А. РУБИНШТЕЙН

Op. 49

СОНАТА

ФА МИНОР

ДЛЯ АЛЬТА (ИЛИ СКРИПКИ)
С ФОРТЕПЬЯНО

МУЗГИЗ
1960

АНТОН ГРИГОРЬЕВИЧ РУБИНШТЕЙН, великий русский пианист, выдающийся композитор, дирижер и музыкально-общественный деятель, родился 16(28) ноября 1829 года в деревне Выхватинец Подольской губернии, умер 8 (20) ноября 1894 года в Петергофе (близ Петербурга).

А. Рубинштейн вышел из купеческой семьи, где любили музыку. Первым учителем Рубинштейна была его мать. После переезда в Москву (1834 г.) он начинает учиться игре на фортепьяно у А. И. Биллуана.

Впервые Рубинштейн выступил в концерте как пианист в десятилетнем возрасте. 12—13 летним мальчиком он концертирует за границей и в эти же годы создает свои первые сочинения (этюд «Ундина» для фортепьяно, 1843).

Вернувшись из Германии, где он занимался теорией музыки у Дена (в Берлине), Рубинштейн поселился в Петербурге.

Облик этого выдающегося русского музыканта очень хорошо раскрывают слова П. И. Чайковского:

«Я обожаю в нем не только великого пианиста, великого композитора, но также человека редкого благородства, откровенного, честного, великодушного, чуждого низким чувствам пошлости, с умом ясным и бесконечной добротой — словом, человека, парящего высоко над общим уровнем человечества...

Я покинул консерваторию, полный благодарности и безграничного удивления моему профессору».

Многогранный талант и кипучая энергия Антона Рубинштейна, его широкая композиторская, исполнительская и общественная деятельность оказали большое влияние на развитие музыкального искусства в России второй половины XIX столетия.

А. Г. Рубинштейн является одним из основателей и на протяжении многих лет руководителем Русского музыкального общества (1859) и первой в России консерватории в Петербурге (1862). Он выступает как дирижер («Общедоступные симфонические концерты»), пианист (цикл «Исторических концертов», дававших картину последовательного развития мировой фортепьянной литературы от ее истоков до творчества современных А. Рубинштейну русских композиторов), как музыкальный критик и педагог; он является организатором международных конкурсов пианистов и композиторов.

Наиболее ярко творческая индивидуальность А. Г. Рубинштейна проявилась в его пианизме. «Он был гениальный, глубочайший по духу и поэзии, изумительнейший пианист», — писал о нем В. В. Стасов.

Развивая и утверждая реалистические основы русского искусства, пианистический гений А. Г. Рубинштейна сыграл большую роль в развитии мирового фортепьянного мастерства, подняв на непревзойденную высоту уровень русского фортепьянного исполнительства. А. Рубинштейн дает многочисленные концерты в России, а также в Европе и Америке, куда он едет в 1873 году вместе с выдающимся скрипачом Генрихом Венявским (1835—1880) и за 8 месяцев гастролей выступает в 215 концертах.

В формировании и обогащении русского фортепьянного стиля значительную роль сыграли фортепьянные произведения А. Рубинштейна. Им написано 5 концертов, 4 сонаты и большое количество пьес для фортепьяно.

Не менее плодотворным было творчество Рубинштейна и в других жанрах. Он автор 14 опер («Демон», «Нерон», и др.), 5 ораторий, 6 симфоний, 10 струнных квартетов и других произведений для камерного ансамбля, множества песен и романсов (более 160).

Характерным образцом камерного творчества А. Рубинштейна является соната для альта и фортепьяно, фа-минор, соч. 49.

В своем письме к Ф. Листу, датированном 25 июня 1855 года, А. Рубинштейн писал: «...теперь я работаю над 3-ей сонатой, посвященной госпоже Калерджи, сонатой для альта и фортепьяно...»

Эта соната для альта и фортепьяно (закончена в том же 1855 году; первое издание — в 1857 г.) посвящена отличному ансамблисту, виолончелисту Александру Федоровичу Дробишу (1818—1879), превосходно игравшему и на альте. Она занимает значительное место в камерном репертуаре для альта и фортепьяно.

Впервые опубликованный в 1868 году вариант партии для скрипки (переложение партии альта), возможно является, хотя бы частично, работой А. Рубинштейна, т. к. на титульном листе одного из изданий сонаты имеется пометка: «Новое, просмотренное автором издание». Партия скрипки бесспорно расширяет круг исполнителей этой сонаты.

М. Рейтих

ANTON RUBINSTEIN, the great Russian pianist, prominent composer, conductor and public figure in the sphere of music, was born November 28, 1829 in the village of Vykhvatinets, Podolsk gubernia. He died on November 20, 1894 in the town of Peterhof (near St. Petersburg). He came from a merchant's family, a family of music-lovers, and his mother was his first music teacher. In 1834 the Rubinsteins moved to Moscow and Anton began studying piano with Alex. Villoing.

The young pianist made his first public appearance at the age of ten; at the age of twelve and thirteen Rubinstein gave concerts abroad and wrote his first compositions (the "Undine" étude for piano, 1843).

Upon his return from Berlin where Rubinstein studied composition with Dehn, he settled in St. Petersburg.

Pyotr Chaikovsky has aptly described this outstanding musician in the following words: "I adore him not merely as a great pianist, great composer, but also as a man of rare nobility, frank, honest, magnanimous, alien alike to base feelings and banality, the possessor of a clear mind and a big heart, in a word, a man who soars high above the general run of humanity...

"I left the Conservatoire full of gratitude to my professor and boundless admiration for him."

Anton Rubinstein's versatile talent and seething energy, his active participation in musical (as composer and performer) and in social life exerted a marked influence on the development of music in late nineteenth-century Russia.

Rubinstein was a founder and for many years, the director of the Russian Music Society (1859), as well as of the first Russian conservatoire (St. Petersburg, 1862). He was active as conductor (Accessible Symphony Concerts), pianist (the Historical Concerts cycle presenting the world's piano music from its inception to the works of Rubinstein's contemporaries), music critic and pedagogue, and as the organizer of international composers' and pianists' contests.

Piano-playing was the sphere where Rubinstein's creative personality revealed itself with the greatest forcefulness. In the words of Vladimir Stasov, "He was a profound and inspired poet of the piano, an astonishing pianist, a pianist of genius".

In developing and affirming the realistic bases of Russian art, the genius of Rubinstein, the pianist, has played an important role in the development of world pianism, at the same time raising the standard of piano playing in Russia to an unsurpassed height. Rubinstein gave many concerts in Russia and also in Europe and America where he traveled in 1873 with the outstanding violinist Heinrich Wieniawski (1835—1880), and where, in an eight-month period of concertizing, he appeared 215 times.

His piano compositions, too, have contributed to the shaping and enriching of the Russian piano style. Rubinstein is the author of five piano concertos, four sonatas and a great number of pieces for that instrument.

Rubinstein was also productive in other genres. He composed 14 operas ("The Demon", "Nero" and others), five oratorios, six symphonies, ten string quartets, and other chamber works, and over 160 songs and romances.

The Sonata for Viola and piano in F minor, Op. 49, is a typical example of Rubinstein's chamber style.

In the letter to Liszt of June 25, 1855, Rubinstein wrote: "...am working on a third Sonata dedicated to M-me. Calergi, and a sonata for viola and piano".

The Sonata for viola and piano (completed in 1855, first published 1857) is dedicated to Alexander Drobisch (1818—1879), an excellent ensemble musician, a cellist who played viola equally well. The Sonata holds a place of honour in the repertoire for viola and piano.

A version with solo violin substiting for viola, was first published in 1868. It may be considered partly the work of A. Rubinstein since, on the title page of one of the edition of the sonata trere is the notation: "New edition, revised by the composer". The possibility of using the violin undoutedly increases the popullarity of the sonata.

M. Reitikh

Александру Дробишу

СОНАТА

для альта (или скрипки) с фортепьяно

To Alexander Drobisch

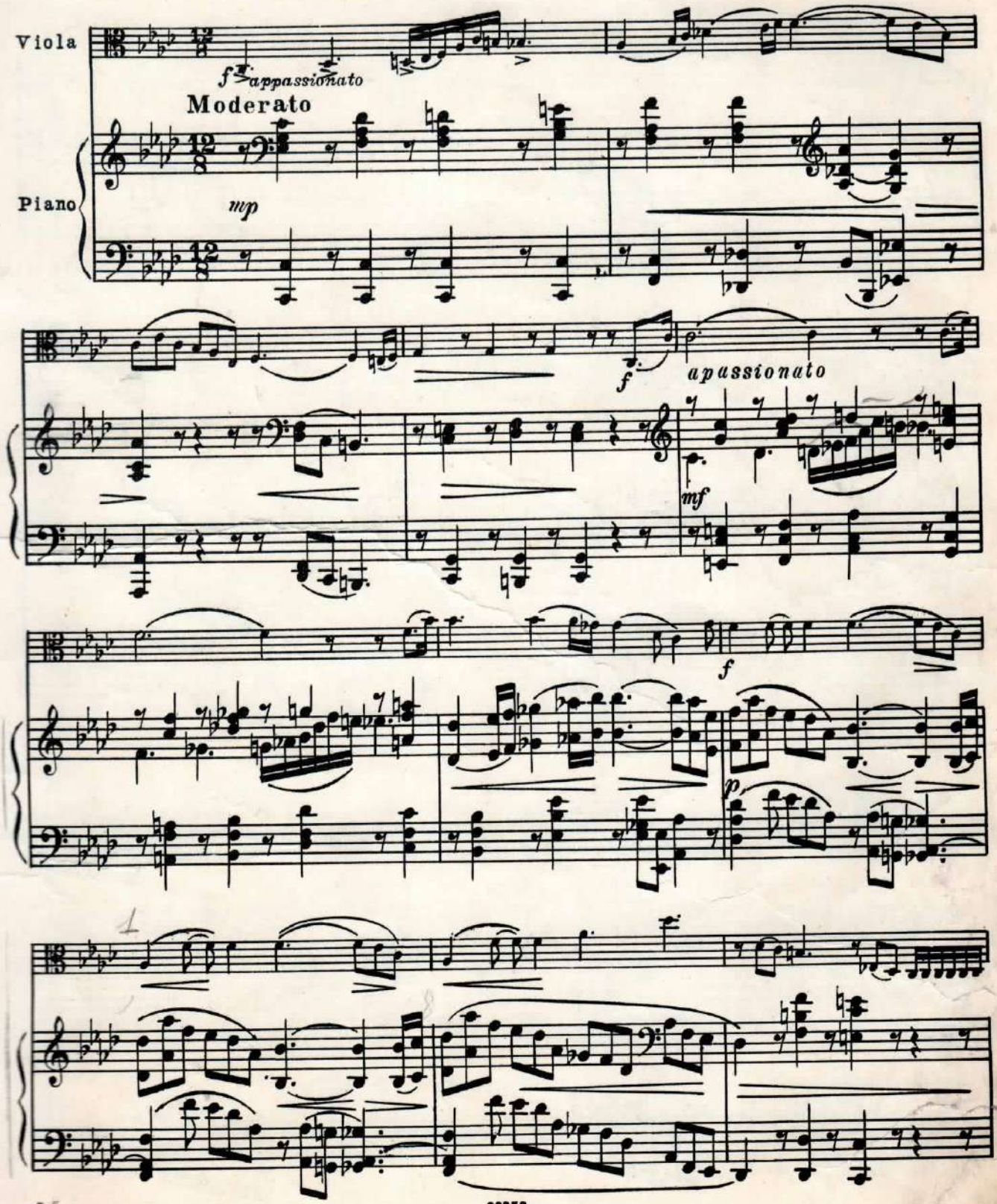
SONATA

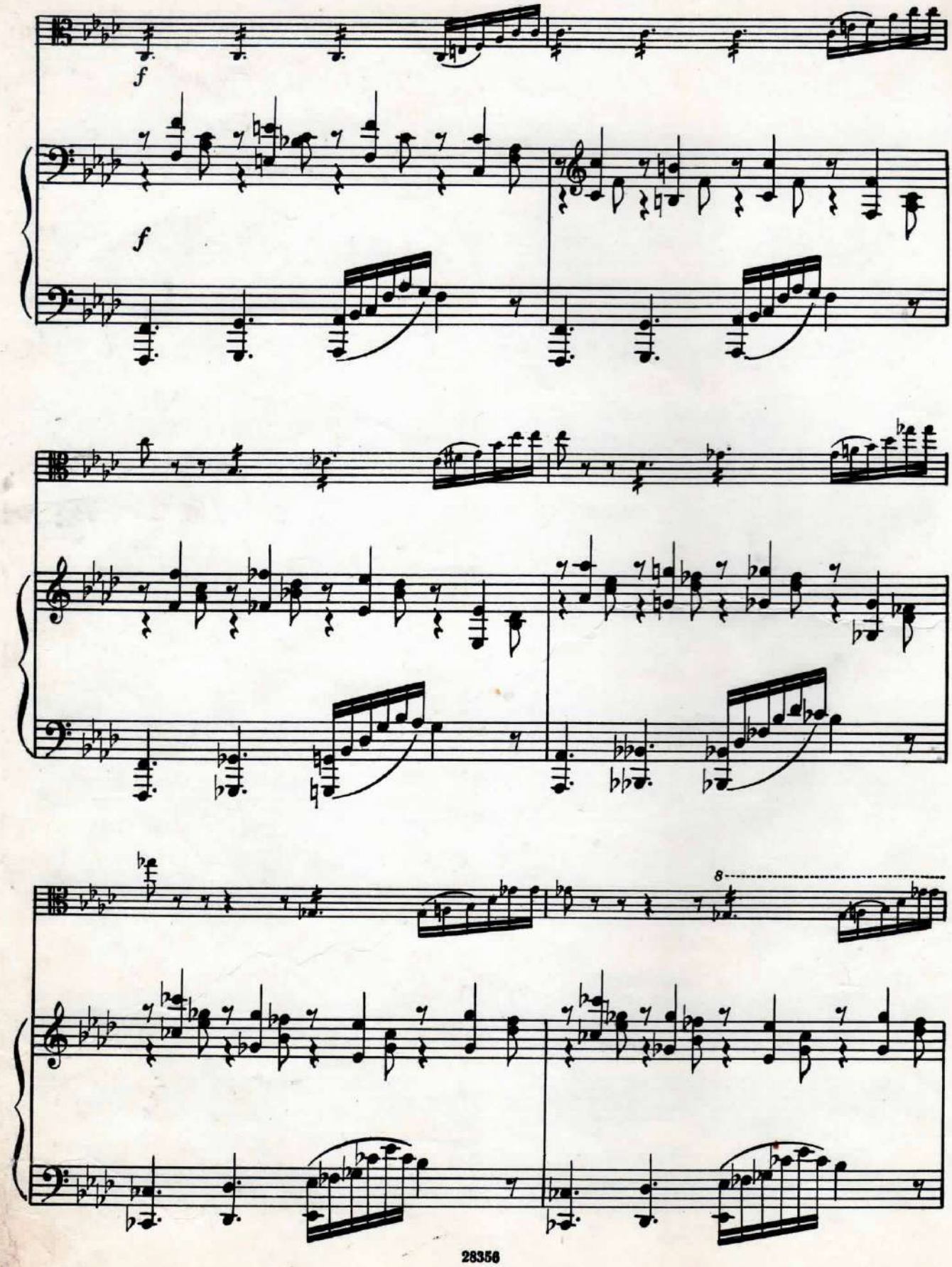
for Viola (or Violin) and Piano

А. РУБИНШТЕЙН
A. RUBINSTEIN

Op.49

I

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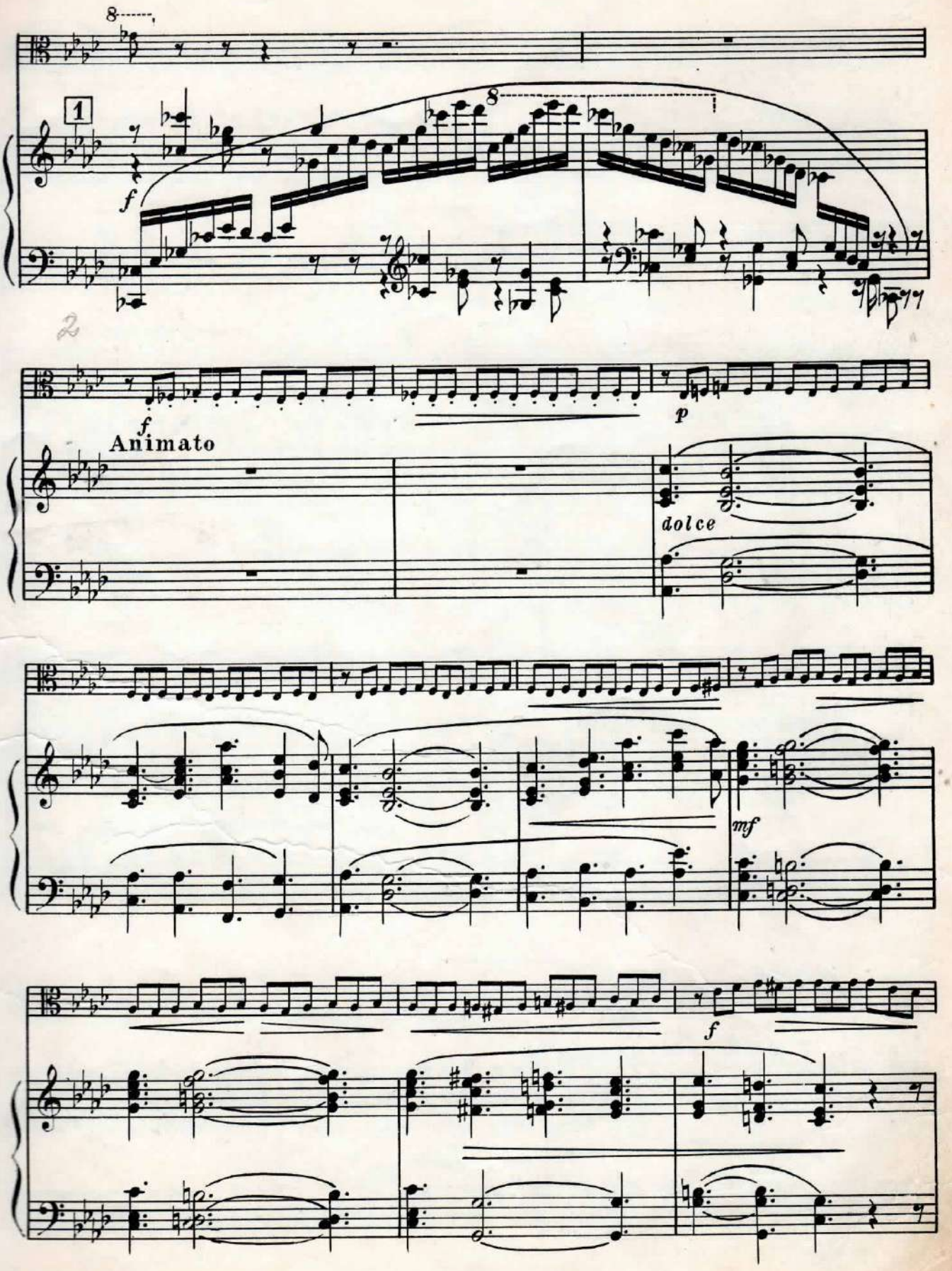
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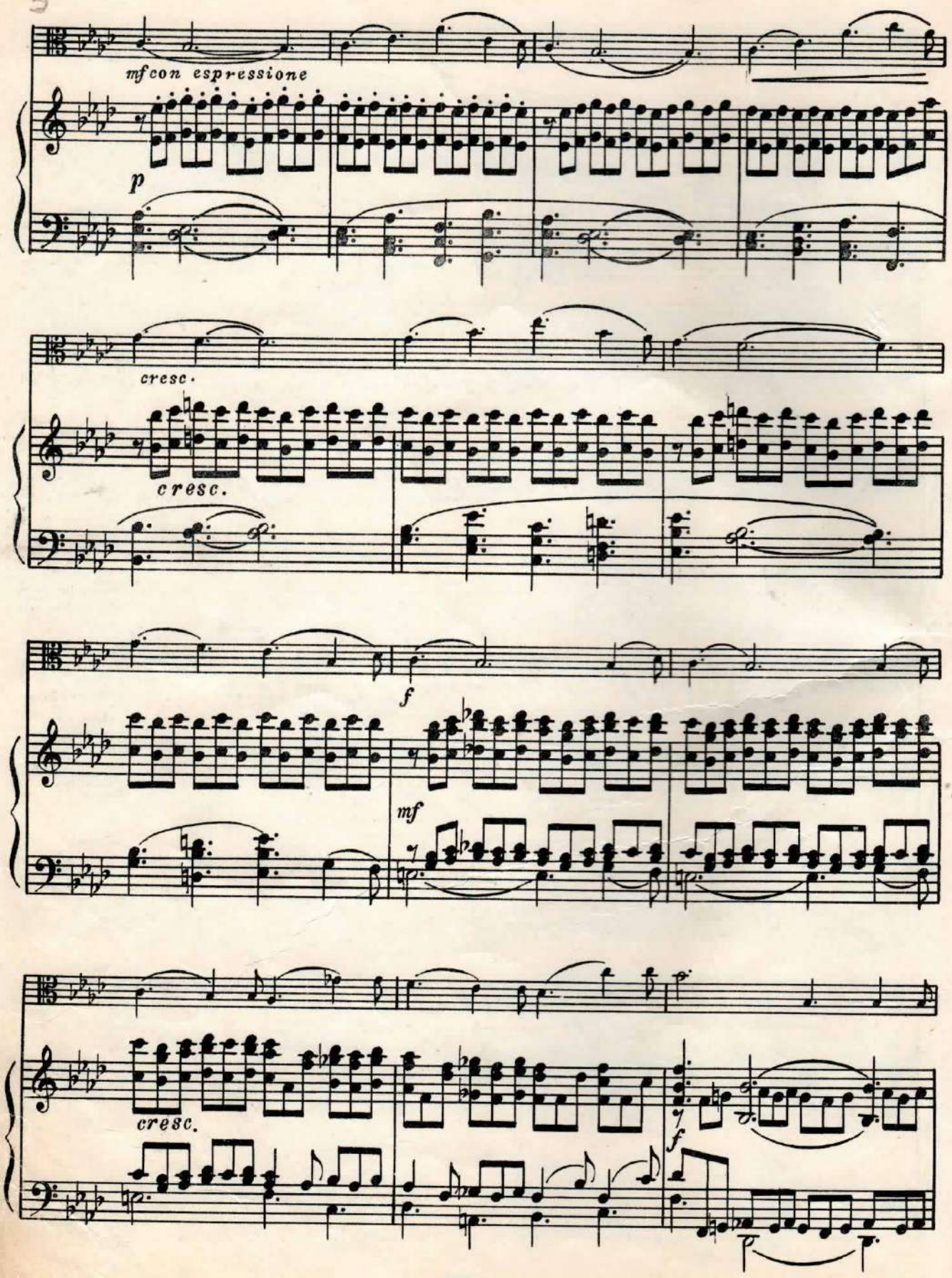
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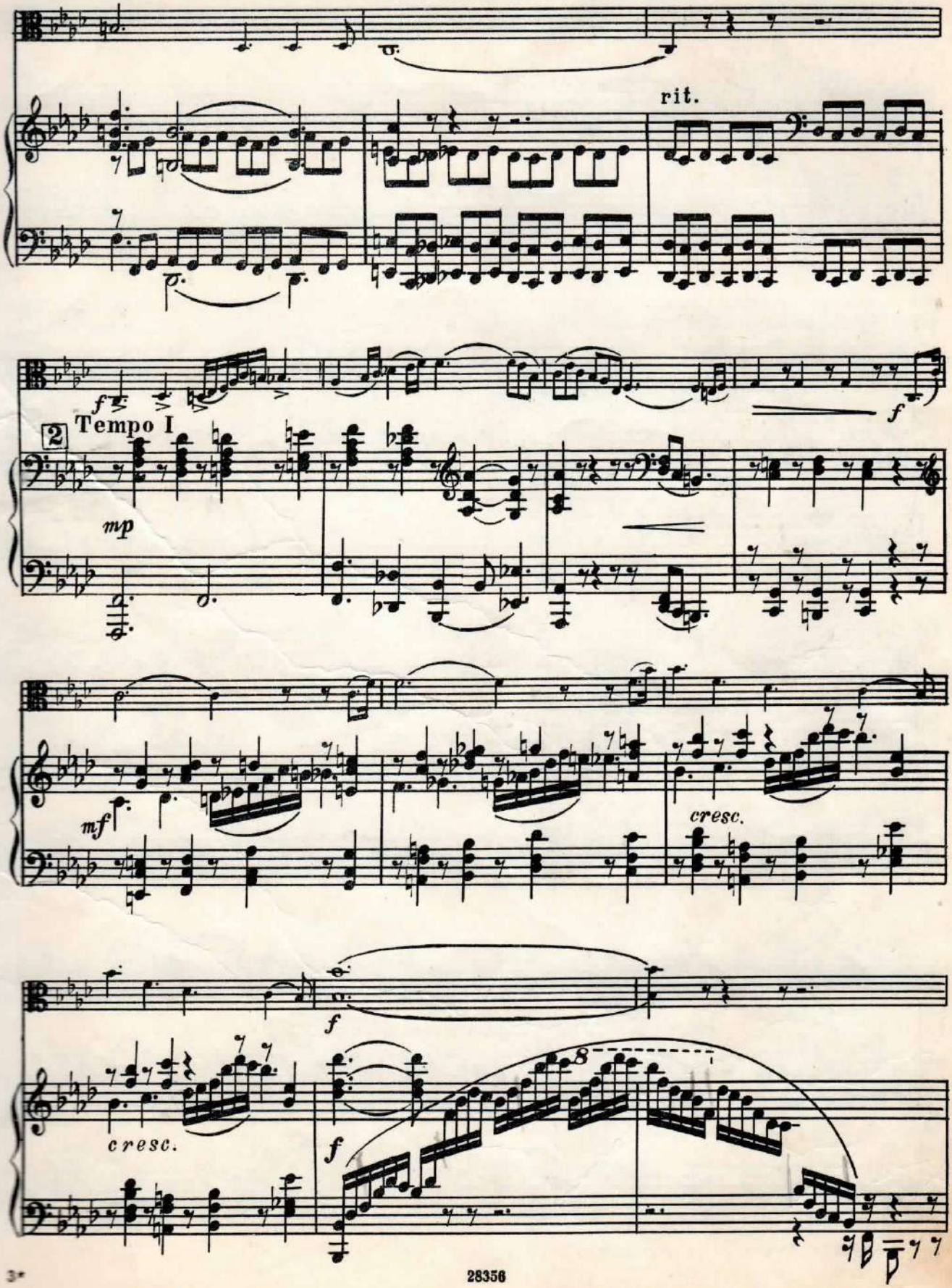
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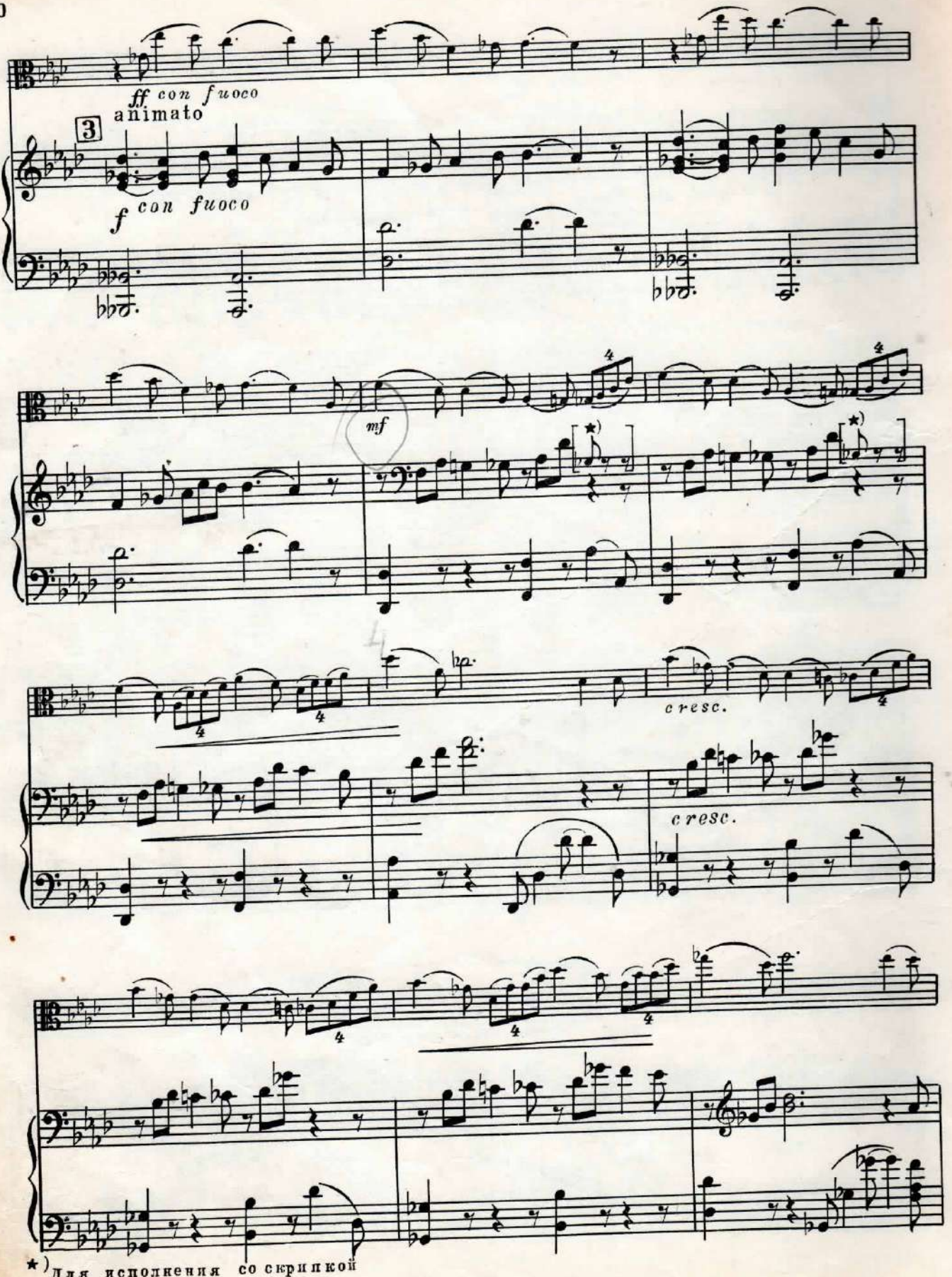

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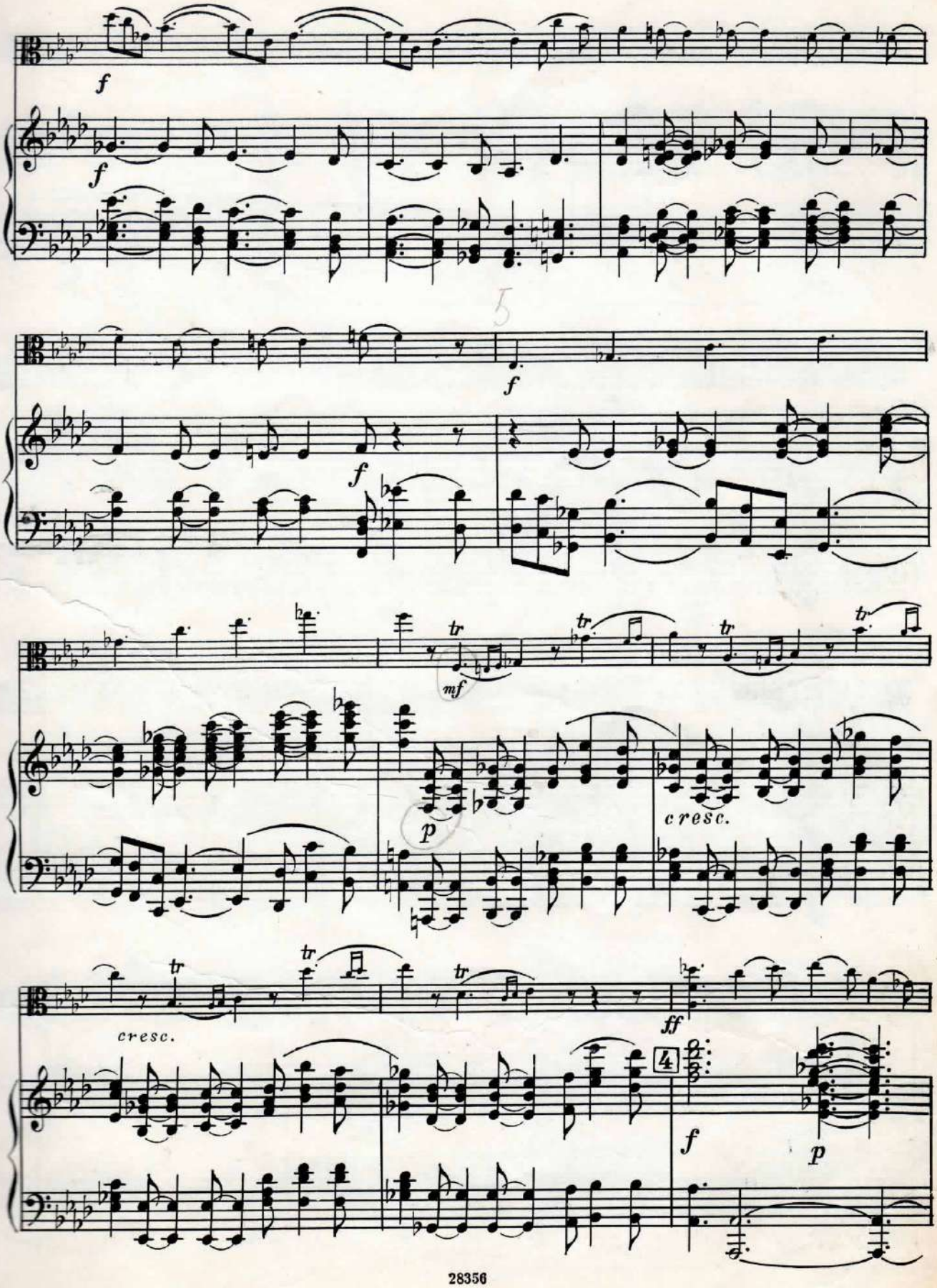
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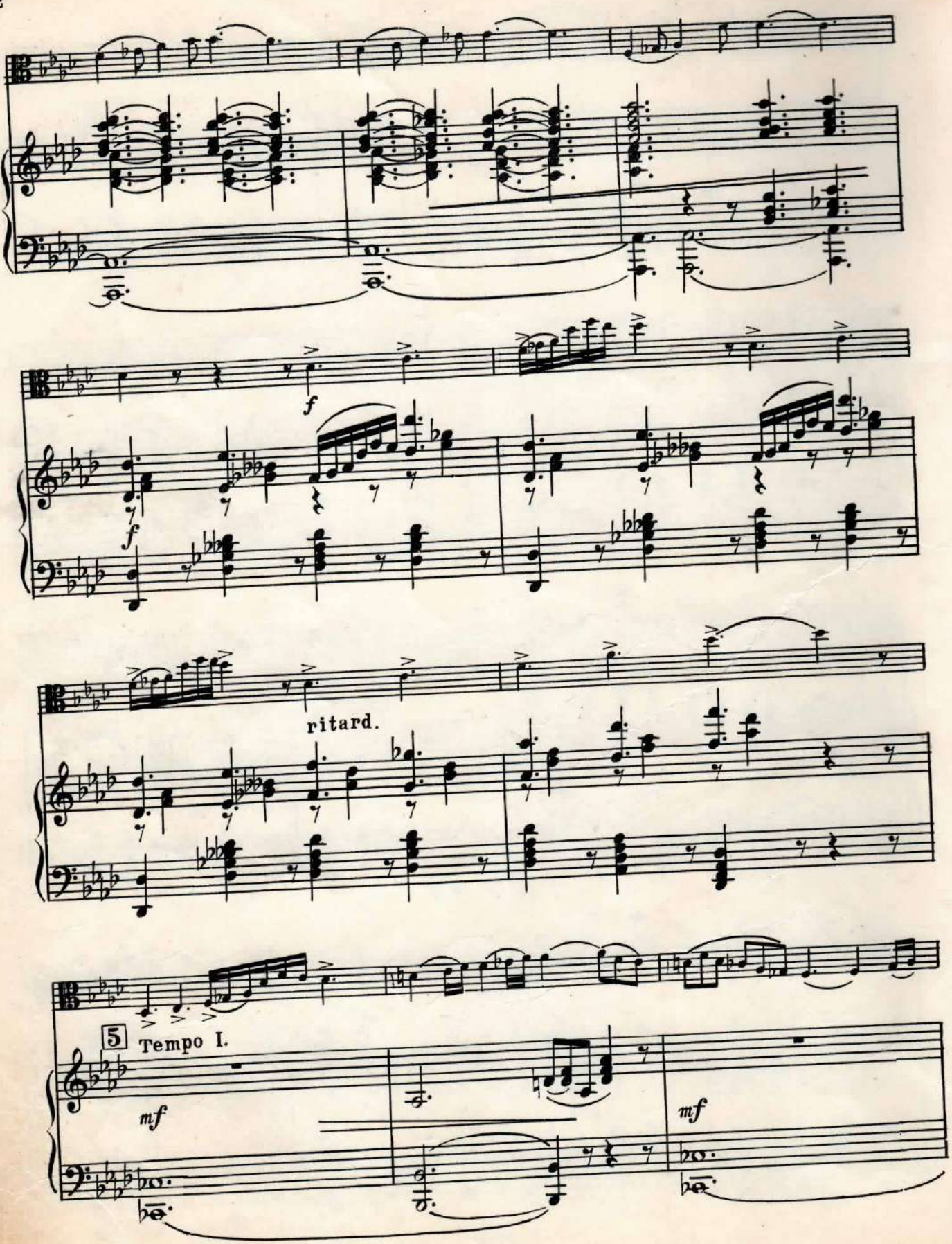
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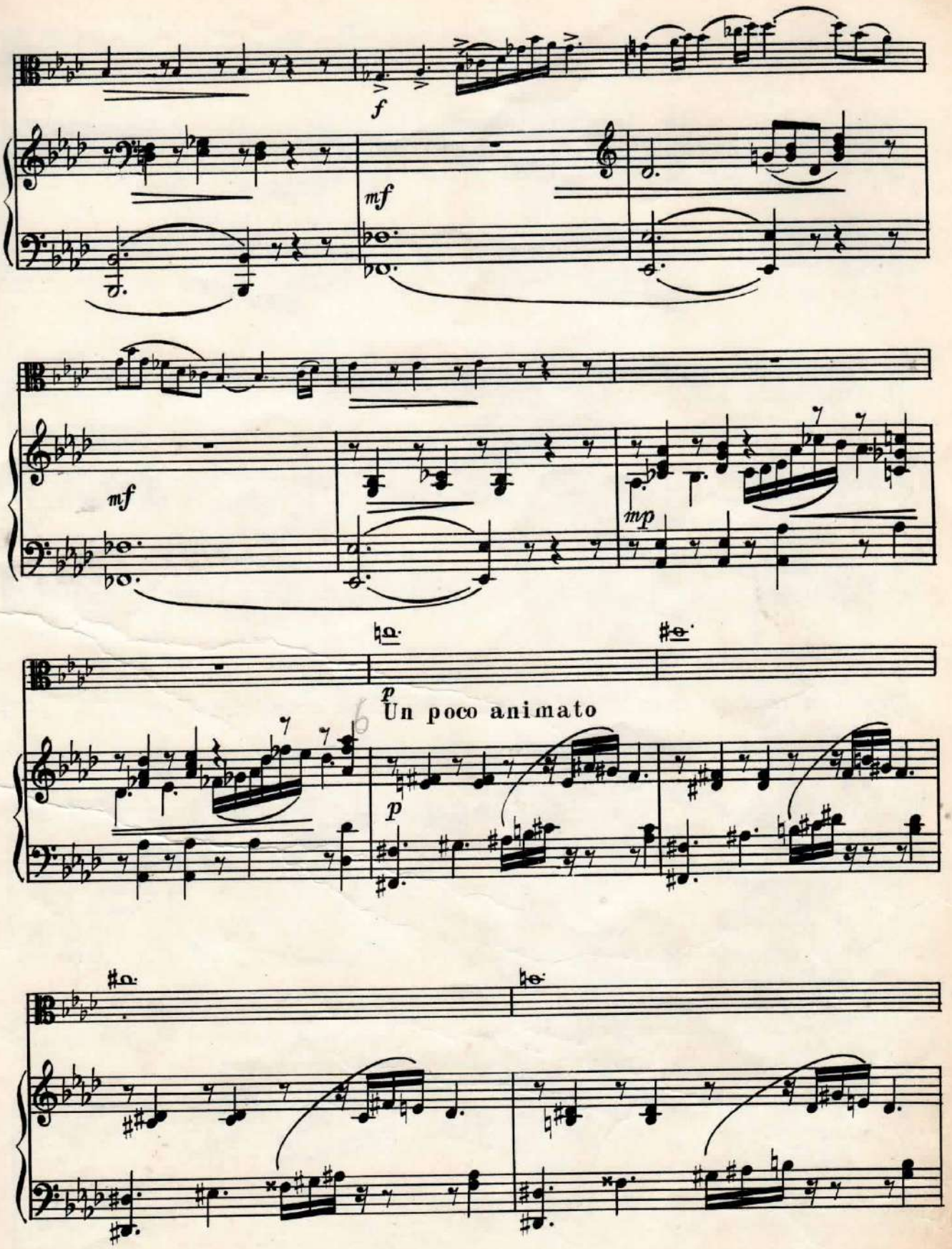
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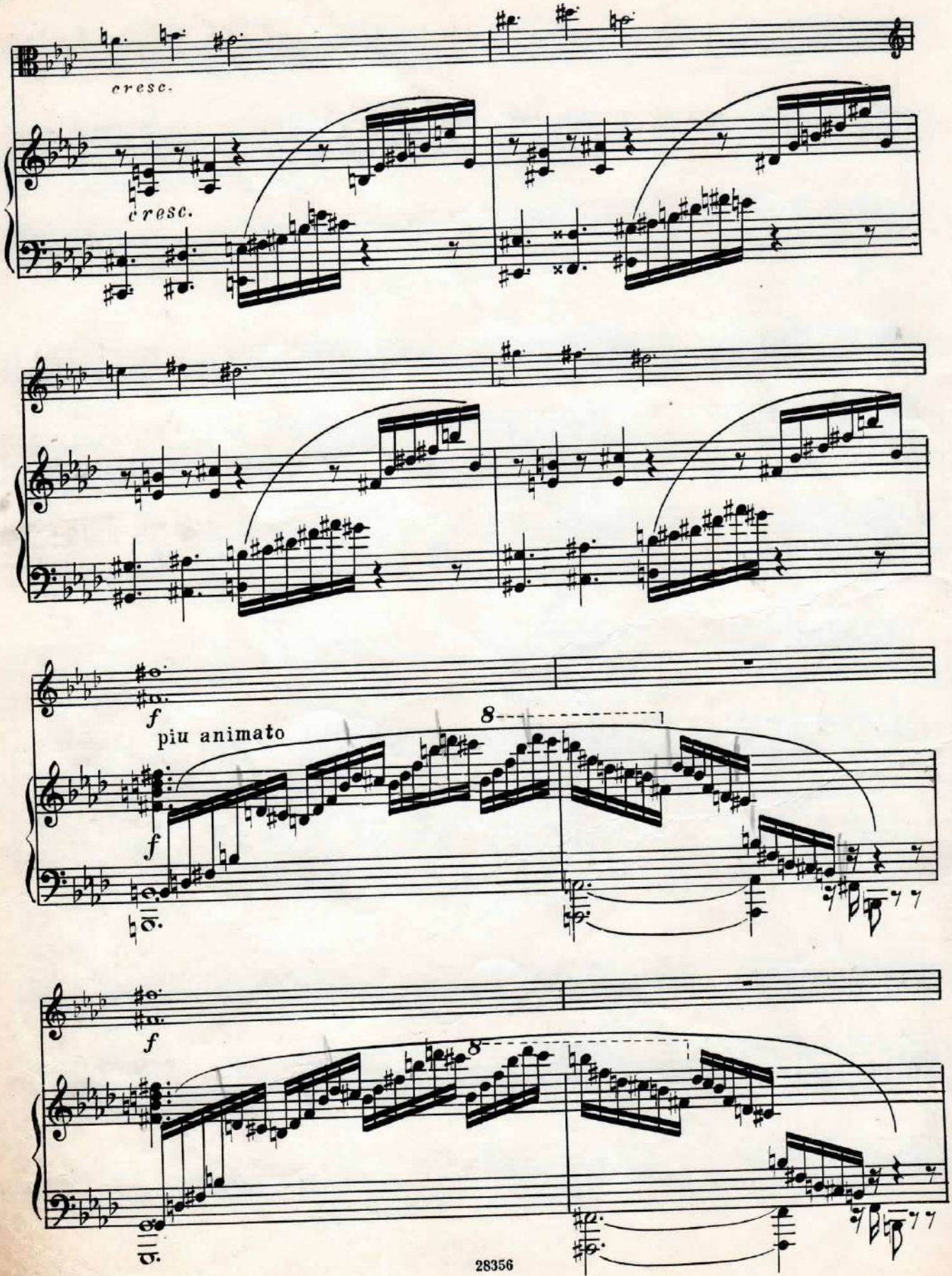
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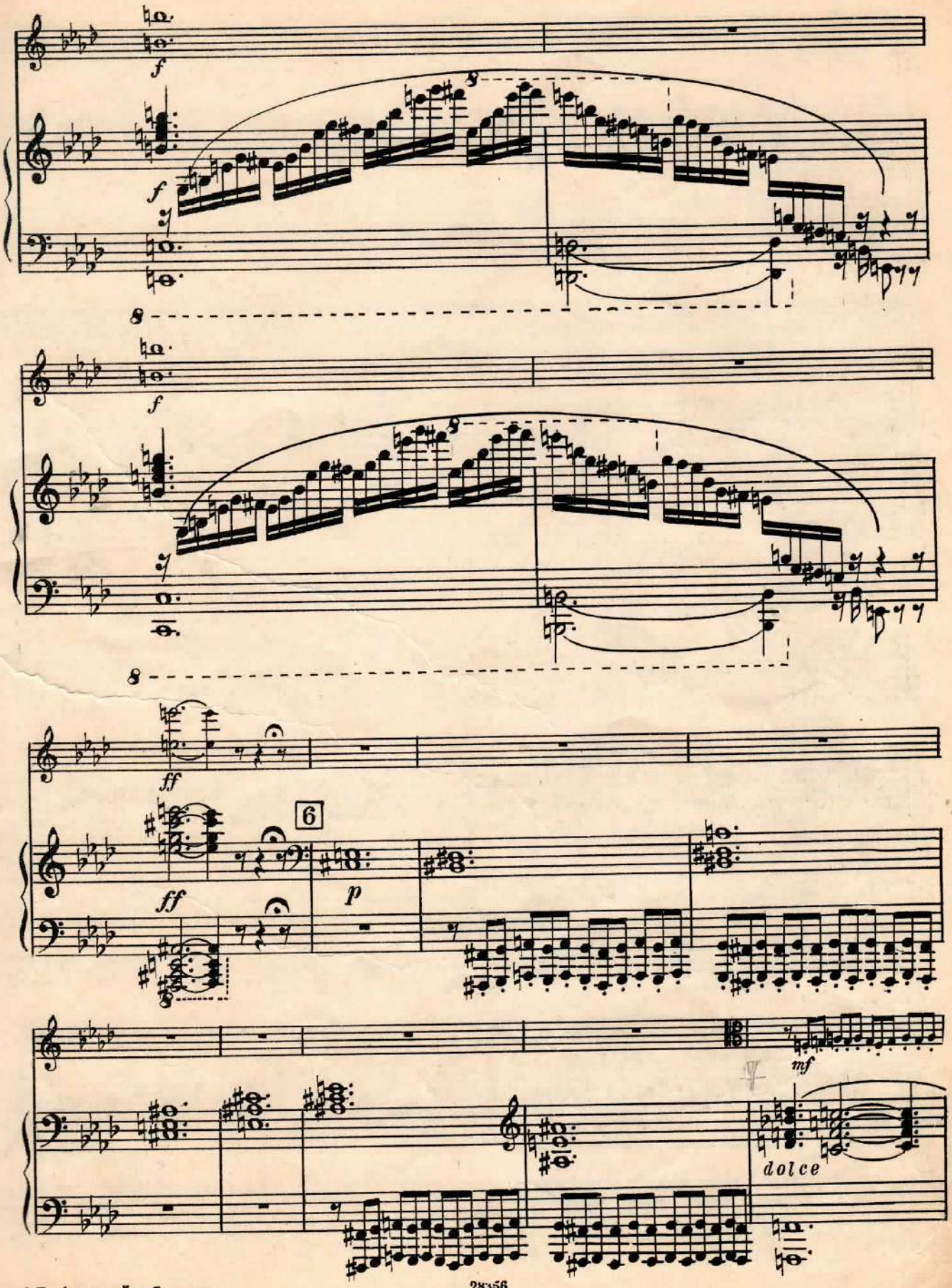
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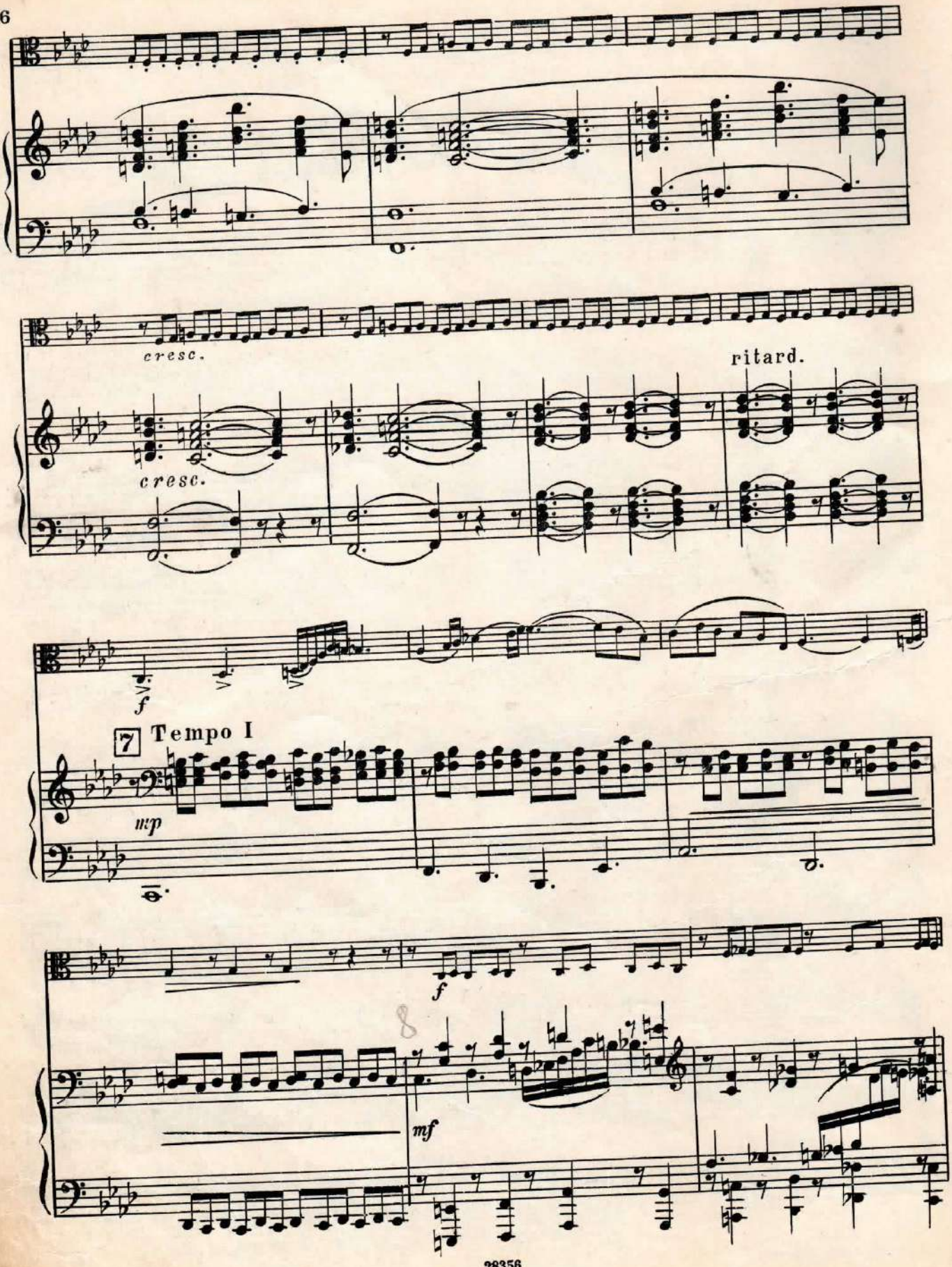
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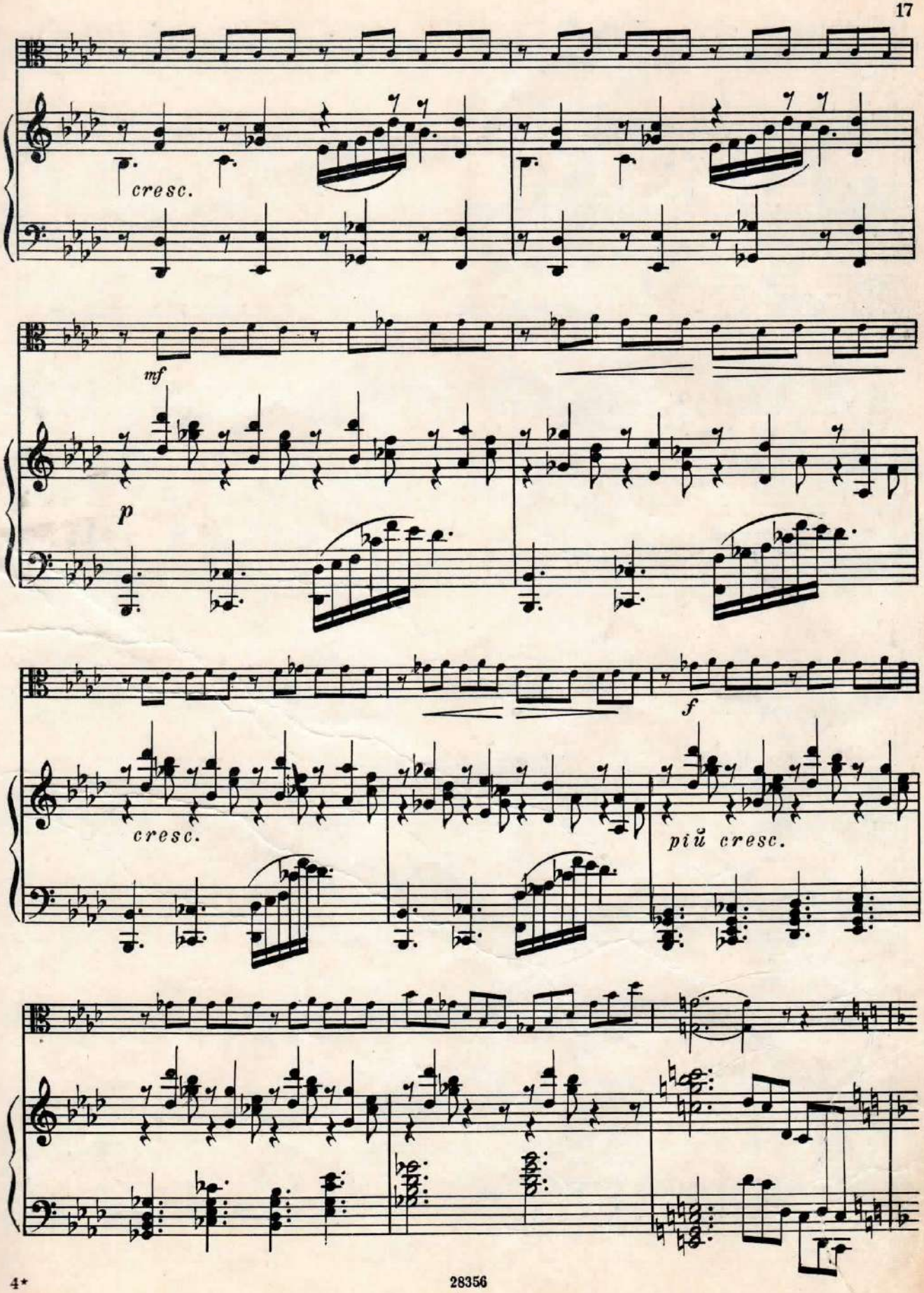
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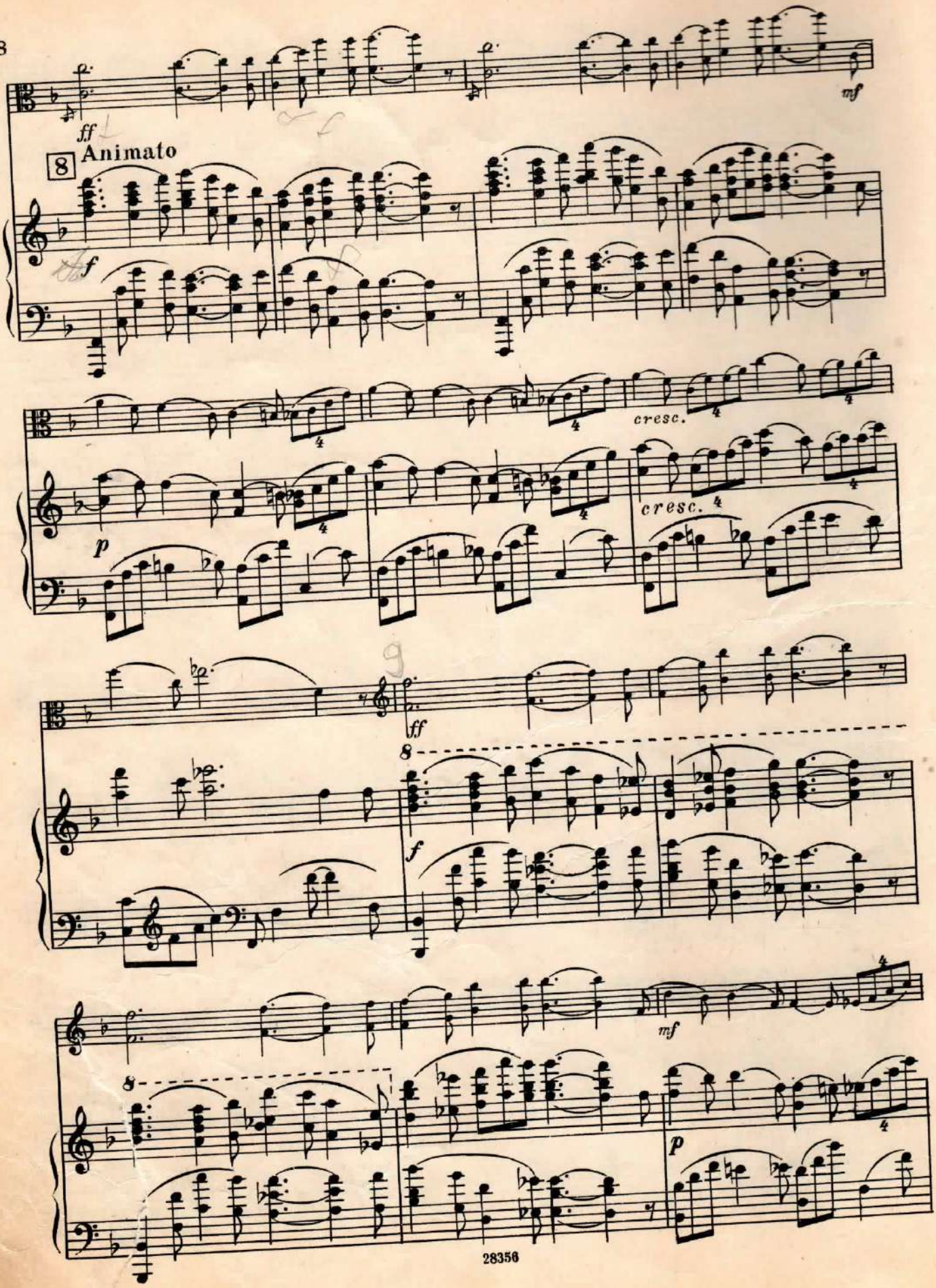
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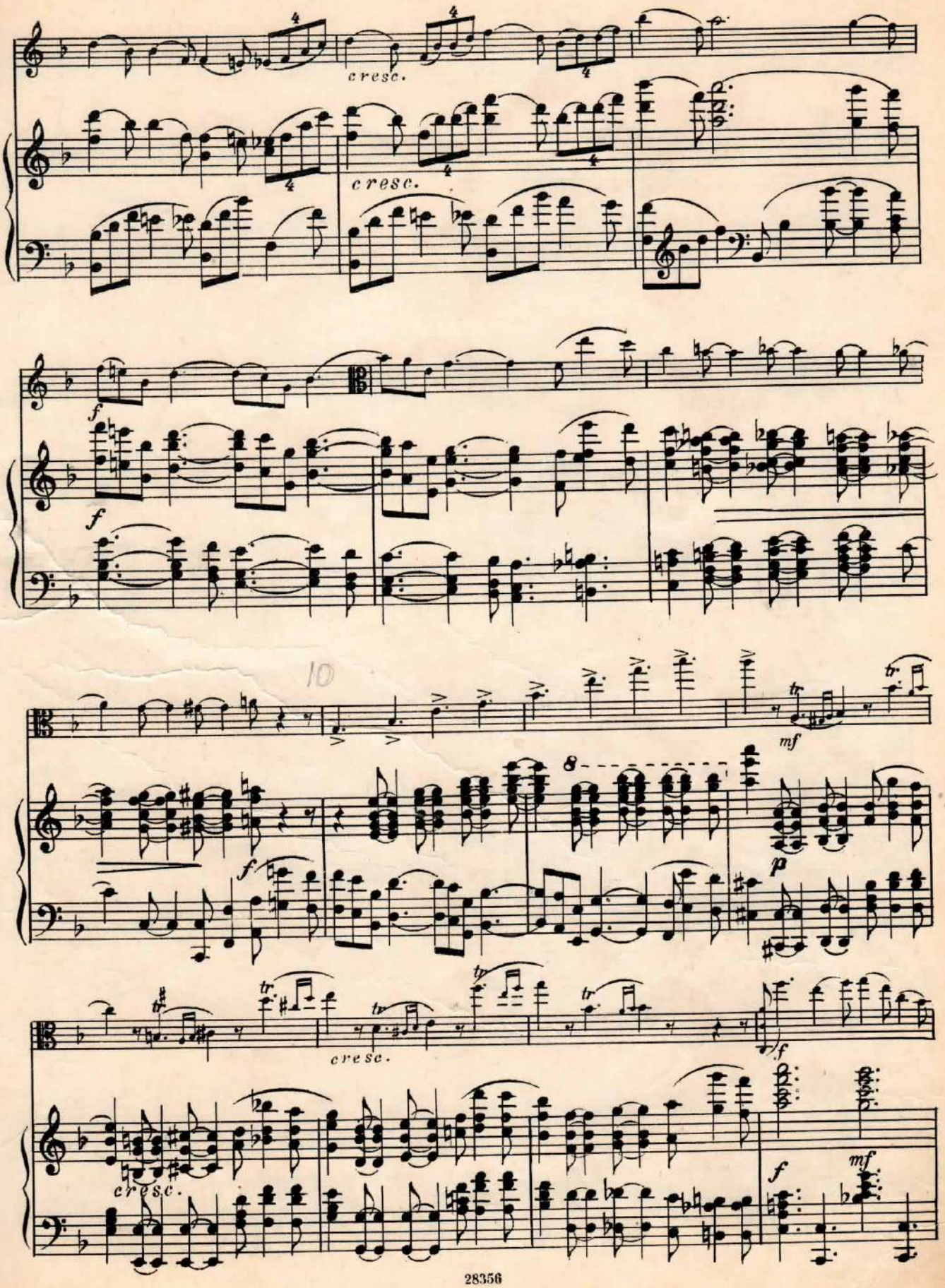
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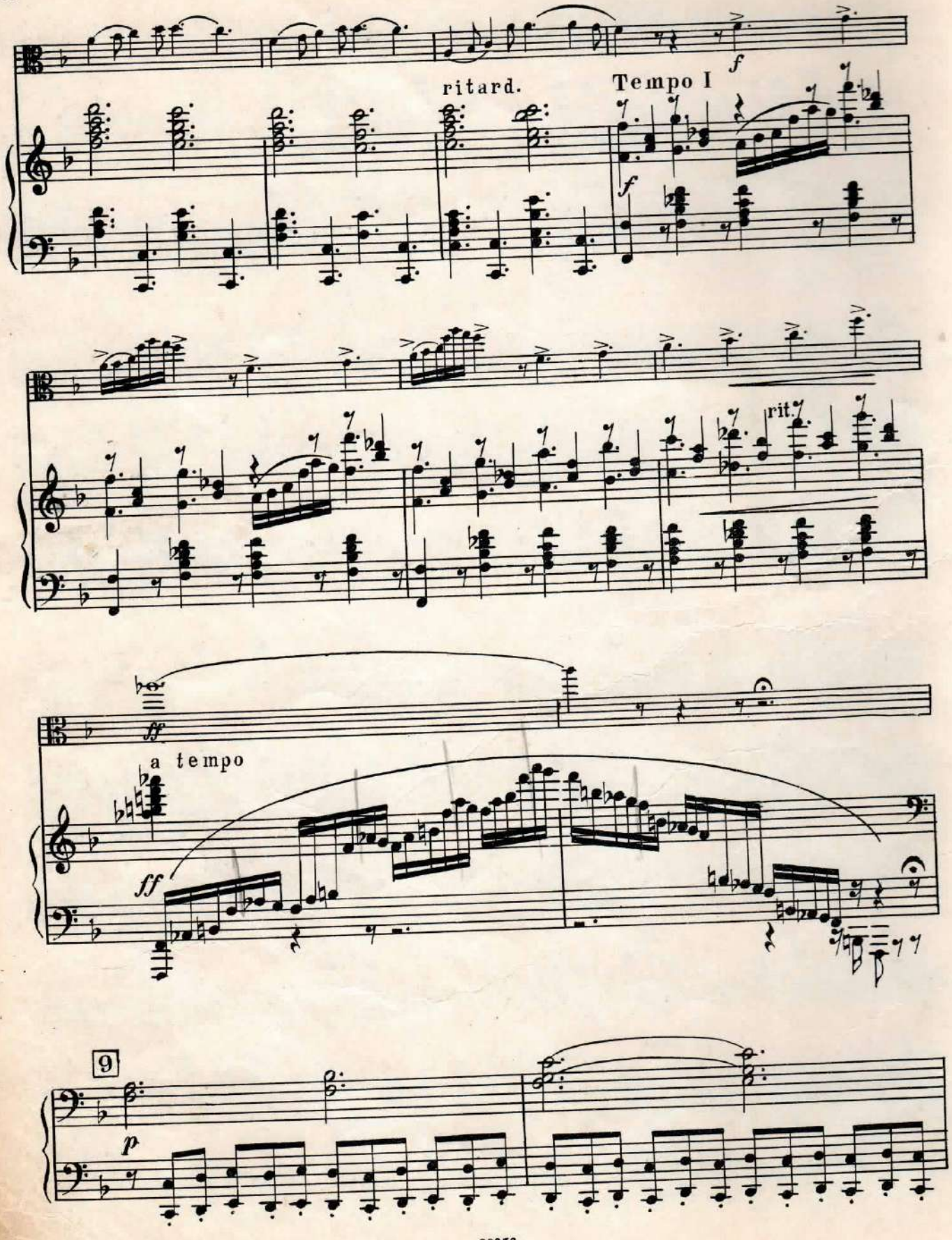
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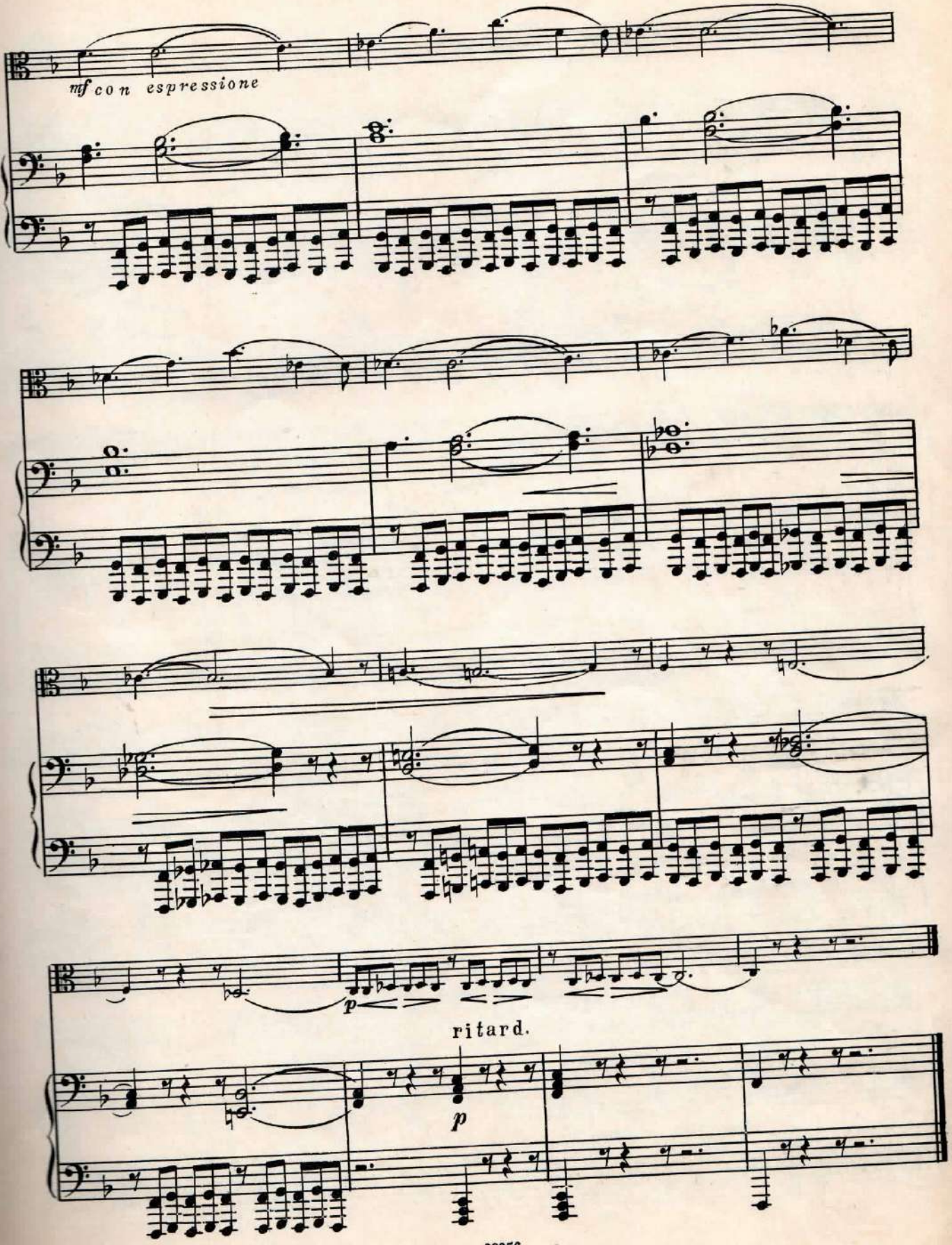
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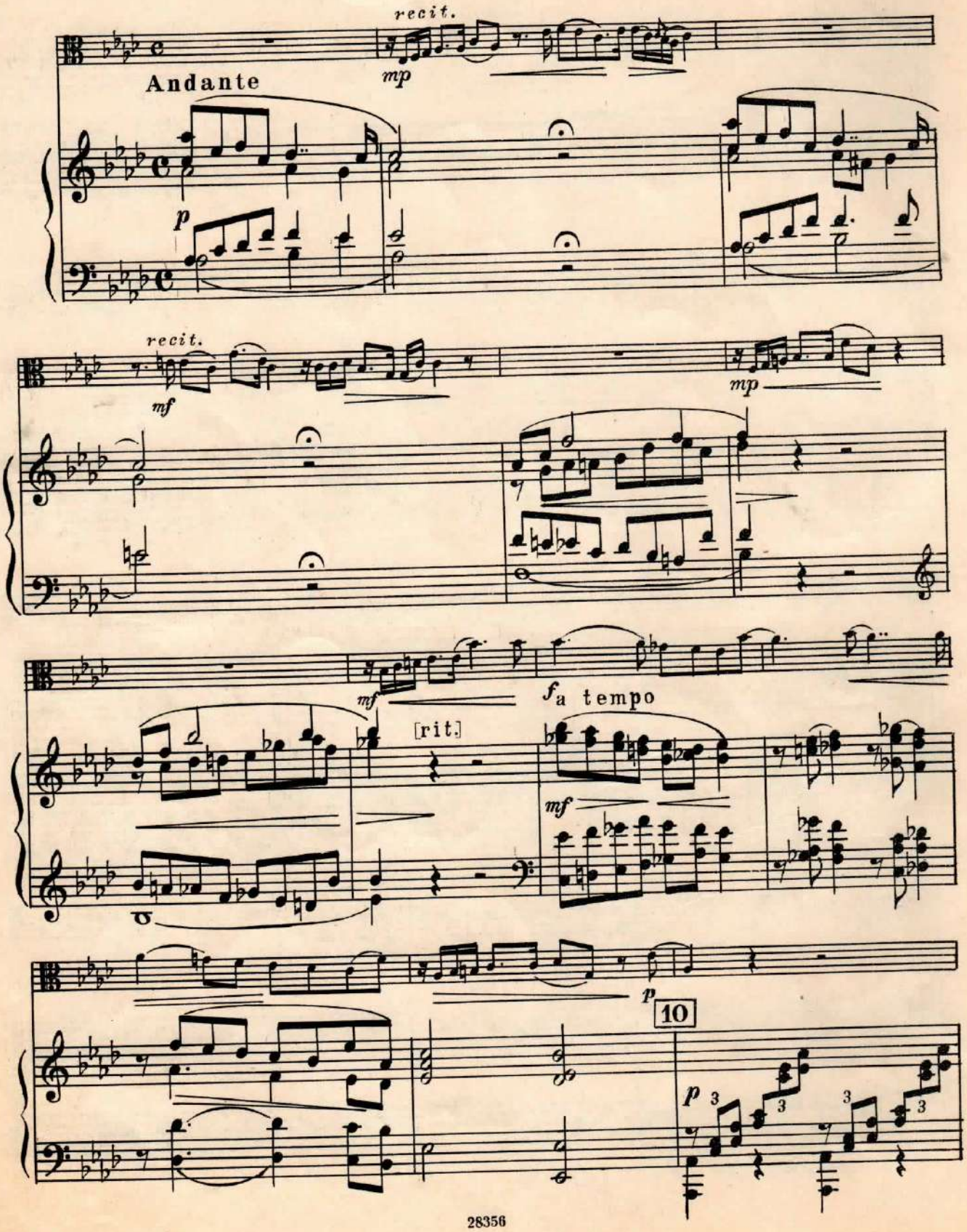

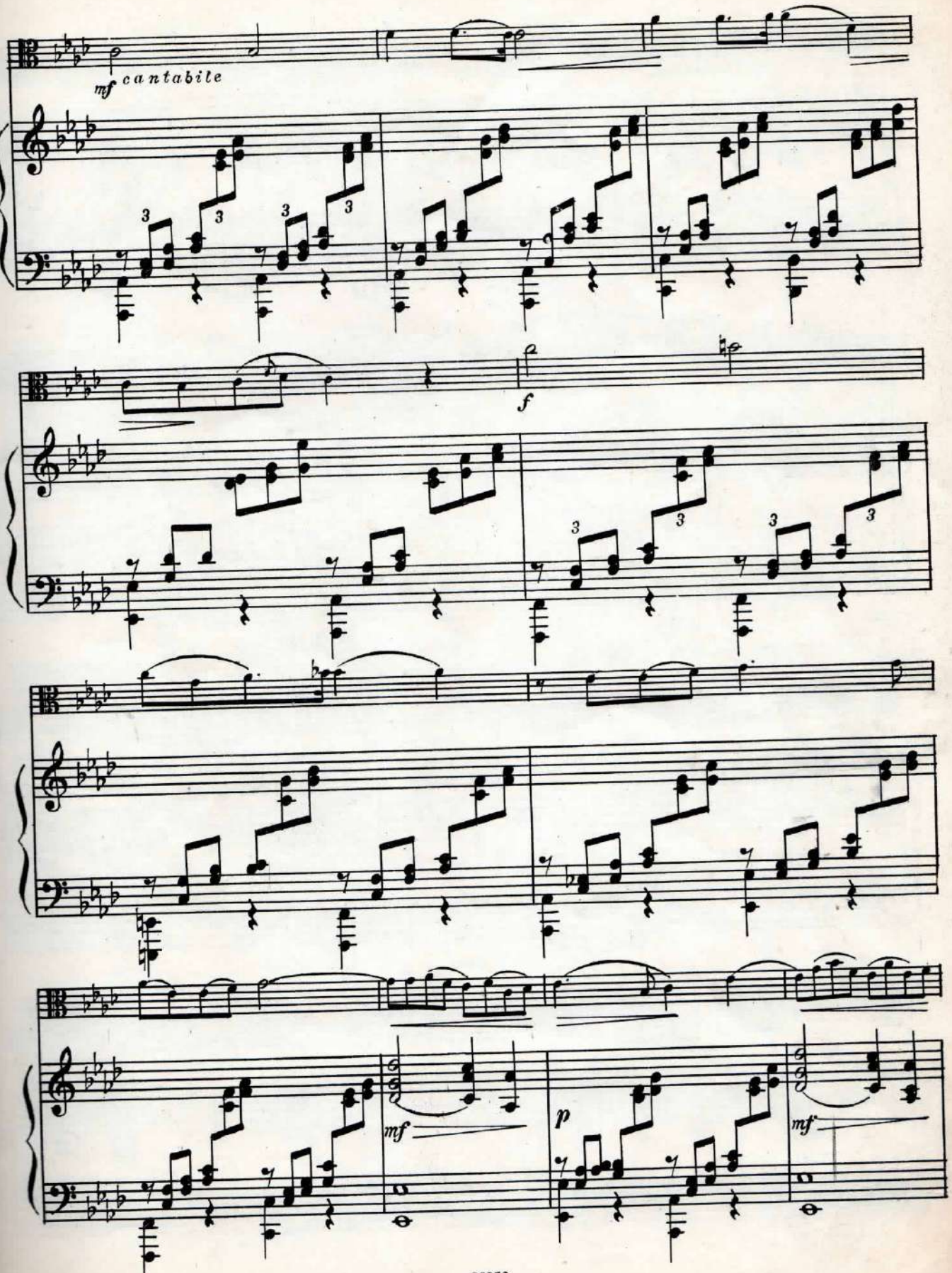
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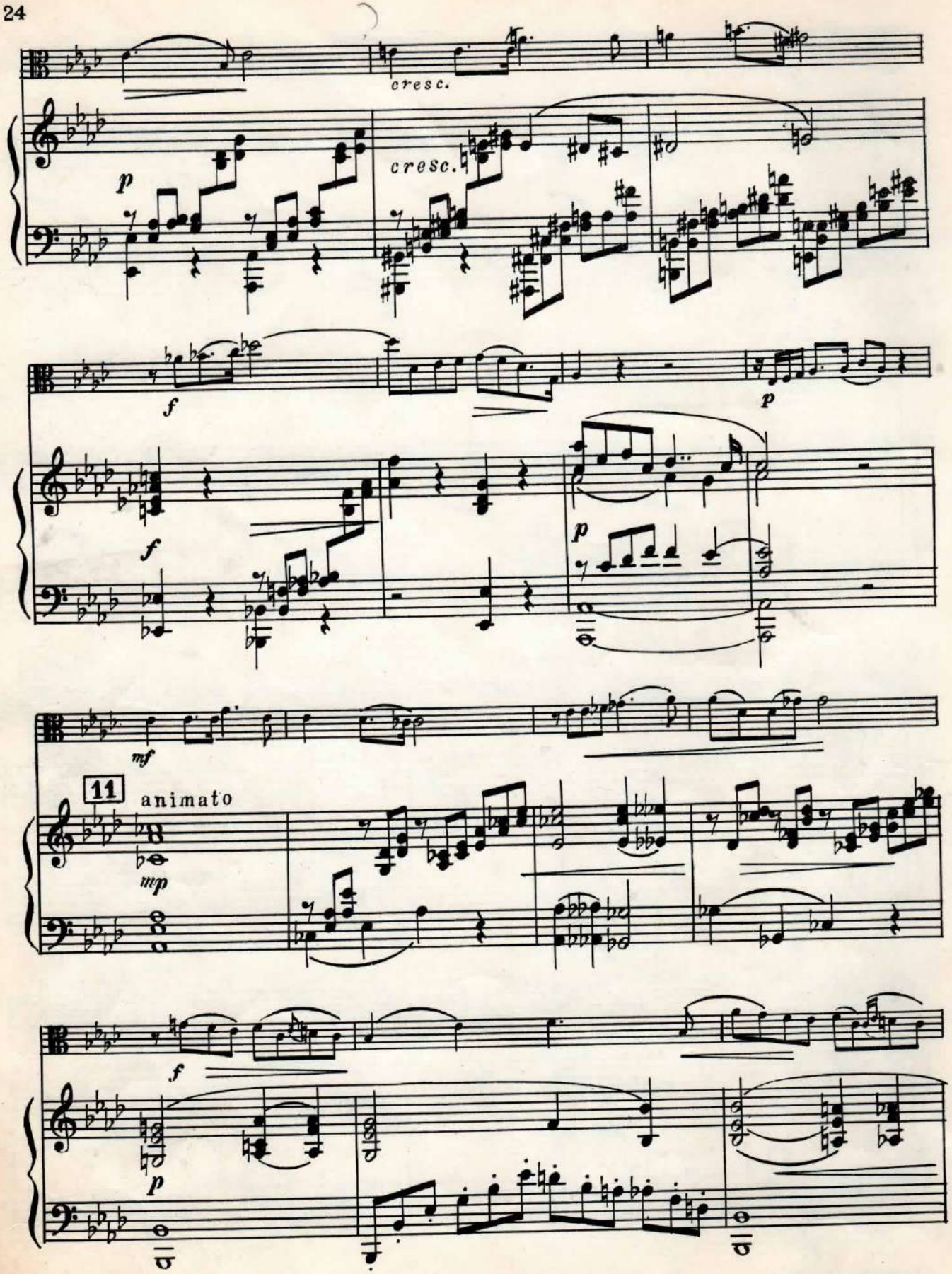
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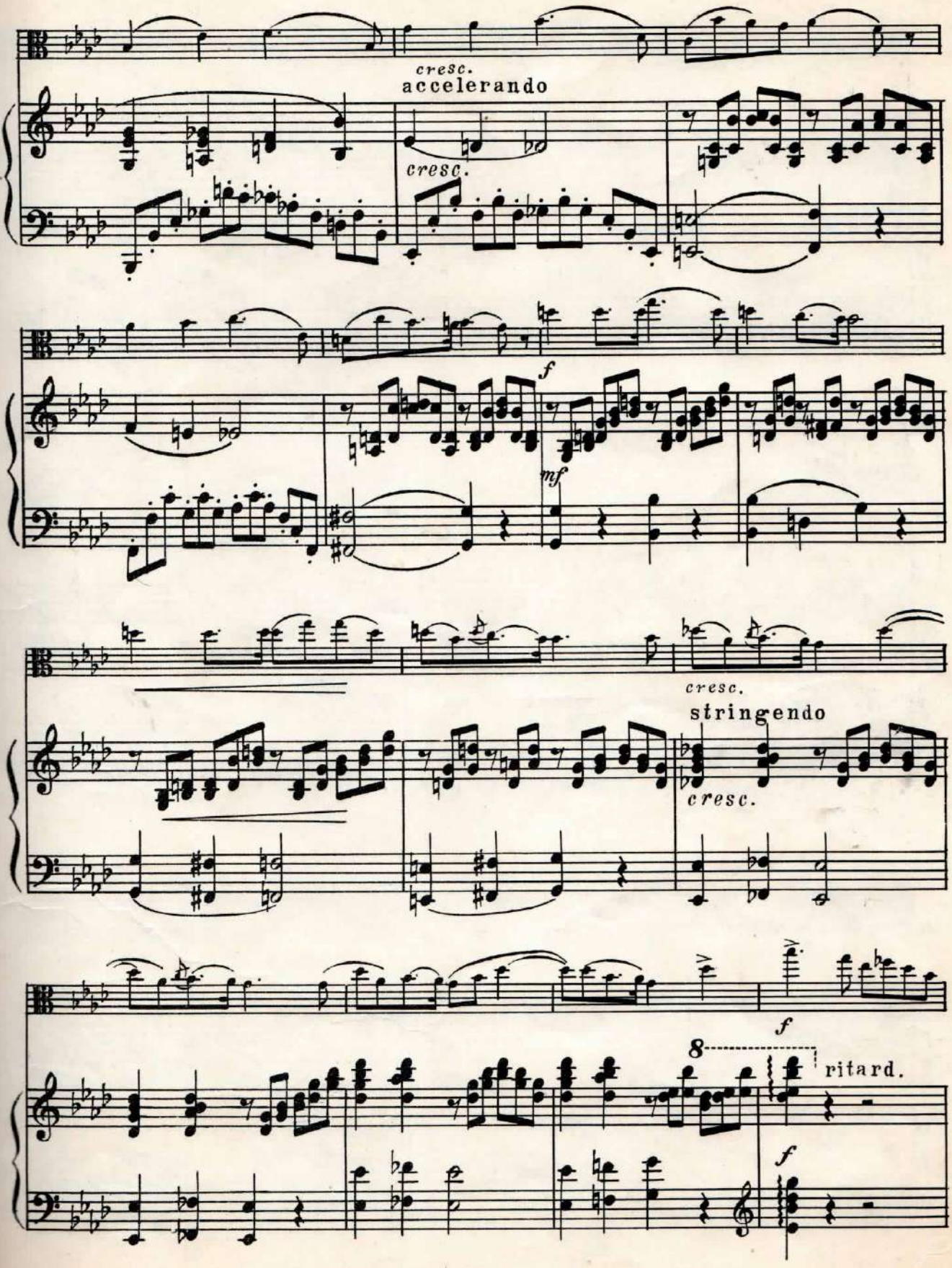
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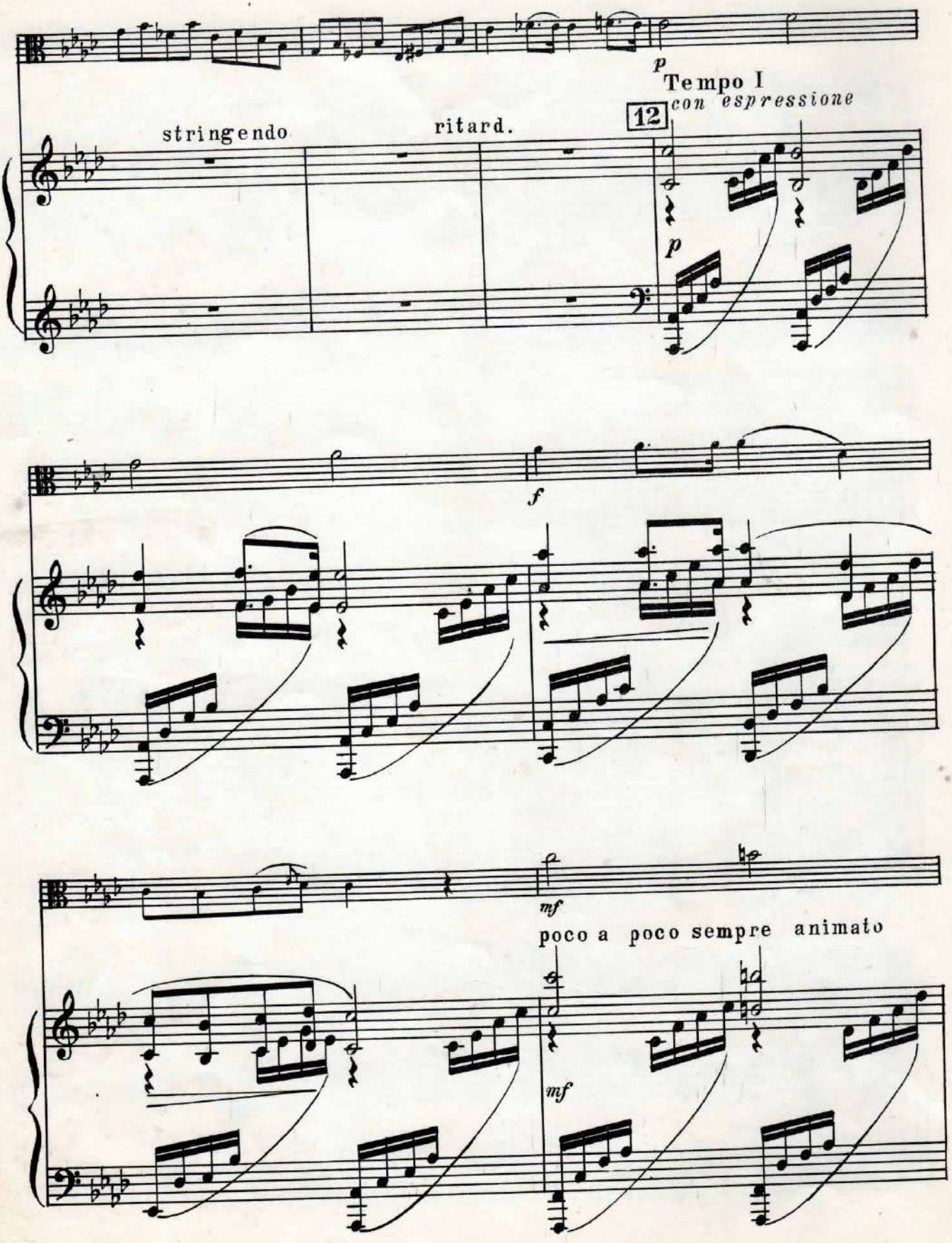
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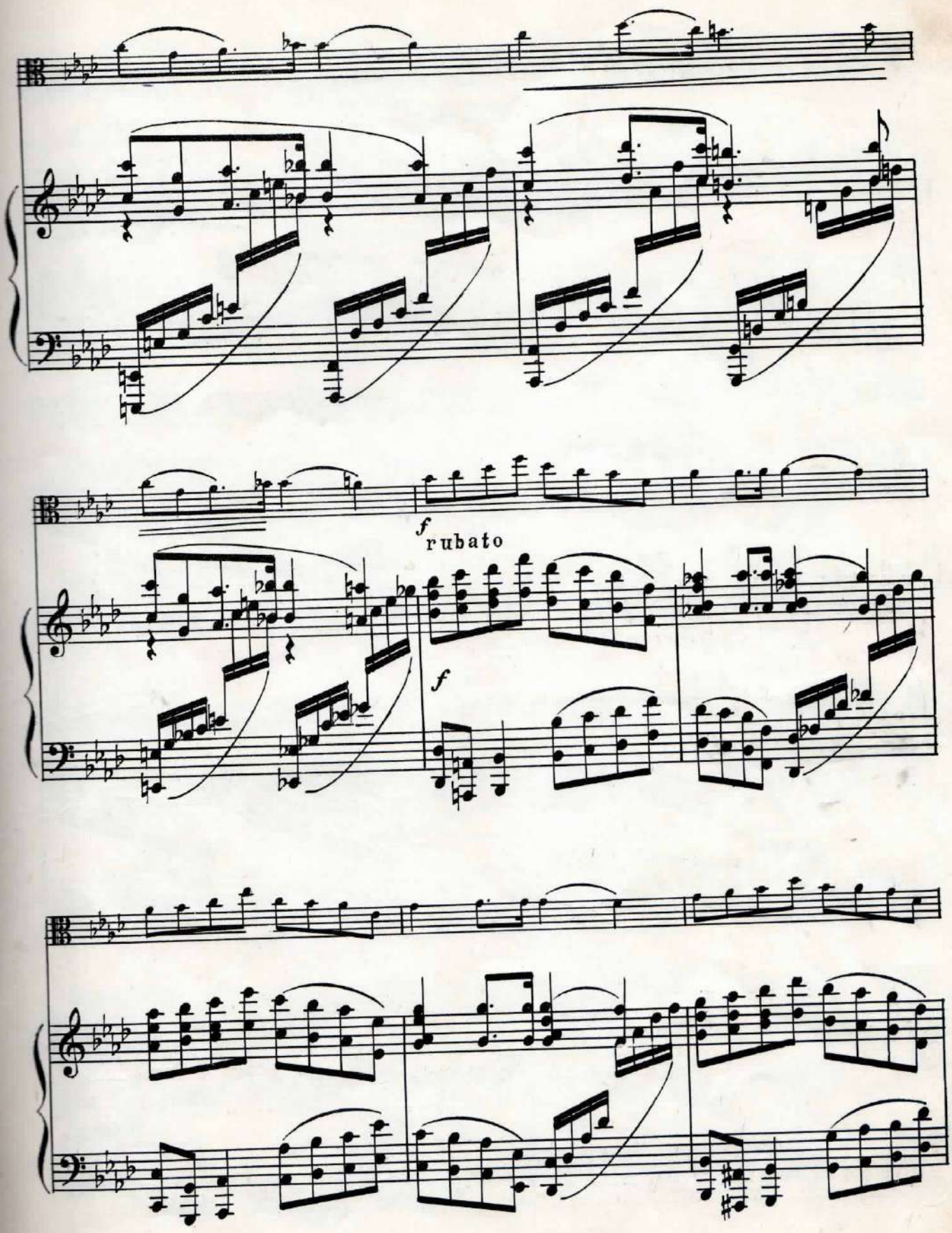
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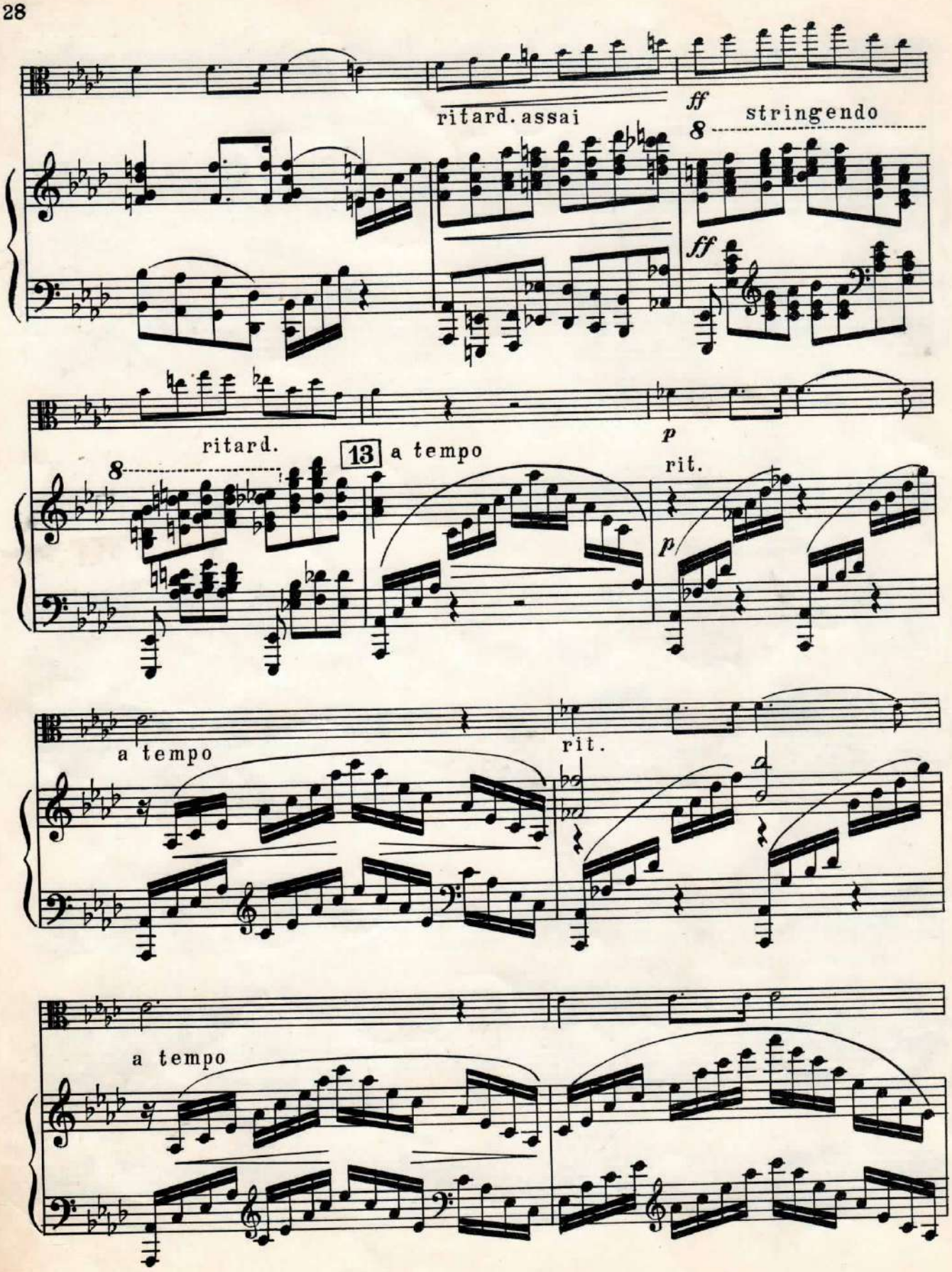
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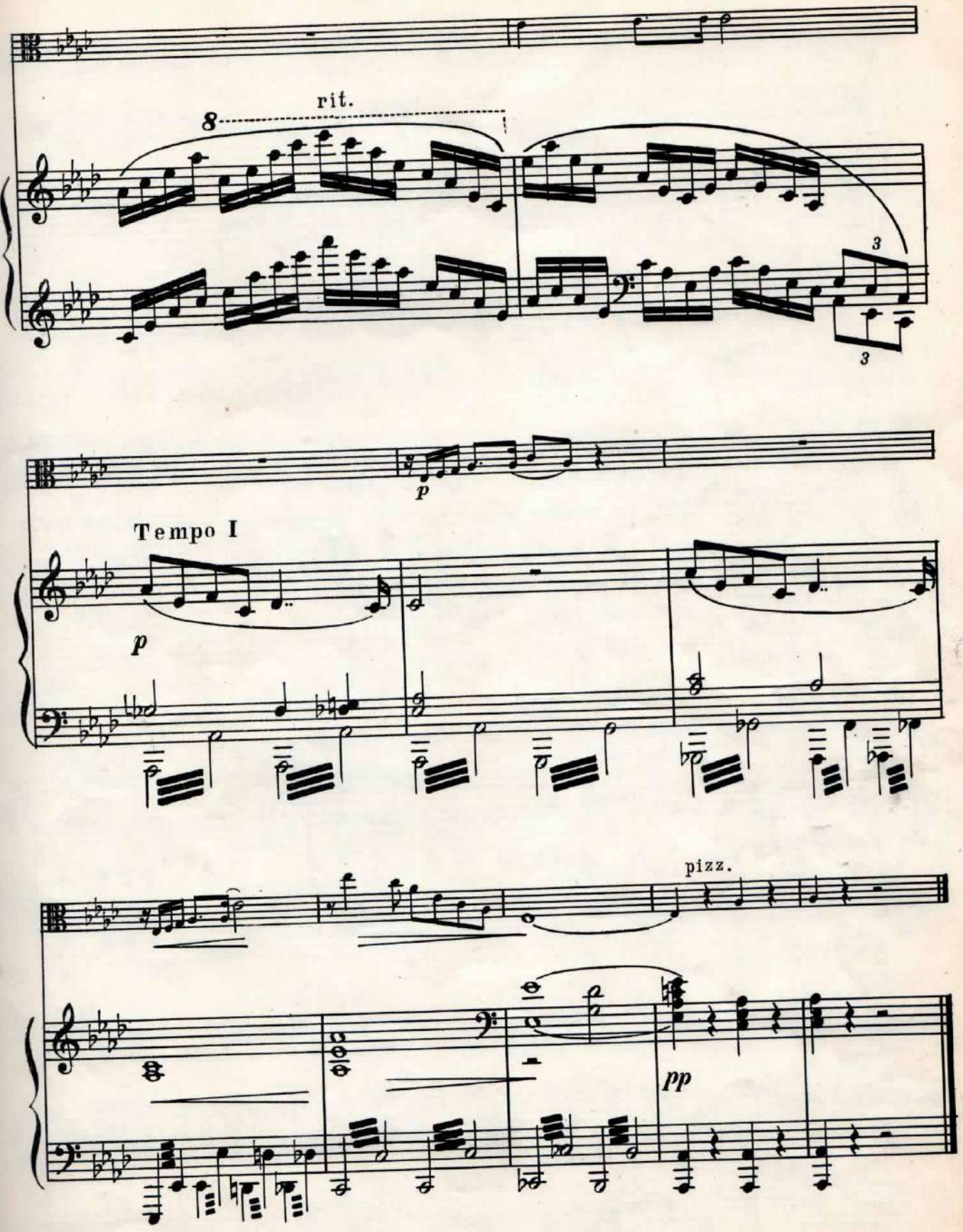
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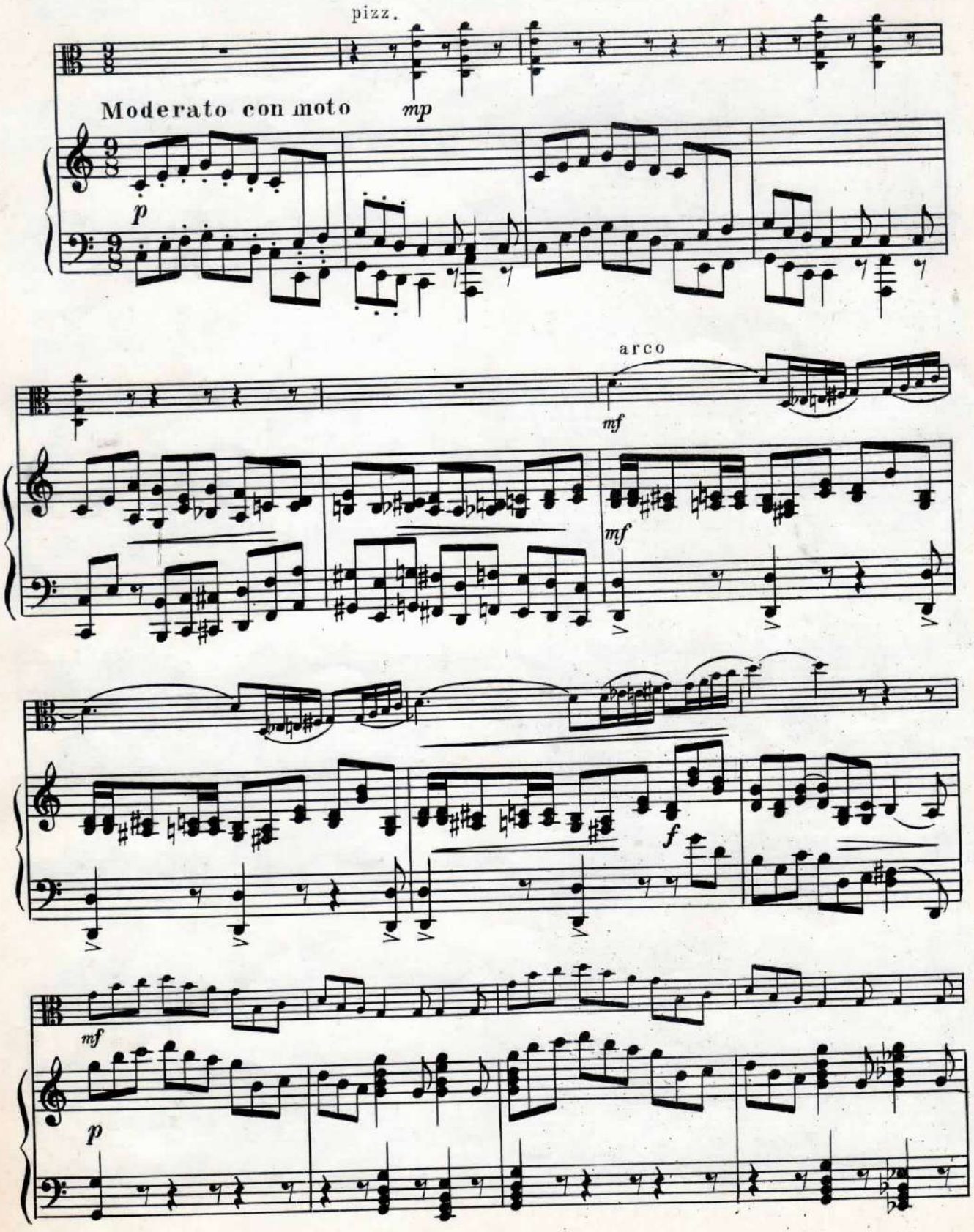
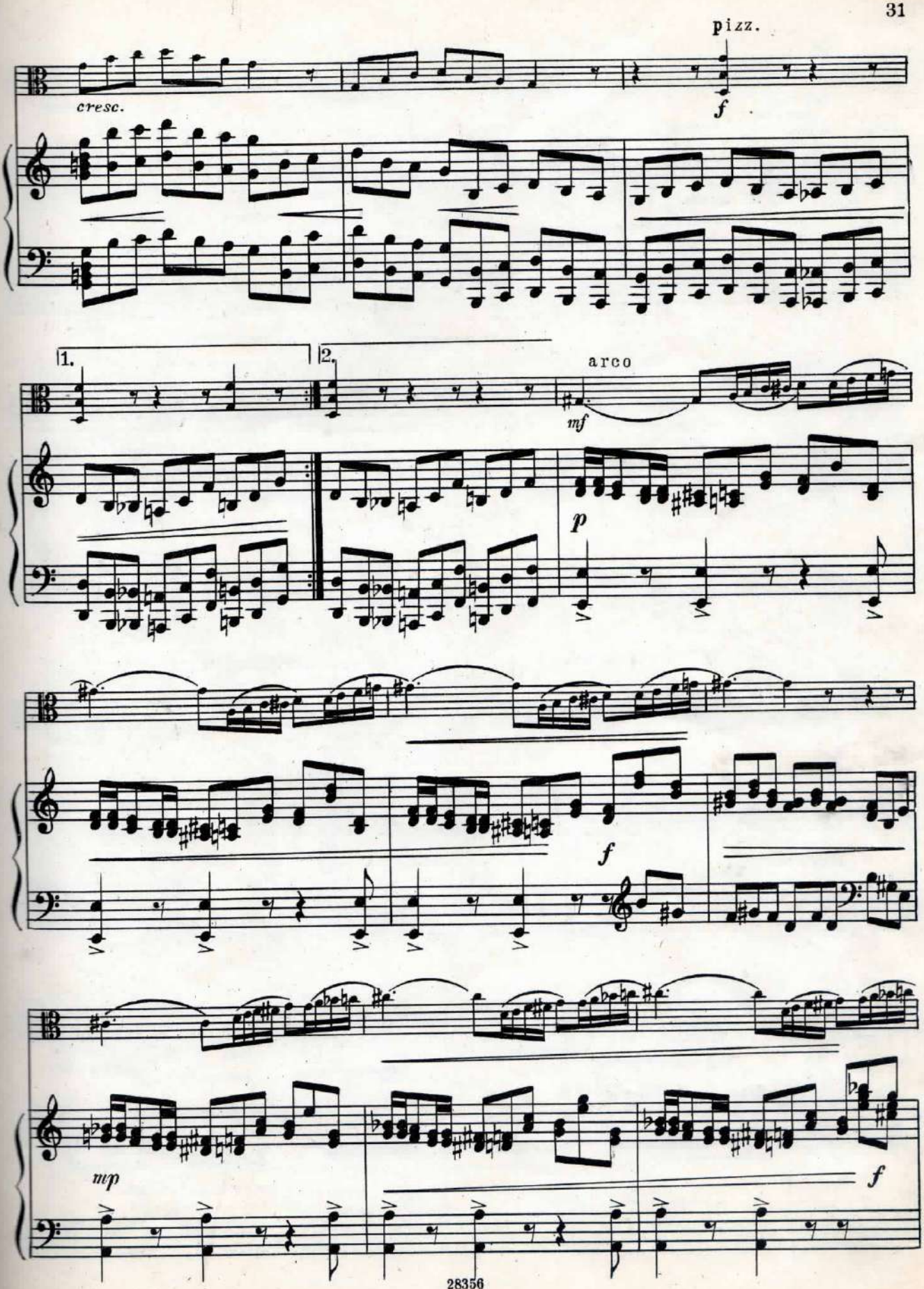
III

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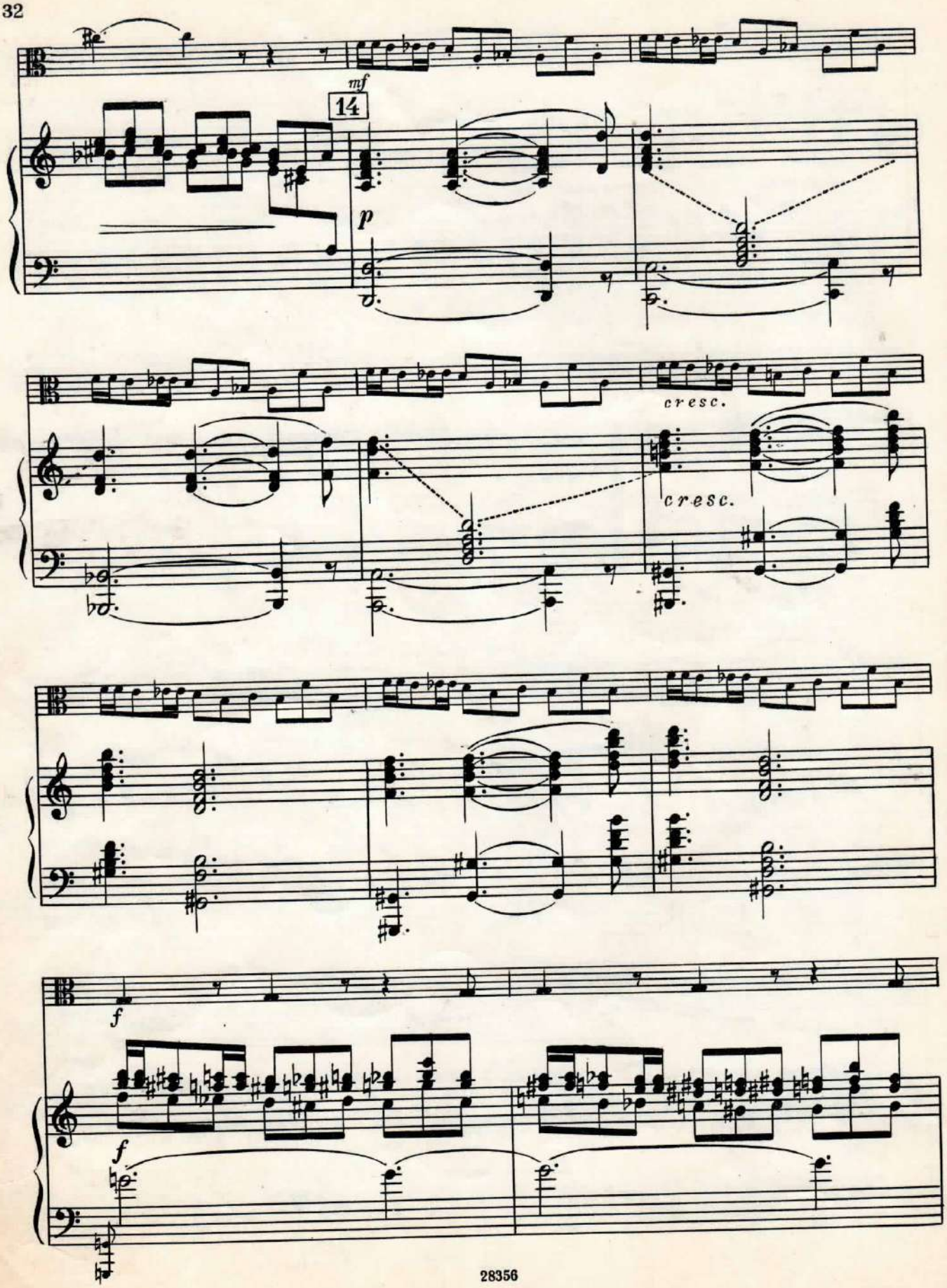
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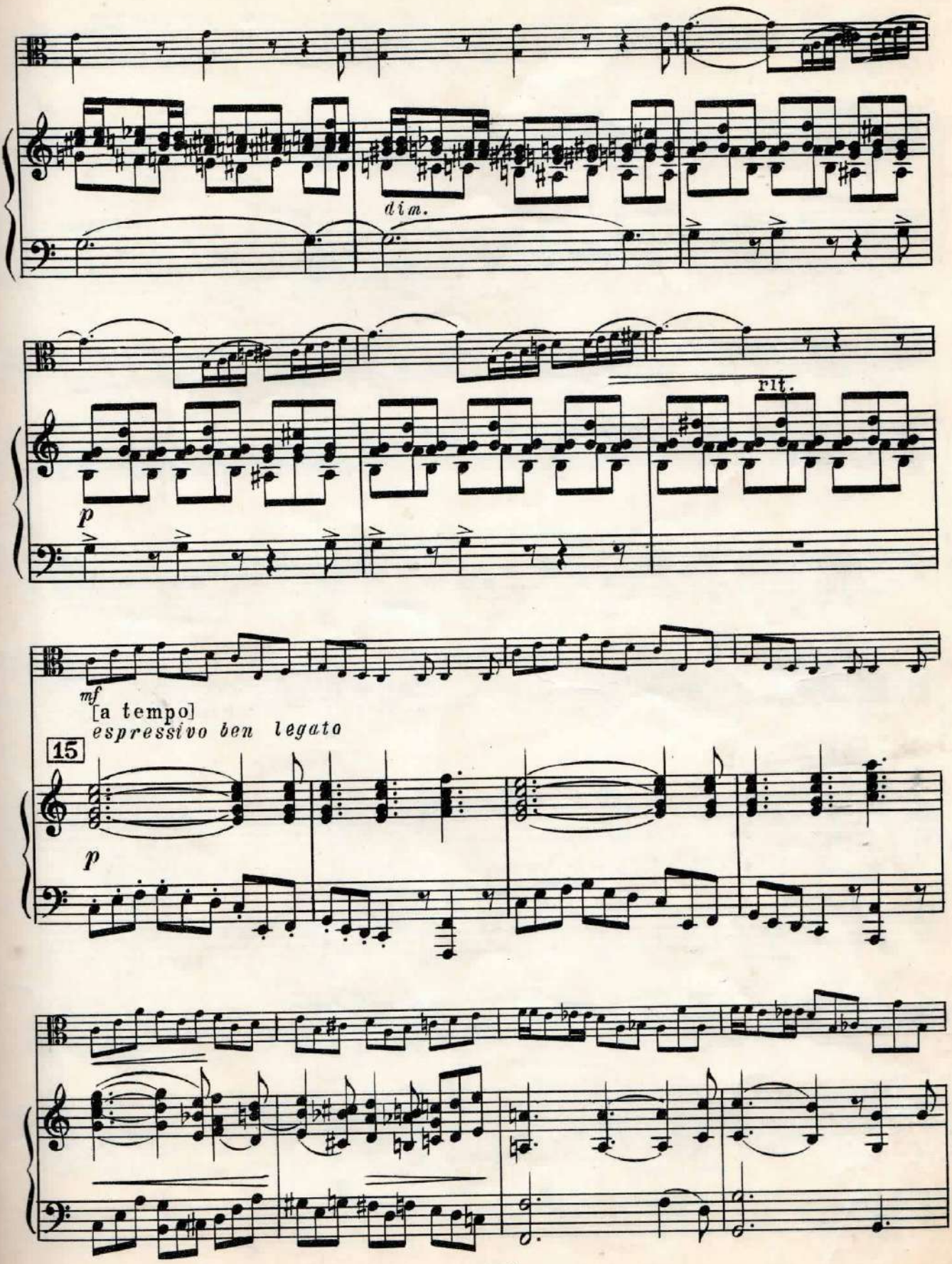
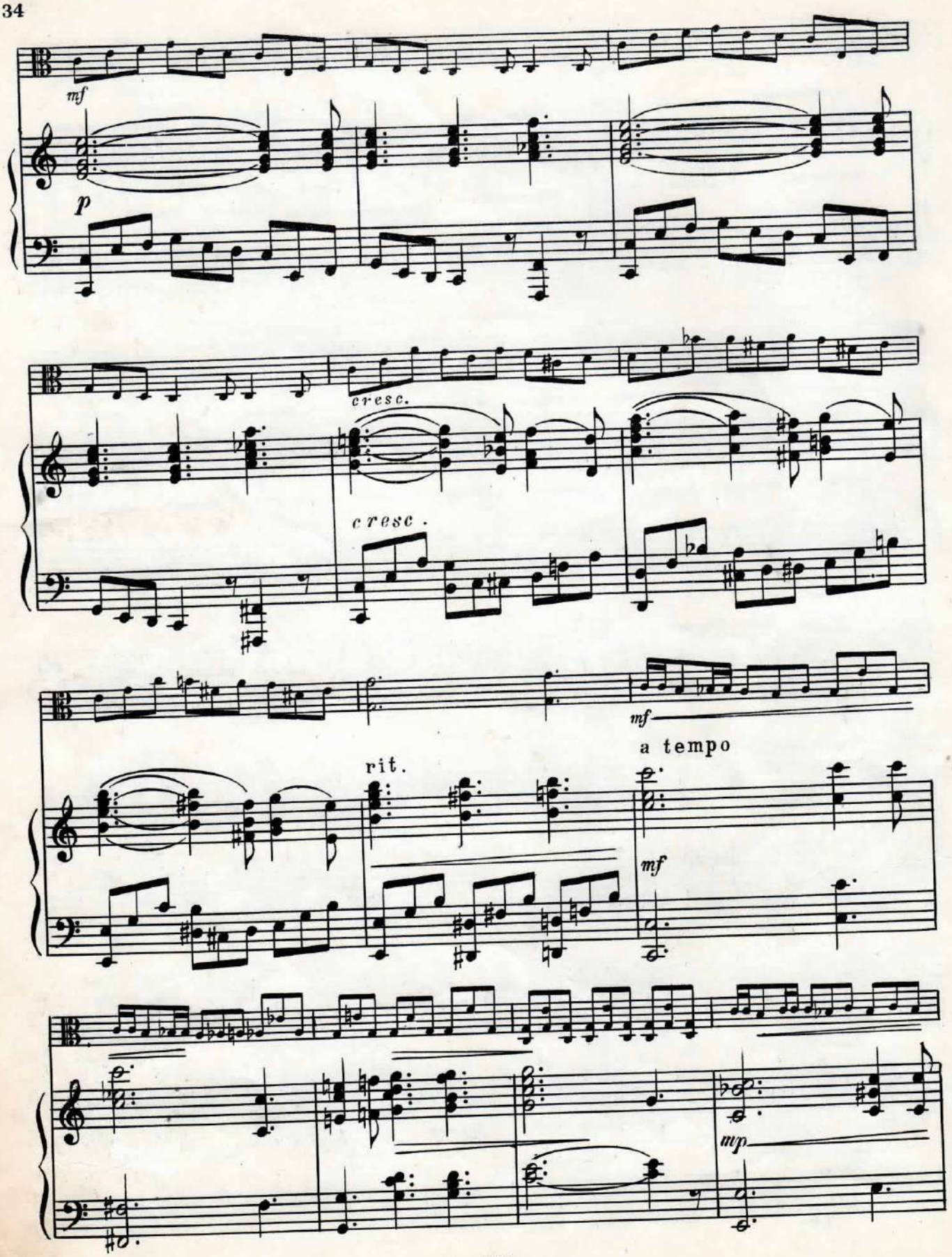
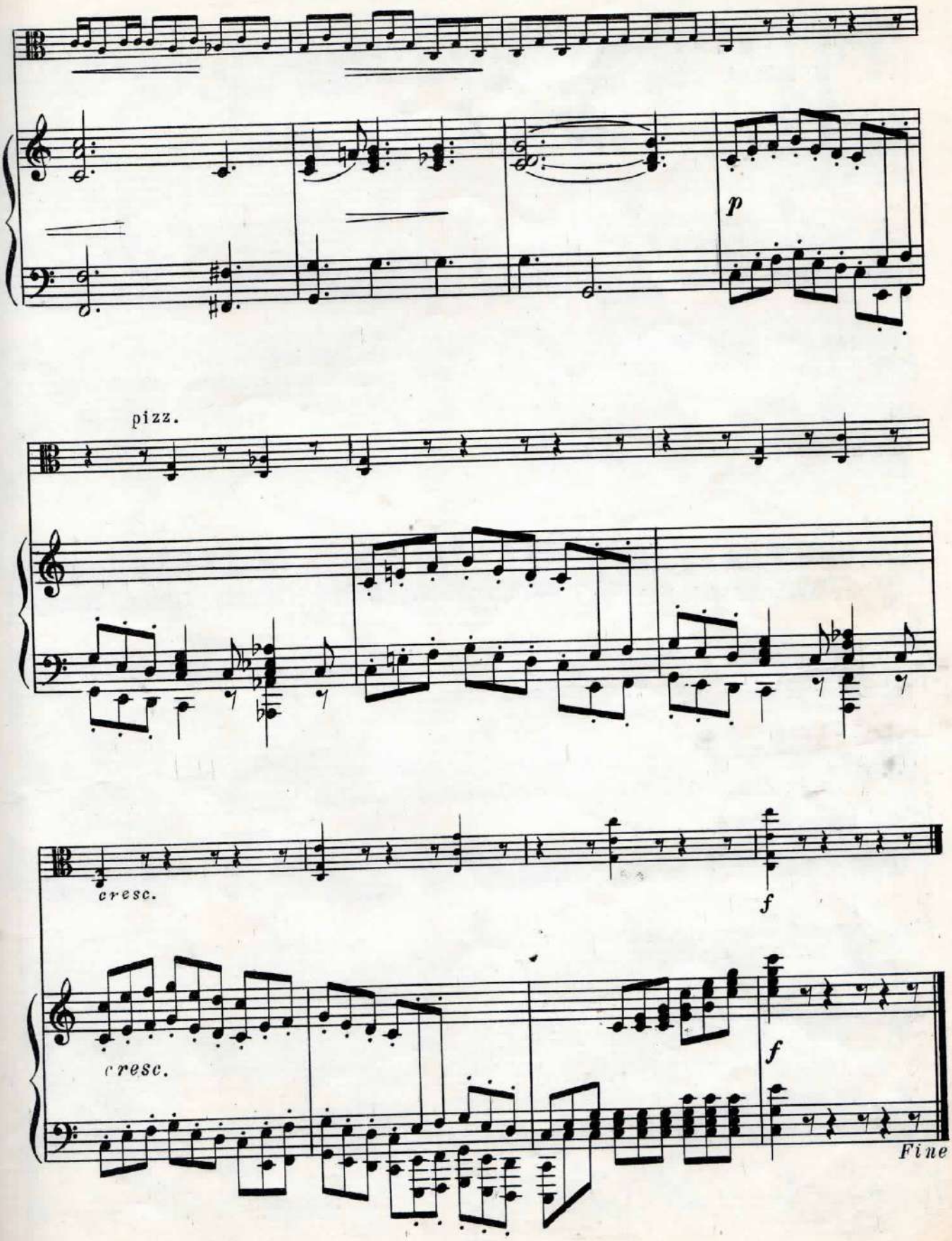
f
f


dim.
rit.
p
mf
[a tempo]
espressivo ben legato
15
p


mf
p
cresc.
cresc.
mf
a tempo
rit.
mf
mp


p
pizz.
cresc.
f
cresc.
f
Fine

L'istesso tempo

16

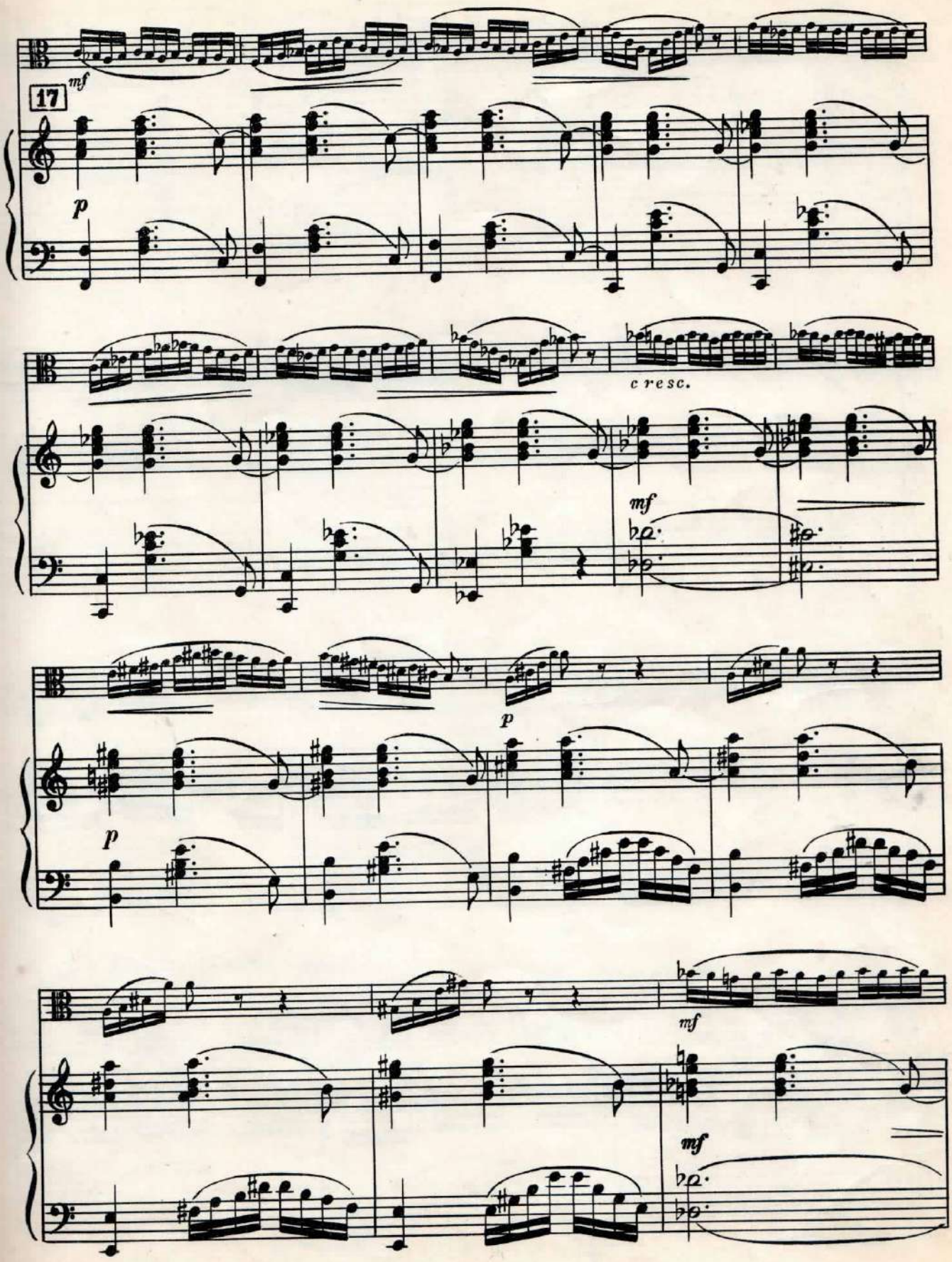
pp

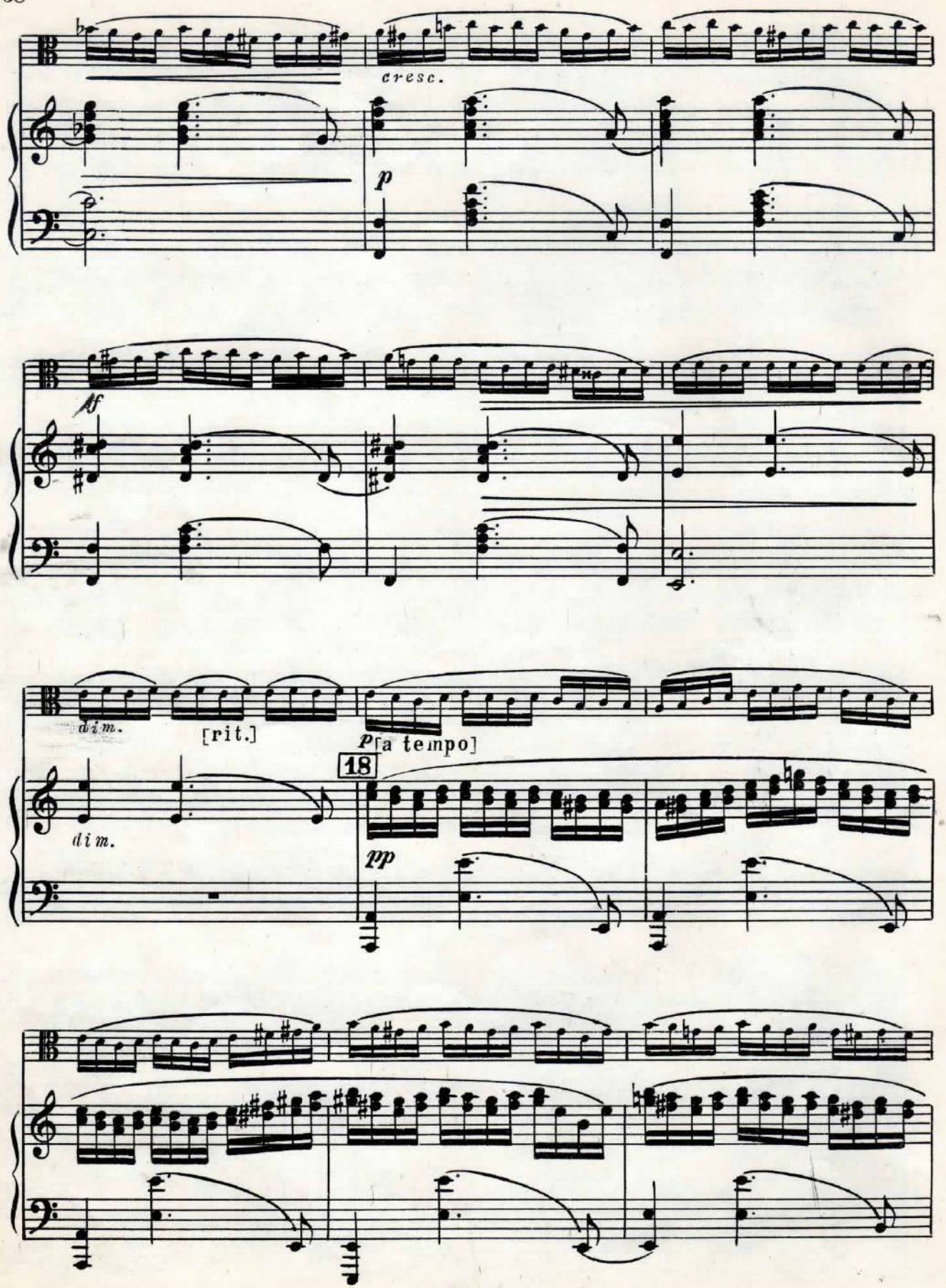
arco

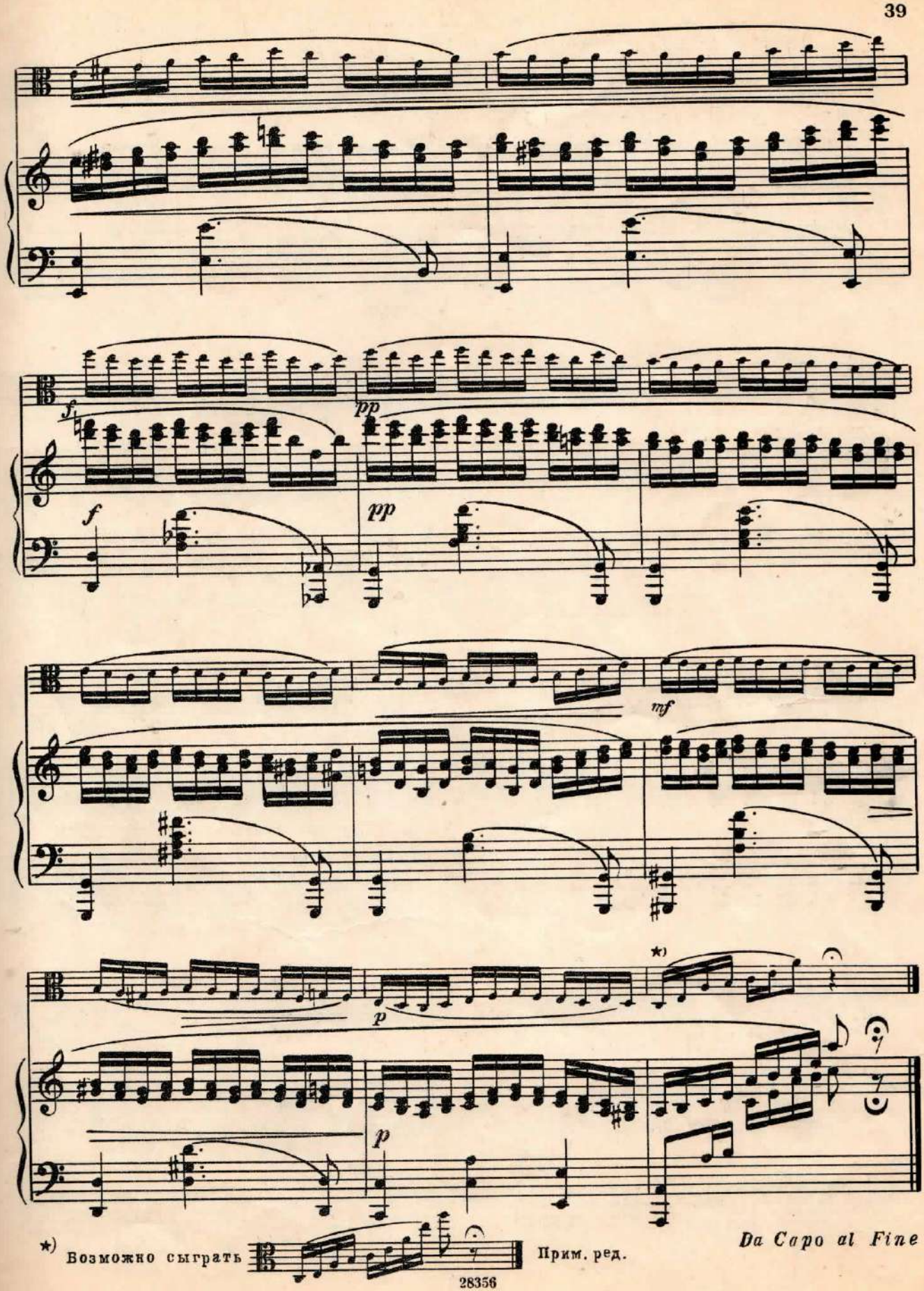
con sordini

p

p


17
mf
p
cresc.
mf
p
p
mf
mf

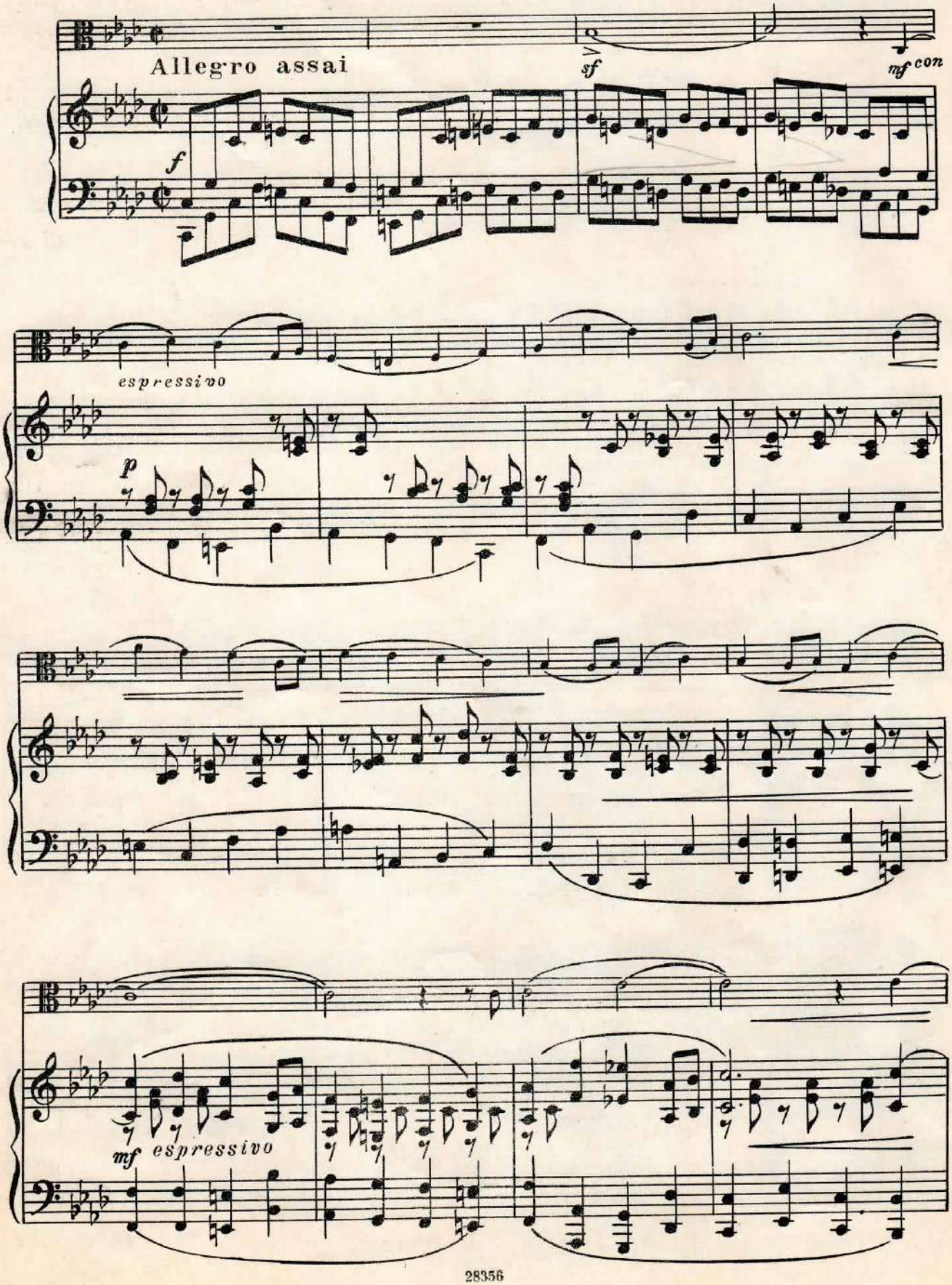

cresc.
p
af
dim.
[rit.]
p [a tempo]
18
dim.
pp

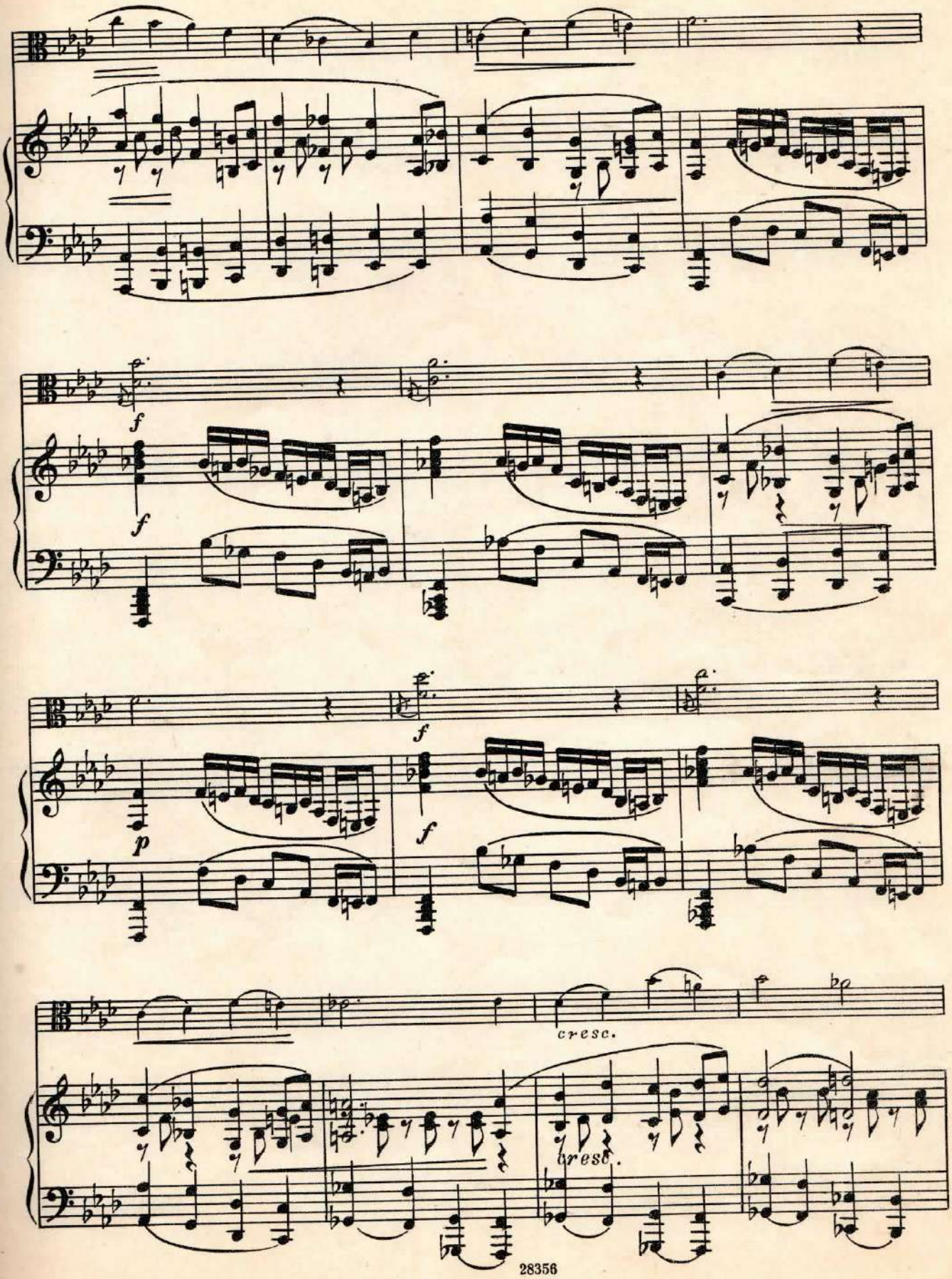


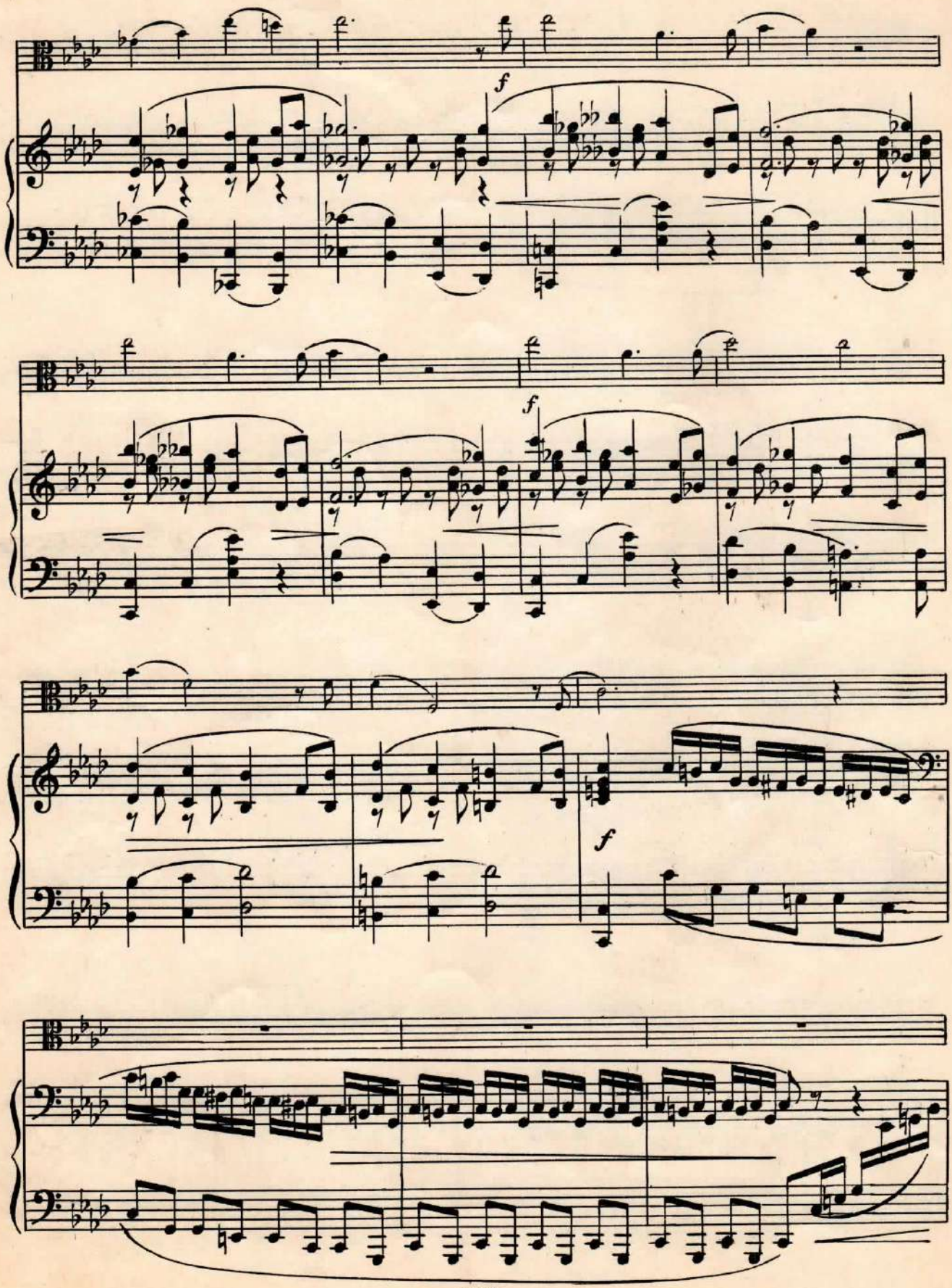
*) Возможно сыграть Прим. ред.

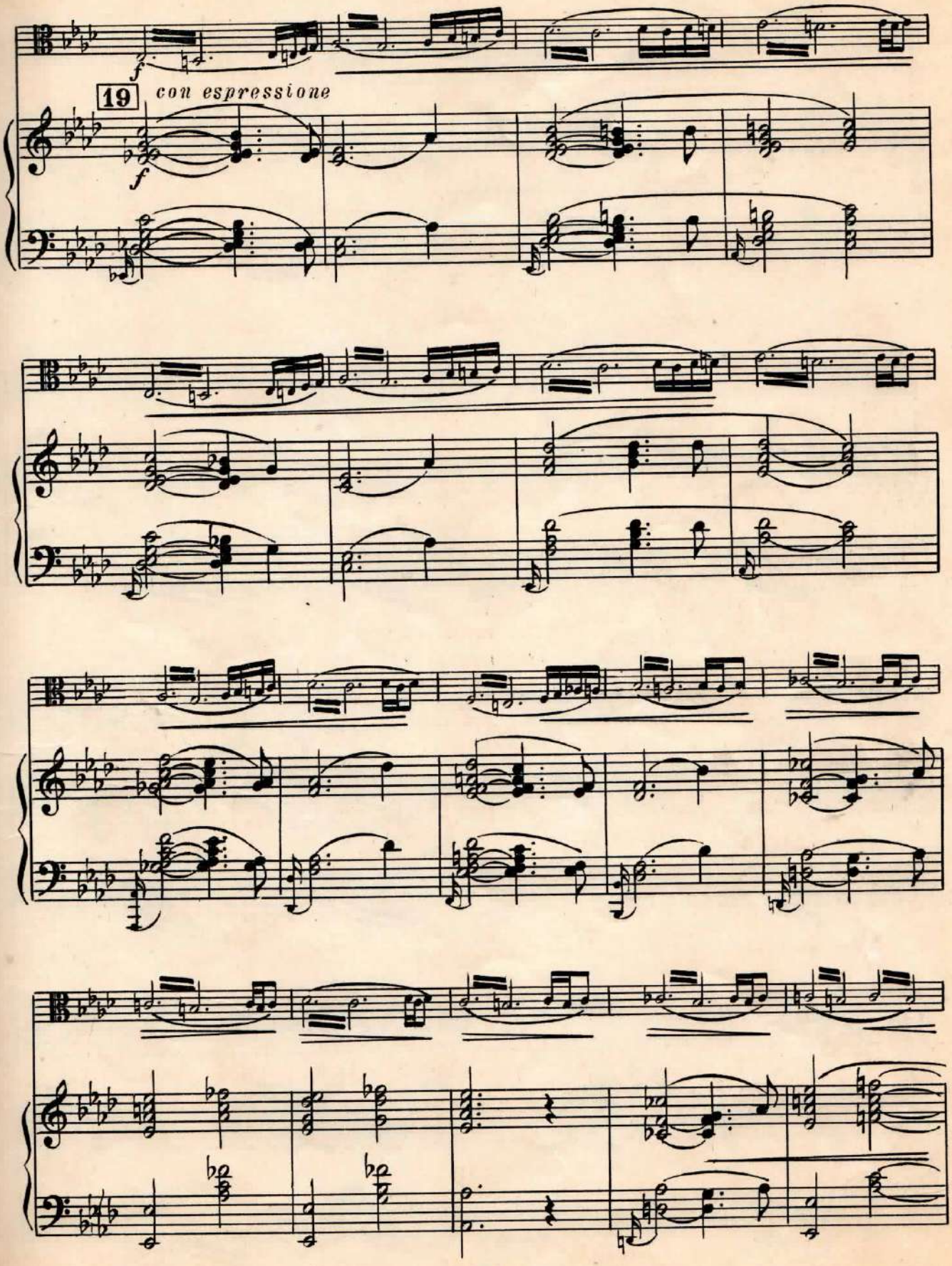
Da Capo al Fine

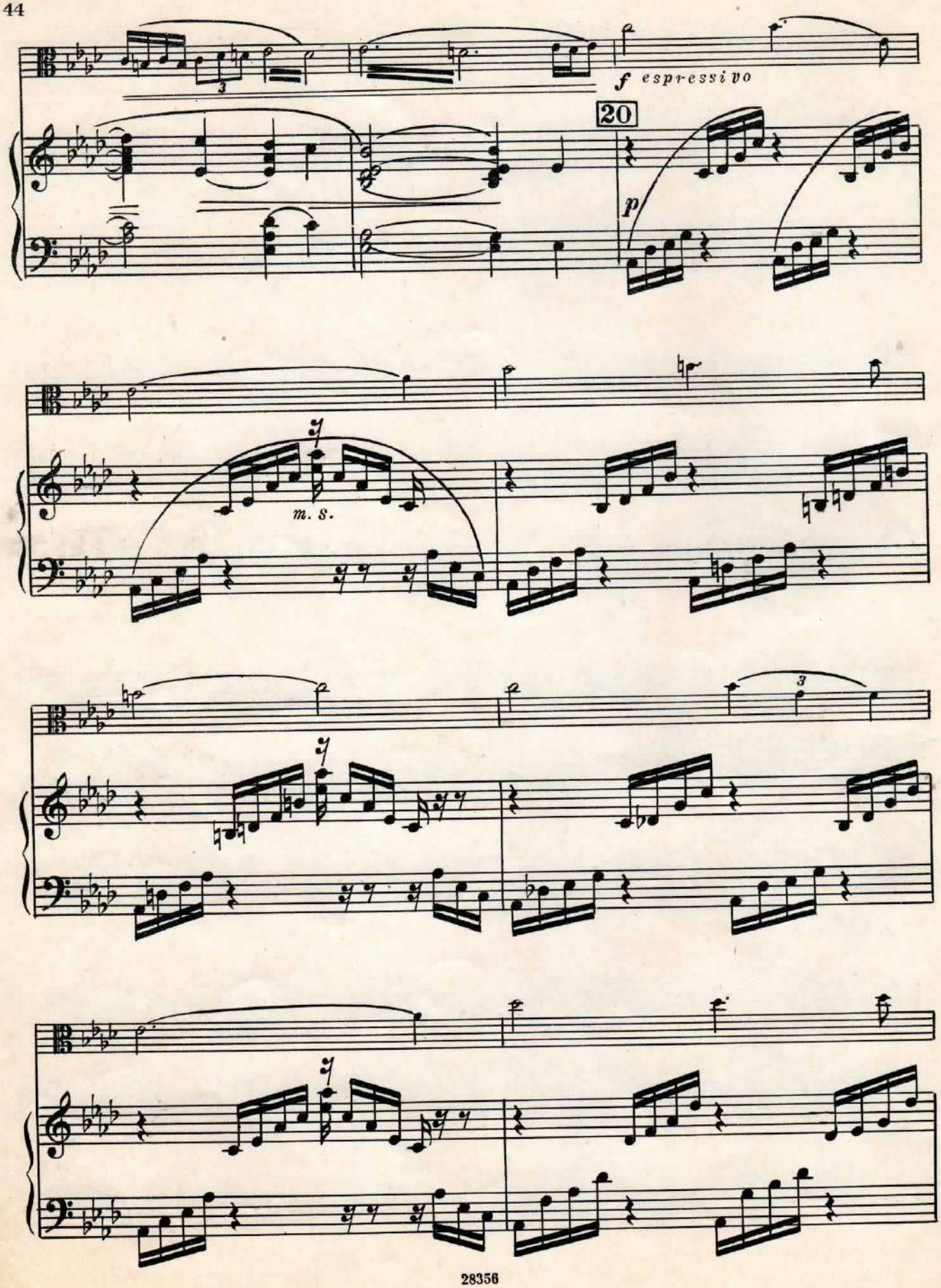
IV

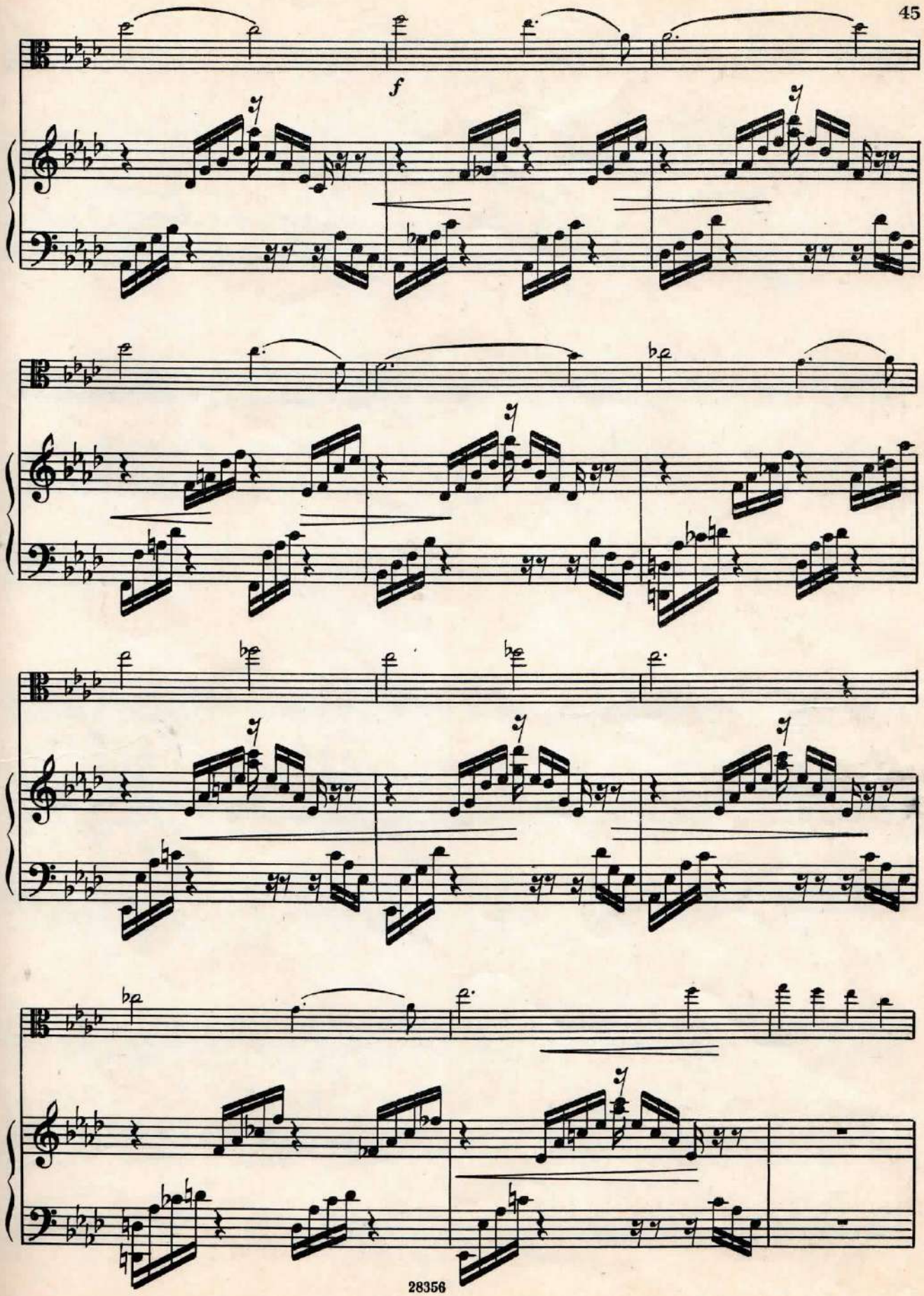


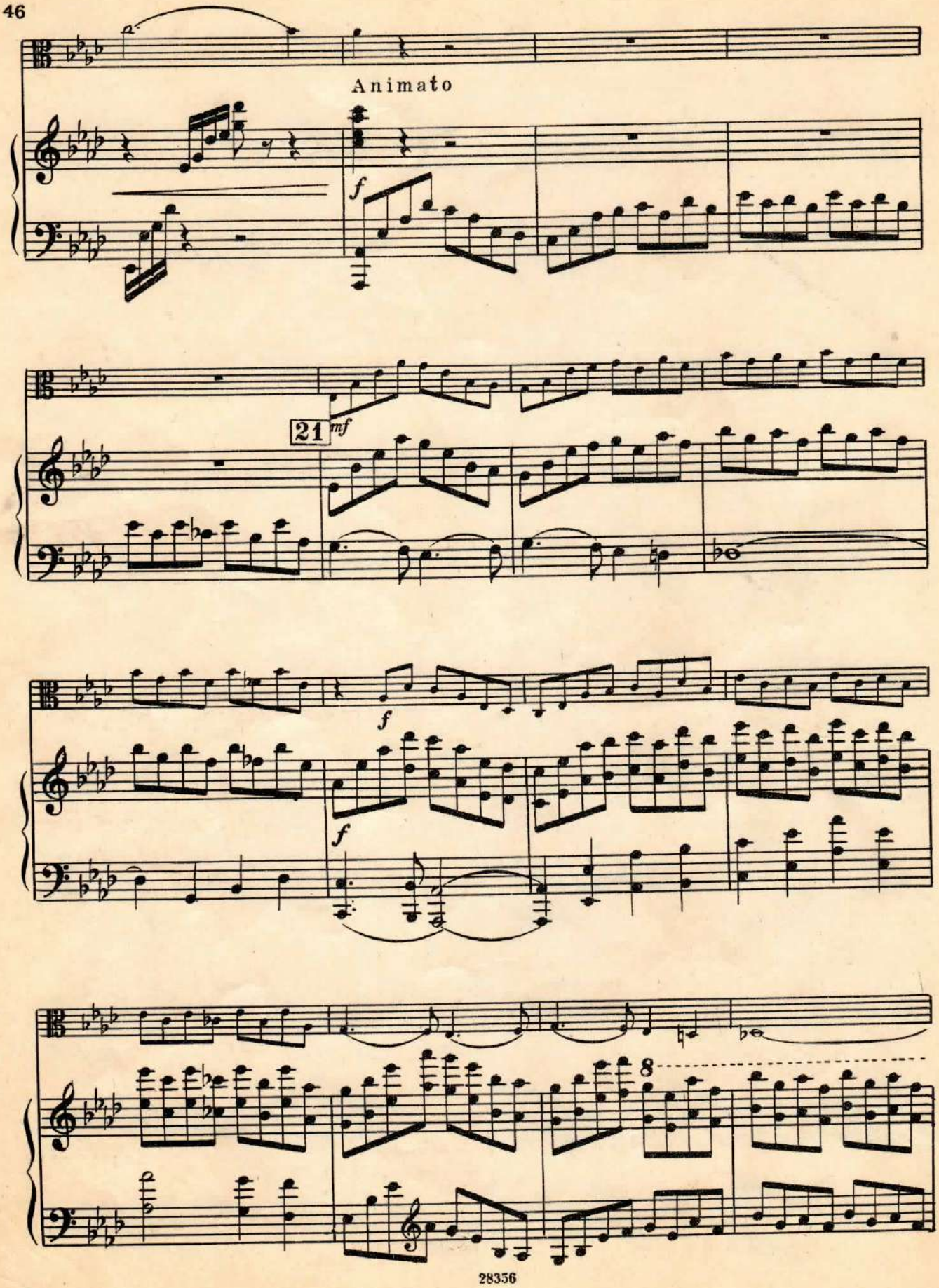

f
f
f
f
p
cresc.
cresc.

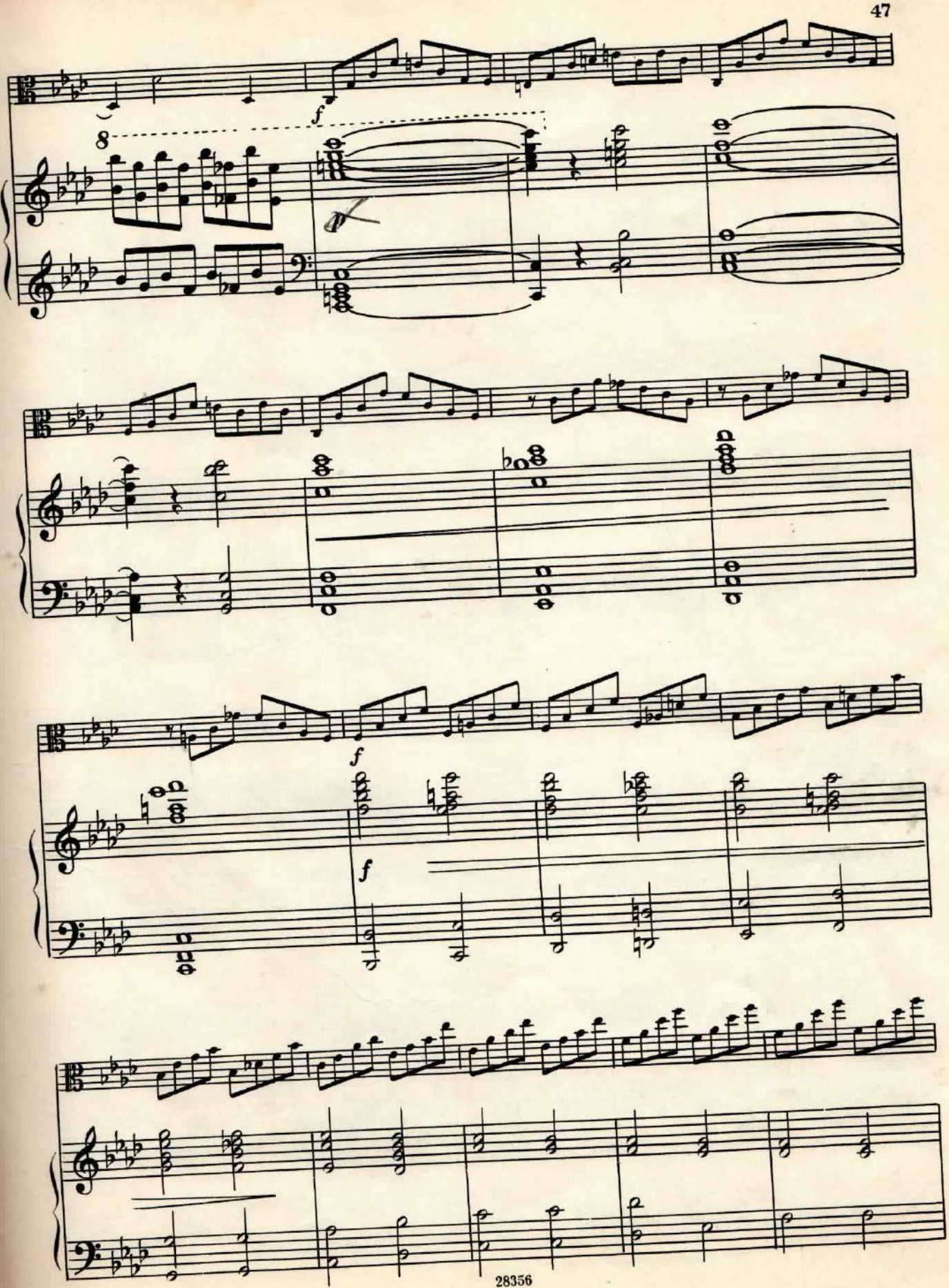

f
f
f

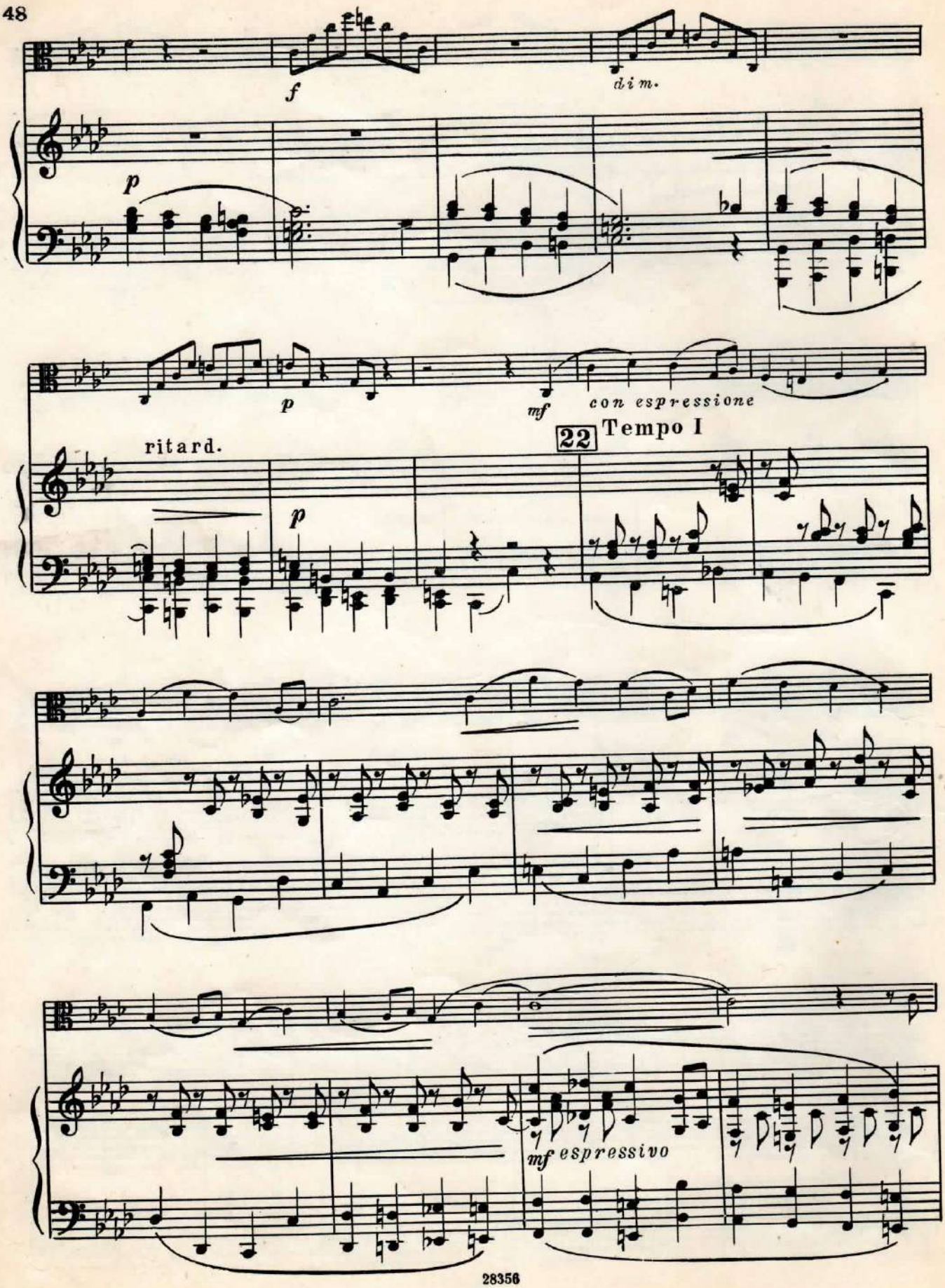

19
con espressione

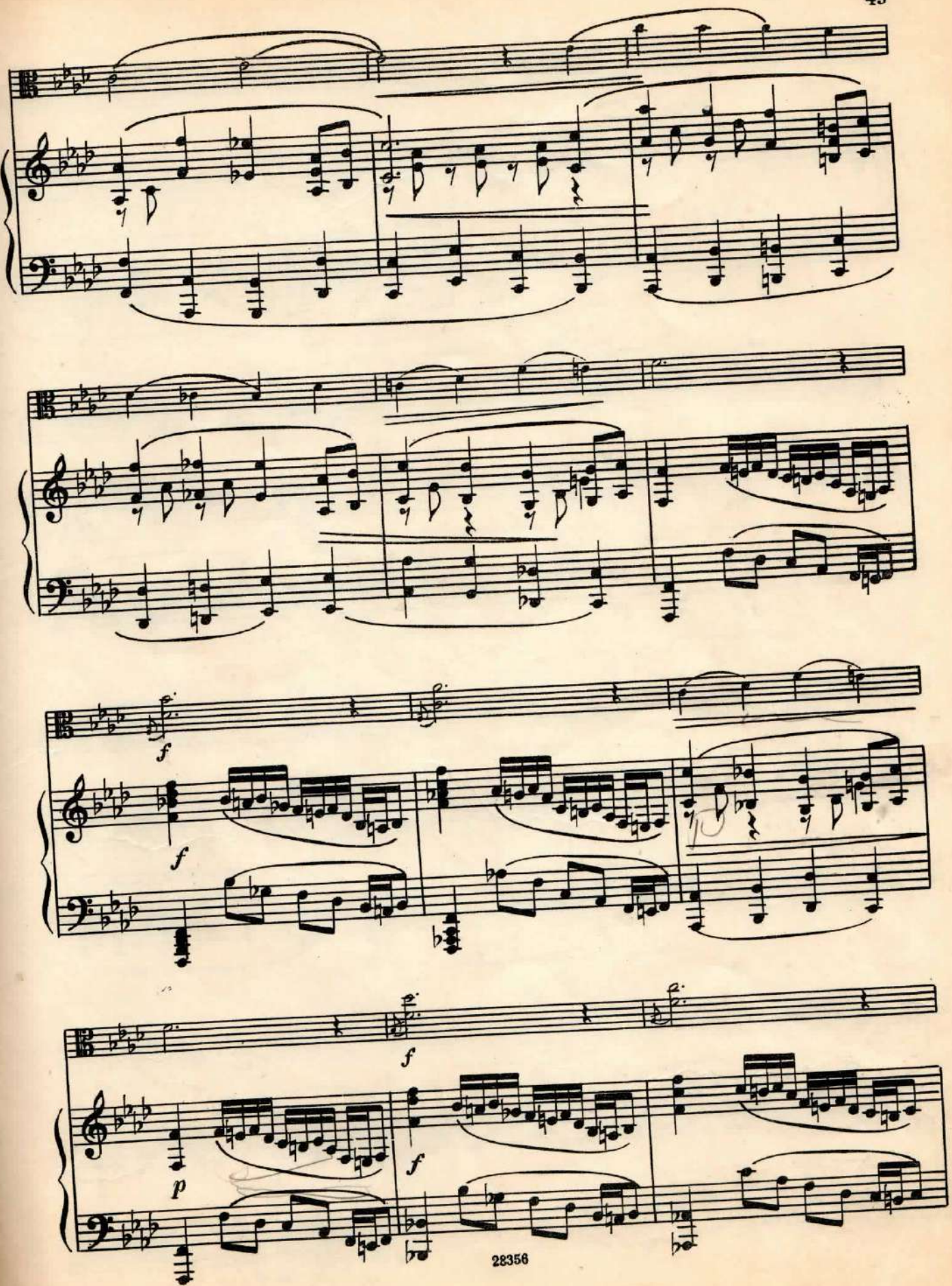

f espressivo
20
p
m. s.

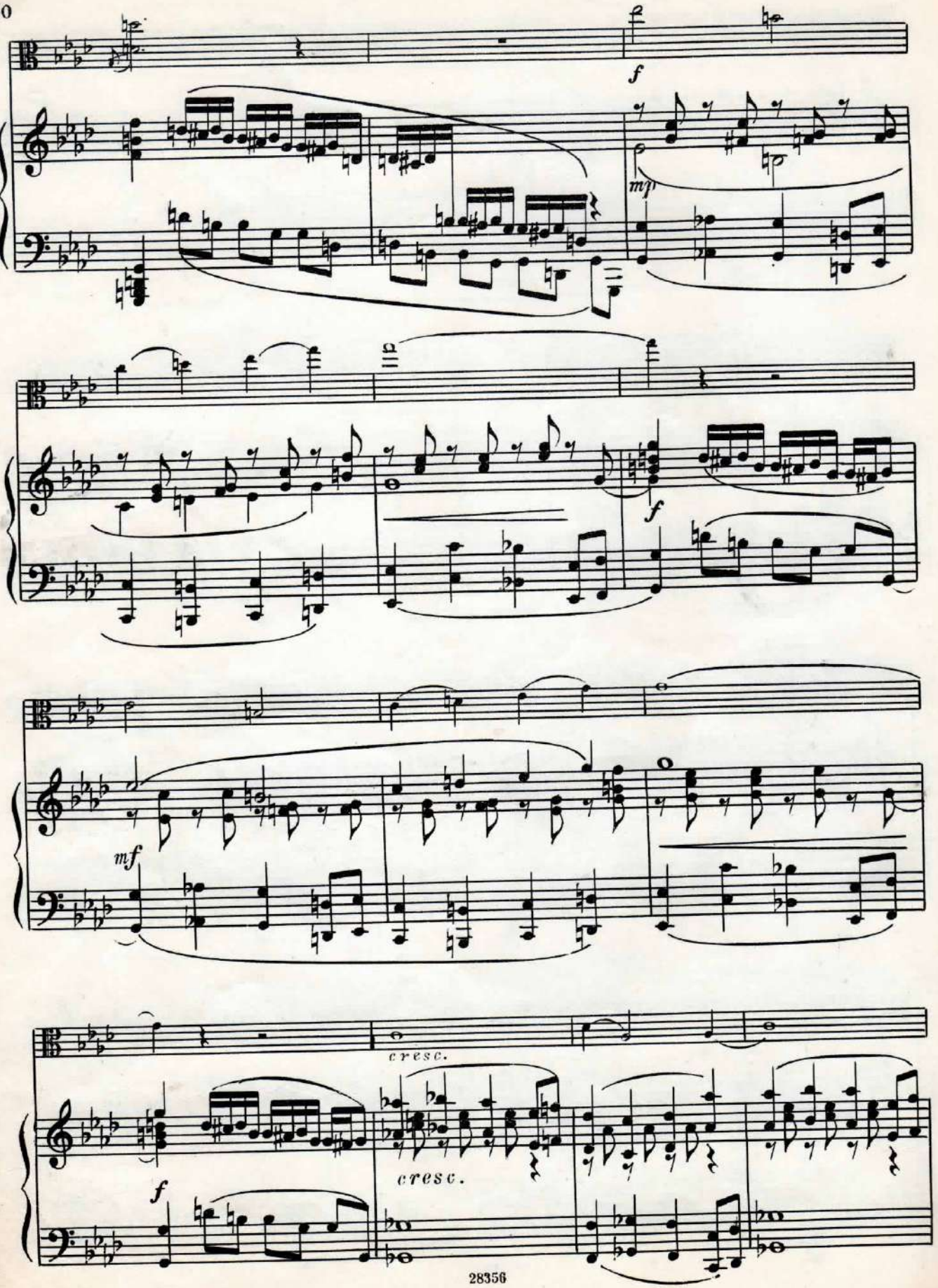

f

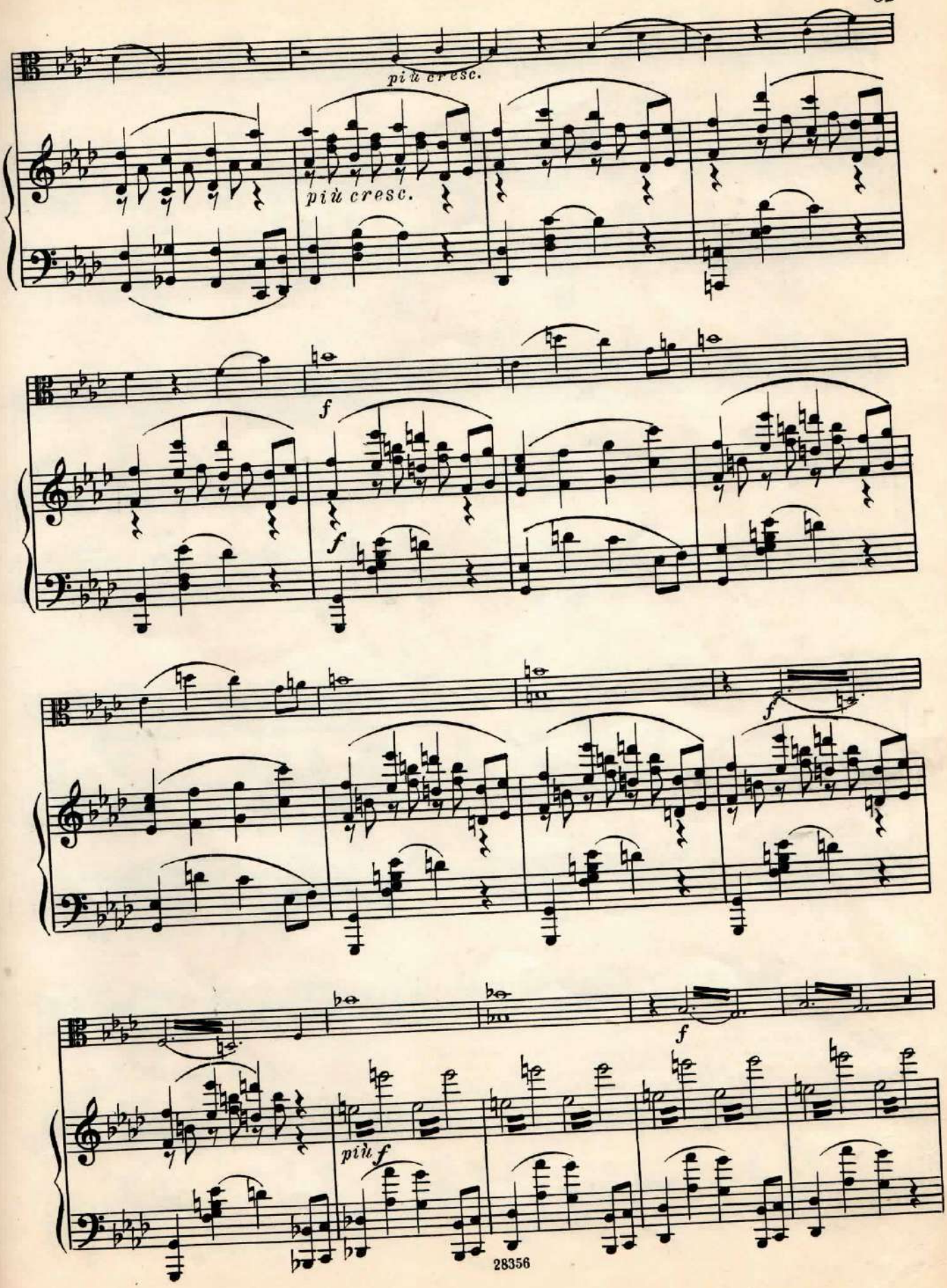

Animato
f
21
mf
f
f
8

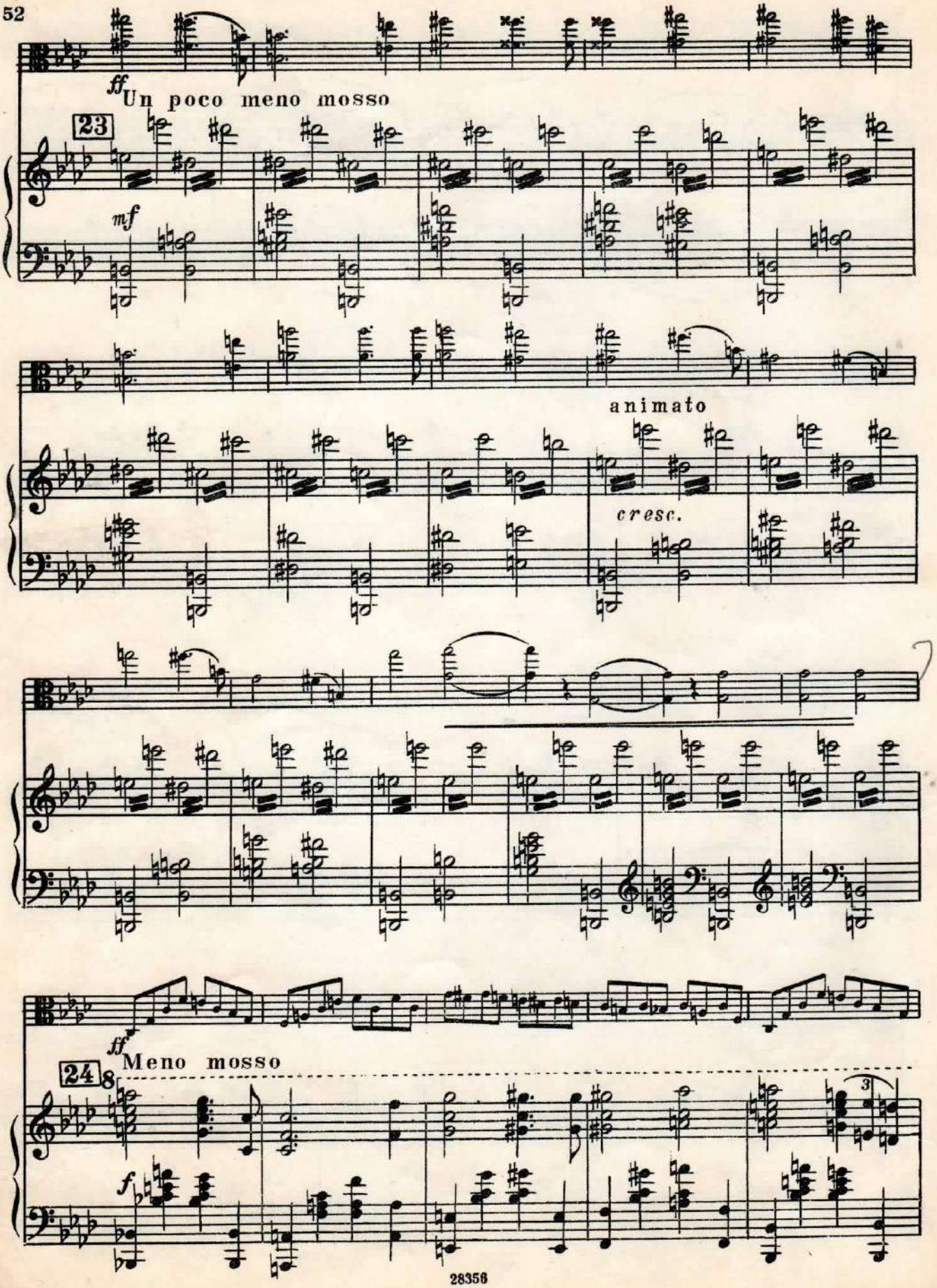

f
8
f
f

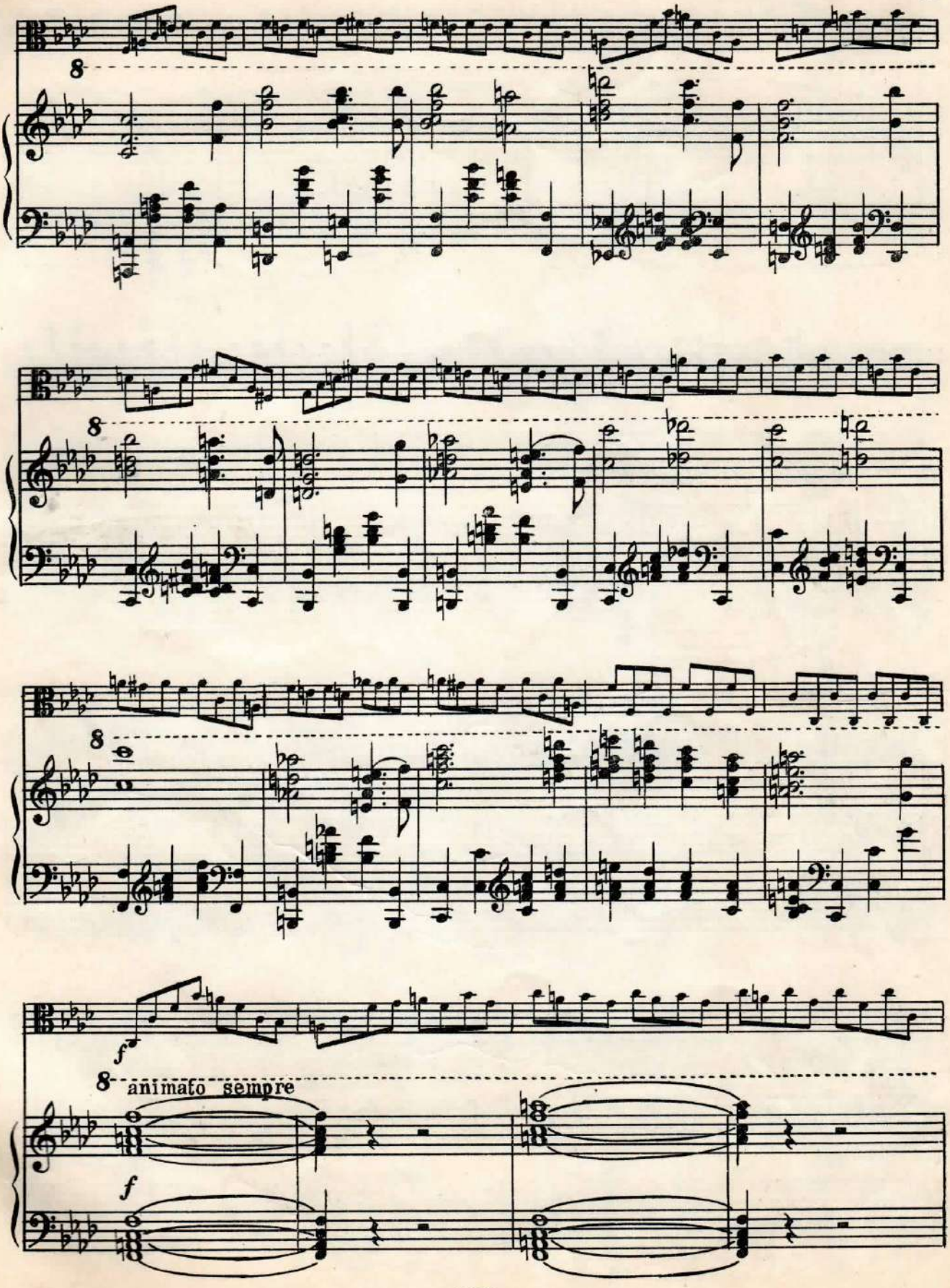

f
dim.
p
p
mf
con espressione
ritard.
22
Tempo I
p
mf espressivo

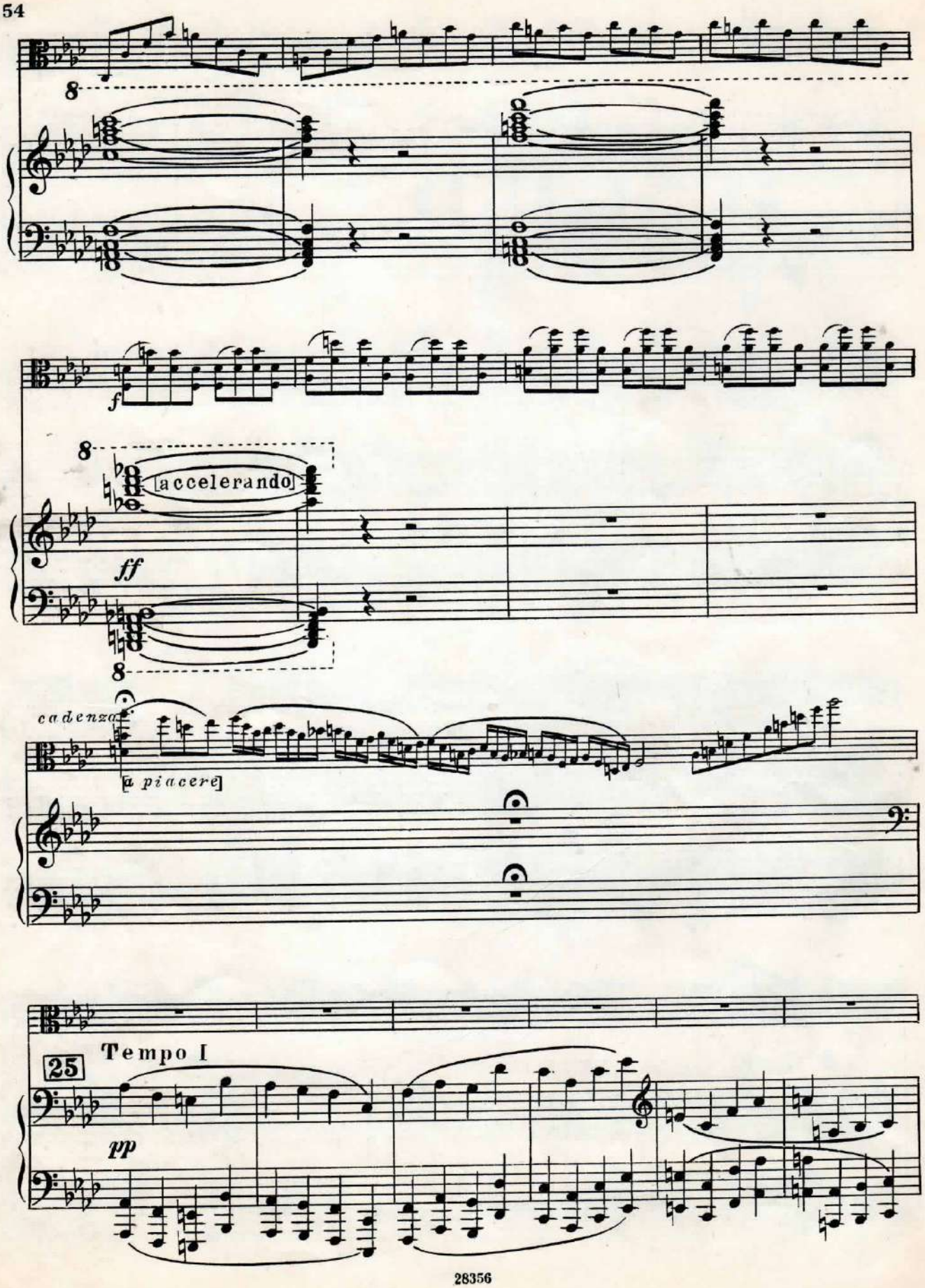

f
f
f
f
p
f

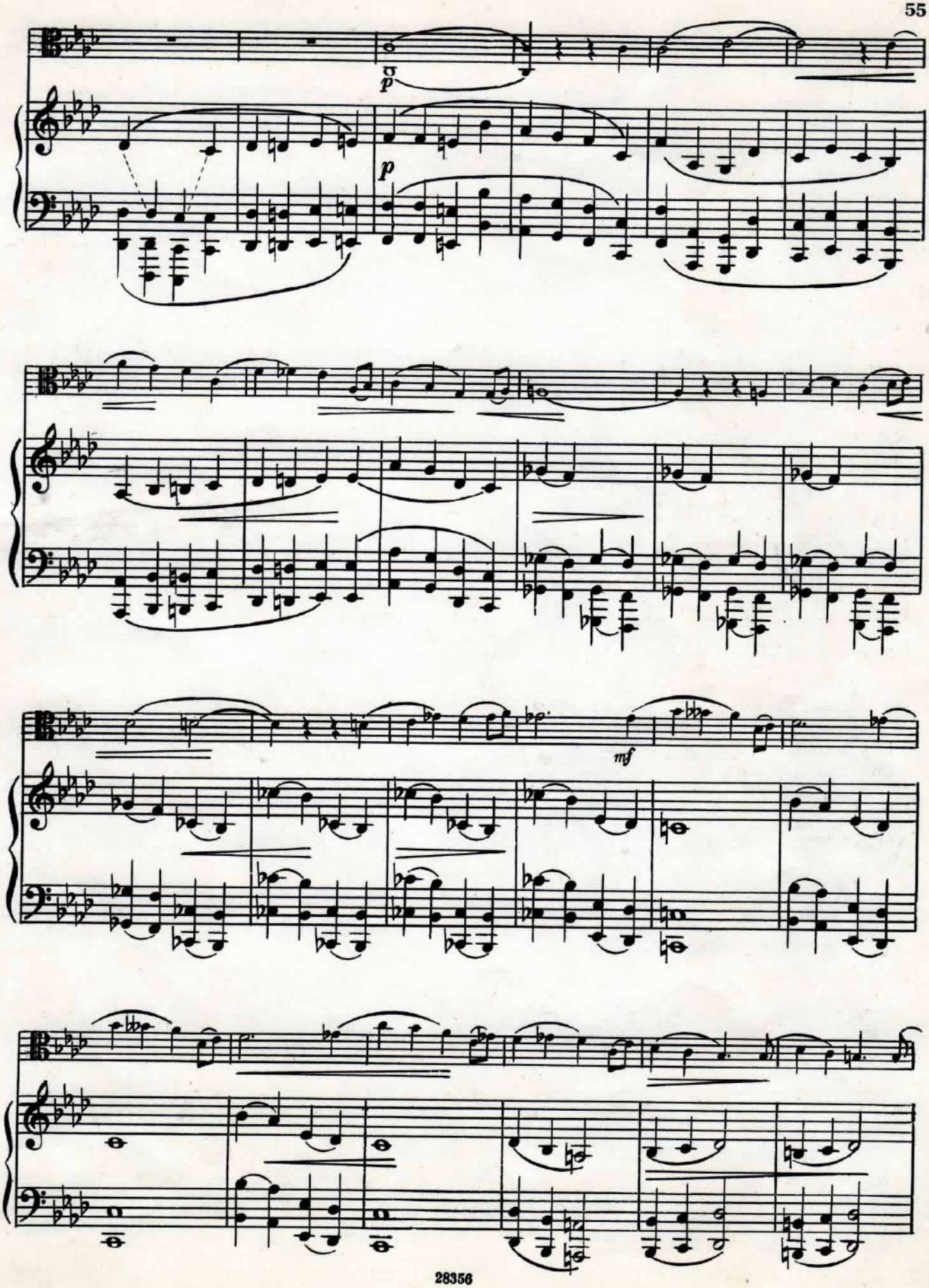

f
mp
f
mf
cresc.
cresc.
f

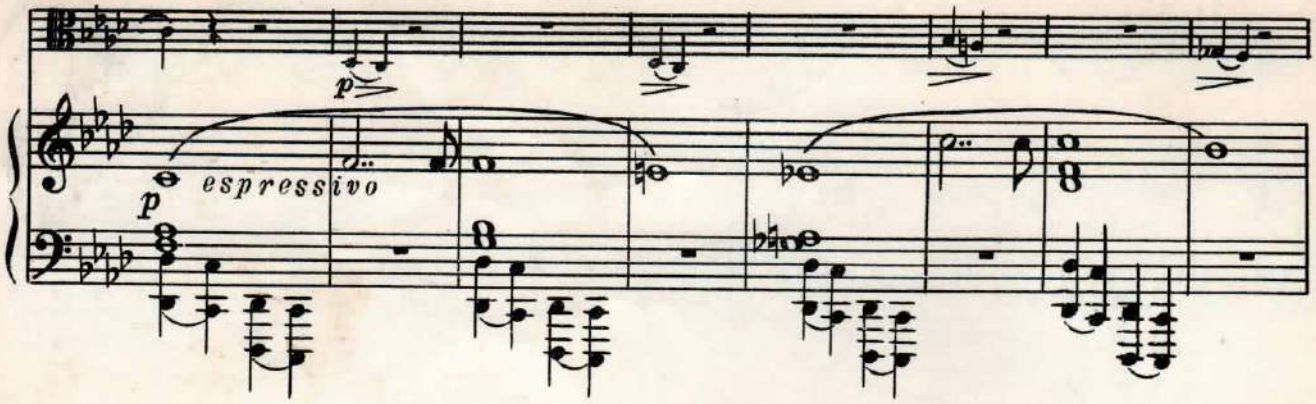

più cresc.
più cresc.
f
f
f
f
più f

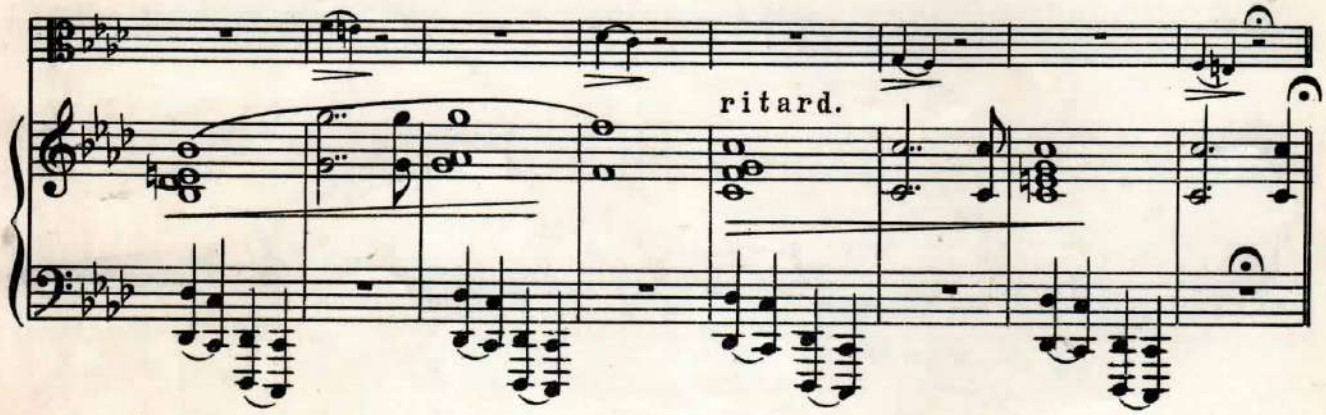

ff
Un poco meno mosso
23
mf
animato
cresc.
ff
Meno mosso
24
8
f

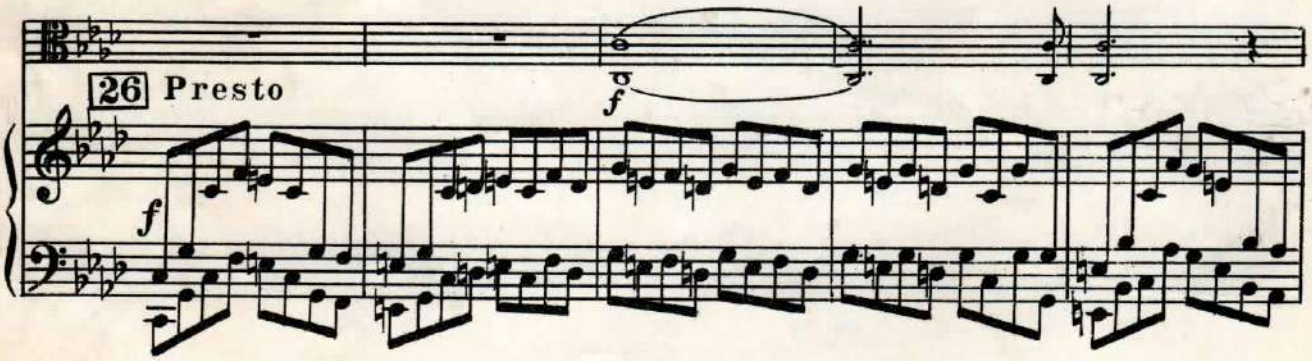

8
8
8
f
8
animato sempre
f

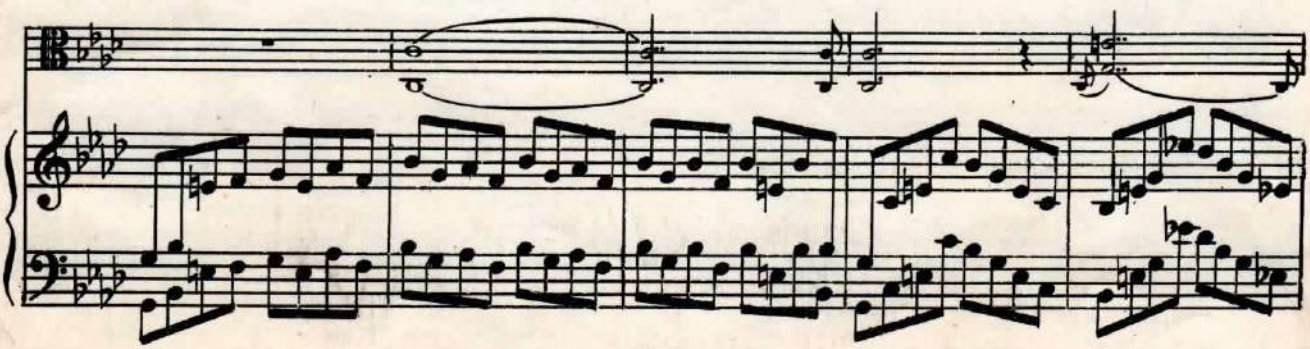

8
f
8
accelerando
ff
8
cadenza
[a piacere]
25
Tempo I
pp

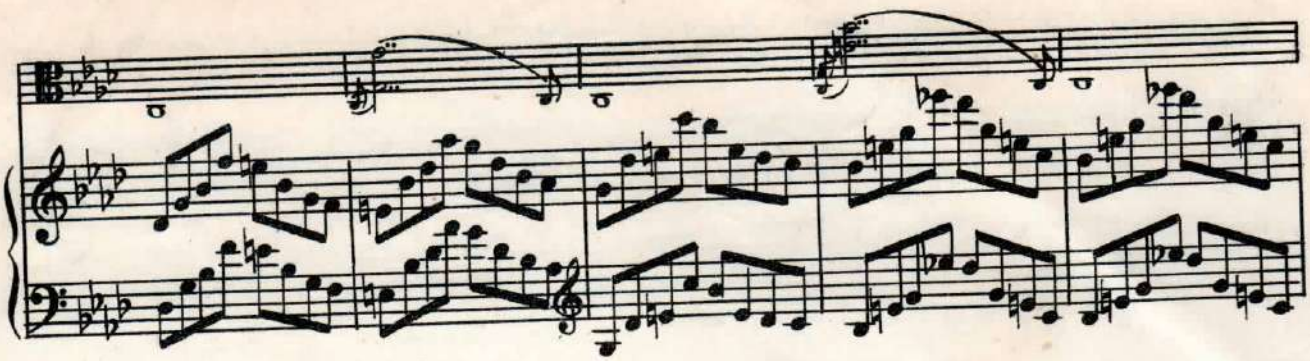

p
p
mf

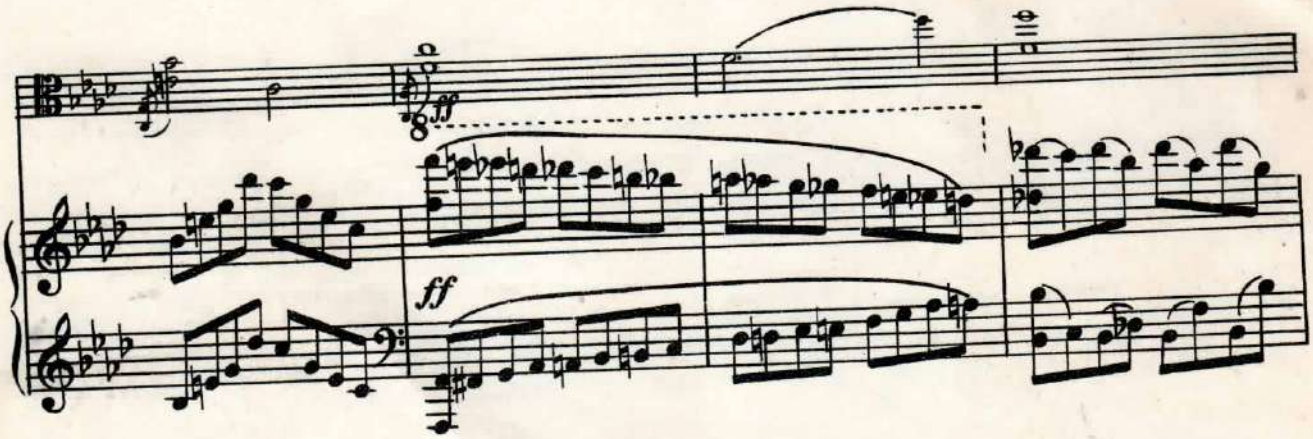

p
espressivo
p

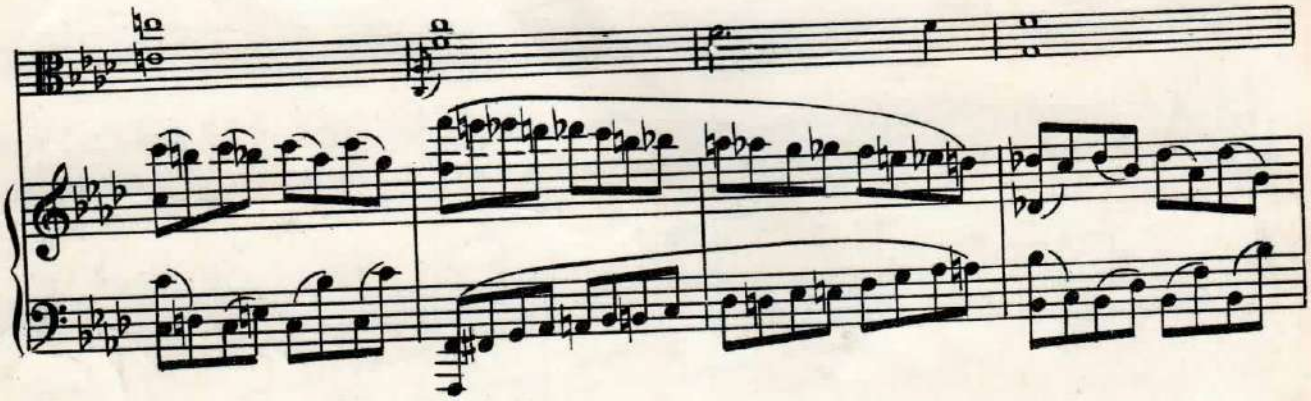

ritard.

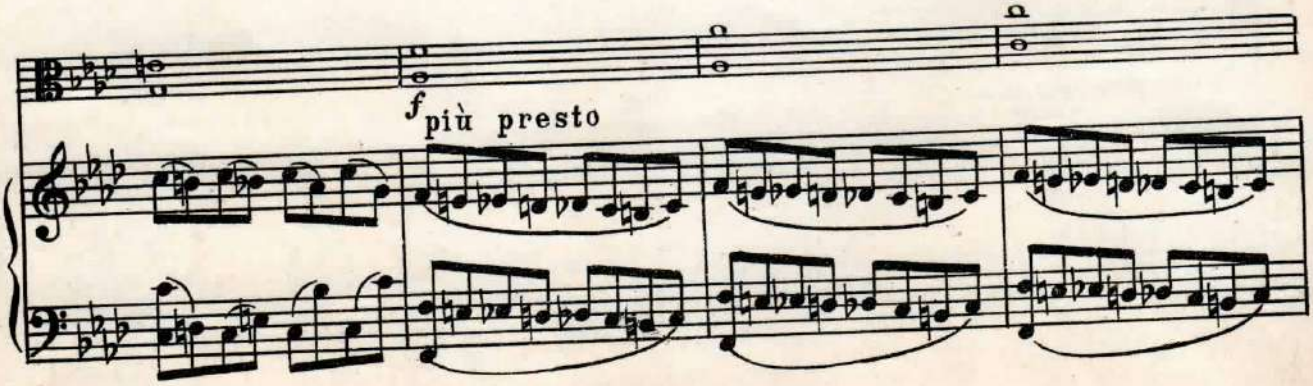

26 Presto
f
f

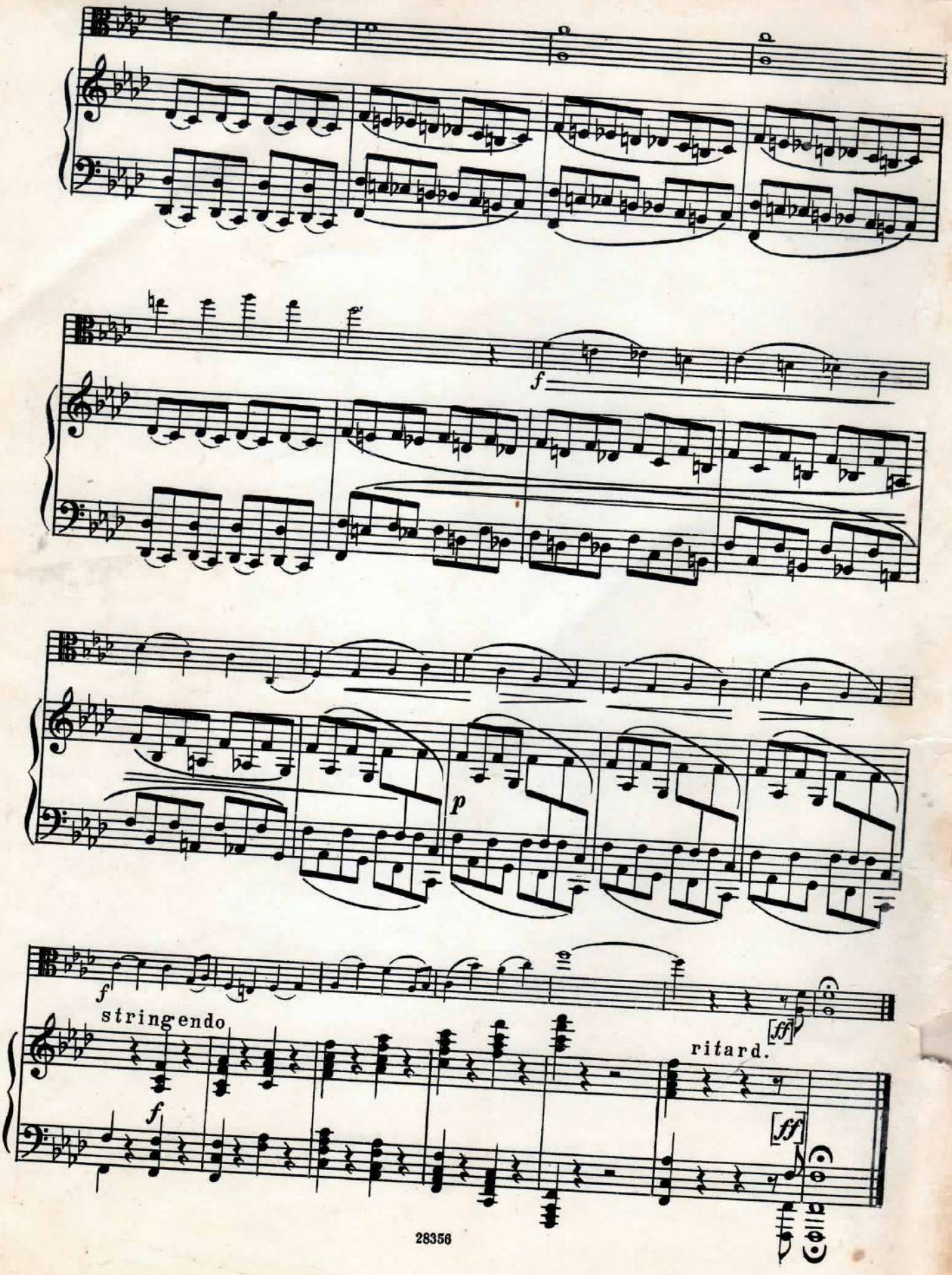





ff
ff




f più presto


f
p
f
stringendo
f
ritard.
[ff]
[ff]

Viola

СОНАТА

для альта (или скрипки) с фортепьяно

SONATA

for Viola (or Violin) and Piano

Viola

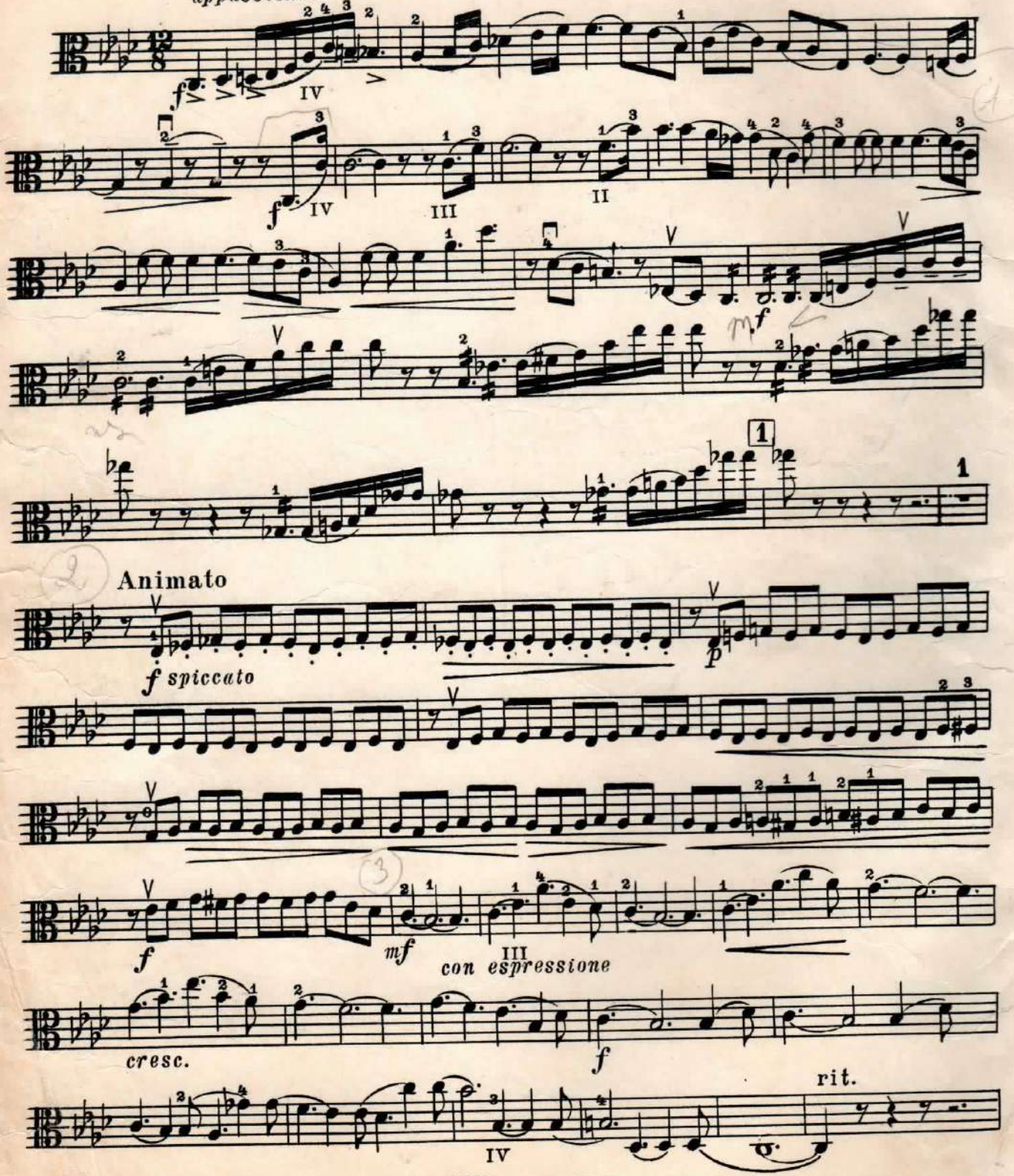
Редакция М. Рейтиха
Edited by M. Reitikh

А. РУБИНШТЕЙН
A. RUBINSTEIN
Op. 49

I

Moderato

appassionato



Viola

2 Tempo I

f IV III II *f* IV

Animato

3

ff *con fuoco* *mf*

cresc. *f*

f *mf*

4 *ff*

f

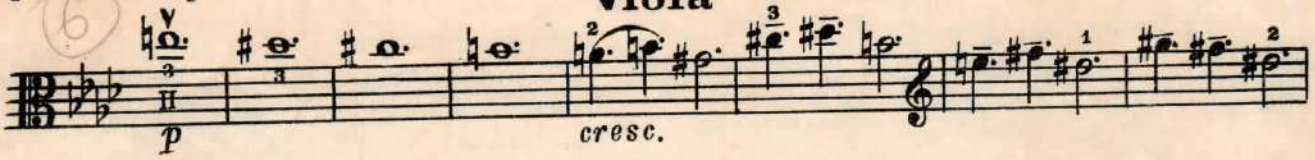
ritard. 5 Tempo I

f III *f*

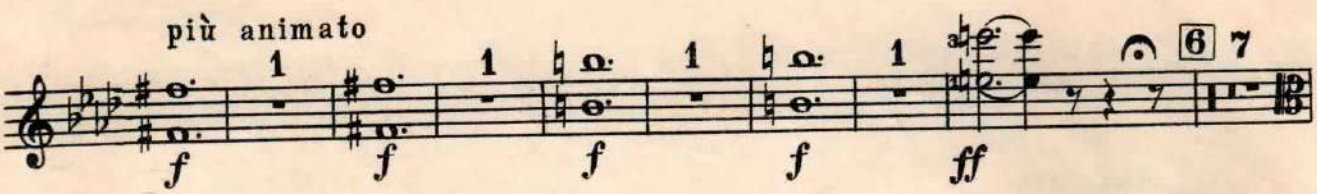
2

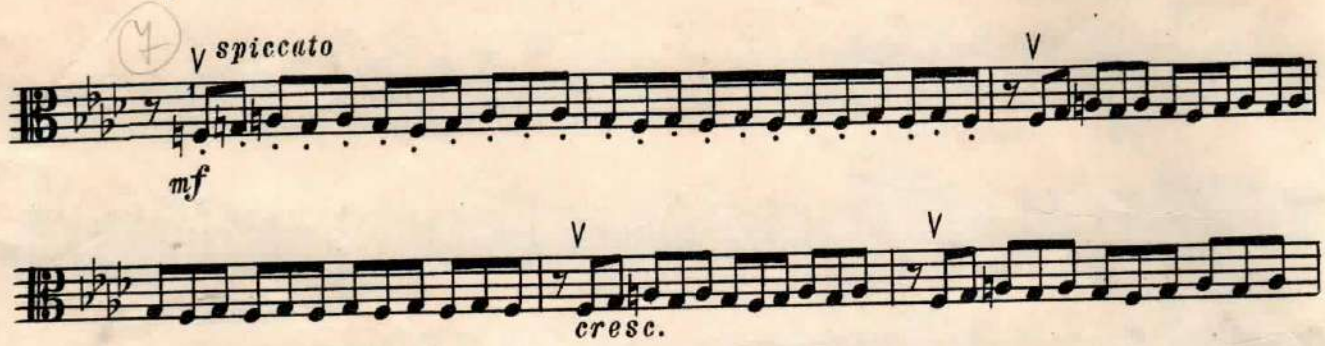
Un poco animato

Viola

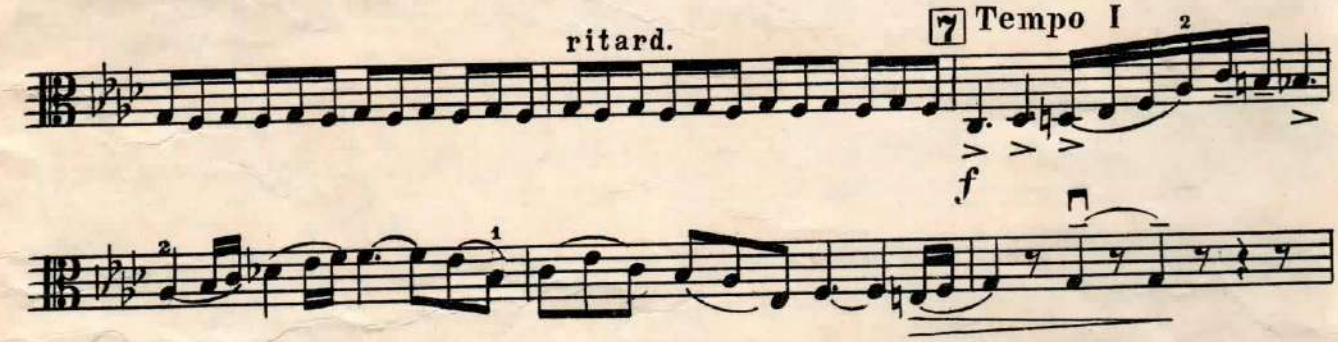


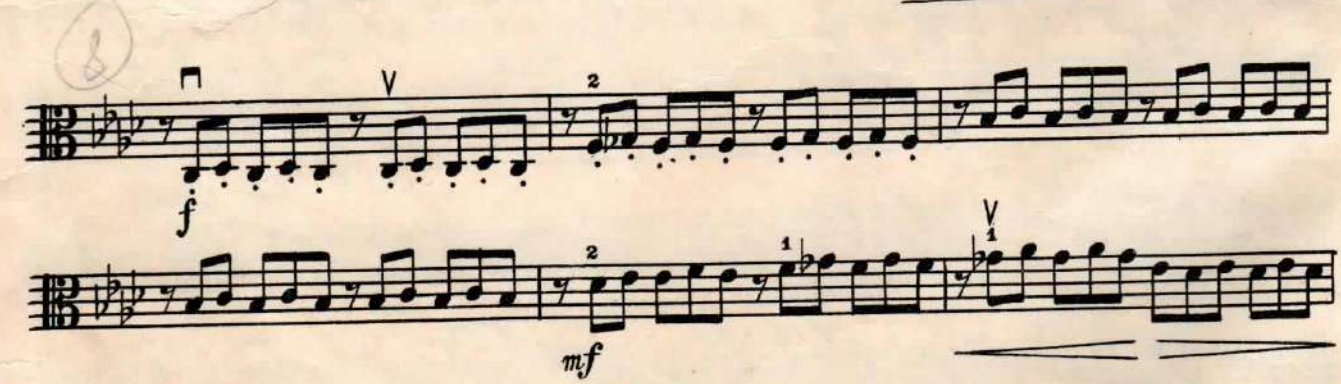
più animato

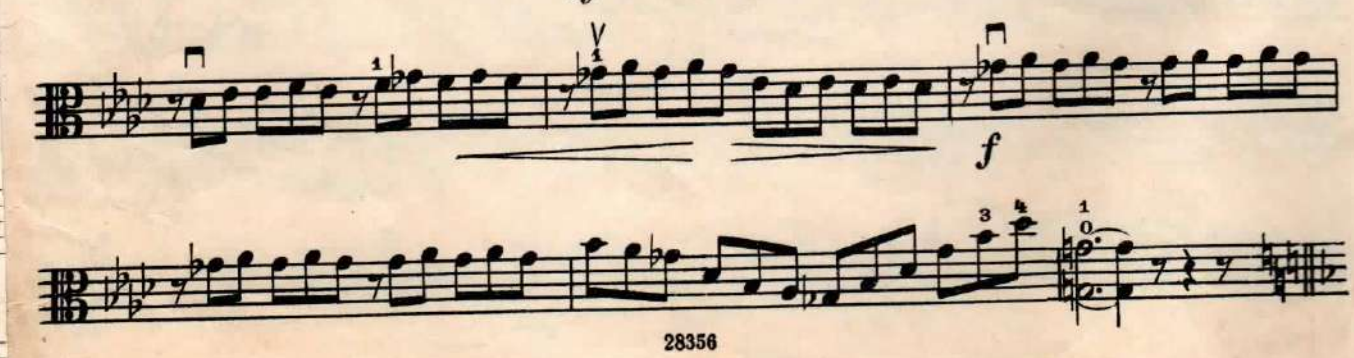


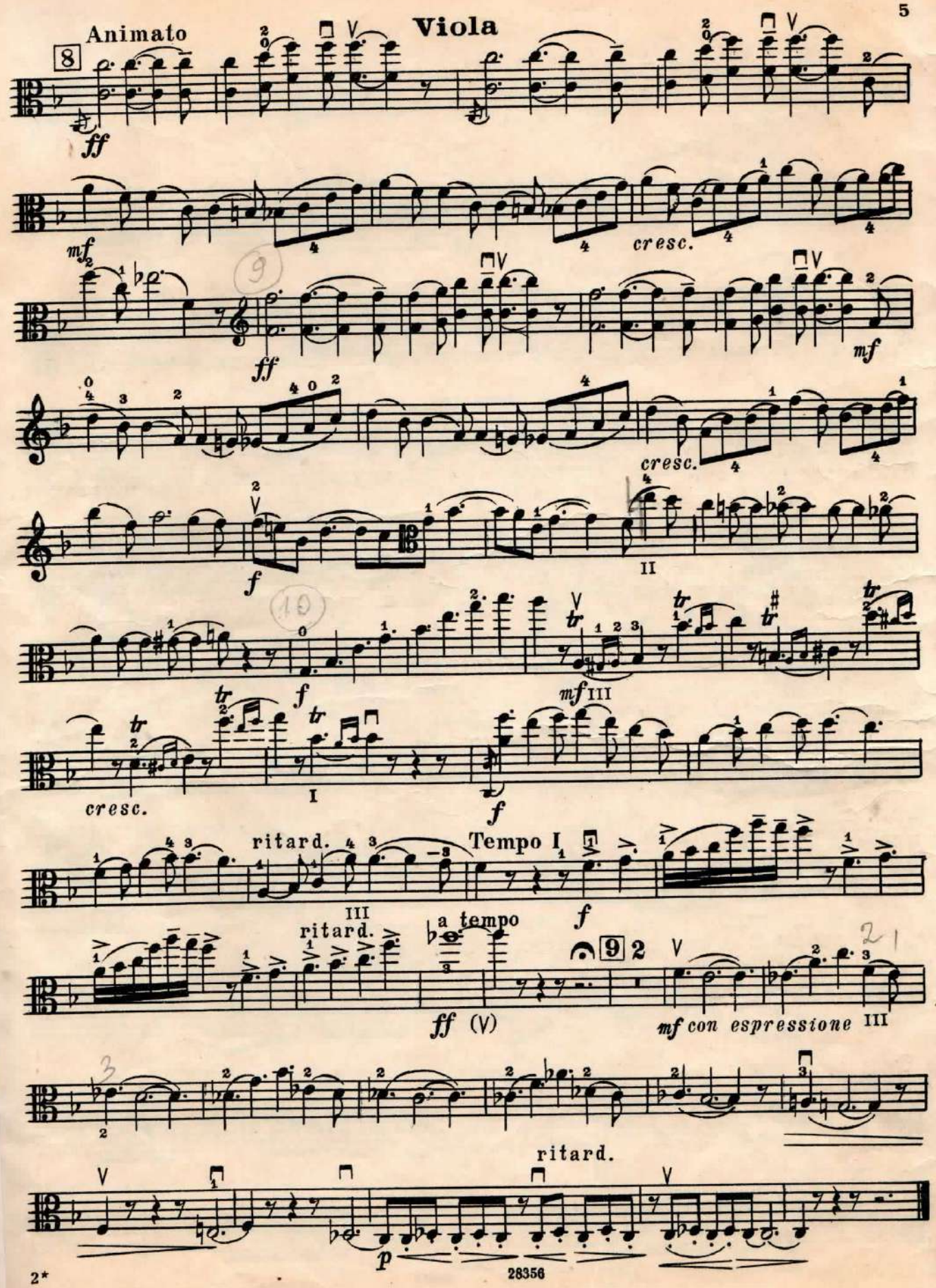


ritard.



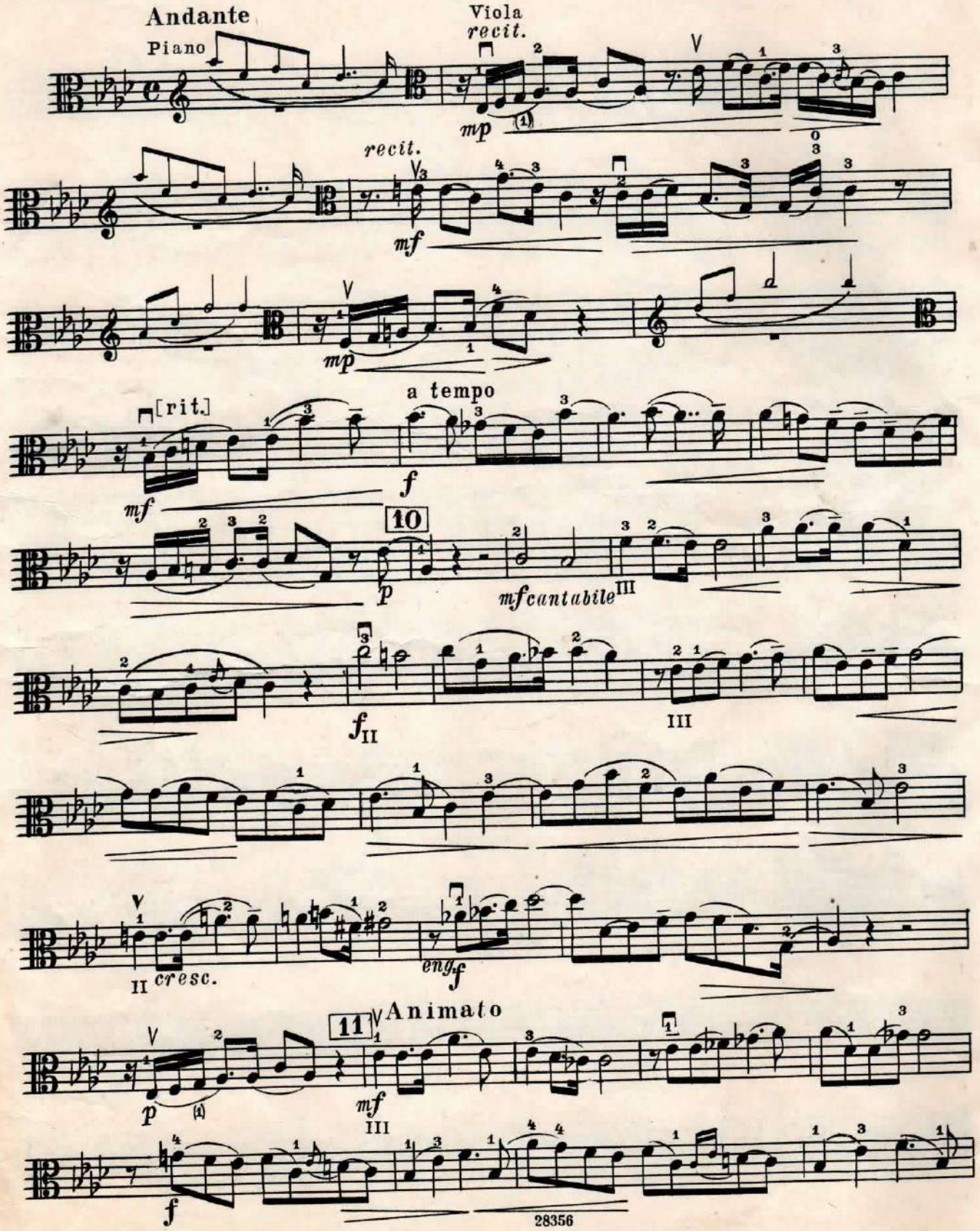




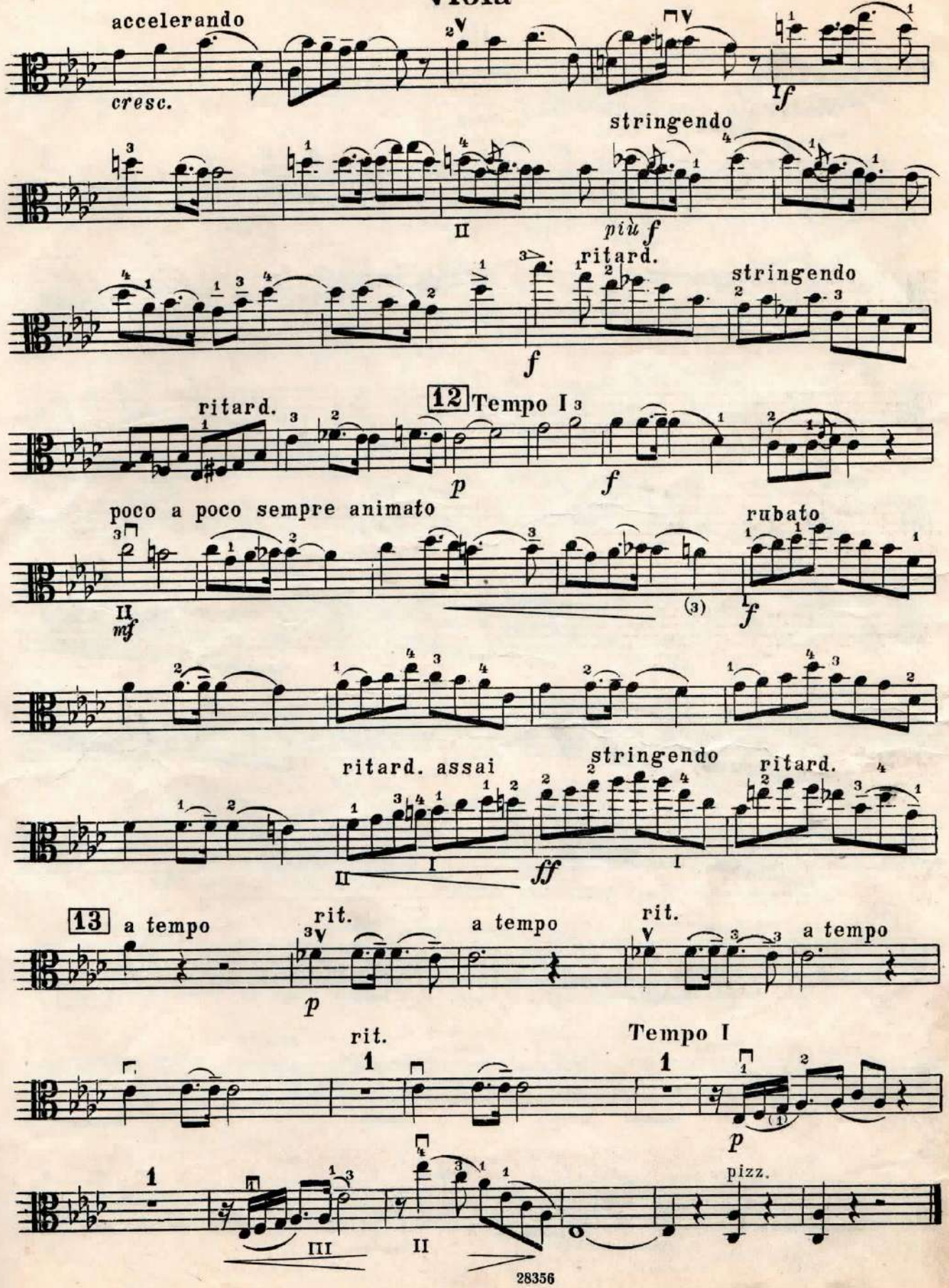

Viola
Animato
8
ff
mf
cresc.
9
ff
mf
cresc.
f
II
10
f
mf III
cresc.
I
f
ritard.
Tempo I
f
III
ritard.
a tempo
ff (V)
9 2
mf con espressione III
ritard.
p

II

Viola


Andante
Piano
Viola
recit.
mp
recit.
mf
mp
[rit.]
a tempo
f
mf
10
p
mf cantabile
III
f
II
III
II
cresc.
eng.
f
11
Animato
p
mf
III
f

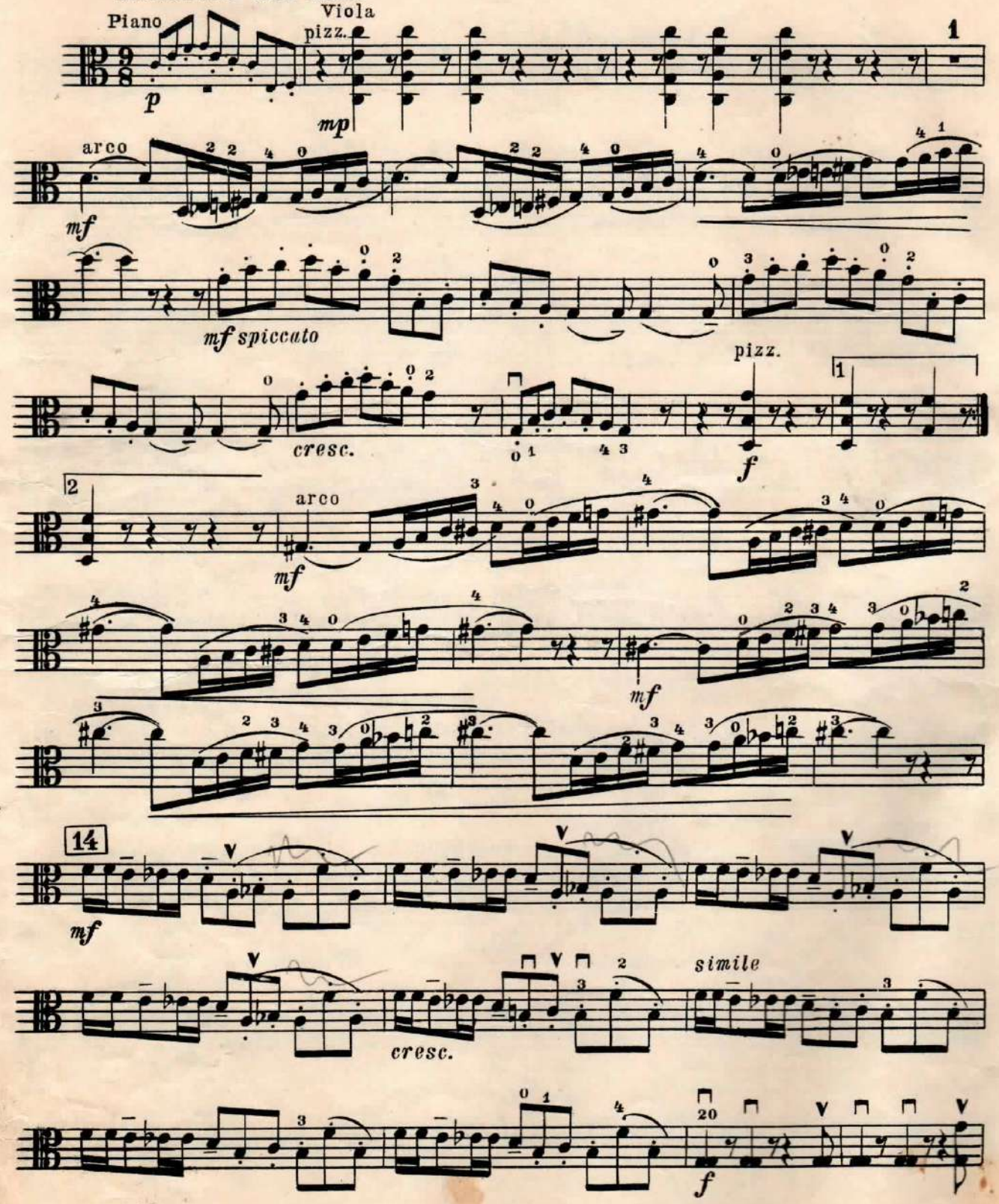
Viola


accelerando
cresc.
stringendo
più f
ritard.
stringendo
12 Tempo I
ritard.
poco a poco sempre animato
rubato
ritard. assai
stringendo
ritard.
13 a tempo
rit.
a tempo
rit.
a tempo
rit.
Tempo I
pizz.

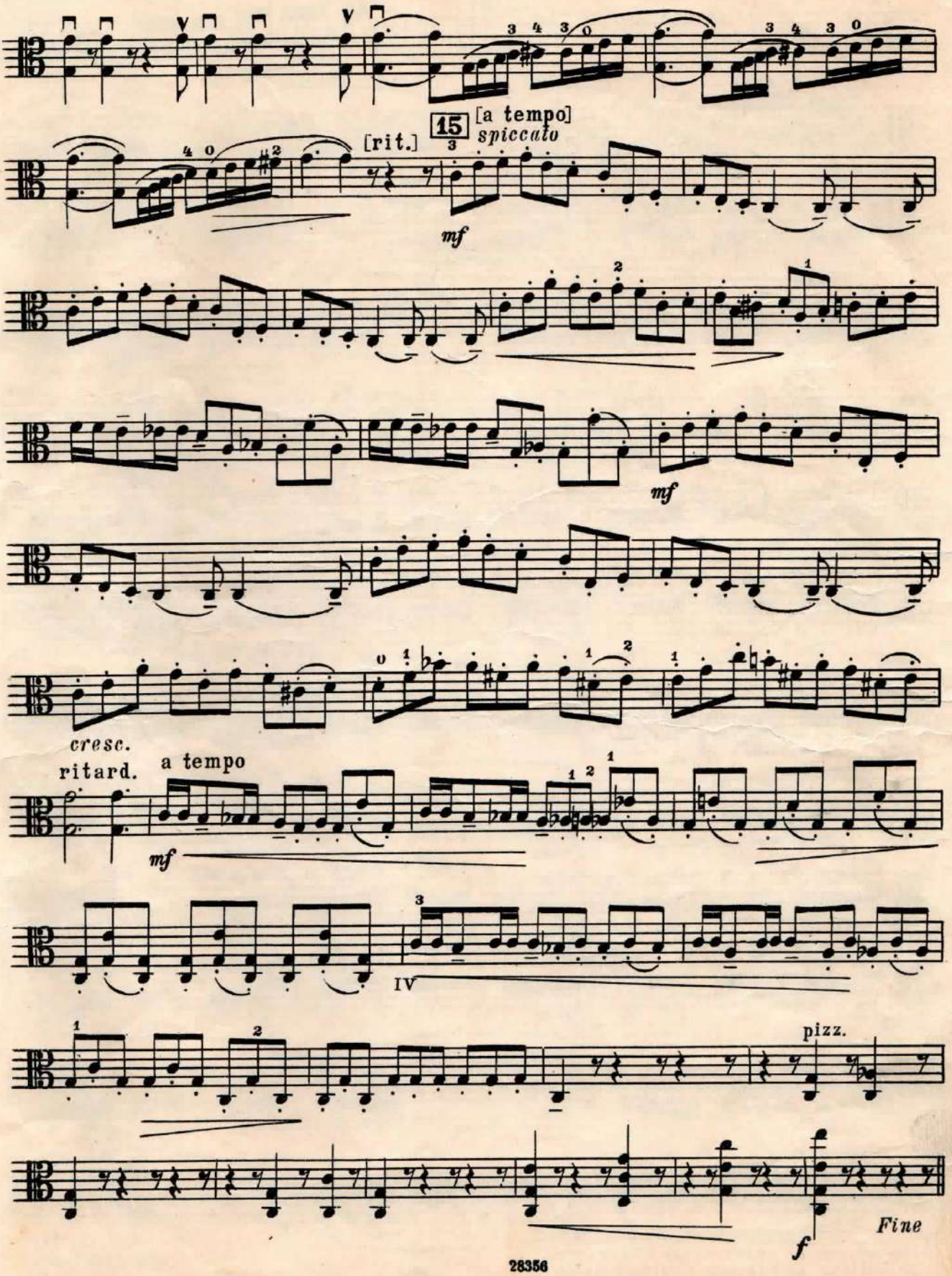
III

Viola

Moderato con moto



Viola

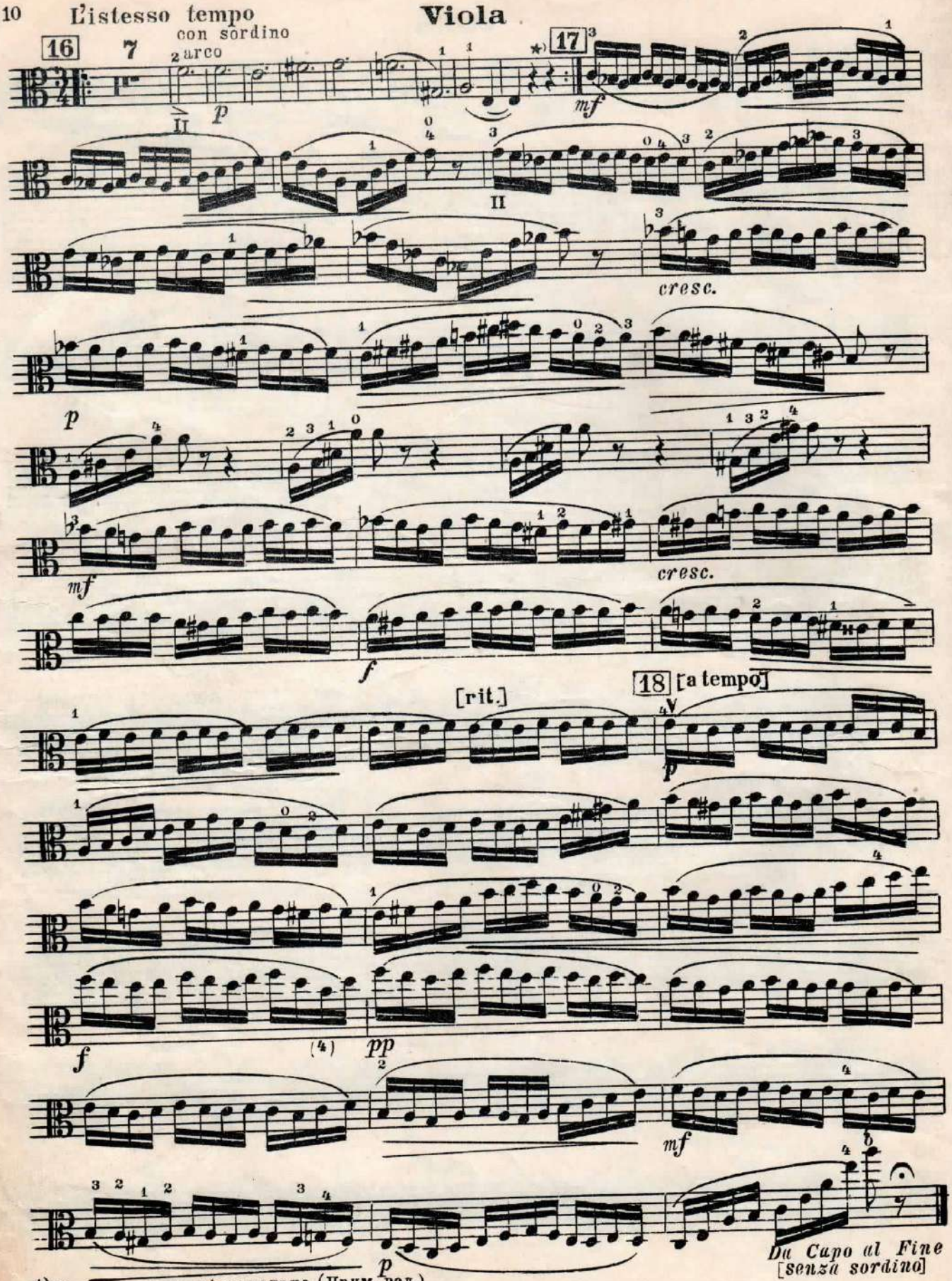

15
[a tempo]
spiccato
[rit.]
mf
mf
cresc.
ritard.
a tempo
mf
IV
pizz.
f
Fine

L'istesso tempo

con sordino

arco

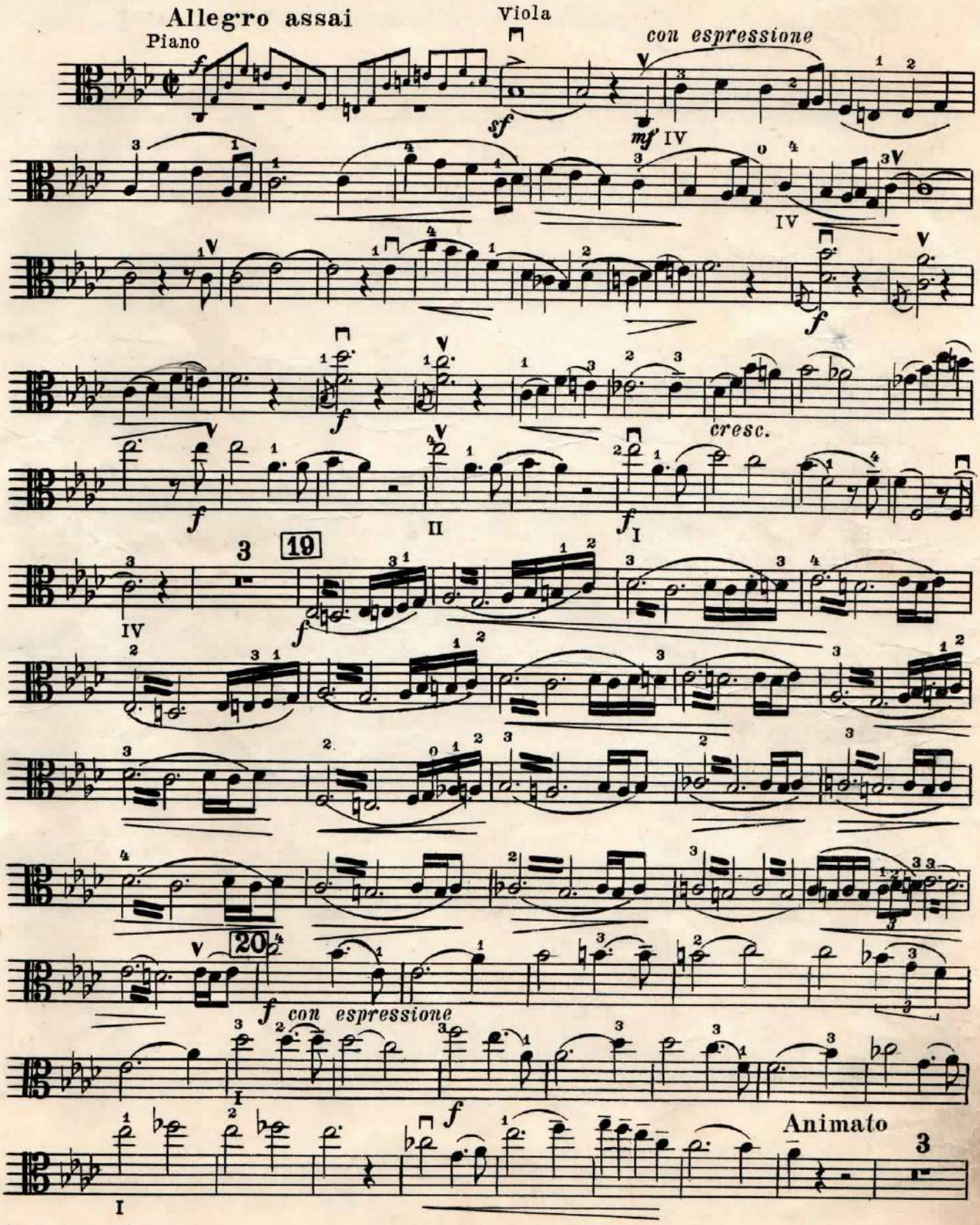
Viola



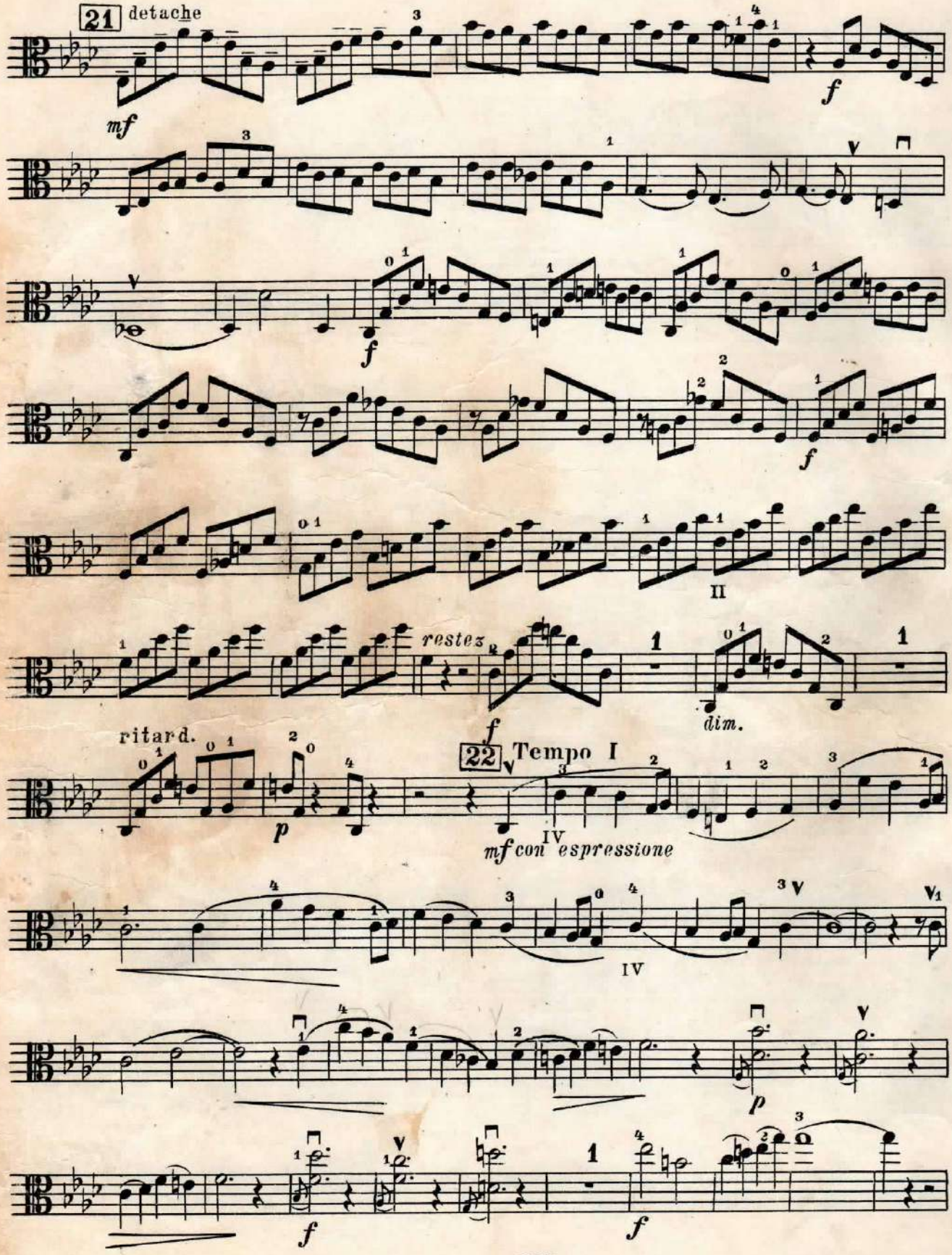
★) Повторение не обязательно (Прим. ред.)
Repetition ad Libitum (Editor's note)

IV

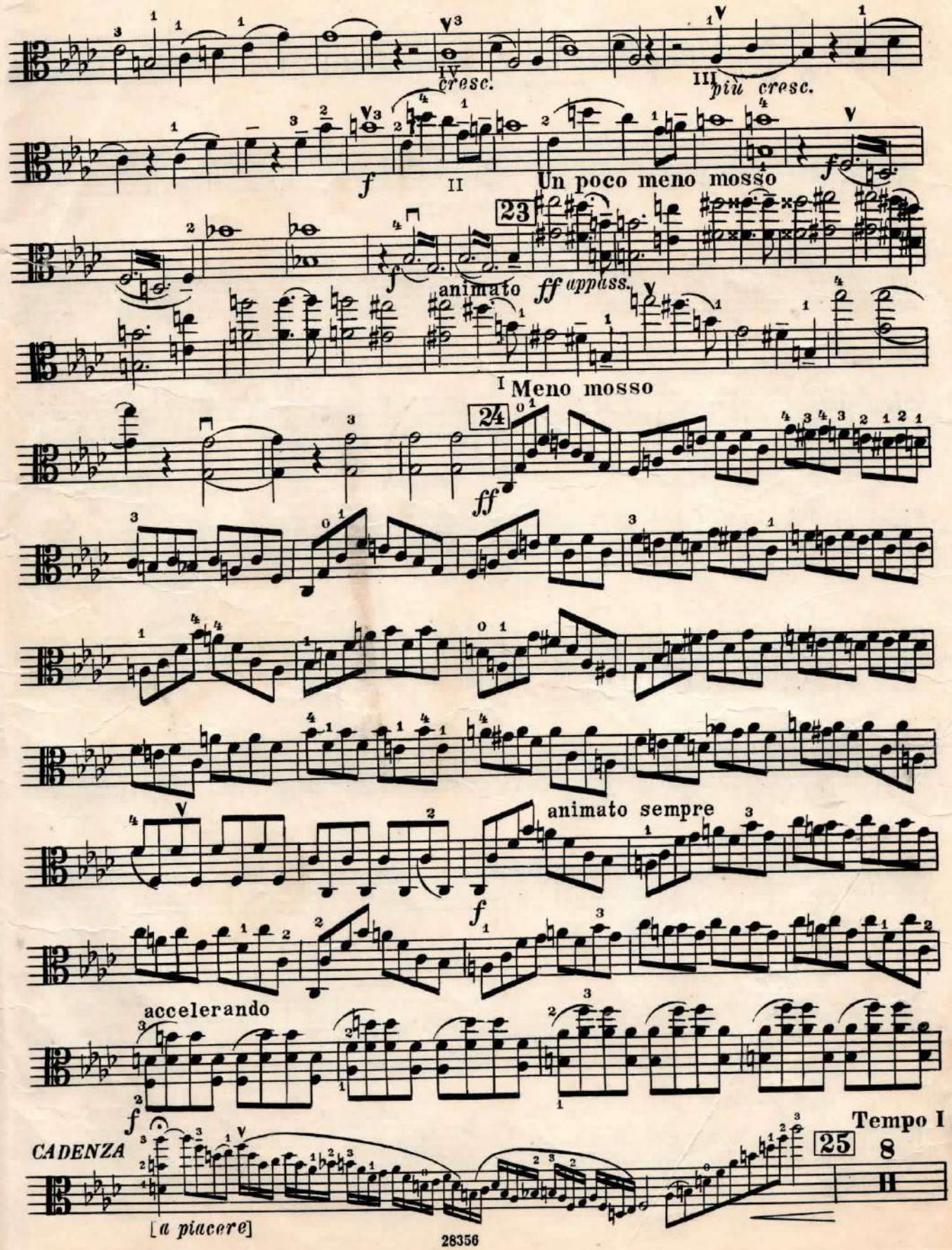
Viola


Allegro assai
Piano
Viola
con espressione
cresc.
19
20
con espressione
Animato

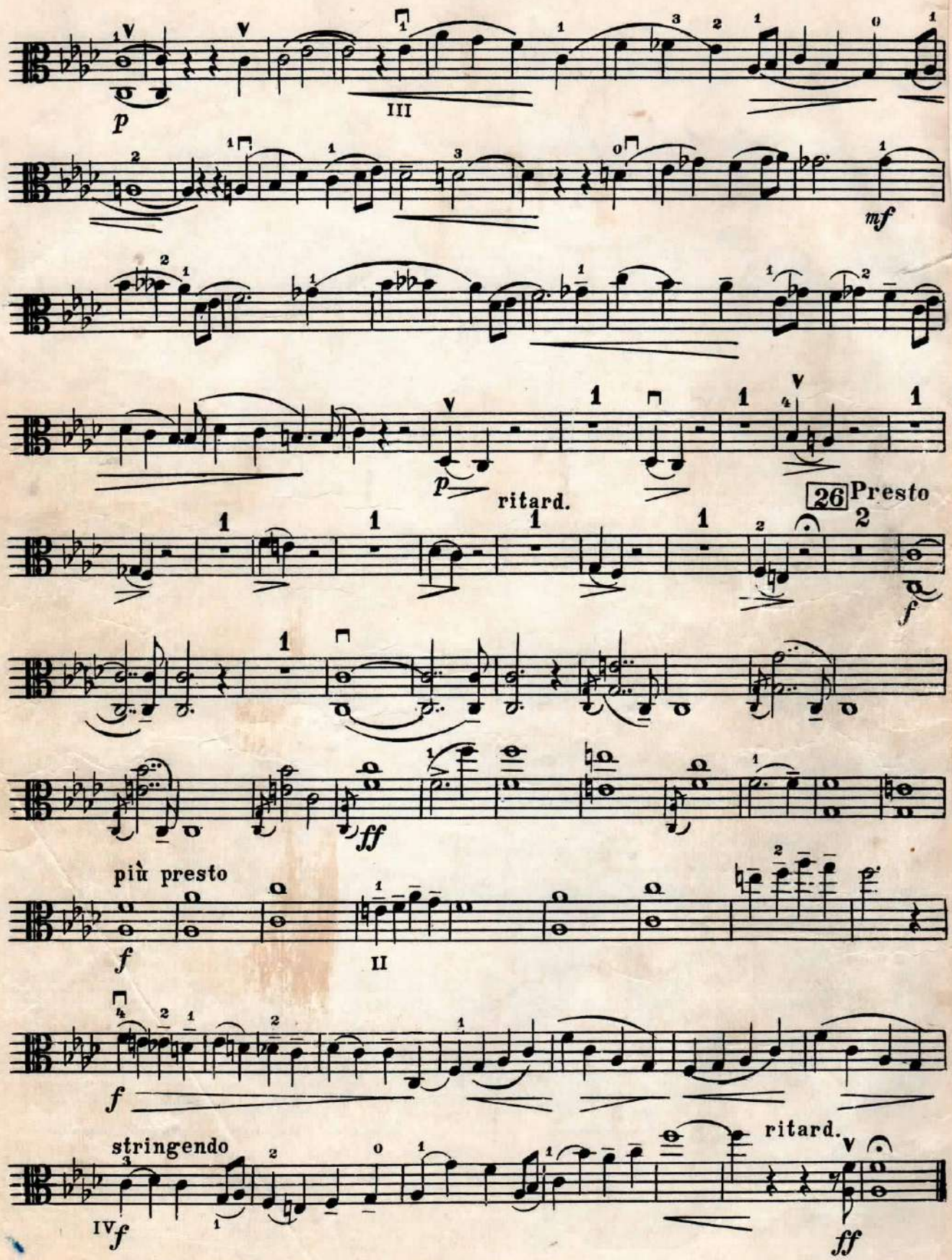
Viola


21 detache
mf
f
f
f
II
restez
f
dim.
ritard.
p
22 Tempo I
mf con espressione
IV
IV
p
f
f

Viola


cresc.
più cresc.
f
II
Un poco meno mosso
23
animato
ff uppass.
I Meno mosso
24
ff
animato sempre
f
accelerando
f
CADENZA
[a piacere]
Tempo I
25
8

Viola


p
III
mf
p
ritard.
26 Presto
f
ff
più presto
f
II
f
stringendo
IV f
ritard.
ff

СОНАТА

для альта (или скрипки) с фортепьяно

SONATA

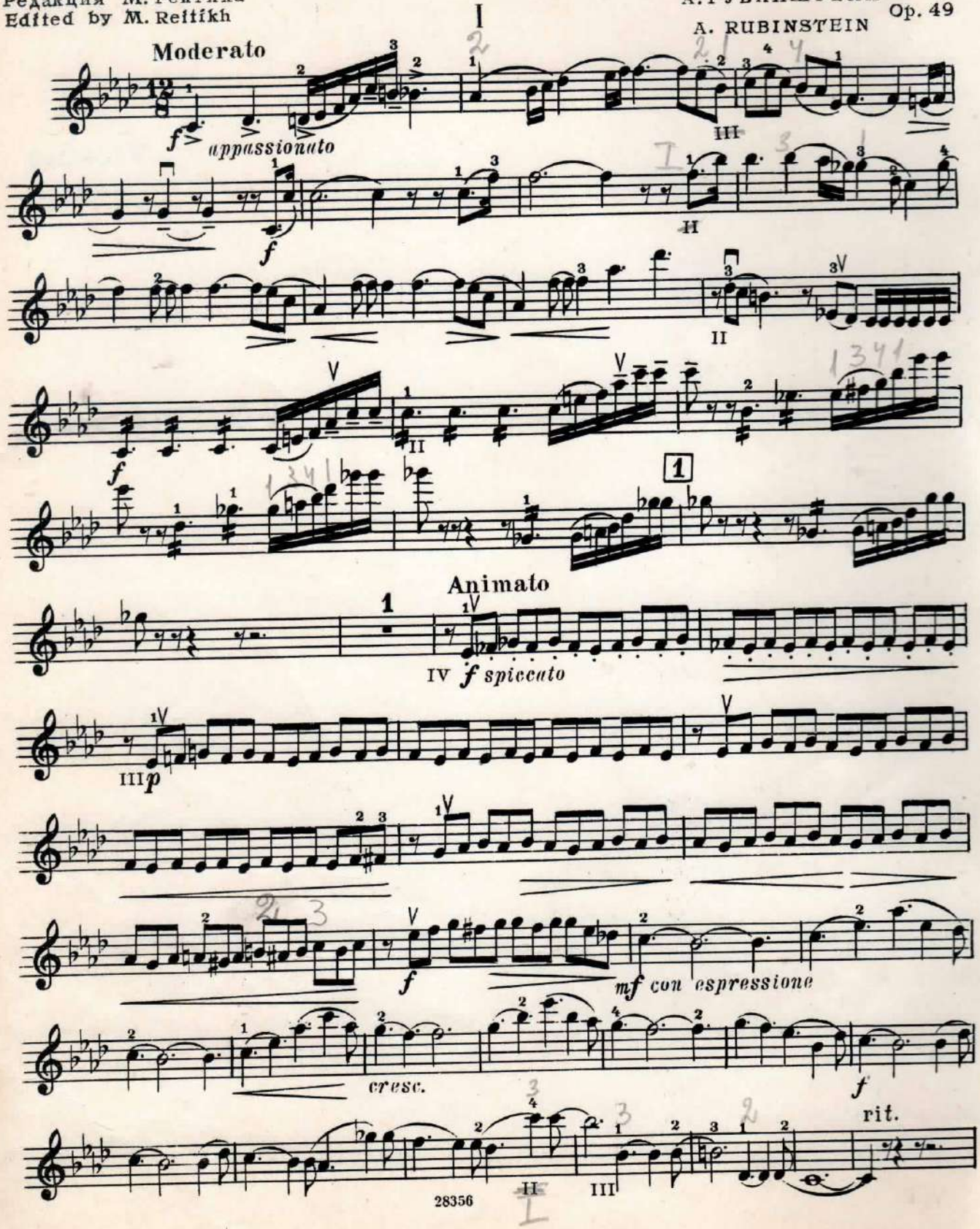
for Viola (or Violin) and Piano

Violino

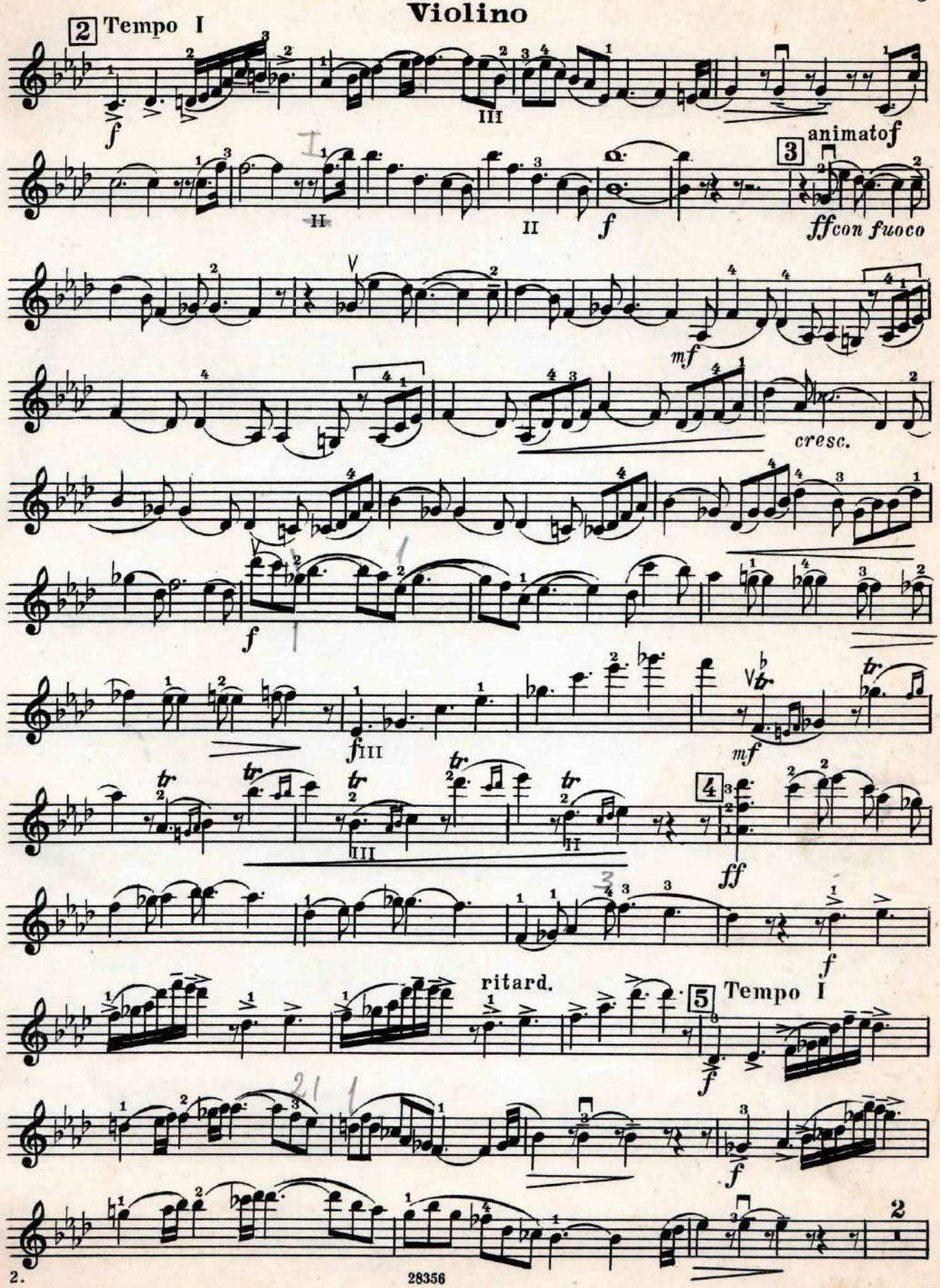
Редакция М. Рейтиха
Edited by M. Reitikh

А. РУБИНШТЕЙН
A. RUBINSTEIN

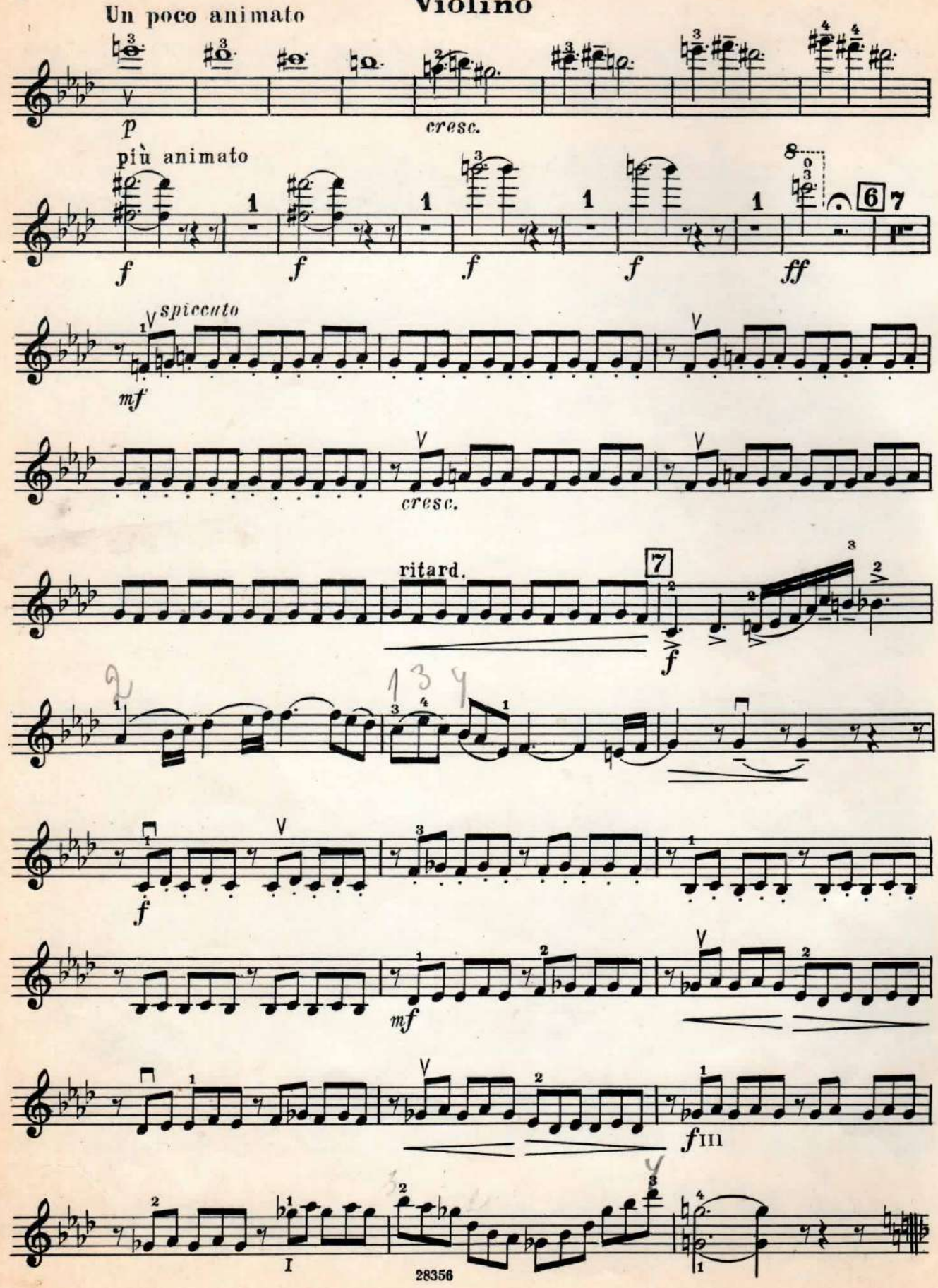
Op. 49



Violino



Violino


Un poco animato
p
cresc.
più animato
f
f
f
f
ff
spiccato
mf
cresc.
ritard.
7
f
f
mf
fIII
I

Violino

8 Animato

ff *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f*

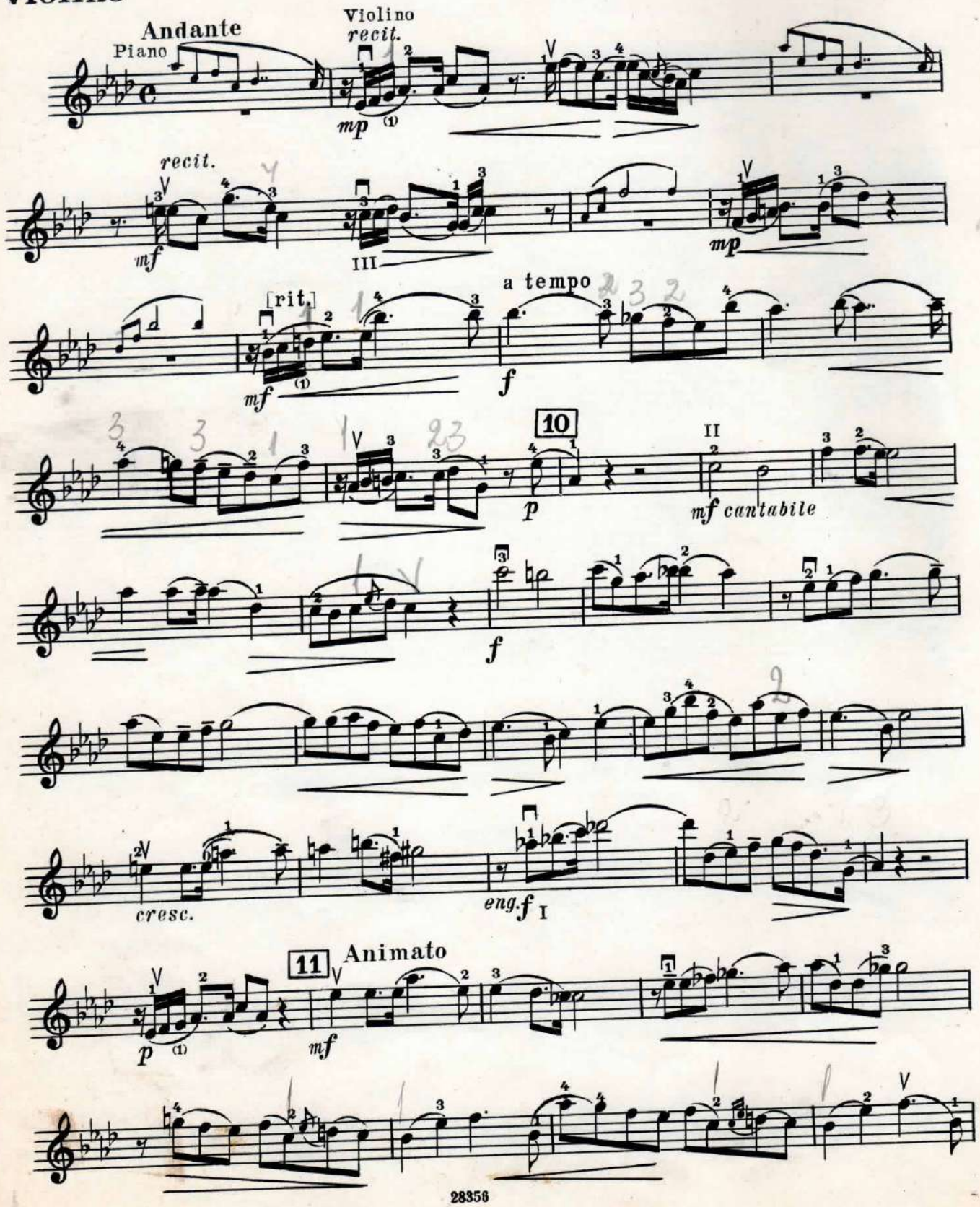
ritard. a tempo *f*

rit. a tempo *ff* 9 2 *mf con espressione*

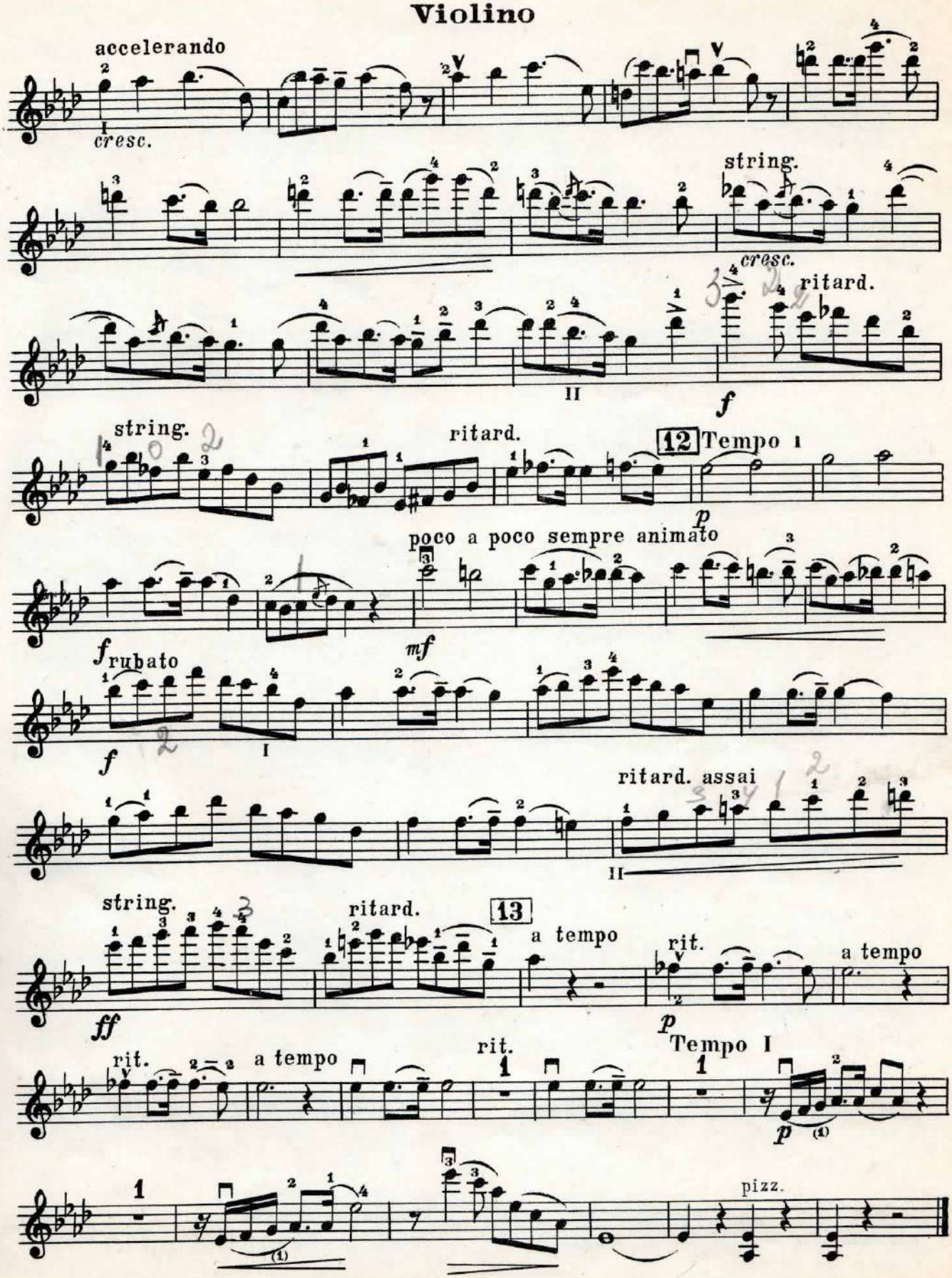
ritard. *p* *p*

II

Violino


Andante
Piano
Violino
recit.
mp
recit.
mf
III
mp
[rit.]
a tempo
mf
f
10
II
p
mf cantabile
f
cresc.
eng.f
I
11
Animato
p
mf

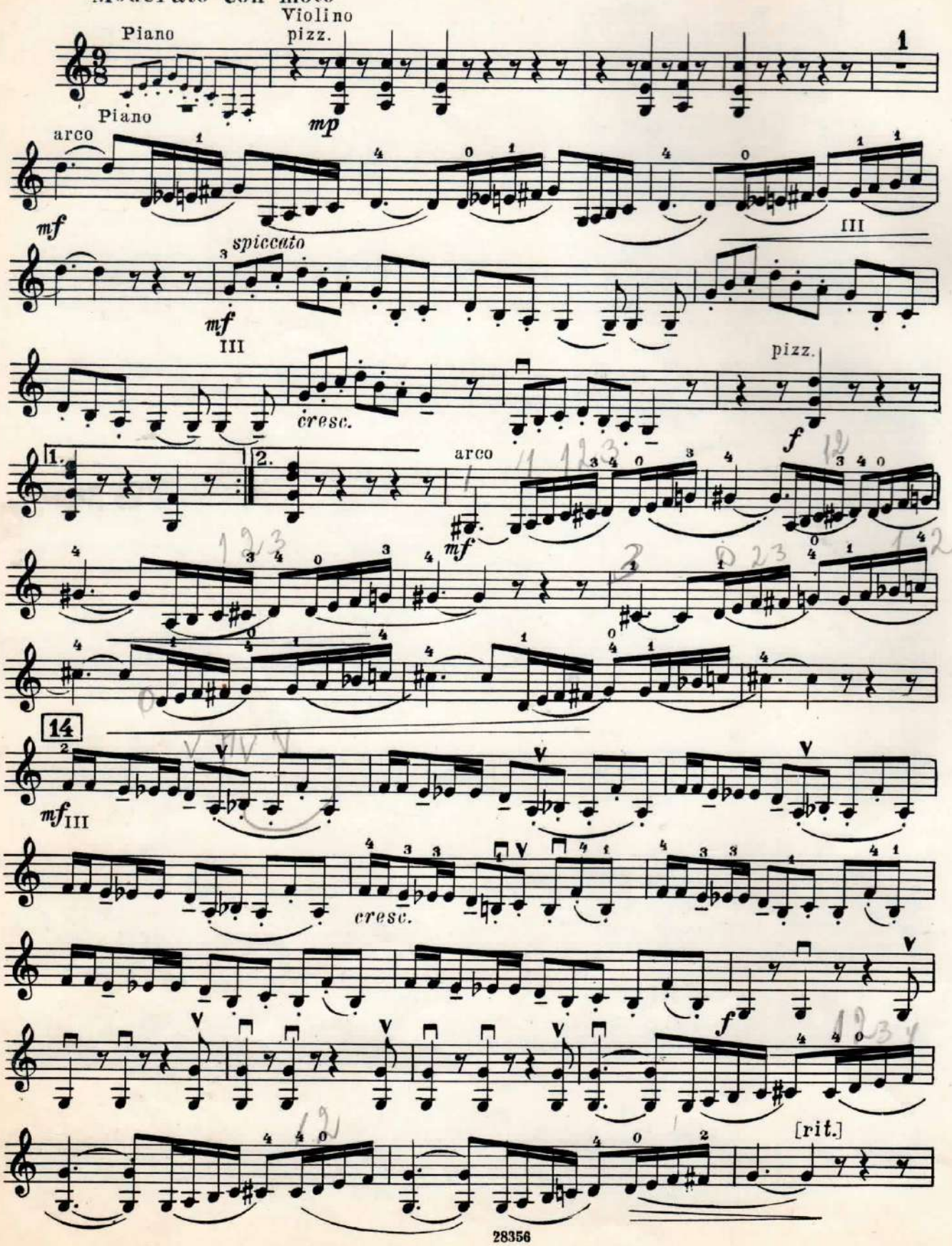
Violino


accelerando
cresc.
string.
cresc.
ritard.
II
f
string.
ritard.
12
Tempo I
p
poco a poco sempre animato
f
mf
rubato
f
I
ritard. assai
II
string.
ritard.
13
a tempo
rit.
a tempo
ff
p
Tempo I
rit.
a tempo
rit.
p
pizz.

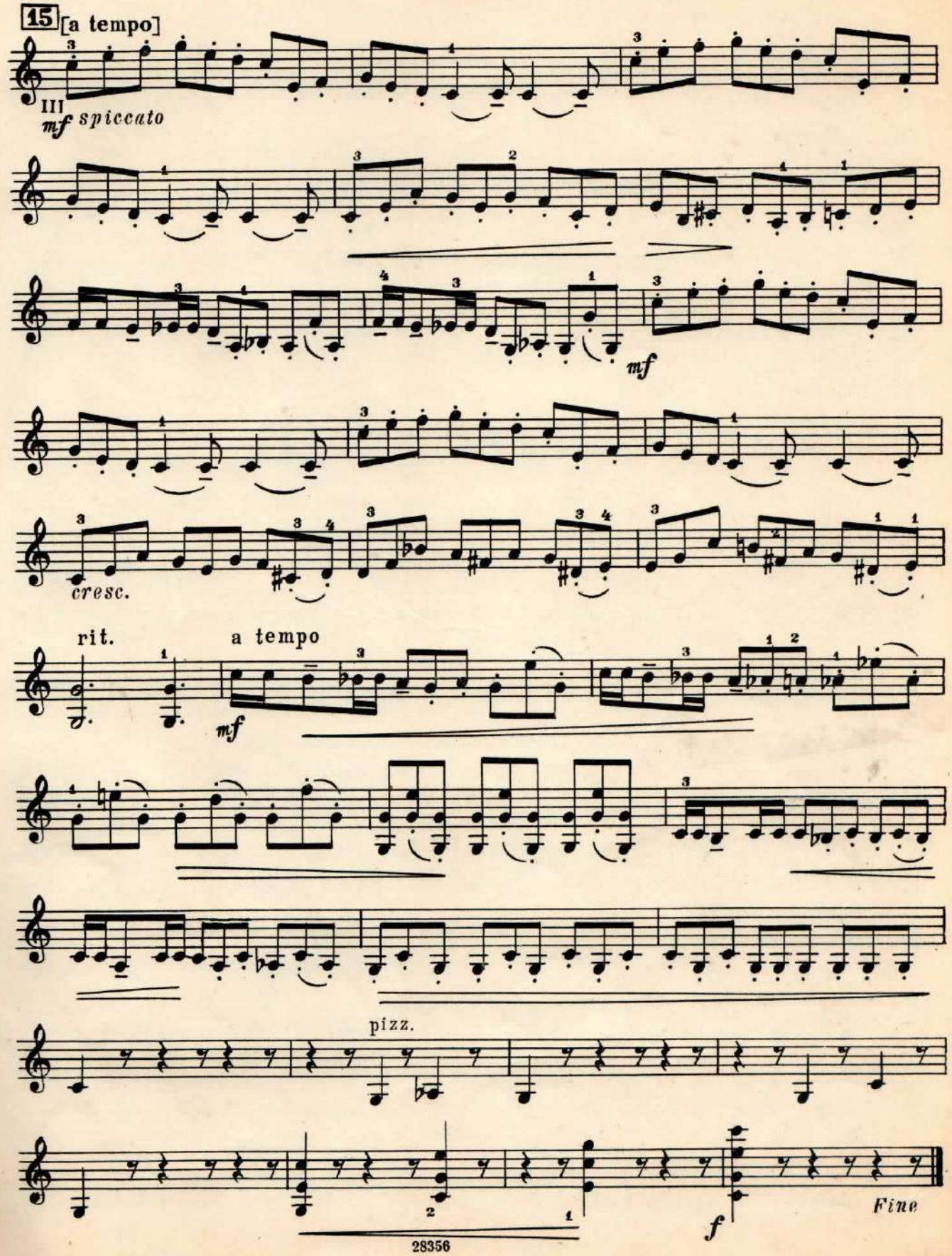
Violino

III

Moderato con moto



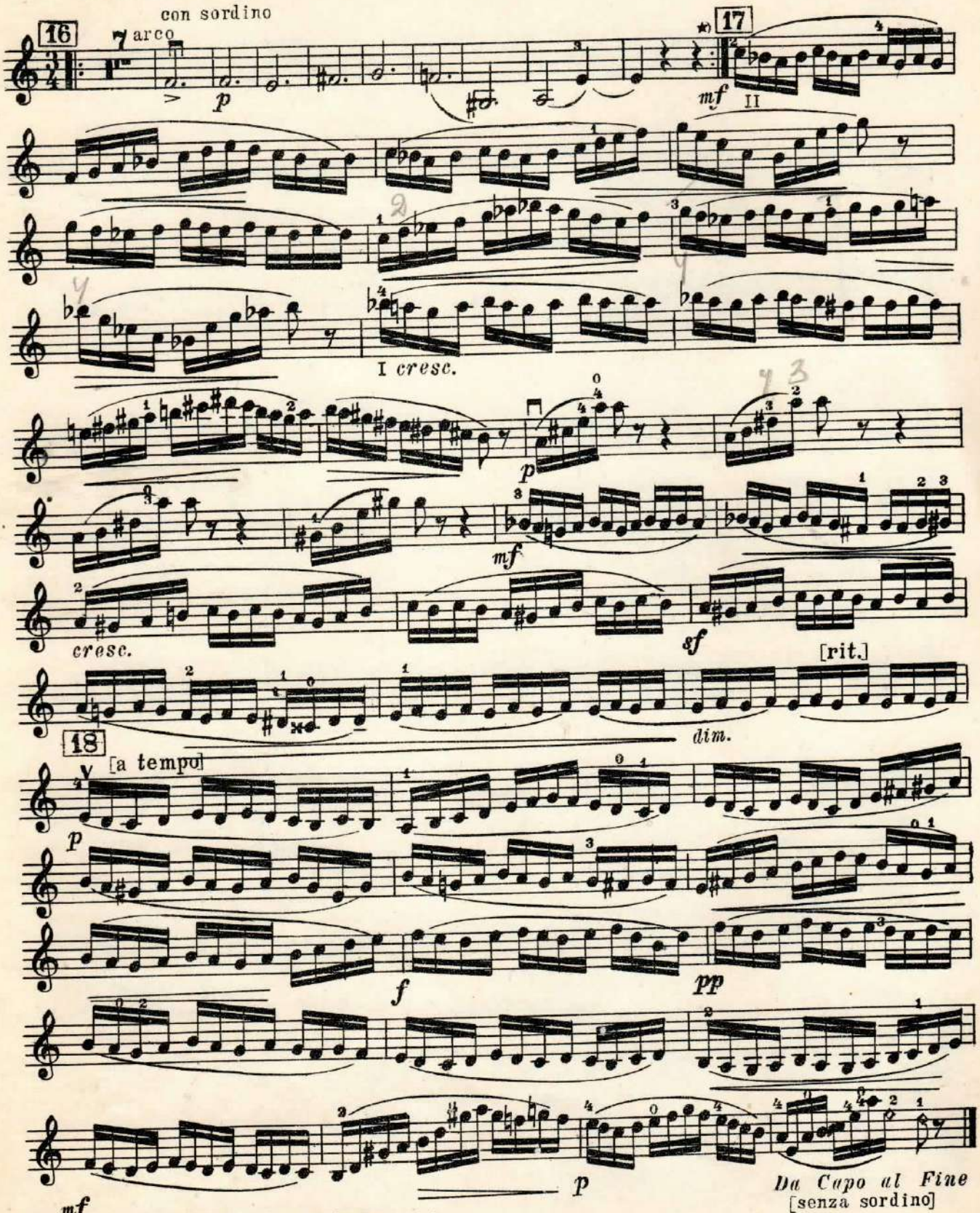
Violino



Violino

L'istesso tempo

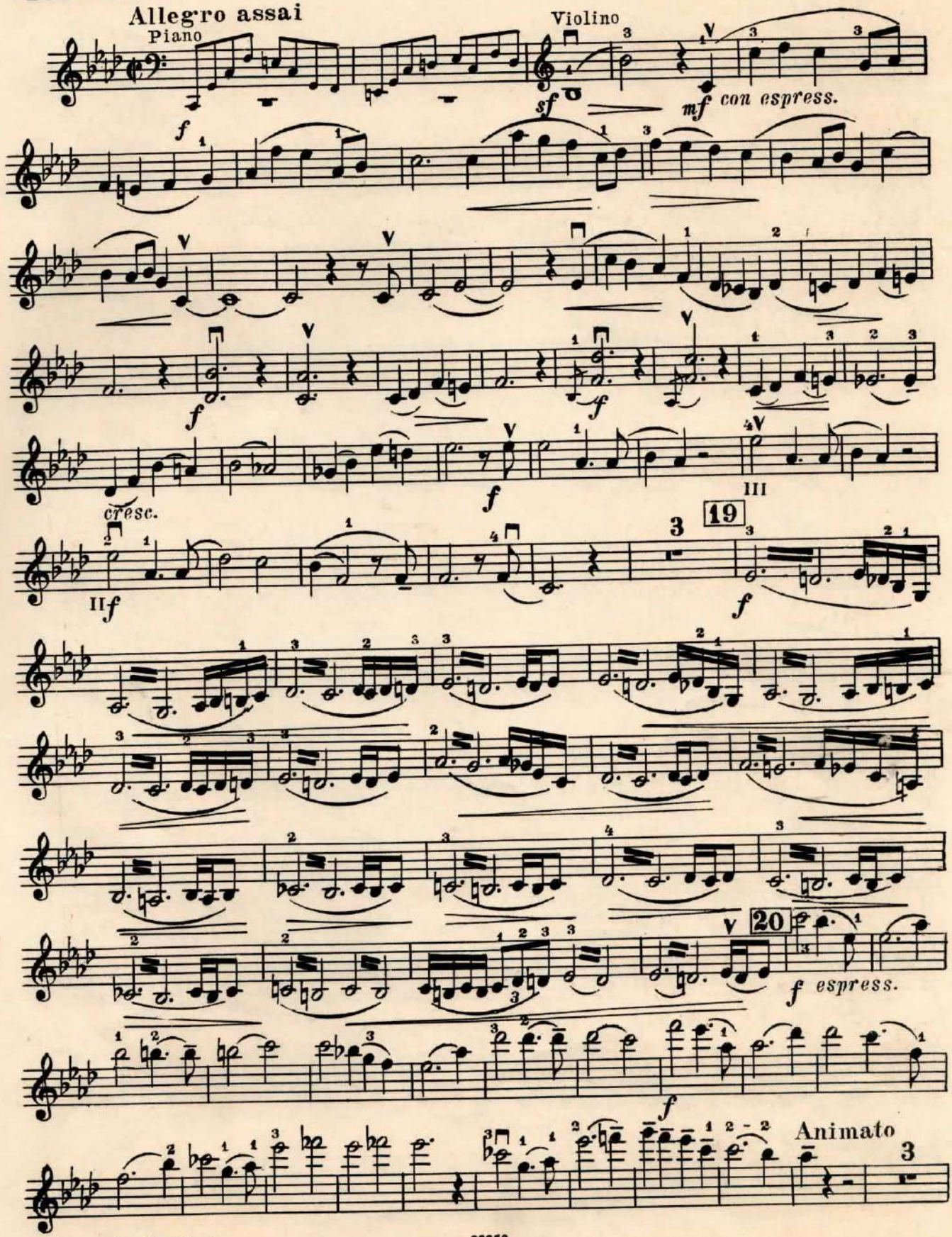
con sordino



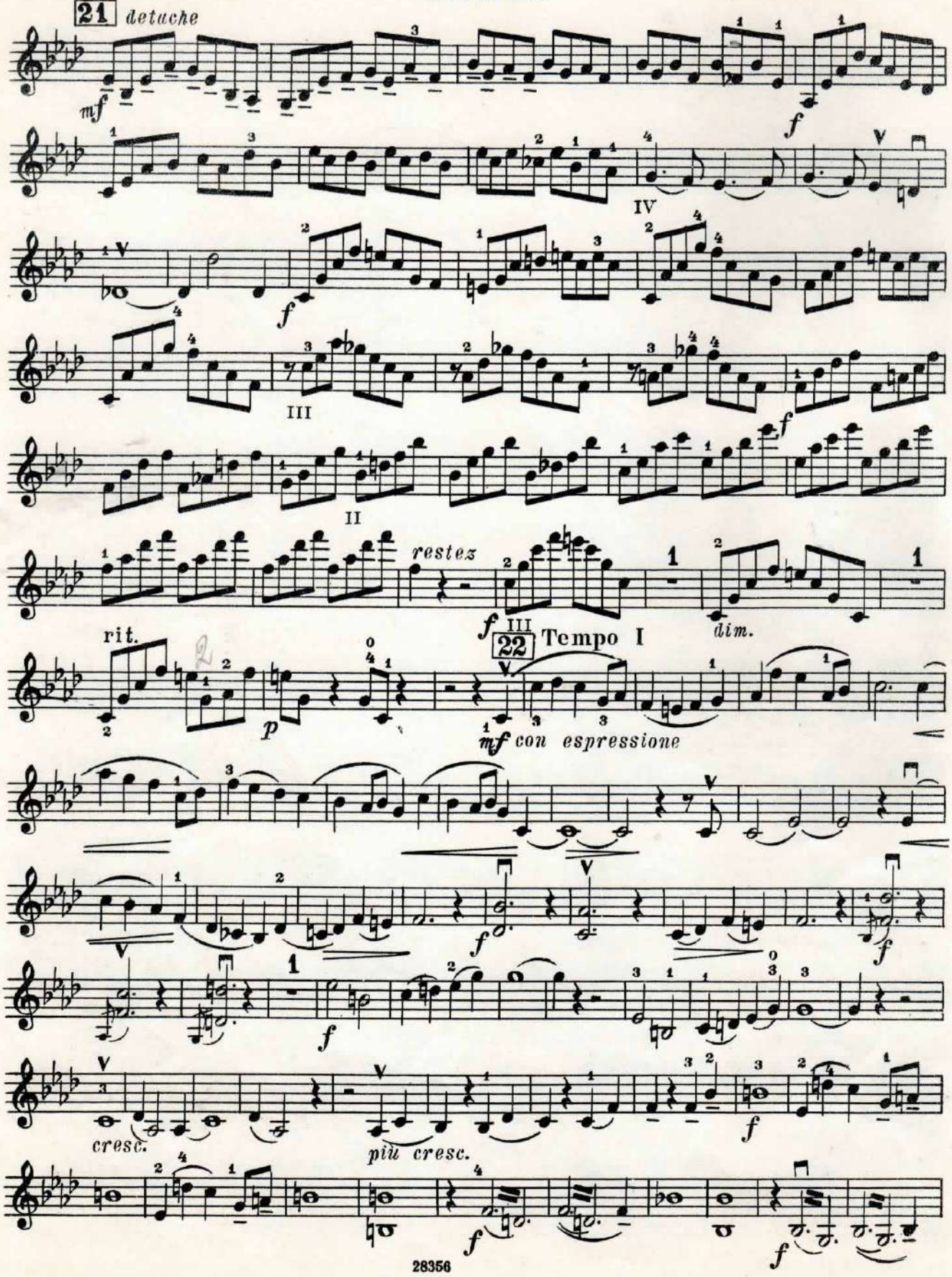
*) Повторение не обязательно. (Прим. ред.)
Repetition ad Libitum (Editor's note)

IV

Violino


Allegro assai
Piano
Violino
con espress.
cresc.
19
20
espress.
Animato

Violino


21 detache
mf
f
IV
III
II
restez
rit.
dim.
22 Tempo I
p
mf con espressione
cresc.
più cresc.

Violino

23 Un poco meno mosso

ff appassionato

animato

24 Meno mosso

ff

animato sempre

f

[accelerando]

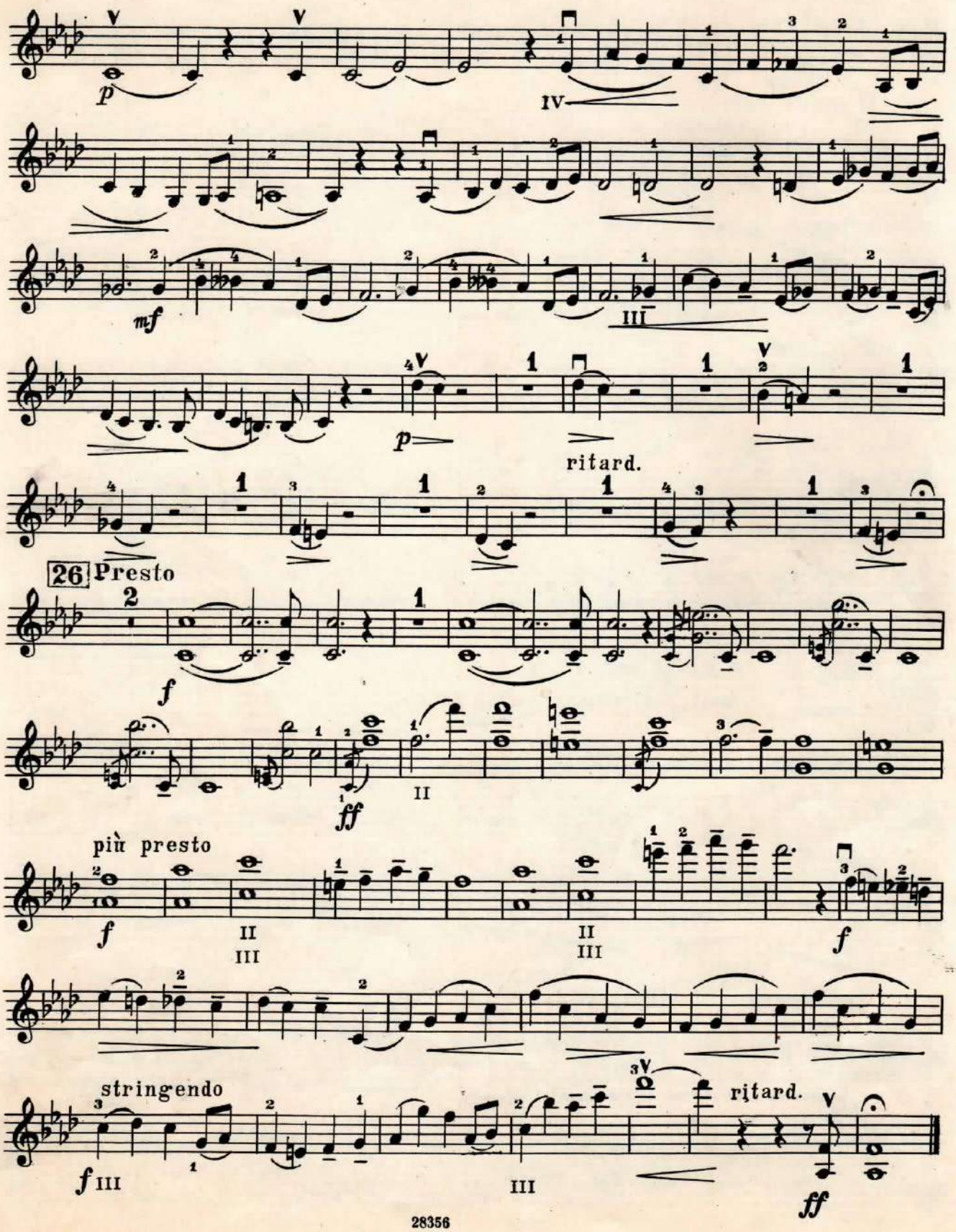
25 Tempo I

CADENZA

f

[*a piacere*]

Violino


p
IV
mf
III
p
ritard.
26 Presto
f
ff
II
più presto
f
II
III
II
III
f
stringendo
f III
III
ritard.
ff