



TOR AULIN

1866–1914

Fyra akvareller

för violin och piano

Four Watercolours

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 798–801/Edition nos 798–801
2015
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-144-3

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.

Idyll.

Idylle.

Andante. (M.M. ♩ = 72)

Tor Aulin.

Violin.

p semplice

PIANO.

p

4

cresc.

dim.

cresc.

dim.

8

1. *poco rall.*

2. *poco rall.*

a tempo ma animato

p

1. *poco rall.*

2. *poco rall.*

a tempo ma animato

p

12

cresc.

mf

sul A.

p

cresc.

mf

15

cresc. *mf* *sul A.*

p *cresc.* *mf*

19

f espresso

f

23

dim. *p* *sul A.*

dim. *p*

27

cresc. *mf* *sul A.*

cresc. *mf*

4
30

Musical score for measures 30-33. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *p* dynamic, followed by *cresc.* and *mf*, and includes the instruction *sul A.* The piano accompaniment also features *p*, *cresc.*, and *mf* dynamics. The key signature has one flat, and the time signature is 2/4.

34

Musical score for measures 34-38. The system includes a vocal line and a piano accompaniment. The vocal line starts with *f espressivo*, followed by *cresc.* and *ff*. The piano accompaniment features *f*, *cresc.*, and *ff* dynamics. The key signature has one flat, and the time signature is 2/4.

39

Musical score for measures 39-42. The system includes a vocal line and a piano accompaniment. The vocal line starts with *dim.* and *p*. The piano accompaniment features *dim.* and *p* dynamics. The key signature has one flat, and the time signature is 2/4.

43

Musical score for measures 43-46. The system includes a vocal line and a piano accompaniment. The vocal line starts with *poco sostenuto* and *a tempo*, and includes the instruction *sul G.* The piano accompaniment features *poco sostenuto*, *p a tempo*, and *pp* dynamics. The key signature has one flat, and the time signature is 2/4.

47 *a tempo* *p* *a tempo* *rall.* *p*

51 *cresc.* *dim.* *cresc.* *dim.*

55 *p* *cresc.* *f* *dim.* *p* *p* *cresc.* *f* *dim.*

59 *rall.* *p* *poco lento* *rall.* *pp* *poco lento* *pp*

Humoresk.

Humoreske.

Allegretto scherzando. (M. M. ♩ = 116.)

Tor Aulin.

Violin.

PIANO.

6 *poco sost.* *cresc.* *a tempo* *f* *p* *fp*

11 *f* *marcato* *dim.*

17 *risoluto* *f*

22

dim. p f

dim. p f

This system contains measures 22 through 26. The upper staff features a melodic line with a triplet of eighth notes in measure 24 and a crescendo leading to a forte (f) dynamic in measure 26. The lower staff provides harmonic accompaniment with a decrescendo from mezzo-forte (mf) to piano (p) in measure 24, followed by a crescendo back to forte (f) in measure 26.

27

dim. dim.

This system contains measures 27 through 31. Both the upper and lower staves show a consistent decrescendo in dynamics, starting from mezzo-forte (mf) in measure 27 and reaching piano (p) by measure 31.

32

p sostenuto a tempo p sost. a tempo

ten. p

This system contains measures 32 through 36. Measure 32 begins with a *p sostenuto* marking. In measure 34, the tempo returns to *a tempo*. The lower staff includes a *ten.* (tension) marking in measure 34 and a *p* marking in measure 35.

37

f e marcato dim. dim.

This system contains measures 37 through 41. Measure 37 starts with a forte (*f*) dynamic and a *marcato* tempo. The system concludes with a decrescendo to piano (*dim.*) in measure 41.

Poco animato.

musical notation for measures 42-47. Includes markings: *f con calore*, *mf*, *sul G*, *2*, *3*.

musical notation for measures 48-52. Includes markings: *ritard.*, *a tempo*, *f*, *mf*, *p*, *3*.

musical notation for measures 53-58. Includes markings: *mf*, *3*, *2*, *1*.

musical notation for measures 59-63. Includes markings: *a tempo*, *ritard.*, *a tempo*, *mf con calore*, *p*, *3*.

musical notation for measures 64-68. Includes markings: *mf*, *cresc.*, *p*, *cresc.*, *mf*, *3*.

70 *f con molto sentimento* *dim.* *molto rall.*

75 *p* *sul G* *1.* *2.*

80 **Tempo I.** *p* *poco sost.* *cresc.* *poco sost.* *cresc.*

86 *a tempo* *f* *p* *fp* *a tempo*

91 *f e marcato* *dim.* *dim.*

96

risoluto

Musical score for measures 96-100. The right hand features a melodic line with accents and slurs, including a triplet. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include forte (f) and piano (p).

101

dim.

p

f

Musical score for measures 101-106. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. Dynamics include *dim.*, *p*, and *f*.

107

dim.

dim.

Musical score for measures 107-111. The right hand features a triplet and slurs. The left hand accompaniment includes chords and single notes. Dynamics include *dim.*

112

a tempo

p sost.

a tempo

f e marcato

p sost.

ten.

Musical score for measures 112-117. The right hand has a fermata over a note. The left hand has a fermata over a chord. Dynamics include *p sost.*, *a tempo*, *f e marcato*, *p sost.*, and *ten.*

Coda.

Tempo I ma risoluto.

118

dim.

f

dim.

f

Musical score for measures 118-122. The right hand features a triplet and slurs. The left hand accompaniment includes chords and single notes. Dynamics include *dim.* and *f*.

123

f *cresc.* *ff*

128

dim. *p poco a poco string.*

133

Più mosso.

pp *cresc.* *ff*

139

f *pizz.* *p*

144

pp *ff* *G. P.* *G. P.* *pizz.* *pp senza rit.*

Vaggsång.

Wiegenlied. Berceuse.

Tor Aulin.

Violin. **Poco lento.** (M. M. ♩ = 66) *con sordino*

PIANO. *pp* *p e dolce* *due Pedale*

4

7

11 *sul D.*

15

mf pp

This system contains measures 15 through 18. The top staff features a melodic line with various ornaments and fingerings (1, 2, 3, 4). The piano accompaniment consists of chords and rhythmic patterns in both hands. Dynamic markings include *mf* and *pp*.

19

mf pp *f* *espressivo*

This system contains measures 19 through 22. The piano part shows a dynamic shift from *mf* to *pp* and then to *f* in the final measure, which is marked *espressivo*. The top staff continues with melodic lines and ornaments.

23

f *p*

This system contains measures 23 through 26. The piano part features a dynamic change from *f* to *p*. The top staff includes melodic lines with ornaments and fingerings (1, 2, 3, 4).

27

p *sost.* *pp* *poco rall.*

This system contains measures 27 through 30. The piano part includes dynamic markings for *p*, *sost.*, *pp*, and *poco rall.*. The top staff continues with melodic lines and ornaments.

31

First system of music (measures 31-33). The right hand part begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It is marked *a tempo* and *p*. The left hand part is in bass clef, also in 3/4 time, marked *a tempo* and *pp sempre legato*. The music features a melodic line in the right hand with fingerings 0, 2, and 1, and a steady accompaniment in the left hand.

34

Second system of music (measures 34-36). The right hand part continues with fingerings 0, 2, and 2. The left hand part maintains the accompaniment with some harmonic changes.

37

Third system of music (measures 37-39). The right hand part includes a triplet of eighth notes and is marked *pp* and *p*. The left hand part is marked *pp*.

40

Fourth system of music (measures 40-42). The right hand part features a section marked *sul A.* (sul tasto) with fingerings 1, 3, 0, 2, 4, and 2. The left hand part continues with the accompaniment.

43

mf *pp*

46

ppp *ppp*

49

p *rall.* *rall.*

52

pp *pp* *pp*

pp

Polska.

Tor Aulin.

Allegretto. (M. M. ♩ = 138)

Violin.

PIANO.

p

sost.

5

p poco marcato e grazioso

p

11

f poco animato

f poco animato

17

a tempo

p

rall.

pp

ff

p a tempo

pp

ff

rall.

23

ff

ff

This system contains measures 23 through 28. The right hand features a complex, rhythmic melody with many slurs and accents. The left hand provides a steady accompaniment with chords and moving lines. The dynamic marking *ff* is present in both staves.

29

fp scherzando

cresc.

fp

cresc.

fp

This system contains measures 29 through 34. The right hand has a melodic line with slurs and accents, marked *fp scherzando*. The left hand has a more active accompaniment with slurs and accents, marked *fp*. Both staves include *cresc.* markings.

35

cresc.

ff

cresc.

ff

This system contains measures 35 through 40. The right hand continues with a melodic line, marked *cresc.* and *ff*. The left hand accompaniment is also marked *cresc.* and *ff*.

41

fp

fp

This system contains measures 41 through 46. The right hand has a melodic line with slurs and accents, marked *fp*. The left hand accompaniment is also marked *fp*.

47

cresc.

fp dim.

p cresc.

ff

cresc.

fp dim.

p cresc.

f

This system contains measures 47 through 52. The right hand has a melodic line with slurs and accents, marked *cresc.*, *fp dim.*, *p cresc.*, and *ff*. The left hand accompaniment is also marked *cresc.*, *fp dim.*, *p cresc.*, and *f*.

Poco vivo.

Musical score for measures 53-55. The piece is in D major (two sharps). The tempo is marked "Poco vivo." The score consists of a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The melodic line features sixteenth-note runs with first-finger fingering (1) and dynamic markings of *f*, *dim.*, and *rall.*. The piano accompaniment features chords and moving lines in both hands, with a dynamic marking of *f* and a *rall.* marking at the end of the section.

Tempo I.

Musical score for measures 56-58. The tempo is marked "Tempo I." The score consists of a single melodic line in the treble clef and a piano accompaniment in the grand staff. The melodic line has a dynamic marking of *p*. The piano accompaniment includes a *al* marking and a dynamic marking of *p*. The music features eighth-note patterns and chords.

Musical score for measures 59-61. The score consists of a single melodic line in the treble clef and a piano accompaniment in the grand staff. The melodic line features a triplet of eighth notes and a dynamic marking of *p*. The piano accompaniment features chords and moving lines in both hands.

Musical score for measures 62-64. The score consists of a single melodic line in the treble clef and a piano accompaniment in the grand staff. The melodic line features a triplet of eighth notes and a dynamic marking of *p*. The piano accompaniment features chords and moving lines in both hands.

65 *f poco animato*

f poco animato

68 *a tempo*

p

rall. *pp*

p a tempo

rall. *pp*

a tempo

p

rall. *pp*

p a tempo

rall. *pp*

73 **Più vivo.**

p

p

Più vivo.

p

p

78

pp

pp

pp

pp

84

Musical score for measures 84-88. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff features a melodic line with eighth-note patterns, starting with a piano (*p.*) dynamic and ending with a forte (*f*) dynamic. The grand staff provides harmonic support with chords and bass lines, including accents (*>*) and a forte (*f*) dynamic.

89

Musical score for measures 89-93. The system consists of three staves. The top staff has a melodic line with a mezzo-forte (*mf*) dynamic. The grand staff below features a rhythmic accompaniment with chords and bass notes, also marked with a mezzo-forte (*mf*) dynamic.

94

Musical score for measures 94-98. The system consists of three staves. The top staff begins with a forte (*f*) dynamic and ends with a piano (*p.*) dynamic. The grand staff features a rhythmic accompaniment with chords and bass notes, marked with a forte (*f*) dynamic.

99

Musical score for measures 99-103. The system consists of three staves. The top staff begins with a piano (*p.*) dynamic and ends with a forte (*f*) dynamic, followed by the instruction *ritard.*. The grand staff features a rhythmic accompaniment with chords and bass notes, marked with a forte (*f*) dynamic and ending with *ritard.*

Tempo I.

105

e dimin. *p*

e dimin. *p*

111

p *f poco animato*

p *f poco animato*

117

p *a tempo* *rall.*

p a tempo *rall.*

122

Presto.

pp *mf poco lento* *dim.* *pp* *ff*

pp *mf poco lento* *dim.* *ff*

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 Abr. Lundquists förlag, Stockholm, Abr. L. 3256.

På omslaget står: ”Till Erik Lidforss / Fyra Akvareller / No 1. Idyll / No 2. Humoresk / No 3. Vaggsång / No 4. Polska / För Violin och Piano / Stockholm / Abr. Lundquists / Kungl. Hofmusikhandel”.

Tryckår: 1899.

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 Abr. Lundquists förlag, Stockholm, Abr. L. 3256.

Text on the front page: ”Till Erik Lidforss / Fyra Akvareller / No 1. Idyll / No 2. Humoresk / No 3. Vaggsång / No 4. Polska / För Violin och Piano / Stockholm / Abr. Lundquists / Kungl. Hofmusikhandel”.

Year of publication: 1899.