



EMIL SJÖGREN  
1853–1918

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Scherzo  
för piano/*for piano*

Opus 52/2

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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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](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 1308/Edition no. 1308  
2016  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-321-8

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.  
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# Scherzo.

Allegretto vivace.

Emil Sjögren, Op. 52. Nr. 2.

The musical score is written for piano and treble clef. It consists of five systems of music. The first system begins with a piano (*p*) dynamic in the bass clef and a mezzo-forte (*mf*) dynamic in the treble clef. The second system features a piano (*p*) dynamic in the bass clef and a forte (*f*) dynamic in the treble clef. The third system starts with a piano (*p*) dynamic in both staves. The fourth system includes a *rit.* (ritardando) marking in the treble clef and an *a tempo* marking in the bass clef. The fifth system concludes with a forte (*f*) dynamic in the treble clef. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *p*, *cresc.*

Second system of musical notation. Treble and bass staves. Dynamics: *f rit.*, *p*, *rit.*, *f a tempo*, *p*. Tempo: *a tempo*

Third system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *f*, *pp*

Fourth system of musical notation. Treble and bass staves. Dynamics: *sfz*, *stringendo*

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *pp*, *m.s. ten.*

\* B-förtecken för a borttaget.

Meno mosso.

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with eighth notes. A piano (*p*) dynamic marking is present in the upper staff.

The second system continues the piece and includes a repeat sign. The upper staff features a melodic line with some chromaticism, and the lower staff has a steady accompaniment. A piano (*p*) dynamic marking is present in the upper staff.

The third system includes first and second endings. The upper staff has a melodic line with some chromaticism, and the lower staff has a steady accompaniment. A piano (*p*) dynamic marking is present in the upper staff. The first ending leads to a repeat, and the second ending concludes the phrase.

The fourth system features a melodic line with eighth notes and sixteenth notes. The lower staff has a steady accompaniment. Dynamics include *rit.* (ritardando), *a tempo p* (at tempo piano), and *mf* (mezzo-forte).

The fifth system features a melodic line with eighth notes and sixteenth notes. The lower staff has a steady accompaniment. Dynamics include *mf* (mezzo-forte) and *sfz p* (sforzando piano).

The sixth system features a melodic line with eighth notes and sixteenth notes. The lower staff has a steady accompaniment. Dynamics include *p* (piano), *mf* (mezzo-forte), *f rit.* (forte ritardando), and *a tempo p* (at tempo piano).

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic. The bass clef staff features a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic.

Second system of musical notation. Dynamics include forte (*f*), piano (*p*), piano crescendo (*p cresc.*), and ritardando (*rit.*). The system ends with a piano (*p*) dynamic and the tempo marking *a tempo*.

Third system of musical notation. Dynamics include mezzo-forte (*mf*), piano (*p*), piano crescendo (*p e cresc.*), forte (*f*), and pianissimo (*pp*).

Fourth system of musical notation. Dynamics include fortissimo (*ff*) and stringendo. The system concludes with a fortissimo (*ff*) dynamic.

Fifth system of musical notation. Dynamics include molto crescendo (*molto cresc.*), pianissimo (*pp*), and piano (*p*). The system concludes with the tempo marking *Meno mosso.*

Sixth system of musical notation. Dynamics include molto ritardando (*molto rit.*), pianissimo (*pp*), piano (*p*), forte (*f*), piano (*p*), and pianissimo (*pp*). The system concludes with a piano (*p*) dynamic.

# 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 företagits utan kommentar.

Förlagan är utgiven av Wilhelm Hansen, Köpenhamn, nr. 14759.

På omslaget står: ”Wilhelm Hansen Edition / Till fru Valfrid B:son Lind / Scherzo / pour / Piano / par / Emil Sjögren / Op 52 No. 2 / Kjøbenhavn & Leipzig / Wilhelm Hansen, Musik-forlag”.

Tryckår: 1911.



# 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 Wilhelm Hansen, Copenhagen, no. 14759.

Text on the front page: "Wilhelm Hansen Edition / Till fru Valfrid B:son Lind / Scherzo / pour / Piano / par / Emil Sjögren / Op 52 No. 2 / Kjøbenhavn & Leipzig / Wilhelm Hansen, Musik-forlag".

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