



# GUSTAF HÄGG

1867–1925

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## Genrebilder

för piano

## *Genre Pictures*

*for piano*

Opus 36

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

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# Aftonstämning.

(Till Musikdirektör Alb. Wideman.)

Gustaf Hägg, Op. 36. N<sup>o</sup> 1.

Andante tranquillo e molto espressivo.

PIANO

*f con affetto* *poco marcato*

*dim.* *p un poco più mosso* *poco marcato*

*p*

*p* *mf poco inquieto*

*cresc. e poco accel.* *dim. e molto rall.*

*a tempo I.*

mp

7

First system of a piano score in G major, 4/4 time. The right hand features a melodic line with eighth-note patterns and a final quarter note. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *mp* is present in the first measure, and a fermata is placed over the final note of the right hand.

*cresc.* *ritard. e dim.*

Second system of the piano score. The right hand continues the melodic development. Dynamic markings include *cresc.* and *ritard. e dim.*. A fermata is placed over the final note of the right hand.

*a tempo*  
*p* *mf*  
*con molto espress.*

Third system of the piano score. The right hand features a melodic line with a fermata over the final note. The left hand has a more active eighth-note accompaniment. Dynamic markings include *p* and *mf*. The instruction *con molto espress.* is written below the system.

*f* *mf dolce*  
*p* *f*

Fourth system of the piano score. The right hand has a melodic line with a fermata. The left hand has a more active eighth-note accompaniment. Dynamic markings include *f*, *mf dolce*, *p*, and *f*.

*cresc.*

Fifth system of the piano score. The right hand has a melodic line with a fermata. The left hand has a more active eighth-note accompaniment. A dynamic marking of *cresc.* is present.

*p*

*cresc. e poco più animato*

*rit. tranq. p calmato*

*a tempo ma cresc. frall. p*

*tranq. p dim. e rall. pp*

# Scherzo - Fantasi.

(Till Professor Lennart Lundberg.)

Gustaf Hägg, Op. 36. N<sup>o</sup> 2.

**PIANO.**

*Allegro vivace.* *p* *mf* *sempre staccato e legg.*

*Red.* \*

*p legg.* *Red.* \* *Red.* \*

*mf* *Red.* \* *Red.* \* *simile*

*p* *mf* *Red.* \*

*stacc.* *mf* *un poco rit.*



*poco meno mosso*

*p*  
*con Ped.*

*f*

*p*

*Meno mosso.*  
*un poco rit.*

*mf*

*p*  
*senza Ped.*

*crescen- do e poco*

*string.*  
*poco rit.*  
*mf a tempo*

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic marking *p* is present. The tempo marking *senza Ped.* is located below the left hand. The lyrics *crescen - do e poco* are written below the right hand.

Second system of the piano score. The right hand continues the melodic line. The dynamic marking *f* is present. The tempo marking *poco tranqu.* is above the right hand. The lyrics *cre -* are written below the right hand. The tempo marking *con Ped.* is below the left hand.

Third system of the piano score. The right hand features a melodic line with slurs. The dynamic marking *ff* is present. The tempo marking *allargando* is below the right hand. The lyrics *scen - do* are written below the right hand.

Fourth system of the piano score, starting with the tempo marking *Tempo I.* The right hand features a melodic line with slurs. The dynamic marking *p* is present. The lyrics *scen - do* are written below the right hand.

Fifth system of the piano score. The right hand features a melodic line with slurs. The dynamic marking *f* is present. The tempo marking *ritar - dando* is written below the right hand.

*p.* *staccato sempre*

*mf*

*p legg.*

*mf* *p stacc.*

*cresc.* *poco rit.*

*a tempo* *p* *cresc. a poco*

First system of a piano score. The right hand features a complex, chromatic melodic line with many accidentals, while the left hand provides a harmonic accompaniment. Dynamics include *ff* and *poco rall.*

Second system of a piano score. The right hand continues with a melodic line, and the left hand has a more active bass line. Dynamics include *a tempo*, *p*, *cresc.*, and *a -*.

Third system of a piano score. Similar to the first system, it features a complex right-hand melody and a supporting left hand. Dynamics include *poco*, *ff*, and *rall.*

Fourth system of a piano score. The right hand has a block-chord texture, and the left hand has a more rhythmic bass line. Dynamics include *a tempo* and *f*.

Fifth system of a piano score. The right hand continues with block chords, and the left hand has a melodic line. Dynamics include *ff* and *sff*.

# Balscen.

(Till Pianisten Uno Sundelin.)

Gustaf Hägg Op.36. N<sup>o</sup> 3.

Allegretto ma non troppo e con molto sentimento.

PIANO.

The first system of the musical score for 'Balscen.' consists of two staves. The right-hand staff (treble clef) begins with a melodic line marked *mf* (mezzo-forte), featuring a series of eighth and sixteenth notes. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

The second system continues the piece. The right-hand staff features a melodic line with a *p* (piano) dynamic marking. The left-hand staff continues with a steady accompaniment. The notation includes various articulations and phrasing slurs.

The third system shows a change in dynamics. The right-hand staff has a *mf* marking, followed by a *f* (forte) marking, and then a *p* marking. The left-hand staff maintains its accompaniment role. The piece's tempo and mood are indicated by the initial instruction.

The fourth system continues with dynamic markings of *p* and *f*. The right-hand staff features a melodic line with a triplet of eighth notes. The left-hand staff provides a rich harmonic texture with chords and moving lines.

The fifth system concludes the piece. It features a *p* dynamic marking and a triplet of eighth notes in the right-hand staff. The left-hand staff ends with a final chord. The piece concludes with a repeat sign and a final *p* marking.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The piece is in a key signature of two flats (B-flat and E-flat). The bass clef staff features complex chordal textures and some triplets.

Second system of musical notation. The treble clef staff contains a triplet of eighth notes. The bass clef staff has a piano (*p*) dynamic marking. The key signature remains two flats.

Third system of musical notation. The treble clef staff starts with a piano (*p*) dynamic marking and includes the instruction *espress.* (espressivo). The bass clef staff has a piano (*p*) dynamic marking. The key signature changes to three flats (B-flat, E-flat, and A-flat).

Fourth system of musical notation. The treble clef staff begins with a mezzo-forte (*mf*) dynamic marking and the instruction *dolce* (dolce). The bass clef staff has a mezzo-forte (*mf*) dynamic marking. The key signature remains three flats.

Fifth system of musical notation. The treble clef staff has a piano (*p*) dynamic marking. The bass clef staff has a piano (*p*) dynamic marking. The key signature remains three flats.

Sixth system of musical notation. The treble clef staff has a mezzo-forte (*mf*) dynamic marking. The bass clef staff has a mezzo-forte (*mf*) dynamic marking. The key signature remains three flats.

First system of musical notation. The right hand plays a melodic line with a piano (*p*) dynamic. The left hand provides harmonic support with chords and moving lines.

Second system of musical notation. The tempo is marked *animato*. The right hand continues the melodic line, and the left hand features a rhythmic accompaniment. Dynamics include *mp*.

Third system of musical notation. Dynamics range from *mp* to *mf*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Fourth system of musical notation. Dynamics include *cresc.* and *f*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Fifth system of musical notation. The tempo is marked *un poco largamente*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *string.*, *ff*, and *sf*. There are also *dim.* markings with hairpins.

Sixth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a complex harmonic texture with many notes. Dynamics include *sf* and *dim.* markings with hairpins.

*più mosso*

*sf*

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The tempo is marked *più mosso*. A dynamic marking of *sf* (sforzando) is present in the second measure.

*sf* *mf* *dim.*

This system contains measures 3 through 6. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Dynamic markings include *sf* in measure 3, *mf* in measure 5, and *dim.* (diminuendo) in measure 6.

*a tempo ma tranqu.*

*molto rit.* *p*

This system contains measures 7 through 10. The tempo changes to *a tempo ma tranqu.* (a tempo but tranquil). The right hand has a more spacious melodic line. Dynamic markings include *molto rit.* (molto ritardando) in measure 8 and *p* (piano) in measure 9.

*p*

This system contains measures 11 through 14. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is present in measure 11.

*poco rall.* *a tempo I*

*p*

This system contains measures 15 through 18. The tempo changes to *poco rall.* (poco ritardando) in measure 15 and then returns to *a tempo I* in measure 17. A dynamic marking of *p* (piano) is present in measure 17.

This system contains measures 19 through 22. The right hand features a melodic line with a long slur, and the left hand has a steady accompaniment.



*p* *p* *mf*

*f* *p*

*meno mosso*  
*pp* *mf*

*meno mosso*  
*poco accel.* *pp*

*f* *poco rit.* *a tempo I*

*stringen* *do* *p.*

## Vemod.

(Till Hofrättsrådet K. J. Ekman.)

Gustaf Hägg Op.36. N<sup>o</sup> 4.

PIANO.

Andante.

*p*  
*il melodia*  
*ben marcato*

*p* *mf*

*ritard.* *a tempo* *p* *mf*

*p* *mf* *f*

First system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *f* and the tempo marking *allargando* are present.

Second system of musical notation. The right hand continues the melodic development. The left hand has a more active accompaniment. The dynamic marking *p* and the tempo marking *rall.* are present.

Third system of musical notation. The right hand includes a triplet figure. The left hand accompaniment is rhythmic. The dynamic marking *mf* and the tempo marking *poco marcato* are present.

Fourth system of musical notation. The right hand has a more melodic and expressive line. The left hand accompaniment is steady. The dynamic marking *p* and the tempo marking *molto tranqu.* are present.

Fifth system of musical notation. The right hand features a melodic line with a *rit.* marking. The left hand accompaniment is active. The dynamic marking *pp* and the tempo marking *a tempo* are present.

*pp* *p* *molto sostenuto*

*mf* *p dolce*

*cresc.* *p cresc. e poco a poco animato*

*rit.* *p tranq. cresc. e*

*poco string.* *f* *ritard. e dim.* *lento* *p*

*p*

Red. \* Red. \* Red. \*

\* b-förtecken införda för h och h1.

First system of musical notation. The right hand plays a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamics include *mf dolce* and *f*.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand features chords and moving lines. Dynamics include *mf* and *f*.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has chords and moving lines. Dynamics include *p* and *mf*.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has chords and moving lines. Dynamics include *sf*, *ff*, and *p rit.*

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has chords and moving lines. Dynamics include *lento*, *p*, and *rall. e smorzando*.

# Vaggsång.

(Till Fröken Anna Bärsell.)

Gustaf Hägg Op.36. N<sup>o</sup>5.

PIANO.

Andantino amabile.

*pp e legato*

*p dolce*

*con Ped.*

*mf*

*lentando*

*p a tempo*

*len - - tan - - do*

*diminuendo e rit.*

*a tempo*

*pp*

*dim. e ritard.*

*mf a tempo*

*espress.*

*p*

*f*

*mf*

*ritar - - - dando*

\* Korsförtecken infört för fl.

*pp a tempo*

*mf* *lento*

*p a tempo* *len- - tan - - do*

*rit.* *pp a tempo*

*riten. e cresc.*

*dim. a poco e rall.* *morendo* *ppp*

*rit.* *lib.* \*



# 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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# 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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