



LENNART  
LUNDBERG  
1863–1931

---

Ballad

för piano

*Ballade*  
*for piano*

Opus 61/1

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.

## Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten treasures of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

**[www.levandemusikarv.se](http://www.levandemusikarv.se)**

Huvudredaktör/Editor-in-chief: Anders Wiklund  
Textredaktör/Text editor: Erik Wallrup  
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage  
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music  
Utgåva nr 734/Edition no. 734  
2014  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-110-8

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.  
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.



## B A L L A D

LENNART LUNDBERG, Op. 61 N<sup>o</sup> 1.

*Moderato.*

PIANO

*mp*

*dim.*

*pp*

*poco cresc.*

*mp*

*cresc.*

*f*

*dim.*

*rall.*

*pp*

*dim.*

\* Återställningstecken infört för d.

*Più lento.*

pp *ma cantabile*

8

This system contains the first two staves of music. The first staff is the treble clef, and the second is the bass clef. The music is in a key with three flats (B-flat major or D-flat minor). It begins with a piano (*pp*) dynamic and a *ma cantabile* marking. A first ending bracket labeled '8' spans the first two measures of the treble staff.

pp *cresc. -*

This system contains the next two staves of music. It continues with the piano (*pp*) dynamic and includes a *cresc. -* (crescendo) marking. The first ending bracket from the previous system continues over the first measure of this system.

mp *cresc. -* *mp e lugubre*

*8va bassa.....*

This system contains the third and fourth staves of music. The dynamic is marked *mp* (mezzo-piano). It features a *cresc. -* marking and the instruction *e lugubre* (and lugubrious). A *8va bassa.....* (8th octave lower) instruction is present at the end of the system.

mf *cresc. molto*

This system contains the final two staves of music on the page. The dynamic is marked *mf* (mezzo-forte) and includes a *cresc. molto* (crescendo molto) marking. A first ending bracket labeled '8' spans the first two measures of the treble staff.

*poco più mosso*

*pp*

*poco cresc. -*

*8va bassa.....*

This system contains the first two systems of a musical score. The top system features a treble clef with a melodic line and a piano part. The piano part is written in a grand staff (treble and bass clefs). The key signature has three flats. The tempo marking is *poco più mosso*. The dynamic marking is *pp*. The piano part includes a *poco cresc.* marking. A dotted line indicates an octave shift: *8va bassa.....*

*molto cresc. -*

*8va bassa.....*

This system contains the third and fourth systems of the musical score. The piano part continues with a *molto cresc.* marking. The *8va bassa.....* instruction is repeated at the beginning of the system.

*ed accel. -*

This system contains the fifth and sixth systems of the musical score. The piano part includes an *ed accel.* marking. The melodic line in the treble clef shows a more active and rhythmic pattern.

*Tempo I.*

*ff e feroce*

This system contains the seventh and eighth systems of the musical score. The tempo marking is *Tempo I.* The dynamic marking is *ff e feroce*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The melodic line in the treble clef consists of chords and some melodic fragments.

musical score system 1, featuring piano accompaniment with a *poco a poco calmando* instruction.

musical score system 2, featuring piano accompaniment with *dim.* and *più dim. e rit.* instructions.

musical score system 3, featuring piano accompaniment with *rall.*, *a tempo*, and *molto dim.* instructions.

musical score system 4, featuring piano accompaniment with *ppp* dynamic marking.

musical score system 5, featuring piano accompaniment with *sfz* and *pp* dynamic markings.

\* B-förtecken infört för b.

# 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.

© Gunnar Ternhag

## 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.

Förlagan är utgiven av AB Nordiska Musikförlaget, N.M.S. 212.

På omslaget står: "Lennart Lundberg / Ballad / Op. 61 N:r 1 / A.-B. Nordiska Musikförlaget / Stockholm / Göteborg / Malmö".



# 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 Wi-bergh 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 addition 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.

© *Gunnar Ternhag*  
*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.

Originally published by AB Nordiska Musikförlaget, N.M.S. 212.

Text on the front page: "Lennart Lundberg / Ballad / Op. 61 N:r 1 / A.-B. Nordiska Musikförlaget / Stockholm / Göteborg / Malmö".