



EMIL SJÖGREN

1853–1918

ur Vier Klavierstücke

för piano

From Four Piano Pieces

for piano

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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I.

Emil Sjögren.

Vivace.

PIANO.

The musical score is written for piano in 2/4 time, B-flat major. It consists of five systems of music. The first system includes a 'mf' dynamic marking. The piece features a lively melody in the right hand and a rhythmic accompaniment in the left hand, with various articulations and phrasing.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A *rit.* (ritardando) marking is present in the fifth measure.

Second system of the musical score. It begins with the marking *a tempo*. The music continues with a melodic line in the treble and accompaniment in the bass. A dynamic marking of *f* (forte) is present in the first measure.

Third system of the musical score. It features a melodic line in the treble and accompaniment in the bass. A dynamic marking of *p* (piano) is present in the second measure. A *m.s.* (musical score) marking is present in the fifth measure.

Fourth system of the musical score. It features a melodic line in the treble and accompaniment in the bass. A dynamic marking of *p* (piano) is present in the first measure. A *m.s.* (musical score) marking is present in the fourth measure.

Fifth system of the musical score. It features a melodic line in the treble and accompaniment in the bass. The lyrics *cre - - scen - do ed ac - ce le - ran - do* are written below the notes. A dynamic marking of *p* (piano) is present in the first measure.

sempre string.

This system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has two flats. The instruction "sempre string." is written above the treble staff.

f *veloce* *m.s.* *m.d.*

This system continues the piece with dynamic markings *f* and *veloce* in the treble staff, and *m.s.* and *m.d.* in the bass staff. The bass staff has a complex accompaniment with many beamed notes.

dimin. *p tranquillo*

This system shows a change in mood with the instruction *dimin.* in the treble staff and *p tranquillo* in the bass staff. The melody is more lyrical and slower.

pp *rit.* *f* *veloce*

This system includes dynamic markings *pp*, *rit.*, and *f* in the treble staff, and *f* and *veloce* in the bass staff. The tempo and dynamics increase significantly.

m.s. *m.d.*

The final system on the page features dynamic markings *m.s.* and *m.d.* in the treble staff. The piece concludes with a final chord in the bass staff.

IV.

Andantino.

Emil Sjögren.

pp

p

p

agitato.

p

mf

m.s.

mf

m.s.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment. Dynamics include *mf* and *m.s.* (mezzo-soprano). The lyrics "p cresc. ed ac - ce - le -" are written below the right hand.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *f* and *m.s.*. The lyrics "- ran - do" are written below the right hand. The system ends with a *rit.* (ritardando) marking.

Tempo I?

Third system of the piano score, starting with the tempo marking "Tempo I?". The right hand has a melodic line with some slurs and accents. The left hand has a simple accompaniment. Dynamics include *p* and *mf*.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment. Dynamics include *p*.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment. Dynamics include *p* and *pp* (pianissimo).

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 därefter 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 Muskarvs 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 företagits utan kommentar.

Förlagan är utgiven av Julius Hainauer, Breslau.

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Tillkomstår: 1884.

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 Musikarv's (Swedish Musical Heritage's) emended 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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