



# ADOLF FREDRIK LINDBLAD

1801-1878

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Stråkkvartett nr 1 i G-dur

*String Quartet no 1 in G major*

Källkritisk utgåva av/Critical edition by Cristian Marina

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# Stråkkvartett nr 1 G-dur

I.

Adolf Fredrik Lindblad  
(1801–1878)

**Violino I**

**Violino II**

**Viola**

**Violoncello**

**Allegro**

**Violino I**

**Violino II**

**Viola**

**Violoncello**

**Allegro**

**Violino I**

**Violino II**

**Viola**

**Violoncello**

**Violino I**

**Violino II**

**Viola**

**Violoncello**

Musical score for orchestra and piano, featuring four staves (Violin I, Violin II, Cello, Bass) and a piano part. The score is in common time, with key signatures of G major (two sharps) and B major (one sharp). Measure 15 starts with piano dynamic (p) and transitions to forte (f). Measure 20 begins with a crescendo (cresc.) followed by forte (f). Measure 25 features multiple crescendos and decrescendos. Measure 31 concludes the page with a forte dynamic (f).

37

*sfsf* *dim.*

*cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *sf* *dim.*

42

*sfsf*

*cresc.*

*cresc.*

*cresc.* *sf* *f*

48

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

54

*f*

*p* *cresc.* *f* *dim.*

*f*

*p* *cresc.* *f* *dim.*

*f*

*p* *cresc.* *f* *dim.*

*f*

60

<img alt="Musical score page 4, measures 60-77. The score consists of four staves (treble, alto, bass, and cello) in common time, key signature of one sharp. Measure 60: All staves play eighth-note patterns. Dynamics: pp, cresc. Measure 61: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: pp, cresc. Measure 62: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: pp, cresc. Measure 63: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: pp, cresc. Measure 64: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: sf, p. Measure 65: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: sf, p. Measure 66: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: sf, p. Measure 67: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: sf, p. Measure 68: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: sf, p. Measure 69: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: sf, p. Measure 70: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: sf, p. Measure 71: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: sf, p. Measure 72: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: cresc., sf&gt;, sf&gt;. Measure 73: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: cresc., sf&gt;, sf&gt;. Measure 74: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: cresc., sf&gt;, sf&gt;. Measure 75: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: cresc., sf&gt;, sf&gt;. Measure 76: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: cresc., sf&gt;, sf&gt;. Measure 77: Treble staff has eighth-note pairs; Alto has eighth-note pairs; Bass has eighth-note pairs; Cello has eighth-note pairs. Dynamics: p, cresc., cresc.</p>

83

88

93

98

103

1. 2.

*f*

*p*

*cresc.*

*cresc.*

*p cres.*

*cresc.*

109

*f*

*p*

*cresc.*

*p cres.*

*f*

*p*

*p*

*cresc.*

*f*

*p*

*f*

*p*

115

*f*

*f*

*f*

*f*

120

*p*

*f*

*p*

*f*

*p*

*f*

126

131

136

141

147

153

160

167

174

p

*f*

*cresc.*

180

*dim.*

*f*

*f*

186

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

191

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

196

*dim.*      **p**

*dim.*      **p**

*dim.*      **p**

*dim.*

201

**p**

**f**

**f**

**f**

**f**

206

**ff**

**ff**

**ff**

**ff**

**ff**

**p**

211

**f**

**ff**

**ff**

**ff**

**p**

**p**

**p**

**p**

216

220

225

230

236

241

247

252

258

264

269

274

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

## II.

Larghetto

1

*p*

*p*

pizz.

arco

*p*

pizz.

arco

*sf*

*p*

*f*

8

*p*

*dim.*

*p*

*f* *p*

*f* *p*

*dim.*

*p*

*f* *p*

*f* *p*

*f*

*f*

16

*pp*

*cresc.*

*p* *con espressione*

*cresc.*

*f*

*pp*

*cresc.*

*p*

*cresc.*

*f*

*pp*

*cresc.*

*p*

*cresc.*

*f*

*pp*

*cresc.*

*p*

*cresc.*

*f*

23

*p*

*f*

*f* > *f* *p*

*p*

*f*

*f*

*f* > *f* *p*

*p*

*f*

*f* > *f* *p*

*p*

28

cresc.

f p

cresc.

f p

cresc.

f p

cresc.

f p

33

f p

f p

f p

f p

f p

38

pp

pp

pp

pp

43

sf cresc.

sf cresc.

sf cresc.

p sf cresc.

47

51

56

62

Detailed description: The image contains four musical staves for a string quartet. Staff 1 (Violin I) starts with sixteenth-note patterns in 6/8 time. Staff 2 (Violin II) follows with eighth-note patterns. Staff 3 (Viola) and Staff 4 (Cello) provide harmonic support. Measures 47-50 show a rhythmic pattern where each staff has a different note value. Measures 51-54 introduce eighth-note patterns. Measures 55-58 feature sixteenth-note patterns. Measures 59-62 conclude the section with eighth-note patterns. Dynamics like *p*, *sf*, *f*, *cresc.*, and *dim.* are used throughout.

69

74

78

83

88

93

97

102

107

113

117

122

This block contains four systems of musical notation. System 1 (measures 107-108) includes dynamic markings *p*, *cresc.*, *fsf*, *f*, *cresc.*, *f*, *dim.*, *p*, *cresc.*, and *f*. System 2 (measures 113-114) includes dynamic markings *p*, *f*, *f*, *f*, *p*, *f*, *f*, *p*, *f*, and *f*. System 3 (measures 117-118) includes dynamic markings *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, and *f*. System 4 (measures 122-123) includes dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*.

126

131

135

141

145

149

154

161

## III.

## Menuetto

7

7

14

20

Musical score for orchestra, page 10, measures 27-28. The score consists of four staves: Violin 1, Violin 2, Cello, and Double Bass. The key signature is one flat. Measure 27 starts with a forte dynamic (f) in all voices. The Violin 1 and Double Bass play eighth-note patterns, while the Cellos provide harmonic support. Measure 28 begins with a piano dynamic (p) in the Cellos and Double Bass, followed by eighth-note patterns in the Violins. The score includes slurs, grace notes, and dynamic markings (f, p) throughout.

Musical score for orchestra, page 34, measures 1-6. The score consists of four staves: Violin I (G clef), Violin II (G clef), Cello/Bass (F clef), and Double Bass (F clef). The key signature is one flat. Measure 1: Violin I plays eighth-note pairs, Violin II eighth-note pairs, Cello/Bass eighth-note pairs, Double Bass eighth-note pairs. Measure 2: Violin I eighth-note pairs, Violin II eighth-note pairs, Cello/Bass eighth-note pairs, Double Bass eighth-note pairs. Measure 3: Violin I eighth-note pairs, Violin II eighth-note pairs, Cello/Bass eighth-note pairs, Double Bass eighth-note pairs. Measure 4: Violin I eighth-note pairs, Violin II eighth-note pairs, Cello/Bass eighth-note pairs, Double Bass eighth-note pairs. Measure 5: Violin I eighth-note pairs, Violin II eighth-note pairs, Cello/Bass eighth-note pairs, Double Bass eighth-note pairs. Measure 6: Violin I eighth-note pairs, Violin II eighth-note pairs, Cello/Bass eighth-note pairs, Double Bass eighth-note pairs.

Musical score for orchestra, page 10, measures 41-42. The score consists of four staves: Violin 1 (G clef), Violin 2 (G clef), Cello (C clef), and Double Bass (F clef). The key signature is one flat. Measure 41 starts with a forte dynamic (f) in the Violin 1 and Cello staves. The Violin 2 and Double Bass staves play eighth-note patterns. Measure 42 begins with a piano dynamic (p) in the Cello and Double Bass staves, while the Violin 1 and Violin 2 continue their eighth-note patterns.

Musical score for piano, page 10, measures 48-53. The score consists of four staves. Measure 48 starts with a forte dynamic (f) in the top staff. Measures 49 and 50 show eighth-note patterns with crescendo markings ('cresc.') and dynamic changes between f and p. Measures 51 and 52 continue with eighth-note patterns and dynamics. Measure 53 concludes with eighth-note patterns and dynamics.

56

cresc.      **f**      dim.      **pp**

cresc.      **f**      dim.      **pp**

cresc.      **f**      dim.      **pp**

cresc.      **f**      dim.      **pp**

63

**f**

**p**

**p**

**cresc.**

**p**

**p**

**p**

**p**

1.      2.

70

Trio

**p dolce**

**p**

**p**

**p**

**p**

**p**

**p**

79

**cresc.**

**f**

**p**

**cresc.**

**f**

**p**

**cresc.**

**f**

**p**

**cresc.**

**f**

**p**

87

1. dim.

2.

## IV.

*Allegretto vivace*

c

p  
pizz.

7

p  
p  
arco

13

p sf  
p  
p

19

25

31

36

40

cresc.

*f*

cresc.

*f*

cresc.

*f*

cresc.

*f*

44

49

*f*

*p*

*f*

*p*

*f*

*p cresc.*

*f*

*p cresc.*

*f*

*p cresc.*

*f*

*p cresc.*

53

*sf*

*sf*

*sf*

*sf*

*p*

*f*

*p*

*f*

*p cresc.*

*sf*

*sf*

*sf*

*sf*

*f*

*p*

*f*

*p cresc.*

*sf*

*sf*

*f*

*p cresc.*

57

61

66

70

75

*f*

*f*

*f*

*f*

*p*

80

w

w

w

w

pizz.

arco

84

w

w

w

w

*cresc.*

*sfp*

*cresc. sfp*

*cresc. sfp*

*p*

88

w

w

w

w

w

w

w

w

92

\*) see kommentar och appendix

95

98

102

\*) see kommentar och appendix

107

112

117

123

129

135

141

147

The image shows four systems of a musical score, likely for orchestra and piano, arranged in two staves per system. The top two systems begin at measure 153, with the first system starting in E-flat major and the second in A major. The first system includes dynamics "dim.", "ritard.", and "a tempo". The second system includes dynamics "p" and "cresc.". The bottom two systems begin at measure 159, with the first system starting in A major and the second in D major. The first system includes dynamics "p", "cresc.", and "dim.". The second system includes dynamics "cresc." and "dim.". The piano part is indicated by a treble clef and bass clef, and the orchestra parts are indicated by standard clefs (G, F, C). Measures 165 and 171 show the continuation of the piece, with dynamics "p", "f", and "p" respectively.

177

f  
f  
pp  
pp  
pp  
pp

182

186

cresc.  
cresc.  
cresc.  
cresc.

190

f  
f  
f  
f

194

198

203

208

212

215

219

224

230

cresc.

*f*

*dim.* *p*

*f* *dim.* *p*

*pizz.*

*f* *dim.* *p*

*cresc.*

*cresc.*

*cresc.*

*arco*

*cresc.*

*f*

*f*

*f* *3* *3* *3* *3*

*f*

249

*pp e leggiere*

*pp*

pizz. *pp*

*pp*

253

*pp*

*pp*

*pp*

*pp*

*arco*

257

*pp*

*pp*

*pp*

*pp*

261

*pp*

*pp*

*pp*

*pp*

265

265

*p*      *tr*      *cresc.*      *f*

*p*      *tr*      *tr*      *cresc.*      *f*

*p*      *cresc.*      *f*

*p*      *cresc.*      *f*

269

*sf*

*p*

*sf*

*p*

*p*

272

*f*

*p*      *f*      *p*      *f*

*f*

*f*

276

*p*      *f*

*f*

*f*

*f*

# Adolf Fredrik Lindblad

Adolf Fredrik Lindblad (1801-1878) 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 skepps-klareringskontor 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 gårdenas döttrar i pianospel. En av dem, Sophie Kernell, skulle bli hans hustru. Där lärde han också känna en kusin till husets syskonskara, Per Daniel Amaeus 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 text-tolkande 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 vennen Jenny Lind.

Med salongsvärdinnan Malla Silfverstolpe och Erik Gustaf Geijer för 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.

# Stråkkvartetterna

Sammanlagt tio stråkkvartetter av Lindblad finns bevarade. Sju av dem har en gammal etablerad numrering 1–7 som ungefär, men kanske inte exakt, motsvarar deras kronologi. De tre återstående, som har lagts till med numren 8–10, är kronologiskt obestämbara. Alla kvartetterna är kompletta, förutom två: den sjunde saknar finalsats och den åttonde består enbart av en första sats. De två tidigaste av kvartetterna, nr 1 och 2, skrev Lindblad vid sin återkomst från Berlin i slutet av 1820-talet. Nummer 6 och 7 kan ganska säkert placeras i tonsättarens sena liv, då han hade flyttat från Stockholm till Lövingsborg i Östergötland.

Lindblads stråkkvartetter blev inte publicerade förrän 1911, drygt 30 år efter hans död, och då bara sex av dem. Troligen hade han själv inga tankar på någon utgivning. De tycks ha varit skrivna mest för anspråkslösa musikstunder bland vänner – dels i tidens salonger i Stockholm och Uppsala, dels i det så kallade Djurgårsbolaget i Stockholm, som 1849 förvandlades till Mazerska kvartettsällskapet. I den kretsen av yrkesmusiker och musicerande borgare var en av Lindblads vänner, tullinspektören Jonas Falkenholm, en centralfigur. Man kan tänka sig denne skicklige violinist som primarie när Lindblads kvartetter sattes på notställen. Traditionen att spela Lindblads kammarmusik har sedan levtt vidare i Mazerska.

Kvartetterna rör sig alla stilistiskt inom samma område, med Haydn, Mozart och den tidige Beethoven som främsta förebilder. I nummer 1 och 2 fungerar cellostämman fortfarande till stor del som en passiv ackompanjerande basstämma, men därefter lyfts den upp som jämbördig deltagare i stämmornas samspel, i den tredje kvartetten till och med någon gång i diskantregister. De flesta av kvartetterna har på traditionellt vis en menuettsats, för det mesta i en variant där menuettens andra hälft utvecklas till ett långt och genomföringsartat parti.

Kvartetterna är professionellt skrivna, men Lindblad rör sig här inte riktigt i sin stilistiska framkant. Det är det diverterande som dominrar, ofta i en snabbt och lätt löpande diatonisk musik, som för det mesta men inte alltid är metriskt regelbunden. Han låter gärna en ständigt pågående följd av sextondelsrörelser vandra från den ena stämmman till den andra. Ett drag av rastlöshet kan finnas i detta, särskilt märkbart i den femte kvartetten.

Lindblad, en av Sveriges främsta sångtonsättare, utvecklar en uttrycksfull melodik i de långsamma satserna. Och några gånger hittar man dessutom inslag av romantisk lidelse i kvartetterna, till exempel i sista satsen i den fjärde – den enda som går i en molltonart – och i musiken med beteckningen ”poco a poco agitato” i den sjunde kvartettens andantesats. Melodisk och rytmisk uppfinningsriedom saknas inte heller hos Lindblad, något man kan se i den originala starten på tredje kvartettens sista sats, och han är inte heller främmande för relativt djärva modulationer, som i de femte och sjätte kvartetterna.

# Kritisk kommentar

## Källmaterial

Utgåvan grundar sig på partitur (**A**) och kompletteras med hjälp av stämmor (**St**) i autograf.

De exemplar som används som förlaga återfinns hos *Musik- och teaterbiblioteket* i Stockholm.

I sats IV, stämmer, vid några tillfällen, **St** inte med **A**: nya eller borttagna stycken, inverterade stämmor, oktavtransponeringar  
se Appendix 1 och 2.

## Kommentarer

### Sats I, *Allegro*

TAKT	INSTR.	ANM.
45	vla,vc	p tillagt i a m vl I-II, jfr <b>St</b>
52	vla	i <b>St</b> , 4:e slag två 8-delar, d-e
55	vl I	accent på 2:a 4-delen g2 i a m vl II, vla
63, 72	vc	i <b>St</b> , 4:e slag pizz
64, 73	vc	i <b>St</b> , 4:e slag arco
125	tutti	dim flyttat till t.126 jfr <b>St</b>
126	vl II,vla,vc	sf istället för accent, jfr t.144 samt <b>St</b>
149	tutti	f tillagt i a m t.131
151	vl I	p ändrat till pp i a m t.163 samt <b>St</b>
151, 163	vl I	stacc/legato tillagd jfr <b>St</b>
156, 168	vl II,vla	accent tillagd jfr <b>St</b>
158/159/160/161	vl II	i <b>A</b> tillagt av annan hand enligt <b>St</b> : halvnot g1 och två 4-delar c2-b1/2:a 4-delen f1/2 halvnoter d1-fiss1/ punkt. halvnot g1 och 4-del g1
160-161	vla	i <b>A</b> tillagt av annan hand i enl. m <b>St</b> : 2 halvnoter b-c1/punkt. halvnot d1 och 4-del d1
160	vc	i <b>A</b> tillagt av annan hand i enl. m <b>St</b> : 2 halvnoter g-a
167	vl I,vc	accent tillagd i a m t.154
170/171/172	vla	i <b>A</b> tillagda av annan hand i enl. m <b>St</b> : halvnot a, 4-delar d1-c1/halvnot h, 4-delar a-h/halvnoter c1-d1
171	vl II	i <b>A</b> tillagda av annan hand enligt <b>St</b> : fyra 4-delar d2-g1-c2-b1
172	vl II	i <b>A</b> tillagda av annan hand, 2 halvnoter e1-giss1; i <b>St</b> står det: fyra 4-delar e1-fiss1-g1-giss1
172	vc	i <b>A</b> tillagda av annan hand enligt <b>St</b> : halvnoter a-h
225	vl I-II,vla	p tillagt i a m t.29
234	vla	helnot ändrad till 8-delar i a m t.42
234, 238	vc	2:a slaget tillagd accent i a m t.38, 42
259, 268	vc	i <b>St</b> , 4:e slag pizz

260, 269	vc	i <b>St</b> , 4:e slag arco
260-261	vc	i <b>St</b> , 4:e/1:a slag D-G
268-269	vc	i <b>St</b> , 4:e/1:a slag d-g
271	tutti	f tillagt i a m t.75
293-294	vl II,vla,vc	sf tillagt i a m t.97-98

*Sats II, Larghetto*

22	vl II,vla,vc	decresc tillagt i a m vl I
24	vl II,vla,vc	cresc tillagt i a m vl I
46	vl II	i <b>St</b> , slag 1-2: punkt. 8-del och 16-del e1-c2
95-96	tutti	i <b>St</b> takterna upprepas som t.97-98
97-100	tutti	i <b>St</b> bortstrukna takter
144	vl II	i <b>St</b> , slag 1-2: punkt. 8-del och 16-del a1-f2
144	vl II	borttagen legato i a m vla och vl I
160	vc	legato tillagt i a m vl II

### *Sats III, Menuetto – Trio*

### Trio tillagt jfr St.

18 vc stacc borttaget i a m t.60 , jfr St

*Sats IV, Allegretto vivace*

Vivace tillagt jfr St.

8	vc	1:a 4-delen tillagd d, jfr <b>St</b> , saknas i A
14	vla	i <b>St</b> , slag 3-4 4-delar h1-h-c1-d1
20	vl II	i <b>St</b> , slag 2-3 4-delar h-h tillagda i andra stämma jfr t.24
33-34, 37-38	vl II	i <b>St</b> , h c1-h c1   h
33, 37	vla	i <b>St</b> , g-e-g-e
40-41	vl II	i <b>St</b> , e1 e1-e1   d1 h-d1 h
40	vla	i <b>St</b> , slag 3-4 c1-c1
42	vla	i <b>St</b> , slag 3-4, 8-delstrioler g1-f1-g1 a1-g1-a1
43	vla	i <b>St</b> , 1:a 8-delen h1
67, 69, 75-76	vc	i <b>St</b> , triol ersatt med 8-del och 16-delar
68	vla	i <b>St</b> 

70	vla	i St 
71-72, 75-76	vl II,vla	i St, triol ersatt med 8-del och 16-delar (daktyl)
90-96	vla	i St 
92-96	vl II	i St 
94-96	vl I	i St 
109	vc	i St, pizz
113	vla	i St, 2:a 8-delen a
117	vl I	i St:1, gruppetto mellan f2-g2
118	vc	i St, arco
121	vl I	i St, gruppetto mellan f2-g2
141-182	tutti	dessa takter saknas i St
209-214	tutti	St stämmer inte med A, se Appendix 1
220	tutti	St stämmer inte med A, se Appendix 2
225	vl I	i St:1, gruppetto mellan a2-h2
241	vc	arco tillagt jfr St
272	vl I-II	i St, stämväxling (vl II 8va bassa)

Appendix 1 – t.209-214

A musical score for four voices (Soprano, Alto, Bass, and Tenor) in common time, featuring a key signature of one sharp (F#). The score consists of two staves per voice. Measures 209-210 show Soprano and Alto entries with eighth-note patterns. Measures 211-212 show Bass and Tenor entries. Measures 213-214 continue the pattern with Soprano and Alto entries. Various musical markings are present, including blue and red bracketed groups of three notes, and a red wavy line under a bass note in measure 212.

Appendix 2 – t.220

A musical score for four voices (Soprano, Alto, Bass, and Tenor) in common time, featuring a key signature of one sharp (F#). The score consists of two staves per voice. The vocal parts are mostly silent or feature single notes. The Bass part has a prominent eighth-note pattern in the middle of the measure. The Tenor part has a single note at the end of the measure. Red curved lines highlight specific notes in the Bass and Tenor parts.

# Adolf Fredrik Lindblad

Adolf Fredrik Lindblad (1801-1878) 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 Kernal, 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 salonnier 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 spent his final years at Lövingsborg's manor, just south of Linköping, where his daughter Lotten resided. He died there in 1878.

# The String Quartets

All in all, there are ten Lindblad string quartets in existence. Seven of them have an old established numbering from 1 to 7, which roughly, but perhaps not exactly, matches their chronology. The last three, which have been assigned the numbers 8 to 10, are of indeterminable chronology. All but two of the quartets are complete: the seventh is lacking a final movement and the eighth comprises only the first. The two earliest, numbers 1 and 2, were composed by Lindblad on his return from Berlin at the end of the 1820s. Numbers 6 and 7 can with some measure of certainty be pinned down to the composer's late period, after he had moved from Stockholm to Lövingsborg in the province of Östergötland.

Lindblad's string quartets remained unpublished until 1911, 30 years after his death, and even then it was only six of them. It is likely that he himself had no intention to publish and seemed to have conceived them mostly for recitals amongst friends either in the salons of Stockholm and Uppsala or in Stockholm's 'Djurgårsbolaget', which in 1849 became the Mazer String Quartet Society. A central figure in this circle of professional musicians and musical bourgeoisie was Lindblad's friend, customs officer Jonas Falkenholm. One might imagine this talented musician as lead violin when Lindblad's quartets were placed on the music stands. The tradition of playing Lindblad's chamber music has since lived on with the Mazers.

Stylistically, all the quartets occupy the same musical space, modelled particularly on Haydn, Mozart and early Beethoven. In numbers 1 and 2, the cello line serves largely as a passive bass accompaniment, but subsequently it is elevated as an equal voice in the polyphonic weave, in the third quartet even at times in the treble register. Most of the quartets have the conventional minuet movement, usually with a second half that becomes an extended, quasi-development section.

While the quartets are professionally written, Lindblad is not exactly pushing any of his stylistic boundaries. Their diversionary element dominates, often as rapid, cantering diatonic music that is mostly, but not exclusively, metrically regular. He is also happy to allow a continual sequence of semiquavers drift from one voice to the next. There is a restless quality to this, one that is especially salient in the fifth quartet.

Lindblad, one of Sweden's foremost composers of songs, develops in the quartets an expressive melodic language in the slow movements, at times with noticeable accents of romantic passion, such as in the final movement of the fourth – the only one in a minor key – and in the passage marked 'poco a poco agitato' in the andante movement of the seventh. There is no lack of melodic and rhythmic inventiveness in Lindblad either, as can be seen in the original opening of the last movement of the third quartet, and is he no stranger to relatively bold modulations, as evident in the fifth and sixth.