



# HINRICH PHILIP JOHNSEN

1717–1779

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Sonat

för cembalo eller piano

*Sonata*

*for harpsichord or piano*

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

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# Sonate pour le clavecin

**Allegro assai**

HENRIK FILIP JOHNSEN

The musical score is written for a harpsichord in C major and 3/4 time. It consists of five systems of two staves each. The tempo is marked **Allegro assai**. The first system begins with a forte (*f*) dynamic. The second system includes a measure with a 45-measure rest. The third system features a *meno f* dynamic marking. The fourth system has a forte (*f*) dynamic. The fifth system concludes with a *legato* marking. Fingerings are indicated by numbers 1 through 5. The score includes various musical notations such as slurs, accents, and articulation marks.



3

5 1 4 4  
*legato*

1 2 1 5 5 5  
*v.h.*

3 3 3 3 3 3

4 (h.v.) h.v. h.v. v. h. v.) 3 3

musical notation for the first system, measures 1-2. The right hand features a complex melodic line with many slurs and ties. The left hand has a steady accompaniment. The dynamic marking *meno f* is present in the right hand.

musical notation for the second system, measures 3-4. The right hand continues with intricate melodic patterns. The left hand provides harmonic support with chords and moving lines.

musical notation for the third system, measures 5-6. The right hand includes a *f* dynamic marking and a *b<sub>4</sub>* fingering. The left hand has a descending line with a *4* fingering. Fingering numbers 2, 1, 2, 1 are visible at the end of the system.

musical notation for the fourth system, measures 7-8. The right hand contains several slurs and ties, with fingering numbers 5, 1, 2, 1, 3, 4, 5, 3, 1, 3, 5, 4, 4, 3, 4. The left hand has a simple accompaniment.

musical notation for the fifth system, measures 9-10. The right hand features a *tr* (trill) marking and a *gr* (grace note) marking. The left hand has a melodic line with a *5* fingering.

musical notation for the sixth system, measures 11-12. The right hand includes a *piano* dynamic marking and a *forte* dynamic marking. The left hand has a steady accompaniment. Fingering numbers 5, 4, 5, 4 are visible.

# Adagio

8

The main musical score consists of five systems of piano music. The first system (measures 8-11) is marked *legato* and *mf cantabile*. It features a treble clef with a 3/4 time signature and a bass clef. The right hand has a melodic line with slurs and fingerings (1, 2, 3), while the left hand has a bass line with triplets and trills (1) *tr.*, (2) *tr.*, and (3) *tr.*. The second system (measures 12-15) continues the melodic and bass lines with various fingerings and trills. The third system (measures 16-19) is marked *cantabile* and *mf*, with a *p* dynamic in the bass line. The fourth system (measures 20-23) includes a trill (5) *tr.* and a *\*\** marking. The fifth system (measures 24-27) is marked *cantabile* and includes a *tr.* and a *5* marking.

\*Återställningstecken infört för a1.

\*\*Återställningstecken infört för a.

Five numbered musical examples are provided at the bottom of the page. Example 1 shows a bass line with triplets. Example 2 shows a treble line with triplets. Example 3 shows a treble line with a melodic line. Example 4 shows a treble line with a complex melodic line. Example 5 shows a bass line with a triplet.

System 1: Treble and bass clefs. Treble clef contains measures 1-4 with fingerings 1, 1, 2, 4 and accents 3, 3. Bass clef contains measures 1-4 with fingerings 4, 1, 4 and an *fr.* (fermata) marking.

System 2: Treble clef contains measures 5-8 with fingerings 1, 1, 3 and accents 4, 1, 2, 15. Bass clef contains measures 5-8 with fingerings 2, 2, 1, 3, 3, 4, 10 and accents 2, 2.

System 3: Treble clef contains measures 9-12 with measure 52 above the first measure and *cantabile* above the system. Bass clef contains measures 9-12 with fingerings 5, 4, 3 and an *fr.* marking.

System 4: Treble clef contains measures 13-16 with fingerings 1, 5, 3, 2, 1, 4 and an *fr.* marking. Bass clef contains measures 13-16 with fingerings 4, 3, 2, 3 and an *fr.* marking.

System 5: Treble clef contains measures 17-20 with fingerings 5, 2, 3, 4 and an *Arpeggio* marking. Bass clef contains measures 17-20 with fingerings 3, 2, 1, 2, 1, 11) *mf* and an *fr.* marking.

System 6: Five short musical fragments labeled 6), 7), 8), 9), and 10), showing various rhythmic and melodic patterns.

System 7: Treble clef contains measures 21-24 with measure 15 above the first measure, measure 18 above the second measure, *rit.* above the third measure, and fingerings 15, 13, 7, 6. Bass clef contains measures 21-24 with *ped.* markings.



10 Poco Presto

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and fingerings 1 and 2. The lower staff is in bass clef and contains a supporting bass line. A dynamic marking of *f* (forte) is present at the beginning of the system.

The second system continues the piece. The upper staff features a melodic line with slurs and fingerings 1 and 2. The lower staff provides a bass line. A dynamic marking of *fr* (forzando) is present at the beginning of the system.

The third system continues the piece. The upper staff features a melodic line with slurs and fingerings 2 and 3. The lower staff provides a bass line with slurs and fingerings 4 and 3. A dynamic marking of *fr* is present at the beginning of the system.

The fourth system continues the piece. The upper staff features a melodic line with slurs and fingerings 1 and 3. The lower staff provides a bass line with slurs and fingerings 3 and 3. A dynamic marking of *fr* is present at the beginning of the system.

The fifth system continues the piece. The upper staff features a melodic line with slurs and fingerings 3, 4, 3, 4, 1, 3, 5, 4, 2, and 3. The lower staff provides a bass line with slurs and fingerings 3 and 3. A dynamic marking of *fr* is present at the beginning of the system.

The sixth system is a short melodic phrase in the upper staff, starting with a dynamic marking of *fr* and ending with a fermata. It includes fingerings 1 and 5.

First system of musical notation, measures 1-4. The treble clef contains a melodic line with fingerings 1, 3, 4, 5, 4. The bass clef contains a supporting line with fingerings 1, 1, 1. The key signature has one sharp (F#).

Second system of musical notation, measures 5-8. The treble clef contains a melodic line with fingerings 5, 3, 3, 4. The bass clef contains a supporting line with fingerings 4, 5.

Third system of musical notation, measures 9-12. The treble clef contains a melodic line with fingerings 5, 3, 4, 3. The bass clef contains a supporting line with fingerings 4, 2, 1, 4.

Fourth system of musical notation, measures 13-16. The treble clef contains a melodic line with fingerings 4, 3, 4, 3, 3, 4, 5, 4, 5, 4, 3, 1, 4, 1. The bass clef contains a supporting line. A *(rit.)* marking is present in measure 14.

Fifth system of musical notation, measures 17-20. The treble clef contains a melodic line with fingerings 3, 1, 4, 4, 3, 1, 4, 2, 4, 1, 4, 2, 4, 1, 5. The bass clef contains a supporting line.

The first system of music consists of five measures. The right hand (RH) features a melodic line with slurs and fingerings (1, 2, 1, 2, 1). The left hand (LH) provides a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano). A box containing the numbers 5 and 4 is positioned above the RH staff in the fifth measure.

The second system contains five measures. The RH continues with slurred passages and fingerings (2, 4, 2, 3, 1, 3, 1). The LH accompaniment is consistent. Dynamics include *f*. Fingerings 4, 1 and 4, 1 are shown above the RH staff in the final two measures.

The third system consists of five measures. The RH has complex slurred passages with fingerings (4, 1, 4, 1, 1, 3, 1, 1, 2, 3, 4). The LH accompaniment includes slurs and fingerings (2, 4, 1, 3, 4). Dynamics include *f*.

The fourth system contains five measures. The RH features rapid slurred passages with fingerings (4, 5, 4, 3, 1, 1, 1, 1). The LH accompaniment includes slurs and fingerings (2, 1, 1, 1, 1, 1). Dynamics include *f*.

The fifth system consists of five measures. The RH has slurred passages with fingerings (3, 4, 4, 3, 2). The LH accompaniment includes slurs and fingerings (1, 3, 2, 4). Dynamics include *f*.

The sixth system contains five measures. The RH features slurred passages with fingerings (5, 1, 3, 2, 1). The LH accompaniment includes slurs and fingerings (5, 4). Dynamics include *f*.

Two short musical fragments are shown at the bottom of the page. Fragment 2) is a four-measure sequence in the RH. Fragment 3) is a four-measure sequence in the RH.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 5, 4, 4, 3). The left hand provides a bass accompaniment. The instruction *sempref* is written above the right hand, and *(v.h.)* is written below the left hand.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (3). The left hand continues the bass accompaniment.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 1, 4/2, 4/2, 3/2, 1, 3). The left hand features a bass line with slurs and fingerings (1, 1, 1).

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings (1). The left hand features a bass line with slurs and fingerings (3, 3).

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 5, 4, 3, 4, 4). The left hand features a bass line with slurs and fingerings (1). The instruction *(rit.)* is written below the left hand.

Sixth system of musical notation. The right hand features a melodic line with slurs and fingerings (3, 3, 4, 3, 4, 4, 3, 4). The left hand features a bass line with slurs and fingerings (3, 3, 4, 2, 3, 2, 4, 2, 3, 1, 4, 2).

Seventh system of musical notation, consisting of a single line of music with slurs and fingerings (4, 6).

# 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 generalbassspel. 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 *Aeglé*), 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.

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## Om utgåvan

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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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Trans. *Martin Thomson*

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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.

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