



CARL WILHELM
BAUCK
1808-1877

Rondo brillant
pour le piano sur un motif de
l'Opéra la Sonnambula

Opus 11

Källkritisk utgåva av/Critical edition by Hans-Erik Goksöyr

Levande Musikarv och Kungl. Musikaliska akademien

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Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 15/Edition No. 15
2013
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv

Huvudredaktör/Editor-in-chief: Anders Wiklund
Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Erik Wallrup

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

Andante.

Bauer, Op. 11.

INTRODUZIONE.

The musical score is written for piano in G major, 3/4 time, and is marked *Andante*. It consists of 32 measures. The notation includes treble and bass staves with various musical notations such as dynamics (*p*, *mf*, *f*, *pp*, *pped*), articulation (*tr*, *accresc.*, *arpeggio*), and performance instructions (*ped.*, *dim.*, *espir.*, *do.*). The piece begins with a piano introduction and concludes with a final chord and a *ped.* instruction.

Allegro moderato.

accelerando. *cresc. più lento* *p* *Tema:*

38 *ped* *cresc.* *sf* *f*

45 *p* *cresc* *sf* *p* *fz*

52 *f* *p*

56 *cres - - - cen - - - do - - -*

60 *sempre.* *f*

97 *sf* *f* *leggiere.* *loco.* *p*

102 *p*

106 *cresc.* *p*

110 *sf* *loco.* *p* *cresc.*

114 *f* *dim.* *p dolce.*

119

123 *ped*

127

cresc. p *cresc.*

Musical score for measures 127-131. The right hand features a complex, rhythmic melody with many beamed notes. The left hand provides a steady accompaniment of chords and single notes. Dynamics include *cresc.* and *p*.

132

f

Musical score for measures 132-135. The right hand continues with intricate patterns, including some triplet-like figures. The left hand has a more active role with moving lines. Dynamics include *f*.

136

dim. p dol. *dim.*

Musical score for measures 136-140. The right hand has a more melodic line with some grace notes. The left hand features a prominent triplet pattern. Dynamics include *dim.* and *p dol.*

141

Musical score for measures 141-144. The right hand has a melodic line with grace notes. The left hand has a steady accompaniment. Dynamics include *pp*.

145

loc. *loc.* *pp*

Musical score for measures 145-149. The right hand features a complex, rapid passage with many beamed notes and grace notes. The left hand has a steady accompaniment. Dynamics include *pp* and *loc.*

150

poco rit. *p* *ped.*

Musical score for measures 150-154. The right hand has a melodic line with grace notes. The left hand has a steady accompaniment. Dynamics include *poco rit.*, *p*, and *ped.*

155

ped.

Musical score for measures 155-159. The right hand has a melodic line with grace notes. The left hand has a steady accompaniment. Dynamics include *ped.*

160 *Loco.*

Musical score for measures 160-163. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *mf* and *p*.

164

Musical score for measures 164-167. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *mf* and *cresc.* markings.

168

Musical score for measures 168-171. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *mf* and *cresc.* markings.

172

Musical score for measures 172-177. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *mf* and *cresc.* markings.

178

Musical score for measures 178-181. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *cresc.*, *f*, and *p* markings.

182

Musical score for measures 182-185. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *p* and *cresc.* markings.

186

dim.
p

190

cresc. assai
ff
p dol.

195

p
cresc.

201

tr.
do.
f con fuoco.
ppp
loco.

205

f
sf
loco.

209

p
dim.

213

Musical score for measures 213-215. The piece is in G major and 3/4 time. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with eighth notes and rests.

216

Musical score for measures 216-218. The right hand continues with a dense melodic texture. The left hand accompaniment remains consistent with the previous measures.

219

Andante.

ritard.

pp sempre e con delicatezza

Musical score for measures 219-223. The tempo is marked *Andante*. Measure 219 includes a *ritard.* instruction. The dynamic marking is *pp sempre e con delicatezza*. The right hand has a more spacious melodic line, while the left hand accompaniment is also more relaxed.

224

Musical score for measures 224-228. The right hand features a series of chords and melodic fragments. The left hand accompaniment consists of chords and eighth notes.

229

Musical score for measures 229-233. The right hand has a melodic line with many accidentals. The left hand accompaniment is chordal and rhythmic.

234

ped. dim. e rall. pp

Musical score for measures 234-237. The piece concludes with a *ped. dim. e rall. pp* instruction. The right hand has a final melodic flourish, and the left hand ends with a sustained chord. The score ends with a double bar line and a repeat sign.

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 musiklära. 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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Rondo brillant pour le piano sur un motif de l'Opéra la Sonnambula op. 11

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”.

Vincenzo Bellinis *La sonnambula* fick sin Sverige-premiär under titeln Sömngångerskan på Kungliga teatern 1843 med Jenny Lind i rollen som Amina. Lind gjorde här en av sina mest hyllade prestationer, och såväl operan som dess melodier torde ha varit välbekanta i musikintresserade kretsar i Stockholm vid denna tid. Under något av de närmast följande åren publicerade Bauck *Rondo brillant* op. 11, byggt på ett motiv från Bellinis verk. Som rondotema har tonsättaren valt den aria som den väckta sömngångerskan Amina sjunger efter den riskfyllda promenaden över spången i operans slutscen.

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Källkritisk kommentar

Källmaterial

Denna utgåva av Wilhelm Baucks Rondo brillant baserar sig på följande källa (**T**): ett nottryck publicerat av Hirsch (ed. nr 167) som återfinns hos Musik- och teaterbiblioteket i Stockholm (signum P/Sv, accessionsnummer 1939/2146). Titelsidan lyder: "RONDO BRILLANT / POUR LE PIANO / *sur un motif de l'Opéra la Sonnambula* / (SÖMNGÅNGERSKAN.) / Composé et dédié / à Demoiselle Auguste Beskow, / PAR / WILHELM BAUCK. / Op. 11. / Pr. 40 sk B^{co} / STOCKHOLM / CHEZ ABR. HIRSCH. / N^o 167 / *Propriété de l'Editeur.*"

Kommentarer

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Takt / System

Anmärkning

205 / övre

T har c3 som näst sista ton i takten. Utgivaren har valt att justera denna ton till h2 i analogi med takt 134.

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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

Rondo brillant pour le piano sur un motif de l'Opéra la Sonnambula op. 11

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'.

Vincenzo Bellini's *La sonnambula* was premiered in Sweden under the title *Sömngångerskan* at the Royal Opera House in 1843, with Jenny Lind singing the part of Amina. This was one of Lind's most acclaimed performances, and it is very likely that the opera and its tunes were well-known in all of Stockholm's musical circles at the time. In one of the following years, Bauck published his *Rondo brillant* op. 11, based on a motif from Bellini's piece. As the rondo theme, the composer has chosen the aria that the roused sleepwalker Amina sings after her precarious walk across the bridge in the opera's closing scene.

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