



ADOLF FREDRIK
LINDROTH
1824–1895

Fem studier för violin-solo
Five studies for solo violin

Kritisk utgåva av/Critical edition by Tobias Ringborg

Levande musikarv och Kungl. Musikaliska akademien

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Nº 1.

Allegro con fuoco

5

9

12

15

19

23

26

29

32

35

This musical score consists of ten staves of music, numbered 38 through 78. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features a complex, rhythmic texture with frequent sixteenth and thirty-second notes, often beamed together. Phrasing is indicated by slurs and ties, and dynamics are marked with accents (>) and hairpins. The score includes various musical notations such as slurs, ties, and dynamic markings, all rendered in black ink on a white background.

This musical score consists of ten staves of music, numbered 82 through 114. The music is written in a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and ties. There are several instances of triplets and sixteenth-note runs. The dynamics range from piano (p) to forte (f). The score concludes with a double bar line at measure 114.

No 2.

Allegro moderato.

This musical score consists of ten staves of music, each containing six measures. The key signature is G major (one sharp). The tempo is marked *Allegro moderato*. The notation includes treble clefs, a common time signature, and various musical symbols such as slurs, accents, and dynamic markings. The first measure of the first staff begins with a 'v' marking. The music features a consistent rhythmic pattern of eighth notes, often grouped in pairs or fours, with slurs indicating phrasing. The melody and accompaniment are clearly defined by the placement of notes on the staff lines.

17

Musical notation for measures 17-19. The music is written on two staves in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with slurs and accents, and the bass line consists of quarter notes with slurs and accents.

20

Musical notation for measures 20-22. The music continues on two staves in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with slurs and accents, and the bass line consists of quarter notes with slurs and accents.

23

Musical notation for measures 23-25. The music continues on two staves in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with slurs and accents, and the bass line consists of quarter notes with slurs and accents.

26

Musical notation for measures 26-28. The music continues on two staves in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with slurs and accents, and the bass line consists of quarter notes with slurs and accents.

29

Musical notation for measures 29-31. The music continues on two staves in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with slurs and accents, and the bass line consists of quarter notes with slurs and accents.

32

Musical notation for measures 32-34. The music continues on two staves in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with slurs and accents, and the bass line consists of quarter notes with slurs and accents.

This musical score consists of ten systems of two staves each, spanning measures 35 to 50. The music is written in treble clef with a key signature of one sharp (F#). The notation is characterized by a dense, rhythmic texture of eighth and sixteenth notes, often grouped into pairs or small clusters. Slurs are used extensively to indicate phrasing across multiple notes. The piece features a variety of chordal textures, including dyads and triads, and includes several trills and grace notes. The overall style is that of a technical exercise or a short, intricate piece.

71

Two staves of musical notation for measures 71-73. The music features a series of eighth notes with slurs and accents, primarily in the upper register of the treble clef.

74

Two staves of musical notation for measures 74-76. The pattern of eighth notes with slurs and accents continues.

77

Two staves of musical notation for measures 77-79. The notation includes a key signature change to two sharps (F# and C#) at the beginning of measure 78.

80

Two staves of musical notation for measures 80-82. The music continues with eighth notes and slurs.

84

Two staves of musical notation for measures 84-86. Measure 86 features a triplet of eighth notes.

88

Two staves of musical notation for measures 88-90. The music concludes with a final flourish of eighth notes.

diminuendo e un poco rallent.

Nº 3.

Allegro agitato.

3

5

7

9

11

14

17

19

22

24

26

f

cresc.

f

28

30 *4: Corda. f risoluto*

33 *tran-*
p

36 *quillo.*

39 *f p*

42

45 *1 3 4*

48

50

52

55

Detailed description: This page of a musical score contains ten staves of music, numbered 28 to 55. The music is written in a single treble clef with a key signature of two flats (B-flat and E-flat). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. Slurs and phrasing marks are used extensively throughout. Performance instructions include '4: Corda.' at measure 30, 'f risoluto' at measure 30, 'tran-' and 'p' at measure 33, 'quillo.' at measure 36, and 'f p' at measure 39. Fingerings are indicated with numbers 1, 2, 3, and 4. The score concludes at measure 55.

57

60

63

65

67

69

71

73

75

77

79

p *cresc.* *f*

Forza.

f

2

2

8

The image shows a page of musical notation for a single melodic line, spanning measures 57 to 79. The music is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout the piece. Dynamic markings include *p* (piano), *cresc.* (crescendo), *f* (forte), and *Forza.* (with force). There are also performance instructions like *2* (second ending) and *8* (octave). A section starting at measure 73 is marked with a capital letter *A*. The page number 11 is located in the top right corner.

N.º 4.

Allegretto scherzando

du talon

The musical score is written on a single treble clef staff in 2/4 time. It begins with a piano (*p*) dynamic marking. The key signature has one flat (B-flat). The piece consists of ten lines of music, with measure numbers 7, 14, 21, 28, 35, 42, 49, 56, 63, and 70 indicated at the start of their respective lines. The notation includes various chords, mostly triads and dyads, with some sixteenth-note patterns. There are several trills and grace notes. At measure 35, there are first and second endings marked with '1' and '2'. At measure 56, there is a tempo change from *Allegretto scherzando* to *tempo*. At measure 63, there is a *ritardando* (*rit.*) marking. The piece concludes at measure 70 with a final chord and a double bar line. The instruction '4: Corda.' is written at the end of the score.

un poco rit.

tempo.

4: Corda.

77

84

91

98

105

112

119

126

134

142

150

158

4. Corda.

f

p

pizz.

1 2 3 4

V

Nº 5.

Vivace.

1 *Spiccato.*

5

9

13

17

21

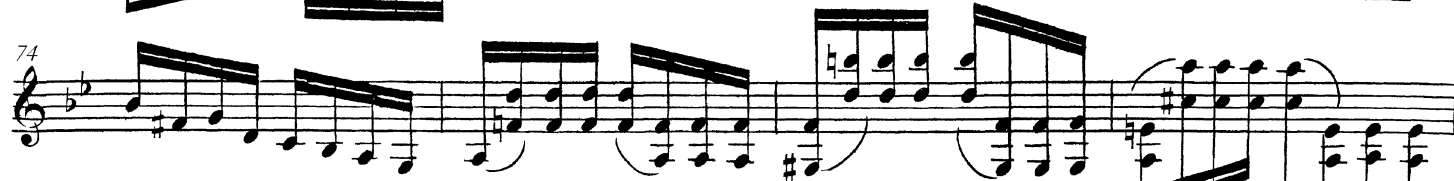
25

29

33

37

41



90

94

98

102

106

110

114

118

122

126

130

134



138



142



146



150



154



158



162



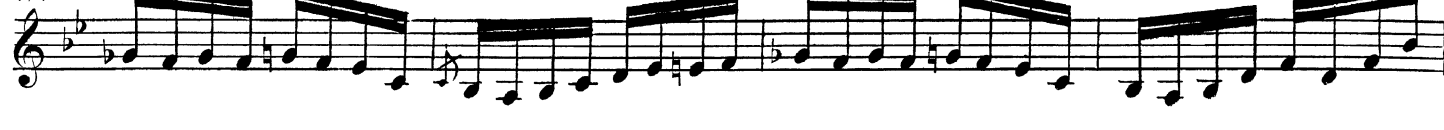
166



170



174



178



Adolf Fredrik Lindroth

Adolf (Fredrik) Lindroth (1824–1895) var en på sin tid mycket uppskattad violinist och violinpedagog. Lindroth var född i Stockholm. Han studerade för bland annat hovkapellisten Eduard d'Aubert, i vars fotspår Lindroth kom att gå.

Lindroth blev andre violinist i Kungl. Hovkapellet 1844 och förste violinist där 1852–69, således i samma stämman som sin lärare. Parallellt med orkesterspelet var Lindroth livligt verksam som kammarmusiker och framträdde som sådan också utanför Stockholm. Han var också en engagerad medlem i Mazerska kvartettsällskapet.

Under åren 1868–1871 var Lindroth biträdande lärare vid Musikkonservatoriet. Som kollega hade han då sin tidigare mentor d'Aubert.

Lindroth komponerade främst för sitt eget instrument. Hans produktion är inte stor, men två verk som publicerades av Musikaliska konstföreningen fick viss spridning.

Adolf Lindroth invaldes den 30 december 1850 som associé nr 48 av Kungl. Musikaliska akademien och blev fullvärdig ledamot nr 390 den 13 maj 1864.

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Fem studier för violin-solo komponerade och E. d'Aubert tillagnade

Lindroths *Fem studier för violin-solo* blev 1865 Musikaliska konstföreningens första utgivning för violinetydsrepertoaren och därmed även ett av de tidigaste bidragen till genren i Sverige över huvud taget. Med detta verk presenterade sig den som kammarmusiker redan välkände Lindroth som såväl virtuos och tonsättare som pedagog. Dedikationen till den tidigare läromästaren Eduard d'Aubert bör ses i ljuset av att Lindroth året före violinstudiernas publikation trots rekommendation förbigåtts som biträdande lärare för d'Aubert på Kungl. Musikaliska akademiens konservatorium och att han senare kom att vikariera för, och efterträda, densamme i flera informella och formella sammanhang i huvudstadens musikliv.

Den första studien är den minst etydartade, ett väldisponerat rondo i g-moll, dock med tematiskt friare avslutningsdel i G-dur. I likhet med andra grupper av publicerade violinstudier finns det en hel del som talar för att satserna är avsedda för samlat framförande. Den rytmiskt jämna staccaterade arpeggioövningen som utgör den andra etyden börjar exempelvis med ett kortare dominantiskt parti innan den återgår till avslutningstonarten i förstasatsen (G-dur). Detta parti kan egentligen bara förstås i ljuset av den föregående etyden.

Den tredje studien, i f-moll, har en tredelad struktur och ger goda prov på flera instrumentidiomatiska tekniker och fakturer. Ett Allegretto scherzando i F-dur utgör fjärde satsen. Denna avser etydmässigt främst

att träna egaliserat tvåstämmigt spel i sexter (vid stråkens frosch: ”du talon”), men bjuder på kromatiska genomgångar och modulationer som lyfter satsen långt utöver en ren teknikstudie.

Den avslutande övningen i B-dur, Vivace, klingar virtuost i en faktur där yttertonerna i grupper om fyra sextondelsnoter står ut och bildar melodilinjer med längre sekvenskedjor. Med denna sats sluts vid samlat framförande av alla fem studierna den övergripande harmoniken i B-dur, vilket tillsammans med öppningssatsen i g-moll ramar in de mer avlägsna tonarterna däremellan.

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Källkritisk kommentar

Källmaterial

Utgåvan baserar sig på en källa (T): den tryckta originalutgåvan (Musikaliska Konstföreningens förlag, tryckt hos Abr. Hirsch) som återfinns på Musik- och teaterbiblioteket i Stockholm under signum Vö/Sv, exemplar från Pontus Palméns donation.

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Kommentarer

No 1

Takt 55 T har endast c3 på den andra sextondelen.

No 3

Takt 3 T saknar återställningstecken för 12:e tonen.

Takt 4 T saknar återställningstecken för 8:e tonen.

Takt 5 T saknar återställningstecken för 13:e tonen.

Takt 9 T saknar b-förtecken för näst sista tonen.

Takt 13 T saknar b-förtecken för näst sista tonen.

Takt 28 T saknar återställningstecken för 4:e tonen.

Takt 56-57 T har inget dubbelstreck – tillagt här p.g.a. tonartsbyte.

No 4

Takt 44 T saknar förmodligen ett b-förtecken för ess2.

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Adolf Fredrik Lindroth

Adolf Fredrik Lindroth (1824–1895) was a much appreciated violinist and violin teacher in his day. Lindroth was born in Stockholm. He studied for the Royal Court Orchestra member Eduard d'Aubert, in whose footsteps he would follow, amongst others.

Lindroth became second violinist at the Royal Court Orchestra in 1844, and first violinist there from 1852 to 1869, the same position as his teacher. In tandem with the orchestra, Lindroth was greatly active as a chamber musician and performed as such outside Stockholm as well. He was also an active member of the Mazer Quartet Society.

In the years 1868 to 1871, Lindroth was assistant teacher at the Conservatory. His former mentor d'Aubert was among his colleagues.

Lindroth mainly composed for his own instrument. His production is not vast, but two works published by the Swedish Art Music Society received some attention.

On December 30, 1850, Adolf Lindroth was elected to the Royal Academy of Music as associate No. 48 and became full member (No. 390) on May 13, 1864.

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Transl. Martin Thomson

Five studies for solo violin, composed for and dedicated to E. d'Aubert

Lindroth's *Five studies for solo violin* became, in 1865, the Swedish Art Music Society's first publication for the violin etude repertoire and, by the same token, one of the very first contributions to the genre in Sweden. In this work, Lindroth, already well known as virtuoso, composer and teacher, introduced himself as a chamber musician. The dedication to his former mentor Eduard d'Aubert should be seen in the light of Lindroth, a year before the studies were published and despite being recommended for the post, had been passed over as assistant teacher to d'Aubert at the Conservatory of the Royal Swedish Academy of Music, added to which, he was later to deputise for, and eventually succeed, d'Aubert in several connections, both informal and otherwise, in the music life of the Swedish capital.

The first study is the least etude-like of the five, a neatly ordered rondo in G minor, though with a thematically less constrained concluding section in G major. As with other groups of published violin studies, there is much to suggest that these pieces were meant to be performed together. For example, the rhythmically even staccato arpeggio exercise making up the second etude opens with a briefer dominant section before reversing to the concluding key of the first movement (G major). This section can really only be understood in the light of the etude preceding it.

The third study, in F minor, has a tripartite structure and affords good examples of several techniques and textures idiomatic to the instrument. Fourth comes an Allegretto scherzando in F, is mainly intended, as an etude, to cultivate equalised two-part playing in sixths (using the frog, du talon), but has chromatic transitions and modulations elevating this movement far above the level of a mere technique study.

The concluding exercise in B flat, Vivace, is a virtuoso piece in which the outer notes, in groups of four semiquavers, stand out, forming melodic lines with long sequential chains. With all five pieces performed in one sweep, this movement finalises the overarching harmony in B flat major, which, together with the G minor of the opening movement, forms a framework uniting the more distant key signatures occurring in between.

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Transl. Transl. Roger Tanner