



ADOLF FREDRIK  
LINDBLAD  
1801-1878

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Duo

för piano och violin

*Duet*

*for piano and violin*

Opus 9

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

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VIOLON.

A. LINDBLAD Op: 9.

Allegro

17

31

40

49

59

69

79

95

109

121

132

VIOLON.

144 **Recit.** *f* *a Tempo. Recit.* *f* *f*

Musical staff 144-155: Treble clef, key signature of one sharp (F#). Starts with a 2/4 time signature. Measure 144 has a forte (*f*) dynamic. The piece is marked 'Recit.' (Recitativo). At measure 155, it changes to 'a Tempo. Recit.' and features a triplet of eighth notes. The piece ends at measure 155 with a forte (*f*) dynamic.

156 **Adagio** *f* *f*

Musical staff 156-171: Treble clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic. The piece is marked 'Adagio'. It features a triplet of eighth notes in measure 163. The piece ends at measure 171 with a forte (*f*) dynamic.

172 **Tempo 1º** *f* *cres* *f* *f* *f*

Musical staff 172-184: Treble clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic. The piece is marked 'Tempo 1º'. It features a triplet of eighth notes in measure 172. The piece ends at measure 184 with a forte (*f*) dynamic.

185 **Sempre f** *dim* *cres*

Musical staff 185-196: Treble clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic. The piece is marked 'Sempre f'. It features a triplet of eighth notes in measure 185. The piece ends at measure 196 with a forte (*f*) dynamic.

197 *f* **Sempre f**

Musical staff 197-208: Treble clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic. The piece is marked 'Sempre f'. It features a triplet of eighth notes in measure 197. The piece ends at measure 208 with a forte (*f*) dynamic.

209 *cres* *f* *f* *f* **Sempre f**

Musical staff 209-225: Treble clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic. The piece is marked 'Sempre f'. It features a triplet of eighth notes in measure 209. The piece ends at measure 225 with a forte (*f*) dynamic.

219

Musical staff 219-225: Treble clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic. The piece is marked 'Sempre f'. It features a triplet of eighth notes in measure 219. The piece ends at measure 225 with a forte (*f*) dynamic.

226 *p* *cres* *dim*

Musical staff 226-235: Treble clef, key signature of one sharp (F#). Starts with a piano (*p*) dynamic. The piece is marked 'Sempre f'. It features a triplet of eighth notes in measure 226. The piece ends at measure 235 with a forte (*f*) dynamic.

236 *cres* *f*

Musical staff 236-245: Treble clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic. The piece is marked 'Sempre f'. It features a triplet of eighth notes in measure 236. The piece ends at measure 245 with a forte (*f*) dynamic.

246 **Adagio** *cres*

Musical staff 246-257: Treble clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic. The piece is marked 'Adagio'. It features a triplet of eighth notes in measure 246. The piece ends at measure 257 with a forte (*f*) dynamic.

258 **Recit.** **Tempo 1º** *f*

Musical staff 258-271: Treble clef, key signature of one sharp (F#). Starts with a forte (*f*) dynamic. The piece is marked 'Recit.' and 'Tempo 1º'. It features a triplet of eighth notes in measure 258. The piece ends at measure 271 with a forte (*f*) dynamic.

272 *p* *cres* *f*

Musical staff 272-285: Treble clef, key signature of one sharp (F#). Starts with a piano (*p*) dynamic. The piece is marked 'Sempre f'. It features a triplet of eighth notes in measure 272. The piece ends at measure 285 with a forte (*f*) dynamic.

VIOLON.

287 *p*  
*sf*

297 *cres* *p*

308 *cres* *f* *p*

315 *p*

324 *cres poco a poco* *p*

334 *sf*

344 *f*

351 *p* *cres* *sf*

368 *sf* *cres*

379 *cres*

389

398 *p* *p* *molto cres* *dim*

Detailed description: This page of a violin score contains 12 staves of music, numbered 287 to 398. The key signature is one sharp (F#). The score features a variety of dynamic markings and performance instructions. It begins with a piano (*p*) dynamic and a fortissimo (*sf*) accent. The music includes crescendos (*cres*), fortissimo (*f*) passages, and piano (*p*) sections. A 'poco a poco' (gradual) crescendo is marked between measures 324 and 334. The score concludes with a piano (*p*) dynamic, followed by a 'molto cres' (much crescendo) and a 'dim' (diminuendo) section.

## VIOLON.

**Poco Allegretto.**

Measures 4-137. Dynamics include *p*, *cres*, *sf*, *dim*, *ten*, and *p e dol*. Articulations include accents, slurs, and trills. Measure numbers 13, 24, 33, 48, 63, 74, 86, 98, 114, 125, and 137 are indicated.

VIOLON.

150

*f* *p* *f* *p* *f* *p* *f* *p*

162

*dim* *p*

175

*Sempre pp* *cres* *dim*

187

*p* *cres*

198

*p* *cres sf* *dim*

209

*cres* *lr* *lr* *lr*

223

*p* *lr*

234

*p e con espress*

249

*p*

260

*cres* *dim*

270

*cres* *dim* *p* *p*

283

*cres* *p* *p*

VIOLON.

Scherzo  
Allegro

97 **Piu Tranquillo.**

Da Capo Scherzo  
ma senza replica.



VIOLON.

Allegro molto. *1* Adagio. Tempo 1<sup>o</sup>. *3* Adagio. Tempo 1<sup>o</sup>.

17 *f* *ff* *pp* *cres*

30 *f* *sf* *dim* *p* *cres* *f*

46 *dim* *cres* *f* *cres* *f*

59 *p* *tr* *2* *tr*

76 *p* *p* *p* *p* *cres*

89 *f* *f* *f*

102 *3* *17* *p e dol*

131 *sf* *p*

144 *2* *2* *p*

160 *cres* *f*

171 *p* *p* *p*

184 *p* *3*

## VIOLON.

199 *cres*  
*p*

213 1 *b*

227 *dim* 4 *p*

245 *cres*

260 *p* 3 *p*

278 *cres*

293 *p* *pp*

307 *cres* *poco* *a* *poco*

317 *f*

327 19 *p* *sf*

359 2 2 *p*

376

388 *pp*

400 *cres* *f* *sf*

Detailed description: This page of a violin score contains 12 staves of music, numbered 199 to 400. The music is written in treble clef with a key signature of one sharp (F#). The score includes various dynamic markings such as *cres* (crescendo), *p* (piano), *pp* (pianissimo), *f* (forte), *sf* (sforzando), *dim* (diminuendo), *poco*, and *a* (accelerando). There are also performance instructions like *1* and *2* for fingering, and *3* and *4* for bowing. The notation features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The piece concludes with a final *sf* marking at measure 400.

VIOLON.

411 *6*  
*cres* *f* *dim* *f* *dim*

429 *f* *[p]* *hr* *2*

446 *hr* *p* *hr* *hr* *hr* *hr* *hr* *cres*

459 *f* *17* *p*

488 *sf* *p* *2*

504 *2* *cres*

519 *f*

531 *sp* *p*

545 *cres* *p* *cres*

562 *p* *1* *1*

577 *cres* *f* *2*

593 *Adagio.* *Tempo 1<sup>o</sup>* *4/4* *cres* *poco*

608 *a poco* *f* *ff* *sf* *sf* *sf* *sf*

621 *pizz* *p* *arco* *f* *f* *f* *f* *1*

Fine.

# Adolf Fredrik Lindblad

Adolf Fredrik Lindblad hade en komplicerad uppväxt och en lika ombytlig tid som ung vuxen. Född 1801 i Skänninge av en ogift mor kom han vid ett års ålder till en fosterfamilj, där hustrun var moderns moster. Efter inledande skolgång i Östergötland fortsatte han från 1809 i Stockholm, där modern då bodde och var gift med en skådespelare vid Kungl. Teatern. Efter styvfaderns död 1813 fick Adolf Fredrik Lindblad återvända till fosterföräldrarna som snart flyttade till Norrköping. Där fick han sin första skolning i musik: piano och flöjt.

Fosterfadern som var handlare styrde Adolf Fredrik Lindblad mot sitt eget yrke. Efter några år i fosterfaderns affär fick han 1818–19 arbeta vid ett skeppsklareringskontor i Hamburg. I denna stad fick Adolf Fredrik Lindblad viktiga impulser av tysk litteratur och musik.

Sommaren 1822 kom han till Bleckenstad utanför Mjölby för att undervisa gårdens döttrar i pianospel. En av dem, Sophie Kernell, skulle bli hans hustru. Där lärde han också känna en kusin till husets syskonskara, Per Daniel Amadeus Atterbom, en livsavgörande vänskap för Lindblad.

Genom Atterboms förmedling flyttade Lindblad till Uppsala, i första hand för studier i harmonilära för universitetets *director musices*, Johann Christian Friedrich Hæffner. Men han kom också in i stadens konstnärliga och litterära kretsar. Där fanns redan Atterbom, men också Erik Gustaf Geijer som skulle bli en annan nära vän. I denna miljö blommade Lindblad ut som sångtonsättare.

Sångkomponerande var tidigare liktydigt med att skapa sällskapsvisor. Den nyromantiska dikten gav tonsättarna nya utmaningar. Lindblads sånger är texttolkande och låter melodin och pianostämman föra en dialog. Från visans tid stammar dock Lindblads länge utnyttjade praxis att flerstrofiga dikter sjungs till samma ackompanjemang. Adolf Fredrik Lindblad komponerade över 200 sånger, varav en del skrevs för vännen Jenny Lind.

Med salongsvärdinnan Malla Silfverstolpe och Erik Gustaf Geijer for Lindblad 1825–26 via Köpenhamn till Berlin, där han tog lektioner i komposition för Carl Friedrich Zelter och i pianospel för Ludwig Berger. Via Zelter lärde han känna Felix Mendelssohn. Vänskapen med denne blev viktig och varade livet ut.

Tillbaka i Sverige slog han och hustrun Sophie sig ner i Stockholm. Där startade Lindblad 1827 en musikskola, vilken under lång tid skulle bli hans huvudsakliga inkomstkälla. Under Stockholmsåren skrev Lindblad sin enda opera, *Fronddörerna* (1835), som emellertid inte blev någon större framgång. Han komponerade också två symfonier (1832, 1855).

Adolf Fredrik Lindblad tillbringade sina sista år på Lövingsborgs gård strax söder om Linköping, där dottern Lotten bodde. Han avled där 1878.

## 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 Les fils de B. Schott, Mainz, nr 6950.

På omslaget står: "Duo / pour / Piano et Violon / composé et dédié à son Ami / J. Falkenholm / par / Adolf Lindblad / Op. 9 / Mayence / Anvers et Bruxelles / chez les fils de B. Schott".

# Adolf Fredrik Lindblad

Adolf Fredrik Lindblad had a complicated childhood and likewise an unsettled period as a young adult. Born in Skänninge in 1801 to an unwed mother he was taken in by a foster family, of which the wife was his mother's aunt, when he was only one year old. After starting school in Östergötland, in 1809 he moved to Stockholm to continue studying near his mother, who was married to an actor at the Royal Opera. After his stepfather's death in 1813, Adolf Fredrik Lindblad returned to live with his foster parents, who soon moved to Norrköping. There he received his first music lessons in piano and flute.

His foster father, who was a merchant, persuaded Adolf Fredrik Lindblad to follow in his footsteps. After several years at his foster father's business, Adolf Fredrik worked from 1818 to 1819 at a shipping discharge office in Hamburg. While working in Hamburg, Adolf Fredrik Lindblad encountered German literature and music, which would prove to be an important influence on his later career as a composer.

The summer of 1882 he arrived in Bleckenstad, on the outskirts of Mjölby, to teach the daughters at a country estate piano. One of the girls, Sophie Kernell, would later become his wife. He also became acquainted with a cousin to the siblings at the estate, Per Daniel Amadeus Atterbom, who would become an important life long friend.

With Atterborn's assistance, Lindblad moved to Uppsala in order to study harmony with the university's *director musices*, Johann Christian Friedrich Hæffner. He also came in contact with the city's artistic and literary circles. Atterbom already lived in Uppsala, as well as Erik Gustaf Geijer, who would become another close friend. Lindblad thrived as an art song composer in this environment.

In earlier times, song composition had been equivalent to writing popular drawing-room ballads. Later, with the advent of the neo-romantic poem, composers were provided with new challenges and opportunities. Lindblad's songs are settings of text to music and provide a dialogue between the vocal melody and the piano. For a long time Lindblad made use of the older ballad praxis of using poems consisting of several stanzas sung to the same accompaniment. Adolf Fredrik Lindblad composed over 200 songs, of which several were written for his friend the singer Jenny Lind.

Together with music salonnière Malla Silfverstolpe and Erik Gustaf Geijer, Lindblad travelled by way of Copenhagen to Berlin, where he took lessons in composition from Carl Friedrich Zelter and studied piano with Ludwig Berger. Through Zelter he got to know Felix Mendelssohn. This was the beginning of an important friendship which lasted for the rest of his life.

Returning to Sweden, he and his wife Sophie settled down in Stockholm. Lindblad started a music school there in 1827, which for a long time would be his main source of income. During his years in Stockholm Lindblad wrote his only opera, *Fronddörerna* (1835), which was never successful. He also composed two symphonies (1832, 1855).

Adolf Fredrik Lindblad spend his final years at Lövingsborg's manor, just south of Linköping, where his daughter Lotten resided. He died there in 1878.

## 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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