



TOR

AULIN

1866–1914

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Aqvarell

för röst och piano

*Watercolour*  
*for voice and piano*

Källkritisk utgåva av/Critical edition by Solveig Wikström

# Levande Musikarv och Kungl. Musikaliska akademien

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# Aquarell.

## Aquarelle.

Tor Aulin.

**Allegretto espressivo.**

PIANO.

The musical score is written for piano in G major and 6/8 time. It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 1-4) begins with a mezzo-forte (*mf*) dynamic and a *molto legato* instruction. The second system (measures 5-8) features a *poco rit.* marking followed by a fortissimo (*f*) dynamic and a return to *a tempo*. The third system (measures 9-15) includes a pianissimo (*pp*) dynamic in the bass line and a fortissimo (*f*) dynamic in the treble line. The fourth system (measures 16-21) starts with a piano (*p*) dynamic and ends with a fortissimo (*f*) dynamic. The fifth system (measures 22-25) concludes with a *dim.* (diminuendo) instruction, a piano (*p*) dynamic, a *dim. e rit.* (diminuendo e ritardando) instruction, and a final pianissimo (*pp*) dynamic.

28 **Risoluto.**

Musical score for measures 28-33. The piece is in a major key with two sharps (F# and C#). The tempo is marked 'Risoluto.' (Resolute). The dynamics are *f* (forte) for measures 28-31, *ff* (fortissimo) for measures 32-33, and *p* (piano) for measures 34-35. The music features a complex texture with many beamed sixteenth notes and chords.

Musical score for measures 34-39. The dynamics are *cresc.* (crescendo) for measures 34-35, *f* (forte) for measures 36-37, and *ff* (fortissimo) for measures 38-39. The music continues with intricate rhythmic patterns and chordal structures.

Musical score for measures 40-45. The dynamics are *p* (piano) for measures 40-41, *cresc.* (crescendo) for measures 42-43, and *f* (forte) for measures 44-45. The texture remains dense with many notes.

Musical score for measures 46-51. The dynamics are *p* (piano) for measures 46-47, *cresc.* (crescendo) for measures 48-49, and *f* (forte) for measures 50-51. The music shows a clear progression of intensity.

Musical score for measures 52-57. The dynamics are *ff* (fortissimo) for measures 52-53, *f* (forte) for measures 54-55, and *dim.* (diminuendo) for measures 56-57. The music begins to soften towards the end of the section.

Musical score for measures 58-63. The dynamics are *p cresc.* (piano crescendo) for measures 58-59, *f* (forte) for measures 60-61, *dim.* (diminuendo) for measures 62-63, and *p* (piano) for measures 64-65. The piece concludes with a final piano dynamic.

Tempo I.

64

mf

Musical score for measures 64-68. The piece is in G major (one sharp) and 2/4 time. The tempo is marked 'Tempo I.'. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *mf* is present.

69

*a tempo*

*f*

*poco rit.*

Musical score for measures 69-73. The tempo is marked *a tempo*. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *f* and *poco rit.*

74

*a tempo*

*mf*

*pp*

*f*

Musical score for measures 74-78. The tempo is marked *a tempo*. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *mf*, *pp*, and *f*.

79

*p*

Musical score for measures 79-83. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *p* is present.

84

*f*

*dim.*

*p*

Musical score for measures 84-89. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *f*, *dim.*, and *p*.

90

*rit.*

*a tempo*

*dim.*

*rit.*

*pp*

Musical score for measures 90-94. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *rit.*, *a tempo*, *dim.*, *rit.*, and *pp*. The piece concludes with a final chord.

# 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.

*Gunnar Ternhag*

## Kritisk kommentar

### Källmaterial

Utgåvan baserar sig på två källor (T) och (A): Den tryckta utgåvan från Gehrmann & Co, Stockholm (pl. nr 372) och autograf från Stiftelsen Musikkulturens Främjande, MMS 237. Det tryckta exemplaret ingår i "Album för Piano af Svenske Tonsättare", s. 19-21 och återfinns på Musik och teaterbiblioteket i Stockholm under signum PB/Sv 1056 ex. B.

### Takt / System      Anmärkning

#### *Allegretto espressivo*

8	I T saknas <i>decresc.</i>
13-16 / nedre	I T saknas <i>staccato</i> .
35 / övre	I T och A saknas en accent på första ackordet.
38 / nedre	I T saknas <i>staccato</i> på ackorden.
42	Det finns ett <i>dim.</i> i A, ej i T.
49-51 / nedre	I T och A saknas <i>staccato</i> i nedre systemets oktaver.
50 / övre	I T saknas <i>staccato</i> på sista 8-delen.
90-91	I T finns ett <i>rit.</i> och <i>a tempo</i> som inte står i A.

# 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*