



GUSTAF HÄGG

1867-1925

Från rosornas och minnenas stad II
för piano

From the Town of Roses and Memories II
for piano

Opus 43

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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I rövare Liljas håla.

Gustaf Hägg, Op. 43.

Rätt rörligt, med något dystert och hemlighetsfullt i föredraget.

mf *con pedale* *p.* *f*

ff *dim. e rall.* *mf* *a tempo*

f *ff*

f *dim. e rall.* *p inquieto e più mosso*

ritardando *mf* *p* *più mosso*

ritard. *mf e tranquillo*

p *mf*

mf *f* *mf rall.* *f* *lento*

a tempo *p*

f *ff* *mp* *ff* *f*

molto rall. *ff*

Sjöjungfrurna locka under Högklints stup.

Gustaf Hägg.

Andante.

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The first system includes the instruction 'p dolce' and 'poco ritard.', with 'Led.' and asterisks below the bass staff. The second system includes 'p a tempo', 'rall.', and 'mf a tempo'. The third system includes 'p', 'f', and 'p'. The fourth system includes 'p' and 'mf'. The fifth system includes 'p', 'mf', and 'p'. The score features various musical notations such as slurs, accents, and triplets.

First system of musical notation, measures 1-4. The music is in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked *poco a poco*. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*.

Second system of musical notation, measures 5-8. The music is in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked *cresc. e accel.*. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *sf* and *rallentando*. The fourth measure has a dynamic marking of *f* and *dim.*.

Third system of musical notation, measures 9-12. The music is in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked *pp a tempo*. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p* and *rit.*.

Fourth system of musical notation, measures 13-16. The music is in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked *pp a tempo*. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *p* and *ritard.*. The fourth measure has a dynamic marking of *p* and *a tempo*.

Fifth system of musical notation, measures 17-20. The music is in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked *mf*. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *p* and *con molto espress.*. The fourth measure has a dynamic marking of *p* and *cresc.*.

Sixth system of musical notation, measures 21-24. The music is in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked *cresc.*. The first measure has a dynamic marking of *cresc.*. The second measure has a dynamic marking of *p* and *ritard.*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *pp* and *dim. e rallent.*. The fifth measure has a dynamic marking of *pp*. The system ends with a double bar line and a *Cresc.* marking.

* Återställningstecken infört för e2.

Ungdomen leker „sista paret ut.“

Livligt.

Gustaf Hägg.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is marked 'Livligt.' (Moderately). The composer is Gustaf Hägg. The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *p* (piano). There are also accents and slurs throughout the piece.

mf ff p

f p f

p p poco rall.

p a tempo poco a poco crescen do e stringendo

f p a tempo

f crescen do e stringendo sf

8. 1

Red. *

Vid avskedet.

Rätt långsamt, med innerligt uttryck.

Gustaf Hägg.

p
con pedale

un poco animato
p
ritard.
mf
cresc.

dim.
p più mosso e rubato
mf

mf

a tempo I
rall.
mf

cresc.
f marcato
ritard.
molto rit.

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 modernt, 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

Levande Musikarvs emenderade utgåvor är redaktionellt genomsedda och korrigerade utgåvor av tidigare tryck med kommentarer rörande rättelser och ändringar införda i form av fotnoter. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har utförts utan kommentar.

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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 precentorship 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 Muskarv'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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