



EMIL SJÖGREN  
1853–1918

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La Tourterelle  
för piano/*for piano*

Opus 41/4

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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# La Tourterelle.

Allegretto grazioso.

Emil Sjögren, Op. 41. Nr. 4.

The musical score is presented in four systems, each with a treble and bass clef. The key signature is one flat (F major), and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system starts with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The fourth system begins with a piano (*p*) dynamic and includes a pianissimo (*pp*) dynamic. The score includes various musical notations such as treble and bass clefs, time signatures, accidentals, and dynamic markings.

First system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures and a fermata over the final measure. The bass clef staff provides harmonic support. Dynamics include *f* (forte) in the first measure, *p* (piano) in the second, and *pp* (pianissimo) in the third. The key signature has one flat, and the time signature is 4/4.

Second system of musical notation. The treble clef staff continues the melodic line with a slur and a fermata. The bass clef staff has a more active line with a slur. Dynamics include *pp* (pianissimo) in the second measure. The key signature and time signature remain consistent.

Third system of musical notation. The treble clef staff features a melodic line with a slur and a fermata, and a dotted line above the final measure. The bass clef staff has a melodic line with a slur. Dynamics include *pp* (pianissimo) in the second measure. The key signature and time signature remain consistent.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur and a fermata, and a dotted line above the final measure. The bass clef staff has a melodic line with a slur. Dynamics include *m.g.* (mezzo-giochiato) in the first and third measures, and *cresc.* (crescendo) in the second measure. The key signature and time signature remain consistent.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and a fermata, and a dotted line above the final measure. The bass clef staff has a melodic line with a slur. Dynamics include *m.g.* (mezzo-giochiato) in the first and third measures. The key signature and time signature remain consistent.

First system of musical notation. The treble clef staff features a melodic line with eighth-note chords, some marked with a '7' (likely a fingering or ornament). The bass clef staff provides a simple accompaniment. A dotted line with the number '8' is positioned above the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with eighth-note chords. The bass clef staff features a more active accompaniment with a melodic line. Dynamics markings include *f* (forte) and *p* (piano). A dotted line with the number '8' is positioned above the first measure.

Third system of musical notation. The treble clef staff features a melodic line with eighth-note chords. The bass clef staff features a melodic line with eighth-note chords. Dynamics markings include *p* (piano) and *pp* (pianissimo).

Fourth system of musical notation. The treble clef staff features a melodic line with eighth-note chords. The bass clef staff features a melodic line with eighth-note chords. Dynamics markings include *p* (piano).

Fifth system of musical notation. The treble clef staff features a melodic line with eighth-note chords, some marked with a '7'. The bass clef staff provides a simple accompaniment. A dotted line with the number '8' is positioned above the first measure.

The first system of music consists of four measures. The treble clef staff begins with a key signature of two sharps (F# and C#) and a common time signature. The first measure contains a complex chordal texture with a dynamic marking of *f*. The second measure features a melodic line in the treble and a bass line with a dynamic marking of *p*. The third and fourth measures continue the melodic and harmonic development, with a fermata over the final chord.

The second system consists of four measures. The treble clef staff shows a melodic line with a dynamic marking of *p*. The bass clef staff provides a harmonic accompaniment. The system concludes with a fermata over the final chord.

The third system consists of four measures. The treble clef staff features a melodic line with a dynamic marking of *pp*. The bass clef staff has a more active accompaniment. The system ends with a fermata over the final chord.

The fourth system consists of four measures. The first measure is marked *ritard.* (ritardando). The second measure is marked *a tempo*. The treble clef staff has a melodic line, and the bass clef staff has a more active accompaniment. The system ends with a fermata over the final chord.

The fifth system consists of four measures. The treble clef staff has a melodic line, and the bass clef staff has a more active accompaniment. The system ends with a fermata over the final chord.

\* Korsförtecken infört för f2.

First system of musical notation. The treble clef staff features a sequence of eighth notes with a slur and an '8' above it, followed by a dotted quarter note. The bass clef staff has a whole note chord. A dotted line spans the first two measures.

Second system of musical notation. The treble clef staff begins with a piano (*pp*) dynamic marking. It contains a sequence of eighth notes with a slur and an '8' above it, followed by a dotted quarter note. The bass clef staff has a whole note chord. A dotted line spans the first two measures.

Third system of musical notation. The treble clef staff features a sequence of eighth notes with a slur and an '8' above it, followed by a dotted quarter note. The bass clef staff has a whole note chord. A dotted line spans the first two measures.

Fourth system of musical notation. The treble clef staff features a sequence of eighth notes with a slur and an '8' above it, followed by a dotted quarter note. The bass clef staff has a whole note chord. A dotted line spans the first two measures.

Fifth system of musical notation. The treble clef staff features a sequence of eighth notes with a slur and an '8' above it, followed by a dotted quarter note. The bass clef staff has a whole note chord. A dotted line spans the first two 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 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 Muskarvs 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) 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.

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