



KNUT HÅKANSON

1887–1929

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10 variationer och fuga  
över en svensk folkvisa / för piano

*10 Variations and Fugue*  
*on a Swedish Folk Song / for piano*

Opus 37

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

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## 10 VARIATIONER OCH FUGA.

## T E M A .

KNUT HÅKANSON Op. 37.

Allegretto.

*mf poco portato sempre*

*più f* *mf*

## V A R. I .

L'istesso tempo. (Canon i underseptiman.)

*mf* *p legato sempre mp*

*più f* *meno f*

*rit. e dim.* *p*

VAR. II.

Un poco mosso. (Fugato.)

*p legato sempre* *p* *mf* *mp*

*mf* *cresc.* *sempre* *f* 1. 2.

VAR. III.

Andante. (Canon i kvarten.)

*mp* *p* *staccato sempre*

First system of musical notation. Treble clef, bass clef. Dynamics: *più f*. Includes a flat sign (*b*) above the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *dim.*, *mp*.

Third system of musical notation. Treble clef, bass clef. First ending bracket labeled *1.*, second ending bracket labeled *2.*. Dynamics: *dim. e rit.*

**VAR. IV.**

Moderato, ma poco agitato e rubato.

First system of musical notation for the variation. Treble clef, bass clef. Dynamics: *mf*. Time signature: 3/4.

Second system of musical notation for the variation. Treble clef, bass clef. Dynamics: *quasi f*, *crescendo*.

Third system of musical notation for the variation. Treble clef, bass clef. Dynamics: *f*.

*piu f* *allargando* *ff* *ff* *attacca:*

1. 2.

This system contains two staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords and melodic fragments. The second staff continues with similar harmonic textures. Dynamics include *piu f*, *allargando*, and *ff*. The system concludes with a first ending (1.) and a second ending (2.), both leading to a double bar line. The word *attacca:* is written below the second ending.

**VAR. V.**  
Allegro con brio.

*mf* *f* *piu f* *ff*

8 8 5 6

This system consists of five staves of music. The first two staves are in 3/4 time and feature a melody in the right hand with a moderate accompaniment in the left hand. The third staff continues the melody with a dynamic of *f*. The fourth and fifth staves show a change in texture, with the right hand playing a more active melody and the left hand providing harmonic support. Dynamics include *mf*, *f*, *piu f*, and *ff*. Measure numbers 8, 8, 5, and 6 are indicated above the staves. The system ends with a double bar line.

**VAR. VI.**  
**6 Allegro cavalleresco.**  
*sea sempre al Fine*

*mp agitato*

*mf*

*cresc.* *f*

1. 2.

*attacca*

**VAR. VII.**  
**Con fuoco.**

*f*

*sf* *mf*

*mf*



7

*cresc..*

*ff*

*poco rit.*

**VAR. VIII.**  
Tempo I.

*mp dolce e legato*

*più f*

*rit. p*

*attacca*

**VAR. IX.**  
Andantino, grazioso ed amabile.

*m.d. legato sempre*

*mp*

*m.s. staccato sempre*

8 *simile*

*mf poco agitato*

*a tempo mp* *sf* *dimin.* *pp*

**VAR. X.**  
Lento funebre.

*mp pesante, ma legato*

*mf*

*p* *f* *p* *ff*

*dim. e rit.* *pp* *dim. e rit. sempre pp.* *lunga* *attacca*

\* Återställningstecken infört för a.

**FUGA (A 3)**  
Vivace scherzando.

The first system of the fugue consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music starts with a piano (*p*) dynamic. The lower staff begins with a bass clef and the same key signature and time signature. The first measure of the lower staff contains a whole rest.

The second system continues the two-staff arrangement. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth notes. The piano (*p*) dynamic is maintained.

The third system shows the continuation of the fugue. The upper staff has a melodic line with some slurs. The lower staff has a more active accompaniment. The dynamic changes to mezzo-piano (*mp*) in the final measure of the system.

The fourth system continues the two-staff arrangement. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic is mezzo-forte (*mf*).

The fifth system continues the two-staff arrangement. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic is mezzo-forte (*mf*).

The sixth system continues the two-staff arrangement. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic is mezzo-forte (*mf*).

The seventh system continues the two-staff arrangement. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic is legato. The system ends with a double bar line.

mf. mp

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music features a complex texture with sixteenth-note patterns in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamic markings include *mf.* at the beginning and *mp* in the second measure.

mf dim.

The second system continues the piece. The upper staff has a dense texture of sixteenth notes, while the lower staff has a more melodic line. Dynamic markings include *mf* at the start and *dim.* in the fourth measure.

mf f f

The third system shows a continuation of the intricate sixteenth-note patterns. Dynamic markings include *mf* at the beginning, and *f* in the second and fourth measures.

p f p mf

The fourth system features a variety of dynamics. The upper staff has a melodic line with some rests, while the lower staff has a rhythmic accompaniment. Dynamic markings include *p*, *f*, *p*, and *mf*.

crescendo f

The fifth system begins with a *crescendo* marking in the lower staff. The upper staff has a melodic line with some rests. Dynamic markings include *f* in the fourth measure.

dim.

The sixth system continues the melodic and rhythmic development. A *dim.* marking is present in the third measure of the upper staff.

f

The seventh system concludes the piece. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment. A dynamic marking of *f* is present at the beginning.

*ff*

*p legato sempre* *crescendo* *con fantasia*

*Con brio.* *f* *ff*

*crescendo e stringendo*

*mf strettando (strepitoso)* *cresc..*

*molto sempre.*

\* H1 ändrat från Ciss.

ff

rit.

Presto.

*p cresc. molto - sempre*

*ff sf m.d. ff sf*

*p cresc. molto ff*

OSSIA:  
(Facilité) *p cresc. molto ff*

# Knut Håkanson

Tonsättaren Knut Håkanson är svärfångad. 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

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# 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 Musikaer'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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