



TOR AULIN

1866–1914

Melodie und Rhythmus

för violin och piano

Melody and Rhythm

for violin and piano

Opus 20

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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I. Albumblatt.

Tor Aulin, Op. 20.

Andantino (♩=92).

Violine.

Violin part: Treble clef, key signature of two flats, common time. Measures 1-4. Measure 4 includes the marking *p dolce*.

Piano part: Treble and Bass clefs, key signature of two flats, common time. Measures 1-4. Measure 1 includes the marking *p*. Measure 4 includes the marking *p*.

5

Violin part: Treble clef, key signature of two flats, common time. Measures 5-10. Measure 5 includes the marking *p*.

Piano part: Treble and Bass clefs, key signature of two flats, common time. Measures 5-10. Measure 5 includes the marking *p*.

11

Violin part: Treble clef, key signature of two flats, common time. Measures 11-16. Measure 11 includes the marking *f*. Measure 12 includes the marking *p*. Measure 15 includes the marking *cresc.*. Measure 16 includes the marking *f* and *p*.

Piano part: Treble and Bass clefs, key signature of two flats, common time. Measures 11-16. Measure 11 includes the marking *f*. Measure 12 includes the marking *p*. Measure 15 includes the marking *cresc.*. Measure 16 includes the marking *f*.

17

poco animando
mf

poco animando
p *mf*

23

poco rit. *a tempo*
mf *dim.*

poco rit. *a tempo*
mf *mf* *mf*

30

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

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

36

allarg. *f* *ff* *rall.* *a tempo*
f *ff* *rall.* *a tempo*

f allarg. *ff* *dim.* *p*

41

Measures 41-45. Treble clef: trills, triplets, *p*. Bass clef: triplets, *p*. Grand staff.

46

Measures 46-51. Treble clef: triplets, *p*, *cresc.*, *p*. Bass clef: *f*, *p*, *cresc.*, *f*. Grand staff.

52

Measures 52-57. Treble clef: *p*, *cresc.*. Bass clef: *p*, *p*, *p*, *cresc.*. Grand staff.

58

Measures 58-63. Treble clef: *sostenuto*, *f*, *dim. e rall.*, *pp*. Bass clef: *sostenuto*, *f*, *dim. e rall.*, *pp*. Grand staff.

II. Scherzoso.

Allegretto grazioso (♩-so).

Violine.

Musical score for Violin and Piano, measures 1-4. The Violin part (top staff) begins with a whole rest, followed by a melodic line starting in measure 2. The Piano part (bottom staff) features a rhythmic accompaniment of eighth notes and chords. Dynamics include *p* (piano) and accents.

5

Musical score for Violin and Piano, measures 5-9. The Violin part (top staff) features a melodic line with slurs and accents, marked *p poco marcato e staccato* and *cresc.*. The Piano part (bottom staff) features a rhythmic accompaniment, marked *staccato sempre* and *cresc.*. Dynamics include *p* (piano).

10

Musical score for Violin and Piano, measures 10-14. The Violin part (top staff) features a melodic line with slurs and accents, marked *p*. The Piano part (bottom staff) features a rhythmic accompaniment, marked *p*. Dynamics include *p* (piano).

15

Musical score for Violin and Piano, measures 15-19. The Violin part (top staff) features a melodic line with slurs and accents, marked *f* (forte) and *p* (piano). The Piano part (bottom staff) features a rhythmic accompaniment, marked *p* (piano). Dynamics include *f* (forte) and *p* (piano).

21 *poco rall.* *a tempo*
p *pp* *p*

26 *poco rall.*
pp *poco rall.* *pp*

31 *Un poco più tranquillo.*
mf *cresc.* *f*

Un poco più tranquillo.
mf *cresc.* *f*

35 *mf* *cresc.* *f* *p*

40

Musical score for measures 40-43. The system includes a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *mf espress.* and *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *p*. There are triplets in the vocal line.

44 poco agitato

Musical score for measures 44-47. The system includes a vocal line and a piano accompaniment. The tempo is marked *poco agitato*. The vocal line is marked *cresc.* and *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *cresc.* and *p*. There are triplets in the vocal line.

48

Musical score for measures 48-51. The system includes a vocal line and a piano accompaniment. The vocal line is marked *p*, *cresc.*, and *f*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *p*, *cresc.*, and *f*. There are triplets in the vocal line.

52

Musical score for measures 52-55. The system includes a vocal line and a piano accompaniment. The tempo is marked *poco rit.*. The vocal line is marked *dim.* and *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *dim.* and *p*. There are triplets in the vocal line. The system concludes with a first and second ending.

56 *Tempo I.*
p *cresc.*

Tempo I.
p *cresc.*

60 *p* *p*

64 *cresc.* *poco string.* *p* *cresc.*

cresc. *poco string.* *p* *cresc.*

68 *f* *dim.* *a tempo* *p* *pizz.*

f *a tempo*

III. Giga.

Allegro giocoso (♩ = 80).

Violine.

Klavier.

Musical score for Violin and Piano, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The Violin part begins with a whole rest, followed by a quarter note G5. The Piano part starts with a fortissimo (ff) dynamic, featuring a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *ff*, *p*, and *cresc.*

Musical score for Violin and Piano, measures 5-9. The Violin part features a melodic line with eighth notes and slurs, with dynamics *p cresc.* and *f*. The Piano part continues with a rhythmic accompaniment, with dynamics *f*, *p*, *cresc.*, and *f*.

Musical score for Violin and Piano, measures 10-13. The Violin part continues with a melodic line, with dynamics *p cresc.* and *f*. The Piano part continues with a rhythmic accompaniment, with dynamics *p*, *cresc.*, and *f*.

14

p *cresc.* *f*

18

p *cresc.* *f*

22

f *p* *cresc.*

26

ff *ff molto rall.* *f*

31 *a tempo*

p cresc.

35

p cresc.

39

p cresc.

43

p f

47

Measures 47-49. Treble clef, key signature of three sharps (F#, C#, G#). Measure 47 starts with a piano (*p*) dynamic and features a melodic line with accents. The piano accompaniment consists of chords and eighth notes in the right hand, and eighth notes in the left hand.

50

Measures 50-52. Treble clef, key signature of three sharps. Measure 50 starts with a piano (*p*) dynamic. The piano accompaniment continues with chords and eighth notes in the right hand, and eighth notes in the left hand.

53

Measures 53-55. Treble clef, key signature of three sharps. Measure 53 starts with a piano (*p*) dynamic. Measure 54 begins with a forte (*f*) dynamic. Measure 55 features a fortissimo (*ff*) dynamic. The piano accompaniment includes chords and eighth notes in the right hand, and chords in the left hand.

56

Measures 56-59. Treble clef, key signature of three sharps. Measure 56 starts with a piano (*p*) dynamic. Measure 57 includes a crescendo (*cresc.*) dynamic. Measure 58 features a fortissimo (*ff*) dynamic. The piano accompaniment includes chords and eighth notes in the right hand, and chords in the left hand.

IV. Walzer - Elegie.

Tempo di Valse (ma molto moderato) ($\text{♩} = 5\frac{1}{4}$).

Violine.

Klavier.

p dolce

11

p espress.

p

21

30

f

39 *p* *rit.*

48 *a tempo* *un poco più vivo* *f* *f*

a tempo *mf* *f*

56 *f* *f* *f* *dim. e rall.*

f *p* *f* *dim. e rall.*

65 *a tempo* *mf* *f* *f*

a tempo *mf* *f* *f*

74 *f* *f* *rit.* *1. a tempo* *2.* *p* *p*

p *f* *p* *f* *rit.* *a tempo* *p*

82

poco sostenuto

p espress.

91

rit.

a tempo

cresc.

f

100

ff

p

109

risoluto

f

p

p

119

Tempo I.

Tempo I.

p

p

128

Musical score for measures 128-136. The system consists of three staves: a vocal line and two piano accompaniment staves. The key signature has two flats (B-flat and E-flat). The vocal line features a melodic line with various note values and rests. The piano accompaniment includes chords and moving lines in both the right and left hands.

137

Musical score for measures 137-145. The system consists of three staves: a vocal line and two piano accompaniment staves. The key signature has two flats. The vocal line includes dynamic markings *f* and *p*. The piano accompaniment features chords and moving lines.

146

Musical score for measures 146-153. The system consists of three staves: a vocal line and two piano accompaniment staves. The key signature has two flats. The vocal line includes tempo markings *rit.* and *a tempo*, and dynamic markings *p* and *mf*. The piano accompaniment includes chords and moving lines.

154

Musical score for measures 154-161. The system consists of three staves: a vocal line and two piano accompaniment staves. The key signature has two flats. The vocal line includes a dynamic marking *mf*. The piano accompaniment features chords and moving lines.

162

Musical score for measures 162-170. The system consists of three staves: a vocal line and two piano accompaniment staves. The key signature has two flats. The vocal line includes dynamic markings *f*, *dim.*, and *p*, and tempo markings *molto rit.* and *lento*. The piano accompaniment includes chords and moving lines, with dynamic markings *f*, *dim.*, *p*, and *pp*.

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 solokonsertter 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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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.

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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. 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.

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Trans. Martin Thomson

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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.

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