



EMIL SJÖGREN

1853–1918

Prélude et Fugue

för piano

Prelude and Fugue

for piano

Opus 39

Källkritisk utgåva av/Critical Edition by Martin Sturfält

Levande Musikarv och Kungl. Musikaliska akademien

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Prélude et Fugue.

PRÉLUDE.

EMIL SJÖGREN, Op. 39.

Andante con moto.

p

mf

m.d.

f *sempre legato*

pp

f

18

p

Musical score for measures 18-20. The piece is in a minor key. Measure 18 starts with a piano (*p*) dynamic. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes.

21

f

Musical score for measures 21-23. The right hand continues with intricate melodic patterns. Measure 23 features a forte (*f*) dynamic marking. The left hand maintains a consistent rhythmic accompaniment.

24

p *f m.d.* *m.d.*

Musical score for measures 24-27. Measure 24 begins with a piano (*p*) dynamic. Measure 27 features a forte (*f*) dynamic with mezzo-dolce (*m.d.*) markings. The right hand has a more active melodic line, while the left hand has a more rhythmic accompaniment.

28

p

Musical score for measures 28-31. Measure 28 starts with a piano (*p*) dynamic. The right hand has a complex melodic line with many accidentals. The left hand has a more rhythmic accompaniment with some long notes.

32

f *p* *f*

Musical score for measures 32-35. Measure 32 starts with a forte (*f*) dynamic. Measure 33 has a piano (*p*) dynamic. Measure 35 returns to a forte (*f*) dynamic. The right hand has a complex melodic line, and the left hand has a rhythmic accompaniment.

35

p *f* *sfz p*

Musical score for measures 35-37. The piece is in a minor key. Measure 35 starts with a piano (*p*) dynamic. Measure 36 features a forte (*f*) dynamic. Measure 37 concludes with a sforzando (*sfz*) followed by piano (*p*).

38

p

Musical score for measures 38-40. Measure 38 begins with a piano (*p*) dynamic. The music continues with various rhythmic patterns and dynamics.

41

f *p*

Musical score for measures 41-44. Measure 41 starts with a forte (*f*) dynamic. Measure 44 ends with a piano (*p*) dynamic.

45

p

Musical score for measures 45-49. Measure 45 begins with a piano (*p*) dynamic. The music features complex textures and dynamics.

50

ff e pesante *attacca*

Musical score for measures 50-54. Measure 50 starts with a fortissimo (*ff*) and *e pesante* marking. The piece concludes with an *attacca* instruction.

FUGUE.

Andante con moto.

p e sempre legato

Measures 1-3 of the fugue. The right hand has whole rests. The left hand has a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The last four notes (B3, A3, G3, F3) are grouped as triplets.

Measures 4-6 of the fugue. The right hand has a descending eighth-note scale: F4, E4, D4, C4, B3, A3, G3, F3. The last four notes (B3, A3, G3, F3) are grouped as triplets. The left hand has a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The last four notes (B2, A2, G2, F2) are grouped as triplets.

Measures 7-9 of the fugue. The right hand has a descending eighth-note scale: E4, D4, C4, B3, A3, G3, F3, E3. The last four notes (B3, A3, G3, F3) are grouped as triplets. The left hand has a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2, F2. The last four notes (B2, A2, G2, F2) are grouped as triplets.

Measures 10-12 of the fugue. The right hand has a descending eighth-note scale: D4, C4, B3, A3, G3, F3, E3, D3. The last four notes (B3, A3, G3, F3) are grouped as triplets. The left hand has a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1, G1. The last four notes (B1, A1, G1, F1) are grouped as triplets.

Measures 13-15 of the fugue. The right hand has a descending eighth-note scale: C4, B3, A3, G3, F3, E3, D3, C3. The last four notes (B3, A3, G3, F3) are grouped as triplets. The left hand has a descending eighth-note scale: F1, E1, D1, C1, B0, A0, G0, F0. The last four notes (B0, A0, G0, F0) are grouped as triplets.

16

m.d.

This system contains measures 16, 17, and 18. The music is written for piano in a key with one flat (B-flat major or D minor). Measure 16 features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a rhythmic accompaniment of eighth notes. Measure 17 continues the melodic development. Measure 18 includes a dynamic marking of *m.d.* (mezzo-dolce) and features a triplet of eighth notes in the treble clef.

19

This system contains measures 19, 20, and 21. The music continues with intricate melodic lines in both staves. Measure 19 has a triplet of eighth notes in the treble. Measure 20 shows a melodic phrase in the treble and a more active bass line. Measure 21 features a triplet of eighth notes in the bass.

22

This system contains measures 22, 23, and 24. Measure 22 has a triplet of eighth notes in the bass. Measure 23 continues the melodic flow. Measure 24 features a triplet of eighth notes in the bass and a melodic phrase in the treble.

25

This system contains measures 25, 26, and 27. Measure 25 has a triplet of eighth notes in the bass. Measure 26 continues the melodic flow. Measure 27 features a triplet of eighth notes in the bass and a melodic phrase in the treble.

28

This system contains measures 28, 29, and 30. Measure 28 has a triplet of eighth notes in the bass. Measure 29 continues the melodic flow. Measure 30 features a triplet of eighth notes in the bass and a melodic phrase in the treble.

31

This system contains measures 31, 32, and 33. Measure 31 has a triplet of eighth notes in the bass. Measure 32 continues the melodic flow. Measure 33 features a triplet of eighth notes in the bass and a melodic phrase in the treble.

34

Musical score for measures 34-36. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). Measure 34 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 35 includes a triplet of eighth notes in the bass clef. Measure 36 continues the melodic line in the treble clef.

37

Musical score for measures 37-39. The system consists of two staves, treble and bass clef. Measure 37 shows a melodic line in the treble clef with a triplet of eighth notes in the bass clef. Measure 38 features a melodic line in the treble clef with a triplet of eighth notes in the bass clef. Measure 39 continues the melodic line in the treble clef with a triplet of eighth notes in the bass clef.

40

Musical score for measures 40-42. The system consists of two staves, treble and bass clef. Measure 40 features a melodic line in the treble clef with a triplet of eighth notes in the bass clef. Measure 41 includes a melodic line in the treble clef with a triplet of eighth notes in the bass clef. Measure 42 continues the melodic line in the treble clef with a triplet of eighth notes in the bass clef.

43

Musical score for measures 43-45. The system consists of two staves, treble and bass clef. Measure 43 features a melodic line in the treble clef with a triplet of eighth notes in the bass clef. Measure 44 includes a melodic line in the treble clef with a triplet of eighth notes in the bass clef. Measure 45 continues the melodic line in the treble clef with a triplet of eighth notes in the bass clef.

46

Musical score for measures 46-48. The system consists of two staves, treble and bass clef. Measure 46 features a melodic line in the treble clef with a triplet of eighth notes in the bass clef. Measure 47 includes a melodic line in the treble clef with a triplet of eighth notes in the bass clef. Measure 48 continues the melodic line in the treble clef with a triplet of eighth notes in the bass clef.

49

Musical score for measures 49-51. The system consists of two staves, treble and bass clef. Measure 49 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measures 50 and 51 contain triplet markings over eighth notes in both staves.

52

Musical score for measures 52-54. The system consists of two staves, treble and bass clef. Measure 52 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measures 53 and 54 contain triplet markings over eighth notes in both staves.

55

Musical score for measures 55-57. The system consists of two staves, treble and bass clef. Measure 55 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measures 56 and 57 contain triplet markings over eighth notes in both staves.

58

Musical score for measures 58-60. The system consists of two staves, treble and bass clef. Measure 58 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measures 59 and 60 contain triplet markings over eighth notes in both staves.

Musical score for measures 61-63. The system consists of two staves, treble and bass clef. Measure 61 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measures 62 and 63 contain triplet markings over eighth notes in both staves.

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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Prélude et Fugue

Prélude et Fugue op. 39 färdigställdes 1903, men fugan tillkom redan 1902. Verket är tillägnat hustrun Berta som var Sjögrens ovärderliga stöd under de sista 20 åren av hans liv (de gifte sig 1897). Båda satserna är hållna i allvarsmättad d-moll och i lugnt tempo och är stramt och konsekvent uppbyggda. Preludiets linjespel rymmer en avsevärd dynamik, medan fugan är lågmäld och meditativ för att först mot slutet växa till en behärskad kulmination.

Även om Sjögren skapade tre stort anlagda och ofta spelade orgelverk i genren Preludium och fuga, förbises ofta hans på en gång klara och självständiga sinne för kontrapunktik, men i Paris uppskattades också denna sida av han konstnärskap. Den uppburne Bach-kännaren Andre Pirro yttrade att han bland Europas då levande komponister knappast kände en enda, som vore kapabel att skriva något i detta hänseende jämförligt med Sjögrens op. 39.

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(Texten bygger på en verkkommentar publicerad i Piano Music, vol. 4, Bluebell Records ABCD 093.)

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

Prélude et Fugue

Prélude et Fugue op. 39 was completed in 1903, although the fugue itself dates back to the previous year. The work is dedicated to Sjögren's wife Berta, who was his invaluable support for the last 20 years of his life (they married in 1897). Both movements are composed in a solemn D minor with an unhurried tempo, and are strictly formal and consistent in structure. While the lines and contours of the prelude possess considerable dynamism, the fugue is subdued and meditative and only picks up at the end when it blossoms into a commanding climax.

Even though Sjögren wrote three large and frequently performed organ pieces in the Prelude and Fugue genre, his sharp and independent sense of counterpoint is often overlooked; in Paris, however, this aspect of his artistry was much appreciated. The esteemed Bach expert Andre Pirro once remarked that he would be hard put to find a single one of Europe's then living composers capable of writing something comparable in this respect to Sjögren's op. 39.

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(Commentary based on liner notes accompanying Emil Sjögren: Piano Music, vol. 4, Bluebell Records ABCD 093.)

Källmaterial

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Huvudsakliga referenskällor:

K1: kopia av Berta Sjögren, använd som förlaga för **T**

A1: renskriven autograf, sannolikt förlaga till **K1**

Övriga referenskällor:

K2f: ytterligare kopia av endast fugan

A2: tidigare renskrift

Därutöver ett relativt omfattande skissmaterial

Kommentarer

Källorna skiljer sig åt på flertalet viktiga punkter; störst detaljrikedom finns generellt i **A1**, fr.a. beträffande dynamik och artikulation, men avsevärda skillnader finns även på flera ställen beträffande läsarter. I frågan om artikulation förefaller man fr.o.m. **K1** ha valt att representera legatobågar i de inledande takterna av preludiet för att etablera en underförstådd *sempre legato*-känsla i resten av verket, samt utesluta bågar helt i fugan ersatt av *sempre legato* i dess första takt. Möjligen kan en liknande tankegång spåras beträffande tillämpningen av dynamik. Beträffande de olika läsarterna är antalet varianter så omfattande att föreliggande utgåva ej medger utrymme att redovisa och diskutera dessa. En av de mest flagranta skillnaderna mellan källorna är dock värd att uppmärksammas extra, nämligen fugatemats rytm: Den rytmiska form av temats fyra första toner som återges i **T** (och därmed i föreliggande utgåva) finns i övrigt endast representerad i **A1** (alltså ej i **K1** som tjänat som förlaga till **T**!). Alla övriga källor har punkterad 8-del plus 16-del på temats 3:e resp. 4:e toner.

Preludium, Andante con moto:

Takt	Kommentar
32	övre system 2:a slag: T har 4-del, sannolikt misstag härrörande från K1 som har 4-del + 8-delspaus! Jmfr. även 4:e slag. Ändrat i enl. m. A1 och A2 .
35	crescendopil infört i enl. m. K1 & A1 samt i analogi m. t. 33.
51	<i>e pesante</i> infört från K1 och A1 .
52	undre system 4:e 8-del: T har F1+F, sannolikt ett misstag som uppstått i A1 och kopierats vidare i K1 och T . Ändring i enl. m. A2 samt tidigare skisser som har Fiss1+Fiss vilket förefaller vara en logisk följd av den i övrigt kromatiskt stigande rörelsen (F - Fiss - G - Giss- A) i samma takt.

Fuga, Andante con moto:

- 40 övre system 3:e slag 3:e triolåttöndel (samt följande överbundna triolåttöndel): **T** och **K1** har ciss. Ändrat i enl. m. **A1** samt i analogi m. sekvens tidigare i samma takt.
- 43 övre system 2:a slag: altstämman (e1) saknas helt i **T** samt **K1** och **K2f**. Införd i enl. m. **A1** och **A2**.
- 57 övre system 3:e och 4:e slag, sopranstämma: **T** har punkterad 4-del + 8-del. Samtliga övriga källor utom **A1** har också denna rytm men med 8-delen grafiskt placerad tillsammans med altstämman sista 16-del. Föreliggande utgåva återger versionen från **A1** med dubbelpunkterad 4-del + 16-del.