

Franz Schubert

transcription
Orfeo Mandozzi

"Arpeggione" Sonate

in a-moll D 821
für Gitarren-Violoncell

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".

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.

This edition is dedicated to my Collegues and Students.

Winterthur 18.11.2012

Cello transcription and edition by Orfeo Mandozzi

"Arpeggione" Sonate in a-moll D 821

für das Gitarren-Violoncell

Franz Schubert

(1797-1828)

composed in November 1824

Allegro moderato

Violoncello *p* Klavier

6

12

17

23

27

32

36

pp II *p* II *cresc.* II

cresc. *dim.* *pp* *f*

p

ritard. *decresc.*

40 **in tempo**

pp

44

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

47

cresc. *f* *p*

51

pp

55

f (staccato)

58

(staccato) (detaché) *p*

61

cresc. *f* *p* Original

66

p *p*

71

f pizz. 1. 2. Klav.

177 *V* *(staccato)* *(detaché)*

179 *cresc.* *f*

182 *fp* *fp*

188

193 *pp* III

198 *Klavier* *dim.* *(a tempo)* *f*

203 *decresc.* *p* *decresc.* *ff* *ff*

Adagio

Musical score for the Adagio section, measures 1 through 64. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The score is written for a single melodic line, likely for a violin or flute. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *pp*, *cresc.*, *mf*, *f*, and *fp*. Fingerings and bowings are indicated throughout. The section concludes with a *ritard.* marking and a change in time signature to 2/4.

Allegretto

Musical score for the Allegretto section, measures 65 through 165. The piece is in 2/4 time with a key signature of two sharps (F#, C#). The tempo is noticeably faster than the Adagio section. The score is written for a single melodic line. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *pp*, *cresc.*, *mf*, *fz*, and *pp*. Fingerings and bowings are indicated throughout. The section concludes with a *cresc.* marking and a change in time signature to 3/4.

172 *pp* *p*

182 *pp* II (I)

193 *ritard.* *in tempo*

205 *ritard.* *p* *in tempo*

216 *cresc.* *pp* *p*

229 *p*

242 *p* *decresc.* *pp*

254 *fz* *p* *pp*

265 *pp* II III II

273 *pp* *cresc.*

284 *f* *p* *fp* *p*

293 *fp* II *cresc.* III

300 *f* *p*

308 *pp* *cresc.*

315 *f* *pp* *p* *pizz.*

327 *f* *pp* *p*

337

346 *arco* *mf*

353 *pp* *mf*

361 *mf*

369 *pp*

378 *pp* *cresc.*

387 *p* *pp*

394 *p* *pp*

404 *p* *ritard.* *in tempo*

417 *pp* *p* *in tempo*

428 *cresc.* *pp* *p*

441 *cresc.*

452 *p*

463 *p* *decresc.* *pp*

471 *pp* *pizz.* *ff* *p*