



ADOLF FREDRIK

LINDBLAD

1801-1878

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Stråkkvartett i h-moll

*String Quartet in B minor*

Källkritisk utgåva av/Critical edition by Cristian Marina

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# Stråkkvartett nr 4 h-moll

## I.

Adolf Fredrik Lindblad  
(1801-1878)

Allegro ma non troppo

Violino I  
*p*  
*cresc.*

Violino II  
*p*  
*cresc.*

Viola  
*p*  
*cresc.*

Violoncello  
*p*

5  
*sf*  
*f*  
*f*  
*p*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*rit.*

9  
*f*  
*f*  
*f*  
*f*  
*p*  
*p*  
*p*  
*p*

13

Measures 13-16 of a musical score in G major. The score consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 13 features a crescendo leading to a forte (f) dynamic. Measures 14-16 are marked piano (p). The music includes various rhythmic patterns and articulations such as slurs and accents.

17

Measures 17-20 of a musical score in G major. Measure 17 starts with a forte (f) dynamic. Measures 18-19 are marked forte (f), and measure 20 is marked piano (p). The score includes dynamic markings such as sf (sforzando) and p (piano).

21

Measures 21-23 of a musical score in G major. Measure 21 features a crescendo leading to a forte (f) dynamic. Measures 22-23 are marked dim. (diminuendo). The score includes dynamic markings such as f (forte) and dim. (diminuendo).

24

**A**

Measures 24-27 of a musical score in G major, marked with a section symbol **A**. Measure 24 is marked piano (p). Measure 25 is marked con espressione. Measures 26-27 are marked forte (f) and sf (sforzando). The score includes dynamic markings such as p (piano), dolce, f (forte), and sf (sforzando).

28

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

31

*cresc.* *dim.* *pp*

*cresc.* *pp*

*cresc.* *pp*

*cresc.* *pp*

34

*pp*

*pp*

*pp*

*pp*

37

*pp* *cresc.* *f*

*pp* *f*

*pp* *f*

*pp* *f*

40

Musical score for measures 40-42. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 40 features a melodic line in Treble 1 and a rhythmic accompaniment in Bass 1. Measures 41 and 42 show a dynamic increase from *f* to *ff* across all staves, with more complex rhythmic patterns in the upper staves.

43 **B**

Musical score for measures 43-45. Measure 43 is marked with a box containing the letter 'B'. The score continues with four staves. Measure 43 has a dynamic of *sf*. Measure 44 has a dynamic of *p e dolce*. Measure 45 has a dynamic of *p*. The music features a mix of melodic and rhythmic textures across the staves.

46

Musical score for measures 46-48. The score continues with four staves. Measure 46 has a dynamic of *pp*. Measure 47 has a dynamic of *pp*. Measure 48 has a dynamic of *pp*. The music is characterized by light, delicate textures and a consistent *pp* dynamic across all staves.

49

Musical score for measures 49-51. The score continues with four staves. Measure 49 has a dynamic of *cresc.*. Measure 50 has a dynamic of *f*. Measure 51 has a dynamic of *dim.* and *p*. The music shows a dynamic range from *cresc.* to *f* and then a decrease to *dim.* and *p*.

52

con espress.

Musical score for measures 52-55. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features four staves: two treble clefs and two bass clefs. The music is marked 'con espress.' and includes various rhythmic patterns and dynamics.

56

cresc. f p

Musical score for measures 56-59. The score continues with four staves. It includes dynamic markings such as 'cresc.', 'f', and 'p'. A section starting at measure 58 is marked with a 'C' in a box, indicating a Coda. The music features complex rhythmic textures and dynamic contrasts.

60

cresc. sf f sf

Musical score for measures 60-63. The score continues with four staves. It includes dynamic markings such as 'cresc.', 'sf', and 'f'. The music features complex rhythmic textures and dynamic contrasts.

64

p cresc.

Musical score for measures 64-67. The score continues with four staves. It includes dynamic markings such as 'p' and 'cresc.'. The music features complex rhythmic textures and dynamic contrasts.

68

Musical score for measures 68-71. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features four staves: Treble, Violin, Bass, and Bass. Measure 68 starts with a forte (*f*) dynamic. Measure 69 continues with *f*. Measure 70 has a fortissimo (*sf*) dynamic. Measure 71 ends with a *dim.* (diminuendo) dynamic. The Violin and Bass parts have a *p* (piano) dynamic in measure 71.

72

Musical score for measures 72-74. The score continues with four staves. Measure 72 has a forte (*f*) dynamic. Measure 73 has a fortissimo (*f*) dynamic. Measure 74 has a forte (*f*) dynamic. The Violin and Bass parts have a *f* dynamic in measure 74.

75

Musical score for measures 75-77. The score continues with four staves. Measure 75 has a forte (*f*) dynamic. Measure 76 has a forte (*f*) dynamic. Measure 77 has a forte (*f*) dynamic. The Violin and Bass parts have a *f* dynamic in measure 77.

78

Musical score for measures 78-80. The score continues with four staves. Measure 78 has a piano (*p*) dynamic. Measure 79 has a forte (*f*) dynamic. Measure 80 has a piano (*p*) dynamic. The Violin and Bass parts have a *p* dynamic in measure 80.



81 **D**

*f* *p*

84

*f* *p*

87

*f* *p* *cresc.*

90

*f* *p*

93

Musical score for measures 93-95. The system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern in the bass clef staves, with many sixteenth and thirty-second notes. The treble clef staves are mostly empty, with some notes appearing in measure 95.

96

Musical score for measures 96-98. The system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two sharps. A box labeled 'E' is above the first treble staff in measure 96. The music is marked with a forte *f* dynamic. The bass clef staves have a more active role, with many sixteenth notes and rests. The treble clef staves feature melodic lines with slurs and ties.

99

Musical score for measures 99-101. The system consists of four staves. The key signature is two sharps. The music is marked with a forte *f* dynamic and includes crescendo markings (*cresc.*). The bass clef staves have a more active role, with many sixteenth notes and rests. The treble clef staves feature melodic lines with slurs and ties.

102

Musical score for measures 102-104. The system consists of four staves. The key signature is two sharps. The music is marked with a forte *f* dynamic and includes crescendo markings (*cresc.*). The bass clef staves have a more active role, with many sixteenth notes and rests. The treble clef staves feature melodic lines with slurs and ties.

105

105

*cresc.* *p* *f*

*cresc.* *p* *f*

*cresc.* *p* *f*

*cresc.* *p* *cresc.*

Detailed description: This system contains measures 105, 106, and 107. Measure 105 features a piano introduction with a *cresc.* dynamic. Measure 106 is marked *p*. Measure 107 features a *f* dynamic. The score includes four staves: Treble 1, Treble 2, Bass 1, and Bass 2.

108

108

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *cresc.* *p*

Detailed description: This system contains measures 108, 109, and 110. Measure 108 is marked *p*. Measure 109 features a *f* dynamic. Measure 110 is marked *p*. The score includes four staves: Treble 1, Treble 2, Bass 1, and Bass 2.

111

111

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

Detailed description: This system contains measures 111, 112, and 113. Measure 111 is marked *p*. Measure 112 features a *mf* dynamic. Measure 113 is marked *mf*. The score includes four staves: Treble 1, Treble 2, Bass 1, and Bass 2.

114

114

*cresc.* *f* *pp* *p con espr.*

*cresc.* *f* *pp*

*cresc.* *f* *pp*

*cresc.* *f* *pp* *p*

**F**

Detailed description: This system contains measures 114, 115, and 116. Measure 114 features a *cresc.* dynamic. Measure 115 is marked *f*. Measure 116 features a *pp* dynamic and a *p con espr.* dynamic. A fermata symbol is present above the first staff in measure 116. The score includes four staves: Treble 1, Treble 2, Bass 1, and Bass 2.

117

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

120

*cresc.* *p*  
*cresc.* *p*  
*cresc.* *p*  
*cresc.* *p*

126

*cresc.* *sf* *p* *cresc.*  
*cresc.* *sf* *p* *cresc.*  
*cresc.* *p* *p* *cresc.*  
*cresc.* *sf* *p* *cresc.*

130

ritard. G

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

134

134

*p* *cresc.* *sf* *f* *p*

*p* *cresc.* *sf* *f* *p*

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

*p* *f* *p*

Musical score for measures 134-137. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Dynamics range from piano (*p*) to fortissimo (*sf*) and forte (*f*). A crescendo (*cresc.*) is marked in measures 135 and 136. A trill is indicated in measure 136. The piece concludes in measure 137 with a piano (*p*) dynamic.

138

138

*f* *p*

*p*

*p*

Musical score for measures 138-141. The score continues with four staves. Dynamics include forte (*f*) in measure 138, piano (*p*) in measure 139, and piano (*p*) in measures 140 and 141. The music features various rhythmic patterns and rests.

142

142

*f* *sf* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

Musical score for measures 142-144. The score continues with four staves. Dynamics include forte (*f*), fortissimo (*sf*), piano (*p*), and crescendo (*cresc.*). The music features complex rhythmic patterns and dynamic contrasts.

145

145

*f* *p* *con espr.*

*f* *p*

*f* *p*

*f* *p*

Musical score for measures 145-148. The score continues with four staves. Dynamics include forte (*f*), piano (*p*), and con espressione (*con espr.*). The music features complex rhythmic patterns and dynamic contrasts.

149

*dolce* *f* *sf* *dim.* *p*

153

*cresc.* *cresc.* *cresc.* *cresc.*

156

*pp* *pp* *pp* *pp*

159

*pp* *pp* *pp* *pp* *cresc.* **H**

162

*f* *f* *f* *f*

165

*ff* *ff* *ff* *ff* *sf*

168

*p e dolce* *pp* *pp* *p* *pp* *pp* *p* *pp*

172

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

175 *con espr.* **I**

180

184

188



192

*molto cresc.* *f*

*molto cresc.* *f*

*molto cresc.* *f*

*molto cresc.* *f*

195

*dim.* *con espress.*

*p*

*p*

*p*

200

*cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *dim.*

*dim.*

205

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

Allegretto grazioso

II.

*p* *cresc.* *cresc.* *cresc.* *cresc.*

5 *p* *cresc.* *cresc.* *cresc.* *cresc.*

9 **A** *pizz.* *p* *cresc.* *sf* *sf* *sf* *cresc.* *cresc.* *arco* *cresc.* *cresc.*

13 *p* *mf* *dim.* *f* *dim.* *mf* *dim.* *f* *dim.* *mf* *dim.* *p* *mf* *dim.* *dim.*

17 **B**

*p e dolce* *cresc.*

*p e dolce* *cresc.*

*p e dolce* *cresc.*

*p e dolce* *cresc.*

21

*f* *p*

*f* *p*

*f* *p*

*f* *p*

25

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

29

*con espressione*

33

musical score for measures 33-36, featuring four staves with dynamic markings such as *cresc.*

musical score for measures 33-36, featuring four staves. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes with various articulations. Dynamic markings include *cresc.* in the first, second, and third staves, and *cresc.* in the fourth staff.

37

musical score for measures 37-40, featuring four staves with dynamic markings such as *f*, *sf*, *p*, and a *C* time signature change.

musical score for measures 37-40, featuring four staves. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes with various articulations. Dynamic markings include *f*, *sf*, and *p* in the first staff; *f* and *p* in the second staff; *f* and *p* in the third staff; and *f* and *p* in the fourth staff. A common time signature change (*C*) is indicated above the first staff in measure 39.

41

musical score for measures 41-44, featuring four staves with dynamic markings such as *p*.

musical score for measures 41-44, featuring four staves. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes with various articulations. Dynamic markings include *p* in the first staff; *p* in the second staff; *p* in the third staff; and *p* in the fourth staff.

45

musical score for measures 45-48, featuring four staves with dynamic markings such as *f* and *p*.

musical score for measures 45-48, featuring four staves. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes with various articulations. Dynamic markings include *f* in the first staff; *f* in the second staff; *f* in the third staff; and *f* in the fourth staff. Dynamic markings of *p* appear in the first, second, third, and fourth staves in measures 47 and 48.

49

*f* *cresc.* *f*

*f* *cresc.* *f*

*cresc.* *f*

*f*

53 **D**

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

57

*p con espressione* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

61

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

65

65

*p*

*p*

*p*

*p*

65-68: Musical score for measures 65-68. It consists of four staves. The top staff has a melodic line with a half note and a quarter note. The second and third staves have a rhythmic accompaniment of eighth notes. The bottom staff has a bass line with a half note and a quarter note. Dynamics are marked *p* (piano) throughout.

69

69

*cresc.*

*p*

*cresc.*

*cresc.*

*p*

*cresc.*

*cresc.*

*cresc.*

*p*

*cresc.*

69-72: Musical score for measures 69-72. It consists of four staves. The top staff has a melodic line with a half note and a quarter note. The second and third staves have a rhythmic accompaniment of eighth notes. The bottom staff has a bass line with a half note and a quarter note. Dynamics include *cresc.* (crescendo) and *p* (piano).

73

73

*p*

*pizz.*

*mf*

*arco*

*pizz.*

*mf*

*arco*

*pizz.*

*mf*

*arco*

*p*

*mf*

73-76: Musical score for measures 73-76. It consists of four staves. The top staff has a melodic line with a half note and a quarter note. The second and third staves have a rhythmic accompaniment of eighth notes. The bottom staff has a bass line with a half note and a quarter note. Dynamics include *p* (piano), *pizz.* (pizzicato), and *mf* (mezzo-forte). A box labeled 'E' is above the second measure of the top staff.

77

77

*p*

*f*

*dim.*

*p*

*f*

*dim.*

*f*

*dim.*

*f*

77-80: Musical score for measures 77-80. It consists of four staves. The top staff has a melodic line with a half note and a quarter note. The second and third staves have a rhythmic accompaniment of eighth notes. The bottom staff has a bass line with a half note and a quarter note. Dynamics include *p* (piano), *f* (forte), and *dim.* (diminuendo).

81

*cresc.* *p* *cresc.*

*cresc.* *p* *cresc.*

*cresc.* *p* *cresc.*

*pizz.* *arco* *p*

85

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

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

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

*pizz.* *arco* *f* *p*

89

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

**F**

93

*p* *cresc.* *p* *mf*

*p* *cresc.* *p* *mf*

*p* *cresc.* *p* *mf*

*cresc.* *p* *mf*

97

Musical score for measures 97-100. The score is in 4/4 time and consists of four staves. The key signature has two sharps (F# and C#). Measure 97 features a piano (*p*) dynamic. Measures 98 and 99 continue with piano dynamics. Measure 100 features a mezzo-forte (*mf*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

101

Musical score for measures 101-104. The score is in 4/4 time and consists of four staves. The key signature has two sharps (F# and C#). Measure 101 features a piano (*p*) dynamic. Measures 102 and 103 continue with piano dynamics. Measure 104 features a crescendo (*cresc.*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

105

Musical score for measures 105-108. The score is in 4/4 time and consists of four staves. The key signature has two sharps (F# and C#). Measure 105 features a piano (*p*) dynamic. Measures 106 and 107 continue with piano dynamics. Measure 108 features a crescendo (*cresc.*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

109

Musical score for measures 109-112. The score is in 4/4 time and consists of four staves. The key signature has two sharps (F# and C#). Measure 109 features a piano (*p*) dynamic. Measures 110 and 111 continue with piano dynamics. Measure 112 features a piano (*p*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



113

pp

pp

pp

pizz.

arco

p

Detailed description: This system contains measures 113 through 116. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps (F# and C#). Measure 113 starts with a piano (*pp*) dynamic. In measure 114, the Bass 1 staff has a *pizz.* marking, and the Bass 2 staff has an *arco* marking. The dynamic *p* appears in measure 115. The music consists of intricate rhythmic patterns, including sixteenth and thirty-second notes.

117

cresc.

f

cresc.

f

cresc.

f

cresc.

sf

Detailed description: This system contains measures 117 through 120. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps. Measures 117-120 show a clear crescendo, with dynamics increasing from *cresc.* to *f* and finally *sf* (sforzando). The musical texture is dense with sixteenth-note runs.

121

dim.

p dolce

dim.

p

dim.

p

dim.

p

dim.

p

Detailed description: This system contains measures 121 through 124. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps. Measures 121-123 show a decrescendo (*dim.*). In measure 124, there is a change of mood indicated by *p dolce*. A box labeled 'G' is placed above the first staff in measure 124. The dynamics in measure 124 are *p* for the upper staves and *p* for the lower staves.

125

cresc.

p

cresc.

p

cresc.

p

cresc.

p

Detailed description: This system contains measures 125 through 128. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps. Measures 125-128 show a crescendo (*cresc.*) leading to a *p* (piano) dynamic. The music features flowing sixteenth-note passages.

129

*cresc.* *dim.* *cresc.* *dim.* *p* *cresc.* *dim.* *p* *pizz.* *cresc.* *dim.*

133

*sf* *sf* *sf* *p* *cresc.* *f* *dim.* *cresc.* *arco* *f* *dim.* *cresc.* *dim.*

137

*mf* *dim.* *p e dolce* *H* *p* *mf* *dim.* *p e dolce* *mf* *dim.* *p* *mf* *dim.* *p*

141

*f* *f* *f* *f*

145

*p* *cresc.* *cresc.* *cresc.*

This system contains measures 145 through 148. It features four staves: two treble clefs and two bass clefs. The music is in a key with two sharps (D major or F# minor). The first two staves have a melodic line with many slurs and ties. The last two staves have a more rhythmic accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

149

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

This system contains measures 149 through 152. It features four staves. The first two staves have a melodic line with many slurs and ties. The last two staves have a more rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

153

*sf*

This system contains measures 153 through 156. It features four staves. The first two staves have a melodic line with many slurs and ties. The last two staves have a more rhythmic accompaniment. Dynamics include *sf* (sforzando).

157

*p* *con espressione* *p* *p* *p*

This system contains measures 157 through 160. It features four staves. The first two staves have a melodic line with many slurs and ties. The last two staves have a more rhythmic accompaniment. Dynamics include *p* (piano) and *con espressione* (with expression).

161

Musical score for measures 161-164. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 161-163 show a steady rhythmic pattern in the upper staves with a crescendo leading to a forte (*f*) dynamic in measure 164. The lower staves provide harmonic support with a similar rhythmic pattern.

165

Musical score for measures 165-168. Measures 165-167 feature a piano (*p*) dynamic with a melodic line in the upper staves and a more active bass line. Measure 168 is marked with a first ending bracket (I) and a forte (*f*) dynamic. The score includes various articulations like accents and slurs.

169

Musical score for measures 169-172. Measures 169-171 are marked piano (*p*), while measure 172 is marked forte (*f*). The upper staves show a melodic line with slurs and accents, while the lower staves provide a rhythmic accompaniment.

173

Musical score for measures 173-176. Measures 173-175 are marked piano (*p*), and measure 176 is marked fortissimo (*sf*). The score features a melodic line in the upper staves and a bass line with a crescendo leading to the fortissimo dynamic.

178

178-181

*cresc.* *f* *pp*

*cresc.* *f* *pp*

*cresc.* *f* *pp*

*f* *pp*

Detailed description: This system contains measures 178 to 181. It features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two sharps (F# and C#). The music is characterized by dynamic markings: *cresc.* (crescendo) in the first measure, *f* (forte) in the second, and *pp* (pianissimo) in the third. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff has a rhythmic accompaniment of eighth notes. The fourth staff has a bass line with slurs and accents.

182

182-185

*pp* *p con espressione*

*pp* *p*

*pp* *p*

*pp* *p*

Detailed description: This system contains measures 182 to 185. It features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two sharps. The music is characterized by dynamic markings: *pp* (pianissimo) in the first measure, and *p con espressione* (piano with expression) in the second. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff has a rhythmic accompaniment of eighth notes. The fourth staff has a bass line with slurs and accents.

186

186-189

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

Detailed description: This system contains measures 186 to 189. It features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two sharps. The music is characterized by dynamic markings: *cresc.* (crescendo) in the first measure, *f* (forte) in the second, and *dim.* (diminuendo) in the third. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff has a rhythmic accompaniment of eighth notes. The fourth staff has a bass line with slurs and accents.

190

190-193

*p* *p* *p* *p*

Detailed description: This system contains measures 190 to 193. It features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two sharps. The music is characterized by dynamic markings: *p* (piano) in the first measure. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff has a rhythmic accompaniment of eighth notes. The fourth staff has a bass line with slurs and accents.

194

*p* *cresc.* *p* *p*

198

*cresc.* *p* *pizz.* *cresc.* *cresc.* *p* *pizz.* *cresc.* *p*

MENUETTO  
Allegro

III.

*p* *p* *p* *p* *cresc.* *cresc.* *cresc.*

8

*sf* *f* *p* *cresc.* *f* *sf* *f* *p* *cresc.* *f* *sf* *f* *p* *cresc.* *f*

15 **A**

dim. p cresc. p

dim. p cresc. p

dim. p

dim. p cresc. p

23 **B**

f pp

f pp

f pp

f pp

30

più cresc.

più cresc.

più cresc.

più cresc.

38

f

f

f

f

45 C

*p* *p* *p* *p*

52

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

59

*cresc.* *f* *sf* *sf* *f* *cresc.* *f* *sf* *sf* *f* *cresc.* *f* *sf* *sf* *f* *cresc.* *f*

66

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



73

*p*

*p*

*p*

*pizz.*

*p*

80

D

*p*

*p*

*p*

arco

*p*

86

*p*

*cresc.*

*sf*

*f*

*p*

*cresc.*

*sf*

*f*

*p*

*cresc.*

*sf*

*f*

*p*

*cresc.*

*f*

93

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

99

1. 2. E

*p*

106

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

113

*cresc.* *sf*

TRIO

120 **F** Più lento

*p*

128

*mf*

*mf*

*mf*

*mf*

136

ritard.

G a tempo

*cresc.*

*mf*

*p*

*p*

*cresc.*

*mf*

*p*

*p*

*cresc.*

*mf*

*p*

*p*

*cresc.*

*mf*

*p*

*p*

144

*mf*

*p*

*cresc.*

*pp*

*mf*

*p*

*cresc.*

*pp*

*mf*

*p*

*cresc.*

*pp*

*mf*

*p*

*cresc.*

*pp*

150

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*dim.*

*p*

156

*f* *p* *f* *sf* *p* *f* *p* *p*

163

ritard.

**H**

*cresc.* *mf* *p* *p* *p* *p* *p* *p*

170

Allegro

*cresc.* *f* *f* *f* *f* *f*

176

Menuetto D.C.  
senza replica

*p* *p* *p*

IV.

Allegro molto

Musical score for measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features four staves: two treble clefs and two bass clefs. The first two staves are marked *mf* and the last two are marked *p*. The music consists of melodic lines in the upper staves and a rhythmic accompaniment in the lower staves.

Musical score for measures 5-9. The score continues with the same instrumentation and key signature. The first two staves are marked *mf* and the last two are marked *p*. The music shows a transition to a more active texture, with the lower staves becoming more prominent. The word *molto* appears at the end of the system.

Musical score for measures 10-14. The score continues with the same instrumentation and key signature. The first two staves are marked *cresc.* and the last two are marked *p*. The music features a crescendo in the upper staves and a pizzicato section in the lower staves. The word *molto* appears at the end of the system.

Musical score for measures 15-19. The score continues with the same instrumentation and key signature. The first two staves are marked *molto cresc.* and the last two are marked *molto cresc.*. The music reaches a climactic point with a strong crescendo in all parts. The word *molto cresc.* appears at the end of the system.

20 A

Violin I: *p*  
Violin II: *p*  
Viola: *p*  
Cello/Double Bass: *p*, arco

25

Violin I: *p*, *cresc.*, *f*  
Violin II: *cresc.*, *f*  
Viola: *cresc.*, *f*  
Cello/Double Bass: *cresc.*, *f*

30

Violin I: *p e dolce*  
Violin II: *p e dolce*  
Viola: *p*  
Cello/Double Bass: *p*

35

Violin I: *cresc.*, *f*, *dim.*, *p*  
Violin II: *cresc.*, *f*, *p*  
Viola: *cresc.*, *f*, *p*  
Cello/Double Bass: *cresc.*, *f*, *p*

40 **B**

*p*

*p*

*p*

45

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

50

*p*

*p*

*p*

55

*cresc.*

*f*

*sf*

*sf*

*cresc.*

*f*

*sf*

*sf*

*cresc.*

*f*

*sf*

60

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

Detailed description: This system contains measures 60 through 63. The first staff has a melodic line with slurs. The second staff features a rhythmic pattern of eighth notes with triplets. The third and fourth staves provide harmonic support with chords and moving lines. Dynamics are marked as *f* (forte) and *p* (piano) across the measures.

64

C

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

Detailed description: This system contains measures 64 through 67. A section marker 'C' is placed above the first measure. The dynamics are consistently marked as *p* (piano) or *pp* (pianissimo). The musical texture is primarily chordal and rhythmic.

68

*cresc.* *f sf* *sf* *f*

*cresc.* *f* *f* *f*

*cresc.* *f* *f* *f*

*cresc.* *f* *f* *f*

Detailed description: This system contains measures 68 through 71. The first measure has a *cresc.* (crescendo) marking. The second measure has a *f sf* (fortissimo sforzando) marking. The third and fourth measures have *sf* and *f* markings. The music is more rhythmic and includes triplets.

72

*dim.*

*dim.*

*dim.*

*dim.*

Detailed description: This system contains measures 72 through 75. The dynamic marking *dim.* (diminuendo) is used throughout the system. The music features long, flowing melodic lines with slurs.



76

*cresc.* *f* *f* *f*

81 **D**

*p cresc.* *f* *p* *mf*

*f* *p* *mf*

*f* *p* *mf*

86

*pp* *cresc.* *sf*

*pp* *cresc.* *sf*

*pp* *cresc.* *sf*

90

*pp* *mf* *pp* *pp*

*mf* *pp* *pp*

*pizz.* *arco* *mf*

95

Measures 95-98. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). Measure 95: Treble 1 has a melodic line with *cresc.* and *sf*. Treble 2 has a similar line with *cresc.* and *sf*. Bass 1 has a line with *cresc.* and *sf*. Bass 2 is silent. Measure 96: Treble 1 has a melodic line with *sf*. Treble 2 has a line with *sf*. Bass 1 has a line with *sf*. Bass 2 has a line with *pizz.*. Measure 97: Treble 1 has a melodic line with *mf*. Treble 2 has a line with *mf*. Bass 1 has a line with *mf*. Bass 2 has a line with *arco* and *mf*. Measure 98: Treble 1 has a melodic line with *mf*. Treble 2 has a line with *mf*. Bass 1 has a line with *mf*. Bass 2 has a line with *mf*.

99

Measures 99-102. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). Measure 99: Treble 1 has a melodic line with *p*. Treble 2 has a line with *p*. Bass 1 has a line with *p*. Bass 2 has a line with *pizz.* and *p*. Measure 100: Treble 1 has a melodic line with *cresc.*. Treble 2 has a line with *cresc.*. Bass 1 has a line with *cresc.*. Bass 2 has a line with *cresc.*. Measure 101: Treble 1 has a melodic line with *p*. Treble 2 has a line with *p*. Bass 1 has a line with *fp*. Bass 2 has a line with *p*. Measure 102: Treble 1 has a melodic line with *cresc.*. Treble 2 has a line with *cresc.*. Bass 1 has a line with *cresc.*. Bass 2 has a line with *cresc.*.

103

Measures 103-106. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). Measure 103: Treble 1 has a melodic line with *p*. Treble 2 has a line with *p*. Bass 1 has a line with *fp*. Bass 2 has a line with *p*. Measure 104: Treble 1 has a melodic line with *cresc.*. Treble 2 has a line with *cresc.*. Bass 1 has a line with *cresc.*. Bass 2 has a line with *cresc.*. Measure 105: Treble 1 has a melodic line with *p*. Treble 2 has a line with *p*. Bass 1 has a line with *p*. Bass 2 has a line with *arco* and *p*. Measure 106: Treble 1 has a melodic line with *p*. Treble 2 has a line with *p*. Bass 1 has a line with *p*. Bass 2 has a line with *p*.

107

E

Measures 107-110. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp (F#) and one flat (C). Measure 107: Treble 1 has a melodic line with *p e dolce*. Treble 2 has a line with *p e dolce*. Bass 1 has a line with *p e dolce*. Bass 2 has a line with *p*. Measure 108: Treble 1 has a melodic line with *p e dolce*. Treble 2 has a line with *p e dolce*. Bass 1 has a line with *p e dolce*. Bass 2 has a line with *p*. Measure 109: Treble 1 has a melodic line with *p e dolce*. Treble 2 has a line with *p e dolce*. Bass 1 has a line with *p e dolce*. Bass 2 has a line with *p*. Measure 110: Treble 1 has a melodic line with *p e dolce*. Treble 2 has a line with *p e dolce*. Bass 1 has a line with *p e dolce*. Bass 2 has a line with *p*.

112

*p* *cresc.* *f*

117

*p* *cresc.*

122

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

127

*p*

132

Musical score for measures 132-136. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). It consists of four staves: two treble clefs and two bass clefs. The music is characterized by flowing eighth-note patterns in the upper staves and more rhythmic, often dotted or eighth-note patterns in the lower staves. There are several slurs and accents throughout the passage.

137

**F**

*p e leggiero* *pp*

*p e leggiero* *pp*

*p* *pp*

*p* *pp*

Musical score for measures 137-141. This section begins with a key signature change to three sharps (F#, C#, G#) and a dynamic marking of *pp*. A box containing the letter 'F' is placed above the first staff of measure 137. The score continues with four staves. The upper staves feature light, flowing eighth-note patterns, while the lower staves have more active, rhythmic accompaniment. Dynamic markings include *p e leggiero* and *pp*.

142

*p* *p cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

Musical score for measures 142-146. The key signature remains three sharps. This section is marked with a *p* dynamic and includes crescendo markings (*cresc.*) in all four staves. The music features a consistent eighth-note accompaniment in the lower staves and more melodic lines in the upper staves, with some slurs and accents.

147

*p*

*p*

*p*

Musical score for measures 147-151. The key signature remains three sharps. This section is marked with a *p* dynamic. The upper staves have a more melodic and lyrical quality, while the lower staves continue with a rhythmic accompaniment of eighth notes. There are several slurs and accents throughout the passage.

152

*molto cresc.*

*dim.*

*molto cresc.*

*dim.*

*molto cresc.*

*dim.*

157

*p*

*p*

*p*

*pizz.*

*p*

161

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

166

*p*

*p*

*p*

*arco*

*p*

171

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

175

**H**

*p* *dolce*

*p*

*p*

*p*

180

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

185

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

191

191-195

*cresc.* *sf* *sf* *sf*

*cresc.* *sf* *sf*

*cresc.* *sf* *sf*

Measures 191-195: This system contains five measures. The first measure has a whole rest in the upper voice. The second measure features a *cresc.* marking. The third, fourth, and fifth measures are marked *sf*. The bass line shows a steady eighth-note accompaniment in the first two measures, followed by a more active line in the last three measures.

196

196-199

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

Measures 196-199: This system contains four measures. The first measure is marked *f*. The second measure is marked *p*. The third and fourth measures are marked *f*. The middle voice and bass line feature prominent triplet patterns in the first two measures.

200

200-203

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f*

Measures 200-203: This system contains four measures. The first measure is marked *p*. The second measure is marked *f*. The third and fourth measures are marked *p*. The music features a mix of eighth and sixteenth notes with some accents.

204

204-207

*f* *p*

*f* *p*

*f* *p*

*f*

Measures 204-207: This system contains four measures. The first measure is marked *f*. The second measure is marked *p*. The third and fourth measures are marked *p*. The music continues with eighth and sixteenth note patterns.

209

Musical score for measures 209-213. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The dynamics alternate between *f* and *p* in a regular pattern across the measures.

214

Musical score for measures 214-218. The score is in G major (one sharp) and 4/4 time. It features four staves. A first ending bracket labeled 'I' spans measures 216-217. Dynamics include *p*, *f*, and *p*.

219

Musical score for measures 219-223. The score is in G major (one sharp) and 4/4 time. It features four staves. The dynamic marking *molto cresc.* is present in measures 220, 221, 222, and 223.

224

Musical score for measures 224-228. The score is in G major (one sharp) and 4/4 time. It features four staves. Dynamics include *f* and *sf*.



229

234

*poco decresc.*

*p*

*p*

*poco decresc.*

*p*

*poco decresc.*

*p*

*decresc.*

*p*

238

*sempre dim. e calando*

*cresc.*

*sempre dim. e calando*

*cresc.*

*sempre dim. e calando*

*dim.*

*calando*

*cresc.*

243

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

# Adolf Fredrik Lindblad

Adolf Fredrik Lindblad (1801-1878) hade en komplicerad uppväxt och en lika ombyttlig 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.

## 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 Djurgårdsbolaget 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 levt 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 basstämman, 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 dominerar, 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 stämman 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 kvartettsatsens andantesats. Melodisk och rytmisk uppfinningsrikedom saknas inte heller hos Lindblad, något man kan se i den originella starten på tredje kvartettsatsens sista sats, och han är inte heller främmande för relativt djärva modulationer, som i de femte och sjätte kvartetterna.

# Stråkkvartett nr 4 h-moll

## Källmaterial

Utgåvan grundar sig på partitur i autograf (**A**).

Det exemplar som använts som förlaga återfinns hos *Musik- och teaterbiblioteket* i Stockholm.

## Kommentarer

I **A** förekommer det (av annan hand?) tillagda noter som har inte tagits med i utgåvan men beskrivs i den kritiska kommentaren.

I **A**, Vc i högt register, noterat en oktav högre, i G-klav, noteras i utgåvan som den klingar, i tenorklav.

## Sats I, *Allegro ma non troppo*

TAKT	INSTR.	ANM.
7	vl I	legato tillagd på 3:e slaget i a m t.15
26	vc	dolce tillagd i a m t.149
27	vl II	sf tillagd i a m vla t.150
36	vl II, vla, vc	cresc- decrescpil tillagd i a m t.34
51/52	vc	i <b>A</b> på 4:e/1:a slaget av Lidblad ersatta 4-delar g/a med 8-delar/4-del, G-H/d
56	vl II	i <b>A</b> på 1:a slaget av Lindblad tillagd h
56	vla	i <b>A</b> på första 3 slagen (av annan hand) tillagd en punkt. 4-del <b>e</b> och två 8-delar <b>a-d</b> samt en 8-delspaus; tillagd legato och decrescpil i a m v I-II
129	tutti	p tillagd i a m t.6
138	vc	en fläck täcker 1:a slaget, två 8-delar, a och paus, har tillagts, jfr t.15
146	vla, vc	tillagd saknad 8-delspaus mellan 3:e och 4:e slaget
151	vla	legato borttaget i a m t.28
155	vc	en fläck täcker tre slag, fyra 8-delar, en paus och tre d har tillagts, jfr t.32
157, 159	vl II, vla, vc	cresc- decrescpilar tillagda i a m t.34, 36
169	vl II	sista 8-delen återställd a1 istället för växelton aiss1 på 1:a slaget, jfr även vl I, vc
174	vl II	sista 16-delen c2 istället för ciss2, i a m vc och jfr hela takten
207	vc	ändrat till samma toner (två oktaver ner) som vl II t.205

## Sats II, *Allegretto grazioso*

4	vl I	e2 8-del ändrat till 4-del i a m vl II, vc
73-74	vl I-II, vc	tillagd p i vl I-II samt vc t.74 i a m vla samt jfr t.200
77	vl I	g ändrat till giss, forts. fr. t.76 (samma ackord)
78	vl II	i <b>A</b> , otydligt om noterna är bundna (ofullst. suddad kladd i bakgr.)
100	vl II	enligt kladd i <b>A</b> , sex 16-delar på slag 1-3: c1-e1-c1-e1-c1-e1
139	vl I	d2 4-del ändrat till 8-del i a m övr. instr. och t.16
200	vl I	tillagd p i a m vl II, vla, jfr t.73

*Sats III, Menuetto – Trio*

13	vl II	legato tillagd i a m t.14 och vl I
152-153	vl II	i <b>A</b> på 2-3:e/1:a slaget av Linblad tillagd d1 halv-/4-delsnot

*Sats IV, Allegro*

37	vla, vc	heltakslegato i a m vl II samt t.173 vl II, vla , vc
48	vl II	heltakslegato i a m vc samt t.184 vl II, vc
49	vla	heltakslegato i a m t.185
85-86, 91-92	vl II, vla, vc	tillagd legato i a m t.1-2
141	vl I-II	p tillagd i a m vla, vc
143	vl II, vla, vc	p tillagd i a m vl I (forts. cresc .142)
178-179	vl I	tillagd legato jfr t.42-43

# 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 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, *Fronödörerna* (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.

## 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 'Djurgårdsbolaget', 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.