



HINRICH PHILIP JOHNSEN

1717-1779

Sinfonia nr 1 F-dur

Sinfonia no 1 in F major

Källkritisk utgåva av/Critical edition by Märten Sundén

Levande muskarv och Kungl. Musikaliska akademien

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Sinfonia nr 1

1

Hinrich Philip Johnsen
(1717–1779)

Allegro

2 Corni in F

Violini I

Violini II

Viole

Bassi

5

9

13

Musical score for measures 13-16. The system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are treble clef instruments. The fourth and fifth staves are bass clef instruments. The key signature has one flat (B-flat). Measure 13 starts with a vocal line: "I'm a little bit of a dreamer".

17

1. 2.

Musical score for measures 17-20. The system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are treble clef instruments. The fourth and fifth staves are bass clef instruments. The key signature has one flat (B-flat). Measure 17 starts with a vocal line: "I'm a little bit of a dreamer".

21

Musical score for measures 21-24. The system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are treble clef instruments. The fourth and fifth staves are bass clef instruments. The key signature has one flat (B-flat). Measure 21 starts with a vocal line: "I'm a little bit of a dreamer".

25

Musical score for measures 25-28. The system consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with quarter and eighth notes, including rests. The second and third staves are also treble clefs, containing a complex, fast-moving accompaniment with many sixteenth and thirty-second notes. The fourth staff is an alto clef, and the fifth staff is a bass clef, both containing a bass line with quarter and eighth notes.

29

Musical score for measures 29-32. The system consists of five staves. The top staff is a treble clef with a key signature of one flat. It contains a melody with quarter and eighth notes. The second and third staves are treble clefs with a complex accompaniment. The fourth staff is an alto clef, and the fifth staff is a bass clef, both containing a bass line with quarter and eighth notes.

33

Musical score for measures 33-36. The system consists of five staves. The top staff is a treble clef with a key signature of one flat. It contains a melody with quarter and eighth notes. The second and third staves are treble clefs with a complex accompaniment. The fourth staff is an alto clef, and the fifth staff is a bass clef, both containing a bass line with quarter and eighth notes.

36

Musical score for measures 36-39. The system consists of five staves. The top staff has a treble clef and contains sparse notes. The second staff has a treble clef and contains a complex melodic line with many sixteenth notes. The third and fourth staves have a bass clef and contain rhythmic accompaniment with eighth and sixteenth notes. The bottom staff has a bass clef and contains a melodic line with eighth notes.

40

Musical score for measures 40-43. The system consists of five staves. The top staff has a treble clef and contains whole rests. The second and third staves have a treble clef and contain complex melodic lines with sixteenth notes. The fourth and fifth staves have a bass clef and contain rhythmic accompaniment with eighth notes.

44

Musical score for measures 44-47. The system consists of five staves. The top staff has a treble clef and contains complex melodic lines with sixteenth notes. The second and third staves have a treble clef and contain complex melodic lines with sixteenth notes, including trills marked "tr". The fourth and fifth staves have a bass clef and contain rhythmic accompaniment with eighth notes.

48

Musical score for measures 48-51. The score consists of five staves. The top staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (bass and bass clefs). The music features a mix of chords and melodic lines, with some rests in the top staff.

52

Musical score for measures 52-55. The score consists of five staves. The top staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (bass and bass clefs). The music features a mix of chords and melodic lines, with dynamic markings *p* and *f* indicating changes in volume.

56

Musical score for measures 56-59. The score consists of five staves. The top staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (bass and bass clefs). The music features a mix of chords and melodic lines, with first and second endings marked I. and II. at the end of the section.

2

Andante molto

Violini I

Violini II

Viole

Bassi

Musical score for measures 1-4. The score is for Violini I, Violini II, Viole, and Bassi. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante molto'. The first violin part has a melodic line with some grace notes. The second violin part has a similar melodic line. The viola part has a steady eighth-note accompaniment. The bass part has a steady eighth-note accompaniment.

5

Musical score for measures 5-7. The score continues with the same instruments. Measure 5 starts with a first violin line that has a trill (tr) over a note. The first violin part continues with a melodic line. The second violin part continues with a similar melodic line. The viola part continues with a steady eighth-note accompaniment. The bass part continues with a steady eighth-note accompaniment.

8

Musical score for measures 8-10. The score continues with the same instruments. The first violin part continues with a melodic line. The second violin part continues with a similar melodic line. The viola part continues with a steady eighth-note accompaniment. The bass part continues with a steady eighth-note accompaniment.

11

Musical score for measures 11-13. The score continues with the same instruments. Measure 11 has a first violin line with a triplet (3) over a group of notes. The first violin part continues with a melodic line. The second violin part continues with a similar melodic line. The viola part continues with a steady eighth-note accompaniment. The bass part continues with a steady eighth-note accompaniment.

3

Presto

2 Corni in F

Musical staff for 2 Corni in F, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The staff contains a series of chords and melodic fragments, including trills (*tr*) in the final measures.

Violini I

Musical staff for Violini I, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The staff features a melodic line with trills (*tr*) in the final measures.

Violini II

Musical staff for Violini II, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The staff features a melodic line with trills (*tr*) in the final measures.

Viole

Musical staff for Viole, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The staff features a melodic line with trills (*tr*) in the final measures.

Bassi

Musical staff for Bassi, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The staff features a melodic line with trills (*tr*) in the final measures.

Musical staff for 2 Corni in F, measures 12-13. Starts with a forte (*f*) dynamic and includes trills (*tr*) in measure 13.

Musical staff for Violini I, measures 12-13. Starts with a forte (*f*) dynamic and includes trills (*tr*) in measure 13.

Musical staff for Violini II, measures 12-13. Starts with a forte (*f*) dynamic and includes trills (*tr*) in measure 13.

Musical staff for Viole, measures 12-13. Starts with a forte (*f*) dynamic and includes trills (*tr*) in measure 13.

Musical staff for Bassi, measures 12-13. Starts with a forte (*f*) dynamic and includes trills (*tr*) in measure 13.

Musical staff for 2 Corni in F, measures 24-25. Starts with a forte (*f*) dynamic.

Musical staff for Violini I, measures 24-25.

Musical staff for Violini II, measures 24-25.

Musical staff for Viole, measures 24-25.

Musical staff for Bassi, measures 24-25.

35

Musical score for measures 35-45. The score is written for five staves: a single treble staff at the top, followed by two grand staves (treble and bass), and a single bass staff at the bottom. The key signature has one flat (B-flat). Measure 35 begins with a treble staff containing eighth-note patterns. The grand staves feature complex rhythmic patterns with frequent trills (tr) and sixteenth-note runs. The bass staff provides a steady accompaniment with eighth notes.

46

Musical score for measures 46-56. The score continues with five staves. The treble staff shows a shift in texture with more sustained notes and some sixteenth-note runs. The grand staves continue with intricate patterns, including trills and sixteenth-note passages. The bass staff maintains a consistent eighth-note accompaniment.

57

Musical score for measures 57-66. The score concludes with five staves. The treble staff features a series of chords and some sixteenth-note runs. The grand staves have dense rhythmic textures with trills and sixteenth-note figures. The bass staff continues with eighth-note accompaniment, ending with a final chord in measure 66.

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 Johnsens 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 solokonsalter (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 stilen vittnar hans verk om övergången mellan senbarockens musik i mer fasta strukturer och tidig klassicism med större utrymme för individuella uttryck.

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

K, partitur, handskriven avskrift, Lunds universitetsbibliotek, Samling Engelhart 518. Försättsblad och signatur saknas men är av handstilen att döma gjord av Hinrich Christopher Engelhardt. Instrumentationen är stråk, continuo och 2 horn.

S1, handskrivna stämmor, i samma källa som **K**. Här finns förutom instrumentationen i partituret även 2 stämmor märkta "oboe e violino primo".

S2, handskrivna stämmor, Musik- och teaterbiblioteket i Stockholm, elektronisk resurs, Utile Dulci-samlingen. Försättsbladet har titeln "Sinfonia in F, a 4 parte, due violini, viola et basso, da Jonas Åman(Suedèse)".

S3, handskrivna stämmor, Musik- och teaterbiblioteket i Stockholm, elektronisk resurs, Utile Dulci-samlingen. Försättsbladet har titeln "Sinfonia in F, a 4 voci, due violini, alto viola e basso, da Stendel".

Källmaterialet antyder att sinfonian spelats både på mindre besättning med endast stråk och större besättning med horn och kanske även fler blåsare.

Föreliggande edition använder **K** som huvudkälla med instrumentationen Vl. I, Vl. II, Vla, Basso och 2 Corni.

Kommentarer

Sats 1, Allegro:

Endast **S3** har angiven satsbeteckning "Allegro". Övriga har endast titeln "Sinfonia" angivet på första satsen.

Takt	Instrument	Kommentar
1	Tutti	Dynamik <i>forte</i> tillagt.
5	Vl. II	Drill tillagt i enlighet med S3 .
39	Vla	Andra slaget är noterat g1 i K och S1 .
41	Vla	Tredje slagets första åttondel är noterad g1 i K , S1 och S2 .
48	Vla	Tredje slagets andra åttondel är noterad a1 i K och S1 .
59	Cor. II	Noterat unisont med Cor. I i K , men i S1 unisont med Vla. Här valdes att notera i enlighet med S1 .

Sats 2, Andante molto:

Takt	Instrument	Kommentar
5	Vl. I	Drill tillagt i enlighet med S2 .

Sats 3, Presto:

Takt	Instrument	Kommentar
1	Tutti	Dynamik <i>forte</i> tillagt.
9-12	Basso	Dessa legatobågar är endast noterade i K och S1 .
11	Vl. I, Vl. II	Drill saknas i K och S1 .
11	Tutti	Dynamik <i>piano</i> endast noterat i Corni. Tillagt i alla stämmor.

13	Tutti	Dynamik <i>forte</i> tillagt.
15	Basso	Sextondelarna är bundna med legato i K .
33	Vl. I	Fjärde sextondelen är noterad b1 i S2 och S3 .
33	Vl. II	Sista sextondelen är noterad e1 i S3 , b i K och S1 men h i S2 . Här noterat i enlighet med S2 .
47	Vl. I, Vl. II, Vla	Drill saknas i K och S1 .
67	Cor. I	Andra sextondelen är noterad klingande a1. Här ändrat till klingande g1 i analogi med Vl. I.

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