



JAKOB ADOLF HÄGG

1850–1927

Kleine Phantasiestücke

för piano

Small Fantasy Pieces

for piano

Opus 56

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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Kleine Phantasiestücke.

I. Gruß.

J. Ad. Hägg, Op. 56.

Allegretto tranquillo. ♩ = 120.

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of five systems of music. The tempo is marked 'Allegretto tranquillo' with a quarter note equal to 120 beats per minute. The score includes various dynamic markings: *p*, *mf*, *f*, *p dolce*, *cresc.*, *mf*, and *poco ritard.* There are also articulation marks such as accents and slurs. The piece concludes with a *poco ritard.* marking.

a tempo

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

p *mf* *f*

II.

Andante cantabile. ♩ = 100.

p e sempre legato

First system of a piano score. It consists of two staves, treble and bass clef. The key signature has two flats. The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and another *p* (piano) with a decrescendo hairpin.

Second system of the piano score. It continues the complex texture from the first system. Dynamics include *p* (piano) and *f* (forte).

Third system of the piano score. The texture is dense with many sixteenth notes. Dynamics include *p* (piano), *pp dolce* (pianissimo dolce), and *p* (piano).

Fourth system of the piano score. Dynamics include *cresc.* (crescendo), *p cresc.* (piano crescendo), *f passionato* (forte passionato), *p string.* (piano string), and *poco marc.* (poco marcato).

Fifth system of the piano score. Dynamics include *ritard.* (ritardando).

III.

Allegretto vivace. ♩ = 88.

pp e sempre staccato ff

pp p

sf sf pp f

sempre f e maestoso p sf

p f p cresc. f p cresc.

ff *pp sempre stacc.*

poco 3 a poco 3 cresc.

ff con fuoco *ffz > p*

fz *f* *pp e staccato*

IV. Bagatelle.

Allegretto scherzando. ♩ = 96.

The musical score is written for piano in G minor, 2/4 time, with a tempo of ♩ = 96. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system ends with a piano (*p*) dynamic. The third system contains a repeat sign. The fourth system begins with a piano (*p*) dynamic. The fifth system concludes with first and second endings, with the first ending marked with a piano (*p*) dynamic.



V.

Moderato quasi Andante. ♩ = 72.

p dolce e legato

rit. *a tempo*

p

rit.

p

poco cresc.

ritard. **a tempo**

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

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs, while the lower staff provides a harmonic accompaniment. The key signature has three flats, and the time signature is 3/4. The system includes dynamic markings *p cresc.*, **f**, and **p**, and tempo markings *ritard.* and **a tempo**.

This system contains the third and fourth staves of music. The upper staff continues the melodic line with slurs and ornaments, and the lower staff continues the accompaniment. A dynamic marking **p** is present in the upper staff.

rit. **a tempo**

p

This system contains the fifth and sixth staves of music. The upper staff has a melodic line with a *rit.* marking. The lower staff has a dynamic marking **p**. The system concludes with a double bar line.

This system contains the seventh and eighth staves of music. The upper staff continues the melodic line with slurs and ornaments, and the lower staff continues the accompaniment.

This system contains the ninth and tenth staves of music. The upper staff features a melodic line with slurs and ornaments, and the lower staff continues the accompaniment. The system concludes with a double bar line.

VI. Bagatelle.

Schnell. $\text{♩} = 120.$

p

mf marc.

p

mf

p

mf

marc.

VII.

Andante con moto. $\text{♩} = 96.$

p dolce

rit. **a tempo**

p *cresc.*

This system contains the first two staves of music. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. Performance markings include *rit.* (ritardando) at the beginning, **a tempo** (return to tempo) in the second measure, *p* (piano) in the third measure, and *cresc.* (crescendo) in the fourth measure.

This system contains the third and fourth staves of music. The upper staff continues the melodic development with slurs and ties. The lower staff features a steady accompaniment. Performance markings include *p* (piano) in the first measure of the system.

p *marc. v* *marc.*

This system contains the fifth and sixth staves of music. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Performance markings include *p* (piano) in the first measure, *marc. v* (marcato vivace) in the second measure, and *marc.* (marcato) in the third measure.

a tempo

rit. *p dolcissimo*

This system contains the seventh and eighth staves of music. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Performance markings include **a tempo** (return to tempo) in the second measure, *rit.* (ritardando) in the third measure, and *p dolcissimo* (pianissimo dolcissimo) in the fourth measure.

This system contains the ninth and tenth staves of music. The upper staff continues the melodic line with slurs. The lower staff has a rhythmic accompaniment.

marc. *rit.*

This system contains the eleventh and twelfth staves of music. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Performance markings include *marc.* (marcato) in the second measure and *rit.* (ritardando) in the fourth measure.

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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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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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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