



EMIL SJÖGREN

1853–1918

Marche nuptiale (bröllopsmarsch)
för piano

Marche nuptiale (Wedding March)
for piano

Opus 33

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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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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Marche nuptiale.

(Bröllopsmarsch.)

(Till Marie Speyer och Peter Heiberg)

Emil Sjögren.

Allegro risoluto. ♩ = 126.

Piano.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a treble clef and a bass clef, with a tempo marking of 'Allegro risoluto. ♩ = 126.' and a dynamic marking of 'f'. The score features several triplet markings (indicated by a '3' over a group of notes) and various articulations such as slurs and accents. The second system includes a dynamic marking of 'mp'. The third system features dynamic markings of 'sfz' and 'f'. The fourth system includes dynamic markings of 'f' and 'p'. The fifth system includes dynamic markings of 'f' and 'p'. The score concludes with a final cadence in the bass clef.

musical notation system 1, featuring piano and bass staves with a *poco a poco cresc.* instruction and a triplet in the bass line.

musical notation system 2, featuring piano and bass staves with a *f* dynamic marking and a *poco a poco cresc.* instruction.

musical notation system 3, featuring piano and bass staves with a *ff* dynamic marking and a *Leg.* instruction.

musical notation system 4, featuring piano and bass staves with a *fff* dynamic marking and asterisks marking specific measures.

musical notation system 5, featuring piano and bass staves with a *V* marking and triplet figures in both staves.

mf *rall.* *f* *a tempo*

mp

sfz *f*

p dolce e sostenuto

mp e cantabile
a tempo

3

3

3

Detailed description: This system contains the first six measures of the piece. The right hand features a melodic line with a slur over the first four measures and a fermata over the fifth. The left hand plays a rhythmic accompaniment of eighth-note chords, with triplets of eighth notes in measures 3, 5, and 6. The key signature has three flats and the time signature is common time.

3

3

p

Detailed description: This system contains measures 7 through 12. The right hand continues the melodic line with slurs and a fermata. The left hand accompaniment includes triplets of eighth notes in measures 8 and 10. The dynamics shift to piano (p) in measure 11. The key signature changes to two flats in measure 12.

cresc.

allarg.

ff

3

3

3

Detailed description: This system contains measures 13 through 18. The right hand has a slur over measures 13-15 and a fermata. The left hand accompaniment features triplets of eighth notes in measures 15, 17, and 18. The dynamics increase from crescendo to fortissimo (ff), and the tempo is marked allargando (allarg.).

3

3

rall. e dim.

mp a tempo

3

3

Detailed description: This system contains measures 19 through 24. The right hand has a slur over measures 19-21 and a fermata. The left hand accompaniment includes triplets of eighth notes in measures 19, 21, and 23. The dynamics decrease (rall. e dim.) and then return to mezzo-piano (mp) at a tempo. The key signature changes to one flat in measure 22.

crescendo molto

Detailed description: This system contains the final six measures (25-30). The right hand has a slur over the entire system and a fermata at the end. The left hand accompaniment features triplets of eighth notes in measures 25, 27, and 29. The dynamics increase significantly (crescendo molto) towards the end. The key signature changes to two sharps in measure 29.

ff *p e cresc.* *f*

This system features a grand staff with a treble and bass clef. The music is in a key with three flats. It begins with a fortissimo (ff) dynamic. The right hand plays a complex, multi-measure rest followed by a series of chords and arpeggios. The left hand plays a steady accompaniment of chords. A dynamic marking of *p e cresc.* appears in the second measure, and a fortissimo (f) marking appears in the fourth measure. A triplet of eighth notes is marked with a '3' in the third measure.

sempre f

This system continues the piece. The right hand features a series of triplets of eighth notes, marked with a '3'. The left hand continues with a steady accompaniment. The dynamic marking *sempre f* is present throughout. The system concludes with a *rit.* marking and a *ff* dynamic.

rit. *a tempo* *ff e pesante*

This system begins with a *rit.* marking. The right hand has a series of triplets of eighth notes, marked with a '3'. The left hand has a steady accompaniment. A dynamic marking of *ff e pesante* is present. The system concludes with a *rit.* marking and a *ff* dynamic.

p *f* *p*

This system features a grand staff with a treble and bass clef. The music is in a key with three flats. It begins with a piano (p) dynamic. The right hand plays a complex, multi-measure rest followed by a series of chords and arpeggios. The left hand plays a steady accompaniment of chords. A dynamic marking of *f* appears in the second measure, and a *p* marking appears in the fourth measure. A triplet of eighth notes is marked with a '3' in the first measure.

mf cresc. *f* *f*

Tempo I.

This system features a grand staff with a treble and bass clef. The music is in a key with three flats. It begins with a mezzo-forte (mf) dynamic. The right hand plays a complex, multi-measure rest followed by a series of chords and arpeggios. The left hand plays a steady accompaniment of chords. A dynamic marking of *f* appears in the second measure, and another *f* marking appears in the fourth measure. A triplet of eighth notes is marked with a '3' in the first measure. The system concludes with the instruction **Tempo I.**

First system of musical notation. The treble staff contains a melodic line with several triplet markings (indicated by a '3' in a circle) and a mezzo-piano (*mp*) dynamic marking. The bass staff provides a harmonic accompaniment with chords and some triplet figures.

Second system of musical notation. The treble staff continues the melodic line with triplet markings. The bass staff features a triplet in the lower register. A forte (*f*) dynamic marking is present towards the end of the system.

Third system of musical notation. The treble staff has a melodic line with triplet markings. The bass staff has a triplet in the lower register. A piano (*p*) dynamic marking is present towards the end of the system.

Fourth system of musical notation. The treble staff has a melodic line with triplet markings. The bass staff has a triplet in the lower register. A piano (*p*) dynamic marking is present towards the end of the system.

Fifth system of musical notation. The treble staff has a melodic line with triplet markings. The bass staff has a triplet in the lower register. The instruction *poco a poco cresce.* is written in the bass staff. A piano (*p*) dynamic marking is present towards the end of the system.

mf poco a poco cresc.

f

ff

allegro

rit.

sempre ff

allegro

rit.

Cresc. molto

allegro

rit.

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

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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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