



JAKOB ADOLF HÄGG

1850–1928

Konsertuvertyr 2 i c-moll

Concert Ouverture 2 in C Minor

Opus 26

Källkritisk utgåva av/Critical edition by Finn Rosengren

Levande Musikarv och Kungl. Musikaliska akademien

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Konsertuvertyr c-moll



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JAKOB ADOLF HÄGG

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Concert Overture, C Minor

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Finn Rosengren

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INLEDNING

Jakob Adolf Hägg. En kort biografi¹

Jakob Adolf Hägg föddes 1850 i Östergarn på Gotland. 15 år gammal blev han elev vid Musikkonservatoriet i Stockholm, där han väckte intresse både med sina första kompositioner och sitt fina pianospel. 1870 tilldelades han Jenny Lind-stipendiet, som gjorde det möjligt för honom att fortsätta sina studier utomlands. Han reste då först till Köpenhamn och ägnade sig åt studier i orkestrering för Niels W. Gade,² som även lät honom skriva kompositioner i större former än han dittills gjort. Efter ett drygt halvår ansåg sig Gade inte ha något mer att lära ut.³ Hägg borde studera kontrapunkt en tid i Tyskland men i övrigt resa mycket och studera naturen och livet, menade Gade. Så skedde också. Kontrapunktstudierna bedrevs för Friedrich Kiel i Berlin,⁴ och Hägg besökte även Österrike, Schweiz, Italien och England (där han sammanträffade med Jenny Lind). Han fick uppleva en stor framgång som tonsättare, när han tillsammans med Friedrich Grützmacher framförde sin nyskrivna cellosonat i Dresden i januari 1872.⁵ Men han drabbades av en svår sjukdom (troligen encefalit, hjärninflammation) under resan, och hans hälsa var kraftigt försvagad när han återvände till Sverige 1874.

Resten av 70-talet var en tid med vacklande hälsa, både fysiskt och psykiskt. Periodvis var han förhållandevis frisk och kunde spela, komponera och undervisa, periodvis var han oförmögen till musikalisk verksamhet. Han fick nu även besvär med sina händer. En s.k. kontraktur, som drabbade ring- och lillfingerarna på båda händerna, hindrade honom från att spela.⁶ 1878 gifte han sig, paret fick en son, och försörjningsbördan pressade hans krafter ytterligare. I januari 1880 bedömdes hans tillstånd vara så dåligt, att han intogs på mentalsjukhus där han stannade till 1895.

Under sjukhustiden tycks det musikaliska skapandet i stort sett ha legat nere. Några arrangemang och avskrifter från slutet av perioden är det enda synliga resultatet. Hägg lyckades dock återvinna hälsan och återupptog med stor energi sin avbrutna musiker- och tonsättarbana. Han skrev en hel del ny musik, men inte minst lade han ner mycket

arbete på att få sina kompositioner från ungdomsåren tryckta och framförda.

Från denna tid och fram till sin död 1928 var Hägg bosatt hos släktingar i Hälsingland, med undantag för några år efter sekelskiftet, då han bodde i närheten av Röros i Norge.

Trots sin ungefär 15 år långa tystnad som tonsättare lämnade Hägg en stor produktion efter sig, en produktion som innehåller verk i många genrer och för många olika besättningar men som domineras av musik för piano, hans eget instrument. Pianot är också mest representerat i de drygt 70 tryckta utgåvor som publicerades under Häggs livstid.

Stilistiskt höll Hägg under hela livet fast vid Leipzigromantikens ideal, vilket givetvis medförde, att hans verk föreföll rätt gammalmodiga när han efter sjukdomstiden försökte komma tillbaka som tonsättare.

För orkester finns två fullständigt bevarade symfonier (Ess-dur, G-dur), varav den i Ess-dur, *Nordisk symfoni*, har framförts en del under årens lopp, även om den aldrig blivit något repertoarverk.⁷ Det finns också en ofullständigt bevarad symfoni i d-moll (slutet av finalen saknas) samt en i B-dur, som existerar endast i en version för piano 4 händer (kanske blev den aldrig orkestrerad). Tre verk är betecknade som uvertyrer: förutom den här utgivna c-molluvertyren även *Konsertuvertyr* D-dur, op. 28,⁸ och en uvertyr i G-dur (outgiven). Även *Konzert-Allegro* C-dur, op. 52,⁹ *Amerikanische Festklänge* och ett orkesterstycke i D-dur (båda utgivna) skulle kunna kallas uvertyrer. Dessutom finns ytterligare några mindre orkesterverk (varav op. 62, *Walzer*, *Andante moderato* och *Scherzo* tryckts i partitur),¹⁰ orkesterarrangemang av många egna pianoverk samt en hel del folkmusik i orkestersättning.

Köpenhamnstiden. Uvertyrens tillkomst

Det var som redan nämnts i Köpenhamn som Hägg började skriva för orkester och det var också här som *Konsertuvertyr* nr 2 tillkom. I sina brev, dels till hovrättsrådet Henrik Mathias Munthe,¹¹ som var den ekonomiske förvaltaren av Jenny Lind-

¹ Det existerar ingen biografi över Hägg. Den fylligaste lexikonartikeln är den i *Svenskt biografiskt lexikon*, även om verkförteckningen där skulle behöva revideras en del. Där finns också hänvisning till andra artiklar, som ytterligare kan belysa Häggs liv och personlighet. Senare tillkommen litteratur omfattar artiklar av Hans Westberg i *Musikrevy*, 1983, nr 7–8 (särtr. Uppsala 1991), *Sumlen*, 1989 (särtr. Stockholm 1989) och i *Norrhålsingar från ett 400-årigt Hudiksvall* (Stockholm: Rabén & Sjögren, 1981) samt Svante Hedin i dens., *Alla dessa Häggrar* (Visby: Visum, 1995).

² 1817–1890, dansk tonsättare och dirigent.

³ Hägg berättar i ett brev till hovrättsrådet Henrik Mathias Munthe av den 22 maj 1871: "I Lördags hade jag den lyckligaste dag jag haft så länge jag kan erindra. Gade förklarade mig nemligen färdig både med komposition och instrumentation på samma gång som han tydligt och varmt erkände min talent. Jag hade neml. komponerat en Sonate för Piano a quatre mains i 4 satser, Allegro, Adagio, Presto och Finale (Allegro vivace) och hade den med mig upp till honom. Sedan han först läst igenom densamma, spelte vi

den och då vi voro färdiga sade han att 'ideerna äro friska och goda och nu förklarar jag att De är i besitning af formen'. Dessutom tryckte han min hand och sade 'tack, min vän' samt rådde mig att skriva af den (Sonaten) och skicka den till Jenny Lind." (Hägg 1:11 i Statens musikbibliotek, i forts. kallat Skma).

⁴ Friedrich Kiel (1821–1885), tysk tonsättare.

⁵ Friedrich Grützmacher (1832–1903), tysk cellist och tonsättare.

⁶ Senare återfick han dock en del av rörligheten i händerna och kunde återuppta sitt pianospel, om än med vissa tekniska begränsningar.

⁷ Stycket är en orkesterversion av den sonat för piano 4 händer som nämns i citatet ovan, utg. för piano 4 händer. Köpenhamn, Leipzig resp. Oslo (Kristiania): Det Nordiske Forlag, Hofmeister resp. Zapffe, 1899.

⁸ Utg. för piano 4 händer. Eget förlag, u.å.

⁹ Tryckt i sättning för piano 4 händer. Eget förlag, u.å.

¹⁰ Eget förlag, u.å.

¹¹ 1798–1880.

stipendiet, och dels till studiekamraten och pianistkollegan Ida Åqvist,¹² berättar Hägg ganska utförligt om sin tid i Köpenhamn. Vi kan se att han komponerade flitigt, men också att han mycket snart introducerades i Köpenhamns kulturella kretsar och knöt kontakt med flera av de ledande personligheterna, bl.a. med H.C. Andersen, som fattade intresse för den unge svensken och gav honom texter att tonsätta.

Till Gade kom Hägg för första gången i början av september 1870, och studierna satte i gång så gott som omedelbart. Först fick han instrumentera kortare avsnitt för olika besättningar (senare utgivna i partitur som *Studien in der Orchestration* op. 50).¹³ Därefter tillkom op. 62, *Walzer, Andante moderato* och *Scherzo*, samt *Konsertuvertyr* nr 1, D-dur, op. 28.

C-molluvertyren nämns för första gången i ett brev till Ida Åqvist från 8 januari 1871.¹⁴ Stycket omnämns där som ”Fantasistycket i C-moll”, men enligt Hägg var det ”ungefär motsvarande en ouverture”, och han berättar att det väckt ett livligare intresse hos Gade än något annat han dittills skrivit.

Arbetet drog dock ut på tiden. Den 21 maj skriver Hägg till Ida Åqvist,¹⁵ att stycket ännu inte blivit klart, eftersom han varit alltför upptagen av andra uppgifter, bl.a. en fyrhändig pianosonat i Ess-dur – *Nordisk symfoni* i dess första form – vilken var det verk som fick Gade att förklara honom färdig som tonsättare. Exakt när uvertyren fullbordades vet vi inte.

I Köpenhamn hann Hägg också med att skriva några sånger och en del pianomusik (bl.a. några av *Neun Charakterstücke*, op. 8,¹⁶ och under den följande sommaren, som tillbringades dels i Danmark, dels i Marstrand, tillkom körverken *Studenten fra Lund*¹⁷ och *Sølvbryllupskantate* (otryckt), båda med text av Andersen, pianosviten i g-moll, op. 3¹⁸ m.m. I början av oktober lämnade han Köpenhamn och reste vidare till Berlin.

I fortsättningen är det sparsamt med uppgifter om uvertyren. Den nämns i några verklistor, och vi kan se att Hägg sände ett partitur tillsammans med andra verk till Musikaliska Akademiens Bibliotek 1909 (numera Statens musikbibliotek).¹⁹ Det första framförandet tycks ha ägt rum i Gävle 16 februari 1913 med den nyligen bildade Gävleborgs läns orkesterförening under ledning av dess dirigent Ruben Liljefors,²⁰ som intresserade sig för Häggs musik och framförde flera av dennes verk med sin orkester (c-molluvertyren enligt uppgift minst 7 gånger).²¹ Det första framförandet i Stockholm ägde rum 11 februari 1925 med dåvarande Konsertföreningens orkester under ledning av Adolf Wiklund.²²

En tryckt utgåva för piano 4 händer utkom på eget förlag 1913, medan partitur och orkesterstämmor förblivit otryckta tills nu. Ett handskrivet, fotokopierat material har dock funnits att hyra från Svensk Musik (se vidare nedan).

Källorna

Den största delen av Häggs efterlämnade manuskript förvaras i Statens musikbibliotek (Skma). Samlingen visar på en upphovsman med ett rastlöst temperament. I samma manuskript kan flera olika verk, ofta i helt olika genrer och för helt olika besättningar, samsas om utrymmet. Satserna i ett flersatsigt verk kan vara utspridda i flera manuskript. På eventuella tomma notsystem, t.ex. i ett orkesterverk, kan Hägg i efterhand ha noterat ett pianostycke. Många notsidor är dessutom fullklottrade med anteckningar av olika slag. Noterna verkar oftast skrivna i stor hast och är många gånger svåra att läsa. Taktstrecken, även i stora orkesterpartiturer, är dragna på fri hand, nyanser och bågar är utsatta utan fullständighet eller konsekvens, och det finns gott om andra slarvfel.

En mycket stor del av verken existerar i flera manuskript. I regel är då själva kompositionen så gott som oförändrad, medan avvikelserna i de små detaljerna, speciellt ifråga om fraserings och dynamik, är så många fler. I orkestermusiken gäller variationsrikedomen även instrumentationen.

Varför Hägg skrev ut sina verk så många gånger har vi ingen kännedom om. Kanske var han osäker i utformningen av detaljerna.²³ Kanske ville han bara förbättra eller prova andra varianter. Kanske han helt enkelt behövde flera exemplar att kunna skicka till musiker och förläggare för att få verken spelade och tryckta. Det är i så fall rätt märkligt att han inte bemödade sig mer om att göra prydliga och korrekta utskrifter. Möjligen såg han inte svårsligheten som något problem.

Även c-molluvertyren finns i flera versioner.

Autografer:

6 partitur (i det följande benämnda A–F i förmodad kronologisk följd).

En uppsättning orkesterstämmor (G).

En version för fyrehändigt piano (H).

Tryck:

En utgåva för piano 4 händer (I), 1913.

För en närmare beskrivning av källorna, se Critical Commentary.

Avskrifter:

Musikbiblioteket hos Gävle Symfoniorkester. Partitur och några orkesterstämmor. Två andraviolinstämmor är försedda med anteckningarna *Gefle den 11. febr 1913 Gust. Karlström*,

¹² 1848–?.

¹³ Eget förlag, u.å.

¹⁴ Skma, Hägg 3:73.

¹⁵ Skma, Hägg 2:54.

¹⁶ Köpenhamn: Det Nordiske Forlag, [1897].

¹⁷ Köpenhamn och Leipzig: Wilhelm Hansen, u. å; Oslo (Kristiania): Norsk Musikforlag, u.å.

¹⁸ *Suite* g-moll, op. 3. Stockholm: Elkan & Schildknecht, [1896]; reprint Hans Ahlberg Musik (print-on-demand).

¹⁹ Bl.a. enligt odaterat brevkort, poststämplat Hudiksvall 6/2 1912. Att döma

av en del korrespondens deponerade Hägg vid denna tid vissa av sina verk i Skma för att sedan vid behov rekvirera dem till sig eller andra musiker som visat intresse.

²⁰ 1871–1936, svensk tonsättare och dirigent.

²¹ Enligt uppgifter från Gävle Symfoniorkester.

²² Enligt uppgift från notbiblioteket i Stockholms konserthus. Adolf Wiklund (1879–1950), svensk tonsättare och pianist.

²³ Särskilt märkligt är, att fraserings och artikulation uppvisar så många varianter. Var Hägg som pianist särskilt osäker, när det gällde att sätta ut bågar för andra instrument än pianot?

resp. *Gefle* den 26. nov 1913 G. K-m. En hornstämma bär anteckningen R. Hansson 19 19/2 16.²⁴

Notbiblioteket i Stockholms Konserthus. Partitur och komplett stämmaterial.

Vid utskriften har vissa omredigeringar gjorts, främst i hornstämmorna. I originalet är två horn stämde i Ess och två i C; de behandlas som två par och spelar mestadels naturtoner. Här är alla stämmorna noterade i F, och toner och hela insatser har ofta fått byta plats från en stämma till en annan så att resultatet blir mer i enlighet med nyare hornkvartettpraxis.²⁵

Svensk Musik, Stockholm. Partitur och ett komplett orkestermaterial till uthyrning.

Denna utskrift bygger på materialet i Stockholms Konserthus, inklusive omredigeringen av hornstämmorna.²⁶ Det är i denna form stycket varit tillgängligt på senare år. Utskriften är prydlig men inte felfri.

Datering av källorna

Ingen av autograferna är daterad, men det går ändå att med rätt stor säkerhet dra vissa slutsatser beträffande dateringen, både när det gäller den inbördes ordningen autograferna emellan och i några fall även sannolika tidpunkter före/efter vilka vissa manuskript bör ha tillkommit.

Partiturens inbördes ordning (A–F) framgår genom studium av skillnaderna dem emellan när det gäller orkestrering, frasering och dynamik. Det verkar som om Hägg skrev ut varje nytt partitur med det närmast föregående som utgångspunkt. Samtidigt genomförde han ett antal förändringar i detta nya partitur, som sedan fick bli utgångspunkten för nästa, där förändringarna återkommer i renskriven form. Utformningen av verket kom på detta sätt att genomgå en successiv utveckling. Även rena fel och misstag har ibland i hastigheten kopierats över från ett partitur till ett annat.

Partituren D och E är mycket lika varandra, varför den förmodade ordningsföljden dem emellan är osäker.

Orkesterstämmorna i källa G förefaller ha tillkommit efter B, men troligen före D.

När det gäller en mer exakt datering av källorna kan följande antaganden göras:

Partitur A är troligen det partitur som Hägg visade för Gade. Det är fullt av ändringar och rättelser, så fullt, att det ibland är

svårt att se vad Hägg till slut kom fram till. Det är inte omöjligt att några ändringar t.o.m. är av Gades hand. Vissa korrigeringar skulle att döma av notpiktorens utseende kunna vara av senare datum. Kanske blev uvertyren inte helt färdiginstrumenterad förrän långt senare, möjligen rent av efter sjukdomen?

Det följande partituret, B, som är bevarat endast som fragment, verkar ha legat till grund för materialet i Gävle (orkesterstämmor G samt partituret och stämmorna i avskrift). En andravinlinstämma i avskrift är daterad 11 februari 1913, och förmodligen skrevs hela materialet ut omedelbart före det första framförandet i Gävle 16 februari. Vi kan också notera, att verket här har kvar sin ursprungliga titel *Phantasiestück*.²⁷

Av ovanstående följer, att partitur B och stämmorna G bör ha tillkommit senast i februari 1913 och att övriga partitur troligen är av senare datum. Man kan dock inte utesluta möjligheten att fler partitur förelåg utskrivna 1913, men att Hägg av någon anledning valde att skicka just versionen i B till Gävle.

Det sista partituret, F, är utgångspunkt för materialet i Stockholms Konserthus och bör därför ha tillkommit senast i början av 1925. Det finns uppgifter om ett framförande 11 februari 1925, och det verkar sannolikt att materialet skrevs ut inför detta. Detta material ligger i sin tur till grund för partitur och stämmaterial på Svensk Musik.

Den tryckta fyrhändiga utgåvan (I) är daterad Gävle 1913 (välberäknad tidpunkt med tanke på det första framförandet där den 16 februari). Den fyrhändiga autografen (H) har sannolikt varit förlaga. Ändringar av främmande hand i denna, vilka senare beaktats i I, tyder på detta.

Valet av huvudkälla

I stort fick instrumentationen sin form redan i partitur A (efter det att alla ändringar hade genomförts där). Förändringarna i senare partitur är ganska många, men å andra sidan inte särskilt genomgripande. Generellt får bleckblåsarna en allt mer tillbakadragen roll i klangbilden, medan det melodiska i stråkar och träblåsare stundtals instrumenterats fylligare i de senare versionerna. Andravinlinerna får t.ex. oftare delta i det melodiska skeendet i stället för att spela ackompanjemangsfigurer. Nyansbeteckningarna blir också färre och måttfullare, *ff* blir ofta *f*, *pp* blir *p* etc. (se exempel i Appendix).

Hägg själv fick inte så många tillfällen att höra sin orkestermusik spelas. Så vitt vi känner till kunde det ske endast då Gävleborgs Läns Orkesterförening framförde hans verk. Denna orkester var med sin besättning på endast 25 man alldeles för liten för att kunna göra musiken rättvisa,²⁸ varför Hägg inte fick någon riktig möjlighet att avgöra hur hans orkestrering

²⁴ Dateringarna kan både vara datum för utskrift och för framförande. Den 26 nov. 1913 ägde faktiskt ett framförande rum i Sjömanskyrkan, Gävle. Gustaf Karlström var andravinlinist i orkestern 1912–14 och Ragnar Hansson andrahornist från 1912. (Enl. uppgifter i *Gävleborgs läns orkesterförening 1912–21. En återblick*. Gävle, 1922.)

²⁵ Vissa spår pekar mot tonsättaren och dirigenten Eric Westberg (1892–1944) som ansvarig för denna bearbetning. Westberg var hälsing och tidigt bekant med Hägg. 1921–1927 var han intendent vid Konsertföreningen i Stockholm. Han månade om Häggs musik, dirigerade framföranden, skrev artiklar (bl.a. i *Musikmänniskor*. Uppsala: J.A. Lindblad, 1943) och medverkade i radioprogram om Hägg. Källa F var i dennes ägo och kom vid hans död till Skma.

²⁶ När detta material färdigställdes har inte kunnat utrönas, men kanske ligger Westberg bakom igen – han var STIM-direktör 1923–44.

²⁷ Ännu vid orkesterns framföranden av verket på 1910-talet benämns det *Fantasi* eller *Fantasistücke* i programbladet, medan den tryckta utgåvan för piano 4 händer från 1913 har fått titeln *Konsert-Ouverture N:o 2*.

²⁸ 2 flöjter, 1 oboe, 2 klarinetter, 1 fagott, 2 horn, 2 trumpeter, 1 trombon, pukor/slagverk, 4 violin I, 3 violin II, 2 violor, 2 celli och 2 kontrabasar. Några år efter starten tillkom ”såsom volontärer” en andre oboist och en andre fagottist. Vid vissa tillfällen kunde orkestern förstärkas genom medverkan av amatörer. (Enl. uppgifter i *Gävleborgs läns orkesterförening 1912–21. En återblick*. Gävle, 1922.)

klingade. Överhuvud taget hade Hägg under sitt liv mycket begränsade möjligheter att kunna utveckla sin instrumentationskonst utifrån egna erfarenheter. Han var pianist, spelade inget orkesterinstrument (utom litet violin under studietiden) och var heller inte verksam som dirigent. Efter sjukdomstidens isolering följde den geografiska, varigenom han knappast hade några möjligheter alls att få höra orkestermusik.

Möjligen är uttunningen av bleckblåsarsatsen och förstärkningen av melodilinjens resultatet av intryck från den lilla Gävleorkesterns framföranden. Vi får också ha i minnet att det kan ha gått så mycket som 54 år mellan komponerandet av uvertyren och utskriften av partitur F, och det måste anses helt naturligt, att en tonsättares konstnärliga temperament och estetiska ideal förändras under så lång tid.

Valet av huvudkälla är långt ifrån självklart, dels eftersom uvertyren sysselsatte Hägg under nästan hela hans konstnärligt verkamma liv, dels eftersom inte någon av källorna är extra omsorgsfullt utarbetad, så att den av den orsaken får större auktoritet än de övriga. Vilken Hägg skall vi återge: den unge, den medelålders eller den snart 75-årige?

Det går att finna goda argument till stöd för helt olika val. Det första partituret (A) innehåller Häggs ursprungliga idéer och kanske också spår av Gades professionella vägledning. Det material han levererade till Gävle (B och G) är iordningställt för det första framförandet, och partitur F skulle kunna sägas representera hans slutgiltiga vilja.

Valet för denna utgåva har fallit på partitur F, det sista i ordningen. Bortsett från att det har tyngden att vara det senaste, är det troligen även det partitur som generellt uppvisar den bästa balansen i instrumentationen.

Oavsett vilken version vi väljer, så tvingar oss Häggs bristande noggrannhet till att på ett otal ställen konsultera även övriga källor för att kunna göra en användbar utgåva.

Även F är behäftat med fel, inkonsekvenser och oklarheter. Utgivaren har följt det så långt det får anses rimligt, men har sedan behövt hämta hjälp från övriga källor för att försöka återskapa Häggs avsikter. Beträffande nyansbeteckningarna har A ofta kunnat erbjuda intressant jämförelsematerial, eftersom detta partitur är mest genomarbetat i detta avseende. Utöver partitur och orkesterstämmor i autograf har även den fyrhändiga bearbetningen, både den i autograf (H) och den tryckta (I), kunnat ge stöd i vissa frågor.

Generella kommentarer till editionen

Notskriften har i denna utgåva anpassats till modern praxis. Följande bör särskilt beaktas:

Blåsarstämmorna är hos Hägg parvis noterade på gemensamt system (de tre trombonstämmorna är dock skrivna i samma system, oftast med gemensamt notskrift). Hägg använder sig i regel av dubbla notskrift (ett uppåt och ett nedåt), ibland med tillägget *a 2* eller *a due*. I denna utgåva används överallt där så är möjligt notering på samma skrift och beteckningen *a 2* för unisont spel. Häggs beteckningar 1^{mo} resp. 2^{do} vid enkelbesättning har ersatts med I resp. II. Om beteckning saknas, men det klart framgår av skaffriktningen om instrumentet är solistiskt eller parvis besatt, har utgivaren infört motsvarande anvisning stillatigande. I vissa passager skriver Hägg omväxlande med enkla och dubbla notskrift, utan någon synbar anledning, vilket stillatigande korregerats. Endast i tveksamma fall har sådana ställen tagits upp i Critical Commentary.

När Hägg anger unisona blåsarstämmor genom dubbla notskrift sätter han i regel ut bågar endast för den ena av stämmorna, vanligtvis den övre. Den felande bågen har i sådana fall stillatigande kompletterats av utgivaren.

Hornen, som hos Hägg räknas som två par (det andra paret omväxlande betecknat I och II resp. III och IV), har här fått beteckningarna I–IV.

Korrigeringar av uppenbara småfel såsom enstaka, felaktiga toner, utelämnade bågar mellan förslagsnot och huvudnot, felande paustecken, trioltreor etc. har i regel företagits utan kommentar och endast i tveksamma fall omnämnts i Critical Commentary.

Notgrupper eller takter, som hos Hägg noterats med upprepningstecken, d.v.s. / / / för notgrupper, ··· för hela takter (eller tvåtaktsgrupper), har skrivits ut, i regel utan kommentar. Även abbreviaturer av olika slag har ibland skrivits ut.

Nödvändiga tillägg till källornas lydelse har markerats med skiljaktig typografi: bågar liksom crescendo- och diminuendopilar har utförts streckade, accenttecken och accidentaler i mindre stil. Alla övriga tillägg har gjorts inom klammer []. I de fall det rör sig om enkla kompletteringar har dessa stundom utförts utan kommentar.

Beteckningar inom parentes () utgör markeringar som hämtats från annan källa än F.

I de fall denna utgåva gjort avsteg från F (med undantag för enklare kompletteringar enligt ovan) har detta redovisats i Critical Commentary. I Critical Commentary redovisas också – utan något anspråk på fullständighet – varianter, som kan fungera som möjliga alternativ till eller kompletteringar av nottexten.

INTRODUCTION

Jakob Adolf Hägg. A Short Biography¹

Jakob Adolf Hägg was born in 1850 in Östergarn on the island of Gotland. At the age of 15 he became a student at the Music Conservatory in Stockholm, where he aroused interest both with his first compositions and his excellent piano playing. In 1870 he was awarded the Jenny Lind Scholarship, which enabled him to continue his studies abroad. He then went first to Copenhagen where he devoted himself to studies in orchestration with Niels W. Gade,² who also encouraged him to write compositions in larger forms than he had done up to then. After a little more than half a year Gade felt that he had no more to teach him.³ Gade told Hägg that he ought to study counterpoint in Germany, and that he should travel a lot and study nature and life. And Hägg followed this advice. He pursued counterpoint studies with Friedrich Kiel in Berlin,⁴ and Hägg also visited Austria, Switzerland, Italy and England (where he met with Jenny Lind). He experienced a major success as a composer when he, together with Friedrich Grützmacher, performed his newly written cello sonata in Dresden in January 1872.⁵ But he contracted a severe illness (probably encephalitis – inflammation of the brain) on his trip, and his health was considerably weakened when he returned to Sweden in 1874.

The rest of the 1870's was a time of failing health, both physical and mental. During some periods he was relatively well and could play, compose and teach; other periods he was incapable of any musical activity. He now started to have problems with his hands. A so-called contracture, which affected the ring and little fingers of both hands, prevented him from playing.⁶ In 1878 he got married; the couple had a son, and with a family to support his strength was taxed even more. In January 1880 his condition was considered so bad that he was admitted to a mental hospital, where he stayed until 1895.

During the period when he was hospitalized his musical creativity seems to have been for the most part put on hold. A few arrangements and copies from the end of that period constitute

the only visible results. Hägg managed, however, to recover his health and resumed with considerable energy his interrupted career as a musician and a composer. He wrote a great deal of new music, but he especially put a lot of work into getting the compositions from his youth published and performed.

From that time until his death in 1928 Hägg resided with relatives in Hälsingland, except for a few years after the turn of the century when he lived near Røros in Norway.

In spite of his silence for some 15 years as a composer, Hägg left a substantial oeuvre to posterity, a production which contains works in many genres and for many different scorings, but which is dominated by music for the piano, his own instrument. The piano is also the most frequent instrument in the over 70 printed editions that were published during Hägg's lifetime.

Stylistically, Hägg adhered throughout his whole life to the ideals of Leipzig Romanticism, which naturally entailed that his works seemed rather out of fashion when he, after his period of sickness, tried to make a comeback as a composer.

For orchestra there are two symphonies preserved intact (in E flat major and G major) of which the one in E flat major, *Nordisk symfoni*, has been performed some over the years, even though it has never become a repertoire work.⁷ There is also an incompletely preserved symphony in D minor (the end of the finale is missing) and one in B flat major that exists only in a version for piano 4 hands (perhaps it was never orchestrated). Three works are designated as overtures: besides the C-minor overture published here, also the Concert Overture in D major, Op. 28⁸ and an overture in G major (unpublished). Even *Konzert-Allegro* in C major, Op. 52,⁹ *Amerikanische Festklänge* and an orchestral piece in D major (both unpublished) could be called overtures. In addition there are still other minor orchestral works (of which Op. 62, *Walzer*, *Andante moderato* and *Scherzo* are printed in score),¹⁰ arrangements for orchestra of many of his own piano works as well as a considerable amount of folk music in orchestral versions.

¹ There is no biography of Hägg. The most extensive dictionary article is the one in *Svenskt biografiskt lexikon*, even though the catalogue of works there is in need of some revision. There are also references to other articles that can further elucidate Hägg's life and personality. Recent literature comprises articles by Hans Westberg in *Musikrevy*, 1983, Nos. 7–8 (offprint Uppsala 1991), *Sumlen*, 1989 (offprint Stockholm 1989) and in *Norrhålsingar från ett 400-årigt Hudiksvall* (Stockholm: Rabén & Sjögren, 1981), and Svante Hedin in his *Alla dessa Häggar* (Visby: Visum, 1995).

² 1817–1890, Danish composer and conductor.

³ Hägg relates in a letter to the judge of appeal Henrik Mathias Munthe of 22 May 1871: "Last Saturday I had the happiest day I have had as long as I can remember. For Gade pronounced me finished with my studies both in composition and instrumentation, at the same time as he clearly and cordially recognized my talent. You see, I had composed a Sonata for Piano a quatre mains in 4 movements, Allegro, Adagio, Presto and Finale (Allegro vivace) and had it with me when I came up to him. After he had first read through it, we played it, and when we were finished he said that 'the ideas

are fresh and good and I now declare that you are in possession of form'. Moreover, he pressed his hand in mine and said 'thank you, my friend' and advised me to copy it (the Sonata) and send it to Jenny Lind." (Hägg 1:11, in The Music Library of Sweden, henceforth referred to as Skma.)

⁴ Friedrich Kiel (1821–1885), German composer.

⁵ Friedrich Grützmacher (1832–1903), German cellist and composer.

⁶ He later regained, however, some of the agility in his hands and could resume his piano playing, albeit with certain technical limitations.

⁷ The piece is an orchestral version of the sonata for piano (four hands) that was mentioned in the quotation above, published for piano 4 hands. Copenhagen, Leipzig and Oslo (Kristiania), respectively: Det Nordiske Forlag, Hofmeister and Zapffe, respectively, 1899.

⁸ Published for piano 4 hands by composer, no date given.

⁹ Printed in version for piano 4 hands. Published by composer, no date given.

¹⁰ Published by composer, no date given.

The Copenhagen Period. The Composition of the Overture

It was, as has already been mentioned, in Copenhagen that Hägg began composing for orchestra, and it was also there that the Concert Overture No. 2 was written. In his letters to the judge of appeal Henrik Mathias Munthe,¹¹ who was the economic administrator of the Jenny Lind Scholarship, and to his fellow student and pianist colleague, Ida Åqvist,¹² Hägg writes at some length about the time he spent in Copenhagen. We can see that he composed diligently, but also that he was early on introduced into the cultural circles of Copenhagen and made contact with a number of the leading figures, including H.C. Andersen, who took an interest in the young Swede and gave him texts to set to music.

Hägg came to Gade for the first time in early September 1870, and his studies with him began almost at once. He was first given the assignment of orchestrating short sections for various scorings (these were later published as *Studien in der Orchestration* Op. 50).¹³ After that he composed the three pieces in Op. 62, *Walzer*, *Andante moderato* and *Scherzo* as well as the Concert Overture No. 1 in D major, Op. 28.

The C-minor Overture is mentioned for the first time in a letter to Ida Åqvist dated 8 January 1871.¹⁴ There the piece was mentioned as a “Fantasy Piece in C minor”, but according to Hägg it was “approximately equivalent to an overture”, and he says that it aroused greater interest on Gade’s part than anything he had composed up to then.

The work dragged on. In a letter from 21 May (this one also to Ida Åqvist),¹⁵ Hägg writes that the piece was not ready yet as he had been too busy with other tasks, among others a piano sonata in E flat major for four hands – *Nordisk symfoni* in its first form – which was the work that made Gade declare him ready to compose on his own. We do not know exactly when the overture was finished.

In Copenhagen Hägg also found time to write a few songs and some piano music (including some of the *Neun Charakterstücke* Op. 8).¹⁶ And during the following summer, which was spent in Denmark and Marstrand, he composed the choral works *Studenten fra Lund*¹⁷ and *Sølvbryllupskantate* (unpublished), both with texts by Andersen, a Piano Suite in G minor Op. 3¹⁸ and other works. In early October he left Copenhagen and traveled on to Berlin.

After that, information about the overture is less frequent. It is mentioned in a few lists of works, and we can see that Hägg in 1909 sent a score together with other works to the Library of the Royal Academy of Music (nowadays The Music Library

of Sweden).¹⁹ The first performance seems to have taken place in Gävle 16 February 1913 with the recently established Gävleborg County Orchestra Society under the direction of its conductor Ruben Liljefors,²⁰ who took an interest in Hägg’s music and performed a number of his works with his orchestra (the C-minor overture according to a report was performed at least 7 times).²¹ The first performance in Stockholm took place 11 February 1925 with the Orchestra of the Concert Society under the baton of Adolf Wiklund.²²

A printed edition for piano 4 hands was published by the composer in 1913, while the score and the orchestral parts have remained unprinted until now. Handwritten material that was photocopied has, however, been available for rent from the Swedish Music Information Centre (see further below).

The Sources

The majority of the manuscripts that Hägg left after his death are kept in The Music Library of Sweden (Skma). The collection reveals a composer with a restless temperament. In the same manuscript several different works, often in entirely different genres and for entirely different scorings, can share the same space. The various movements of a work can be scattered in several manuscripts. If there are any empty staves, for instance in an orchestral work, Hägg will afterwards note down a piano piece. Moreover, many pages of notation are scribbled all over with various kinds of remarks. The notes often seem to be written in great haste and are many times hard to read. The bar lines, even in large orchestral scores, are drawn in free-hand, dynamic markings and slurs are incomplete or inconsistent, and there are a great many other careless mistakes.

Many of the works exist in more than one manuscript. The composition itself is hardly ever changed, but the divergences in the small details, especially when it comes to phrasing and dynamics, are legion. In the music for orchestra the abundance of variation also applies to the instrumentation.

We have no information as to why Hägg wrote out his works so many times. Perhaps he was unsure in the working out of the details.²³ Perhaps he just wanted to make improvements or try out other variants. Perhaps he simply needed more than one copy to send to musicians and publishers in order to get the works performed and printed. In that case it is strange that he did not take greater pains to make neat and correct fair copies. It is possible that he did not see the illegibility as a problem.

The C-minor Overture also exists in many versions.

¹¹ 1798–1880.

¹² 1848–?

¹³ Published by composer, no date given.

¹⁴ Skma, Hägg 3:73.

¹⁵ Skma, Hägg 2:54.

¹⁶ Copenhagen: Det Nordiske Forlag, [1897].

¹⁷ Copenhagen and Leipzig: Wilhelm Hansen, no date given ; Oslo (Kristiania): Norsk Musikforlag, no date given.

¹⁸ *Suite*, G minor Op. 3. Stockholm: Elkan & Schildknecht, [1896]; reprint Hans Ahlborg Musik (print-on-demand).

¹⁹ Among other things according to an undated postcard, postmarked Hudiksvall 6 Feb. 1912. Judging from some correspondence, Hägg deposited at this time certain of his works in Skma, intending later to order them for himself when needed or for other musicians who were interested.

²⁰ 1871–1936, Swedish composer and conductor.

²¹ According to information from the Gävle Symphony Orchestra.

²² According to information from the Music Library of the Stockholm Concert Hall. Adolf Wiklund (1879–1950), Swedish composer and pianist.

²³ It is especially peculiar that the phrasing and the articulation have so many variants. Was Hägg as a pianist particularly insecure when it came to writing out slurs for other instruments than the piano?

Autographs:

6 scores (in the following designated A–F in conjectured chronological order).

A set of orchestral parts (G).

A version for piano 4 hands (H).

Print:

An edition for piano 4 hands (I), 1913.

For a more detailed description of the sources, see the Critical Commentary.

Copies:

The Music Library of the Gävle Symphony Orchestra. Score and some orchestral parts. Two second violin parts are provided with the notes *Gefle den 11. febr 1913 Gust. Karlström* and *Gefle den 26. nov 1913 G. K-m*, respectively. A French horn part bears the note *R. Hansson 19 19/2 16*.²⁴

The Music Library of the Stockholm Concert Hall. Score and complete parts. When the copy was made some editing was done, mainly in the French horn parts. In the original, two horns are tuned in E flat and two in C; they are treated as two pairs and play mostly natural tones. Here all the parts are notated in F, and tones and whole passages have often been exchanged from one part to another, so the result is more in accordance with modern horn quartet practice.²⁵

The Swedish Music Information Center, Stockholm. Score and complete orchestra material for rent. This copy is based on the material in the Stockholm Concert Hall, including the revision of the French horn parts.²⁶ It is in this form that the piece has been available in recent years. The copy is neat but not faultless.

Dating of the Sources

None of the autographs are dated, but one can still, with a high degree of certainty, draw certain conclusions regarding the dating both when it comes to the consecutive order among the autographs and in some cases also probable dates before/after which certain manuscripts ought to have been written.

The consecutive order of the scores (A–F) is evident from a study of the differences among them in respect to orchestration, phrasing and dynamics. It seems that Hägg wrote out each new score with the previous one as the point of departure. At the same time, he made a number of changes in the new

score, which then became the point of departure for the next one, where the changes appear in the fair copy. In this way the composition of the work developed step-by-step. Even imperfections and errors were sometimes copied over in haste from one score to another.

Scores D and E are very similar, and for that reason the presumed consecutive order between them is uncertain.

The orchestral parts in source G seem to have been written after B, but most likely before D.

Regarding a more exact dating of the sources, the following assumptions can be made:

Score A is probably the score that Hägg showed to Gade. It is full of changes and corrections, to the degree that it is sometimes hard to see what Hägg finally arrived at. It is just possible that some changes were even made by Gade. Judging from the handwriting of the notes, certain corrections might be of a later date. Perhaps the orchestration of the overture was not entirely finished until much later, possibly even after his period of illness?

The following score, B, which is preserved only as a fragment, seems to have been the basis of the material in Gävle (orchestral parts G and the score and the parts in copies). One second violin part (copy) is dated 11 February 1913, and all the material was probably written out just before the first performance in Gävle 16 February. It is noteworthy also that the work still has its original title, *Phantasiestück*.²⁷

It follows from the above that score B and the parts G must have been written at the latest in February 1913 and that the other scores are probably of later date. It cannot be precluded, however, that more than one score might have been written out by 1913, but that Hägg for some reason chose to send the particular version in B to Gävle.

The last score, F, forms the basis of the material at the Stockholm Concert Hall, and for this reason must have been written out no later than early in 1925. There is information about a performance 11 February 1925, and it seems probable that the material was written out prior to that date. This material, in its turn, forms the basis of the score and part material at the Swedish Music Information Center.

The printed four-hand edition (I) is dated Gävle 1913 (a well-chosen time considering the first performance there on 16 February). The four-hand autograph (H) was most likely the original. Changes made in unknown hand, which have later been taken into account in I, indicate this.

²⁴ The datings can be both the date when the notes were written down and when the piece was performed. On 26 November 1913 a performance actually took place in the Sjömanskyrkan in Gävle. Gustaf Karlström was a second violinist in the orchestra 1912–14 and Ragnar Hansson was a second hornist from 1916. (According to information in *Gävleborgs läns orkesterförening 1912–21. En återblick*. Gävle, 1922.)

²⁵ Certain clues point to the composer and conductor Eric Westberg (1892–1944) as being responsible for this revised version. Westberg was from Hälsingland and early on acquainted with Hägg. He was superintendent of the Concert Society in Stockholm 1921–1927. He was concerned about

Hägg's music, conducted performances, wrote articles (in *Musikmänniskor*. Uppsala: J.A. Lindblad, 1943, and other publications) and participated in radio programmes about Hägg. Score F was in Westberg's possession and came to Skma only after his death.

²⁶ It has not been possible to ascertain when this material was prepared, perhaps Westberg was involved here as well – he was director of STIM 1923–44.

²⁷ At the performances of the work by the orchestra in the 1910's it was still called *Fantasi* or *Fantasiestycke* in the programme, while the printed edition for piano 4 hands from 1913 has been given the title *Konsert-Ouverture N:o 2*.

The Choice of the Main Source

To a large extent, the instrumentation was given its form already in score A (after all the changes had been carried out). There are a goodly number of changes in later scores but, on the other hand, they are not especially sweeping. In general, the brass instruments are given an ever more unobtrusive role in the overall timbre, while the melodies in the strings and the woodwinds have sometimes been orchestrated with a fuller sound in the later versions. The second violins are allowed, e.g., to participate more often in the melodic development instead of playing accompaniment figures. The markings for dynamics also become fewer and more moderate, *ff* often becomes *f*, *pp* becomes *p* etc. (see examples in the Appendix).

Hägg himself did not get many opportunities to hear his orchestral music performed. As far as we know, it could only have happened when the Gävleborg County Orchestra Society played his works. With only 25 musicians, this orchestra was way too small to do justice to his music,²⁸ and Hägg thus never got the possibility of judging how his instrumentation actually sounded.

On the whole, Hägg throughout his life had very limited opportunities of developing his art of instrumentation from his own experience. He was a pianist, did not play an orchestral instrument (except for some violin in his student days) and was not active as a conductor. After the isolation during his period of illness the geographical isolation followed, hence he hardly had any possibilities at all to listen to orchestral music.

It is possible that the thinning out of the brass texture and the reinforcement of the melody lines are the result of impressions from the small Gävle orchestra's performances. We should also remember that up to 54 years might have elapsed between the composition of the overture and the writing out of score F, and it must be considered natural that a composer's artistic temperament and aesthetic ideals can undergo changes over such a long period.

The choice of the main source is far from self-evident, since Hägg worked on the overture throughout almost his whole artistically active life, and since none of the sources is extra carefully written, which would give it for that reason a greater authority than any of the rest. Which Hägg should we reproduce: the young, the middle-aged or the nearly 75-year-old man?

One can find good arguments to support totally different choices. The first score (A) contains Hägg's original ideas and perhaps also traces of Gade's professional guidance. The material that he delivered to Gävle (B and G) was ready for the first performance, and score F can be considered to represent his definitive conception.

Our choice for this edition has been score F, the last in the series. Apart from the fact that it carries the weight of being the last, it is probably also the score that generally manifests the best balance in the instrumentation.

Irrespective of which version we choose, Hägg's imprecision forces us in countless places to consult other sources as well in order to prepare a usable edition.

Even F is marred by errors, inconsistencies and obscurities. The editor has followed it as far as reasonably possible, but has also needed to get help from other sources to try to reconstruct Hägg's intentions. Regarding the dynamic markings, A has often had interesting material to offer for comparison, as that score is the most thoroughly worked-out in this respect. In addition to the score and orchestral parts in autograph, the four-hand arrangement, both the one in autograph (H) and the printed one (I), have provided support in certain questions.

General Comments on the Edition

This edition has been prepared in accordance with modern practice. Special attention should be paid to the following aspects:

Hägg notates the winds in pairs, written on the same staff (except for the three trombones, written on the same staff and mostly on a common stem). As a rule, he writes the pair of instruments with double stems (upwards for *primo* and downwards for *secondo*); sometimes he adds the indication *a 2* or *a due*. In this edition a single-stem notation has been preferred wherever possible, with the designation *a 2* for unison passages. Hägg's designations 1^{mo} and 2^{do} in solo passages have been replaced by I and II, respectively. If such designations are missing, but the stemming (double or single) clearly indicates which instrument(s) should play, the editor has inserted the proper designation without any special comment. This applies also when Hägg for no intelligible reason mixes single and double stems in a passage; only dubious cases of notation have been mentioned in the Critical Commentary.

When notating unison winds with double stems, Hägg normally writes slurs and ties only for one of the parts, preferably the *primo*. In such cases, the editor has added the missing slur or tie to the *secondo* part without any special comment.

The French horns are considered as two pairs by Hägg (the second pair sometimes mentioned as I and II, sometimes III and IV); here they are designated I–IV.

Obvious errors, such as occasional faulty notes, forgotten slurs between grace note and main note, missing rests and triplet numbers, etc., have as a rule been corrected tacitly; only dubious cases are mentioned in the Critical Commentary.

Groups of notes or measures written with abbreviation signs, such as /// for groups of notes and ·/· for one- or two-measure groups, have been written in full, normally without any special comment. Abbreviations of various kinds have also often been written out.

Necessary additions to the source notation have been indicated by differentiated typography: slurs/ties as well as crescendo and diminuendo hairpins have been dashed; accents and accidentals have been rendered in a smaller type. All other additions have been put in brackets []. Minor additions have sometimes been made tacitly.

Additions within parentheses () are markings borrowed from another source than the main source, source F.

Deviations from source F (except for the minor additions mentioned above) have been taken up in the Critical Commentary. Mention is also made of variant readings – without any claim to completeness – that might be feasible alternatives or additions to the edited text.

Partille 2008

Finn Rosengren

(Translation: Robert Carroll)

²⁸ 2 flutes, 1 oboe, 2 clarinets, 1 bassoon, 2 French horns, 2 trumpets, 1 trombone, timpani/percussion, 4 violin I, 3 violin II, 2 violas, 2 cellos and 2 double basses. A few years after the start a second oboist and a second bassoonist joined the orchestra "as unsalaried musicians". On certain occasions the orchestra could be reinforced by the assistance of amateurs. (Information from Gävleborgs läns orkesterförening 1912–21. *En återblick*. Gävle, 1922.)

Källa F, s. 14, t. 116–131. Nederst på sidan står en förtydligande utskrift av cellostämman i t. 124–126, därefter av de fyra violastämmorna i 129–131 (dock knappast mer läsliga än i själva partituret) och cellons överstämma i 129–130. (På s. 29, som är ett slags appendix, markerat *Rättelser till op. 26.*, har Hägg rättat violastämmorna ännu en gång.) / Source F, p. 14, mm. 116–131. At the bottom of the page Hägg has added a clearer version of the Vlc. part mm. 124–126, as well as of the four Vla. parts mm. 129–131 (hardly more legible, though) and of the upper voice of the Vlc. mm. 129–130. (On p. 29, which is a kind of appendix, marked “Corrections for op. 26”, Hägg has corrected the Vla. parts one more time.)

Källa A, s. 9, t. 41–45. Denna sida innehåller så genomgripande ändringar att man nästan kan tala om två versioner. I t. 42 ff. spelades melodin i Häggs ursprungliga sättning endast av Fl. och Clar. (i båda fallen *a 2*), medan hornkvartetten och stråkarnas tremolo (markerade *pp*) stod för det harmoniska, och båda Fag., understämman i Vlc. och Cb. svarade för basstämman. Senare lät Hägg Vl. I övergå till att spela melodin (markerat med anvisningen *col Flauto*). Detta tvingade i sin tur Vl. II, Vla. och Vlc. till justeringar av sina tonhöjder, vilket framgår av de extra notsystemen nedtill på sidan. I t. 43 är crescendopilar utsatta för Fl. och Cor. I–II och i t. 44 två korta diminuendopilar för Fl. och Clar., vilka sedan återkommer i C (Fl.), G (Fl. I–II), H och I, men som saknas i de senare partituren. De ger en indikation om ett känslösamt spelsätt, som Hägg möjligen tog avstånd från med tilltagande ålder.

Source A, p. 9, mm. 41–45. This page contains revisions to a degree that it is relevant to speak about two versions. In m. 42 ff. the melody in Hägg's original setting was played by Fl. and Clar. only (both *a 2*), whereas the horn quartet and the tremolo of the strings (marked *pp*) formed the harmonic basis, and the two Fag., together with the lower voice of Vlc. and Cb., were responsible for the bass. Later Hägg let Vl. I play the melody (marked *col Flauto*), which forced Vl. II, Vla. and Vlc. to adjust their pitches, as can be seen in the added staff at the bottom of the page. M. 43 has crescendo hairpins for Fl. and Cor. I–II, and m. 44 has two short diminuendo hairpins for Fl. and Clar., later recurring in C (Fl.), G (Fl. I–II), H and I, but missing in the later scores. This gives an indication about an emotional manner of playing that Hägg possibly dissociated himself from with increasing age.

Handwritten musical score on page xvii, featuring multiple staves of music and lyrics.

The score is divided into several systems. The first system includes a vocal line with lyrics "2" and "9", and a piano accompaniment. The second system continues the vocal line with lyrics "2" and "9". The third system shows a piano accompaniment with a large, stylized "X" mark.

The fourth system is titled "1. cor Fante" and features a vocal line with lyrics "1. cor Fante". The fifth system continues the vocal line with lyrics "1. cor Fante". The sixth system shows a piano accompaniment with a large, stylized "X" mark.

The seventh system is titled "V. 2" and features a vocal line with lyrics "V. 2". The eighth system continues the vocal line with lyrics "V. 2". The ninth system shows a piano accompaniment with a large, stylized "X" mark.

The score is written in a handwritten style, with various musical notations and lyrics. The page is numbered "xvii" in the top right corner.

Källa C, s. 6, t. 40–48. Denna sida visar ungefär samma avsnitt som föregående faksimil. Instrumentationen är nu betydligt mera lik den som finns i de senare versionerna och därmed också denna utgåva. Här bär inte bara Vl. I melodin utan även Vl. II i den lägre oktaven, varför Vla. och Vlc. åter måste göra förändringar i sina stämmor. Nu deltar endast tre horn, men å andra sidan kan Fag. I, som nu lämnat sin basfunktion, ses som en fjärde hornstämma. I t. 43 är en crescendopil utsatt för Clar., Cor. III och Vl. I (möjligen avsedd att gälla för alla stråkarna) och i t. 44 är ett *f* utsatt för Vl. I, följt av en diminuendopil och ett *p* i t. 45. Fl. har kvar de två korta diminuendopilarerna som fanns i A, men de saknas i övriga melodistämmor.

Nederst på sidan finns ett skisserat klaverutdrag, i stort sett bestående endast av melodistämman och bas samt utsatta generalbasbeteckningar. Mellan detta och själva partituret finns ändringar för Cor. I–II i t. 44, Fag. I i t. 46–48 och för Vl. II i t. 48, varav ändringarna för Cor. och Vl. II pekar fram mot källorna D, E och F.

Det bör även nämnas, att källa G (orkesterstämmorna) har en version som är nästan identisk med C i detta avsnitt, så förmodligen var förändringarna gentemot A genomförda redan i det endast fragmentariskt bevarade partituret B, som troligen var förlaga till G.

Source C, p. 6, mm. 40–48. This page shows more or less the same passage as the preceding facsimile. Here the scoring is considerably more similar to that of the later versions, and thus also this edition. Now not only Vl. I plays the melody but also Vl. II in the lower octave, for which reason Vla. and Vlc. again must change their parts. Only three horns participate, but on the other hand, Fag. I, no longer playing the bass, can be considered as a fourth horn part. M. 43 has a crescendo hairpin for Clar., Cor. III and Vl. I (possibly intended to apply to all the strings), and m. 44 has *f* for Vl. I, followed by a diminuendo hairpin and *p* in m. 45. Fl. preserve the short diminuendo hairpins from A, missing in the other melody parts, however.

At the bottom of the page a piano reduction is hinted at, mostly containing only the melody part and bass, with thorough bass indications. Between this reduction and the score amendments are inserted for Cor. I–II m. 44, for Fag. I mm. 46–48 and for Vl. II m. 48; of these Cor. and Vl. II point to sources D, E, and F.

It should also be mentioned that source G (the orchestral parts) contains a version almost identical to source C in this passage, implying that the amendments to A were made already in the now fragmentary score B, probably the source of the G parts.

Handwritten musical score on page xix, featuring multiple staves with complex notation, including notes, rests, and dynamic markings.

The score is written on several systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ff* (fortissimo). There are also some handwritten annotations and corrections throughout the piece.

The score is divided into sections by large brackets and includes a section labeled "Pom." (Pomp) at the bottom left. The notation is highly detailed, with many notes and rests, suggesting a complex and expressive musical composition.

Källa F, s. 4, t. 41–47. Här är ännu en variant av samma avsnitt som i föregående notexempel. Den tredje hornstämman är borttagen, annars är förändringarna gentemot C ganska små. Det saknas helt crescendo- och diminuendopilar i t. 43–45, men markeringen *p* i Fl. och Ob. på fjärde slaget i 45 kan ändå antyda, att Hägg underförstått någon form av dynamisk förändring i närmast föregående takter. I t. 46–47 ställs utgivaren inför problemet att tolka bågarna. För VI. I är i t. 46 sammanlagt fem olika bågar utsatta, över och under noterna; förmodligen är de undre skrivna sist för att förtydliga vad som skall gälla. I t. 43 har både VI. I och VI. II felaktiga toner (sjätte tonen i VI. I skall vara ess^{'''}, sjätte och sjunde tonerna i VI. II skall båda vara ess^{'''}). Hägg hade omvittnat dålig syn på äldre dagar, vilket säkert kan ha bidragit till den bristande precisionen i notskriften.

Source F, p. 4, mm. 41–47. This page shows another variant of the same section as in the preceding facsimiles. The changes compared to source C are few, but Cor. III does not participate. Mm. 43–45 are without crescendo and diminuendo hairpins, but the designation *p* in Fl. and Ob. on the fourth beat in m. 45 may still suggest that a dynamic change in the preceding measures is to be understood. In mm. 46–47 there is a problem in interpreting Hägg's slurs. In VI. I in m. 46 totally five different slurs are drawn, above and below the notes; probably the lowest ones were added later in order to facilitate their reading. In m. 43 both VI. I and VI. II have the wrong pitch (the sixth note in VI. I should read e^{'''} flat, and the sixth and seventh notes in VI. II should both read e^{'''} flat). It is known that Hägg had poor eyesight in his old age, which surely must have contributed to the lack of precision in his writing.

Konsertouvertyr, c-moll

Konsertuvertyr, c-moll

Jakob Adolf Hägg
Op. 26

Allegro moderato

Flauto I, II

Oboe I, II

Clarinetto I, II
in Si $\flat$

Fagotto I, II

Corno I, II
in Mi $\flat$

Corno III, IV
in Do

Tromba I, II
in Do

Trombone I, II

Trombone III

Timpani
in Do - Sol

Violino I

Violino II

Viola

Violoncello

Contrabbasso

p

[p]

[p]

p

p

6

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mib)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

a 2

p

a 2

p

a 2

p

[*p*]

pizz.

11

Fl.

Ob.

Clar.
(Si $\flat$)

Fag.

Cor.
(Mi $\flat$)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

[p]

Solo I.

pizz.

[arco]

div.

dolce

[arco]

11

12

13

14

15

16

Fl.

Ob.

Clar.
(Si $\flat$)

Fag.

Cor.
(Mi $\flat$)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

I.

div.

p

p

21

Fl. *(mf)* *f* *a 2*

Ob. *(mf)* *f* *a 2*

Clar. (Sib) *f*

Fag. *f*

Cor. (Mib) *f*

Cor. (Do) *p* *f* *3*

Tr. (Do) *f*

Trb. I, II *f*

Trb. III *p* *f*

Timp. (Do - Sol) *f* *tr*

Vi. I *f*

Vi. II *f* *6* *6*

Vla. *f* *6* *6* *6* *6* *6* *6*

Vlc. *3* *3* *3* *3* *6* *6* *6* *6* *6* *6* *f*

Cb. *3* *3* *3* *3* *6* *6* *6* *6* *6* *6* *f*

a 2

poco ritenuto

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mib)Cor.
(Do)Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

Vl. I

Vl. II

Vla.

Vlc.

Cb.

27

a 2

*p**p*

a 2

*[p]**[p]*I. Solo
*espressivo**p*

I.

*p**p**fp**fp**fp**fp**fp**fp**pp**pp**pp**[pp]**[pp]*

39

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (Mib)

Cor. (Do)

Tr. (Do)

Trb. I, II

Trb. III

Timp. (Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

[p]

p

a 2

I.

p

p

p

[p]

[p]

45

Fl. *a 2*
p *f* [*p*]

Ob. *a 2*
p *f* [*p*]

Clar. (Sib) *a 2*
[*p*] *f* [*p*]

Fag. *f* [*p*]

Cor. (Mib) *f* [*p*]

Cor. (Do) [*p*] *f* [*p*]

Tr. (Do) *f*

Trb. I, II *f*

Trb. III *f*

Timp. (Do - Sol) *p* *p*

VI. I [*p*] *f* [*p*]

VI. II [*p*] *f* [*p*]

Vla. *f* [*p*]

Vlc. [unis.] *f* *p*

Cb. *f* *p*

51

Fl.

f [*p*] [*f*]

Ob.

f [*p*] [*f*]

Clar. (Sib)

f [*p*] [*f*]

Fag.

f [*p*] [*f*] *fp* a 2

Cor. (Mib)

f [*p*] [*f*] a 2

Cor. (Do)

f [*p*] [*f*]

Tr. (Do)

f [*f*]

Trb. I, II

f [*f*] a 2

Trb. III

f [*f*]

Timp. (Do - Sol)

[*p*] [*f*]

VI. I

f [*p*] [*f*] *p* 3

VI. II

f [*p*] [*f*] *p*

Vla.

f [*p*] [*f*] *fp*

Vlc.

f [*p*] [*f*] *fp*

Cb.

f [*p*] [*f*] *fp*

56

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (Mib)

Cor. (Do)

Tr. (Do)

Trb. I, II

Trb. III

Timp. (Do - Sol)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

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445

14

This musical score page contains measures 60 through 63 of a symphony. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Si♭)), Bassoon (Fag.), Cor Anglais (Cor. (Mi♭)), Cor Anglais (Cor. (Do)), Trumpet in D (Tr. (Do)), Trumpets I and II (Trb. I, II), Trumpet III (Trb. III), Timpani (Timp. (Do - Sol)), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The score is written for measures 60, 61, 62, and 63. Measures 60 and 61 feature complex woodwind passages with triplets and slurs. Measures 62 and 63 show a continuation of these patterns, with some instruments playing sustained notes or rests. The string section (Vla., Vlc., Cb.) provides a rhythmic foundation with triplets and slurs. The woodwinds (Fl., Ob., Clar., Fag.) play intricate melodic lines with triplets and slurs. The brass section (Cor., Tr., Trb.) has a more static role, with some instruments playing sustained notes or rests. The timpani (Timp.) is marked with a 'p' (piano) dynamic. The overall texture is dense and complex, typical of a late 19th-century symphony.

68

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mib)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

76

Fl.

ff *mf*

Ob.

ff *mf* *p* II. *p*

Clar. (Si $\flat$)

ff *mf* *p* *p*

Fag.

ff *mf* [*p*]

Cor. (Mi $\flat$)

ff *mf* *p*

Cor. (Do)

ff [*mf*] [*p*]

Tr. (Do)

ff

Trb. I, II

ff

Trb. III

ff *mf*

Timp. (Do - Sol)

ff

VI. I

ff *mf*

VI. II

ff *mf* [*p*]

Vla.

ff *mf*

Vlc.

ff [*mf*]

Cb.

ff [*mf*]

81

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mi $\flat$)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

a 2

p

p

tr

[tr]

tr

[tr]

div.

pizz.

86

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mi $\flat$)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

p

[p]

mf

[fp]

a 2

tr

[tr]

3

fp

91

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mib)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

fp

p

a 2

[fp]

[p]

III.

[p]

[fp]

[p]

[p]

3

6

arco

96

Fl. *[cresc.] f*

Ob. *[cresc.] f*

Clar. (Sib) *[cresc.] f*

Fag. *[cresc.] f*

Cor. (Mib)

Cor. (Do) *[cresc.] f*

Tr. (Do) *f*

Trb. I, II

Trb. III

Timp. (Do - Sol) *[cresc.] f*

VI. I *cresc. f* *3 3*

VI. II *cresc. [f]*

Vla. *[cresc.] f*

Vlc. *cresc. f*

Cb. *[cresc.] [f]* (pizz.)

106

Fl.

Ob.

Clar.
(Si $\flat$)

Fag.

Cor.
(Mi $\flat$)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

fp

[fp]

a 2

p

I. Solo

div.

[unis.]

div. Soli

112

Fl.

Ob.

Clar.
(Si $\flat$)

Fag.

Cor.
(Mi $\flat$)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

I.
p

[p]

[p]

[p]

espr.

unis.

118

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (Mib)

Cor. (Do)

Tr. (Do)

Trb. I, II

Trb. III

Timp. (Do - Sol)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

First performance of the score, measures 118-122. The score includes parts for Flute, Oboe, Clarinet (Soprano), Bassoon, Cor Anglais (Mib), Cor Anglais (Do), Trumpet (Do), Trombone I & II, Trombone III, Timpani (Do - Sol), Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is two flats (Bb, Eb). The score shows various musical notations including notes, rests, dynamics, and articulation marks.

124

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mib)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc

Cb.

a 2

[p]

a 2

[p]

a 2

[p]

p

trem.

trem.

131 a 2

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mib)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

[p]

p

a 2

a 2

a 2

142

Fl. *f* *[p]* 3 3 *cresc.*

Ob. *f* *[p]* 3 3 *cresc.*

Clar. (Stb) *[f]* *[p]* 3 3 *cresc.*

Fag. *f* *[p]* *a 2* *cresc.*

Cor. (Mib)

Cor. (Do) *f* *[p]*

Tr. (Do)

Trb. I, II

Trb. III

Timp. (Do - Sol) *[p]* 3 3 *cresc.*

VI. I *[f]* *p* *cresc.*

VI. II *[f]* *p* *cresc.*

Vla. *[f]* *p* *cresc.*

Vlc. *[f]* *[p]* *cresc.*

Cb. *[f]* *[p]* *cresc.*

152

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (Mib)

Cor. (Do)

Tr. (Do)

Trb. I, II

Trb. III

Timp. (Do - Sol)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

cresc.

(f)

a 2

[cresc.]

(f)

8va

157

Fl.

Ob.

Clar.
(Sib)

Fag.
a 2

Cor.
(Mib)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

162

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (Mib)

Cor. (Do)

Tr. (Do)

Trb. I, II

Trb. III

Timp. (Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

a 2

II.

I. (f)

*(f) **

tr

*) Cf. Crit. Commentary.

167

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mi $\flat$)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

Vl. I

Vl. II

Vla.

Vlc.

Cb.

a 2

I.

II.

I.

35

172

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mib)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

f

p

dolce
a 2

cantabile

[cantabile]

179

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mib)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

a 2

p

[p]

[p]

184

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (Mib)

Cor. (Do)

Tr. (Do)

Trb. I, II

Trb. III

Timp. (Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

I.

mf

[p]

**)*

*) Cf. Crit. Commentary.

[illegible]

This musical score page contains measures 198 through 201. The instrumentation includes:

- Fl.**: Flute
- Ob.**: Oboe
- Clar. (Si $\flat$)**: Clarinet in B-flat
- Fag.**: Bassoon
- Cor. (Mi $\flat$)**: Cor Anglais in E-flat
- Cor. (Do)**: Horn in C
- Tr. (Do)**: Trumpet in C
- Trb. I, II**: Trombones I and II
- Trb. III**: Trombone III
- Timp. (Do - Sol)**: Timpani
- VI. I**: Violin I
- VI. II**: Violin II
- Vla.**: Viola
- Vlc.**: Violoncello
- Cb.**: Contrabass

The score features complex rhythmic patterns, including triplets and sixteenth notes, across several staves. Dynamics such as *f* (forte) and *[f]* are indicated throughout. Measure numbers 198, 199, 200, and 201 are clearly marked at the top of their respective systems.

202

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mib)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

This musical score page contains measures 202 through 205. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and the first three Trumpets (I, II, III) play a melodic line with various articulations, including slurs and triplets. The Cor Anglais (Mib) and Cor Anglais (Do) play a rhythmic pattern of eighth notes. The Trombones I and II are silent, while the Trombone III plays a melodic line. The Timpani (Do - Sol) plays a simple rhythmic pattern. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a complex rhythmic pattern of eighth and sixteenth notes, with some slurs and triplets.

206

Fl.

Ob.

*Clar.
(Sib)*

Fag.

*Cor.
(Mi $\flat$)*

*Cor.
(Do)*

*Tr.
(Do)*

Trb. I, II

Trb. III

*Timp.
(Do - Sol)*

Vi. I

Vi. II

Vla.

Vlc.

Cb.

a 2

a 2

3

3

3

3

6

6

3

3

3

3

210

Fl.

Ob.

Clar.
(Si $\flat$)

Fag.

Cor.
(Mi $\flat$)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

215

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mib)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

3

trmm

VI. I

VI. II

Vla.

Vlc.

Cb.

221

Fl. *a 2* *p*

Ob. *p*

Clar. (Sib) *a 2* *[p]*

Fag. *[fp]*

Cor. (Mib) *[fp]*

Cor. (Do) *[fp]*

Tr. (Do)

Trb. I, II

Trb. III

Timp. (Do - Sol) *fp*

VI. I *fp*

VI. II *[p]*

Vla. *fp*

Vlc. *fp*

Cb. *[p]*

227

Fl. *cresc.* *(f)*

Ob. *cresc.* *a 2* *[fp]*

Clar. (Sib) *cresc.* *(f)*

Fag. *cresc.* *[fp]*

Cor. (Mib)

Cor. (Do) *p [cresc.]* *(f)*

Tr. (Do)

Trb. I, II

Trb. III

Timp. (Do - Sol) *[p cresc.]* *(f)*

VI. I *cresc.* *fp*

VI. II *[cresc.]* *fp*

Vla. *[cresc.]* *fp*

Vlc. *[cresc.]* *fp*

Cb. *[cresc.]* *[fp]*

232

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Mib)

Cor.
(Do)

Tr.
(Do)

Trb. I, II

Trb. III

Timp.
(Do - Sol)

VI. I

VI. II

Vla.

Vlc.

Cb.

[p]

[p]

I.

fz

[p]

pizz.

arco

fz

arco

fz

Andante

237

[illegible]

APPENDIX

Takt / Mm. 100–104

Dessa takter utgör ett av de ställen i uvertyren, där Hägg förändrat bleckblåsarsatsen mest radikalt. Från att ha både melodiskt och harmoniskt bärande insatser i A får bleckblåsarna efterhand allt mindre uppgifter i de senare versionerna. Träblåsar- och stråkstämmorna har däremot förändrats endast marginellt och är därför inte återgivna i dessa notexempel. Pukorna har paus i samtliga manuskript. Källorna är placerade i förmodad kronologisk ordning. Parenteserna runt vissa insatser i källa C och D är Häggs egna. / The measures below are examples in the overture, where Hägg changed the brass instrumentation radically. After having been melodically as well as harmonically important in A, the brass instruments gradually lose influence in the later versions. On the other hand, the woodwinds and the strings have only changed marginally and thus are not reproduced here. The timpani are resting in all the sources. The sources are presented in presumed chronological order. Parentheses in C and D are Hägg's own.

Källa / Source A

Det punkterade motivet, som här är så framträdande, finns över huvud taget inte med i de senare versionerna. I detta partitur fungerar det som en viktig motstämma i bleckblåsarna i hela avsnittet från takt 92, medan det i de senare källorna endast visar sig i takt 92 och 98. / The dotted theme, so dominant in A, does not appear at all in the later versions. Here it is an important counterpart in the brass section from m. 92, whereas it only appears in mm. 92 and 98 in the later sources.

Källa / Source G (orkesterstämmorna / orchestral parts)

Källa / Source C

Källa / Source D

100

Cor. (Mi $\flat$)

[Cor. I-II. I fotnot / In a footnote]

Paus

[sic!]

[Noter överstrukna och ersatta med pauser / Notes have been crossed-out and replaced by rests]

Tr. (Do)

Trb.

III.

Källa / Source E

100

Cor. (Mi $\flat$)

f

Cor. (Do)

Tr. (Do)

f

Trb.

Källa / Source F

100

Cor. (Mi $\flat$)

[sic]

Cor. (Do)

Tr. (Do)

Trb.

Takt / Mm. 162–169

Även i detta avsnitt har Hägg gradvis reducerat bleckblåsarnas roll i klangen. I notexemplen återges endast Clar., Fag. samt bleckblås-instrumenten, eftersom övriga stämmor i princip är oförändrade i alla manuskript. Källorna är placerade i förmodad kronologisk ordning. Vi kan se att Hägg prövar många lösningar, men att den tydliga tendensen är att det punkterade motivet från att vara en ren mässingsklang övergår till att bli en svagare blandklang med inslag av träblåsare. / Also in this passage Hägg has gradually reduced the importance of the brass instruments for the sound. Below, only Clar. and Fag. are reproduced together with the brass section, as the rest of the instruments are more or less unchanged in the manuscripts. The sources are presented in presumed chronological order. We can see that Hägg tried many solutions, but there is a clear tendency to change the dotted theme from being a pure brass sound into a mixed sound with the participation of woodwinds.

Källa / Source A

162

Clar. (Sib) *fff*

Fag. *fff*

Cor. (Mib) *fff*

Cor. (Do) *ff*

Tr. (Do)

Trb. *fff*

[Stämfördelningen ej angiven / Distribution of the parts not given]

[Tr. II ändrad till / Tr. II changed to]

[Alternativ, tillskrivet under övriga notsystem / Alternative version, written below the accolade]

Tr. (Do)

Trb.

I marginalen finns dessutom följande notering av Hägg: *Obs. Skall Trumpeter och Waldhorn gå unisont med Basunerna!* / In the margin, written by Hägg: "NB. Trumpets and French horns are unison with the Trombones!"

Källa / Source G (orkesterstämmorna / orchestral parts)

162

Clar. (Sib)

Fag.

Cor. (Mi $\flat$)

Cor. (Do)

Tr. (Do)

Trb.

f

II: *ff*

I: *ff*

III: *ff*

ossia:*)

f

ff

I: *ff* [inskr. av främmande hand / in unknown hand]

I. II, III.

II, III.

II, III.

a 3

*) Alternativet i Tr. I är inskrivet av främmande hand, medan det i Tr. II verkar vara skrivet av Hägg. /
The alternative in Tr. I in unknown hand, whereas Tr. II seems to be by Hägg.

Källa / Source C

[Clar., antytt alternativ /
hinted alternative]

162

Clar. (Sib)

Fag.

Cor. (Mi $\flat$)

Cor. (Do)

Tr. (Do)

Trb.

ff

[Fag., antytt alternativ /
hinted alternative]

[sic!]

[Stämfördelningen ej angiven /
Distribution of the parts not given]

Källa / Source D

162 a 2 a 2 a 2

Clar. (Sib) *ff*

Fag. *ff*

Cor. (MiB) *ff*

Cor. (Do) *ff*

Tr. (Do) *ff*

Trb. *f* I. II.

*) Det saknas alltså en avslutande parentes i trumpetstämman. /
Concluding parenthesis missing.

Källa / Source E

162 a 2 a 2 a 2

Clar. (Sib) *ff*

Fag. *ff*

Cor. (MiB) *ff*

Cor. (Do) *ff*

Tr. (Do) *ff*

Trb. *f* I. II. [Ev. / Possibly a 3]

Källa / Source F

162

Clar. (Sib) a 2

Fag. a 2

Cor. (Mib)

Cor. (Do)

Tr. (Do)

Trb.

[Clar. I (?), alternativ / alternative]

166

Clar. (Sib) a 2

Fag. a 2

Cor. (Mib) a 2

Cor. (Do)

Tr. (Do)

Trb. I.

Critical Commentary

Abbreviations

Cb.	Contrabbasso
Clar.	Clarinetto
Cor.	Corno
Fag.	Fagotto
Fl.	Flauto
m., mm.	measure, measures
Ob.	Oboe
Skma	Statens musikbibliotek (The Music Library of Sweden, formerly Library of the Royal Swedish Academy of Music), Stockholm
Str.	Strings
Timp.	Timpani
Tr.	Tromba
Trb.	Trombone
Vi.	Violino
Vla.	Viola
Vlc.	Violoncello

SOURCES

A Skma (Hägg Collection, No. 2:8 a). Orchestral score in autograph, without binding but with remainders of stitching (now broken) in the spine. The score is paginated 1–56, in pencil; original pagination, possibly in ink, cut-off but visible here and there.

Music text in black ink, written on paper with mechanically ruled staves in black ink (20 staves per page). No watermark. The accolade has maximum 14 staves (resting instruments are not written out everywhere). Bar lines, in pencil, are drawn with a ruler. The layout of the score is traditional.

No title page. P. 1 has to the right, in autograph: *op. 26*. Above the accolade: *Allegro moderato*, and below, the following autograph note: (*vänligt omnämnd av Prof. Aug. Winding.*) (“(kindly mentioned by...)”).¹

The original handwriting is rather neat, but later a number of changes and corrections have been made, most likely under the influence of Gade (and some of them possibly also written in his hand; as to Hägg’s visit to Gade, see the Introduction).

See facsimile of p. 9 on p. xvii.

B Skma (Hägg Collection, No. 2:8 b). Fragmentary score in autograph, consisting of the first and last sheets of a now lost score. No pagination, but in the bottom left-hand corner a pencil note, 1–50, which probably refers to the complete score.

Music text in black ink, written on printed music paper, unmarked, with 22 staves per page. The accolade has 15 staves, with bar lines drawn in free-hand, in black ink. The layout of the score is traditional. Between the staves of Tromboni and Timpani, there is an empty stave probably intended for Tuba (having rest for the passages in these pages, though).

No title page. P. 1 bears the title *Phantasiestück.*, and to the right: *J.H* [half of letter H and the rest of the name missing, as the top right-hand corner is torn off]. Above the accolade: *Allegro moderato*.

Below the accolade a piano reduction is hinted, in black ink.

On the last page an indication is inserted by Hägg, possibly to a publisher: *Seite 17* [underlined] *Cello* [four measures of music inserted, giving an *Ossia*] *was vielleicht den Cellisten zu unbequem ist. Seite 12, 16, 17 ist die Partitur auf 2 Zeilen zu lesen, weil die Trompeten etc. pausieren (wie in Eulenburgs Ausgabe.) Etwaige Fehler bitte bemerkt.*

C Skma (Hägg Collection, Gåva (“gift”) 1975); donated by Einar Mickelsson). Orchestral score in autograph, without binding or stitching. The score is paginated [2]–[33] and written on printed music paper of three different types: title page + p. [2] and [33] unmarked, with 22 staves per page; pp. 3–30 on JÖS, with 22 staves per page; pp. 31–32, unmarked, with 12 staves per page.

Music text in black ink, with accolades of 15 staves per

page, with bar lines drawn in free-hand, in black ink. The layout of the score is traditional and includes a Tuba.

Title page, in autograph, in the following inscription, in black ink: *Konzert-Ouverture n° 2 / für / Orchester / Komponiert / von / J. Ad. Hägg / op. 26. / Partitur*. P. [2] has above the music: *Allegro moderato*.

After final measure: *Fine*, and the autograph note: *spelas i Gävle / Hudiksvall* (“played in Gävle/Hudiksvall”).

This manuscript was, together with other manuscripts by Hägg, in the possession of Albert Erngren² and was taken over by his son Olof, who via Einar Mickelsson³ had it handed over to Skma in 1975.

Here and there a piano reduction is hinted, in black ink.

See facsimile of p. 6 on p. xix.

D Skma (Hägg Collection, No. 2:8 c). Orchestral score in autograph, without binding but with traces of stitching (now broken) in the spine. The score is paginated [1]–33, partly in Hägg’s original, partly in pencil.

Music text in black ink, written on printed music paper, with 20 staves per page, partly unmarked, partly JÖS. The accolade has maximum 14 staves (resting instruments sometimes left out); bar lines drawn in free-hand, in black ink. The layout of the score is traditional.

No title page. P. [1] bears the title, in autograph, in ink: *Concert Ouverture* [underlined] *n° 2.*, and to the right: *J Hägg op. 26*. Above the accolade: *Allegro moderato*.

Some passages in Corni, Trombe and Tromboni have later been placed within parentheses.

E Skma (Hägg Collection, No. 2:13). Orchestral score in autograph, without binding but with traces of stitching in the spine. The score consists of pp. 28–50 (recent pencil pagination), in a manuscript also containing *Konsertallegro op. 52* (pp. 1–27).

Music text in black ink, on printed music paper P.H. N° 11, with 24 staves per page. The accolade has maximum 14 staves per page (resting instruments sometimes left out); bar lines drawn in free-hand, in black ink. The layout of the score is traditional. After final measure: *Fine*.

No title page. P. 28 without title; above the accolade: *Allegro moderato*.

F Skma (Hägg Collection, No. 2:8 b). Orchestral score in autograph, without binding but still stitched. The score is paginated [1]–29, mostly in ink, p. 29 containing corrections of some passages in the score.

Music text in mixed black and brown ink, containing some erasures, written on printed music paper P.H. N° 11, with 24 staves per page. The accolade has maximum 14 staves per page (resting instruments sometimes left out); bar lines drawn

² Violinist in Hudiksvall, where he was a teacher and conductor of an amateur ensemble (this information was given by Hans Westberg).

³ 1904–1975, a parish clerk in Hudiksvall, also active as a musician.

¹ August Winding (1835–1899), Danish pianist and composer.

in free-hand, in black or brown ink. The layout of the score is traditional.

No title page. Title on p. [1], in autograph, to the right: *Hägg op. 26*. Above the accolade: *Allegro moderato*.

Hägg's rehearsal markings are in the following places: A in m. 31, B in m. 92 (in blue crayon, possibly not by Hägg), D in m. 143, and E in m. 178; C is missing.

The manuscript has belonged to the composer and conductor Eric Westberg (see footnote No. 25 in the Introduction).

See facsimile of pp. 4 (p. xx) and 14 (p. xv).

G The Music Library of the Gävle Symphony Orchestra. A complete set of parts in autograph (one copy of each part, but no Tuba). Every part consists of 2–3 pages, written in black ink, on printed music paper JÖS, 12 and 14 staves per page, respectively.

Title in some of the parts, in autograph: *Hägg* [sometimes *J Hägg*] *op. 26*. Above the first accolade in some of the parts: *Allegro moderato*.

H Skma (Hägg Collection, No. 2:14). Four-hand version, in autograph, stitched together with four-hand versions of other works by Hägg, the overture on pages 6–17 (pagination possibly of a recent date). The manuscript consists of 42 pages, written in black ink on printed music paper, unmarked, with 14 staves per page. The arrangement of the parts is the traditional one, with *primo* on the recto and *secondo* on the verso side. Bar lines drawn in free-hand.

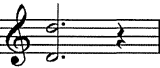
Title (on pp. 6 and 7, respectively), in pencil and possibly in another hand: *Overture*. In Hägg's hand *secondo* on p. 6, and *I^{mo}* on p. 7.

I Skma i.a. Printed four-hand version, published by Hägg himself, Gävle 1913. The print consists of 15 pages and has the following title page: *Till / Hr Kapellmästaren R. Liljefors. / Konsert-Overture N:o 2 / Komponerad och satt för 4 händer / af / J. Hägg. / Motto: " - - Drik Solskin og folkelig Sang!" / (H.C. Andersen till komponist J. Hägg.)⁴ / Gefle 1913 / Gefle-Postens tryckeri.*

⁴ This motto is from a little poem written by H.C. Andersen to Hägg when he left Copenhagen in 1871: *Flyv mod Syd, drik Solskin og folkelig Sang, / Bliv Dig selv, ja selv, ja helst ikke Andet, / men gro, fortjen Dig en Beethovens Rang, / Du Søn fra Jenny Linds Tonelandet!* (Andersen, Collected Works, Vol. XII, 1879, p. 440.)

NOTES ON THE SOURCES

The notes below apply to source F if not otherwise stated.

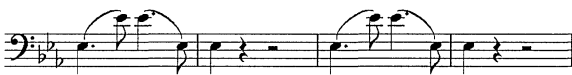
Measure	Instrument	Note
1, upbeat	Vl. I	Slur from first note m. 1, ending before the half-note m. 2; adjusted to Vlc. as well as the other sources, having slur from the upbeat.
5	Vlc.	Slur from first note m. 6; adjusted to Vl. I and the other sources.
6 (with upbeat)–8	Vl. I, Vlc.	The given slurring according to F (Vl. I), as well as G (Vl. I) and I (primo). Vlc., with slur starting m. 6 in F, adjusted to Vl. I. The sources have varying readings. A, E, and H (primo) have:
		
		H (secondo), I (secondo), too, have this long slur, starting from first note m. 6. B, C, D, G (Vlc.) have:
		
6	Vl. II, Vla.	F, as well as D and E, has first note on the first beat, with slur from the preceding measure. All other sources place it on the second beat, as in Fag. I and Cb., which must be considered reasonable.
8	Clar., Fag., Vl. I–II	F alone excludes the upbeat from the slur m. 9. A, C, D, E, H, and I start the slur from the upbeat (except in Vl. II). B has slur from the upbeat in Vl. I, but lacks slur in Clar. and Fag. G has slur from the upbeat in Vl. I and Fag.
10	Clar.	Slur according to A, C, D, E, and G (B without slur). In F slur starts at the second note.
11	Cor. III–IV	It is impossible to judge, whether the rest in F (present also in A) is intentional or not. C, D, and E have:
		
		B has the same notes, but half-note. In G, Cor. III is half-note and Cor. IV dotted half-note.
11	Cb.	Note B, which probably is a clerical error. All other sources have d.
13	all	F, as well as D, lacks dynamic indications. A (Str.), B (Fl.), H, and I have <i>mf</i> , C (Fag.), E (Fl., Ob.), and G (Ob. I) have <i>p</i> . D (Vl. I), G (Ob. I, Vl. I–II, Vla.), H, and I have crescendo and diminuendo hairpins in second half of measure.
13–14	Vlc.	One long slur for the lower voice; adjusted to Fag. II and with support of A, B, D, and G.
15	Fl. I, Clar. I	Indication <i>dolce</i> in E, <i>espr.</i> in G (Clar. I).
15	Cb.	Slur mm. 15–17 omitted (lacking in all the other sources).
21–22	all	Incomplete dynamic indications in all sources, but crescendo occurs (in each measure, or through both measures) in most of them. Indication <i>mf</i> in Fl. and Ob. according to C (Fl.), D, E, and G; hairpins in Cor. III–IV, Vlc., and Cb. according to A, C, and G (with support of H and I). In A, H, and I crescendo lasts all the way to <i>f</i> .
21–22	Fl.	F alone has diminuendo hairpin in each measure; omitted as it is contradictory to source A, having instead crescendo in these measures.
21	Clar.	Last note of measure eighth, followed by eighth rest, in F, C, and D. Here according to A, E, and G, having quarter-note, also corresponding to surrounding parts and subsequent measure.
21–22	Cor. III–IV	The concluding triplet of each measure according to A, C, D, E, and G. M. 21 in F has neither note nor rest after the dotted half-note (m. 22 with repeat sign).
21–22	Vlc., Cb.	Given version according to F, as also D and E. A, C, G, H, and I have the following reading:
		

Measure	Instrument	Note
23	Fl., Ob., Cor. III, VI. I	Slur in VI. I from first note of measure; adjusted to Fl. and Clar. D has slur only in VI. I, from the first note. A similar slur, for VI. I and Cor. III, only, in E, also having accents at second and third notes in Ob., as well as at all notes (and at a' flat/a'' flat m. 24) in Fl. and Cor. III. Deviating readings in the other sources.
23	Clar. II, VI. I–II	Note d'/d'' on the first beat may seem somewhat strange, considering tone a flat in the other melody instruments, the remaining phrase being unison. Clar. II has sounding a flat in A, C, and G and sounding d in D and E, whereas VI. I has a flat in E and d in the rest of the sources. VI. II plays the melody in source F only, participating for the rest in the triplet movement in the accompaniment. H and I have a flat only. In A all melody parts originally had a flat, but later VI. I was changed into d.
24–25	Cor. III	No tie from m. 24 and repeated flat-sign at first note m. 25 in F. Tied note in C, D, E, and G.
27–28	Woodwind	A, C, D, F, and G all have <i>f</i> or <i>mf</i> m. 27, followed by <i>p</i> m. 28 (in F only at Fl. and Ob.). E, H, and I have <i>fp</i> in Fl. and Ob. m. 27, followed by <i>p</i> for all woodwind instruments.
29	all	Designation <i>poco ritenuto</i> written in full only in the trumpet staff, whereas 11 staves have abbreviation <i>poco rit.</i> A, C, D, G (Cor. I), H, and I have instead <i>poco sostenuto</i> . E is without designation.
31ff.	all	Dynamic indications varying between the sources. Of special interest are the detailed indications in A:
31 32 33 34 35 36 Clar. I, later also VI. I Vla., Vlc. <i>p</i> <i>pp</i> <i>f</i> <i>p</i> <i>p</i> 37 38 39 40 <i>p</i> <i>f</i> <i>f</i> <i>p</i> <i>pp</i>		
33	VI. I–II, Vla.	Diminuendo in F only. A, C, E, G (VI. I–II), H, and I all have it m. 34, which actually would seem more appropriate. D lacks indication altogether.
39	Clar. I	Two slurs of each two notes.
40	Fag. II	Whole-note according to C, D, E, and G. F and A have half-note and no subsequent rest.
43	all	All sources except F have crescendo in this measure, at least for some instruments, followed by diminuendo (not in A, though) m. 44 alternatively 45. Repeated <i>p</i> in Fl. and Ob. m. 45 could hint that Hägg had something similar in mind also in F.
46–47	melody parts	It is obvious that Hägg had doubts about the articulation in these measures. In F there is one slur for all of m. 46 (Clar. I and Fl., the latter also with a slur at the two eighths), and two slurs at three or two notes, respectively, plus a slur for all the measure (VI. I). In all relevant parts, m. 47 is written only with repeat sign. The rest of the sources show the same ambivalence, also in the parallel mm. 182–183, and 193–194. The editor has preferred two slurs per measure, as being the most frequent version.
46–47	Cb.	One slur for both measures (also in some other sources).
48	melody parts	In C, D, E, and G slur from the second note in some of the parts.
49	melody parts	Articulation varying in the sources. D, E, and G (Clar. II) have one slur for all the measure. A, C, G (Fl., Ob., Clar. I, VI. I), H, and I have two slurs of each two notes.
52	all	Indication <i>p</i> is missing in C, D, E, and F, but exists in A and in many parts of G, H, and I. Analogy also with mm. 48 and 50.
52	Clar.	Slur from the second note (as in some of the other sources); cf. remark m. 48.
53	melody parts	Varying slurring: A, H, and I have slur from the second note, sometimes also with an accent at the note, sometimes not. C without slurs, D and E with slur for all of the measure, D with accent on the second note, E without accent. G has slur from first as well as second note.

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
53	Fag., Vlc.	Articulation varying in the sources: In F, slur for Fag. I starts at the second note and lasts for all of the measure, whereas slur for Fag. II starts at the third note and reaches the first note m. 54. This edition follows the notation of Vlc. A, G, H, and I have legato (from the first or second note), whereas C has accents at every note and slur from the second note (Fag.) and legato for all of the measure (Vlc.), respectively. D has slur from the second note in Fag. and Vlc. and accents at all eighths in Fag. and at the last four eighths in Vlc. E has no slur and three accents in Vlc., but their placement is uncertain.
54	all	Some parts of G and I have diminuendo hairpin for all of the measure.
54	Ob. II, Clar. II, Fag., Trb.	In F this measure is the last one on a recto side, having slurs drawn far to the right but without continuation on the new page. Generally the slurs do not continue in m. 55 in the other sources, except in a few cases: Vlc. and Cb. in A, Cor. IV in D, Cb. in E and Cor. I–II in G.
54	Cor. I–II, Trb. I–II	Slur starts from the third note.
55 ff.	Fag., Vl. I, Vla., Vlc.	Articulation varying between and within the sources. E.g., A and C lack slurs mm. 55–57, and in A the triplet eighths have staccato dots in Vl. I and other melody parts in many places mm. 55–63.
55–56	Vla.	Tie according to sources A, C, D, E, and G.
59	Fl.	Indication <i>p</i> at the second beat omitted.
60–61	Ob. II	Slur according to D and E.
62–63	Clar. I	Slur till last note m. 62 and new slur for first two eighths m. 63.
63–64	Fl., Ob., Vl. I–II	In F m. 63 is the last one on a recto side. The last slur of Fl. and Vl. I–II, respectively, is drawn far to the right but without continuation on the next page. The editor still prefers the slur to continue, as in the similar mm. 62–63. (The rest of the sources are not consistent enough to give any support.)
64–69		Inserted in H (in unknown hand): m. 64, last quarter-note: <i>mf</i> ; m. 67, third quarter-note: <i>cresc.</i> ; m. 69: <i>f</i> . In I: m. 64, last quarter-note: <i>mf</i> ; m. 66, last quarter-note: crescendo hairpin, continuing in m. 67; m. 67, third quarter-note (in the primo part): <i>cresc.</i> ; m. 68: <i>f</i> .
67	Vl. II	Second slur of measure continues till first note m. 68; adjusted to Fl. as well as Vl. I.
68	Clar. I, Fag.	D, G (Clar. I, Fag. II), H (secondo), and I with slur at each triplet. Missing in A, C, E, F, G (Fag. I), and H (primo).
68	Tr.	Superfluous <i>f</i> omitted.
68	Vla.	Fourth beat empty in F; supplied from A, C, D, E, and G.
69	Clar. I	First note varying in the sources: A has (notated) d'', C and G have g', and D and E have f'. F is unclear. The editor has chosen g', offering the best melodic movement, as in Fl. and Vl. I–II.
69	Trb.	Besides accent also designation <i>sf</i> .
69–70	Fl., Ob., Clar., Tr., Vl. I–II	Slurring inconsistent: Fl. has slur from last note m. 69 but not m. 70 (change of page), Vl. I–II from third to fourth note m. 69. Ob., Clar. and Tr. without slurs. Similar variations in all the sources.
70	Fag. I	Second note half-note, third one quarter-note. It seems reasonable, though, that d flat should be on the third beat, as in Cor. III and Trb. I. (Different reading of Fag. I in the other sources.)
70	Cor. IV	First beat empty in F; supplied from A, C, D, E, and G.
70–77	Str.	The slurs in the triplet accompaniment are incomplete and sometimes faulty in all sources. Generally a repeated triplet group is marked by repeat sign (one per triplet). In this edition all triplets have been written out and supplied with slurs according to the relevant pattern in this passage. Faulty slurs in F, which have been corrected, are in m. 70, Vla. (slur from second to third note and new slur for the second triplet) and m. 73, Vla. and Vlc. (Cb. included), having one slur per triplet.
71–72	Fl.	Second slur passes bar line till the first note m. 72.
71, 73	Fl., Clar., Vl. I–II	Missing grace note m. 71 in Fl. II supplied by analogy with Fl. I. In the other sources grace note is c instead of a flat (missing in some parts), in E sometimes a flat, sometimes c. In m. 73 all sources have a flat, except for G, having c in Fl. I (missing in Fl. II).

Measure	Instrument	Note
72–73	Fl. I	Slur from fourth beat m. 72 till second note m. 73. Many other sources have this type of slur, also in mm. 70–71. Adjustment to situation in mm. 70–71.
73	all	Crescendo hairpin in G (VI. II). Crescendo is feasible here for the whole orchestra.
73	Cor. III	Neither notes nor rests for the first three beats in F. The other scores have other solutions and give no support. The dotted half-note a'' flat is suggested by the editor.
74	all	Dynamic indications vary in the sources. F, H, and I lack indications. A has <i>fff</i> on the first beat, diminuendo hairpin on second and third beats, <i>mf</i> on the fourth beat in the winds, on the first beat m. 75 in the strings. C has <i>ff</i> on the first beat, immediately followed by diminuendo in the strings, <i>mf</i> on the last beat for the winds, but on the first beat m. 75 for VI. I–II. D lacks indication on the first beat, <i>mf</i> on the last beat. E has <i>f</i> on the first beat, immediately followed by diminuendo, <i>mf</i> on the last beat. G shows very ambiguous indications, but all string parts have diminuendo till <i>mf</i> on the last beat or first beat m. 75. It does not seem probable that Hägg wanted to resist completely from dynamic indications. As the structure of music in m. 74 is the same one as in m. 76, and many sources (A, C, E, and G) have identical or similar dynamics in these two measures, m. 74 has been rendered the same designations as in m. 76 (except for the diminuendo in the winds).
74	Winds	Quarter-note on the second beat in the woodwinds but half-note in the brass instruments. It seems that Hägg first wrote a half-note also in the woodwinds, but later filled the note and added a quarter rest. Probably he forgot to make a corresponding change in the brass section. A has half-note everywhere, except in Cor., having quarter-note. H and I have half-note, whereas C, D, E, and G all have quarter-note.
74–75	Trb. III	Slur from last note m. 74 till last note m. 75; adjusted to articulation in Cor. III–IV as well as mm. 76–77. (This articulation also frequent in the rest of the sources.)
75, 77	Cor. III–IV	Last quarter-note written as b–b' instead of c flat–c' flat.
77	Trb. III	Slur only from last note m. 77 till first note m. 78; prolonged by analogy with Cor. III–IV.
78–79	Clar. II	Slur only between second and third notes m. 79.
78	Cor. III–IV	Indication <i>p</i> on the first beat. As no other concluding part has this indication, it has been moved to the second beat.
78	Str.	No dynamic indication in F only. Diminuendo hairpin according to the rest of the sources.
79	VI. I	Last five notes of measure written a third too high.
81–83	Fl., Ob. I, Fag. II	Uncertainty in all sources as to ties between the measures, as Hägg often seems to forget to write ties when a new page (or accolade) starts. In Fl. I tie mm. 82–83 has been supplied according to sources A and E (with support of H and I), in Fl. II mm. 81–82 according to A, C, D, and G, and mm. 82–83 according to A and E. In Ob. I tie is missing in every source, but has been added by the editor by analogy with Fl. I. In Fag. II tie mm. 81–82 has been supplied according to sources C, D, and E, and mm. 82–83 according to A, C, D, E, and G.
81–82	VI. II	In A, C, and G, these measures are played by VI. II instead of VI. I, as a continuation from m. 80. This edition follows sources D, E, and F.
82	Fl. I	Slurs at triplets by analogy with Ob. I, but also according to A. D, E and G have also slurs, but between second and third note of each triplet.
82	Fag.	Repeated <i>p</i> omitted.
85	Fag. II	E has the first eighth-note only, followed by rests.
86	Fl., Fag.	Staccato dots at the quarter-notes according to A and F (there in Fl. only) and G (Fl. II, on the second quarter-note only).
87	all	The crescendo hairpin only at the fourth beat; adjusted to last from the second beat by analogy m. 91 as well as sources D, E, and most of the parts in G. A and C without crescendo, H and I with hairpin for all of the measure.
87	Fl. II	According to D, E, and F, but note d on the last beat gives together with note c m. 88 parallel octaves with Cb. A has corresponding notes f and e; C and G have d and e.
88	all	No dynamic indication except for Timp., but <i>fp</i> was added by analogy m. 92. In the other sources most parts have <i>fp</i> (or <i>f</i> if only the first quarter-note of the measure is played).

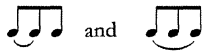
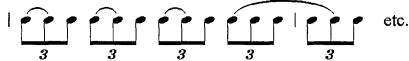
Measure	Instrument	Note
88	Clar. II, Vl. II, Vla., Vlc.	The length of the slur varies in the sources. Sometimes the slur starts from the first note (version 1):  sometimes from the second (version 2):  This inconsistency is frequent throughout the work (mm. 92, 98, and many places in the section 133–157, and finally in m. 221). In A, C, H, and I version 1 predominates, in D, E, and G the versions are mixed. In F version 1 is the most frequent one.
90	Fl., Fag.	Staccato dots at the quarter-notes according to A (there in Fl. only).
91	Cor. III	Slur starting m. 91 but without continuation m. 92 (change of page).
91	Vl. II	Slur to 92 disputable, as it passes bar line in E and F but is without continuation m. 92 (change of page mm. 91/92 in both sources). A, D, and G have the slur, but C is without. Cf. also Vl. I mm. 87–88; this slur passes bar line in most of the manuscripts.
92		In C and many parts of G, written in unknown hand: <i>Più moto</i> .
92	Tr.	Empty measure after change of page; it seems that Hägg forgot to write the Tr. parts. It is highly incredible that he should not continue the movement from m. 91, having crescendo as well as tie/slur written out. Notes f ² –c ² are according to C, D, E, and G. Because of a different rhythm there, there is no tie/slur in any of these sources. The tie from m. 91 in Tr. I has been inserted, but the slur in Tr. II has been omitted, by analogy mm. 87–88.
92	Vl. I	In A, C, E, and G, in unknown hand: <i>agitato</i> .
94–95	Vl. I–II, Vla.	Several sources have crescendo and diminuendo hairpins mm. 94 and/or 95.
95	melody parts	In A, C, D, F, and G the second note is d flat in every respective instrument. E has d flat in Fl. and Ob., but c in Fag. H and I have c. Note c seems more appropriate, considering the underlying chord, and corresponds better with m. 101.
95–97	Fag., Cb.	No slur in F. However, A, C, D, E, G (Fag. I, Cb.) all have slur (in C and D not clearly till m. 97 due to change of page mm. 96/97).
96 (with upbeat)–97	melody parts	Various slurring in the sources. Following upbeat version also occurs: 
97	Fag., Cb.	Slur starts from note d; adjusted to Vlc.
98–104	all	Dynamic indications varying between the sources: In A, C, F, and G (most of the parts) <i>f</i> is indicated for the whole passage. H and I have <i>fp</i> in the primo part, continued <i>f</i> in the secondo part. D, m. 98, has <i>fp</i> at the first note in Vl. and Vla.; <i>mf</i> at the second note in Vl.; <i>mf</i> at the third quarter-note in Clar., Fag., Vlc.; m. 99 has <i>p</i> at the last eighth-note in Fl., Ob., and Vl. E, m. 98, has <i>f</i> at the first note in Fag., Cor. I–II, Tr., Vl. II, Vlc., Cb.; <i>fp</i> at the first note in Timp.; <i>mf</i> at the first note in Vl. I and Vla.; <i>mf</i> shortly after the first note in Vl. II; <i>mf</i> at the third quarter-note in Clar., Fag., Vlc.; m. 99 has <i>mf</i> at the last eighth-note in Fl. and Ob.; <i>p</i> at the last eighth-note in Vl. I; m. 101 has <i>f</i> at the last eighth-note in Fl., Ob., Cor. I–II, Vl. I; m. 102 has <i>f</i> at the first note in Clar.; m. 103 has <i>f</i> at the first note in Fag., Cor. I–II, Tr., and Str. This shows that Hägg strived for dynamic nuances in this passage, without finding a consistent and convincing way to do it.
99	Clar., Fag., Vlc.	Grace note missing in F, H, and I; inserted according to the rest of the sources.
99	Vl. I–II	Fifth note not dotted; all other sources have dotted quarter-note.
100–101	Fag., Vlc.	Fag. has slur from second till last note m. 100, Vlc. has one slur for each measure, starting at the first note (as some of the other sources). Adjustment to Clar., also showing analogy with the upbeat phrasing of the melody parts.
100–104	Brass instruments	The various readings of the brass instruments are specified according to each source, in the Appendix.
100	Cb.	Indication <i>pizz.</i> inserted according to A, C, D, E, and G, also by analogy m. 94.

Measure	Instrument	Note
101	melody parts	Second note in A is e flat, in the rest of the sources d. Cf. remark m. 95.
101	Fag.	In the margin of source F Hägg has given an alternative, where note g' has been replaced by an eighth rest. Obviously he feared that g' would be difficult to play. Cf. m. 85, where g' in Fag. II is avoided in every manuscript.
101–102	Cor. III	It is not clear how Hägg wants this passage (for the original notation, see the Appendix). Either Cor. III should play (as suggested here), or the rests are written in order to eliminate the passage.
101 (with upbeat)	VI. II	Slur starts from first note m. 101.
101	Cb.	Rest on the first beat in D, E, and F. Note G inserted by analogy m. 95 as well as sources A, C, G, H, and I.
102 (with upbeat)	Fl., Ob.	Slur from first beat m. 102; adjusted according to VI. I–II and by analogy mm. 95–96.
104	Clar. II	Unclear notation in F. First three notes have single stem downwards, the last one has double stems, one in each direction. Most probably both clarinets should play all the measure, though. In the other sources Clar. II has whole-note (notated) g', which also is possible.
105–106	VI. II	Indication <i>p</i> and two slurs in m. 105 (m. 106 with repeat sign); changed into <i>fp</i> as in the other instruments, and into one slur per measure as in Vla. (also the reading in most of the sources).
107	Fl., Ob.	No dynamic indication in D, E, and F. In A and C, Fl. has <i>fz</i> and Ob. <i>fp</i> . In G, Fl. II and Ob. I have <i>fz</i> , whereas Fl. I and Ob. II lack indication.
107	VI. II	Indication <i>fp</i> , which has been omitted, as no other source has this indication, neither in VI. I. C has <i>p</i> in VI. I and G has <i>p</i> in VI. II, the rest of the sources being without indication.
109	Woodwinds	No dynamic indication in D nor F. A (Clar., Fag.), C (Fl., Ob., Clar.), and E all have <i>mf</i> . G has inscriptions in unknown hand: <i>p</i> in Fl. I, <i>mf</i> for the rest.
110	Clar.	G has <i>p</i> (Clar. II in unknown hand). This is the only indication of an echo effect in relation to the dynamic of the preceding measure.
111	all	G (VI. I) has <i>animato</i> written in unknown hand.
111–113	Vlc.	In C, D, and G all the instruments play the upper voice.
112–113	Vlc., Cb.	Tie between these measures in Vlc. but not in Cb. The rest of the sources have no tie; E originally had one, but Hägg crossed it over.
113	VI. I	Indication <i>espr.</i> according to E and F. A and C have <i>passionato</i> .
114	VI. I	An extra slur between the last two notes has been omitted.
116	VI. II, Vla.	Deviating notes in the first half of measure: A has f'–a' flat(?) in VI. II, d' flat–a flat in Vla.; C and G have e'–a' flat in VI. II, d' flat–a flat in Vla.; D has e'–g' in VI. II, d' flat–a flat in Vla.; H and I have f'–a' flat in primo (the Vla. part is not represented). This edition follows E and F, as being harmonically the most credible alternative.
117–120		H and I have the following theme in the secondo part: 
		It was also added afterwards in A (Fag.), as well as in B (Cor. I), where a correction or variant of mm. 117–121 is to be found on the last page; missing in the rest of the sources.
120	Clar. II	Rest for all this measure, which seems illogical, considering that Clar. II is parallel with Fag. I, and there is a concluding note m. 121. Note has been inserted according to C, D, and E.
120–124	VI. I	Interesting dynamic versions in the sources: C and G have crescendo hairpin mm. 121–122, diminuendo hairpin mm. 123–124. E has crescendo hairpin m. 122, diminuendo hairpin m. 124. H and I (both primo) have accents on the third beat of each measure (mm. 121–123). I (primo) has also crescendo hairpin m. 120, and diminuendo hairpin m. 124.
120	VI. I	Grace note missing in the lower voice in E and F; added according to A, C, D, and G.

Measure	Instrument	Note
123	Vlc. I	Deviating value for the first note: A (hardly legible), C, and G have half-note. This edition follows D, E, and F.
124	Fag. I, Vlc.	E (Vlc.) and G (Fag. I) have crescendo and diminuendo hairpins. I has diminuendo hairpin in second half of measure.
125		G (Vl. II) and I have <i>p</i> .
127–128	Ob.	Notation in F does not state clearly that both instruments should play here. The only indication we have are double stems at the last note m. 128, and slur (above and below) between the first two notes m. 127. C, D, E, and G have unison oboes. A is unclear (single stems and slurs) in Fl. and Ob.
127–128	Vl. I	Slur starting from third note m. 127 and lasting all of m. 128; adjusted by analogy with Fl., Ob., and Clar. (which corresponds with most of the other sources).
128	Fl. II	In D and F the last note is jumping up one octave, which seems to be a mistake. This edition instead follows E. In A, C, and G, Fl. II plays in the higher octave mm. 127–128.
131	Cb.	Hägg forgot to write the part of Cb. in this measure; supplied according to Vlc.
133	Clar., Fag.	Indication <i>p</i> for Clar. at the second note, for Fag. at the first note.
133	Timp.	Written in m. 132, which must be a mistake. A, C, D, and E all have this note m. 133.
133	Vl. I	E has <i>sempre p</i> .
133 (with upbeat)	Vl. II	G has <i>mf espr</i> in unknown hand. In F slur starts from first note m. 133.
133 (with upbeat) –137	Vlc.	On p. 29 of source F, containing corrections, Hägg has written the following version, with heading " <i>Ursprünglich sättning</i> " ("Original setting").
		
		That this was his original idea is confirmed by source A. There the Vlc. part is divided; the upper voice, marked "<i>2 Celli</i>", corresponds with the music above, but the lower voice plays the Cb. part. From the last quarter-note m. 136 all cellists play the Cb. part. A similar example is written on the last page of source B, with the following remark: "<i>was vielleicht den Cellisten zu unbequem ist</i>".
136–138	Fl., Ob.	Slurring unclear due to change of accolade mm. 136/137. Fl. has slur from m. 136, but no continuation m. 137; instead tie/slur g'''–g''' m. 138. Ob. has slur starting in the margin of m. 137, including half of m. 138, but no slur from m. 136. The beginning of the slur adjusted to Vl. II in the preceding measures.
136	Fag.	Ties also between first and second notes, which probably is a mistake.
137	Cor. III	Two slurs m. 137 (of half a measure each); adjusted to Fl. and Ob.
138	Cor. I–II, Cor. III, Tr. I–II, Vl. I–II	Slur from upbeat to m. 139 in A, C (Vl. I–II), D (Cor. and Tr.), and G (Vl. I–II, Tr. I–II).
139	all	No dynamic at all in F. The other sources have <i>fz</i> , alternatively <i>fp</i> , on the first beat.
139	Cor. I	Unclear notation in F: the note is written as a dotted half-note, followed by a quarter rest, but with a tie to a quarter-note on the first beat m. 140. Here according to C, D, E, and G.
140	Vl. II	The notes in the second half of the measure by mistake written one octave higher. All other sources continue in the lower octave.
142–147	Cb.	In this passage (p. 16 in the manuscript) there is no staff for Cb., which most probably is to be understood as Cb. playing <i>col Vlc.</i> (i.e. the lower voice in 142), as in the preceding pages. This solution is also carried out in A, C, D, and E, except for m. 146 and the first beat m. 147, where Cb. has a reduced part, in order to avoid the octave leaps.
143		A and some of the parts in G as well as H (primo) and I (primo) have <i>pp</i> . The rest of the sources as well as H (secondo) and I (secondo) have <i>p</i> .

Measure	Instrument	Note
143–145	Fag., Vlc., Cb.	Unclear slurs in F. Fag. has slur from second note m. 143 till first note m. 144, and new slur from first till fifth note m. 144. Vlc. and Cb. (sharing the same staff) without slur m. 143, but with slur all of m. 144. Most of the other sources have one long slur, starting from first or second note m. 143, till last note m. 144 or first note m. 145. The slurs in this edition have support from A, C, E (Vlc., Cb.), G (Fag. II), H, and I, and are also identical with mm. 1–3.
146–147	Vi. I–II, Vlc.	Slurring in A, C, D, E, and G (slurs missing in Vlc. in A and G):  No slurs in H and I.
148	Fag., Trb. III, Vlc., Cb.	Fourth note b flat according to A, F, G (Fag. I), H, and I. C, D, E, and G (Fag. II, Vlc., Cb.) have instead b.
148–149	Cb.	One long slur from second note m. 148 till first note m. 150; two slurs according to Fag.
149	all	Only some of the instruments have diminuendo in F and D, but E has diminuendo in every part, except for Cor. III–IV. A, C, G, H, and I have no designations.
154–157	all	No dynamic indications in this passage. The indications are incomplete or contradictory in every source. The most complete one is A: 
		Even in G, H, and I, there are <i>fp</i> -indications and crescendo hairpins of varying proportions. As we cannot know whether Hägg wanted a similar pattern when writing source F, the only indication suggested here is <i>f</i> m. 154, according to D (Tr., Trb., Vi. I–II, Vlc., Cb.), E (Tr., Trb., Vla., Vlc.), G (Vi. II, Fag. I, in unknown hand, Tr. I–II) as well as I (in the primo part).
154	Vlc., Cb.	Slur from first note; adjusted to Fag. and the pattern of phrasing in the following measures.
155	Vlc.	Last quarter-note written one octave higher. Here according to A, D, and E. (C and G have instead rest in Vlc. and Cb.)
156	Timp.	D and E have instead c in this measure.
157	Fl., Ob., Vi. I–II	Slurs are difficult to read, but they can be understood as reaching the end of the measure (in some cases they reach first note m. 158).
158	Ob.	Second beat has a' flat (Ob. II) and c'' (Ob. I), the top note having a horizontal line above it, as if it should be omitted. Both notes seem odd, when Ob. for the rest play unison with Fl. and Clar. In A, the second note is a flat in all three instruments. (H and I lack this part.) Here according to C, D, E, and G.
158	Fag. I	G has <i>più moto</i> in unknown hand.
158–161	Tr.	Deviating reading in A, C, D, and G: 
		E has two quarter-notes in the beginning of each measure.
162–169		The octave theme has many different instrumentations in the sources; see the Appendix. Also note Hägg's varying dynamic indications.
162–165	Fag. II	No ties in F, but added by analogy with Fl., Ob., and Tr.

Measure	Instrument	Note
162–167	Cor. I–II	It is not quite clear which notes should be played by which horn-player, but it seems reasonable that the dotted theme should be played by Cor. I, as it is written with the stems upwards. Considering the original tie mm. 163–164, the whole-notes thus should be played by Cor. II. The other manuscripts have other solutions in this passage and give no support. (See also the Appendix.)
162–169	Trb.	The measures below are suggested by the editor in order to reinforce the octave theme, which otherwise may have some difficulties to appear. The version is derived from A, and is inserted in the separate orchestral parts as an alternative version.
		
164–165	Ob. II	Note f'' in F only, whereas all other sources have g'' sharp.
167	Tr. II	First note hardly legible, as it is written with some distance from the staff but without ledger lines. Possibly it could also be d'.
168	Timp.	Wavy line ends in this measure.
169	Clar.	In parenthesis a part is hinted one octave higher, maybe for Clar. I alone.
170–171	Fl. II	Note d''' on the third beat m. 170 missing; added according to A, C, D, E, and G. M. 171 written with repetition sign.
170–171	Fl., Ob., Clar., Cor. III–IV, Tr.	The only slur in F is in Ob., between d''–g'' in the first triplet m. 170. D and most of the parts of G have slurs at the triplets, sometimes reaching till the following quarter-note. Here according to A, C, and E, being without slurs.
172	Cor. III	Notated d'' according to C, D, E, and F. G has notated g'', which would be more logical.
173	Str.	No natural signs in F; however, the reading is clear from the rest of the sources.
174–175	VI. II	In F, VI. II only has f' in the second half of m. 174, but f' and a' in m. 175. There is no natural sign at the first a', but for the second one, which indicates that Hägg intended an a also in the preceding measure and tie over the bar line. The rest of the sources have only f in both measures.
178–181	all	Dynamic indications varying between the sources. A has: VI. I <i>p</i>    Crescendo hairpin in Vlc., Cb. in 178–179. C has: Fag., VI. I <i>p</i> < >   Crescendo and diminuendo hairpins also in Vla., Cb. in 178. Cf. remark for mm. 31 ff.
178 ff.	Vla., Vlc. I	The length of the slurs varies strongly, sometimes slurs are missing completely. Vla. and Vlc. often show different slurs within the same manuscript.
180	Fag. I	E has crescendo and diminuendo hairpins.
182–183	Vla., Vlc. I	Slurs missing in F. Inserted slurs according to Vla. in C, D and E, and by analogy with VI. II m. 194.
185	Ob. I	In A, C and G both oboes play the same part as VI. II. Later Hägg changed C and let Ob. II join the melody part, which is also the reading in D. E corresponds to F.
186	Fl. II	Double stems (upwards and downwards) indicate that Fl. should play <i>a due</i> here, which seems somewhat odd, as Fl. I starts alone m. 185 and Fl. II seems to have an obvoius entry m. 187. Therefore, this edition follows D and E.

Measure	Instrument	Note
186	Clar.	Slur from second note.
187	VI. II	D, E, and G have two quarter-notes instead of dotted rhythm in second half of measure.
187	Vlc.	One long slur in the upper voice.
188	Ob. II	Note b' in Ob. II against c' in Vla. is not ideal, but this is the reading of C, D, E, F, and G. In A both oboes rest, and H and I lack this part. To avoid the problem, Ob. II could play unison with Ob. I mm. 187–188, or play a quarter-note on the third beat and rest thereafter.
190–192	Ob. II	Slur according to D and E. F has slur starting m. 190, but not continuing m. 191 (change of page).
195	Vla.	Last beat according to D, E, and F. A, C, and G have : 
196	Clar. II	First note illegible; g' in the rest of the sources.
198		A has <i>poco a poco string. e cresc.</i>
198–199	Cor. I–II	Crescendo and diminuendo hairpins instead of a long crescendo sign.
198	VI. I, Vlc. I	Last note g'' in VI. I and g in Vlc. The rest of the sources have c''' and c', respectively.
200	all	A, C, D, G (VI. I, Cor. II) have <i>Animato ma maestoso</i> . E and F have <i>Animato</i> .
200	Ob., VI. II	In the staff of respective part: <i>agitato</i> .
200	Tr.	Rest in F. Inserted according to C, D, E, and G.
200 ff.	VI. I–II, Vla.	Both versions of slurring occur in the sources, with some predominance for the first model: 
202–203	Vlc., Cb.	One long slur; adjusted to the slurs of the woodwinds.
204–208	Woodwinds	Slurs in this section inconsistent, as in the rest of the sources. Adjustment has been made to Vlc./Cb., supported by A, representing the most common pattern in the other scores and in G.
204–212	Ob. II	Notation mm. 204–207 hardly legible and not credible, mm. 208–212 without any indication for Ob. II. Thus the part has been reconstructed, mostly with the help of D and E, being the most similar sources as to the woodwind setting. Cf. also remark concerning mm. 209–211.
204, 206	Trb. III	G also has a part one octave higher, together with an asterisk m. 204, referring to the note in the margin: "in the higher octave".
204–208	VI. I–II, Vla.	A, D, E, and G (VI. I) have the following slurring:  etc. This edition follows C, F, and G (VI. II).
204–213 (first beat)	VI. II	Written one octave too high in F. In m. 204, starting a new page, Hägg wrote the first three notes g'', d'' flat and g'', followed by the indication " <i>col. V. I</i> ", obviously overlooking that he indicated " <i>8va</i> " previously. A, C, D, E, and G all write in the lower octave.
206–207	Trb. III	Measures empty in F. Reading inserted from C, D, E, and G.
206–207	Fl., Fag.	Two slurs, one at the upbeat and a new one starting from m. 207; adjusted to Ob. and Clar.
207–208	Ob. I	Slur only starting m. 208, due to change of page.
209–212	Fl., Clar.	Slur between first and second note missing in many sources. Furthermore, A, C, G, H, and I have accents on the second note.
209–211	Ob.	A has a somewhat different instrumentation, but there Fl. II, Ob. II, and Clar. II (all playing the same part as Ob. in F) have a slur from first note m. 209 till first note m. 211. C, G (Ob. I) have slur from second note m. 210 till first note m. 211. The other scores as well as G (Ob. II) lack slur.

Measure	Instrument	Note
209–210	Fag.	F, as well as D and E, lacks slur (in E missing also for Vlc. and Cb.); supplied here according to Vlc./Cb. as well as sources A, C, and G.
209–212	VI. I–II	In A, C, D, E, and G the quarter-notes and half-notes of the melody are divided in triplets as follows: 
		In F the first two notes in VI. I, m. 209, are almost illegible, but the first one might be a dotted quarter-note and there seems to be a “triplet” beam at the stem (as also at the following half-note). In the subsequent measures, however, there is no triplet notation, which is confirmed by the slurs mm. 210 and 212.
210	Vlc., Cb.	The triplet on the fourth beat missing, note G instead being a half-note. The triplet according to A, C, D, E, and G.
212	Fl.	Second slur ends at the last note of measure.
212–213	Clar. II	The triplet m. 212 and the first note m. 213 are written one octave higher in the other sources.
213–214	Fl., Clar., VI. I–II	Slurs m. 213 reach well in the margin, but new slurs m. 214 (change of page).
214	Fl.	Slur at first three notes; second triplet notated with repeat sign.
214	Tr.	No triplet on the last beat, only quarter-note. Supplied according to A, C, D, E, and G.
214, 216	VI. II	One slur for each triplet on the first three beats.
215	Clar.	First slur from second to fourth note.
217–218	all	G (Fl. I, Ob. I, Clar. I–II, Fag. I, Tr. I, Vla.) has in unknown hand: <i>p</i> (at first or second quarter-note) m. 217; <i>cresc.</i> m. 217 alternatively 218.
217–218	Fl., Clar., Cor. I	No accents in A, F, H, and I. Inserted accents according to C (Fl., Clar.), D, E, and G (Cor. I).
219	Winds, Vlc., Cb.	F has accents only for Vlc. (and Cb., in the same staff). H and I are without accents. All other sources have accent on the second beat (in A only for Cor. I–II). Accent on the first beat in D (Cor. III–IV) and E (Fl., Fag., Vlc.).
219	Clar., Fag., Cor. I–IV, Tr., Trb. I	The articulation of the dotted figure varies among the sources: 1:  2:  3:  4:  F has model 1 in Trb. I, for the rest without slurs. The editor has chosen to omit this slur in favor of a common marcato articulation.
219	Timp.	Rest according to sources C, D, and F. A, E, and G have a quarter-note G on the first beat.
220	Fl. II	Second note is <i>f</i> '' in all other sources.
221–222	Vlc.	Slur starting m. 221 but without continuation m. 222 (change of accolade).
225–226	Vlc.	Slur m. 225 ends at the last note, and next slur starts from second note m. 226. VI. I and Vlc. have varying phrasing in the other sources: sometimes slurs start at the upbeat (to m. 226 and in a couple of places also to m. 227), sometimes at the first note in the following measure.
228	Clar. II	Unison with Clar. I in the first half of measure. Here according to A, B, C, D, E, and G.
228	Fl., Cb.	Grace note missing in F, A, and G (Cb.). Inserted according to B, C, D, and E; in Fl. for first half of measure according to B, C, D, E, and G.
229	Winds, Timp.	F has <i>p</i> in Ob. and Fag. Indication <i>f</i> for Fl., Clar., Cor. III–IV, and Timp. according to A (there for Tr., Trb., and Timp.).
229–232	Ob.	F has a hardly legible slur mm. 230–231, conflicting with the slurs of Fag. and Cb.
229–236	Fag., Vla., Vlc.	Slurs at the figure  incomplete and unclear. From the other sources it is evident that the slur should contain all five notes.

Measure	Instrument	Note
231–233	Vl. I	B, C (alternatively) and G have a different reading: Slurs in C, G:  Slurs in B: This reading is hinted as an alternative also in A.
233–234	Clar.	Slur does not pass bar line; changed by analogy with Fl., Ob. and Vla. mm. 234 ff.
235–236	Clar.	In the other sources Clar. play the same parts as Vla. It may be a mistake that Clar. is missing in F (that Hägg by mistake wrote the Fag. in the staff for Clar. here may also cause some uncertainty to the reading); in B, C, D, and E these measures only have repeat signs, which Hägg could have over-looked when writing source F. On the other hand he might have wished a thinner sound here.
235–236	Vla.	In A, B, D (in a footnote, as an alternative), and G the part is one octave lower.
235–236	Vlc.	Indication <i>arco</i> placed in m. 236 instead of 235.
236	Trb. III	A, B, and C have <i>fz</i> , D and F accent. E has <i>fp</i> (there in Cor. III–IV), G without indication.
237	Timp.	Note G according to A, C, D, and F; B, E, and G have rest.
237	Vlc., Cb.	A, B, C, and G are without pizzicato indication, D and E have pizzicato together with slur from preceding measure.
239		Tempo indication according to D, E, F, H (there in unknown hand), and I. A, B, and G have instead <i>Lento</i> . C lacks indication.
239–241	Ob. I, Vl. I	Slur according to A, B (Vl. I), C (Vl. I), and F (Vl. I). C (Ob. I), D and E lack slur. B (Ob. I), F (Ob. I), G, H, and I have slur from third beat m. 240 till first note m. 241.
241	Cor. III–IV, Trb.	In B (Trb.), C, D (Cor. III–IV), and E <i>pp</i> . The rest of the sources have <i>p</i> or no indication.
241	Timp.	C has:  <i>p</i> In B, Timp. is resting in the score, but at the bottom of the page there is an insertion corresponding to C, together with another version with a whole-note with tremolo in the last measure. Beside the insertions Hägg has written a question mark.
242	all	This measure is incomplete, having neither rests nor fermatas (except for Cor. III–IV and Trb.) and lacking final bar line. Furthermore, the staves for the resting instruments (Fl., Fag., Cor. I–II, Tr., and Timp.) are not written out from m. 239 (starting a new page in F) which, however, is an established way of writing for Hägg. The concluding measure has been supplied from source B in the Str., and fermatas for the resting instruments are by analogy with Cor. and Trb.
242	Cb.	A has whole-note c (also in H and I), making a remarkable difference from the rest of the sources, where the missing tonic gives a more vague character to the final chord.