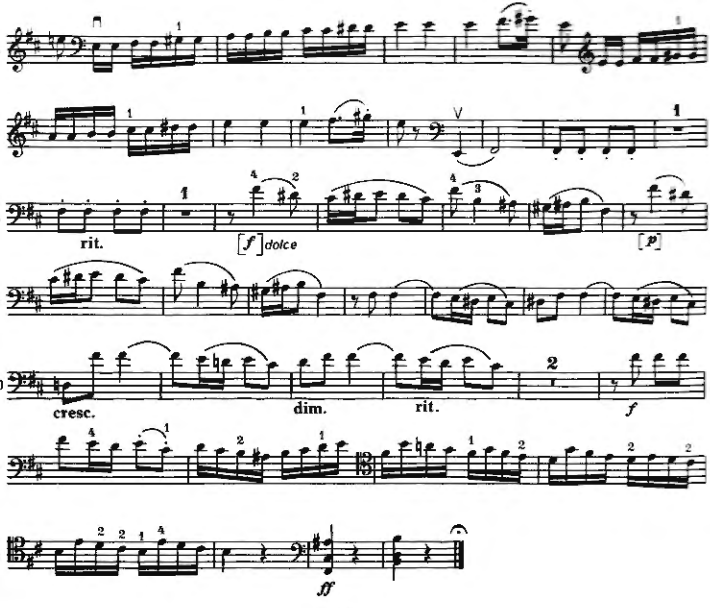
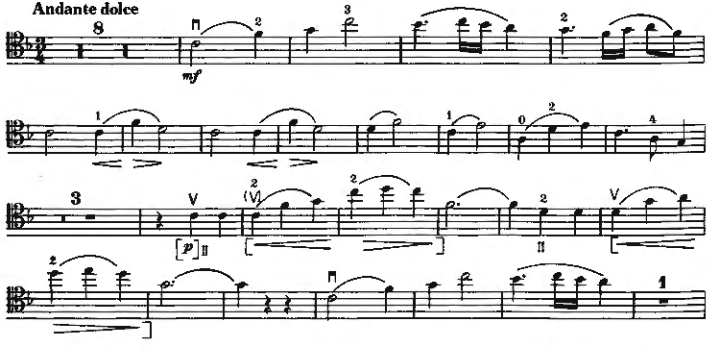

84
[p]
[cresc.]
90
97
105
mf espressivo
cresc.
restez
113
[a tempo]
126
p
132
f
137
143
mf [meno mosso]
150
[mf]
[p]
158
mf
dim.
p
165
f

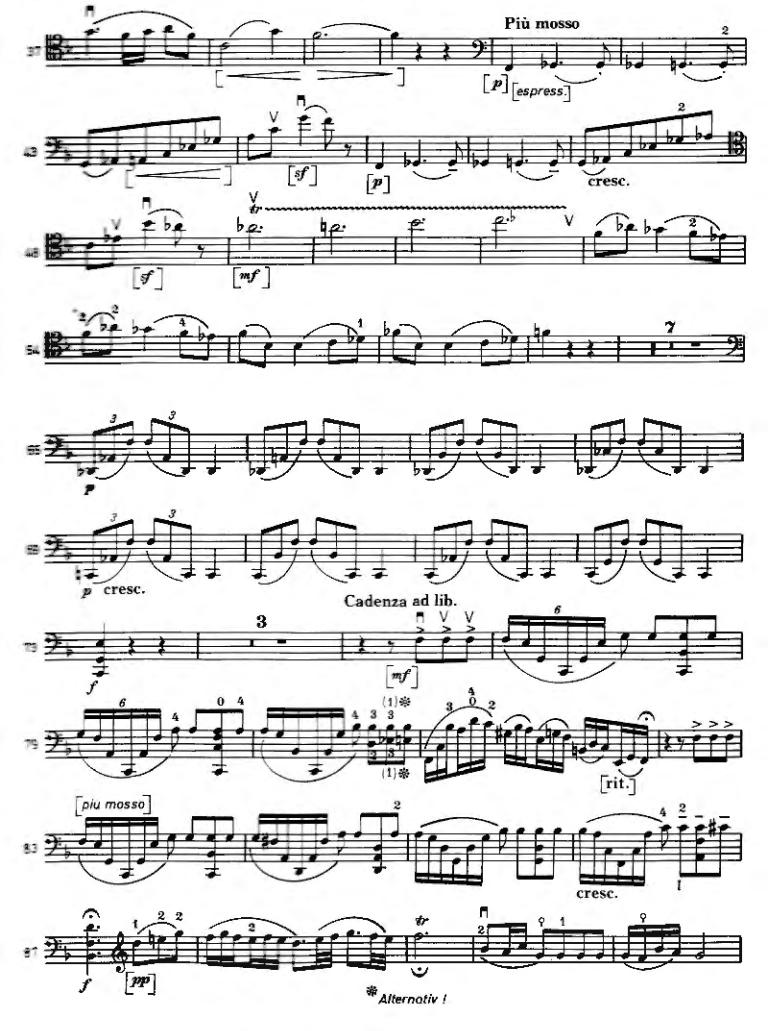

f
p
cresc.
mf
rit.
[mf]
allargando
rit.
dolce

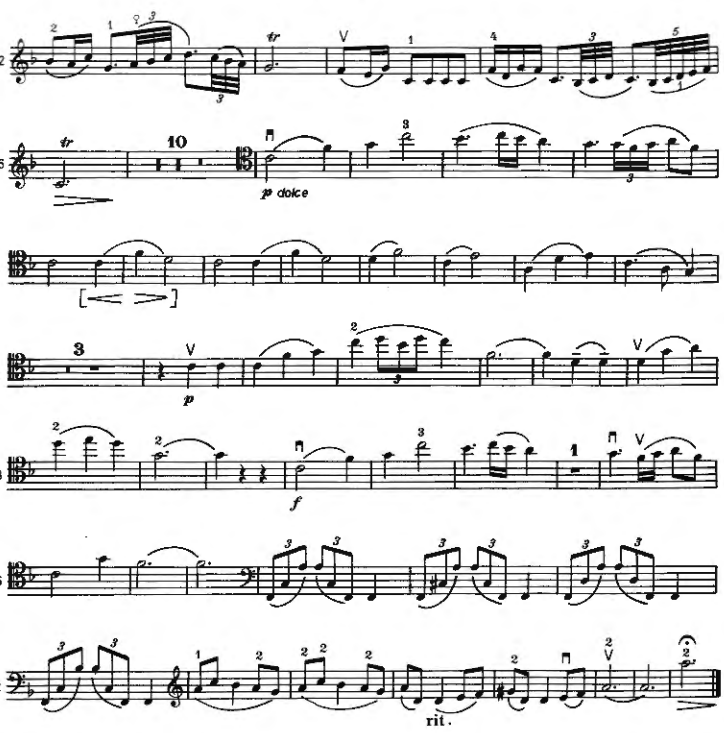

260
II p
cresc.
266
mf
273
280
287
cresc.
f a tempo
293
[sub.p]
299
f
304
pizz.
310
arco
f
p
317
p
324
f
330



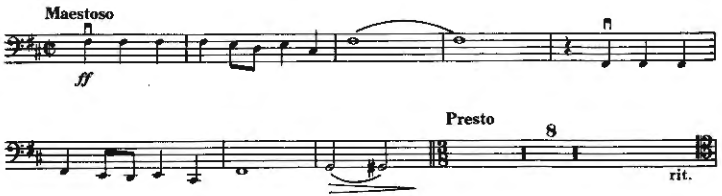
II.
Pastorale

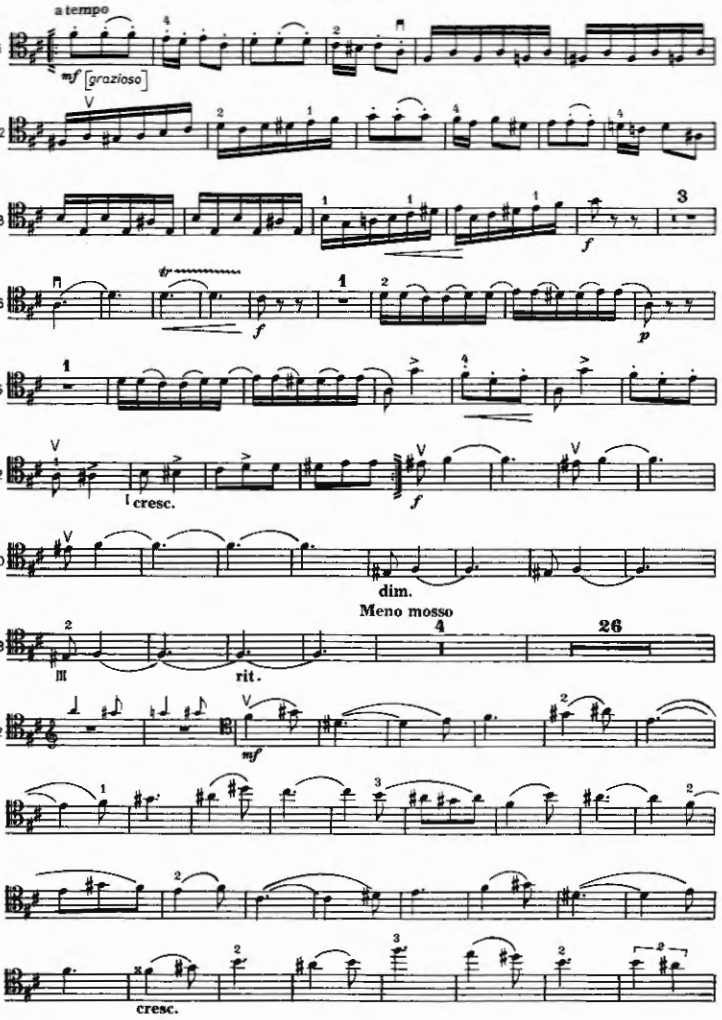


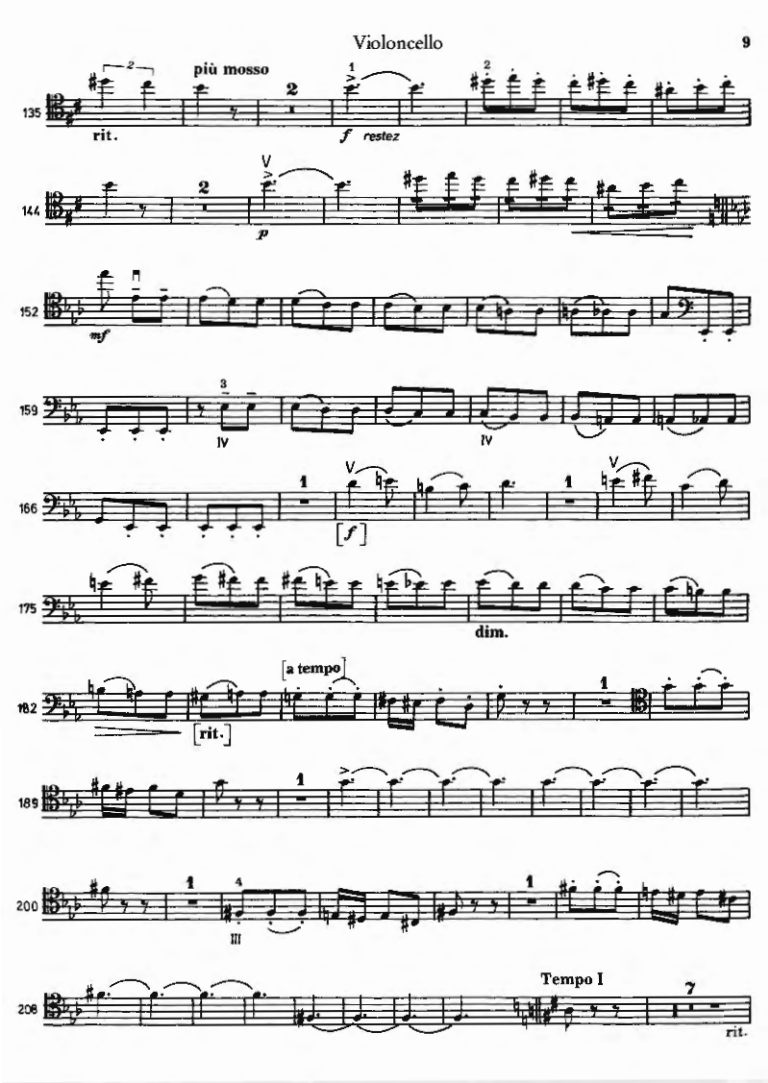

Più mosso
[p] [espress.]
[sf]
[p]
cresc.
[sf]
[mf]
p
p cresc.
Cadenza ad lib.
f
[mf]
[rit.]
più mosso
cresc.
f
[pp]
tr
*Alternativ !

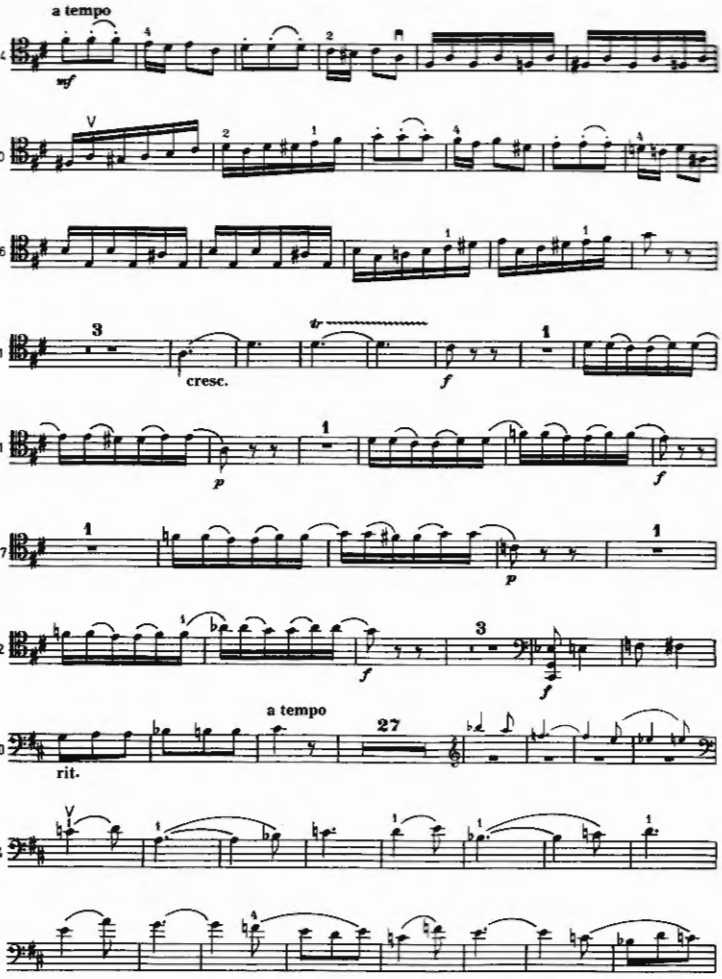

92
96
10
p dolce
111
119
p
128
f
136
142
rit.

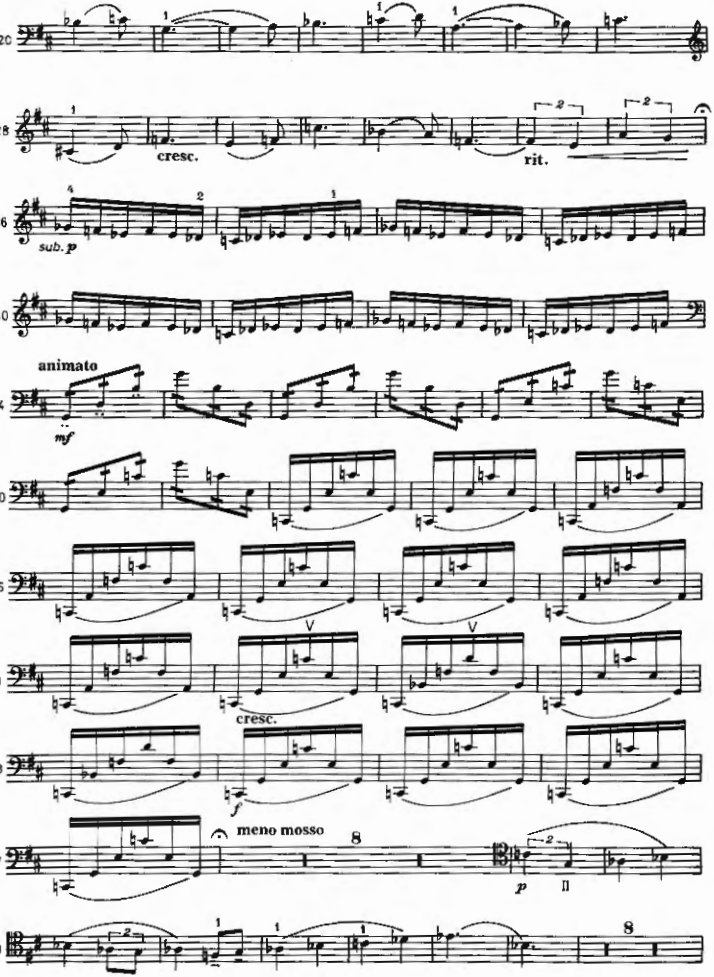
III.

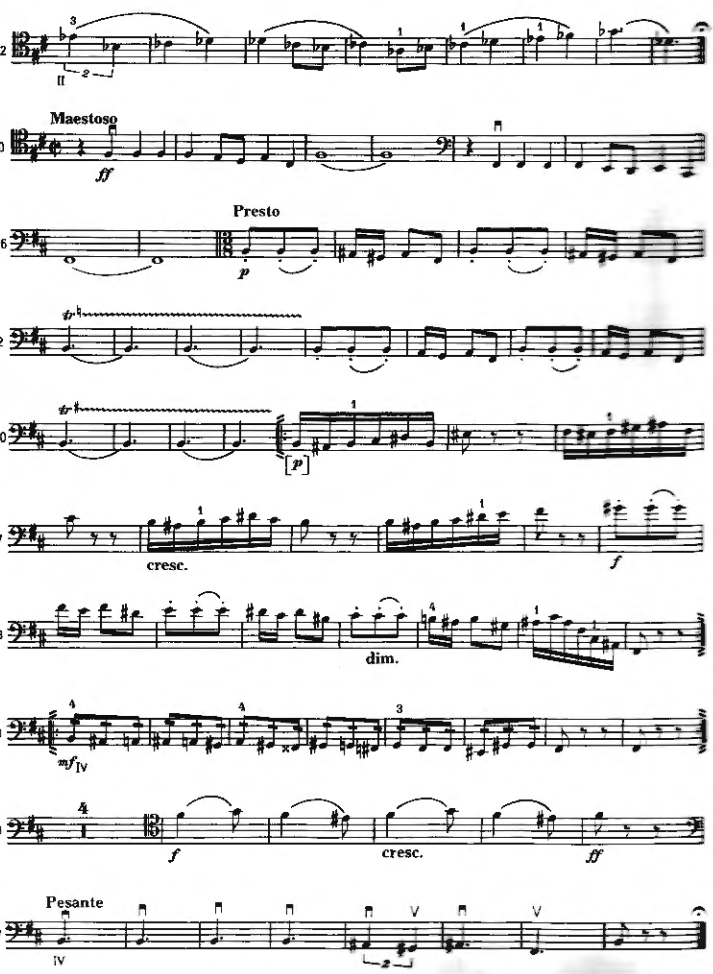

Maestoso
ff
5
Presto
8
rit.


a tempo
mf [grazioso]
f
tr
p
cresc.
dim.
Meno mosso
rit.
mf
cresc.


più mosso
rit.
f restez
p
mf
IV
IV
[f]
dim.
[a tempo]
[rit.]
III
Tempo I
rit.


a tempo
224
mf
V
230
236
3
241
cresc.
tr
f
1
251
p
257
262
a tempo
270
27
rit.
304
312


320
328
cresc.
rit.
336
sub. p
340
animato
344
mf
350
355
359
V
V
cresc.
363
f
367
meno mosso
8
p
378
8


392
Maestoso
ff
400
Presto
406
p
412
420
[p]
427
cresc.
f
433
dim.
440
mf
448
f
cresc.
ff
Pesante
457