



# GUSTAF HÄGG

1867–1925

---

La Coquette  
för piano

*The Coquette*  
*for piano*

Opus 10

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 1126/Edition no. 1126  
2015  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-258-7

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.



# LA COQUETTE.

VALSE DE SALON.

Allegro capriccioso.

Gustaf Hägg, Op. 10.

PIANO.

*p leggiero*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) and *leggiero* marking. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The right hand features a melodic line with slurs and ties, while the left hand maintains a steady accompaniment. The dynamics remain consistent with the first system.

The third system introduces dynamic changes. It starts with a piano (*p*) marking, followed by a crescendo (*cresc.*) leading to a forte (*f*) section. A triplet of eighth notes is marked with a '3' above it. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

The fourth system features a piano (*p*) marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamics are consistent with the previous system.

The fifth system concludes the piece. It features a piano (*p*) marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamics are consistent with the previous system.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a harmonic accompaniment of chords. A *cresc.* marking is present above the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with various articulations. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a repeat sign. The bass clef staff has a *frisoluto* marking above the staff and a *sf* marking below the staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with a *p leggiero* marking above the staff. The bass clef staff contains a harmonic accompaniment.

Sixth system of musical notation. The treble clef staff contains a melodic line with a *p* marking above the staff. The bass clef staff contains a harmonic accompaniment with a *cresc.* marking above the staff.

*ff*

1. *un poco rit.* 2.

*a tempo*  
*p*

*Meno mosso.*  
*una corda*  
*pp*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a bass line in the bass clef, both with slurs and fingerings. The key signature has three flats.

Second system of musical notation. The treble clef part begins with the instruction *cresc.* (crescendo). The bass line continues with slurs and fingerings.

Third system of musical notation. The treble clef part includes the instruction *ben legato* (very legato) and *tre corde* (three strings). The bass line continues with slurs and fingerings.

Fourth system of musical notation, continuing the melodic and bass lines with slurs and fingerings.

Fifth system of musical notation. The treble clef part includes the instruction *cresc.* (crescendo). The bass line continues with slurs and fingerings.

Sixth system of musical notation. The treble clef part includes the instruction *mf* (mezzo-forte) and a dynamic marking  $\text{>}$  (accent). The bass line continues with slurs and fingerings.

First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The system contains five measures. The first measure has a dynamic marking of *f*. The music features a melodic line in the treble with slurs and accents, and a bass line with chords and slurs.

Second system of musical notation, continuing the piece. It contains five measures with similar melodic and harmonic structures to the first system.

Third system of musical notation. It includes the instruction *più animato* above the staff. The system contains five measures, with a dynamic marking of *f* in the fourth measure.

Fourth system of musical notation, continuing the piece with five measures of music.

Fifth system of musical notation, continuing the piece with five measures of music.

Sixth system of musical notation, continuing the piece with five measures of music.



pp  
dim. e rall.  
a tempo

cresc.  
sf

tranquillo  
pp

dim.  
poco rit.

Tempo I.

*p*

*cresc.*

*frisoluto*

*p leggiero*

*cresc.* *a poco*

*ff*

*un poco rit.*

*a tempo*  
*p*

*cresc.*  
*poco*

*ritard.*  
*più mosso*  
*poco ritard.*  
*f*

# Gustaf Hägg

Gustaf Hägg hade kring sekelskiftet 1900 en central roll för orgelspelet i Sverige – som organist, tonsättare och pedagog. Men som kompositör skrev han inte bara för sitt eget instrument.

Han var gotlänning, född 1867 i Visby. Musikådran hade han på modernet, en släkting på den sidan var tonsättaren Jakob Adolf Hägg (1850–1928). Gustaf Hägg antogs i orgelklassen vid Kungl. Musikkonservatoriet 1884, där han fick August Lagergren som lärare i orgelspel. Han avlade organistexamen 1886, kyrkosångar- och musikleärexamina 1889. Han fortsatte sina studier genom att ta lektioner i komposition för Joseph Dente.

1891 anställdes Hägg som tillförordnad organist i Klara kyrka i Stockholm. Han blev ordinarie två år senare och började strax ge regelbundna orgelkonserter, vilka gav honom positionen som en av landets ledande organister. Han blev kvar i tjänsten ända till sin bortgång.

Han anställdes 1904 som lärare i harmonilära vid Musikkonservatoriet, från 1908 också lärare i orgelspel och formade i den rollen nästa generations främsta orgelspelare. Anställningen ledde till uppdrag som sakkunnig vid många orgelbyggen och -renoveringar.

Parallellt med orgelspel och pedagogisk verksamhet ägnade sig Gustaf Hägg åt att komponera. Han innehade 1897–1900 statens tonsättarstipendium, vilket gav honom möjlighet att vistas i Tyskland, men framför allt i Paris, där han kom i kontakt med då ledande orgelnamn som Charles-Marie Widor och Alexandre Guilmant. Det franska inflytande på hans orgelverk är därför både tydligt och förklarligt. Men Hägg skrev faktiskt inte så mycket för instrumentet, utan ägnade sig som tonsättare mer åt kammarmusik. Han skrev bland annat en stråkkvartett, en stråksextett och en pianotrio – den sistnämnda trycktes i Leipzig. Pianoverken är relativt många, de flesta dock korta och tänkta som salongsmusik. I yngre dagar komponerade han gärna solosånger.

Gustaf Hägg invaldes i Kungl. Musikaliska akademien 1915. Han avled i Stockholm 1925.

© *Gunnar Ternhag*

## 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 Det Nordiske Forlag, Köpenhamn, N.F. 3432.

På omslaget står: "A mom ami Emile Sjögren / La Coquette / Valse de salon / pour piano / par / Gustaf Hägg / Op. 10 / Copenhague / Det Nordiske Forlag / Musikforlaget: Henrik Hennings / 1896 / Stockholm: Elkan & Schildknecht".

Tryckår: 1896.

# Gustaf Hägg

Gustaf Hägg had a central role around the turn of the 1900s within the organ performance scene in Sweden – as an organist, composer and teacher. However, as a composer he wrote not only for his own instrument.

He came from the island of Gotland and was born in Visby in 1867. He had a gift for music from his mother's side – one of her relatives was the composer Jakob Adolf Hägg (1850–1928). Gustaf Hägg was accepted into the organ class at the Royal Conservatory of Music in 1884, where he had August Lagergren as his organ teacher. He completed his organist examination in 1886, and precentorship and music teaching examinations in 1889. He continued his studies with lessons in composition from Joseph Dente.

In 1891 Hägg was employed as acting organist at Clara Church in Stockholm. He then became a permanent organist two years later and soon began giving regular organ concerts, which led him to becoming one of the foremost organists in the country. He remained in the job until his death.

He was employed in 1904 as a teacher of harmony at the Royal Conservatory of Music, and from 1908 he became the organ teacher. In this role he formed the next generation's most prominent organ players. The appointment also led to engagements as an expert in many organ building and renovation projects.

In parallel with organ performance and teaching, Gustaf Hägg devoted himself to composing. He received a national composer's grant for the years 1897 to 1900, which made it possible for him to reside in Germany, and more importantly, in Paris where he came into contact with the foremost names in the organ world such as Charles-Marie Widor and Alexandre Guilmant. The French influences on his works for organ are therefore both clear and explicable. However, Hägg in fact did not write so much for that instrument, instead devoting himself to composing chamber music. He wrote, among other works, a string quartet, a string sextet and a piano trio – the latter being published in Leipzig. His piano works are relatively many, most of them, however, are short and meant as salon music. In his younger days he readily composed solo songs.

Gustaf Hägg became a member of the Royal Swedish Academy of Music in 1915. He died in Stockholm in 1925.

© *Gunnar Ternhag*  
*Trans. Jill Ann Johnson*

## 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. 3432.

Text on the front page: "A mom ami Emile Sjögren / La Coquette / Valse de salon / pour piano / par / Gustaf Hägg / Op. 10 / Copenhague / Det Nordiske Forlag / Musikforlaget: Henrik Hennings / 1896 / Stockholm: Elkan & Schildknecht".

Year of publication: 1896.