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The London Pianoforte School

1766–1860

Clementi, Dussek, Cogan, Cramer,
Field, Pinto, Sterndale Bennett,
and other Masters of the Pianoforte

General Editor
NICHOLAS TEMPERLEY
Professor of Music, University of Illinois

A Garland Series

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Volume 6

Works for Pianoforte Solo by Continental Composers in London

Haydn, Dussek, and Contemporaries

PUBLISHED FROM 1766 TO 1810

Edited with an Introduction by
NICHOLAS TEMPERLEY

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Introduction to the Series

The London Pianoforte School is a series of twenty volumes consisting of works for pianoforte solo or duet composed primarily for the London market in the years 1766–1860. Reproduced here are all known published works for the piano of Muzio Clementi, the founder of the school; John Field, his most famous pupil; the recently discovered Philip Cogan and George Frederick Pinto; and William Sterndale Bennett, the last important representative of the school. Approximately forty other composers, both British and Continental, are represented in a selection made by the general editor. Piano tutors, transcriptions of works for other media, and pieces for the piano with "accompaniments" for other instruments (whether optional or obligatory) have been excluded.

Volume 1 contains an extensive introductory essay exploring the history and significance of the London Pianoforte School and explaining the basis of selection, with indexes to the entire series. It also provides a detailed explanation of editorial procedures, some observations on the early English piano, and a discussion of performance practice for piano music of this period. A summary of these matters is given below.

Editorial Procedures

Normally the first authentic edition of a work has been selected for reproduction, in as clean a copy as could be conveniently located. Where more than one authentic edition exists, the English one has been chosen. Autograph sources or Continental editions preceding or parallel to the reproduced edition have been consulted to elucidate doubtful passages, and significant variants listed. Later authentic English editions have been treated in the same way for those composers (listed above) represented by their "complete works." Where they amount to a different version, as with some works of Clementi and Field, they have been separately printed in full. (Somewhat different principles apply in the case of Philip Cogan: see Volume 8.)

It is hoped that these volumes will be useful both as representations of primary sources

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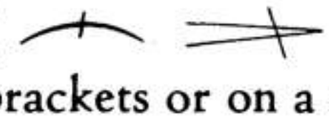
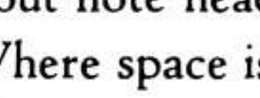
and as practical editions for performance and study. Thus, no printed marks have been deleted or altered, except in rare cases of absolute illegibility, which are discussed in the Critical Notes. Manuscript additions in the original print, if unconnected with the composer, have been blanked out where possible. Any editorial corrections or interpretations have been entered on or above the stave: crossed slurs and hairpins (), durational signs without note heads (), other marks in brackets or on a small section of stave. Where space is insufficient, a five-pointed black star (★) refers the reader to the foot of the page.

Nothing has been done to modernize notation, and players will find they must become accustomed to older conventions: whole notes, and other long notes, are often placed in the middle of a measure rather than at the beginning (as are whole rests today), and in general, simultaneously played parts may not be in vertical alignment; accidentals often apply to octave transpositions of the note marked, as well as repetitions of the note itself; notes in the middle of a texture are not always clearly assigned to the left or right hand; an obsolete quarter rest (𝄽) is used, and, worse, the "English" mode of fingering is sometimes encountered, where + stands for the thumb and 1,2,3,4 for the four fingers; dots may be separated from their parent notes by bar lines; and so on.

Editorial additions have been kept to a minimum and are generally only amplifications of the composer's stated intentions. For instance, dynamic marks are supplied only when clearly implied by parallel or contrasting passages that have dynamics marked by the composer. Tempo and pedalling marks are treated in the same way. Little has been done to sort out inconsistent marks of articulation.

Performance Practice

The piano changed radically during the period covered by these volumes, and even in any one decade there was a wide variety of types in use, both domestically and on the concert platform. If these pieces are played on a modern instrument, it should be remembered that dynamics, articulation, and (especially) pedalling had quite a different effect on a Broadwood or Clementi piano of the period.

In general, the editing has been designed to leave the player few problems of interpretation. Ambiguous rhythms, abbreviations, and ornament signs have been resolved wherever possible, although in some cases there may be two or more interpretations that are equally authentic for the period. If the same sign is repeated many times in similar context, an interpretation is generally provided only the first time it occurs in any movement or section.

Certain commonly used ornament signs call for comment.

- The trill or shake (*tr*, ∾). Two main problems arise in its interpretation: whether to begin on the main note or the upper note and whether to add a closing turn (*Nachschlag*). Except where the answer is provided by explicit notation, the per-

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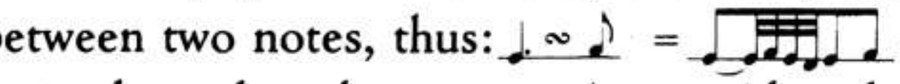
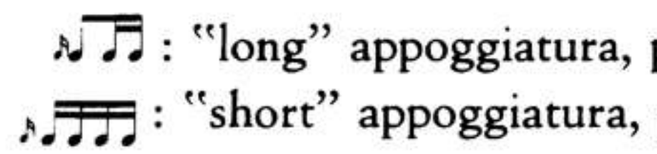
former has considerable discretion. Before about 1800 most shakes began on the upper note, but the "transient shake" on short notes was recognized as an exception. Toward the turn of the century, shakes on ascending or descending legato scalar passages were also sometimes played beginning on the main note. The trend increased after 1800; after 1840 all shakes normally began on the main note.

The sign ~~~ means a plain shake without a turn. The sign *tr* originally meant a "turned shake," but by about 1780 was often used for both types. In all cases where the editor advises a turn, it is written in either by the composer or, in brackets, by the editor.

- The turn (∞). If over a note, it is interpreted approximately thus: ; if between two notes, thus:  . Speed and rhythm of the additional notes depend on the context. Any accidental to be added to the upper or lower note is shown above or below the turn sign. The sign should not be confused with those for the inverted turn (∽) or for the beat (∞). For these signs interpretations have been provided in every case.

- The appoggiatura (small note, not crossed). When the small note is a quarter or longer value, it takes half the time of the principal note, unless the latter is dotted or tied, when it takes the full value of the principal note minus dots and ties. An eighth or lower value may in some contexts be a "short" appoggiatura, which is played on the beat as fast as possible, and is practically equivalent to an acciaccatura (crossed small note). Interpretations are generally provided, except in two patterns that occur so commonly that their interpretation is almost automatic:



Various other ornaments and questions of performance practice are briefly discussed in footnotes to the music and in the section Suggestions for Performance, to which reference is made by the sign △.

References

Library sigla and *RISM* numbers refer to the *Répertoire international des sources musicales*, series A/I. Secondary source citations (e.g., "Bennett, p. 22") refer to the Bibliography.

References to musical passages are given according to the following codes:

19:4:3	page 19, system 4, measure 3 (any incomplete measure at the beginning of a system counts as 1)
RH 5	right-hand part, the 5th note/chord/rest
AA, a, a^1, etc.	according to the diagram:

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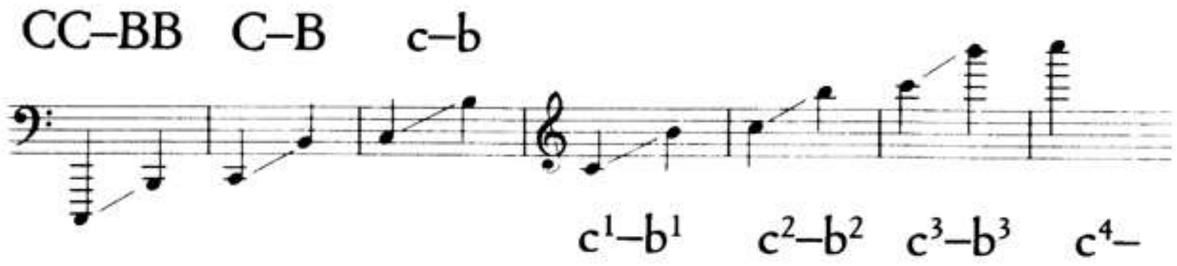

Ae chord consisting of the notes A and e

A, e successive notes A and e

Pitches are described as printed: c is called c, even if it stands for c sharp, unless it has a sharp directly in front of it.

When two dates are listed in the Contents, the first is that of the earliest edition, the second that of the edition reproduced here.

In the Critical Notes any modern edition listed is one based on the proper sources and prepared on scholarly principles.

NICHOLAS TEMPERLEY

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Introduction to This Volume

This volume contains a selection of music for piano solo by Continental composers resident in London, written wholly or partly for the British market and published in London (or Edinburgh) during some four to five decades, 1766 to 1810. The pieces have been chosen for their musical value and interest or, in some cases, for their historical connections, representative character, or influence on later music. They are grouped by composers, and the groups are in general given in order of the composers' dates of birth; J. C. Bach precedes Haydn, although he was three years younger, since his long residence in London was ended (by his death) nearly a decade before Haydn's first visit. Within each group of compositions by one composer, the order is chronological by date of publication.

The relationship between native and foreign composers in London during this period is discussed in the General Introduction in Volume 1. There were large colonies of resident Italian and German musicians, Clementi and J. B. Cramer being the most important representatives as far as piano music was concerned (see Volumes 1–5 and 9–11 respectively). Carl Friedrich Abel (1723–1787) and Johann Samuel Schroeter (c. 1752–1788) were also influential on the London musical scene, and Schroeter played an important part in publicizing the piano in England. But each produced only one set of solo keyboard sonatas—Op. 1 in each case—and neither is of much substance or value.

Johann Christian Bach (1735–1782), youngest son of Sebastian, was trained by his father and his half brother Emanuel, then spent some seven years in Italy before settling permanently in London in 1762. Though chiefly famous for his operas, concertos, and chamber music, he was also known as a keyboard player and composer and taught the harpsichord and piano to members of the royal family. In 1768 he gave what is believed to have been the first public performance of a piano solo in England (Terry, pp. 112–13), and as early as 1766 he specified the piano as an alternative to the harpsichord in the title page of his Op. 5 sonatas. This set, together with John Burton's *Ten Sonatas* published the same year (see Volume 7, p. 1), thus claims formal priority in the history of London piano music. There is even a single crescendo mark in No. 2 of the set. No. 5, though conceived in terms of the harpsichord, is a brilliant virtuoso piece and

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contrasts well with the intensity of Op. 17, No. 2, in the stormy key of C minor. (Sonatas by Bach for four hands, and for two pianos, will be found in Volumes 19 and 20 respectively.)

Franz Josef Haydn (1732–1809) came to London at the height of his career—he was, indeed, the most famous living composer. His two long visits, in 1791–92 and 1794–95, are among the most frequently described episodes in musical history. It was the second visit that stimulated him to write piano music for the London market: the *Andante con variazioni* in F minor (1793, Hoboken XVII/6), though included by Haydn himself in his list of London compositions, was actually composed in Vienna in 1793 for the pianist Barbara von Ployer. It was for another woman pianist, Therese Jansen, pupil of Clementi, that Haydn wrote his "London" sonatas in 1794–95. Georg Feder calls his last three sonatas "Drei englische Sonaten" (Feder, p. 84), but the English connections of the D-major sonata (Hoboken XVI/51) are not sufficiently well documented to justify its inclusion here, and it was never published in Britain during the composer's lifetime. The other two, the superb sonatas in E♭ and C major, were undoubtedly written in 1794–95 for Therese, and the English editions were prepared from Haydn's autographs (only one of which has survived). Moreover, they display a remarkable transformation in Haydn's piano style that can be attributed in great measure to Clementi's influence (Robbins Landon, p. 450; Newman 1963, p. 476); and in the C-major sonata, which was probably the later in date, he made use of two newly developed features of London pianos, the sustaining pedal and the extended compass. Haydn in turn had a measurable influence on Clementi's later music and on that of other members of the London Pianoforte School, especially C. I. Latrobe and Thomas Haigh. Both dedicated sonatas to him (see Volume 7), as did J. B. Cramer (Volume 10, p. 53).

Jan Ladislav Dussek* (1760–1812) was in London for ten years, and probably would have stayed for life if he had not been forced to escape his creditors. Born at Čáslav in Bohemia, he left his native country in 1779, travelled through half a dozen countries during the succeeding decade (and published a number of early works in Paris), then came to London in 1789, probably because of the threatening situation in France. His first recorded London appearance was at a concert on 1 June 1789 (Craw, p. 49). In the years that followed, he established a position in London concert life alongside Clementi and Cramer, which was also recognized abroad (see, for instance, *AMZ* 5 (1802), pp. 196–97). Far more than the other two, he was in the advance guard of piano music in this period, not only pushing at the technical limits of the instrument (the first Broadwood 5½-octave grand was made to his specification in about 1790: Klíma, p. 18, cited Craw, p. 53), but developing textures and styles that look far ahead to the Romantic period.

In 1792 Dussek married Sophia, daughter of Domenico Corri, the Italian musician and music publisher settled in Edinburgh, and shortly afterwards joined his father-in-law

*The original Czech form of the name was Dusík, but the composer used the form Dussek consistently in England and France.

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in partnership as a music publisher. But when the firm went bankrupt in 1799, he left his wife and daughter behind (his last appearance was on 3 June 1799: Craw, p. 102) and travelled to Hamburg. In 1802, on a visit to his home town, he signed an autograph book "Londino–Czaslaviensis Philharmonicus" (Craw, p. 121)—an indication, perhaps, of his self-identification with his adopted country. But he never returned to Britain. After further wanderings and adventures, in 1807 he settled in Paris, where he spent the remaining years of his life.

The piano music that Dussek wrote in his London decade reflects a rather broad identification with English affairs, for it encompasses popular, sensational, and patriotic music, as well as pieces of the highest artistry and intellectuality. In the earlier 1790s Dussek catered to the fashion for accompanied sonatas and only occasionally published one for piano solo: we have included the only two solo ones out of twenty-seven sonatas published between 1790 and 1795. Op. 18/2 is a fine example, looking ahead in its lyricism and pathos to some of his mature works and, in the "singing" style of its finale, to Cramer and Mendelssohn. Op. 24 is weaker, with its over-repeated motive in the first movement and its insipid finale; it was singled out for parody by Cramer later on. Dussek showed his feeling for the somber Scottish melody "Rosline Castle" in his variations. He also picked up the spirit of the "Countess of Sutherland's Reel" with gusto and acumen: even when the style shifts from "Scottish" to "classical," the momentum is not lost. *The Sufferings of the Queen of France* is included as a sample of a kind of sensational program piece that was coming into fashion; though it can hardly appeal in our own time, it has, none the less, some remarkably intense expressions of grief. Dussek also turned his hand to making the most out of some rather vacuous popular theatre tunes of the time, like "Fal lal la!"

The sonatas Op. 35 (dedicated to Clementi) and Op. 39 show progressive development towards greatness (in each case we have selected two of the three in the set). Among their many felicities may be mentioned the tender, moderate-paced finales. The most attractive is that of Op. 39/3. A beautiful, modulating tune of a distinctly Scottish flavor alternates with a stormy minor section in what appears to be a rondo form, but after its second statement it is supplanted by a new melody in martial rhythm, with a texture suggesting a military band. "Popular" in style this certainly is, but it is a pianistic, effective, and appropriate ending to the piece.

The sonatas Op. 43 and 44 were both published singly and show the trend of the time towards the more monumental "grand" sonata. The first movement of Op. 43 is a pouring out of melodious and pianistic ideas, many of them quite original, but the second and final movement is inferior. Op. 44 is arguably the greatest sonata he ever wrote, for the more famous ones of his last years tend towards excess in length and emotional expression, whereas in this work, significantly dedicated to Clementi and conceived as a farewell to London, he keeps his abundant powers of invention within a salutary discipline. The extraordinary slow introduction in E♭ minor is a clear reminiscence of the B♭ minor prelude of the *Well-Tempered Clavier*, Book I, and an indication that Dussek shared the Clementi circle's interest in J. S. Bach. Few more Romantic

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pages can be found from any period than the development section of the Adagio (pp. 195–97). The fierce Minuetto in the almost unheard-of key of G♯ minor provides a strong contrast, and the finale, this time, maintains the level of interest: indeed the almost visionary coda (210:4:4ff.), with its mysteriously syncopated bass, is as individual as anything in the work.

Dussek continued to send music to London for publication after his departure. The three sonatas Op. 45 were undoubtedly written for London, as his letters attest (Craw, pp. 109–12), but no copy of the Clementi edition has survived. The Op. 47 sonatas, charming examples of Dussek's lighter, more popular vein, were dedicated to an English lady who (like Miss Bathoe, Mrs. Chinnery, and Mrs. Apreece) may well have been among his London pupils. Finally, there is the Fantasia and Fugue, which Dussek dedicated to his old London friend and rival J. B. Cramer. It is a valiant and interesting attempt to succeed in the forms of another age, but it reveals that Dussek was no contrapuntist. The andantino section (p. 236) looks forward to his A♭-major sonata, Op. 71 ("Le retour à Paris"), which it distinctly resembles. Page 237 contains a passage repeated no fewer than twelve times in sequence, progressing through the entire cycle of fifths. In the fugue Dussek resorts to unending repetition of the same passage in different keys. In the romantic coda, on the other hand, he departs with evident relief from the stern dictates of counterpoint.

Dussek's influence on later music of the London Pianoforte School was equal to Clementi's. He stands at the head of the more lyrical, Romantic branch; Field, Pinto, and Sterndale Bennett were all indebted to him. The Victorian critic J. W. Davison regarded him as the greatest of all composers of piano music (*MSML*, February 1835, p. 7; *MW* 25 [1850], p. 1). His influence likewise extends to Schubert, Mendelssohn, Schumann, and Brahms, and is to be detected also in the later works of Clementi (see Volumes 4 and 5, introductions). Additional works by Dussek are included in Volumes 19 and 20.

Daniel Steibelt (1765–1823) and Joseph Woelfl (1773–1812) were enormously popular figures in the London of their day, but their importance and influence proved ephemeral; therefore, we have included only a modest selection from their large outputs. Steibelt, born in Berlin, spent more years in Paris than London, and is placed by Newman among pre-Chopin French composers (Newman 1969, pp. 468–70). He was in London from 1796 to 1800 and from 1802 to 1805. Of the dozens of solo sonatas he composed, not one could be found that rises above dullness and triviality. He seems, in retrospect, to have been better suited to music with external associations. *Britannia*, despite its absurdly bombastic tone, is a skillful blending of mood music, popular tunes, and action music, and is superior to Dussek's piece commemorating the same event. *Les Papillons*, probably commissioned by Clementi and Co. for their series of rondos, is an early illustration of the insect world in *moto perpetuo*, marred by the tediously lengthy cadence material, first in the dominant key and then again in the tonic. A two-piano sonata by Steibelt is included in Volume 20.

The Salzburg-born Woelfl, who had rivalled Beethoven as a performer, settled in

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London in 1805 after four years in Paris. His most famous work was the "Non plus ultra" Sonata, Op. 41 (London: Lavenu, c. 1807), which claimed by implication to be the last word in virtuosity. It goaded Dussek's London agents, Cianchettini & Sperati, into adding the foolish nickname "Plus Ultra" to his A♭-major sonata, Op. 71, when they republished it in 1808. But it is not worthy of inclusion here. Better in every way is Woelfl's less spectacular Op. 55/1, though it does suffer from too heavy reliance on its obvious models, Mozart's D-minor Fantasia, K.397, and A-minor Sonata, K.330. Woelfl was called upon to complete two movements of the unfinished Fantasia and Sonata by Pinto (see Volume 14).

Johann Nepomuk Hummel (1778–1837), a pupil of Mozart, came to London as a child prodigy as early as 1788 and published several compositions there. The Variations, Op. 1, are on an English, a French, and a German air and were published when Hummel was only twelve years old. They are excessively ornate, but otherwise undistinguished. Some forty years later, after a brilliant career as a virtuoso pianist, he returned to London and published a second set of variations on the same three tunes: those on "The Plough Boy" are reprinted in Volume 15, and it is interesting to compare them with this early set.

Acknowledgments

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Critical Notes

Bach, Sonata, Op. 5, No. 5

page 1

from *Six Sonatas for the Piano Forte or Harpsichord*, Op. 5 (*RISM* B 387).

Source: University of California at Berkeley, Music Library.

Date: 1766. Announced in the *Public Advertiser*, 17 April.

Other sources: Another issue, with an engraved title page by Bartolozzi (*RISM* B 382). Roe (pp. 327–28) is probably correct to consider this the first issue, advertised in 1766, and the present one the second issue, which he dates c. 1768. The music is the same in both.

Modern edition: A facsimile of the first ("Bartolozzi") issue will appear in *The Collected Works of Johann Christian Bach* (Ernest Warburton, general editor), New York & London: Garland Publishing, volume 42, ed. Stephen Roe.

Bach, Sonata, Op. 17, No. 2

page 7

from *Six Sonatas for the Harpsichord or Piano Forte*, Opera XVII (*RISM* B 388).

Source: British Library, London, e.230.c.

Date: c. 1779. See Roe, p. 87. The *Nachschlag* edition by J. J. and B. Hummel, Amsterdam, was announced in the *Amsterdam'sche Courant*, 13 November 1779.

Other sources: First edition, as *Six Sonates pour le Clavecin Ou le Piano Forte*, Oeuvre XII, Paris: Sieber, [1773–74]. *RISM* B 390. Copy: US-CA, Mus. 627.3.410. (See Roe, p. 82.)

Principal variant readings:

8:1:9	*f* as edited
8:2:1	no appoggiaturas
8:4:4	no appoggiaturas
8:7:3	RH 6 has turn, as edited
9	no dynamics in this movement

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9:7:2	RH 5 tied, as edited
9:8:3	RH 8–9: ⌐¬ , no dot or rest
9:8:5	RH 1–2: ⌐¬
9:8:6	RH 1–2: ⌐¬

Modern edition: The sonata will appear in *The Collected Works of Johann Christian Bach* (Ernest Warburton, general editor), New York & London: Garland Publishing, volume 42, ed. Stephen Roe.

Haydn, Sonata, Op. 78 (Hoboken XVI/52, C. Landon 62)

Source: British Library, London, g.75.xx. (*RISM* H 3963).

Date: 1799. Announced for publication "in a few days," *The Times*, 29 October; advertised, *Morning Chronicle*, 27 December.

Other sources: A: Autograph MS dated 1794, US-Wc (see Strunk).

B: First edition, as Op. 82, Vienna: Artaria, [1798], with a dedication to Mlle Madelaine de Kurzbeck. Plate no. 792. *RISM* H 3959. Copy: GB-Lbl, Hirsch IV.1617. Reviewed *AMZ*, 15 May 1799. This edition was probably engraved from a copy made by Therese Bartolozzi from Haydn's autograph (Robbins Landon, p. 440). It contains many mistakes and is of doubtful authenticity (C. Landon, p. xx; Feder).

Principal variants in source A:

20:1:2	LH 1: g added, as edited, but without ♯
23:2:2	no *fz*
25:4:3	LH 1–4: f^1 added in another hand
26:3:1	RH chord on second beat is a double-dotted quarter note; LH B on same beat is an eighth
26:5:2	LH chord lacking
26:6:1–5	All RH E's an octave higher, but with a note in another hand (in English): "engrave these e's an 8^{ve} lower"
30:1:1	no repeat marks
34:1:4–7	LH aa^1 chord tied between mm. 4 and 5 only

Notes: This was one of two, or possibly three, piano sonatas that Haydn wrote for the London-based German pianist Therese Jansen (c. 1770–1843) during his visit to London in 1794–95. It is the only one of which the autograph survives, with a date 1794. Haydn left the autographs in the care of Therese, who married Gaetano Bartolozzi in 1795. During a visit to Vienna in 1799 she found that Artaria had published this sonata; doubtless for this reason, she authorized its publication in London later that year. (Strunk; Robbins Landon, pp. 442–43.)

Modern editions: C. Landon; Feder (see Bibliography).

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Haydn, Sonata, Op. 79 (Hoboken XVI/50, C. Landon 60)

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Source: British Library, London, g.145.(6). (*RISM* H 3954).

Date: 1801. Entered at Stationers' Hall, 14 December.

Other sources: An earlier edition of the slow movement was published by Artaria, Vienna, in June 1794 (modern edition: C. Landon, p. 121). It must be regarded as a different version, and therefore it has not been collated with the reproduced edition. The autograph has not survived.

Notes: This was one of two, or possibly three, piano sonatas Haydn wrote for the London-based pianist Therese Jansen, later Bartolozzi (c. 1770–1843), during his visit to London in 1794–95. There is no conclusive evidence as to its date of composition. Haydn left the autograph in the care of Therese, and it was undoubtedly used as the basis of the first edition reproduced here.

Modern editions: C. Landon; Feder (see Bibliography).

Dussek, Sonata, Op. 18, No. 2 (Craw 80)

page 53

from *Trois Sonates pour le Piano Forte avec Accompagnement d'un Violon*, Op. 18. (In fact, only Nos. 1 and 3 have violin accompaniments.)

Source: British Library, London, g.452.c. (*RISM OD 4207).*

Date: c. 1792–93. Dussek's Op. 16 was advertised in *The Times* on 13 January 1792; Opp. 19 and 20 on 10 August 1793. Both these advertisements, however, were by a different publisher, Longman & Broderip. Craw suggests a date of c. 1792.

Other sources: French edition, Paris: Imbault, [1792?], Plate no. 364 (*RISM* D 4209). See Guiomar.

Dussek, "Rosline Castle," with variations (Craw 100)

page 63

Source: National Library of Scotland, Edinburgh, Mus.Box.170.6.

Date: 1793. Advertised in *The Times*, 13 December, and on the title page of *The Sufferings of the Queen of France* (see p. 67).

Notes: "Rosline Castle" is a Scottish song, possibly by James Oswald (c. 1710–1769), published about 1770 with words beginning "'Twas in that season of the year" (see Fiske 1983, pp. 26–27). It appeared in the *Edinburgh Musical Miscellany*, vol. I (1792), which may have been Dussek's source. "The Lass of Peatie's [Patie's] Mill," used as a countermelody on p. 65, is in William Thomson's *Orpheus Caledonius* (1725) and is Air 40 in *The Beggar's Opera*. (See Fiske 1983, p. 194.)

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Dussek, *The Sufferings of the Queen of France*, Op. 23 (Craw 98)

page 67

Source: British Library, London, g.138.(14). (*RISM* D 4386).

Date: 1793. Advertised, *The Times*, 13 December. Queen Marie Antoinette was guillotined on 16 October.

Other sources: Nachdrucke, with the section titles translated into French, were published by A. Kuntze (Amsterdam) as *Tableau de la situation de Marie Antoinette, Reine de France . . . dans une musique allégorique*; by C. Müller (Stockholm) as *Tableau des derniers momens et de la mort tragique de Maria Antoinette, Reine de France, imaginé en musique*; and by Pleyel (Paris) as simply *La mort de Marie Antoinette*. It is not without interest to note that the Paris edition leaves out the word *Reine*, softens the title "The savage tumult of the rabble" (p. 72) to "Tumulte du Peuple," and omits the title of No. 10, "The Apotheosis."

Dussek, Sonata, Op. 24 (Craw 96)

page 75

Source: British Library, London, g.146.(3). (*RISM* D 4377).

Date: 1793. Entered at Stationers' Hall, 19 November.

Note: This sonata was the object of Cramer's Parody Sonata, with which it may be compared (see Volume 10, p. 225). Another version, with a violin part, was published by Longman & Broderip as Op. 27 (entered at Stationer's Hall, 23 May 1794).

Dussek, "The Countess of Sutherland's Reel" (Craw 84)

page 85

from *Three Favourite Airs . . . Two Arranged as Rondos and one with Varia*s

Source: National Library of Scotland, Edinburgh, Mus.Box.170.7. (*RISM* D 4582).

Date: c. 1795; see source *B* below.

Other sources: A: First edition, as No. 1 of Dussek, *2me Livre d'Airs Variés*, Paris: Sieber, [1792]. Plate no. 1223. Copy: State Archives, Český Kramlov, Czechoslovakia, 728.K.27, made available to me on microfilm by H. Allen Craw. A letter from the composer to Jean-Georges Sieber dated London, 8 December 1791, enclosed the three pieces to be engraved by Sieber in Paris (Devriès, p. 39).

B: Separately as *The Countess of Sutherland's Scots Reel* (Edinburgh: Corri & Co., [1795]). Entered at Stationers' Hall, 21 February 1795. Copy: Gb-Lbl. Reissue.

C: An Improved Edition of The Countess of Sutherland's Reel, London: Skillern & Challoner, [c. 1815]. Copy: GB-Lbl. The "improvements" are of doubtful authenticity.

Notes: The origin of this reel is unknown. It is not the same as "The Countess of

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Sutherland's Reel" in Daniel Dow, *Thirty-Seven New Reells and Strathspeys for the Violin Harpsichord Piano Forte or German Flute*, Edinburgh: N. Stewart, [c. 1775], p. 24.

Dussek, "Fal lal la!" (Craw 124)

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Source: British Library, London, g.139.(21). (*RISM* D 4533).

Date: 1795. Entered at Stationers' Hall, 13 February; advertised in *The Times*, 10 March.

Other source: A rival edition by Corri, Dussek & Co. was entered at Stationers' Hall only four days later, on 17 February. The title-page material is closely copied (probably traced) from the Dale edition, but not printed from the same plates. The words of the song are different, beginning "A Shepherd wand'ring in a grove." The music is essentially the same, but with a few variants, most of them printing errors.

Principal variant readings:

93:1:5	LH 1–4: four sixteenths
93:3:4	RH: hold on 2, not 3
94:6:1	LH 3: arpeggiation mark

Notes: The Cherokee, from which this song was taken, was first performed at Drury Lane Theatre on 20 December 1794, with music by Stephen Storace (1763–96) "principally new . . . with a few pieces selected from Anfossi, Mozart, Bianchi, Ditters and Sarti" (*London Stage*, p. 1713). This song appears at p. 38 of the vocal score of the opera, published by J. Dale in 1795, with nothing to indicate whether it was an original composition of Storace, and it was also published separately by A. Hoffman, London, as "A favorite Welch air" with no composer specified (copy: GB-Lbl, G.295.16). Fiske concludes, but without much hard evidence, that Storace was the composer (Fiske 1973, p. 531). The tune was also used for sets of variations by Field (see Volume 12, p. 1) and Beethoven (Op. 105/1). The words of the song are as given here.

Dussek, Sonatas Op. 35, Nos. 2 and 3 (Craw 149, 150)

page 101

from *Tre Sonate per il Piano Forte*, Op. 35 (*RISM* D 4401)

Source: British Library, London, g.543.d.(3).

Date: 1797. Entered at Stationers' Hall, 11 February; advertised, *Bath Chronicle*, 2 November.

Other source: French edition, *Trois grande sonates* . . . OEuvre 35, Paris: Sieber père, [1796–97]. Plate no. 1454. *RISM* D 4402. For dating see Devriès, p. 40. From internal evidence this source appears to be a *Nachdruck* of the Corri, Dussek edition. It corrects some errors of the latter, but adds many more.

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Dussek, Sonatas Op. 39, Nos. 1 and 3 (Craw 166, 168)

page 135

from *Three Sonatas*, Op. 39

Source: British Library, London, g.146.(4). (*RISM* D 4414).

Date: 1799. Entered at Stationers' Hall, 1 March; advertised, *The Times*, 8 March.

Other source: French edition, *Trois Sonates* . . . Opera 39, Paris: Pleyel, [1800]. Plate no. 284. *RISM* D 4411. This is a *Nachdruck* of the Longman, Clementi edition, correcting a few errors, but adding many new ones.

Dussek, Sonata, Op. 43 (Craw 177)

page 161

Source: Rowe Music Library, King's College, Cambridge, Rw.54.61[6] (*RISM* D 4421).

Date: 1799–1800. Advertised *Morning Post*, 8 April 1800. This copy has a watermark date of 1798.

Other source: French edition, *Grande sonate* . . . *Dédiée à Mme Bartocozzi* [sic], Opera 43, Paris: Pleyel, [1800?]. Plate no. 326. This is a *Nachdruck* of the Longman, Clementi edition.

Notes: The pianist Therese Bartolozzi, formerly Therese Jansen (c. 1770–1843), was the dedicatee and copyright owner of both the Haydn sonatas in this volume; Dussek also dedicated to her his accompanied sonatas Op. 13.

This copy carries an inscription of Muzio Clementi to the Reverend John Cleaver Banks, to whom Clementi dedicated his trios Op. 35 (1796) and his Sonata, Op. 41 (1804—see Volume 3, p. 291).

Dussek, "The Farewell," Sonata, Op. 44 (Craw 178)

page 181

Source: British Library, London, g.452.a.(14). (*RISM* D 4434).

Date: 1800. Advertised as "shortly to be published," *The Times*, 7 January; as published, *Morning Post*, 8 April. No copy of the first issue has been traced; the present copy is a reissue, perhaps dating from 1801, in which "Longman & Clementi" on the title page has been changed to "Muzio Clementi" by alteration of the plate.

Other source: French edition, *Grande sonate* . . . *intitulée Les Adieux*. Oeuvre 44e Paris: Pleyel, [1801?]. Plate no. 333. *RISM* D 4431. This is a *Nachdruck*.

Notes: The title refers to Dussek's enforced departure from London, probably in 1799, due to business troubles (see Introduction to This Volume). A memoir of Dussek by his nephew, Pio Cianchettini (1779–1851), included Op. 44 in a list of works that Dussek wrote while in England (*MW* 21, 1846, p. 313).

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Dussek, Two Sonatas, Op. 47 (Craw 184, 185)

Source: British Library, London, g.146.(5). (*RISM* D 4443).

Date: 1801. Entered at Stationers' Hall, 29 October; advertised, *The Times*, 4 December. The copy at Cambridge University Library (Mus.3.30[2]) has a watermark date of 1800.

Notes: Although published well after Dussek's permanent departure from the country, these sonatas were evidently designed for English consumption, judging by the name of the dedicatee.

Dussek, Fantasia and Fugue (Craw 199)

Source: British Library, London, h.308.(1).

Date: 1804. Entered at Stationers' Hall, 25 June.

Other source: German edition, as Oeuv. 55, Leipzig: Breitkopf & Härtel, [1804]. Reviewed *AMZ*, April 1804, as in print since February; this was no doubt the first edition. The only known copy (S-Skma) was made available to me on microfilm by H. Allen Craw.

Principal variants:

233:5:3, 6:1	RH chords not crossed
234:1:1	*Un poco più di moto e sempre cresc.*; no further direction at 1:3 or 2:1
234:5:2	LH 1: a, tied to last note of previous measure
234:5:3	RH 3: $f^2a^2f^3$
236:1:1	RH 1: $f^1b^1d^2f^2$, 2: $e^1g^1a^1♮c^2e^2$
236:1:2	RH 1–2: ⌐¬; LH upper part 3: d^1
236:4:3	LH 11: F
236:4:4	RH 2: $eg♯d^1$; LH 5: E♮
236:6:2	RH 3: g^1
236:7:2	RH 14, 15: f^1, $d^1♮$
237:2:4	*sempre crescendo e con più di moto*
237:6:3	all short notes 128ths; a^2 omitted
237:7:4	RH 2–3: ⁞.. 𝄾 (as edited)
238:1:1	*Tempo molto moderato*
238:3:5	RH upper part 3: a^2c^3 only
238:5:3	RH last chord: $b^1e^2g^2$
239:5:6	RH 4th beat upper part: $d^2♭$, c
242:6:8	RH upper part: $a^1𝅗𝅥$, a^1 acciaccatura, $a^1♩.$, $g^1♪$
242:6:9	LH: f lacking

Notes: The dedication indicates a continuing relationship with the composer's London colleagues.

Modern edition: Ed. H. Allen Craw, Madison (Wisconsin): A-R Editions, 1977.

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Steibelt, *Britannia: An Allegorical Overture* page 243

Source: British Library, London, g.138.(3). (*RISM* S 5447).

Date: 1797. Entered at Stationers' Hall, 19 November.

Notes: The historically important naval victory celebrated here is known as the Battle of Camperdown, which was fought in the North Sea a few miles off Kamperduin on the Dutch coast. Steibelt has depicted it with some accurate details.

Holland was under French rule, and a large fleet had been assembled in the Texel channel in July 1797 with the object of invading Ireland. On 3 October the British fleet under Admiral Adam Duncan (1731–1804) put into Yarmouth to refit. The Dutch, under Admiral de Winter, abandoned their invasion plan and put to sea on 7 October with the object of engaging the British. Captain Henry Trollope, who had been sent to reconnoiter, passed word to the admiral: "Sir,—I have but a moment's time to acquaint you I have learnt by the 'Speculator' lugger, the Dutch Fleet are now out . . . It is at present almost calm and very uncertain which way the wind may come" (244:1:4, 245:1:3).

The news led to hasty preparations at Yarmouth (246:1:1, 5:5). Duncan put to sea with eleven ships of the line on 9 October, leaving the rest to follow (247:7:1). The Dutch fleet was sighted (248:3:6) at daybreak on Wednesday, 11 October. Duncan, on H.M.S. *Venerable*, gave the signal for a general chase (248:5:1). The Dutch fleet withdrew towards the coast, and Duncan resolved to break through the line before they reached the safety of shallow water, a risky but necessary maneuver. "At half-past twelve I passed through their Line, and the Action commenced (249:1:3), which has been very severe," he wrote later in the day. "The [Dutch] Admiral's ship is dismasted (249:5:6), and has struck, as have several others, and one is on fire." The vice-admiral's ship was also dismasted (250:6:1). The battle was fought in nine fathoms of water and within five miles of the Dutch shore. The British lost 228 men killed and 812 wounded (250:1:1, 7:7), the Dutch 550 killed and 620 wounded.

Western gales blew up after the battle, and the battered British fleet with eleven Dutch prizes limped with difficulty back to the English coast (253:1:1). Duncan landed at Margate on 19 October (253:7:1). The victory was received with wild acclamation by the public, and King George III bestowed a viscounty on the admiral (Camperdown, pp. 175, 191–236, 244). Great Britain was now assured control of the sea for the duration of its wars with France and emerged in 1815 as the dominant colonial power.

The same event was commemorated in a piano piece by Dussek, *The Naval Battle and Total Defeat of the Grand Dutch Fleet* (London: Corri, Dussek & Co.), entered at Stationers' Hall on 1 November 1797. National thanksgiving for the victory was offered on 19 December and was marked by *A Complete & Exact Delineation of the Ceremony, from St. James's to St. Pauls . . . The Whole Forming an Elegant Frontispiece to new Music for the Piano Forte, Composed Expressly on the Occasion by J. L. Dussek* . . . (London: Corri, Dussek & Co.), entered at Stationers' Hall on 15 January 1798.

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The pre-existing melodies used by Steibelt in this piece are as follows:

1. "Britons, strike home," from Purcell's *Bonduca* (1695).

2. "Britain's best bulwarks are her wooden walls," of unknown origin. The poem, *The Wooden Walls of Old England*, is by Henry Green, and was set by Benjamin Cooke and by Thomas Hook, but this setting is not by Hook or by Cooke.

3. "Rule, Britannia," from Thomas Arne's *Alfred* (1740).

4. "God Save the King."

Steibelt, *Les Papillons*

page 255

in *Clementi & Comp^ys. Collection of Rondos, Airs, with Variations and Military Pieces*, No. 51

Source: Rowe Music Library, King's College, Cambridge, Rw.61.12.

Date: c. 1810. The sixty pieces in this collection were first issued separately; this copy comes from the only known complete set, which probably dates from c. 1810–13 (see Hopkinson, pp. 165–66). The date of first issue of this piece is not known, but it is unlikely to have been much before 1810.

Notes: Some pieces by John Field, from the same collection, will be found in Volume 12.

Woelfl, Sonata, Op. 55, No. 1

page 267

from *Three Grand Sonatas*, Op. 55

Source: British Library, London, g.459.(7).

Date: c. 1811. The plate number, 1816, suggests a date of about 1811 (Neighbour & Tyson, p. 22). Woelfl's opus numbers had reached 62 by the time of his death on 21 May 1812. *CPM* date: c. 1810?

Notes: The remarkable direction at the end of the sonata, "Segue la Seconda Sonata," seems to suggest that Woelfl intended the three sonatas to be played as a continuous work. The other two sonatas in the opus are in D major and A major respectively.

Hummel, Variations on "The Plough Boy," Op. 1, No. 1

page 285

from *Three Sets of Variations for the Piano Forte or Harp[sichor]d*, Op. 1.

Source: British Library, London, g.148.(4).

Date: 1791. Entered at Stationers' Hall, 23 April.

Notes: The theme is a song from William Shield's opera *The Farmer*, first performed at

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Covent Garden on 31 October 1787. The first line is "A flaxen-headed cowboy." It had already been used for a set of variations, probably by Clementi, published in 1788 (see Volume 3, p. 27), and it was the theme of the last movement of Dussek's E♭ piano concerto, Op. 15 (1791). Hummel used it again for a different set of variations, Op. 119, No. 1, in 1831: these are printed in Volume 15. Cogan used it in Op. 7/2: see Volume 8, p. 152.

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△Suggestions for Performance

Work	*Page: system: measure*	*Remarks*
Bach, Op. 5/5	5:8:4	A short cadenza should be added here. See Volume 1, General Introduction.
Haydn, Sonata in E♭	15:3:3	C. Landon, Feder place editorial naturals over RH 11 (d^2).
	21:3:3	RH 10, 12, 14, 16: C. Landon, Feder place an editorial natural over RH 10. But in view of the flat before LH 3 (cf. 15:4:2, LH 5) it seems more likely that this was intended to last through the measure for both staves.
	24:1:3	RH 1, 3: Only the upper notes are double-dotted. The others, and all LH notes, are plain eighths.
	26:5:2	The descending arpeggio cannot easily be fitted into the bar arithmetically; it should be played as fast as possible.
	26:6:3	"tenu[to]" here may imply pedal.
Haydn, Sonata in C		The dynamics are often inaccurately placed in this edition.
	40:2:3	It is not clear whether this notation (and the one in 40:3:3ff.) is simply another way of writing the figure in 37:3:3ff. or is intended as a contrast to it. It should be performed either identically or in marked contrast.
	43:3:3	RH 1: The g^1 is tied to the note in the previous measure.

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	46:4:3	It seems unlikely that Haydn intended a contrast, here and in 46:5:3, with the turns in 44:1:2 and :2:3, which are clearly placed before the second f^2.
	47:4:3	The *fz* should be on the a^1.
Dussek, Op. 18	55:5:7	The *pp* here seems clearly wrong.
	58:2:4	The *rf* should be on the first beat of m. 5.
Dussek, "Rosline Castle"	65:1:3, :2:1	The small notes are *ad lib.* (for those who can reach them).
Dussek, *Queen of France*	70:4:6	For the second ending, reduce the RH quarter rest to an eighth and place the LH rest after the double bar.
Dussek, Op. 24	84:7:6	Move the *ff* to the second beat.
Dussek, Op. 35/3	125:3:3	The curiously sloping turn sign may be interpreted as a regular turn (cf. 127:1:3).
	127:7:3	A♭'s are not impossible in this measure (German sixth, last inversion), but A♮'s seem more typical of Dussek. In the Sieber edition the RH a^1 (only) has an added natural sign.
Dussek, Op. 39/1	139:7:2	The *rf* should be taken on the second beat.
Dussek, Op. 43		There are no pedal marks in this edition, but it may be argued that the use of the pedal is implied in such passages as 169:1:3ff., 170:3:2ff., and 178:3:5ff.
	166:1:1	The *rf* and *pia.* appear to be transposed. Play the *rf* as in m. 2.
Dussek, Op. 44		Again, the pedal is surely implied at 199:5:1–2 (as edited), although elsewhere it is marked.
	183:6:1	The e^2 not tied, but mezzo-staccato.
	184:4:3	By analogy with 3:5, the pedal release should be advanced to the point marked in 4:2.
	185:1:4	By analogy with 189:4:5, the pedal may be advanced to the point where it is marked in brackets.
	193:1:2	The notated distinction between double-dotted and single-dotted rhythms appears deliberate.
	194:5:3	The sign < is an accent on RH 3, not a *crescendo*.

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	195:2:1	The dotted notes may be tripletized from here to 196:3:2; indeed, the notation at the beginning of 196:4:1 suggests this.
	198:4:1	The F𝄪's in this and the next chord may be intentional; to agree with the corresponding earlier passage (194:4:1), however, they should be replaced by F♯'s.
	202:3:1	The sign over the double bar is not a pause or hold but merely a *fine* indication.
Dussek, Fantasia and Fugue	233:2:2	The notation is confusing here. The last two chords, being played by the LH, are counted rhythmically as following immediately after LH 1.
	237:3:1	For *rallentando* read *accelerando* (see Critical Notes, *Principal variants*).
Steibelt, *Papillons*	256:1:1	The sign ⌖ generally used in this series for editorial pedal release marks, in this piece means "apply pedal," with an asterisk for release.
Woelfl, Op. 55/1	269:5:2	The *8va* signs, so obviously a later addition to the plates, may be ignored with advantage, especially in the second movement.
	273:1:6	The *ff* probably belongs in the next m. (cf. 268:4:5).
	276:5:1–2	The *fp* belongs on RH 2.
	283:5:4	A *fermata* improvisation is possible here.
Hummel, Op. 1/1	287:1:3	The signs 𝆔 and 𝆕 are difficult to interpret in this work. They seem to be used indiscriminately to indicate a turn (normally 𝆔). Moreover, the engraving is so cramped that one cannot always tell whether the sign is on or after the note.
	287:1:9	In the Theme the first strain is repeated. In Variations 1, 2, 3, 4, and 6 the first strain is repeated, then played a third time from the sign :S: after the second strain has been played once. The fermata signs at the end of the first strain indicate a pause only when it is played the last time. The confused multiple direction

00045406

at the end of Var. 6 may possibly mean that the theme is to be played once more to round off the piece.

00045406

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SIX

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OR

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Opera 5

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SONATA V

Allegro Affai

Volti fubito

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00045406

★ 4

00045406

Adagio

00045406

Prestissimo

00045406

00045406

e 230 c

SONATA II

[Allegro]

[p]

Segue

Segue

etc.

00045406

Andante

00045406

10

Preftiffimo

11

Volti

00045406

12

[P]

13

cres

[f]

00045406

00045406

g. 75. xx
g.455.ff.

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SONATA.

Haydn Op: 78

Allegro

1

for: *fia.*

10

Haydns Sonata Op 78

(Skarratts Sculp)

Volti Subito

00045406

2

10

hr hr hr hr

fia.

fz fz

[2]

fia.

for:

00045406

pia.

for.

for.

pia.

for.

for.

pia.

pia.

Volti

00045406

4

pia.

[f]

[b]

[b]

Haydns **Sonata Op 78**

00045406

5

fz fz [P]

for.

fiat. for.

fiat. 8 for:

Volti Subito

00045406

6

pia.

pia.

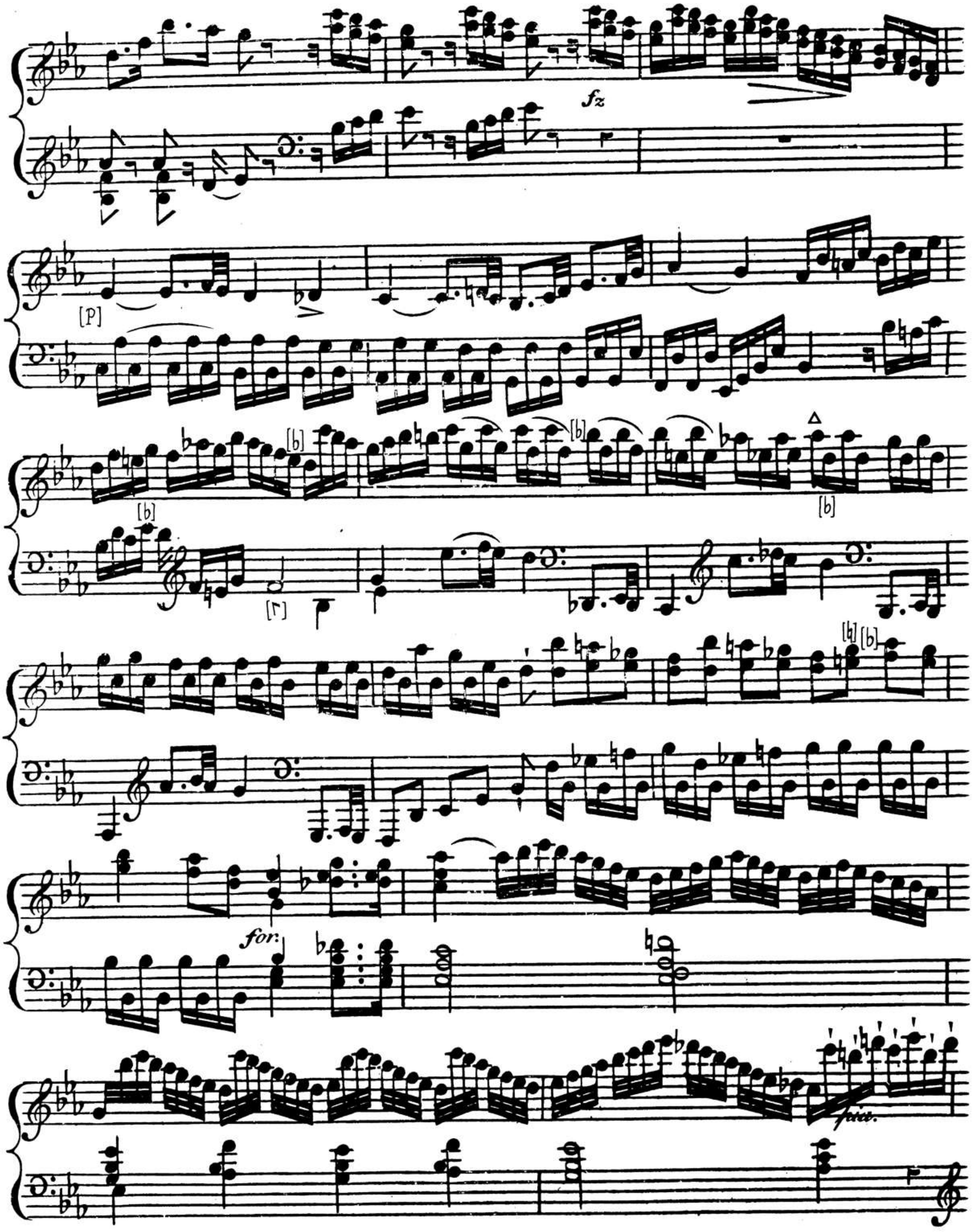
pia.

for.

for.

Haydns Sonata Op 75

00045406



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8

for:

[P]

[b]

fin.

for:

[3]

for:

Haydns Sonata Op 78

00045406

più.

[bb]

fz

for:

for:

Volti Adagio

Haydns Sonata Op 78

00045406

10

Adagio

Fl.

pia. Cres. [f]

[P]

for: pia.

[♮]

ff ff

pia.

Cres. for:

00045406

pia. *f* *fz* *fz* *pia.* *for.* *pia.* *for.* [7] [7]

Volti Subito

12

pia. for: pia. for:

[P] [cresc.] [f] [1] [P]

for: fz

Cres. for: piu.

fz fz piu.

tenu:

[Ped. ✱]

Page 13 Blank.

00045406

00045406

Finale, Presto

pia.

pia.

for:

fz

fz *fz* *fz* *fz* *ff* *fz*

fz *fz* *fz*

00045406

fz fz

più. for.

fz fz fz fz fz

fz fz fz

Volti

00045406

fz fz fz fz fz

pia.

fz [f]

Haydns Sonate Op 78

00045406

[fz]

Volti Subito

fz fz fz fz fz

ff piu.

ff

fz piu. for: piu for:

Adagio

ff piu.

Tempo I.mo

00045406

f

fz

fz

fz

fz

00045406

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J. Bartolozzi

6

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SONATA

Allegro

p

cres

fz

f

cres

fz

cres

Haydn's Sonata Op: 79.

Volti Subito

f

dim:

f

[♮]

cres: dim:

cres: dim: cres: dim:

p

Haydn's Sonata Op: 79.

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00045406

4

[II:] [P] [b]

p

hr *hr* *hr*

[f]

ff★ [dim.]

p *p/p*

open Pedal

p cres:

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Haydn's Sonata Op: 79.

★ *fz* (?)

00045406

cres:

fz

f

p

dim:

ff

fz

p

pp

fz

p

f

dim:

fz

f

ff

fz

00045406

[cresc.]

fz

[f]

[cresc.]

f

cres:

pp open Pedal

[cresc.]

Haydn's Sonata Op: 79.

★ etc.

00045406

hr [cresc. dim. cresc. dim.]

[cresc. dim.] p [fz]

[fz] f p f p

3 3 3 6 6 6 6 6 6 6 6 hr

f

hr

p f p f

fz fz

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Adagio

fz dim: f

f fz

fz fz fz p fz

[fz]

fz

[♮]

Huydn's Sonata Op:79.

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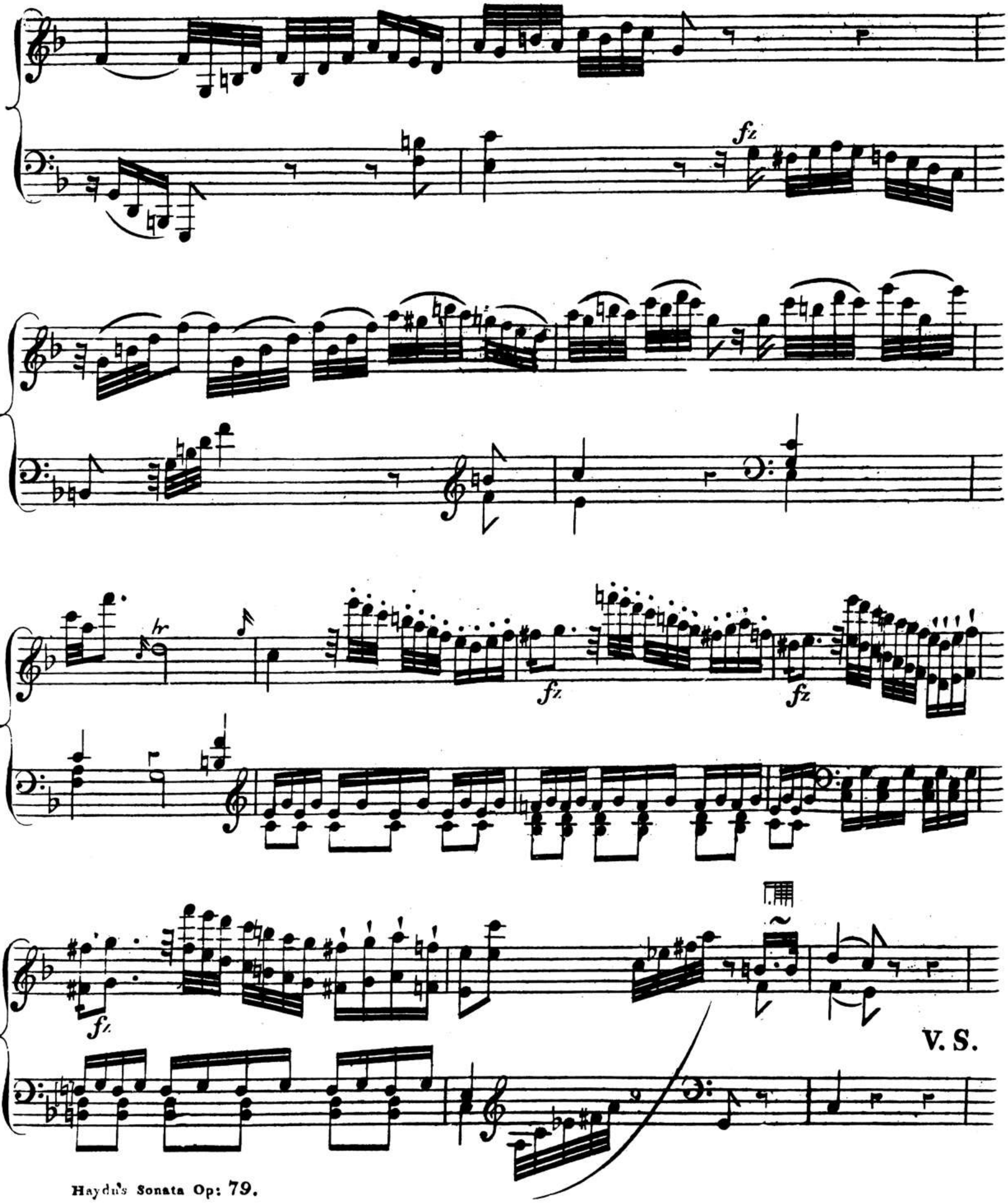

V. S.

00045406

d

fz

p

fz

11

dim:

18

fz

fz

00045406

f

[f]

fz

fz

[•]

hr

fz

fz

[h]

cres

dim

p

[11]

più Adagio

pp

[ped.]

Allegro
Molto

p

f

[P]

cres:

f

[P]

p

[f]

f

[P]

cres:

f

p

00045406

8va

[8va loco]
loco

cres:

f

dim

p

cres

f

[p]

p

[f]

f

ritardando

[a tempo]

f

V.S.

Haydn's Sonata Op: 79.

00045406

a tempo

8va

loco

[P]

p

8va

loco

[cresc.]

[f]

[dim.]

[P]

Haydn's Sonata Op: 79.

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[f]

[P]

[f]

[ritardando]

[e tempo]

8va alta

loco

[P]

FINIS.

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g. 452. c

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SONATA II

Agitato assai

Cres:

Con Esp:

Cres:

Dol:

Cres.

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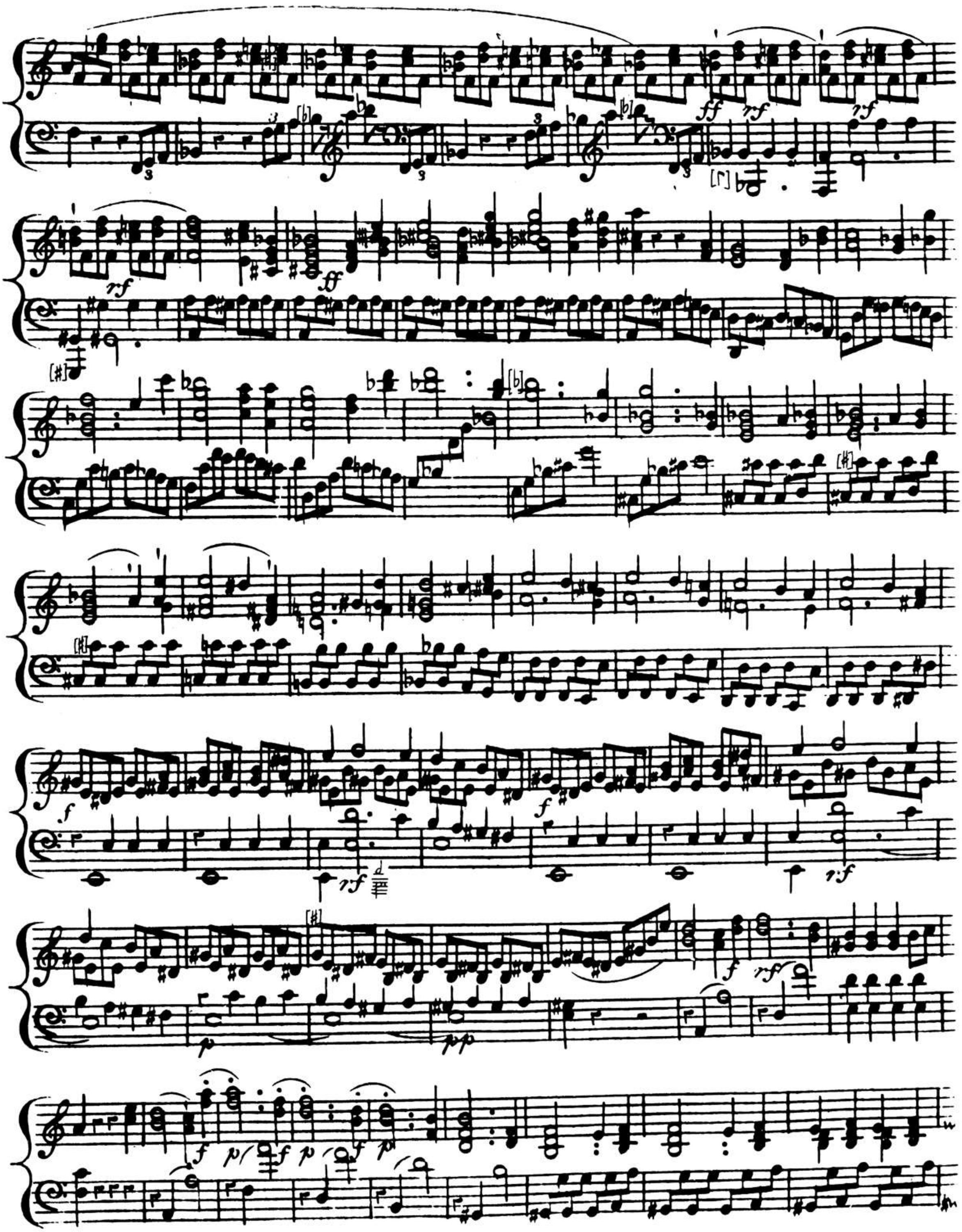
Dol:

Cres

Dim.

00045406



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Cres:

f

[mf] [ff] [mf] [ff]

8

[l.h.]

Con Efp:

[P]

pp

[P] [PP] [f] [P] [PP] [f] [P] [PP]

00045406

20

Rondo

Allegretto moderato

pp

[fine]

cresc

[con 8 - - - - - - - - - - - -]

[P]

Majeur

[dal segno al fine]

00045406

Dol:

Dim:

00045406

pp

[P] [f] [P] [f]

[p] [f] [b]

pp

★

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Dim:

00045406

00045406

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2

Var: 1.

p

legato

[b]

[b]

ff

Var: 2

[mf]

pp

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The Lass of Peaties Mill

[P]

ff p p

dolce

pp

p

Rosline Castle

Var: 3

p f ff pp

Legato

ff p

Cres:

ff pp

Volti

00045406

4

Var: 4

ff pp ff p

8

[b] [b]

[b] [p] [3]

p ff p

Fine

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The QUEEN'S IMPRISONMENT

No. 1.

Largo

f *p* *rf* *f* *sf* *p*

Cresc: *f* *sf* *f* *sf* *rf*

p

SHE REFLECTS ON HER FORMER GREATNESS

No. 2

Maestosa-mente

ff

8

6

doloroso **rf** *fp*

fp

00045406

ppmo

THEY SEPARATE HER FROM HER CHILDERN.

No 3

Agitato Afsai

Cresc. Dim:

rf p rf p rf p rf p rf

rf rf rf pp Cresc: sf

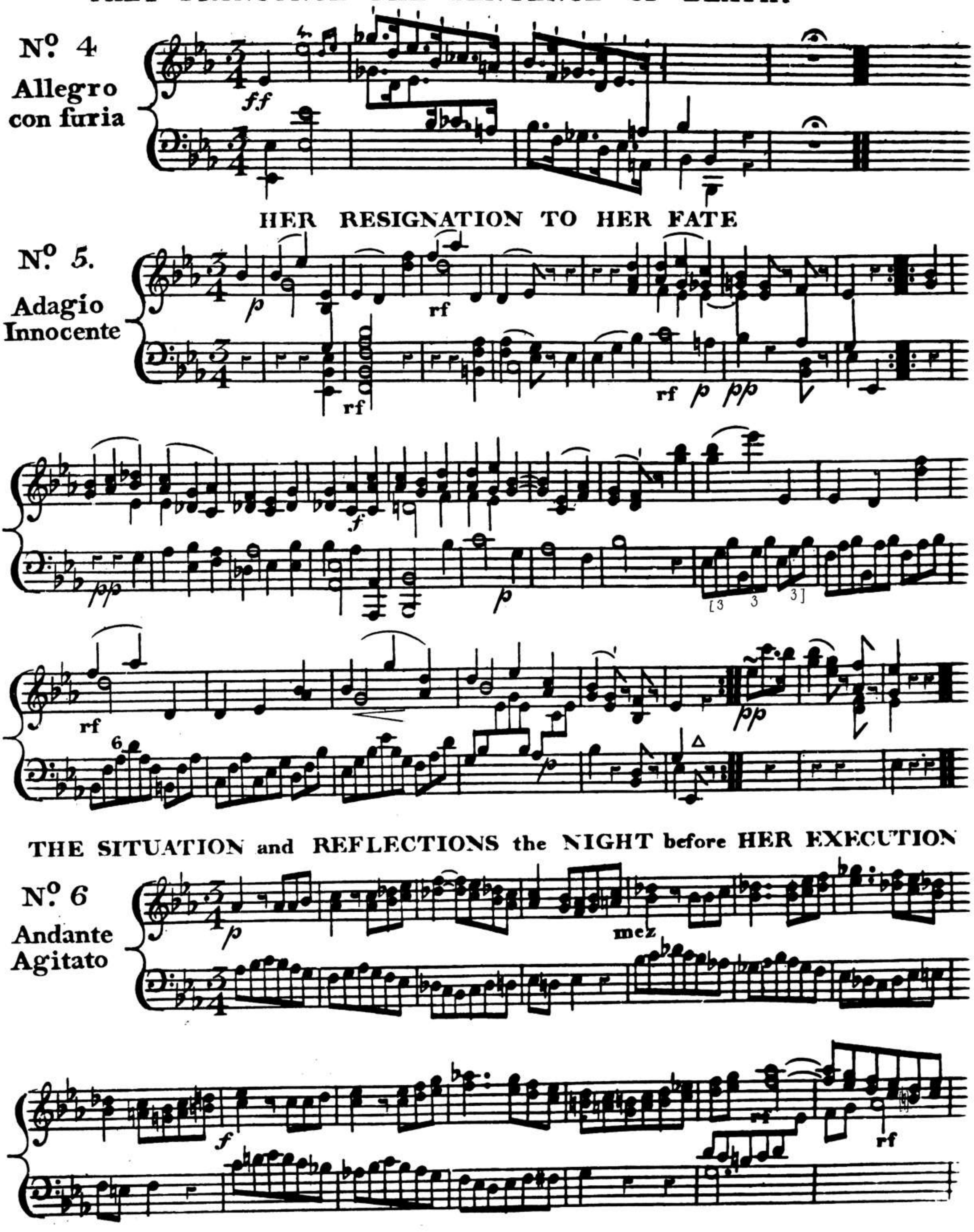
sf rf p

rf p pp

The Farewell of her Childern

Smorzando And.te Piani.o

THEY PRONOUNCE THE SENTENCE OF DEATH.



HER RESIGNATION TO HER FATE

THE SITUATION and REFLECTIONS the NIGHT before HER EXECUTION

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rf rf f [dim.] [P] f ff

The Guards come to conduct her to the place of Execution.
They enter the Prifon door

pp sf ff p

No. 7
MARCH

Lento

rf rf pp p f rf

Smorzando

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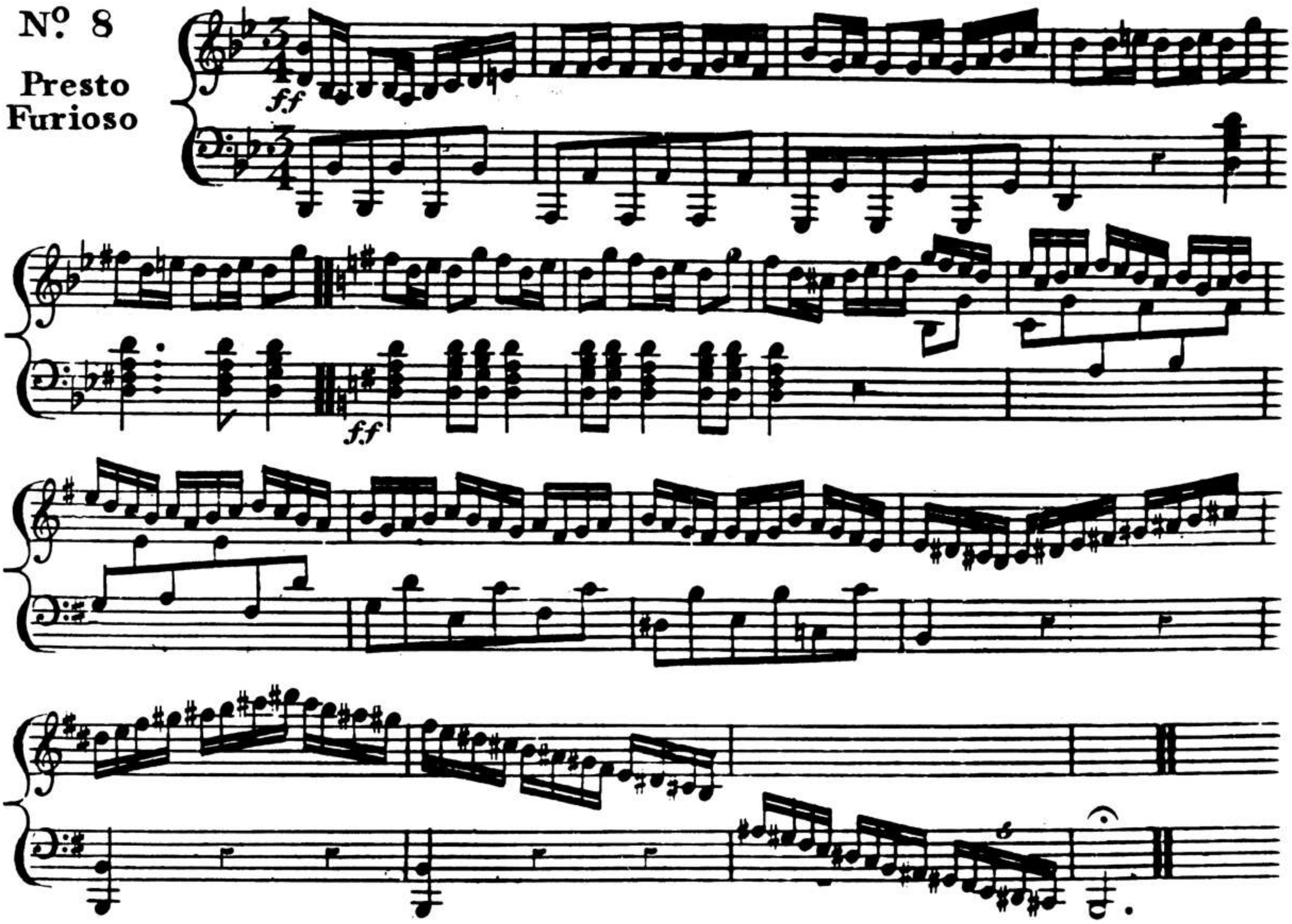
THE SAVAGE TUMULT OF THE RABBLE.

No. 8

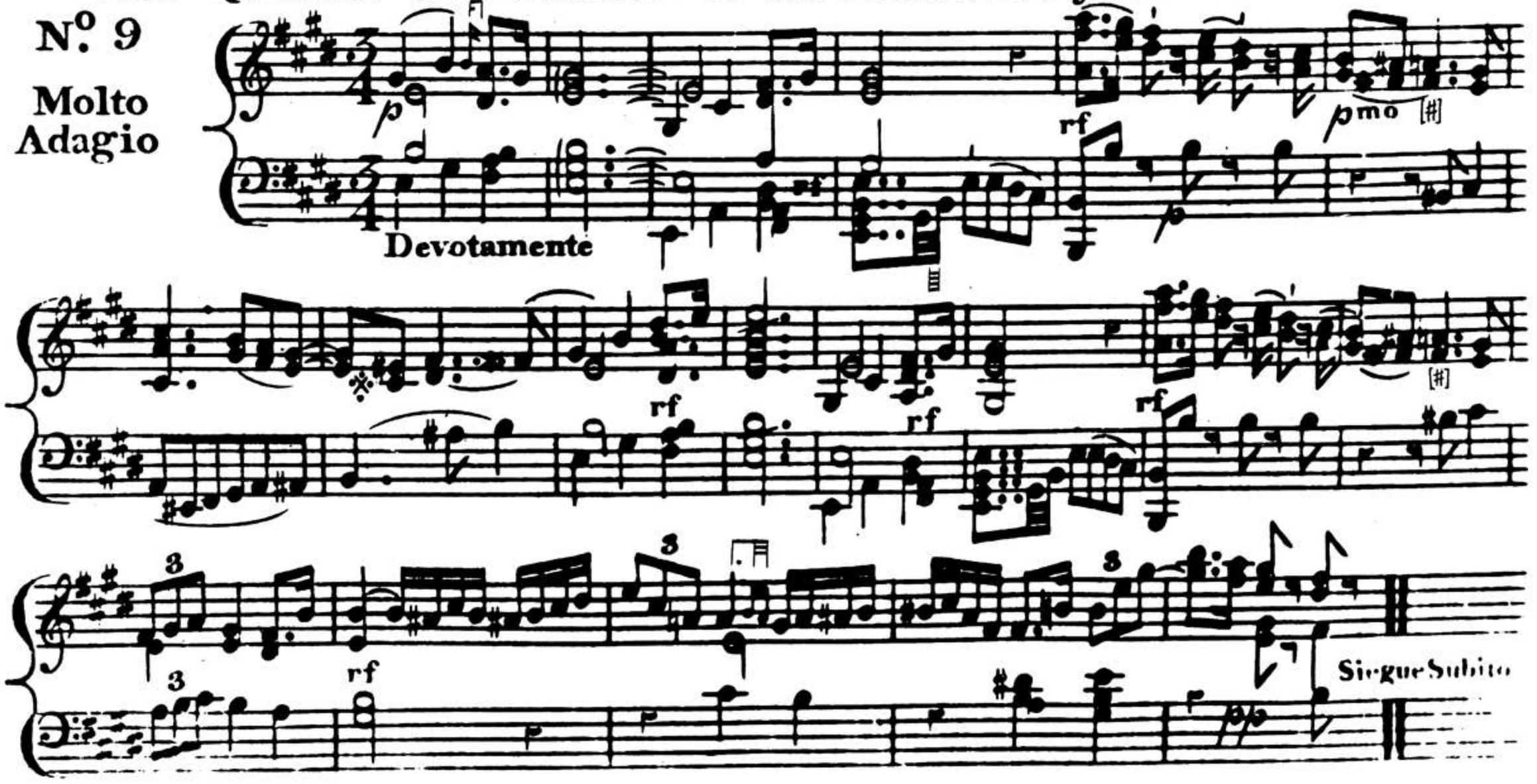
Presto Furioso



The QUEEN'S INVOCATION to the ALMIGHTY just before her DEATH

No. 9

Molto Adagio



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The Guillotine drops

pmo

ff

Slentando

Siegue Subito

The APOTHEOSIS

Nº 10

Allegro
Maestoso

pp

rf

ff

p

ff

rf

ff

ffmo

p

00045406

dolce

rf

ff

Cresc:

ff

fmo

Diminuendo

00045406

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for the

Grand & Small

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SONATA

For the PianoForte with the additional Keys. op: 24

Allegro con Spirito

ff [b] pia mf.

rf p rf rf

sf 8va

Loco

pia pp con espress.

pmo

rf

00045406

8va

Loco

8va

Loco

tr

tr

pia.

for.

pia.

for.

ff

00045406

4

Legate tutte pia. mz f pia.

pia. flentando cres ff fcr. pia. pp fcr.

8va loco pia. pp cres fmo

8va loco fmo

ff ff ff p f p f p f p

ff ff p rf [P] mez.

rf p fp fp rf

ff 8va

00045406

loco

8va

mez.

loco

più con espress.

[b]

[b] [b] [b]

8va loco

8va loco

fmto

8va loco

[P]

più

più

00045406

Rondo

Paſtorale
Allegretto
Moderato
con espreſsione

pmo *rf* *rf* *pia:* *pp* *for:* *ff* *ff* *rf* *pia.* *mez.* *pp* *ff* *ff* *va* *loco* *p* *pp*

00045406

7

fmor:

8va

mez.

loco

8va

loco

8va

pp

loco

pmo

pia.

rf

for

ff

ff

00045406

8

pia

mez:

pp

Minore

cres:

ff

rf

rf

pp

rf

rf

rf

00045406

Dim: pia. for.

Maggiore

pia. pp f

rf for. ff ff

pia mez pp

ff loco ff

cres for.

V.S.

00045406

10

8va loco

fmo Dim: pia pmo

fz. rf rf ff

ff pia pp mez:

Dim:

fz. pia 8va pia

loco dol. pia

pia

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Mus. Box. 170. 7.

Three

FAVOURITE AIRS.

My Lodging is on the Cold Ground,

Shepherds, I have lost my Love,

&

The Countess of Sutherland's Reel,

TWO ARRANGED as RONDOS and one with VARIAS

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Allegro. P

FF [3] [3]

Fin

F

F P F F

P

Smorz. PP

FF [3]

00045406

P PP

F

F P

PP F P PP

F

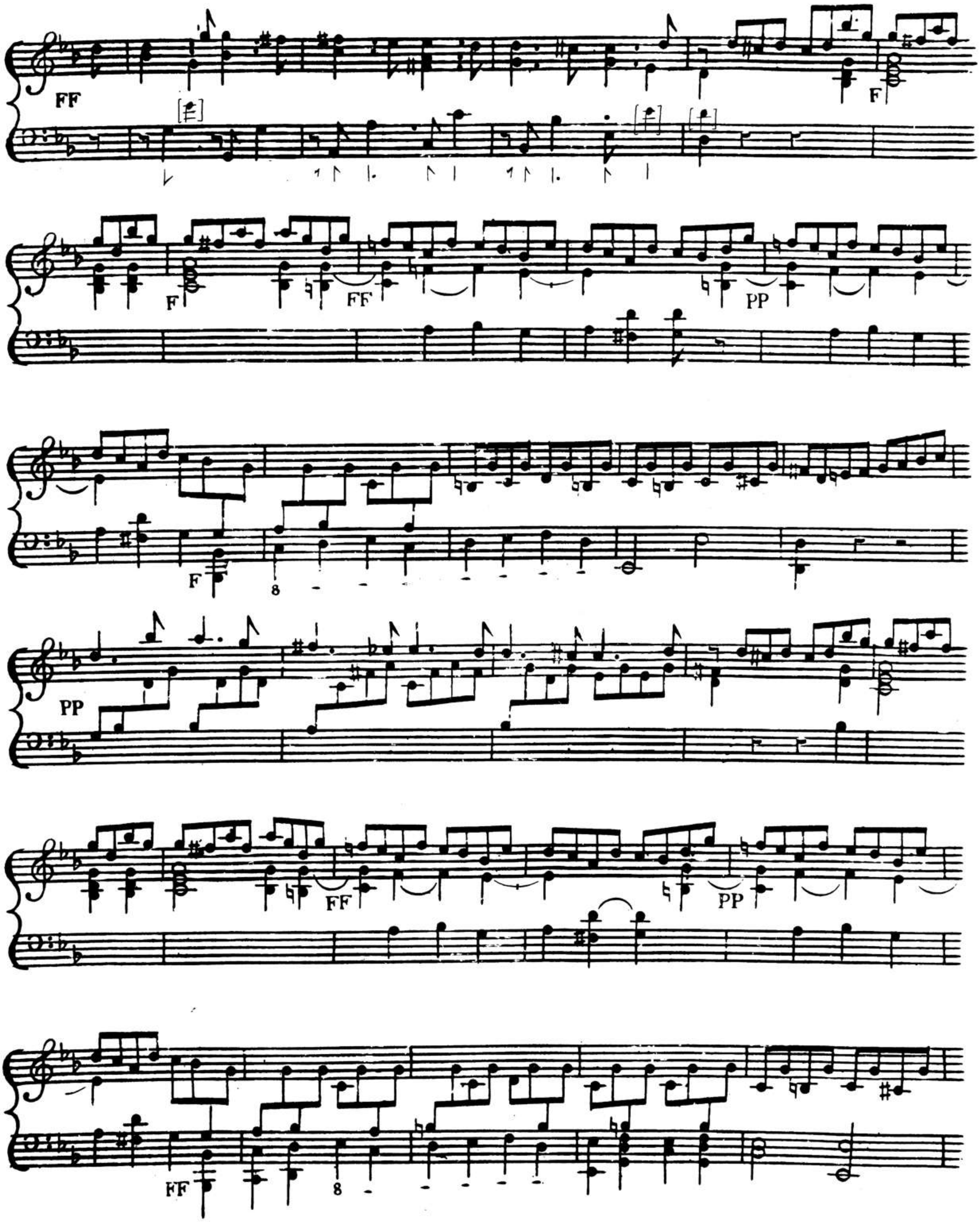
6

Delicatissimamente.

PP

dal Segno. [al F

14



00045406

PP

Magiore

[P·]

F

[3]

FF

PP

Minore.

F

FF

P

1

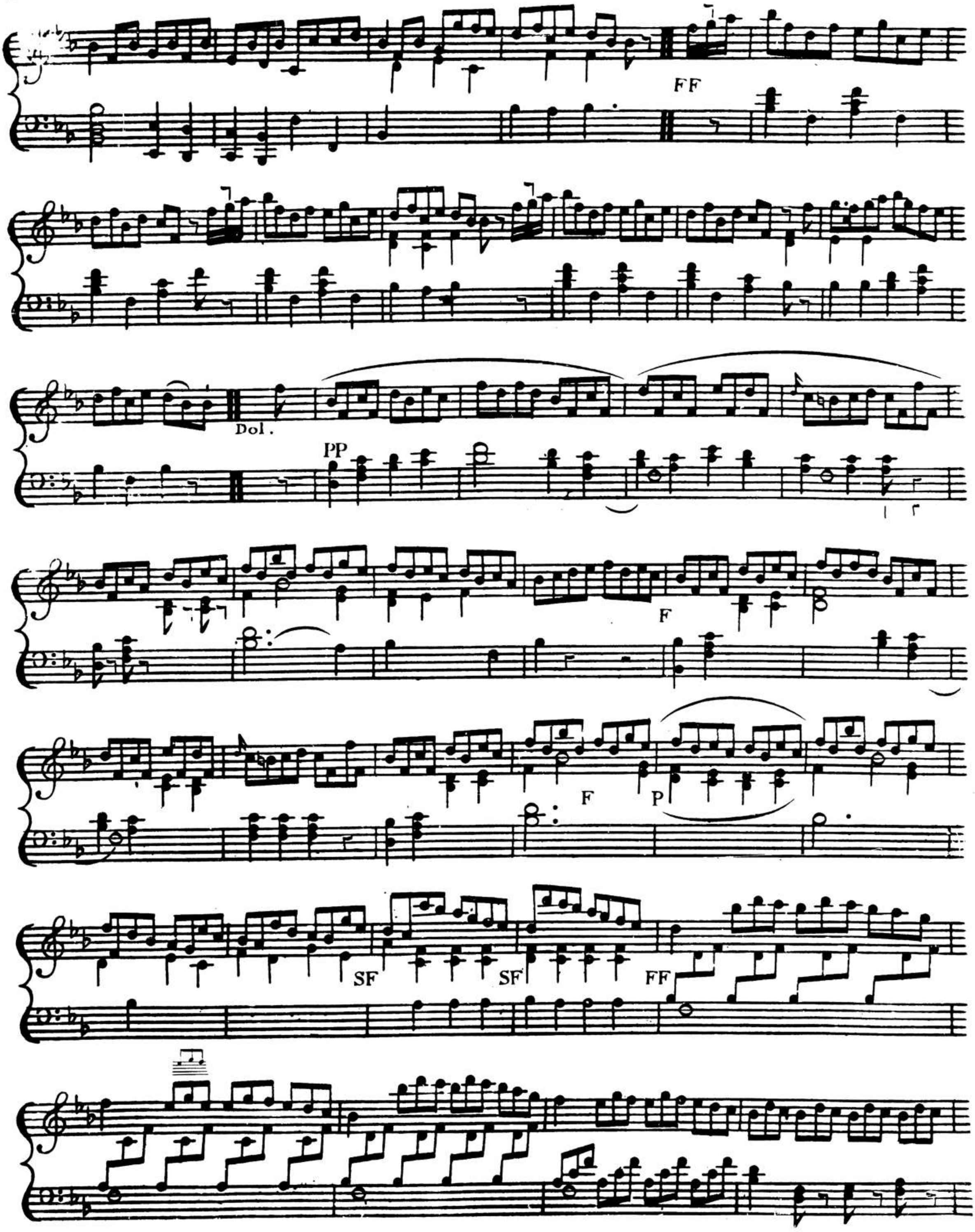
P

PP

Dol.

PP

00045406



00045406

FF

F

FF

PP

FF

PP

00045406

Dol.

FF

8

[3]

FF

PP

F

PP

[f]

FINIS ,

00045406

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Larghetto

A Shepherd once had lost his love Fal la lal la ral de ral de ra, and

as he fought her in the grove, Fal lal lal la lal de ral de rá, And

as he sought her in the grove, Where She slept fast as he did stray, A

little Bird sung from a spray Fal lal lal la la ral de ral de ra.

00045406

2

p f p sf rf f p pp

94 ◆ *THE LONDON PIANOFORTE SCHOOL*

00045406

pp

f

sf

f

f

p

f

p

ff

pp

Cres.

00045406

Minore

pp

pp

dolce

hr

f

f

f

p

ff

00045406

5

p

p

f

p

[4]

p

[3]

pp

Volti Majeur

Bayerische
Staatsbibliothek
München

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6 Majeur

hr 3 6

Con Exp:

p

pp

Cres

ff

p

f

p

00045406

ff

ff

f

p

pp

pp

pp

p

f

sf

00045406

00045406

3*

Tre
SONATE
per il
PIANO FORTE
Composte e dedicate
al
Suo stimatissimo Amico
MUZIO CLEMENTI
da
GIOVANNI LUIGI DUSSEK.

K

Op.35 *Price 8s*

Entd at Stationers Hall

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SONATA II

Allegro

ff p

Cres dim:

sf pp f mf

f

00045406

f

fz

V. S.

Con Espreſsione

sf p

mf

Cres

ff mf

00045406

rf

ff

fz

rf

p

rf

p

Cres.

f

p

f

ff

00045406

p

fp fp fp f p

ff rf rf ff

fp fp

sf

p

Grac

pp

sf

Con Espres

ff

00045406

sf

p

ff

p

Cres.

sf

f

dim

ff

p

Cres.

ff

sf

rf

V. S.

00045406

26 Con Espres

sf

sf

rf

con Espres

p

flentando

Con Espres:

rf

pp

p

Cres

ff

00045406

dim

fz

ff

p

Orch.

rf

f

pp

00045406

28

Molto Allegro con Espreſsione

Rondo

pp

fp

p

[Fine.]

ff

sf

ff

f

p

f

00045406

ff

ff

dolce

legato

pp

rf

pp

V. S.

00045406

30

p

f

[Dal segno al fine]

Minore

dim

pp

Dal Segno sino

ff

[b]

ff

00045406

[||:]

pp Cres. f ff

Cres. ff ff

dim: pp sf sf

ff rf

rf ff

ff

00045406

32

ff p pp

Maggiore

f p

p pp p

ff

ff

sf sf sf sf

00045406

ff *p* *pp* dolce legato *pp*

ff

pp

Largo

SONATA III

Allegro Agitato assai

ff

p

rfz

rfz

rfz

rfz

sf

p

ff

ff

rfz

f

p

rfz

00045406

rfz dol rfz p rfz fz rfz p

rfz sf ff pp Cres ff

Cres ff

00045406

Con espres:

pp

p

rf

dim

dol

fp

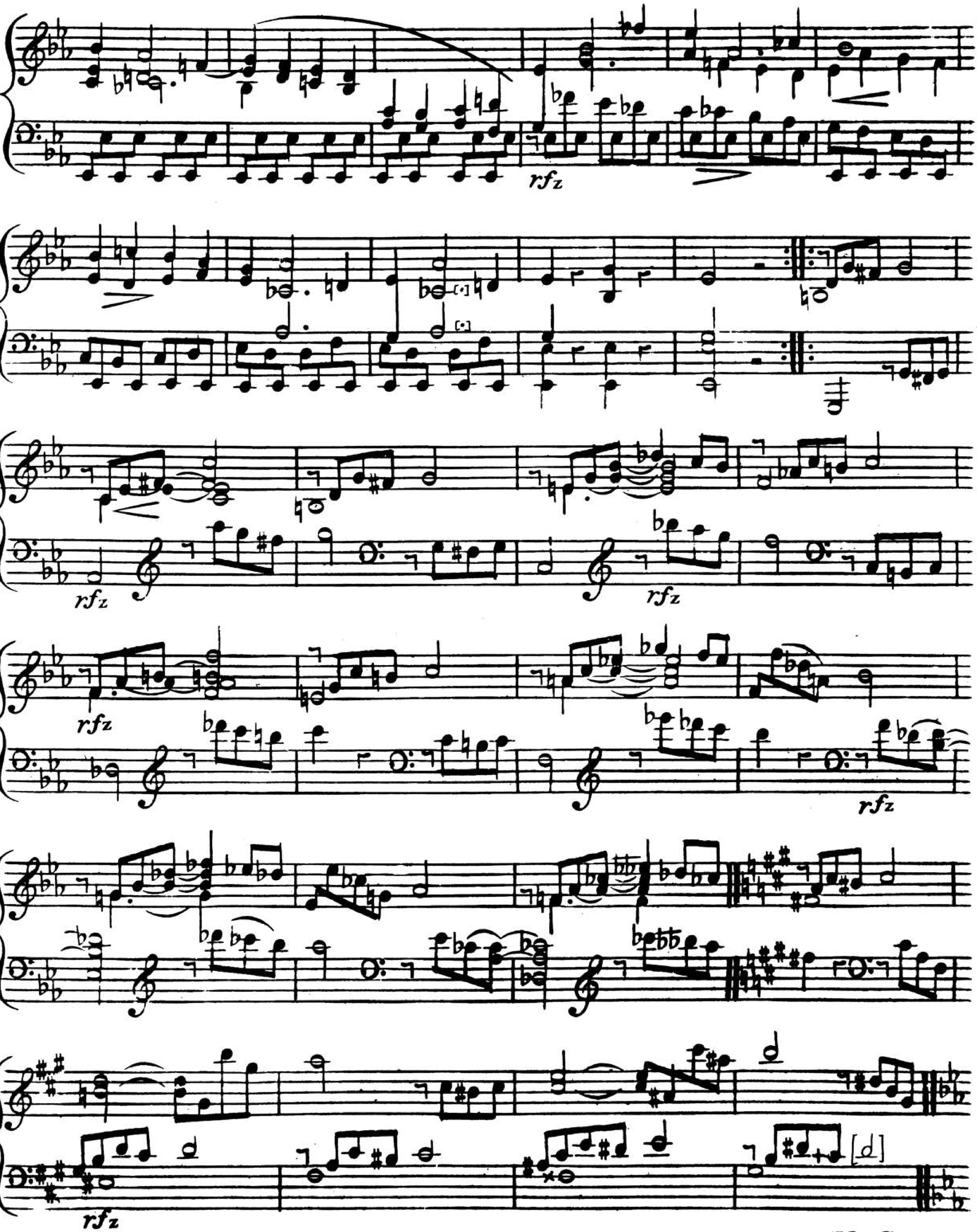
pp

rfz

sf

p

[b]



V. S.

00045406

rfz Sempre p f rfz

f p f p pp sf p p

sempre dim:

dol

Cres

Cres

00045406

sempre *p*

f

ff

dim

p

pp

dol

rf

Cres.

ff

V. S.

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Con Espres:

pp

Cres.

sf

ff

00045406

Con Espres:

smorz

flentando

00045406

Adagio Patetico ed Espreſsivo

p

dolce

6

rf

pp

rf

10

p

Cres.

00045406

rf rf rf calando

A 3 S

[—3— 3] ff

3 3 morendo

18 p

f pp pp smorz V.S.

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44

f *rf* *f*

Con espres:

p *sf* *f*

sempre *Cres.*

rf

mezzo

ff *pp* *p*

smorz *f*

Ilentando

dol

p *Cres*

ff *ff* *sf* *Cres* dim *p* *pp*

00045406

6

3

hr

p

dim

rf

p

14

sf

p

pp

f

dol

p

smorz

[δ]

Intermezzo Presto

p

ff

Adagio

FINALE
Molto Allegro

ff *rf* *p* *sf* *ff* *rf* *ff* *p* *rf* *p* *rf* dim *pp* *p* *rf*

00045406

p

sf

ff

p

f

p

★

f

p

f

sempre più Forte

ff

8va alta

loco

dim

ff

★

V. S.

00045406

48

p

[#]

mf.

ff

Cres

dim:

p

Cres

ff

00045406

Volti Majore

p *ff*

dim *p*

p *rfz* *p*

ff

ff

dim *pp*

Volti Majore

00045406

50

Majore

ff f

p

ff

sf ff

p p f p

ff

p

mf rf

dim pp dol

ff

00045406

ff

p

rf

rf

Cres sempre

rf

p

rf

p

pp

rf

rf

ff

FINE

00045406

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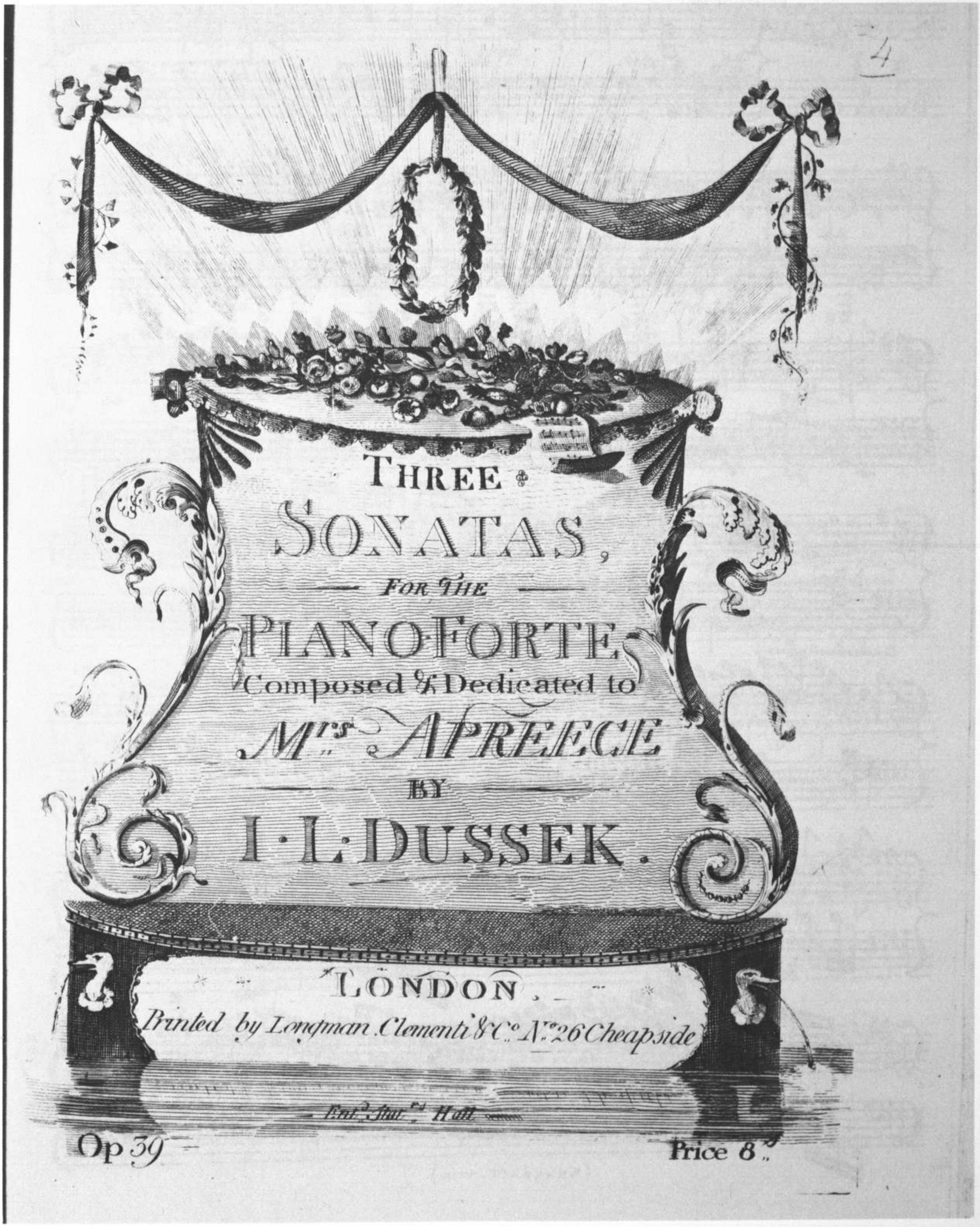
4
THREE
SONATAS,
FOR THE
PIANO-FORTE
Composed & Dedicated to
Mrs APREECE
BY
J. L. DUSSEK.
LONDON.
Printed by Longman Clementi & Co. No. 26 Cheapside
Entd Stat. Hall
Op 39
Price 8s

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SONATA I

Dussek Op: 39.

Allegro

pia.

ff

ff

fua.

for.

[P]

[Cresc.]

[f]

pia.

ff

(SKARRATT Sculp.)

00045406

ff mo

pp

rf p

for.

più.

ff dim.

00045406

4

dim. fin. for.

ff mo

fin.

ff mo

ff mo

8

fin. ff mo fin. ff mo fin. ff mo

ff mo

00045406

pia.

ff mo

ff mo

pia.

for:

ff mo

pia.

for:

ff mo

pia.

[f]

dim.

pia.

rf

rf

dim

pp mo

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6

piu. dolce

ff

[P] [f] [P] [Cresc.]

[f]

[rf p]

dolce

nf

ff mo

pp mo

00045406

mezzo

dim.

for:

ff mo

fria.

ff

fria.

ff

fria.

00045406

8

Andantino

ma Moderato

è con espresion

pia. *cres.* *f* *ten:*

rf *for:* *pp mo*

8

[P]

pia. *Cres.* *f* *pp mo*

for: *pp mo*

Allegro ma non troppo

pia. *Cres.*

ff mo *pia.*

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9

ff

dim.

[P]

[P]

ff

[ff]

fz

fz

fia.

Cres.

fz

00045406

10

piu. dolce

dim.

pp

Cres.

[ff]

ff

fz

ff mo

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Tempo I.

II

ff^mo

pia.

con espressione

ten:

for:

pp^o

Cres.

pia.^mo

Allegro

pia.

ff

dim.

ff^mo

00045406

12

Maggiore

dolce

dolce

Cres.

ff mo

fz

fz

rf

dim.

fz

fz

00045406

ff mo

[4]

più.

pp mo

dolce

8

8

con espreſsione

[f]

più.

f mo

00045406

SONATA III

Allegro con Spirito

ff fz p f

p

con efsprefsione

rf f

[3 3]

sfz

3 3

ff

00045406

fl.

rf

p

dim:

rf

p

p

rf

[P]

00045406

f ff p

dolce

[۲ ρ·]

1st time 2d time

pp

crescendo

f ff p

00045406

ff ff

p

rinf p

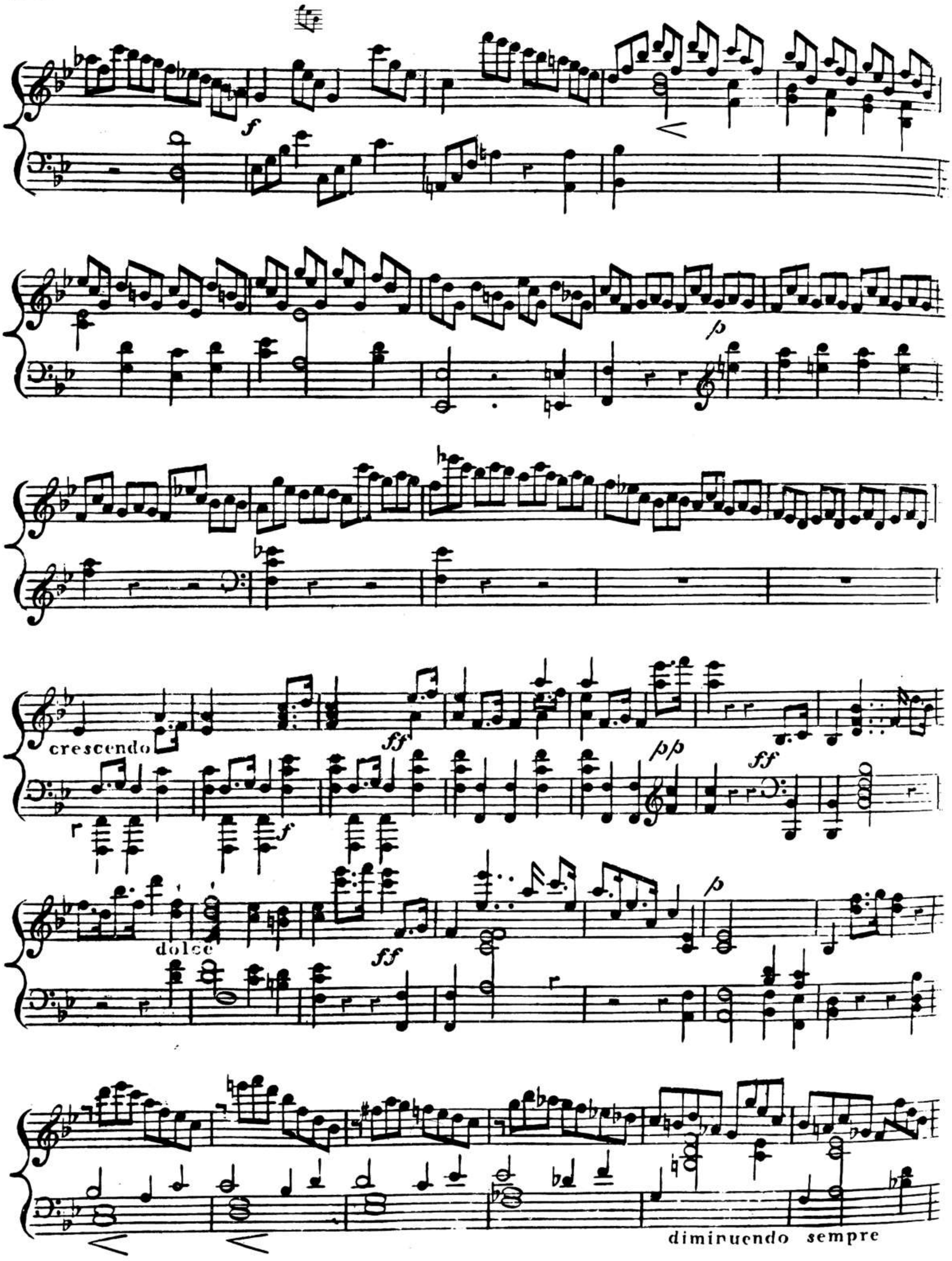
p cres.

f rf ff p

f [b]

00045406

30



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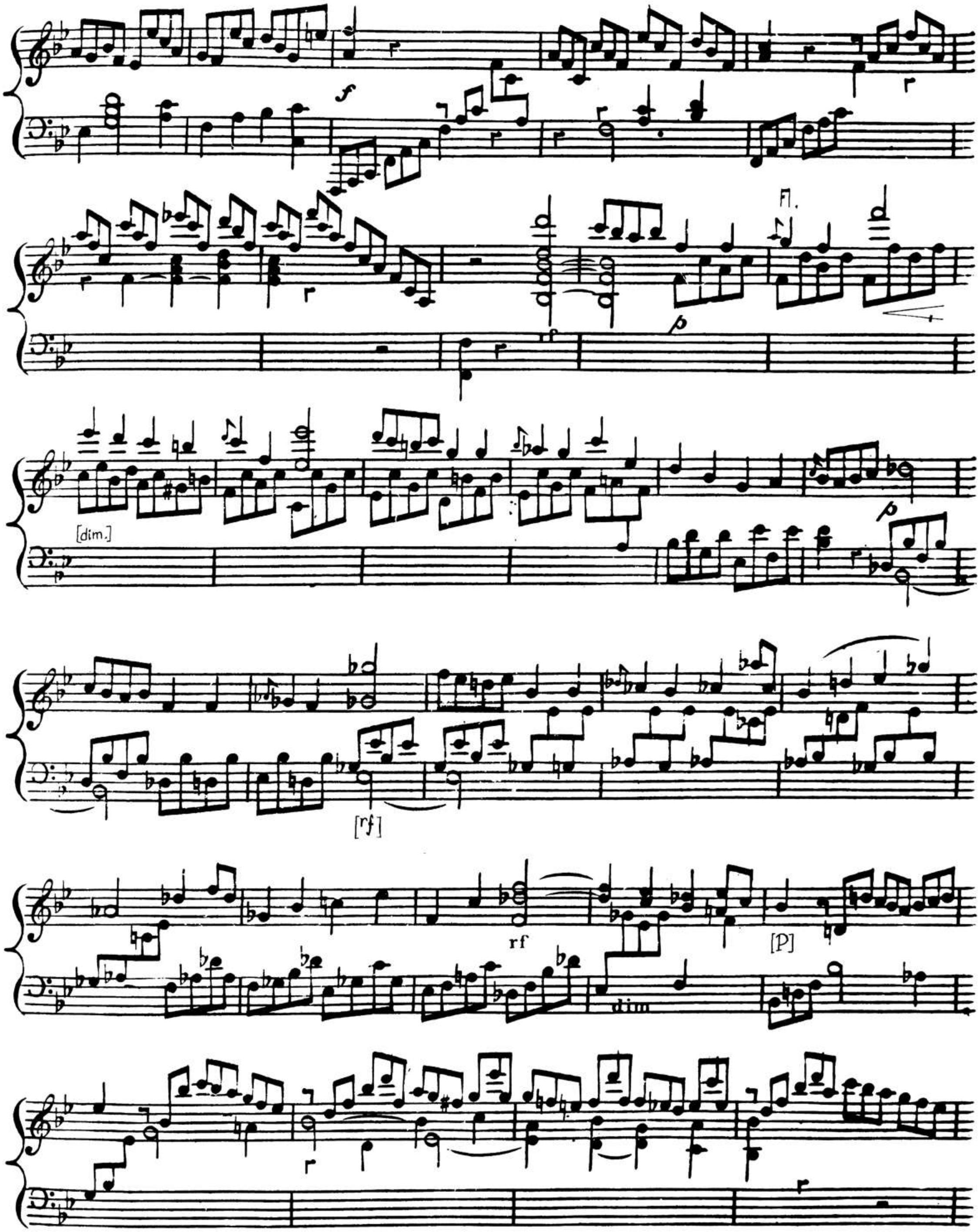

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p

crescendo

ff

ff

p

pp

sfz

00045406

Cantabile

RONDO

Andante
Sostenuto

p

sf *f p* *pp*

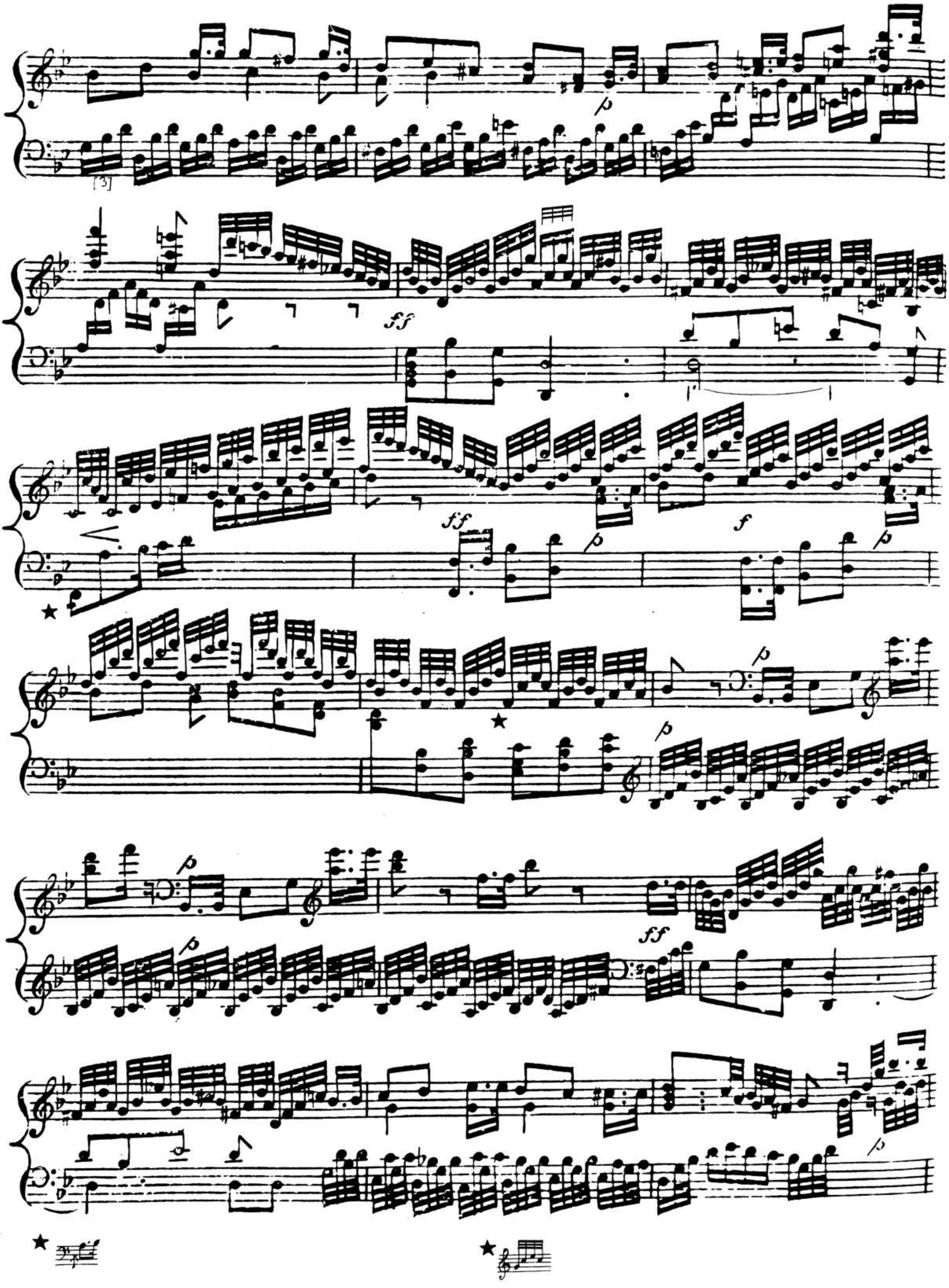
f *p* dolce

con espreſsione

pp *f*

rf

00045406



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[b]

[b ♮]

sempre Piu: for.

pp

sf

fp

pp

f

p

dolce

con espreſsione

00045406

f p rf pp p Ped: Ped: Ped: Ped: ff Ped: Ped: ff ff pp p Ped crescendo Ped. Ped: Ped: p f ff crescendo ff

00045406

ff

ff

pp

fr

pp

p

Ped: Ped: Ped: Ped:

f

ff

ff

00045406

00045406

Oeuvre Sonata pour le Piano Forte

6

Sonata

for the

Piano Forte

Composed and Dedicated

TO

M.r Bartolozzi

by

J. L. Dussek.

Entd at Sta. Hall.

Pr. 4s.

OP. 43.

LONDON.

Printed by Longman, Clementi & Co. 26, Cheapside.

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SONATA

J. L. Dufsek.

Allegro Moderato Con espreſsione

pia.

for:

ff

pia.

[cresc.]

[f]

[P]

Volti Subito

00045406

2

dolce

Cres.

fp

fp

rf

fp

rf

ff

Dufek's Sonata Op. 43

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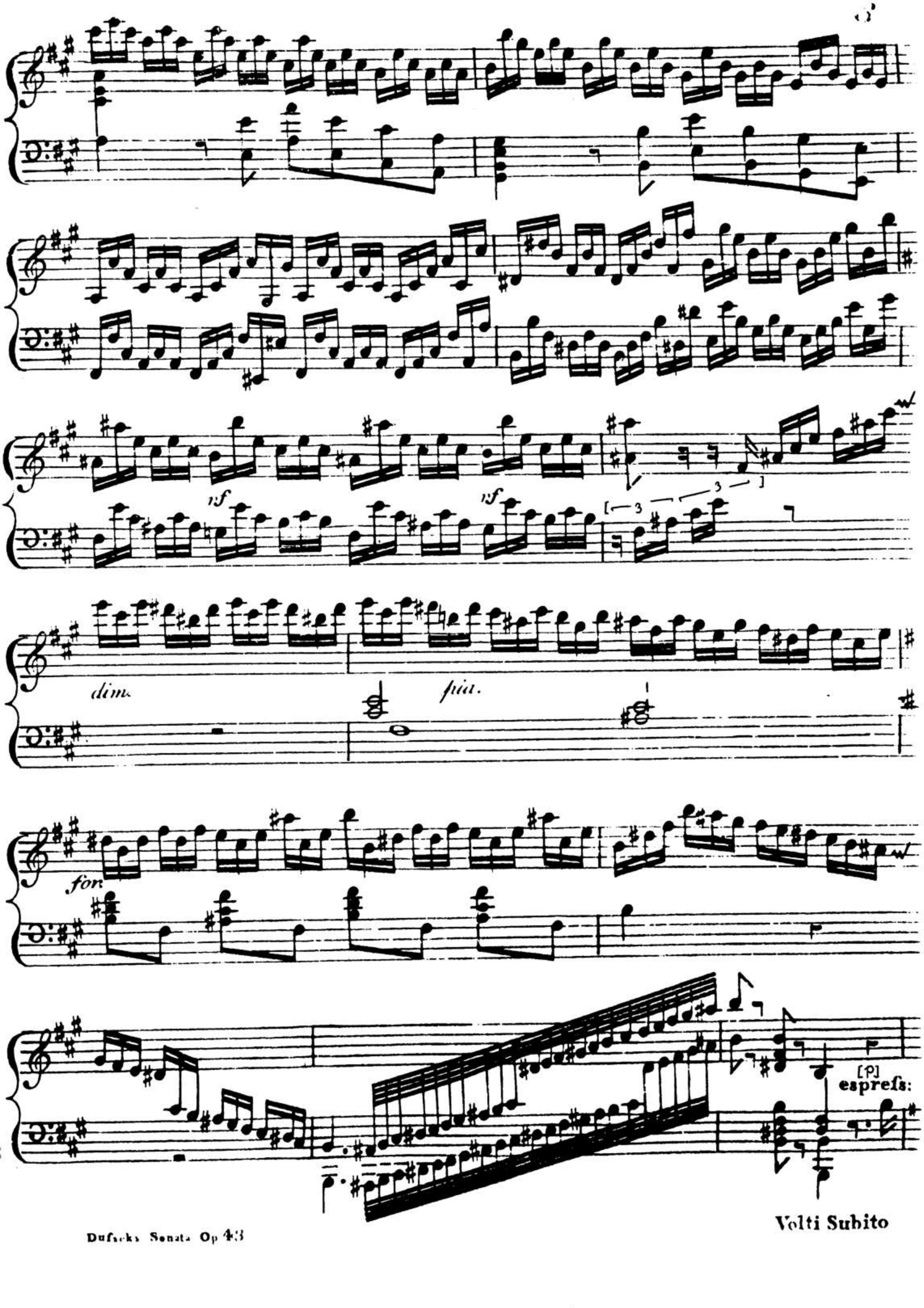


00045406

4

Espressivo

△nf pia. pp nf

pp rf fin:

f~ sf~

8 8

pia. rf rf fin:

00045406

8 8

dim.

pp

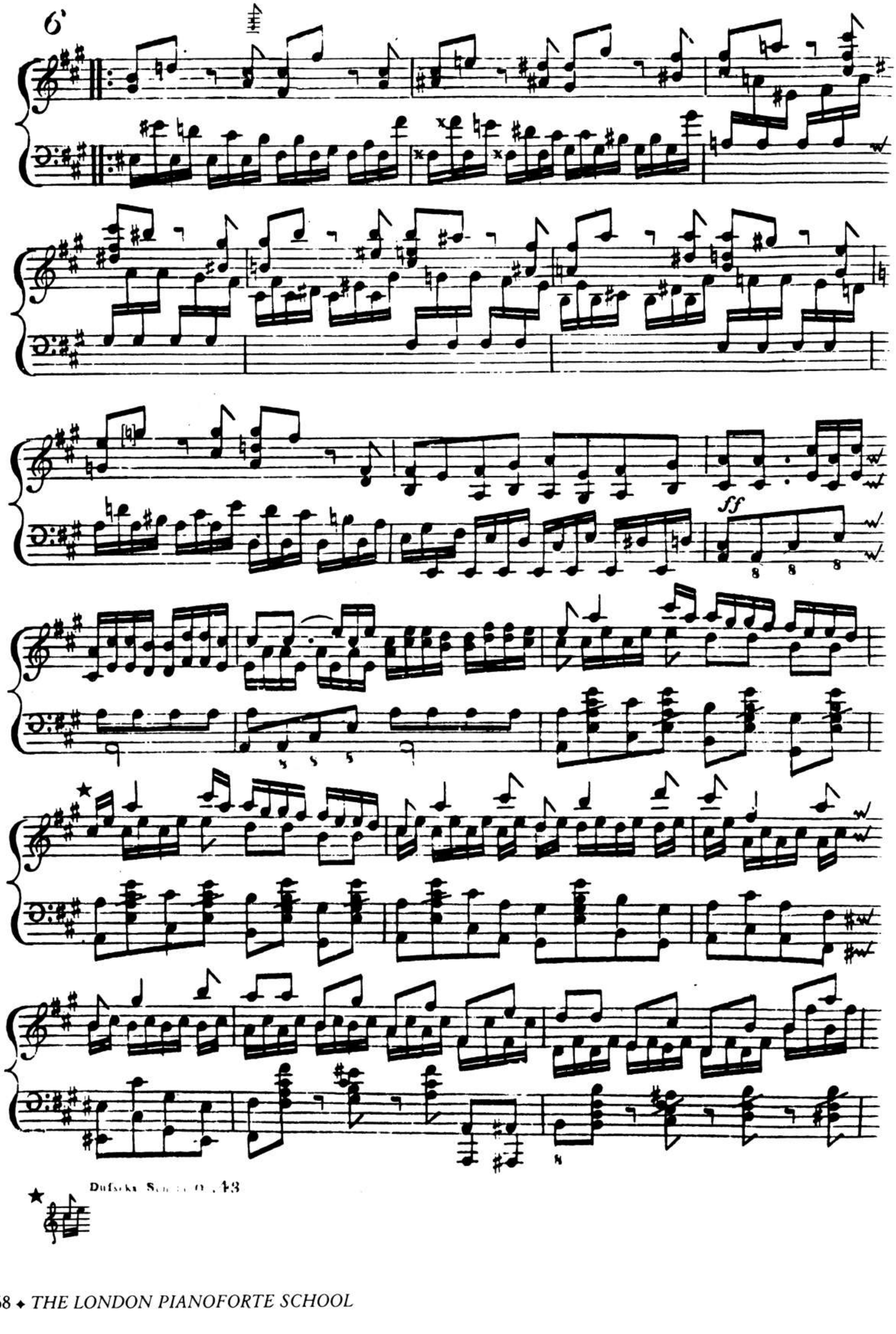
[#] [#] ff

[#] [#]

giu.

1st. 2d

00045406



00045406

ff

ff

fin.

fin.

Con espreſsione

rf

pp

morendo

fp

fp

Volti Subito

00045406

perdendosi

ff

sempre piu *for:*

ff

sfz

pp

sfz

pia.

sempre *dim.*

pp

pp

00045406

9

fz.

Cres.

[f] *sf* *sf*

[3] [3]

[4]

5

dim.

Volti Subito

00045406

10 espreſsione *sf*

[P]

for:

piu. *rf* *f* *p* *rf* *for:* *ff*

Dufſek S. ... Op. 43

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sempre *Cres.*

pia.

pia. *for.* con espreſſione

6

Dufseks Sonata Op. 43

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12

Rondo

Allegro

Scherzo

Dutch. Sonata Op. 13

00045406

fort.

Cres. ff

dim. pp

[H] [h]
è Legato

for.

Volti Subito

00045406

14

ff

piu.

ff

piu.

ff

ff

fine.

dim.

piu.

00045406

fin. e Legato

fin. *rf*

rf

ff

ff

Volti Subito

00045406

16

ff

più

f

ff

più.

ff

fp

rf

rf

ff

sf

dim.

rf

dim.

pp

★

00045406

ff

ff

Volti Subito

00045406

18

fria.

ff

THE ROWE MUSIC LIBRARY
KING'S COLLEGE, CAMBRIDGE

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The Farewell,

A NEW GRAND

Sonata,

for the

Piano Forte

Composed and Inscribed to his Friend

MUZIO CLEMENTI,

by

J. L. Dussek.

Pr. 5.

Ent.d at Sta. Hall.

OP. 44.

LONDON.

Printed by Longman, Clementi & Co. 26. Cheapside.

Schomberg

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Introduzione

Grave.

SONATA.

pmo rf più. rf

for: pmo

rf for: dim.

fz

rf for: ff. dim.

for: pmo Cres.

ff rf dim. Cres. ff. più.

rf

più. f p dim. smorzando

Volti

00045406

Allegro
Moderato

Con espressione

piu.

Poco a poco Crescendo

fin:

fz *dim.* [tempo] *piu.* *ff*

ralentando

Pedal

piu.

ff *ff*

Pedal

ff°

00045406

3

ff

[Ped.]

pp

Pedal

ff

[8 8]

sf sf sf

fz

fz

dim. sempre pia.

fz pia. rf

Volti Subito

00045406

4

rf pia. rf pia.

pp

for.

f p

stacc. ferm.

ff

8 8

con espreſsione

rf dolce

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[b]

[b]

hr

hr

★

★

scherzando

pia.

pp?

rf

fp

1! time

2d time

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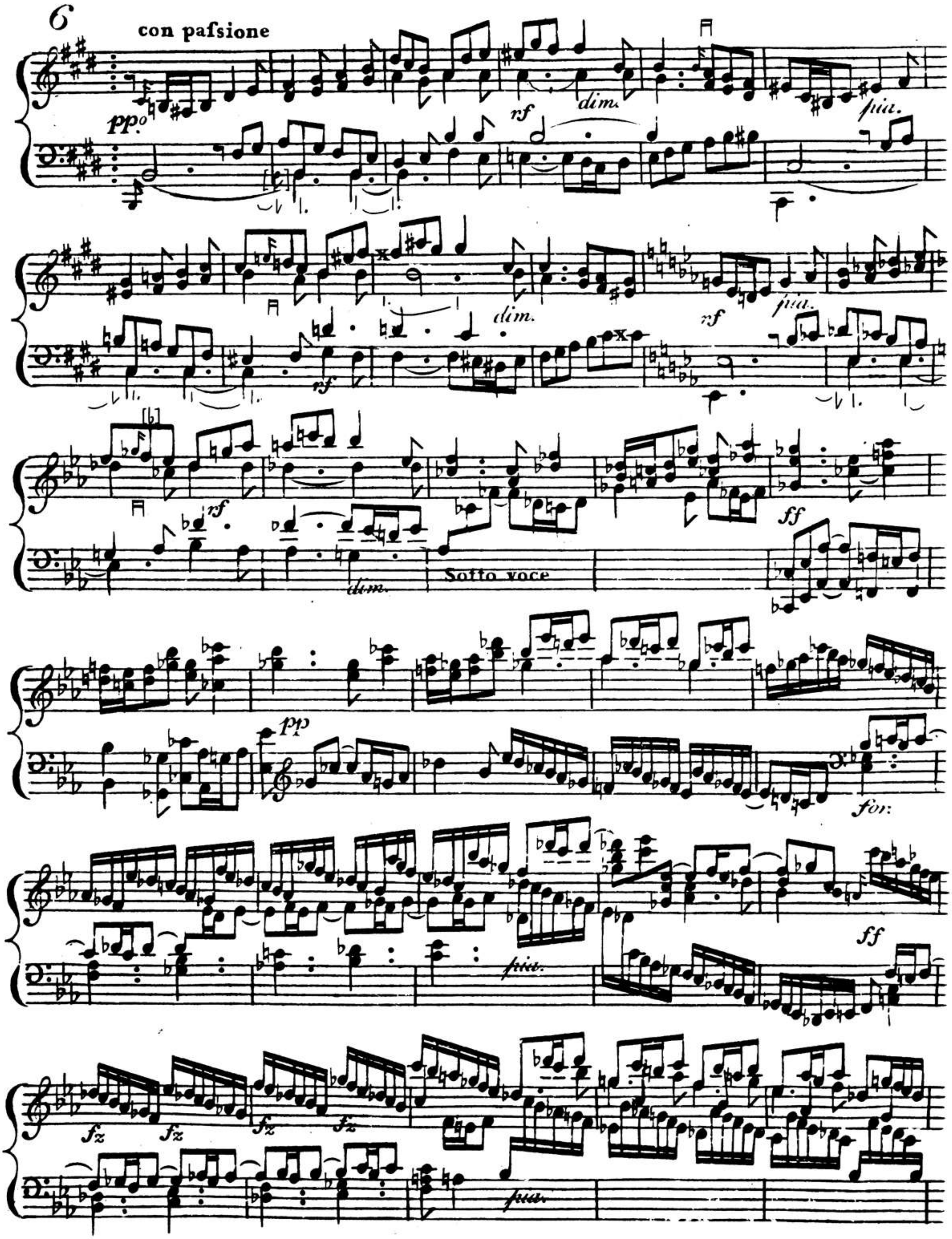
6
con pafsione
pp
rf
dim.
fuu.
rf
dim.
rf
fuu.
[b]
rf
dim.
Sotto voce
ff
pp
for:
ff
fuu.
fz
fz
fz
fz
fuu.

00045406

ff dim. ff

8

★ locc

3va

ffmo

il piu for: posfibile

rf dimo Cres. ff

fmo Ped:

fin.

for:

[roll.] [dim.]

V. S.

★

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[a tempo]

8

più. *ff* *più.* *for.* *ff*

[ped. [ped.

sfz *sfz* *sfz* *sfz*

dim. *più.*

pp. *sfz* *sfz*

più. *pp*

f

★

00045406

9

fuia.

ff

rf

[dolce]

hr

for:

ppo

pp

1! time

2! time

Page 10 Blank

00045406

00045406

Molto Adagio è Sostenuto

pia. for. pia. dolce

for. pia. fp pia.

Cres. Cres. for. ff ff ff dim.

dim. pia. pp dolcefsimo rf pp

delicatamente pp for. pia.

Volti Subito

00045406

12

pp piangendo ten: ten: pp

ten

dolce for: dim. più. Cres. ff

dim. pp rf dolce Cres.

for: ff rf pp mancando

smorzando pp

[ped.

pp Cres. ff hr

sfz pp Cres. ff

ff dim. pp ff

3 dim. pp ff

dim. ff pp Cres.

00045406

14

ff

for:

dim.

fria.

fria.

sempre calando

ff

fria.

sf

rf

rf

00045406

sempre *più.* *for:*

dim. *più.*

Pedale

pp Con Espreſsione

ten. ten.

dolciſsimo *rf* *più.*

pp *rf* *for:* *pp*

Dufseks Grand Sonata

Volti Subito

00045406

16

[f] [dolce] [P]

for: [P] [PP]

[dolce] ten [f] [dim. P]

Cres. rf più.

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13

ff *sfz* *dim.* *pp*

sfz

Cres. *ff*

dim.

con expreſs:

Semplicemente

Sotto Voce

calando

[PP]

sempre *più.*

Volti

perdendosi

[ped.

]

Tempo di Minuetto piu tosto Allegro

ff. sfz sfz [rf] rf fp fp fp rf rf

ff dim. ff rf nf

:S: [rf] rf :S:

Trio, **con molta espreſsione.**

pp rf pp rf

sfz dim. rf

00045406

fz fz dim. rf Cres. rf ff

dim. pp amoroso fz

f fz

dim. pp fz dim. pp rf

Menuetto
Da Capo fin
al segno :S:

con passione

CODA

rf piu. dim. pp Cres.

ff

sempre dim. pp mo smorz

00045406

20 Rondo, Allegro: moderato ed espreſsivo.

rf dim. rf rf

:S: :S:

piu.

dolce

Cres. for: piu.

mf rf dim. for: dim. piu.

ff dim. piu. for:

sfz rf for: sfz dim.

rf sempre Cres.

[dal segno]

piu. From :S: till for:

:S:

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dim. Cres. for: dim. pia.

Cres. for:

ff rf

rf sfz sfz rf

sfp sfp sfp sfp

rf sfz ff sfz

dim. pia.

sfz sfz sfz sfz sfz sfz

Volti Subito

00045406

22 *dolce* *rf* con espreſsione *for.* *pp°* *dim.* *rf* *fia.* *dim.* con amore *pp* *rf* *fia.* *for:*

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fria. ff dim. Languendo

rf fria. Cres. for:

sempre Cres. ff dim. sfz sfz sfz Cres.

dim. dolce [dal segno] From S: till

00045406

24

ff.o dim.

dem. più. rf

rf Cres. ff

sempre Cres. rf dim. Cres.

ff

ff.o dim. più. ff.o

più. Cres. for:

00045406

piu *for:*

ff:o

rf *dim.* *piu.* *ff:o*

rf *rf*

dim. *rf* *dim.* *pp:o* *dolce*

espreſs:

Volti Subito

00045406

26

dolce

dim.

forz.

rf

dim.

pia.

for.

rf

dim.

pia.

pp

for.

rf

pia.

rf

rf

Cres.

ff.o

sfz

sfz

pp

dim.

00045406

pp

ff.o

Languendo

dim.

rf

con palsione

sempre piu for:

dim.

Cres.

for:

piu for:

il piu for: posfibile

8va

loco

8va

fin.

Volti Subito

00045406

28

pp rf for. dim. fuoco.

pp ff dim. fuoco. pp

rf

pp ff dim.

smorzando pia.

dolcissimo

00045406

rf

Cres.

dim.

rf

pp

rf

fp

dim.

pp

L.H.

R.H.

R.H.

L.H.

FINE.

[ped.

00045406

00045406

TWO SONATAS

for the

Piano Forte

In which is introduced a

MILITARY RONDO

Composed, and Dedicated to

Mrs Rose Marshall

By

I. L. DUSSEK.

Ent at Stat. Hall — OP 47 — *Price 6.s*

LONDON
Printed & Sold by BRODERIP & WILKINSON 13 Hay-market

00045406

2

SONATA

I.

Dussek Op. 47

Allegro con Spirito

pia

fp

[p]

fmo

pia

rf

dim.

00045406

dim.

Perdandosi

8 con espressione

Legato

mf

ff

pma

for

dolce

con espressione

pmo

f

ff

fine

00045406

1.

fp

dim.

pia.

ff

fer.

pia.

fer.

pia.

fer.

pia.

dim.

pia

Sempre più Piano.

ff

i Legato

Maggiore

pmo

★

etc.

00045406

5

for.

rf

con espress:

Legati

ff

fmo

V.S.

00045406

6

dim

pp

ppo

ppo

ppo

sfz.

con espress.

ppo

Adagio Sostenuto
ed Espressivo

p

con espress.

f

f

dim.

rf

ppo

ppp

[f]

p

00045406

con espressione 7

ff

f

dim

pp

ff

sotto voce

Allegretto Moderato

Rondo
a la
Militaire

pia

f

rf

dim:

pp

for

pia

for

[P]

[3] [3]

00045406

8 Minore

espress.

ff

cres

rf

Magiore

dim.

00045406

00045406

SONATA II

All.o ma Moderato ed Espressivo

pia.

mf

ff

dolce

cres.

rf

for. pia. for pia. pia.

00045406

11

sfz

dolce

omo

3

mf

fp

sempre piu forte

rf

hr

p

00045406

12

fer

cres

dim:

dolce

rf

00045406

sfz

pia

8 8 8 8

ff

cres

8 8 8 8

sf

Sva bassa

pia

8 8 8

00045406

11.

Rondo con Espressivo

Andantino con moto

00045406

15

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

pp *mo* cres *rf* dim:

[f P] *f* dim. Minore

00045406

16 Minore

00045406

Majore

17

dim.

dol.

00045406

00045406

h 308
1-8

Fantasia and Fugue

FOR THE

Piano Forte

Composed & Inscribed to

J. B. Cramer,

by his Friend

J. L. DUSSEK.

Entd at Sta. Hall.

Price 3/6

London

Printed by Clementi, Banger, Hyde, Collard & Davis, 26, Cheapside.

00045406

00045406

FANTASIA

GRAVE

ten: ten: ten: ten:

DIMINUENDO

rf

L.H. pp

DIM-

-INUENDO

L.H. pp

ten: ten: ten: ten:

rf

for

ffmo

più

for

L.H. pp

L.H. SMORZ-

-ANDO

L.H.

ffmo

ppmo

Volti Subito

Dusseks Fantasia.

00045406

UN POCO PIÙ DI MOTO

POCO A POCO CRESCENDO E

SEMPRE CON PIÙ DI MOTO

rf *pw*

rf *for* *più* *for* *ff°* *più*

ff°

DIMINUENDO

più

sfz

CRESCENDO

for

for

dim *più*

00045406

UN POCO PIÙ LENTO E PIANO

ppo *Cres* *rf*

CRESCENDO SEMPRE *ppo*

ff.mo DIMINUENDO *ff.o*

ff.o DIMINUENDO *ff*

ff *ff* *ff*

[b]

00045406

4

ANDANTINO CON AFFETTO

PIANISSIMO E DOLCE

SEMPRE PIÙ DOLCE

UN TANTINO PIÙ LENTO, E CON ANIMA

SOTTO VOCE E RALLENTANDO

ALLEGRO CON BRIO, POCO A POCO PIÙ FORTE

00045406

fra.

CRESCENDO

SEMPRE RALLEN-

ff°

-TANDO E CRESCENDO

sf≈

sf≈

DIMINUENDO

nf

00045406

FUGA

TEMPO MODERATO ASSAI

pia.

fin.

pia.

rf

ff.o

pia.

for.

pia.

ff.o

rf

rf

Dussek Fantasia.

00045406

rf

for

pia.

sfz

dim.

pia. e dolce

1st

2d

pp

sfz

sfz

pia.

for.

sfz

pia.

Dussek Fantasia.

00045406

dim. | più. | dolce | più.

sfz | nf

sfz

rf | rf

sfz

ff

nf

rf

Dusseks Fantasia.

00045406

10

ff^mo

dim.

più

rf

ff^o

sfz

dim.

sfz

sfz

Cres.

sfz

dim.

p

sfz

ff^o

sfz

p

pp^mo

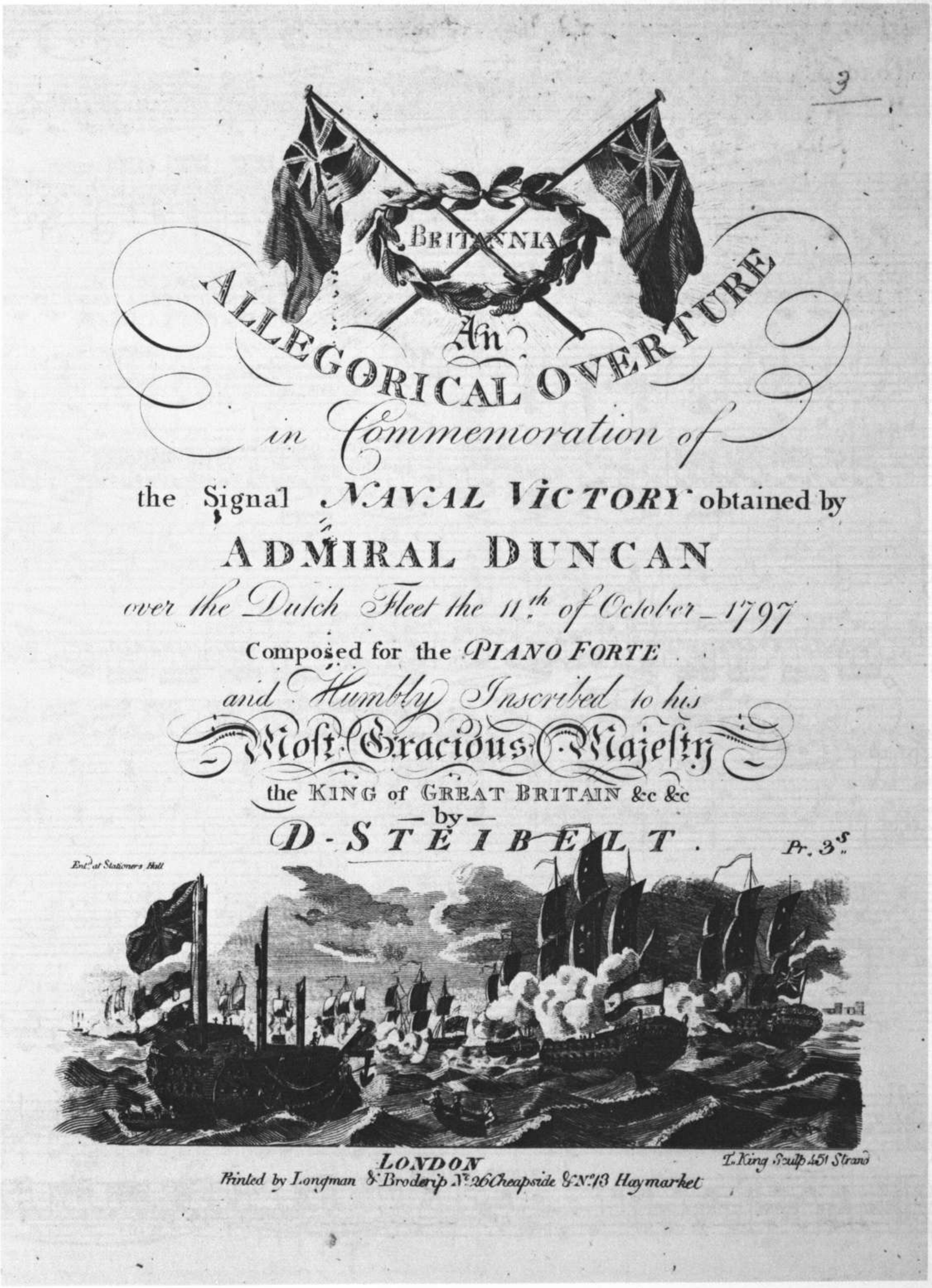
SEMPRE DIMINUENDO

CON ESPRESSIONE

sfz

pp

00045406


BRITANNIA
An
ALLEGORICAL OVERTURE
in Commemoration of
the Signal NAVAL VICTORY obtained by
ADMIRAL DUNCAN
over the Dutch Fleet the 11th of October 1797
Composed for the PIANO FORTE
and Humbly Inscribed to his
Most Gracious Majesty
the KING of GREAT BRITAIN &c &c
by
D-STEIBELT.
Pr. 3s
Entd at Stationers Hall
LONDON
Printed by Longman & Broderip N.o 26 Cheapside & N.o 13 Haymarket
T. King Sculp 451 Strand

00045406

Adagio
Maestoso

ff

p

The ſtillneſs of the Night

The Waves of the Sea

p

f

cres

dimin

pp

p

rinf

00045406

Advice from Captn Trollope

Cres

pp

rinf

Faster

f

Sailing of the Dutch Fleet announced

Allegro Moderato

fz

p

f

p

f

p

fz

f

fz

fz

fz

p

fz

fz

fz

fz

Sempre dimin:

00045406

Beat to Arms

Allegro *ff*

pp

cres

Sempre cres

f

fz

f

Setting the Sails

8va

00045406

Britons ſtrike home, re - venge re - venge your Country's Wrongs.

Maestoso

Fight, Fight and re -

- cord Fight, Fight and re - cord your - ſelves in Dru - - id Songs, Fight,

Fight and re - cord, Fight, Fight and re - cord, re - cord your - ſelves in Dru - id

The Sailing of the Fleet.
Songs.

Allegretto Sempre legato

00045406

The roaring of the Sea

cres

dol

1. time

2. time

f Joy on fight of the Enemy.

Signal to Engage

Approach to the Enemy

Allegro Moderato

Staccato

Cres

Sempre Cres

Allegro afsai

Cannon

00045406

Engagement

Cres.

Discharge of small Arms

Falling of the Mast.

00045406

The Cries of the wounded.

p

[R.H.]

dim

Britain's best Bulwarks

mancando

f

fz

are her Wooden Walls her wooden Walls, Britains best Bulwarks are her Wood - en

fz

fz

Walls.

The heat of the Action

cres

f

fz

f

f

Falling of the Mast.

fz fz fz fz fz fz

The cries of the wounded.

00045406

dimin:

f

f

p Cry of Victory

Cres

f

f

00045406

Maestoso

Fl.

f

Rule Britannia

Distrefs of the Vanquished

p

[9]

f

[3] [3]

f

dimin

00045406

Sailing after Victory

Allegretto legato

cres

f f f

dim

f f

Rejoicing of the Sailors

f f

f f

dim

Moderato

Cres

f

Return into Port and acclamations of the Populace

00045406

Cres

f

p

[♯]

Adagio Maestoso

God save the King.

Andante *p*

[L.H.]

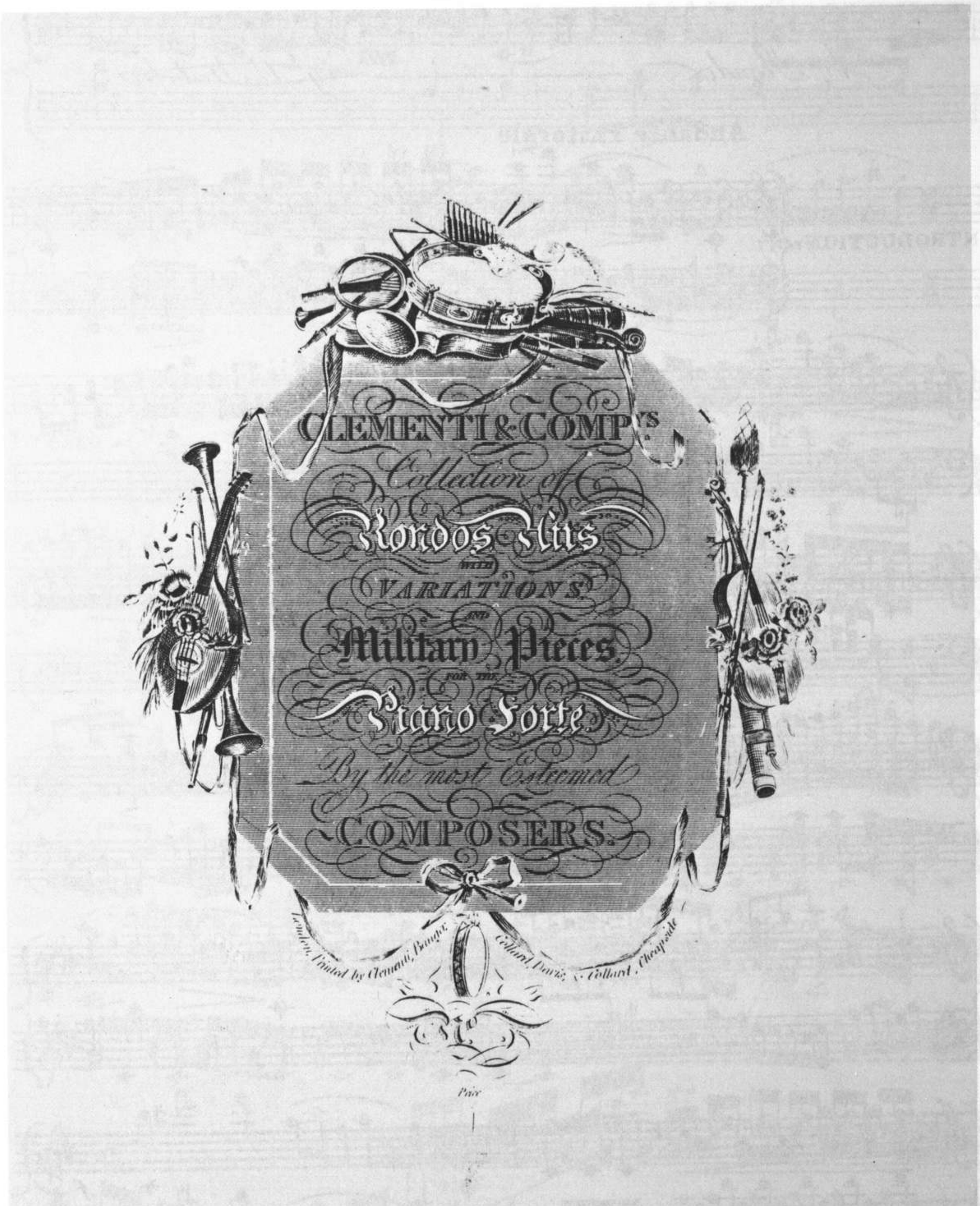
f *p* *f* *p*

Allegro *ff*

p

f

00045406


CLEMENTI & COMP.ys
Collection of
Rondos
with
VARIATIONS
and
Military Pieces
for the
Piano Forte
By the most Esteemed
COMPOSERS.
London, Printed by Clementi, Banger, Collard, Davis & Collard, Cheapside
Price

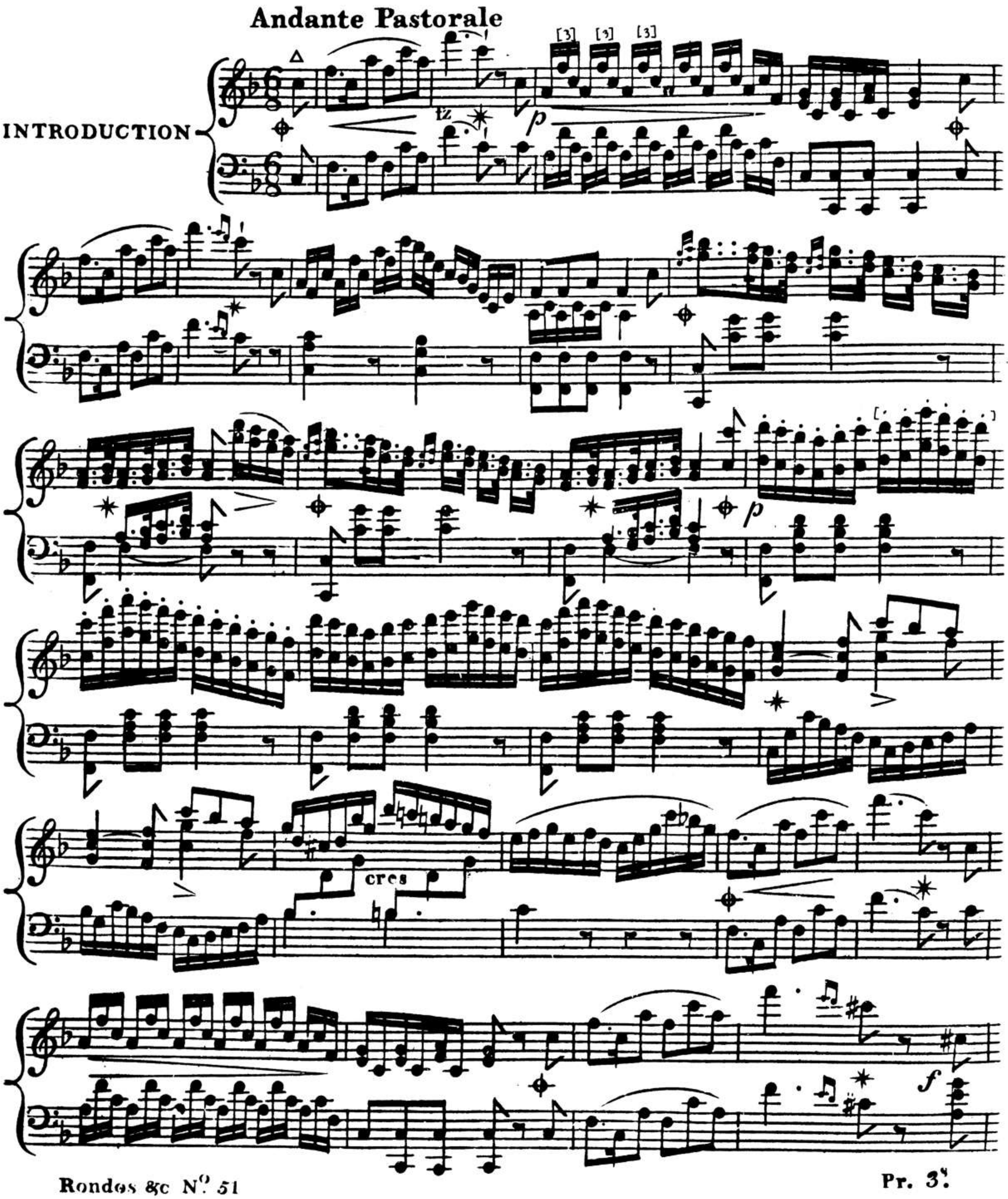
00045406

LES PAPILLONS.

A Rondo. ——— *by D. Steibelt.*

Andante Pastorale

INTRODUCTION



00045406

3

ritard.

fz fz

Presto

f

8va loco

8va

rinf

00045406

loco

p

f

fz fz fz fz

[R.H.]

00045406

8va

loco

8va

loco

dimin.

00045406

264 [Meno mosso]

dol.

5

smorzando

ritard.

[Tempo I]

00045406

rinf

rinf

8va

loco

00045406

fz

fz

dol

p

rinf

f

00045406

8va

loco

8va

rinf

loco

hr

Cadenza

[meno mosso]

5

00045406

[Tempo I]

ritard.

f

8va

00045406

loco

8va

loco

fz fz

8va

[R.H.]

8va

cresc.

loco

f

00045406

00045406

Rbn

g. 459
7

Three

GRAND SONATAS

FOR THE

PIANO FORTE,

Composed and Dedicated to

MISS LOGIER,

IN

Dublin

by

Jos. Woelfl.

OP-55.

Ent. at Sta. Hall. Pr. 16. 6.

London, Printed by Clementi, Banger, Collard, Davis, & Collard, 26. Cheapside.

Where may be had just Publish'd by the same Author, A Practical School for the Piano-Forte,
Consisting of Fifty Fingered Exercises, Vol. 1. Pr. £1.1.0

No 1816.

00045406

SONATA 1.

ALLEGRO

p

Sempre legato

f

p

00045406

[2]

f *p* *f*

8va

N° 1816.

00045406

1.

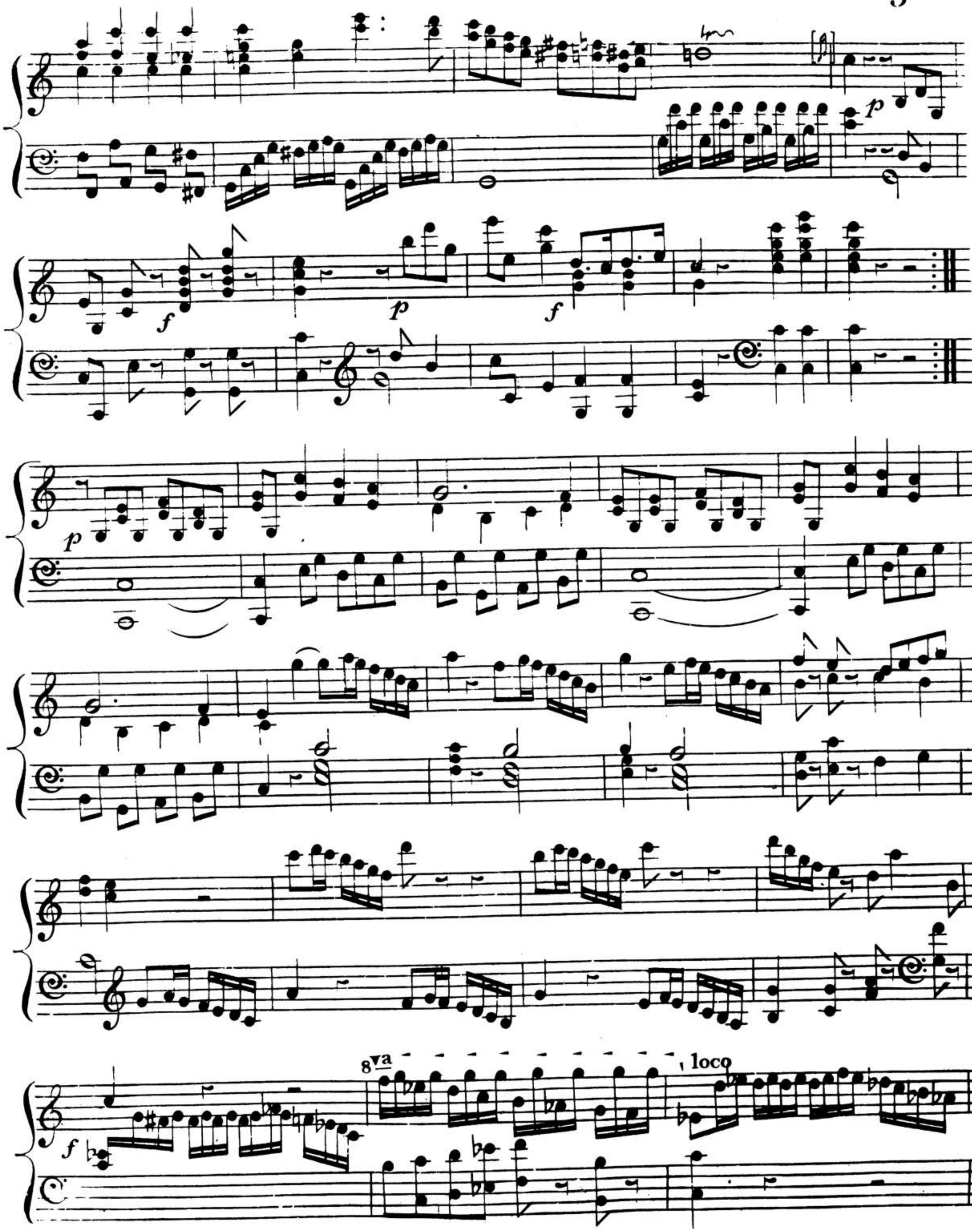
8va

loco

p

ff

00045406



No. 1816.

00045406

6

p

00045406

ff

f

p

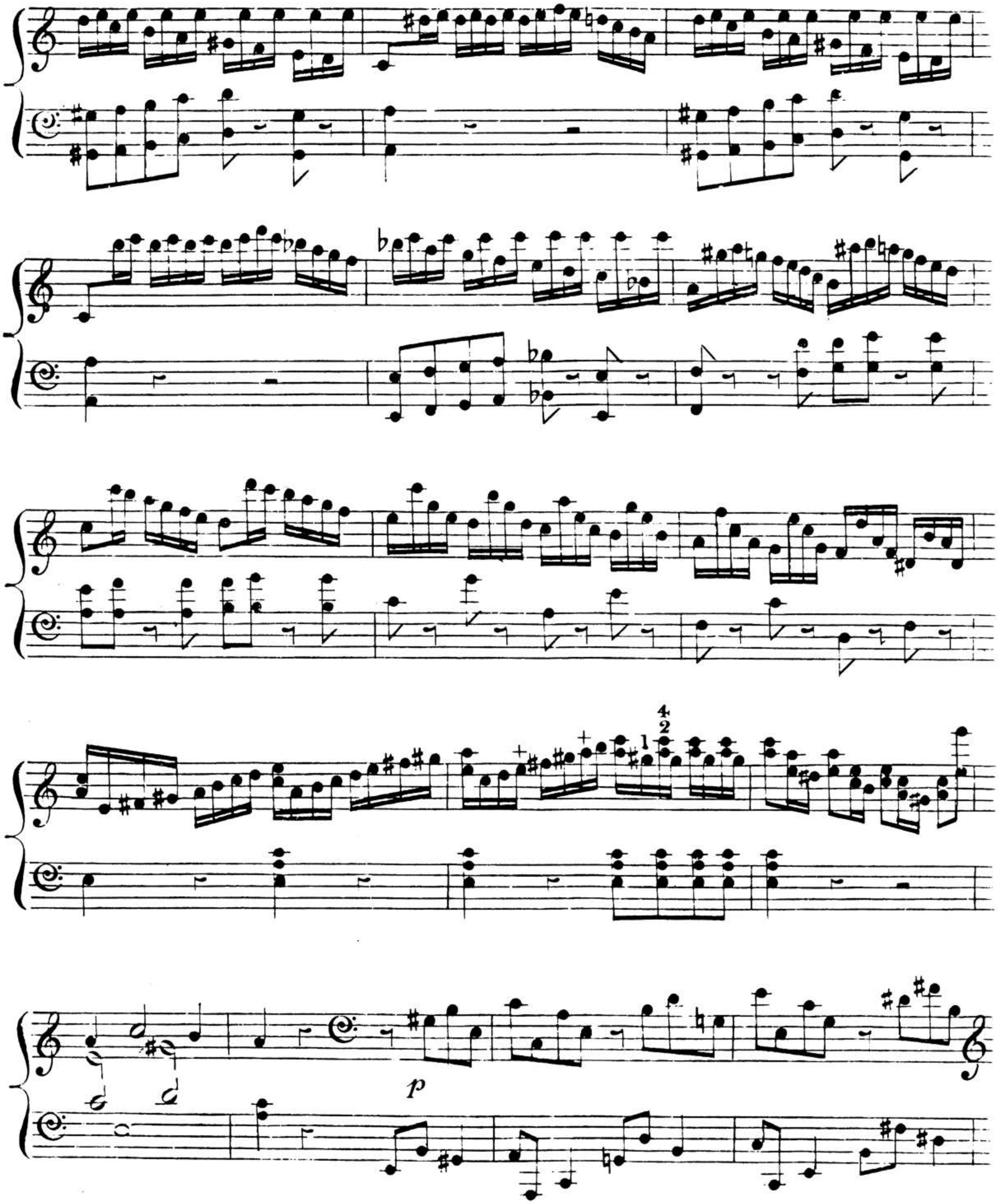
f

f

8va

loco

00045406



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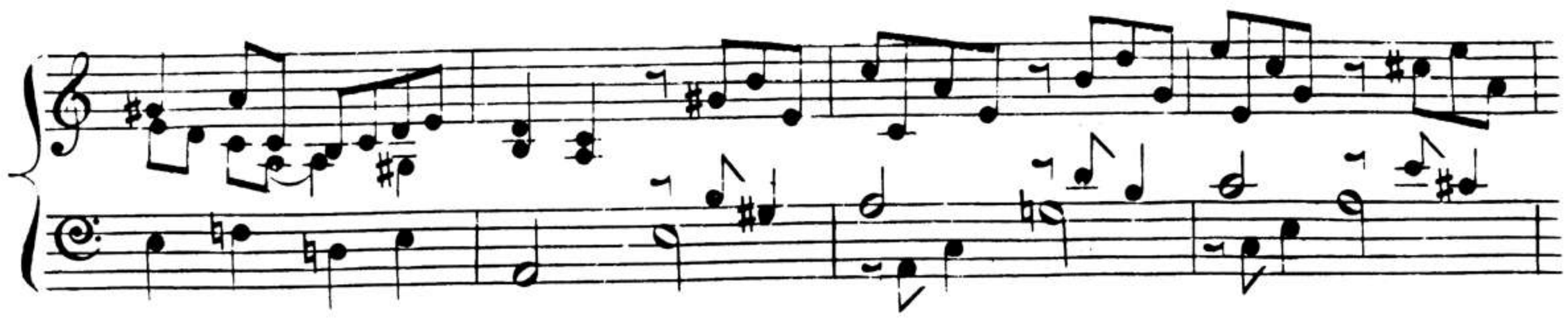
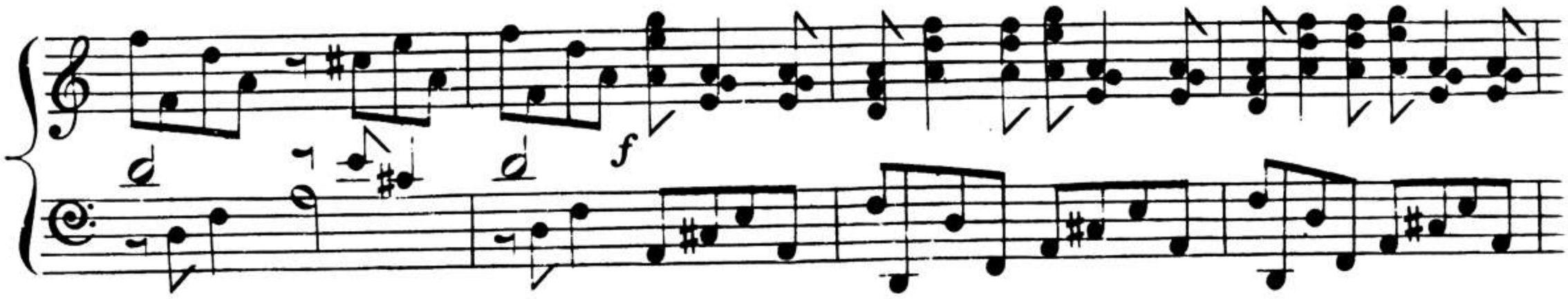
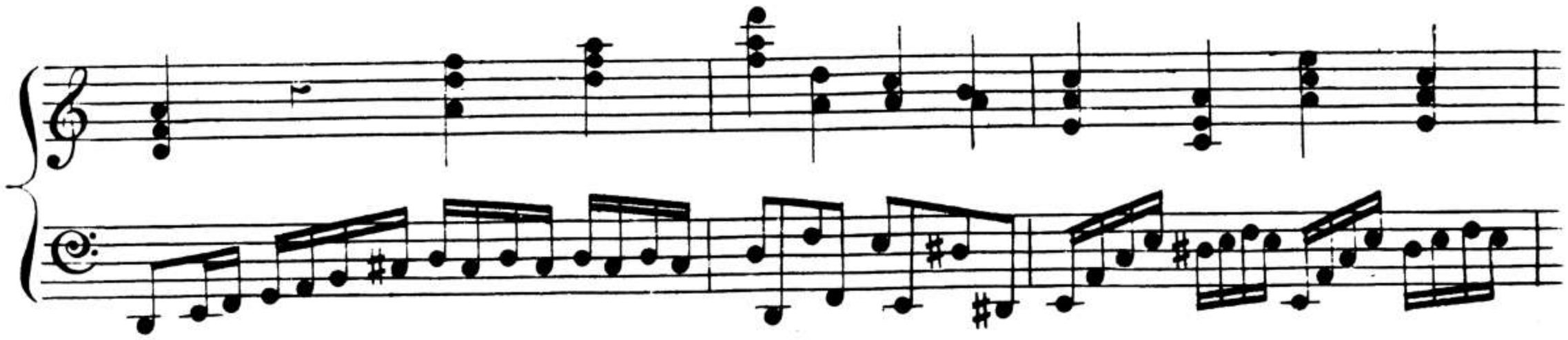
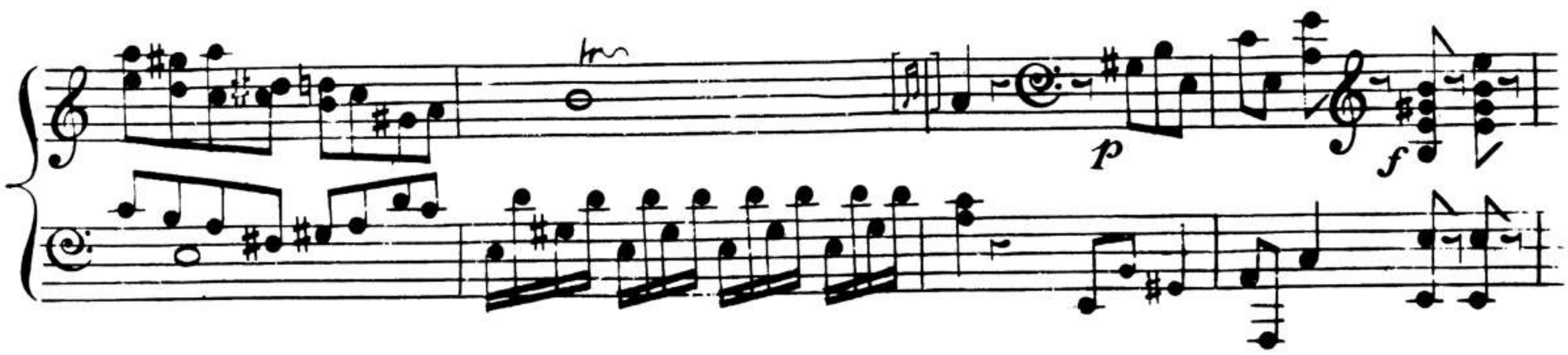
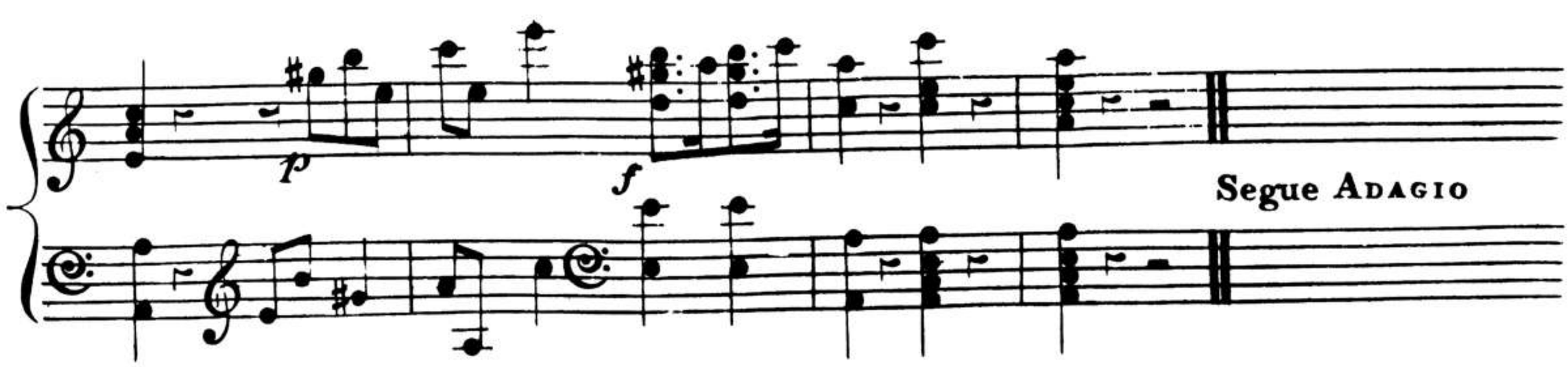








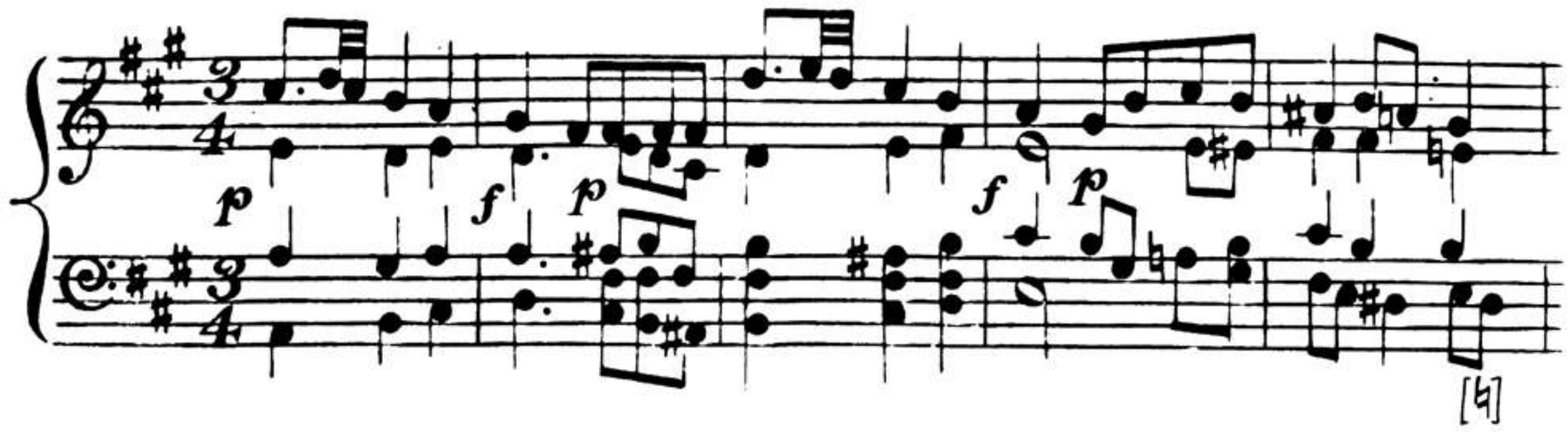


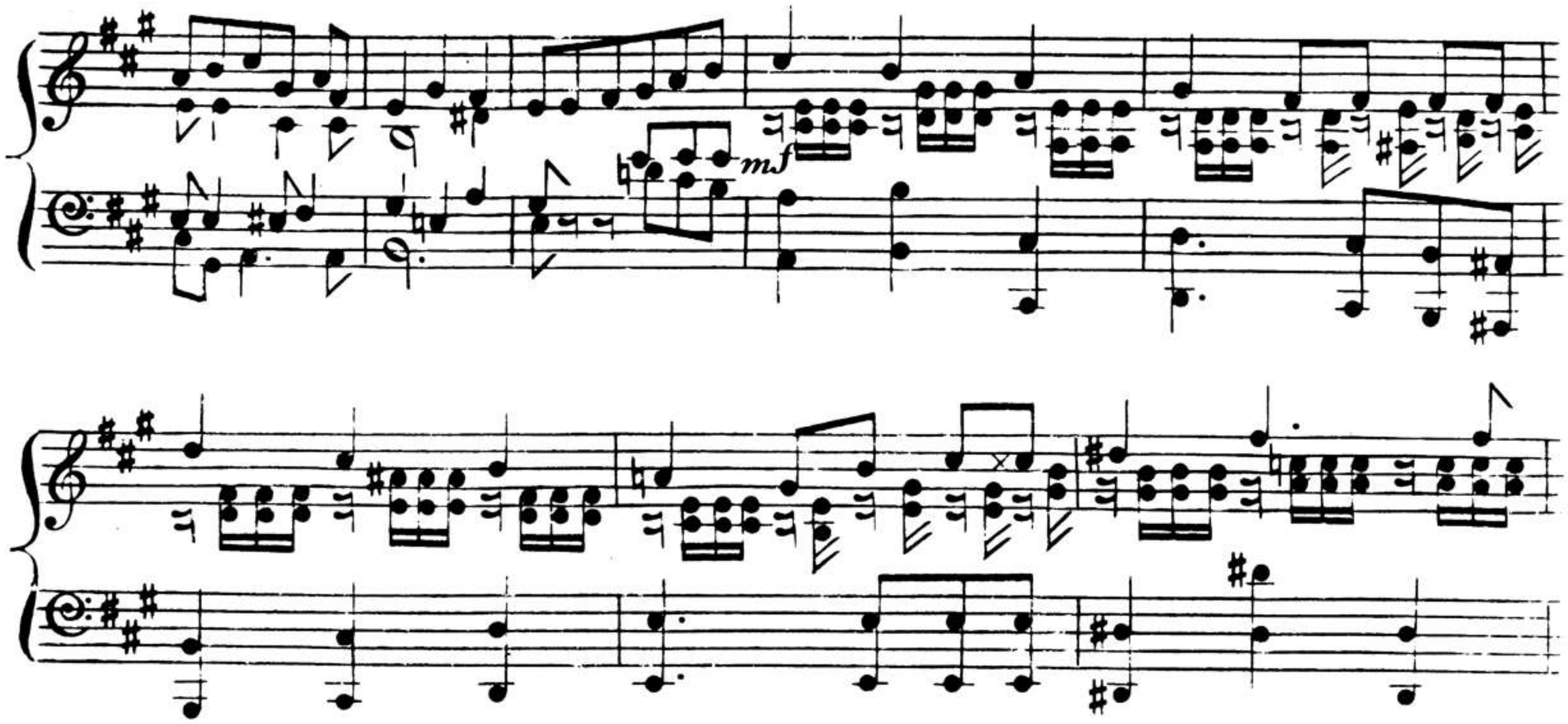
Nº 1816.

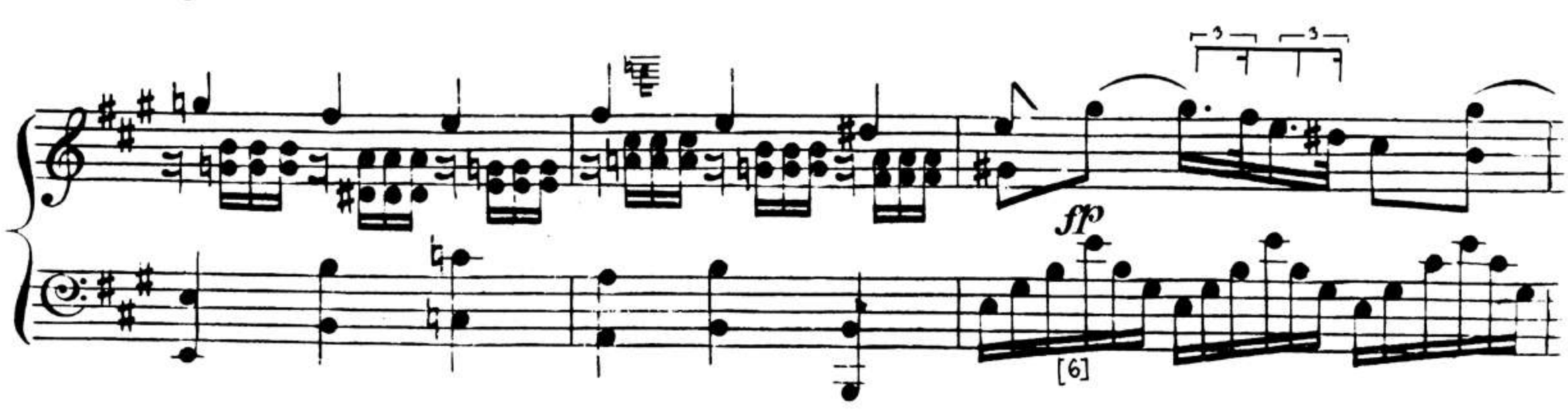
00045406

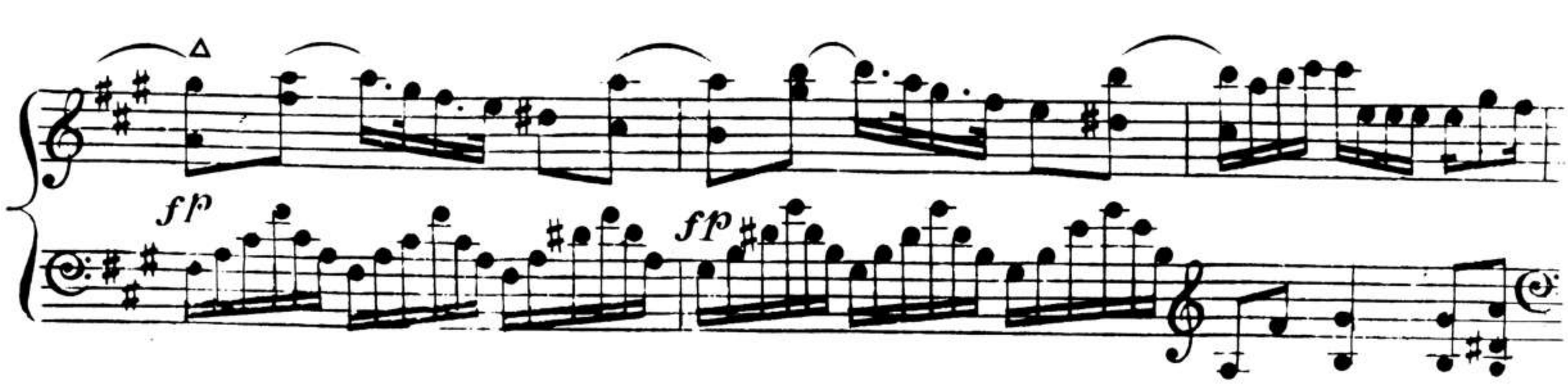
10

ADAGIO
MA NON TROPPO









No 1816.

00045406

3

fp

fp

fp

hr

6

6

6

fp

Nº 1816.

00045406

12

[fp]

fp

[fp]

LEGATO

Nº 1816.

00045406

fp fp

fp [fp] [fp]

[fp] [fp]

hr

00045406

11.

PRESTO

00045406

hr fp f

p hr fp 8va f fz

fz [:||:] fz

fz fz fz

fz fz loco

00045406

f

p

ff *p*

f

'Cal.' *pp* *ff*

V.S.

00045406

00045406

g. 148. 4

Three Sets

of

VARIATIONS

for the

Piano Forte or Harp.d

1 THE PLOUGH BOY ____ with Six Variations
2 A GERMAN AIR ____ with Eight Var.
3 LA BELLE CATHERINE ____ with Eight Var.

Composed & Dedicated (by Permission) to her Royal Highness

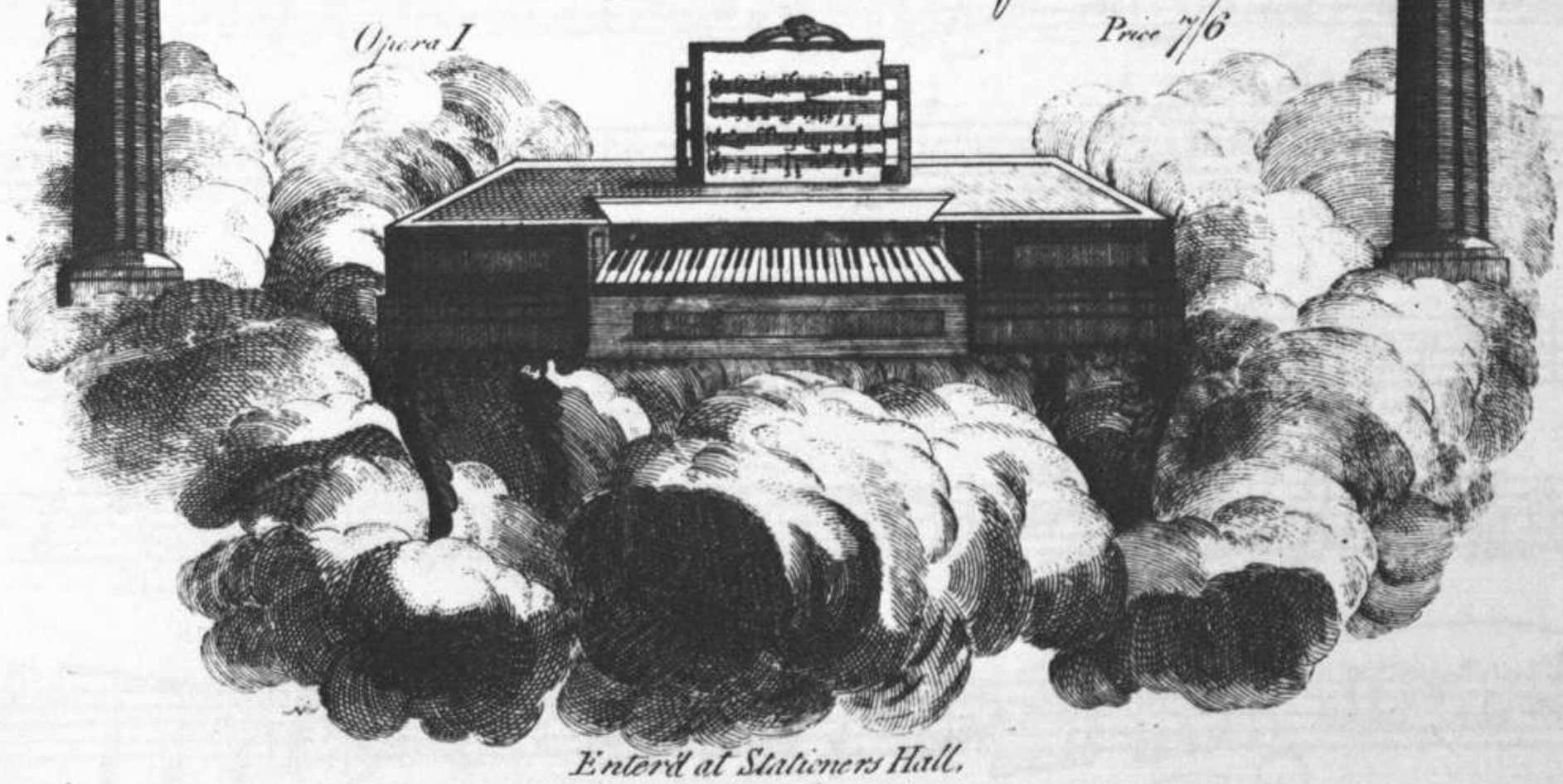
Princess Augusta,

by

John Hummel Junr. of Vienna.

Opera I

Price 7/6



Enterd at Stationers Hall.

London, Printed for the Author.

Johann Hummel

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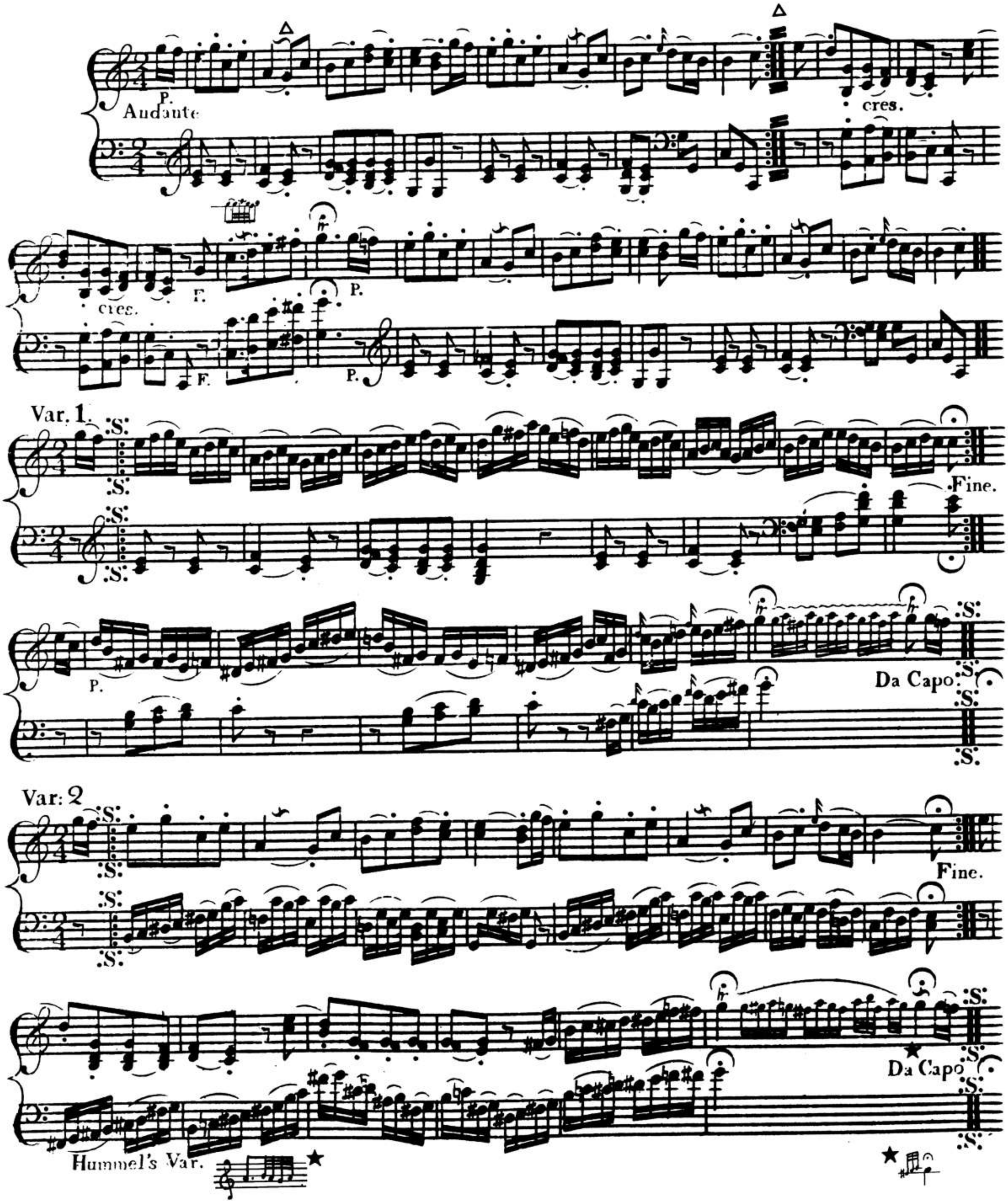
The Plough Boy

WITH SIX VARIATIONS.



00045406

2

Var: 3

cres:

Fine.

F.

F.

Da Capo

Var: 4

Fine.

Cadanz.

Da Capo

Var: 5

Adagio.

sf

F.

P.

00045406

[glass.]

F. P. F. P. cres

F. P. F. P.

[glass.]

sf F. P. P.

[6] P.

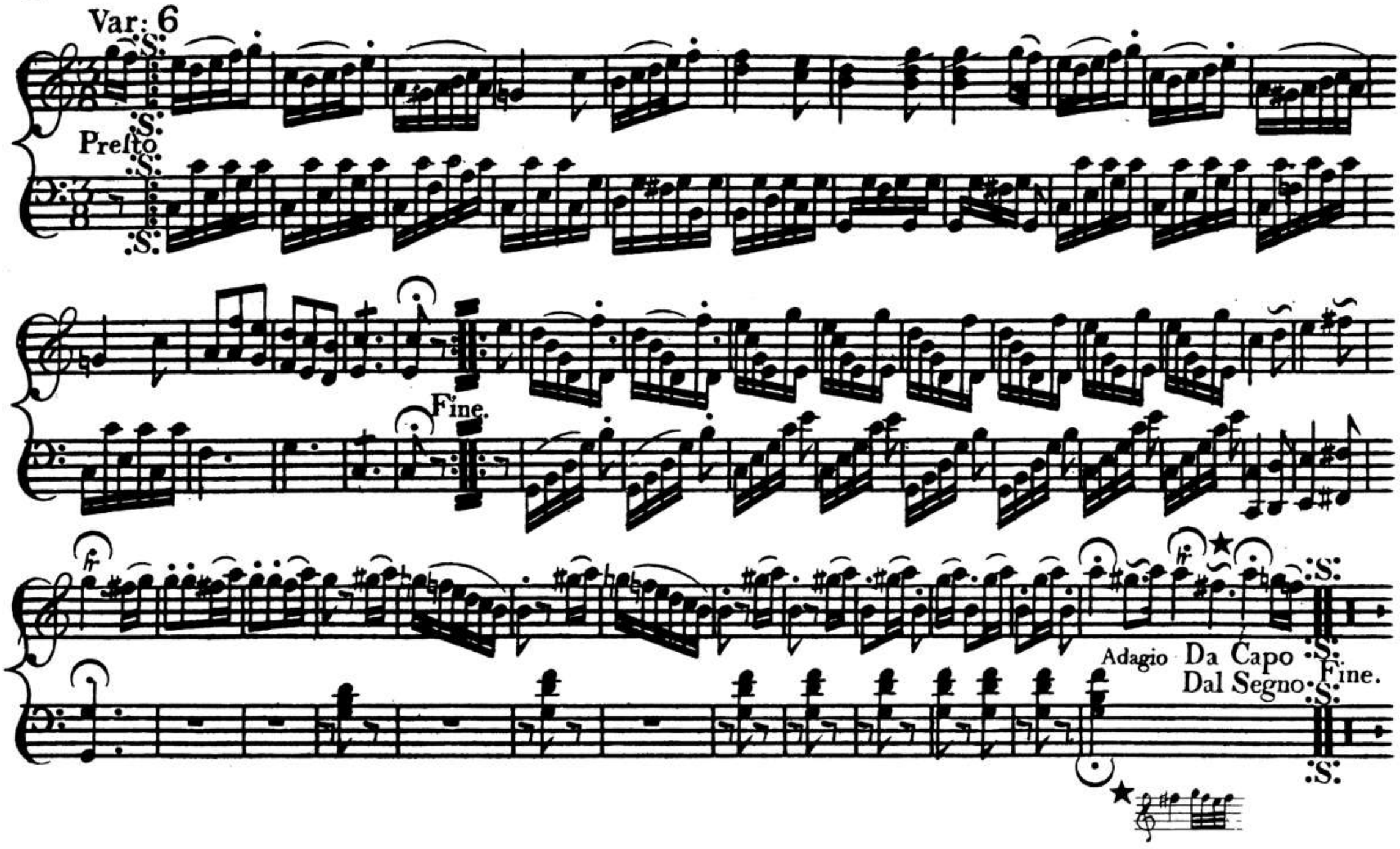
sf P. 8ve

Hummel's Var:

00045406

Var: 6

Presto



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