



JAKOB ADOLF  
HÄGG

1850–1927

---

Kleine nordische Lieder ohne  
Worte und Präludien III  
für piano

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

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

## Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

**[www.levandemusikarv.se](http://www.levandemusikarv.se)**

Huvudredaktör/Editor-in-chief: Anders Wiklund  
Textredaktör/Text editor: Erik Wallrup  
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage  
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music  
Utgåva nr 1096–1102/Edition nos 1096–1102  
2015  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-246-4

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.  
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

# XVI. Präludium.

J. AD. HÄGG, Heft III.

Con moto. ♩ = 104.

*f sempre legato*

First system of musical notation. The treble clef staff contains chords and single notes, while the bass clef staff features a complex, rhythmic accompaniment with many sixteenth notes. The key signature has two flats.

Second system of musical notation. Similar to the first system, with chords in the treble and a busy bass line. The key signature remains two flats.

Third system of musical notation. The treble clef staff has a melodic line with a slur over the second and third measures. The bass clef staff continues with its rhythmic pattern. The key signature is two flats.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. The key signature is two flats.

Fifth system of musical notation. The treble clef staff shows chords and rests. The bass clef staff continues with a rhythmic accompaniment. The key signature is two flats.

First system of a piano score. The left hand (bass clef) plays a rhythmic pattern of eighth notes with a dynamic marking of *p*. The right hand (treble clef) plays a melodic line of eighth notes, with a dynamic marking of *f* appearing in the second measure.

Second system of a piano score. The left hand continues with eighth-note patterns. The right hand features chords and a melodic line that concludes with a descending eighth-note scale.

Third system of a piano score. The left hand maintains the eighth-note accompaniment. The right hand consists of block chords and a final melodic phrase.

Fourth system of a piano score. The left hand plays a continuous eighth-note accompaniment. The right hand starts with a chord and then plays a melodic line, with a dynamic marking of *f* in the second measure.

Fifth system of a piano score. The left hand plays eighth notes with a dynamic marking of *p*. The right hand has a melodic line that ends with a final chord, with a dynamic marking of *f* in the second measure.

First system of musical notation. The treble clef staff features a series of chords and melodic fragments, including a long horizontal line. The bass clef staff contains a continuous eighth-note accompaniment.

Second system of musical notation. The treble clef staff shows chords and melodic lines. The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff continues the eighth-note accompaniment. A dynamic marking *f* is present.

Fifth system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff continues the eighth-note accompaniment. The system concludes with a double bar line.

# XVII.

Allegretto. ♩ = 128.

The musical score is written for piano in 3/8 time, with a tempo of Allegretto (♩ = 128). The key signature has two flats (B-flat and E-flat). The score consists of six systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic and a repeat sign. The second system features a first ending (marked '1.') and a second ending (marked '2.'). The third system starts with a piano (*p*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth and sixth systems continue with various dynamics including *sf* and *f*. The piece concludes with a final cadence in the sixth system.

## XVIII.

Andante. ♩ = 96.

The musical score is written for piano and consists of six systems. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 96 beats per minute. The score begins with a piano (*p*) dynamic. The first system features a melodic line in the right hand and a harmonic accompaniment in the left hand. The second system includes a *marcato* marking over a specific passage. The score concludes with a final cadence in the sixth system.



# XIX.

Allegretto. ♩ = 104.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat major), and the time signature is 3/8. The tempo is marked 'Allegretto' with a quarter note equal to 104 beats per minute. The first system begins with a piano (*p*) dynamic marking. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often beamed together, and includes various rests and slurs. The piece concludes with a double bar line at the end of the fifth system.

XX.

Andante. ♩ = 80.

The musical score is written for piano in 2/4 time, marked Andante with a tempo of ♩ = 80. It consists of five systems of staves. The first system begins with a *p dolce* dynamic. The second system includes first and second endings. The third system features a trill (*tr*) in the right hand. The fourth system has a *p* dynamic. The fifth system concludes with dynamics of *fz* and *pp*. The score is in a key with one sharp (F#) and ends with a double bar line.

# XXXI.

$\text{♩} = 100.$

*p*

*p*

*p*

*p*

*mf*

*p*

*f*

*p*

## XXII.

Andante.

*p*

*p*

*cresc.*

The first system of music consists of two staves. The treble staff begins with a melodic line featuring a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has three flats, and the time signature is 3/4.

The second system continues the piece. It includes the tempo marking *a tempo* and dynamic markings *poco rit.* and *pp* (pianissimo). The music features a mix of eighth and sixteenth notes, with some rests in the bass line. A triplet of eighth notes appears again in the treble staff.

The third system shows a continuation of the melodic and harmonic themes. The treble staff has a more active melodic line with slurs and ties. The bass staff continues with a steady accompaniment.

The fourth system features a prominent triplet of eighth notes in the treble staff. The bass staff has a more rhythmic accompaniment with some syncopation. The overall texture is light and delicate.

The fifth system concludes the page. It features a final melodic phrase in the treble staff and a dynamic marking *p* (piano). The music ends with a clear cadence in both staves.

# Jakob Adolf Hägg

Jakob Adolf Hägg föddes 26 (enligt vissa källor 27) juni 1850 i Östergarn på Gotland. Han studerade vid Musikkonservatoriet i Stockholm 1865–70 och kunde sedan som Jenny Lind-stipendiat fortsätta sina studier utomlands. Dessa inleddes i Köpenhamn med ett betydelsefullt år hos Niels W. Gade. Resan gick vidare med studier i Wien och Berlin, och han besökte även England och Italien. Hans psykiska hälsa, som visat tecken på svaghet redan under resan, försämrades efter återkomsten till Sverige 1874, och 1880 togs han in på mentalsjukhus. Han tillfrisknade dock, och efter utskrivningen från sjukhuset 1895 återupptog han med stor energi sina musikaliska aktiviteter, komponerade, gjorde arrangemang (av egna och andras verk samt av en betydande mängd folkmusik) och spelade piano. Till det yttre levde han, med undantag för några år i Norge, ett tämligen tillbakadraget liv hos släktingar i Hälsingland till sin död 1 mars 1928.

Hägg lämnade en stor produktion efter sig, en produktion som innehåller verk i många genrer och för många olika besättningar. Där finns symfonier och andra orkesterverk, kammarmusik, solosånger, körverk och orgelstycken, men största delen utgörs av musik för piano, Häggs eget instrument.

© *Finn Rosengren*

## Om utgåvan

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

Förlagan är utgiven av och Det Nordiske Forlag, Köpenhamn, N.F. 3682, och Friedrich Hofmeister, Leipzig, nr 8560.

På omslaget står: ”J. Adolf Hägg / Kleine Nordische / Lieder ohne Worte / und Präludien / Heft III / Kopenhagen / Det Nordiske Forlag / Musikforlaget: Henrik Hennings / Leipzig / Friedrich Hofmeister”.

Tryckår: 1899.

# Jakob Adolf Hägg

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

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

© *Finn Rosengren*  
*Trans. Neil Betteridge*

## About the edition

Levande Musikarv's (Swedish Musical Heritage's) emendated editions are editorially revised and corrected versions of previously printed material, with comments on the corrections and amendments inserted as footnotes. Adjustments to slurs, accidentals, accents and articulation marks that have not affected the reading have been made without comment.

Originally published by Det Nordiske Forlag, Copenhagen, N.F. 3682, och Friedrich Hofmeister, Leipzig, no. 8560.

Text on the front page: "J. Adolf Hägg / Kleine Nordische / Lieder ohne Worte / und Präludien / Heft III / Kopenhagen / Det Nordiske Forlag / Musikforlaget: Henrik Hennings / Leipzig / Friedrich Hofmeister".

Year of publication: 1899.