



JAKOB ADOLF
HÄGG
1850-1928

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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Fantasie 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 a series of chords with a melodic line on top, while the lower staff provides a harmonic accompaniment. Dynamic markings *p*, *ff*, and *p* are placed above the lower staff. A slur is present over the first measure of the upper staff.

49

49

f *sempre f e staccato*

Measures 49-54: This system contains six measures. The upper staff consists of chords, and the lower staff has a rhythmic accompaniment. The dynamic marking *f* is at the start, and the instruction *sempre f e staccato* is written across the middle of the system.

55

55

ff *p* *ff*

Measures 55-60: This system contains six measures. The upper staff has chords, and the lower staff has a rhythmic accompaniment. Dynamic markings *ff*, *p*, and *ff* are placed above the lower staff. A treble clef appears in the upper staff at measure 59.

61

61

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

Measures 61-69: This system contains nine measures. The upper staff has chords, and the lower staff has a rhythmic accompaniment. Dynamic markings *p*, *ff*, *p*, and *ff* are placed above the lower staff. The number '2' appears above the lower staff at measures 64 and 68. A slur is present over the last two measures of the upper staff.

70

70

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

Measures 70-78: This system contains nine measures. The upper staff has chords, and the lower staff has a rhythmic accompaniment. Dynamic markings *p*, *ff*, *dim.*, and *p* are placed above the lower staff. The number '2' appears above the lower staff at measure 76. A slur is present over the first two measures of the lower staff.

79

79

4

Measures 79-84: This system contains six measures. The upper staff has chords, and the lower staff has a rhythmic accompaniment. The number '4' appears above the lower staff at the end of the system. A slur is present over the first two measures 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 the final measure.

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, and m.s. (mezzo-sostenuto) is marked below the left hand in measure 64.

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, and m.s. is marked below the left hand in measure 68.

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 instruction cantabile is written below the right hand 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 provides a harmonic accompaniment with chords and single notes.

91

mf

8^{vb}-----

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 harmonic support with chords and moving lines. A dynamic marking of *mf* is present. A performance instruction '8^{vb}-----' 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* over the measures.

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 has a continuous eighth-note melodic line. The lower staff has a rhythmic accompaniment. The number '3' is written above the final measure.

120

3

Detailed description: This system contains measures 120 through 124. The upper staff continues the eighth-note melodic line. The lower staff has a rhythmic accompaniment. The number '3' is written below the first measure.

125

8^{vb}-----

Detailed description: This system contains measures 125 through 131. The upper staff features a melodic line with accents. The lower staff has a rhythmic accompaniment. A dynamic marking of '8^{vb}-----' 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 various rhythmic patterns and chords, and a bass line in the left hand. 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 indicates an octave shift in the right hand. The right hand has a melodic line with some rests, while the left hand provides harmonic support.

110

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

This system contains measures 110 through 115. The music is characterized by a very strong *ff* dynamic and an *energico* (energetic) character. The right hand features a series of staccato chords, and the left hand has a rhythmic accompaniment. An *8va* marking is present.

115

8va

This system contains measures 115 through 120. The music features a melodic line in the right hand with triplets and a bass line in the left hand. An *8va* marking is present.

120

8va

This system contains measures 120 through 125. The music continues with melodic lines in both hands, including triplets. An *8va* marking is present.

125

This system contains measures 125 through 130. The music features a melodic line in the right hand with triplets and a bass line in the left hand. The piece concludes with a double bar line.

131

p *pp*

136

p

141

p

147

crescendo

152

fff

157

dim. *p* *fff*

131 *pp* *8va*

135 *p* *pp* *8va*

140

144 *crescendo*

148 *8va*

152 *fff* *8va*

156 *pp* *8va* *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 begins with a forte (*ff*) dynamic and a *marcato* tempo. The melody consists of eighth-note patterns with slurs. A dynamic hairpin shows a gradual decrease from *ff* to piano (*p*) by measure 223. The bass line features dotted half notes.

224

Tempo I

4

This system contains measures 224 through 234. The music is in bass clef. Measure 224 is marked *Tempo I*. The melody continues with eighth-note patterns. A dynamic hairpin shows a gradual increase from *p* to *ff* by measure 234. The bass line has dotted half notes. A section ending with a double bar line and repeat dots is marked with the number 4.

235

p *pp*

This system contains measures 235 through 242. The music is in bass clef. It starts with a piano (*p*) dynamic and becomes pianissimo (*pp*) by measure 242. The melody features slurs and ties. The bass line has dotted half notes.

243

ppp

This system contains measures 243 through 250. The music is in bass clef. It begins with a pianissimo (*ppp*) dynamic. The melody has slurs and ties. The bass line has dotted half notes.

251

pppp

This system contains measures 251 through 259. The music is in bass clef. It starts with a pianissimo (*pppp*) dynamic. The melody has slurs and ties. The bass line has dotted half notes.

260

3 *p* 2

This system contains measures 260 through 267. The music is in bass clef. It begins with a piano (*p*) dynamic. The melody has slurs and ties. The bass line has dotted half notes. A section ending with a double bar line and repeat dots is marked with the number 3. Another section ending with a double bar line and repeat dots is marked with the number 2.

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

408

Two staves of music. The upper staff has a treble clef, and the lower staff has a bass clef. Both staves contain triplet eighth notes. The lower staff has two asterisks and the word 'Ped.' below it. The word 'fff' is written above the lower staff in the final measure.

412

Two staves of music. The upper staff is in treble clef, and the lower staff is in bass clef. The upper staff has a treble clef for the first two measures. The lower staff has a treble clef for the first two measures. The word 'pp' is written above the lower staff in the final measure.

419

Two staves of music. The upper staff is in treble clef, and the lower staff is in bass clef. The word 'ppp' is written above the lower staff in the first measure.

431

Two staves of music. The upper staff is in treble clef, and the lower staff is in bass clef. The word 'cresc. e string.' is written above the lower staff in the first measure. The word 'sf' is written above the lower staff in the fifth measure. The number '3' is written above the lower staff in the sixth measure. The word 'p' is written above the lower staff in the seventh measure.

8^{va}-----

400

ff

8^{va}-----

409

3 *p* *dolcissimo*

8^{va}-----

419

pp

8^{va}-----

427

p *cresc. e string.*

8^{va}-----

434

sf **3** *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.

Nottexten 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.

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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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