



LENNART  
LUNDBERG  
1863–1931

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Skizzen I  
för piano  
*Sketches I*  
*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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**[www.levandemusikarv.se](http://www.levandemusikarv.se)**

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An Fräulein Ingeborg Eriksson.

# Prélude.

Op. 4. N<sup>o</sup> 1.

Lennart Lundberg.

Piano.

Lento.

*mp legato*

*cresc.*

*con Ped.*

*f*

*dim.*

*pp*

*p una corda*

*poco cresc.*

*p cantabile*  
*una corda*

*pp*

*cresc.*  
*tre corda*

*cresc..*

*mf*  
*dim.*

pp *molto*

This system contains the first two staves of music. The upper staff begins with a piano (*pp*) dynamic and a *molto* tempo marking. The music features a melodic line with slurs and a bass line with chords and single notes.

*crescendo* *ed* *appass.* *sf* *ff*

This system contains the next two staves. It includes dynamic markings for *crescendo*, *ed* (and), *appass.* (passionately), *sf* (sforzando), and *ff* (fortissimo). The music continues with melodic and harmonic development.

*sf* *ff* *dim.* *e* *rall.* *a tempo* *p tranquillo*

This system contains the third and fourth staves. It features a variety of dynamics including *sf*, *ff*, *dim.* (diminuendo), *e* (and), *rall.* (rallentando), *a tempo*, and *p tranquillo* (piano and tranquil). The tempo changes to *a tempo* in the third measure.

This system contains the fifth and sixth staves. The music continues with complex textures in both hands, including chords and moving lines.

*dim.* *e* *molto* *rall.*

This system contains the seventh and eighth staves, concluding the piece. It includes dynamic markings for *dim.*, *e*, *molto*, and *rall.*. The music ends with a final chord and a fermata.

# Albumblatt.

Op.14.

Lennart Lundberg.

*Poco allegretto.*

*pp*  
*m.s.*  
*mf*  
*molto*  
*f*  
*p sub.*  
*mf*  
*rall.*

*a tempo*  
*pp*

*p*  
*cresc.*  
*pp*

*poco* *a poco* *cresc.* *ed incalzando*

*f a tempo* *dim.* *rit.*

*p*  
*pp*

## Albumblatt.

Op. 20. N<sup>o</sup> 1.

Lennart Lundberg.

Quiéto.

*p e molto legato**crescendo**ff**p sub.**pp*



musical score system 1, featuring a treble and bass clef with a key signature of three flats. The tempo marking is *misterioso*. The system contains two staves of music with various notes and rests.

musical score system 2, featuring a treble and bass clef with a key signature of three flats. The system contains two staves of music with dynamic markings *mp*, *pp*, *sfz*, and *rit.*

musical score system 3, featuring a treble and bass clef with a key signature of three flats. The tempo marking is *a tempo*. The system contains two staves of music with dynamic markings *f*, *ff*, and *pp*.

musical score system 4, featuring a treble and bass clef with a key signature of three flats. The system contains two staves of music with dynamic markings *pp* and *pp*, and tempo markings *ritard.* and *tranquillo*.

## En Bretagne.

Chanson légendaire.

Op. 6.

Lennart Lundberg.

Andante sostenuto.

*pp ma cantabile*

*mf*

*cresc.*

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures and a fermata over the fifth. The bass clef staff contains a harmonic accompaniment. Dynamics include *f* at the beginning and *pp* in the middle.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first four measures and a fermata over the fifth. The bass clef staff continues the harmonic accompaniment. Dynamics include *molto* and *ff*.

Third system of musical notation. The treble clef staff features a melodic line with a slur over the first four measures and a fermata over the fifth. The bass clef staff features a harmonic accompaniment. Dynamics include *dim.*, *molto dim.*, and *pp rall.*. A key signature change to one flat is indicated at the end of the system.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur over the first four measures and a fermata over the fifth. The bass clef staff features a harmonic accompaniment. Dynamics include *p a tempo*, *molto cresc.*, and *ms.*. A key signature change to one sharp is indicated at the end of the system.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur over the first four measures and a fermata over the fifth. The bass clef staff features a harmonic accompaniment. Dynamics include *f*, *dim.*, and *pp*.

## Prélude.

Op.12.Nº 1.

Allegretto piacevole ma tranquillo.

Lennart Lundberg.

The musical score is written for piano and consists of five systems. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo and mood are indicated as "Allegretto piacevole ma tranquillo".

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes, while the left hand provides a simple harmonic accompaniment.
- System 2:** Includes the instruction "poco accelerando" above the staff. The right hand continues with a similar melodic pattern, and the left hand has a steady bass line. A "rit." (ritardando) marking appears at the end of the system.
- System 3:** The right hand melody becomes more complex with some grace notes. The left hand accompaniment remains consistent.
- System 4:** Features a piano-piano (*pp*) dynamic. The right hand melody is more intricate, and the left hand accompaniment includes a "una corda" instruction, suggesting a softer, more intimate sound.
- System 5:** Concludes with a "cresc." (crescendo) marking. The right hand melody is sustained, and the left hand accompaniment provides a solid harmonic base.

*rall.* *ppp* *molto* *tranquillo*

*a tempo* *tranquillo*

*cresc.*

*poco f* *rall.* *pp tranquillo*

*cresc.*

*rall.* *calando* *ppp* *m.s.*

# 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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