

Franz Schubert (1797-1828)

Sonata
in A Minor

"Per Arpeggione"
(1824)

arranged for Viola and piano

Full Score

Arrangement copyright © 1998 by Fred Nachbaur
and Jean-Pierre Coulon

All rights reserved

Free (non-commercial) distribution allowed and encouraged.

Rev. 2b, Jan. 2000. Obtained from the GMD Music Scores Archives

Franz Schubert

Sonata in A Minor "Per Arpeggione"

The "Guitarre d'amour" was invented in 1821 by Johann Georg Stauffer (1778-1853). About the size of a 'cello, this instrument had a fretted fingerboard and six strings, tuned the same as the guitar (E A D G B E). It later became known as the "Arpeggione," because of its facility with guitar-like arpeggiations.

Due to a number of technical problems, the Arpeggione never became popular, and suffered a rapid obsolescence. Its guitar-shaped body made it awkward to hold, and it was difficult to play loudly on a single string because of the low curvature imposed by its many strings. In fact, the sonata presented here is probably the only significant work written specifically for this unusual instrument.

Schubert wrote this piece in 1824, and the care taken to suit the music to the instrument is quite apparent. It can be noted that rarely are dynamics stronger than "p" indicated, especially in fast passages. He made good use of the instrument's arpeggiating abilities, and wrote the music to show off the arpeggione's extensive range.

The fact that the music has outlived the instrument by some two centuries is a tribute to Schubert's genius for memorable melodies. It is sometimes used as a showpiece by exceptional 'cello players, as only the most capable virtuosi can reach the impossibly high places. Even on viola the higher ranges are difficult, and the lower registers (below open C) are of course impossible.

Nonetheless, the piece lends itself ideally to the tonality of the viola. In this arrangement, I have relied heavily on the assistance of Jean-Pierre Coulon. The low ranges had to be re-octavised to fall within the range of the viola. For the high parts, I have opted to re-octavise a few passages to make the piece more accessible to amateur and semi-professional players. The octave on the A string was taken as the practical limit.

Regarding bowings - Schubert's bowings for the arpeggione are of course of limited use, but do give an idea of the phrasing. Since I am not myself a violist, I have deferred to the bowings offered in the edition by Paul Doktor. Still, the player is encouraged to take these with a grain of salt, and to work out for him- or herself bowings and phrasing that are appropriate to one's individual style and capacities. Similarly, the dynamics indications are best taken as suggested starting points. As implied earlier, had the piece been written for other bowed instruments, it would have probably had a lot more mf, f, and ff markings.

Tempo indications in the original are sketchy, and in several places ambiguous. The markings shown (and reflected in the demo midi file) are my own interpretation, largely influenced by a wonderful midi created by John Cowles.

A note on the passage starting at bar 330, and similar passages later in the piece. The recommended way to play this is to double-stop the C and G strings, playing the A on the G-string as a "drone." This gives an interesting "fiddle" effect and is easier than negotiating the shifts if the section is played on adjacent strings in 3rd position.

Special thanks to Werner Icking of GMD for his encouragement, and to Jean-Pierre Coulon for his welcome collaboration.

Fred Nachbaur, January 1999

Sonata "Per Arpeggione" in A Minor

Franz Schubert (1824)

Allegro moderato

The musical score is presented in three systems. The first system (measures 1-5) features a Viola part and a Piano part (right and left). The tempo is marked *Allegro moderato*. The first measure of the piano part is marked *(Adagio) legato* and *p*. The second measure is marked *(accel. poco a poco)*. The piano part includes dynamic markings *cresc.* and *decresc.*. The second system (measures 6-10) begins with a box containing the number 6. The tempo remains *Allegro moderato*. The piano part includes dynamic markings *cresc.*, *decresc.*, *cresc.*, *decresc.*, and *(p)*. The third system (measures 11-15) begins with a box containing the number 11. The piano part includes dynamic markings *decresc.*, *p*, and *cresc.*. The fourth system (measures 16-20) begins with a box containing the number 16. The piano part includes dynamic markings *cresc.*, *decresc.*, *pp*, *cresc.*, *fp*, and *decresc.*. The Viola part in all systems consists of a single melodic line.

21

cresc. *pp*

cresc. *pp*

25

cresc. *mf* *decresc.*

cresc. (*mf*)

29

pp *f* *tr* *fz*

pp *f* *fz*

34

p *fz* *cresc.* *decresc.*

fz *p* *cresc.* *decresc.*

38

decresc. *ritard.* *(a tempo)*
pp 3

41

decresc. *pp* *ritard.* *(a tempo)*

44

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

47

p *cresc.* *f* *decresc.* *p* *tr*
p *cresc.* *f* *decresc.* *p*

51

cresc. decresc. 3 pp

cresc. decresc. pp

decresc.

54

cresc.

57

B

f decresc. f decresc.

B *f decresc.*

60

p cresc. f p

p cresc. f decresc. p

64 *tr* *cresc.* *decresc.* 3 *S*

68 *tr* *cresc.* *decresc.* *S* (Pizz.) *f*

72 1. 2. *fz* *p* *fz* *p* *C* (poco rit.) [Pizz.] *p* *cresc.*

78 *decresc.* *f* *Arco* *p* *cresc.* *f* *p*

83

cresc. *decresc.*

cresc.

88

D *(a tempo)*

(a tempo)

D *pp*

91

(poco rit.) *fp*

(poco rit.)

94

fp *cresc.* *f* *cresc.*

cresc. *f* *cresc.*

97

fz *p* *pp* *cresc.*

fz *p* *pp* *cresc.*

102

mf *(a tempo)* *mf*

mf

105

pp *cresc.*

pp

108

cresc. (poco a poco)

112

mf *cresc.* *f*

f *cresc.* *f*

115

ff *cresc.* *ffz* *decresc.*

cresc. *ff* *ffz* *pp*

120

p *cresc.* *fp* *decresc.* *(ritard.)*

fp

126

F *(a tempo)* *mf* *a tempo*

F *p*

131

cresc. *decresc.* *pp* *cresc.*

cresc. *decresc.* *pp* *cresc.*

Detailed description: This system contains five measures of music. The upper staff is in bass clef and features a melodic line with various dynamics: *cresc.* (measures 1-2), *decresc.* (measures 3-4), *pp* (measure 5), and *cresc.* (measures 6-7). The lower staff is in grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines, also marked with *cresc.*, *decresc.*, *pp*, and *cresc.*.

136

fp *decresc.* *p*

fp *decresc.* **G**

Detailed description: This system contains five measures of music. The upper staff is in bass clef and includes a fermata over the first measure, followed by *fp* and *decresc.* in measures 2-3, and *p* in measures 4-5. A boxed 'G' chord symbol is present above the staff in measures 4 and 5. The lower staff is in grand staff and mirrors the dynamics and includes a boxed 'G' chord symbol in measure 4.

140

pp

p *pp*

Detailed description: This system contains four measures of music. The upper staff is in bass clef and has a *pp* dynamic in measure 4. The lower staff is in grand staff and has a *p* dynamic in measure 1 and a *pp* dynamic in measure 4. The music features complex rhythmic patterns and arpeggiated textures.

143

cresc.

cresc.

Detailed description: This system contains five measures of music. The upper staff is in bass clef and has a *cresc.* dynamic in measure 5. The lower staff is in grand staff and has a *cresc.* dynamic in measure 5. The music continues with complex textures and dynamics.

147

(Pizz.) (Arco)

decresc. pp f (ritard.)

151

H tr

cresc. decresc.

H f decresc. cresc. decresc.

155

p (poco accel.) ritard.

p (poco accel.) decresc. ritard. decresc.

159

(a tempo) pp (a tempo) pp

pp

162

cresc. *p*

cresc. *p*

165

cresc. *p*

cresc. *p*

167

cresc. *f* *dim.* *p* *cresc.* *decresc.* *tr* *3*

cresc. *decresc.* *p*

171

p

p

174

f

f

177

p

p

180

cresc. *f* *decresc.* *p*

cresc. *f* *decresc.* *mf* *decresc.* *p*

tr

184

cresc. *decresc.* *fp* *decresc.*

cresc. *decresc.* *fp* *decresc.*

tr

2

188

cresc. decresc. **K** *(rit.)* *p*

cresc. decresc. **K** *p*

192

cresc. decresc. pp cresc.

pp

197

decresc. dim. f decresc.

dim. dim. f

203

decresc. p ff

p decresc ff

207 *Adagio (mm=60)*

p cresc.

legato pp

214

decresc. cresc. decresc.

cresc. decresc.

220

3 cresc. decresc. pp 3 pp cresc.

cresc. decresc. pp pp

226

decresc. mf cresc. mf decresc. p cresc.

cresc. mf decresc. p

233

f *decresc.* *p* *pp* *cresc.*

cresc. *f* *decresc.* *p* *cresc.*

239

decresc. *M* *p* *cresc.*

decresc. *M* *p* *cresc.*

244

fp *decresc.* *cresc.* *decresc.*

fp *decresc.* *cresc.* *decresc.*

249

p *cresc.* *fp* *decresc.*

p *cresc.* *decresc.* *fz*

254

p *cresc.* *decresc.* **N** *p*

p *cresc.* *decresc.* **N** *p*

260

pp

decresc. *pp*

268

p *decresc.*

274

(accel.) *rit.* *p* *Allegretto (mm=105)*

p *Allegretto (mm=105)*

281

290

297

305

314

cresc. *decresc.* *p*

cresc. *decresc.* *p*

322

pp *cresc.* *fz*

pp *cresc.* *fz*

330

P (*Allargando*)

mf (*Allargando*) (depress "a" silently and hold)

P *p*

336

decresc. *pp*

decresc. *pp*

342

cresc. *mf*

cresc. *mf*

348

p *cresc.* *decresc.* *pp*

p *cresc.* *decresc.* *pp*

cresc.

355

p **Q**

p **Q**

361

pp

369 *(poco rit)* *cresc.* *mf* *(Allegro)* *(accel.)*

(poco rit) *fz* *mf* *p*

375 *decresc.*

decresc.

381 *pp* *p*

pp *p*

388 *pp*

pp

396 *(molto rit mm=85)*

(cresc.) *(decresc.)* *(molto rit mm=85)*

405 *(poco accel.)* *(poco rit.)*

(poco accel.) *(poco rit.)*

413 *(poco rit.)* *(Allegretto)*

p *(Allegretto)*

p

421

cresc.

cresc.

429

pp *cresc.* *decresc.* *cresc.*

pp *cresc.* *decresc.* *cresc.*

437

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

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

446

decresc. *cresc.* *decresc.*

decresc. *cresc.* *decresc.*

454

p *pp*

p *pp*

462

cresc. fz p

meno mosso

cresc. fz p

468

pp p pp

pp

475

cresc. decresc. cresc. decresc. leggermente

cresc. decresc. cresc. decresc.

481

cresc. decresc. p pp cresc.

cresc. decresc. p cresc.

489

f *decresc.* *p*

ritard. **T** *a tempo (allegro)*

496

cresc. *fp* (2)

501

cresc. *f* *decresc.* *p*

cresc. *f* *p*

508

f *cresc.* *decresc.* *pp*

cresc. *decresc.* *pp*

516

cresc. *f decres.* *pp* *p cresc.*

cresc. *f decres.* *pp* *p cresc.*

524

decres. *p (allargando)* *cresc.*

decres. *p (allargando)* *cresc.*

(poco rit.) *U (allargando) Pizz.*

531

decres. *cresc.*

decres. *cresc.*

538

decres. *cresc.*

decres. *cresc.*

543

547

poco rit.

(a tempo)

mf

(a tempo)

mf

552

558

decresc.

pp

mf

decresc.

pp

mf

564

cresc. *decresc.*

cresc. *decresc.*

571

pp

pp

577

p

p

584

pp *sf* *p* *cresc.* *rit.*

pp *cresc.* *fz*

590 **X** *a tempo*
mp

X *ritard.*
mp

596

decresc. *pp*

decresc. *pp*

601

p *pp* *pp*

p *pp*

609

(meno mosso)

(meno mosso)

618 *poco rit.* *a tempo* *ritard.*

626 *a tempo*

634

642

649

mf *cresc.* *f decresc.*

mf *cresc.* *decresc.*

657

p *cresc.*

p *cresc.*

664

decresc. *p* *pp*

decresc. *p* *decresc.* *pp*

672

dim. *ff* *p*

decresc. *ff* *p*