Schubert Sonata for Arpeggione and Piano
(Transcribed for Cello and Piano)

Sonata for the arpeggione and piano by Franz Schubert (1824) was one of the first compositions written for the instrument invented by the Viennese master Johann Stauffer in 1823. This instrument combines the signs of cello and guitar.

This Schubert's Sonata is traditionally performed on cello or viola, and the word "arpeggione" often appears as its name. A distinctive feature of the work is its direct connection with the domestic romance. Song principles, so characteristic for the works of Schubert, are expressed not only in reliance on the appropriate range of intonations, but also in the manner of giving and developing musical material.

I. Allegro moderato
II. Adagio in E major
III. Allegretto in A major

Thus, the first theme of the first movement is a typical introduction to a romance; its presentation at the solo cello accompanied by a piano is also a typical example of a vocal writing.

The second movement is more in-depth image, the dramatic rethinking of which makes to recall the tragic episodes of Schubert's mature songs.

The final movement is based on dance material, and the idea of "emancipation of feelings" is especially revealed in an episode built on the enthusiastic intonations of the German Yodel.
S. Prokofiev Sonata for Cello and Piano in C Major was written in 1949-52. This outstanding work is permeated with light feelings. It can be said that in this sonata were manifested the strength of spirit and clarity of thought of a remarkable composer. The music of the sonata is dominated by high intellectualism, spontaneity and poetry, which are felt literally from the first phrase of the cello.

I.  *Andante grave*
II.  *Moderato*
III.  *Allegro, ma non troppo*

The first movement of the sonata is melodic and bright in its lyrical meditation and simple in harmonic language. So strong tonic triad sound of C major. Clear in melody, the first part sounds exactly like aria for the cello, accompanied by the same rich in content piano part.

The second movement of the sonata, which is written in a three-part form, is more complicated in terms of the emotional structure. This is a very subtle scherzino, more a hint than reality. The irony of the first phrase of the piano, the graceful and fervent melody that first appears at the piano, then at the cello, the forks and the chromatic passages are all very exquisite, grotesque, without the slightest exaggeration. In the middle part there is a free cantilena, rivalling beauty with melodies.

The final movement is somewhat inferior to the first two movements in an impressive force. However, it logically completes the work, emphasizing the integrity of its appearance.