



CARL WILHELM

BAUCK

1808-1877

Sonatine facile et brillante

För piano/for piano

Opus 9

Källkritisk utgåva av/Critical edition by Hans-Erik Goksöyr

Levande Musikarv och Kungl. Musikaliska akademien

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SONATA.

W. Bauck; Op. 9.

Allegro moderato

Musical notation for measures 1-7. Treble clef, bass clef, 4/4 time signature. Includes dynamics 'p' and various ornaments and fingerings.

Musical notation for measures 8-15. Treble clef, bass clef, 4/4 time signature. Includes dynamics 'cres.' and various ornaments and fingerings.

Musical notation for measures 16-20. Treble clef, bass clef, 4/4 time signature. Includes dynamics 'f' and various ornaments and fingerings.

Musical notation for measures 21-25. Treble clef, bass clef, 4/4 time signature. Includes dynamics 'p', 'cres.', 'do-f', and various ornaments and fingerings.

Musical notation for measures 26-31. Treble clef, bass clef, 4/4 time signature. Includes various ornaments and fingerings.



34

2 1 3 5 2 4 5 4 3 1

42

2 3 4 3 2 1 3 4 3 3 2 1

p *cresc.* *dim.*

47

p leggiero. *cresc.* cen - do

51

f *sf.* *f* *dim.* *p*

58

f *dim.* *dol.*

3 4 1 2 4

4.

65

Musical score for measures 65-71. The system consists of two staves. The upper staff contains a complex melodic line with many slurs and ornaments. The lower staff contains a rhythmic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5. A sequence of numbers '4 2 4 2 4 2 3 1' is written above the lower staff in measures 68-71.

72

Musical score for measures 72-76. The system consists of two staves. The upper staff continues the melodic line with slurs and ornaments. The lower staff continues the accompaniment. Fingerings are indicated with numbers 1-5.

77

Musical score for measures 77-83. The system consists of two staves. The upper staff has some rests and melodic fragments. The lower staff has a more active accompaniment. A dynamic marking 'fz.' is present in measure 78. A 'dol.' marking is present in measure 83.

84

Musical score for measures 84-91. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with chords.

92

Musical score for measures 92-98. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with chords. A sequence of numbers '4 2 1' is written above the upper staff in measure 93. A '2' is written at the end of the system in measure 98.

100

Musical score for measures 100-105. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a complex accompaniment with many sixteenth notes and slurs. There are dynamic markings 'dim.' in both staves. Fingering numbers (1-4) are present throughout.

106

Musical score for measures 106-113. The system consists of two staves. The upper staff continues the melodic line with slurs and ornaments. The lower staff continues the accompaniment with slurs and dynamic markings 'p' and 'dim.'. Fingering numbers are visible.

114

Musical score for measures 114-121. The system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has an accompaniment with slurs and dynamic markings 'cres.', 'dim.', and 'p'. Fingering numbers are present.

122

Musical score for measures 122-128. The system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has an accompaniment with slurs and dynamic markings 'p'. Fingering numbers are present.

129

Musical score for measures 129-135. The system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has an accompaniment with slurs and dynamic markings 'p'. Fingering numbers are present.

133

dol.
1 2 1

141

3 5 1 4 4 4 1 3 1 2 4 2

148

3 2 1 2 1 4 1 3 3 2

p *f* *p* *leggiero.*

153

4 4 3 2 1 2 3 1 2 3 1 4

cres. *f* *sfz*

Andante.

Musical score for measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked *Andante.* The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *ff* (fortissimo). Measure numbers 1 through 8 are indicated.

Musical score for measures 9-17. This system continues the piece with more complex melodic and harmonic textures. It features several triplets and slurs. Dynamics range from *p* to *ff*. Measure numbers 9 through 17 are indicated.

Cantabile.

Musical score for measures 18-26. The tempo changes to *Cantabile.* This system is characterized by dense chordal textures and intricate melodic lines. It includes many triplets and slurs. Dynamics include *ff* and *p*. Measure numbers 18 through 26 are indicated.

Musical score for measures 27-35. This system continues the *Cantabile* section with a focus on melodic development and harmonic richness. It features slurs, triplets, and dynamic markings such as *ff*, *dim.* (diminuendo), and *smorz.* (smorzando). Measure numbers 27 through 35 are indicated.

Musical score for measures 36-44. This system concludes the piece with a final melodic flourish and harmonic resolution. It includes slurs, triplets, and dynamic markings like *ff* and *p*. Measure numbers 36 through 44 are indicated.

Scherzando.

*Allegro
assai.*

Musical score for measures 1-8. The piece is in 4/2 time and begins in G major. The right hand features a melodic line with grace notes and slurs, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include piano (p), crescendo (cresc.), and forte (f). A key signature change to B-flat major occurs at measure 5. Fingerings are indicated with numbers 1-5.

Musical score for measures 9-16. The right hand has a more active melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamics range from piano (p) to forte (f). A key signature change to D major occurs at measure 11. First and second endings are marked with dashed boxes and numbers 1 and 2. Fingerings are indicated with numbers 1-5.

Musical score for measures 17-25. The right hand features a melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment. Dynamics include forte (f) and piano (p). A key signature change to B-flat major occurs at measure 18. Fingerings are indicated with numbers 1-5.

Musical score for measures 26-34. The right hand has a melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (p) and forte (f). A key signature change to G major occurs at measure 31. Fingerings are indicated with numbers 1-5.

Musical score for measures 35-42. The right hand features a melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment. Dynamics include forte (f) and piano (p). A key signature change to B-flat major occurs at measure 36. Fingerings are indicated with numbers 1-5.

44

5

legato.

p

cres.

sempre staccato.

56

p

69

p

poco cres.

p

83

f

sf

p

f

92

p leggiero.

cres.

sf

10.

100

Musical score for measures 100-110. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo/mood marking *sempre pp e stacc.* is written in the left hand. The music features a complex harmonic texture with many chords and some melodic lines.

111

Musical score for measures 111-122. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with dense chordal textures and some melodic movement.

123

Musical score for measures 123-133. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music shows a continuation of the complex harmonic style with various chordal structures.

134

Musical score for measures 134-144. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a mix of chordal textures and some melodic lines.

145

Musical score for measures 145-155. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music concludes with some sustained chords and melodic fragments.

156

Musical score for measures 156-162. The system consists of two staves. The right staff contains chords and some melodic fragments. The left staff features a complex rhythmic pattern with sixteenth and thirty-second notes, including triplets and slurs. Dynamics include *p* and *pp*. There are also accents and slurs over the right-hand notes.

163

Musical score for measures 163-170. The system consists of two staves. The right staff has chords and some melodic lines. The left staff continues with rhythmic patterns, including slurs and accents. Dynamics include *p* and *pp*.

171

Musical score for measures 171-178. The system consists of two staves. The right staff features intricate melodic lines with many slurs and accents. The left staff has chords and rhythmic accompaniment. Dynamics include *p* and *pp*.

179

Musical score for measures 179-185. The system consists of two staves. The right staff has melodic lines with slurs and accents. The left staff has chords and rhythmic accompaniment. Dynamics include *p* and *pp*. The word *cres-* is written above the right staff in measures 182 and 183, and *cres-* is written above the right staff in measure 184. The word *do* is written above the right staff in measure 185. The word *ff* is written above the right staff in measure 185.

186

Musical score for measures 186-192. The system consists of two staves. The right staff has melodic lines with slurs and accents. The left staff has chords and rhythmic accompaniment. Dynamics include *p* and *pp*.

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 musik-kritiker, 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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Sonatine facile et brillante op. 9

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”.

Föreliggande verk trycktes i mitten av 1840-talet med den tidstypiska formuleringen *Sonatine facile et brillante* överst på titelsidan. Att samtidigt rubriken på den första notsidan lyder ”Sonata” kan synas inkonsekvent, men förekomsten av flera olika namn i samma källa på ett verk är inte ett fenomen som är unikt för Baucks op. 9. Samma förhållande kan iakttas i ett antal äldre musiktryck och handskrifter. Sonatinen hör till de tidiga pianostycken om vilka Bauck i självbiografin skriver att de ”på den tiden temligen ofta användes” även om han på ålderns höst ”icke skulle vilja godkänna” dem.

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Källkritisk kommentar

Källmaterial

Denna utgåva av Wilhelm Baucks *Sonatine facile et brillante* op. 9 baserar sig på följande källa (T): ett nottryck publicerat av Hirsch (ed. nr 138) som återfinns hos Musik- och teaterbiblioteket i Stockholm under signum P/Sv (exemplaret är en gåva från Valentins sterbhus). Titelsidan lyder: "SONATINE / facile et brillante / composée et dédiée à ses Elèves / Demoiselles Marie & Jenny Fredholm / par / WILHELM BAUCK. / Oeuv. 9. / Propriété de l'Éditeur. / STOCKHOLM / chez / Abr: Hirsch. / N^o 138. / Pr. 1 Rs de B^{que}". Längst upp på sidan där nottexten börjar står en annan titel: "Sonata".

Kommentarer

Nottexten i föreliggande utgåva utgör en reproduktion av notbilden i T, där utgivarens emendationer har förts in. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har företagits utan kommentar. I övrigt anförs nedanstående anmärkningar.

Sats 1 Allegro moderato

Takt / System	Anmärkning
114–115 / övre	Båge justerad i analogi med takt 6–7.

Sats 3 Allegro assai

Takt / System	Anmärkning
8 / övre	T har e1+c2 på den första 8-delen.
47	T saknar repristecken.

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

Sonatine facile et brillante op. 9

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'.

This work was printed in the mid-1840s with the words *Sonatine facile et brillante* – a designation so characteristic of the time – at the top of the title page. The fact that the heading on the first sheet reads 'Sonata' might appear inconsistent, but the use of several different names in the same source of a work is not a phenomenon unique to Bauck's op. 9, and can be seen in a number of older music prints and manuscripts. The sonata is one of the early piano pieces that Bauck describes in his autobiography as being 'fairly often used at that time', even if in his latter years he 'would not care to approve' them.

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Transl. Neil Betteridge