

Dussek 's celebrated Variations

◀ To ▶

GOD SAVE THE KING

JL Dussek

(1760-1812)

Craw 87 *

Andante Maestoso

Originally:

"Dublin Published by S Holden 26 Parliament Street"

24

Measures 24-28. Treble clef: dense chords and eighth notes. Bass clef: chords and a descending eighth-note line.

29

Measures 29-33. Treble clef: chords and eighth notes. Bass clef: chords and a descending eighth-note line.

34

1 2 Var. 2

f *p*

Measures 34-38. Measure 34 has first and second endings. Measure 35 is the start of 'Var. 2'. Dynamics *f* and *p* are marked.

39

f *p* *pp*

Measures 39-43. Dynamics *f*, *p*, and *pp* are marked.

44

fp *fp* *fp*

Measures 44-47. Dynamics *fp* are marked.

48

Measures 48-51. Treble clef: chords and eighth notes. Bass clef: chords and a descending eighth-note line.

52

Measures 52-55. Treble and bass staves. Key signature: two flats. Measure 52 starts with a treble clef and a key signature of two flats. The music features rapid sixteenth-note runs in both hands.

56

1 2 Var. 3

ff *f* *p* *f* *p* *f* *p*

Measures 56-59. Measure 56 has first and second endings. Measure 58 is marked 'Var. 3'. Dynamics include *ff*, *f*, and *p*.

60

f *f* *f* *ff* *Calando*

Measures 60-63. Measure 62 is marked 'Calando'. Dynamics include *f*, *ff*, and *p*.

64

Espres.

Measures 64-66. Measure 64 is marked 'Espres.'. Dynamics include *p* and *f*.

67

smorz.

Measures 67-69. Measure 67 is marked 'smorz.'. Dynamics include *p* and *f*.

70

Measures 70-72. Treble and bass staves. Key signature: two flats. Measure 70 starts with a treble clef and a key signature of two flats. The music features rapid sixteenth-note runs in both hands.

73

73

76

ff *Calando* *p*

76

79

79

82

82

85

Var. 4

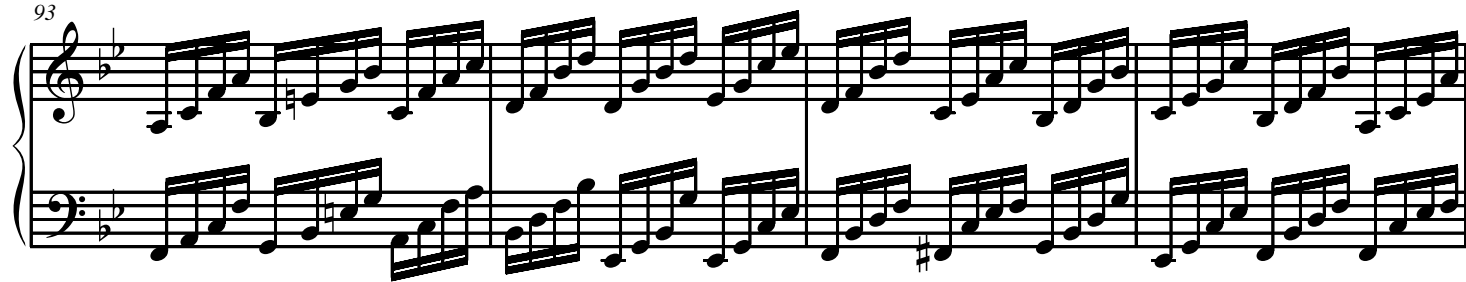
ff

85

89

89

93



97

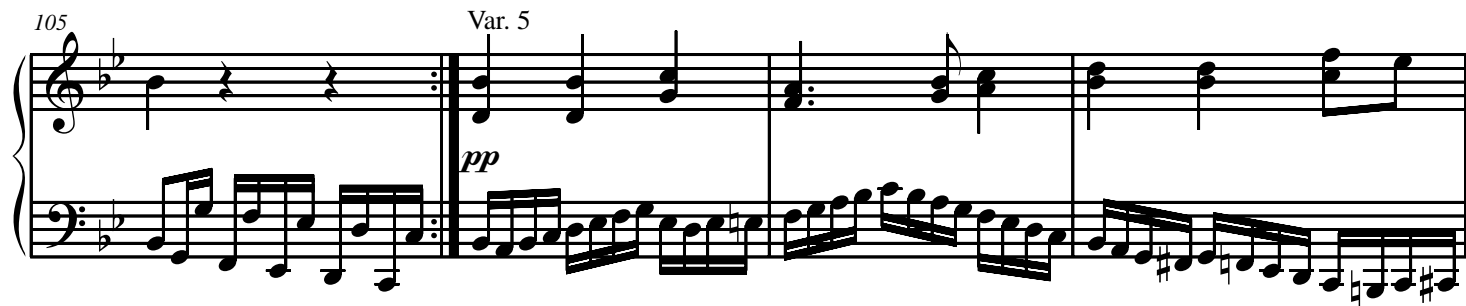


101

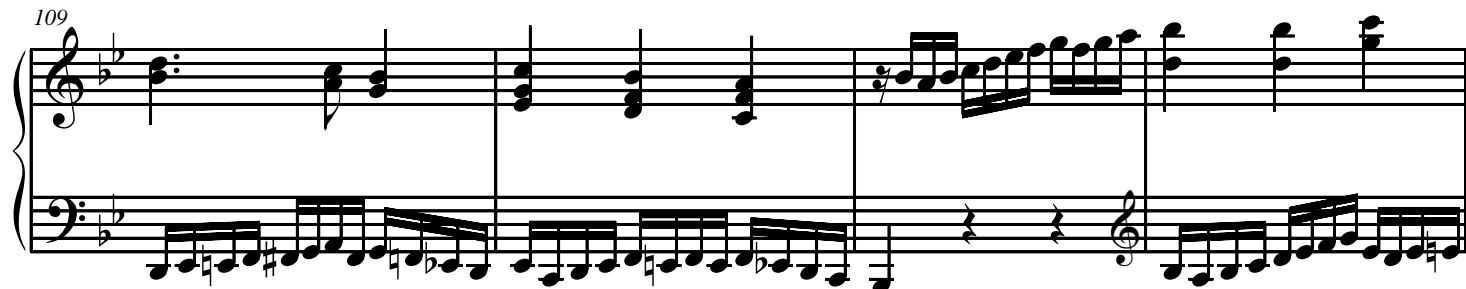


105

Var. 5



109



113

Measures 113-116. The right hand features a series of chords and dyads, while the left hand plays a continuous eighth-note arpeggiated pattern. The key signature has two flats.

117

Measures 117-120. Measure 117 includes a forte (*f*) dynamic marking. The right hand has a melodic line with some triplets, and the left hand continues with eighth-note patterns. The key signature has two flats.

121

Measures 121-123. The right hand features a complex melodic line with many accidentals, and the left hand plays a corresponding eighth-note accompaniment. The key signature has two flats.

124

Measures 124-126. Measure 124 includes first and second endings. The right hand has a melodic line with many accidentals, and the left hand plays a corresponding eighth-note accompaniment. The key signature has two flats.

Dussek JL : Variations to God Save the King - Notes

1. The complete catalog of Dussek's work is by Craw: see http://en.wikipedia.org/wiki/List_of_compositions_by_Jan_Ladislav_Dussek.
Craw 87 is given there as: “ ‘[God Save the King](#)’ with variations for piano in C major”.
There is no other entry for God Save the King, so whether Craw 87 is the same as the present work in B flat is unclear.
2. I have worked from the scanned copy of the antique edition available on IMSLP (number IMSLP09891). A serious performer should probably consult this to see whether s/he agrees with my decisions¹
3. I have followed the original in not marking *any* triplets; this is the case even when the triplets are mixed with plain rhythm: see for example bar 58, where the top r.h. notes (with their rests) are presumably triplets.
4. The original uses cross-staff notes for just about anything above middle C in the left hand. (Probably because the two staves are quite closely spaced.) I have not followed this where it does not seem to me to be necessary; anything up to F is easy to read in the bass clef; a few higher notes should be easy to read where they are simply part of octave passages and the lower note is clear in the bass clef.
5. I have:-
 - Assumed that the habit of putting an accidental only on the upper note of an octave is not to be taken literally; see for example the F# in bar 4; the # on the lower note is my addition. There are a number of other examples which I have corrected without listing them all;
 - Attempted to cope with a few dubious accidentals; for example the second F in the r.h. of bar 20 (and 26) is surely a natural ?
 - However, I am unable to decide on the upper F (natural or sharp ?) in the l.h. of bar 95;

I would be interested to receive any corrections or comments.

Note : I am putting an mp3 of my computer performance of this score on free-scores.com.
(IMSLP does not like computer performances !)

Donald Williams

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¹ On the other hand, you could just assume that (a) among the showers of little notes, the odd note does not matter, and (b) that Dussek probably did not write it down exactly as he played it in public anyway !