



J. Ch. F. HÆFFNER
1759-1833

Partie

Källkritisk utgåva av/Critical edition by Mårten Sundén

Levande musikarv och Kungl. Musikaliska Akademien

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Huvudredaktör/Editor-in-chief: Anders Wiklund
Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Edward Klingspor

Levande musikarv/Swedish Musical Heritage
Kungl. Musikaliska Akademien/The Royal Swedish Academy of Music
Utgåva nr 2227/Edition no. 2227
2021
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
979-0-66166-724-7

Levande musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska Akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Barbro Osher Pro Suecia Foundation, Riksantikvarieämbetet och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket och Svensk Musik.

Partie

Johann Christian Friedrich Hæffner
(1759–1833)

Allegro di molto

1

2 Oboi

2 Clarinetti in C

2 Corni in Ess

2 Fagotti

6

Ob.

Cl. (C)

Cor. (Ess)

Fag.

12

Ob.

Cl. (C)

Cor. (Ess)

Fag.

This section contains four measures of music. Measure 12 starts with eighth-note patterns in the upper voices. Measures 13-14 feature sixteenth-note patterns. Measure 15 concludes with eighth-note patterns. Dynamics include *f*, *mf*, and *f*.

16

Ob.

Cl. (C)

Cor. (Ess)

Fag.

This section contains four measures of music. Measure 16 begins with sixteenth-note patterns. Measures 17-18 show eighth-note patterns. Measure 19 concludes with sixteenth-note patterns. Dynamics include *mf*, *p*, *p*, *ff*, *p*, *p*, *ff*, *p*, *p*, *ff*, *mf*, *p*, *p*, *p*, *p*, *ff*, and *ff*.

21

Ob. *p* *mf*

Cl. (C) *p* *mf*

Cor. (Ess) *p* *mf*

Fag. *p* *p*

31

Ob. *f* *p* *f*

Cl. (C) *f* *p* *f*

Cor. (Ess) *f* *p* *f*

Fag. *f* *p* *f*

This section consists of five staves. The top four staves (Ob., Cl. (C), Cor. (Ess), and a second Cl. (C)) play eighth-note patterns with dynamic changes at measure 32. The bottom staff (Fag.) plays sixteenth-note patterns. Measures 32-33 show eighth-note patterns with dynamics *f*, *p*, and *f*. Measures 34-35 show eighth-note patterns with dynamics *p*, *f*, and *f*.

36

Ob. *f* *p* *p*

Cl. (C) *p* *p* *p*

Cor. (Ess) *p* *p* *p*

Fag. *p* *p* *p*

This section consists of five staves. The top four staves (Ob., Cl. (C), Cor. (Ess), and a second Cl. (C)) play eighth-note patterns starting with *f* and transitioning to *p* at measure 37. The bottom staff (Fag.) plays sixteenth-note patterns. Measures 37-38 show eighth-note patterns with dynamics *p* and *p*. Measures 39-40 show eighth-note patterns with dynamics *p* and *p*.

42

Ob.

Cl. (C)

Cor. (Ess)

Fag.

This section shows measures 42 through 46. The instrumentation includes Oboe, Clarinet in C, Horn (E♭), and Bassoon. The Oboe and Clarinet play eighth-note patterns, while the Horn and Bassoon provide harmonic support with sustained notes and eighth-note chords. Dynamics include *f*, *sf*, and *p*.

47

Ob.

Cl. (C)

Cor. (Ess)

Fag.

This section shows measures 47 through 51. The instrumentation remains the same. The Oboe and Clarinet continue their eighth-note patterns, while the Bassoon provides rhythmic drive with sixteenth-note figures. Dynamics include *sf*, *f*, and *p*.

52

Ob. *f*

Cl. (C) *f* *pp* *ff*

Cor. (Ess) *f* *pp* *ff*

Fag. *ff*

This musical score page contains two staves of music for woodwind instruments. The top staff includes Oboe, Clarinet in C, and Cor. (Ess). The bottom staff includes Bassoon. Measure 52 starts with a dynamic *f*. Measures 53 and 54 show various dynamics including *pp*, *ff*, and *ff*. Measure 55 concludes with *ff*.

57

Ob.

Cl. (C)

Cor. (Ess)

Fag.

This musical score page contains two staves of music for woodwind instruments. The top staff includes Oboe, Clarinet in C, and Cor. (Ess). The bottom staff includes Bassoon. Measures 57 and 58 feature eighth-note patterns with grace notes, primarily in the bassoon part.

62

Ob.

Cl. (C)

Cor. (Ess)

Fag.

68

Ob.

Cl. (C)

Cor. (Ess)

Fag.

73

Ob.

Cl. (C)

Cor. (Ess.)

Fag.

78

Ob.

Cl. (C)

Cor. (Ess.)

Fag.

83

Ob. *p*

Cl. (C) *p*

Cor. (Ess) *p*

Fag. *p*

mf

88

Ob.

Cl. (C) *p*

Cor. (Ess) *p*

Fag. *p*

mf

Ob.

Cl. (C) *p*

Cor. (Ess) *p*

Fag. *mf*

mf

92

Ob.

Cl. (C)

Cor. (E♭)

Fag.

This section contains five staves of musical notation. The first four staves (Ob., Cl. (C), Cor. (E♭), and Fag.) each have a dynamic marking of *p* at the beginning of the first measure. The Fag. staff has a dynamic marking of *f* at the beginning of the second measure. Measures 93-94 show eighth-note patterns with grace notes. Measures 95-96 show sixteenth-note patterns with grace notes. Measures 97-98 show eighth-note patterns with grace notes.

97

Ob.

Cl. (C)

Cor. (E♭)

Fag.

This section contains five staves of musical notation. The first four staves (Ob., Cl. (C), Cor. (E♭), and Fag.) each have a dynamic marking of *f* at the beginning of the first measure. The Fag. staff has a dynamic marking of *f* at the beginning of the second measure. Measures 98-99 show eighth-note patterns with grace notes. Measures 100-101 show sixteenth-note patterns with grace notes.

103

Ob.

Cl. (C)

Cor. (Ess)

Fag.

The score consists of four staves. The first three staves (Ob., Cl. (C), Cor. (Ess)) begin with dynamic *p*, followed by *f*. The Bassoon staff begins with *p*, followed by *f*.

2

Menuetto

2 Oboi

2 Clarinetti in C

2 Corni in Ess

2 Fagotti

The score consists of four staves. The first two staves (2 Oboi) begin with *f*, followed by *sf*, *p*, and *f*. The third and fourth staves (2 Clarinetti in C, 2 Horns in E♭) begin with *f*, followed by *sf*, *p*, and *f*. The bottom two staves (2 Bassoons) begin with *f*, followed by *sf*, *p*, and *f*.

12

Ob.

mf

Cl. (C)

Cor. (Ess.)

Fag.

mf

p *sf* *sf* *p*

f

1. 2.

Fine

19 **Trio**

Ob.

Cl. (C)

Cor. (Ess)

Fag.

25

Ob.

Cl. (C)

Cor. (Ess)

Fag.

31

Ob.

Cl. (C)

Cor. (Ess)

Fag.

1.

2.

Menuetto da Capo

Allegro

3

2 Oboi

2 Clarinetti in C

2 Corni in Ess

2 Fagotti

9

Ob. *pp*

pp

Cl. (C) *pp*

pp

Cor. (Ess) *pp*

pp

Fag. *pp*

pp

17

Ob. *p*

p

Cl. (C) *p*

p

Cor. (Ess)

pp

Fag. *p*

p

25

Ob.

Cl. (C)

Cor. (Ess.)

Fag.

33

Ob.

Cl. (C)

Cor. (Ess.)

Fag.

40

Ob. f p f p f
Cl. (C) f p > f p f
Cor. (Ess) f f p f
Fag. f p > f p f

This section consists of five staves. The first three staves (Ob., Cl., Cor.) play eighth-note patterns primarily. The fourth staff (Fag.) has sustained notes. Measure 40 starts with eighth-note pairs followed by sixteenth-note pairs. Measures 41-42 show eighth-note pairs with dynamic changes. Measures 43-44 show eighth-note pairs with dynamic changes. Measure 45 ends with eighth-note pairs.

47

Ob. f p f
Cl. (C) f p f
Cor. (Ess) f p f
Fag. f p f

This section consists of five staves. The first three staves (Ob., Cl., Cor.) play eighth-note patterns primarily. The fourth staff (Fag.) has sustained notes. Measure 47 starts with eighth-note pairs followed by sixteenth-note pairs. Measures 48-50 show eighth-note pairs with dynamic changes. Measure 51 ends with eighth-note pairs.

55

Ob. *pp* *mf*
 Cl. (C) *pp* *mf*
 Cor. (Ess)
 Fag. *pp* *pp*
pp *mf*

This musical score page contains six staves. The first three staves are for woodwind instruments: Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fag.). The fourth staff is for the Bassoon (Fag.). The fifth staff is for the Bassoon (Fag.). The sixth staff is for the Bassoon (Fag.). Measure 55 starts with the Oboe and Clarinet playing eighth-note patterns. The Bassoon enters in measure 56. Measures 57-58 show the Bassoon continuing its pattern. Measures 59-60 show the Bassoon and Clarinet playing eighth-note patterns. Measures 61-62 show the Bassoon and Clarinet playing eighth-note patterns. Measures 63-64 show the Bassoon and Clarinet playing eighth-note patterns.

63

Ob. *pp*
 Cl. (C) *pp*
 Cor. (Ess) *pp*
 Fag. *pp*

This musical score page contains six staves. The first three staves are for woodwind instruments: Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fag.). The fourth staff is for the Bassoon (Fag.). The fifth staff is for the Bassoon (Fag.). The sixth staff is for the Bassoon (Fag.). Measure 63 starts with the Oboe and Clarinet playing eighth-note patterns. The Bassoon enters in measure 64. Measures 65-66 show the Bassoon and Clarinet playing eighth-note patterns. Measures 67-68 show the Bassoon and Clarinet playing eighth-note patterns. Measures 69-70 show the Bassoon and Clarinet playing eighth-note patterns.

71

Ob. *p* *mf* *f*

Cl. (C) *p* *mf* *f*

Cor. (Ess)

Fag. *p* *pp* *f*

mf *f*

This musical score page contains two staves of music for woodwind instruments. The top staff includes Oboe, Clarinet in C, and Bassoon. The bottom staff includes Clarinet in C and Bassoon. Measure 71 begins with eighth-note patterns in common time. Measures 72 and 73 show more complex rhythmic patterns, including sixteenth notes and sustained notes with grace notes. Dynamics like *p*, *mf*, *pp*, and *f* are indicated throughout.

79

Ob.

Cl. (C)

Cor. (Ess)

Fag.

This musical score page contains two staves of music for woodwind instruments. The top staff includes Oboe and Bassoon. The bottom staff includes Clarinet in C and Bassoon. Both staves play eighth-note patterns in common time. Measures 79 and 80 feature sustained notes with grace notes, creating a rhythmic pattern of eighth and sixteenth notes.

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. 72:17).

Kommentarer

Clarinetti är i K noterade i C, men eftersom C-klarinetter är relativt ovanligt bifogas även stämmor i B.

Sats 1, Allegro di molto:

Takt	Instrument	Kommentar
6	Fag. I, II	Dynamik <i>piano</i> tillagt i analogi med Cl.
8	Ob. II	I källan noterad legatobåge över åttodelarna.
14	Ob. I, Fag. I	Svårt att tyda hur legatobågarna är inskrivna. Vid återtagningen takt 76, 78 är det tydligt med legatobågar över alla sextondelarna. Här noterat i analogi med takt 76.
15	Cor. I, II Fag. I, II	Legatobåge och staccato tillagt på sista tre åttodelarna i analogi med övriga stämmor.
16	Ob. I, Fag I	Legatobågar tillagda i analogi med takt 78.
18	Cl. I	Legatobåge och staccato tillagt på sista tre åttodelarna i analogi med övriga stämmor.
19	Ob. I, Cor I, II	Dynamik <i>piano</i> tillagt som startnyans i crescendot.
21–22	Fag. II	Bindebåge tillagd. Jämför takt 83–84.
25, 26	Ob. I	Legatobågar tillagda på första slaget i analogi med takt 87.
27, 30	Cl. I, II	Legatobågar tillagda i analogi med Oboi.
29	Cl. I	Legatobågar tillagda på första slaget i analogi med Ob. I, takt 26.
35–36	Ob. I, Cl. II, Fag. I, II	Legatobågar tillagda i analogi med takt 31–34.
44–52	Fag. I, II	Legatobågar tillagda i analogi med takt 31–36.
55	Cl. I	Legatobågar tillagda tillagt på sextondelarna i analogi med takt 54.
56–61	Tutti	Legatobågar tillagda på tre sista åttodelarna i analogi med takt 31–36.
61–62	Fag. I, II	Diminuendo tillagt i analogi med Clarinetti.
69	Fag. I, II	Legatobågar och diminuendo tillagt i analogi med takt 6–7.
70	Cl. II	Staccato tillagt i analogi med takt 8.
74	Fag. I	Legatobågar tillagda i analogi med takt 12.
75	Tutti	Legatobågar tillagda på tre sista åttodelarna i analogi med takt 13.
81	Cor. I, II	Dynamik <i>piano</i> tillagt som startnyans i crescendot.
85	Cl. I, II	Dynamik <i>piano</i> tillagt i analogi med Oboi takt 83.
86, 89	Cl. II	Legatobåge tillagd i analogi med Cl. I.
88	Ob. I	Legatobågar tillagda på första slaget i analogi med takt 87.
91	Cl. I	Legatobågar tillagda på första slaget i analogi med Ob. I, takt 88.

93–98	Tutti	Legatobågar tillagda på tre sista åttondelarna i analogi med takt 31–36.
102	Cl. I, II, Fag. I, II	Staccato tillagt på första fjärdedelen i analogi med Oboi.

Sats 2, Menuetto:

Satsbeteckningen i **K** är skriven med förkortning: "*Men:*".

Takt	Instrument	Kommentar
2	Cl. I, II, Fag. I, II Cor. I, II	Staccato tillagt på första fjärdedelen i analogi med Oboi.
6	Ob. I, II Cl. I, II, Cor. I, II	Staccato tillagt på första fjärdedelen i analogi med Fagotti.
18	Tutti	" <i>Fine</i> " tillagt.
19	Ob. I	Halvnoten är överbunden till nästa takts första fjärdedel men ej i analoga takter någonstans i trion, varför editionen väljer bort denna bindebåge.

Sats 3, Allegro:

Takt	Instrument	Kommentar
4	Cl. I, II	Legatobåge tillagd i analogi med Ob. I.
20	Cl. II	Legatobåge tillagd i analogi med Cl. I.
24	Fag. I, II.	Legatobåge tillagd i analogi med takt 8.
25	Cl. II, Fag. I, II.	Staccato tillagt i analogi med takt 27.
62	Fag. I, II.	Legatobåge tillagd i analogi med takt 8.
66–70	Cl. I	Legatobågar saknas. Tillagda i analogi med takt 12–16.
66	Ob. I	Legatobåge tillagd i analogi med takt 12.
69	Ob. I	Legatobågar tillagda i analogi med takt 15.
69–70	Cl. II, Fag. I, II.	Crescendo tillagt i analogi med takt 15–16.