

Landler medley: (1) D 370, No. 1; (2) D 370, No. 4; (3) D 355, No. 4
 followed by a reprise of D 370, No. 1

Franz Schubert
 (L.H. realizations: Arthur Houle)

(1) Landler in D major, D 370. No. 1:

NOT FAST

This "oomp chuck chuck" accompaniment is Schubert's favorite pattern for his dances. See, for example, his German Dance in D Major, D 420, No. 5.

5

* For variety, a turn figure in place of the previous trill.

9

L.H. based on Schubert's Waltz in D-flat Major, D 365 (op.9). No. 15. Compare also Schubert's German Dance in D Major, D 420, No. 5, 2nd half.

13

Schubert usually uses tonic (I) and dominant (V) chords [less often, the subdominant (IV) chord]. For variety, the submediant (vi) chord is used in m. 14. It has 2 notes in common with the more expected tonic chord. (substitute chords often have notes in common with the chords they replace).

17

mp

L.H. : see German Dance in D Major, D 420, No. 5.

21

L.H.: see Waltz in D-Flat Major, D 365 (Op. 9), No. 15.

f

* Chord voicing: 5th of chord ("E") is dropped, since it is already in the R.H. 3rd beat. 3rd of chord ("C#") is dropped since it is played in R.H. (last note of bar).

25

** Accents on 3rd beats are characteristic of many lancers, waltzes, and German dances (see, the Landler in B-flat minor, D 366, No. 13.

Melodic embellishment with passing tones

Substitute (VI) chord.

L.H. pattern and voicing: see Landler in D-flat Major, D 145 (Op. 18), No. 11.

29

Substitute supertonic (ii) chord. (Bracketed notes in R.H. are in common with both the V9 and supertonic (ii) chords.

2) Landler in D Major, D 370, No. 4:

NOT TOO FAST

p

L.H.: Compare German Dance in A Major, D 769, No. 1.

R.H. accompaniment pattern: see Waltz in B-flat Major, D 146 (op. 127), No. 18.

5 (37)

pp

una corda

Accents on 2nd beats are also a characteristic of some Schubert dances (e.g., the Waltz in A Major, D 365 (Op. 9), No. 18).

9 (41)

pp

una corda

L.H.: compare Waltz in B Major, D 145 (Op. 18), No. 2.

For variety, tonic pedal -point under V7 chord.

For variety, IV $\frac{6}{4}$ chord

13 (45)

f

Tre corde

L.H.: compare Waltz in D Major, D 146 (Op. 127), No. 8, trio section.

17 (49)

Musical score for measures 17-20. Treble clef has a melodic line with slurs and accents. Bass clef has a supporting line with slurs and accents. Key signature is two sharps (F# and C#).

21 (53)

Musical score for measures 21-24. Treble clef has a melodic line with slurs and accents. Bass clef has a supporting line with slurs and accents. Key signature is two sharps (F# and C#). *mp*

25 (57) Melodic embellishment

Musical score for measures 25-28. Treble clef has a melodic line with slurs and accents, including triplets. Bass clef has a supporting line with slurs and accents. Key signature is two sharps (F# and C#). *cresc.*

29 (61)

Musical score for measures 29-32. Treble clef has a melodic line with slurs and accents, including triplets. Bass clef has a supporting line with slurs and accents. Key signature is two sharps (F# and C#). *f*

(3) Landler in F-Sharp Minor (1st section)/ A Major (2nd section), D 355, No. 4

A BIT SLOWER

p

L.H. pattern: see Landler in E-Flat Major, D 681, No. 3.

5 (69)

9 (73)

espressivo

1 2 3 4
1 2 1 2 3 4
5

13 (77)

f

A shade faster, cheerfully

17 (81)

4 3 1 3 3

21 (85)

1 4 *mp*

Substitute chords (for variety, a brief excursion back to F# Minor the key of the 1st section)

25 (89)

3 4 5 2 1 2 3 *mf*

L.H. pattern: see Landler in B Major, D 366, No. 11

29 (93)

tr

Reprise of Landler in D Major, D 370, No. 1 (but without repeats)

Majestically, Triumphantly

f

5 (101)

ff

9 (105)

Melodic embellishment (should preserve original melodic outline)

13 (109)

poco rit.