SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

ADOLF FREDRIK LINDBLAD

1801–1878

Duo

för piano och violin

Duet

for piano and violin

Opus 9

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

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www.levandemusikarv.se

Huvudredaktör/Editor-in-chief: Anders Wiklund
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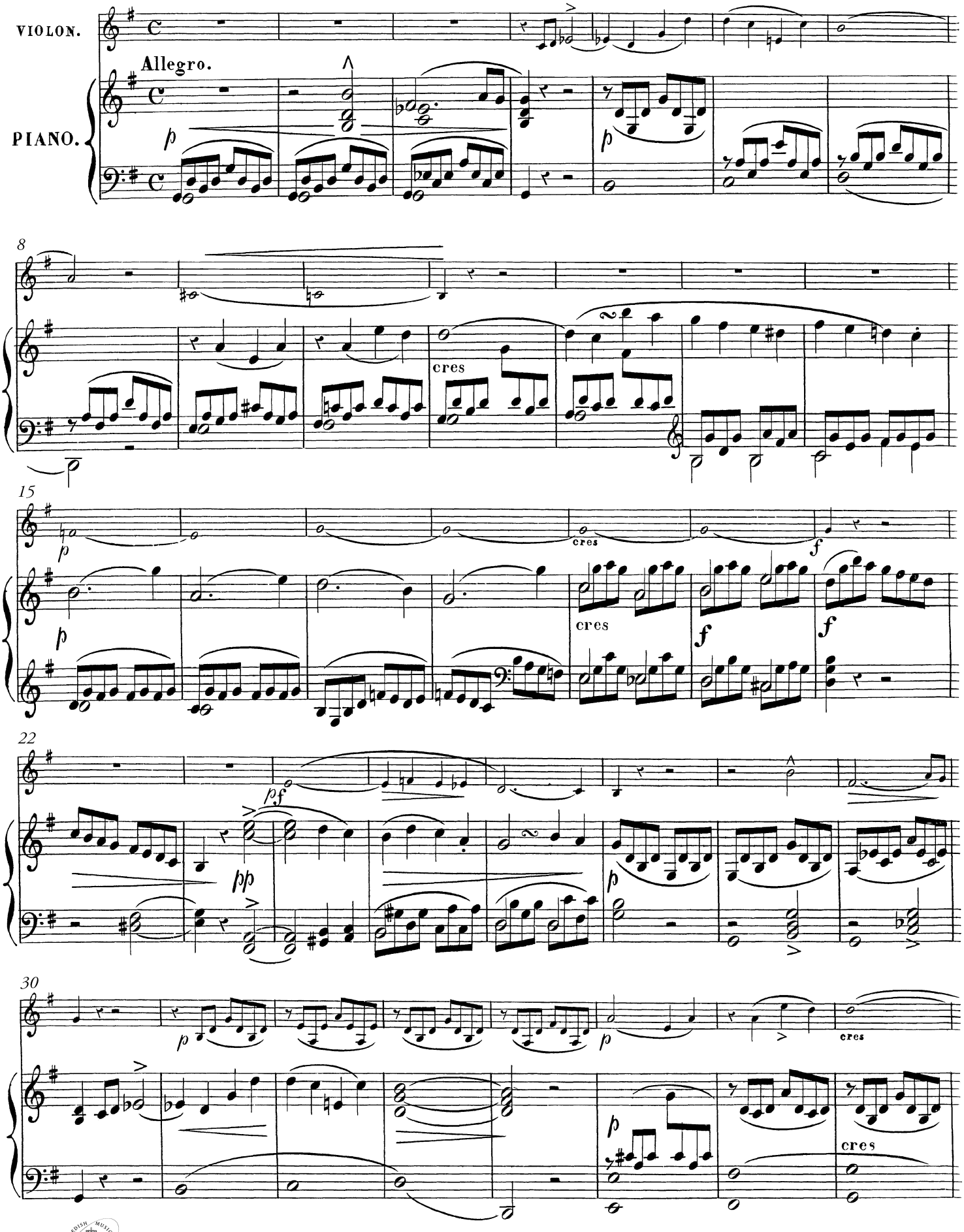

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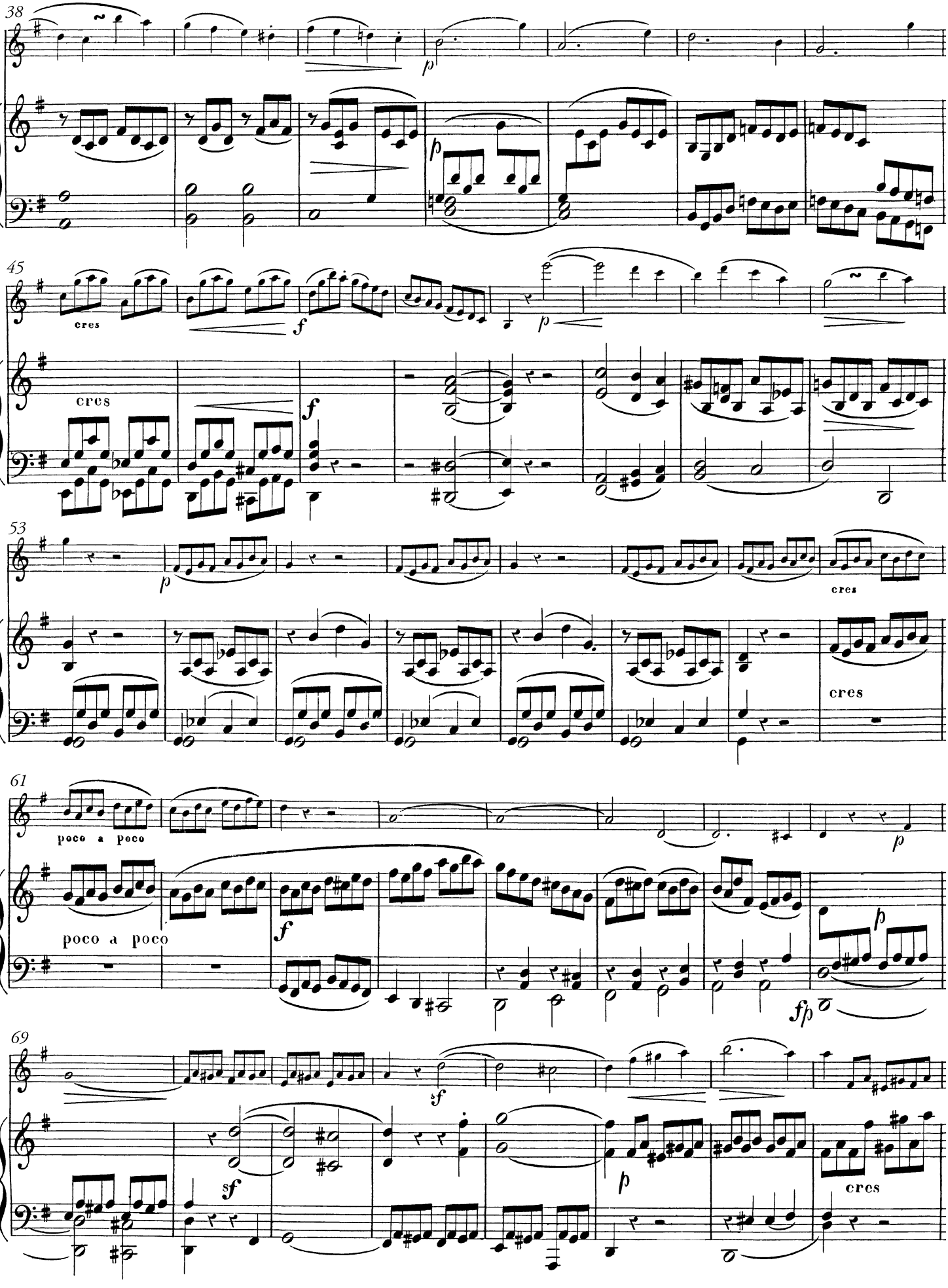
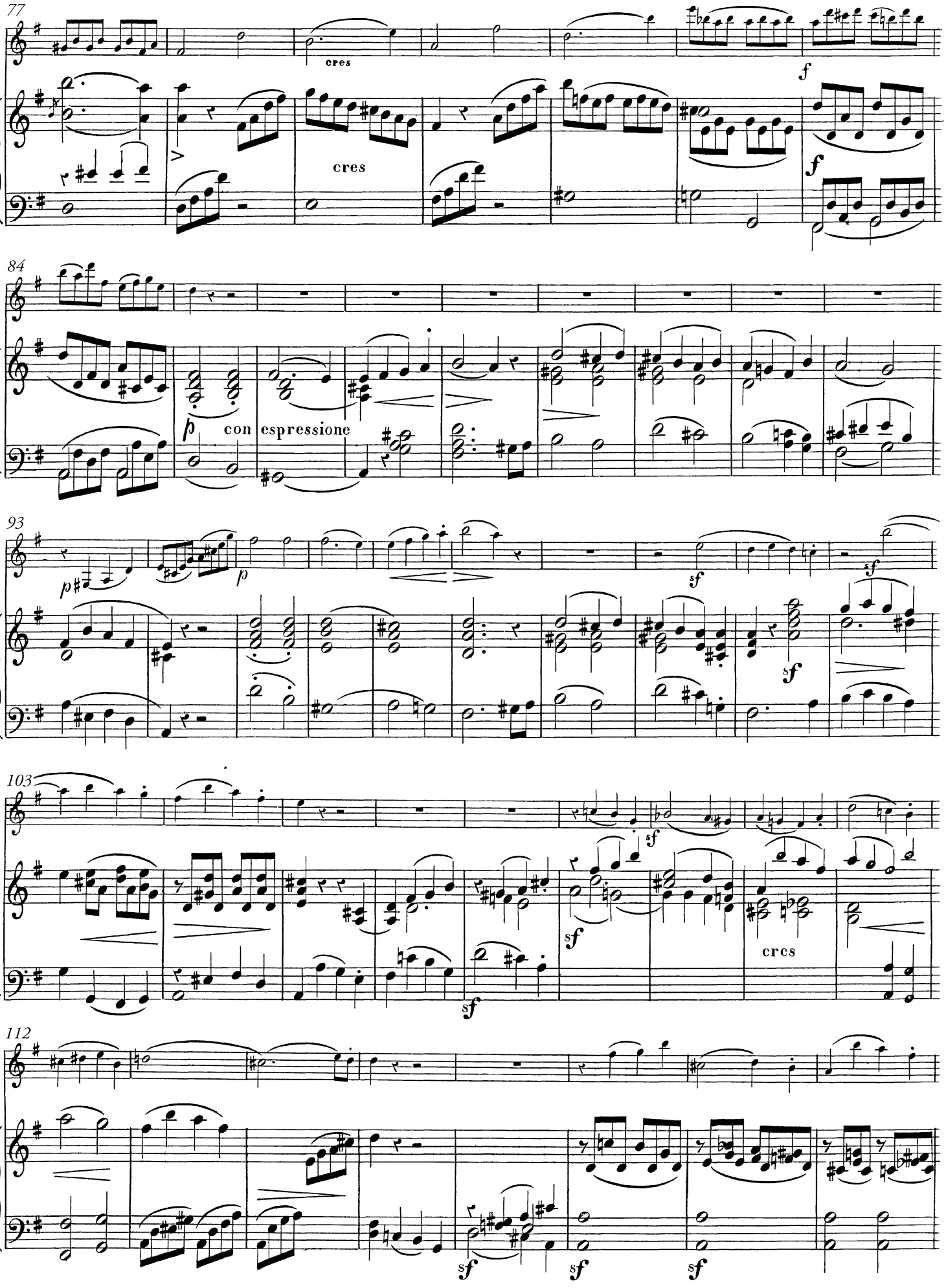
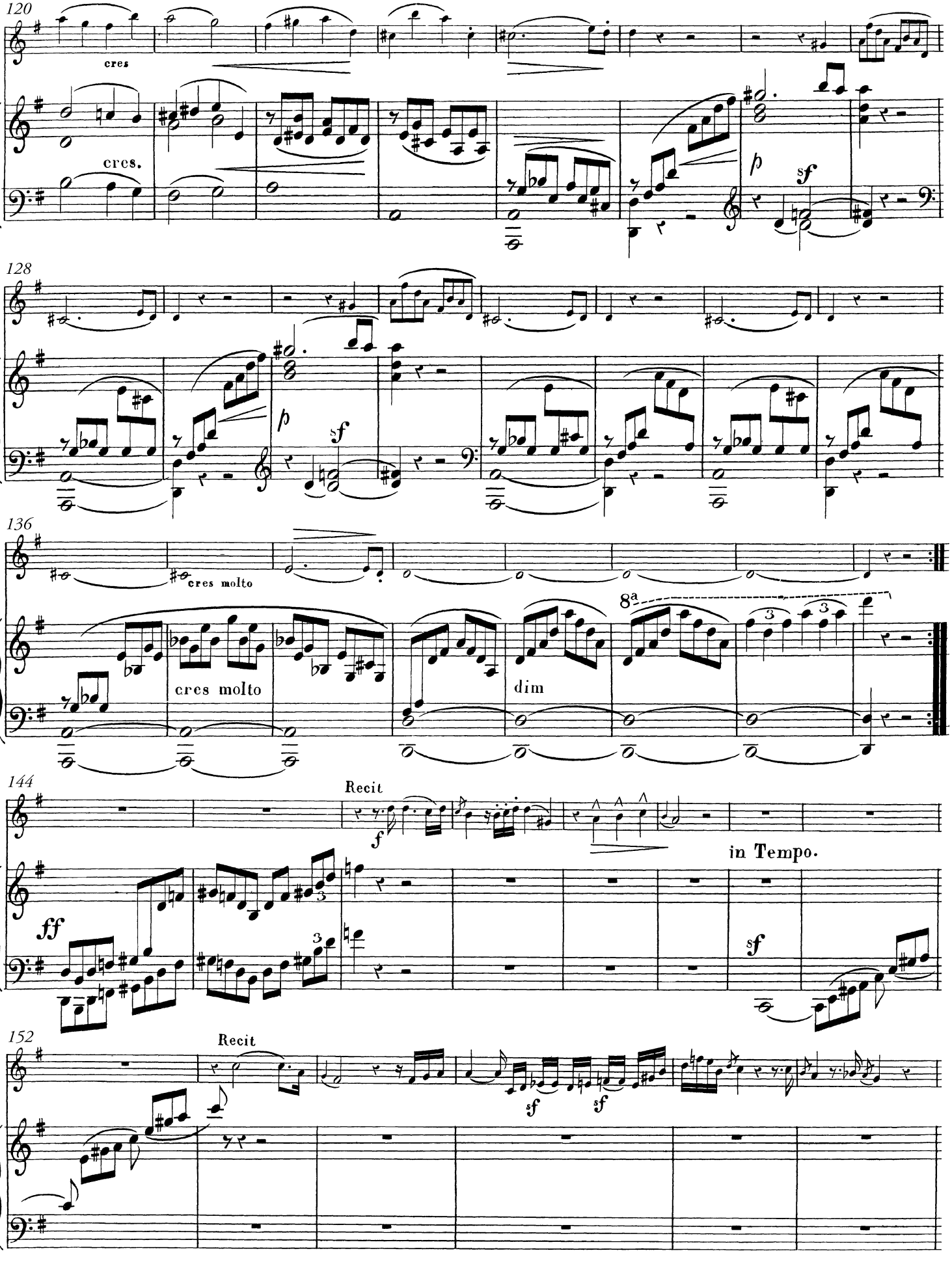
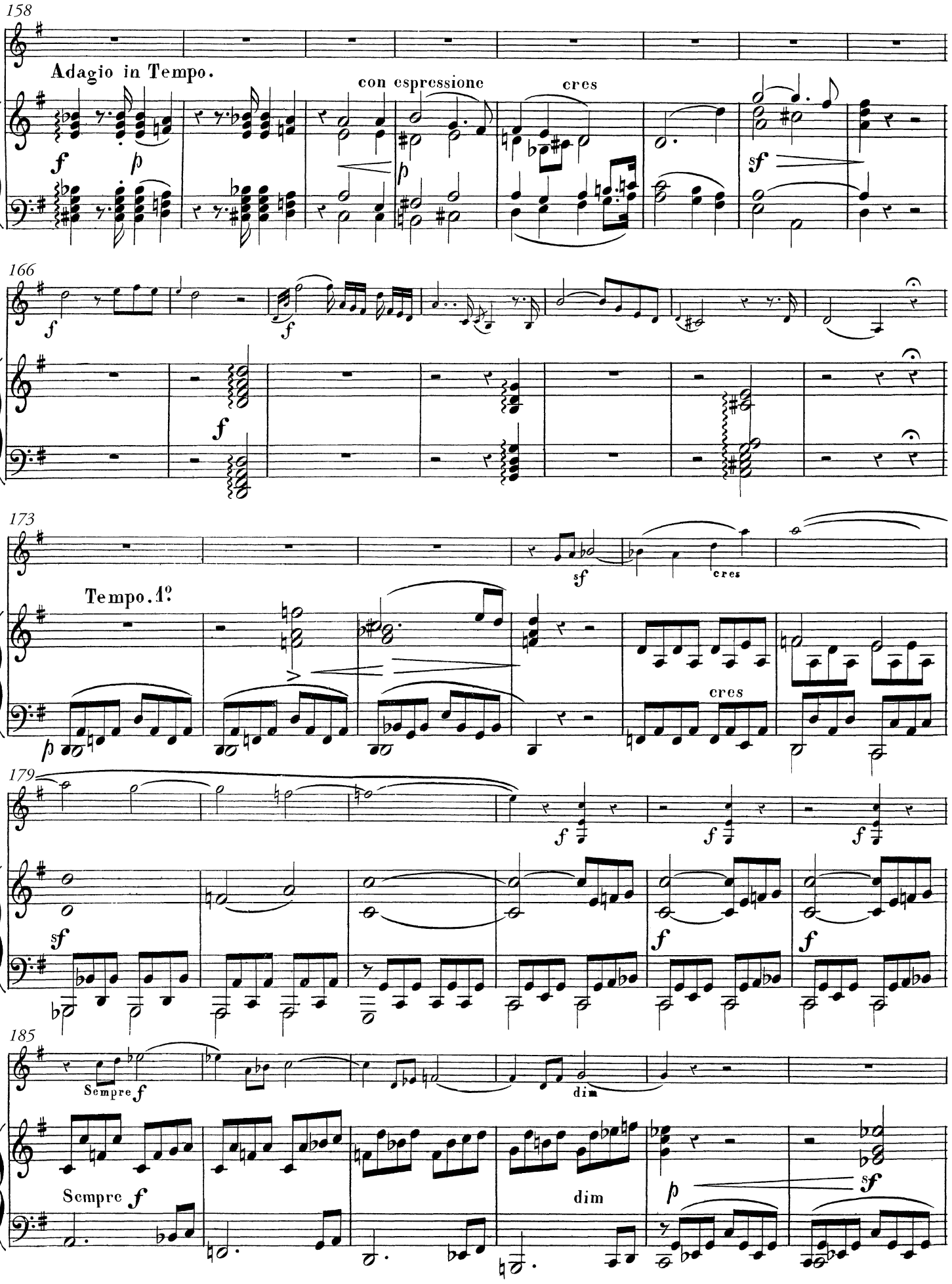
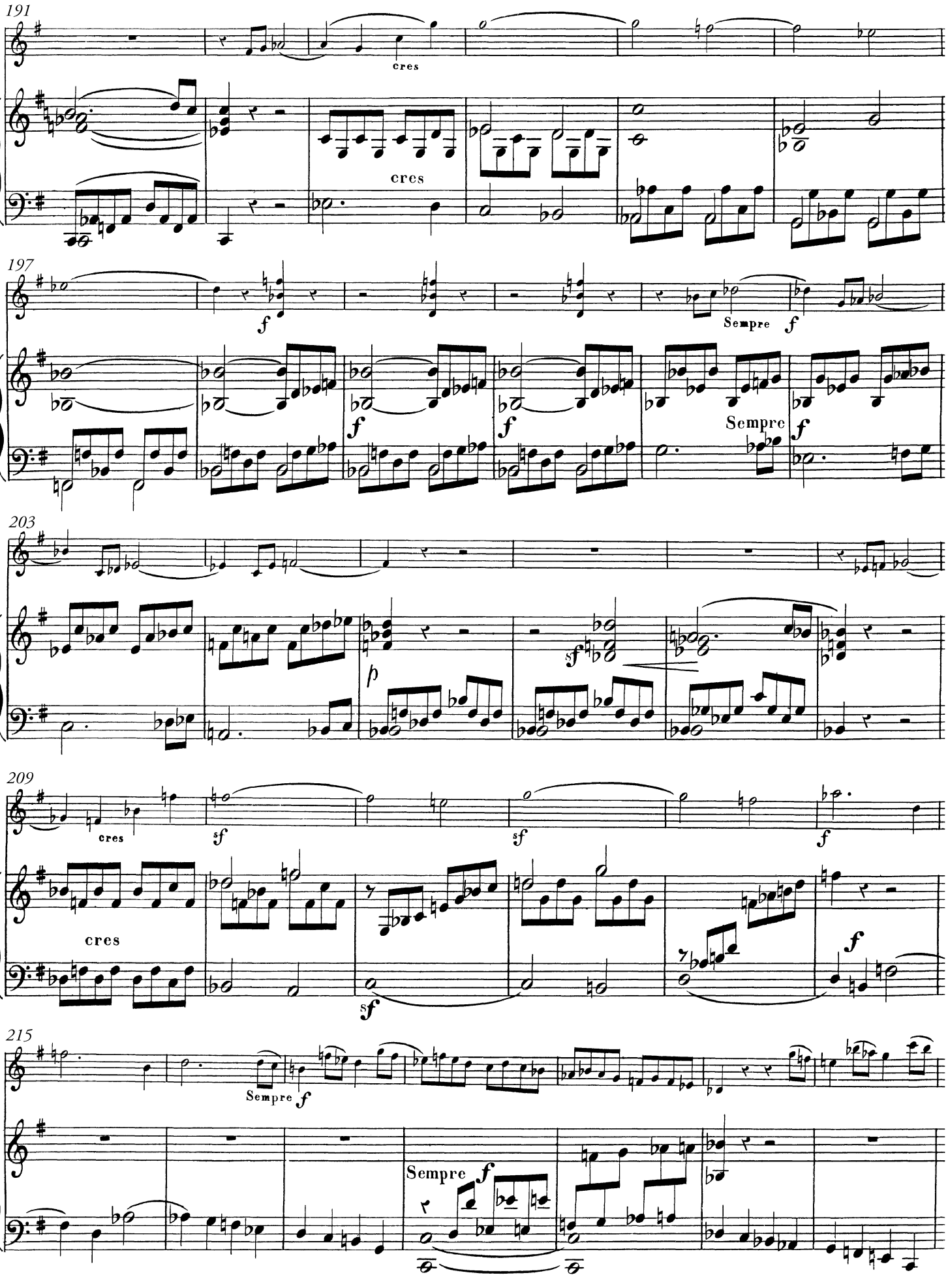
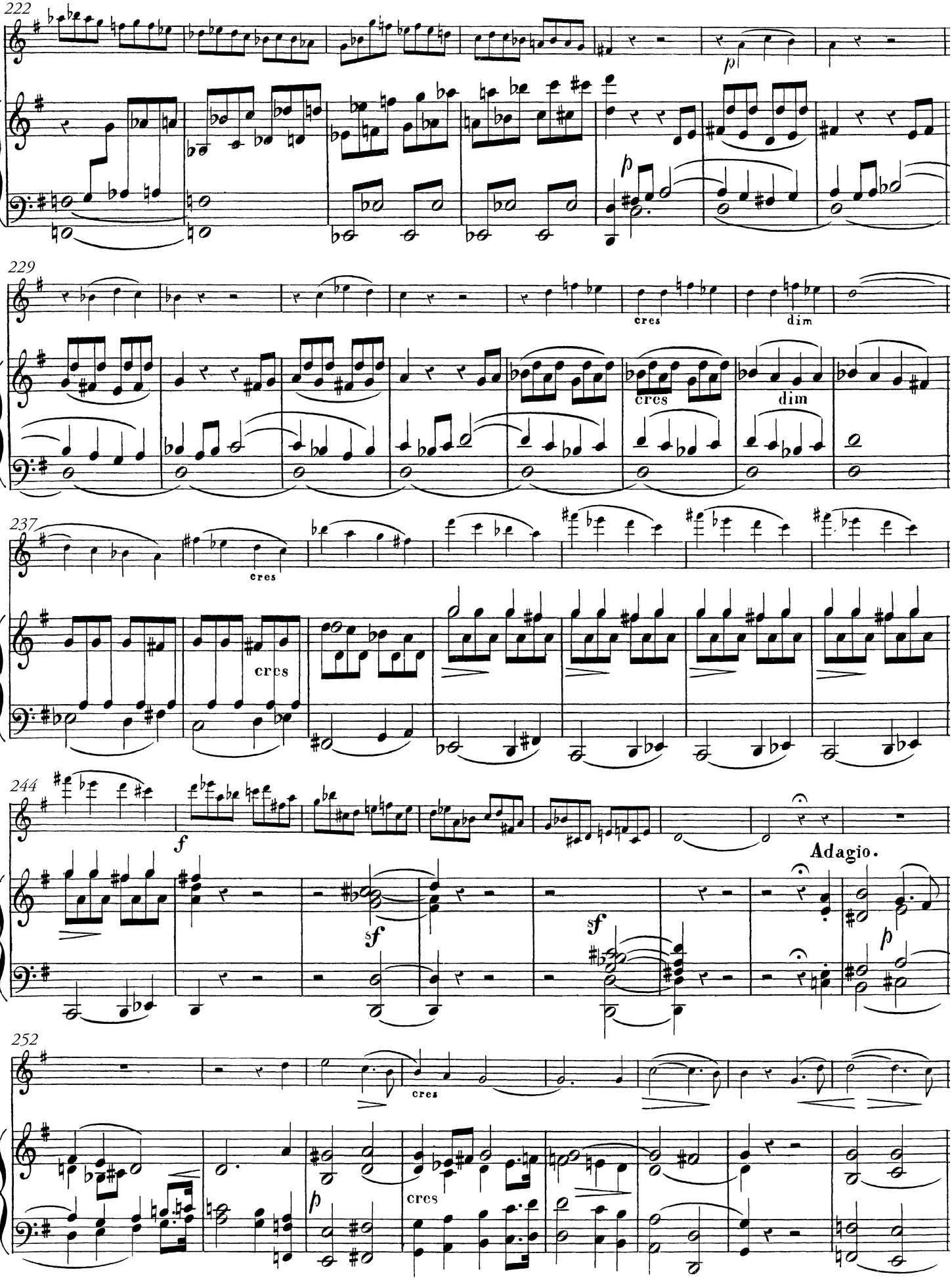

38
45
cres
53
cres
61
poco a poco
69

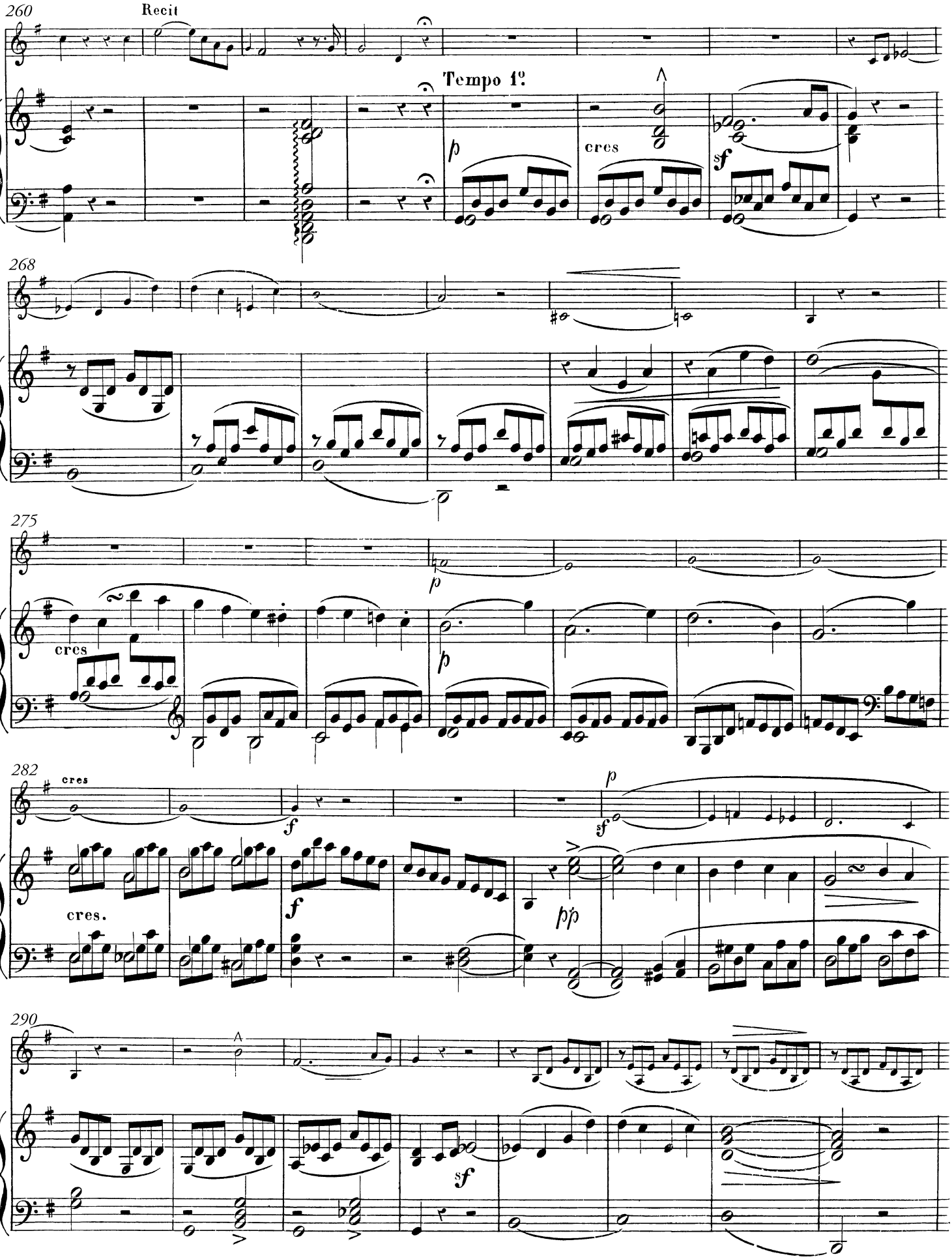

77
cres
cres
f
f
84
p
con espressione
93
p
p
sf
sf
sf
103
sf
sf
cres
sf
112
sf
sf
sf

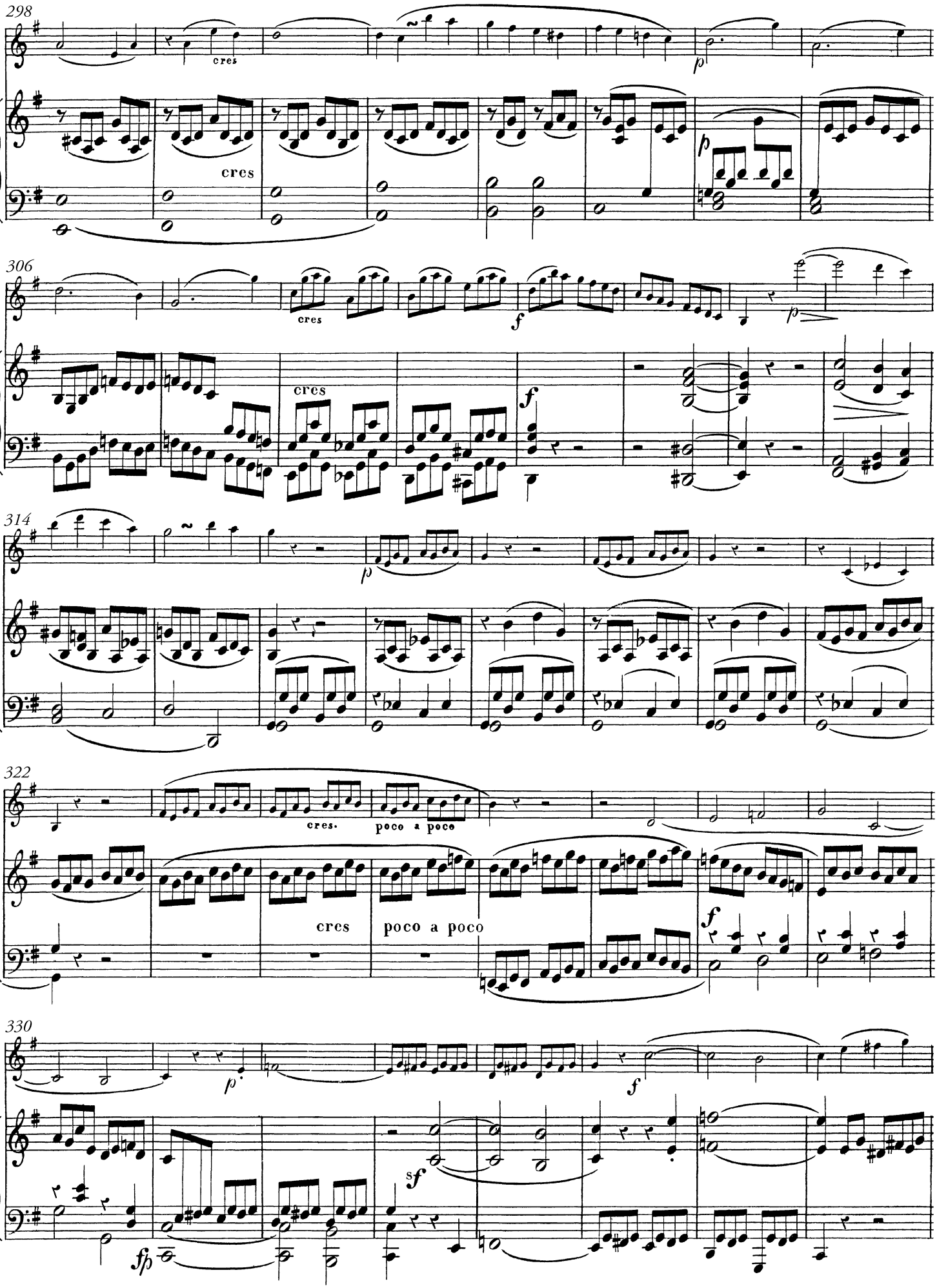

120
cres
cres.
p
sf
128
p
sf
136
cres molto
cres molto
8a
dim
144
Recit
f
ff
in Tempo.
sf
152
Recit
sf
sf

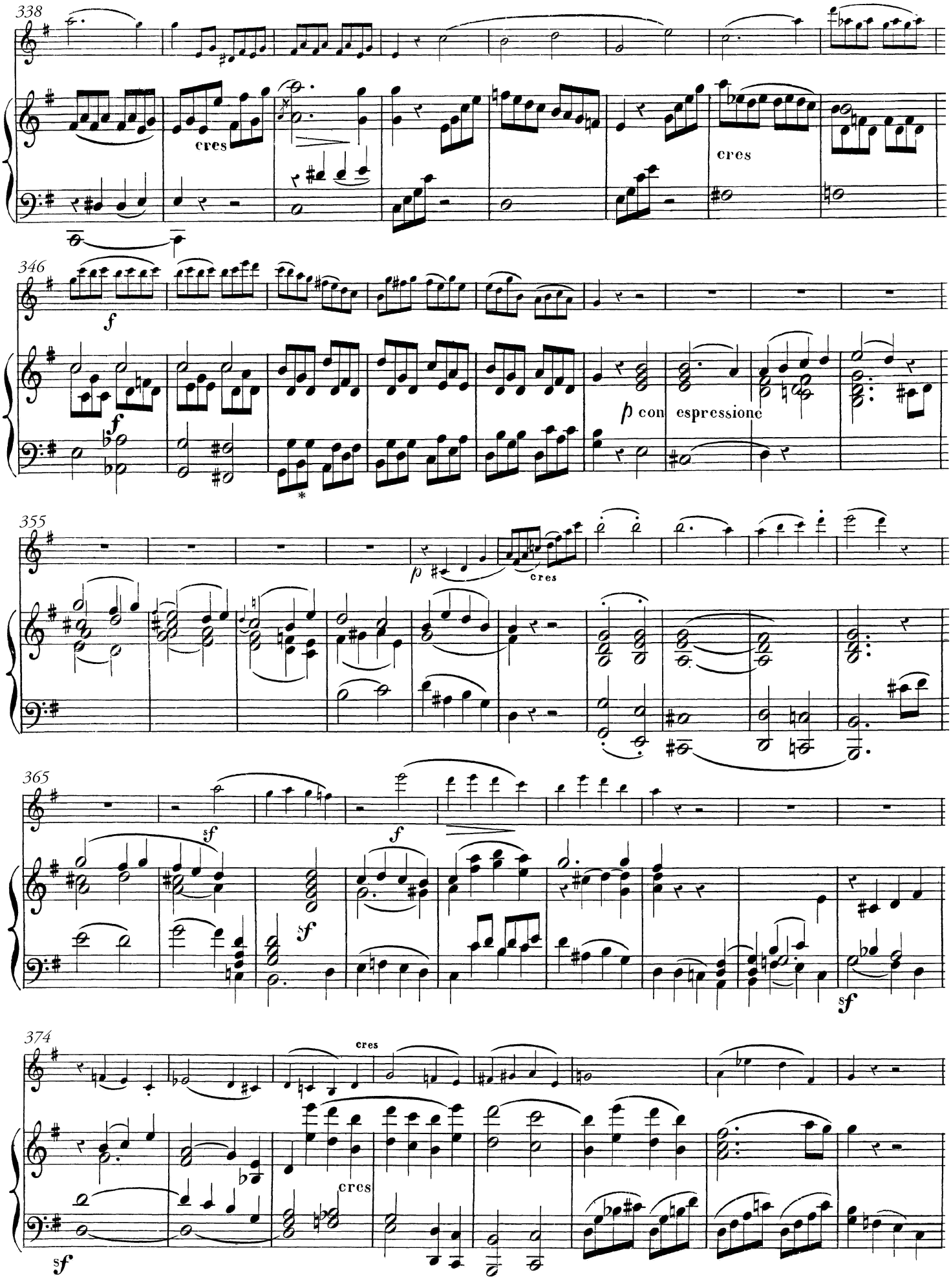

158
Adagio in Tempo.
con espressione
cres
166
173
cres
Tempo. 1º
cres
179
185
Sempre f
dim
Sempre f
dim


191
cres
cres
197
f
Sempre
f
f
f
Sempre
f
203
p
sf
209
cres
sf
sf
f
cres
sf
f
215
Sempre
f
Sempre
f

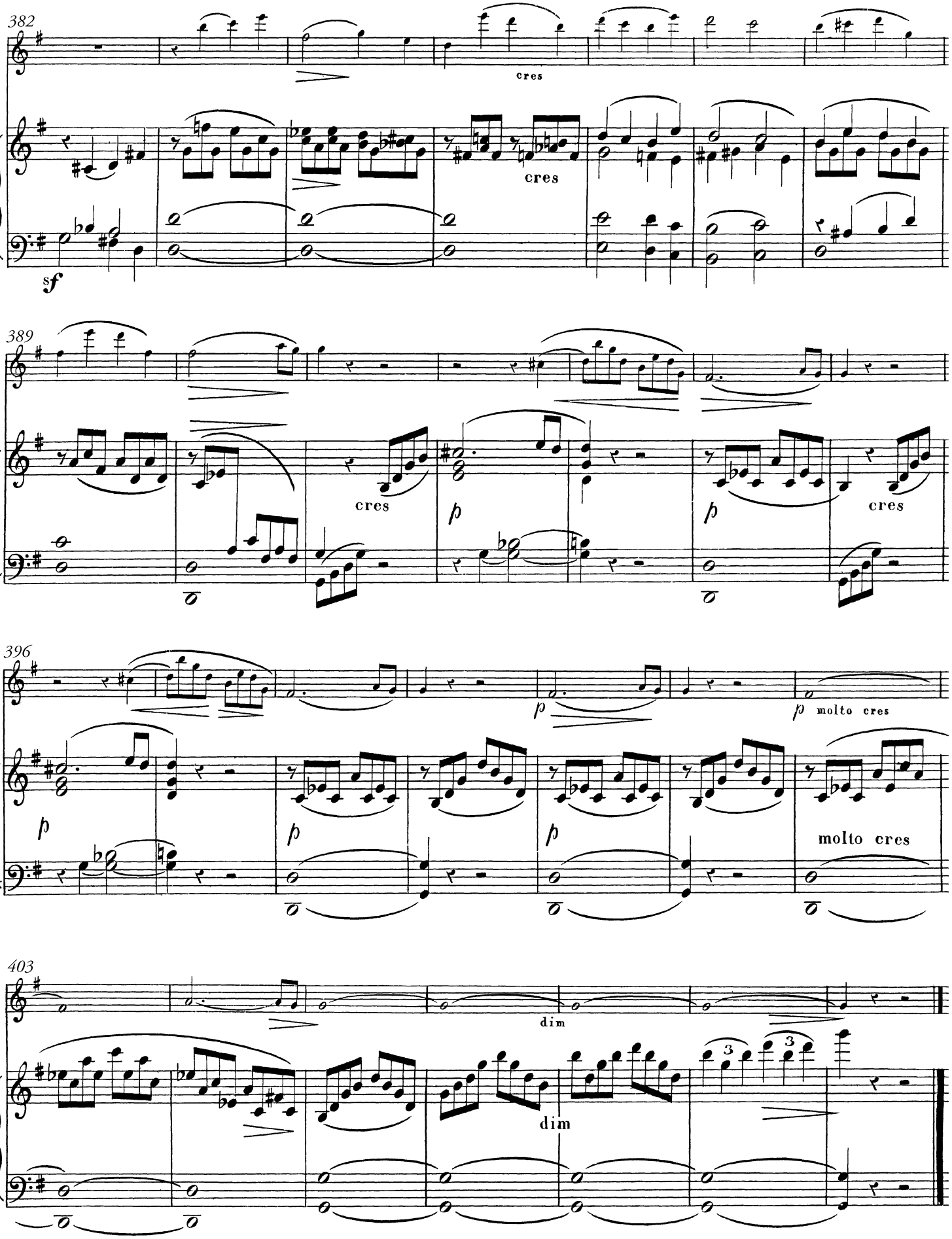

222
p
229
cres
dim
cres
dim
237
cres
cres
244
f
sf
sf
Adagio.
p
252
cres
p
cres

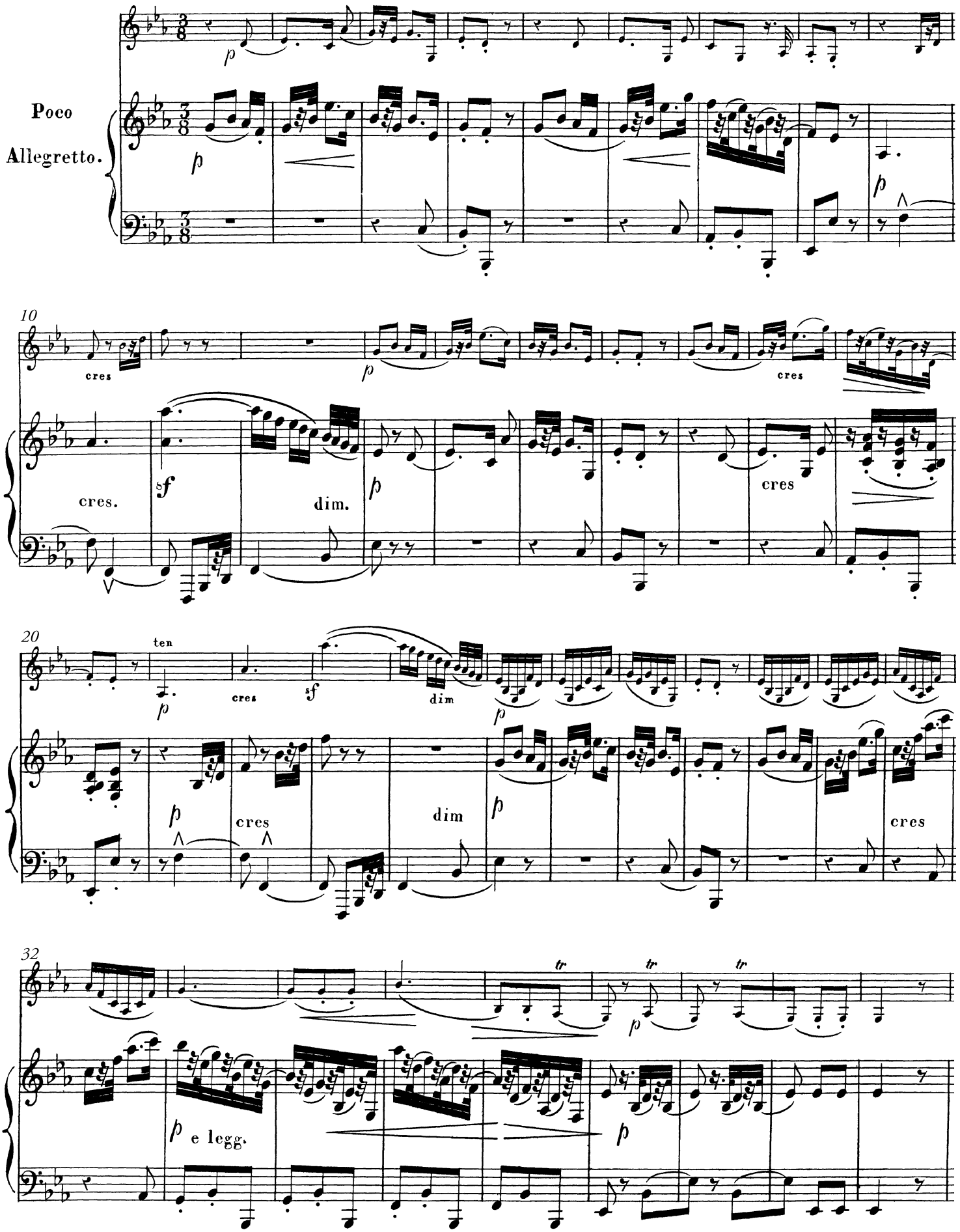

260
Recit
Tempo 1º
cres
268
275
cres
282
cres
cres.
290

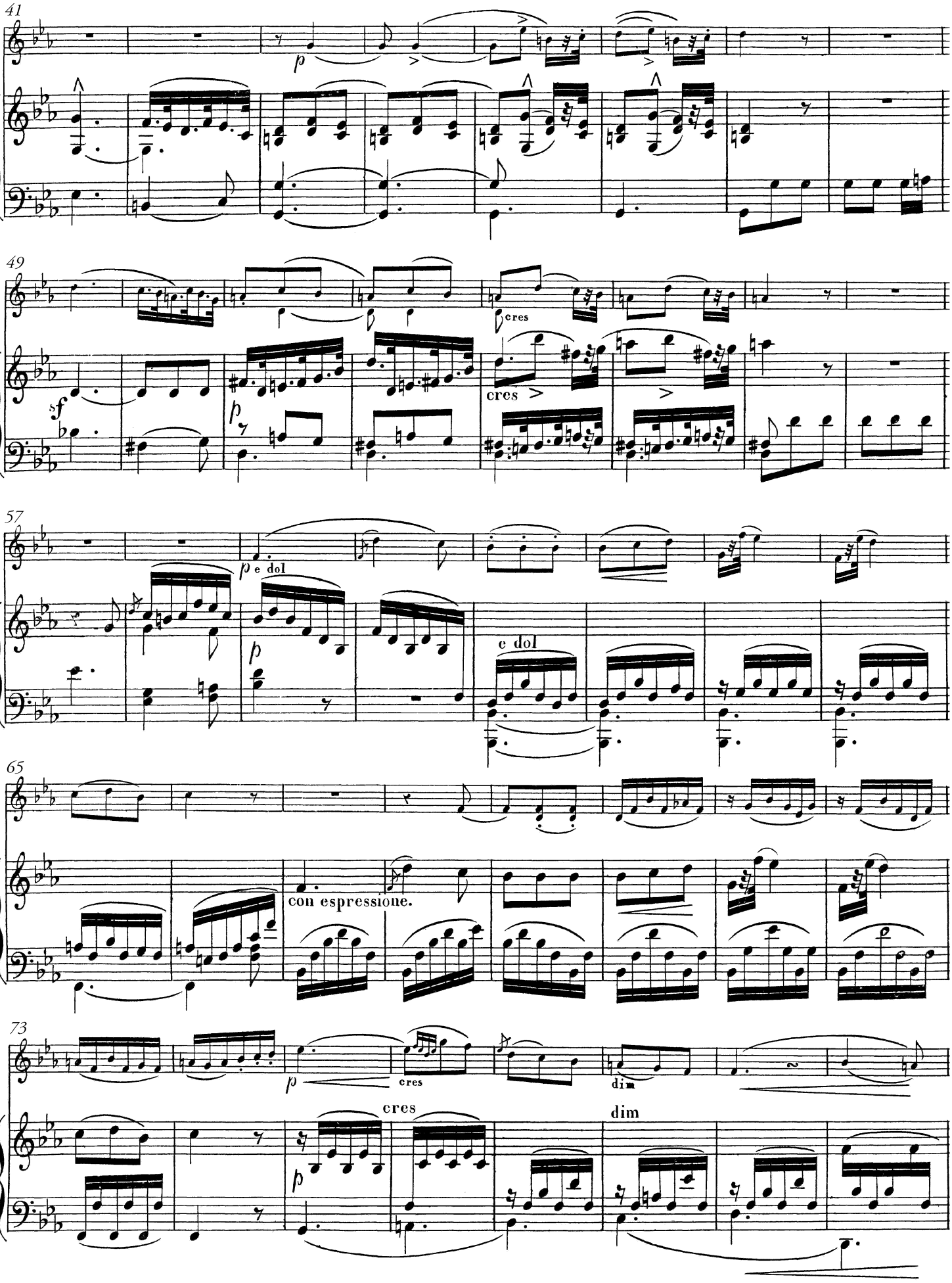

298
cres
p
cres
306
cres
f
p
cres
f
314
p
322
cres.
poco a poco
cres
poco a poco
f
330
p
f
sf
fp

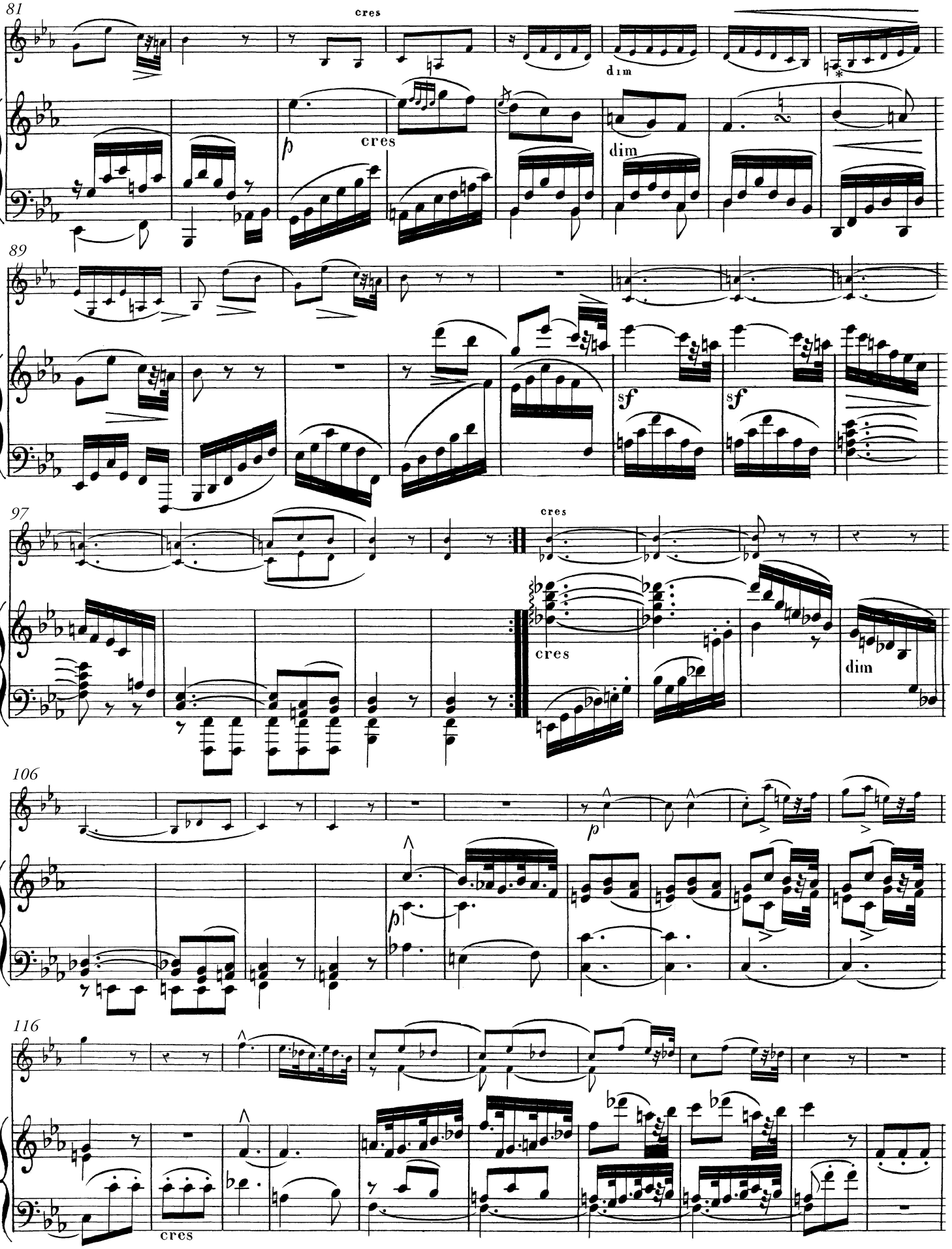


* H ändrat från c.

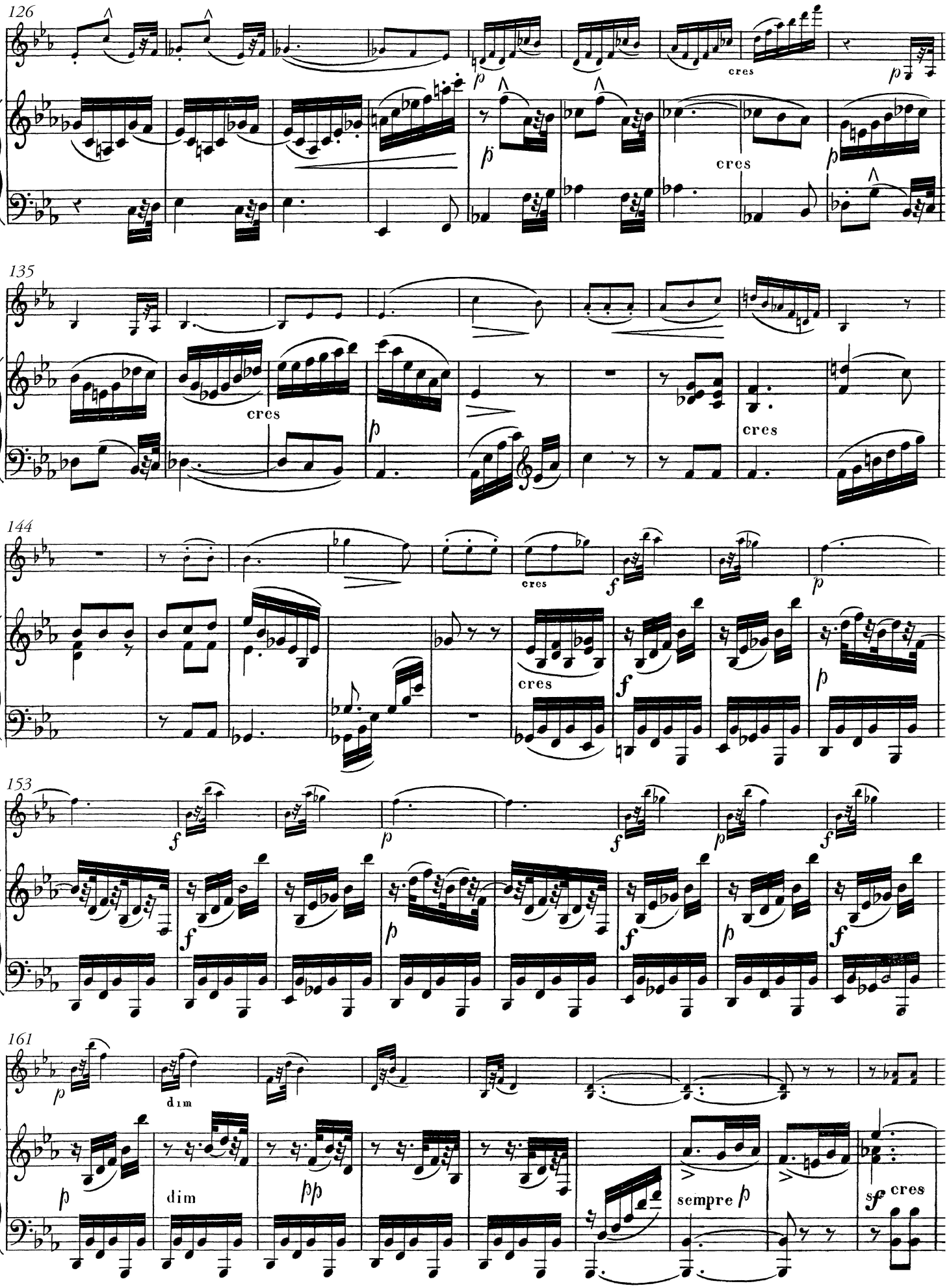

382
cres
cres
sf
389
cres
p
p
cres
396
p
p molto cres
p
p
molto cres
403
dim
dim
3
3

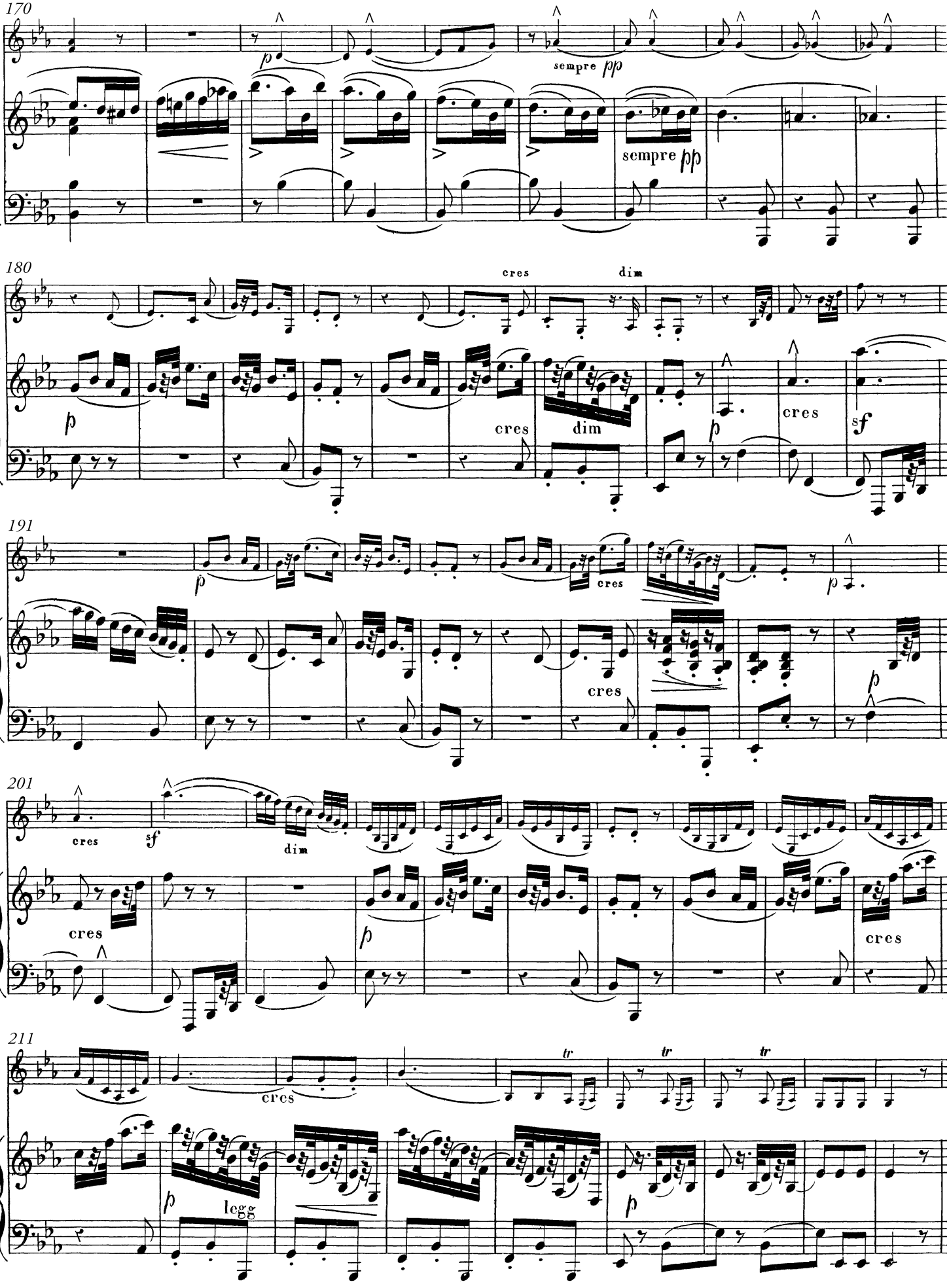

Poco
Allegretto.
p
10
cres
cres.
sf
dim.
cres
20
ten
cres
dim
e legg.
tr

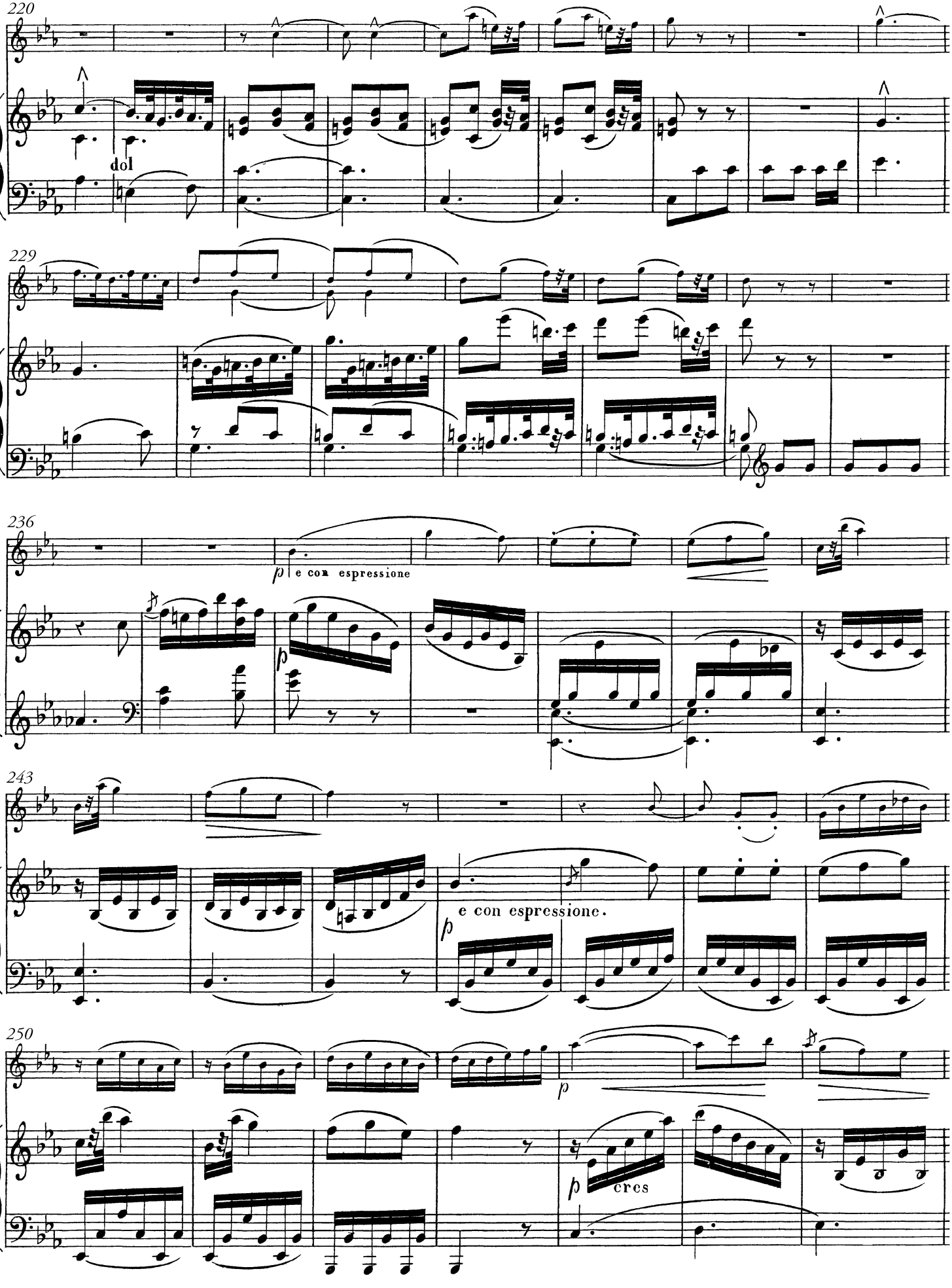

41
p
49
cres
sf
p
cres
57
p e dol
p
e dol
65
con espressione.
73
p
cres
dim
cres
p
dim

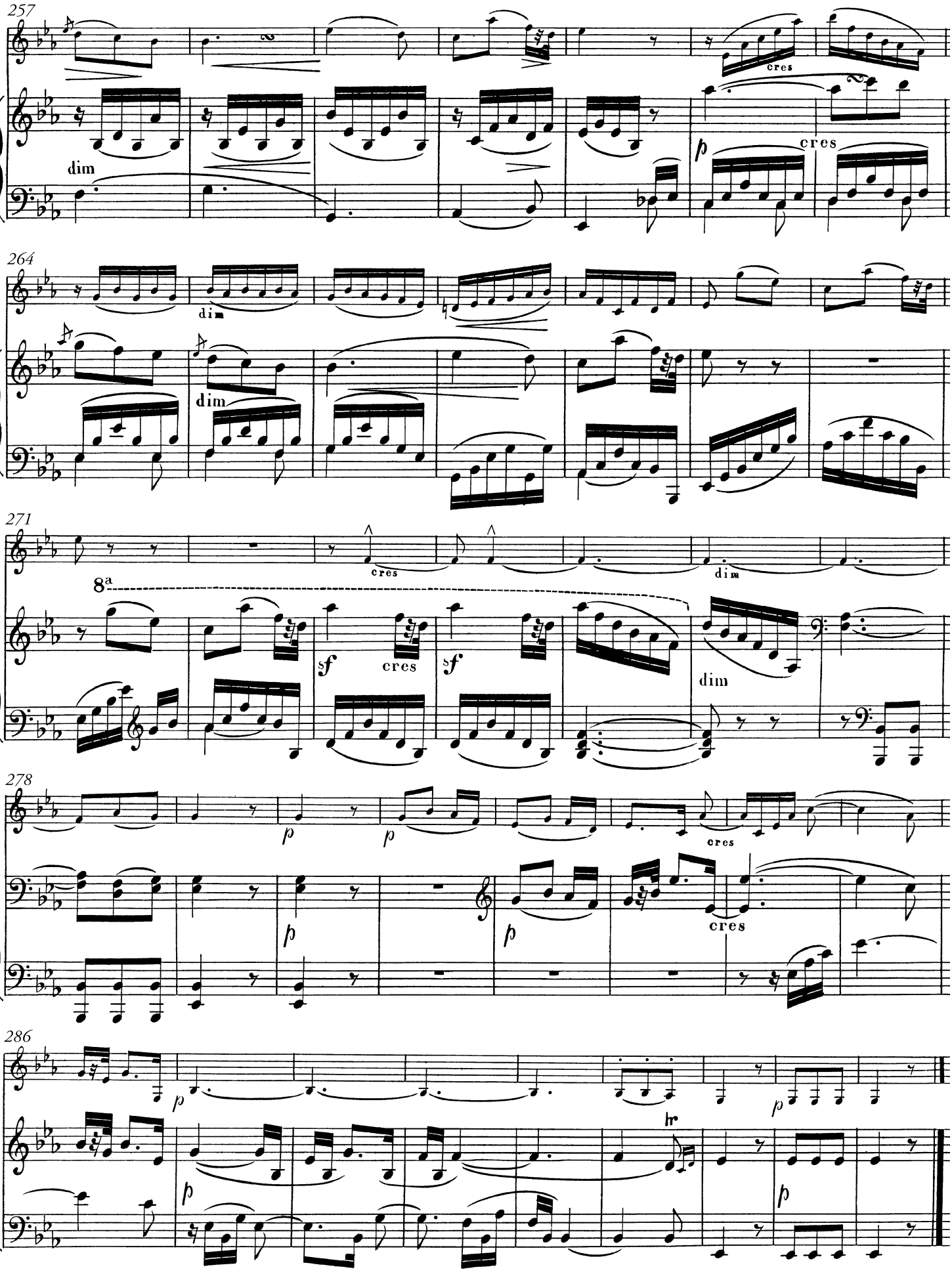


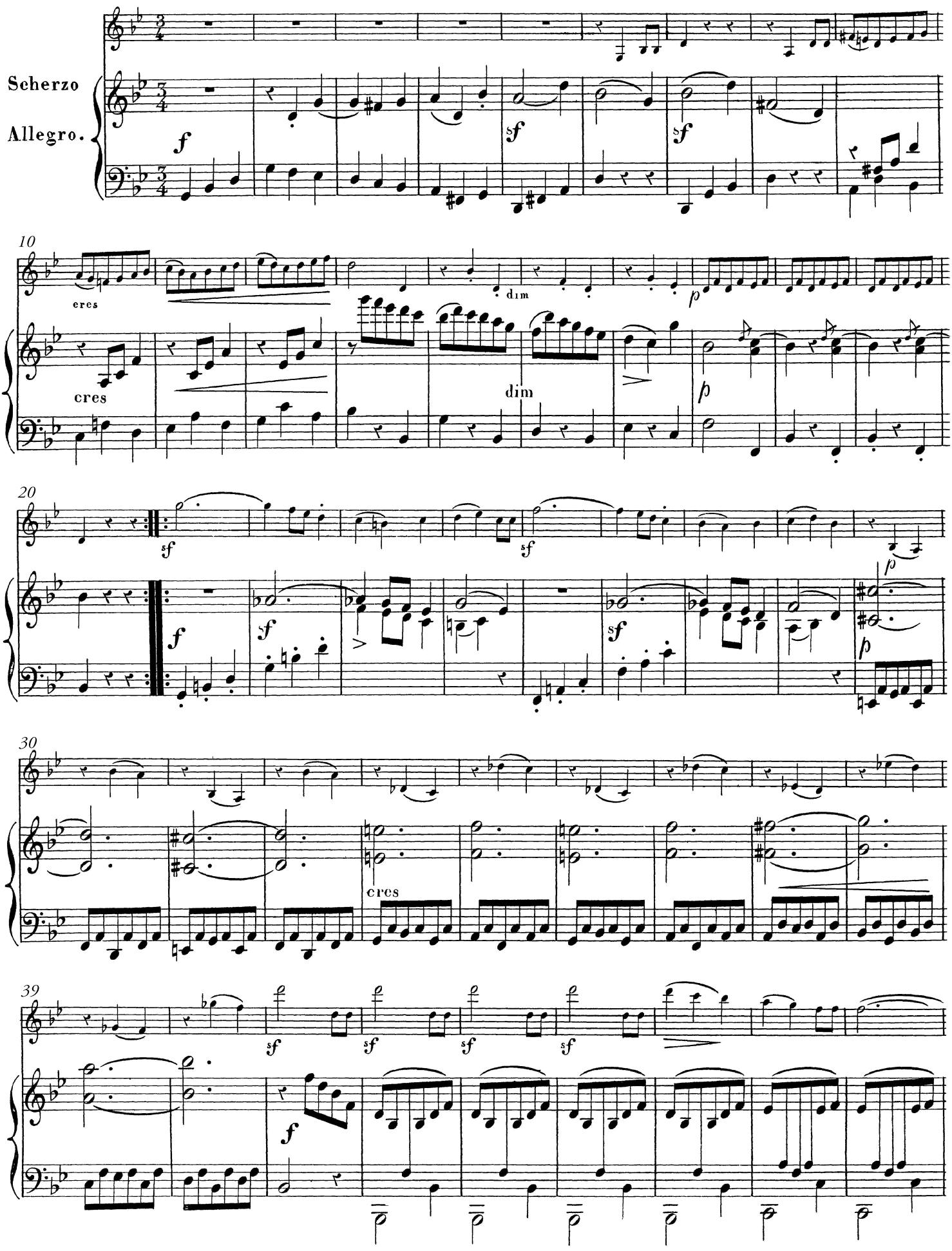
* Återställningstecken infört för ass.

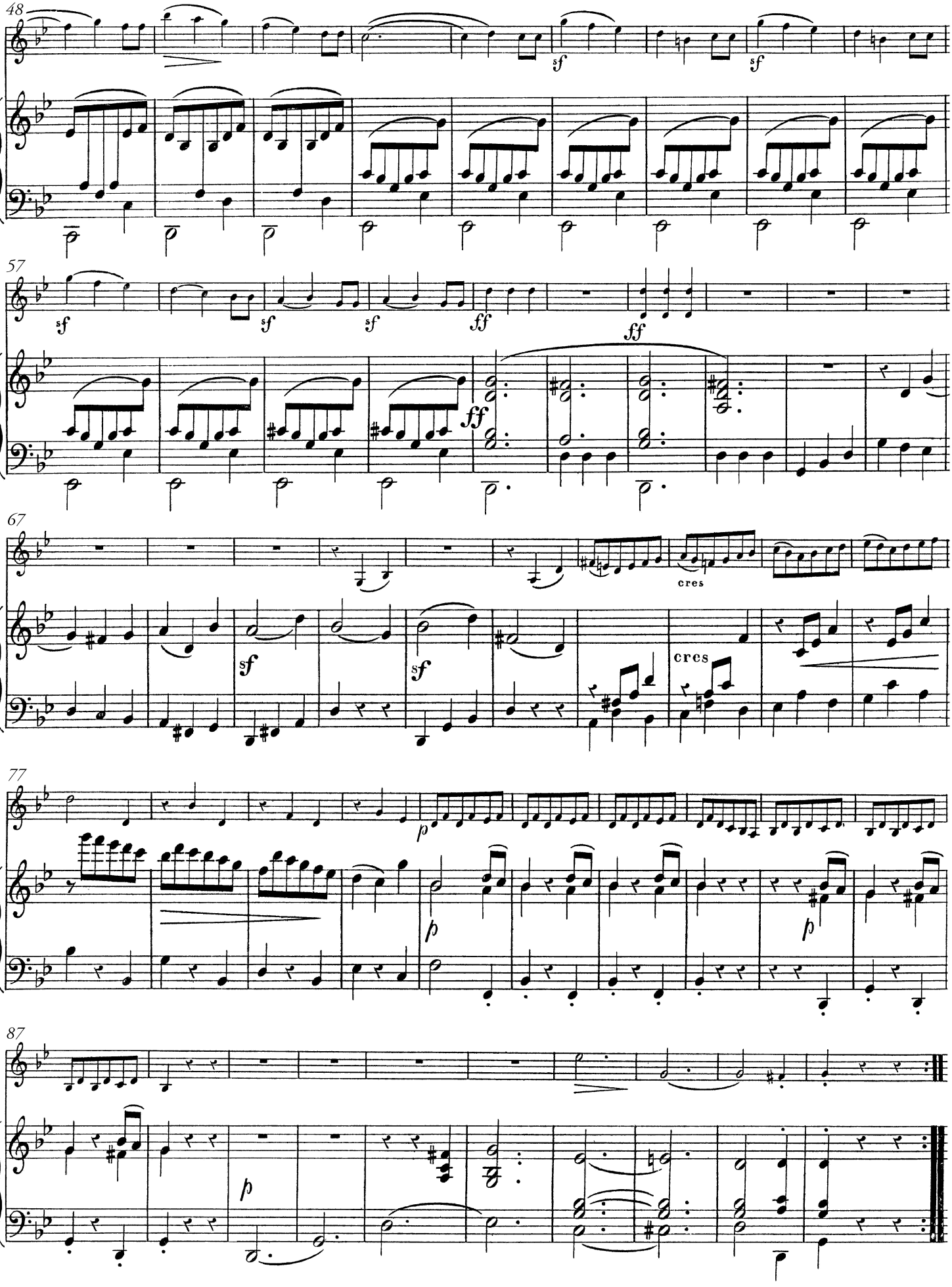

126
cres
cres
135
cres
cres
144
cres
cres
153
161
dim
dim
sempre p
cres

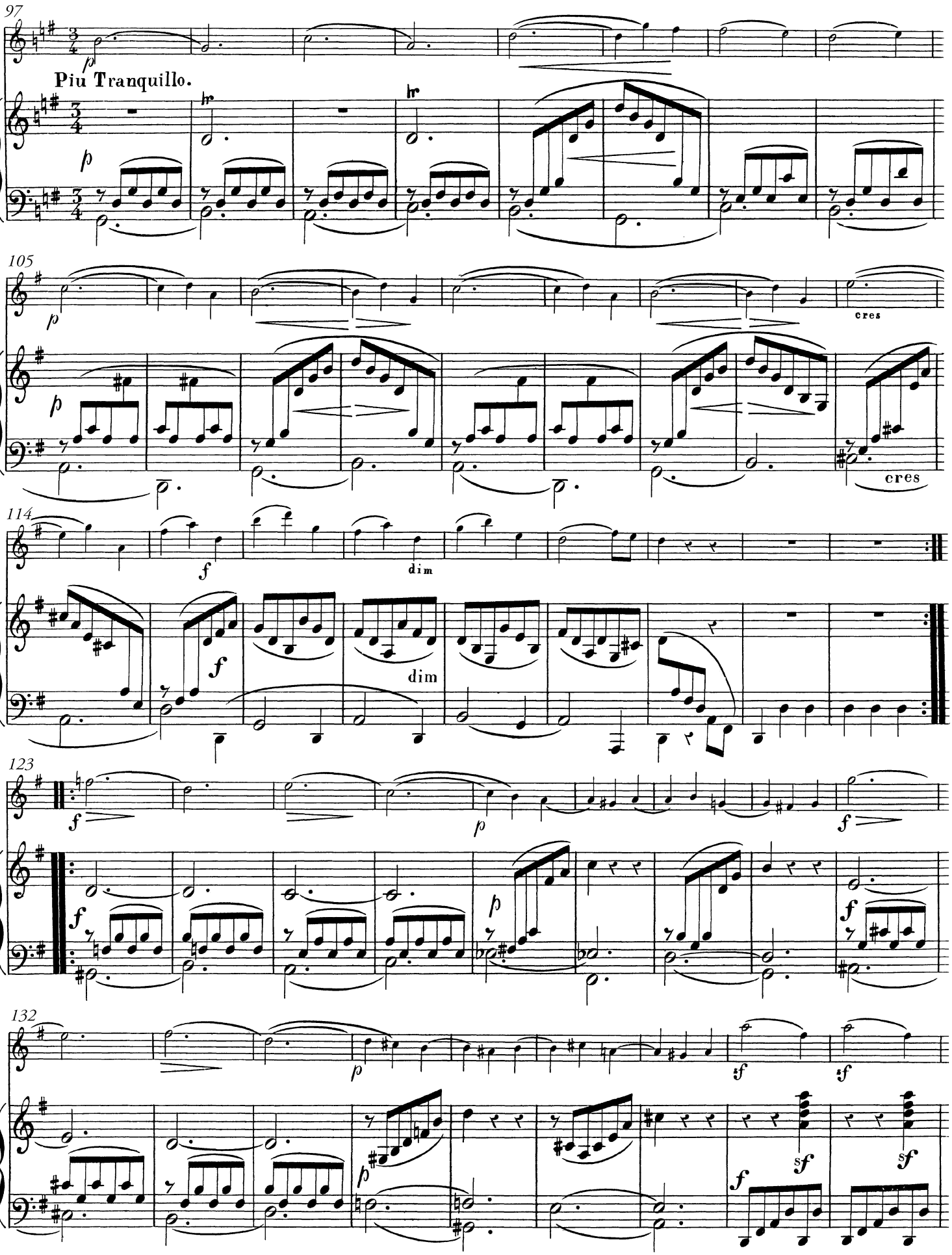

170
sempre pp
sempre pp
180
cres
dim
cres
dim
cres
sf
191
cres
cres
201
cres
sf
dim
cres
cres
211
cres
tr
tr
tr
legg

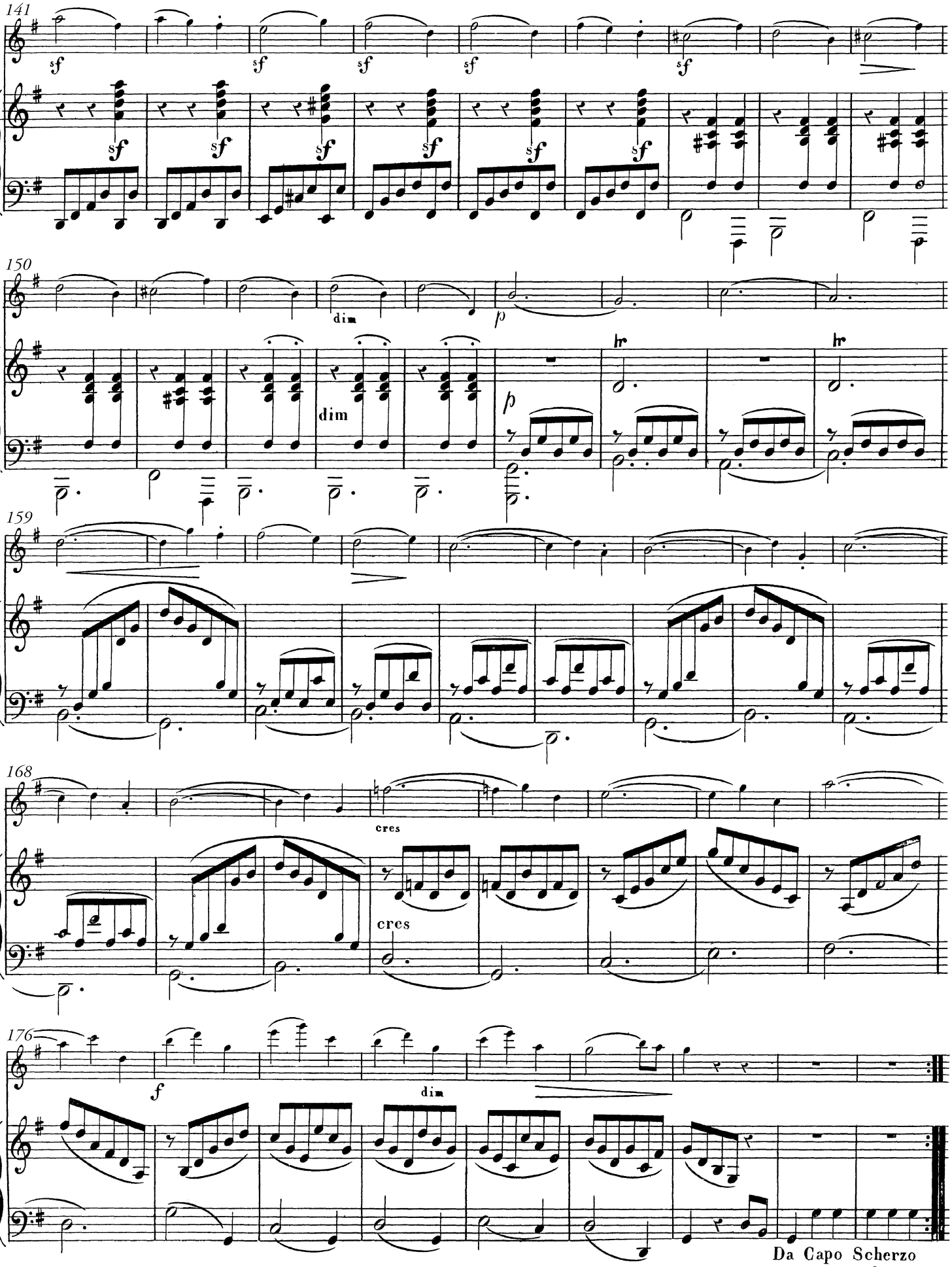

220
dol
229
236
p e con espressione
243
p e con espressione.
250
p
p cres

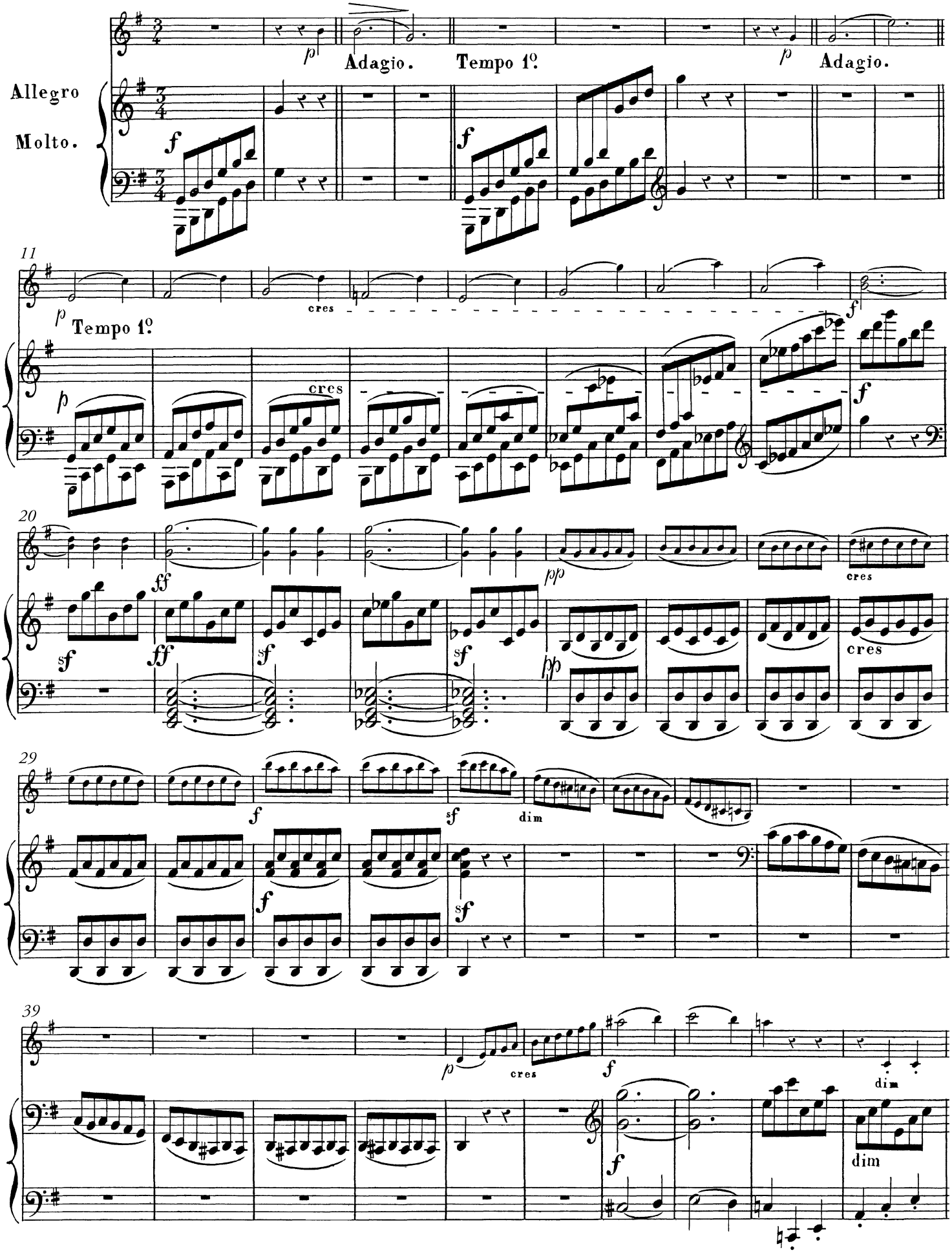

257
dim
cres
cres
264
dim
dim
271
cres
dim
8a
sf
cres
sf
dim
278
p
p
cres
p
p
cres
286
p
hr
p
p

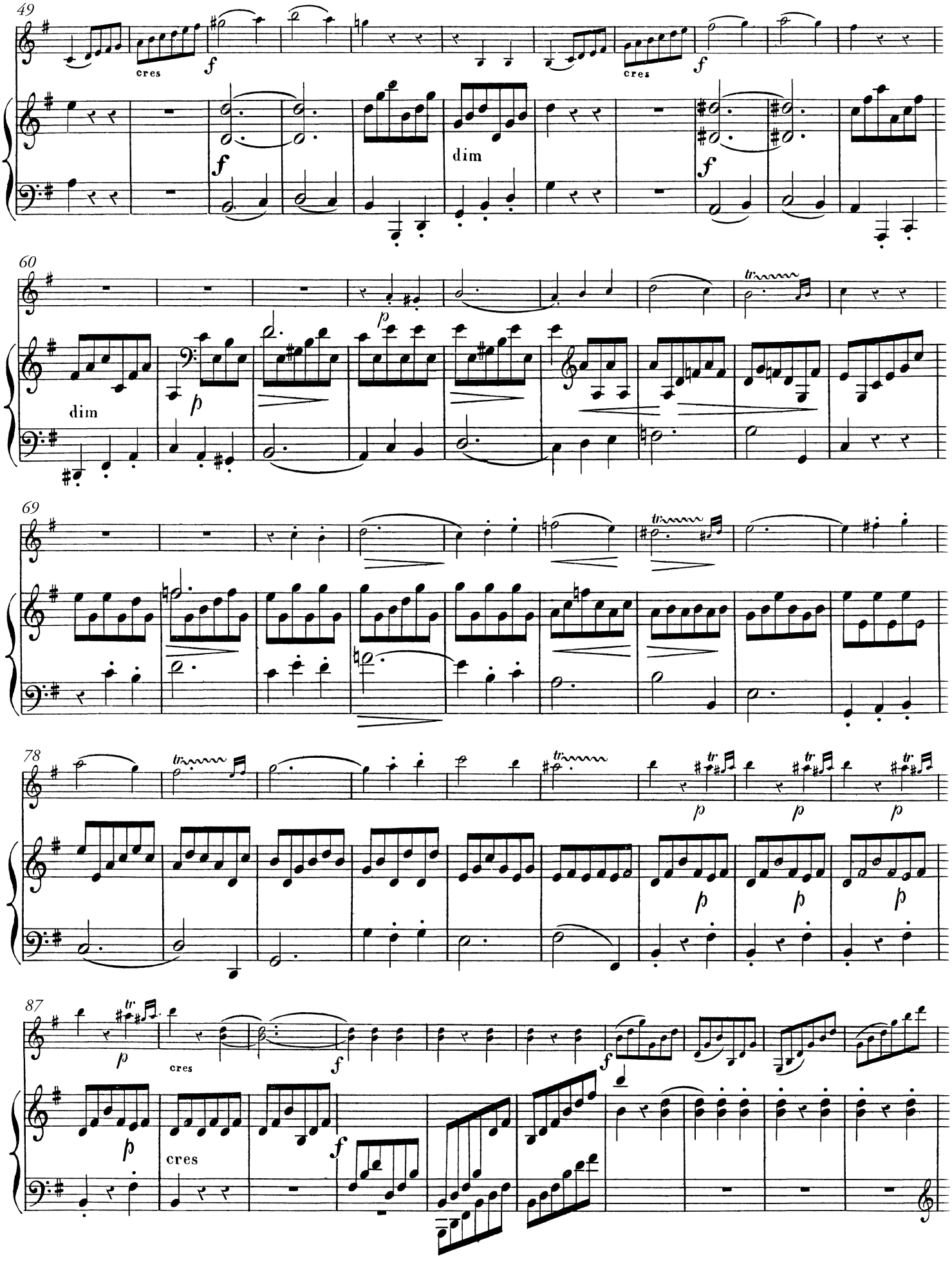

Scherzo
Allegro.
cres
dim
cres
dim
cres

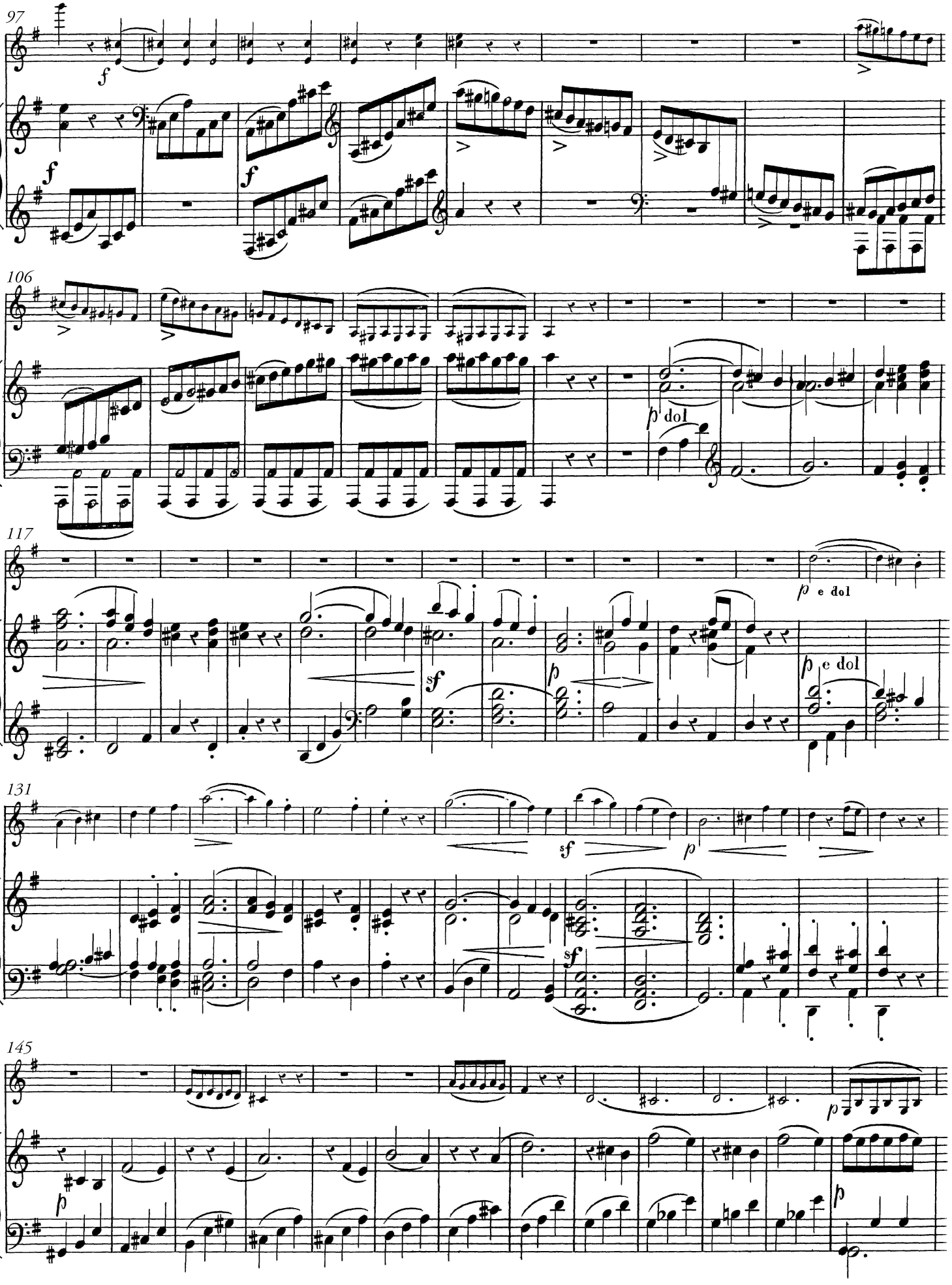

48
sf
sf
57
sf
sf
sf
ff
ff
ff
67
cres
sf
sf
cres
77
p
p
p
87
p

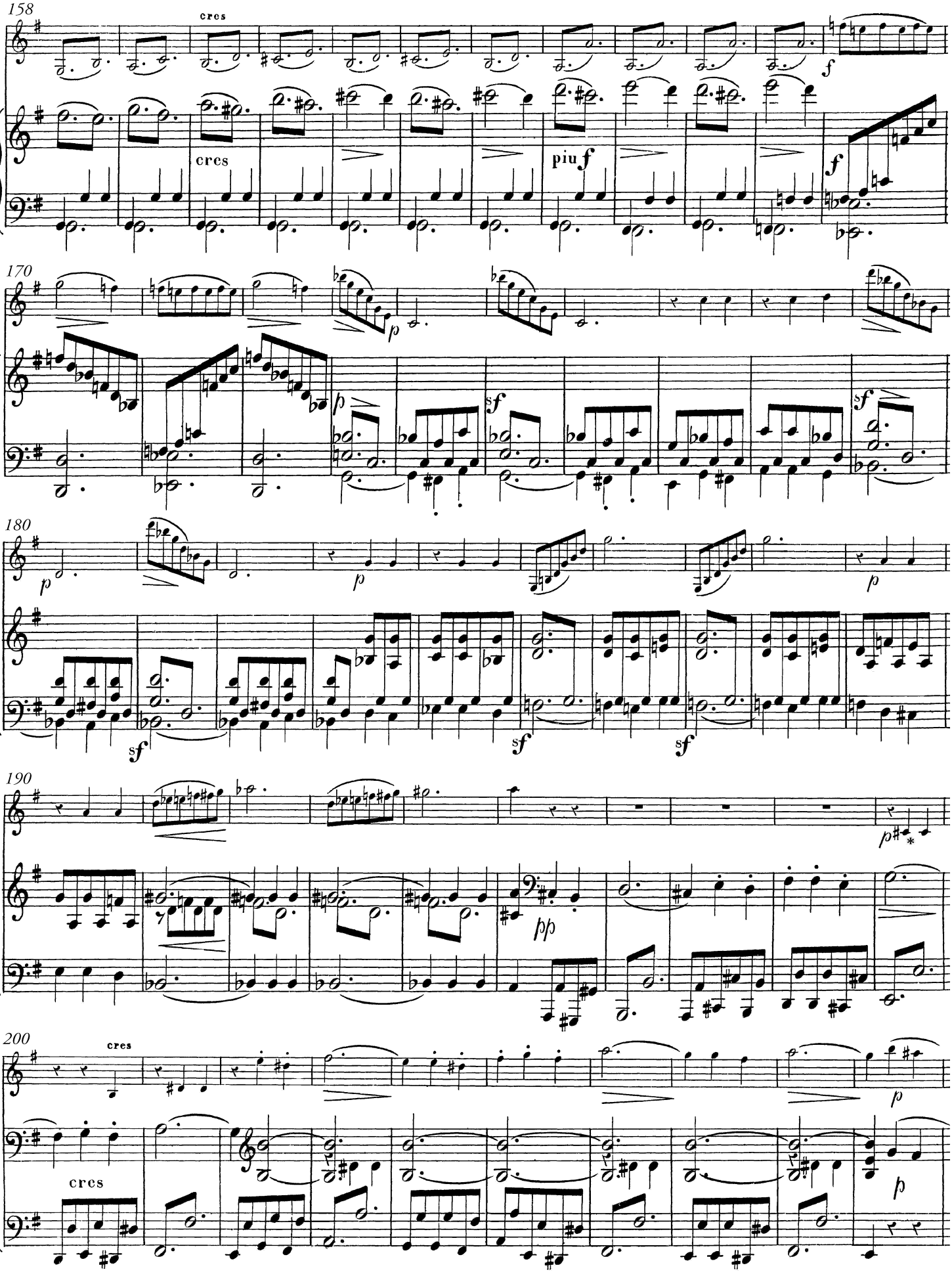

97
Piu Tranquillo.
105
cres
cres
114
dim
dim
123
132


141
sf
150
dim
p
hr
159
168
cres
176
f
dim
Da Capo Scherzo
ma senza replica.

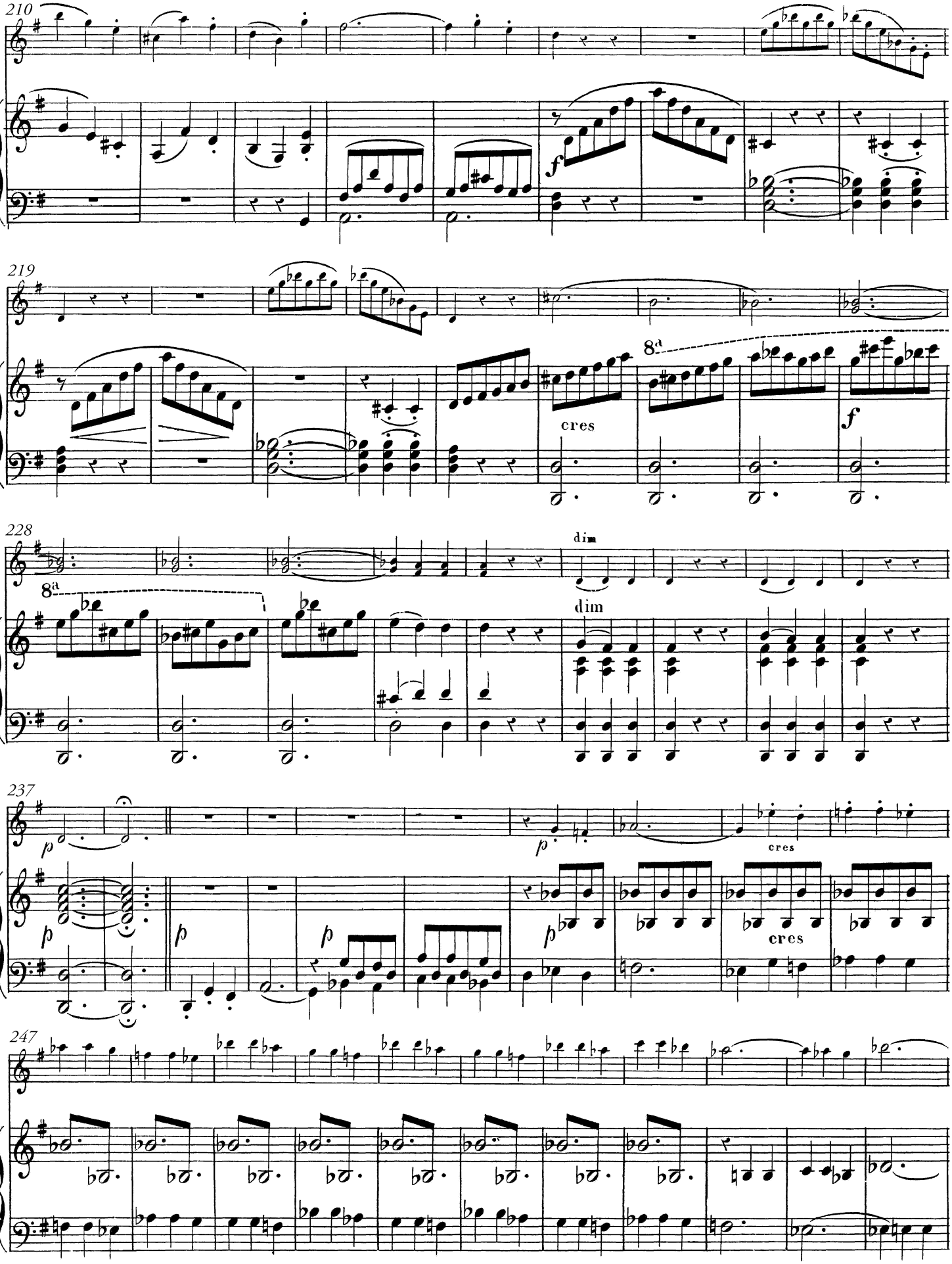

Allegro
Molto.
Adagio.
Tempo 1º.
Adagio.
Tempo 1º.
cres
dim


49
cres
f
dim
60
dim
p
69
78
87
cres


97
f
f
f
106
p dol
117
p e dol
sf
p
p e dol
131
sf
p
sf
145
p
p



* Korsförtecken infört för c.


210
f
219
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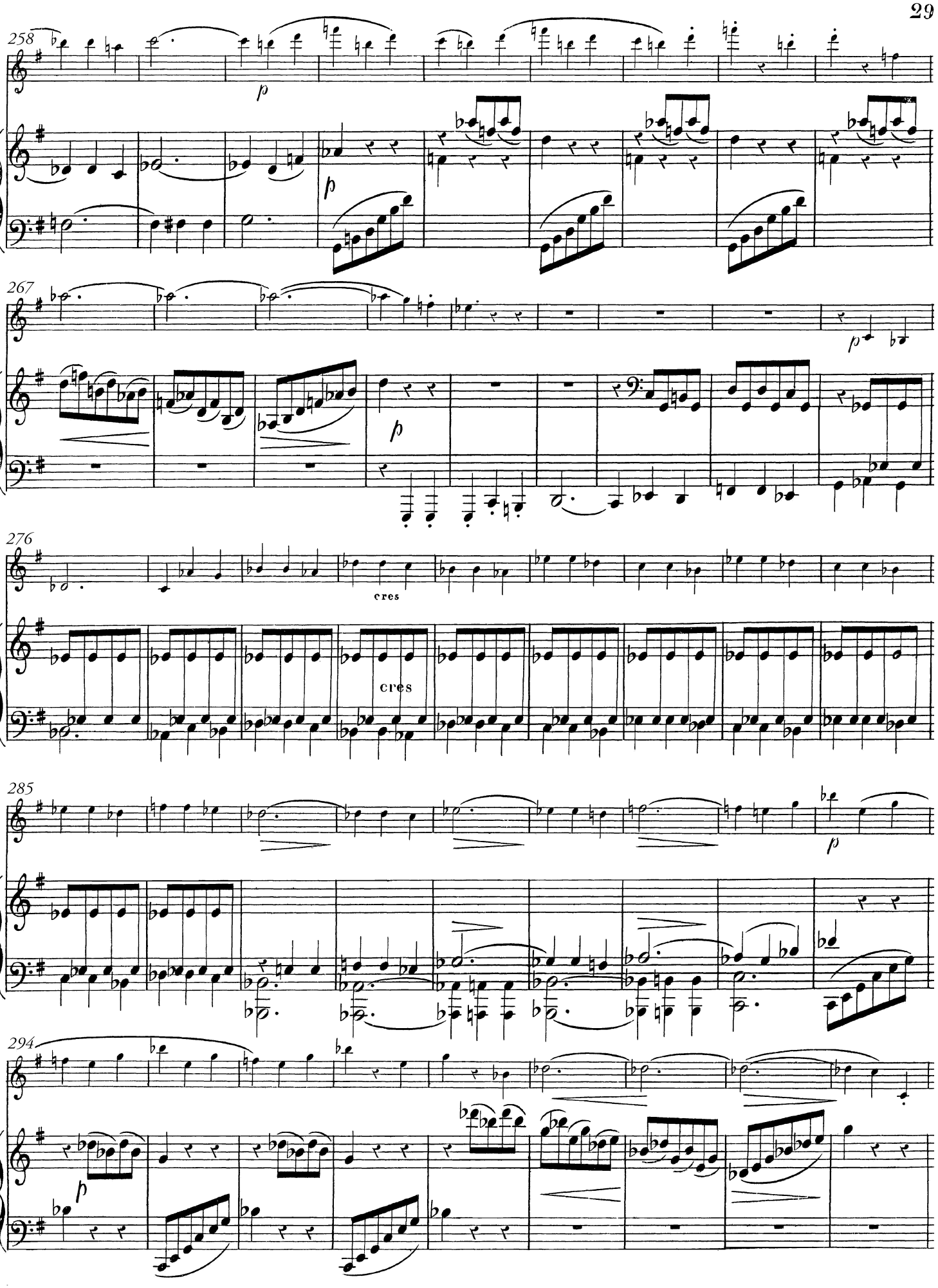
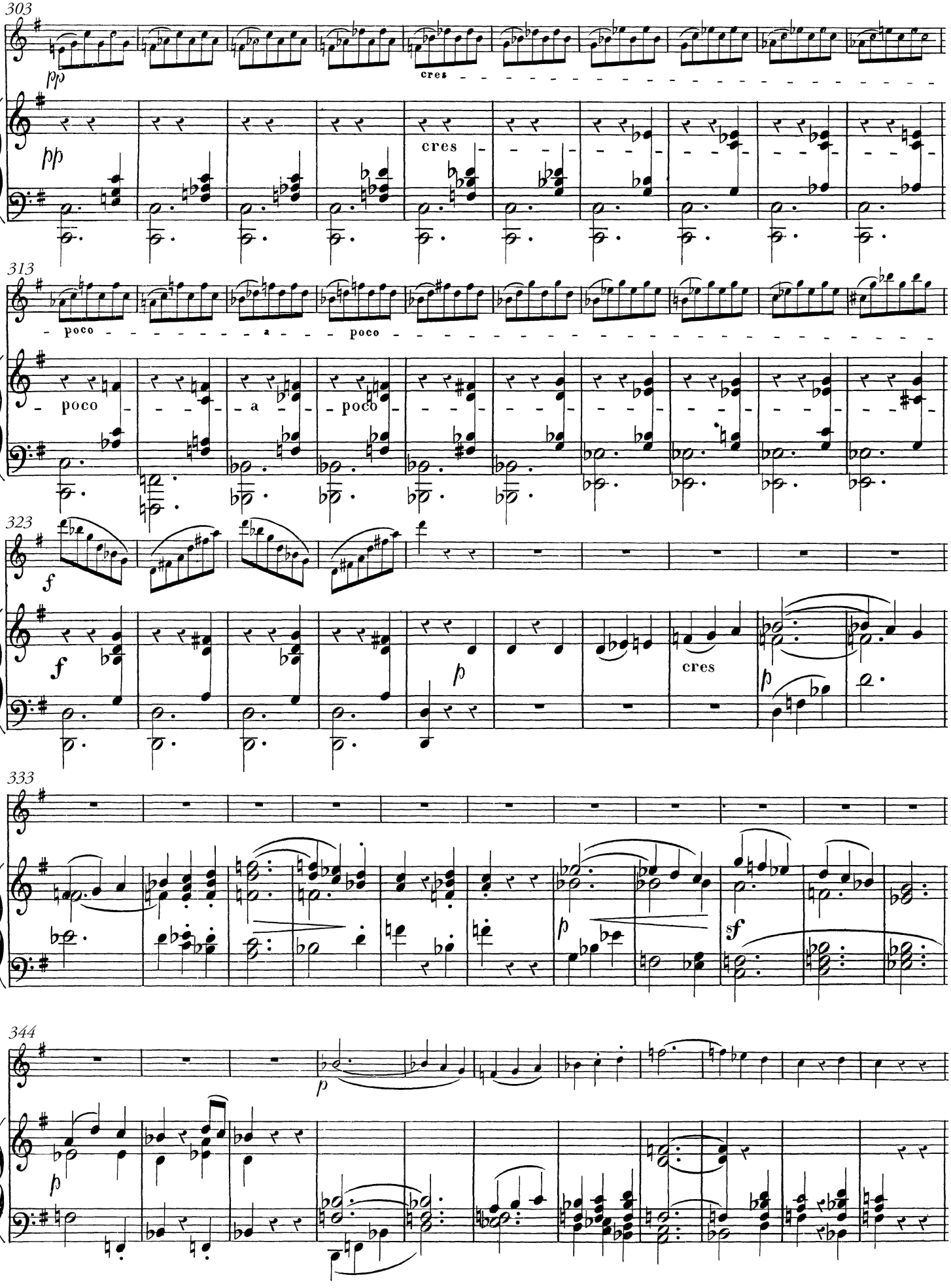
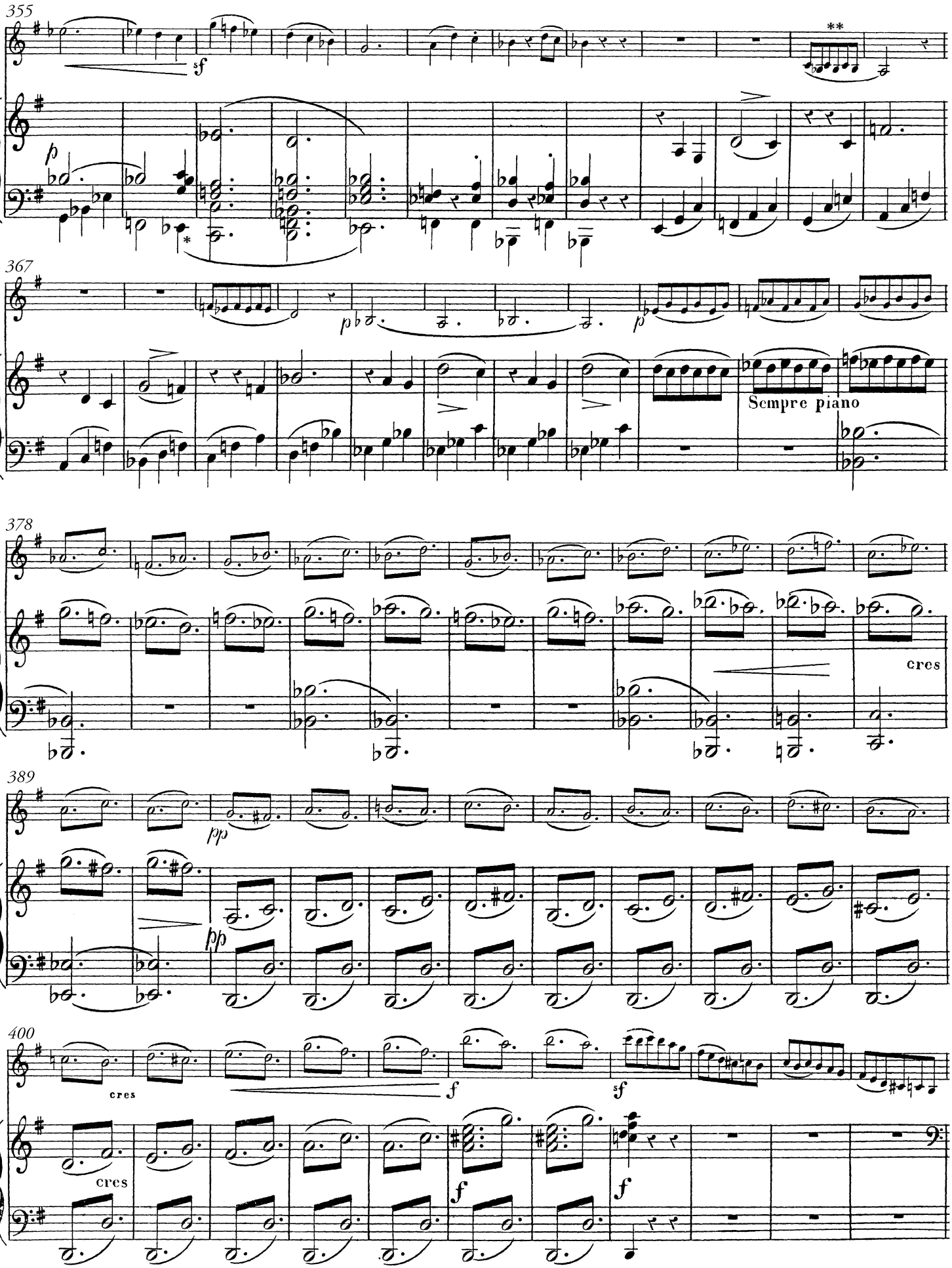
8a
f
228
8a
dim
dim
237
p
p
p
p
p
cres
cres
247

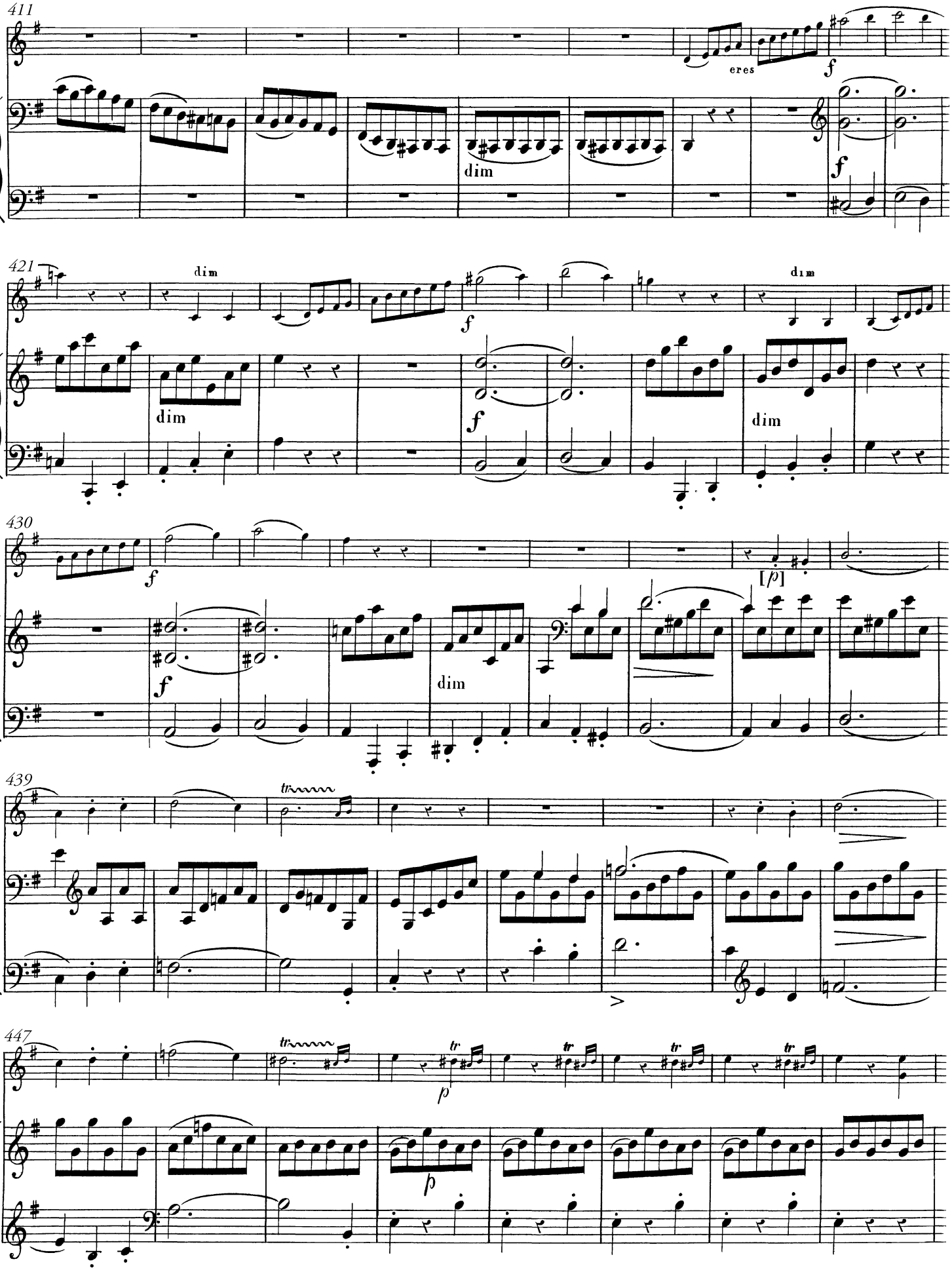

258
p
267
p
p
276
cres
cres
285
p
294
p

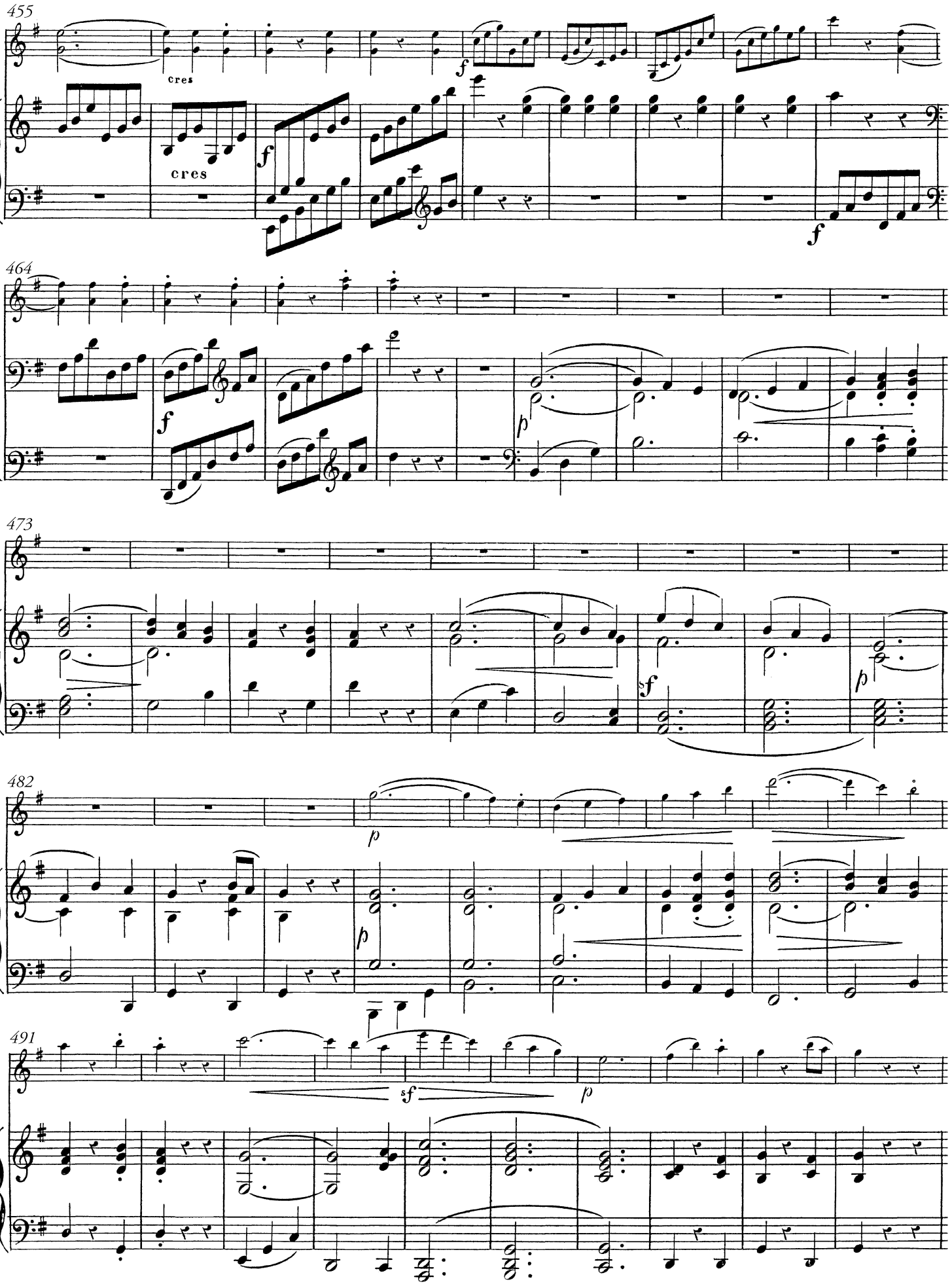

303
pp
cres
313
poco
a
poco
323
f
p
cres
333
p
sf
344
p

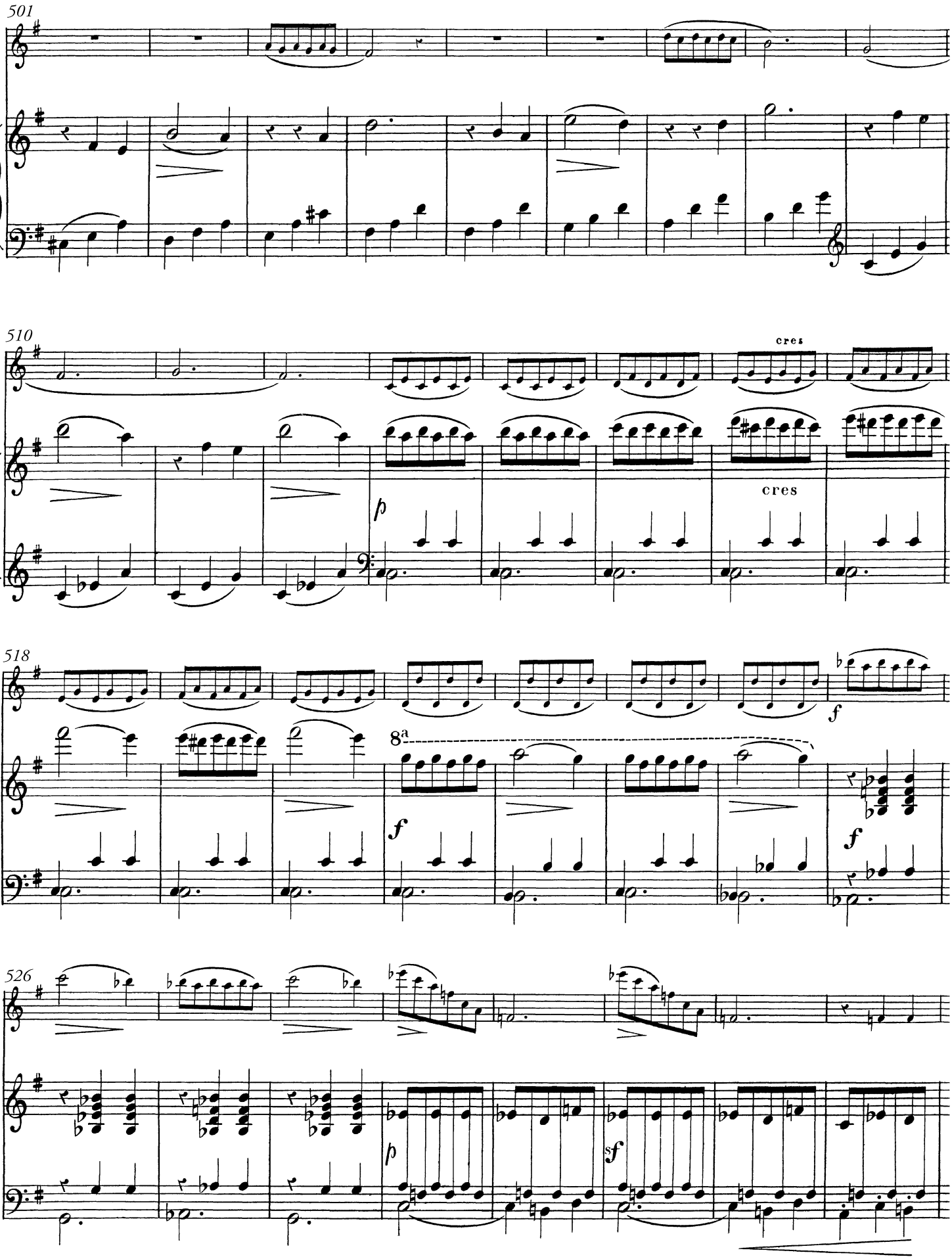


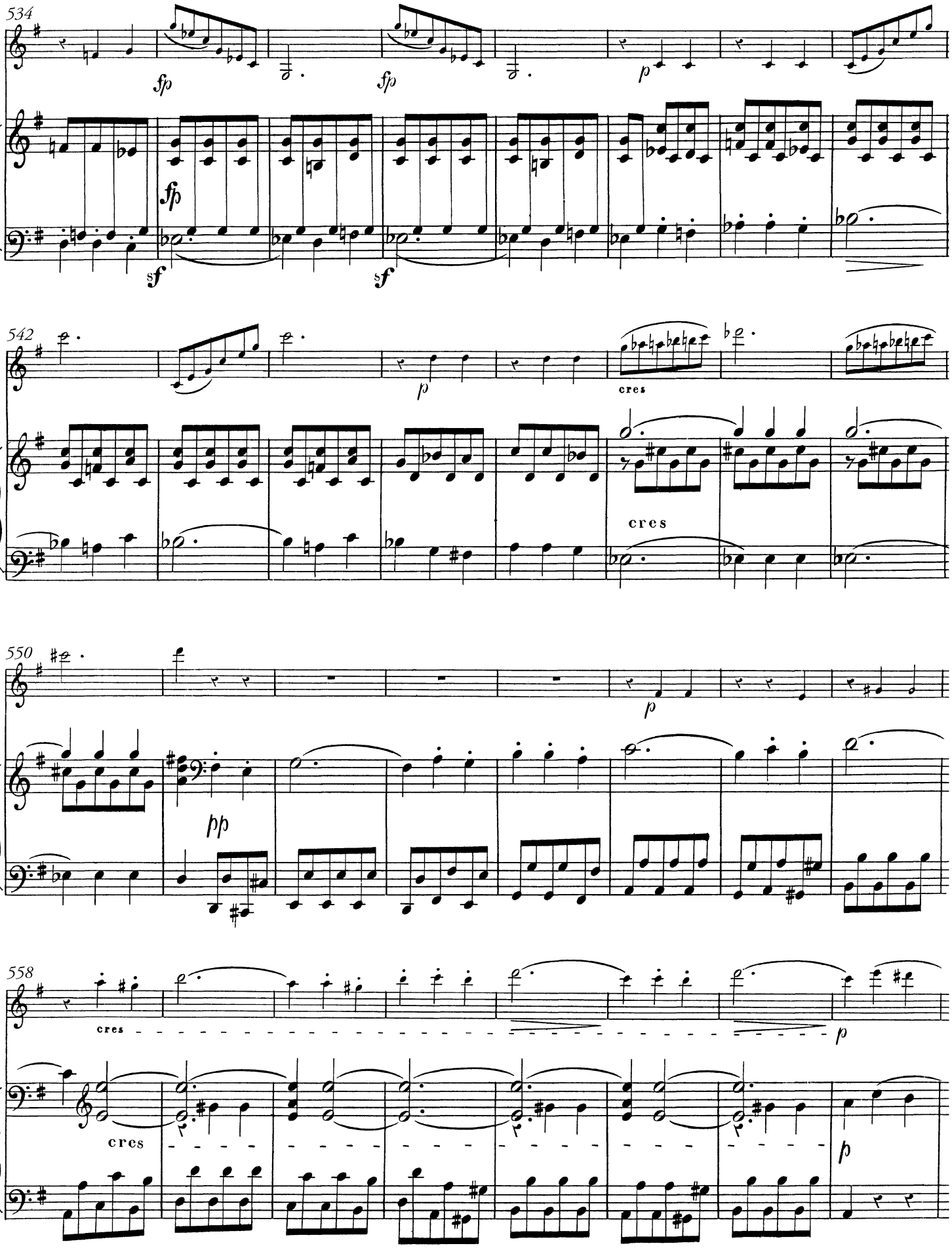
* B-förtecken infört för E.

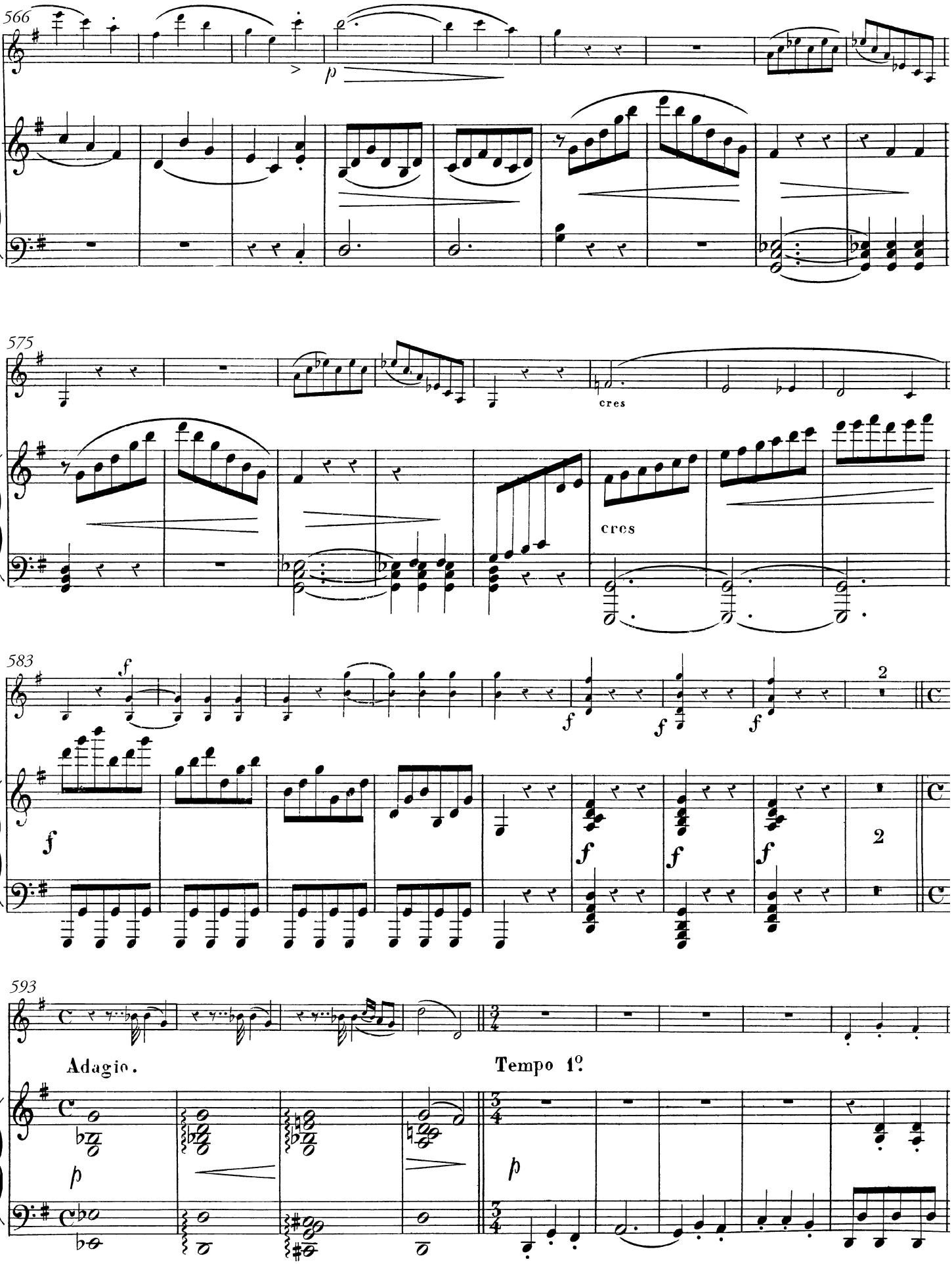
** B-förtecken infört för h.

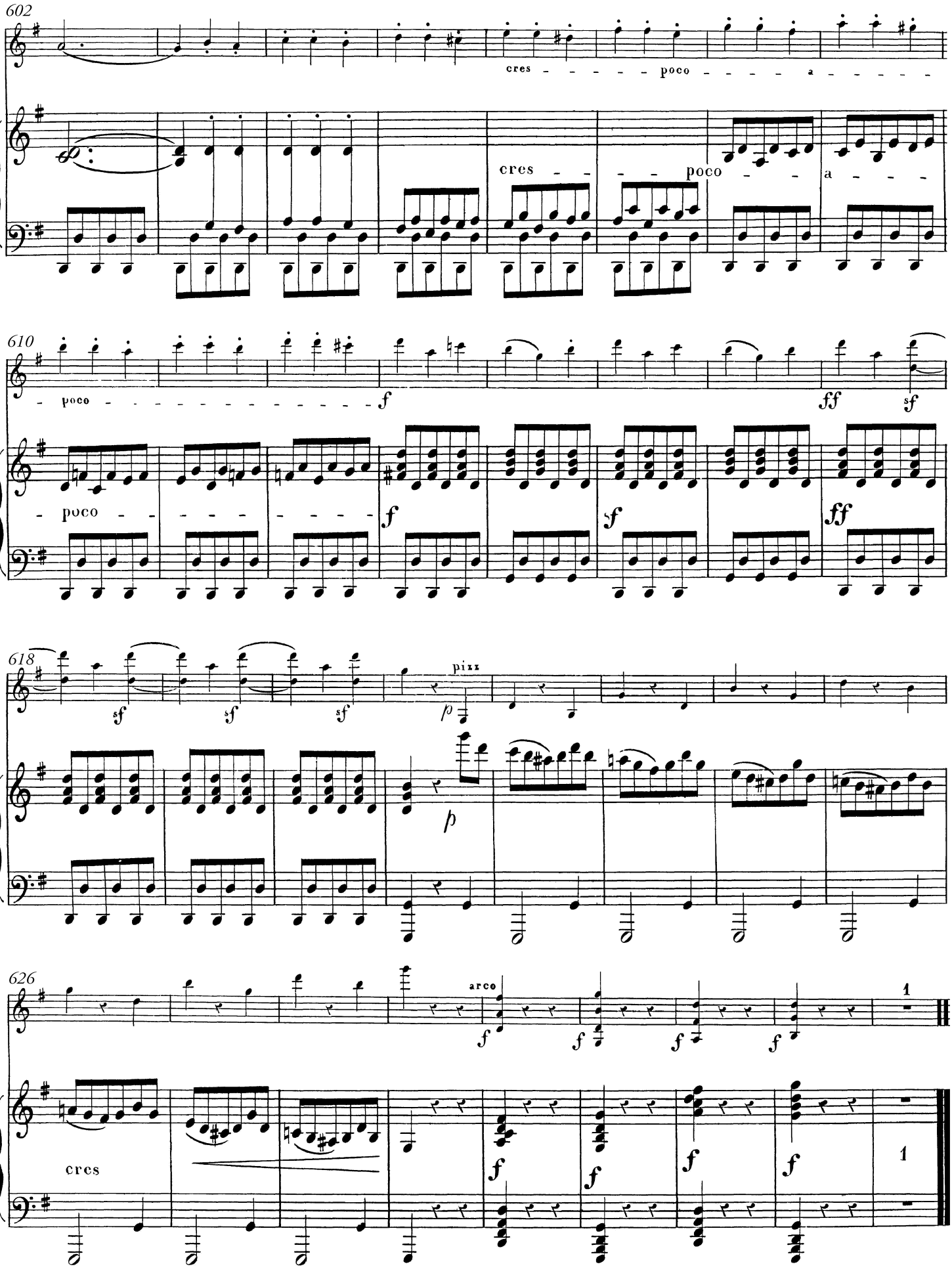

411
eres
f
dim
f
421
dim
dim
f
dim
430
f
[p]
f
dim
439
tr
tr
447
tr
tr
tr
tr
p
p


455
cres
cres
f
f
f
464
f
p
473
sf
p
482
p
p
491
sf
p


501
510
cres
cres
518
8a
f
f
f
526
p
sf


534
fp
fp
fp
p
sf
sf
542
p
cres
cres
550
p
pp
558
cres
p
cres
p


566
p
575
cres
cres
583
f
f
f
f
f
f
f
2
2
593
Adagio.
Tempo 1º
p
p


602
cres poco a
cres poco a
610
poco
f
ff
sf
poco
f
f
ff
618
sf
sf
sf
pizz
p
p
626
arco
f
f
f
f
1
cres
f
f
f
f
1

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, *Frondörerna* (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.

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Om utgåvan

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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, *Frondörerna* (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.

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Trans. Thalia Thunander

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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