SWEDISH MUSICAL HERITAGE
LEVANDE MUSIKARV

TOR AULIN
1866-1914

Mäster Olof

Orkestersvit
Orchestral Suite

Källkritisk utgåva av/Critical edition by Cristian Marina

Levande Musikarv och Kungl. Musikaliska akademien

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www.levandemusikarv.se

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Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Erik Wallrup

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Orkesterbesättning/Orchestra

Flauto I, II (Piccolo)

Oboe I, II

Clarinetto I, II in C

Fagotto I, II

Corno I, II, III, IV in F

Tromba I, II in C

Trombone I, II

Trombone Basso

Timpani

Tam-tam, triangolo, piatti, tamburo, campanelli, gran cassa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Mäster Olof

Der Reformator
(Reformatorn)

Tor Aulin
(1866-1914)

Moderato (♩ = 66)

2 Flauti

2 Oboi

I. solo

2 Clarinetti in C

2 Fagotti

4 Corni in F

I
II
III
IV

2 Trombe i C

2 Tromboni

Trombone Basso

in C - G

Timpani

Tam-tam

Moderato (♩ = 66)

Violini I

Violini II

Viole

Violoncelli

Bassi

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7

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

I.solo

a 2

a 2

div.

div.

div.

non div.

A molto energico

12

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

8va

molto marcato

marcato

non div.

div.

a 2

17

Fl.
a 2
ff p f

Ob.
a 2
ff p f

Cl. (C)
ff p

Fag.
ff p

Cor. (F)
ff p f

Tr. (C)

Timp.
tr

Vl. I
div.
p f

Vl. II
div. div.
p f

Vle
p

Vc.
p

Bassi
non div.
p

molto energico

8va

22

a 2

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

molto energico

div.

Vl. I

Vl. II

Vle

Vc.

Bassi

f marcato *ff* *fff*

27

B

(8va)

molto pesante

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

marcat.

div.

fff

ff

ff sempre

32

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

dim.

I. solo

IV. solo

p

fff

3

39

C Tempo I.

Fl.

Ob.

I.

p dolce

p marc.

Cl. (C)

p

fp

fp

a 2

p marc.

Fag.

p marc.

Cor. (F)

Tr. (C)

Timp.

p

C Tempo I.

Vl. I

p

marcat.

Vl. II

p

marcat.

Vle

p

marcat.

Vc.

div.

p

marcat.

Bassi

allargando

45

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

allargando

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

tr

p

ff

ff marcato

div.

50

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

Flauto II muta in Piccolo

ff

div.

D

54

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

D

Vl. I

Vl. II

Vle

Vc.

Bassi

tr

ff

p

fff

f pp

a 2

pizz.

arco

59

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

div.

63

E

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

T-tam

Vl. I

Vl. II

Vle

Vc.

Bassi

ff

a 2

f

div.

marcato

68

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
T-tam
Vl. I
Vl. II
Vle
Vc.
Bassi

72

Picc.

Fl. I

Ob. — a 2

Cl. (C) — a 2

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

T-tam

Vl. I

Vl. II

Vle

Vc.

Bassi

Sein Weib und Kind
(Hustrun och barnet)

Andantino

2 Flauti
2 Oboi
2 Clarinetti in B
2 Corni in F
Triangolo

I. solo
mp
semplice
pp
pp

Andantino

Violini I
Violini II
Viole
Violoncelli
Bassi

pizz.
p
pizz.
p
pizz.
p
pizz.
p

5

Fl.
Ob.
Clar. (B)
Cor. (F)
Vl. I
Vl. II
Vle
Vc.
Bassi

II.
pp

10

1.

2.

A

Fl.

Ob.

Clar. (B)

Cor. (F)

Vl. I

Vl. II

Vle

Vc.

Bassi

mf

pp

I.

II.

pizz.

14

19

Fl.

Ob.

Clar. (B)

Cor. (F)

Vl. I

Vl. II

Vle

Vc.

Bassi

p *mf* II. I. *pp* div. arco pizz.

24

Fl.

Ob.

Clar. (B)

Cor. (F)

Vl. I

Vl. II

Vle

Vc.

Bassi

p I.

29

B

poco rall.

a 2

Fl.

mf

Ob.

a 2

mf

Clar. (B)

I.

p

Cor. (F)

molto espressivo

B

poco rall.

Vl. I

Vl. II

Vle

Vc.

arco

Bassi

33

Fl.

espressivo

Ob.

espressivo

Clar. (B)

mf

mf

Cor. (F)

mf

mf

Tri.

mf

Vl. I

div.

mf

Vl. II

div.

mf

Vle

div.

mf

Vc.

mf pizz.

Bassi

mf

37

Fl.

Ob.

Clar. (B)

Cor. (F)

Tri.

Vl. I

Vl. II

Vle

Vc.

Bassi

41 C poco animato e cresc.

Fl.

Ob.

Clar. (B)

Cor. (F)

C arco poco animato e cresc.

Vl. I

p arco *cresc.* *f* *con fantasia*

Vl. II

p arco *cresc.* *f*

Vle

p arco *cresc.* *f*

Vc.

p arco *cresc.* *f*

Bassi

46

a tempo

Fl.

Ob.

I.

p dolce espress.

Clar. (B)

p dolce espress.

Cor. (F)

pp

a tempo

Vl. I

p

Vl. II

p

Vle

p

Vc.

p

Bassi

51

poco animato e cresc.

Fl.

Ob.

Clar. (B)

Cor. (F)

poco animato e cresc.

Vl. I

cresc.

f espress. molto

Vl. II

cresc.

f

Vle

cresc.

f

Vc.

cresc.

f

Bassi

56

rall. a tempo

Fl.

Ob. I. *p*

Clar. (B) I. *p*

Cor. (F) II.

rall. a tempo pizz.

Vl. I *p* *p* pizz.

Vl. II *p* pizz.

Vle *p* *p* pizz.

Vc. *p* pizz. div. *p* pizz.

Bassi

61

Fl.

Ob. I. *mf*

Clar. (B) II. *mf*

Cor. (F) I. *pp*

Vl. I

Vl. II

Vle

Vc. arco pizz.

Bassi pizz. *p*

65

Fl.

Ob.

Clar. (B)

Cor. (F)

Vl. I

Vl. II

Vle

Vc.

Bassi

p

I.

p

I. *p molto espress.*

p

arco

p

a tempo

70

poco rall.

a 2

mf

espress.

a 2

mf

espress.

mf

mf

poco rall.

a tempo

div.

mf

div.

mf

div.

mf

mf

mf

74

poco sostenuto

I.

Fl.

Ob.

Clar. (B)

Cor. (F)

Tri.

Vl. I

Vl. II

Vle

Vc.

Bassi

mf

p

arco

p dolce

div.

poco lento

79

rall.

con sord.

pp

In der Stadtkirche
(I Storkyrkan)

Allegro molto agitato (𝅗𝅥 = 108)

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

I.

p

I
II

4 Corni in F

III
IV

I.

p

2 Trombe in C

2 Tromboni

Trombone Basso

in C - G

Timpani

ppp

Piatti

Allegro molto agitato (𝅗𝅥 = 108)

Violini I

Violini II

senza sord.

Viole

pp

senza sord.

Violoncelli

pp

Bassi

pp

8

Fl.

Ob. I. *p*

Clar. (B) I. *p*

Fag.

Cor. (F) III. *p*

Tr. (C) I. *p*

Tbn.

Tbn. B.

Timp.

Vl. I

Vl. II senza sord. *pp*

Vle

Vc.

Bassi

15

Fl. — a 2 — *p* *cresc.* — *f*

Ob. — a 2 — *cresc.* — *f*

Clar. (B) — a 2 — *cresc.* — *f*

Fag. — a 2 — *cresc.* — *f*

Cor. (F) — a 2 — *cresc.* — *f*

a 2 — *cresc.* — *f*

Tr. (C) — *cresc.* — a 2 — *f*

Tbn. — tacet

Tbn. B. — tacet

Timp. — *cresc.* — *f*

senza sord.

Vl. I — *p* *cresc.* — *f*

Vl. II — *cresc.* — *f*

Vle — *cresc.* — *f*

Vc. — *cresc.* — *f*

Bassi — *cresc.* — *f*

20

A

Fl.

Ob.

Clar. (B)

Fag.

mf

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

mf

A

Vl. I

Vl. II

Vle

Vc.

Bassi

p

cresc.

div.

25

Fl.
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

a 2
uniti
div.

30

1. 2.

B Animato

Fl.

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

ff

f

3

34

Fl.

Ob.

Clar.
(B)

Fag.

Cor.
(F)

Tr.
(C)

Tbn.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

40

Fl.

Ob.

Clar.
(B)

Fag.

Cor.
(F)

Tr.
(C)

Tbn.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

46

Fl.

Ob.

Clar.
(B)

Fag.

Cor.
(F)

Tr.
(C)

Tbn.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

52

Flauto II muta in Piccolo

C **Tempo I.**

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

muta in B - F

Timp.

Piatto
mit Paukenstock

Pt.

C **Tempo I.**

Vl. I

Vl. II

Vle

Vc.

Bassi

56

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Pt.

Vl. I

Vl. II

Vle

Vc.

Bassi

f *ff* *tr* 8va

60

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Pt.

Vl. I

Vl. II

Vle

Vc.

Bassi

64

Picc.
Fl. I
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Pt.
Vl. I
Vl. II
Vle
Vc.
Bassi

tr

f ff

3

non div.

68

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Pt.

Vl. I

Vl. II

Vle

Vc.

Bassi

72

Picc.
Fl. I
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Pt.
Vl. I
Vl. II
Vle
Vc.
Bassi

f *ff* *tr*

76

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

a 2

Tbn.

Tbn. B.

Pt.

Vl. I

Vl. II

Vle

Vc.

Bassi

80

Picc.
Fl. I
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Pt.
Vl. I
Vl. II
Vle
Vc.
Bassi

tr

f ff

84

D accel. poco a poco

Picc.

Fl. I

Ob.

Clar. (B)

a 2

Fag.

a 2

Cor. (F)

III.

Tr. (C)

Tbn.

Tbn. B.

Pt.

D accel. poco a poco

Vl. I

Vl. II

Vle

Vc.

Bassi

90

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Pt.

Vl. I

Vl. II

Vle

Vc.

Bassi

p *cresc.*

cresc.

Animato

96

Picc.

Fl. I

Ob.

a 2

Clar. (B)

Fag.

Cor. (F)

a 2

ff

Tr. (C)

Tbn.

p

Tbn. B.

Timp.

in B - F

Timpani

Animato

Vl. I

Vl. II

Vle

Vc.

Bassi

101

Picc.
Fl. I
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

a 2

Tempo I.

106

E

Fl.

Piccolo muta in Flauto II

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

E **Tempo I.**

Vl. I

Vl. II

Vle

Vc.

Bassi

pizz.

arco

pizz.

111

Fl.
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

a 2
I.
IV.
arco
pizz.

ff f p fp

116

Fl.
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

fp
cresc.
div.
arco
f
p

121

1.

2.

Fl.

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

8va

ff

fff

127

stringendo

Fl.

Ob.

Clar. (B)

Fag.

a 2

Cor. (F)

a 2

a 2

Tr. (C)

Tbn.

Tbn. B.

Timp.

stringendo

Vl. I

Vl. II

Vle

Vc.

Bassi

p

cresc.

Molto allegro e furioso

132

F

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Pt.

ohne Paukenstock

Molto allegro e furioso

F

Vl. I

Vl. II

Vle

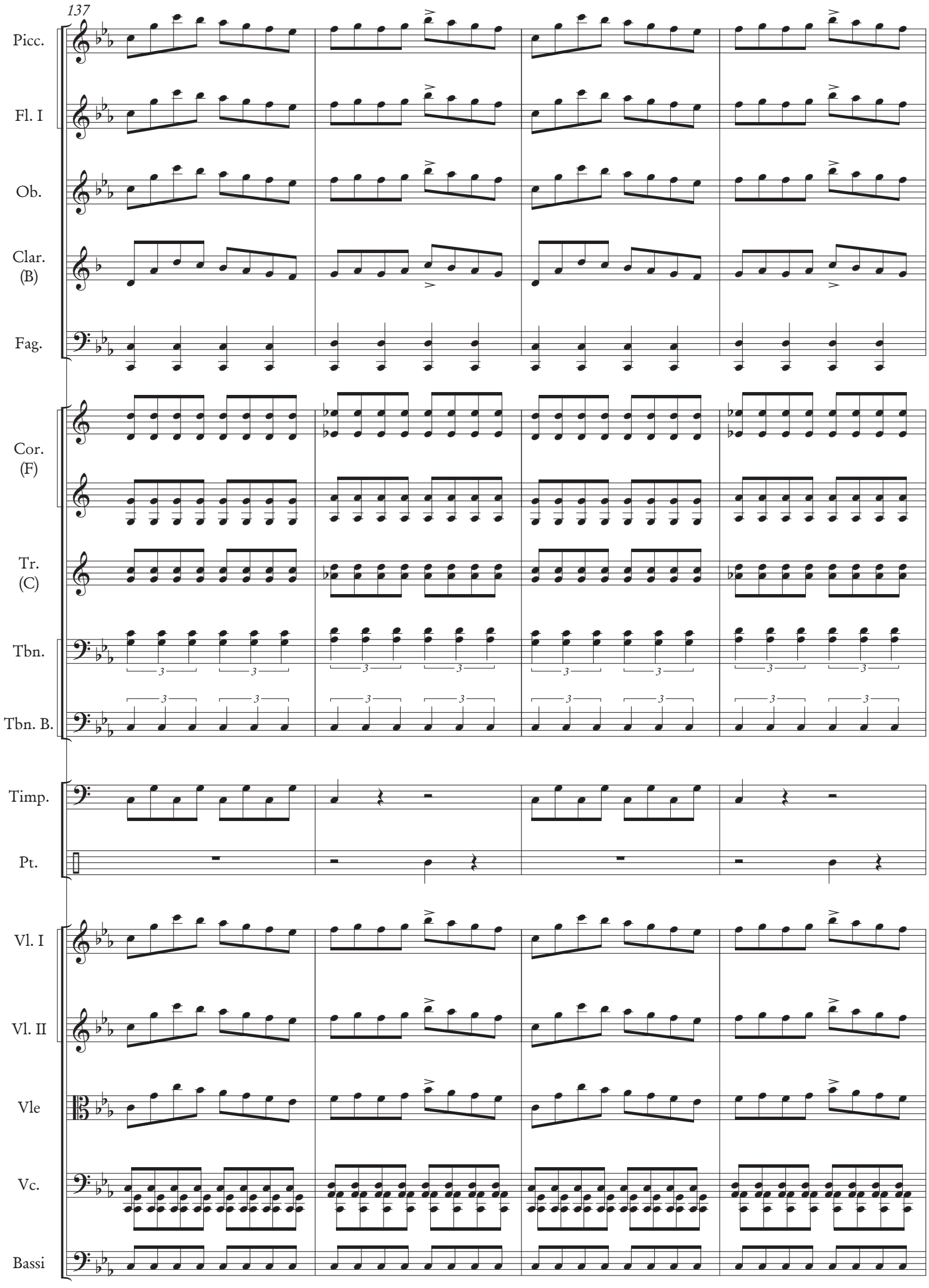
Vc.

Bassi

div.

fff

f


137
Picc.
Fl. I
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Pt.
Vl. I
Vl. II
Vle
Vc.
Bassi

141

animando poco a poco

Picc.
Fl. I
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Pt.
Vl. I
Vl. II
Vle
Vc.
Bassi

a 2

p *f* *ff*

animando poco a poco

146

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Pt.

Vl. I

Vl. II

Vle

Vc.

Bassi

150

Picc.
Fl. I
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Pt.
Vl. I
Vl. II
Vle
Vc.
Bassi

ff p ff f

G Presto

155

Picc.
Fl. I
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Pt.
Vl. I
Vl. II
Vle
Vc.
Bassi

ff

a 2

160

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Pt.

ff

Vl. I

Vl. II

Vle

Vc.

Bassi

165

Picc.
Fl. I
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Pt.
Vl. I
Vl. II
Vle
Vc.
Bassi

fff *ff* div.

170

Picc.
Fl. I
Ob.
Clar. (B)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Pt.
Vl. I
Vl. II
Vle
Vc.
Bassi

Am Todesbette der Mutter
(Margaretas död)

Molto lento e funebre (♩ = ca 60)

2 Flauti

2 Oboi

2 Clarinetti in A

2 Fagotti

pp

4 Corni in F

2 Trombe in C

Timpani

Tam-tam

pp

Molto lento e funebre (♩ = ca 60)

Violini I

Violini II

Viole

con sord.

pp

Violoncelli

con sord.

pp

Bassi

ppp

8

Fl.

Ob.

Cl. (A)

a 2

molto rubato

mf

f

Fag.

Cor. (F)

pp

Tr. (C)

Timp.

T-tam

Vl. I

con sord.

ppp

Vl. II

con sord.

ppp

Vle

ppp

Vc.

ppp

Bassi

ppp

14

A

Fl.

Ob.

Cl. (A)

mf

3 3 3 3

f

Fag.

p

Cor. (F)

Tr. (C)

Timp.

T-tam

pp

A

Vl. I

misterioso e pesante sul G

p

Vl. II

misterioso e pesante sul G

p

Vle

misterioso e pesante

p

Vc.

div.

misterioso e pesante

div.

p

Bassi

misterioso e pesante

p

20

Fl.

Ob.

Cl. (A)

molto rubato

a 2

mf

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

mp

Vl. I

Vl. II

Vle

Vc.

Bassi

26

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

Vl. I

Vl. II

Vle

Vc.

Bassi

f

f

mf

pp

p

30

B a 2

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

B

Vl. I

Vl. II

Vle

Vc.

Bassi

35

a 2

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

Vl. I

Vl. II

Vle

Vc.

Bassi

39

Fl.
Ob.
Cl. (A)
Fag.
Cor. (F)
Tr. (C)
Timp.
T-tam
Vl. I
Vl. II
Vle
Vc.
Bassi

a 2
f
p
molto
molto cresc.
pp
div.
senza sord.

43

C

Fl.

Ob.

Cl.
(A)

Fag.

Cor.
(F)

Tr.
(C)

Timp.

T-tam

C

Vl. I

Vl. II

Vle

Vc.

f

Bassi

f

47

Fl.

Ob.

Cl.
(A)

Fag.

Cor.
(F)

Tr.
(C)

Timp.

T-tam

Vl. I

Vl. II

Vle

Vc.

Bassi

51

Fl.
Ob.
Cl. (A)
Fag.
Cor. (F)
Tr. (C)
Timp.
T-tam
Vl. I
Vl. II
Vle
Vc.
Bassi

dim.

I.

uniti

p

fp

55

D

a 2

Fl.

f *con dolore*

Ob.

f *con dolore*

Cl. (A)

fp *f*

Fag.

f

Cor. (F)

f *con dolore*

Tr. (C)

Timp.

T-tam

D

Vl. I

f *con dolore*

Vl. II

fp *f* *con dolore*

Vle

fp *f*

Vc.

f

Bassi

f

59

rall.

Fl.

Ob.

a 2

Cl. (A)

a 2

poco rubato

Fag.

Cor. (F)

Tr. (C)

a 2

Timp.

T-tam

rall.

Vl. I

Vl. II

Vle

con sord.

Vc.

div.

Bassi

63

Fl.

Ob.

Cl. (A)

a 2

poco rubato

p

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

Vl. I

con sord.

pp

Vl. II

con sord.

pp

Vle

pp

Vc.

con sord.

pp

pp

Bassi

pp

pp

68

rall.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

Vl. I

Vl. II

Vle

Vc.

Bassi

ppp

ppp

p

pp

Das Fest am Norreport
(Festen vid Norreport)

Allegro vivo (♩ = 138)

Piccolo
Flauto I
2 Oboi
2 Clarinetti in C
2 Fagotti

I.
p
stacc.

4 Corni in F
2 Trombe in C
2 Tromboni
Trombone Basso

Timpani
pp
Triangolo
Tamburo
Campanelli
Piatti
Gran Cassa

Allegro vivo (♩ = 138)

Violini I
Violini II
Viole
Violoncelli
Bassi

7

Picc.

Fl. I

Ob.

Cl.
(C)

Fag.

p

Cor.
(F)

III.

p

Tr.
(C)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

13

Picc.

Fl. I

Ob.

Cl.
(C)

Fag.

Cor.
(F)

I.

Tr.
(C)

p

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

19

accelerando

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

p cresc.
mf
f

23

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

f *ff* a 2 *marcato*

26

Picc.

Fl. I

Ob.

Cl.
(C)

Fag.

Cor.
(F)

Tr.
(C)

Timp.

Tri.
Tamb.
Camp.

Vl. I

Vl. II

Vle

Vc.

Bassi

29

Picc.

Fl. I

Ob.

Cl.
(C)

Fag.

Cor.
(F)

Tr.
(C)

Timp.

Tri.
Tamb.
Camp.

Tamb.

f

dim.

p

Vl. I

Vl. II

Vle

Vc.

Bassi

35

Allegro marziale (♩ = 126)

Picc.

Fl. I

Ob.

p

Cl. (C)

p

Fag.

p

Cor. (F)

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Allegro marziale (♩ = 126)

Vl. I

Vl. II

Vle

Vc.

Bassi

40

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

a 2
Triangolo

45

Picc.

Fl. I

Ob.

Cl. (C)

a 2

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Tamb.

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

f *cresc.*

49

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

a 2

53

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

cresc.

f *ff*

57

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

II.

IV.

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Tamb. *pp*

Pt.
G.C.

Piatti

Vl. I

Vl. II

Vle

Vc.

Bassi

pizz.

p *mf* *pp* *ff*

62

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

pp

II.

IV.

arco

mf

67

Picc.

Fl. I

Ob.

p

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

pizz.

mf

Vl. II

pizz.

mf

arco

mf

Vle

pizz.

mf

arco

mf

Vc.

Bassi

72

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

mf *p* *mf* I. *p* *mf* Triangolo *p* *mp* pizz. *mp* pizz. *mp* *mp* *p*

77

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

mf

arco

p

arco div.

82

Picc.

Fl. I

Ob.

p

Cl. (C)

p

Fag.

p

Cor. (F)

Tr. (C)

3 3

mf

3 3

mf

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

p

Vl. II

p

Vle

p

div.

Vc.

p

arco

Bassi

p

86

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

p *cresc.* *f* a 2

90

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Tamb.

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

94

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
a 2
f
Cor. (F)
II.
IV.
Tr. (C)
II.
Timp.
fff
Tri.
Tamb.
Camp.
p *f*
Pt.
G.C.
Vl. I
non div.
Vl. II
Vle
Vc.
non div.
Bassi

100

poco rall.

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

dim.

Cor. (F)

dim.

dim.

Tr. (C)

dim.

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

dim.

p

poco rall.

Vl. I

Vl. II

Vle

Vc.

Bassi

106

Poco meno allegro (♩ = 116)

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
I. con sord.
Timp.
Tri.
Tamb.
Camp.
Campanelli
Tamb.
Camp.
Pt.
G.C.

Poco meno allegro (♩ = 116)

Vl. I
Vl. II
Vle
pizz.
arco
Vc.
pizz.
arco
Bassi

110

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

ff *p* *f*

Tamb.

pizz. arco

113

1.

2.

più sostenuto

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

a 2 senza sord.

Triangolo

più sostenuto

115

1.

Picc.

Fl. I

Ob.

ff

Cl. (C)

Fag.

ff

a 2

Cor. (F)

a 2

a 2

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

f

Vl. I

ff

Vl. II

ff

Vle

ff

Vc.

ff

Bassi

ff

116

2.

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

I.

ff

f

pizz.

119

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
a 2
Cor. (F)
a 2
a 2
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
f
arco
Vl. I
arco
Vl. II
arco
Vle
arco
Vc.
arco
Bassi

122

Picc.

Fl. I

Ob.

p tranquillo

Cl. (C)

p tranquillo

I.

Fag.

p tranquillo

Cor. (F)

Tr. (C)

Timp.

Triangolo

Tri.
Tamb.
Camp.

p

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

125

Picc.

Fl. I

Ob.

Cl. (C)

a 2

p

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

p

Vl. II

p

Vle

p

Vc.

p

Bassi

128

a tempo

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Campanelli

Pt.
G.C.

a tempo

Vl. I

Vl. II

Vle

Vc.

Bassi

p *cresc.* *f* *ff* *tr* a 2 I.

131

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

ff
f
tr
Camp.

134

stringendo

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

a 2

f

stringendo

137

al

Tempo II. (Allegro marziale)

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

a 2

ff

Cor. (F)

a 2

ff

a 2

ff

Tr. (C)

a 2

ff

Timp.

f

Tri.
Tamb.
Camp.

Tamb.

mf

Pt.
G.C.

f

Tempo II. (Allegro marziale)

al

Vl. I

Vl. II

Vle

Vc.

div.

Bassi

non div.

140

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

marc.

Cor. (F)

marc.

marc.

Tr. (C)

marc.

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.

marc.

Bassi

marc.

143

accelerando

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

marc.

Cor. (F)

marc.

marc.

Tr. (C)

marc.

Timp.

Tri.
Tamb.
Camp.

cresc.

Pt.
G.C.

accelerando

Vl. I

Vl. II

Vle

Vc.

marc.

Bassi

marc.

146

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

f

Pt.
G.C.

Vl. I

fp *f* *p* *f*

Vl. II

fp *f* *p* *f*

Vle

fp *f* *p* *f*

Vc.

fp *f* *p* *f*

Bassi

fp *f* *p* *f*

149

poco rall.

Poco meno allegro

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

p cresc. *f* *ff molto marcato* *f espress.* a 2 div. *mf*

152

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

155

Picc.

Fl. I

a 2

Ob.

Cl. (C)

Fag.

Cor. (F)

a 2

Tr. (C)

a 2

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

158

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

ff

Tri.
Tamb.
Camp.

Gran Cassa

Pt.
G.C.

f

ff

Vl. I

Vl. II

Vle

Vc.

Bassi

161

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

ff

Tri.
Tamb.
Camp.

Pt.
G.C.

ff

Vl. I

Vl. II

Vle

Vc.

Bassi

164

Picc.

Fl. I

Ob.

Cl.
(C)

Fag.

Cor.
(F)

Tr.
(C)

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

167

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

f
a 2
ff *molto marcato*
f *espress.*
div.
mf

170

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

secco

Vl. I

Vl. II

Vle

Vc.

Bassi

173

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

dim.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

p

a 2

p

pp

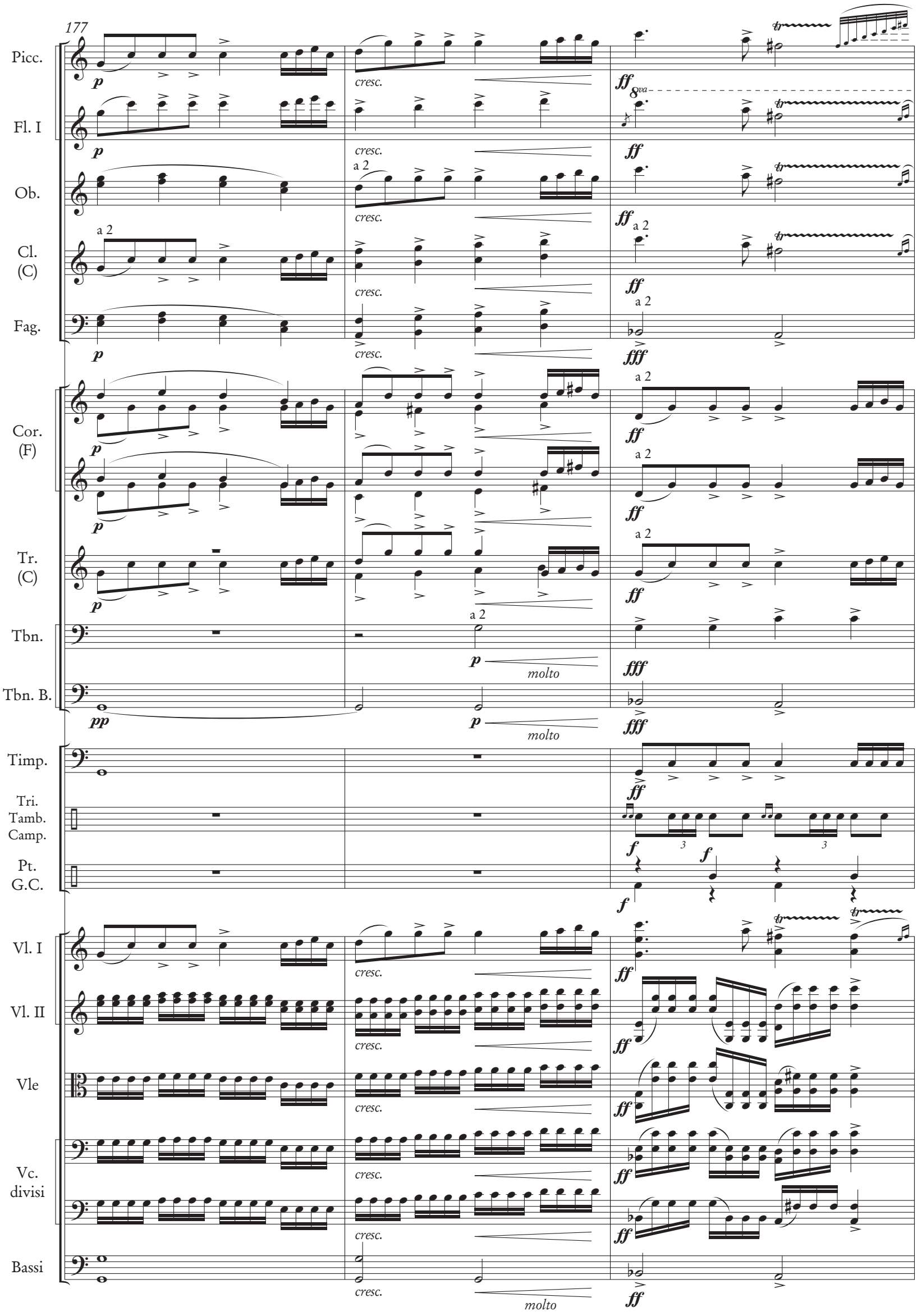
p

div.

p

p

p


177
Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Tri. Tamb. Camp.
Pt. G.C.
Vl. I
Vl. II
Vle
Vc. divisi
Bassi
cresc.
molto
a 2
8va

180

Picc.

(8va)

Fl. I

Ob.

a 2

Cl. (C)

a 2

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.
divisi

Bassi

182

accel.

Picc.

(8va)

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

accel.

Vl. I

Vl. II

Vle

Vc. divisi

Bassi

184

Picc.

(8va)

Fl. I

Ob.

a 2

Cl. (C)

a 2

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

Vl. II

Vle

Vc.
divisi

Bassi

186

Poco a poco allargando

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.

Poco a poco allargando

Vl. I
Vl. II
Vle
uniti
Vc.
div.
Bassi

188

Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Tri.
Tamb.
Camp.
Pt.
G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi

marc.

190

Picc.

Fl. I

Ob.

Cl. (C)

a 2

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Tri.
Tamb.
Camp.

Pt.
G.C.

Vl. I

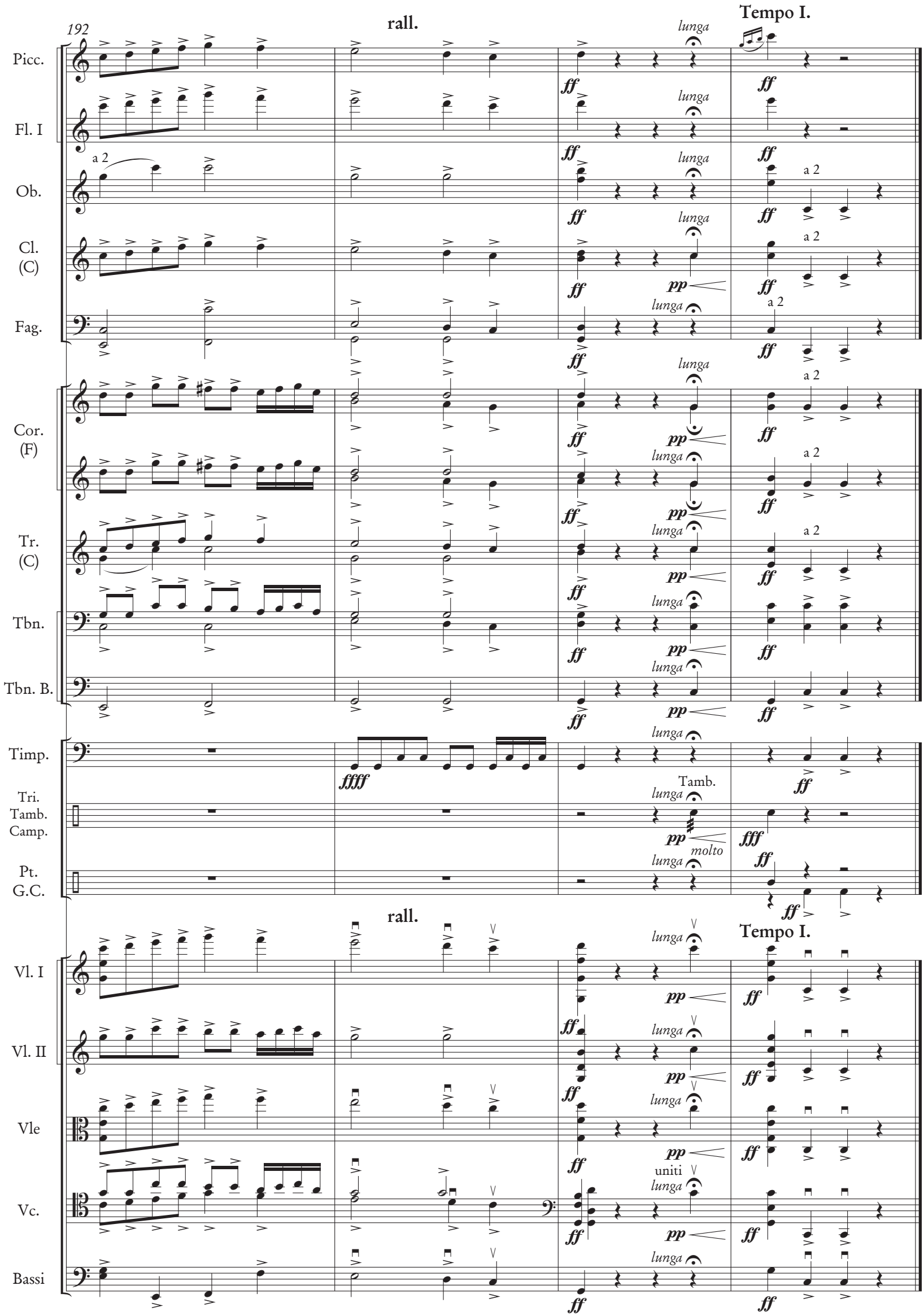
Vl. II

Vle

Vc.

non div.

Bassi


192
rall.
Tempo I.
Picc.
Fl. I
Ob.
Cl. (C)
Fag.
Cor. (F)
Tr. (C)
Tbn.
Tbn. B.
Timp.
Tri. Tamb. Camp.
Pt. G.C.
Vl. I
Vl. II
Vle
Vc.
Bassi
lunga
a 2
Tamb.
molto
uniti
ff
pp
ffff
fff

Tor Aulin

Tor Aulin (1866–1914) var sin tids ledande svenska violinist – konsertmästare, solist, kammarmusiker och pedagog – men verkade också som dirigent och tonsättare. Aulins mångsidiga insats gjorde honom utan tvekan till en central gestalt i dåtidens musikliv.

Aulins kompositioner är framför allt ägnade hans eget instrument, men sträcker sig å andra sidan från ensatsiga verk för violin och piano till solokonserter med stor orkester. Stilmässigt tillhör kompositionerna romantiken, inte sällan med inslag av nordisk ton.

Tor Aulin studerade vid musikkonservatoriet i Stockholm 1877–83. Genom en personlig kontakt med Emile Sauret fortsatte han sina violinstudier i Berlin för denne 1884–86 och för Philipp Scharwenka i komposition.

Aulins bana som orkestermusiker omfattade bland annat Dramatiska Teaterns orkester och Kungl. Hovkapellet, där han blev konsertmästare 1899. Själv tog han initiativet till Svenska musikerförbundets orkesterkonserter i folkbildande anda. Och han var en av dem som 1902 grundade Stockholms konsertförening.

Hans engagemang i kammarmusiken har blivit legendariskt. Han bildade 1887 Aulinska kvartetten som under en följd av år turnerade över hela riket och på många håll introducerade kvartettspel på hög nivå. Vid de tillfällen då kvartetten utökades med en pianist deltog som oftast Wilhelm Stenhammar.

Aulin hann också med att vara dirigent, för Konsertföreningen i Stockholm 1902–09 och för Göteborgs orkesterförening 1909–11.

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Mäster Olof, orkestersvit

Det var Tor Aulins namn som först föresvävade August Strindberg såsom den som skulle göra operor av några av hans dramer, även om det blev Ture Rangström som först gjorde slag i saken med *Kronbruden* (1916). I planerna för Aulins räkning fanns både *Ett Drömspel* och *Spöksonaten*, men Aulin såg sig inte mäktig uppgifterna. Istället blev hans bestående insats scenmusiken till *Mäster Olof*, komponerad till invigningen av Dramatiska Teaterns nya byggnad 1908, då dramat framfördes i sin ursprungliga versform.

Året innan hade Aulin tillträtt positionen som Dramatiska Teaterns kapellmästare, men han hade redan komponerat för institutionen – dels till Ludvig Josephsons pjäs *En stormig dag* 1892, dels till Tor Hedbergs drama *Giorgione* 1903. 1908 kom ett sista bidrag, till Strindbergs *Siste Riddaren*. Därmed är hela Aulins produktion för teatern nämnd, även om han också skrev ett par sånger till texter ur Strindberg-dramer.

1909 trycktes orkestersviten *Mäster Olof* av Musikverlag Zimmermann i Leipzig, men till denna utgåva hade innehållet förändrats. Några av satserna hade bytt både titel och plats, men av än större vikt hade avslutande ”Ave Maria Stella” (förspel till akt 3) ersatts av den färgrika finalsatsen ”Festen vid Norreport”. Helt nytt var dock inte materialet till slutsatsen, eftersom Aulin grep tillbaka på ett tema ur *En stormig dag* och dessutom förde in den patriotiska folkvisan ”Mandom, mod och morske män”.

Orkestersviten inleds med satsen ”Reformatorn” (ursprungligen ”Olof”, förspel till akt 1) vars huvudtema hämtar sin kurvatur från Wagners förspel till *Mästersångarna*. Därefter följer ”Husfrun och barnet” (tidigare ”Christina”, förspel till akt 2) som i sin folkviseton i solooboen till pizzicato-ackompanjemang för tankarna till Tjajkovskij. Tredje sats är ”I Storkyrkan”, dominerad av dramatiserande sekvenser. En hjärtpunkt i verket är ”Margaretas död” som för in en variant av Dies iræ i en sorgemusik som får en påtaglig kuslighet. Så följer festmusiken som final.

I sin runa över Tor Aulin framhåller Wilhelm Peterson-Berger att det är ”den tredje violinkonserten och ’Mäster Olof’-musiken som hävdat en stadigvarande plats i musikpublikens medvetande. De visa också, liksom flera av hans vackra sånger, hans naturs bästa egenskaper, en frisk uppfinning och känsla med någon dragning åt romantiskt svärmeri och samtidigt åt en levnadsglad klangprakt.” Även om framförandena av sviten glesnat ut sedan mitten på 1900-talet håller verket sig kvar på repertoaren.

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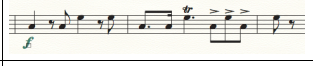
Kritisk kommentar

Källmaterial
Utgåvan grundar sig på partitur i autograf (**A)**.
Det exemplar som använts som förlaga återfinns hos *Musik- och teaterbiblioteket* i Stockholm.
På titelsidan står det: ”Dem Dichter gewidmet/ Meister Olof/(Mäster Olof)/ Orchester-Suite/ nach Aug. Strindbergs gleichnamigem Drama/ von Tor Aulin/ op. 22”.

Kommentarer

Sats I, Der Reformator (Reformatorn), Moderato

TAKT	INSTR.	ANM.
5	vl I	stråksättning tillagd av en annan hand
8	vl I-II	legato och stråksättning tillagd av en annan hand
9	cb	legato tillagd i understämman i a m t.10-12
11	cl	legato tillagd i a m vl II
13-15	timp	noterna strukna av en annan hand fr. t.13 t.o.m. 1:a 8-delen i t.15 
32-35	vc	tr. i **A** ersatt med tremolotecken
63-65	archi	stråkdragsanvisning tillagd av en annan hand
75	timp	1:a tonen ändras till en punkterad halvnot istället för en helnot

Sats II, Sein Weib und Kind (Hustrun och barnet), Andantino

29	cb	arco tillagd, saknas i **A**
63	vc	pizz tillagd, saknas i **A**

Sats III, In der Stadtkirche (I Storkyrkan), Allegro molto agitato

11-21	timp	tremolo 16-delar ändrat till tremolo 32-delar i a m t.1-10 (jfr även archi)
22-24	cor 3-4	mp i **A** ändrat till mf i.a.m. fg, cor 1-2
67, 75, 83	picc	ff tillagd i.a.m. t.59
75, 83	tbni	cresc.båge tillagd i.a.m. t.60, 68
84	tutti	accell. poco a poco tillagd av en annan hand
98	tutti	Animato tillagd av en annan hand
106	tutti	Tempo I. tillagd av en annan hand
133	tutti	Molto allegro e (furioso) tillagd av en annan hand
153	timp	f tillagd i.a.m. archi

Sats IV, Am Todesbette der Mutter (Margaretas död), Molto lento e funebre

42	timp	f tillagd på 4:e slaget i.a.m. tutti
57	fl, ob, cor 1, vl II	con dolore tillagd i a m vl I

Sats V, Das Fest am Norreport (Festen vid Norreport), Allegro vivo
Denna sats saknar repetionsmarkeringar.
Gran Cassa och Piatti har bytt plats enligt modern notation.

78	vl I-II, vle, vc	arco tillagd, saknas i **A**
115	tutti	più sostenuto tillagd av en annan hand
133	tutti	a tempo tillagd av en annan hand
167	tamb.	i **A**, t.167-170 ej utskrivet, anvisning till t.151-154 ”come sopra IV” finns; inslaget i t.167 kan ev. uteslutas, kan vara en missad reminiscens fr. t.151

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Tor Aulin

Tor Aulin (1866–1914) was the foremost Swedish violinist of his day – leader, soloist, chamber musician and educator – but also worked as a conductor and composer. Aulin's versatile contribution certainly made him a central figure in musical life at the time. His compositions are mainly dedicated to his own instrument, but extend from one-movement pieces for violin and piano to solo concerts with large orchestras. Stylistically, these works belong to the late romantic period.

He studied at the Royal Conservatory of Music in Stockholm from 1877 to 1883. Through his personal contact with Emile Sauret, he continued his violin studies in Berlin for him from 1884 to 1886, and for Philipp Scharwenka in composition.

Aulin's path as an orchestral musician included the Royal Dramatic Theatre's orchestra and the Royal Court Orchestra, where he became leader in 1899. He himself initiated the Swedish Musician's Union's orchestra concerts, in an educational spirit. And he was among the founders of the Stockholm Concert Society in 1902.

His involvement in chamber music has become legendary. In 1887, he formed the Aulin Quartet, which toured across the country for several years, and introduced high-level quartet playing to many areas. On the occasions that the quartet was complemented by a pianist, it was most often Wilhelm Stenhammar.

Aulin also managed to be a conductor, for the Stockholm Concert Society from 1902 to 1909 and the Gothenburg Concert Society from 1909 to 1911.

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Transl. Martin Thomson

Master Olof, Orchestral Suite

When August Strindberg was selecting a composer to make operas of some of his plays, it was Tor Aulin's name that suggested itself first. In the event, Ture Rangström was the first to compose a Strindberg opera with *The Crown Bride* (1916). Strindberg's plans for Aulin included references both to possible adaptations of *A Dream Play* and *Ghost Sonata*, but Aulin evidently didn't consider himself quite up to the task. It was instead his incidental music to *Master Olaf* which was to become his lasting contribution to theatre music. The score was composed for the inauguration of the of the Royal Dramatic Theatre's new building in 1908, on which occasion the play was performed in its original verse version.

Aulin had been appointed music director of the Royal Dramatic Theatre the previous year, but already for some time he had been composing music for the institution – in 1892 for Ludvig Josephson's play, *A Stormy Day,* and 1903, for Tor Hedberg's *Giorgone*. In 1908 came a final contribution in the form of music to Strindberg's *The Last of the Knights*. This completes the tally of Aulin's work for the Royal Dramatic Theatre (though he also composed some songs to texts from Strindberg's plays).

The orchestral suite from *Master Olaf* was published in 1909 by the Leipzig publishers Zimmermann, but in that edition the content had changed somewhat. A number of the movements had changed title and place. More importantly, the concluding "Ave Maria Stella" (Prelude to Act III) had been replaced by the richly coloured finale, "The Feast at Norreport". That said, the finale material was not entirely new because Aulin borrowed one of the themes from his score for *A Stormy Day,* and he also inserted into the music the patriotic folksong, "Mandom, mod och morske män" ("Manhood, mettle and courageous kinsmen").

The suite begins with the "The Reformer" movement (originally "Olof", prelude to Act 1). The main theme borrows its contours from Wagner's prelude to *Die Meistersinger.* Next comes "Wife and child" (previously "Christina", prelude to Act 2) which in its folksong-like melody for solo oboe, accompanied by pizzicato strings, is somewhat redolent of Tchaikovsky. The third movement, entitled "The Cathedral", is dominated by dramatic sequential progressions. A key moment in the work is "Margareta's death" which employs a variant of the Dies Irae in this music of mourning that achieves a highly palpable effect of eeriness. The feast music follows as the finale.

In his obituary of Aulin, Willhelm Peterson-Berger concluded that it was primarily "the third violin concerto and the *Master Olof* music which had secured a lasting place in the audience's mind. These pieces show, as do several of his beautiful songs, the best qualities of his nature, a

fresh inventiveness and an ability to combine feelings verging on romantic love with the spirit of grandly coloured vivacity." Although performances of the suite have become less frequent since the middle of the twentieth century, the work still retains a place in the repertoire.

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Transl. Guy Dammann