



HINRICH PHILIP JOHNSEN

1717-1779

Sinfonia nr 2 F-dur

Sinfonia no 2 in F major

Källkritisk utgåva av/Critical edition by Märten Sundén

Levande muskarv och Kungl. Musikaliska akademien

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Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Edward Klingspor

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Sinfonia nr 2

Hinrich Philip Johnsen
(1717–1779)

1

Allegro

2 Corni in F

Violini I

Violini II

Viole

Bassi

5

10

* Corni, takt/bar 11: se kritisk kommentar/see critical commentary

14

Musical score for measures 14-18. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature has one flat (B-flat). Measure 14 starts with a piano (*p*) dynamic. Measures 15-18 feature a dynamic shift to forte (*f*). Trills (*tr*) are present in measures 16, 17, and 18. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

19

Musical score for measures 19-24. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature has one flat (B-flat). Measure 19 starts with a 7-measure rest. Trills (*tr*) are present in measures 20, 21, 22, 23, and 24. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

25

Musical score for measures 25-29. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature has one flat (B-flat). Measure 25 starts with a 7-measure rest. Trills (*tr*) are present in measures 26, 27, and 28. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

30

Musical score for measures 30-34. The score consists of five staves. The top staff is a single treble clef. The next two staves are a grand staff (treble and bass clefs). The bottom two staves are another grand staff (treble and bass clefs). The music features a mix of chords and melodic lines. Trills are indicated with 'tr' in measures 32 and 34.

35

Musical score for measures 35-39. The score consists of five staves. The top staff is a single treble clef. The next two staves are a grand staff (treble and bass clefs). The bottom two staves are another grand staff (treble and bass clefs). Dynamics include *p* and *f*. Trills are indicated with 'tr' in measures 36 and 37.

40

Musical score for measures 40-44. The score consists of five staves. The top staff is a single treble clef. The next two staves are a grand staff (treble and bass clefs). The bottom two staves are another grand staff (treble and bass clefs). Dynamics include *p* and *f*. Trills are indicated with 'tr' in measures 41 and 42.

46

Musical score for measures 46-50. The score is written for five staves: two treble clefs and two bass clefs. The key signature has one flat. The music features a complex texture with many beamed notes and rests. Measure 46 starts with a treble clef staff containing a series of chords and a bass clef staff with a melodic line. The texture becomes denser in subsequent measures, with multiple beamed notes in the upper staves and a steady bass line.

51

Musical score for measures 51-54. The score continues with five staves. Measures 51-53 show a continuation of the complex texture with many beamed notes. Measure 54 is marked with a *p* (piano) dynamic and includes a trill (*tr*) in the upper staves. The bass line remains active throughout.

55

Musical score for measures 55-59. The score continues with five staves. Measures 55-59 are marked with a *f* (forte) dynamic. The music features a complex texture with many beamed notes and rests. The bass line is particularly active, with many beamed notes. The piece concludes with a final measure (59) that has a fermata over the final notes.

2

Andante

Violini I *p*

Violini II *p*

Viole *p*

Bassi *p*

3

6

9

Violini I
Violini II
Viola
Bassi

2 Corni in F

Poco presto

3

Violini I
Violini II
Viola
Bassi

9

Violini I
Violini II
Viola
Bassi

19

Musical score for measures 19-28. The system consists of five staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and a single bass clef staff at the bottom. The music features a melodic line in the top staff and a complex accompaniment in the lower staves. A repeat sign is present at the end of measure 28.

29

Musical score for measures 29-38. The system consists of five staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and a single bass clef staff at the bottom. The music continues with a melodic line and accompaniment. A repeat sign is present at the end of measure 38.

39

Musical score for measures 39-48. The system consists of five staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and a single bass clef staff at the bottom. This system includes dynamic markings: *p*, *pp*, and *f* are placed under the notes in the top and bottom staves. Trills (*tr*) are indicated above notes in the second and third staves. A repeat sign is present at the end of measure 48.

49

First system of musical notation, measures 49-58. It consists of 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 music is in a minor key. Measures 49-54 are marked with a piano (*p*) dynamic, while measures 55-58 are marked with a forte (*f*) dynamic. The first two grand staves feature trills (*tr*) in the first few measures. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

59

Second system of musical notation, measures 59-68. It consists of 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 music continues in the same minor key. This system features more complex rhythmic patterns, including sixteenth-note runs and chords. The dynamics are not explicitly marked in this system.

69

Third system of musical notation, measures 69-78. It consists of 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 music continues in the same minor key. Measures 70-72 feature trills (*tr*) in the first two grand staves. The system concludes with a double bar line and repeat dots. The dynamics are not explicitly marked in this system.

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 solokonsert (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

K1, partitur, handskriven avskrift, Lunds universitetsbibliotek, Samling Engelhart 140. Försättsblad och signatur saknas men är av handstilen att döma gjord av Hinrich Christopher Engelhardt. Instrumentationen är stråk, basso och två horn. Hornstämmorna är rudimentärt inskrivna i partituret. I vissa takter saknas hornnotation helt trots att de finns i **S1**.

S1, handskrivna stämmor, i samma källa som **K1**.

K2, partitur, handskriven avskrift, Musik- och teaterbiblioteket i Stockholm, elektronisk resurs, Utile Dulci-samlingen.

Kommentarer

För denna edition har **S1** använts som huvudkälla. Dels för att stämmorna är mycket tydligare skrivna än i **K1** och att hornstämmorna är mer kompletta.

Gruppering av notbalkar över åttondelar är inkonsekvent mellan källor och även analoga partier inom samma källa. Balkningen får anses vara mer av praktisk karaktär än musikalisk. Editionen använder genomgående balkning enligt modern konvention.

Sats 1, Allegro:

Ingen satsbeteckning förutom "Sinfonia" finns angivet. Satsbeteckning "Allegro" tillagt i denna edition.

Hornstämmorna är noterade endast med toner i naturtonserien för F-horn men det är möjligt att hornisterna redan då använde s.k. "stopptechnik" för att böja vissa toner ett halvt tonsteg. Editionen noterar som i källan men med förslag på ändring i analogi med övriga stämmor.

<i>Takt</i>	<i>Instrument</i>	<i>Kommentar</i>
1	Tutti	Dynamik <i>forte</i> tillagt.
3	Vl. I, II	Drill tillagd i enlighet med S1 och i analogi med takt 42.
4	Vla, Basso	Noterat gess1 i K1 och K2 (endast i Vla i K2). I stämmorna, S1 , har b-förtecknen bort. Noterat i enlighet med S1 .
4	Cor. I	Noterat unisont med Cor. II i K1 och K2 . Här noterat i enlighet med S1 och i analogi med takt 43.
11	Cor. I, II	Tonen g1(klingande c1)kan spelas fiss1(klingande h) i analogi med Vla och Vlc.
11	Cor. II	Noterat fyra raka fjärdedelar g1. Ändrat i analogi med takt 50.
16	Vla	Första fjärdedelen är noterat c i S1 .
25	Cor. I, II	Se takt 11.
26–28	Cor. I, II	De tre sista åttondelarna i respektive takt saknas i K1 .
29	Cor. II	Sista åttondelen kan spelas giss1(klingande ciss1) i analogi med Vla och Vlc.

34	Vl. II	Drill tillagd i analogi med takt 13.
43	Vla, Basso	Se takt 4.
50	Cor. I, II	Se takt 11.
55	Vl. I	De två sista åttondelarna har förslag(e2,c2) i K2 .

Sats 2, Andante:

Triolerna har inte siffran utskriven i källorna men har lagts till för att underlätta notläsningen.

Sats 3, Presto:

<i>Takt</i>	<i>Instrument</i>	<i>Kommentar</i>
1	Tutti	Dynamik <i>forte</i> tillagt.
3	Cor. I	Legatobågar tillagt i analogi med Cor. II.
9-12	Bassi	Legatobågar tillagt i analogi med takt 39-42.
9-12	Vla, Bassi, Cor.	Dynamik tillagt i analogi med Vl. I.

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