



CARL WILHELM  
BAUCK  
1808-1877

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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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*Andante.*

*Bauer, Op. 11.*

INTRODUZIONE.

Musical notation for measures 1-5. The piece is in G major and 3/4 time. The tempo is marked *Andante.* The first measure starts with a piano (*p*) dynamic. The notation includes treble and bass staves with various note values and rests.

Musical notation for measures 6-11. Measure 6 is marked with a '6' above the staff. Dynamics include *espir.*, *ped.*, and *ped.* with a fermata. There is a '4' below the bass staff in measure 8.

Musical notation for measures 12-16. Measure 12 is marked with a '12' above the staff. Dynamics include *ped.*, *mf*, *dim.*, and *p*. There is a '5' above the treble staff in measure 12.

Musical notation for measures 17-21. Measure 17 is marked with a '17' above the staff. Dynamics include *eres* and *con.*

Musical notation for measures 22-26. Measure 22 is marked with a '22' above the staff. Dynamics include *do.*, *dim.*, *pped.*, and *ped.*. There are triplets in measures 22 and 23.

Musical notation for measures 27-31. Measure 27 is marked with a '27' above the staff. Dynamics include *tr*, *ped.*, *mf*, and *dim.*. There is a fermata in measure 29.

Musical notation for measures 32-36. Measure 32 is marked with a '32' above the staff. Dynamics include *p dol.*, *eresol.*, *f*, *arpeggio*, and *p*. There is a *ped.* marking at the end of the system.

*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*

64

64-68

*p*

31

Detailed description: This system contains measures 64 through 68. The right hand features a melodic line with slurs and a fermata over measure 67. The left hand plays a steady accompaniment of eighth notes. A dynamic marking of *p* is present at the start. A fingering of 31 is indicated above the first measure.

69

69-73

*cresc.* *f* *p*

5 3 5 1 3 1 4

Detailed description: This system contains measures 69 through 73. The right hand has a more active melodic line with slurs. The left hand accompaniment changes in measure 70. Dynamic markings include *cresc.*, *f*, and *p*. Fingering numbers 5, 3, 5, 1, 3, 1, and 4 are shown above the right hand notes.

74

74-78

3 1 1 3 2 4

Detailed description: This system contains measures 74 through 78. The right hand features a complex melodic line with many slurs and ties. The left hand accompaniment consists of chords and eighth notes. Fingering numbers 3, 1, 1, 3, 2, and 4 are shown above the right hand notes.

79

79-83

*cresc.* *f* *p*

4 3 2

Detailed description: This system contains measures 79 through 83. The right hand has a melodic line with slurs and ties. The left hand accompaniment features chords and eighth notes. Dynamic markings include *cresc.*, *f*, and *p*. Fingering numbers 4, 3, and 2 are shown above the right hand notes.

84

84-88

*f* *ped.*

5 3 4 2 1 2 3

Detailed description: This system contains measures 84 through 88. The right hand has a melodic line with slurs and ties. The left hand accompaniment features chords and eighth notes. A dynamic marking of *f* is present. A *ped.* marking is placed below the left hand. Fingering numbers 5, 3, 4, 2, 1, 2, and 3 are shown above the right hand notes.

90

90-94

*f* *f* *p*

Detailed description: This system contains measures 90 through 94. The right hand has a melodic line with slurs and ties. The left hand accompaniment features chords and eighth notes. Dynamic markings include *f*, *f*, and *p*.

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

102 *p*

106 *cresc.* *p*

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

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

119

123 *ped.*

127

*cresc. p cresc.*

132

*p f*

136

*dim. p dol. dim.*

141

*p*

145

*locos. loco p pp*

150

*poco rit. p ped.*

155

*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 *p*.

168

*cen - do.*

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 *p*.

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 *p*.

178

*cresc.*

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

182

*din.*

*cresc.*

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.*



186

*dim.*  
*p*

190

*cresc. assai*  
*ff*  
*p dol.*

195

*p*  
*cres.*

201

*tr.*  
*con do.*  
*f con fuoco.*  
*ppp*

205

*f*  
*pp*

209

*dim.*  
*p*

213

Musical score for measures 213-215. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with eighth notes.

216

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

219

*Andante.*

*retard.*

*pp sempre e con delicatezza*

Musical score for measures 219-223. The tempo is marked *Andante*. Measure 219 includes a *retard.* 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 melodic line with slurs and some grace notes. 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 includes some sustained chords and moving lines.

234

*ped. dim. e rall. pp*

Musical score for measures 234-238. The right hand has a melodic line with slurs. The left hand accompaniment includes some sustained chords. The piece concludes with a *ped. dim. e rall. pp* instruction and a double bar line.

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 förnverlden 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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## 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<sup>co</sup> / STOCKHOLM / CHEZ ABR. HIRSCH. / N<sup>o</sup> 167 / Propriété de l'Editeur."

## 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 utförts utan kommentar. I övrigt anförs nedanstående anmärkning.

### 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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