J. L. DUSSEK

1761-1812

Sonata

in F major

op. 26

FOR TWO PIANOFORTES

Edited and revised by

MARY MADDEN and OLIVE REES

Edition Schott 10507

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PREFACE

Johann Ludwig (or Ladislav) Dussek was born at Czaslau in Bohemia in 1761 of a well-known musical family. He was a pupil of C. P. E. Bach and by the age of 24 had an established reputation as a composer and a virtuoso. He lived in London from 1790 to 1799 and during that time he married Sophia Corri, a noted singer and pianist with whom he gave the first performance of some of his works. Dussek's first public performance in England was at one of Salomon's concerts held in the Hanover Square Rooms in 1790, where this Sonata was first performed. The title page of the original edition states that the work was written for "The Harp and Piano Forte or Two Piano Fortes one with additional keys". The combination of harp and pianoforte was a favourite of the period. This work is one of the few in which the alternative of two pianofortes is mentioned.

Expression marks are printed as in the original even when they may appear impracticable on a modern instrument. The frequent rinforzandos seem to indicate sforzandos or short crescendos. No distinction seems to have been made between dots and dashes over the notes. Editorial suggestions for performance are in brackets.

* * * *

VORWORT

Johann Ludwig (Ladislav) Dussek, geboren im Jahre 1761 in Czaslau in Böhmen, entstammte einer bekannten Musikerfamilie. Er war Schüler von Karl Ph. Emanuel Bach, und genoss im Alter von 24 Jahren einen wohlbegründeten Ruf als Komponist und Klaviervirtuose. Von 1790 bis 1799 lebte er in London und heiratete während dieser Zeit Sophia Corri, eine bekannte Sängerin und Pianistin, mit der zusammen er viele seiner Werke uraufführte. Dusseks erstes öffentliches Auftreten in England erfolgte in einem der Salomon Konzerte in den sogen. Hanover Square Rooms im Jahre 1790, in dem diese Sonate erstaufgeführt wurde. Nach dem Titelblatt der Originalausgabe war die Sonate für Harfe und Klavier oder zwei Klaviere mit erweiteter Klaviatur (additional keys) geschrieben. Die Verbindung von Harfe und Klavier war damals sehr beliebt. Dies Werk ist eins der wenigen, in denen die Alternative für zwei Klaviere ausdrücklich erwähnt ist.

Vortragsbezeichnungen sind wie im Original gedruckt, auch dort, wo sie heute, auf einem modernen Instrument, nicht mehr voll anwendbar sein mögen. Die häufigen rinforzandos sind wohl als wirkliche sforzandos oder gelegentlich als kurze crescendos zu deuten. Zwischen Punkten und Keilen über den Noten war kein Unterschied ersichtlich. Vorschläge der Herausgeber sind in Klammern gesetzt.

MARY MADDEN
OLIVE REES

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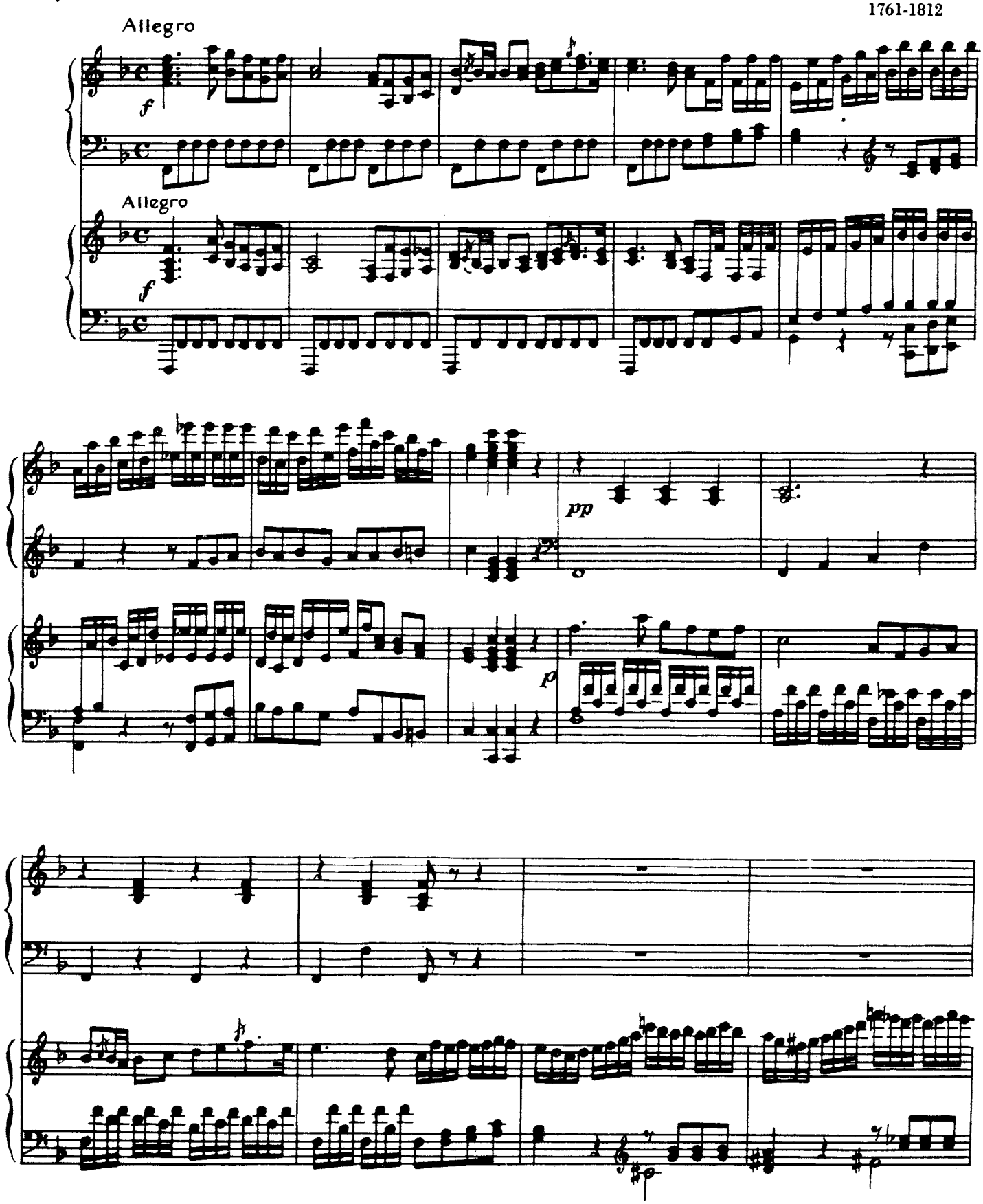

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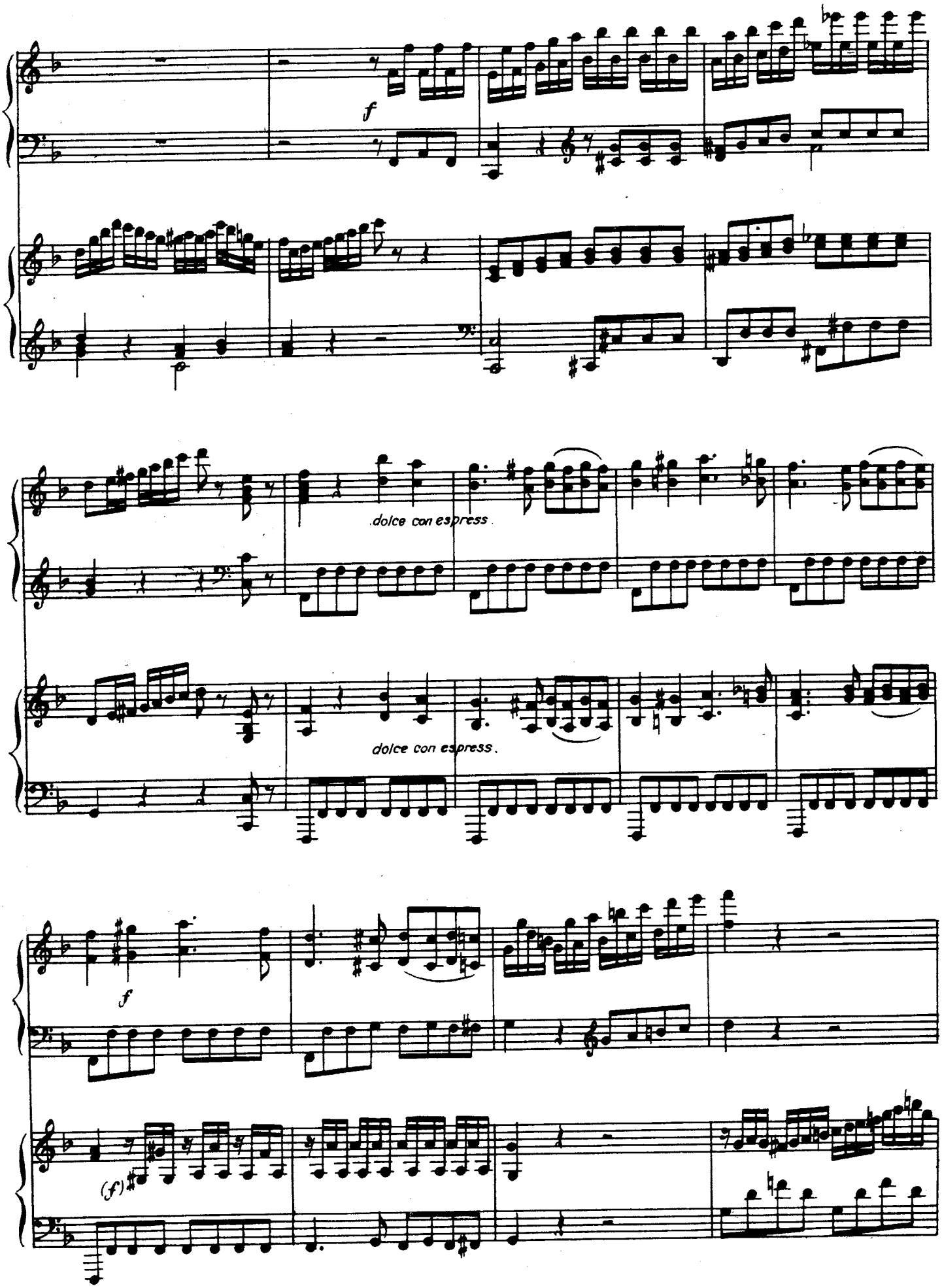
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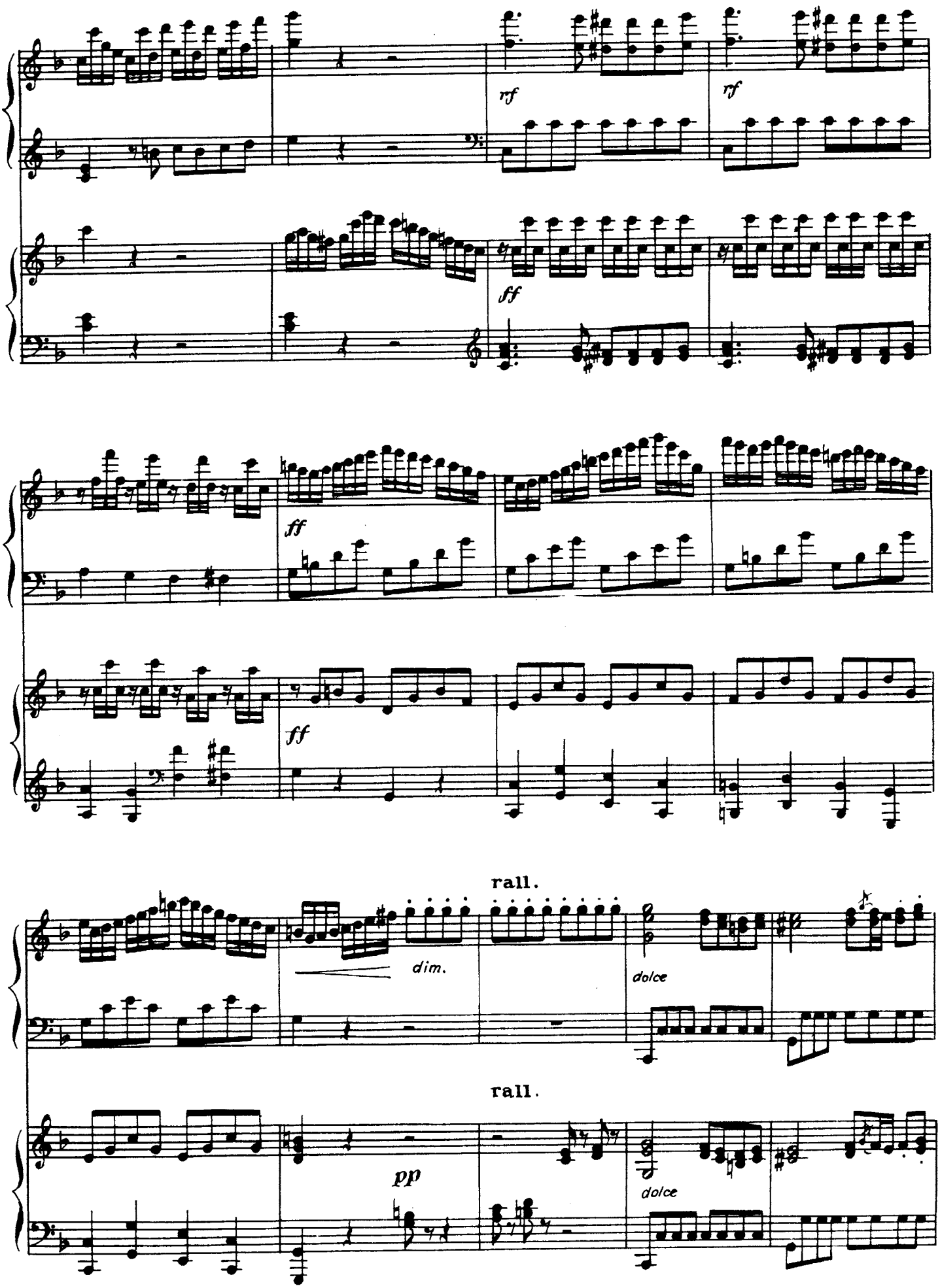
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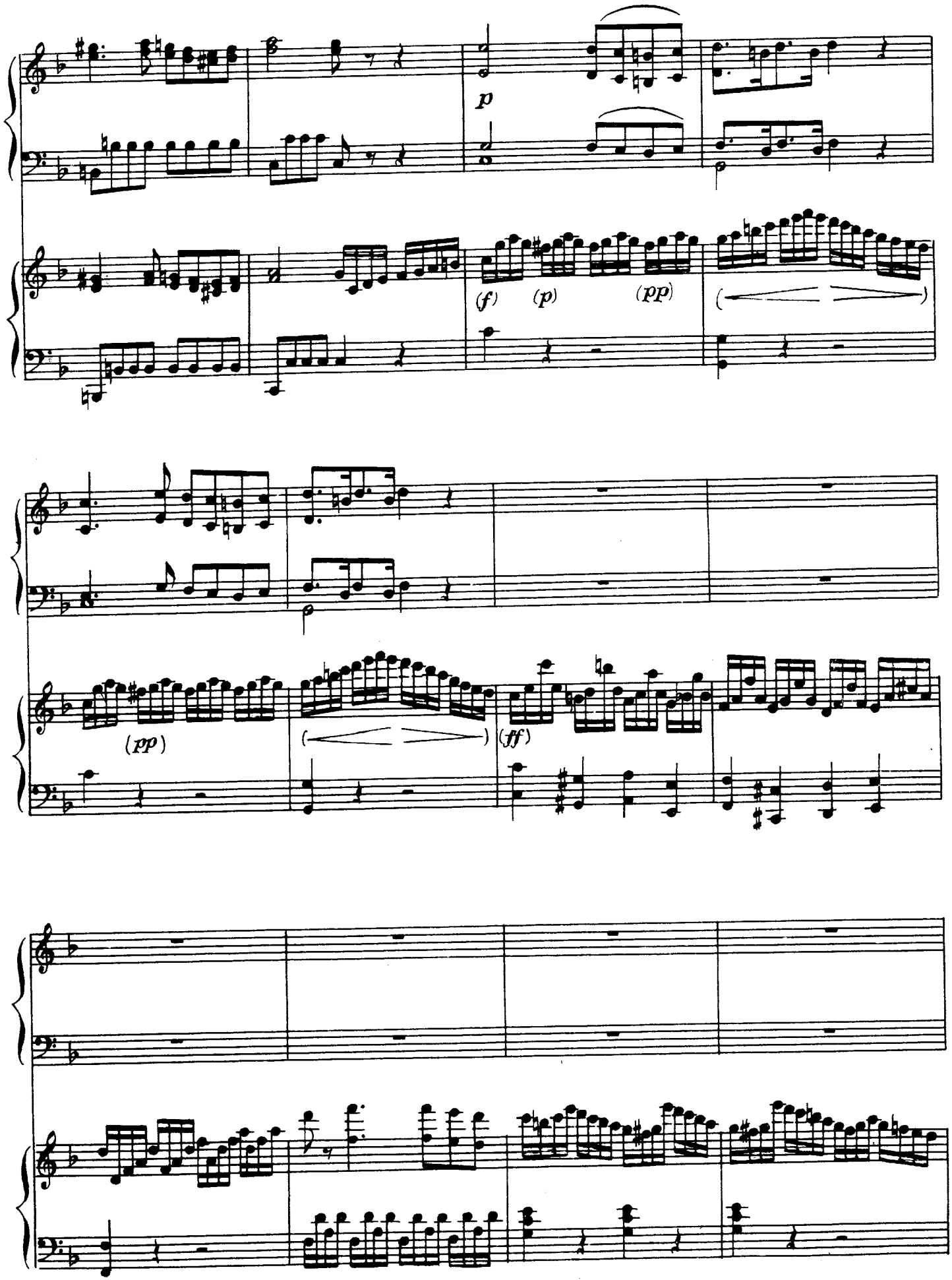
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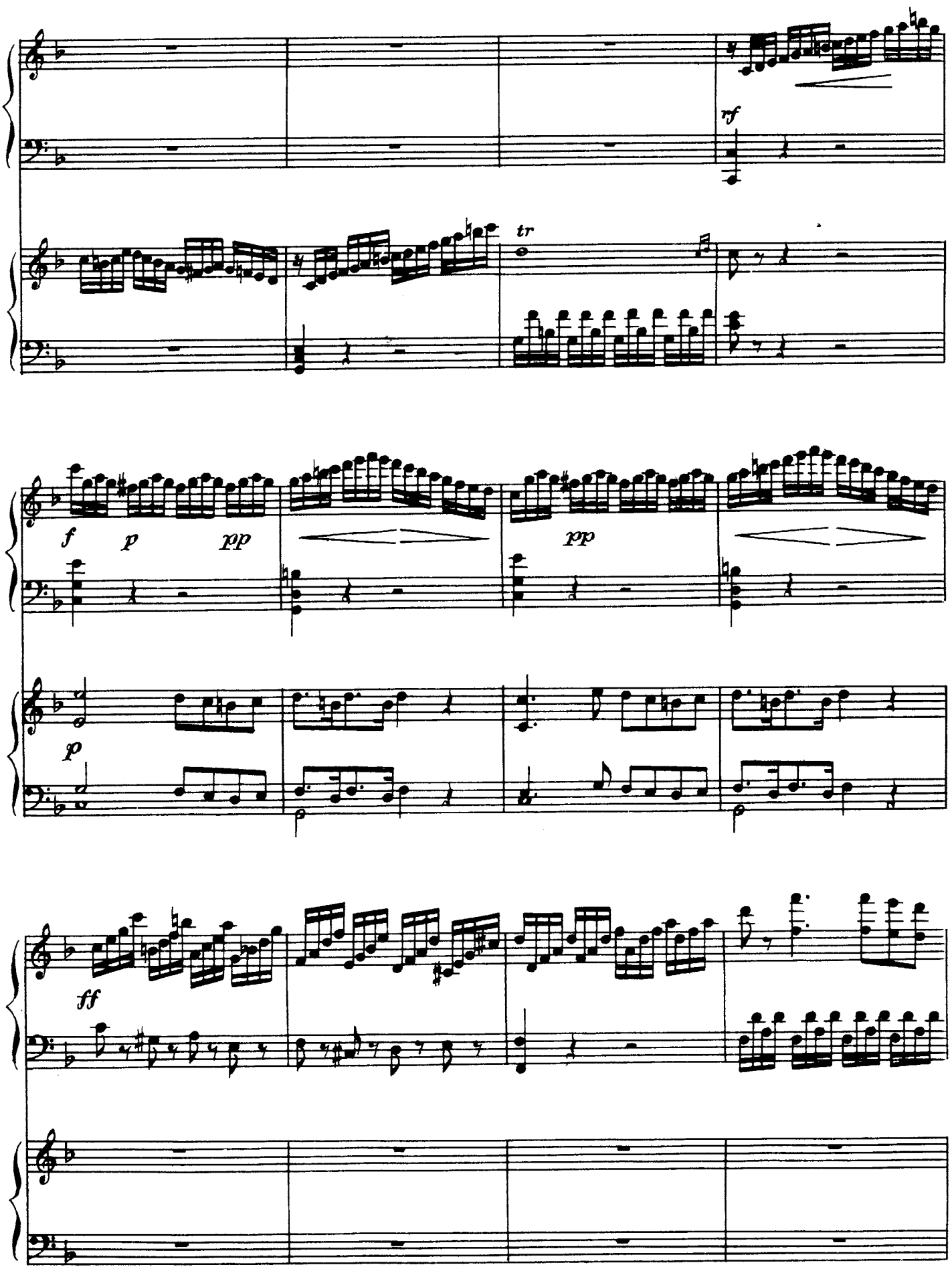
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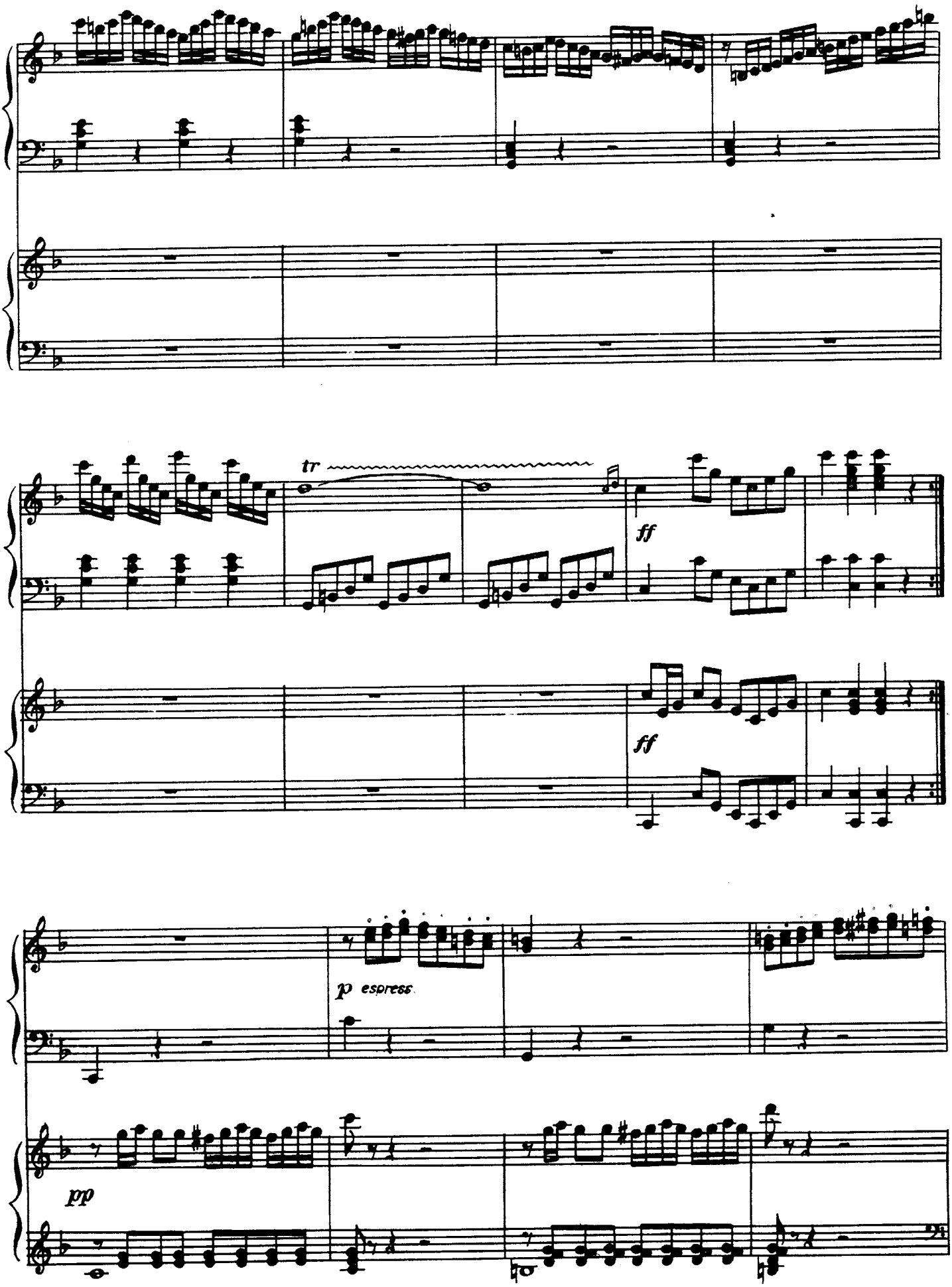
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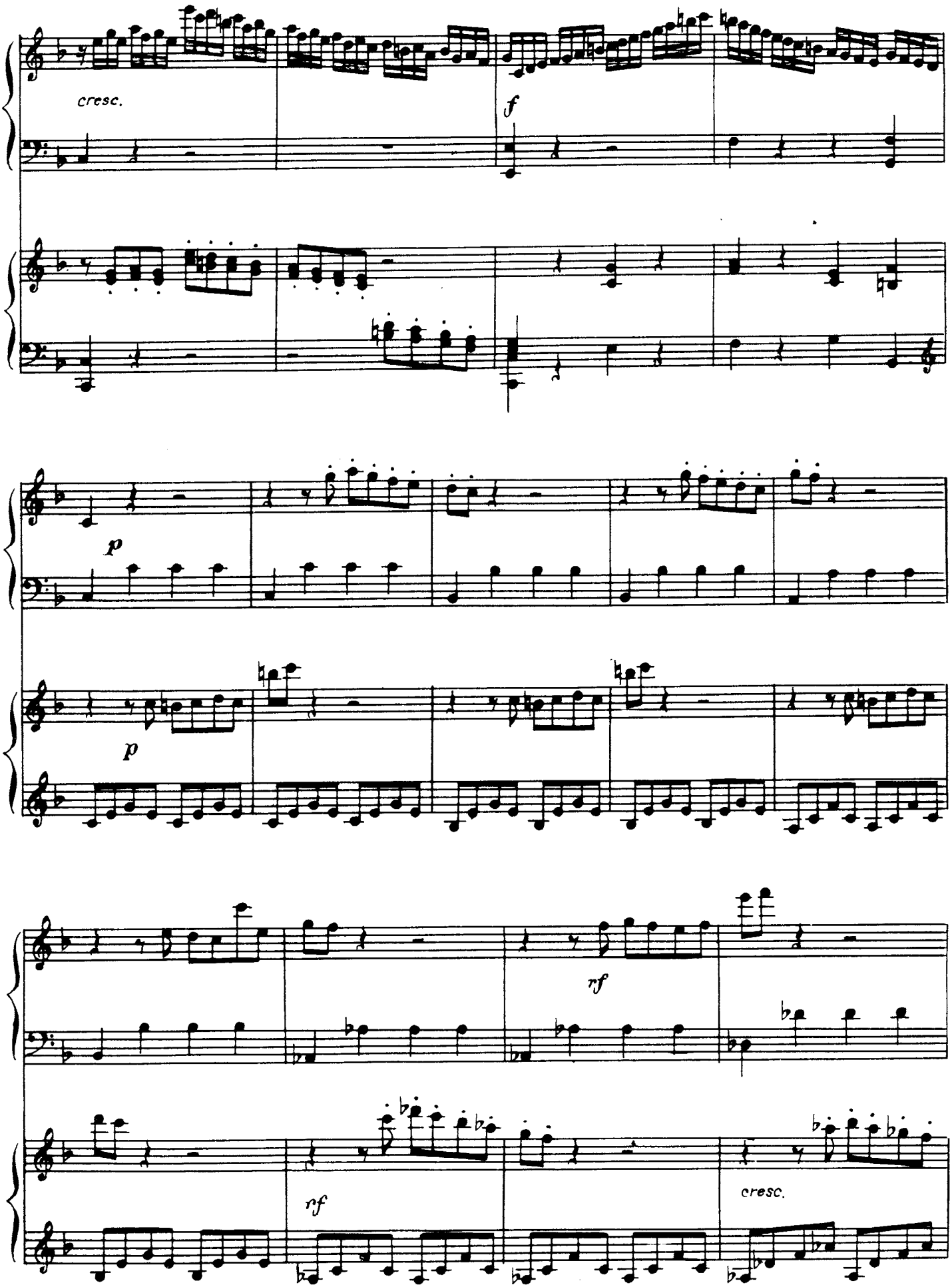
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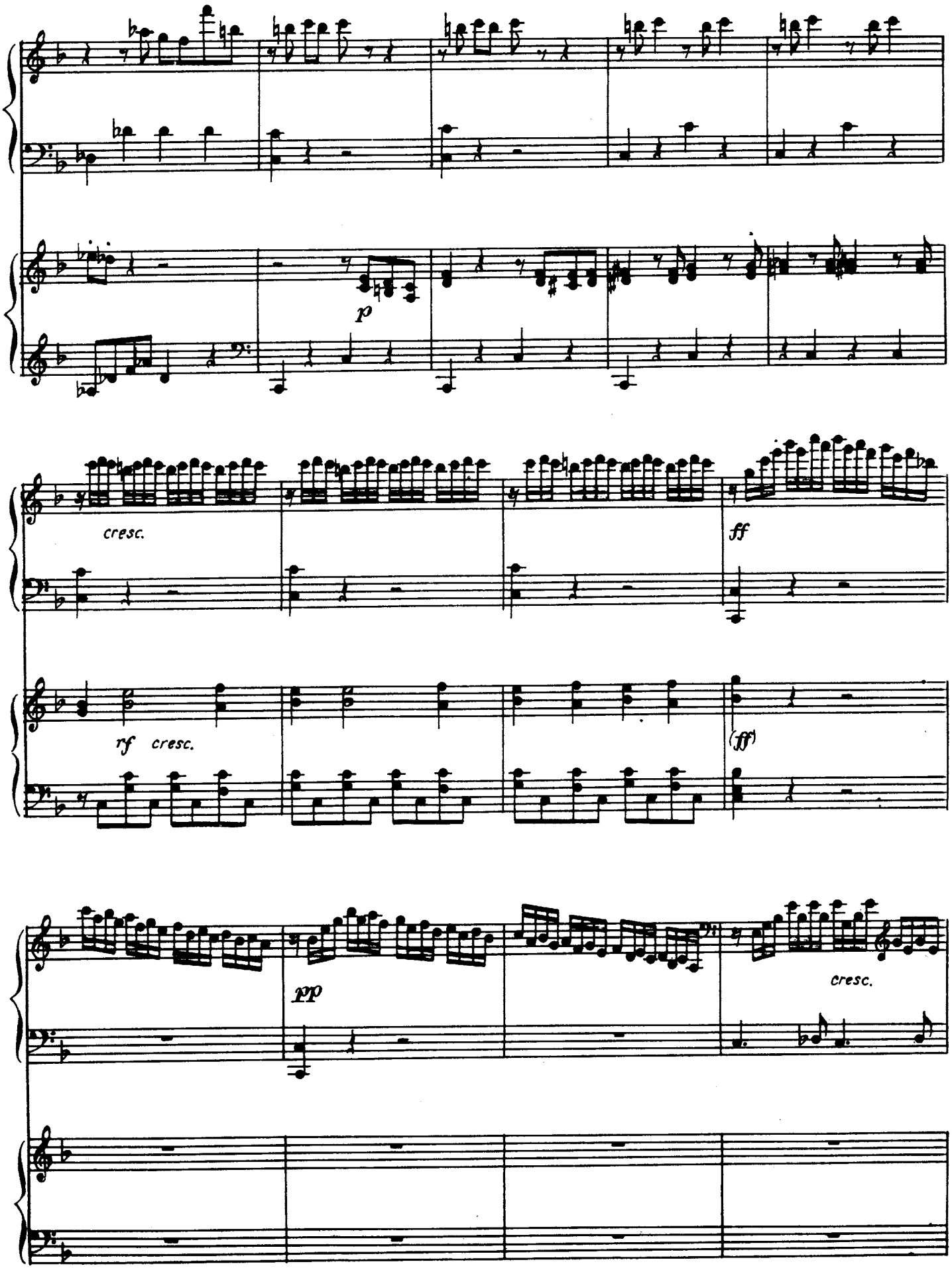
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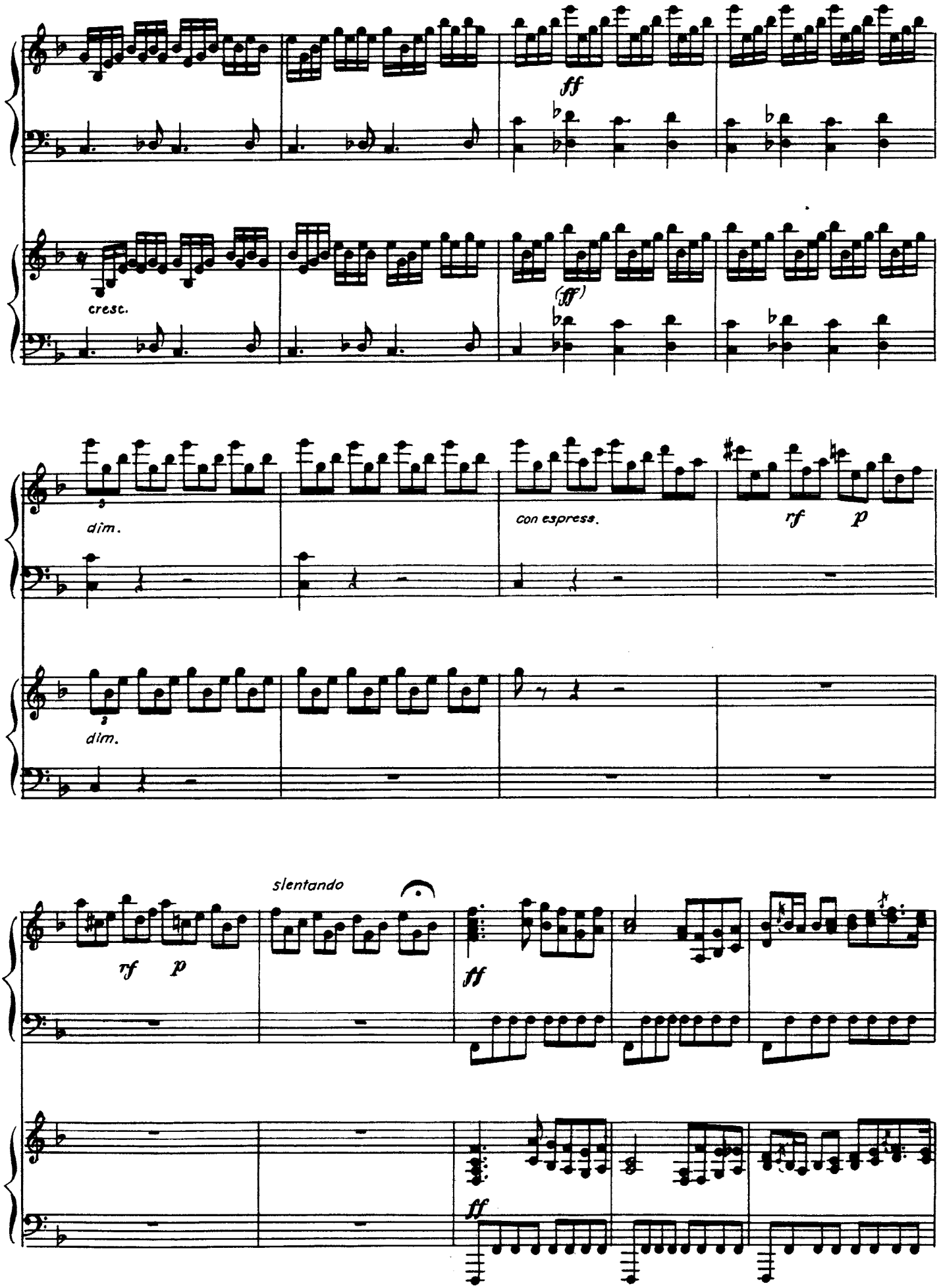
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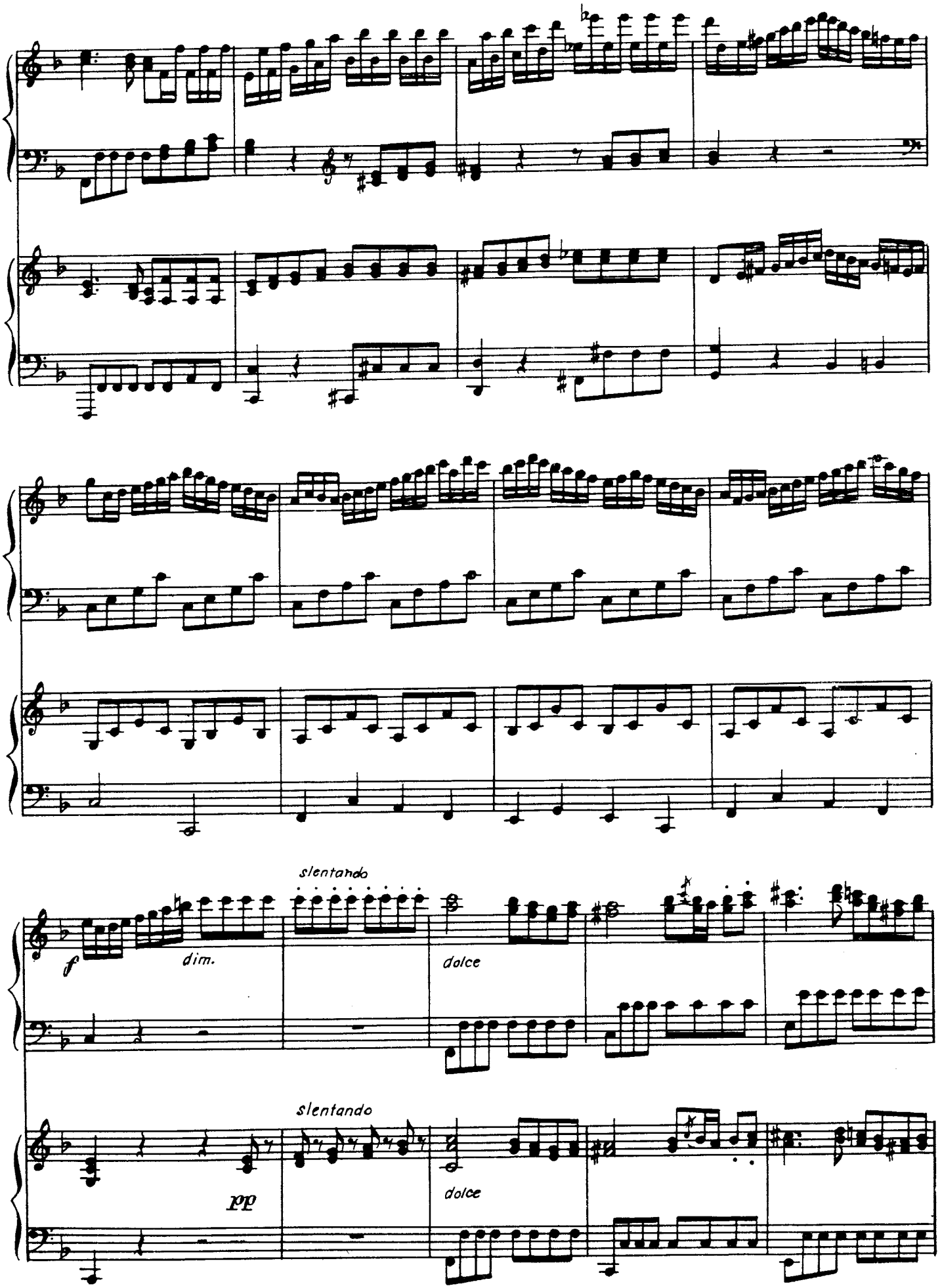
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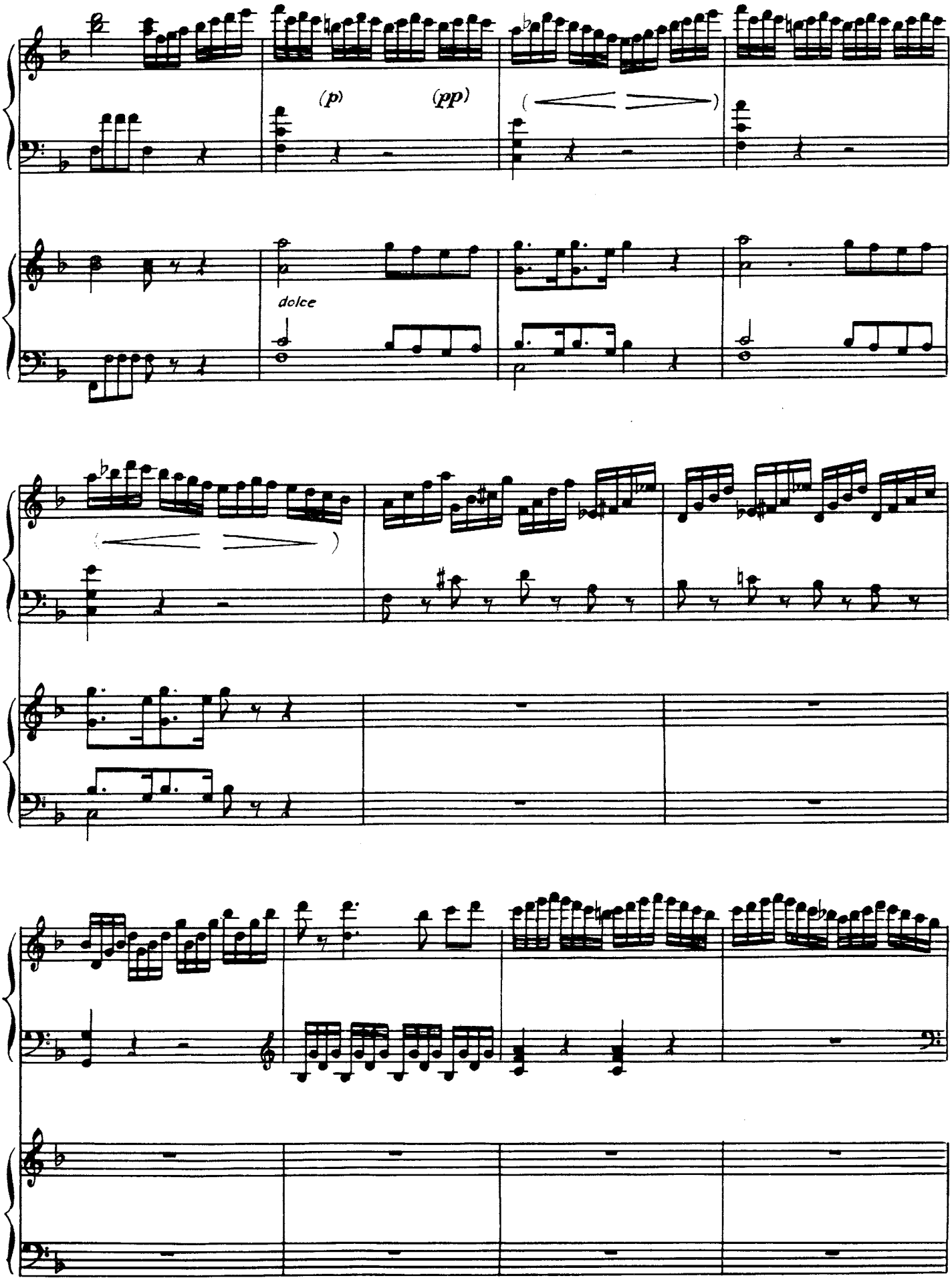
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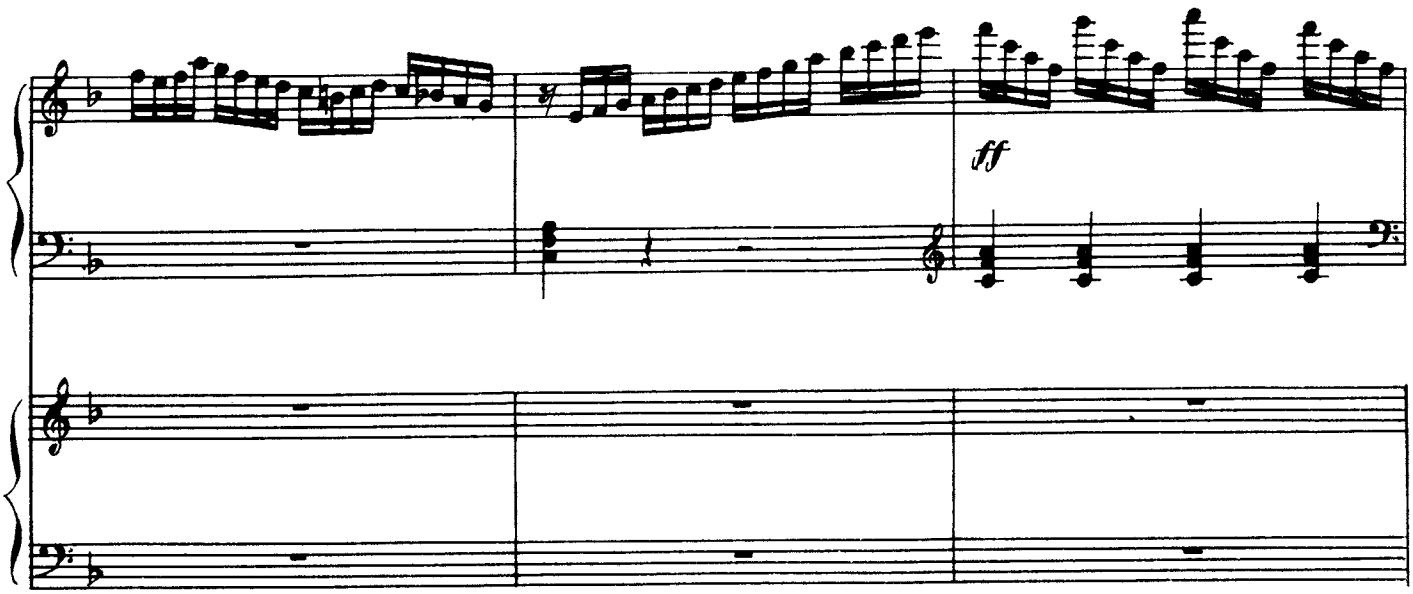
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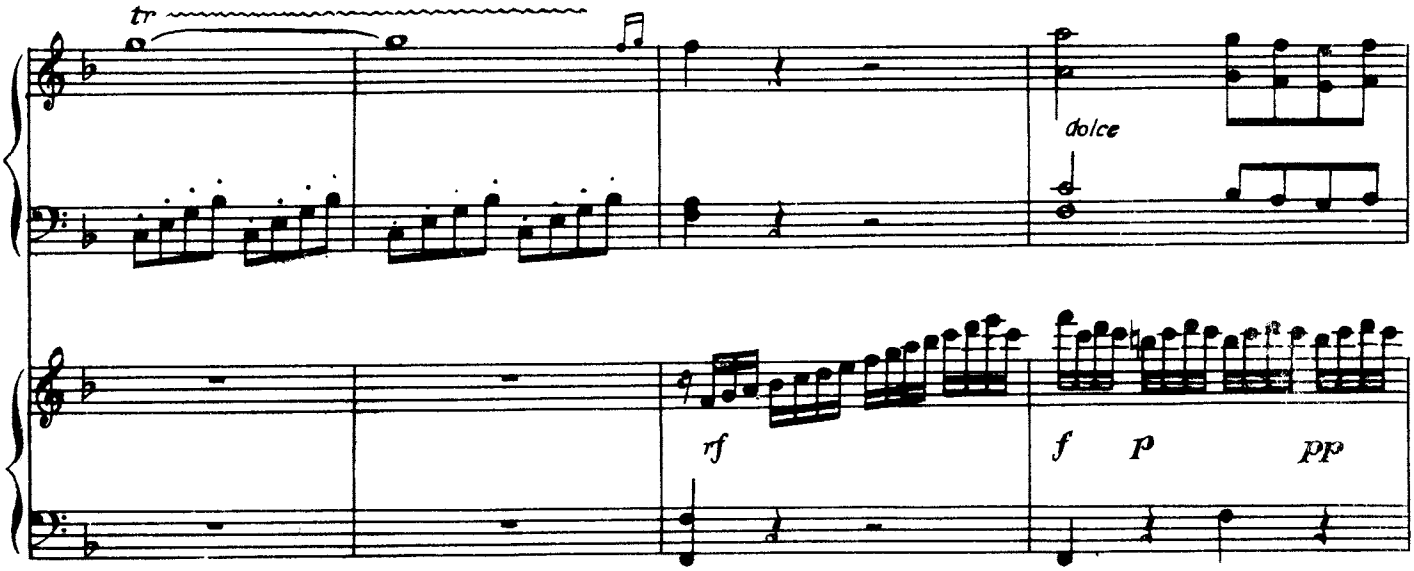
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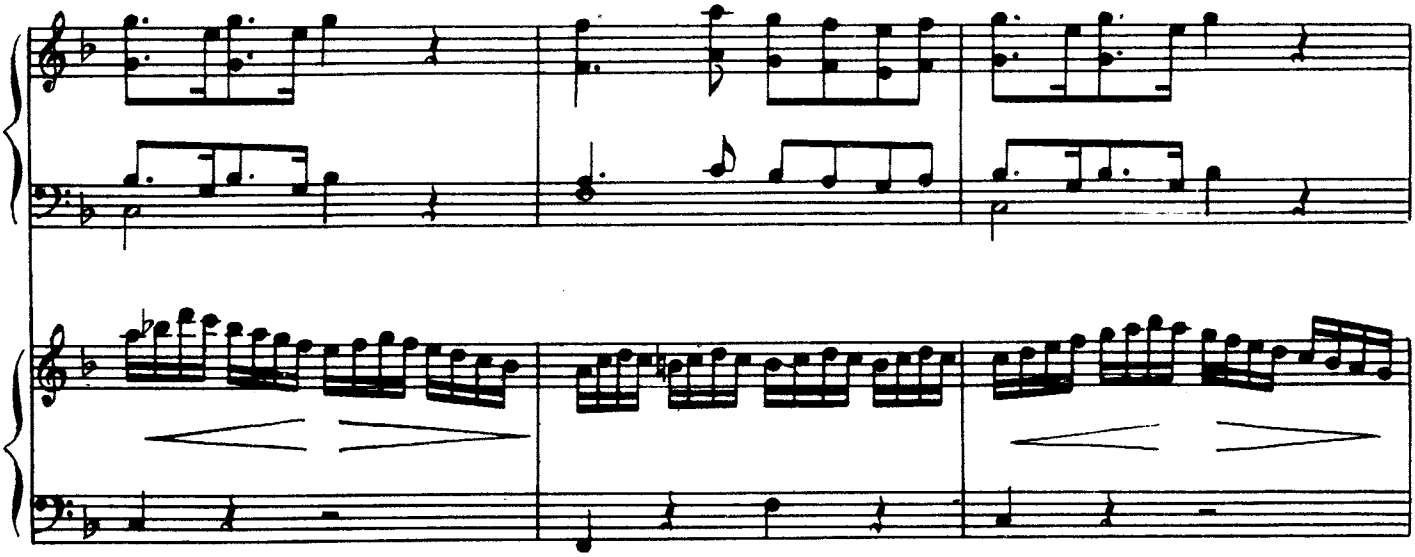

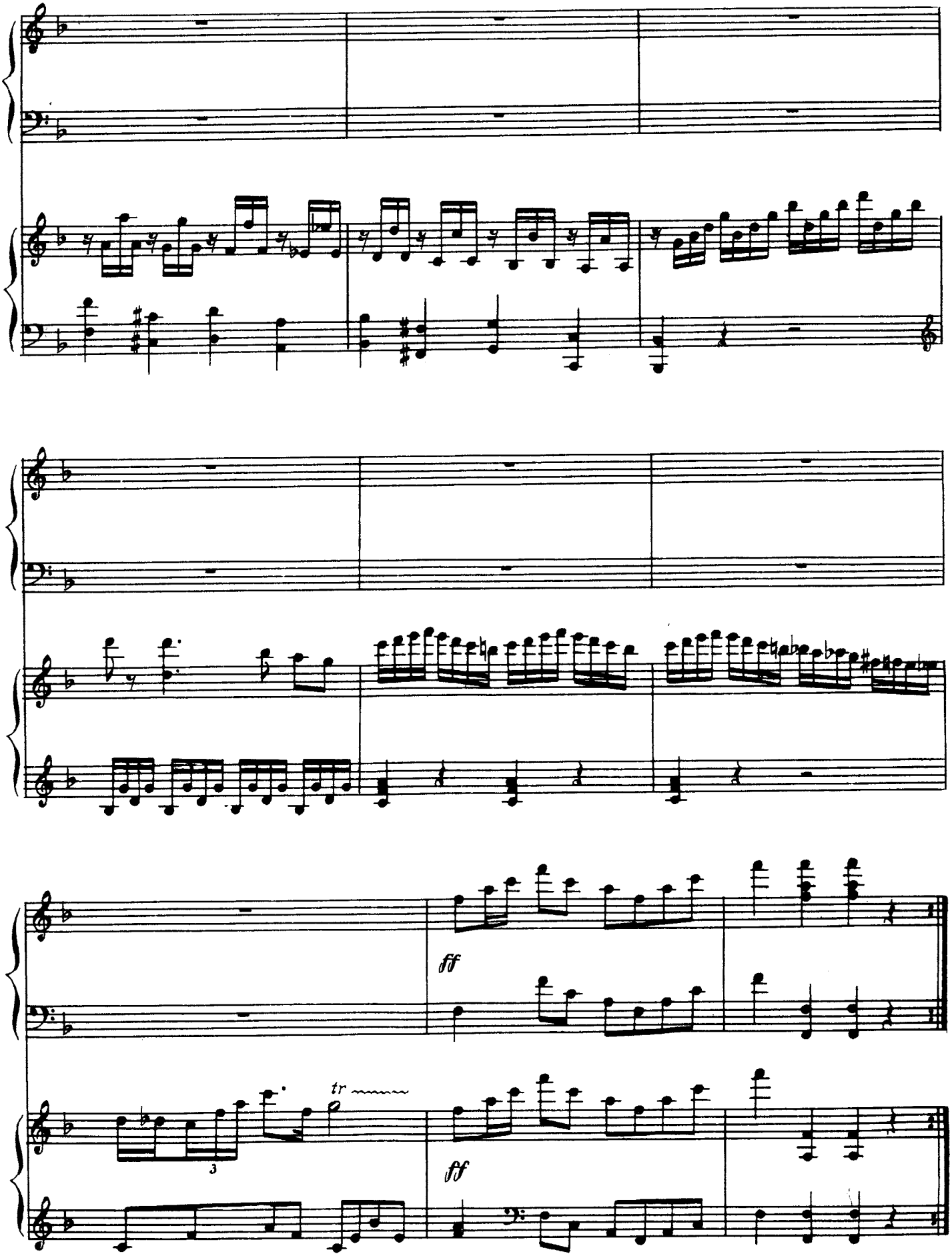
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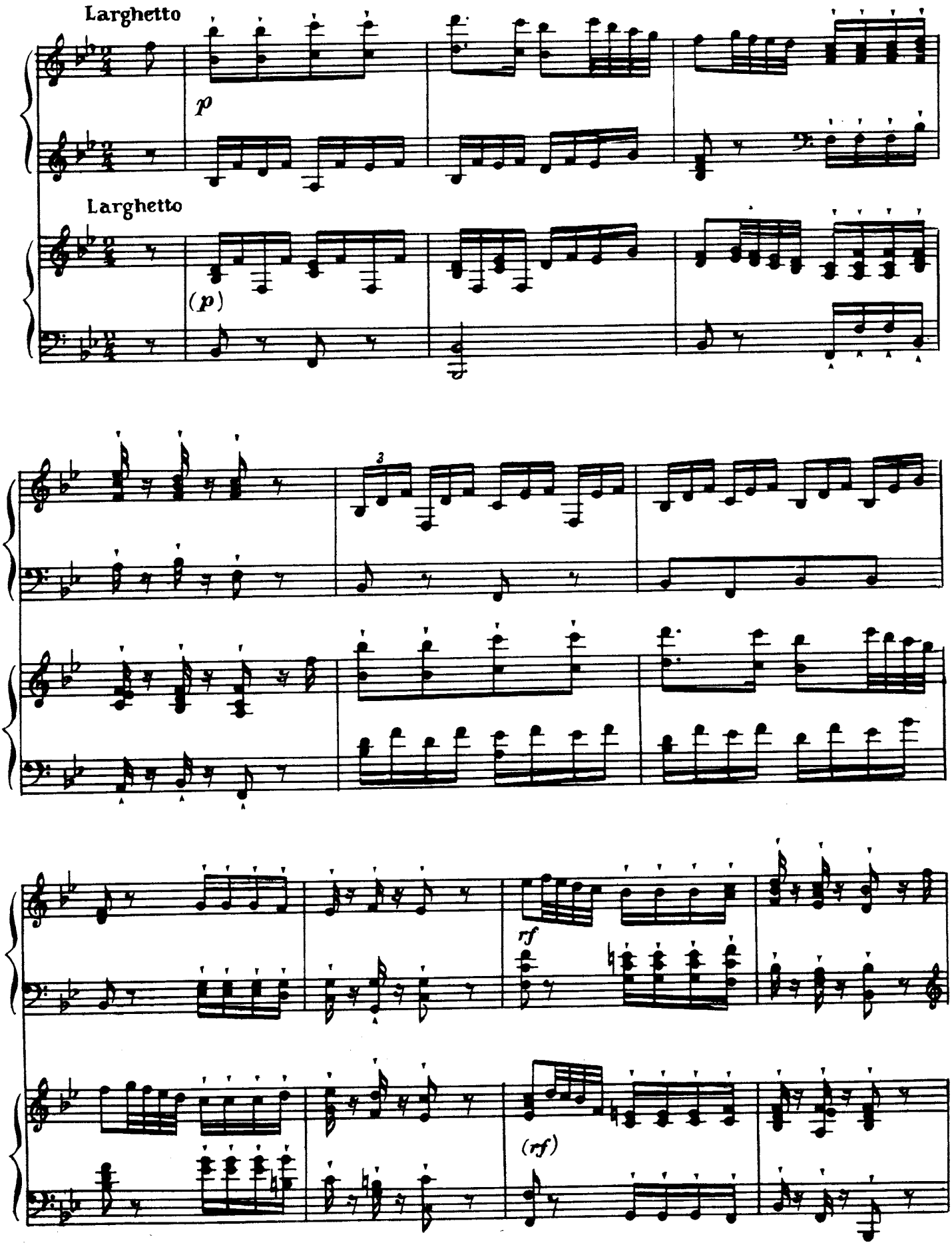
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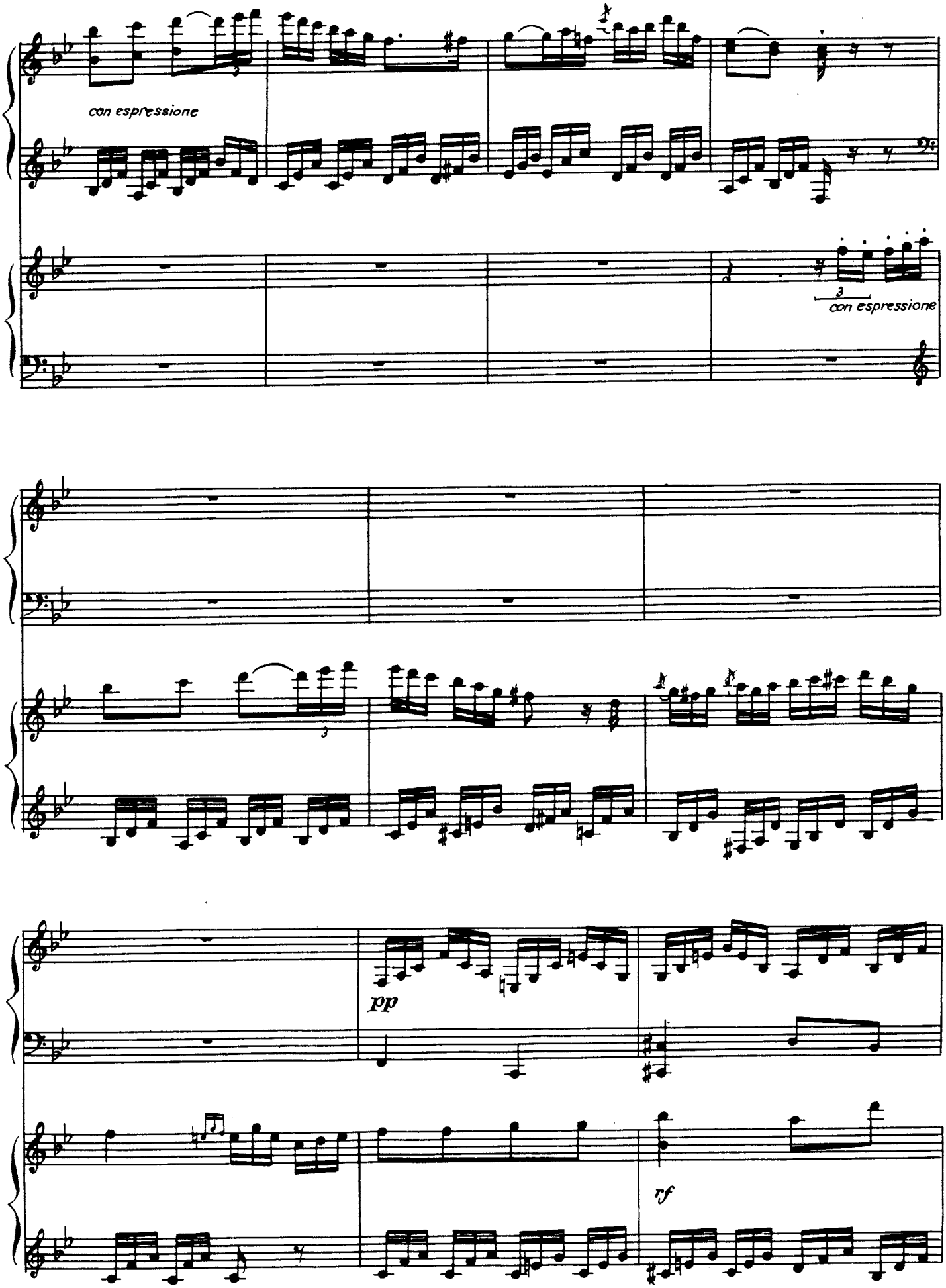
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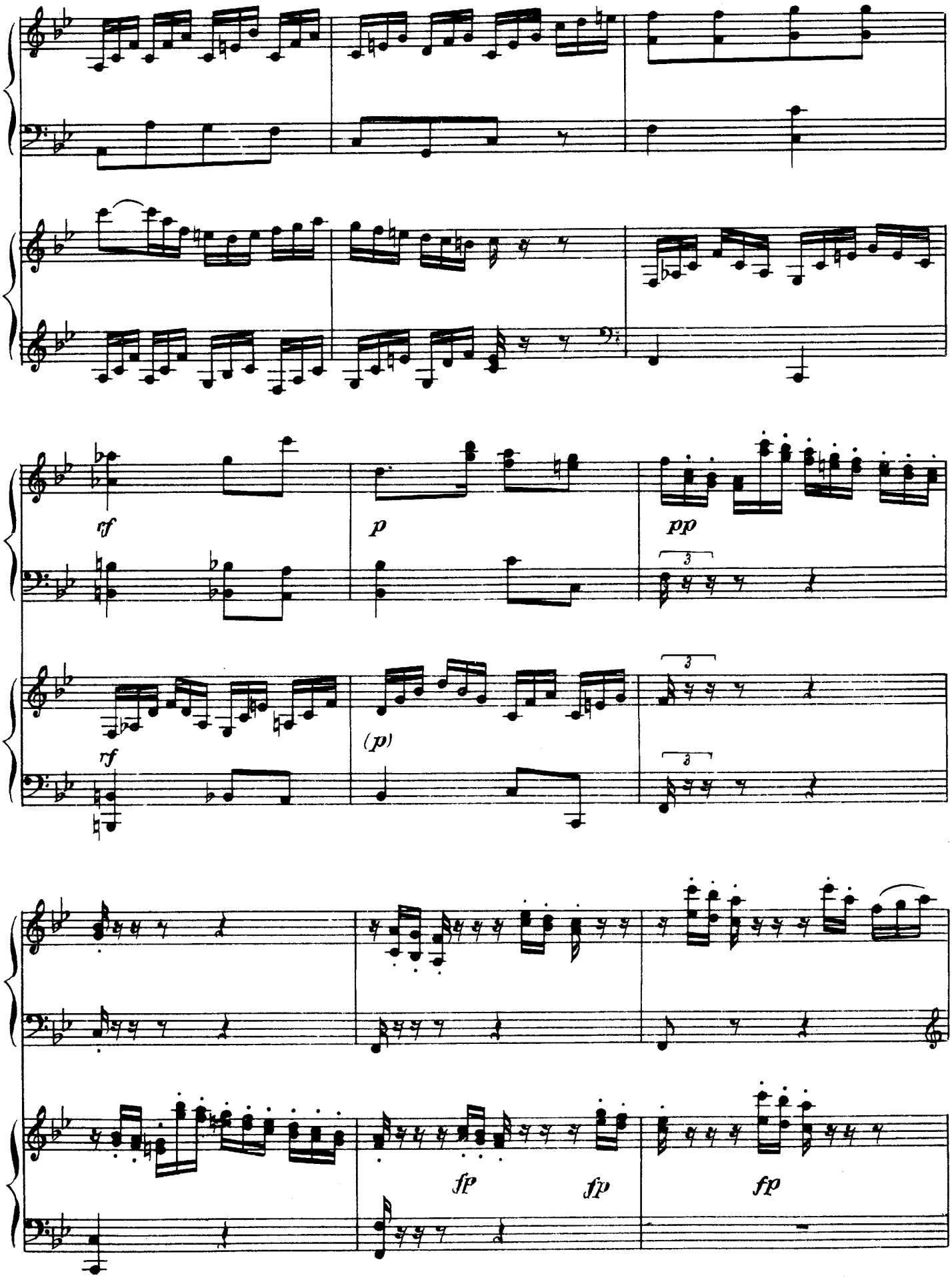
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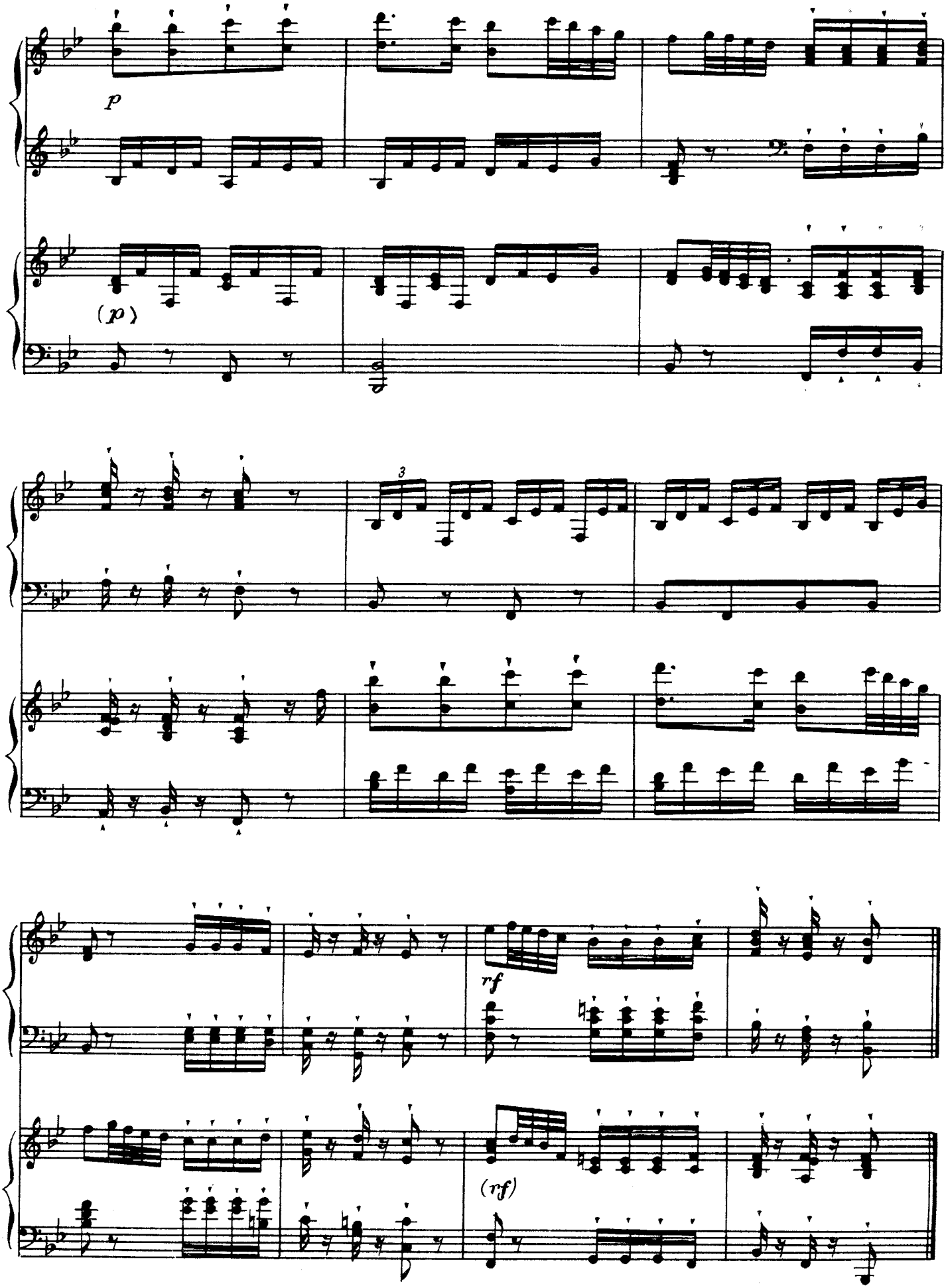
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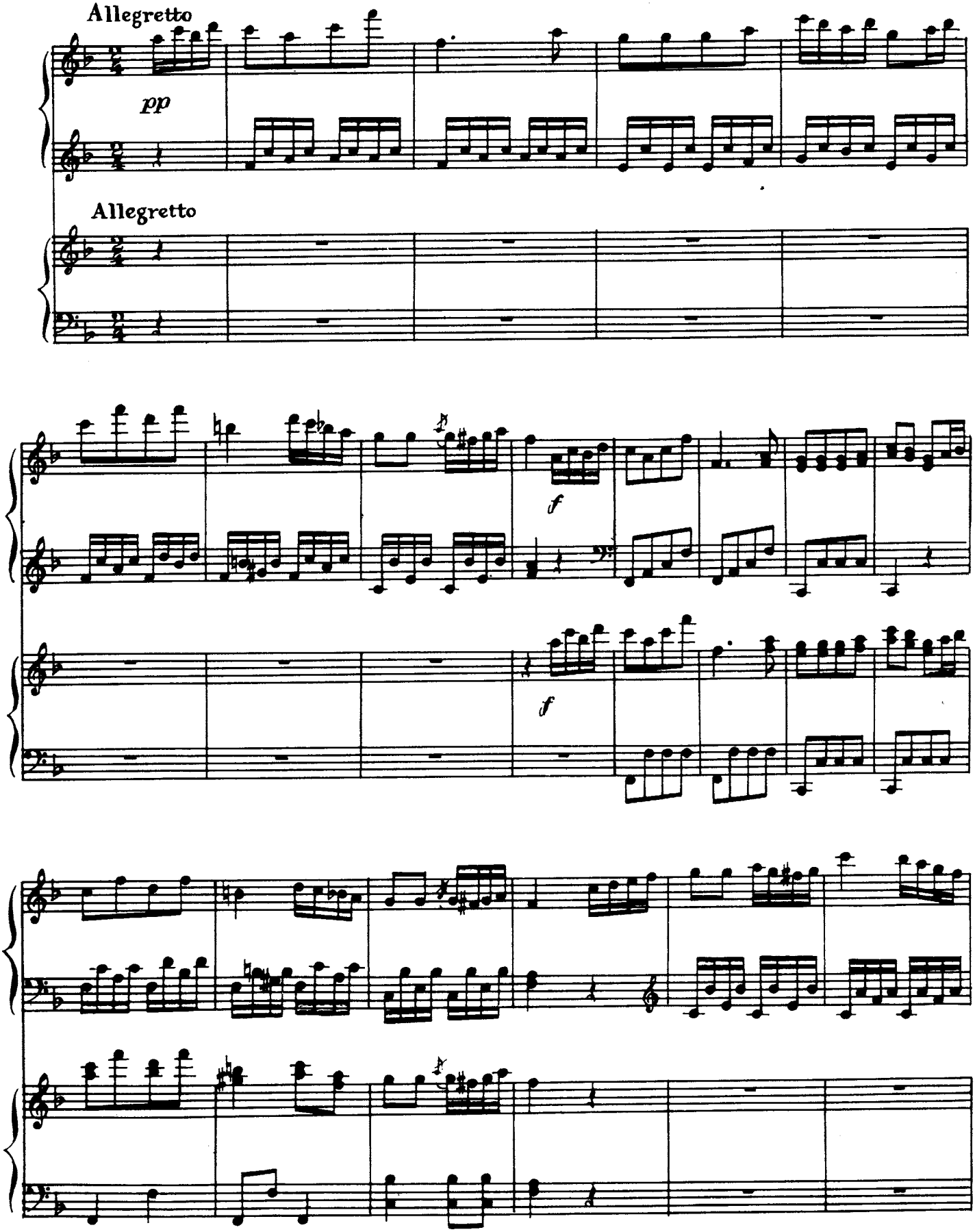

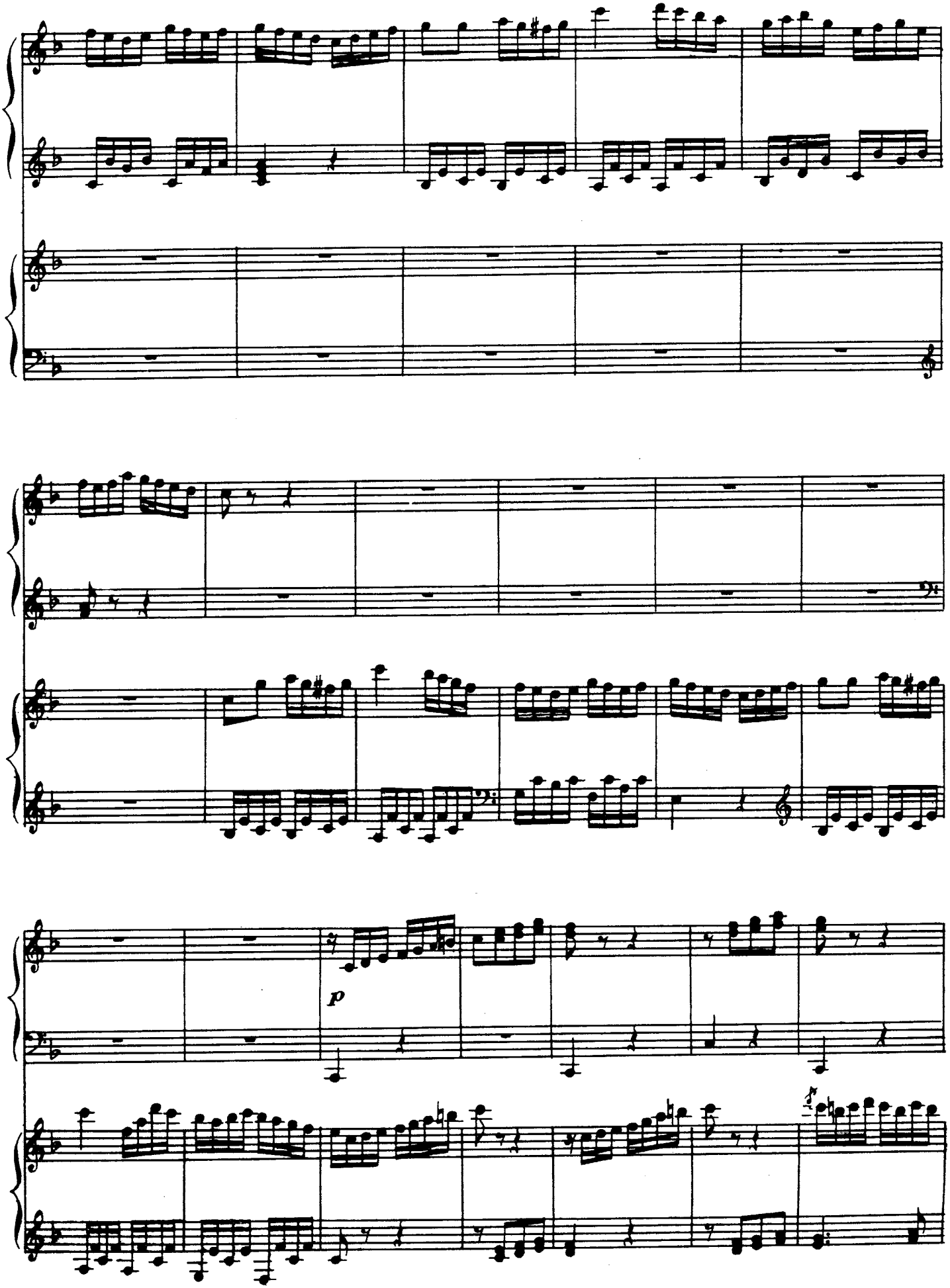
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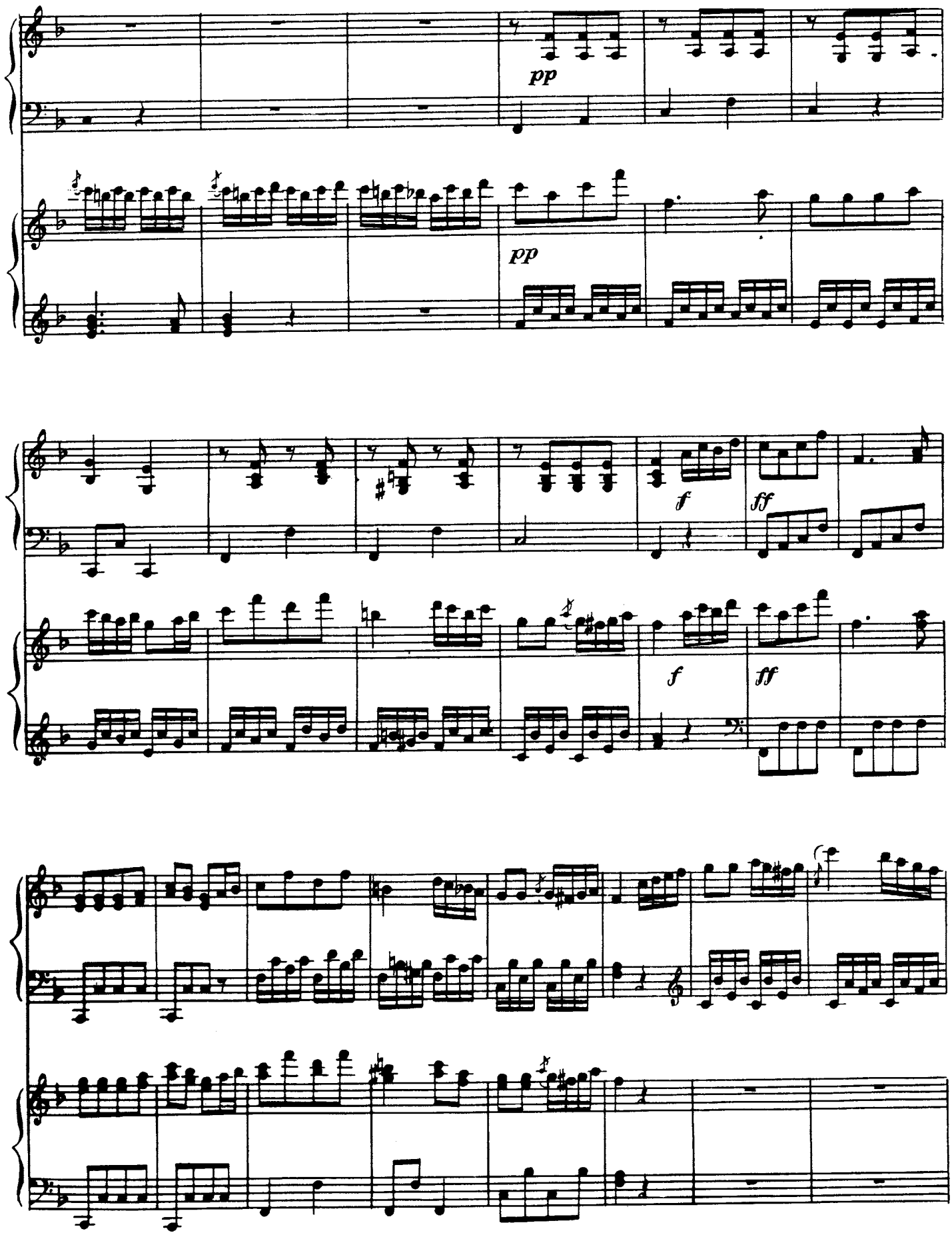
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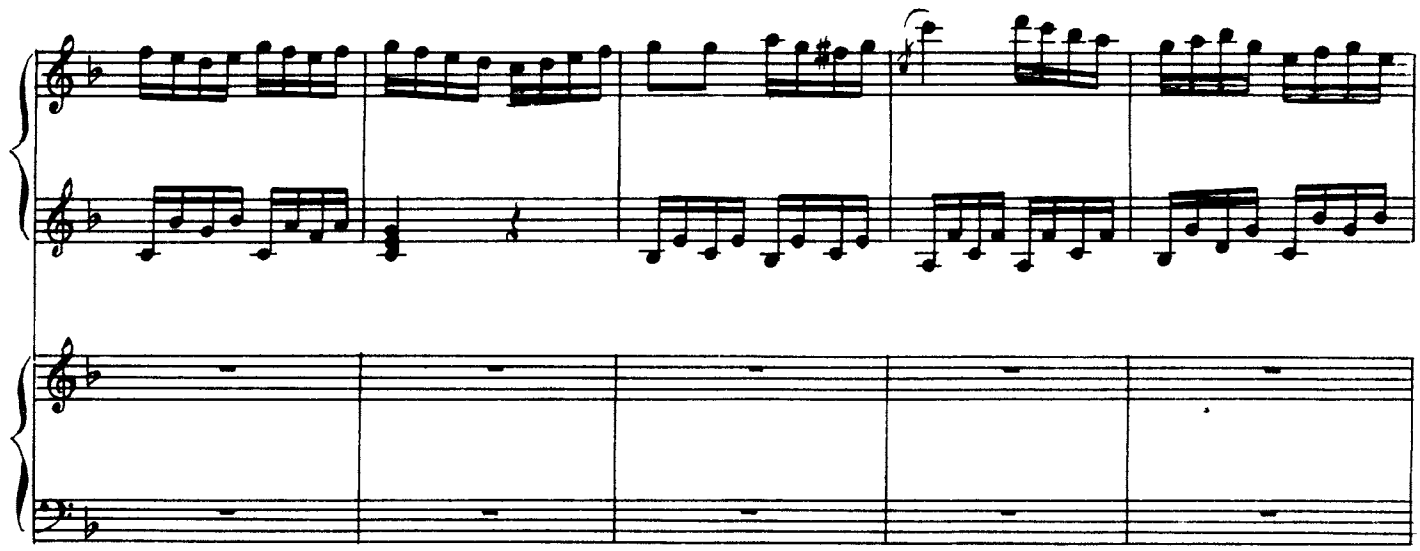

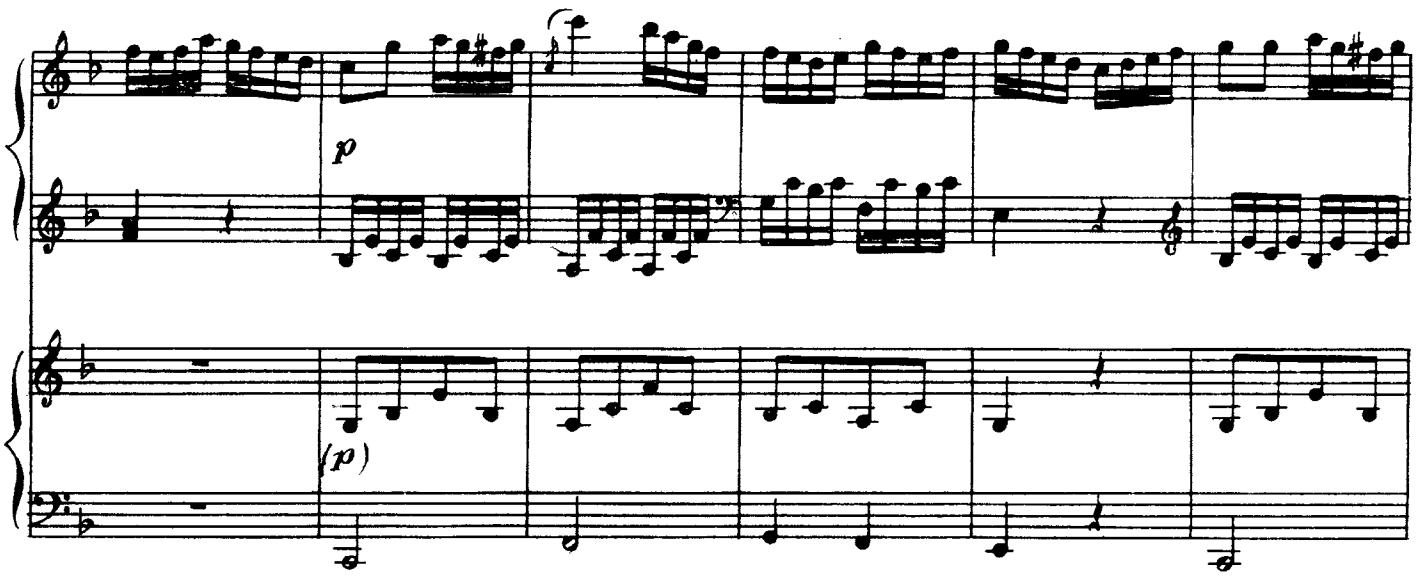
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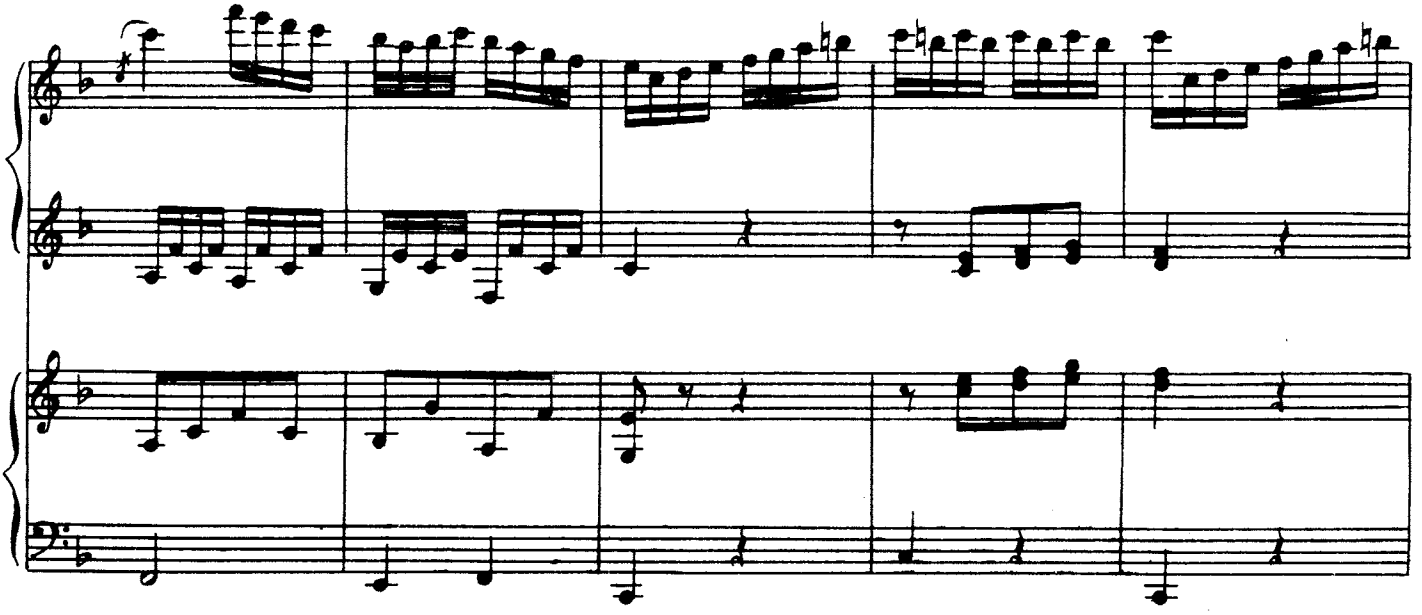

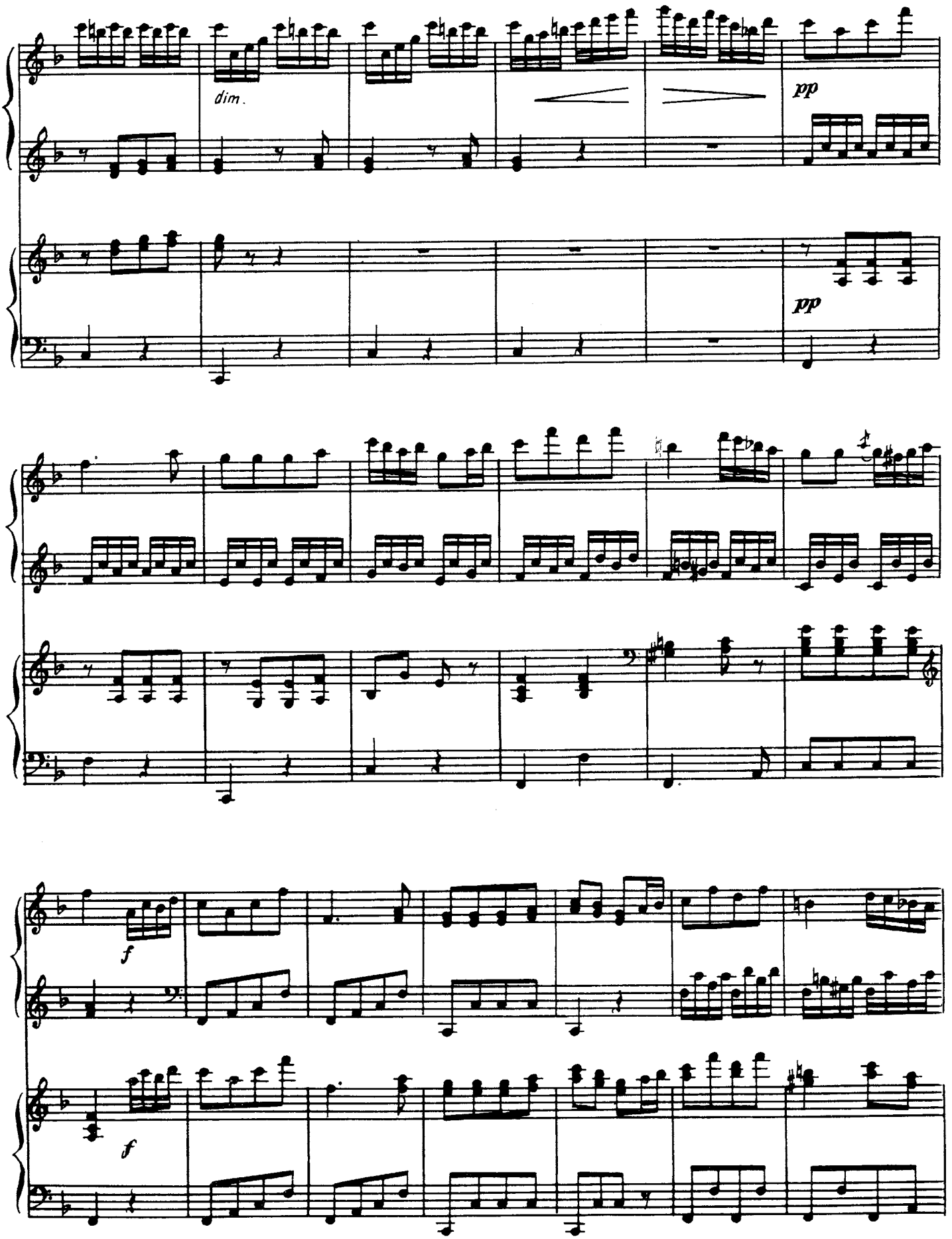
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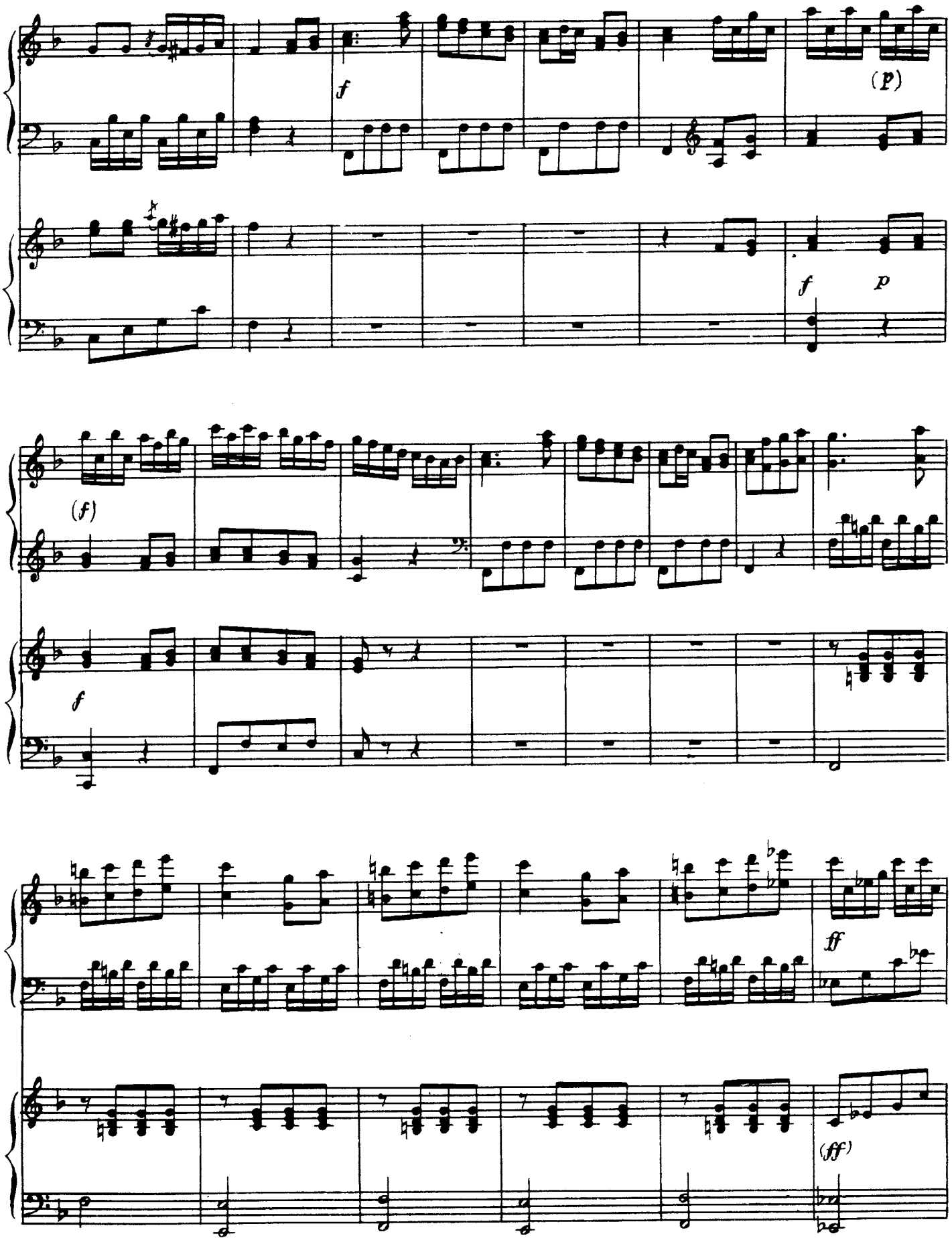
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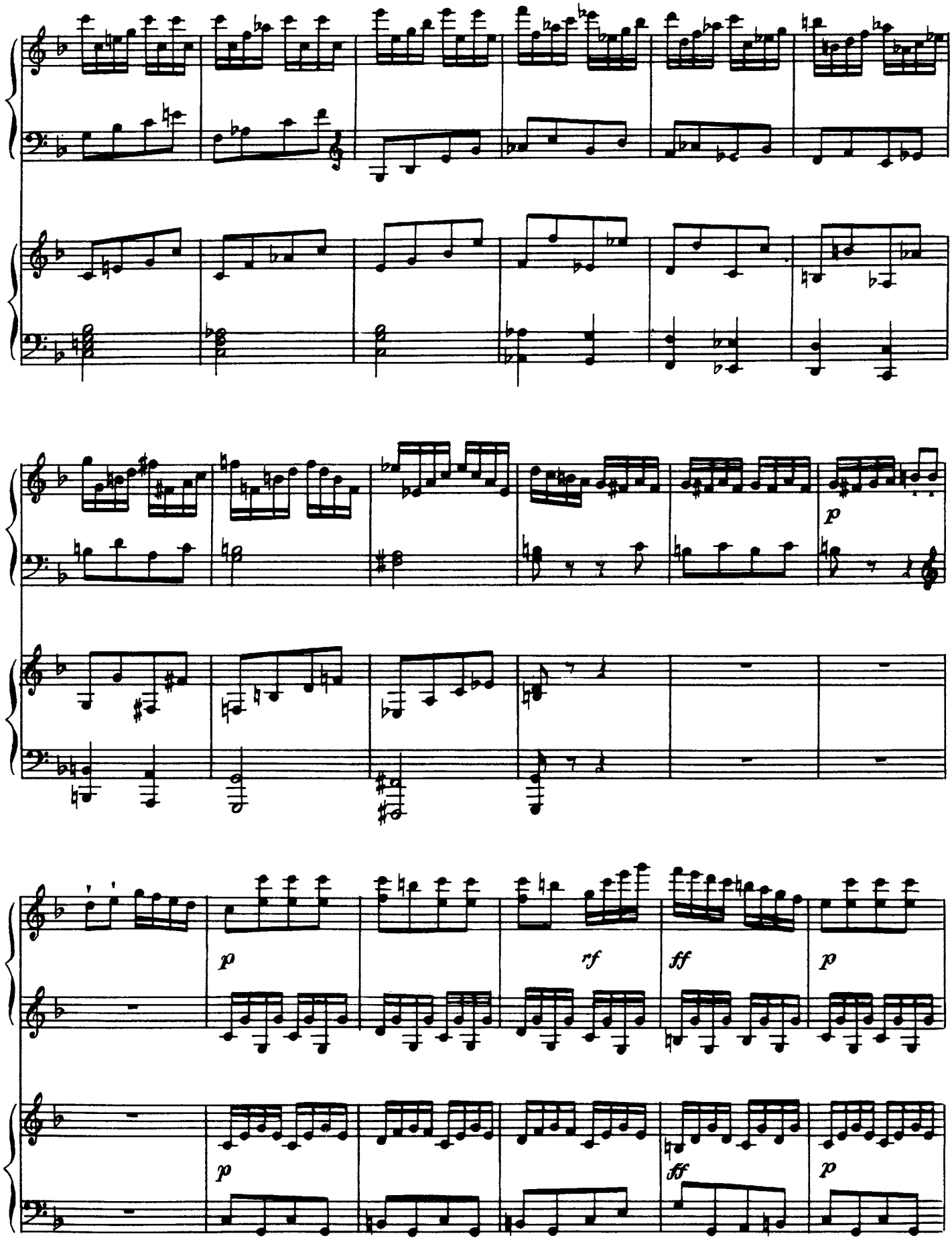
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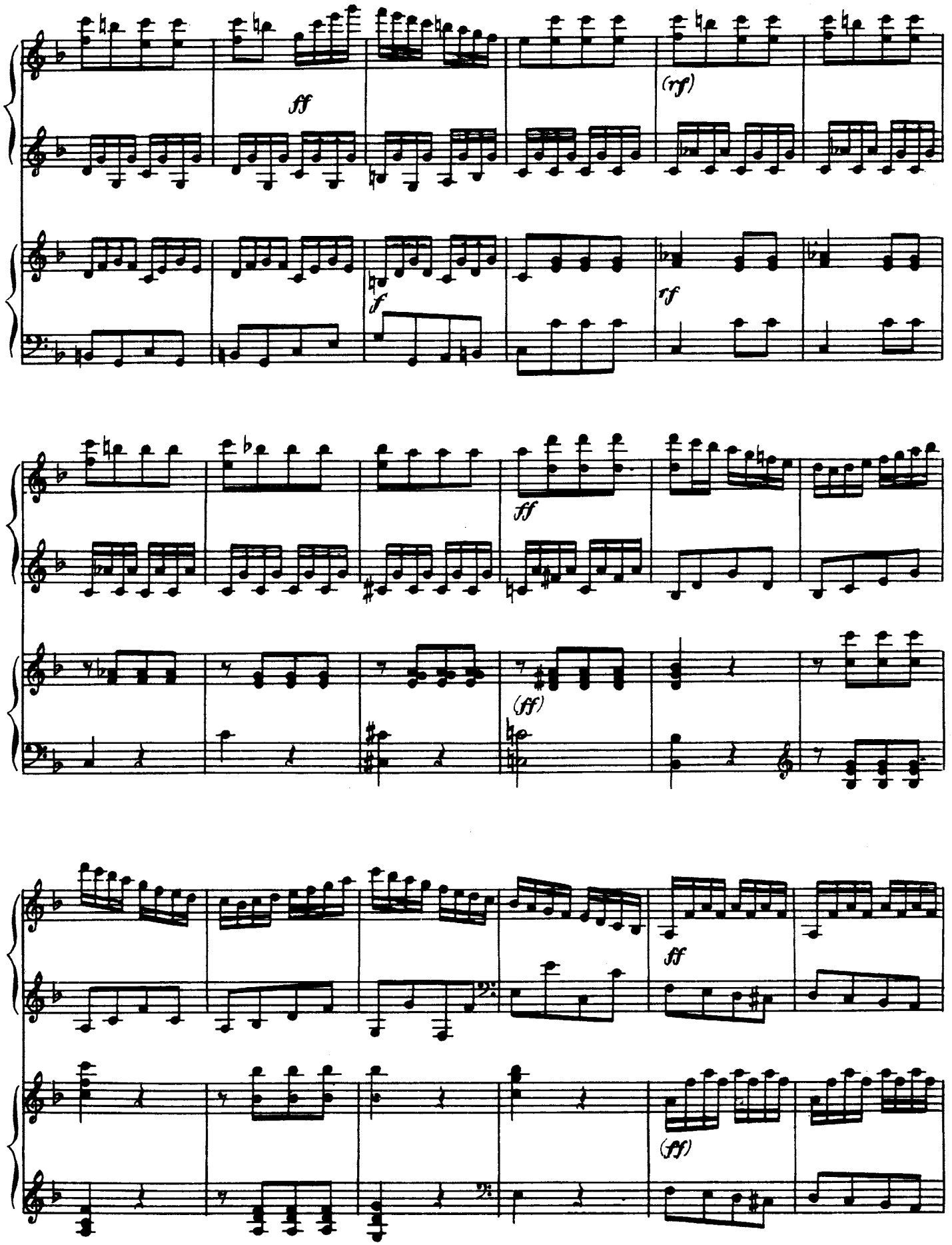
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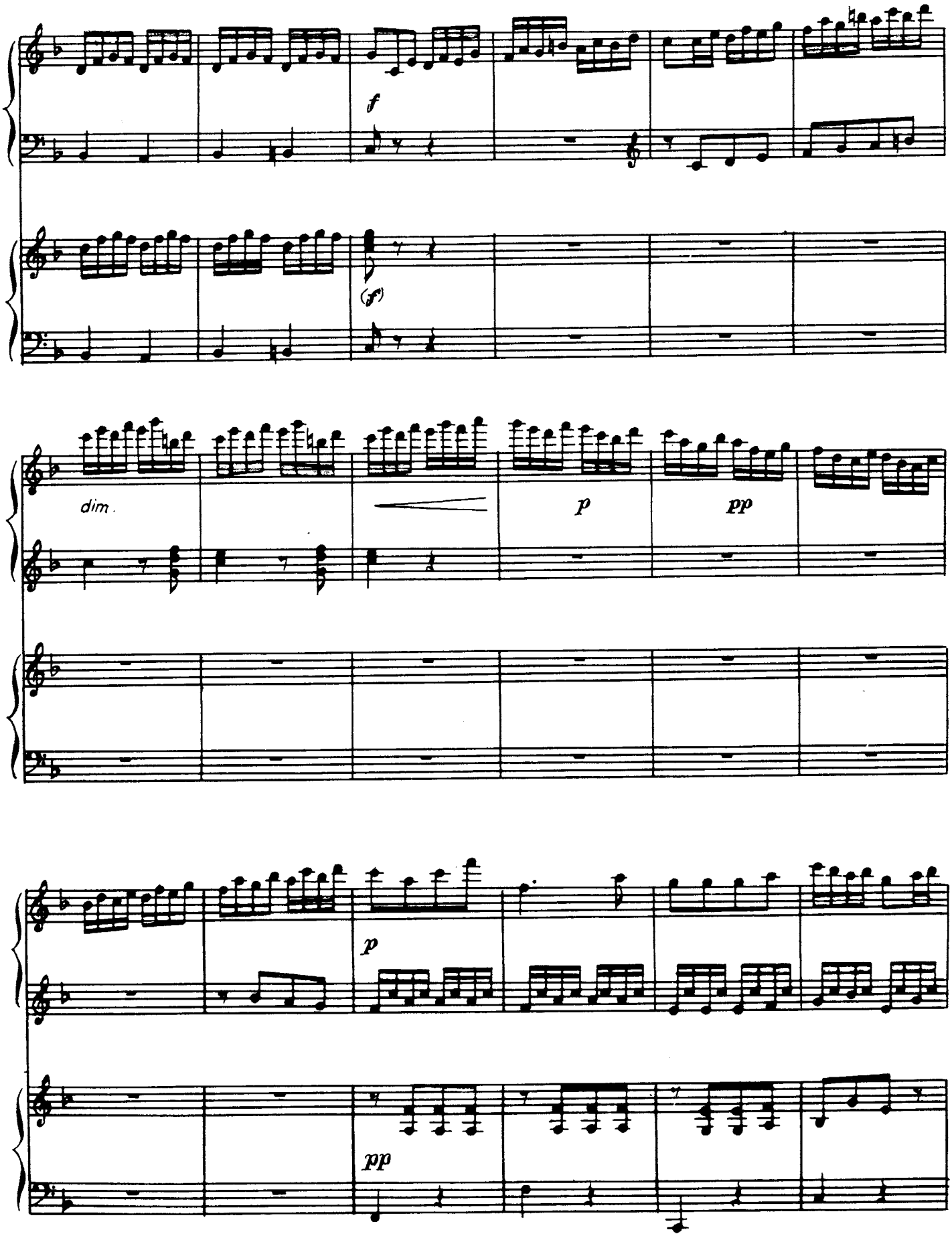
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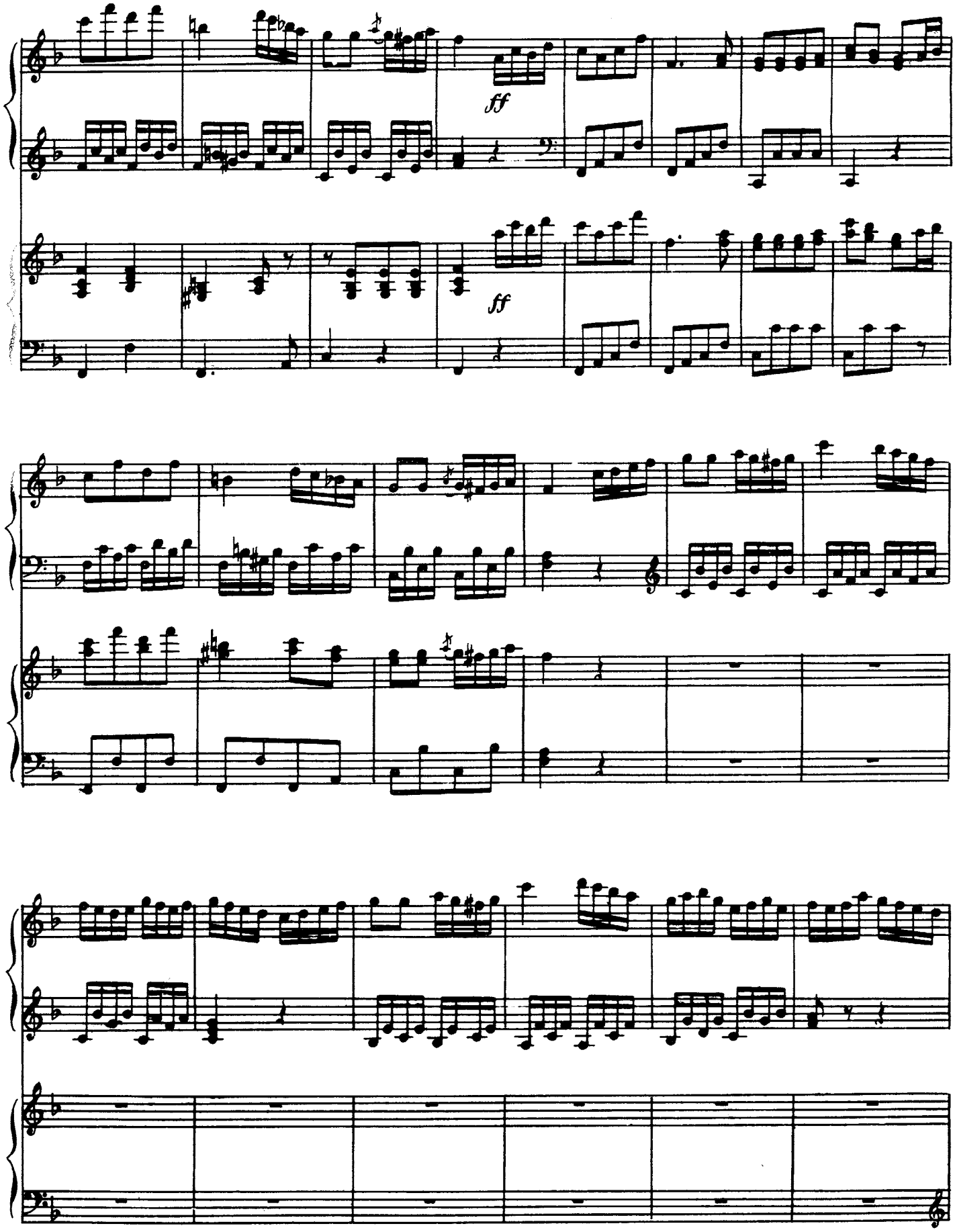
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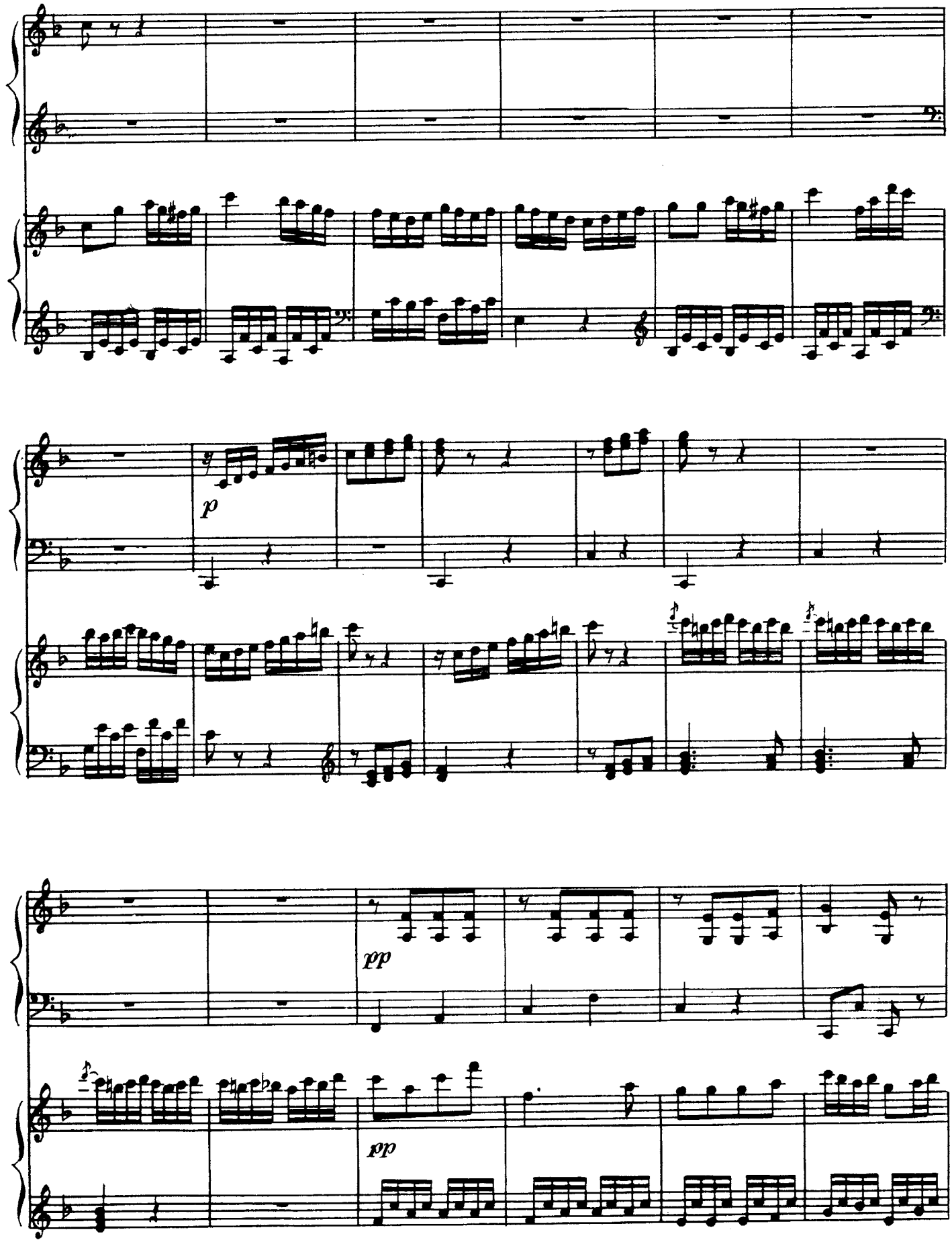
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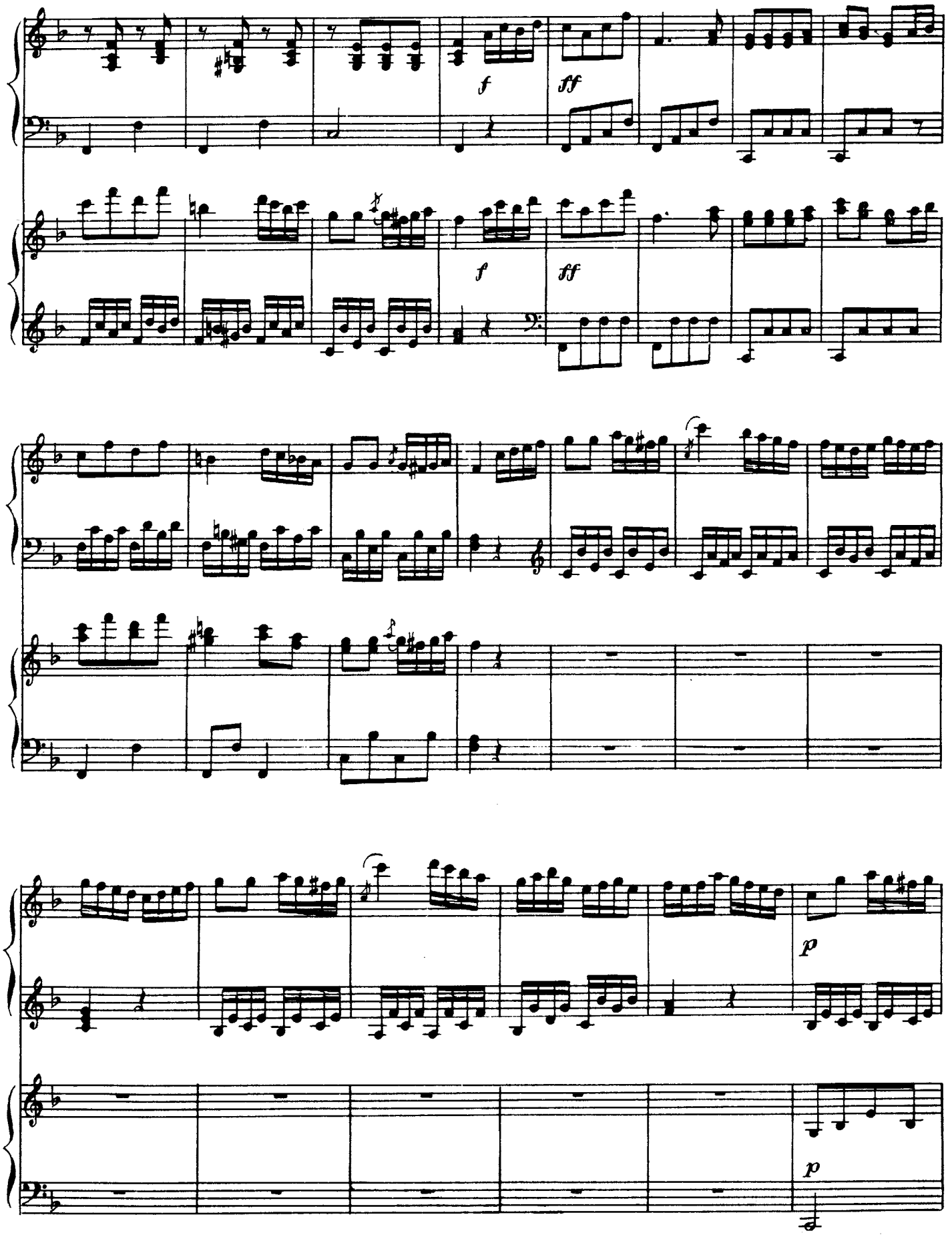
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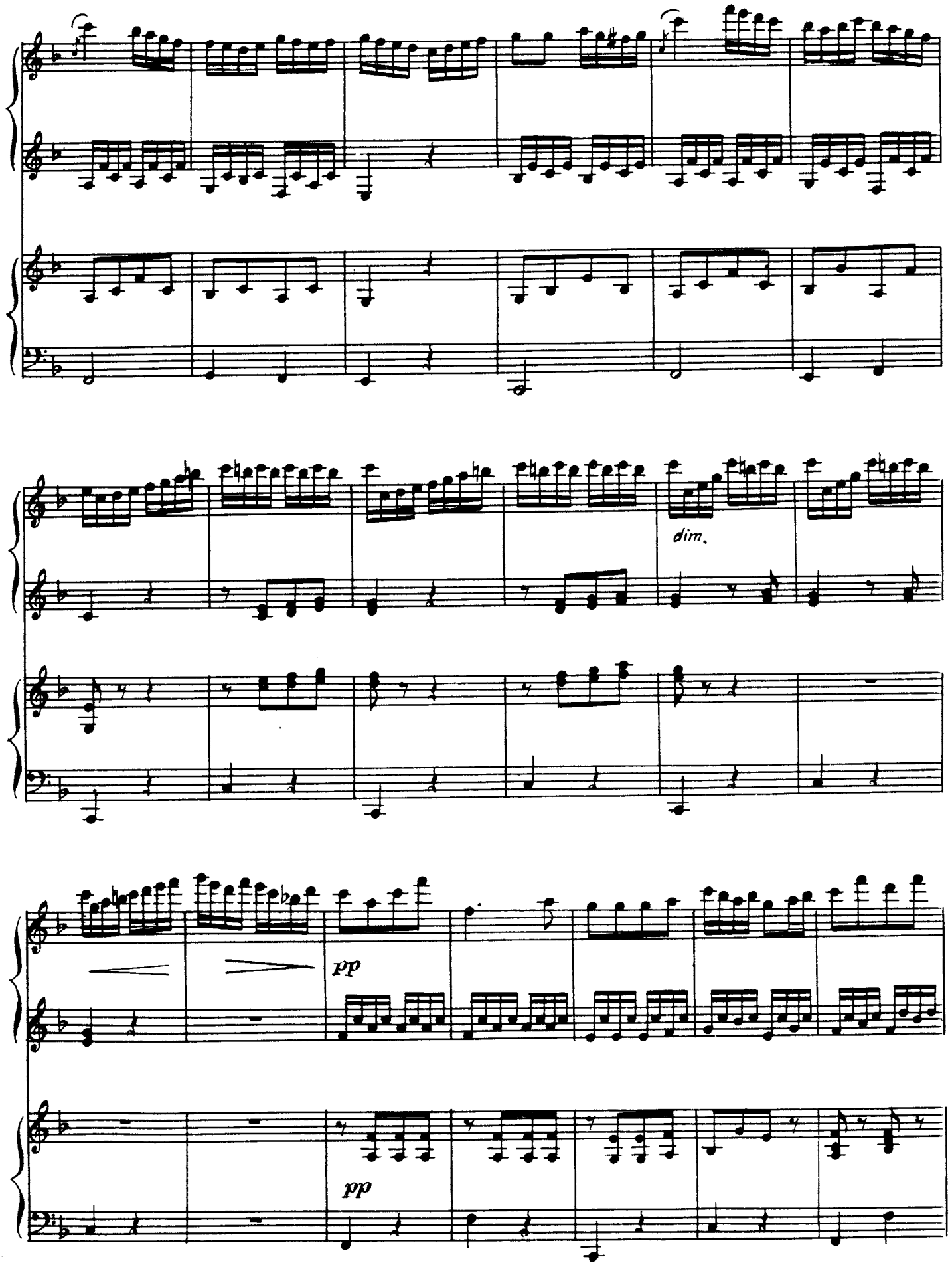
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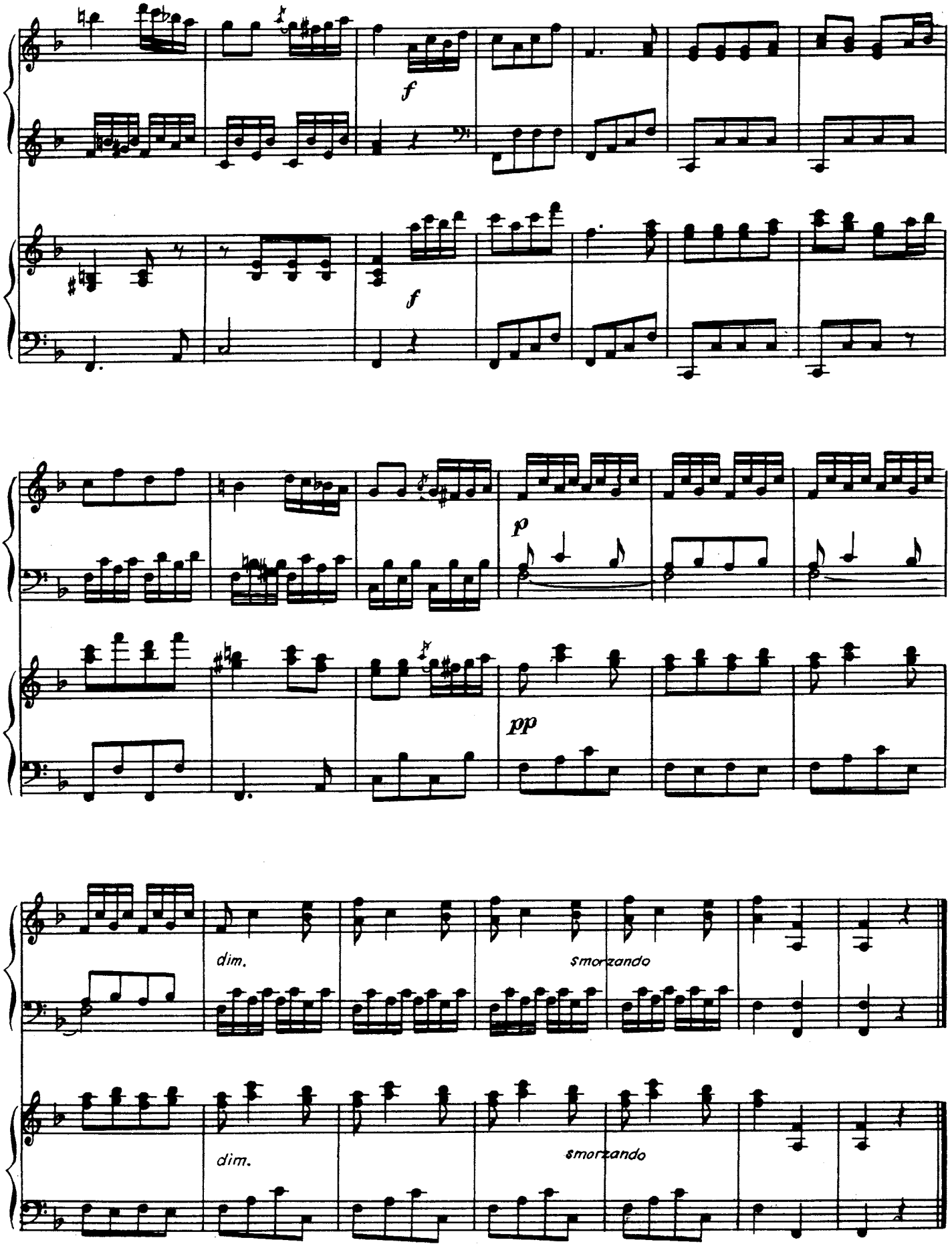
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