



# GUSTAF HÄGG

1867–1925

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Några stämningbilder  
för piano

*Some Mood Images*  
*for piano*

Opus 9

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

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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 1111-1116/Edition nos 1111-1116  
2015  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-255-6

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.

# Sång utan ord.

Gustaf V. Pson Hägg, Op. 9.

Andantino.

PIANO.

*p e molto espressivo*

The musical score is written for piano and consists of five systems of two staves each. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Andantino'. The first system begins with the instruction 'PIANO.' and 'p e molto espressivo'. The second system includes 'cresc.' and 'f'. The third system includes 'rit.' and 'a tempo', followed by 'mf'. The fourth system includes 'cresc.'. The fifth system includes 'f'. The score features various musical notations including notes, rests, slurs, and fermatas. It also includes triplets and dynamic markings.

*un poco animato*  
*f appassionato*

*ff*

*mf con anima*

*pp*

*mf cresc. a poco*

*molto rall.*

*f* *p*

*poco a poco cresc. e stringendo*

*a tempo* *dim.* *f con passione*

*tranq.* *marcato il melodia* *f animato*

*dim.* *rit.*

*molto tranquillo* *p* *pp* *f* *rall.* *pp*

# Humoresk.

Allegro ma non troppo.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass staff. The piece begins with a piano (*p*) dynamic and includes several trills and triplets. The second system introduces a mezzo-forte (*mf*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system concludes with an *espressivo* marking and a *poco rit.* (slightly ritardando) instruction. The score is characterized by rhythmic variety, including eighth and sixteenth notes, and frequent use of triplets and trills.

*f a tempo*

*dim. e poco rallent.*

*a tempo*

*p*

*f*

1 *mp*

1 *p leggiero*

*molto dim.*

*pp*

*pp*

Red.



# Sorgetoner.

Grave.

*p* *m.d.m.g.*

*f*

*f*

*f*

*p* *molto dolce*

\* Återställningstecken infört för d1.



First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *mf* and *ff*. The key signature has two flats.

Second system of musical notation. The right hand continues the melodic development with slurs and accents. The left hand features chords and moving lines. Dynamics include *sf* and *p*. The key signature has two flats.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamics include *cresc.* and *mf*. The key signature has two flats.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamics include *rall.* and *p*. The key signature has two flats.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamics include *cresc.* and *f*. The key signature has two flats.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamics include *p* and *rall.*. The key signature has two flats.

## Gladt mod.

Allegro vivace.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked 'Allegro vivace'. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features a mezzo-forte (*mf*) dynamic. The fourth system is marked *p leggiero*. The fifth system also includes a crescendo (*cresc.*) marking. The piece concludes with a final chord in the bass staff.

*poco rit.* *a tempo*

*mf*

*cresc.*

*f*

*p*

*f*

*rit.*

*a tempo*

First system of musical notation. Treble and bass staves. Treble clef, key signature of two flats (B-flat, E-flat). Bass clef, key signature of two flats. Dynamics include *p* (piano) in the first measure. The music features arpeggiated chords and flowing lines.

*molto ritard.*

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Bass clef, key signature of two flats. Dynamics include *molto ritard.* (molto ritardando) in the second measure. The tempo slows down significantly.

*a tempo*

Third system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F-sharp). Bass clef, key signature of one sharp. Dynamics include *f* (forte) in the first measure. The tempo returns to the original speed.

*p*

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Dynamics include *p* (piano) in the third measure. The music continues with arpeggiated patterns.

*poco rall.*

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Dynamics include *poco rall.* (poco rallentando) in the third measure. The tempo begins to slow down again.

**Tempo vivo.**

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Dynamics include *p* (piano) in the first measure, *dim.* (diminuendo) in the second measure, and *pp* (pianissimo) in the fourth measure. The tempo is marked **Tempo vivo.** There are eighth-note groupings indicated by a dashed box and the number 8.

# Erotik.

Moderato tranquillo.

*p e molto espress.* *cresc.*

*mf un poco agitato*

*f con passione* *mf*

*f*

*dim.* *p*

The musical score is written for piano in 6/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is marked 'Moderato tranquillo'. The score is divided into five systems, each with a treble and bass clef staff. The first system begins with a piano (*p*) and 'molto espress.' marking, followed by a crescendo (*cresc.*). The second system is marked 'mf un poco agitato'. The third system features a forte (*f*) 'con passione' section, followed by a mezzo-forte (*mf*) section. The fourth system starts with a forte (*f*) section. The fifth system concludes with a decrescendo (*dim.*) and a piano (*p*) section.

*molto tranquillo* *m. s.*

*p delicato* *pp* *rall.* *ppp*

## Bön.

**Lento ma non troppo.**

*mf* *cresc.*

pp *m. d.*

*cresc.* *ritard.*

*f*

*mf*

*f* *dim.*

*pp* *dolciss.* *morendo* *ppp*

# Gustaf Hägg

Gustaf Hägg hade kring sekelskiftet 1900 en central roll för orgelspelet i Sverige – som organist, tonsättare och pedagog. Men som kompositör skrev han inte bara för sitt eget instrument.

Han var gotlänning, född 1867 i Visby. Musikådran hade han på modernet, en släkting på den sidan var tonsättaren Jakob Adolf Hägg (1850–1928). Gustaf Hägg antogs i orgelklassen vid Kungl. Musikkonservatoriet 1884, där han fick August Lagergren som lärare i orgelspel. Han avlade organistexamen 1886, kyrkosångar- och musikleärexamina 1889. Han fortsatte sina studier genom att ta lektioner i komposition för Joseph Dente.

1891 anställdes Hägg som tillförordnad organist i Klara kyrka i Stockholm. Han blev ordinarie två år senare och började strax ge regelbundna orgelkonserter, vilka gav honom positionen som en av landets ledande organister. Han blev kvar i tjänsten ända till sin bortgång.

Han anställdes 1904 som lärare i harmonilära vid Musikkonservatoriet, från 1908 också lärare i orgelspel och formade i den rollen nästa generations främsta orgelspelare. Anställningen ledde till uppdrag som sakkunnig vid många orgelbyggen och -renoveringar.

Parallellt med orgelspel och pedagogisk verksamhet ägnade sig Gustaf Hägg åt att komponera. Han innehade 1897–1900 statens tonsättarstipendium, vilket gav honom möjlighet att vistas i Tyskland, men framför allt i Paris, där han kom i kontakt med då ledande orgelnamn som Charles-Marie Widor och Alexandre Guilmant. Det franska inflytande på hans orgelverk är därför både tydligt och förklarligt. Men Hägg skrev faktiskt inte så mycket för instrumentet, utan ägnade sig som tonsättare mer åt kammarmusik. Han skrev bland annat en stråkkvartett, en stråksextett och en pianotrio – den sistnämnda trycktes i Leipzig. Pianoverken är relativt många, de flesta dock korta och tänkta som salongsmusik. I yngre dagar komponerade han gärna solosånger.

Gustaf Hägg invaldes i Kungl. Musikaliska akademien 1915. Han avled i Stockholm 1925.

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## Om utgåvan

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Förlagan är utgiven av Abr. Hirschs Förlag, Stockholm, nr 2174.

På omslaget står: "Gustaf Hägg / Några Stämmningsbilder / För / Piano / Sång utan ord / Humoresk / Sorgetoner / Gladt mod / Erotik / Bön / Abr. Hirschs Förlag / Stockholm".

Tryckår: 1895.



# Gustaf Hägg

Gustaf Hägg had a central role around the turn of the 1900s within the organ performance scene in Sweden – as an organist, composer and teacher. However, as a composer he wrote not only for his own instrument.

He came from the island of Gotland and was born in Visby in 1867. He had a gift for music from his mother's side – one of her relatives was the composer Jakob Adolf Hägg (1850–1928). Gustaf Hägg was accepted into the organ class at the Royal Conservatory of Music in 1884, where he had August Lagergren as his organ teacher. He completed his organist examination in 1886, and precentorship and music teaching examinations in 1889. He continued his studies with lessons in composition from Joseph Dente.

In 1891 Hägg was employed as acting organist at Clara Church in Stockholm. He then became a permanent organist two years later and soon began giving regular organ concerts, which led him to becoming one of the foremost organists in the country. He remained in the job until his death.

He was employed in 1904 as a teacher of harmony at the Royal Conservatory of Music, and from 1908 he became the organ teacher. In this role he formed the next generation's most prominent organ players. The appointment also led to engagements as an expert in many organ building and renovation projects.

In parallel with organ performance and teaching, Gustaf Hägg devoted himself to composing. He received a national composer's grant for the years 1897 to 1900, which made it possible for him to reside in Germany, and more importantly, in Paris where he came into contact with the foremost names in the organ world such as Charles-Marie Widor and Alexandre Guilmant. The French influences on his works for organ are therefore both clear and explicable. However, Hägg in fact did not write so much for that instrument, instead devoting himself to composing chamber music. He wrote, among other works, a string quartet, a string sextet and a piano trio – the latter being published in Leipzig. His piano works are relatively many, most of them, however, are short and meant as salon music. In his younger days he readily composed solo songs.

Gustaf Hägg became a member of the Royal Swedish Academy of Music in 1915. He died in Stockholm in 1925.

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*Trans. Jill Ann Johnson*

## 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 Abr. Hirschs Förlag, Stockholm, no. 2174.

Text on the front page: "Gustaf Hägg / Några Stämningsbilder / För / Piano / Sång utan ord / Humoresk / Sorgetoner / Gladt mod / Erotik / Bön / Abr. Hirschs Förlag / Stockholm".

Year of publication: 1895.