JOHAN HELMICH ROMAN
1694–1758

Golovinmusiken
för orkester/*for orchestra*

Källkritisk utgåva av/Critical edition by Ingmar Bengtsson & Lars Frydén

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Golovinmusiken

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KUNGL. MUSIKALISKA AKADEMIEN

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JOHAN HELMICH ROMAN

3

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MONUMENTA MUSICAE SVECICAE 13

JOHAN HELMICH ROMAN

Golovinmusiken

The Golovin Music / Musik für Graf Golowin

Musique satt til en Festin hos Ryska Ministren Gref Gollowin

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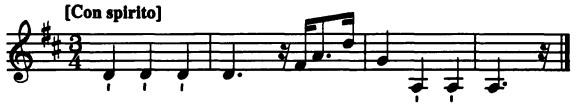
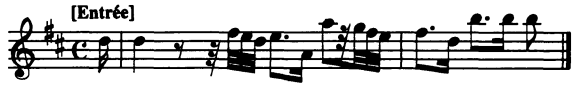
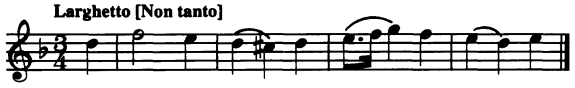
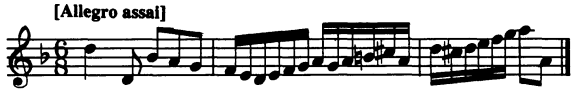
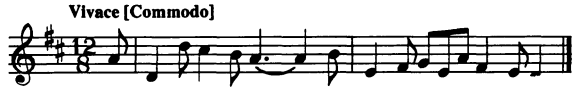
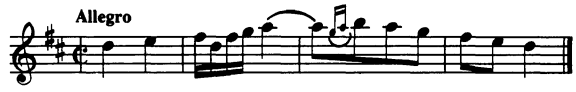
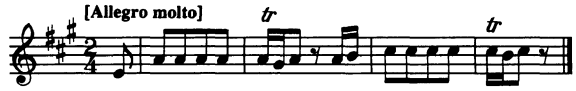
1. D-dur/D major		3
2. D-dur/D major		7
3. d-moll/D minor		9
4. d-moll/D minor		10
5. D-dur/D major		12
6. D-dur/D major		13
7. A-dur/A major		14
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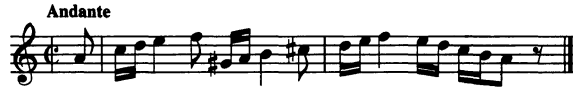
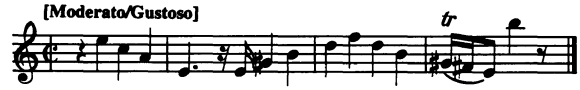
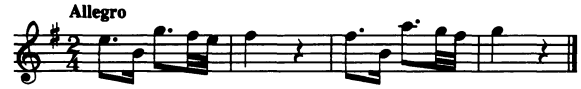
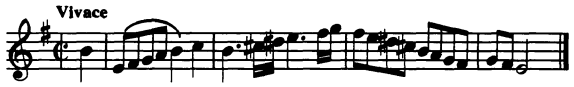
9. a-moll/A minor		22
10. a-moll/A minor		23
11. e-moll/E minor		27

12. e-moll/E minor 

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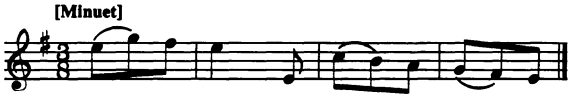
13. e-moll/E minor 

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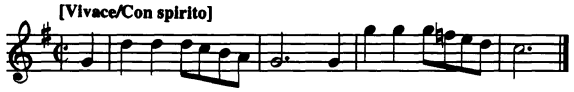
14. G-dur/G major 

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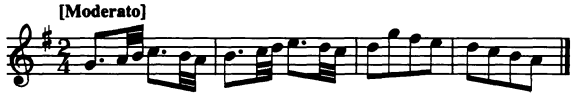
15. G-dur/G major 

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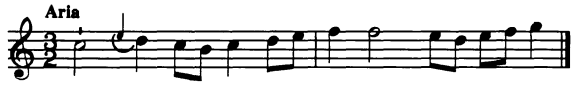
16. C-dur/C major 

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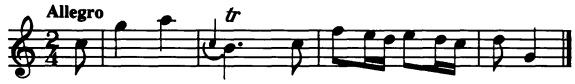
17. C-dur/C major 

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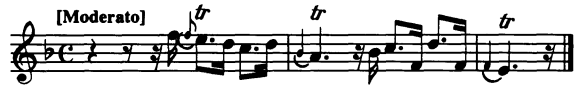
18. F-dur/F major 

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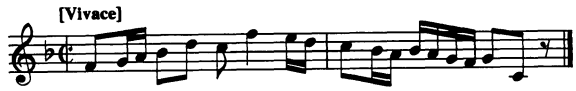
19. F-dur/F major 

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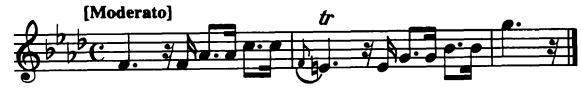
20. F-moll/F minor 

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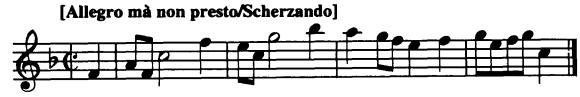
21. F-dur/F major 

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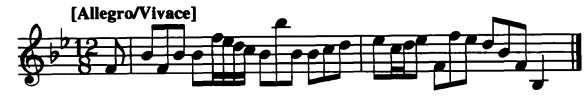
22. B-dur/B flat major 

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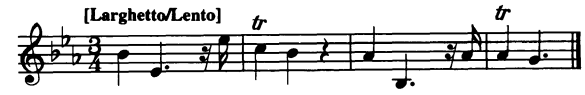
23. Ess-dur/E flat major 

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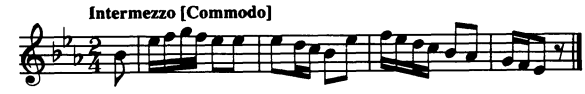
24. Ess-dur/E flat major 

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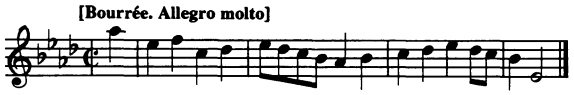
25. Ass-dur/A flat major 

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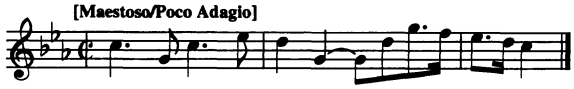
26. c-moll/C minor 

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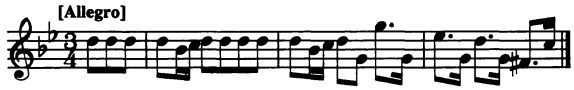
27. g-moll/G minor 

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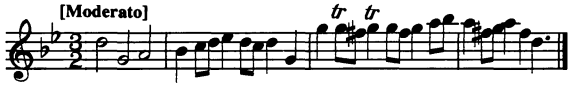
28. g-moll/G minor 

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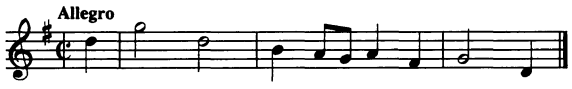
29. G-dur/G major 

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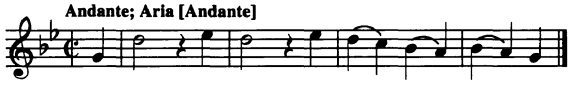
30. g-moll/G minor 

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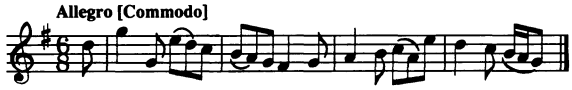
31. G-dur/G major 

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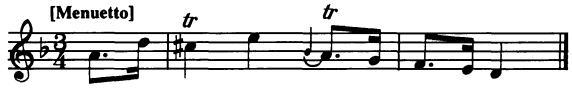
33. d-moll/D minor 

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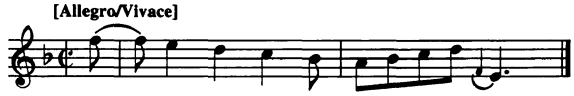
34. F-dur/F major 

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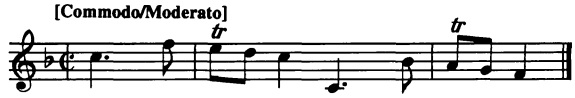
35. F-dur/F major 

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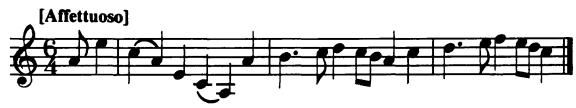
36. a-moll/A minor 

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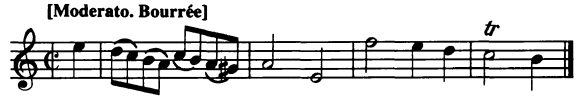
37. a-moll/A minor 

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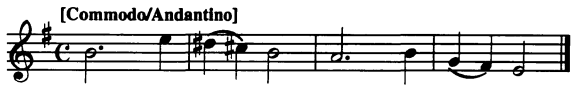
38. e-moll/E minor 

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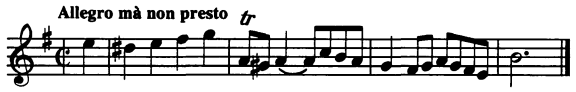
39. e-moll/E minor 

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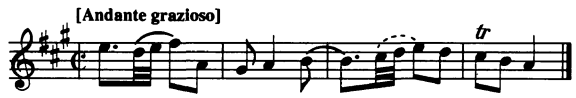
40. A-dur/A major 

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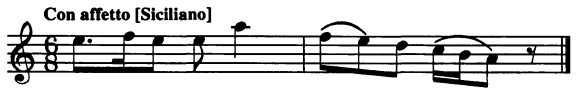
41. a-moll/A minor 

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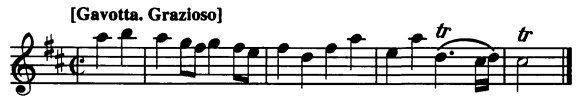
42. D-dur/D major 

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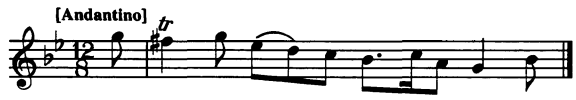
44. g-moll/G minor 

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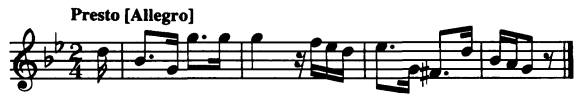
45. g-moll/G minor 

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INLEDNING

Allmänt om verket och huvudkällan

Johan Helmich Roman (1694–1758), som i unga år på kunglig bekostnad skickats till England för att "perfectionera sig uti musiken", utnämndes omedelbart efter sin hemkomst (1721) till vice hovkapellmästare i Stockholm. Sex år senare blev han ordinarie förste hovkapellmästare, och samma år tackade han sin gynnerska drottning Ulrika Eleonora med att tillägna henne sin kända samling *XII Sonate a flauto traverso, violone e cembalo*, den enda musik av honom, som kom att tryckas under hans livstid.

Åtminstone till att börja med hörde det till Romans viktigaste tjänsteåligganden att förfärdiga kantater till kungaparets bemärkelsedagar. Sådana och andra tillfällighetskantater är nästan de enda kompositioner av honom, som i övrigt är kända från denna tidiga period. Inför ett evenemang som skulle äga rum 1728 erhöll han dock ett annat slags uppdrag av större format.

1727 hade kejsarinnan Katarina I av Ryssland avlidit, och följande år skulle den tolvårige Peter II krönas till tsar. Inför detta tronskifte förberedde den ryske ambassadören i Stockholm greve Nikolaj Fjodorovitj Golovin (1695–1745) en påkostad festlighet i och utanför det s. k. Bååtska, senare kallat Stenbockska palatset vid Blasieholmstorg (numera tillhörigt Frimurarorden), där han vid denna tid var bosatt. Uppdraget att komponera musik till firandet gick till den svenske hovkapellmästaren, tveklöst den främste som fanns nära till hands.

En kortfattad beskrivning av festen finns bevarad.[1] Enligt denna fanns det på en bergknalle utanför huset "en fyrkantig byggnad optimbrad högt som en wåning op ett Huus", upptill "omgifwen med en Altan", på vilken det fanns en fyrkantig pyramid. "Uppå Altanen stodh Trumpetare och Pukare som effter gifwen Signal lät sig tappert höra när i huset skålarne druckos." Vidare får man veta att "i huset tracterades om Middagen dhe Närwarande rijksråden och Ministrarne med dheras fruar. Om qwellen wahr dantz och Musique samt tractamente för allehanda andra ståndz personer."

Sambandet mellan uppdragsgivare och tonsättare framgår av titelbladet till det bevarade partituret i Romans autograf. Där har mot slutet av 1750-talet dennes äldste son Johan Helmich d. y. skrivit: "Musique satt til en Festin hos Ryska Ministren Gref Gollowin af Roman."[2] (Se faks.)

Festmusiken från 1728, mest känd som *Golovinmusiken* (BeRI nr 1),[3] består av ej mindre än 45 orkestersatser av högst varierande format, de flesta rätt korta. Varken satsernas antal eller deras inbördes ordning talar för att de skall anses utgöra ett cykliskt sammanhängande helt, alltså någon svit i egentlig mening. Snarare är det fråga om ett förråd, en generöst tilltagen "musikbank", troligen avsedd att kunna utnyttjas rätt flexibelt allt efter hur festkvällen utvecklade sig. Några närmare uppgifter om hur detta kan ha skett är inte kända. Måhända musicerades för övrigt i flera lokaliteter samtidigt och kanske såväl inomhus som utomhus?[4]

Golovinmusiken ger tillsammans med de stilistiskt närstående flöjtsonatorna den unge Romans instrumentalmusik i ett nötskal. Men mer än i sonatorna demonstrerar han här att han gjort bruk av sin senare apostroferade förmåga att "imitera alla Nationer i Europa" genom att "exprimera och härma deras smak i Musik".[5] Både minnena av den musik av "Lully-skolan", som Roman spelat bl. a. som ung hovkapellist, de starka intrycken från Händel och inte minst förtrogenheten med tidens nya italienska musik lyser som regnbågsfärger i detta stilistiska kalejdoskop – säkerligen till glädje för Golovins gäster, som bl. a. måste ha representerat åtskilliga diplomatiska beskickningar. Musiken kan också uppfattas som ett förebud till bl. a. den berömda *Drottningholmsmusiken* från 1744, dock med den stora skillnaden att den sistnämnda har mera prägel av sammanhängande helt.

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Den enda bevarade huvudkällan till *Golovinmusiken* utgörs av Romans egenhändiga partitur, som ingår i Musikaliska akademiens biblioteks Romansamling (Ro: 1). Detta företer vissa tecken på att verket fullbordats under växande brådska. Endast i de tre första satserna finns fyra självständiga stämmor (i det följande kallade Primo, Secondo, Alto och Basso); därefter står endast tre, undan-

1. Anonym handskrift i Nordin-samlingen, Uppsala universitetsbibliotek.
2. Som så ofta på den tiden har namnets stavning varierat (Golowin, Gollowin m. fl.); här har valts att normalisera till Golovin. – För ytterligare detaljer rörande framförandet se texthäftet *Johan Helmich Roman: The Golovin music/Festmusik till Greve Golovin* av Ingmar Bengtsson till skivinspelningen på Musica Sveciae; jfr not 8.
3. Se förkortningslista i Critical Commentary.
4. Det är möjligt att själva festen inte avhölls i februari, som detta år var särskilt kall och snörik, utan först mot slutet av maj. Se vidare den nyssnämnda skivkommentaren s. 4 (svenska) och 9 (engelska).
5. Johan Miklin i brev till Abraham Hülphers, i den s. k. Hülpherskorrespondensen i Västerås stifts- och landsbibliotek, Kvartovol., fol. 249^{r}.

tagsvis två stämmor utskrivna. Det första tjugotalet av dessa satser är tämligen prydligt skrivna, och de rör sig relativt planmässigt från de inledande satsernas D-dur/d-moll till alltmera avlägsna tonarter samt tillbaka i riktning mot utgångspunkten. Småningom blir emellertid pikturen bitvis skissartad, i vissa fall tycks Alto-stämman tillagd i efterhand (se t.ex. faks. s. 27) eller är markerad "Col Basso". Även tonartsföljden blir mera godtycklig. Särskilt mot slutet har Roman dessutom övertagit en anmärkningsvärt stor del av musiken från andra egna verk, omväxlande från kantater och flöjtsonator. (För enskilda konkordanser se s. 79 f.)

Utöver denna huvudkälla finns inget annat partitur bevarat, inte heller något komplett stämmaterial, endast urval eller enskilda satser i sekundära källor.[6] Mest omfattande bland dessa är en källa i Lunds universitetsbibliotek, Samling Engelhardt 406. Den innehåller Violino- och Basso-stämmorna till 18 anonyma satser, av vilka 10 är hämtade ur *Golovinmusiken*. De övriga åtta utgörs av menuetter, som helt saknas i autografen. I BeRI har de förtecknats som nr 1 1/2. I den stilkritiska diskussion, som där förs (s. 386), klassificeras dessa menuetter som "sannolikt oäkta". Eftersom inget senare har tillkommit, som motsäger denna slutsats, har de inte medtagits i föreliggande utgåva.[7]

Tyvärr är det autografa partituret i flera väsentliga avseenden inkomplett. Dels är som sagt flertalet satser nedtecknade på få system. Dels finns inte den minsta antydan om vad Roman avsett för besättningar (utöver en stråkensemble av okänt format). Dessutom saknas hela vägen tempobeteckningar (inte ens någon dansbeteckning – t.ex. av typen *Menuetto* – kan påträffas), och föredragsbeteckningarna är högst sporadiska. Detta innebär sammantaget, att en utgåva för att bli praktiskt brukbar skulle kräva så mycket av kompletteringar i förhållande till autografen, att notbilden måste bli orimligt komplicerad, om man samtidigt skulle vilja upprätthålla det för en kritisk-vetenskaplig utgåva centrala kravet att läsaren skall kunna urskilja vad som står i originalet. I detta läge har utgivarna – i samråd med Svenska samfundets för musikforskning Monumentakommitté – valt lösningen att undantagsvis utöver den reviderade bearbetningen, där särskilda hänsyn tagits till praktisk brukbarhet, publicera den kompletta autografen i faksimil. Principerna för utformningen av den praktiska utgåvan redovisas i det följande.

Bearbetningens utformning

Med utgångspunkt från de tre första satserna och stöd i den väl utarbetade fyrstämmighet, som kännetecknar de flesta av Romans orkesterverk, har violinisten Lars Frydén kompletterat fakturen till fyrstämmighet genom tillägg av en 2:a violinstämma (här benämnd *Secondo*).[8] Ehuru Romans trestämmiga faktur vanligen är så väl koncipierad, att den (i likhet med liknande musik av bl.a. hans store förebild Händel) ofta klingar väl utan ytterligare utfyllnad, har en sådan secondostämma adderats även i denna utgåva. I partituret sker detta med mindre typsnitt för att markera valfriheten att utnyttja eller negligera den. Däremot har ingen komplettering gjorts av de tvåstämmiga satserna 20, 35, 38 och 41, där Alto-stämman endast har anvisningen "Col Basso". Ej heller har sats 4, som är att betrakta som en Unisono-sats, kompletterats.

I utgåvan har samtliga satser försetts med tempobeteckningar. I några fall har de övertagits från sekundära källor eller från andra verk, där samma satser figurerar. Däremot har utgivarna i allmänhet avstått från tillägg av dynamiska beteckningar.

Uppförandepraktiska frågor

Även om stråkensemble får betraktas som grundbesättning, är det naturligtvis möjligt och även rimligt att variera besättningen, främst med solistiska träblåsinstrument förutom basförstärkande fagott, i några satser även med trumpeter, horn och pukor.[9] Några kompletta tillkomponerade stämmor för sistnämnda instrument ingår dock inte i utgåvan; i stället ges s. xxi några enkla modellexempel på hur den sortens stämmor – då för tiden ofta extemporerade – skulle kunna se ut. Även de ovan nämnda Alto-stämmorna med Col Basso-beteckning kan i viss mån ha varit extemporerade.

Den utskrivna generalbasstämma, som ingår i stämmaterialet, har utarbetats av Lars Hallgren. Beträffande nr 4, som är komponerad nästan helt i enstämmig sats, är flera utföranden tänkbara. Förutom den publicerade tasto solo-versionen kan höger hand oktavera basen, ev. med ackordisk utfyllnad i kadenserna. Cembalon kan också utelämnas.

Beträffande artikulationsbågar och utsirningar har utgivarna valt att göra få tillägg eller andra ingrepp. Därmed

6. Se BeRI s. 130. Rimligtvis måste det vid uruppförandet ha förelegat ett stämmaterial. Detta har sedermera förskingrats och försvunnit.
7. Se även den tematiska förteckningen i BeRI, s. T24.
8. Ett incitament härtill var den inspelning för Musica Sveciae, som 1986 gjordes med Drottningholms barockensemble av 24 satser ur Golovinmusiken (Musica Sveciae MS 404, Caprice CAP 1925) i bearbetning av Lars Frydén. I tillhörande texthäfte av Ingmar Bengtsson redogörs närmare för det satsurval som då gjordes samt för de bearbetningsprinciper och besättningar som tillämpades.
9. I skivkommentaren ingår följande argumentation rörande besättningsfrågan: "Med tanke på både Rysslands makt, tsarens kröning och ambassadörens resurser är det föga troligt att greve Golovin nöjde sig enbart med stråkar, bortsett från att kompositionens omfång kan tyckas oss pocka på klanglig omväxling." Där visas s. 6 även i en tablå hur besättningen varieras ganska fritt mellan satserna.

står det varje ensemble eller ensembleledare fritt att lägga till bådadera efter eget sinne och smak. Det vanligaste artikulationstecknet vid sidan av bågar är korta lodräta streck, vilkas innebörd ingalunda är självskriven i våra dagar. Vad som avses är enligt dåtida skriftställare och deras sentida uttolkare varken ett kort staccato eller ett accentuerande marcato, däremot tydligt åtskilda toner ("med luft emellan"), ljudande allra högst hälften av det skrivna notvärdet.

Utgivarna riktar ett särskilt tack till tonsättaren Sven-Erik Bäck. Han har medverkat med exempel på bleckblåsar- och pukstämmor (s. xxi) och i diskussioner omkring den tillagda Secondo-stämman samt generalbasstämmans utformning. Vi tackar även violinisten Tullo Galli, som tillsammans med Bäck och utgivarna provspelat samtliga satser i den fyrstämmiga bearbetningen.

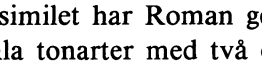
Generella kommentarer till revisionen

Såsom framgår av faksimilet har Roman genomgående noterat d-moll samt alla tonarter med två eller flera ♭-tecken med ett fast förtecken mindre än vad som gäller enligt nutida praxis. Den sistnämnda tillämpas dock i utgåvan, både med hänsyn till nutida läsvanor och till att antalet tillfälliga förtecken (accidentaler), som därigenom kan strykas, vida överstiger de återställningstecken, som måste tillfogas. Moderniseringen har utförts stillatigande.

Även i andra hänseenden gällde dåförtiden regler, som avviker från de nu gällande beträffande bruket av accidentaler. (1) En accidental upprepades i regel för varje taktslag även inom en och samma takt. (Jfr faks. s. 29, sats 13, Primo, t. 12.) Detta äldre skrivsätt har i partitur och stämmor stillatigande moderniserats. (2) När en accidental inte upprepades inom nästföljande taktslag i takten underförstods en återgång till de fasta förtecknens giltighet. (3) En accidental gällde normalt in i nästföljande takt vid direkt tonupprepning över taktstrecket. Bruket av fasta och tillfälliga förtecken var emellertid svävande och följdes inte strikt. Av utgivarna tillfogade accidentaler har därför markerats med liten stilsort.

De tempobeteckningar, som föreslagits av utgivarna, markeras med klamrar [ ]; i några fall har givits två alternativa förslag. Övriga tempobeteckningar har övertagits från satsversion i annan källa; för detaljuppgifter härom hänvisas till kommentarerna om de enskilda satserna.

Romans egna artikulationsbågar återges heldragna, utgivarnas förslag med streckade bågar. Hans tidstypiska notering av långa förslag med små nothuvuden har bibehållits; där dessa saknar legatobåge har sådana tillagts utan särskild markering och kommentar. På ett fåtal ställen har utgivarna tillagt ytterligare förslag; dessa har inte typografiskt differentierats men redovisas i Critical Commentary. Samtliga Romans drillar angivna med *tr* har bibehållits; utgivarnas förslag till ytterligare drillar har markerats likadant men med mindre stilsort.

Romans karakteristiska s. k. långbågar vid reprisomtagningar (se t. ex. faks. s. 35) har omnoterats till de numera brukade:  . Dal segno-beteckningar har ersatts med repristecken.

Tillagda trioltreor har markerats med mindre stilsort och kompletterad text (t. ex. dynamik, Da capo och Fine-beteckningar) med kursiv stil. Övriga tillägg har gjorts inom klamrar [ ].

Stockholm 1988
Ingmar Bengtsson

Professor Ingmar Bengtsson, Sveriges främste Romankännare, avled i december 1989. Manuskriptet till denna utgåva var då i allt väsentligt färdigställt, men vissa detaljfrågor har fått avgöras av övriga utgivare. Kompletteringar till källförteckningen och konkordanslistan har gjorts av 1. bibliotekarie Anna Lena Holm, Musikaliska akademiens bibliotek.

INTRODUCTION

Introducing the Composition and the Principal Source

Johan Helmich Roman (1694–1758), who as a young man having been sent to England at royal expense to "perfect himself in music", was appointed Deputy Master of the King's Music immediately on his return to Stockholm in 1721. Six years later he became Permanent First Master of the King's Music and that same year he tendered his gratitude to Queen Ulrika Eleonora, his benefactor, by dedicating to her his well-known collection of *XII Sonate a flauto traverso, violone e cembalo,* the only music from his hand to have been printed during his own lifetime.

Initially, at least, one of Roman's main duties was the production of cantatas for the royal couple on special occasions. These and other occasional cantatas are practically the only compositions known to us from this early period in his career. A different, and grander, assignment came his way, however, in connection with a notable event in 1728.

The Empress Catherine I of Russia had died in 1727, and the twelve-year-old Peter II was to be crowned Tsar the following year. To mark the accession, the Russian Ambassador in Stockholm, Count Nikolai Fiodorovitz Golovin (1695–1745), made preparations for lavish festivities in and outside the Bååtska, subsequently Stenbockska Palace at Blasieholmstorg (today the headquarters of the Swedish Masonic Order), which at that time was his residence. Music for the celebrations was commissioned from the Swedish Master of the King's Music, and a more eminent choice could not have been made.

A short description of the festivities has come down to us.[1] In it we read that, perched on a rocky height outside the Ambassador's residence, there stood "a temporary square timber building the height of one storey of a house", and that this was "surrounded by a balcony" at the top, supporting a square pyramid. "Upon the balcony there stood trumpeters and kettledrummers who, at a given sign, made a brave noise when the toasts were drunk inside the building." We are also told that "inside the building the privy councillors and ministers, together with their wives, were regaled with a banquet. In the evening there was music and dancing and refreshments for all other persons of quality."

The relationship between client and composer is apparent from the title page of Roman's surviving autograph score, which bears an inscription, from the late 1750s, by his eldest son, Johan Helmich the Younger: "Musique satt til en Festin hos Ryska Ministren Gref Gollowin" (Music for Festivities at Count Gollowin's, the Russian Ambassador).[2] (Cf. facs.)

This festival music from 1728, best known as *The Golovin Music* (BeRI no. 1),[3] comprises no fewer than 45 orchestral pieces in a wide variety of formats, most of them fairly short. Neither the number nor the sequence of the pieces indicates that they are intended as a coherent cycle, i.e. as a suite in the true sense. They are more in the manner of a depository, a "music bank" of generous proportions, intended probably as a flexible response to whatever course might be taken by the evening's festivities. No more is known concerning the practical procedure which this involved, but perhaps there was music going on in several rooms at once and perhaps both indoors and out?[4]

The *Golovin Music,* together with the stylistically similar flute sonatas, gives us the young Roman's instrumental music in a nutshell. More than the sonatas, however, it demonstrates his subsequently apostrophised ability to "imitate all the nations of Europe" by "expressing and imitating their taste in music".[5] Both recollections of the music by the "Lully school" played by Roman as a young member of the Royal Orchestra, the profound impression made by Handel and, not least, his familiarity with the new Italian music of the age shine forth like colours of the rainbow in this stylistic kaleidoscope and must have delighted Golovin's guests, partly because, in the nature of things, they represented a variety of diplomatic missions. This music also gives a foretaste of the famous *Drottningholm Music* from 1744, for example, though with the big difference that the latter is more of an integral whole.

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1. Anonymous ms. in the Nordin Collection, Uppsala University Library.
2. As was so often the case at this time, the orthography of the name varied (Golowin, Gollowin etc.). For present purpose, the spelling Golovin has been adopted. For further details concerning performance, see the booklet *Johan Helmich Roman. The Golovin Music/Festmusik till Greve Golovin* by Ingmar Bengtsson accompanying the Musica Sveciae recording; cf. note 8 below.
3. See the abbreviation list in the Critical Commentary.
4. Possibly the actual festivities did not take place in February, which that year was an outstandingly cold and snowy one, but were postponed until the end of May. See further the above-mentioned recording commentary p. 4 (Swedish) and p. 9 (English).
5. Johan Miklin, writing to Abraham Hülphers, in the Hülphers Correspondence, Västerås stifts- och landsbibliotek (Västerås Diocese and County Library), *Kvartovol.*, fol. 249^{r}.

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The sole surviving main source for the *Golovin Music* is Roman's autograph score, included in the Roman Collection of the Library of the Swedish Academy of Music (Skma, Ro: 1). This shows some signs of the composition having been completed in a situation of growing urgency. It is only the first three movements that have four independent voices (referred to below as Primo, Secondo, Alto and Basso respectively). After this, only three or, in exceptional cases, two parts have been written down. The first twenty or so of these movements are quite neatly written, and they progress quite systematically from the D major/minor of the introductory movements to more remote keys and then back again towards the starting point. Gradually, however, the notation becomes sketchier, in certain cases the Alto part seems to have been added afterwards (cf. Facs. p. 27) or is marked "Col Basso", and the progression through the keys becomes more arbitrary. Especially towards the end, moreover, Roman has borrowed a strikingly large proportion of the music from other compositions of his own, ranging from cantatas to flute sonatas. (For individual concordances, see below, p. 79 f.)

Apart from this main source, no other score has come down to us, nor are there any complete sets of parts extant; only selections or individual movements in secondary sources have survived.[6] The most voluminous of these is a source in the Lund University Library, Engelhardt Collection no. 406. This contains the Violino and Basso parts of 18 anonymous pieces, 10 of which come from the *Golovin Music*. The other eight consist of minuets which are not to be found at all in the autograph. In BeRI these have been designated no. 1 1/2. In the critical discussion there (p. 386), these minuets are classified as "probably spurious". Nothing has subsequently emerged to contradict this conclusion and they have not been included in the present edition.[7]

Unfortunately, the autograph score is incomplete in several important respects. For one thing, as stated earlier, most of the pieces are written on a few staves. Then again, not the least intimation is given of the instrumental combinations which Roman intended (apart from an unspecified number of string players). Thirdly, there are no tempo indications whatsoever (not even dance titles, e.g. *Menuetto*), and the performance indications are sporadic to say the least. A practical performing edition, therefore, would involve so many additions to the autograph as to make the score outrageously complicated if, at the same time, the requirement – essential in a critical edition – of the reader being able to distinguish Roman's original was to be adhered to. Faced with this situation the editors, in consultation with the Monumenta Committee of the Swedish Society for Musicology, decided to publish a facsimile of the complete autograph together with a revised edition in which priority has been given to the practicalities of performance. The principles governing the preparation of this performing edition will be described in the sections which now follow.

Principles of the Performing Edition

The violinist Lars Frydén, guided by the first three movements and acting on the strength of the thoroughly worked-out four-part writing characterising most of Roman's orchestral compositions, has given the score a fourth voice by adding a second violin part (here termed Secondo).[8] Although Roman's three-part texture is so well-conceived that (in common with similar music, for example by Handel, his great ideal) it often sounds well without any further addition, the Secondo part has been added to practically all the movements. This has been done using a smaller typeface in the score, to show that the performers can use or disregard it at will. On the other hand, no additions have been made to the two-part movements 20, 35, 38 and 41, where the Alto part is simply marked Col Basso. Nor has any addition been made to movement 4, which can be termed Unisono.

All the movements have been given tempo indications. Some of these have been taken from secondary sources or from other compositions featuring the same movements. In a few instances, the editors have added dynamics.

Performance Practice

Although a string ensemble is to be taken as the basic medium of performance, it is of course both possible and plausible to vary the instrumental combinations, above all by adding solo woodwind instruments, as well as a bassoon to reinforce the bass part, while in some movements trumpets, horns and timpani are also feasible.[9] The

6. See BeRI p. 130. One assumes that written parts must have been available for the performance but were subsequently dispersed.
7. See also the thematic list in BeRI, p. T.24.
8. This was partly prompted by the recording, made for Musica Sveciae in 1986 by the Drottningholm Baroque Ensemble, of 24 movements from the *Golovin Music* (MUSICA SVECIAE MS 404, Caprice CAP 1925), as edited by Lars Frydén. The accompanying booklet by Ingmar Bengtsson includes a more detailed explanation of the selection of movements made on that occasion, as well as the editing principles and instrument combinations employed.
9. The record booklet includes the following reasoning with regard to the instrumentation: "Considering both the power of Russia, the important occasion of the Tsar's coronation and the Ambassador's resources, Count Golovin is hardly likely to have made do with just strings, leaving aside the variety of sound which, to our ears, a work of such length simply cries out for." Page 6 of the booklet has a table showing how the combination of instruments varies quite freely from one movement to another.

edition, however, does not include any complete additional parts for these instruments. Instead, on page xxi, some simple model examples are given to show what parts of this kind – frequently extemporised during the actual period – could look like. The above-mentioned Alto parts marked Col Basso may also have been extemporised to some extent.

The continuo included in the instrumental parts has been realised by Lars Hallgren. There are several conceivable ways of performing No. 4, which is composed almost entirely in one voice. In addition to the tasto solo version published, the right hand can double the bass, perhaps filling in chords for the cadences. It is also possible for the harpsichord to be dispensed with.

Concerning phrase marks and ornaments, the editors have chosen to make few additions or other modifications. Every group or conductor, therefore, is free to add both, according to taste and mood. Apart from slurs, the commonest articulation sign is a short vertical dash, the meaning of which is by no means clear. According to writers of the period and their latter-day interpreters, this sign denotes neither a short staccato nor an accentuating marcato, but distinctly separated notes, occupying – at most – half the written duration.

The editors owe a special debt of gratitude to the composer Sven-Erik Bäck, for preparing the sample brass and timpani parts, and for advice on the additional Secondo part and the continuo. Our thanks must also go to Tullo Galli, violinist, who, together with Bäck and the editors, played through all the pieces in the four-part version.

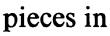
General Remarks on the Revision

As can be seen from the facsimile, Roman has consistently written D minor (and all keys with two or more flats) using one less flat in the key signature than is now the practice. Modern usage, however, has been employed in this edition, both to allow for current reading habits and also because the number of accidentals that can thus be dispensed with greatly exceeds the number of natural signs which would have to be added. The modernising has been carried through without typographical differentiation.

There are other historical differences regarding the use of accidentals. (1) As a rule, an accidental was repeated for every beat, even in one and the same measure. (Cf. facs. p. 29, Movement 13, Primo, m. 12.) This earlier practice has been tacitly modernised both in the score and the instrumental parts. (2) If an accidental was not repeated on the next beat of the measure, this implied a reversion to the key signature. (3) An accidental normally continued to apply in the following measure if a note was directly repeated over the bar line. This use of fixed and temporary accidentals, however, was erratic and was not strictly complied with. Accidentals added by the editors are shown in small type.

The tempo indications proposed by the editors are enclosed in square brackets, and in some places two alternative suggestions have been made. Other tempo marks have been taken from versions of the same pieces in other sources; for details on this point, see the Critical Commentary.

Continuous phrase marks are Roman's own, while dashed ones represent editors' suggestions. His practice – typical of the time – of writing appoggiaturas with small notes has been retained; where, in this instance, legato slurs are lacking they have been added without any special indication or comment. There are a few points where the editors have added further appoggiaturas; these are not distinguished typographically, but they are enumerated in the Critical Commentary. All Roman's trills, indicated *tr,* have been retained; additional trills suggested by the editors have been indicated similarly but in smaller type.

Roman's distinctive "long phrase marks" for repeats (cf. Facs. p. 35) have been adapted to current usage:  . Repeat signs have been substituted for Dal segno marks.

Triplet 3's added are shown in smaller print and additions to the text (e.g. dynamics, Da capo and Fine) are printed in italics. Other additions are enclosed in square brackets.

Stockholm 1988
Ingmar Bengtsson
(Transl.: Roger Tanner)

Professor Ingmar Bengtsson, Sweden's foremost authority on J. H. Roman and his music, died in December, 1989. At that time, the manuscript of this edition was complete in all essentials; however, decisions on a certain number of details are due to the other editors. Ms. Anna Lena Holm, a librarian at the Library of the Swedish Academy of Music, has contributed additional sources and concordances.

EINLEITUNG

Allgemeines zu Werk und Hauptquelle

Johan Helmich Roman (1694–1758), der in jungen Jahren auf Kosten des schwedischen Königshauses nach England geschickt wurde, „um sich in der Musik zu vervollkommnen", wurde 1721 unmittelbar nach seiner Rückkehr nach Schweden zum Vizehofkapellmeister in Stockholm ernannt. Sechs Jahre später wurde er ordentlicher Erster Hofkapellmeister und bedankte sich bei seiner Gönnerin Königin Ulrika Eleonora noch im selben Jahr, indem er ihr seine bekannte Sammlung *XII Sonate a flauto traverso, violone e cembalo* widmete – das einzige Werk Romans, das noch zu seinen Lebzeiten im Druck erscheinen sollte.

Zu Romans wichtigsten dienstlichen Verpflichtungen, wenigstens zu Beginn seiner Anstellung, gehörte es, Kantaten zu Gedenk- und Feiertagen des Königspaares zu schreiben. Diese und andere Gelegenheitskantaten sind fast die einzigen Kompositionen Romans, die aus dieser frühen Schaffensperiode bekannt sind. Einen größeren Auftrag besonderer Art erhielt er jedoch vor einem Ereignis, das 1728 stattfinden sollte.

1727 war Kaiserin Katharina I. von Rußland gestorben, und im folgenden Jahr sollte der zwölfjährige Peter II. zum Zar gekrönt werden. Zu diesem Thronwechsel gab der russische Gesandte in Stockholm, Graf Nikolaj Fjodorovitz Golowin (1695–1745) ein aufwendiges Fest in und vor dem sog. „Bååtska palatset", dem späteren „Stenbockska palatset" am Blasieholmstorg – heute dem Freimaurerorden zugehörig –, wo er zu dieser Zeit wohnte. Der Auftrag, Musik zu dieser Feier zu komponieren, erging an den schwedischen Hofkapellmeister und damit zweifellos an den berühmtesten Musiker, den es in der Nähe gab.

Eine kurzgefaßte Beschreibung des Festes ist erhalten.[1] Nach dieser befand sich auf einer felsigen Erhebung vor dem Haus „ein vierkantiger Bau, so hoch gezimmert wie ein Stockwerk eines Hauses", das oben „mit einem Altan umgeben" war, auf welchem eine vierkantige Pyramide errichtet war. „Oben auf dem Altan standen Trompeter und Pauker, die sich auf ein gegebenes Signal hin tüchtig hören ließen, wenn im Hause die Gläser zum Trinkspruch geleert wurden." Des weiteren erfährt man, daß „die anwesenden Reichsräte und Minister mit ihren Gemahlinnen während des Tages bewirtet wurden. Am Abend war Tanz und Musik sowie Bewirtung für andere Standespersonen."

Der Zusammenhang zwischen Auftraggeber und Komponist geht aus dem Titelblatt der erhaltenen autographen Partitur Romans hervor. Dort hat Romans ältester Sohn Johan Helmich d.J. in den Jahren vor 1760 die Bemerkung „Musique satt til en Festin hos Ryska Ministren Gref Gollowin" (Musik zu einem Fest bei dem russischen Gesandten Graf Gollowin) ergänzt.[2] (S. Faksimile.)

Die Festmusik von 1728, die unter dem Namen *Golovinmusiken* bekannt ist (BeRI Nr. 1)[3], besteht aus nicht weniger als 45 Orchestersätzen höchst unterschiedlichen Umfangs, wobei die meisten Stücke recht kurz sind. Weder die Anzahl der Sätze noch ihre Anordnung sprechen dafür, daß sie als zyklisch zusammenhängendes Ganzes, also als Suite im eigentlichen Sinne, anzusehen sind. Viel eher scheint es sich um einen Vorrat, eine großzügig bestückte „Musikbank" zu handeln, die vermutlich dazu vorgesehen war, recht flexibel genutzt zu werden, je nachdem, wie sich der Festabend entwickelte. Nähere Angaben darüber, wie dies in der Praxis vorsichgegangen sein mag, fehlen. Möglicherweise wurde an mehreren Orten gleichzeitig und vielleicht sogar auch draußen musiziert.[4]

Die Musik für Graf Golowin bildet zusammen mit den ihr stilistisch nahestehenden Flötensonaten den Kern der Instrumentalmusik des jungen Roman. Doch mehr noch als in den Sonaten demonstriert er bereits in diesem Werk, wie er von seiner später apostrophierten Fähigkeit Gebrauch macht, „alle Nationen in Europa imitieren" und „ihren Musikgeschmack ausdrücken und nachahmen" zu können.[5] Sowohl die Erinnerung an die Musik der „Lully-Schule", die Roman u.a. als junges Mitglied der Hofkapelle gespielt hatte, als auch die nachhaltigen Eindrücke von Händel und nicht zuletzt die Vertrautheit mit der zeitgenössischen italienischen Musik leuchten wie Regenbogenfarben in diesem stilistischen Kaleidoskop –

1. Anonyme Handschrift in der Nordin-Sammlung, Universitätsbibliothek Uppsala.
2. Wie so oft in dieser Zeit tauchen verschiedene Schreibweisen des Namens auf (Golowin, Gollowin u.a.). – Für weitere Details der Aufführung vgl. das Textheft *Johan Helmich Roman. The Golovin Music / Festmusik till Greve Golovin* von Ingmar Bengtsson zur Schallplatteneinspielung der Komposition bei Musica Sveciae; vgl. auch Fußnote 8.
3. Zur ausführlichen Literaturangabe, s. Abbreviation list im Critical Commentary.
4. Es ist möglich, daß das Fest selbst nicht im Februar, der in jenem Jahr besonders kalt und schneereich war, sondern erst gegen Ende Mai stattfand; vgl. hierzu auch den in Fußnote 3 genannten Schallplattenkommentar, S. 4 (schwedisch) bzw. S. 9 (englisch).
5. Johan Miklin im Brief an Abraham Hülphers aus der Hülphers Korrespondenz, Stifts- und Landesbibliothek Västerås, Quartband, fol. 249^{r}.

sicherlich zur Freude von Golowins Gästen, unter denen sich verschiedene diplomatische Gesandtschaften befundeb haben müssen. Die Musik kann auch als Vorbote der berühmten *Drottningsholmsmusik* von 1744 verstanden werden, allerdings mit dem großen Unterschied, daß letztere stärker den Stempel eines zusammenhängenden Ganzen trägt.

*

Die einzige bewahrte Hauptquelle zur *Golovinmusik* bildet Romans eigenhändige Partitur, die in die Roman-Sammlung der Musikaliska Akademiens Bibliotek (Skma, Ro: 1) eingeht. Diese weist gewisse Anzeichen dafür auf, daß das Werk unter zunehmendem Zeitdruck vollendet wurde. Nur in den ersten drei Sätzen sind vier selbständige Stimmen – die im folgenden Primo, Secondo, Alto und Basso genannt werden – enthalten; danach sind nur noch drei, in Ausnahmefällen sogar nur zwei Stimmen ausgeschrieben. Die ersten zwanzig Sätze sind recht sorgfältig geschrieben, und die harmonische Entwicklung verläuft relativ planmäßig von der D-dur/d-moll-Tonalität der einleitenden Sätze zu weiter entfernten Tonarten, um von dort aus zum harmonischen Ausgangspunkt zurückzukehren. Zunehmend wirkt das Notenbild jedoch stellenweise skizzenhaft. Gelegentlich scheint die Alto-Stimme nachträglich hinzugesetzt zu sein (siehe z.B. Faksimile, S. 27) oder auch ist sie durch „Col Basso" angegeben. Auch die Tonartenfolge erscheint willkürlicher. Vor allem gegen Ende übernimmt Roman darüberhinaus einen bemerkenswert großen Teil aus seinen früheren Werken, sowohl aus Kantaten als auch aus Flötensonaten (zu einzelnen Übereinstimmungen s. S. 79 f.).

Außer dieser Hauptquelle ist keine andere Partitur erhalten, ebensowenig komplettes Stimmenmaterial; in sekundären Quellen ist die *Golovinmusik* nur in Auszügen oder einzelnen Sätzen überliefert.[6] Die umfangreichste dieser Quellen geht in die Sammlung Engelhardt (Nr. 406) ein, die in der Universitätsbibliothek Lund aufbewahrt wird. Sie enthält die Violin- und Baßstimmen zu achtzehn anonymen Sätzen, von denen zehn aus der *Golovinmusik* stammen. Die übrigen acht Sätze sind der Form nach Menuette und kommen im Autograph überhaupt nicht vor. In BeRI sind sie als Nr. 1 1/2 verzeichnet. In der dort geführten stilkritischen Diskussion werden diese Menuette als „wahrscheinlich unecht" klassifiziert. Da sich seither nichts Neues zu dieser Frage ergeben hat, was diese Schlüsse hinfällig machen würde, wurden die betreffenden acht Sätze nicht mit in die vorliegende Ausgabe übernommen.[7]

Leider ist die autographe Partitur in mehreren wesentlichen Punkten unvollständig. Zum einen ist wie bereits gesagt ein Großteil der Sätze auf wenigen Systemen niedergeschrieben. Zum anderen gibt es nicht den geringsten Hinweis darauf, was Roman über ein Streicherensemble unbekannter Größe hinaus als Besetzung vorgesehen hatte. Darüberhinaus fehlen durchgängig Tempobezeichnungen – nicht einmal Tanzbezeichnungen wie z.B. vom Typ „Menuetto" sind anzutreffen –, und Vortragsangaben tauchen nur höchst sporadisch auf. Zusammengenommen bedeutet dies, daß eine Ausgabe, die für die musikalische Praxis brauchbar sein soll, so viele Ergänzungen im Vergleich zum vorhandenen autographen Notentext erfordern würde, daß das Notenbild unangemessen verkompliziert würde, sofern man gleichzeitig die für eine kritisch-wissenschaftliche Ausgabe zentrale Forderung aufrechterhalten will, daß der Leser die Hinzufügungen vom Originaltext unterscheiden können soll. In dieser Situation haben die Herausgeber – im Einvernehmen mit dem Monumentakomitee der Schwedischen Gesellschaft für Musikforschung – die Lösung gewählt, sowohl die revidierte Bearbeitung, die besondere Rücksicht auf die praktische Brauchbarkeit nimmt, als auch das komplette Autograph im Faksimile zu veröffentlichen. Die Prinzipien, die der Herstellung dieser praktischen Ausgabe zu Grunde liegen, werden im folgenden Abschnitt dargelegt.

Die Herstellung der bearbeiteten Fassung

Ausgehend von den drei ersten Sätzen und gestützt durch die gut ausgearbeitete Vierstimmigkeit, die die meisten Orchesterwerke Romans auszeichnet, hat der Violinist Lars Frydén die Faktur der dreistimmigen Sätze durch Hinzusetzen einer zweiten Violinstimme – hier Secondo genannt – zur Vierstimmigkeit ergänzt.[8] Obwohl Romans dreistimmige Faktur gewöhnlich so souverän konzipiert ist, daß sie (ähnlich wie bei entsprechenden Werken z.B. seines großen Vorbilds Händel) meist auch ohne weitere Auffüllung befriedigend klingt, ist auch in dieser Ausgabe bei praktisch allen Sätzen eine solche Secondo-Stimme hinzugefügt worden. In der Partitur wird dies durch kleineren Typendruck gekennzeichnet, um so die freie Wahl, die ergänzte Stimme einzubeziehen oder wegzulassen, deutlich zu machen. Dagegen wurde in den zweistimmigen Sätzen Nr. 20, 35, 38 und 41, bei denen die Alto-Stimme nur durch die Anweisung Col Basso angedeutet ist, keine Ergänzung vorgenommen, und eben-

6. Vgl. BeRI, S. 130. Es ist stark anzunehmen, daß zur Uraufführung Stimmenmaterial in irgendeiner Form vorgelegen hat, das später verlorenging.

7. S. auch thematisches Verzeichnis, a.a.O., S. T 24.

8. Eine Anregung hierzu gab die Einspielung von 24 Sätzen aus der *Golovinmusik* in der Bearbeitung von Lars Frydén, die 1986 mit Drottningholms Barockensemble für Musica Sveciae stattfand (MUSICA SVECIAE MS 404, Caprice CAP 1925). Im dazugehörigen Textheft gibt Ingmar Bengtsson nähere Erläuterungen zur Satzauswahl, die dort getroffen wurde, sowie zu den Bearbeitungsprinzipien und zur Auswahl der Besetzung.

so nicht in Satz 4, da dieser als Unisonosatz zu betrachten ist.

In der Ausgabe sind sämtliche Sätze mit Tempobezeichnungen versehen. In einigen Fällen wurden sie von sekundären Quellen oder von anderen Werken, in denen dieselben Sätze auftauchen, übernommen. Dagegen haben die Herausgeber nur ausnahmsweise dynamische Bezeichnungen hinzugefügt.

Aufführungspraktische Fragen

Auch wenn das Streicherensemble als Grundbesetzung betrachtet werden darf, ist es natürlich möglich und auch plausibel, daß man die Besetzung variiert – über das baßverstärkende Fagott hinaus vor allem durch weitere solistische Holzblasinstrumente, in einigen Sätzen sogar durch Trompeten, Hörner und Pauken.[9] Komplett hinzukomponierte Stimmen für die zuletzt genannten Instrumente gehen jedoch nicht in die Ausgabe ein; stattdessen werden S. xxi beispielhaft einige einfache Modelle dafür gegeben, wie diese Art von Stimmen, die damals oft extemporiert wurden, ausgesehen haben könnte. Auch die obengenannten Alto-Stimmen mit Col Basso-Bezeichnung können teilweise improvisativ ausgeführt worden sein.

Die ausgeschriebene Generalbaßstimme, die in das Stimmenmaterial eingeht, wurde von Lars Hallgren ausgearbeitet. Für Nr. 4, die fast gänzlich als einstimmigen Satz geschrieben ist, sind verschiedenerlei Ausführungen denkbar. Außer der hier gegebenen Tasto solo-Version ist auch Oktavierung der Baßlinie in der rechten Hand möglich, eventuell mit Akkordausfüllung in den Kadenzen. Das Cembalo kann auch wegfallen.

Was Artikulationsbogen und Verzierungen betrifft, haben die Herausgeber sich entschieden, nur wenige Zusätze oder andere Eingriffe vorzunehmen. Dadurch steht es jedem Ensemble bzw. Ensembleleiter frei, auf diesen Gebieten nach persönlichen Vorstellungen und eigenem Geschmack Ergänzungen anzubringen. Das häufigste Artikulationszeichen bilden neben Bogen kurze senkrechte Striche, deren Bedeutung heutzutage keineswegs selbstverständlich ist. Es handelt sich dabei gemäß den damaligen Schriftstellern und ihren späteren Interpreten weder um ein kurzes staccato noch um ein akzentuiertes marcato, sondern um deutlich voneinander getrennte Töne („mit Luft dazwischen"), die allerhöchstens die Hälfte des geschriebenen Notenwertes klingen sollen.

Die Herausgeber richten ein besonderes Dankeschön an den Komponisten Sven-Erik Bäck. Er hat mit Beispielen von Blechbläser- und Paukenstimmen beigetragen und an der Diskussion über die zugesetzte Secondostimme und über die Gestaltung der Generalbaßstimme teilgenommen. Ebenso danken wir dem Violinisten Tullo Galli, der zusammen mit Bäck und den Herausgebern sämtliche Sätze in der vierstimmigen Bearbeitung zur Probe durchspielte.

Allgemeine Kommentare zu den Revisionen

Wie aus dem Faksimile hervorgeht, notierte Roman d-moll und alle Be-Tonarten mit zwei oder mehrere Vorzeichen, mit einem Vorzeichen weniger als nach heutiger Praxis üblich ist. In dieser Ausgabe wird ein zusätzliches Vorzeichen ergänzt, einerseits im Hinblick auf heutige Lesegewohnheiten und andererseits deshalb, weil die Anzahl an Akzidentien, die dadurch gestrichen werden können, bei weitem die Zahl der Auflösungszeichen übersteigt, die dann hinzugefügt werden müssen. Die Modernisierung ist stillschweigend vorgenommen.

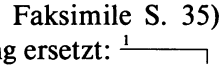
Auch noch in anderen Punkten weichen die damals geltenden Regeln für den Gebrauch von Akzidentien von den heutigen ab. (1) Ein Akzidens wurde in der Regel für jeden Taktschlag auch innerhalb ein und desselben Taktes wiederholt (vgl. Faks. S. 29, Satz 13, Primo, T. 12). Diese alte Schreibart ist in Partitur und Stimmen stillschweigend modernisiert worden. (2) Wenn ein Akzidens nicht während des folgenden Taktschlags im selben Takt wiederholt wurde, waren automatisch nur noch die Tonartvorzeichen gültig. (3) Ein Akzidens galt normalerweise bis in den nächsten Takt hinein, wenn ein Ton über den Taktstrich hinweg direkt wiederholt wurde. Dieser Gebrauch von Tonartvorzeichen und Akzidentien war jedoch schwankend und wurde nicht immer streng befolgt. Für von den Herausgebern hinzugefügte Akzidentien ist ein kleinerer Schriftgrad verwendet.

Tempobezeichnungen, die von den Herausgebern vorgeschlagen werden, sind durch eckige Klammern markiert; in einigen Fällen gibt es zwei alternative Vorschläge. Weitere Tempobezeichnungen wurden aus parallel überlieferten Satzversionen übernommen; für detailliertere Auskünfte wird auf die Angaben im Critical Commentary verwiesen.

Romans eigene Artikulationsbogen werden mit durchgezogenen Linien wiedergegeben, die ergänzten Vorschläge der Herausgeber mit gestrichelten Bogen. Die zeittypische Notierung langer Vorschläge mit kleinen Notenköpfen wurde beibehalten; wo bei ihnen der Legatobogen fehlt, wurde er ohne besondere Kennzeichnung kommen-

9. Im Schallplattenkommentar wird zur Besetzungsfrage folgende Argumentation geführt: „Wenn man die Machtstellung Rußlands, den Anlaß der Krönung des jungen Zaren und die Resourcen des Gesandten bedenkt, ist es wenig wahrscheinlich, daß Graf Golowin sich allein mit Streichern begnügte, ganz abgesehen davon, daß der Umfang der Komposition unserer Meinung nach nach klanglicher Abwechslung verlangt." (Orig. schwed.) Dort wird auch in einer Übersicht auf S. 6 dargestellt, wie die Besetzung recht frei zwischen den einzelnen Sätzen variiert wird.

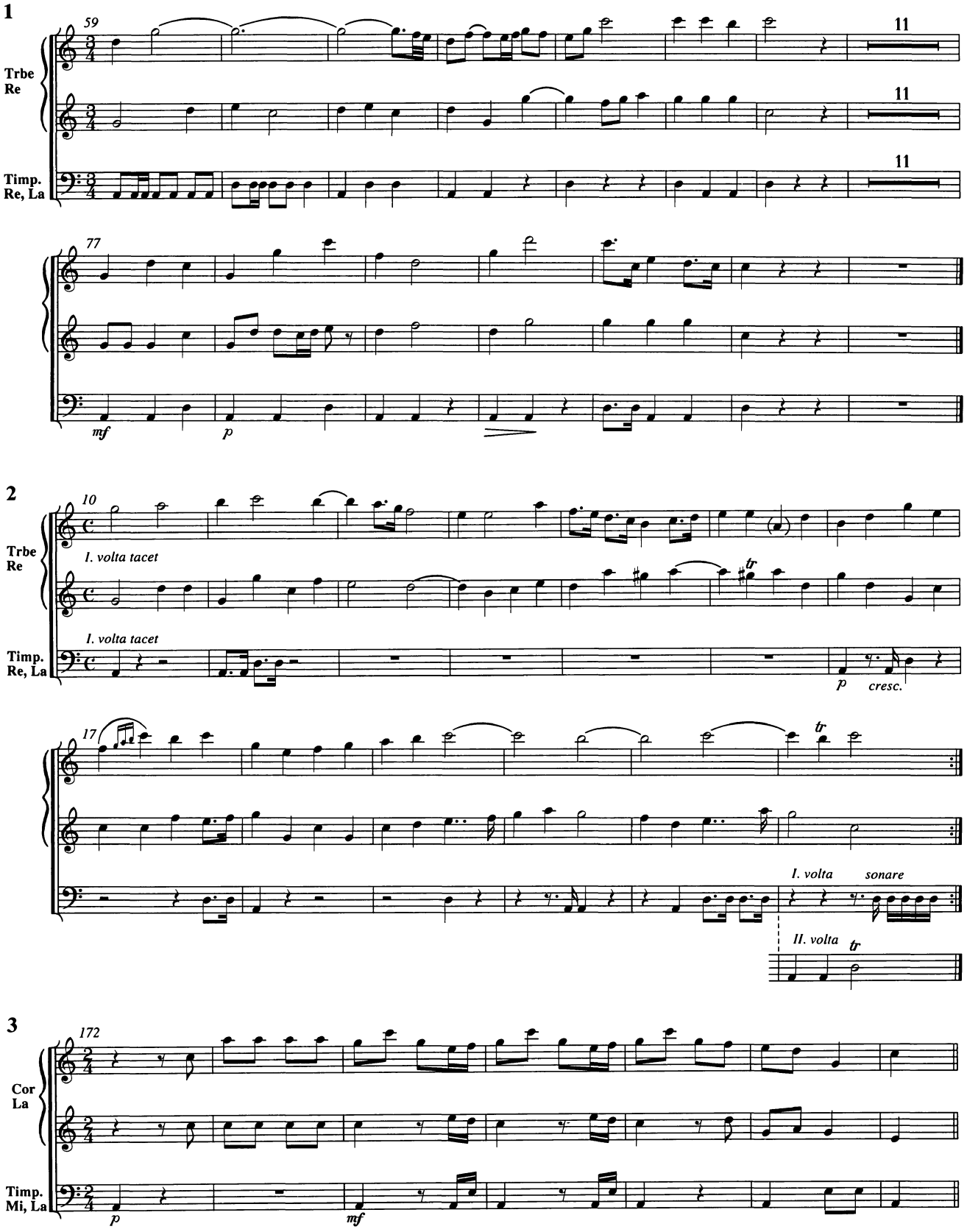
tarlos hinzugefügt. An einigen wenigen Stellen haben die Herausgeber weitere Vorschläge eingefügt. Diese sind nicht typographisch gekennzeichnet, aber im Critical Commentary vermerkt. Sämtliche von Roman mit *tr* bezeichneten Triller wurden übernommen; Vorschläge der Herausgeber für weitere Triller wurden auf die gleiche Weise, aber mit kleineren Schriftzeichen markiert.

Romans charakteristische lange Bogen bei Wiederholungen (siehe z.B. das Faksimile S. 35) sind durch die heute übliche Notierung ersetzt:  , Dal segno-Bezeichnungen durch Wiederholungszeichen.

Hinzugefügte Triolenziffern sind durch kleineren Schriftgrad gekennzeichnet, Textergänzungen (Dynamik, Da Capo- und Fineangaben etc.) durch Kursivierung. Andere Zusätze stehen in eckigen Klammern.

Stockholm 1988
Ingmar Bengtsson
(Übersetzung: Anne-Katrin Nauen)

Professor Ingmar Bengtsson, der hervorragendste schwedische Kenner von J.H. Romans Leben und Werk, verstarb im Dezember 1989. Die vorliegende Ausgabe war zu diesem Zeitpunkt im wesentlichen fertiggestellt, sodaß nur wenige Einzelheiten den übrigen Herausgebern überlassen bleiben mußten. Bibliotekar Anna Lena Holm an der Bibliothek der Musikalischen Akademie hat mit Ergänzungen zum Quellenverzeichnis und zur Konkordanzliste beigetragen.



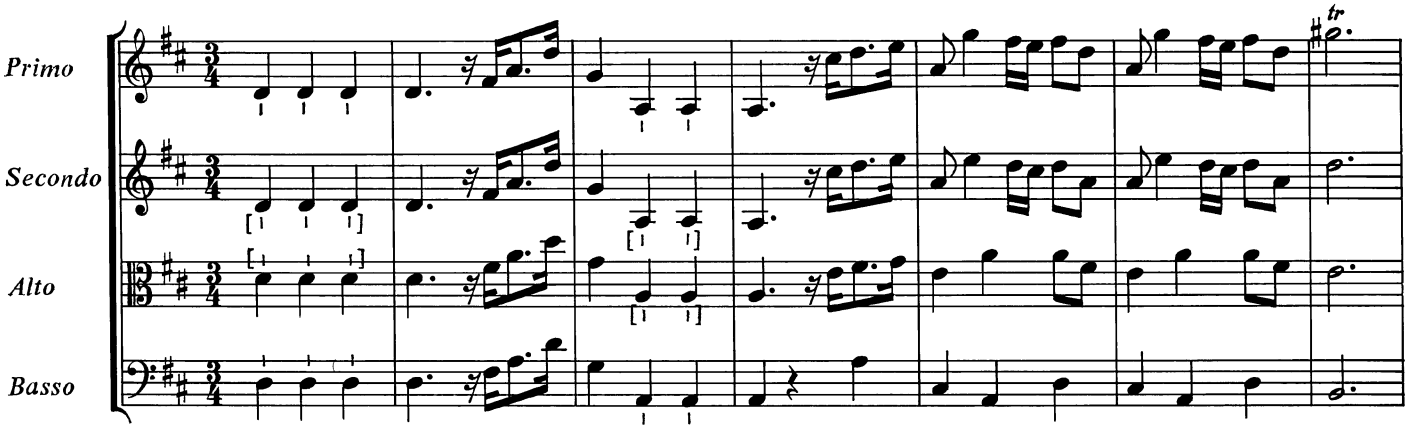
Exempel ur de bleckblåsar- och pukstämmor som utformades av Sven-Erik Bäck inför ett framförande av Golovin-musiken i Versailles 1990: **1** – sats 1, t. 59–83; **2** – sats 2, t. 10–22; **3** – sats 7, t. 172–178. / Examples of the brass and timpani parts realised by Sven-Erik Bäck for a performance of the Golovin Music at Versailles in 1990: **1** – Movement 1, mm. 59–83; **2** – Movement 2, mm. 10–22; **3** – Movement 7, mm. 172–178. / Beispiele der von Sven-Erik Bäck für eine Aufführung der Musik für Graf Golowin in Versailles 1990 hinzugefügten Blechbläser- und Paukenstimmen: **1** – Satz 1, T. 59–83; **2** – Satz 2, T. 10–22; **3** – Satz 7, T. 172–178.

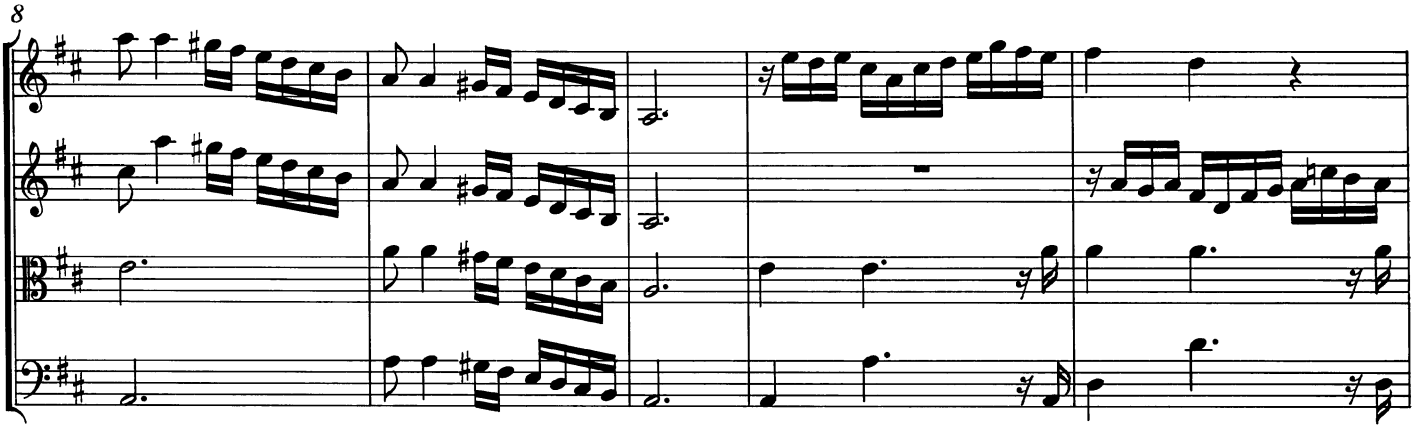
Riksskattemästare Seved Bååts palats i Stockholm, byggt efter ritningar av Nicodemus Tessin d.ä., efter Bååts död tillhörigt riksamiralen Gustaf Otto Stenbock. Kopparstick signerat "Jean Marot fecit", 1669, *Suecia antiqua et hodierna*, Paris & Stockholm 1667–1716. / Palace designed by Nicodemus Tessin the Elder for Lord High Treasurer Seved Bååt. After Bååt's death the palace was acquired by Admiral of the Realm Gustaf Otto Stenbock. Engraving signed "Jean Marot fecit", 1669, *Suecia antiqua et hodierna*, Paris & Stockholm 1667–1716. / Der Palast des Reichsschatzmeisters Seved Bååt in Stockholm, nach dessen Tod im Besitz von Reichsadmiral Gustaf Otto Stenbock; erbaut nach Plänen von Nicodemus Tessin d.Ä. Kupferstich mit Signatur „Jean Marot fecit", 1669, *Suecia antiqua et hodierna,* Paris und Stockholm 1667–1716.

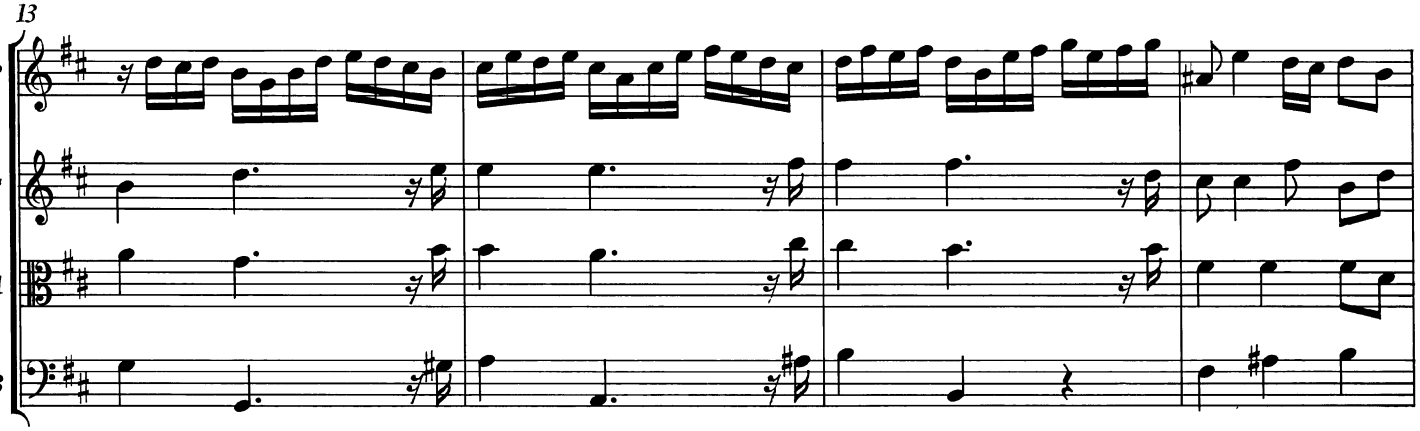
Golovinmusiken

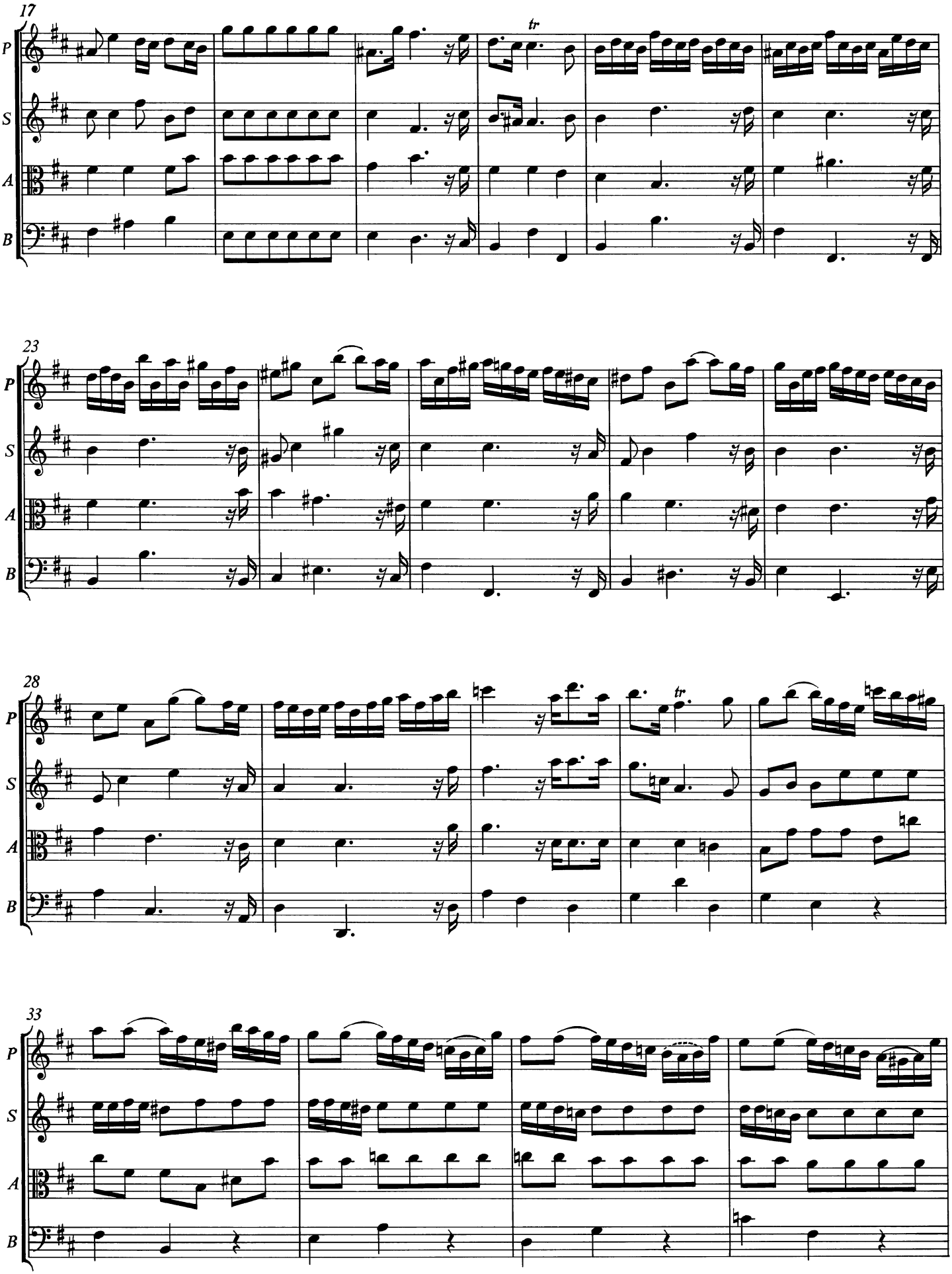
Johan Helmich Roman
1728

1. [Con spirito]





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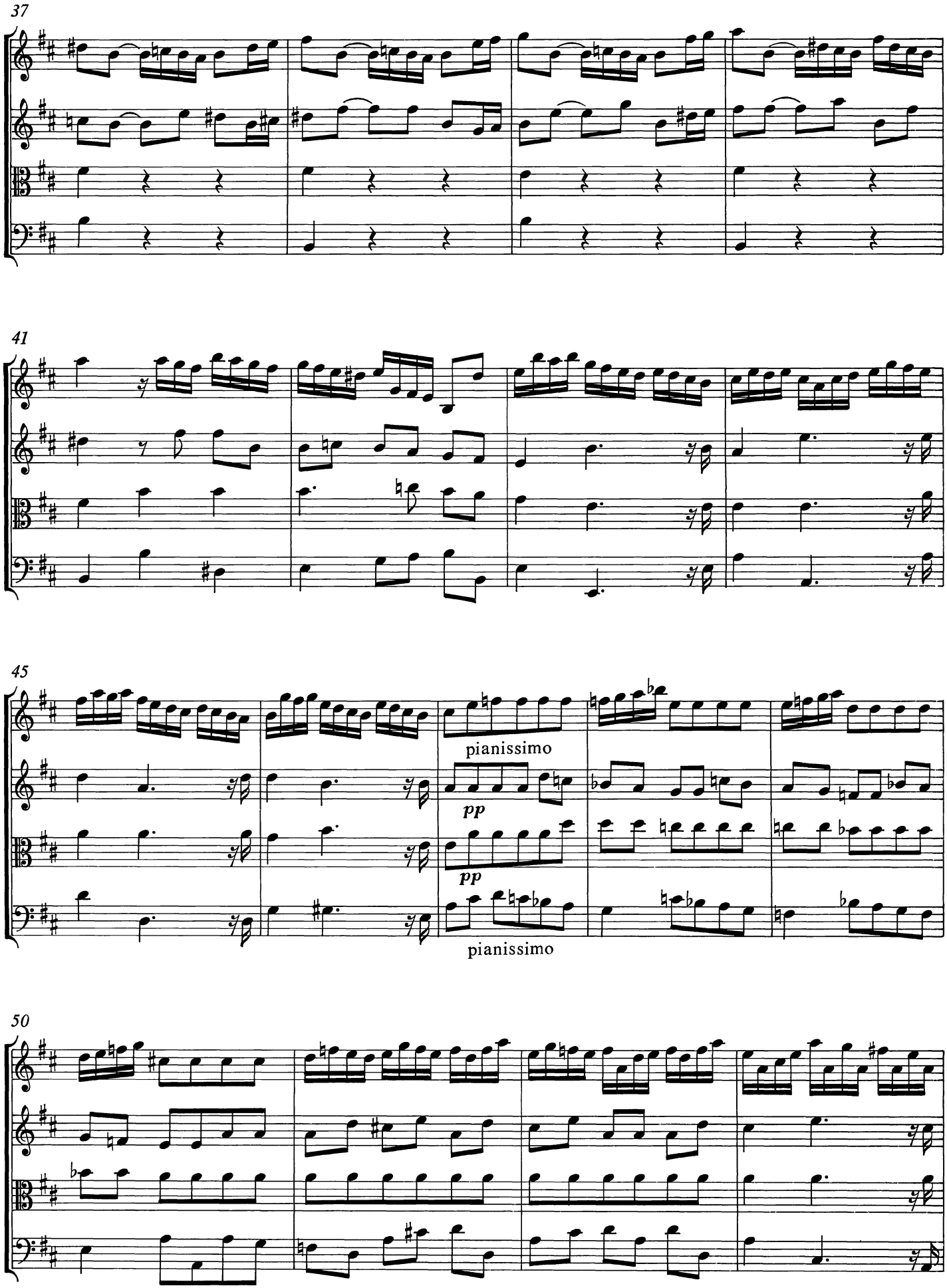
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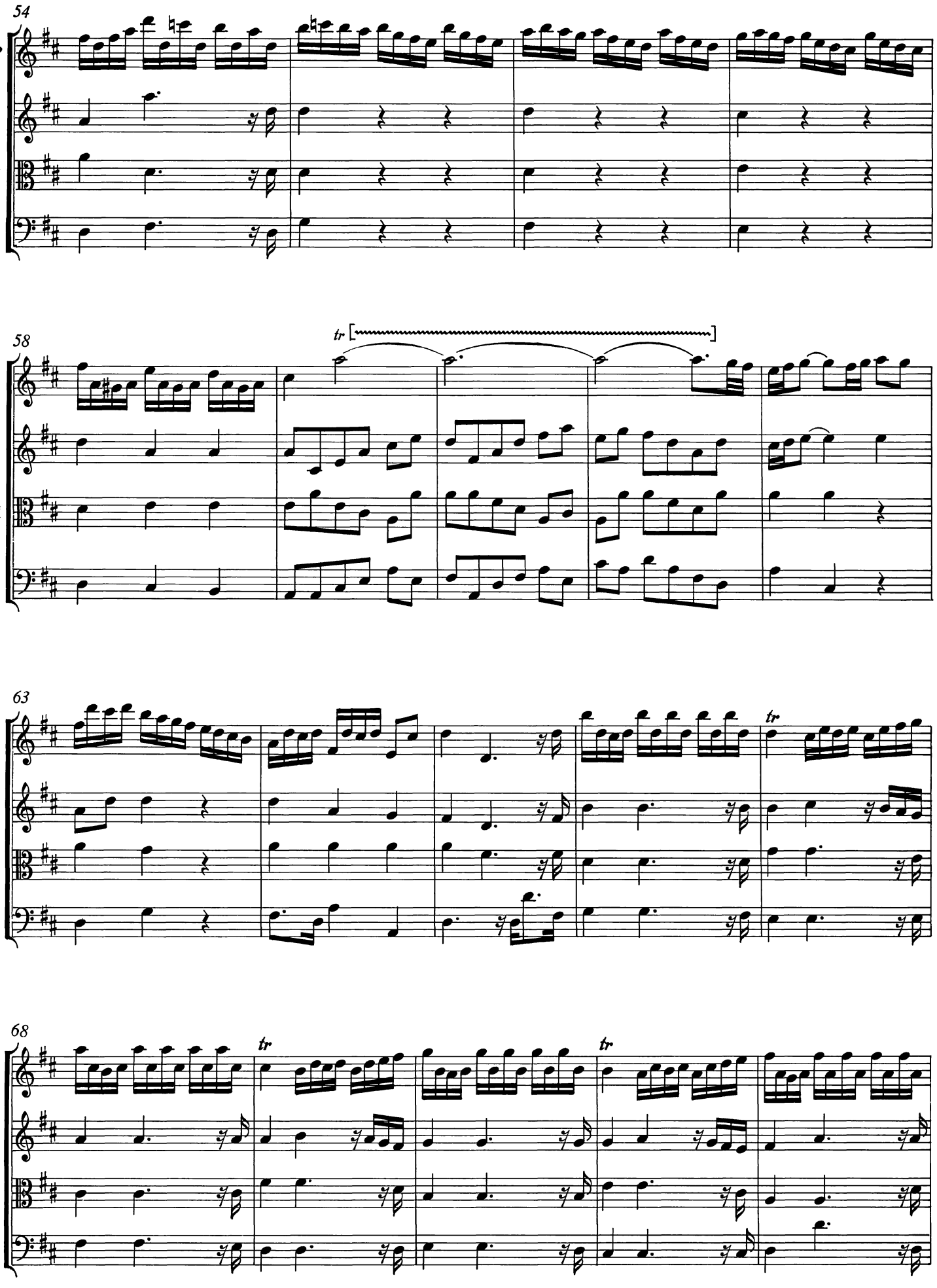
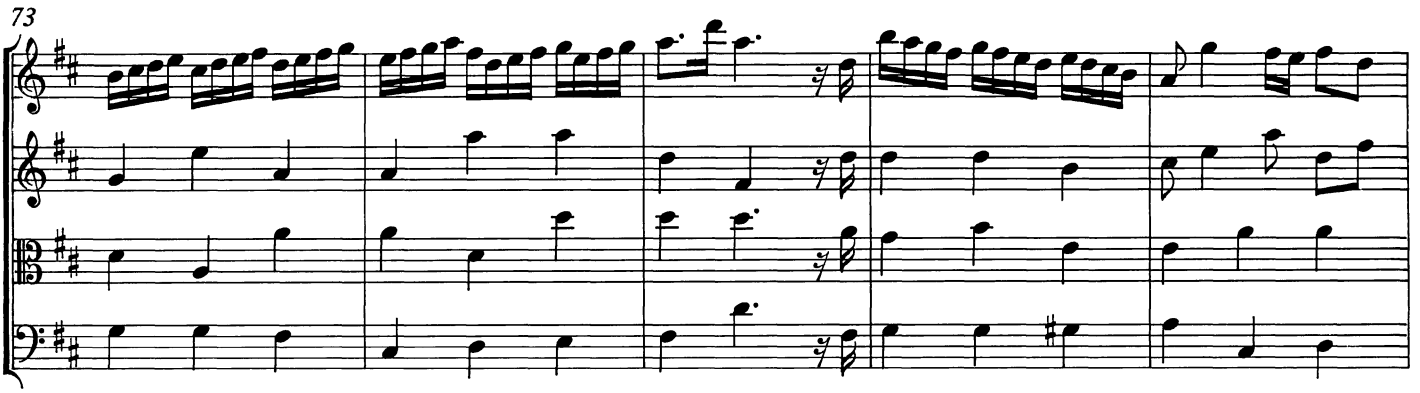
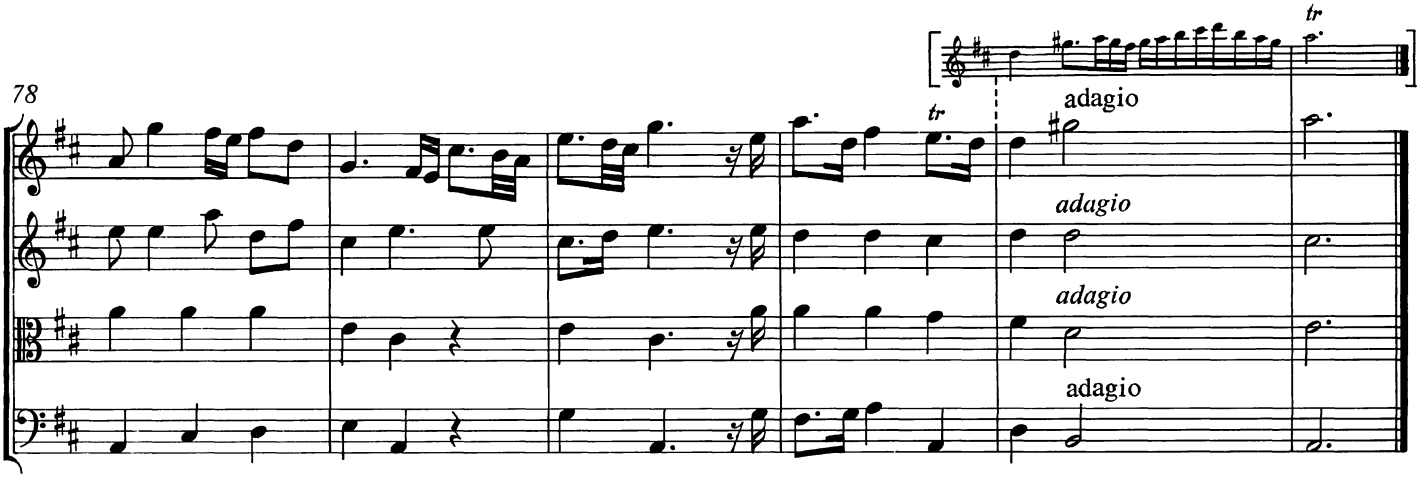
S
A
B
45
P
S
A
B
pianissimo
pp
pp
pianissimo
50
P
S
A
B


54
P
S
A
B
58
tr
63
tr
68
tr
tr





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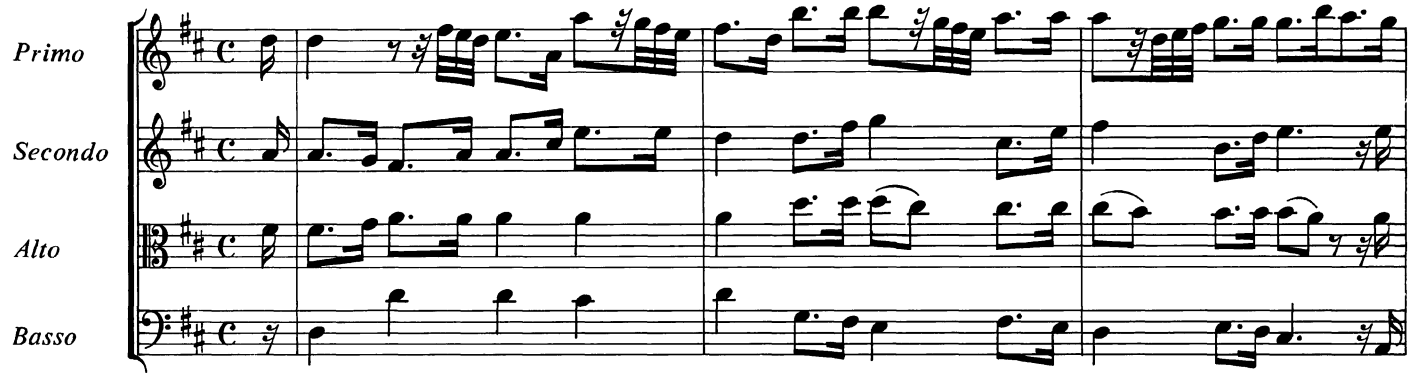
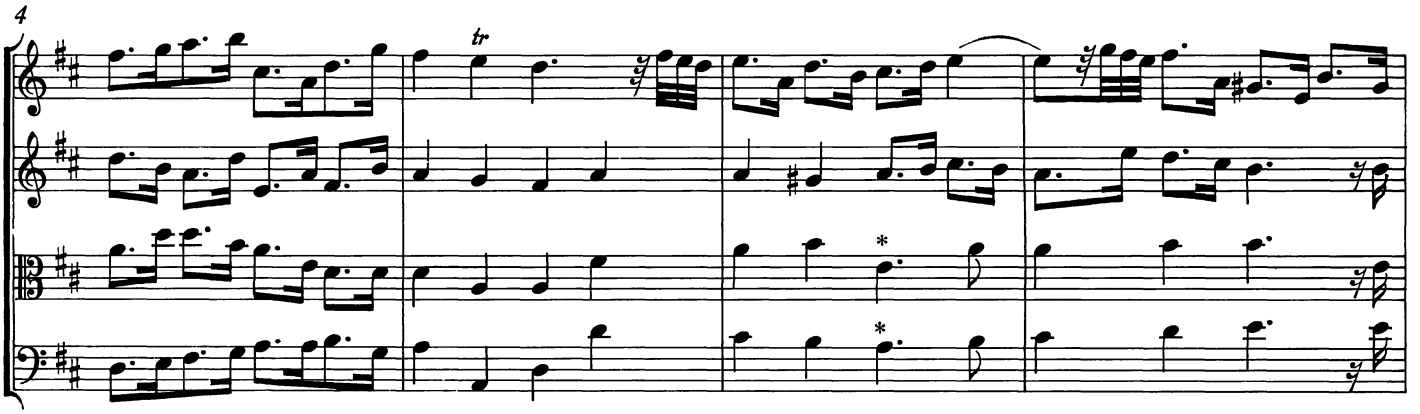
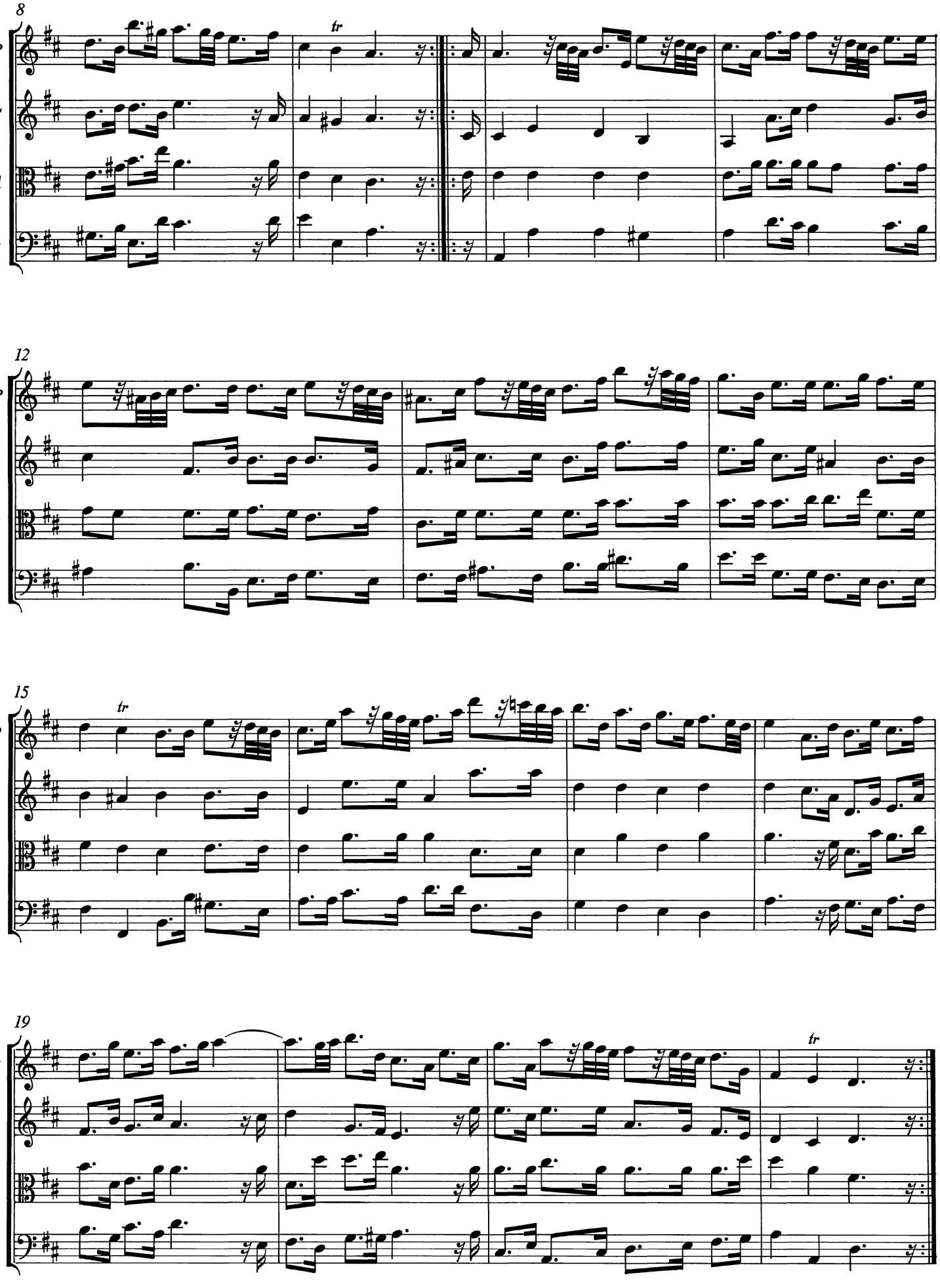




* Utförs i enlighet med t. 7–8: ♩.. 𝅘𝅥𝅯 alt. ♩. 𝅀𝅘𝅥𝅯 . / Played as per mm. 7–8: ♩.. 𝅘𝅥𝅯 or ♩. 𝅀𝅘𝅥𝅯 . / Ausführung entsprechend T. 7–8: ♩.. 𝅘𝅥𝅯 oder ♩. 𝅀𝅘𝅥𝅯 .


8
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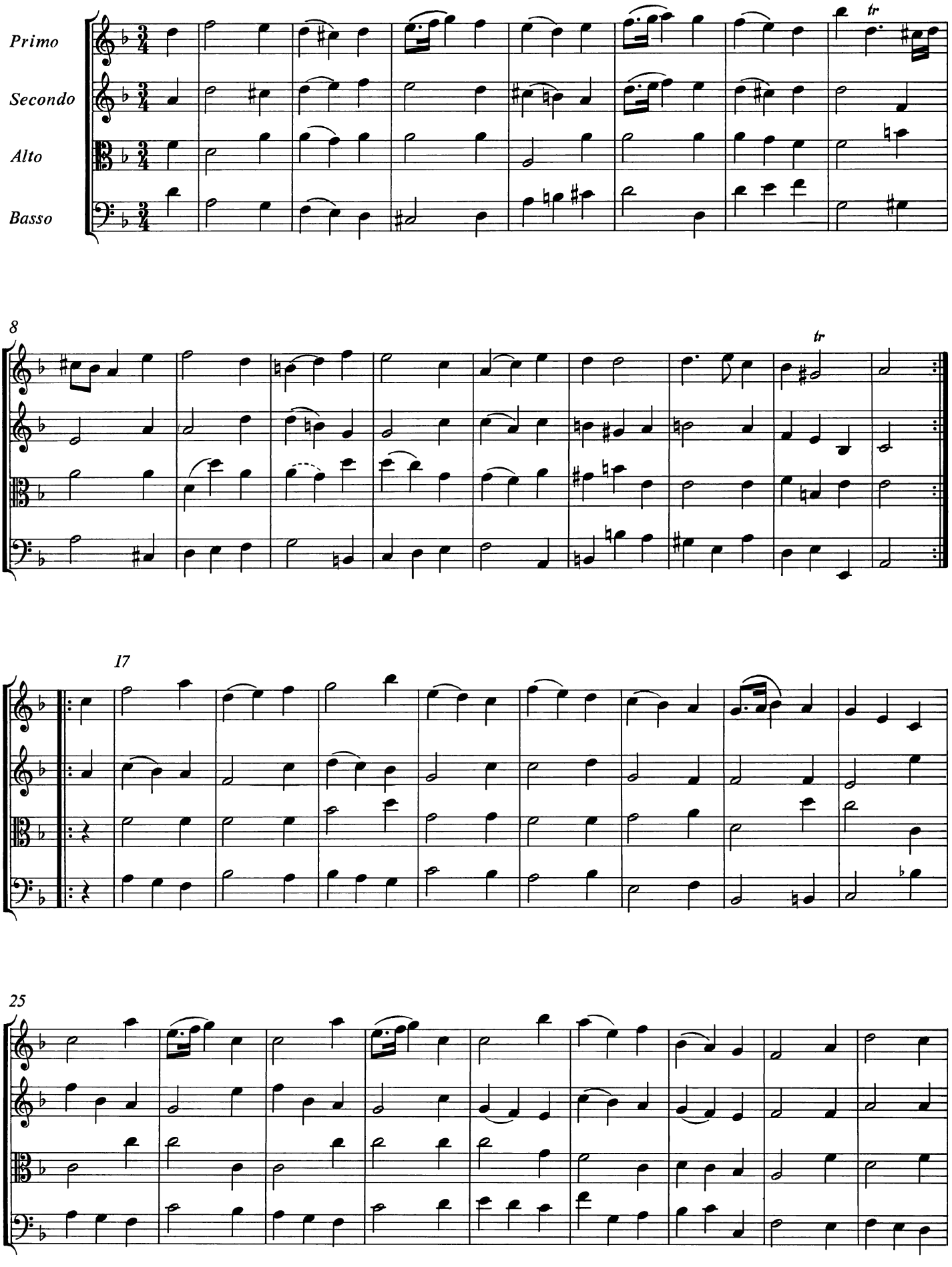
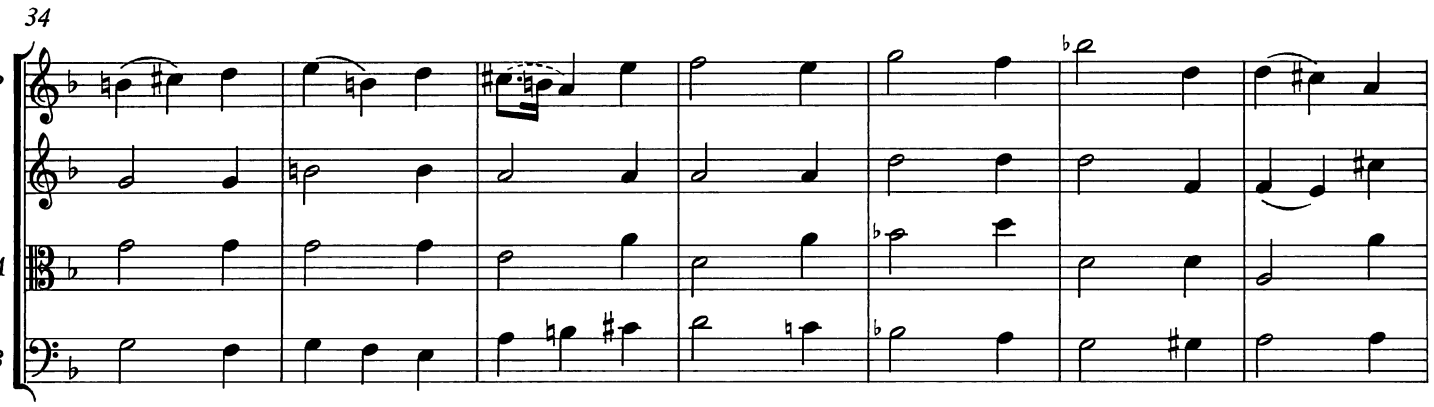
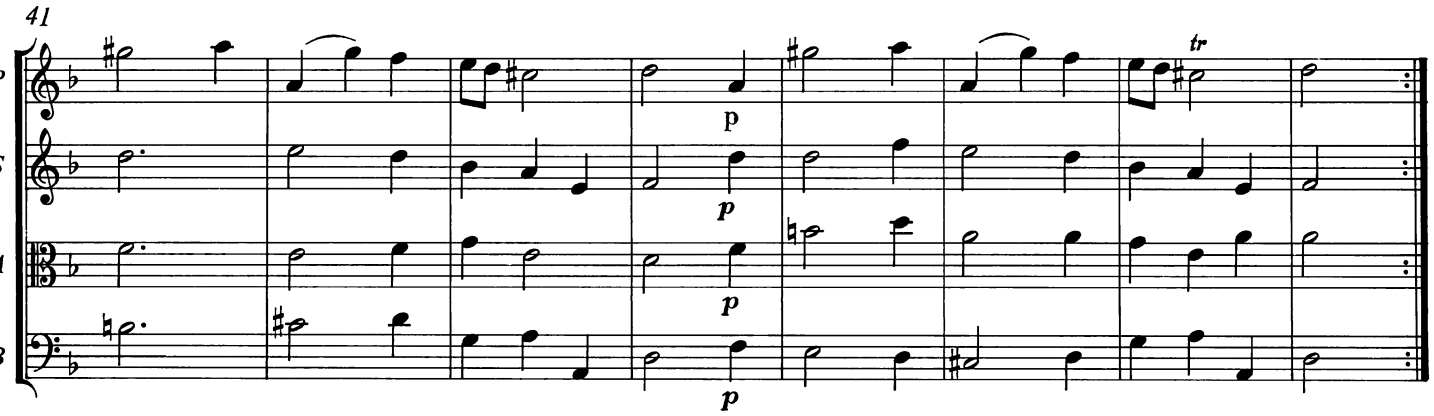
12
15
19

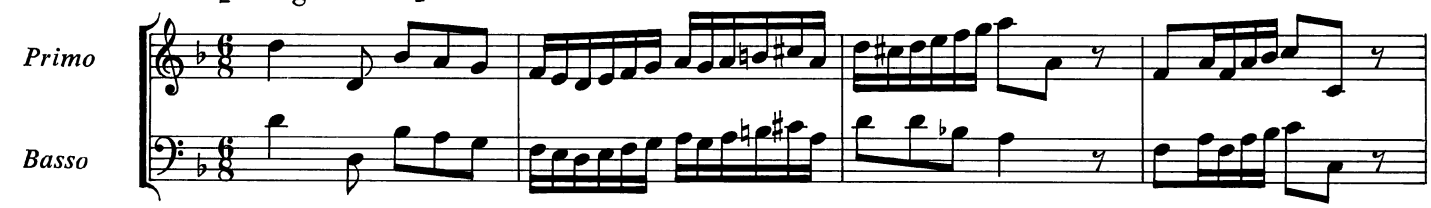
3. Larghetto [Non tanto]

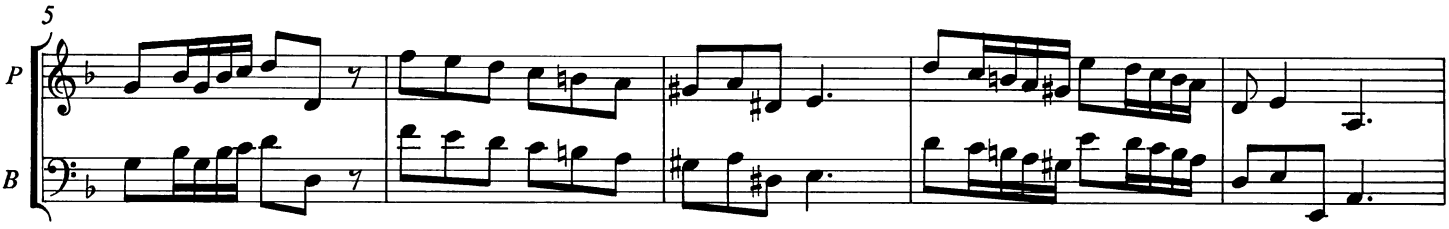


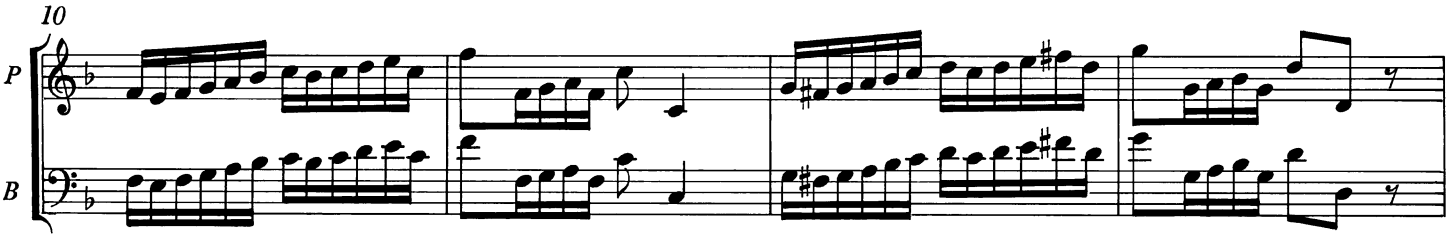




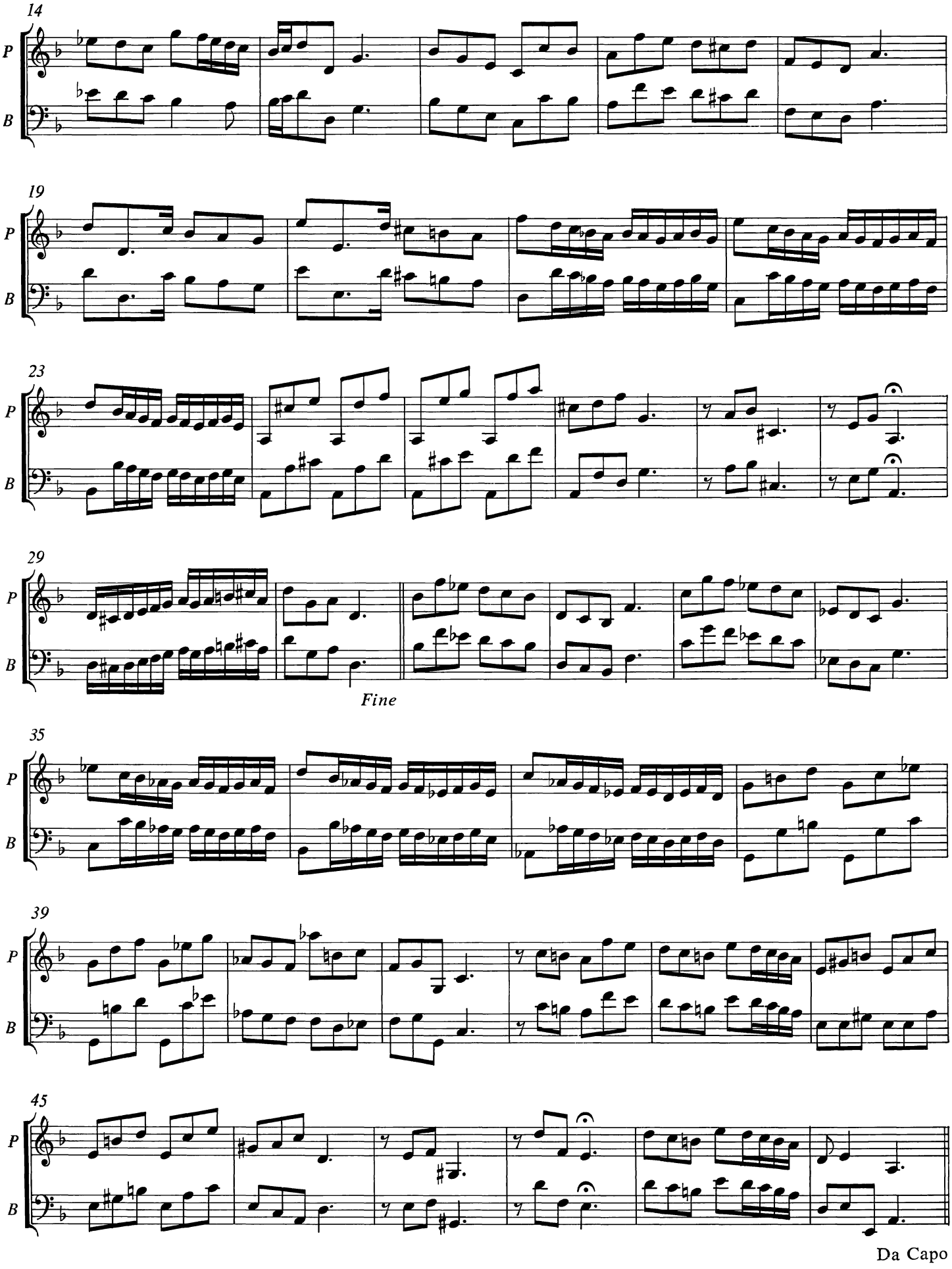
4. [Allegro assai]*



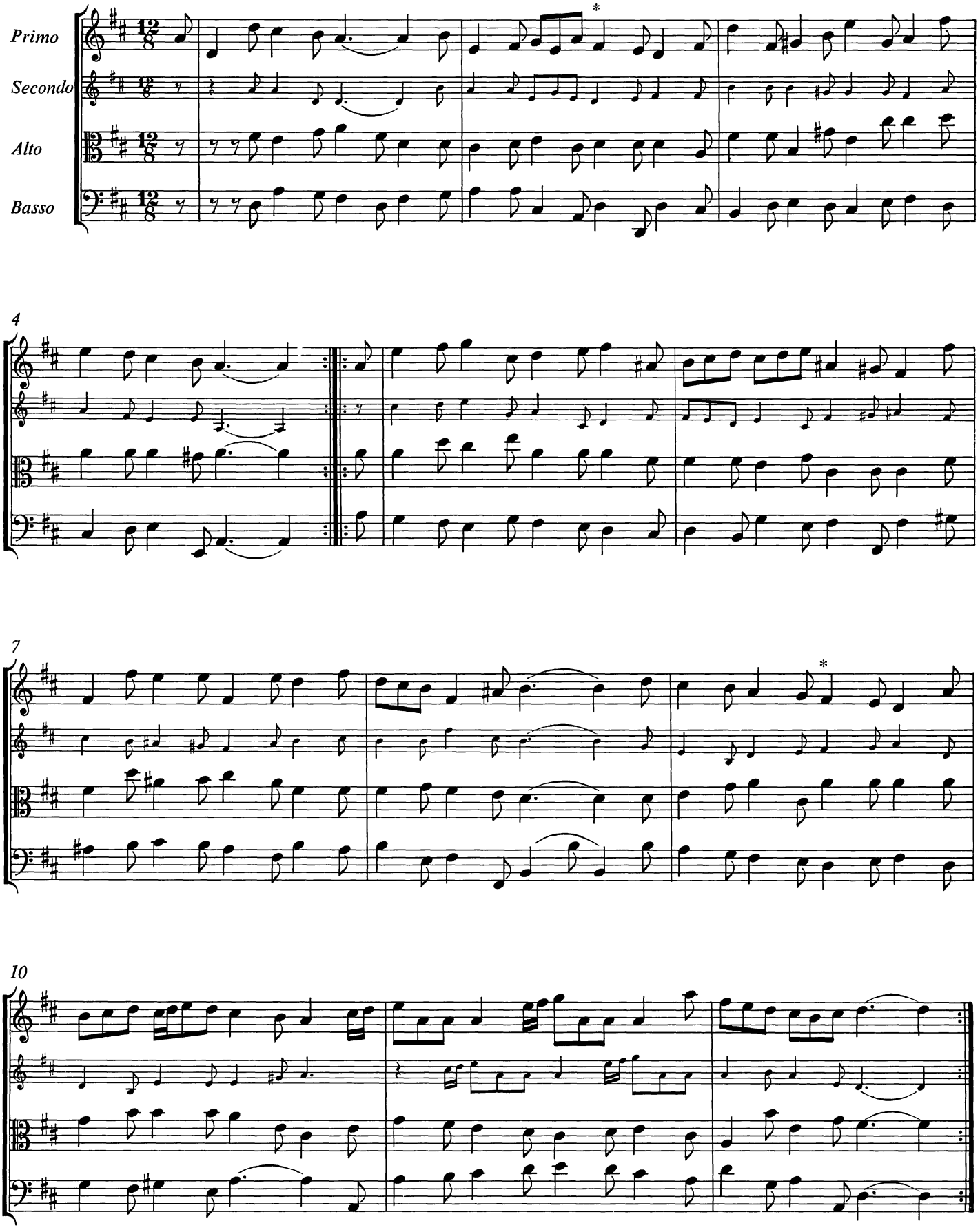




* För utförandet av denna sats, se Inledningen s. xii. / Concerning the performance of this movement, see Introduction, p. xvi. / Zur Ausführung dieses Satzes, s. Einleitung S. xix.

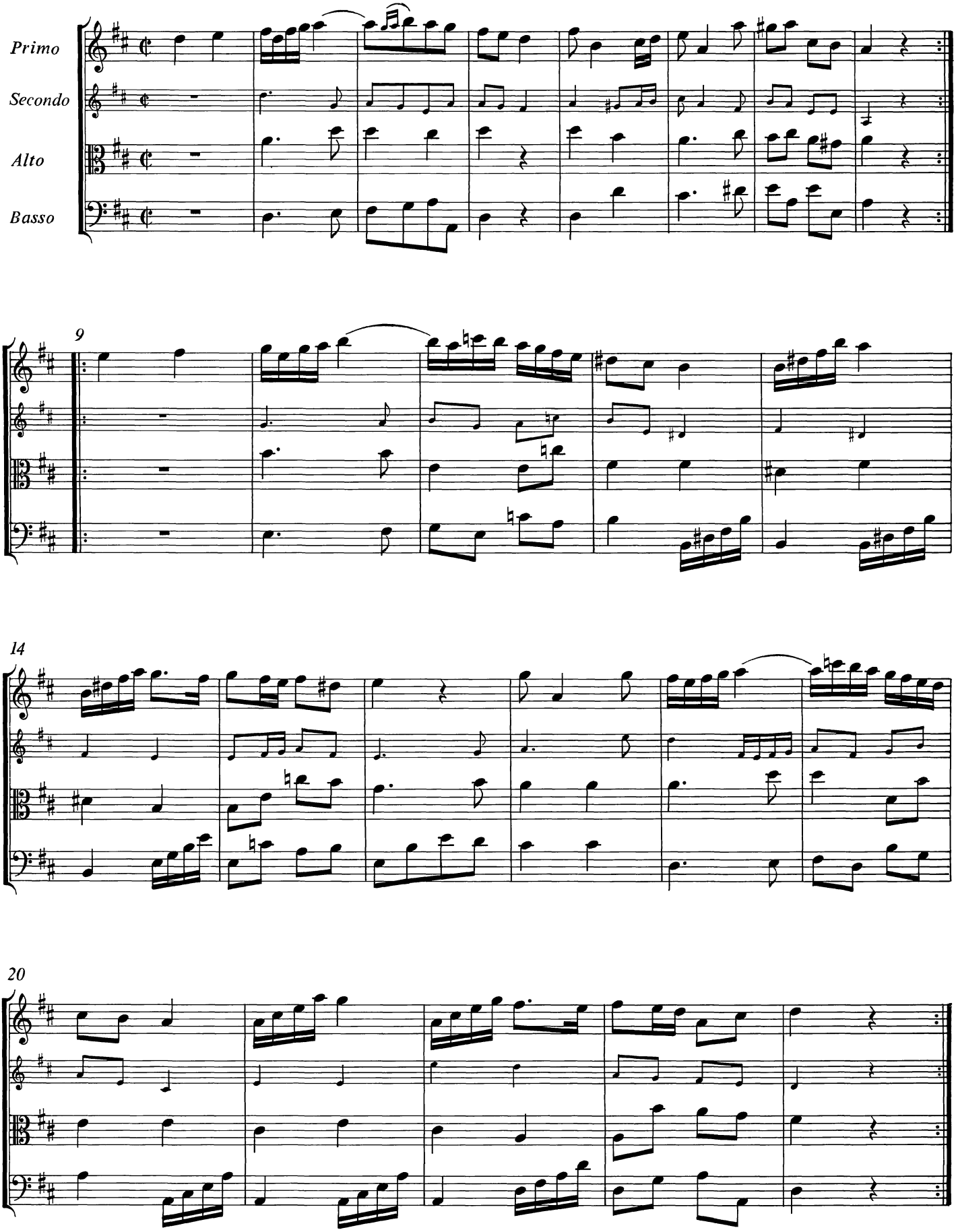

14
P
B
19
P
B
23
P
B
29
P
B
Fine
35
P
B
39
P
B
45
P
B
Da Capo

5. Vivace [Commodo]

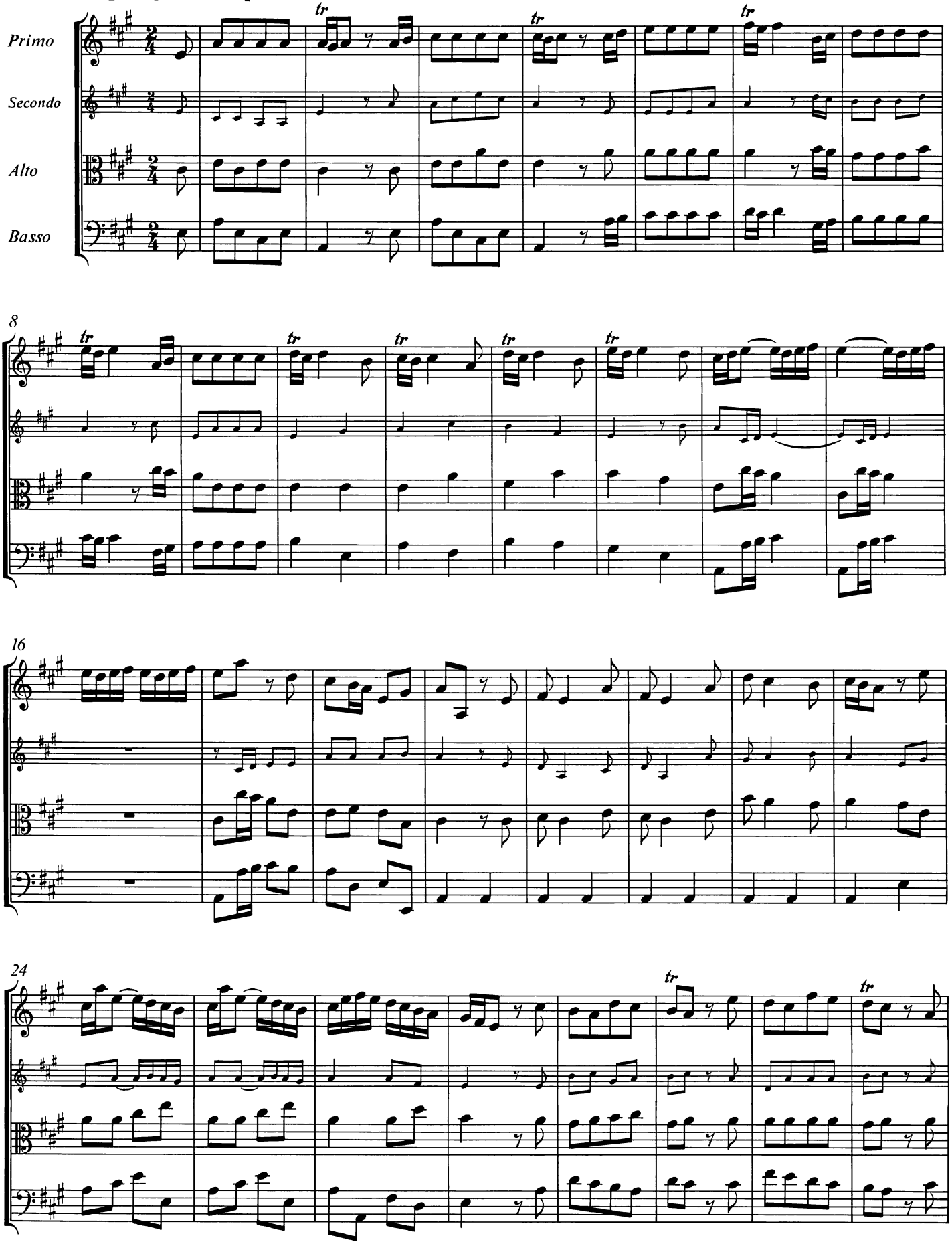


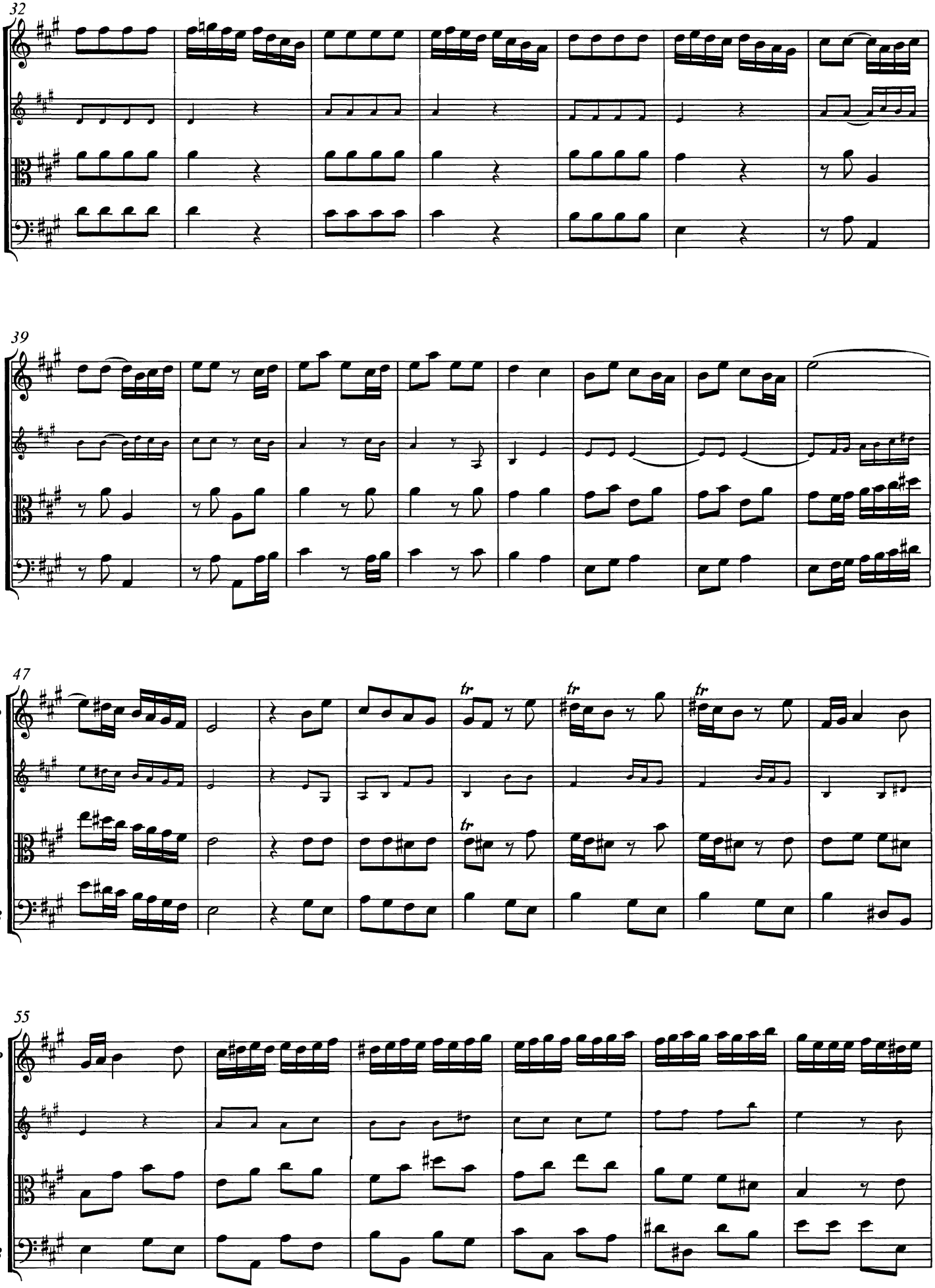
* Cf. Critical Commentary.

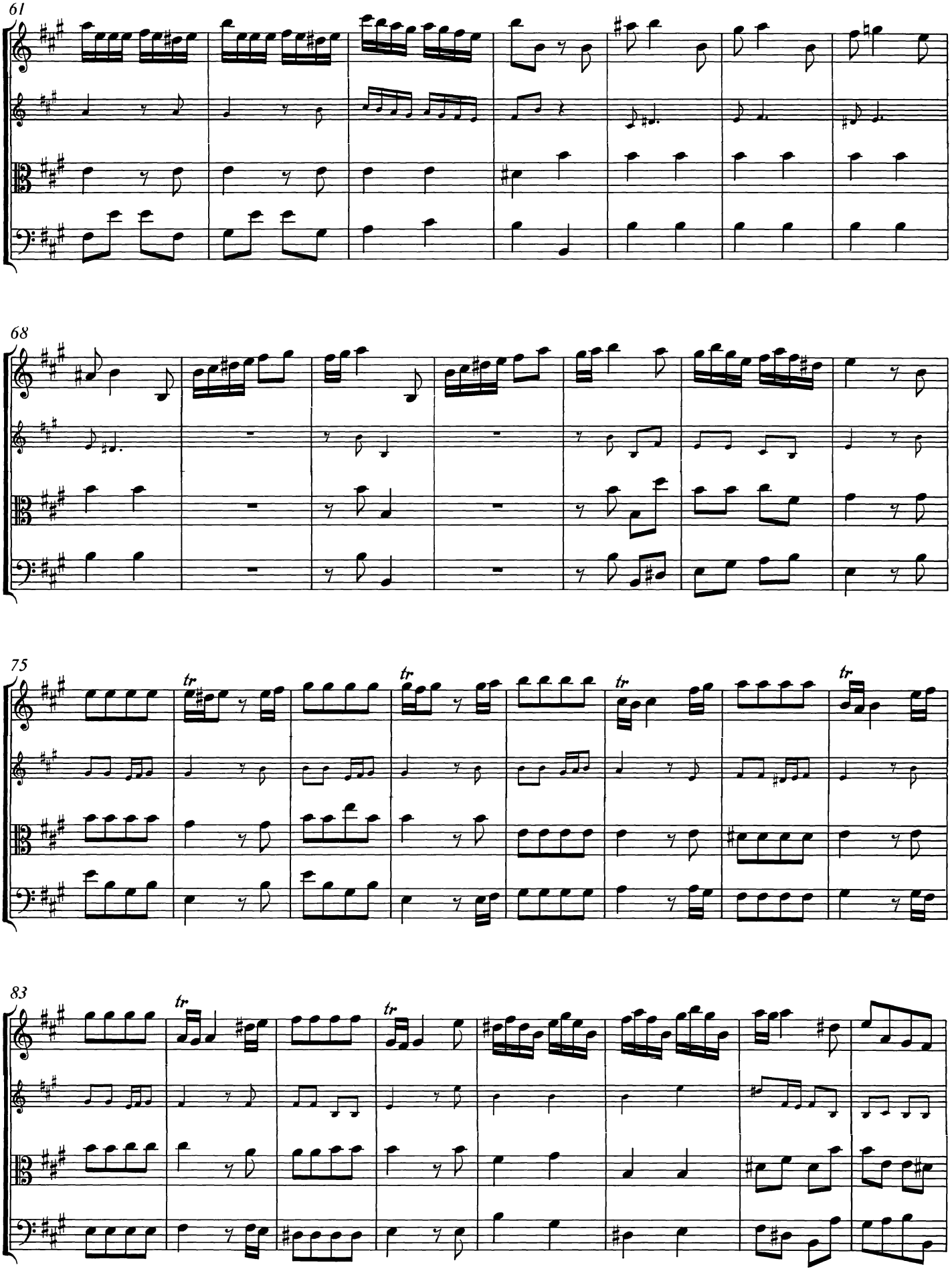
6. Allegro



7. [Allegro molto]




32
P
S
A
B
39
P
S
A
B
47
P
S
A
B
tr
tr
tr
tr
55
P
S
A
B


61
P
S
A
B
68
P
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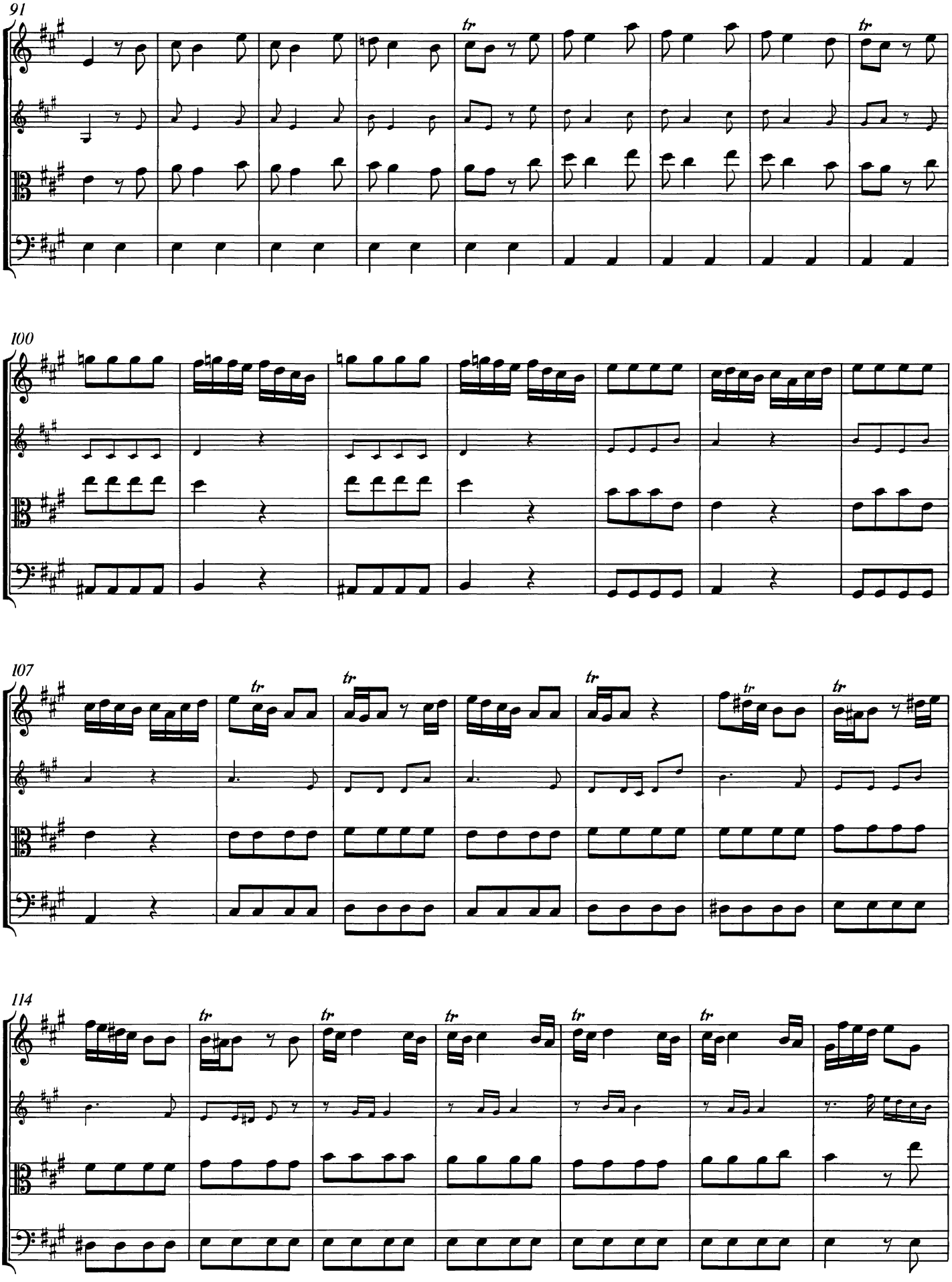
B
75
tr
tr
tr
tr
P
S
A
B
83
tr
tr
P
S
A
B


91
100
107
114
P
S
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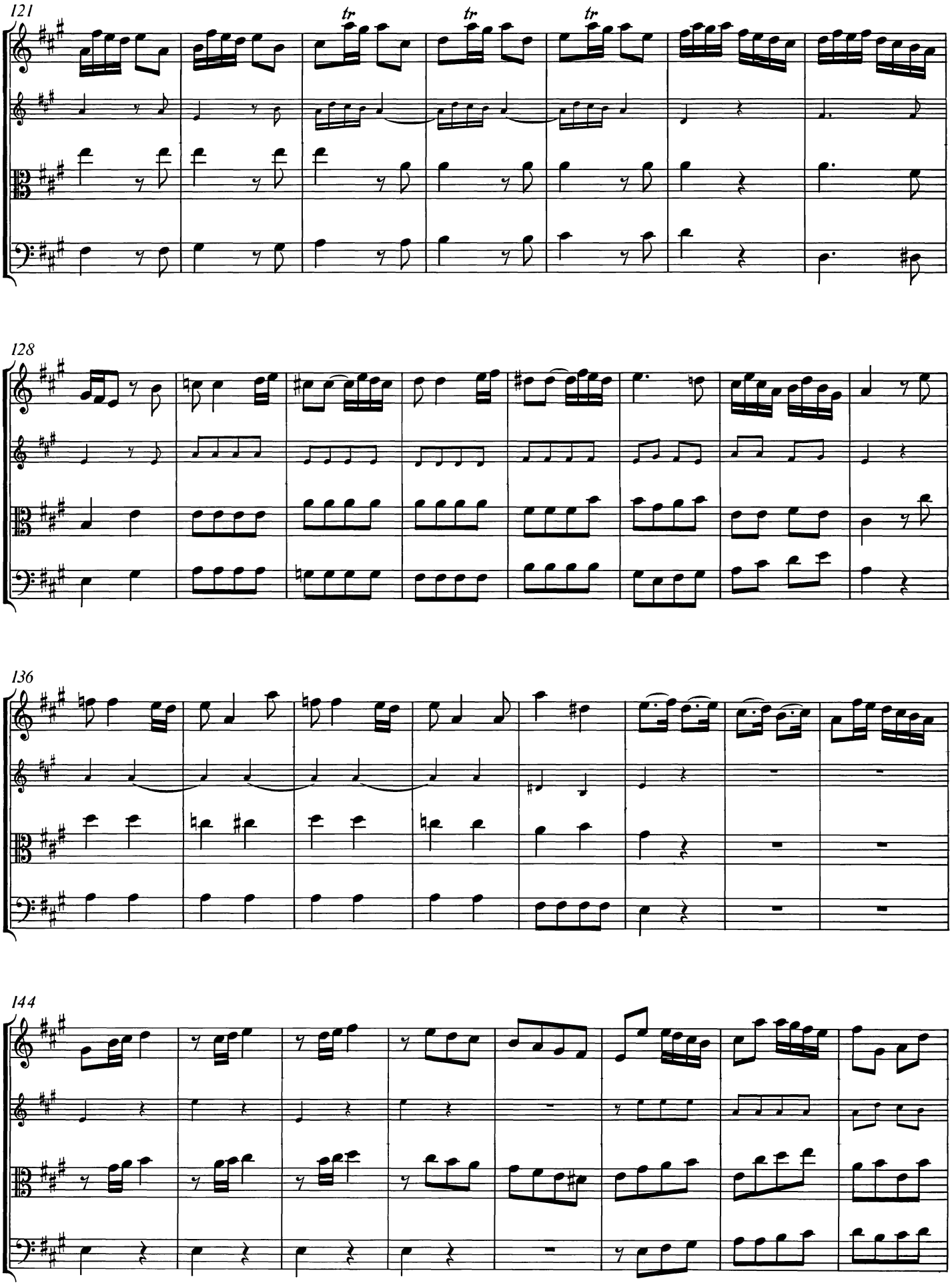
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B
136
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144
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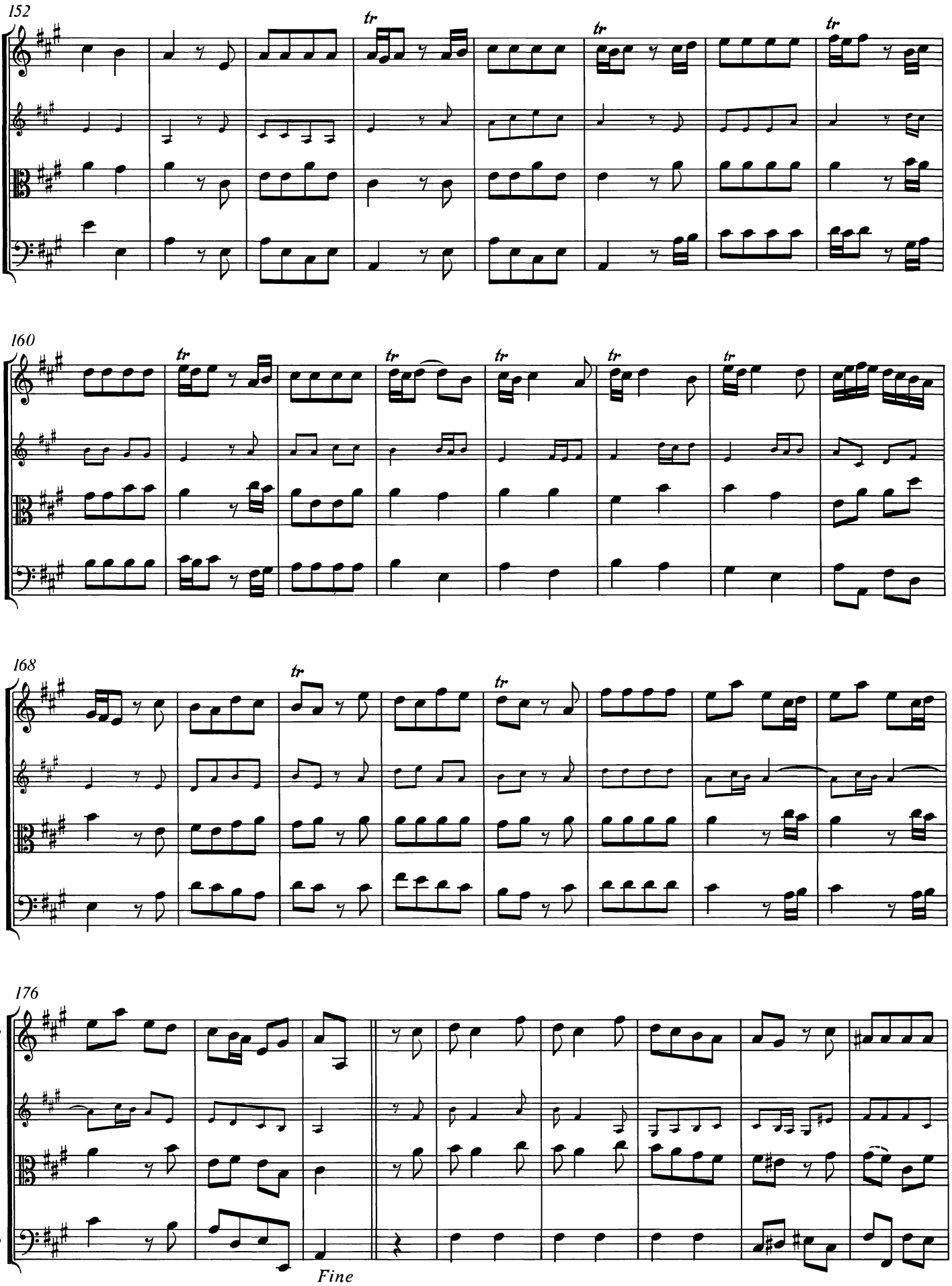
A
B


152
160
168
176
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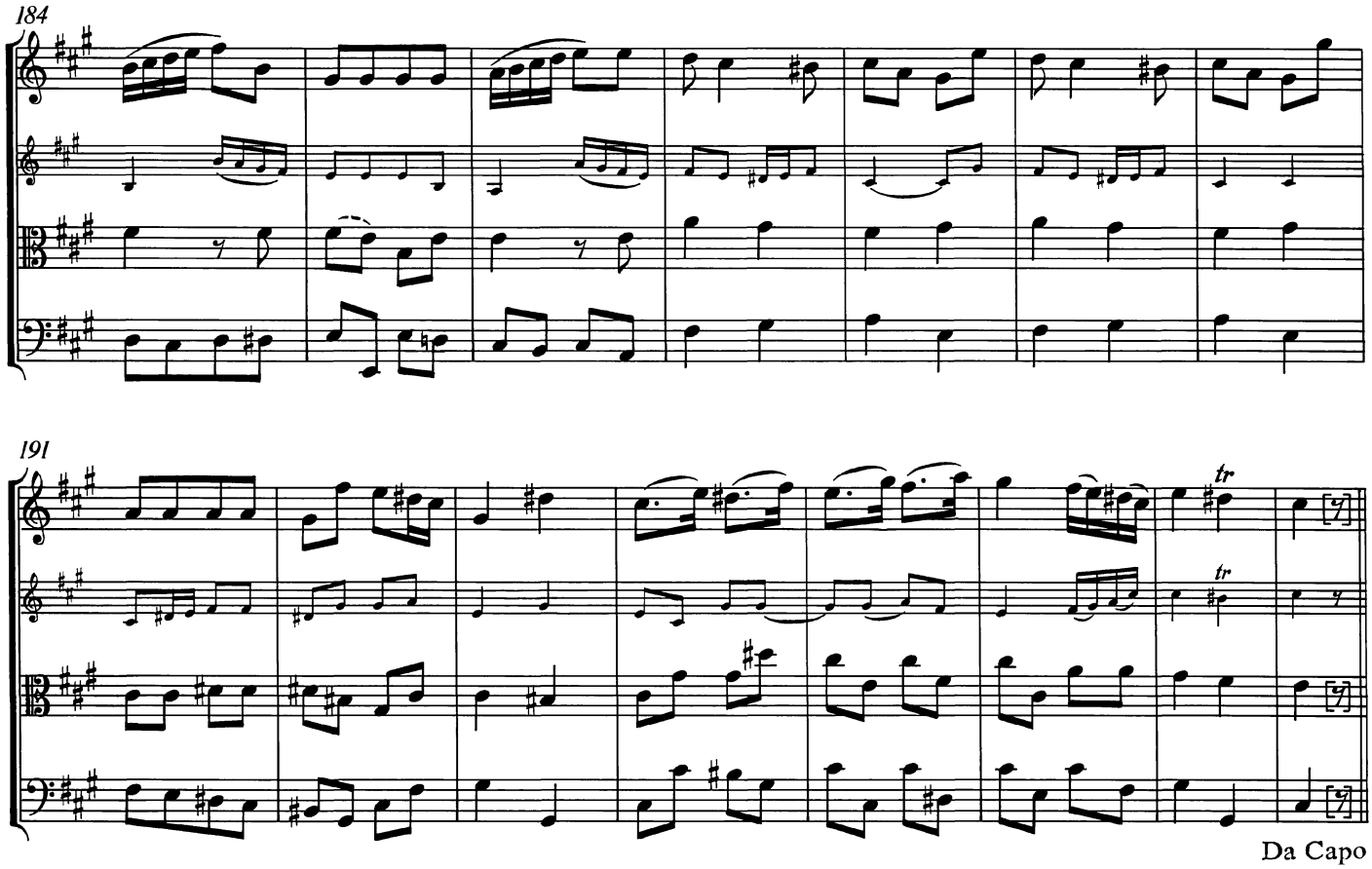
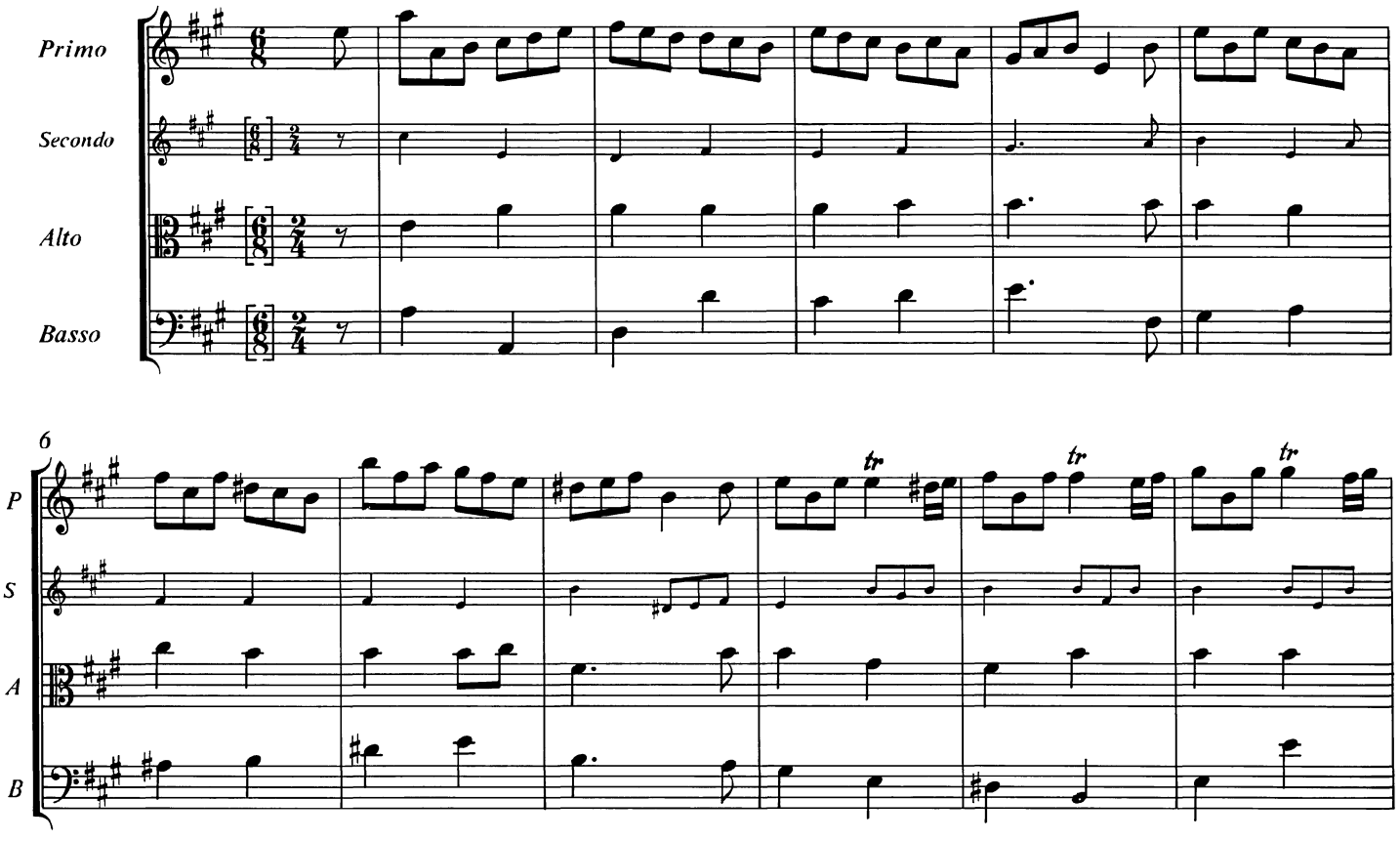
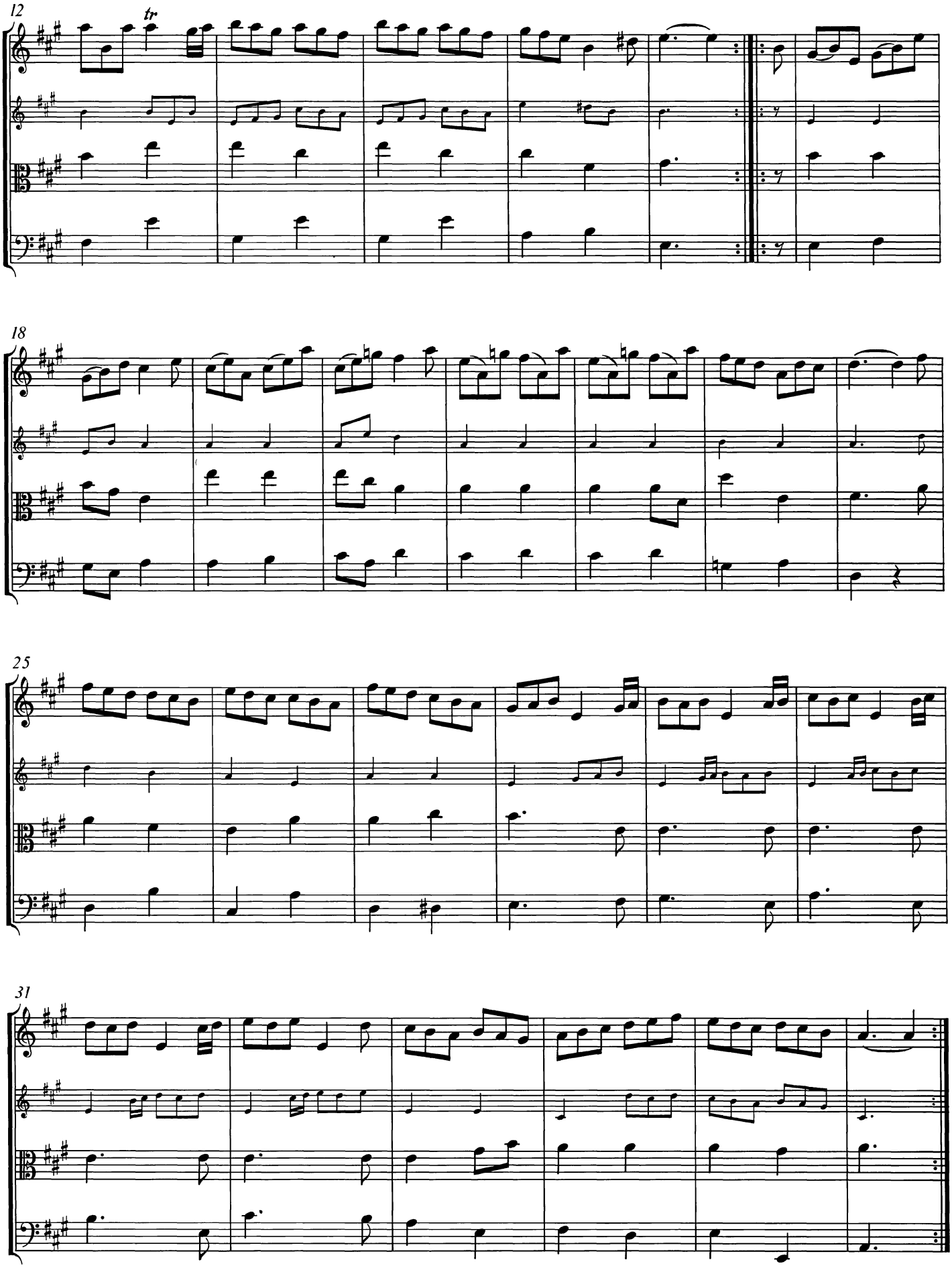
Fine



8. [Presto]*



* I denna sats utförs ♫ som ♩₃♪ , och ♩. ♪ som ♩♩₃♪ . / In this movement, ♫ are played as ♩₃♪ , and ♩. ♪ as ♩♩₃♪ . / In diesem Satz wird ♫ als ♩₃♪ ausgeführt, ♩. ♪ als ♩♩₃♪ .


12
tr
P
S
A
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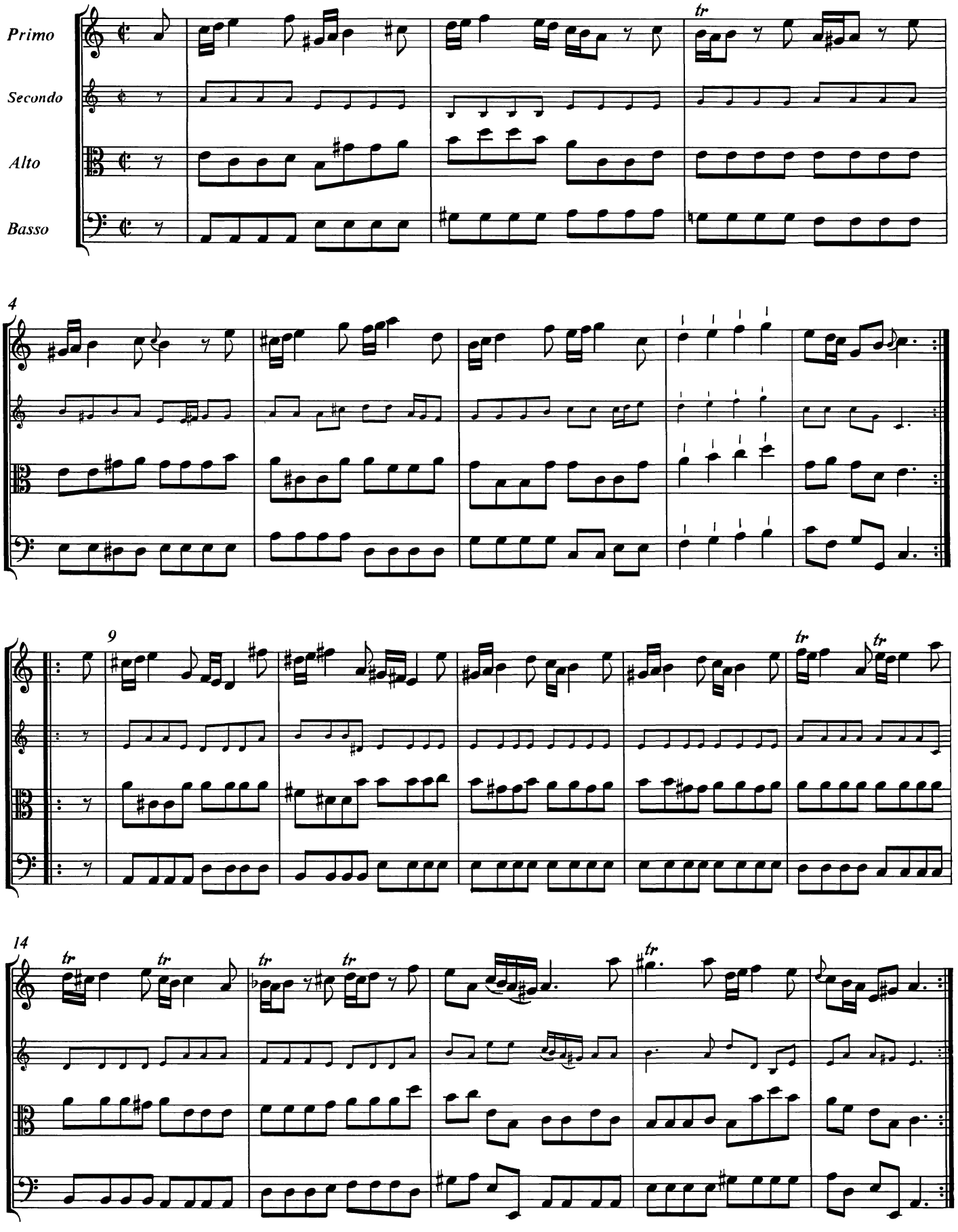
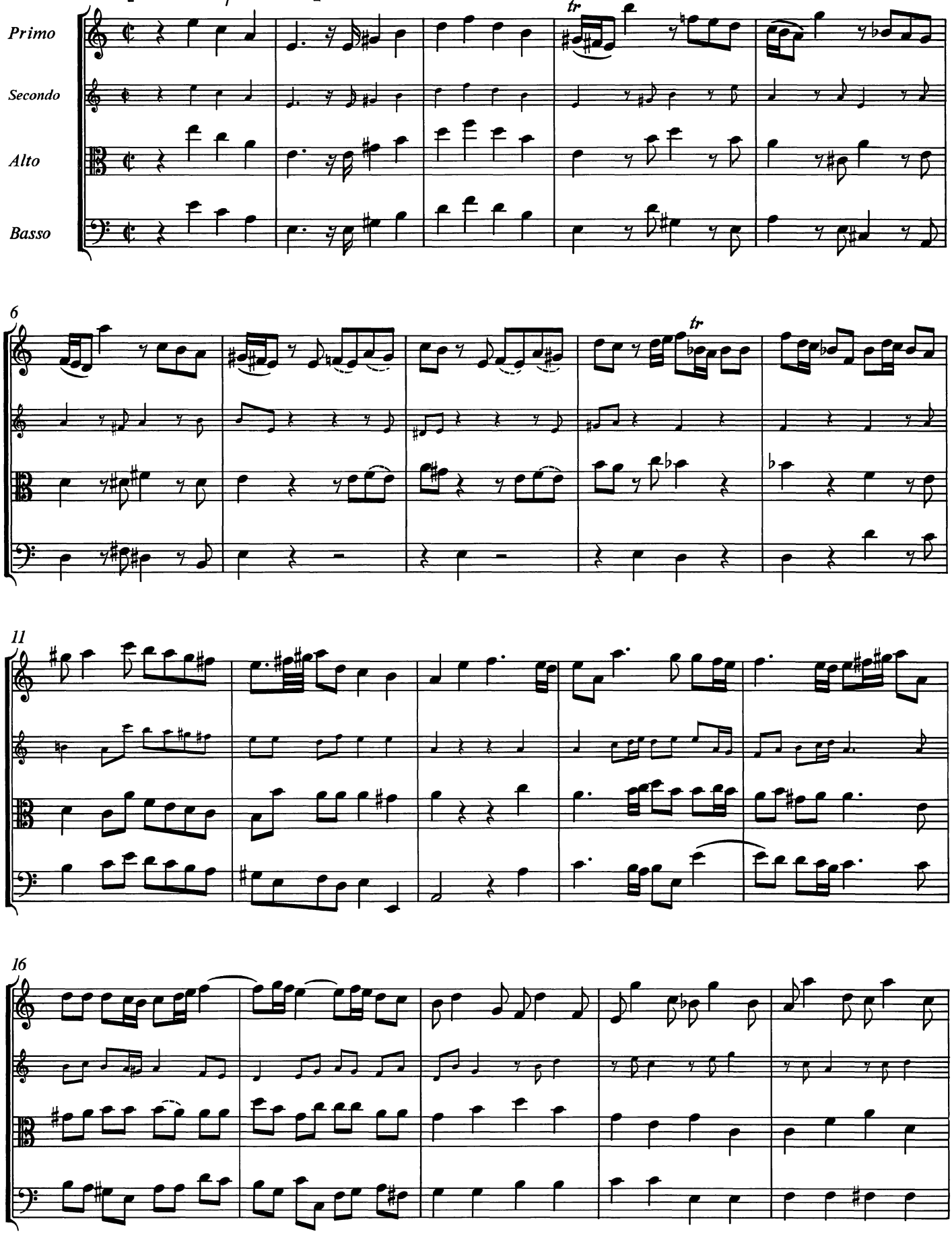
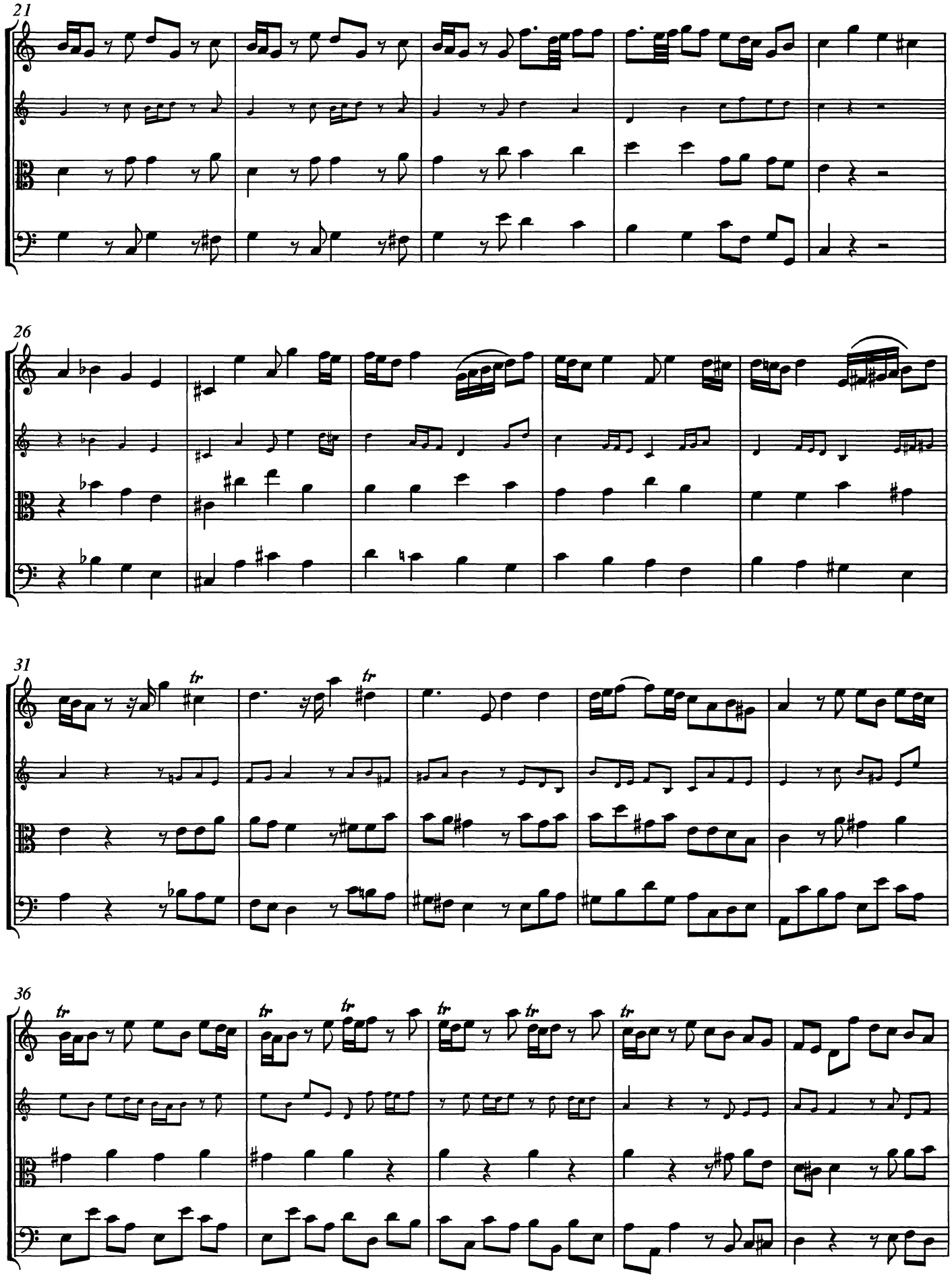
18
25
31

9. Andante



10. [Moderato / Gustoso]




21
P
S
A
B
26
P
S
A
B
31
tr
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P
S
A
B
36
tr
tr
tr
tr
tr
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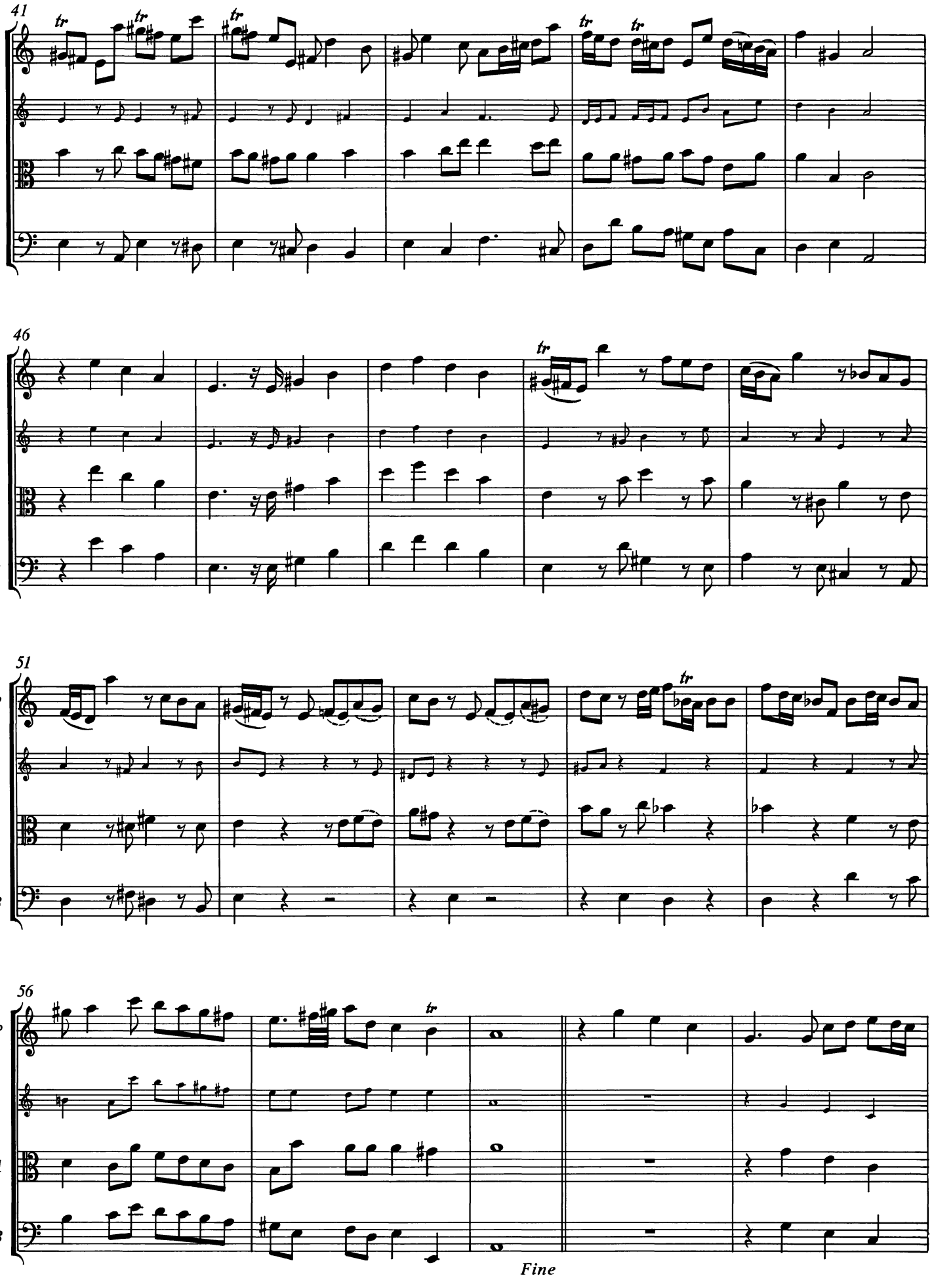
S
A
B


41
46
51
56
P
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A
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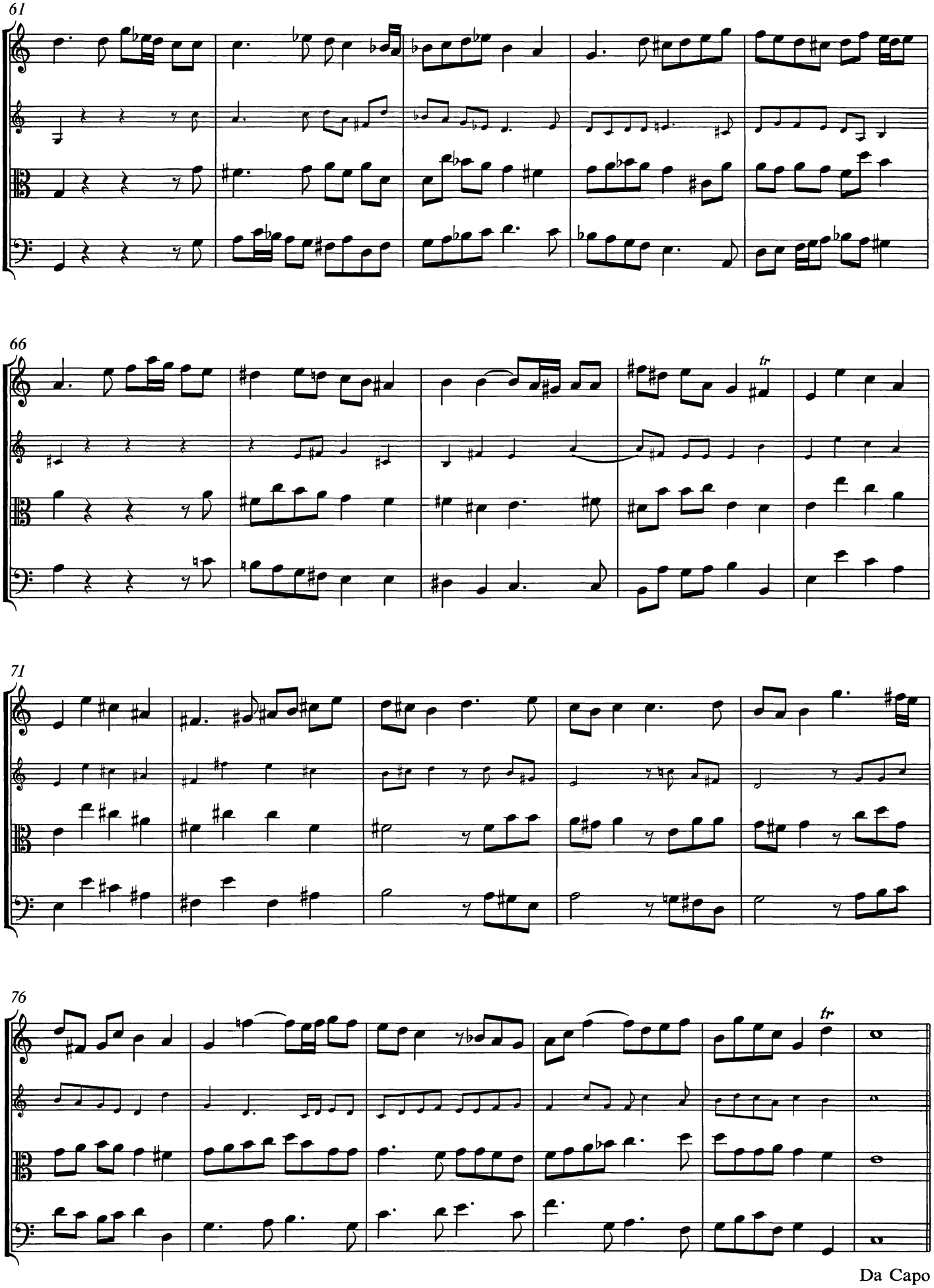
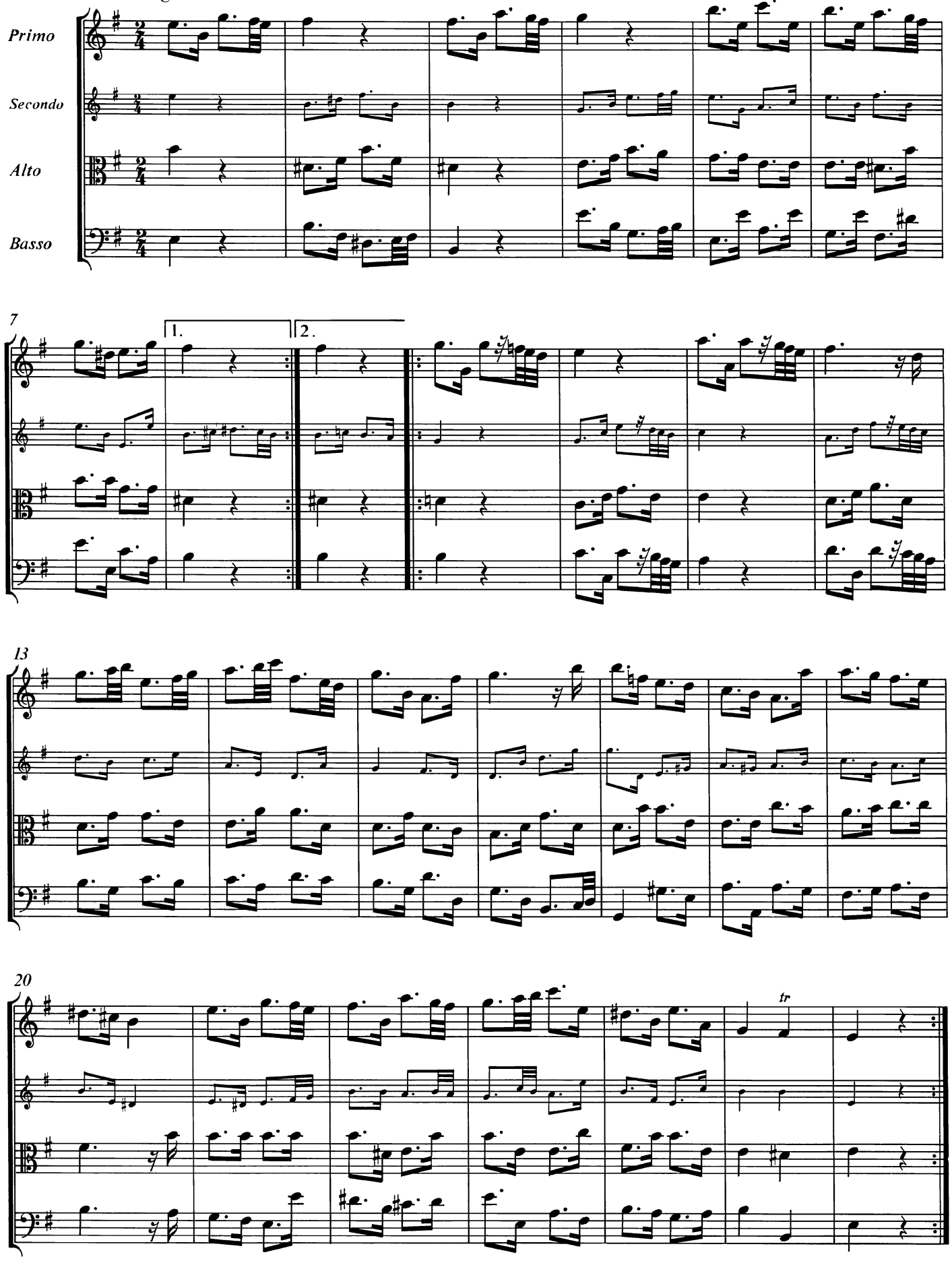
Fine

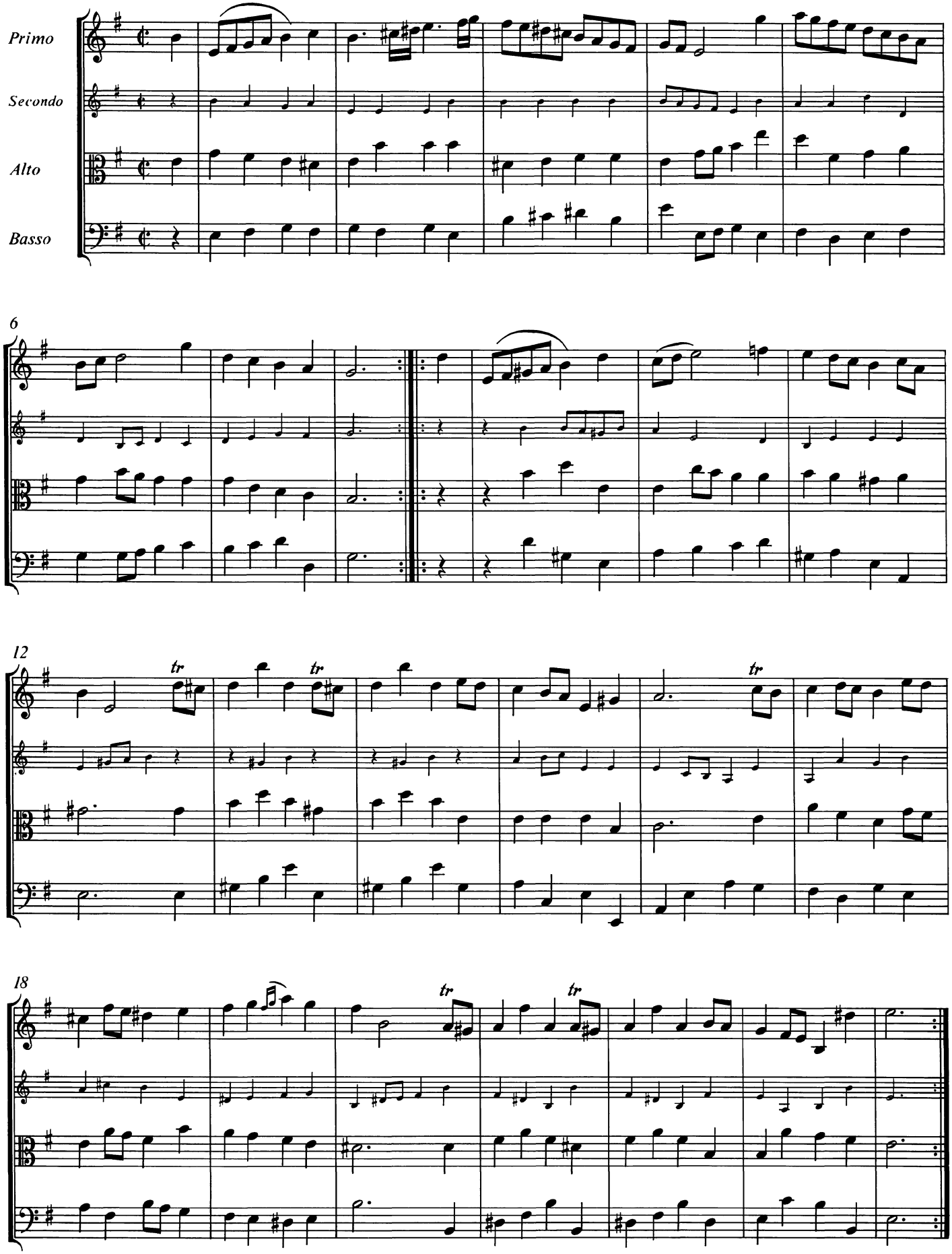


Da Capo

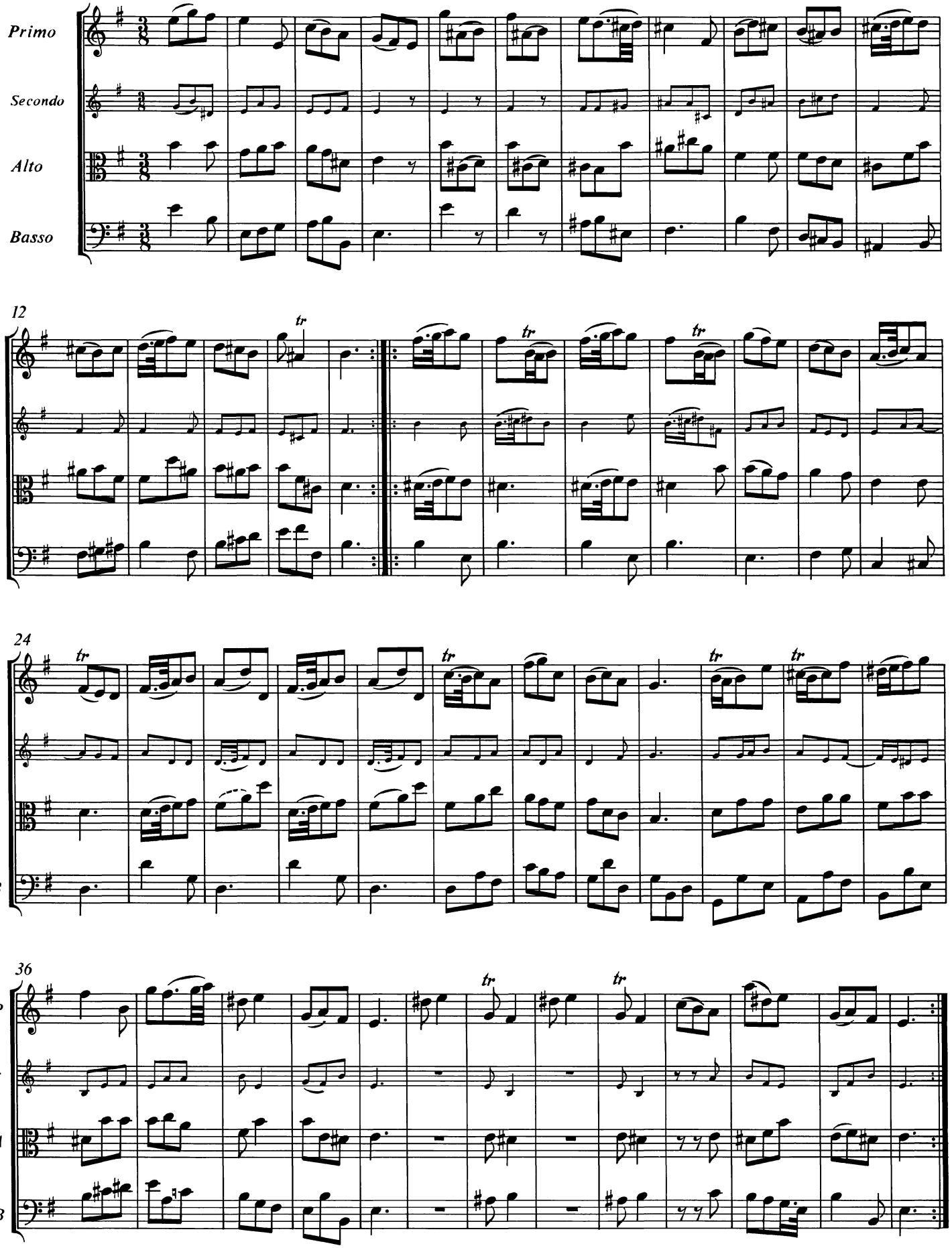
11. Allegro



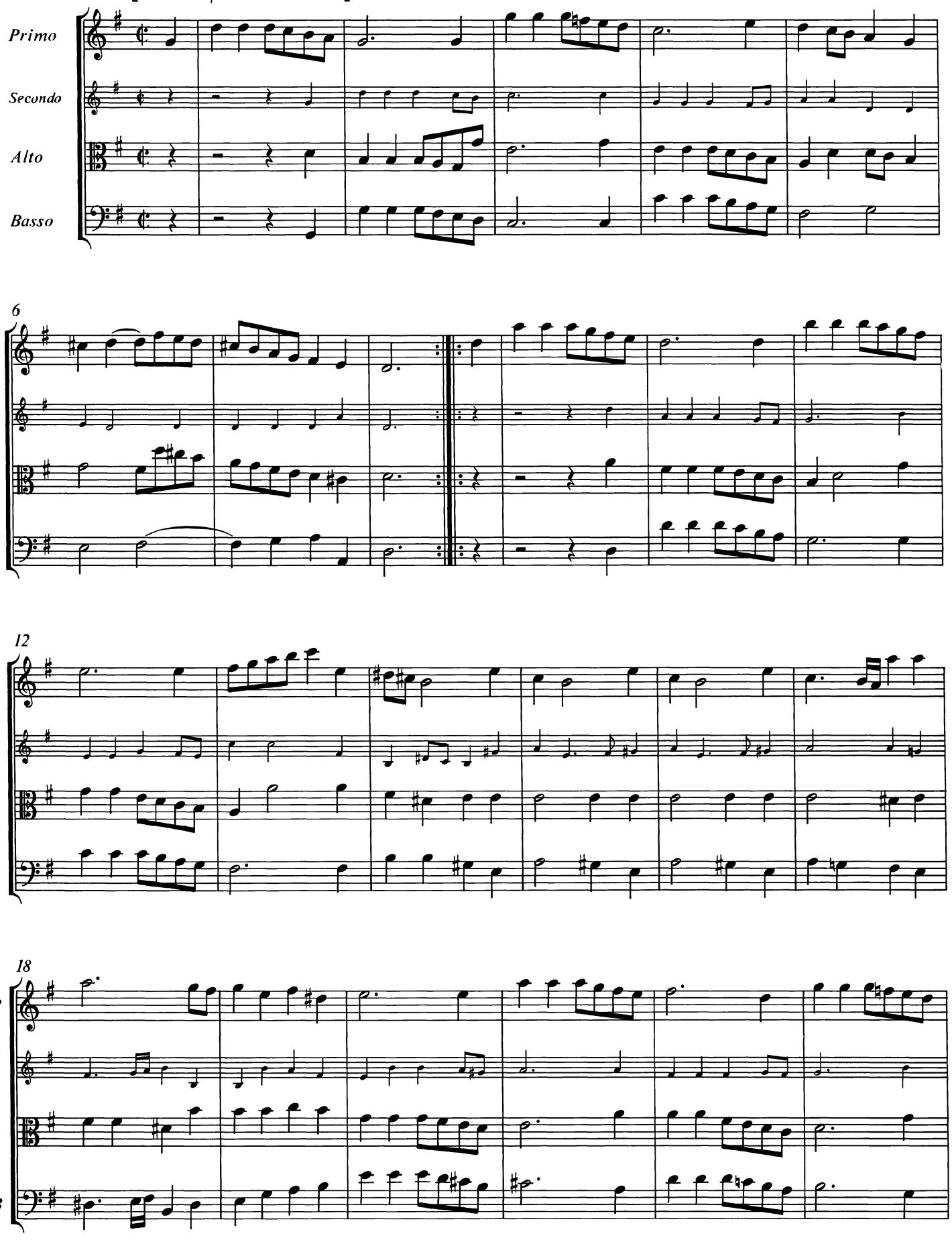
12. Vivace

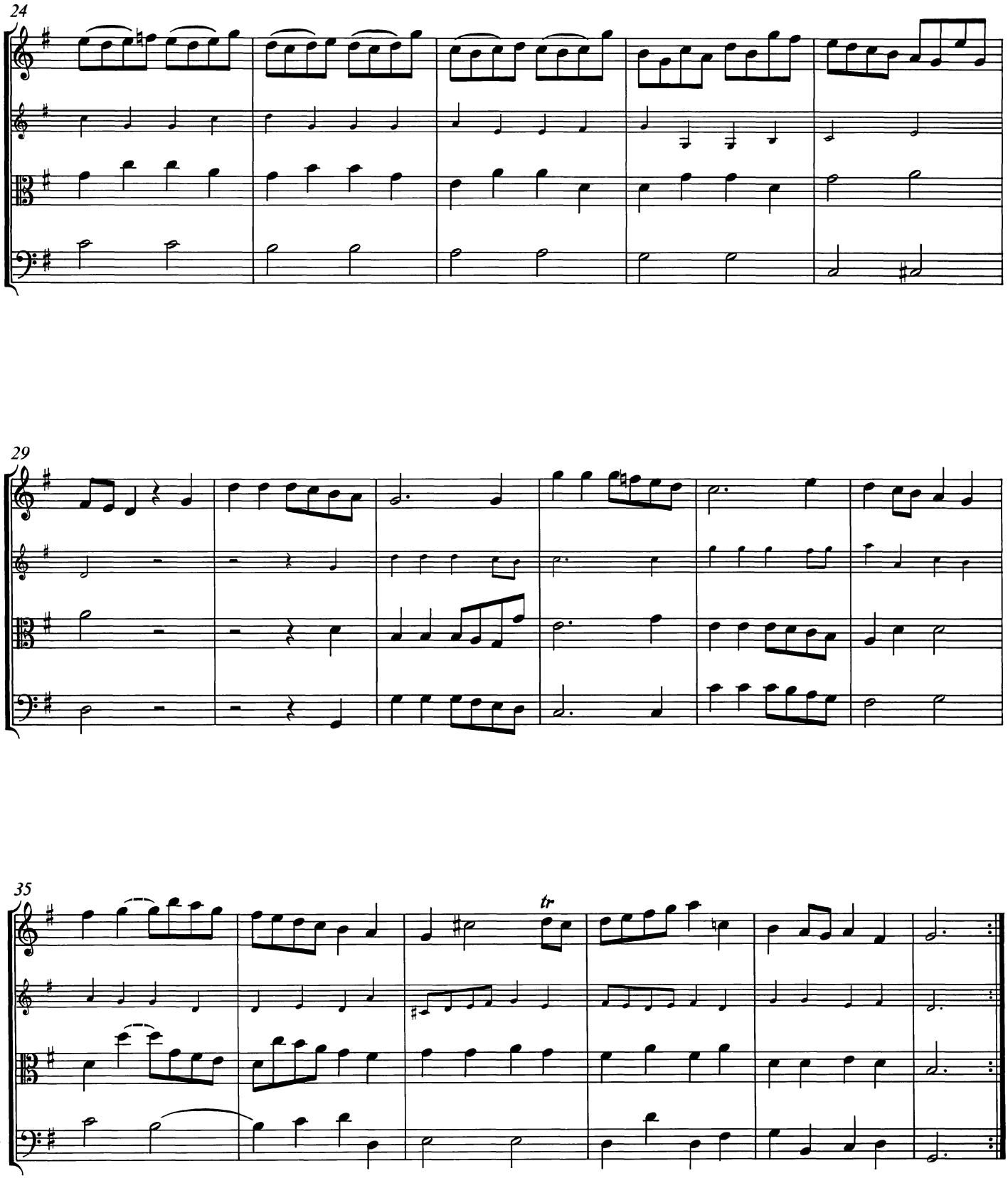


13. [Minuet]



14. [Vivace / Con spirito]




24
P
S
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29
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35
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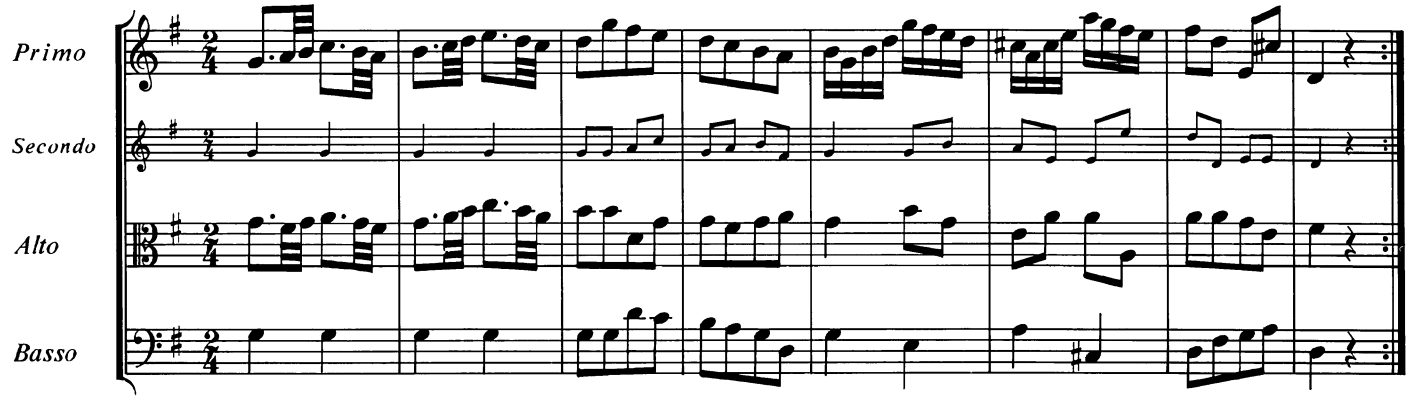
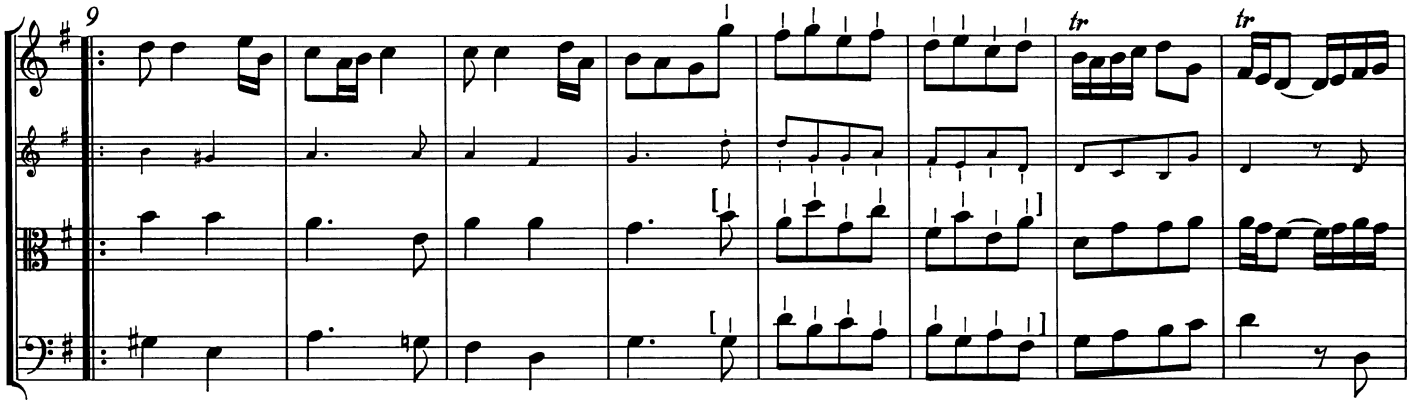
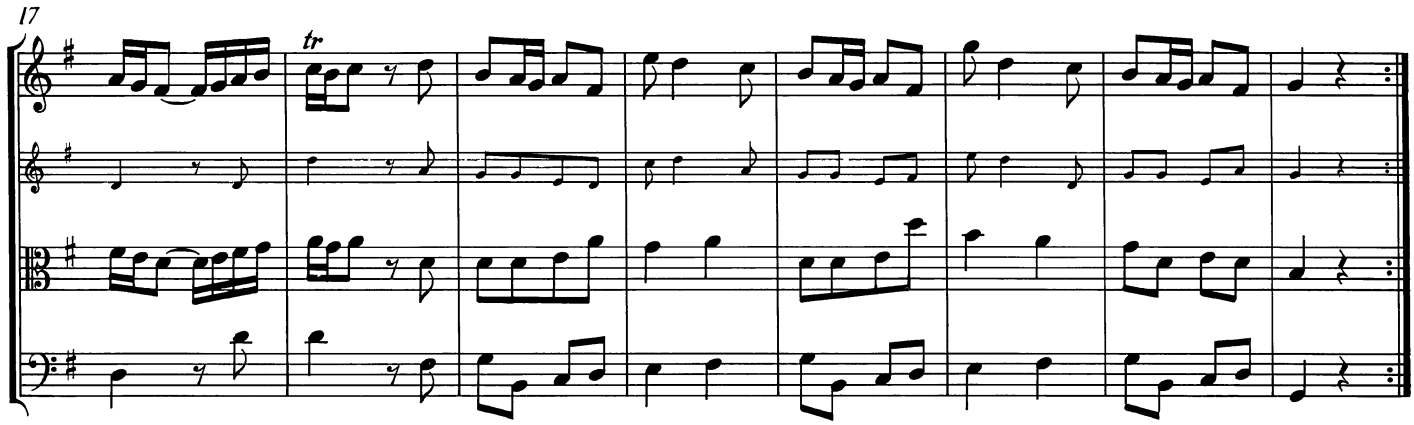
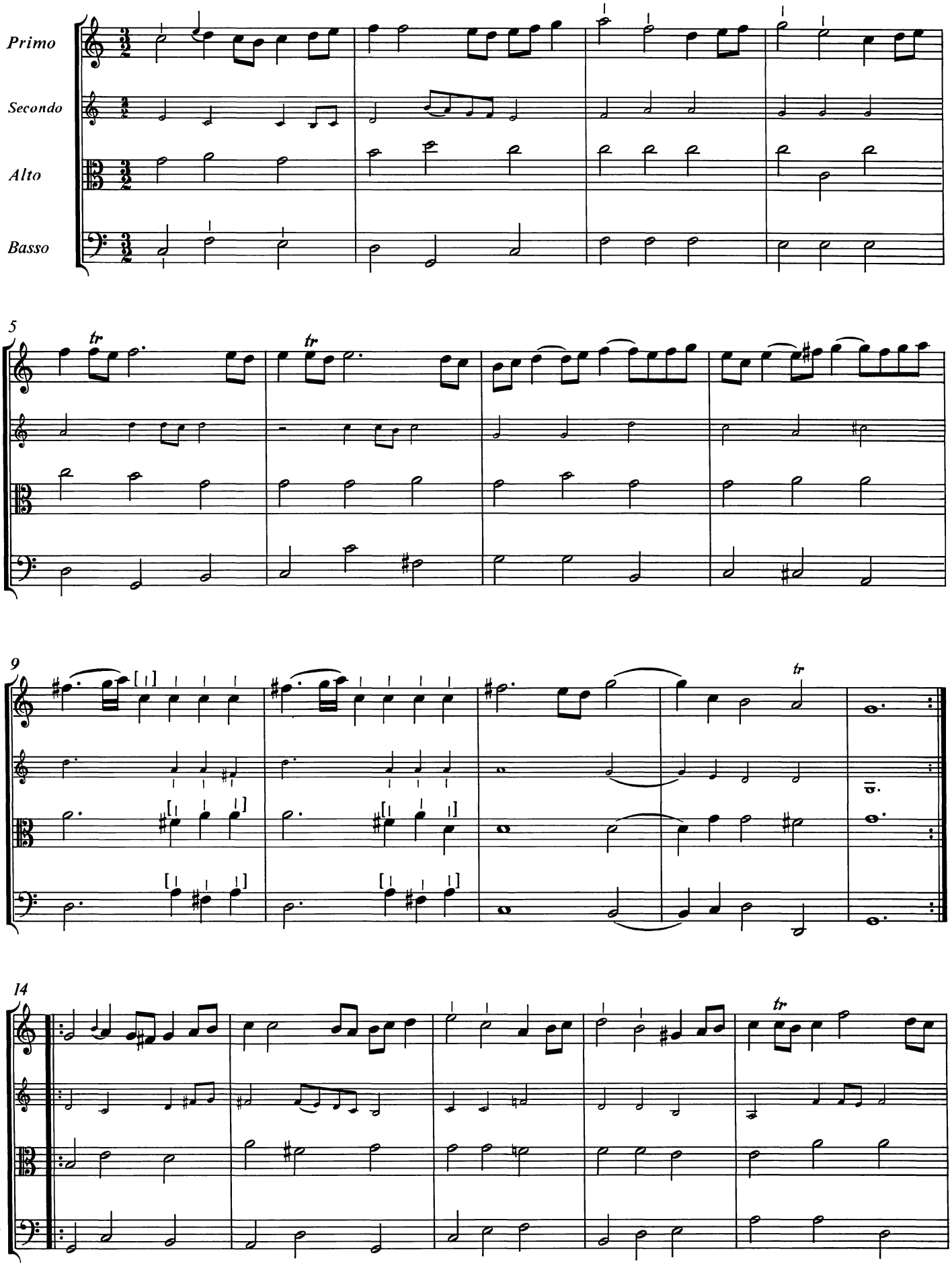
15. [Moderato]

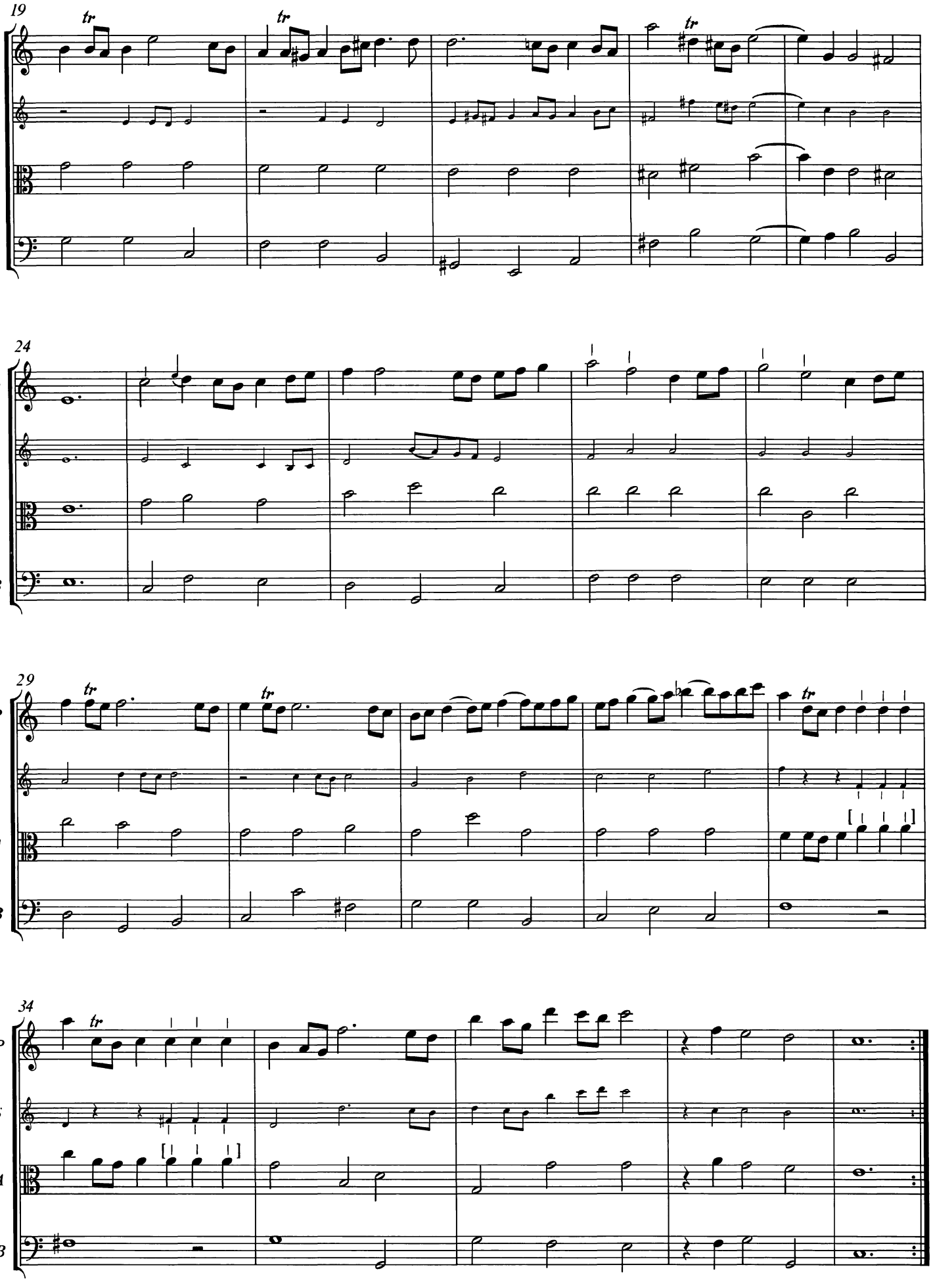






16. Aria




19
24
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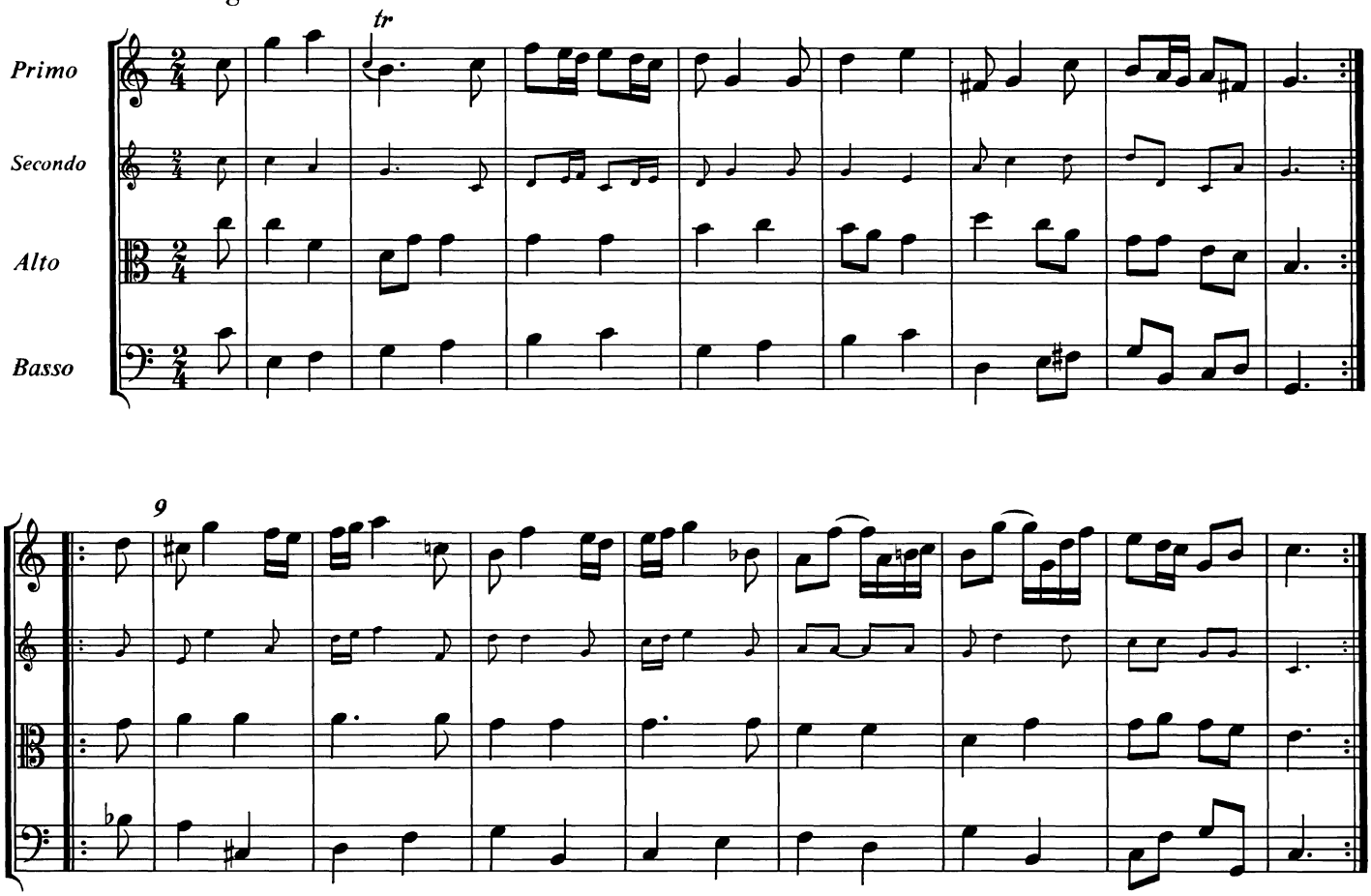
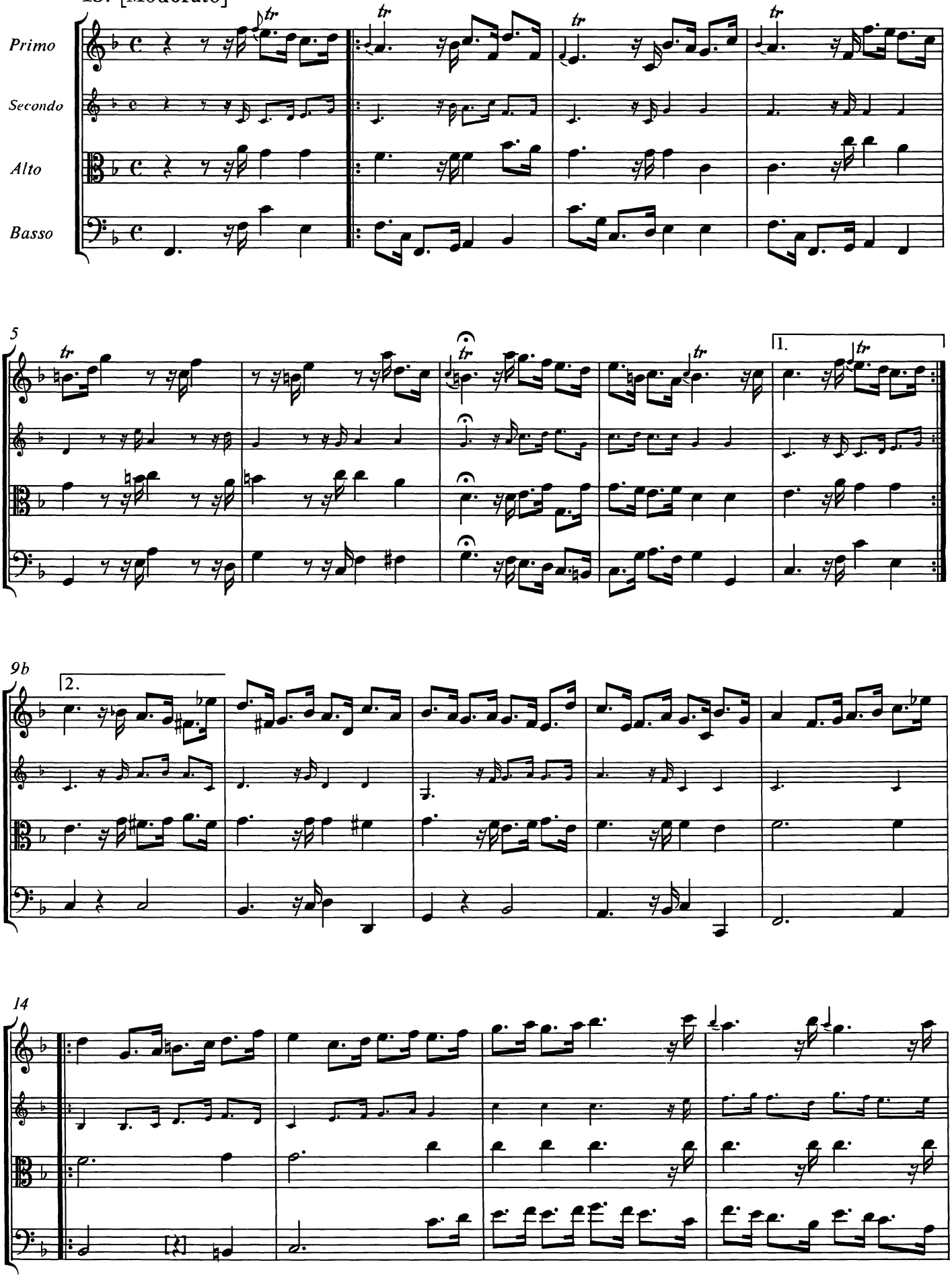
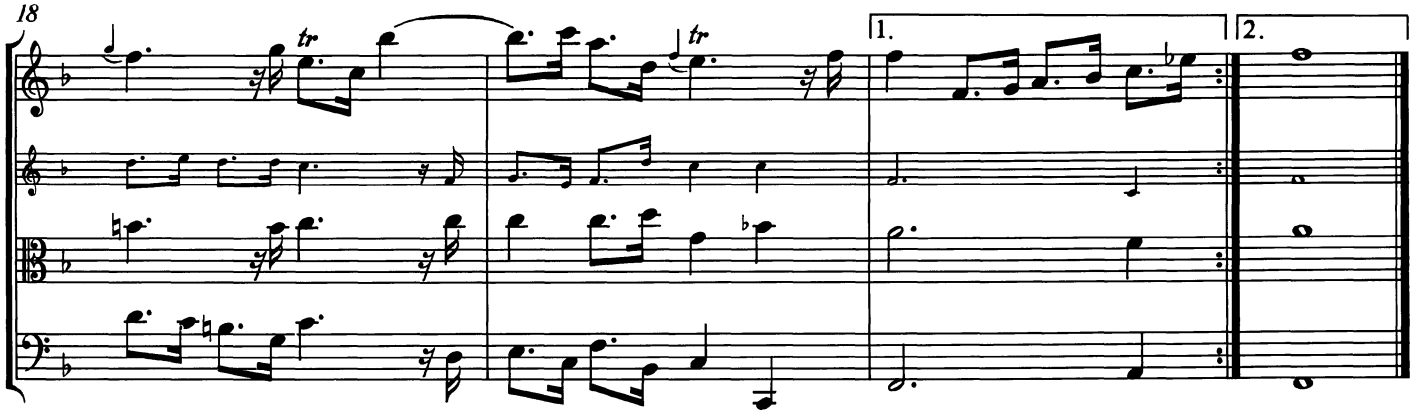
17. Allegro

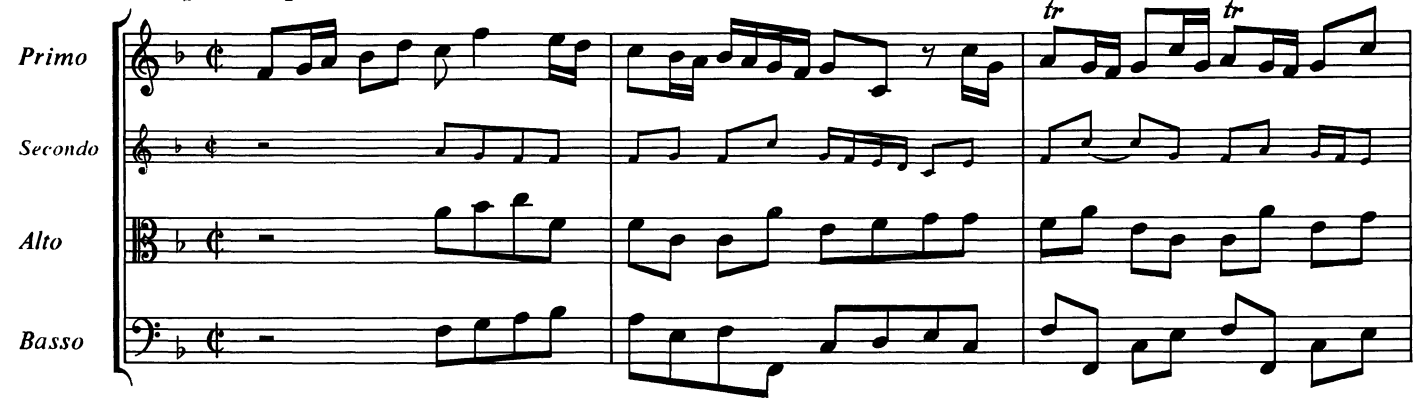


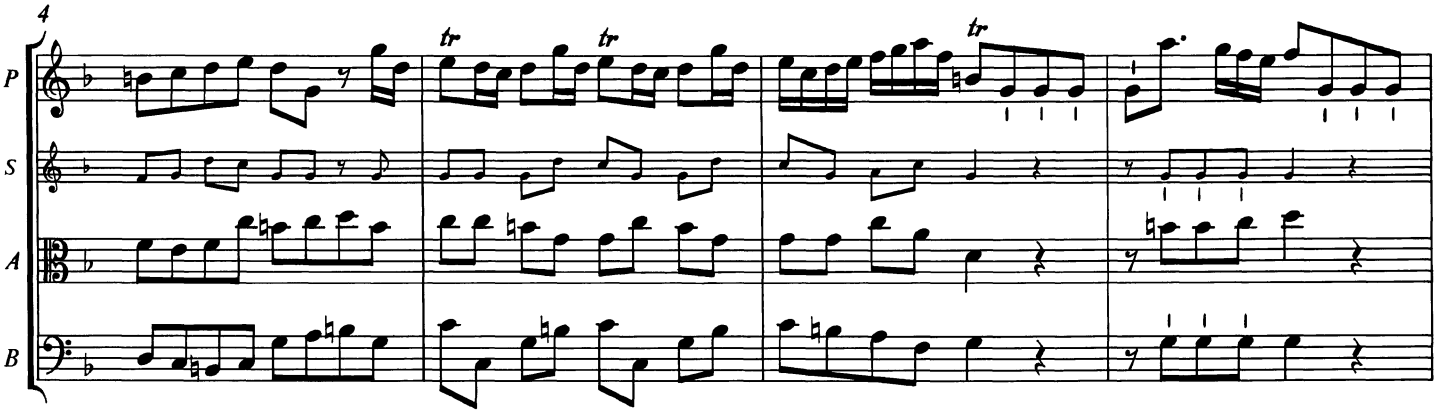
18. [Moderato]

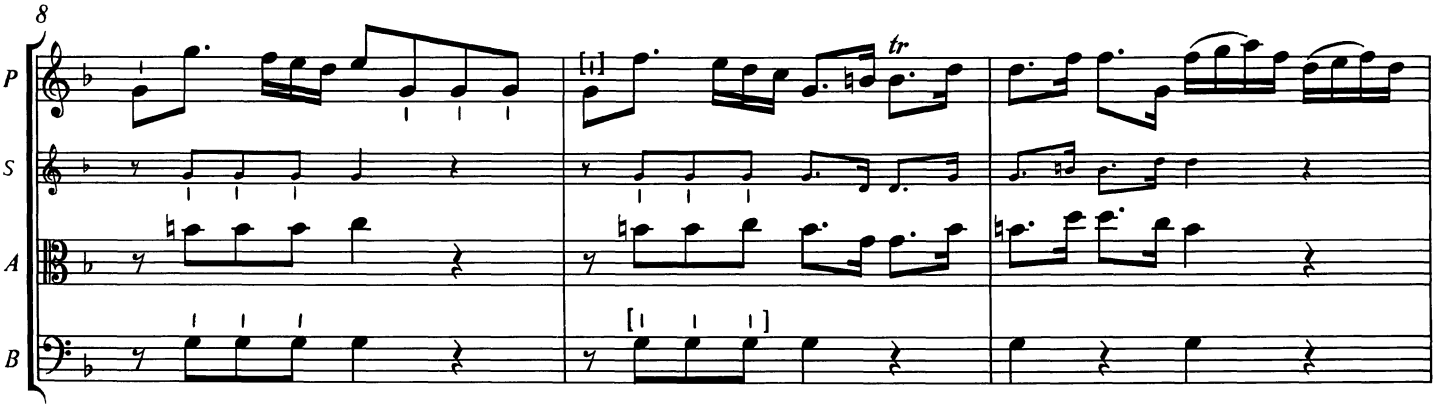


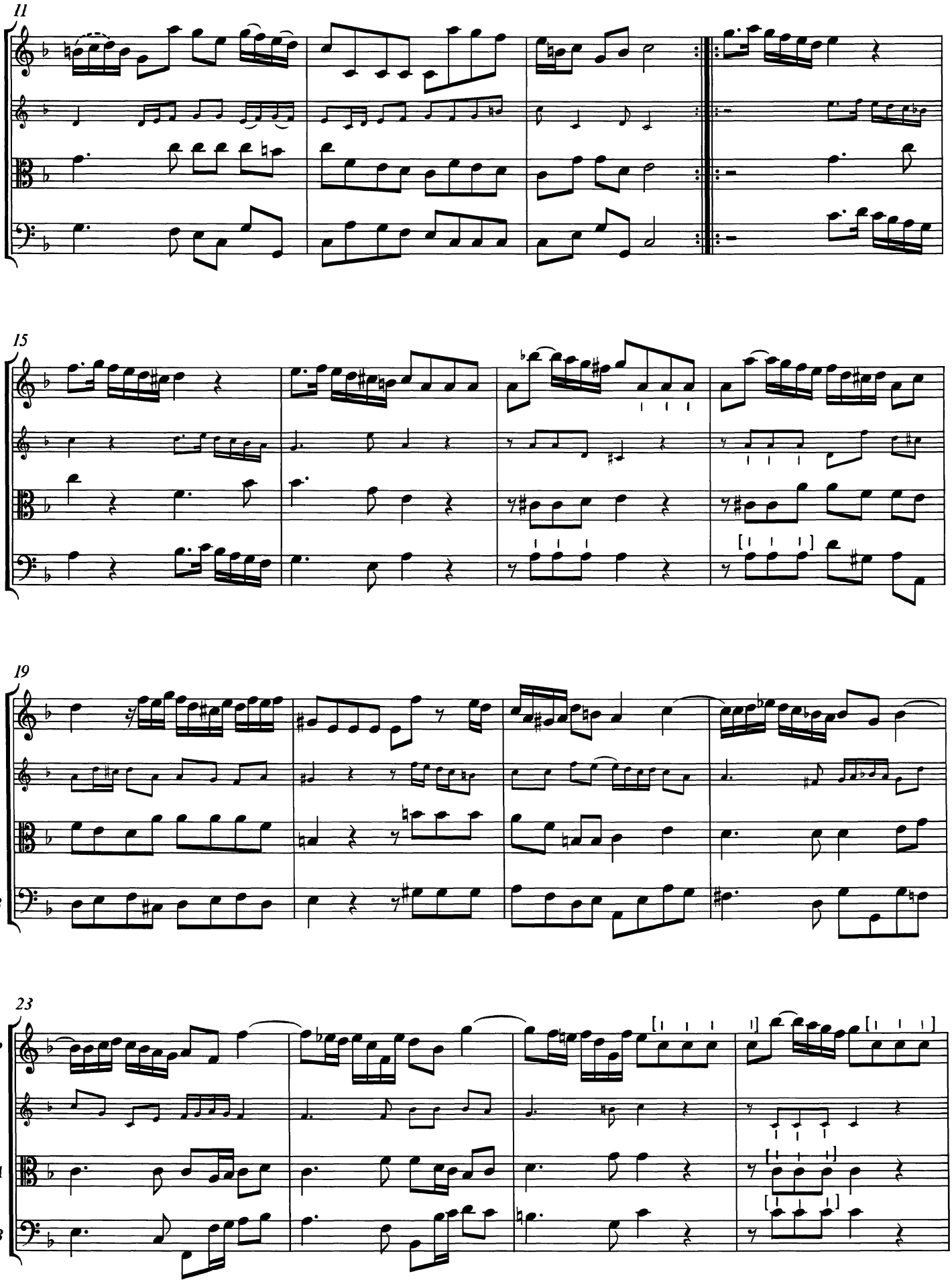


19. [Vivace]








11
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19
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23
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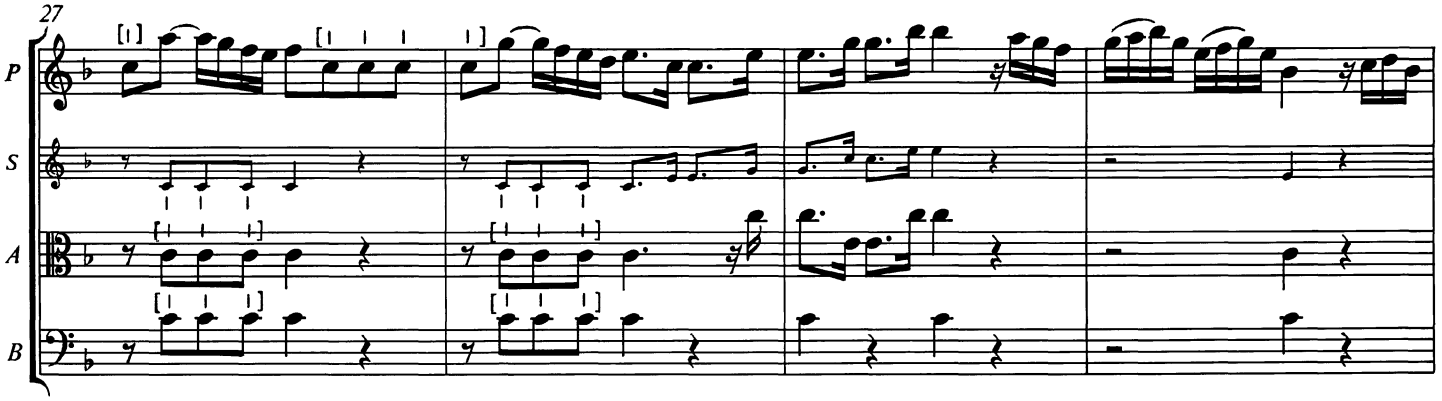
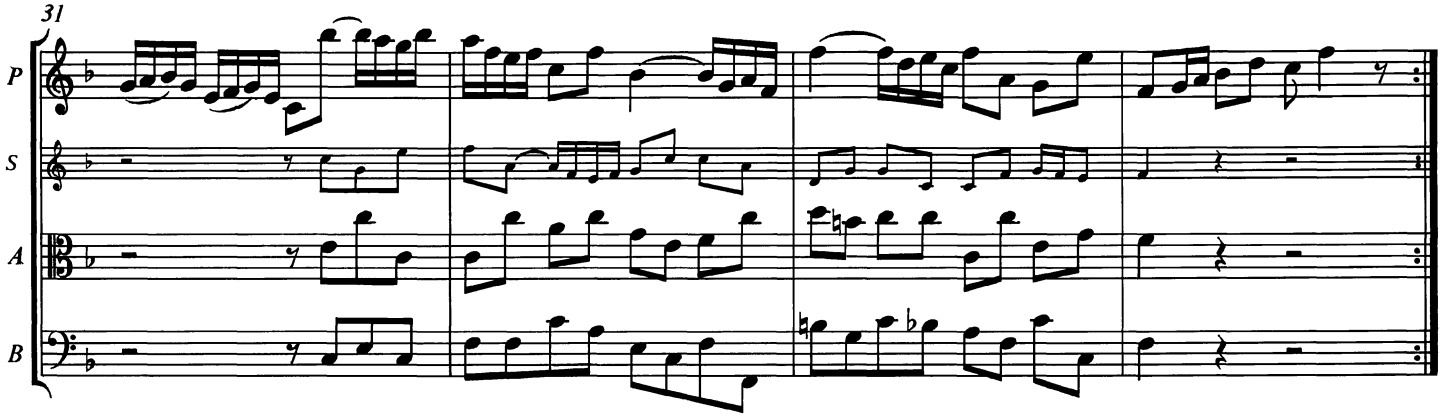
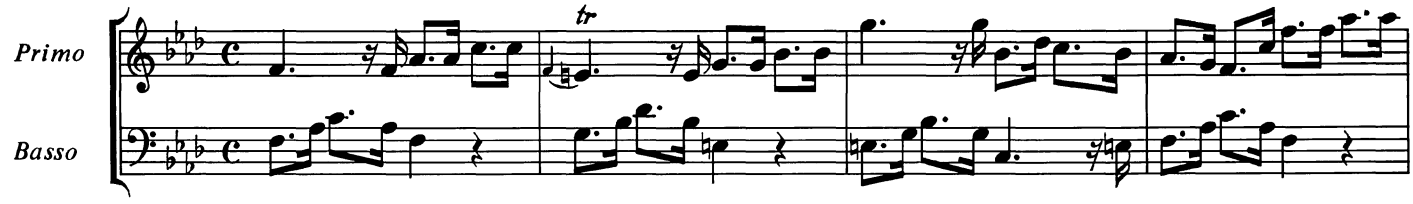
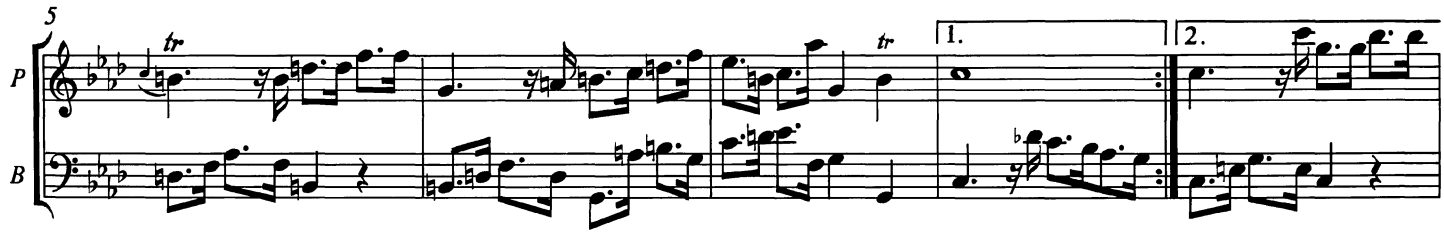
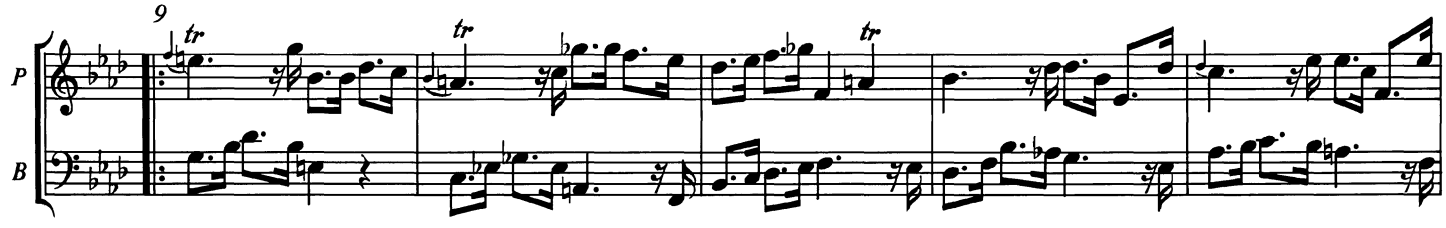


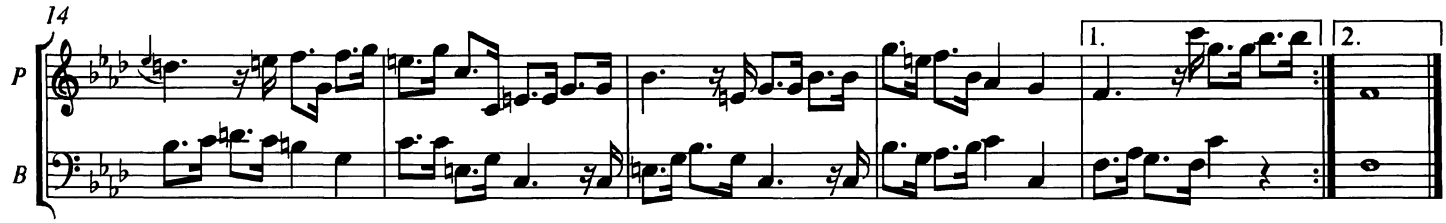


20. [Moderato]*



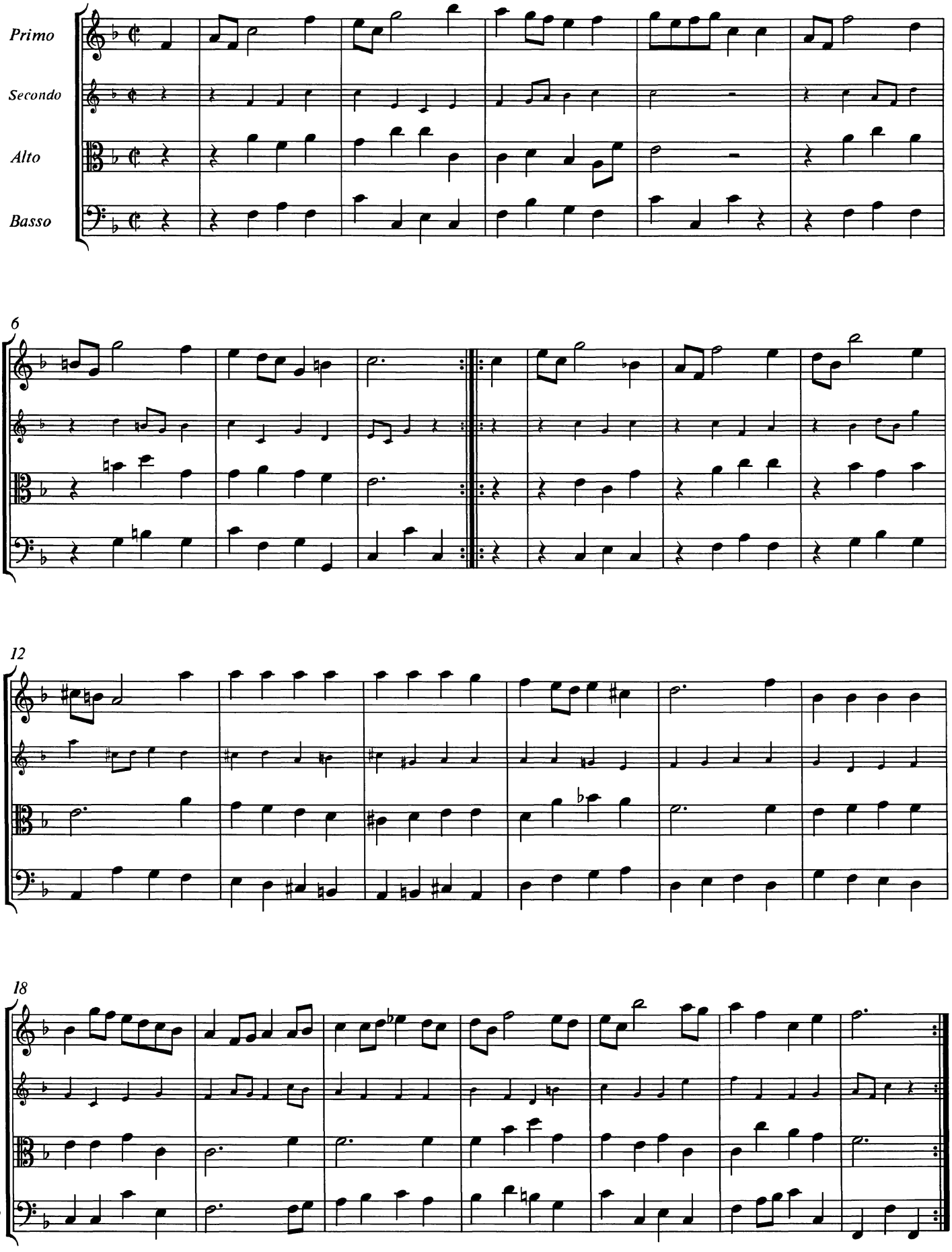




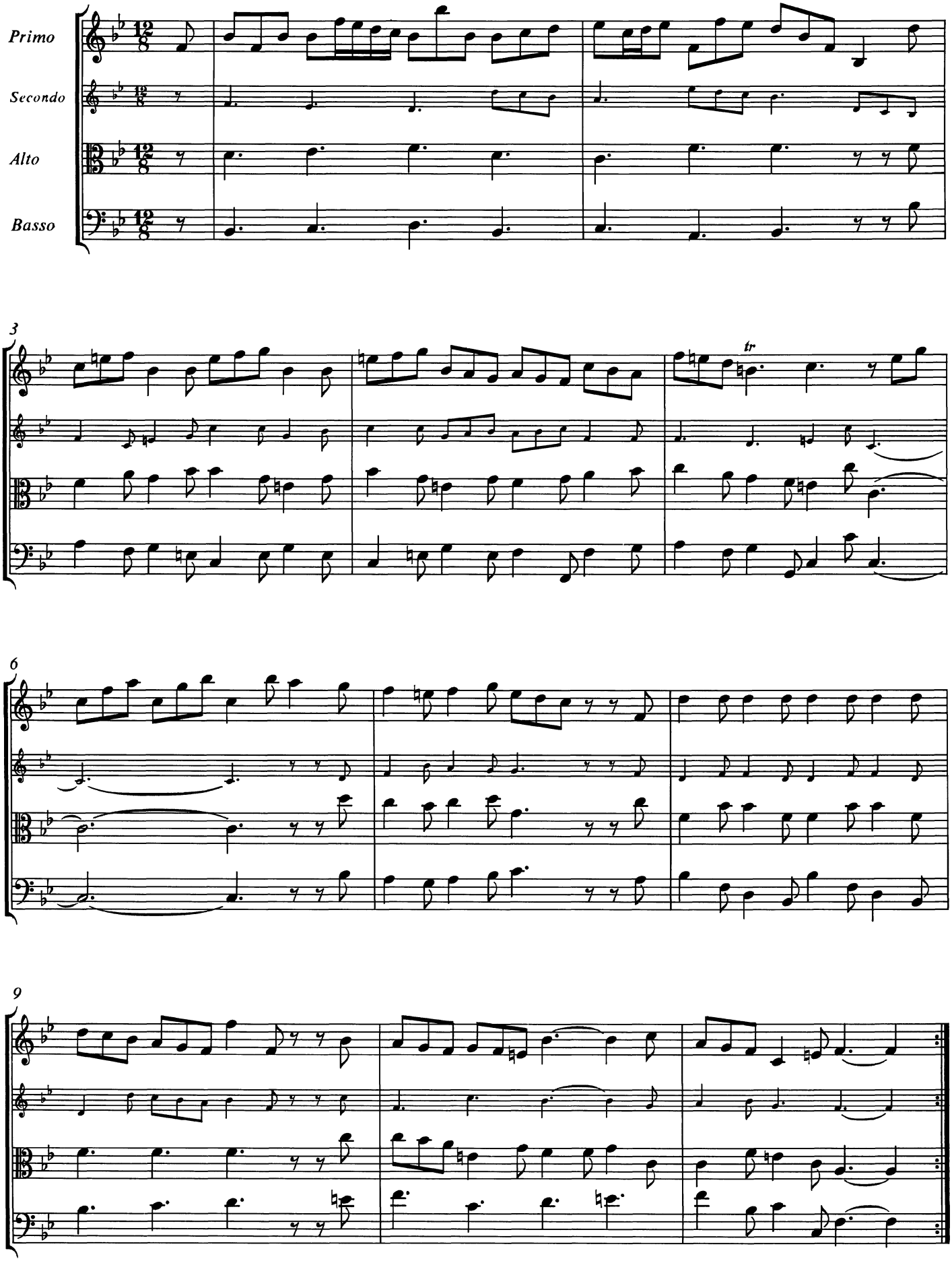


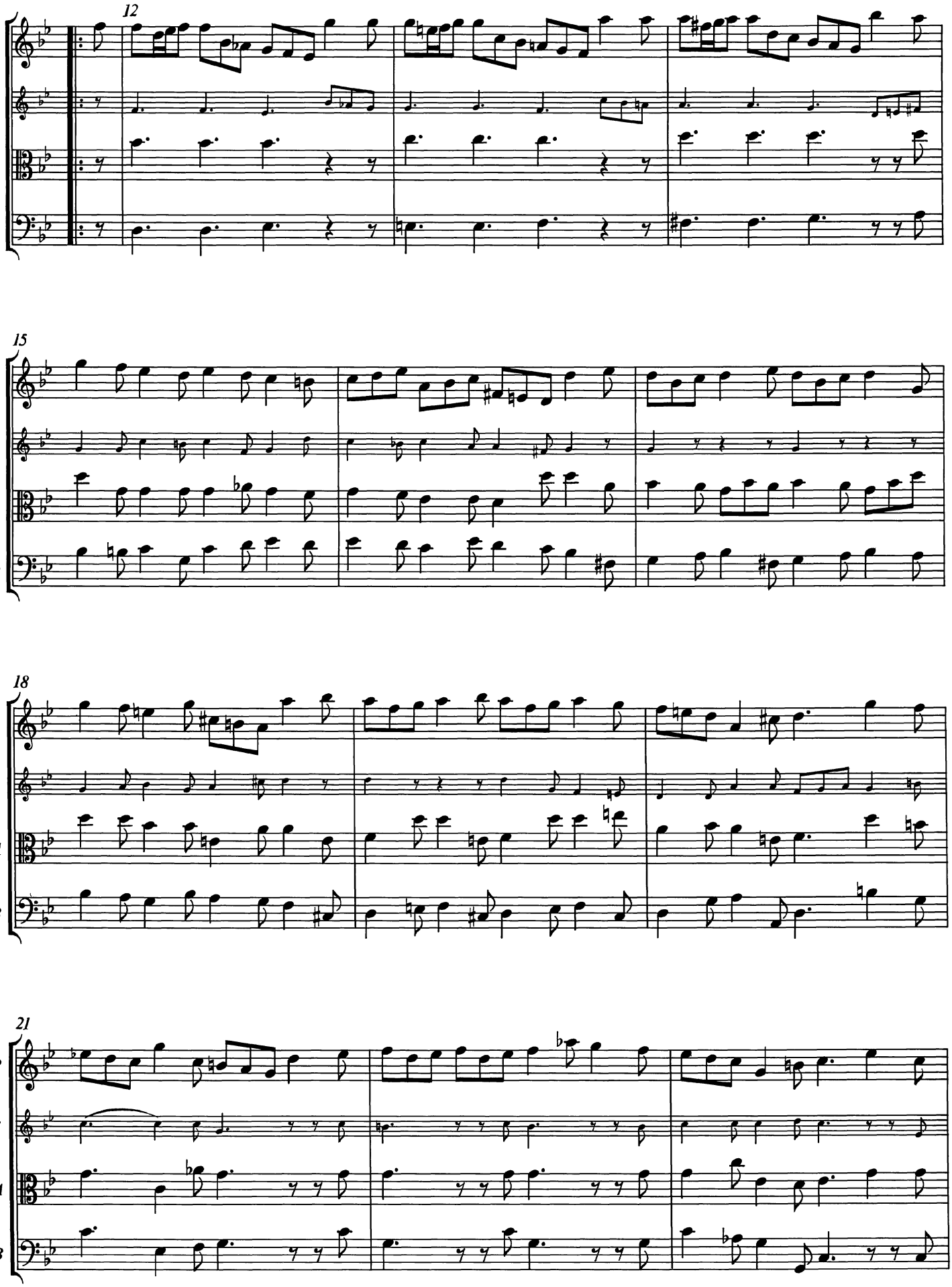
* Alto betecknad Col Basso; se Inledningen, s. xii. / Alto marked Col Basso; see Introduction, pp. xv–xvi. / Alto mit der Bezeichnung Col Basso; siehe Einleitung, S. xviii–xix.

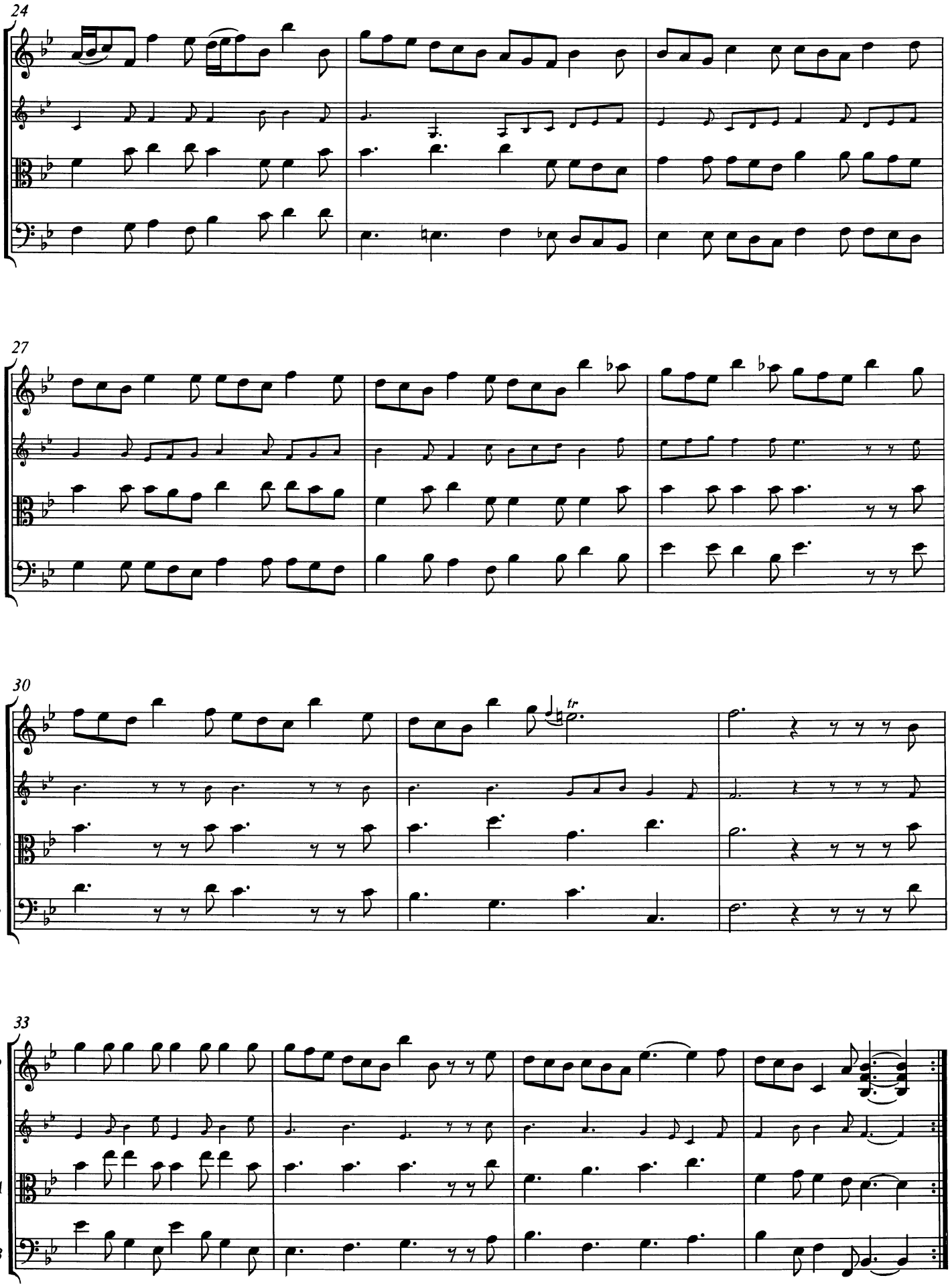
21. [Allegro ma non presto / Scherzando]



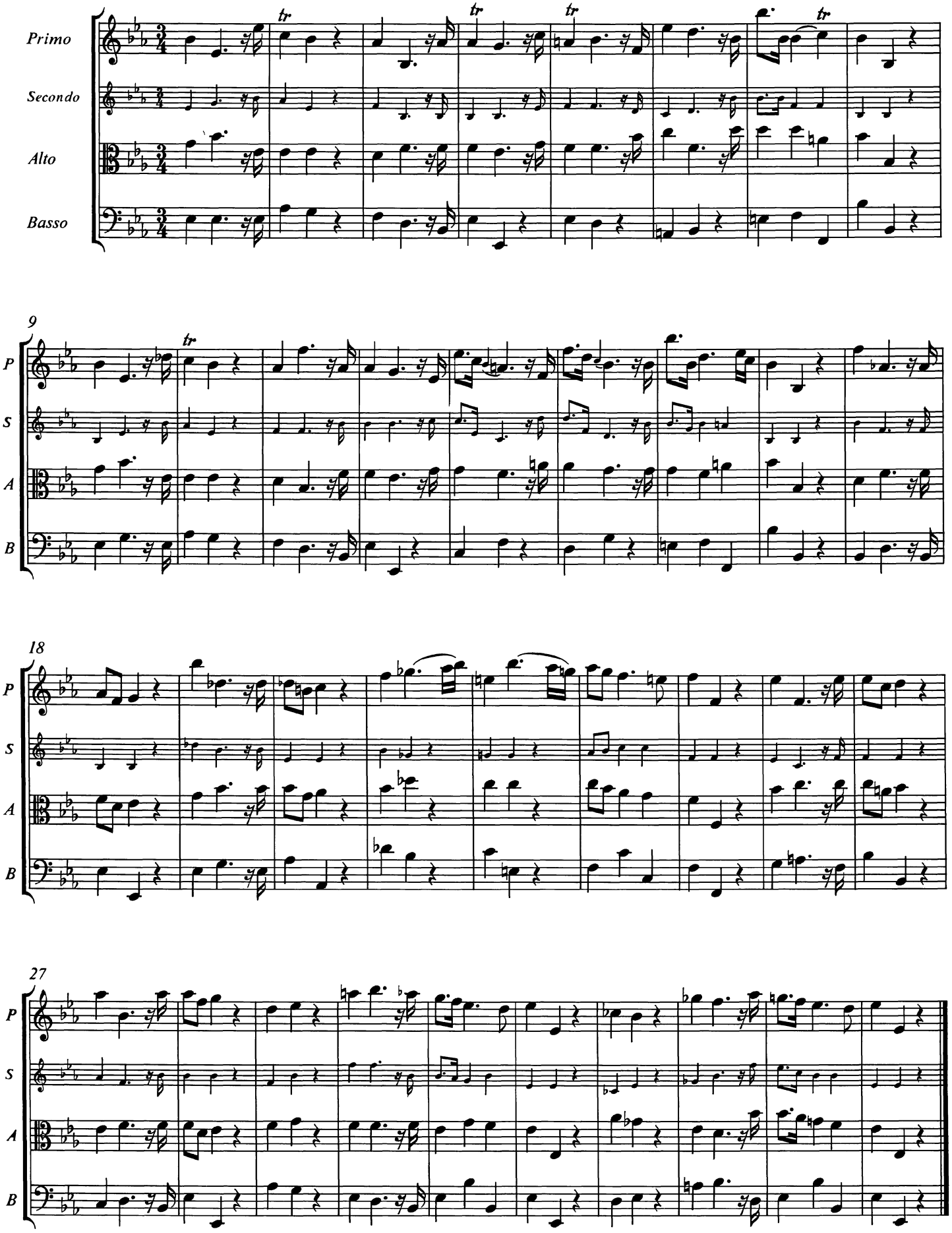
22. [Allegro / Vivace]



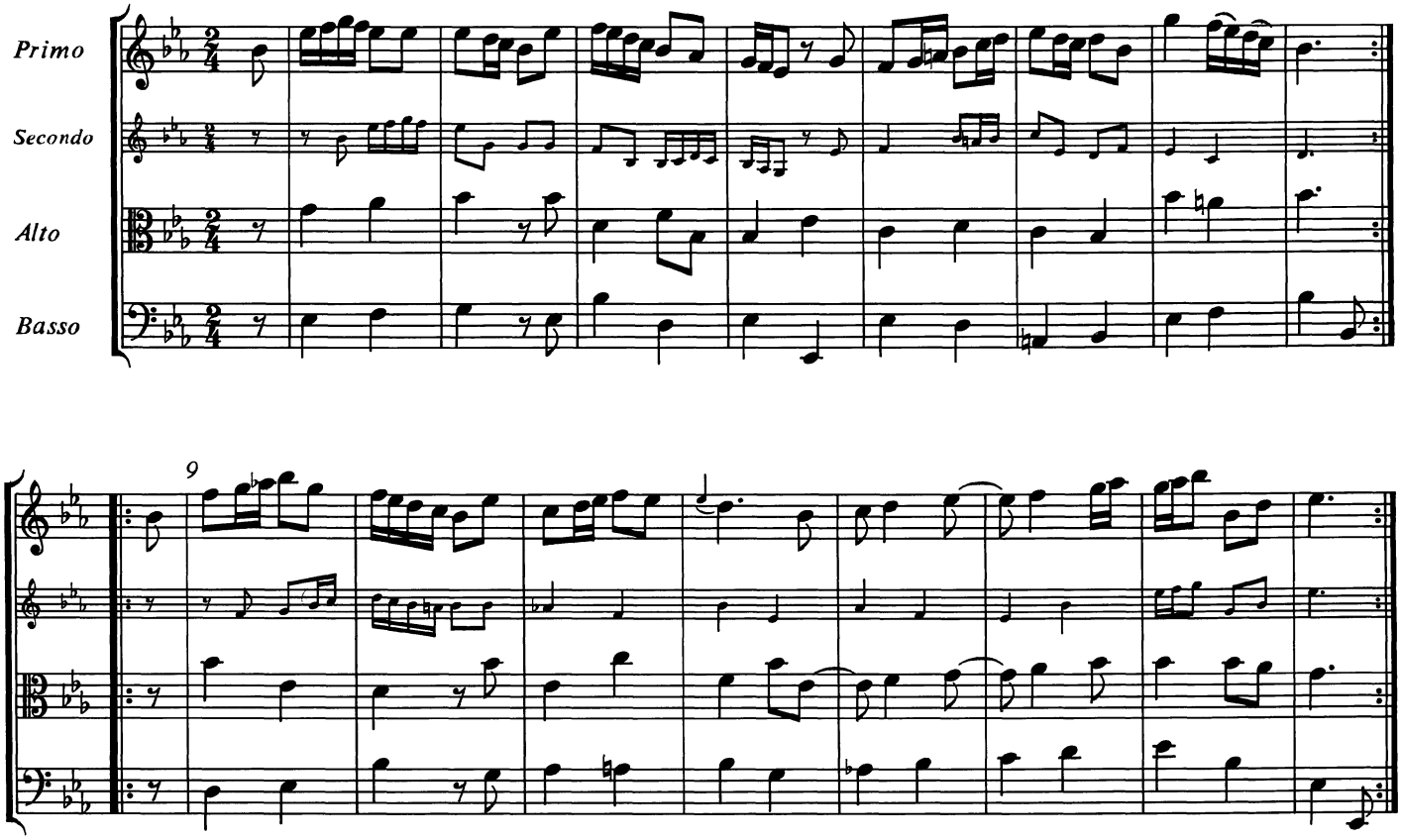

12
15
18
21
P
S
A
B


24
P
S
A
B
27
P
S
A
B
30
P
S
A
B
tr
33
P
S
A
B

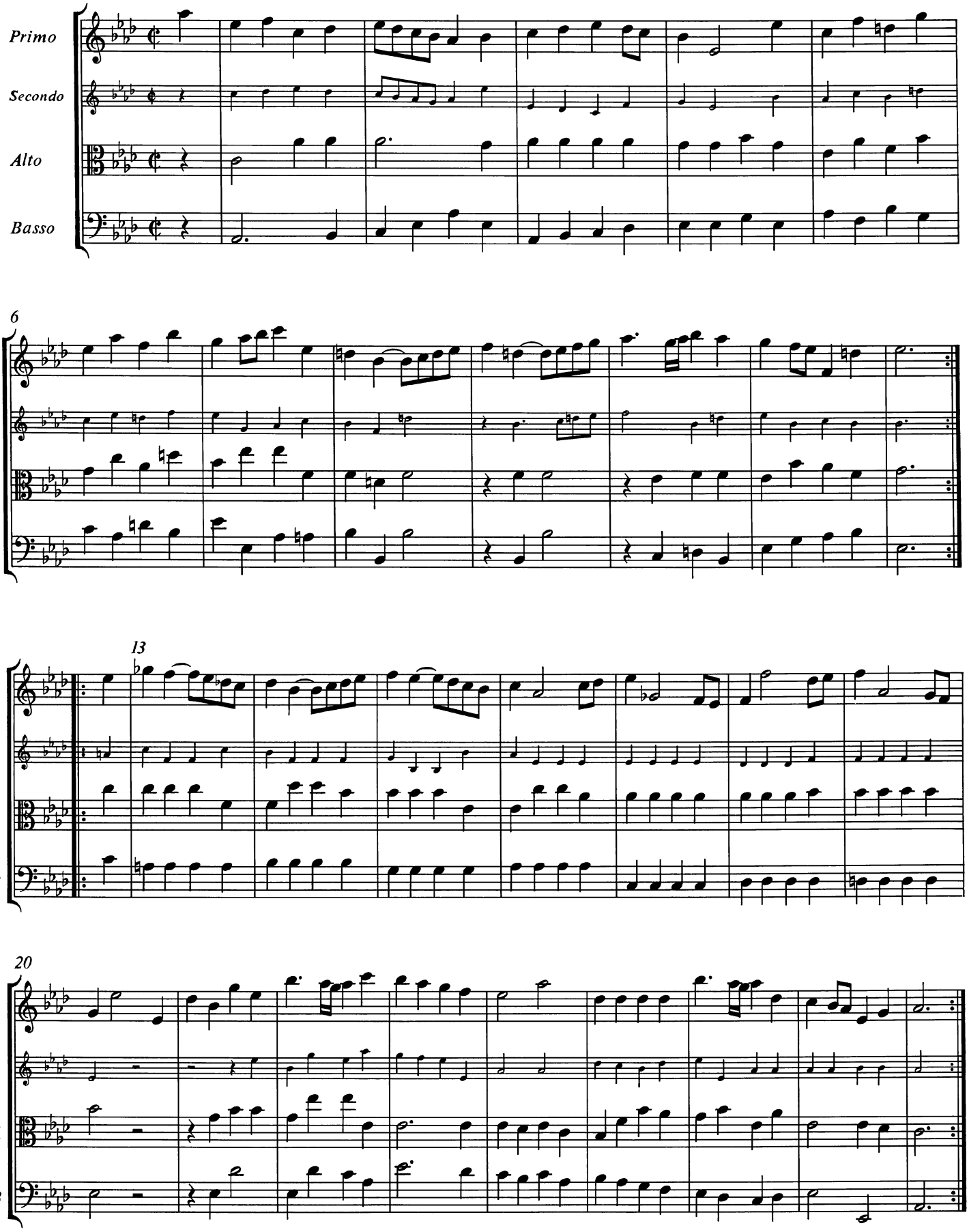
23. [Larghetto / Lento]



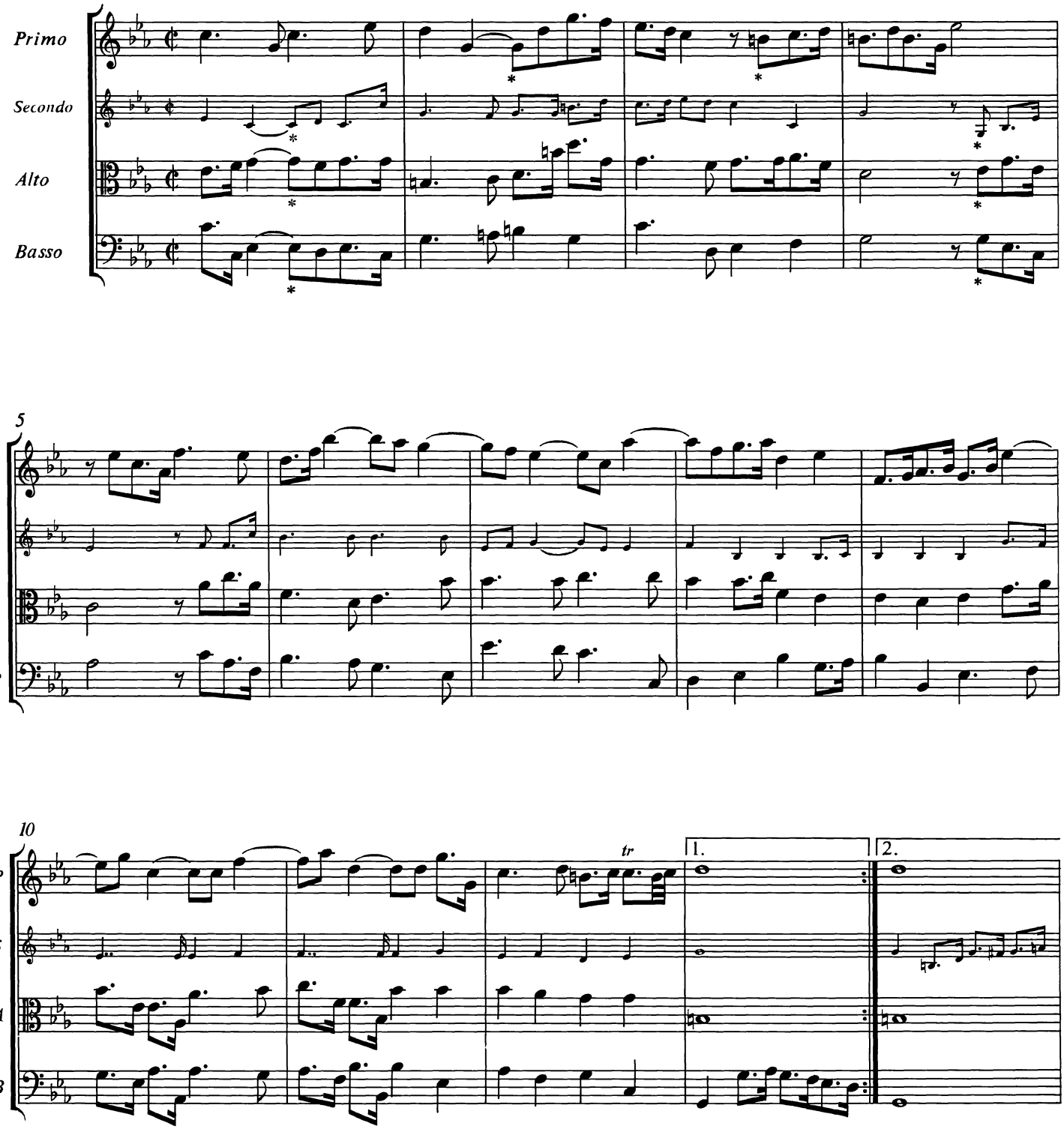
24. Intermezzo [Commodo]



25. [Bourrée. Allegro molto]



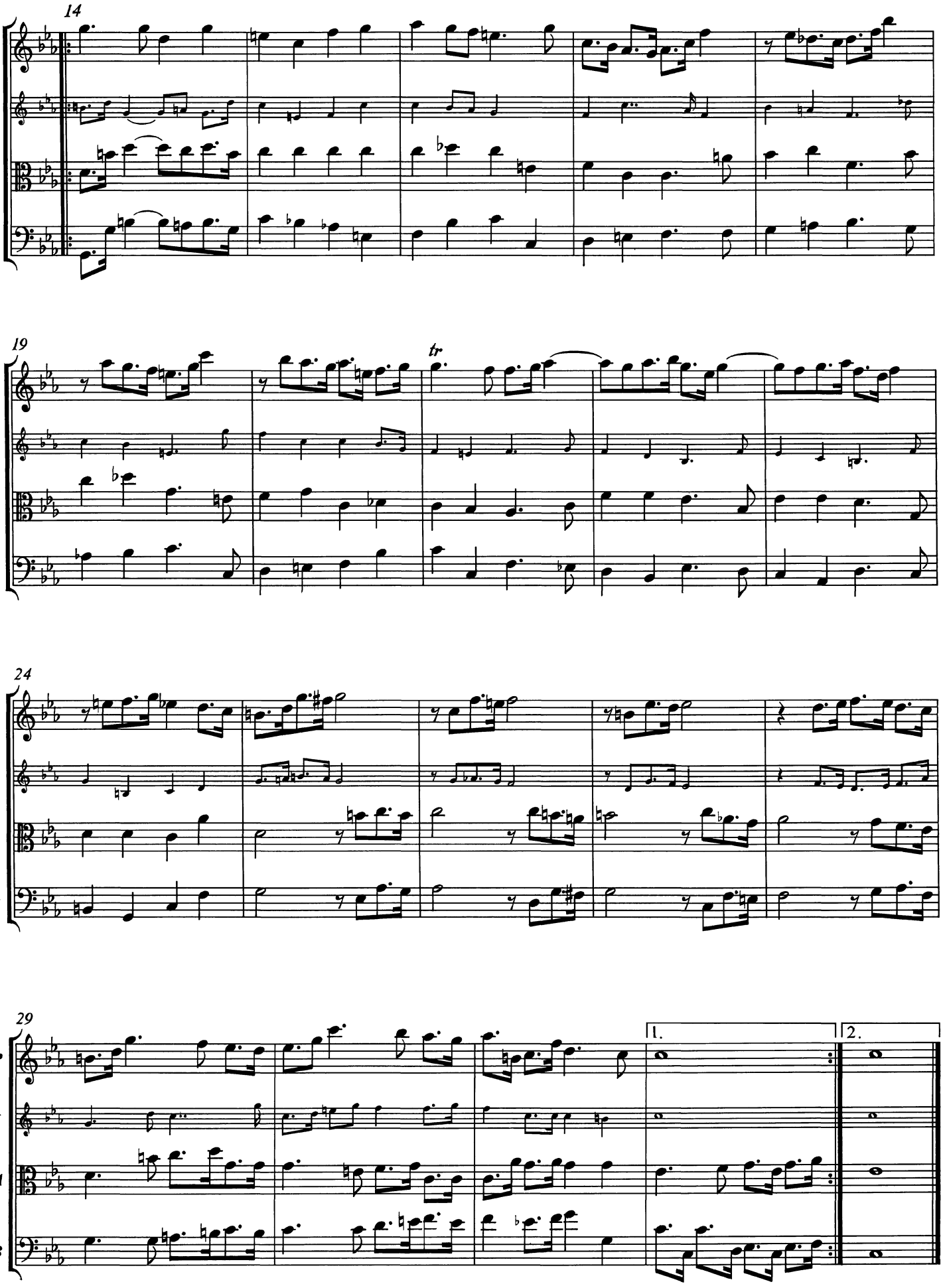
26. [Maestoso / Poco Adagio]



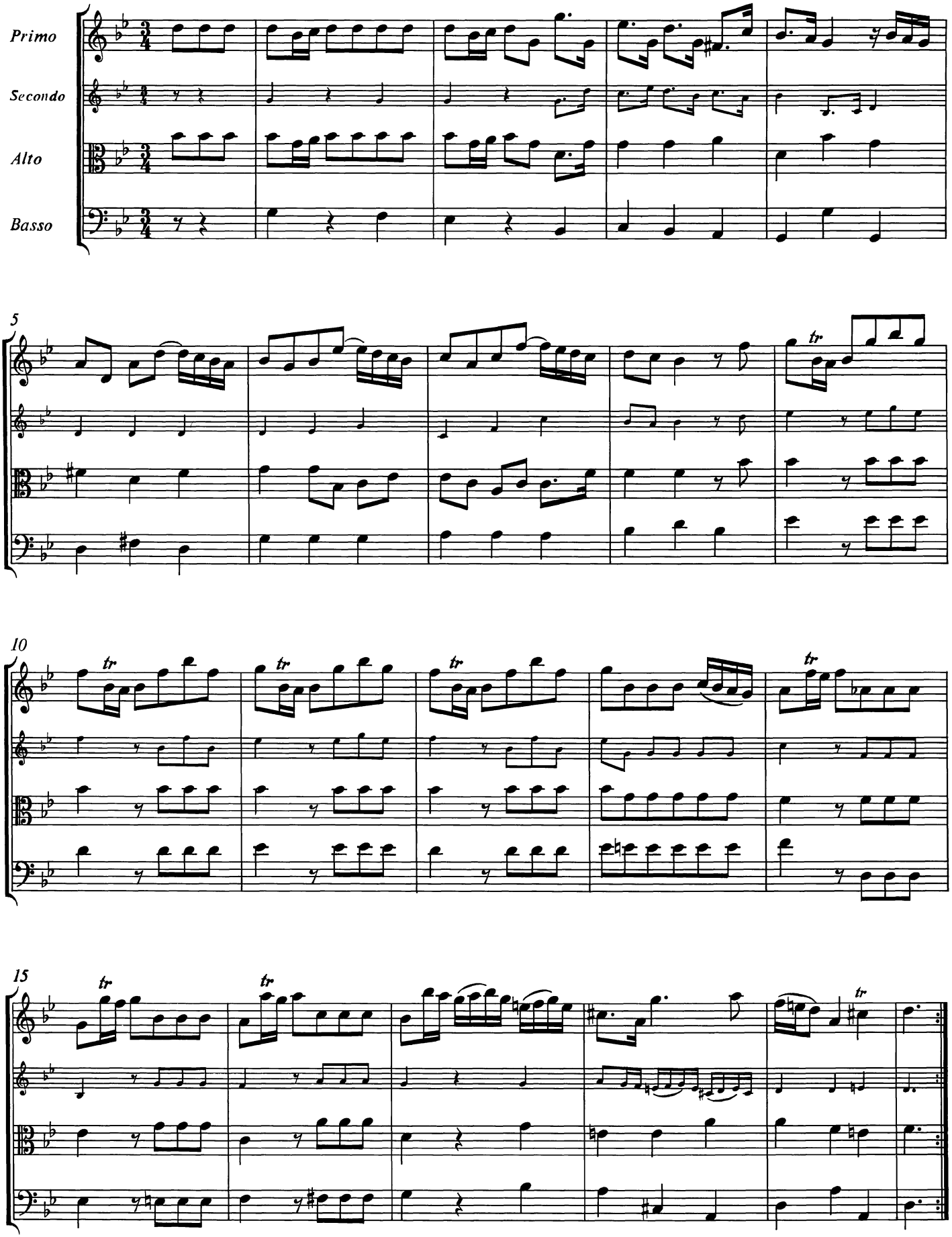
* och liknande rytmiska grupperingar utförs och utförs .

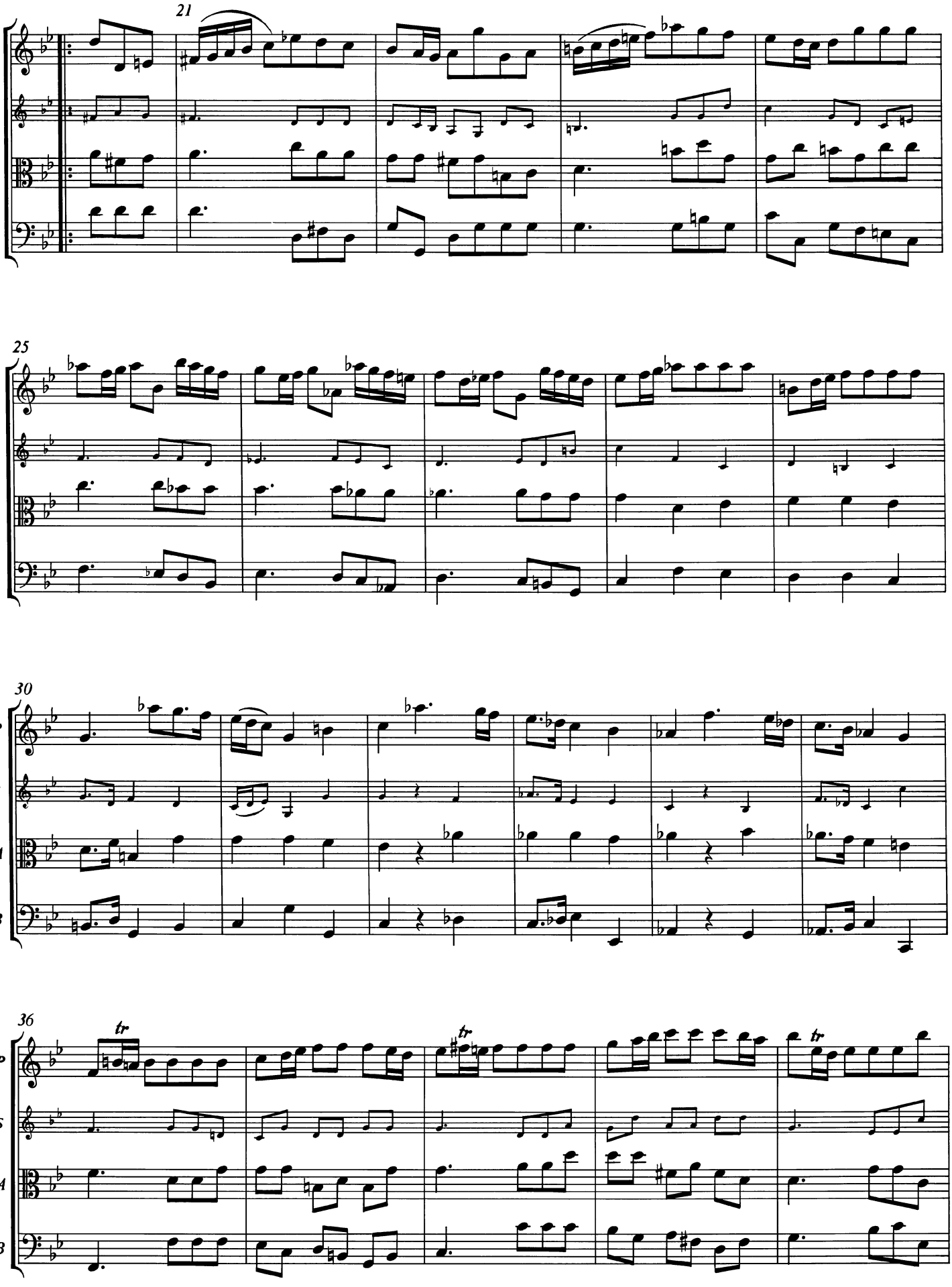
and suchlike rhythmic groups are played as and as .

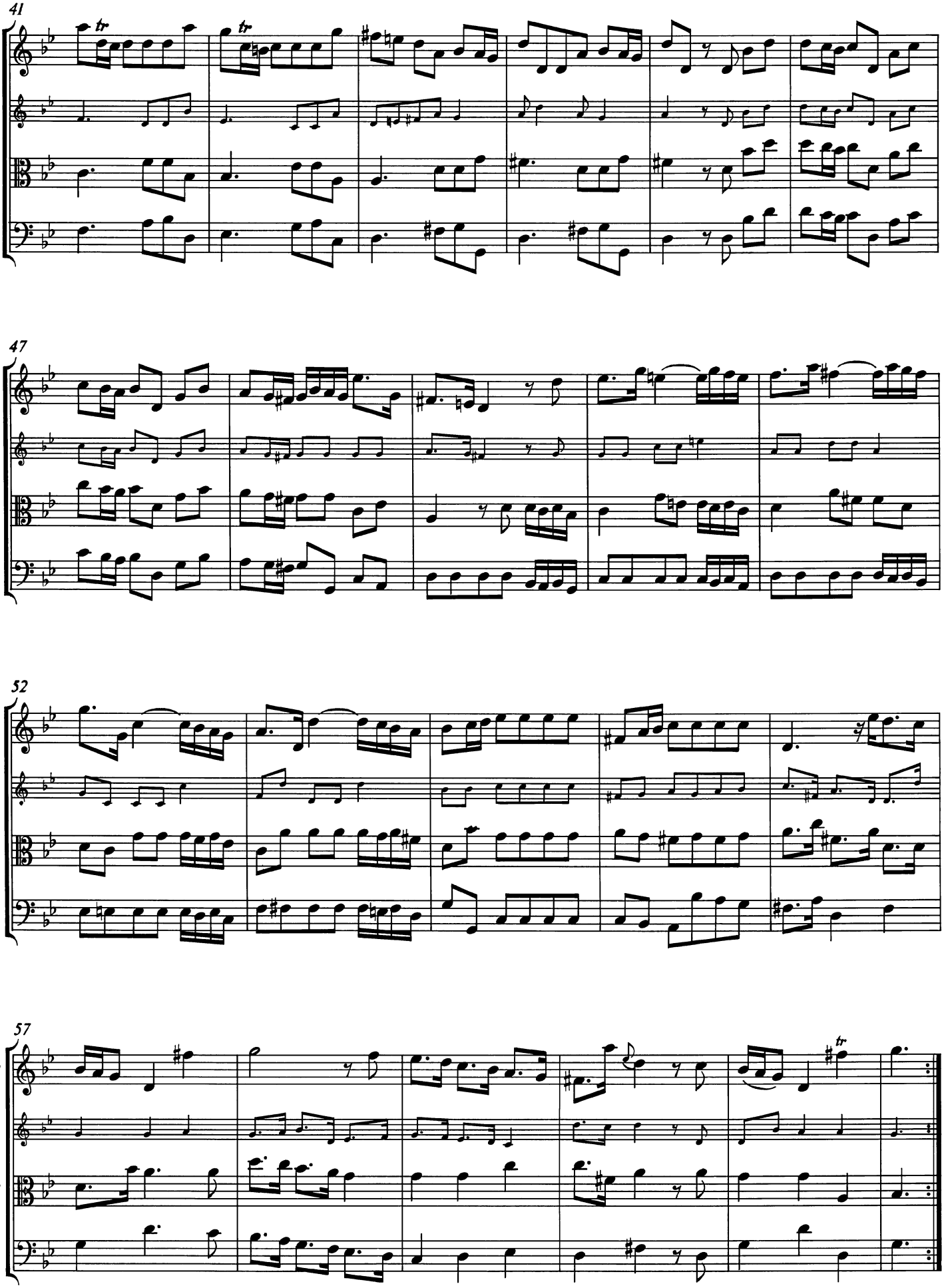
und ähnliche rhythmische Gruppierungen werden so ausgeführt und so .


14
19
tr
24
29
1.
2.
P
S
A
B

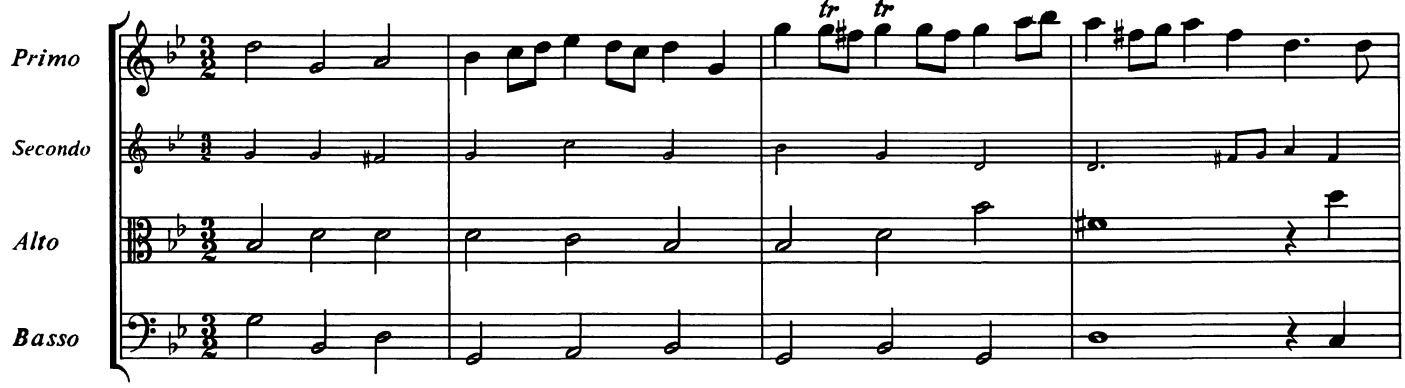
27. [Allegro]

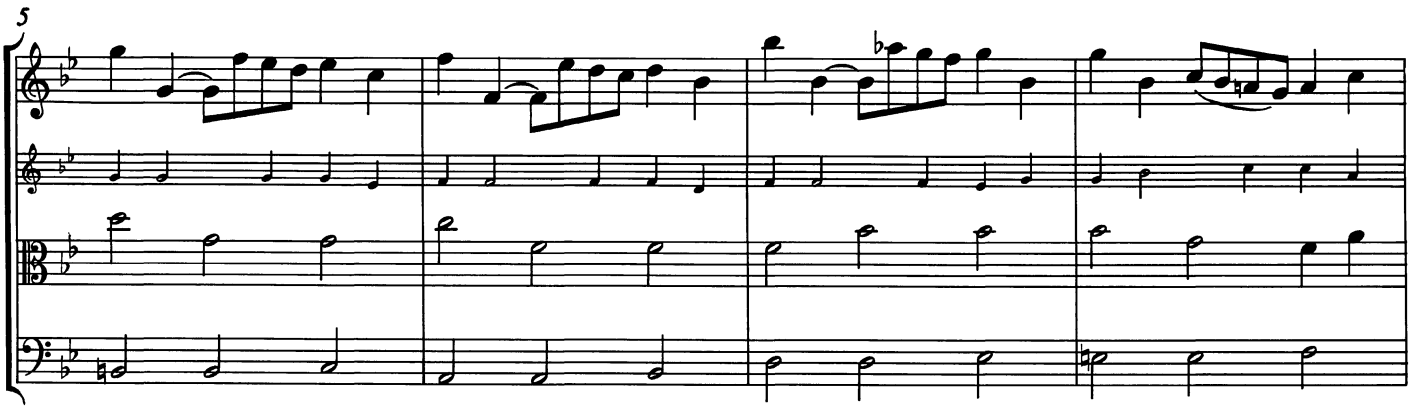


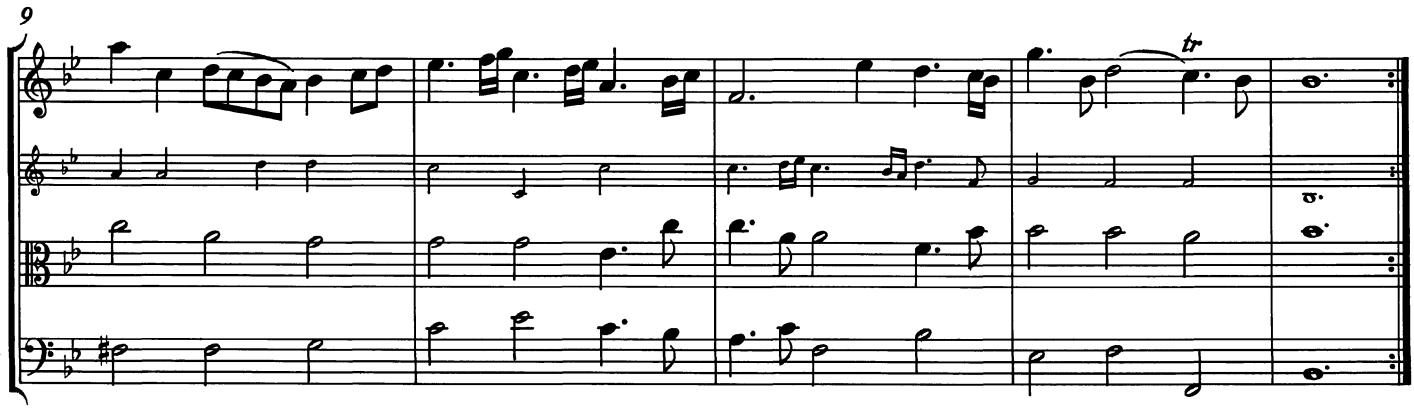

21
P
S
A
B
25
P
S
A
B
30
P
S
A
B
36
tr
tr
tr
P
S
A
B

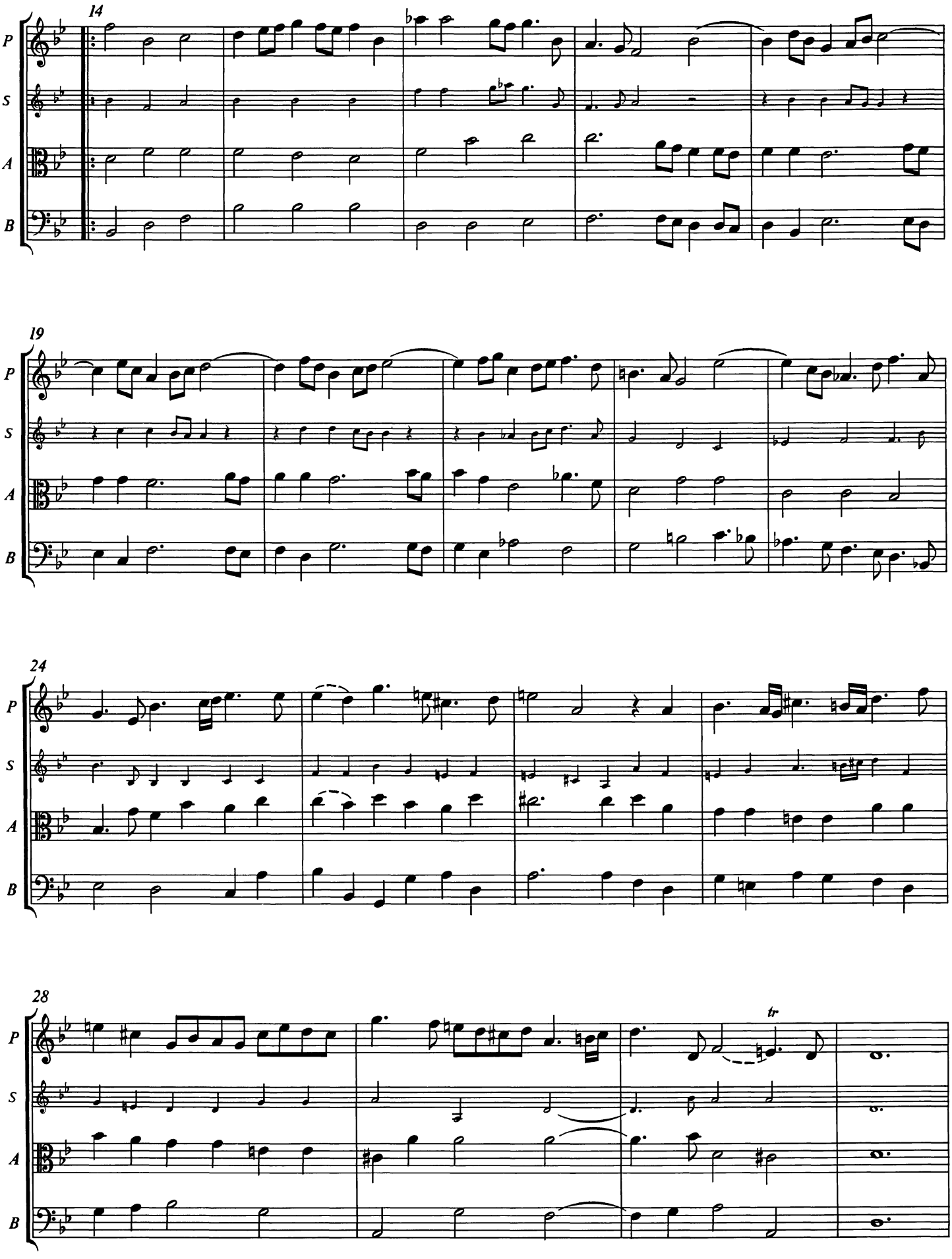

41
47
52
57
P
S
A
B

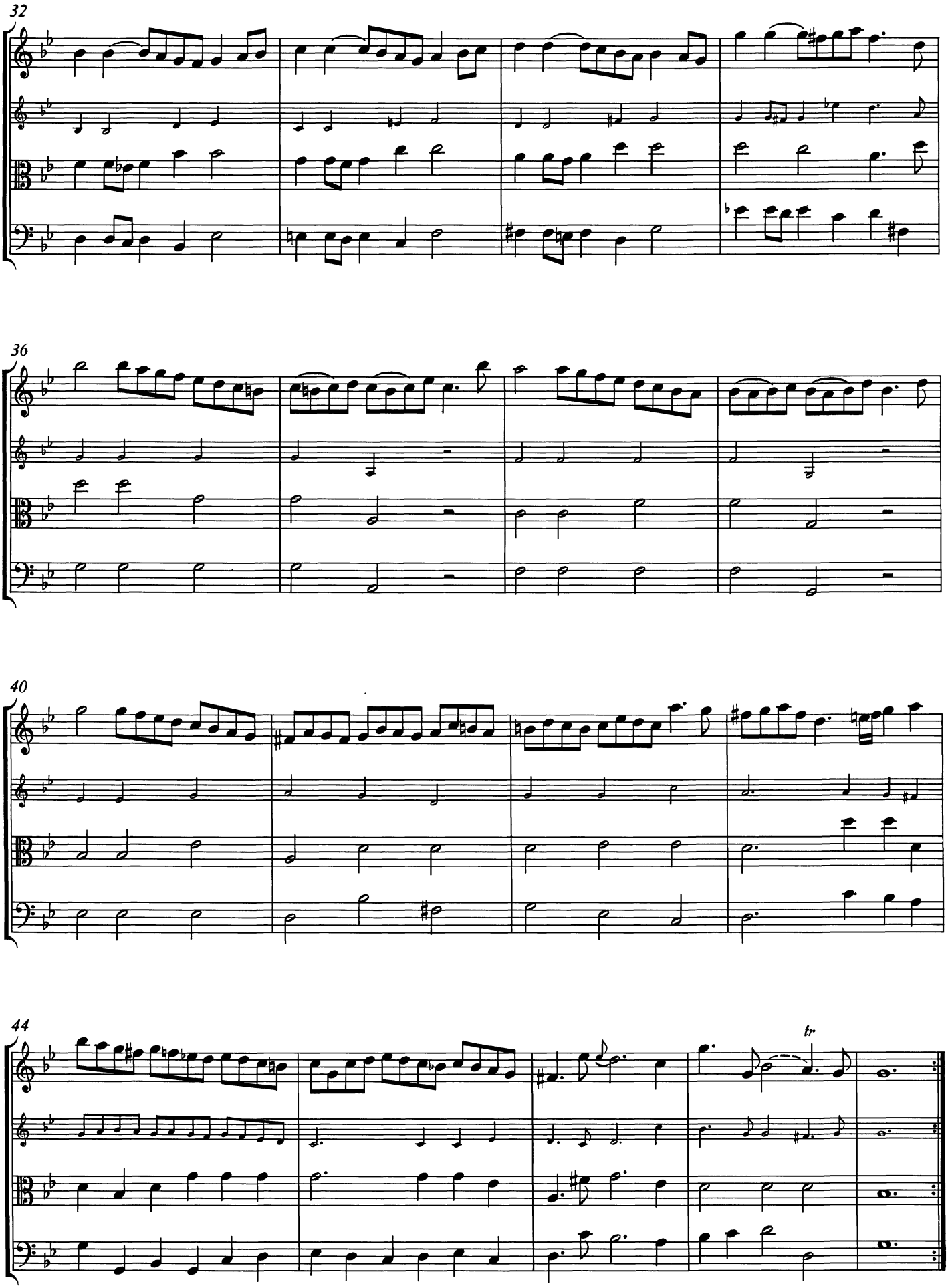
28. [Moderato]



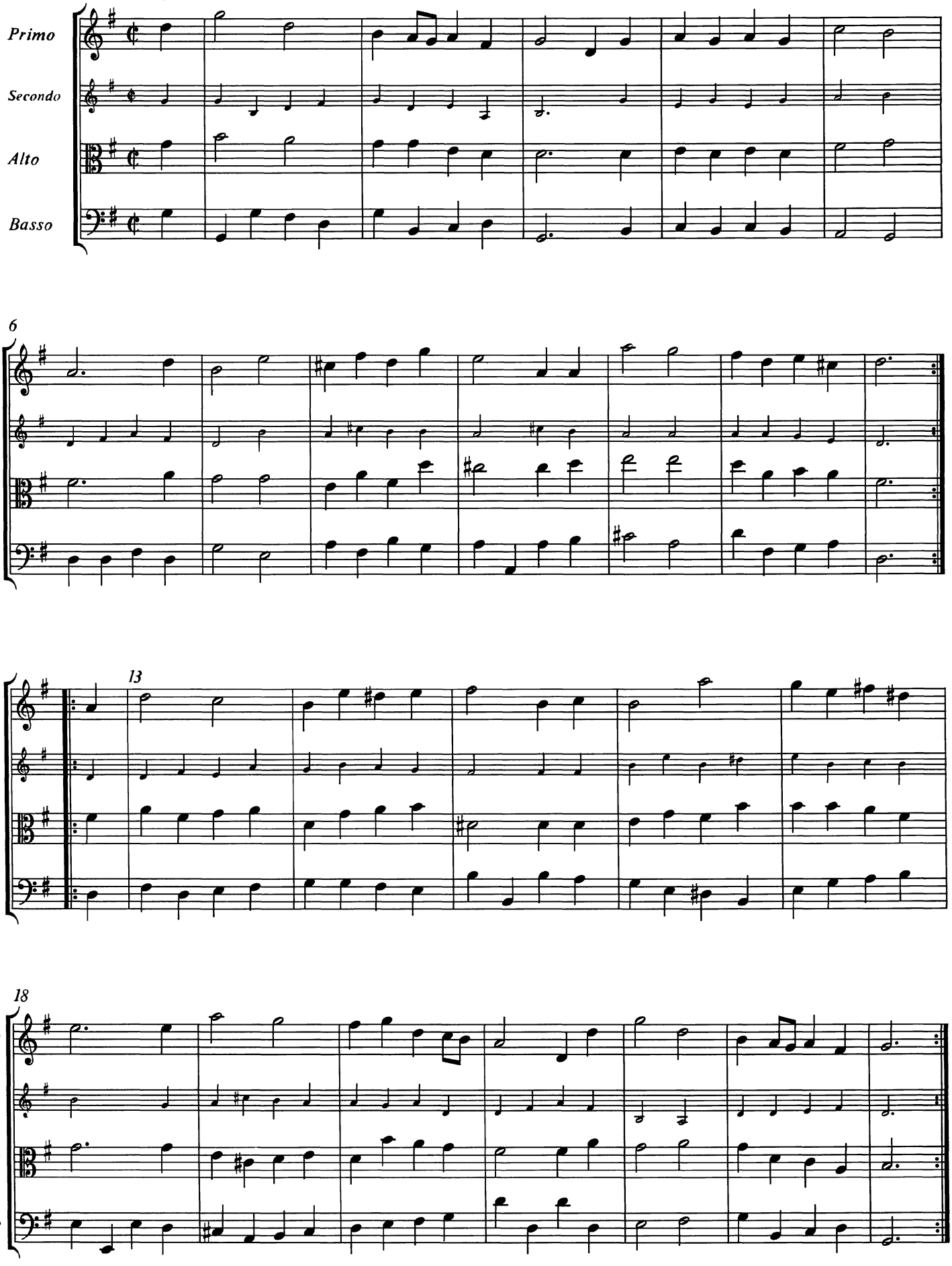




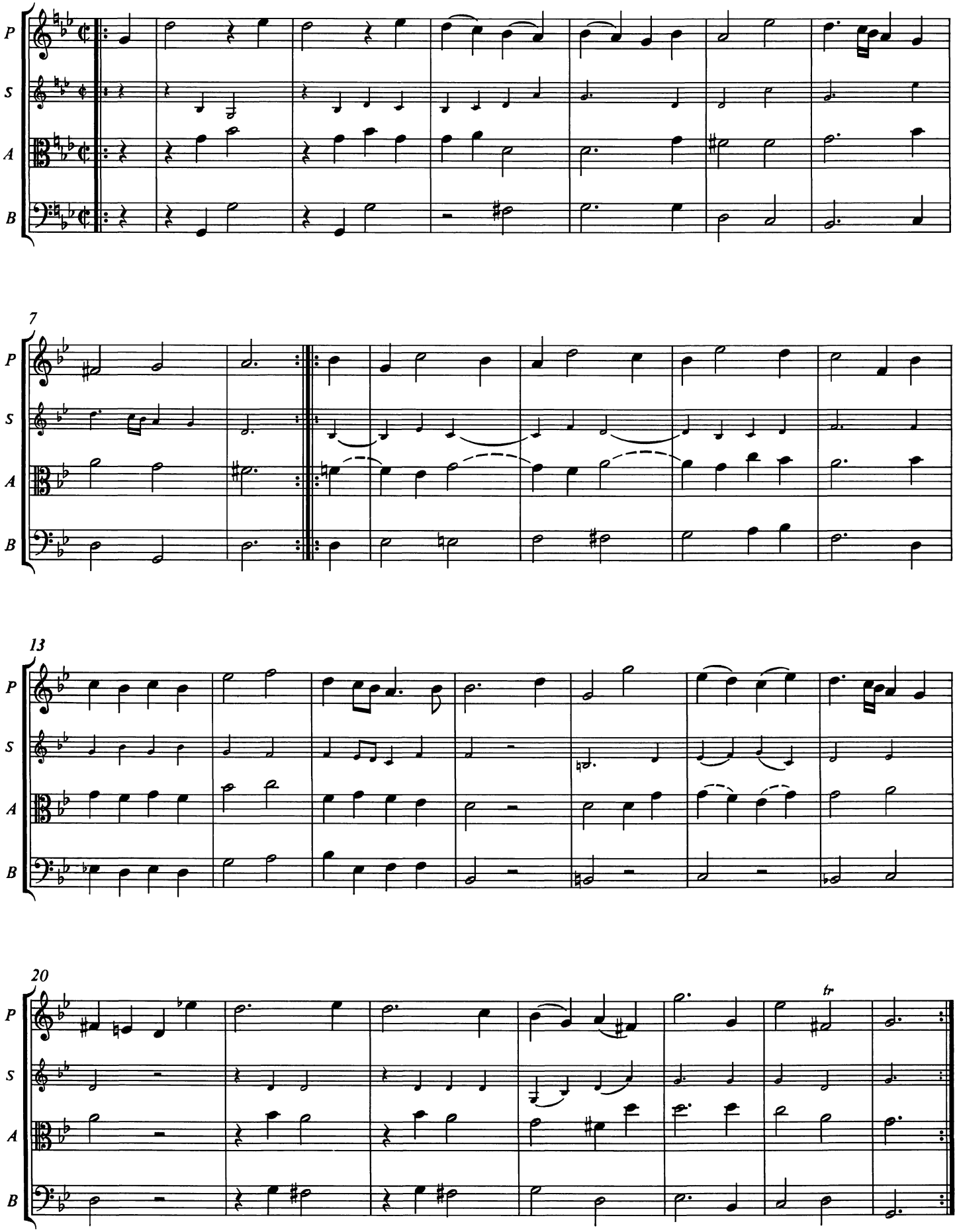

14
P
S
A
B
19
P
S
A
B
24
P
S
A
B
28
tr
P
S
A
B


32
P
S
A
B
36
P
S
A
B
40
P
S
A
B
44
tr
P
S
A
B

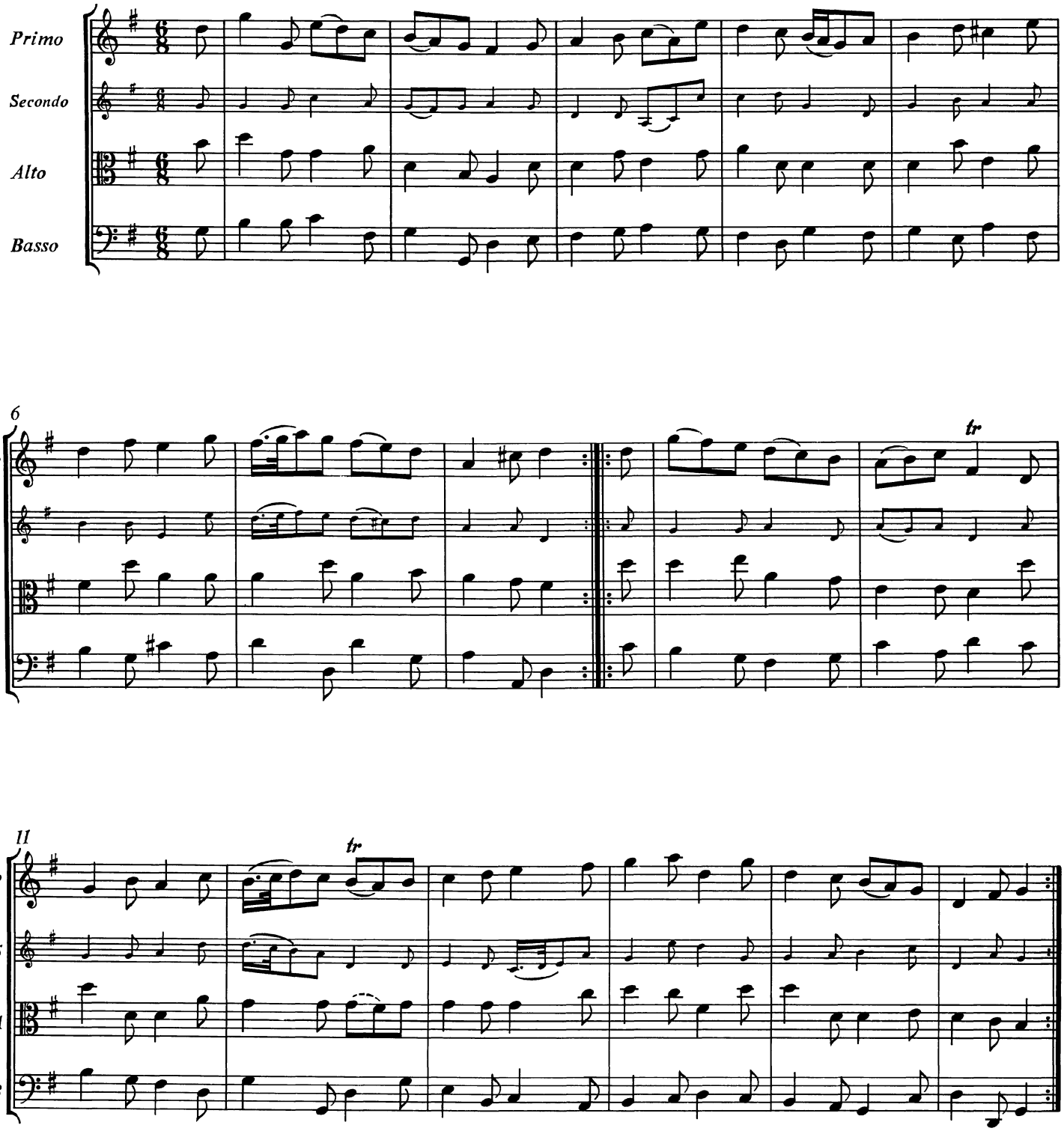
29. Allegro



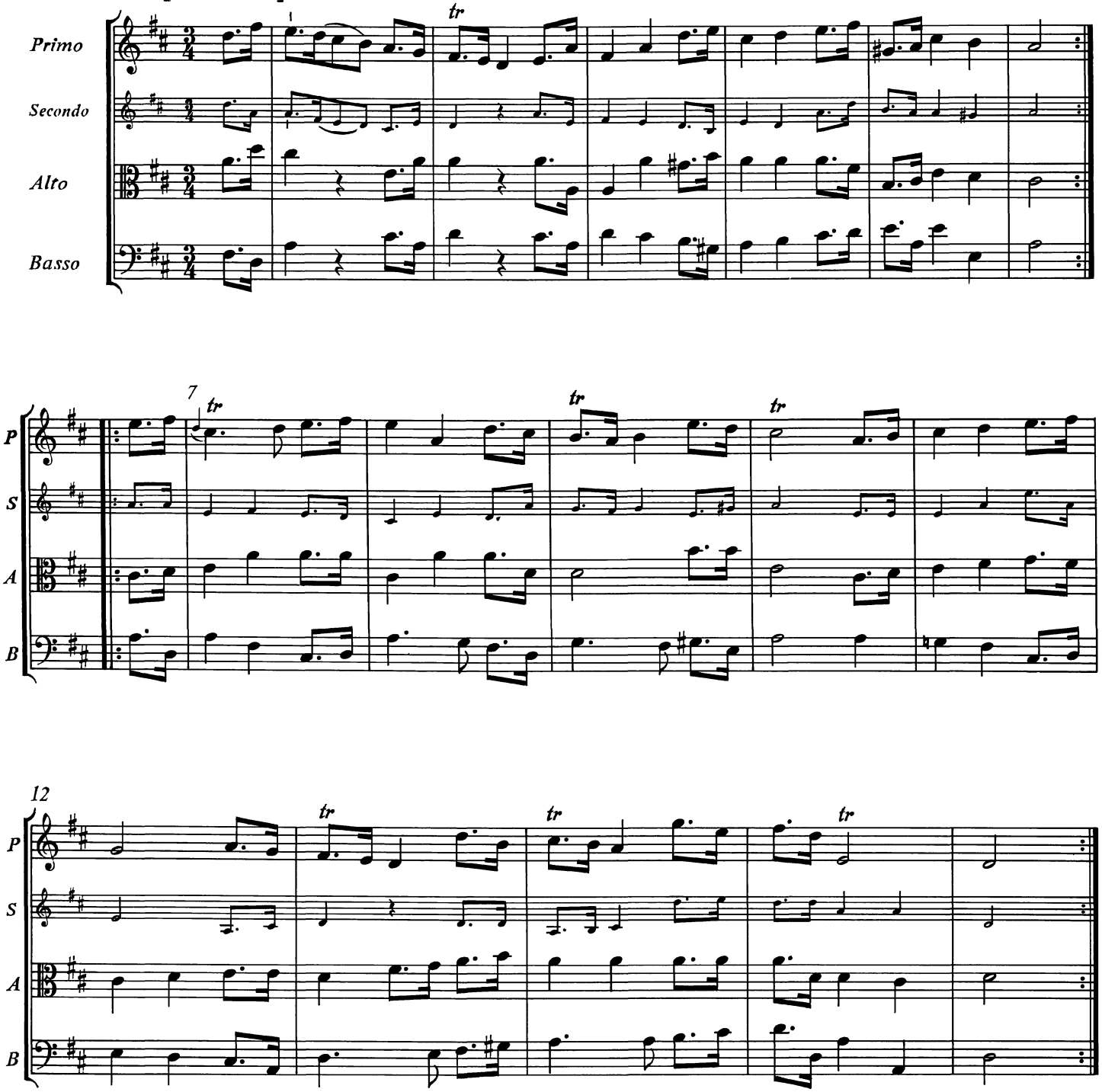
30. B: Andante; D: Aria [Andante]



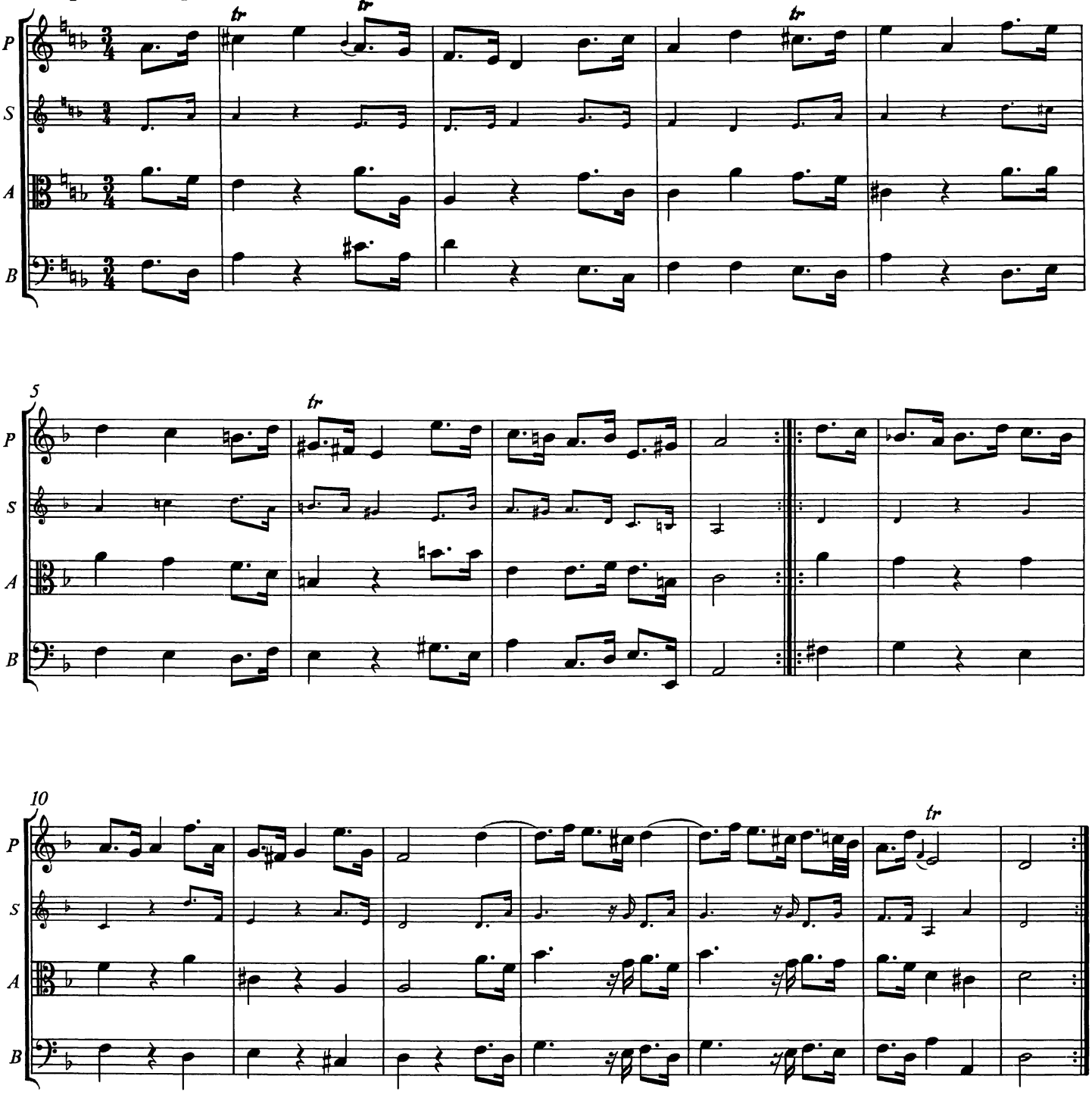
31. Allegro [Commodo]



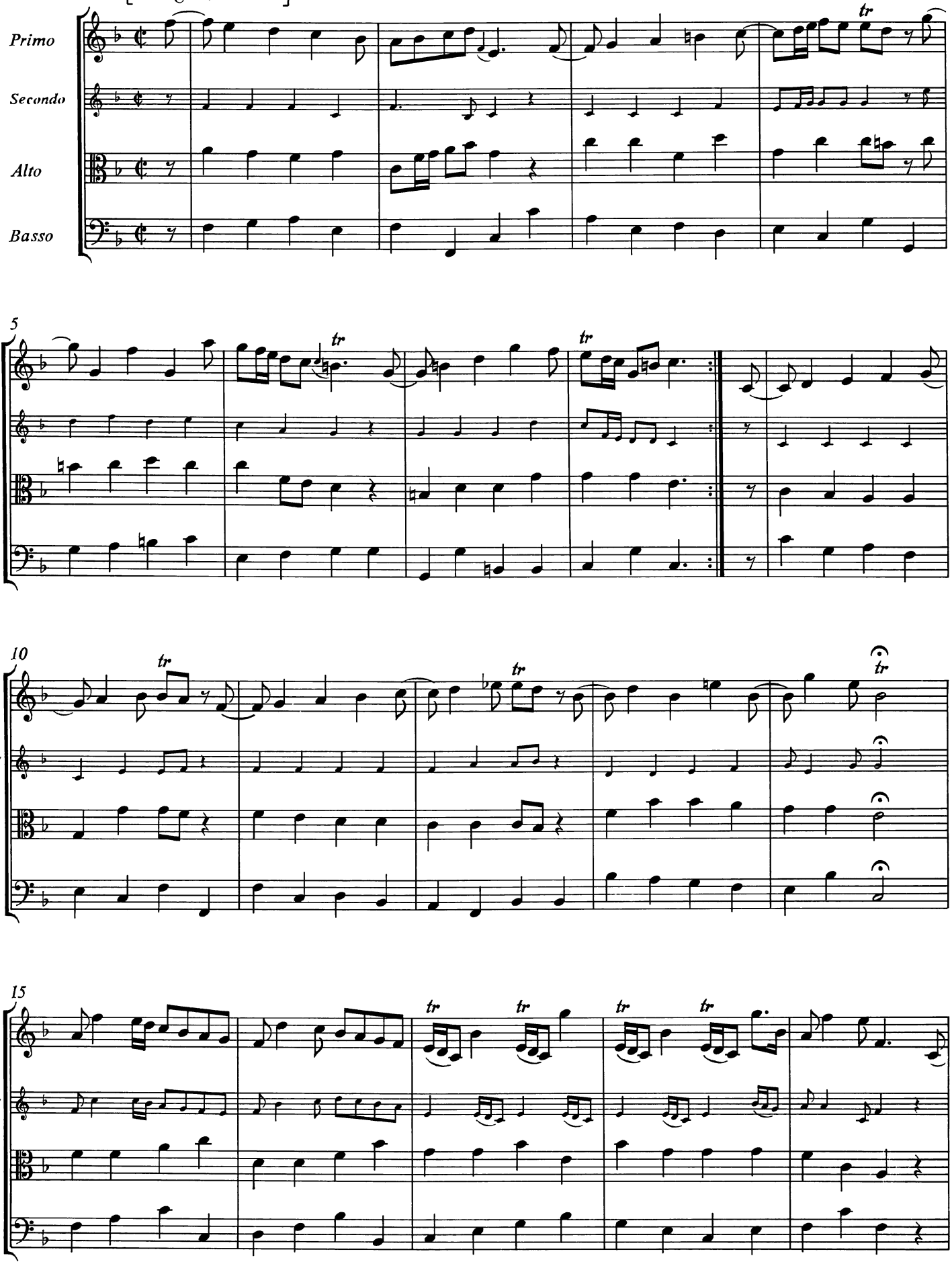
32. [Menuetto]

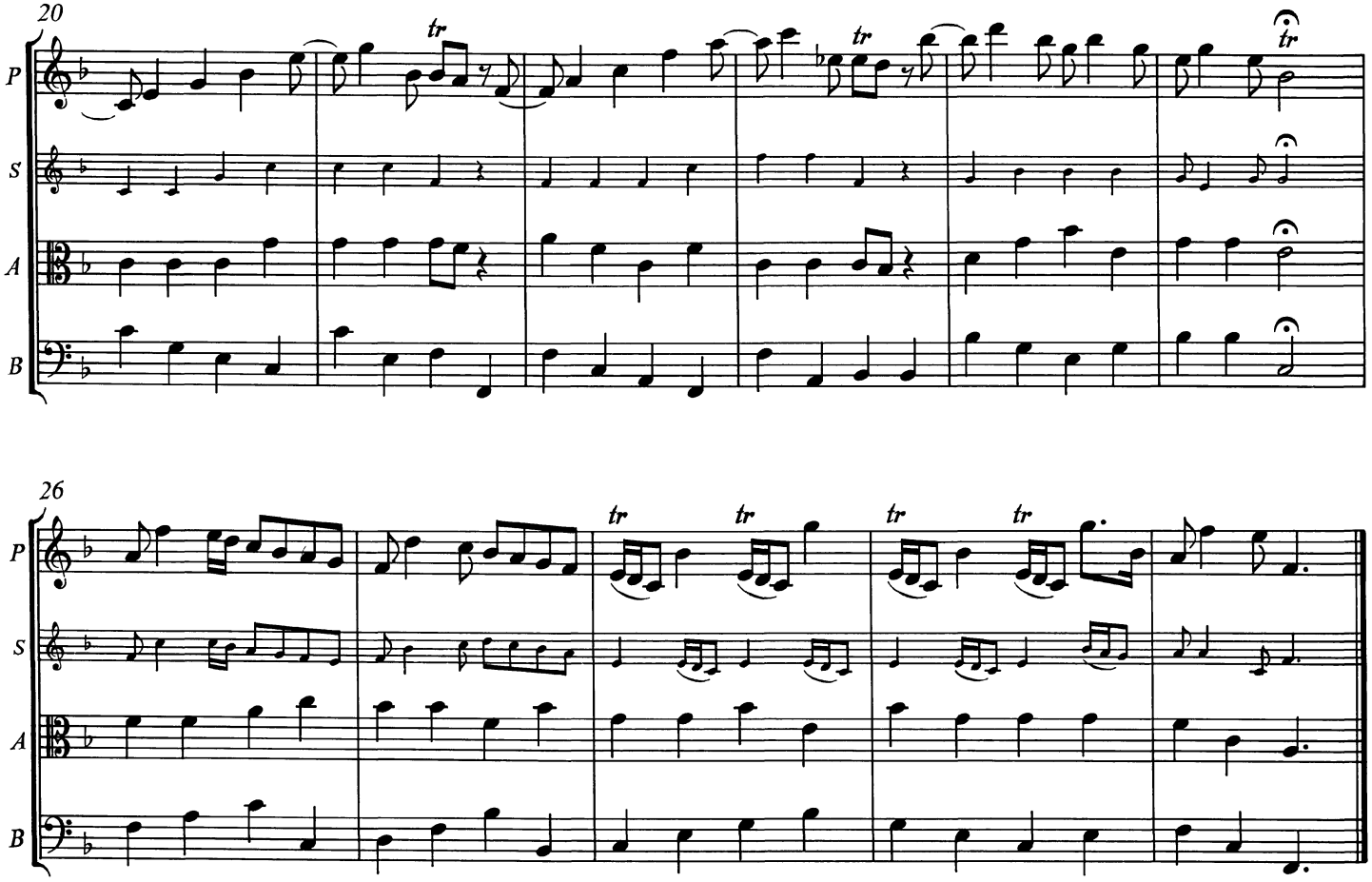


33. [Menuetto]

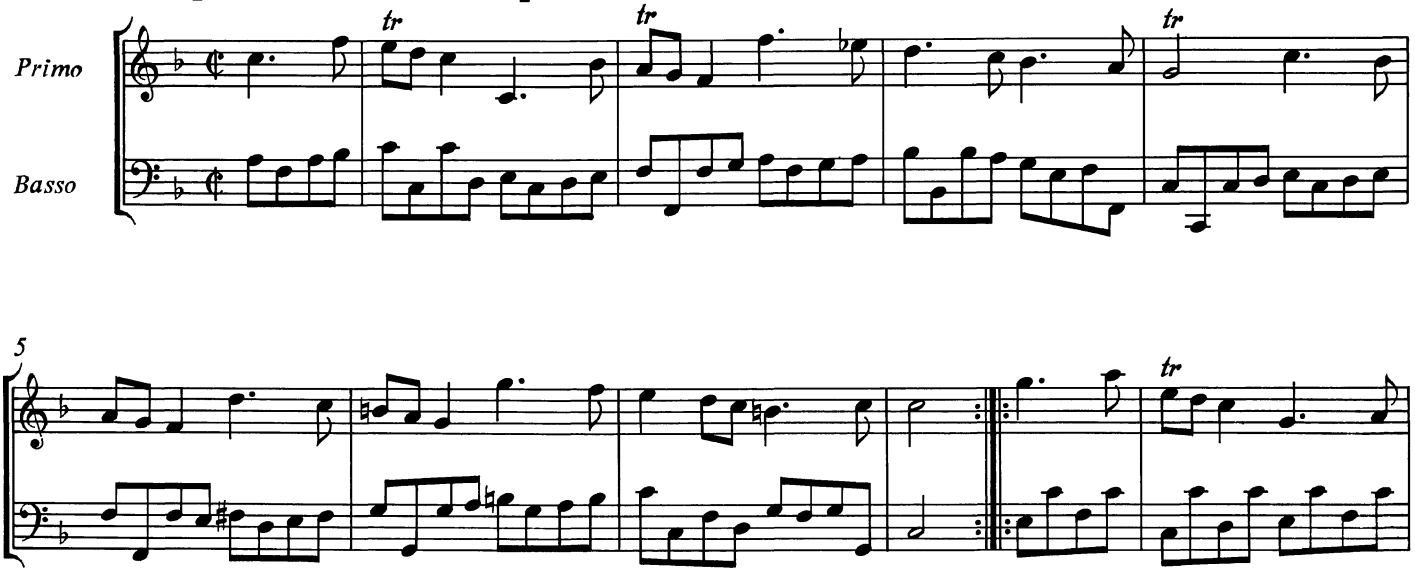


34. [Allegro / Vivace]

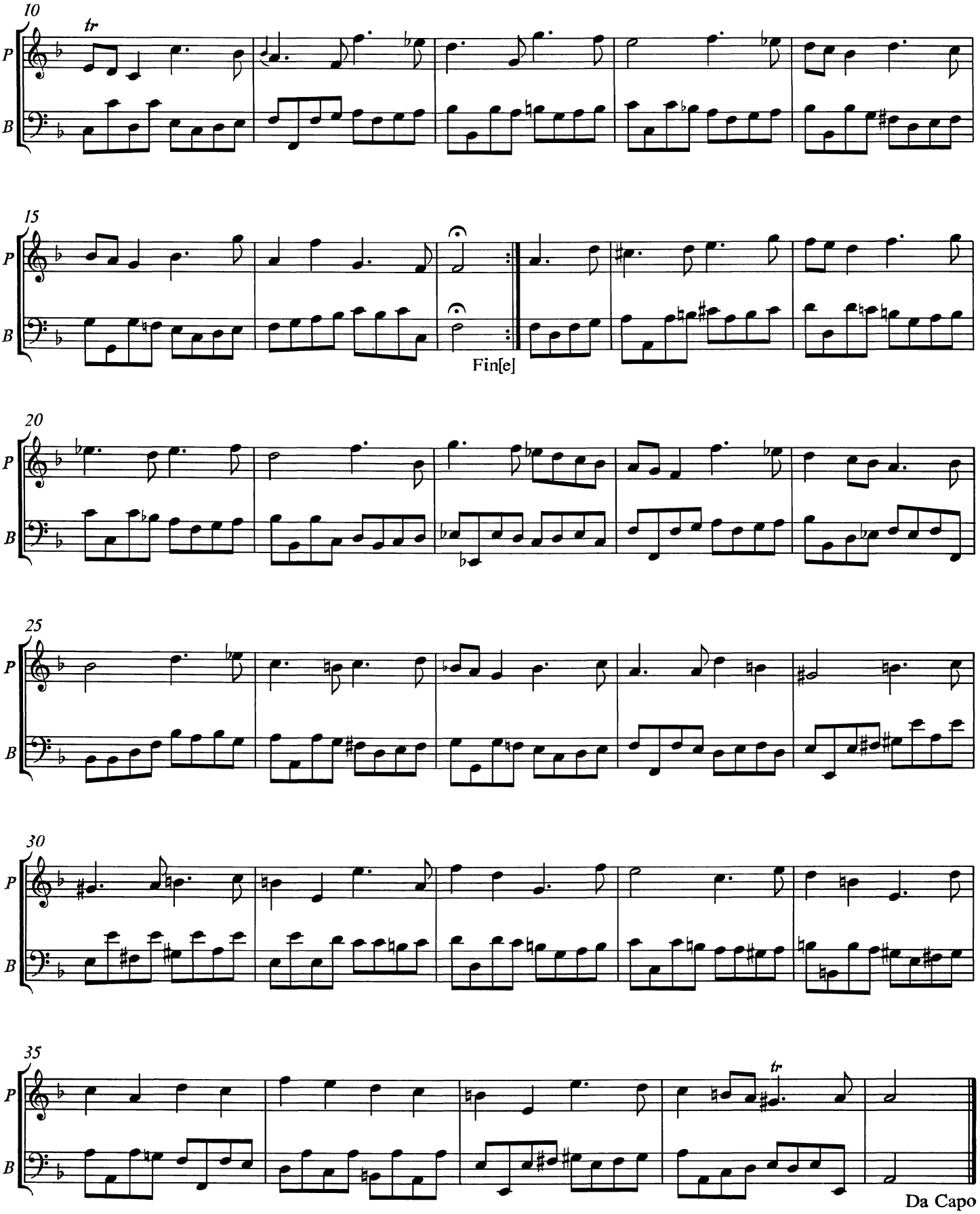




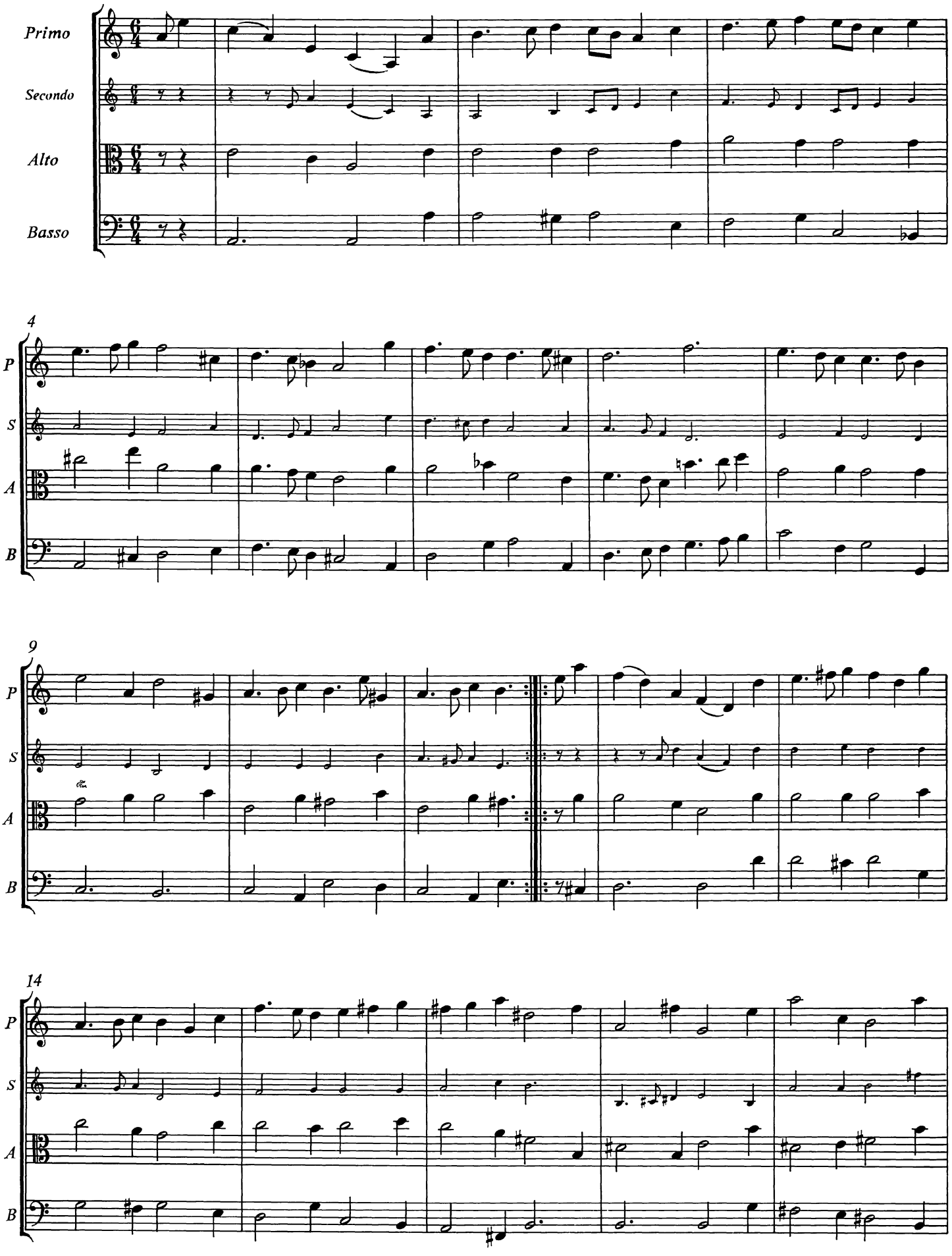
35. [Commodo / Moderato]*

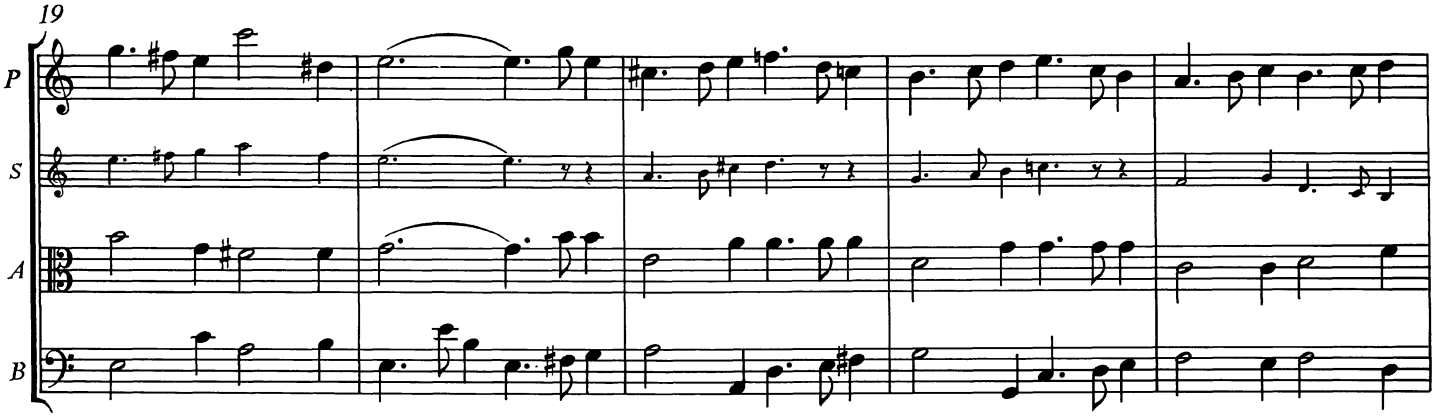


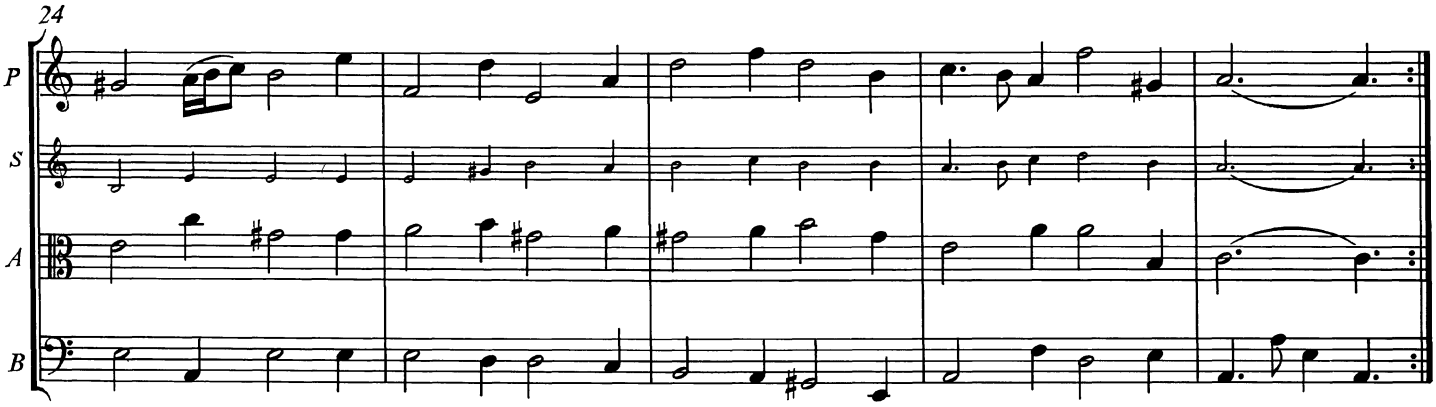
* Alto betecknad Col Basso; se Inledningen, s. xii. / Alto marked Col Basso; see Introduction, pp. xv–xvi. / Alto mit der Bezeichnung Col Basso; siehe Einleitung, S. xviii–xix.


10
tr
P
B
15
Fin[e]
20
25
30
35
tr
Da Capo

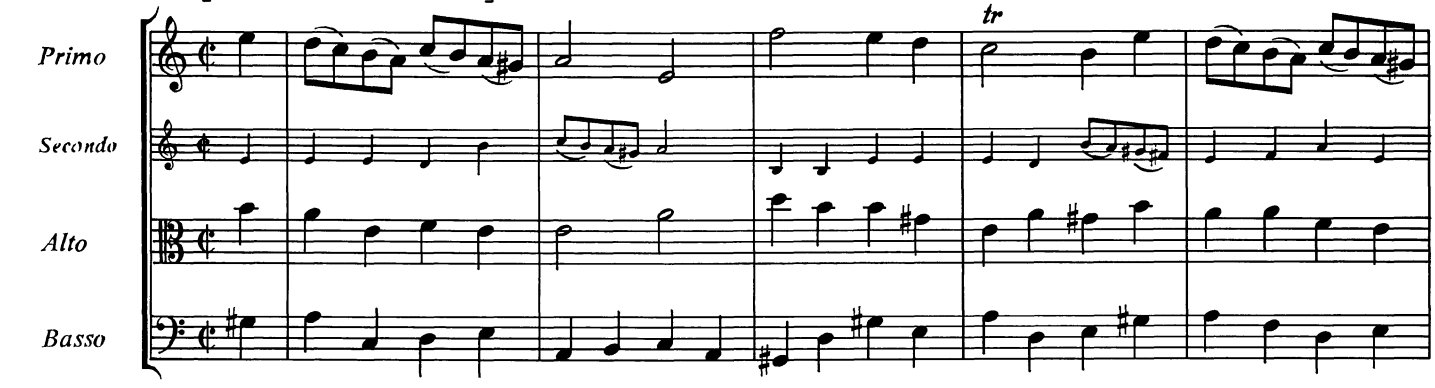
36. [Affettuoso]

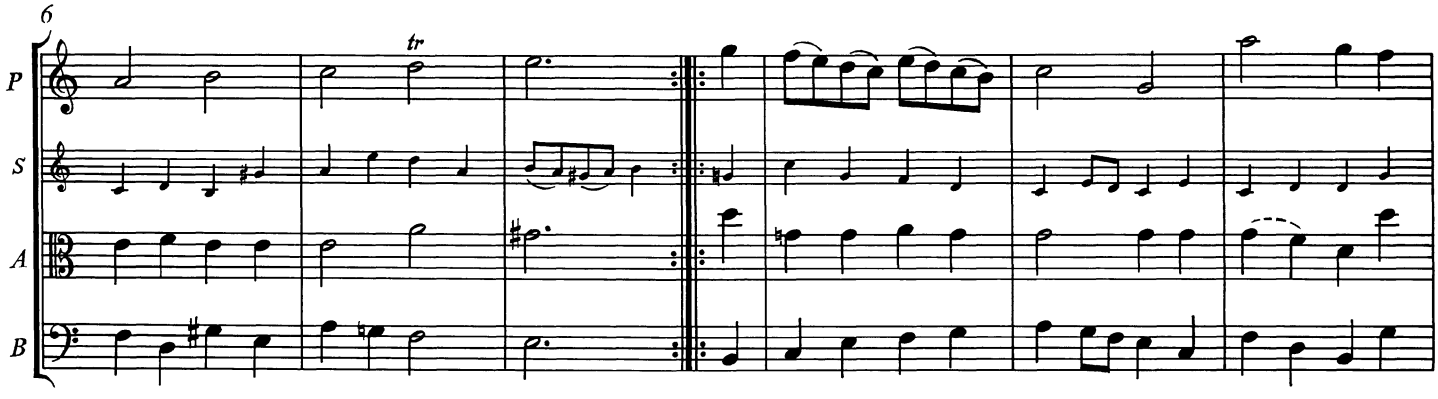


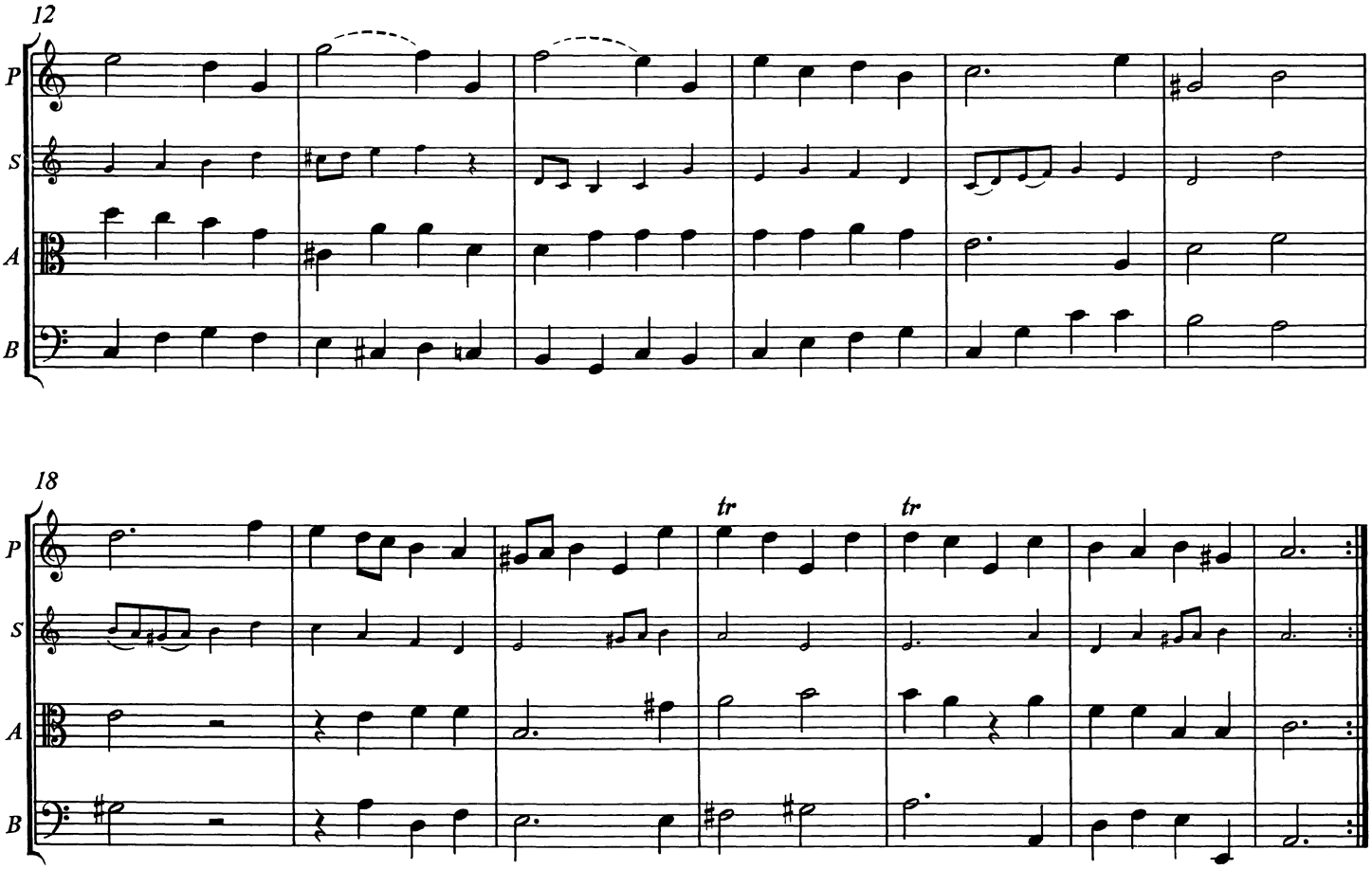




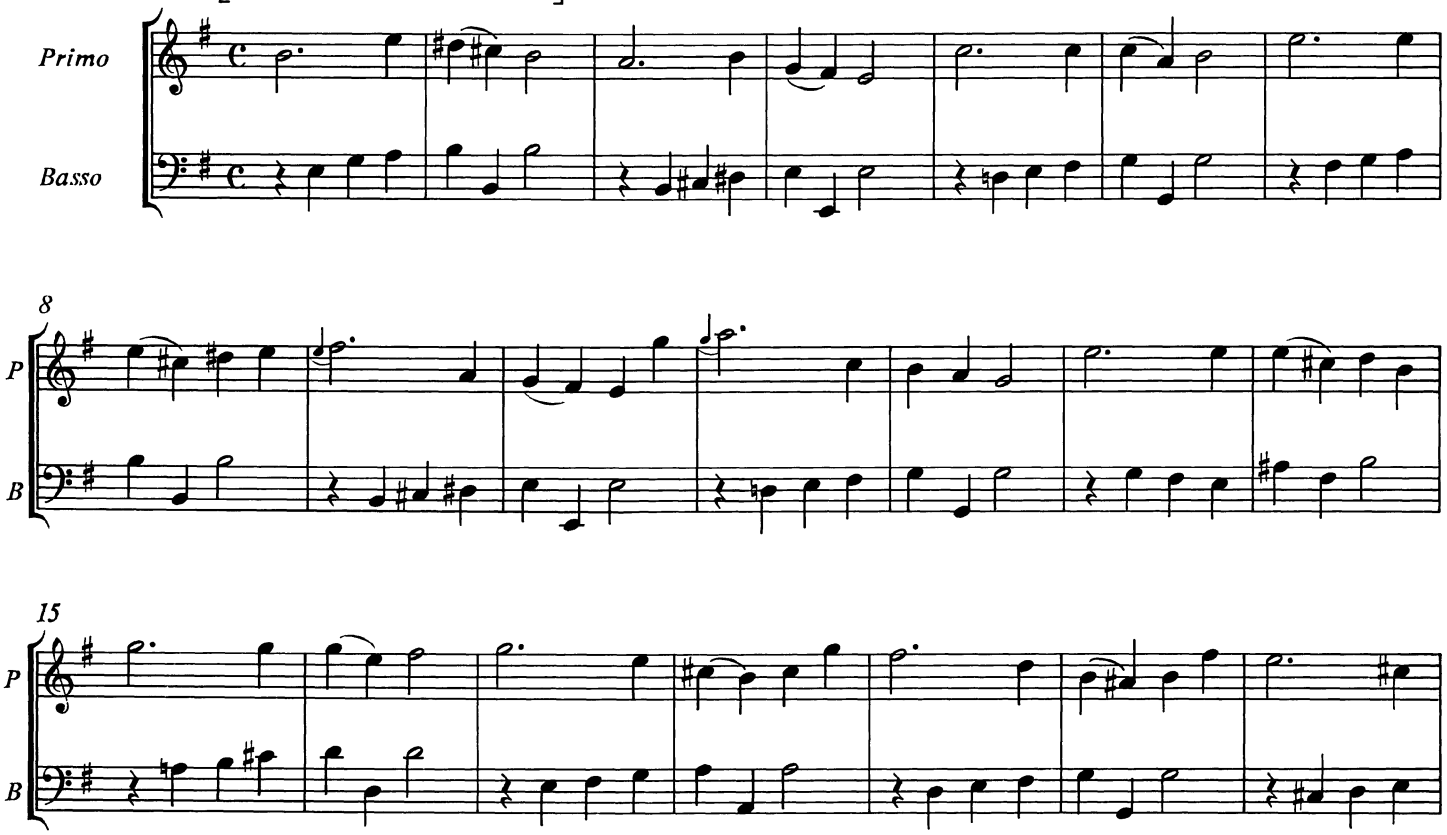
37. [Moderato. Bourrée]



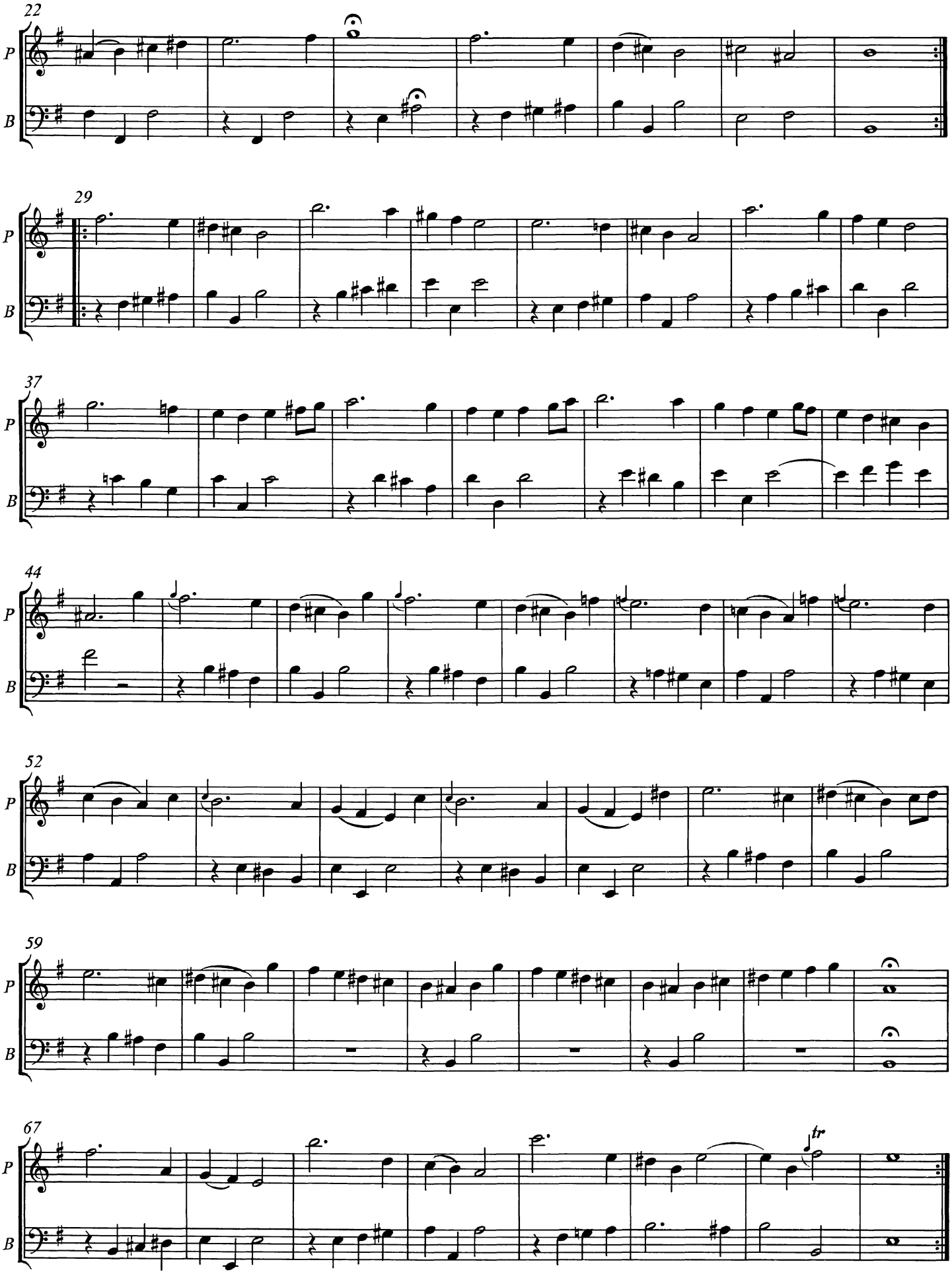




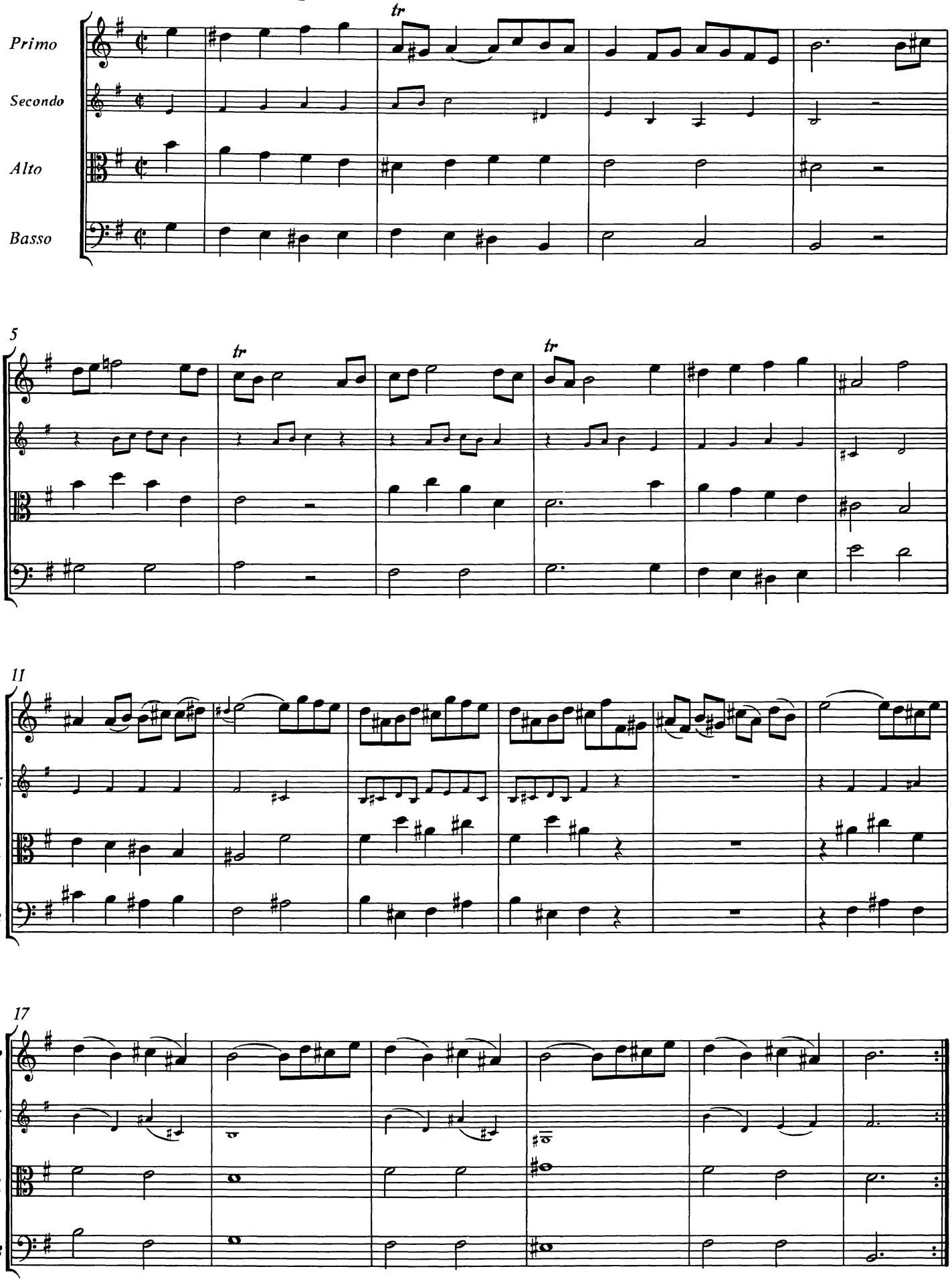
38. [Commodo / Andantino] *

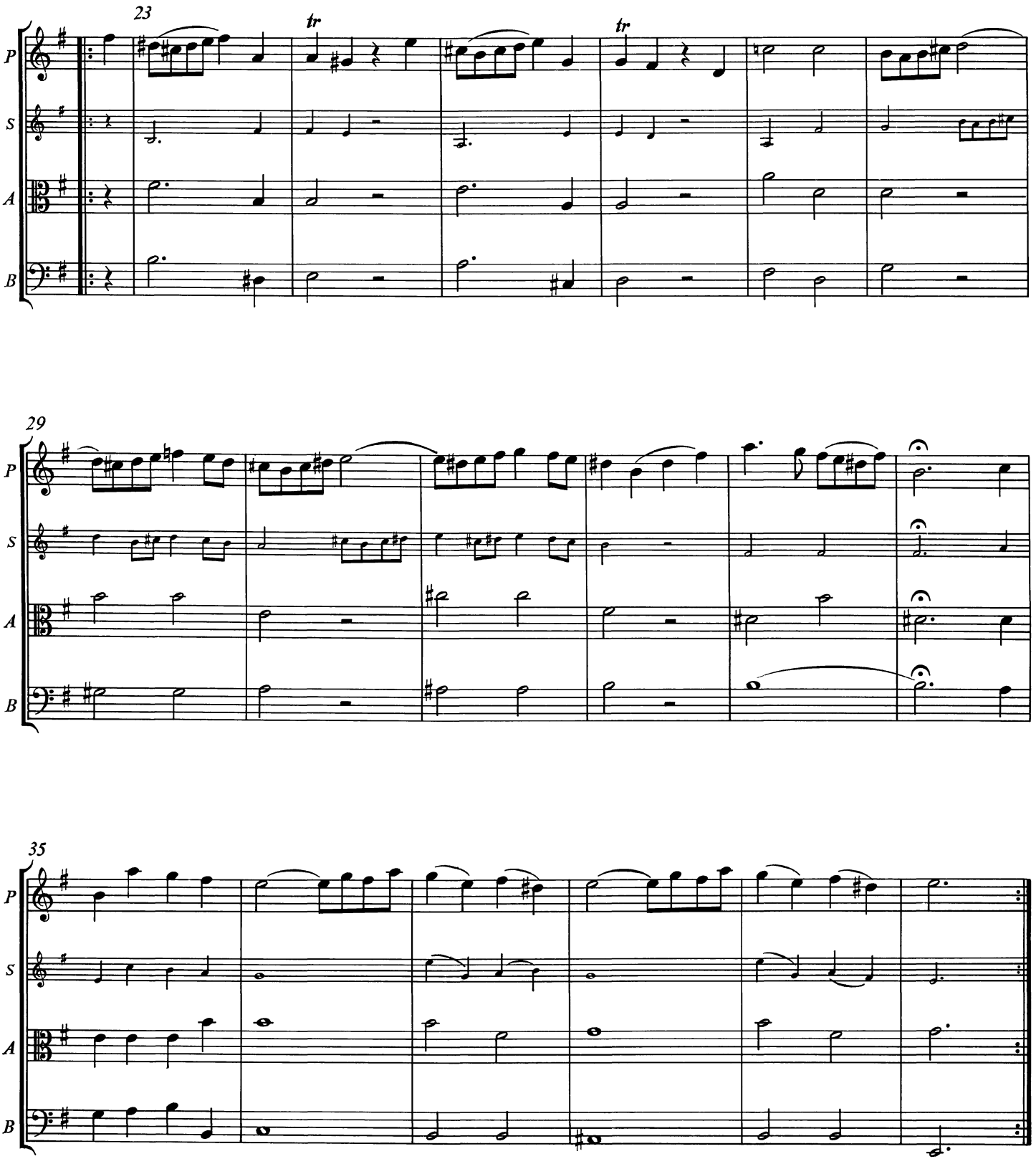


* Alto betecknad Col Basso; se Inledningen, s. xii. / Alto marked Col Basso; see Introduction, pp. xv–xvi. / Alto mit der Bezeichnung Col Basso; siehe Einleitung, S. xviii–xix.

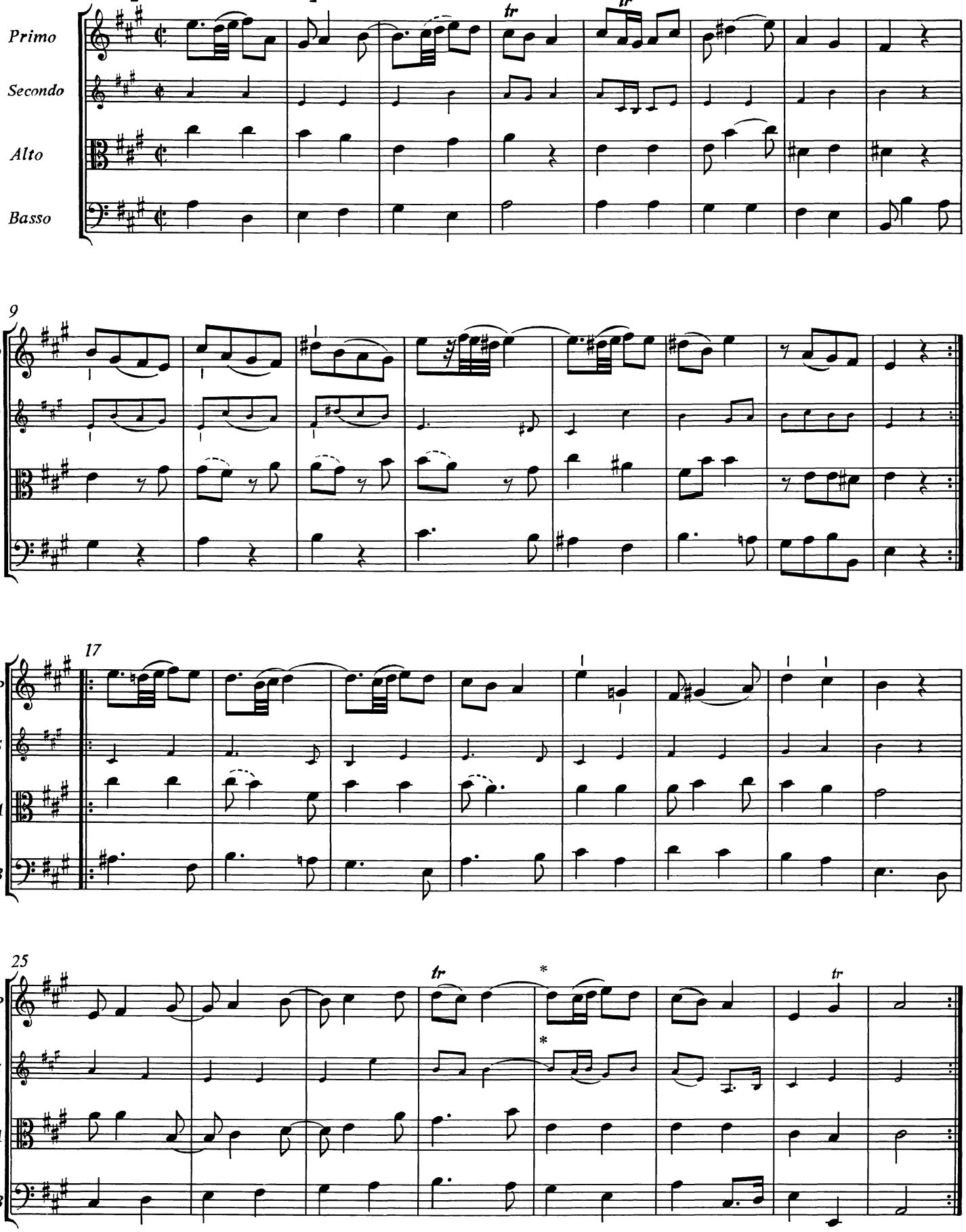

22
P
B
29
P
B
37
P
B
44
P
B
52
P
B
59
P
B
67
P
B
tr

39. Allegro mà non presto



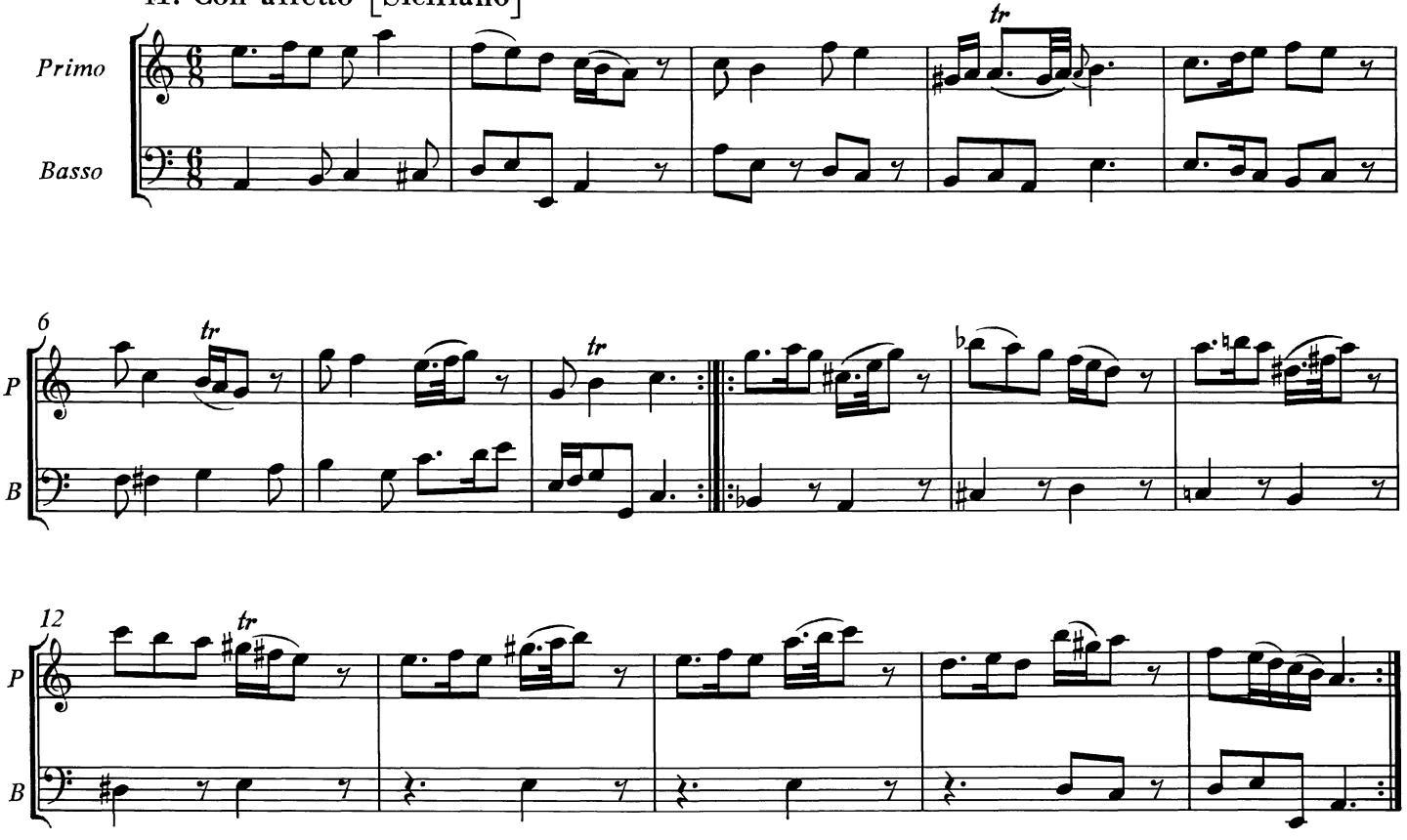

23
tr
tr
29
35
P
S
A
B

40. [Andante grazioso]

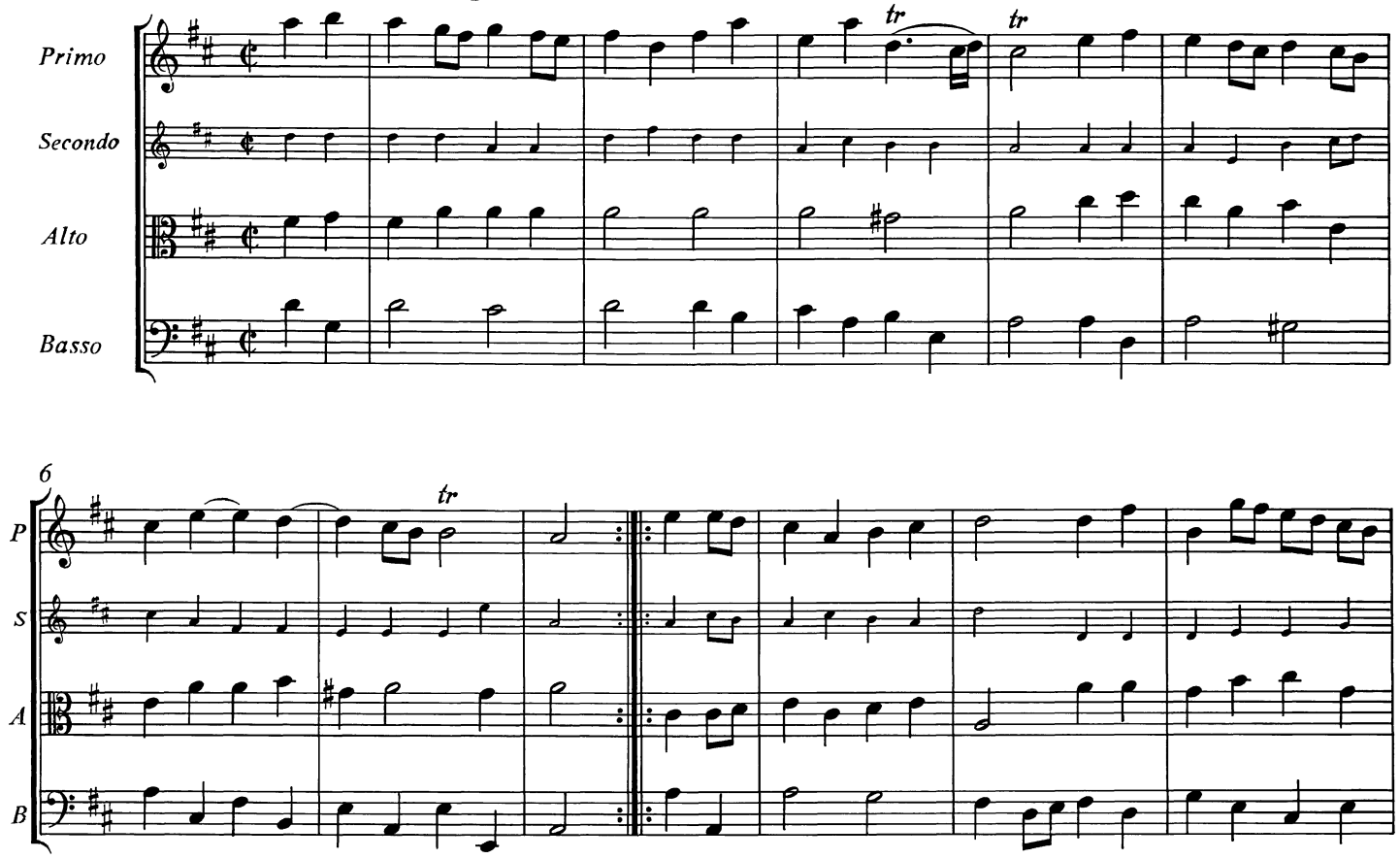


* I enlighet med t. 1, 3, 13 och 17–19 är följande rytm tänkbar: . / In keeping with mm. 1, 3, 13 and 17–19, the following rhythm is conceivable: . / Entsprechend T. 1, 3, 13 und 17–19 ist der Rhythmus denkbar.

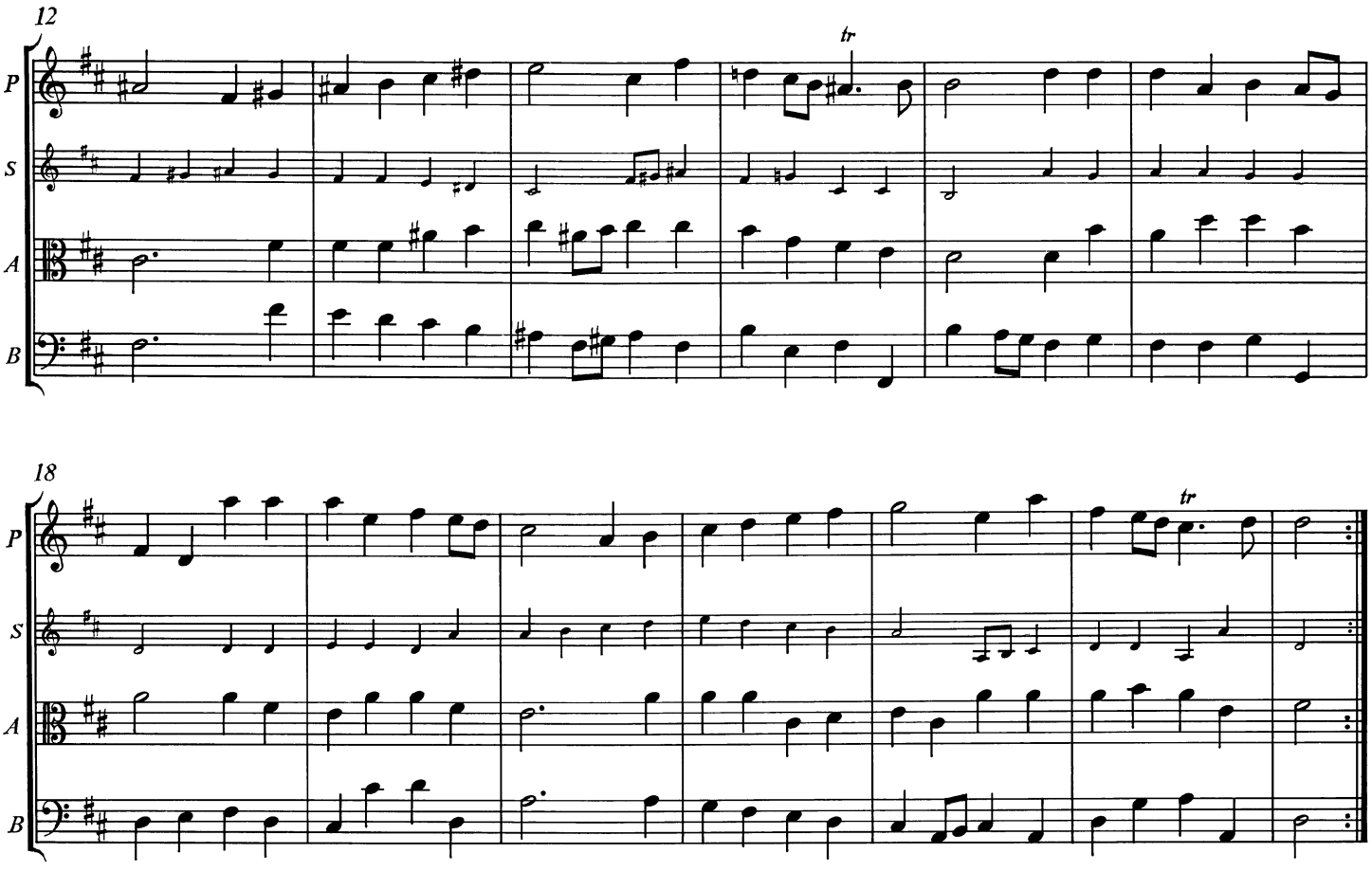
41. Con affetto [Siciliano] *



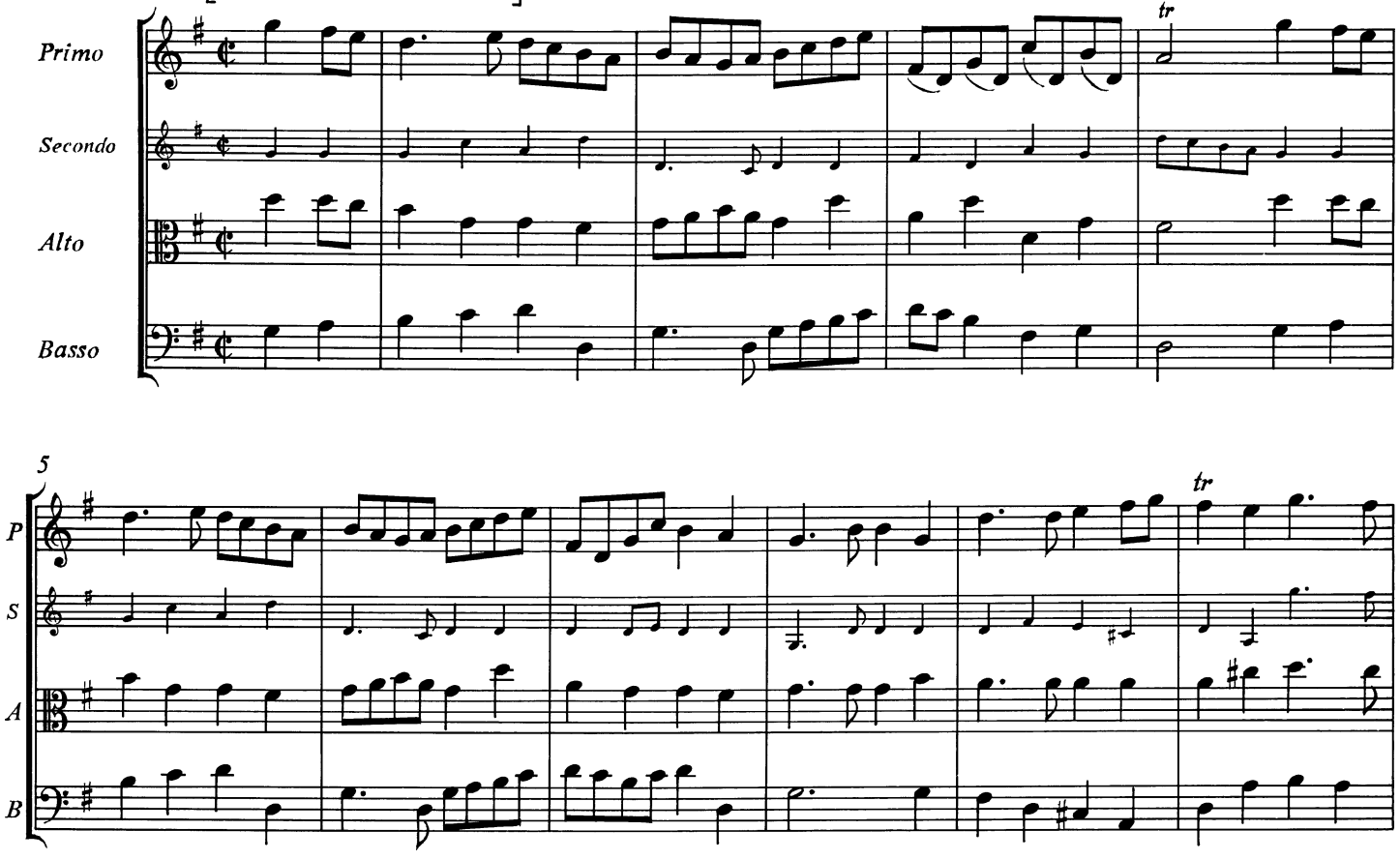
42. [Gavotta. Grazioso]

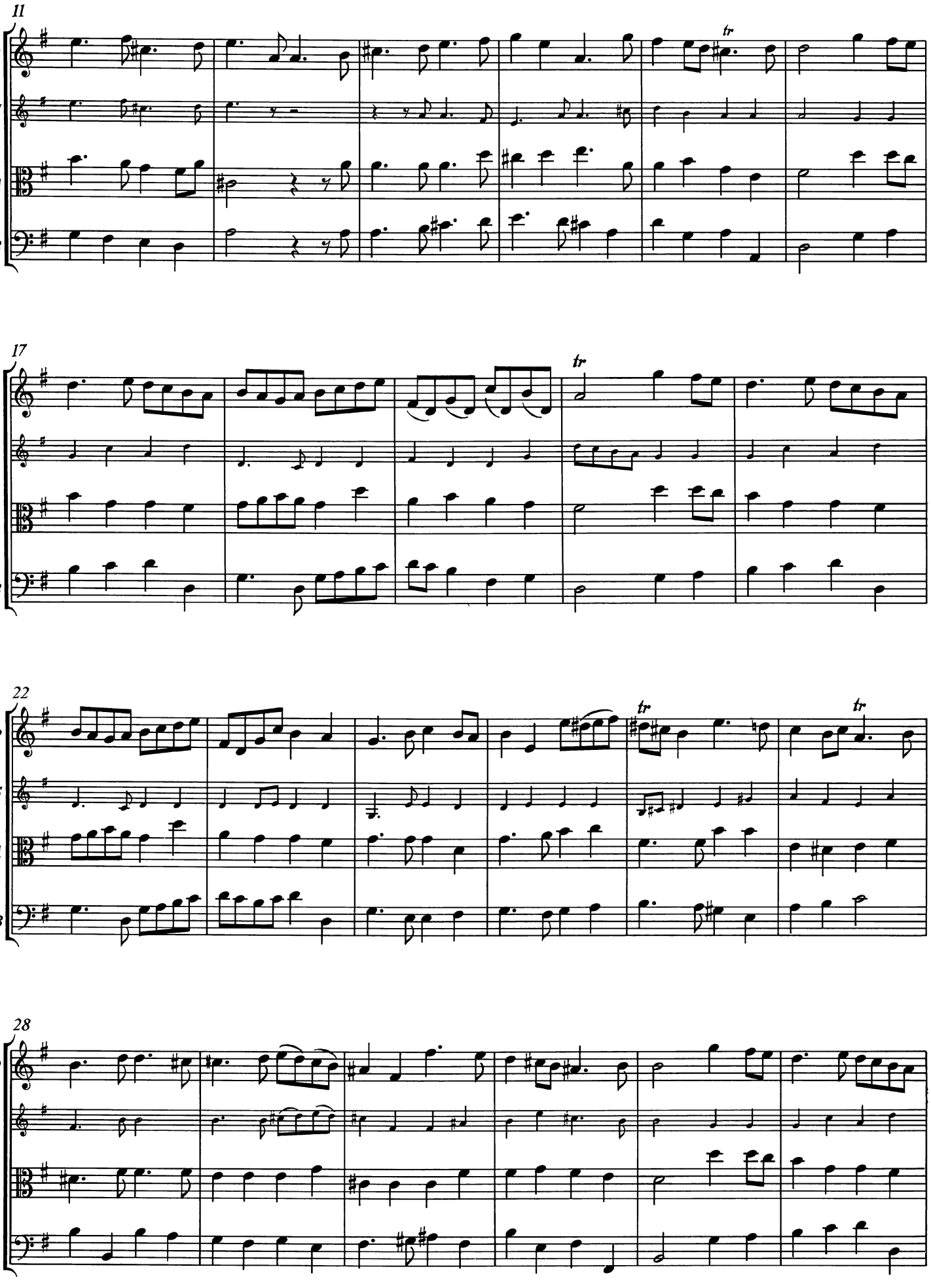


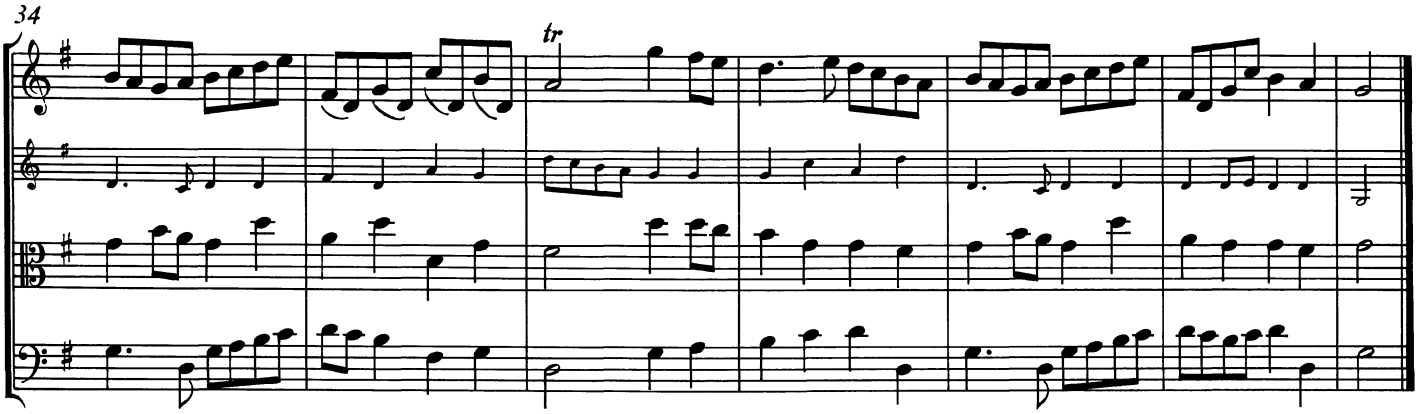
* Alto betecknad Col Basso; se Inledningen, s. xii. / Alto marked Col Basso; see Introduction, pp. xv–xvi. / Alto mit der Bezeichnung Col Basso; siehe Einleitung, S. xviii–xix.



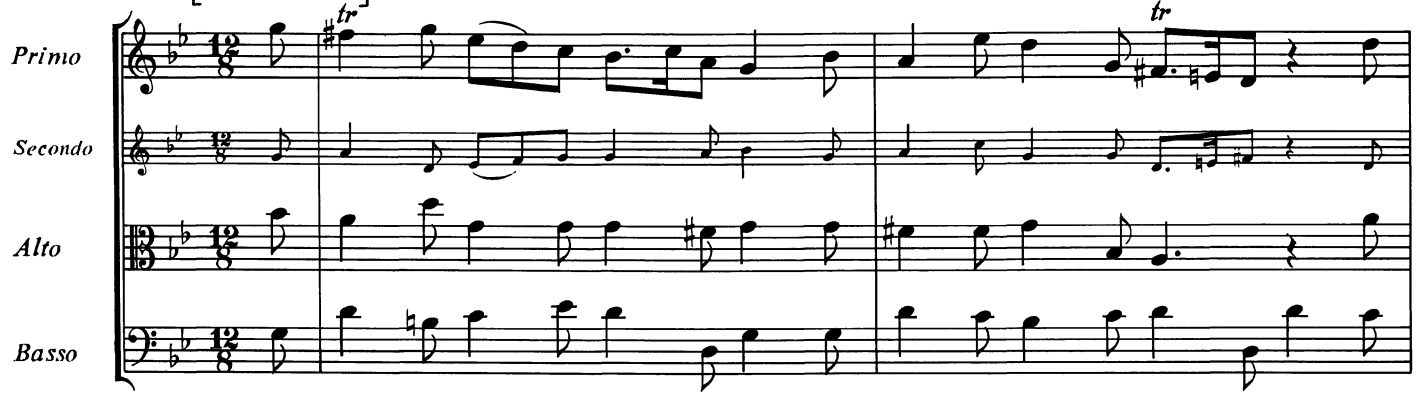
43. [Gavotte en Rondeau] Vivace

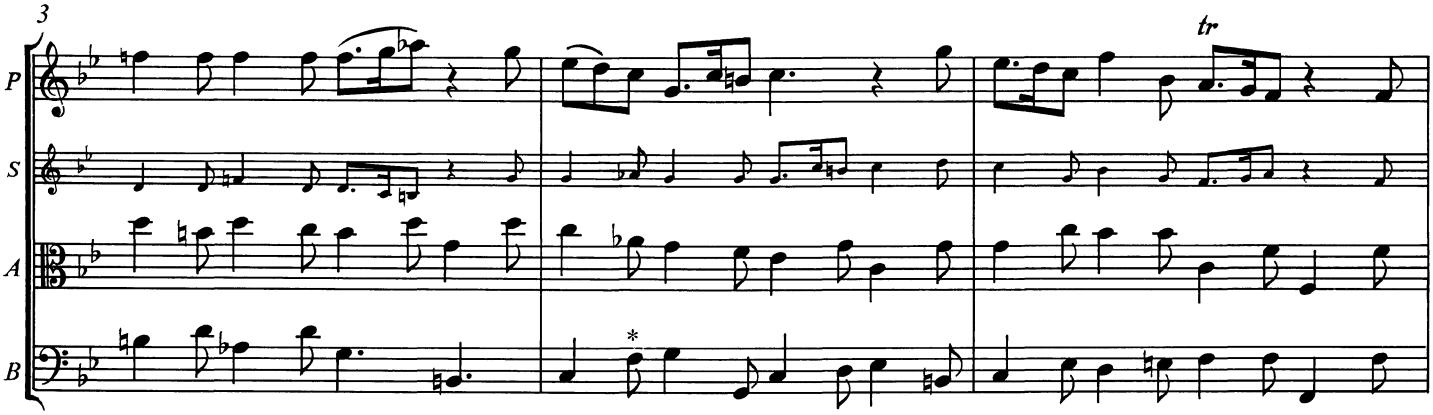


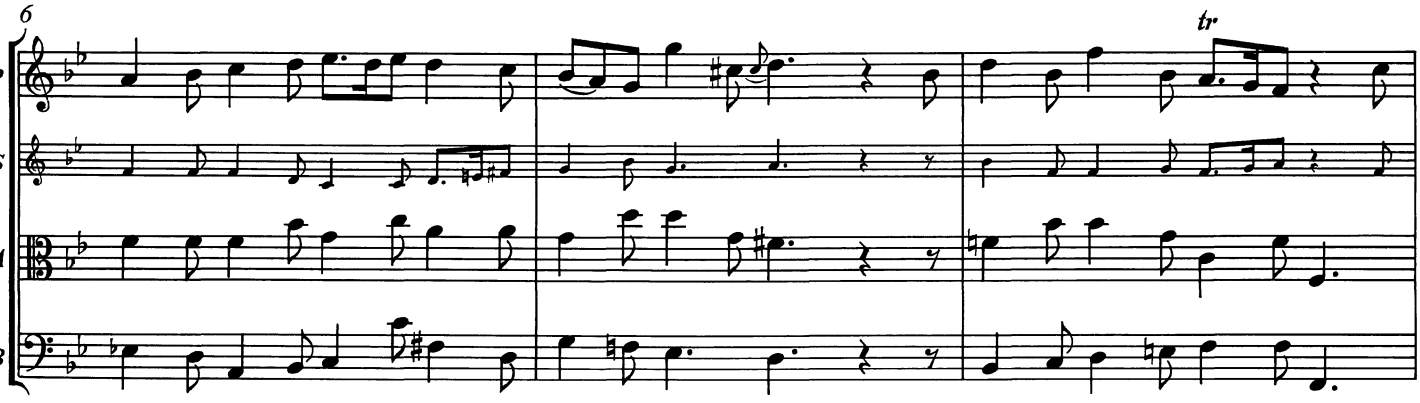

11
17
22
28
P
S
A
B
tr



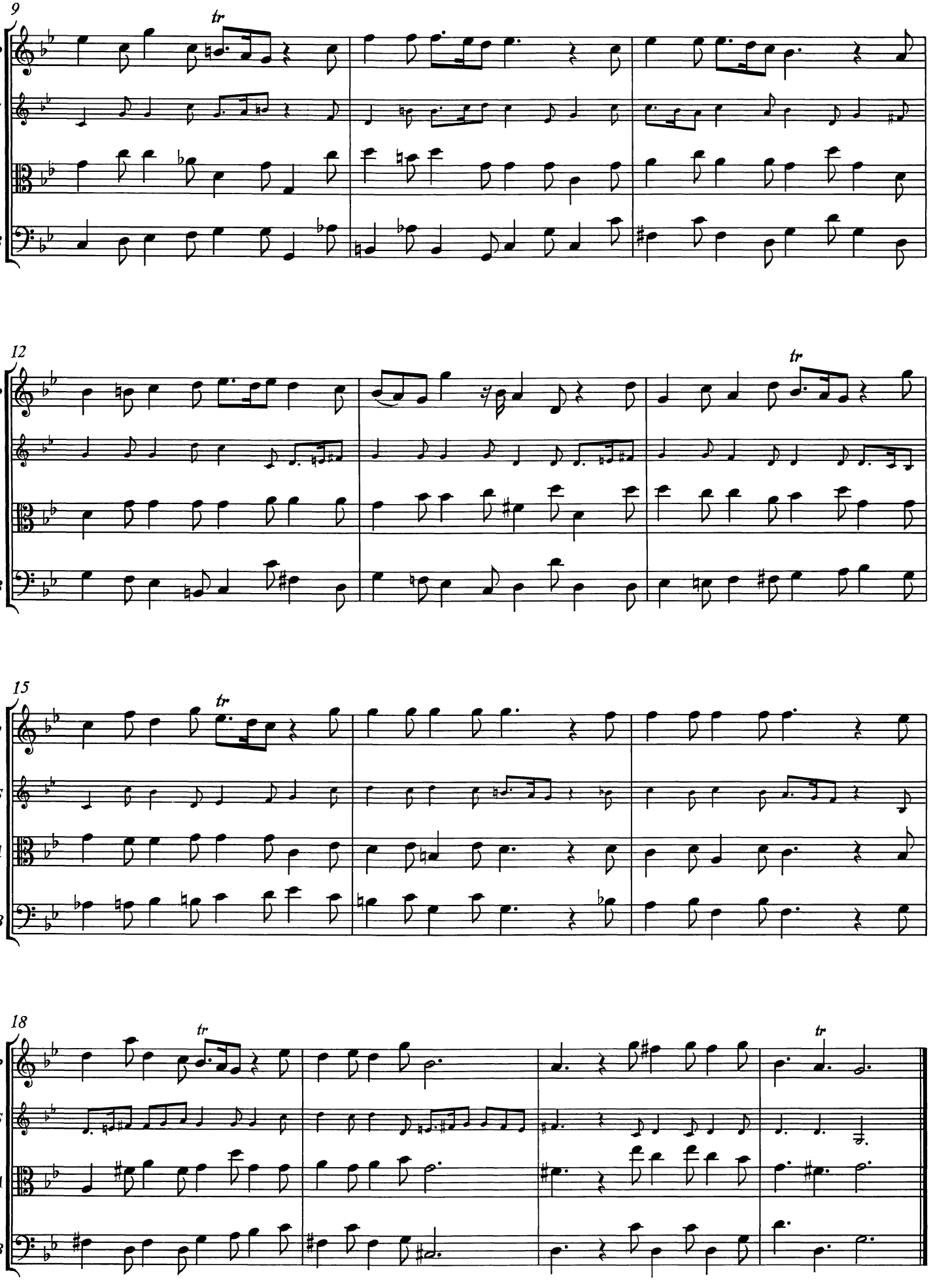
44. [Andantino]



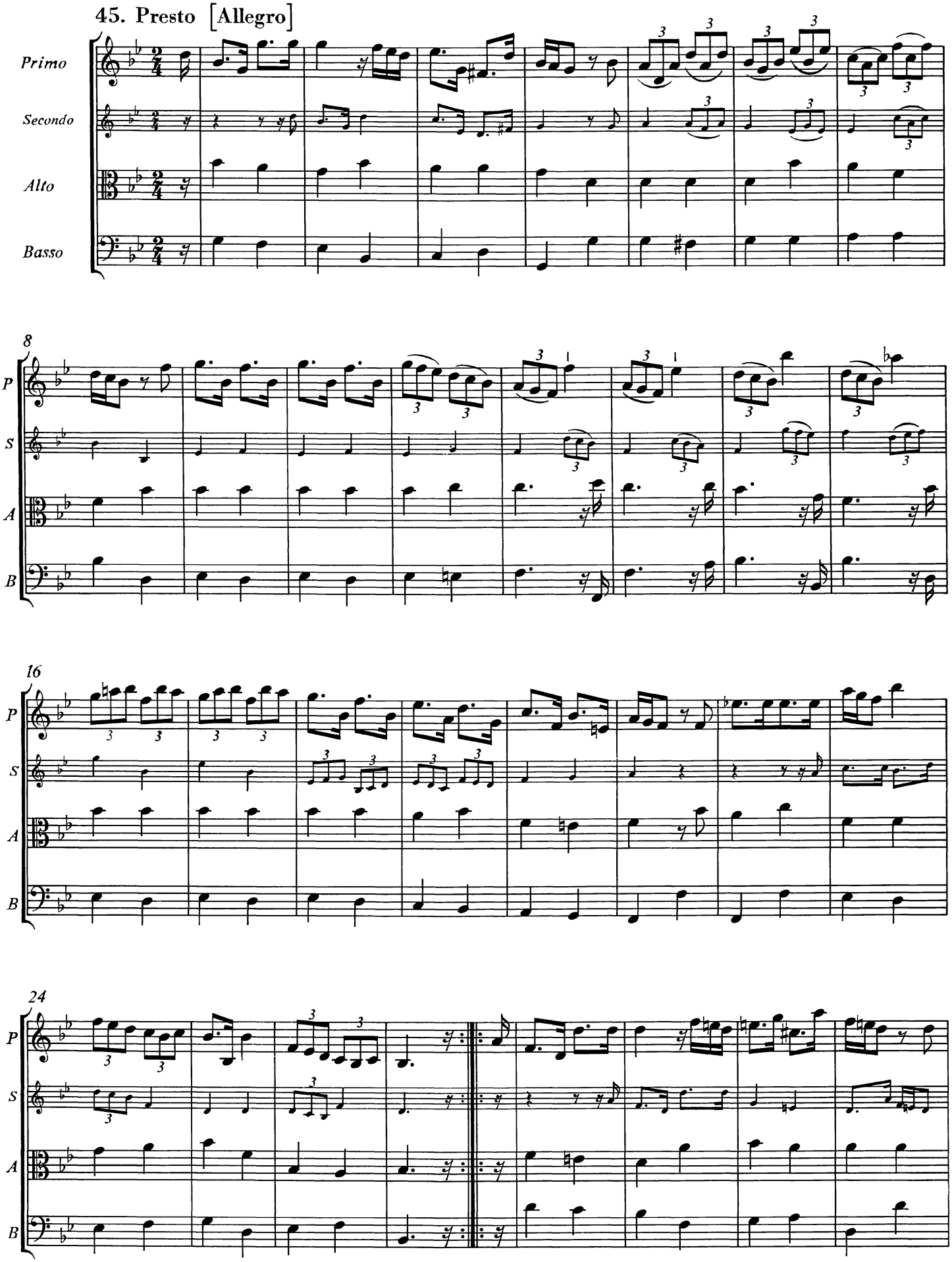


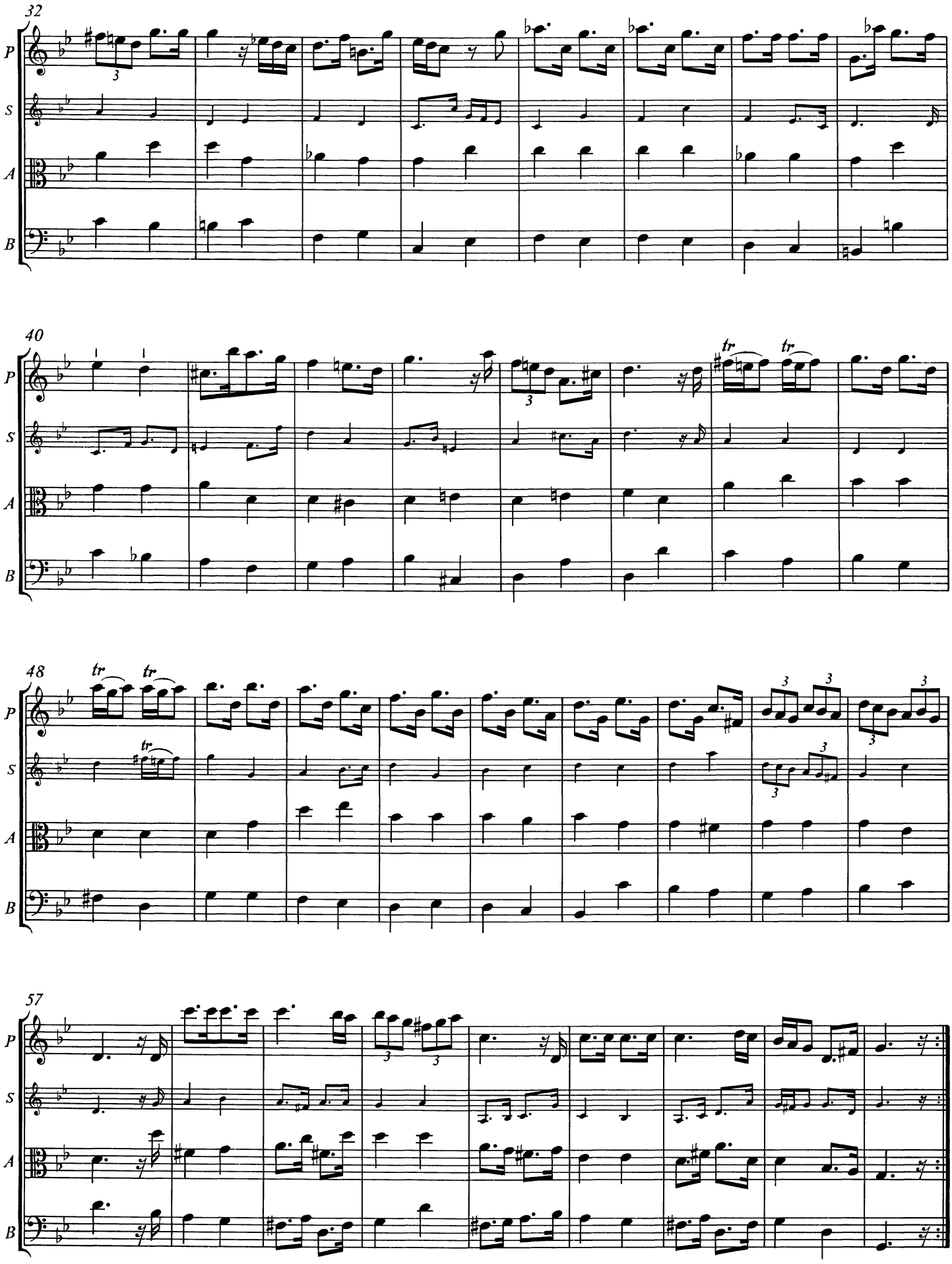


* Cf. Critical Commentary.


9
12
15
18
P
S
A
B
tr

45. Presto [Allegro]




32
P
S
A
B
40
P
S
A
B
48
P
S
A
B
57
P
S
A
B

Critical Commentary

Abbreviations

A	Alto (Viola and corresponding parts)
B	Basso
BeRI	Ingmar Bengtsson, *J. H. Roman och hans instrumentalmusik. Käll- och stilkritiska studier.* Uppsala 1955. (Studia musicologica Upsaliensia; 4)
m., mm.	measure, measures
P	Primo (Violino I and corresponding parts)
Ro	Romansamlingen (Roman Collection), in Skma
S	Secondo (Violino II and corresponding parts) (The word *Violino,* however, is retained whenever it occurs in the sources.)
Sk	Kungl. biblioteket (Royal Library), Stockholm
Skma	Musikaliska akademiens bibliotek (Library of the Swedish Academy of Music), Stockholm
L	Lunds universitetsbibliotek (Lund University Library)
Uu	Uppsala universitetsbibliotek (Uppsala University Library)

SOURCES

A Skma Ro:1. Autograph score, approx. 33 × 21 cm, consisting of 1 fly-leaf + title page + 40 sheets + 1 fly-leaf. Pagination *1–80* printed in connection with the library binding, ca. 1930[1].

Music and inscriptions in ink. The watermarks consistently display the arms of Amsterdam, but the countermarks show that three different kinds of paper (apart from the title page, which was added later) have been used for pp. *3–8, 9–64* and *65–80* respectively.

The title page (with watermark MARCHAIX) bears the following inscription by J.H. Roman the Younger, in ink: *Musique / satt till en Festin hos Ryska / Ministren Gref Gollowin/ af Roman.*

The score bound in a mottled cardboard cover, spine with gold printed library information.

Source A is reproduced in extenso in this edition as a facsimile.

B L, Engelhardt Collection no. 406 (anonymous). 2 parts, Violino and Basso, comprising 18 movements, the first 12 numbered 1–12 (the Basso part includes these 12 movements only). The source contains movements BeRI 1:3, 5, 6, 17, 11, 12, 29, 30, 31 and 37 interspersed with 8 minuets (BeRI 1 $^1/_2$), which are not included in the autograph.

C Skma, Alströmer Collection. "Violin-bok", with violin part for several movements from Roman's *Golovin Music* and his Flute Sonatas BeRI 201–212. Fol. 8^r has been identified as autograph by Anna Lena Holm; see below.

D Movement 30 appears in Uu, *Instr.mus.hs.*, 11 a (anonymous).

E Movement 9, ibid. 56:18 (anonymous).

F Movement 21 is included in Skma, *Müllers notbok.*

For further details regarding the content of the sources, see BeRI p. 130.

*

At a late stage in the publication process, the following additional sources were brought to our attention by Anna Lena Holm, at Skma:
Skma, *Dansbok 5*. Fol. 8^r has movement 32, anonymous.
Skma, Alströmer Collection. "Violin-bok" has movement 40, for Primo and Basso, in autograph on fol. 8^r.
L, Engelhardt Suppl. Contains movements 1–6 in an anonymous Violino part.
Uu, *Instr.mus.hs.* In 57:25 (anonymous), movement 25 appears on fol. 1^r, and movement 34 on fol. 2^v (there in A major).

It is unclear whether these sources were deliberately omitted by Professor Bengtsson or not. With the exception of the autograph movement, they have not been considered for this edition.

1. Se further BeRI pp. 102–103.

Concordances With Other Works by Roman

1:3 = The solo song "Skall iag eij snart få solen se" attributed to Roman, with words by Ulrik Rudenschöld. Neither of the two known sources of the song (in Ro:85 and in Sk, call no. S 177) is Roman's autograph.

1:5 = Movement 5 in an unpublished Flute Sonata in D major, BeRI 228:5.

1:9 = The solo song "Du hala lycka hvad är åt" (written in E minor), to words by Ulrik Rudenschöld. Extant in two sources in Ro, one of which is an autograph (Ro:84), and the other a copy by Carl Johan Meijer (Ro:78 b).

Furthermore, a defect version in Uu, *Vok.mus.hs.* 76 2:20.

1:24 = Movement 3 in an unpublished sonata in G minor, BeRI 224:3.

1:26 = Movement 5 in a Flute Sonata no. III in C minor (1727), BeRI 203:5.

1:30 = The solo song "Det gagnar grenen at han skiäres" in Skma, *Lindbergs sångbok.*

1:31 = The solo song "Så gack nu kära Sol förnögd", ibid. Also in Skma, Alströmer Collection, with the text "Risolv' abbandonar la bella".

1:32 = Movement 6, "Kärlek hos de flycktigt sinte" in Roman's *Bröllops Musik* (Wedding Music), with words by Ulrik Rudenschöld (Ro:8). Also in L, Engelhardt Collection 676 and in Skma, *Lindbergs sångbok* (in the latter also with the text "Flättians blomster mig ej locka").

1:33 = Movement 7, "Men den kärlek dygden wärker" in the same Wedding Music. Also in L, Engelhardt Collection 676 and in Skma, *Lindbergs sångbok* (in the latter also with the text "Men o Enslighet, tu tys[t]nad").

1:35 = Movement 10, the duet "Bleib zurücke falsches Glücke" in Roman's *Cantata zu einer Taffel-Music* from 1727, with words by Major Johan von Köppen (Ro:4).

1:37 = Movement 5 in Flute Sonata no. VI in B minor (1727), BeRI 206:5.

1:39 = Movement 4 in un unpublished sonata in G minor, BeRI 224:4.

1:40 = The solo song "Födas, gråta, dij och lindas" with words by Olof Dalin, for a tribute to Hedvig Taube on her birthday, 31 October 1738.[2] This song occurs in several sources, two of them being Roman autographs in Ro:84 and 85 (in 85 there is also a second autograph, of the third stanza only). Furthermore, Kalmar läns museum (Kalmar County Museum) has a source in the so called *Swebilii Visbok*. Skma also holds two mss. with the text "Cara speme questo core".

1:41 = The solo song "Är det hela tidsfördrifvet"; the words are a continuation of the preceding poem by Dalin, and the song follows the above in both the Roman autographs (as also in the Kalmar source). Also with the text "Se pietà di me non sento" in Skma (ms.) and Uu (*Vok. mus.hs.* 76 10:1). It is also identical with Movement 3 in Flute Sonata no. XII in B minor (1727), BeRI 212:3.

1:43 = Movement 12 "Lass, Himmel unsre Kindeskinder" in Roman's cantata *Freüdige Bewillkommung* for Queen Ulrika Eleonora's birthday on 23 January 1726, to words by Carl Johan Lohman. (Main source in Sk, S 166 b.) Also identical with Movement 4 in Flute Sonata no. IV in G major (1727), BeRI 204:4.

1:44 = Movement 8, "Ihr seegensvolle Zeiten" (there in E minor) in Roman's above-mentioned *Taffel-Music* (cf. 1:35). Also identical with Movement 3 in Flute Sonata no. IV in G major (1727), BeRI 204:3.

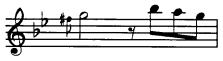
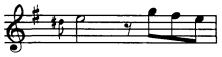
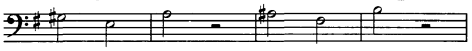
1:45 = Movement 3 in Roman's Orchestral Overture in G minor, BeRI 43:3. (Ro:35 a–b.)[3]

2. Dalin had not yet acquired the prefix "von"; he was ennobled in 1751.

3. This movement is included in BeRI under no. 43 p. 160, but the corresponding incipit has been inadvertently omitted from the thematic list, p. T8.

NOTES ON THE SOURCES

Movement	*Part*	*Measure*	*Note*
1	S	24, 26, 28	Roman's divergent writing in A in these similar measures (mm. 24 and 28 with second quarter dotted and without sixteenth rests, and m. 26 both dotted and with sixteenth rest) has been adjusted to surrounding parts
3			*Larghetto* according to source B
3	B	6	A has a previous version one octave lower, crossed out and replaced by the one given here
3	P	23	slur in A probably added by another hand
4	B	3	second eighth could possibly be read as c′ in A; however, d′ has been regarded as more probable
4	P, B	19–20	crossed-out version in A (identical with mm. 21–22) has been replaced by the present one, added in a sketchy manner on opposite page (cf. Facs. pp. 10–11)
5			*Vivace* according to source B
5	P	2, 9	f′ sharp has *tr* in BeRI 228: 5
6			*Allegro* according to source E
6	P	3	slur of grace-note may have been added by another hand in A
7	P		A has key signature c only in the Primo part, which has been adjusted to $\frac{2}{4}$ to correspond with the other parts
8	B	28	whether the adjustment in A of last e to f sharp is intended or not (ink-blot?) cannot be established with certainty, but the editors prefer f sharp for musical reasons
9			*Andante* according to source E
9	P	4	appoggiatura added by the editors
11			*Allegro* according to source B
12			*Vivace* according to source B. BeRI 210: 5 has the title *Villanella.*
16			*Aria* according to source C
17			*Allegro* according to source B, which also has ¢
18	B	14	A shows traces of an erasure in the place of the third quarter (cf. Facs. p. 36), suggesting that Roman made an alteration here. In order to avoid the clash between b flat in Basso and b in Primo, the editors have assumed that a quarter rest has been erased, whereby the dot after B flat can be omitted. Alternatively, the third quarter could have a d.
20			A has *Col Basso* on empty alto staff
24			*Intermezzo* according to BeRI 224: 3
27	P	60	appoggiatura added by the editors
29			*Allegro* according to source B
31			*Allegro* according to source B
33			Roman's original notation (and corresponding in other clefs) has been retained in view of the relationship between this movement and the preceding one
34	P	6	in BeRI 328–348: 8 (in A major) slur f″-e″ but no appoggiatura c″-b′

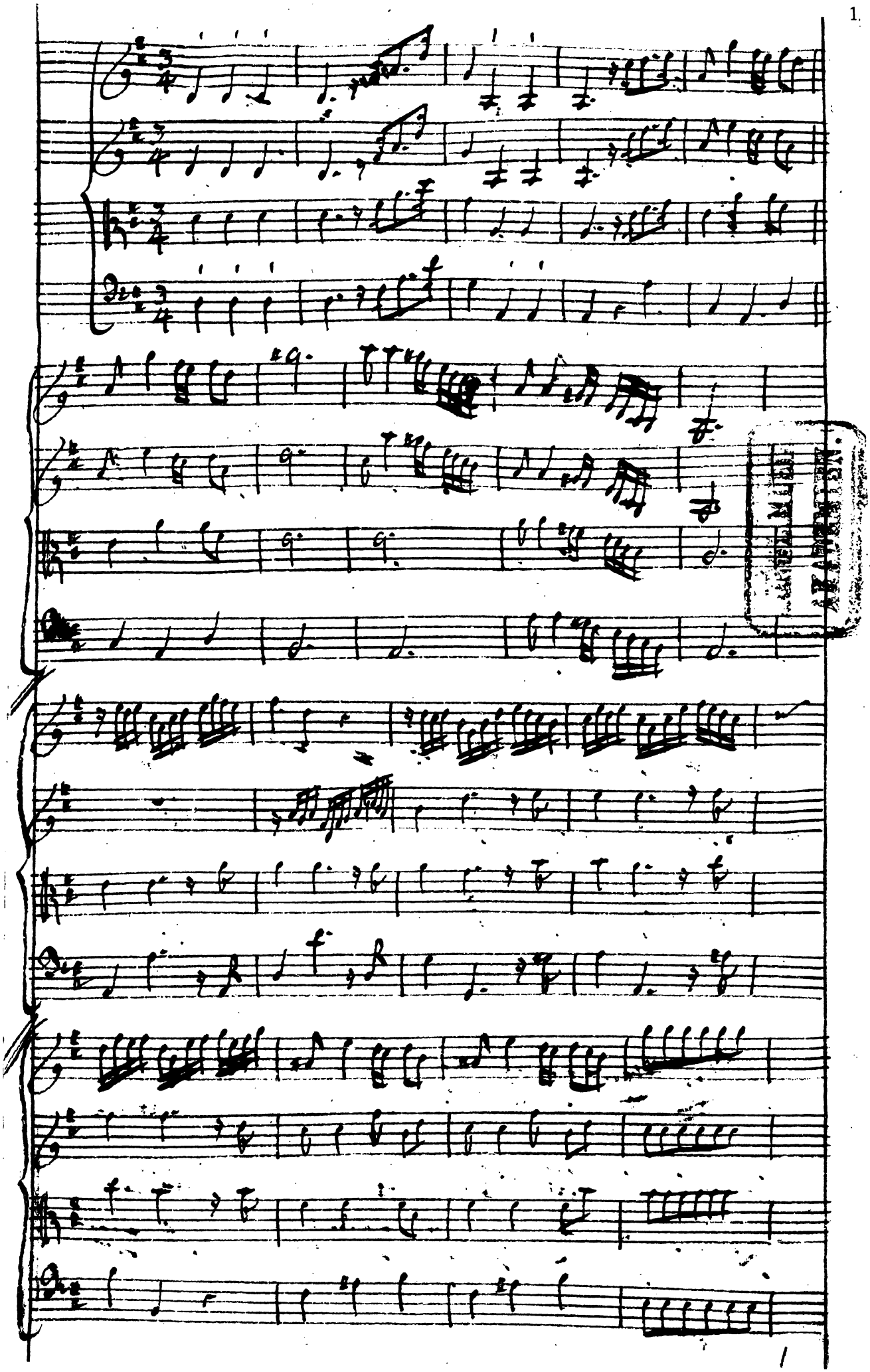
Movement	*Part*	*Measure*	*Note*
35			A has designation *Viola col Basso* below the basso staff
37	A	10	first note has been changed in A, from f′ to g′
38			*Col Basso* on empty alto staff in A
39	P	12	Flute sonata BeRI 224:4 has  (transposed: ).
39	B	29–32	bass line divergent in BeRI 224:4; in transposed form it should read 
40	P, B		The autograph version of source C (fol. 8r) differs from source A in certain respects. Generally, slurs and articulation marks are missing almost entirely. Further deviations are listed in the following notes.
	P	4–5	no *tr*
	B	4	quarter a and rest instead of half-note
	B	7	chord d sharp-f sharp instead of f sharp only
	P	12	first e′′ dotted and no rest
	B	14	eighths b–a, followed by quarter g and m. 15 starting with eighth rest instead of g
	B	17	rhythm two quarters
	P	20	appoggiatura d′′–c′′ sharp
	B	23	chord g–b instead of b only
	P	24	appoggiatura c′′ and b′ being half-note and with *tr*
	B	26–28	notation B-c-G-A-B (quarters) and b-a (eighths)
	P	30	appoggiatura d′′–c′′ sharp
	P	31	*tr* in C
	B	31	second quarter e
41			*Col Basso* on empty alto staff in A
41			*Con affetto* according to BeRI 212:3
41			A has three natural signs in the beginning of this movement to indicate the key change from A major in movement 40 to A minor in 41
41	P	4	appoggiatura added by the editors
41	P	11	second group of notes has rhythm in A; adjusted to similar situations in this movement
43			*Vivace* according to BeRI 204:4
44	B	4	second note c in A; changed to f to correspond (transposed) with the two concordances p. 80
44	P	7	appoggiatura added by the editors
45			*Presto* according to BeRI 43:3

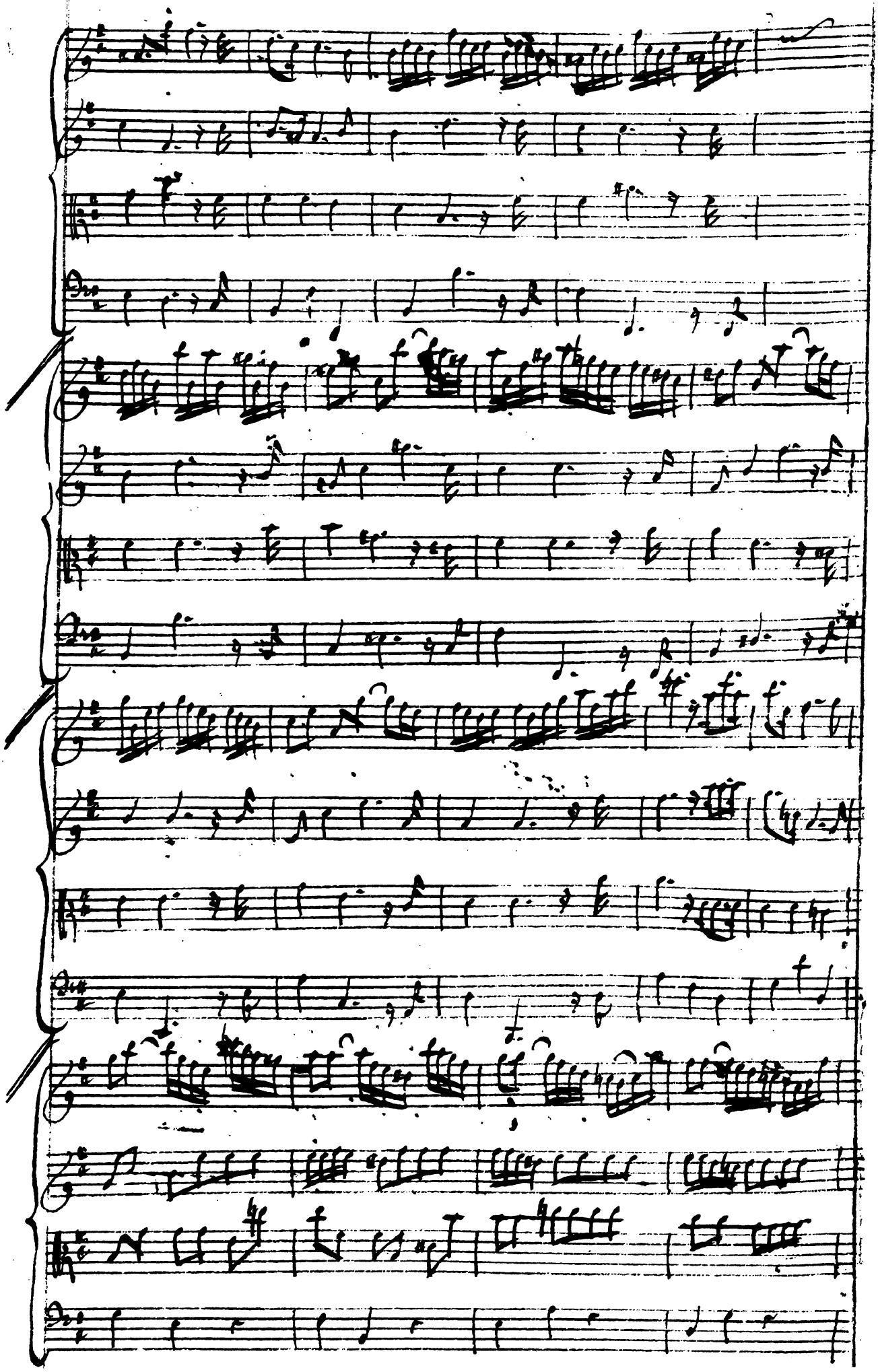
Musique

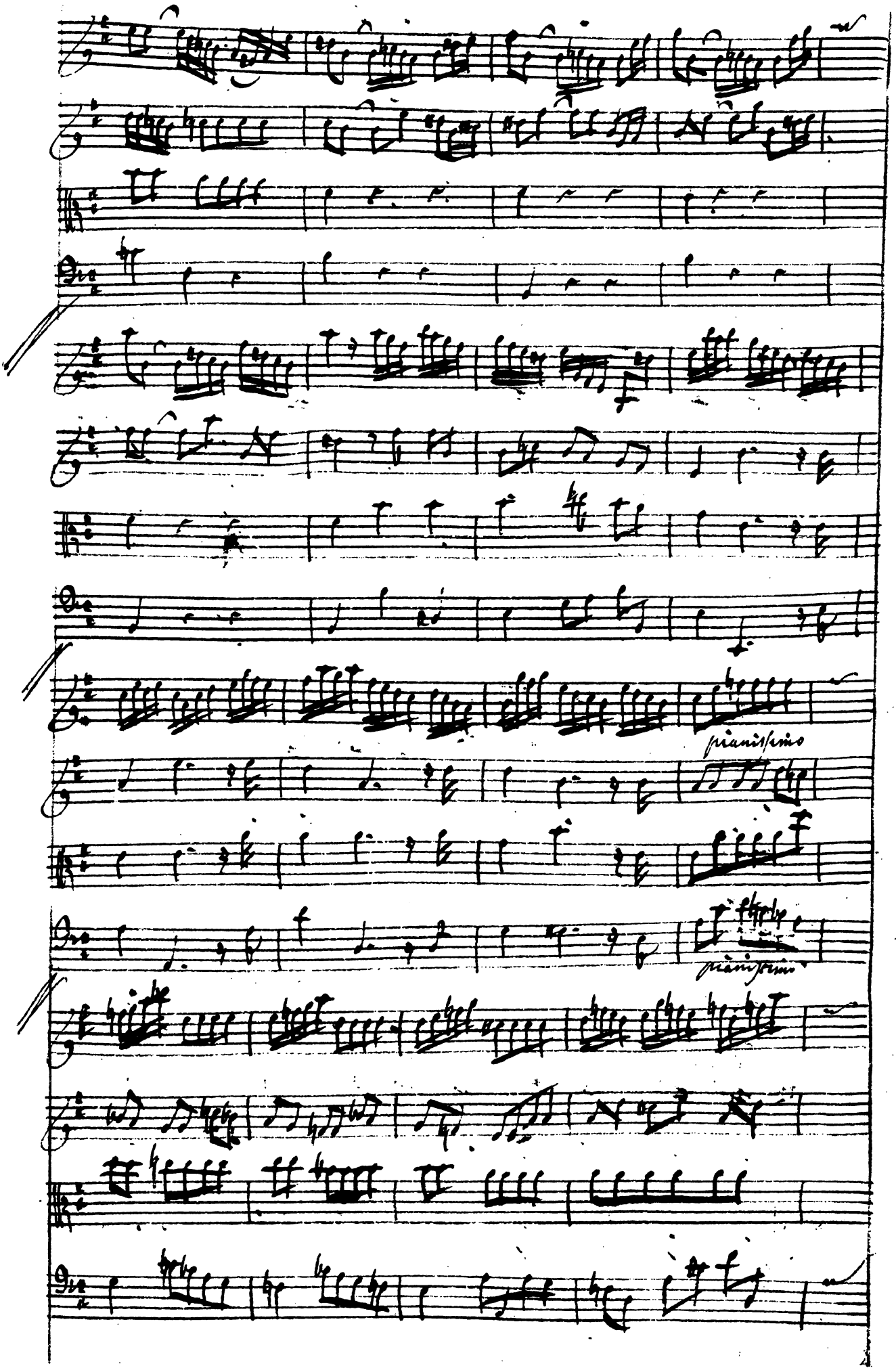
satt til en Festin hos Ryska

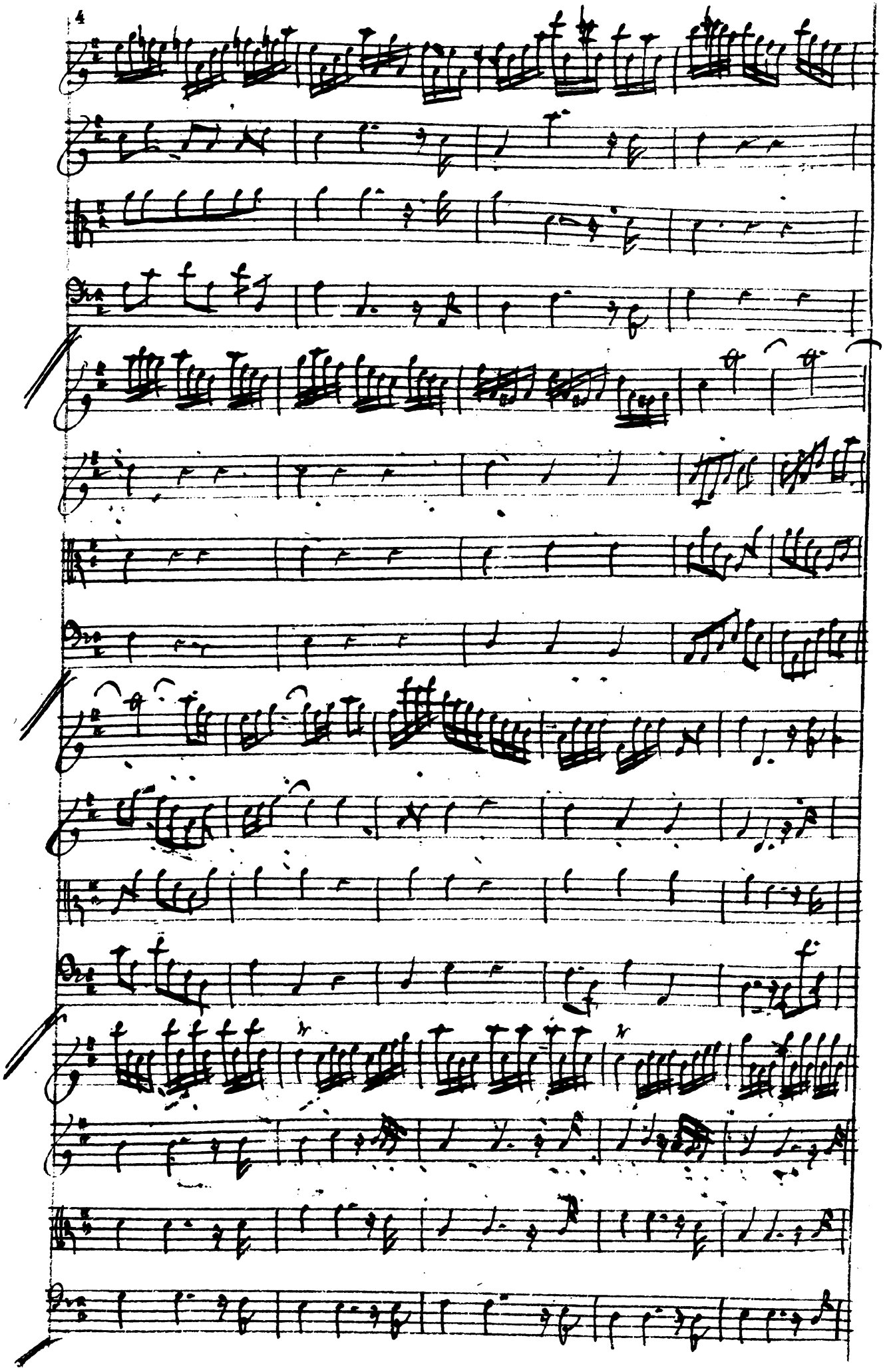
Ministren Gref Gollowin.

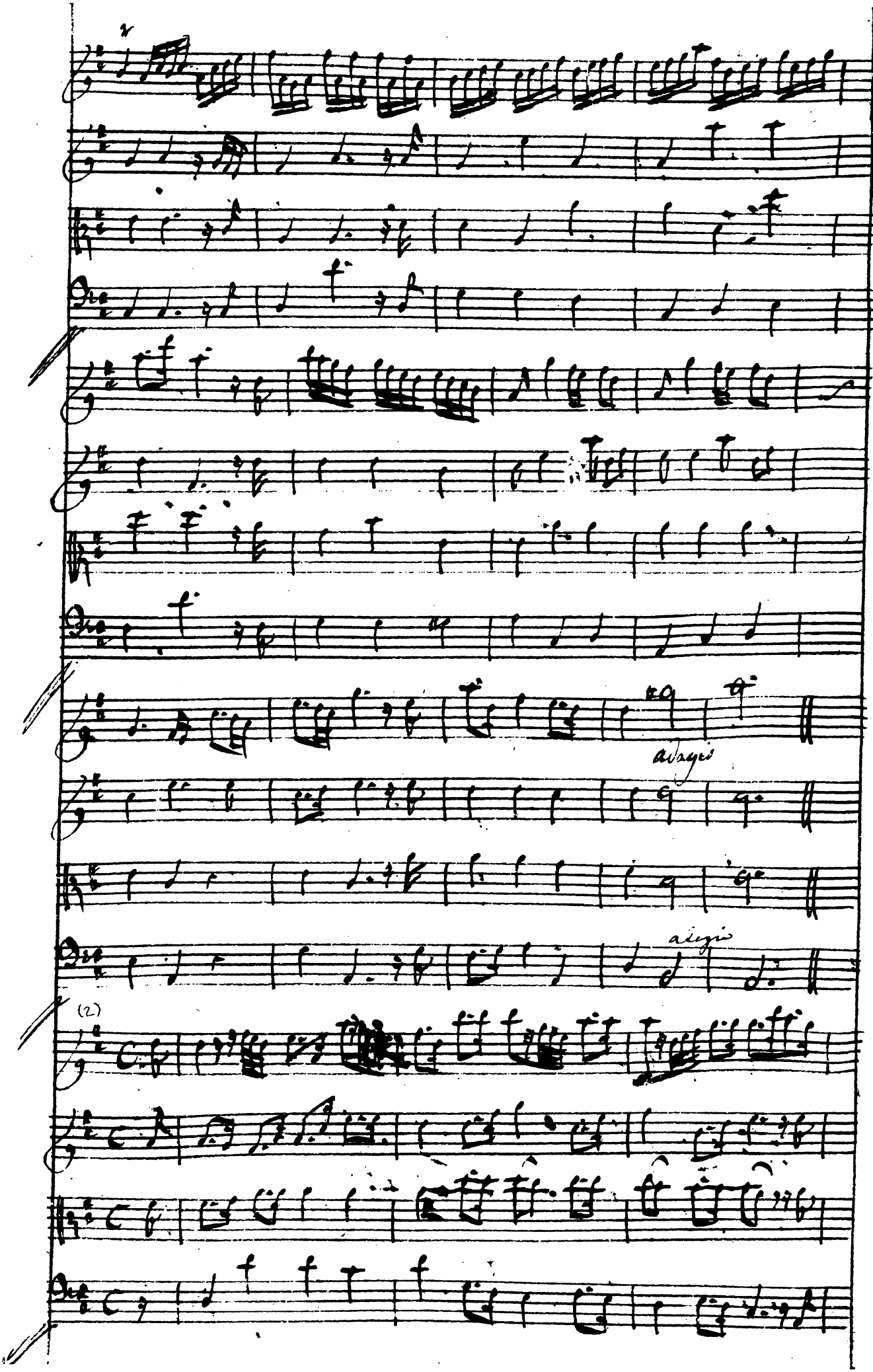
af J. Roman.

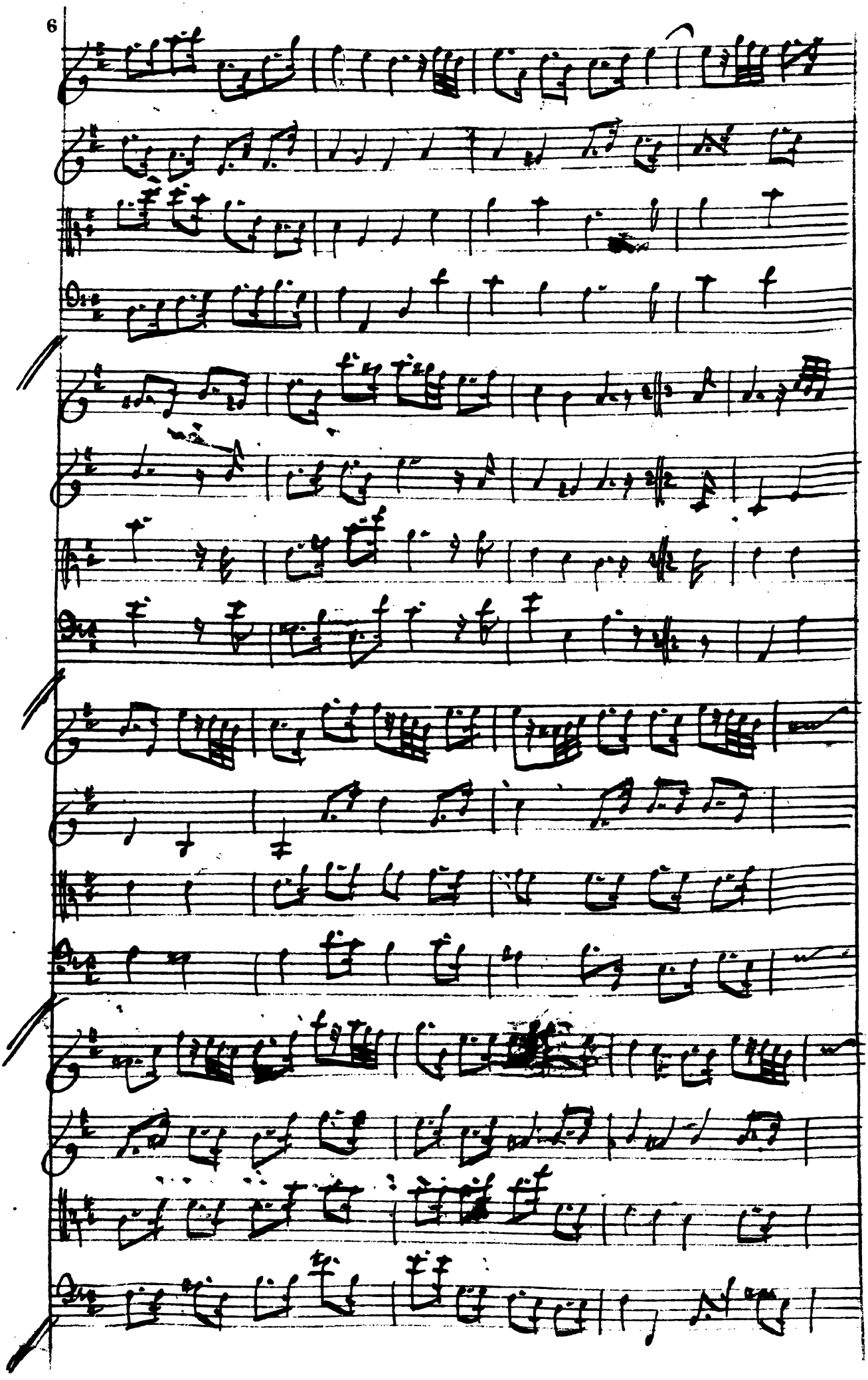


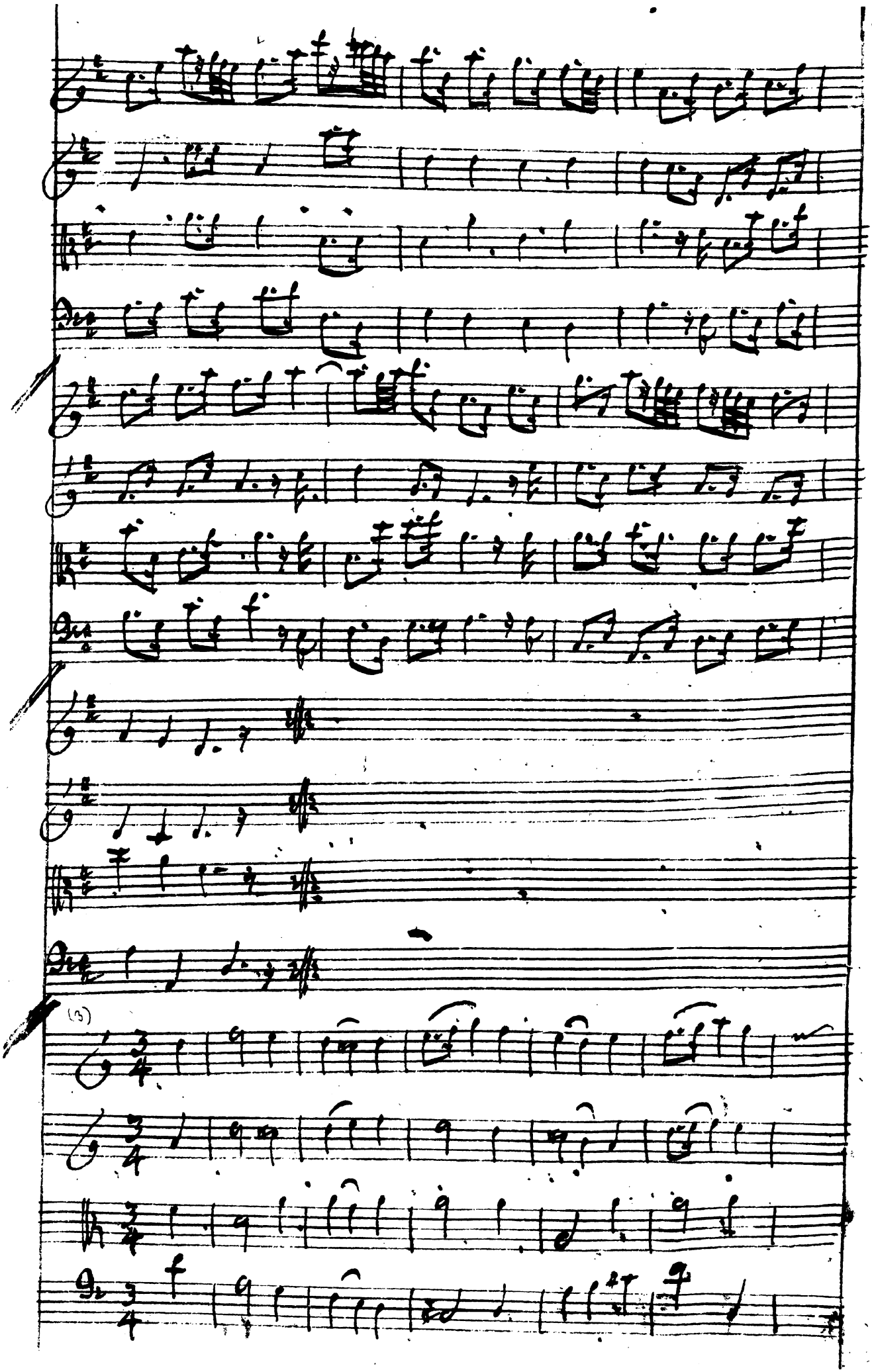


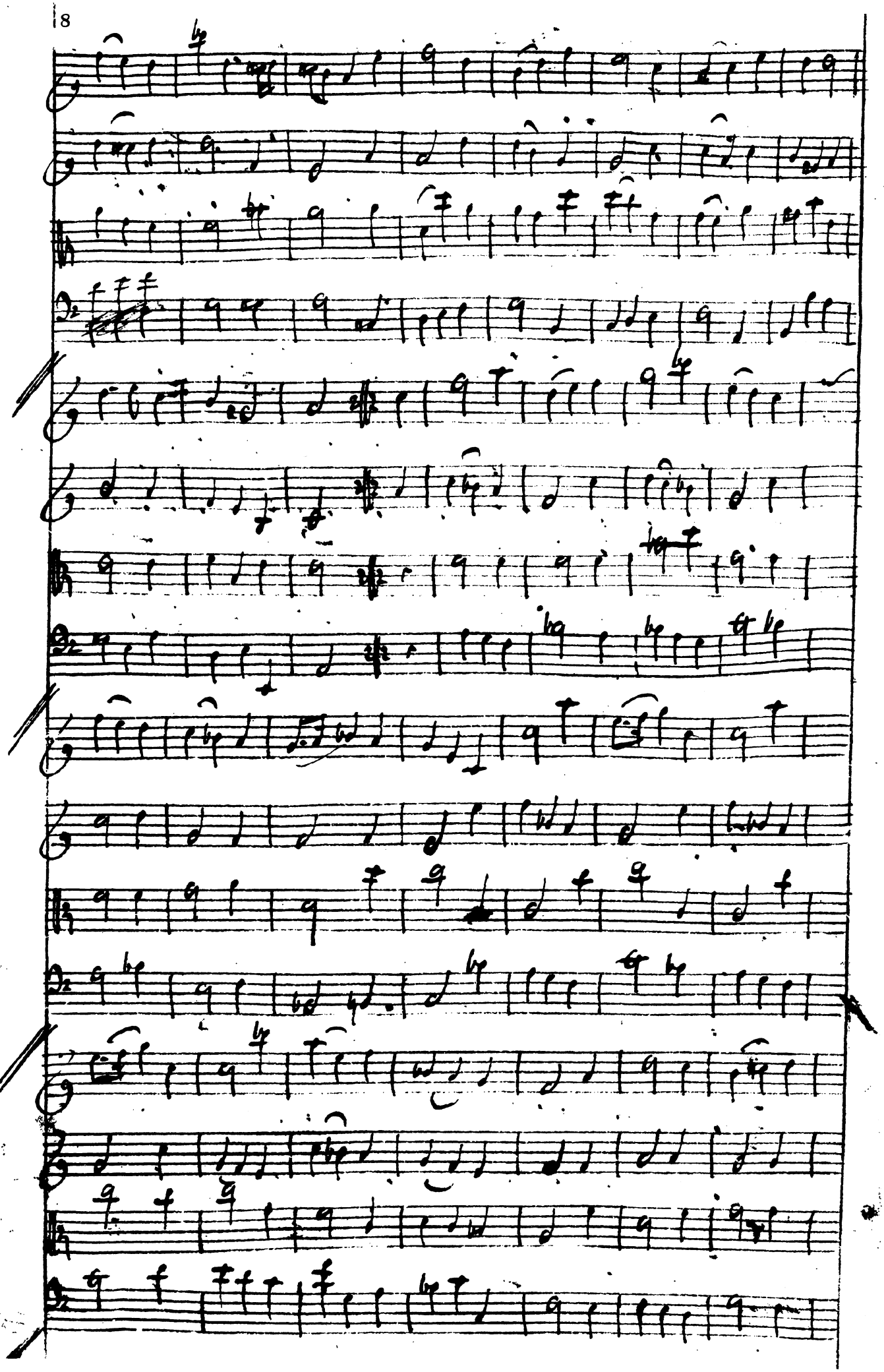

pianissimo
pianissimo

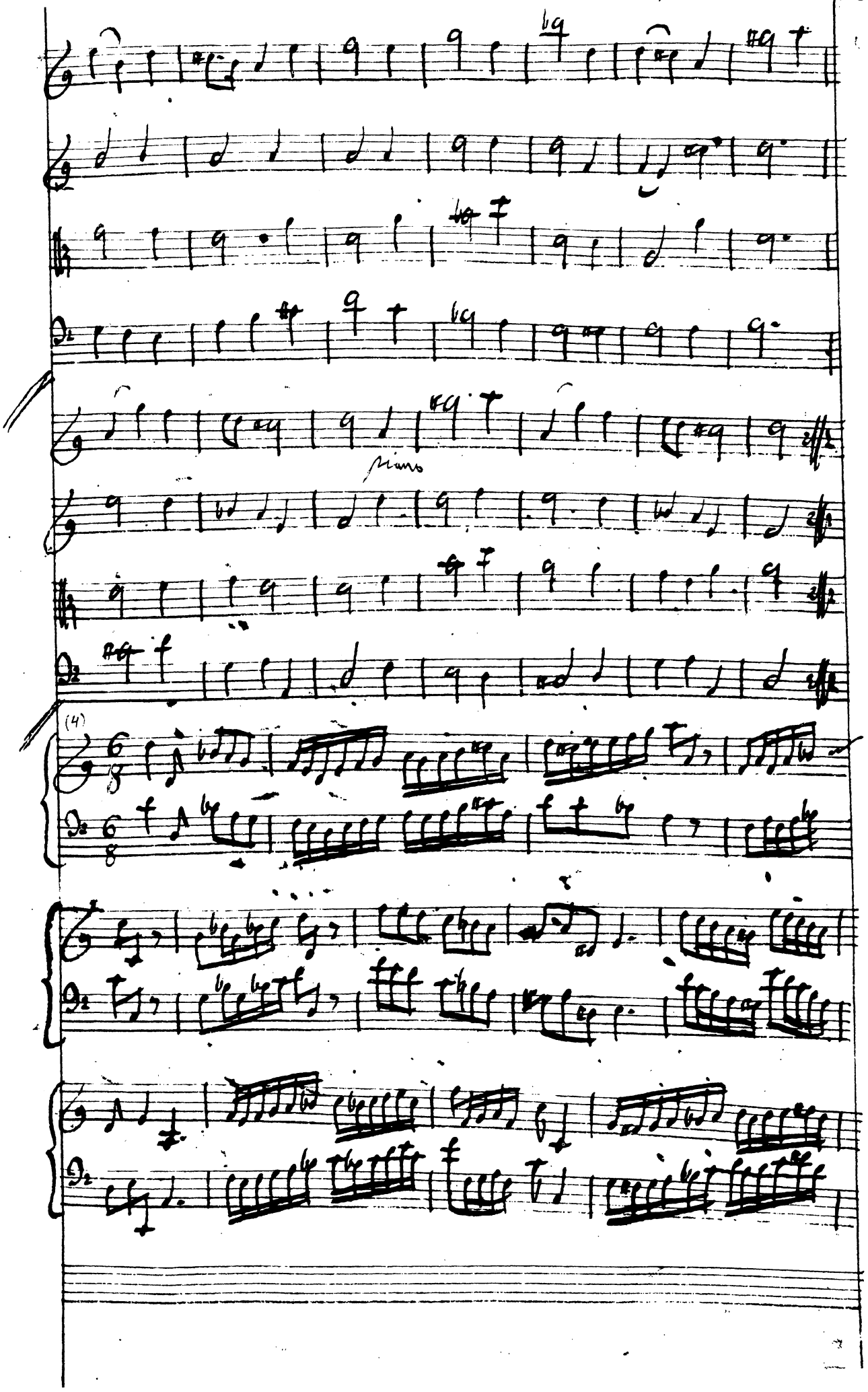


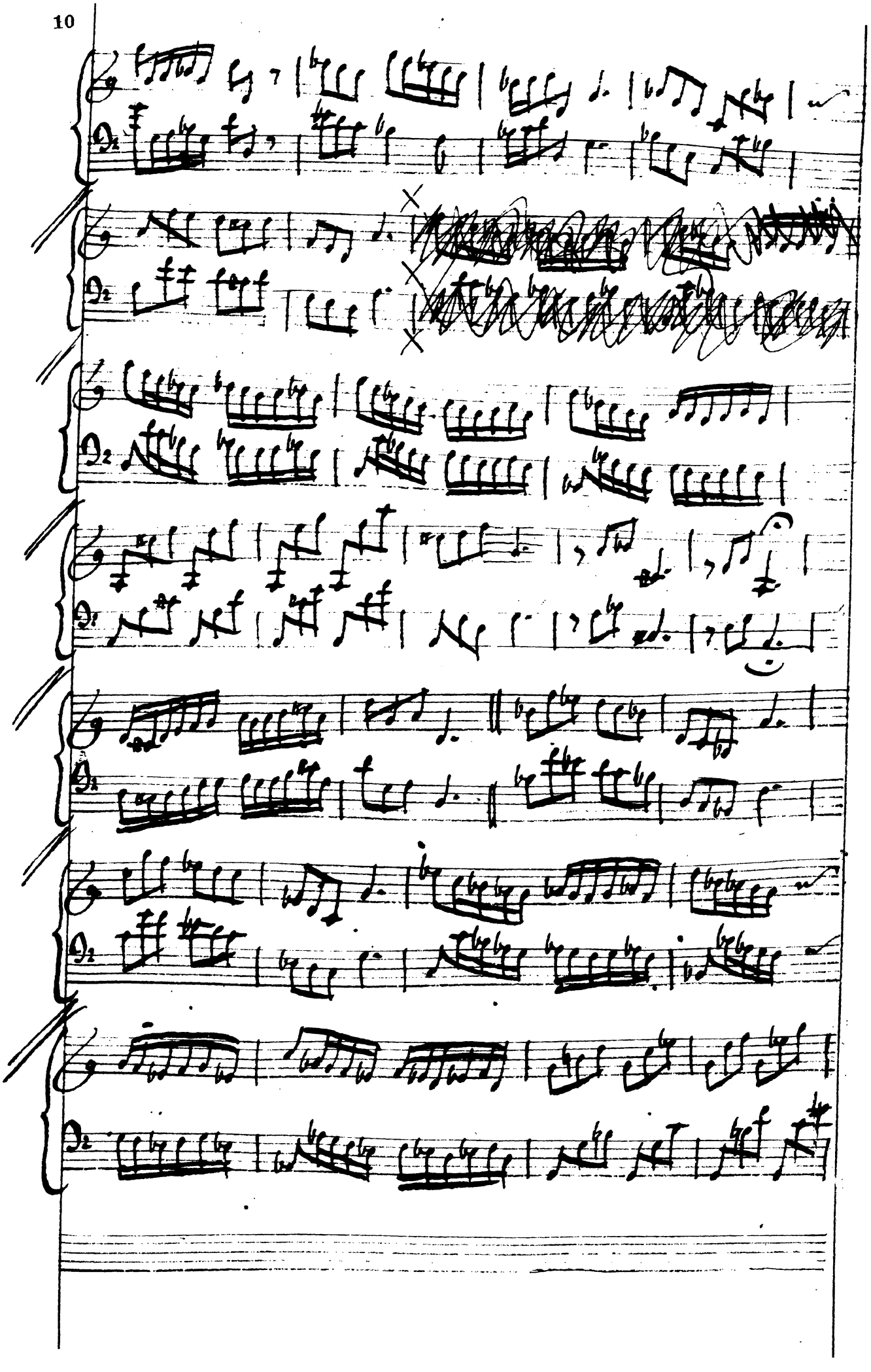

Adagio
allegro
(2)

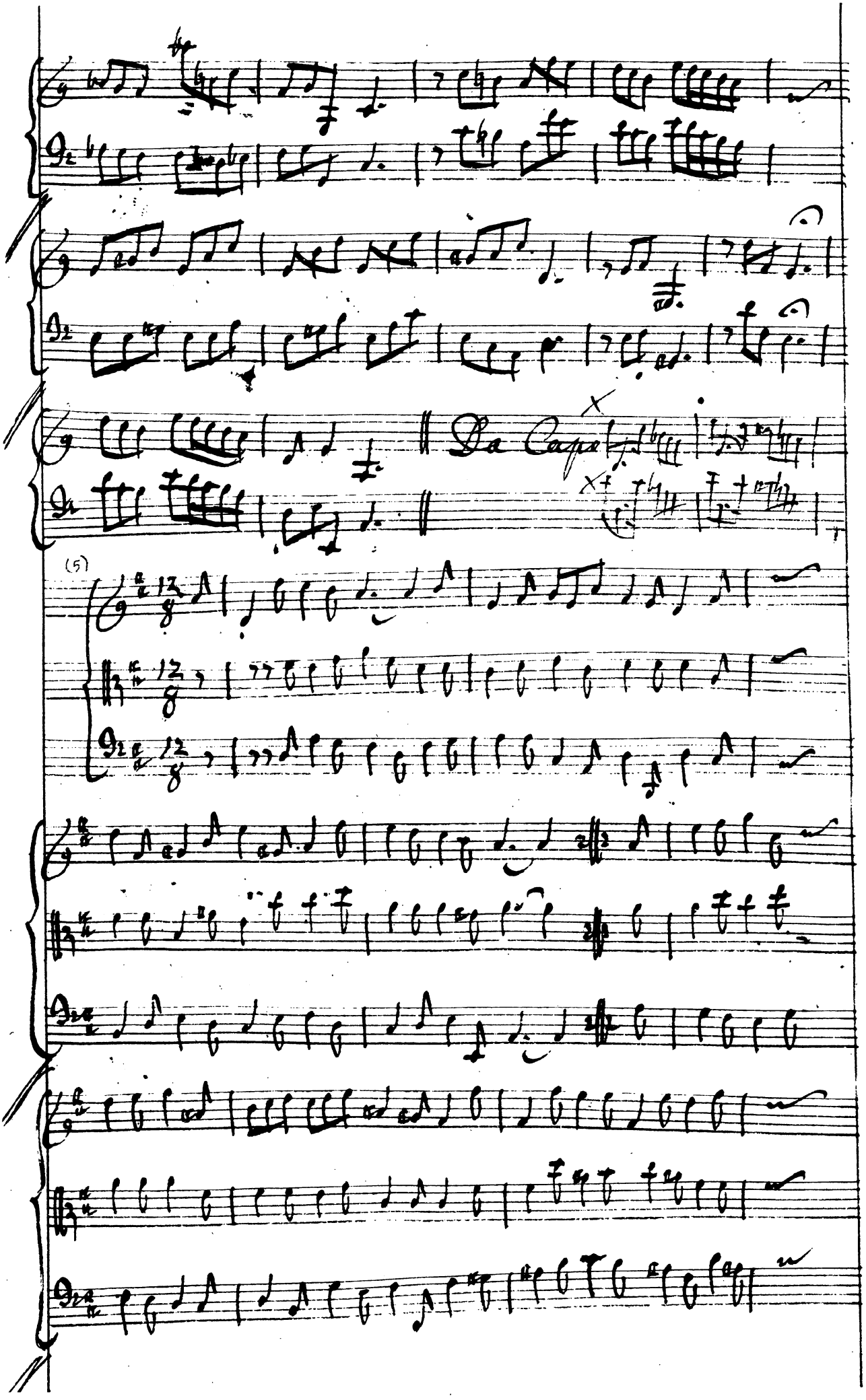


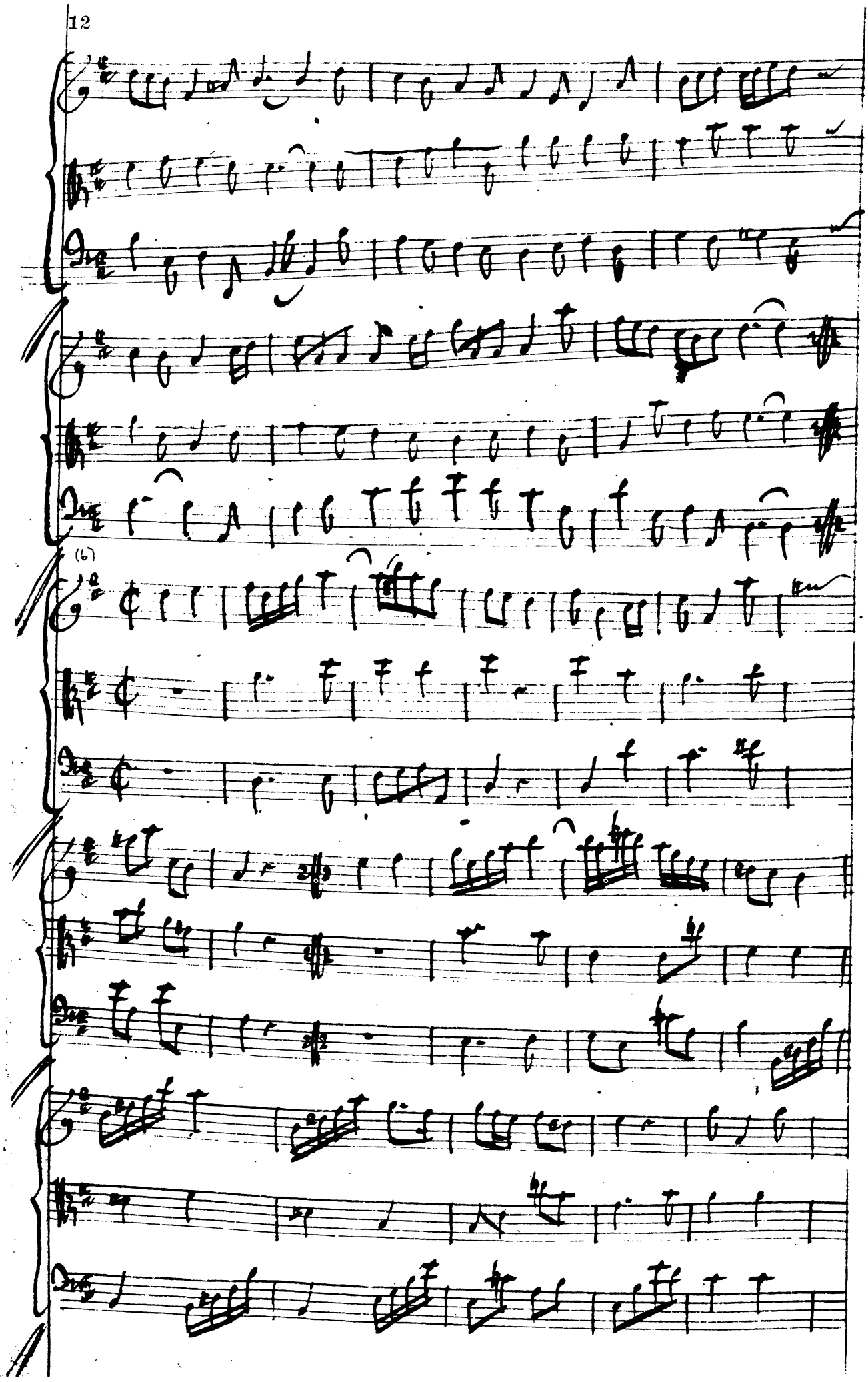


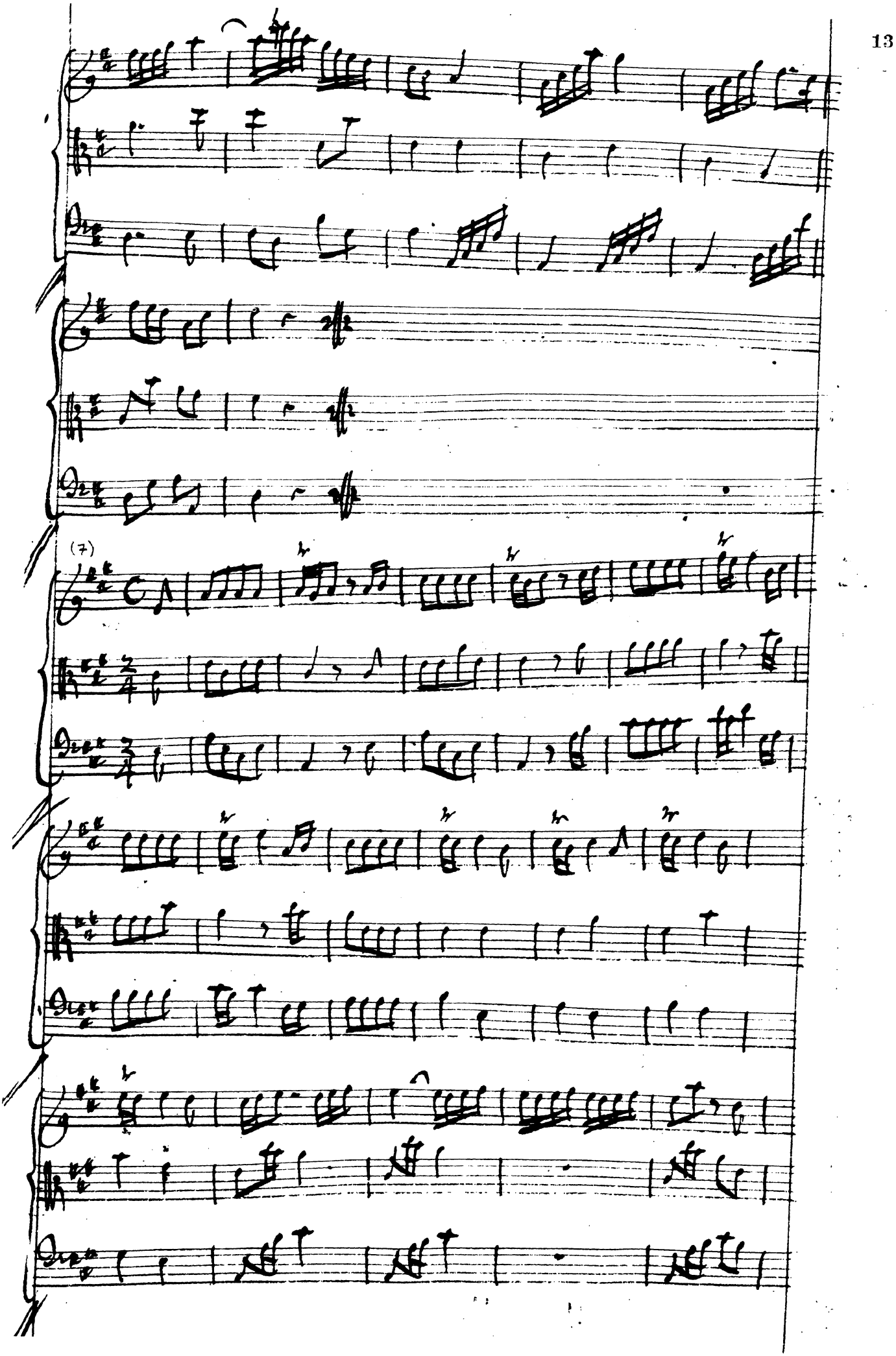



piano
(4)




Da Capo
(5)

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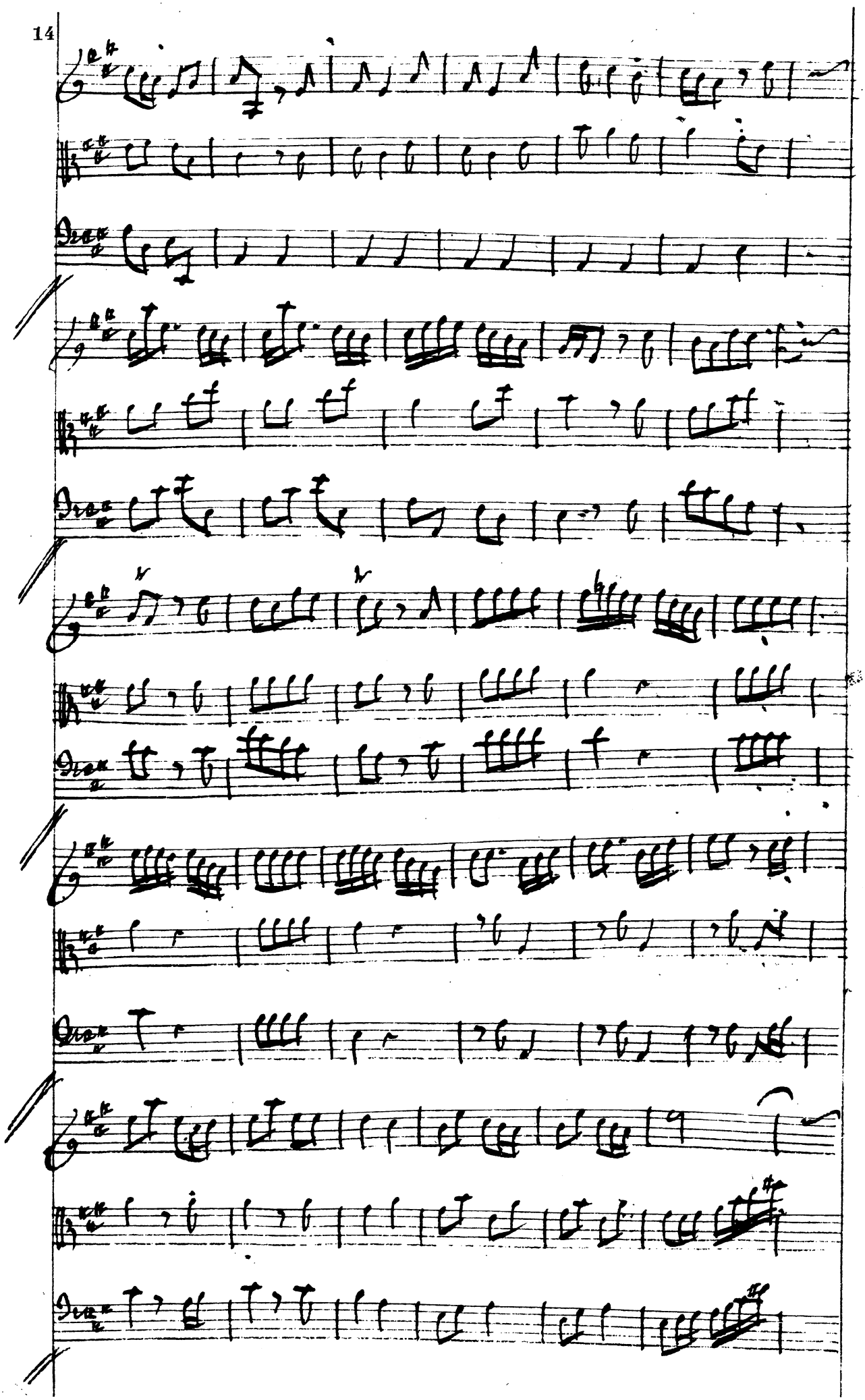
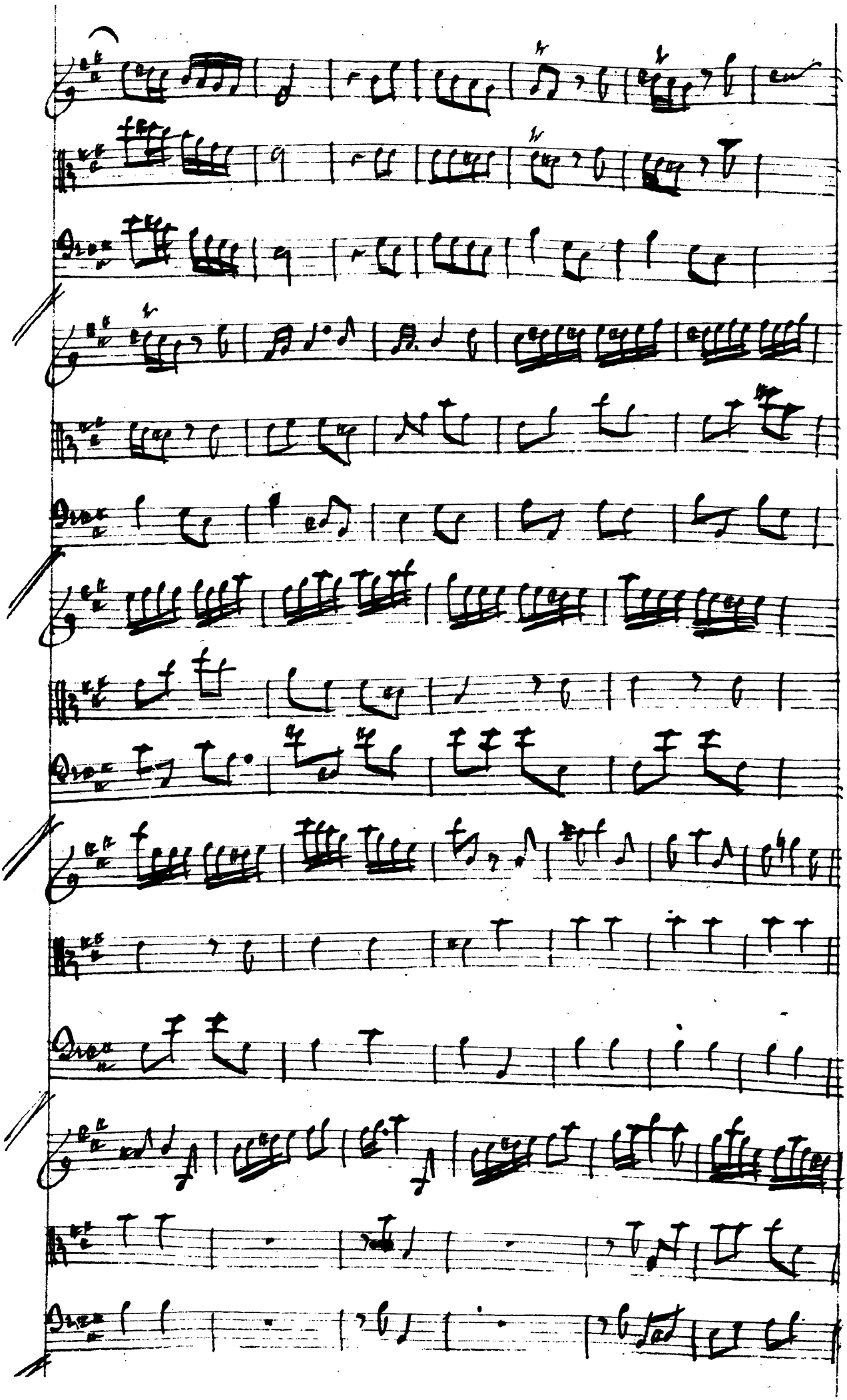
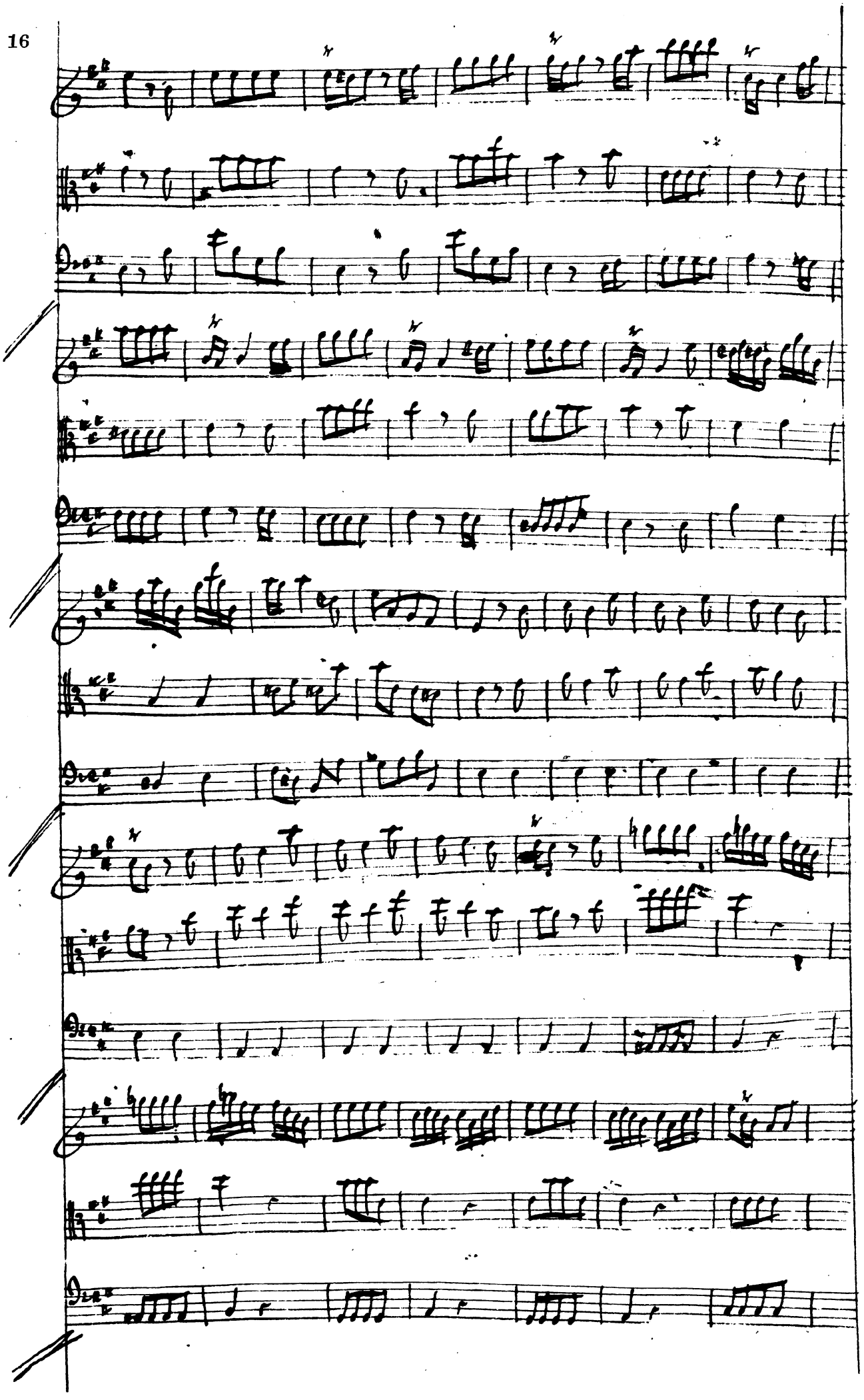
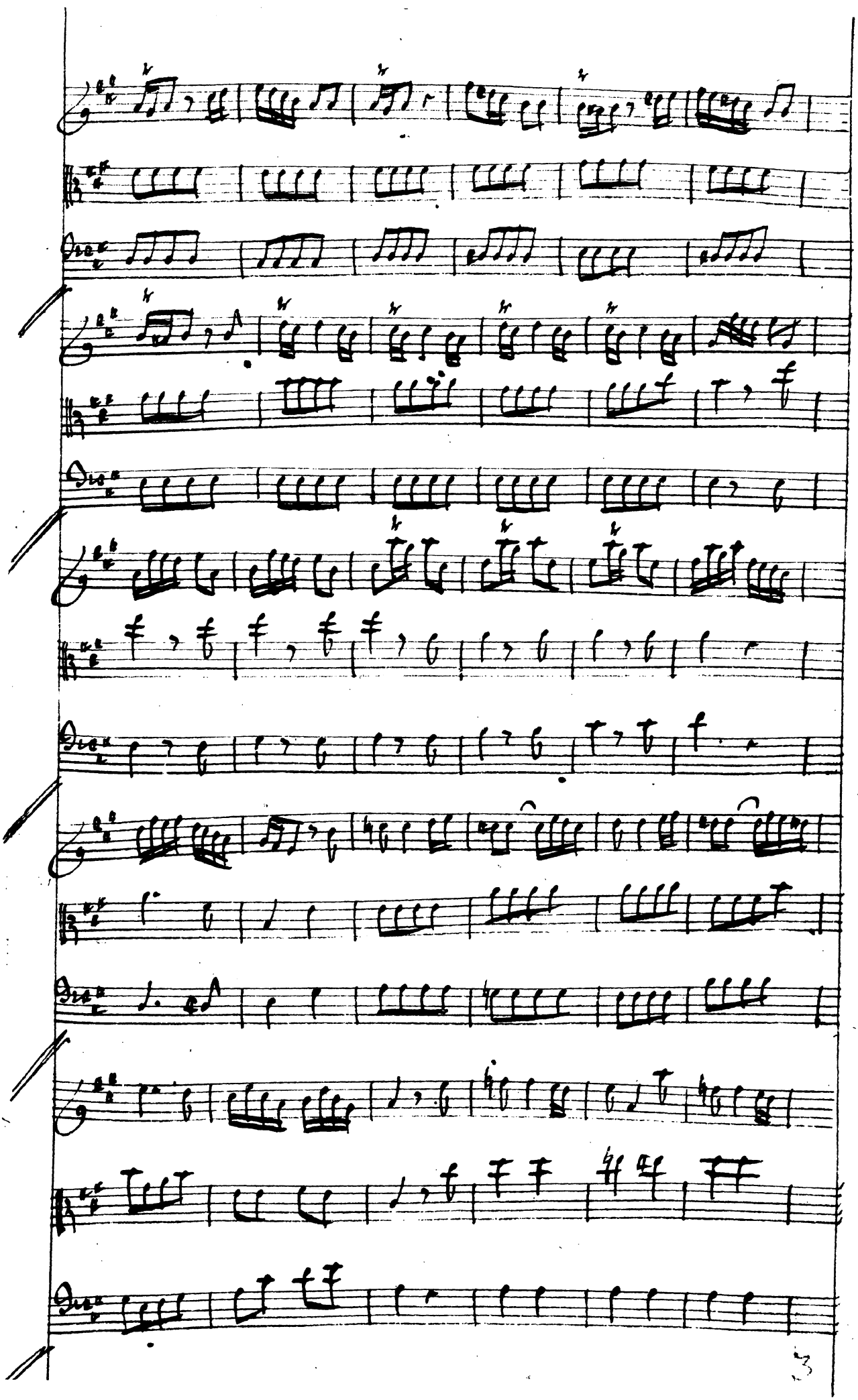
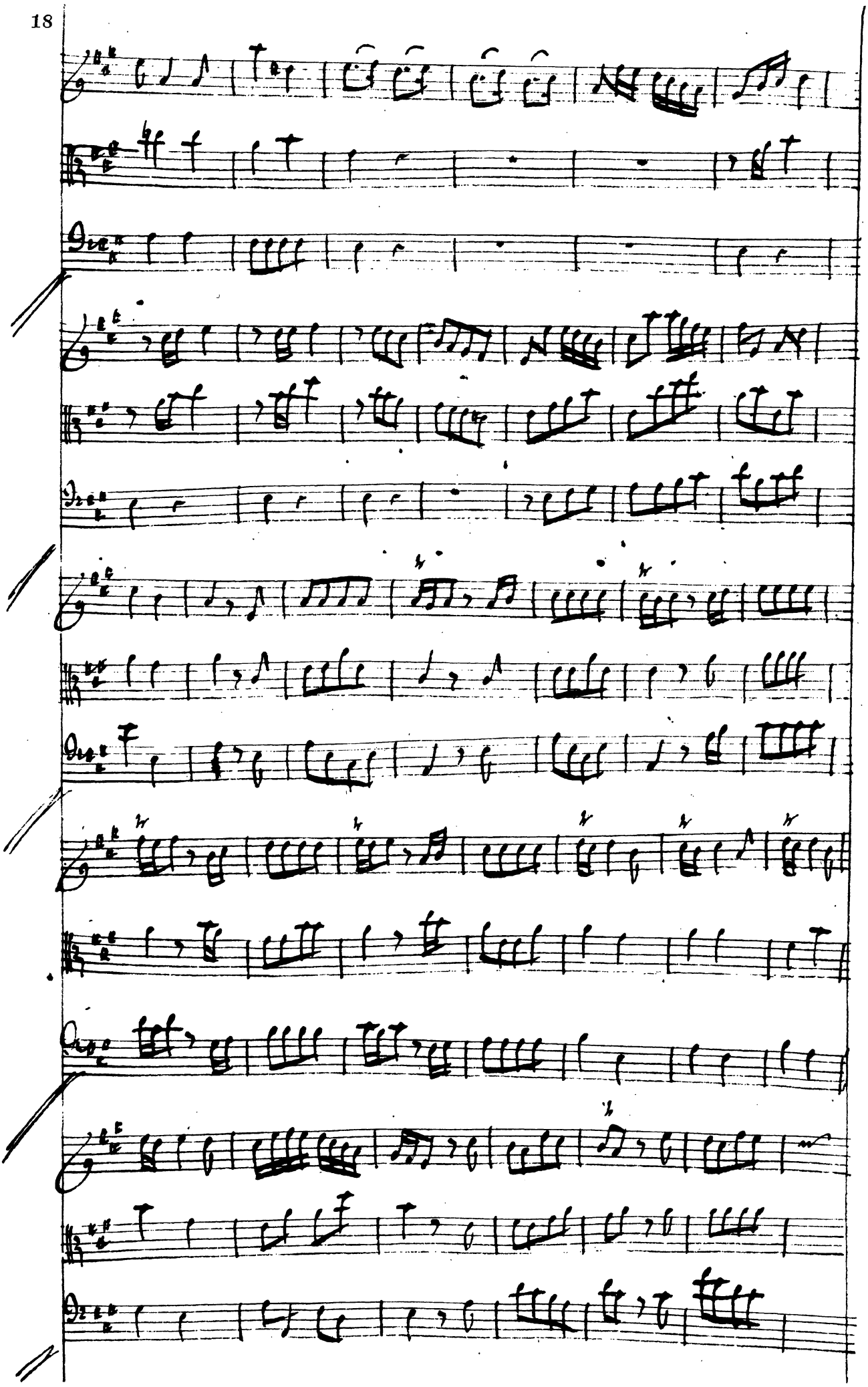
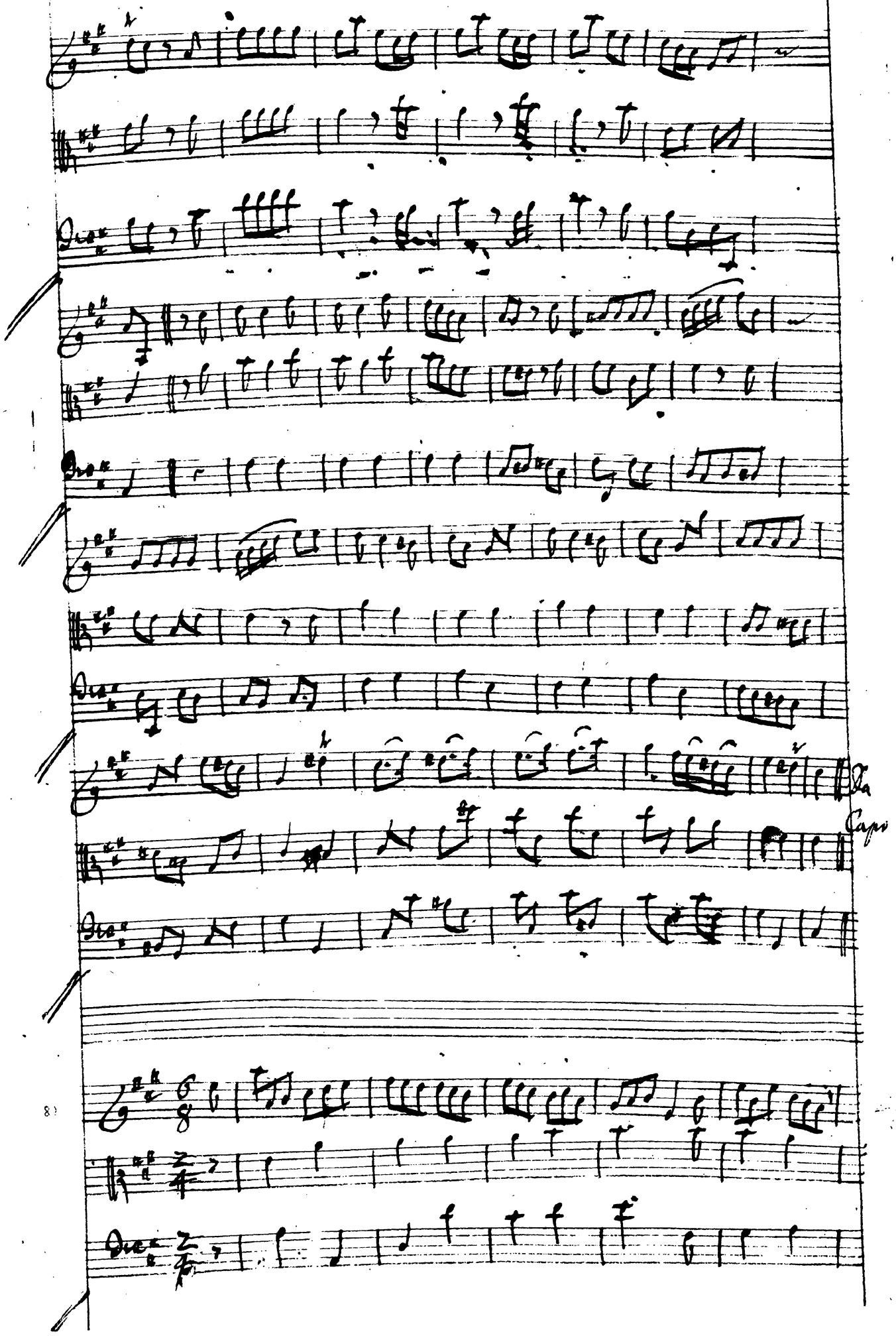


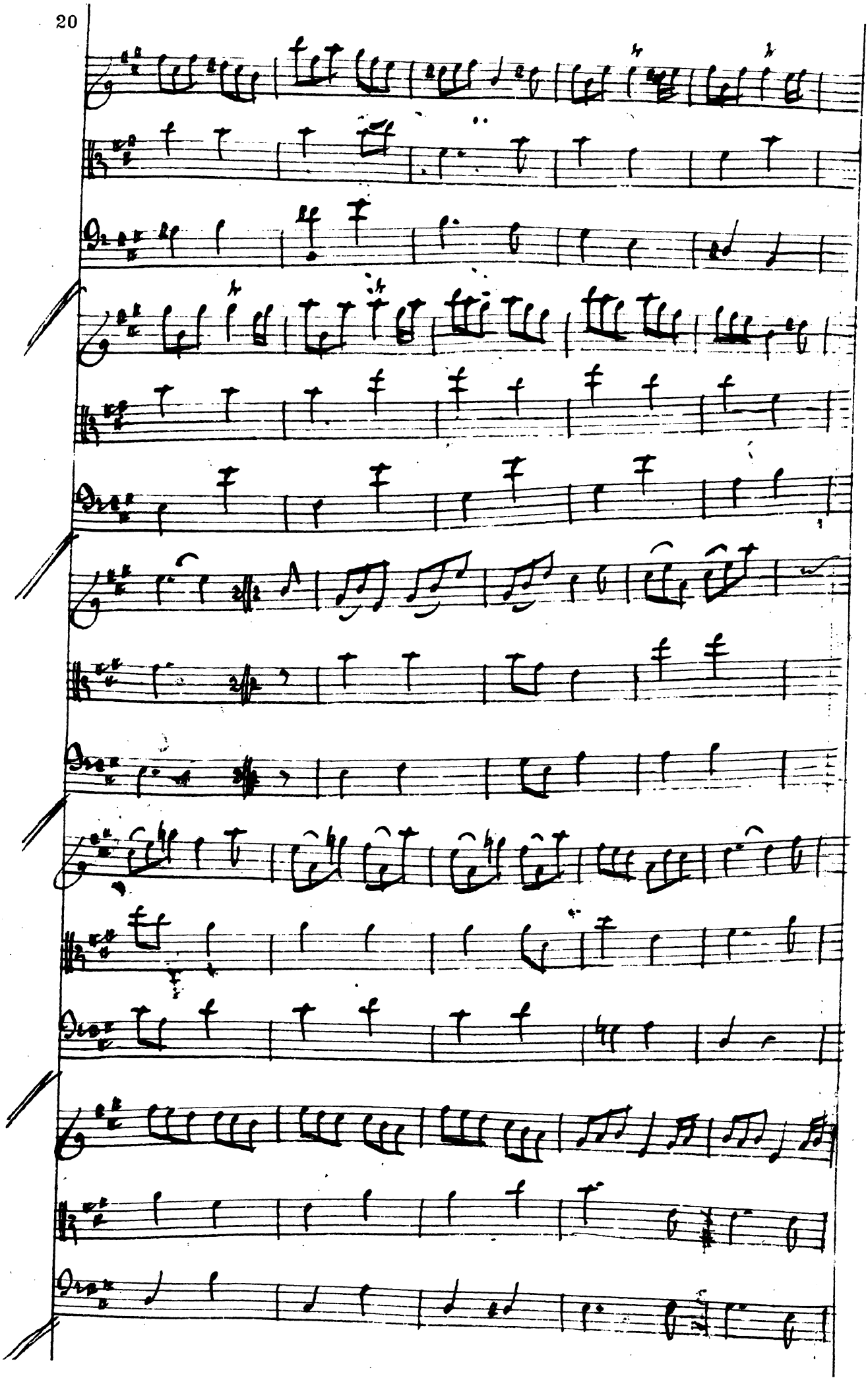


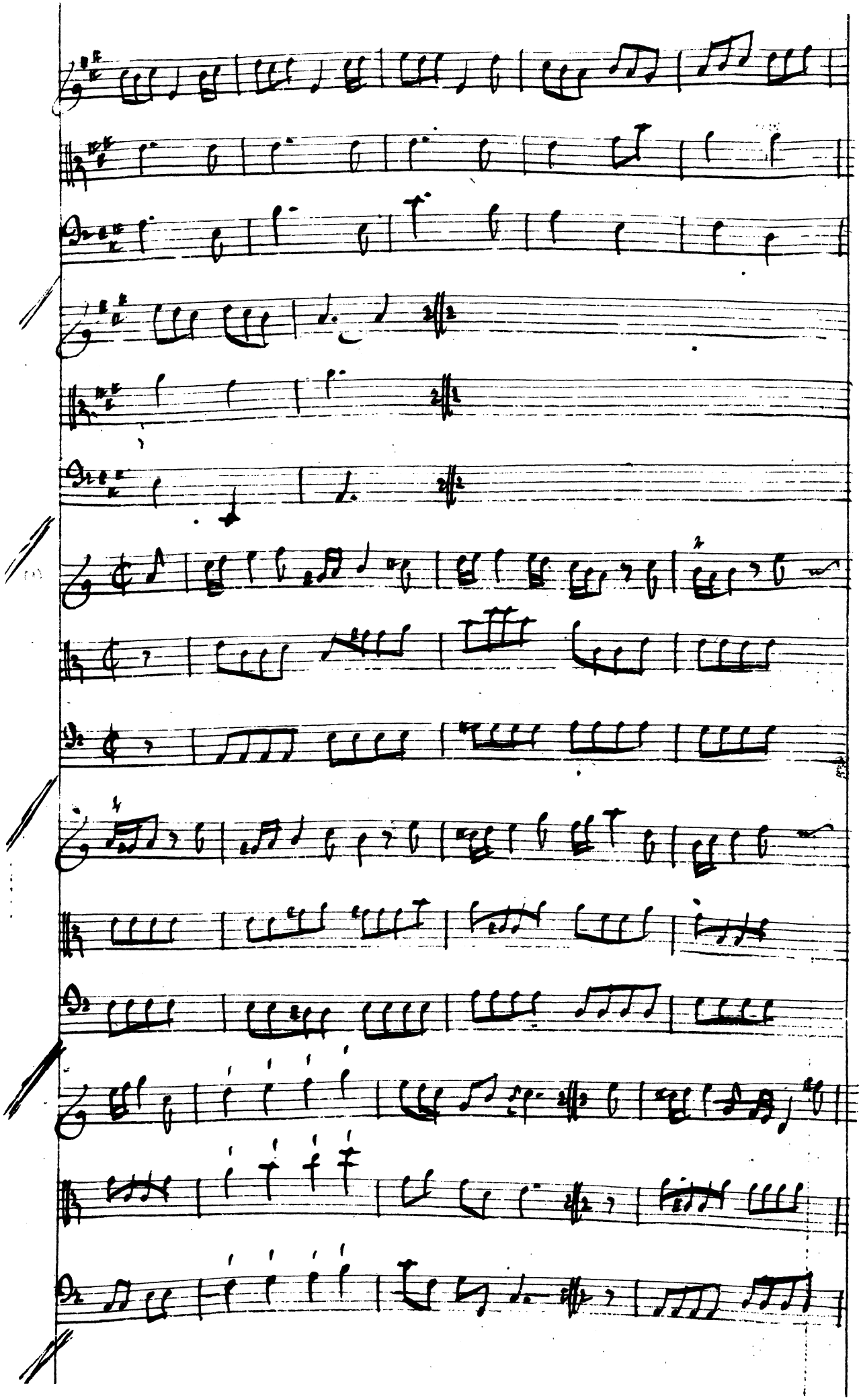


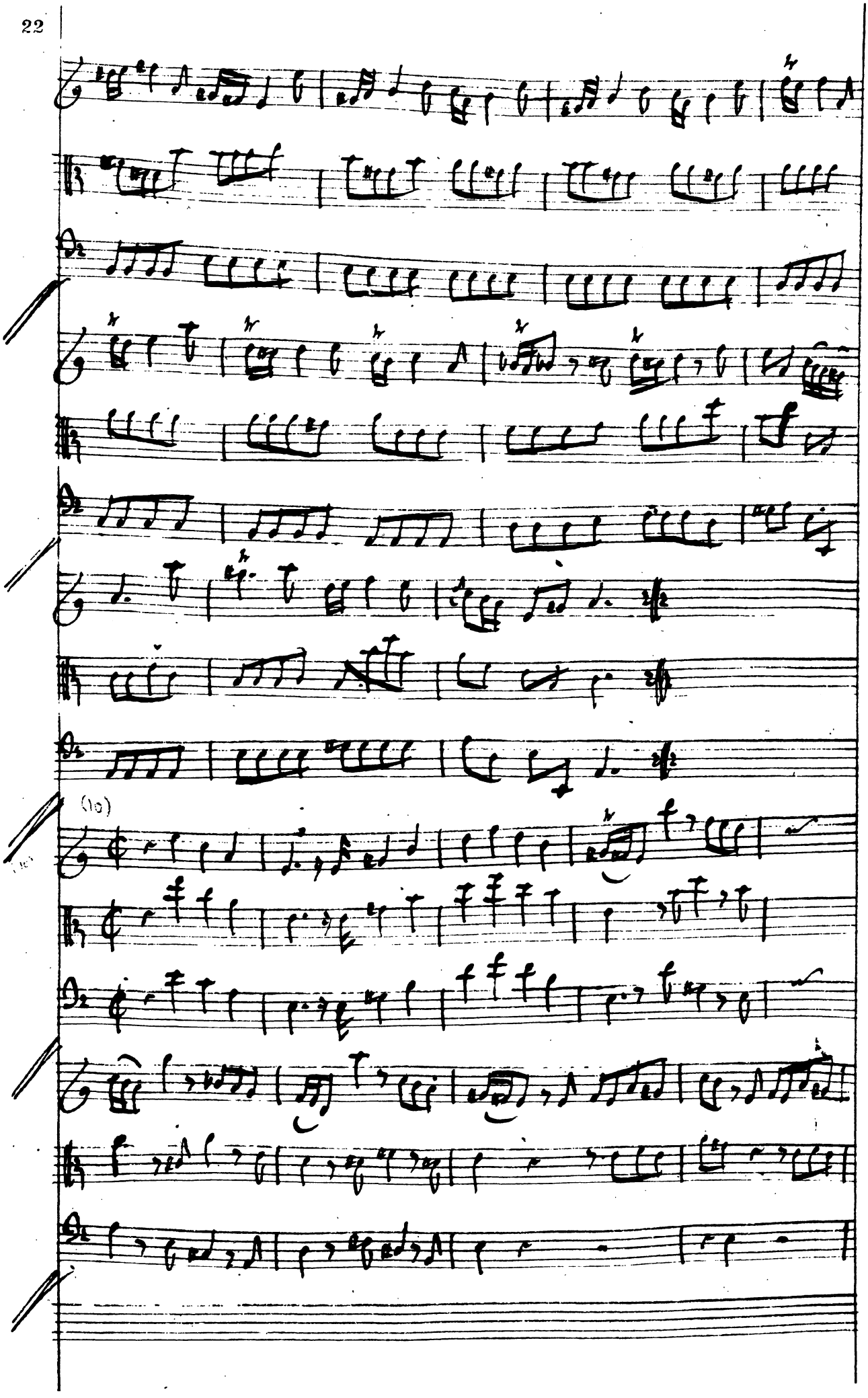


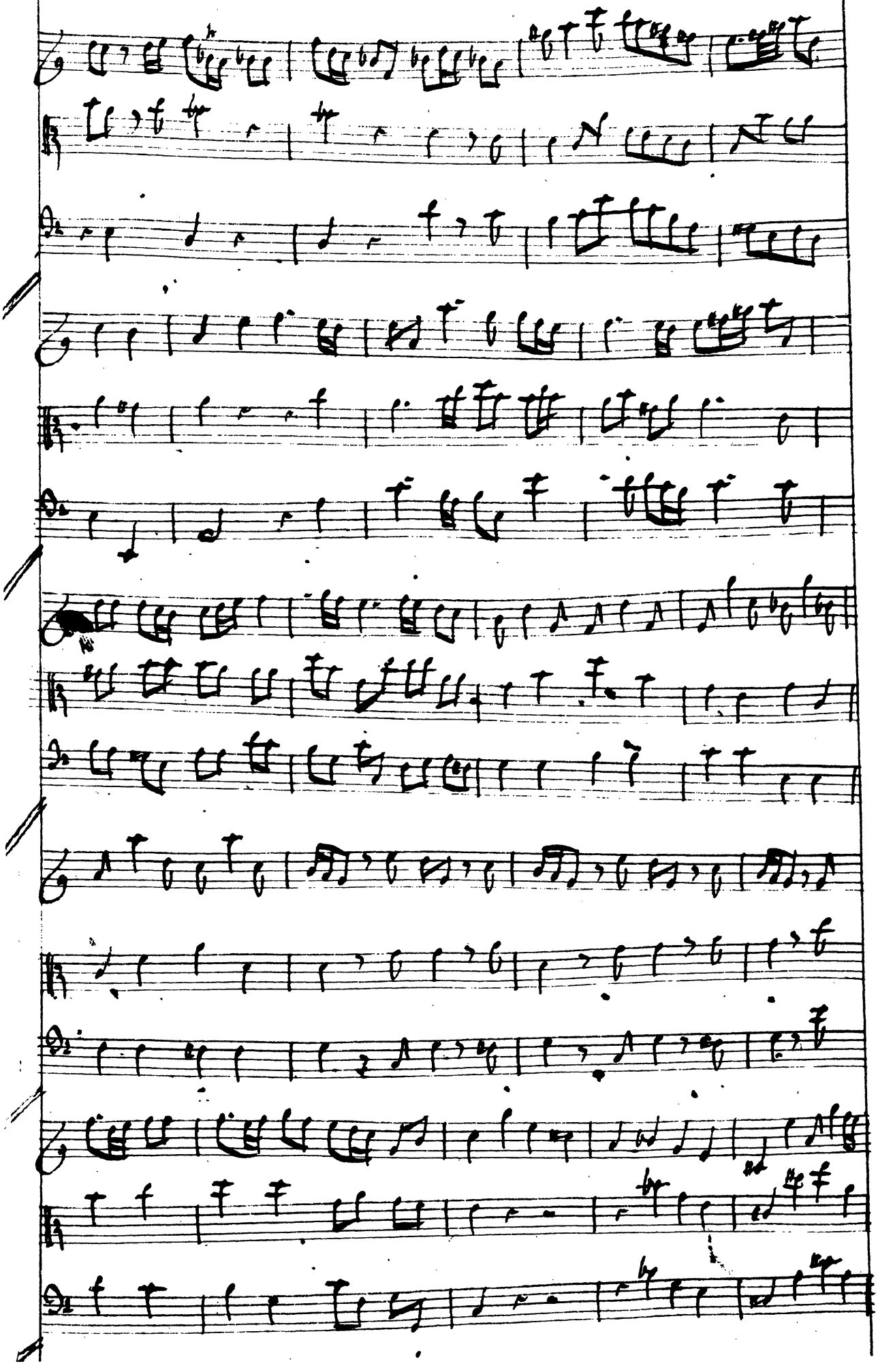


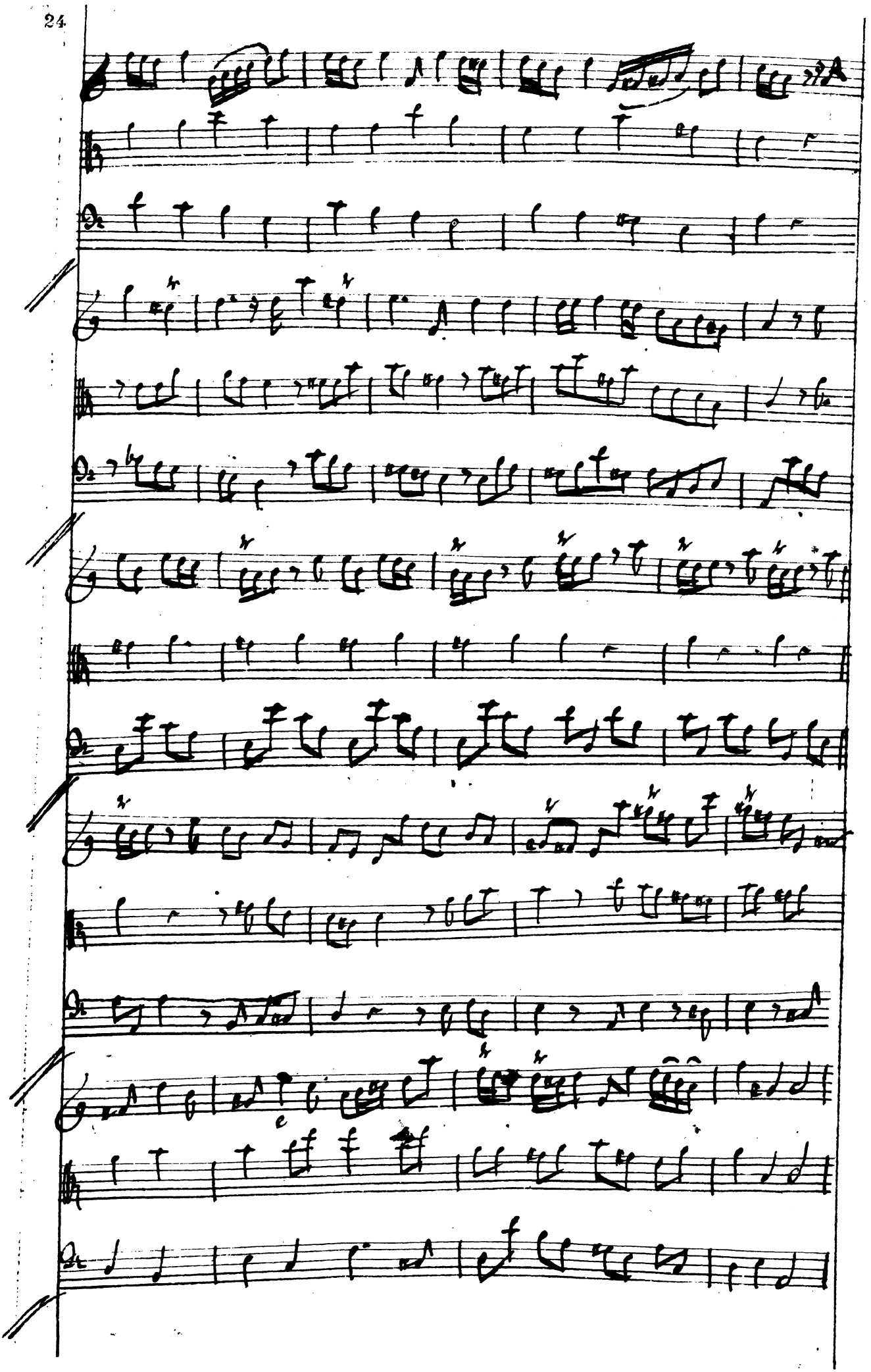

Capo

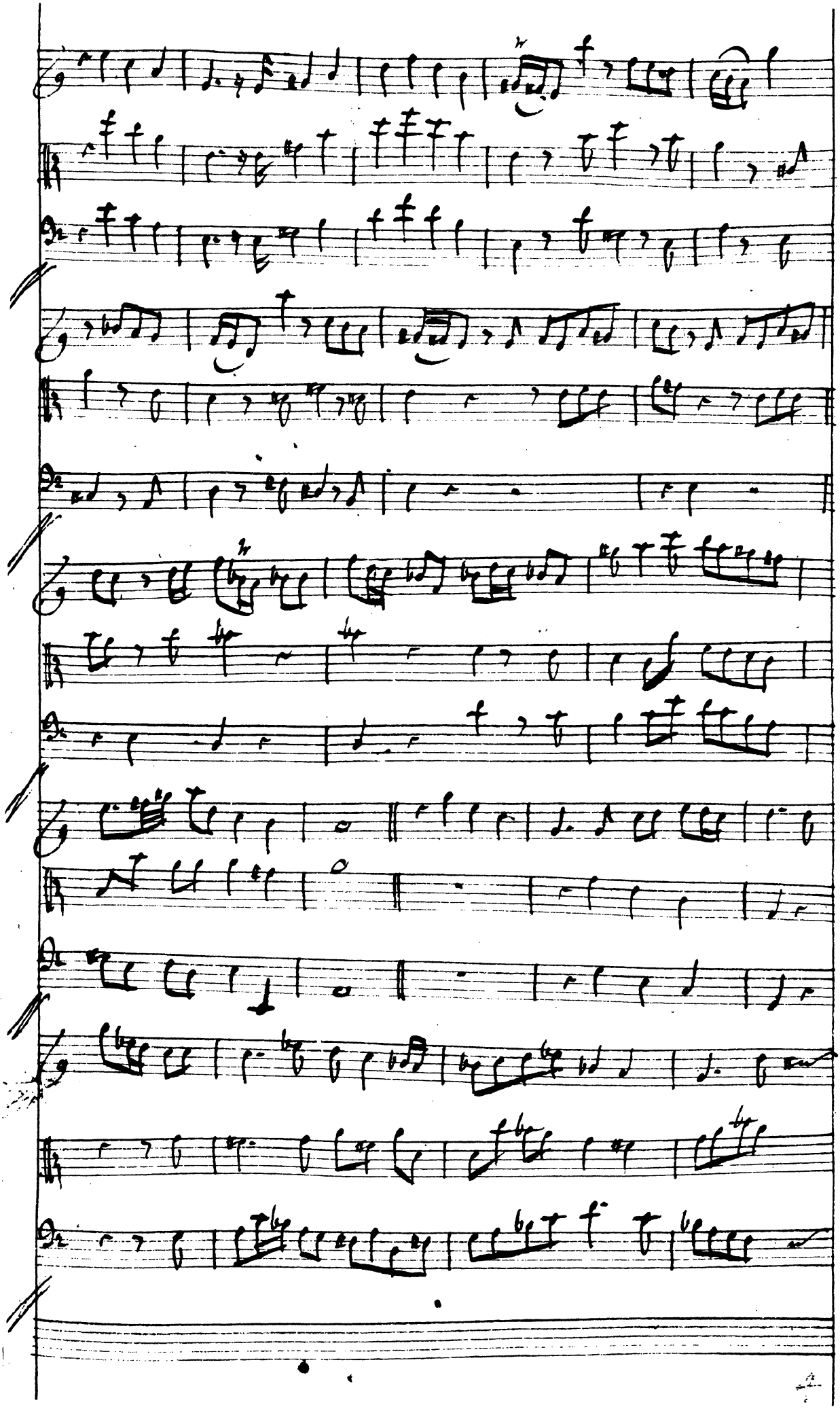


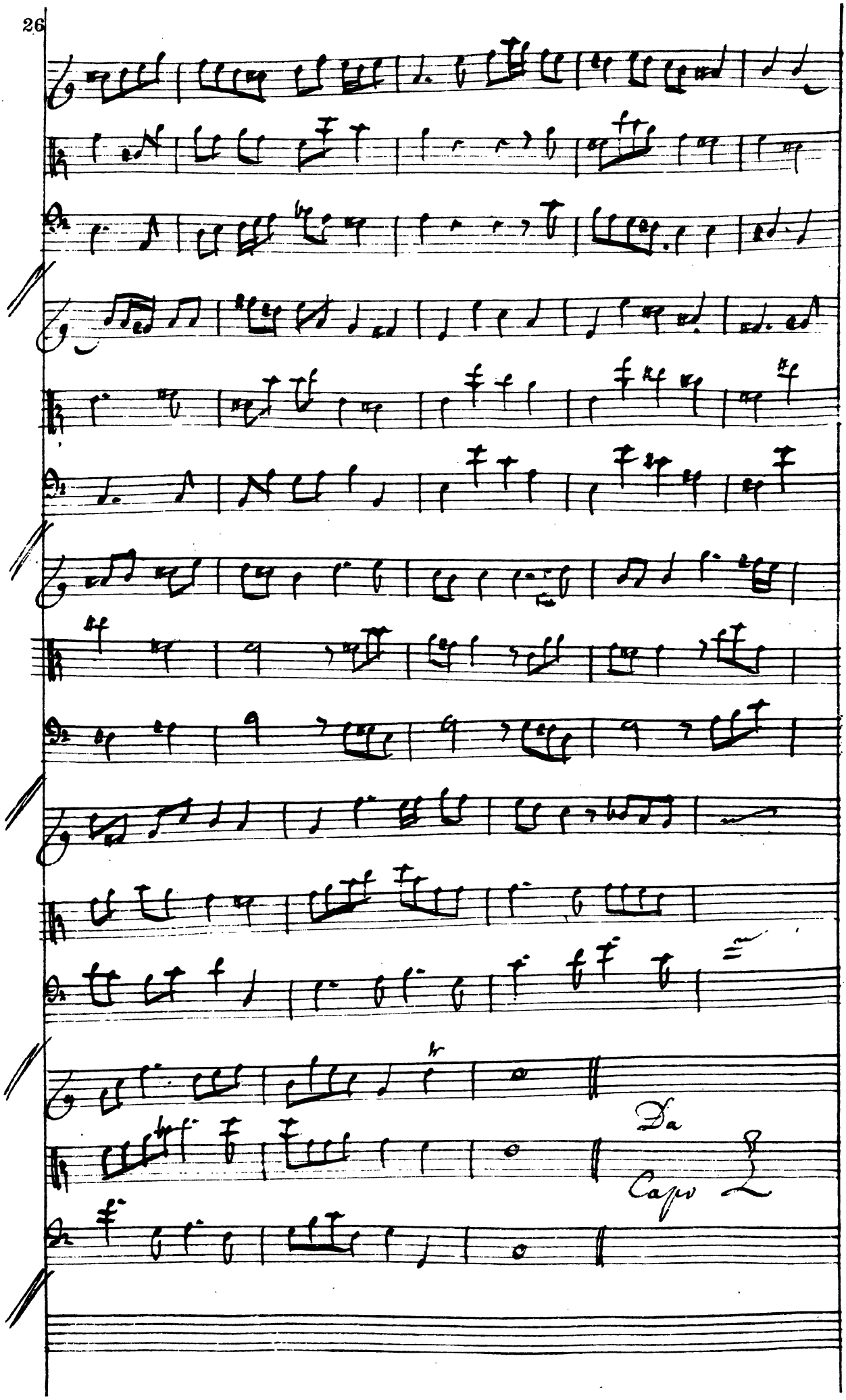








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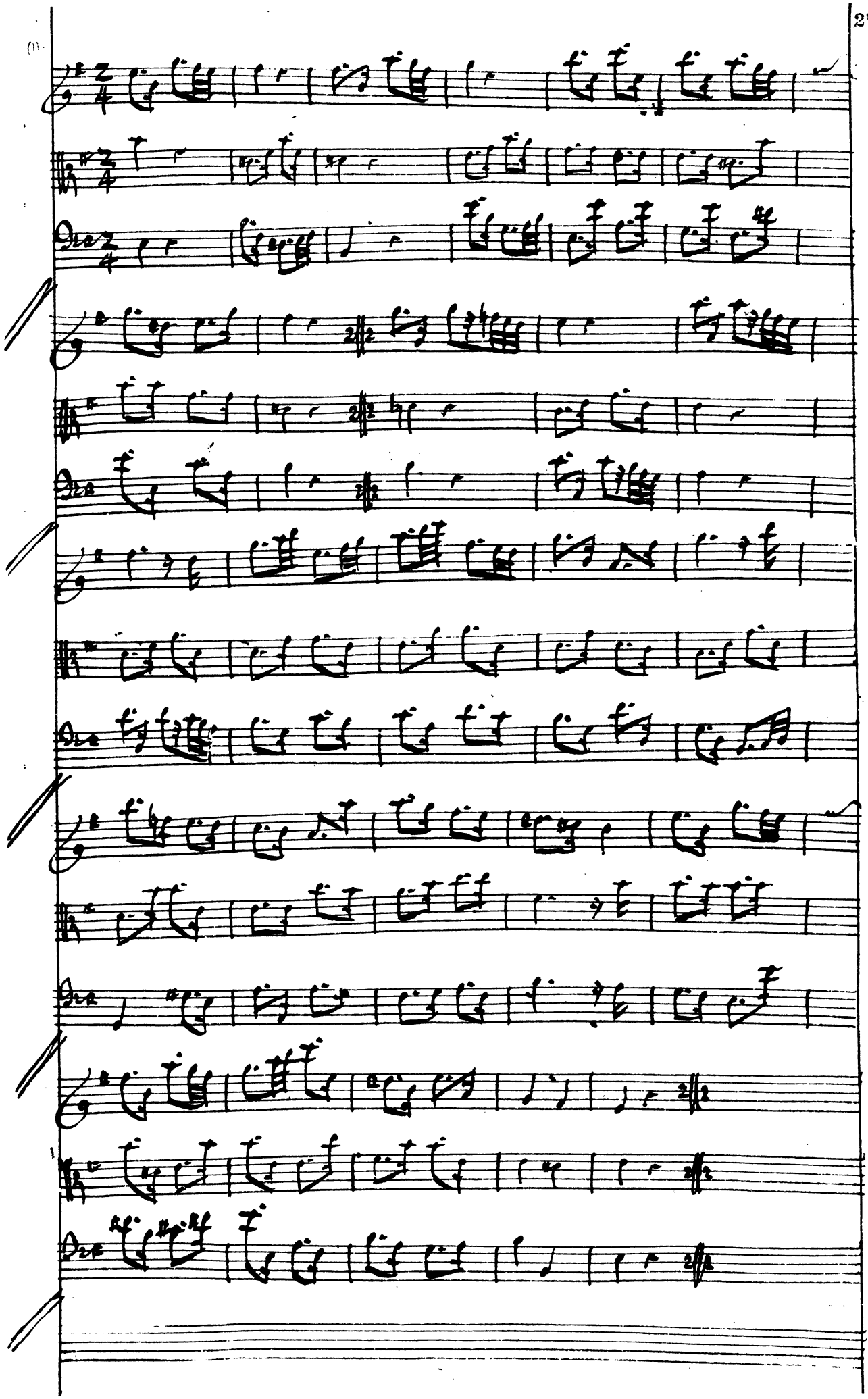

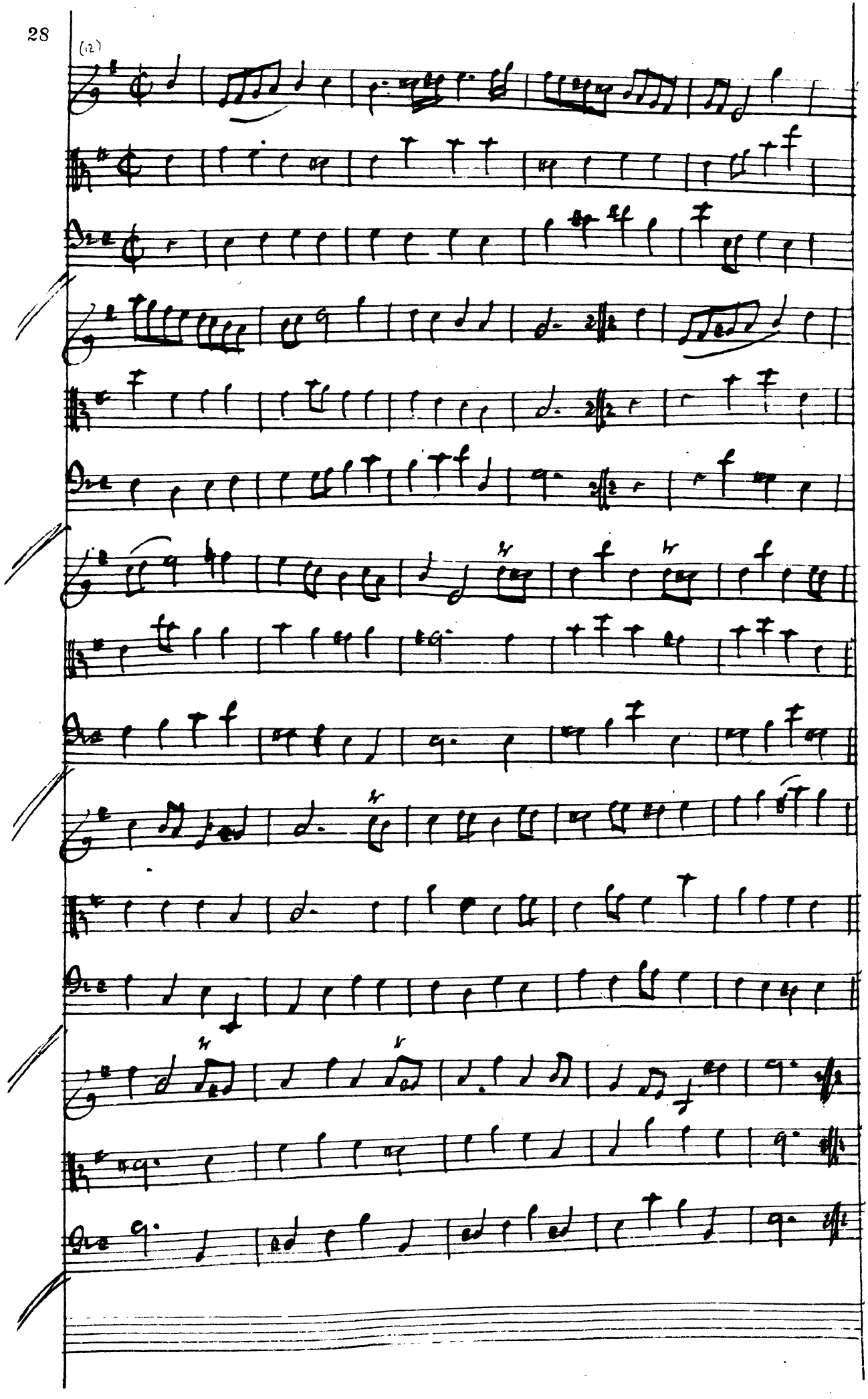

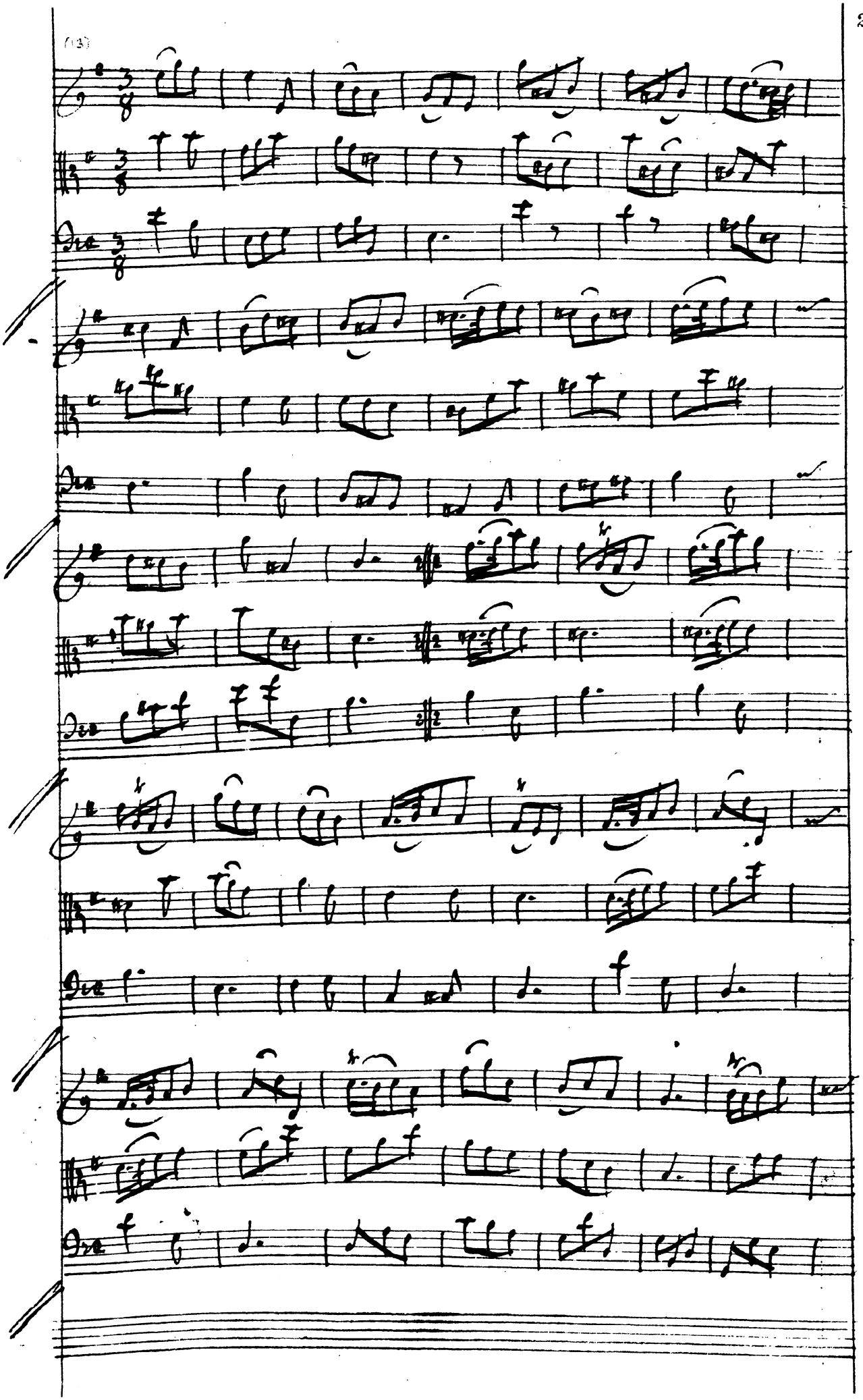

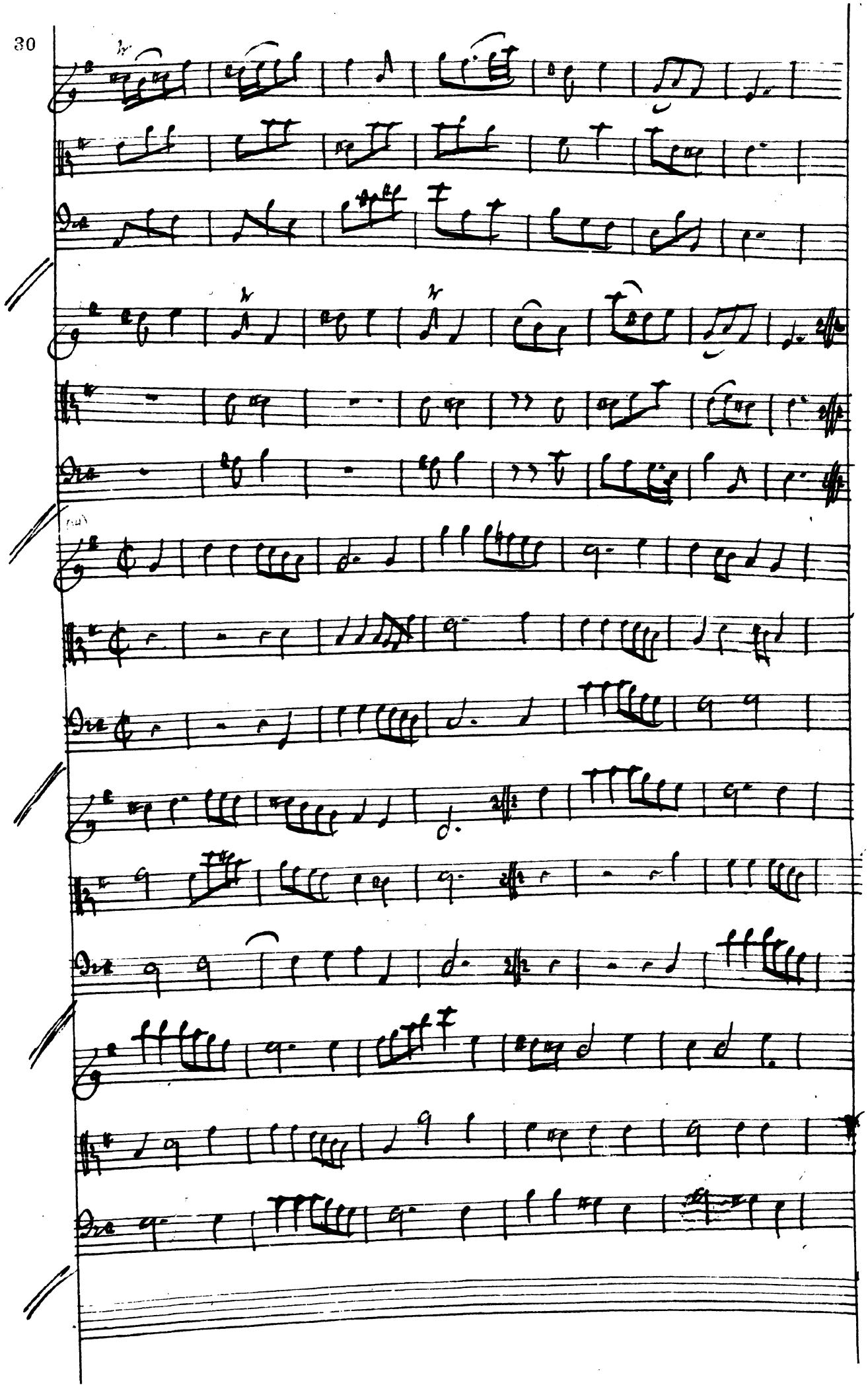

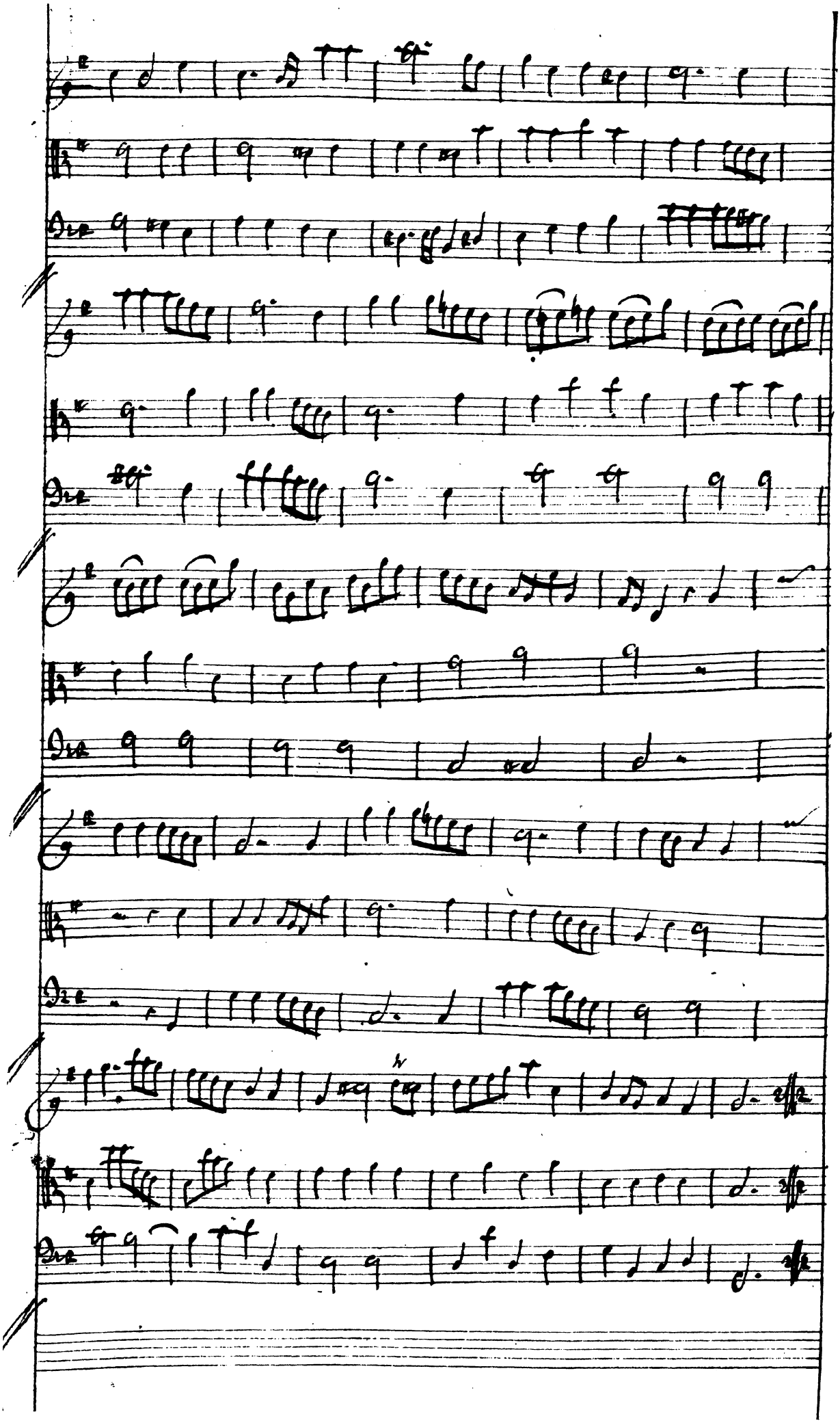

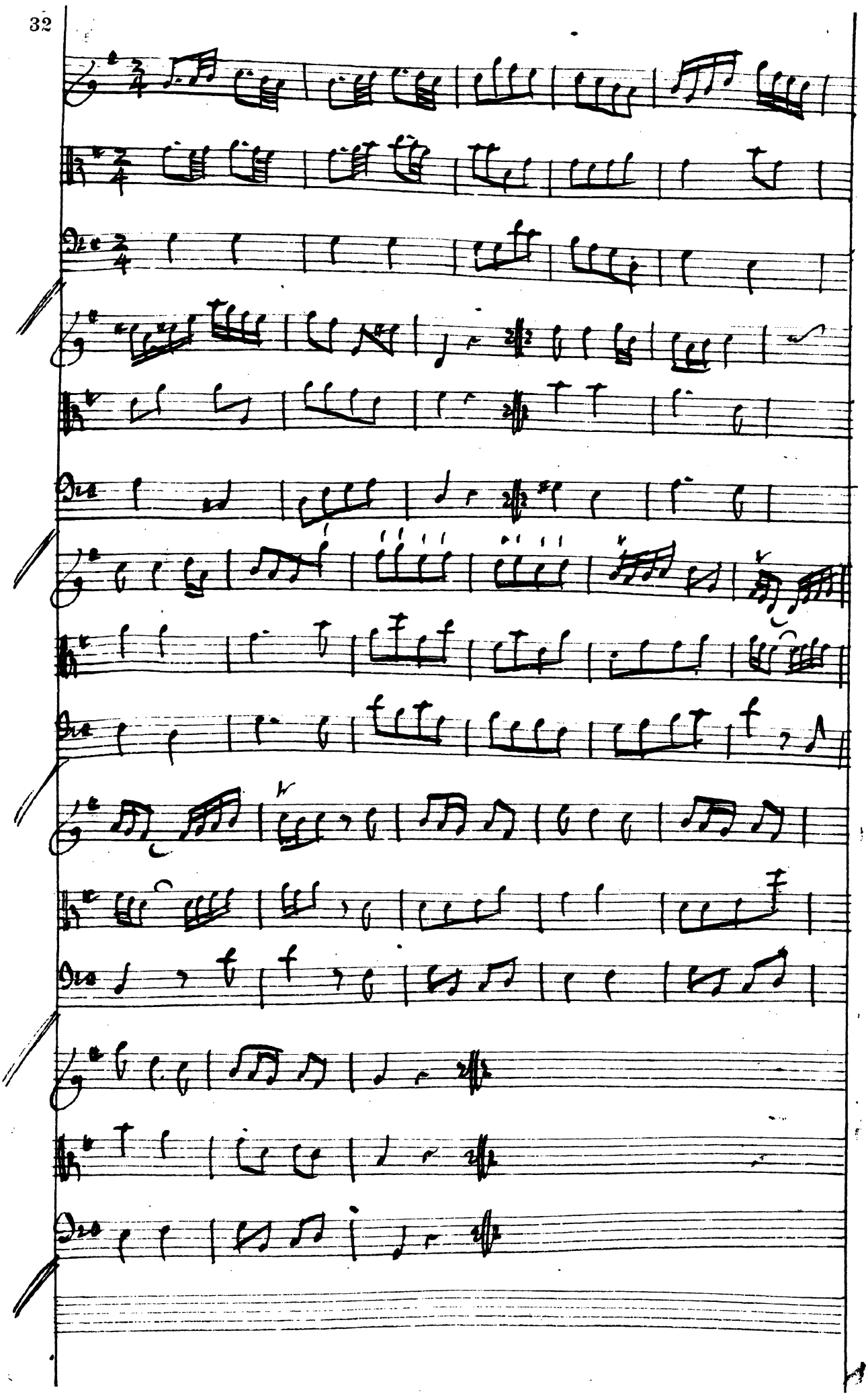

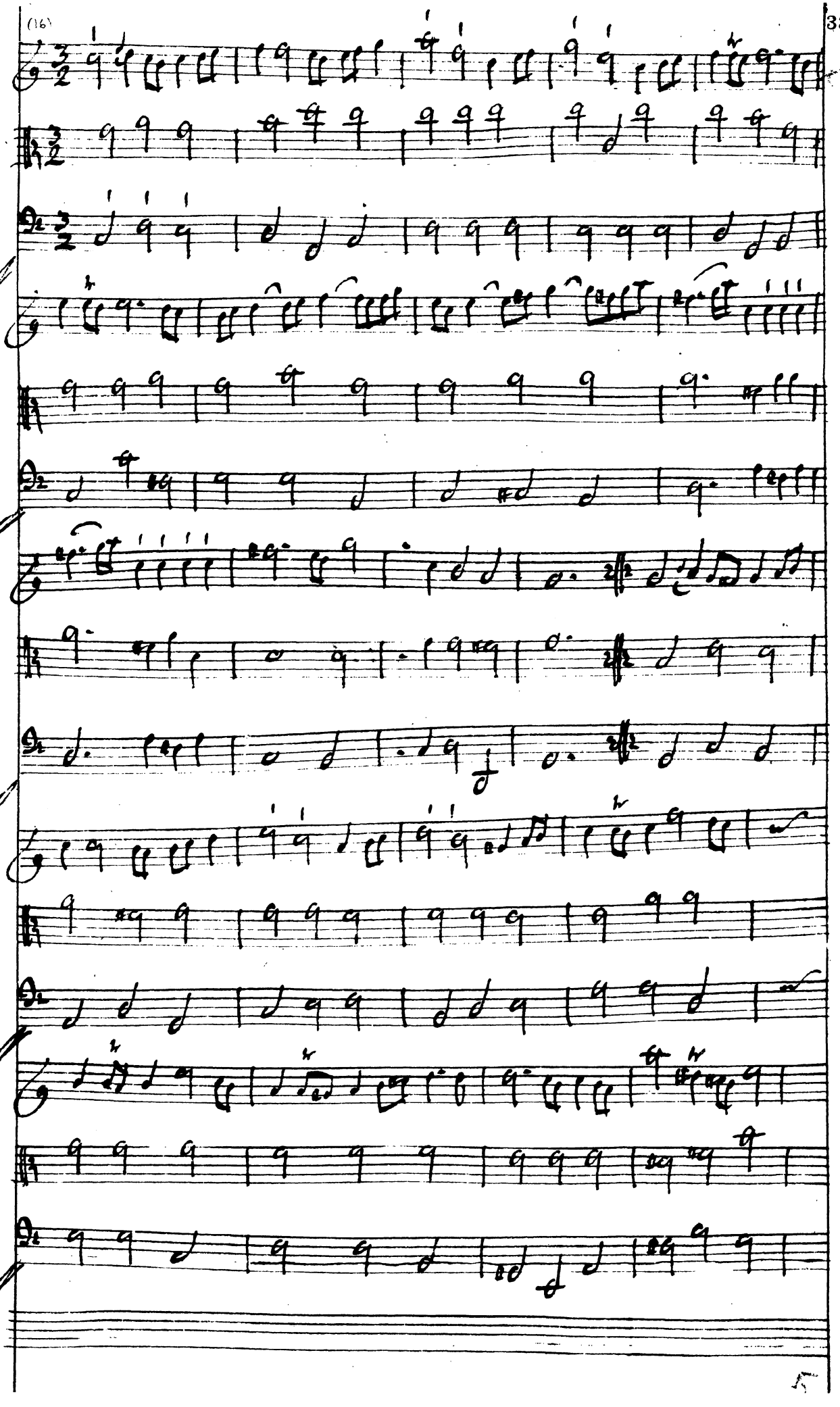

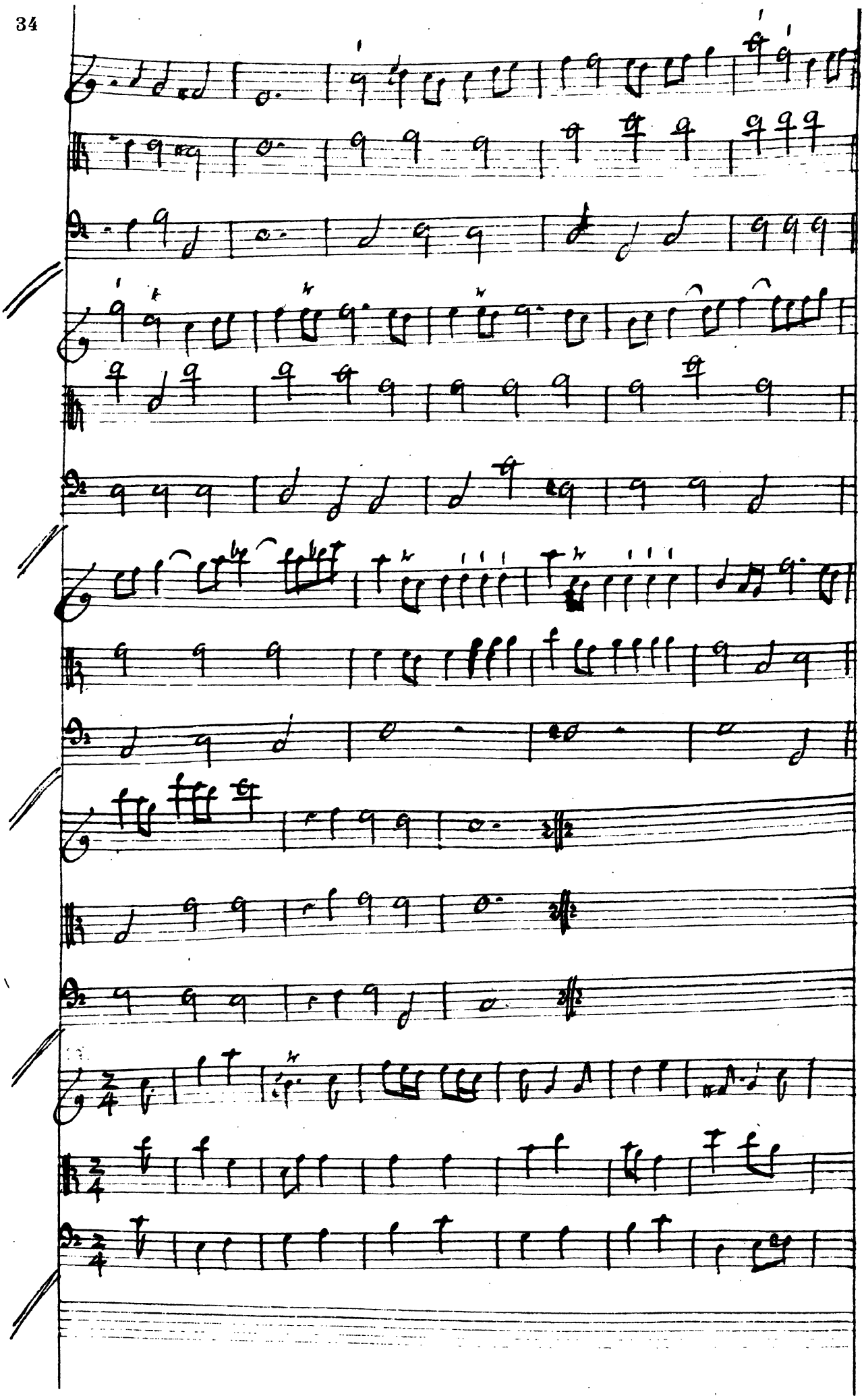

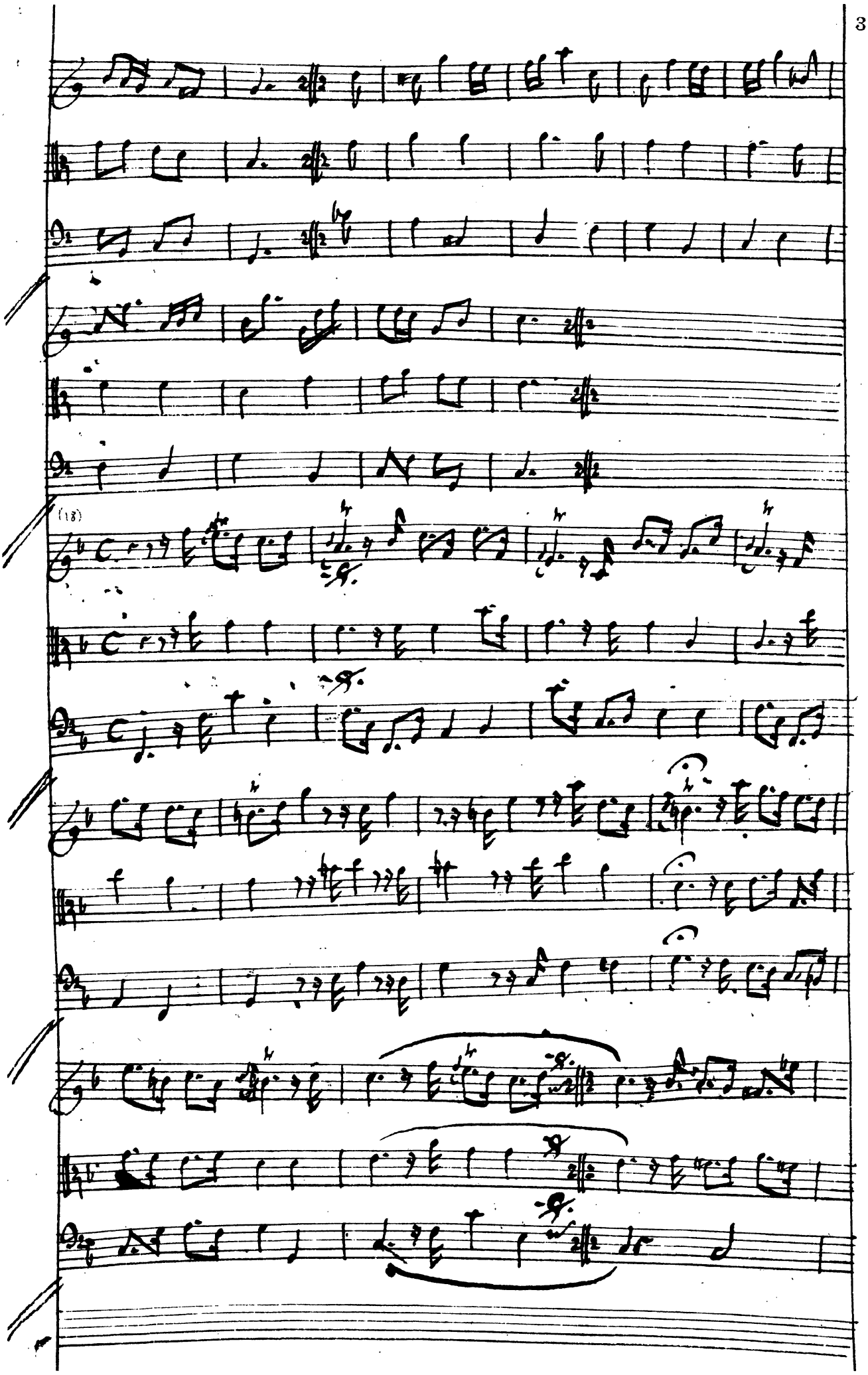

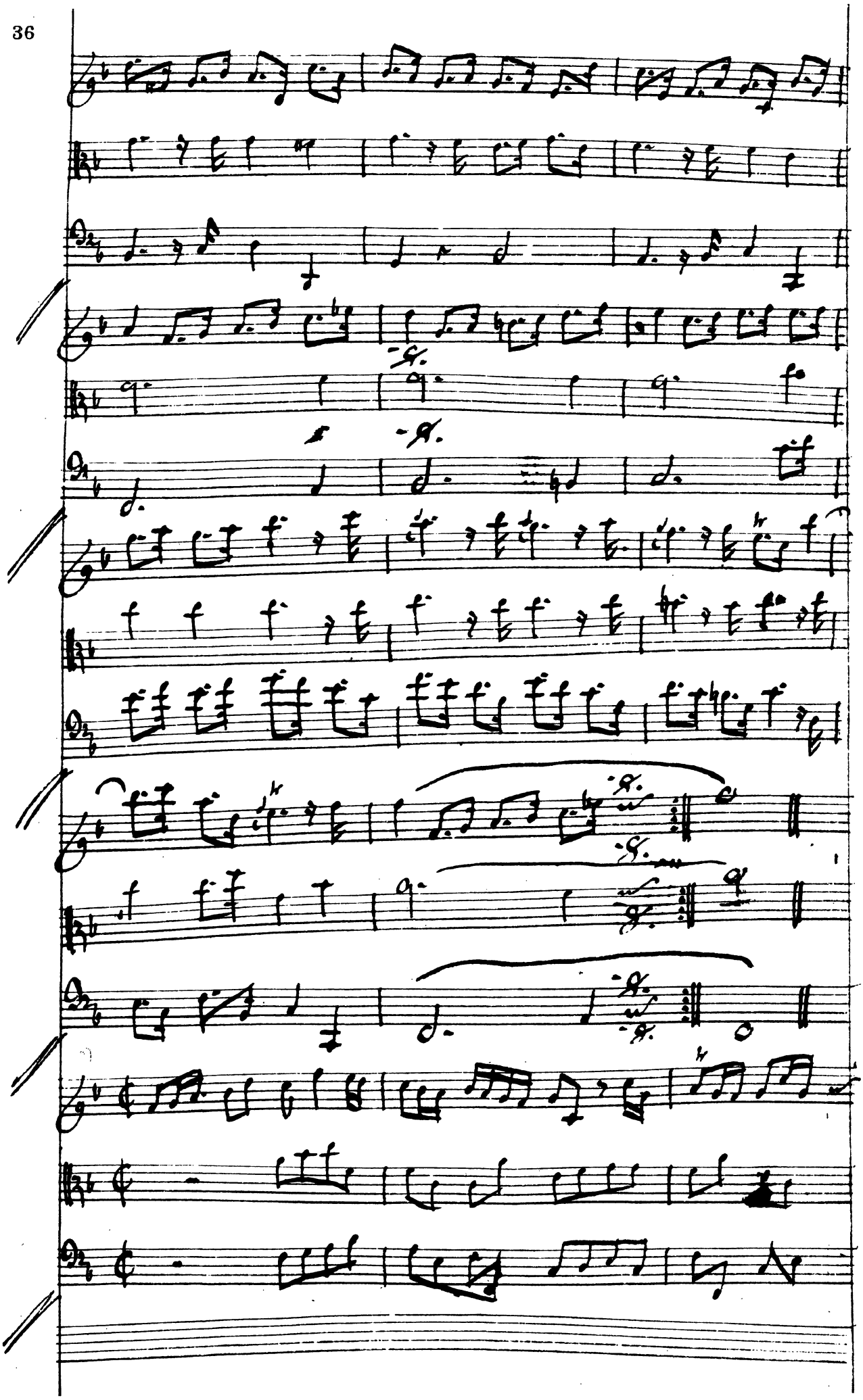

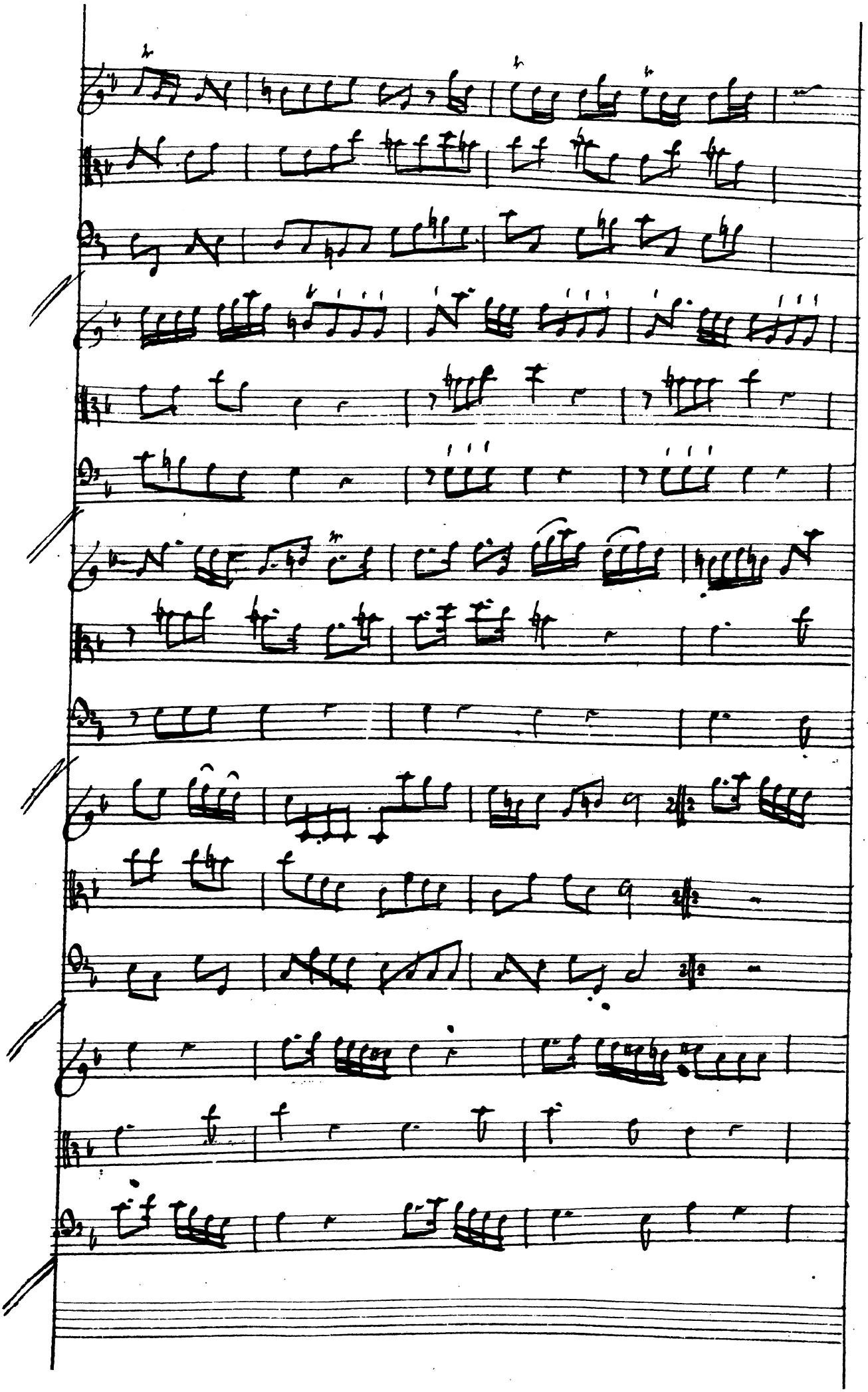

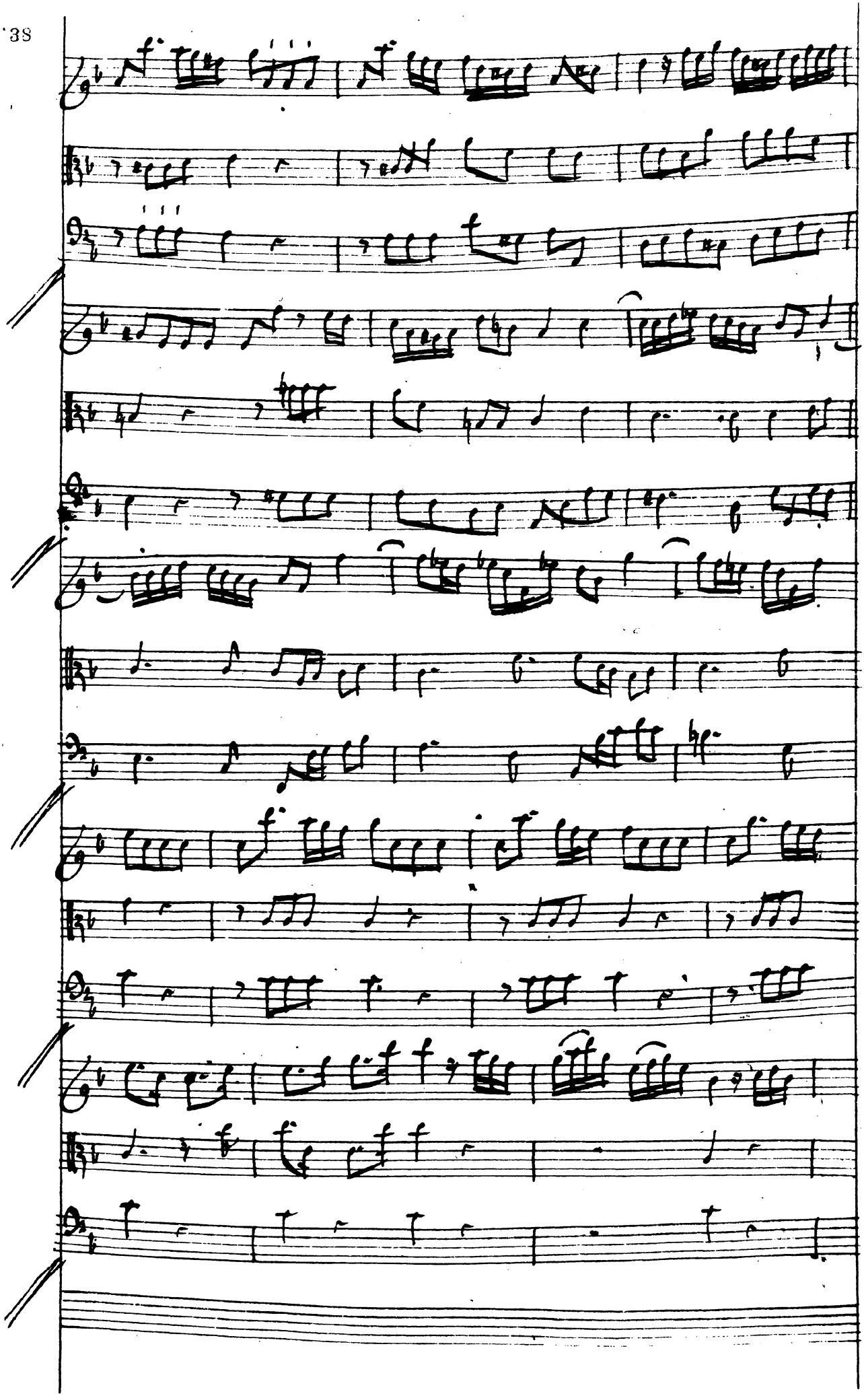

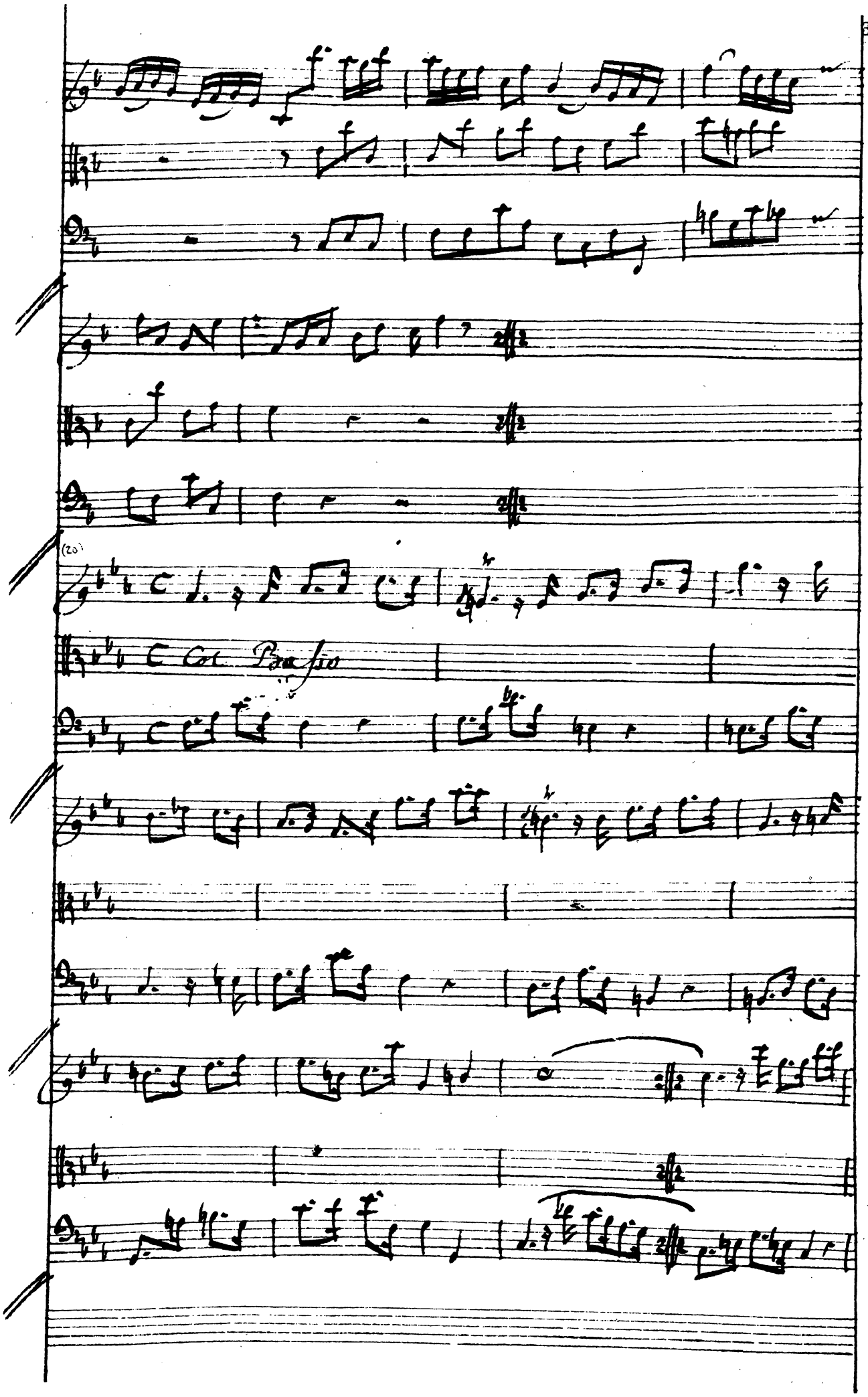
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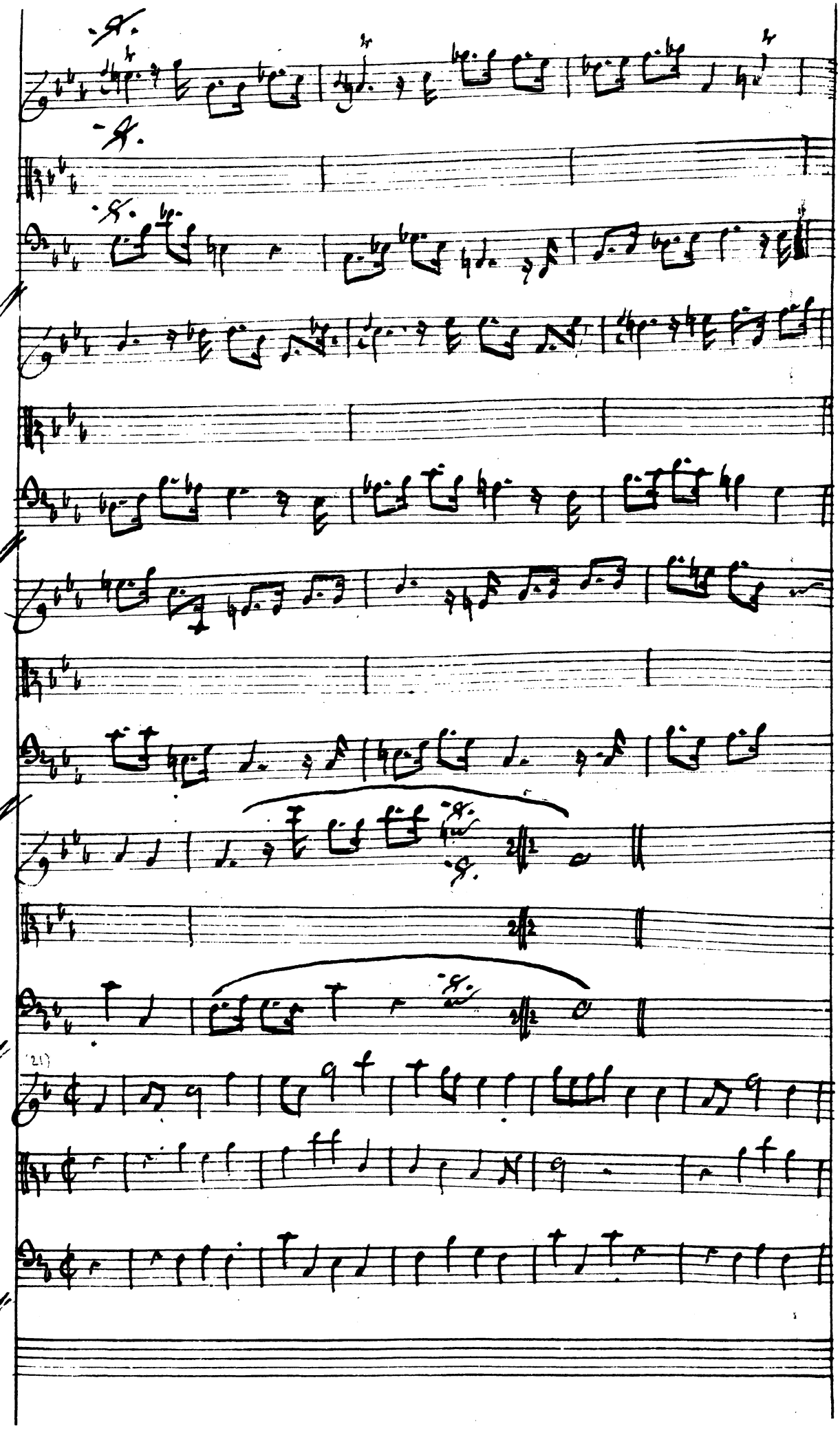

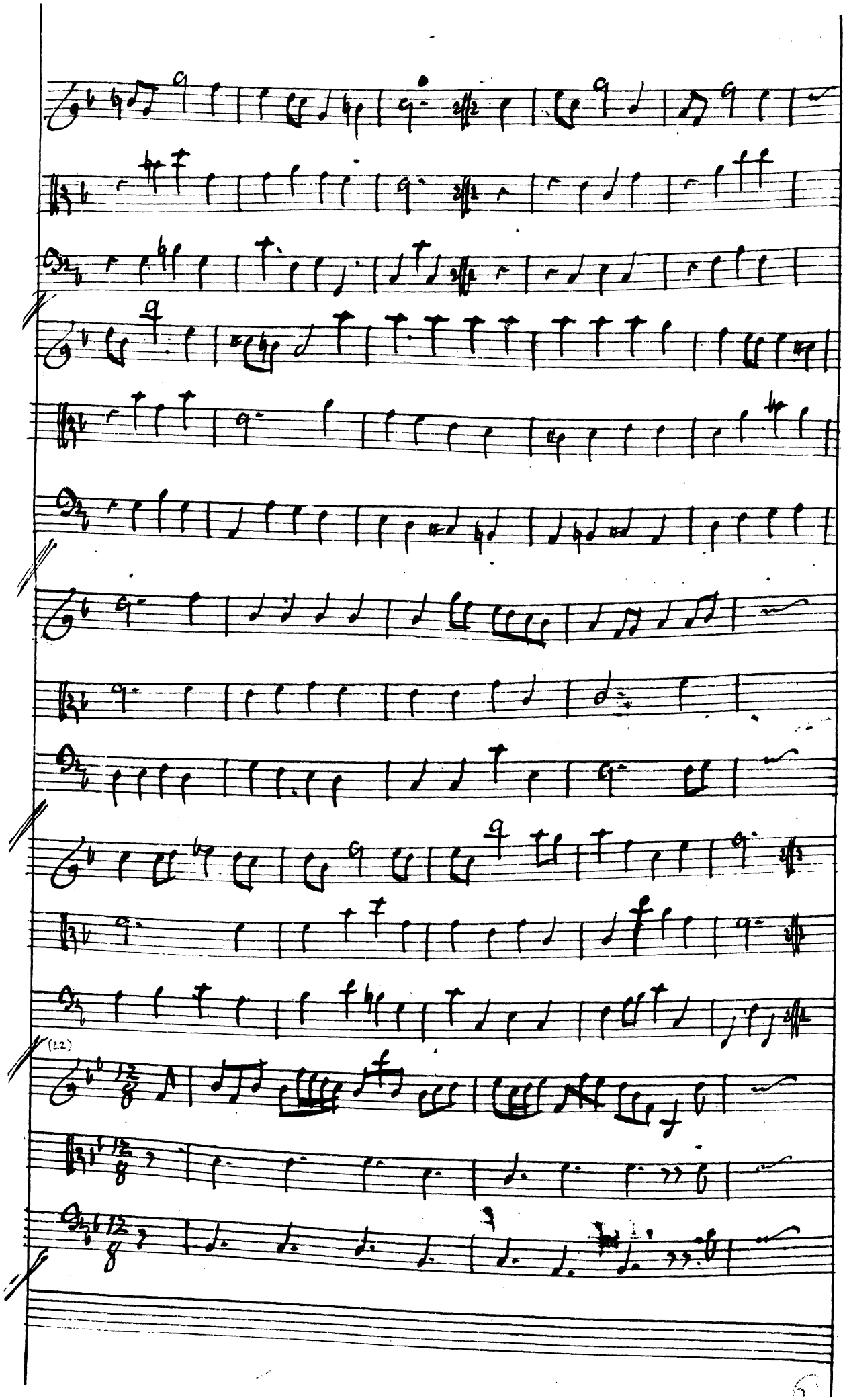

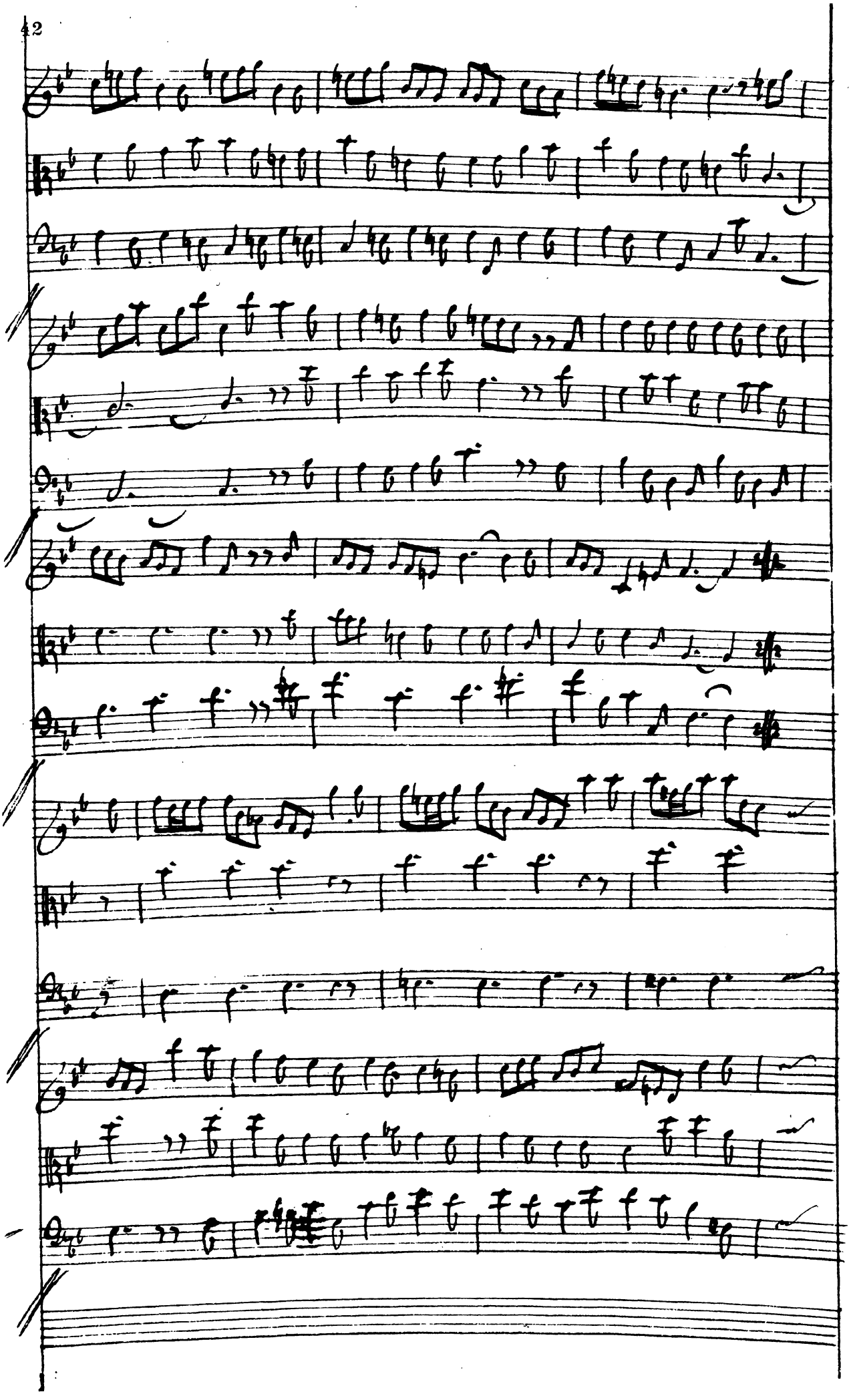

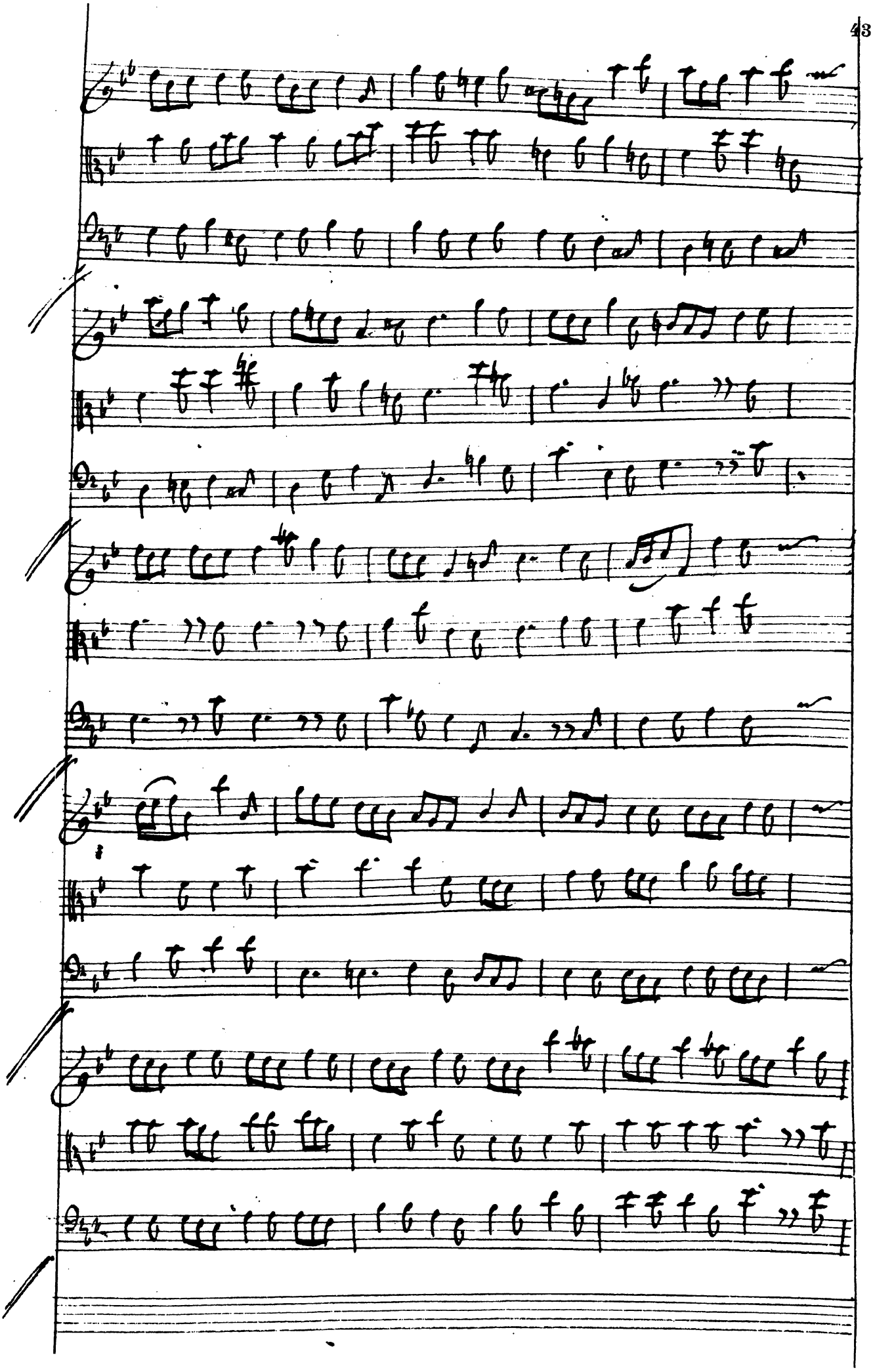

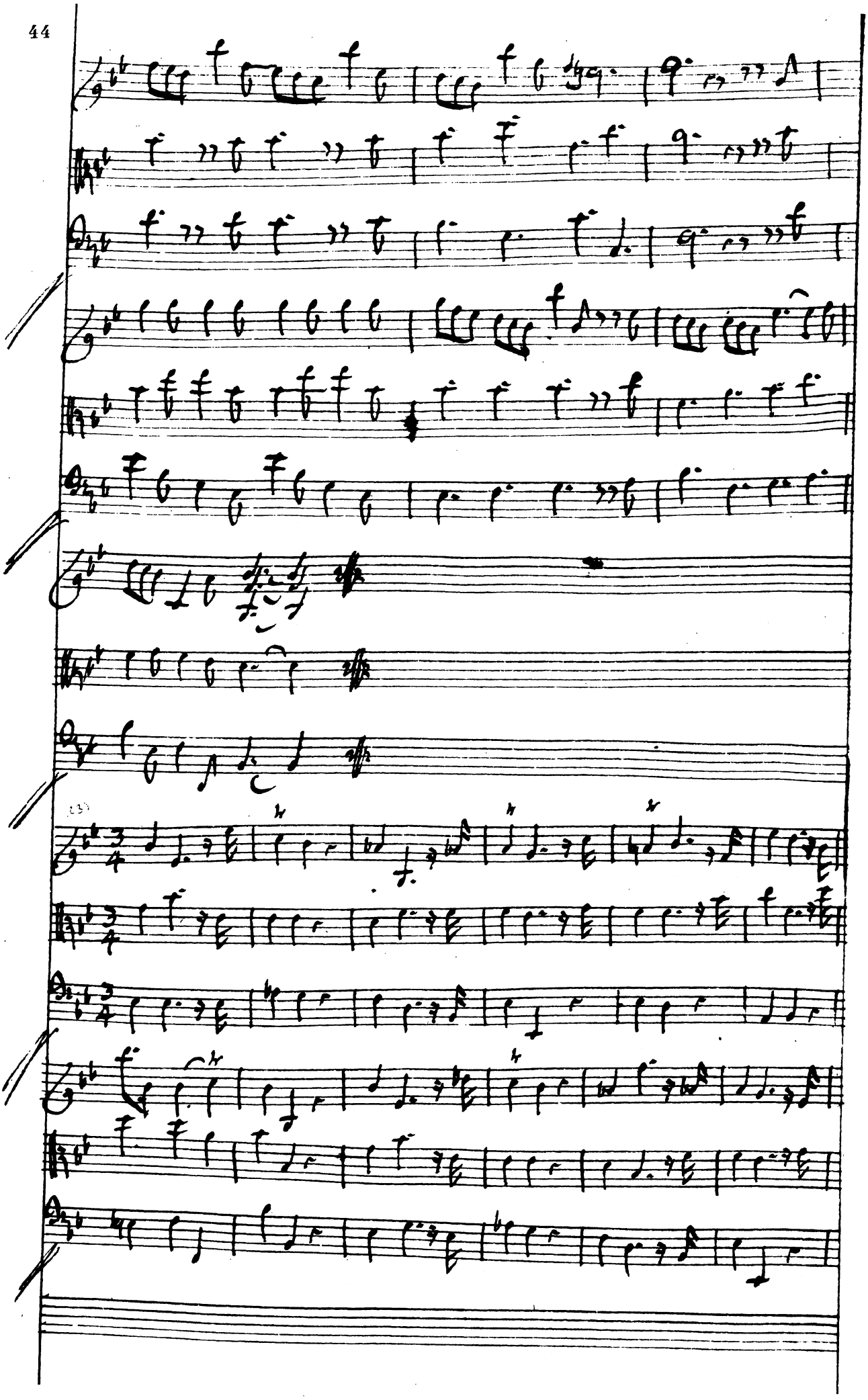

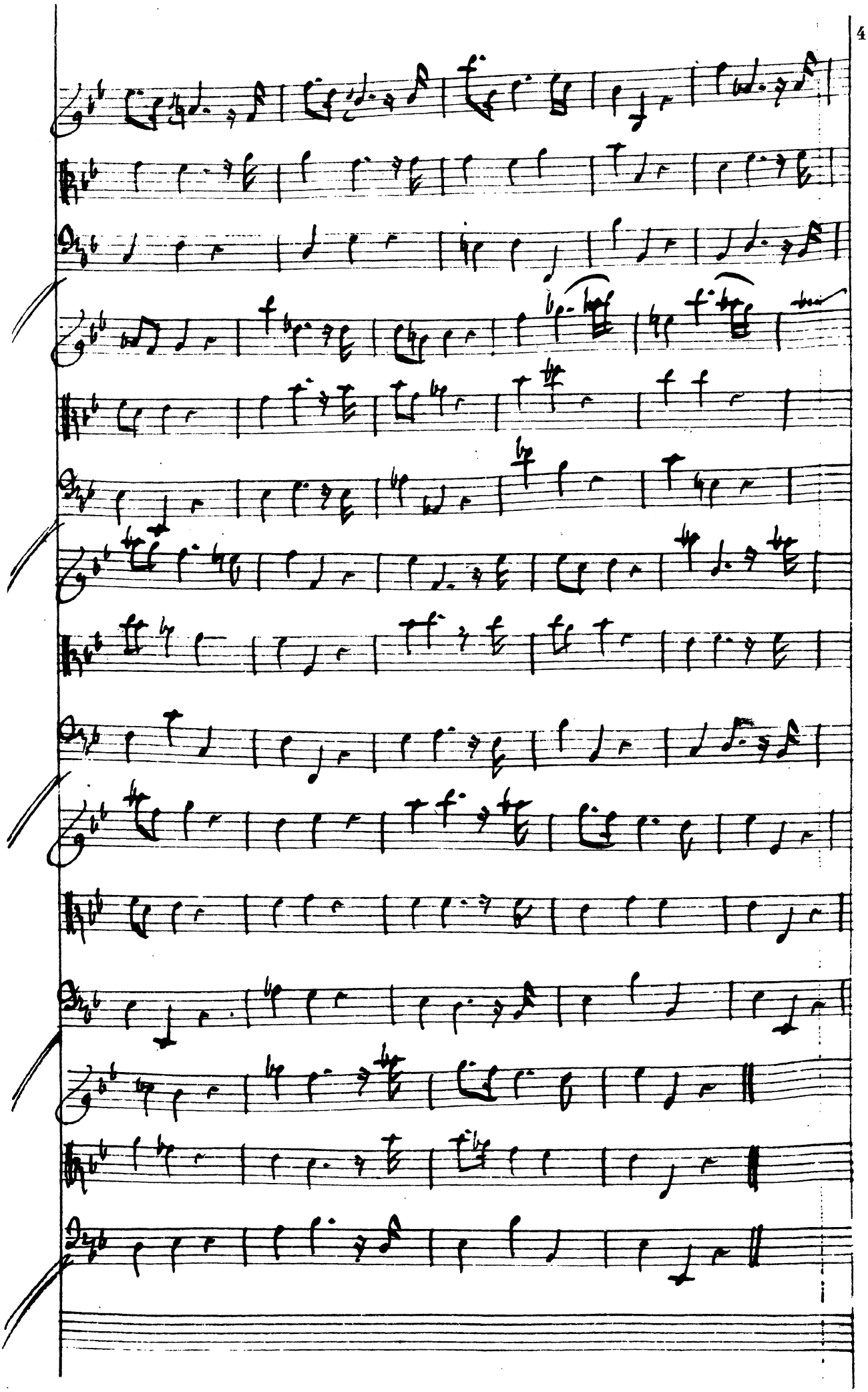

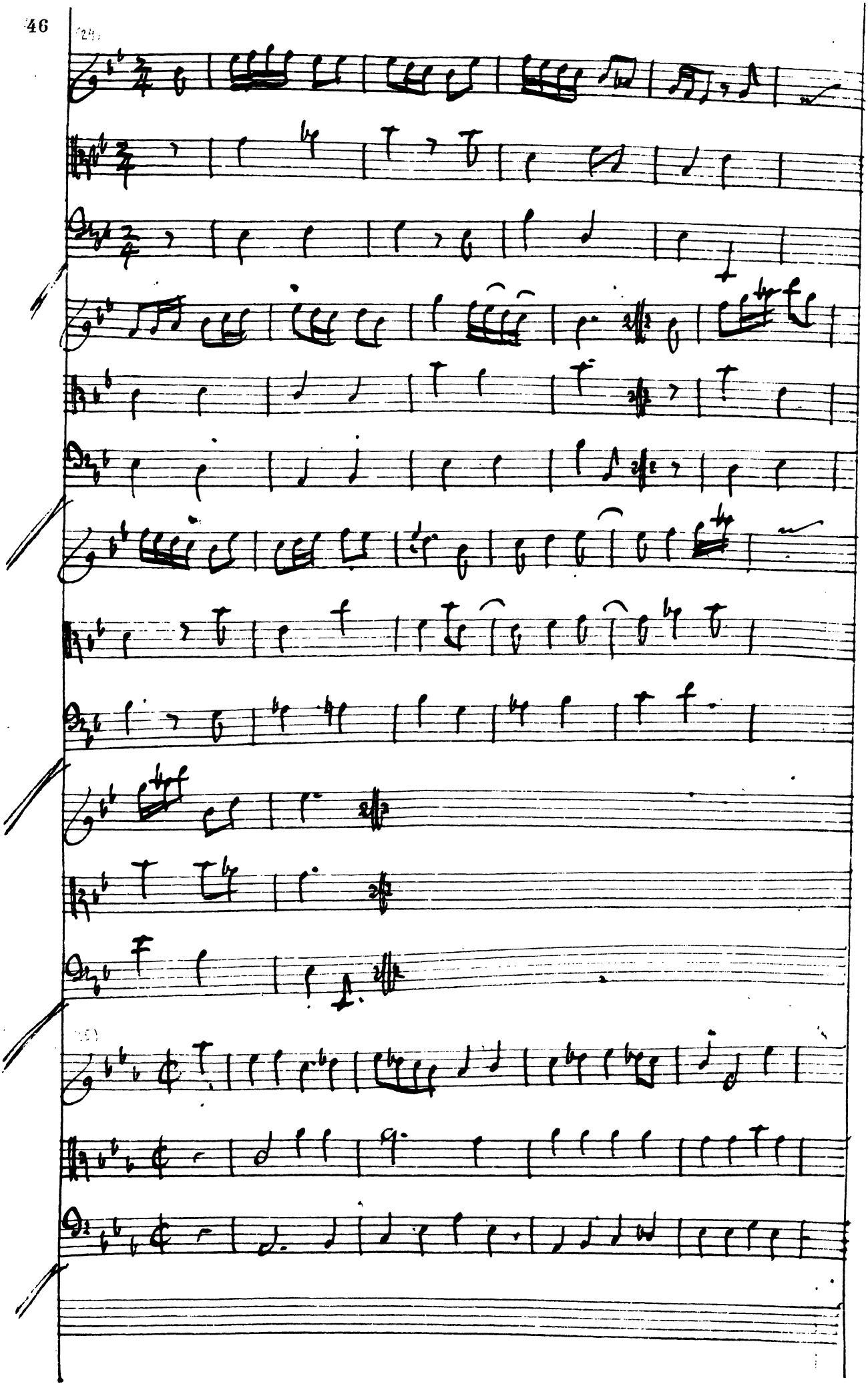

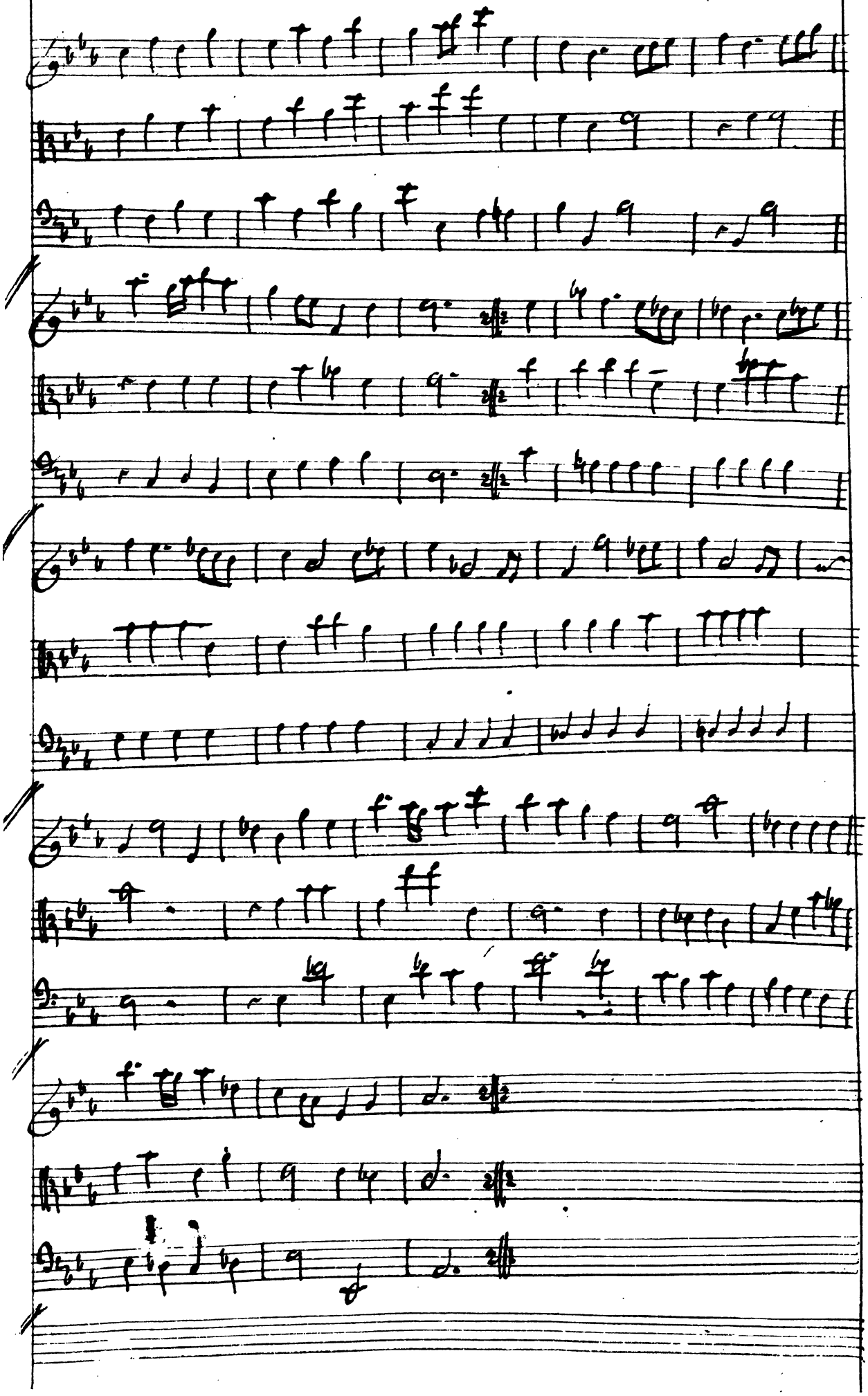

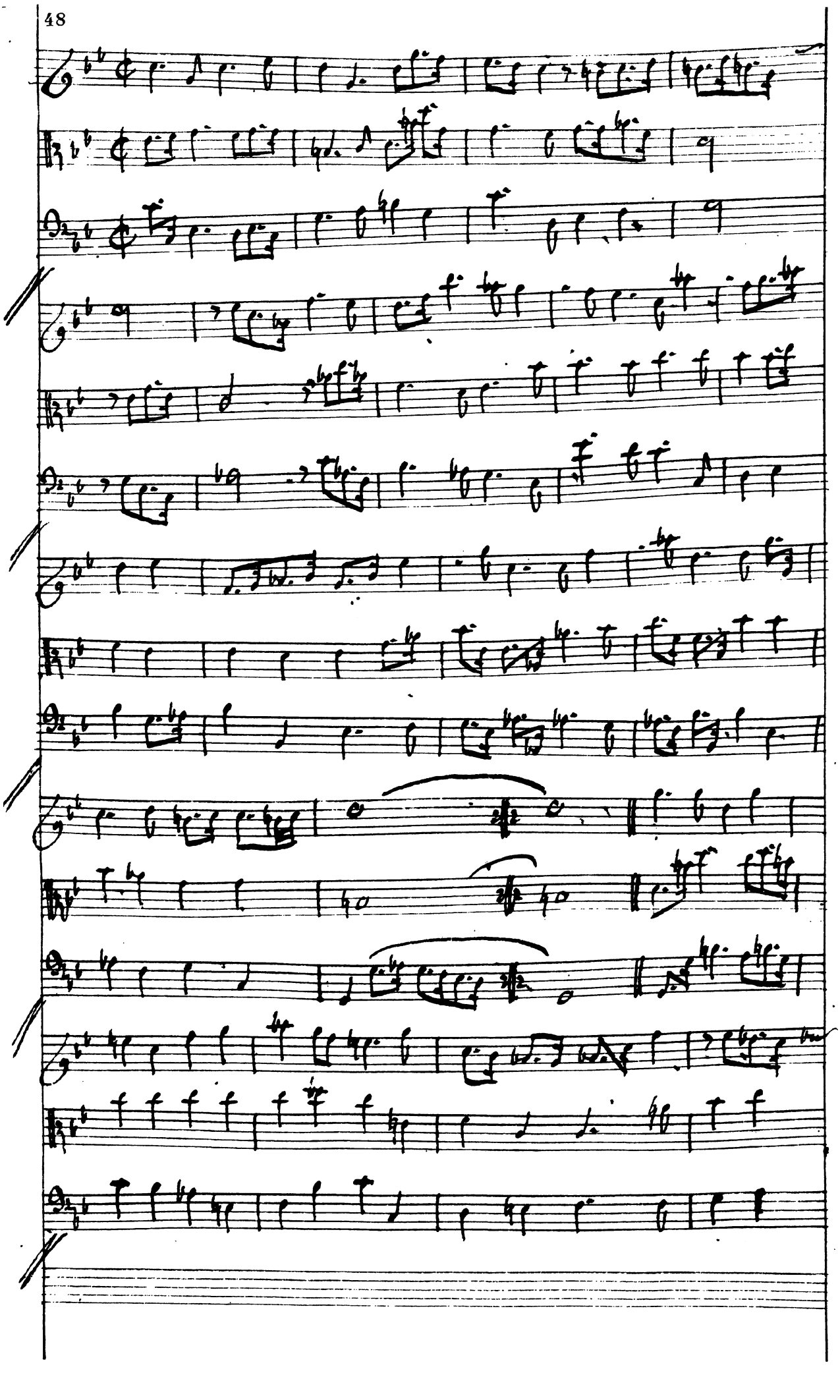

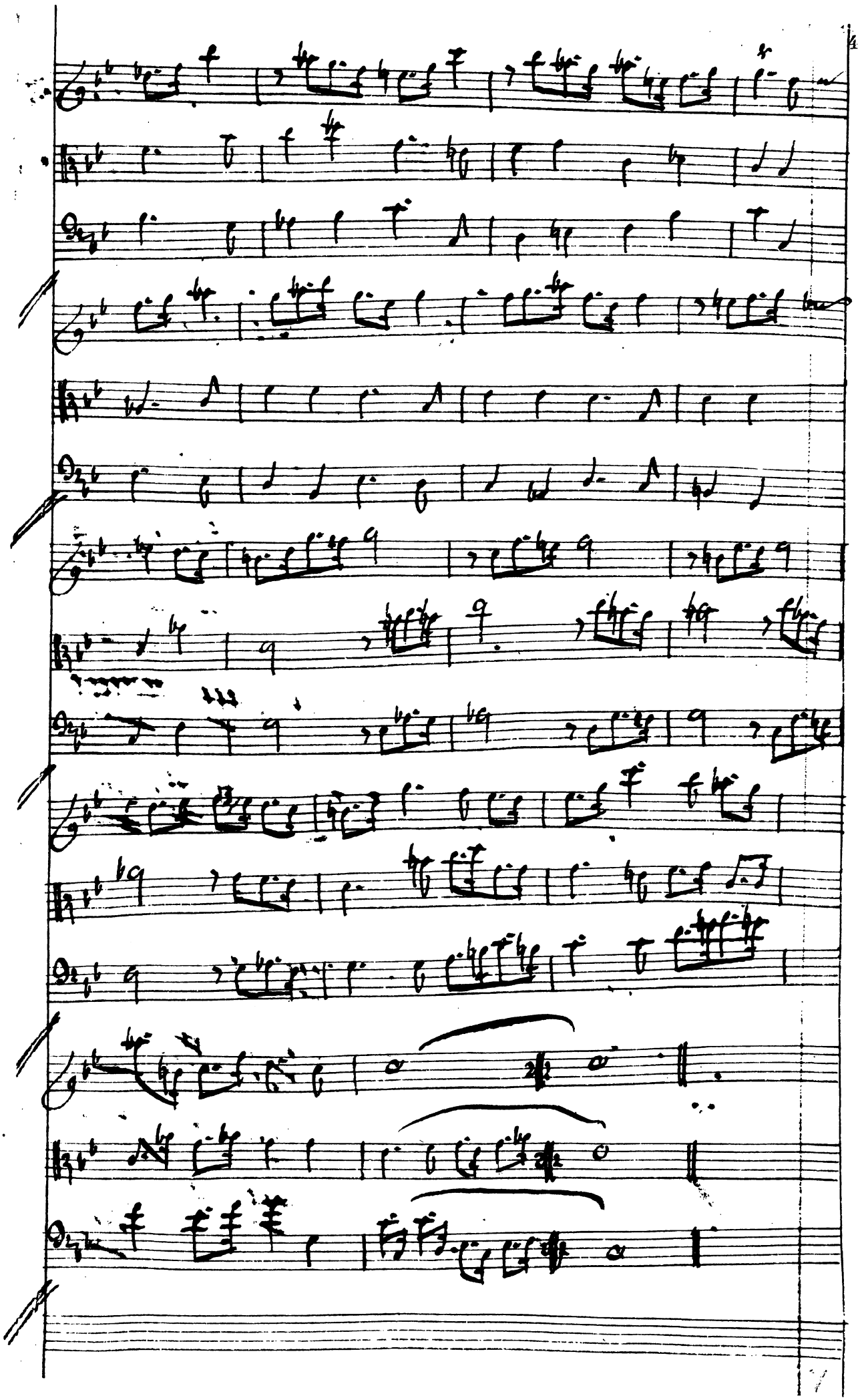

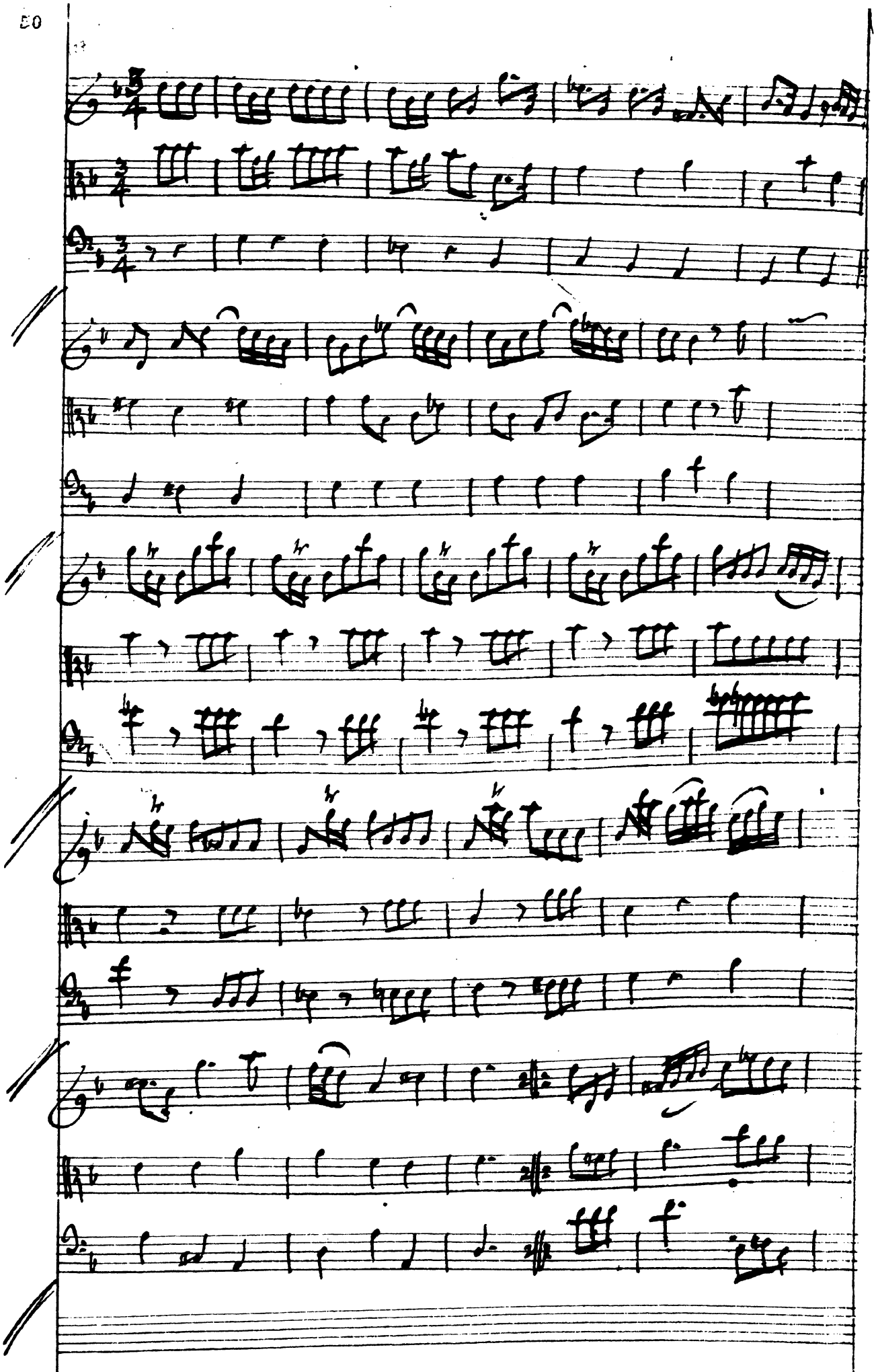

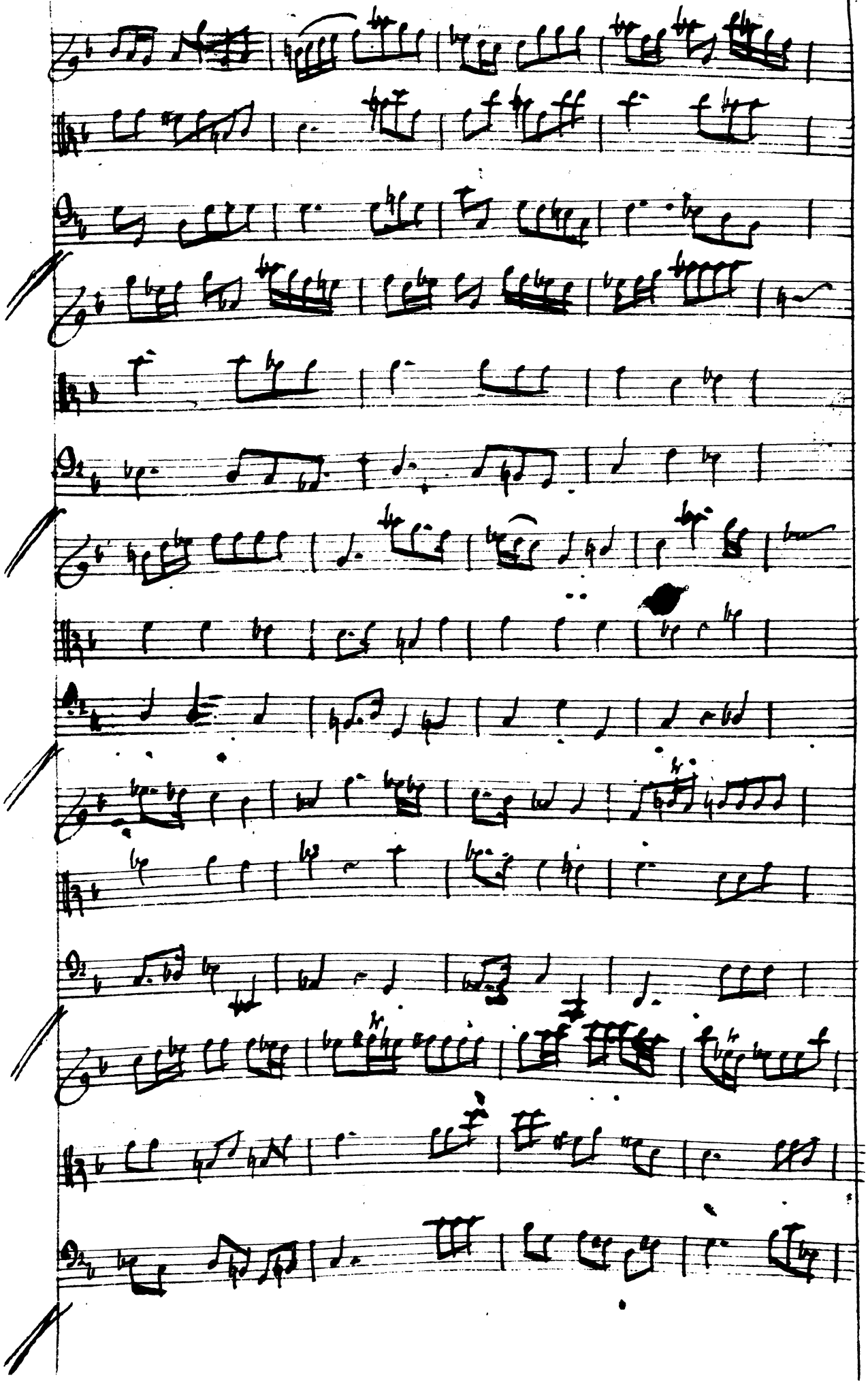

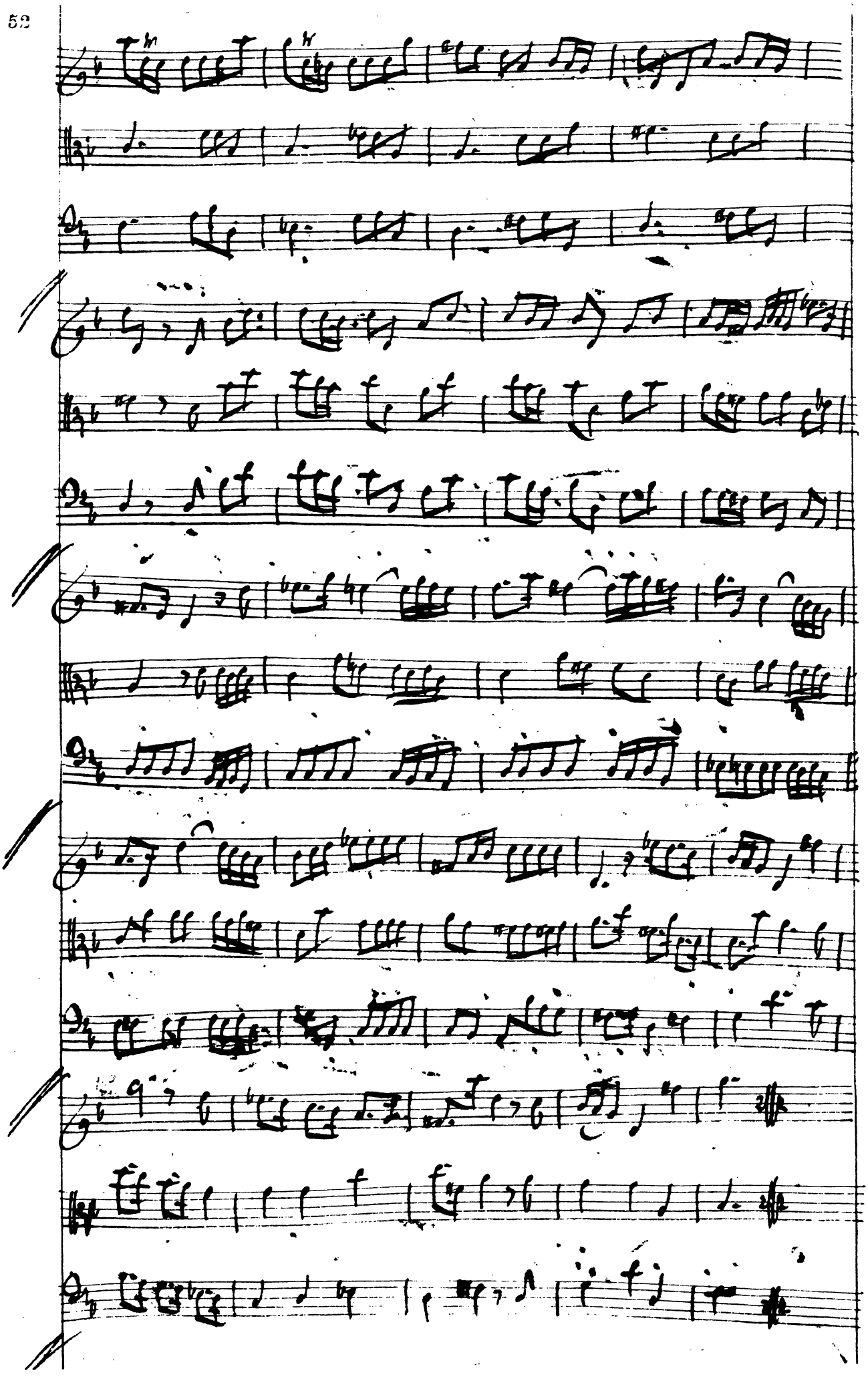

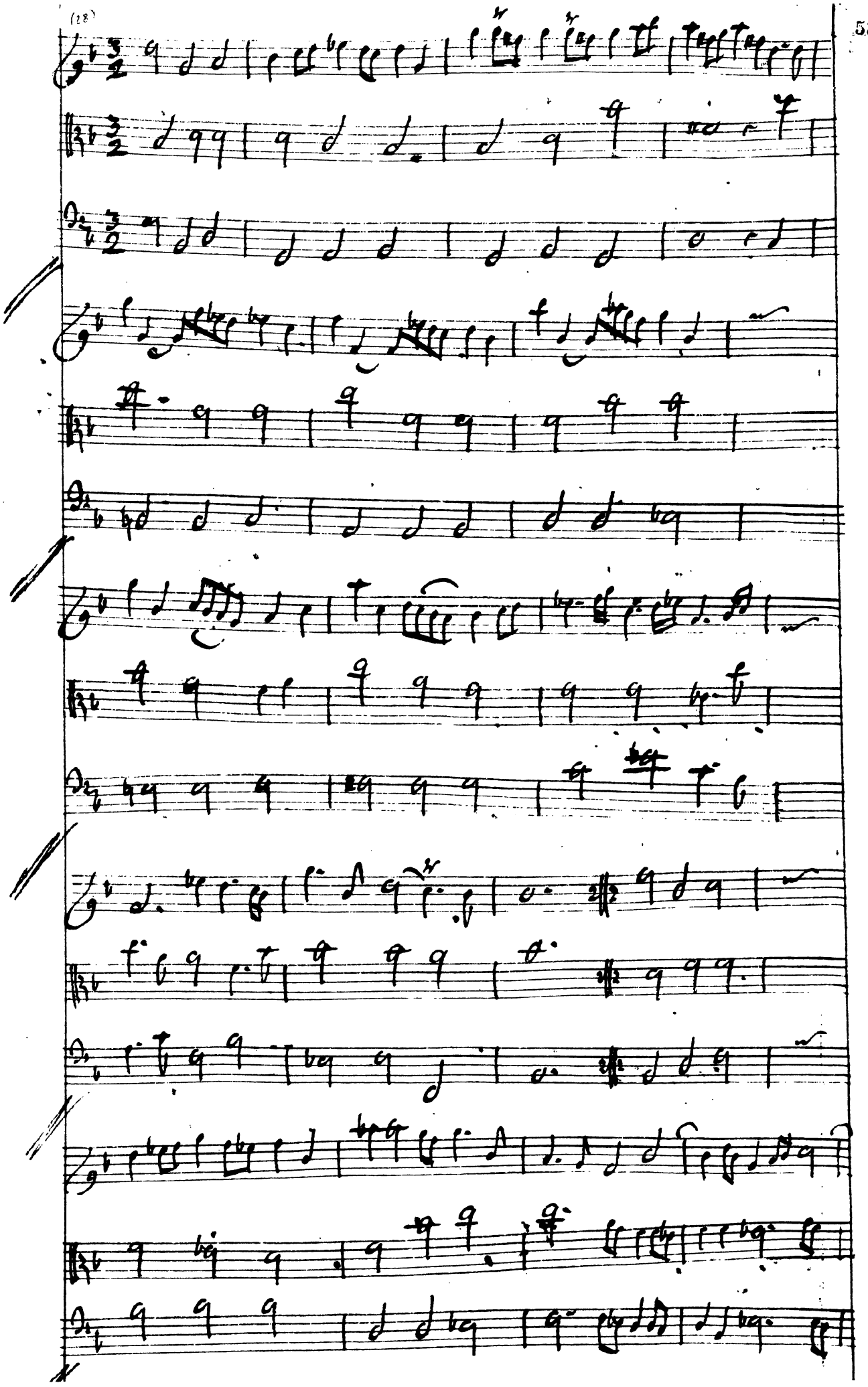

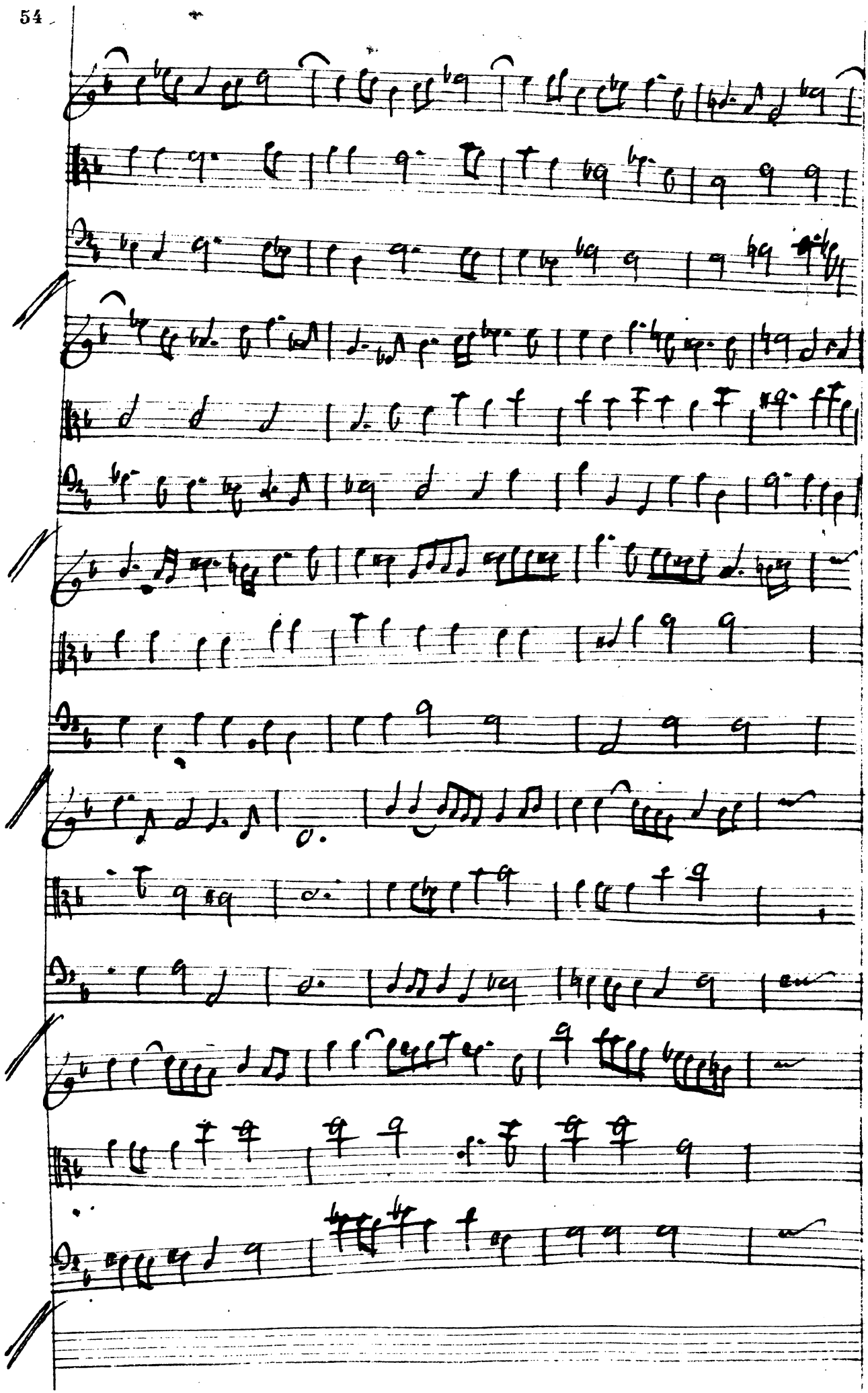

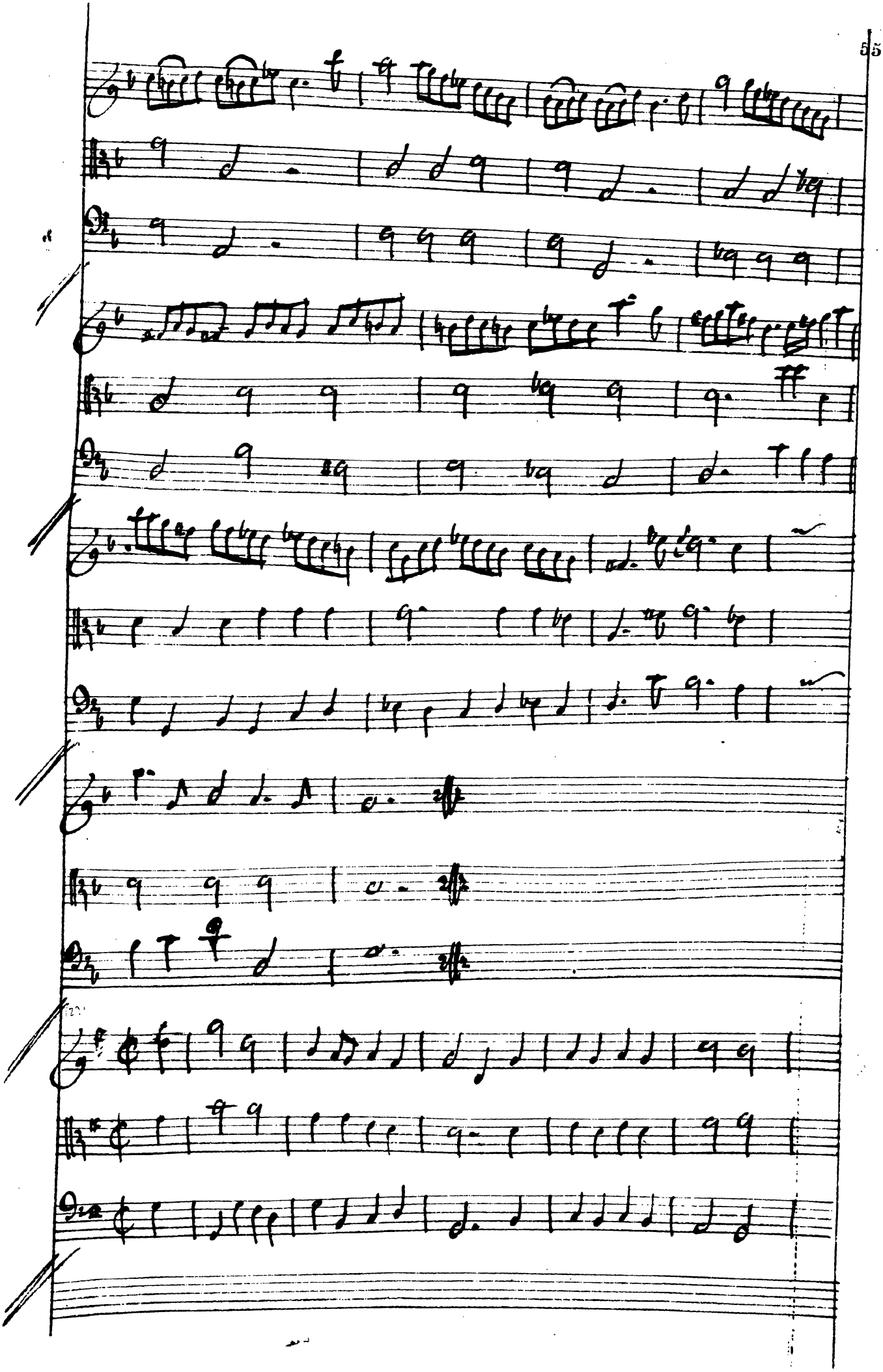

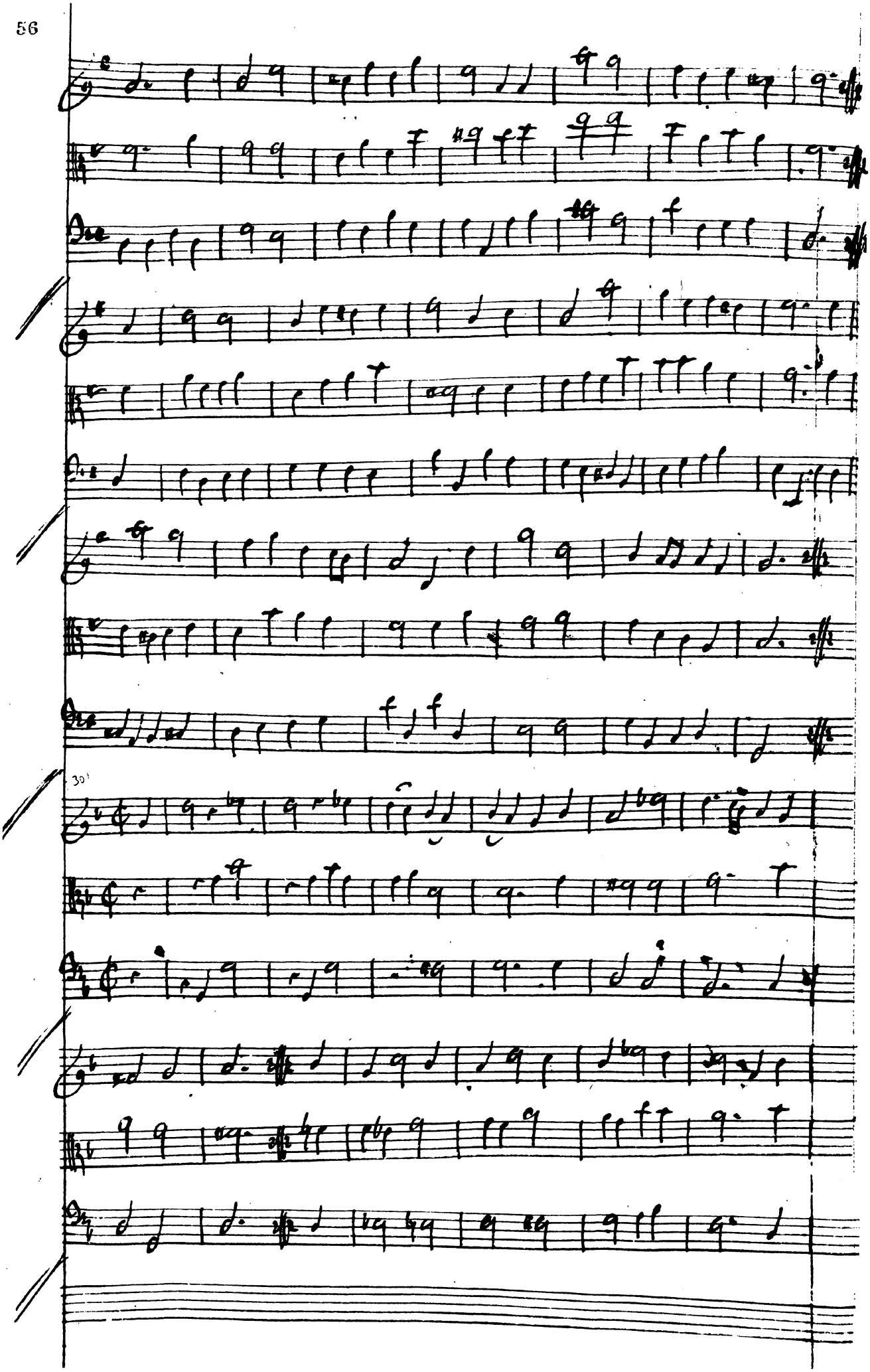

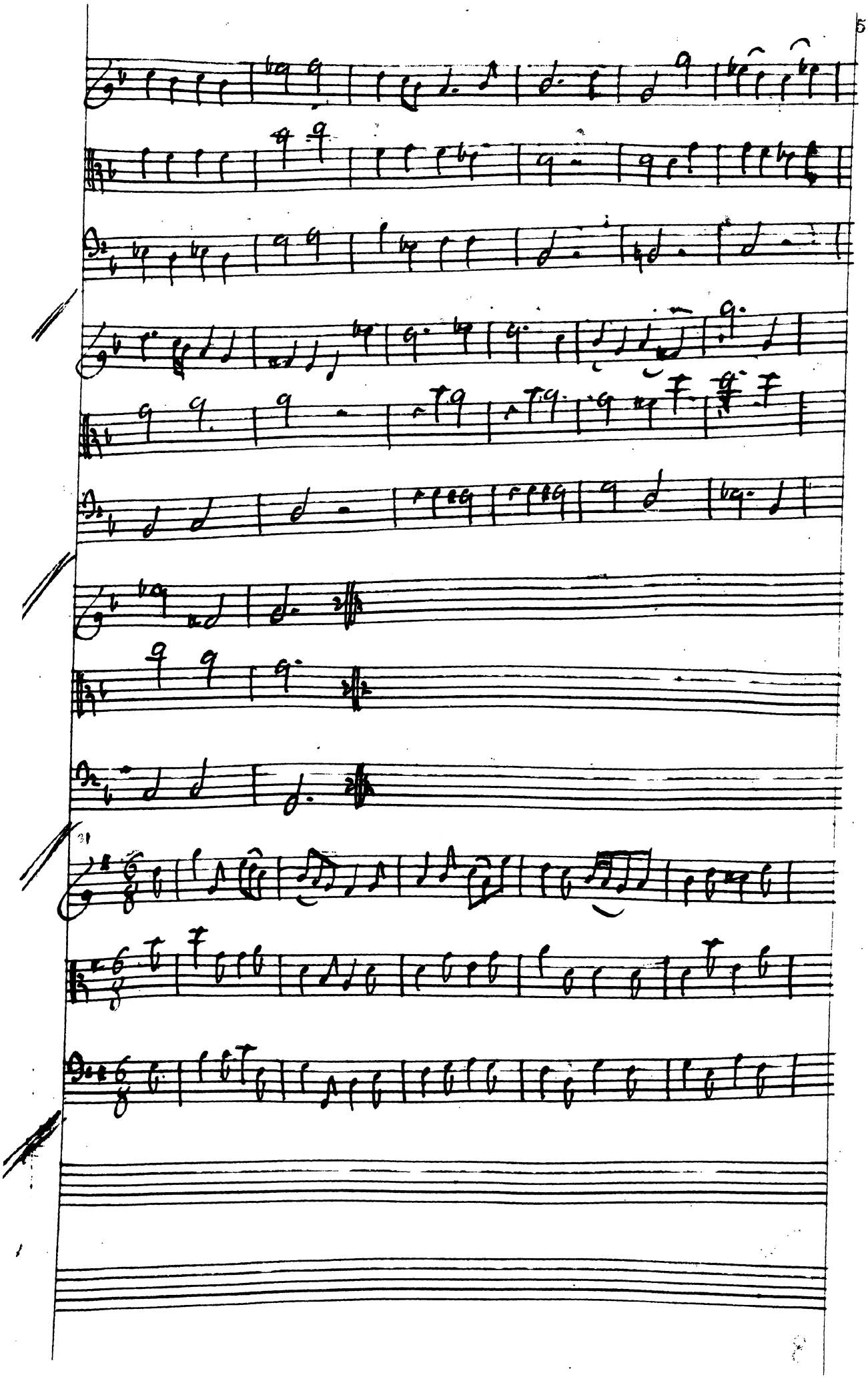

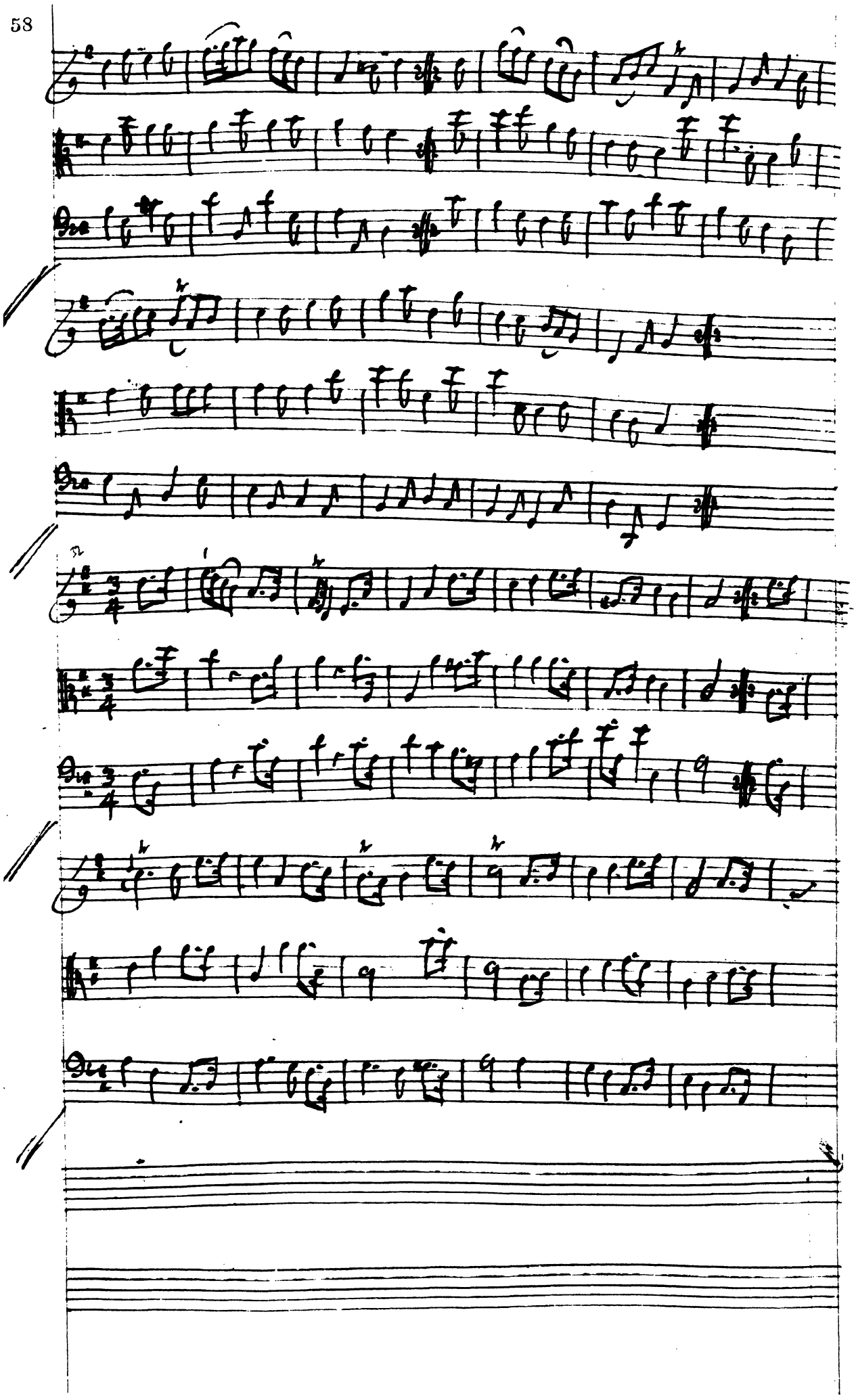

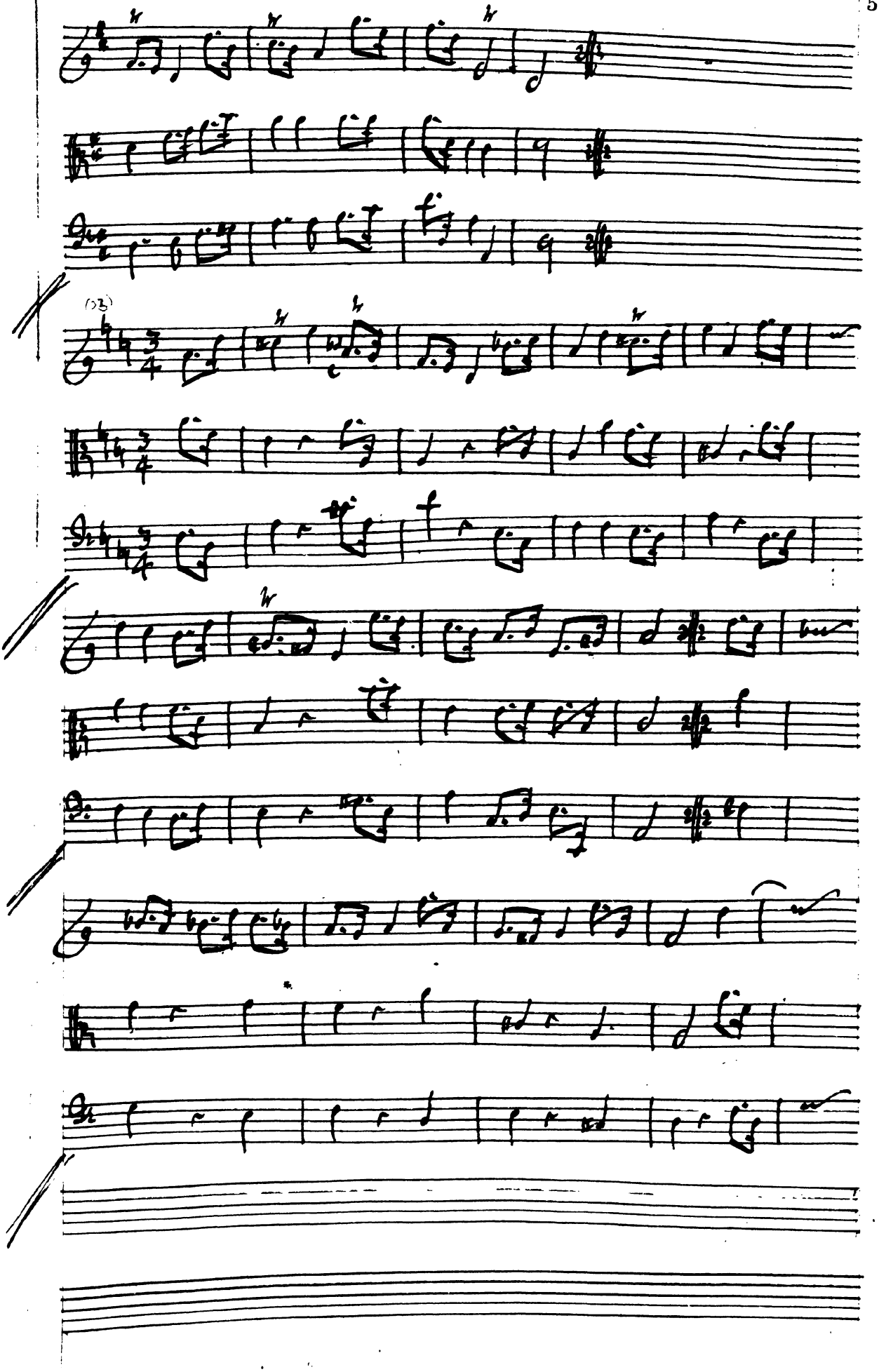

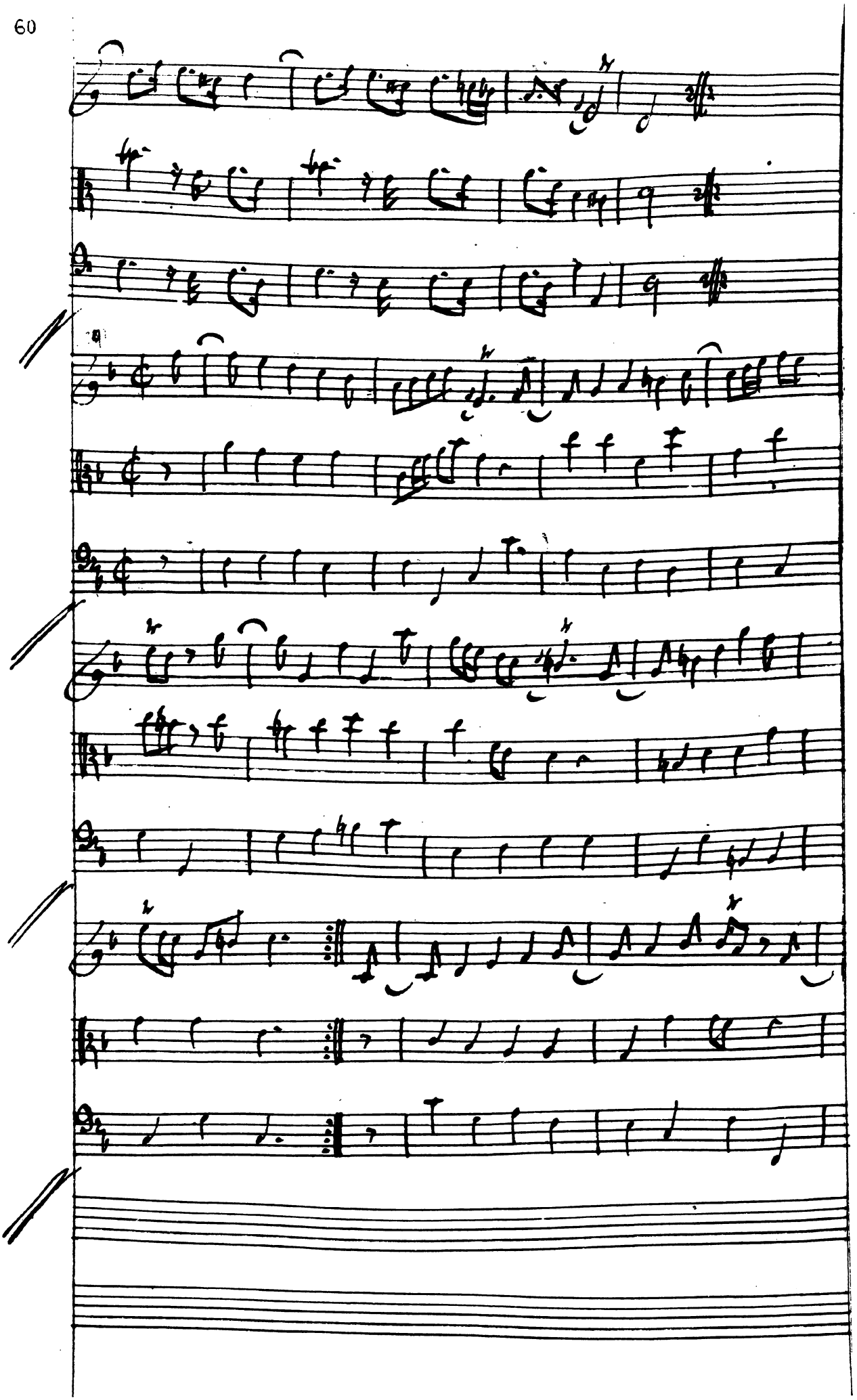

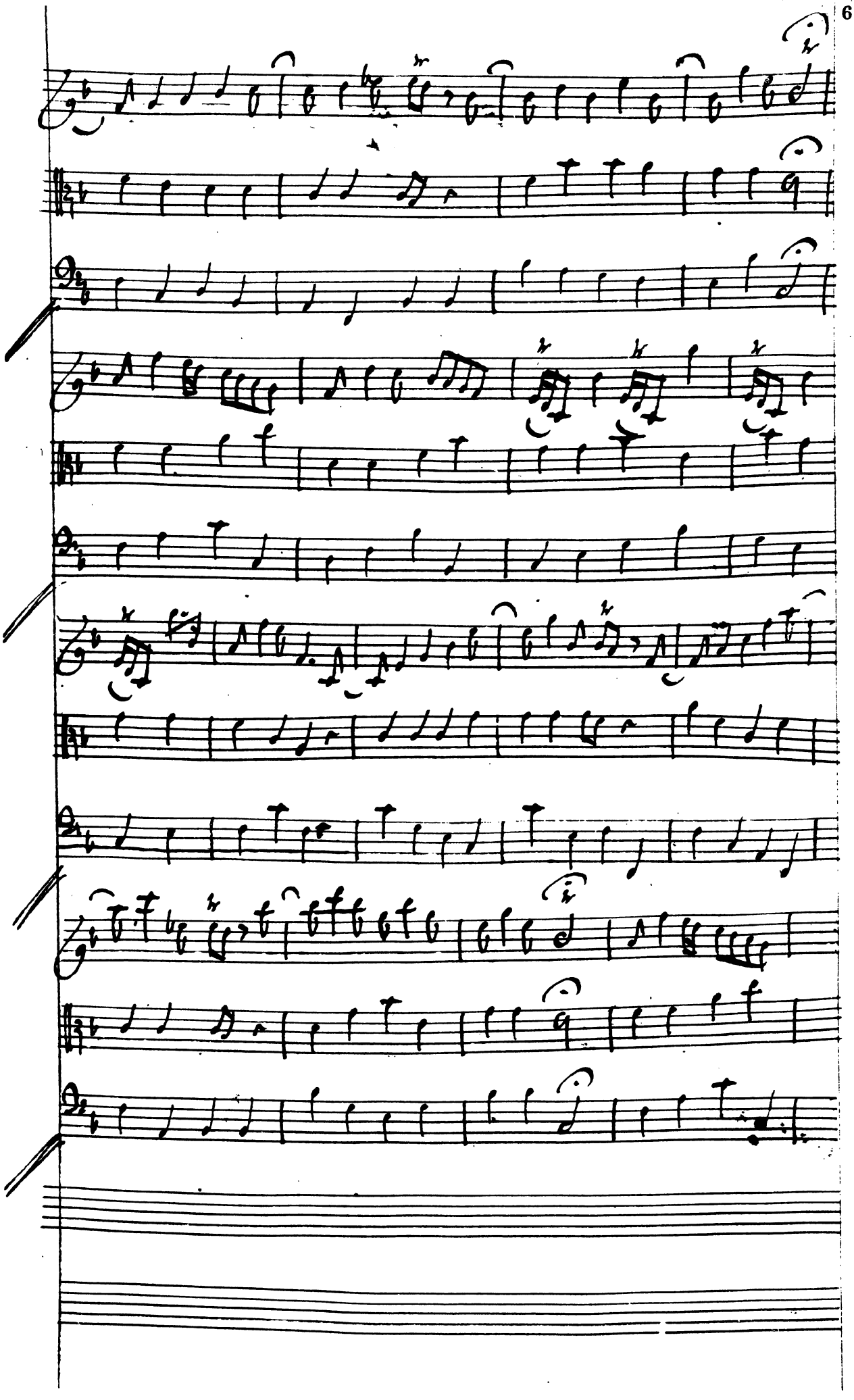

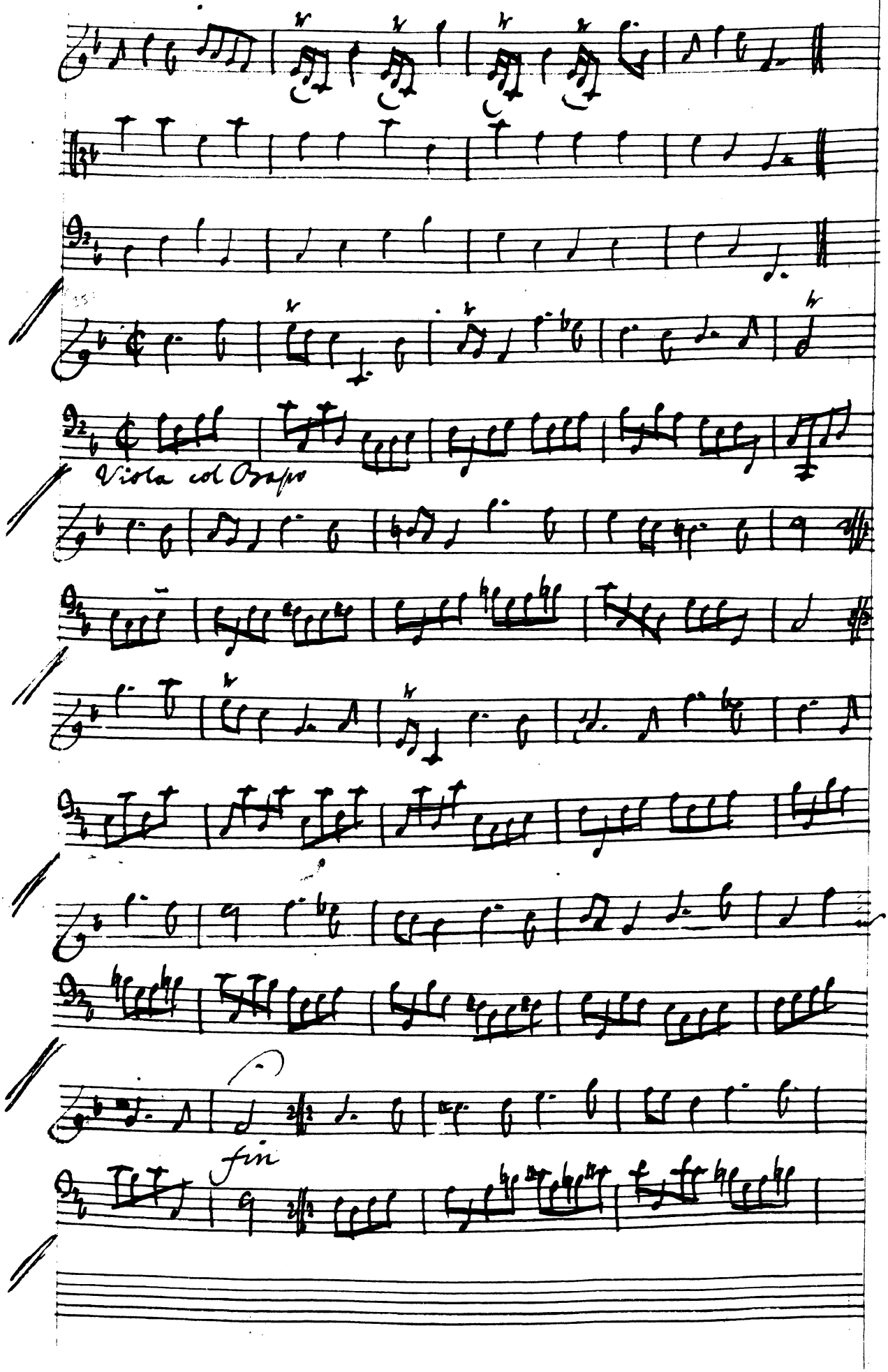
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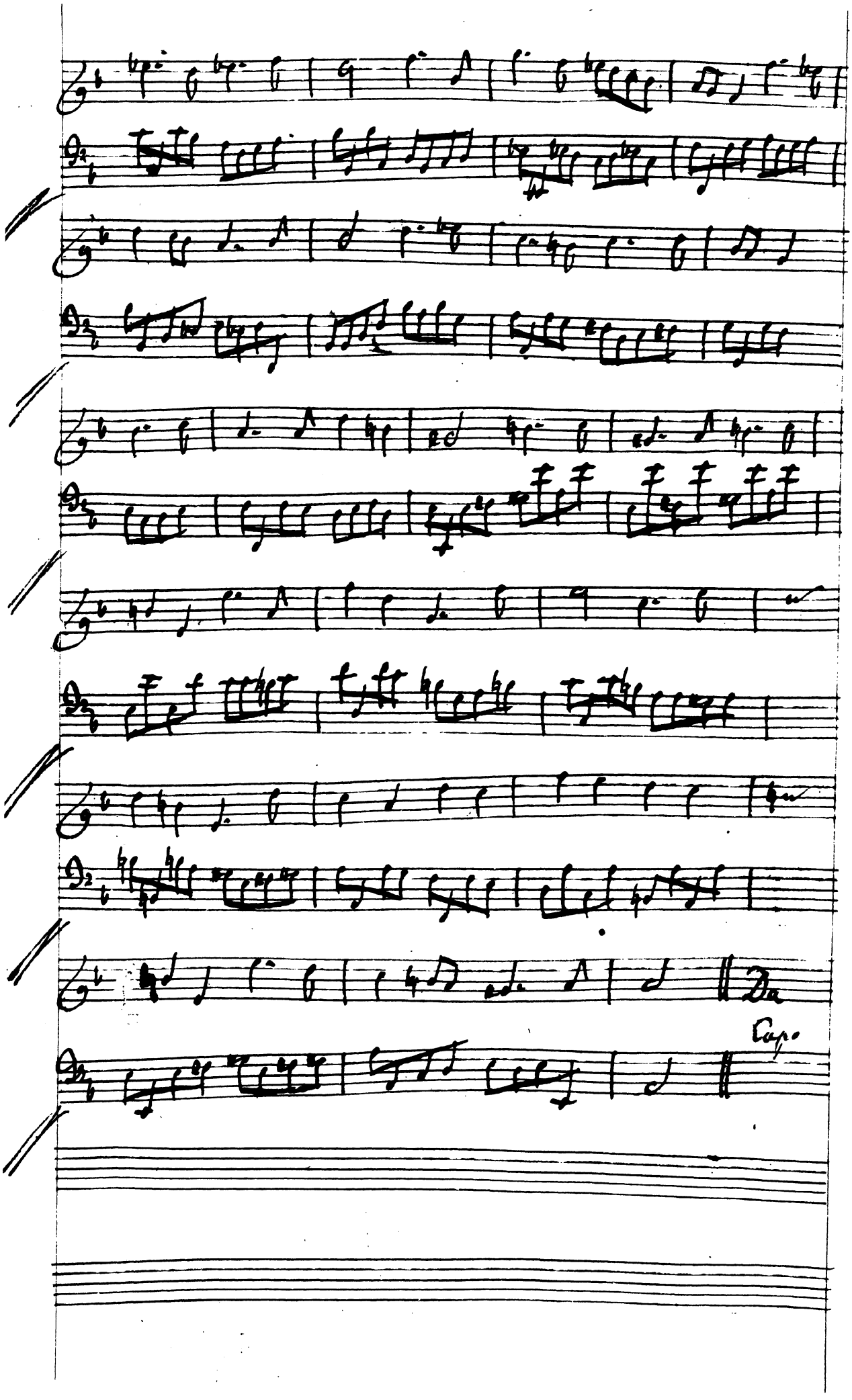
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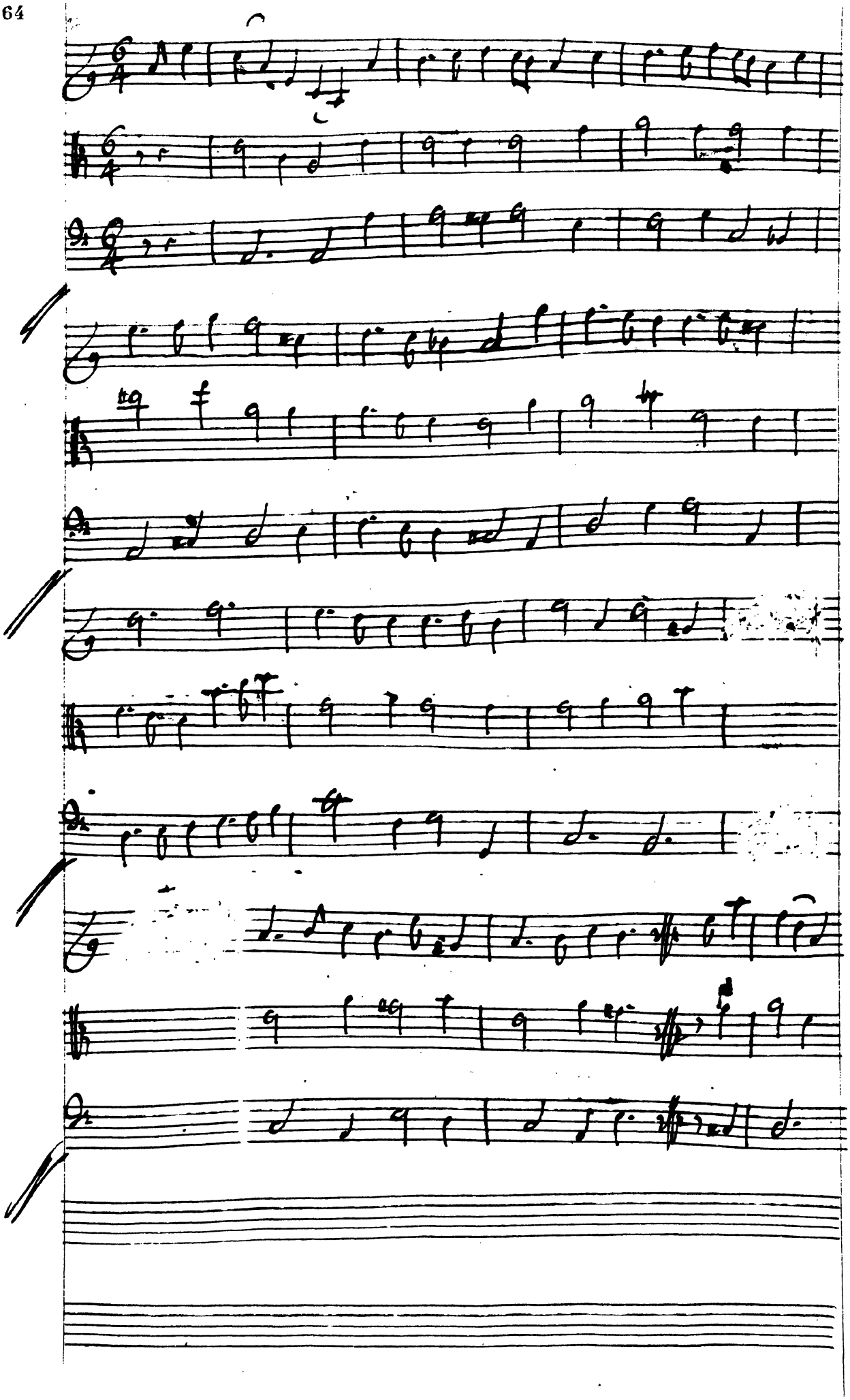

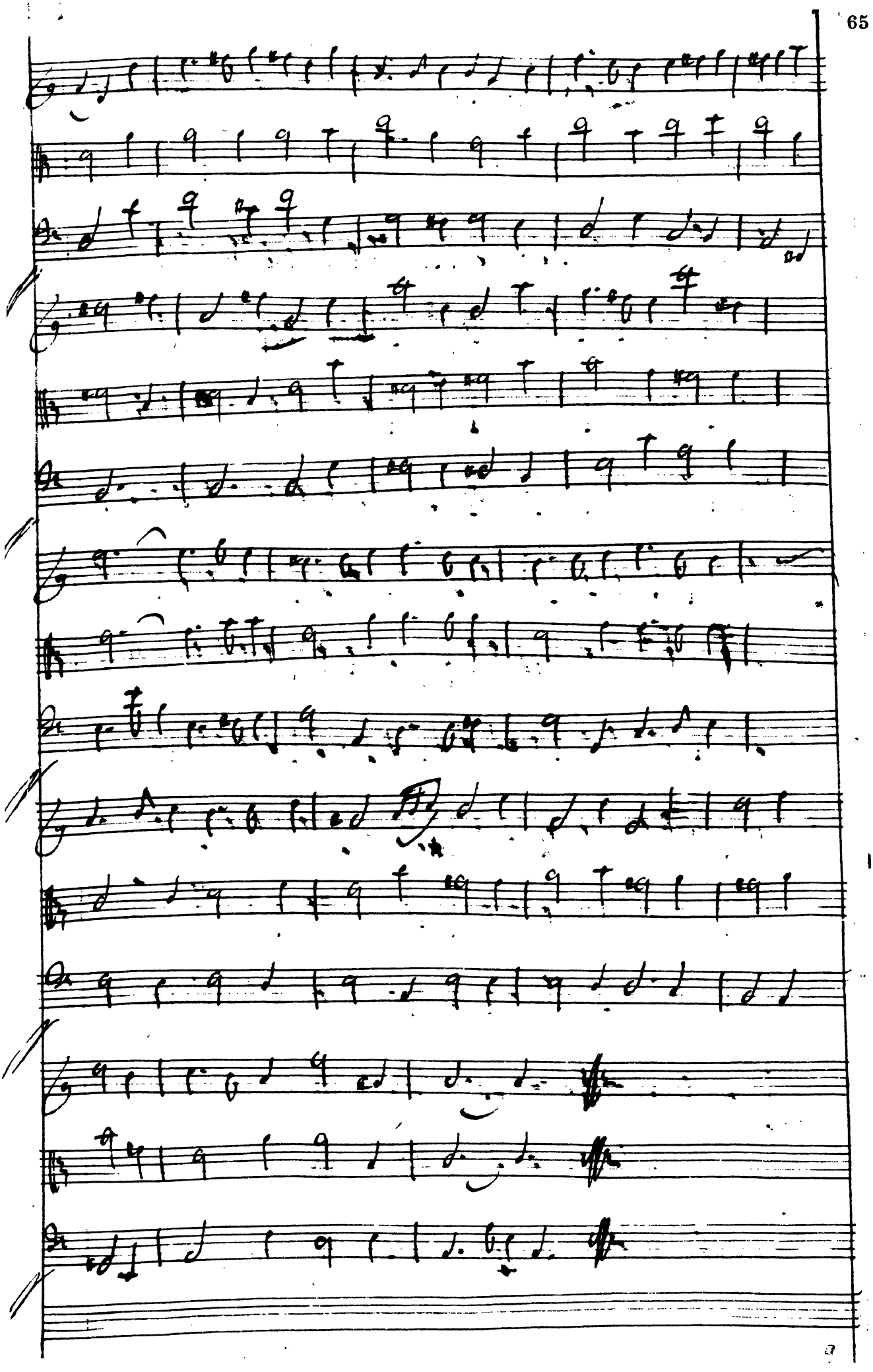

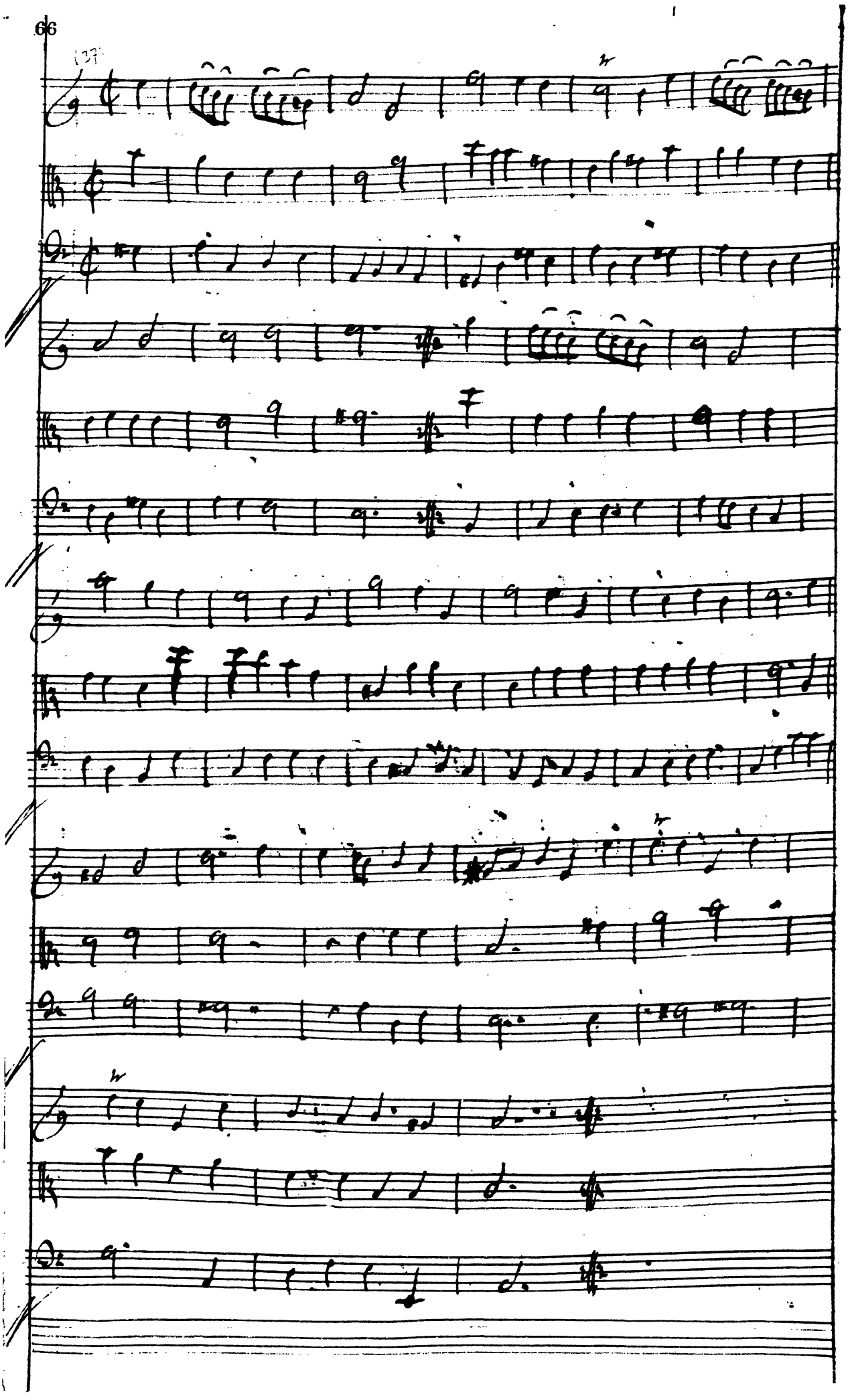

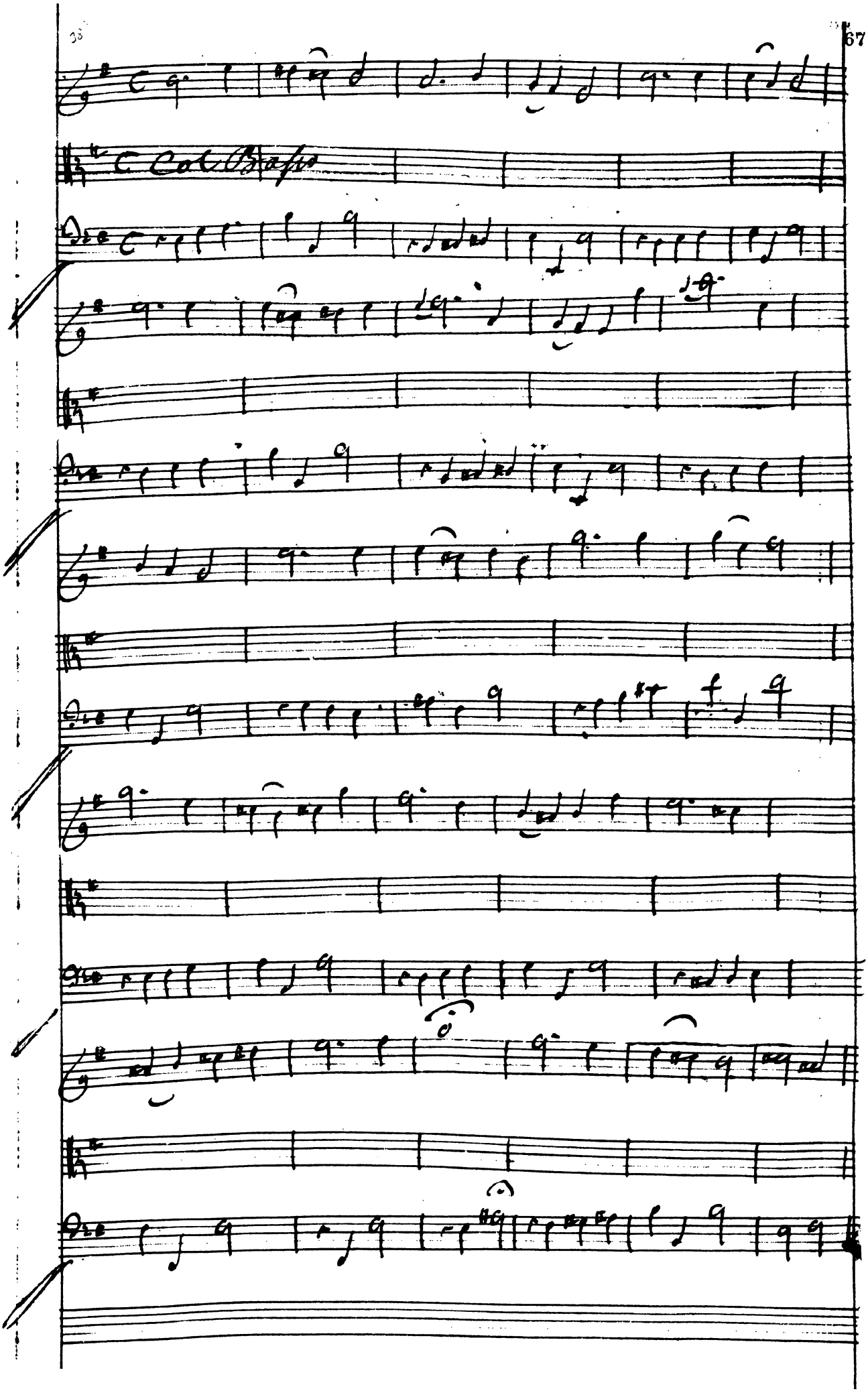
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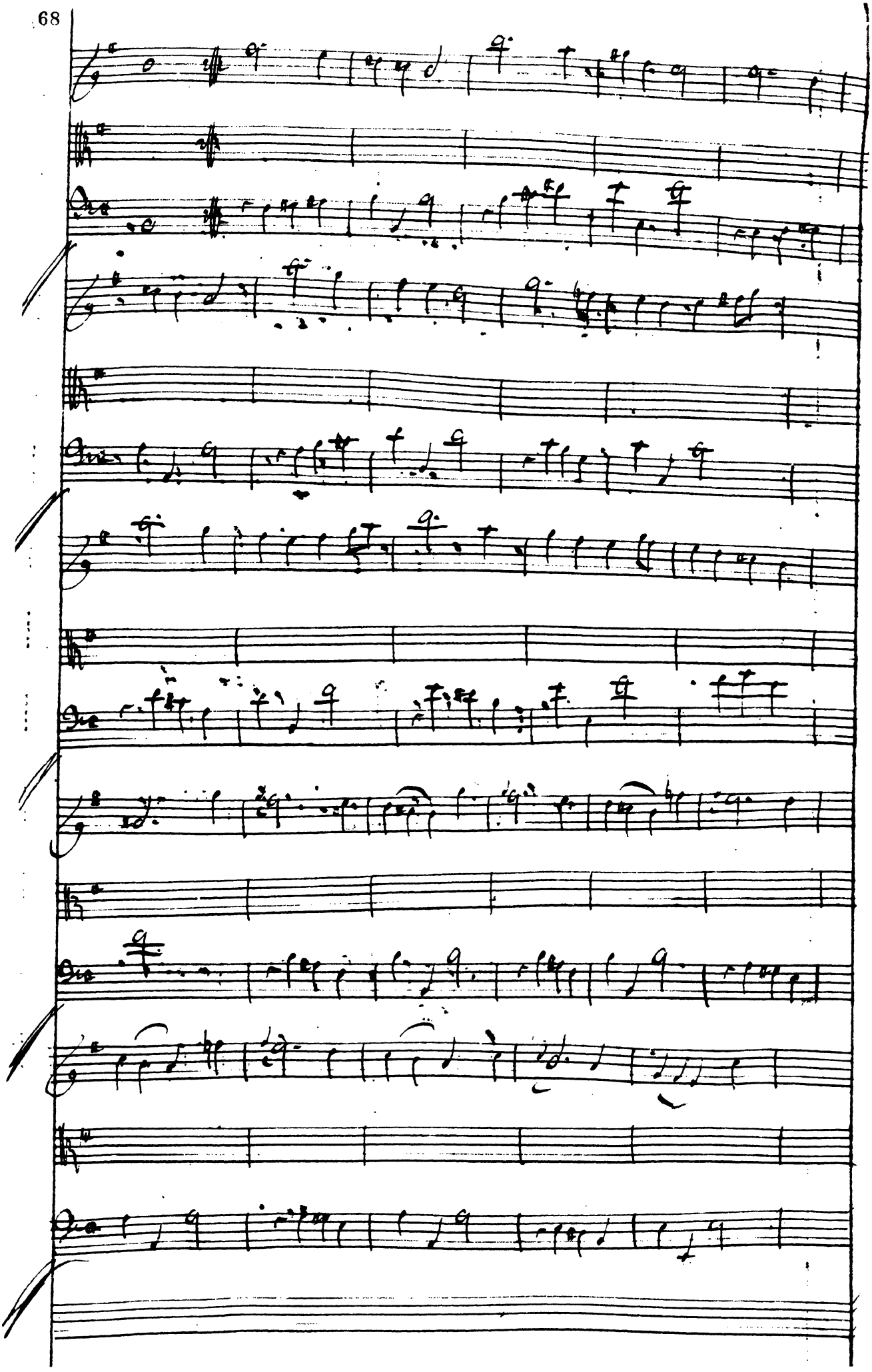

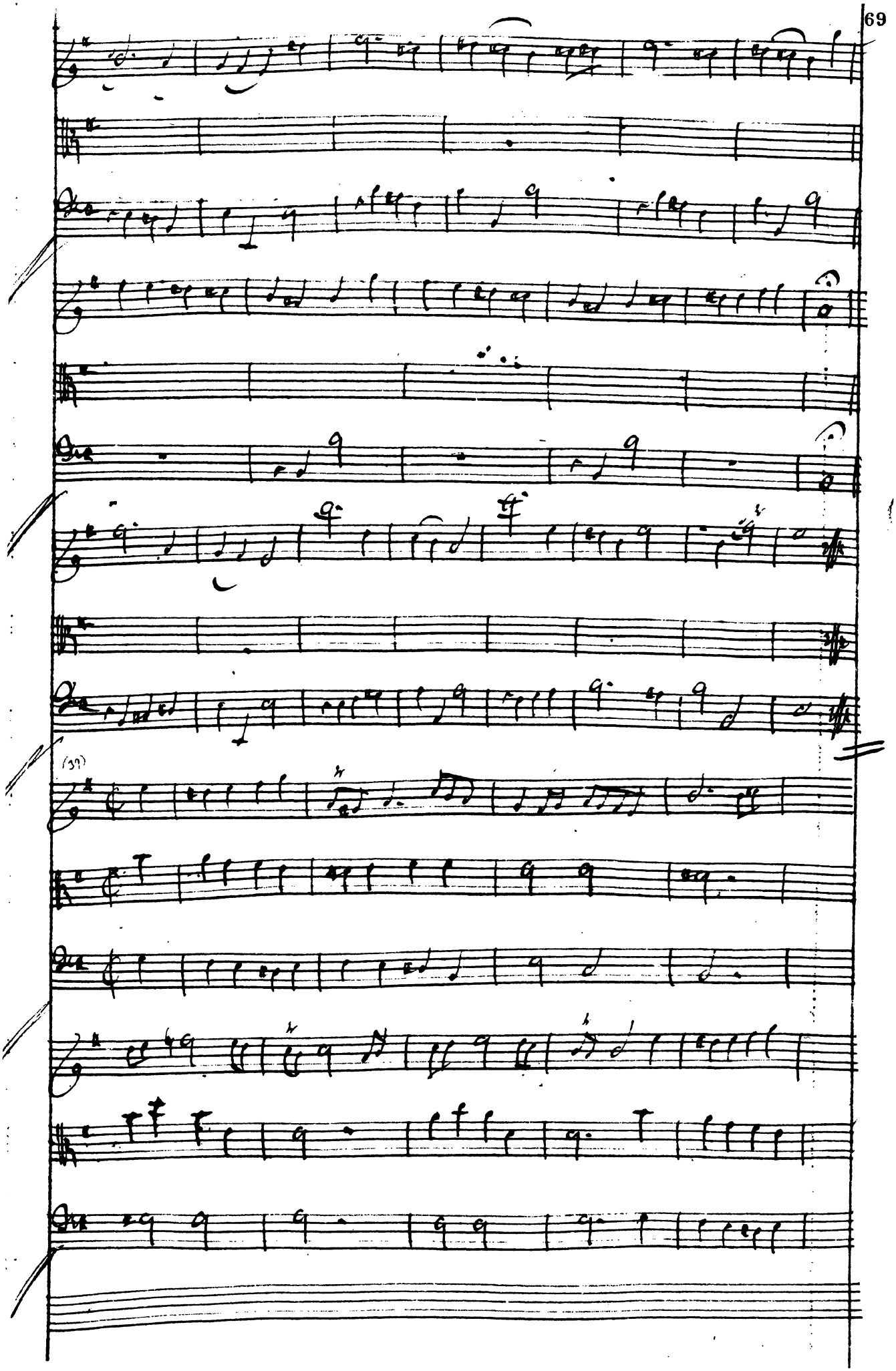

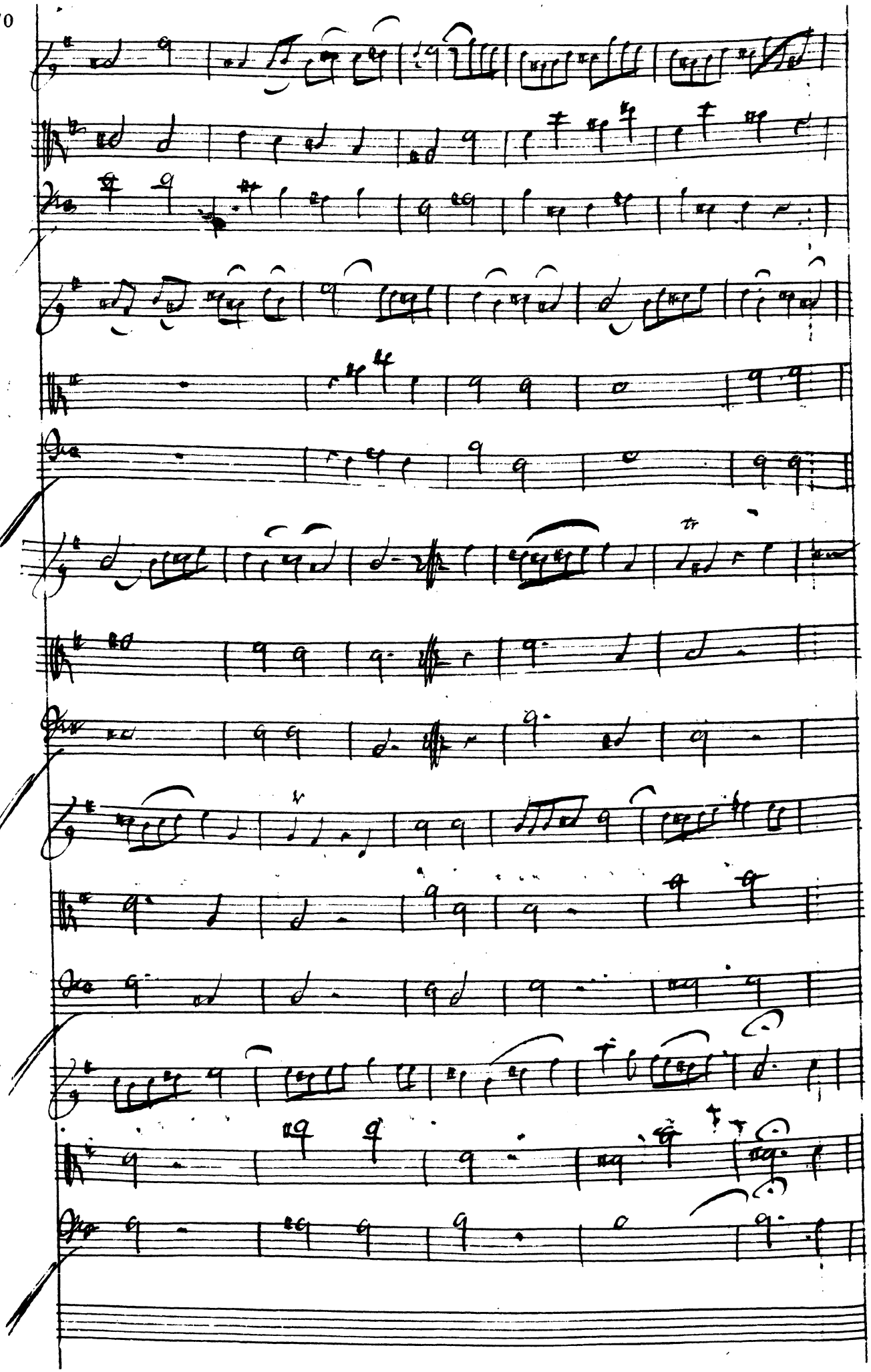

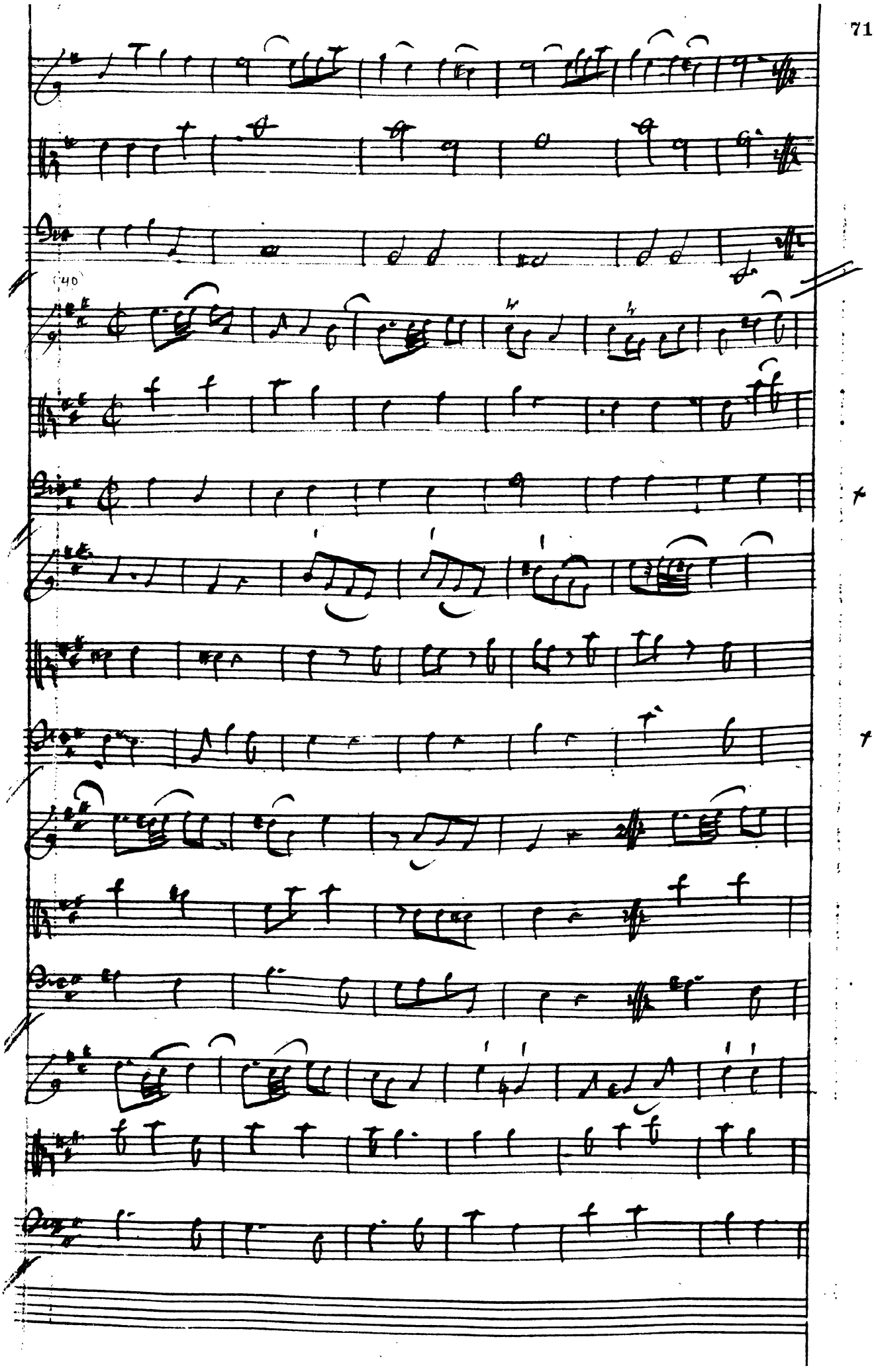

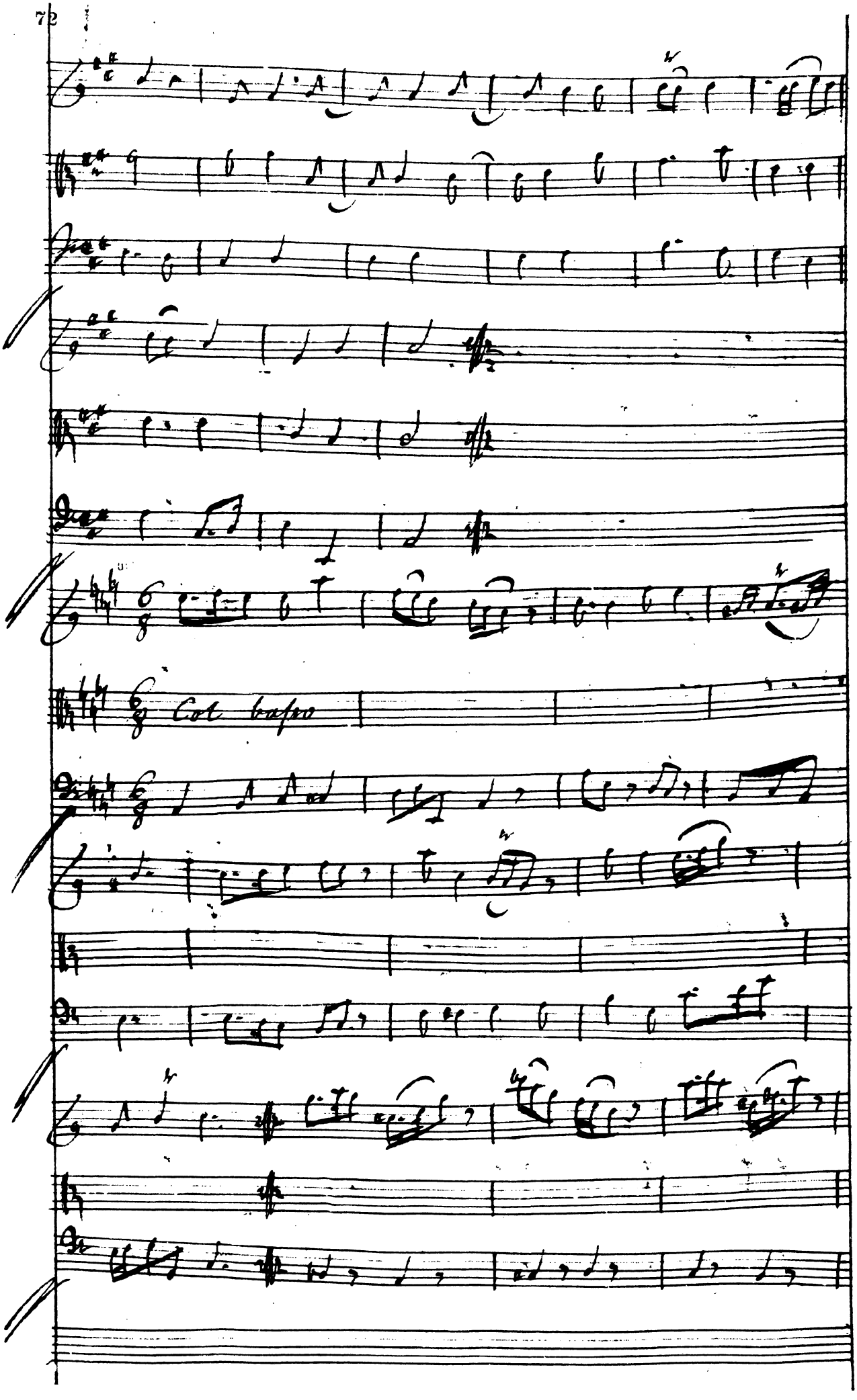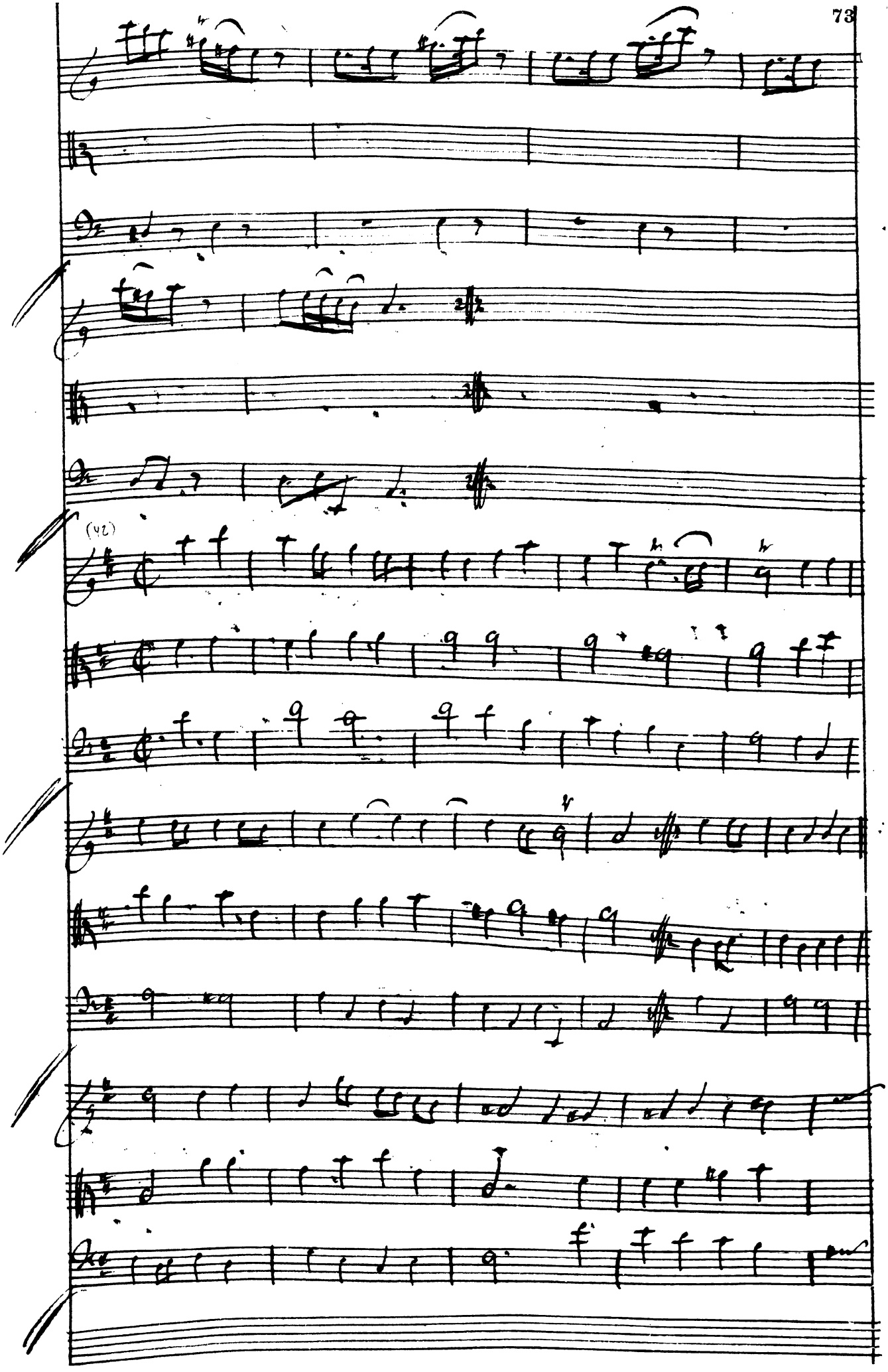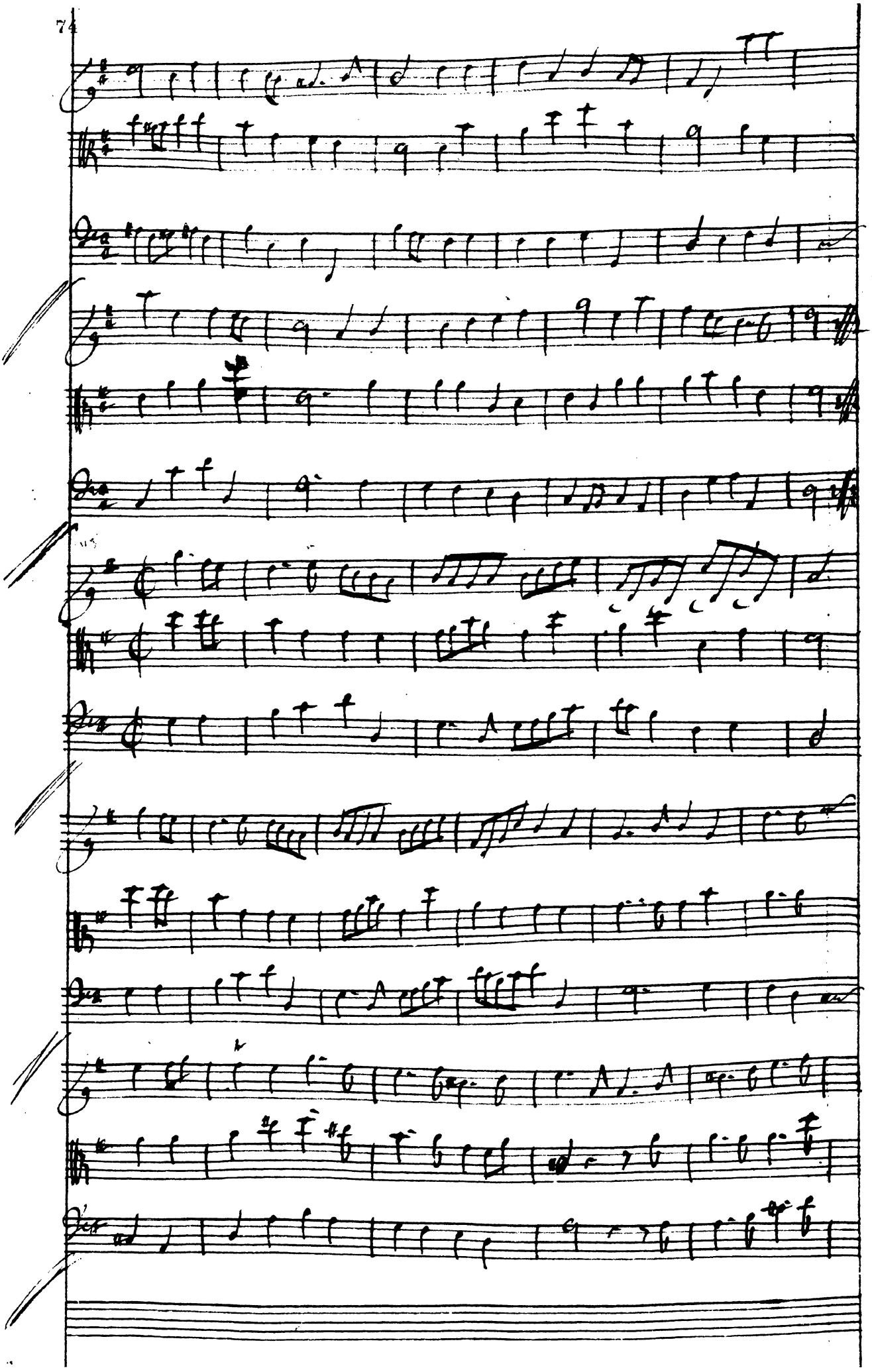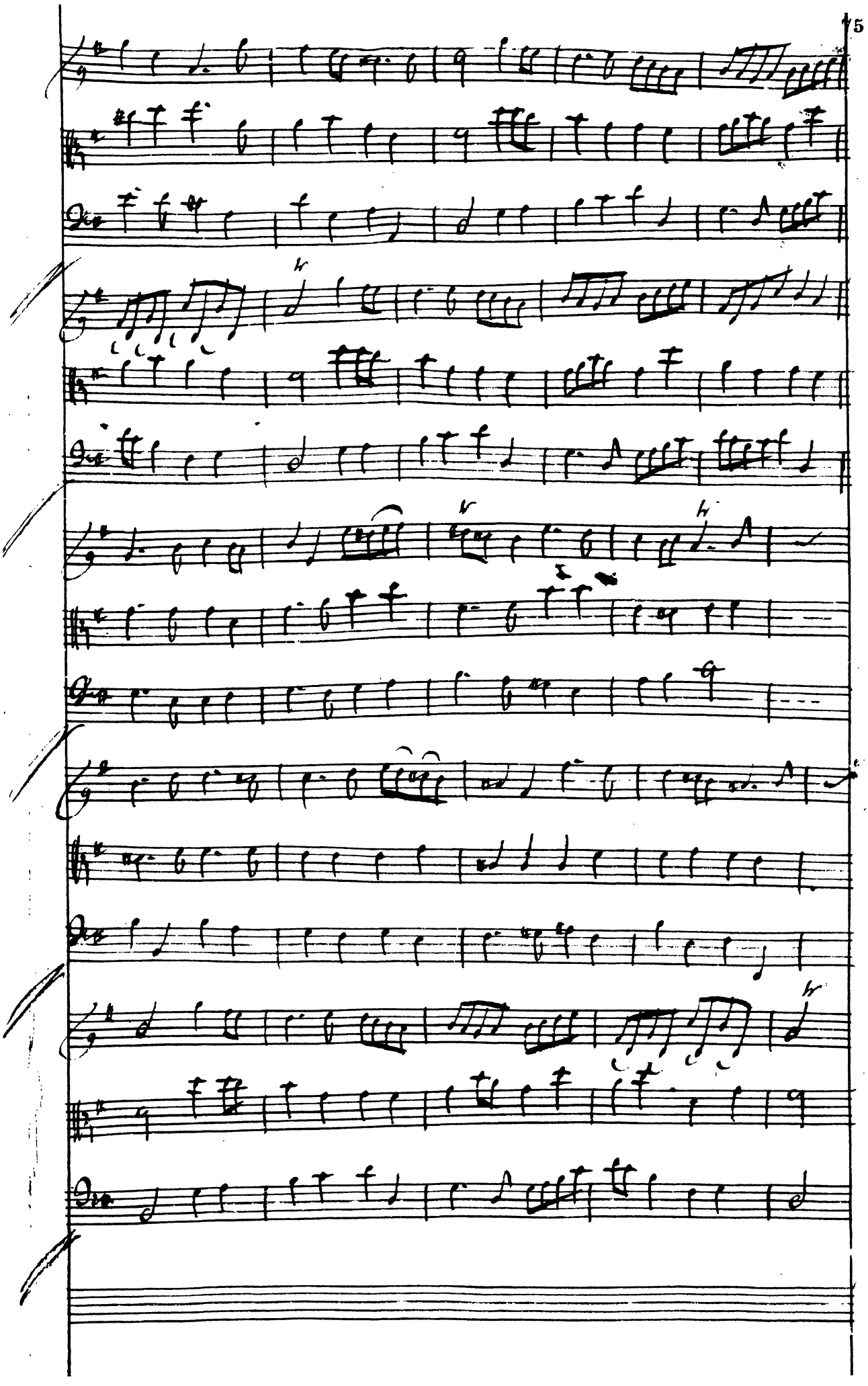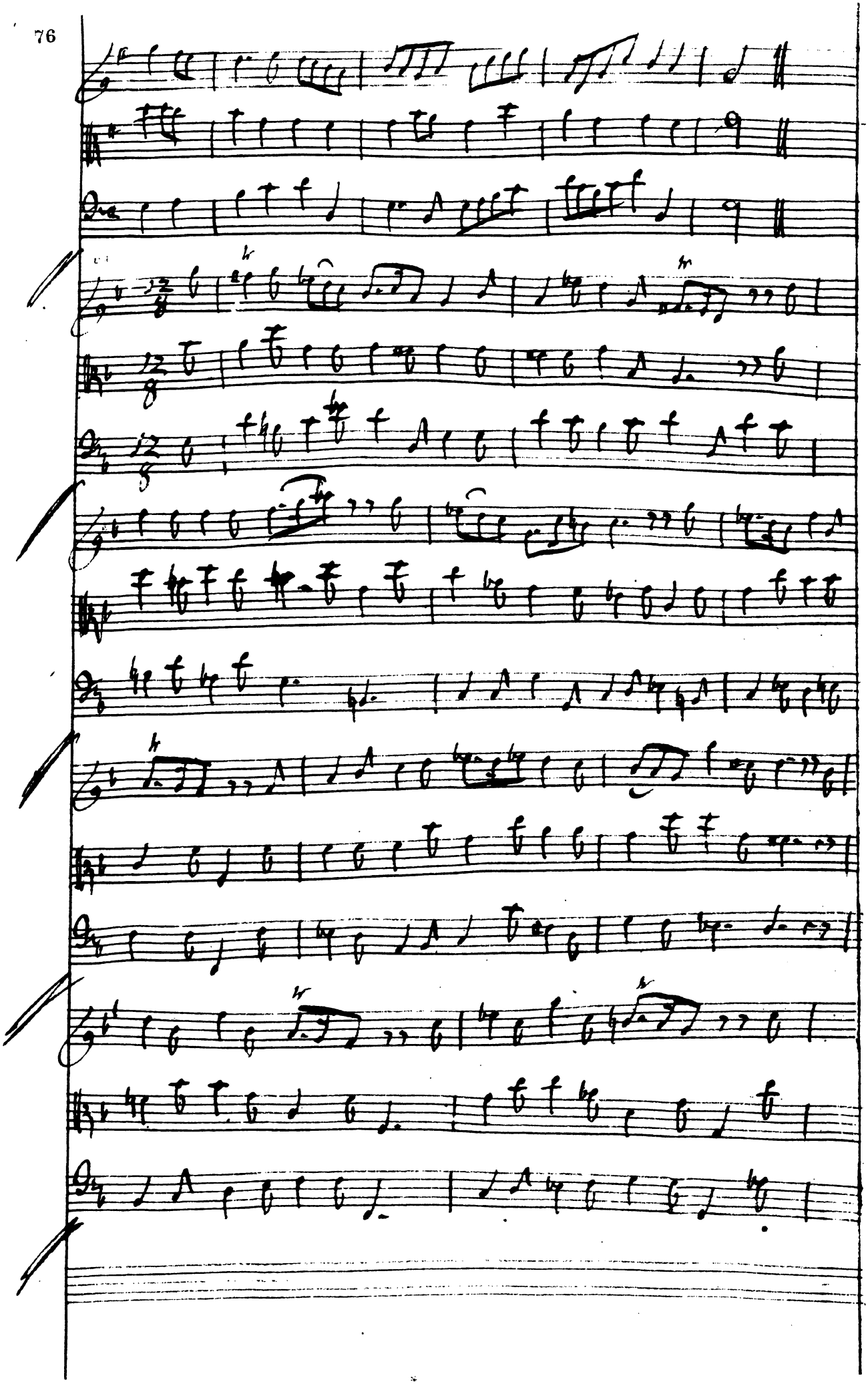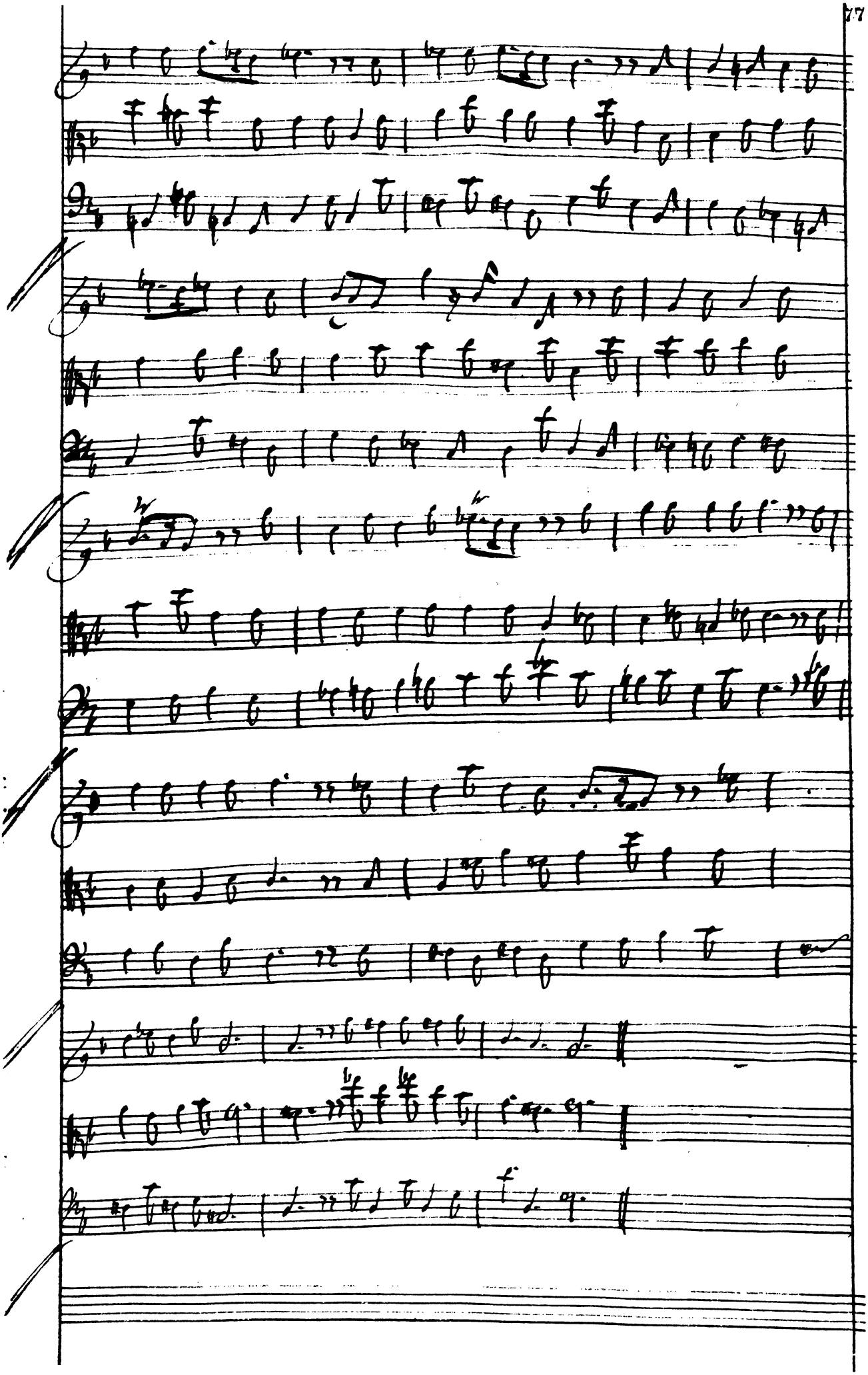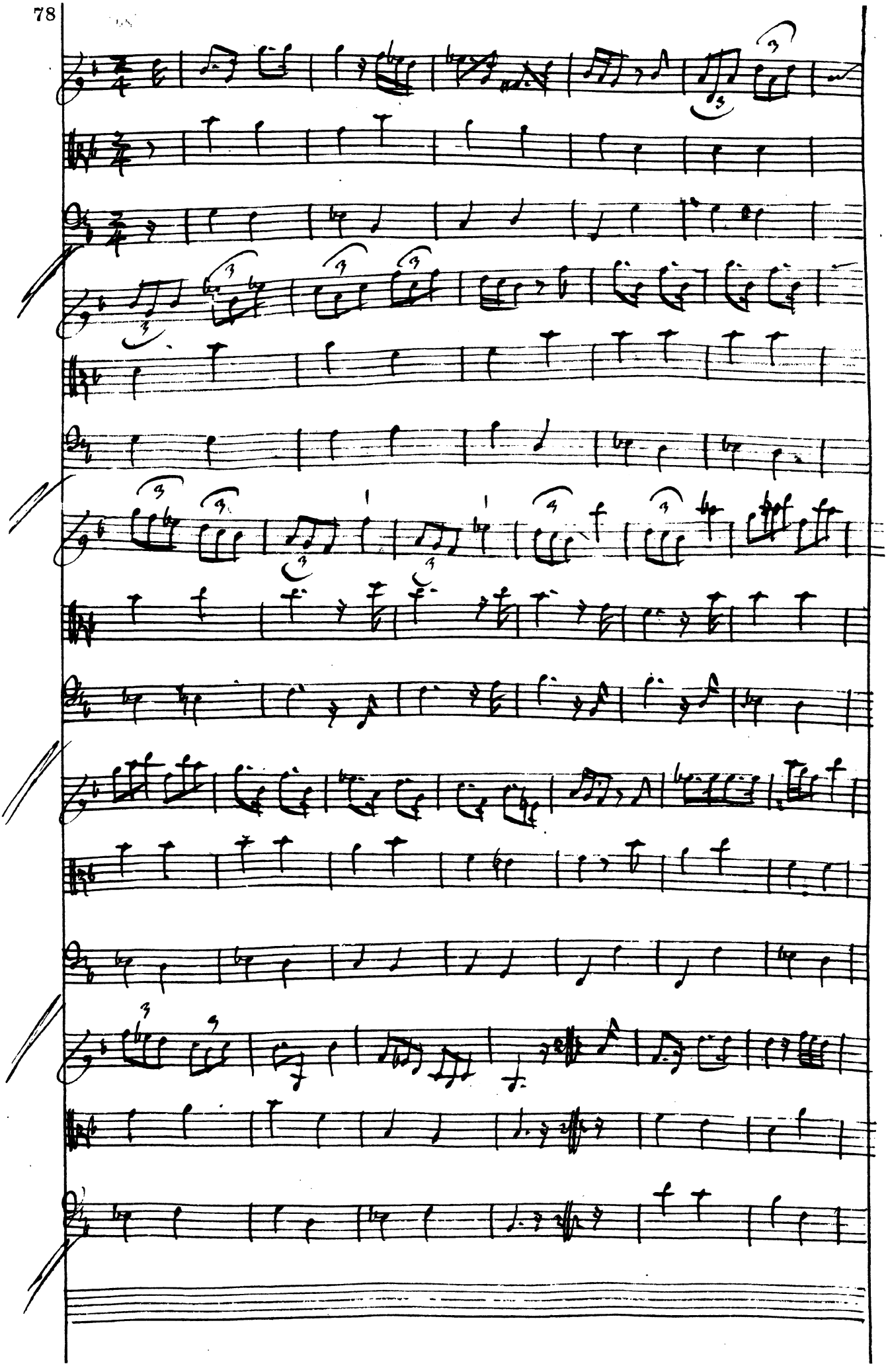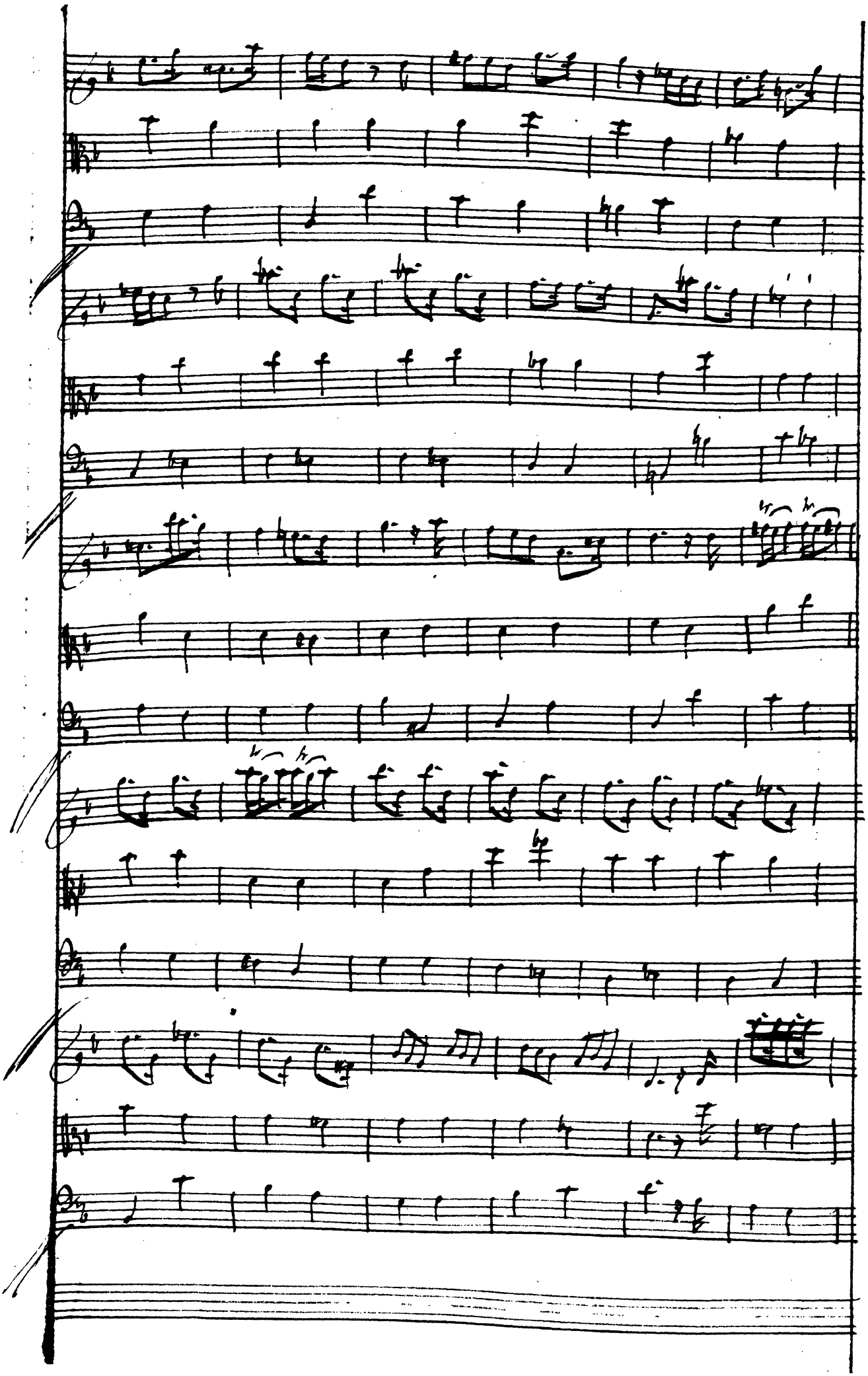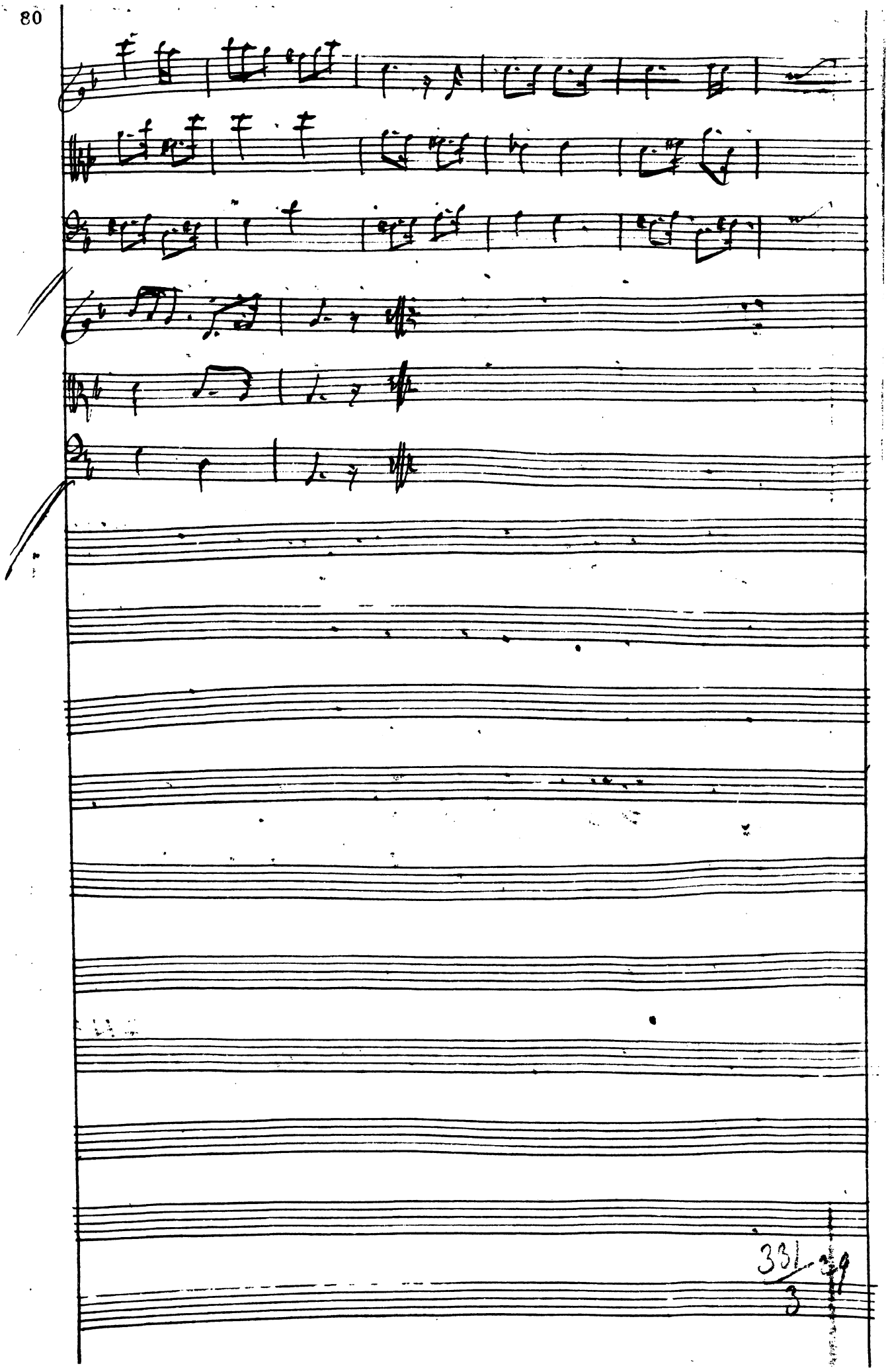
Col basso