

*H: Notes on Schubert's
Unfinished Symphony*

Leibnitz, Trong. Symphony No. —
in B minor.

This two movement work, the best known of Leibnitz's symphonies, together with an incomplete sketch for the 3rd movement, was put aside by the composer in 1822 and never was again taken up again for completion. The ~~content~~ instrumentation is still adheres to classical. The main melody of Beethoven, including in addition, three trombones. Although only two minutes, its length is at least almost the same as that of Haydn's four movement symphonies. It repeats on Haydn and Mozart the most symphonies of Mozart and Haydn.

First movement: Allegro moderato. The opening thematic group consists of two ideas: ^{an unique} opening eight measure phrase played reduced only by Violoncello and bassi in octaves; a succeeding theme played in unison by oboe and clarinet. The rhythmic motive that introduces and accompanies this theme, played by the strings, partially pizzicato,

provides an atmospheric accompaniment not unlike that found ~~occasionally~~ ^{in some} ~~in some~~ ^{occasionally} in Debussy's songs. The entire Recitative group ends (at bar 38) suddenly after a build up of orchestral and dynamic crescendo. It is complete in itself, terminating on the tonic.

The sudden bridge (horn and bassoon only) is brief (bars 38-42) and moves quickly to the Second Thematic group, ⁱⁿ VI (G Major), ~~which~~ which is prototypal for the remainder of the exposition. The second thematic group begins ^{with} a brief contrasting section lyrical theme. At bar 63 a dramatic contrast begins after a bar of silence. For the remainder of the ~~exposition~~ ^{development} the lyrical idea is developed and progressively transformed, i.e., played staccato and forte instead of ~~the~~ legato and piano. The development is primarily concerned ~~concerned~~ directed to the aspirations of the opening theme and its portions, appearing in stobets (bars beginning at bar 122), inversion of the first three

tones (bassoon from bar 134) diminution
and rhythmic shift (bass from bar 142),
~~expressive~~ expressive and dynamic
formation (from bar 170). The beginning
of the recapitulation omits the opening ~~music~~
Theme, ^{though reflected in the development} re-introduced
reiterated in the development. The first
thematic group is now extended to move
to a new point rather than the tonic.
Now the pivotal bridge goes to the ^A III
Chord which is only temporary and passing,
the lyrical second theme now being extended
(from bar 276) to complete the return to
the tonic. A coda (from bar 228) is
concerned again with the opening Theme, seems
to commence again like the development section,
but ~~eventually~~ concludes with brief reiteration
of the opening four tones only.

animos (and not reversed) were
(or) at (A-B) then simple
line, so it's necessary. In a general way it is
related to Strophic Allegro
procedure. Through the obvious
differences are considerably.

At the beginning of the first section
there are two contrasting motives: a descending
line (melodic) in the bass; a lyrical
line (melodic) in the strings. The
Bassoon begins playing on strong accents
(e.g., bar 32) in the bassoon section while playing on strong accents
within the tonic. The middle section
within the atmosphere is immediately set by woodwinds,
then brass (string). Motivic repetition occurs with
dynamic transformation, e.g., statement
of the bass (including three statements)
in ff at bar 96 and more transformation
from (from minor to major) at bar 84.
comes at an unexpected point
at the end of the section.

second movement: Andante con moto.

The form is A'-B'-A-B'. The middle B
section being not only contrasting but also
being developmental. The first section is immediate
in the opening of the first section is ~~immediate~~
no two parts two contrasting motives: a descending
line (melodic) in the bass; a lyrical
line (melodic) in the strings. The
Bassoon begins playing on strong accents
(e.g., bar 32) in the bassoon section while playing on strong accents
within the tonic. The middle section
within the atmosphere is immediately set by woodwinds,
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in ff at bar 96 and more transformation
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The coda (bar 269) coloristically
accelerates the opening motives, and
and employs the transitional single line
(from A' to B'). If transition from
A to B is a means of motion to
harmonic motion, i.e., I to III
(Major), stolen enharmonically in A⁵
(bar 286), III to V and ~~+ (bar 295, cb!)~~
and I. The entire coda is stated at
pp and ppp.

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