



JAKOB ADOLF
HÄGG
1850-1928

Scherzo
för piano i Ess-dur

Scherzo
for piano in E-flat major

Källkritisk utgåva av/Critical edition by Finn Rosengren

Levande Musikarv och Kungl. Musikaliska akademien

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

www.levandemusikarv.se

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 38/Edition No. 38
2013
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv

Huvudredaktör/Editor-in-chief: Anders Wiklund
Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Erik Wallrup

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.

Scherzo

Allegro commodo

Jakob Adolf Hägg
(1850-1928)

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 6/8. The score includes various dynamic markings such as *fz p*, *p*, *cresc.*, *p*, *fz mf*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, and *p dolce*. There are also articulation marks like accents and slurs. The piece concludes with a *poco riten.* marking at the beginning of the fifth system.

22

Musical score for measures 22-25. The piece is in a minor key. Measure 22 features a piano (*p*) dynamic. Measure 25 features a forte (*f*) dynamic. The notation includes various note values, rests, and phrasing slurs.

26

Musical score for measures 26-29. Measure 26 features a fortissimo (*ff*) dynamic with the instruction *sempre*. The notation includes various note values, rests, and phrasing slurs.

30

Musical score for measures 30-33. Measure 30 features a fortissimo piano (*fp*) dynamic. Measure 31 features a piano (*p*) dynamic. Measure 33 features a *cresc.* (crescendo) dynamic. The notation includes various note values, rests, and phrasing slurs.

34

Musical score for measures 34-37. Measure 34 features a forte (*f*) dynamic. Measure 35 features a piano (*p*) dynamic. Measure 36 features a *cresc.* (crescendo) dynamic. Measure 37 features a forte (*f*) dynamic. Measure 38 features a piano (*p*) dynamic. The notation includes various note values, rests, and phrasing slurs.

38

Musical score for measures 38-41. Measure 38 features a piano (*p*) dynamic. Measure 40 features a piano (*p*) dynamic. The notation includes various note values, rests, and phrasing slurs.

Dolce e un poco più lento

42

1. 2.

p *p* *p*

47

p

52

pp

55

p *f*

58

p *agitato*

61

Musical score for measures 61-66. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Measure 65 includes a fermata over a chord.

67

Musical score for measures 67-71. The right hand consists of block chords with dynamic markings *p*, *f*, and *p* indicated by hairpins. The left hand continues with eighth-note accompaniment. Measure 71 features a fermata over a chord.

72

Musical score for measures 72-76. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment. Measure 76 includes a fermata over a chord.

77

Musical score for measures 77-80. The right hand features a complex melodic line with many slurs. The left hand continues with eighth-note accompaniment. Measure 80 includes a fermata over a chord.

81

Musical score for measures 81-84. The right hand has a melodic line with slurs and dynamic markings *p* and *crescendo*. The left hand continues with eighth-note accompaniment. Measure 84 includes a fermata over a chord.

85

p

Musical score for measures 85-88. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a complex, flowing melodic line with many slurs and ties. The left hand provides a steady accompaniment with quarter and eighth notes. A dynamic marking of *p* (piano) is present at the beginning of the system.

89

p *pp*

Musical score for measures 89-92. The right hand has a more rhythmic, chordal texture with dotted rhythms. The left hand continues with a similar accompaniment pattern. Dynamic markings include *p* (piano) and *pp* (pianissimo).

93 **Tempo 1^{mo}**

fz p *p* *cresc.*

Musical score for measures 93-96. The tempo changes to **Tempo 1^{mo}** (Allegro). The right hand has a more active, eighth-note melody. The left hand accompaniment is also more rhythmic. Dynamic markings include *fz p* (forzando piano), *p* (piano), and *cresc.* (crescendo).

97

p *p*

Musical score for measures 97-100. The right hand continues with a melodic line, and the left hand has a more complex accompaniment with some chords. Dynamic markings include *p* (piano).

101

p *fz mf* *f* *pp*

Musical score for measures 101-104. The right hand has a melodic line with some slurs. The left hand accompaniment is rhythmic. Dynamic markings include *p* (piano), *fz mf* (forzando mezzo-forte), *f* (forte), and *pp* (pianissimo).

105 *poco rit.*

f *pp* *ff*

This system contains measures 105 through 108. The music is in a key with two flats and a 3/4 time signature. It features a piano accompaniment with a steady eighth-note bass line and a treble line with eighth-note patterns. Dynamic markings include *f* (forte) at the start, *pp* (pianissimo) in the second measure, and *ff* (fortissimo) in the third measure. A *poco rit.* (poco ritardando) instruction is placed above the staff. The system concludes with a fermata over a whole note chord.

109

f *p dolce*

This system contains measures 109 through 111. The piano accompaniment continues with eighth-note patterns. The treble line features a more complex rhythmic pattern with sixteenth notes. Dynamic markings include *f* (forte) at the start and *p dolce* (piano dolce) in the second measure.

112

pp *p*

This system contains measures 112 through 115. The piano accompaniment has a more active bass line. The treble line features a melodic line with slurs and accents. Dynamic markings include *pp* (pianissimo) in the second measure and *p* (piano) in the fourth measure.

116

f *sempre* *ff*

This system contains measures 116 through 119. The piano accompaniment features a strong bass line with accents. The treble line has a melodic line with slurs and accents. Dynamic markings include *f* (forte) in the second measure, *sempre* (sempre) in the third measure, and *ff* (fortissimo) in the fourth measure.

120

fp *p*

This system contains measures 120 through 123. The piano accompaniment features a strong bass line with accents. The treble line has a melodic line with slurs and accents. Dynamic markings include *fp* (fortissimo piano) in the second measure and *p* (piano) in the fourth measure.

124

cresc. *f* *p* *cresc.*

This system contains measures 124 to 127. The music is in a 3/4 time signature with a key signature of two flats. The right hand features a continuous eighth-note pattern with slurs and ties. The left hand has a similar eighth-note pattern. Dynamic markings include *cresc.*, *f*, *p*, and *cresc.*.

128

f *p* *cresc.* *p*

This system contains measures 128 to 131. The right hand continues with eighth-note patterns, while the left hand has a more varied rhythmic accompaniment. Dynamic markings include *f*, *p*, *cresc.*, and *p*.

132

p *p*

This system contains measures 132 to 134. The right hand has a more melodic line with slurs and ties. The left hand provides harmonic support with chords and eighth notes. Dynamic markings include *p* and *p*.

135

f

This system contains measures 135 to 138. The right hand features a melodic line with a *f* dynamic marking. The left hand continues with eighth-note accompaniment.

139

p *p* *p* *f* *p*

This system contains measures 139 to 142. The right hand has a melodic line with slurs and ties. The left hand has a complex accompaniment with chords and eighth notes. Dynamic markings include *p*, *p*, *p*, *f*, and *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.

© Finn Rosengren, Levande Musikarv

Scherzo i Ess-dur

Om sin roll som pianotonsättare yttrade sig Hägg på följande sätt: ”Efter romantikens genombrott i Sverige genom Norman, Söderman och Nordqvist var ett fält obrutet, nämligen piano. Frågan är nu, om min pianomusik lyckats fylla detta tomrum” (*Sohlmans Musiklexikon*, uppl. 1). Han skrev 3 sonater, 2 sonatiner, 20 sviter, 10 variationsverk, därtill valser, scherzon och flera hundra småstycken, som i de tryckta utgåvorna kunde samlas under rubriker som *Albumblätter* eller *Kleine Nordische Lieder ohne Worte*.

Ungefär hälften av pianoverken blev tryckta under Häggs livstid, många gånger långt efter att de komponerats. Till det opublicerade hör detta scherzo, som är daterat ”Sthlm 1/4 1870”. Det rör sig alltså om ett verk av en ung lovande tonsättare, som ännu inte hunnit fylla tjugo och som fortfarande var elev vid Musikkonservatoriet i Stockholm. Han hade gjort sig uppmärksammad både för sitt pianospel och för sina kompositioner – redan 1869 trycktes hans första häfte med pianostycken, *Miniaturbilder*.

© Finn Rosengren, Levande Musikarv

Källkritisk kommentar

Källmaterial

Stycket är utskrivet efter Häggs autograf, som förvaras i Musik- och teaterbiblioteket i Stockholm (Hägg-samlingen nr 7:13). Notskriften är prydlig och omsorgsfullt utförd.

Överst på första notsidan står följande: ”VII Scherzo op. 63 R. Hagemeister gewidmet”. Siffran VII refererar till en förteckning över kompositioner från året 1870. Opusnumret 63 användes även på den tryckta utgåvan av ett scherzo i B-dur och har därför inte tagits med i denna utgåva. Richard Hagemeister (1846–1916) var en tyskfödd violinist, som var studiekamrat till Hägg i Stockholm. Han blev senare konsertmästare vid hovoperan i Berlin.

Kommentarer

Följande detaljer kan förtjäna en särskild kommentar:

Takt 23, nedre systemet, överstämman: I autografen börjar bågen först på *cess:et*. På parallellstället i takt 115 börjar den dock redan på första tonen, liksom i 18, 19, 21 och 110, 111, 113.

Takt 30: I autografen står *fp* över den första noten och sedan ett nytt *p* över den andra medan parallellstället i takt 122 endast har *fp*, vilket är fullt tillräckligt som dynamisk anvisning..

Takt 141, nedre systemet: Hägg har glömt att sätta ut basklaven mitt i takten.

Mindre ändringar och kompletteringar när det gäller rent skrivtekniska detaljer, såsom notskaftens riktning, bågarnas placering över eller under noterna och utsättning av paus-tecken, har gjorts utan kommentar.

© Finn Rosengren, Levande Musikarv

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.

© *Finn Rosengren*, Levande Musikarv.
Transl. Neil Betteridge

Scherzo in E-flat major

Hägg once commented on his role as a piano composer thus: 'After Norman, Söderman and Nordqvist had established romanticism in Sweden, there was one field that remained unbroken: piano. The question is now whether my piano music has been able to fill this vacuum' (*Sohlmans musiklexikon*, 1st edition). He wrote three sonatas, two sonatinas, twenty suites and ten variations, plus some waltzes, scherzos and a few hundred short pieces, which in their printed form could be collected under titles such as *Albumblätter* (Album Leaves) or *Kleine Nordische Lieder ohne Worte* (Short Nordic Songs without Words).

Roughly half of the piano pieces were printed during Hägg's lifetime, often long after they had been composed. One of the unpublished works is this scherzo, dated "Sthlm [Stockholm] 1/4 1870". What we therefore have here is a piece by a promising young composer, not yet twenty and still a student at the Royal Conservatory of Music in Stockholm. Despite this, he had already made a name for himself for his piano technique and his compositions, his first book of piano pieces, *Miniaturbilder* (Miniatures) having been published as early as 1869.

© *Finn Rosengren*, Levande Musikarv
Transl. Neil Betteridge