# Valborg Aulin

1860-1928

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## Piano Sonata in F minor

Grande sonate sérieuse pour le piano

Op. 14

Dedicated To Fröken Hilda Thegerström

Transcribed from the original manuscript and edited by Joseph Simunac

# Valborg Aulin

Valborg Aulin was born January 9, 1860 in Gälve, Sweden. Both of her parents were musicians - her mother an aspiring singer and her father an amateur violinist and violist - her brother, Tor Aulin, was an excellent violinist.

She began taking piano lessons from her grandmother and started lessons with Hilda Thegerström when she was 12. At 17, she enrolled in the Royal Swedish Academy of Music, where her teachers were Albert Rubenson, Herman Behrens, and Ludvig Norman. In 1886 she studied for a year with Niels Gade in Copenhagen, and studied in Paris for three years with Jules Massenet, Benjamin Godard, and E. Bourgain.

When she returned to Sweden, Aulin began a career as a teacher, pianist, and composer. She accompanied her brother Tor, and played with him in the Aulin Quartet.

In 1903, Aulin moved from Stockholm to Örebro, working as a teacher and pianist. However, she gave up composing at this time. Her reason for leaving Stockholm are a mystery. It's possible that the constant challenges of being a female in the musical culture of Stockholm became too much for her. Also, the Aulin Quartet ceased to perform. But we will most likely never know the true reasons.

Aulin died in Örebro, Sweden, on January 11, 1928.

-Joseph Simunac

This edition is transcribed from the original manuscript. This is available online. The address at this moment is carkiv.musicverk.se/www.fore2020/Aulin_Valborg_sonat_piano_opus_14.pdf.

In the manuscript, Aulin only puts accidentals once in a measure - regardless of which octave the notes are in. She obviously intends that every octave should have the same accidental. There is only some confusion where a note changes the accidental in a measure in different octaves. I have tried to keep the piece harmonically consistent, where there is any question.

**First Movement**

m. 105 - I've tied the B♭s on the third and fourth beats to match the pattern in m. 103, and also the recurrence at m. 131 and 133.

m. 106 - The LH note in the manuscript is significantly above the top of the staff. This could be considered a D♮ and would fit harmonically. However, since I can't see an obvious leger line, I transcribed the note as a B♮. This also fits harmonically.

m. 123 - The middle note in the RH chord appears to be a C in the manuscript, but as the entire passage is in octaves between RH and LH, I've changed it to a B♭, to match the LH.

**Second Movement**

m. 19 - RH 7th beat is an octave B♭ in the manuscript. However, every other instance of this pattern has a D♭. Also, the B♭ is in the LH.

m. 31 - There are no leger lines on beats 6 and 9. Beat 6 works as a D♮ or as a B♭, but B♭ makes more sense harmonically.

m. 53 - The G♯ on the fourth beat is a dotted eighth and should obviously be a dotted sixteenth, followed by a thirty-second.

m. 57 - The last LH chord looks like D♯/C♯. However, octave C♯s makes more sense harmonically, and matches the pattern continued in m. 59.

m. 60 - Same as m. 53.

m. 71 - The time signature here should be 9/8, like the beginning.

m. 76 - The fourth beat in the RH should be a dotted eighth note instead of a dotted quarter.

m. 77 - Beat 7 should switch back to bass clef in the LH

**Third Movement**

m. 33 - There is no accidental on the D in this measure. However, the repeat at m. 193 is clearly written as a D♮. That also follows the interval pattern in m. 29.

m. 125 - The second beat in the LH does not have an F in the manuscript. But the pattern is clear, so I've included the F.

m. 149 - The second beat in the RH is written as a dotted half, but should be a dotted quarter.

**Fourth Movement**

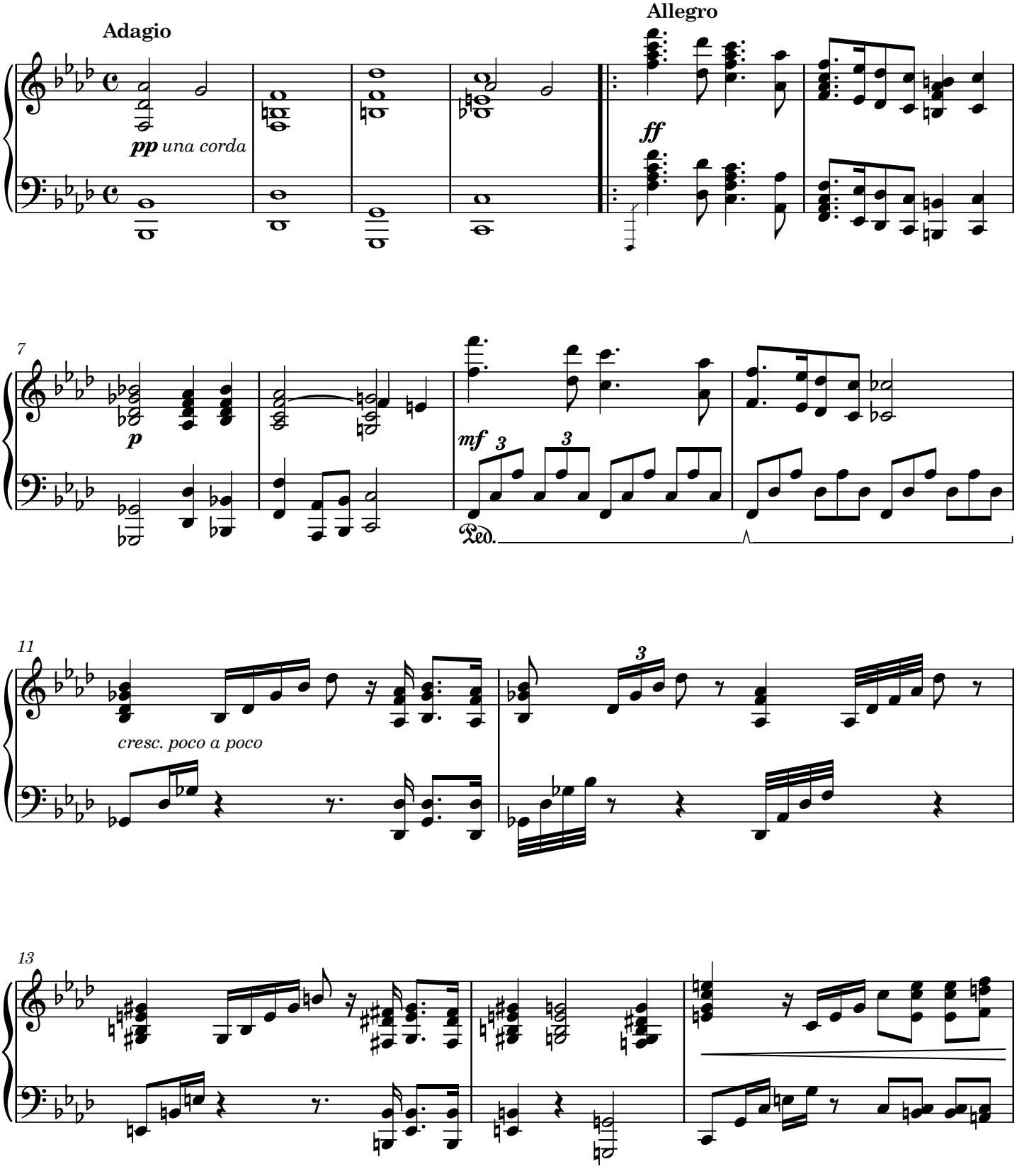
m. 35 - Although it is a dotted half note in the manuscript, it should obviously be only a half note.

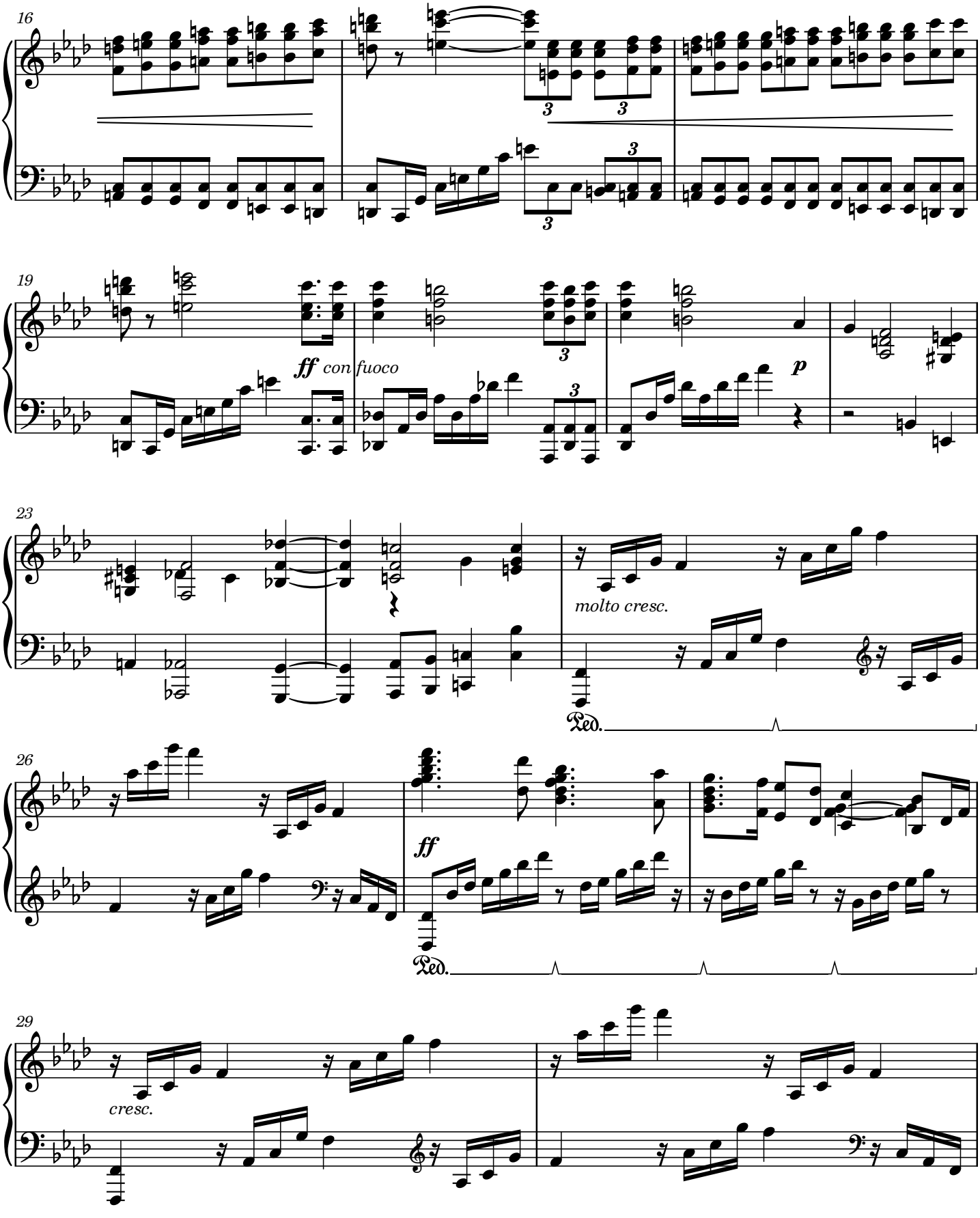
m. 43-51 - Although it is not marked, it is obvious that the entire section should be staccato. It is not marked until m. 52.

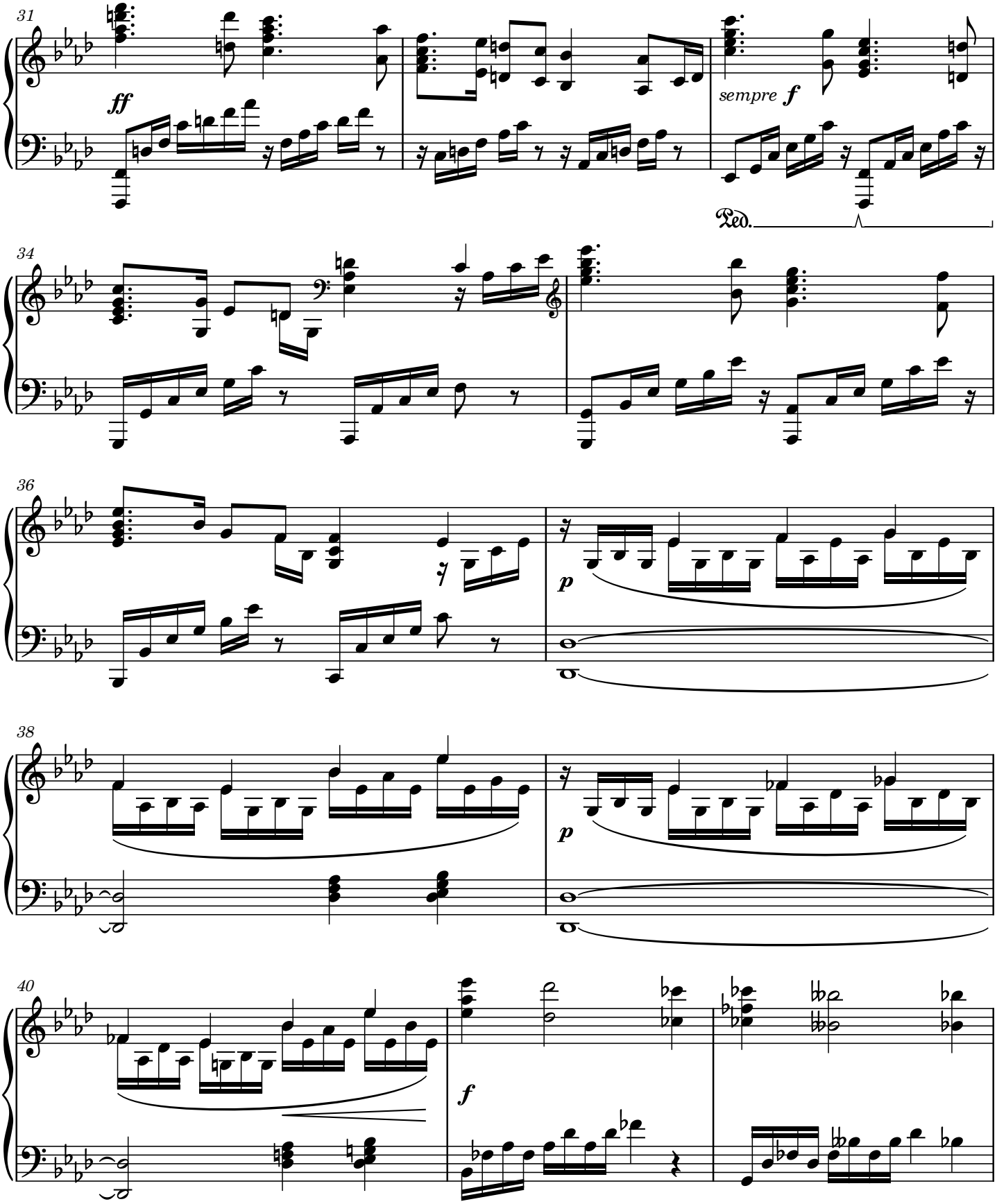
# Piano Sonata in F minor

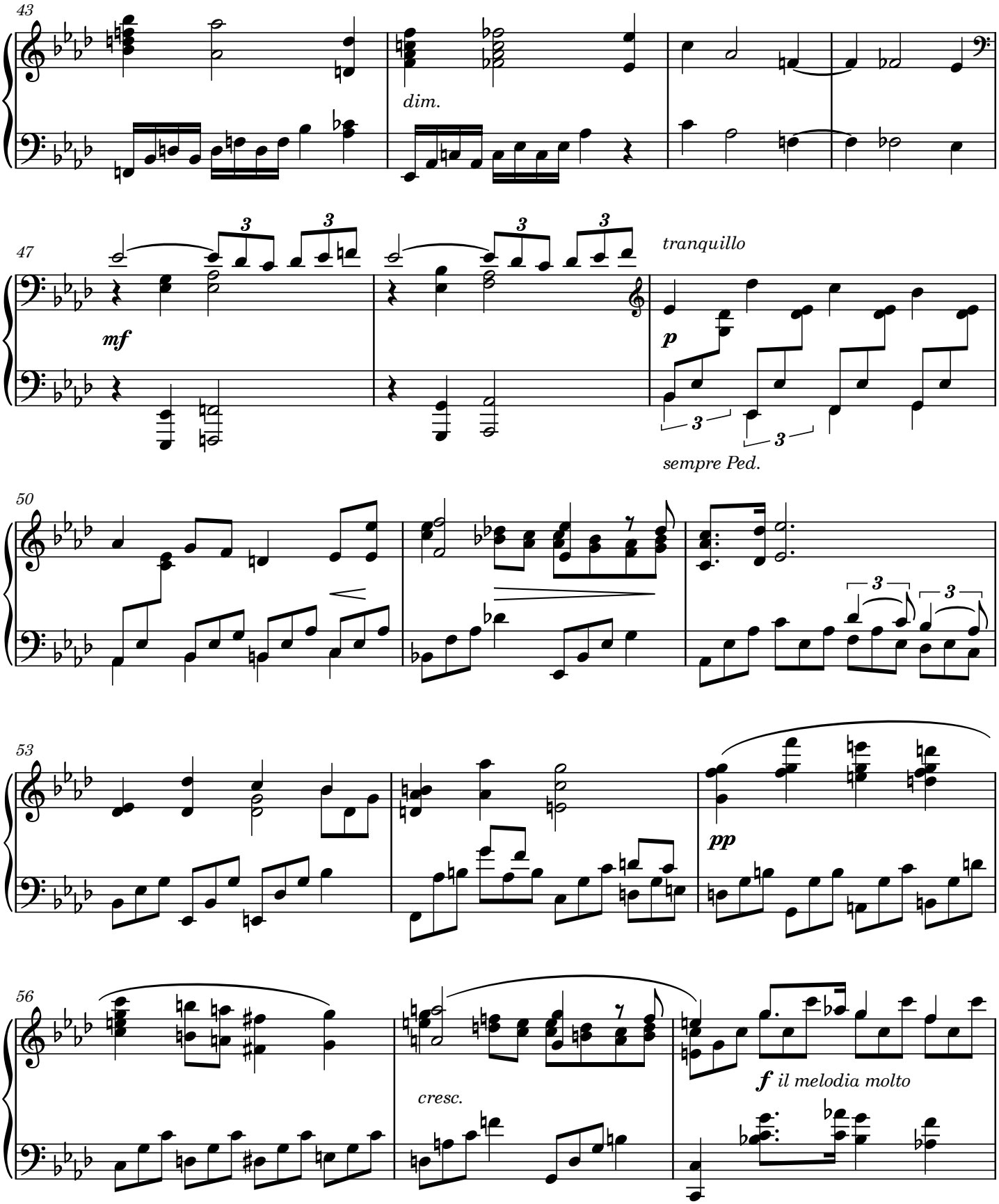
Valborg Aulin

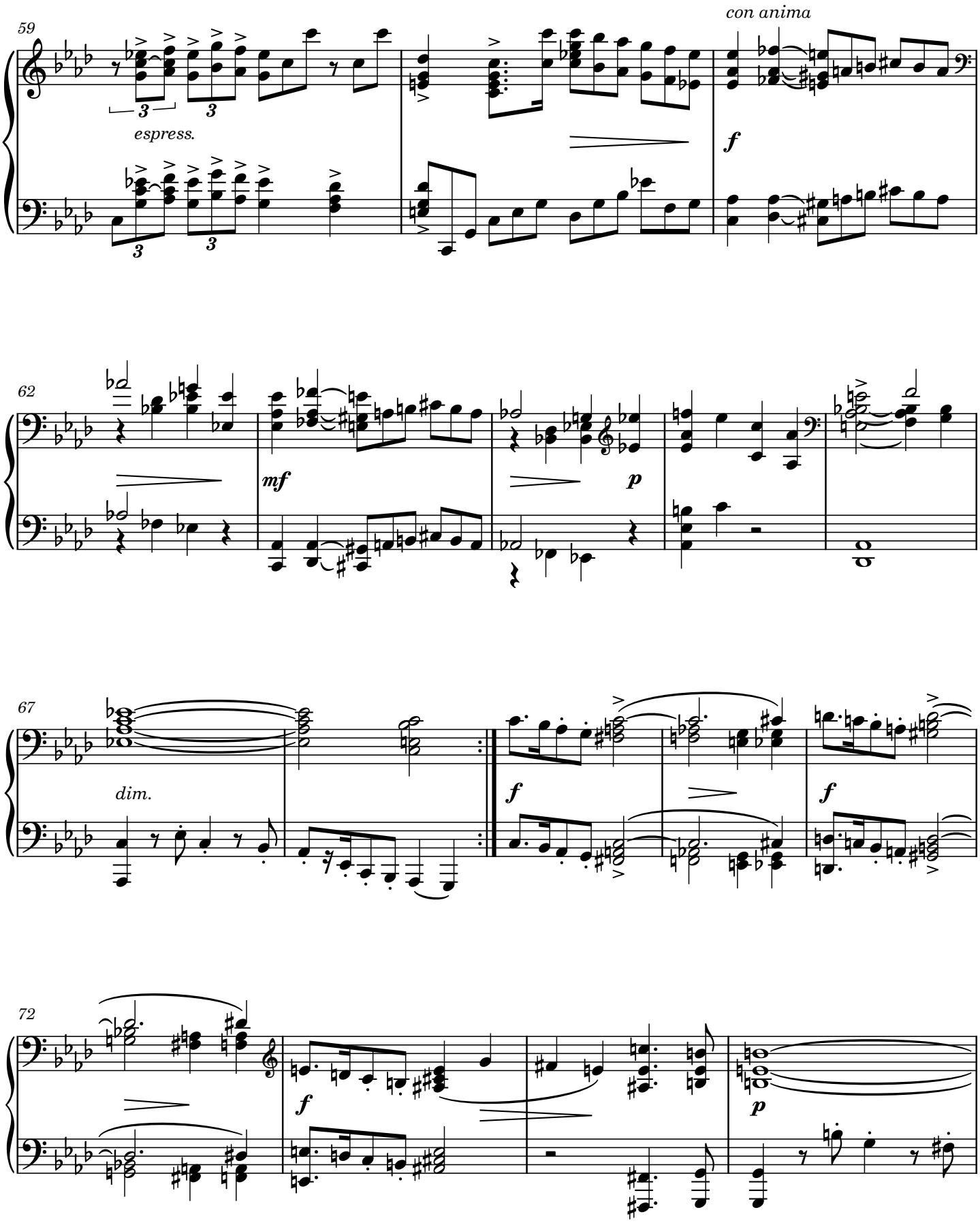
## I.

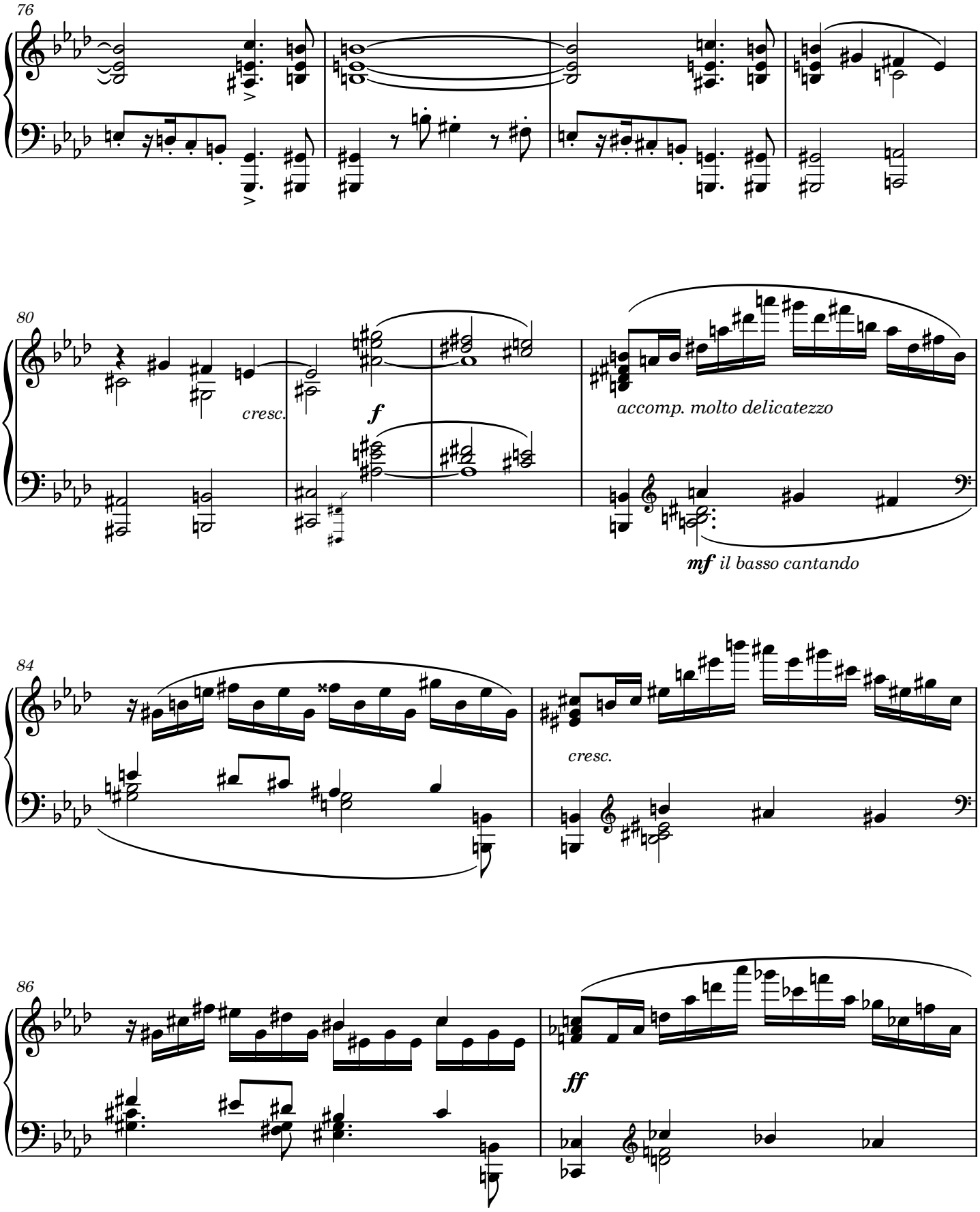


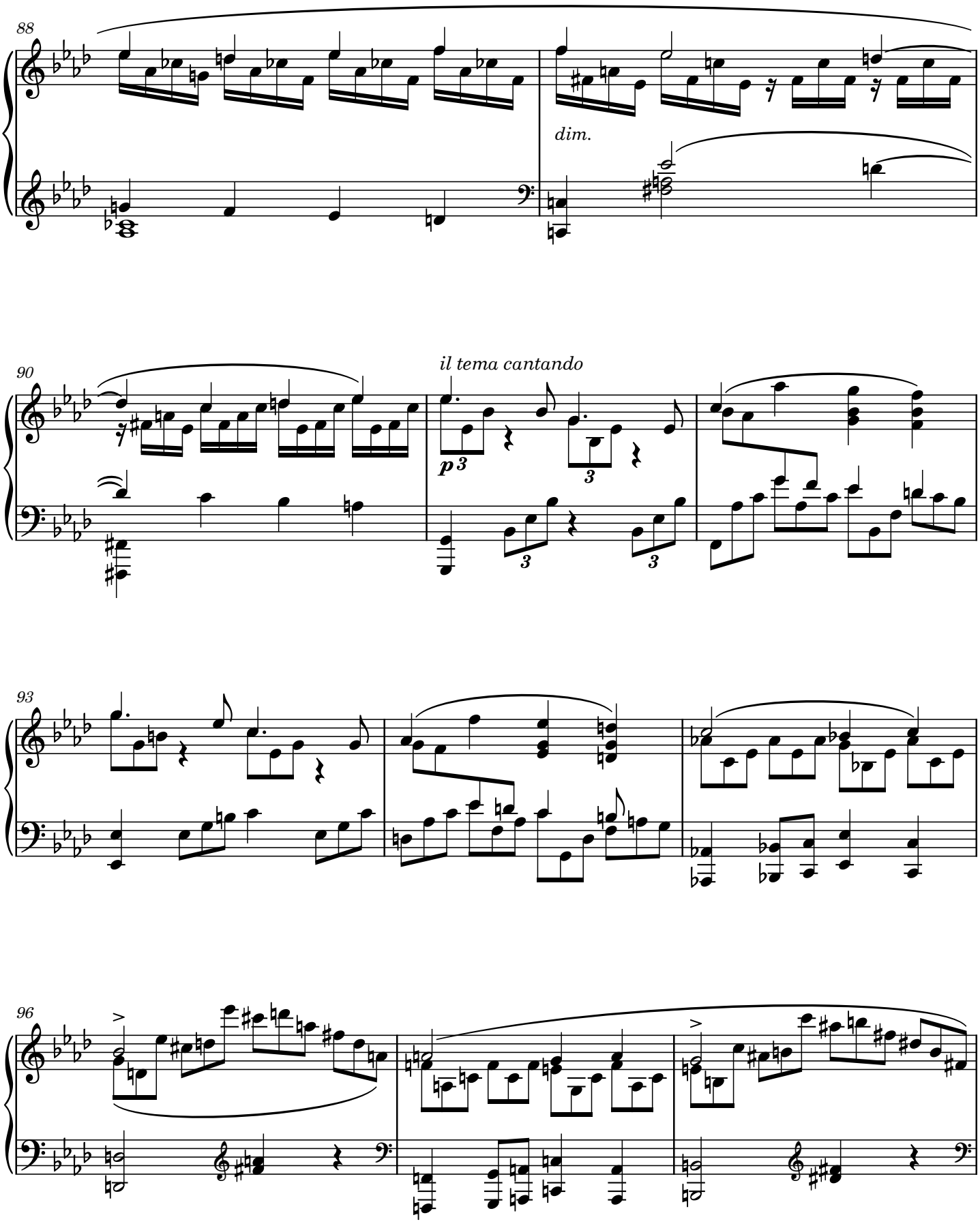

16
19
ff con fuoco
p
23
molto cresc.
Ped.
26
ff
Ped.
29
cresc.

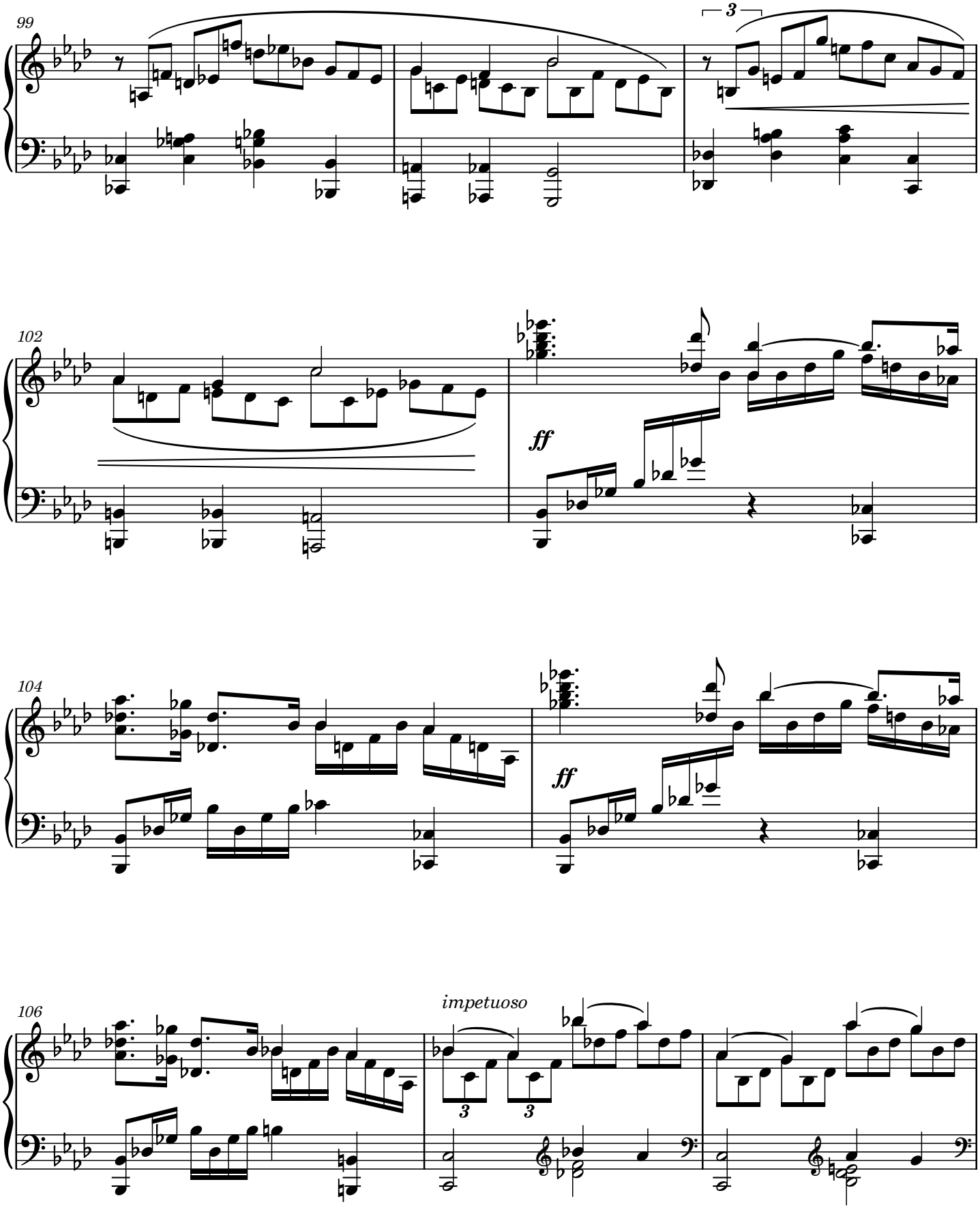

31
ff
sempre f
Ped.
34
36
p
38
p
40
f

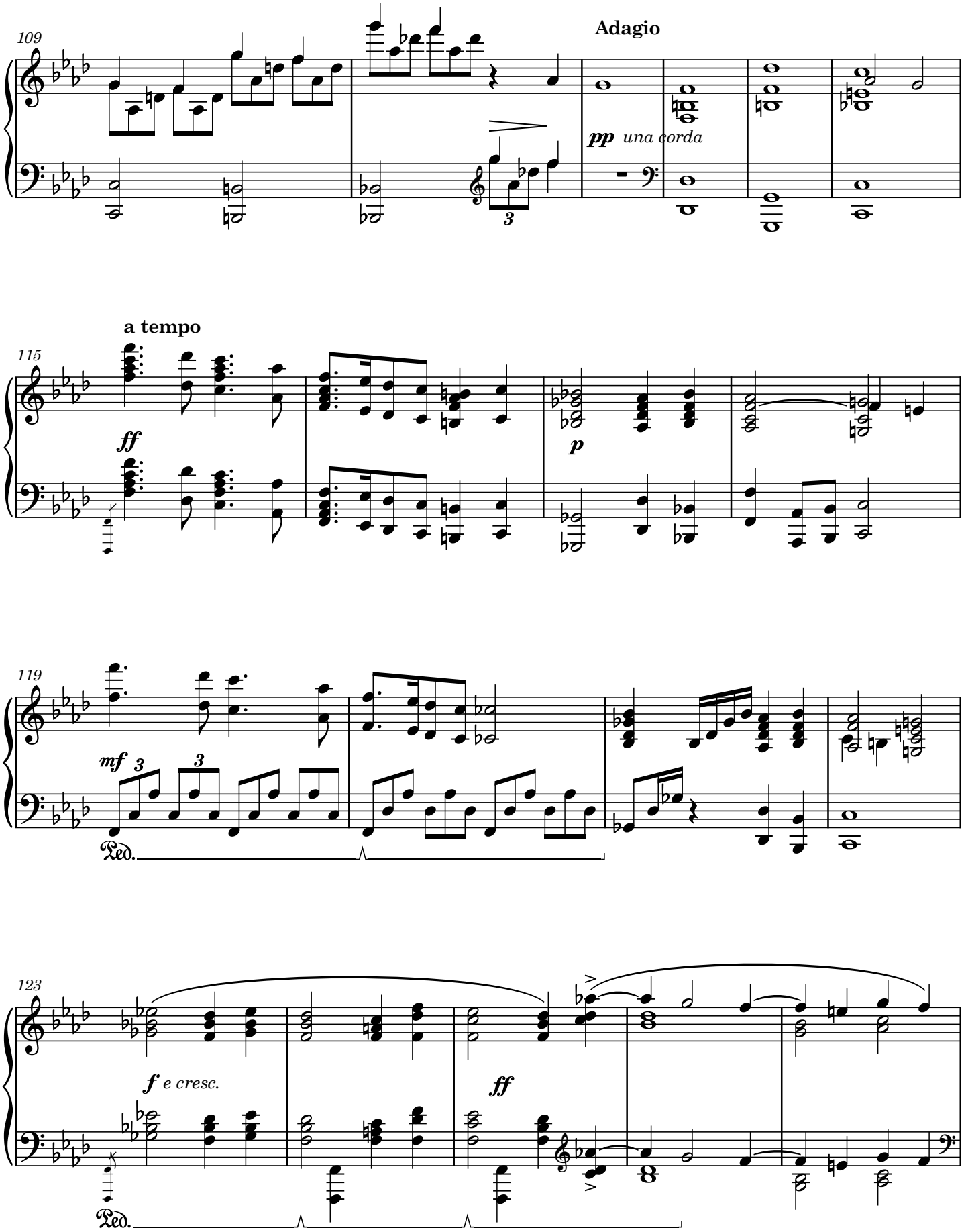

43
dim.
47
mf
tranquillo
p
sempre Ped.
50
53
pp
56
cresc.
f il melodia molto

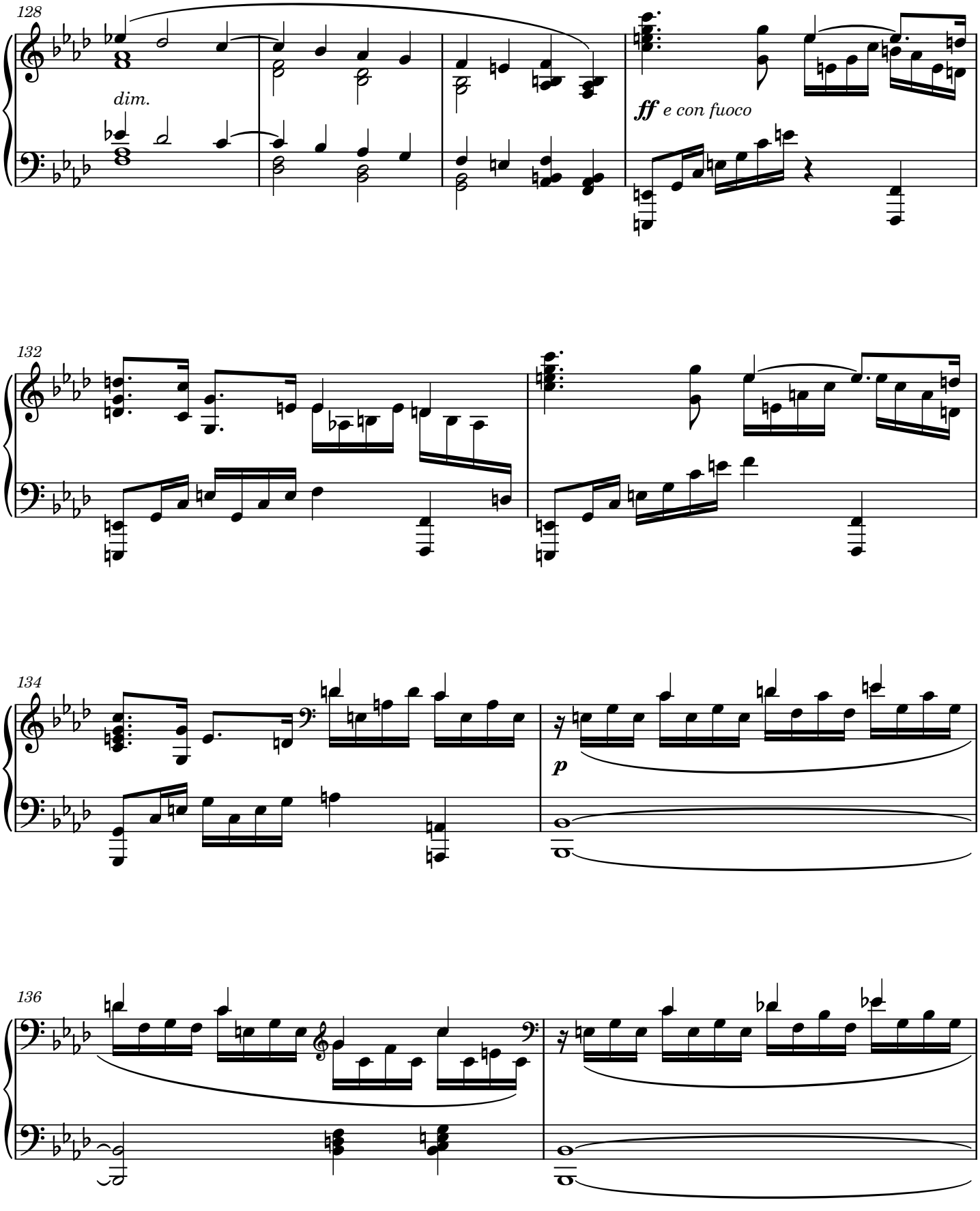

59
espress.
con anima
f
62
mf
p
67
dim.
f
f
72
f
p

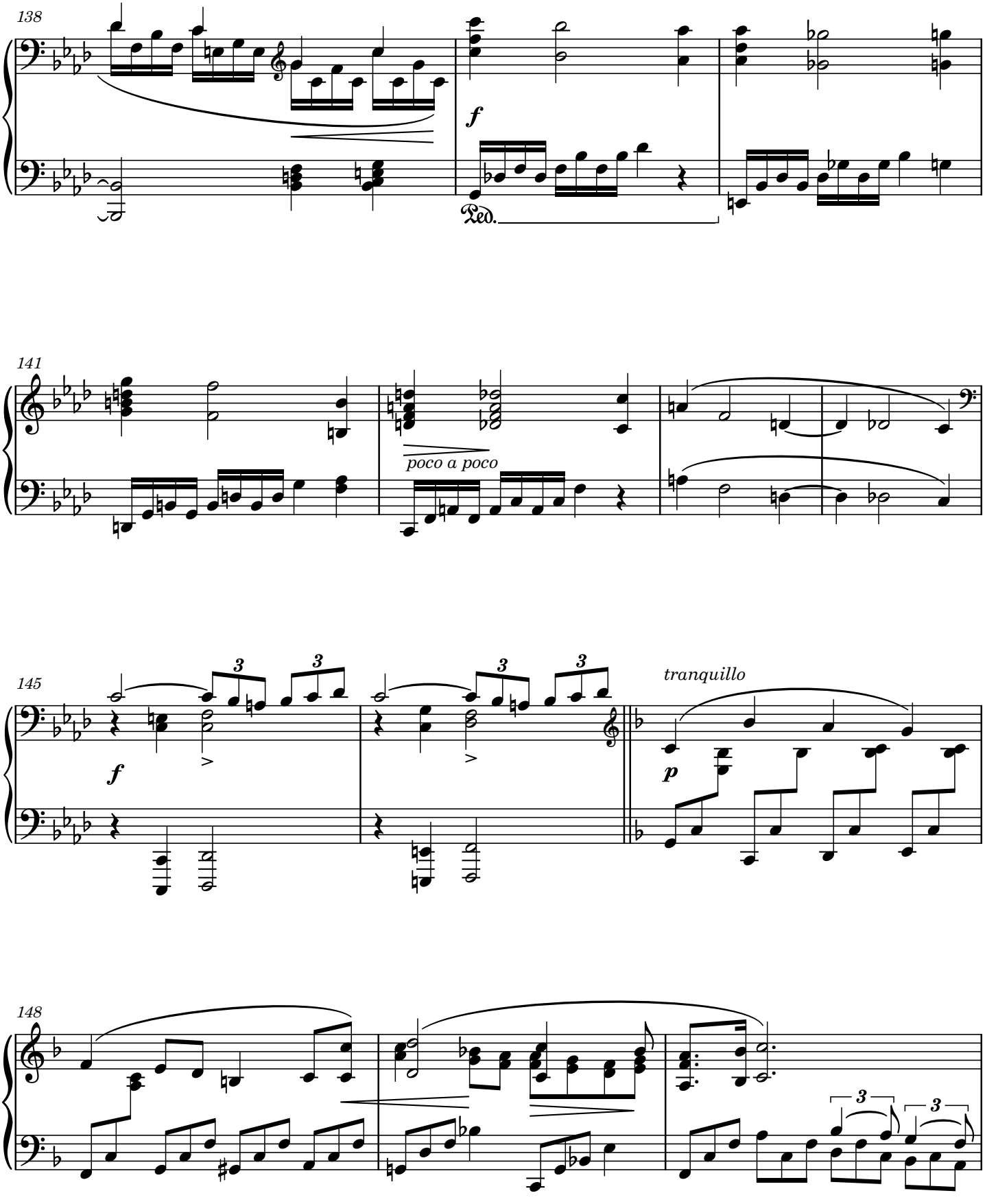

76
80
cresc.
f
accomp. molto delicatezzo
mf il basso cantando
84
cresc.
86
ff

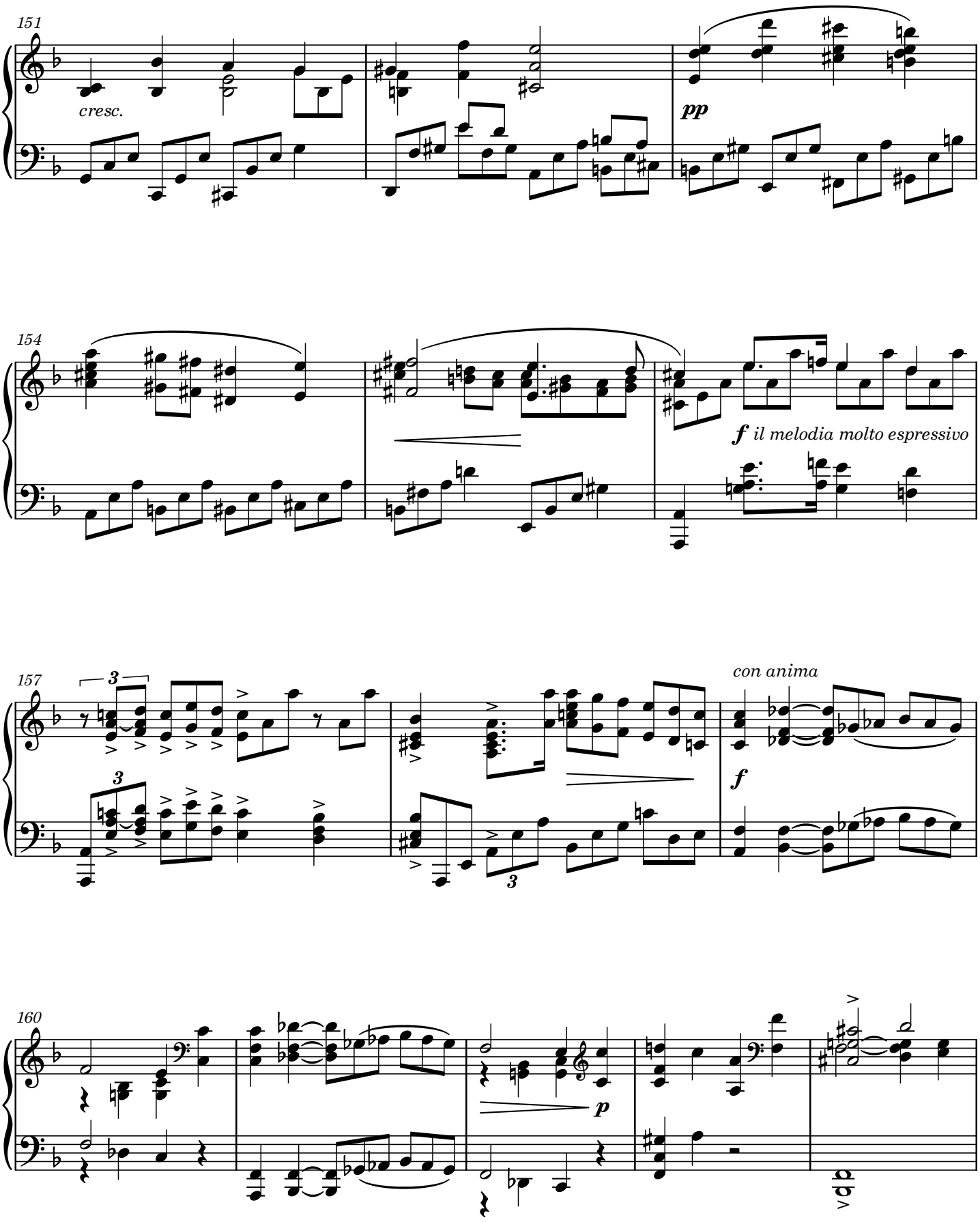

88
dim.
90
il tema cantando
p 3
3
3
93
96

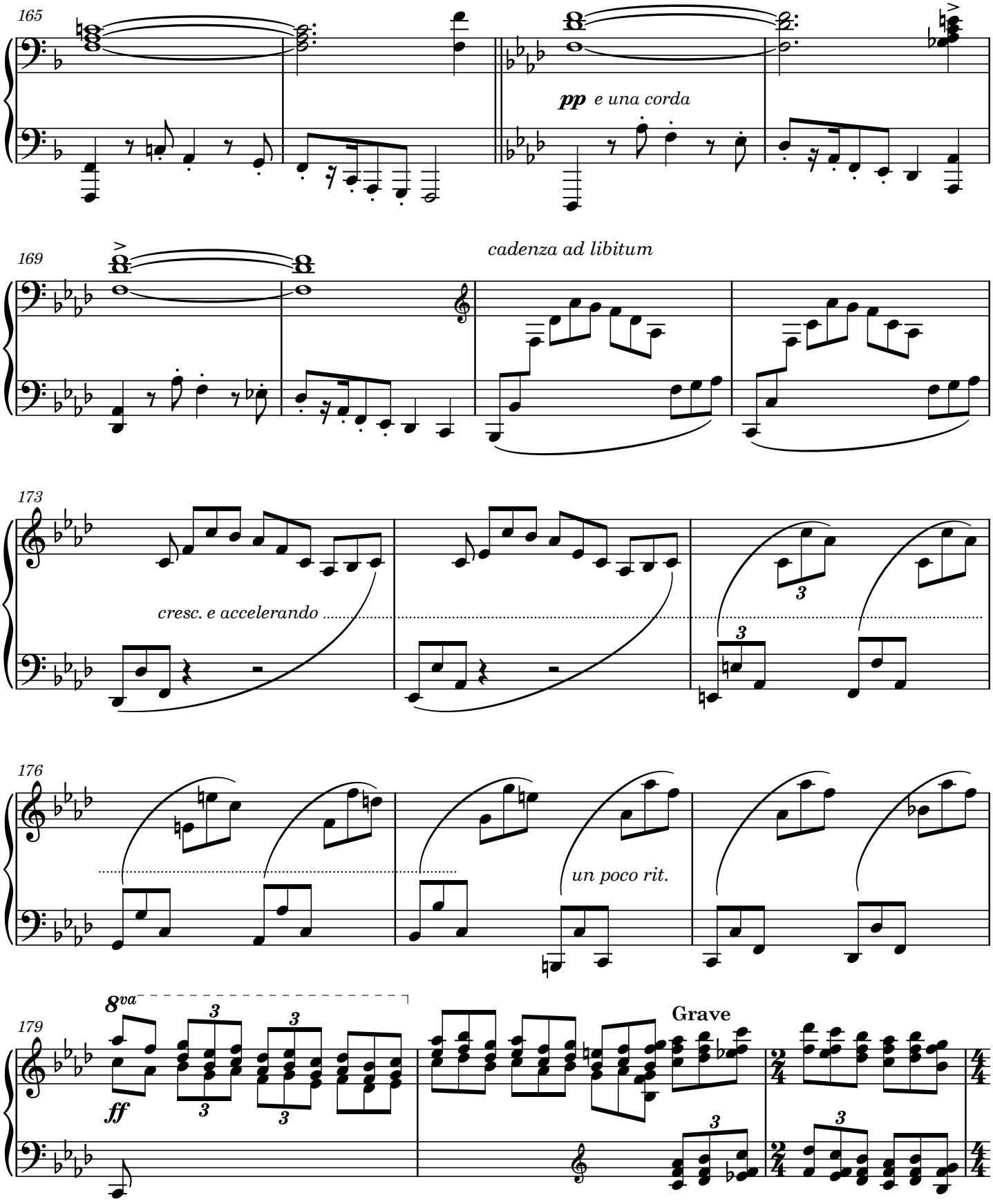

99
3
102
ff
104
ff
106
impetuoso

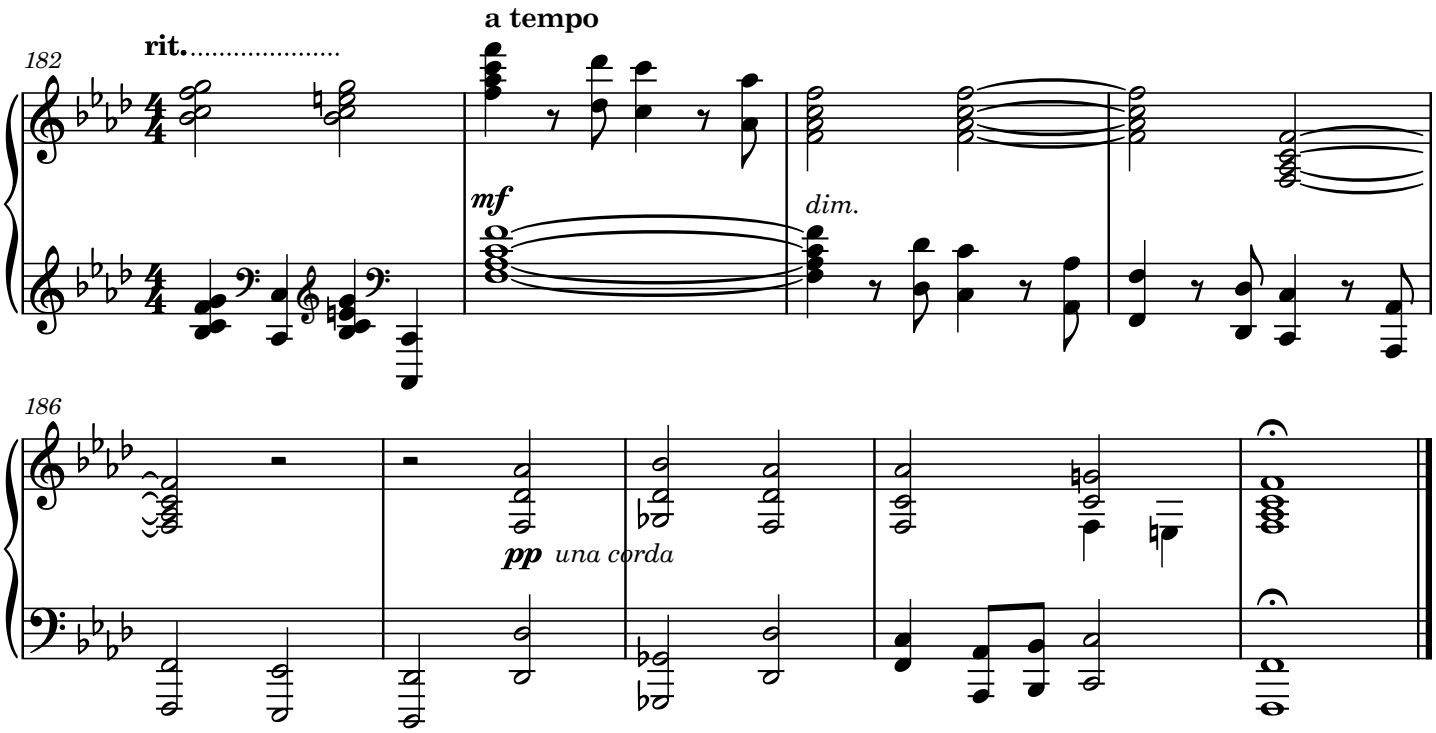

109
Adagio
pp una corda
3
115
a tempo
ff
p
119
mf
3
3
Ped.
123
f e cresc.
ff
Ped.


128
dim.
ff e con fuoco
132
134
p
136


138
f
Ped.
141
poco a poco
145
f
tranquillo
p
148

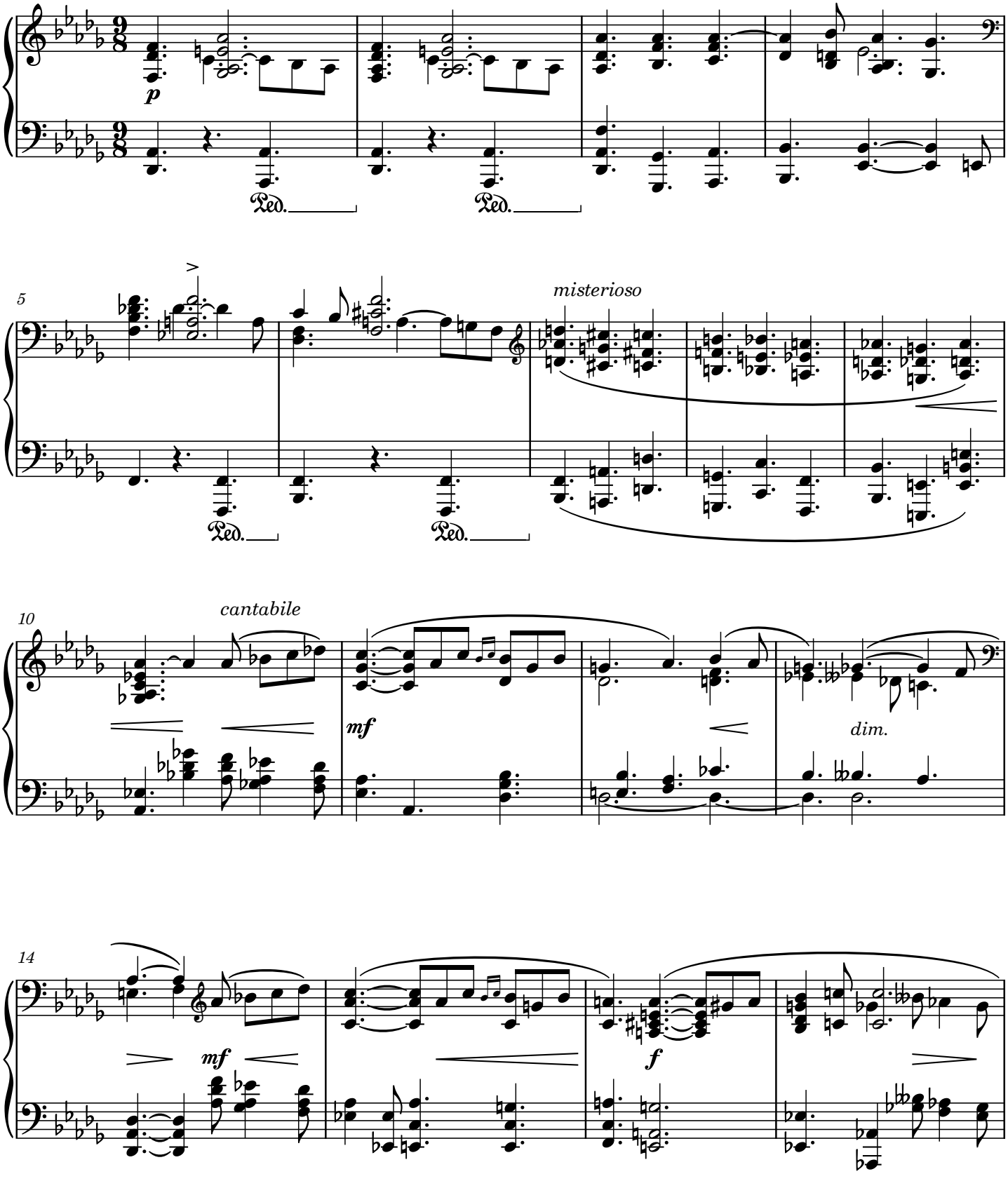

151
cresc.
pp
154
f il melodia molto espressivo
157
3
3
3
con anima
f
160
p

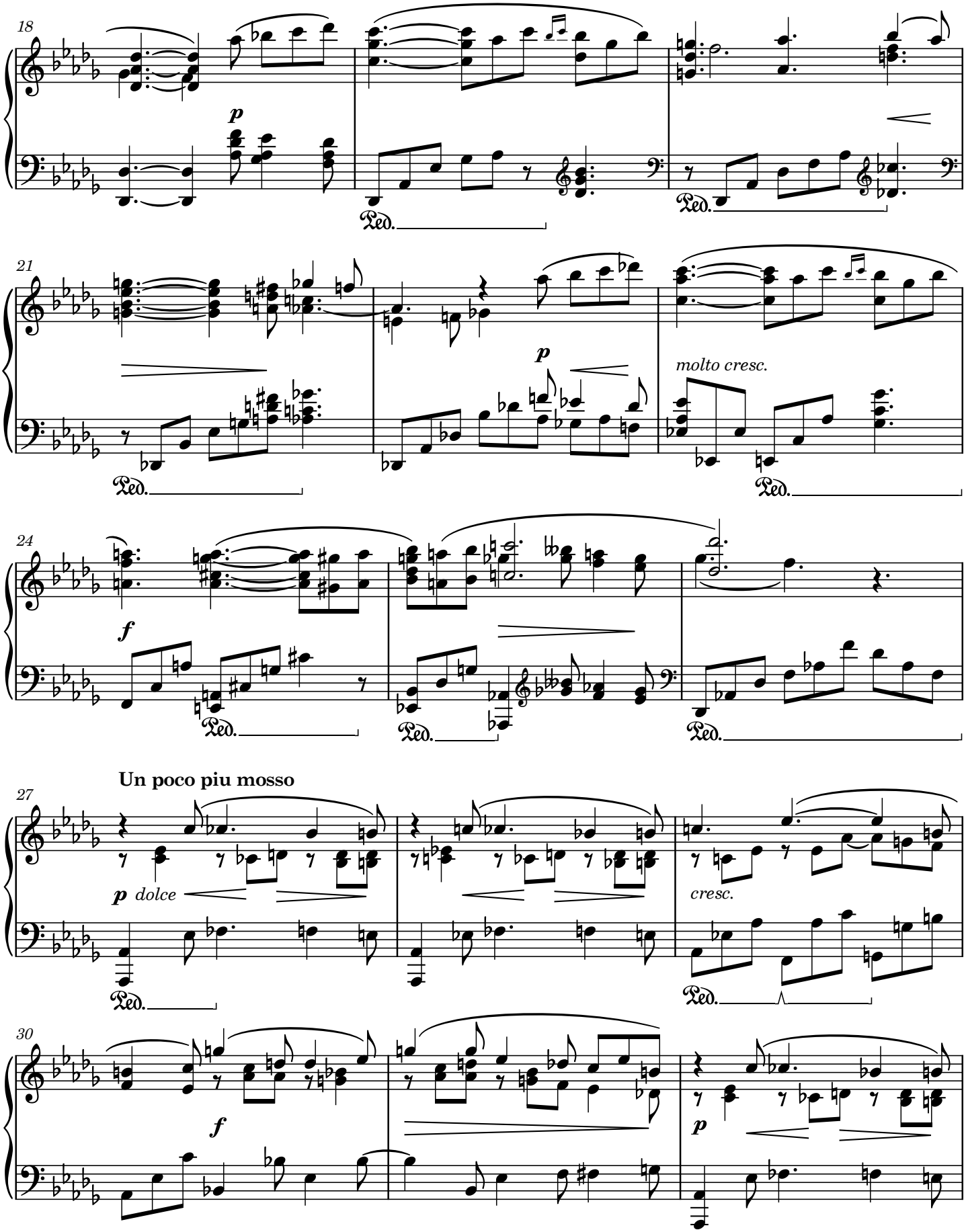

165
pp e una corda
169
cadenza ad libitum
173
cresc. e accelerando
176
un poco rit.
179
8va
ff
Grave

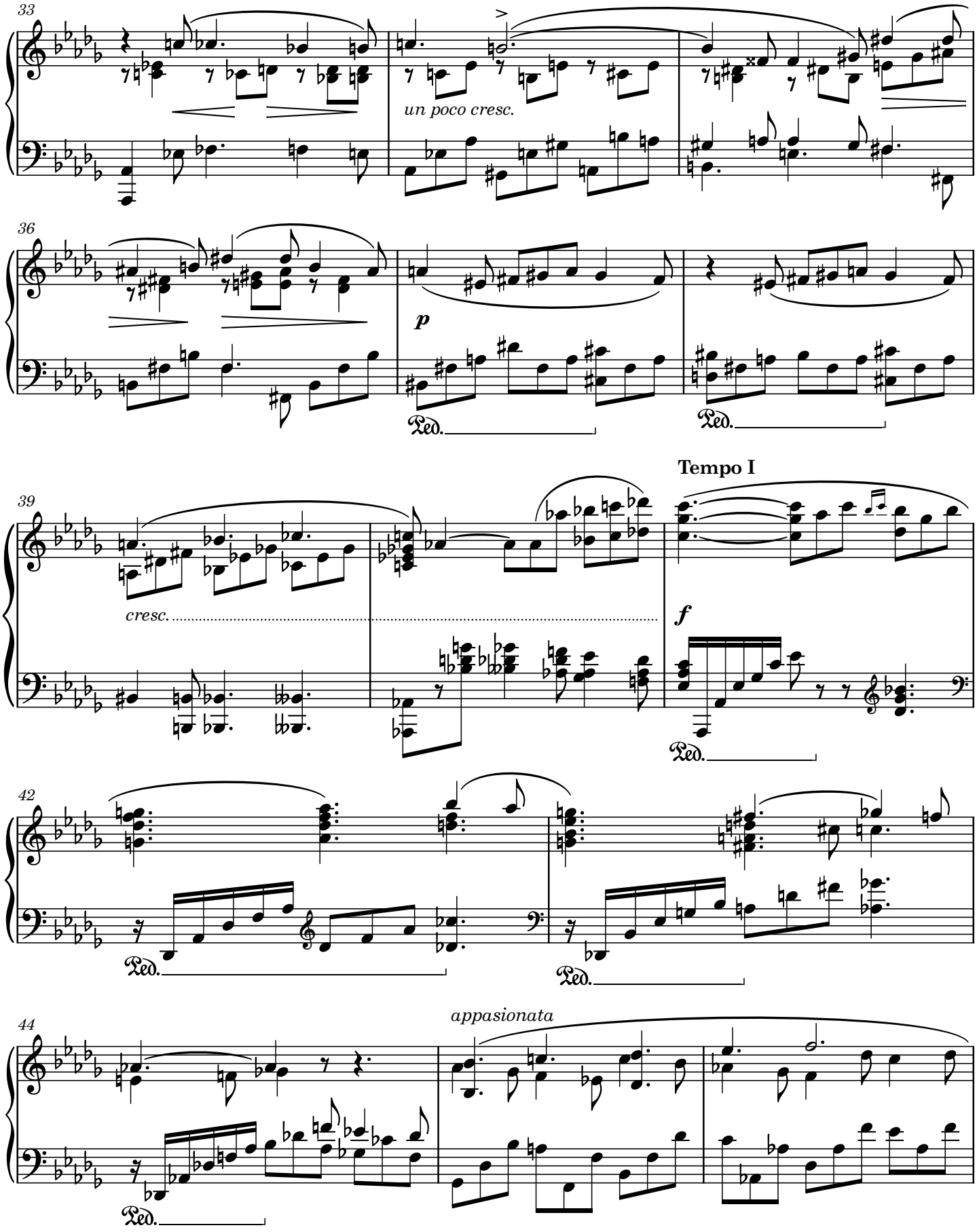

182
rit.
a tempo
mf
dim.
186
pp
una corda

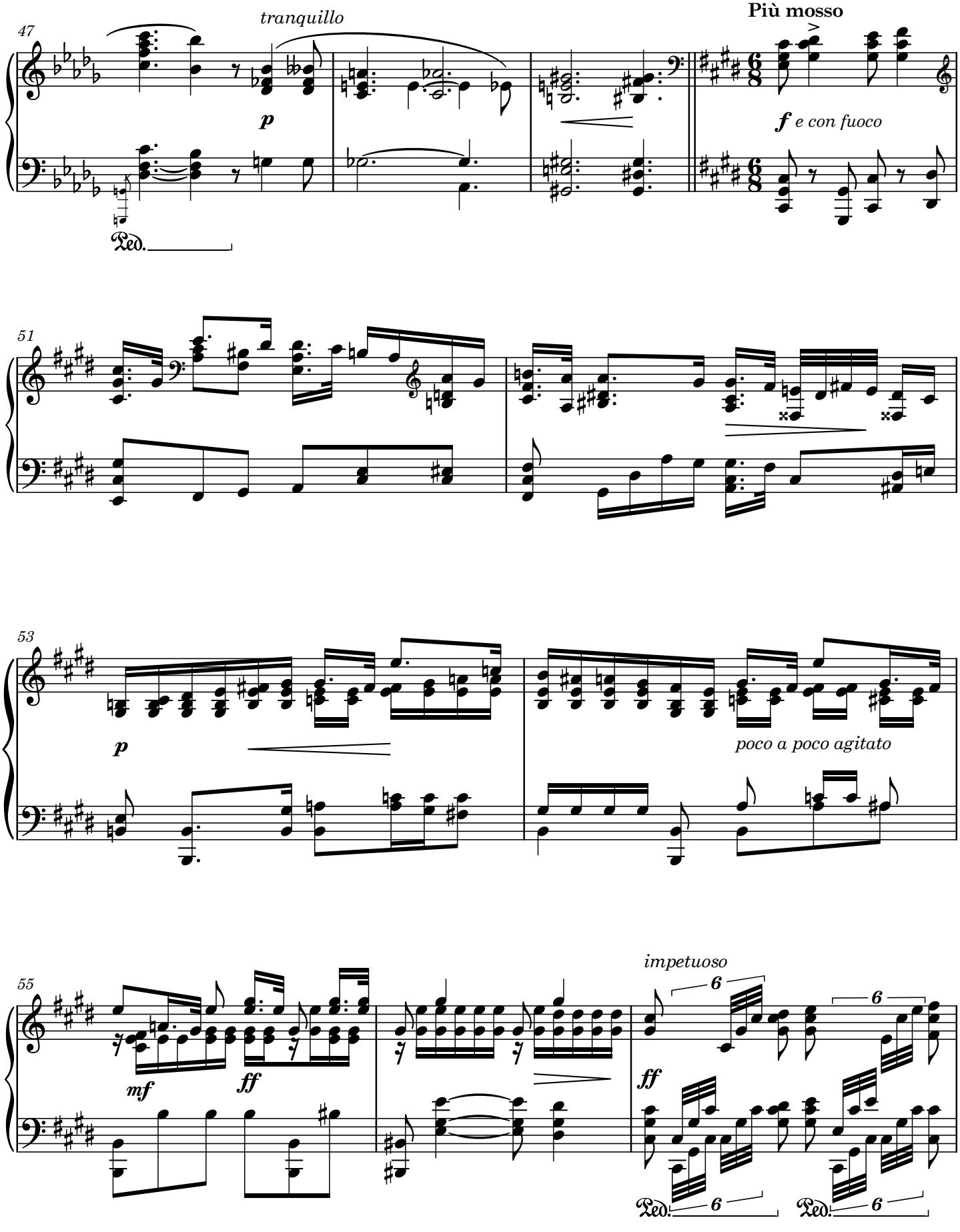
# II.

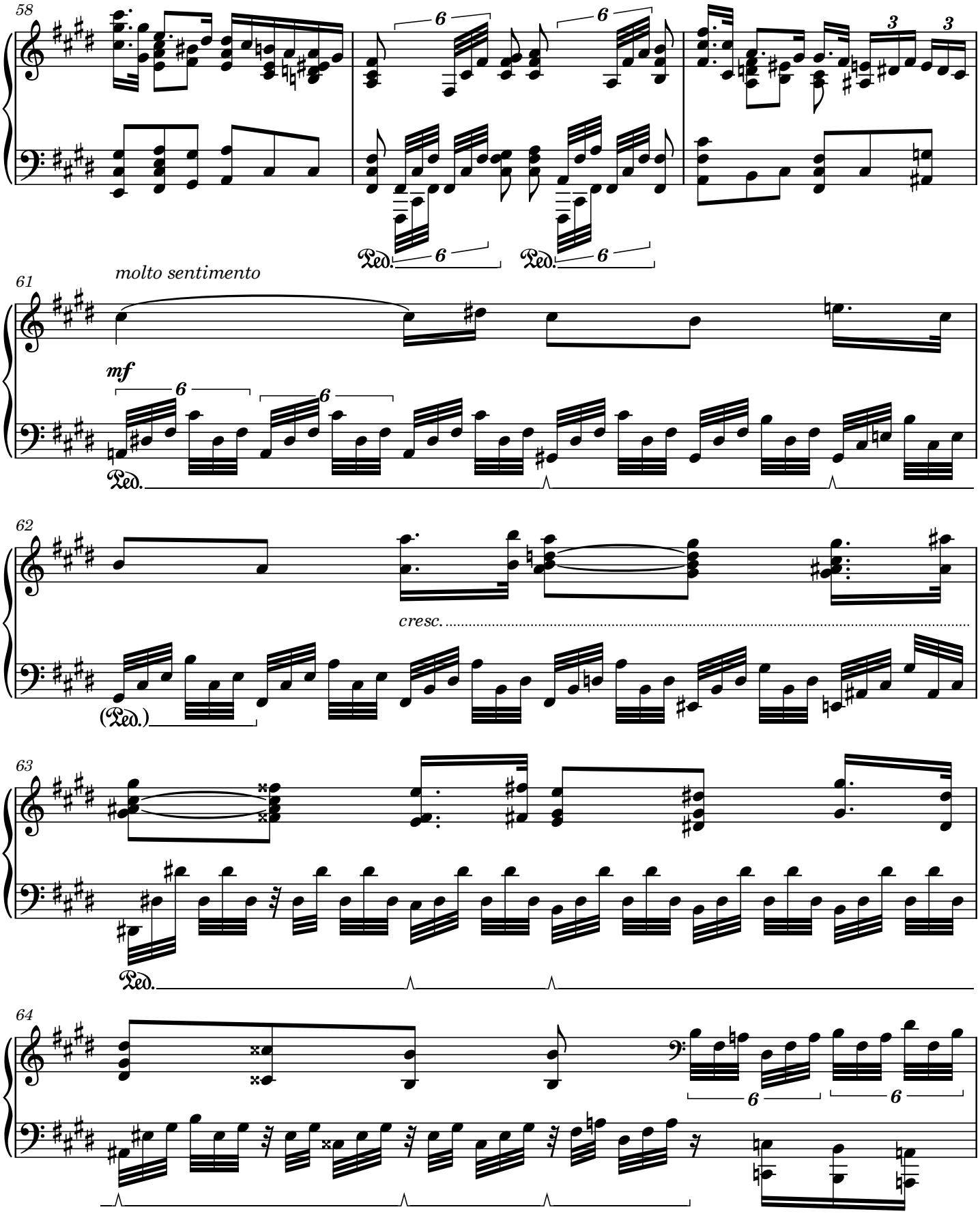
**Andante molto espressione**

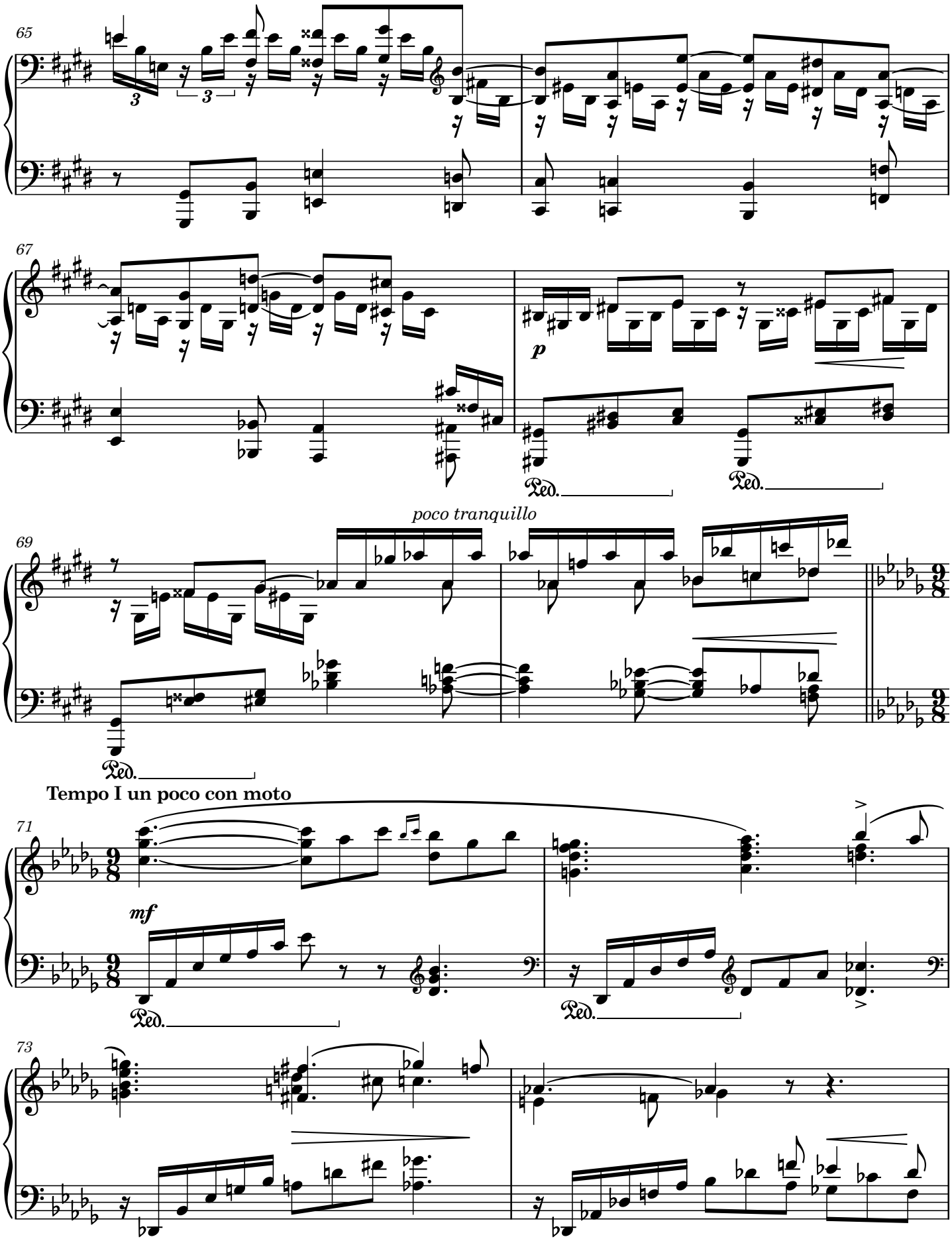


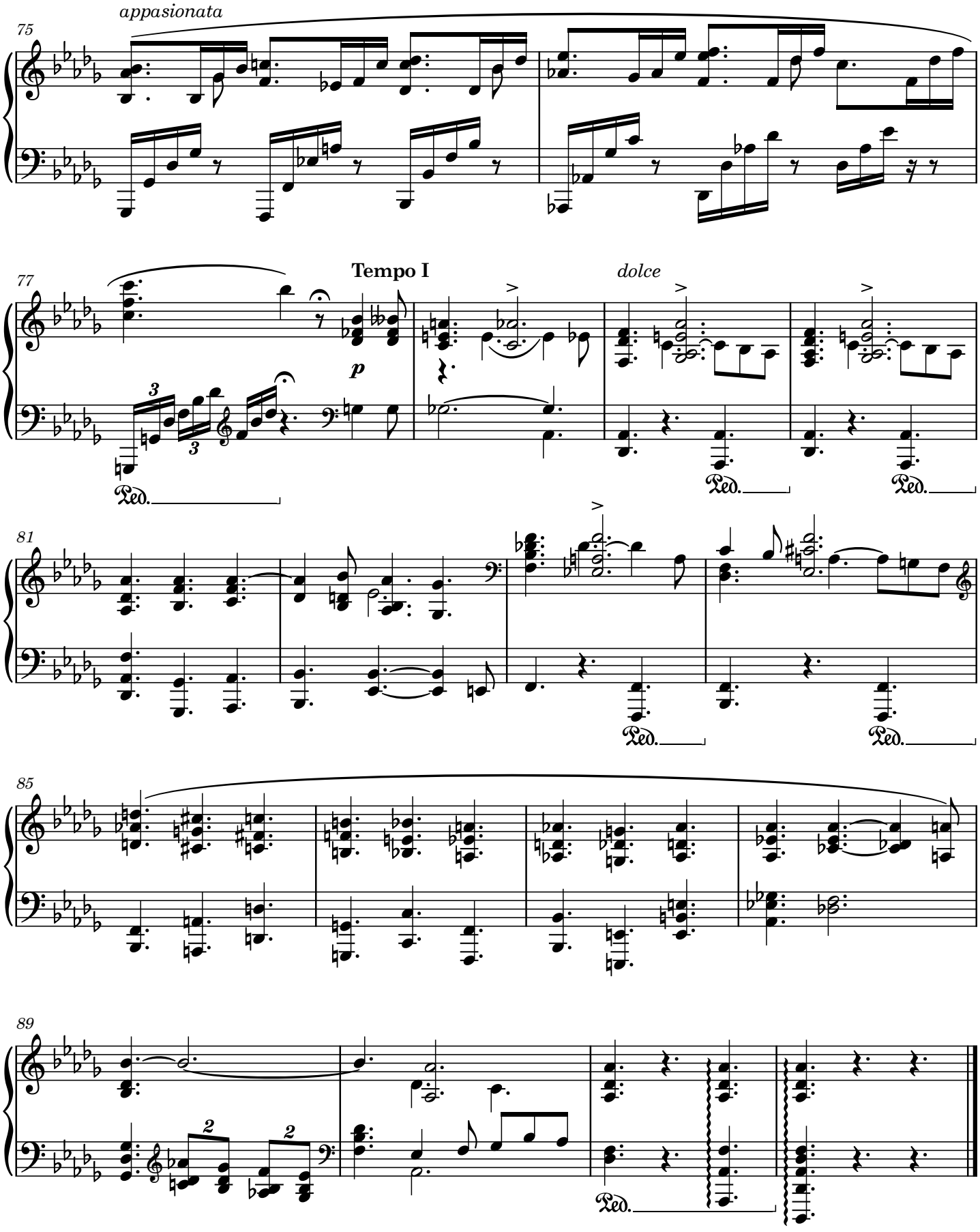

18
p
Ped.
21
p
molto cresc.
Ped.
24
f
Ped.
Un poco piu mosso
27
p dolce
cresc.
Ped.
30
f
p


33
un poco cresc.
36
p
Ped.
Ped.
Tempo I
39
cresc.
f
Ped.
42
Ped.
Ped.
44
appasionata
Ped.

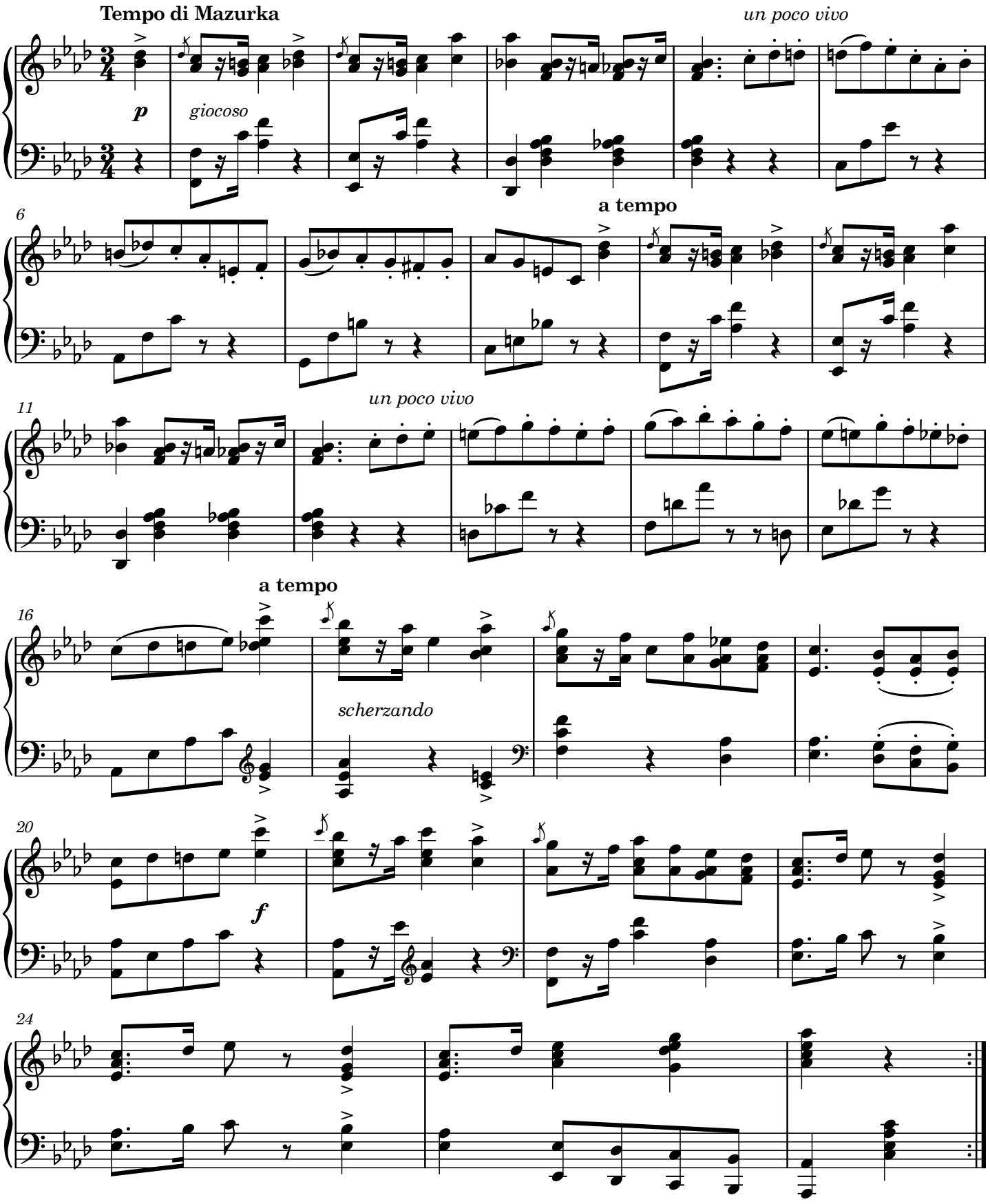

47
tranquillo
p
Più mosso
f e con fuoco
Ped.
51
53
p
poco a poco agitato
55
mf
ff
impetuoso
ff
6
Ped.
Ped.

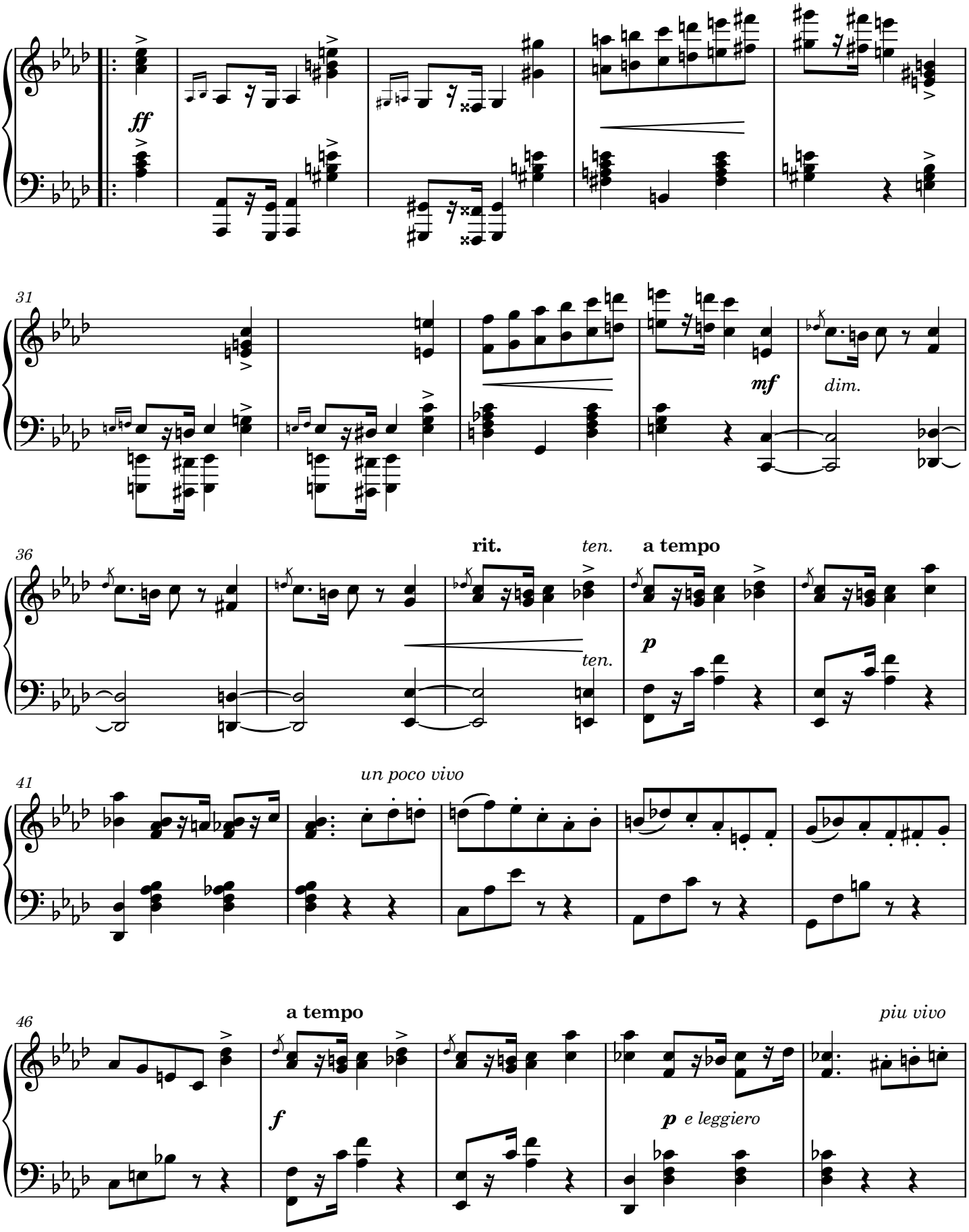

58
61
molto sentimento
mf
62
cresc.
63
64

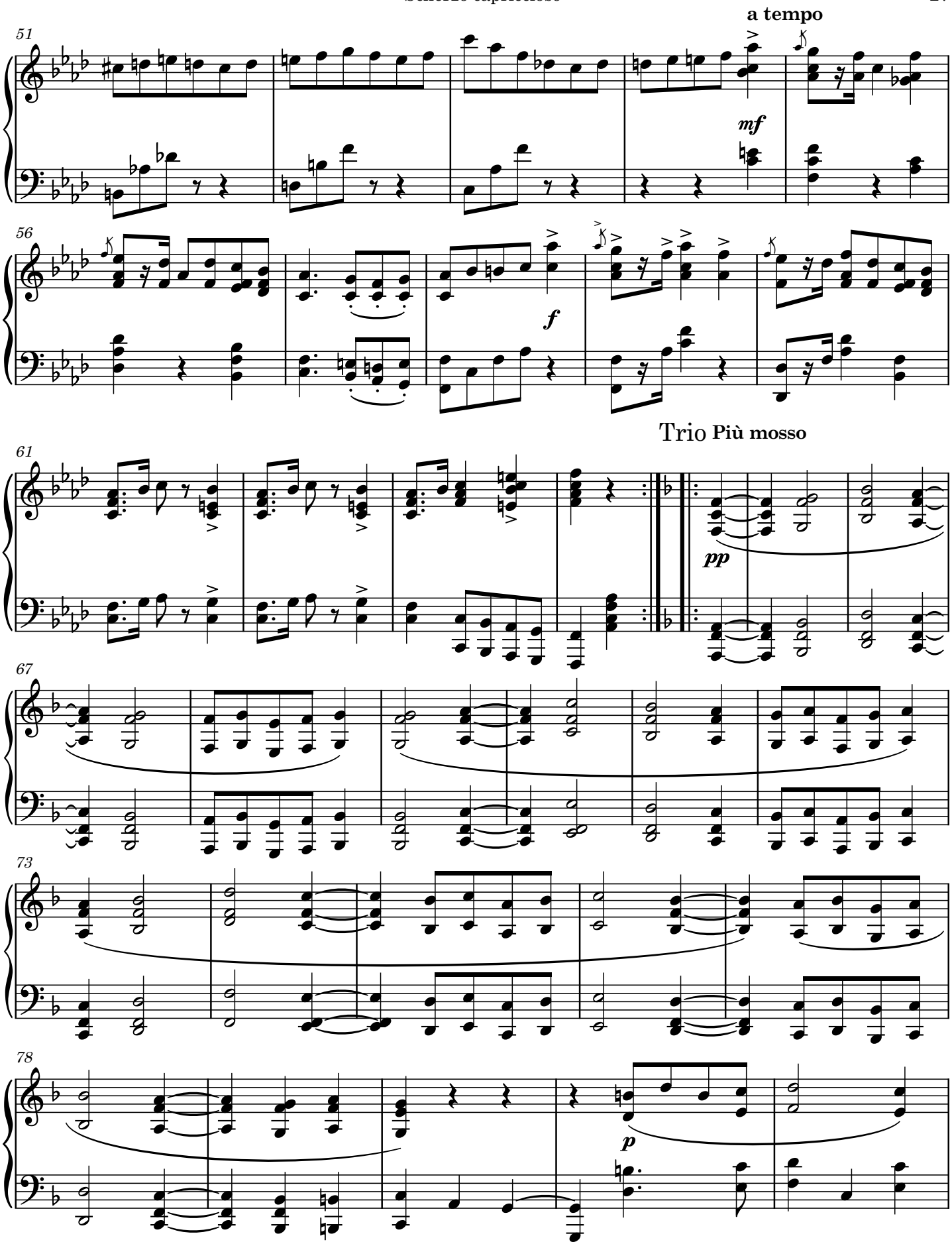

65
67
p
Ped.
Ped.
poco tranquillo
69
Ped.
Tempo I un poco con moto
71
mf
Ped.
Ped.
73

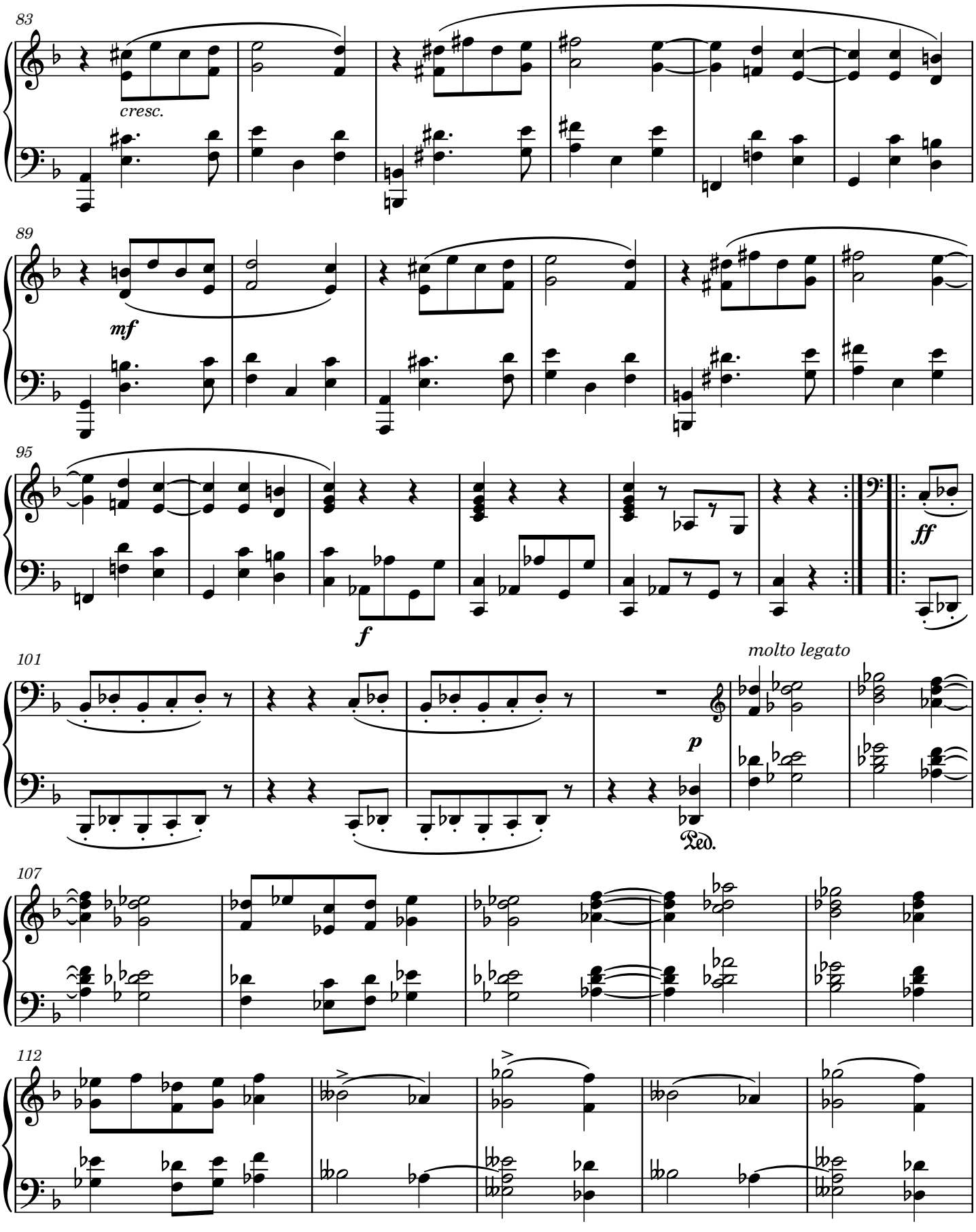

appasionata
75
Tempo I
dolce
77
81
85
89

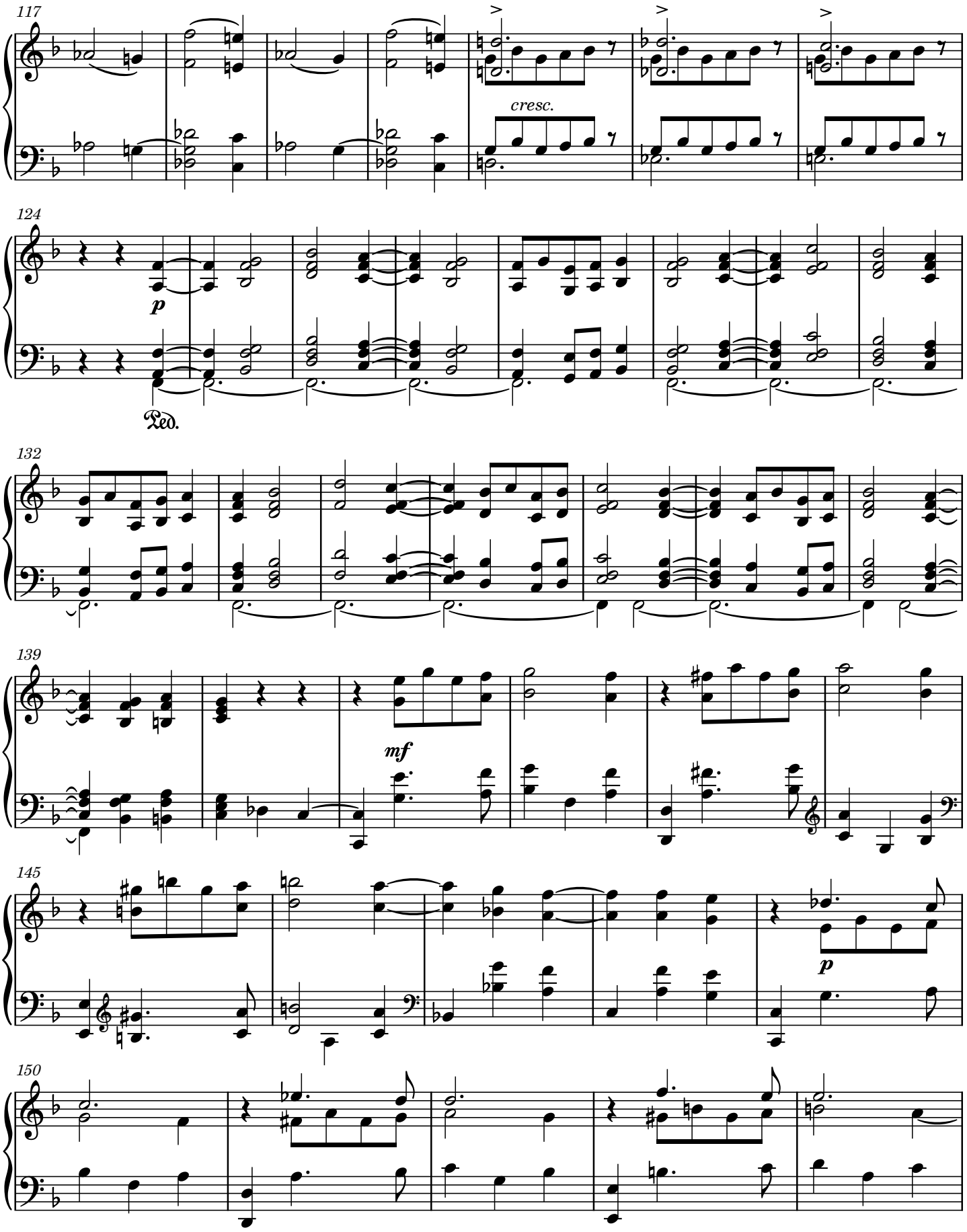
# 3. Scherzo capriccioso

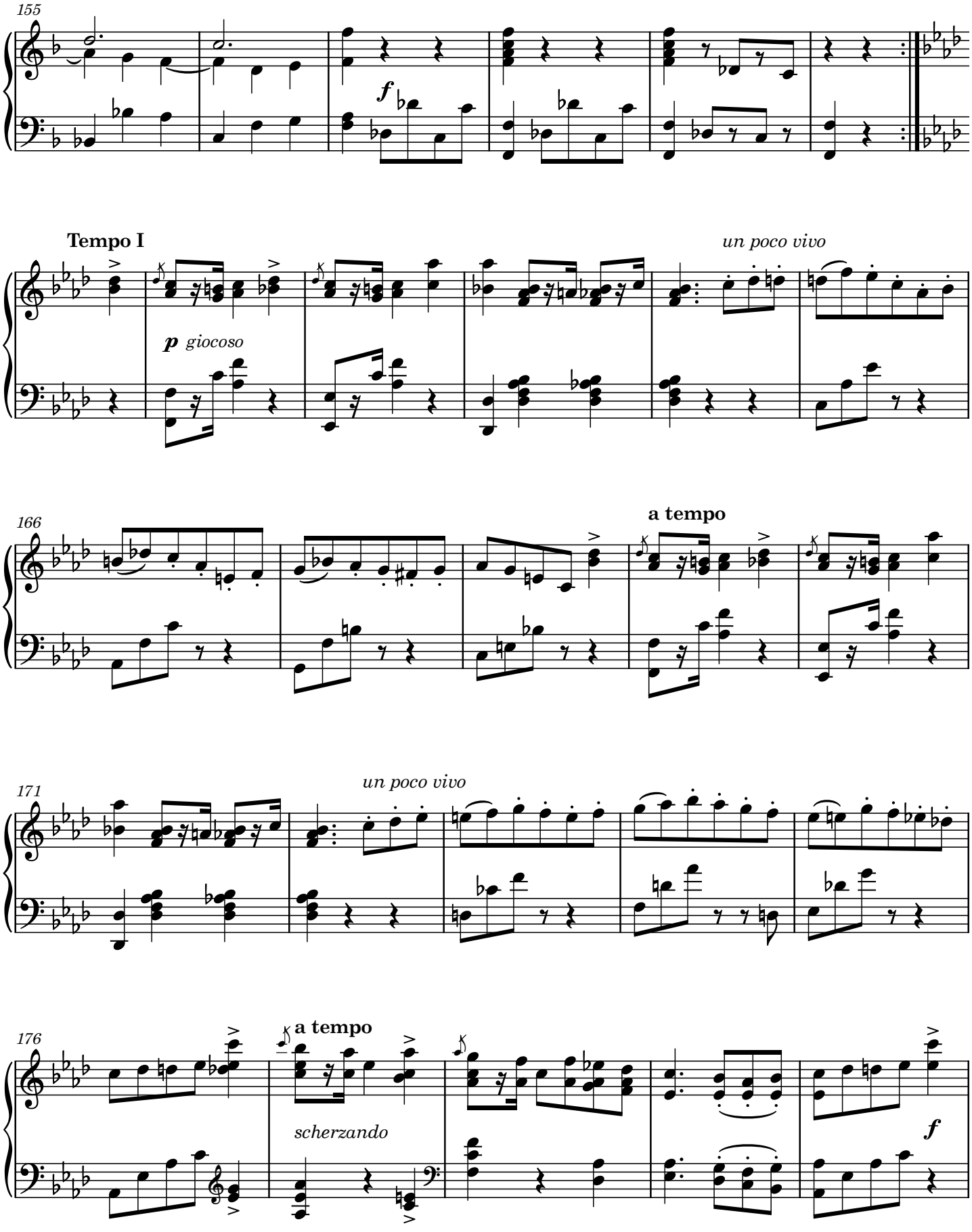


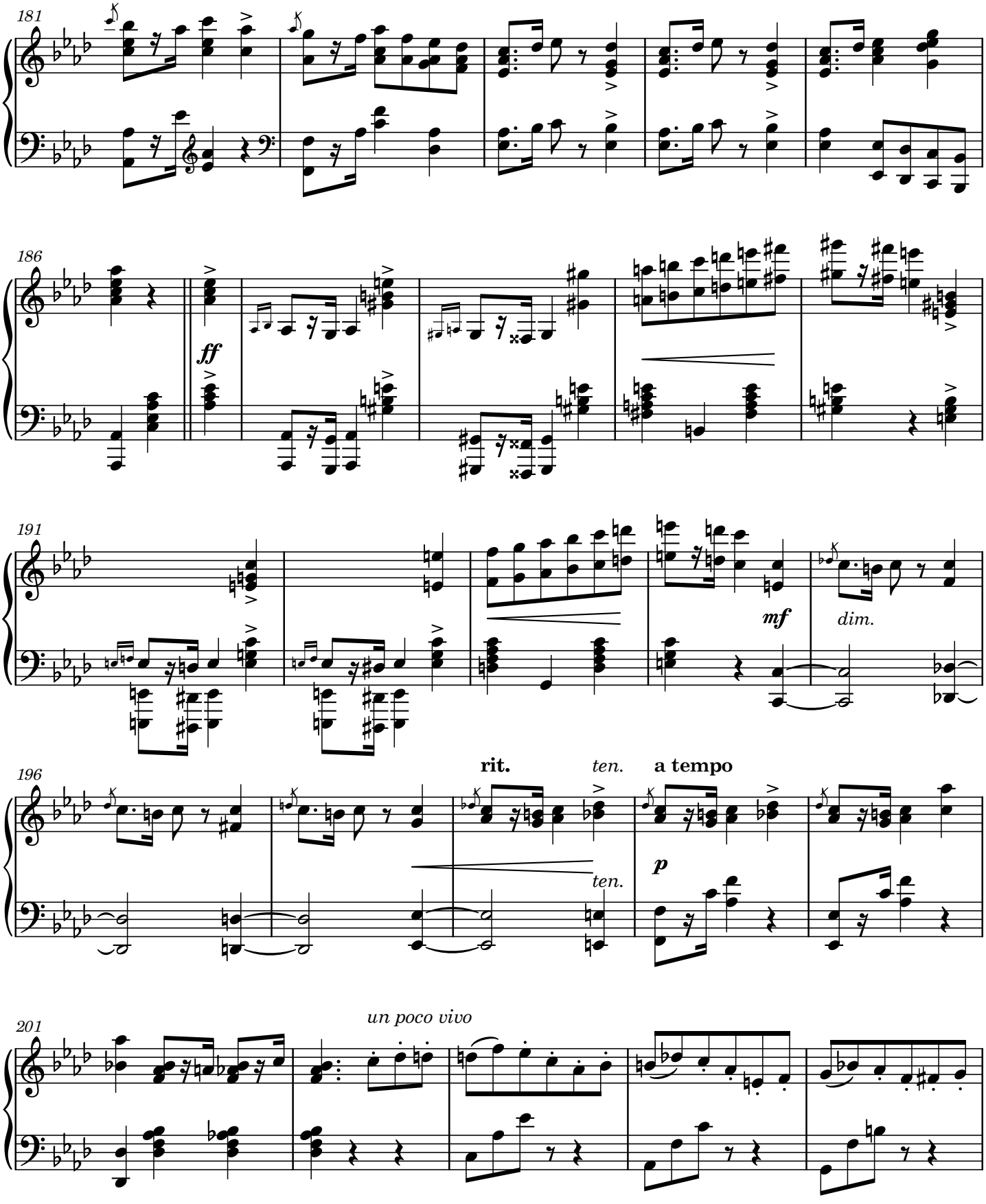

ff
31
mf
dim.
36
rit.
ten.
a tempo
ten.
p
41
un poco vivo
46
a tempo
piu vivo
f
p e leggiero

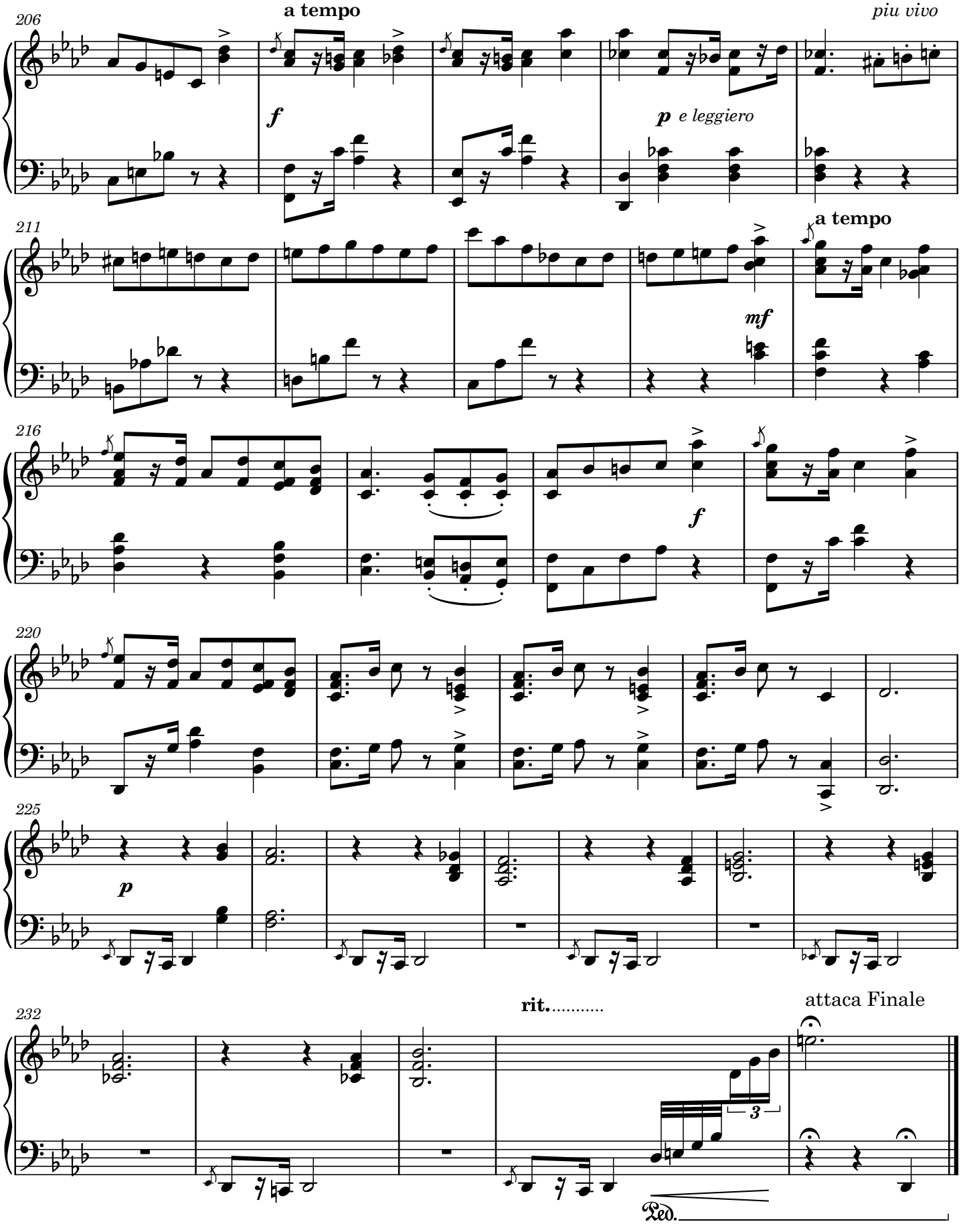

a tempo
mf
f
Trio Più mosso
pp
p


83
cresc.
89
mf
95
f
ff
101
molto legato
p
Ped.
107
112

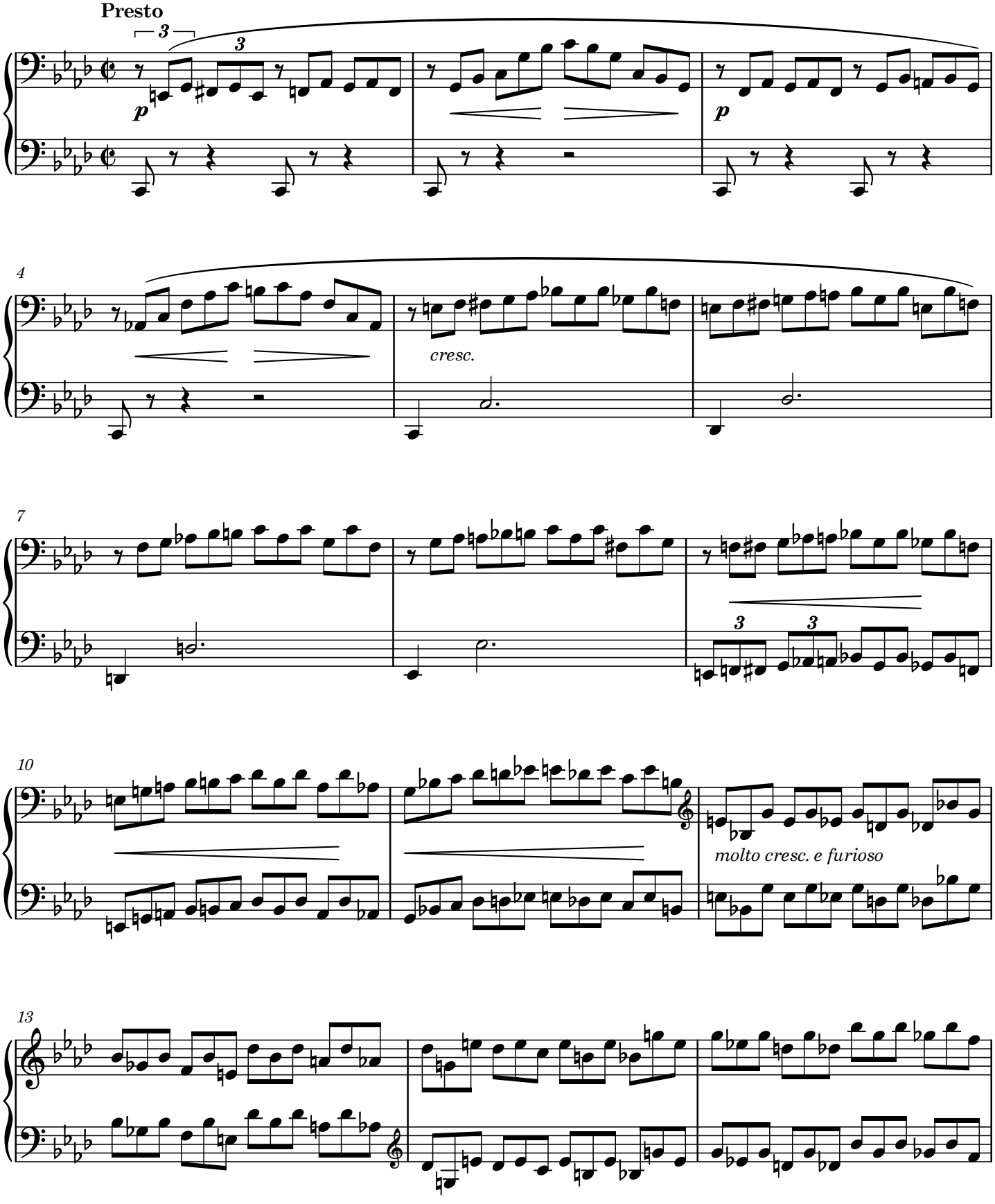

117
cresc.
124
p
Ped.
132
139
mf
145
p
150

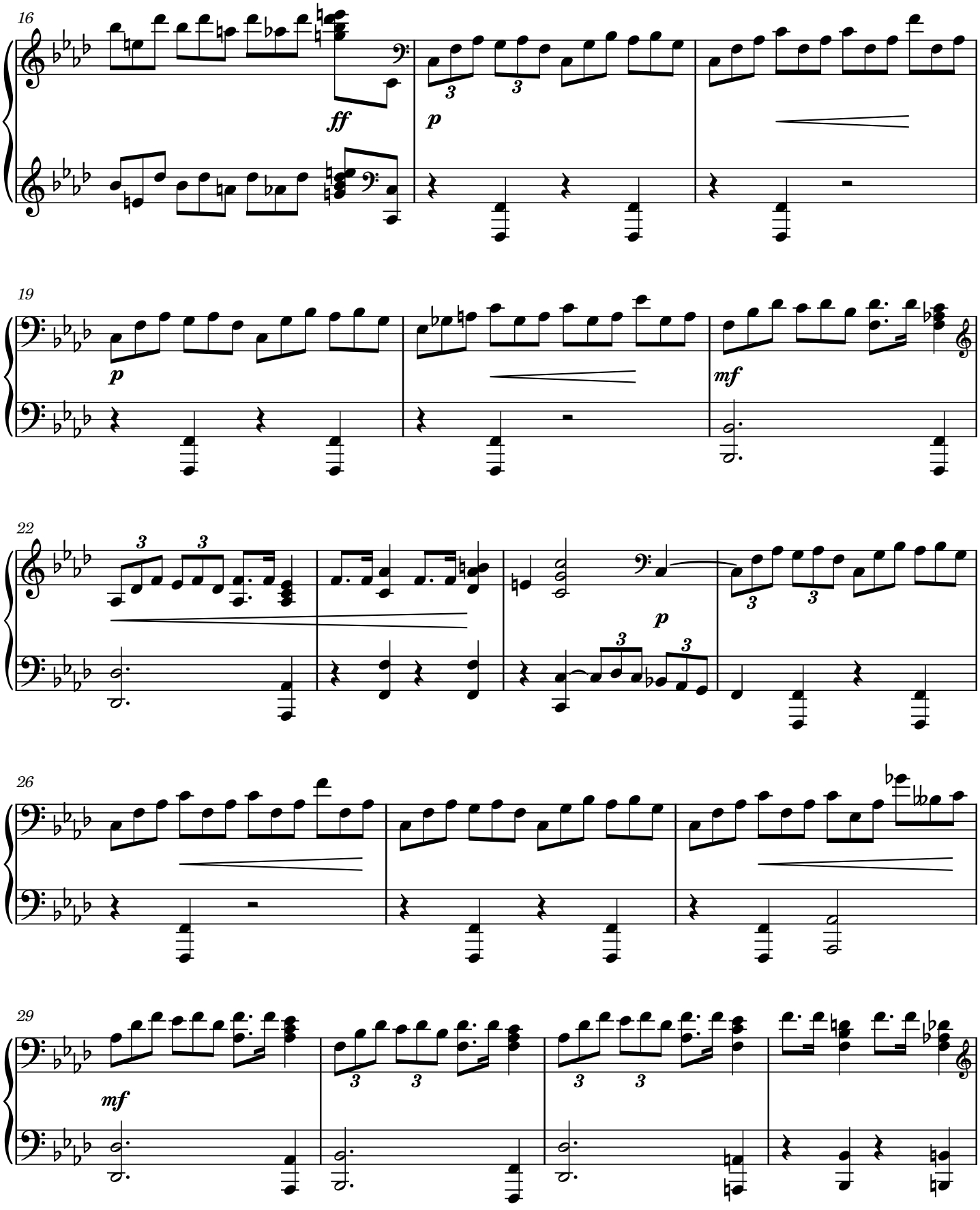

155
f
Tempo I
un poco vivo
p giocoso
166
a tempo
171
un poco vivo
176
a tempo
scherzando
f

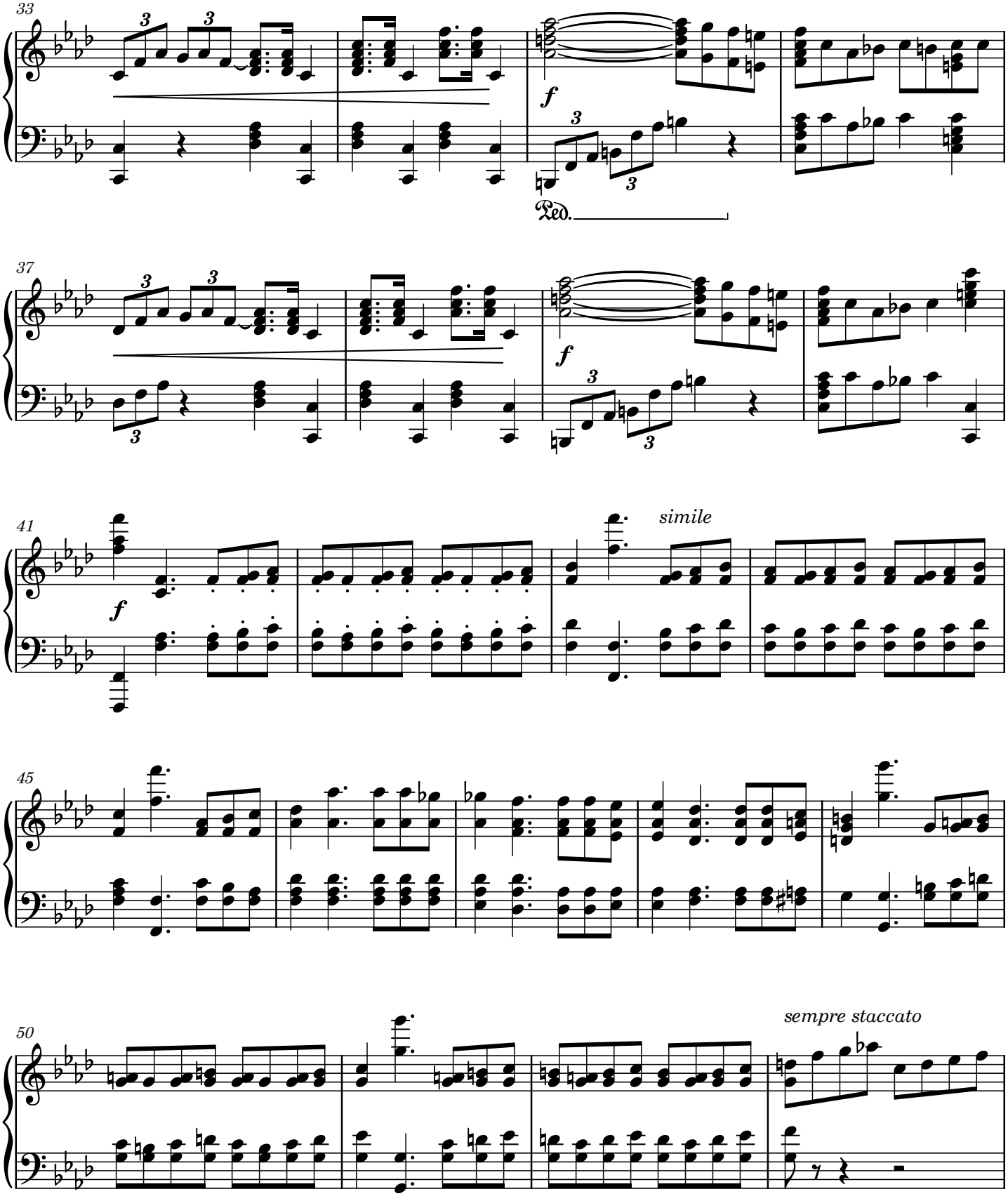

181
186
ff
191
mf
dim.
196
rit.
ten.
a tempo
ten.
p
201
un poco vivo

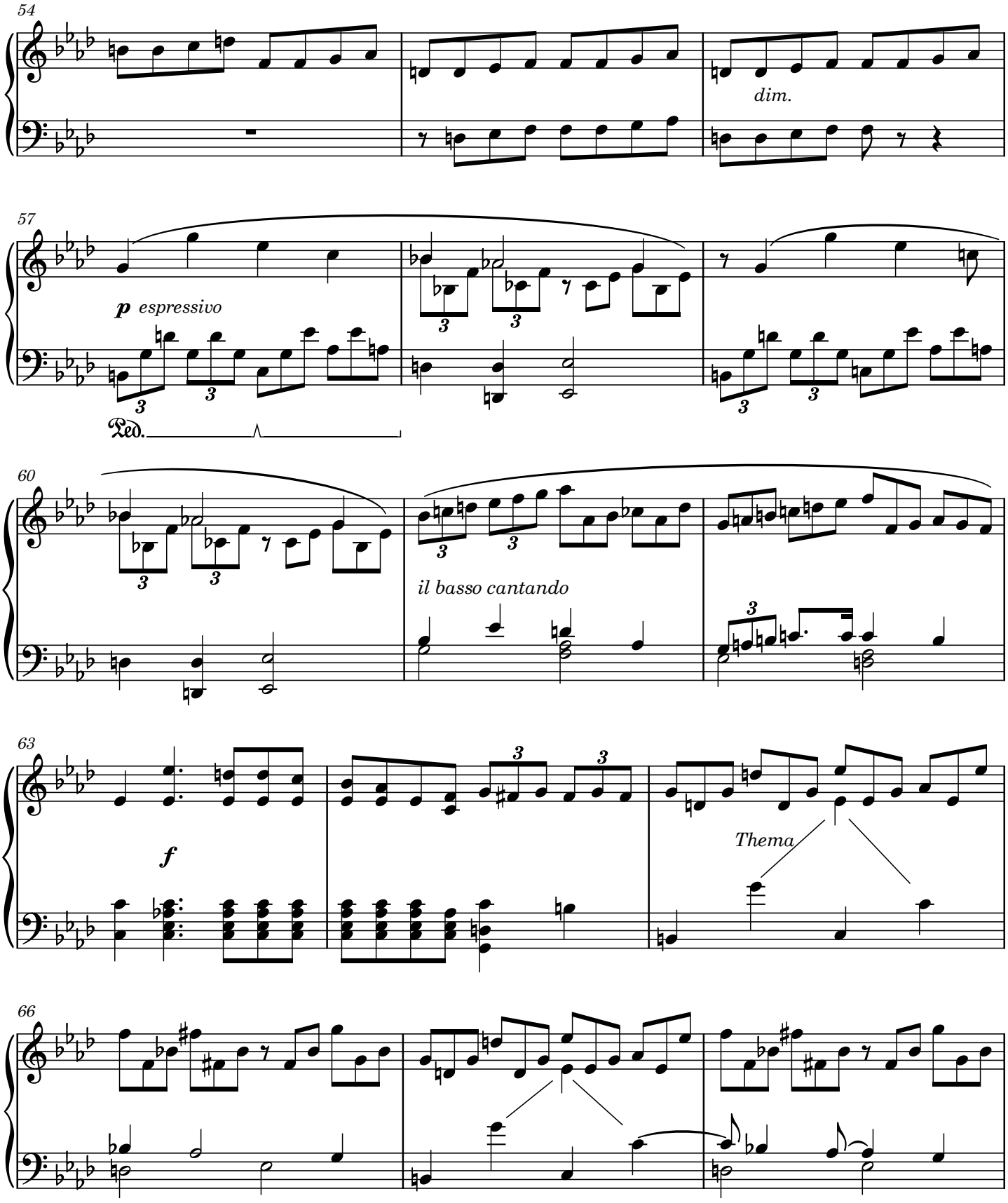

206
a tempo
piu vivo
f
p e leggiero
211
a tempo
mf
216
f
220
225
p
232
rit.
attaca Finale
3
Ped.

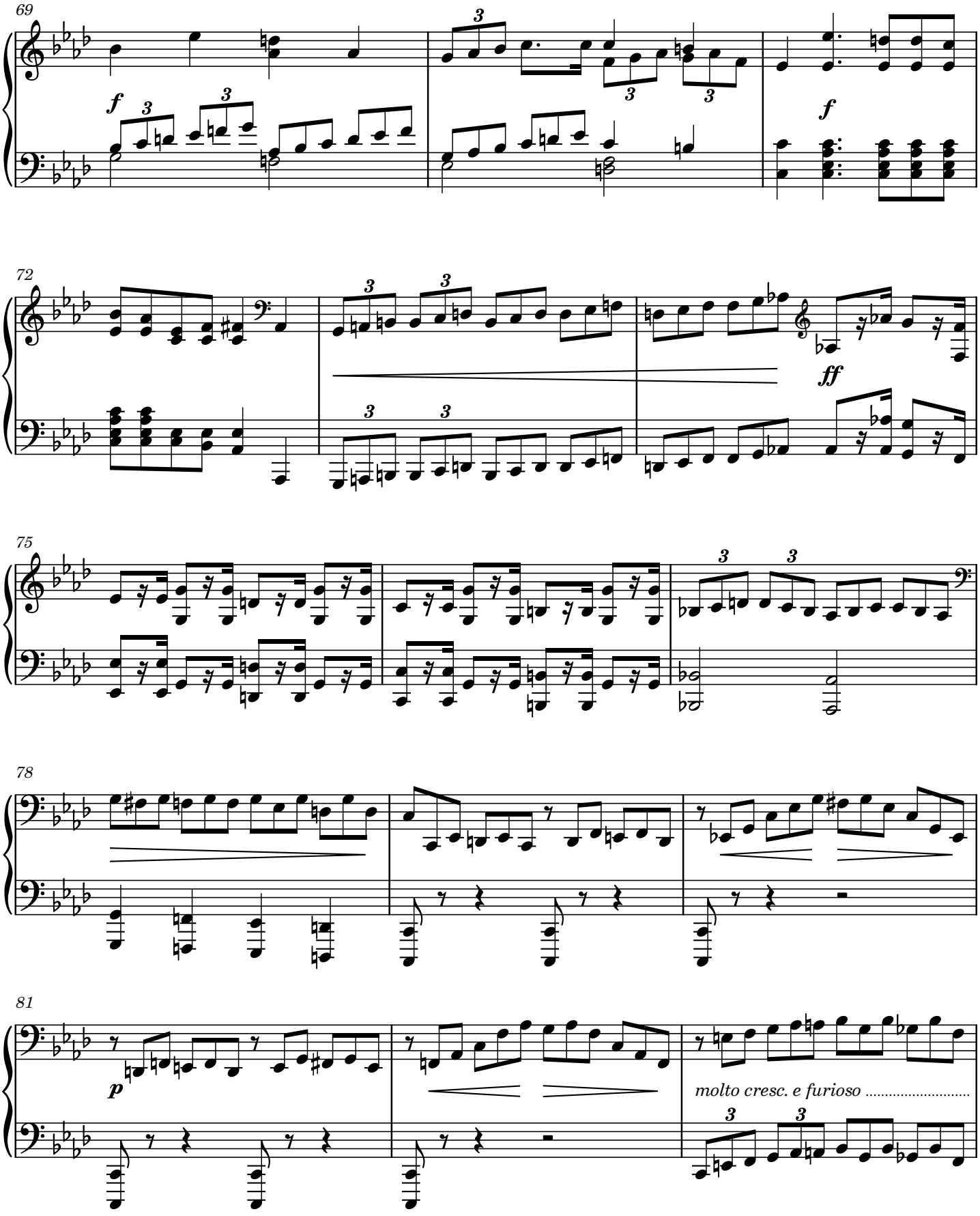
# 4. Finale

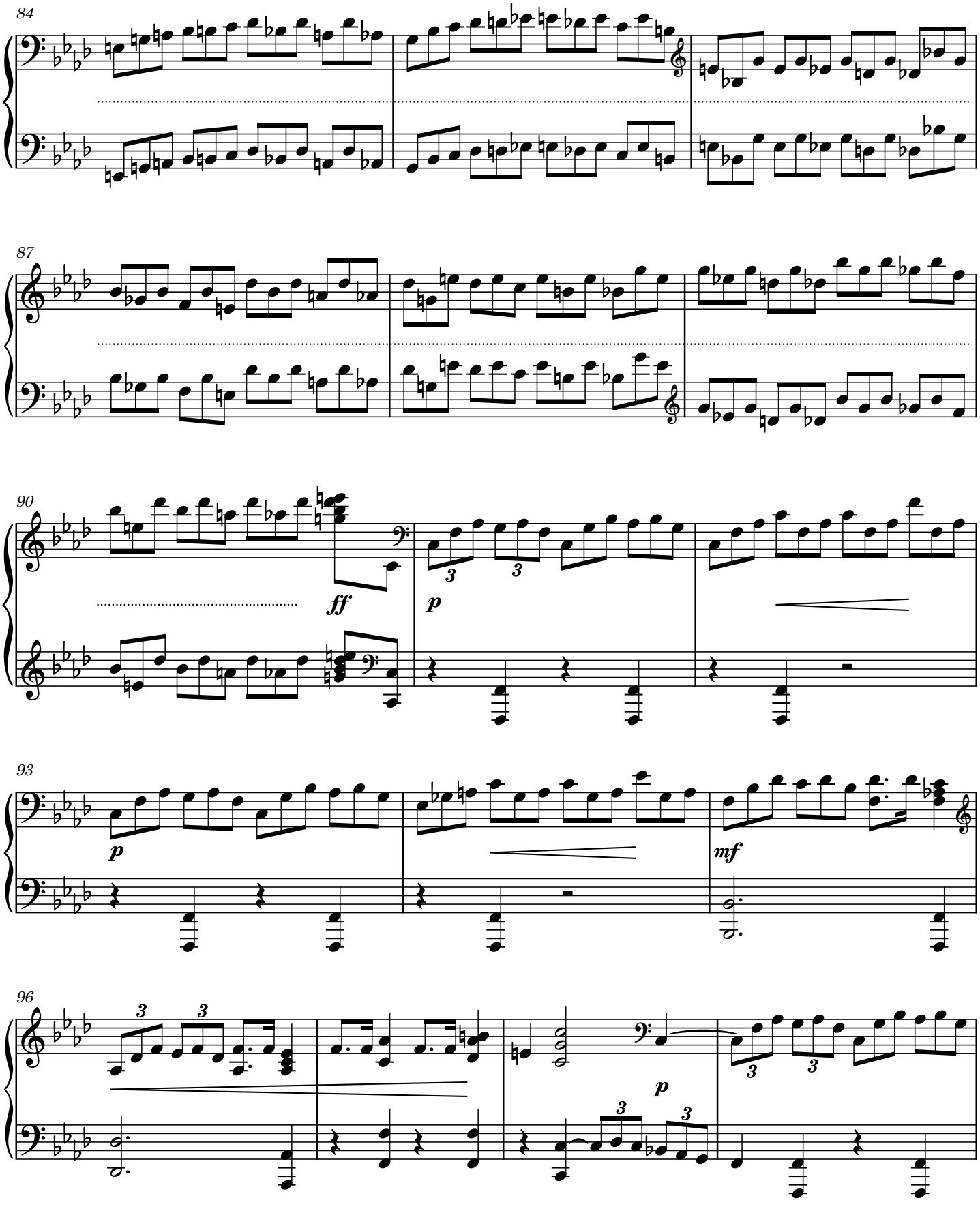


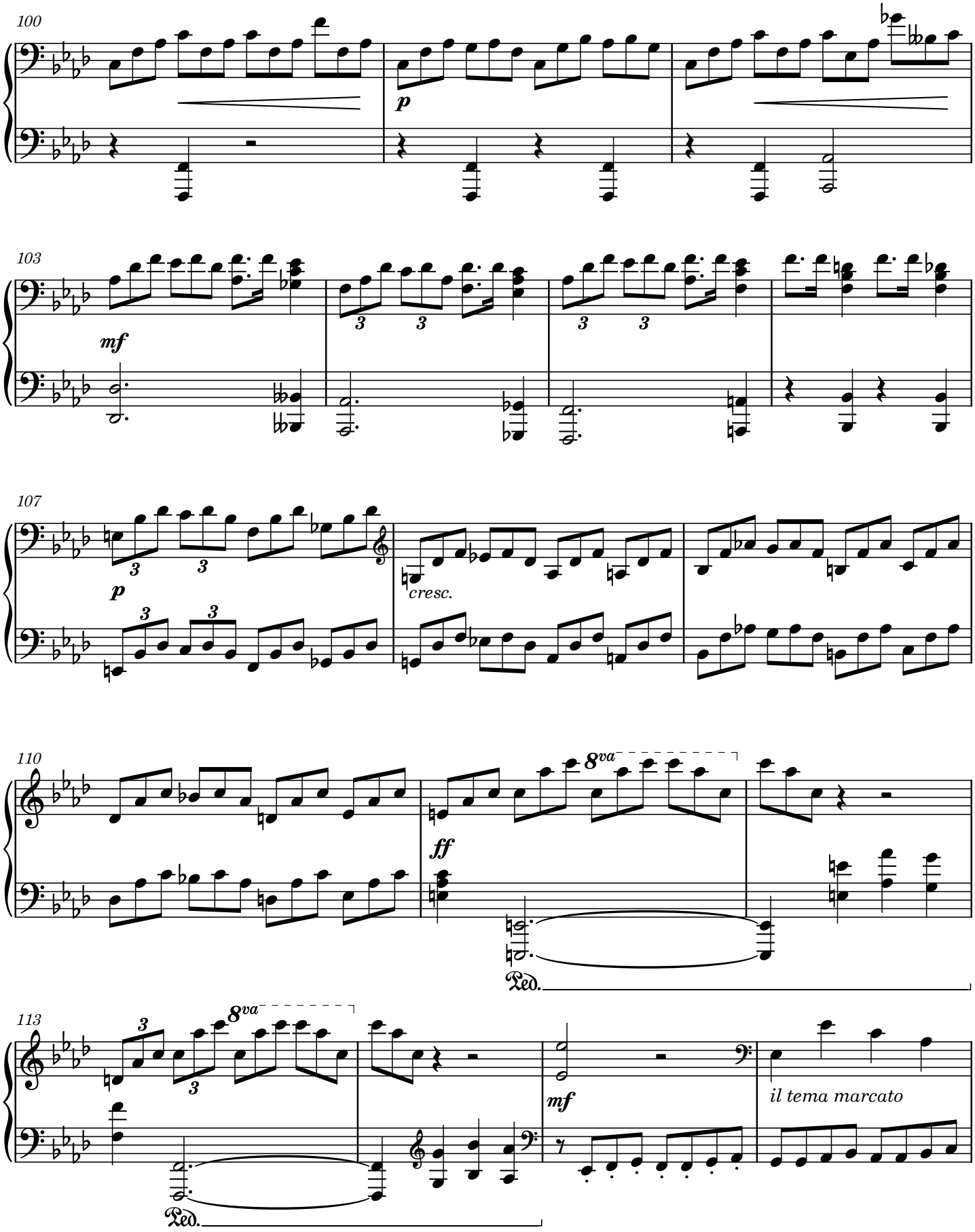

16
ff
p
19
p
mf
22
p
26
29
mf

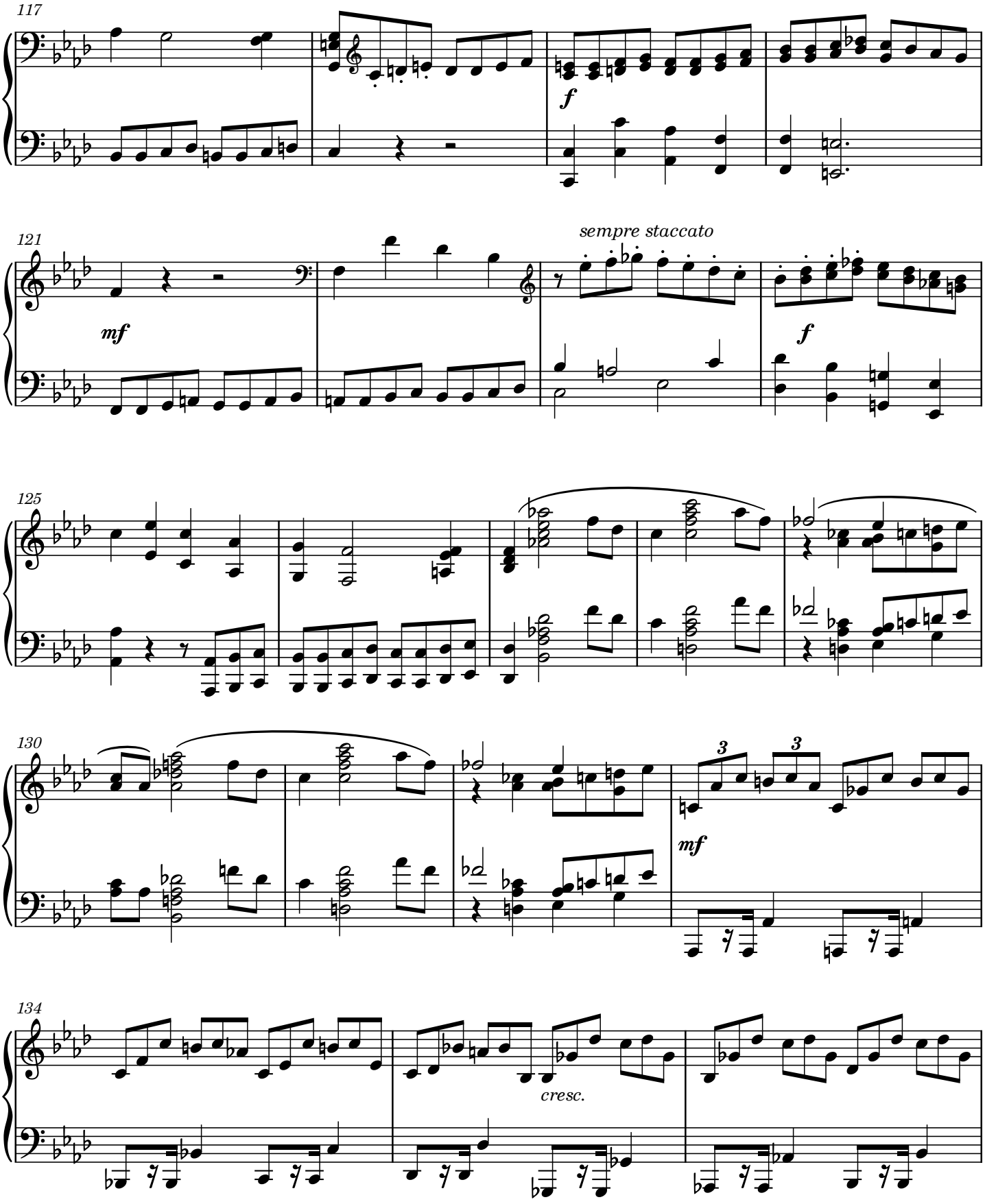

33
f
Ped.
37
f
41
f
simile
45
50
sempre staccato

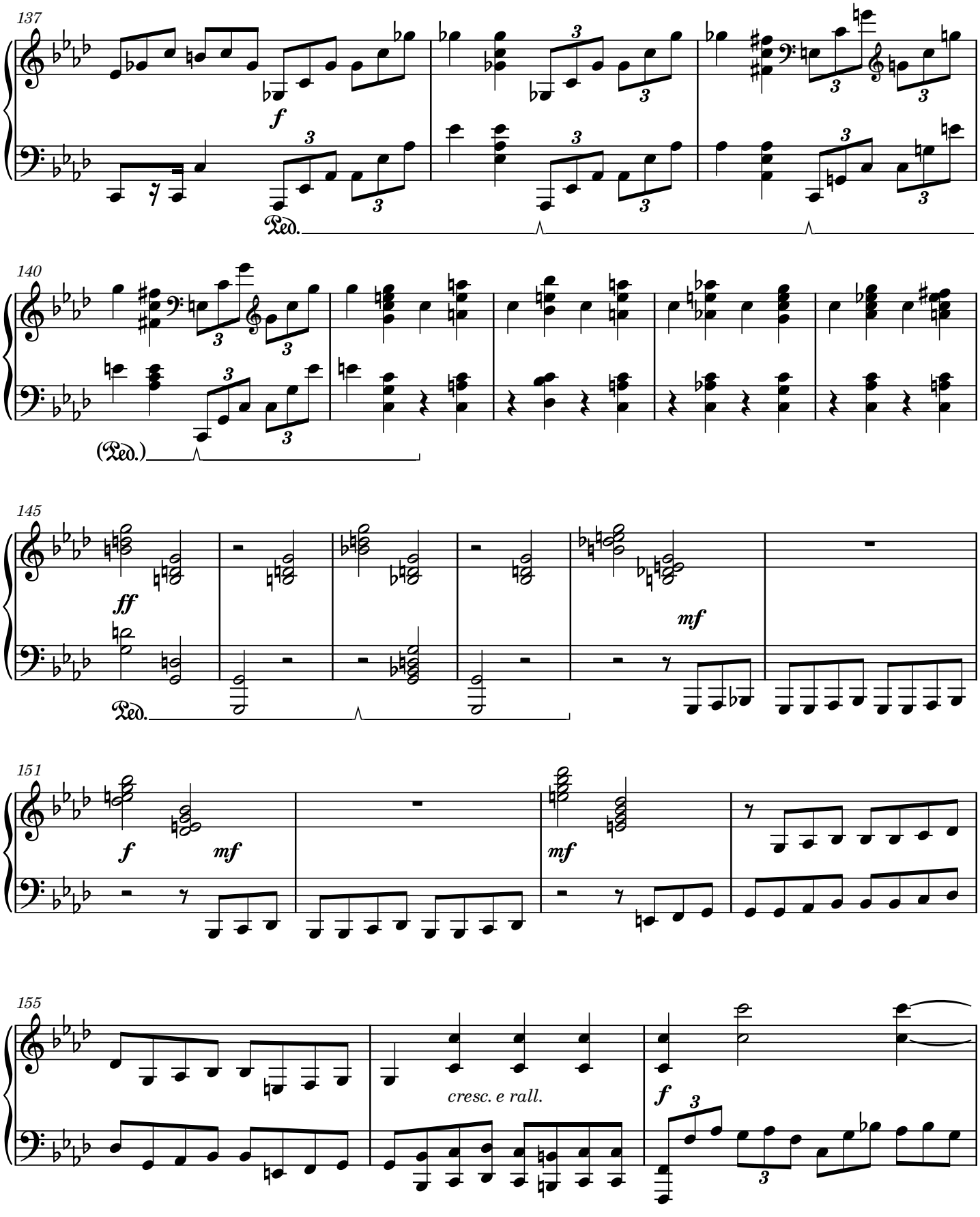

54
dim.
57
p espressivo
Ped.
60
il basso cantando
63
f
Thema
66

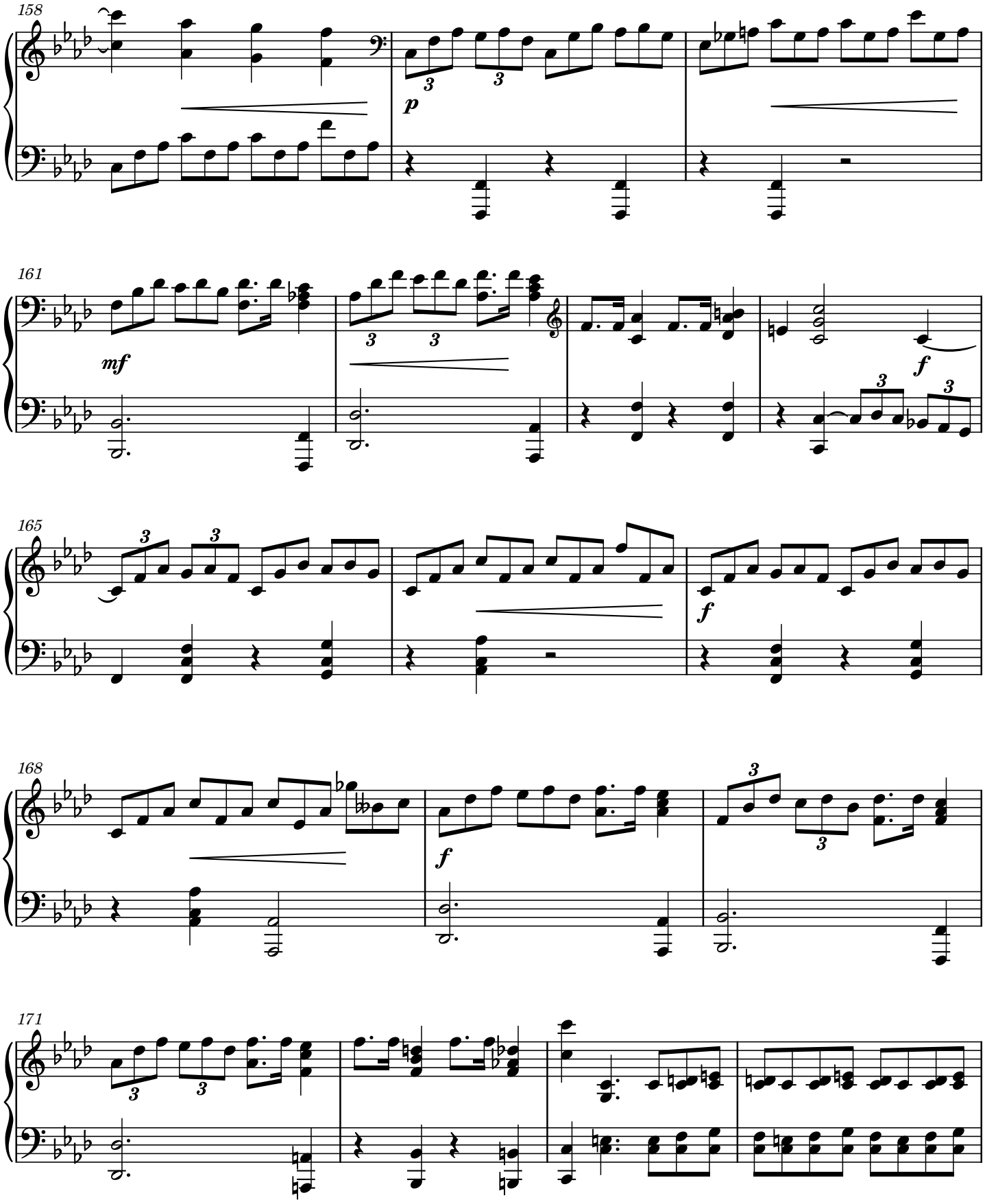

69
f
3
72
ff
75
78
81
p
molto cresc. e furioso .....

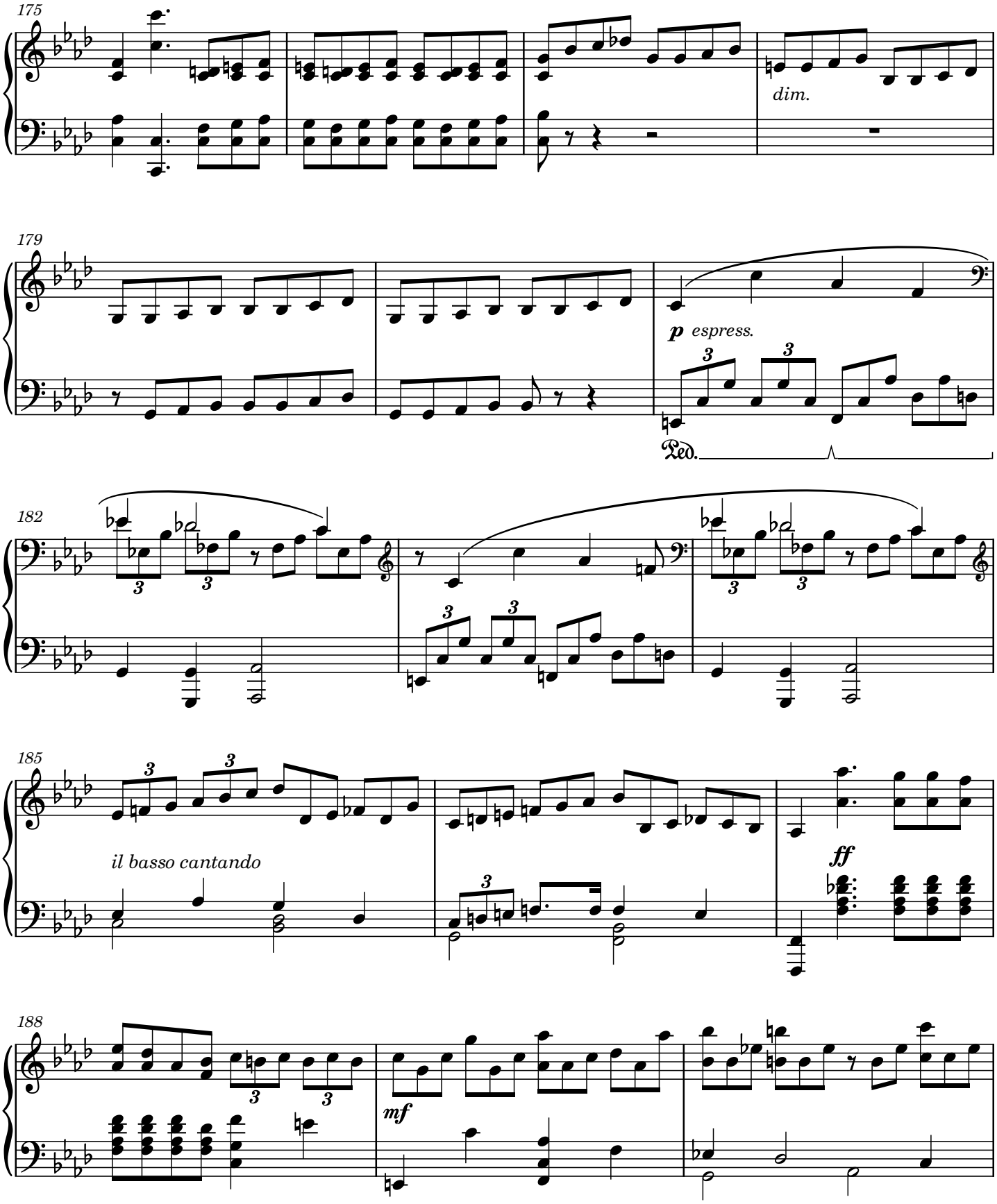

84
87
90
ff
p
93
p
mf
96
3
3
p

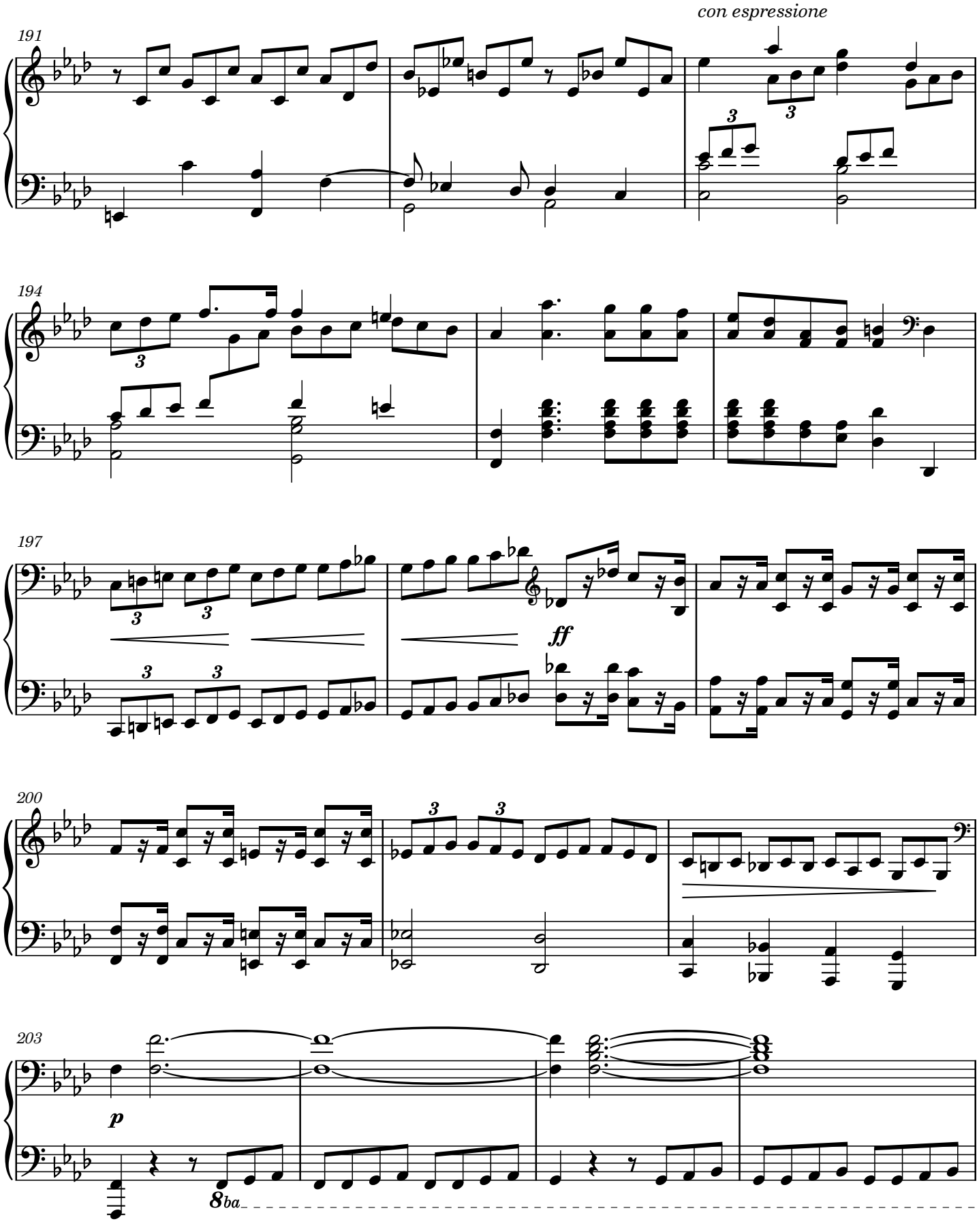

100
p
103
mf
107
p
cresc.
110
ff
8va
Ped.
113
8va
Ped.
mf
il tema marcato

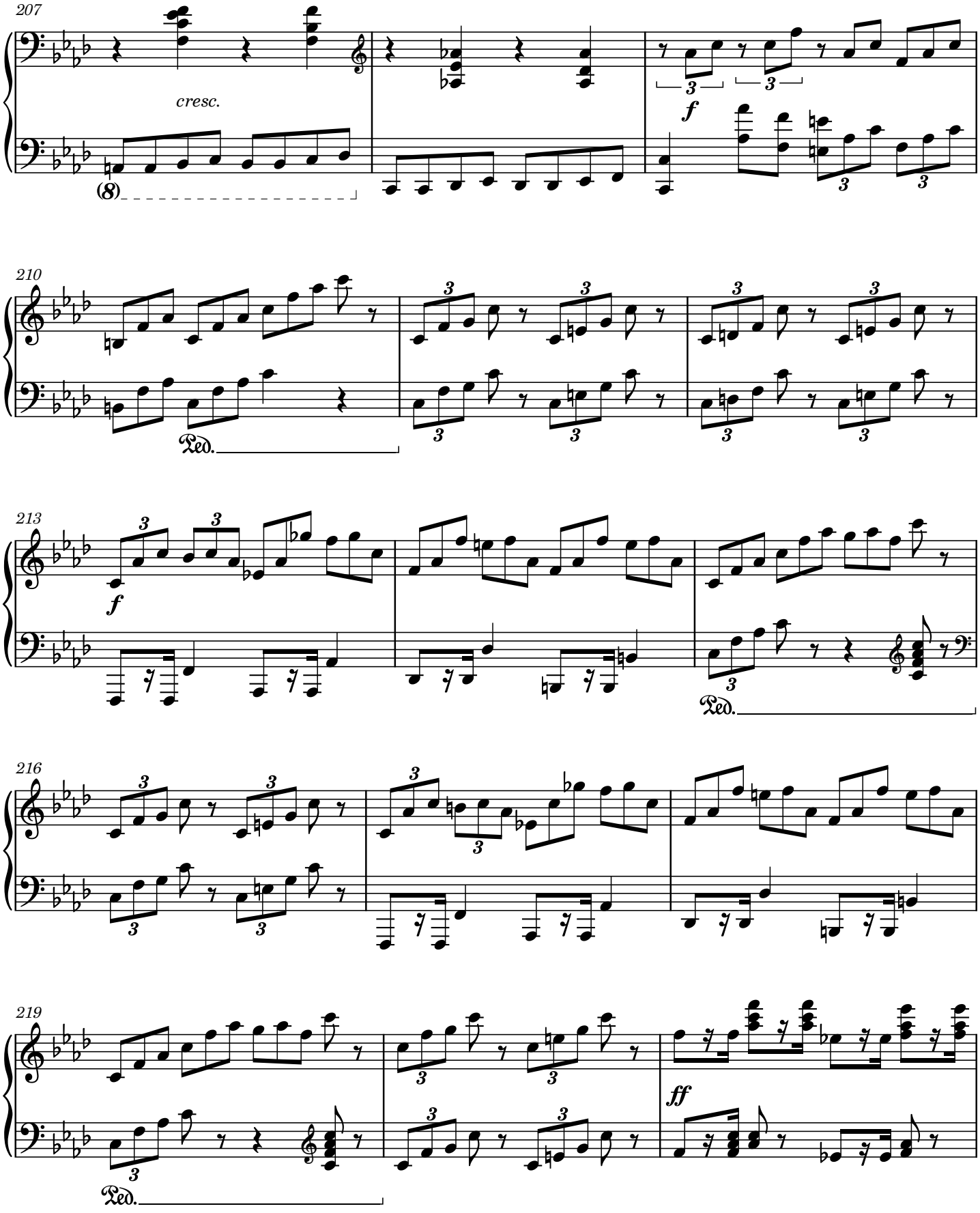

117
f
121
mf
sempre staccato
f
125
130
3
3
mf
134
cresc.

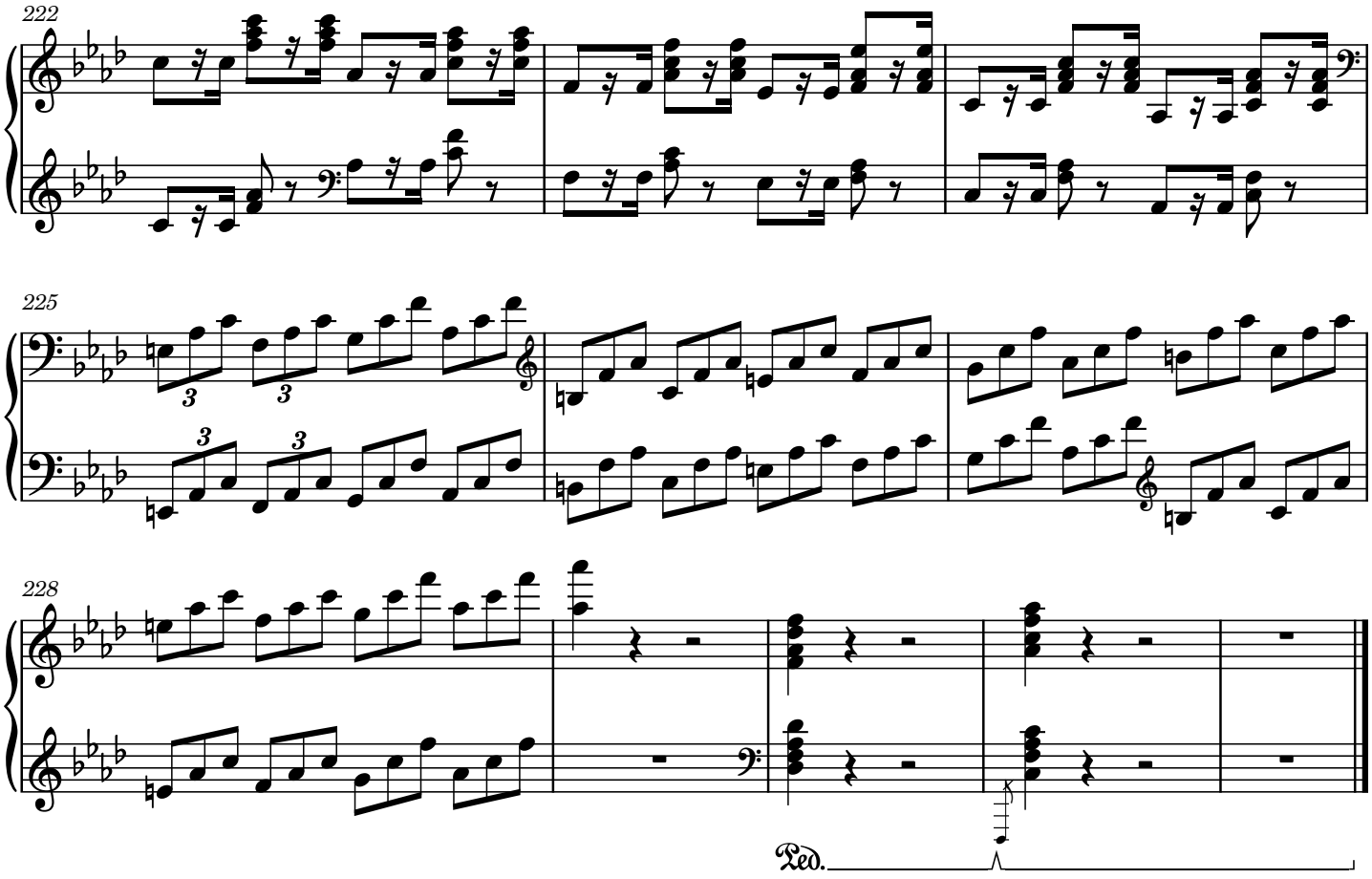

137
f
Ped.
140
(Ped.)
145
ff
mf
Ped.
151
f
mf
mf
155
cresc. e rall.
f


158
p
161
mf
f
165
f
168
f
171


175
dim.
179
p espress.
Ped.
182
185
il basso cantando
ff
188
mf


con espressione
191
194
197
ff
200
203
p
8ba


207
cresc.
f
210
Ped.
213
f
Ped.
216
219
ff
Ped.


222
225
228
Ped.