

Franz Schubert

(1797-1828)

"Arpeggione" Sonate

in a-moll D 821
für Gitarren-Violoncell

transcription for
Double Bass by
Orfeo Mandozzi

This Edition is based on the manuscript which can be found on www.imslp.org
please note that due to Schuberts handwriting, it is sometimes not clear,
wether it is a hairpin or an accent.

They are not always what they seem, please use your own judgement.

Also note the difference between "decrescendo" and "diminuendo".

Schubert often uses "diminuendo" in combination with a slight "rallentando" or calmando.

When "decrescendo is marked, you should stay in tempo.

In order to avoid page turns in the 2 & 3 mouvement, the size of the writing
had to be very small. This is useful if you are not playing by heart.

Print double sided in the given order than attach page 6 to page 5 to avoid
page turns.

This edition is dedicated to my Contrabbasso friends.

Orfeo Mandozzi

Winterthur 3. 5. 2015

"Arpeggione" Sonate

in a-moll D 821

composed in November 1824

für das Gitarren-Violoncell

Transcribed for Stringed Bass
by Orfeo Mandozzi 2015
edited by Lukas Rudolph

Franz Schubert
(1797-1828)

Allegro moderato

Contrabbasso
Tuning a-e-H-E

p Klavier

6

12

17

23

27

32

36

pp *f* *mp* *pp* *cresc.* *dim.* *pp* *f* *mf* *p* *ritard.* *decresc.*

40 **in tempo** *ten.*

44 *cresc.* *p* *p cresc.*

47 *p* *p cresc.* *f* *p* *tr*

51 *pp*

55 *f* *(staccato)*

58 *(staccato)* *(detaché)* *p* *cresc.*

61 *ad lib.* *8va* *f* *p* *tr* *3*

66 *tr* *tr* *3*

71 *pizz.* *f* *1.* *2.* *Klav.*

76 *pizz.*
p

80 *arco*
f IV III *p* I

86 *pp*

90 *pp*

93 *mf* I *cresc.*

96 *f* *cresc.* *sf* *p* *pp* *cresc.*

102 *mf* II

105 *pp* II *pp* *pp cresc.*

111 *f* *ff* *cresc.*

117 *sf* *dim.* IV *sf*

124 *ritard.* *tempo* *p*

130 *pp* II

135 *fp* II *cresc.*

141 *pp* Klavier

145 *cresc.* *decresc.*

149 *pp* *f* *tr*

154 *p* *II* *decresc.* *ritard.*

159 (a tempo) *II* *pp*

162 *cresc.* *p*

165 *cresc.* *p* *cresc.*

168 *f* *p* *tr* *3* *p*

173

176 *f* *(staccato)* *(staccato)*

196 *pp* *p*

206 IV - - - - *pp*

217 ritard. (a tempo)

230 ritard. in tempo *p*

242 *cresc.* *pp* *p*

255 *p* *cresc.*

268 *p* *decresc.* *pp*

279 *fz* *p* *pp* *p*

290 *pp*

298 *pp* *cresc.* *f*

310 *p* *p* *fp* *p*

318 *fp* *cresc.*

325 *f* *p* *ten.* *pp*

354 *ten.* *cresc.* *f* *pp* *p*

367 pizz.

377

ossia
original

387 (rit.) arco

mf

395

pp mf

403

pp

411

pp

420

pp cresc.

430

p

437

pp p

446

pp ritard. in tempo

458

pp ritard. in tempo p

470

cresc. pp

483

p cresc.

497

p decresc.

510

pp dim. ff p

178 (*detaché*)

181

186

191

196

202 (*a tempo*)

The Sonata in A minor for Arpeggione and Piano, D. 821, was written by Franz Schubert in Vienna in November 1824. The sonata is the only substantial composition for the arpeggione (which was essentially a bowed guitar) which remains extinct today. It belongs to the same period as the Death and the Maiden Quartet, when Schubert was suffering from the advanced stages of syphilis and lapsing into increasingly frequent episodes of depression. The head of the first theme in the first movement is identical with the "unfinished" Symphony and the first 4 notes represent the theme of death.

The piece was probably commissioned by Schubert's friend Vincenz Schuster, who was a the first arpeggione player, an instrument which had been invented only the previous year by Georg Stauffer. Vincent Schuster also wrote a Method for the "Guitar-Cello" published by A. Diabelli et Comp, n.d.(ca.1825), Plate D. et C. No.2052.

By the time the sonata was published posthumously in 1871, the enthusiasm for the novelty of the arpeggione had long since vanished, together with the instrument itself. Today, the piece is heard almost exclusively in transcriptions for cello and piano or viola and piano that were arranged after the posthumous publication, although versions that substitute other instruments, including the double bass, the flute, the euphonium and the clarinet, or the guitar for the piano part are also performed. Transcribers have attempted to address the problems posed by the smaller playing range of these alternative instruments, in comparison with the arpeggione, as well as the attendant modifications in articulation (4 versus 6 strings).

At first the instrument was called „Gitarren-Violoncell“ (Guitar-Cello). The name "Arpeggione" was added later as an attempt to boost sales. The business model of the instrument itself was actually very smart: At the time, a lot of people who could not afford a piano in Vienna would buy a Guitar. The guitar was already popular and to achieve the additional skills of using a bow to play more legato and singing tone were easy to learn.



Adagio

Musical score for the Adagio section, measures 1 through 64. The piece is in 3/4 time with a key signature of one sharp (F#). The score is written in bass clef. It features a variety of dynamics including *p*, *pp*, *cresc.*, *mf*, *f*, and *fp*. There are several triplet markings (3) and accents (>). The section concludes with a *ritard.* marking and a change to 2/4 time.

Allegretto

Musical score for the Allegretto section, measures 65 through 190. The tempo is marked *Allegretto* and the time signature is 2/4. The key signature changes to two flats (Bb). The score is written in bass clef and includes dynamics such as *p*, *pp*, *mf*, *f*, *fz*, and *cresc.*. It features numerous accents (>) and slurs. The section ends with a *cresc.* marking and a *mf* dynamic.