



KNUT HÅKANSON
1887–1929

Idyll och Elegi II
för piano

Idyl and Elegy II
for piano

Opus 20

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1049–1055/Edition nos 1049–1055
2015
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-239-6

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

I dessa stycken har användandet af fraseringsbågar konsekvent undvikits. Alla förekommande bågar äro alltså (förutom bindetecken) artikulationsbågar – legato – resp. portatobågar. Frasering antydes, där så erforderligt, efter Th. Wiehmayers 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) Artikulationsbogen – Legato-, bzw. Portatobogen. Die Phrasierung wird, wo nötig, nach Th. Wiehmayers 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.

PRELUDIUM.

Allegro moderato. (♩ = 96)

f *giocoso*

mf

f

1.

2.

rit.

„LÅNGT BORT I SKOGARNA“

„FERN IN DEN WÄLDERN“ – “OVER THE HILLS FAR AWAY.”

Lento, poco rubato. (♩ = 80)

molto legato ed espressivo sempre
p *3*
una corda

quasi f *(Eko)* *pp*
3 corde *p* *u.c.*

mf *p* *pp* *mf* *p*
3 c. *u.c.* *3 c.*

pp *mf dim. e rit.* *pp* *dim.*
u.c. *3 c.* *u.c.* *3*

Vivo.
fp leggiero *fp*

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. It consists of five systems of music. The first system begins with a tempo marking of 'Lento, poco rubato' and a quarter note equal to 80 beats per minute. The music is marked 'molto legato ed espressivo sempre' and starts with a piano (p) dynamic and a triplet of eighth notes. The second system includes dynamics like 'quasi f', '(Eko)', and 'pp', along with '3 corde' and 'u.c.' markings. The third system features 'mf', 'p', 'pp', and 'mf' dynamics, with '3 c.' and 'u.c.' markings. The fourth system includes 'pp', 'mf dim. e rit.', 'pp', and 'dim.' dynamics, with 'u.c.', '3 c.', and 'u.c. 3' markings. The fifth system is marked 'Vivo' and 'fp leggiero', with 'fp' dynamics. The score includes various musical notations such as triplets, slurs, and dynamic markings.

1. 2. *sf*

p sf mf dim. e rit. p

Tempo I.

f appassionato p pp mf
3 c. u.c. 3 c.

p pp mf p
u.c. 3 c.

pp mf dim. e rit. pp
u.c. 3 c. u.c.³ dim.³

a tempo p rit. e dim. lunga ppp

„FALL, JULESNÖ!“

WEIHNACHTSSCHNEE. — CHRISTMAS - SNOW.

Lento e quieto. (♩ = 76)

m.d. 8

sempre al Fine

The musical score is written for piano in 4/4 time, marked 'Lento e quieto' with a tempo of 76 beats per minute. It consists of six systems of music, each with a right-hand and left-hand part. The right-hand part features a melodic line with various articulations and dynamics, while the left-hand part provides a harmonic accompaniment with sustained notes and chords. The score includes performance instructions such as 'una corda sempre' (una corda throughout), 'pp m.d. portato sempre' (pianissimo mezzo-dolce portato throughout), 'm.s. legato e dolce' (mezzo-sollegato legato and dolce), 'cresc.' (crescendo), 'mp' (mezzo-piano), 'p' (piano), 'dim. e rallentando' (diminuendo and rallentando), 'pp tranquillo' (pianissimo tranquillo), 'ppp' (pianississimo), 'perdendosi' (fading away), 'rit.' (ritardando), and 'quasi niente' (quasi nothing). The piece concludes with a 'tenuto al Fine' instruction in the left hand.

pp m.d. portato sempre
m.s. legato e dolce
una corda sempre
pp
cresc.
mp
p
mp
dim. e rallentando
pp tranquillo
ppp
perdendosi
rit.
quasi niente
tenuto al Fine

EN GAMMAL SÄGEN.

EINE ALTE SAGE. (Ballad) AN OLD LEGEND.

Lento maestoso. (♩ = 52)

f *pesante ma legato*
con Ped.

Allegro. (♩ = 112)

poco rit. *mp*
il basso legato

mf

mf agitato *f*
meno legato

a tempo *mp* *poco rit.*

cresc. e accel.

*b-förtecken infört för h1.

mf *p* *f* *ritardando molto*

Tempo I.

ff grandioso
con 8^{va} bassa ad libitum (poco arpeggiato)

meno f *diminuendo sempre e ritardando*

FUGHETTA

à 2 voci.

Allegro moderato. (♩ = 96)

p *p*

p

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with slurs and accents. A dynamic marking of *mf* is present in the bass line.

Second system of musical notation. Continuation of the piece. The treble line features a more active melodic line with slurs. A dynamic marking of *mf* is present in the bass line.

Third system of musical notation. The treble line continues with a melodic line, featuring slurs and accents. The bass line maintains its accompaniment.

Fourth system of musical notation. The treble line has a melodic line with slurs. A dynamic marking of *f* is in the bass line. A *legato* instruction is written below the bass line. A *cresc.* marking is in the treble line.

Fifth system of musical notation. The treble line has a melodic line. A *sempre* instruction is in the bass line. A dynamic marking of *ff* is in the bass line. A *non legato* instruction is written below the bass line.

Sixth system of musical notation. The treble line has a melodic line. A dynamic marking of *ff* is in the bass line. A *ritardando* instruction is written below the bass line. The system concludes with a double bar line and a final chord marked *ff*. Below the final chord, the text "La. *" is written.

ROMANTIK.

(1840.)

Vivace, appassionato e rubato. (♩ = 112-116)

mp *molto*
con Ped.

p

mp

p

mp

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff begins with the dynamic marking *cresc.* and the bass staff with *mf lusingando*. The notation includes various note values and rests, with some notes marked with accents.

Third system of musical notation. The treble staff features a melodic line with a *f poco ritenuto* marking. The bass staff continues the accompaniment with chords and moving lines.

Fourth system of musical notation. The treble staff has a *ff* dynamic marking, and the bass staff has a *mp* marking. The tempo is marked *a tempo*. The notation includes various note values and rests.

Fifth system of musical notation. The treble staff has a *f* dynamic marking. The tempo is marked *poco rit.* and then *a tempo*. The notation includes various note values and rests.

Sixth system of musical notation. The treble staff begins with a *p* dynamic marking, followed by *cresc. e agitando*, and then *p* and *pp*. The tempo is marked *tranquillo*. The notation includes various note values and rests.

STORMNATT.

STURMNACHT. – STORMY NIGHT.

”Mörkt huset står under tallarnas brätten,
men husbonden vakar i ödslig sal.
Hans själ är som trädet på hvinande slätten—
som lammet i kätten,
men moderlös, ensam bland minnen och kval.”

E. A. Karlfeldt.

Allegro furioso.
con fantasia

con Pedale

1. 2.

sf *sf* *sf*

cresc.
ff

I: a volta dim. e poco calando
II: a volta cresc. e stretto

1: a volta 2: a volta
attacca il Monologo:
p *sf* *lunga* *pp* *sempre legato*
Fine.

poco f

quasi f largamente *mf*

f *sf* *mp* *poco sf* *dim. e rit.* *pp*

D. C. al Fine senza replica.

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. 496.

På omslaget står: ”Idyll och Elegi / Idyll und Elegi. Idyl and Elegy / Femton små karaktärstycken / för piano av / Knut Håkansson / Op. 20 / häfte 2 / Präludium / Långt bort i skogarna / Fall julesnö / En gammal sägen / Fughetta à 2 voci / Romantik / Stormnatt / Elkan & Schildknecht, Emil Carelius / K. Hov-Musikhandel / Stockholm.

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.

Originally published by Elkan & Schildknecht, Stockholm, E.C. 496.

Text on the front page: "Idyll och Elegi / Idyll und Elegi. Idyl and Elegy / Femton små karaktärstycken / för piano av / Knut Håkansson / Op. 20 / häfte 2 / Präludium / Långt bort i skogarna / Fall julesnö / En gammal sägen / Fughetta à 2 voci / Romantik / Stormnatt / Elkan & Schildknecht, Emil Carelius / K. Hov-Musikhandel / Stockholm.

Year of composition: 1924.