



GUSTAF HÄGG

1867–1925

Fyra pianostycken
för piano

Four Piano Pieces
for piano

Opus 18

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Ländler.

Gustaf Hägg, Op. 18. N^o 1.

Allegretto ma non troppo. M.M. $\text{♩} = 66$.

PIANO.

p grazioso

cresc.

f

p

cresc.

f

mf

mf

First system of musical notation, featuring treble and bass staves with various notes and rests.

Second system of musical notation, including dynamic markings *p*, *cresc.*, and *f*.

Third system of musical notation, including dynamic markings *dim.*, *poco rit.*, and *mf*, and the tempo marking *a tempo*.

Fourth system of musical notation, including the dynamic marking *cresc.*.

Fifth system of musical notation, including the dynamic marking *pp*.

Sixth system of musical notation, including dynamic markings *poco riten.* and *ff a tempo*.

The first system of music consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with sustained notes. A dynamic marking of *p* (piano) is placed above the lower staff.

The second system continues the musical piece. The upper staff shows a melodic line with a slur and a fermata. The lower staff has a steady accompaniment. A *cresc.* (crescendo) marking is placed above the lower staff.

The third system features a change in tempo and dynamics. The upper staff includes a complex melodic passage with slurs and fingerings (1, 2, 4, 1, 4). The lower staff has a more active accompaniment. A *rall.* (rallentando) marking is placed above the lower staff, and a *f* (fortissimo) marking is placed below the lower staff.

The fourth system shows a continuation of the piece. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. A *ff* (fortissimo) marking is placed above the lower staff.

The fifth system continues the musical piece. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. A *ff* (fortissimo) marking is placed above the lower staff.

The sixth system concludes the piece. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. A *ff* (fortissimo) marking is placed above the lower staff, and a *poco ritard.* (poco ritardando) marking is placed above the lower staff.

Humoresk.

Gustaf Hägg, Op. 18. N^o 2.

Allegro. M.M. ♩ = 144.

mf

f

ff

ff energico

pp leggiero

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a series of chords and single notes. A *cresc.* (crescendo) marking is present above the first measure of the left hand.

Second system of musical notation. The right hand continues with sixteenth-note patterns, some with slurs. The left hand features chords and moving lines. A *mf* (mezzo-forte) dynamic marking is present above the first measure of the left hand.

Third system of musical notation. The right hand has sixteenth-note patterns with slurs. The left hand has chords and moving lines. A *mf* (mezzo-forte) dynamic marking is present above the first measure of the left hand.

Fourth system of musical notation. The right hand has sixteenth-note patterns with slurs. The left hand has chords and moving lines. Dynamic markings include *mf* (mezzo-forte) above the first measure, *ff* (fortissimo) above the fourth measure, and *sf* (sforzando) above the fifth measure.

Fifth system of musical notation. The right hand has chords and moving lines. The left hand has chords and moving lines. Dynamic markings include *f* (forte) above the first measure, *poco ritard.* (poco ritardando) above the second measure, *sf* (sforzando) above the third and fourth measures, and *p* (piano) above the fifth measure. The tempo marking *a tempo* is written above the right hand in the fifth measure.

Sixth system of musical notation. The right hand has sixteenth-note patterns with slurs. The left hand has chords and moving lines. Dynamic markings include *poco string.* above the first measure, *f* (forte) above the fourth measure, and *ff* (fortissimo) above the fifth measure. A first ending bracket labeled '1' is shown above the right hand in the fifth measure. The piece concludes with *Fine.* and a double bar line.

Un poco meno mosso.

p *poco ritard. a tempo*

The first system consists of six measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present at the start, and a tempo change instruction (*poco ritard. a tempo*) is placed above the fifth measure.

poco ritard. a tempo

The second system contains six measures. The right hand continues the melodic development with some chromaticism. The left hand accompaniment remains consistent. The tempo change instruction (*poco ritard. a tempo*) is repeated above the seventh measure.

f *p*

The third system spans six measures. The right hand has a more active melodic line with some slurs. The left hand accompaniment includes some sixteenth-note patterns. A forte (*f*) dynamic marking appears in the fifth measure, and a piano (*p*) dynamic marking appears in the eighth measure.

f *sempre f*

The fourth system consists of six measures. The right hand features a melodic line with a long slur. The left hand accompaniment is more rhythmic. A forte (*f*) dynamic marking is present in the second measure, and the instruction *sempre f* (always forte) is written above the sixth measure.

The fifth system contains six measures. The right hand continues with a melodic line, and the left hand accompaniment provides harmonic support. The system concludes with a final chord in the right hand.

p poco string.

ritard.

p

poco ritard. a tempo

f

1

1

molto ritard.

D.C. al Fine.

Albumblad.

Gustaf Hägg, Op. 18. No 3.

Moderato. M. M. ♩ = 72.

The musical score is presented in five systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major), and the time signature is 2/4. The tempo is marked 'Moderato' with a metronome marking of ♩ = 72. The dynamics are indicated as *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano) again. The score features a variety of musical notations including eighth and sixteenth notes, rests, and slurs.

dim.

p

* b-förtecken infört för e1.

mp

* b-förtecken infört för e1.

f

più f

poco più mosso

p dolce

accel.

cresc.

sf

molto tranq.

p

accel.

tranq.

pp

* b-förtecken infört för e1.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents, starting with a dynamic marking of *f* and transitioning to *mf*. The bass clef staff provides harmonic support with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents, marked with a dynamic of *f*. The bass clef staff continues with harmonic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with a dynamic of *p*. The bass clef staff continues with harmonic accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with a dynamic of *pp tranqu.*. The bass clef staff continues with harmonic accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with a dynamic of *pp*. The bass clef staff continues with harmonic accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with a dynamic of *mf*, then *p*, and ending with *pp*. The bass clef staff continues with harmonic accompaniment. The system concludes with the instruction *rall. e dim.* and a final *pp* dynamic marking.

Visa.

Gustaf Hägg, Op. 18. N^o 4.

Andantino con moto.

First system of musical notation for 'Visa.' in C major, 3/4 time. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a triplet of eighth notes in the first measure. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the melodic line with a triplet of eighth notes. The left hand accompaniment consists of chords and moving lines.

Third system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand accompaniment includes a section marked *f un poco animato* (forte, a little more animated) and a section marked *p* (piano).

Tempo primo.

Fourth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand accompaniment includes a section marked *p* (piano).

Fifth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand accompaniment includes a section marked *p* (piano), a section marked *ritard.* (ritardando), and a section marked *pp* (pianissimo).

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

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.

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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 pre-centorship 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 German, 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.

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