



J. Ch. F. HÆFFNER

1759-1833

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Uvertyr D-dur

*Overture in D major*

Källkritisk utgåva av/Critical edition by Märten Sundén

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# Ouverture

Johann Christian Friedrich Hæffner

(1759–1833)

**Allegro**

2 Flauti  
2 Oboi  
2 Fagotti  
2 Corni in D  
2 Trombe in D  
Timpani  
Violini I  
Violini II  
Viole  
Violoncelli  
Contrabassi

**Allegro**

7  
Fl.  
Ob.  
Fag.  
Cor. (D)  
Tr. (D)  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

12

Fl. *f*

Ob. *f*

Fag. *f*

Cor. (D) *f* a 2

Tr. (D) *f* a 2

Timp.

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Cb. *f*

Detailed description: This system contains measures 12 through 17. The woodwinds (Flute, Oboe, Bassoon, Cor Anglais, Trumpet) and strings (Violins I & II, Viola, Violoncello, Contrabass) are playing a rhythmic pattern of eighth notes. The dynamic is marked *f* (forte). The Bassoon and Trumpet parts include an *a 2* marking. The Timpani part is silent.

18

Fl.

Ob.

Fag. *p*

Cor. (D) *p*

Tr. (D) *p*

Timp.

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Cb. *p*

Detailed description: This system contains measures 18 through 23. The woodwinds (Flute, Oboe, Bassoon, Cor Anglais, Trumpet) are mostly silent. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes. The dynamic is marked *p* (piano). The Bassoon, Cor Anglais, and Trumpet parts have a *p* marking at the end of the system. The Violin I part has a *p* marking at the end of the system.

23

Fl. *f*

Ob. *f*

Fag. *f* a 2

Cor. (D) *f*

Tr. (D) *f*

Timp. *f*

VI. I *f*

VI. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

29

Fl. *f*

Ob. *f*

Fag. *p* *f* a 2

Cor. (D) *f*

Tr. (D) *f*

Timp. *f*

VI. I *p* *cresc.* *f*

VI. II *p* *cresc.* *f*

Vle. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

35

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Fag. *a 2* *p* *f* *p*

Cor. (D) *p* *f* *p*

Tr. (D) *f* *p*

Timp. *f*

VI. I *p* *f* *p*

VI. II *p* *f* *p*

Vle *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

Detailed description: This block contains the musical score for measures 35 through 40. It features ten staves: Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (D)), Trumpet (Tr. (D)), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *p* (piano) and *f* (forte) with hairpins indicating crescendos and decrescendos. The Flute and Oboe parts have long, sweeping lines with slurs. The Bassoon part is marked 'a 2'. The strings (Vle, Vc., Cb.) play a rhythmic pattern of eighth notes. The woodwinds (Cor., Tr., Timp.) play chords and rhythmic patterns.

41

Fl. *f*

Ob. *f*

Fag. *f*

Cor. (D) *f*

Tr. (D) *f*

Timp. *f*

VI. I *f* *p*

VI. II *f* *p*

Vle *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Detailed description: This block contains the musical score for measures 41 through 46. It features the same ten staves as the previous block. The key signature remains one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *f* (forte) and *p* (piano) with hairpins. The Flute and Oboe parts play chords. The Bassoon part continues with eighth notes. The Cor Anglais and Trumpet parts play chords. The Timpani part plays a rhythmic pattern. The Violin I and Violin II parts play chords and eighth notes. The Viola, Violoncello, and Contrabass parts play eighth notes.

47

Fl. -

Ob. *f*

Fag. *f* *a 2* *p* *f* *p*

Cor. (D) *f* *p* *a 2* *f*

Tr. (D) *f*

Timp. -

VI. I *f* *p* *f* *p*

VI. II *f* *p* *f* *p*

Vle *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

Detailed description: This system of musical notation covers measures 47 through 52. It features a woodwind section (Flute, Oboe, Bassoon, Cor Anglais, Trumpet in D) and a string section (Violin I, Violin II, Viola, Violoncello, Contrabasso). The woodwinds and strings play a rhythmic pattern of eighth notes, with dynamic markings of *f* (forte) and *p* (piano) alternating. The bassoon and Cor Anglais parts include a second octave (*a 2*) in the final measure. The strings provide a steady accompaniment with various articulations and dynamics.

53

Fl. -

Ob. *f*

Fag. *f*

Cor. (D) *p*

Tr. (D) -

Timp. -

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Cb. *p*

Detailed description: This system of musical notation covers measures 53 through 58. The woodwind section (Oboe, Bassoon) continues with a rhythmic pattern of eighth notes, marked *f*. The Cor Anglais part is marked *p* and features a long, sustained note with a slur. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) plays a rhythmic pattern of eighth notes, marked *p*. The Flute and Trumpet in D parts are silent in this system.

59

Fl. *f*

Ob. *f*

Fag.

Cor. (D) *f*

Tr. (D) *f*

Timp.

VI. I *f*

VI. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

65

Fl.

Ob.

Fag. *a 2* *p*

Cor. (D)

Tr. (D)

Timp.

VI. I *p*

VI. II *p*

Vle. *p*

Vc. *p*

Cb. *p*



71

Fl. -  
Ob. -  
Fag. - a 2  
Cor. (D) -  
Tr. (D) -  
Timp. -  
Vl. I -  
Vl. II -  
Vle -  
Vc. - p  
Cb. - p

*f* *f* *f* *f* *f* *f*

Detailed description: This system of musical notation covers measures 71 through 76. The woodwind section (Flute, Oboe, Bassoon, Cor Anglais, Trumpet) is mostly silent, with a final measure (76) marked *f*. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment. The Viola, Violoncello, and Contrabass parts are marked *p* in measures 71-72 and *f* in measures 73-76. The Violin I and II parts feature melodic lines with accents and slurs, marked *f* in the final measure.

77

Fl. -  
Ob. -  
Fag. -  
Cor. (D) -  
Tr. (D) -  
Timp. -  
Vl. I - p  
Vl. II - p  
Vle - p  
Vc. - p  
Cb. - p

*f* *f* *f* *f* *f* *f*

Detailed description: This system of musical notation covers measures 77 through 82. The woodwind section (Flute, Oboe, Bassoon, Cor Anglais, Trumpet) plays a rhythmic accompaniment, marked *f* in measures 77-82. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment, marked *p* in measures 77-82. The Violin I and II parts feature melodic lines with accents and slurs, marked *p* in measures 77-82.

84

Fl. *f*

Ob. *f*

Fag. *f*  
a2

Cor. (D) *f*

Tr. (D) *f*

Timp. *f*

VI. I *f* *p* *f*

VI. II *f* *p* *f*

Vle *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

Detailed description: This system covers measures 84 to 89. The woodwinds (Flute, Oboe, Bassoon, Cor Anglais, Trumpet) and timpani play chords, mostly marked *f*. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes, with dynamic markings alternating between *f* and *p*. The bassoon and Cor Anglais parts include an *a2* marking in measures 86 and 88.

90

Fl. *f*

Ob. *f*  
a2

Fag. *p* *f* *p* *f*

Cor. (D) *f*  
a2

Tr. (D) *f*

Timp. *f*

VI. I *p* *f* *p* *f*

VI. II *p* *f* *p* *f*

Vle *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Cb. *f* *f*

Detailed description: This system covers measures 90 to 95. The woodwinds continue with chords, marked *f*. The bassoon part features a melodic line with dynamics *p* and *f*. The strings play a consistent eighth-note pattern, with dynamics alternating between *p* and *f*. The *a2* marking appears in the Oboe and Cor Anglais parts in measures 91 and 93.

95

Fl. *a 2*

Ob. *a 2*

Fag. *a 2*

Cor. (D) *f* *a 2*

Tr. (D) *f* *a 2*

Timp. *f*

VI. I

VI. II

Vle

Vc.

Cb.

101

Fl. *I.* *p*

Ob. *I.* *p*

Fag. *p*

Cor. (D) *p*

Tr. (D) *p*

Timp.

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Cb. *p*

106

Fl. *f*

Ob. *f*

Fag. *f*

Cor. (D) *f*

Tr. (D) *f*

Timp. *f*

VI. I *f* *p*

VI. II *f* *p*

Vle. *f* *p*

Vc. *f*

Cb. *f*

Detailed description: This block contains the musical score for measures 106 through 111. The score is for a full orchestra. The woodwinds (Flute, Oboe, Bassoon, Cor Anglais, Trumpet) and percussion (Tympani) are playing fortissimo (f). The strings (Violins I and II, Viola, Violoncello, Contrabass) are also playing fortissimo, with some parts transitioning to piano (p) in the later measures. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests.

112

Fl. *p* *f*

Ob. *p* *f*

Fag. *p* *f* a 2

Cor. (D) *p* *f* a 2

Tr. (D) *f* a 2

Timp. *f*

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vle. *f*

Vc. *p* *f*

Cb. *p* *f*

Detailed description: This block contains the musical score for measures 112 through 117. The woodwinds (Flute, Oboe, Bassoon, Cor Anglais, Trumpet) and strings (Violins I and II, Viola, Violoncello, Contrabass) are playing fortissimo (f). The woodwinds and strings start with piano (p) dynamics and then transition to fortissimo. The woodwinds have accents (a 2) in some measures. The strings have a crescendo (cresc.) in the first two measures. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests.

117

Fl. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Fag. *p* *f* *p* *f*

Cor. (D) *p* *f* *p* *f*

Tr. (D) *p* *f* *p* *f*

Timp. *p* *f* *p* *f*

VI. I *p* *f* *p* *f*

VI. II *p* *f* *p* *f*

Vle. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

123

Fl.

Ob.

Fag.

Cor. (D)

Tr. (D)

Timp.

VI. I

VI. II

Vle.

Vc.

Cb.

129

Fl.  
Ob.  
Fag.  
Cor. (D)  
Tr. (D)  
Timp.  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

135 Scherzando

Fl.  
Ob.  
Fag.  
Cor. (D)  
Tr. (D)  
Timp.  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

146

Fl.  
Ob.  
Fag.  
Cor. (D)  
Tr. (D)  
Timp.  
VI. I  
VI. II  
Vle.  
Vc.  
Cb.

*pp* *a2* *f*

157

Fl.  
Ob.  
Fag.  
Cor. (D)  
Tr. (D)  
Timp.  
VI. I  
VI. II  
Vle.  
Vc.  
Cb.

*p* *pp*

165

Fl. *f*

Ob. *f*

Fag. *f*  
a 2

Cor. (D) *p*  
a 2 *f*

Tr. (D) *p*  
a 2 *f*

Timp. *p* *f*

VI. I *p* *f*

VI. II *p* *f*

Vle. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Detailed description: This system of musical notation covers measures 165 to 175. It features ten staves for various instruments: Flute, Oboe, Bassoon, Cor Anglais (D), Trumpet (D), Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. Measures 165-175 show a gradual build-up of dynamics from piano (*p*) to fortissimo (*f*). The woodwinds and strings play sustained chords and rhythmic patterns, while the brass instruments enter in measure 175 with a more active melodic line. The Flute, Oboe, and Bassoon parts are marked with *f* and include a second staff (a 2) starting in measure 175. The Cor Anglais and Trumpet parts also have a second staff (a 2) starting in measure 175. The Timpani part has a roll in measure 175. The Violin and Viola parts have a *p* to *f* dynamic change in measure 175. The Violoncello and Contrabass parts have a *p* to *f* dynamic change in measure 175.

176

Fl.

Ob.

Fag.

Cor. (D)

Tr. (D)

Timp.

VI. I *p*

VI. II *p*

Vle. *p*

Vc. *p*

Cb. *p*

Detailed description: This system of musical notation covers measures 176 to 185. It features the same ten staves as the previous system. Measures 176-185 show a continuation of the musical material. The Flute and Oboe parts play a melodic line with a *p* dynamic. The Bassoon part plays a rhythmic pattern with a *p* dynamic. The Cor Anglais and Trumpet parts play a sustained chord with a *p* dynamic. The Timpani part has a roll in measure 176. The Violin and Viola parts have a *p* dynamic. The Violoncello and Contrabass parts have a *p* dynamic. The Flute, Oboe, and Bassoon parts are marked with *p*. The Cor Anglais and Trumpet parts are marked with *p*. The Violin and Viola parts are marked with *p*. The Violoncello and Contrabass parts are marked with *p*. The Flute, Oboe, and Bassoon parts are marked with *p*. The Cor Anglais and Trumpet parts are marked with *p*. The Violin and Viola parts are marked with *p*. The Violoncello and Contrabass parts are marked with *p*.



187

Fl. *f*

Ob. *p*

Fag. *p* *a 2 f* *p*

Cor. (D) *f*

Tr. (D) *f*

Timp. *f*

VI. I *f* *p*

VI. II *f* *p*

Vle. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

197

Fl. *f*

Ob. *f* *p* *f*

Fag. *a 2 f* *p* *a 2 f*

Cor. (D) *pp* *a 2* *f*

Tr. (D) *f* *a 2* *f*

Timp. *f*

VI. I *f* *p* *f*

VI. II *f* *p* *f*

Vle. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

207

Fl.

Ob.

Fag.

Cor.  
(D)

Tr.  
(D)

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

218

Fl.

Ob.

Fag.

Cor.  
(D)

Tr.  
(D)

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

a 2

*pp*

a 2

*pp*

*pp*

227

Fl. *f*

Ob. *f*

Fag. *f*  
a 2

Cor. (D) *f*

Tr. (D) *f*

Timp. *f*

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Cb. *f*

*p*

236

Fl. *p*

Ob. *p*

Fag. *p*  
a 2

Cor. (D) *f*

Tr. (D) *f*

Timp. *f*

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Cb. *f*

246

Fl. *f*

Ob. *f*

Fag. *f*  
*a 2*

Cor. (D) *p* *f*

Tr. (D) *f*

Timp. *f*

VI. I *p* *f*

VI. II *p* *f*

Vle. *p* *f*

Vc. *p* *f*

Cb. *f*

258

Fl. *f*

Ob. *f*

Fag. *f*

Cor. (D) *f*

Tr. (D) *f*

Timp. *f*

VI. I *p*

VI. II *p*

Vle. *p*

Vc. *p*

Cb. *p*



291

Fl.  
Ob.  
Fag. *a 2*  
Cor. (D)  
Tr. (D)  
Timp. *tr*  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

This musical score covers measures 291 to 302. It features a woodwind section with Flute, Oboe, Bassoon (a 2), and Cor Anglais (D). The brass section includes Trumpets (D) and Timpani (tr). The string section consists of Violins I and II, Viola, Violoncello, and Contrabass. The score is in a key with two sharps (F# and C#) and a common time signature. The woodwinds and strings play sustained chords and rhythmic patterns, while the brass instruments provide harmonic support. The timpani part includes a trill-like figure.

303

Fl.  
Ob.  
Fag.  
Cor. (D)  
Tr. (D)  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

*p* *f* *p* *f*

This musical score covers measures 303 to 312. It features a woodwind section with Flute, Oboe, and Bassoon. The brass section includes Cor Anglais (D), Trumpets (D), and Timpani. The string section consists of Violins I and II, Viola, Violoncello, and Contrabass. The score is in a key with two sharps (F# and C#) and a common time signature. The woodwinds and strings play sustained chords and rhythmic patterns, while the brass instruments provide harmonic support. The timpani part includes a trill-like figure. Dynamic markings *p* and *f* are used throughout the score.

## Johann Christian Friedrich Haeffner

Tonsättaren och musikern Johann Christian Friedrich Haeffner, född i Oberschönau 1759, kom till Sverige år 1781. Han var verksam dels i Stockholm, som hovkapellmästare och därpå som director musices vid Uppsala universitet, samt som domkyrkoorganist i Uppsala. Haeffner hade under lång tid stor betydelse för det svenska musiklivet. Han komponerade i en mängd genrer, nedtecknade folkvisor och är kanske mest berömd för Haeffners koralbok. I utlandet är han framförallt bekant som operatonsättare. Vid sidan av musiken var Haeffner även en skicklig silhuettklippare och insektssamlare. Haeffner valdes in i Kungl. Musikaliska Akademien år 1788. Han dog i Uppsala den 28 maj 1833.

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## Johann Christian Friedrich Haeffner

Composer and musician Johann Christian Friedrich Haeffner, born in Oberschönau in 1759, came to Sweden in 1781. He was active both in Stockholm as hovkapellmästare (chief conductor of the Royal Court Orchestra), and later as director of music at Uppsala University, and as a cathedral organist in Uppsala. For a considerable time, Haeffner was quite important to musical life in Swedish. He composed in a variety of genres, wrote down folk songs and is perhaps best known for his book of chorales, Haeffners koralbok. Outside of Sweden, he is primarily known as an opera composer. In addition to music, Haeffner was also skilled in the art of silhouette cutting and an insect collector. Haeffner became a member of the Kungliga Musikaliska akademien (the Royal Swedish Academy of Music) in 1788. He died in Uppsala on May 28, 1833.

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## Kritisk kommentar

### Källmaterial

K, partitur, handskriven avskrift av originalet, Uppsala universitetsbibliotek (Instr. mus. i hs. 72:5).

### Kommentarer

Dynamik, legatobågar och artikulation saknas ibland i vissa stämmor. Där det finns en tydlig analogi med övriga stämmor har dessa förts in utan kommentar.

<i>Takt</i>	<i>Instrument</i>	<i>Kommentar</i>
23	Vl. I	Staccato tillagt i analogi med Vl. II takt 22.
37	Cor. I, II Tr. I, II, Timp.	Andra halvan av takten är noterad halvnot med ett tremolo-streck och fyra staccatopunkter. Detta staccato finns inte i övriga stämmor och analoga takter(118).
57	Vlc.	Dynamik(p) tillagd i analogi med övriga stämmor.
98–99	Timp.	Noterat G-c-c-G. Ändrat till A-d-d-A.
113–125	Fag. I, II	Här saknas notation för Fagotti. Troligen har Haeffner eller kopisten glömt skriva in ”col Basso” här. Tillagt i analogi med takt 32–44.
117, 121	Fag. I, II	Helnot a tillagt i analogi med takt 36 resp. 40.
152	Tutti	Dynamik(pp) tillagd.
152–154, 172–174	Timp.	Noterat G. Ändrat till A.
157, 161	Timp.	Haeffner skriver ett ornament, <i>gruppetto</i> (dubbelslag) här. Ovanlig notation för timpani. Troligen menas antingen bara en vanlig drill eller en kort drill om 4 toner innan huvudnoten slås an.
161, 177, 181, 229, 233	Cor. I, II Tr. I, II, Basso	Legatobåge tillagd i analogi med takt 157.
186–187, 202–203	Vl. II, Basso	Tenuto-streck tillagt på fjärdedelar i analogi med övriga stämmor.
237	Fl. I	Förslag tillagt i analogi med Vl. I.
270–276	Timp.	Drill noterad endast på första takten. Förlängning och bindebågar tillagda i analogi med takt 293.