

## Preface

### Version for Violoncello Solo

There is a lot missing, I know that well, all the harmonies, counter-voices and counter-rhythms, not to mention the timbres of an orchestra! And certainly, the better one has the original in the ear, the greater the pleasure of the sheer unanimity. But couldn't a version for solo violoncello also be interesting for a player who is still completely unfamiliar with the symphony?

I wrote such a version of the "Unfinished" above all because high school students regularly bring their school orchestra parts, which have been shortened to approximately 60 bars and are thus completely free of charm, to my lessons, and I wanted my students to finally be able to "grasp" the musical text in all its length and beauty ... In this way, a version of the symphony was created that predominantly reproduces the melodic progression, for which, of course, an experienced player is needed ...

### Version for Two Violoncellos

If you cannot get to know the symphony in an orchestra, a playful approach to the "Unfinished" is probably easiest via a version for two violoncellos. Melody and harmony can now be united, and here and there real dialogues can be conducted!

Intentionally, some details are technically easier to execute in this arrangement than in the original: in the first movement from bar 9 (and also in the recapitulation from bar 218) there are only eighth notes instead of sixteenths in the violoncello 2; in the second movement from bar 68 (and again from bar 207) there are only single sixteenths in the accompaniment instead of syncopated double stops.

### Version for Three Violoncellos

The version for three players is again more strictly oriented towards the original. Larger in ambitus (especially for violoncello 1), it allows for increasingly differentiated conversation among friends, yet remains committed to the transparency of the dynamics of the original score.

I have rehearsed and performed Schubert's Symphony in B minor innumerable times in 40 years. It was only during my work as an arranger of the "Unfinished" that Gerhart Darmstadt drew my attention to an essay by Arnold Schering published in 1939: *Franz Schubert's Symphony in B minor ("Unfinished") and its Secret*; in it, Schering places Schubert's text *My Dream*, which he wrote down on 3 July 1822, in a contextual relationship to the two (surviving) movements of the symphony. Even though I am fundamentally sceptical when traces of a composer's life are to be found in his work, and although musicology has been convinced for a long time that the "Unfinished" was never unfinished, but has only been handed down to us in two movements, I was very moved by this interpretation by Arnold Schering as a stimulus beyond the pure musical text. All the more reason for me to be delighted that Gerhart Darmstadt has once again taken up this subject so intensively in honour of this edition!

All three versions are based on the score *PB 5247* (ed.: Peter Gülke) published by Breitkopf & Härtel in 1990. While pitches and rhythms had to be adapted, of course, I endeavoured to leave the ties and dynamics as original as possible.

The editor and publisher would like to thank Martin Bärenz (Heidelberg) for providing the printing master and Prof. Gerhart Darmstadt (Hamburg) for the introduction.

Christoph Habicht  
Neckargemünd, July 2023

The three versions of Schubert's "Unfinished" are published by Edition Güntersberg in two volumes:

- G402 Versions for violoncello solo and two violoncellos
- G403 Version for three violoncellos