



JAKOB ADOLF  
HÄGG

1850–1927

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Kleine nordische Lieder ohne  
Worte und Präludien V  
für piano

*Small Nordic Songs Without Words  
and Preludes V  
for piano*

Emenderad utgåva/Emended edition

# 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.

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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.

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## XXIX.

## Barcarolle.

J. Ad. HÄGG, HEFT V.

Allegretto.

PIANO.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is D minor (three flats) and the time signature is 3/8. The tempo is marked 'Allegretto' and the dynamics are 'piano' (p). The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the final note. The bass clef staff contains a piano accompaniment starting with a *p* dynamic marking. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the piano accompaniment. The key signature remains three flats.

Third system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff continues the piano accompaniment, marked with a *p* dynamic. The key signature remains three flats.

Fourth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the piano accompaniment. The key signature remains three flats.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the piano accompaniment. The key signature remains three flats.

Sixth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the piano accompaniment. The key signature remains three flats.

Langsam. ♩ = 72.

XXX.

The musical score is written for piano in G major (one sharp) and common time. It consists of six systems of two staves each. The tempo is marked 'Langsam' with a quarter note equal to 72 beats per minute. The score includes several dynamic markings: *p e legato* in the first system, *tranquillo* in the second system, *p* in the third system, *mf* in the fourth system, and *f* and *p* in the fifth system. The piece concludes with a double bar line and repeat dots in the sixth system.

XXXI.

Andante.

The musical score is written for piano in a 3/4 time signature with a key signature of three sharps (F#, C#, G#). It consists of six systems of staves. The first system begins with a piano (*p*) dynamic marking. The second system includes first and second endings. The third system features a *pp* marking. The fourth system has a *p* marking. The fifth system has a *pp* marking. The sixth system concludes with a *rit.* (ritardando) and *dim.* (diminuendo) marking.

## XXXII.

## A la Corno.

$\text{♩} = 120$

*p molto legato*

*p*

*f*

*p*

*f*

*p*

*mf*

*p*

*mf*



First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a *mf* dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The system concludes with a *pp* dynamic marking.

Second system of musical notation. The right hand continues its melodic development with slurs and ties. The left hand accompaniment remains consistent. Dynamics include *mf*, *pp*, and *p*.

Third system of musical notation. The right hand has a more active melodic line with slurs and ties. The left hand accompaniment consists of chords and moving lines. Dynamics include *mf*, *pp*, and *p*.

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

Fifth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand accompaniment features chords and moving lines. Dynamics include *f* and *p*.

Sixth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand accompaniment features chords and moving lines. Dynamics include *p* and *f*. The system concludes with a double bar line.

XXXIII.

Andante.

*p*

*espress.*

*pp*

# XXXIV.

Allegretto.

*p dolce*

*mf*

*f* *p*

*p scherzando*

The musical score is written for piano in 6/8 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each. The first system begins with the tempo marking 'Allegretto.' and the dynamic 'p dolce'. The second system continues the piece. The third system starts with a repeat sign and the dynamic 'mf'. The fourth system includes dynamics 'f' and 'p'. The fifth system concludes with the dynamic 'p scherzando'. The score includes various musical notations such as slurs, ties, and articulation marks.

XXXV.

Allegretto.

*p tranquillo*  
*legato*

*rit.*

*a tempo*  
*p*

First system of musical notation. Treble clef: starts with a whole note chord, followed by eighth notes, and ends with a quarter note. Bass clef: starts with a whole note chord, followed by eighth notes, and ends with a quarter note. A fermata is placed over the final notes of both staves.

Second system of musical notation. Treble clef: begins with a five-finger fingering (5) and a *cresc.* marking. Bass clef: includes a five-finger fingering (5) and a first-finger fingering (1). The system concludes with a fermata.

Third system of musical notation. Treble clef: includes the marking *a tempo*. Bass clef: includes the marking *p* and *ritard.* The system ends with a fermata.

Fourth system of musical notation. Treble clef: continues the melodic line with eighth notes. Bass clef: provides harmonic support with chords and eighth notes. The system ends with a fermata.

Fifth system of musical notation. Treble clef: includes a *pp* marking and accents (^) over notes. Bass clef: includes accents (^) over notes. The system ends with a fermata.

Sixth system of musical notation. Treble clef: includes a *cresc.* marking, a forte (*f*) dynamic, and a *rit. p* marking. Bass clef: includes a *cresc.* marking, a forte (*f*) dynamic, and a *rit. p* marking. The system concludes with a fermata.

## XXXVI.

## Menuetto.

Moderato.

*p*

*cresc.*

*dim.* *p* *p*

**CODA.** *mf* *p*

*pp*

*Ped.*

# XXXVII.

Andante con moto. ♩ = 112.

The musical score for XXXVII is written for piano in G major (one sharp) and 2/4 time. The tempo is marked "Andante con moto" with a quarter note equal to 112 beats per minute. The piece begins with a piano (*p*) dynamic. The first system consists of five measures. The second system includes first and second endings, with the first ending leading back to the beginning of the second system. The third system also features a piano (*p*) dynamic. The fourth and fifth systems continue the piece with various melodic and harmonic textures. The score is written for piano with treble and bass staves.

# Jakob Adolf Hägg

Jakob Adolf Hägg föddes 26 (enligt vissa källor 27) juni 1850 i Östergarn på Gotland. Han studerade vid Musikkonservatoriet i Stockholm 1865–70 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 1 mars 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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## Om utgåvan

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# Jakob Adolf Hägg

Jakob Adolf Hägg was born on 26 (in some sources 27) June 1850 in Östergarn on Gotland. He studied at the Royal Conservatory of Music in Stockholm from 1865 to 1870, and went on to continue his studies abroad on a Jenny Lind scholarship. He began in Copenhagen with a very influential year with Niels W. Gade, before travelling to Vienna and Berlin. He also visited England and Italy. His mental health, which had started to show signs of weakness during his journeys, deteriorated on his return to Sweden in 1874, and six years later he was admitted to an asylum. He subsequently recovered, and on discharge from the hospital in 1895 resumed his musical activities with gusto, composing, arranging (his own and other composers' works as well as a large amount of folk music) and playing piano. Outwardly, however, with the exception of a few years spent in Norway, he lived somewhat as a hermit with relatives in Hälsingland until his death on 1 March 1928.

Hägg left behind a large volume of works covering many genres and sizes of ensemble. There are symphonies and other orchestral pieces, chamber pieces, solo songs, choral and organ works, but mostly music for his own instrument, the piano.

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*Trans. Neil Betteridge*

## 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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