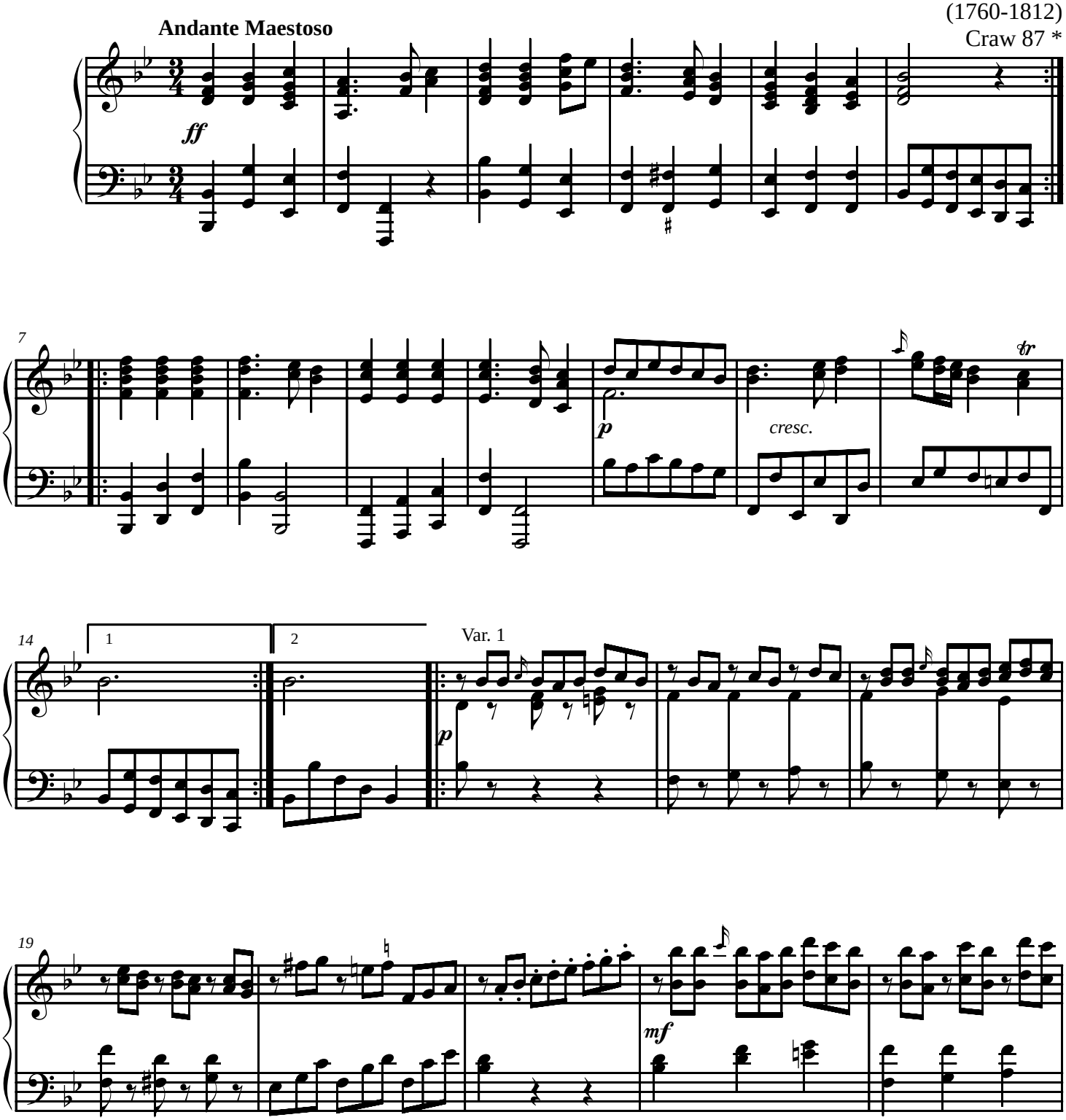
Dussek 's celebrated Variations

◂ To ▸

God Save the King

JL Dussek
(1760-1812)
Craw 87 *

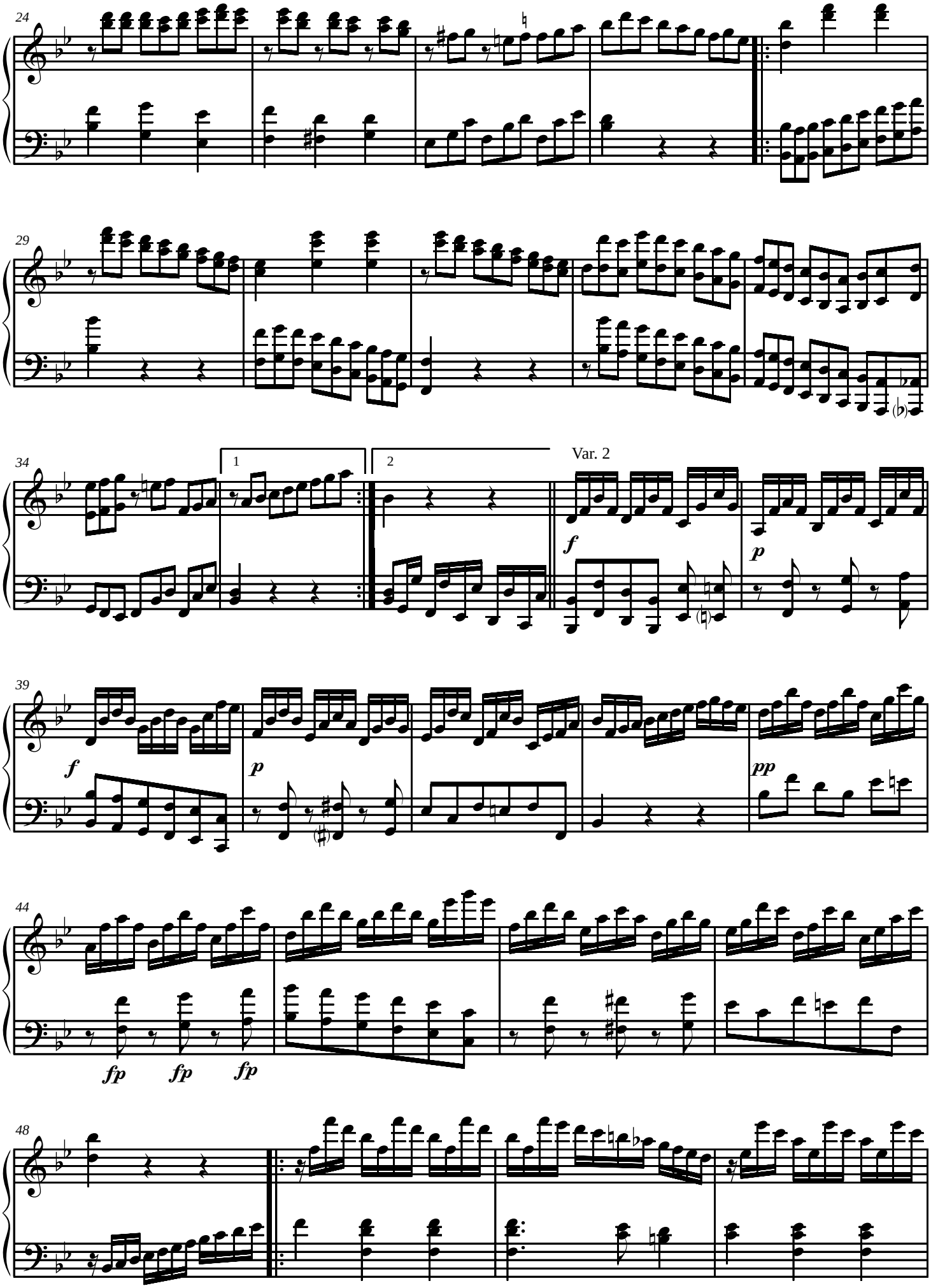


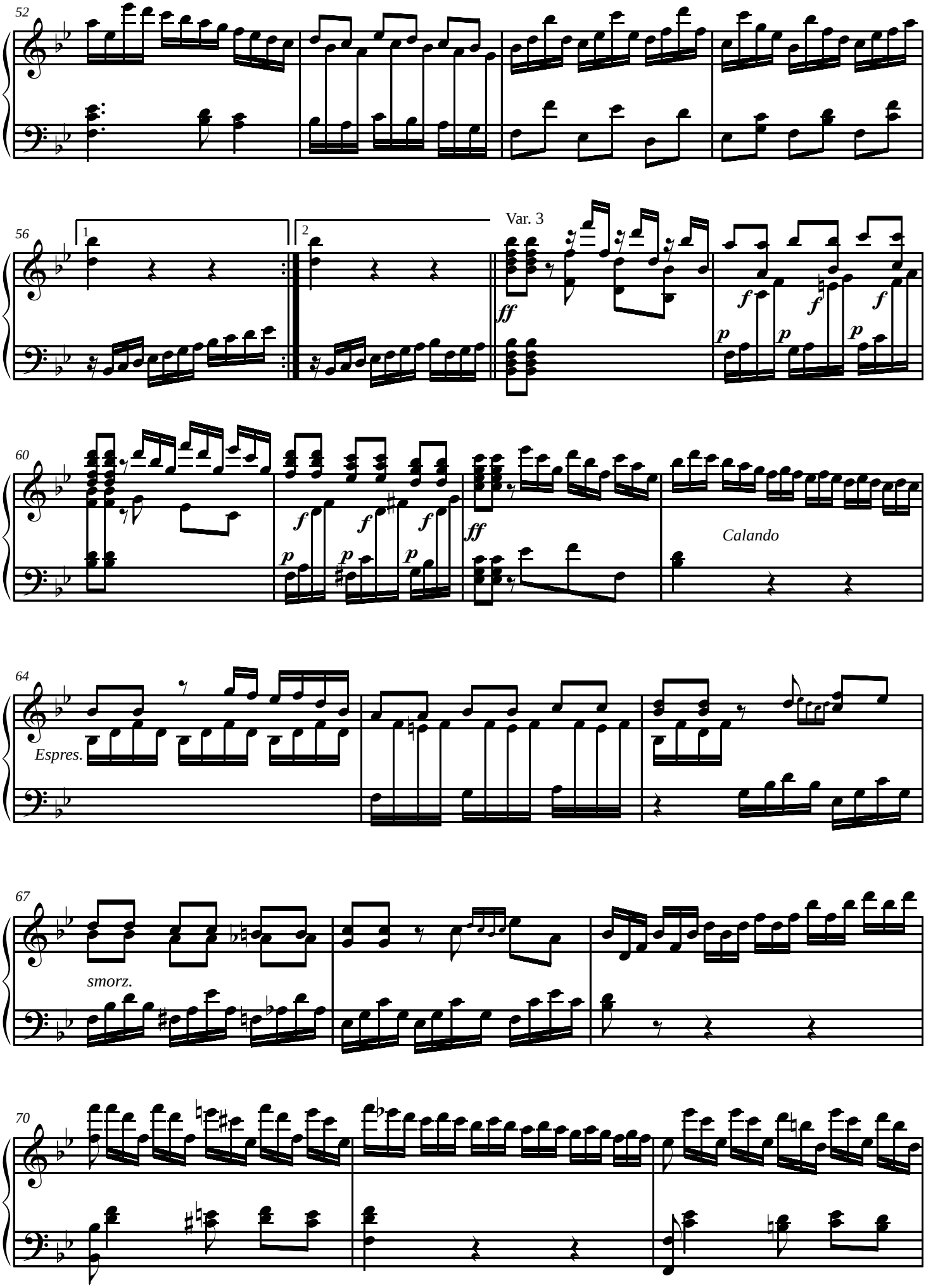
Originally:

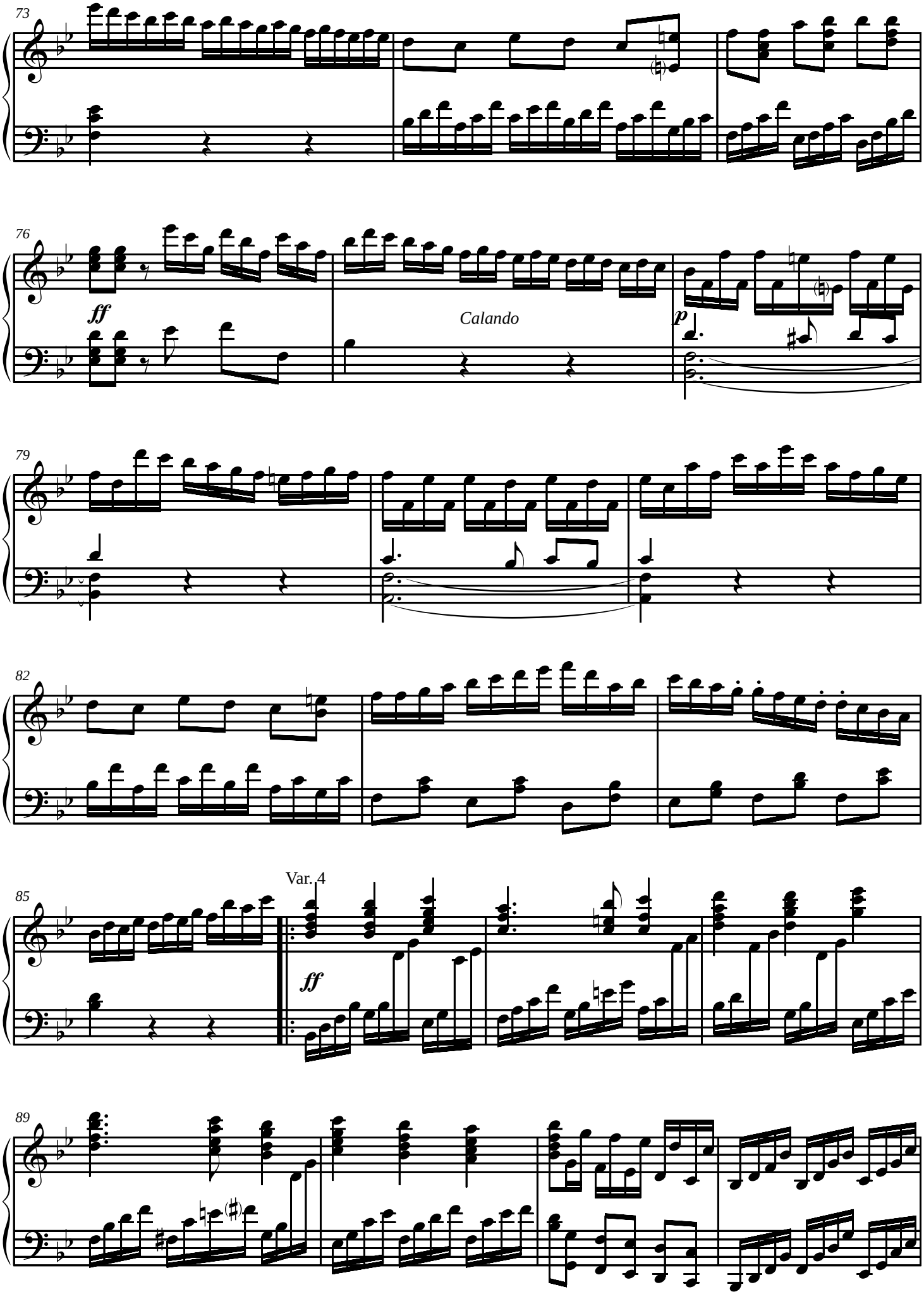
"Dublin Published by S Holden 26 Parliament Street"

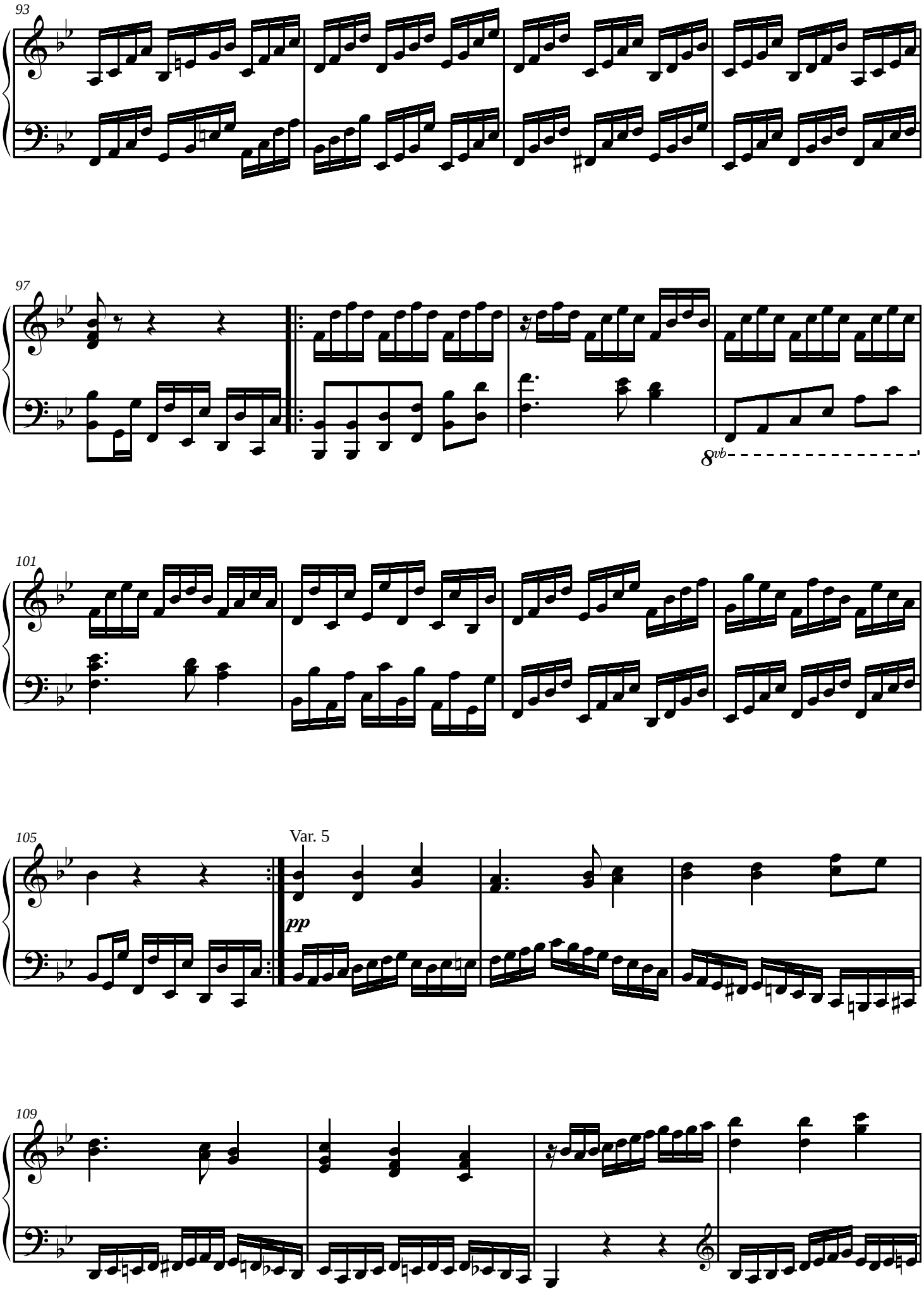
This version set by Donald Williams, May 2012

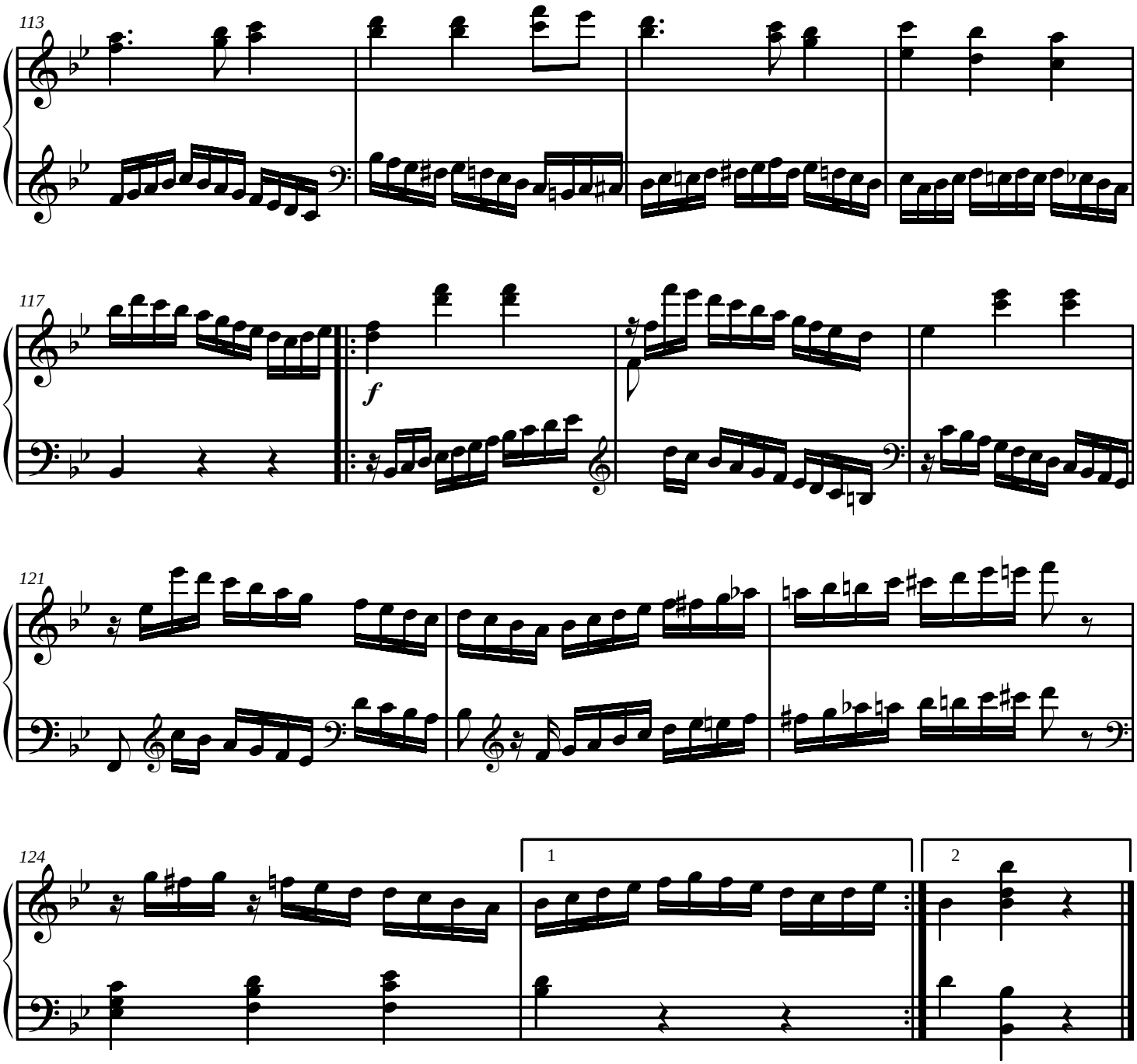
* See notes at end


24
29
34
1
2
Var. 2
39
44
48


52
56
1
2
Var. 3
ff
f
p
60
Calando
64
Espres.
67
smorz.
70


73
76
ff
Calando
p
79
82
Var. 4
85
ff
89


93
97
8vb
101
105
Var. 5
pp
109


113
117
f
121
124
1
2

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 decisions[1]

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 !)

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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 !