

Jan Ladislav Dussek (Dusík)  
(1760 - 1812)

# CONCERTO

**for piano and orchestra in g-minor**

**op. 49 (50)**

Craw 187 (1801/1803)



revised and edited  
in full score and performance parts  
as a practical edition  
from the original printed part sets  
by Richard Fuller

engraved by Heinz Anderle  
Vienna 1997/2011

Preface to the revised edition and its open-access publication in the internet

On the occasion of the 200th anniversary of Jan Ladislav Dussek's death (1992), the West German Radio produced a studio recording of the piano concertos op. 22 and op. 49/50 with Andreas Staier as pianist and Concerto Cologne as period instrument orchestra, which was released on CD three years later. This highly deserving start of a possible Dussek revival would not continue as a long-term renaissance; most recordings of the piano compositions are no longer available.

The technical revolution of the 1990s not only manifested itself in a digital transformation of music with all its benefits and drawbacks, but also in the availability of high-performance and user-friendly computer software for engraving of musical notation with a graphical user interface. This rapid advance meant improvements in usability and output quality within a few years. Additionally the Portable Document Format (PDF) enabled a distribution for high-quality printing apart from the notation software, for which high-resolution laser printers fulfilled the high demands traditionally required of printed music.

It now seems our first score edition of the g-minor concerto issued in 1997 appeared too early, because, among other reasons, the then used notation software Encore 4.1 for Windows 3.1 could not extract usable performance material from the score. However in an era of precious and limited rehearsal time, orchestra musicians and conductors will expect (quite rightly) thoroughly legible parts. Despite a change in 1999 from Encore to Sibelius, no immediate priority was given to the Dussek concerto for a revision. None of the available software fulfilled at once all the requirements of such a graphically demanding work.

In the decade after the year 2000 a further revolution took place – scholarly publications need not to be kept as sole property of a publisher any more, which applies as well for editions of public-domain music. Commercial publishers had claimed a sort of monopoly even after expiration of the copyright terms, which nevertheless had been eroded by reprographic technology. Thus, for example, the New Mozart Edition has now been made freely and completely accessible on the internet as the first of such complete editions. As a counterpart, the Petrucci Music Library provides both the old complete editions of the 19th century and original editions as digitalized files, among them the solo piano part of Dussek's g-minor piano concerto, op. 49.

Therefore we have decided to make the g-minor piano concerto freely available as a performance-targeted practical version in score and parts for the 200th anniversary of Jan Ladislav Dussek's death in 2012. According to the Creative Commons license, study and teaching of the work is permitted as well as private and public performance, recording, and broadcasting and for the use as stage and motion picture score, only if the edition is not altered and if it is quoted correctly with Richard Fuller as the editor. Of audio and video records as well as of concert or stage program booklets, two copies must be sent for documentation to the editor, who can be reached at [rfuller@aon.at](mailto:rfuller@aon.at), or to the engraver at [handerle@klosterneuburg.net](mailto:handerle@klosterneuburg.net). Any offer of free tickets to attend concert performances (two for the editor and two for the engraver) is highly appreciated.

Vorwort zur revidierten Neuausgabe und ihrer frei zugänglichen Publikation im Internet

Gegen Ende des Jahres 1992, wohl anlässlich des 180. Todestags von Johann Ladislaus Dussek, produzierte der Westdeutsche Rundfunk eine Studioeinspielung der Klavierkonzerte op. 22 und op. 49/50 mit dem Pianisten Andreas Staier und dem Originalinstrumenten-Orchester Concerto Köln, die drei Jahre später auf CD veröffentlicht wurde. Diesem äußerst verdienstvollen Beginn einer möglichen Dussek-Wiederentdeckung folgte durch die Zeitumstände wohl kein dauerhaftes Fortwirken: die meisten Aufnahmen der Klavierkompositionen sind inzwischen vergriffen. Andere Konzertaufnahmen erreichten auch nicht dieses Niveau.

Die technische Revolution der 1990er Jahre vollzog sich jedoch nicht nur in der Digitalisierung der Musik und all den damit verbundenen Vor- und Nachteilen, sondern auch in der Verfügbarkeit leistungsfähiger und bedienungsfreundlicher Computerprogramme für den Notensatz mit graphischer Benutzeroberfläche. Die Entwicklung vollzog sich relativ rasch, sodaß Verbesserungen in der Bedienbarkeit und der Qualität innerhalb weniger Jahre erreicht wurden. Zusätzlich erlaubte das ausgereifte „Portable Document Format“ eine vom Notensatzprogramm abgekoppelte Weitergabe der Partituren zum hochwertigen Druck, wofür hochauflösende Laserdrucker die geeignete Qualität ermöglichten, um die seit jeher hohen Ansprüche an Musikalien zu erfüllen.

Die von uns erstellte erste Partiturausgabe des g-moll Klavierkonzerts von 1997 wurde jedoch noch zu früh in Angriff genommen, unter anderem deshalb, weil das damals verwendete Notensatzprogramm Encore 4.1 für Windows 3.1 kein brauchbares Aufführungsmaterial aus der Partitur auszuziehen vermochte. Im Zeitalter kostbarer und knapper Probenzeit erwarten Orchester Musiker und Dirigenten jedoch zurecht gut lesbare Orchesterstimmen. Trotz des 1999 vollzogenen Umstiegs von Encore auf Sibelius wurde zunächst dem Dussek-Klavierkonzert keine unmittelbare Priorität zur Revision zugestanden. Keines der Programme erfüllte auf Anhieb alle Anforderungen eines notengraphisch so anspruchsvollen Werks.

Im Jahrzehnt nach dem Jahr 2000 fand eine weitere Umwälzung statt – wissenschaftliche Publikationen müssen nicht notwendigerweise im Alleinbesitz eines Verlages gehalten werden, wozu naturgemäß auch Ausgaben gemeinfreier Musik zählen. Kommerzielle Musikverlage hatten auf diese selbst nach Ablauf der Schutzfristen bisher ein Quasi-Monopol beansprucht, das freilich durch die reprographische Technik schon längst erodiert war. Die Neue Mozart-Ausgabe wurde nun als erste Gesamtausgabe komplett im Internet frei zugänglich gemacht. Diesem Projekt gegenüber steht die virtuelle Petrucci-Musikbibliothek in Kanada, die neben den alten Gesamtausgaben des 19. Jahrhunderts vor allem digitalisierte Originalausgaben kostenlos anbietet, darunter die Soloklavierstimme des g-moll-Konzerts als op. 49.

Wir haben uns daher entschlossen, zum 200. Todestag von Johann Ladislaus Dussek 2012 das g-moll-Klavierkonzert als aufführungspraktische Fassung in Partitur und Stimmen zur freien Verwendung im Sinne der Creative Commons-Lizenz zur Verfügung zu stellen, also zu Studium und Unterricht sowie zur privaten und öffentlichen Aufführung, Einspielung und Sendung sowie auch zur Verwendung als Bühnen- und Filmmusik, sofern die Ausgabe nicht verändert und korrekt mit Nennung des Herausgebers Richard Fuller zitiert und genannt wird. Von Ton- und Bildaufnahmen sowie von Konzert- und Theaterprogrammheften müssen zwei Exemplare zur Dokumentation an den Herausgeber unter [rfuller@aon.at](mailto:rfuller@aon.at) oder an den Notengraphiker unter [handerle@klosterneuburg.net](mailto:handerle@klosterneuburg.net) geschickt werden. Angebote von Freikarten für Aufführungen im Konzert (je zwei für den Herausgeber und für den Notengraphiker) sind sehr willkommen.

Johann Ladislaus Dussek  
Konzert für Klavier und Orchester op. 49

herausgegeben von  
Richard Fuller

1.

Allegro ma espressivo

tutti

*p*

*ff*

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major), and the time signature is 3/4. The piece begins with a piano introduction marked 'tutti' and 'p' (piano). The first system (measures 1-7) includes a dynamic marking of 'ff' (fortissimo) in the bass staff. The second system (measures 8-14) continues the piano introduction. The third system (measures 15-21) features a dynamic marking of 'pp' (pianissimo) in the bass staff. The fourth system (measures 22-28) includes a dynamic marking of 'ff' (fortissimo) in the bass staff. The fifth system (measures 29-33) shows a complex rhythmic pattern in the right hand. The sixth system (measures 34-37) continues this pattern. The seventh system (measures 38-40) concludes the first movement.

42

42-45

*fz*

*fz*

Measures 42-45: Treble clef contains a melodic line with eighth-note patterns and slurs. Bass clef contains a rhythmic accompaniment of eighth notes. Dynamics include *fz* (forzando) in measures 43 and 45.

46

46-49

*p*

*ff*

Measures 46-49: Treble clef features a melodic line with slurs and a *b* (flat) marking. Bass clef continues the accompaniment. Dynamics include *p* (piano) in measure 47 and *ff* (fortissimo) in measure 49.

50

50-53

Measures 50-53: Treble clef has a melodic line with slurs and a *b* marking. Bass clef has a steady eighth-note accompaniment.

54

54-59

*dolce*

Measures 54-59: Treble clef has a melodic line with slurs and a *>* (accent) marking. Bass clef has a steady eighth-note accompaniment. Dynamics include *dolce* (dolce) in measure 55.

60

60-66

*rit.*

*8va*

Measures 60-66: Treble clef has a melodic line with slurs and a *>* marking. Bass clef has a steady eighth-note accompaniment. Dynamics include *rit.* (ritardando) in measure 60 and *8va* (ottava) in measure 62.

67

67-72

*pp*

Measures 67-72: Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) in measure 67.

73

73-76

*loco*

*ff*

Measures 73-76: Treble clef has a melodic line with slurs and a *loco* marking. Bass clef has a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) in measure 74.

78

Musical score for measures 78-82. The piece is in a minor key with a 3/4 time signature. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment of chords and eighth notes.

83

Musical score for measures 83-86. The right hand continues with a dense melodic texture. The left hand has a more active role with eighth-note patterns. A dynamic marking of *sf* (sforzando) appears in measure 85.

87

Musical score for measures 87-90. The right hand has a more melodic focus with slurs. The left hand features a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is present in measure 89.

91

Musical score for measures 91-96. The right hand has a melodic line with slurs and a dynamic marking of *fp* (fortissimo piano) in measure 92. The left hand has a rhythmic accompaniment. A *dolce* marking is present in measure 94.

97

Musical score for measures 97-104. The right hand has a melodic line with slurs and a dynamic marking of *pp* (pianissimo) in measure 97. The left hand has a rhythmic accompaniment.

105

Musical score for measures 105-110. The right hand has a melodic line with slurs and a dynamic marking of *pp* (pianissimo) in measure 108. The left hand has a rhythmic accompaniment.

113 SOLO

*ff*

*sfz*

117

*rf*

*p*

*ff*

*sfz*

122

*RF*

*p*

126

*p con espressione*

*pp*

132

*pp*

137

*Ped.* \*

142

*f*

146

*ff*

150

*ff*

154

*ff* *pp* *tutti*

*Ped.* \*

6

SOLO

160 *fz* *espressivo* *rf* *Red.* \*

165 *Red.* \*

169 *Red.* *dim.* *cresc.* *Red.* \*

173 *ff* *p* *Red.*

177 *cresc.* *ff* *p* *Red.* \*

181 *cresc.* *dim.* *con fuoco ed anima* *Red.* \*

185 *(simile)* *ff* *Red.* \*



189

*pp*

193

*rf*

197

*ff*

201

*dim.*

205

*cresc.*

208

*fz* *8va* *loco* *espressivo*

212

*fz* *3* *dim.*

217

*pp*

*Red.*

222

*con grazia*

227

*rf*

*p*

*pp*

*Red.*

232

*rf*

*Red.*

237

*dim.*

*con grazia*

242

*p*

*Red.*

247

*Red.*

251

♩. *And.* \*

Musical score for measures 251-254. The piece is in a minor key. The right hand features a complex, flowing melodic line with many accidentals. The left hand provides a steady accompaniment with chords and single notes. A *And.* marking is present in the first measure, and an asterisk is placed below the second measure.

255

*cresc.* *dim.*

Musical score for measures 255-258. The right hand continues with a dense, sixteenth-note texture. The left hand features a series of chords and rests. Dynamic markings include *cresc.* and *dim.*

259

*pp* *And.* \*

Musical score for measures 259-262. The right hand has a more sparse texture with some rests. The left hand continues with a steady accompaniment. A *pp* marking is present in the first measure, and *And.* and an asterisk are in the second measure.

263

*And.* \*

Musical score for measures 263-266. The right hand features a melodic line with many accidentals. The left hand provides a steady accompaniment. *And.* and an asterisk are in the first measure.

267

*And.* \*

Musical score for measures 267-270. The right hand continues with a complex melodic line. The left hand provides a steady accompaniment. *And.* and an asterisk are in the first measure.

271

Musical score for measures 271-274. The right hand features a melodic line with many accidentals. The left hand provides a steady accompaniment.

275

Musical score for measures 275-278. The right hand features a melodic line with many accidentals. The left hand provides a steady accompaniment.

279

*sempre crescendo e con più fuoco*

283

*ff*

287

*cresc.*

291

*sf* *dim.*

295

*sempre dim.*

299

*8va*

*cresc.* *dim.* *pp*

*Reo.*

303

*(8)<sup>-1</sup>* *loco*

*ff* *ff*

308 *tr* *tutti*

313

317

322

327 *pp*

334 *f* SOLO

341

346

(*sf*) *mf*

This system contains measures 346 to 350. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a steady accompaniment with eighth notes. Dynamic markings include *sf* (sforzando) and *mf* (mezzo-forte).

351

*3 dolce sfz pp*

This system contains measures 351 to 356. Measure 351 has a *7* marking. Measures 352-355 feature triplets in the right hand, with the word *dolce* written below. Measure 354 has a *sfz* marking. Measure 356 has a *pp* marking. There are also some performance markings like *red.* and *\**.

357

*rf pp*

This system contains measures 357 to 361. The right hand has a continuous sixteenth-note pattern. The left hand has block chords. Dynamic markings include *rf* (ritardando forte) and *pp* (pianissimo).

362

*sfz dim.*

This system contains measures 362 to 366. The right hand continues with sixteenth-note patterns. The left hand has block chords. Dynamic markings include *sfz* (sforzando) and *dim.* (diminuendo).

367

*ff*

This system contains measures 367 to 370. The right hand has sixteenth-note patterns. The left hand has block chords. A dynamic marking of *ff* (fortissimo) is present.

371

This system contains measures 371 to 374. The right hand has sixteenth-note patterns. The left hand has block chords.

375

This system contains measures 375 to 378. The right hand has sixteenth-note patterns. The left hand has block chords.

379

383

387 *8va* *loco*

391 *8va*

395 *(8)* *loco* *ff* *sfz*

399

403 *fz* *ff* *dim.*

407 *8va* *loco*

*fz* *ff*

411

*fz* *ff* *dim.*

415

*p* *fz* *ff*

*Ped.* \* *Ped.* \*

419

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

423

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

427 *8va*

*p* *f*

431 *loco* (8)

*ff*



435

Musical score for measures 435-438. Treble and bass staves with complex rhythmic patterns and accidentals.

439

Musical score for measures 439-441. Treble and bass staves with complex rhythmic patterns and accidentals.

442

Musical score for measures 442-447. Treble and bass staves with complex rhythmic patterns and accidentals. Includes dynamic markings *fz* and *Red.*

448

Musical score for measures 448-453. Treble and bass staves with complex rhythmic patterns and accidentals. Includes dynamic markings *dim.* and *mf*.

454

Musical score for measures 454-459. Treble and bass staves with complex rhythmic patterns and accidentals. Includes dynamic markings *rf* and *Red.*

460

Musical score for measures 460-466. Treble and bass staves with complex rhythmic patterns and accidentals. Includes dynamic markings *rf*, *sempre*, *più*, *p*, and *morendo*.

467

Musical score for measures 467-472. Treble and bass staves with complex rhythmic patterns and accidentals. Includes dynamic markings *tutti* and *pp*.

474 SOLO

*ff*

*rf*

*rf*

479

*p*

*ff*

*tenuto*

*fz*

*Red.*

*\**

*\**

*\**

*\**

485

*mf*

*p*

*Red.*

*\**

490

*p espressivo*

*Red.*

*\**

*Red.*

*\**

496

*mf*

*f*

501

505

509

513

tutti SOLO

*ff* *pp* *dolce*

519

*tr* *tr* *tr*

525

*3* *3*

531

*tr* *tr* *tr*

*rf* *rf*

536

*rf* *con anima*

541

*pp* *molto dolce* *fz*

5

547

*p* *dolce*

Ped. \* Ped. \* Ped. \*

552

*ff*

556

560

*dim.* *pp*

564

*dolce*

Ped. \* Ped. \* Ped. \*

568

*ff*

572

Musical score for measures 572-575. Treble clef has a melodic line with many accidentals. Bass clef has a supporting line with some rests.

576

Musical score for measures 576-579. Treble clef has a melodic line with many accidentals. Bass clef has a supporting line with some rests.

580

Musical score for measures 580-583. Treble clef has a melodic line with many accidentals. Bass clef has a supporting line with some rests.

584

*dim.*

Musical score for measures 584-587. Treble clef has a melodic line with many accidentals. Bass clef has a supporting line with some rests.

588

*cresc.* *ff*

*Red.*

Musical score for measures 588-591. Treble clef has a melodic line with many accidentals. Bass clef has a supporting line with some rests.

592

*dim.* *pp* *ff* *sf*

Musical score for measures 592-596. Treble clef has a melodic line with many accidentals. Bass clef has a supporting line with some rests.

597

*tr*

Musical score for measures 597-600. Treble clef has a melodic line with many accidentals. Bass clef has a supporting line with some rests.

601 (tr)

mf 3 3

607 tutti SOLO

dim. p p

614 tutti

ff

619

Adagio

2.

tutti pp pp

7 rf

13

SOLO

*dim.* *p* *rf* *pp* *pp*

Detailed description: This system contains measures 13 through 18. The music is in a minor key. Measure 13 starts with a piano (*p*) dynamic and a *dim.* (diminuendo) instruction. The right hand features a melodic line with a trill in measure 14. The left hand provides a steady accompaniment. The piece concludes with a *SOLO* section in measure 18, marked *pp* (pianissimo).

19

*tr* *mf*

Detailed description: This system contains measures 19 through 23. The right hand begins with a trill (*tr*) in measure 19. The dynamic is *mf* (mezzo-forte). The music continues with intricate melodic and harmonic patterns in both hands.

24

*mf* *tr*

Detailed description: This system contains measures 24 through 27. The dynamic is *mf*. Measure 24 features a trill (*tr*). The music is characterized by rapid sixteenth-note passages in the right hand.

28

*Red.* \*

Detailed description: This system contains measures 28 through 31. Measure 28 includes a *Red.* (ritardando) marking. There are asterisks (\*) in measures 29 and 31, likely indicating specific performance techniques or ornaments.

32

*rf* \*

Detailed description: This system contains measures 32 through 35. The dynamic is *rf* (ritardando-forte). Measure 32 has an asterisk (\*). The music features complex rhythmic patterns and a *Red.* marking in measure 35.

36

Detailed description: This system contains measures 36 through 39. The music consists of dense, continuous sixteenth-note passages in both the right and left hands, creating a highly textured and rhythmic section.

39

Musical score for measures 39-41. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final measure of this system.

42

Musical score for measures 42-45. Measure 42 begins with a *mf* dynamic. Measures 43-44 contain triplet markings. Measure 44 has a *pp* dynamic marking. Measure 45 features a trill (*tr*) and a *rf* dynamic marking.

46

Musical score for measures 46-48. Measure 46 includes a *Red.* marking. Measure 47 has a fermata. Measure 48 includes another *Red.* marking.

49

Musical score for measures 49-51. Measure 49 has a fermata. Measure 51 includes a *Red.* marking.

52

Musical score for measures 52-54. Measure 52 includes a *Red.* marking. Measure 53 has a fermata. Measure 54 includes a *Red.* marking and an *8va* marking.

55

Musical score for measures 55-57. Measure 55 includes a fermata and an *loco* marking. Measure 56 has a *Red.* marking. Measure 57 includes a *Red.* marking and an *8va* marking.



58 *loco*

Musical score for measures 58-60. The piece is in a minor key. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes. The tempo is marked *loco*.

61 *pp*

Musical score for measures 61-62. The right hand continues with a similar rhythmic pattern. The left hand has a more active role with chords and moving lines. The dynamic is marked *pp* (pianissimo).

63

Musical score for measures 63-65. The right hand has a more melodic line with slurs. The left hand continues with chords and moving lines. The tempo is *loco*.

66 *8va*

Musical score for measures 66-68. The right hand has a melodic line with slurs. The left hand has repeated notes marked with an asterisk and the word *Red.* (likely *Red.* for *Red.*). The dynamic is marked *8va*.

69 *loco* *espress.*

Musical score for measures 69-71. The right hand has a melodic line with slurs. The left hand has repeated notes marked with an asterisk and the word *Red.* (likely *Red.* for *Red.*). The tempo is marked *loco* and the dynamic is marked *espress.*

72

Musical score for measures 72-74. The right hand has a melodic line with slurs. The left hand has repeated notes marked with an asterisk and the word *Red.* (likely *Red.* for *Red.*).

75 *p* *ff*

Red. \* Red. \* Red. \* Red. \*

77

79 *8va*

80 (8) *loco*

82

83 *tutti* *sfz* *dim.* *perdendosi*

Red. \*

88 *SOLO* *tr* *mf*

tutti

SOLO

93

98

102

105

108

112

115

## 3. Rondo

SOLO **Allegro non troppo**

*p* *e semplice*

*Red.* \*

*tutti* *f*

SOLO *f* *p* *f* *p* *f*

*ff*

37

Detailed description of the musical score: The score is for a piano piece in 2/4 time, marked 'Allegro non troppo'. It is divided into sections: a 'SOLO' section starting at measure 1, marked 'p' and 'e semplice', with first and second endings marked 'Red.' and an asterisk. A 'tutti' section begins at measure 15, marked 'f'. Another 'SOLO' section starts at measure 23, with dynamics alternating between 'f' and 'p'. The piece concludes with a 'ff' section starting at measure 31, followed by a final section starting at measure 37.

42

Musical score for measures 42-46. The piece is in B-flat major (two flats) and 3/4 time. Measure 42 features a complex piano accompaniment with sixteenth-note patterns in both hands. Measures 43-46 show a melodic line in the right hand with various ornaments and a steady bass line.

47

Musical score for measures 47-52. Measure 47 begins with a melodic line in the right hand. Measures 48-50 feature a rapid sixteenth-note passage in the right hand, marked with *fz* (forzando) and *8va* (octave). Measure 51 continues this passage, and measure 52 concludes with a *dim.* (diminuendo) marking and the instruction *loco*.

53

Musical score for measures 53-60. Measure 53 starts with a *pp* (pianissimo) dynamic. The right hand has a melodic line with some ornaments, while the left hand provides a harmonic accompaniment. Measures 54-60 continue this texture with various ornaments and a steady bass line.

61

Musical score for measures 61-66. Measure 61 is marked *tutti* and *f* (forte). The right hand features a melodic line with ornaments, and the left hand has a rhythmic accompaniment. Measures 62-66 continue this texture with various ornaments and a steady bass line.

67

Musical score for measures 67-72. Measures 67-72 continue the texture from the previous system, featuring a melodic line in the right hand with ornaments and a rhythmic accompaniment in the left hand.

73

Musical score for measures 73-78. Measures 73-78 continue the texture, featuring a melodic line in the right hand with ornaments and a rhythmic accompaniment in the left hand.

80 SOLO

*ff* *fz* *fz* *fz* *fz* *p*

86

*fz* *mf*

92

*ff*

98

*fz* *fz* *rf*

104

*fz* *fz* *rf*

110

*rf* *dim.*

116

*dolce*

122

Musical score for measures 122-129. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

130

*con espressione*

*rf*

Musical score for measures 130-136. The right hand has a more complex texture with sixteenth-note runs and slurs. The left hand continues with quarter notes. Dynamics include *con espressione* and *rf* (ritardando).

137

*ff*

*fz*

Musical score for measures 137-142. The right hand features a dense texture of sixteenth notes. The left hand has a simple accompaniment. Dynamics include *ff* (fortissimo) and *fz* (forzando).

143

*fz*

*fz*

*fz*

*fz*

Musical score for measures 143-148. The right hand has a continuous sixteenth-note pattern. The left hand has a simple accompaniment. Dynamics include *fz* (forzando).

149

*fz*

Musical score for measures 149-153. The right hand has a sixteenth-note pattern. The left hand has a simple accompaniment. Dynamics include *fz* (forzando).

154

Musical score for measures 154-158. The right hand has a sixteenth-note pattern. The left hand has a simple accompaniment.

159

*(dim.)*

*dolce*

Musical score for measures 159-166. The right hand has a sixteenth-note pattern. The left hand has a simple accompaniment. Dynamics include *(dim.)* (diminuendo) and *dolce* (dolce).

164

Musical score for measures 164-171. The system consists of two staves. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

172

Musical score for measures 172-178. The system consists of two staves. The upper staff has a complex texture with many notes and slurs. The lower staff includes dynamic markings *rf* and *rf* and contains a dotted line indicating a continuation of the previous measure.

179

Musical score for measures 179-184. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff features a rhythmic accompaniment with dynamic marking *ff*.

185

Musical score for measures 185-190. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with slurs.

191

Musical score for measures 191-196. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with dynamic marking *rf*.

197

Musical score for measures 197-203. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with slurs. The system concludes with the word *Ado.* at the bottom right.



204

tutti SOLO

*p* *fz*

\* *Red.* \* *Red.*

212

tutti SOLO

*fz* *ff* *p* *fz*

\* *Red.*

220

*fz* *f* *8va*

\* *Red.*

227 (8)

*ff*

\* *Red.*

233 (8)

*dim.* *sempre più piano* *smorz.*

239 *loco*

247

255

**Maiore**

G. P. *dolce*

264 *f*

272

*ff* *ff* **tutti** **SOLO**

278 *ff* *ff* **tutti** **SOLO**

284 *dim.*

290 *8va* *loco*  
*ff* *dim.* *pp* *dolce*

296

304 *con espressione* *rf* *rf*

311 *f* *p*

317 *ff* *rf* *rf*

323 *p*

329 *cresc.* *ff*  
*And.* \*

335

*p*

*Red.*

*sempre il*

*una corda*

343

*pedale a mano manca e sempre più piano*

*Minore*

*tre corde*

352

*Red.*

*f*

*tutti*

359

*SOLO*

*f*

366

372

*rf*

*rf*

*rf*

*rf*

378

384 *tutti* *SOLO*  
*p*  
*And.* \* *And.* \*

392 *tutti*  
*sf sf rf*  
 \*

399 *SOLO*  
*mf fz*  
*And.* \*

406 *tutti* *SOLO*  
*cresc. mf mf*  
*And.* \*

412 *fz p mf* *Sva*  
 \*

420 (8) *loco*  
*mf pp mf*

428 *tutti*  
*mf mf morendo pp f*

437 SOLO tutti

*f*

445

452 Fine.

## Editorial remarks to the practical edition

Two not always only slightly different versions of the g-minor concerto have been published: op. 49 in 1801 as a version for the advanced six-octave fortepiano with with a more elaborate indication of articulation and expression, op. 50 in 1803 with *ossia* notes also for the earlier five-octave fortepiano and slightly “smoothed” both in substance and appearance. Instead in split parallel voices, the left hand accompaniment has more often been noted in single chords, sections with a rudimentary second voice in the treble staff have been reduced or simplified, always without any losses in the musical essence.

Furthermore, the two solo piano parts (op. 49 and 50) do not always separate clearly solo from tutti sections. The concerto could have been played as a “standalone” piano reduction, so that the piano part could be bought separately without the orchestral accompaniment. While the piano would most likely assist as a sort of continuo accompaniment in a period instrument performance, modern orchestras need a clear distinction of the solo sections. Here, noting the piano part in the score as given in the original prints would only cause confusion. In Tutti sections, we have omitted the piano reduction completely.

We have thus decided to try a “consensus” edition, which would fulfill the needs of a modern performance, and therefore deleted the *ossia* writing, tried to preserve the original essence of op. 49 (“Allegro ma espressivo”), but followed the better differentiated phrasing of the orchestral parts as in op. 50. There is not a single note in this edition that Dussek did not write down or intend. Future revisions of the score might result in the two distinct versions, op. 49 and op. 50. For now, we hope that both performers and audience will enjoy the truly first great masterpiece of musical romanticism.

## Anmerkungen zur praktischen Ausgabe

Das g-moll-Konzert wurde in zwei nicht immer nur wenig unterschiedlichen Versionen gedruckt: 1801 als op. 49 für das moderne sechsoktavige Hammerklavier mit feiner ausgearbeiteten Angaben von Artikulation und Ausdruck, 1803 als op. 50 mit *ossia*-Noten für das ältere fünfoktavige Hammerklavier, in Substanz und Erscheinungsbild geglättet. Anstelle geteilter paralleler Stimmen wurde die Begleitung der linken Hand häufiger in ganzen Akkorden notiert, und Abschnitte mit einer rudimentären zweiten Stimme im Diskant wurden reduziert oder vereinfacht, ohne dabei an musikalischer Substanz zu verlieren.

Weiters trennen die beiden Klavier-Solostimmen (op. 49 und op. 50) nicht immer deutlich die Solo- von den Tuttiabschnitten. Das Konzert konnte damals als Werk für ein Klavier ohne Begleitung gespielt werden, sodaß die Klavierstimme auch einzeln, ohne Orchestermaterial, erhältlich war. Bei einer Aufführung auf historischen Instrumenten würde das Klavier in Art einer Continuo-Begleitung unterstützen, aber moderne Orchester benötigen eine klare Kennzeichnung der Soloabschnitte. Hier würde eine Notierung wie in den Originalausgaben nur Verwirrung stiften. In den Tutti-Abschnitten haben wir die Klavier-„Auszüge“ vollständig weggelassen.

So haben wir uns zum Versuch einer „Konsens“-Ausgabe entschlossen, die die Anforderungen an eine moderne Aufführung erfüllen sollte, und deshalb die *ossia*-Notation gestrichen, versucht, das ursprüngliche Wesen von op. 49 („Allegro ma espressivo“) zu bewahren, dabei aber dennoch die besser differenzierte Phrasierung der Orchesterstimmen aus op. 50 übernommen. In dieser Ausgabe ist keine einzige Note, die Dussek nicht so niedergeschrieben oder vorgesehen hätte. Künftige Überarbeitungen der Partitur könnten zu den zwei unterschiedlichen Versionen op. 49 und op. 50 führen - für den Augenblick hoffen wir darauf, daß sowohl Interpreten als auch Interessenten dieses wahrhaft erste große Meisterwerk der Romantik genießen.

## Printing tips

In Vienna, music had traditionally been engraved into zinc plates. Zinc, which is harder than the pewter lead/tin/antimony alloy, gives a finer, sharper and clearer appearance. We have tried to continue this high engraving quality in the computer age. The score's engraving parameters have been optimized to print at 100 % magnification on a 600 dpi PostScript-compatible laser printer such as a Hewlett-Packard LaserJet 5 MP, 6 MP, or a 4000 or 5000 (at this reduced resolution), as well as from a high-resolution PostScript color laser printer, such as the 4500, 4600, or 8500. It will print in the highest possible quality with smooth slurs and (de)crescendo wedges from a 1200 dpi PostScript-compatible laser printer, such as the Hewlett-Packard 4000, 5000, or 8000 series. All this should apply as well to the corresponding Canon laser printers. Xerox and similar PostScript laser printers should work fine. PCL- and GDI-printers might deliver satisfactory results, or they won't. Inkjet printers aren't recommended for both slow speed and PostScript incompatibility. Adobe Acrobat Reader 4.0 enables enlarged printing without uneven staff lines e. g. at 110 % magnification. This software should work with newer operating systems without any major complications.

## Hinweise zum Druck

In Wien wurden Noten traditionell in Zinkplatten gestochen. Zink ermöglicht ein feineres, schärferes und klareres Notenbild als die dem Letternmetall ähnliche Legierung „Pewter“ aus Blei, Zinn und Antimon. Wir haben versucht, diese hohe Qualität des Notenstichs im Computerzeitalter beizubehalten. Die Stich-Parameter der Partitur wurden auf 100 % Vergrößerung im Druck auf einem 600 dpi PostScript-kompatiblen Laserdrucker, wie dem LaserJet 5 MP, 6 MP, oder dem 4000 oder 5000 (bei reduzierter Auflösung) optimiert, ebenso auf einen hochauflösenden PostScript-Farblaserdrucker, wie dem 4500, 4600 oder 8500. Mit einem 1200 dpi PostScript-Laserdrucker, wie dem Hewlett-Packard 4000, 5000 oder 8000, erhält man die höchste Druckqualität mit glatten Bögen und (De)Crescendogabeln. Für die entsprechenden Canon-Laserdrucker sollte all dies sinngemäß zutreffen. Xerox und ähnliche PostScript-Laserdrucker sollten gut funktionieren. PCL- und GDI-Drucker können brauchbare Resultate liefern, müssen aber nicht. Tintenstrahldrucker werden wegen der langsamen Geschwindigkeit und der PostScript-Inkompatibilität nicht empfohlen. Adobe Acrobat Reader 4.0 erlaubt einen vergrößerten Druck ohne ungleichmäßige Notenlinien z. B. bei 110 % Vergrößerung. Auch mit neueren Betriebssystemen sollte dieses Programm ohne größere Komplikationen funktionieren.