SWEDISH MUSICAL
LEVANDE
MUSIKARV
HERITAGE

J. Ch. F. HÆFNNER
1759-1833

Allegro maestoso

För blåsoktett/*for wind octet*

Källkritisk utgåva av/Critical edition by Maria Parás Peñas

Levande musikarv och Kungl. Musikaliska Akademien

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Levande musikarv/Swedish Musical Heritage
Kungl. Musikaliska Akademien/The Royal Swedish Academy of Music
Utgåva nr 2482/Edition no. 2482
2024
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979-0-66166-849-7

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.
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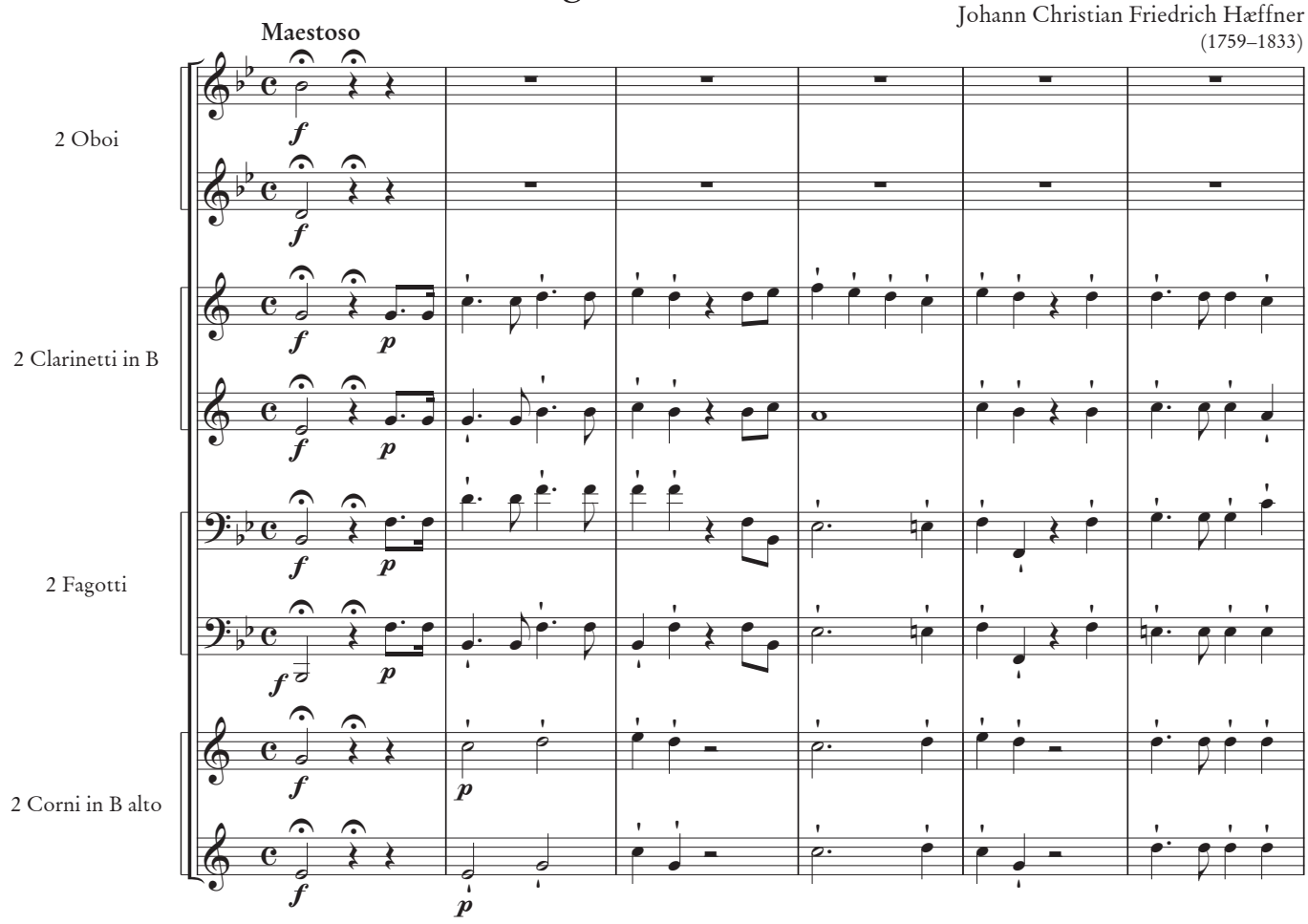
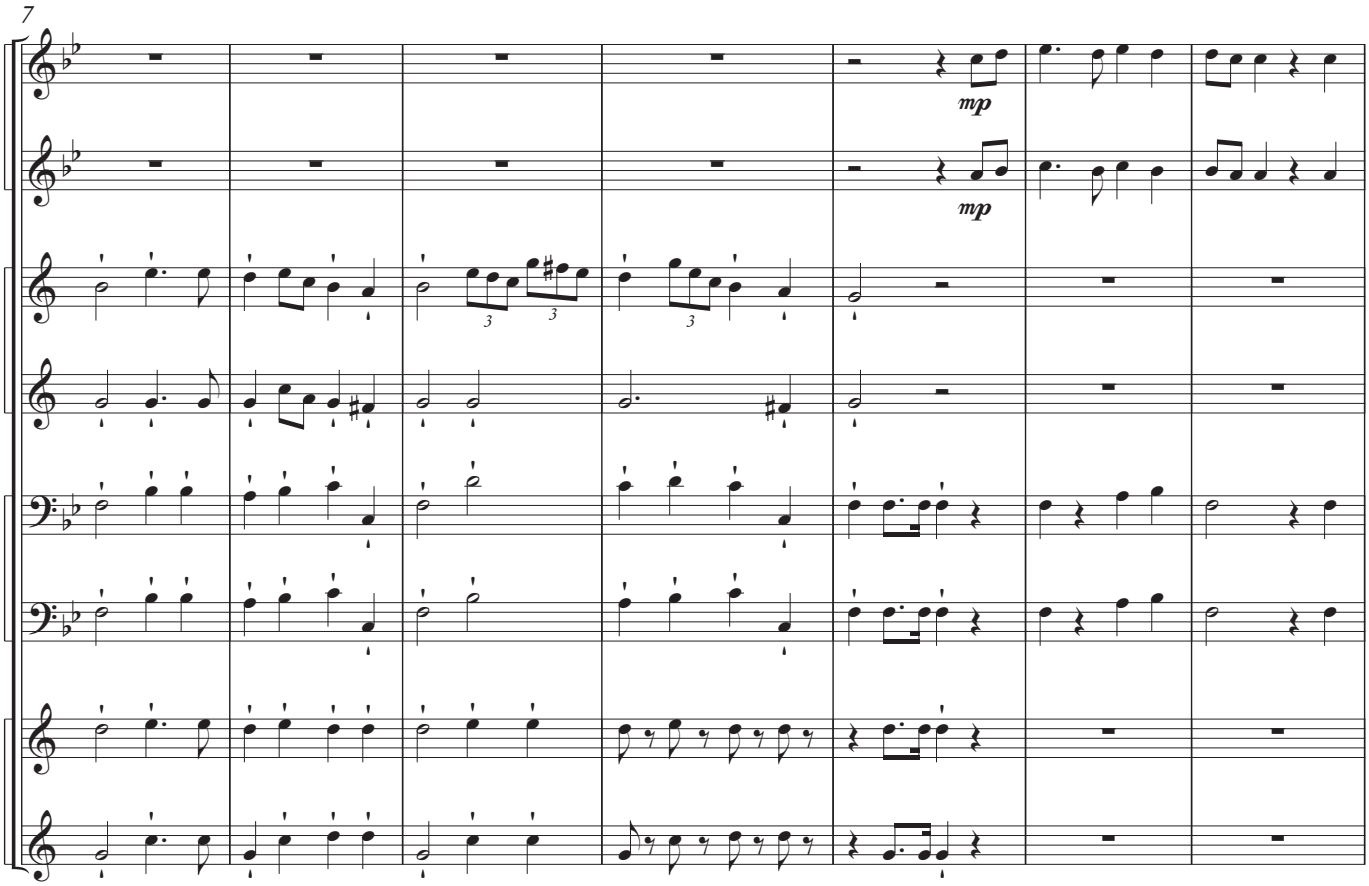
Allegro maestoso

Johann Christian Friedrich Hæffner
(1759–1833)





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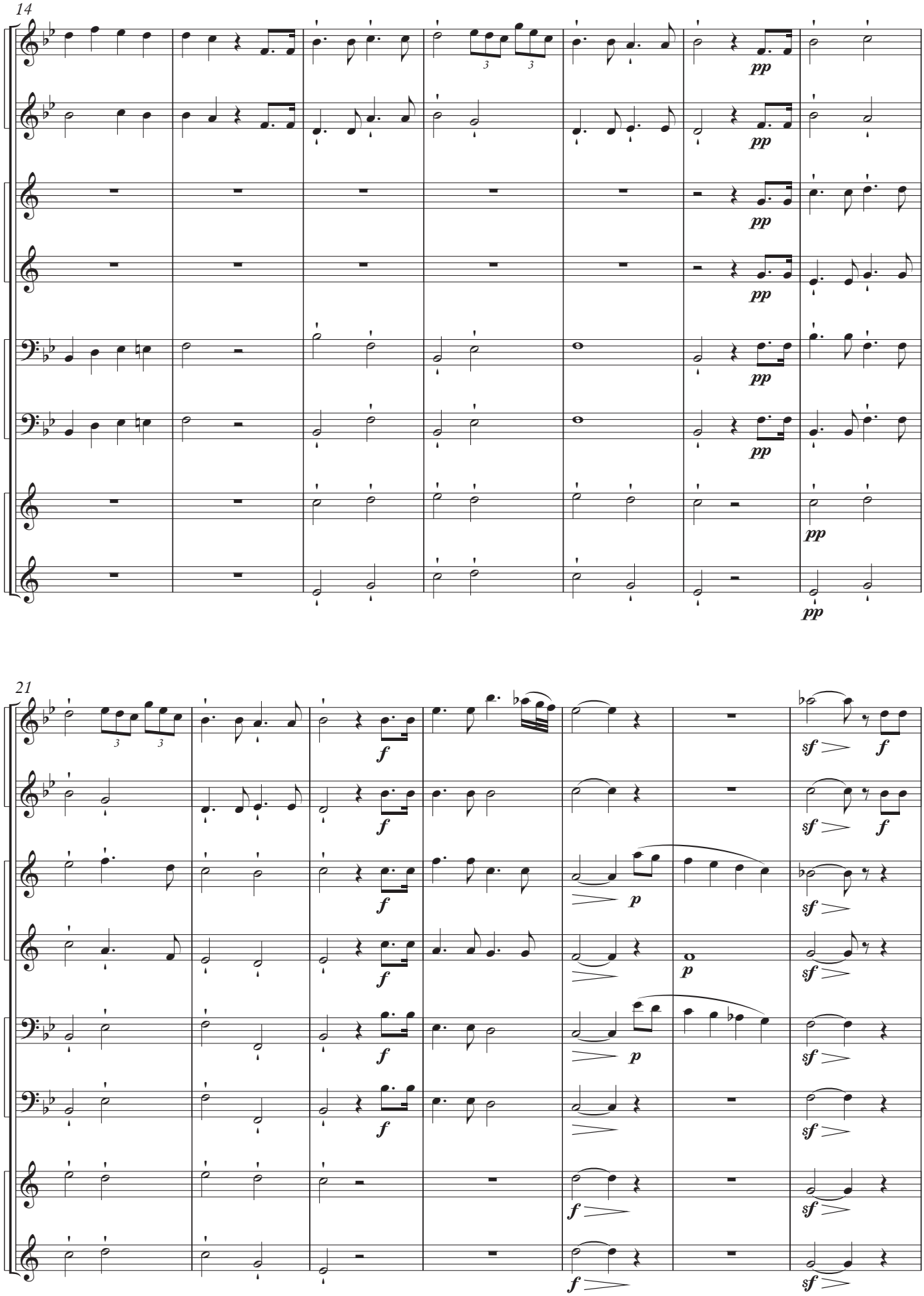
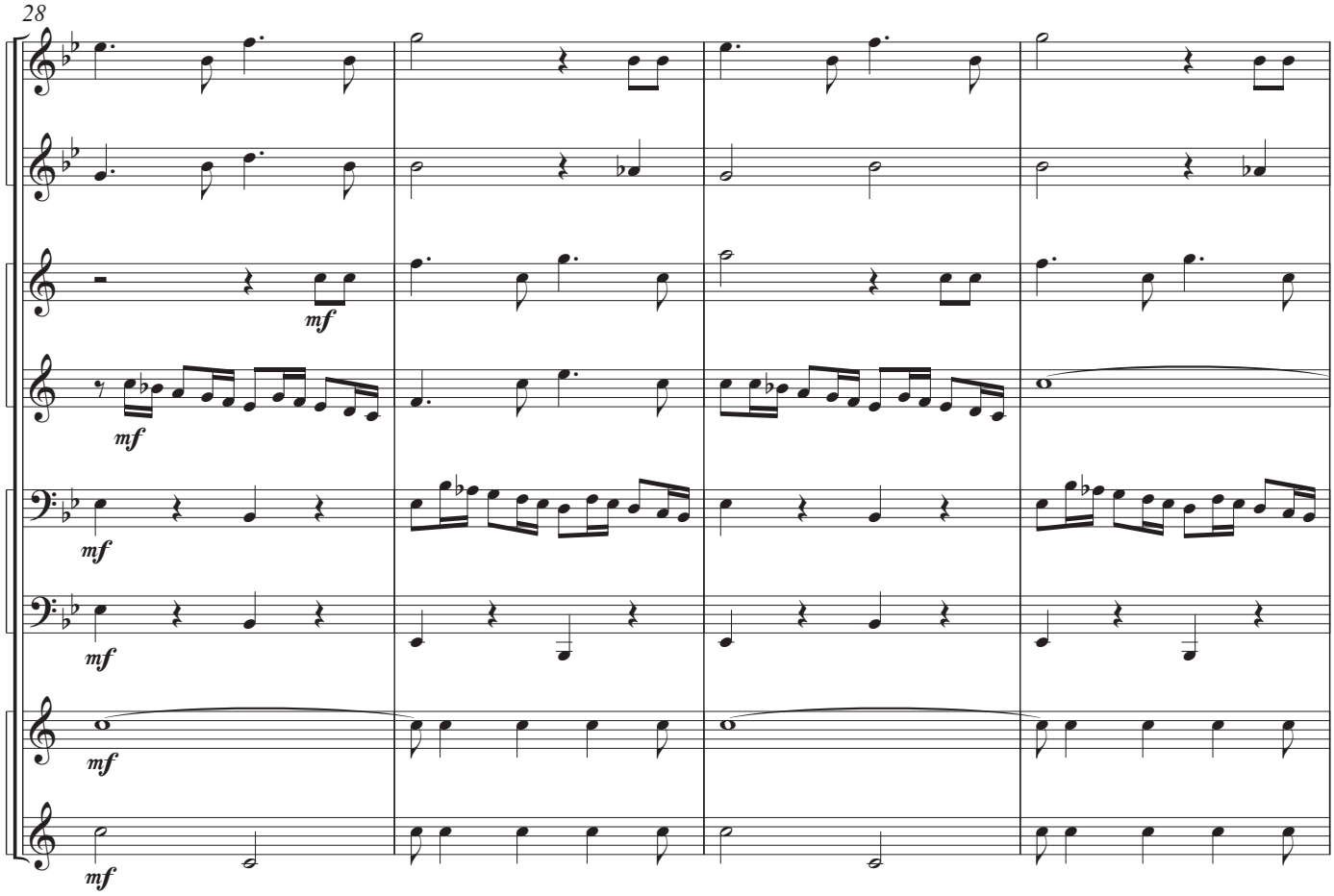
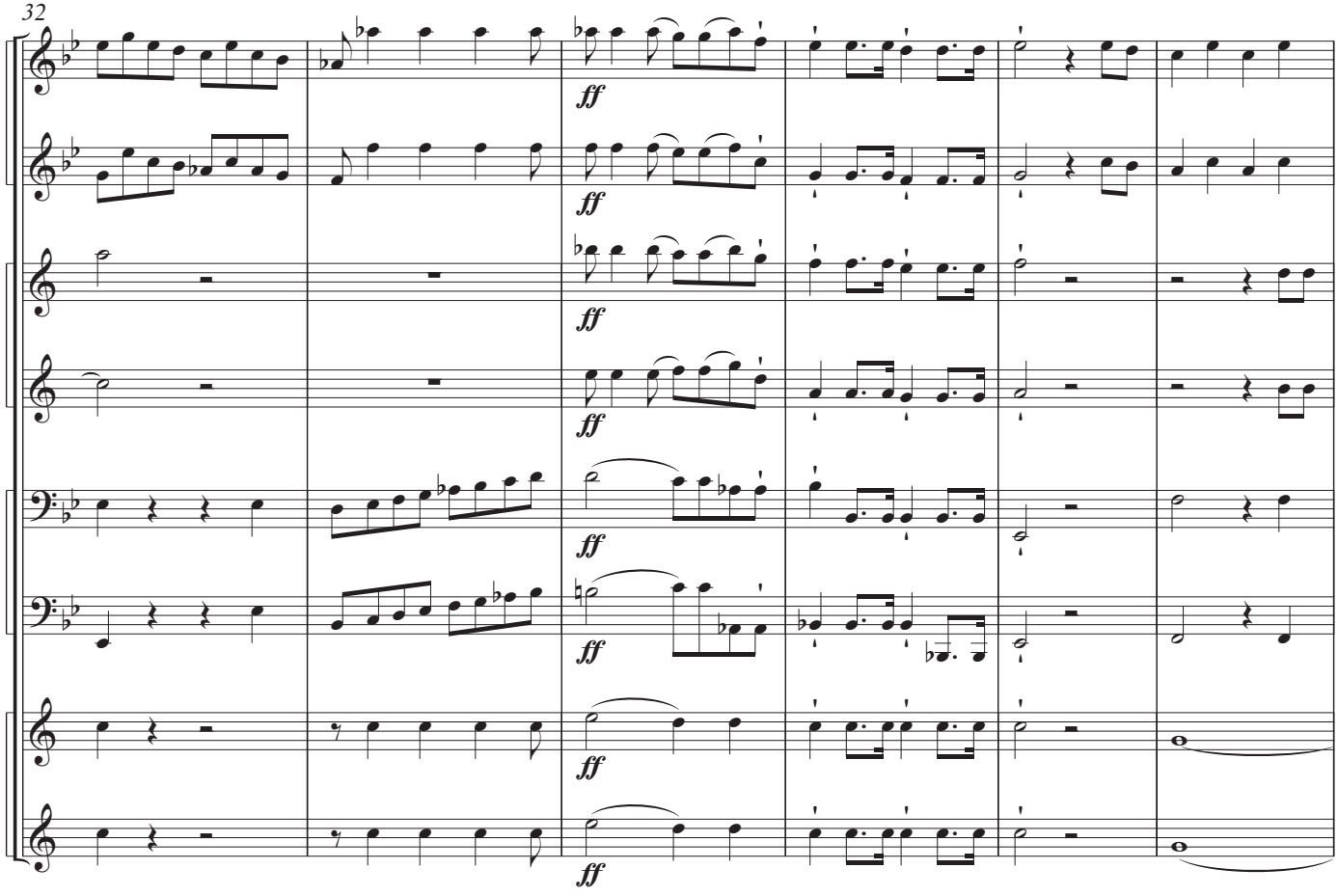
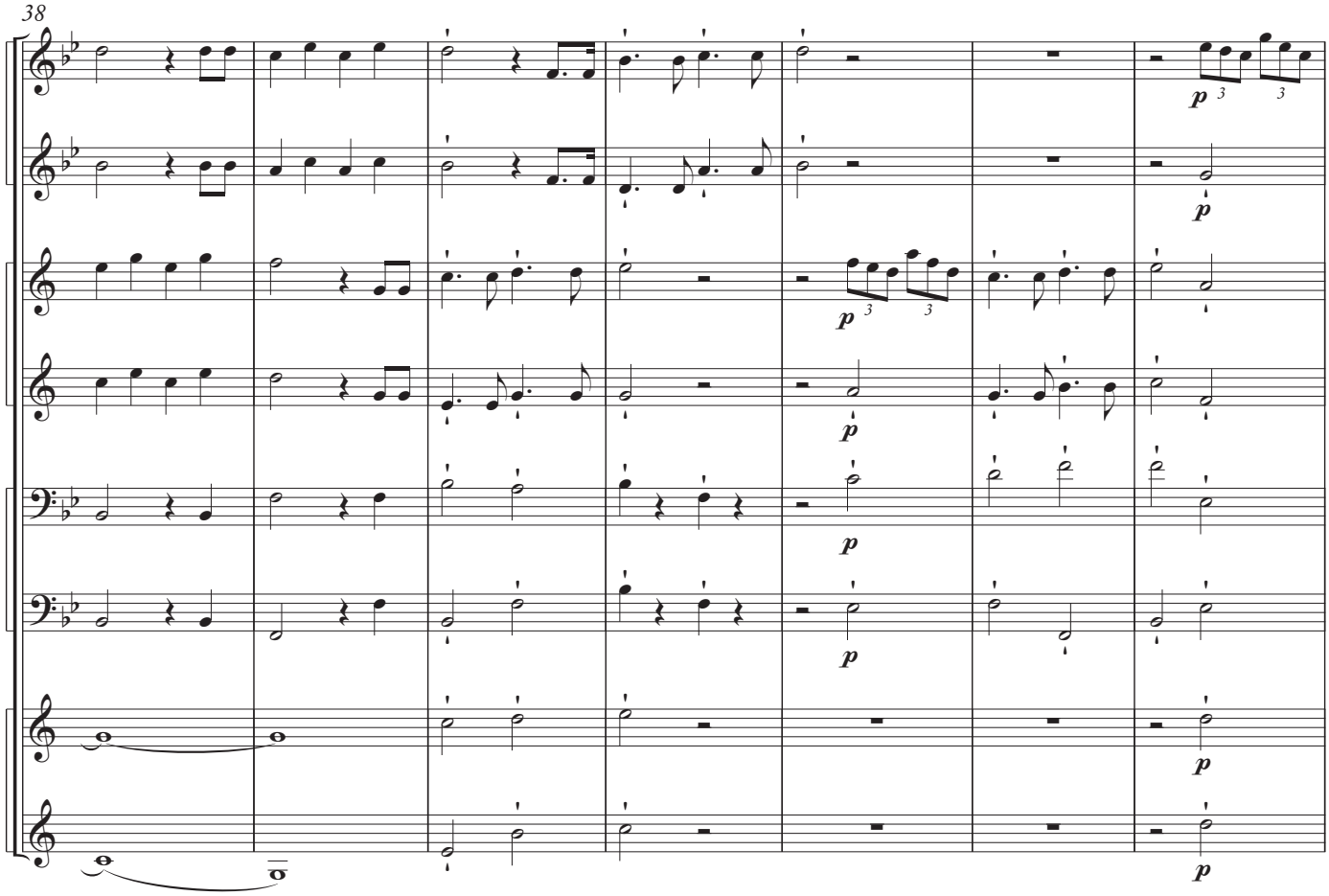
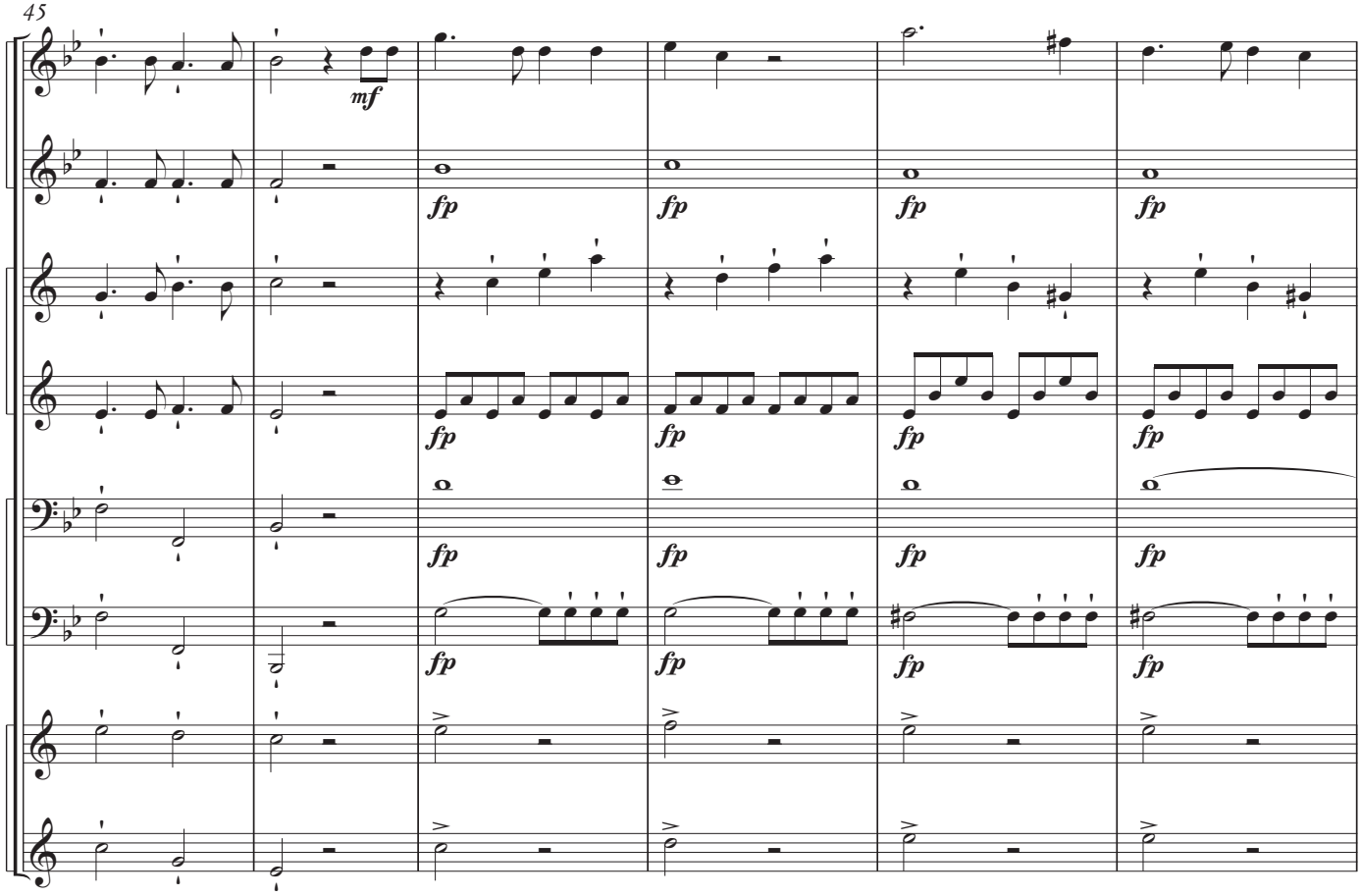
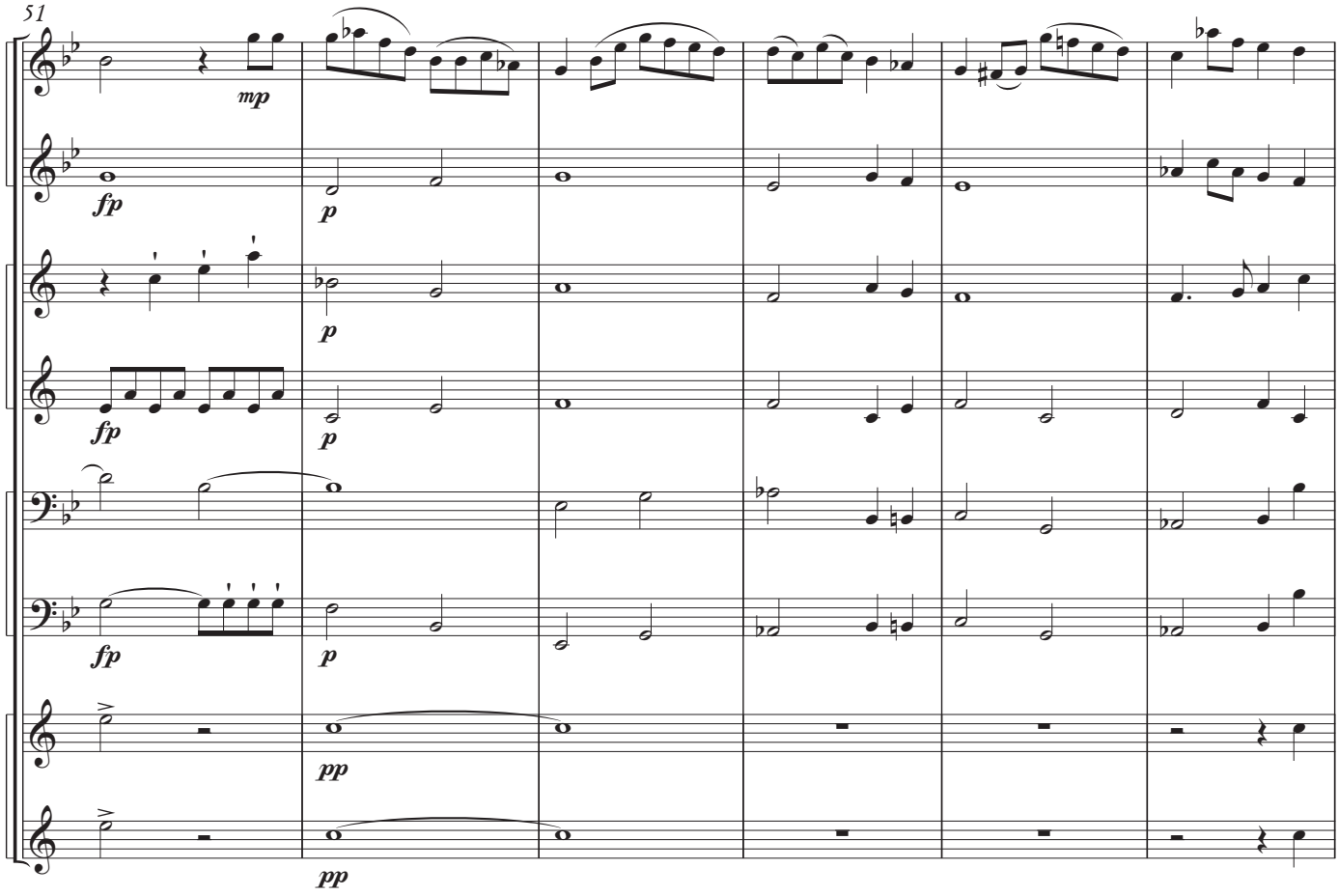

14
pp
21
f
p
sf

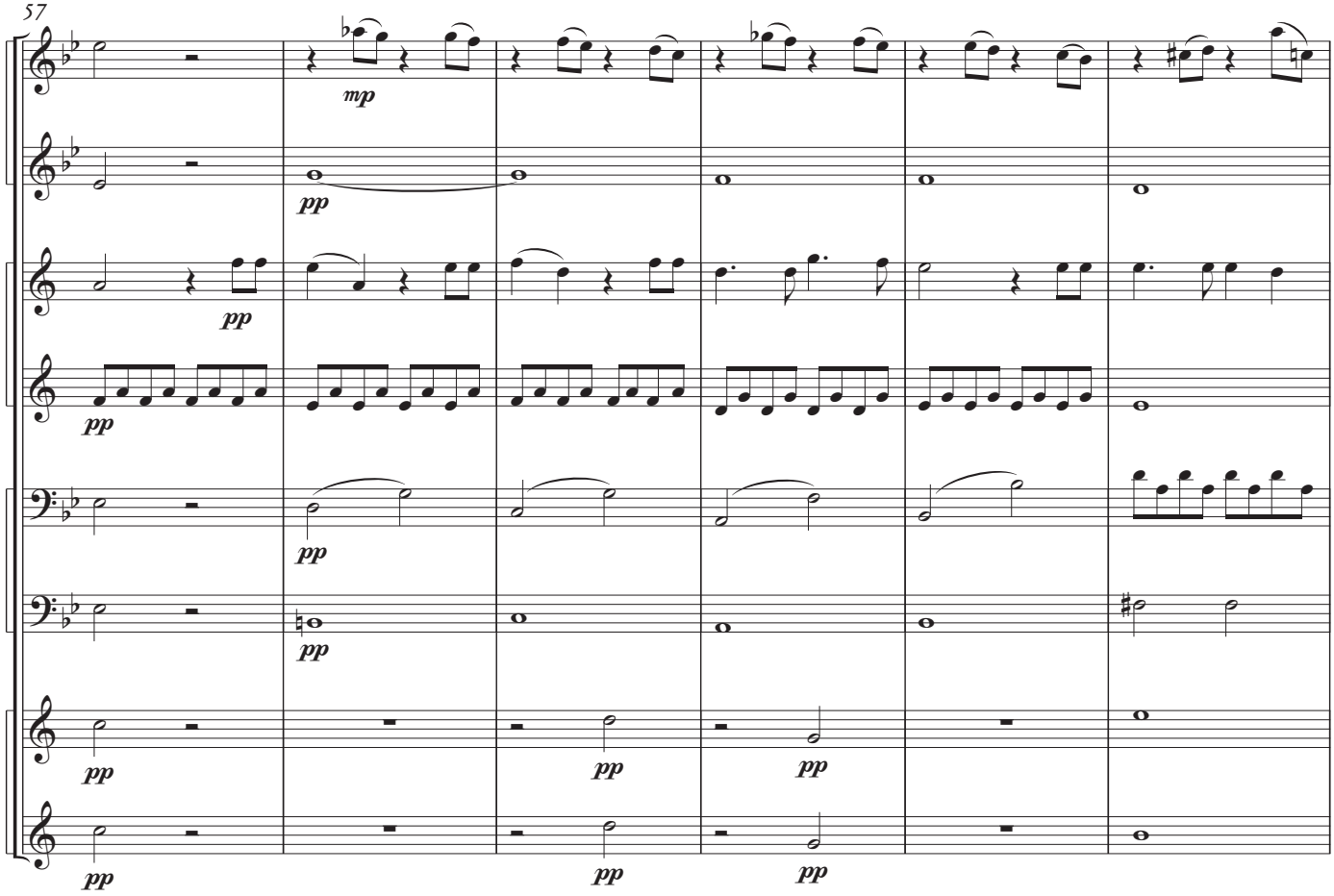

28
mf
mf
mf
mf
mf

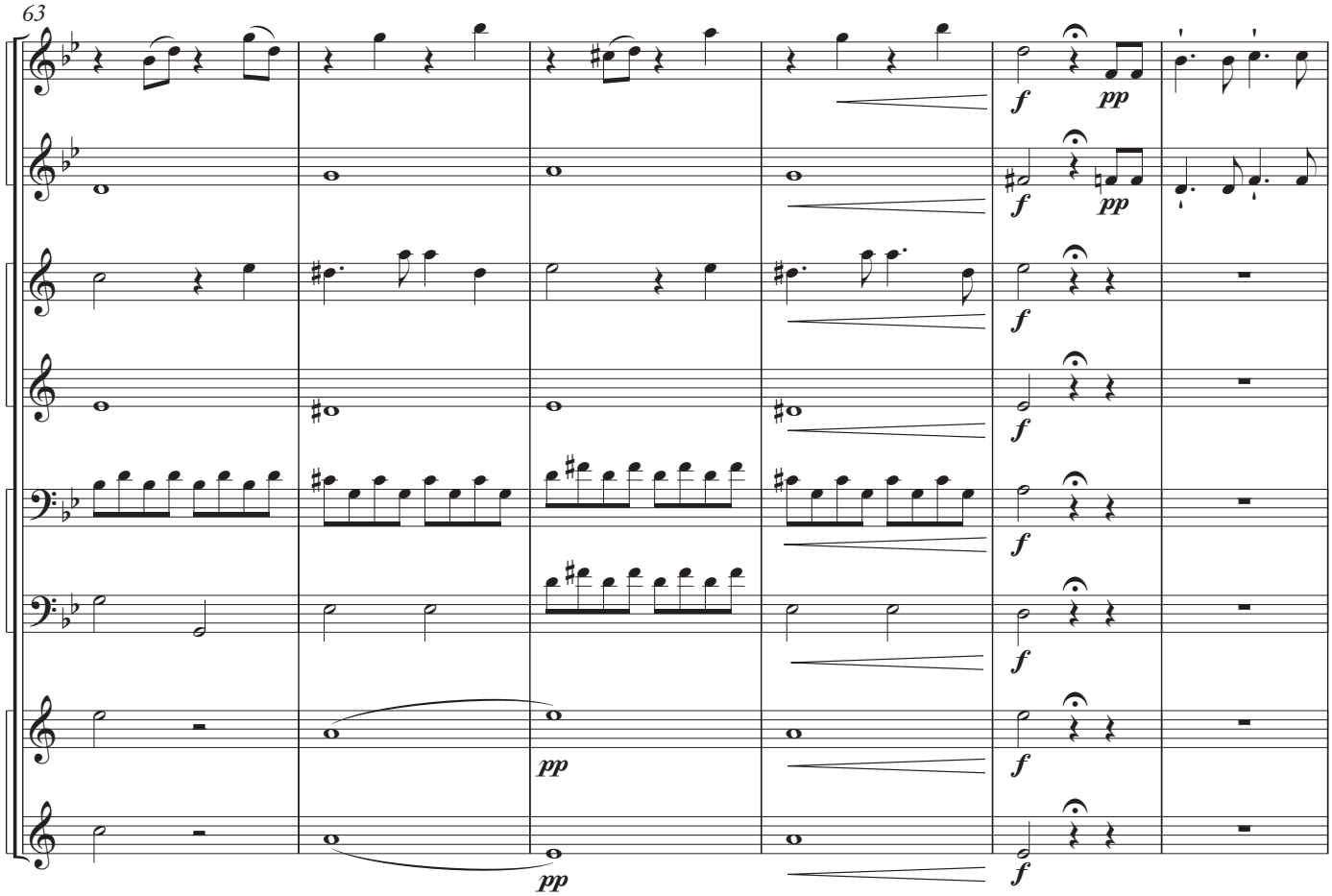

32
ff
ff
ff
ff
ff
ff
ff

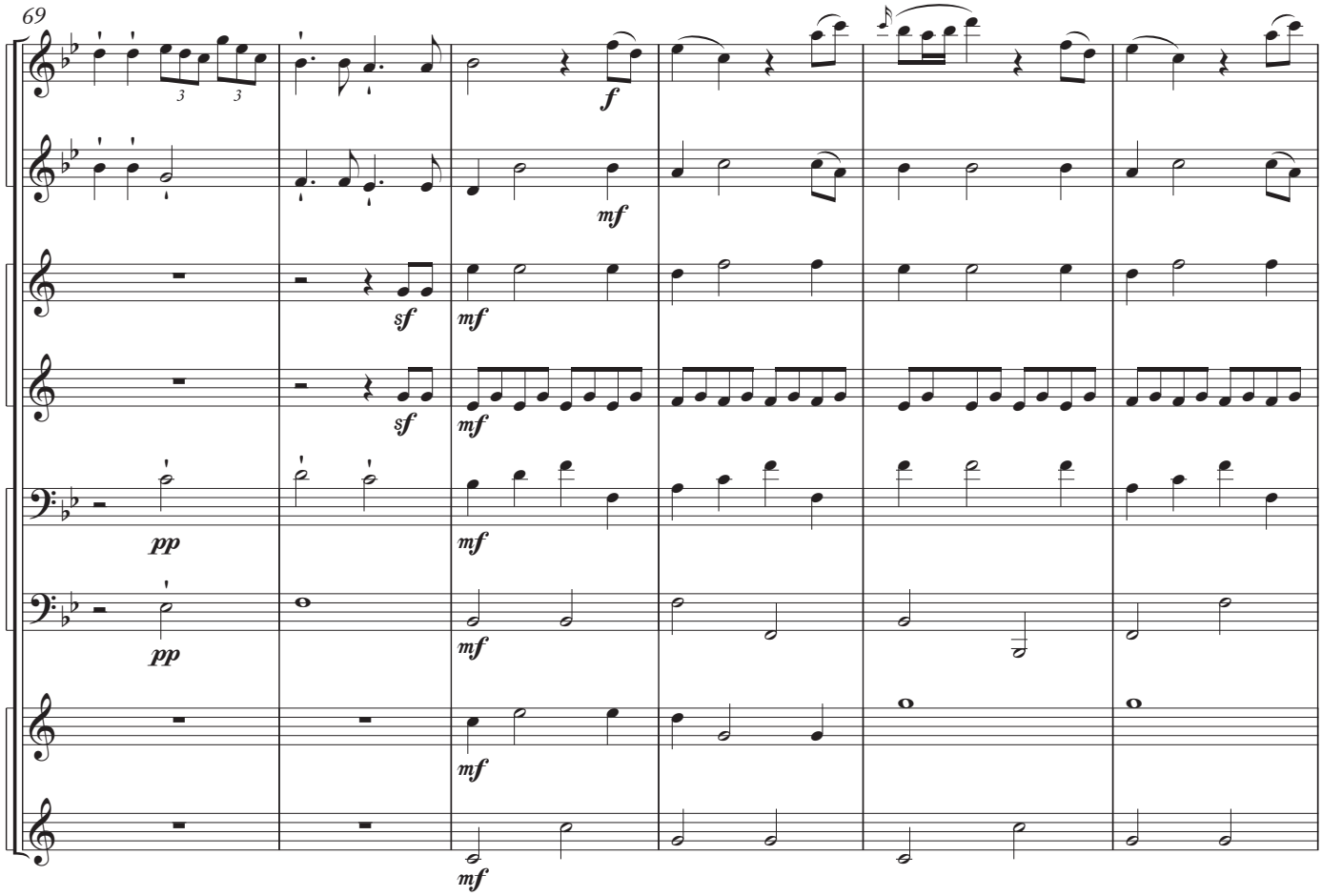

38
p
3
3
p
p
p
p
p
p

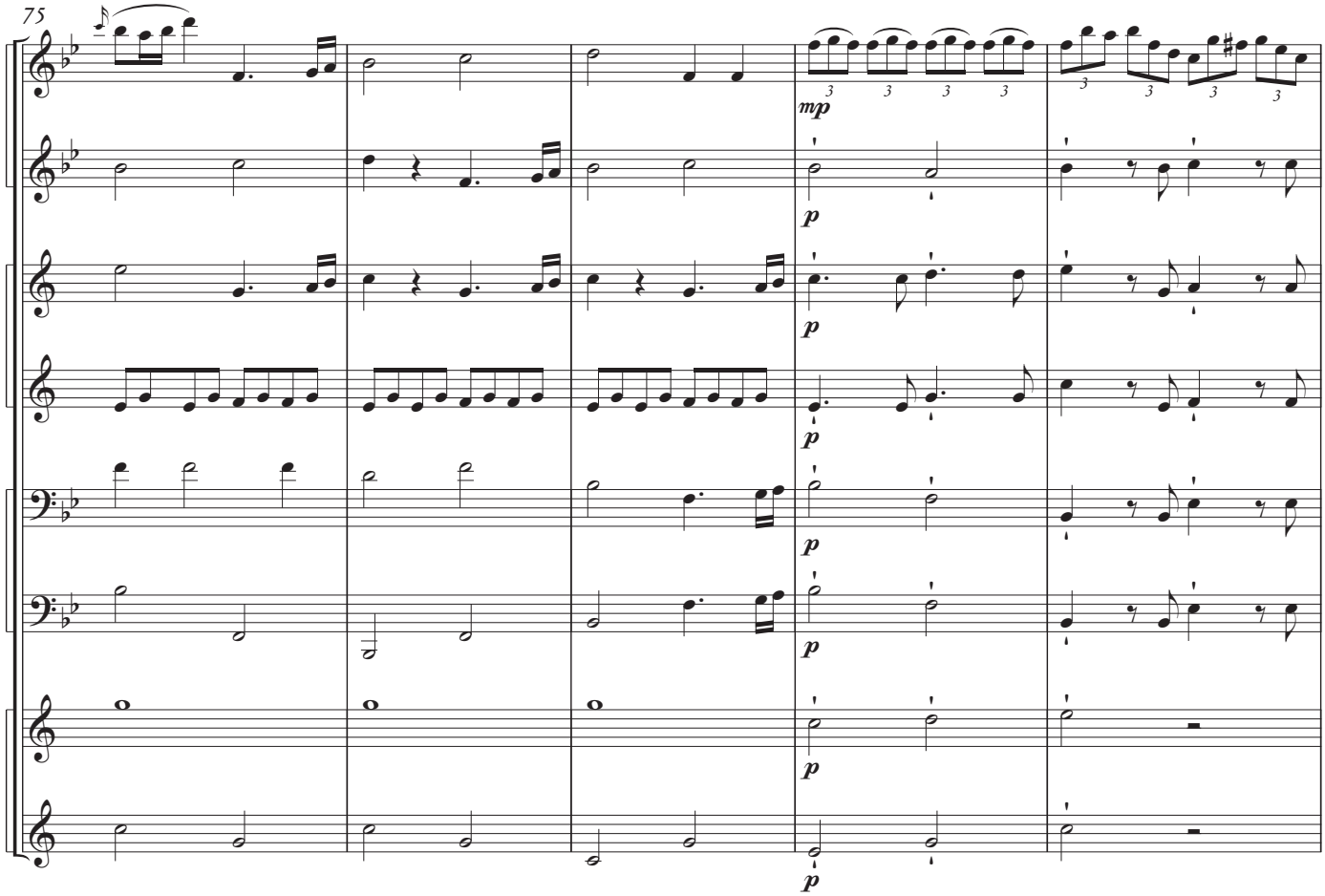

45
mf
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp

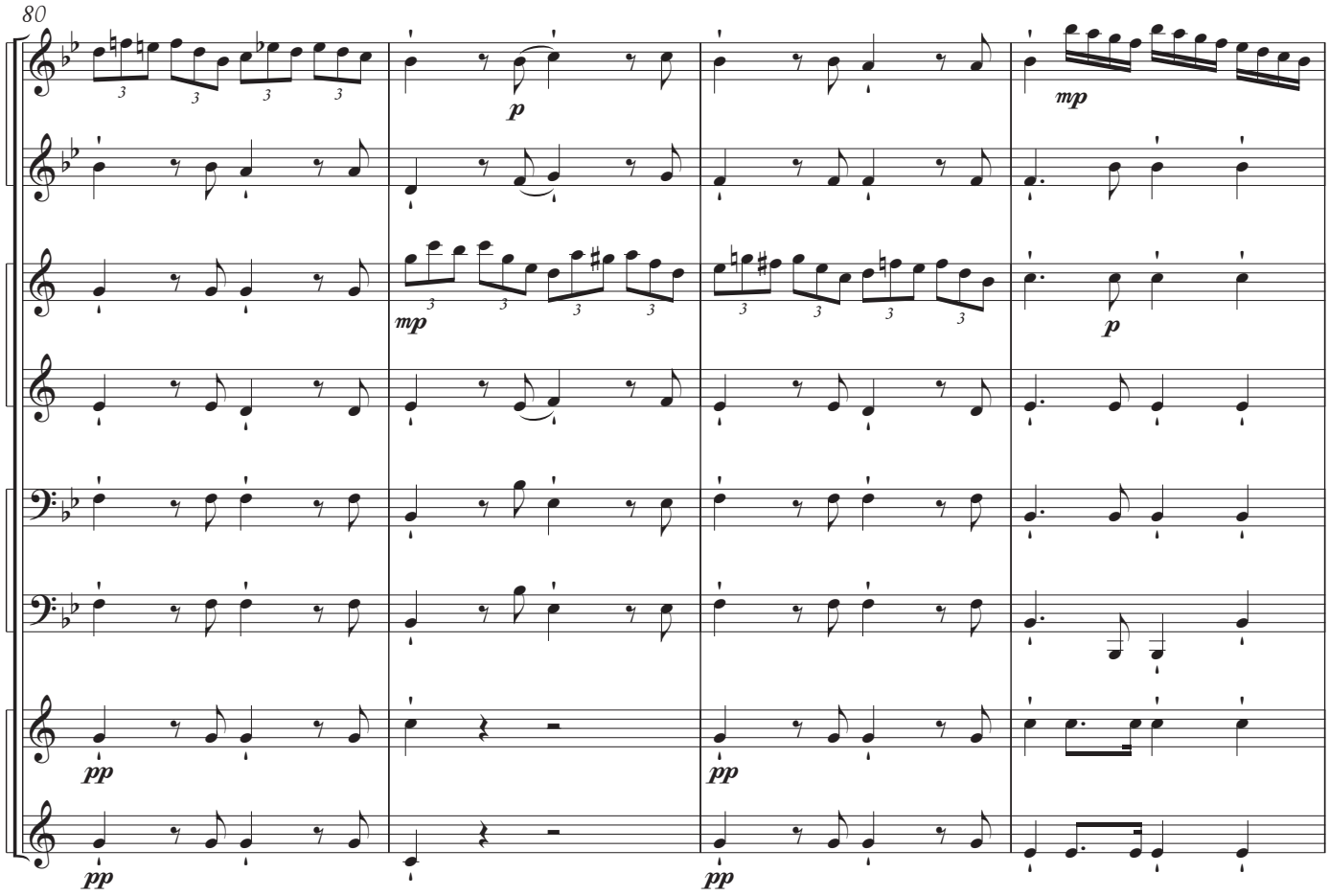

51
mp
fp
p
fp
p
fp
p
fp
p
pp
pp

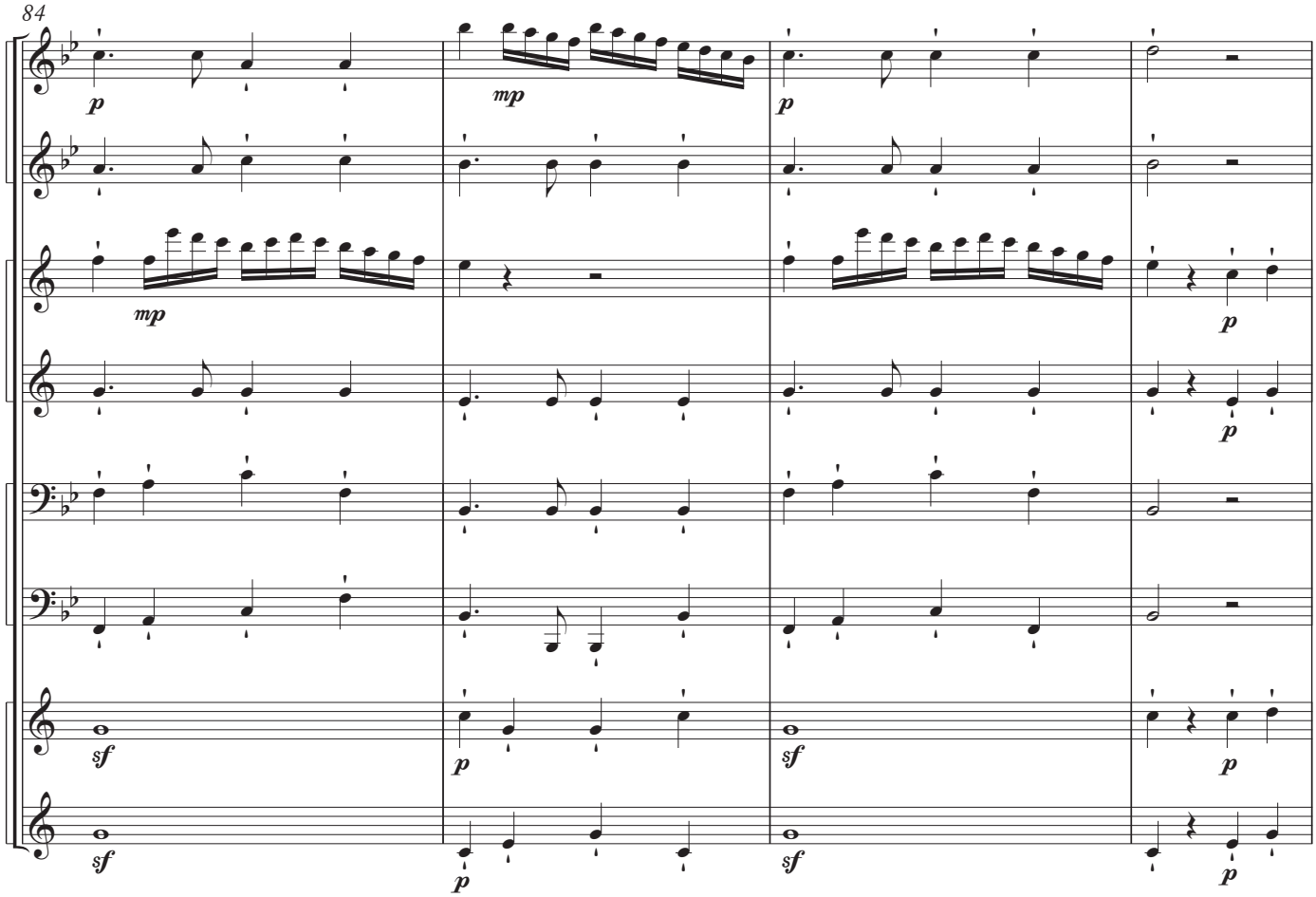

57
mp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

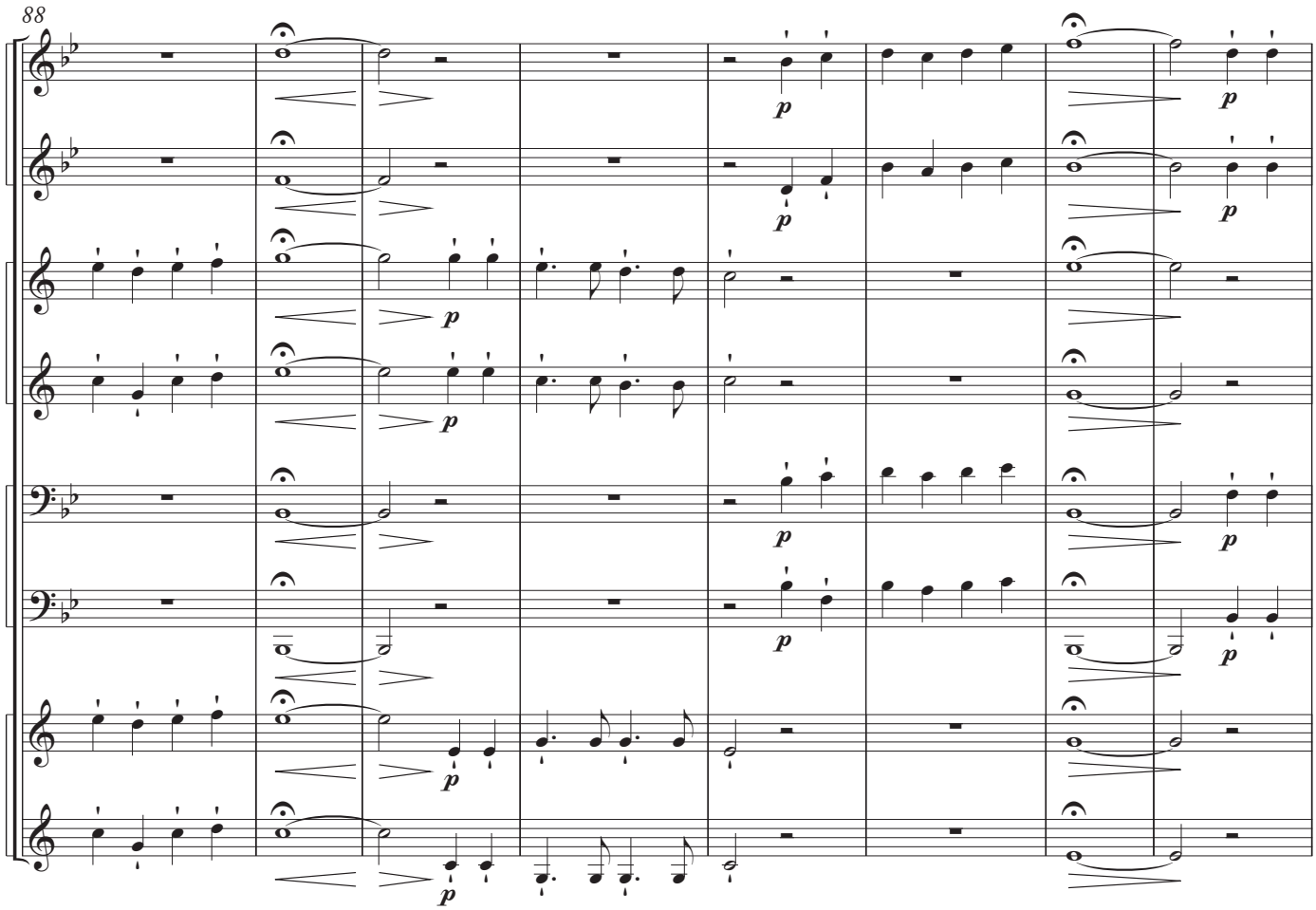

63
f
pp
f
pp
f
f
f
f
pp
f
pp
f

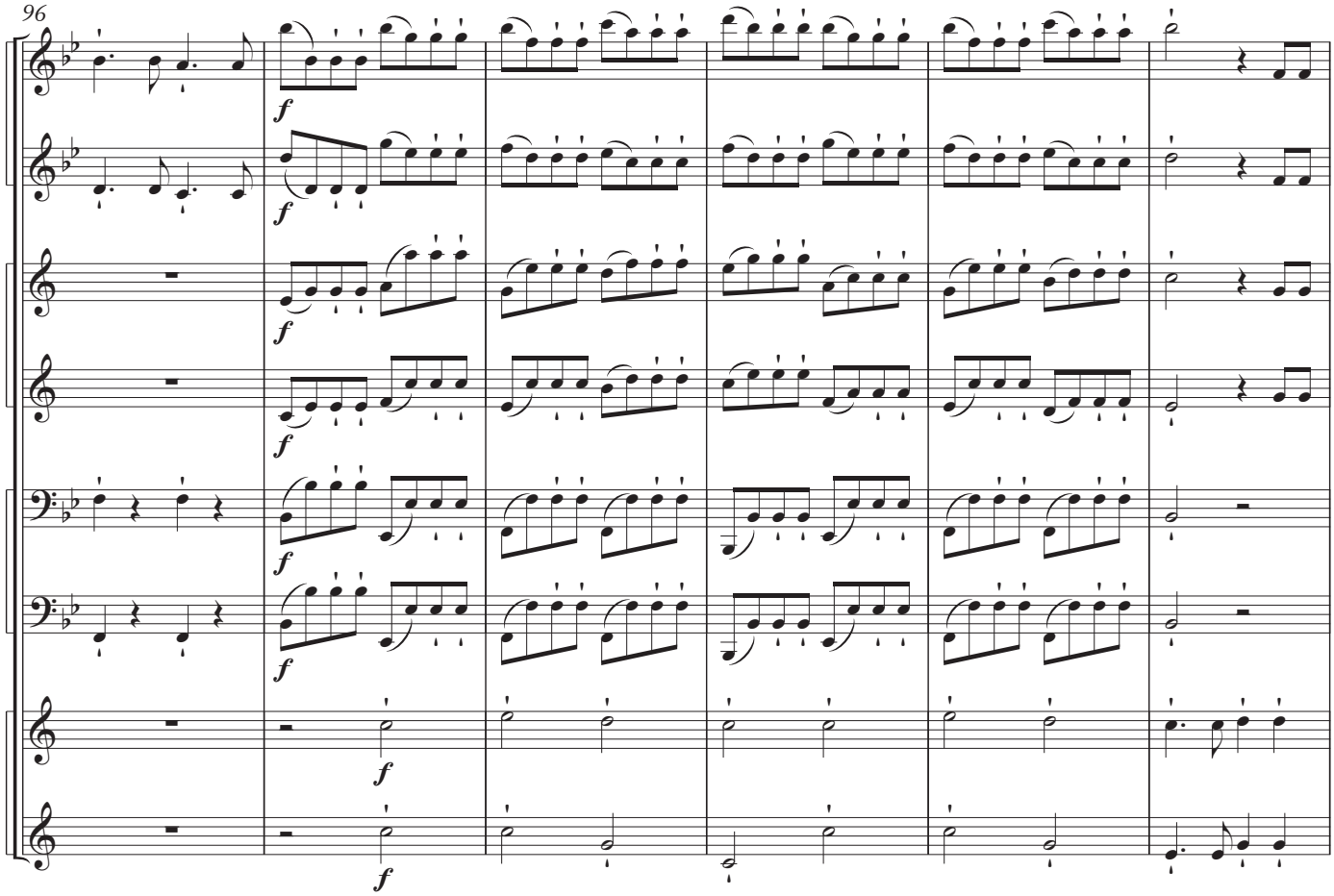

69
3
3
f
mf
sf
mf
sf
mf
pp
mf
pp
mf
mf

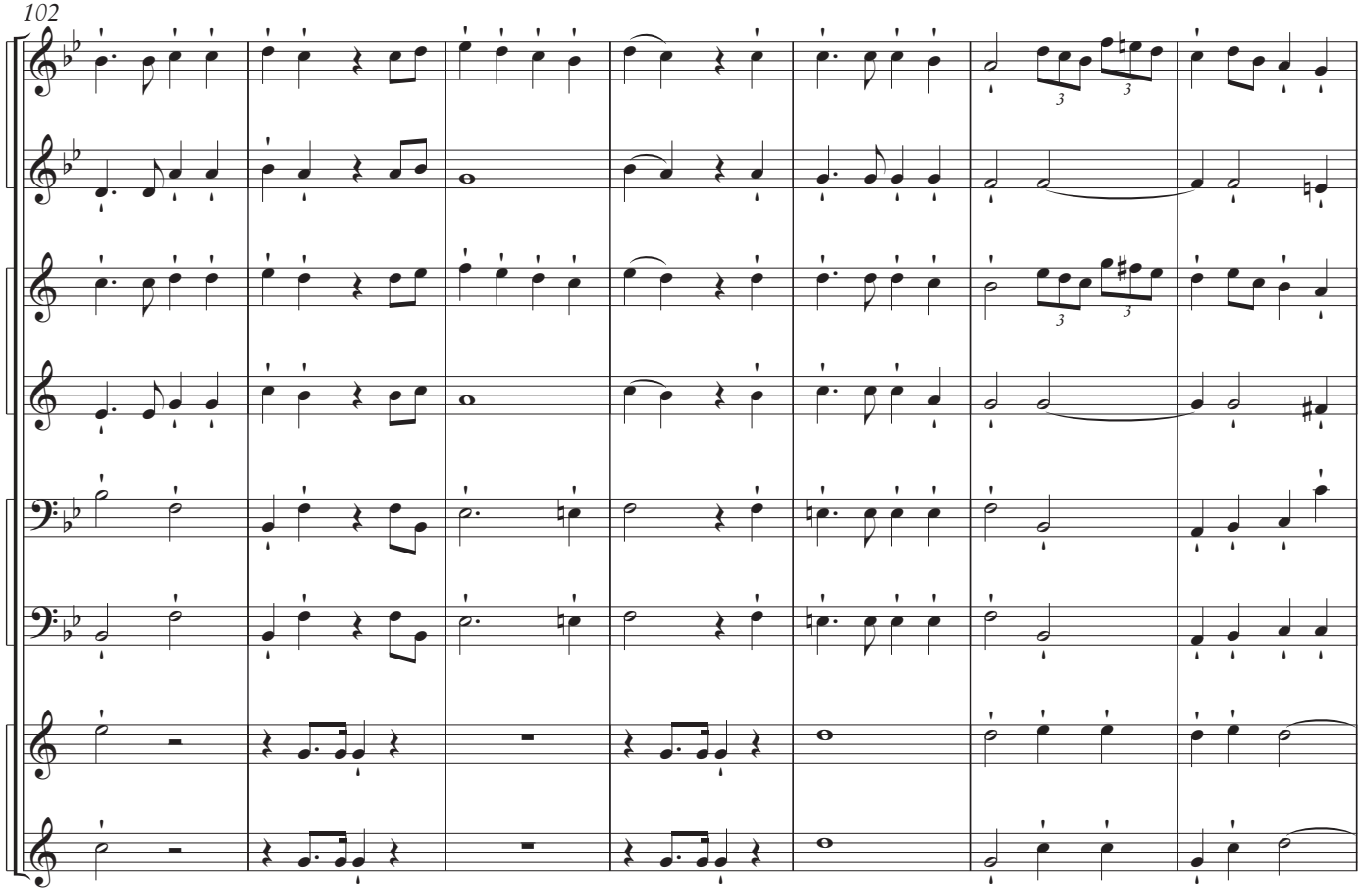

75
mp
p
p
p
p
p

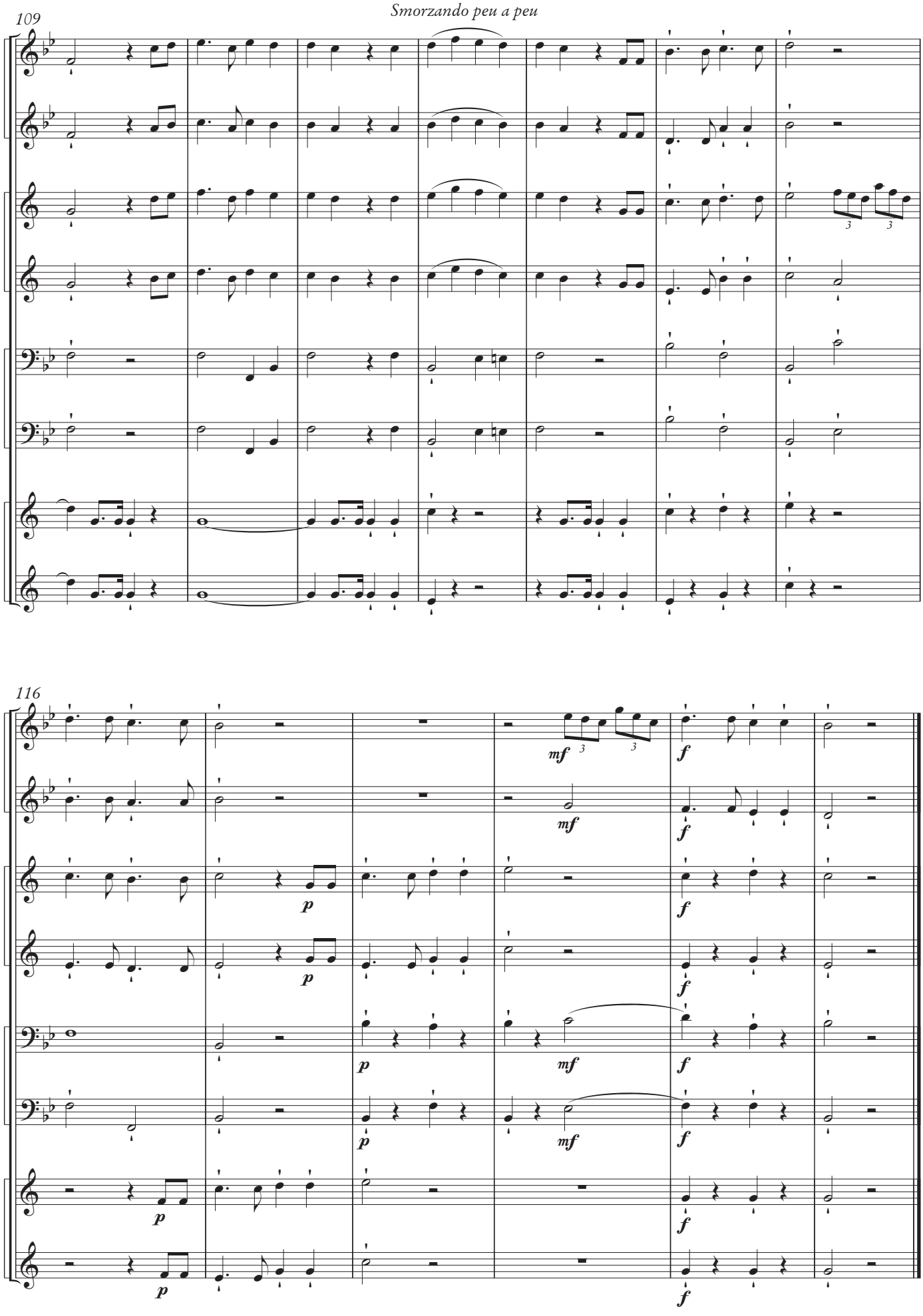

80
p
mp
mp
p
pp
pp
pp

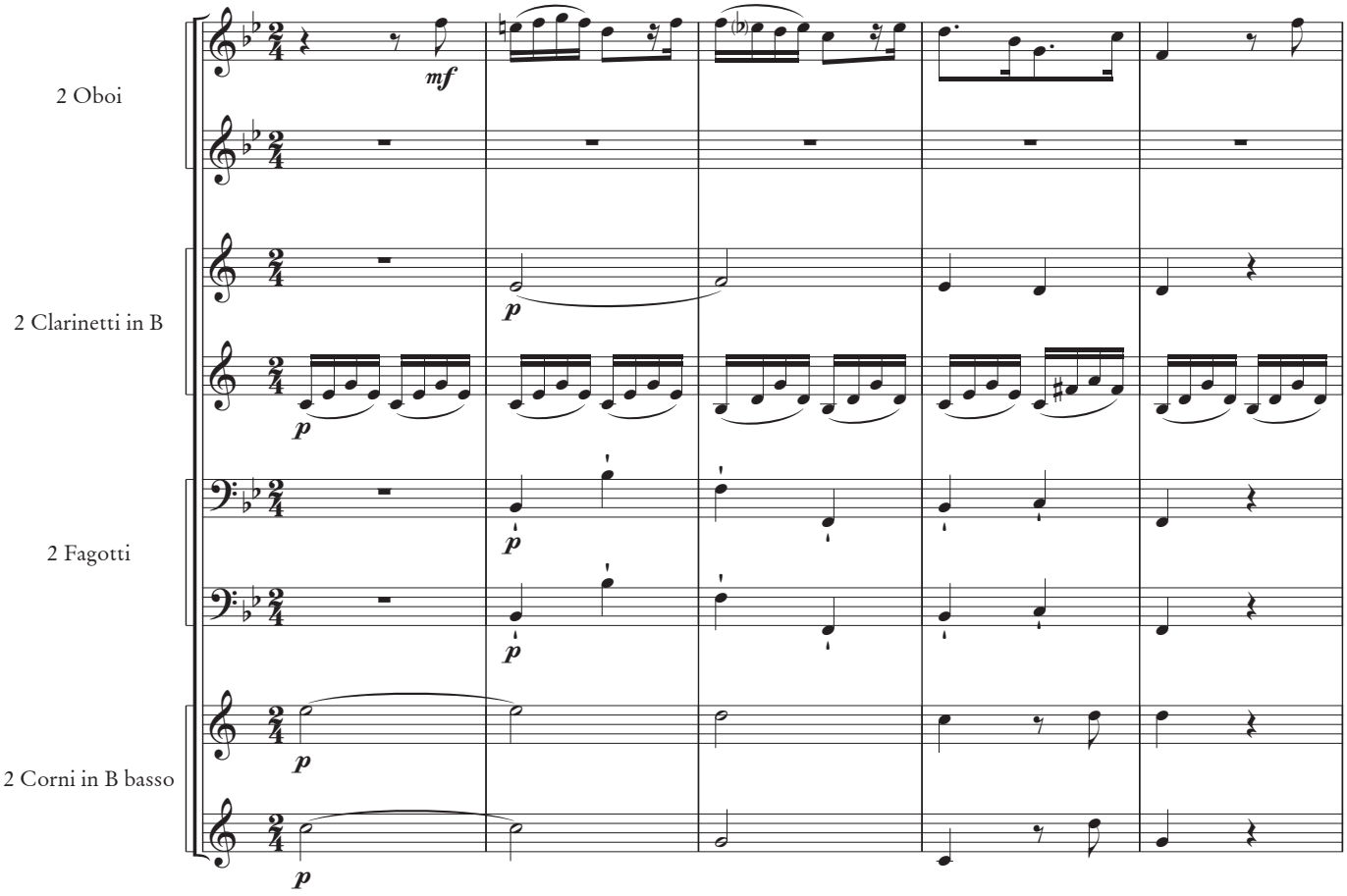

84
p
mp
p
mp
p
p
sf
p
sf
p
sf
p

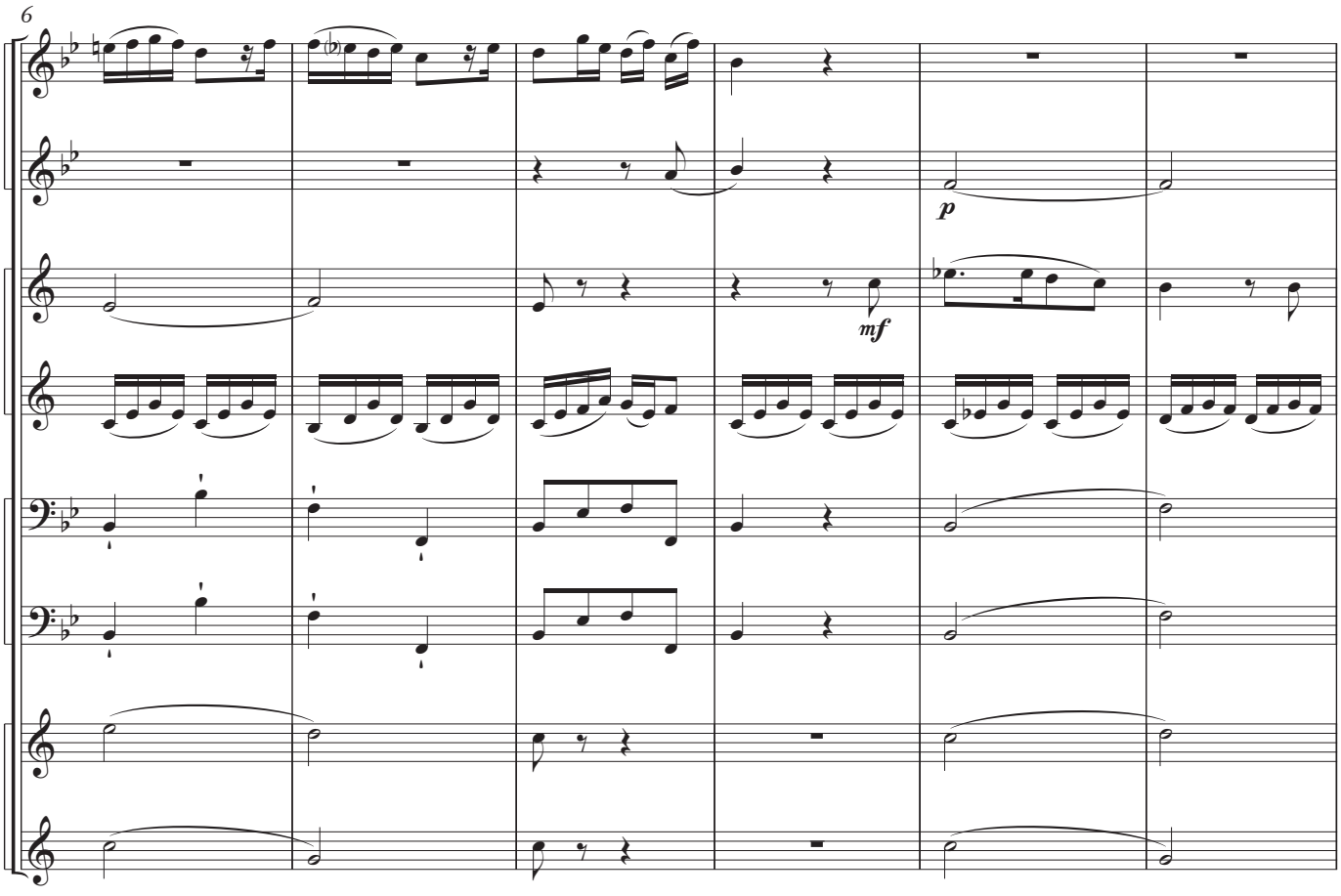

88
p
p
p
p
p
p
p
p
p

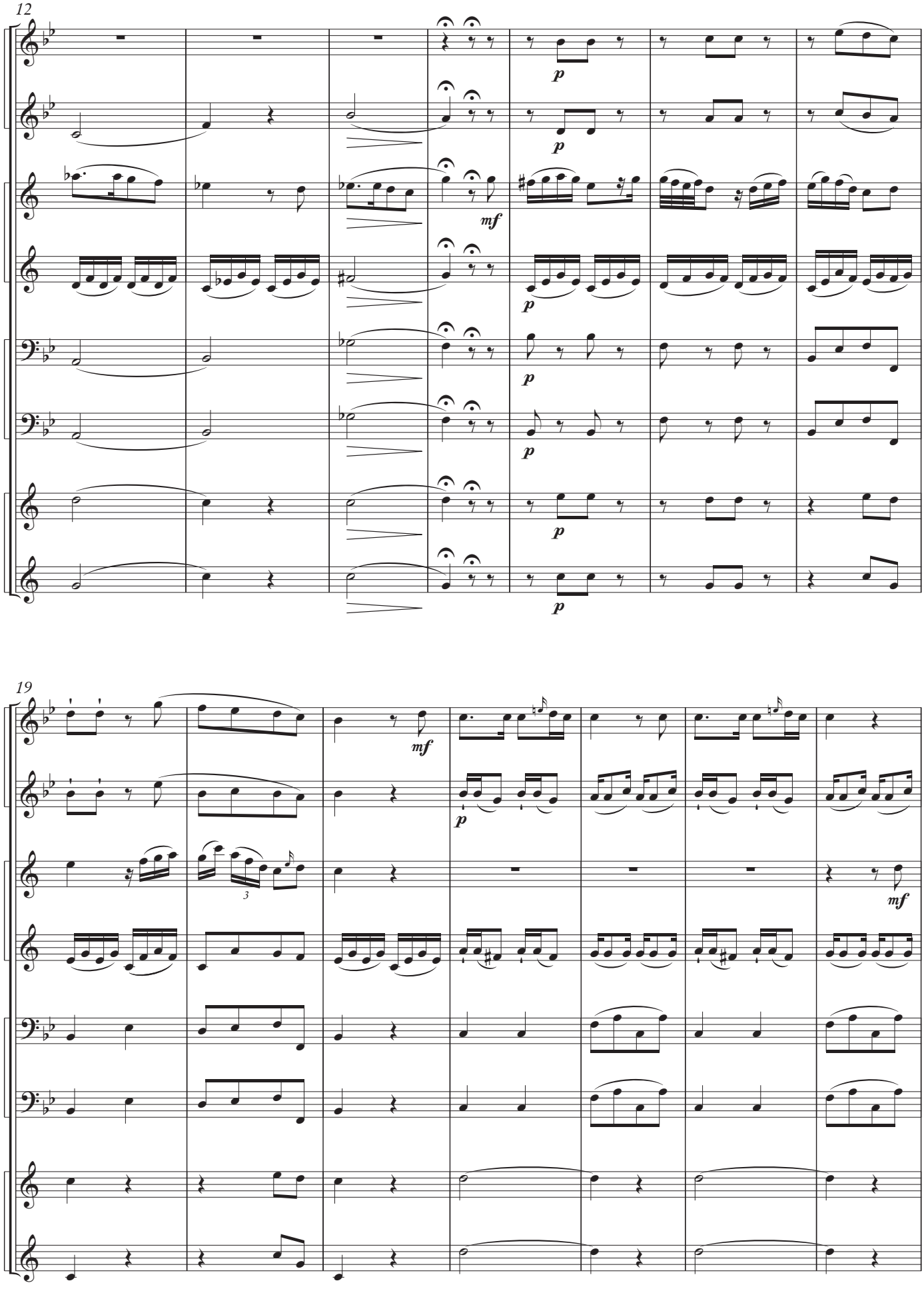

96
f
f
f
f
f
f
f
f

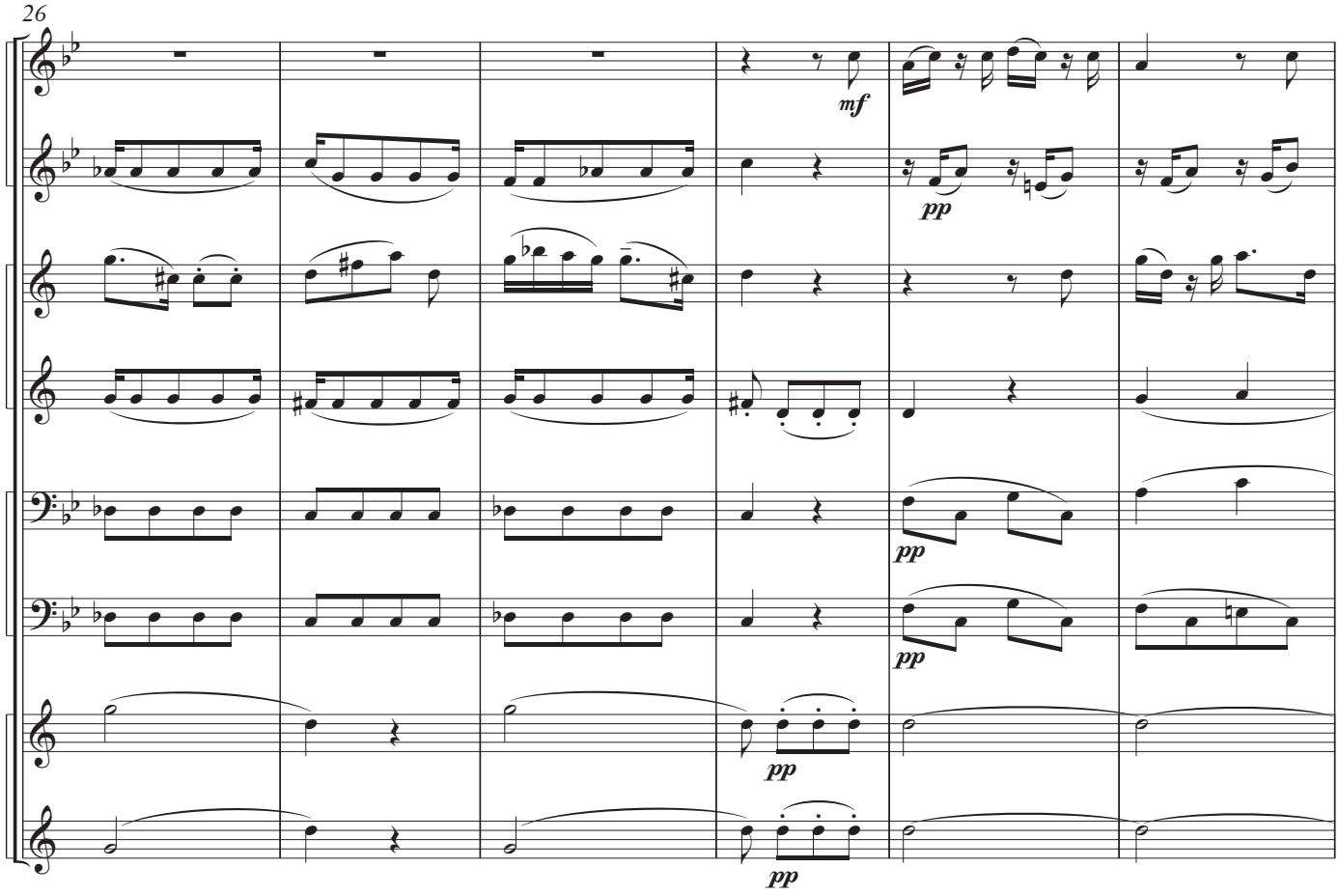

102
3
3
3
3

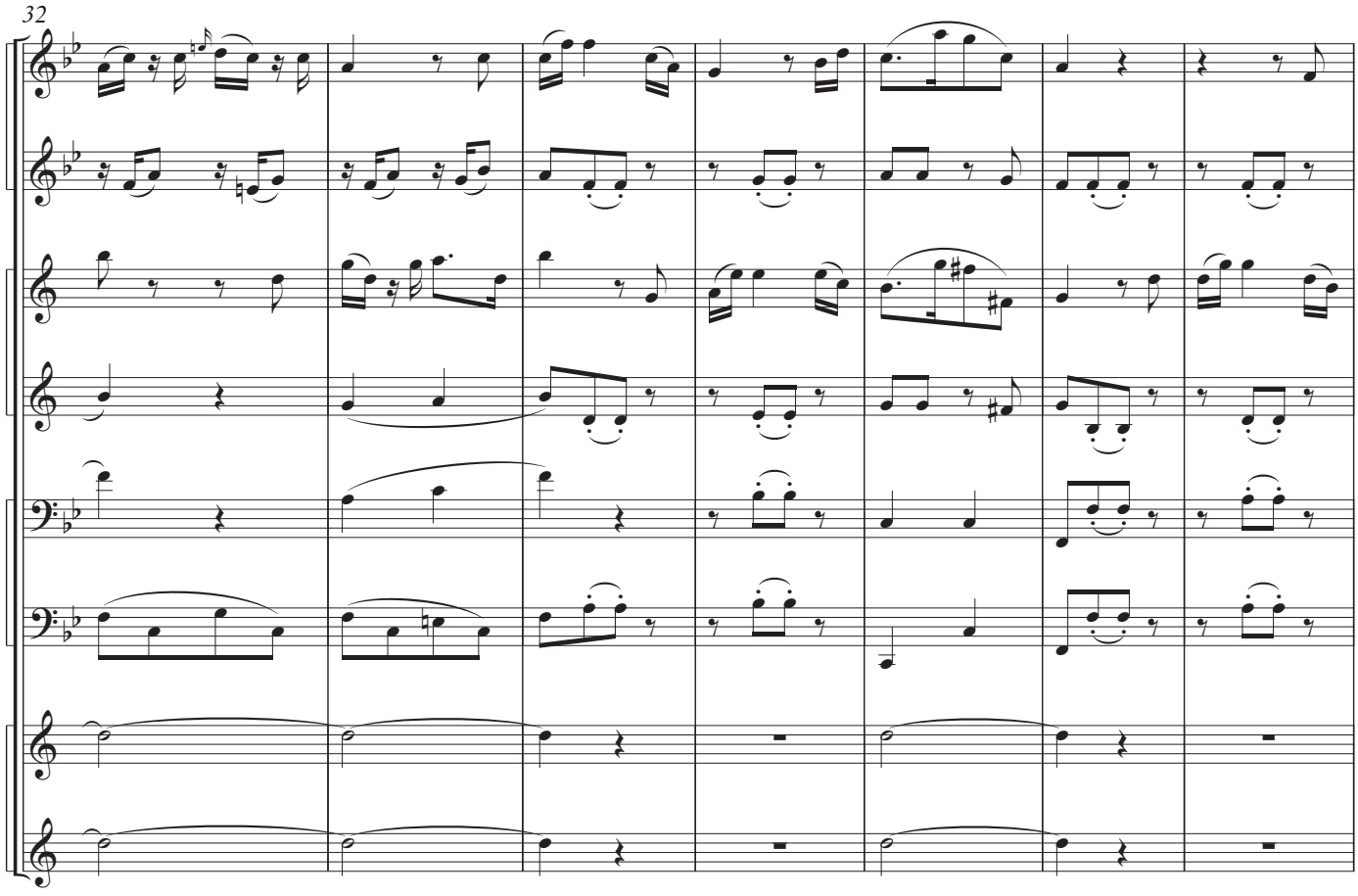

109
Smorzando peu a peu
116
mf
f
p


2 Oboi
2 Clarinetti in B
2 Fagotti
2 Corni in B basso
mf
p


6
p
mf


12
p
mf
19
mf
p
3
mf


26
mf
pp
pp
pp
pp
pp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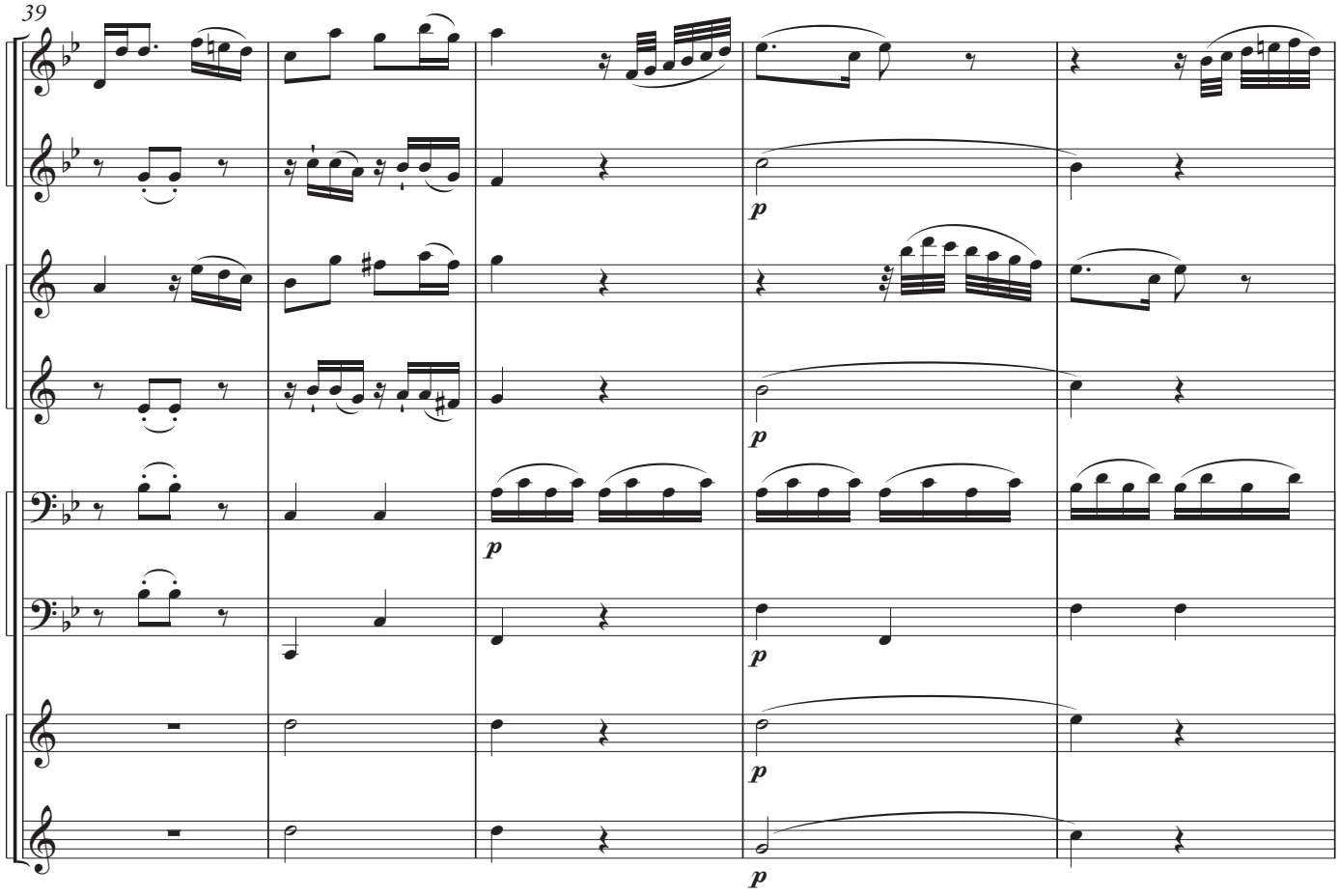
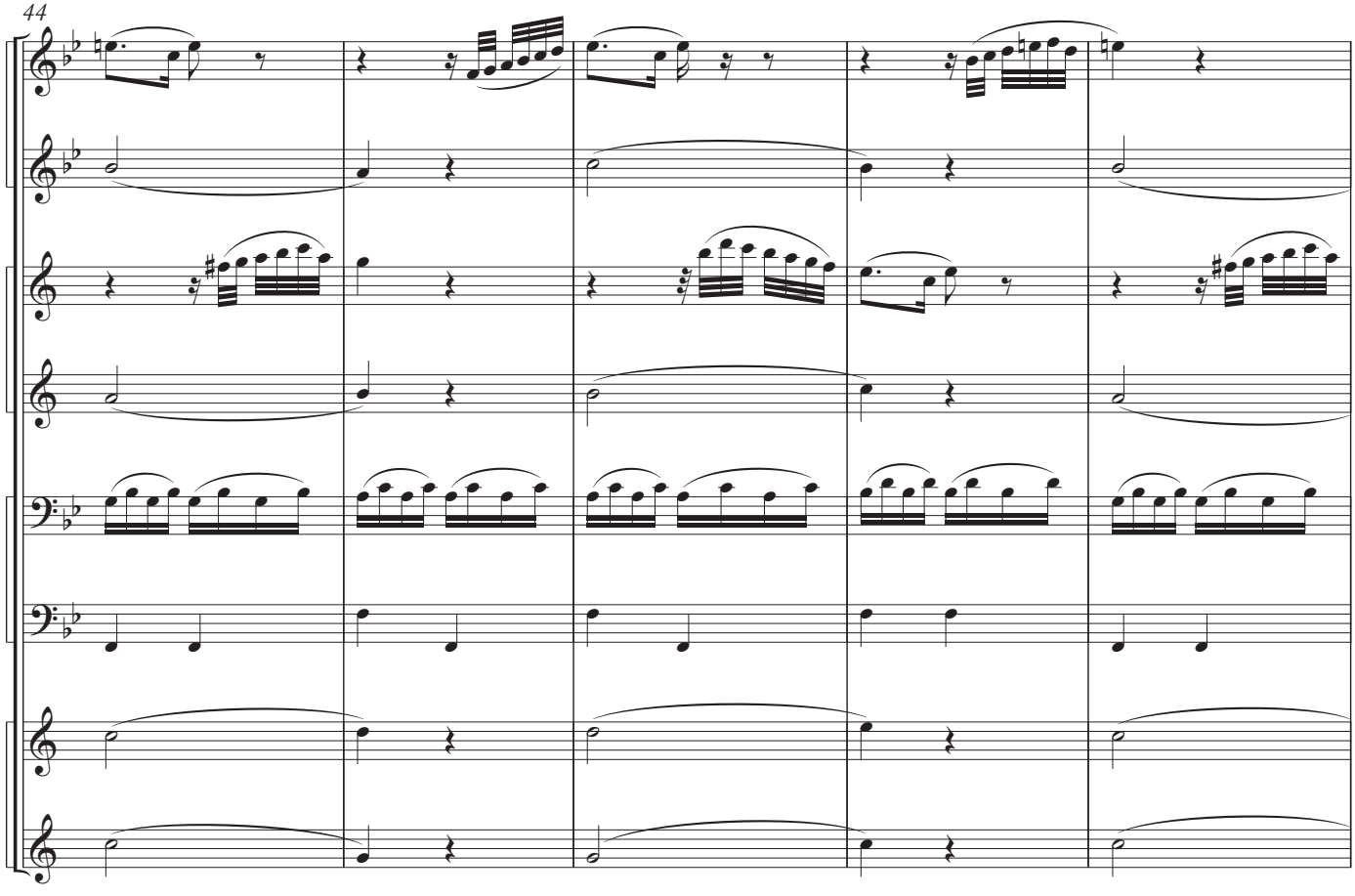
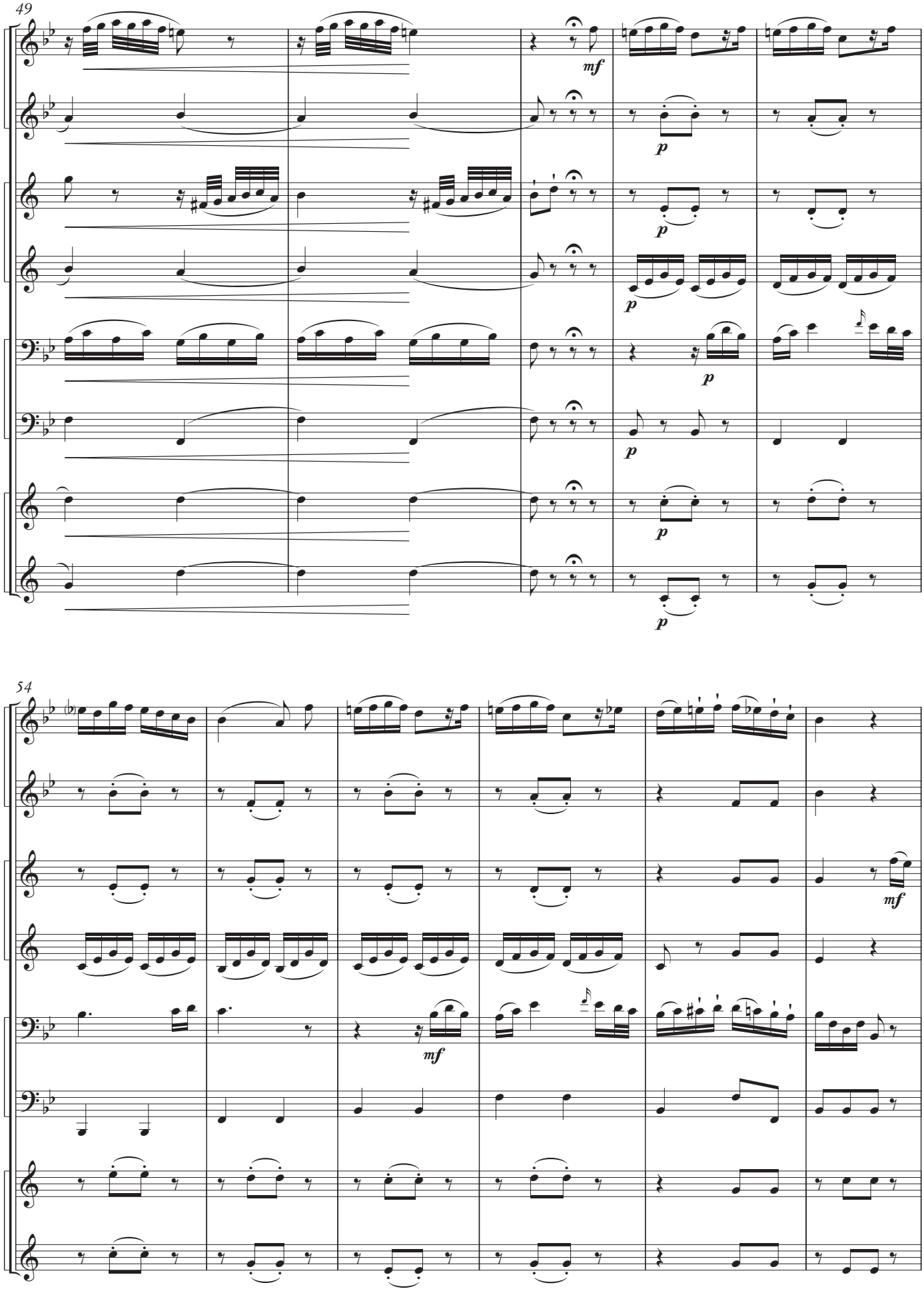
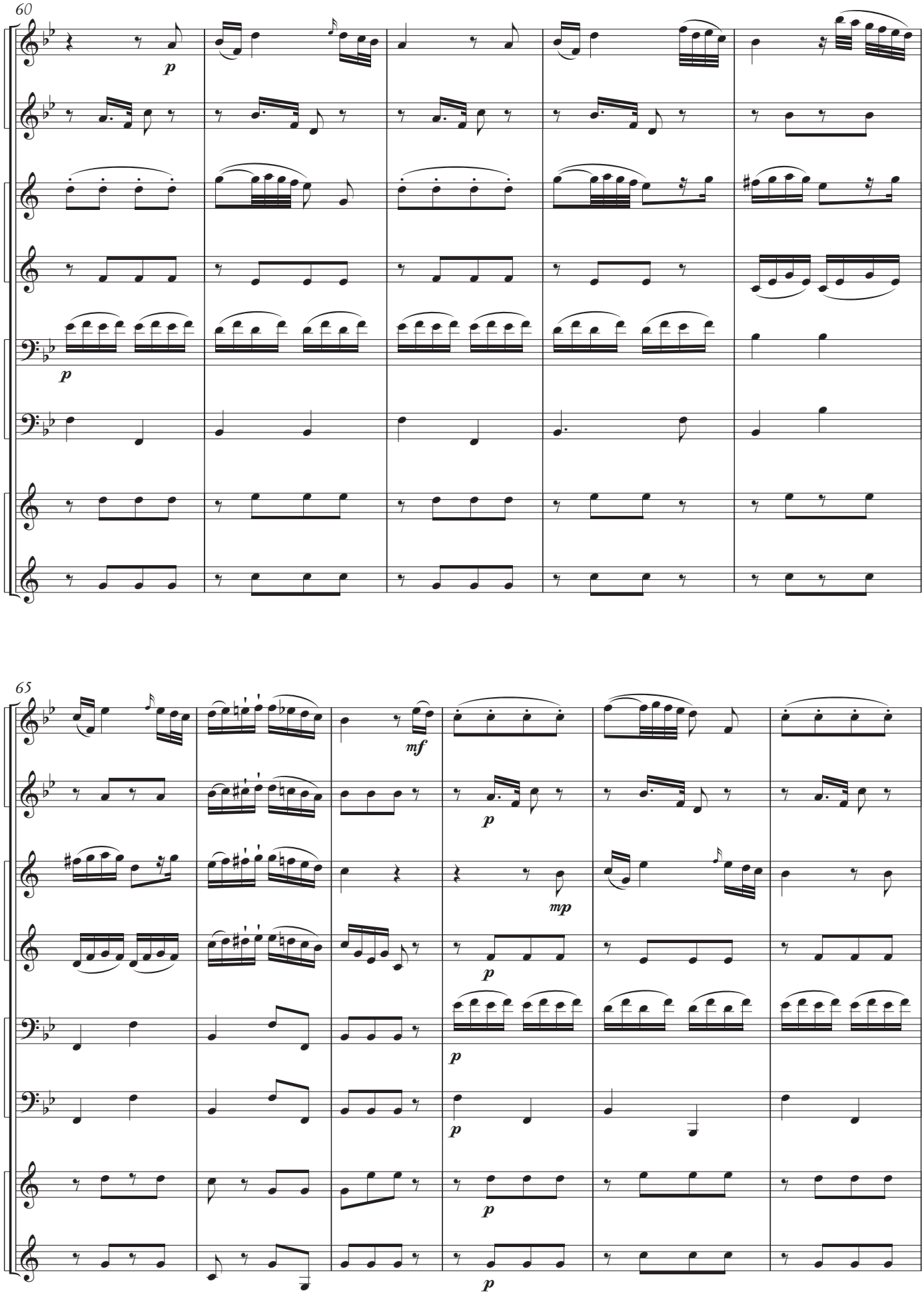
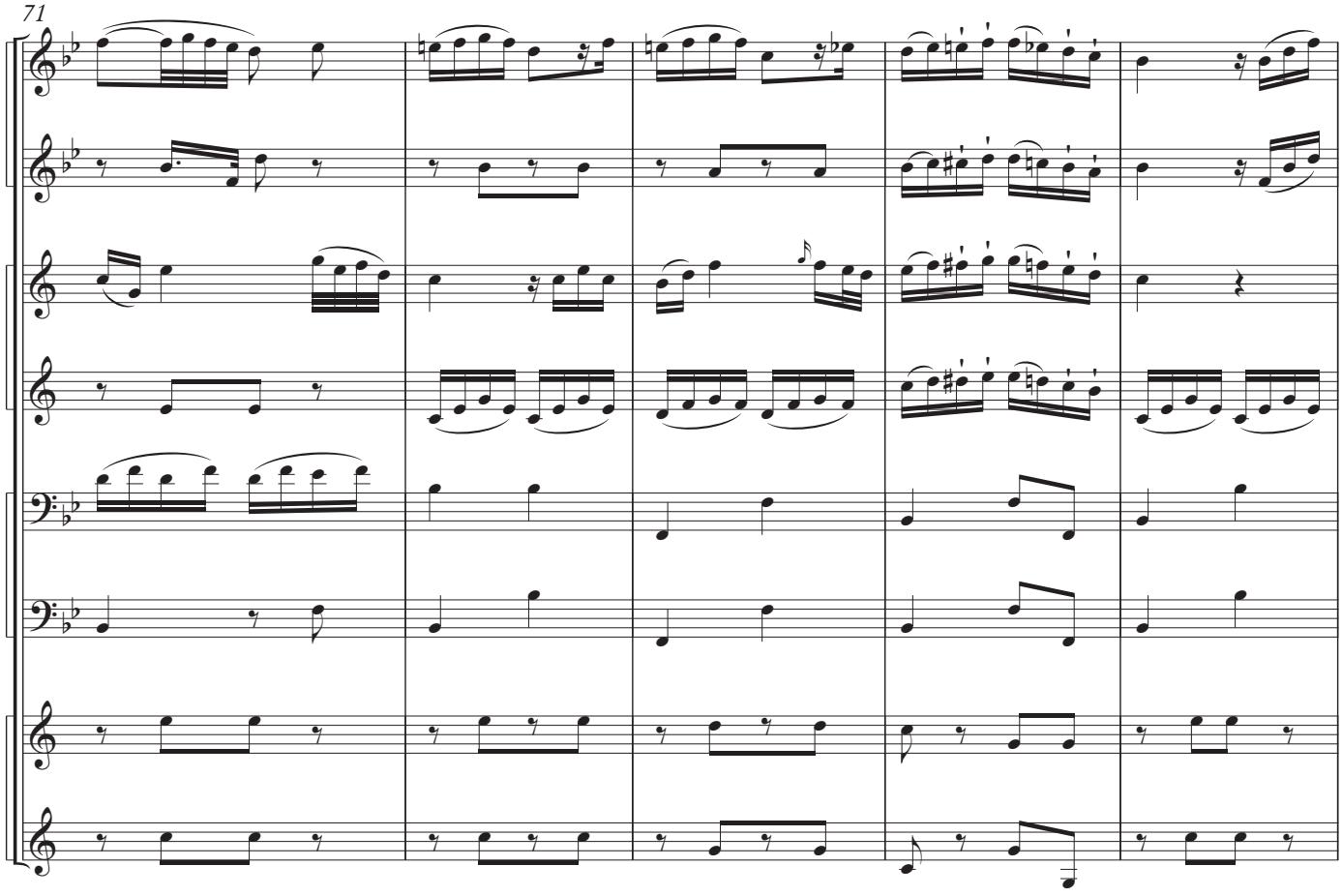
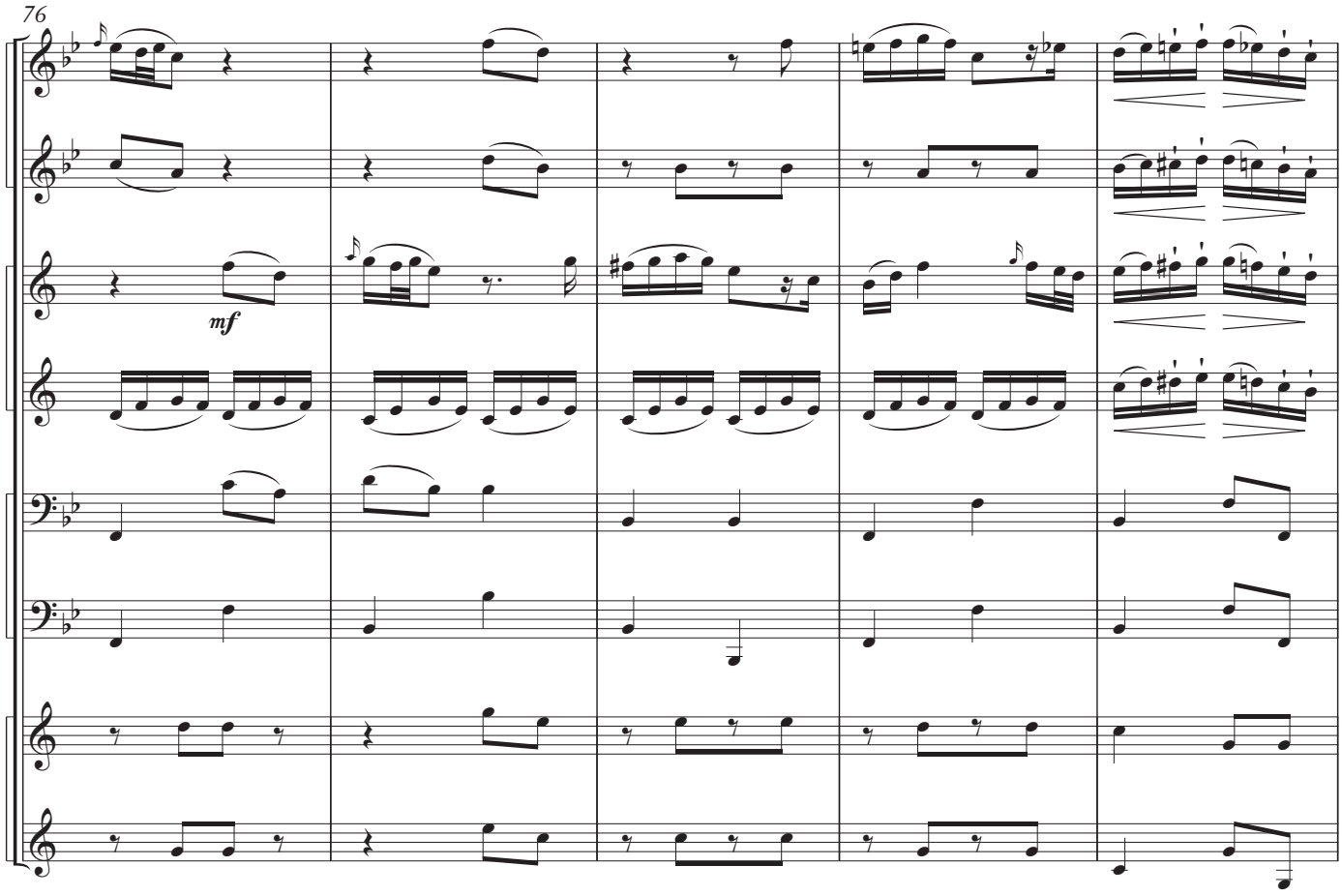

39
p
p
p
p
p

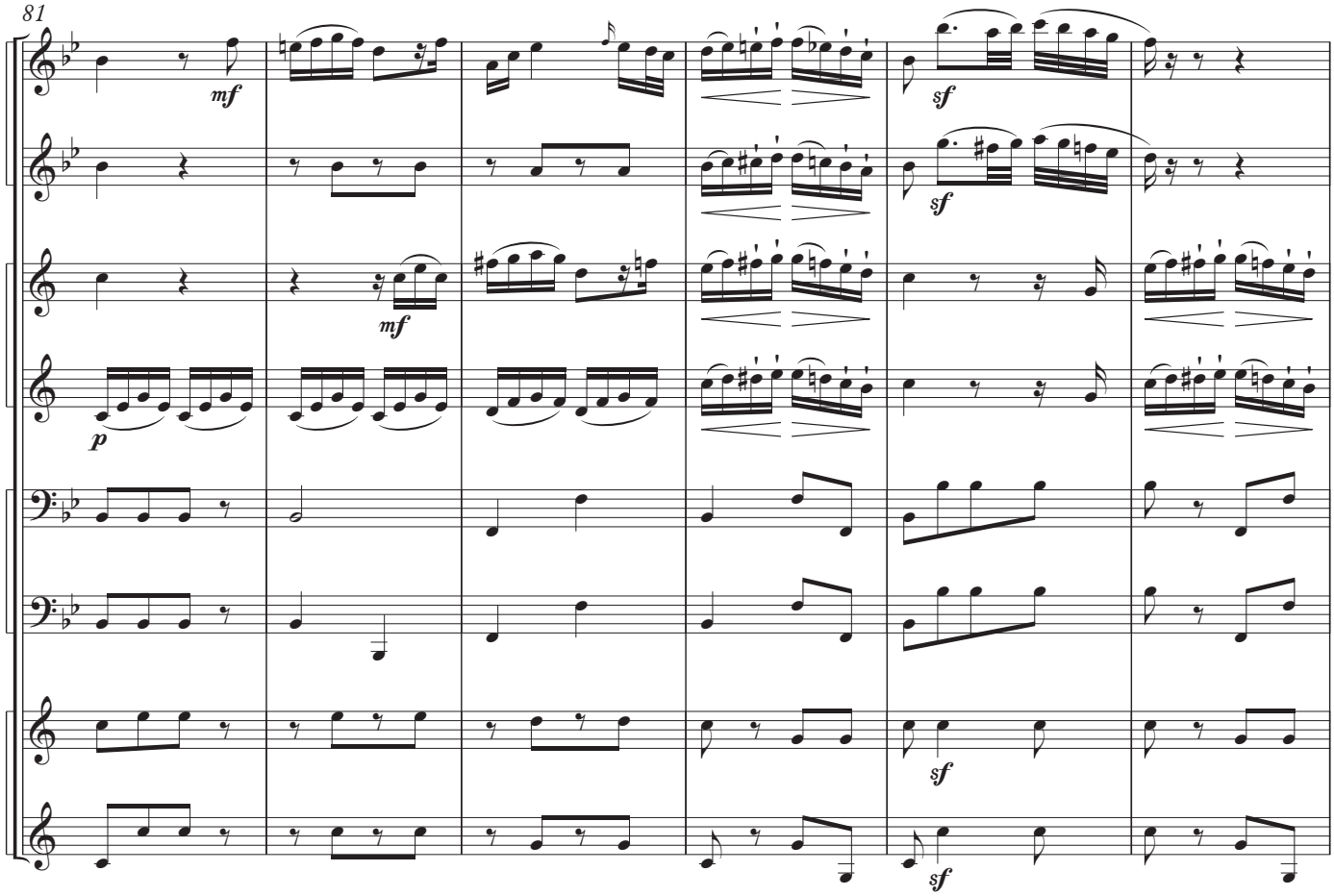

44

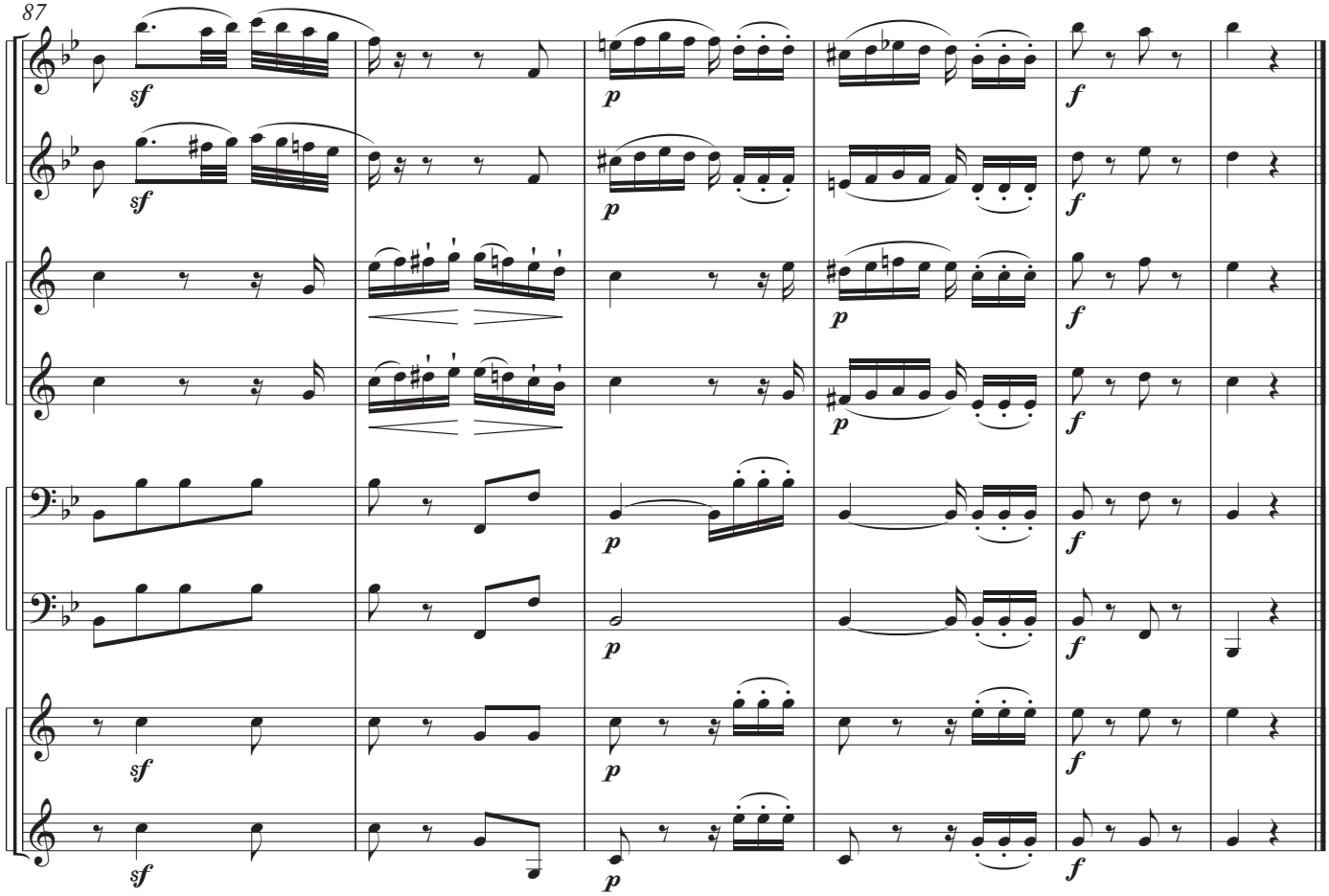

49
mf
p
54
mf
mf


60
p
p
65
mf
p
mp
p
p
p
p


71


76
mf


81
mf
sf
mf
p
sf
sf


87
sf
sf
p
p
p
p
p
p
f
f
f
f
f
f
sf
sf
p
p
f
f

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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Trans. Nicole Vickers

Source Material

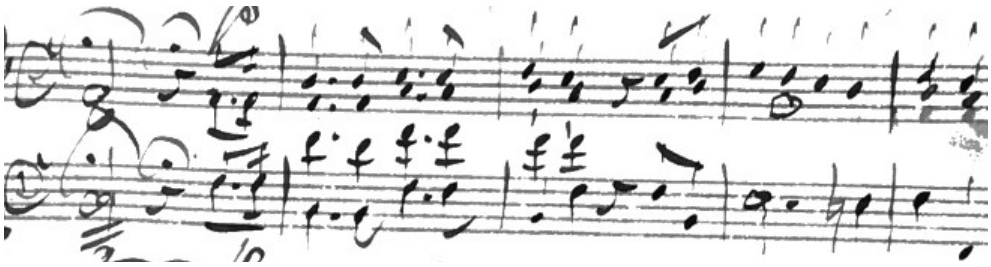
This critical edition of the *Octet in Bb Major in two movements* or *Allegro Maestoso in B Dur* by Johann Christian Friedrich Hæffner (1759-1833) is based on a score autograph which is kept at the University Library in Uppsala.

According to the research work of Dr. Anders Dillmar, this piece together with some ouvertures, sinfonias and marsches written/arranged for Bläser-octet ("German-English"), seem to be composed before 1792, when Johann Christian Friedrich Hæffner was in Stockholm, Sweden.

The score autograph has crossing outs on the pages for corrections. Also multiple water stains that make difficult to understand certain texts and notations written on the score.

On the autograph, Hæffner writtes both clarinet in Bb voices in concert pitch (without transposing) out of compositional practicality, but he does transpose both horn in Bb (Alto and Bass) voices in both movements.

On the first movement are lines over the notes that could be considered either articulation wedges or also stems:



Has been decision of the editor to discard many of them on the edition, as the markings are quite inconcistent and in most places could be considered stem lines.

All dynamics and directions, and other markings, are original. Any that have been added by the editor are to match the markings found in other instruments or bars. Hæffner's slur and staccato markings are frequently inconsistent between instruments and thematic statements. In an effort to preserve the original markings as much as possible, the editor has adjusted slurs only in instances where the instruments are playing simultaneous or imitative passages.

Although all indications are that the piece is to be played in one continuous movement, the commentary will separate the distinct sections for the convenience of the reader.

Special thanks to Ann-Charlotte Hell, Anders Wiklund, Anders Högsted and Andreas Edlund for the opportunity, support and contributions on this edition.

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Commentary

Maestoso

B. 1.	Tutti: Dynamic *f* added by editor.
B. 4, 7, 10, 11.	Fag. I, II: Both voices written as unisono by the editor despite the lack of double stems.
B. 8.	Ob. I: Illegible text above voice.
B. 9.	Cl. I: Beat 4 originally written G,F♮,E♭ (transposed for clarinet in Bb by mistake). Written F,E♮,D by the editor to match Ob. I and Cl. I of Bar 107.
B. 10.	Cor. I and II: Crotchet rest missing on beat 4.
B. 11.	Cl. I, II, Fag. I and II: Dynamic ***mp*** added by editor.
B. 11-15.	Ob. I, II, Fag. I and II: No wedges on any voice in the manuscript.
B. 20.	Ob. I and II: Dynamic *mp* added by editor. Cor. I and II: Dynamic ***pp*** added by editor.
B. 23-34.	Tutti: No wedges on any voice in the manuscript.
B. 25.	Cor. I and II: Dynamic *f* added by editor.
B. 28.	Fag. I, II, Cl. I, II, Cor. I and II: Dynamic ***mf*** added by editor.
B. 35.	Cl. II: Beats 3 and 4 writen A (transposed for clarinet in Bb by mistake). Written Bb by the editor to match the harmony.
B. 36-39.	Tutti: No wedges on any voice in the manuscript.
B. 46.	Ob. I: Dynamic ***mf*** added by editor.
B. 49-51.	Fag. I, II, Ob. II, Cl. II: dynamic ***fp*** added to match bars 47, 48.
B. 52-67.	Tutti: No wedges on any voice in the manuscript.
B. 51,58.	Ob. I: Dynamic ***mp*** added by editor.
B. 57.	Fag. I, II: Dynamic ***pp*** added by editor.
B. 60-63, 65.	Ob. I: Slurs added by editor on beats to match with the bars 58 and 59.
B. 71.	Ob. II, Cl. I, II, Fag. I, II, Cor. I and II: Dynamic ***mf*** added by editor.
B. 71-77	Tutti: No wedges on any voice in the manuscript.

B. 78. Ob. I: Slurs added on beats 3 and 4 to match to beats 1 and 2.
Ob. I: Dynamic ***mp*** added by editor.

B. 81. Cl. I: Dynamic ***mp*** added by editor.
Cl.II: Slur added by editor.

B. 83. Fag. I, II: Illegible text below the voices. Possibly "Fagot for dare" (no translation) or "Något fortare" (In Swedish, *lit*.: Somewhat faster).

B. 83-86. Ob. I, Cl. I: Dynamic ***mp*** added by editor.

B. 87. Cor I and II: dynamic ***p*** added by editor to match Cl. I and II.

B. 93. Ob. I, II, Fag. I and II: No wedges on any voice in the manuscript.

B. 94. Big water stain covering all voices.

B. 97,98. Cl. I, II, Fag. I, II: Slurs and staccati added by editor to match Ob. I, II.

B. 99. Ob. I: Slurs and staccati deleted by editor to match the rest of the voices and phrasing.

B. 101. Big water stain covering all voices.
Fag. I, II: Illegible text below the voices.

B. 103-105, 107, 108. Cl. I, II: Written *col Ob.*

B. 109. Big water stain covering all voices.

B. 109-113. Ob. I, II, Cl. I and II: No wedges on any voice in the manuscript.

B. 110-114. Cl. I, II: Scrawl. No further indication. Written as c*ol Ob* by the editor.

B. 112-114. Text "Smorzando peu a peu", translated to the italian *Smorzando poco a poco* by editor.

B.117,118. Cl. I, II, Fag. I and II: Dynamic ***p*** added by editor.

B.119. Ob. I, II, Fag. I and II: Dynamic ***mf*** added by editor.

B.120. Tutti: Dynamic ***f*** added by editor.

No title - 2nd Movement in 2/4

B. 1-2. Ob. I: Dynamic ***mf*** added by editor. Same on the recapitulation.
Cl. I, II: Dynamic ***p*** added by editor. Same on the recapitulation.

B. 3, 6. Ob. I: Slur added by editor on 1st beat to match Cl. I on bars 16 and 17.

B. 6. Cl. I: Bar missing added by editor to match bar 2.

B. 7, 8. Ob. II: Notes C, Bb erased by composer.

B. 9.	Cl. I: Dynamic ***mf*** added by editor.
B. 10.	Ob. II: Dynamic ***p*** added by editor.
B. 3, 4, 6, 7.	Fag. I, II: Staccati added by editor.
B. 10-13.	Fag. I, II: Slurs added by editor.
B. 15.	Cor. I, II: *diminuendo* added by editor. Cl. I: Dynamic ***mf*** added by editor.
B. 16.	Ob. I, II, Cl. II, Fag. I, II, Cor. I and II: Dynamic ***p*** added by editor.
B. 19.	Cl. I: semiquaver rest missing on 2nd beat.
B. 20.	Cl. I: 5 notes on 1st beat. Taken as quintuplets by editor.
B. 21-22.	Ob. I: Dynamic ***mf*** added by editor. Ob. II: Dynamic ***p*** added by editor.
B. 23, 25.	Ob. II: Slurs added by editor to match Cl. II.
B. 25.	Cl. I: Dynamic ***mf*** added by editor.
B. 28.	Ob. II, Cl. II: Slur added by editor to keep the same legatto character as the rest of the voices.
B. 29-30.	Ob. I: Dynamic ***mf*** added by editor. Ob.II, Fag. I and II: Dynamic ***pp*** added by editor. Ob. II, Cl. I, II, Fag. I and II: Dynamic ***pp*** added by editor.
B. 31-33.	Ob. II: Slurs added by editor to match bar 30 as reference.
B. 33.	Cl. I: Slur added by editor to match bar 31.
B. 40.	Cl. II: Slurs added by editor to match Ob. II.
B. 45.	Ob I: Slur added by editor to match bar 43.
B. 49, 50.	Ob. I: Slur added by editor to match bar 47.
B. 53.	Ob. I: Slur added by editor to match bar 57.
B. 57.	Cor. I, II: Crotchet rest missing on the 2nd beat.
B. 64	Ob. I: Slur added on second beat by the editor.
B. 74, 80.	Cl. I, II: written *col Ob*.
B. 78.	Cl. I: Slur added by editor to match Ob. I on the bar 79.
B. 83	Cl. I: Slur added by editor to match Ob.I on bar 82.
B. 85.	Ob I, II: Slurs added by editor to match bar 87.
B. 89, 90	Cl. I, II, Fag. I, II, Cor. I, II: Slurs and staccati added by editor to match Ob. I, II.