



JAKOB ADOLF  
HÄGG  
1850-1928

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Fantasi  
för piano i a-moll

*Fantasy*  
*for piano in A minor*

Opus 9

Källkritisk utgåva av/Critical edition by Finn Rosengren

# Levande Musikarv och Kungl. Musikaliska akademien

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## Fantasie för Pianoforte a 4 mains

Jakob Adolf Hägg, Op.9  
(1850-1928)

Allegro ma non troppo

Secondo

*p*

6

12

18

*crescendo*

24

*f*

30

36

*ff*

## Fantasie för Pianoforte a 4 mains

Jakob Adolf Hägg, Op.9  
(1850-1928)

Allegro ma non troppo

Primo

2 *p* 2

11

19 *crescendo*

27 *f*

35 *ff*

42

42

*p* *ff* *p*

42-48

Detailed description: This system contains measures 42 through 48. The music is written for piano in a key with two sharps (F# and C#). The right hand features complex chordal textures with many accidentals, while the left hand plays a simpler accompaniment. Dynamic markings include *p* (piano) and *ff* (fortissimo). A fermata is placed over the final measure of this system.

49

49

*f* *sempre f e staccato*

49-54

Detailed description: This system contains measures 49 through 54. The right hand plays a series of chords, and the left hand plays a rhythmic accompaniment. The dynamic marking is *f* (forte), with the instruction *sempre f e staccato* (always forte and staccato). A fermata is placed over the final measure of this system.

55

55

*ff* *p* *ff*

55-60

Detailed description: This system contains measures 55 through 60. The right hand plays chords, and the left hand plays a simple accompaniment. Dynamic markings include *ff* (fortissimo) and *p* (piano). A key signature change to one flat (Bb) occurs at measure 59. A fermata is placed over the final measure of this system.

61

61

*p* *ff* 2 *p* *ff* 2

61-69

Detailed description: This system contains measures 61 through 69. The right hand has a melodic line with some accidentals, and the left hand has a simple accompaniment. Dynamic markings include *p* (piano) and *ff* (fortissimo). The number '2' appears below the staff in measures 63, 65, and 67, indicating a second ending. A fermata is placed over the final measure of this system.

70

70

*p* *ff* *dim.* 2 *p*

70-78

Detailed description: This system contains measures 70 through 78. The right hand plays chords, and the left hand plays a simple accompaniment. Dynamic markings include *p* (piano), *ff* (fortissimo), and *dim.* (diminuendo). The number '2' appears below the staff in measure 76. A fermata is placed over the final measure of this system.

79

79

4

79-84

Detailed description: This system contains measures 79 through 84. The right hand has a melodic line, and the left hand has a simple accompaniment. The number '4' appears below the staff in measure 84, indicating a fourth ending. A fermata is placed over the final measure of this system.

42

42

*sf* *p* *ff* *sf* *p*

*8va*

Musical score for measures 42-47. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support. Dynamics range from *sf* to *p*. An *8va* marking is present above the right hand.

48

48

*f* *sf* *sf* *sf*

*8va* *8va* *8va*

Musical score for measures 48-54. The right hand continues the melodic line with slurs and accents, and includes *8va* markings. The left hand has a steady accompaniment. Dynamics include *f* and *sf*.

55

55

*ff* *p* *ff*

Musical score for measures 55-60. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *ff* and *p*.

61

61

*p* *ff* m.d. *8va* m.s.

Musical score for measures 61-66. The right hand has a melodic line with slurs and accents, including a *8va* marking. The left hand has a steady accompaniment. Dynamics include *p* and *ff*. Performance instructions *m.d.* and *m.s.* are present.

67

67

*ff* m.d. *8va* m.s. *f*

Musical score for measures 67-72. The right hand has a melodic line with slurs and accents, including a *8va* marking. The left hand has a steady accompaniment. Dynamics include *ff* and *f*. Performance instructions *m.d.* and *m.s.* are present.

73

73

*mf* *dim.* *p* *cantabile*

Musical score for measures 73-80. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *mf*, *dim.*, and *p*. The tempo marking *cantabile* is present.

81

81

Musical score for measures 81-87. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment.

91

*mf*

8<sup>vb</sup>-----

Detailed description: This system contains measures 91 through 99. The upper staff features a melodic line with various intervals and slurs. The lower staff provides a harmonic accompaniment with dotted rhythms and slurs. A dynamic marking of *mf* is present. A performance instruction '8<sup>vb</sup>-----' is written below the lower staff.

100

*sf p* *crescendo*

Detailed description: This system contains measures 100 through 107. The upper staff continues the melodic line, while the lower staff features a steady accompaniment. A dynamic marking of *sf p* is shown with a hairpin indicating a *crescendo* over the measures.

108

*ff energico*

3

Detailed description: This system contains measures 108 through 114. The upper staff has a more active melodic line with triplets. The lower staff also features triplets. A dynamic marking of *ff energico* is present.

115

3

Detailed description: This system contains measures 115 through 119. Both the upper and lower staves feature continuous triplet patterns.

120

3

Detailed description: This system contains measures 120 through 124. The upper staff continues with triplet patterns, while the lower staff has a more rhythmic accompaniment.

125

8<sup>vb</sup>-----

Detailed description: This system contains measures 125 through 131. The upper staff features a melodic line with accents. The lower staff has a rhythmic accompaniment. A dynamic marking of *8<sup>vb</sup>-----* is written below the lower staff.



91

*mf*

This system contains measures 91 through 100. The music is in a key with one sharp (F#) and a 2/4 time signature. It features a melody in the right hand with some slurs and a bass line with chords and single notes. A dynamic marking of *mf* is present.

101

*sf p* *crescendo* *8va*

This system contains measures 101 through 110. The key signature changes to one flat (Bb). The music includes a dynamic marking of *sf* followed by *p*, and a *crescendo* instruction. An *8va* marking indicates an octave shift in the right hand. The right hand has a melodic line with slurs, while the left hand plays chords and single notes.

110

*ff energico* *sempre staccato* *8va*

This system contains measures 110 through 115. The music is marked *ff energico* and *sempre staccato*. An *8va* marking is present. The right hand features a series of slurred eighth notes, while the left hand plays chords and single notes.

115

*8va*

This system contains measures 115 through 120. The music features a melodic line in the right hand with triplets and slurs. The left hand plays chords and single notes. An *8va* marking is present.

120

*8va*

This system contains measures 120 through 125. The music continues with a melodic line in the right hand, including triplets and slurs. The left hand plays chords and single notes. An *8va* marking is present.

125

This system contains measures 125 through 130. The music features a melodic line in the right hand with triplets and slurs. The left hand plays chords and single notes.

131

*p* *pp*

136

*p*

141

147

*crescendo*

152

*fff*

157

*dim.* *p* *fff*

131 *pp* *8va*

135 *p* *pp* *8va*

140

144 *crescendo*

148 *8va*

152 *fff* *8va*

156 *pp* *8va* *2*

163

*dim.* *p*

170

*sf* *sf*

177

*sf* *molto cresc. e string.* *ff* **Animato**

185

*marcato*

195

*p* *legato*

204

163 *fff* *8va*

167 *pp* *p* *2*

177 *Animato* *8va* *molto cresc. e string.* *ff*

185 *8va*

193 *8va* *p* *espressivo*

201

208 *ff*

215

*ff*

*marcato*

*p*

224

Tempo I

*p*

*pp*

4

235

*p*

*pp*

243

*ppp*

251

*pppp*

260

*p*

3

2

215 *8va*-----  
  
*mf*

225 *Tempo I*  
  
*p*

233  
  
*dolcissimo*

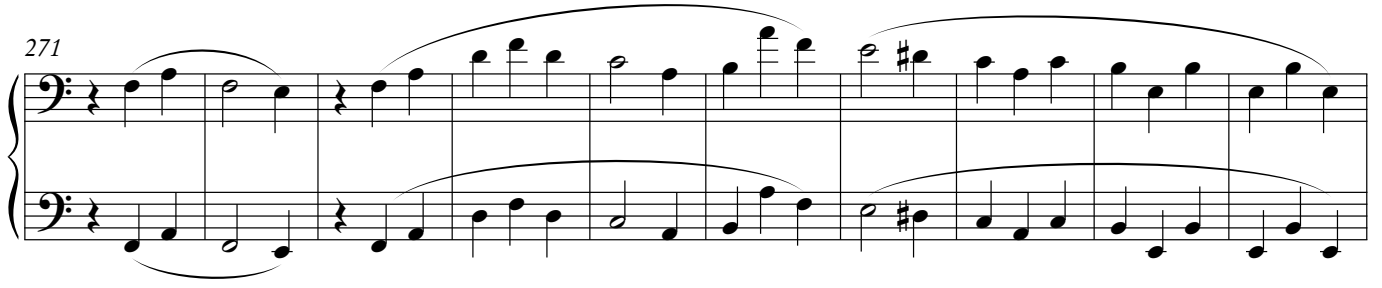
242 *8va*-----  
  
*pp*

251 *8va*-----  
  
*ppp*

259 *8va*-----  
  
*sempre pp*

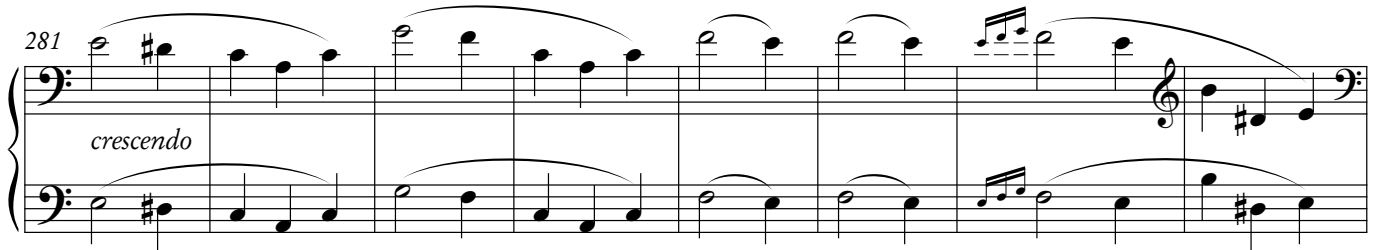
265 *8va*-----  
  
*8va*-----

271



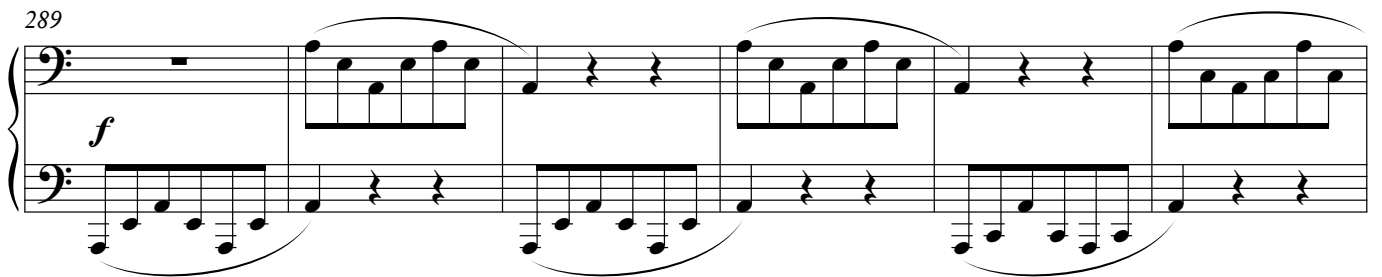
281

*crescendo*

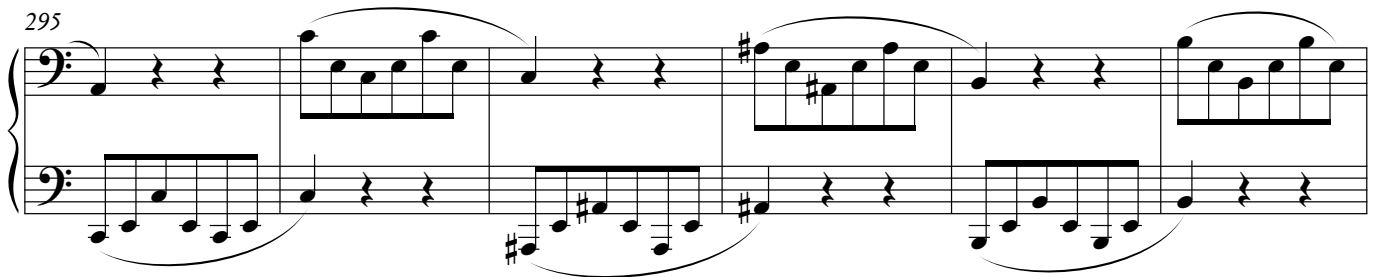


289

*f*

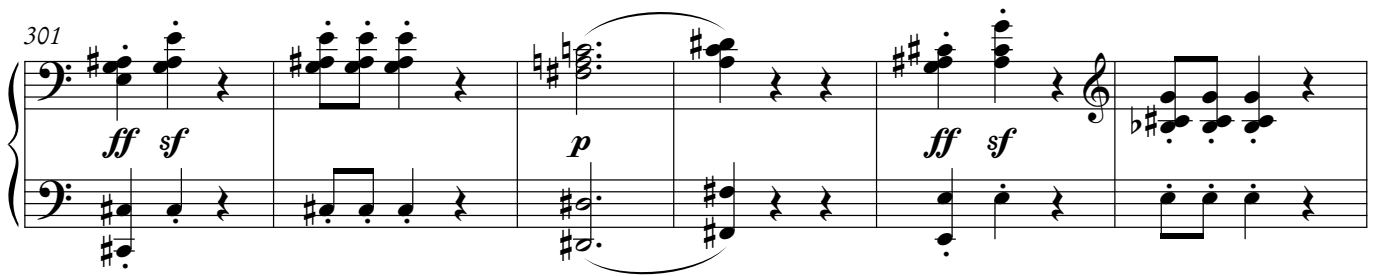


295



301

*ff sf* *p* *ff sf*



307

*p* *sempre f e staccato*





271 *8va*

277 *8va*

282 *8va*

287 *8va*

295

303 *8va*

308 *8va*

314

*ff* *p* *ff*

321

*p* *ff* 2 *p* *ff* 2 *p* *ff*

332

*dim.* 2 *p*

341

4

353

*mf*

362

*sf p* *crescendo*

314 *8va* *sf* *ff* *p* *ff* *8va*

321 *p* *ff* *m.d.* *8va* *m.s.* *ff* *8va*

328 *m.d.* *8va* *m.s.* *f* *mf* *8va*

335 *8va* *dim.* *p* *cantabile* *8va*

343 *8va*

352 *mf* *8va*

361 *sf* *p* *crescendo* *8va*

370

*ff energico*

377

383

388

*passionato*

\* Ped.

392

\* Ped.

396

\* Ped.

370 *8va* *ff energico*

375 *8va*

381 *8va*

386 *8va* *f passionato*

393 *8va*

400

Musical score for measures 400-403. The system consists of two staves. The upper staff is in bass clef and contains a continuous eighth-note melody. The lower staff is in bass clef and contains a continuous eighth-note accompaniment. Both staves have a *ped.* marking with an asterisk at the end of the first and third measures.

404

Musical score for measures 404-407. The system consists of two staves. The upper staff is in bass clef for measures 404-405 and then switches to treble clef for measures 406-407. The lower staff is in bass clef. *ped.* markings with asterisks are present at the end of measures 404, 406, and 407.

408

Musical score for measures 408-411. The system consists of two staves. The upper staff has triplets in measures 408 and 409, and a *fff* dynamic marking in measure 411. The lower staff has triplets in measures 408 and 409. *ped.* markings with asterisks are present at the end of measures 408, 410, and 411.

412

Musical score for measures 412-418. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with some rests. The lower staff is in bass clef and contains a melodic line with some rests. A *pp* dynamic marking is present in measure 413.

419

Musical score for measures 419-430. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with some rests. The lower staff is in bass clef and contains a melodic line with some rests. A *ppp* dynamic marking is present in measure 419.

431

Musical score for measures 431-435. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with some rests. The lower staff is in bass clef and contains a melodic line with some rests. A *cresc. e string.* marking is present in measure 431. A *sf* dynamic marking is present in measure 434. A triplet marking is present in measure 435. A *p* dynamic marking is present in measure 435.

8<sup>va</sup>-----

400

*ff*

8<sup>va</sup>-----

409

*p* *dolcissimo*

3

8<sup>va</sup>-----

419

*pp*

8<sup>va</sup>-----

427

*p* *cresc. e string.*

8<sup>va</sup>-----

434

*sf*

3

*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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## Fantasi a-moll op. 9

Häggs originalverk för fyrhändigt piano är inte så många, troligen ett tiotal. Det exakta antalet är svårt att fastställa, eftersom flera av de fyrhändiga verken även existerar i andra sättningar och det inte alltid är självklart vilken som är den ursprungliga. Denna *Fantasi* (i manuskript stavat "Fantasie") är dock ett originalverk, skapat av en 18-åring, som fortfarande var elev vid Musikkonservatoriet i Stockholm men som redan hade hunnit väcka uppmärksamhet med sitt pianospel och sina kompositioner. Det är en av hans första kompositioner i större format, och det framstår som naturligt att den ganska expansiva stilen i stycket senare lockade honom att skapa en version för orkester.

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# Källkritisk kommentar

## Källmaterial

Utskriften är gjord efter Häggs autograf i Musik- och teaterbiblioteket, Stockholm. Manuskriptet, som har beteckningen 2:4 d i Häggsamlingen, är prydligt skrivet och så gott som felfritt. Här och där, troligen långt efter styckets tillkomst, har Hägg skrivit in instrumentangivelser som en första skiss till orkesterversionen. På titelsidan i manuskriptet är stycket betecknat ”Fantasie för Pianoforte a 4 mains af J. Ad. Hägg op. 9”, och där finns också dateringen ”Stockholm d. 6/5 1869”.

## Kommentarer

Ursprungligen tycks verket ha varit fyra takter kortare. Efter takt 439 finns i både primo- och secondostämman ett dubbelstreck och därefter ordet *Fine*, vilket ströks över, när Hägg lade till de sista fyra takterna. Orkesterversionen har en annan variant: i takt 439 står det en fjärdedelsnot för alla instrument utom violin I, som i stället har ett långt uthållet tvåstruket e med diminuendo (i fyra takter + en fjärdedelsnot). I ett av partituren finns dessutom ett avslutande pizzicatoackord (A-dur, markerat *p*) på första slaget i sista takten i de övriga stråkinstrumenten.

Nottexten är kompletterad med ett fåtal bågar och andra anvisningar som saknas i manuskriptet. Då det rör sig om rena självklarheter har dessa ställen inte markerats med särskild stil eller kommenterats.

I takt 175 i secondostämmans högerhand, näst översta stämman, står a, men de tre partituren till orkesterversionen anger tydligt ass, vilket också måste vara det rätta.

I takt 223–29 verkar accenterna i secondostämmans vänsterhand samt crescendo- och diminuendopilarna i båda stämmorna vara insatta i efterhand i manuskriptet.

# 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

## Fantasy in A minor, Op. 9

Hägg's original works for four-handed piano are few in number, probably no more than a dozen or so. The exact number is hard to pin down as many of these duets exist as alternative arrangements, and it is not always that obvious which are the originals. This Fantasy is, however, an original work, created by an 18-year old Hägg, who although still a student at the Royal Conservatory of Music in Stockholm, had already started to make a name for himself with his piano technique and compositions. It is one of his first larger format compositions and it seems natural that the piece's rather expansive style would later entice him to create a version for orchestra.

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