



ADOLF FREDRIK
LINDROTH
1824–1895

Andante och Bolero
för violin och piano

Andante and Bolero
for violin 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.

Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

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

Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 788–789/Edition nos 788–789
2014
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-140-5

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

I

ANDANTE

A. F. Lindroth.

Andante con moto.

VIOLINO.

PIANO.

3

con espress.

7

11

13

15 *cresc.*

18 *un poco rit.*
p

22 *molto cresc.* *ff un poco più vivo* *trem.*
cresc. *f*

26 *dim.*

30 *dolce*
dim. *p*

34

38

Più Allegro.

Più Allegro.

p

41

44

un poco rit.

48

poco riten.

cresc.

con tutta forza

ff

ff

52 **Tempo I.**

Musical score for measures 52-55. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. The tempo is marked **Tempo I.**

Musical score for measures 56-58. The piano accompaniment continues with similar rhythmic patterns, showing some melodic development in the right hand.

Musical score for measures 59-62. This system includes dynamic markings: *p molto cresc.*, *fz*, *mf*, and *p*. The piano part features a prominent melodic line in the right hand with a crescendo leading to a fortissimo section, followed by a decrescendo.

Musical score for measures 63-66. The piano part continues with complex textures, including chords and moving lines in both hands.

Musical score for measures 67-70. This system includes the marking *pizz.* and *pp*. The piano part features a decrescendo towards the end of the system.

II. BOLERO

VIOLINO.

PIANO.

4

8

12

16

19

22

26

30

* Återställningstecken infört för g2.

34

Musical score for measures 34-37. The system includes a vocal line with a melodic line and a piano accompaniment with chords and arpeggiated figures.

38

Musical score for measures 38-41. The piano accompaniment features a prominent arpeggiated pattern in the right hand and a more rhythmic bass line. A *p* dynamic marking is present.

42

Musical score for measures 42-44. The vocal line has a more active melodic line, and the piano accompaniment continues with arpeggiated textures.

45

Musical score for measures 45-47. The piano accompaniment features a complex arpeggiated pattern in the right hand and a bass line with some rests. A *p* dynamic marking is present.

48

Musical score for measures 48-51. The system concludes with a final melodic phrase in the vocal line and a piano accompaniment with sustained chords.

51

54

57

60

63

66

Musical score for measures 66-68. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands.

69

Musical score for measures 69-72. The piano part begins with a *ff* dynamic marking, followed by a *f* dynamic marking. The texture is dense with chords and moving lines.

73

Musical score for measures 73-76. The piano part includes a *p cresc.* dynamic marking, indicating a gradual increase in volume. The texture remains complex with chords and moving lines.

77

Musical score for measures 77-80. The piano part features a *f* dynamic marking. The texture is dense with chords and moving lines.

81

Musical score for measures 81-84. The piano part begins with a *p* dynamic marking. The texture is dense with chords and moving lines.

85

Musical score for measures 85-88. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). Measure 85 features a complex melodic line in the treble staff with many accidentals and a wide range. The grand staff accompaniment includes chords and rhythmic patterns. A dynamic marking of *p* (piano) is present in measure 88.

89

Musical score for measures 89-92. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature changes to one sharp (F#). The music continues with complex melodic and harmonic textures.

93

Musical score for measures 93-96. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music continues with complex melodic and harmonic textures.

97

Musical score for measures 97-101. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music continues with complex melodic and harmonic textures.

102

Musical score for measures 102-105. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music continues with complex melodic and harmonic textures.

105

Musical score for measures 105-107. The right hand features a complex, repetitive rhythmic pattern with slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

108

Musical score for measures 108-110. The right hand continues with a melodic line, and the left hand has a more active bass line with chords.

111

Musical score for measures 111-113. The right hand has a melodic line with slurs, and the left hand features a steady bass line with chords.

114

Musical score for measures 114-116. The right hand has a complex rhythmic pattern with slurs, and the left hand provides a harmonic accompaniment.

117

Musical score for measures 117-119. The right hand has a melodic line with slurs. The left hand includes a "cresc." marking and a "f" dynamic marking.

120

Musical score for measures 120-122. The piece is in G major (one sharp) and 3/4 time. Measure 120 features a complex piano accompaniment with chords and moving lines in both hands. The right hand has a melodic line with slurs and accents. Measure 121 continues the accompaniment with a dynamic marking of *fz* (forzando). Measure 122 shows a dynamic shift to *p* (piano) with a long, sustained note in the bass line.

123

Musical score for measures 123-125. Measure 123 features a dense piano accompaniment with chords and moving lines in both hands. The right hand has a melodic line with slurs and accents. Measure 124 continues the accompaniment. Measure 125 shows a long, sustained note in the bass line.

126

Musical score for measures 126-127. Measure 126 features a dense piano accompaniment with chords and moving lines in both hands. The right hand has a melodic line with slurs and accents. Measure 127 continues the accompaniment with a dynamic marking of *fz*.

128

Musical score for measures 128-129. Measure 128 features a dense piano accompaniment with chords and moving lines in both hands. The right hand has a melodic line with slurs and accents. Measure 129 continues the accompaniment with a dynamic marking of *fz*.

130

Musical score for measures 130-132. Measure 130 features a dense piano accompaniment with chords and moving lines in both hands. The right hand has a melodic line with slurs and accents. Measure 131 continues the accompaniment with a dynamic marking of *fz*. Measure 132 shows a long, sustained note in the bass line.

I.

VIOLINO.

A. F. Lindroth.

Andante con moto.

3

0 sul A - - 2 - -

con espress.

7

1

0

11 *2^e Corde.*
4

0 *3^e Corde.*

4 *4^e Corde.*

15 0 *cresc.*

4

0 sul A - - 4 - -

1

19 4

un poco rit.

molto cresc.

23

ff un poco più vivo

26

29 0 *4^e Corde.*

dim.

dolce

33 *2^e 3^e Corde.*

0

VIOLINO.

37 *Più Allegro.* 0
4 3

41

43

45 *un poco rit.*

48 *con tutta forza*
ff

52 **Tempo I.** 0
4

56

60 *ten.* 2
1 1 4

63 *sul A*

68 *pizz.*

II. BOLERO.

VIOLINO.

Violino score for Bolero, measures 1-43. The score is written in G minor (one flat) and 3/4 time. It features a variety of musical techniques including slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4. Specific string assignments are noted: "4^e Corde." at measure 15 and "2^e 3^e Corde." at measure 30. The piece begins with a first measure rest and a breath mark (V) above the first note. The notation includes many slurs and accents, particularly in the later measures. Measure numbers 1, 6, 10, 15, 18, 20, 25, 30, 35, 40, and 43 are clearly marked at the start of their respective lines.

VIOLINO.

45
47
49
51
53
55
57
59
61 *4^e Corde.*
64
67
70

The musical score for Violino spans 12 staves, numbered 45 to 70. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, slurs, and articulation marks. Specific performance instructions include '4e Corde.' (fourth string) above measure 61 and 'V' (vibrato) above measure 67. Fingering numbers (1, 2, 3, 4) are provided for several notes throughout the piece. The music features complex phrasing with overlapping slurs and dynamic markings.

VIOLINO.

8

74



78



83



86



90



95



100



102



104



106



108



VIOLINO.

110



112



114



116



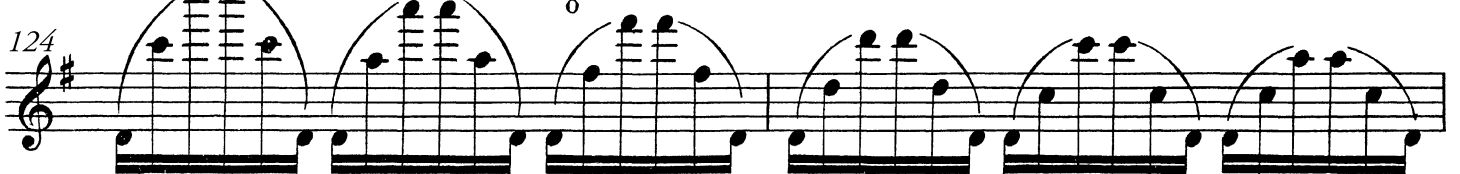
118



121



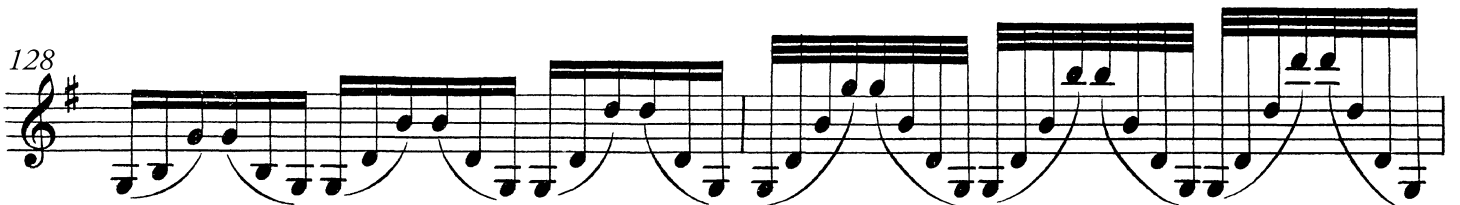
124



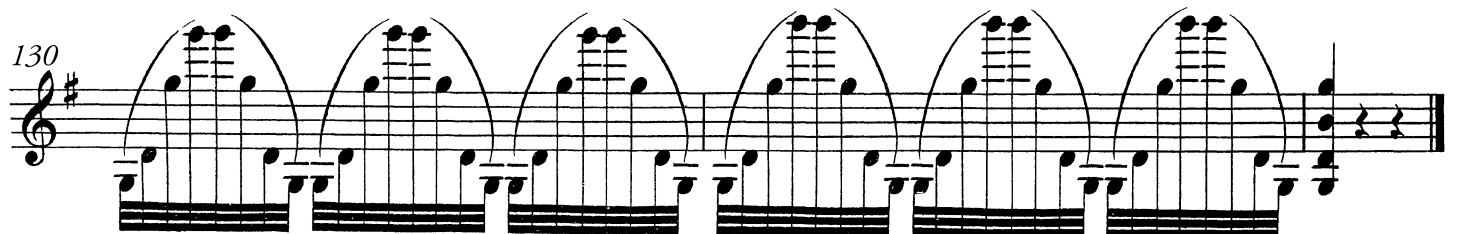
126



128



130



Adolf Fredrik Lindroth

Adolf (Fredrik) Lindroth (1824–1895) var en på sin tid mycket uppskattad violinist och violinpedagog. Lindroth var född i Stockholm. Han studerade för bland annat hovkapellisten Eduard d’Aubert, i vars fotspår Lindroth kom att gå.

Lindroth blev andre violinist i Kungl. Hovkapellet 1844 och förste violinist där 1852–69, således i samma stämman som sin lärare. Parallellt med orkesterspelet var Lindroth livligt verksam som kammarmusiker och framträdde som sådan också utanför Stockholm. Han var också en engagerad medlem i Mazerska kvartettsällskapet.

Under åren 1868–71 var Lindroth biträdande lärare vid Musikkonservatoriet. Som kollega hade han då sin tidigare mentor d’Aubert.

Lindroth komponerade främst för sitt eget instrument. Hans produktion är inte stor, men två verk som publicerades av Musikaliska konstföreningen fick viss spridning.

Adolf Lindroth invaldes den 30 december 1850 som associé nr 48 av Kungl. Musikaliska akademien och blev fullvärdig ledamot nr 390 den 13 maj 1864.

© *Gunnar Ternhag*

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.

Förlagan är utgiven av Musikaliska konstföreningen, Stockholm.

På omslaget står: ”Andante och Bolero / för / Violin / med ackopagnement af / Piano / af / A.F. Lindroth”.

Tryckår: 1884.

Adolf Fredrik Lindroth

Adolf Fredrik Lindroth (1824–1895) was a much appreciated violinist and violin teacher in his day. Lindroth was born in Stockholm. He studied for the Royal Court Orchestra member Eduard d'Aubert, in whose footsteps he would follow, amongst others.

Lindroth became second violinist at the Royal Court Orchestra in 1844, and first violinist there from 1852 to 1869, the same position as his teacher. In tandem with the orchestra, Lindroth was greatly active as a chamber musician and performed as such outside Stockholm as well. He was also an active member of the Mazer Quartet Society.

In the years 1868 to 1871, Lindroth was assistant teacher at the Conservatory. His former mentor d'Aubert was among his colleagues.

Lindroth mainly composed for his own instrument. His production is not vast, but two works published by the Swedish Art Music Society received some attention.

On December 30, 1850, Adolf Lindroth was elected to the Royal Academy of Music as associate no. 48 and became full member (no. 390) on May 13, 1864.

© *Gunnar Ternhag*

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.

Originally published by Musikaliska konstföreningen, Stockholm.

Text on the front page: "Andante och Bolero / för / Violin / med ackopagnement af / Piano / af / A.F. Lindroth".

Year of publication: 1884.