



JAKOB ADOLF
HÄGG
1850-1928

Scherzo
för piano i Ess-dur

Scherzo
for piano in E-flat major

Källkritisk utgåva av/Critical edition by Finn Rosengren

Levande Musikarv och Kungl. Musikaliska akademien

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Scherzo

Allegro commodo

Jakob Adolf Hägg
(1850-1928)

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 6/8. The score includes various dynamic markings such as *fz p*, *p*, *cresc.*, *p*, *fz mf*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, and *p dolce*. There are also articulation marks like accents and slurs. The piece concludes with a *poco riten.* marking. The first system starts with a *fz p* marking. The second system starts with a *p* marking. The third system starts with a *p* marking and includes a repeat sign. The fourth system starts with a *f* marking and includes a *poco riten.* marking. The fifth system starts with a *p dolce* marking.

22

Measures 22-25 of a piano piece. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte).

26

Measures 26-29. The right hand has a more active, rhythmic pattern with slurs and accents. The left hand continues with a steady accompaniment. Dynamics include *sempre ff* (sempre fortissimo).

30

Measures 30-33. The right hand has a rhythmic pattern with slurs and accents. The left hand has a steady accompaniment. Dynamics include *fp* (fortissimo piano), *p* (piano), and *cresc.* (crescendo).

34

Measures 34-37. The right hand has a rhythmic pattern with slurs and accents. The left hand has a steady accompaniment. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo).

38

Measures 38-41. The right hand has a rhythmic pattern with slurs and accents. The left hand has a steady accompaniment. Dynamics include *p* (piano).

Dolce e un poco più lento

42

1. 2.

p

47

p

52

pp

55

p *f*

58

p *agitato*

61

Musical score for measures 61-66. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. Measure 65 includes a fermata over a chord.

67

Musical score for measures 67-71. The right hand consists of sustained chords with dynamic markings *p*, *f*, and *p*. The left hand plays a rhythmic accompaniment of eighth notes. Slurs and hairpins indicate the dynamic changes in the right hand.

72

Musical score for measures 72-76. The right hand features a complex, flowing melodic line with slurs and dynamic markings *p*. The left hand continues with a rhythmic accompaniment of quarter notes.

77

Musical score for measures 77-80. The right hand has a melodic line with slurs and dynamic markings *p*. The left hand features a rhythmic accompaniment of eighth notes.

81

Musical score for measures 81-84. The right hand has a melodic line with slurs and dynamic markings *p* and *crescendo*. The left hand features a rhythmic accompaniment of eighth notes.

85

p

Musical score for measures 85-88. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a complex, flowing melodic line with many slurs and ties. The left hand provides a steady accompaniment with quarter and eighth notes. A dynamic marking of *p* (piano) is present at the beginning of the system.

89

p *pp*

Musical score for measures 89-92. The right hand has a more rhythmic, chordal texture with dotted rhythms. The left hand continues with a similar accompaniment pattern. Dynamic markings include *p* (piano) and *pp* (pianissimo).

93 Tempo 1^{mo}

fz p *p* *cresc.*

Musical score for measures 93-96. The tempo changes to Tempo 1^{mo}. The right hand has a more active, eighth-note melody. The left hand accompaniment is more rhythmic. Dynamic markings include *fz p* (forzando piano), *p* (piano), and *cresc.* (crescendo).

97

p *p*

Musical score for measures 97-100. The right hand features a melodic line with some chromaticism. The left hand accompaniment is more rhythmic. Dynamic markings include *p* (piano).

101

p *fz mf* *f* *pp*

Musical score for measures 101-104. The right hand has a melodic line with some chromaticism. The left hand accompaniment is more rhythmic. Dynamic markings include *p* (piano), *fz mf* (forzando mezzo-forte), *f* (forte), and *pp* (pianissimo).

105 *poco rit.*

f *pp* *ff*

This system contains measures 105 through 108. The music is in a key with two flats and a 3/4 time signature. It features a piano accompaniment with a steady eighth-note bass line and a treble line with eighth-note patterns. Dynamic markings include *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). The tempo marking *poco rit.* is present at the top right. A fermata is placed over the final note of measure 108.

109

f *p dolce*

This system contains measures 109 through 111. The piano accompaniment continues with eighth-note patterns. The treble line features more complex rhythmic figures. Dynamic markings include *f* (forte) and *p dolce* (piano dolce). A fermata is placed over the final note of measure 111.

112

pp *p*

This system contains measures 112 through 115. The piano accompaniment has a more active bass line. The treble line has a melodic line with some grace notes. Dynamic markings include *pp* (pianissimo) and *p* (piano). A fermata is placed over the final note of measure 115.

116

f *sempre* *ff*

This system contains measures 116 through 119. The piano accompaniment features a strong bass line. The treble line has a melodic line with some grace notes. Dynamic markings include *f* (forte), *sempre* (sempre), and *ff* (fortissimo). A fermata is placed over the final note of measure 119.

120

fp *p*

This system contains measures 120 through 123. The piano accompaniment has a strong bass line. The treble line has a melodic line with some grace notes. Dynamic markings include *fp* (fortissimo piano) and *p* (piano). A fermata is placed over the final note of measure 123.

124

124

cresc. *f* *p* *cresc.*

This system contains measures 124 through 127. The music is in a 3/4 time signature with a key signature of two flats. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with eighth-note chords. Dynamic markings include *cresc.*, *f*, *p*, and *cresc.*.

128

128

f *p* *cresc.* *p*

This system contains measures 128 through 131. The right hand continues with melodic lines, including a long slur over measures 130 and 131. The left hand accompaniment remains consistent. Dynamic markings include *f*, *p*, *cresc.*, and *p*.

132

132

p *p*

This system contains measures 132 through 134. The right hand has a more active melodic line with slurs. The left hand accompaniment features chords and moving lines. Dynamic markings include *p* and *p*.

135

135

f

This system contains measures 135 through 138. The right hand has a melodic line with a long slur. The left hand accompaniment continues. A dynamic marking of *f* is present.

139

139

p *p* *p* *f* *p*

This system contains measures 139 through 142. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and moving lines. Dynamic markings include *p*, *p*, *p*, *f*, and *p*.

Jakob Adolf Hägg

Jakob Adolf Hägg föddes 1850 i Östergarn på Gotland. Han studerade vid Musikkonservatoriet i Stockholm mellan 1865 och 1870 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 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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Scherzo i Ess-dur

Om sin roll som pianotonsättare yttrade sig Hägg på följande sätt: ”Efter romantikens genombrott i Sverige genom Norman, Söderman och Nordqvist var ett fält obrutet, nämligen piano. Frågan är nu, om min pianomusik lyckats fylla detta tomrum” (*Sohlmans Musiklexikon*, uppl. 1). Han skrev 3 sonater, 2 sonatiner, 20 sviter, 10 variationsverk, därtill valser, scherzon och flera hundra småstycken, som i de tryckta utgåvorna kunde samlas under rubriker som *Albumblätter* eller *Kleine Nordische Lieder ohne Worte*.

Ungefär hälften av pianoverken blev tryckta under Häggs livstid, många gånger långt efter att de komponerats. Till det opublicerade hör detta scherzo, som är daterat ”Sthlm 1/4 1870”. Det rör sig alltså om ett verk av en ung lovande tonsättare, som ännu inte hunnit fylla tjugo och som fortfarande var elev vid Musikkonservatoriet i Stockholm. Han hade gjort sig uppmärksammad både för sitt pianospel och för sina kompositioner – redan 1869 trycktes hans första häfte med pianostycken, *Miniaturbilder*.

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Källkritisk kommentar

Källmaterial

Stycket är utskrivet efter Häggs autograf, som förvaras i Musik- och teaterbiblioteket i Stockholm (Hägg-samlingen nr 7:13). Notskriften är prydlig och omsorgsfullt utförd.

Överst på första notsidan står följande: ”VII Scherzo op. 63 R. Hagemeister gewidmet”. Siffran VII refererar till en förteckning över kompositioner från året 1870. Opus-talet 63 användes även på den tryckta utgåvan av ett scherzo i B-dur och har därför inte tagits med i denna utgåva. Richard Hagemeister (1846–1916) var en tyskfödd violinist, som var studiekamrat till Hägg i Stockholm. Han blev senare konsertmästare vid hovoperan i Berlin.

Kommentarer

Följande detaljer kan förtjäna en särskild kommentar:

Takt 23, nedre systemet, överstämman: I autografen börjar bågen först på *cess:et*. På parallellstället i takt 115 börjar den dock redan på första tonen, liksom i 18, 19, 21 och 110, 111, 113.

Takt 30: I autografen står *fp* över den första noten och sedan ett nytt *p* över den andra medan parallellstället i takt 122 endast har *fp*, vilket är fullt tillräckligt som dynamisk anvisning..

Takt 141, nedre systemet: Hägg har glömt att sätta ut basklaven mitt i takten.

Mindre ändringar och kompletteringar när det gäller rent skrivtekniska detaljer, såsom notskaftens riktning, bågarnas placering över eller under noterna och utsättning av paus-tecken, har gjorts utan kommentar.

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Jakob Adolf Hägg

Jakob Adolf Hägg was born 27 June 1850 in Östergarn, at the island of Gotland, Sweden. After his studies at Musikkonservatoriet in Stockholm between 1865 and 1870, he was awarded the Jenny Lind-scholarship, which made it possible for him to continue his studies abroad. The first of these formative years he stayed in Copenhagen, studying with Niels W. Gade. Then he went to Vienna and Berlin, and he also visited England and Italy.

His mental health, which already during his journeys had showed signs of weakness, changed for the worse after his return to Sweden in 1874, and in 1880 he was admitted to a mental hospital. He recovered, however, and after the discharge in 1895, he resumed his musical activities very energetically; composing, arranging (his own music as well as pieces by other composers), and playing the piano. With exception of a few years in Norway, he lived in retirement with relatives in Hälsingland until his death, 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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Transl. Neil Betteridge

Scherzo in E-flat major

Hägg once commented on his role as a piano composer thus: 'After Norman, Söderman and Nordqvist had established romanticism in Sweden, there was one field that remained unbroken: piano. The question is now whether my piano music has been able to fill this vacuum' (*Sohlmans musiklexikon*, 1st edition). He wrote three sonatas, two sonatinas, twenty suites and ten variations, plus some waltzes, scherzos and a few hundred short pieces, which in their printed form could be collected under titles such as *Albumblätter* (Album Leaves) or *Kleine Nordische Lieder ohne Worte* (Short Nordic Songs without Words).

Roughly half of the piano pieces were printed during Hägg's lifetime, often long after they had been composed. One of the unpublished works is this scherzo, dated "Sthlm [Stockholm] 1/4 1870". What we therefore have here is a piece by a promising young composer, not yet twenty and still a student at the Royal Conservatory of Music in Stockholm. Despite this, he had already made a name for himself for his piano technique and his compositions, his first book of piano pieces, *Miniaturbilder* (Miniatures) having been published as early as 1869.

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