



CARL WILHELM

BAUCK

1808-1877

Introduction et Rondeau

För piano/for piano

Opus 5

Källkritisk utgåva av/Critical edition by Hans-Erik Goksöyr

Levande Musikarv och Kungl. Musikaliska akademien

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INTRODUZIONE

Adagio.

Musical notation for the first system (measures 1-7). The piece is in G major (two sharps) and common time. It begins with a piano (*p*) dynamic. The first system includes a *cresc.* (crescendo) marking and a *dim.* (diminuendo) marking. The notation shows a melodic line in the treble clef and a supporting bass line in the bass clef.

Cantabile

Musical notation for the second system (measures 8-13). The tempo is marked *Cantabile*. The music continues with a piano (*p*) dynamic. The notation shows a melodic line in the treble clef and a supporting bass line in the bass clef.

Musical notation for the third system (measures 14-19). This system includes a trill (*tr*) marking. The notation shows a melodic line in the treble clef and a supporting bass line in the bass clef.

Musical notation for the fourth system (measures 20-26). This system includes a trill (*tr*) marking. The notation shows a melodic line in the treble clef and a supporting bass line in the bass clef.

Musical notation for the fifth system (measures 27-32). This system includes markings for grace notes (*gtr*), a toccata section (*Toco*), and a *rallent.* (ritardando) marking. The notation shows a melodic line in the treble clef and a supporting bass line in the bass clef.

allacc.



Allegro grazioso.

RONDEAU.

p

This musical score is for a piece titled "RONDEAU" in the tempo "Allegro grazioso". It is written for piano and consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score begins with a piano (*p*) dynamic. The first system contains measures 1 through 33. The second system starts at measure 34 and continues to measure 40. The third system starts at measure 41 and continues to measure 47. The fourth system starts at measure 48 and continues to measure 54. The fifth system starts at measure 55 and continues to measure 60. The score features various musical notations including slurs, accents, and dynamic markings such as *cresc.* and *f*. The piece concludes with a final cadence in the fifth system.

4.

63

dim.

p 3

2

2 1 4

Detailed description: This system contains measures 63 to 68. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand has a bass line with some rests and chords. A *dim.* (diminuendo) marking is present in the first measure. A *p* (piano) dynamic marking is in the second measure, followed by a triplet of eighth notes. Measure numbers 2, 2 1 4, and 2 1 4 are written above the staff.

69

cresc.

3

2 1 3

7.

2 1 3

Detailed description: This system contains measures 69 to 74. The right hand continues with a fast, intricate melodic pattern. The left hand provides harmonic support with chords and some moving lines. A *cresc.* (crescendo) marking is in the second measure. Measure numbers 3, 2 1 3, 7., and 2 1 3 are written above the staff.

75

1 3

1

2 4

5

1

bravo

Detailed description: This system contains measures 75 to 81. The right hand has a very busy, rapid melodic passage with many slurs and accents. The left hand has a more rhythmic accompaniment. Measure numbers 1 3, 1, 2 4, 5, and 1 are written above the staff. The word *bravo* is written above the staff in the sixth measure.

82

4

dolce

Detailed description: This system contains measures 82 to 89. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment of chords. A *dolce* (dolce) marking is in the third measure. A *toco* marking is in the first measure. A measure number 4 is written above the staff.

90

5

2

Detailed description: This system contains measures 90 to 95. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment of chords. A measure number 5 is written above the staff. A measure number 2 is written above the staff.

28

105

111

116

123

6.

130

134

leggiero

This system contains measures 130 to 134. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features a complex, rhythmic melody in the right hand with many slurs and accents, and a more rhythmic accompaniment in the left hand. The tempo marking *leggiero* is placed above the right hand in measure 134.

135

139

This system contains measures 135 to 139. The musical texture continues with intricate patterns in both hands, maintaining the key signature and tempo.

140

145

This system contains measures 140 to 145. The right hand features several long, sweeping slurs over groups of notes, while the left hand provides a steady accompaniment.

146

152

Suave

Toco

con anima.

This system contains measures 146 to 152. A wavy line above the right hand indicates a *Suave* section. The tempo marking *Toco* appears above the right hand in measure 152, and *con anima.* is written below the right hand in the same measure.

153

158

This system contains measures 153 to 158. The music concludes with a final flourish in the right hand and a sustained accompaniment in the left hand.

160

f con fuoco.
viv.

166

vivo
vivo
loco
pp

172

cres

178

cres
do
p

184

p
FINE.

Carl Wilhelm Bauck

Carl Wilhelm Bauck (1808–1877) hade en stark ställning i samtidens musikliv. Inte minst berodde detta på att Bauck var verksam i flera roller, något han i och för sig inte var ensam om. Kombinationen av musikkritiker, lärare, skriftställare, översättare (av bland annat en pianoskola av Czerny och librettot till Mozarts *Don Giovanni*), kompositör och arrangör innebar att han kom att få stort inflytande över musikens centrala kretsar.

Bauck var född i Göteborg och fick sin grundläggande musikkolning i hemstaden. Från 1828 var han organist i Engelska kyrkan, tills han 1832 flyttade till Stockholm. I huvudstaden gav han till en början pianolektioner. Han verkade som musikkritiker i *Aftonbladet* 1842–59 (under signaturen – u –), i *Nya dagligt allehanda* 1860–71, och från 1871 i *Dagens Nyheter*, och var dessutom medredaktör 1853–57 för *Ny tidning för musik*. Bauck var en lärd kritiker som förfäktade klassiska ideal, men stod främmande för en del nyare inslag.

Från 1858 verkade han som lärare i ”musikens historia och estetik” vid Musikkonservatoriet – och publicerade 1862 sin *Handbok i musikens historia från fornverlden intill nutiden* som kom att tryckas i flera upplagor. Bauck gav också ut flera pedagogiska skrifter i musikleära. Som tonsättare komponerade Bauck i enlighet med sina ideal i klassicistisk anda. Han skrev främst musik för piano som var hans eget instrument, men komponerade också sånger och en del kammarmusik. Han blev invald i Kungl. Musikaliska akademien den 16 december 1845, som ledamot nr 313.

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Introduction et Rondeau op. 5

Det finns en åskådlig karakteristik av rondoformen i Carl Gollmicks *Kritiska terminologi för vänner af tonkonsten och theatern*, översatt till svenska av Erik Drake 1842: ”Rondo't är nu en mode-artikel. Den, som författar dylika i alla genrer, är rätta mannen. Han finner både publik och förläggare; brillanta och lätta rondo's, med oemotståndliga titlar, äro musikhandels lockfoglar. Genom dessa ser sig eleven plötsligt försatt på en höjd, utan att veta, huru han kommit dit.”

Att rondogenren hade kommersiell attraktionskraft under 1830- och 1840-talet antyds även av det stora antalet rondotitlar i musikförlagens utgivning under dessa decennier. Wilhelm Baucks *Introduction et Rondeau* op. 5, som publicerades kring 1840, ingick i en serie av pianostycken under rubriken ”Album des pianistes: Collection de compositions faciles et brillantes”. De franska bestämningarna ”brillant” och ”facile” är tidstypiska etiketter som finns på ett otal musiktryck från denna epok, där den förstnämnda signalerade en fashionabel och glänsande musikalisk stil och den senare en modest pianoteknisk komplikationsnivå lämpad för amatörer. Gollmick ger oss sin bild av försäljningsframgångarna för musik av denna typ i citatet ovan.

Ett kuriöst förhållande i Baucks op. 5 är att det inledande temat i Allegro grazioso-satsen inte återkommer längre fram i stycket. Verket är alltså, trots titeln, formellt sett inte ett rondo i vanlig mening. Musikens karaktär är dock typiskt rondo-artad. Och här finns en rytmisk idé som återbrukas genom hela kompositionen i olika gestalter: en melodibildning med en synkoperad betoning av den andra åttondelen i en takt. Wilhelm Bauck komponerade ett tiotal stycken för piano. I *Sjelfbiografisk skizz*, som han satte samman under sina sista levnadsår, karakteriseras de som ”instruktiva pianoverk i Kuhlaus stil”.

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Källkritisk kommentar

Källmaterial

Denna utgåva av Wilhelm Baucks *Introduction et Rondeau* baserar sig på följande källa (T): ett nottryck publicerat av Östergren Hirsch (ed. nr 60) som återfinns hos Musik- och teaterbiblioteket i Stockholm (signum P/Sv, ex. A).

Texten på omslaget lyder: "Album des Pianistes / COLLECTION DE COMPOSITIONS / *faciles et brillantes* / pour le Piano. / CAH. 2. / Introduction et Rondeau / COMPOSÉ ET DEDIE À SON ÉLÈVE / DEMOISELLE LOUISE BERGHMAN / par / WILHELM BAUCK. / Op. 5. / N^o 60 / Pr. 32 sch. de B^{que} / STOCKHOLM / Chez Östergren Hirsch".

Kommentarer

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Takt / System

143 / övre

Anmärkning

Staccato på första tonen tillagt och båge justerad i analogi med takt 145.

144 / övre

Båge och accent justerade i analogi med takt 142.

Carl Wilhelm Bauck

Carl Wilhelm Bauck (1808–1877) enjoyed an important position in the musical life of his day. This was not least due to the fact that he was active in several roles, though he was not alone in this. He came to exert a great influence on the central circles of music through his combination as music critic, teacher, writer and translator (including of a Czerny piano course and the libretto for Mozart's *Don Giovanni*).

Bauck was born in Gothenburg, where he received his basic musical training. From 1828, he was the organist at the English Church, until he moved to Stockholm in 1832. In the capital, he first gave piano lessons. He worked as a music critic for *Aftonbladet* from 1842 to 1859 (using the signature '– u –'), *Nya Dagligt Allehanda* from 1860 to 1871 and *Dagens Nyheter* from 1871 on, and also co-edited *Ny Tidning för Musik* from 1853 to 1857. Bauck was a learned critic who championed classical ideals, but remained resistant to certain more recent features.

From 1858 on, he worked as a teacher in the History and Aesthetics of Music at the Conservatory, and in 1862 published his *Handbok i musikens historia från fornverlden intill nutiden* ('Handbook of the History of Music from the Ancient World to Modern Times') which was printed in several editions. Bauck also published several educational works in musical theory.

As a composer, Bauck wrote in concordance with his classical ideals. He mainly composed for piano, his own instrument, but also wrote songs and some chamber music.

He was elected to the Royal Academy of Music on December 16, 1845, as member No. 313.

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Transl. Martin Thomson

Introduction et Rondeau op. 5

A lucid description of the rondo form appears in Carl Gollmick's *Kritische Terminologie für Musiker und Musikfreunde* from 1833 ('Critical Terminology for Musicians and Friends of Music': 'Rondos are fashion items now. To write such pieces of all calibres takes a smart man. He finds both audience and publisher; brilliant, easy rondos for beginners with irresistible titles are the seducement of the music shop. Through them, the pupil sees himself suddenly removed to a height without having had to climb there himself.')

The commercial attractiveness of the rondo in the 1830s and 40s is also indicated by the large number of rondo titles published during these decades. Wilhelm Bauck's *Introduction et Rondeau* op. 5, which was published around 1840, formed part of a series of piano pieces titled 'Album des pianistes: Collection de compositions faciles et brillantes'. The French words 'brillant' and 'facile' are typically found on countless pieces from this epoch, the former denoting a fashionable and sparkling musical style, the latter a modest technical level suitable for amateur pianists. Gollmick gives us his own impression of the commercial success of such music in the above quote.

A curiosity in Bauck's op. 5 is that the introductory theme in the Allegro grazioso movement does not return later in the piece, which means that, formally speaking, it is not a rondo in the usual sense of the term, whatever the title might suggest. The character of the music is, however, typically rondo-like and the composition is centered on a recurrent rhythmic idea – syncopated accents on the second quaver in a bar. Wilhelm Bauck composed a dozen or so pieces for piano. In his *Sjelfbiografisk skizz* ('Autobiographical sketch') which he wrote in his final years, they are described as 'instructive piano pieces in the style of Kuhlau'.

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