

Frans Schubert

1797–1828

# Concerto

for Violoncello and Orchestra  
für Violoncello und Orchester

A minor / a-Moll / La mineur

Arranged for Violoncello and Orchestra  
after the Arpeggione Sonata by /  
Nach der Arpeggione-Sonate für Violoncello und Orchester  
frei bearbeitet und mit einer Kadenz versehen von  
Gaspar Cassadó

Piano Reduction / Klavierauszug

ED 1550  
ISMN M-001-03371-8

Parts available / Orchesterstimmen erhältlich

**PREVIEW**  
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## VORWORT

Franz Schubert komponierte die „Arpeggione Sonata“ im Jahre 1824.

Das Arpeggione, auch Bogengitarre genannt, weil es wie die Gitarre sechs Saiten besaß, wurde 1823 von dem Wiener Lautenmacher G. Stauffer konstruiert. Seine Klangfülle und Handhabung ähnelte der der Viola da Gamba. Das neue Instrument und die geringe Literatur für gesell. Zwecke verschwanden jedoch schnell wieder aus der Musikpraxis.

Ein Jahrhundert später erscheint die „Arpeggione Sonata“ durch die Arbeit Gaspar Cassadó in der Form eines Concerto für Violoncello und Orchester, das die lyrischen Schönheiten des Originals mit dem Charakter des Werkes erst zur vollen Geltung kommen läßt.

## ВАН. АРПЕЖИОНА

C'est en 1824 que Franz Schubert composa la „Arpeggione Sonata“.

L'Arpeggione, appelé aussi Bogengitarre, un instrument qui, comme la guitare, possédait six cordes comme la guitare et qui, par sa sonorité et par le luthier viennois G. Stauffer de Vienne, se rapprochait beaucoup de la Viola da Gamba. Cet instrument et la petite littérature qui avait été écrite pour lui disparurent rapidement de la scène musicale.

Un siècle plus tard, par la réédition de Mendelssohn par Gaspar Cassadó, l'„Arpeggione Sonata“ est devenue un Concerto pour violoncelle et orchestre, qui permet de faire ressortir au mieux le caractère concertinique de l'œuvre.

## Прѣслово

Franz Schubert composed the „Arpeggione Sonata“ in 1824.

The Arpeggione, also known for the Arpeggione, an instrument which, like the guitar, had six strings, and therefore was also called „Bogengitarre“. This instrument was built in 1823 by a Viennese, G. Stauffer, and resembled in its sound and method of playing the Viola da Gamba. It soon disappeared from the scene, and with it the small literature which had been written for it.

The Arpeggione Sonata is now republished as a Concerto for Violoncello and Orchestra in the arrangement by Gaspar Cassadó which does full justice to the lyrical character of the work.

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# Concerto

a-Moll / la mineur / a minor

(Gaspar Cassadó)

Franz Schubert

**Allegro moderato**

VOLONCELLO  
PRINCIPALE

PIANO

*Dim. ass. p.*

*p espress.*  
*Streichinstr. pizz.*

*Tutti*

*Dim. ass. p.*

*Dim. ass. p.*

*marcato*

*criso.*

4

First system of musical notation. It features a grand staff with treble and bass clefs. The music includes dynamic markings such as *p*, *f*, *mp*, *cresc.*, *espress.*, and *mf cantabile*. A *Viol.* part is indicated on the right side of the system.

Second system of musical notation. It includes dynamic markings *pp* and *ppp*. A measure number **30** is enclosed in a box. The tempo marking *allargando* is present at the end of the system.

Third system of musical notation. It features the tempo marking *poco a poco* in both the treble and bass staves. A dynamic marking of *ff* is visible.

Fourth system of musical notation. It includes a measure number **40** in a box and the dynamic marking *sempre f*.

Fifth system of musical notation. It features the tempo marking *allargando*.

Sixth system of musical notation. It includes the tempo marking *a tempo* and dynamic markings *cantabile espress.*, *ff con brio*, and *simile*. A measure number **50** is enclosed in a box.

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*con anima cantabile*  
*a tempo*  
*sp. leggiero*  
*a tempo*  
*Viol.*  
*P espress.*  
*p*

80  
*Esquistr.*  
*leggero*

90  
*con forza*  
*p*  
*espress.*

*Esquistr. più*  
*p*  
*espress.*  
*Fag.*

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