



EMIL SJÖGREN

1853–1918

Nenia
för piano/*for 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.

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 1176/Edition no. 1176
2016
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-271-6

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.

Till Minnet af Anna Klemming.

NENIA.

Emil Sjögren.

Andante con moto.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system is marked "PIANO." and "p". The second system is marked "mf". The third system is marked "pp a tempo" and "ritard.". The fourth system is marked "scen" and "do e f". The score is in a key signature of three flats and common time.

ff *dimin.*

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present, followed by the instruction *dimin.* (diminuendo).

mf

This system continues the musical piece with two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

This system contains two staves of music. The upper staff features a melodic line with slurs and ornaments. The lower staff has a harmonic accompaniment with chords and moving lines.

pp cre - - - - - scen - - - - - do.

This system contains two staves of music. The upper staff has a melodic line with slurs and ornaments. The lower staff has a harmonic accompaniment. A dynamic marking of *pp* (pianissimo) is present. The lyrics "cre - - - - - scen - - - - - do." are written below the lower staff.

ff

This system contains two staves of music. The upper staff features a melodic line with slurs and ornaments. The lower staff has a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The first measure contains a chord with an asterisk above it, and a dashed line with the number '8' above it spans the first two measures. The music features a mix of chords and moving lines in both hands.

Second system of musical notation. It continues the piece with a piano (*p*) dynamic marking. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs. A *rit.* (ritardando) marking is present above the third measure, and an *al tempo.* marking is present above the fourth measure.

Third system of musical notation. It features a melodic line in the upper staff with slurs and accents, and a bass line in the lower staff. A dashed line with the number '8' above it spans the first two measures. A *rit.* marking is present above the third measure.

Fourth system of musical notation. It features a piano (*p*) dynamic marking and an *al tempo.* marking. The upper staff contains chords, and the lower staff contains a moving bass line with slurs.

Fifth system of musical notation. It features a pianissimo (*pp*) dynamic marking. The upper staff contains chords, and the lower staff contains a moving bass line with slurs.

* d3 ändrad från ess3.

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.

© *Gunnar Ternhag*

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 utförts
utan kommentar.

Förlagan är utgiven av Gehrman & Co., Stockholm, G.&Co. 17.

På omslaget står: ”Till minnet af Anna Klemming / Nenia / Komponerad
för Piano / af / Emil Sjögren / Matilda / Julia / Eudora / Agata / Elsa / Prin-
sessan / Bellina / Katarina / Helena / Nemea / Marie / Margareta / Valentin /
Donna Anna / Ingeborg / Venus / Philomèle / Stockholm / Gehrman & Co.
/ f.d. Julius Bagges Musikhandel”.

Tillkomstår: 1889.

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) 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.

Originally published by Gehrman & Co., Stockholm, G.&Co. 17.

Text on the front page: "Till minnet af Anna Klemming / Nenia / Komponerad för Piano / af / Emil Sjögren / Matilda / Julia / Eudora / Agata / Elsa / Prinsessan / Bellina / Katarina / Helena / Nemea / Marie / Margareta / Valentin / Donna Anna / Ingeborg / Venus / Philomèle / Stockholm / Gehrman & Co. / f.d. Julius Bagges Musikhandel".

Year of composition: 1889.