



TOR AULIN

1866–1914

Cavatina

för violin och piano/*for violin and piano*

Emenderad utgåva/Emended edition

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

–Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1170/Edition no. 1170
2016
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-267-9

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.

An Frau Emmy Sauret.

Cavatina.

Tor Aulin.

Andantino.

Violine. *p*

Piano. *fp*

3

cresc.

6

dim.

dim.

9

p

cresc.

p

11 *sul A*

dim. *p*

cresc.

14

17 *mf*

mf *p*

20 *mf*

mf *cresc.*

23 *f* *dim.* *sul D ritard.*

f *dim.* *sul D ritard.*

mf *ritard.*

26

a tempo

Musical score for measures 26-28. The system consists of three staves: a vocal line and two piano accompaniment staves. The key signature is one sharp (F#). The tempo is marked *a tempo*. The vocal line begins with a long note on G4, followed by a melodic phrase. Dynamics include *p* and *cresc.*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

29

sul A

Musical score for measures 29-31. The system consists of three staves. The tempo is *a tempo*. The vocal line has a long note on A4, followed by a melodic phrase. Dynamics include *dim.* and *p*. The piano accompaniment continues with eighth-note patterns in the right hand and chords in the left hand.

32

Musical score for measures 32-35. The system consists of three staves. The tempo is *a tempo*. The vocal line has a long note on G4, followed by a melodic phrase. Dynamics include *rit.* and *a tempo*. The piano accompaniment features eighth-note patterns in the right hand and chords in the left hand.

36

Un poco agitato.

Musical score for measures 36-38. The system consists of three staves. The tempo is *Un poco agitato.*. The vocal line has a long note on G4, followed by a melodic phrase. Dynamics include *p*. The piano accompaniment features eighth-note patterns in the right hand and chords in the left hand. A marking *rit.* is present in the piano part.

42

Musical score for measures 42-47. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The tempo markings are *rit.* and *a tempo*. The dynamic markings are *f* and *mf*. The piano part features a *rit.* marking and a *mf* marking.

48

Musical score for measures 48-54. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The dynamic markings are *f*, *ff*, and *p*. The piano part features a *f* marking and a *dim.* marking.

55

Musical score for measures 55-61. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The dynamic markings are *cresc.*, *f*, *mf*, *p*, and *f*. The piano part features a *f* marking, a *p* marking, a *pp* marking, and a *f* marking. The instruction *sul D* is present.

62

Musical score for measures 62-67. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The dynamic markings are *dim.*, *p*, and *pp*. The piano part features a *dim.* marking and a *pp* marking. The instruction *sul A* is present. The system concludes with a double bar line.

69 **Tempo I.**

pp

72

cresc. dim.

75

p

78

81 *mf* *rit. poco a poco* *p*

pp rit. poco a poco

84 *p* **Più lento.** *mf* *pp*

mf *pp*

89 **Tempo I.** *cresc.*

cresc.

92 *dim.* *pp* *smorzando* *ppp*

dim. *pp* *smorzando* *ppp*

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 solokonsserter 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.

© *Gunnar Ternhag*

Om utgåvan

Levande Musikarvs emenderade utgåvor är redaktionellt genomsedda och korrigerade utgåvor av tidigare tryck med kommentarer rörande rättelser och ändringar införda i form av fotnoter. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har utförts utan kommentar.

Förlagan är utgiven av Jul. Heinr. Zimmermann, Leipzig, Z. 10107.

På omslaget står: ”Zwei Characterstücke / für Violine und Klavier / von / Tor Aulin / No 1. Cavatina / No 2. Mazurek / Jul. Heinr. Zimmermann / Leipzig, St. Petersburg, Moskau, Riga, London”.

Tryckår: 1914.

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. These compositions stylistically pertain to Romanticism, not seldom characterised by a Nordic tone.

He studied at the Stockholm Conservatory 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 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 konsertförening (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 Konsertföreningen (the Concert Society) in Stockholm from 1902 to 1909 and the Göteborgs orkesterförening (the Gothenburg Orchestral Society) from 1909 to 1911.

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

© *Gunnar Ternhag*

Trans. Martin Thomson

About the edition

Levande Musikarv’s (Swedish Musical Heritage’s) emendated editions are editorially revised and corrected versions of previously printed material, with comments on the corrections and amendments inserted as footnotes. Adjustments to slurs, accidentals, accents and articulation marks that have not affected the reading have been made without comment.

Originally published by Jul. Heinr. Zimmermann, Leipzig, Z. 10107.

Text on the front page: ”Zwei Characterstücke / für Violine und Klavier / von / Tor Aulin / No 1. Cavatina / No 2. Mazurek / Jul. Heinr. Zimmermann / Leipzig, St. Petersburg, Moskau, Riga, London”.

Year of publication: 1914.