

J.L.DUSSEK

Sonate op. 35 n° 3

(/3 grandes sonates pour piano composées et dédiées à *Gabrielle Pleyel*)

Urtext

Allegro agitato assai

The musical score consists of eight staves of music for two voices. The key signature is one flat, and the time signature is mostly common time (4/4). The score includes dynamic markings such as **ff**, **p**, **rf**, **dim**, and **p**. Measure numbers 13, 19, 24, 30, and 36 are indicated. The vocal parts are written in soprano and basso continuo style.

13

19

24

30

36

* I think this E should be C as in bar 223.

43

49

55

61

67

72

78

83a

91

97

104

110

116

122

129

134

139

144

148

153

158

163

168

173

178

184

190

196

201

207

212

217

222

228

233

239

244

249

255

261

266

Adagio patetico ed espressivo

The musical score consists of six staves of piano music. Staff 1 (treble clef) starts with dynamic *f*, followed by *p*. Staff 2 (bass clef) starts with *p*. Staff 3 (treble clef) starts with *sfp*. Staff 4 (bass clef) starts with *rif*. Staff 5 (treble clef) starts with *rif*. Staff 6 (bass clef) starts with *p*.

Dynamics and performance instructions include:

- Staff 1: *f*, *p*
- Staff 2: *p*
- Staff 3: *sfp*
- Staff 4: *rif*
- Staff 5: *rif*
- Staff 6: *p*
- Measure 6: *sfp*
- Measure 9: *rif*
- Measure 12: *rif*
- Measure 15: *rf*
- Measure 18: *p*, *cresc.*

21

rf

rf

v

24

rf

calando

27

rf

31

morendo

sfz

p

33

smorz.

pp

pp

36

40

44

47

49

52

55

58

61

cres

ff

ff

64

cresc.

dim.

p

pp

dol.

67

rf

70

tr

p

dim.

72

sfz

p

75

pp

dol.

p

smorz.

INTERMEZZO.

Presto.

Musical score for the Intermezzo section, marked Presto. The score consists of two staves: Treble and Bass. The key signature is C minor (two flats). The music begins with a dynamic of *p*. The bass staff features sustained notes and chords, while the treble staff has eighth-note patterns.

Continuation of the musical score for the Intermezzo section. The key signature remains C minor (two flats). The bass staff shows eighth-note patterns, and the treble staff continues its eighth-note rhythmic pattern.

Continuation of the musical score for the Intermezzo section. The key signature changes to C major (no sharps or flats). The bass staff shows eighth-note patterns, and the treble staff continues its eighth-note rhythmic pattern. A dynamic of *ff* (fortissimo) is indicated.

Continuation of the musical score for the Intermezzo section, leading into the Adagio section. The key signature changes to C major (no sharps or flats). The bass staff shows eighth-note patterns, and the treble staff continues its eighth-note rhythmic pattern. The section ends with a dynamic of *f* (forte).

Adagio.

Musical score for the Finale section, marked *All' molto*. The score consists of two staves: Treble and Bass. The key signature is C major (no sharps or flats). The bass staff features sustained notes and chords, while the treble staff has eighth-note patterns. A dynamic of *p* (pianissimo) is indicated.

Continuation of the musical score for the Finale section. The key signature changes to C major (no sharps or flats). The bass staff shows eighth-note patterns, and the treble staff continues its eighth-note rhythmic pattern.

11

15

20

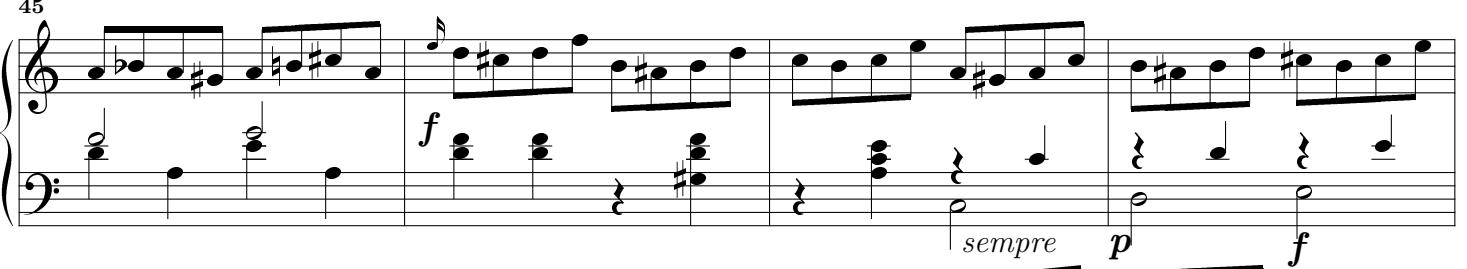
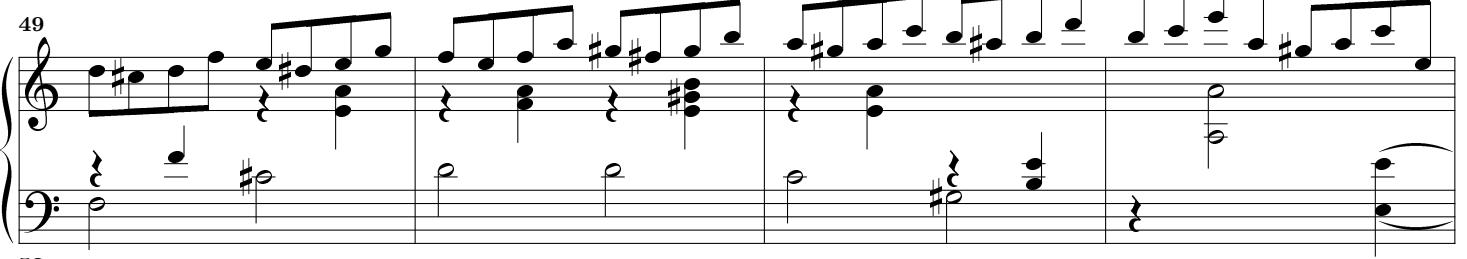
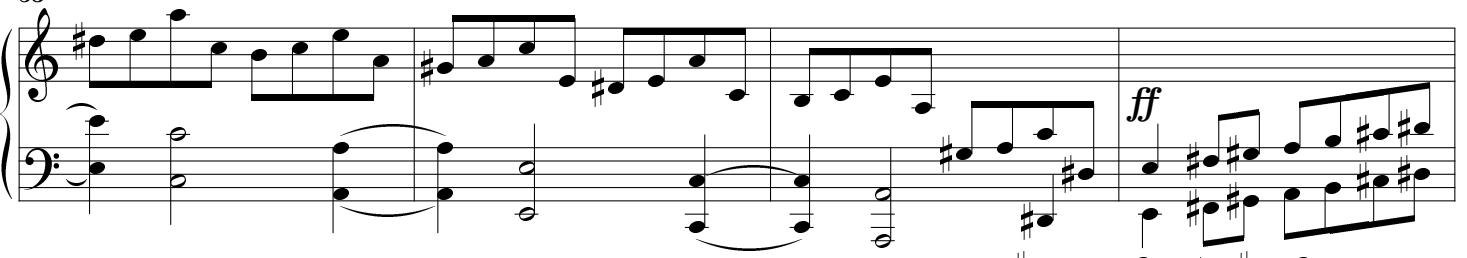
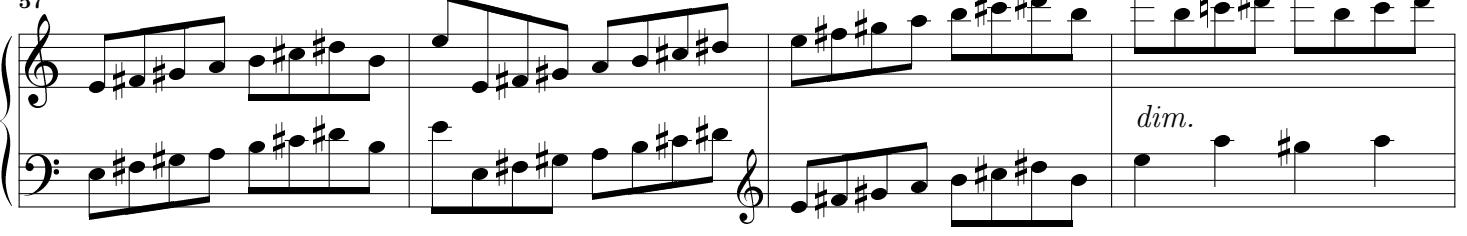
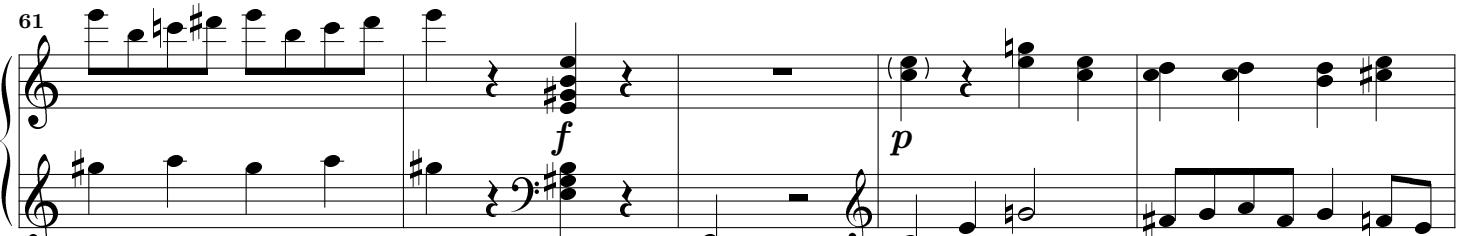
24

28

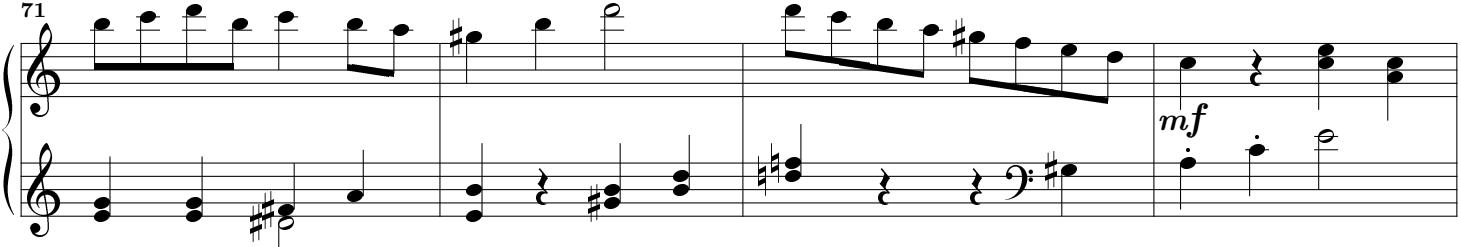
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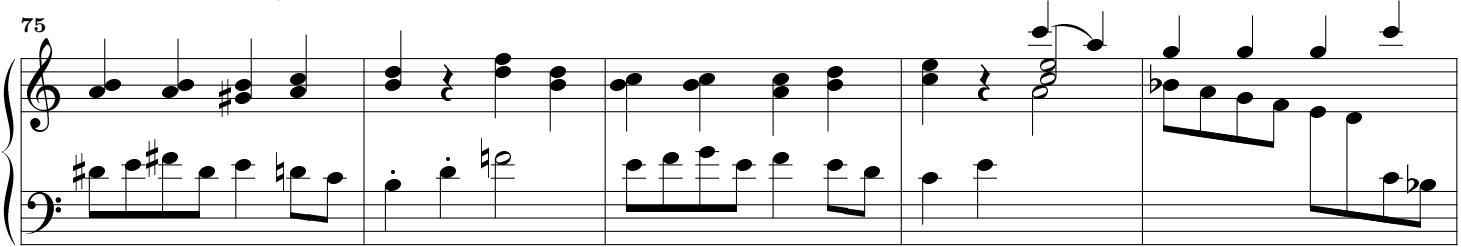
36

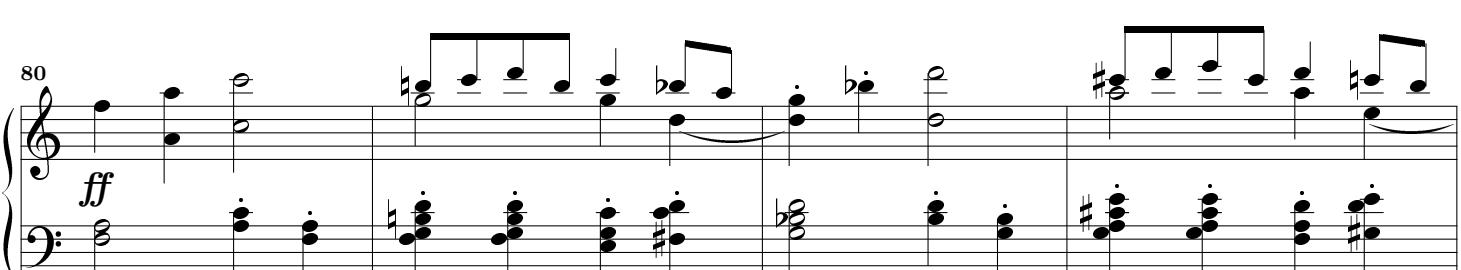
 41

 45

 49

 53

 57

 61


66

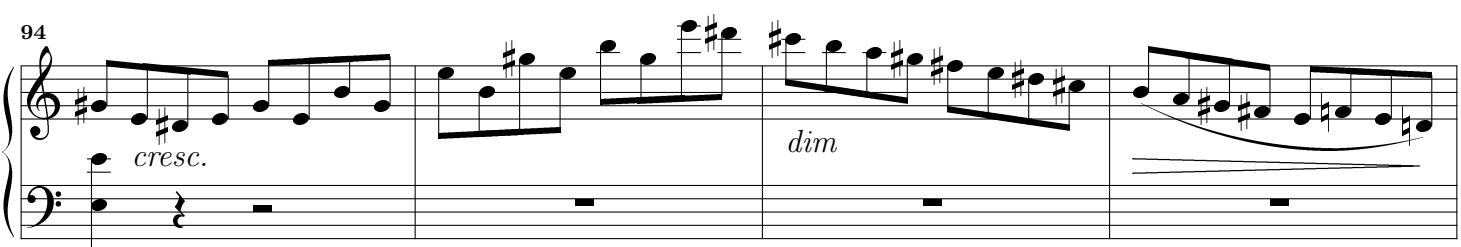

71


75


80


84


89


94


98

102

106 Minore.

110 ff dim.

114 p > > >

118 p

122

125

128

131

135

138

142

145a Majore

p

ff *rf*

151

sf *ff* *p*

163

ff

169 *p* *rf* *rf* *dol*

pp

175

pp

180

This musical score page contains eight staves of music for two voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is in common time. Various dynamics are indicated throughout, including *p* (piano), *ff* (fortissimo), *rf* (rallentando), *sf* (sforzando), *pp* (pianissimo), and *dol* (dolcissimo). Performance instructions like 'Major' at the beginning and 'sf ff p' in measure 157 are also present. Measures 145a through 180 are shown, with measure 180 concluding with a bassoon-like line.

186

192

198

204

210

218

Notes:

Often there is a slight difference between otherwise identical passages, but since no version is obviously wrong, I have left both as they were. The dotted slurs and the small-print accidentals are mine, but I hope the average pianist will agree with me :-)