



VALBORG
AULIN
1860–1928

Albumblad
för piano
Album Leaf
for piano

Opus 29

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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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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Albumblad.

Feuille d'album.

Valborg Aulin, Op.29.

Andante con moto.

PIANO.

The musical score is written for piano and consists of five systems of music. The first system is marked 'p' and 'mf' with dynamic markings 'p' and 'mf'. The second system is marked 'cresc.' and 'dim.'. The third system is marked 'p' and 'cresc.'. The fourth system is marked 'f' and 'dim.'. The fifth system is marked 'mf' and 'f' with a 'cresc.' marking. The score includes various musical notations such as treble and bass clefs, a common time signature, and various dynamics and articulations.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and a *Ped.* (pedal) marking.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features more complex chordal textures. Dynamics include *f* (forte).

Third system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a dense chordal texture. Dynamics include *a tempo*, *un poco stretto*, *dim.* (diminuendo), and *p* (piano).

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a chordal texture. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte).

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and a triplet of eighth notes. The bass clef staff has a chordal texture. Dynamics include *dim.* (diminuendo) and *p* (piano).

First system of musical notation. The upper staff contains a melodic line with various intervals and accidentals. The lower staff provides harmonic support with chords and single notes. A *cresc.* (crescendo) marking is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a *f* (forte) marking, indicating a dynamic increase.

Third system of musical notation. The upper staff has a *dim.* (diminuendo) marking. The lower staff has an *mf* (mezzo-forte) marking.

Fourth system of musical notation. The upper staff includes an 8-measure rest indicated by a dotted line and the number 8. The lower staff has *p* (piano) and *pp* (pianissimo) markings.

Fifth system of musical notation. The upper staff has a *f* (forte) marking. The lower staff has *dim.* (diminuendo) and *p* (piano) markings. The system concludes with a double bar line and a fermata over the final notes.

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 musiklehrare. 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 stödare 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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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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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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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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