



TOR AULIN

1866–1914

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Wiegenlied

för violin/cello och piano

*Cradle Song*

*for violin/cello 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.

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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](http://www.levandemusikarv.se)**

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# Vaggsång.

Wiegenlied.

Berceuse.

Tor Aulin.

Poco lento. (M. M. ♩ = 66)

con sordino

*p e dolce*

Violin.  
(Violon.)  
oder  
(Violoncello.)

PIANO.

*pp*

*due Pedale*

The first system of the score consists of two staves. The upper staff is for Violin, Viola, or Cello, and the lower staff is for Piano. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is marked 'Poco lento' with a metronome marking of 66. The piano part begins with a *pp* dynamic and includes the instruction 'due Pedale'.

The second system continues the musical score. The piano part features a *pp* dynamic and includes a triplet of eighth notes in the right hand.

The third system continues the musical score. The piano part includes the instruction 'sul D.' and features a *p* dynamic. The right hand has a triplet of eighth notes.

First system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The grand staff contains a piano accompaniment with chords and moving lines. Dynamic markings include *mf* and *pp*.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The piano accompaniment in the grand staff shows a change in texture and dynamics, with *f* appearing in the bass line. The top staff continues with melodic development. Dynamic markings include *mf*, *pp*, and *f*.

Third system of musical notation. The piano accompaniment in the grand staff becomes more active, with *f* and *p* markings. The top staff features melodic lines with fingerings (1, 2, 3, 4) and a *f* dynamic marking. The system concludes with a *p* dynamic marking in the piano part.

Fourth system of musical notation, the final system on the page. It includes dynamic markings such as *p*, *sost.*, and *poco rall.* in both the top and grand staves. The piano accompaniment shows a gradual deceleration and softening of dynamics towards the end of the system.

*a tempo*  
*p*

*a tempo*  
*pp sempre legato*

*pp*

*p*

*pp*

sul A.

First system of musical notation. It consists of three staves. The top staff has a treble clef and contains several measures with arpeggiated chords and a dynamic marking of *pp*. The middle and bottom staves are grouped by a brace on the left and contain piano accompaniment with a dynamic marking of *mf*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. It consists of three staves. The top staff has a treble clef and contains several measures with arpeggiated chords and a dynamic marking of *ppp*. The middle and bottom staves are grouped by a brace on the left and contain piano accompaniment with a dynamic marking of *ppp*. The key signature has three sharps (F#, C#, G#).

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains several measures with arpeggiated chords and a dynamic marking of *p*. The middle and bottom staves are grouped by a brace on the left and contain piano accompaniment with a dynamic marking of *p*. The key signature has three sharps (F#, C#, G#).

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and contains several measures with arpeggiated chords and a dynamic marking of *pp*. The middle and bottom staves are grouped by a brace on the left and contain piano accompaniment with a dynamic marking of *pp*. The key signature has three sharps (F#, C#, G#).

# Vaggsång.

Wiegenlied. Berceuse.

Violin.  
(Violon.)

Tor Aulin.

Poco lento. (M. M. ♩ = 66)  
con sord.

*p dolce*  
*pp*  
*p*  
*mf* *pp* *mf*  
*pp* *f spr.* *f*  
*p* *psost.* *poco rall.* *a tempo*  
*pp*  
*p* *sul A.*  
*mf* *pp* *ppp*  
*p* *rall.* *più lento* *pp*



# Vaggsång.

Wiegenlied.

Berceuse.

VIOLONCELLO.

Tor Aulin.

Übertragen für Vcello. von  
Georges Georgesco.

Poco lento. (M.M. ♩ = 66)

con sordino

The score is written for cello in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The first staff begins with a dynamic of *p dolce* and includes fingering numbers 1, 2, and 0. The second staff features *pp* dynamics and includes fingering numbers 3, 1, 3, 1, 4, 4, 2, 1, 1. The third staff is marked *calme* and *mf*, with *restez* written below. It includes fingering numbers 3, 3, 1, 0, 1, 3, 0, 2, 3, 2, 3. The fourth staff starts with *pp* and *restez*, followed by *f espressivo* and *f*. It includes fingering numbers 3, 4, 0, 2, 1, 2, 3, 0, 2, 3. The fifth staff begins with *pp restez*, then *f espressivo*, and *f*. It includes fingering numbers 2, 3, 0, 2, 1, 1, 4, 1, 4. The sixth staff is marked *p* and *p sost.*, with *poco rall. a tempo* above. It includes fingering numbers 1, 4, 4, 4, 7. The seventh staff starts with *p* and includes fingering numbers 1, 1, 1, 1, 3, 1, 1. The eighth staff begins with *pp* and includes fingering numbers 1, 4, 1, 1, 3, 1, 1. The ninth staff is marked *mf* and includes fingering numbers 3, 3, 3, 3, 3, 0, 3, 0, 1, 3, 0. The tenth staff starts with *pp* and includes fingering numbers 2, 3, 0, 2, 2, 1, 1, 4, 0, 1. The eleventh staff is marked *pp* and includes fingering numbers 1, 1, 1, 0, 3, 0, 0, 0.

# 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.

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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*

## 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.

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