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Vol. 41

DUSSEK

Op. 20

Sonatinas

For the Piano

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OF MUSICAL CLASSICS

Vol. 41

J. L. DUSSEK

Op. 20

Sonatinas

For the Piano

Revised and Fingered by
LUDWIG KLEE

With a Biographical Sketch of the Author by
DR. THEODORE BAKER

G. SCHIRMER, INC.
New York

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AMONG the eminent artists who laid the foundations of modern pianoforte technique, Johann Ladislaw Dussek (sometimes spelled Duschek, or Dissek) deservedly occupies a prominent place. He is also noteworthy as being a pioneer of that group of Bohemian and Polish artists whose influence is to-day so wide-reaching and powerful.

Dussek was born at Czaslau, in Bohemia, on February 9, 1761, and received his first musical training from his father, an organist of good repute. At an early age he was engaged as a choir-boy in the church of the Minorites (Franciscans) at Iglau, and a few years later was appointed organist of the Jesuit church at Kuttenburg, faithfully prosecuting his musical studies in both capacities. Going thence to Prague, he fell in with Count Männer, whose patronage secured him a position as organist in Malines, Belgium, which he speedily relinquished, however, for a similar position at Bergen-op-Zoom. Finding this field too narrow for his vaulting ambition, he proceeded, in 1782, to Amsterdam, where his conspicuous talent found a fairer opportunity to win public recognition; in consequence of which he was called to the Hague as teacher of the Stadtholder's children. With leisure to devote himself to composition, his first published works, "Trois concertos pour le pianoforte, 2 violons, alto et basse" (Op. 1), were issued, and met with great success. This flattering recognition of his merit did not render him over-confident, but impelled him to seek the advice of C. Ph. Em. Bach (then in his 70th year), at Hamburg, in regard to pursuing the career of a musician.

Bach's hearty and unqualified approval of such a course, reinforced by good advice and efficient recommendations, set at rest any doubts which Dussek may have entertained on this score. He now traveled, as a virtuoso on the pianoforte, to Berlin and St. Petersburg, and later to Paris and Milan, and was everywhere the object of enthusiastic ovations; in Italy his performances on the harmonica (Franklin's invention) appear to have been even more to the popular liking than his piano-playing, which argues a low ebb of taste in the Milanese audiences. After a second sojourn in France (1788), the menacing political aspect of the period induced him to repair to London, where he remained for almost 12 years, and where his renown as a player, composer and teacher was firmly established. The failure of a business venture, in co-partnership with Clementi, caused Dussek's hasty exit from this scene of his triumphs; proceeding to Hamburg, and thence to Magdeburg, he met his future patron and fast friend, Prince Louis Ferdinand of Prussia, who, himself a gifted though amateurish player on and writer for the pianoforte, thoroughly appreciated Dussek's commanding talent. One of the latter's finest compositions, the sonata entitled "Élégie harmonique" (Op. 61), was inspired by the death, on the field of battle, of his princely friend (1806).

While on a visit to Prague, during this last period (1804), Dussek received unstinted praise from no less an authority than Tomaschek himself: "I never saw the Prague public so enchanted as they were on this occasion by Dussek's splendid playing. His fine declamatory style, especially in *cantabile* phrases, stands as the ideal for every artistic performance—something which no other pianist since has reached. . . . Dussek was the first who placed his instrument sideways upon the platform. . . " It should be observed here that Dussek was one of the first to cultivate the "singing" style on the pianoforte; this is said to have been developed from the organ-practice of his earlier years, and contributed largely to the marvelous success of his public performances and the original cast of his style of composition.

In 1808 we find Dussek once more in Paris. On his arrival, the violinists Rode and Baillot, and the 'cellist Lamarre, were giving brilliant concerts at the Odéon. But Dussek, who also gave performances at the same place, not only threw these famous artists into the shade by his brilliant playing, but celebrated triumphs outrivaling by far the phenomenal successes of the virtuosi Steibelt and Woelfl, who had played there shortly before. In 1807 he entered into the service of Talleyrand (Prince de Benvenuto), by whom he was treated with marked distinction, which was emphasized by the reception of a sufficient income; in this position he remained until failing health compelled his retirement to St. Germain en Laye, where, on March 20, 1812, he breathed his last.

Dussek was fortunate, both in the unbroken success which attended his career, and in the possession of really solid and enduring qualities, which secure his name from the semi-oblivion which has overtaken many of his brilliant contemporaries. His "12 Pianoforte Concertos," his sonatas, rondos, fantasias, and variations, were considered when published to be the touchstones of pianistic ability; his style, albeit at times not free from carelessness, displays originality of invention and fertility of resource, virtuosity being employed solely for the enhancement of truthful effect. It is no mean praise to be able to say that Dussek, among stars of the first magnitude like Mozart and Beethoven, and lesser lights like Cramer, Clementi, Himmel, Tomaschek, Steibelt, Woelfl and others, shone conspicuous, and that his potent individuality left a lasting mark on the course of contemporary art and the career of contemporary artists.

DR. TH. BAKER.

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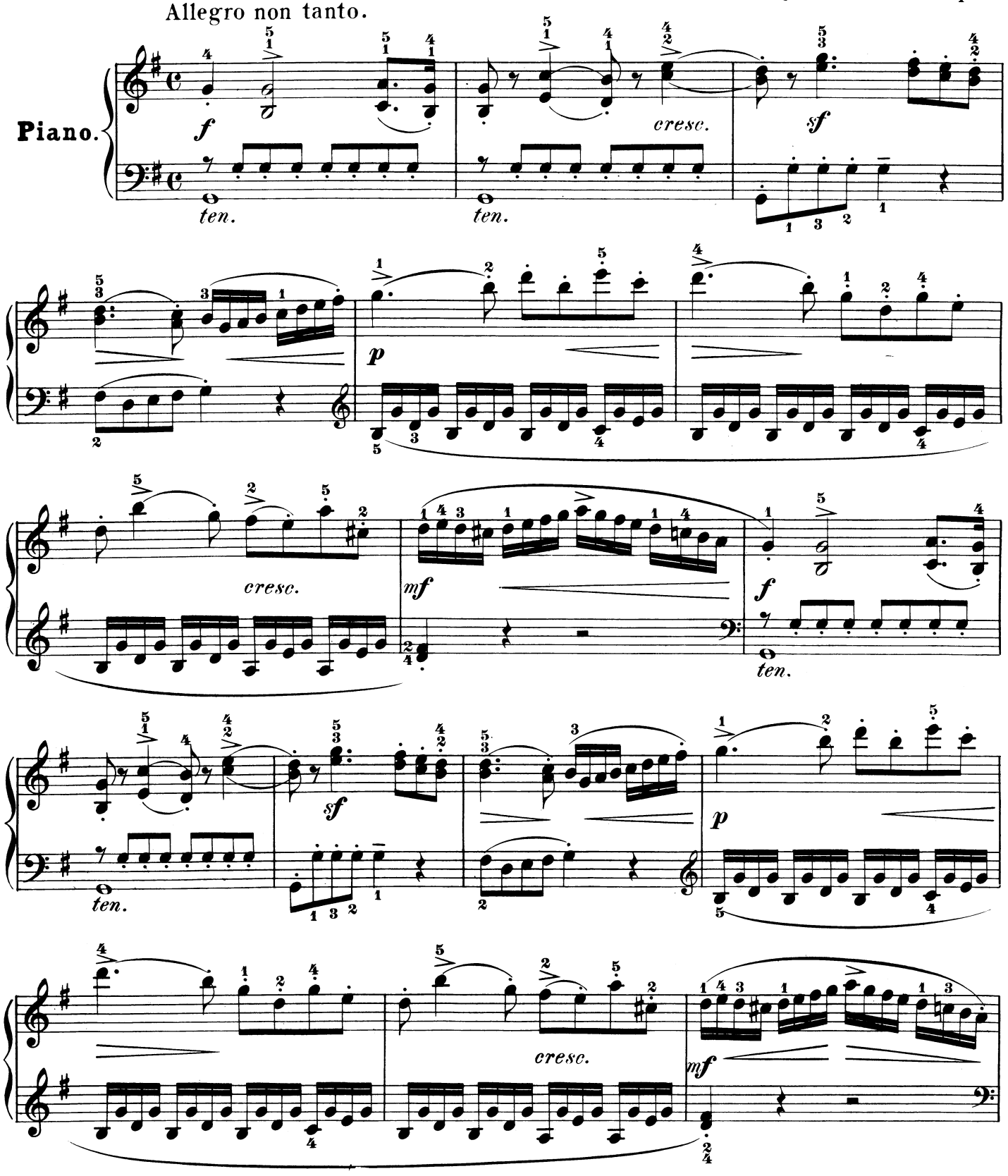
SONATINA I.

Revised and fingered by
LUDWIG KLEE.

J. L. DUSSEK. Op. 20.

Allegro non tanto.



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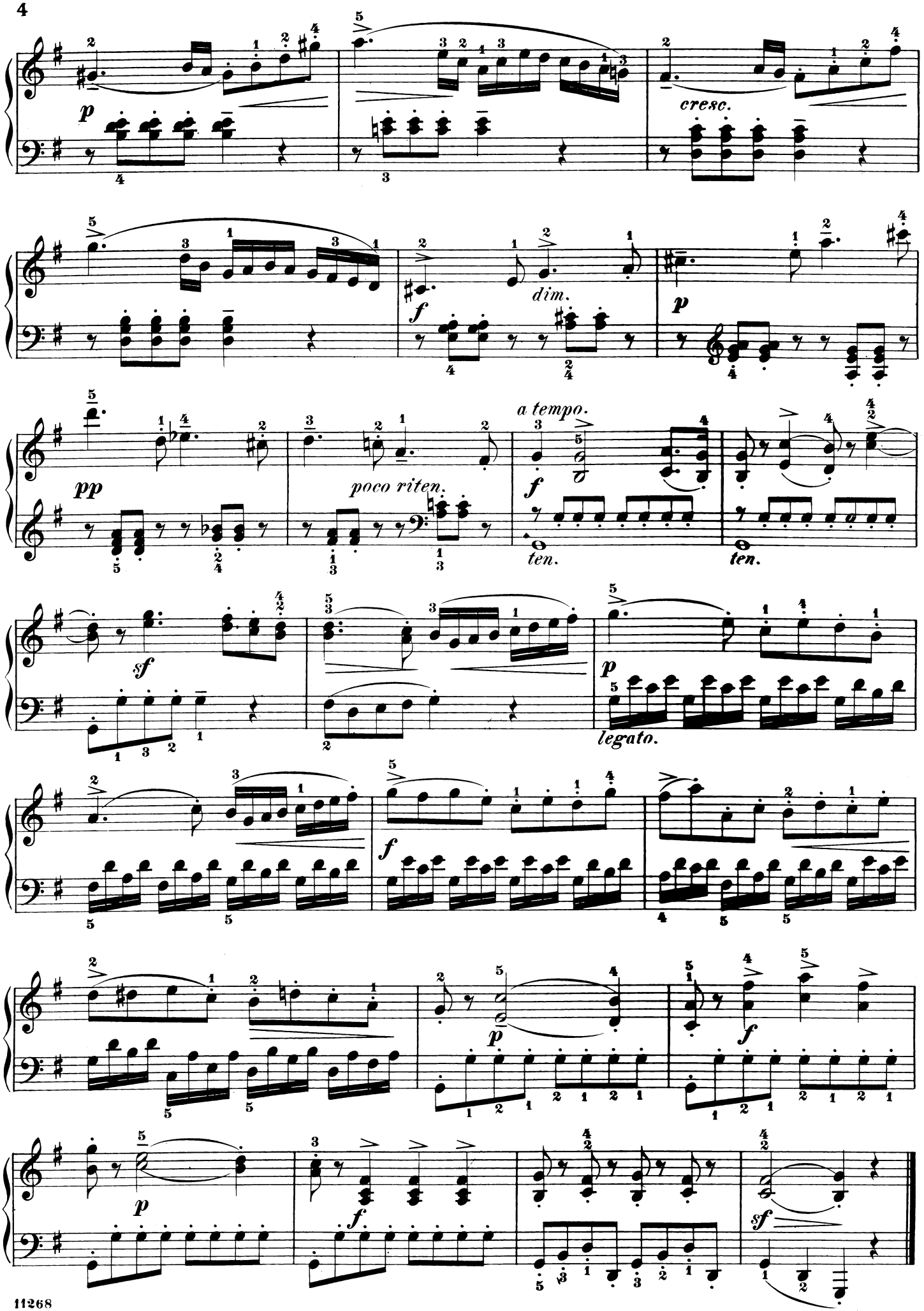
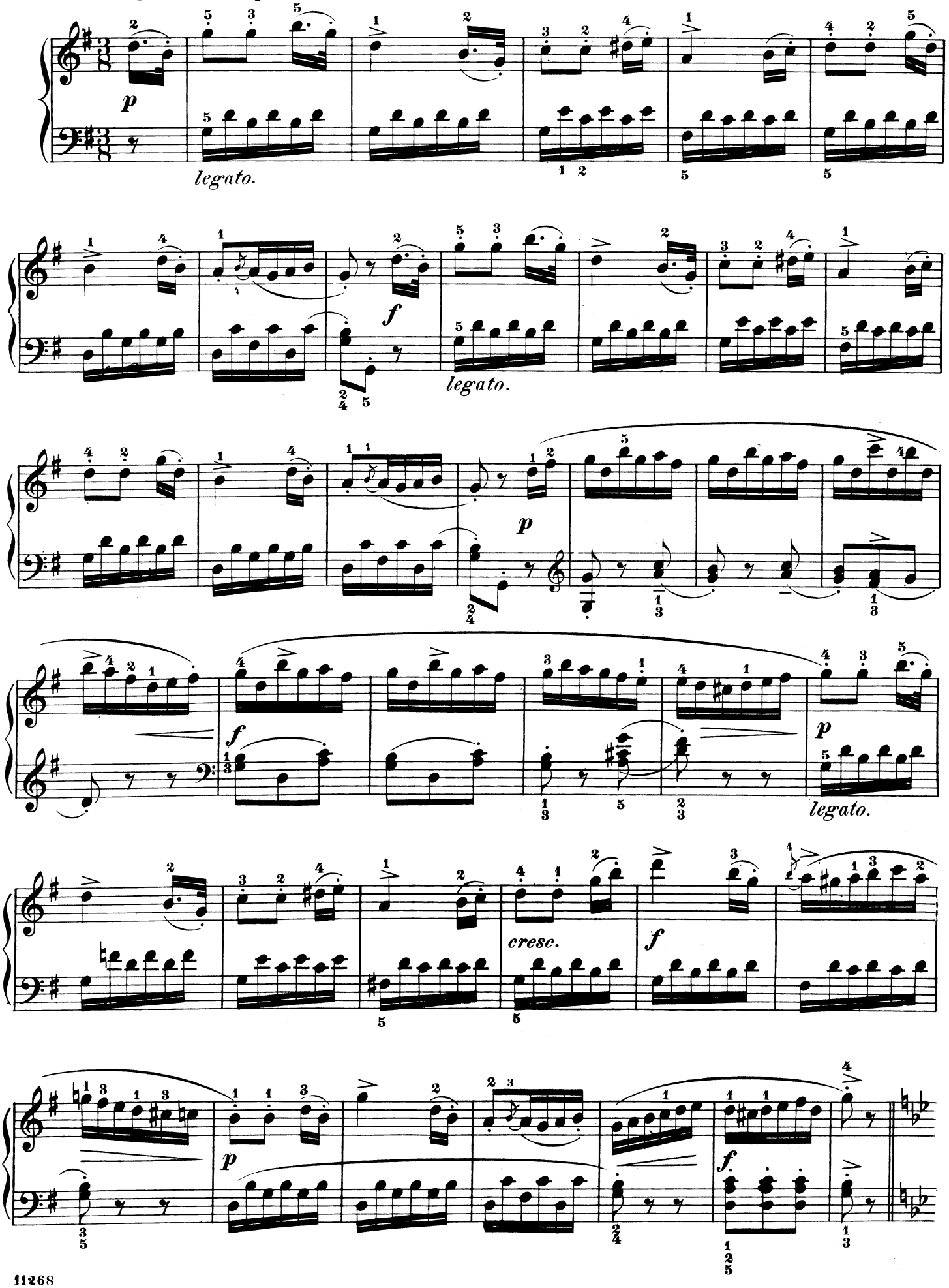
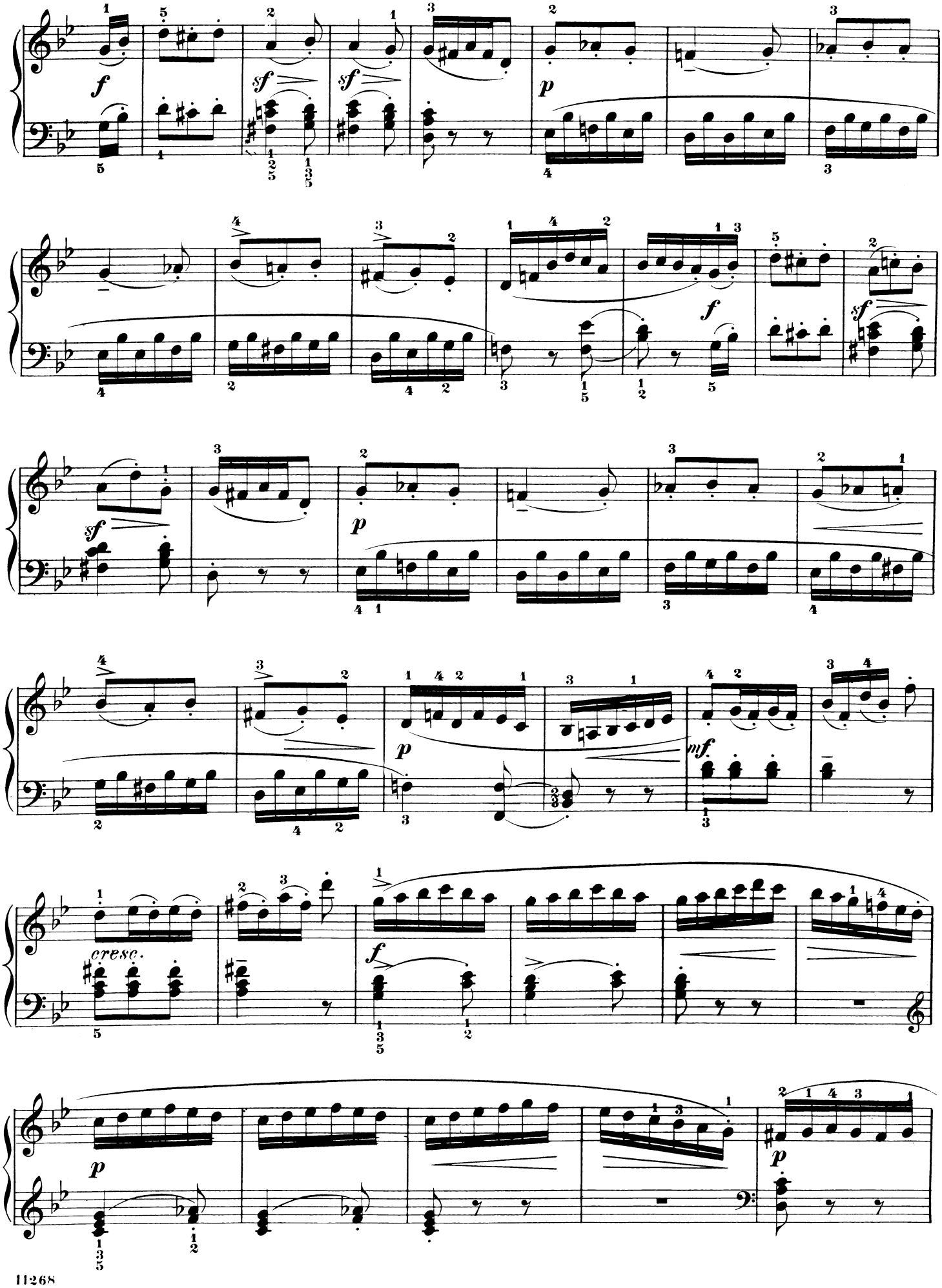

p
cresc.
f
dim.
p
pp
poco riten.
a tempo.
f
ten.
ten.
sf
p
legato.
f
p
f
p
f
sf

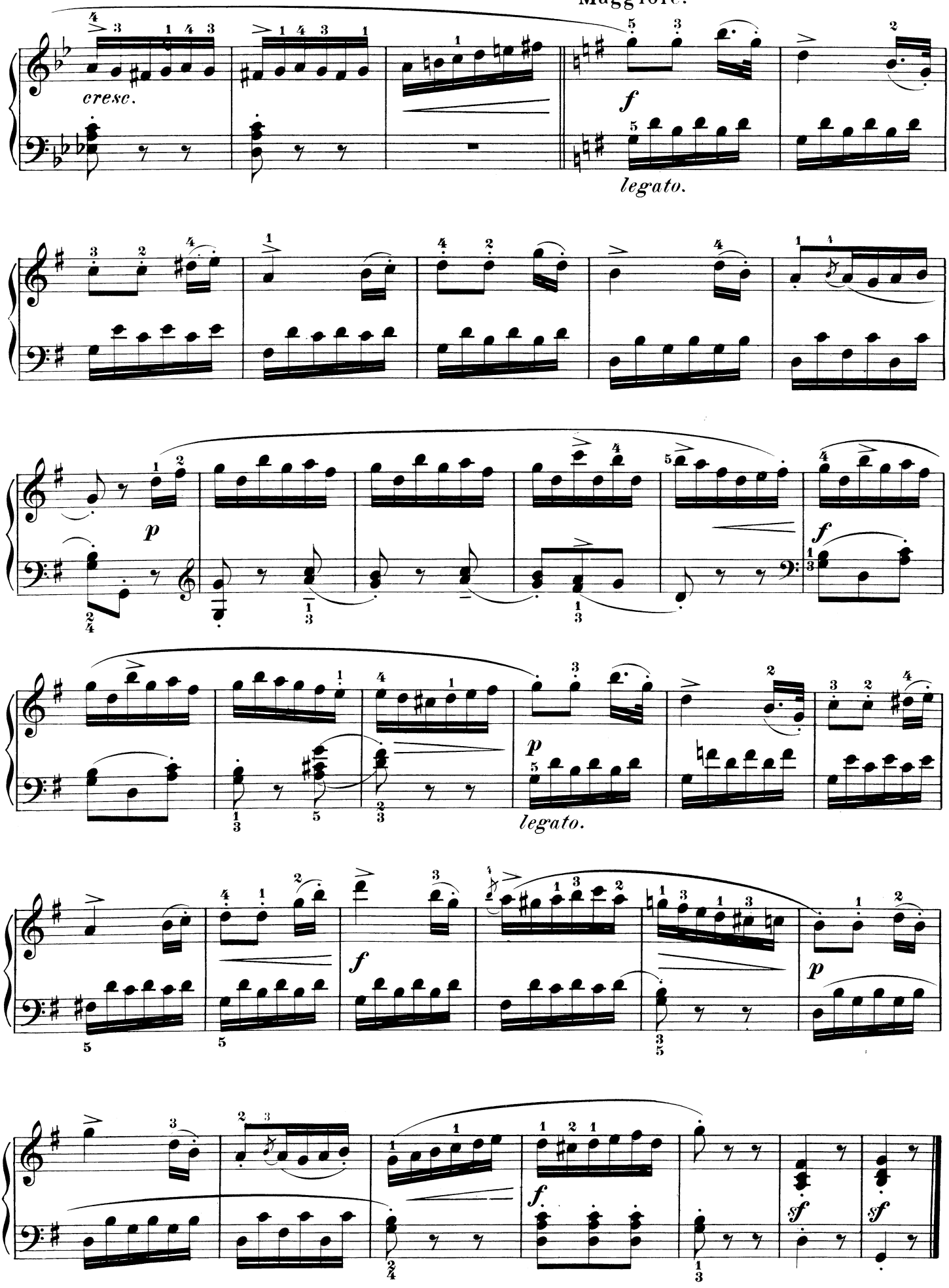
Rondo.

Allegretto. Tempo di Minuetto.



Minore.



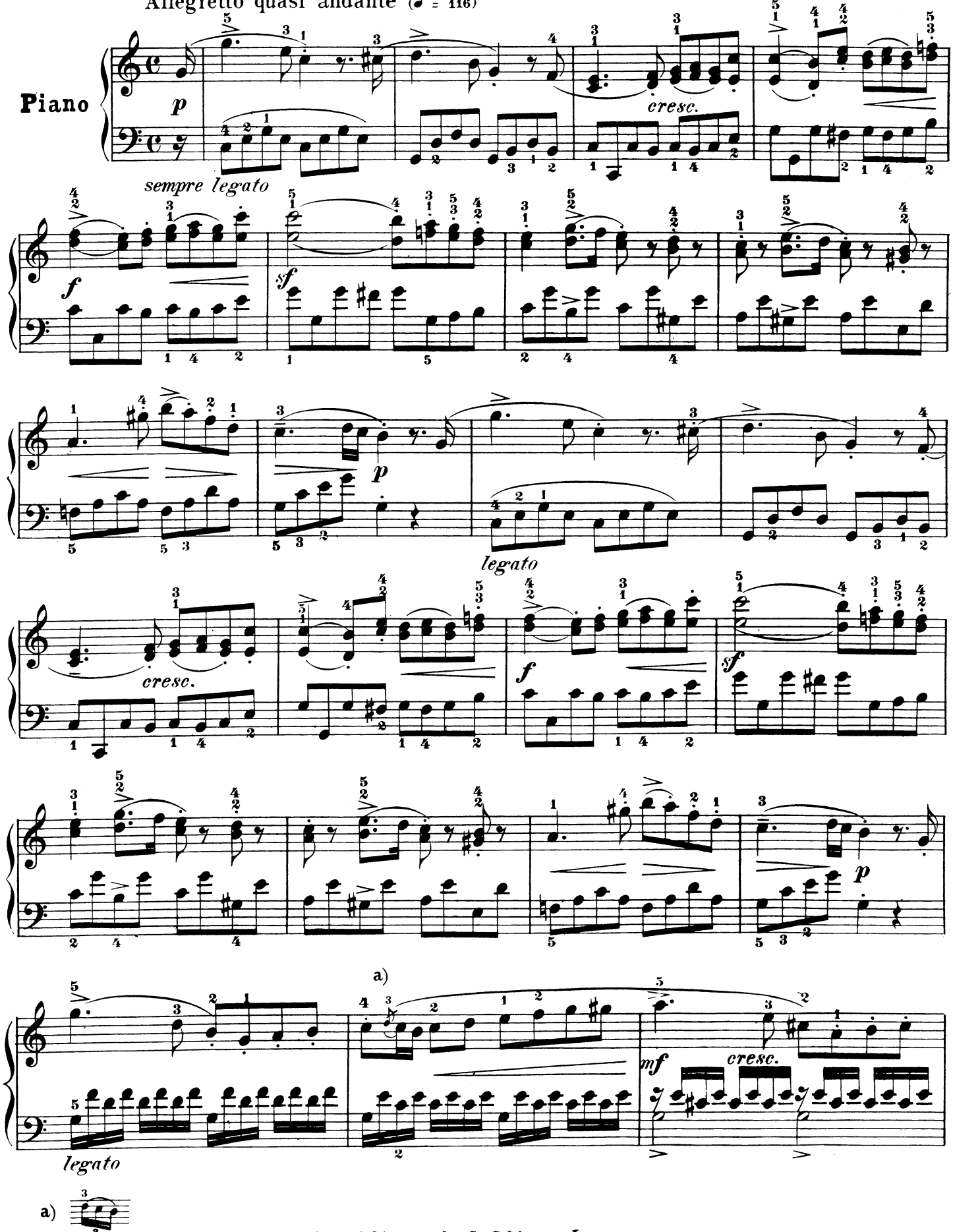

cresc.
f
legato.
p
f
p
legato.
f
p
f
sf
sf

SONATINA II.

Revised and fingered by
LUDWIG KLEE.

J. L. DUSSEK. Op. 20.

Allegretto quasi andante (♩ = 116)



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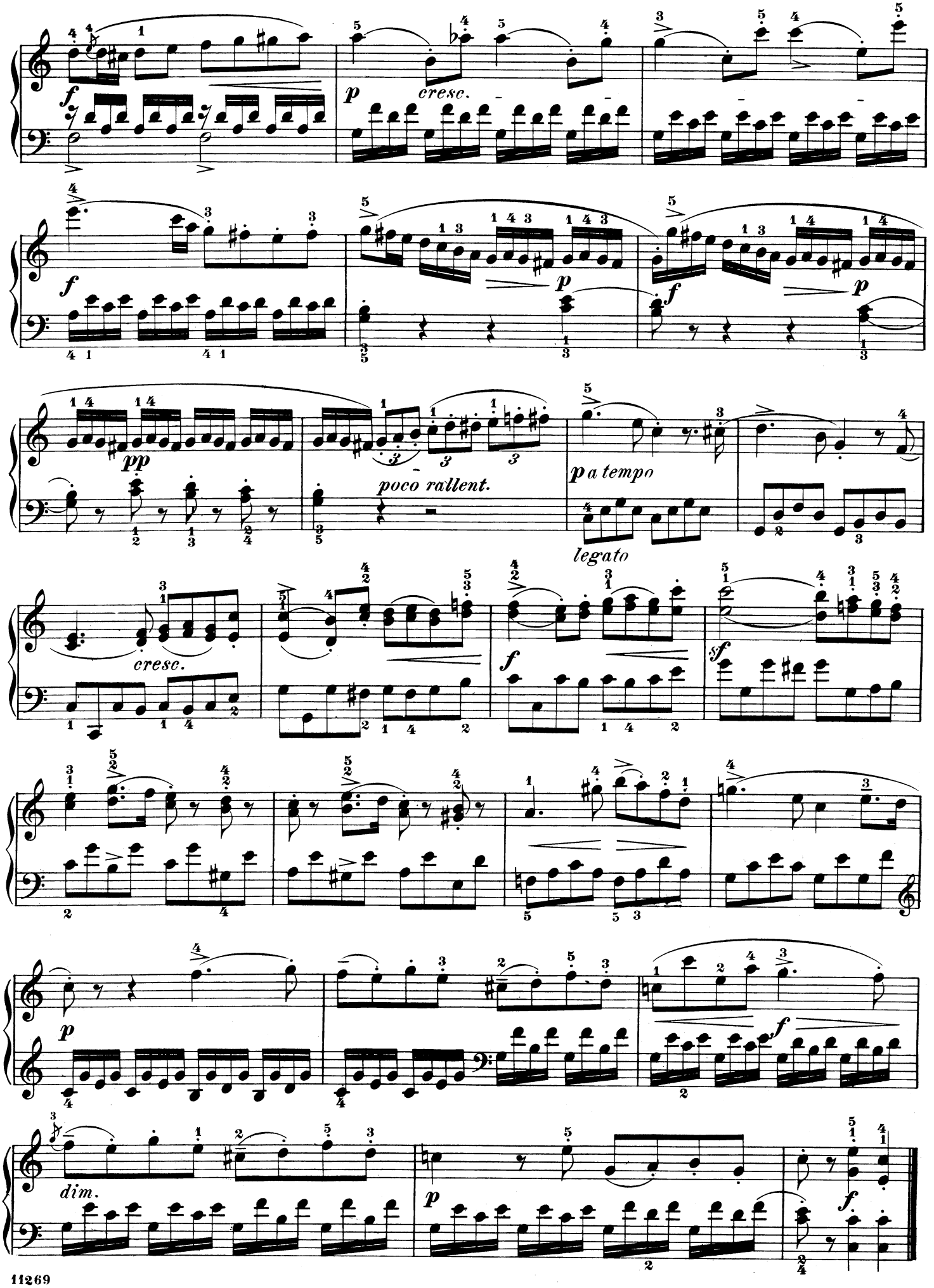
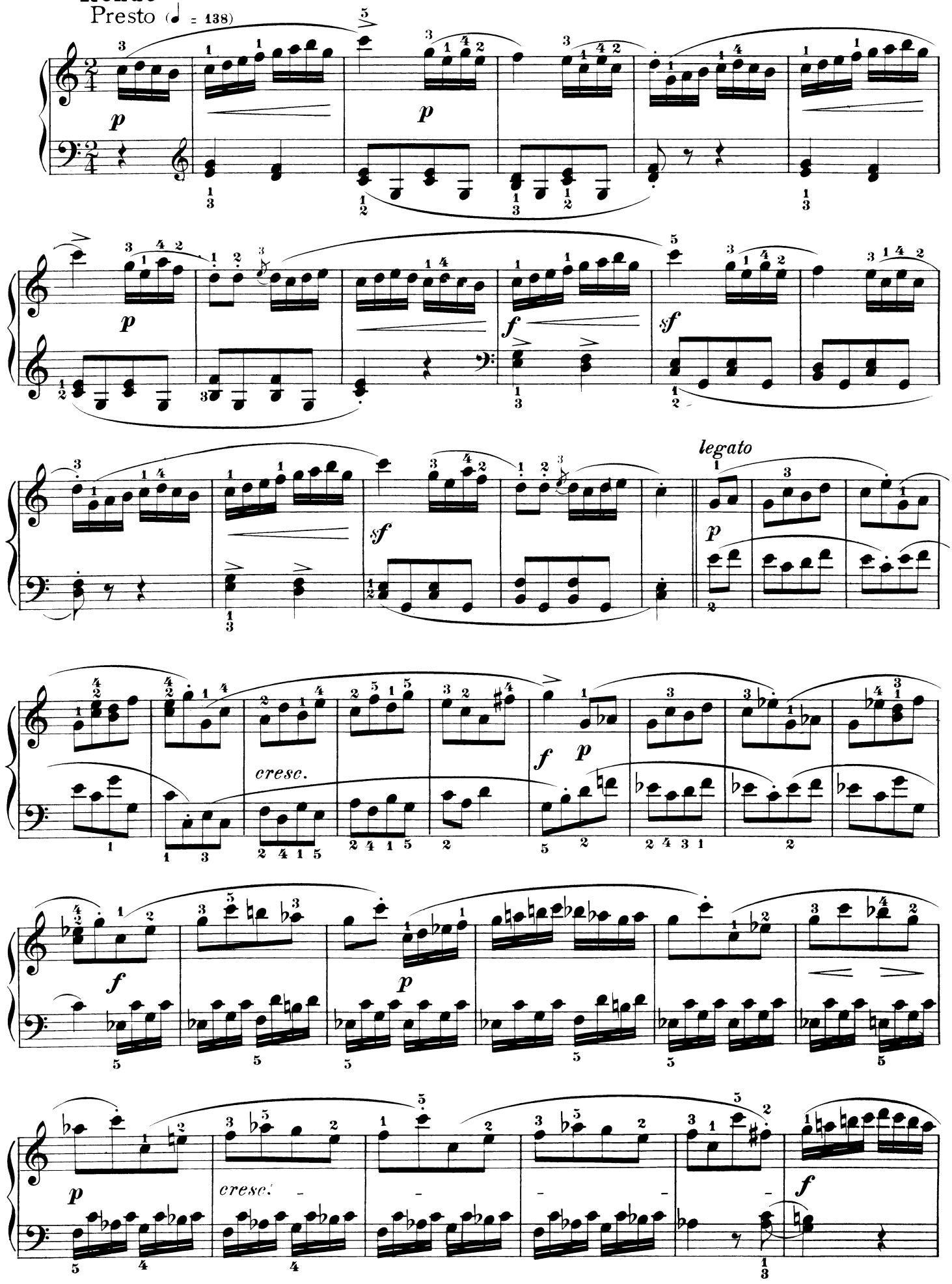
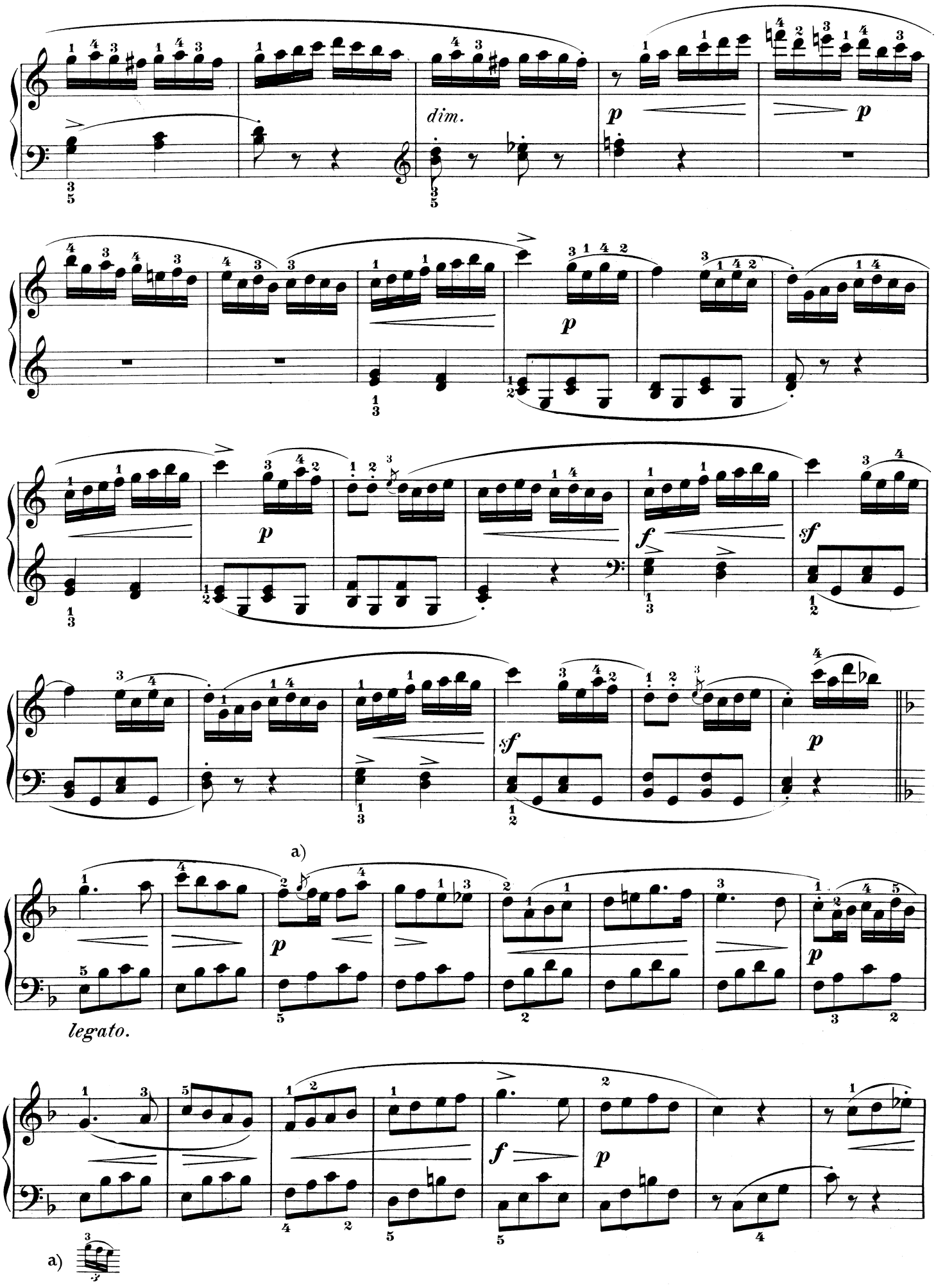
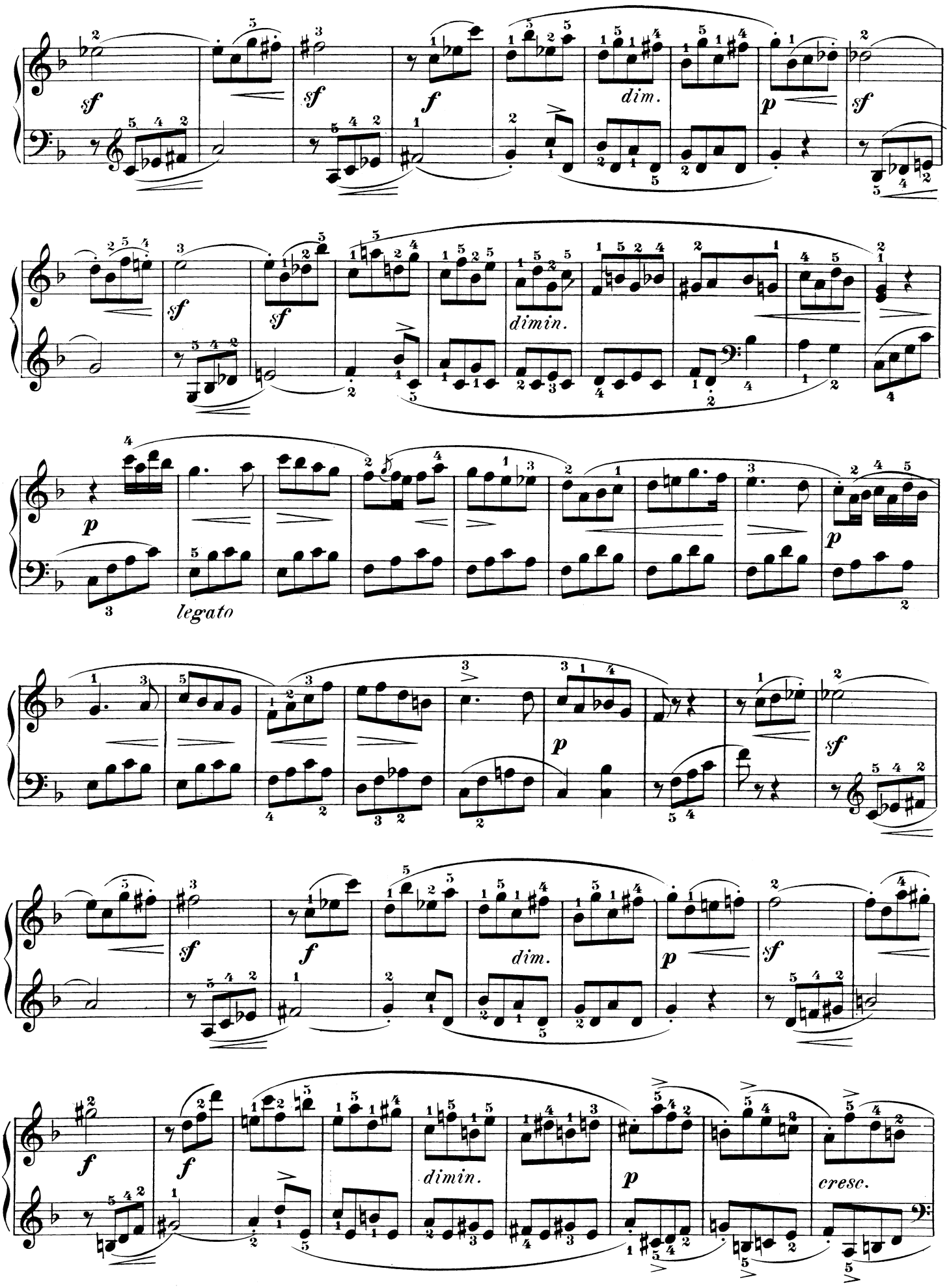

f
p
cresc.
f
p
f
p
pp
poco rallent.
p a tempo
legato
cresc.
f
sf
p
dim.
p
f

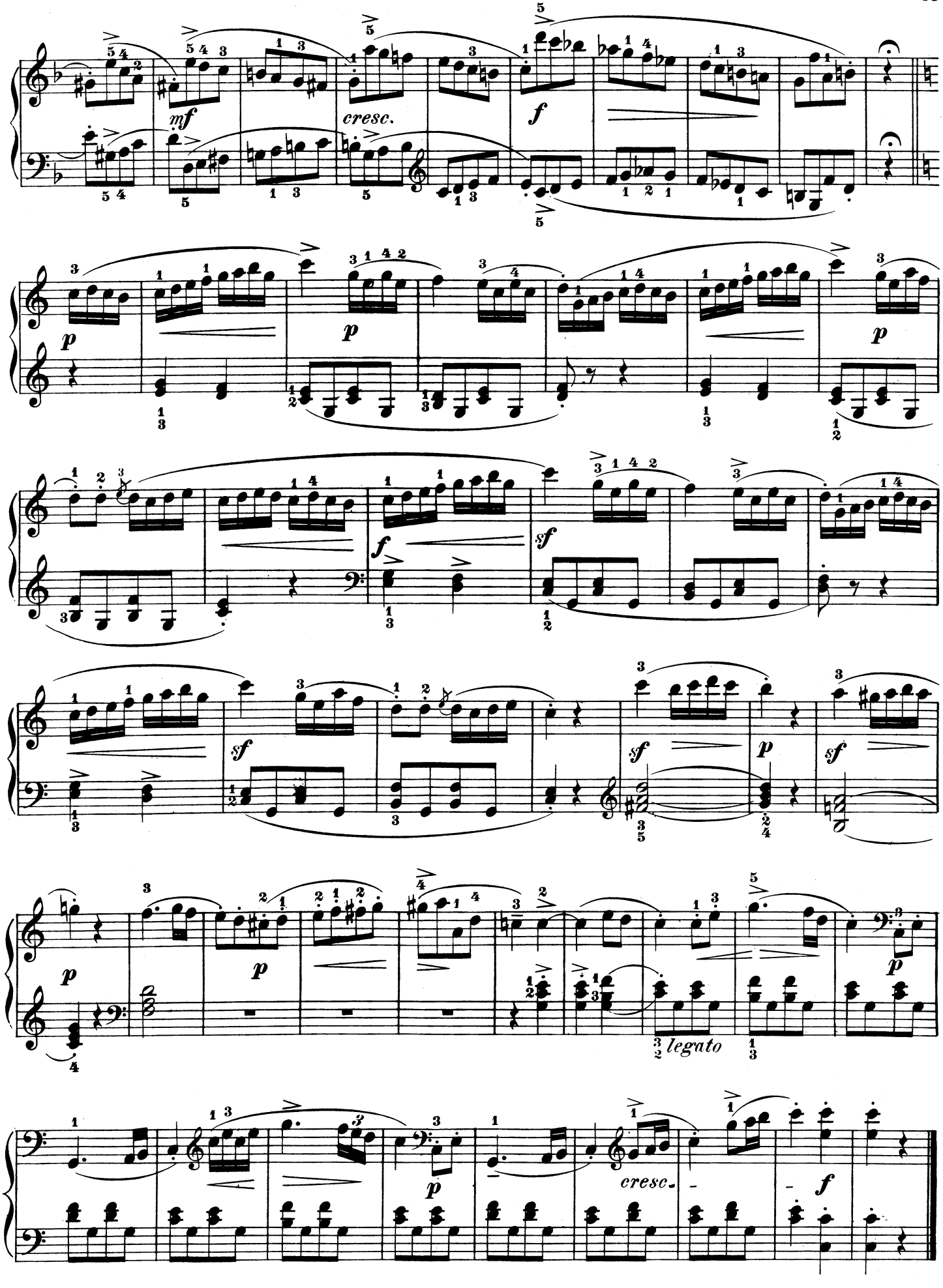
Rondo

Presto (♩ = 138)




dim.
p
p
p
p
f
sf
sf
p
a)
p
p
legato.
f
p
a)


sf
sf
f
dim.
p
sf
sf
sf
dimin.
p
legato
p
sf
sf
f
dim.
p
sf
f
f
dimin.
p
cresc.

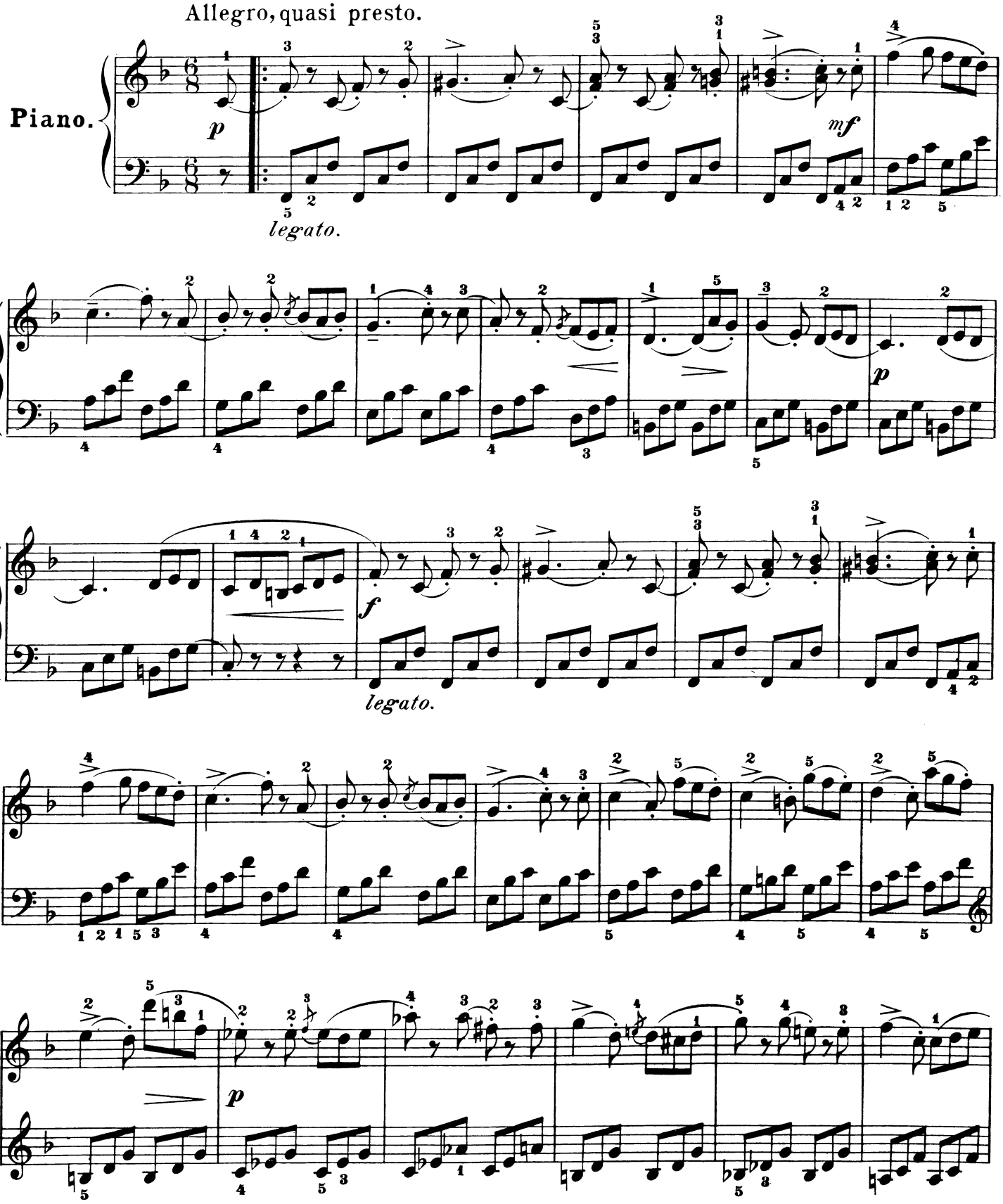

mf
cresc.
f
p
p
f
sf
sf
sf
p
sf
p
p
legato
p
cresc.
f

SONATINA III.

Revised and fingered by
LUDWIG KLEE.

J. L. DUSSEK. Op. 20.

Allegro, quasi presto.



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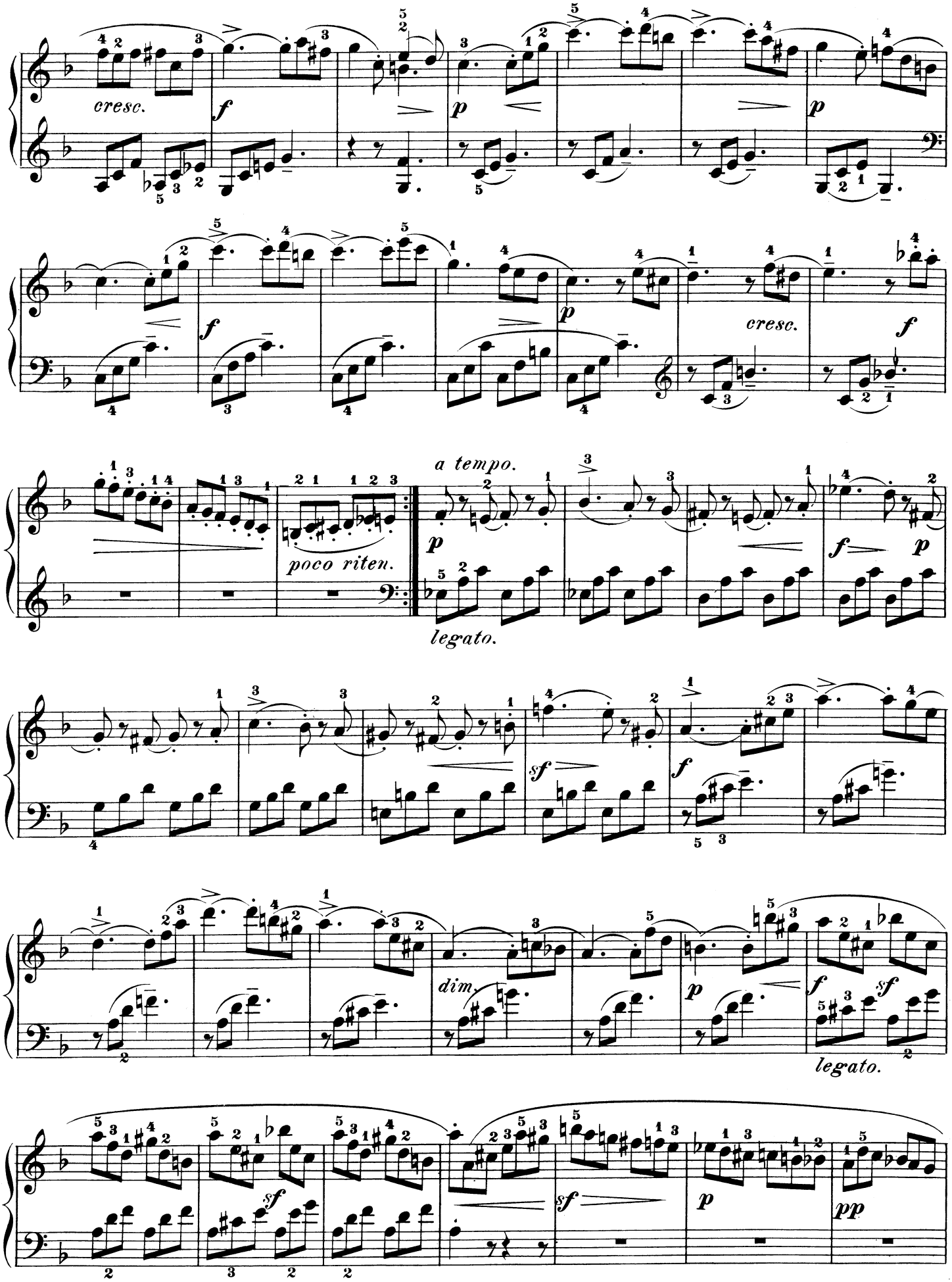
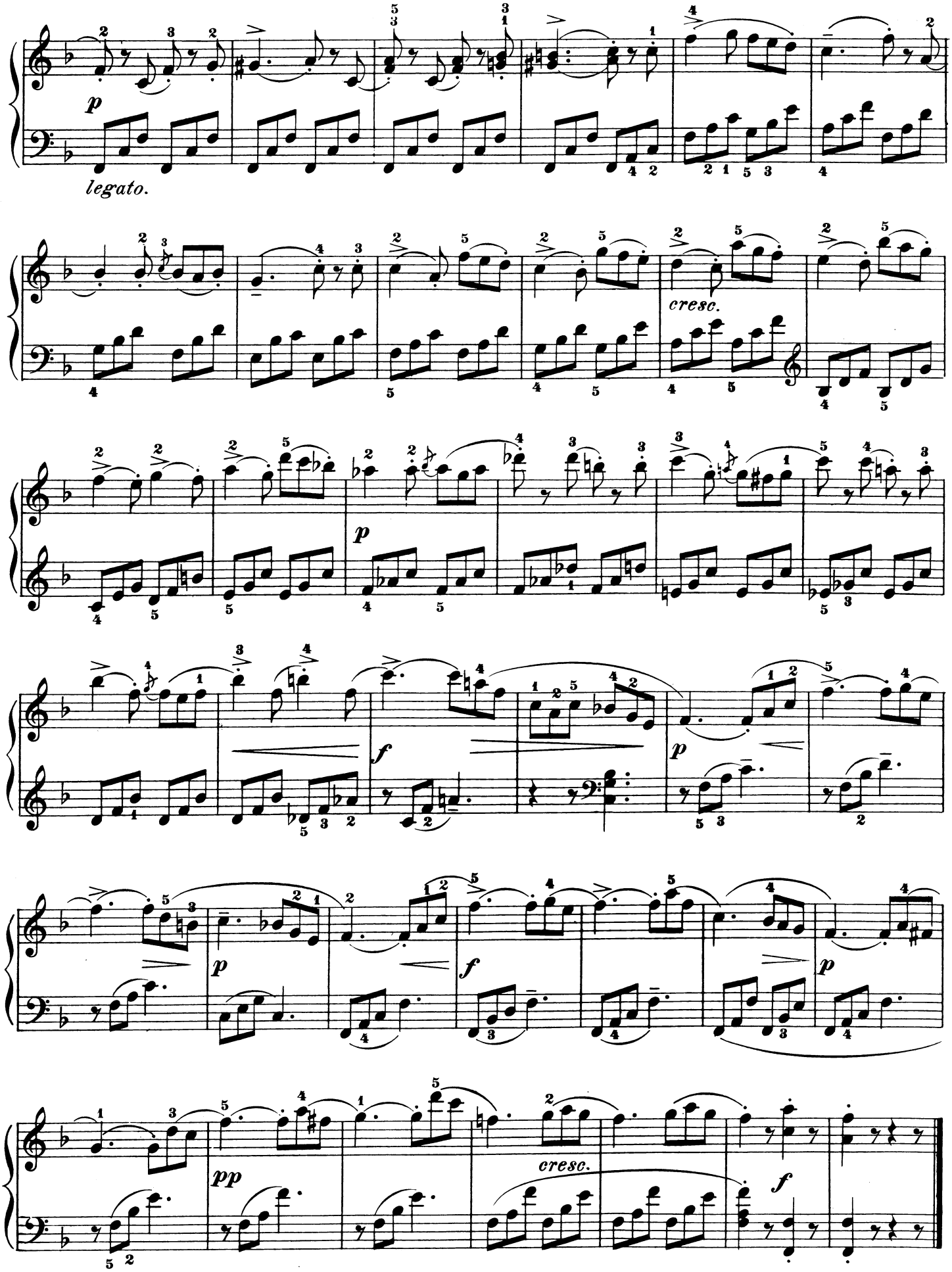
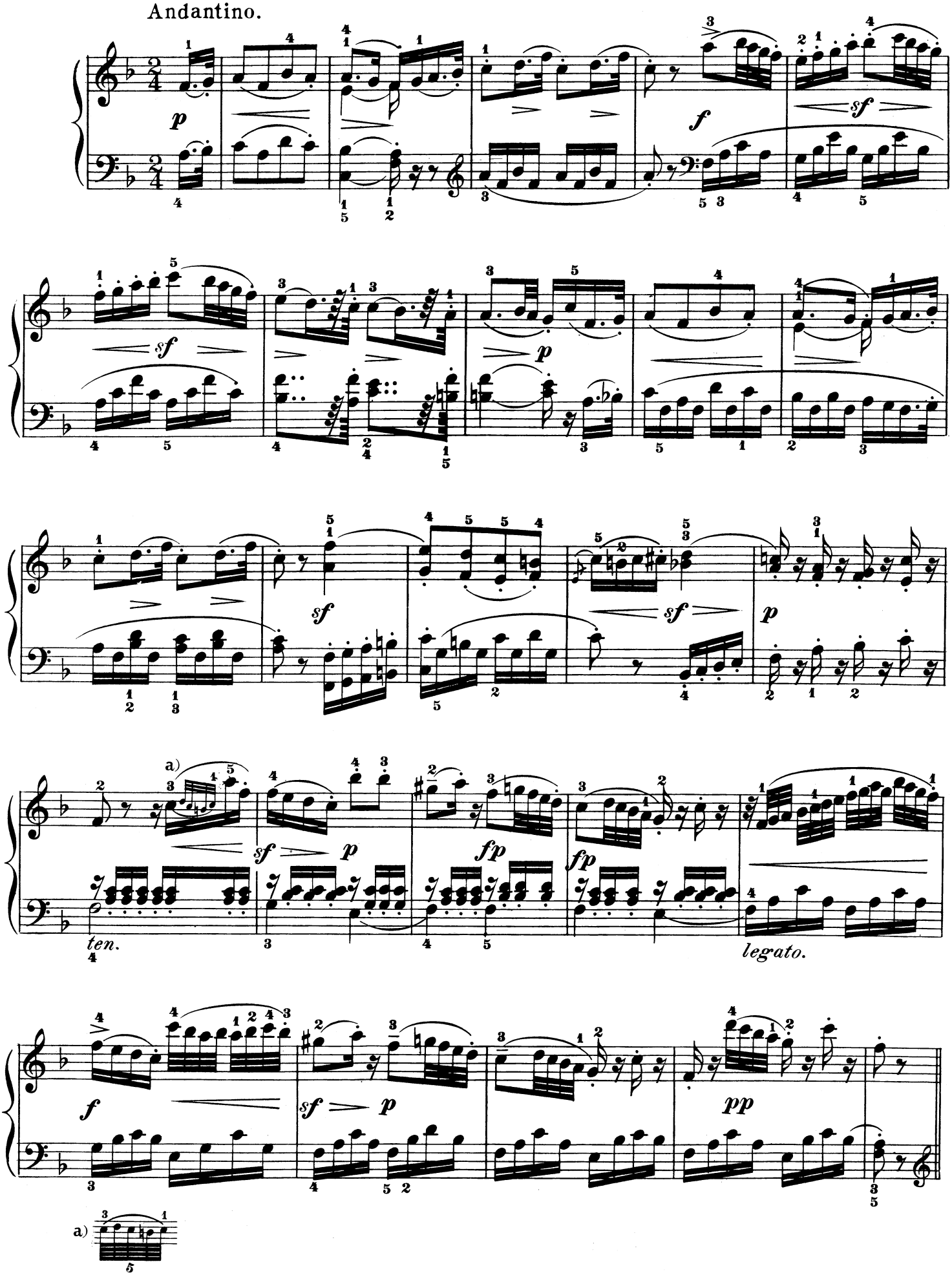
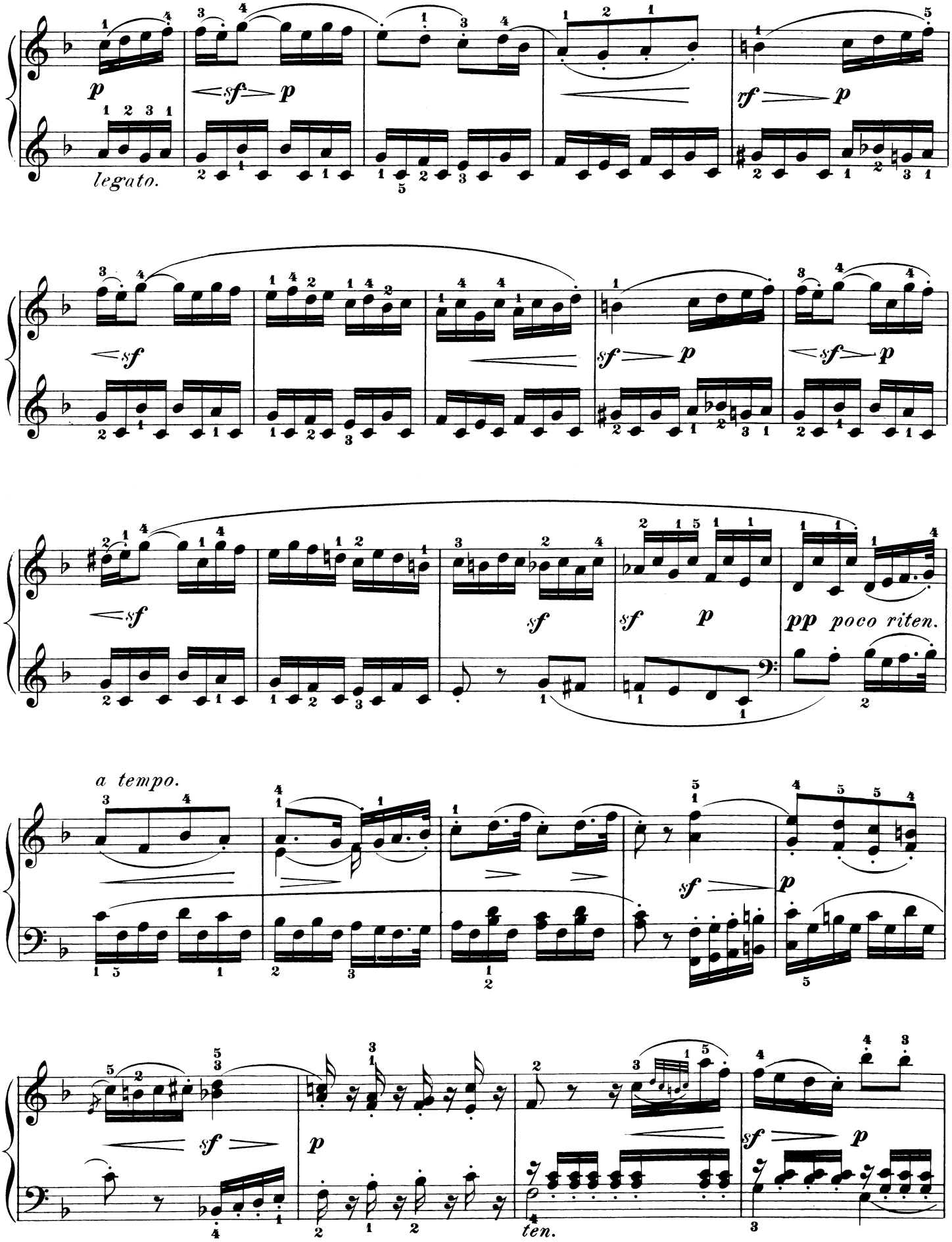

cresc.
f
p
p
f
p
cresc.
f
a tempo.
p
poco riten.
legato.
f
p
sf
f
dim.
p
f
sf
legato.
sf
sf
p
pp

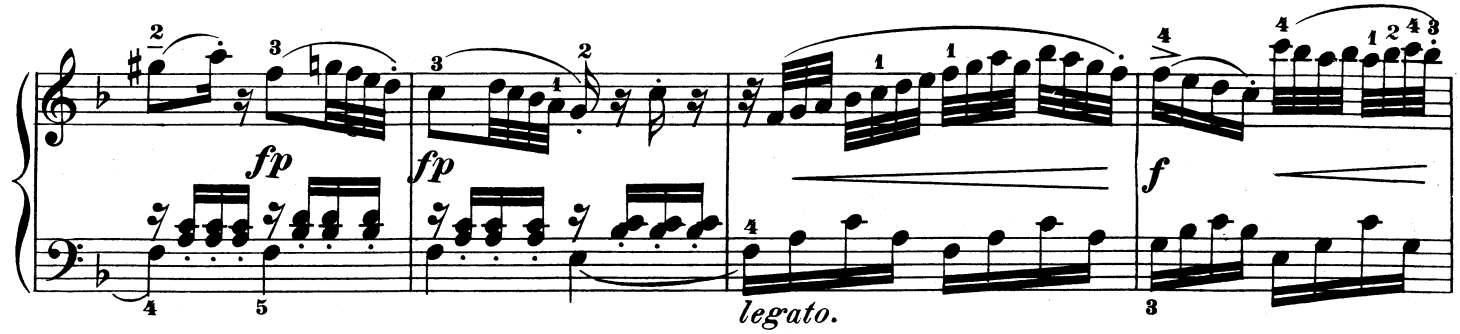

p
legato.
cresc.
p
f
p
p
f
p
pp
cresc.
f

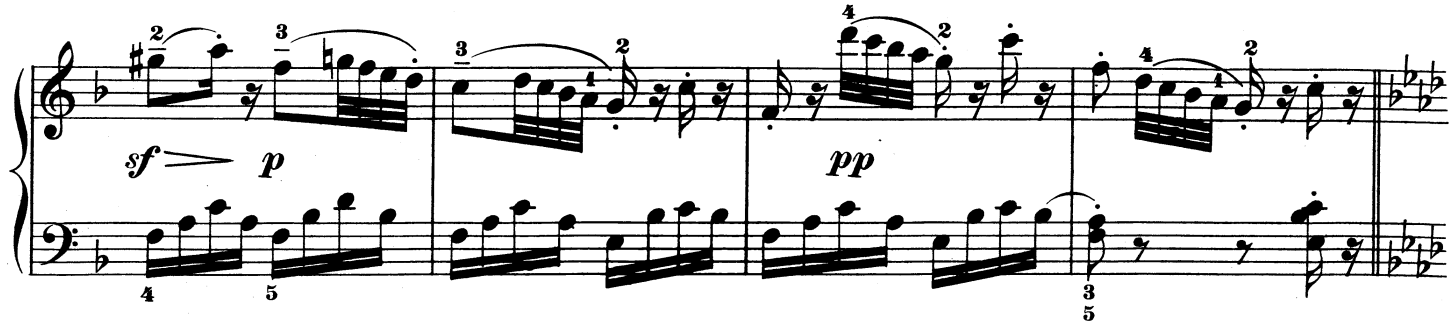
Rondo.

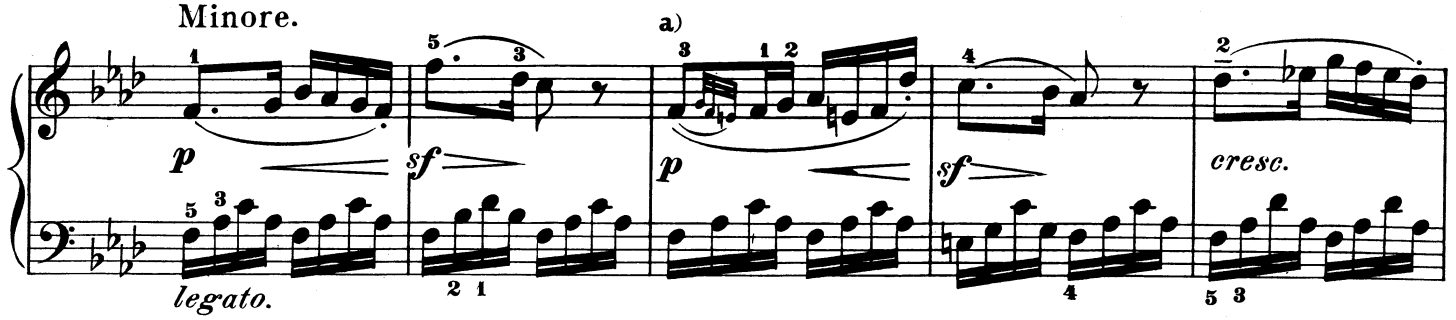
Andantino.

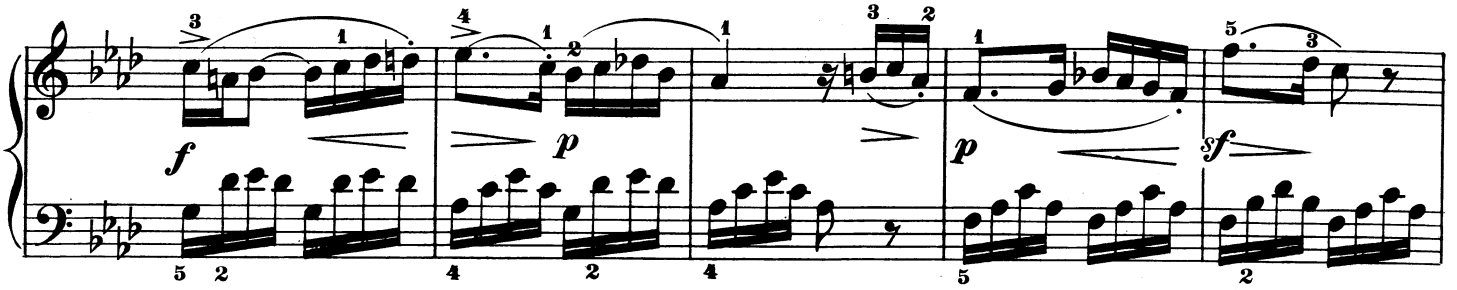


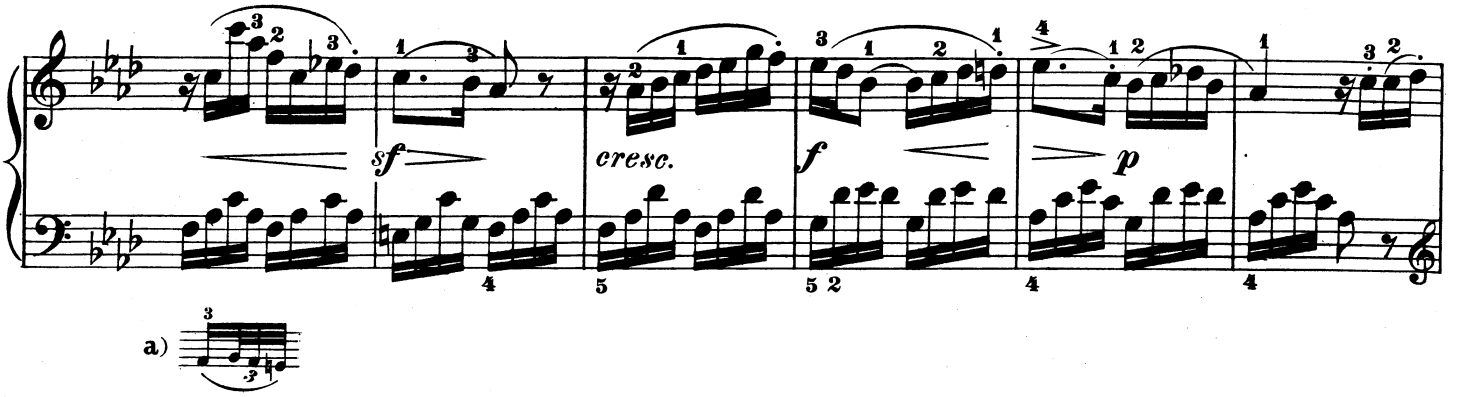

p
legato.
sf
p
rf
p
sf
sf
p
sf
p
sf
sf
p
pp poco riten.
a tempo.
sf
p
sf
p
ten.

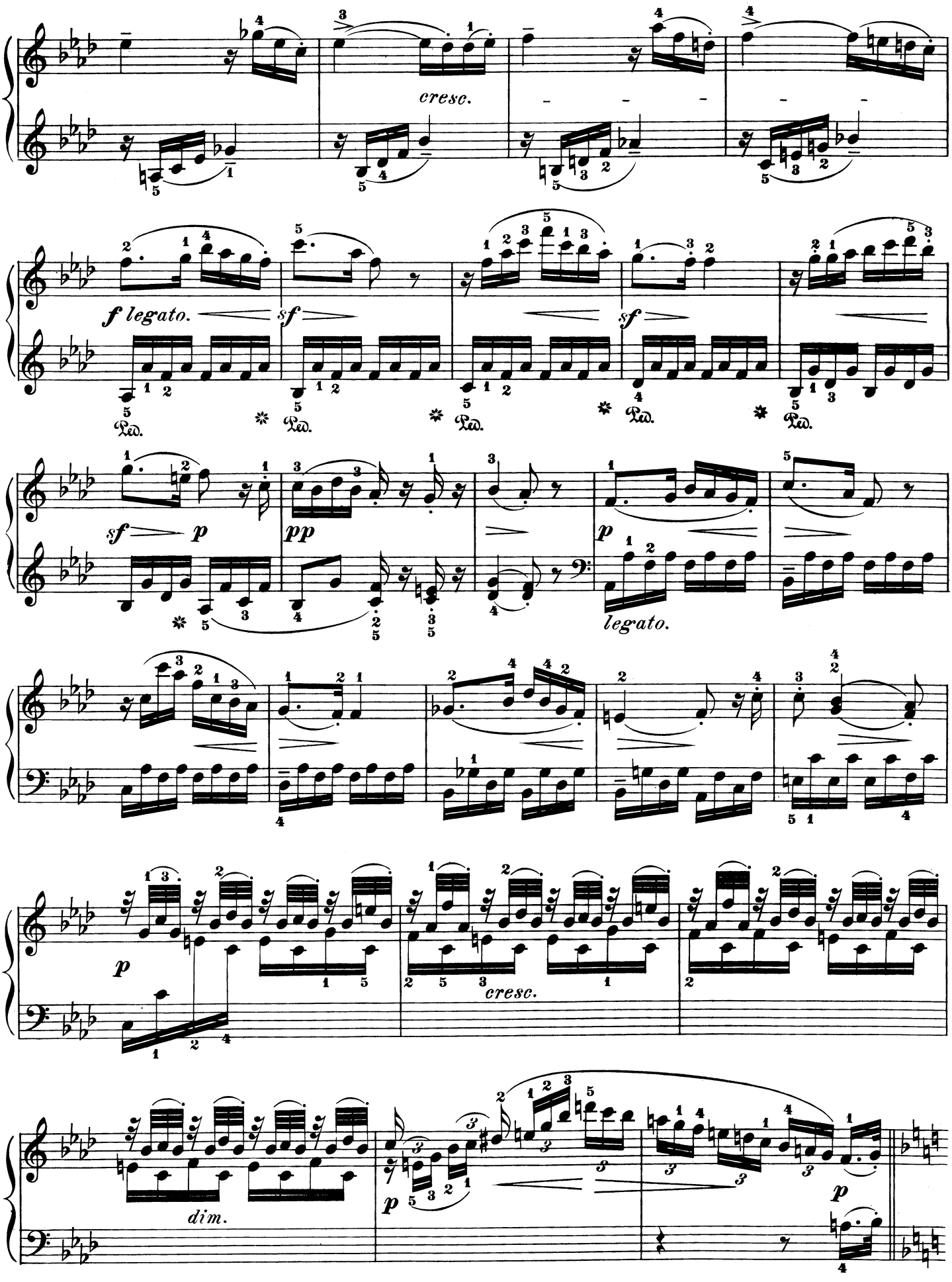

fp
fp
legato.
f


sf
p
pp

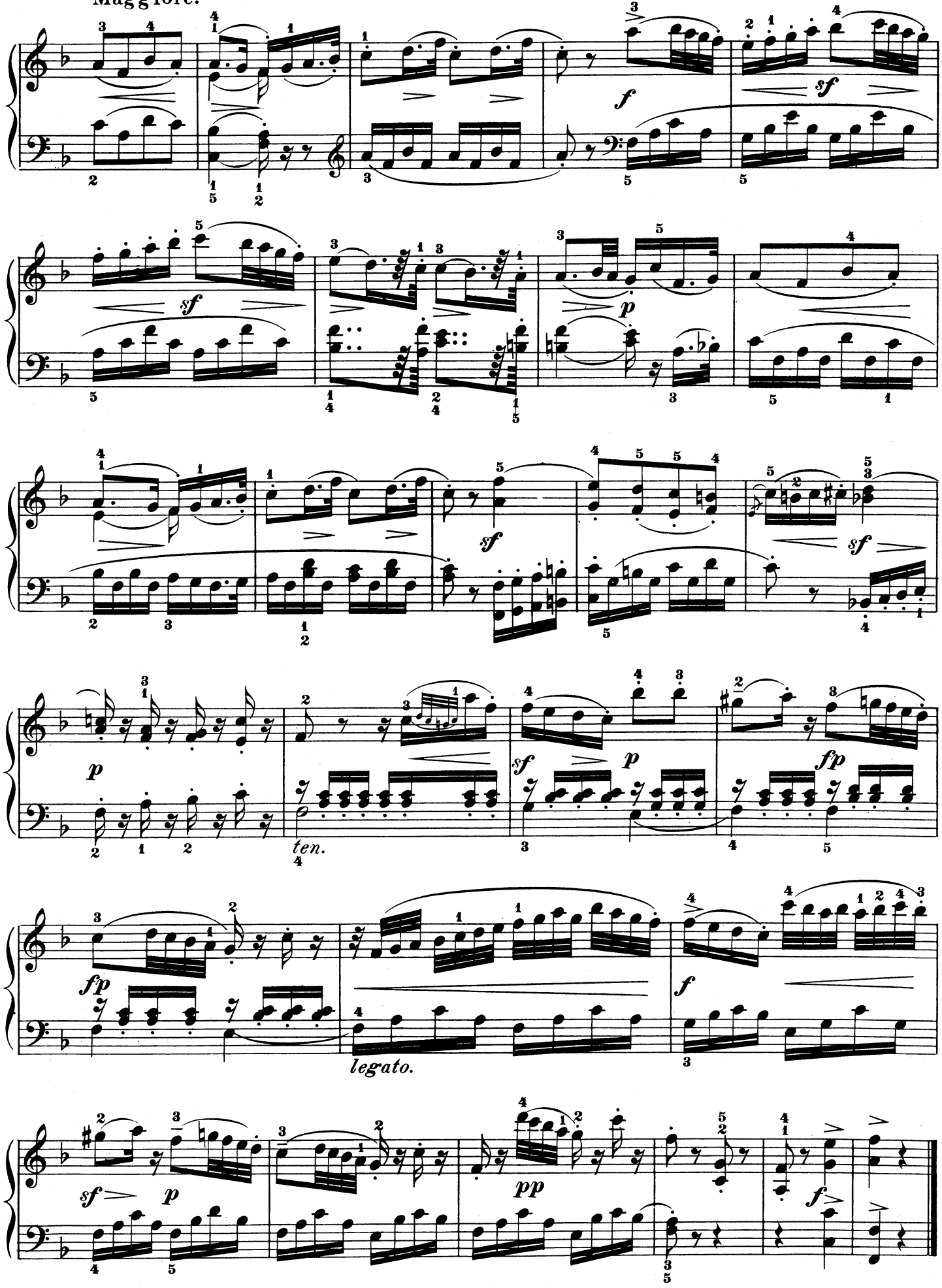

Minore.
a)
p
sf
p
sf
cresc.
legato.


f
p
p
sf


sf
cresc.
f
p
a)


cresc.
f legato.
sf
sf
sf
p
pp
p
legato.
p
cresc.
dim.
p
p

Maggiore.

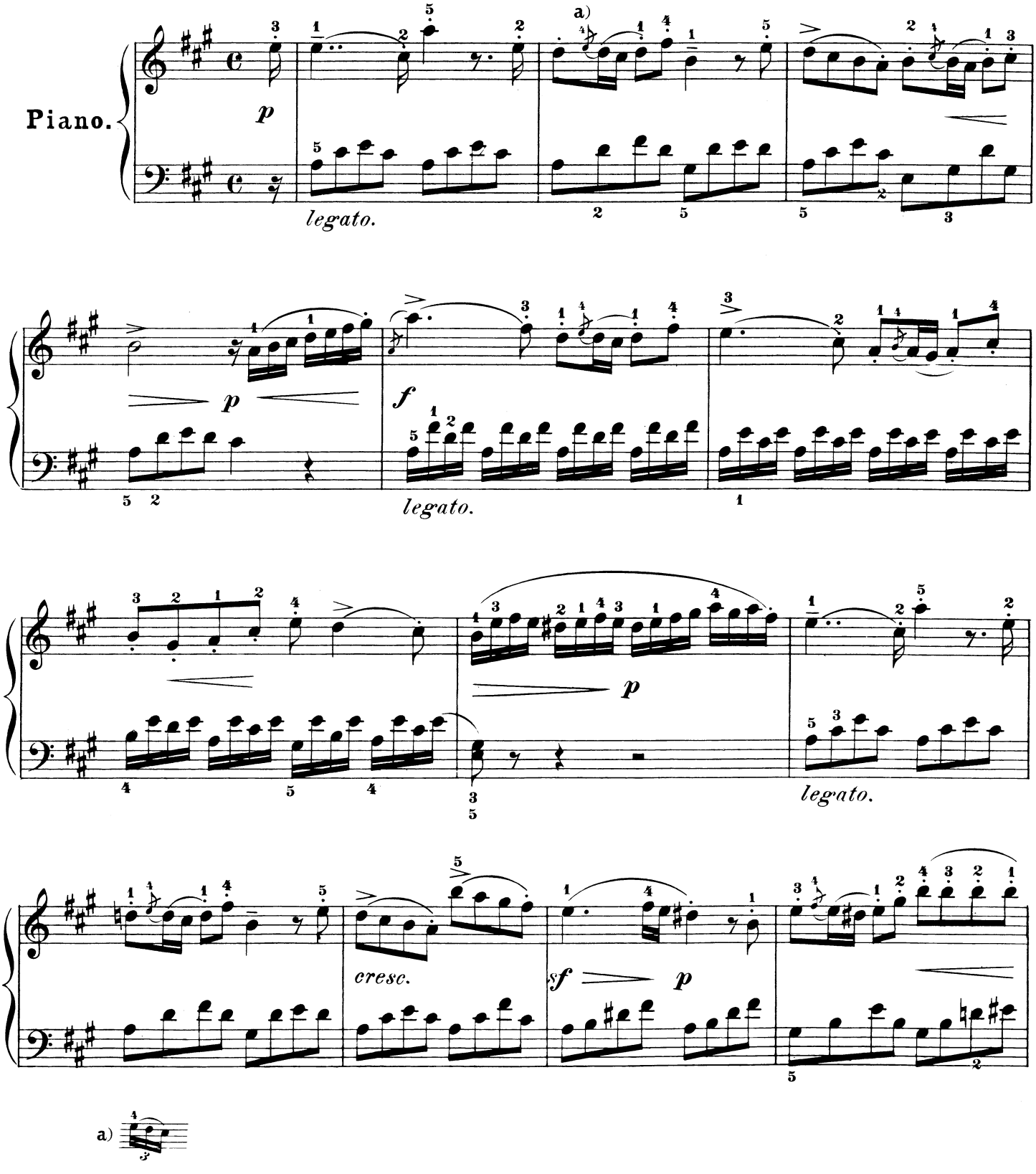


SONATINA IV.

Revised and fingered by
LUDWIG KLEE.

J. L. DUSSEK. Op. 20.

Moderato.



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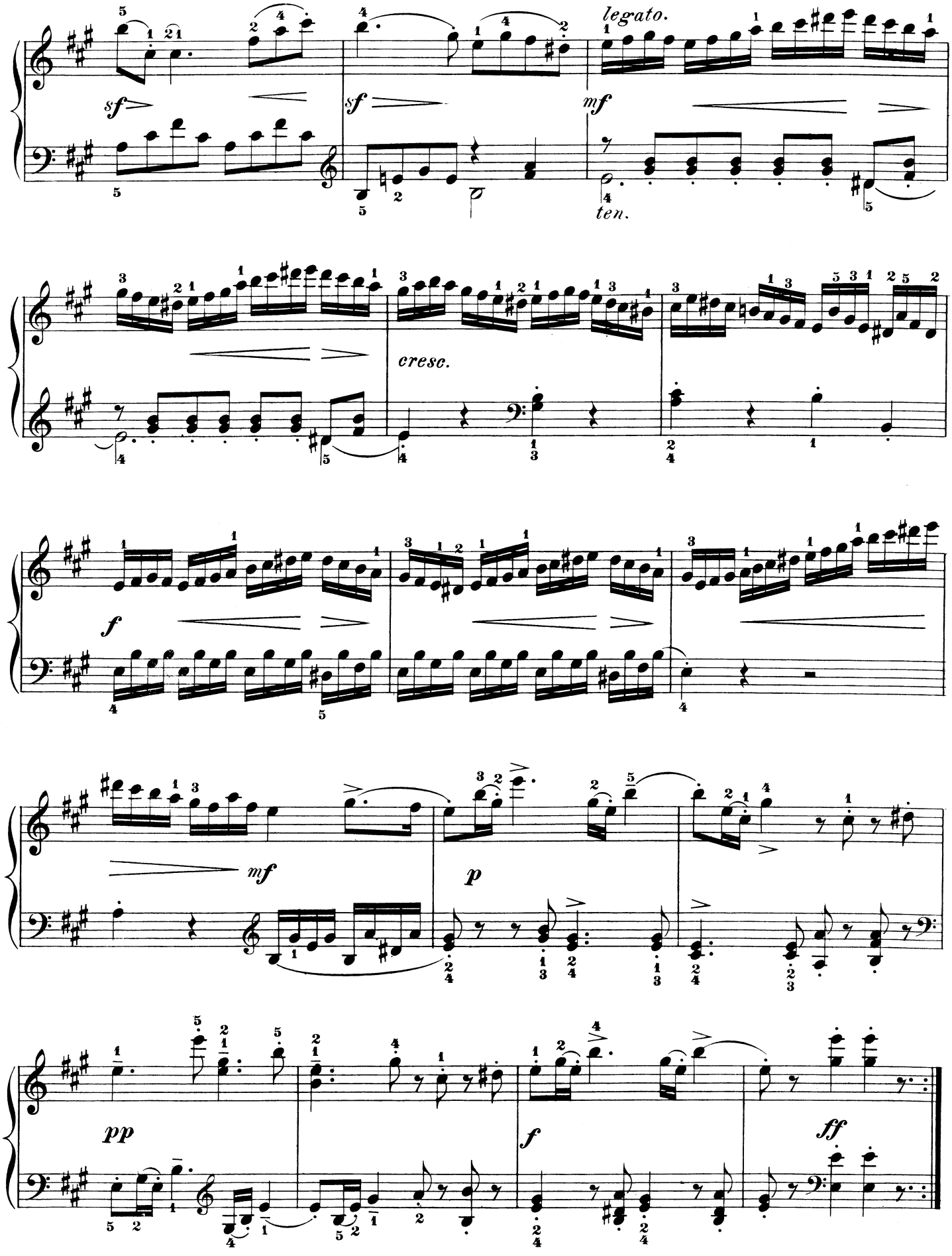
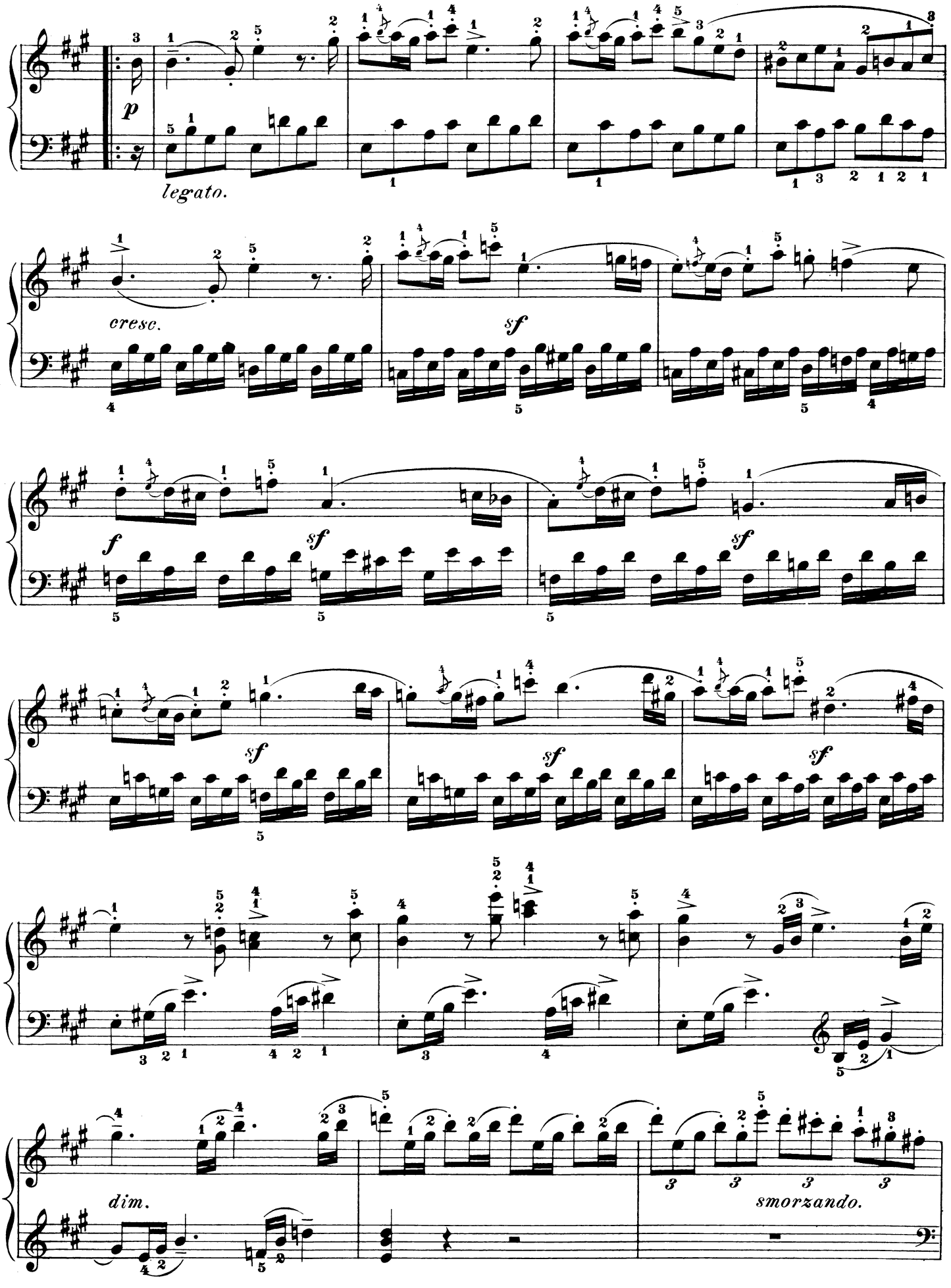
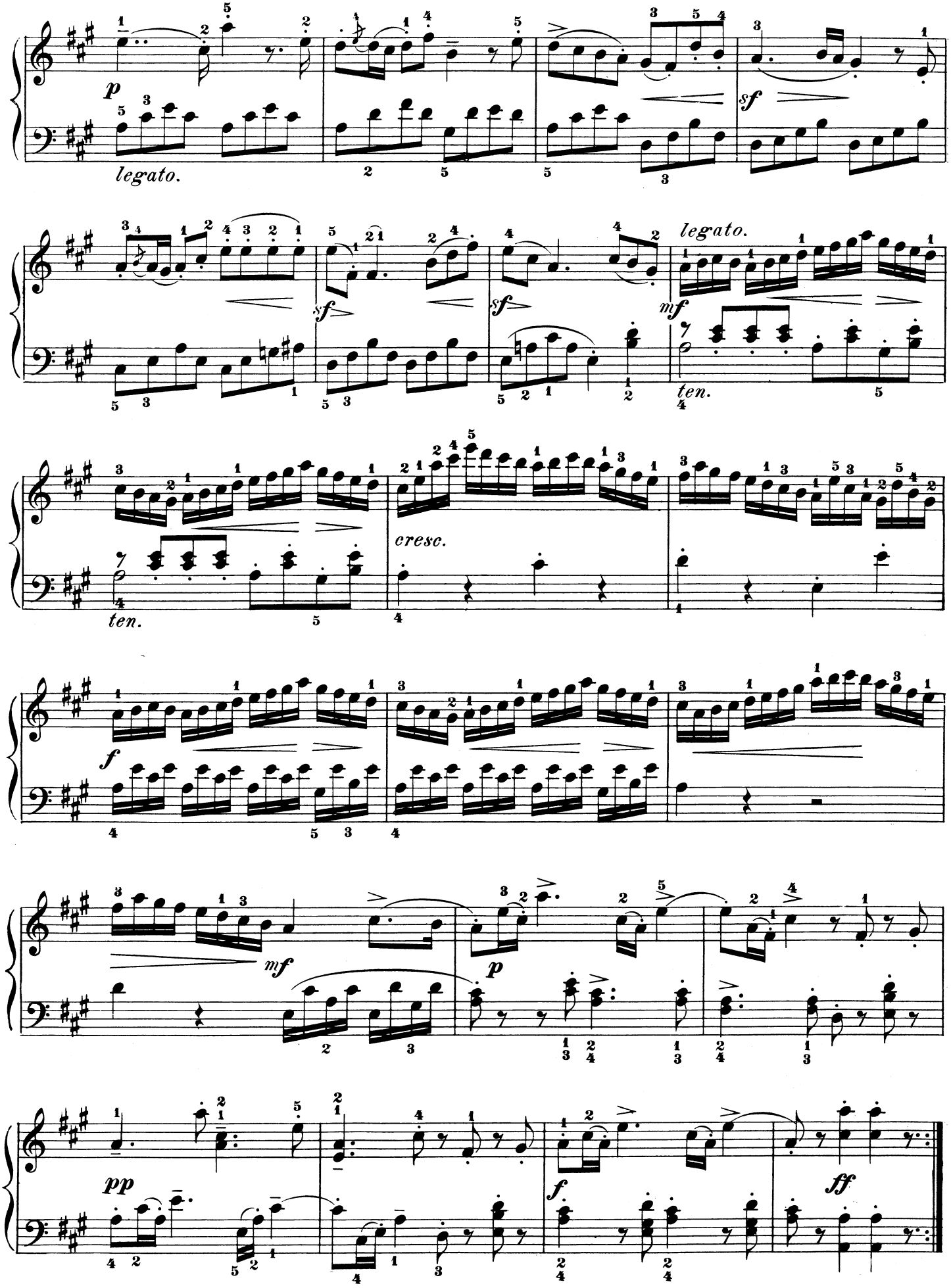
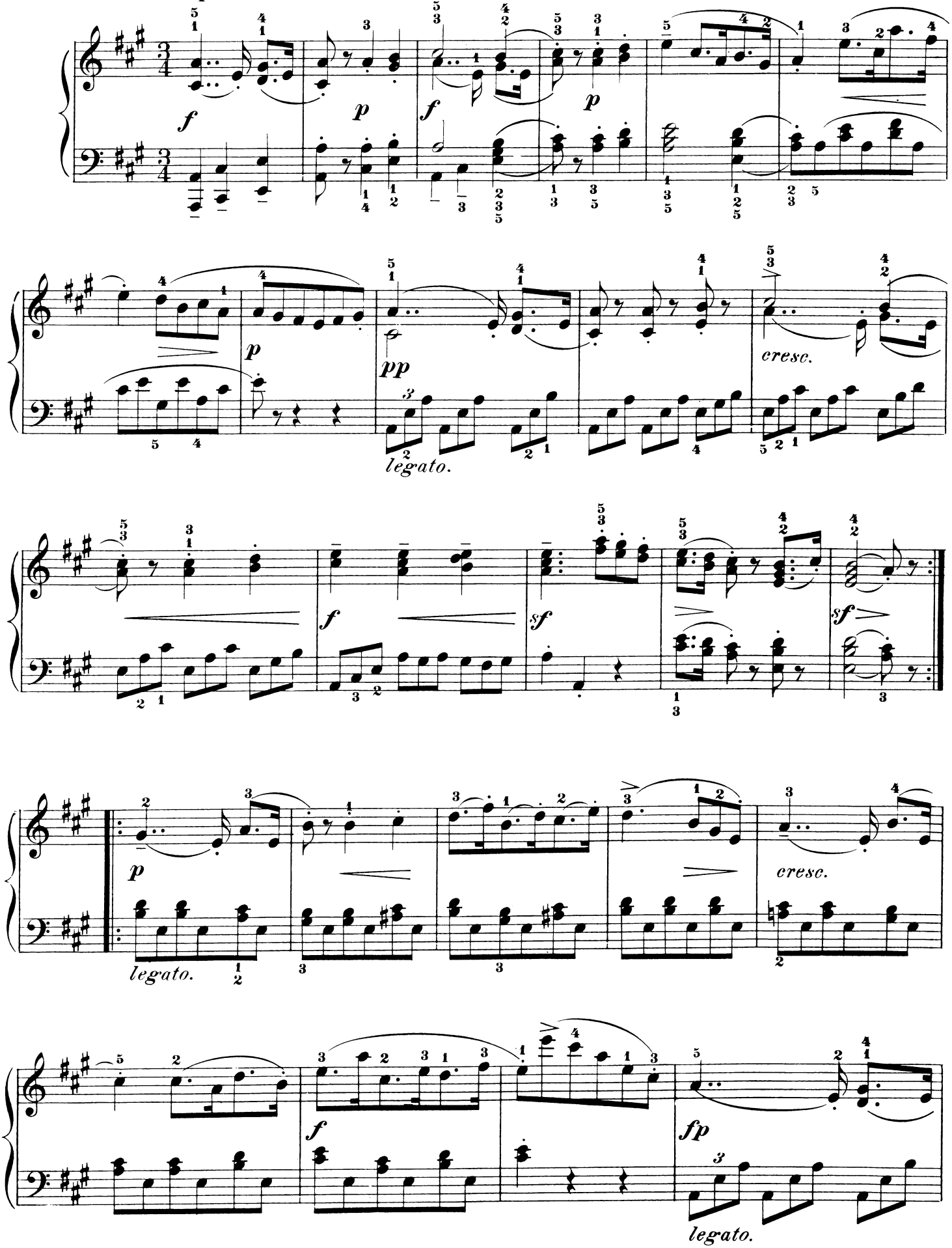

legato.
sf
sf
mf
ten.
cresc.
f
mf
p
pp
f
ff

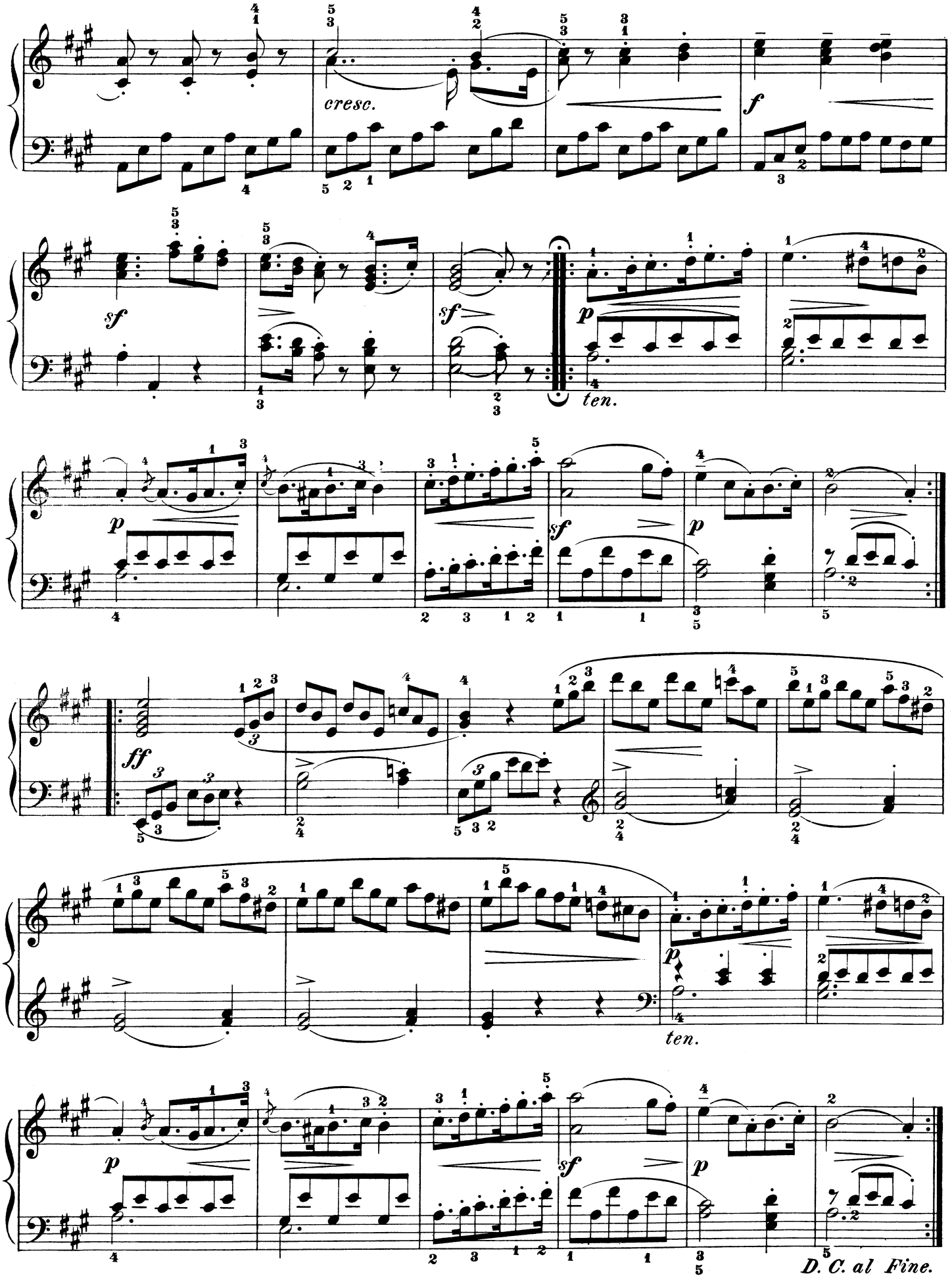

p
legato.
cresc.
sf
f
sf
sf
sf
sf
dim.
smorzando.


p
legato.
sf
sf
sf
legato.
mf
ten.
ten.
cresc.
f
mf
p
pp
f
ff

Menuetto.

Tempo di ballo.



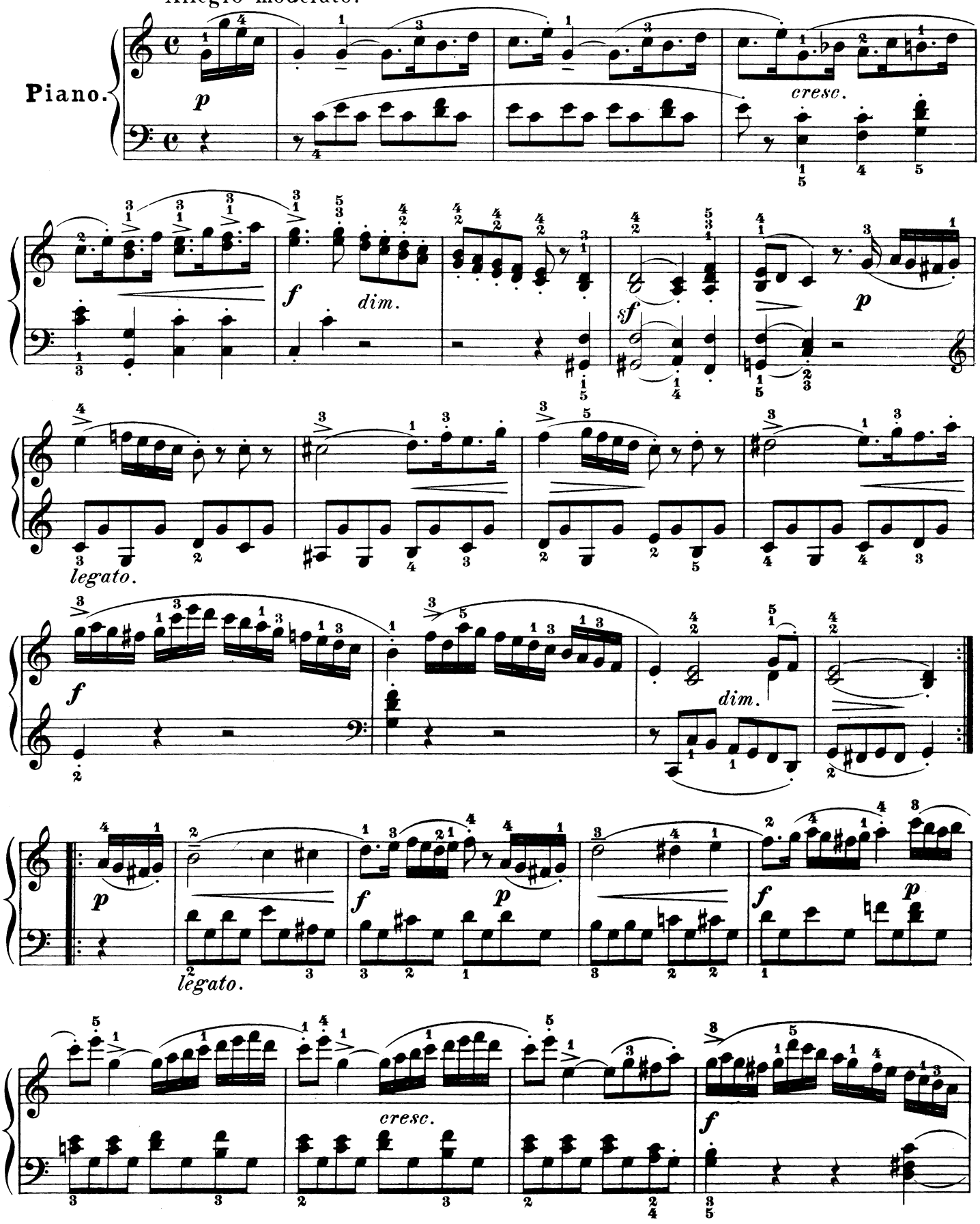

cresc.
f
sf
sf
p
ten.
p
sf
p
ff
p
ten.
p
sf
p
D. C. al Fine.

SONATINA V.

Revised and Fingered by
LUDWIG KLEE.

J. L. DUSSEK. Op. 20.

Allegro moderato.



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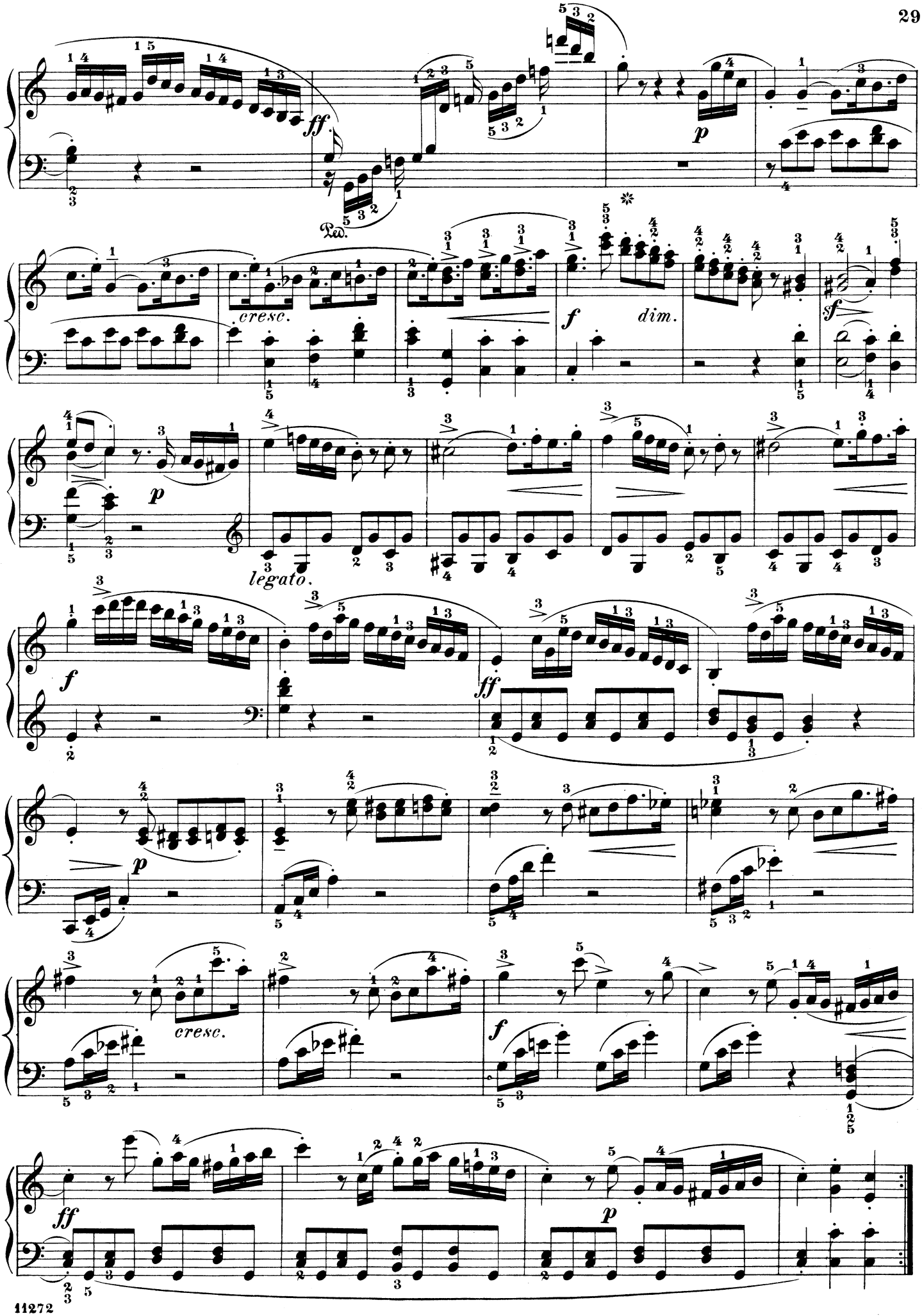
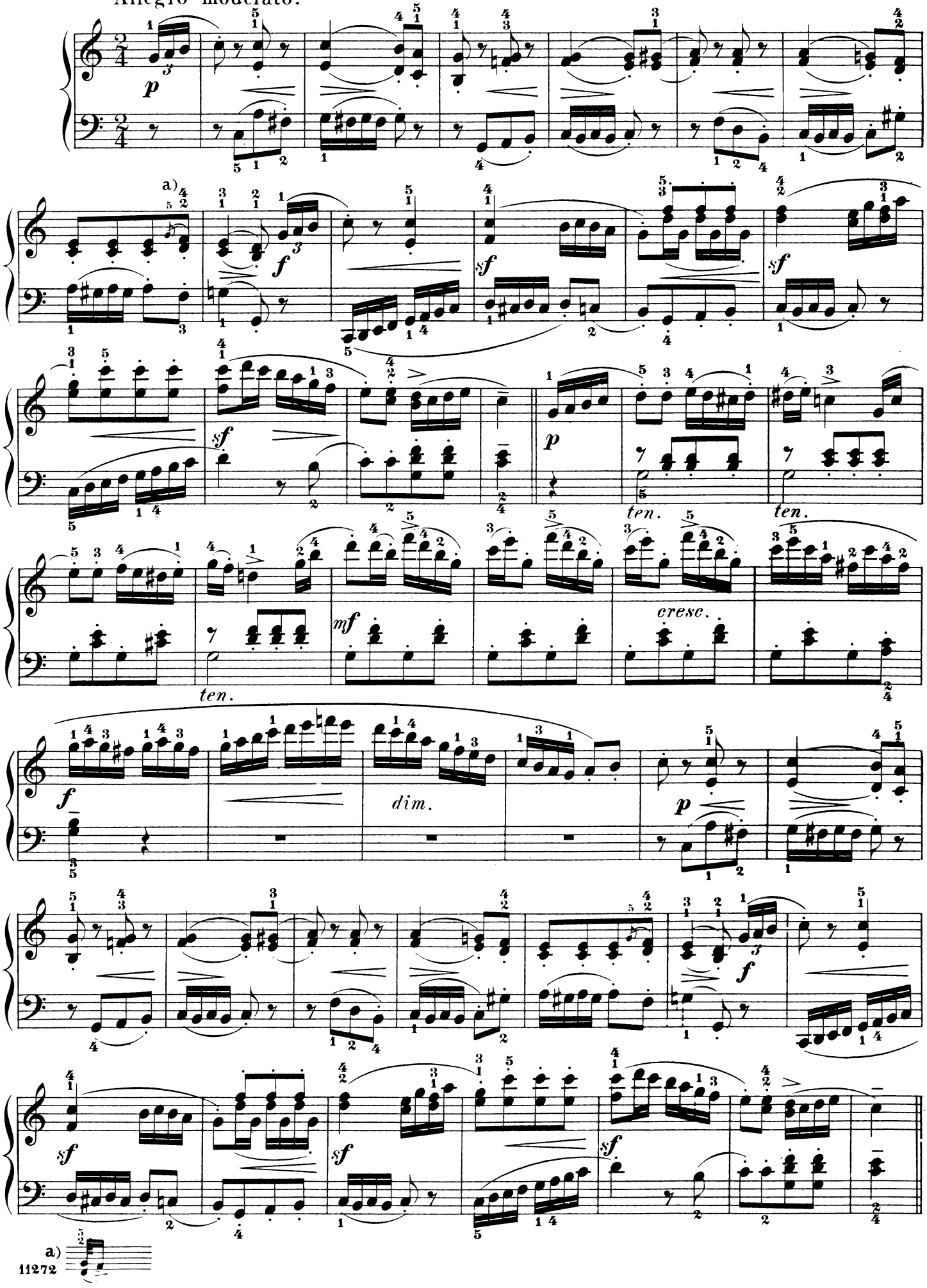

ff
Ped.
p
cresc.
f
dim.
sf
p
legato.
f
ff
p
cresc.
f
ff
p

Rondo.

Allegro moderato.



Minore

mf *fp* *fp* *fp* *p* *legato.*

cresc. *f*

Maggiore.

mf *fp* *fp* *fp* *cresc.* *f*

dim. *p* *cresc.*

dim. *p* *cresc.* *f*

dim. *p*

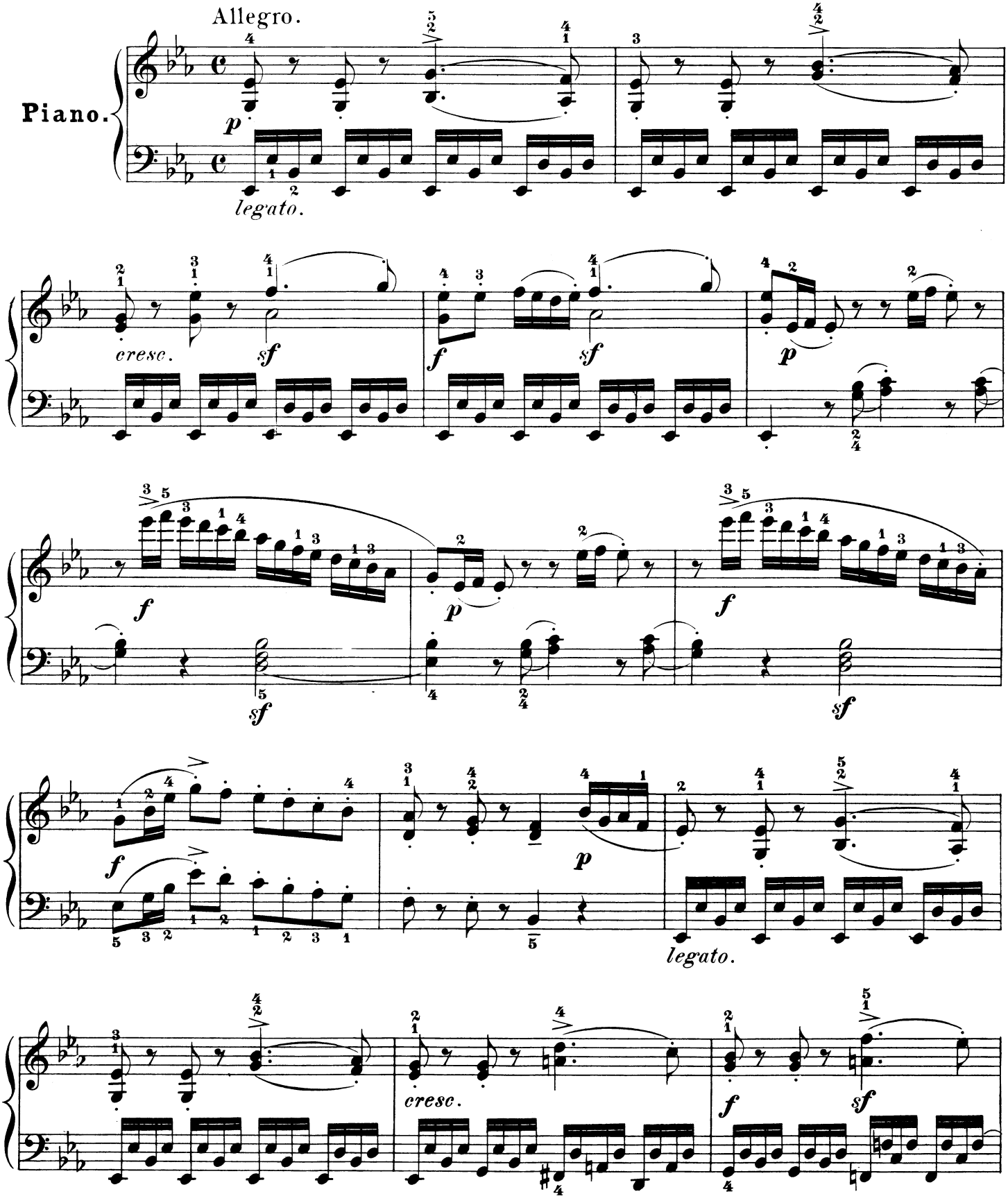
f

sf *sf* *sf*

SONATINA VI.

Revised and Fingered by
LUDWIG KLEE.

J. L. DUSSEK. Op. 20.



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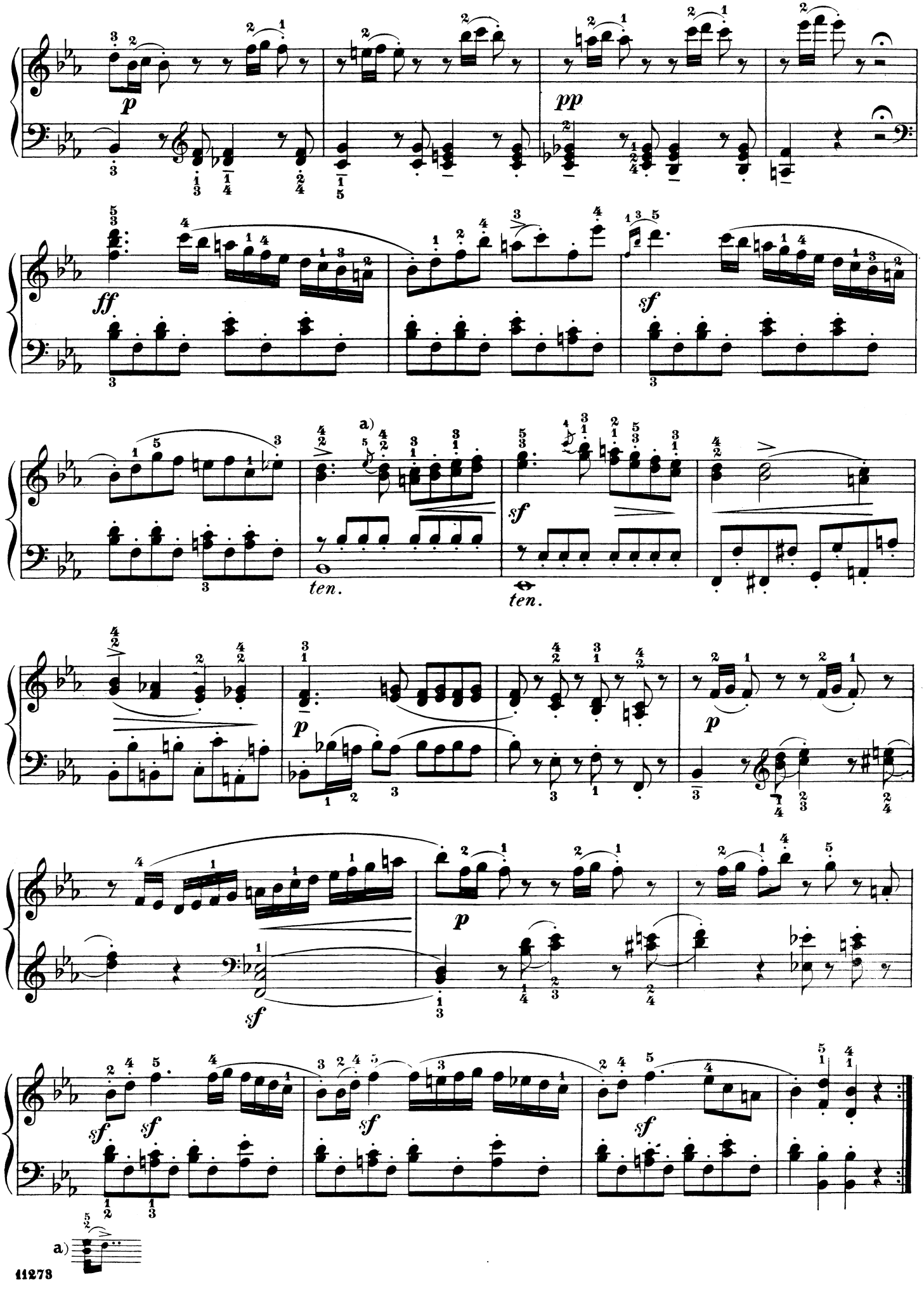
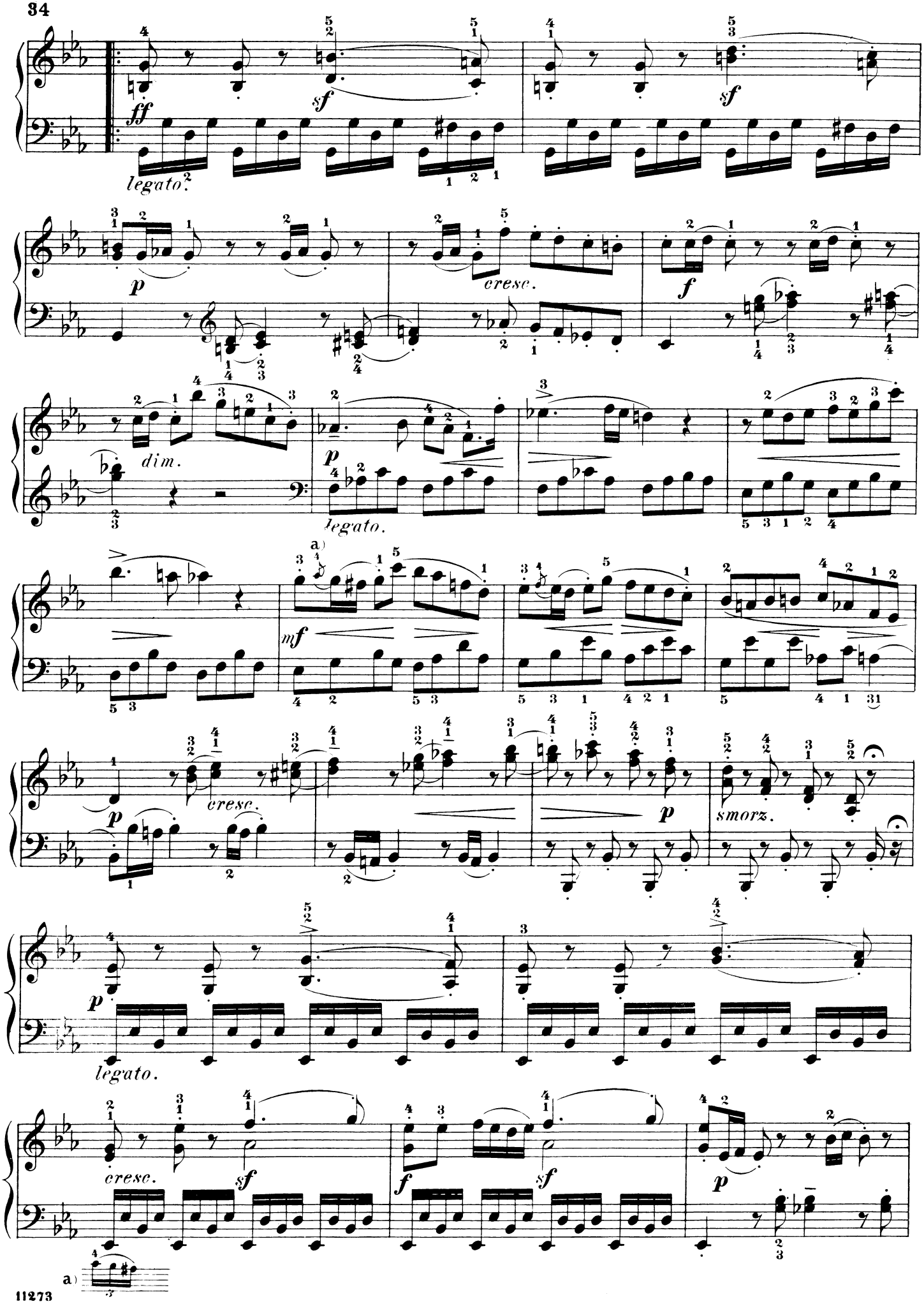
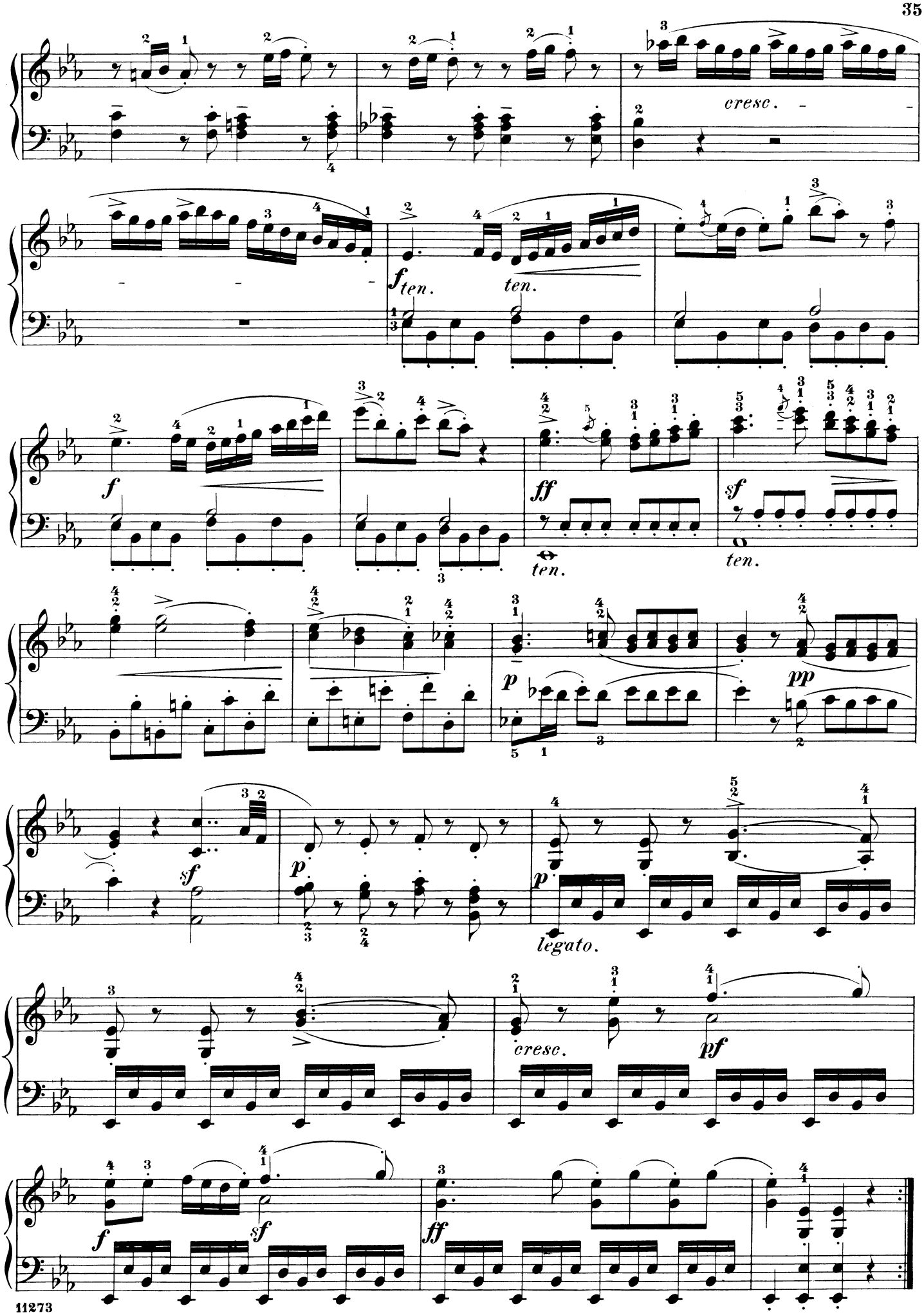
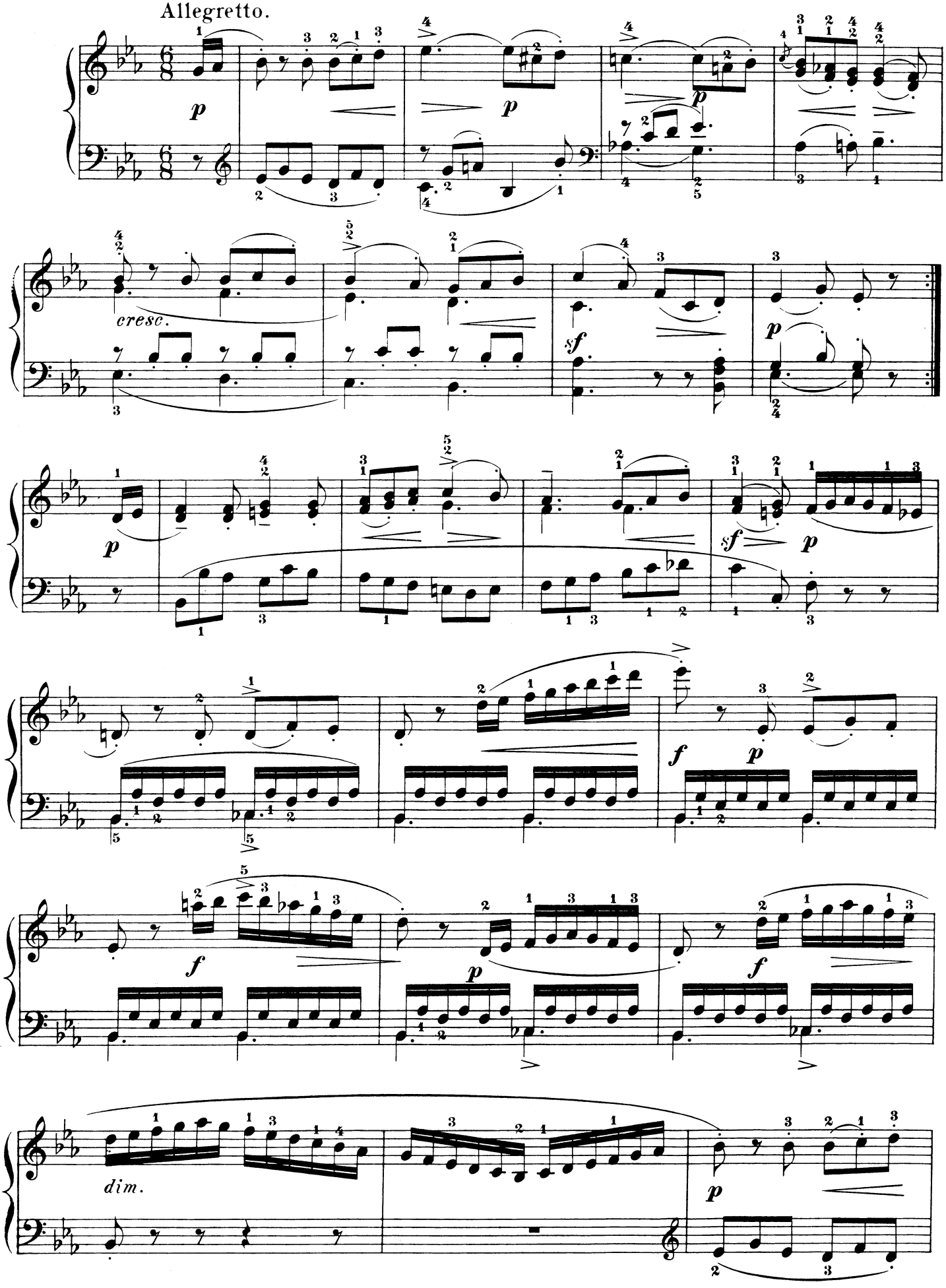

p
pp
ff
sf
a)
ten.
ten.
p
p
p
sf
sf
sf
sf
sf
a)

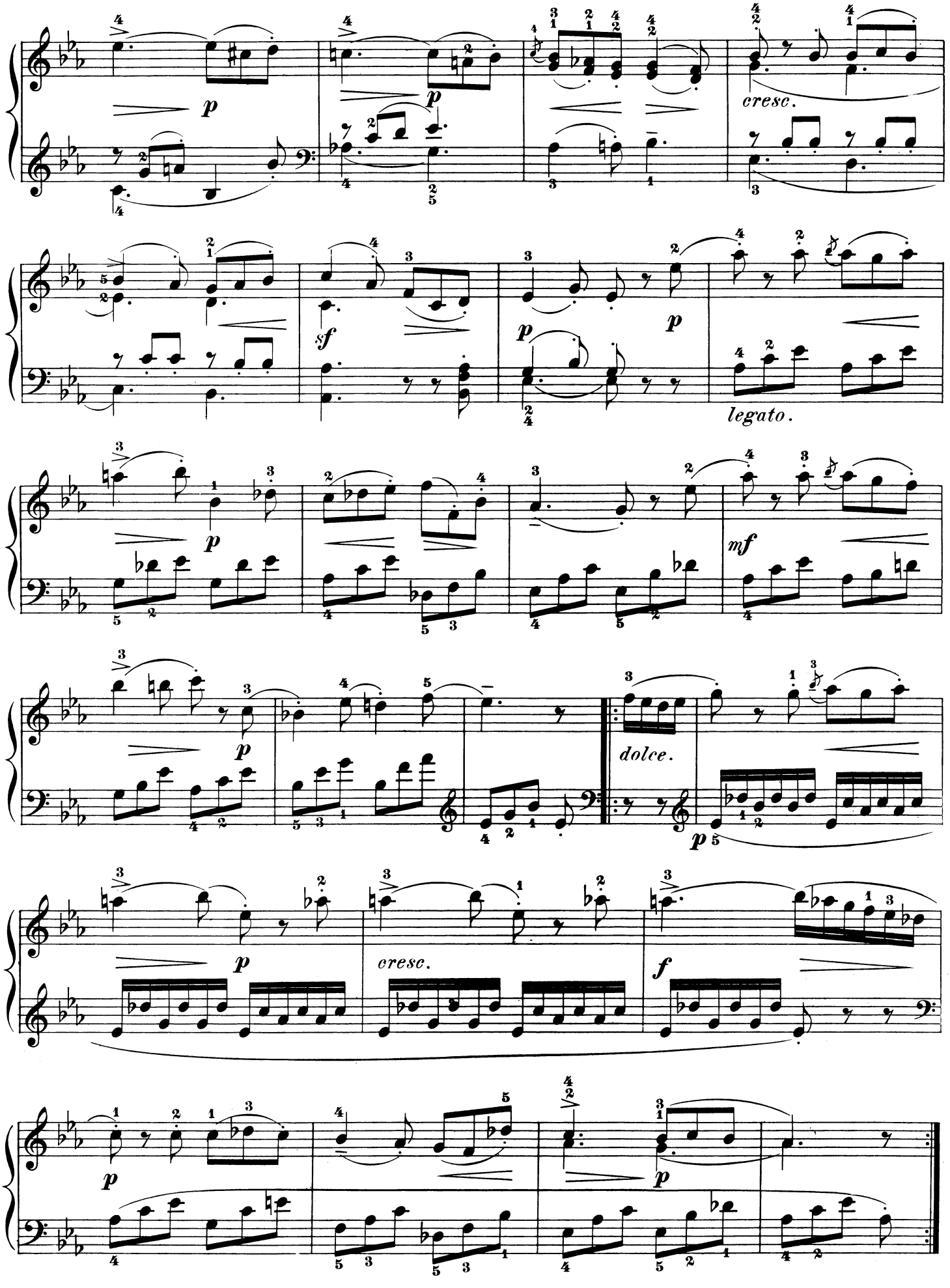

ff
legato.
sf
sf
p
cresc.
f
dim.
p
legato.
a)
mf
cresc.
p
smorz.
p
legato.
cresc.
sf
f
sf
p
a)

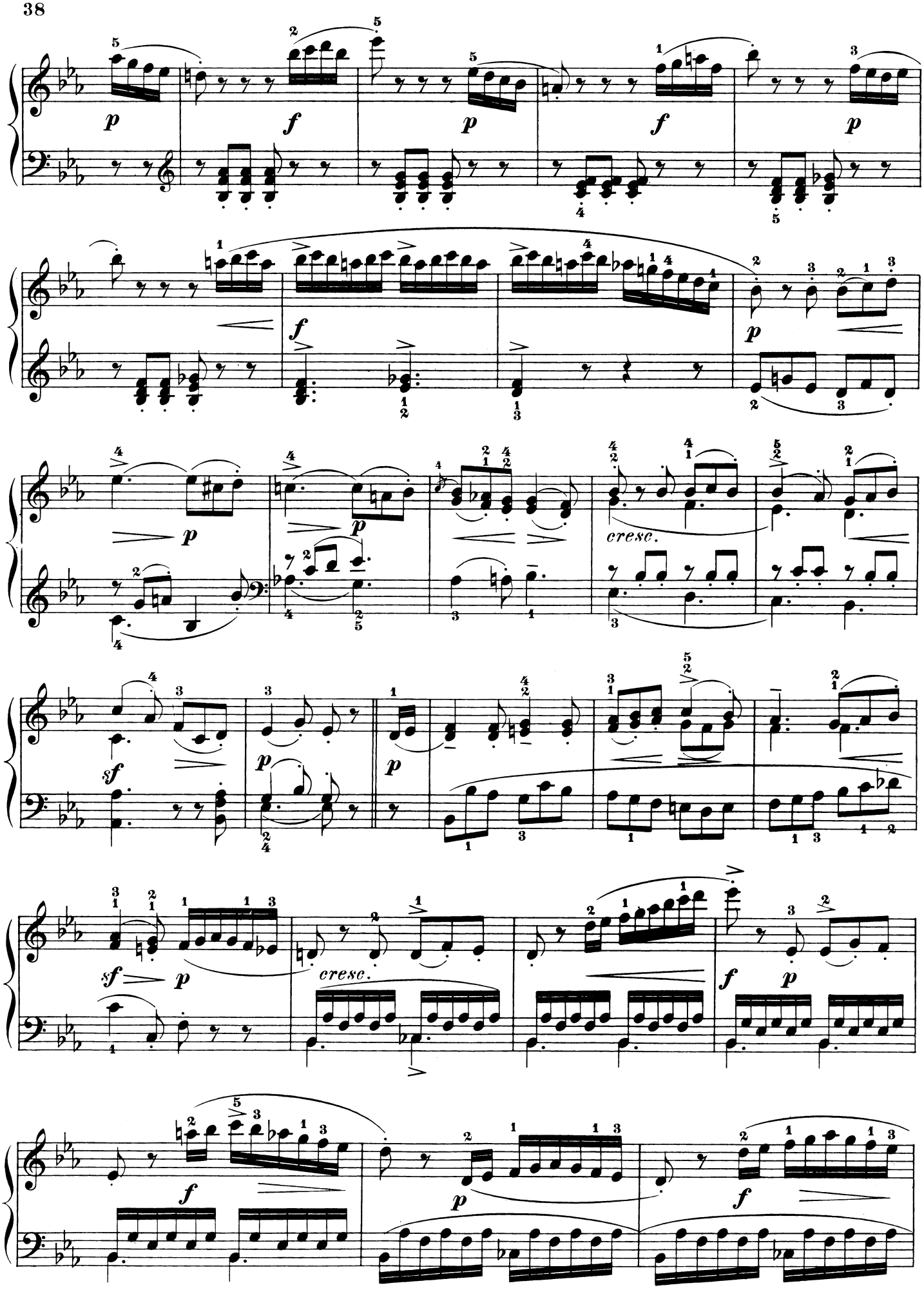

cresc.
ten.
ten.
ten.
legato.
cresc.

Rondo.

Allegretto.




cresc.
legato.
dolce.
cresc.


p
f
p
f
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f
p
p
cresc.
sf
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p
sf
p
cresc.
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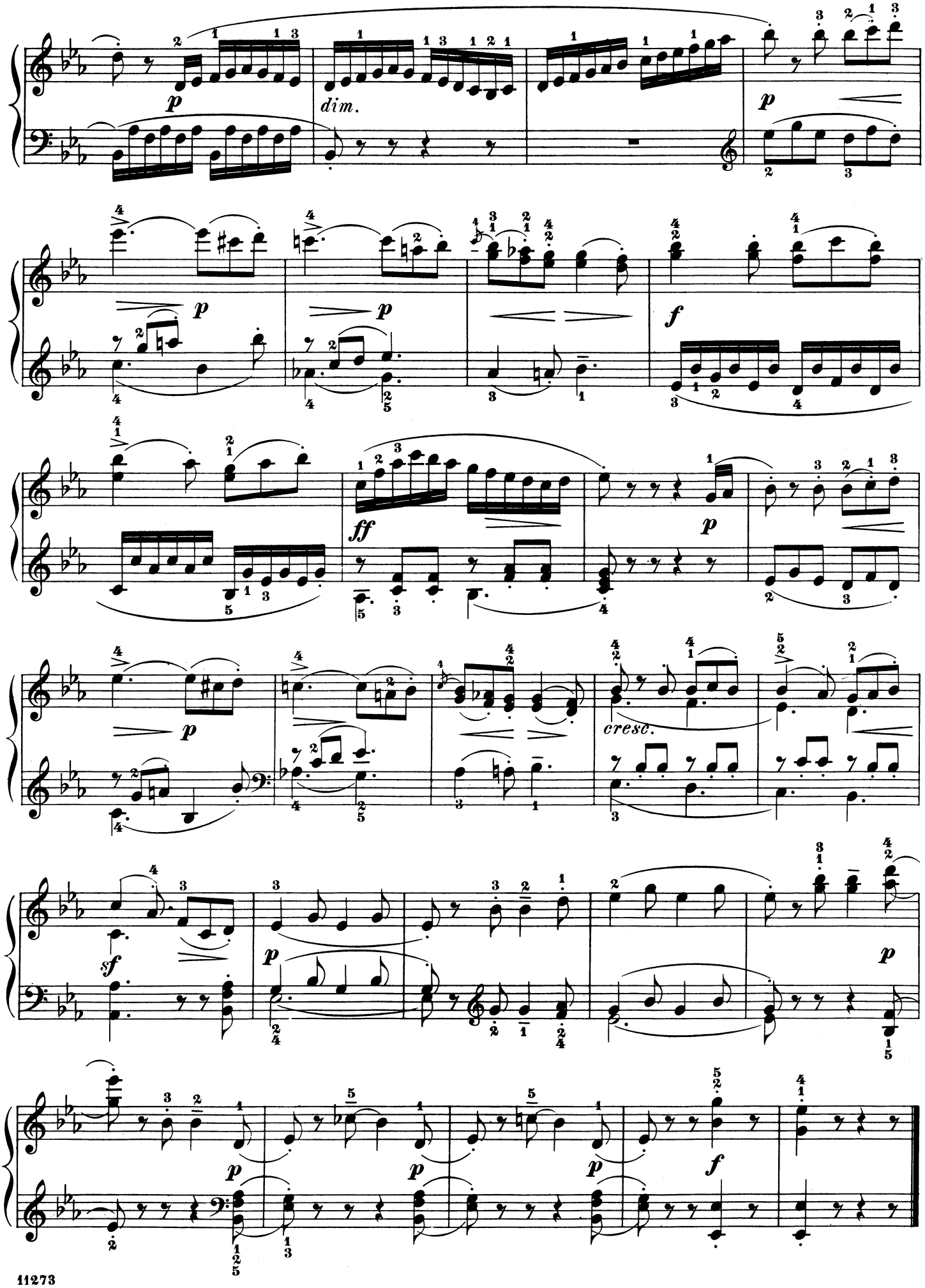
p
f
p
f


p
dim.
p
p
p
f
ff
p
p
cresc.
sf
p
p
p
p
f

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