SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

ADOLF FREDRIK LINDBLAD

1801–1878

Trio

för piano, violin och viola

Trio

for piano, violin and viola

Opus 10

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 treasures 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

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Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1131/Edition no. 1131
2015
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ISMN 979-0-66166-260-0

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.
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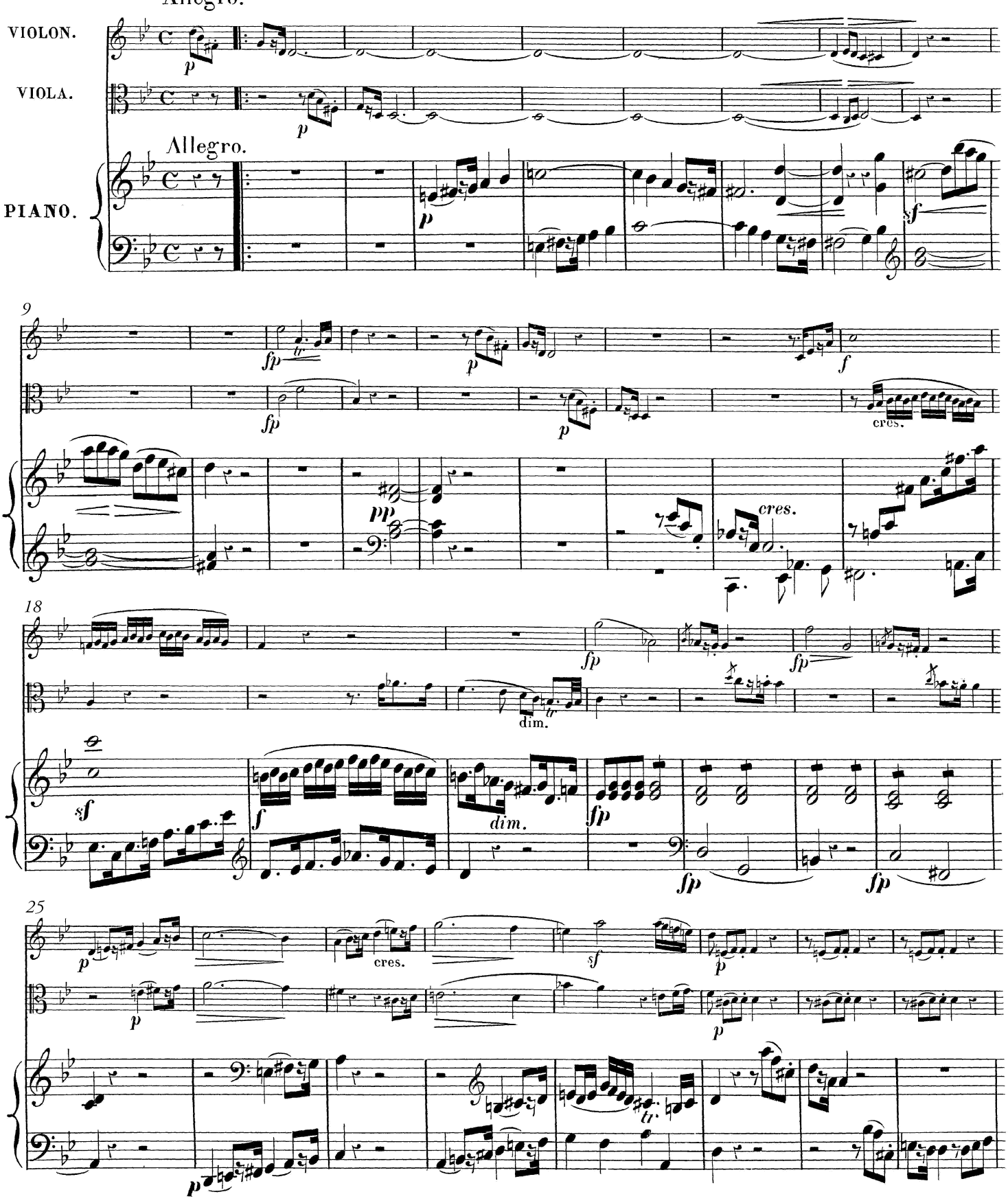
TRIO.

A. LINDBLAD Op. 10.



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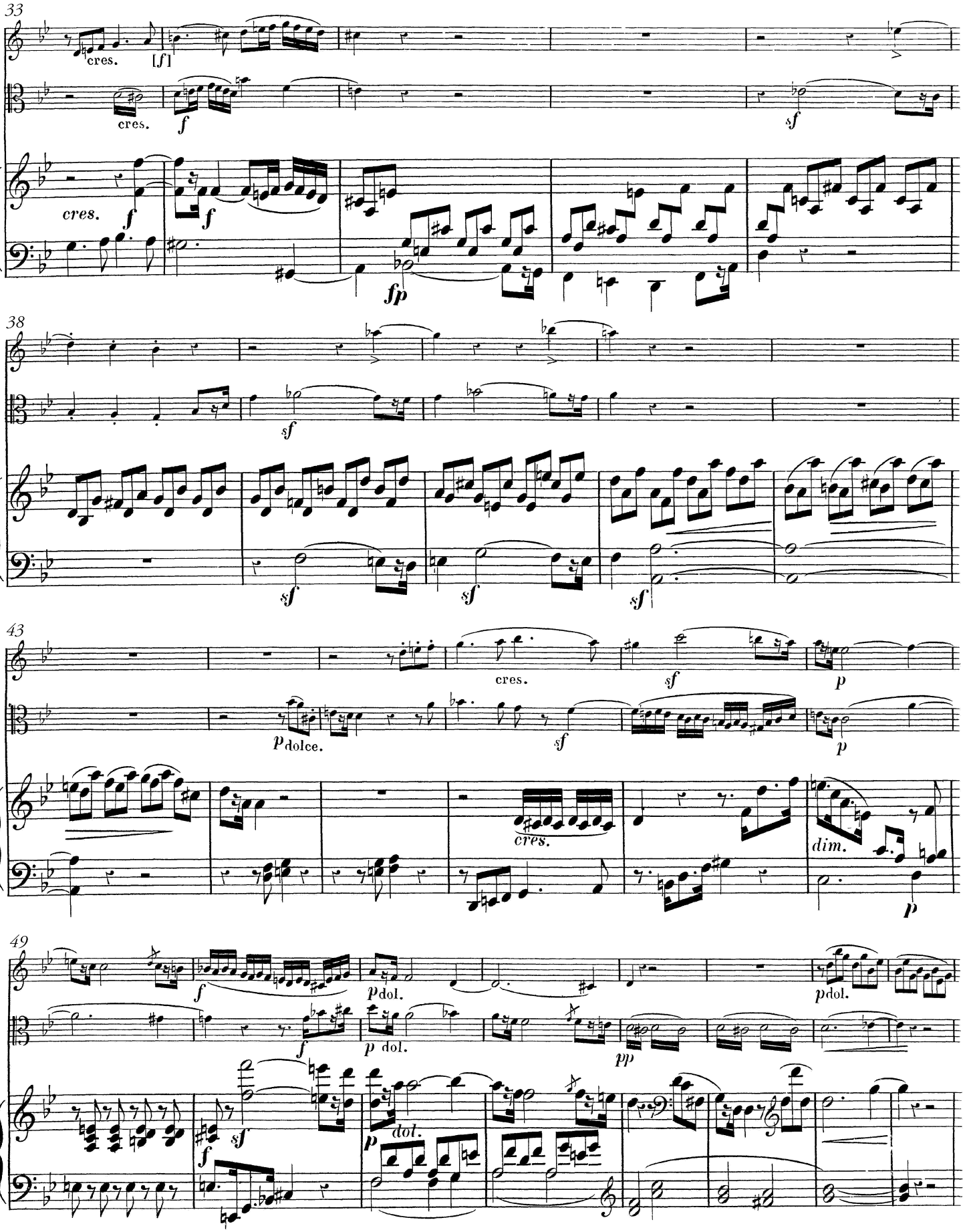
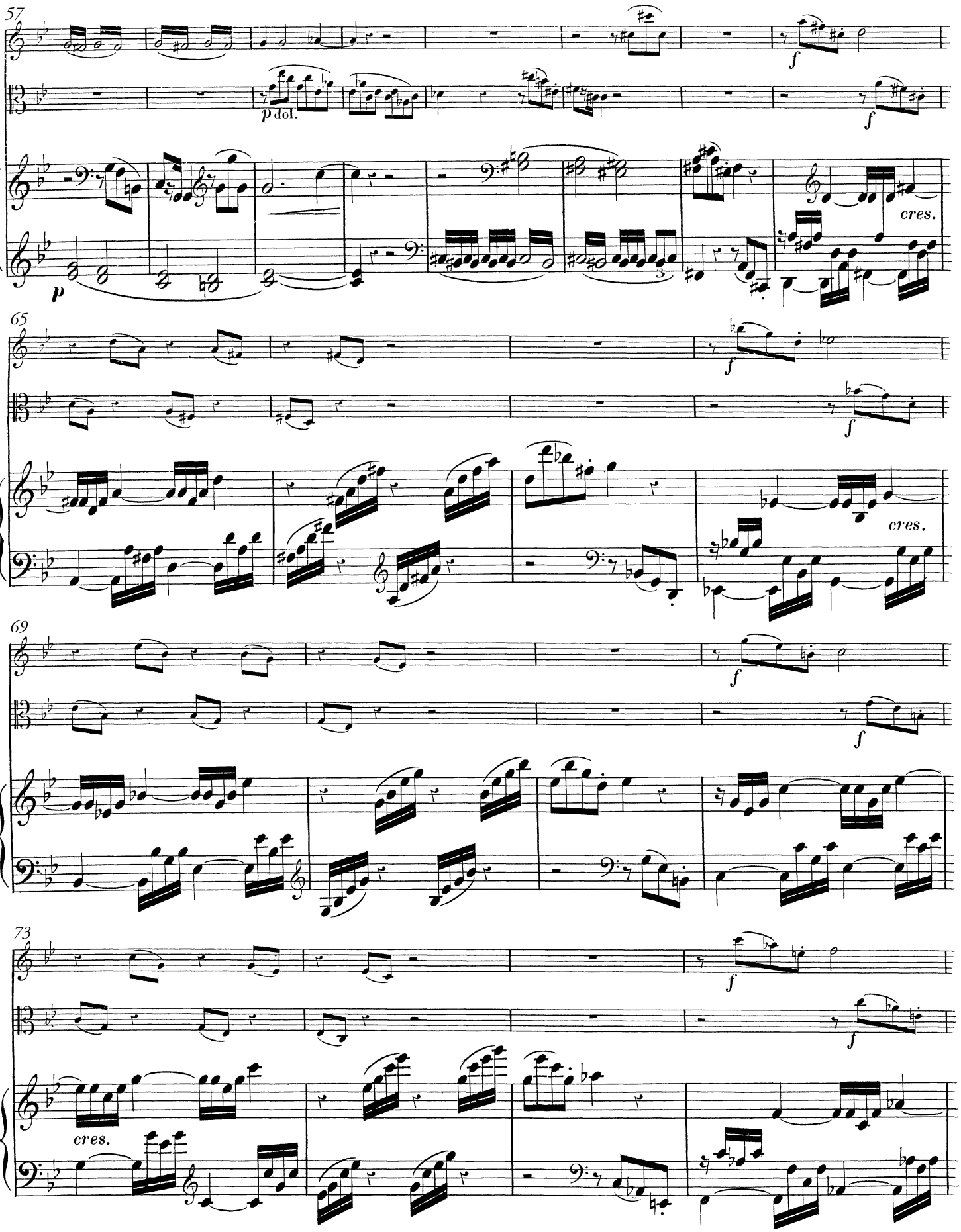
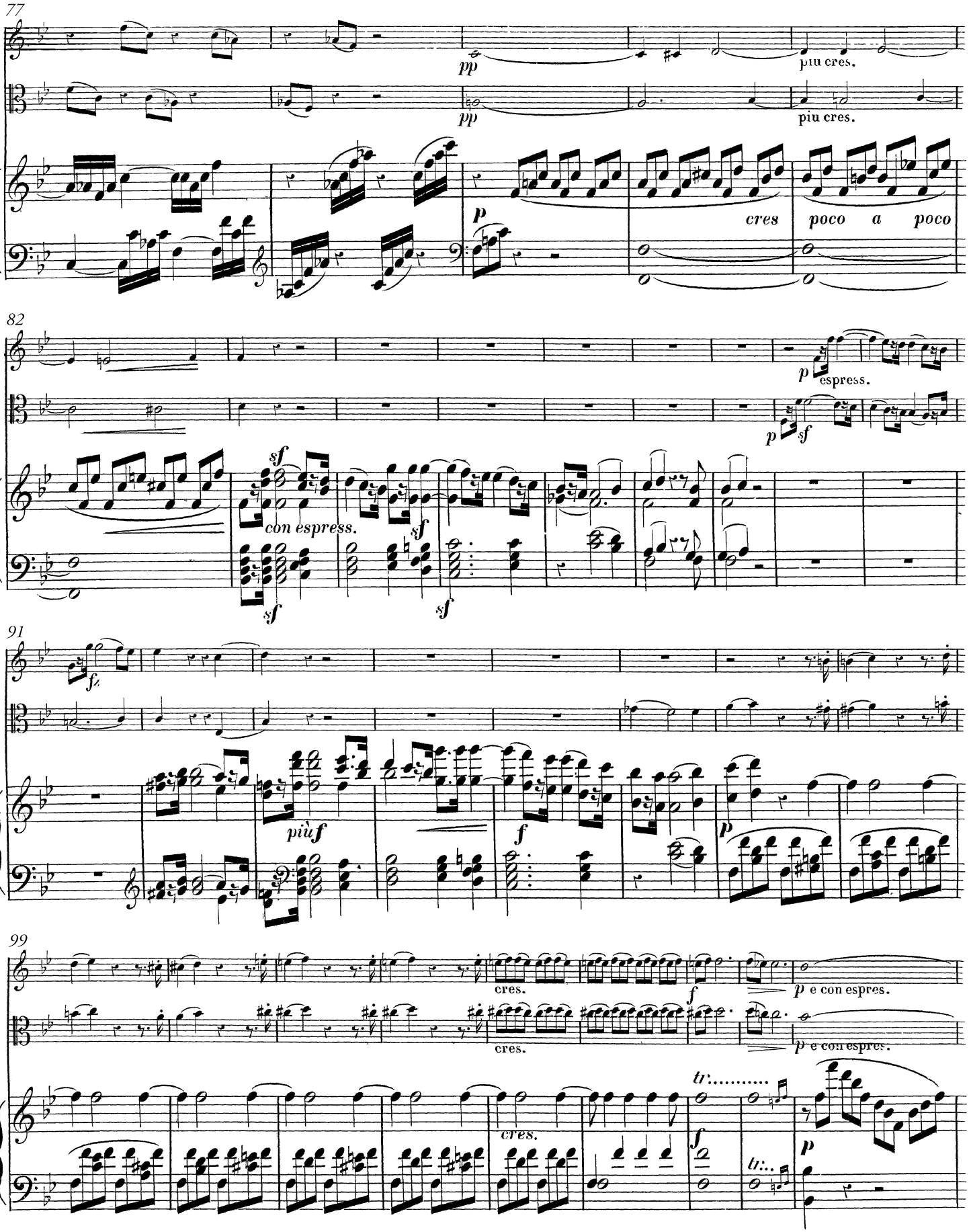
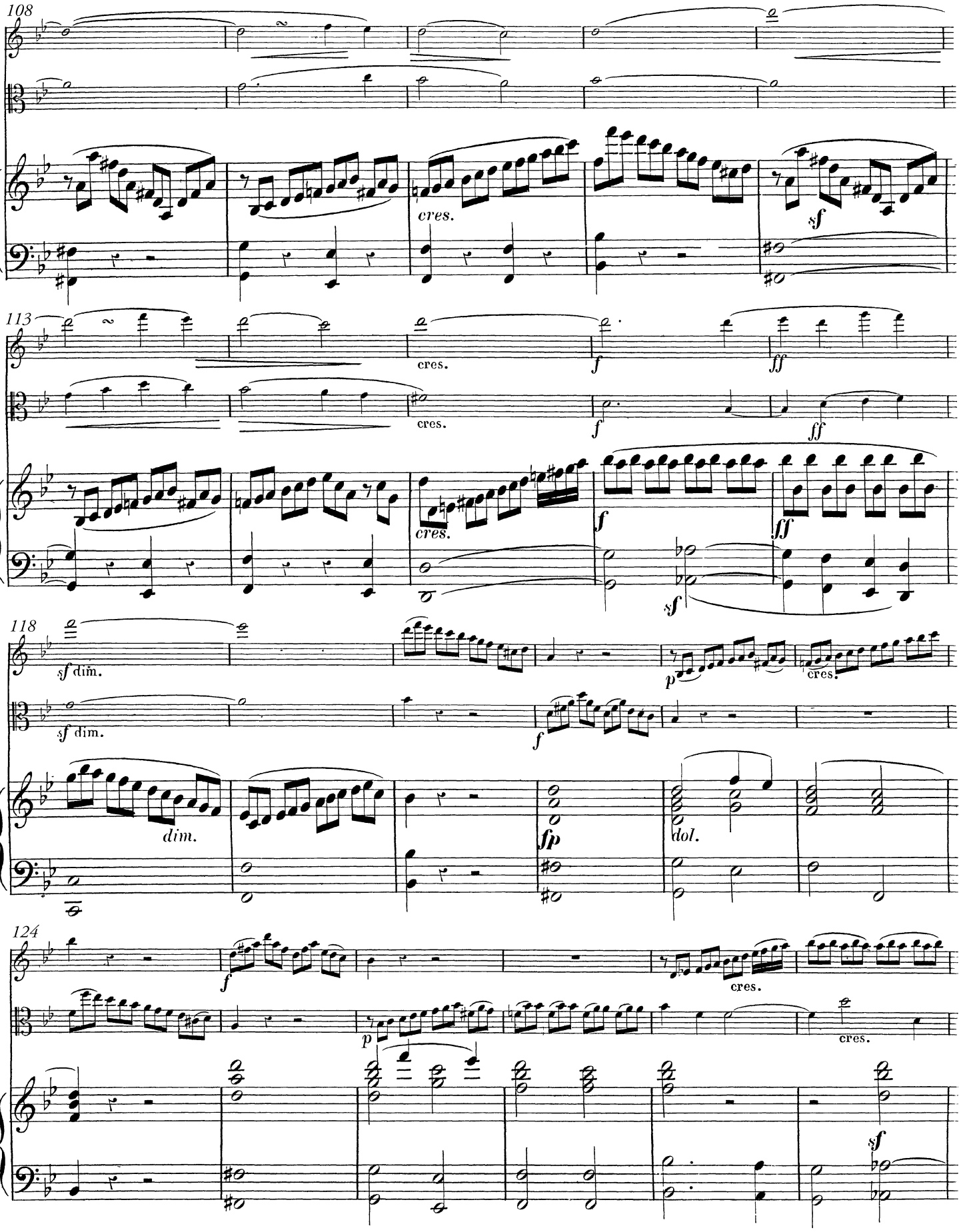
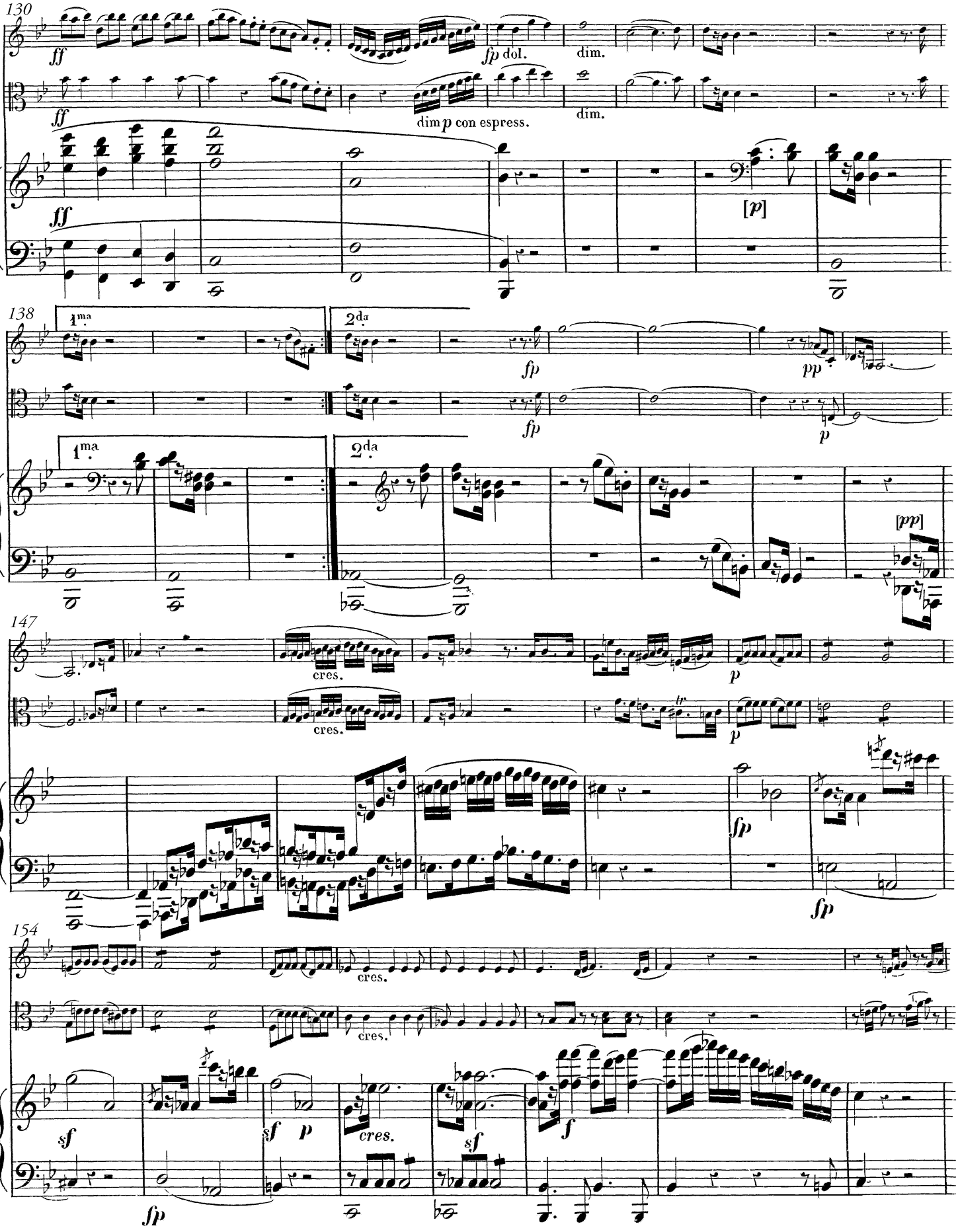
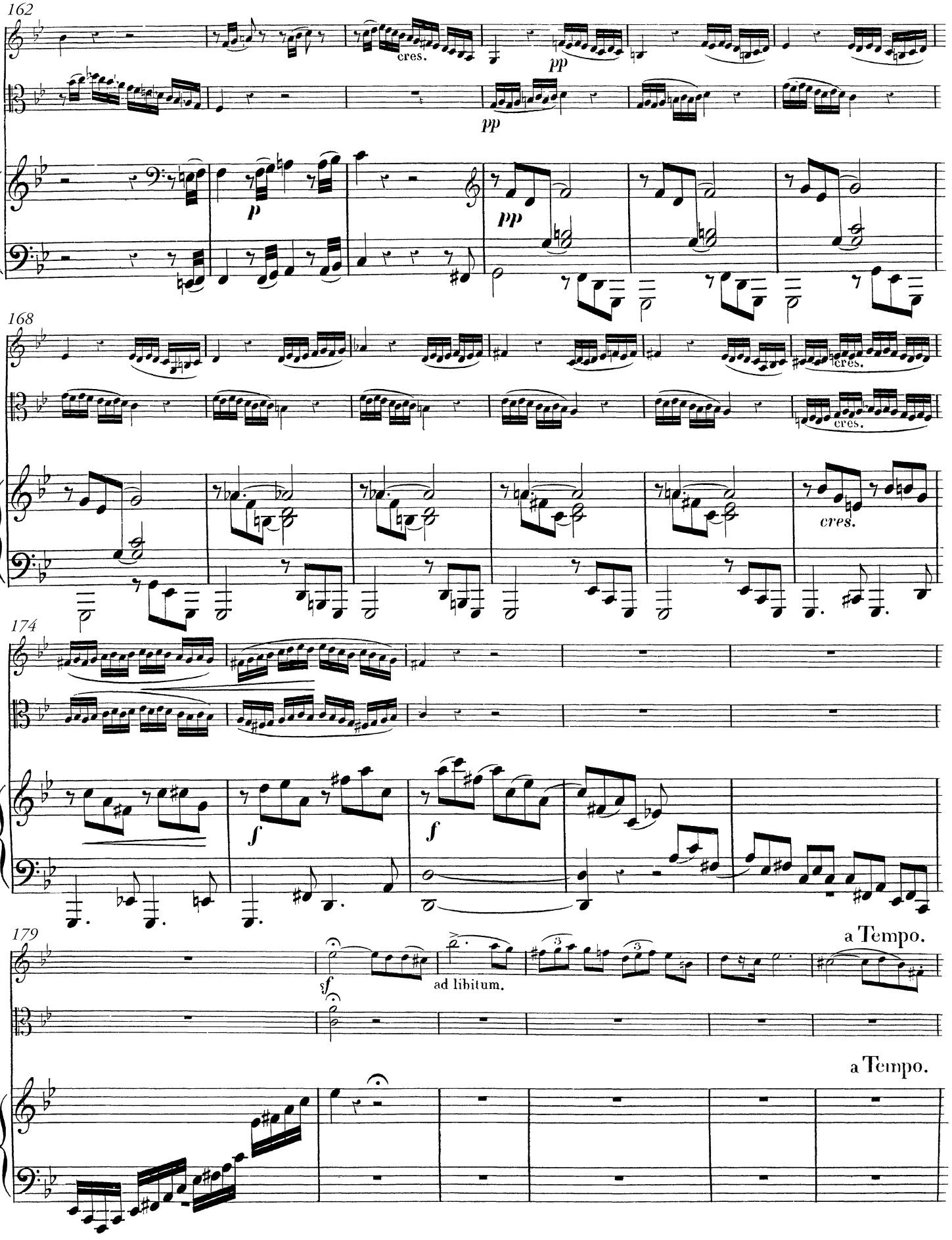

33
cres.
[f]
cres.
f
sf
cres.
f
f
fp
38
sf
sf
sf
sf
43
cres.
sf
p
p dolce.
sf
p
cres.
dim.
p
49
f
p dol.
p dol.
p dol.
f
p dol.
pp
sf
f
p
dol.

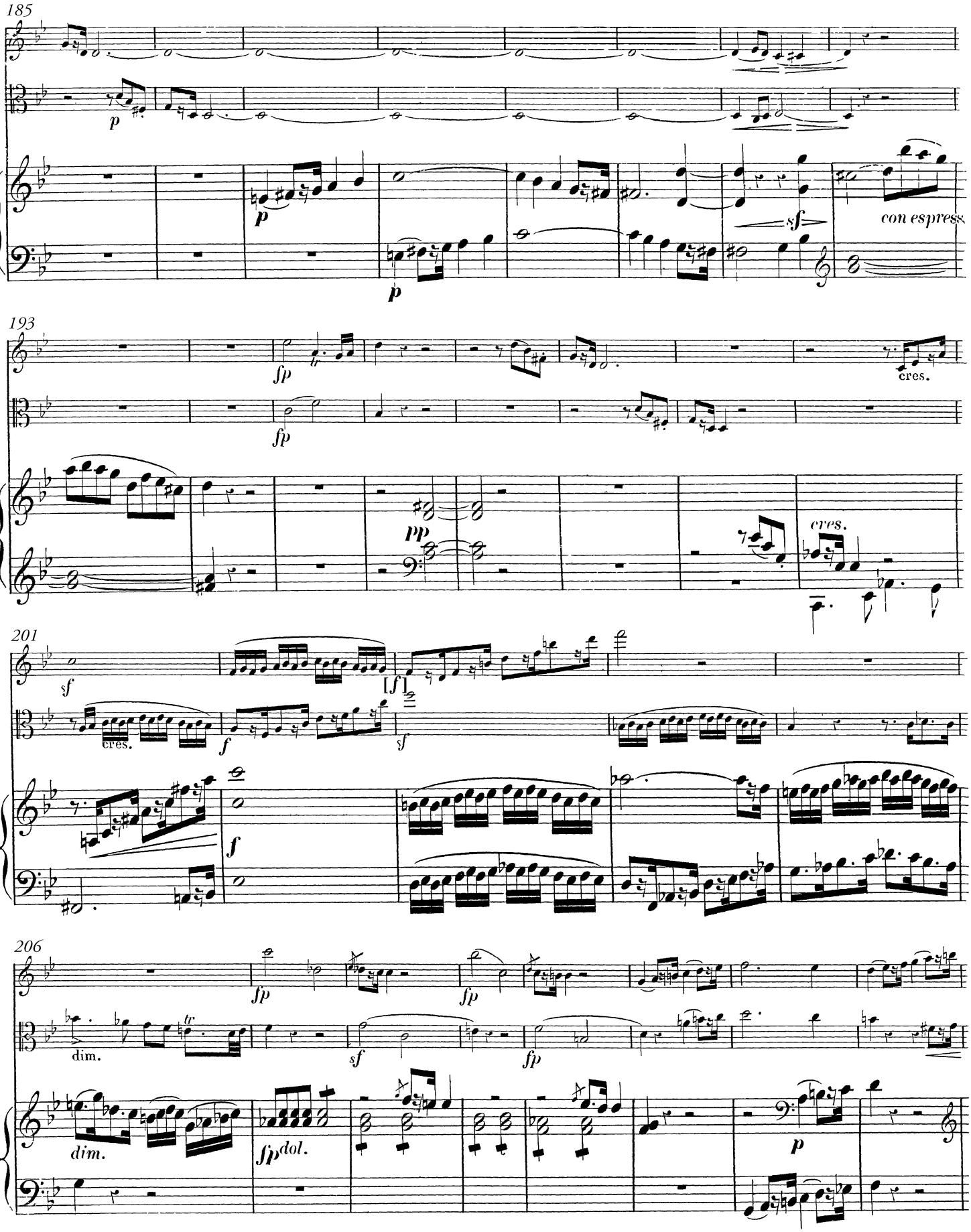

57
p dol.
f
p
cres.
65
f
f
cres.
69
f
f
73
cres.
f
f

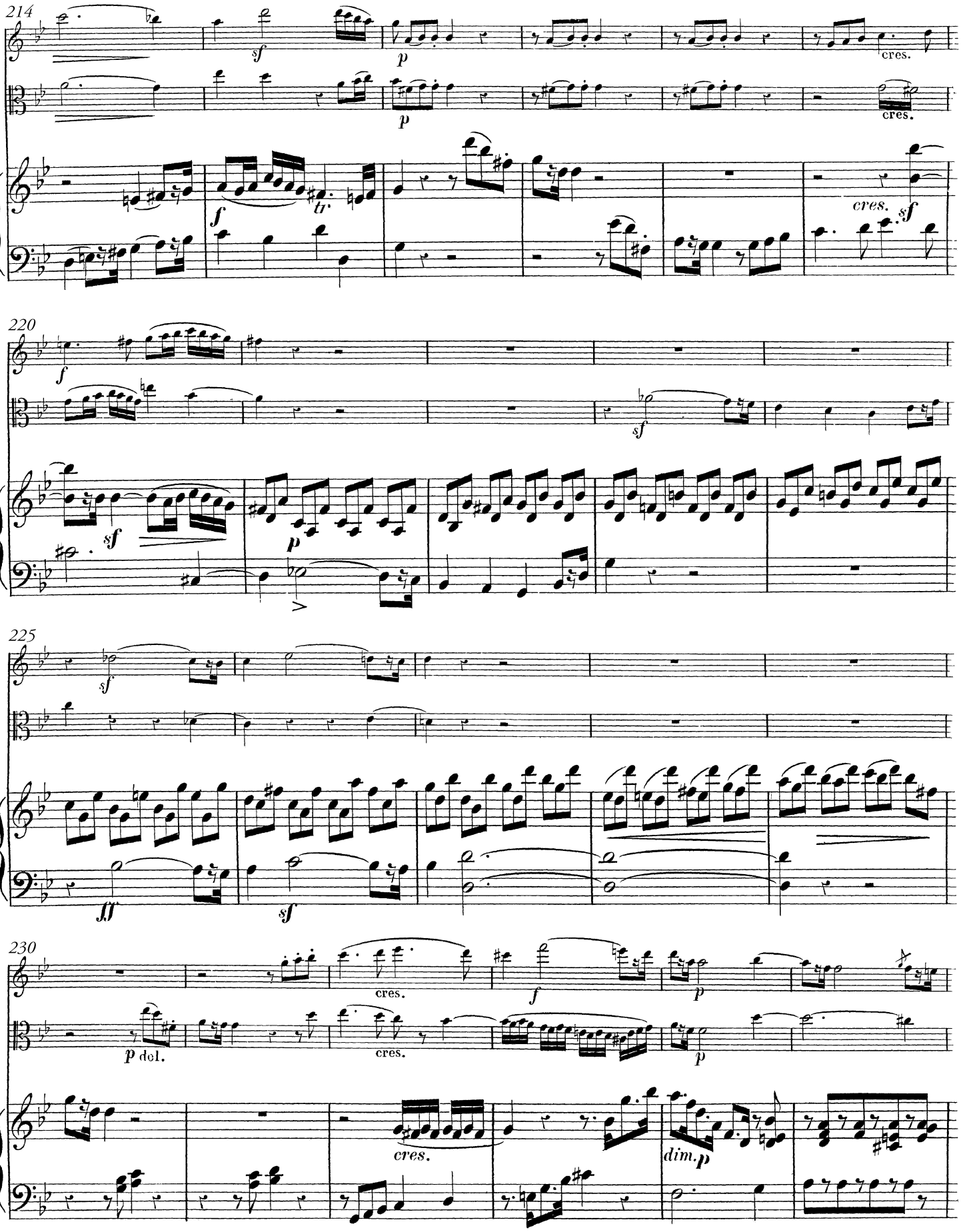

77
pp
piu cres.
pp
piu cres.
p
cres
poco a poco
82
p
espress.
p
sf
sf
con espress.
sf
sf
sf
91
fz
più f
f
p
99
cres.
f
p e con espres.
cres.
p e con espres.
tr.....
cres.
f
tr...
p

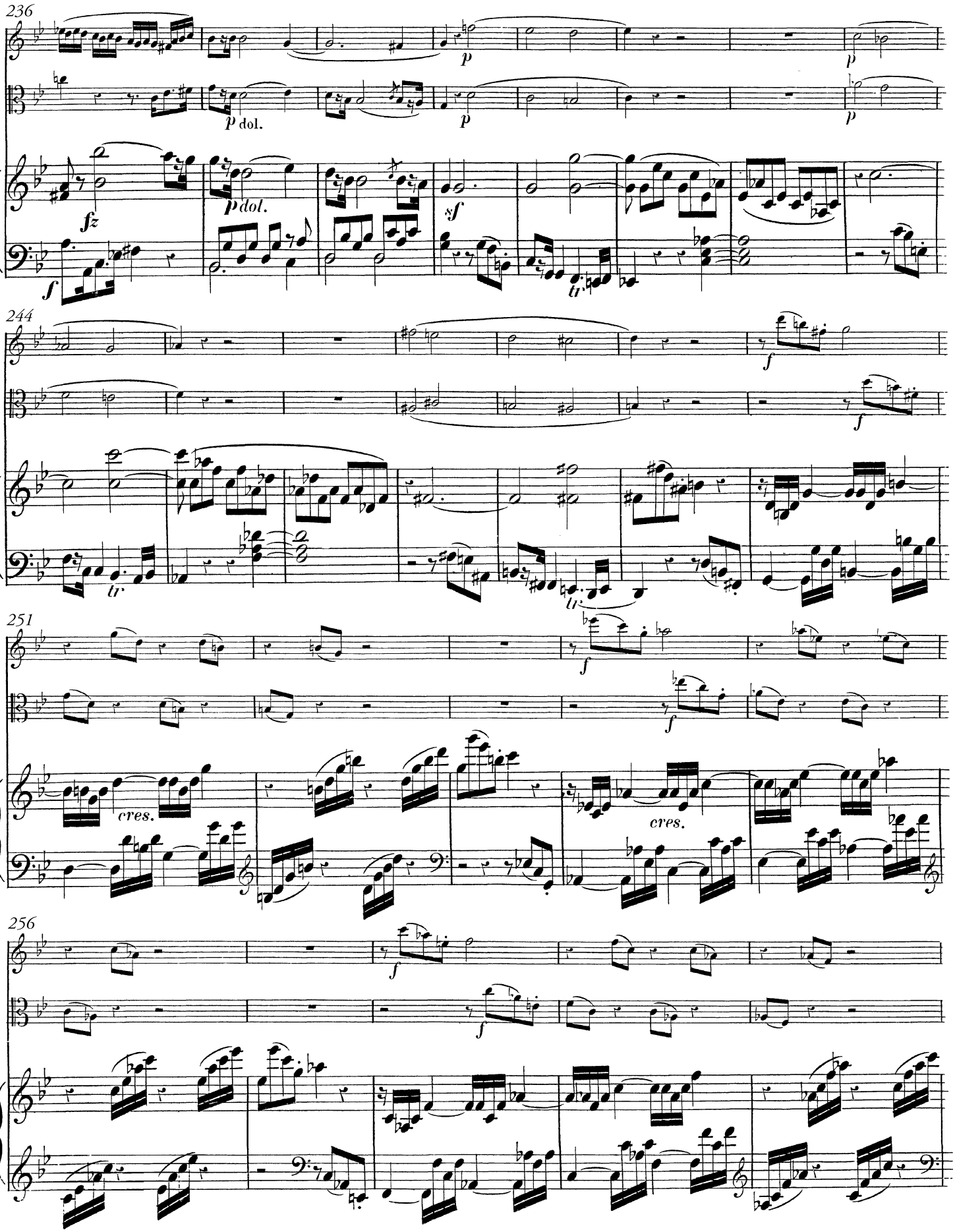

108
cres.
sf
113
cres.
cres.
f
ff
cres.
f
ff
sf
118
sf dim.
sf dim.
p
cres.
f
dim.
fp
dol.
124
f
cres.
p
cres.
sf

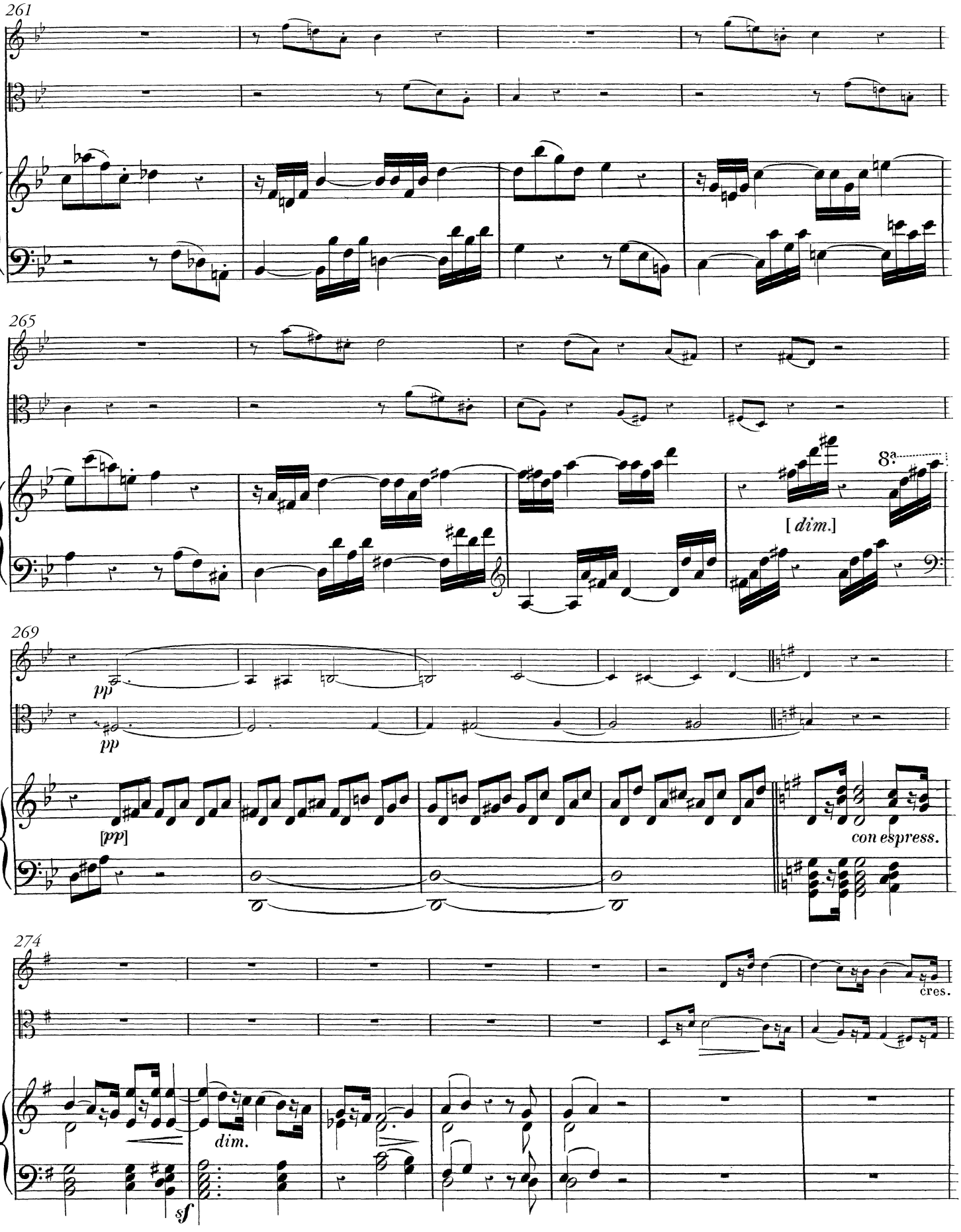

130
ff
fp dol.
dim.
dim p con espress.
[p]
138
1ma
2da
fp
pp
p
[pp]
147
cres.
p
fp
154
sf
f

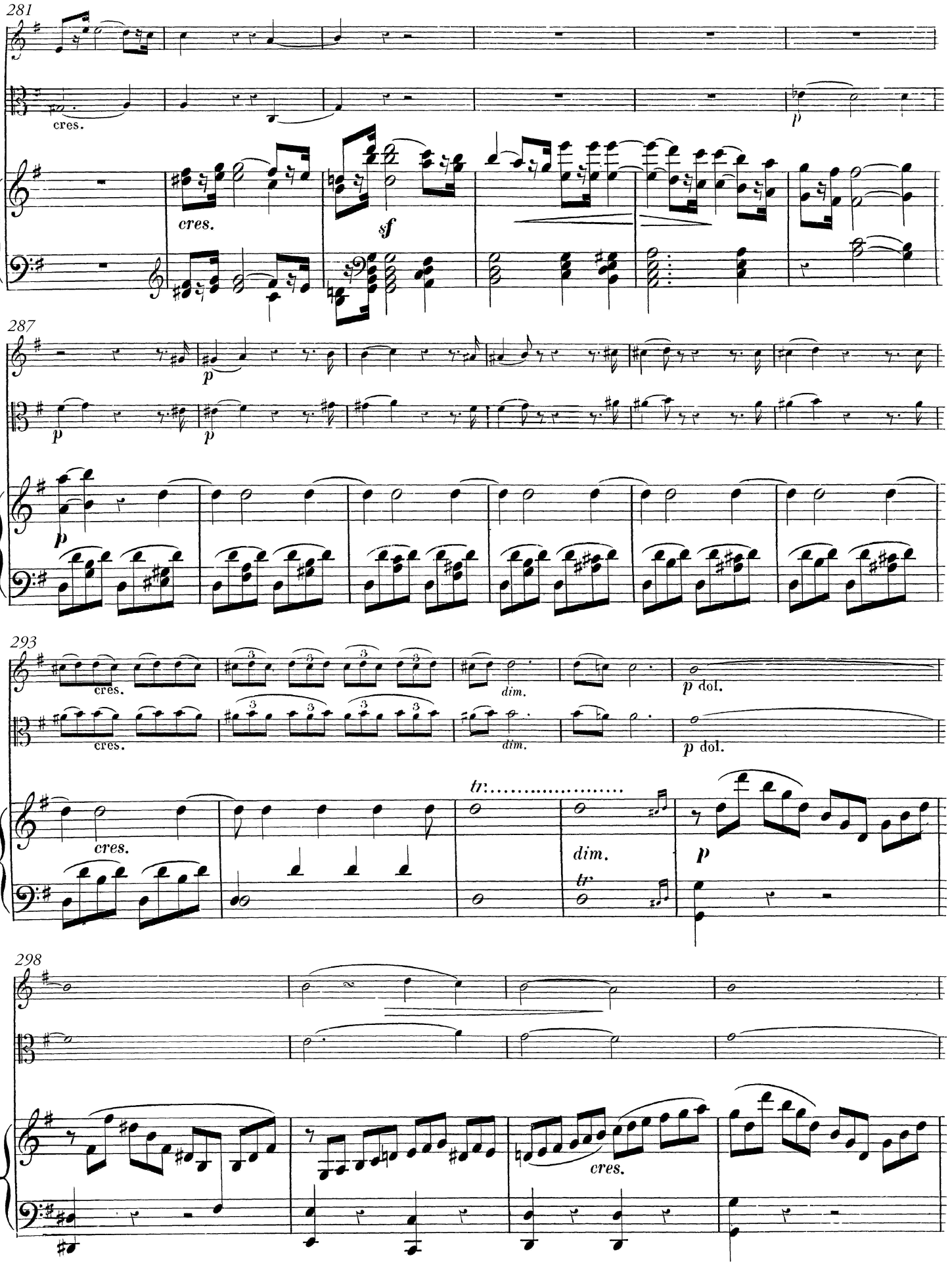

162
cres.
pp
pp
p
pp
168
cres.
cres.
cres.
174
f
f
179
ad libitum.
a Tempo.
a Tempo.

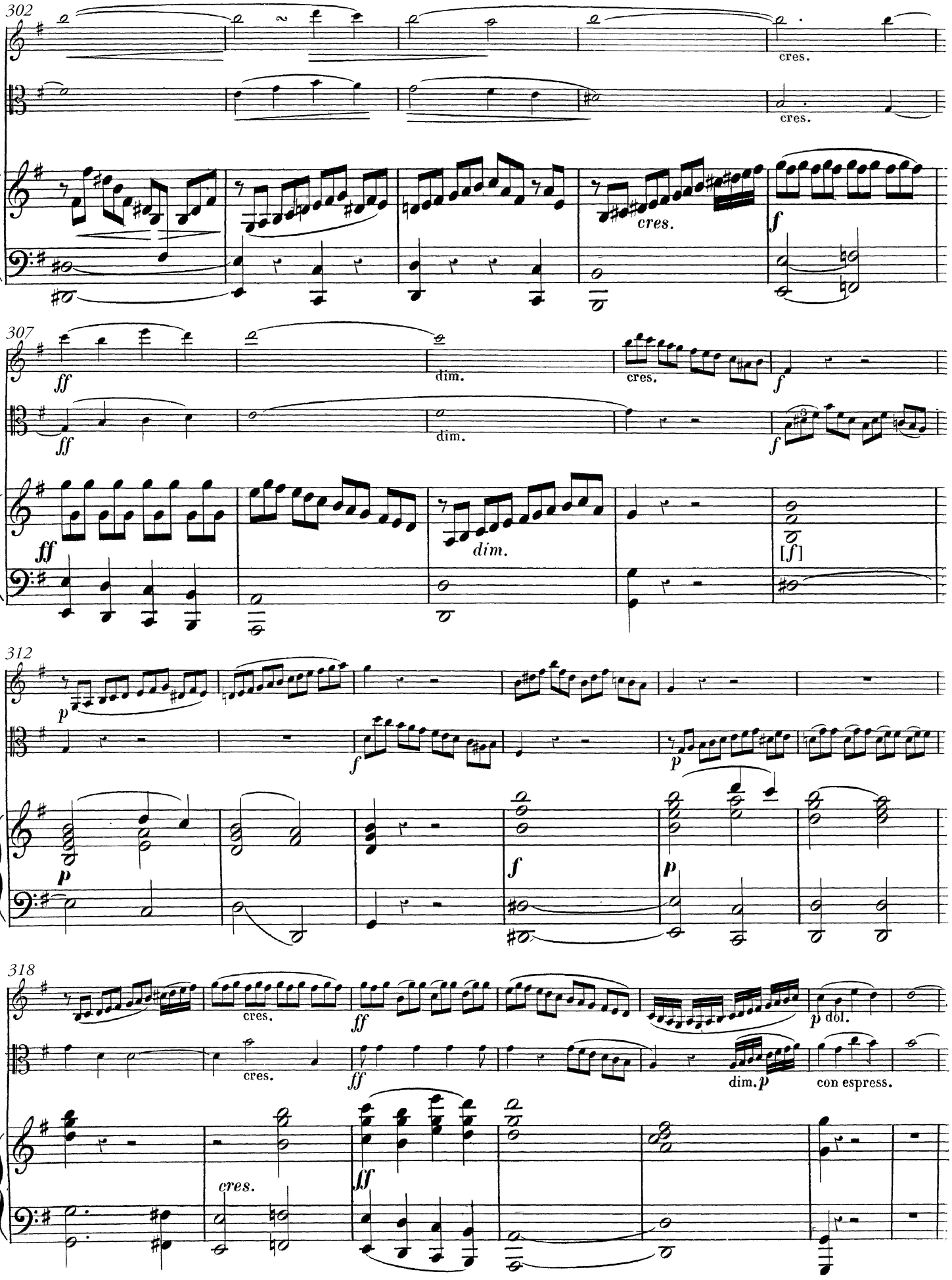

185
p
p
p
sf
con espress
193
fp
fp
cres.
pp
cres.
201
sf
cres.
f
[f]
sf
f
206
fp
fp
dim.
sf
fp
dim.
fp dol.
p

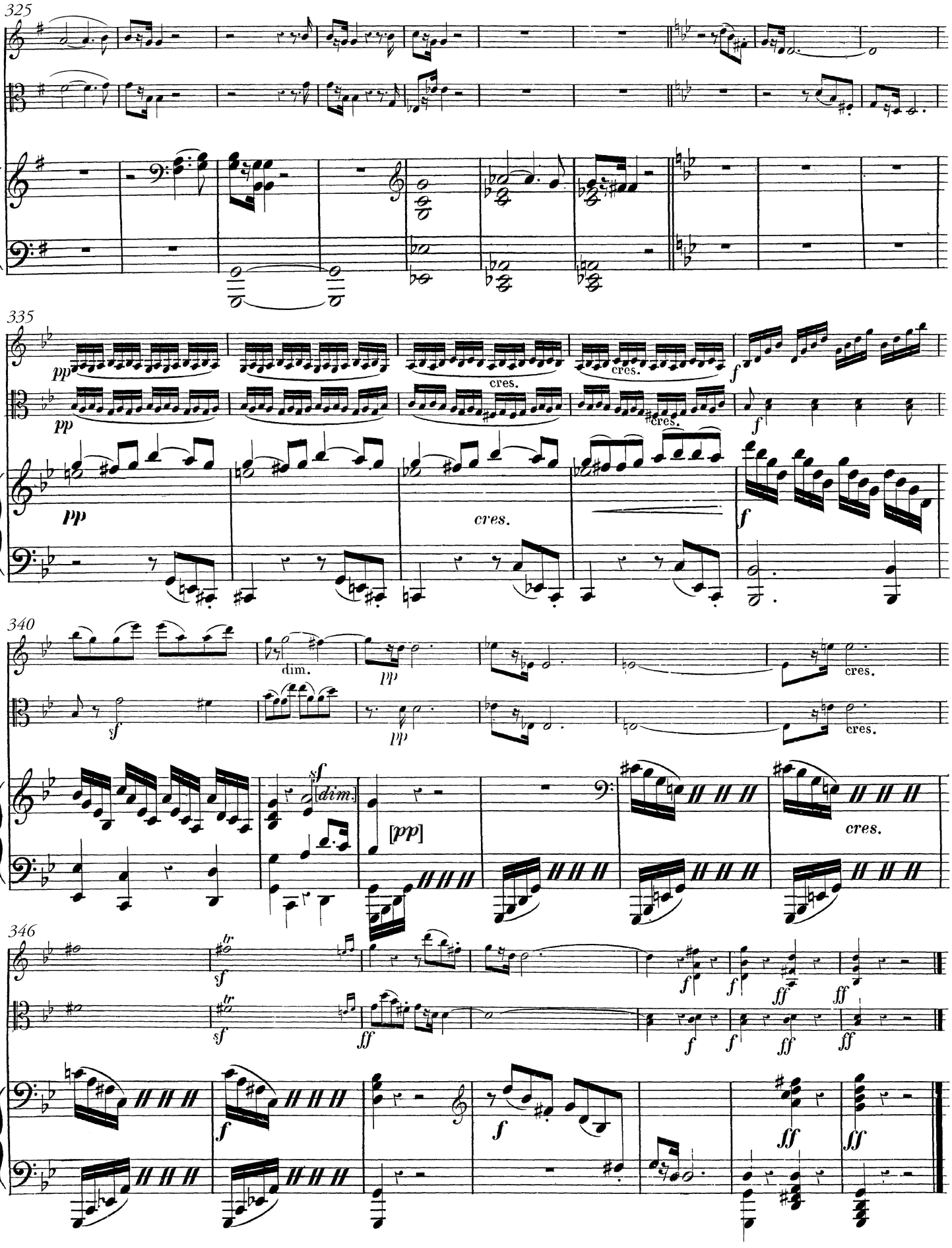

214
sf
p
cres.
p
cres.
f
tr.
cres.
sf
220
f
sf
sf
p
225
sf
ff
sf
230
cres.
f
p
p dol.
cres.
p
cres.
dim.
p

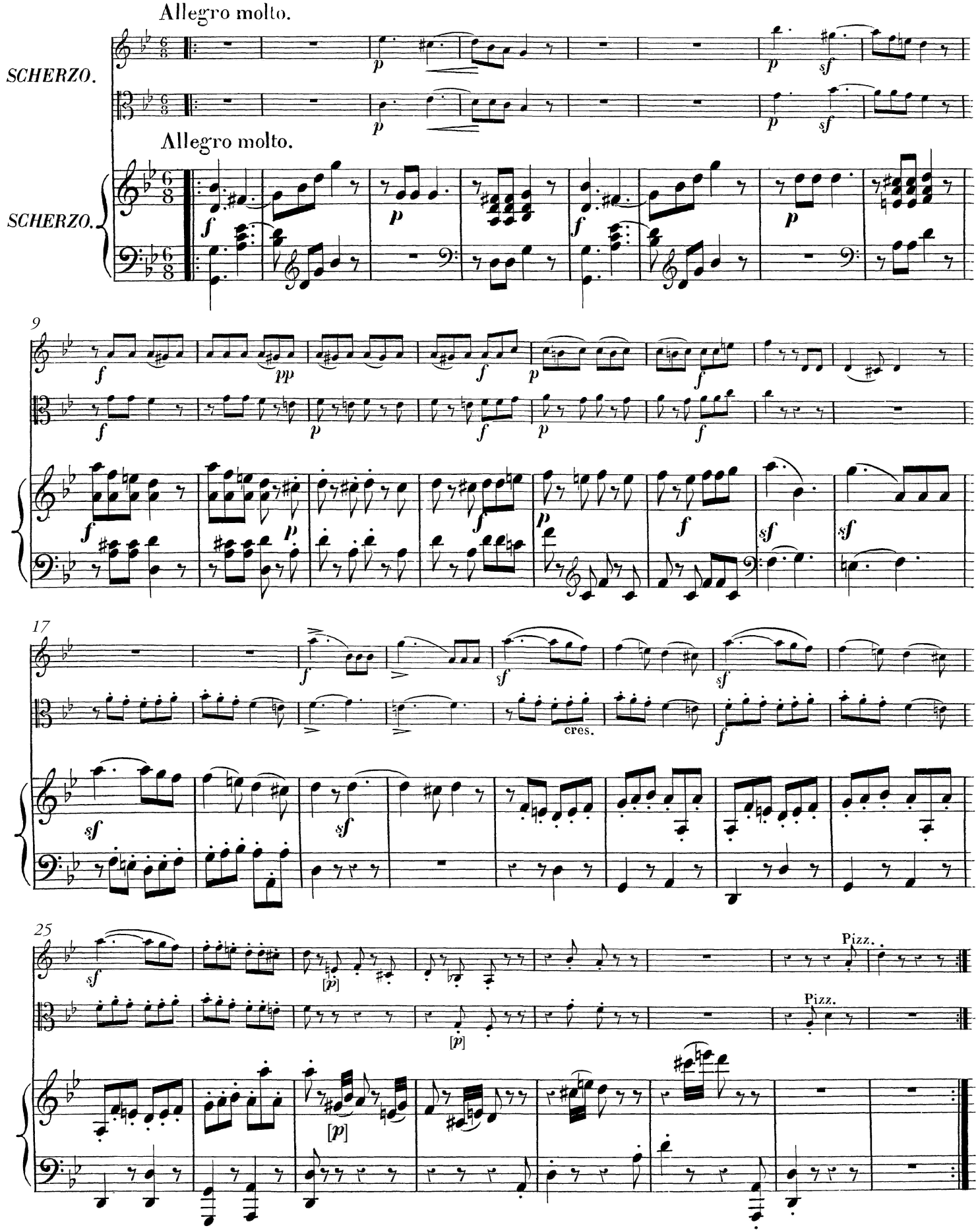

236
p
p
p dol.
p
p
fz
p dol.
sf
f
tr
244
f
f
tr
tr
251
f
f
cres.
cres.
256
f
f


261
265
8ª
[dim.]
269
pp
pp
[pp]
con espress.
274
cres.
dim.
sf


281
cres.
cres.
sf
p
287
p
p
p
293
cres.
cres.
dim.
dim.
p dol.
p dol.
tr
cres.
dim.
tr
p
298
cres.


302
cres.
cres.
cres.
f
307
ff
dim.
cres.
f
ff
dim.
f
ff
dim.
[f]
312
p
f
p
p
f
p
318
cres.
ff
p dol.
cres.
ff
dim. p
con espress.
cres.
ff


325
335
pp
cres.
f
340
dim.
sf
[dim.]
[pp]
346
tr
ff



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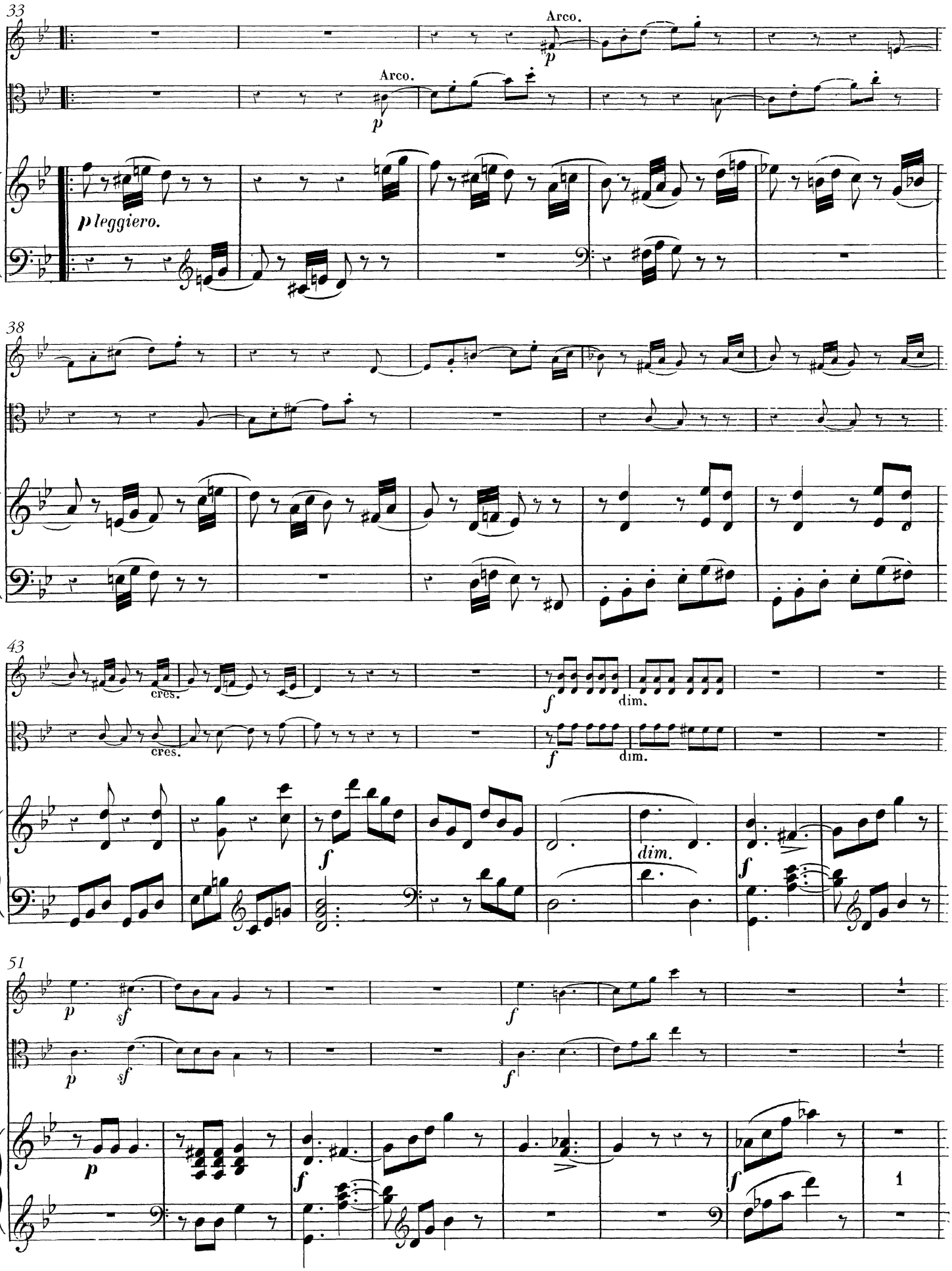
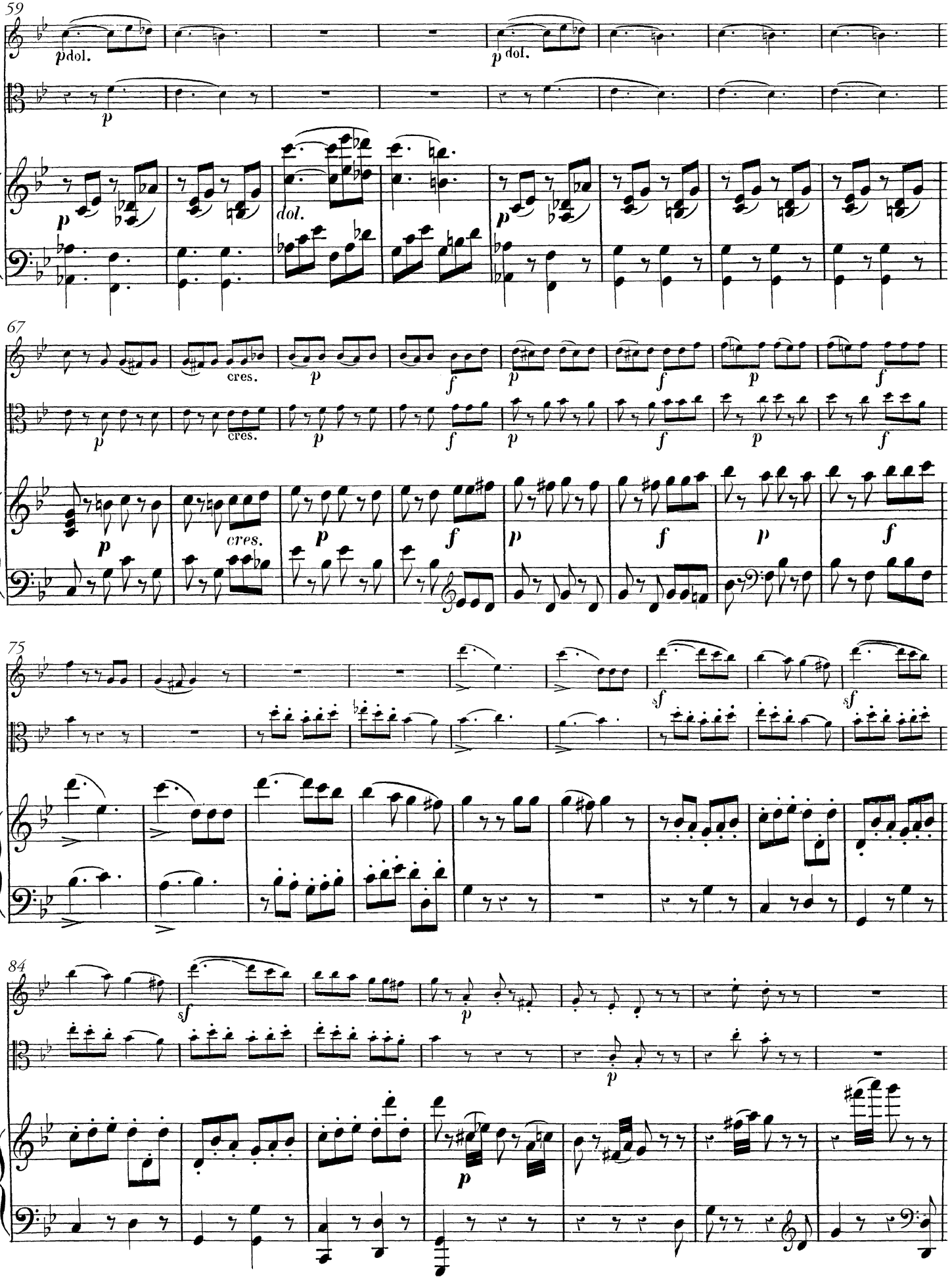
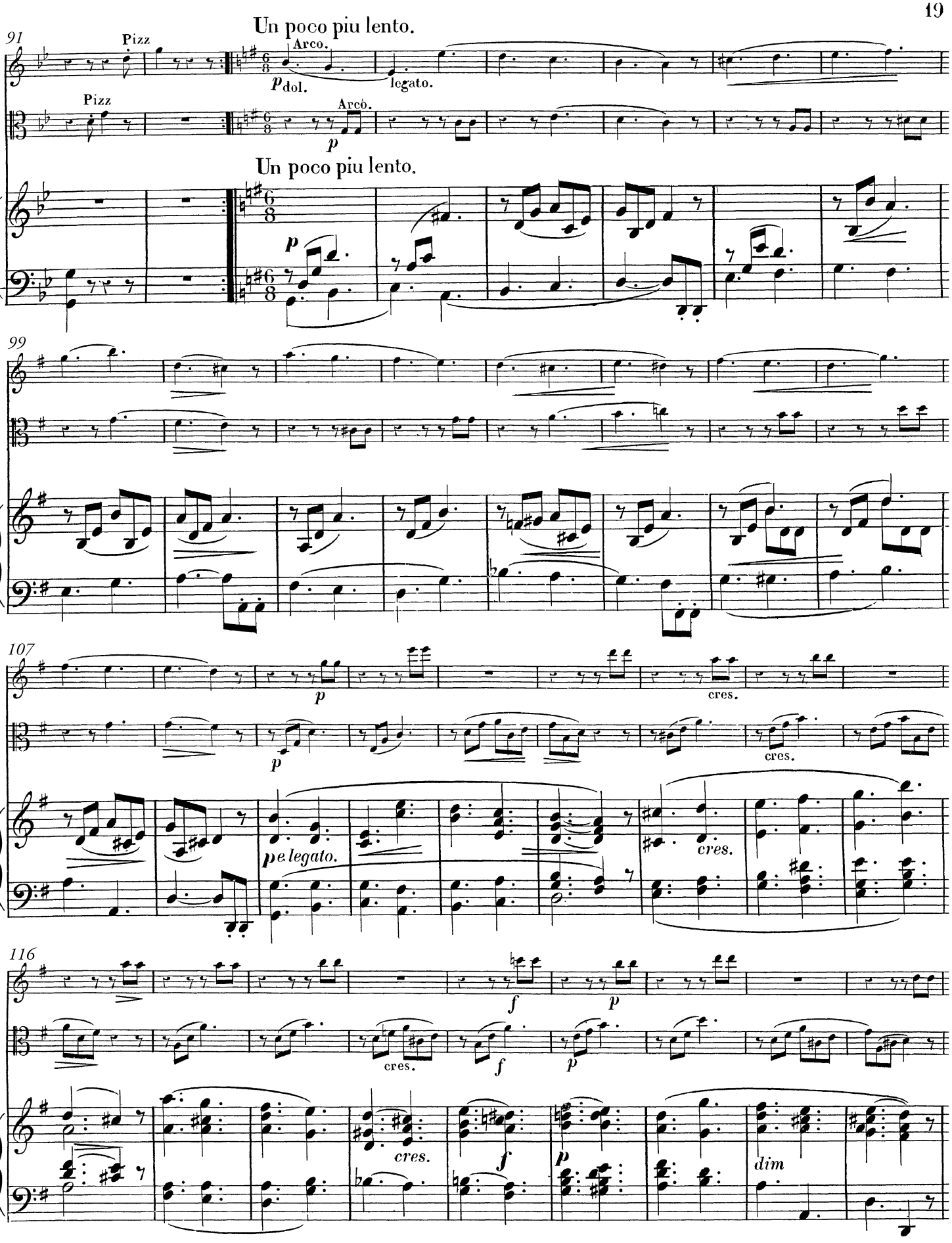
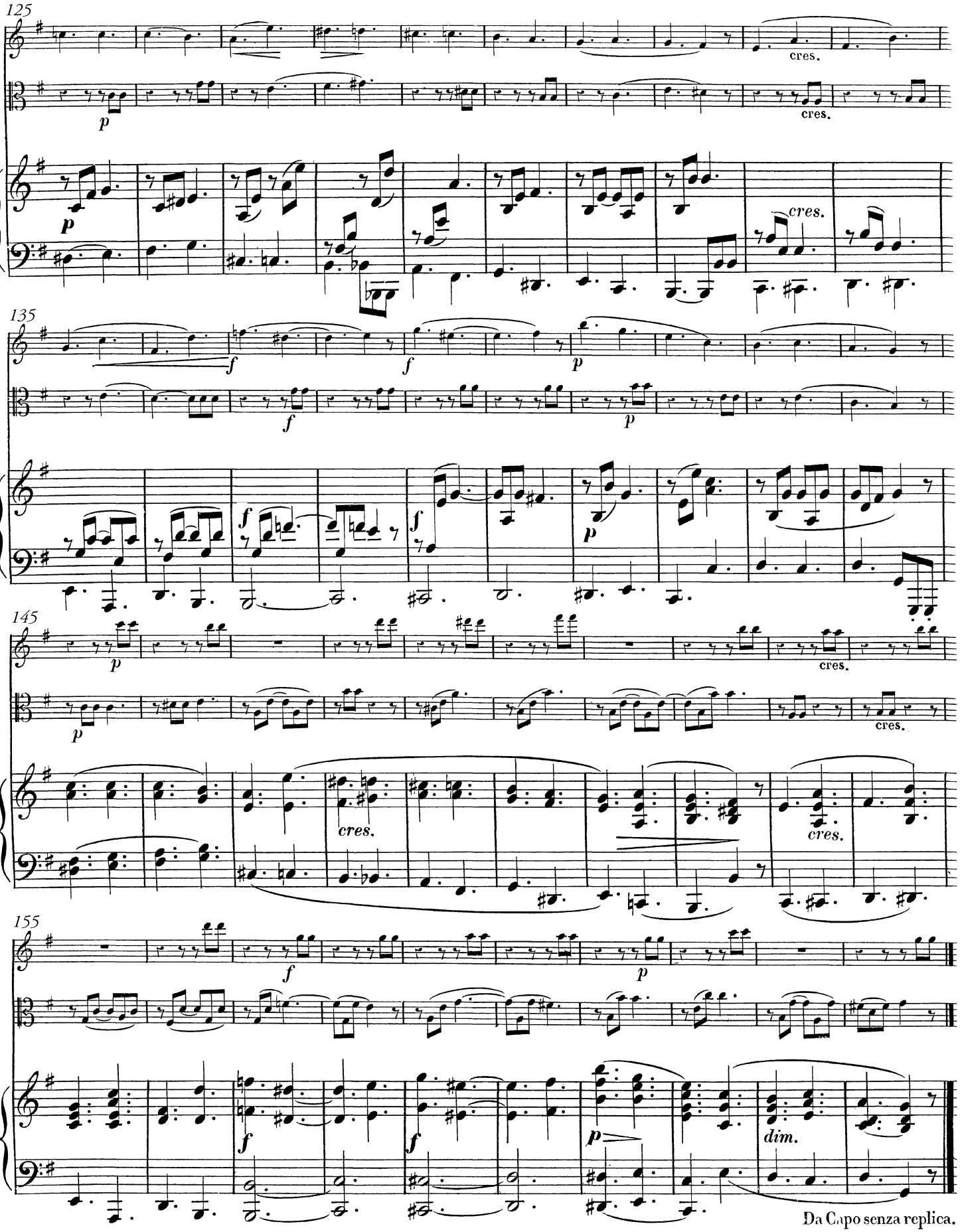
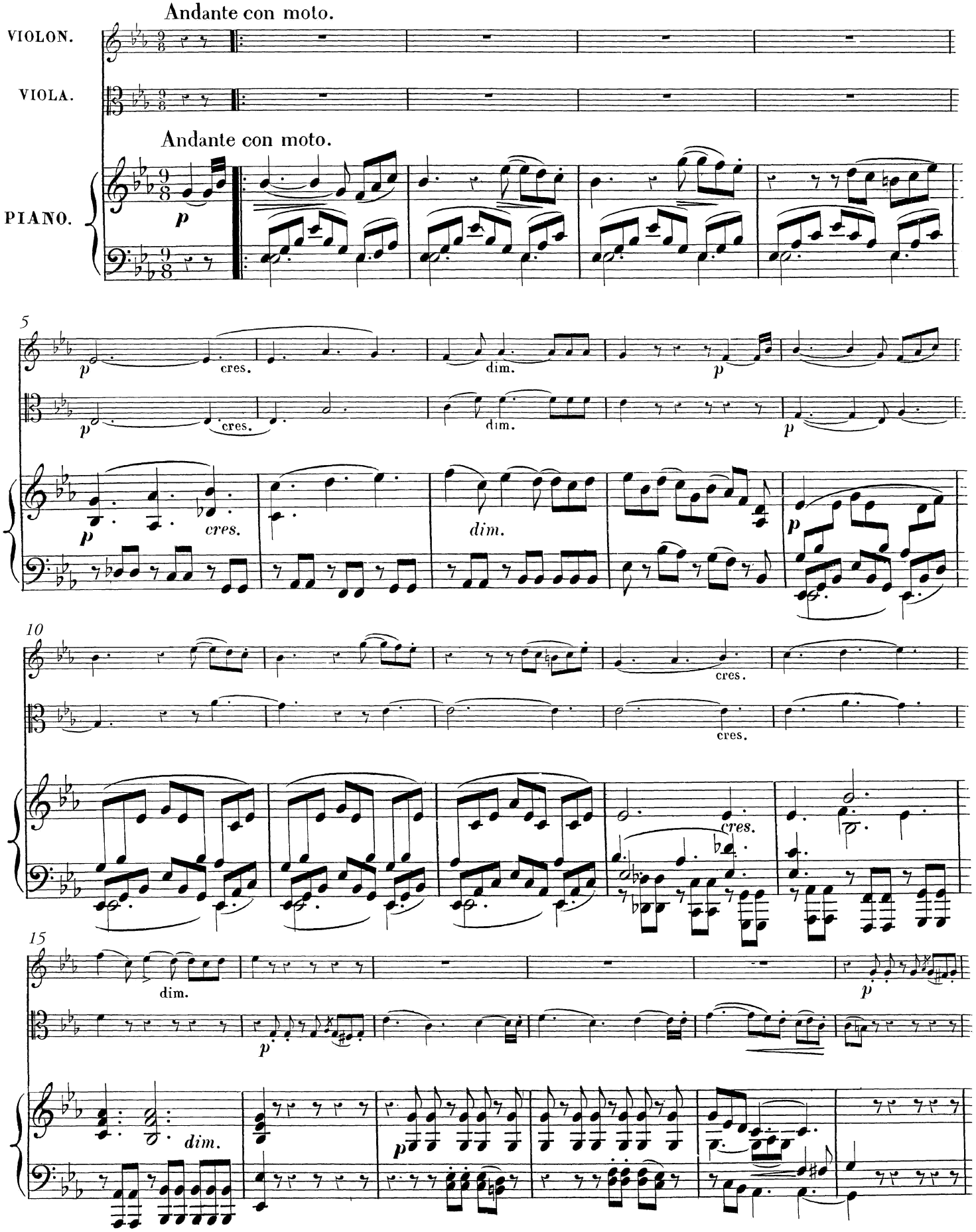

33
Arco.
p
Arco.
p
p leggiero.
38
43
cres.
cres.
f
dim.
f
dim.
f
dim.
f
51
p
sf
f
p
sf
f
p
f
f
1
1


59
p dol.
p dol.
p
p
dol.
p
67
cres.
p
f
p
f
p
f
p
cres.
p
f
p
f
p
f
p
cres.
p
f
p
f
p
f
75
sf
sf
84
sf
p
p
p


91
Pizz
Un poco piu lento.
Arco.
p dol.
legato.
Pizz
Arco.
p
Un poco piu lento.
p
99
107
p
cres.
p
cres.
p e legato.
cres.
116
f
p
cres.
f
p
cres.
f
p
dim



Da Capo senza replica.



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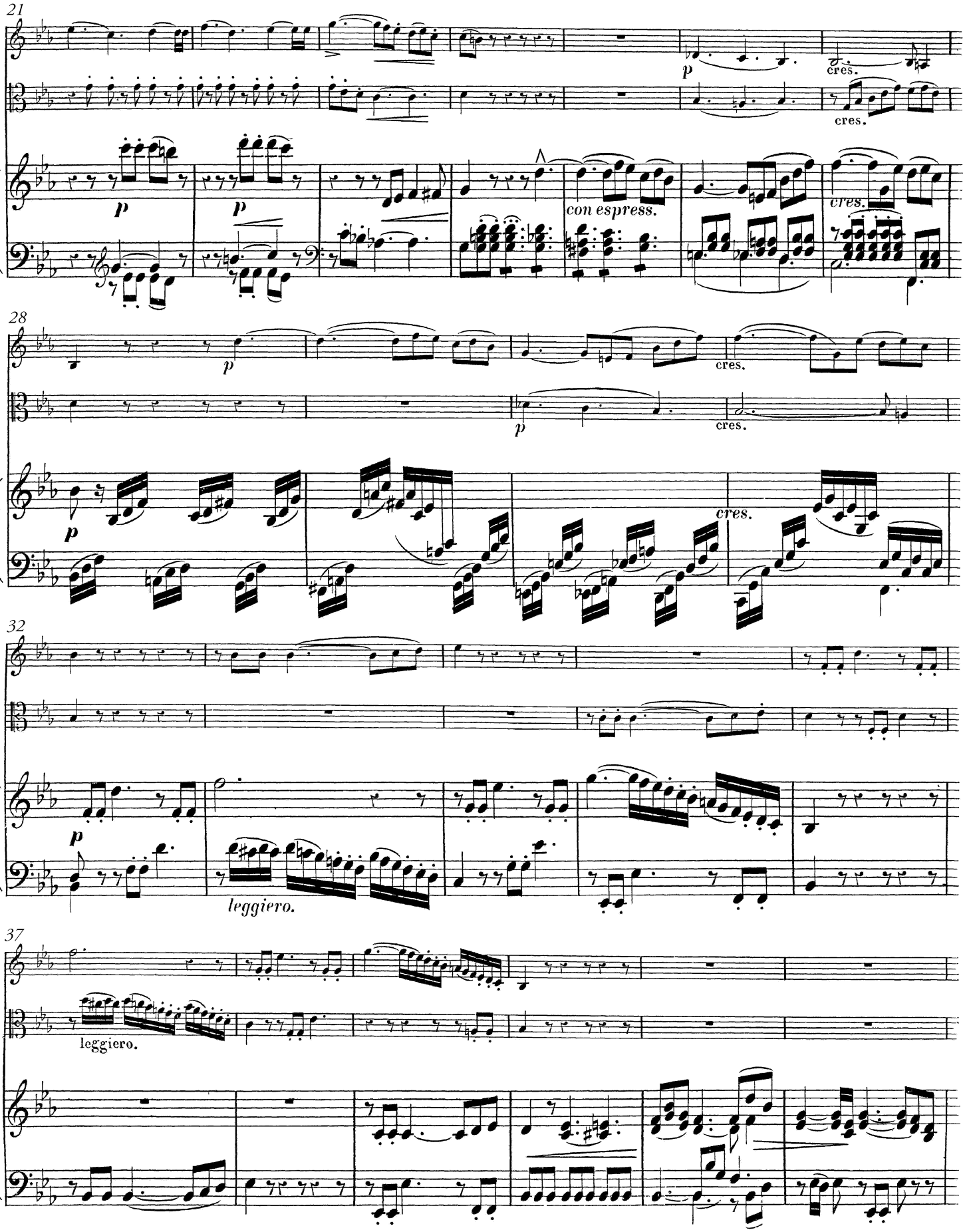
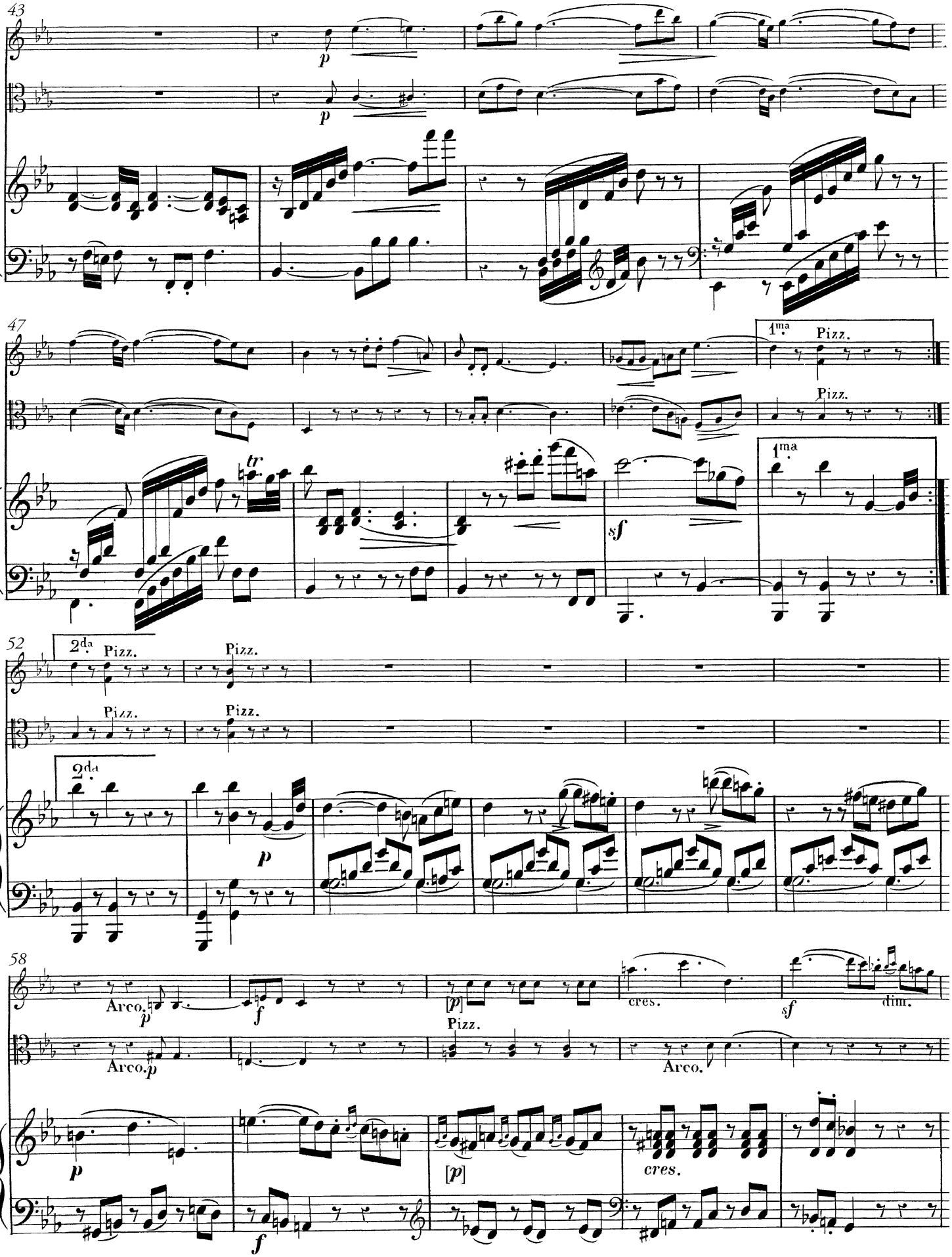
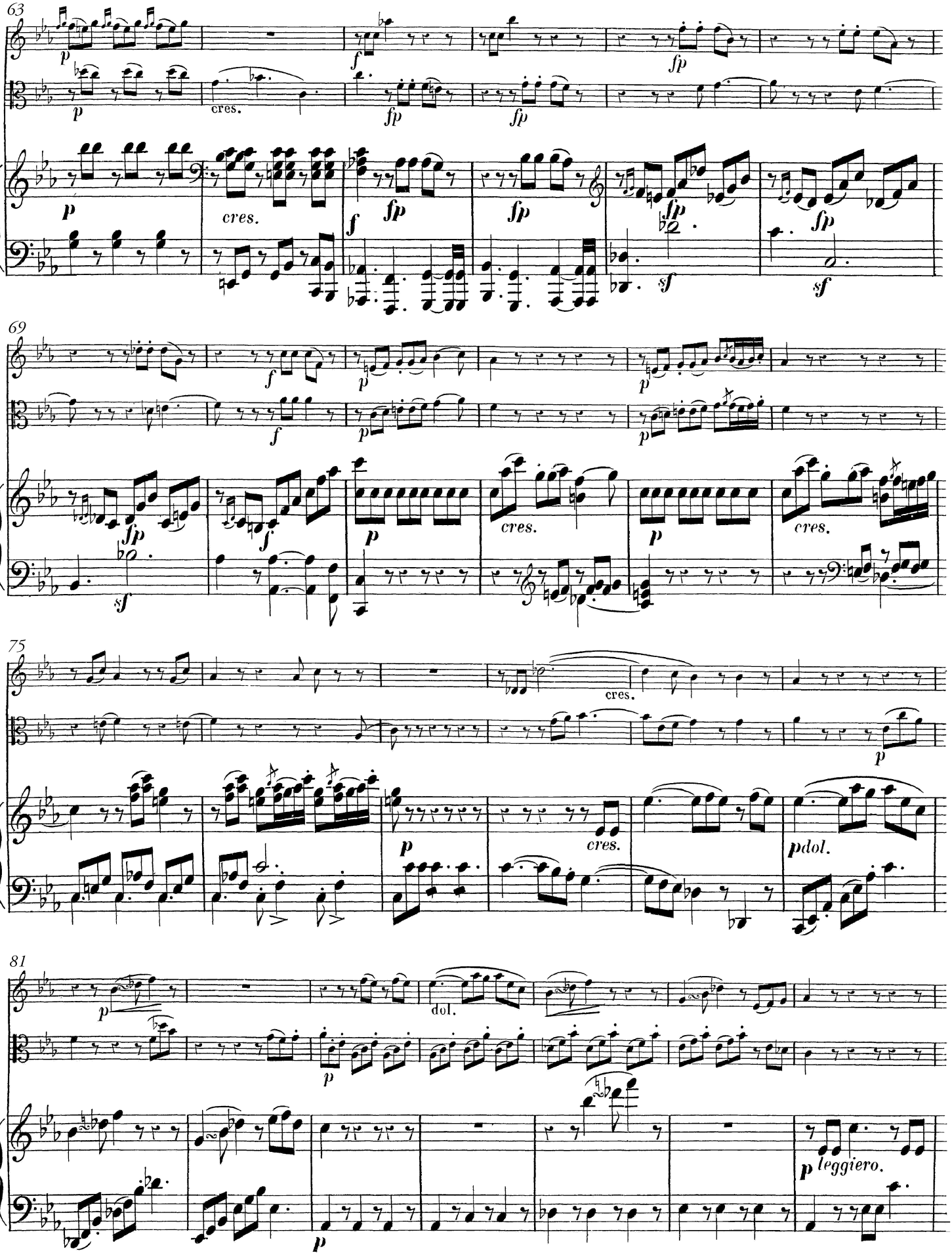
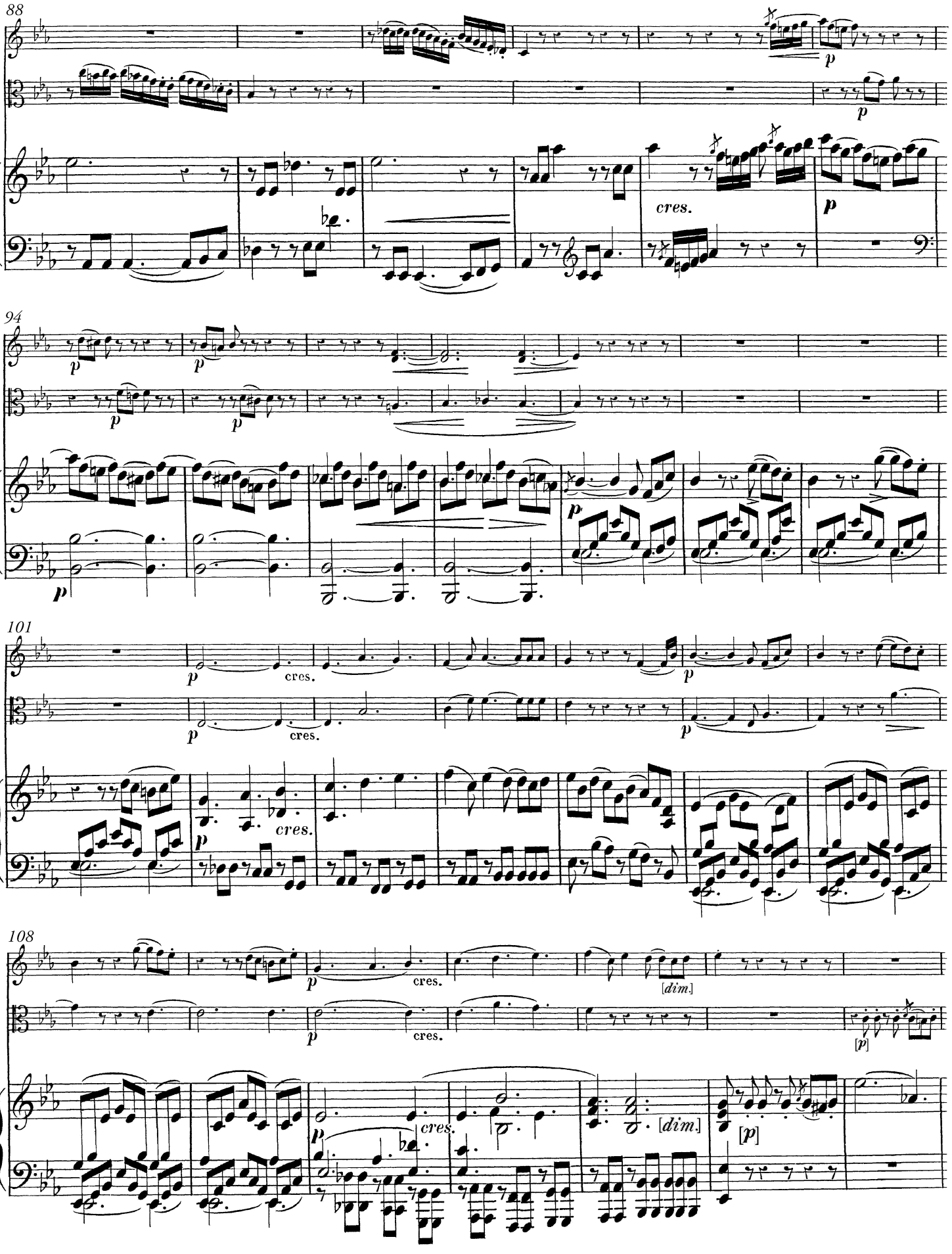

21
p
cres.
cres.
p
p
con espress.
cres.
28
p
cres.
p
cres.
p
cres.
32
p
leggiero.
37
leggiero.


43
p
47
1ma
Pizz.
tr
sf
52
2da
Pizz.
58
Arco.
p
f
[p]
cres.
sf
dim.
Arco.
cres.


63
69
75
81
cres.
dol.
leggiero.


88
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cres.
94
101
108
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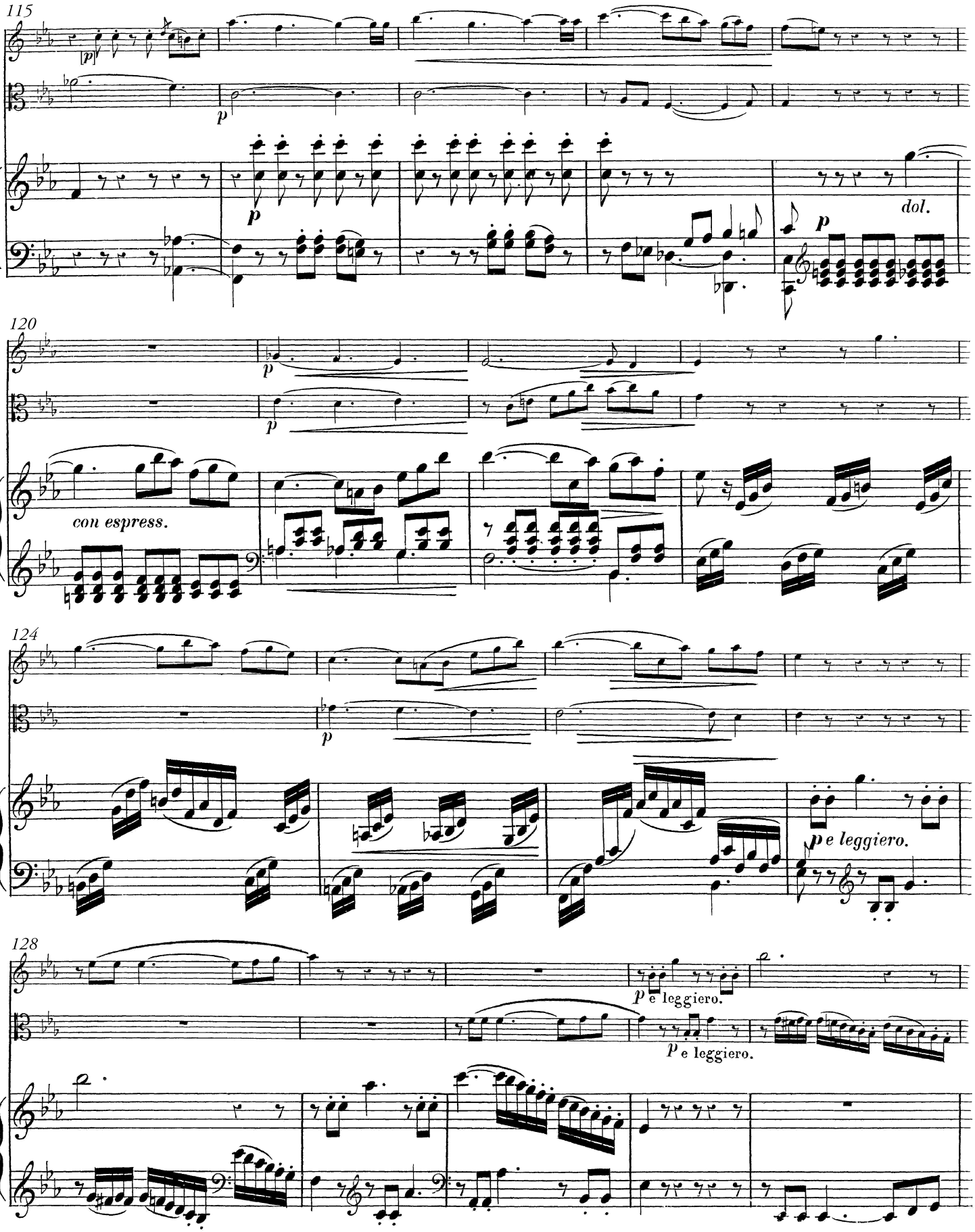
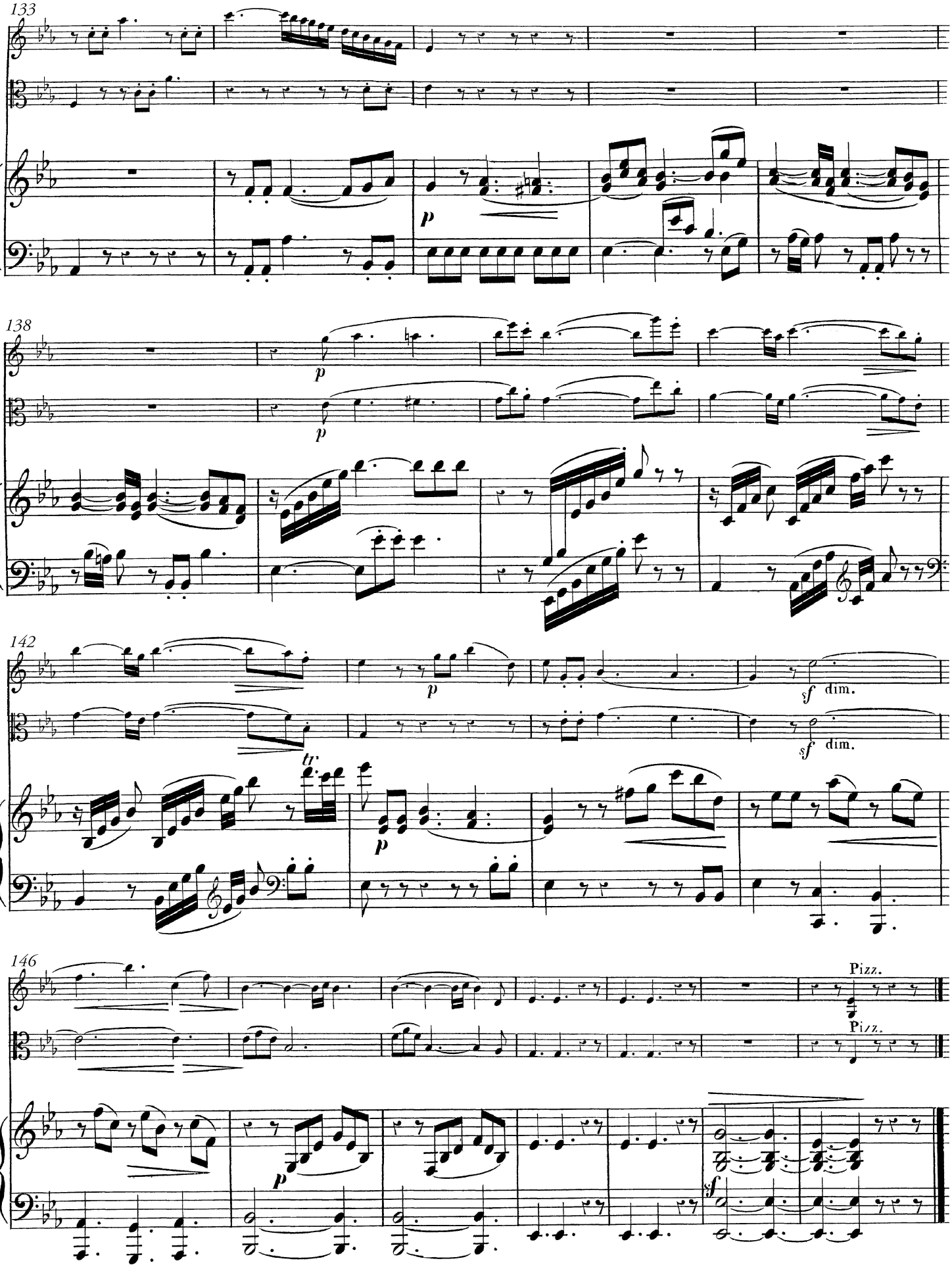
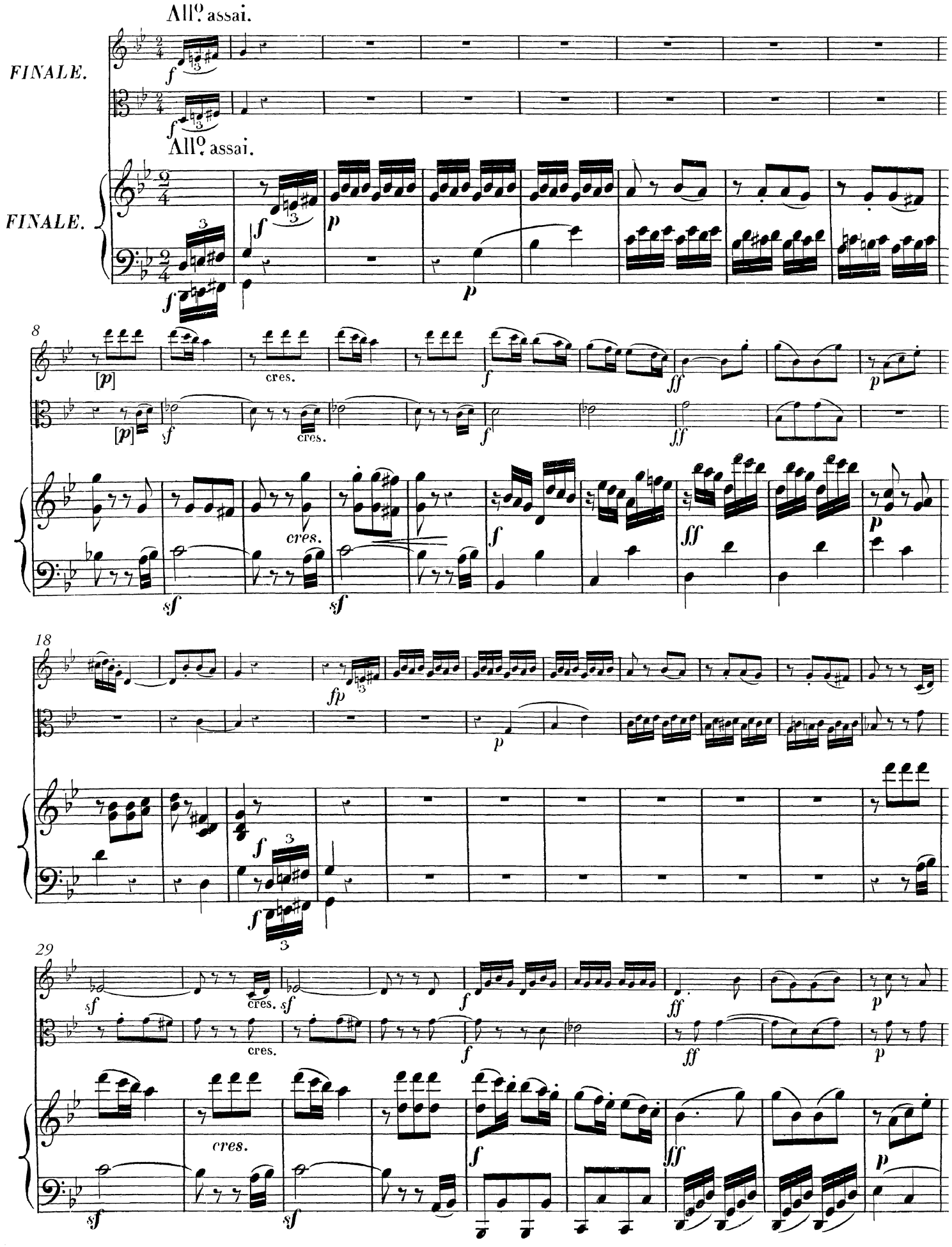
[p]


115
[p]
p
p
dol.
p
120
p
p
con espress.
124
p
p e leggiero.
128
p e leggiero.
p e leggiero.


133
p
138
p
p
142
p
sf dim.
sf dim.
tr
p
146
Pizz.
Pizz.
p
sf



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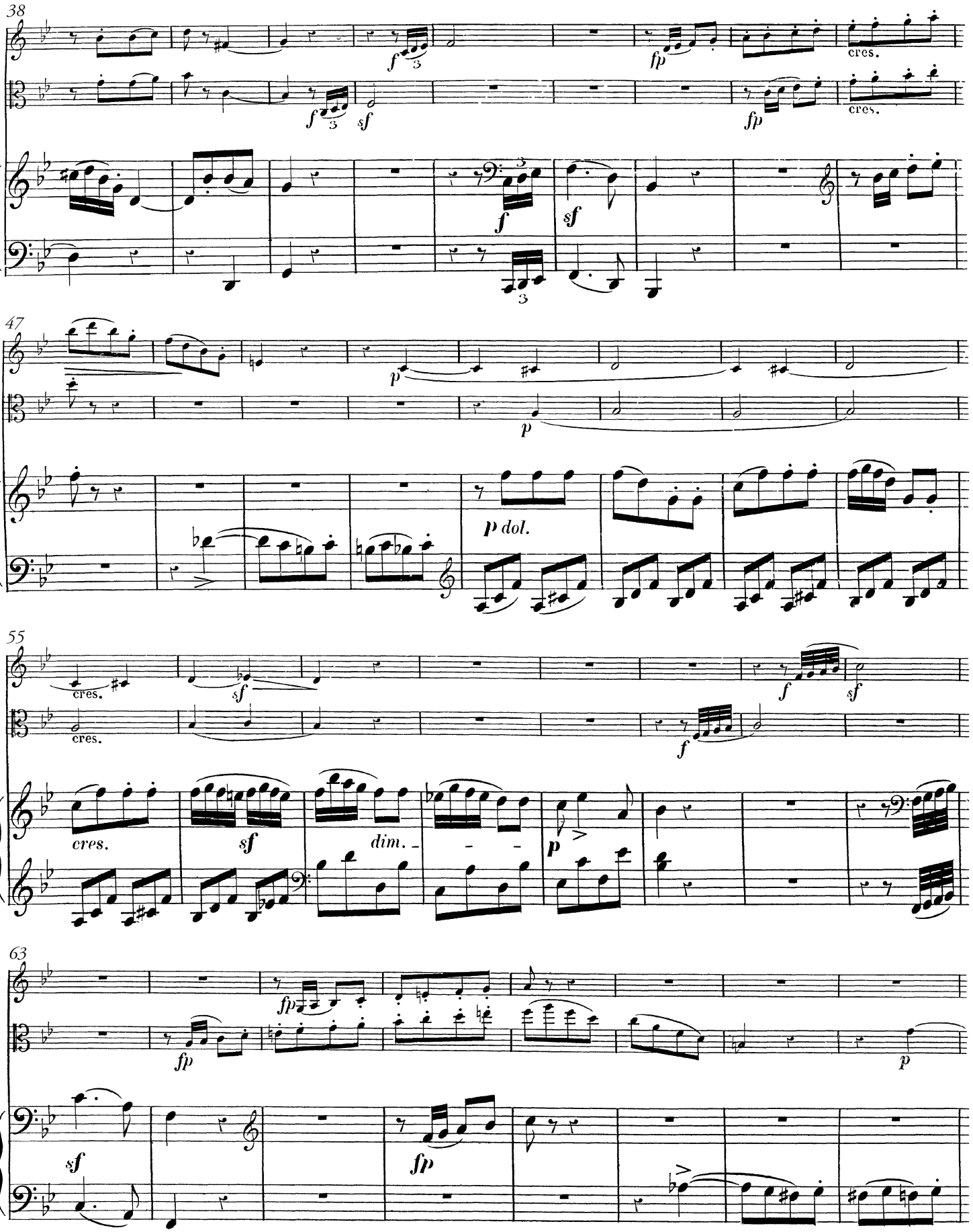
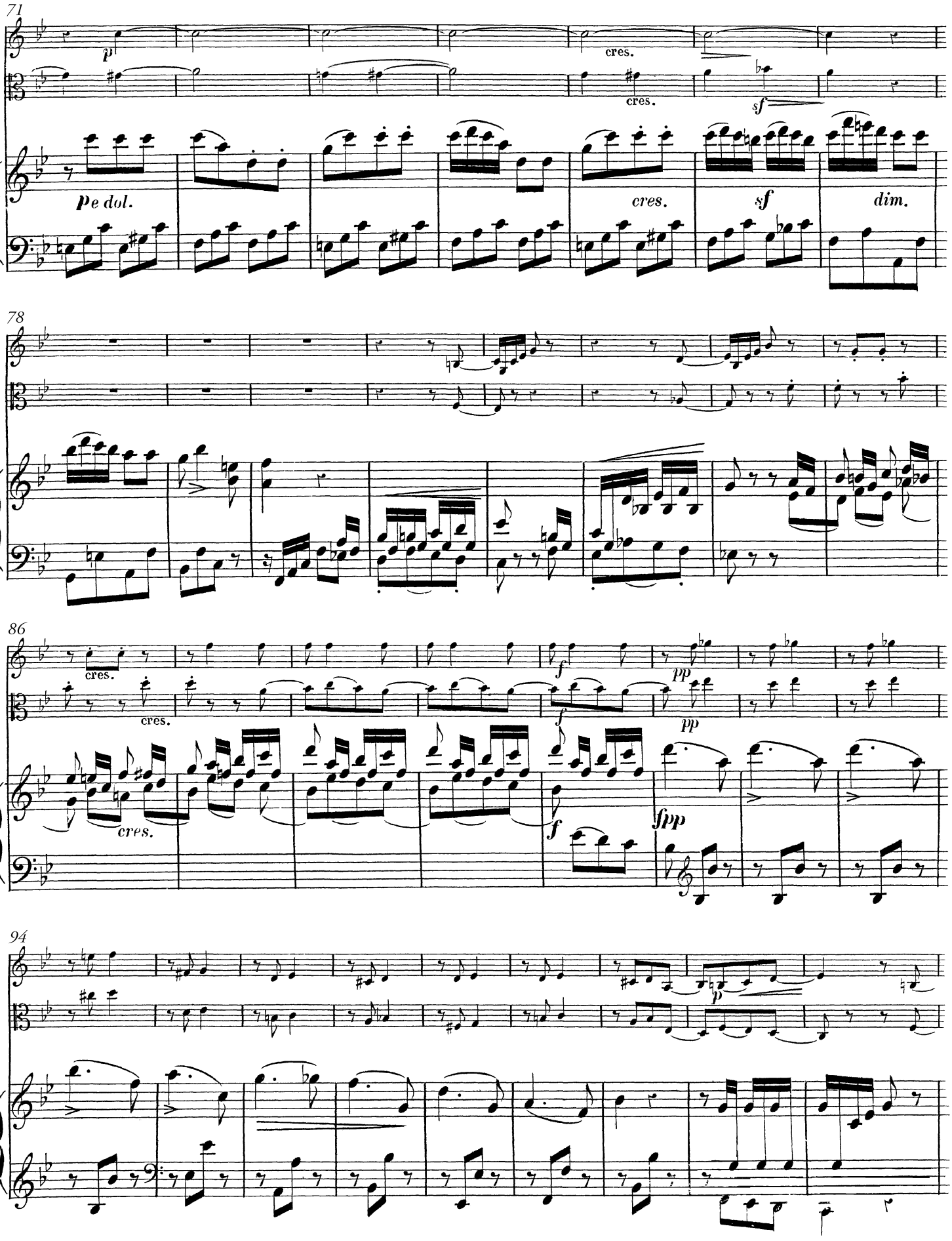
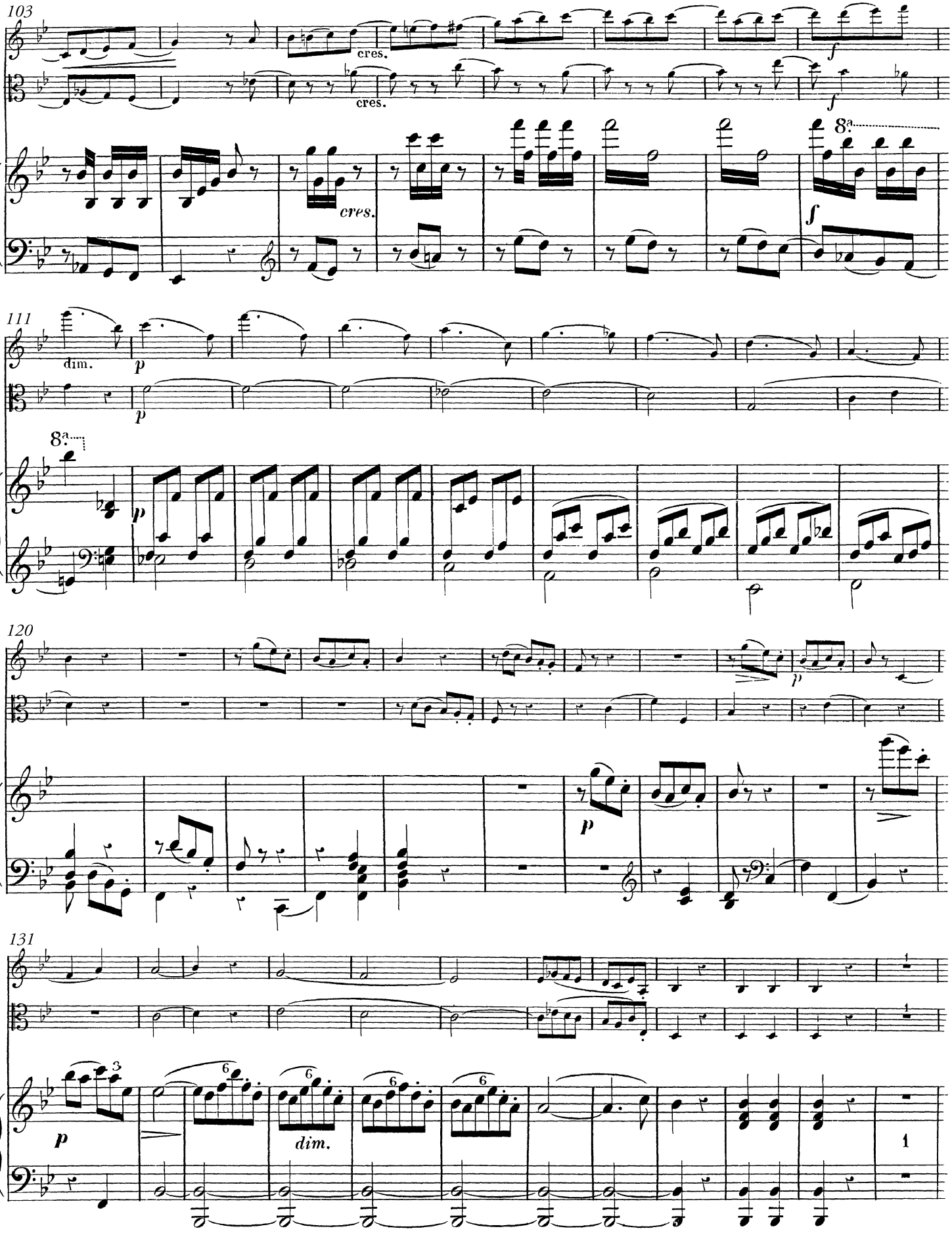
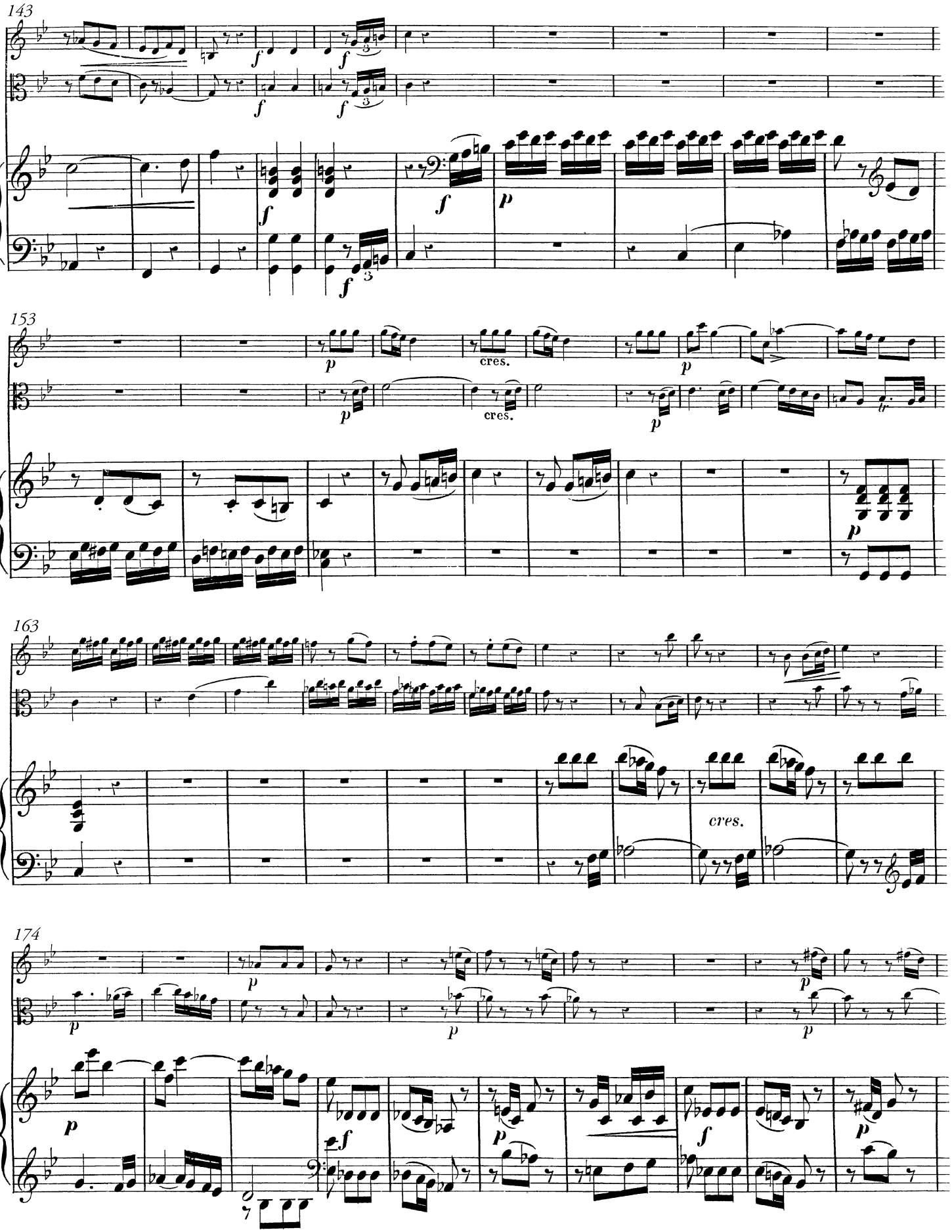
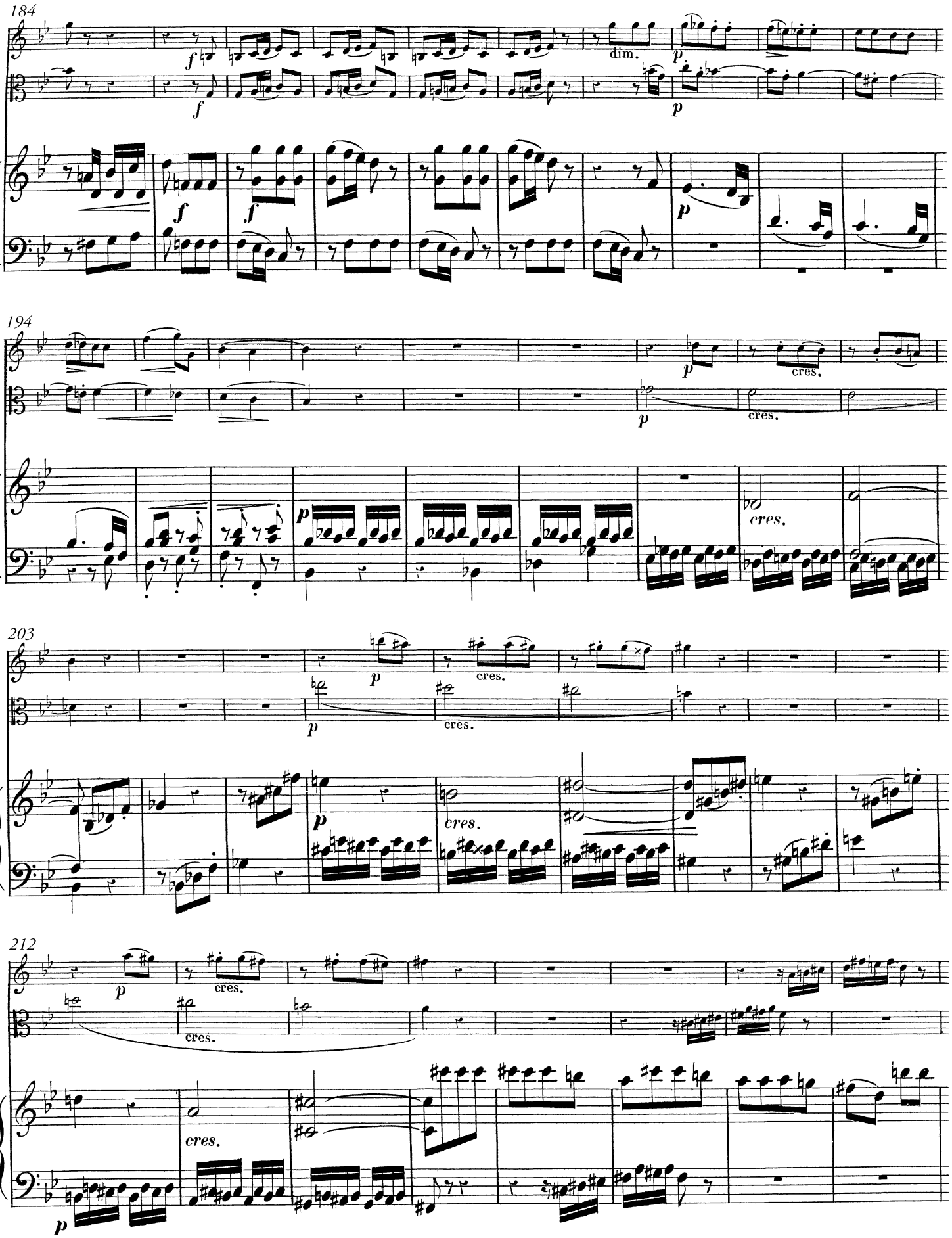
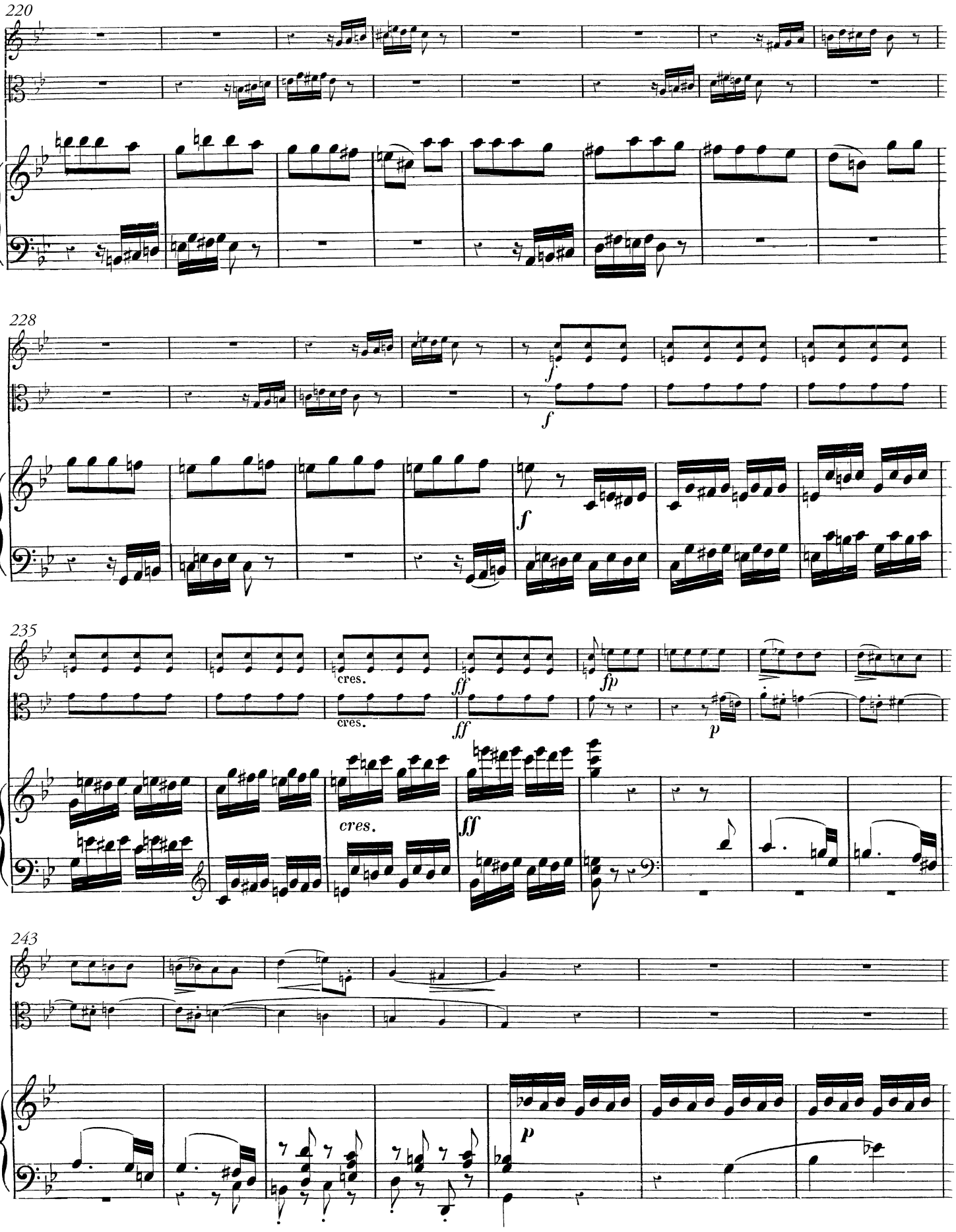

38
f
fp
cres.
sf
47
p
p dol.
55
cres.
sf
dim.
63
fp


71
p
cres.
cres.
sf
pe dol.
cres.
sf
dim.
78
86
cres.
cres.
cres.
f
pp
f
pp
fpp
94
p


103
cres.
cres.
cres.
f
f
8a
111
dim.
p
p
8a
p
120
p
p
131
p
3
6
6
6
6
dim.
1


143
153
cres.
cres.
163
cres.
174


184
dim.
194
cres.
203
cres.
212
cres.


220
228
f
f
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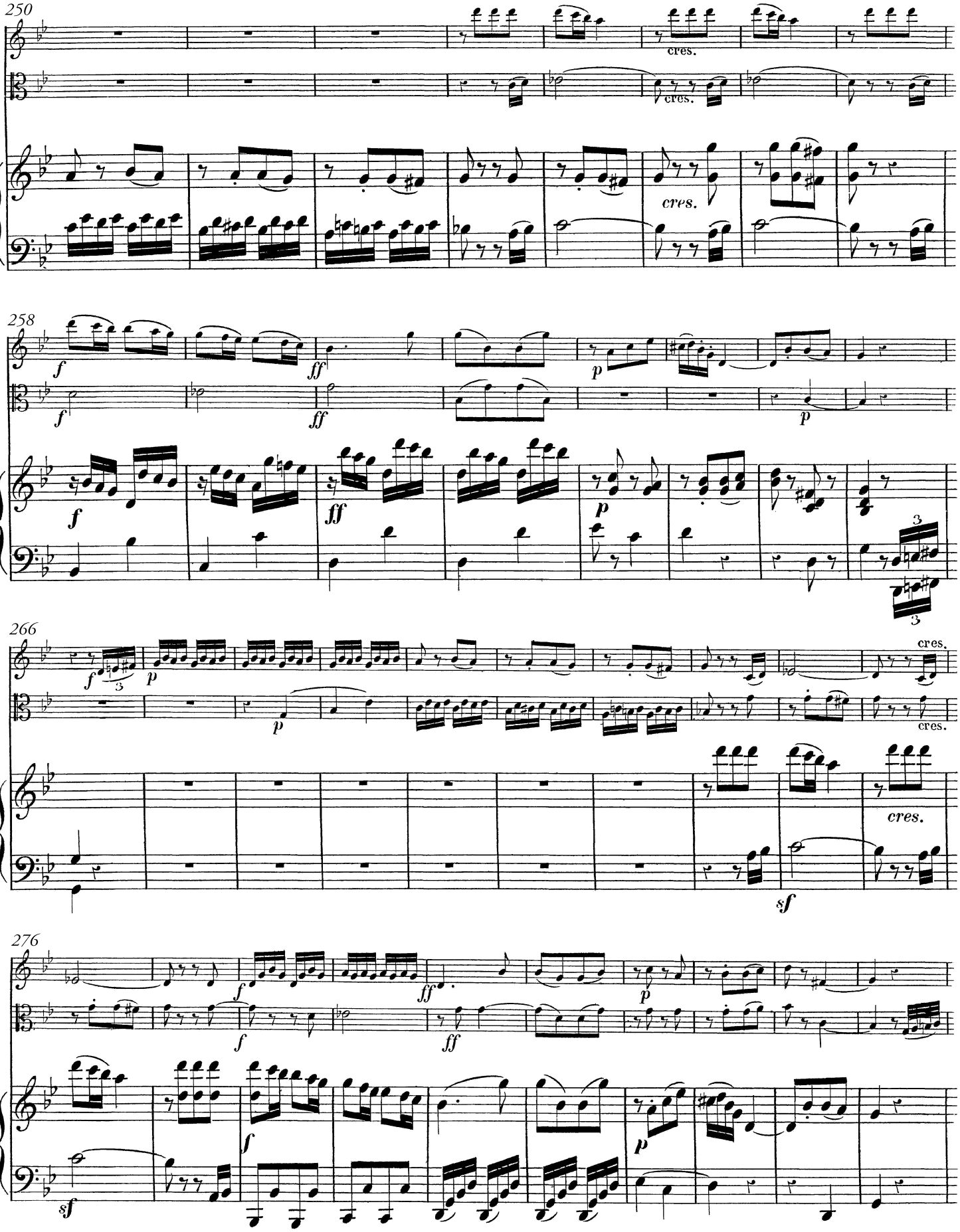
235
cres.
cres.
ff
ff
fp
p
cres.
ff
243
p


250
cres.
cres.
cres.
258
f
ff
p
f
ff
p
f
ff
p
3
3
266
f
p
cres.
p
cres.
cres.
sf
276
f
ff
p
f
ff
sf
f
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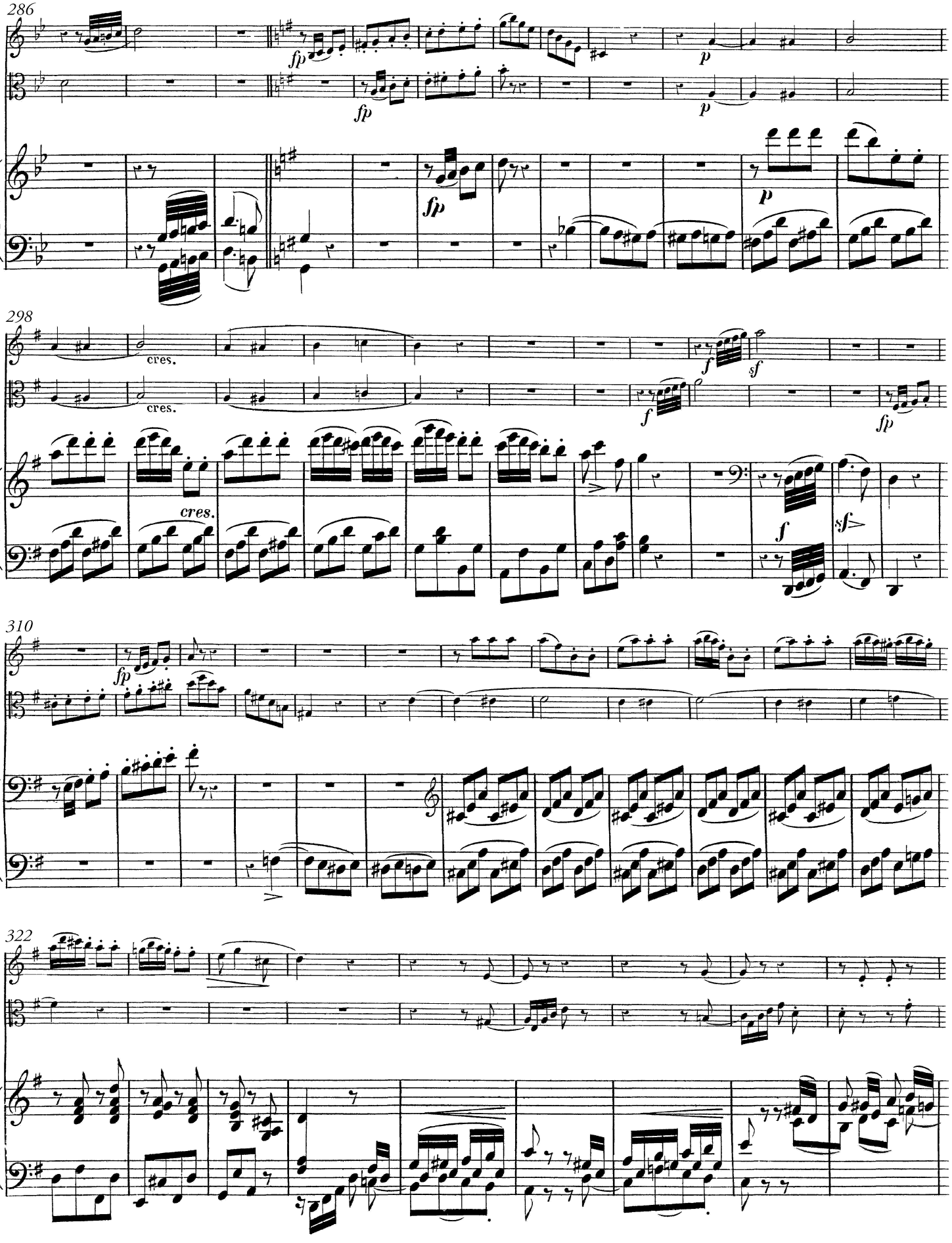
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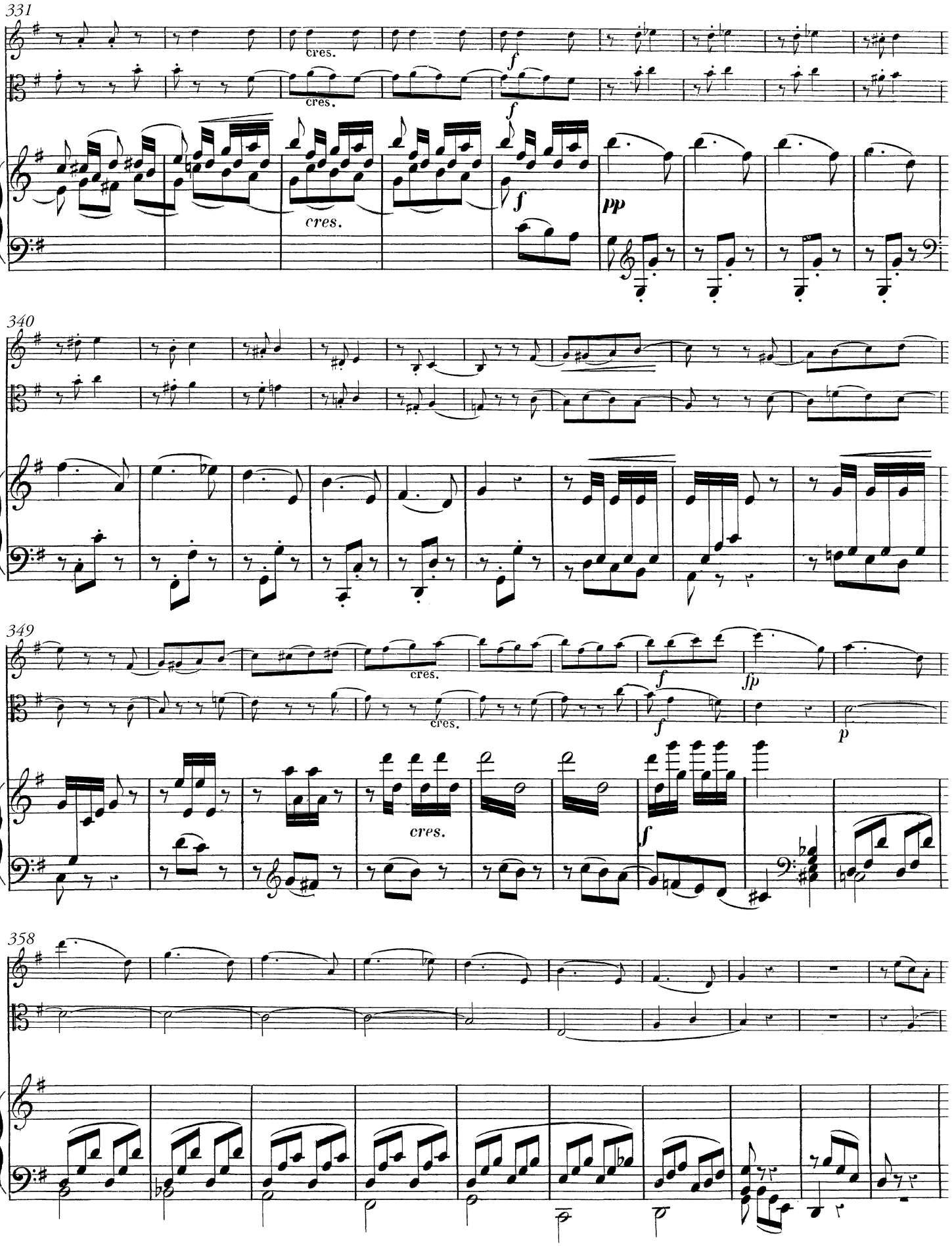
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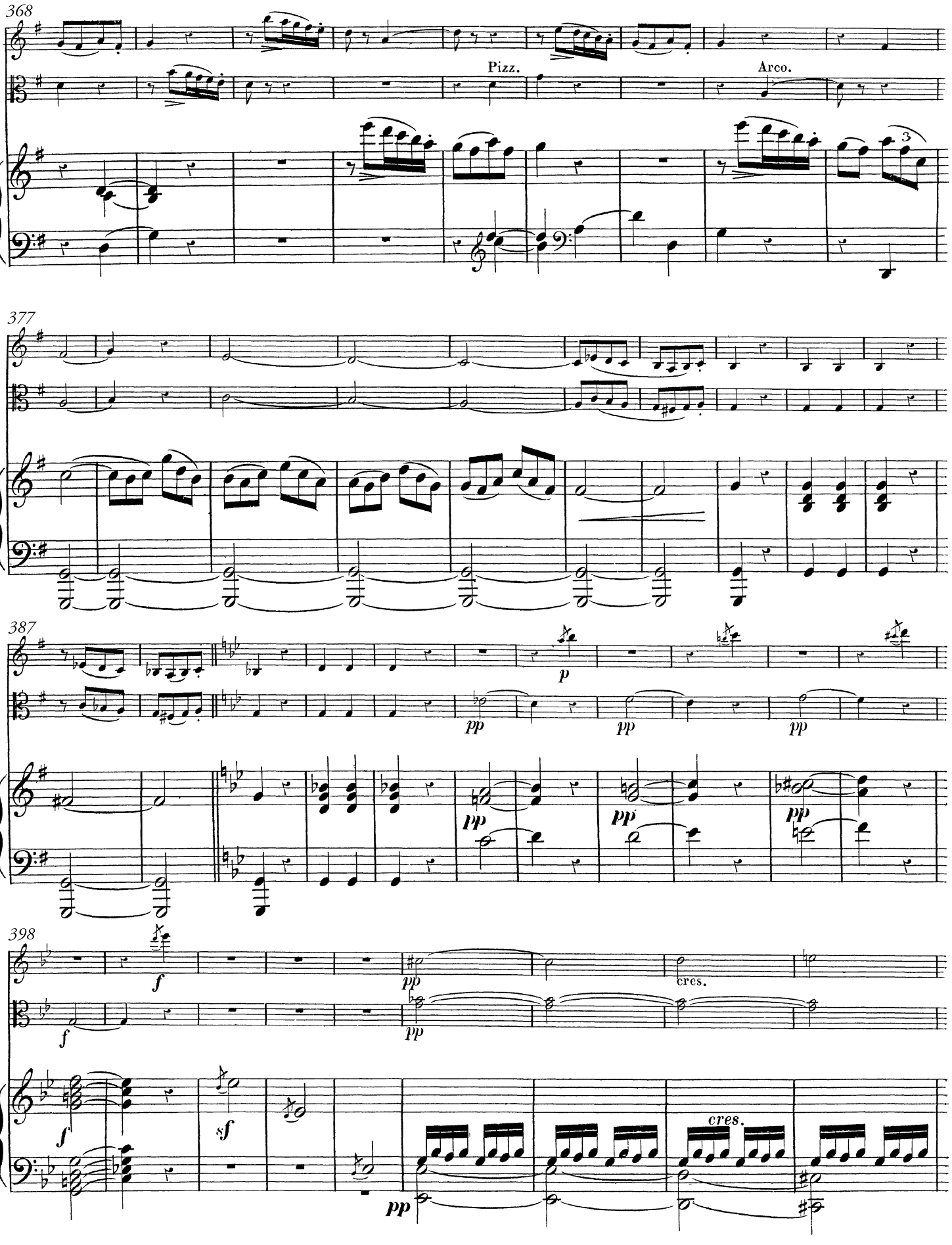
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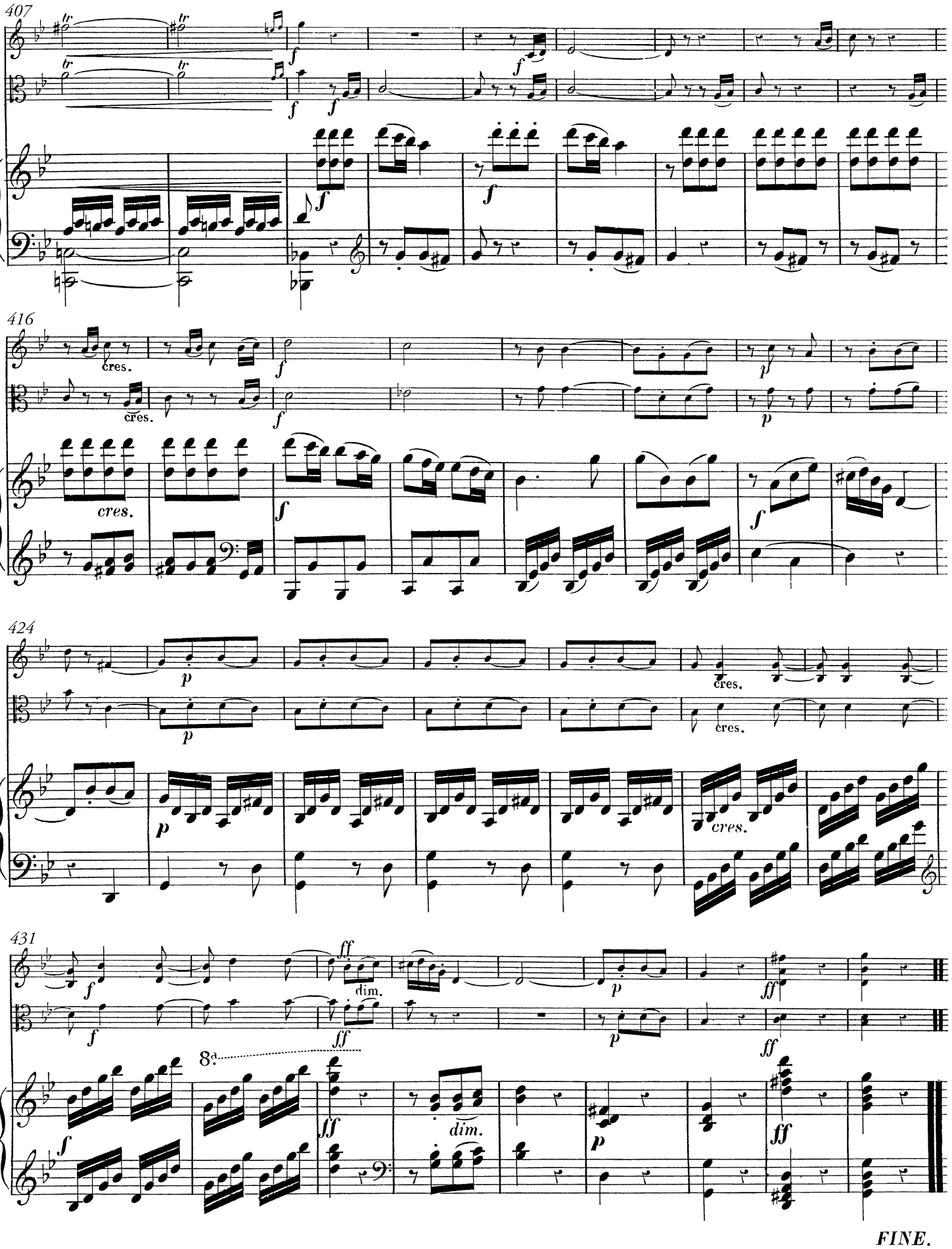
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FINE.

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, *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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Förlagan är utgiven av Les fils de B. Schott, Mainz, nr 6986.

På omslaget står: ”Trio / pour / Piano, Violon et Viola / composé et dédié à son Ami / C.A. Dohrn / par / A. Lindblad / Op. 10 / Mayence / Anvers et Bruxelles / chez les fils de B. Schott”.

Tryckår: 1845.

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.

Originally published by Les fils de B. Schott, Mainz, no. 6986.

Text on the front page: "Trio / pour / Piano, Violon et Viola / composé et dédié à son Ami / C.A. Dohrn / par / A. Lindblad / Op. 10 / Mayence / Anvers et Bruxelles / chez les fils de B. Schott".

Year of publication: 1845.