



EMIL SJÖGREN

1853–1918

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Scherzo-Fantaisie

för piano/*for piano*

Opus 52/1

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.

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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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## Scherzo - Fantaisie.

Emil Sjögren, Op. 52. Nr. 1.

Allegretto vivace.

*p*

*p*

*a tempo*

*rit.*

*[p]*

*f*

*con brio*

*pesante e tranq.*

*mf*

*rit.*

*a tempo*

*p*

*molto cresc.*

*f* *e* *impetuoso* *cresc.*

This system features a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a complex, rapid melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and eighth notes. The dynamic marking *f* (forte) is present, along with the tempo marking *impetuoso* and a *cresc.* (crescendo) instruction.

*rit.* *a tempo* *p subito* *leggerissimo* *sostenuto il canto*

This system continues the piece with a change in tempo and dynamics. The right hand has a more melodic, slower line with slurs. The left hand has a light, flowing accompaniment. The dynamic marking *p subito* (piano subito) is used, along with *leggerissimo* (very light) and *a tempo*. The instruction *sostenuto il canto* (sustained the song) is written above the staff.

This system shows a continuation of the melodic and accompanimental lines. The right hand features a series of slurred eighth notes, while the left hand maintains a consistent accompaniment pattern.

*f*

This system includes a dynamic marking of *f* (forte) at the end of the system. The melodic line in the right hand becomes more active and rhythmic.

This system concludes the page with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

musical score system 1, featuring piano accompaniment with a melodic line in the right hand and chords in the left hand. A fermata is placed over the eighth measure. The tempo marking *molto rit.* is located at the end of the system.

*sost. il canto*

musical score system 2, featuring piano accompaniment with a melodic line in the right hand and chords in the left hand. The tempo marking *a tempo* is at the beginning, and *un poco allarg.* is at the end. The dynamic marking *p* is in the left hand, and *leggierissimo* is written below the bass staff.

musical score system 3, featuring piano accompaniment with a melodic line in the right hand and chords in the left hand. The tempo marking *a tempo* is at the beginning, and the dynamic marking *p* is in the left hand.

musical score system 4, featuring piano accompaniment with a melodic line in the right hand and chords in the left hand. The tempo marking *allarg.* is at the beginning, and *a tempo e stringendo* is at the end.

musical score system 5, featuring piano accompaniment with a melodic line in the right hand and chords in the left hand. Fermatas are placed over the eighth measure of each of the first five measures. The dynamic marking *f e pesante* is at the end.

8

5

First system of a piano score. It consists of two staves, treble and bass clef. The music features complex chordal textures and melodic lines. A dashed box at the top spans the first two measures, with the number '8' above it. A measure rest is present in the second measure of the bass staff. The system ends with a measure rest in the bass staff and the number '5' above the final measure.

Second system of the piano score. It features a dynamic marking of *p subito* in the second measure. A measure rest is present in the bass staff. A small asterisk (\*) is placed above a note in the bass staff in the fourth measure.

Third system of the piano score. It features a dynamic marking of *p* in the third measure. The music continues with complex textures and melodic lines.

Fourth system of the piano score. It features a dynamic marking of *p* in the fourth measure. Above the treble staff, the instruction *ben tenuto il canto* is written. Below the bass staff, the instruction *molto rit.* is written in the third measure, and *leggierissimo* is written in the fifth measure.

Fifth system of the piano score. It features a dynamic marking of *p* in the first measure. Below the bass staff, the instruction *molto cresc.* is written in the fourth measure. A triplet of eighth notes is marked with a '3' above it in the fifth measure. The system ends with a dynamic marking of *p subito* in the sixth measure.

\* giss ändrat från aiss.

musical notation system 1

*molto cresc.*

*p e stringendo*

*poco rit. a tempo string.*

*rit. f e pesante pp*

*p e tranq.*

*rit. p a tempo*

\* a3 ändrat från fss3.



First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Second system of musical notation, including dynamic markings such as *f* and *allarg.*, and the instruction *alla stretta p e cresc.*

Third system of musical notation, featuring dynamic markings such as *f* and *8*.

Fourth system of musical notation, including dynamic markings such as *p* and *allargando*, and the instruction *a tempo*.

Fifth system of musical notation, featuring dynamic markings such as *f*, *p*, and *brillante*.

Sixth system of musical notation, including dynamic markings such as *ff* and *8*.

# 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 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.

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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 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.

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