



EMIL SJÖGREN

1853–1918

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Humoreske  
för piano/*for piano*

Opus 41/3

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.

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

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## Humoreske.

Allegro vivace.

Emil Sjögren, Op. 41. Nr. 3.

The musical score is written for piano in G major and 3/4 time. It consists of five systems of music. The first system begins with a forte (*f*) dynamic and features a treble clef melody with triplet eighth notes and a bass clef accompaniment with chords and triplets. The second system begins with a piano (*p*) dynamic and includes a *cresc.* marking. The third system continues the melodic and harmonic development. The fourth system features a piano (*p*) dynamic and includes a boxed-in section with a star symbol. The fifth system concludes the piece with a final cadence.

\*g2 har ersatt fissa2.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a half note G4. The bass clef staff features a bass line with a half note G2, followed by a series of chords and a half note G2. A dynamic marking *p* is present in the second measure. A fermata is placed over the first measure of the bass line.

Second system of musical notation. The treble clef staff has a melodic line with eighth notes and a half note G4. The bass clef staff has a bass line with a half note G2 and a series of chords. A fermata is placed over the first measure of the bass line.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and a half note G4. The bass clef staff has a bass line with a half note G2 and a series of chords. A dynamic marking *p* is present in the second measure. A fermata is placed over the first measure of the bass line.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes and a half note G4. The bass clef staff has a bass line with a half note G2 and a series of chords. A fermata is placed over the first measure of the bass line.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and a half note G4. The bass clef staff has a bass line with a half note G2 and a series of chords. A fermata is placed over the first measure of the bass line.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of piano (*p*) appears in the second measure.

Second system of musical notation. Continuation of the piece. The right hand continues its melodic development with various note values and rests. The left hand maintains a steady accompaniment pattern.

Third system of musical notation. The right hand features a prominent melodic phrase with a long slur. The left hand accompaniment includes chords and moving lines.

Fourth system of musical notation. This system contains several measures with slurs and dynamic markings, including a piano (*p*) marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. The system concludes with a final melodic phrase in the right hand.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The right hand features a melodic line with a long slur over the first two measures. The left hand has a bass line with a dynamic marking of *p* (piano) in the second measure.

Second system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The right hand has a melodic line with a long slur. The left hand has a bass line with a dynamic marking of *p* in the second measure.

Third system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The right hand has a melodic line with a long slur. The left hand has a bass line with a dynamic marking of *p* in the second measure.

Fourth system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The right hand has a melodic line with a long slur. The left hand has a bass line with a dynamic marking of *p* in the second measure.

Fifth system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The right hand has a melodic line with a long slur. The left hand has a bass line with a dynamic marking of *p* in the second measure. The system concludes with tempo markings: *rit.* (ritardando) and *a tempo*.

\* Korsförtecken infört för g.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The system contains two staves with various musical notes, rests, and dynamic markings.

Second system of musical notation, continuing the piece with two staves. It includes a variety of note values and rests, with a fermata over a note in the treble staff.

Third system of musical notation, showing two staves with complex rhythmic patterns and chordal structures. A fermata is present over a note in the treble staff.

Fourth system of musical notation, featuring two staves with a long, sweeping melodic line in the treble staff that spans across the system.

Fifth system of musical notation, the final system on the page. It includes two staves with a fermata over a note in the treble staff and a final chord in the bass staff. A circled signature '(G. Capp.)' is located at the bottom right of the page.

# 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 reformer-  
ta kyrkan 1880–84 och undervisade vid Richard Anderssons musikskola  
1886–88.

Regelbundna vistelser i Paris från och med 1901 tillsammans med hus-  
trun 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  
inkännande 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  
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utan kommentar.

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# 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) 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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