SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

VALBORG AULIN

1860-1928

Sonat

för violin och piano i g-moll

Sonata

for Violin and Piano in G minor

Källkritisk utgåva av/Critical edition by Julia Lockhart

Levande musikarv och Kungl. Musikaliska akademien

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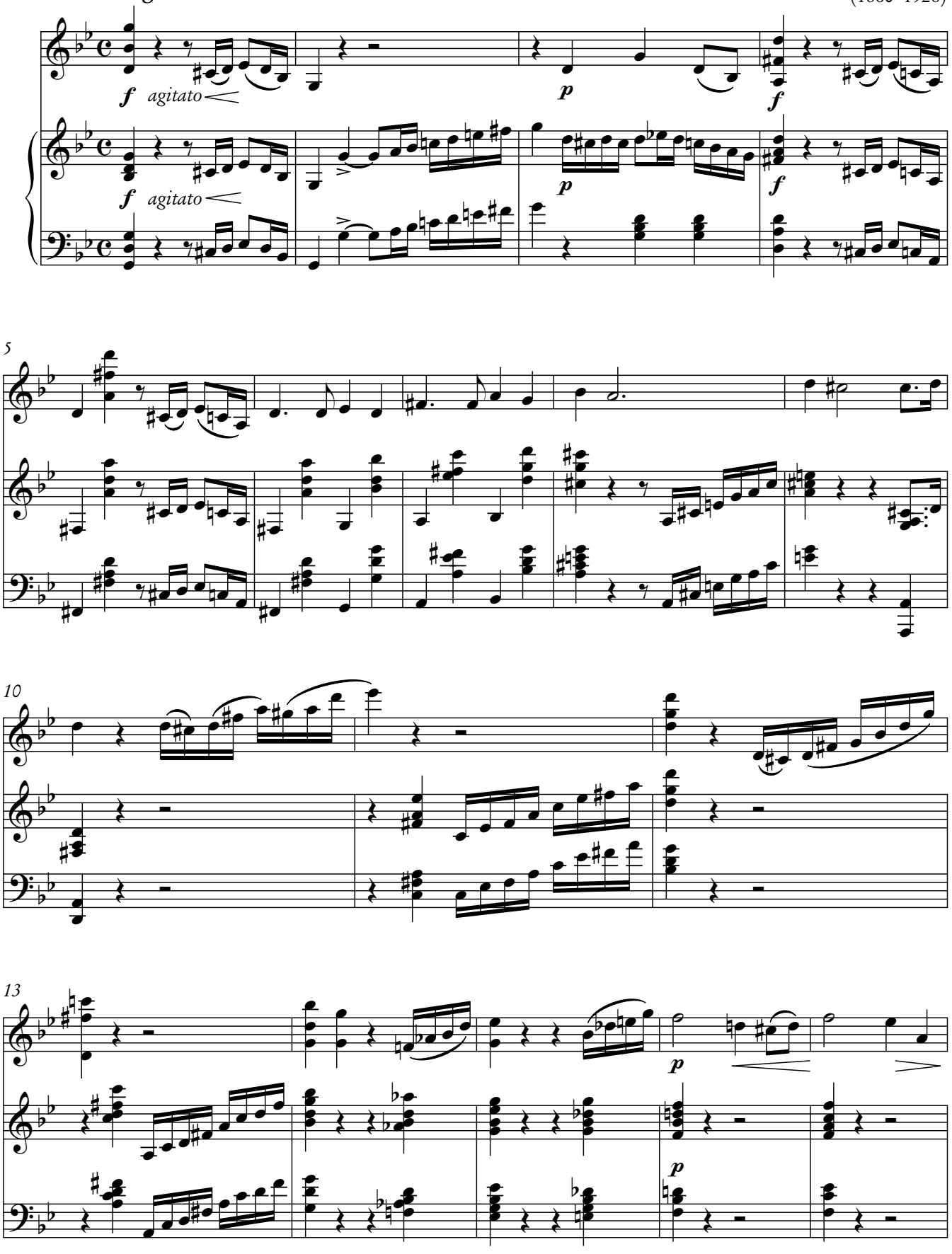
Sonate för Piano och Violin

I.

Valborg Aulin
(1860–1928)

Allegro



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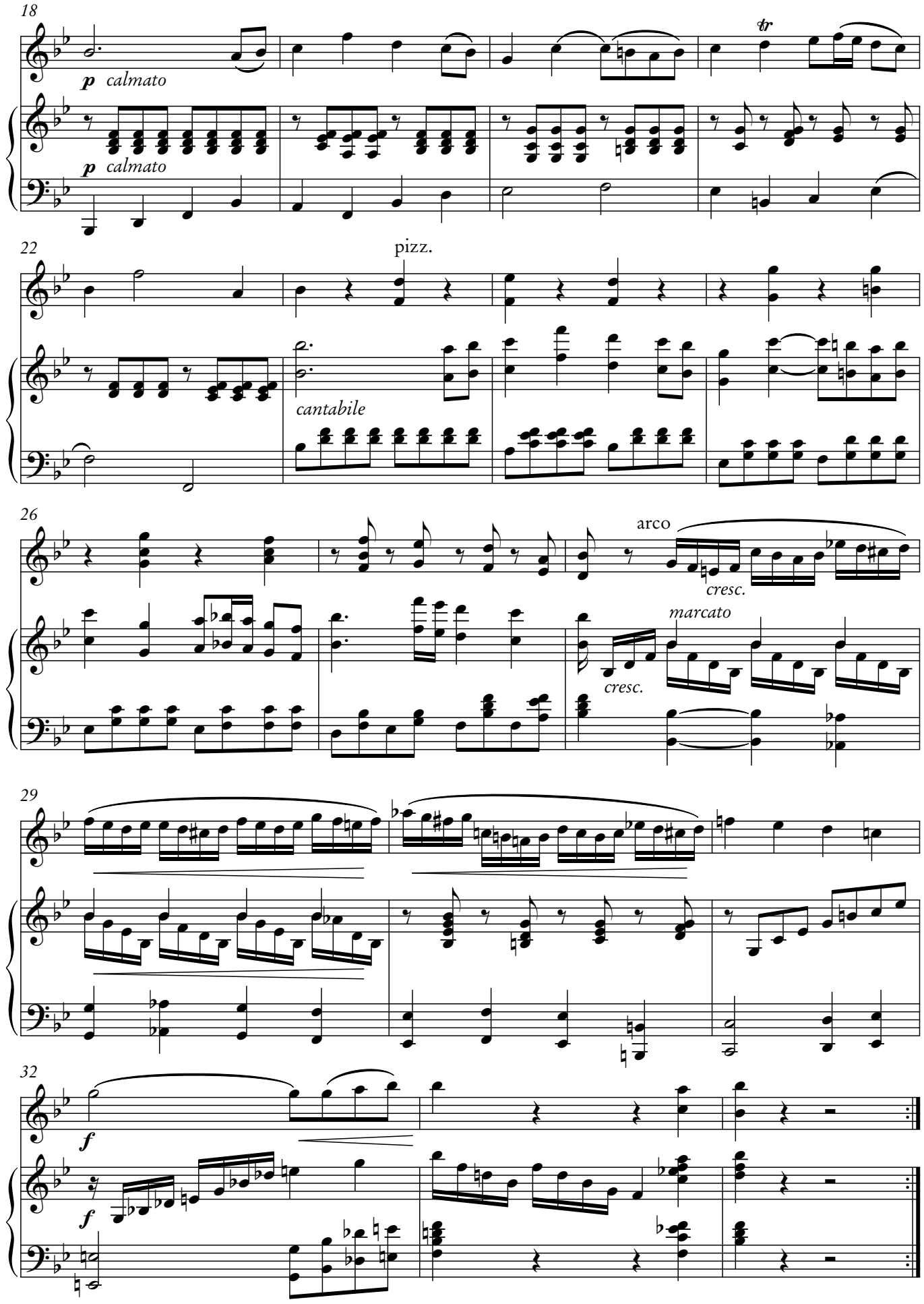
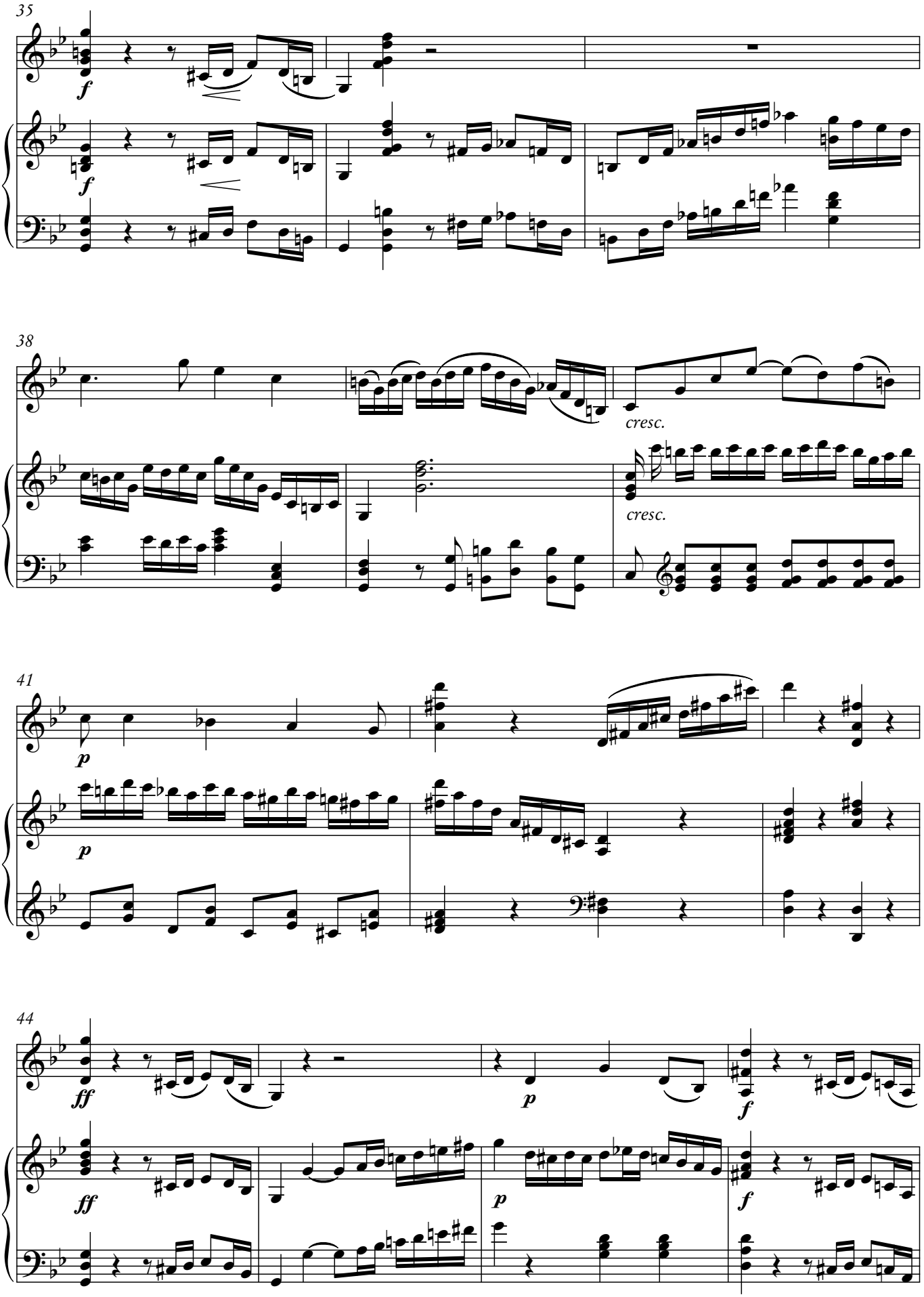
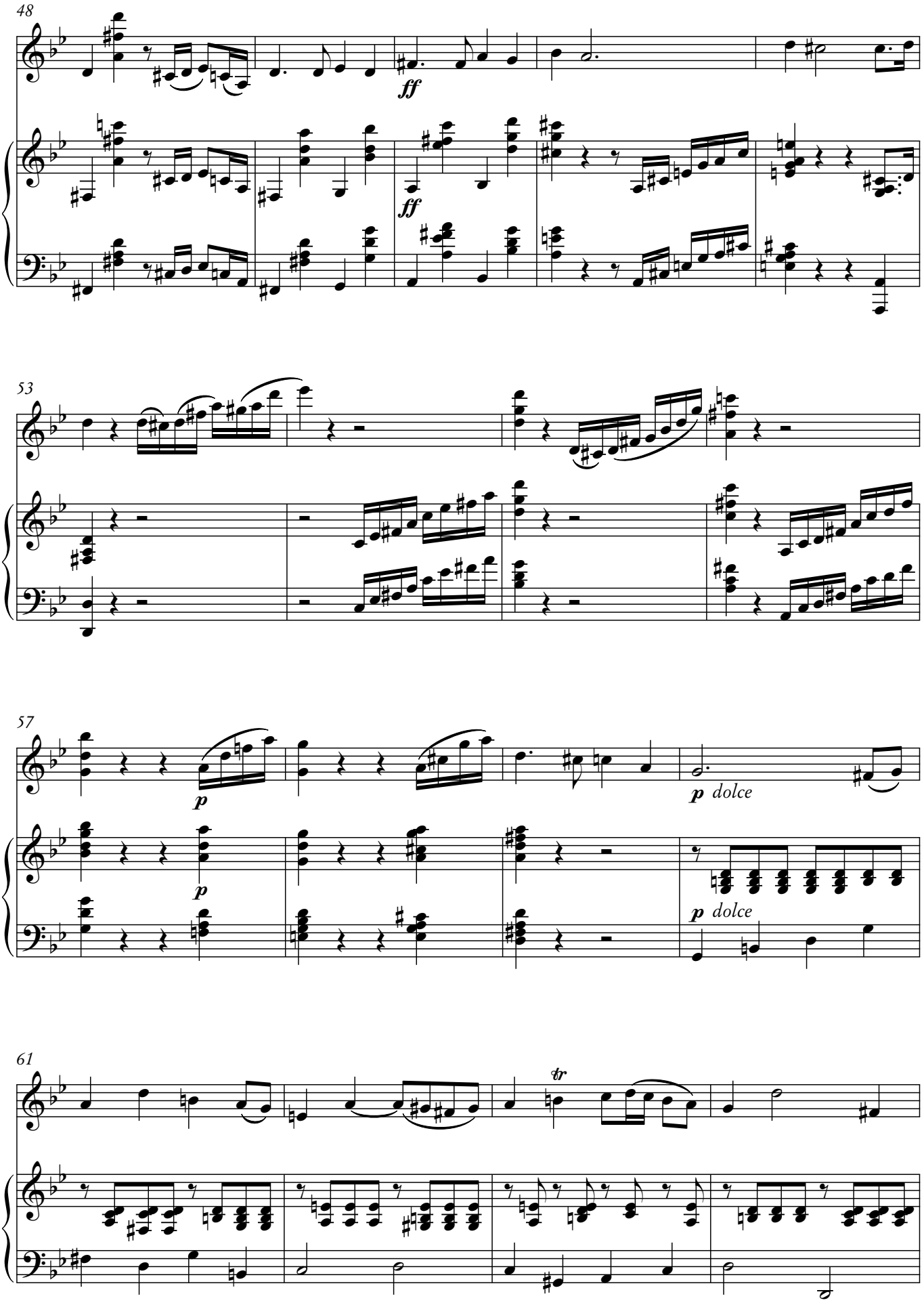
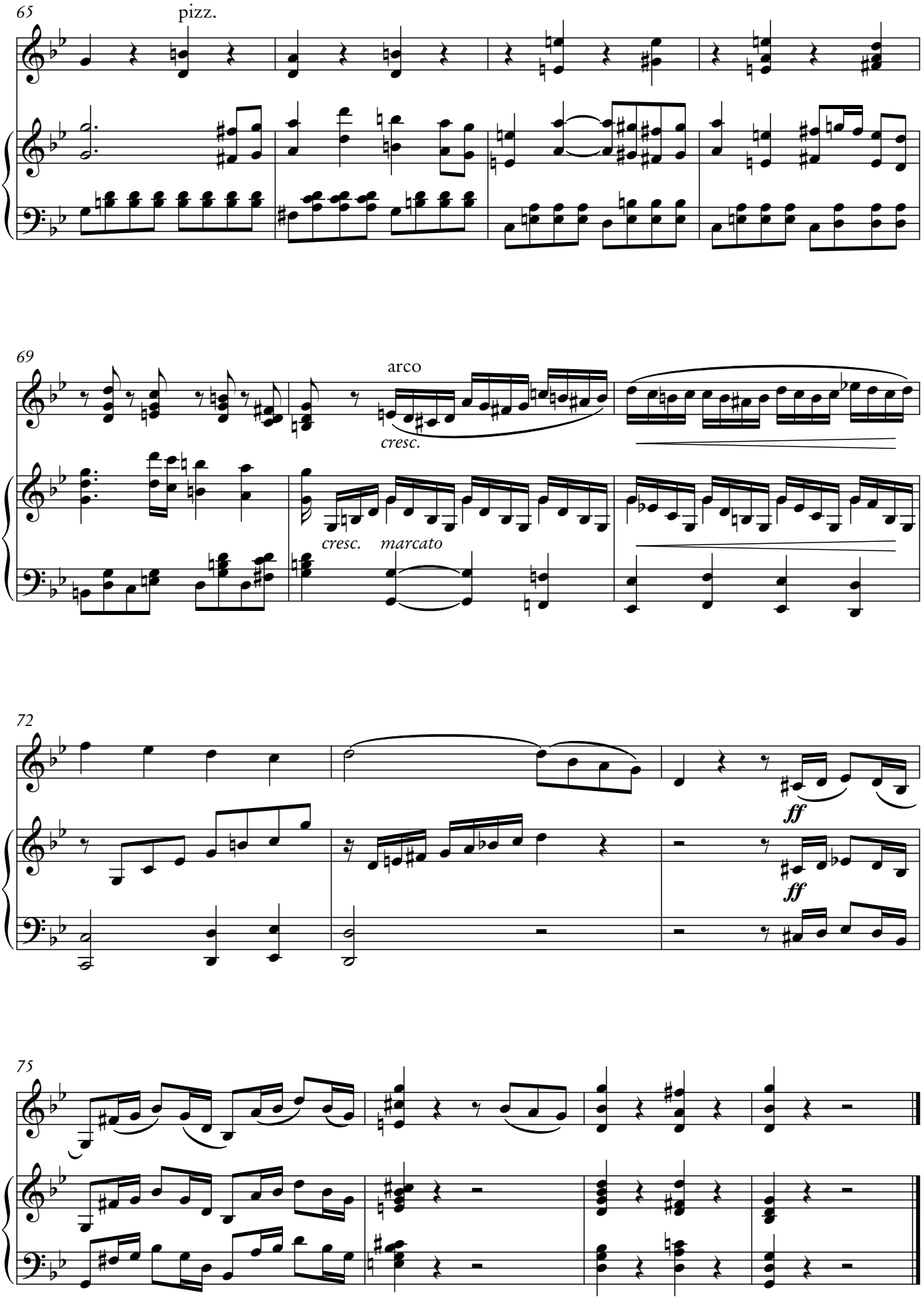

18
p calmato
tr
p calmato
22
pizz.
cantabile
26
arco
cresc.
marcato
cresc.
29
32
f
f

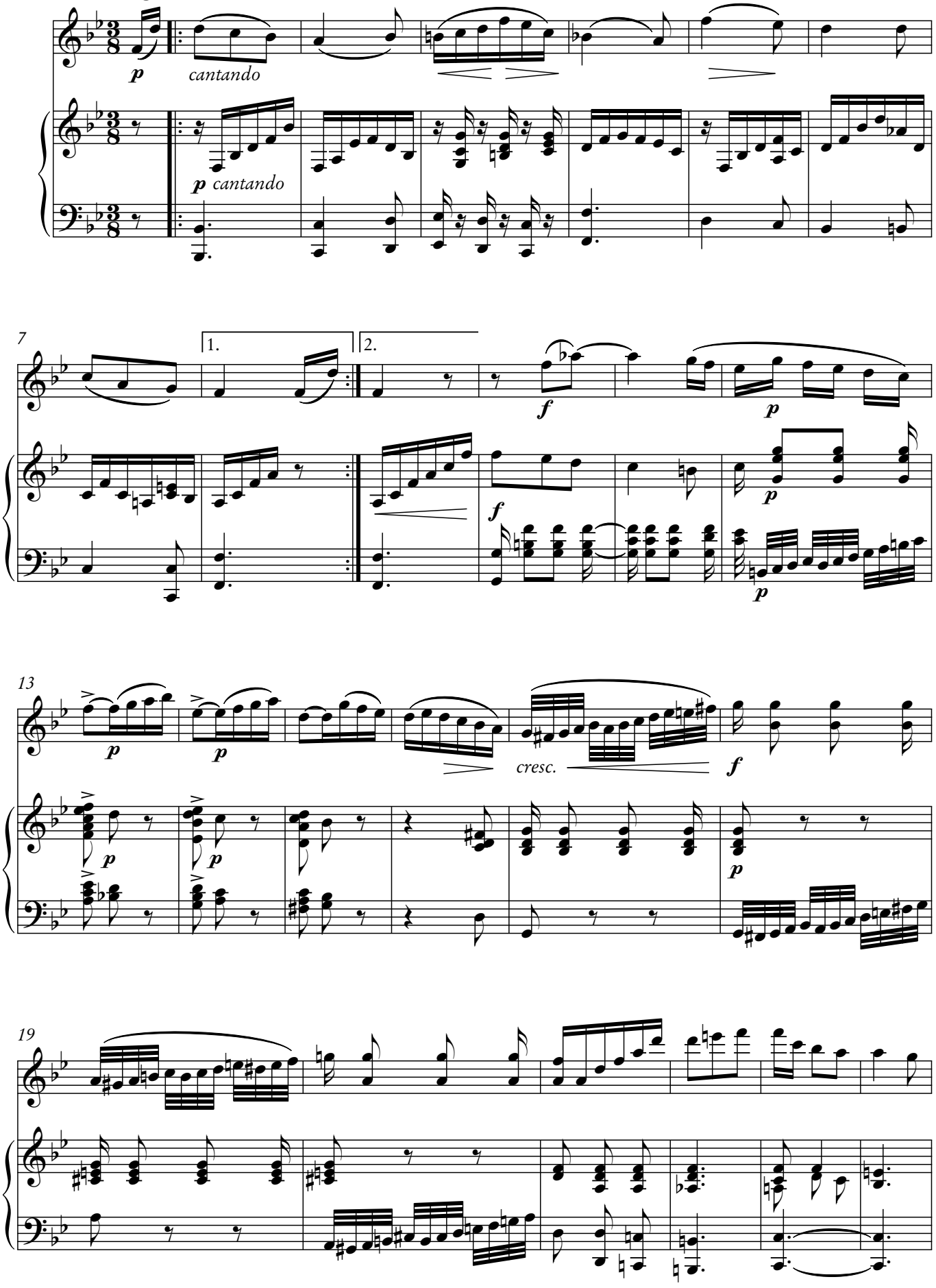

35
f
38
cresc.
41
p
44
ff
p
f

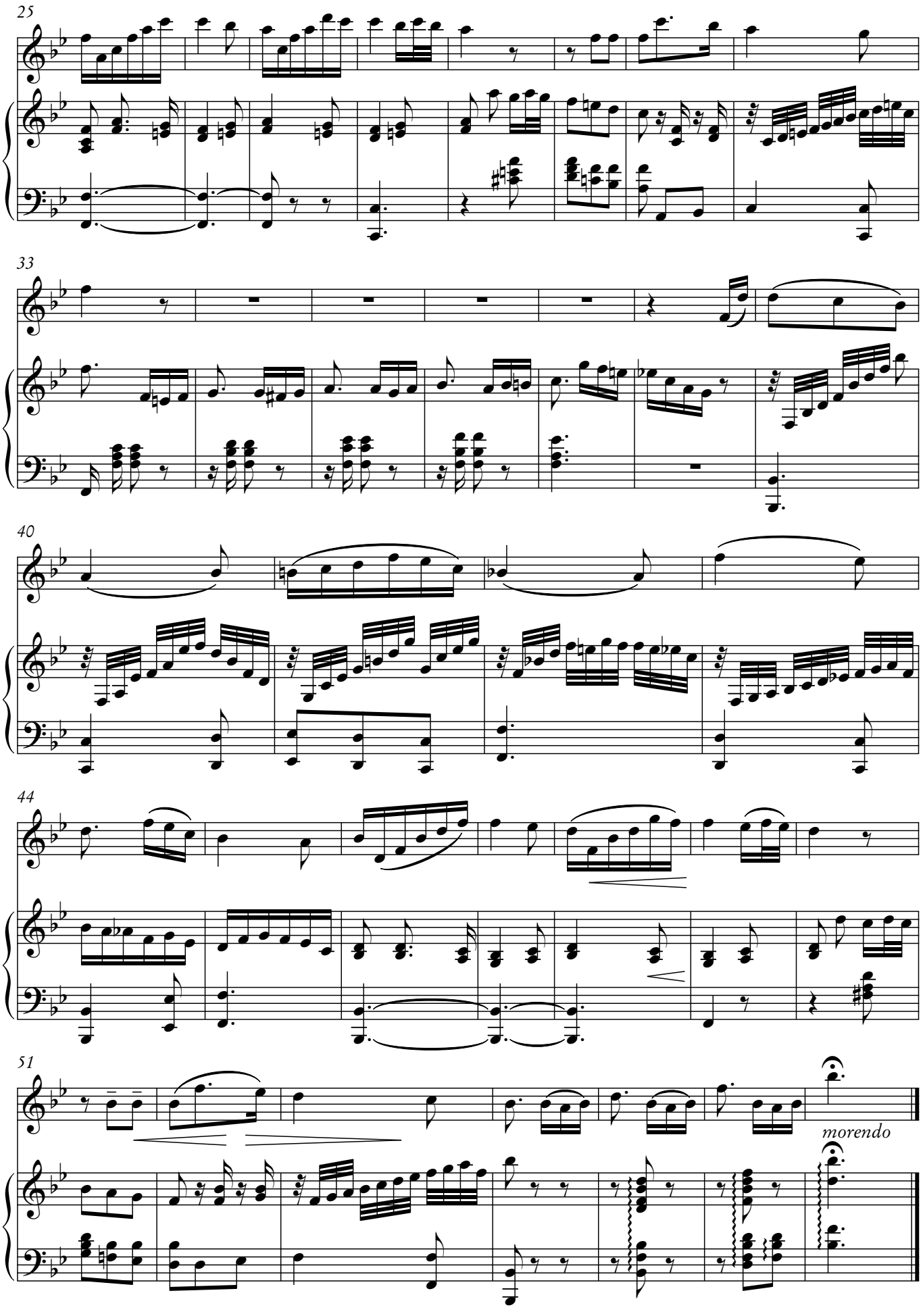

48
ff
ff
53
57
p
p
p dolce
p dolce
61
tr


65
pizz.
69
arco
cresc.
cresc.
marcato
72
ff
ff
75

II.

Larghetto




25
33
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44
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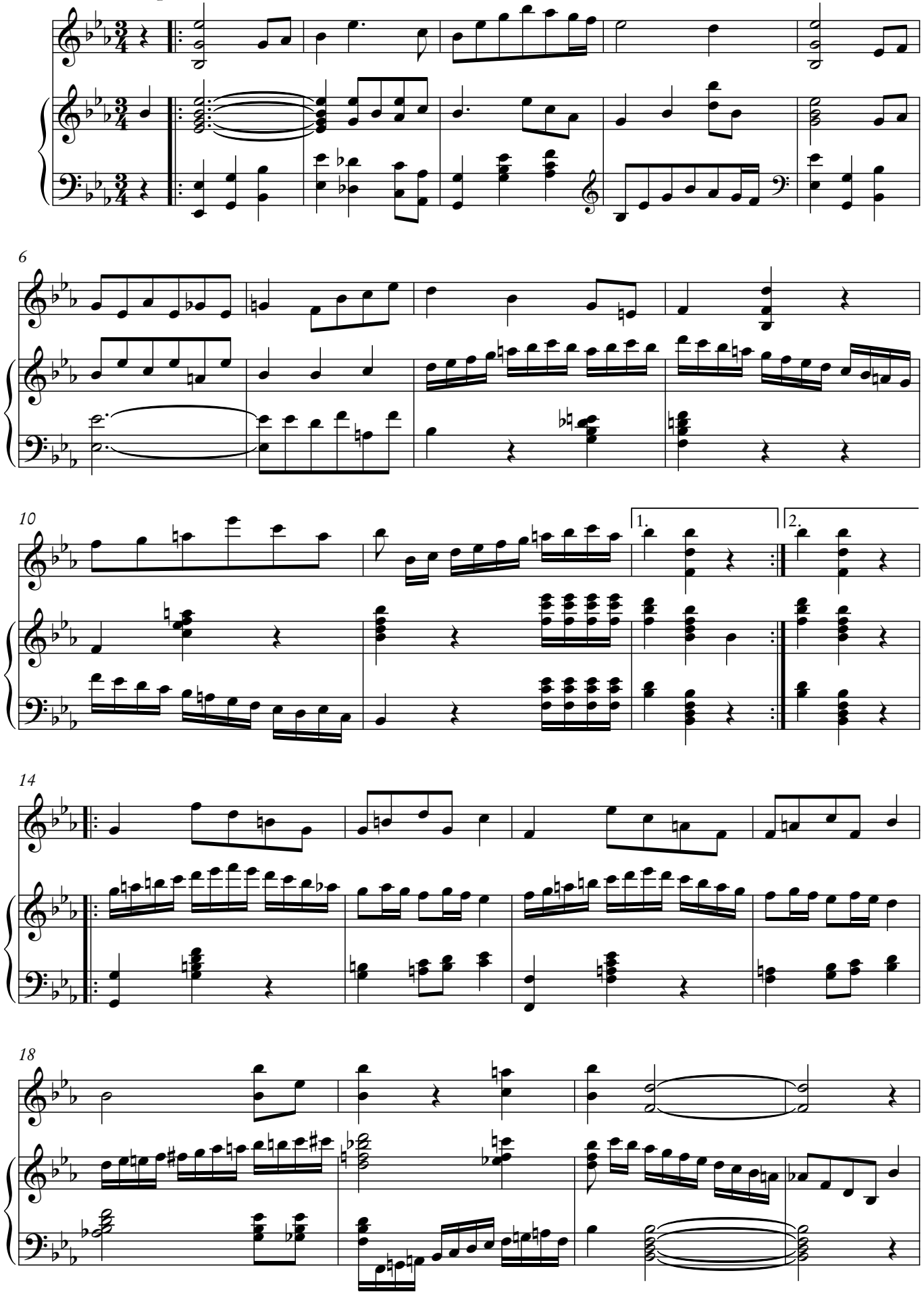
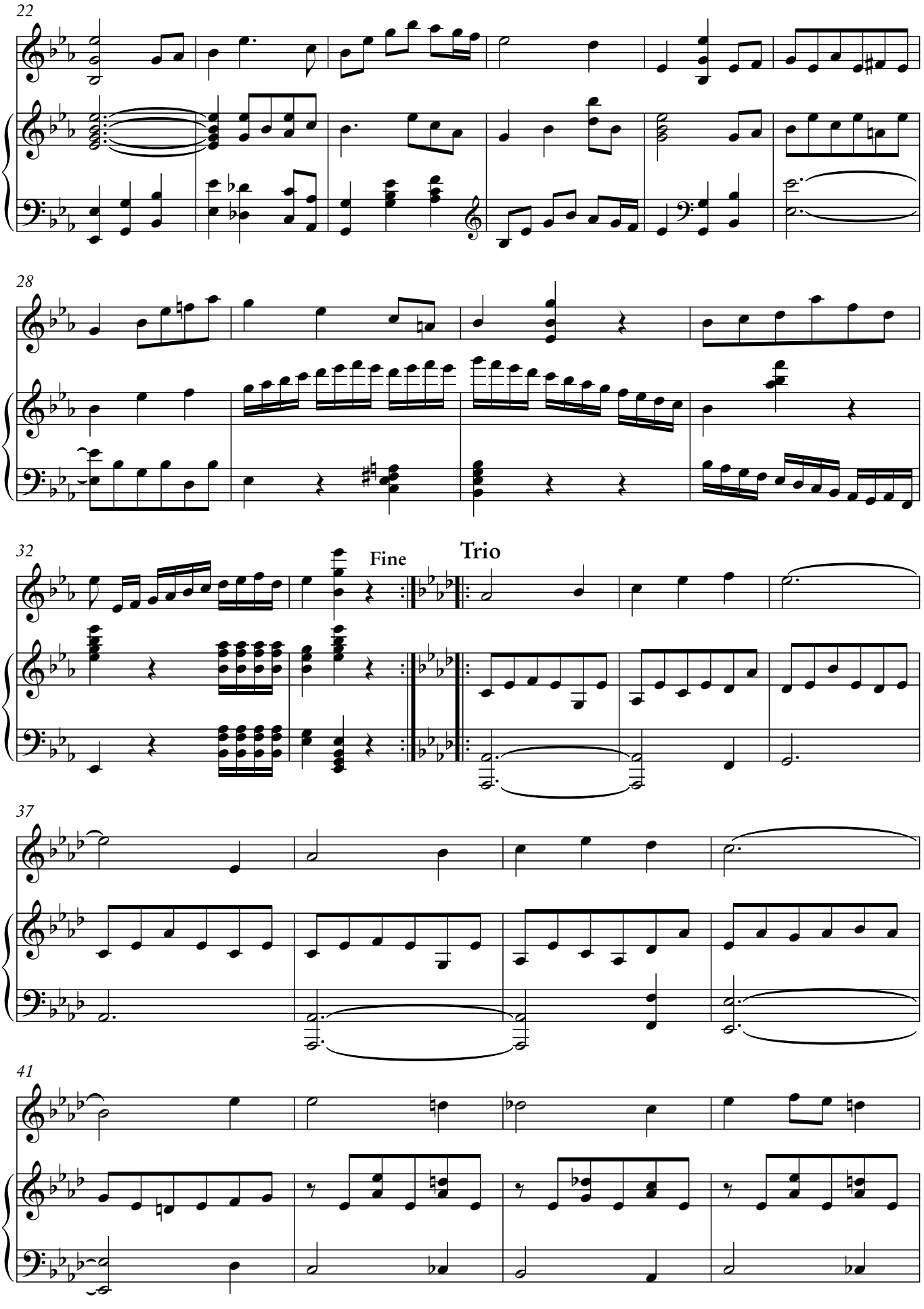
morendo

III.

Tempo di Menuetto

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28
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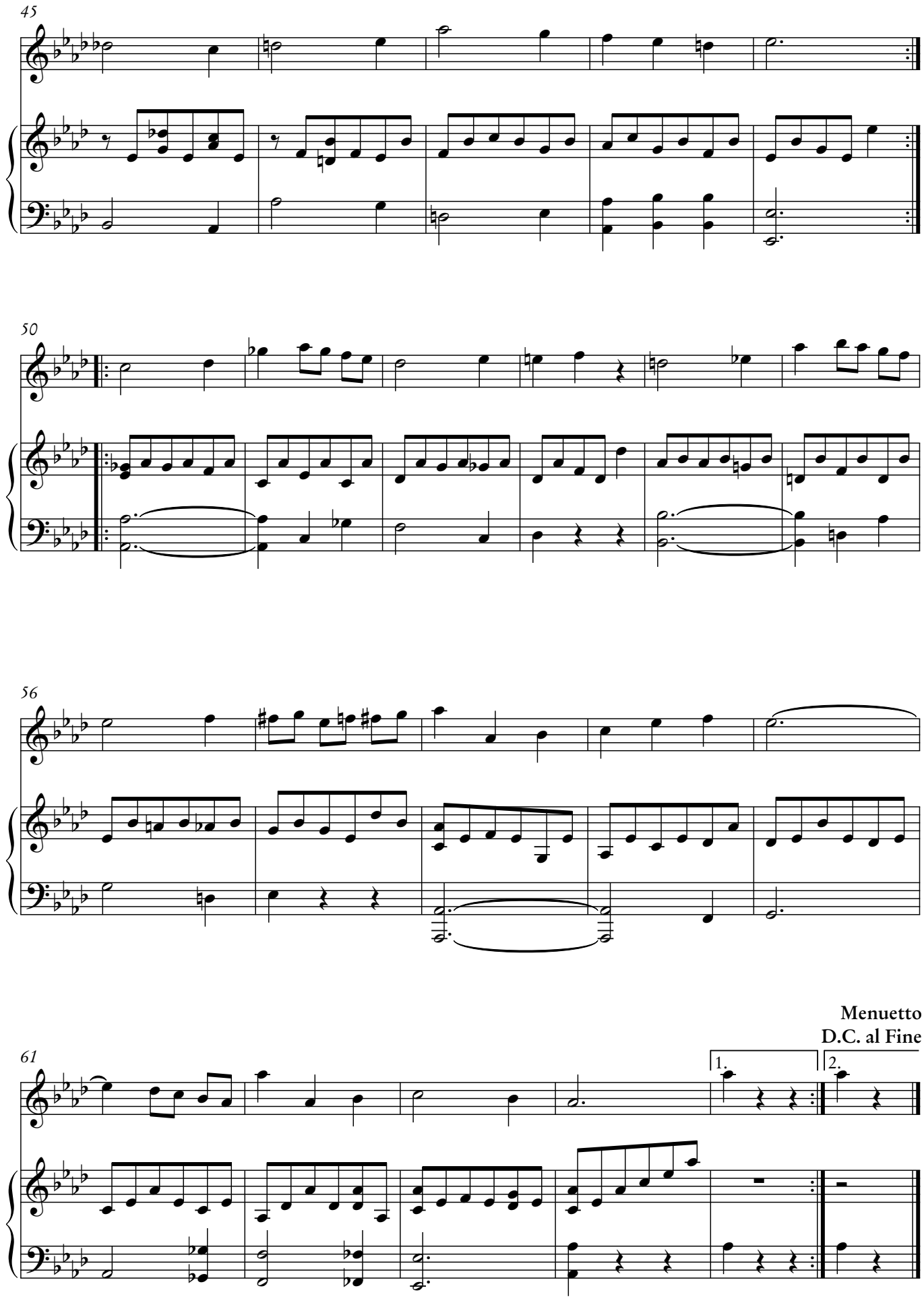
Fine
Trio
37
41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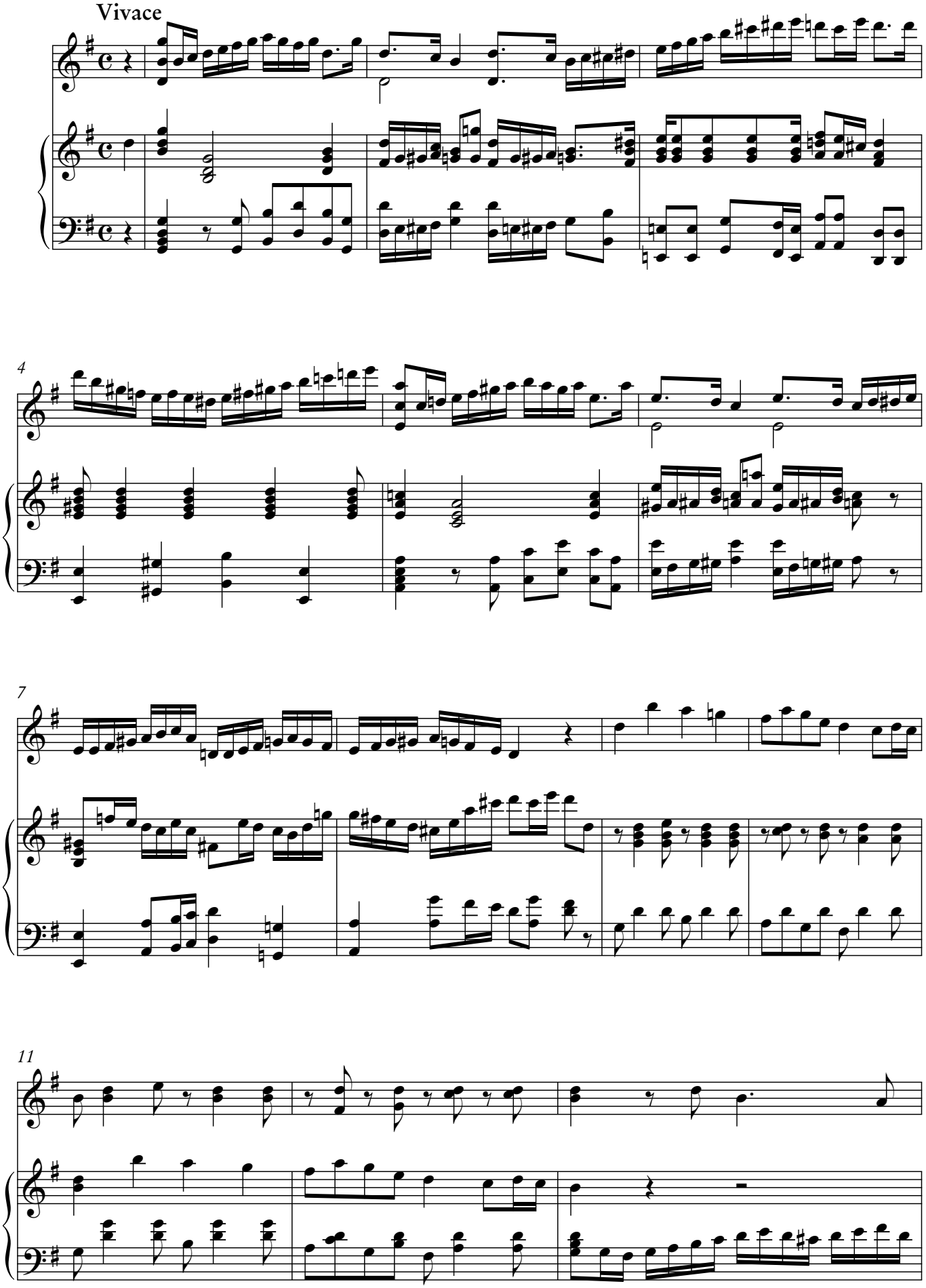
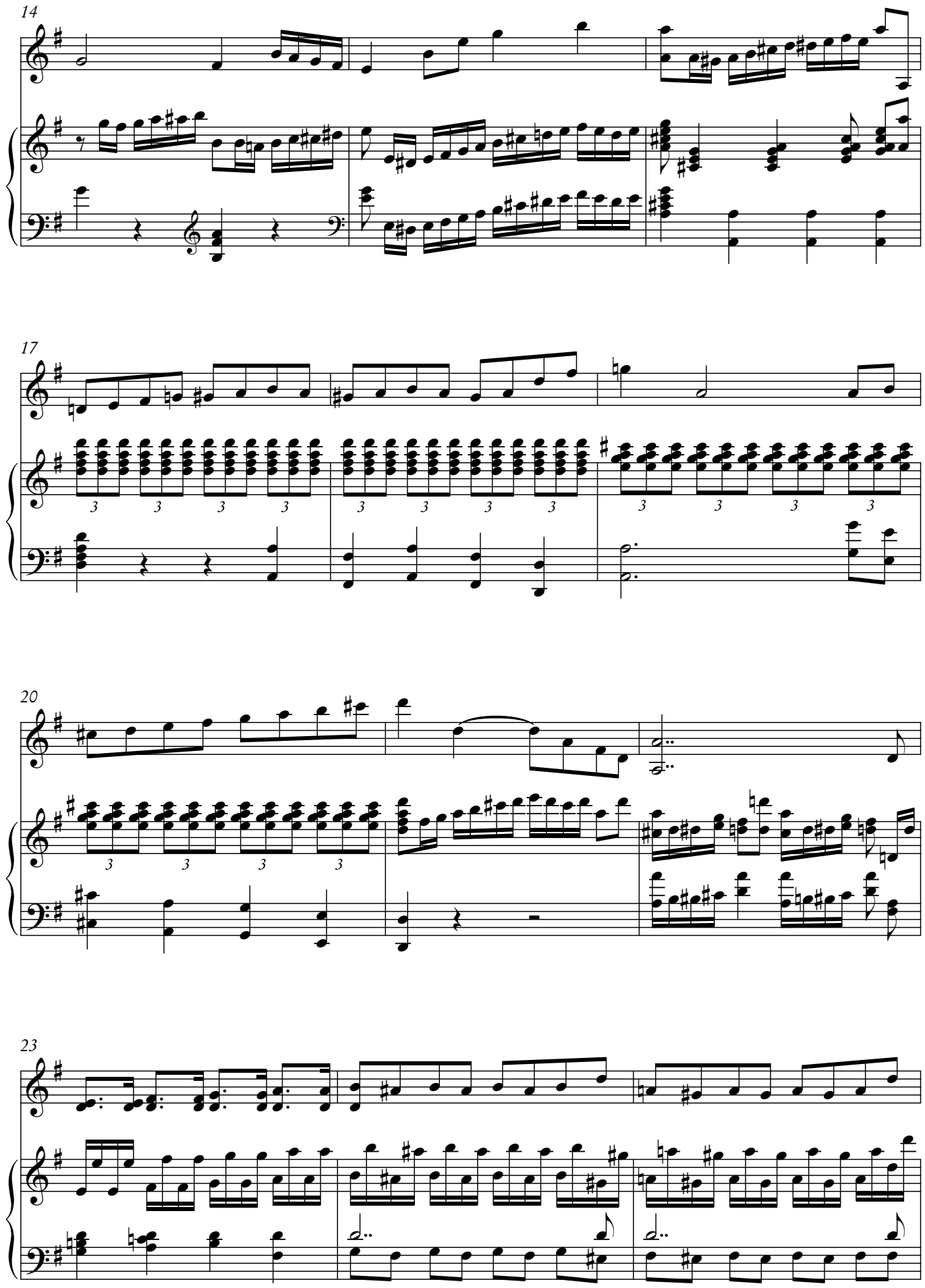
61
Menuetto
D.C. al Fine
1.
2.

IV.

Vivace

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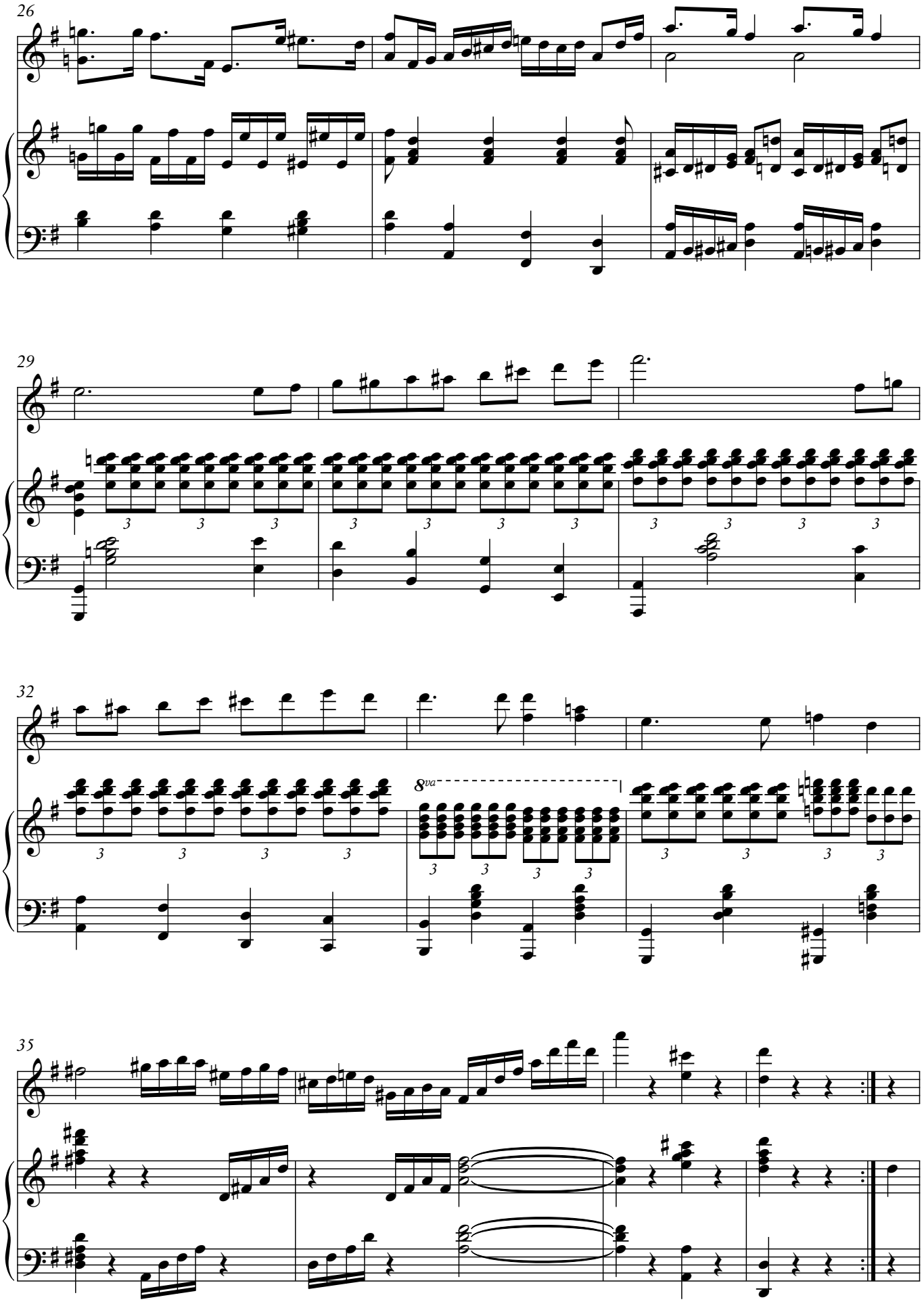
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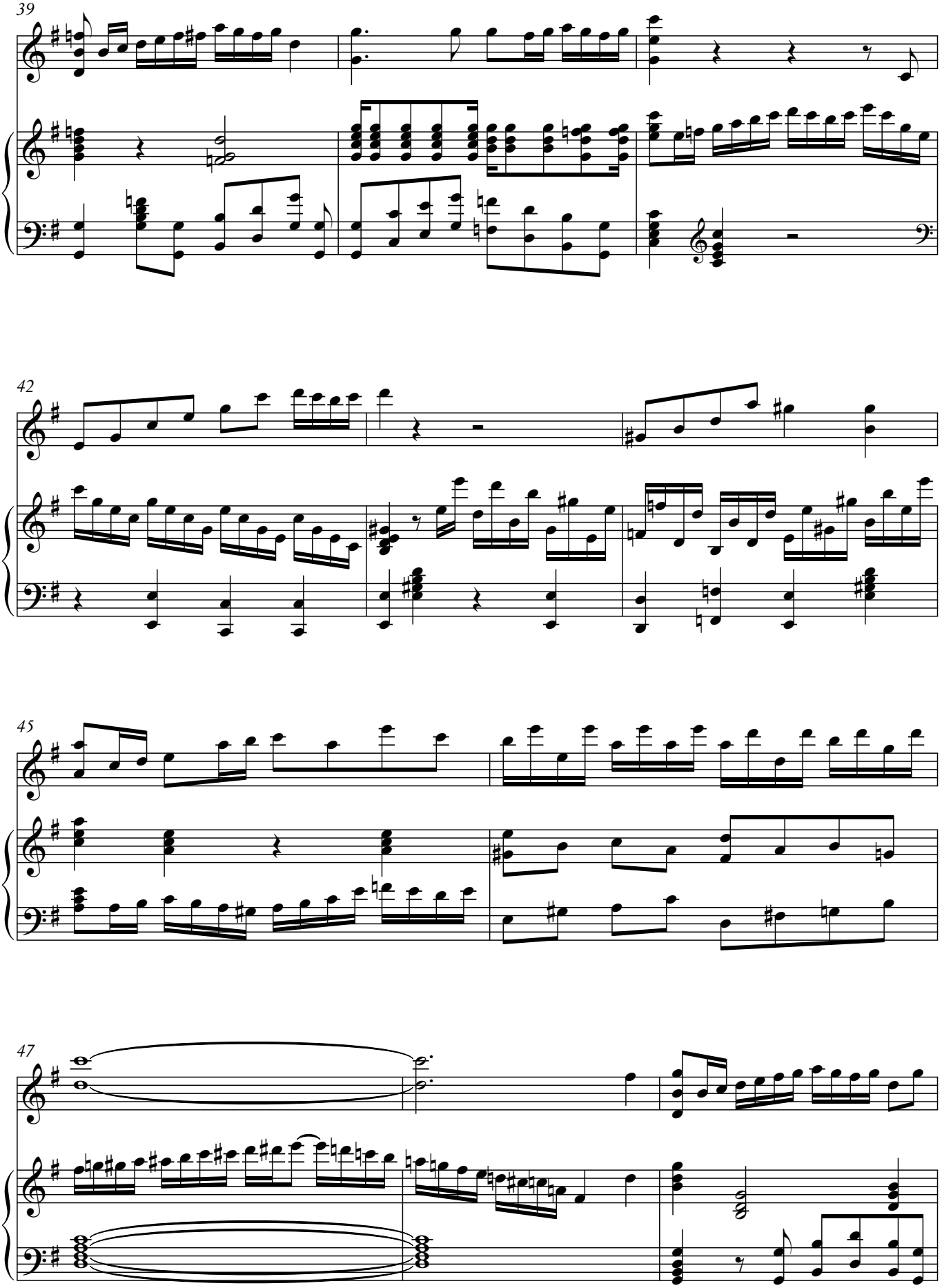
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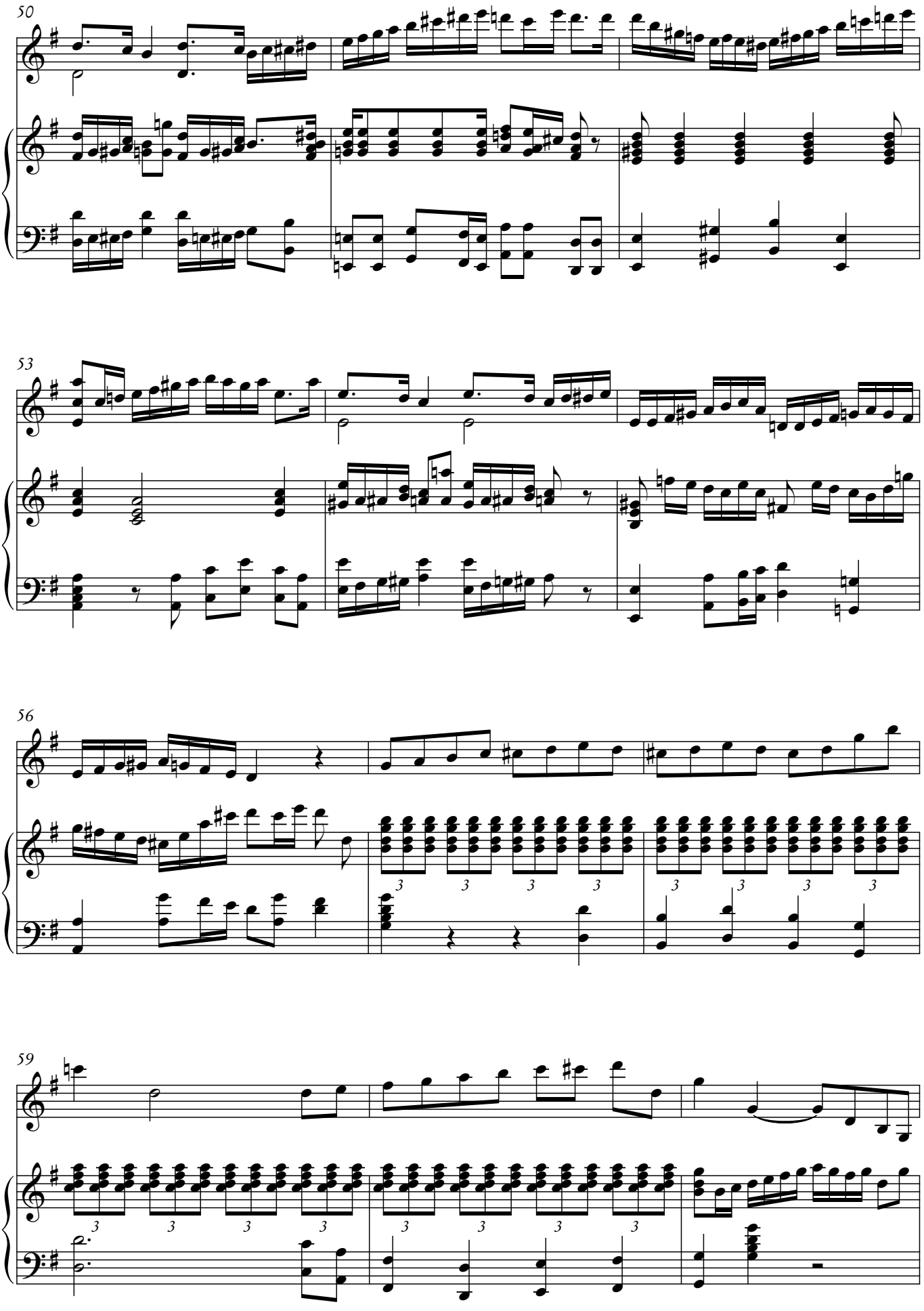
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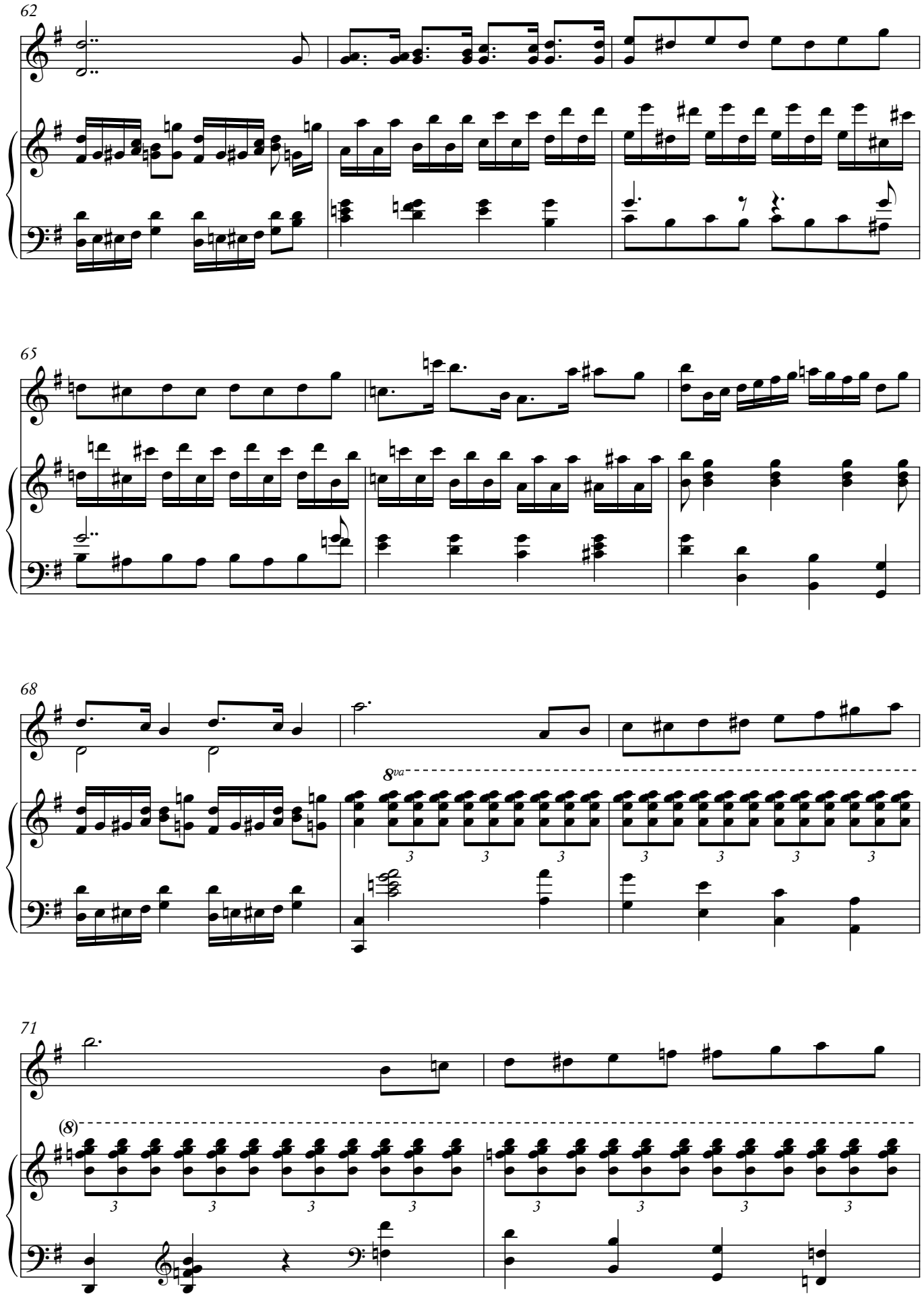
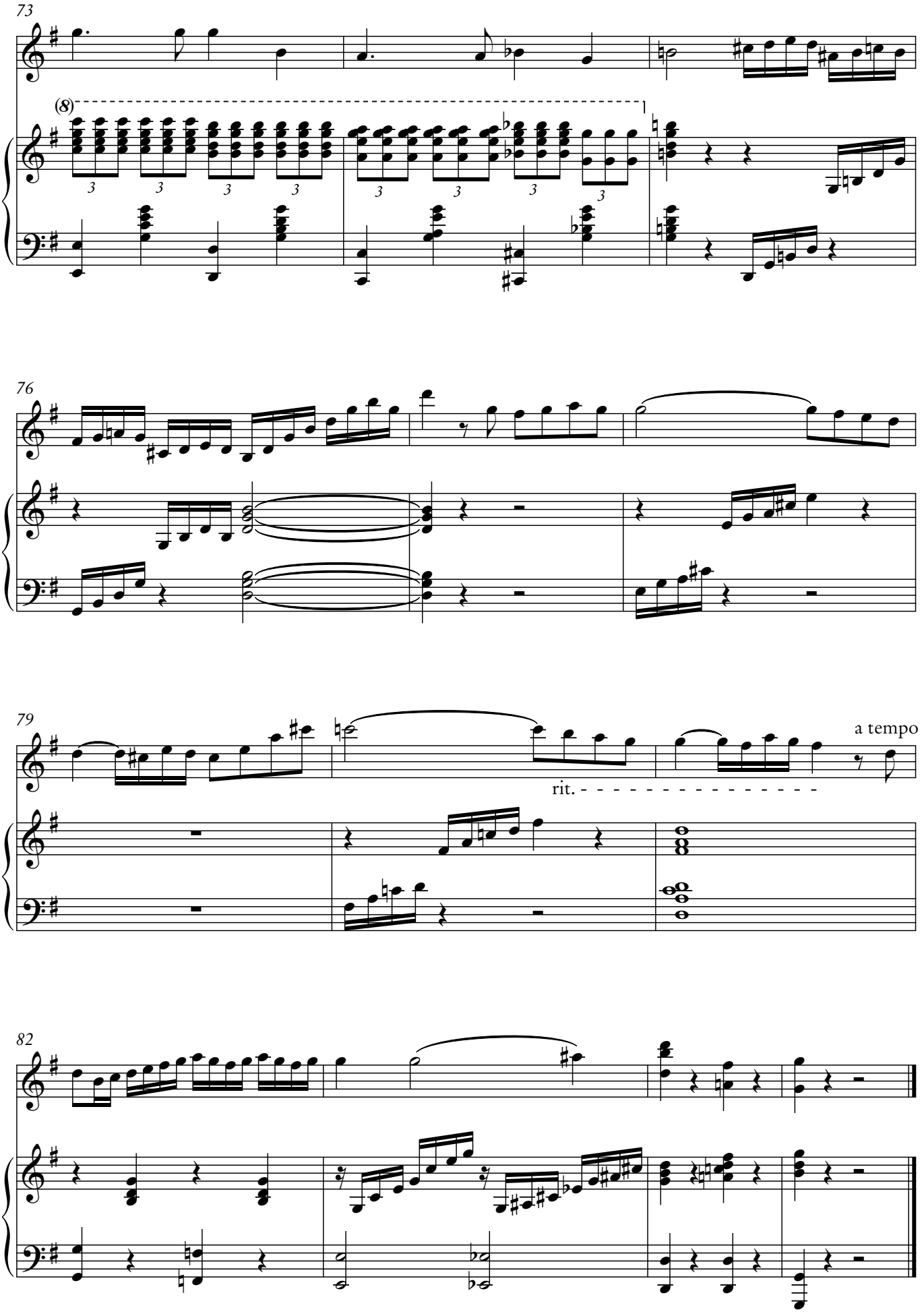

62
65
68
8va
71
(8)


73
(8)
76
79
rit.
a tempo
82

Valborg Aulin

Valborg Aulin (1860–1928) hade en betydande karriär som tonsättare i hemstaden Stockholm. Den avbröts dock 1903 när hon flyttade till Örebro för att verka som musiklärare. Under de aktiva åren som kompositör fick hon åtskilliga verk utgivna och framförda. Med god utbildning och starkt präglad av sin uppväxt i musiken skrev hon musik som uppskattades i samtiden: verk för mestadels hem och salong, franskinfluerad, men ändå klart tillhörig en nordisk tradition.

Valborg Aulin föddes i Gävle, där fadern då hade tjänst som läroverkslärare. Redan året efter hennes födelse flyttade familjen till Stockholm, där brodern Tor, den blivande violinisten och tonsättaren, föddes 1866. Som så många andra inledde Valborg Aulin med musikstudier i hemmet, för att senare ta privatlektioner. 1877–82 studerade hon vid Musikkonservatoriet, där hon hade lärare som Hilda Thegerström (piano), Hermann Berens och Sven August Lagergren (komposition) samt Albert Rubenson och Ludvig Norman (instrumentation). Norman förblev en viktig stödjare fram till sin bortgång 1885.

Hon bedrev under åren 1885–87 studier utanför Sverige: först i Köpenhamn för Niels W. Gade, därefter i Paris, där hon tog lektioner för Benjamin Godard (komposition) och E. Bourgain (piano), men också för tonsättarna Jules Massenet och Ernest Guiraud. I Paris tillkom två större anlagda verk: *Tableaux Parisienne* för orkester och *Procul este* för soloröst, kör och stråkorkester. Dessa format lämnade hon dock efter Parisvistelsen och skrev fortsättningsvis mestadels kammarmusik, precis som många av hennes samtida kvinnliga kolleger.

Under Stockholmsåren undervisade hon i piano och harmonilära, men framträdde också som pianist, bland annat tillsammans med brodern Tor och hans stråkkvartett. Hennes kompositioner fick jämförelsevis god spridning. En stråkkvartett (nr 1 i F-dur) trycktes 1888 av Musikaliska konstföreningen. Hon uppmärksammades genom egna kompositionsaftnar 1896 och 1901. Även om undervisning var hennes huvudsyssla i Örebro framträdde hon också som pianist. Hon ägnade sig dessutom åt att arrangera konserter.

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Violinsonat g-moll

Valborg Aulins violinsonat är hennes enda verk för violin och piano, förutom två mindre kompositioner varav det ena är ett arrangerat pianostycke. Sonaten har säkerligen, liksom de två styckena, en stark koppling till hennes sex år yngre bror, den senare så berömde violinisten Tor Aulin. Syskonen framträdde tillsammans på konserter redan när Tor var 13 år, och de fortsatte med det under ett par decennier.

Violinsonaten har inte något opustal, i motsats till tonsättarens andra verk av lite större dimension. Den figurerar inte heller i några bevarade konsertprogram eller recensioner. Sonaten är också mycket kort: med sina fyra satser är den bara hälften så lång som Emil Sjögrens tresatsiga första

sonat. Allt detta pekar på att det snarast handlar om en övning i sonatformens klassiska tillämpning – möjligen ett verk att visa upp för kompositionsläraren på Musikkonservatoriet. Sonaten är odaterad, men en trolig tid kan vara åren omkring 1880, alltså något decennium innan violinsonaten levde upp och blev en viktig genre i den nya svenska musiken.

Valborg Aulins val att inkludera en menuett med reprisdelar och trio i sonaten är klart återblickande och stärker intrycket av konservatorieuppgift. Stillsam lyrism finns i den miniatyrartade långsamma satsen. Det är främst i yttersatserna, och allra mest i den energiska finalsatsen, som ett friskt temperament ger sig till känna.

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Valborg Aulin

Valborg Aulin (1860–1928) had a respectable career as a composer in what was then her hometown Stockholm. However, it was interrupted in 1903, when she moved to Örebro for a post as a music teacher. During her active composing years, several of her works were published and performed. With a good education, and much affected by her musical upbringing, she wrote music that was appreciated by her peers: mostly works for homes and salons, with a French influence but clearly based in a Nordic tradition.

Aulin was born in Gävle, where her father worked as a schoolteacher. The year after her birth, the family moved to Stockholm, where her brother Tor, later to become a violinist and composer, was born in 1866. As many others, Aulin began studying music at home, and later had private lessons. From 1877 to 1882 she studied at the Royal Conservatory of Music, where her teachers were Hilda Thegerström (piano), Herman Berens and Sven August Lagergren (composition) and Albert Rubenson and Ludvig Norman (instrumentation). Norman was to be a strong supporter of hers until his death in 1885.

She spent the years from 1885 to 1887 studying outside Sweden: first in Copenhagen for Niels W. Gade, and then in Paris, where she had lessons with Benjamin Godard (composition) and E. Bourgain (piano), and also the composers Jules Massenet and Ernest Guiraud. In Paris, two of her greater composed works came to be: *Tableaux Parisienne* for orchestra and *Procul este* for solo voice, choir and string orchestra. However, she abandoned these formats after Paris, and mostly went on to write chamber music, just like many of her female colleagues of the day.

During her years in Stockholm, she taught piano and harmony, but also performed as a pianist, including appearances with her brother Tor and his string quartet. Her compositions were fairly well circulated. A string quartet (no. 1 in F major) was printed in 1888 by the Swedish Art Music Society. Her own composition soirées garnered her some attention between 1896 and 1901. Though teaching was her main occupation in Örebro, she also performed as a pianist and organised concerts.

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Transl. Martin Thomson

Violinsonata in G minor

Valborg Aulin's violin sonata is her only work for violin and piano, with the exception of two shorter compositions of which one is an arranged piano piece. Like these two pieces, the sonata is undeniably associated with her six-year younger brother, the future violinist luminary Tor Aulin. The siblings performed at concerts when Tor was 13 and continued to do so for the next couple of decades.

Unlike the composer's other larger works, the violin sonata has no opus number and does not feature in any extant concert programme or music review. It is also very short: with its four movements it is only half as long as Emil Sjögren's three-movement first sonata. All this would suggest that it is more an exercise in the classical application of the sonata form – possibly as something to show to her teacher of composition at the Royal Conservatory of Music. Although the sonata is undated, a likely year of provenance would be around 1880, a decade or so, in other words, before the violin sonata rallied to become an important genre in contemporary Swedish music.

Valborg Aulin's choice to include a minuet with repeated sections and a trio in the sonata is distinctly retrospective and reinforces the impression of its being a conservatory assignment. There is a tranquil lyricism in the miniature-like slow movement, and it is only in the outer movements, particularly the frenetic final movement, that the piece adopts an air of vigour.

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Transl. Transl. Neil Betteridge

Source material

The two sources used for this edition are both autographs: a score (violin and piano) and a separate violin part. They will be referred to as **A** and $\mathbf{A_V}$ in this commentary.

This edition serves to present the original manuscript as authentically as possible, while correcting the composer's notational oversights and the minor inconsistencies between parallel passages. The most frequent corrections by the editor have been to duplicate accidentals in upper or lower octaves when that was clearly the intention of the composer. Each instance has been notated below.

The violin part to this edition has been compiled by incorporating as much detail as possible from the two sources. There are slight inconsistencies between the two manuscripts and within each; any editorial choice that has been made is for the sake of being as consistent as possible with the rest of the piece. Each example of this has been notated below.

The note beam groupings and note stem directions are the composer's own.

All dynamics, slurs, technique markings, and tempo indications are the composer's own. This edition contains no dynamic markings in the 3rd and 4th movements, as there are none in either source. Similarly, there are almost no slurs in the 3rd and 4th movements.

Commentaries

I: Allegro

B. 1. Both sources have the word *agito*. As this is likely a misspelling of *agitato*. the editor has chosen the latter.

B. 2. Beat 2 accents written backwards in **A**.

B. 4. In violin part of **A**, a" crossed out by composer.

B. 5. Piano beat 2, f♯ accidental added to match beat 1 and violin.

B. 6. Piano *ff* added to violin.

Piano beat 2, f♯ accidental added to match violin and beat 1.

B. 8. Piano beat 4, e♮ accidental added in both staves to match beat 1.

B. 9. Piano beat 1, e♮' accidental added to match upper octave in right hand.

B. 10. Slurs in violin part of **A** very faint, and in $\mathbf{A_V}$ they overlap. Slurs supplied by analogy with bar 53.

B. 11. Piano beat 4, f♯" accidental added to match lower octave in beat 3.

B. 12. Violin beat 1 in **A**, lowest note is b♭", while in $\mathbf{A_V}$ it is d". Used d" by analogy with bar 55 (d" in both sources).

B. 16. Added *p* in piano to match violin dynamic in both sources.

Violin beat 4, added slur from $\mathbf{A_V}$.

B. 16-17. Used hairpin as positioned in **A.** Hairpin in $\mathbf{A_V}$ is narrower.

B. 19. Beats 1-2 piano in **A** have an extra half beat (an eighth rest plus four eighth note chords). The editor kept the eighth rest and deleted the extra chord, to match previous and subsequent bars.

B. 27. Violin beat 4, lower note is e♭' in **A**, f' in $\mathbf{A_V}$. The editor chose the former by analogy with bar 69.

B. 30. Piano beat 4, B♮ accidental added to match upper octave.

B. 32. Piano beat 2, d♭" accidental added to match d♭' in beat 1.

Piano beat 3, e♮" accidental added to match E natural in beat 2.

Added *f* that is found in $\mathbf{A_V}$.

B. 35-36. Violin chords contain more notes in $\mathbf{A_V}$ than in **A**. In **A** bar 35, the violin chord is written d'+b♮"+g". In bar 36 beat 2, it is g'+f". The editor has used the fuller chord spellings from $\mathbf{A_V}$.

B. 36. Extra quarter rest on beat 3 omitted, as it was an error.

B. 37. Beat 3, a♭"' accidental added to match lower octaves in beat 2.

B. 39. Piano beat 2, **A** contains a half note, adding up to only three beats in the bar. The editor used a dotted half note to correct the error.

Violin beat 4, b♮' accidental added to match upper octave in beats 1-3.

B. 42. Piano beat 1, a♯" is an error; the editor moved the sharp sign to the f'. Chord should be D major to match violin.

Violin beat 1, the top note is written as d"' in $\mathbf{A_V}$. In **A**, the note head and the two ledger lines are written in what appears to be reverse vertical position, with the ledger lines appearing above rather than below the note.

B. 48. Piano beat 2, f♯ and f♯" accidentals added to match beat 1 and violin.

B. 49. Piano beat 2, f♯ accidental added to match beat 1.

B. 50. Piano's dynamic of *ff* added to violin.

B. 51. Piano beat 1, e♮' accidental added to match beat 4 and create an A^7 chord.

Piano beat 4, c♯' accidental added to match beat 3.

B. 56. Piano beat 3, two different f♯ accidentals added to match beat 1.

B. 57. *p* added in violin to match that of the piano.

Violin beat 1, used chord spelling from $\mathbf{A_V}$, as it is also found in bar 14 in both sources. In **A,** the chord had been spelled g'+b♭'+b♭".

B. 59. Piano b♭ in **A** has been omitted, as the chord is clearly intended to be D major. It appears to be an error of beginning the chord on the wrong line.

B. 60. **A** has *p dolce* in violin. It has been added to piano.

B. 61. Piano beat 3, b♮' accidental added to match violin.

B. 62. Piano beat 1, e♮' accidental added to match violin.

B. 63. Piano beat 2, **A** spells the upper 3 notes as b♮'+e'+f'. This is an error of writing the grouping of the top two notes on the wrong line. It has been corrected to b♮'+d'+e' as the intended chord was clearly E^7 in first inversion.

B. 64. Piano beat 1, added b♮' accidental, as the passage is still in G major.

B. 66. Piano beat 3, added b♮' accidental to match upper octave and violin.

B. 69. Piano beat 3, added b♮' accidental to match upper octave and violin.

B. 70. Violin beat 1, added b♮' accidental to match piano.

B. 71. Piano beats 3-4, the quarter note doublings are missing in **A.** They have been added by analogy with bar 29, where all are present.

B. 76. Violin beat 1, the editor chose chord spelling from $\mathbf{A_V}$, as the $e^{a,}$ makes the chord more complete.

II: Larghetto

B. 1. **A** has the tempo indication 'Largetto' [sic] while $\mathbf{A_V}$ has 'Andante.' 'Larghetto' has been chosen here.

B. 5. The violin slur and decrescendo are taken from $\mathbf{A_V}$, as they do not appear in **A.**

B. 12. In **A**, beat 1 violin is blurred, but it is clear in $\mathbf{A_V}$. A *p* has been added to match *p* dynamics of the piano.

B. 13-15. Piano beat 1, the middle and lower notes of the chord seem to be written in **A** as quarters. The editor believes this to be an oversight, as it would create significant dissonance in in beat 2. They have been notated in this edition as eighth notes.

B. 18. Piano *p* and violin *f*, although a discrepancy, is written clearly in **A**.

B. 19. A slur has been added over the violin part, to match that of bar 17.

Piano beat 1, e♮' accidental added to match beat 4 of violin and create an A^7 chord.

B. 20. Piano beat 1, e♮' accidental added to create another A^7 chord, to match the previous bar.

B. 22. Violin beat 2, used e♮'" accidental from $\mathbf{A_V}$, as its absence in **A** is an oversight.

B. 27. Piano beat 1, in **A**, the right hand is written as dotted quarter notes, resulting in four beats in the bar. The editor has omitted the dots to restore the correct number of beats.

B. 29. Piano beat 3, e♮' accidental added as it is an applied dominant chord.

B. 32. Piano beat 1, e♮' accidental added to the third 32^{nd} note, to match the upper octave in beat 3.

B. 34-36. Piano downbeats changed from a dotted quarter to a dotted 8^{th}, to match bar 33 and to add up correctly within each bar.

B. 38-40. Slurs added in violin by analogy with bars 1-2.

B. 41-55. Slurs in violin are from $\mathbf{A_V}$, as there are none in **A.**

B. 47-48. Violin beat 3 leading to downbeat of b. 48, there is a discrepancy in notes and rhythm. In **A**, b. 47 is identical to b. 49, but leaps down to b♭" in 48. In $\mathbf{A_V}$, beat 3 is a simple e♭" and resolves more smoothly to d". The editor has chosen to use the version from $\mathbf{A_V}$, for its smoother resolution and contrast with b. 49.

B. 48. Crescendo found in $\mathbf{A_V}$ added to piano in beat 3, where it would be possible.

B. 51. Violin beat 3 in **A** is a', in $\mathbf{A_V}$ is b♭'. The latter has been chosen here to avoid dissonance with the piano.

B. 55. Piano beat 2 in **A** has a quarter note length that is an error, as there are clear 8th rests on the 1st and 3rd beats. An 8th note length has been used here.

III: Tempo di Menuetto

B. 1. A repeat sign has been added at the beginning of bar 1, as found in $\mathbf{A_V}$.

The violin chord in **A** is written g+e♭'+e♭". In $\mathbf{A_V}$ and bar 5, it is written b♭'+g'+e♭", so this chord spelling has been chosen here.

B. 9. Beat 1 piano, added a♮"" accidental to match beat 3.

B. 12. Beat 3 piano, b♭" quarter note added by analogy with the pickup to bar 1.

B. 14. A start-repeat sign added. Missing from **A** but written in $\mathbf{A_V}$.

B. 18. Beat 3 violin, **A** and $\mathbf{A_V}$ do not agree. **A** has a quarter note B♭ octave. The eighth-note variant from $\mathbf{A_V}$ has been chosen here.

B. 19. Beat 3 violin, the top note in **A** is a♮"" while the top note in $\mathbf{A_V}$ is c"". The a♮"" has been chosen here to provide a 3rd to the chord.

B. 40. The violin slur found only in **A** is the only slur written in this movement.

B. 50. Piano right hand, **A** contains dots that are faint and inconsistent in spacing and appearance. It is unclear whether they are deliberate or accidental. They have been omitted here, as there are none anywhere else in the movement.

B. 65-66. Violin beat 1, quarter note a♭"" is from **A**, while $\mathbf{A_V}$ is blank.

IV: Vivace

B. 1. Piano beat 2, quarter rest in **A** is an error and has been changed here to an eighth rest.

B. 2. Piano beat 3, e♮ accidental added to repeat chromatic line from beat 1.

Piano beat 4, g♮' accidental added to match lower octave.

B. 2, 50. Violin beat 3, the length of the d' is inconsistent between **A** and $\mathbf{A_V}$. In bar 50 (the recap) and every other occurrence of the main theme throughout the movement, **A** contains a half note in beats 3 and 4, but the dotted eighth from

A_V has been preserved here.

B. 4. Violin beat 2, the last 16th note in **A_V** is f♮" while in **A** it is d♯'. The latter has been chosen by analogy with bar 52.

B. 8. Piano beat 2, c♯"" accidental has been added to match the lower octave of the first note of the beat.

B. 13. Violin beat 3, **A_V** has a double stop of b" and d", while **A** has only b". The **A** version has been chosen here, as the preceding 8th note is not a double stop in either source.

B. 15-16. Violin beats 2-4 and first eighth of bar 16 are empty in **A_V**.

B. 16. Piano beat 1, c♯' accidentals added to match upper octave downbeat.

B. 20. Violin beat 4, c♯"" accidental added to match beat 1.

B. 21. Violin beat 1, the single d"" from **A_V** has been chosen here. In **A**, Aulin began to write the piano part on the violin staff and scratched most of it out.

B. 22. Piano beat 4, d♮" accidental added to match beat 2.

Violin beat 1, a dotted half note has been chosen here by analogy with bar 62.

B. 23. Violin beat 1, the sources disagree. The d'+e' from **A_V** has been chosen as it better matches the piano. **A** has e'+f♯'.

B. 24. Piano beat 1, d' changed from a triple-dotted half note to a double-dotted half note to add up to 3 1/2 beats.

B. 24-26. All accidentals in this broken octave sequence have been duplicated in their upper octave.

B. 25. Piano beat 1 d' changed from a half note to a double dotted half note to add up to 3 ½ beats.

B. 28. Piano beat 3, b♮ accidental added to repeat the pattern from beat 1.

B. 33. Violin beat 3, **A_V** has a double stop of f♯"+d"", while in **A** the f♯" is absent. **A_V** has been chosen.

B. 33-34. Violin beats 3-4, **A** has two quarter notes, while **A_V** has a dotted quarter and an eighth. The rhythm from **A** has been chosen here by analogy with bars 73-74.

B. 35. Piano beat 3, a missing quarter rest has been added in the treble staff.

B. 39. Piano beat 3, f♮' accidental added to match beats 1-2.

B. 40. Piano beat 4, f♮" accidental added to match beat 3.

B. 41. Violin top note in $\mathbf{A_V}$ is c'". In **A**, the ledger lines and note are vertically reversed, with an empty ledger line sitting above the note head.

B. 43. Piano beat 4, g♯" accidental added to match preceding g♯'.

B. 44. Piano beat 1, f♮" accidental added to match preceding f♮'.

Piano beat 3, g♯" accidental added to match preceding g♯'.

B. 46. Piano beat 4, g♮ and g♮' accidentals added to match the g major chord outlined by the violin, the conventional progression of the sequence begun in beat 1.

B. 47. Piano beat 4, c♮"" accidental added to match the held D^7 chord in the bass staff and the violin.

B. 50. Piano beat 3, e♮ accidental added to duplicate pattern from beat 1.

Violin beat 3, **A** and $\mathbf{A_V}$ are again inconsistent regarding the length of the d'. The dotted-eighth version from $\mathbf{A_V}$ has been chosen here to match the opening statement in bar 2. However, the half-note version from **A** is seen in other recurrences of the theme (bars 6, 28, and 68).

B. 52. This bar is missing in $\mathbf{A_V}$.

B. 54. Piano beat 3, g♮ accidental added to duplicate pattern from beat 1.

B. 56. Piano beat 2, c♯"" accidental added to match lower octave.

Piano beat 4, what should otherwise be a D major chord contains a b"' that seems to be an error. This has been omitted here by analogy with bar 8.

B. 61. Violin beat 1, in **A**, there are several extra notes that do not appear in $\mathbf{A_V}$. The composer had begun to write the piano part in the violin staff, but provided a clear version in $\mathbf{A_V}$.

B. 62. Piano beat 3, e♮ accidental added to duplicate pattern from beat 1.

Piano beat 4, g♮' accidental added to match lower octave.

B. 64-66. All accidentals in this broken octave sequence have been duplicated in their upper octave.

B. 65. Piano beat 4, f♮' accidental has been added, as the f♯' in **A** appears to be an error.

B. 66. Violin beat 4, **A** has an a♯''' and $\mathbf{A_V}$ has c♯'''. By analogy with bar 26, the former has been chosen here.

B. 67. In $\mathbf{A_V}$, the note head and ledger lines are vertically reversed. The intention is a b''', as seen in **A**.

B. 76. Violin beat 2, the second 16th note in **A** is e', while in $\mathbf{A_V}$ it is d.' The $\mathbf{A_V}$ version has been chosen here, to continue the pattern from beat 1 and the preceding bar.

B. 80-82. The *rit.* and *a tempo* indications are taken from $\mathbf{A_V}$, as they are not found in **A**.

B. 82. Violin beat 3, $\mathbf{A_V}$ has a c''' as the first 16th note, while **A** has an a'''. The **A** version has been chosen, to be consistent with the main theme.

B. 83. Violin beats 2-3 in $\mathbf{A_V}$ are two tied quarter notes rather than a half note.

Piano beat 3, the second 16th note is believed to be an a♯', in which the note and ledger lines are vertically reversed. In beat 4, an a♯'' accidental has been added to match beat 3.

B. 84. Violin beat 1, the sources disagree on the top note. In **A**, the spelling is d''+b''', while in $\mathbf{A_V}$ it is d''+b'''+d'''. The version from $\mathbf{A_V}$ has been printed here as it contains a slightly fuller chord; however, the editor suggests that the top note remain as b''' for the sake of a smoother melodic line.

B. 85. Piano lowest note should be a G,. The B found in **A** is an error in the number of ledger lines.

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