



LENNART
LUNDBERG
1863–1931

Skizzen II
för piano
Sketches II
for piano

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.

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An Knut Hammarén.

Prélude.

Op. 34.

Lennart Lundberg.

Andante.

Piano. *p molto cant.*

cre - - - - *scen* - - - - *do*

pptranq. - - - - *poco a*

poco - - - - *crescendo* - - - - *f*

sempre *ff*

sfz *accelerando* *cresc.* *rall. molto*

pp a tempo

sfz vivo *a tempo* *pp*

ff vivo *a tempo* *pp*

p *pp* *pp* *rall.* *m. a. d.*

Frau Elin Halling gewidmet.

Albumblatt.

Op. 42. N^o1.

Lennart Lundberg.

Con espressione.

pp

a tempo

pp

poco accelerando

più cre -

a tempo

scen - do

f

p

poco a

poco cresc.

ff appassion.

p calmato

ten. il canto

dim. e rallentando

Fräulein Märta Tham gewidmet.

Prélude.

Op. 38. N^o 1.

Lennart Lundberg.

Andante.

p cant. *poco cresc.*

dim. *rit.* *pp misterioso*

cresc. *mf* *pp* *a tempo* *molto crescendo*

poco sost.

poco f *più cresc.* *ed appassion.* *ff con espress.* *ff*

molto rall. e dim. *pp*

(senza ped.) *Ped.*

Romance.

Op. 31.

Lennart Lundberg.

Allegretto, quasi Andantino.

p

poco cresc.

pp sub.

dim.

p

molto

p

poco

a

poco cresc.

f

8

molto cresc. accelerando

marcatissimo

This system contains the first two measures of a musical phrase. The right hand features a melodic line with a fermata over the first measure, while the left hand provides a rhythmic accompaniment. The tempo and dynamics are marked as *molto cresc. accelerando* and *marcatissimo*.

a tempo

poco f

dim.

e

rall.

pp

a tempo

f e feroce

This system contains measures 3 through 7. It features a variety of dynamic markings including *poco f*, *dim.*, *e*, *rall.*, and *pp*. The tempo is marked *a tempo* at the beginning and end of the system. The final measure is marked *f e feroce*.

This system contains measures 8 through 10. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked as *f*.

sempre f

This system contains measures 11 through 12. The dynamics are marked as *sempre f*.

This system contains measures 13 through 15. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

ff

The first system consists of three measures. The right hand features a melodic line with a slur over the first two measures and a fermata over the third. The left hand plays a steady eighth-note accompaniment. The dynamic marking *ff* is placed in the first measure.

dim. *poco* *a*

The second system consists of three measures. The right hand continues the melodic line with a slur over the first two measures and a fermata over the third. The left hand continues the eighth-note accompaniment. Dynamic markings *dim.*, *poco*, and *a* are placed in the second, third, and fourth measures respectively.

poco *p*

The third system consists of three measures. The right hand continues the melodic line with a slur over the first two measures and a fermata over the third. The left hand continues the eighth-note accompaniment. Dynamic markings *poco* and *p* are placed in the first and second measures respectively.

p *pp*

The fourth system consists of three measures. The right hand continues the melodic line with a slur over the first two measures and a fermata over the third. The left hand continues the eighth-note accompaniment. Dynamic markings *p* and *pp* are placed in the first and second measures respectively.

p. *dim. sempre* *sfz* *pp*

The fifth system consists of three measures. The right hand continues the melodic line with a slur over the first two measures and a fermata over the third. The left hand continues the eighth-note accompaniment. Dynamic markings *p.*, *dim. sempre*, *sfz*, and *pp* are placed in the first, second, third, and fourth measures respectively.

Fräulein Emma Hörnström gewidmet.

Prélude.

Op. 35. N° 3.

Lennart Lundberg.

Andante, molto tranquillo.

pp
pp ma cant.
cre - - - - poco accel. scen -
do f più mosso sfz f
sfz sfz sfz 1 sfz pp
pp
pp rallentando mf pp

Lennart Lundberg

Lennart Lundberg tillhör den skara som burit upp pianospelet i Sverige. Han gjorde det som en firad pianist, som erkänd pedagog, men också som tonsättare – även om den sidan av hans gärning är mindre bekant.

Lennart Arvid Lundberg föddes i Norrköping 1863. Han var son till bankkassören Magnus Lundberg och hans hustru Augusta (f. Svartling). Han sattes tidigt framför pianot och visade snart sin kapacitet. Lennart Lundberg antogs vid Musikkonservatoriet 1881, 18 år gammal, och studerade piano för legendariska Hilda Thegerström samt komposition för Conrad Nordqvist och Joseph Dente. Efter att ha tagit sina examina 1886 genomförde han vidare studier i Paris 1888–91 för Camille Dubois (elev till Chopin) och Ignacy Paderewski. Väl hemma igen inledde han en bana som konserterande pianist, vilken också tog honom utomlands, bland annat till Paris och London.

Ganska snart kom han in i undervisning, det område som skulle bli hans främsta fält och där han blev en av landets odiskutabla auktoriteter. 1903 började han sitt arbete som lärare i piano vid Musikkonservatoriet, han befordrades till professor 1913 och var kvar i tjänsten ända till 1928. Under sina många år vid konservatoriet skolade han i stort sett alla framstående pianister i nästa generation: Stina Sundell, Sven Brandel, Olof Wibergh och Gunnar de Frumerie, för att nämna några av de ledande namnen.

1904 invaldes han som ledamot i Kungl. Musikaliska akademien. Lennart Lundberg avled i Karlshamn 1931.

Lennart Lundberg komponerade parallellt med sin lärargärning. I första hand skrev han verk för det egna instrumentet, soloverk i klassiska former som sonater (tre stycken), ballader, fantasier, nocturner, etyder, etc. Utöver pianoverk skrev han ett antal sånger, men alltså inga verk i större format. Även som tonsättare förmedlade Lennart Lundberg delar av 1800-talets tradition – pianoinstrumentets stora epok. Men i hans verk finns också drag från hans egen tid, nämligen en utvidgad harmonik som kan innehålla dissonanser och som därmed närmar sig ett kärvare uttryck.

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Om utgåvan

Levande Musikaarvs emenderade utgåvor är redaktionellt genomsedda och korrigerade utgåvor av tidigare tryck med kommentarer rörande rättelser och ändringar införda i form av fotnoter. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har utförts utan kommentar.

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Lennart Lundberg

Lennart Lundberg belongs to the group of musicians promoted the piano in Sweden. He did so not only as a celebrated pianist and recognised educator, but also as a composer – even though this part of his activities is less well known.

Lennart Arvid Lundberg was born in Norrköping in 1863. He was the son of the bank teller Magnus Lundberg and his wife Augusta (née Svartling). As a young child he was soon sitting in front of the piano, demonstrating his facility with the instrument. Lennart Lundberg was accepted into the Royal Conservatory of Music in 1881 at the age of 18 and studied piano with the legendary Hilda Thegerström, as well as composition with Conrad Nordqvist and Joseph Dente. After completing his final examinations in 1886 he undertook further studies in Paris from 1888 to 1891 with Camille Dubois – a student of Chopin – as well as with Ignacy Paderewski. Upon his return home, he began a career as a concert pianist, which also took him abroad, including to Paris and London.

Fairly soon, he began teaching – the arena for which he would be best known – becoming one of Sweden's undisputed authorities on piano pedagogy. In 1903, he began working as a piano teacher at the Royal Conservatory of Music, being promoted to professor in 1913, and continuing there until 1928. During his many years at the conservatory he trained virtually all of the next generation's most prominent pianists: Stina Sundell, Sven Brandel, Olof Wibergh and Gunnar de Frumerie, to name a few of the leading musicians at the time.

In 1904 he was elected into the Royal Swedish Academy of Music. Lennart Lundberg died in Karlshamn in 1931.

Parallel to his teaching activities, Lennart Lundberg also composed. Firstly, he composed for his own instrument, solo works in classical forms such as sonatas (three pieces), ballads, fantasies, nocturnes, etudes and more. In additions to piano works he wrote a number of songs, but never composed any larger works. As a composer, Lundberg often conveyed aspects of the 19th century's tradition – that of the piano's great epoch. Still, in his work one hears the strains of his own time, namely extended harmonies in which one can find dissonances, thus approaching a harsher expression.

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Trans. Jill Ann Johnson

About the edition

Levande Musikarv's (Swedish Musical Heritage's) emendated editions are editorially revised and corrected versions of previously printed material, with comments on the corrections and amendments inserted as footnotes. Adjustments to slurs, accidentals, accents and articulation marks that have not affected the reading have been made without comment.

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