



EMIL SJÖGREN

1853–1918

Sorg-marsch

för piano

Funeral March

for piano

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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SORG-MARSCH.

E Sjögren.

PIANO.

The musical score is a piano arrangement of 'Sorg-Marsch' by E. Sjögren. It is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as triplets, slurs, and dynamic markings (p, mf, ff). The piece begins with a piano (p) dynamic and features several triplet figures in the right hand. The dynamics vary throughout, reaching a fortissimo (ff) section in the middle. The score concludes with a piano (p) dynamic and a final cadence.

First system of musical notation. The right hand features a melodic line with two triplet markings. The left hand provides a harmonic accompaniment. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). A piano (*p*) marking is present at the end of the system.

Second system of musical notation. The right hand continues the melodic line with a triplet. The left hand accompaniment is more active. Dynamic markings include *mf* and *p*.

Third system of musical notation. The right hand has a melodic line with a *mf* marking. The left hand accompaniment features some chords with accents. Dynamic markings include *mf* and *f* (forte).

Fourth system of musical notation. The right hand has a melodic line with a *f* marking. The left hand accompaniment is dense with chords. Dynamic markings include *f*.

TRIO.

Fifth system of musical notation, the beginning of the Trio section. The right hand has a melodic line with a *p* marking. The left hand accompaniment is simpler. Dynamic markings include *p*.

Sixth system of musical notation. The right hand has a melodic line with a *mf* marking. The left hand accompaniment is simple. Dynamic markings include *p* and *mf*.

The image shows a page of musical notation for piano, consisting of seven systems of two staves each. The notation includes various dynamics such as *p*, *f*, *ff*, and *mf*, and features like trills and slurs. The key signature has two flats and the time signature is 4/4. The first system starts with a *p* dynamic. The second system has *f* and *ff* dynamics. The third system has a *p* dynamic. The fourth system has *mf* dynamics. The fifth system has a *f* dynamic. The sixth system has a *f* dynamic. The seventh system has a *f* dynamic. There are also some markings like *tr* and *sl* throughout the piece.

* Återställningstecken infört för f2.

First system of musical notation. Treble clef, bass clef. Dynamics include *f*, *p*, and *mf*. Features a triplet of eighth notes in the right hand.

Second system of musical notation. Treble clef, bass clef. Dynamics include *p*, *mf*, and *f*. Features a triplet of eighth notes in the right hand.

Third system of musical notation. Treble clef, bass clef. Dynamics include *mf* and *f*. Features a triplet of eighth notes in the right hand.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *f* and *p*. Features a triplet of eighth notes in the right hand.

CODA.

Fifth system of musical notation, beginning the CODA section. Treble clef, bass clef. Dynamics include *f* and *p*. Features a triplet of eighth notes in the right hand.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *f* and *pp*. Features a triplet of eighth notes in the right hand.

Seventh system of musical notation. Treble clef, bass clef. Dynamics include *f* and *pp*. Ends with a double bar line and the word *Fine.* in the right margin.

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

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utan kommentar.

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Tillkomstår: 1876.

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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