



EMIL SJÖGREN

1853–1918

Prélude funèbre

för piano

Funeral March

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.

Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten treasures of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

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

Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1231/Edition no. 1231
2016
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-293-8

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

Prélude funèbre.

Till minnet af min svärfader, kartografen Carl Edv. Dahlman.

Emil Sjögren.

Lugubre.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a common time signature (C). The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment of chords. A large slur covers the first two measures of the right hand.

The second system continues the piece. It features a variety of dynamics, including piano (*p*) and sforzando (*sfz*). The right hand has a melodic line with some chromaticism, while the left hand continues with a rhythmic accompaniment. A slur is present over the first two measures of the right hand.

The third system shows a transition in dynamics, starting with piano (*p*) and moving towards a crescendo (*cresc.*). The right hand features a series of chords with a slight upward motion, while the left hand maintains its accompaniment. A slur is present over the first two measures of the right hand.

The fourth system concludes the piece with a forte (*ff*) dynamic. The right hand plays a series of chords with a slight upward motion, while the left hand maintains its accompaniment. A slur is present over the first two measures of the right hand.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a *p* dynamic marking in the third measure. The bass clef staff contains a bass line with a slur over the first two measures and a *p* dynamic marking in the third measure. The key signature has one flat.

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a *pp* dynamic marking in the first measure, followed by a *p* dynamic marking in the third measure. The bass clef staff contains a bass line with a slur over the first two measures and a *p* dynamic marking in the third measure. The key signature has one flat.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The key signature has two sharps.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The key signature has two sharps.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and an *8va* marking above the notes. The bass clef staff contains a bass line with a slur over the first two measures. The key signature has two sharps.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines in both hands, with various accidentals and dynamic markings.

Second system of musical notation, continuing the piece. It includes a *p dolce* marking in the right hand, indicating a soft and sweet dynamic. The notation shows intricate harmonic relationships and melodic development.

Third system of musical notation, featuring more complex rhythmic patterns and chordal structures. The piece continues to explore rich harmonic textures through its notation.

Fourth system of musical notation, showing further development of the musical themes. The notation includes various articulations and dynamic changes, maintaining the piece's complexity.

Fifth system of musical notation, the final system on the page. It concludes with a *p* marking and features a mix of melodic and harmonic elements, ending with a final cadence.

First system of musical notation. Treble clef, bass clef, key signature of one flat (B-flat). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a long slur over the first two measures. The left hand provides a rhythmic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues with a melodic line, featuring a *sfz* (sforzando) dynamic marking. The left hand has a *p* (piano) dynamic marking. The system concludes with another *sfz* marking in the right hand.

Third system of musical notation. The right hand has a melodic line with a long slur. The left hand has a complex accompaniment with many beamed notes and rests.

Fourth system of musical notation. The right hand has a melodic line with a long slur. The left hand has a complex accompaniment with many beamed notes and rests. A *cresc.* (crescendo) marking is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with a long slur. The left hand has a complex accompaniment with many beamed notes and rests. A *ff* (fortissimo) dynamic marking is present in the right hand.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff contains a bass line with a slur over the first two measures and a fermata over the last two. A dynamic marking of *p* is placed above the bass line in the third measure.

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff contains a bass line with a slur over the first two measures and a fermata over the last two. Dynamic markings of *pp* and *p* are present.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff contains a bass line with a slur over the first two measures and a fermata over the last two.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff contains a bass line with a slur over the first two measures and a fermata over the last two.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass clef staff contains a bass line with a slur over the first two measures and a fermata over the last two. Dynamic markings of *rit.* and *pp* are present.

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.

© *Gunnar Ternhag*

Om utgåvan

Levande Musikarvs 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.

Förlagan är utgiven av Abr. Lundquists, Stockholm, Abr. L. 3372.

På omslaget står: ”Emil Sjögren / Marche nuptiale (Bröllopsmarsch) / Prélude pathétique et Intermezzo / Prélude funèbre (Sorgmarsch) / pour piano / Stockholm / Abr. Lundquists Kongl. Hof-Musikhandel”.

Tryckår: 1901.

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.

© *Gunnar Ternhag*

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.

Originally published by Abr. Lundquists, Stockholm, Abr. L. 3372.

Text on the front page: "Emil Sjögren / Marche nuptiale (Bröllopsmarsch) / Prélude pathétique et Intermezzo / Prélude funèbre (Sorgmarsch) / pour piano / Stockholm / Abr. Lundquists Kongl. Hof-Musikhandel".

Year of publication: 1901.