



EMIL SJÖGREN

1853–1918

Prélude pathétique et Intermezzo
för piano/*for piano*

Opus 33

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.

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Prélude pathétique et Intermezzo.

(À Melle Lucie Hillier.)

Non troppo Allegro.

Emil Sjögren.

p sempre legato

mf

cresc. molto *ff* *rit.*

poco a poco rall.

Più vivo.
p con grazia

Coda

p molto cresc. e passionato

p molto cresc. e passionato

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a slur and a fermata. Bass staff contains a bass line with a slur and a fermata. A *rall.* marking is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a slur and a fermata. Bass staff contains a bass line with a slur and a fermata. *p a tempo* marking is in the treble staff, and *mp* marking is in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a slur and a fermata. Bass staff contains a bass line with a slur and a fermata. *p* marking is in the treble staff, *f* marking is in the bass staff, and *[f]* marking is in the treble staff. *sempre f* marking is in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a slur and a fermata. Bass staff contains a bass line with a slur and a fermata. *mf* marking is in the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a slur and a fermata. Bass staff contains a bass line with a slur and a fermata. *p* marking is in the treble staff, *rall.* marking is in the bass staff, and *pp* marking is in the treble staff. The system ends with a double bar line and a common time signature *C*.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a melodic line marked *mp* (mezzo-piano). The bass clef part provides a harmonic accompaniment with arpeggiated chords.

Second system of musical notation, continuing the piece. The treble clef part features a melodic line with a slur over the first two measures. The bass clef part continues with arpeggiated accompaniment.

Third system of musical notation, showing a change in the treble clef part's texture to a more chordal accompaniment. The bass clef part continues with arpeggiated accompaniment.

Fourth system of musical notation, featuring a melodic line in the treble clef with a slur over the first two measures. The bass clef part continues with arpeggiated accompaniment.

Fifth system of musical notation, featuring a melodic line in the treble clef with a slur over the first two measures. The bass clef part continues with arpeggiated accompaniment. Dynamic markings include *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), and *rit.* (ritardando).

*c1 och c2 ändrade från cess1 och cess2.

allegretto

First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *mp*. Includes a fermata over the first measure and an asterisk (*) below the second measure. A *rit.* marking is present at the bottom left.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *p*, *sfz*, *p*, *sfz*. Includes a fermata over the first measure.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *p*, *mf*. Includes a fermata over the first measure and a *rit.* marking at the end of the system.

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Dynamics: *f*, *sempre ff*. Includes a fermata over the first measure.

Fifth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Includes a fermata over the first measure and a *rit.* marking at the end of the system.

Tempo II ma sostenuto.

pp

3

The first system of music consists of five measures. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked *pp* (pianissimo). The right hand features a melodic line with a triplet of eighth notes in the fourth measure. The left hand provides a harmonic accompaniment with sustained chords.

p

The second system contains five measures. The music is marked *p* (piano). The right hand continues the melodic line with a long slur over the first four measures. The left hand accompaniment remains consistent with the first system.

a tempo

rall.

p dolce

The third system spans five measures. It begins with a *rall.* (ritardando) marking. The music then returns to the original tempo, marked *a tempo*. The dynamic is *p dolce* (piano dolce). The right hand has a long slur over the first four measures, and the left hand has a slur over the last three measures.

mf

The fourth system consists of five measures. The music is marked *mf* (mezzo-forte). The right hand features a melodic line with a slur over the first four measures. The left hand accompaniment includes a slur over the last three measures.

f subito

ff

The fifth system contains five measures. It begins with a *f subito* (fortissimo subito) marking. The music is marked *ff* (fortissimo). The right hand has a long slur over the first four measures, and the left hand has a slur over the last three measures.

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 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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