



TOR AULIN

1866–1914

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Konsertstycke för violin

*Concert Piece for Violin*

Opus 7

Källkritisk utgåva av/Critical edition by Cristian Marina

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Levande Musikarv/Swedish Musical Heritage  
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music  
Utgåva nr 570/Edition no. 570  
2018  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-314-0

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.

## **Orkesterbesättning/Orchestra**

Flauto I, II

Oboe I, II

Clarinetto I, II in B

Fagotto I, II

Corno I, II, III, IV in Es

Tromba I, II in Es

Trombone I, II, III

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Violino principale



# Konsertstycke för violin

Op. 7

Tor Aulin  
(1866-1914)

**Moderato**

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

Corni in Ess

2 Trombe in Ess

3 Tromboni

Timpani in G.D.

Violino principale

Violini I

Violini II

Viole

Violoncelli

Bassi

**Moderato**

5

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

a 2

10

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(Ess)

Tr.  
(Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

sul A

*mf*

*p*

*p*

arco

*p*

arco

*p*

15

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

Flute: Sustained note from measure 14, dynamic *pp*.  
 Oboe: Sustained note from measure 14, dynamic *pp*.  
 Clarinet (B-flat): Sustained note from measure 14, dynamic *pp*.  
 Bassoon: Sustained note from measure 14, dynamic *pp*.  
 Cor (E-flat): Sustained note from measure 14, dynamic *pp*.  
 Trombone (E-flat): Sustained note from measure 14, dynamic *pp*.  
 Trombone: Sustained note from measure 14.  
 Timpani: Sustained note from measure 14.  
 Violin I: Rhythmic pattern of eighth notes, dynamic *p*, dynamic *f*, dynamic *p*.  
 Violin II: Rhythmic pattern of eighth notes.  
 Viola: Rhythmic pattern of eighth notes.  
 Cello: Sustained note from measure 14, dynamic *p*.  
 Double Bass: Sustained note from measure 14, dynamic *p*.

20

Fl.

Ob. I. *pp*

Cl. (B) I. *mf*

Fag. *pp*

Cor. (Ess) *mf*

Tr. (Ess)

Tbn.

Timp.

Vl. pr. *f*

Vl. I

Vl. II

Vle

Vc. *pp*

Bassi

This musical score page contains ten staves of music. The top section (measures 1-10) includes parts for Flute, Oboe, Clarinet (B-flat), Bassoon, Cor (E-flat), Trombone, Bassoon, Timpani, Violin I, Violin II, Viola, Cello, and Basso. The Oboe and Clarinet parts feature melodic lines with dynamic markings like *pp* and *mf*. The Bassoon part has sustained notes. The Cor (E-flat) part has a rhythmic pattern ending with a dynamic *mf*. The bottom section (measures 11-20) includes parts for Violin I, Violin II, Viola, Cello, and Basso. The Violin parts play eighth-note patterns, while the Cello and Basso provide harmonic support with sustained notes and bass lines. The overall texture is rich and harmonic, typical of a classical symphony.

24

**A**

Fl.

Ob.

Cl. (B)

Fag. I.

*p*

Cor. (Ess.)

Tr. (Ess.)

Tbn. I.

*p*

Timp.

Vl. pr. *f*

*p*

*ff* marcato

**A**

Vl. I

*pp*

Vl. II

*pp*

Vle.

*pp*

Vc.

*pp*

Bassi

*pp*

28

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Tim.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*mf*

*p*

*ten.*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

31

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

*f*

ten.

Vl. I

Vl. II

Vle

Vc.

Bassi

34

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*tranquillo*

*p tranquillo*

*arco*

36

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I arco

Vl. II arco

Vle arco

Vc.

Bassi

Detailed description: This is a page from a musical score. The top section contains parts for Flute, Oboe, Clarinet (B-flat), Bassoon, Horn (E-flat), Trombone, and Timpani. The middle section contains parts for Violin (Primo), Violin (Secondo), Viola, Cello, and Double Bass. The score is in common time, with a key signature of one flat. Measure 36 begins with a rest followed by a dynamic change. The bassoon and horn play eighth-note patterns. The strings play eighth-note patterns with 'arco' markings. The double bass provides harmonic support with sustained notes.

38

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

I.  $\dot{\text{b}} \text{ b} \dot{\text{b}}$   
 $p$

I.  $\dot{\text{b}} \text{ b} \dot{\text{b}}$   
 $p$

I.  $\text{b} \text{ b}$   
 $p$

$p$

I.  $\text{b} \text{ b}$   
 $p$

$p$

$mf$

div.  
arco  
(pizz.)

40

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

pp

pp

pp

p

pp

42

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(Ess)

Tr.  
(Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*f*

div.  
pizz.

pizz.

*p*

*p*

*p*

uniti

*p*

44

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

pp

pp

pp

pp

46

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp* *cresc.*

I.

*pp* *cresc.*

*pp* *cresc.*

IV.

*pp*

*cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *pizz.* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p*

48

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*f*

*p* *cresc. molto*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p*

50

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*mf*

*cresc.*

*a 2*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*ff e risoluto*

*arco*

*mf*

*cresc.*

*arco*

*mf*

*cresc.*

*arco*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

52

Fl. Ob. Cl. (B) Fag. Cor. (Ess) Tr. (Ess) Tbn. Timp.

Vl. pr. Vl. I Vl. II Vle. Vc. Bassi

*8va-----*

*loco*

*8va-----* *loco*

*colla parte*

*pesante*

*colla parte*

*colla parte*

55 **B** tutti

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(Ess)

Tr.  
(Ess)

Tbn.

Timp.

Vl. pr.

Vl. I tutti

Vl. II

Vle

Vc.

Bassi

a 2

I.II.

III.

57

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

8va

59

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

(8va)

Vl. I

Vl. II

Vle.

Vc.

Bassi

muta in F.B.

61

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

63

Fl.

Ob.

Cl. (B)

Fag.

Cor. (E♭)

Tr. (E♭)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

This musical score page contains two systems of music. The first system begins with a dynamic of 63. It features parts for Flute, Oboe, Clarinet (B-flat), Bassoon, Cor (E-flat), Trombone (E-flat), Tuba, Timpani, Violin I, Violin II, Viola, Cello, and Basso. The second system continues with the same instrumentation, maintaining the dynamic of 63. The notation includes various note heads, stems, and rests, with some notes having grace marks. Measure lines divide the music into measures, and a vertical bar line separates the two systems.

65

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

67

I.

Fl. *mf*

Ob. *mf*

Cl. (B) *p*

Fag. 8 *mf* *p*

Cor. (Ess) *mf* *p* I. solo

Tr. (Ess)

Tbn.

Tim. in F.B.

Vl. pr.

Vl. I

Vl. II *p*

Vle *p*

Vc. *mf* *p*

Bassi *mf*

rall.

75 **C** Un poco più tranquillo

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

*I. marcato*

*mf*

*II.*

*p*

*p*

*p colla parte*

**C** Un poco più tranquillo

Colla parte

Vl. I

Vl. II

Vle

div.

Vc.

Bassi

81

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

I.

*mf*

*p*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*p*

86      poco rall.      a tempo      solo >

Fl.      -      -      *mf*

Ob.           I. > *mf*

Cl. (B)           I.      II. solo

Fag.           *mf*

Cor. (Ess)      -      I. solo *p*

Tr. (Ess)      -      -      II. solo

Tbn.      -      -      *pp*

Timp.      -      in F.B.      *ppp*

Vl. pr.     

poco rall.      a tempo

Vl. I           -

Vl. II           arco

Vle           arco

Vc.           arco

Bassi           arco

91

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Tim.

Vl. pr.

sul A

f

pp

cresc.

Vl. I

Vl. II

Vle

Vc.

Bassi

This musical score page contains ten staves of music. The top five staves include Flute, Oboe, Clarinet (B-flat), Bassoon, and Cor (E-flat). The middle section includes Trombone (E-flat) and Bassoon. The bottom section includes Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. Measure 91 begins with rests for most instruments. The Flute, Oboe, Clarinet, Bassoon, and Cor play eighth-note patterns starting at measure 92. The Trombone and Bassoon play eighth-note patterns starting at measure 93. The Timpani play sustained notes. The Violin I has a dynamic marking of *f* followed by *pp* and a crescendo. The Double Bass provides harmonic support throughout the section.

96

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

D

*pp*

*pp*

muta in A.D.

*f*

*p*

D

100

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

103

Fl.

Ob. *pp*

Cl. (B)

Fag. 8 *pp*

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II *p*

Vle. *mf*

Vc. *mf*

Bassi *pp*

106

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

I. *p*

II. *p*

*pp*

*f e marcato*

109

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

*dim.*

*mf*

*espress.*

Vl. I

*p*

Vl. II

*p*

Vle

Vc.

*pizz.*

*f*

*pizz.*

Bassi

112 I.

Fl.                  *mf*

Ob.                  *mf*

Cl. (B)                  *mf*

Fag.                  *p*

Cor. (Ess) IV.                  *p*

Tr. (Ess)

Tbn.

Timp.

Vl. pr.                  *3*                  *3*                  *3*                  *3*                  ten.                  *3*                  *3*                  *3*

Vl. I                  -                  *mf*                  -

Vl. II                  -                  *p*                  *8*                  *8*

Vle                  -                  *p*                  arco

Vc.                  -                  *p*                  arco                  *mf*

Bassi                  *p*                  *div. arco*                  (pizz.)

115

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(Ess)

Tr.  
(Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

I.

*mf*

I.

*mf*

*mf*

*p*

*ten.*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*p*

*pizz.*

*uniti pizz.*

*arco*

118

**E**

Fl.

Ob.

Cl. (B)

I.

*mf*

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

*f e risoluto*

*dim.*

**E**

Vl. I

*p*

Vl. II

*p*

Vle

*p*

Vc.

*p*

arco

Bassi

*p*

122

ad lib.                            a tempo

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

I.

*p*

*mf*

*cresc. 3*

*ad lib.*

*a tempo*

126

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

*f*

*p*

Vl. I

Vl. II

Vle

Vc.

Bassi

129

I.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

cresc. 3 3 f f

Vl. I

Vl. II

pizz. pizz.

f f p

Vle

Vc.

Bassi

f f p

132

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*8va* loco

*8va*

cresc.

arco

pizz.

p

arco

pizz.

*f* arco

pizz.

*f*

*p*

*p*

*f* p

135

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*cresc.*

*mf*

*p*

*cresc.*

*ff*

*arco*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

Più animato

138

F

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

brillant.

*8va*

Vl. I

Vl. II

Vle

Vc.

Bassi

140

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

143

*8va-*

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess.)

Tr. (Ess.)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

146

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

3

a 2

148

Fl.

Ob.

Cl. (B)

Fag. 8

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

151

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

154

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

157

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

161

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

I.

*p*

*p*

*p*

*p*

165

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

I.

II.

III. solo

*p*

*mf*

173

molto rall.

**G** Andantino

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

molto rall.

**G** Andantino

Vl. I

Vl. II

Vle

Vc.

Bassi

179

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

This musical score page contains ten staves of music. The top five staves are woodwind instruments: Flute, Oboe, Clarinet in B-flat, Bassoon, and Cor (E-flat). The bottom five staves are brass and percussion: Trombone, Bass Trombone, Timpani, Violin (Primo), and the string section (Violin I, Violin II, Cello, Double Bass). The bassoon part features several sustained notes with grace notes and a dynamic marking 'p' (piano). The strings provide harmonic support with sustained notes and rhythmic patterns. The page number 54 is at the top left, and the measure number 179 is at the top center. The key signature is three flats, and the time signature is common time.

185

Fl. I.

**p**

Ob. I.

**p**

Cl. (B) I.

**mf**

Fag. **p**

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr. **mf** *f con passione*

Vl. I **ppp**

Vl. II **ppp**

Vle

Vc. **p**

Bassi

189

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr. *pp*

Vl. I

Vl. II

Vle. *p* 3 3 3 3

Vc.

Bassi. *pp*

192

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

This musical score page contains five systems of staves, each representing a different instrument or group of instruments. The top system starts with the Flute (Fl.) in treble clef, followed by the Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor (E♭) (Cor. (Ess)), Trombone (Tr. (Ess)), Bass Trombone (Tbn.), and Timpani (Timp.). The bottom system starts with Violin Primo (Vl. pr.) in treble clef, followed by Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Cello (Vc.), and Bass (Bassi). Measure 192 begins with rests for most instruments, followed by entries from the Oboe, Clarinet, Bassoon, and Cor. Measures 193 and 194 show more complex harmonic patterns with sustained notes and sixteenth-note figures. Measure 195 concludes with sustained notes and sixteenth-note patterns across all instruments.

195

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess) I. *espressivo* **p**

Tr. (Ess)

Tbn.

Timp.

Vl. pr. **p** *cresc. molto* *dim.*

Vl. I **p**

Vl. II **p**

Vle **p**

Vc. **p**

Bassi **p**

199

Fl.

Ob.

Cl. (B)

Fag.

I.

pp

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

e rit.

p

Vl. I

Vl. II

Vle

Vc.

Bassi

203

A musical score for orchestra and basso continuo. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.) in B-flat, Bassoon (Fag.), Horn (Cor.) in E-flat, Trombone (Tr.) in E-flat, Trombone (Tbn.), Timpani (Timp.), Violin I (Vl. pr.), Violin II (Vl. II), Viola (Vle.), Cello (Vc.), and Bass (Bassi). The key signature is three flats. Measure 203 begins with sustained notes from Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Trombone, and Timpani. The Bassoon has a dynamic marking *p*. The Violin parts enter with eighth-note patterns. The Viola, Cello, and Bass provide harmonic support with sustained notes and eighth-note patterns.

208 I.

Fl. *mf*

Ob. *mf* 3

Cl. (B) I.

Fag. *p* 3 3 3 3 *dim.*

Cor. (Ess) *pp* *mf* *dim.*

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *dim.* 3

Vc. *mf* *dim.*

Bassi

211

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Tim.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

**H**

**pp**

**pp**

**pp**

**pp**

**p**

**p**

**p**

**p**

**p**

**p**

216

accelerando e cresc.

F1.

Ob.

Cl.  
(B)

Fag.

Cor.  
(Ess)

Tr.  
(Ess)

Tbn.

Timp.

Vl. pr.

accelerando e cresc.

Vl. I

Vl. II

Vle

Vc.

Bassi

*Tempo primo*

222

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

*Tempo primo*

Vl. I

Vl. II

Vle

Vc.

Bassi

226

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(Ess)

Tr.  
(Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

**Cadenza**

Vl. pr.

sul G      sul G

f      f      p

f

8va

sul G

f

f

5

p

f

cresc.

3

rit.

dim.

pp

ff e risoluto

stringendo

poco rit.

e largamente

a tempo

sul G

f

p

sul G

f

p

f

f

p

Musical score for piano, showing ten staves of music. The score includes dynamic markings, performance instructions, and rhythmic patterns.

**Staff 1:** Treble clef, key signature of two flats. Dynamics: *p*, *f*. Articulation: short vertical dashes under notes.

**Staff 2:** Treble clef, key signature of two flats. Dynamics: *p*. Articulation: short vertical dashes under notes.

**Staff 3:** Treble clef, key signature of one flat. Dynamics: *dim.*, *p*. Articulation: short vertical dashes under notes.

**Staff 4:** Treble clef, key signature of one flat. Articulation: short vertical dashes under notes.

**Staff 5:** Treble clef, key signature of one flat. Articulation: short vertical dashes under notes. Performance instruction: *stringendo molto*.

**Staff 6:** Treble clef, key signature of one flat. Articulation: short vertical dashes under notes.

**Staff 7:** Treble clef, key signature of one flat. Dynamics: *f*. Articulation: short vertical dashes under notes. Performance instruction: *Presto*.

**Staff 8:** Treble clef, key signature of one flat. Articulation: short vertical dashes under notes.

**Staff 9:** Treble clef, key signature of one flat. Articulation: short vertical dashes under notes. Dynamics: *rit.*, *dim.*, *p*. Performance instruction: *a tempo*, *8va*, *loco*.

**Staff 10:** Treble clef, key signature of one flat. Articulation: short vertical dashes under notes. Dynamics: *pp*, *6*, *6*, *6*, *6*, *6*, *6*. Performance instruction: *lunga*, *attacca*.

**Staff 11:** Treble clef, key signature of one flat. Articulation: short vertical dashes under notes. Dynamics: *f*, *cresc.*, *sul G*, *3*, *p*, *f*.

231

Fl.

Ob.

Cl. (B) *p*

Fag. *p*

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr. *p e molto espressivo*

Vl. I

Vl. II

Vle

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

Bassi *p*

236

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

sul A

*mf*

*p*

*p*

*p* arco

*p* arco

*p*

240

Fl.

Ob.

Cl. (B)

Fag. II.

Cor. (Ess) I.

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

This page of musical notation is divided into two main sections. The first section (measures 1-7) features woodwind entries: Flute, Oboe, Clarinet/Bassoon, and Bassoon. The Bassoon entries are labeled 'II.' and 'I.'. Measures 8-14 show sustained notes from these instruments. The second section (measures 15-21) features rhythmic patterns from Violin I, Violin II, Viola, and Cello. Measure 22 shows a rhythmic pattern from Bassoon.

244

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp*

*mf*

*f*

*p*

248

Fl.

Ob. I.

Cl. (B) I. *pp*

Fag. *pp*

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr. *cresc.* *f*

Vl. I

Vl. II

Vle

Vc.

Bassi

252

Fl.

Ob.

Cl. (B)

Fag. I.

*p*

Cor. (Ess)

Tr. (Ess)

Tbn. I.

*p*

Tim. *p*

Vl. pr. *f* *p* *ff*  *marcato*

I

Vl. I *pp*

Vl. II *pp*

Vle *pp*

Vc. *pp*

Bassi *pp*

256

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Tim.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*mf*

8

*p*

*ten.*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

259

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr. *f*

ten.

ten.

Vl. I

Vl. II

Vle

Vc.

Bassi

262

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Tim.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*tranquillo*

*p* *tranquillo*

*arco*

264

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This is a page from a musical score. The top section contains parts for Flute, Oboe, Clarinet (B-flat), Bassoon, Horn (E-flat), Trombone, Tuba, and Timpani. The bottom section contains parts for Violin (Pr.), Violin I, Violin II, Cello, Double Bass, and Bassoon. The score is divided into two systems by vertical bar lines. The first system ends with a double bar line. The second system begins with a dynamic marking 'f' followed by 'p'. Various musical elements are present throughout, including sixteenth-note patterns, sustained notes, and slurs. Articulation marks like 'arco' are used on the strings. The bassoon part in the bottom section features sustained notes with slurs and grace notes.

266

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(Ess)

Tr.  
(Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

I. *p*

I. *p*

I. *p*

I. *p*

I. *p*

*mf*

*arco*  
(pizz.) *pp*

268

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Tim.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

This musical score page contains ten staves of music. The top five staves are in common time and feature woodwind instruments: Flute, Oboe, Clarinet (B-flat), Bassoon, and Cor (E-flat). The bottom five staves are in common time and feature brass and string instruments: Trombone, Bass Trombone, Timpani, Violin (Pr.), Violin I, Violin II, Cello, Double Bass, and Bassoon. The score includes dynamic markings such as *p* (pianissimo) and *pp* (pianississimo), and sustained notes with grace marks. The bassoon part in the bottom section includes a sustained note with a fermata at the end of the measure.

270

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(Ess)

Tr.  
(Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*f*

div.  
pizz.

*p*

*p*

*p*

uniti

*p*

272

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp*

*pp*

*pp*

*pp*

274

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

**pp** *cresc.*

I.

**pp** *cresc.*

**pp** *cresc.*

IV.

**pp**

*cresc.*

**p** *cresc.*

**p** *cresc.* *pizz.*

**p** *cresc.*

**p** *cresc.*

**p**

276

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

*f*

*cresc. molto*

*ff e risoluto*

a 2

Vl. I

*p*

*cresc.*

Vl. II

*p*

*cresc.*

Vle

*p*

*cresc.*

Vc.

*p*

*cresc.*

Bassi

*p*

*cresc.*

279

Fl. *mf* cresc.

Ob. *mf* cresc.

Cl. (B) *mf* a 2 cresc.

Fag. *mf* cresc.

Cor. (Ess) *mf* cresc.

Tr. (Ess)

Tbn.

Tim. *mf* cresc.

Vl. pr. 8va-

Vl. I arco *mf* cresc.

Vl. II arco *mf* cresc.

Vle arco *mf* cresc.

Vc. *mf* cresc.

Bassi *mf* cresc.

**Colla parte**

281

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

*(8va) loco*

*8va loco*

*pesante*

**Tutti**

*a 2*

I.II.

III.

**Colla parte**

Vl. I

Vl. II

Vle

Vc.

Bassi

*colla parte*

*colla parte*

**Tutti**

284 *a 2*

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

287 rall.

Fl. *mf*

Ob. *mf*

Cl. (B) *p* I.

Fag. *p* I.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc. *p* 8 8

Bassi

295 **J** Un poco tranquillo  
a tempo

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(Ess)

Tr.  
(Ess)

Tbn.

Timp.

Vl. pr.

**Colla parte**

I.

mf

II.

I.

**J** Un poco tranquillo  
a tempo

Colla parte

Vl. I

Vl. II

Vle

Vc.

Bassi

301

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*I.*

*mf*

*p*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

306

rall.      a tempo      I.      marcato

Fl.      Ob.      Cl. (B)      Fag.      Cor. (Ess)      Tr. (Ess)      Tbn.      Timp.

Vl. pr.

rall.      a tempo      marcato

Vl. I      Vl. II      Vle      Vc.      Bassi

311

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

316

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

rall.

I.

**K** Tempo primo

*cresc.*

**8**

*cresc.*

**8**

**fp**

I.

**fp**

Vl. pr.

*cresc. molto*

**f**

**K** Tempo primo

Vl. I

Vl. II

Vle

Vc.

Bassi

rall.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**mf**

**fp**

**fp**

**fp**

**fp**

320

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

The musical score consists of ten staves of music. The top five staves are woodwind and brass instruments: Flute, Oboe, Clarinet (B-flat), Bassoon, and Horn (E-flat). The middle section contains three staves: Trombone, Timpani, and Violin (Primo). The bottom section contains three staves: Violin (Secondo), Viola, and Double Bass. The music is set in common time and includes various dynamics (f, p, ff) and performance techniques like slurs and grace notes. Measure 320 begins with a forte dynamic (f) for the Flute and Oboe, followed by a dynamic change and a melodic line for the Clarinet. The Bassoon and Horn provide harmonic support. The Trombone and Timpani enter in the middle section. The Violins play a prominent role in the lower section, with the Double Bass providing a steady bass line. The overall texture is rich and dynamic, typical of a full orchestra performance.

323

Fl. *mf*

Ob. *mf*

Cl. (B) *fp*

Fag. *fp*

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I *mf*

Vl. II *fp*

Vle. *fp*

Vc. *fp*

Bassi *fp*

The musical score consists of two systems of staves. System 323 starts with woodwind entries (Flute, Oboe, Clarinet in B-flat, Bassoon) followed by sustained notes from Horn (E-flat) and Trombone. The bassoon has dynamic markings *fp* and *mf*. The strings (Violin Primo, Violin Secondo, Viola, Cello) enter with sustained notes and dynamic markings *fp* and *mf*. The Double Bass provides harmonic support with sustained notes and dynamic marking *fp*. The score concludes with sustained notes from all instruments, with dynamic markings *dim.* (diminuendo).

326

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Tim.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p* *cresc.*

*I.*

*p* *cresc.*

*I.*

*p* *cresc.*

*I.*

*p* *cresc.*

*p*

*cresc.*

*marcato*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

329

Fl.

Ob. 8 dim.

Cl. (B) dim.

Fag. dim.

Cor. (Ess) dim.

Tr. (Ess)

Tbn.

Timp. dim. f

Vl. pr.

Vl. I dim. f

Vl. II dim. f

Vle dim. f

Vc. dim. f

Bassi dim. f

332

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr. *8va-*

Vl. I

Vl. II

Vle

Vc.

Bassi

335

Fl.

Ob.

Cl. (B) <sup>a 2</sup>

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

(8<sup>va</sup>)

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

338

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

**Fl.**

**Ob.**

**Cl. (B)**

**Fag.**

**Cor. (Ess)**

**Tr. (Ess)**

**Tbn.**

**Timp.**

**Vl. pr.**

**Vl. I**

**Vl. II**

**Vle**

**Vc.**

**Bassi**

341

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

344

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

a 2

a 2

346

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Tbn.

Timp.

Vl. pr.

Vl. I

Vl. II

Vle

Vc.

Bassi

*a 2*

*8va* ----- loco

## 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 ensatiga verk för violin och piano till solo-konserter 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.

Tor Aulin blev invald i Kungl. Musikaliska akademien som ledamot nr 491 den 28 mars 1895.

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## Konsertstycke för violin op. 7

Konsertstycket för violin op. 7 i g-moll har skapat en viss oreda i numreringen av Tor Aulins konsertanta verk för violin och orkester. Den i Sverige ofta framförda violinkonserten i c-moll har ända sedan sitt första framförande betecknats som den tredje, men enligt Lennart Hedwalls undersökningar saknas spår av material till den första violinkonserten, vilken sägs gå i g-moll. Däremot finns alltså notmaterial till ett konsertstycke i samma tonart, och med relativt stor säkerhet handlar det precis som Hedwall förmodar om det verk som i andra sammanhang benämns som Violinkonsert nr 1. Tor Aulin spelade själv solostämman under en symfonikonsert på Kungl. Operan den 12 oktober 1889, vilket bör vara verkets uruppförande.

Oredan kan komma sig av att det rör sig om ett mer ambitiöst verk än det beteckningen ”konsertstycke” låter antyda, och att Aulin därför själv funnit anledning att räkna den som en konsert när konserterna i a-moll och c-moll tillkommit. Det är en drygt 15 minuter lång komposition som länge följer sonatformen, men som beroende på en längre episod med karaktärsbeteckningen *Andantino* (t. 177–213) direkt efter genomföringen tycks ha fått en smärre långsam sats insprängd inom sig. När en accelererande överledning följer går den dock inte vidare till något finalparti, utan via en virtuos kadens kommer en återtagning där huvudtemat bekräftas i g-moll följt av sidotemata i G-dur (vars tidigare tonart var B-dur). Med andra ord fullbordas sonatformen.

Aulin hade präglats av den fransk-belgiska violinskolan under studier i Berlin 1884–86 för den berömde Émile Sauret, som fått sig verket tillägnat. Paralleller till de solistiska verk som representanter för skolan komponerade finns i konsertstyckets virtuosa passager med dubbelgrepp och snabba strängövergångar som dominanta inslag, där allt likafullt ligger väl till både för vänsterhanden och i stråkarmen. Sångbarheten i tematiken är också den en del av den fransk-belgiska tradition som inletts med Charles Auguste de Bériot och som fått en av de främsta exponenterna i Henri Vieuxtemps,

Saurets lärare. Dock har melodiken en färgning som går att associera åt svenskt håll, nämligen till Emil Sjögren vars Violinsonat nr 2 i e-moll (1889) tillägnades Aulin.

Intressant nog fick verket en helt annan karakteristik när Aulin 1905 porträtterades i *Svensk Musiktidning* (vol. 25, nr 16). Här står nämligen att stycket bygger på slaviska melodier och att komponerandet ägde rum strax efter ett besök i Sankt Petersburg 1889, där Aulin deltagit i några kammarmusikkonsert. Det bör inte föranleda ytterligare spekulationer om att det trots allt ligger ytterligare ett konsertant verk av Aulin i väntan på att återupptäckas, utan säger snarast något om den musikaliska karakteriseringens problematik.

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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.

On March 28 1895, Tor Aulin was elected to the Royal Swedish Academy of Music as member no. 491.

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Transl. Martin Thomson

## Concert Piece for Violin op. 7

The Concert Piece for Violin op. 7 in G minor has thrown the numbering of Tor Aulin's concert works for violin and orchestra into slight disarray. The violin concerto in C minor, which is frequently performed in Sweden, has, ever since its premiere, been designated as the third, but according to Lennart Hedwall's researches, there are no traces of material for the first violin concerto, which is said to be in G minor. However, there is notated material for a concert piece in the same key that almost certainly, just as Hedwall presumes, relates to the work that in other contexts is known as Violin Concerto no. 1. Tor Aulin himself played the solo part at a symphony concert at the Royal Opera on 12 October 1889, which ought to be the work's original premiere.

The reasons for the muddle could be that it is a more ambitious work than the title 'concert piece' suggests and that Aulin himself had reason to count it as a concerto

after having composed the A minor and C minor concertos. At just over 15 minutes, it obeys the sonata form for much of its length, but owing to a relatively lengthy passage marked *Andantino* (m. 177–213) immediately after the development, it seems to have been infiltrated by a modest slow movement. When an accelerating transition ensues, it does not lead to a finale; instead, a virtuosic cadence gives rise to a recapitulation in which the principal theme is affirmed in G minor followed by a secondary theme in G major (the previous key of which was B-flat major) – consummating, in other words, the sonata form.

Aulin had been deeply influenced by the Franco-Belgian violin school during his studies in Berlin in 1884–86 for the famous Émile Sauret, to whom the work is dedicated. Parallels to the solo works composed by the school's representatives can be found in the concert piece's virtuosic passages with their pronounced double stops and rapid string crossings, where everything is well-placed for both the left hand and the bow arm. The singability of the themes also derives from the Franco-Belgian tradition that began with Charles Auguste de Bériot and that had one of its leading exponents in Henri Vieux-temps, Sauret's teacher. However, the melodic lines have a colouring that leans more to the Swedish – to Emil Sjögren, to be precise, whose Violin Sonata no.2 in E minor (1889) was dedicated to Aulin.

Interestingly, the work was described completely differently in a portrait of Aulin in *Svensk Musiktidning* (vol. 25, no. 16, 1905). Here, the piece is said to have been based on Slavic melodies and composed shortly after Aulin visited Saint Petersburg in 1889 to take part in a series of chamber music concerts. Rather than occasioning any further speculation on yet another concert work by Aulin awaiting rediscovery, all this does is say something about the problems of musical characterisation.

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Transl. Neil Betteridge

# Källmaterial

Utgåvan baserar sig på en källa: partituret i autograf (**A**).

Det exemplar som används som förlaga återfinns hos *Musik- och teaterbiblioteket* i Stockholm under signum VPA/Sv.

På partituromslaget står det: Tillegnad/ Emile Sauret/ Konsertstycke/ för/ Violin och Orchester (g moll)/ op. 7/ af/ Tor Aulin.

## Kommentarer

TAKT	INSTR.	ANM.
25	vl. pr.	tillagt legato i analogi med t.24
35-36	vc.	i <b>A</b> , fr. t.35 slag 3 till t.36 slag 1 noterat över pauser, liknar inprickning, jfr. fg 2
35	vc	arco tillagt
37-38	vc.	i <b>A</b> , fr. t.37 slag 2 till t.36 slag 1 noterat över pauser, liknar inprickning, jfr. fg 2
38	vl. II	tillagd cresc/decresc i analogi med övriga stråkar
38	vc.	slag 2, borttaget F i understämman i analogi med t.265
39	cb. 1	arco tillagt
39-42	fl. 1, ob.	stacc tillagt i analogi med fl.1 t.39
41	vl. pr.	första slaget andra 16-delen gess2
43-44	vl. I, vl. II	stacc borttaget
44	vl. pr.	tredje slaget tredje 16-delen fiss2
51	cor. 1-2	saknade noter tillagda i analogi med t.279
54	vl. II	slag 4, a2 borttaget, jfr. t.282
66	tutti	i <b>A</b> sista 4-delen av annan hand med blyerts ändrad till 8-del och paus
73	cor. 1	i A av annan hand med blyerts tillagd <b>f</b> ( <b>fz</b> )
89	cor. 1	artikulationer och legatobåge tillagda i analogi med fl. 1
95	ob. 1	<b>p</b> borttaget, finns i t. 94
110	vl. pr.	d1 tillagt
112	cb. 1	<b>p</b> tillagt i analogi med fag. 2, cor. 4
112	cb. 1	div. tillagt
115	cb. 1	uniti och pizz. tillagda
124	vl. pr.	sista slaget ciss2 ändrat till c2 i analogi med t.128
129	vl. pr.	tredje slaget, tredje 8-delen ess2/ess3
137	vl. pr.	i <b>A</b> på sista dubbeltonen felnoterade nothuvuden, ändrade i utgåvan till en konstflageolett
138	vl. pr.	alla b:n i <b>A</b> ändrade i utg. till h - A-durskala hela takten, tydlig dominantackord till D-dur i t.139
139	tutti	Tutti più animato ändrat till Più animato, ”tutti” överflödigt då alla spelar
140	vc.	2:a tonen ändrad från c1 till d1 i analogi med tbn. 1
141	cor. 4	e1 ändrat till diss1 jfr. cor. 1
202	vl. pr.	i <b>A</b> stacc sista tonen ersatt med ten. i a m t.178
210	vc.	<b>mf</b> ersätter <b>p</b> i analogi med cor. 1
kad. s.66	vl. pr.	rad 6, andra takten, sista 16-delen: i <b>A</b> står det ciss1/a1 (förmodl. e1 saknas)
231	vc., cb.	pizz. tillagd i analogi med t.1

255	tutti	repetitionsmarkering tilltagd i analogi med t.27
263-264	vc.	i <b>A</b> , fr. t.263 slag 3 till t.264 slag 1 noterat över pauser, liknar inprickning, jfr. fg 2
263	vc.	arco tillagt
265-266	vc.	i <b>A</b> , fr. t.265 slag 2 till t.266 slag 1 noterat över pauser, liknar inprickning, jfr. fg 2
267	ob. 1	2:a slaget d2, i analogi med t.39 och t.269
267-270	fl. 1, ob.	stacc tillagt i analogi med fl.1 t.267
291	cor. 1	tillagd I. ( <i>primo</i> )
295	vl. pr.	legatobåge över första fem 4-delarna i analogi med t.75
309	tr. 1	legatobåge och stacc tillagda i analogi med fl. 1
331	tutti	i <b>A</b> dynamik tillagd av annan hand i analogi med t.319 (vl.pr. <i>ff</i> )
333-334	fl., ob., vl. 1	i <b>A</b> decrescendopil tillagd av annan hand
335	tutti	i <b>A</b> dynamik tillagd av annan hand i analogi med t.323
337-338	fl., ob., vl. 1	i <b>A</b> decrescendopil tillagd av annan hand

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