



TOR
AULIN
1866–1914

Tre albumsblade
för piano

Three Album Leaves
for piano

Opus 5

Källkritisk utgåva av/Critical edition by Solveig Wikman

Levande Musikarv och Kungl. Musikaliska akademien

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Til Fröken Märta Helsing.

I.

Tor Aulin, Op. 5.

PIANO. *Lento.* *p*

5

10

16

22

a tempo

29 *Più tranquillo.*

Musical score for measures 29-34. The piece is in a minor key with a 3/4 time signature. The tempo is marked *Più tranquillo*. The music features a delicate piano accompaniment with a melody in the right hand. A dynamic marking of *p* (piano) is present at the beginning of the system.

Musical score for measures 35-40. The piece continues with the same tempo and key signature. The accompaniment consists of chords and moving lines in both hands.

Musical score for measures 41-46. The piece continues with the same tempo and key signature. A dynamic marking of *p* (piano) is present at the beginning, and *mf* (mezzo-forte) appears later in the system.

Musical score for measures 47-52. The key signature changes to major (two sharps). The tempo remains *Più tranquillo*. A dynamic marking of *p* (piano) is present at the beginning and again later in the system.

Musical score for measures 53-58. The key signature changes back to minor (three flats). The tempo remains *Più tranquillo*. A dynamic marking of *crese.* (crescendo) is present at the beginning, and *ritard.* (ritardando) is present at the end of the system.

Musical score for measures 59-64. The tempo changes to *a tempo*. The key signature remains minor (three flats). A dynamic marking of *p* (piano) is present at the beginning.

65 *molto ritard.* **Tempo I.**

ff *p*

This system contains measures 65 to 70. It begins with a *molto ritard.* marking and a **Tempo I.** instruction. The music features a piano introduction with a forte (*ff*) dynamic in the left hand and a piano (*p*) dynamic in the right hand. The key signature has three flats.

71

f

This system contains measures 71 to 75. The music continues with a forte (*f*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

76

f *p*

This system contains measures 76 to 80. It includes a first ending bracket over measures 77-79. The dynamics range from forte (*f*) to piano (*p*).

81

This system contains measures 81 to 85. The music continues with a steady piano accompaniment and a melodic line in the right hand.

86

cresc. *f* *dim. e rall.*

This system contains measures 86 to 90. It features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a decrescendo and ritardando (*dim. e rall.*) section.

91

a tempo *p cresc.* *f rit.* *p* *pp* *molto ritard.*

This system contains measures 91 to 95. It starts with an *a tempo* marking, followed by a piano (*p*) dynamic with a crescendo (*cresc.*), a forte (*f*) dynamic with a ritardando (*rit.*), a piano (*p*) dynamic, a pianissimo (*pp*) dynamic, and finally a *molto ritard.* marking.

Til Fru Camilla Hall.

II.

Andantino.

a tempo

1. *rit.* -

6 *pp* *cresc.*

13 *p* *cresc.*

19 *f*

26 *dim.* *p* *sempre legato*

33 *pp* *adagio* *ritard.* *pp*

Til Fröken Valborg Aulin.

III.

Allegretto malinconico.

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music features a melodic line in the right hand and a supporting bass line in the left hand.

Second system of musical notation, measures 5-10. The music continues with similar melodic and harmonic patterns. Dynamic markings include *pp* and *p*.

Third system of musical notation, measures 11-16. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *rit.* and *pp*.

Fourth system of musical notation, measures 17-22. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *mf animato* and *cresc.*

Fifth system of musical notation, measures 23-28. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *f*, *dim.*, and *mf*.

Sixth system of musical notation, measures 29-34. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *f*. The system concludes with a first ending (1.) and a second ending (2.).

35

p tranquillo

f *p*

40

f *p*

46

f *p*

51

p *f* *p*

56

p *f* *mf*

61

p *f* *cresc. e ritard.*

This system contains measures 61 through 66. The music is written for piano in a key with two flats. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics range from piano (*p*) to forte (*f*). A crescendo and ritardando marking (*cresc. e ritard.*) is present in measures 64-66.

67

a tempo

p

This system contains measures 67 through 71. The tempo is marked *a tempo*. The music continues with a melodic line in the right hand and a bass line in the left hand. The dynamic is marked piano (*p*).

72

pp *p*

This system contains measures 72 through 76. The music continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include pianissimo (*pp*) and piano (*p*).

77

p *rit.* *più lento* *mf*

This system contains measures 77 through 82. The tempo is marked *più lento*. The music continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*), ritardando (*rit.*), and mezzo-forte (*mf*).

83

pp *pp*

This system contains measures 83 through 88. The music continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include pianissimo (*pp*). The piece concludes with a final chord in the right hand and a fermata in the left hand.

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

Källkritisk kommentar

Källmaterial

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Kommentarer

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Takt / System

Anmärkning

I. Lento

23–24 / övre

I T saknas båge mellan de punkterade halvnoterna d1 och dess1.

87–88 / undre

I T saknas bindebåge mellan de punkterade halvnoterna.

III. Allegretto malinconico

8

T har *pp* på andra slaget.

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