



KNUT HÅKANSON  
1887–1929

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Idyll och Elegi I  
för piano

*Idyl and Elegy I*  
*for piano*

Opus 20

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 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 in bass clef. The music is in 4/4 time. The upper staff begins with a series of eighth notes, followed by a half note with a sharp sign. The lower staff provides a steady accompaniment of eighth notes.

*poco rit.*

The second system continues the piece. It features similar melodic lines in the upper staff and accompaniment in the lower staff. The tempo marking *poco rit.* is placed towards the end of the system.

Allegretto. (*doppio movimento*)

*mf*

*lunga*

*rit.*

The third system is marked *Allegretto. (doppio movimento)*. The upper staff features a melody with a slur over several notes. The lower staff has a more active accompaniment. The dynamic marking *mf* is present. The system concludes with a *lunga* marking and a *rit.* (ritardando) hairpin.

Tempo I.

*p*

The fourth system is marked *Tempo I.* and begins with a dynamic marking of *p* (piano). The musical notation continues with the established melodic and accompaniment patterns.

*dim. e rit.*

The fifth and final system of the score concludes with a *dim. e rit.* (diminuendo e ritardando) marking. The piece ends with a final cadence in both staves.

# 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 shows a dynamic shift to *f* and then *mp dolce*, with a 'ten.' (tension) marking above the final measure. The fourth system concludes with a *f* dynamic and a *ten.* marking.

# 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 *mp* (mezzo-piano), and the style is *sonore e legato* (sonorous and legato). The melody is simple and gentle, with a steady bass line.

*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 tempo range of 58-62 beats per minute. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system continues the melody. The third system features a first ending (1.) and a second ending (2.), with a *mf poco rubato* marking. The fourth system includes a *rit.* (ritardando) section followed by a return to *a tempo* and a piano (*p*) section. The fifth system concludes with a first ending (1.) and a second ending (2.), marked with *mf* and *rit.*. The score includes various musical notations such as slurs, ties, and dynamic markings.



# PASTORALE

à la Musette.

Allegretto. (♩ = 76)

*\*) fp*  
*molto legato sempre*

*fp*

*fp*

*mp espressivo*  
*poco rit.*

*a tempo*  
*fp*

*ten.*  
*fp*

*rit.*  
*p*

*attacca:  
(ad libitum)*

*\*) fp: här = mjuk accent.*

# HERDEFLÖJT.

HIRTENFLÖTE. — PAN-PIPE.

Allegretto tranquillo. (♩ = 69)

The musical score for 'Herdeflöjt' is written for piano in 6/8 time. It consists of four systems of music. 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 is one flat (B-flat).

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

# TENNSOLDATERNAS MARSCH.

MARSCH DER ZINNSOLDATEN. — MARSCH OF THE WOODEN SOLDIER.

Tempo giusto. (♩ = 126)

The musical score for 'Tennesoldaternas Marsch' is written for piano in 4/4 time. It consists of one system of music. The piece is marked *p*. The key signature is one sharp (F#).

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a first ending bracket. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. Dynamics include *f* in the right hand and *f* in the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand features a more active accompaniment with sixteenth notes. Dynamics include *f* in the right hand and *mp* in the left hand.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand continues with sixteenth-note accompaniment. Dynamics include *mp* in the right hand and *p* in the left hand.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand continues with sixteenth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand continues with sixteenth-note accompaniment. Dynamics include *f* in the right hand and *f* in the left hand.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand continues with sixteenth-note accompaniment. Dynamics include *f* in the right hand and *f* in the left hand.

# Knut Håkanson

Tonsättaren Knut Håkanson 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 Håkanson 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 Håkanson 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 Håkansons 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 Håkansons 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.

Förlagan är utgiven av Elkan & Schildknecht, Stockholm, E.C. 495.

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Tillkomstår: 1924.

# Knut Håkanson

The composer Knut Håkanson 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 Håkanson 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 Håkanson 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 Håkanson'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 Håkanson'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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