

VORWORT

Im Jahre 1824 beschäftigte Schubert sich mit einer kurz zuvor von Johann Georg Staufer in Wien gebauten Bogen-Gitarre. Man nannte das sechssaitige Streichinstrument mit Bünden (Stimmung E-A-d-g-h-e') auch Gitarre-Violoncell, guitarre d'amour oder – dieser Name ist nur durch Schubert verbürgt – Arpeggione. Es wird wie das Violoncello zwischen den Knien gehalten und ist »der Form nach den gewöhnlichen Guitarren ähnlich, nur von größerem Umfange, mit besponnenen und Darmsaiten bezogen, welches aber nicht mit den Fingern gegriffen, sondern mittelst eines Bogens gestrichen wird, an Schönheit, Fülle und Lieblichkeit des Tones in der Höhe der Hoboe, in der Tiefe dem Bassethorne sich nähert, zur vorzüglich erleichterten Ausführung der chromatischen Passagen selbst in Doppelgriffen ganz besonders geeignet ist, und welches von allen Sachverständigen als eine wünschenswerthe Kunstabreicherung angerühmt wird¹.

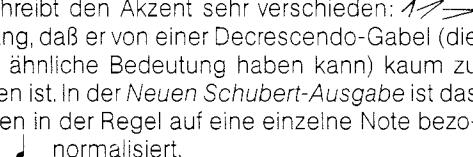
Die Arpeggione-Stimme ist vorwiegend im Violinschlüssel notiert, und zwar eine Oktave höher als sie klingt. Das Instrument hat eine gewisse Ähnlichkeit mit der Viola pomposa und dem Baryton. Wie diese hat es sich nicht durchsetzen können; nach zehn Jahren war es bereits vergessen. Die Anregung zur Komposition dürfte Schubert von Vinzenz Schuster empfangen haben. Dieser Wiener Künstler, ein eifriger Wegbereiter des neuen Instruments, führte das Werk im November 1824 auf. Im folgenden Jahre veröffentlichte er bei Diabelli eine *Anleitung zur Erlernung des von Hrn. Georg Staufer neu erfundenen Gitarre-Violoncells*. Hier allerdings erscheint das Instrument dem Violoncello in der äußeren Form sehr viel ähnlicher als in früheren bekannten Abbildungen².

Die Neuausgabe stützt sich auf das Autograph, dem eine Violinstimme in Kopistenhand beigelegt ist. Sie stammt wohl aus einer Zeit, die das ursprüngliche Instrument nicht mehr kannte. Die erste, dem Wiener Pianisten Julius Epstein vom Verleger J. P. Gotthard gewidmete, 1871 erschienene Druckausgabe enthält eine ausführliche Beschreibung des Arpeggione und je eine Solostimme für Violoncello und Violine.

¹ Allgemeine Musikalische Zeitung, XXV, Leipzig 1823, Sp. 280. Miscellen. Man vgl. hierzu K. Geiringer, *Die Bogen-Gitarre (Schuberts »Arpeggione«)*, in: *Schubert-Gabe der Österreichischen Gitarre-Zeitschrift*, Wien 1928, S. 27–29.

² Etwa in *Cäcilia I*, Mainz 1824, S. 168, wiedergegeben bei K. Geiringer, *Die Bogen-Gitarre ...*, S. 27.

Den Editionsprinzipien der *Neuen Schubert-Ausgabe* entsprechend sind in der Partitur Zusätze des Herausgebers folgendermaßen gekennzeichnet: Buchstaben und Ziffern durch Kursive; Hauptnoten, Akzidenzen vor Hauptnoten, Pausen, Punkte und Striche, Fermaten und Ornamente durch Kleinstich; Akzentzeichen, Crescendo- und Decrescendo-Gabeln durch dünneren Stich; Bögen durch Strichelung; Vorschlags- und Ziernoten, Akzidenzen vor solchen Noten durch eckige Klammern.

Schubert schreibt den Akzent sehr verschieden:  und oft so lang, daß er von einer Decrescendo-Gabel (die freilich auch ähnliche Bedeutung haben kann) kaum zu unterscheiden ist. In der *Neuen Schubert-Ausgabe* ist das Akzentzeichen in der Regel auf eine einzelne Note bezogen und als  normalisiert.

Helmut Wirth

Zur Fassung für Violoncello und Klavier:

Die hier nach dem Urtext der *Neuen Schubert-Ausgabe* erarbeitete Fassung folgt bis auf nicht spielbare fünfstimmige Doppelgriffe dem Original. Bei den wenigen notwendigen Veränderungen geben Fußnoten den originalen Befund an, so daß es jederzeit möglich ist, die ursprüngliche Version zu rekonstruieren.

In Abänderung der damaligen Notierung der Arpeggione-stimme (im Violinschlüssel durchgängig um eine Oktave höher) ist die Violoncellostimme in die klingende Originalhöhe mit den heute gebräuchlichen Schlüsseln gesetzt. Um das Bild der Originalbögen zu erhalten, wurden notwendige Teilungsvorschläge nur durch Auf- und Abstrichzeichen ergänzt.

Interpreten, die dem silbrig feinen Klang einer Arpeggione nahekommen wollen – dem auch der durchsichtige Klaviersatz Schuberts Rechnung trägt –, erreichen dies durch einen auch auf dem Violoncello möglichen schlanken Ton mit (druckreduzierter) lockerer Bogenführung. Von einer gelegentlich zu hörenden Vergrößerung mit Orchesterbegleitung ist im Interesse der Erhaltung des subtil kammermusikalischen Charakters dieses Werkes abzuraten.

München, Juli 1988

Klaus Storck

Einzelausgabe nach: Franz Schubert, Neue Ausgabe sämtlicher Werke, herausgegeben von der Internationalen Schubert-Gesellschaft, Serie VI: Kammermusik, Band 8, Werke für Klavier und ein Instrument (BA 5505), vorgelegt von Helmut Wirth.

Separate edition based on: Franz Schubert, Neue Ausgabe sämtlicher Werke, issued by the Internationale Schubert-Gesellschaft, Series VI: Kammermusik, Volume 8, Werke für Klavier und ein Instrument (BA 5505), edited by Helmut Wirth.

Sonate in a/A minor

D 821

Franz Schubert
(1797-1828)

Allegro moderato

Violoncello

Violoncello

Pianoforte

p

p

pp

cresc.

dim.

pp

f

cresc.

dim.

pp

31

37

in tempo

decresc.

ritard.

3

pp

decresc.

ritard.

pp

42

cresc.

p

cresc.

p

cresc.

f

p

cresc.

p

cresc.

f

p

51

3

pp

pp

55

59 *)

cresc.

f p

p cresc. f p

64 tr.

3

pizz. 1. 2. **) fz

f fz p fz p

*) Takt 60f., Arpeggionestimme: vgl. die Akzentsetzung Schuberts in Takt 177f. / bar 60f., arpeggiione part: cf. Schubert's accentuation in bar 177f.

**) Takte 71-73 in der Fassung für Arpeggiione / Bars 71-73 in the version for Arpeggiione:

pizz. 1. 2. f fz

74 pizz. 

95

100

mf pp

pp

mf pp

cresc.

104 cresc.

cresc.

108 cresc.

ff f

ff cresc. ff

112 ff cresc. ff

117

dim.

fp ritard.

pp ritard.

Pedale
in tempo

124 *p*

pp

fp *p*

pp *fp* *p*

137 *pp*

pp

141 cresc.

pp cresc.

145 *) *)
 dim. pp f
 f > **)
 dim. pp f > **)
 150
 p
 > **)
 p
 155 in tempo
 decresc. ritard.
 pp
 decresc. ritard.
 pp
 159
 cresc.
 p
 cresc.
 p
 163
 cresc.
 p
 cresc.
 f
 cresc.
 f
 #o

*) Ohne Quinte in der Fassung für Arpeggione. Without the fifth in the version for arpeggione.

**) Takt 149, 152, Klavierstimme: Die Akzente beziehen sich jeweils auf die erste Hälfte des Taktes, d. h. auf die ganze erste Achtel - Gruppe. / Bars 149, 152, piano part: the accents apply to the first half of the bar, i. e. to the entire first eighth - note group.

167 *p* *tr*

171

174 *f* *p* *tr*

178 *cresc.* *f* *p* *tr*

182 *fp* *fp* *tr*

Musical score for piano, three systems of music starting at measure 186.

System 1 (Measures 186-191):

- Measure 186: Treble clef, key signature of 3 sharps. Dynamics: >, p. Measure ends with a half note in the bass clef.
- Measure 187: Bass clef. Dynamics: >, p.
- Measure 188: Bass clef. Dynamics: >, p.
- Measure 189: Bass clef. Dynamics: >, p.
- Measure 190: Bass clef. Dynamics: pp.

System 2 (Measures 190-194):

- Measure 190: Bass clef. Dynamics: pp.
- Measure 191: Bass clef. Dynamics: pp.
- Measure 192: Bass clef. Dynamics: pp.
- Measure 193: Bass clef. Dynamics: pp.
- Measure 194: Bass clef. Dynamics: pp.

System 3 (Measures 195-200):

- Measure 195: Bass clef. Dynamics: dim.
- Measure 196: Bass clef. Dynamics: dim.
- Measure 197: Bass clef. Dynamics: decresc.
- Measure 198: Bass clef. Dynamics: decresc.
- Measure 199: Bass clef. Dynamics: decresc.
- Measure 200: Bass clef. Dynamics: ff, *).

*) Die beiden Akkorde in der Fassung für Arpeggione: / The two chords in the version for Arpeggione:



Adagio

Adagio

legato

pp

p

8

15^o

pp

pp

cresc. 3 mf

cresc.

mf

22

p

cresc.

f

p

29

p

p>

>

This image shows a page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The time signature starts at 3/4. The music is labeled 'Adagio' and includes dynamic markings like 'pp' (pianissimo), 'p' (piano), 'legato', and crescendos (indicated by 'cresc.' followed by '3' or 'mf'). Measure numbers 8, 15, 22, and 29 are visible above the staves. The music consists of eighth-note patterns and some sixteenth-note figures, primarily in the right hand, with the left hand providing harmonic support.

Musical score for piano, page 13, featuring five systems of music. The score consists of four staves: Bass (left), Treble (middle), Treble (right), and two additional staves at the bottom.

Measure 36: Dynamics include cresc. and fp. The bass staff has a bass clef, the middle staff has a treble clef, and the right staff has a bass clef.

Measure 42: Dynamics include p, cresc., fz, and dim. The bass staff has a bass clef, the middle staff has a treble clef, and the right staff has a bass clef.

Measure 47: Dynamics include p. The bass staff has a bass clef, the middle staff has a treble clef, and the right staff has a bass clef.

Measure 55: Dynamics include pp. The bass staff has a bass clef, the middle staff has a treble clef, and the right staff has a bass clef.

Measure 64: Dynamics include ritard. The bass staff has a bass clef, the middle staff has a treble clef, and the right staff has a bass clef.

Allegretto

72

Musical score for piano, Allegretto section. The score consists of eight staves of music. The top staff is treble clef, the second is bass clef, and the third is bass clef. The key signature changes between G major (two sharps) and F# major (one sharp). The time signature is mostly common time (indicated by '2'). Measure 72 starts with a dynamic 'p'. Measures 73-77 show a rhythmic pattern of eighth and sixteenth notes. Measure 78 begins with a dynamic 'p' and includes a crescendo followed by a decrescendo. Measures 79-83 continue the rhythmic pattern. Measure 84 starts with a dynamic 'p'. Measures 85-89 show a rhythmic pattern with a dynamic 'pp'. Measures 90-94 show a rhythmic pattern with a dynamic 'p'. Measures 95-99 show a rhythmic pattern with a dynamic 'p'. Measures 100-104 show a rhythmic pattern with a dynamic 'p'. Measures 105-109 show a rhythmic pattern with a dynamic 'p'. Measures 110-114 show a rhythmic pattern with a dynamic 'p' and a decrescendo. Measures 115-119 show a rhythmic pattern with a dynamic 'p' and a decrescendo.

Musical score for piano, page 15, featuring four systems of music. The score consists of two staves: treble and bass. Measure 122 starts with a forte dynamic (fz) in 13/8 time. Measure 131 begins with a piano dynamic (p) in 13/8 time. Measure 139 starts with a piano dynamic (p) in 13/8 time. Measure 147 begins with a forte dynamic (f) in 13/8 time. Measure 156 starts with a piano dynamic (pp) in 13/8 time, followed by a crescendo (cresc.) and a forte dynamic (fz).

164

p mf

172

pp p

180

pp

188

ri -

198

tard. ritard. ritard.

tard. ritard.

208 *in tempo*

p

[§]

219 cresc. pp p

229 cresc. p

239 p

250 decresc. pp fz p

decresc. pp fz

Musical score for piano, page 18, featuring four systems of music. The score consists of two staves: treble and bass. Measure 260 starts with a dynamic of **pp**. Measure 266 is marked **leggiermente**. Measure 272 shows a melodic line with grace notes. Measure 278 features dynamics **pp**, **cresc.**, and **f**. Measure 284 concludes the page with dynamics **p** and **f**.

290 [♪] *fp* *p* *fp*

296 *cresc.* *cresc.*

302 *f* *p* *pp*

310 *cresc.* *f* *pp*

318 *p* *pizz.* *p*

Musical score for string quartet, featuring four staves (Violin I, Violin II, Viola, Cello) across two pages. The score consists of six systems of music, numbered 325 through 351.

- System 325:** Violin I and II play eighth-note patterns. The Cello provides harmonic support with sustained notes.
- System 332:** Violin I and II play eighth-note patterns. The Cello provides harmonic support with sustained notes.
- System 338:** Violin I and II play eighth-note patterns. The Cello provides harmonic support with sustained notes.
- System 344:** Violin I and II play eighth-note patterns. The Cello provides harmonic support with sustained notes. The Viola plays eighth-note patterns. Dynamic markings include *arco*, *mf*, and *p*.
- System 351:** Violin I and II play eighth-note patterns. The Cello provides harmonic support with sustained notes. The Viola plays eighth-note patterns.

357

pp

p

pp

363

369

pp

pp

375

p

pp

381

pp

pp

cresc.

387

395

413

423 *in tempo*

432

[H]

441

450

cresc.

p

[H]

459 >

p decresc.

decresc.

pp

468

dim.

ff p

*)

dim.

ff p

*) Die beiden Akkorde in der Fassung für Arpeggione: / The two chords in the version for Arpeggione:



EPILOGUE

In 1824, Schubert turned his attention to the »*Bogen Gitarre*«, an instrument invented just shortly before by Johann Georg Staufer in Vienna. This stringed instrument with six strings (tuned to E-A-d-g-b-e') and frets was also called guitar violoncello, guitare d'amour or arpeggione, the latter name ascertainably used only by Schubert. Like the violoncello, it is held between the knees and is »similar in form to the standard guitar, but has a greater range, overspun gut strings, and is not plucked by the fingers but bowed; the beauty, fullness and sweetness of its tone recall the oboe in the upper registers and the basset horn in the lower ones; it is particularly well suited for a light and limpid execution of chromatic passages even in double stops, and is acclaimed by all specialists as a valuable contribution to the arts«.¹

The arpeggione part is generally notated in the treble clef, an octave higher than the actual sound. The instrument somewhat resembles a viola pomposa or a baryton. And like these, it was not able to impose itself in musical practice, and was forgotten after ten years. Schubert was most likely stimulated to write for this instrument by Vinzenz Schuster. This Viennese musician, a fervent advocate of the new instrument, performed the work in November 1824. The following year he published a »*Method of Learning the Guitar Violoncello Newly Invented by Mr. Georg Staufer*«. But here, however, the instrument bears a much closer resemblance to the violoncello than in earlier illustrations². This new edition is based on the autograph, to which a violin part was added later by a copyist. This part stems most likely from a period which was no longer familiar with the instrument. The first edition, published in 1871 by J. P. Gottschall with a dedication by the publisher to the Viennese pianist Julius Epstein, contains a detailed description of the arpeggione and one solo part each for the violoncello and the violin.

¹ *Allgemeine Musikalische Zeitung*, XXV, Leipzig 1823, col. 280, *Miscellen*. Also see K. Geiringer, *Die Bogen-Gitarre (Schuberts »Arpeggione«)*, in: *Schubert-Gabe der Österreichischen Gitarre-Zeitschrift*, Vienna 1928, p. 27–29.

² For example, in *Cäcilia I*, Mainz 1824, p. 168, reproduced by K. Geiringer, *Die Bogen-Gitarre ...*, p. 27.

Following the editorial principles of the *Neue Schubert-Ausgabe*, editorial additions are distinguished as follows in the score: italics for letters and numbers; small print for principal notes, accidentals before principal notes, rests, dots and dashes, fermatas and ornaments; fine type for accents, crescendo and decrescendo signs; broken lines for slurs; brackets for appoggiaturas and grace notes as well as accidentals before such notes.

Schubert notes the accents in a very inconsistent manner:  and often so long that they can hardly be distinguished from a decrescendo sign (which, of course, can also have a similar meaning). In the *Neue Schubert-Ausgabe*, the accents have been generally standardized as  and applied to a single note.

Helmut Wirth
(translated by Roger Clément)

Note concerning the version for violoncello and piano: This version was based on the urtext of the *Neue Schubert-Ausgabe*, to which it conforms rigorously, save for the unplayable five-part multiple stops. At the rare occasions where modifications were necessary, the original reading has been provided in a footnote so that it is always possible to reconstruct the original version.

Instead of reproducing the original notation of the arpeggione part (in the treble clef, thus an octave higher than the actual sound), we have notated the cello part in its actual sounding pitch in the clefs commonly used today. In order to maintain the slurs as they appear in the original, we have suggested some necessary articulations with the help of up-bow and down-bow signs.

Performers who would like to approach the fine, silvery sound of the arpeggione – highlighted here by Schubert's transparent piano part – can produce this slender tone on the violoncello by bowing with supple elegance and with reduced pressure. It is not advisable to perform the work with orchestral accompaniment, as is sometimes heard, since this destroys the subtle chamber-music character of this sonata.

Munich, July 1988

Klaus Storck