



KNUT HÅKANSSON
1887–1929

Idyll och Elegi I
för piano

Idyl and Elegy I
for piano

Opus 20

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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I dessa stycken har användandet af fraseringsbågar konsekvent undvikits. Alla förekommande bågar äro alltså (förutom bindetecken) artikulationsbågar – legato – resp. portato – bågar. Frasering antydes, där så erforderligt, efter Th. Wichmayers mönster, genom streck (|) och halfstreck (|). Det förra markerar tydlig frasskillnad (= „andhämtning“) – det senare mindre markerad sådan, genom lämplig nyansering ($\rightrightarrows | \leftleftarrows$), utan lyftning af handen.

K. H.

In diesen Stücken ist der Gebrauch von Phrasierungsbogen grundsätzlich vermieden worden. Alle hier vorkommenden Bogen sind also (außer Bindezeichen) Artikulationsbögen – Legato-, bzw. Portatobogen. Die Phrasierung wird, wo nötig, nach Th. Wichmayers Beispiel, durch Striche (|) und Halbstriche (|) angedeutet. Ersterer bezeichnet die deutlichere Trennung zweier Phrasen (Atempause), letzterer eine schwächere Trennung, durch geeignete Nuancierung ($\rightrightarrows | \leftleftarrows$), ohne Abziehen der Hand.

K. H.

The use of phrasing slurs has been consistently avoided in these pieces. All slurs here used are also (except ties) articulation-slurs. The phrasing is, when necessary, indicated by the stroke (|) and by the half-stroke (|). The former indicates the more marked separation of two phrases (corresponding to a singer's breathing-rest), the latter a less marked separation of the phrases, by appropriate dynamic means ($\rightrightarrows | \leftleftarrows$), without drawing off the hand.

K. H.

I FOLKTON.

IM VOLKSTON. — SWEDISH FOLKTUNE.

Poco lento. (♩ = 72-76)

mp molto legato ed espressivo

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The tempo is marked 'Poco lento' with a quarter note equal to 72-76 beats per minute. The dynamic is 'mp molto legato ed espressivo'. The melody in the upper staff features a series of eighth notes, while the bass line consists of a steady eighth-note accompaniment.

poco rit.

The second system continues the piece. It features the same two-staff layout. The tempo is marked 'poco rit.' (ritardando). The musical notation includes various dynamics and articulation marks such as slurs and accents.

Allegretto. (*doppio movimento*)

mf

lunga

rit.

The third system is marked 'Allegretto' with 'doppio movimento'. The dynamic is 'mf'. The tempo is significantly faster than the previous section. The music is characterized by long, flowing melodic lines in the upper staff, often spanning multiple measures. The bass line provides a rhythmic foundation. The system concludes with a 'lunga' (long) note and a 'rit.' (ritardando) marking.

Tempo I.

p

The fourth system is marked 'Tempo I.' and begins with a dynamic of 'p' (piano). The tempo returns to the initial 'Poco lento' pace. The musical notation continues with the characteristic eighth-note accompaniment in the bass and a melodic line in the treble.

dim. e rit.

The fifth and final system of the piece is marked 'dim. e rit.' (diminuendo e ritardando). The music gradually softens and slows down, ending with a final cadence in the upper staff.

PÅ SPARKSTÖTTING.

SCHLITTENFAHRT. — SLEDGING.

Allegro giocoso. (♩ = 76-80)

The musical score for 'PÅ SPARKSTÖTTING' is written for piano in 6/8 time. It consists of four systems of music. The first system begins with a forte (*f*) dynamic and features a lively melody with accents and a steady bass line. The second system continues with a mezzo-forte (*mf*) dynamic and includes a key signature change to one sharp (F#). The third system features a mezzo-forte (*mf*) dynamic with a 'dolce' marking, followed by a forte (*f*) section. The fourth system concludes with a mezzo-forte (*mf*) dynamic and a 'ten.' (tension) marking. The score includes various musical notations such as accents, slurs, and dynamic markings.

VAGGSÅNG.

WIEGENLIED. — LULLABY.

Andante tranquillo. (♩ = 50)

The musical score for 'VAGGSÅNG' is written for piano in 2/4 time. It consists of a single system of music. The tempo is marked 'Andante tranquillo' with a quarter note equal to 50 beats per minute. The dynamic is mezzo-piano (*mp*) and the style is 'sonore e legato'. The score features a gentle melody in the right hand and a simple harmonic accompaniment in the left hand.

mf sempre legato *mp* *p* *dim. erit. pp*

ZEPHYR.

Allegro. (♩ = 120)

p dolce espressivo *simile*

1.

2. *simile*

p

1.a volta *dim. e rit.* *pp*

Red. *

DOCKORNAS VALS.

PUPPEN - WALZER. — DOLLY DANCING.

(♩ = 58 - 62)

The score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a treble and bass clef staff. The first system begins with a tempo marking of ♩ = 58 - 62 and a dynamic marking of *p*. The second system continues the piece. The third system features a first ending (1.) and a second ending (2.), with a dynamic marking of *mf poco rubato*. The fourth system includes a *rit.* (ritardando) section followed by a *a tempo* section, with a dynamic marking of *p*. The fifth system concludes with a first ending (1.) and a second ending (2.), with a dynamic marking of *mf* and a *rit.* section. The score is marked with *Ca.* (Cadenza) and an asterisk (*) at the end of several phrases.

PASTORALE

à la Musette.

Allegretto. (♩ = 76)

) **fp molto legato sempre **fp***

fp

fp

mp** espressivo **poco rit.

a tempo

fp

fp

ten.

fp

*rit. **p***

*attacca:
(ad libitum)*

) **fp: här = mjuk accent.*

HERDEFLÖJT.

HIRTENFLÖTE. — PAN-PIPE.

Allegretto tranquillo. (♩ = 69)

p m.s. molto legato
una corda sempre

mp sempre legato *poco rit.*

pp a tempo *rit.*

1. 2.

Pastorale D. C. senza replica (ad libitum).

The musical score is written for piano in 6/8 time. It consists of four systems of two staves each. The first system is marked *p m.s. molto legato* and *una corda sempre*. The second system continues the piece. The third system is marked *mp sempre legato* and *poco rit.*. The fourth system is marked *pp a tempo* and *rit.*, and includes first and second endings. The key signature has one flat (B-flat), and the tempo is *Allegretto tranquillo* with a quarter note equal to 69 beats per minute.

TENNSOLDATERNAS MARSCH.

MARSCH DER ZINNSOLDATEN. — MARSCH OF THE WOODEN SOLDIER.

Tempo giusto. (♩ = 126)

p

The musical score is written for piano in 4/4 time. It consists of one system of two staves. The key signature has one sharp (F#), and the tempo is *Tempo giusto* with a quarter note equal to 126 beats per minute. The piece begins with a piano (*p*) dynamic.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The system is divided into two measures. The first measure contains a melodic line in the treble and a bass line in the bass. The second measure is a repeat sign with two endings: '1.' and '2.'. The first ending leads back to the beginning of the system, and the second ending concludes with a forte (*f*) dynamic marking.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The system is divided into four measures. The first measure has a forte (*f*) dynamic marking. The second measure has a mezzo-piano (*mp*) dynamic marking. The third measure has a forte (*f*) dynamic marking. The fourth measure concludes with a forte (*f*) dynamic marking.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The system is divided into four measures. The first measure has a mezzo-piano (*mp*) dynamic marking. The second measure has a mezzo-piano (*mp*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure concludes with a piano (*p*) dynamic marking.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The system is divided into four measures. The first measure has a mezzo-piano (*mp*) dynamic marking. The second measure has a mezzo-piano (*mp*) dynamic marking. The third measure has a mezzo-piano (*mp*) dynamic marking. The fourth measure concludes with a mezzo-piano (*mp*) dynamic marking.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The system is divided into four measures. The first measure has a mezzo-piano (*mp*) dynamic marking. The second measure has a mezzo-piano (*mp*) dynamic marking. The third measure has a mezzo-piano (*mp*) dynamic marking. The fourth measure is a repeat sign with a first ending ('1.') that concludes with a forte (*f*) dynamic marking.

Sixth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The system is divided into four measures. The first measure has a mezzo-piano (*mp*) dynamic marking. The second measure has a mezzo-piano (*mp*) dynamic marking. The third measure has a mezzo-piano (*mp*) dynamic marking. The fourth measure is a repeat sign with a second ending ('2.') that concludes with a forte (*f*) dynamic marking.

Knut Håkansson

Tonsättaren Knut Håkansson är svårfångad. Anti-romantiker men inspirerad av folkmusik. Och en kontrapunktens mästare.

Han föddes i Kinna i Västergötland 1887, men växte upp i Stockholm. Efter sin studentexamen studerade han filosofi och språk vid Uppsala universitet 1906–13. Samtidigt tog han lektioner i harmonilära för Aron Bergenson, komposition för Johan Lindegren och Ruben Liljefors samt piano för Knut Bäck. Han reste därefter utomlands – upprepade vistelser i Dresden, där han kom i kontakt med musikteoretikern Johannes Schreyer.

1915 flyttade Knut Håkansson tillbaka till sina hemtrakter för att slå sig ner i Rydboholm. Han var dirigent för Borås orkesterförening och lärare i musikteori vid Borås musikinstitut som han var medgrundare till. Han var en period musikkritiker i *Helsingborgs-Posten*, innan han 1928 efterträdde Julius Rabe som kritiker i *Göteborgs Handels- och Sjöfartstidning*. En njursjukdom satte under flera år ner hans krafter. Han avled 1929, endast 42 år gammal.

Knut Håkansson komponerade redan under sina studieår och fortsatte med sitt skapande parallellt med övriga sysslor. Han skrev för orkester (bl.a. baletten Mylitta), han komponerade kammarmusik (t.ex. *Tolv tvåstämmiga svenska inventioner*) och inte minst verk för sitt eget instrument, pianot. Hans körsånger har visat sig livskraftiga.

Hans musikaliska estetik var bara hans, en självständig hållning utanför alla skolbildningar. En tidig kontakt med folkmusiken lade grunden till Knut Håkanssons tonspråk som också präglas av hans djupa insikter i klassisk musikteori. Hans verk förenar därigenom på ett självständigt sätt folkmusikens lokalfärg med det centraleuropeiska muskarvet. Över hans musik finns en saklighet som visserligen låg i tiden, men som inte desto mindre var Knut Håkanssons egen inställning som både tonsättare och kritiker.

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Om utgåvan

Levande Muskarvs 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.

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Knut Håkansson

The composer Knut Håkansson is hard to categorise – an anti-romantic yet inspired by folk music. And, he was a master at counterpoint.

He was born in Kinna in the region of Västergötland in 1887, but grew up in Stockholm. After completing his bachelor's degree, he studied philosophy and languages at the University of Uppsala from 1906 to 1913. At the same time he took classes in harmony from Aron Bergenson, composition with Johan Lindegren and Ruben Liljefors as well as piano under Knut Bäck. He then travelled abroad with repeated stays in Dresden where he came into contact with the music theorist Johannes Schreyer.

In 1915 Håkansson moved back to his homeland and settled in Rydboholm. He became the conductor for the Borås Orchestra Society and taught music theory at the Borås Music Institute, which he co-founded. For a time, he was a music critic for the newspaper *Helsingborgs-Posten*, before he succeeded Julius Rabe in 1928 as critic for *Göteborgs Handels- och Sjöfartstidning*. He lost his strength over several years as a result of a kidney illness and he died in 1929, at only 42 years old.

Knut Håkansson composed even during his student years and continued creating music in parallel with his other activities. He wrote for orchestra, including the ballet *Mylitta*, composed chamber music such as *Tolv tvåstämmiga svenska inventioner*, and not least of all for his own instrument, the piano. His songs for choir have shown themselves to be viable over time.

His musical aesthetic was his own – an independent position that stands outside of all musical teachings. An early contact with folk music laid the foundation for Knut Håkansson's musical style, which was also characterised by his deep insights into classical music theory. His works therefore combine, in an independent manner, the local colour of folk music with central European musical heritage. Throughout his music there is a straightforwardness which admittedly was typical of that time, but it was nevertheless also Knut Håkansson's own approach, both as a composer and a critic.

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Transl. 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.

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