



EMIL SJÖGREN

1853–1918

Fyra skisser

för piano

Four Sketches

for piano

Opus 27

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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Fyra Skizzer.

I.

(Tillegn. Doktor Ewald Bergman.)

Emil Sjögren, Op. 27.

Andante.

PIANO.

The first system of musical notation for 'Fyra Skizzer. I.' is in 2/4 time, marked 'Andante.' and 'PIANO.' It begins with a piano (*p*) dynamic. The right hand features a melodic line with dotted rhythms and slurs, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece, marked with 'rit.' (ritardando) and 'a tempo'. The melodic line in the right hand shows a slight deceleration before returning to the original tempo. The left hand accompaniment remains consistent.

The third system is marked 'a tempo' and includes dynamic markings: *mf e crescendo e accete*, *ran - do*, *f e rit.*, and *p*. The music shows a gradual increase in volume and tempo, followed by a slight deceleration and a return to piano.

The fourth system is marked 'cresc. sempre' (crescendo sempre) and 'f' (forte). The music continues to build in volume and intensity, with a strong melodic presence in the right hand.

The fifth and final system is marked 'rit.' (ritardando) and 'pp' (pianissimo). The music concludes with a deceleration and a very soft dynamic, ending with sustained chords in the right hand.

II.

(Tillegn. Doktor Ed. Wellander.)

Allegro.

The musical score is written for piano in 2/4 time and A major. It consists of six systems of music. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro.' and the dynamics are *p* (piano) and *f* (forte). The second system continues with *f* and *p* dynamics. The third system features a first ending (1.) and a second ending (2.), with dynamics *mf* and *cresc.* (crescendo). The fourth system includes *f* and *mf e cresc.* dynamics. The fifth system is marked *f* and *p stringendo*. The sixth system concludes with *f* and *p* dynamics, and a repeat sign with a first ending.

* Återställningstecken infört för H och h.

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a harmonic accompaniment. Dynamics include *f* and *rit.*. The tempo marking *a tempo e cresc.* is present.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *rit. e dim.* and *p*. The tempo marking *a tempo* is present.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *f* and *p*.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *f*, *p*, and *cresc.*.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *f* and *rit.*.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *f*, *ff*, and *pesante*.

III.

(Tillegn. Fröken Elin Magnusson.)

Andantino al piacere.

The musical score is written for piano in 3/4 time, B-flat major. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second system features a forte (*f*) dynamic, a decrescendo (*dim.*), a ritardando (*rit.*), and a return to piano (*p*) with the instruction *a tempo*. The third system includes a forte (*f*) dynamic and a ritardando (*rit.*) marking. The fourth system starts with piano (*p*) and includes a forte (*f*) dynamic. The fifth system starts with forte (*f*) and includes a piano (*p*) dynamic. The sixth system includes a sforzando (*smorz.*) dynamic, a return to piano (*p*) with *a tempo* marking, and a final crescendo (*cresc.*).

* B-förtecken infört för ess och ess2.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *dim.*

Second system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *rit.*, *f a tempo*. Includes a first ending bracket.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *pp*, *rit.*

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *ppp*. Ends with a double bar line.

IV.

Allegretto con anima e energico. (Tillegn. Fröken Esther Sellholm.)

f *sost.* *f a tempo cresc.* *sost.*

a tempo *ff* *rit.* *f* *p* *molt rit.*

pp *a tempo* *rit.* *p a tempo*

molto rit. *rit.*

Tempo I. *f* *sost.* *f a tempo* *sost.* *ff a tempo*

Andante con moto.

molto rit.

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. It features a melodic line with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The lower staff, in bass clef, provides a harmonic accompaniment with a piano (*pp*) dynamic. The system concludes with a *a tempo* marking.

The second system continues the piece. The upper staff has a melodic line with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The lower staff provides accompaniment with a piano (*p*) dynamic and a *a tempo* marking.

The third system shows the continuation of the melodic and harmonic lines. The upper staff has a treble clef and the lower staff has a bass clef. The music features various rhythmic patterns and articulations.

Tempo I.

The fourth system begins with a *molto rit.* marking. The upper staff has a treble clef and the lower staff has a bass clef. The music features a forte (*f*) dynamic and a *sost.* (sostenuto) marking.

The fifth system continues with a forte (*f*) dynamic and a *a tempo* marking. The upper staff has a treble clef and the lower staff has a bass clef. The music features a fortissimo (*ff*) dynamic and a ritardando (*rit.*) marking.

Andante con moto.

The sixth system begins with a piano (*pp*) dynamic. The upper staff has a treble clef and the lower staff has a bass clef. The music features a ritardando and diminuendo (*rit. e dim.*) marking.

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 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 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.

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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) 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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