



EMIL SJÖGREN  
1853–1918

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Serenata  
för piano

*Serenade*  
*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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**[www.levandemusikarv.se](http://www.levandemusikarv.se)**

Huvudredaktör/Editor-in-chief: Anders Wiklund  
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Levande Musikarv/Swedish Musical Heritage  
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music  
Utgåva nr 1337/Edition nos 1337  
2016  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-327-0

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.



# Serenata.

Emil Sjögren.

Andante con moto.

Piano.

*pp*

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of staves. The first system begins with a piano (*pp*) dynamic and includes the tempo marking 'Andante con moto.'. The second system continues the melodic and harmonic development. The third system features a crescendo (*cresc.*) marking. The fourth system includes a ritardando (*e rit.*) and a return to the tempo (*p a tempo*). The fifth system concludes with a decrescendo (*dim.*) and a piano (*p*) dynamic.

The first system of music consists of two staves. The upper staff (treble clef) begins with a repeat sign and contains a series of eighth and sixteenth notes, some beamed together. The lower staff (bass clef) features a similar rhythmic pattern with some chords and rests.

The second system continues the musical piece. The upper staff has a melodic line with some accidentals (sharps). The lower staff has a more rhythmic accompaniment. A dynamic marking of *cresc.* (crescendo) is placed above the lower staff.

The third system features a *diminuendo* dynamic marking in the lower staff. It includes two endings: the first ending (marked '1.') leads back to an earlier section, and the second ending (marked '2.') concludes the phrase. The upper staff has a melodic line with some accidentals.

The fourth system shows a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A *rit.* (ritardando) dynamic marking is present in the lower staff towards the end of the system.

The fifth system begins with a *p a tempo* dynamic marking in the lower staff. The upper staff has a melodic line with some accidentals, and the lower staff has a rhythmic accompaniment.

The sixth system contains several dynamic markings: *rit.* (ritardando) in the lower staff, followed by *cresc.* (crescendo) and *e* (accent) in the upper staff, and *ritard.* (ritardando) in the lower staff. The system concludes with a final melodic phrase in the upper staff.

dim. e rit.

This system features a piano accompaniment with a treble clef and a bass clef. The treble staff contains a melodic line with a series of eighth notes and a final half note. The bass staff provides a rhythmic accompaniment with eighth notes and chords. The dynamic marking 'dim. e rit.' is placed above the treble staff.

*p* *pp*

This system continues the piano accompaniment. The treble staff has a melodic line with a slur over the first few notes. The bass staff has a rhythmic accompaniment with a slur over the first few notes. Dynamic markings *p* and *pp* are present.

This system continues the piano accompaniment. The treble staff has a melodic line with a slur over the first few notes. The bass staff has a rhythmic accompaniment with a slur over the first few notes.

*pp* *pp* *f* *p* *f*

This system continues the piano accompaniment. The treble staff has a melodic line with a slur over the first few notes. The bass staff has a rhythmic accompaniment with a slur over the first few notes. Dynamic markings *pp*, *pp*, *f*, *p*, and *f* are present.

*p* *f* *p*

This system continues the piano accompaniment. The treble staff has a melodic line with a slur over the first few notes. The bass staff has a rhythmic accompaniment with a slur over the first few notes. Dynamic markings *p*, *f*, and *p* are present.

*pp*

This system continues the piano accompaniment. The treble staff has a melodic line with a slur over the first few notes. The bass staff has a rhythmic accompaniment with a slur over the first few notes. Dynamic marking *pp* is present.

# 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

Levande Musikarvs 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 Carl Gehrman's Musikförlag, Stockholm, C.G. 1143.

På omslaget står: "Serenata / för Piano / af / Emil Sjögren / Stockholm / Carl Gehrman's Musikförlag".

Tillkomstår: 1902.

# 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.

Originally published by Carl Gehrman's Musikförlag, Stockholm, C.G. 1143.

Text on the front page: "Serenata / för Piano / af / Emil Sjögren / Stockholm / Carl Gehrman's Musikförlag".

Year of composition: 1902.