



EMIL SJÖGREN

1853–1918

Poème

för violin och piano/*for violin and piano*

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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POÈME.

EMIL SJÖGREN, Op. 40.

Lento e molto espressivo.

VIOLON.

PIANO.

7

p largamente espress. 3

dim. *rit.* *a tempo pp3*

11

cresc.

3

16

Musical score for measures 16-17. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in measure 16, marked with a forte *f* dynamic. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand.

18

Musical score for measures 18-19. The vocal line begins in measure 18 with a piano *p* dynamic. The piano accompaniment includes a section marked *[p]* in the right hand and continues with sixteenth-note patterns in the left hand. Measure 19 features a sixteenth-note run in the right hand.

20

Musical score for measures 20-22. The vocal line starts in measure 20 with a forte *f* dynamic, followed by a piano *p* dynamic and a pianissimo *pp* dynamic. The piano accompaniment includes triplets and sixteenth-note runs. Measure 22 is marked *poco accel.*

23

Musical score for measures 23-25. The vocal line includes dynamics *dim.*, *rit.*, and *pp a tempo*. It also features the instruction *sul D - -* and *sul A - -*. The piano accompaniment includes a *dim.* dynamic and a *rit.* section, followed by a section marked *pp a tempo*.

27

p

30

mf *f*

p

32

f

3

34

p

pp

36

cresc.

38

f molto espress.

40

p

cresc.

42

44

Musical score for measures 44-46. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 44 features a treble staff with a melodic line and a grand staff with a rhythmic accompaniment. Dynamic markings include *f* and *pp*. Measure 45 continues the accompaniment. Measure 46 shows a melodic phrase in the treble staff and a descending line in the grand staff, with a *pp* dynamic marking.

47

Musical score for measures 47-50. The system consists of three staves. Measure 47 has a treble staff with a melodic line and a grand staff with a rhythmic accompaniment. Dynamic markings include *cresc.* and *f*. Measure 48 continues the accompaniment. Measure 49 features a melodic phrase in the treble staff and a rhythmic accompaniment in the grand staff, with a *f* dynamic marking. Measure 50 shows a melodic phrase in the treble staff and a rhythmic accompaniment in the grand staff.

51 **Allegro.**

Musical score for measures 51-54. The system consists of three staves. Measure 51 starts with a treble staff containing a melodic phrase and a grand staff with a rhythmic accompaniment. Dynamic markings include *pp* and *p*. Measure 52 features a treble staff with a melodic line and a grand staff with a rhythmic accompaniment, including triplet markings. Dynamic markings include *pp*. Measure 53 continues the accompaniment. Measure 54 shows a melodic phrase in the treble staff and a rhythmic accompaniment in the grand staff, with a *cresc.* dynamic marking.

55

Musical score for measures 55-58. The system consists of three staves. Measure 55 features a treble staff with a melodic phrase and a grand staff with a rhythmic accompaniment. Dynamic markings include *f* and *p*. Measure 56 continues the accompaniment, including triplet markings. Dynamic markings include *pp*. Measure 57 features a melodic phrase in the treble staff and a rhythmic accompaniment in the grand staff, with a *cresc.* dynamic marking. Measure 58 shows a melodic phrase in the treble staff and a rhythmic accompaniment in the grand staff.

59 *f* *p* *ff* *sul G*

63 *p* *f* *largamente*

67

70 *p*

73 *p* *f largamente dim.*

76 *f*

79 *f*

82 *p*

86

p

allegro

This system contains measures 86, 87, and 88. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *p* and *allegro*. There are slurs and accents throughout.

89

p

allegro

This system contains measures 89, 90, and 91. The piano accompaniment continues with eighth-note patterns. Dynamics include *p* and *allegro*. Slurs and accents are present.

92

cresc.

allegro

This system contains measures 92, 93, and 94. The piano accompaniment features a more active eighth-note accompaniment. Dynamics include *cresc.* and *allegro*. Slurs and accents are present.

95

f *ff* *rit.* *allarg.*

rit.

This system contains measures 95, 96, and 97. The piano accompaniment has a more active eighth-note accompaniment. Dynamics include *f*, *ff*, *rit.*, and *allarg.*. The system ends with a double bar line and a 3/4 time signature. Slurs and accents are present.

10 **Tempo I.**

99

ff

mf

This system contains measures 99 and 100. The right hand has a melodic line with a long slur over measures 99 and 100. The left hand features a rhythmic accompaniment of eighth notes with slurs. Dynamics include fortissimo (ff) and mezzo-forte (mf).

101

mf

p

This system contains measures 101 and 102. The right hand has a melodic line with a slur and a triplet of eighth notes in measure 102. The left hand has a rhythmic accompaniment with slurs. Dynamics include mezzo-forte (mf) and piano (p).

103

This system contains measures 103 and 104. The right hand has a melodic line with a slur and a triplet of eighth notes in measure 104. The left hand has a rhythmic accompaniment with slurs.

105

This system contains measures 105 and 106. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment with slurs.

107

f

This system contains measures 107 and 108. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes and slurs. A dynamic marking of *f* (forte) is present in both staves.

109

p *con fantasia* *cresc.* *dim.* *pp*

Tempo II.

This system contains measures 109 through 112. It begins with a tempo change to **Tempo II.** The vocal line starts with a *p* (piano) dynamic and includes markings for *con fantasia*, *cresc.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). The piano accompaniment features a prominent triplet in the right hand and a sustained bass line in the left hand.

113

pp

This system contains measures 113 through 115. The vocal line has a triplet of eighth notes marked *pp*. The piano accompaniment continues with a triplet in the right hand and a steady bass line in the left hand.

116

pp *molto cresc.* *accel.*

pp *molto cresc.*

This system contains measures 116 through 118. The vocal line starts with a triplet of eighth notes marked *pp* and includes markings for *molto cresc.* and *accel.* (accelerando). The piano accompaniment features a triplet in the right hand and a bass line in the left hand, with a *pp* dynamic and *molto cresc.* marking.

Più vivo agitato.

120

p espress. *sul A*

124

cresc. *f* *sul A* *cresc.*

128

p *p*

131

f *f* *p* *f* *[dim.]* *p*

135

p

138

f

mf

p

143

f tenuto

rit.

a tempo

p tranq.

a tempo

rit.

p tranq.

147

p

pp

lento

pp

perdendosi

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

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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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