



EMIL SJÖGREN

1853–1918

Polka-Caprice

för piano/*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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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.

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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 1180/Edition no. 1180
2016
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-275-4

Polka-Caprice.

Emil Sjögren.

Piano *p*

poco sostenuto
mf *p* *poco accelerando e cresc.*

p. s. *acceler.* *p* *cresc.* 1.

animato 2. *f*

p. s.

First system of musical notation, consisting of a treble staff and a bass staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various rests.

Second system of musical notation. It includes dynamic markings: *riten.* (ritardando) and *p* (piano). The word *sempre* is also present, indicating a continuous state.

Third system of musical notation. It includes dynamic markings: *animato* (lively) and *f marcato* (strongly marked). The music continues with intricate rhythmic patterns.

Fourth system of musical notation, featuring complex rhythmic patterns and accents. The notation is dense with many notes and rests.

Fifth system of musical notation. It includes dynamic markings: *ritard.* (ritardando) and *e dim.* (e diminuendo). A first ending bracket labeled '1.' is also present.

Sixth system of musical notation. It includes dynamic markings: *p* (piano) and *cresc.* (crescendo). The word *capriccioso* is written at the bottom left of the system.

sostenuto *rit.* *f* *p* *tempo animato* 5

This system contains the first five measures of the piece. The right hand features a melodic line with a dotted eighth note followed by a sixteenth note, and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics range from forte (f) to piano (p). The tempo markings include *sostenuto*, *rit.*, and *tempo animato*. A measure rest of 5 is indicated at the end of the system.

f *p*

This system contains measures 6 through 10. The right hand continues with a flowing melodic line, often using slurs and ties. The left hand maintains a steady accompaniment. Dynamics shift from forte (f) to piano (p).

poco rit *p*

This system contains measures 11 through 15. The tempo is marked *poco rit.* The right hand features a series of eighth-note patterns, while the left hand provides a simple harmonic support. Dynamics are primarily piano (p).

This system contains measures 16 through 20. The right hand continues with a melodic line, and the left hand provides a consistent accompaniment. The overall texture remains consistent with the previous systems.

p sostenuto e grazioso

This system contains measures 21 through 25. The tempo is marked *p sostenuto e grazioso*. The right hand features a melodic line with some grace notes, and the left hand provides a harmonic accompaniment.

This system contains measures 26 through 30. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. The piece concludes with a final chord in the right hand.

First system of musical notation. The treble clef staff contains a series of chords with some eighth-note patterns. The bass clef staff contains a steady eighth-note accompaniment. Dynamics include *f* and *cresc.*

Second system of musical notation. The treble clef staff features a melodic line with accents and a *p* dynamic. The bass clef staff continues the accompaniment. Dynamics include *rit.* and *[a tempo]*.

Third system of musical notation. The treble clef staff has a melodic line with a first ending bracket. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a *rit.* dynamic. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with *a tempo* and *poco sostenuto* markings. The bass clef staff continues the accompaniment. Dynamics include *poco acceler. e cresc.*

Sixth system of musical notation. The treble clef staff has a melodic line with *p.s.* and *f animato* markings. The bass clef staff continues the accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes, with some beamed together. There are several rests throughout the system.

The second system continues the musical piece. It includes a dynamic marking of *f* (forte) in the lower staff. The notation is similar to the first system, with eighth and sixteenth notes and rests.

The third system of music features a dynamic marking of *p* (piano) in the lower staff. The notation continues with eighth and sixteenth notes and rests.

The fourth system includes dynamic markings of *dim.* (diminuendo), *rit.* (ritardando), and *p* (piano). The notation shows a variety of note values and rests.

The fifth system features a dynamic marking of *rit. e cresc.* (ritardando e crescendo). The notation continues with eighth and sixteenth notes and rests.

The sixth and final system on the page includes a dynamic marking of *Vivo a tempo* and *f* (forte). The notation concludes with a double bar line and repeat signs.

Emil Sjögren

I sin samtid var Emil Sjögren (1853–1918) mest bekant för sitt orgelspel, allra helst för sina improvisationer på instrumentet. Han förknippas med Johannes kyrka i Stockholm, där han var verksam från 1891 till sin död. Men Sjögren var också pianist, pedagog och inte minst tonsättare.

Emil Sjögren studerade vid Musikkonservatoriet 1869–74, fortsatte där-
efter i Berlin med studier för Friedrich Kiel (komposition) och Carl August Haupt (orgel) 1879–80.

Tillbaka i födelsestaden Stockholm var han organist i Franska reformerta kyrkan 1880–84 och undervisade vid Richard Anderssons musikskola 1886–88.

Regelbundna vistelser i Paris från och med 1901 tillsammans med hustrun Berta utvecklade Sjögren som tonsättare – den franska huvudstaden var vid denna tid något av ett europeiskt kulturcentrum. Sjögrens verk framfördes där i en för svenska kompositörer ovanlig omfattning.

Sjögrens verkförteckning innehåller framför allt orgelmusik, solosånger, verk för violin och piano, samt pianostycken, således inga verk i större former. Allra mest framförda är hans solosånger som uppskattas för sina in-
kännande tonsättningar av de valda texterna. Men också hans verk för orgel och för violin och piano återkommer ständigt i konsertprogrammen.

Emil Sjögren blev invald i Kungl. Musikaliska akademien som ledamot nr 484 den 30 januari 1892.

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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.

Förlagan är utgiven av Elkan & Schildknechts förlag, Stockholm, E.&S. 1135.

På omslaget står: ”Till Fru Rauha Hjort / Polka-Caprice / för / Piano / af / Emil Sjögren / Stockholm / Elkan & Schildknecht”.

Tillkomstår: 1887.

Emil Sjögren

In his day, Emil Sjögren (1853–1918) was most familiar for his organ playing, mainly his improvisations on the instrument. He was associated with St Johannes Church in Stockholm, where he worked from 1891 to his death. But Sjögren was also a pianist, educator and not least composer.

Sjögren studied at the Conservatory from 1869 to 1874, and later continued in Berlin, studying for Friedrich Kiel (composition) and Carl August Haupt (organ) from 1879 to 1880. Back in Stockholm, the city of his birth, he was the organist at the French Reformed Church from 1880 to 1884 and taught at Richard Andersson's School of Music from 1886 to 1888.

Regular sojourns in Paris with his wife Berta from 1901 on developed Sjögren as a composer, as the French capital was something of a European cultural centre at the time. Sjögren's work was performed there to an unusual extent for a Swedish composer.

Sjögren's body of work mainly comprises organ music, solo songs, works for violin and piano and piano pieces; thus there are no large-scale works. Most performed are his solo songs, which are appreciated for their empathetic musical compositions of the selected texts. But his works for organ and for violin and piano also recur constantly in concert programmes.

On January 30, 1892, Emil Sjögren was elected to the Royal Academy of Music as member no. 484.

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Transl. Martin Thomson

About the edition

Levande Muskarv'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 Elkan & Schildknechts förlag, Stockholm, E.&S. 1135.

Text on the front page: "Till Fru Rauha Hjort / Polka-Caprice / för / Piano / af / Emil Sjögren / Stockholm / Elkan & Schildknecht".

Year of composition: 1887.