



JAKOB ADOLF
HÄGG

1850–1927

Kleine nordische Lieder ohne
Worte und Präludien II
für piano

*Small Nordic Songs Without Words
and Preludes II
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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I.

Andante. ♩ = 96.

PIANO.

The musical score is written for piano and consists of six systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Andante' with a metronome marking of ♩ = 96. The score includes various musical notations such as notes, rests, and dynamic markings. The piece is marked 'Andante' with a tempo of 96 beats per minute. The score includes dynamic markings like *p*, *f*, *sf*, *pp*, and *mf*, and performance instructions such as *poco rit.*, *poco ritard.*, *poco marc.*, and *Più lento.*

II.

Andante tranquillo. ♩ = 72.

The musical score is written for piano in a key of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of five systems of two staves each. The tempo is marked "Andante tranquillo" with a quarter note equal to 72 beats per minute. The score begins with a piano (*p*) dynamic. The first system contains the first four measures. The second system contains measures 5 through 8, with first and second endings indicated by "1." and "2." above the staff. The third system contains measures 9 through 12, with a pianissimo (*pp*) dynamic marking in measure 10. The fourth system contains measures 13 through 16, with piano (*p*) dynamics in measures 14 and 15. The fifth system contains measures 17 through 20, ending with a repeat sign. The score includes various musical notations such as slurs, ties, and articulation marks.

III.

Andante. $\text{♩} = 72.$

The musical score is written for piano in G major and 3/4 time. It consists of seven systems of staves. The first system begins with a piano (*p*) dynamic. The second system contains a first ending (marked '1.') and a second ending (marked '2.'). The third system includes a *rit.* (ritardando) marking. The fourth system features a *p* dynamic marking. The score concludes with a final cadence in the seventh system.

IV.

Andantino quasi Allegretto. ♩ = 68.

The musical score is written for piano in a 2/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The tempo is marked as 'Andantino quasi Allegretto' with a quarter note equal to 68 beats per minute (♩ = 68). The score features various melodic lines and harmonic accompaniment, including a section marked 'Fine.' and another marked 'mf' with a tempo change to ♩ = 84. The piece concludes with a 'D.C. al Fine.' instruction.

V.

Andante grazioso. ♩ = 72.

The musical score is written for piano in a 6/8 time signature. It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Andante grazioso' with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system starts with a piano (*p*) dynamic. The second system begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The third system continues with piano (*p*) dynamics. The fourth system also maintains a piano (*p*) dynamic. The fifth system concludes with piano (*p*) dynamics. The bass line features a consistent rhythmic pattern of eighth notes, often with rests, while the treble line features more complex melodic lines with slurs and ties.

p *cresc.*

The first system of music consists of three measures. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with eighth notes and rests. Dynamics include piano (*p*) and crescendo (*cresc.*).

mf *rit. e dim.*

The second system consists of three measures. The right hand continues with melodic lines, while the left hand has a steady eighth-note accompaniment. Dynamics include mezzo-forte (*mf*) and ritardando with decrescendo (*rit. e dim.*).

a tempo *p*

The third system consists of three measures. The tempo is marked *a tempo*. The right hand has a more active melodic line with slurs. The left hand features a bass line with eighth notes and rests. Dynamics include piano (*p*).

mf

The fourth system consists of three measures. The right hand has a melodic line with slurs. The left hand has a bass line with eighth notes and rests. Dynamics include mezzo-forte (*mf*).

The fifth system consists of three measures. The right hand has a melodic line with slurs. The left hand has a bass line with eighth notes and rests.

cresc. *mf poco string.* *Tempo I.* *p rit.*

The sixth system consists of four measures. The right hand has a melodic line with slurs. The left hand has a bass line with eighth notes and rests. Dynamics include crescendo (*cresc.*), mezzo-forte (*mf*), *poco string.*, and piano with ritardando (*p rit.*). The tempo is marked *Tempo I.*

VI. Romance.

Innig. ♩=92.

p

p

mf

p *tranquillo*

lento Fröhlich. ♩=104.

f

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each. The key signature is one flat (B-flat). The tempo is marked 'Innig.' with a quarter note equal to 92 beats per minute. The dynamics range from piano (*p*) to mezzo-forte (*mf*) and forte (*f*). The piece concludes with a 'Fröhlich.' section marked 'lento' and a tempo of 104 beats per minute, featuring a triplet of eighth notes.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with triplets and slurs. Bass staff provides harmonic accompaniment. Dynamics include *pp*.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff features a more active accompaniment with triplets. Dynamics include *f* and *pp*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with some chromaticism. Bass staff continues with triplets. Dynamics include *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff has a steady accompaniment. Dynamics include *pp* and *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff continues with accompaniment. Dynamics include *p*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff continues with accompaniment. Dynamics include *riten.*

VII.

Wiegenlied.

Allegretto. $\text{♩} = 80.$

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 80 beats per minute. The first system is marked 'p' (piano). The third system is marked 'marcato'. The piece concludes with a fermata in the final measure of the sixth system.

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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