



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

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

www.levandemusikarv.se

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 16/Edition No. 16
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.

SONATA.

W. Baucke, 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.', 'cres.', and 'do-f'.

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

34

42

47

51

58

4.

65

Musical score for measures 65-71. The right hand features a complex melodic line with many slurs and ornaments. The left hand provides 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 left hand in measure 68.

72

Musical score for measures 72-76. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Fingerings and articulation marks are present throughout.

77

Musical score for measures 77-83. Measure 77 includes a dynamic marking of *ff.* and a *p* marking. Measure 83 includes a *dol.* marking. The left hand has a prominent bass line with triplets.

84

Musical score for measures 84-91. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment of chords and eighth notes.

92

Musical score for measures 92-98. The right hand features a dense texture of chords and moving lines. The left hand has a rhythmic accompaniment. A sequence of numbers '4 2 1' is written above the right hand in measure 93. A final measure number '2' is at the end of the system.

100

4 4 3 4

dim.

106

dim.

114

cres. *dim.* *p*

122

129

dim.

4 3 4

133

dot.
1 2 1

2 1

This system contains measures 133 through 140. The right hand features a melodic line with various ornaments and fingerings (2, 4, 2, 2, 1). The left hand provides a steady accompaniment with eighth-note patterns. A dynamic marking of *dot.* with a fingering of 1 2 1 is present in the first measure.

141

3 5 1 4 4 1 3 1 2 4 2

This system contains measures 141 through 147. The right hand continues with intricate melodic passages, including triplets and sixteenth-note runs. The left hand maintains a consistent accompaniment. Fingerings such as 3, 5, 1, 4, 4, 1, 3, 1, 2, 4, 2 are indicated for the right hand.

148

p 2 4 3 2 1 2 1 4 1 3 3 2 *p* *leggiero.*

This system contains measures 148 through 152. The right hand has a melodic line with triplets and slurs. The left hand features a series of chords, some marked with *p* (piano) and *leggiero.* (light). Dynamic markings include *p* and *f* (forte).

153

4 4 3 2 *cres.* *f* *ff*

This system contains measures 153 through 159. The right hand has a melodic line with slurs and fingerings (4, 4, 3, 2). The left hand features a series of chords, some marked with *cres.* (crescendo), *f* (forte), and *ff* (fortissimo). The system concludes with a double bar line.

Andante.

Measures 1-8. Dynamics: *p*, *f*, *p*.

Measures 9-17. Dynamics: *p*, *rit.*, *Cantabile.*

Measures 18-26. Dynamics: *rit.*, *p*, *f*.

Measures 27-35. Dynamics: *rit.*, *p*, *f*, *smorz.*

Measures 36-44. Dynamics: *f*, *p*, *smorz.*

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 is shown at measure 11. Fingerings and articulation marks are present.

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 is shown at measure 18. Fingerings are indicated.

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 is shown at measure 30. Fingerings are indicated.

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 is shown at measure 36. Fingerings and articulation marks are present.

44

legato.
p
cres.
sempre staccato.

56

p

69

p
poco cres.
p

83

f
sf
p
f

92

p leggiero.
cres.
sf

10.

100

sempre pp e stacc:

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 music is in a minor key. The upper staff features a melodic line with various intervals and rests, while the lower staff provides a harmonic accompaniment with chords and single notes. The tempo and dynamics are marked as *sempre pp e stacc:*.

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 music continues with complex chordal textures and melodic fragments in both hands.

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 music features a mix of chords and moving lines, with some notes beamed together.

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 music continues with intricate harmonic patterns and melodic development.

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 music concludes with sustained chords in the upper staff and a final melodic phrase in the lower staff.

156

163

171

179

186

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.

© Gunnar Ternhag, Levande Musikarv

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.

© Martin Edin, Levande Musikarv

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.

© *Gunnar Ternhag*, Levande Musikarv
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.

© *Martin Edin*, Levande Musikarv
Transl. Neil Betteridge