



HINRICH PHILIP JOHNSEN

1717-1779

Concerto i D-dur

För cembalo och stråkar

Concerto in D major

For harpsichord and strings

NorJ A4

Källkritisk utgåva av/Critical edition by Andreas Edlund

Levande musikarv och Kungl. Musikaliska Akademien

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Concerto

1

Hinrich Philip Johnsen
(1717–1779)

Allegro

Clavicembalo

Violino I

Violino II

Violoncello

This section contains four staves of musical notation. The top staff is for the Clavicembalo, starting with a forte dynamic (f). The subsequent staves are for Violino I, Violino II, and Violoncello respectively. All three string parts begin with a dynamic of f. The music consists of eighth-note patterns and sixteenth-note figures.

4

This section shows the continuation of the musical score. It includes four staves of musical notation. The top two staves are for Violino I and Violino II, and the bottom two are for Violoncello. The dynamics change from forte (f) to piano (p) in the later measures. The notation includes various note values such as eighth and sixteenth notes, along with rests and grace notes.

8

f

f p f p

f p f p

f p f p

12

f p f p

f p f p

f p f p

f p f p

f p f p

f p f p

16

f p f p

f p f p

f p f p

f p f p

f p f p

f p f p

20

solo

p

p

p

25

f

p

f

p

f

p

29

tutti

f

f

f

f

33

solo

p

p

37

f

f

f

42 tutti

46

50

54

58

tutti

p

f

f

62

solo

p

p

p

65

tutti

solo

f

f

f

69

73

77

81

solo

Measures 81-82: Solo section. The top staff features sixteenth-note patterns. The bottom staff has sustained notes with eighth-note accents.

Measures 83-84: The top staff shows eighth-note patterns with dynamic 'p'. The middle staff shows eighth-note patterns. The bottom staff shows sustained notes with eighth-note accents.

85

tutti

mf

p f

Measures 85-86: *tutti*. The top staff shows eighth-note patterns with dynamic 'mf'. The middle staff shows eighth-note patterns. The bottom staff shows eighth-note patterns with dynamic 'p f'.

Measures 87-88: The top staff shows eighth-note patterns with dynamic 'mf'. The middle staff shows eighth-note patterns. The bottom staff shows eighth-note patterns with dynamic 'p f'.

89

p f

p f

Measures 89-90: The top staff shows eighth-note patterns with dynamic 'f'. The middle staff shows eighth-note patterns. The bottom staff shows eighth-note patterns with dynamic 'p f'.

Measures 91-92: The top staff shows eighth-note patterns with dynamic 'f'. The middle staff shows eighth-note patterns. The bottom staff shows eighth-note patterns with dynamic 'p f'.

93

97

101

solo

105

tutti

f

f

f

f

109

solo

p

f

p

p

f

p

p

113

fp

fp

fp

f

fp

fp

fp

f

fp

fp

fp

f

117

121 solo

125

130 *tr* tutti

135

2

Andante

Clavicembalo

Violino I

Violino II

Violoncello

6

7

12

13

19

25

31

37

The image shows a musical score for piano, consisting of six staves of music. The score is divided into three systems by vertical bar lines. The first system starts at measure 44 and ends at measure 50. The second system starts at measure 50 and ends at measure 57. The third system starts at measure 57 and ends at measure 64. The music is in common time and uses a key signature of two sharps. The piano part includes both treble and bass staves. Various dynamics are indicated throughout the score, such as 'tr' (trill), 'tutti', 'f' (forte), 'p' (piano), and 'mf' (mezzo-forte). The score also features several grace notes and slurs. Measure 44 begins with a trill in the treble staff, followed by eighth-note patterns in both staves. Measure 45 continues with eighth-note patterns, with a dynamic change to 'f' in measure 47. Measure 48 features a 'tr' (trill) in the treble staff. Measures 49-50 show eighth-note patterns with a dynamic change to 'f' in measure 50. The second system (measures 50-57) begins with eighth-note patterns in both staves. Measures 51-52 show eighth-note patterns with a dynamic change to 'p' in measure 51. Measures 53-54 show eighth-note patterns with a dynamic change to 'p' in measure 53. Measures 55-56 show eighth-note patterns with a dynamic change to 'p' in measure 55. Measure 57 begins with eighth-note patterns in both staves. Measures 58-59 show eighth-note patterns with a dynamic change to 'f' in measure 58. Measures 60-61 show eighth-note patterns with a dynamic change to 'f' in measure 60. Measures 62-63 show eighth-note patterns with a dynamic change to 'f' in measure 62. Measure 64 concludes the piece with eighth-note patterns in both staves.

Musical score for piano and orchestra, pages 62 and 67.

Page 62: Measures 62-66. The piano part consists of eighth-note chords. The orchestra part features woodwind entries with sixteenth-note patterns. Dynamics: *p*, *f*, *p*, *f*, *p*, *f*, *p*. Articulation: *tr* (trill) at the beginning of the section. Performance instruction: *tutti*.

Page 67: Measures 67-72. The piano part shows eighth-note chords. The orchestra part includes woodwind entries. Dynamics: *cresc.*, *f*, *p*, *pp*. Articulation: *tr* (trill) in measure 67. Measure 72: *f cresc.*, *tr*, *p*, *pp*; *f cresc.*, *tr*, *p*, *pp*; *f cresc.*, *tr*, *p*, *pp*.

3

Allegro assai

Musical score for Clavicembalo and strings, page 3.

Clavicembalo: Measures 1-4. Dynamics: *f*.

Violino I: Measures 1-4. Dynamics: *f*.

Violino II: Measures 1-4. Dynamics: *f*.

Violoncello: Measures 1-4. Dynamics: *f*.

4

7

10

13

16

20

24

28

31

34

37

solo

41

45

49

52

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 55 starts with a quarter note in the treble staff followed by eighth-note pairs. Measure 56 begins with a half note in the bass staff. Measures 57-59 show eighth-note patterns in both staves. Measure 60 concludes with eighth-note pairs in the treble staff.

A musical score for piano, featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is G major (one sharp). The music consists of four measures. In each measure, the top two staves play eighth-note patterns: the first measure has a sixteenth-note followed by a sixteenth-note tied to an eighth-note, then a sixteenth-note followed by an eighth-note tied to a sixteenth-note; the second measure has a sixteenth-note followed by a sixteenth-note tied to an eighth-note, then a sixteenth-note followed by an eighth-note tied to a sixteenth-note; the third measure has a sixteenth-note followed by a sixteenth-note tied to an eighth-note, then a sixteenth-note followed by an eighth-note tied to a sixteenth-note; the fourth measure has a sixteenth-note followed by a sixteenth-note tied to an eighth-note, then a sixteenth-note followed by an eighth-note tied to a sixteenth-note. The bass staff provides harmonic support with quarter notes and rests.

59 solo tutti solo

A musical score for piano, featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. The score consists of three measures. Measure 1: Treble staff has a piano dynamic (p). Bass staff has a piano dynamic (p). Measure 2: Treble staff has a forte dynamic (f). Bass staff has a forte dynamic (f). Measure 3: Treble staff has a piano dynamic (p). Bass staff has a piano dynamic (p).

A musical score for piano, featuring three staves. The top two staves are in treble clef and have a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The score consists of six measures divided into two sections by a vertical bar line. The first section contains two measures per staff. The second section begins with a dynamic of *f* and contains two measures per staff. The bass staff in the second section includes a measure with a single note followed by a rest, and another measure with a dynamic of *p*.

66

69

tutti

72

solo

75

78

tutti

f

81

p

f

p

f

84

88

91

Hinrich Philip Johnsen

Hinrich Philip Johnsen var i sin samtid mest känd som musiker och kapellmästare, men komponerade också – en mångsidighet som han delade med många andra musikverksamma. Som kompositör hade han dessutom en bredare roll än senare tiders kolleger. Han skrev visserligen egen musik i stor utsträckning, men bearbetade och arrangerade andras verk när det behövdes.

Om Hinrich (Henrik) Philip Johnsns tidiga år är uppgifterna vaga. Han föddes 1716 eller 1717, troligen i norra delen av nuvarande Tyskland. Han var antagligen anställd som musiker vid hovet i Eutin (Holstein-Gottorp). När Adolf Fredrik valts till tronföljare i Sverige 1743, medföljde Johnsen i dennes hovkapell som kom att bli ett viktigt inslag i Stockholms musikliv. Han blev organist i Klara kyrka 1745 och omtalades som en skicklig improvisatör. Johnsen verkade också som lärare i musikämnen – han utsågs 1753 att undervisa drottning Lovisa Ulrika i cembalo och generalbasspel. Mellan åren 1763–71 var han kapellmästare för den franska teatertrupp som kom till Stockholm 1753.

Hinrich Philip Johnsen tillhörde stiftarna av Kungl. Musikaliska akademien 1771 och var en tid dess arkivarie, men också lärare vid akademiens undervisningsverk. Han avled i Stockholm 1779.

Som tonsättare ägnade sig Johnsen åt ett flertal verktyper. Han skrev musikdramatiska verk (bl.a. operorna *Die verkaufte Braut* från 1742, d.v.s. före flytten till Stockholm, och *Aegle*), tre sinfonior för orkester, fyra solokonserter (två för cembalo, en för två fagotter samt en för horn), kantater, kammarmusik, verk för klaverinstrument och sånger. Man måste räkna med att merparten av hans kompositioner skrevs till bestämda tillfällen, vilket var tidens praxis, men också låg i Johnsens ansvar som kapellmästare. Johnsen var en lärd tonsättare, utomordentligt kunnig i musikteoretiska ämnen. I stilens vittnar hans verk om övergången mellan senbarockens musik i mer fasta strukturer och tidig klassicism med större utrymme för individuella uttryck.

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Hinrich Philip Johnsen

In his day, Hinrich Philip Johnsen was mainly known as a musician and conductor, but he also acted as a composer, a form of versatility he shared with many others in the field of music. As a composer, moreover, his role had greater breadth than that of his colleagues in later days – although he wrote his own music to a great extent, he also reworked and arranged the music of others when necessary.

Little is known about Hinrich (Henrik) Philip Johnsen's early years. He was born in 1716 or 1717, probably in the northern part of present-day Germany. He was presumably employed as a musician at the court of Eutin (Holstein-Gottorp). In 1743, when Adolf Fredrik was named successor to the Swedish throne, Johnsen followed as part of his royal court orchestra, which became an important feature of Stockholm's music life. Johnsen became the organist at Klara Church in 1745, and gained a reputation as a skilled improviser. He also worked as a teacher in music subjects; in 1753, he was chosen to teach Queen Lovisa Ulrika harpsichord and figured bass. From 1763 to 1771, he was first conductor for the French theatre troupe that arrived in Stockholm in 1753.

Johnsen was one of the founders of the Royal Swedish Academy of Music in 1771. He acted as its archivist for a while, but also taught at the academy's educational institution. He died in Stockholm in 1779.

As a composer, Johnsen worked in several different genres. He wrote dramatic music (before moving to Stockholm, the 1742 opera *Die verkaufte Braut*, and later *Aeglé*, amongst others), three symphonies for orchestra, four solo concerts (two for harpsichord, one for two bassoons and one for horn), cantatas, chamber music, works for keyboard, and songs. Presumably the majority of his works were written for specific occasions, which was common practice at the time, but also part of his duties as a conductor. He was an erudite composer with exquisite knowledge of music theory. His style reflects the transition from late baroque music in firmer structures to early classicism with greater scope for individual expression.

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Kritisk kommentar

Källmaterial

Stämmor i autograf (A): cemb., vl. 1, 2, vc. obl. H/N 125. Materialet finns i Alströmersamlingen, 159:3.

På titelbladet står: *Concerto per il Cembalo/ con Stromenti./ di H: P: Johnsen.*

Konserten har katalognumret NorJ A4 i Eva Nordenfeldts förteckning över Johnsens verk.¹

Kommentar

Satsnumren har lagts till i utgåvan. **f p** i utgåvan motsvaras av *f:p:* i A.

Allegro (sats 1)

Takt	Instrument	Kommentar
1	Tutti	f tillagt.
46:3	Cemb.	# tillagt för sista 16-delen.
82:3, 84:1	Vl. II	Vl. I har 4-del, Vl. II har 8-del. Samstämt till 4-delar i utgåvan.
88:1	Cemb.	p överfört från stråket.
98	Vl. I	f överfört från Vl. II (jfr parallelställe I t. 105).
110:3	Cemb.	# tillagt för sista 16-delen.
112	Str.	p (eg. <i>p:</i>) tydligt placerat en bit in i takten hos Vl. I och Vc. Förmodligen menar Johnsen att p inträder strax efter taktens början – detta förtydligas i utgåvan genom att lägga till f p här (äv. enl. mönster i följande takter).
126:1	Vl. II	A har 8-del+8-delspaus, ändrat till 4-del i utgåvan.

Andante (sats 2)

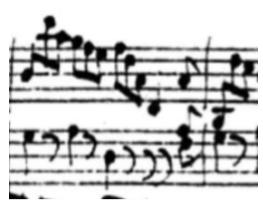
Takt	Instrument	Kommentar
2	Vl. II	A har g2, 4-del på andra slaget. Vl. I:s notation inkl. kil överförd.

¹ Nordenfelt, Eva & Eppstein, Hans, *Hinrich Philip Johnsen*, Musikaliska akad., Stockholm, 1982

3, 35–36, 56–67	Cemb.	Båge/bågar överförda från Vni.
9u, 11u, 36u, 64u, 66u	Vl. I—II, (Cemb.)	Detta 16-delsmotiv har både inskriven på tre ställen: Vl. I t 9u och 36u samt Vl. II i t 11u. I utgåvan förs bågen in på alla parallelställen, samt överförs till cembalon – motivet finns även där, både i tuttipartier unisont med stråket, och i soloavsnitten – dock alltid utan båge.
36	Cemb.	f tillagt i enlighet med str.
37–38	Cemb.	Bindebåge tillagd i analogi med t. 12–13. Frasbågen kan i A läsas som en bindebåge från halvnoten till t. 39, men har ändrats i utgåvan till överensstämmelse med t. 13 och 68.
39	Cemb.	Ackorden uppdelade i två stämmor för att tydliggöra bindebågen från föregående takt.

Allegro assai (sats 3)

Takt	Instrument	Kommentar
1	Tutti	f tillagt.
6:4	Cemb., Vl. I	¶ tillagt. Förslaget finns även i Vl. II, utan förtecken.
41–42	Vc.	A har:  Det skall förmodligen vara som i t. 40. Ändrat i utgåvan.
59	Vl. I	Punkterad 4-del ändrad till 4-del enl. övriga stämmor.
59, 62	Vl. I-II	cresc. från Vl. I t. 59 överfört till Vl. II, samt till parallelstället i t. 62.
71:4	Cemb.	A har:



Ettstrukna a på sista 8-delen borttaget i utgåvan i
analogi med t. 2.