Jan Ladislav DUSSEK

(1760 - 1812)

Variations To God Save the King

Craw 87 *

Set and realised by

DONALD WILLIAMS

Arranged and set by DFW, April 2012

* See notes overleaf

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. In preparing the computer performance, 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;
   - Taken the "8 - - -" marking in bar 100 to indicate "plus 8va bassa" rather than just a transposition of the single line;
   - The isolated left hand quavers in bar 44 are marked "fp"; I don't know what this is supposed to do;
   - Added a (hidden) *a Tempo* after the slowing down caused by the *Calando* marks;
   - Added (again hidden) crescendos and decrescendos where they seem to be obvious at the transitions between sections (for example, there is a cresc in bar 36, to make sense of the forte with which Variation 2 starts);
   - The computer performance is of course a bit limited. In particular, there is no pedalling - but any way MIDI pedalling only prolongs notes - it does not give the extra resonance which the loud pedal gives on a real piano. However, I hope that it is good enough to give an impression of this "celebrated" work (as per the title page of the original, produced at the top of my version),

I would be interested to receive any corrections or comments.

Donald Williams

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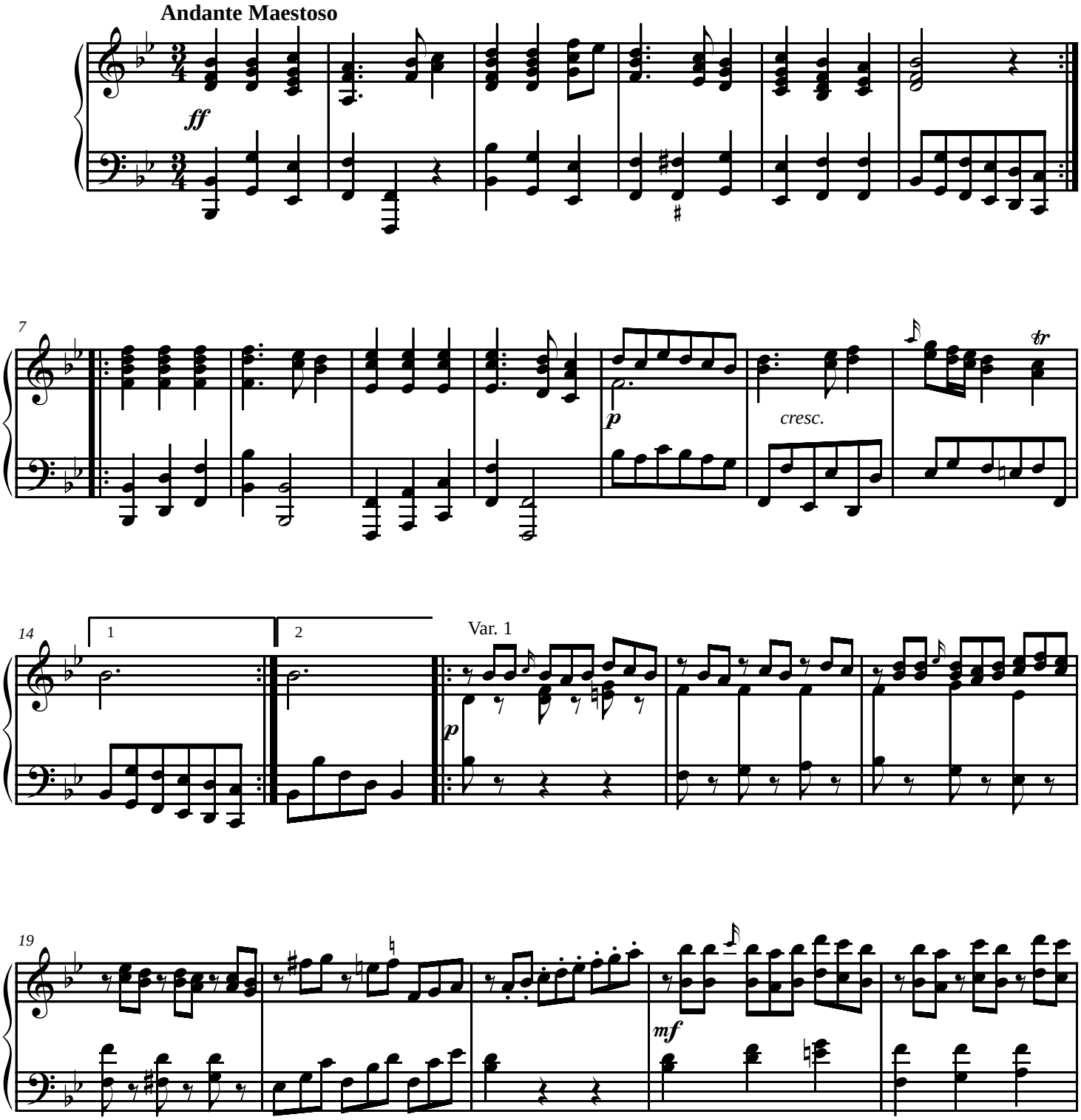
[1] On the other hand, you could just assume that (a) among the showers of little notes, the odd note does not matter, and (b) that Dussek probably did not write it down exactly as he played it in public anyway !

Dussek 's celebrated Variations

◂ To ▸

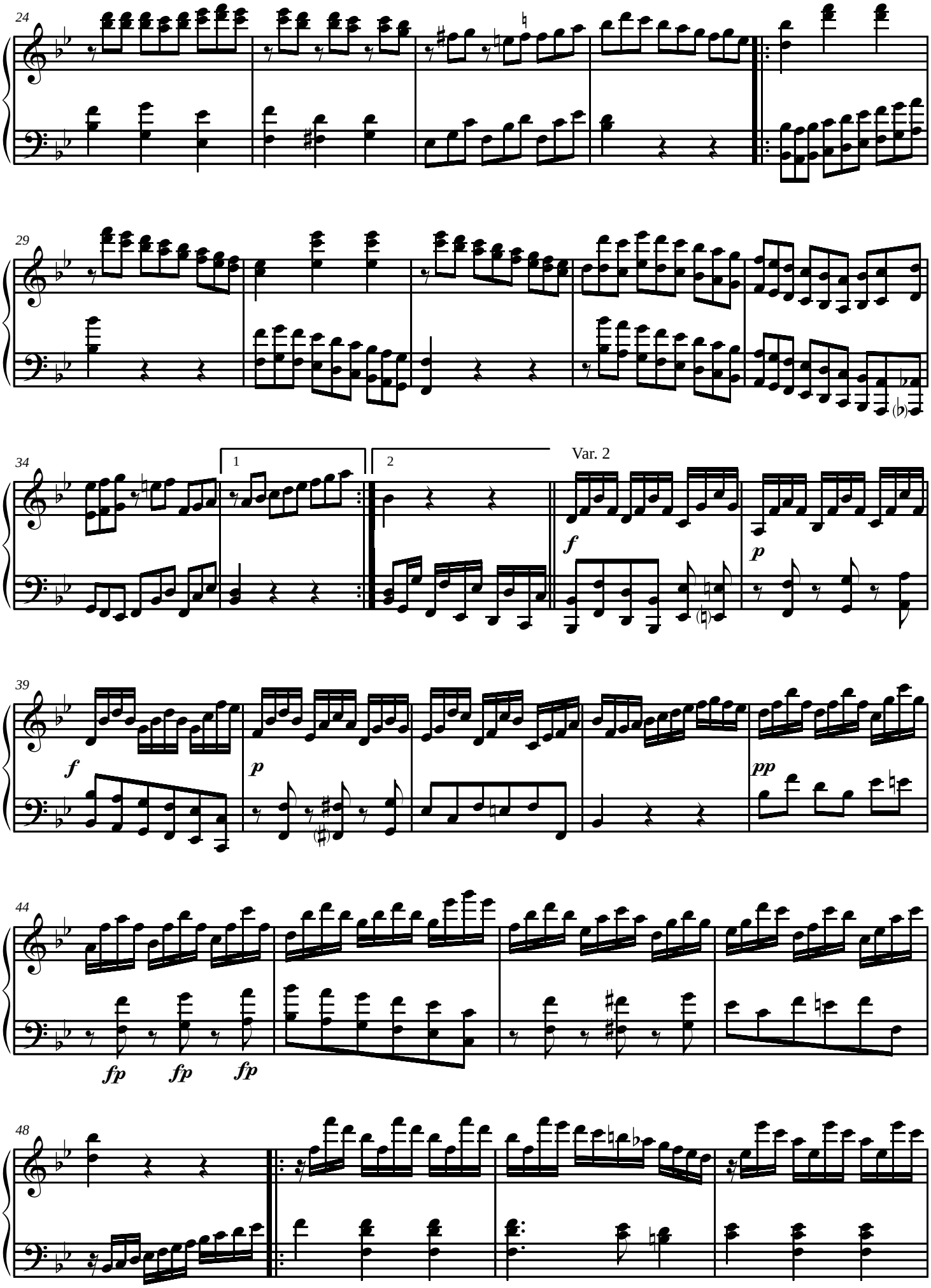
God Save the King



Originally:

"Dublin Published by S Holden 26 Parliament Street"

This version set by Donald Williams, May 2012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29
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Var. 2
39
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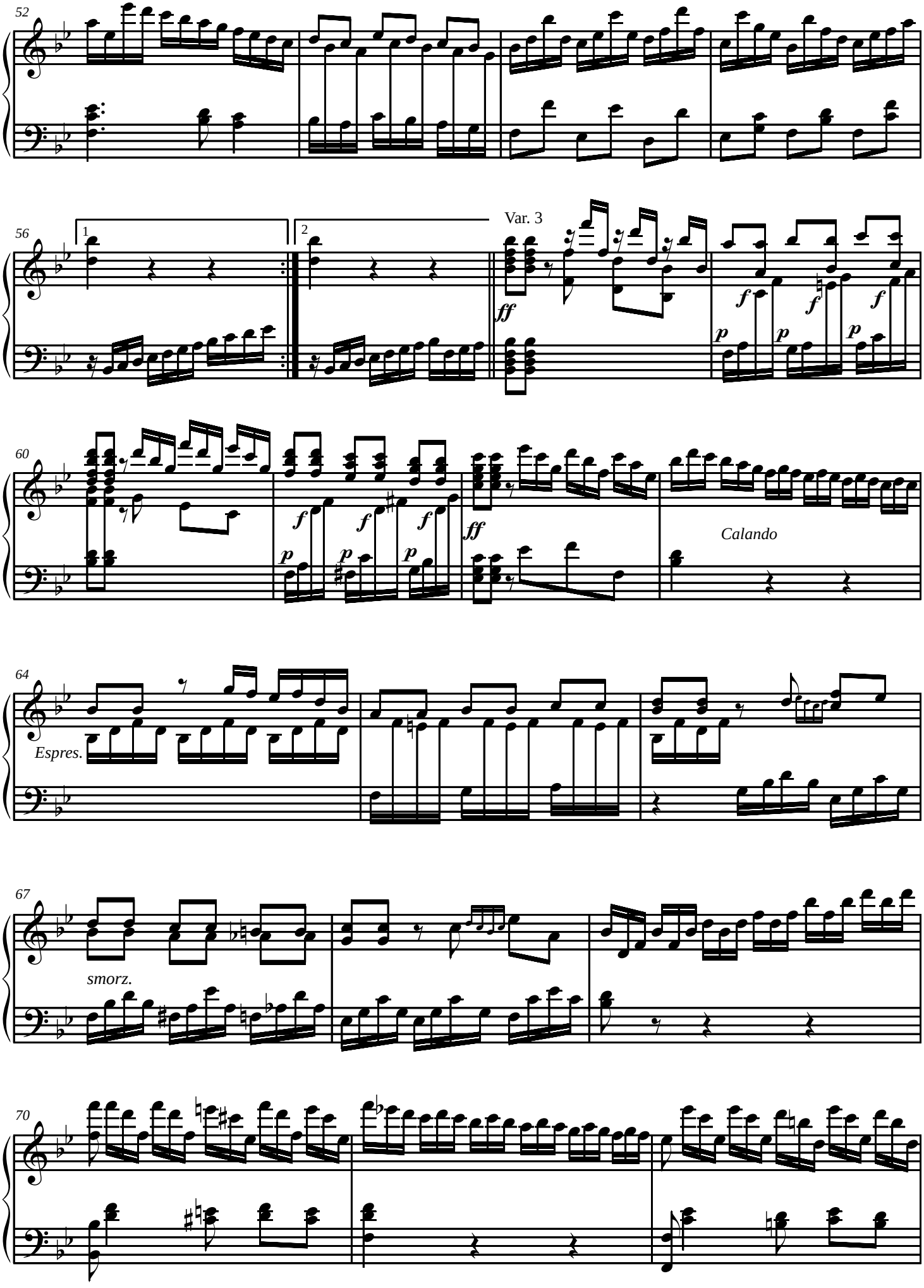
48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Var. 3
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f
p
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Calando
64
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67
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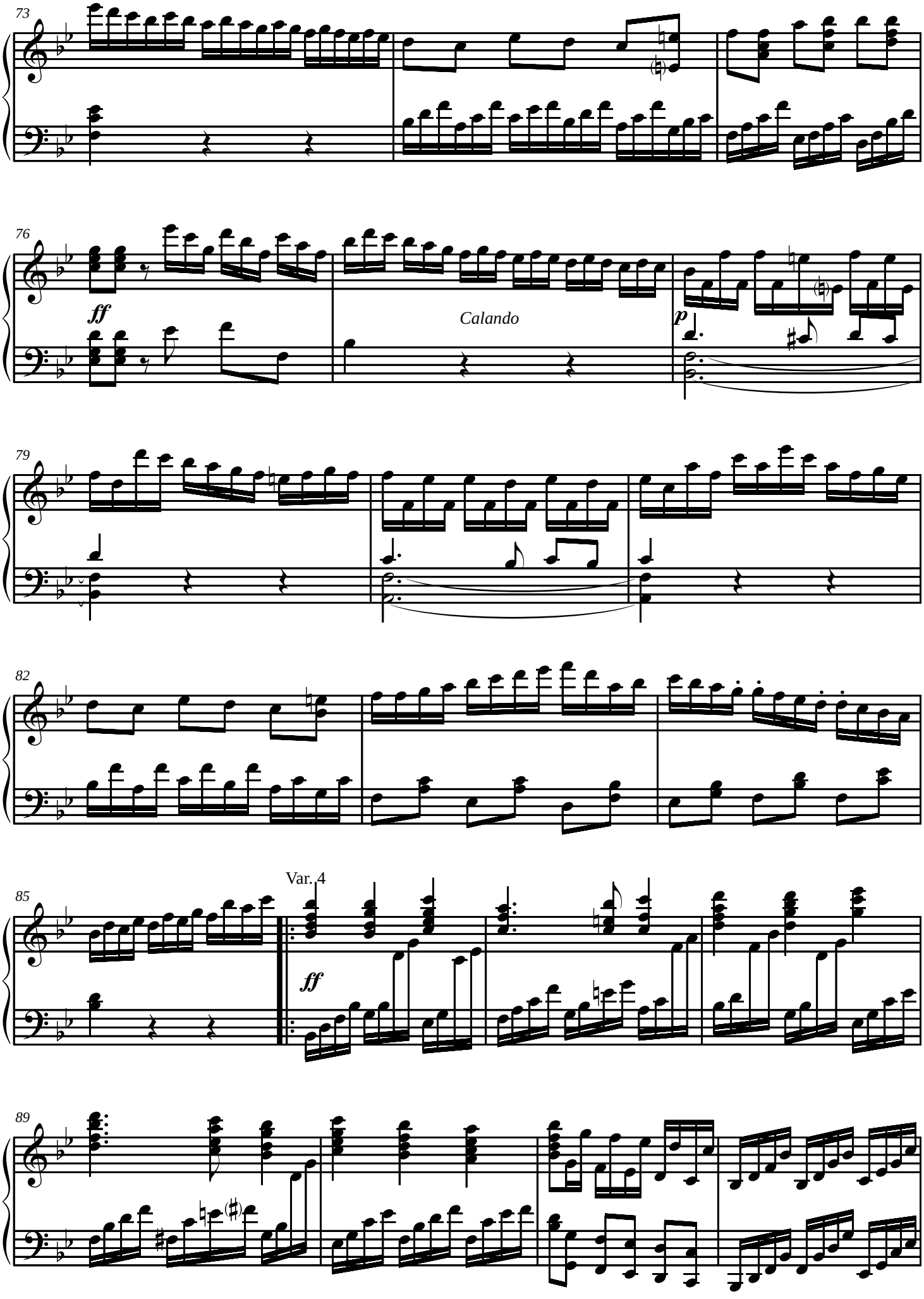
70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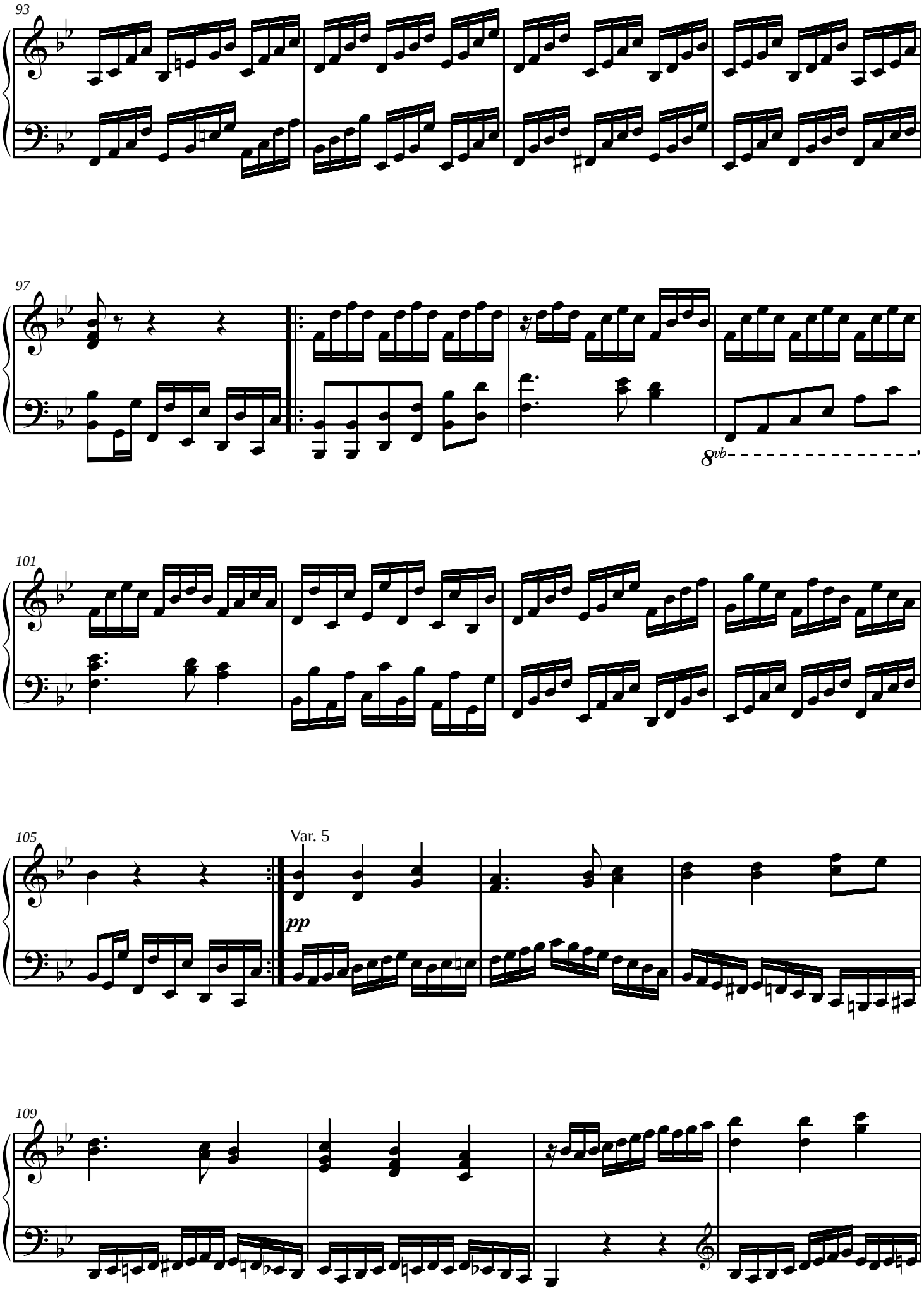
76
ff
Calando
p
79
82
Var. 4
85
ff
89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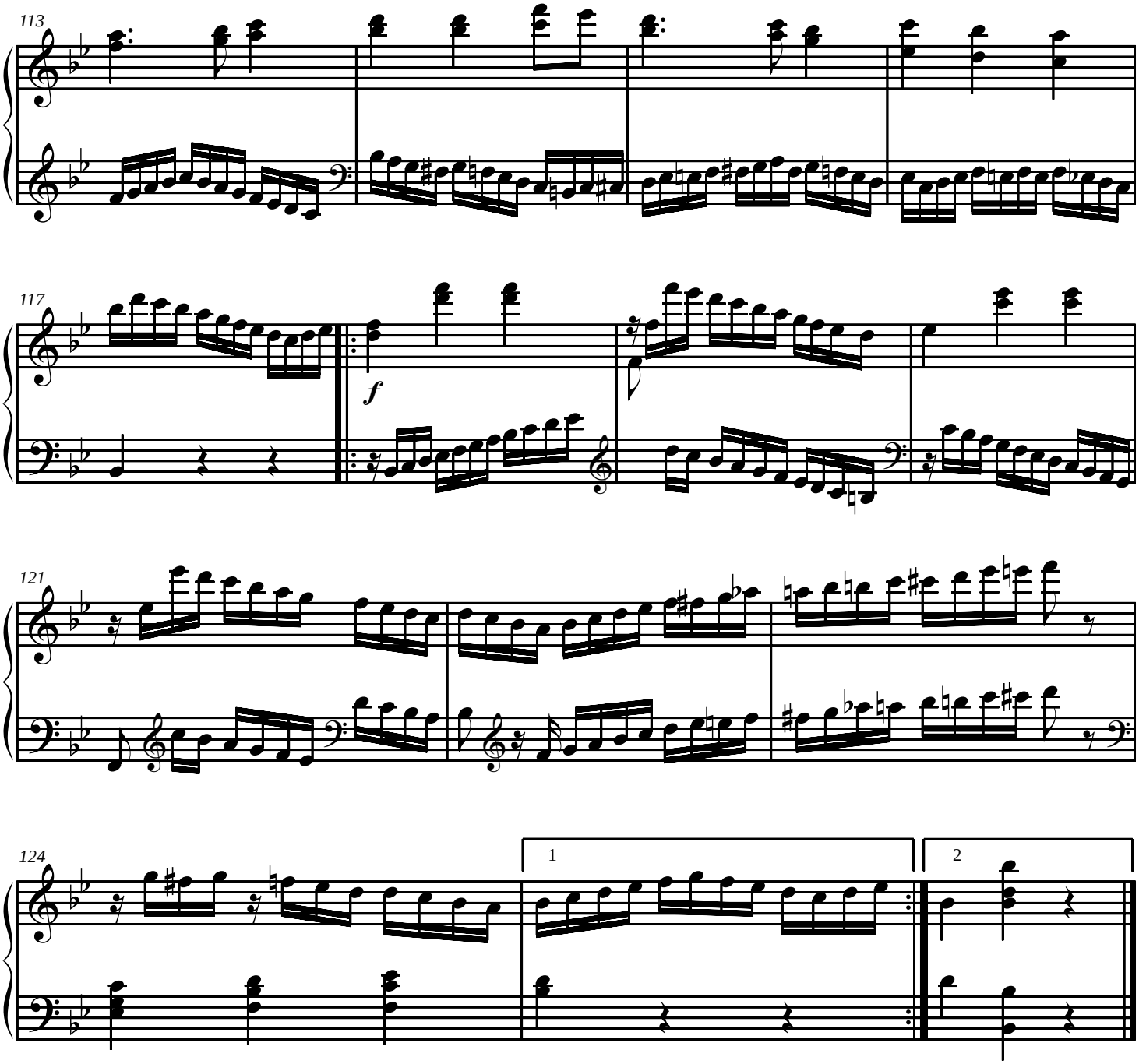
97
8vb
101
105
Var. 5
pp
109


113
117
f
121
124
1
2