



LENNART LUNDBERG

1863–1931

5 Marinen

för piano/*for piano*

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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5 Marinen.

I.

(Till Martha Ohlson)

Lennart Lundberg Op.41 N^o 4.

Tempo rubato. (Poco andante.)

Piano.

*leg. p**con ped.**una corda*

6

pp

poco animando

11

cresc.

rit.

tre corde

16

a tempo

pp

una corda

molto tranquillo

21

poco a poco crescendo

pp sub. e tranq.

tre corde

Detailed description: This system contains measures 21 through 25. The right hand features a series of chords, each with a different voicing, moving through various keys. The left hand provides a simple harmonic accompaniment with single notes and dyads. Performance markings include 'poco a poco crescendo' and 'pp sub. e tranq.' with a hairpin indicating a decrease in volume. The instruction 'tre corde' is written below the bass line.

26

pp a tempo tenuto con ped.

Detailed description: This system contains measures 26 through 30. The right hand continues with chords, some of which are beamed together. The left hand has a more active line with eighth notes. Performance markings include 'pp a tempo tenuto con ped.' with a hairpin indicating a decrease in volume.

31

molto cresc. ed accel.

sempre cresc.

Detailed description: This system contains measures 31 through 35. The right hand has a more complex texture with sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. Performance markings include 'molto cresc. ed accel.' and 'sempre cresc.' with a hairpin indicating a decrease in volume.

36

poco allargando molto crescendo

Detailed description: This system contains measures 36 through 40. The right hand features a triplet of eighth notes. The left hand has a triplet of eighth notes. Performance markings include 'poco allargando molto crescendo' with a hairpin indicating a decrease in volume.

41

sostenuto

sf

ff

Detailed description: This system contains measures 41 through 45. The right hand has a complex texture with sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. Performance markings include 'sostenuto', 'sf', and 'ff' with a hairpin indicating a decrease in volume.

45 *sfz* *sfz* *sempre ff*

48 *sfz* *sempre ff* **Doppio movimento. (Tempo II.)** *pp sub. poco a poco*

51 *molto crescendo e stringendo vivacissimo*

55 *ff poco a poco*

59 *diminuendo e calmando*

63 *rallentando molto* **Tempo II.** *pp* *u. c.* *m. s.* *poco f* *pp* *tre corde*

68 *poco f* *pp*

73 *> pp tranquillo* *pp* *una corda*

78 *sempre diminuendo*

83 *m. s.* *m. s.* *8* *ten. con ped.*

(Till Kerstin Sundbaum - Stromberg.)

Op. 40. N^o 1.

Molto moderato e tranquillo.

8

pp leg. possibile
con ped. una corda

7

dim.

13

rallent.
a tempo
leg.

17

tre corde

21

poco cresc.
più cresc.

25

f *dim. molto rallent.*

30

a tempo

pp una corda

pp una corda

35

crescendo tre corde

40

mf *dim.* *poco accel.*

45

p *poco accelerando* *rit. molto rall.*

una corda *ppp*

III.

(Till Uno Sundelin)

Op. 41 N^o 1.

Allegro brioso.

poco f
con ped.

dim. *poco f*

crescendo molto

pp *f*

pp *f*

25

ppp e poco tranq.

pp tre corde

una corda

30

crescendo

poco f

35

pp

molto cresc.

f

39

crescendo

sempre

44

ff

allarg. 3

49

Musical score for measures 49-52. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The first system (measures 49-50) is marked *pp e tranq.* and features a triplet of eighth notes in the right hand. The second system (measures 51-52) is marked *f ed impetuoso* and features a triplet of eighth notes in the right hand.

53

Musical score for measures 53-56. The first system (measures 53-54) is marked *pp tranq.* and features a triplet of eighth notes in the right hand. The second system (measures 55-56) is marked *f* and features a triplet of eighth notes in the right hand.

57

Musical score for measures 57-60. The first system (measures 57-58) is marked *pp* and features a triplet of eighth notes in the right hand. The second system (measures 59-60) is marked *molto cresc.* and features a triplet of eighth notes in the right hand.

60

Musical score for measures 60-62. The first system (measures 60-61) features a quintuplet of eighth notes in the right hand. The second system (measures 61-62) features a triplet of eighth notes in the right hand.

63

Musical score for measures 63-66. The first system (measures 63-64) features a triplet of eighth notes in the right hand. The second system (measures 65-66) is marked *ff* and features a sextuplet of eighth notes in the right hand.

66

crescendo *molto cresc.*

8

3

6

5

Detailed description: This system contains measures 66, 67, and 68. The right hand features a melodic line with triplets of eighth notes, marked with a '3' and a slur. The left hand plays a bass line with sixteenth notes, marked with a '6' and a slur. A dotted line above the staff indicates an 8-measure phrase. Dynamics include 'crescendo' and 'molto cresc.'. Measure 68 ends with a triplet of eighth notes marked with a '3'.

69

sfz *sempre ff* *Ped.*

8

Detailed description: This system contains measures 69 through 75. The right hand has chords marked with 'sfz' (sforzando) and a 'Ped.' (pedal) marking. The left hand has chords marked with 'ff' (fortissimo). A dotted line above the staff indicates an 8-measure phrase. The system concludes with a triplet of eighth notes marked with a '3'.

76

cresc. *ff* *allarg. a.t.* *sfz*

Ped.

3

Detailed description: This system contains measures 76 through 80. It begins with a 'Ped.' marking. The right hand has a melodic line with a triplet marked '3'. The left hand has a bass line with a triplet marked '3'. Dynamics include 'cresc.', 'ff', 'allarg. a.t.' (allargando ad libitum), and 'sfz'. A dotted line above the staff indicates an 8-measure phrase.

81

f *crescendo* *molto*

3

6

Detailed description: This system contains measures 81, 82, and 83. The right hand has a melodic line with triplets marked '3'. The left hand has a bass line with triplets marked '6'. Dynamics include 'f' (forte), 'crescendo', and 'molto'. A dotted line above the staff indicates an 8-measure phrase.

84

sfz *fff* *allarg.* *sfz* *sfz* *sfz*

3

6

Detailed description: This system contains measures 84, 85, 86, and 87. The right hand has chords marked with 'sfz' (sforzando). The left hand has chords marked with 'fff' (fortississimo) and 'allarg.'. A dotted line above the staff indicates an 8-measure phrase. The system concludes with a triplet of eighth notes marked with a '3'.

IV.

(Till Fröken Ruth Carleson.)

Op. 41. N°3.

Lento.

pp una corda
con Ped.

pp *p* *pp*

p *crescendo* *accelerando*
tre corde

molto *pp* *molto tranq.*
una corda

4
7
10
13

16

pp *poco a poco crescendo* *accelerando*

19

rall. *p* *risoluto* *incal-*

22

zando *molto* *ff* *vivo*

25

p sub. *molto crescendo* *sempre più mosso*

27

ff *sfz* *m.s. sfz*

(Till Ture Rangström.)

Op. 39. No 2.

Andante sostenuto.

pp
ma cantabile
una corda
con Ped.

4 *pp*

8 *pp* *poco crescendo*
tre corde

12 *p* *più crescendo*

15 *pp molto tranqu.*
una corda

18

molto crescendo

f e più mosso

tre corde

22

rallent.

25

pp

molto crescendo

29

ff più mosso
appass.

33

ff

37

Musical score for measures 37-40. The piece is in a minor key with a complex, chromatic harmonic language. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. Dynamics include *f* (forte) and *meno f* (meno forte).

41

Musical score for measures 41-44. The texture continues with chromatic movement. The right hand has a more active melodic line. Dynamics include *poco a poco rallentando molto e dim.* (poco a poco rallentando molto e diminuendo).

45

Musical score for measures 45-48. The right hand is marked *a.t.* (allegretto) and *pp* (pianissimo). The left hand continues with a rhythmic accompaniment. The instruction *una corda* (una corda) is present, indicating a soft, intimate sound.

49

Musical score for measures 49-52. The right hand features a series of chords with a chromatic bass line. The left hand provides a steady accompaniment.

53

Musical score for measures 53-56. The right hand is marked *ppp misterioso ma poco più mosso* (pianississimo misterioso ma poco più mosso). The left hand continues with a rhythmic accompaniment. The instruction *poco a poco crescendo* (poco a poco crescendo) is present, indicating a gradual increase in volume.

57

sempre crescendo

tre corde

61

ff

appassionato

65

sempre ff

sfz.

poco dim.

69

mp

mf molto rit.

73

a tempo

pp molto tranq.

dim. e rallent. ppp

una corda

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 Musikarvs 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

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