



EMIL SJÖGREN

1853–1918

I bröllofstid – marsch
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.

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I Bröllopstid.

Emil Sjögren.

Alla marcia.

Piano. *p*

The first system of the piano score is in 2/4 time with a key signature of two sharps (D major). It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece, featuring a repeat sign. The right hand has a more active melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes.

The third system shows a change in dynamics to mezzo-forte (*mf*). The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes.The fourth system features a forte (*f*) dynamic in the right hand, which has a melodic line with eighth notes. The left hand has a rhythmic accompaniment of eighth notes.The fifth system concludes the piece with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes.

m. s.

First system of musical notation, featuring piano (*p*) dynamics and a melodic line marked *m. s.* in the upper voice.

m. s.

Second system of musical notation, featuring piano (*p*) dynamics and a melodic line marked *m. s.* in the upper voice.

Third system of musical notation, featuring forte (*f*) and piano (*p*) dynamics.

Fourth system of musical notation, featuring forte (*f*) and piano (*p*) dynamics.

Fifth system of musical notation, featuring piano (*p*) dynamics.

Sixth system of musical notation, featuring forte (*f*) and piano (*p*) dynamics.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The bass line contains a melodic line with eighth notes and quarter notes, while the treble line provides harmonic support with chords and sustained notes.

Second system of musical notation, including a dynamic marking of *p* (piano) in the bass line. The notation continues with complex chordal textures and melodic fragments in both staves.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the bass line and a *sfz* (sforzando) marking in the treble line. The system shows a transition to a more intense and dramatic sound.

Fourth system of musical notation, including a *sfz* (sforzando) marking in the bass line. The notation continues with complex chordal textures and melodic fragments in both staves.

Fifth system of musical notation, continuing the complex chordal textures and melodic fragments in both staves, with various articulation marks and slurs.

Sixth system of musical notation, featuring a dynamic marking of *z* (zest) in the bass line. The notation continues with complex chordal textures and melodic fragments in both staves.

First system of musical notation. The treble clef staff is empty. The bass clef staff contains a sequence of chords and a melodic line. The key signature is two sharps (F# and C#). The music features a mix of block chords and moving lines, with some notes beamed together.

Second system of musical notation. The treble clef staff contains a melodic line with some slurs. The bass clef staff contains chords and a moving line. Dynamics markings include *mf* (mezzo-forte) and *f* (forte). The key signature remains two sharps.

Third system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains chords and a moving line. A dynamic marking of *p* (piano) is present. The key signature remains two sharps.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains chords and a moving line. The key signature changes to one sharp (F#) in the final measure of this system.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and dynamic markings *m.s.* (mezzo-soprano). The bass clef staff contains chords and a moving line. The key signature is one sharp (F#).

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and melodic lines in both staves, with some notes beamed together and slurs.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in both staves.

Third system of musical notation, including a dynamic marking of *f* (forte) in the bass staff.

Fourth system of musical notation, featuring dynamic markings of *mf* (mezzo-forte) and *p* (piano), along with the instruction *diminuendo e* (diminuendo e).

Fifth system of musical notation, concluding the page with dynamic markings of *rallentando* and *pp* (pianissimo).

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

Levande Musikarvs emenderade utgåvor är redaktionellt genomsedda och
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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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