



EMIL SJÖGREN

1853-1918

Preludium och fuga a-moll

för orgel

Prelude and fugue A minor

for organ

Opus 49

Emenderad utgåva

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.

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 1882/Edition no. 1882
2018
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-524-3

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.

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

PRELUDIUM.

EMIL SJÖGREN, Op. 49.

Andante con elevazione.

Manual.

Pedal.

p *cresc.*

mf *p*

6

11

p

16

mf p

Detailed description: This system contains measures 16 through 21. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music includes various note values, rests, and dynamic markings. A double bar line with repeat dots is present between measures 18 and 19. Dynamics include *mf* and *p*.

22

p rit.

Detailed description: This system contains measures 22 through 27. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The music includes various note values, rests, and dynamic markings. A double bar line with repeat dots is present between measures 24 and 25. Dynamics include *p* and *rit.*.

28

cresc.

Detailed description: This system contains measures 28 through 33. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The music includes various note values, rests, and dynamic markings. A double bar line with repeat dots is present between measures 30 and 31. Dynamics include *cresc.* and *f*.

33

Musical score for measures 33-38. The score is written for piano and features a complex texture with multiple staves. The key signature is two sharps (F# and C#). The music includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *ff* (fortissimo) is present in the upper right section of the score.

39

Musical score for measures 39-43. The score continues with intricate piano textures. A dynamic marking of *p* (piano) is visible in the middle section. The notation includes various rhythmic values and rests, maintaining the complex harmonic language established in the previous measures.

44

Musical score for measures 44-48. This section features a dense piano texture with many sixteenth-note passages. A dynamic marking of *p* (piano) is present in the lower right section. The score concludes with a series of rhythmic patterns and rests.

49

poco a poco cresc. e accel.

55

f ff rallent.

61

allarg. mf

66

Musical score for measures 66-71. The score is written for piano in G major (one sharp). It features a complex texture with multiple voices in both hands. Measure 66 starts with a piano (*p*) dynamic. The music includes chords, arpeggiated figures, and melodic lines. A fermata is present over a chord in measure 69. The key signature changes to E major (two sharps) at the end of measure 71.

72

Musical score for measures 72-76. The score continues in E major. It features a complex texture with multiple voices in both hands. Measure 72 starts with a piano (*p*) dynamic. The music includes chords, arpeggiated figures, and melodic lines. A fermata is present over a chord in measure 75. The dynamic marking *cresc. e rit.* is present in measure 76. The key signature changes to G major (one sharp) at the end of measure 76.

77

Musical score for measures 77-81. The score continues in G major. It features a complex texture with multiple voices in both hands. Measure 77 starts with a forte (*f*) dynamic and the tempo marking *a tempo*. The music includes chords, arpeggiated figures, and melodic lines. A fermata is present over a chord in measure 80. The dynamic marking *rit.* is present in measure 81. The key signature changes to E major (one sharp) at the end of measure 81.

81

pp

Fuga, in tempo ordinario.

f

6

10

Musical score for measures 10-14. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 10 starts with a piano (p) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment. A fermata is placed over the final note of measure 14.

15

Musical score for measures 15-19. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues from the previous system. Measure 15 begins with a piano (p) dynamic. The melody in the treble clef is more active, with many sixteenth notes. A *rit.* (ritardando) marking is present in measure 19, accompanied by a hairpin decrescendo. A fermata is placed over the final note of measure 19.

20

Musical score for measures 20-24. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues from the previous system. Measure 20 begins with a piano (p) dynamic and the tempo marking *a tempo*. The melody in the treble clef is more active, with many sixteenth notes. The lyrics "cre - - - scen - - do" are written below the treble staff, with hyphens indicating syllables across measures. A fermata is placed over the final note of measure 24.

25

f

30

p

35

p

poco rall.

f a tempo

40

Musical score for measures 40-43. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Measures 40-43 show complex rhythmic patterns with many beamed notes and accidentals.

44

Musical score for measures 44-47. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Measure 44 is marked *rit. molto*. Measure 45 is marked *a tempo p e cresc.*. The bass clef staff below the grand staff has a long horizontal line with a brace underneath, indicating a sustained or held note.

48

Musical score for measures 48-51. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Measures 48-51 show complex rhythmic patterns with many beamed notes and accidentals. The bass clef staff below the grand staff has a long horizontal line with a brace underneath, indicating a sustained or held note.

51

ff

This system contains measures 51 through 54. It features a grand staff with treble and bass clefs. Measures 51 and 52 are mostly rests. Measures 53 and 54 contain a melody in the right hand and a bass line in the left hand, both marked with a forte (ff) dynamic. The key signature has two sharps (F# and C#).

55

pesante rit. p

pesante

This system contains measures 55 through 59. Measures 55-58 are marked with a heavy accent (pesante). Measure 58 is also marked with a ritardando (rit.). Measure 59 is marked with a piano (p) dynamic. The right hand has a complex, multi-measure chordal texture, while the left hand has a simpler bass line. The key signature has two sharps.

60

pp

This system contains measures 60 through 63. Measure 60 is marked with a pianissimo (pp) dynamic. The right hand features a melodic line with some slurs, and the left hand has a bass line. The key signature has two sharps.

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 därefter 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 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 Musikarvs Häggs 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 på Wilhelm Hansens förlag, nr 14329.

På omslaget står: "Wilhelm Hansen Edition / à Monsieur Alexandre Guilmant / Prélude / pour / l'Orgue / par / Emil Sjögren / Op. 49 / Kopenhagen & Leipzig / Wilhelm Hansen, Musik-Verlag".

Tillkomstår: 1906.

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 Wilhelm Hansens förlag, no. 14329.

Text on the front page: "Wilhelm Hansen Edition / à Monsieur Alexandre Guilmant / Prélude / pour / l'Orgue / par / Emil Sjögren / Op. 49 / Kopenhagen & Leipzig / Wilhelm Hansen, Musik-Verlag".

Year of composition: 1906.