



JAKOB ADOLF  
HÄGG  
1850-1928

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Fantasi  
för piano i a-moll

*Fantasy*  
*for piano in A minor*

Opus 9

Källkritisk utgåva av/Critical edition by Finn Rosengren

# Levande Musikarv och Kungl. Musikaliska akademien

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# Fantasia för Pianoforte a 4 mains

Jakob Adolf Hägg, Op.9  
(1850-1928)

Allegro ma non troppo

Secondo

*p*

6

12

18

*crescendo*

24

*f*

30

36

*ff*

## Fantasie för Pianoforte a 4 mains

Jakob Adolf Hägg, Op.9  
(1850-1928)

Allegro ma non troppo

Primo

2 *p* 2

11

19 *crescendo*

27 *f*

35 *ff*

42

42

*p* *ff* *p*

Measures 42-48: This system contains six measures. The upper staff features complex chordal textures with many notes, some marked with accents. The lower staff has a simpler accompaniment. Dynamics are marked as *p* (measures 42, 44, 46), *ff* (measures 43, 45), and *p* (measures 47, 48). A slur covers the first measure of the lower staff.

49

49

*f* *sempre f e staccato*

Measures 49-54: This system contains six measures. The upper staff consists of block chords, some with accents. The lower staff has a rhythmic accompaniment of eighth notes. Dynamics are marked as *f* (measures 49, 51, 53) and *sempre f e staccato* (measures 50, 52, 54). A slur covers the first measure of the lower staff.

55

55

*ff* *p* *ff*

Measures 55-60: This system contains six measures. The upper staff has chords, with a key signature change to one flat in measure 59. The lower staff has a simple accompaniment. Dynamics are marked as *ff* (measures 55, 59), *p* (measures 56, 58), and *ff* (measures 60). A slur covers the first measure of the lower staff.

61

61

*p* *ff* 2 *p* *ff* 2

Measures 61-69: This system contains nine measures. The upper staff has chords, with a key signature change to one flat in measure 63. The lower staff has a simple accompaniment. Dynamics are marked as *p* (measures 61, 65), *ff* (measures 62, 64, 66, 68), and *p* (measures 63, 67). Rehearsal marks '2' are placed above measures 64 and 68. A slur covers the first measure of the lower staff.

70

70

*p* *ff* *dim.* 2 *p*

Measures 70-78: This system contains nine measures. The upper staff has chords, with a key signature change to one flat in measure 72. The lower staff has a simple accompaniment. Dynamics are marked as *p* (measures 70, 74), *ff* (measures 71, 73), *dim.* (measures 75, 77), and *p* (measures 76, 78). A rehearsal mark '2' is placed above measure 77. A slur covers the first measure of the lower staff.

79

79

4

Measures 79-84: This system contains six measures. The upper staff has chords, with a key signature change to one flat in measure 81. The lower staff has a simple accompaniment. A rehearsal mark '4' is placed above measure 84. A slur covers the first measure of the lower staff.

42

sf p ff sf p

8va

Detailed description: This system contains measures 42 through 47. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamic markings include sf, p, ff, sf, and p. An 8va marking is present above the right hand in measure 45.

48

f sf sf sf

8va

Detailed description: This system contains measures 48 through 54. The right hand continues the melodic line with slurs and accents. Dynamic markings include f and sf. 8va markings are present above the right hand in measures 49, 51, and 53.

55

ff p ff

Detailed description: This system contains measures 55 through 60. The right hand features a melodic line with slurs and accents. Dynamic markings include ff and p.

61

p ff m.d. 8va m.s.

Detailed description: This system contains measures 61 through 66. The right hand has a melodic line with slurs and accents. Dynamic markings include p, ff, and m.d. (mezzo-dolce). An 8va marking is present above the right hand in measure 64. The left hand has m.s. (mezzo-sostenuto) markings in measures 64 and 65.

67

ff m.d. 8va m.s. f

Detailed description: This system contains measures 67 through 72. The right hand has a melodic line with slurs and accents. Dynamic markings include ff, m.d., and f. An 8va marking is present above the right hand in measure 68. The left hand has m.s. markings in measures 68 and 69.

73

mf dim. p cantabile

Detailed description: This system contains measures 73 through 80. The right hand has a melodic line with slurs and accents. Dynamic markings include mf, dim., and p. The tempo marking cantabile is present in measure 79.

81

Detailed description: This system contains measures 81 through 87. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment.

91

*mf*

8<sup>vb</sup>-----

Detailed description: This system contains measures 91 through 99. The upper staff features a melodic line with various articulations and slurs. The lower staff provides a harmonic accompaniment with a steady eighth-note pulse. A dynamic marking of *mf* is present. A performance instruction '8<sup>vb</sup>-----' is written below the lower staff.

100

*sf p* *crescendo*

Detailed description: This system contains measures 100 through 107. The upper staff continues the melodic development. The lower staff features a series of chords. A dynamic marking of *sf p* is shown with a hairpin indicating a crescendo. The upper staff ends with a treble clef change.

108

*ff energico*

3

Detailed description: This system contains measures 108 through 114. The upper staff has a more active melodic line. The lower staff features triplet patterns. A dynamic marking of *ff energico* is present. The number '3' is written above and below the triplet figures.

115

3

Detailed description: This system contains measures 115 through 119. The upper staff features a continuous eighth-note melodic line. The lower staff has a steady eighth-note accompaniment. The number '3' is written above the final measure of the upper staff.

120

3

Detailed description: This system contains measures 120 through 124. The upper staff features a melodic line with slurs and accents. The lower staff has a steady eighth-note accompaniment. The number '3' is written below the first measure of the lower staff.

125

8<sup>vb</sup>-----

Detailed description: This system contains measures 125 through 131. The upper staff features a melodic line with slurs and accents. The lower staff has a steady eighth-note accompaniment. A dynamic marking of *8<sup>vb</sup>-----* is written below the lower staff. The system concludes with a double bar line.



91

*mf*

This system contains measures 91 through 100. The music is in a key with one sharp (F#) and a 2/4 time signature. It features a melody in the right hand with some slurs and a bass line with chords and single notes. A dynamic marking of *mf* is present.

101

*sf* *p* *crescendo* *8va*

This system contains measures 101 through 110. The key signature changes to one flat (Bb). The music includes dynamic markings *sf*, *p*, and *crescendo*. An *8va* marking is placed above the right-hand staff. The right hand has some rests in the first few measures.

110

*ff* *energico* *sempre staccato* *8va*

This system contains measures 110 through 115. The music is marked *ff* *energico* and *sempre staccato*. An *8va* marking is present. The right hand features a series of eighth-note chords, while the left hand has a steady eighth-note accompaniment.

115

*8va*

This system contains measures 115 through 120. The music features triplets in both hands. The right hand has eighth-note triplets, and the left hand has quarter-note triplets. An *8va* marking is present.

120

*8va*

This system contains measures 120 through 125. The music continues with triplets and includes some slurs. An *8va* marking is present.

125

This system contains measures 125 through 130. The music features triplets in both hands. The right hand has eighth-note triplets, and the left hand has quarter-note triplets. The piece concludes with a double bar line.

131

*p* *pp*

136

*p*

141

147

*crescendo*

152

*fff*

157

*dim.* *p* *fff*

131 *pp* *8va*

135 *p* *pp* *8va*

140

144 *crescendo*

148 *8va*

152 *8va* *fff*

156 *8va* *pp* *2*

163

*dim.* *p*

170

*sf* *sf*

177

*sf* *molto cresc. e string.* *ff* **Animato**

185

*marcato*

195

*p* *legato*

204

163 *fff* *8va*

167 *pp* *p*

177 *Animato* *8va* *molto cresc. e string.* *ff*

185 *8va*

193 *8va* *p* *espressivo*

201

208 *ff*

215

*ff* *marcato* *p*

This system contains measures 215 through 223. The music is written in bass clef. It features a series of eighth-note patterns in the right hand, often beamed together. The left hand provides a steady accompaniment of quarter notes. Dynamics range from fortissimo (*ff*) to piano (*p*). The tempo is marked *marcato*.

224

Tempo I

4

This system contains measures 224 through 234. The music continues in bass clef. The right hand has eighth-note patterns, and the left hand has quarter notes. Dynamics include *ff* and *p*. The tempo is marked *Tempo I*. A measure rest of 4 measures is indicated at the end of the system.

235

*p* *pp*

This system contains measures 235 through 242. The music is written in bass clef. The right hand features chords and eighth notes, while the left hand has quarter notes. Dynamics are *p* and *pp*.

243

*ppp*

This system contains measures 243 through 250. The music is written in bass clef. The right hand has chords and eighth notes, and the left hand has quarter notes. The dynamic is *ppp*.

251

*pppp*

This system contains measures 251 through 259. The music is written in bass clef. The right hand has chords and eighth notes, and the left hand has quarter notes. The dynamic is *pppp*.

260

3 *p* 2

This system contains measures 260 through 267. The music is written in bass clef. The right hand has chords and eighth notes, and the left hand has quarter notes. Dynamics include *p*. Measure rests of 3 and 2 measures are indicated.

215 *8va*-----  
  
*mf*

225 *Tempo I*  
  
*p*

233  
  
*dolcissimo*

242 *8va*-----  
  
*pp*

251 *8va*-----  
  
*ppp*

259 *8va*-----  
  
*sempre pp*

265 *8va*-----

271

281

*crescendo*

289

*f*

295

301

*ff sf* *p* *ff sf*

307

*p* *sempre f e staccato*



271 *8va*

277 *8va*

282 *8va*

287 *8va*

295

303 *8va*

308 *8va*

314

*ff* *p* *ff*

321

*p* *ff* 2 *p* *ff* 2 *p* *ff*

332

*dim.* 2 *p*

341

4

353

*mf*

362

*sf p* *crescendo*

314 *8va* *sf* *ff* *p* *ff* *8va*

321 *p* *ff* *m.d.* *8va* *m.s.* *ff* *8va*

328 *m.d.* *8va* *m.s.* *f* *mf* *8va*

335 *8va* *dim.* *p* *cantabile* *8va*

343 *8va*

352 *mf* *8va*

361 *sf* *p* *crescendo* *8va*

370

*ff energico*

377

383

388

*passionato*

392

396

370 *8va* *ff energico*

375 *8va*

381 *8va*

386 *8va* *f passionato*

393 *8va*

400

Two staves of music. The upper staff is in bass clef and the lower staff is in bass clef. Both staves contain eighth-note patterns. The lower staff has two asterisks and the word 'Ped.' below it.

404

Two staves of music. The upper staff has a treble clef for the first two measures and a bass clef for the last two. The lower staff is in bass clef. The lower staff has two asterisks and the word 'Ped.' below it.

408

Two staves of music. The upper staff has a treble clef for the first two measures and a bass clef for the last two. The lower staff is in bass clef. There are triplets in both staves. The lower staff has two asterisks and the word 'Ped.' below it. A **fff** dynamic marking is present in the upper staff.

412

Two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The music consists of chords and rests. A **pp** dynamic marking is present in the upper staff.

419

Two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The music consists of chords and rests. A **ppp** dynamic marking is present in the lower staff.

431

Two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The music consists of chords and rests. A **cresc. e string.** marking is in the lower staff. A **sf** dynamic marking is in the upper staff. A triplet of notes is marked with a '3' in the lower staff. The piece ends with a **p** dynamic marking.

8<sup>va</sup>-----

400

*ff*

8<sup>va</sup>-----

409

*p* *dolcissimo*

8<sup>va</sup>-----

419

*pp*

8<sup>va</sup>-----

427

*p* *cresc. e string.*

8<sup>va</sup>-----

434

*sf* *p*

# Jakob Adolf Hägg

Jakob Adolf Hägg föddes 1850 i Östergarn på Gotland. Han studerade vid Musikkonservatoriet i Stockholm mellan 1865 och 1870 och kunde sedan som Jenny Lind-stipendiat fortsätta sina studier utomlands. Dessa inleddes i Köpenhamn med ett betydelsefullt år hos Niels W. Gade. Resan gick vidare med studier i Wien och Berlin, och han besökte även England och Italien. Hans psykiska hälsa, som visat tecken på svaghet redan under resan, försämrades efter återkomsten till Sverige 1874, och 1880 togs han in på mentalsjukhus. Han tillfrisknade dock, och efter utskrivningen från sjukhuset 1895 återupptog han med stor energi sina musikaliska aktiviteter, komponerade, gjorde arrangemang (av egna och andras verk samt av en betydande mängd folkmusik) och spelade piano. Till det yttre levde han, med undantag för några år i Norge, ett tämligen tillbakadraget liv hos släktingar i Hälsingland till sin död 1928.

Hägg lämnade en stor produktion efter sig, en produktion som innehåller verk i många genrer och för många olika besättningar. Där finns symfonier och andra orkesterverk, kammarmusik, solosånger, körverk och orgelstycken, men största delen utgörs av musik för piano, Häggs eget instrument.

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## Fantasi a-moll op. 9

Häggs originalverk för fyrhändigt piano är inte så många, troligen ett tiotal. Det exakta antalet är svårt att fastställa, eftersom flera av de fyrhändiga verken även existerar i andra sättningar och det inte alltid är självklart vilken som är den ursprungliga. Denna *Fantasi* (i manuskript stavat "Fantasie") är dock ett originalverk, skapat av en 18-åring, som fortfarande var elev vid Musikkonservatoriet i Stockholm men som redan hade hunnit väcka uppmärksamhet med sitt pianospel och sina kompositioner. Det är en av hans första kompositioner i större format, och det framstår som naturligt att den ganska expansiva stilen i stycket senare lockade honom att skapa en version för orkester.

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# Källkritisk kommentar

## Källmaterial

Utskriften är gjord efter Häggs autograf i Musik- och teaterbiblioteket, Stockholm. Manuskriptet, som har beteckningen 2:4 d i Häggsamlingen, är prydligt skrivet och så gott som felfritt. Här och där, troligen långt efter styckets tillkomst, har Hägg skrivit in instrumentangivelser som en första skiss till orkesterversionen. På titelsidan i manuskriptet är stycket betecknat ”Fantasie för Pianoforte a 4 mains af J. Ad. Hägg op. 9”, och där finns också dateringen ”Stockholm d. 6/5 1869”.

## Kommentarer

Ursprungligen tycks verket ha varit fyra takter kortare. Efter takt 439 finns i både primo- och secondostämman ett dubbelstreck och därefter ordet *Fine*, vilket ströks över, när Hägg lade till de sista fyra takterna. Orkesterversionen har en annan variant: i takt 439 står det en fjärdedelsnot för alla instrument utom violin I, som i stället har ett långt uthållet tvåstruket e med diminuendo (i fyra takter + en fjärdedelsnot). I ett av partituren finns dessutom ett avslutande pizzicatoackord (A-dur, markerat *p*) på första slaget i sista takten i de övriga stråkinstrumenten.

Notttexten är kompletterad med ett fåtal bågar och andra anvisningar som saknas i manuskriptet. Då det rör sig om rena självklarheter har dessa ställen inte markerats med särskild stil eller kommenterats.

I takt 175 i secondostämmans högerhand, näst översta stämman, står a, men de tre partituren till orkesterversionen anger tydligt ass, vilket också måste vara det rätta.

I takt 223–29 verkar accenterna i secondostämmans vänsterhand samt crescendo- och diminuendopilarna i båda stämmorna vara insatta i efterhand i manuskriptet.

# Jakob Adolf Hägg

Jakob Adolf Hägg was born 27 June 1850 in Östergarn, at the island of Gotland, Sweden. After his studies at Musikkonservatoriet in Stockholm between 1865 and 1870, he was awarded the Jenny Lind-scholarship, which made it possible for him to continue his studies abroad. The first of these formative years he stayed in Copenhagen, studying with Niels W. Gade. Then he went to Vienna and Berlin, and he also visited England and Italy.

His mental health, which already during his journeys had showed signs of weakness, changed for the worse after his return to Sweden in 1874, and in 1880 he was admitted to a mental hospital. He recovered, however, and after the discharge in 1895, he resumed his musical activities very energetically; composing, arranging (his own music as well as pieces by other composers), and playing the piano. With exception of a few years in Norway, he lived in retirement with relatives in Hälsingland until his death, 1 March 1828.

Hägg left a large output, with pieces in many different genres and for numerous constellations of instruments and voices (orchestral works, choral pieces, organ pieces, songs, etc.), but mostly music for the piano. During his lifetime, slightly more than 70 piano pieces were published.

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Transl. Neil Betteridge

## Fantasy in A minor, Op. 9

Hägg's original works for four-handed piano are few in number, probably no more than a dozen or so. The exact number is hard to pin down as many of these duets exist as alternative arrangements, and it is not always that obvious which are the originals. This Fantasy is, however, an original work, created by an 18-year old Hägg, who although still a student at the Royal Conservatory of Music in Stockholm, had already started to make a name for himself with his piano technique and compositions. It is one of his first larger format compositions and it seems natural that the piece's rather expansive style would later entice him to create a version for orchestra.

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