



JAKOB ADOLF
HÄGG

1850–1927

Kleine nordische Lieder ohne
Worte und Präludien I
für piano

*Small Nordic Songs Without Words
and Preludes I
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.

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I. Präludium.

J. AD. HÄGG.

Con moto. ♩ = 104.

PIANO.

The musical score is written for piano and consists of six systems of two staves each. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Con moto' with a quarter note equal to 104 beats per minute. The piece begins with a forte (*f*) dynamic. The melody in the treble clef is primarily composed of eighth notes, often beamed in pairs. The bass clef provides a steady accompaniment of eighth notes. The score includes dynamic markings such as *f*, *p*, and *cresc.* (crescendo). The piece concludes with a repeat sign and a final cadence.

First system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Bass clef, key signature of three sharps (F#, C#, G#). The system contains six measures. Dynamics include *p* in the third measure.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Bass clef, key signature of three sharps (F#, C#, G#). The system contains six measures. Dynamics include *p* in the second and third measures.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Bass clef, key signature of three sharps (F#, C#, G#). The system contains six measures. Dynamics include *f* in the first measure.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Bass clef, key signature of three sharps (F#, C#, G#). The system contains six measures. Dynamics include *p* in the second measure.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Bass clef, key signature of three sharps (F#, C#, G#). The system contains six measures. Dynamics include *p* in the first measure and *f* in the fifth measure.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Bass clef, key signature of three sharps (F#, C#, G#). The system contains six measures. Dynamics include *f* in the fifth measure.

II.

Allegretto. $\text{♩} = 92$.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The score begins with a piano (*p*) dynamic. The first system shows a melodic line in the treble staff and a supporting bass line. The second system continues the melodic development. The third system features a more active bass line with sixteenth-note patterns. The fourth system shows a return to a more melodic focus in the treble. The fifth system concludes the piece with a final cadence. Dynamics include *p* and *pp* (pianissimo) throughout.

III. Barcarole.

Lento ma non troppo. ♩ = 60.

The musical score is written for piano and consists of six systems. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Lento ma non troppo' with a quarter note equal to 60 beats per minute. The score is characterized by frequent triplet patterns in both hands. Dynamic markings include *p* (piano) at the beginning, *mf* (mezzo-forte) in the second system, and *p* again in the fourth system. The piece concludes with a final cadence in the sixth system.

IV.

Tempo di Mazurka. ♩ = 120.

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Tempo di Mazurka' with a quarter note equal to 120 beats per minute. The score begins with a piano (*p*) dynamic. The first system features a melody in the treble staff and a bass line in the bass staff. The second system continues the melody and bass line. The third system includes a repeat sign. The fourth system features a forte (*f*) dynamic. The fifth system features a mezzo-forte (*mf*) dynamic. The sixth system concludes the piece with a final cadence.

V.

Allegretto grazioso. ♩ = 92.

The musical score is written for piano in 3/4 time, marked 'Allegretto grazioso' with a tempo of ♩ = 92. It consists of six systems, each with a treble and bass staff. The key signature has one flat (B-flat). The piece begins with a piano (*p*) dynamic. The melody in the right hand is characterized by eighth-note patterns and slurs. The left hand provides a steady accompaniment with eighth-note chords and occasional rests. A 'bis' marking appears in the fifth system, indicating a repeat of a phrase. The piece concludes with a final cadence in the sixth system.

VI.
Frühlingslied.Moderato. $\text{♩} = 66.$

p cantabile

p tranquillo

dolce *p cantabile*

p tranquillo

dolce

First system of a piano score in G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of the piano score. The right hand continues the melodic line with some slurs. The left hand features a prominent triplet pattern in the bass line. The dynamic marking *mf* is present.

Third system of the piano score. The right hand has a more active melodic line with many slurs. The left hand continues with triplet patterns. The dynamic marking *f marcato* is present.

Fourth system of the piano score. The right hand features a melodic line with slurs and a triplet. The left hand has a steady accompaniment with slurs. The dynamic marking *p* is present.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand features a triplet pattern. The dynamic marking *p tranquillo* is present.

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand features a triplet pattern. The dynamic marking *espress.* is present.

VII.

Tanz.

Nicht zu schnell. $\text{♩} = 72$.

p

mf

p

mf

p

VIII.

Allegretto vivace. ♩ = 132.

The musical score is written for piano and consists of six systems of music. Each system contains a treble clef staff and a bass clef staff. The tempo is marked 'Allegretto vivace' with a quarter note equal to 132 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and ornaments. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The piece features several triplets and a trill. The first ending is marked with a '1.' and the second ending with a '2.'. The score concludes with a final cadence.

Jakob Adolf Hägg

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

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

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Om utgåvan

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Jakob Adolf Hägg

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

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

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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.

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