



Waltz D.718

Franz Schubert

6

12

18

23

28

p

pp



Franz Schubert: Walzer D.718 (Diabelli Variation)

Schubert's Waltz D.718 artfully interweaves harmonic layers with great attention to detail:

The harmonic asymmetries and ambiguities are particularly evident in the excessive use of the shortened dominant seventh chord—that is, a dominant seventh chord without a root—which was already used in Bach's time to denote the diminished chord.

The diminished chord first appears in the upbeat to **measure 9** as a diminished chord on E. If one imagines the root note C, one sees that a V-I cadence from C7 to F minor is intended. Schubert uses the shortened dominant seventh chord more than a dozen times, especially in his reworking and refinement of Diabelli's Rosalie.

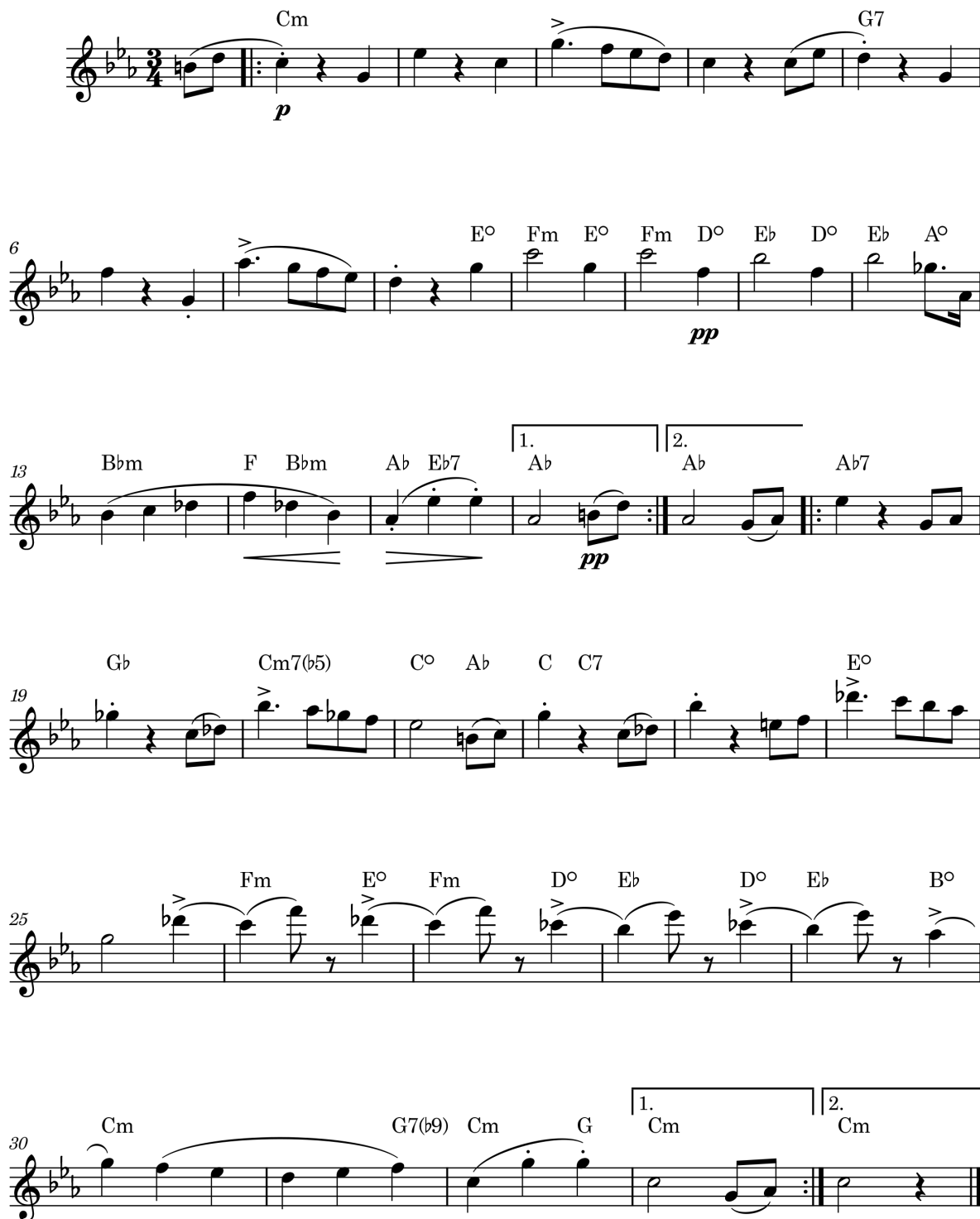
Schubert introduces a surprising twist in **measure 12**, where he reinterprets a diminished C chord as a F dominant chord leading to B-flat minor. He further emphasizes the surprising use of this diminished chord outside the sequence pattern of the Rosalie with the dotted eighth-note figure, which appears only once in the entire piece.

It is astonishing how Schubert ingeniously employs not only the refinement of the harmony but also its delicate simplification. In **measure 21**, the B-flat major chord—actually a shortened dominant seventh chord—points toward D-flat. However, this is initially followed by the mediant C, a half-step lower. Schubert brings out the wonderful change in timbre more clearly on the first beat by omitting the seventh, which on the next beats ultimately leads to B-flat minor, the parallel key of D-flat major.

Another example of sonic sophistication: In **measure 31**, the dominant seventh chord initially sounds without the third, which gives it a captivating open timbre just before the end. Schubert finds a bold voicing for the F minor chords in the Rosalie. These are interlocking, nested fourths.

Variation on an Waltz by Diabelli D.718

Franz Schubert



Chords and dynamics for Variation on an Waltz by Diabelli D.718:

- Measures 1-5: Cm, *p*, G7
- Measures 6-12: *pp*, E^o, Fm, E^o, Fm, D^o, E^b, D^o, E^b, A^o
- Measures 13-18: Bbm, F, Bbm, Ab, Eb7, 1. Ab, 2. Ab, Ab7, *pp*
- Measures 19-24: Gb, Cm7(b5), C^o, Ab, C, C7, E^o
- Measures 25-30: Fm, E^o, Fm, D^o, E^b, D^o, E^b, B^o
- Measures 31-32: Cm, G7(b9), Cm, G, 1. Cm, 2. Cm

Tips for improvisation:

It is helpful to work out the three-part structure:

- Vocal line (bars 1–8)
- Rosalie (bars 9–14)
- Full cadence to the dominant key (bars 14 to 16)

The vocal line should be played as such: a melodic line in seconds with appoggiaturas and long sustained notes.

The Rosalie can be harmonically emphasized with arpeggios.

The shortened dominant ninth chords can also be played as appoggiaturas. Scale: Half-step/Whole-step (octatonic)

For the full cadence, a standard II-I-V-I lick can also be played.

In the **second part**, the main challenge is to find a natural-sounding transition from A-flat major to C major between measures 21 and 22

The solution used for the Rosalie in the first movement can be repeated or varied in the second.

The harmonic C-minor scale is recommended for the closing cadence.

Harmonic structure of Diabelli's original

C					G7				C7
F		D7	G		E7	Am		D7	G
G7						C		C7	
F		D7	G		G7	C		G	C

Harmonic structure of Schubert's Waltz

Cm					G7				C7(b9)
Fm		Bb7(b9)	Eb		F7(b9)	Bbm	Ab Eb7	Ab	

(Db)				C	C7			
Fm					Bb7(b9)	Eb		G7(b9)
Cm								

Diabelli's Waltz

Anton Diabelli

Vivace ♩ = 160

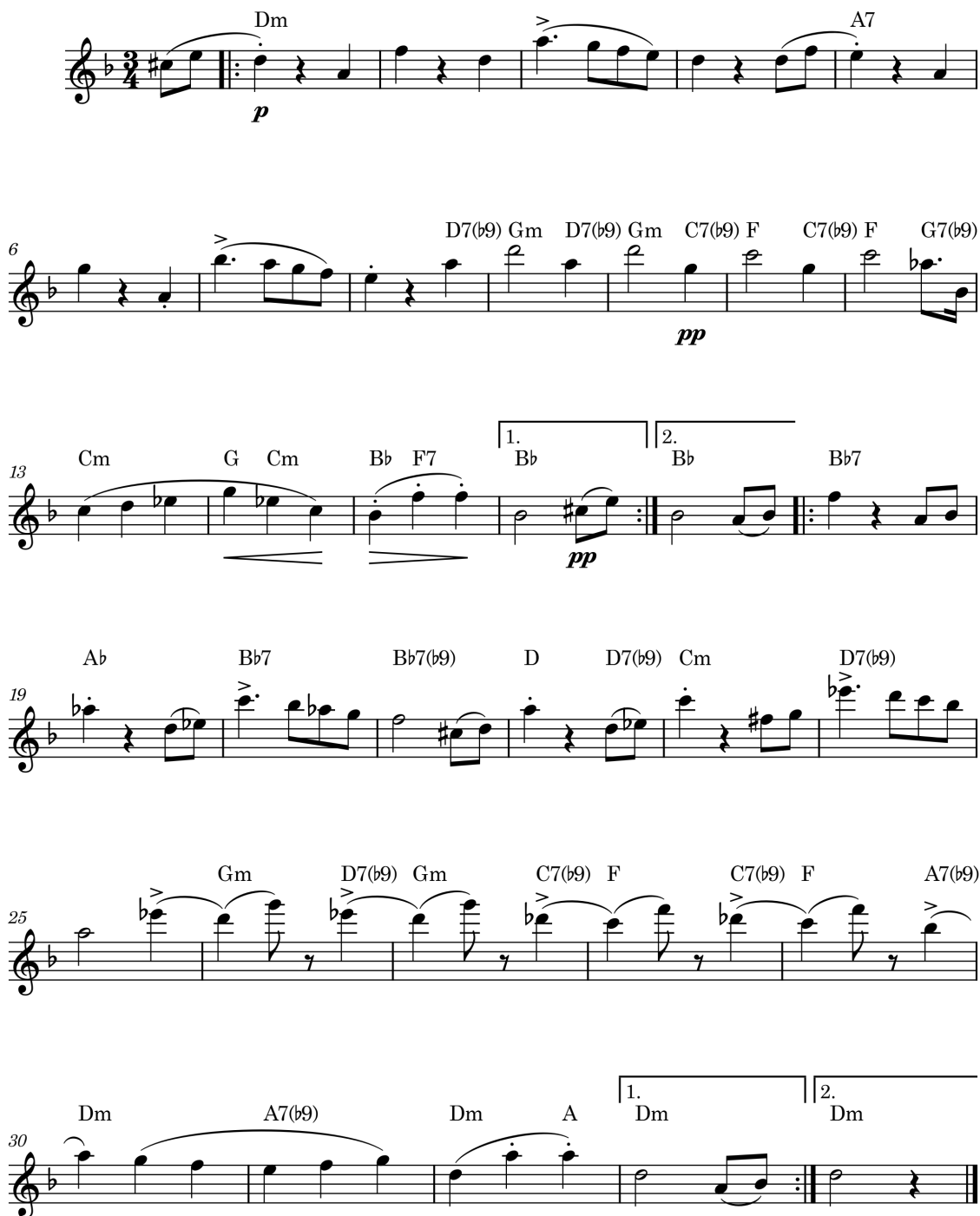


The musical score is written for piano in 3/4 time. It begins with a tempo marking of 'Vivace' and a metronome indication of ♩ = 160. The key signature has one sharp (F#). The score is divided into five systems, each containing two staves (treble and bass clef). Measure numbers 1, 8, 15, 22, and 29 are indicated at the start of their respective systems. Dynamics include piano (*p*), forte (*f*), fortissimo (*ff*), sforzando (*sf*), and crescendo (*cresc.*). Articulations such as accents and slurs are used throughout. The piece concludes with a double bar line at the end of measure 32.

Variation on an Waltz by Diabelli D.718

(Bb)

Franz Schubert



Chord symbols and dynamics:

- Measure 1: Dm, *p*
- Measure 6: D7(b9) Gm, D7(b9) Gm, C7(b9) F, C7(b9) F, G7(b9), *pp*
- Measure 13: Cm, G, Cm, Bb, F7, 1. Bb, 2. Bb, Bb7, *pp*
- Measure 19: Ab, Bb7, Bb7(b9), D, D7(b9), Cm, D7(b9)
- Measure 25: Gm, D7(b9) Gm, C7(b9) F, C7(b9) F, A7(b9)
- Measure 30: Dm, A7(b9), Dm, A, 1. Dm, 2. Dm

Variation on an Waltz by Diabelli D.718 (Eb)

Franz Schubert



Am

p

E7

6

A7(b9) Dm A7(b9) Dm G7(b9) C G7(b9) C D7(b9)

pp

13

Gm D Gm F C7

1. F 2. F F7

pp

19

Eb F7 F7(b9) A A7(b9) Gm A7(b9)

25

Dm A7(b9) Dm G7(b9) C G7(b9) C E7(b9)

30

Am E7(b9) Am E

1. Am 2. Am