



GUSTAF HÄGG

1867–1925

Drei Fantasiestücke
för piano

Three Fantasy Pieces
for piano

Opus 24

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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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 1103–1105/Edition nos 1103–1105
2015
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-253-2

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.

Drei Fantasiestücke.

I.

Gustaf Hägg, Op. 24 n:r 1.

Andantino con espressione.

Piano.

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of five systems of music. The first system is marked 'Piano' and 'p'. The second system includes 'mf' and 'f' dynamics, ending with 'ritard.'. The third system includes 'meno f', 'p a tempo', and 'mf più mosso'. The fourth and fifth systems are marked 'p' and 'mf' respectively.

p *mf*

f *mf* *cresc.* *f* *largamente*

un poco più mosso

dim. a poco

Tempo I.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic marking. The upper staff features a melodic line with a grace note and a slur over the first two measures. The lower staff has a rhythmic accompaniment with slurs and ties.

The second system continues the piece. The upper staff has a melodic line with a slur and a fermata over the final measure. The lower staff has a rhythmic accompaniment with a forte (*f*) dynamic marking. The music is characterized by flowing eighth and sixteenth notes.

The third system shows a change in dynamics. The upper staff has a melodic line with a slur and a fermata. The lower staff has a rhythmic accompaniment with piano (*p*) dynamic markings. The key signature changes to two flats (Bb and Eb).

The fourth system continues with piano (*p*) and mezzo-forte (*mf*) dynamics. The upper staff has a melodic line with a slur and a fermata. The lower staff has a rhythmic accompaniment with piano (*p*) dynamic markings. The key signature remains two flats.

The fifth system concludes the piece. It features the markings *dolce e tranquillo* and *rallentando*. The upper staff has a melodic line with a slur and a fermata. The lower staff has a rhythmic accompaniment with a double piano (*pp*) dynamic marking. The piece ends with a double bar line and a repeat sign.

II.

Andantino con moto.

Gustaf Hägg, Op. 24 n:r 2.

p e espressivo
sempre legato
mf
con Pedale

p

p

p *mf* *p*

cresc. molto *f* *p*

First system of musical notation. The right hand plays a melodic line with slurs and ties. The left hand plays a bass line with slurs and ties. A dynamic marking of *p* (piano) is present. A 7-measure rest is indicated in the right hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has a 7-measure rest. A dynamic marking of *mf* (mezzo-forte) is present, followed by the instruction *poco marc.* (poco marcato).

Third system of musical notation. The right hand continues the melodic line. The left hand has a 7-measure rest. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are present.

Fourth system of musical notation. The right hand continues the melodic line. The left hand has a 7-measure rest. A dynamic marking of *p* (piano) is present.

Fifth system of musical notation. The right hand continues the melodic line. The left hand has a 7-measure rest. Dynamic markings of *un poco accel.* (un poco accelerando) and *rit.* (ritardando) are present.

calmato *a tempo*

p *poco rall.* *p* *poco rall.*

p a tempo *poco a poco cresc.*

ed accel. *poco a poco rall.*

p a tempo *m. d.*

pp *m. d.*

mf *più f e poco a poco animato*

This system contains the first two measures of the piece. The right hand features a melodic line with a slur and a crescendo hairpin. The left hand plays a steady eighth-note accompaniment. The key signature has three flats, and the time signature is 4/4.

f *poco ritard.*

This system contains measures 3 and 4. The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent. The dynamic marking changes to *f* at the start of the system.

p a tempo tranquillo

This system contains measures 5 and 6. The right hand has a slur over the first two measures. The left hand accompaniment continues. The dynamic marking is *p* and the tempo is marked *a tempo tranquillo*.

p

This system contains measures 7 and 8. The right hand has a slur over the first two measures. The left hand accompaniment continues. The dynamic marking is *p*.

f un poco largamente *p*

This system contains measures 9 and 10. The right hand has a slur over the first two measures. The left hand accompaniment continues. The dynamic marking changes from *f* to *p* between the two measures.

Tempo I.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has four flats. The music begins with a piano (*p*) dynamic. A large slur covers the first two measures. The third measure features a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic.

The second system continues with two staves. It begins with a piano (*p*) dynamic. A *cresc. molto* marking is present. A triplet of eighth notes is marked with a '3'. The system reaches a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

The third system consists of two staves. It begins with a piano (*p*) dynamic. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The fourth system consists of two staves. It begins with a mezzo-forte (*mf*) dynamic. The bass line continues with eighth notes, while the treble line has some sustained chords.

The fifth system consists of two staves. It begins with a *dim.* (diminuendo) marking. The dynamic then changes to *p dim. e molto rall.* (piano, diminuendo, and molto rallentando). The system ends with a pianissimo (*pp*) dynamic. A *Ped.* (pedal) marking is located at the bottom right of the system.

III.

Gustaf Hägg, Op. 24. n:r 3.

Allegro moderato, energico.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic. The second system continues with a forte (*f*) dynamic. The third system features a mezzo-forte (*mf*) dynamic. The fourth system shows dynamics of forte (*f*), mezzo-forte (*mf*), forte (*f*), and piano (*p*). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *cresc.* and *p*.

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *mf*.

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *pia f*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *rit.* and *ff a tempo*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p*.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p cresc. e poco ritard.*

f a tempo *mf*

p *poco rall.* *p* **Meno**

mosso e cantabile.

mf

p

dim. e poco rit.

p a tempo

mf

f

p

f

p

dolce e tranquillo

This page of piano music consists of six systems of staves. Each system contains a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system begins with the dynamic marking *p* and the tempo marking *a tempo*. The second system introduces the dynamic marking *mf*. The third system features a forte *f* dynamic. The fourth system returns to a piano *p* dynamic. The fifth system is marked with a forte *f* dynamic. The sixth system concludes with a piano *p* dynamic and the tempo marking *dolce e tranquillo*. The notation includes various musical elements such as slurs, ties, and a triplet in the first system.

mf

f più mosso

ff

sempre ff

poco accel.

ffz

poco ral - len - tan - do

Tempo I.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, many with accents. The lower staff is in bass clef and features a complex, rhythmic accompaniment with many sixteenth notes and rests.

The second system continues the musical piece. It features similar notation to the first system, with a treble staff containing chords and a bass staff with a dense, rhythmic accompaniment.

The third system includes a dynamic marking of *mf* (mezzo-forte) in the middle of the piece. The notation continues with chords in the treble and a rhythmic accompaniment in the bass.

The fourth system features dynamic markings of *f* (forte) and *p* (piano). The piece continues with complex chordal textures and a rhythmic bass line.

The fifth system concludes the page with various notes and rests. It maintains the complex harmonic and rhythmic structure established in the previous systems.

cresc. *mf*

marcato *f* *più f*

ritard. *ff a tempo*

dim.

p *poco ritardando*

First system of a piano score. The left hand (bass clef) plays a melodic line with a slur and a fermata. The right hand (treble clef) plays a chordal accompaniment. Dynamics include *p sostenuto e espressivo* and *mf*.

Second system of a piano score. The left hand continues the melodic line. Dynamics include *p* and *mf*.

Third system of a piano score. The right hand (treble clef) has a melodic line with accents and a slur. The left hand (bass clef) has a rhythmic accompaniment. Dynamics include *poco rall.* and *f*. The tempo marking **Tempo I.** is present.

Fourth system of a piano score. The right hand (treble clef) has a melodic line with a slur. The left hand (bass clef) has a rhythmic accompaniment. Dynamics include *p* and *accelerando*.

Fifth system of a piano score. The right hand (treble clef) has a melodic line with a slur. The left hand (bass clef) has a rhythmic accompaniment. Dynamics include *molto cresc.*, *f marc. e rall.*, and *ff*. There is a *ped.* marking and a fermata at the end.

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.

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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 Carl Gehrman's Musikförlag, Stockholm, C.G. 1628.

På omslaget står: "Herrn Willy Rehberg / freundlichst gewidmet / Drei / Fantasiestücke / für / Pianoforte / von / Gustaf Hägg / Op. 24 / Stockholm / Carl Gehrman's Musikförlag".

Tryckår: 1906.

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.

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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 Carl Gehrman's Musikförlag, Stockholm, C.G. 1628.

Text on the front page: "Herrn Willy Rehberg / freundlichst gewidmet / Drei / Fantasiestücke / für / Pianoforte / von / Gustaf Hägg / Op. 24 / Stockholm / Carl Gehrman's Musikförlag".

Year of publication: 1906.