Basso continuo

SWEDISH MUSICAL HERITAGE
LEVANDE MUSIKARV

JOHAN HELMICH ROMAN

1694-1758

Sonate a flauto traverso, violone e cembalo

Utgåva av/Edition by Maria Bania

Generalbasrealisering av/Basso continuo realization by Björn Gäfvert

JOHAN HELMICH ROMAN – SAMLADE VERK/COMPLETE WORKS

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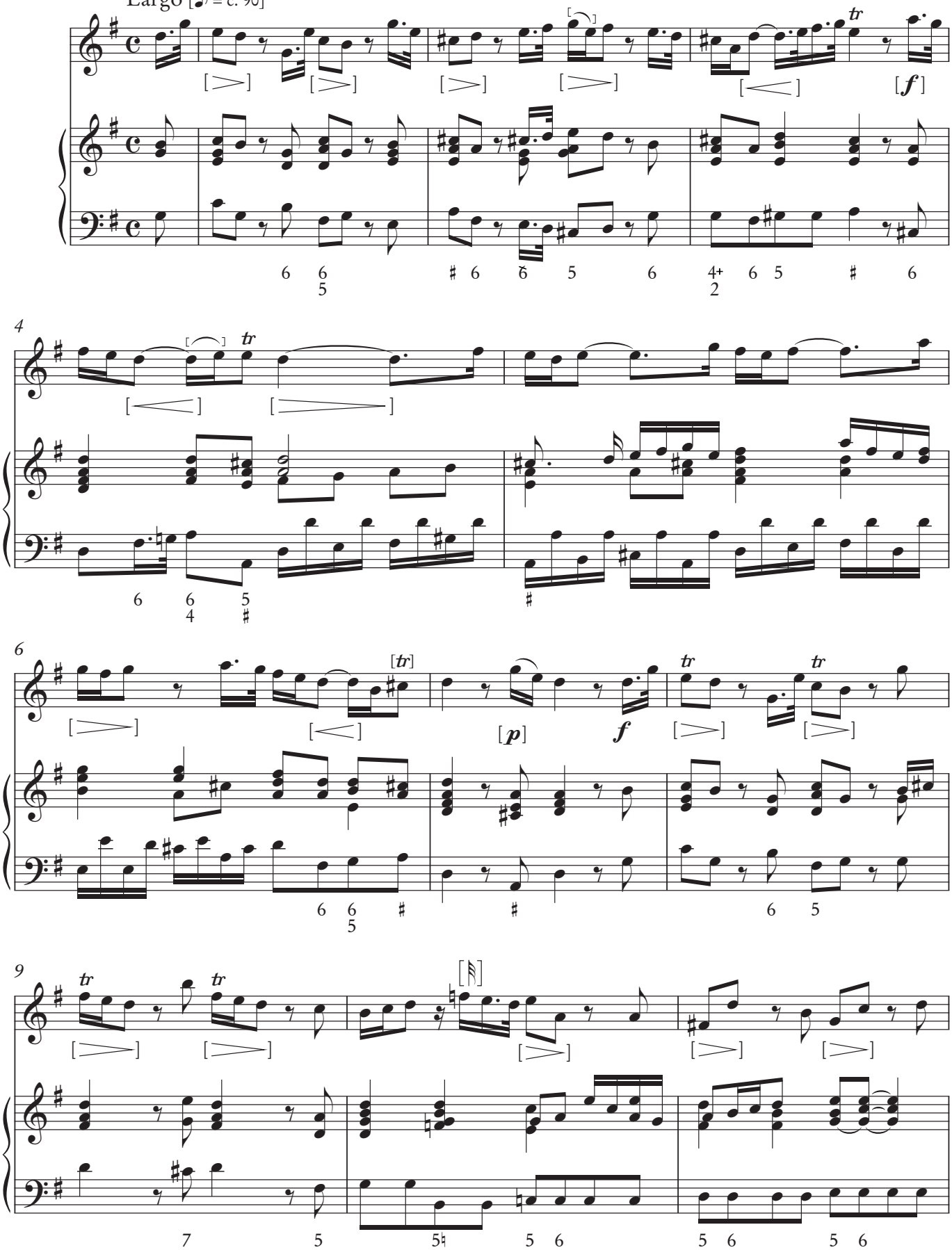
Sonata I

Johan Helmich Roman
(1694–1758)

Largo [♪ = c. 90]



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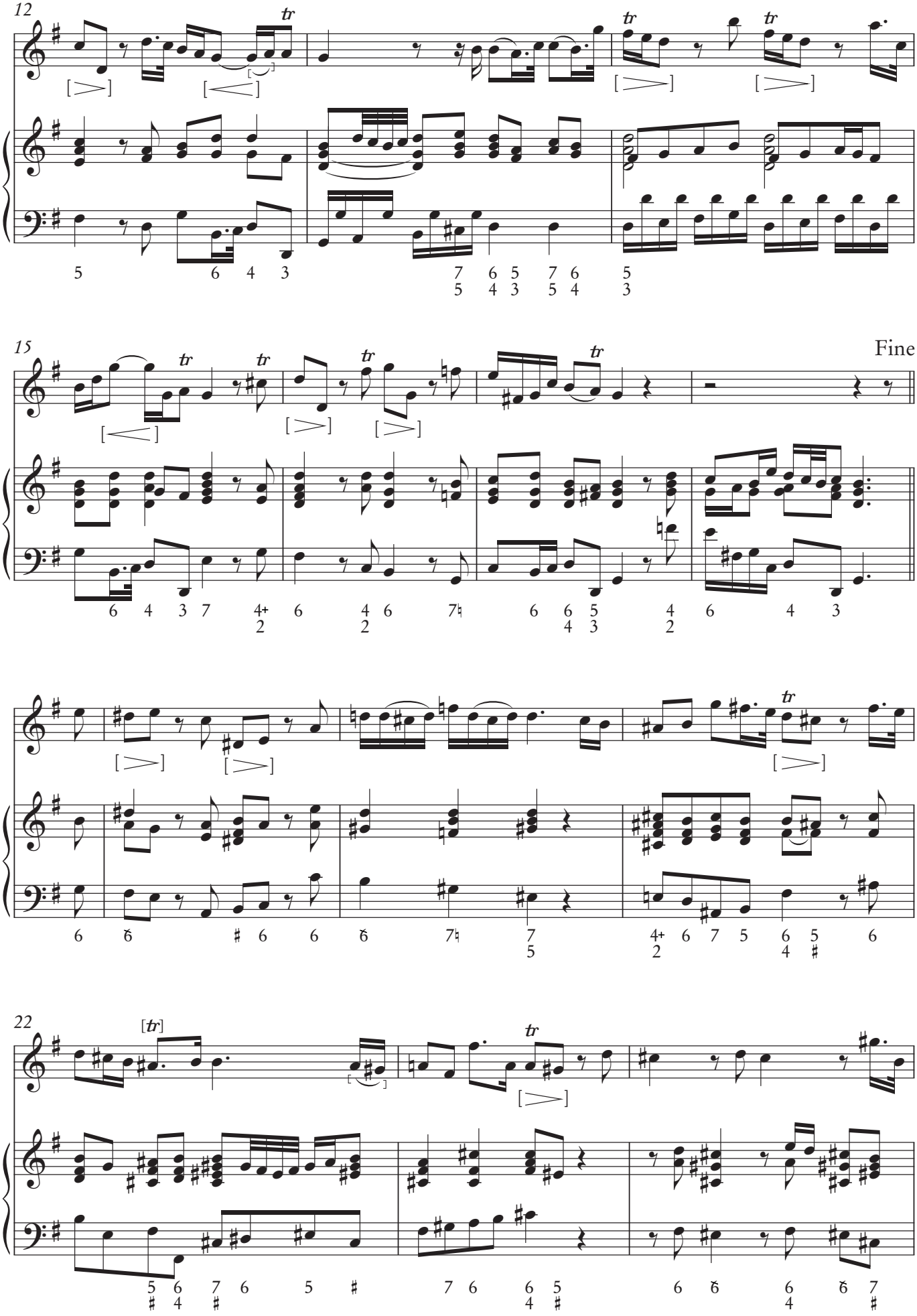
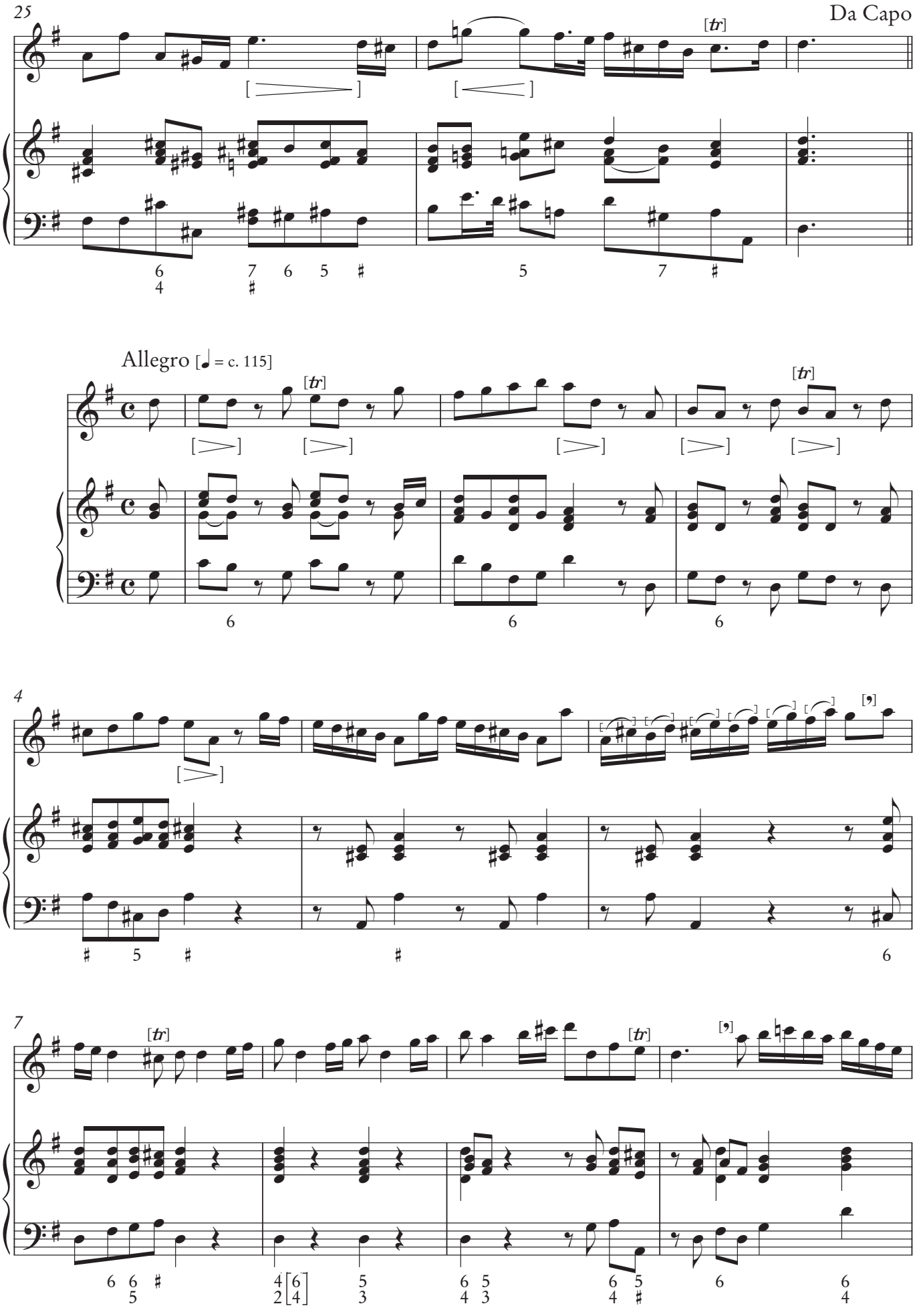
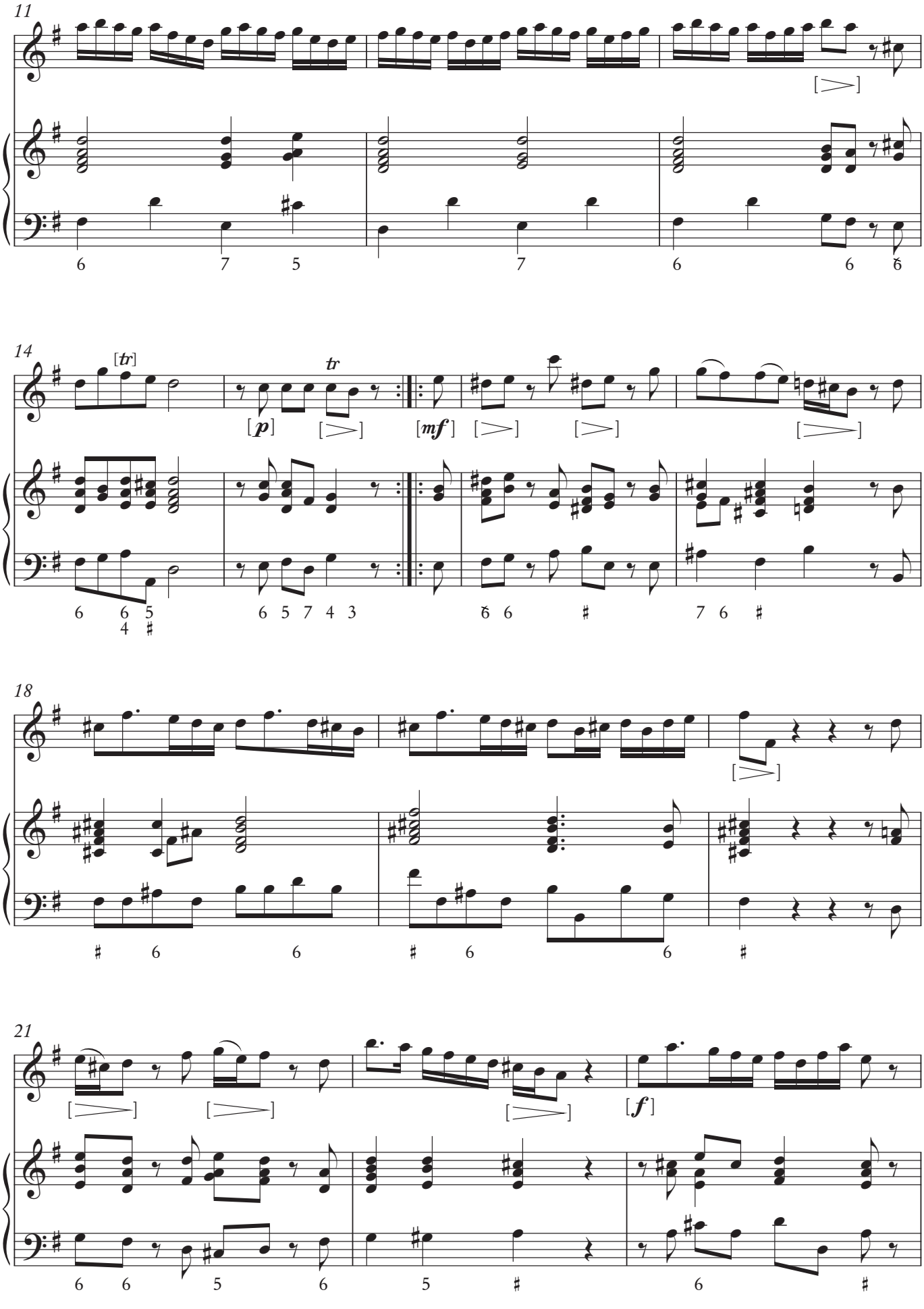

12
15
Fine
22


25
Da Capo
[tr]
Allegro [♩ = c. 115]
4
7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14
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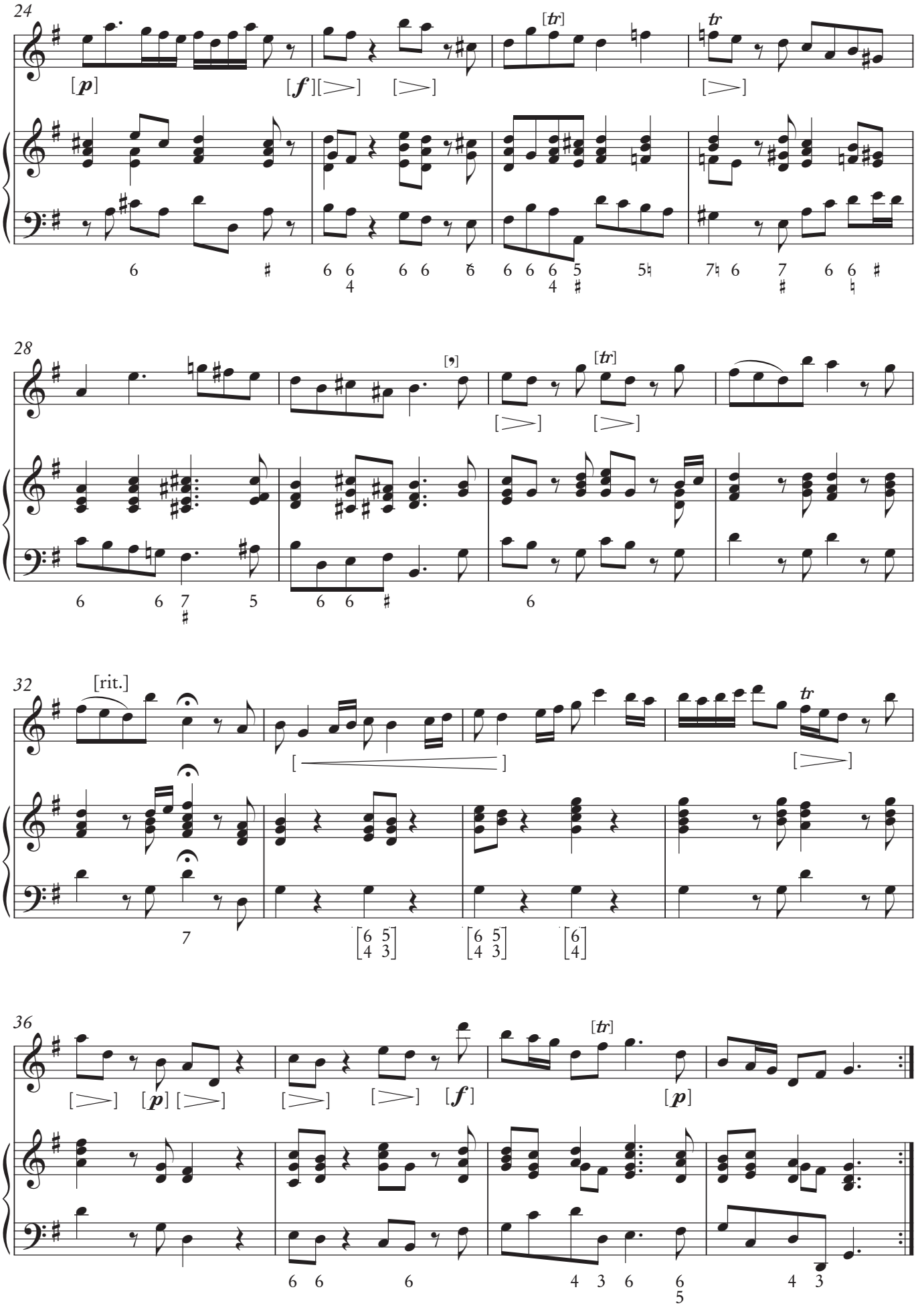
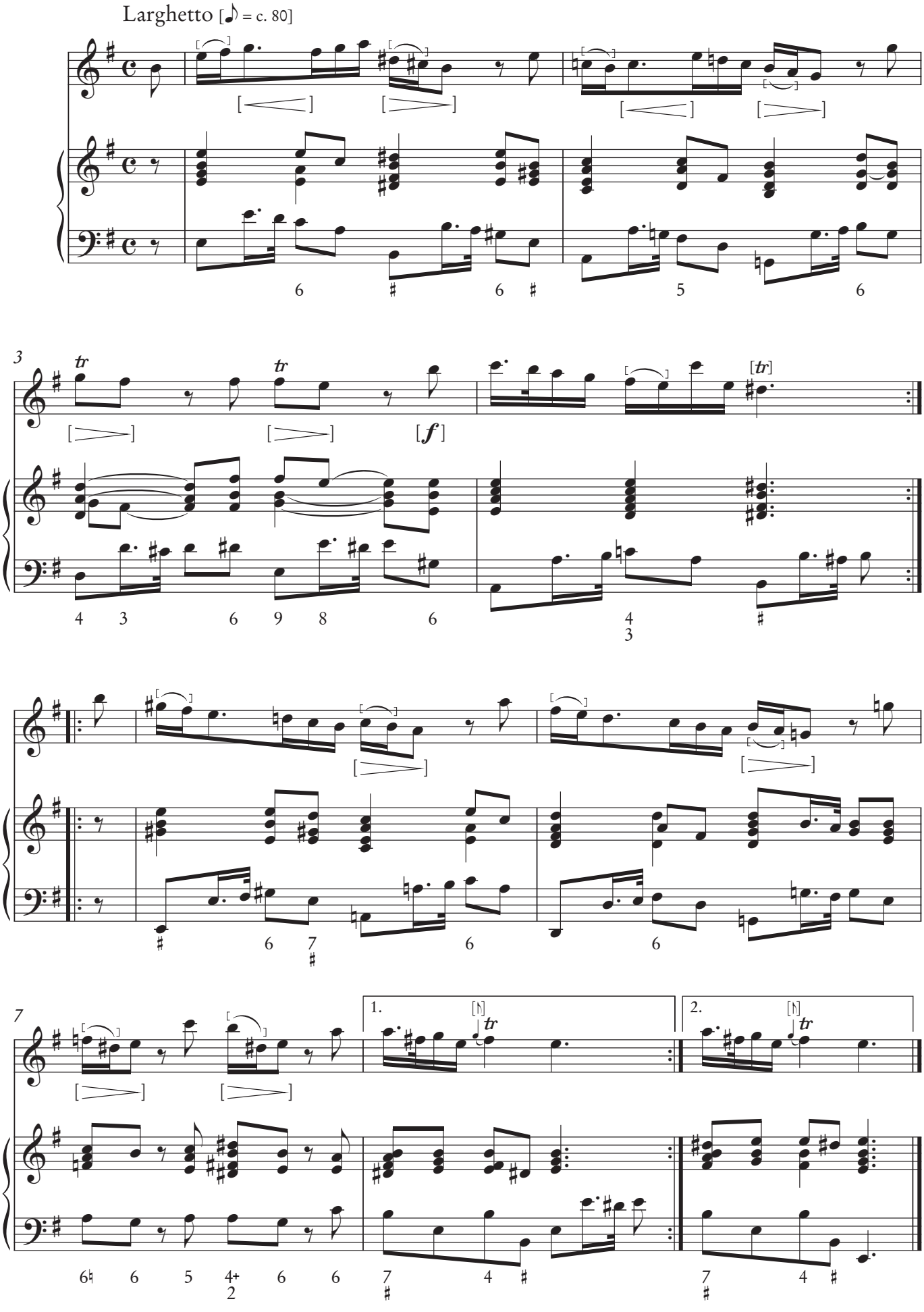
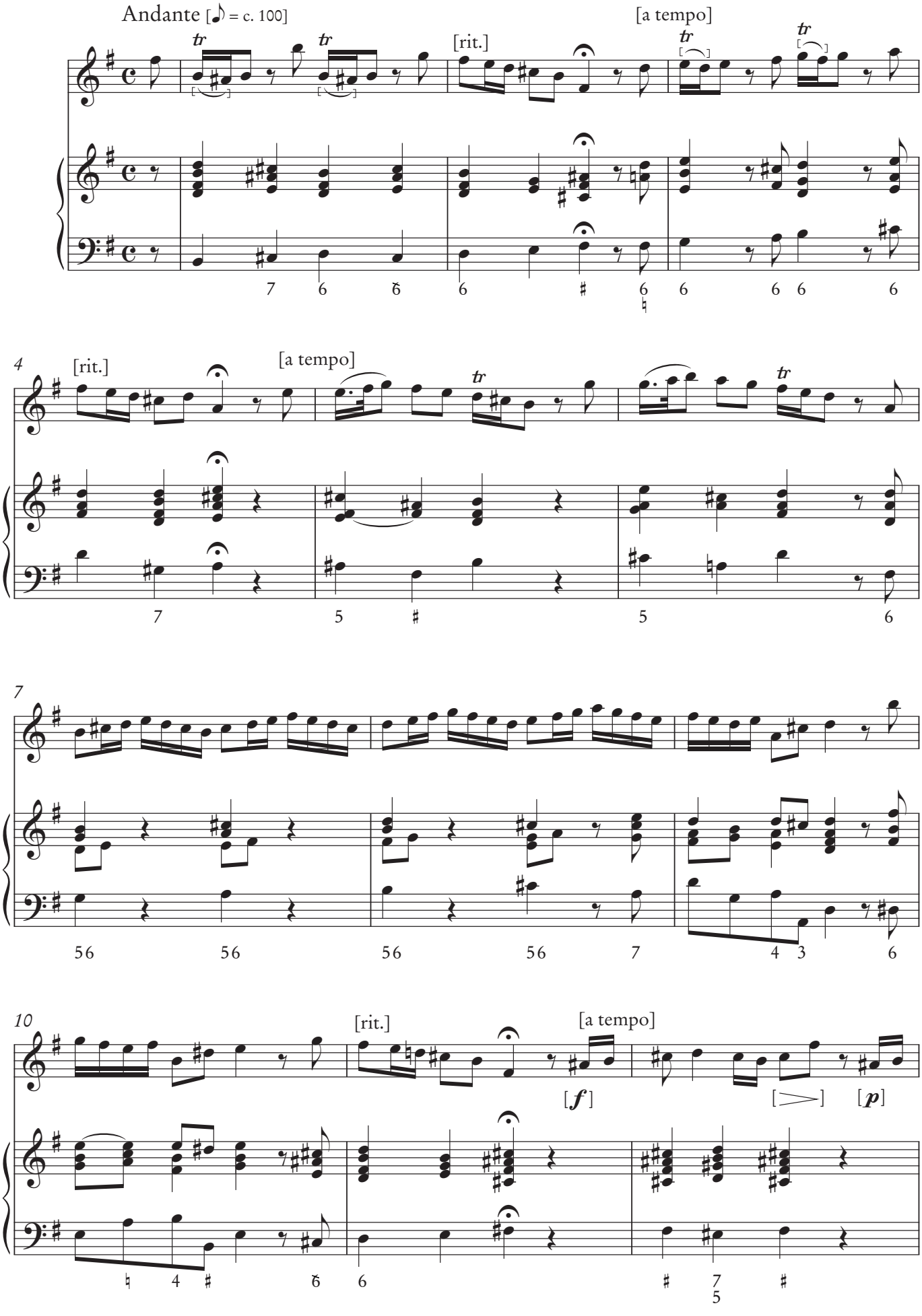
tr
[p]
[mf]
18
21
[f]


24
[p]
[f]
[tr]
tr
28
[tr]
32
[rit.]
tr
36
[p]
[f]
[tr]
[p]

I H R


Larghetto [♪ = c. 80]
3
tr
[f]
7
1.
2.


Andante [♪ = c. 100]
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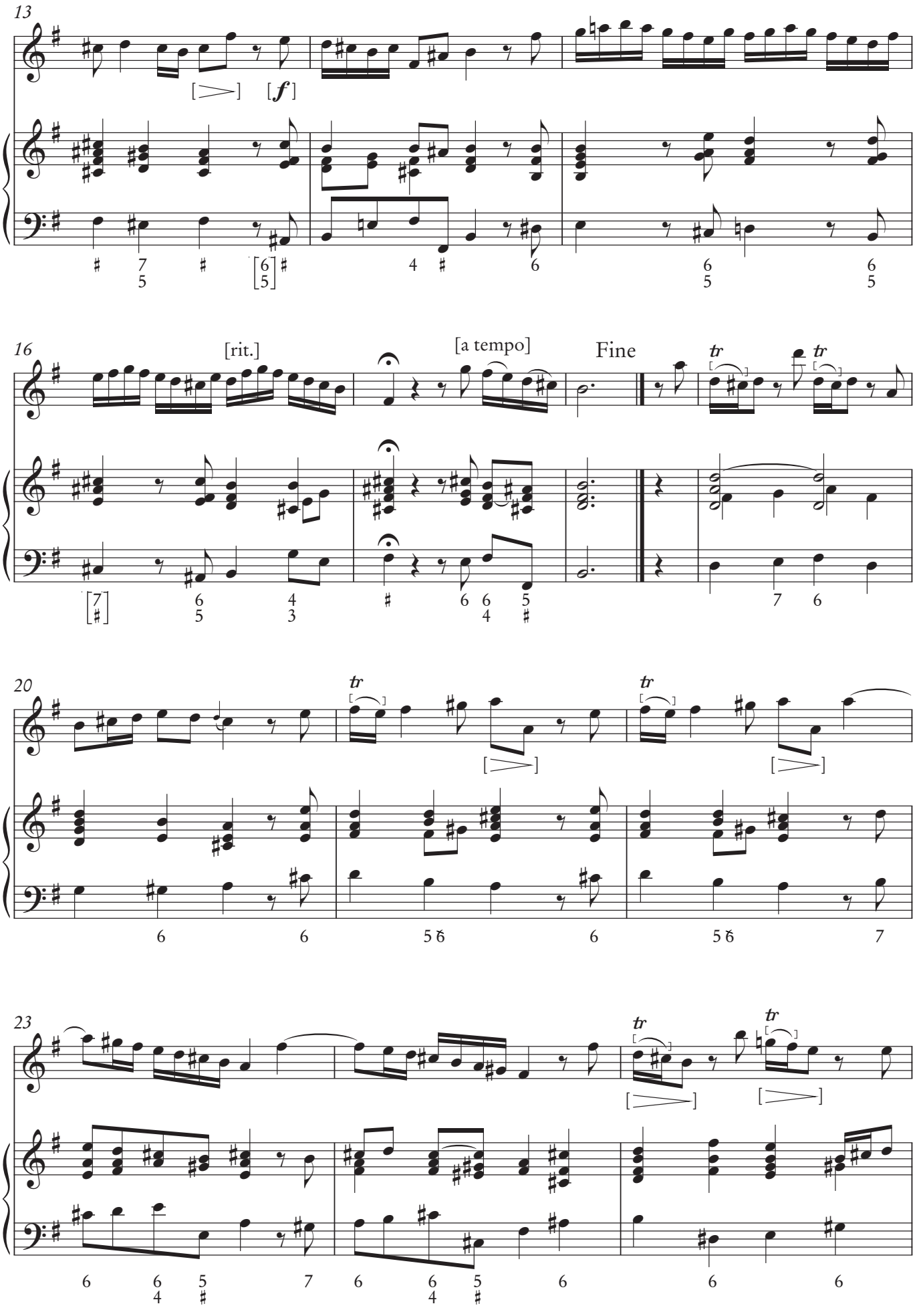
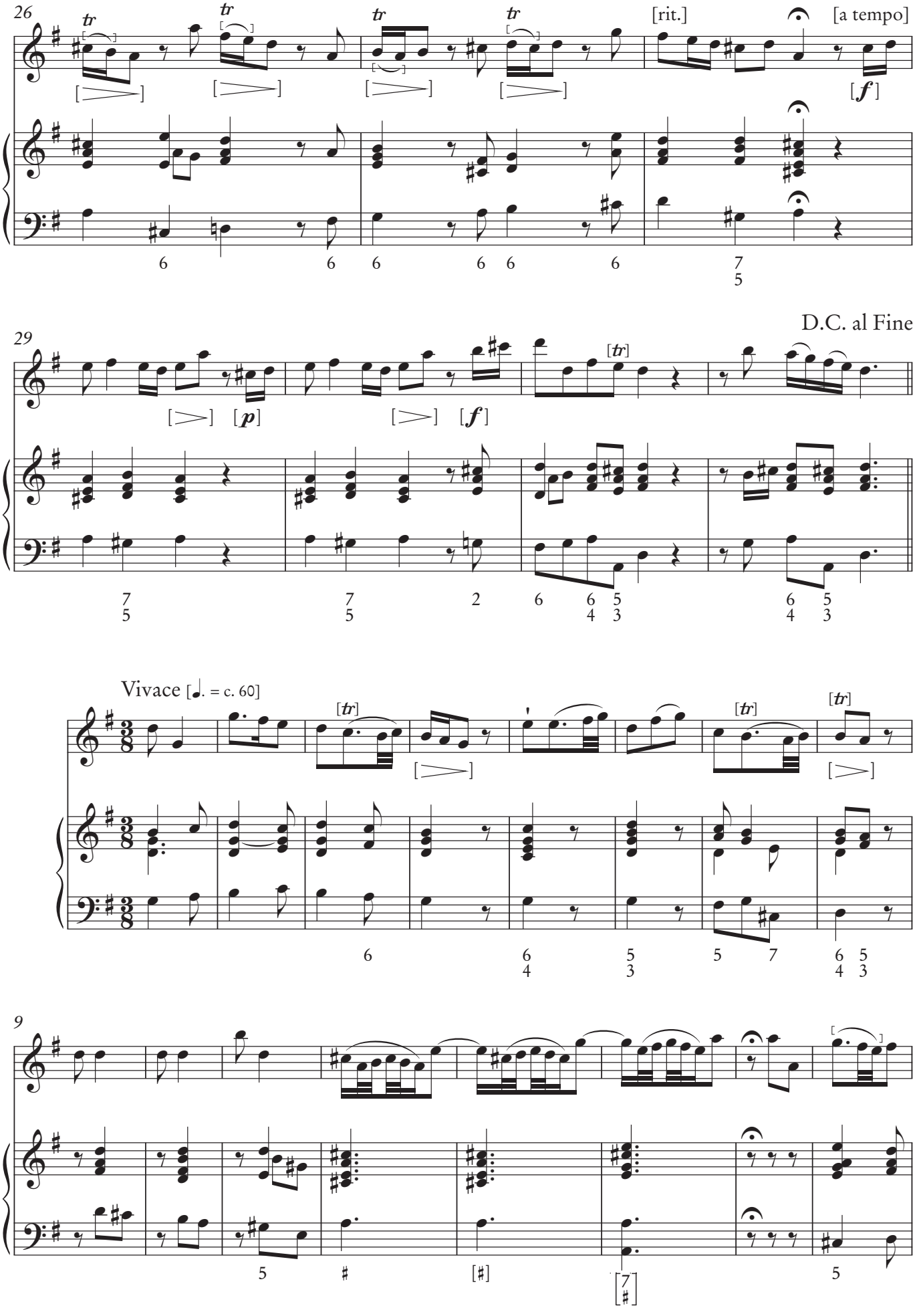
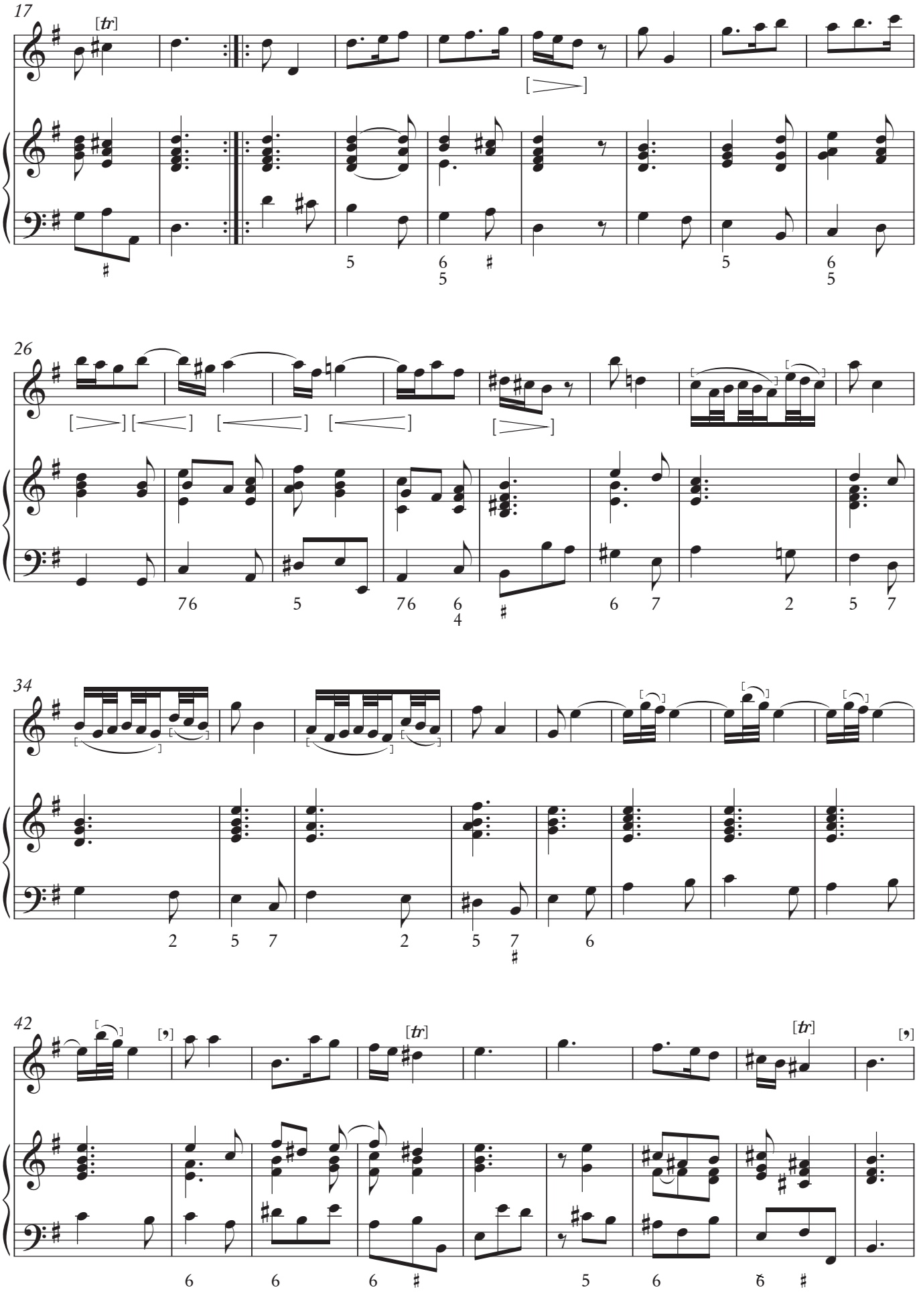
[a tempo]
4
[rit.]
[a tempo]
7
10
[rit.]
[a tempo]
[f]
[p]


13
[f]
16
[rit.]
[a tempo]
Fine
tr
20
23


26
tr
[rit.]
[a tempo]
[f]
29
D.C. al Fine
[p]
[f]
[tr]
Vivace [♩. = c. 60]
9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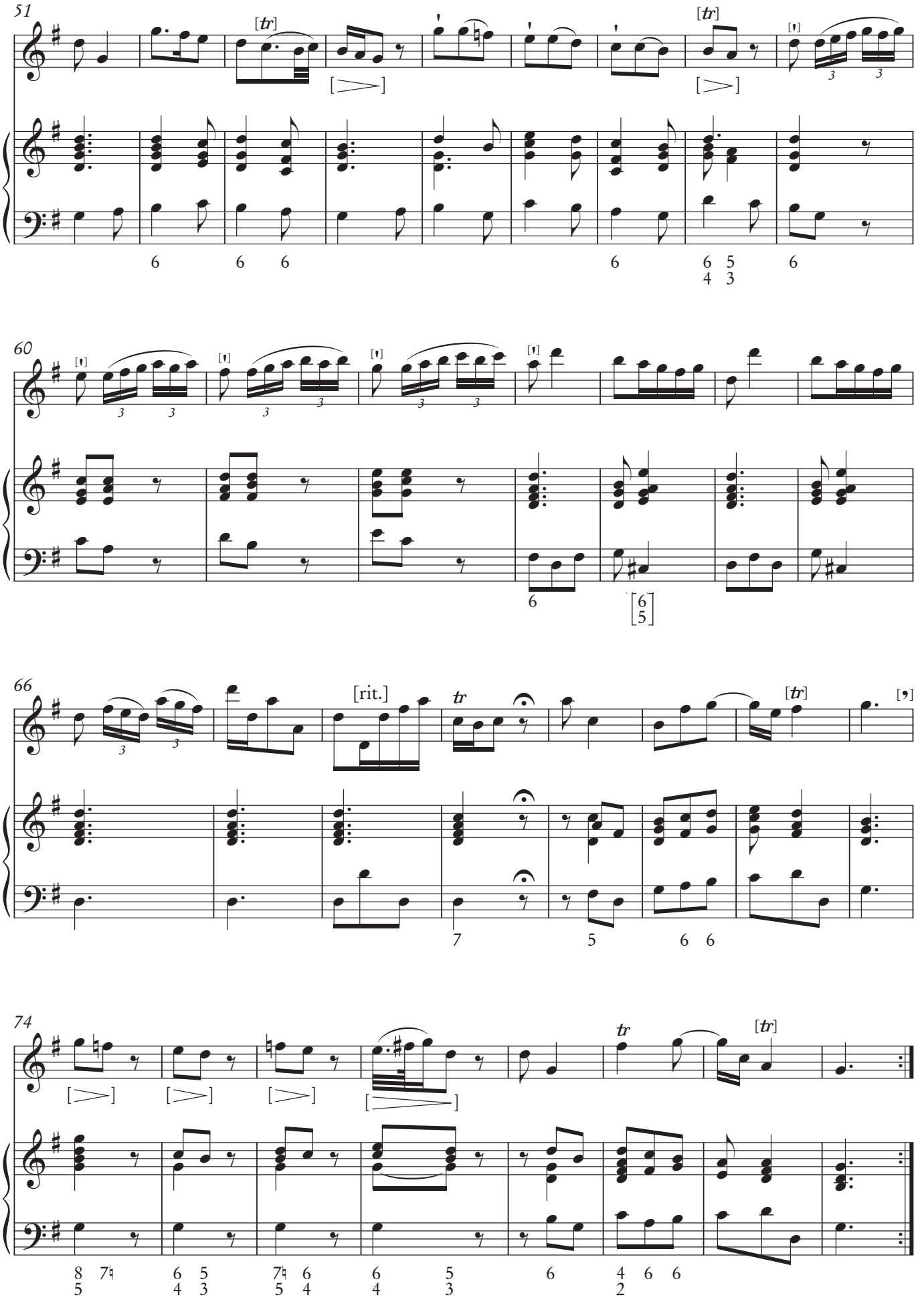
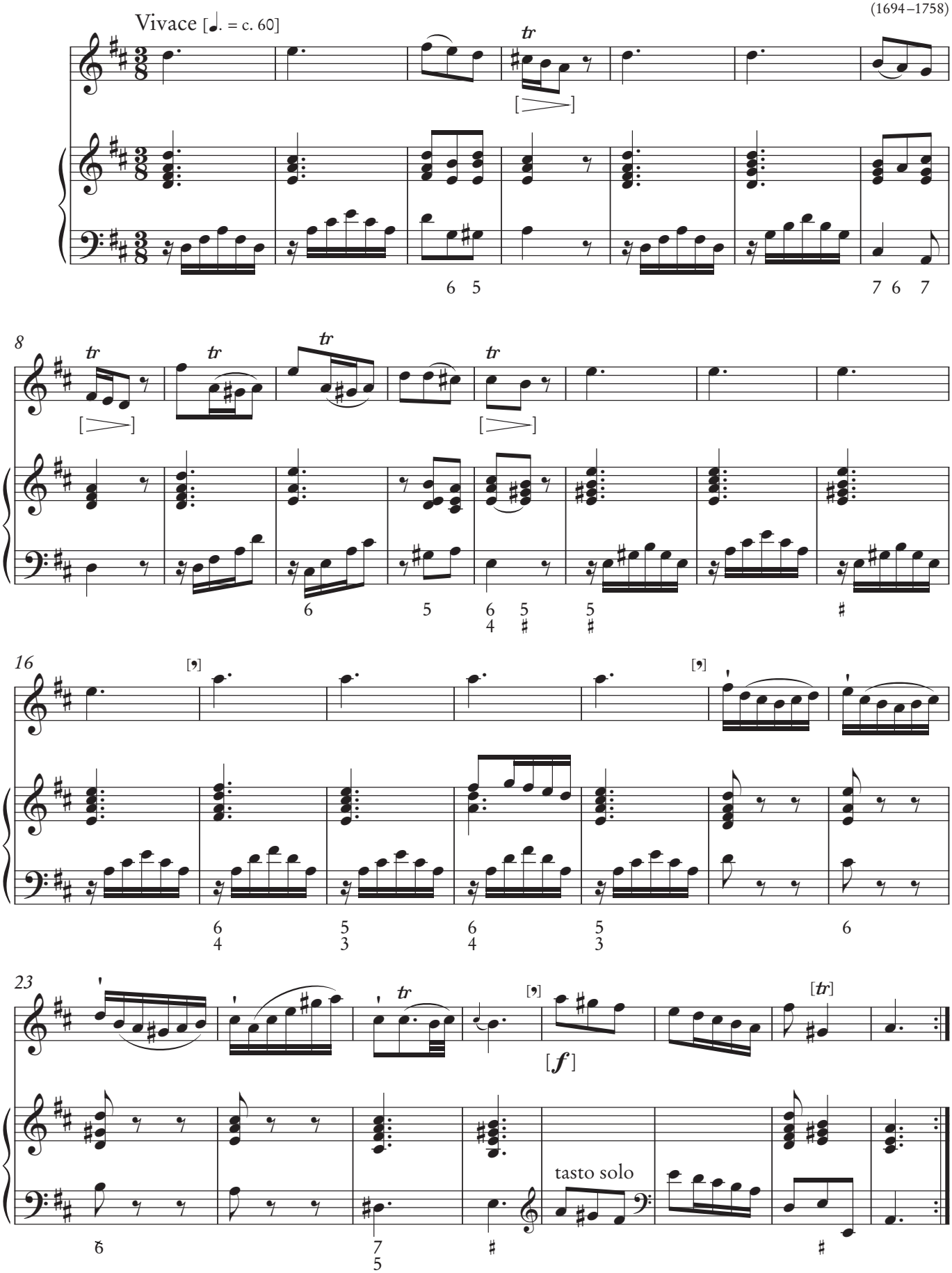

51
[tr]
[tr]
[tr]
60
66
[rit.]
tr
[tr]
74
tr
[tr]

Sonata II

Johan Helmich Roman
(1694–1758)



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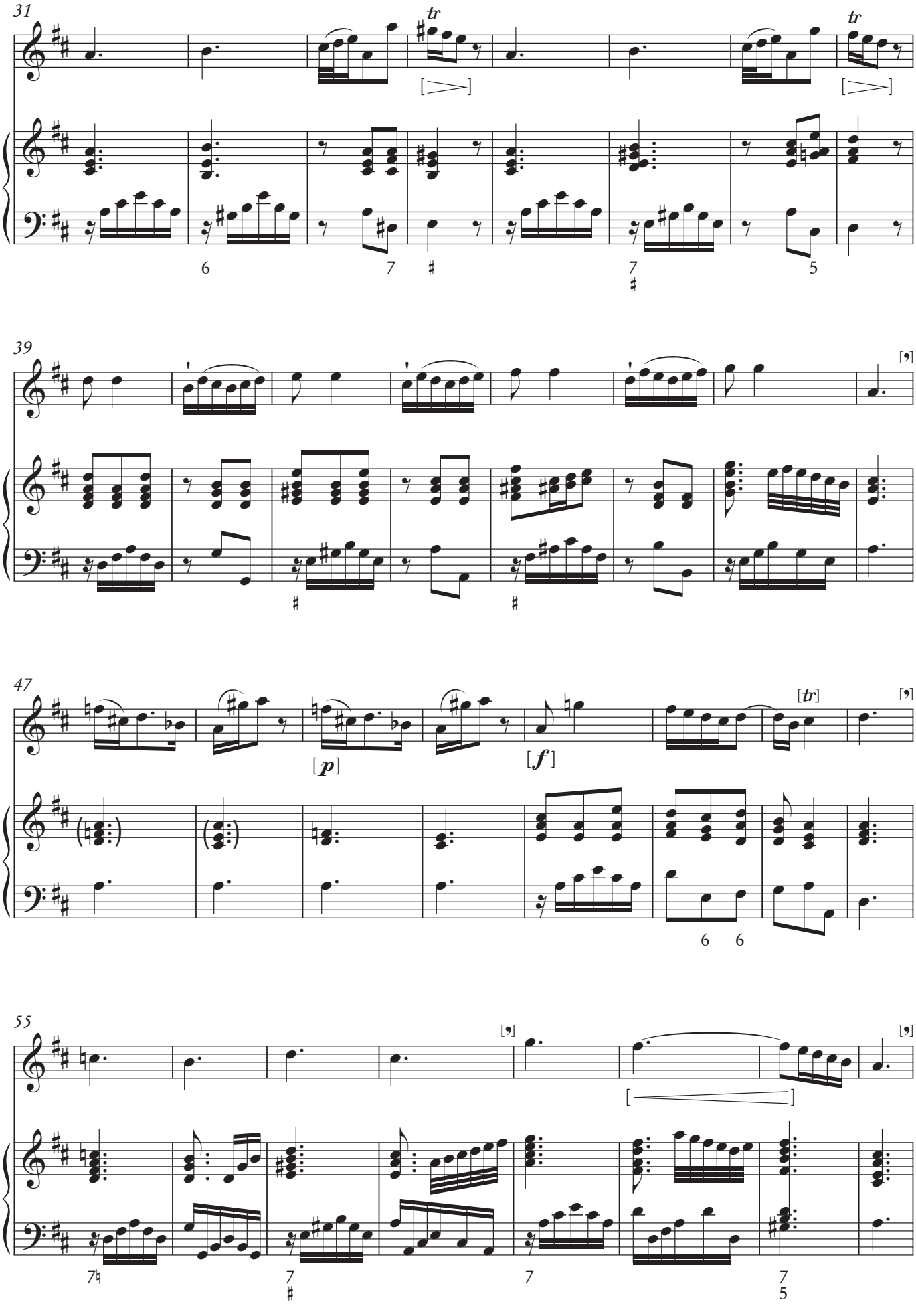
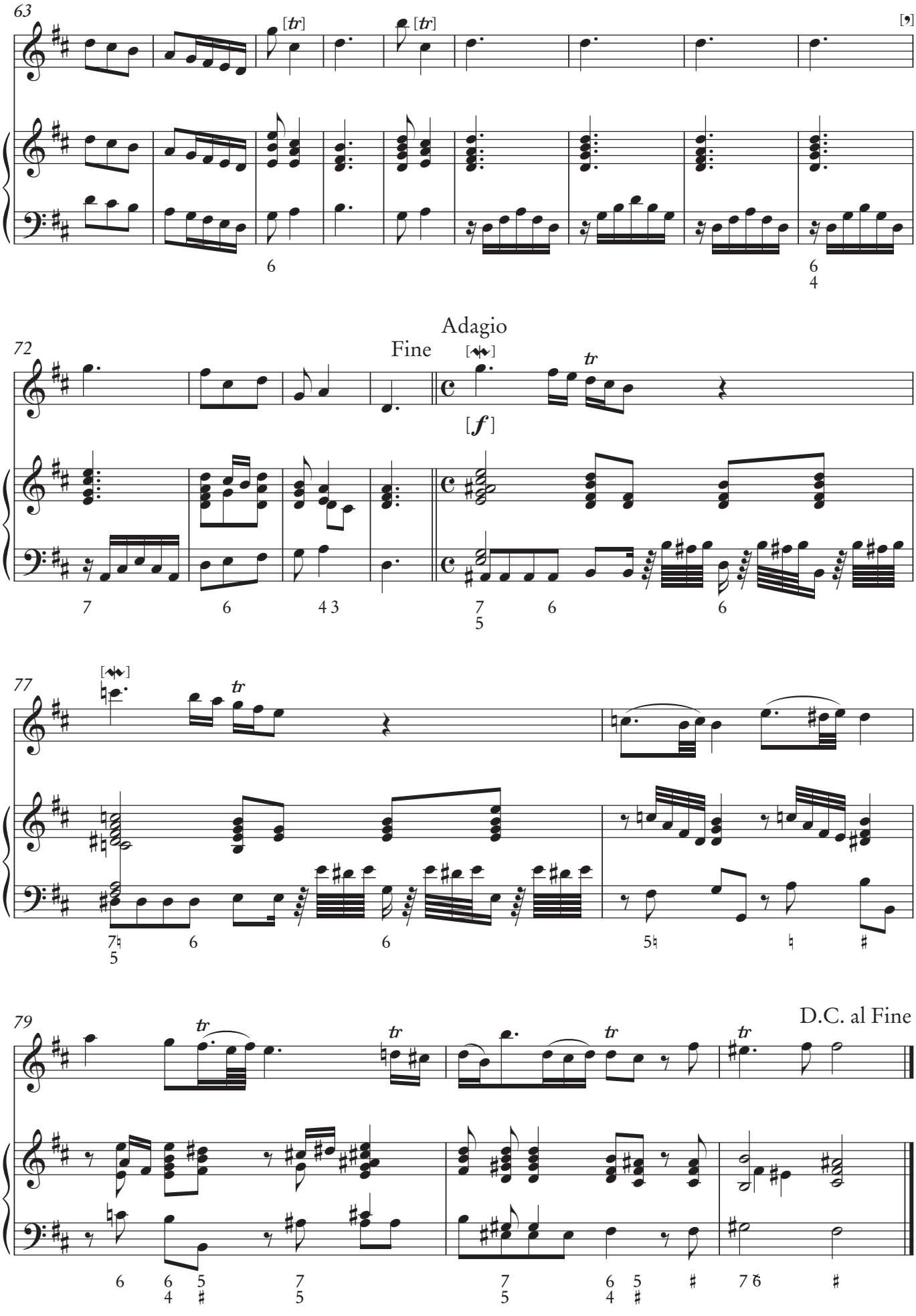
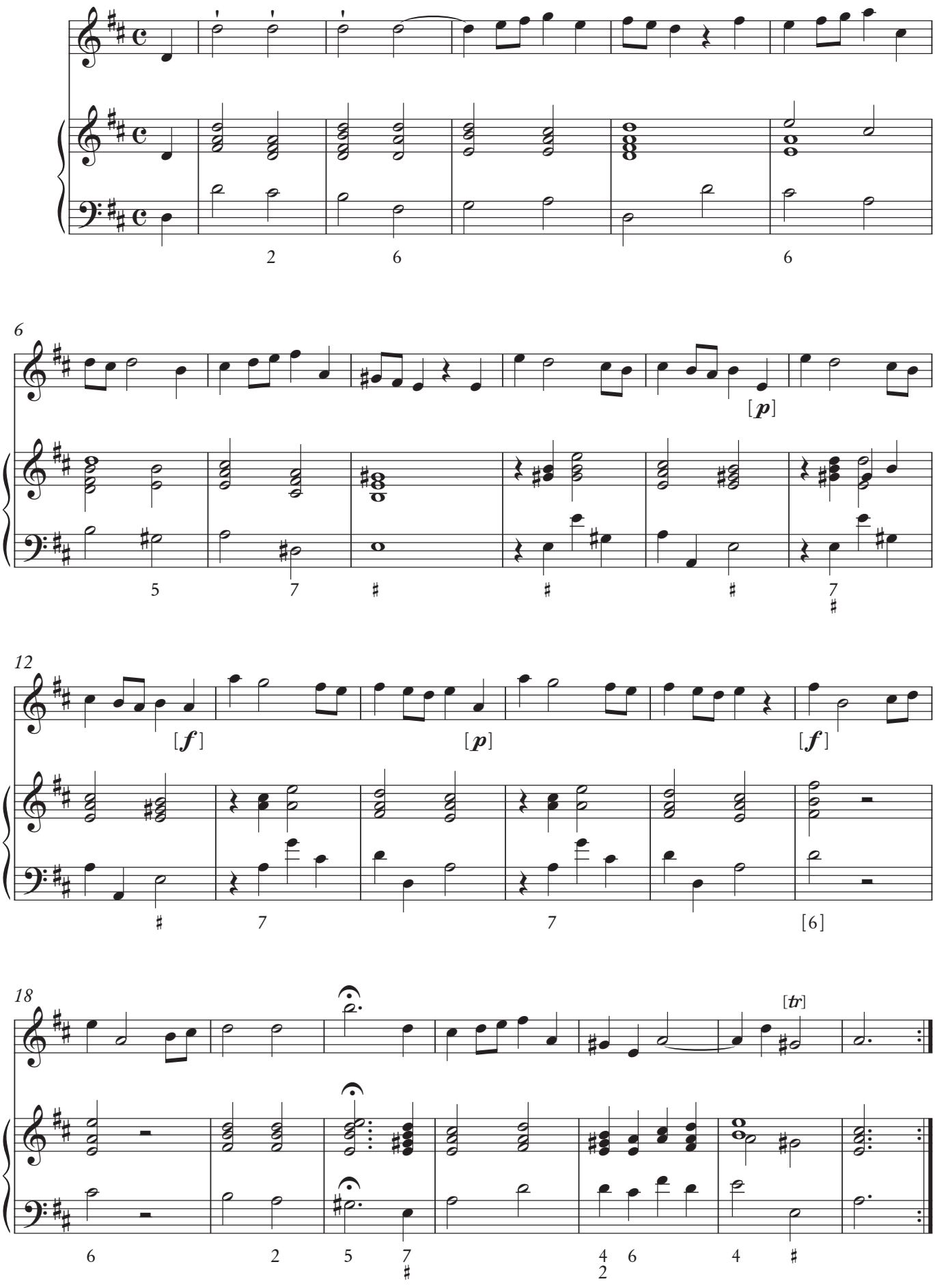
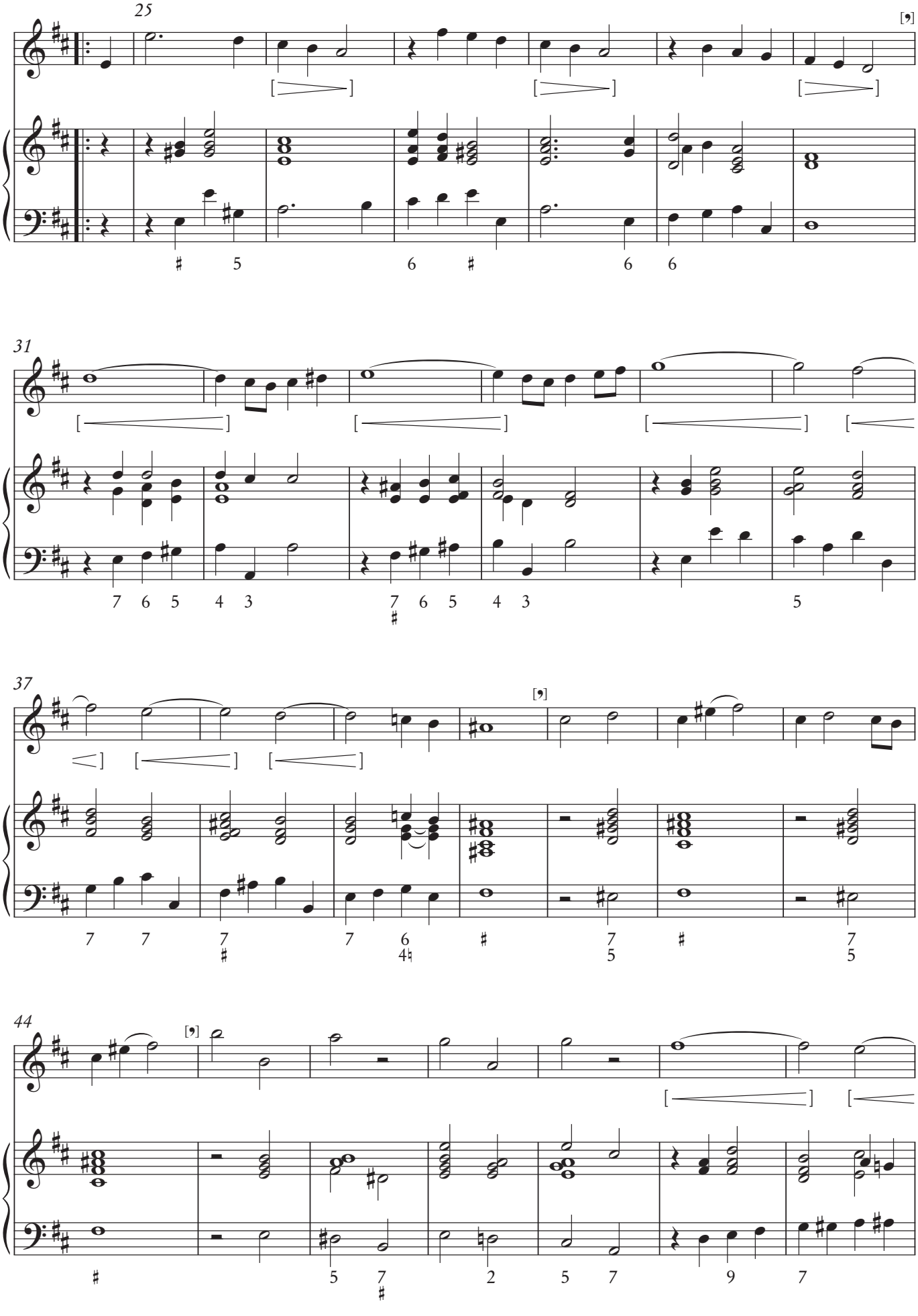

31
tr
tr
39
47
[p]
[f]
[tr]
55


63
[tr]
[tr]
72
Fine
Adagio
[f]
77
79
D.C. al Fine

I H R

A tempo giusto [𝅗𝅥 = c. 115]

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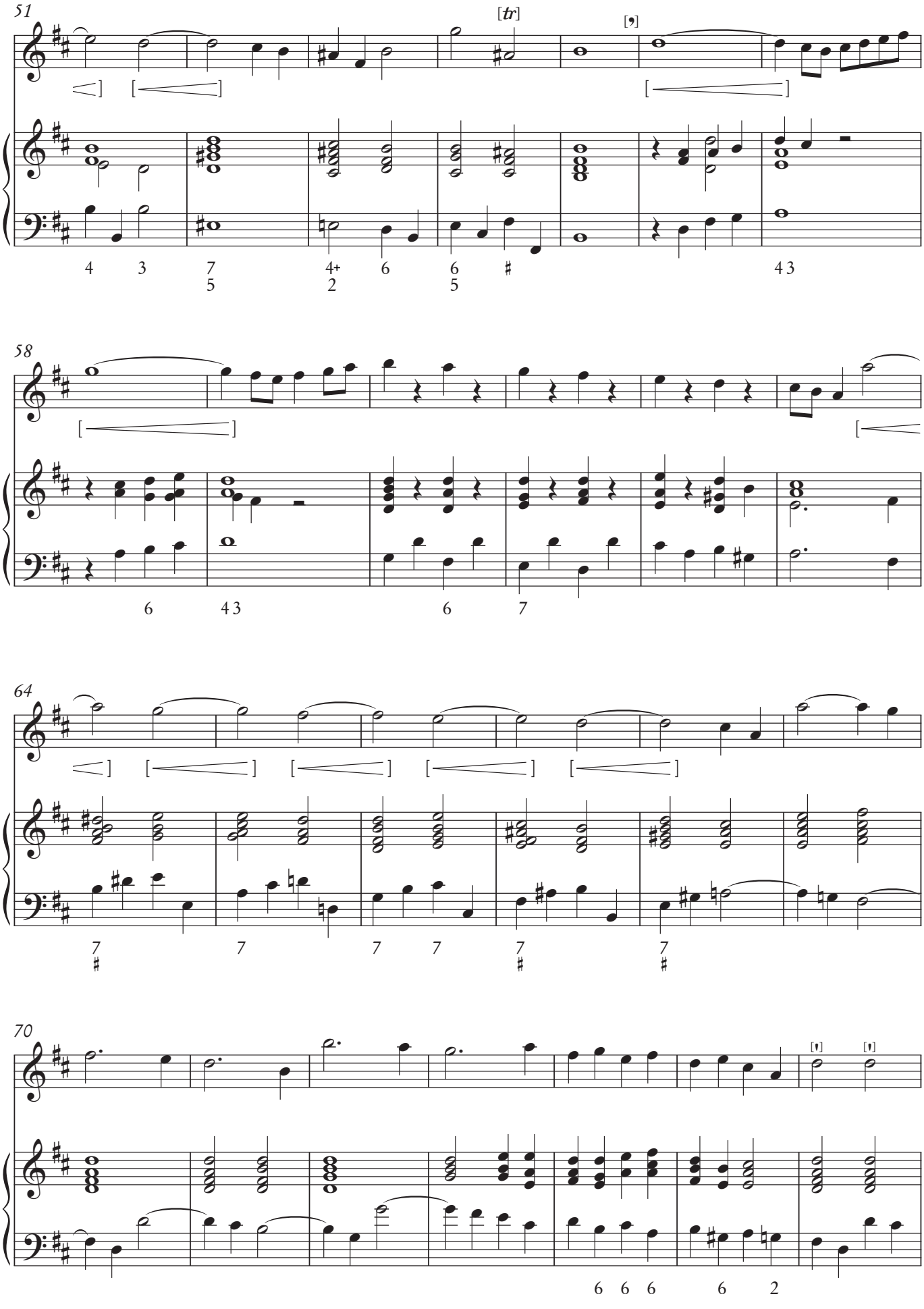
31
37
44


51
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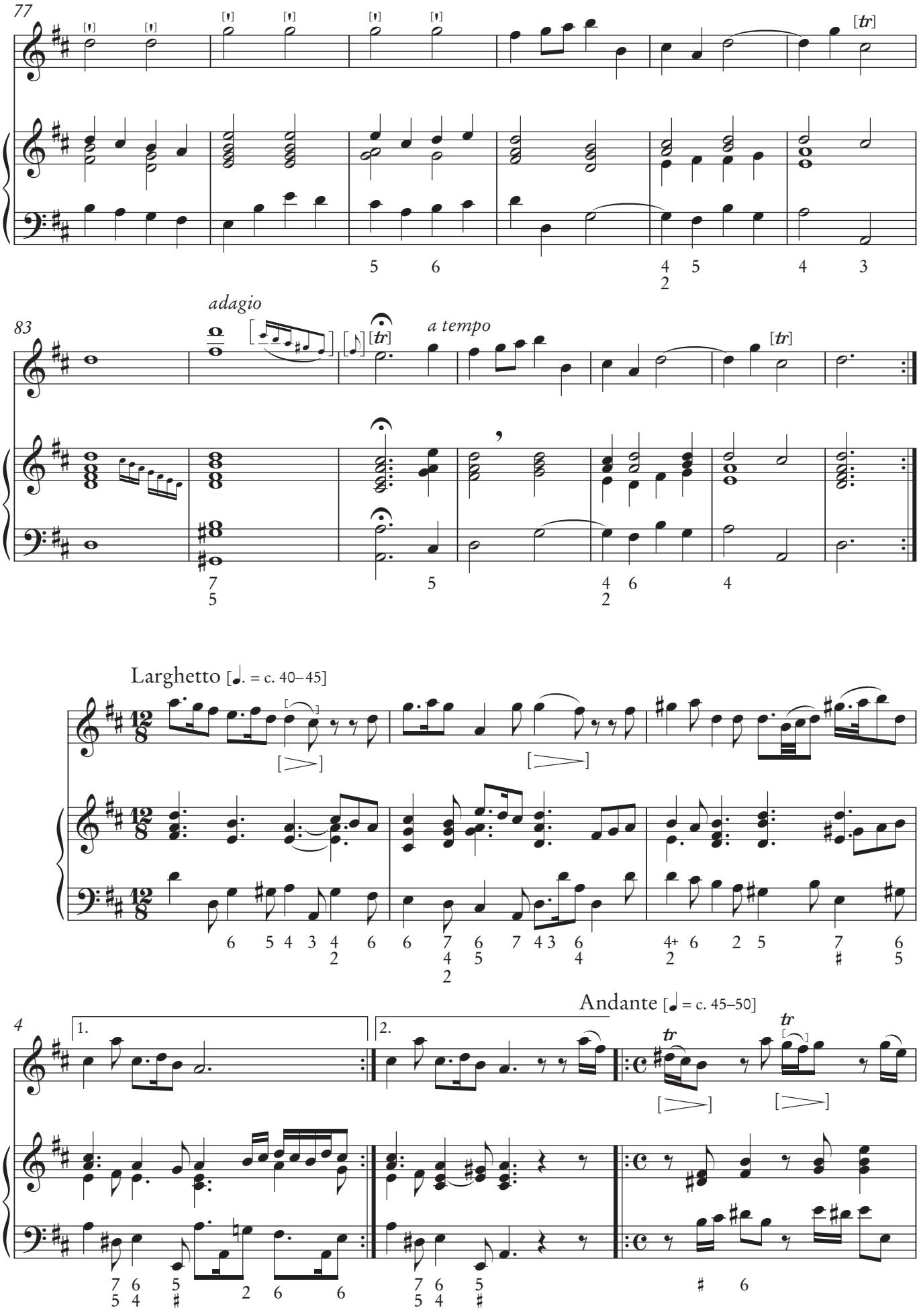
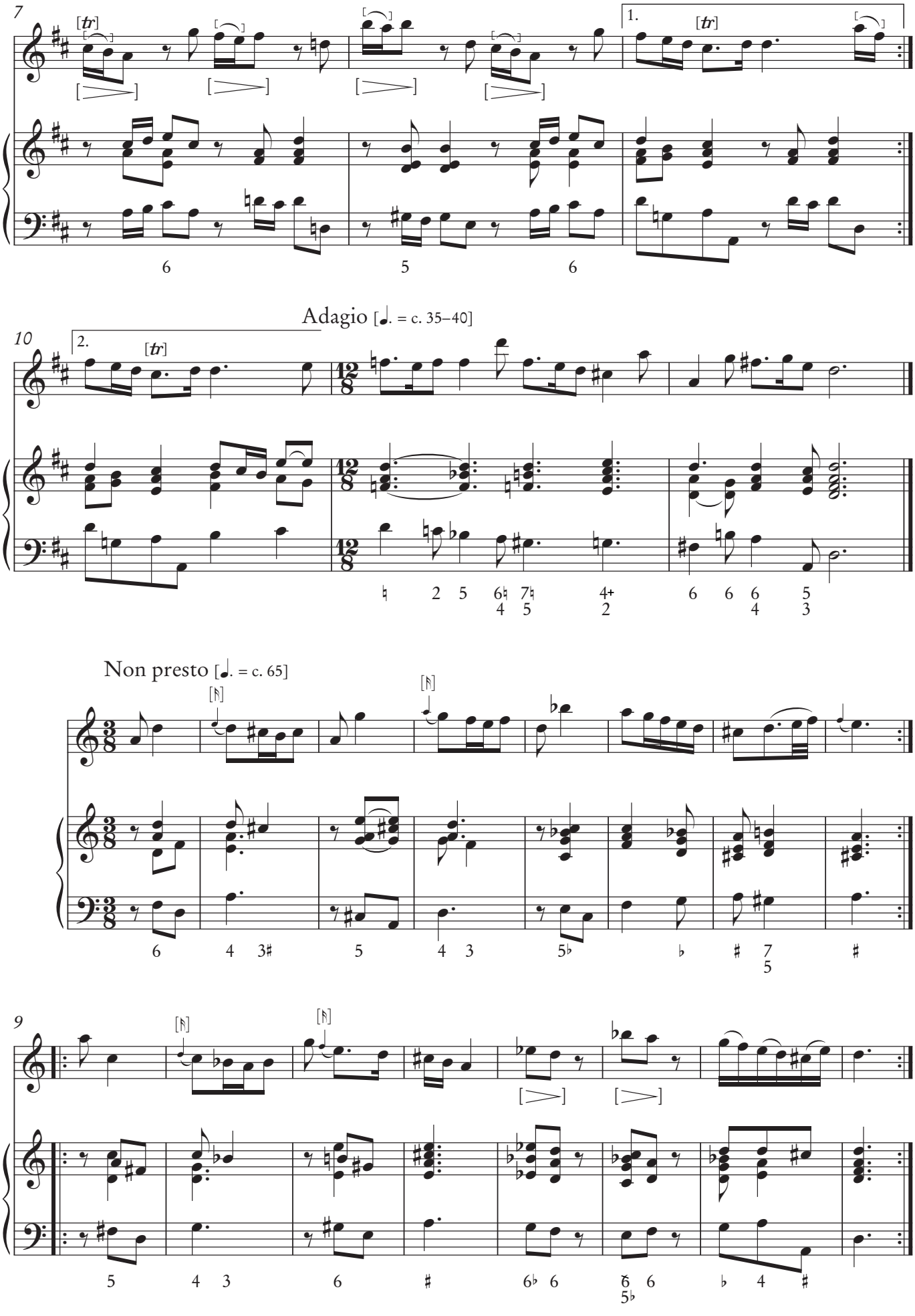
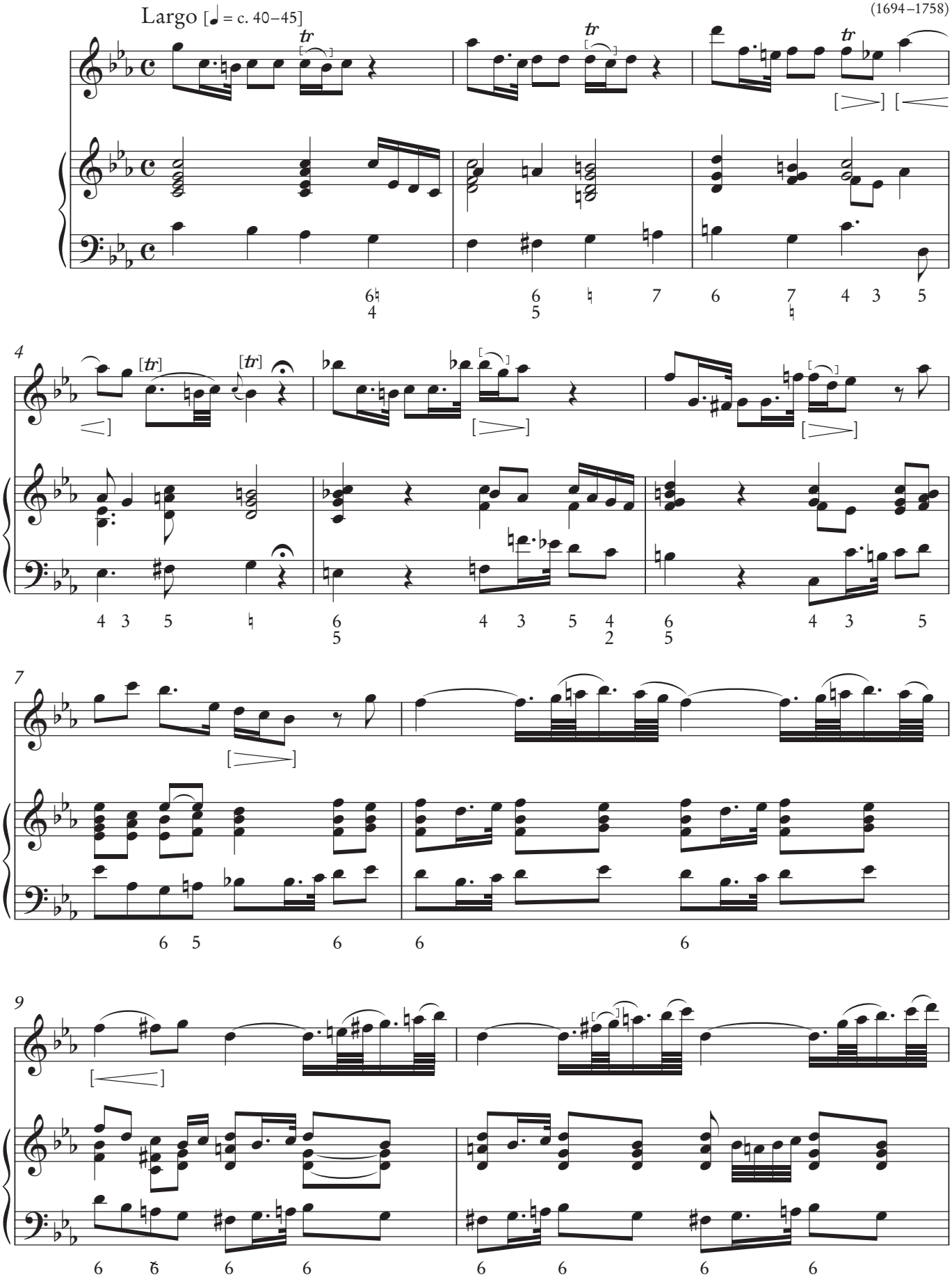
58
64
70


77
adagio
83
a tempo
Larghetto [♩. = c. 40–45]
4
1.
2.
Andante [♩ = c. 45–50]


7
[tr]
1.
[tr]
10
2.
[tr]
Adagio [♩. = c. 35–40]
Non presto [♩. = c. 65]
9

Sonata III

Johan Helmich Roman
(1694–1758)



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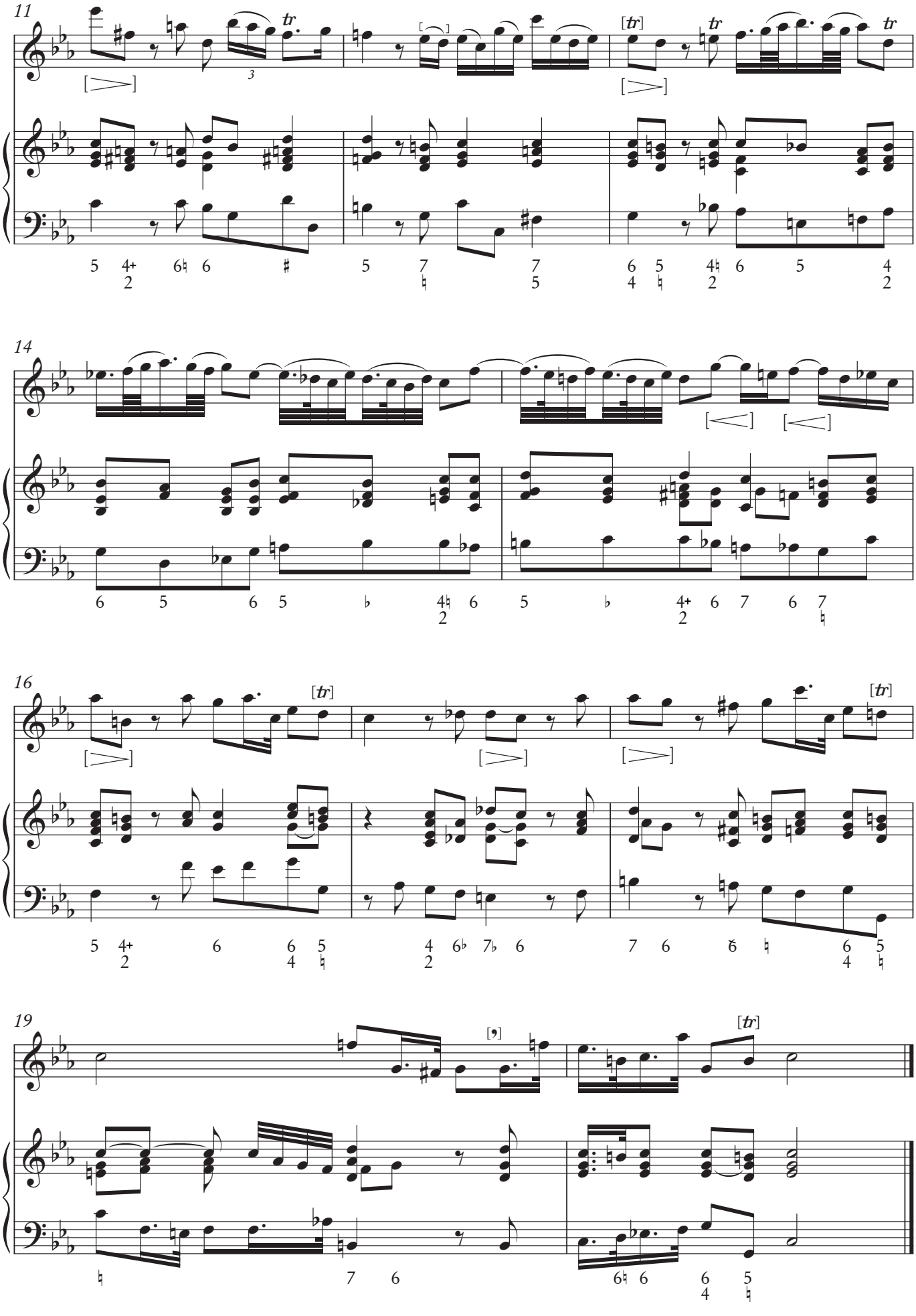
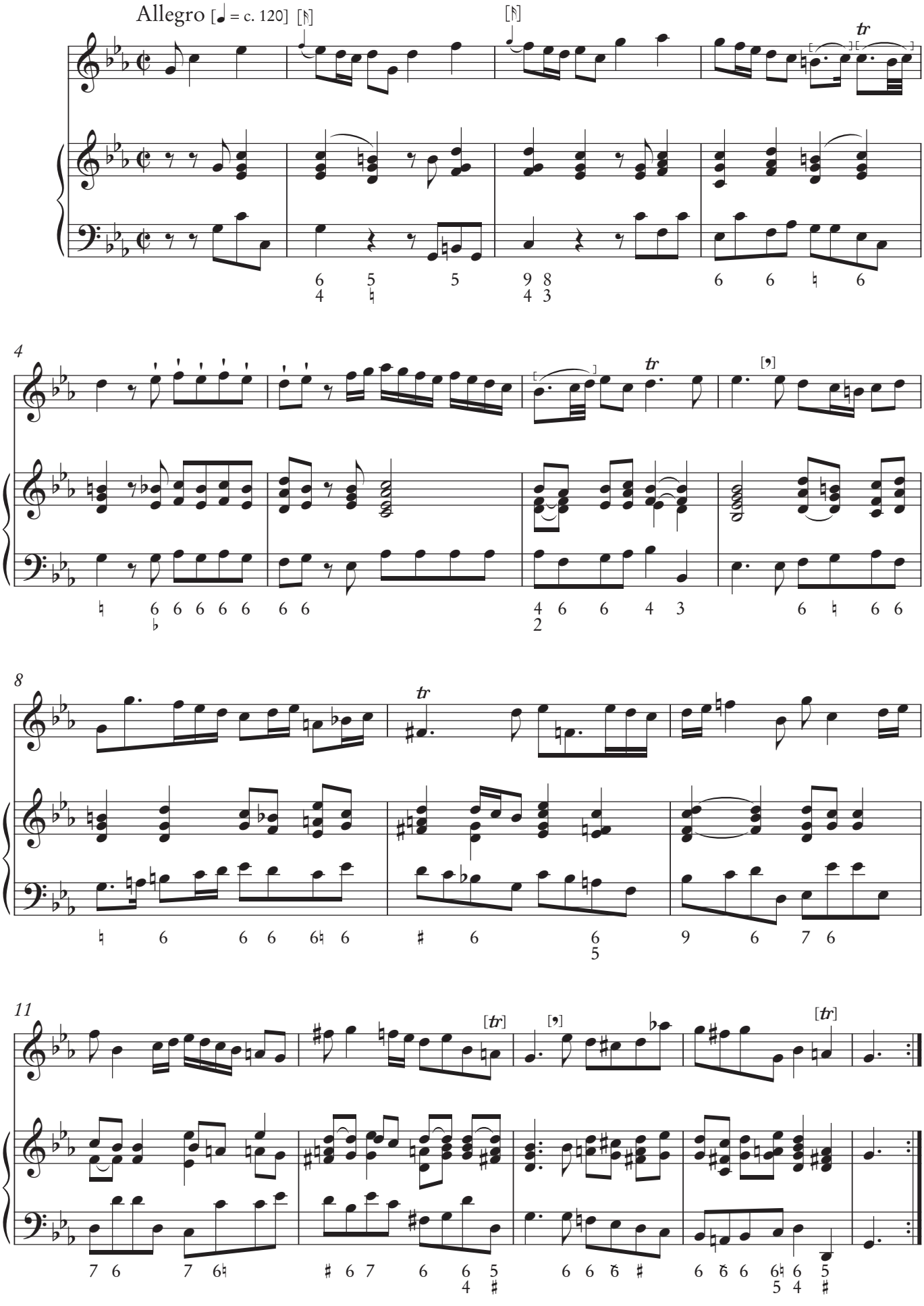
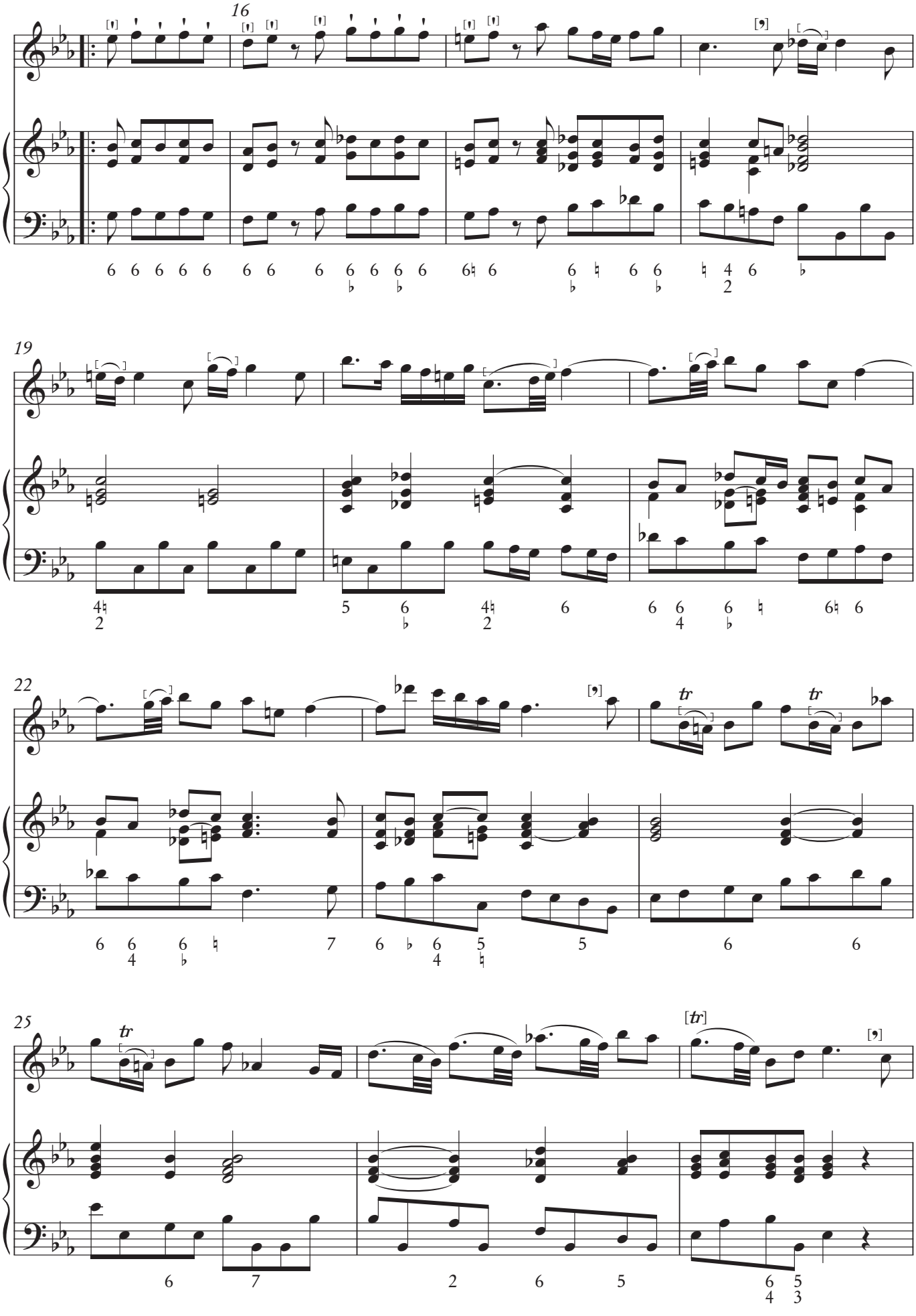

11
14
16
19

I H R


Allegro [♩ = c. 120]
4
8
11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19
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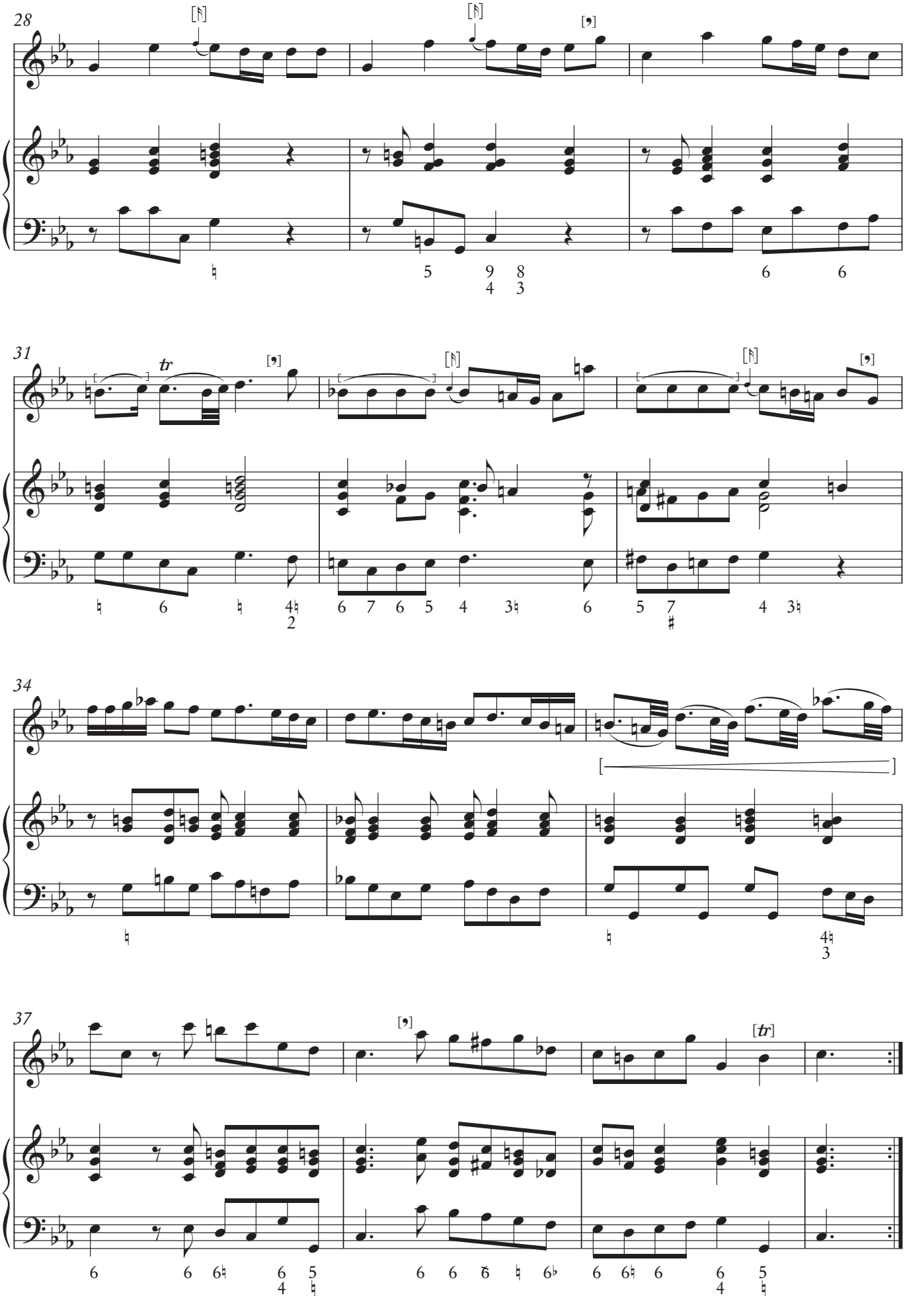
25
tr
[tr]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31
tr
34
37
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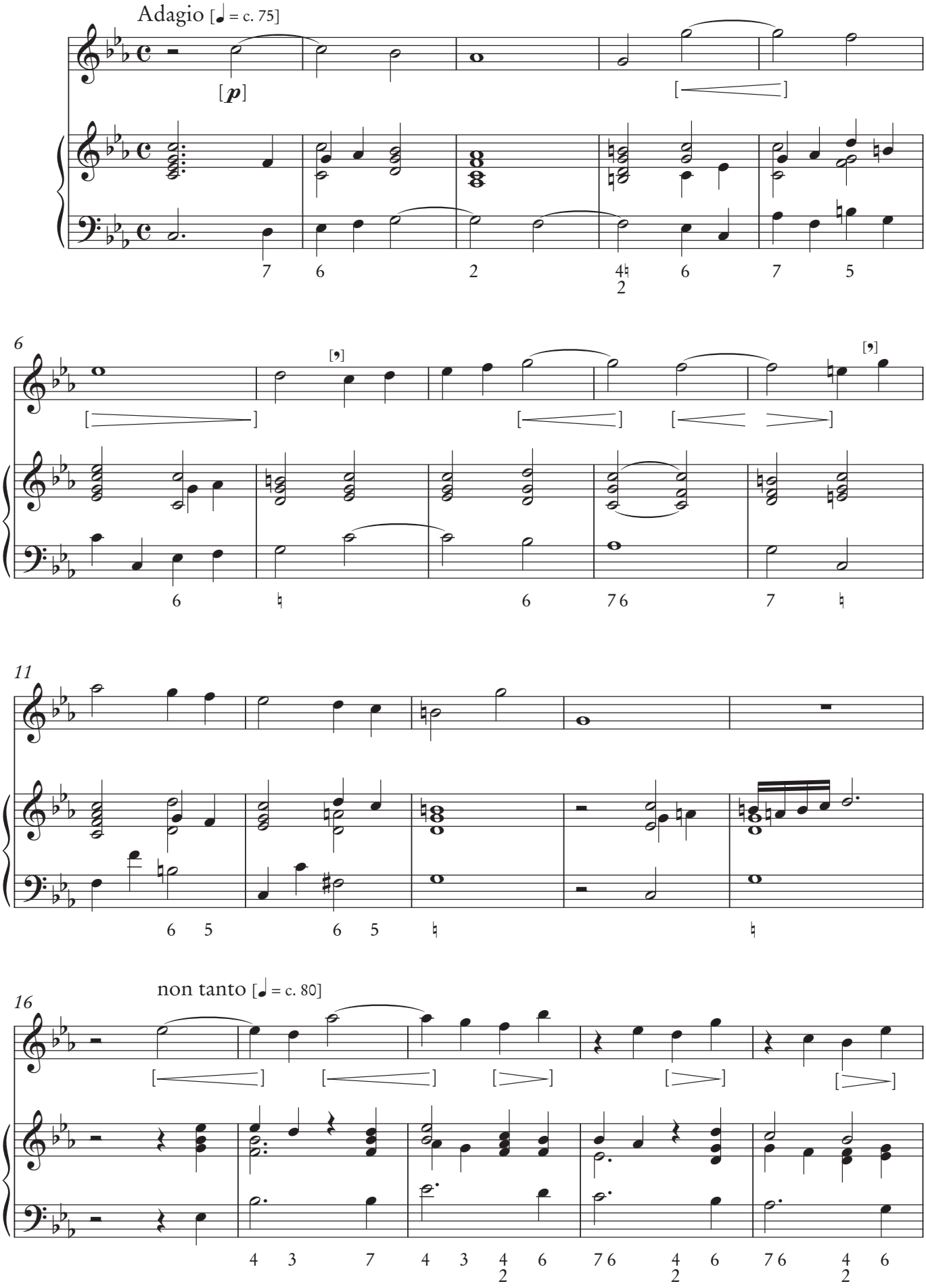
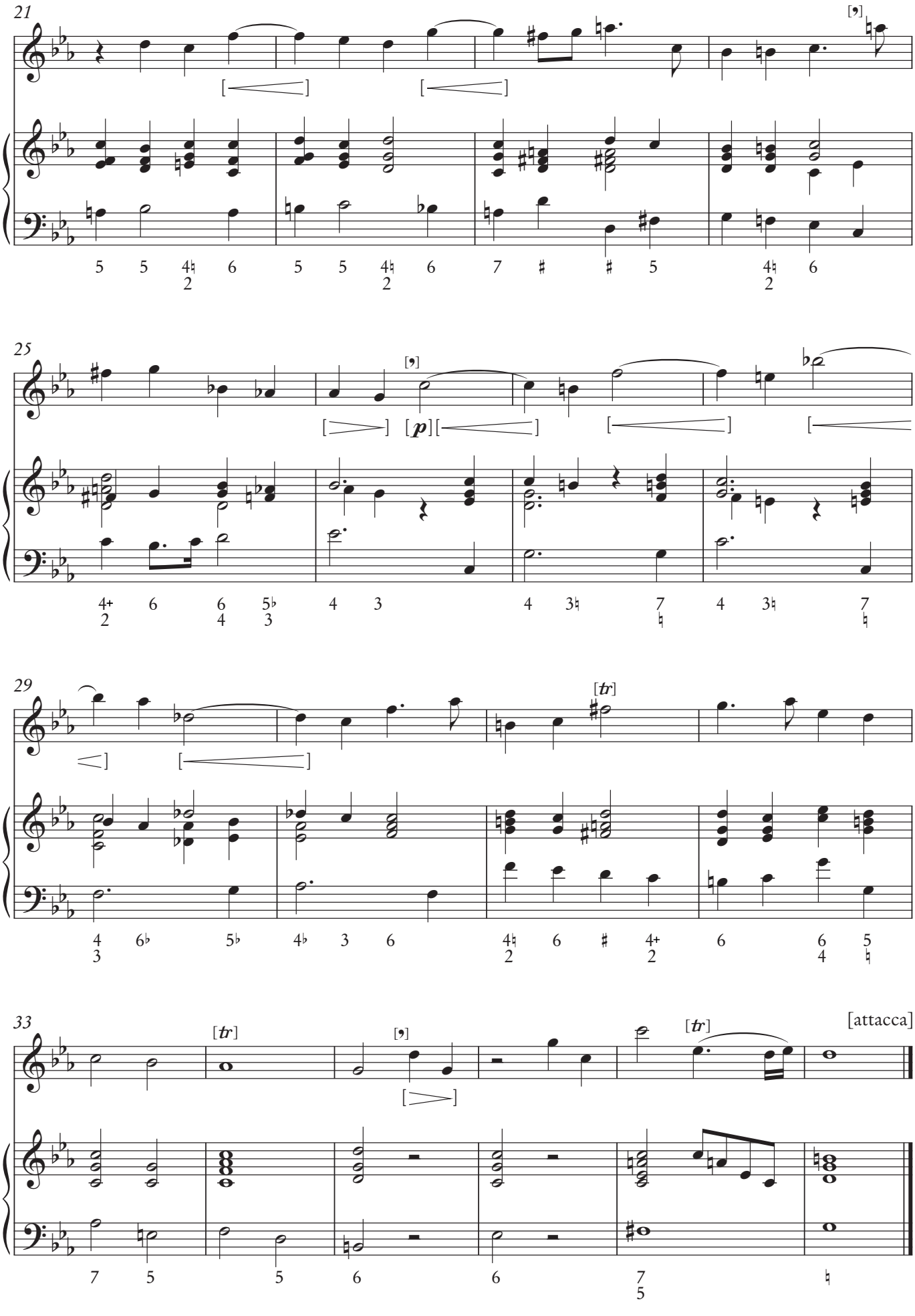

Adagio [♩ = c. 75]
[p]
6
11
non tanto [♩ = c. 80]
16


21
25
29
33
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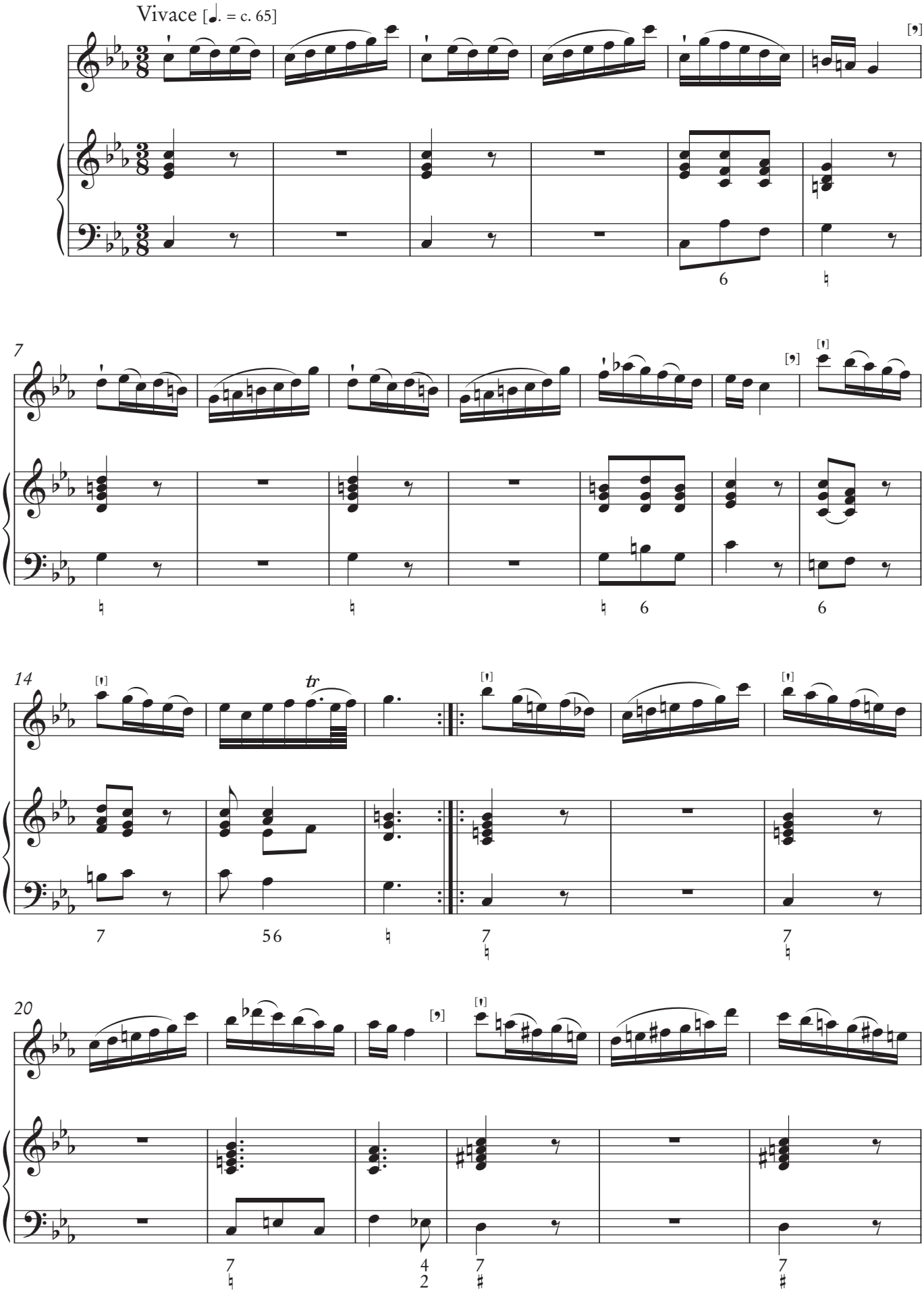
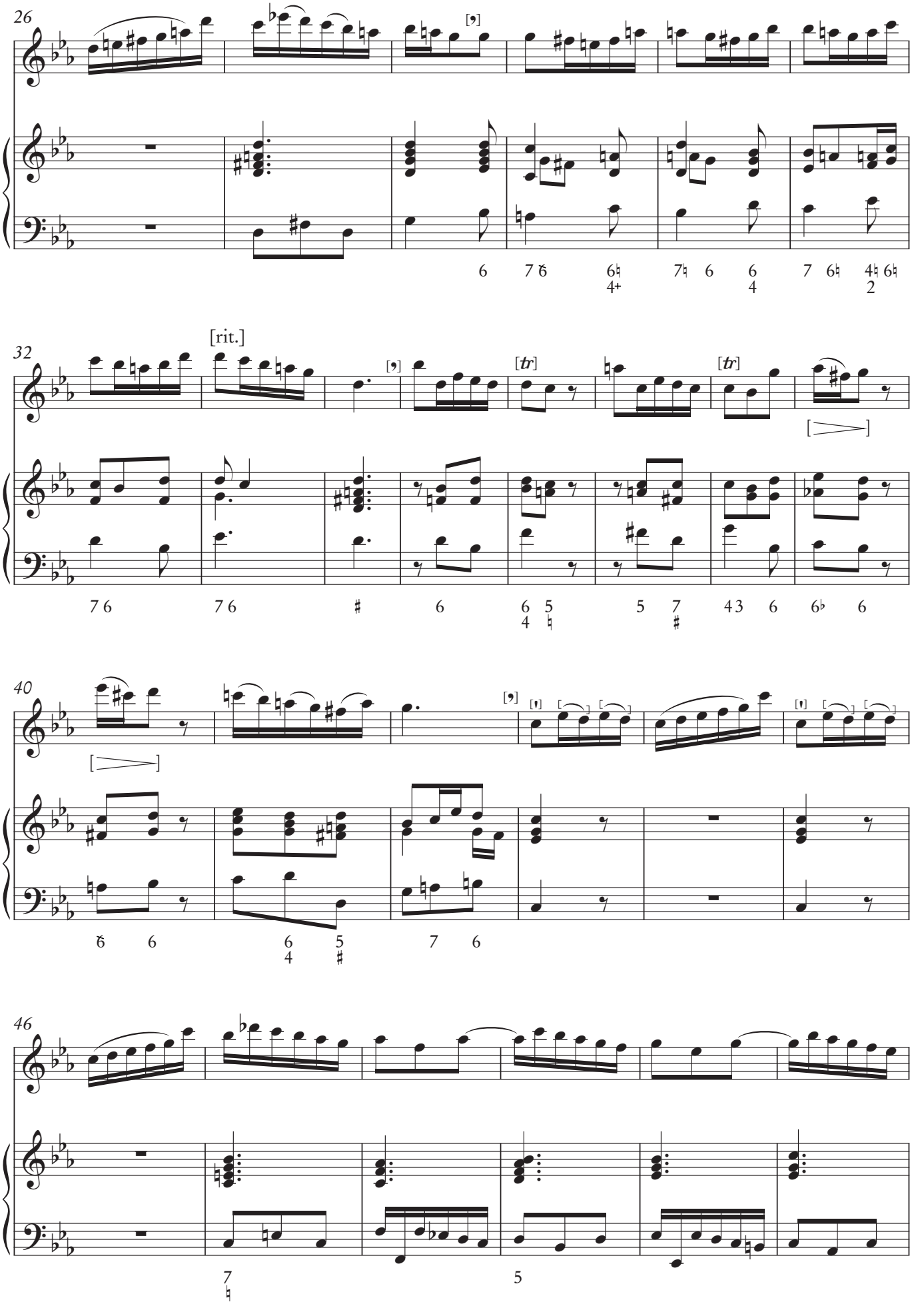
[tr]
[attacca]


Vivace [♩. = c. 65]
7
14
tr
20


26
6 7♭ 6♮ 7♮ 6 6 7 6♮ 4♯ 6♮
4+ 4 2
32
[rit.]
[tr]
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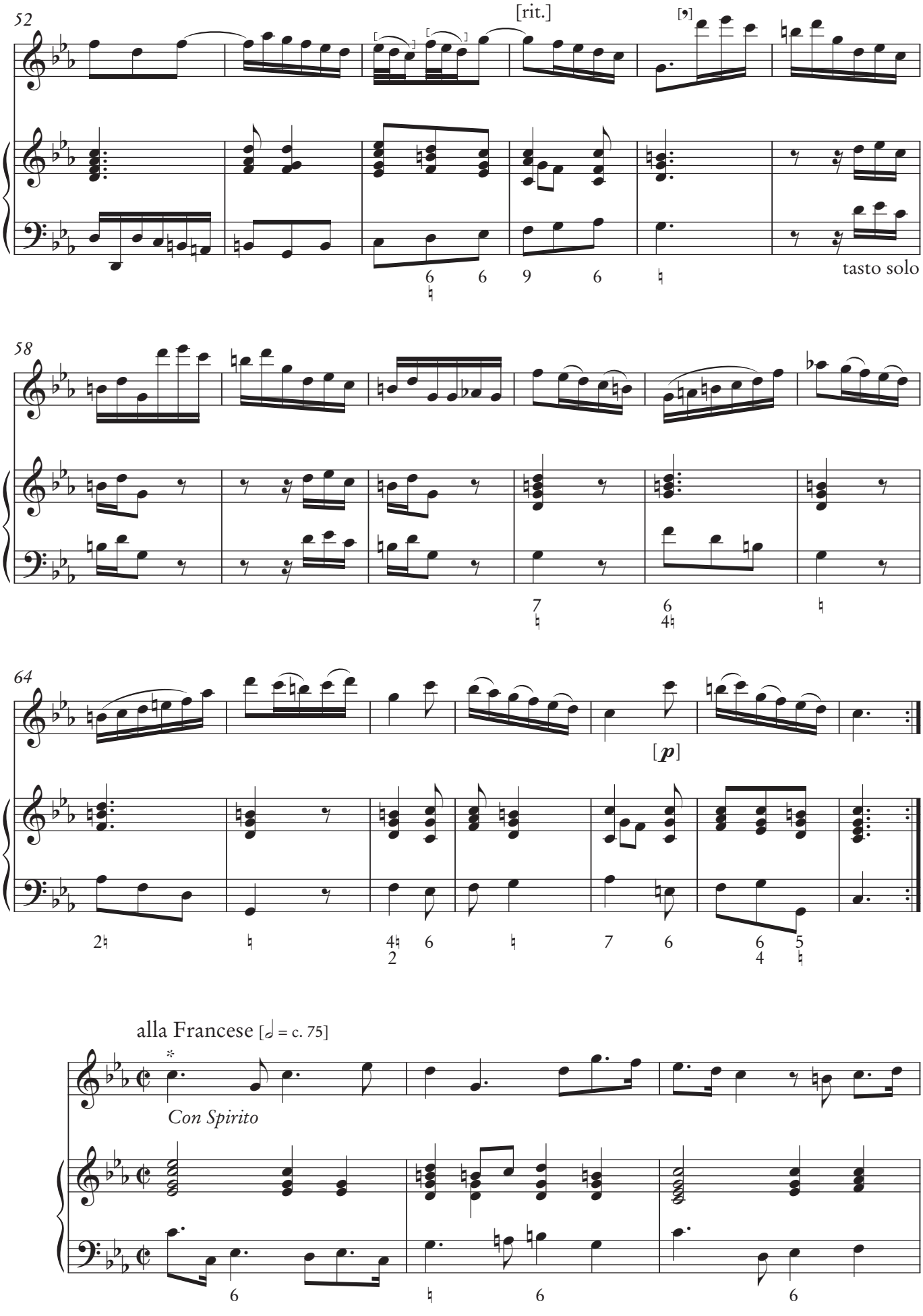
7 6 7 6 ♯ 6 6 5 5 7 43 6 6♭ 6
4 ♮ ♯
40
♭ 6 6 5 7 6
4 ♯
46
7 5
♮



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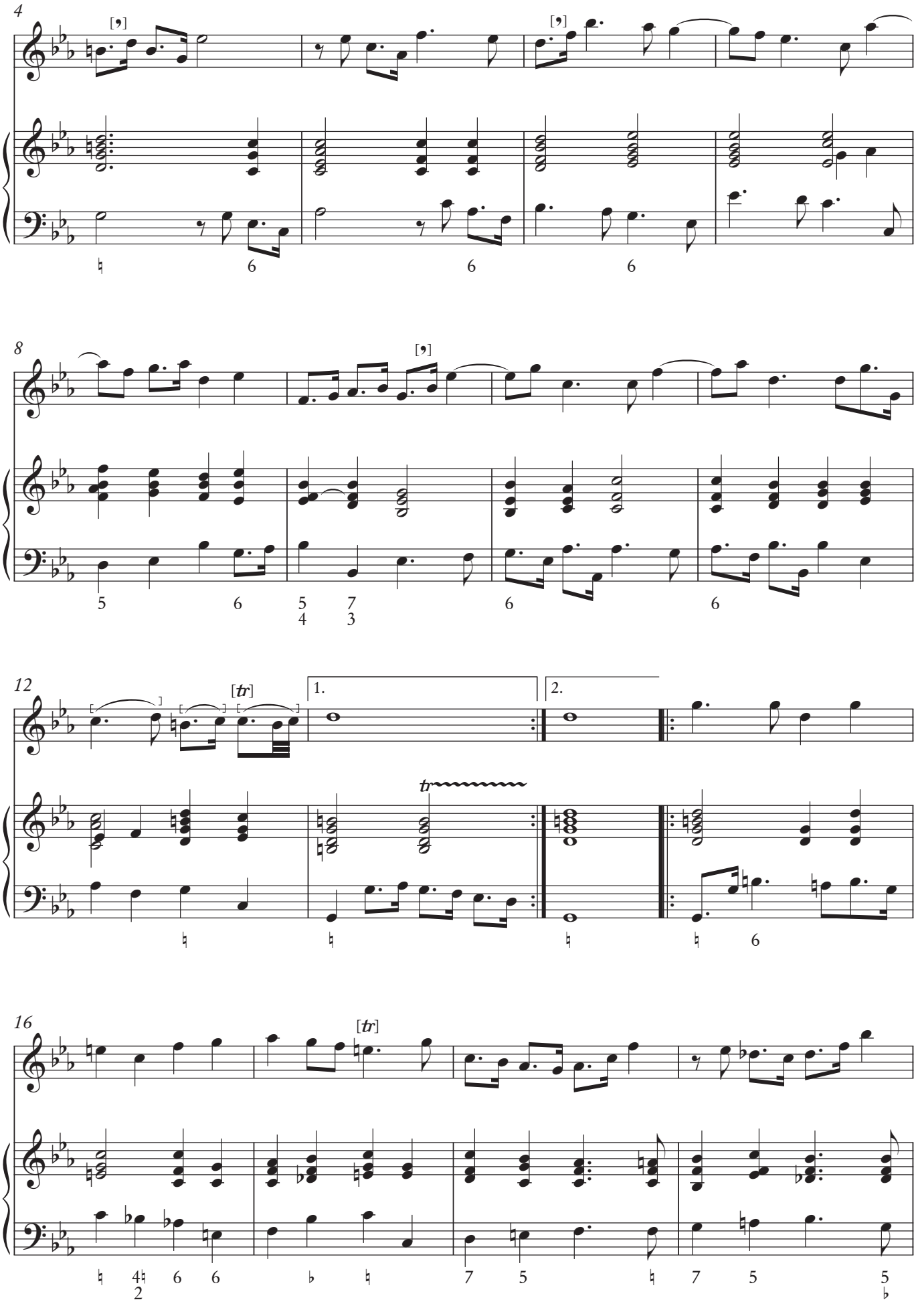
4
8
12
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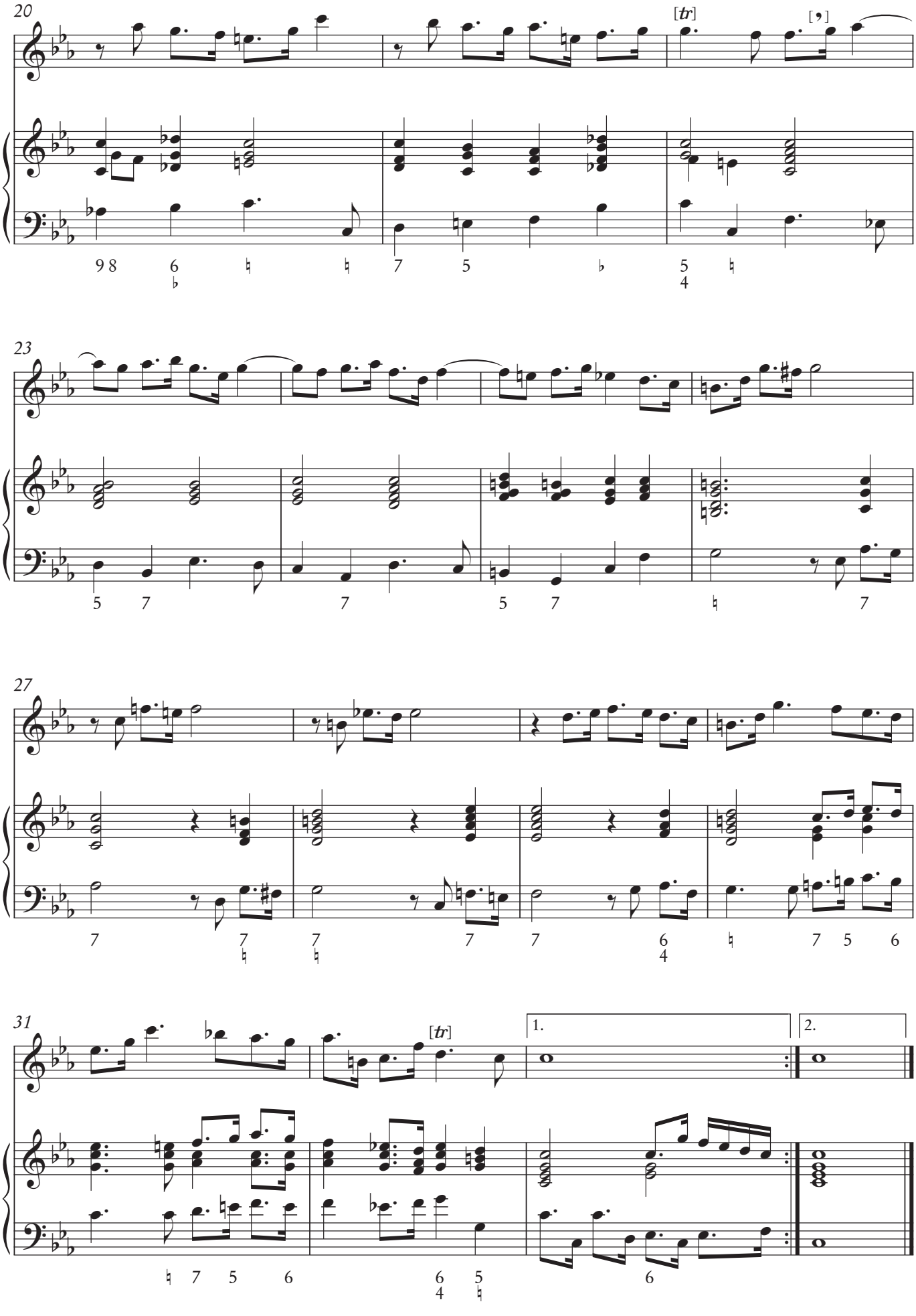
1.
2.


20
[tr]
[,]
23
27
31
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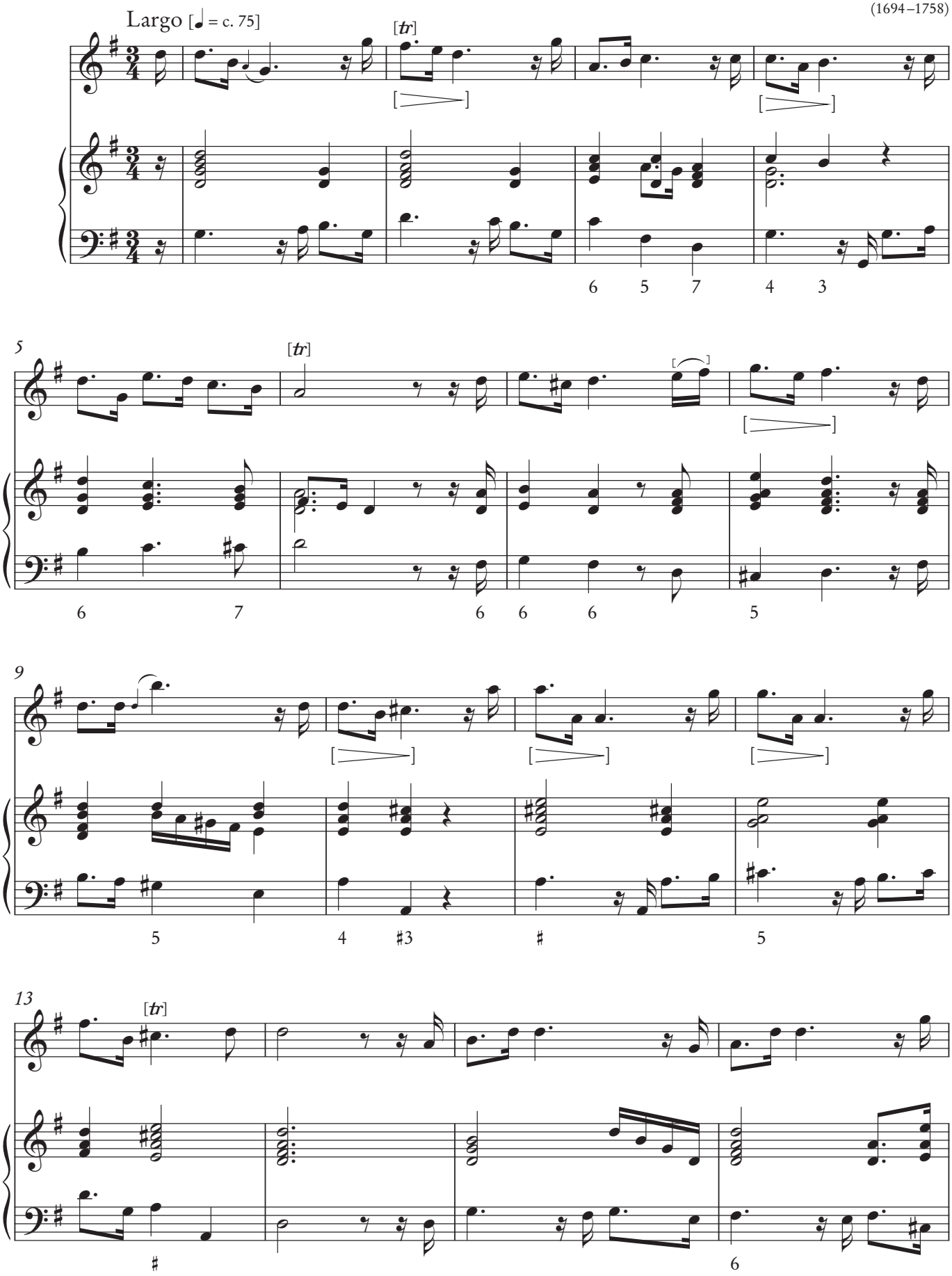
1.
2.

Sonata IV

Johan Helmich Roman
(1694–1758)



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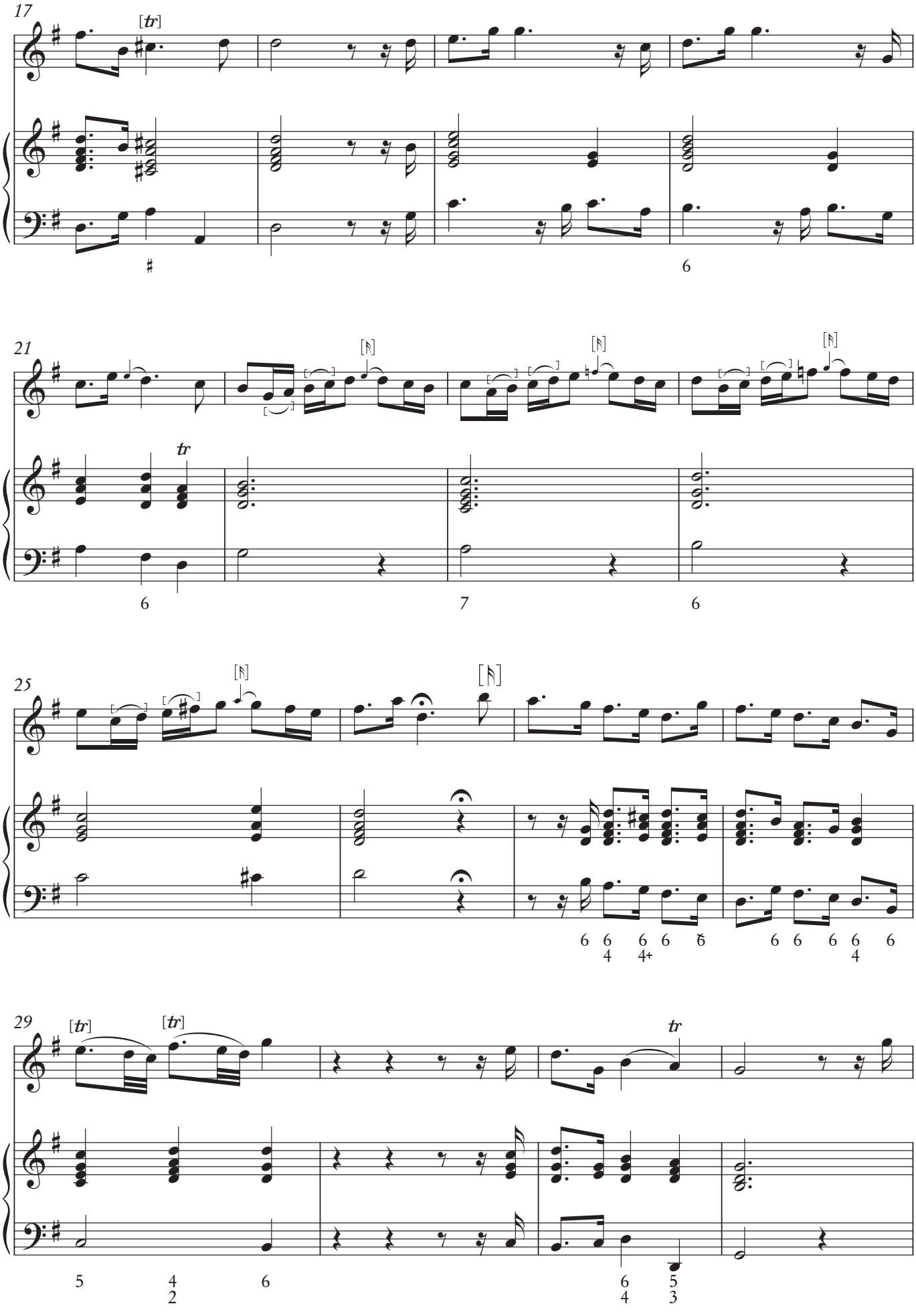
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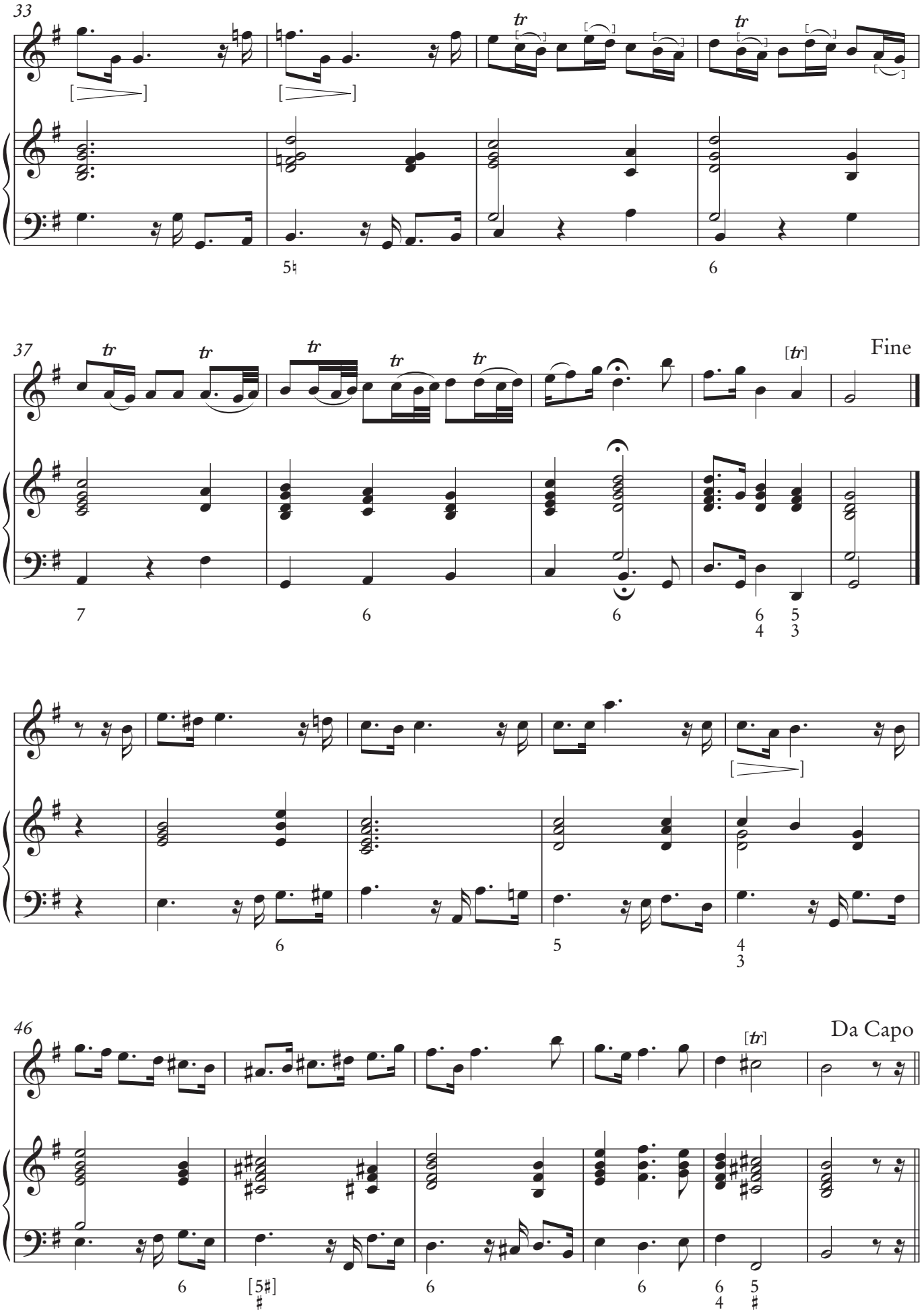
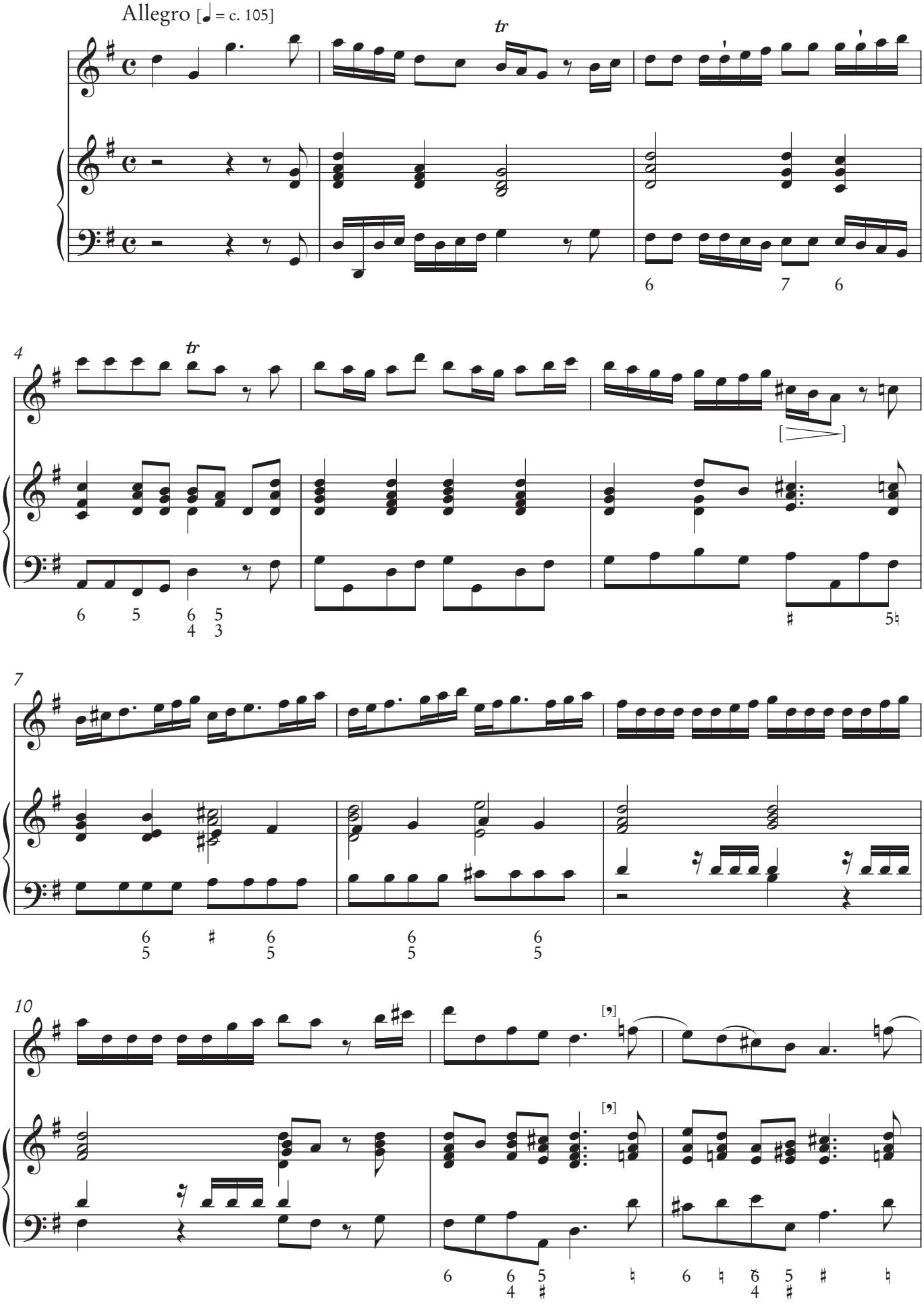
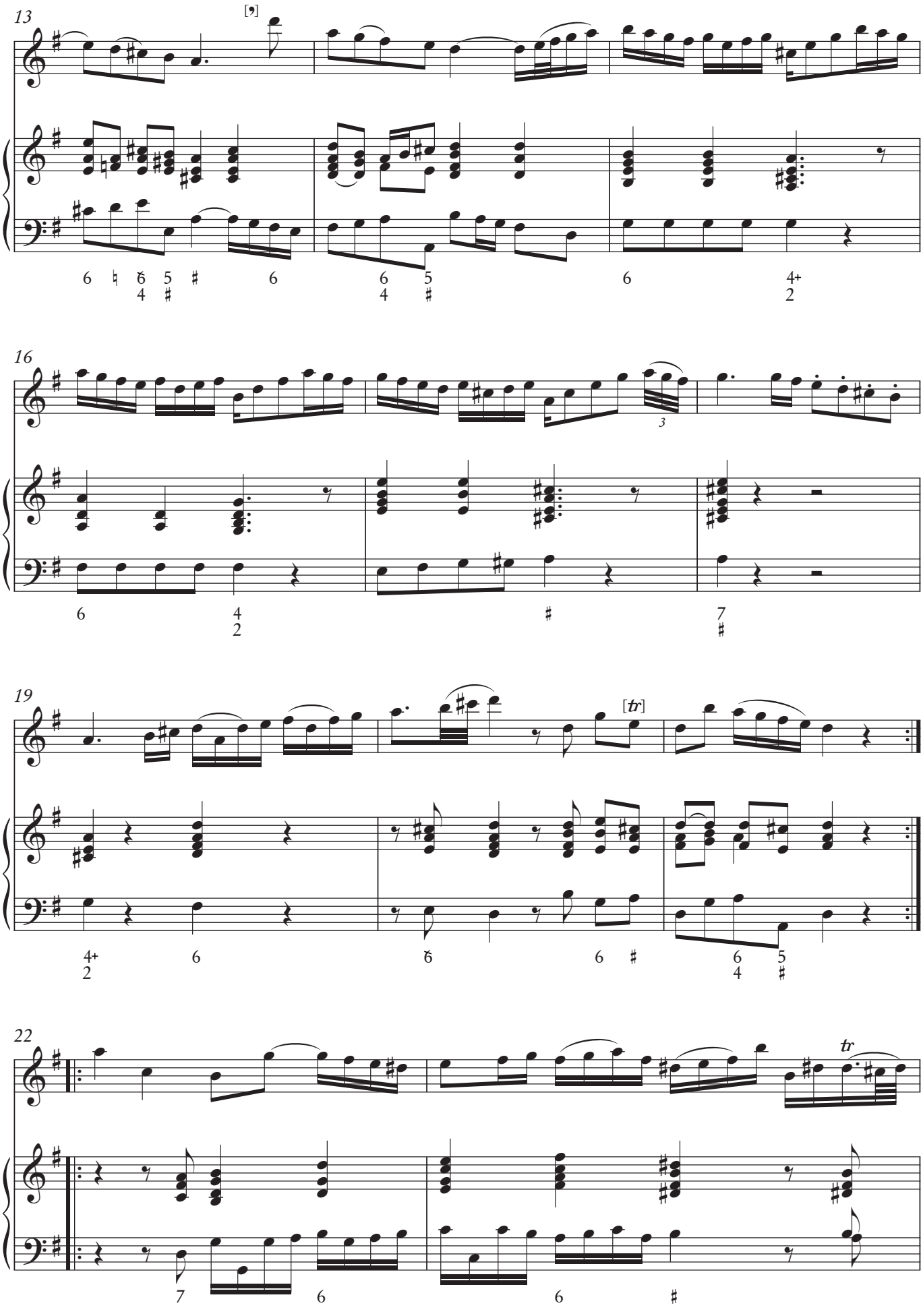

33
tr
tr
5♮
6
37
tr
tr
tr
tr
tr
[tr]
Fine
7
6
6
6 5
4 3
6
5
4
3
46
[tr]
Da Capo
6
[5♯]
♯
6
6
6 5
4 ♯


Allegro [♩ = c. 105]
tr
4
tr
7
10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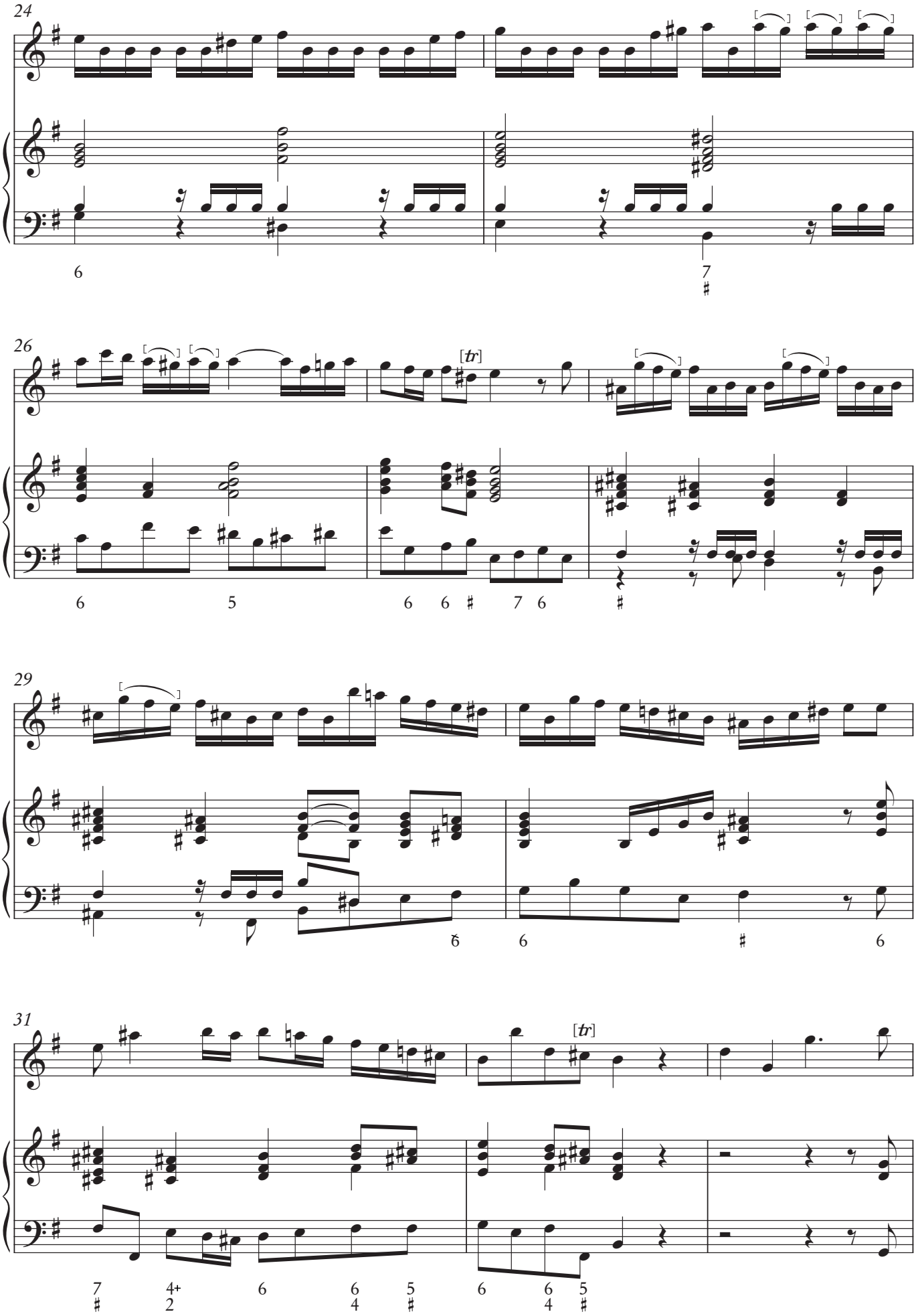
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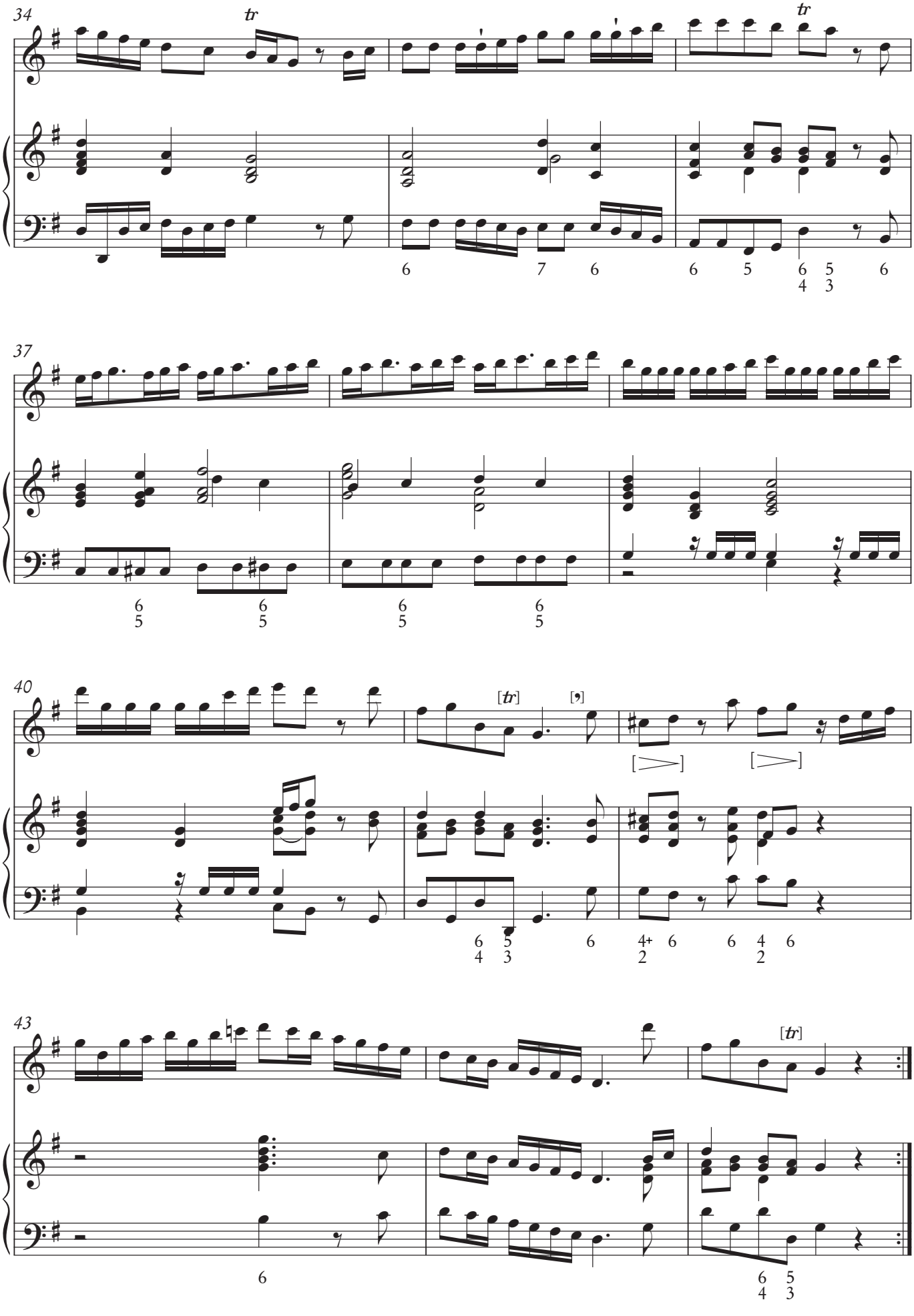
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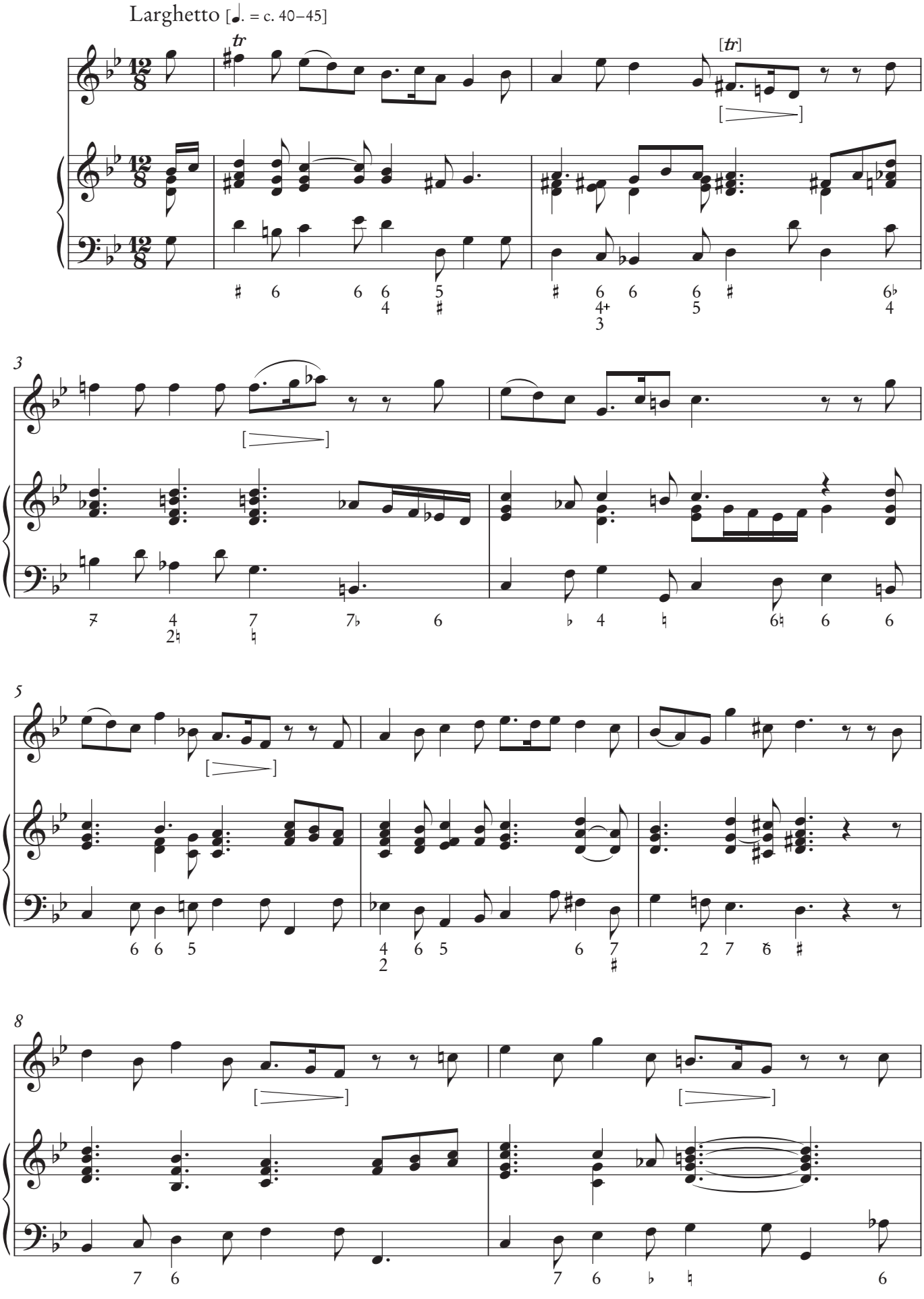
Larghetto [♩. = c. 40–45]
tr
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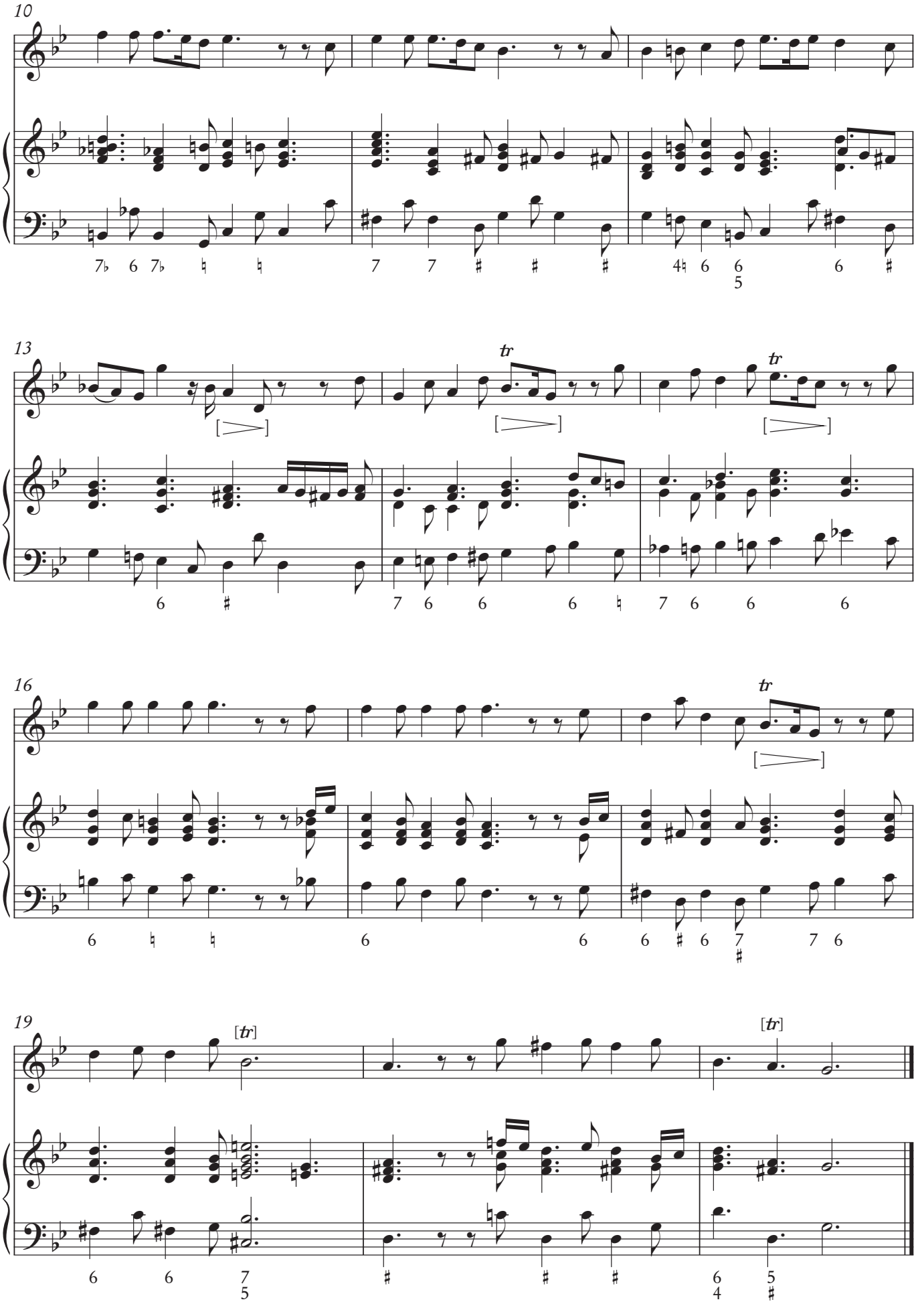
5
8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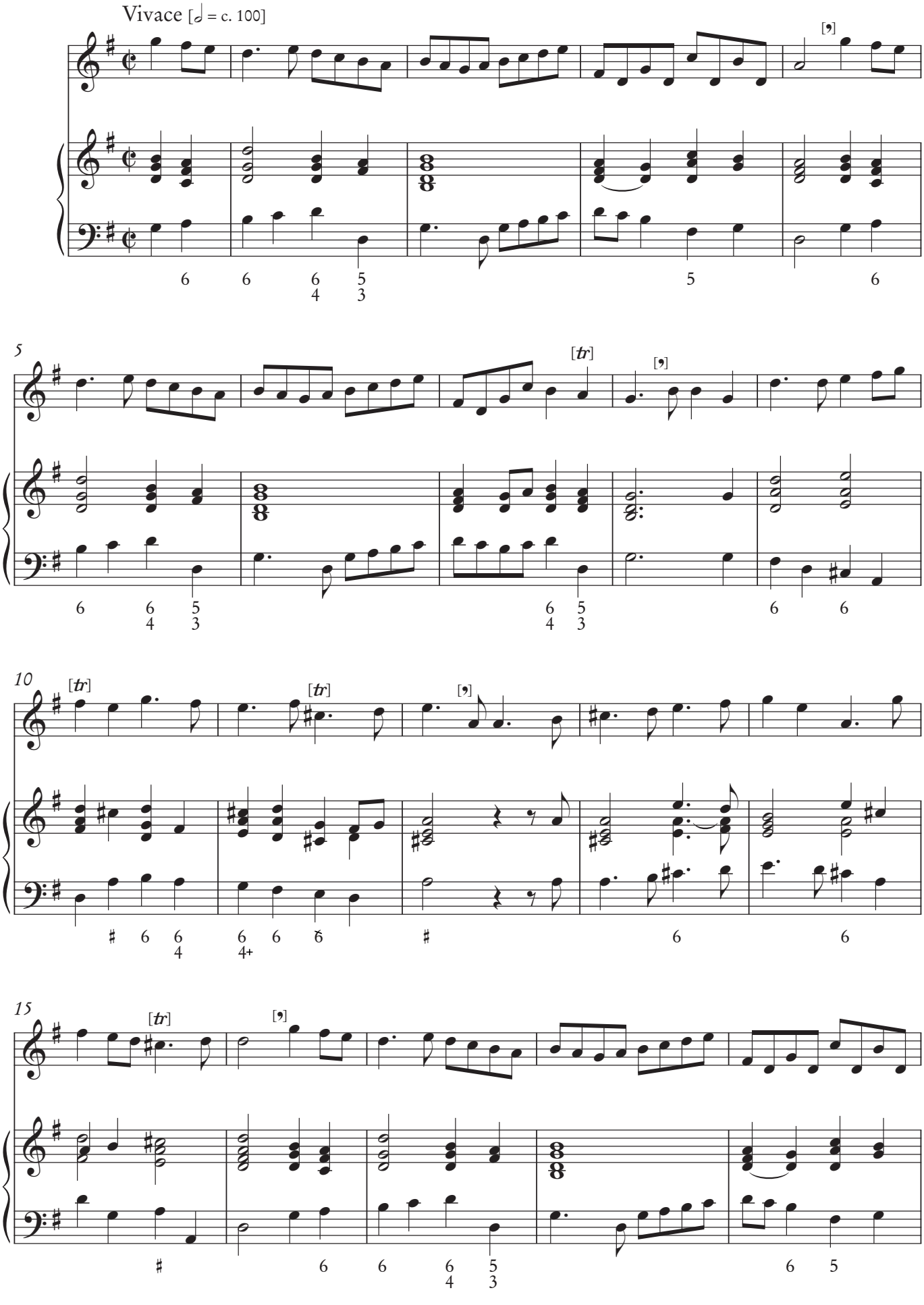
Vivace [♩ = c. 100]
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10
15
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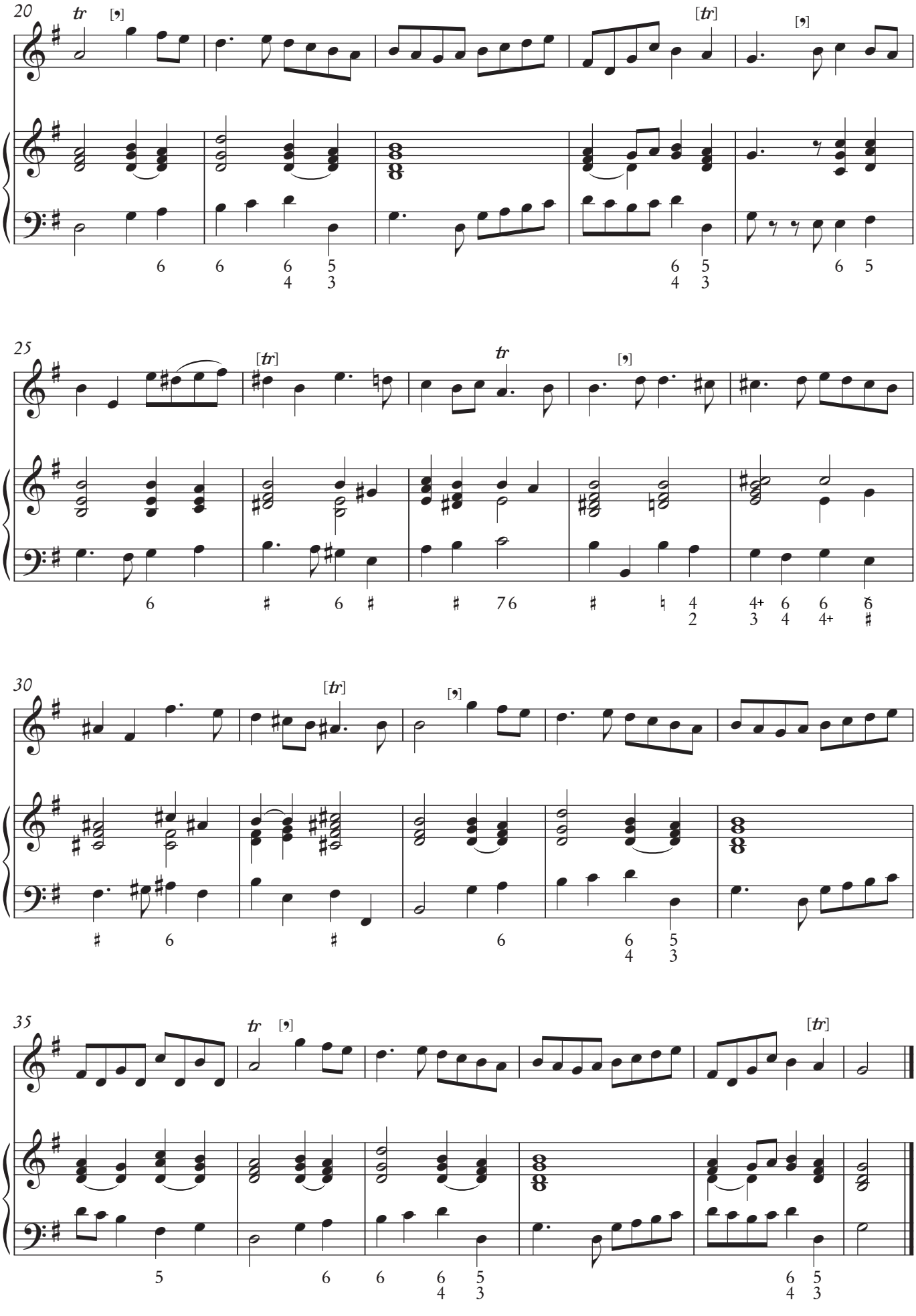
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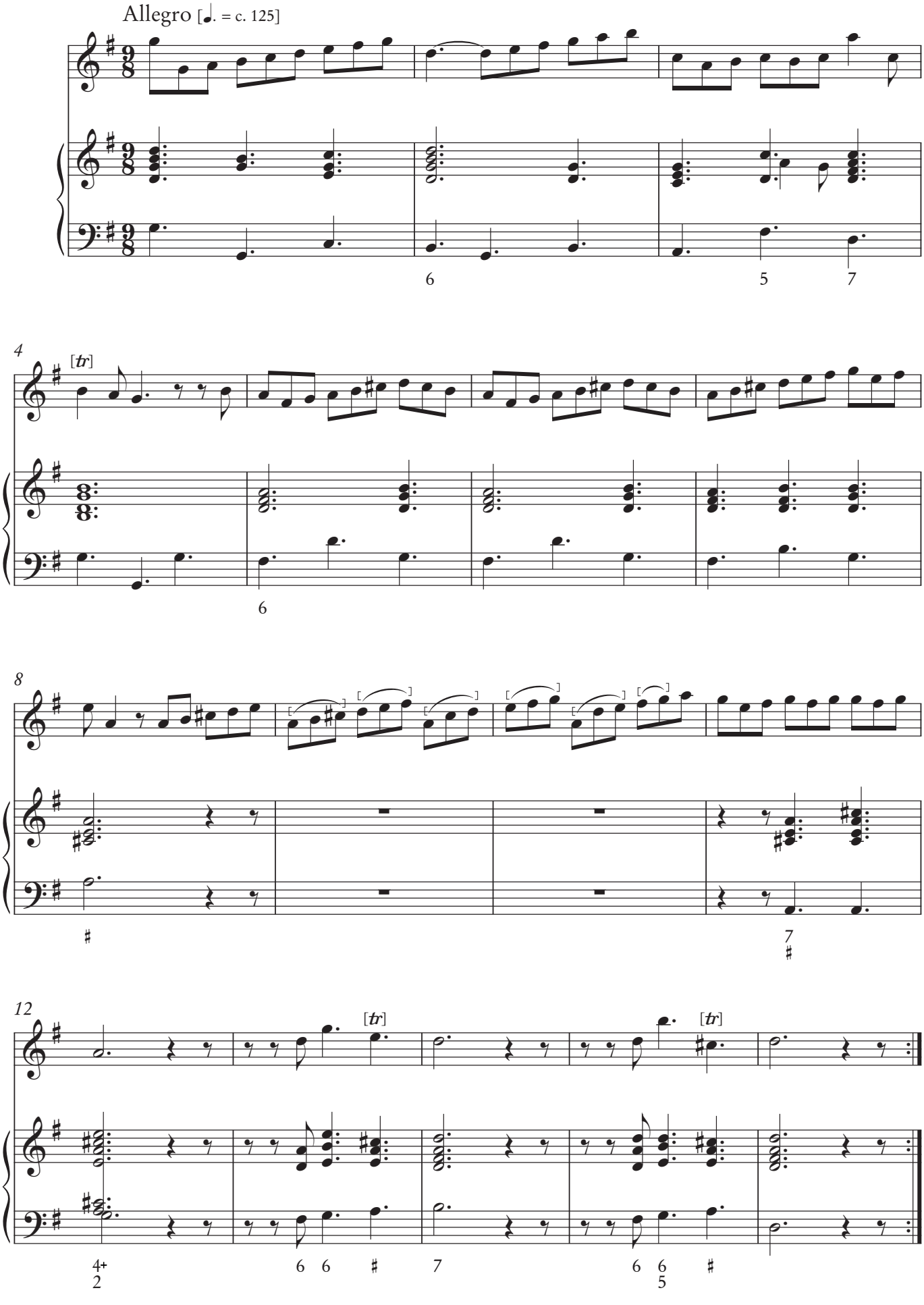
25
30
35

I H R


Allegro [♩. = c. 125]
6
5
7
4
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6
8
7
12
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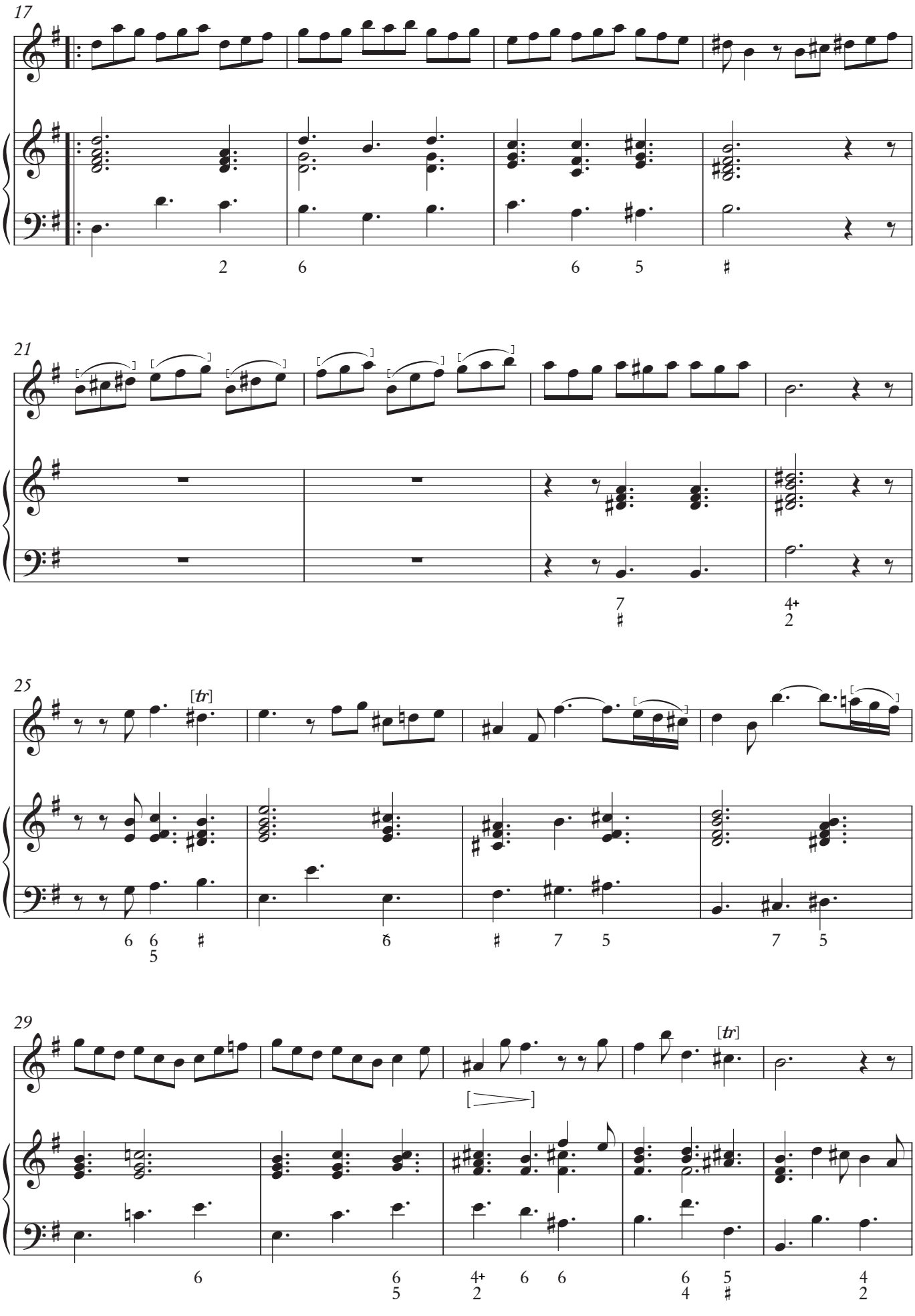
4+
2
6
6
7
6
6
5


17
2
6
6
5
21
7
4+
2
25
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6
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5
29
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6
6
5
4+
2
6
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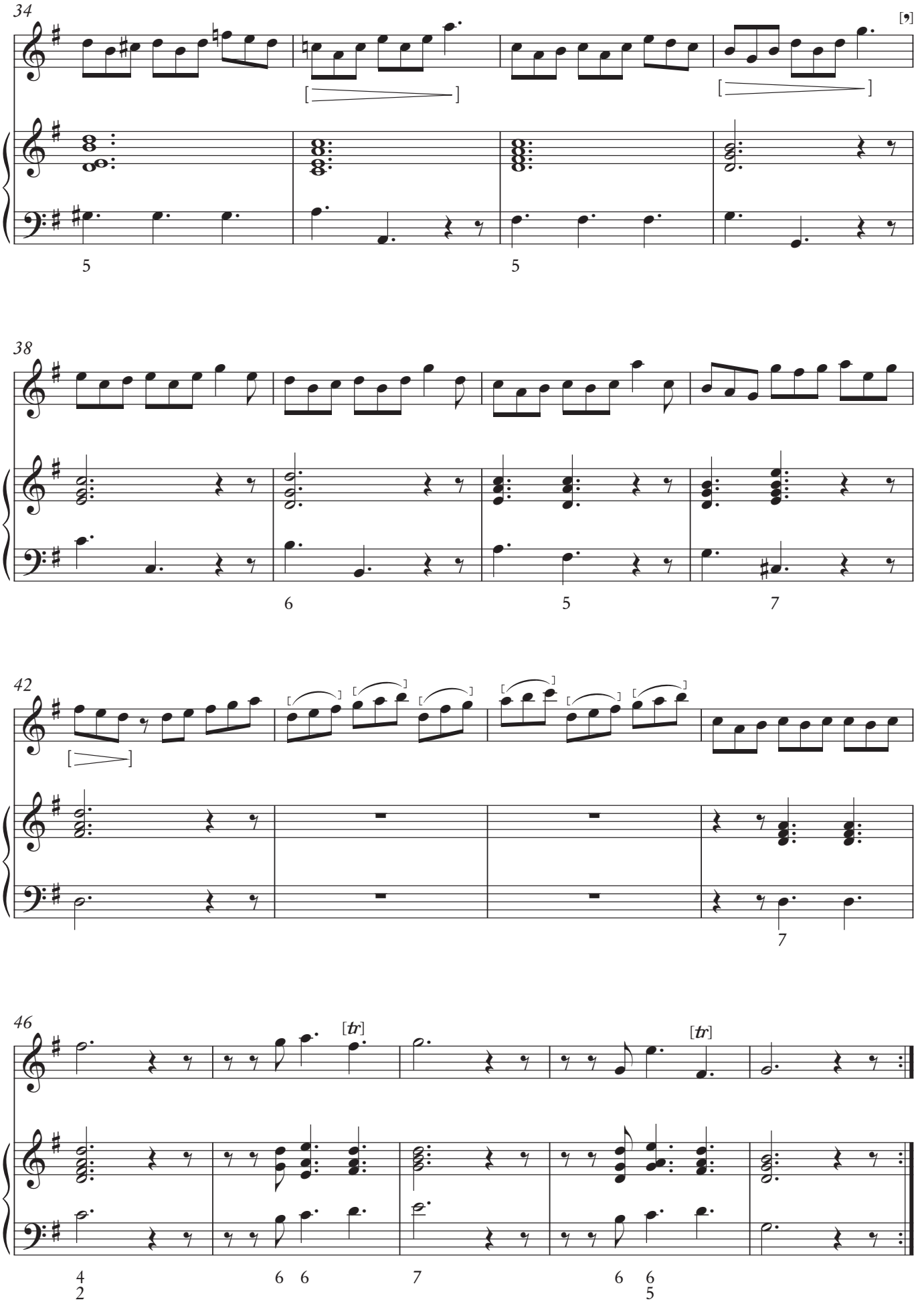
6
4
5
4
2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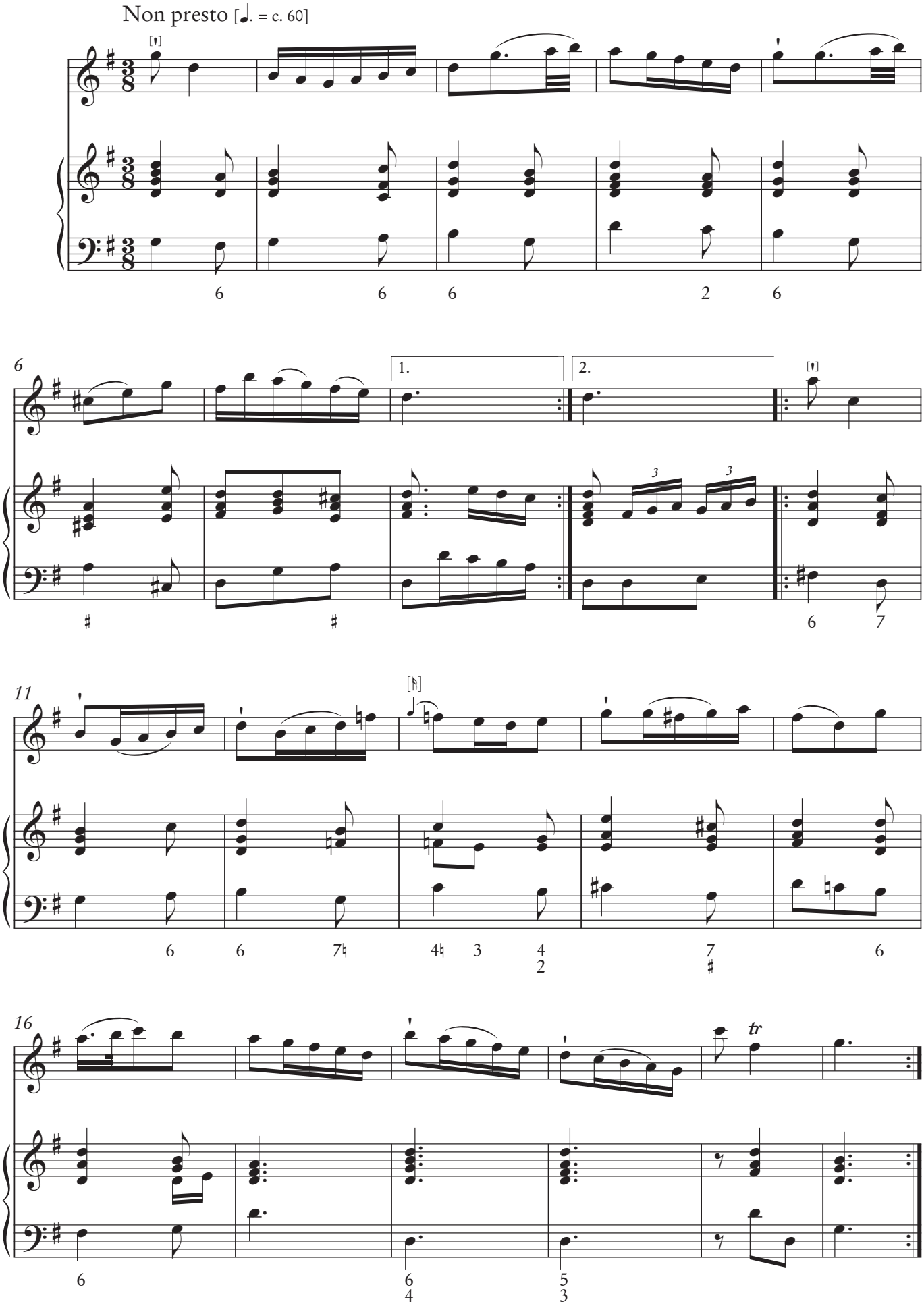
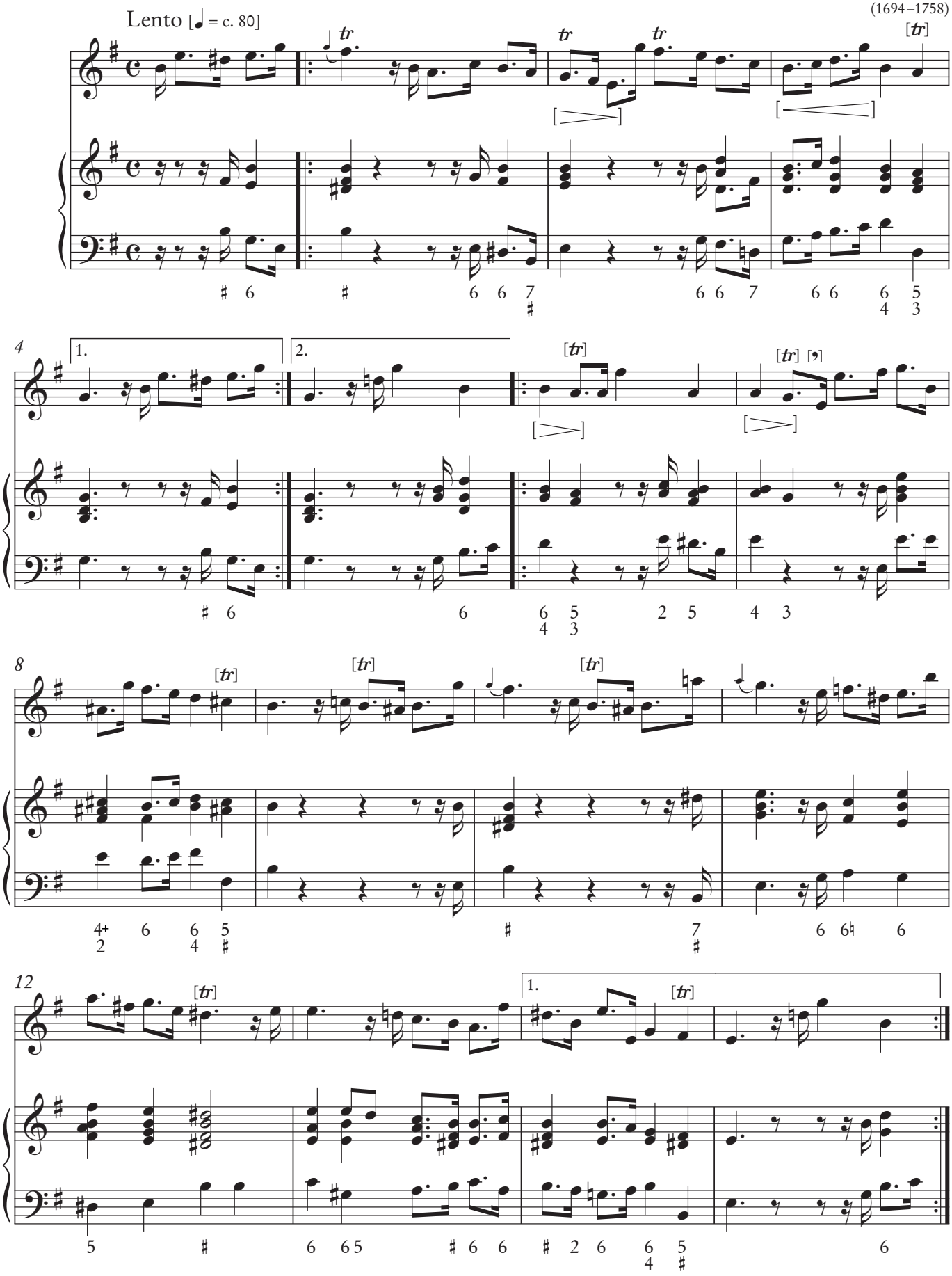
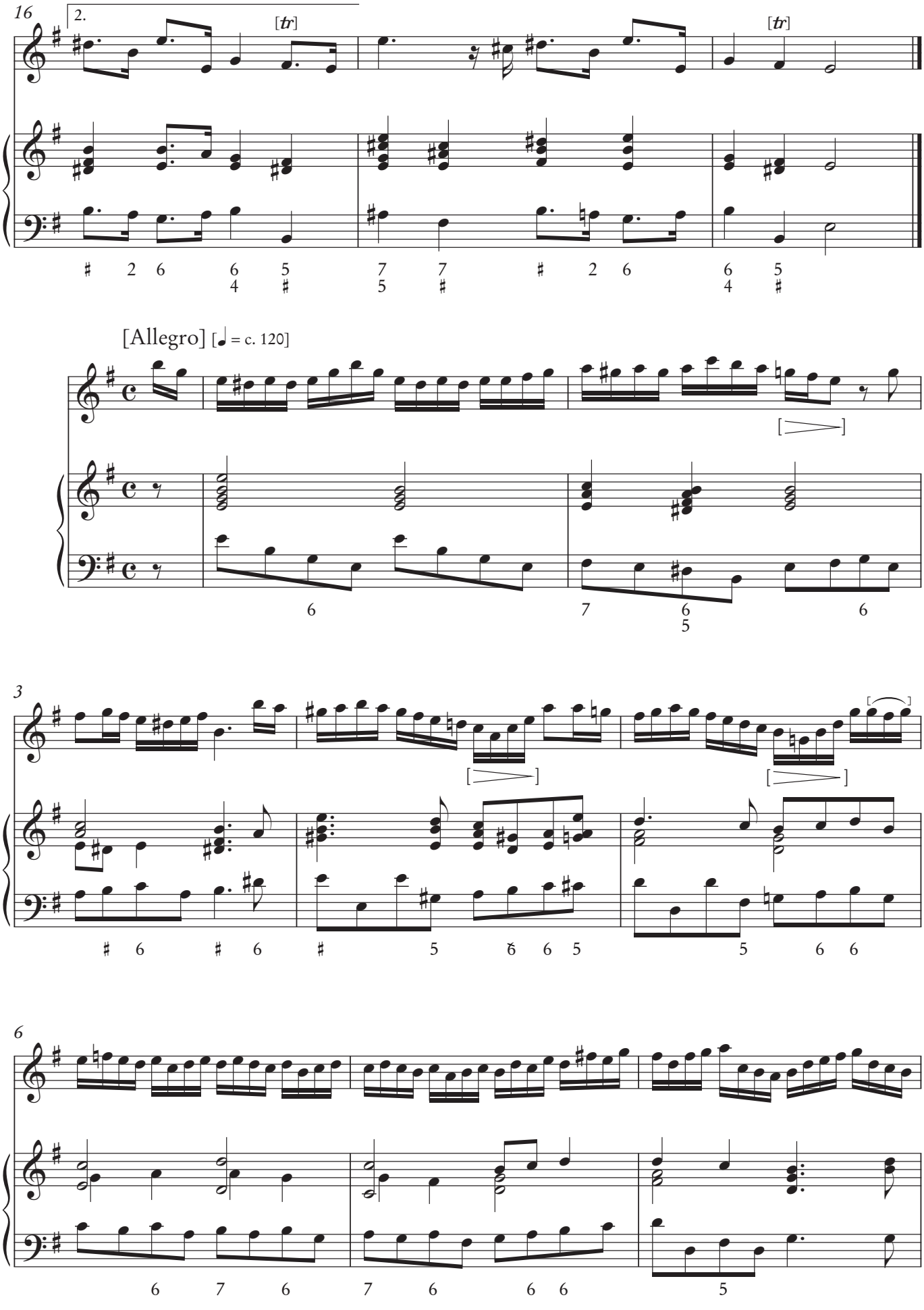

Non presto [♩. = c. 60]
6
6
6
2
6
6
1.
2.
6
7
11
6
6
7♮
4♮
3
4
2
7
♯
6
16
tr
6
6
4
5
3

Sonata V

Johan Helmich Roman
(1694–1758)




16
2.
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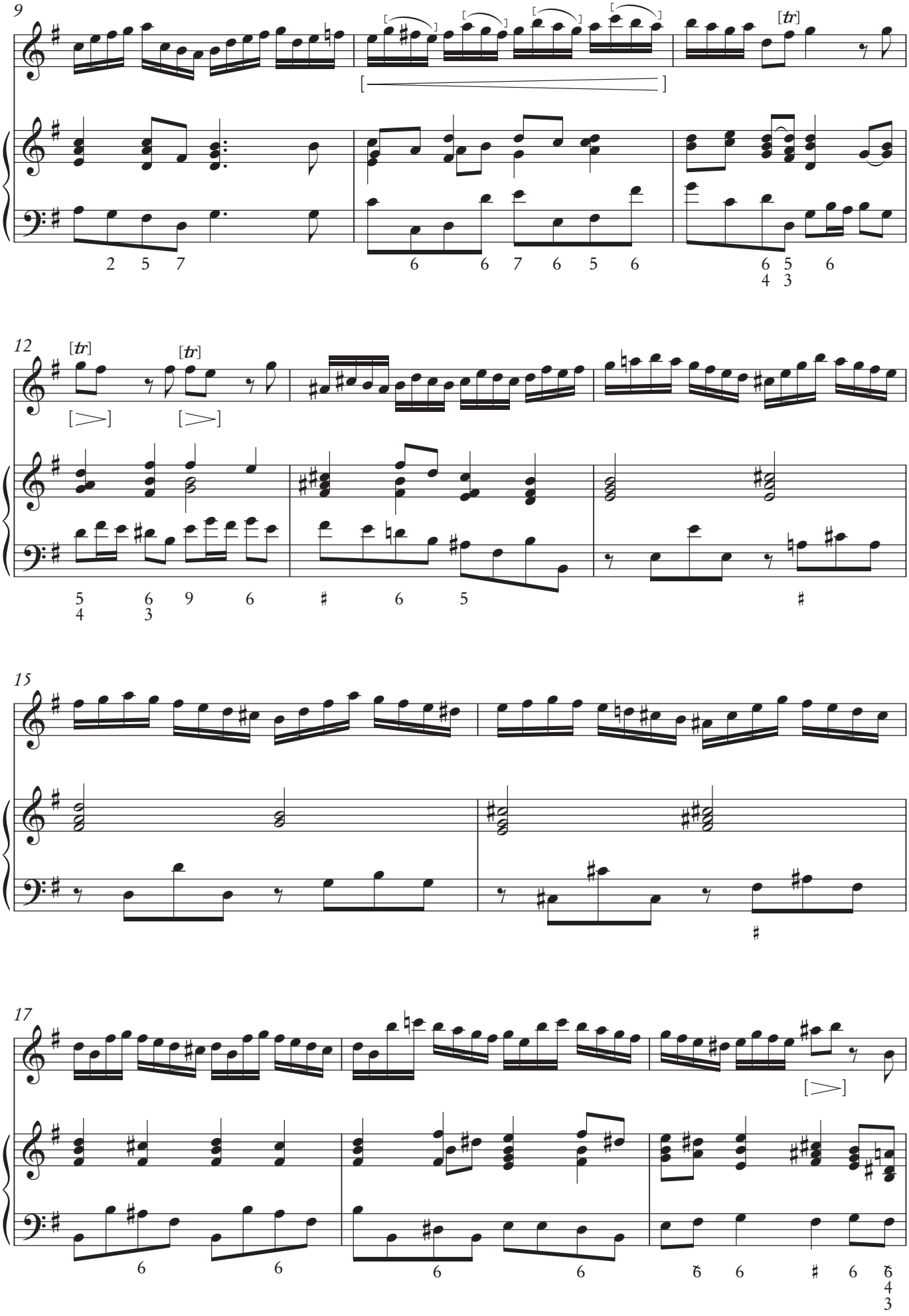
[Allegro] [♩ = c. 120]
3
6
7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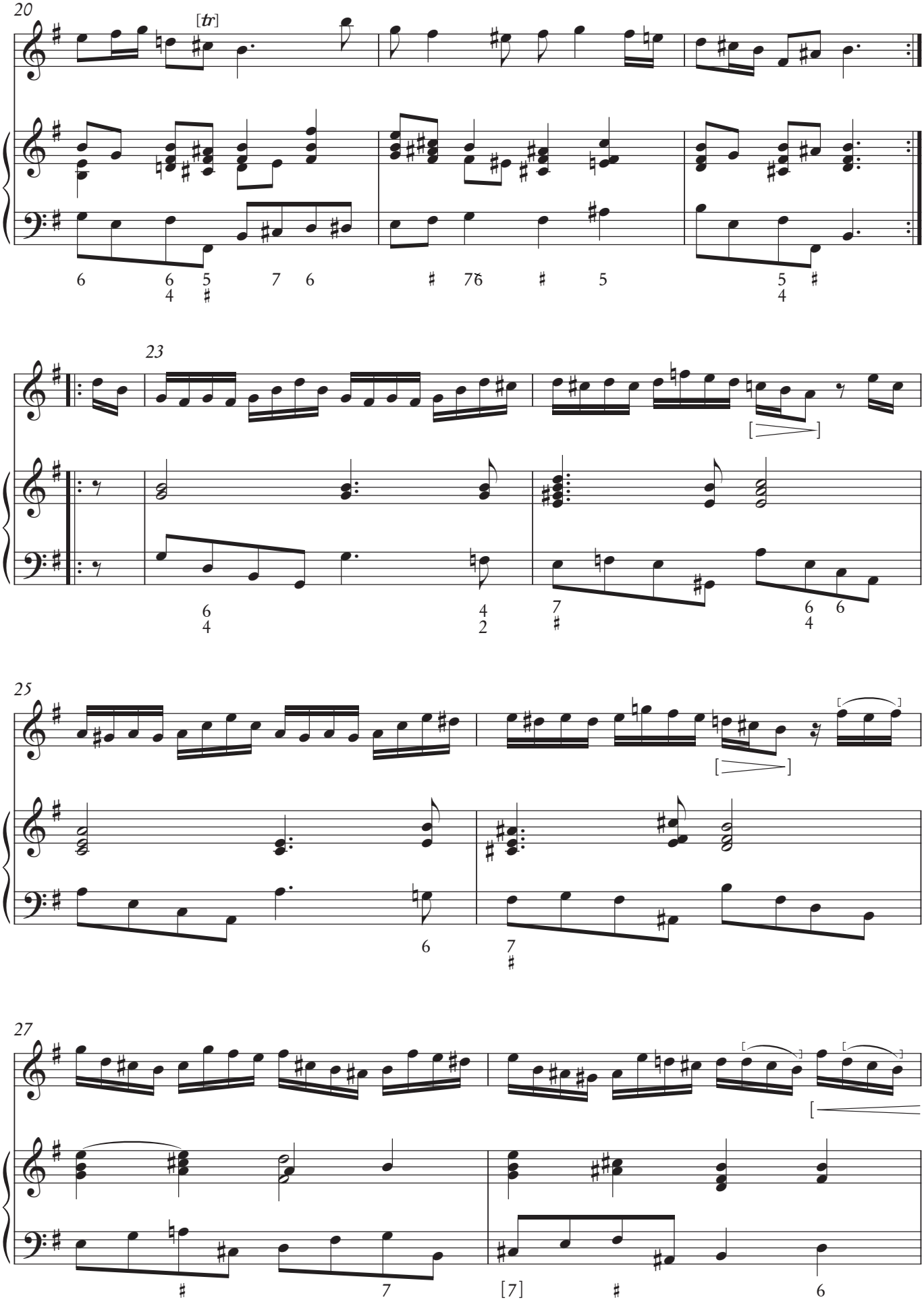
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23
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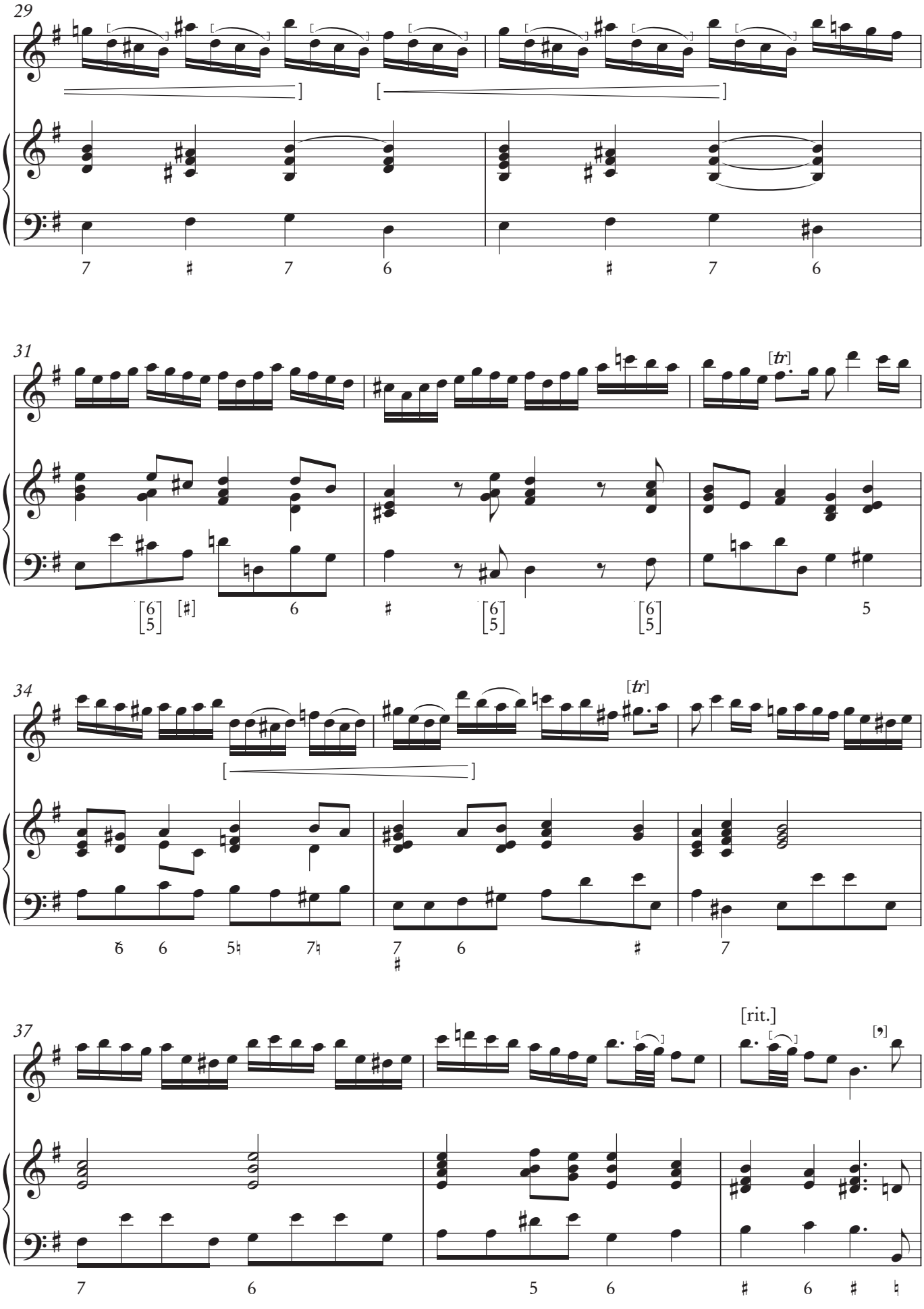
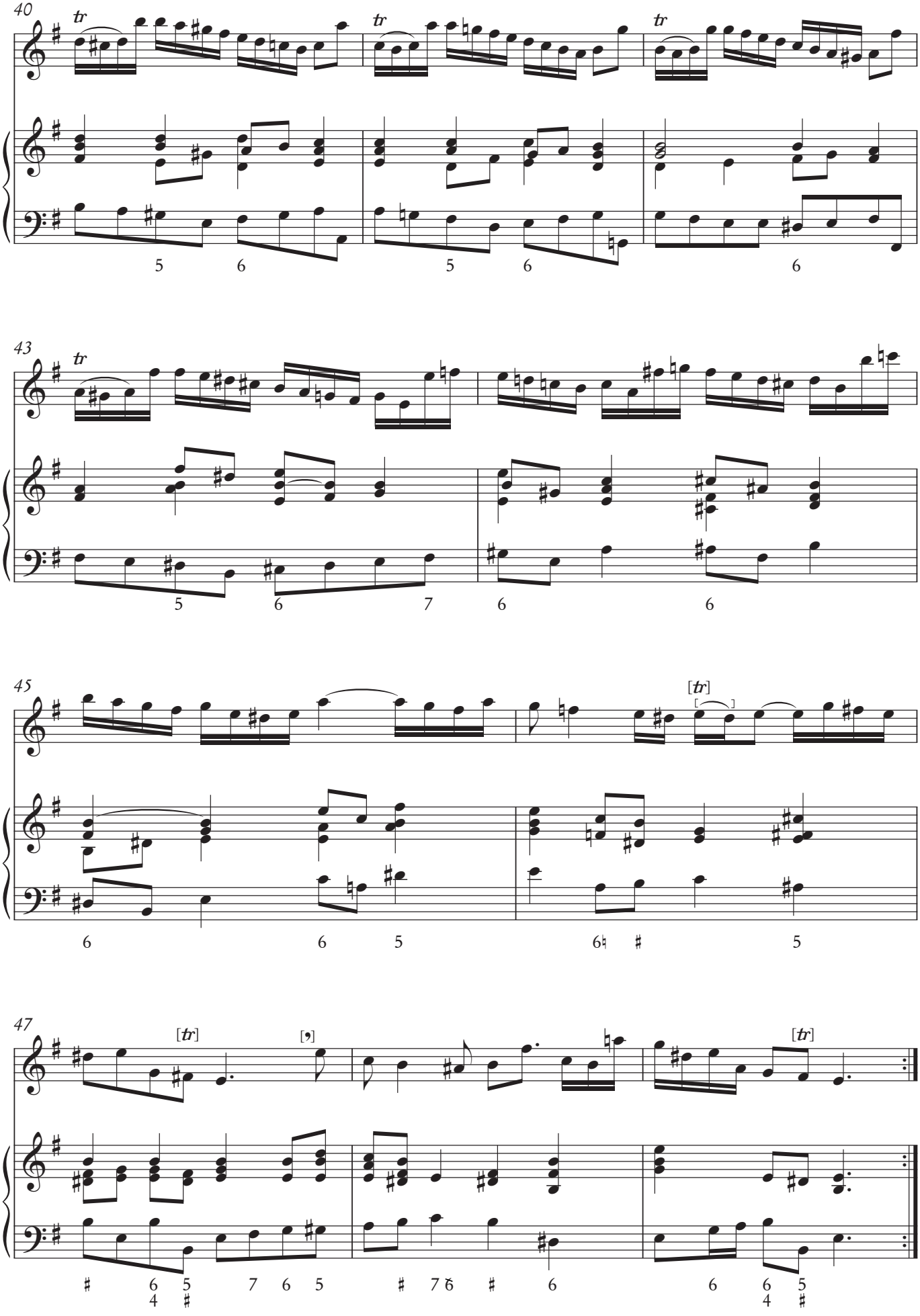
27


29
7 # 7 6 # 7 6
31
[tr]
[6/5] [#] 6 # [6/5] [6/5] 5
34
[tr]
6 6 5♮ 7♮ 7 6 # 7
37
[rit.]
7 6 5 6 # 6 # ♮


40
tr
tr
tr
5 6
5 6
6
43
tr
5 6 7
6
6
45
[tr]
6
6 5
6
5
47
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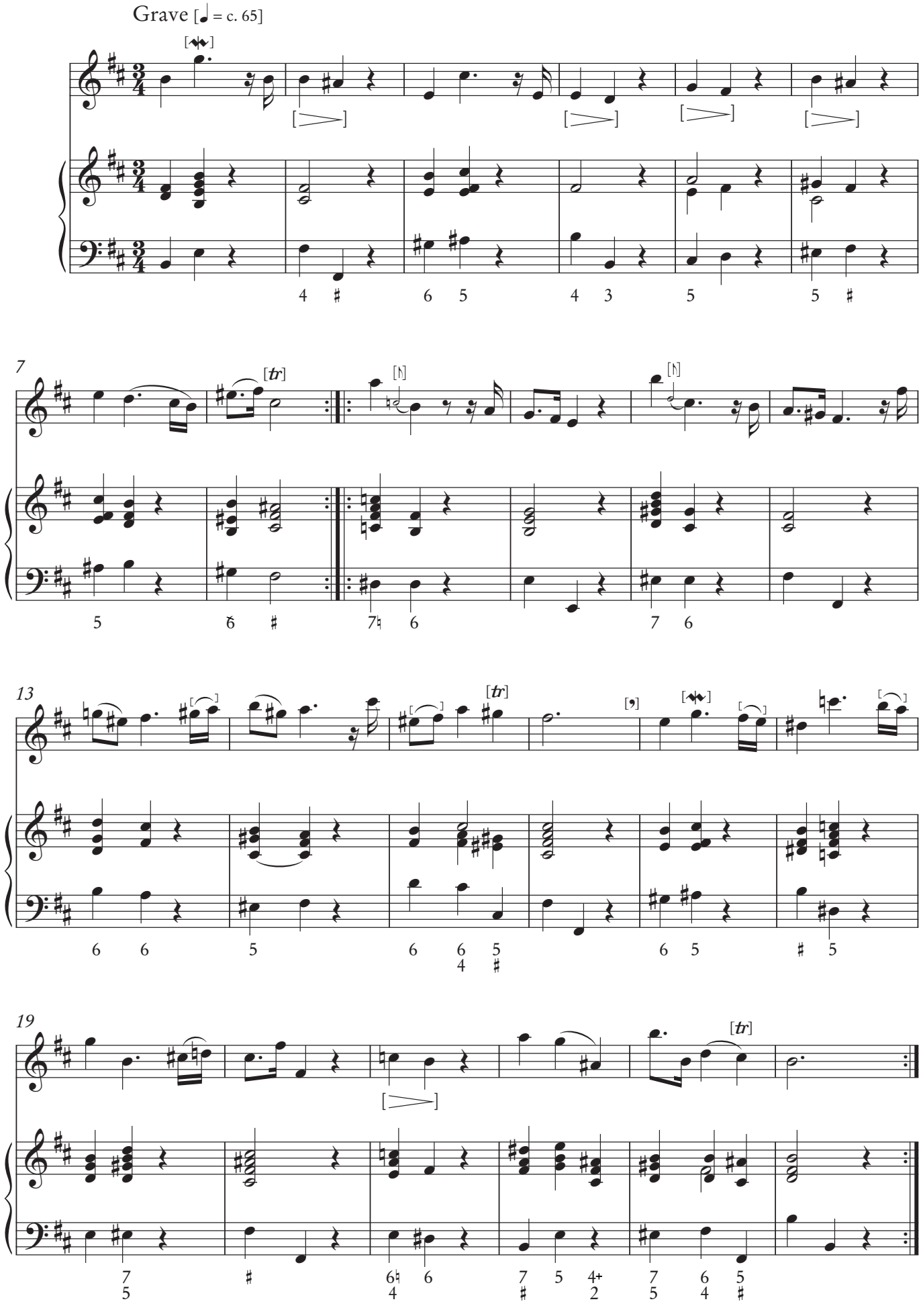
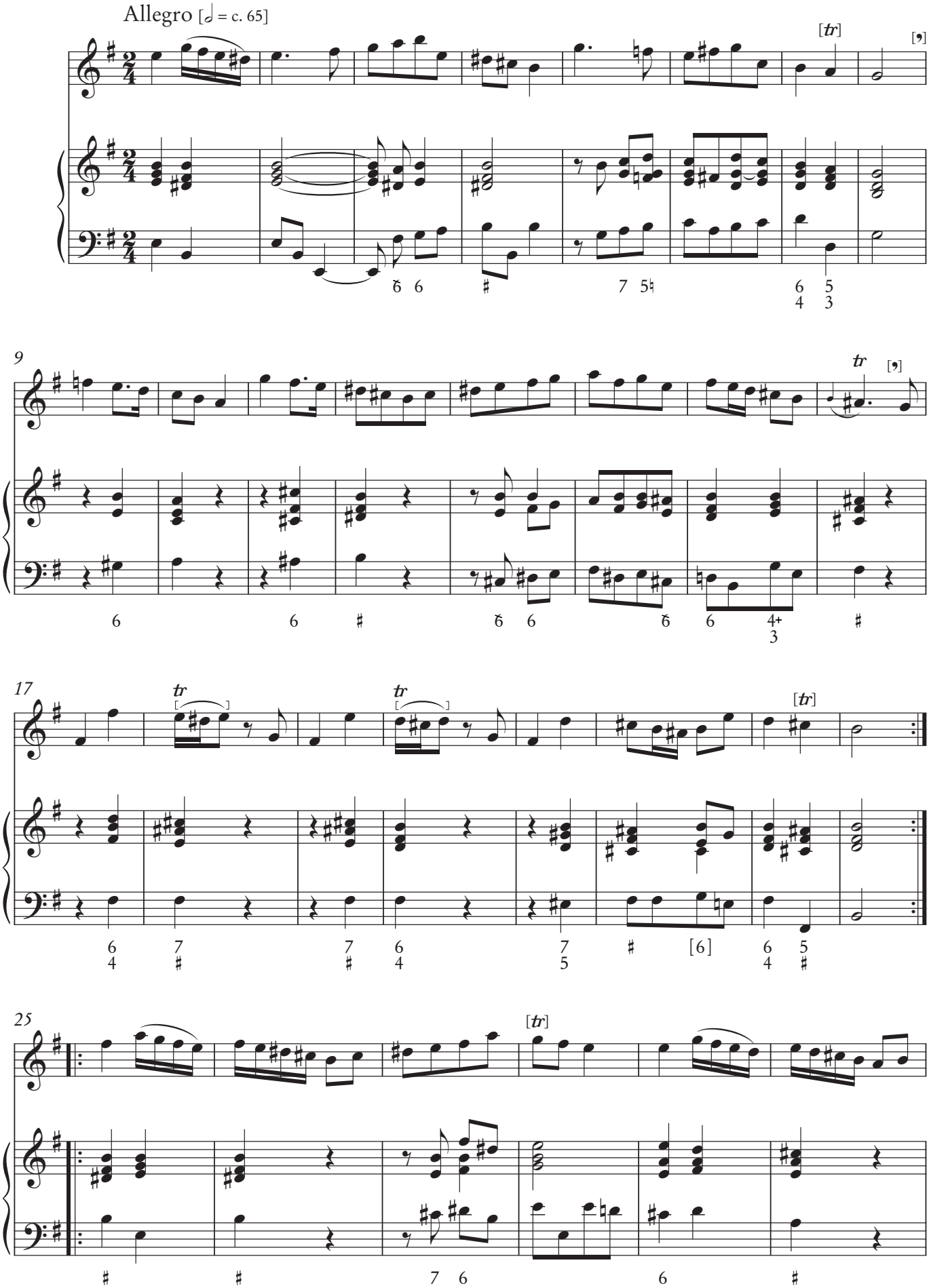
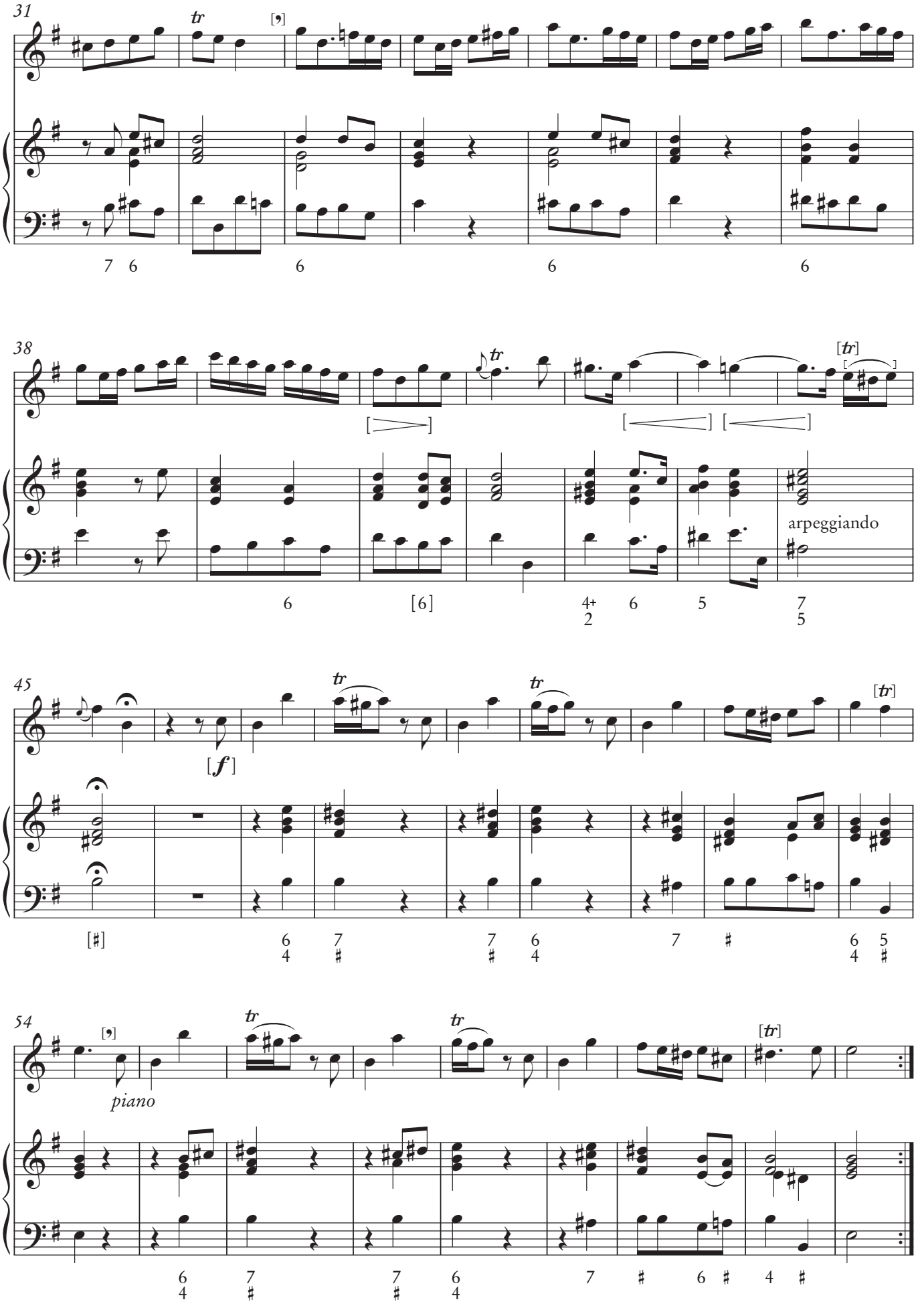
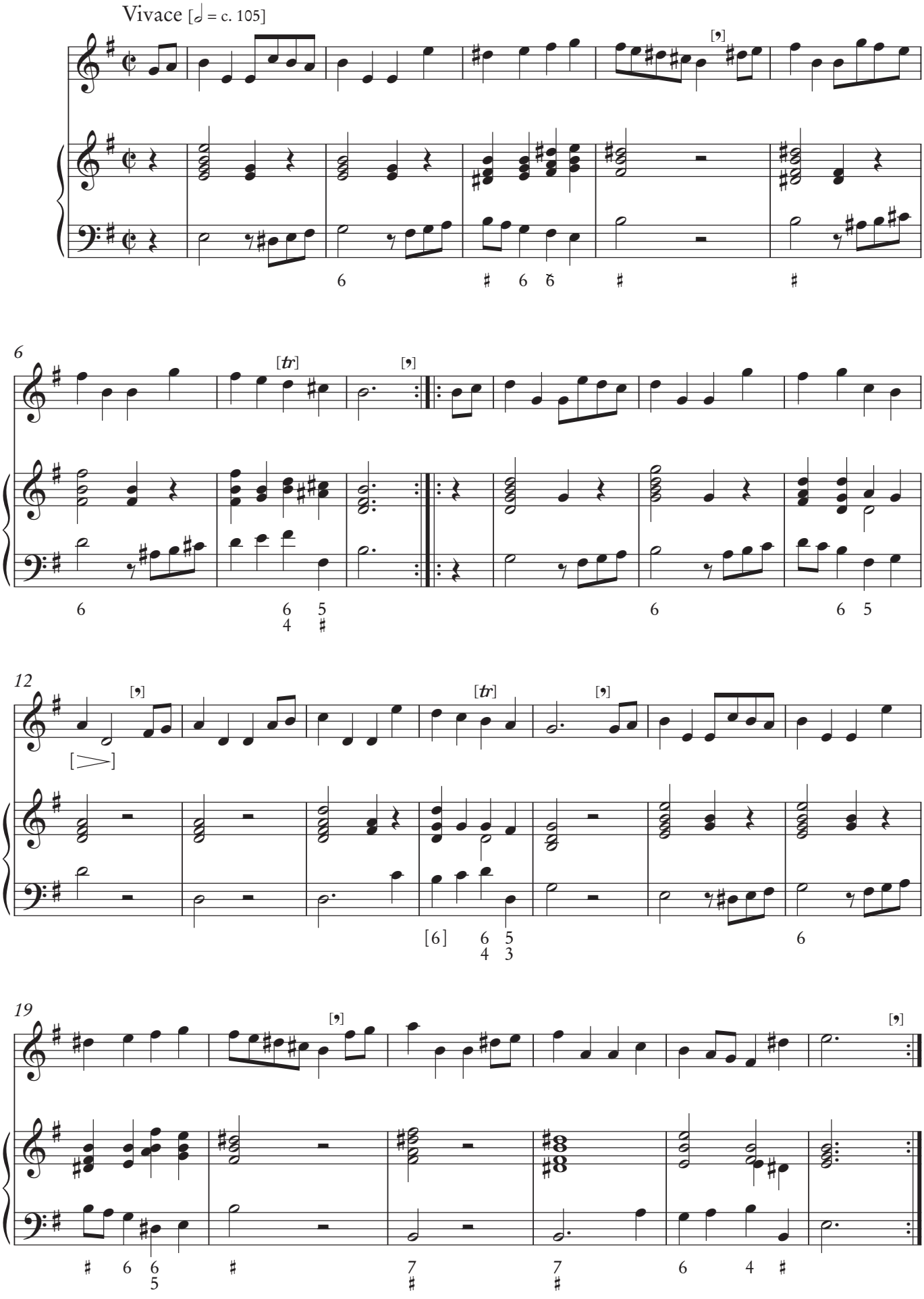
[𝄐]
[tr]
6 5 7 6 5
4
7
6
6 6 5
4


Grave [♩ = c. 65]
7
13
19


Allegro [𝅗𝅥 = c. 65]
[tr]
9
17
25


31
tr
7 6
6
6
6
38
tr
[tr]
arpeggiando
6
[6]
4+ 2
6
5
7 5
45
[f]
tr
tr
[tr]
piano
54
tr
tr
[tr]


Vivace [𝅗𝅥 = c. 105]
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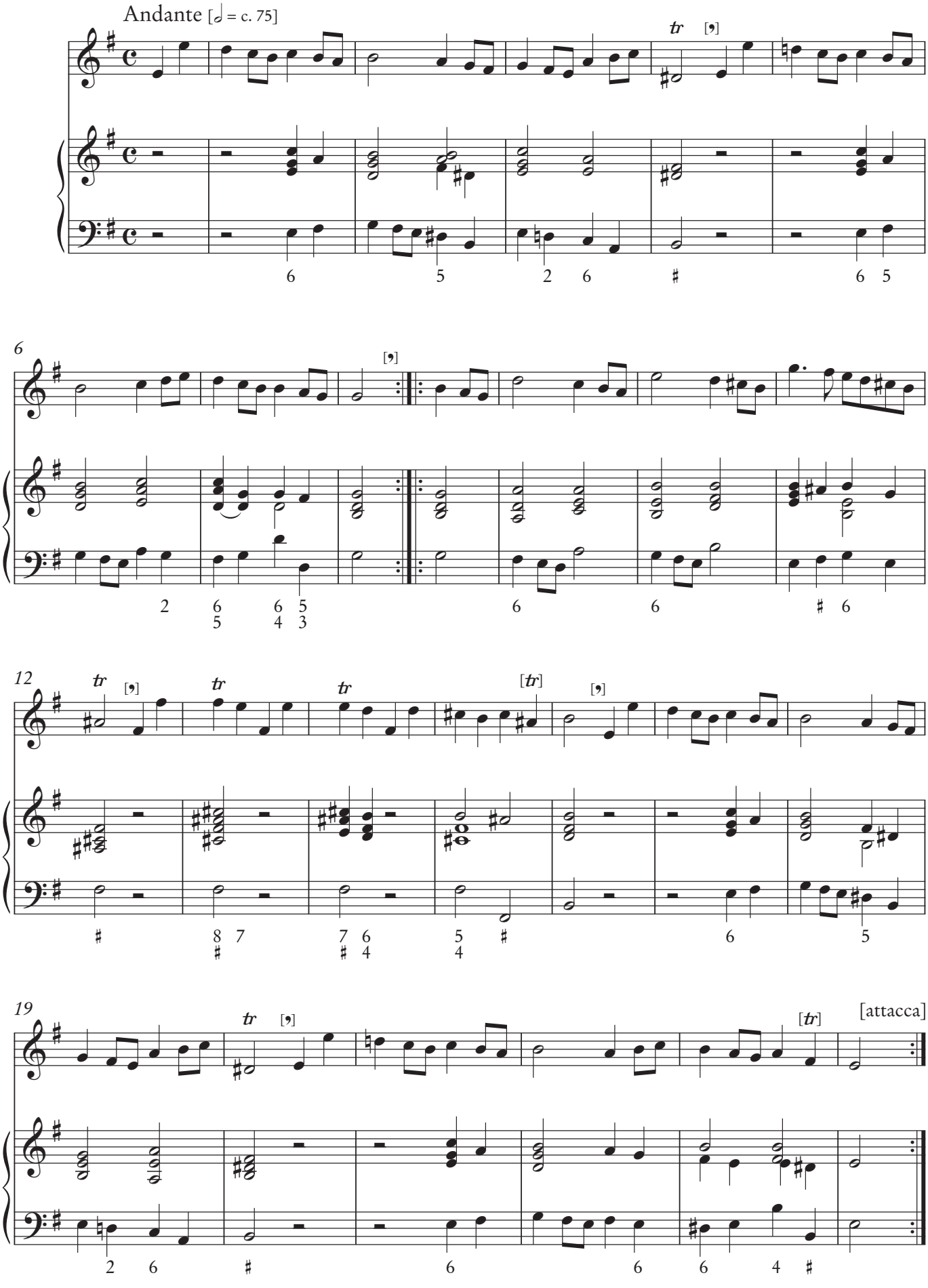
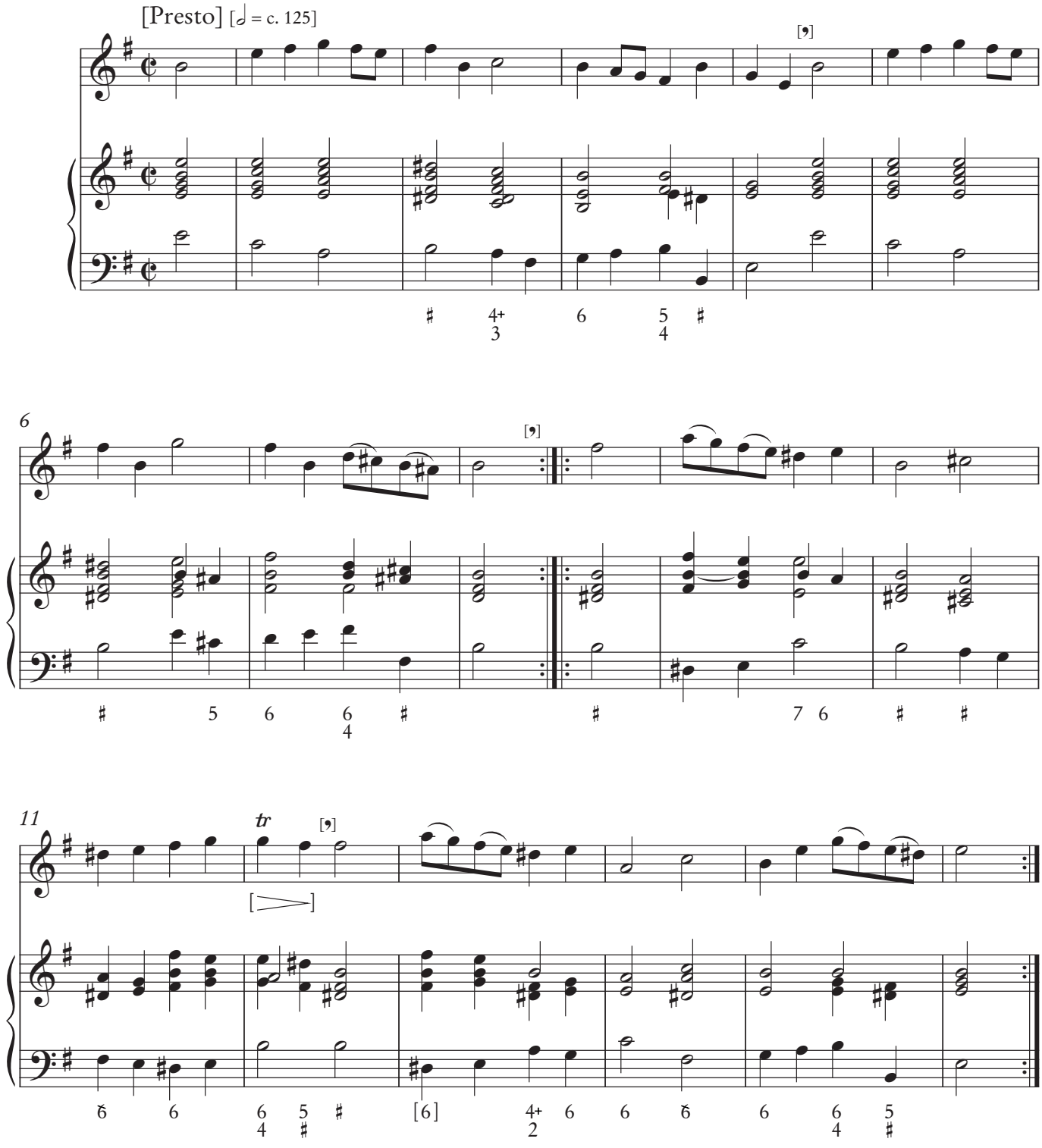
[tr]

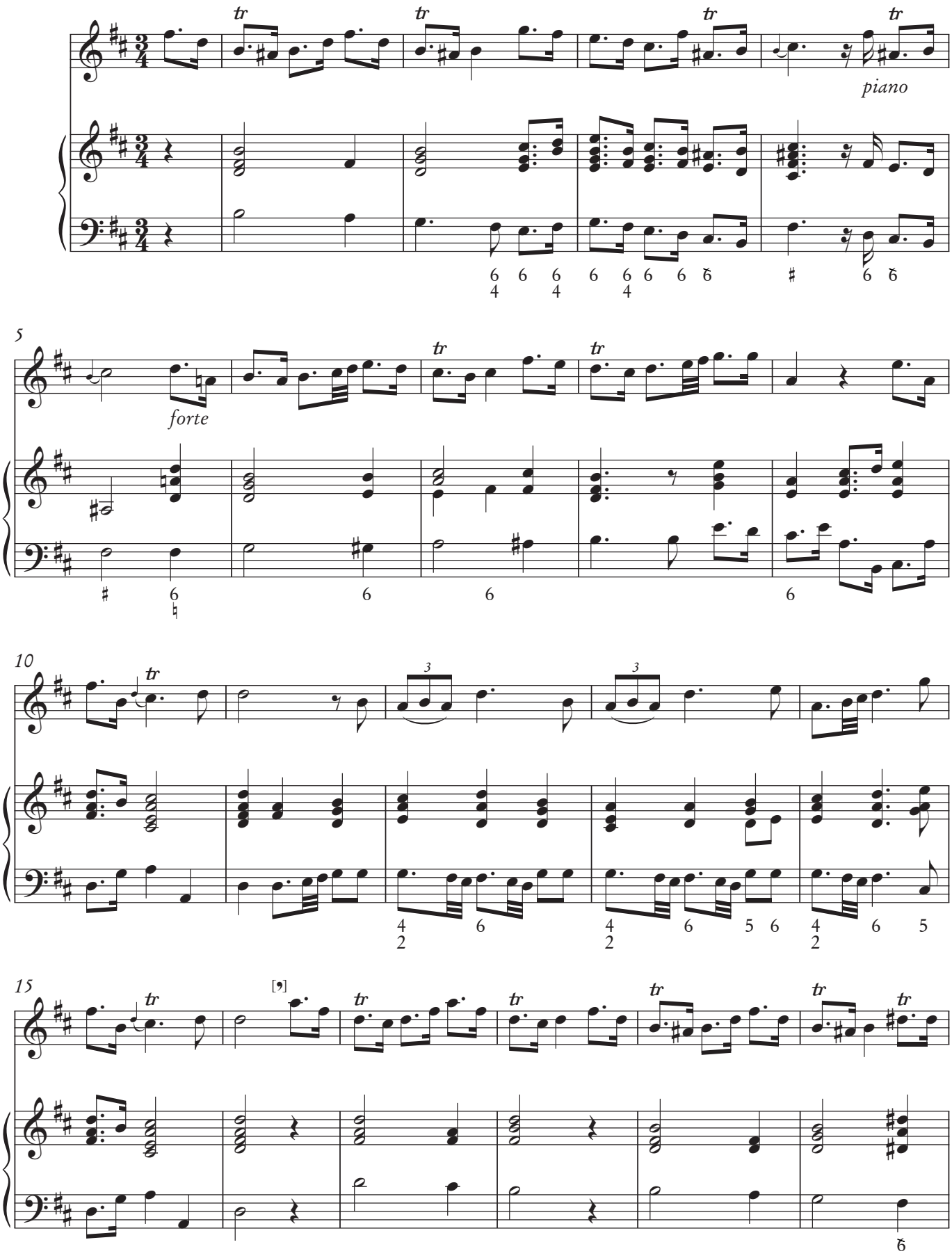

Andante [𝅗𝅥 = c. 75]
tr
[𝄾]
6
12
19
[attacca]

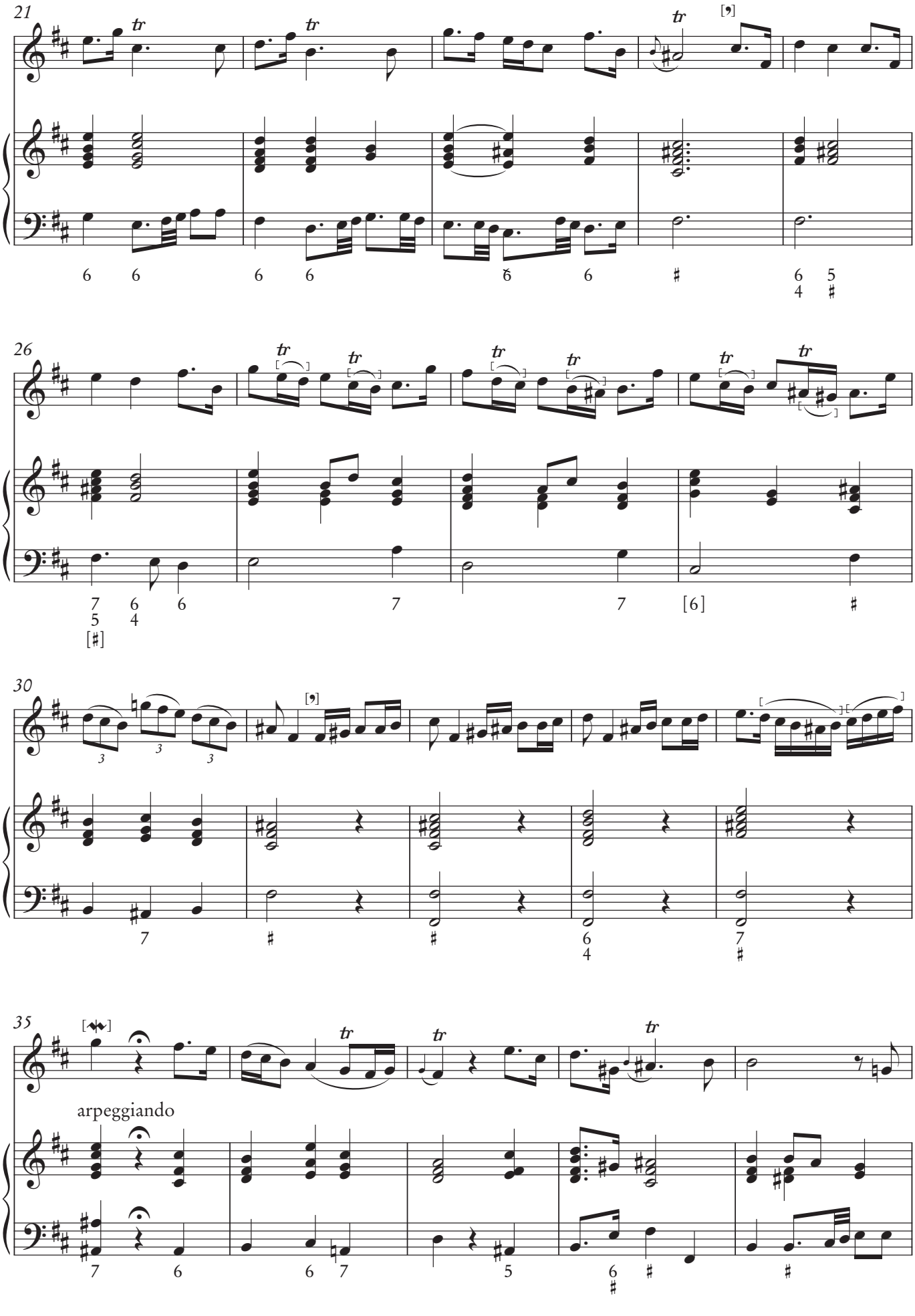

[Presto] [𝅗𝅥 = c. 125]
6
11
tr

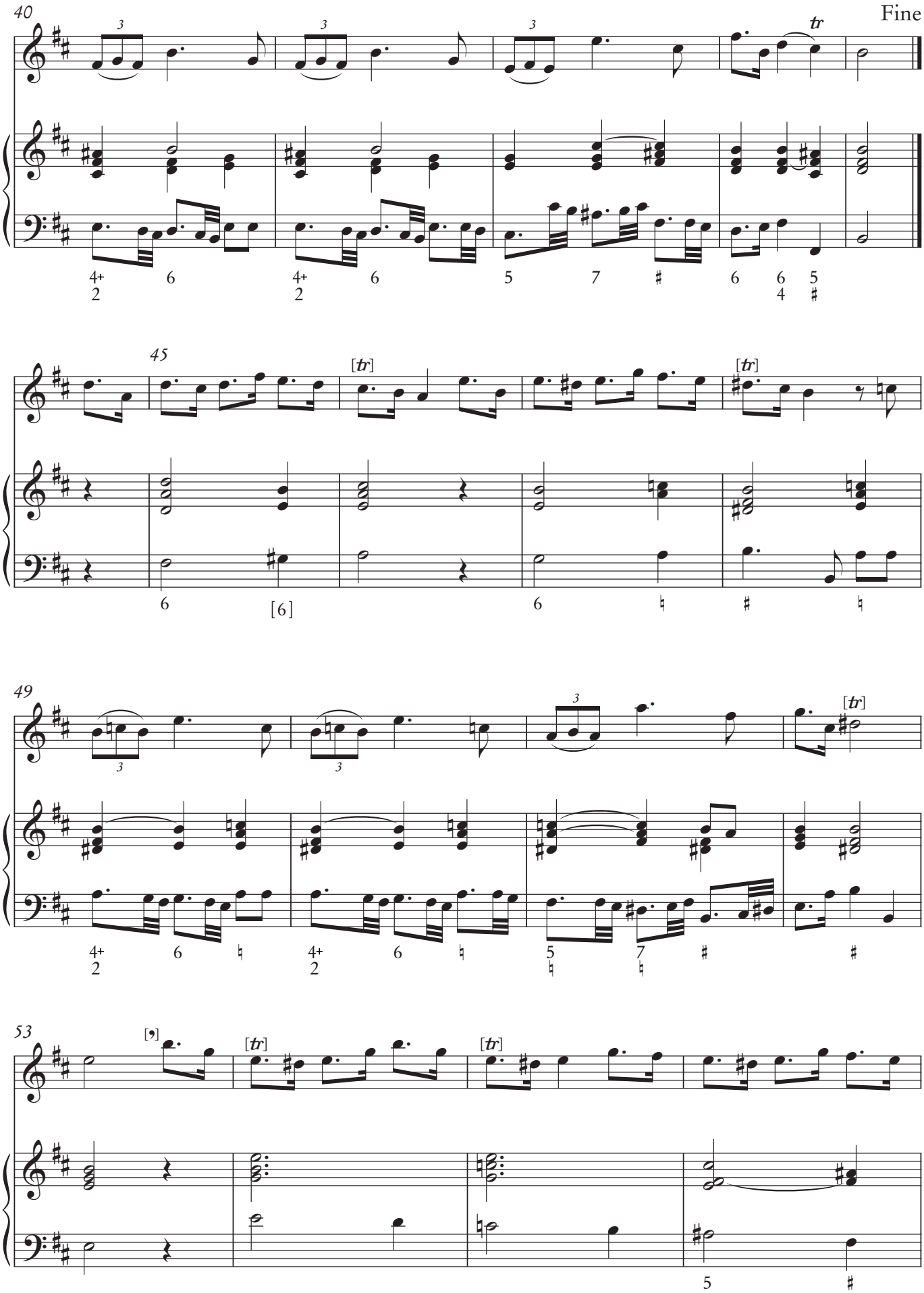
Sonata VI

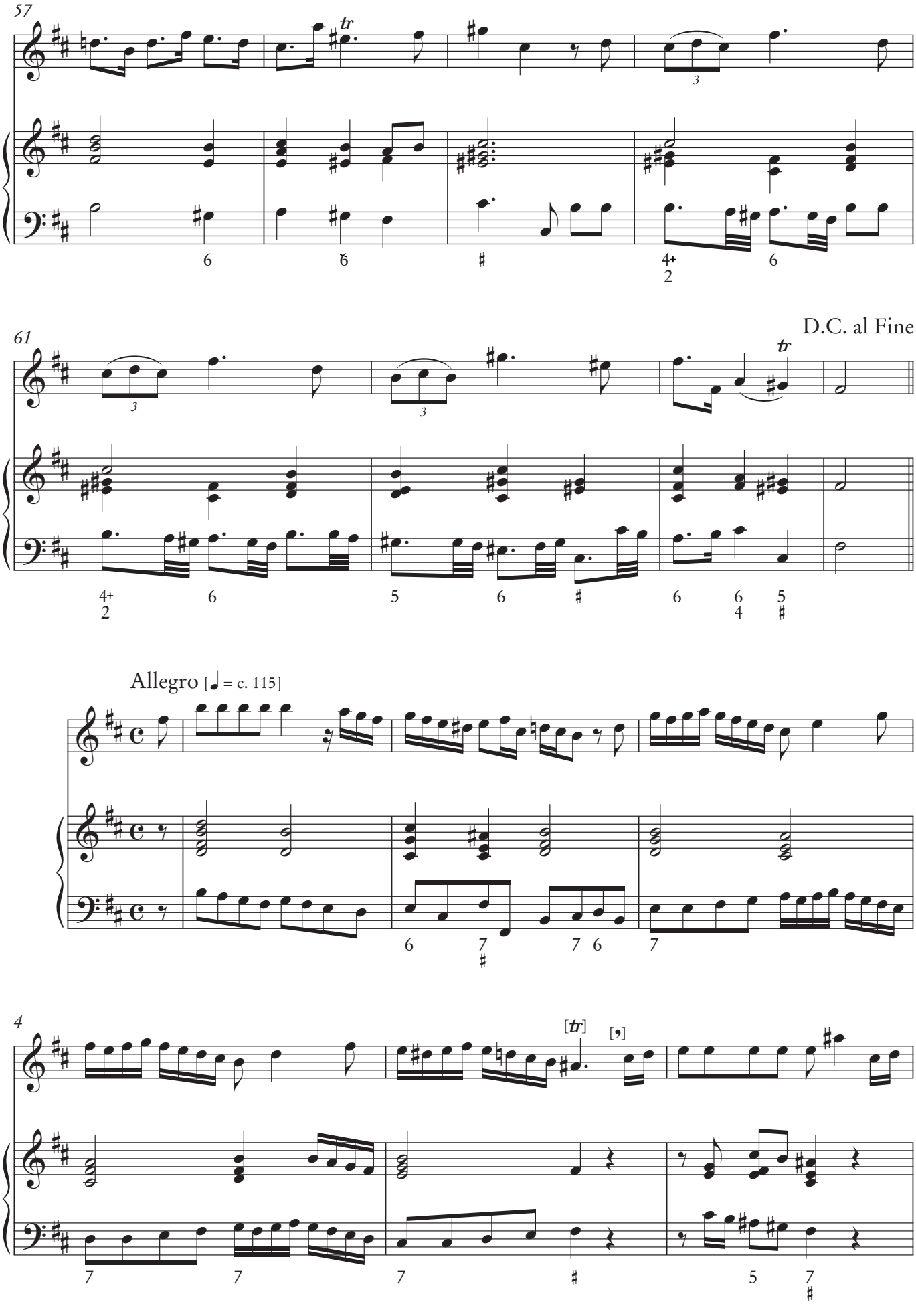
Johan Helmich Roman
(1694–1758)

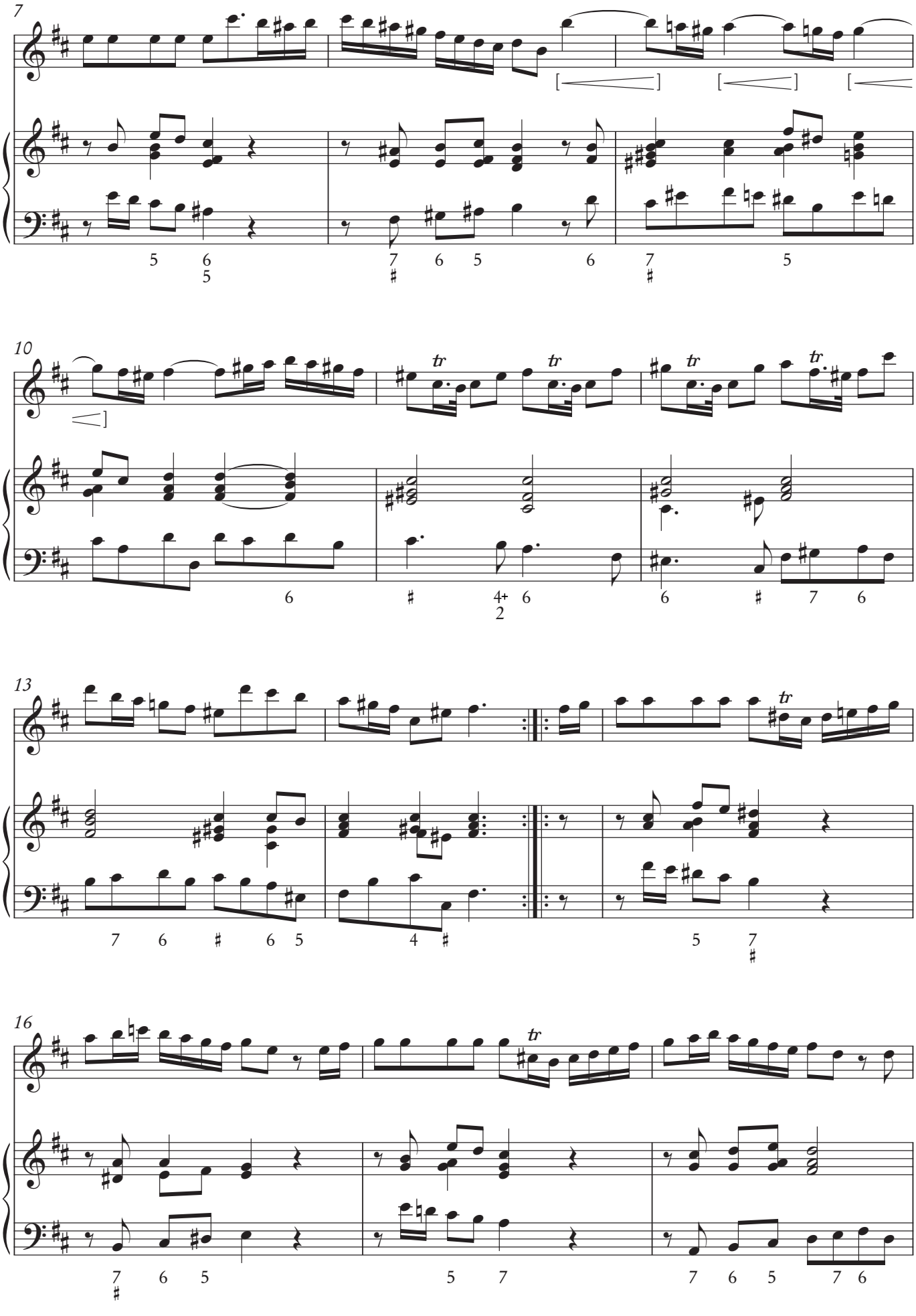
Larghetto [♩ = c. 85]

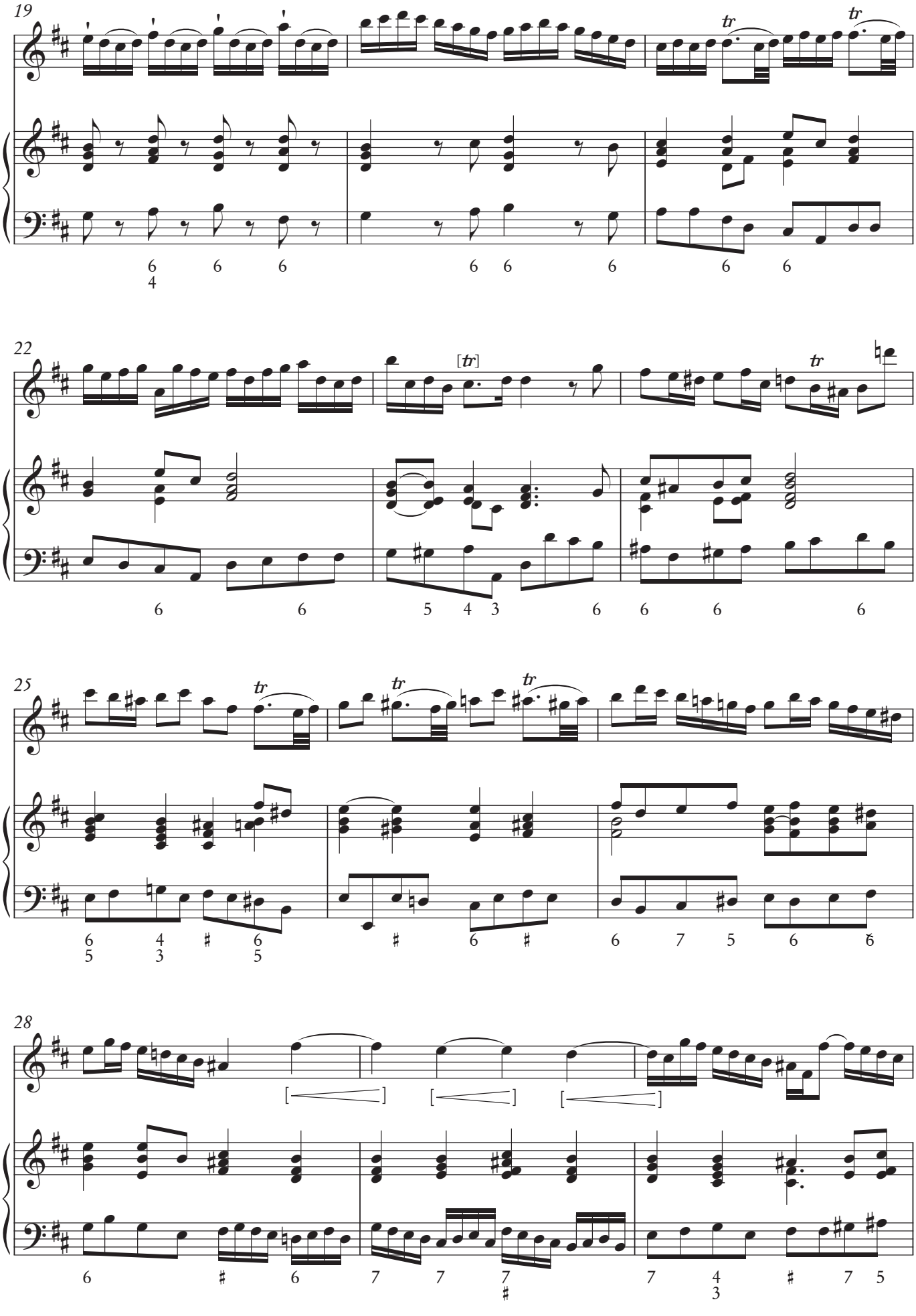


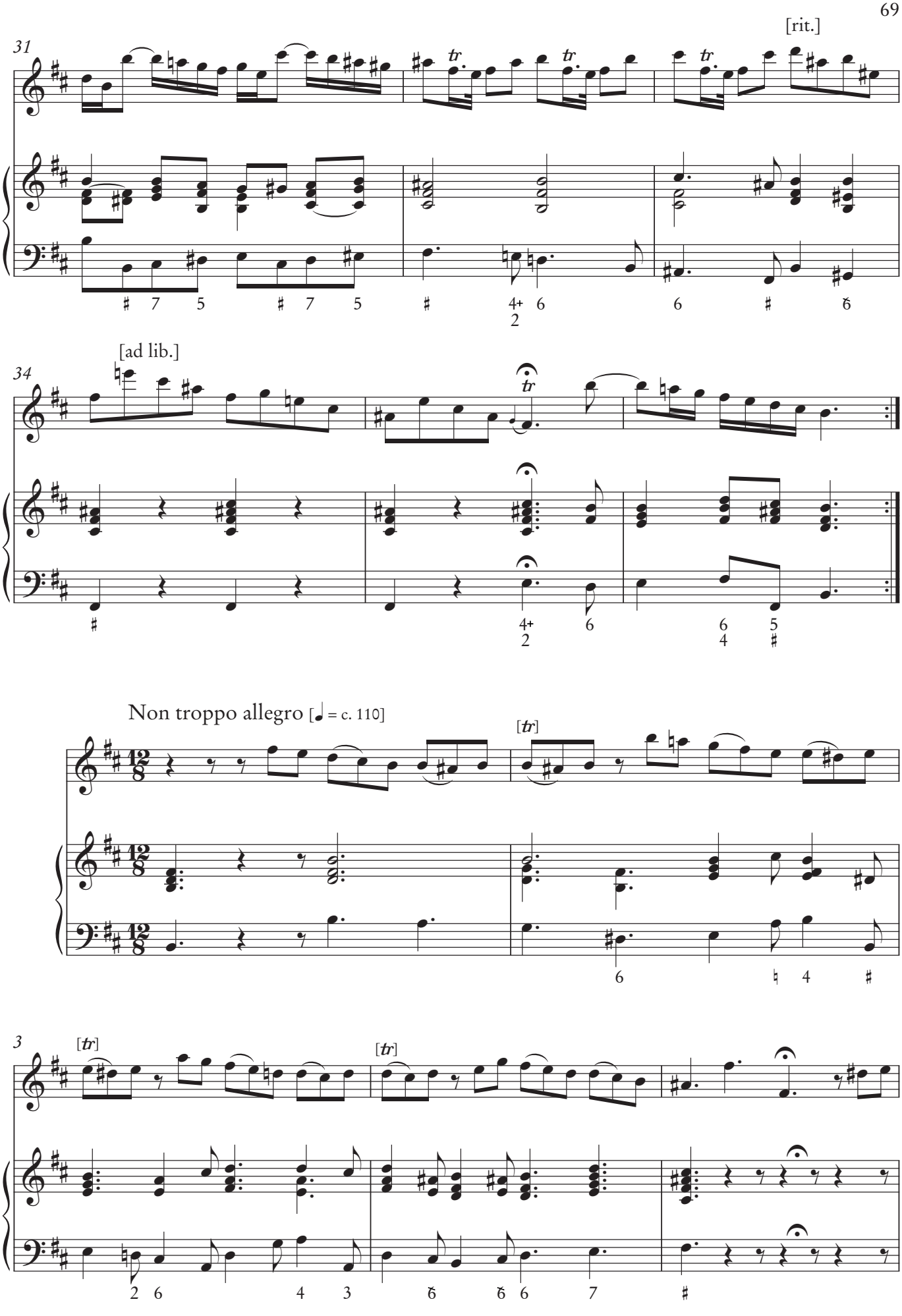

21
26
30
35
arpeggiando

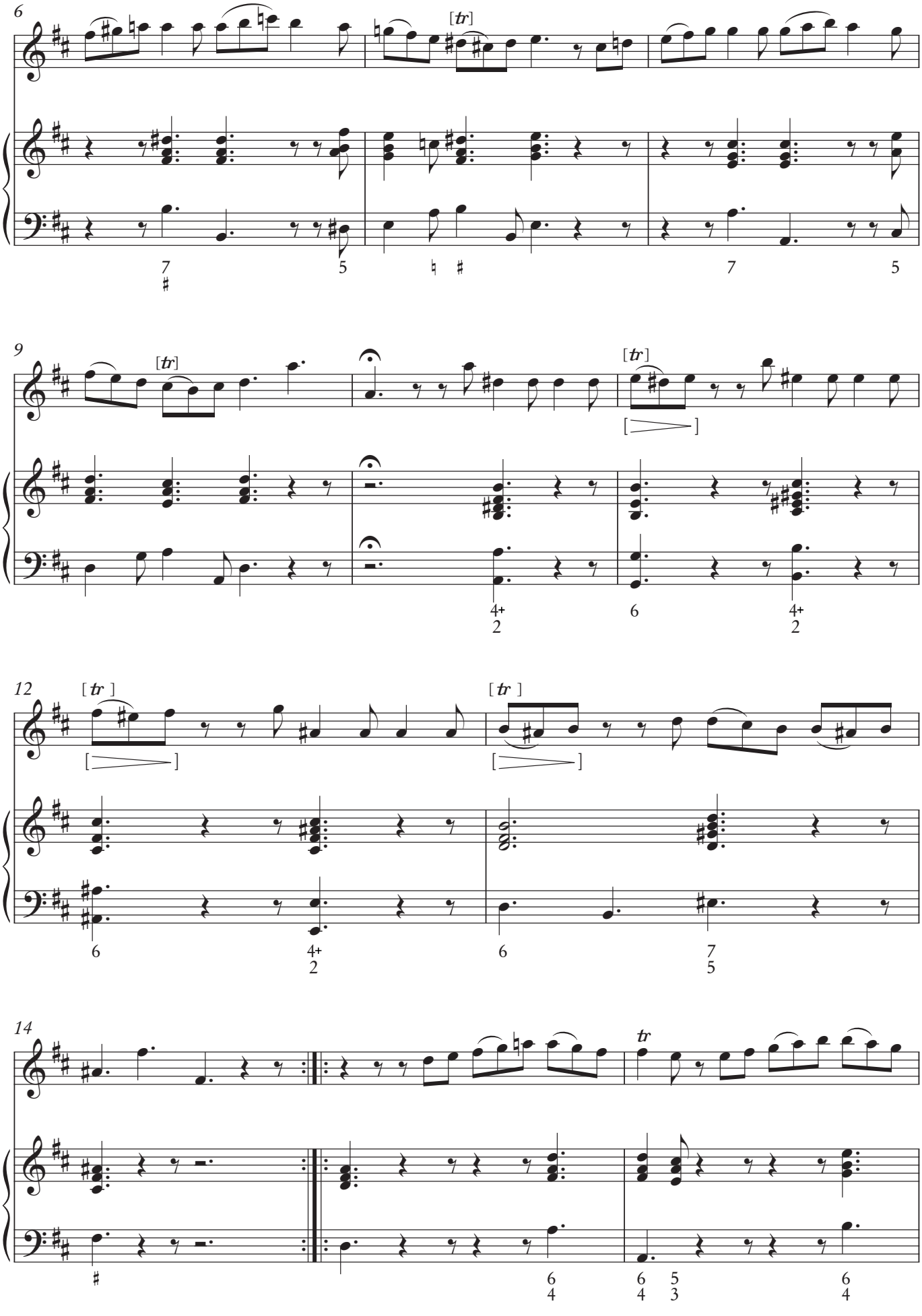

40
Fine
tr
45
[tr]
[tr]
[6]
49
[tr]
53
[tr]
[tr]


57
61
D.C. al Fine
Allegro [♩ = c. 115]
4
[tr]
[,]


7
10
13
16
tr


19
22
25
28


[rit.]
31
tr
tr
tr
[ad lib.]
34
tr
Non troppo allegro [♩ = c. 110]
[tr]
3
[tr]
[tr]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14
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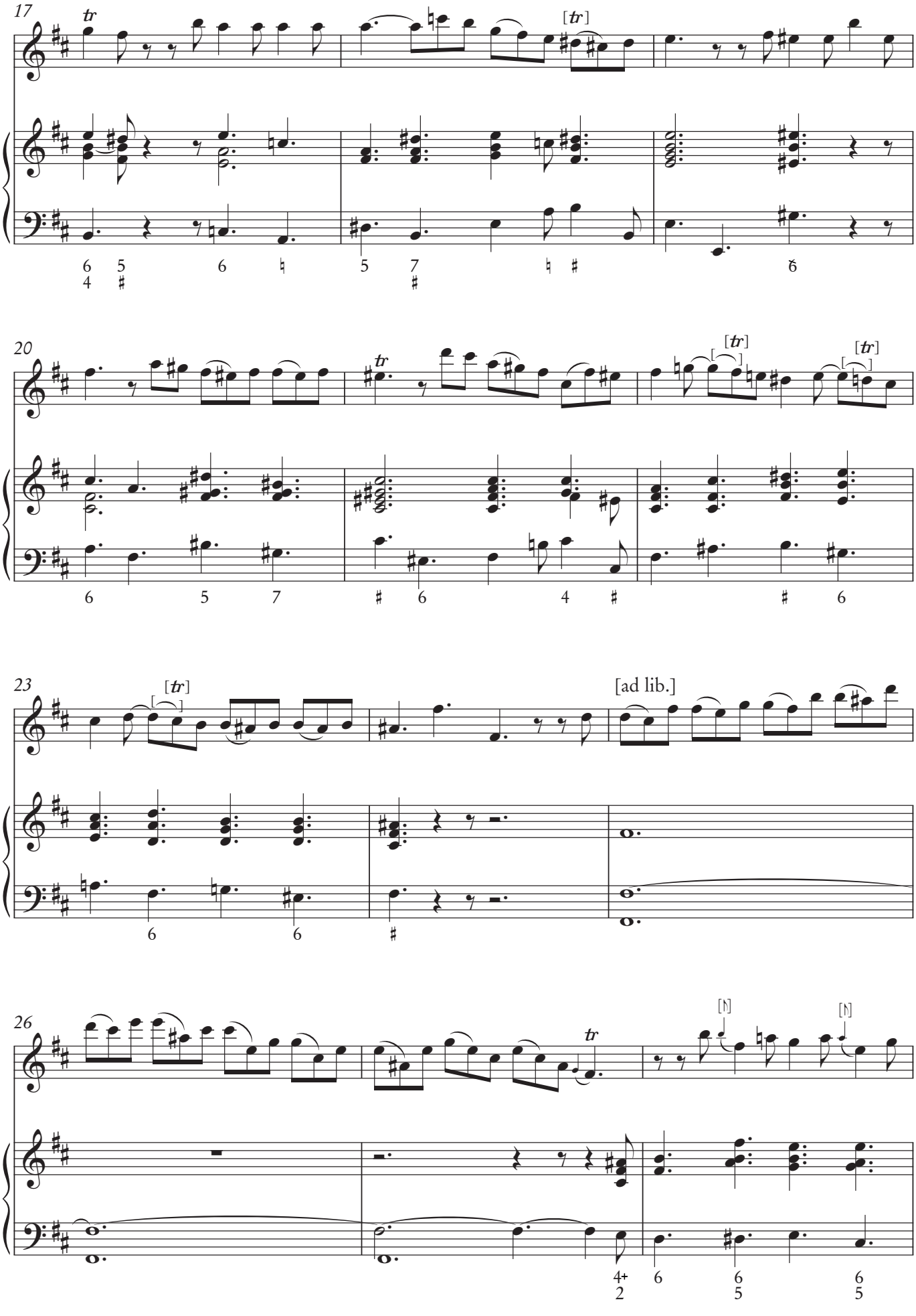
17
tr
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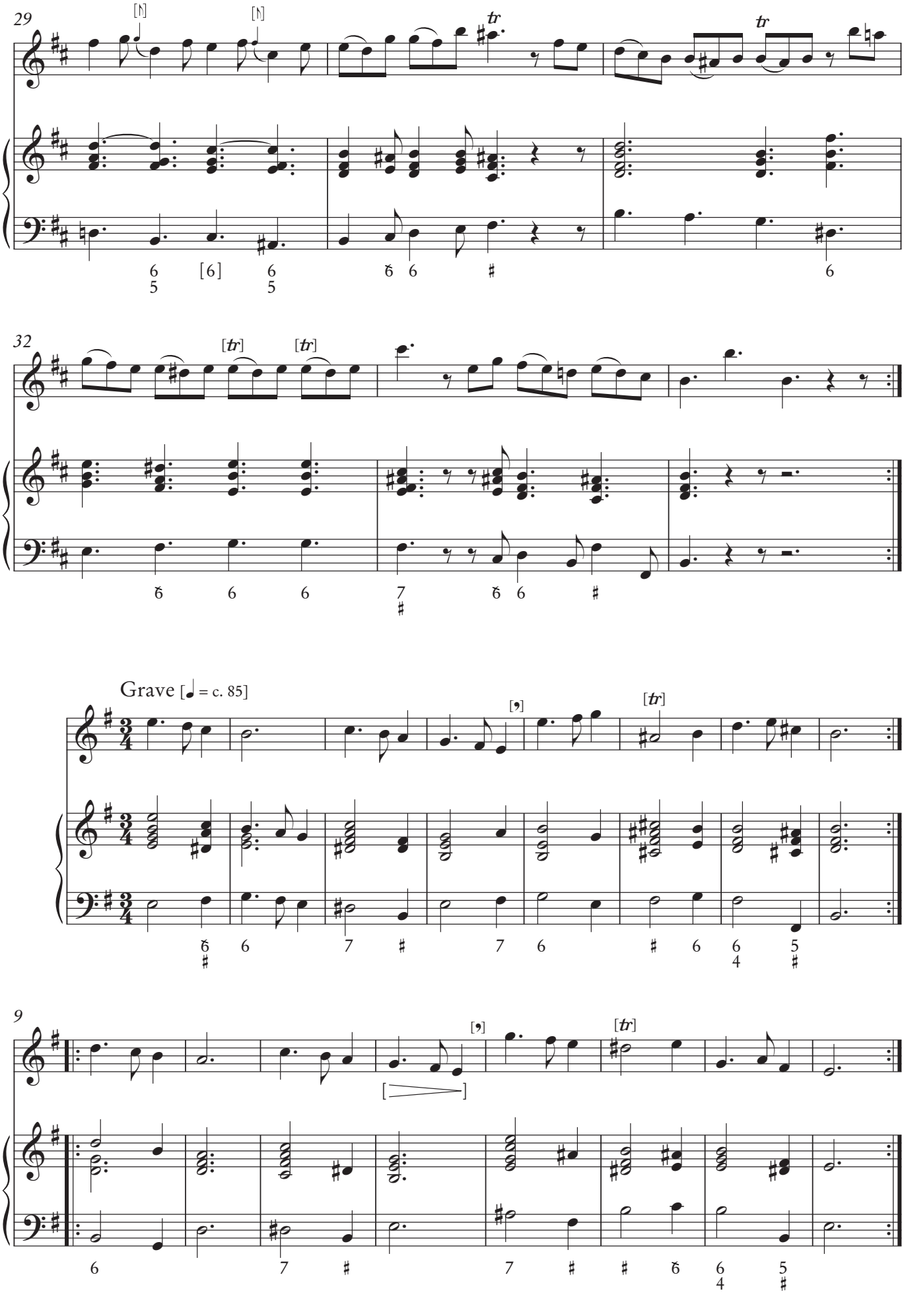
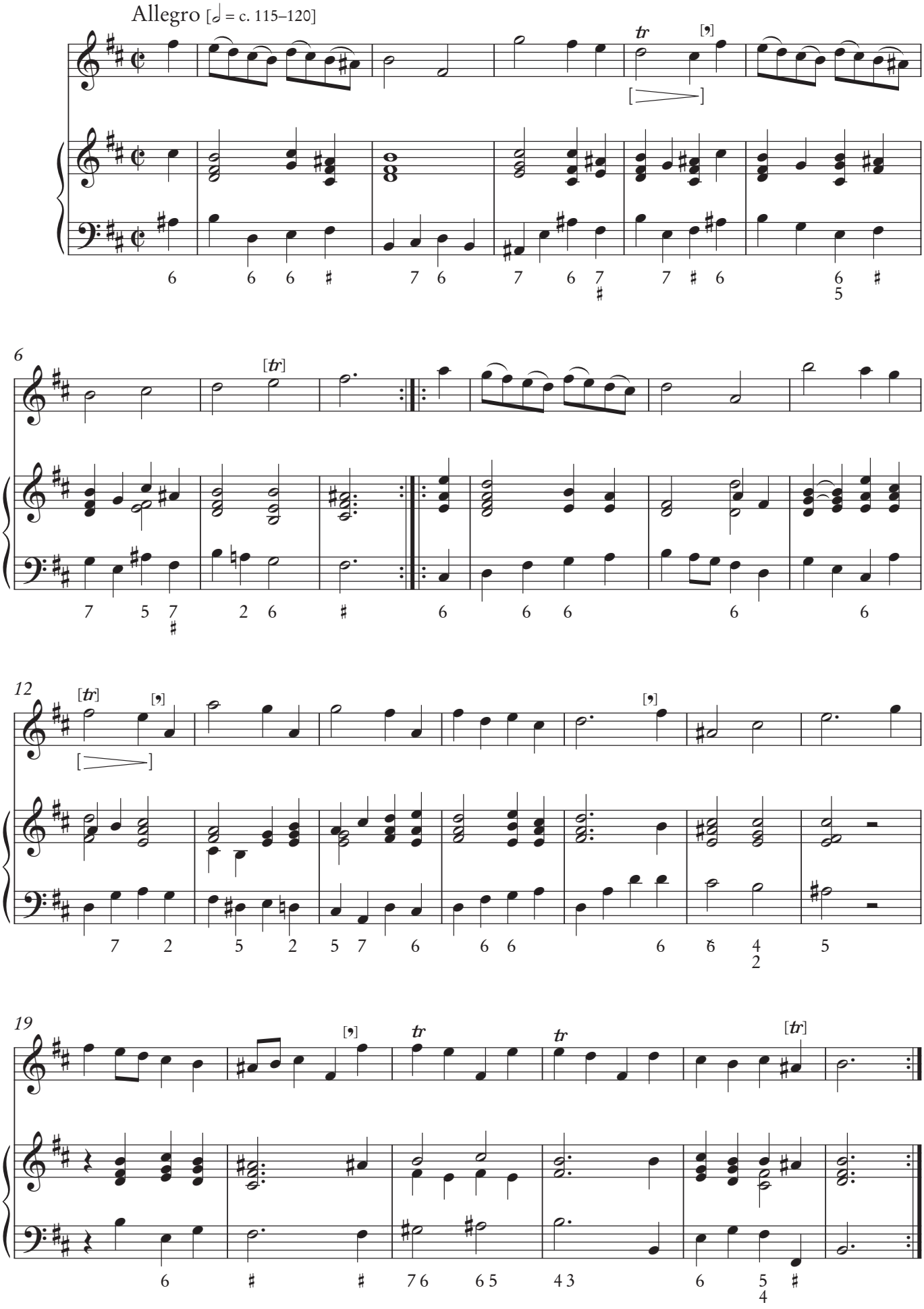
20
tr
[tr]
[tr]
23
[tr]
[ad lib.]
26
tr

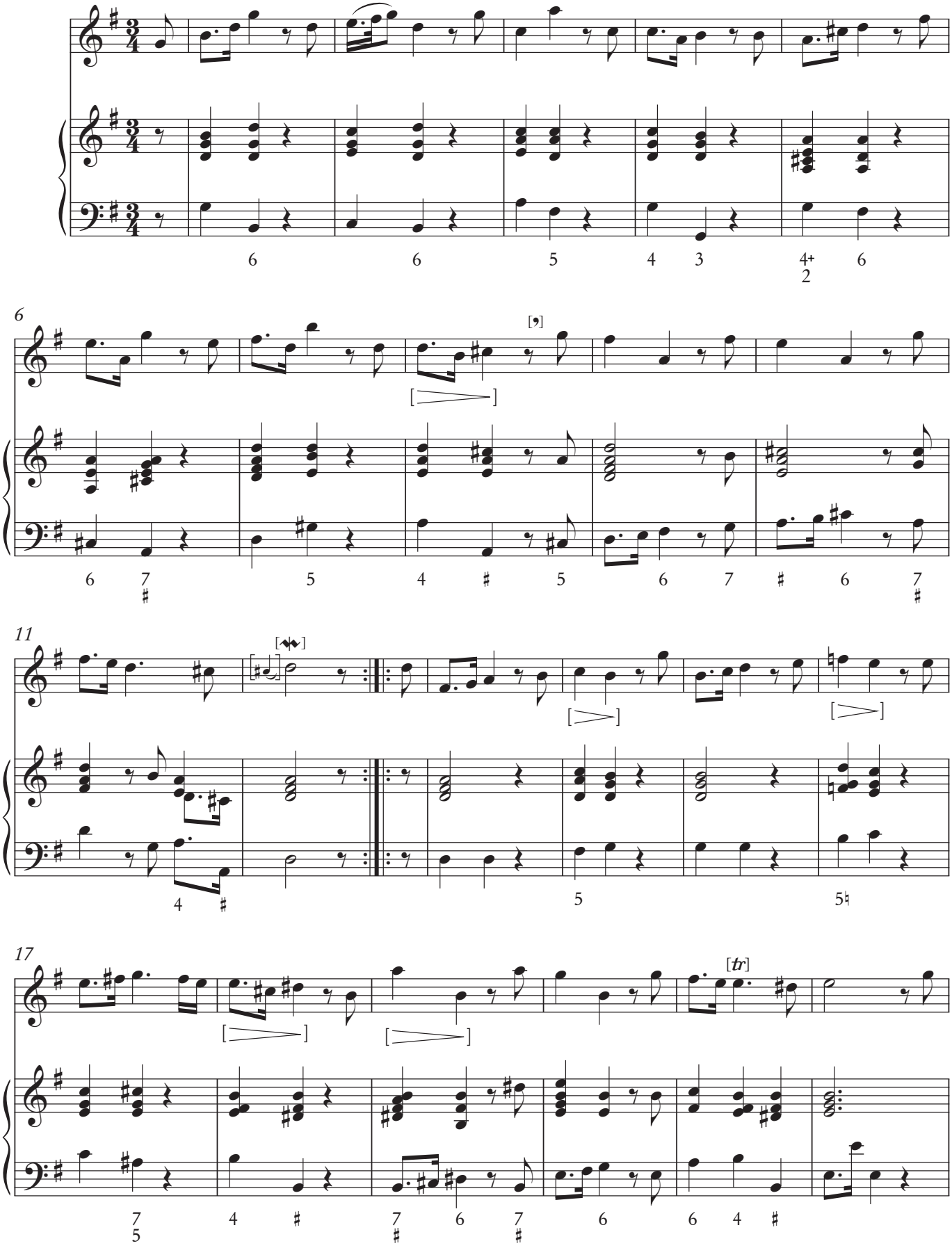

29
32
Grave [♩ = c. 85]
9

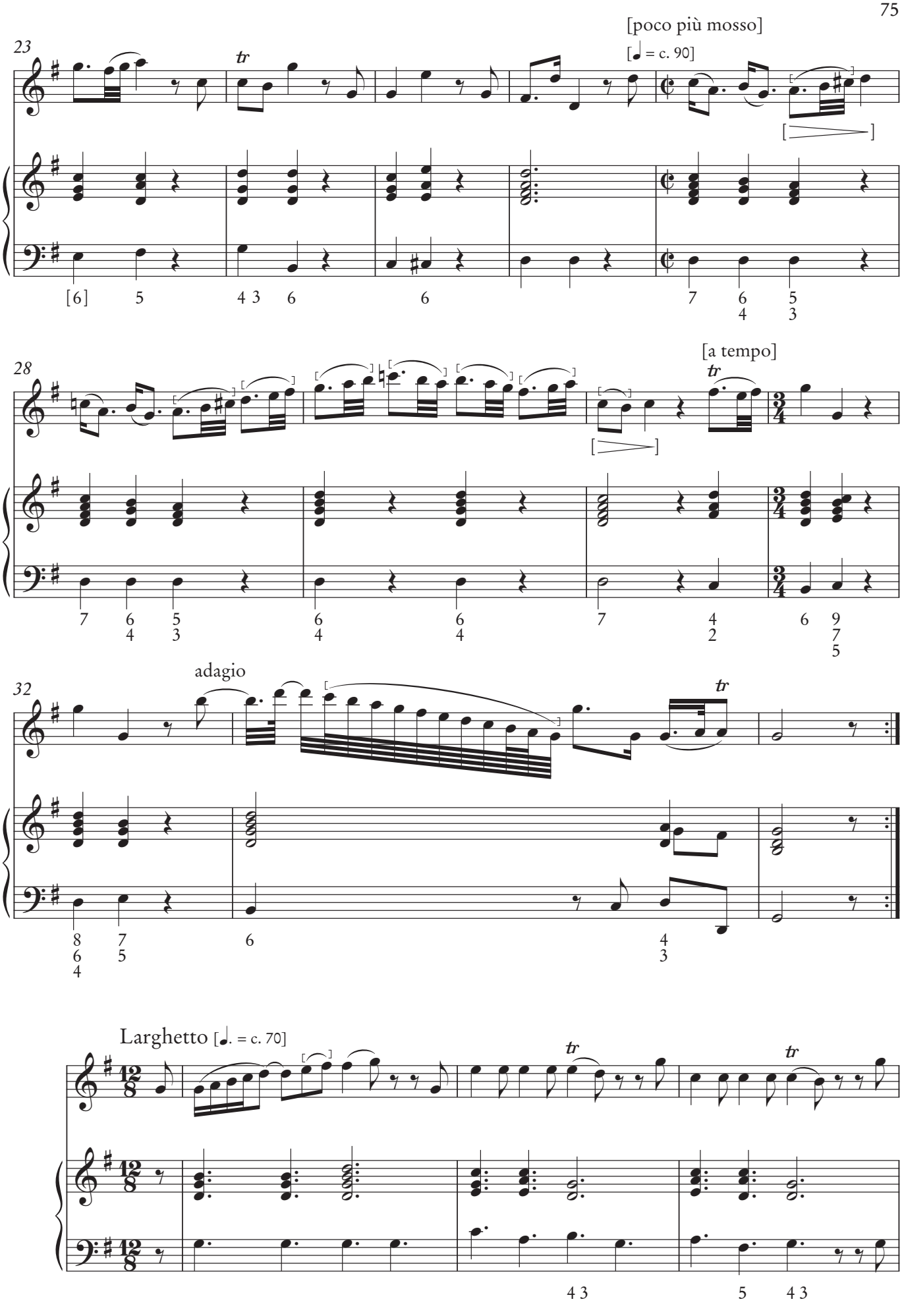

Allegro [𝅗𝅥 = c. 115–120]
tr
[tr]
6
12
19

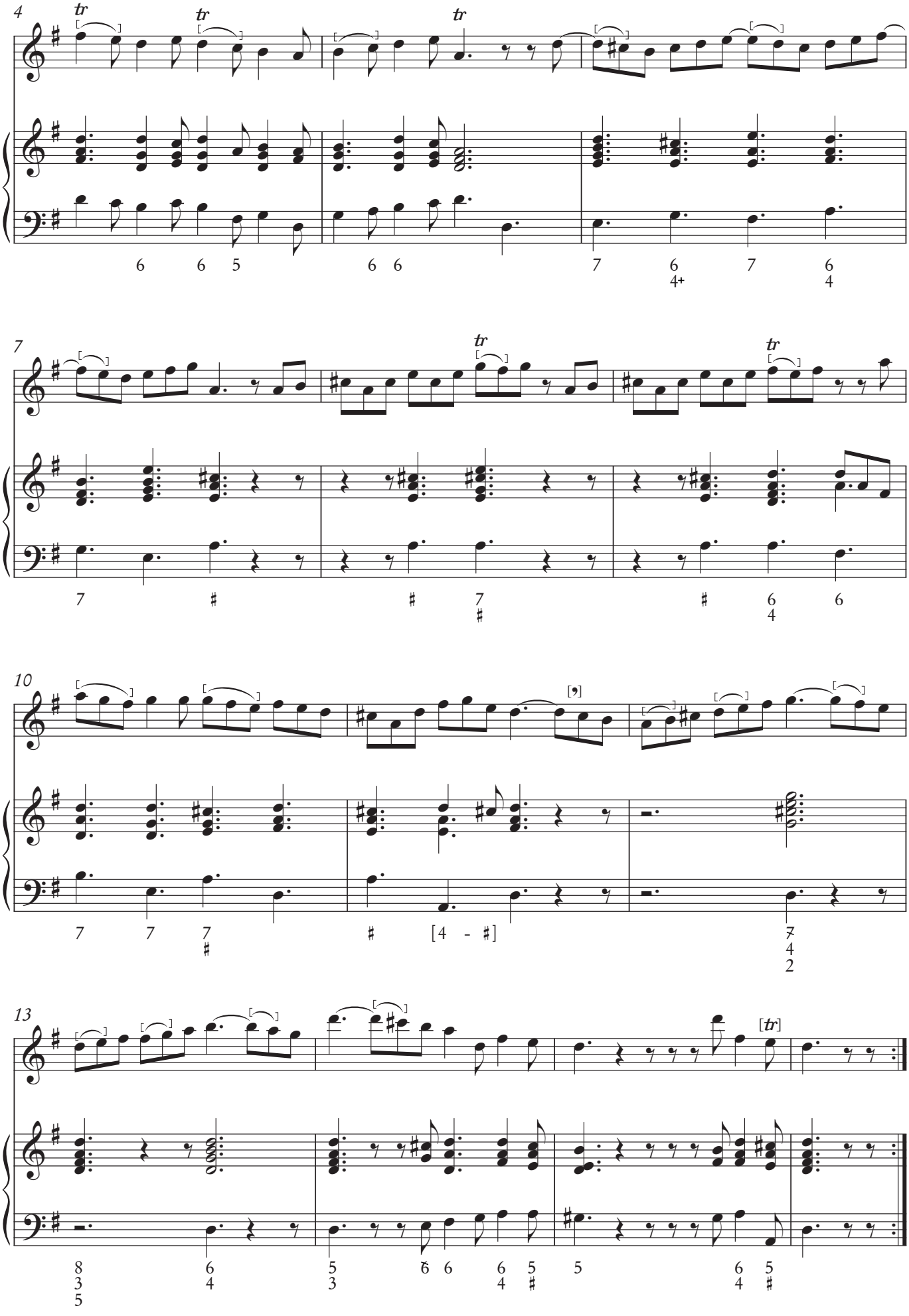
Sonata VII

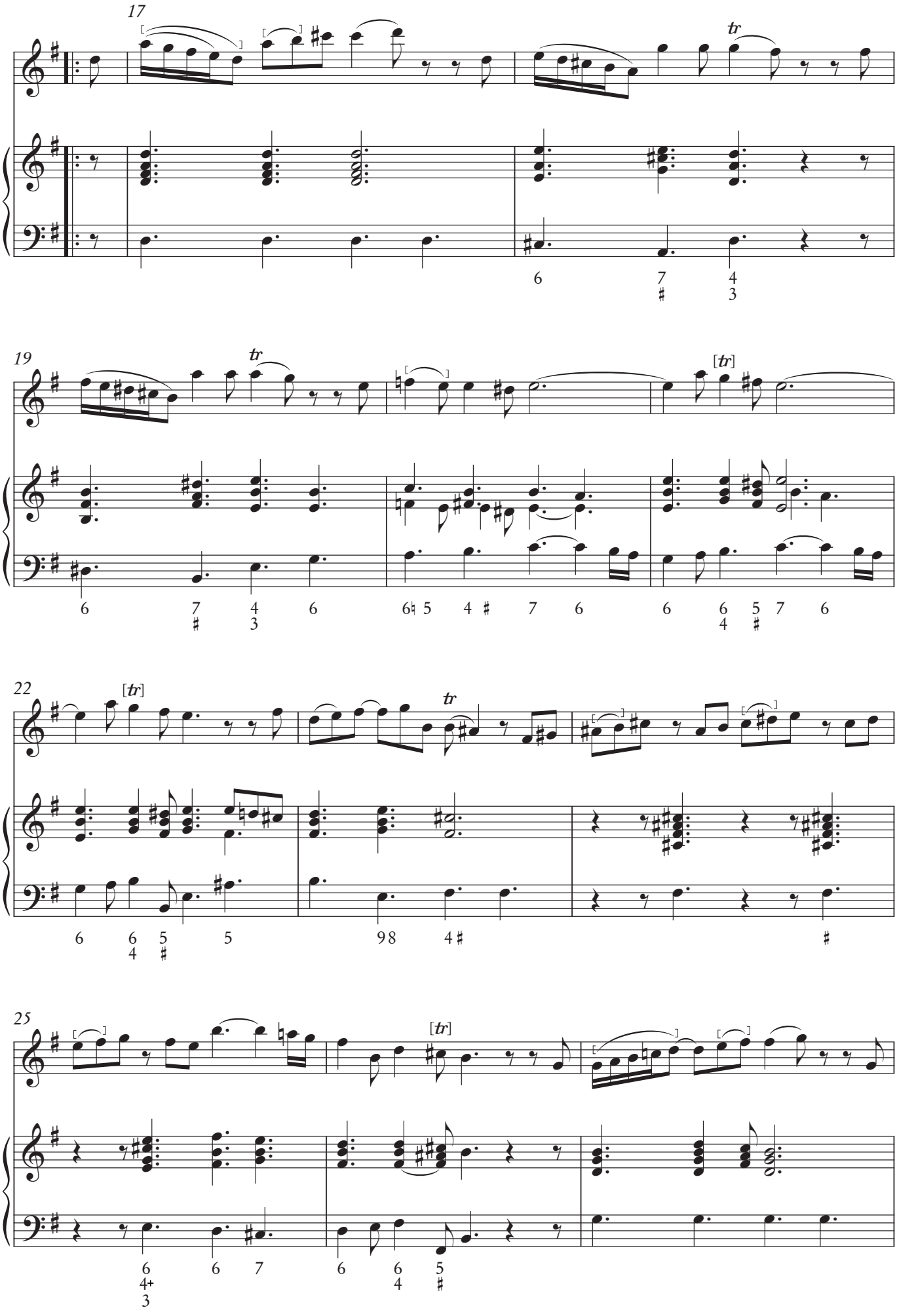
Johan Helmich Roman
(1694–1758)

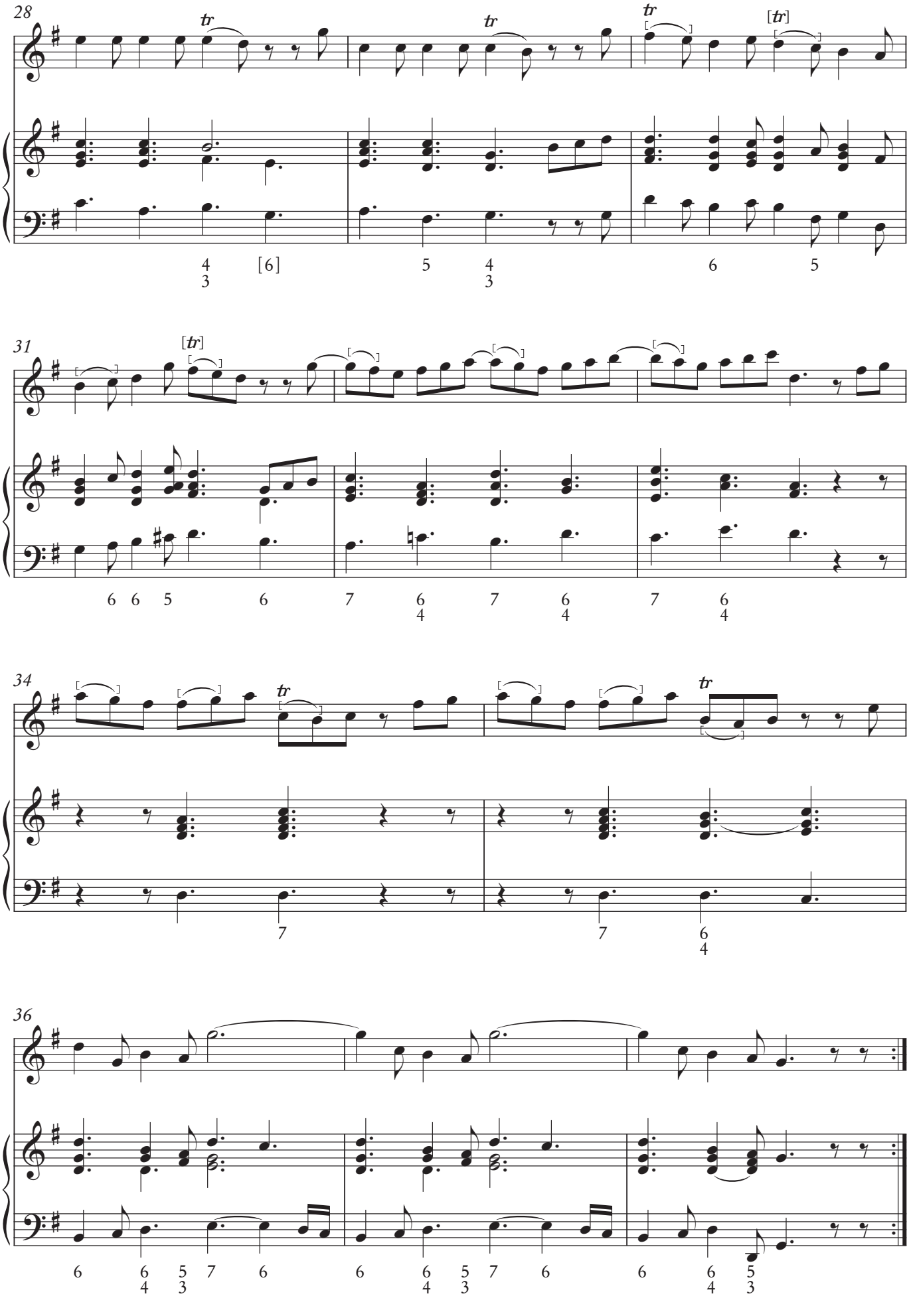
Largo [♩ = c. 60]




23
[poco più mosso]
[♩ = c. 90]
28
[a tempo]
32
adagio
Larghetto [♩. = c. 70]


4
7
10
13


17
tr
6
7
#
4
3
19
tr
[tr]
6
7
#
4
3
6
6♮ 5
4 #
7
6
6
6
4
5
#
7
6
22
[tr]
tr
6
6
4
5
#
5
9 8
4 #
#
25
[tr]
6
4+
3
6
7
6
6
4
5
#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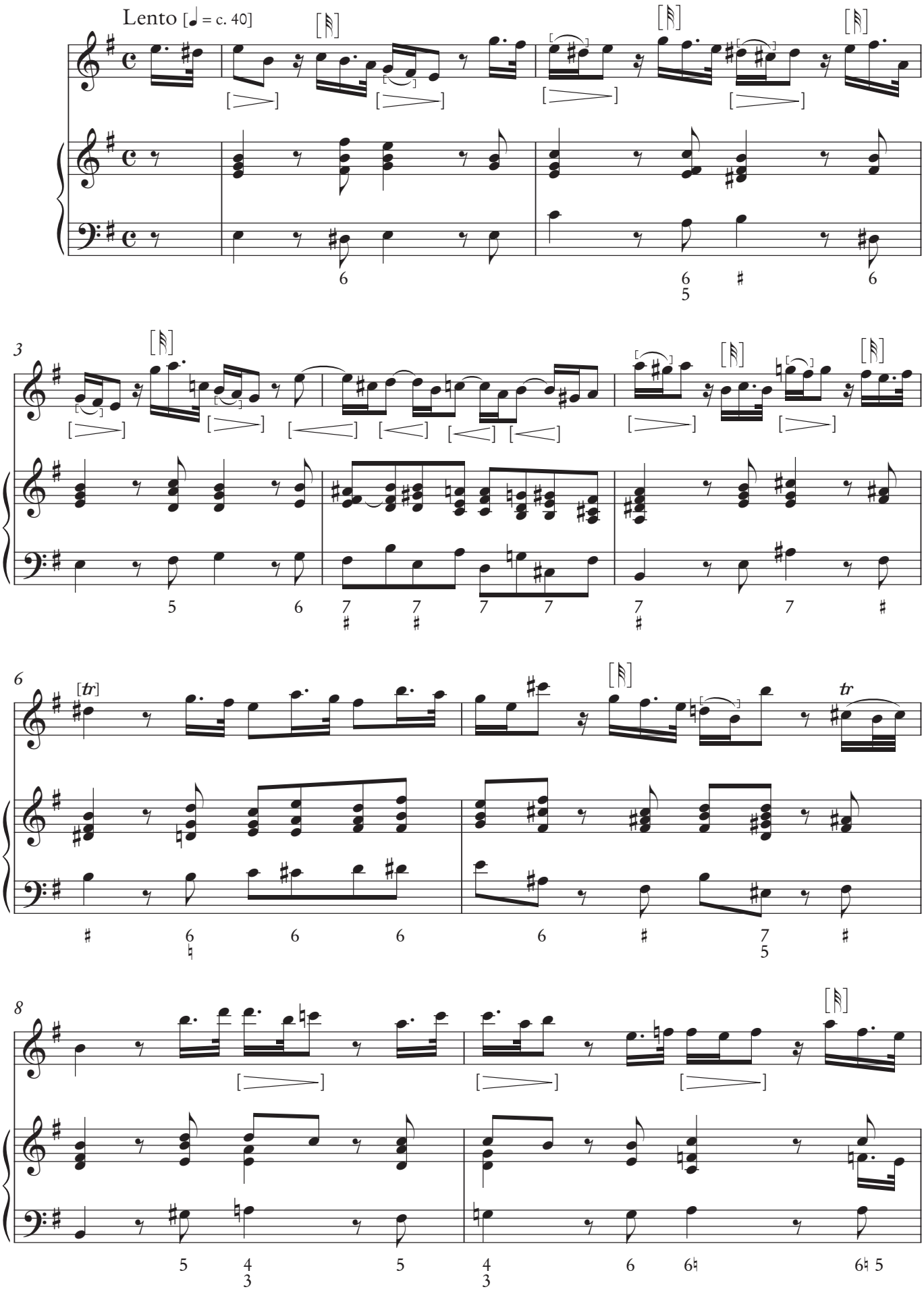
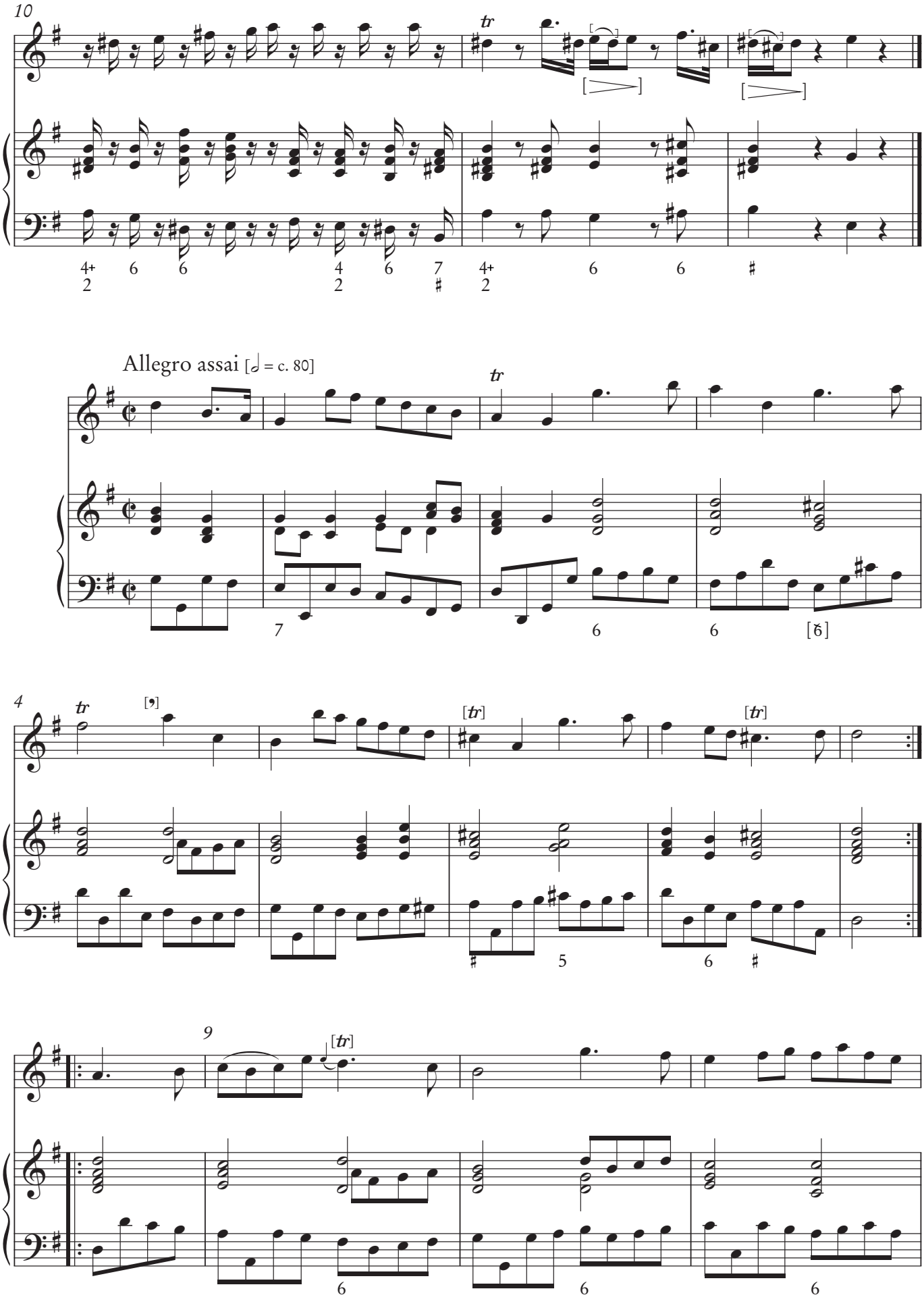
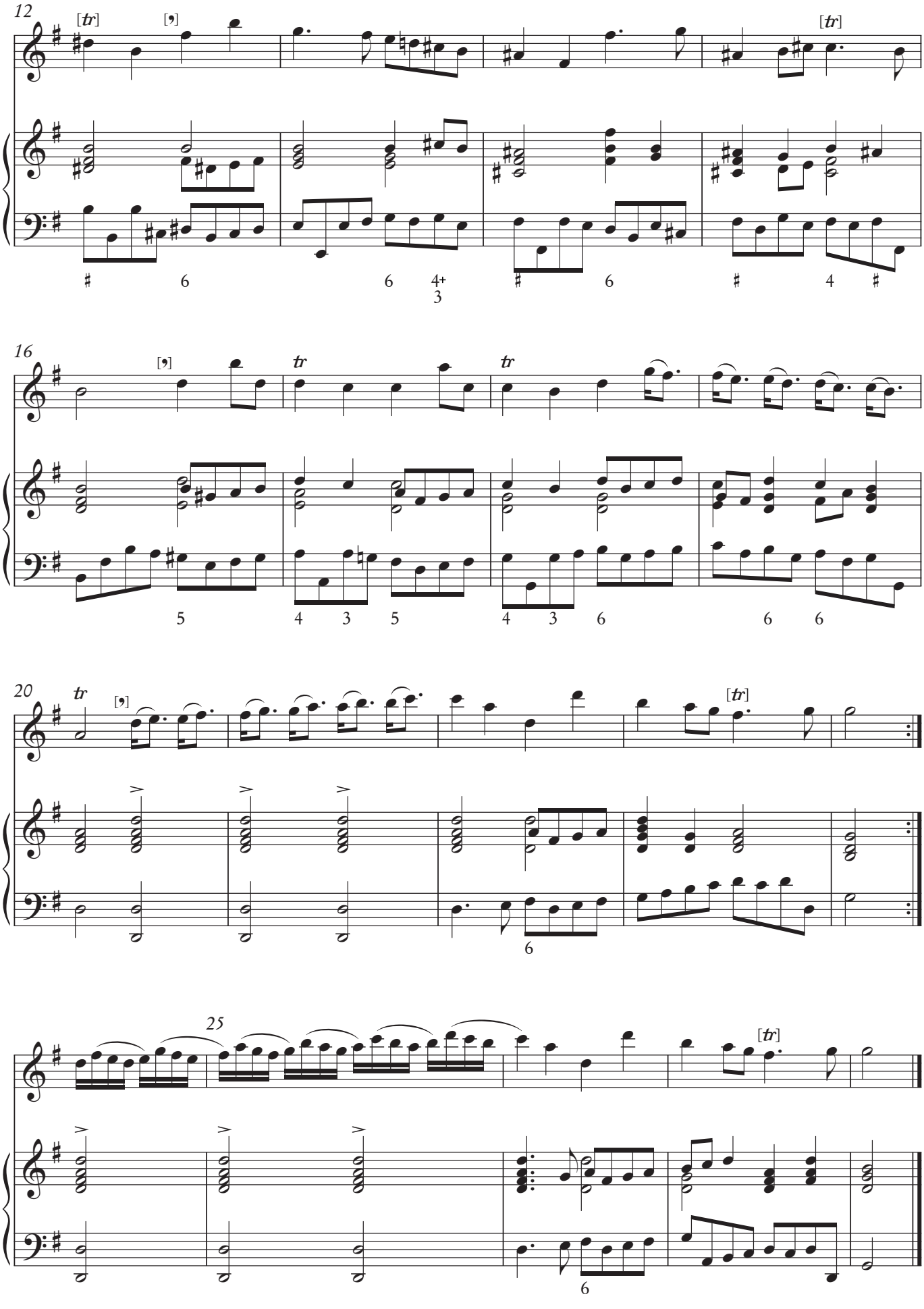
31
34
36


Lento [♩ = c. 40]
3
6
8
[tr]
tr

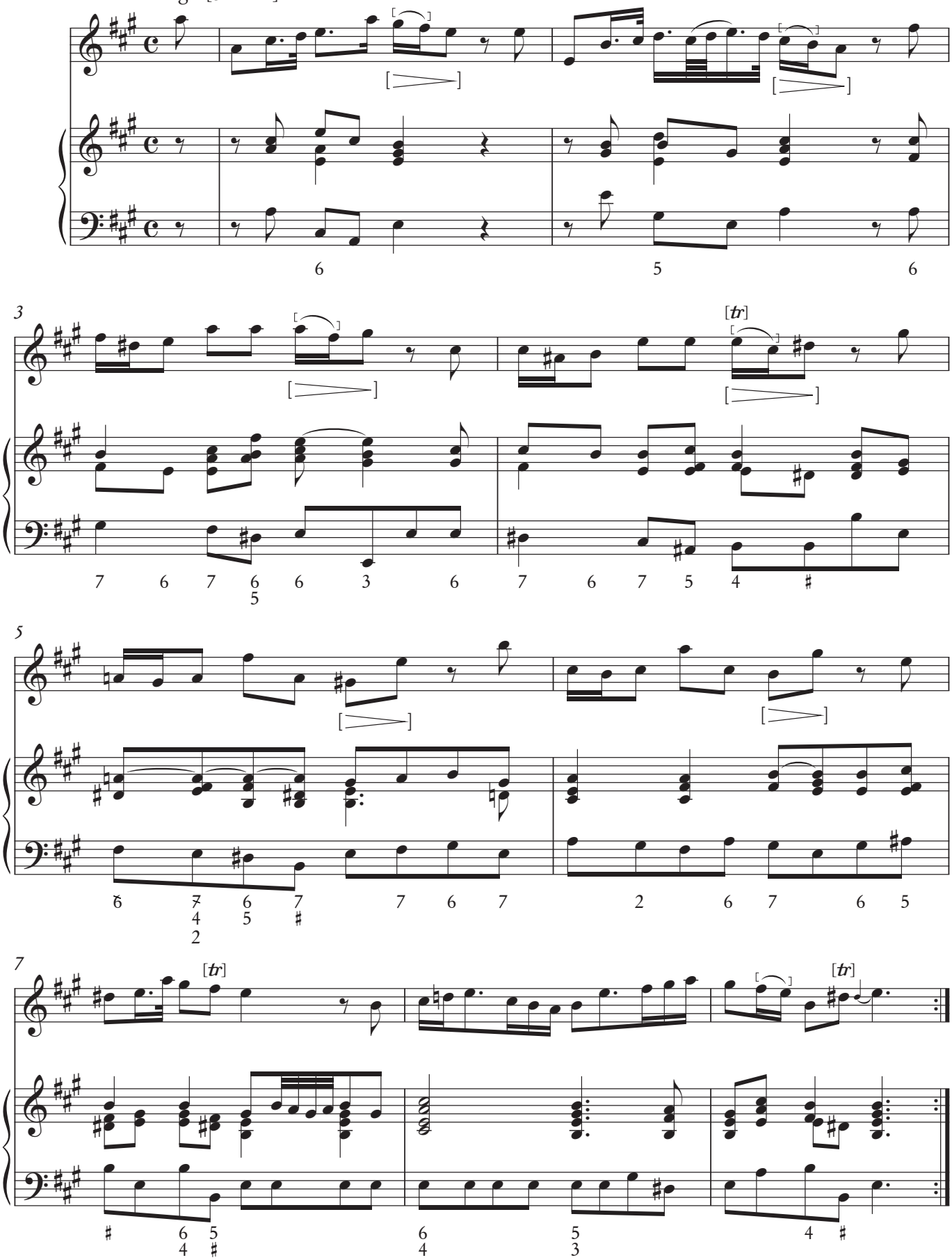

10
Allegro assai [𝅗𝅥 = c. 80]
4


12
[tr]
[tr]
16
tr
tr
20
tr
[tr]
25
[tr]

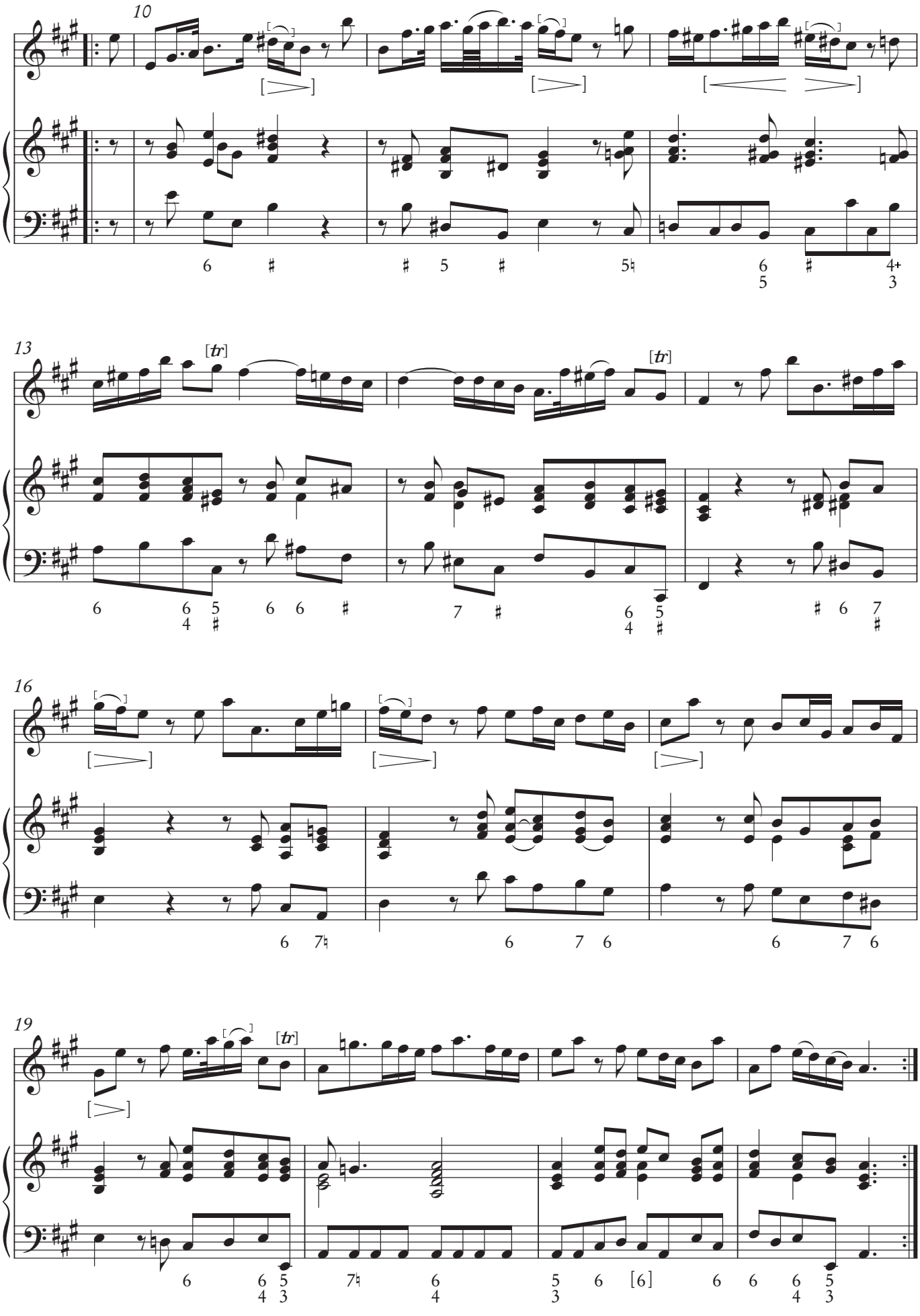
Sonata VIII

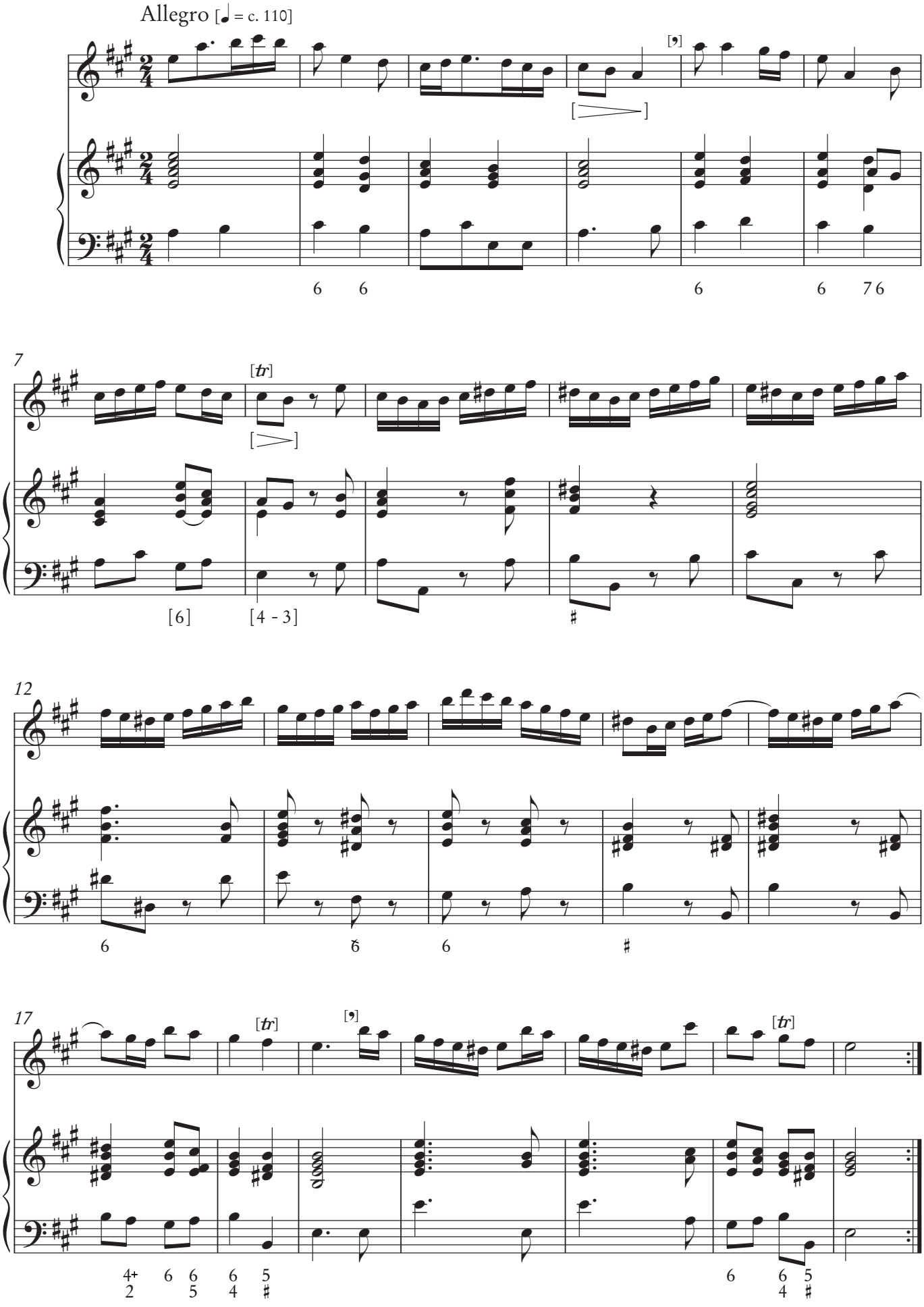
Johan Helmich Roman
(1694–1758)

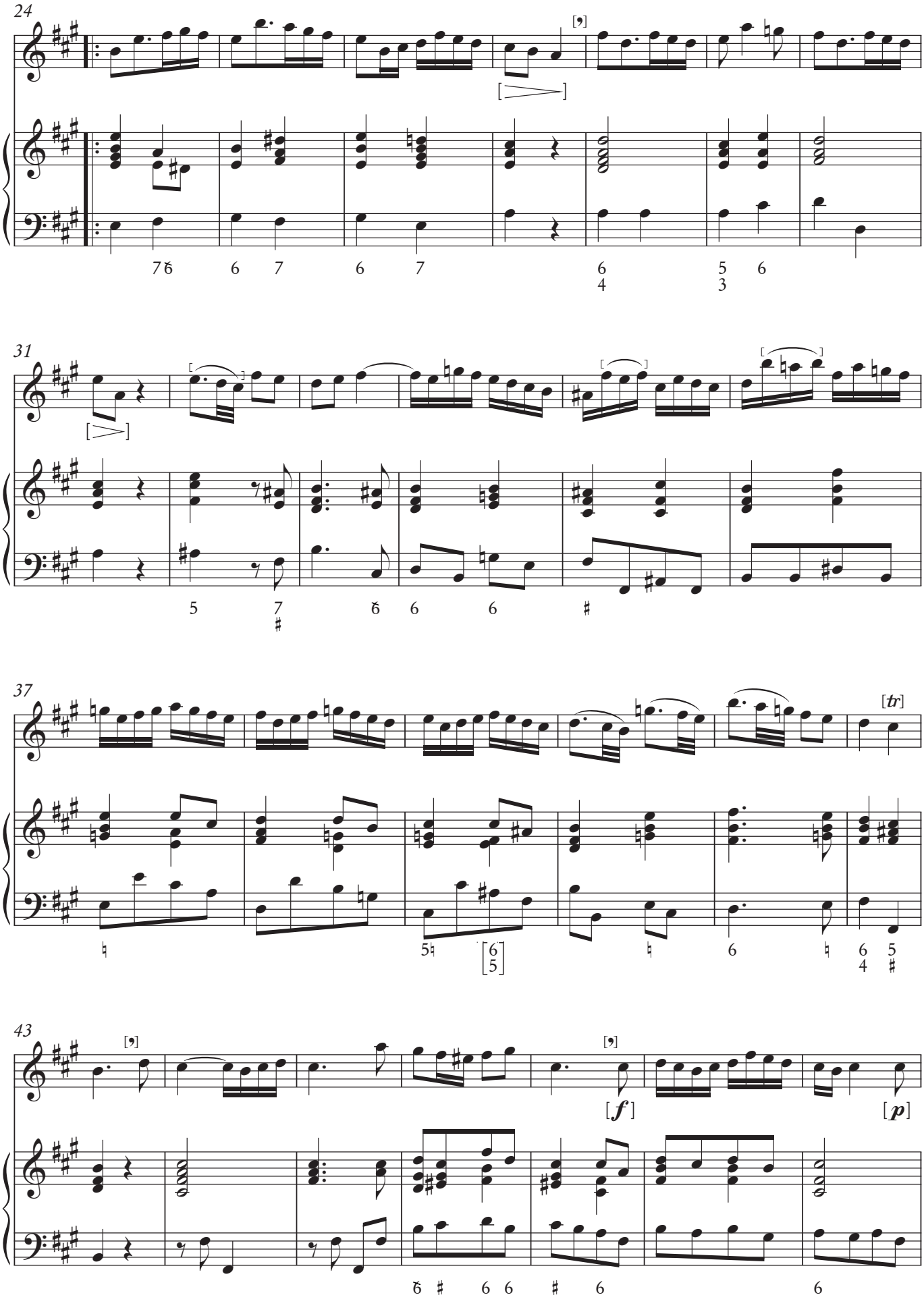
Largo [♩ = c. 45]

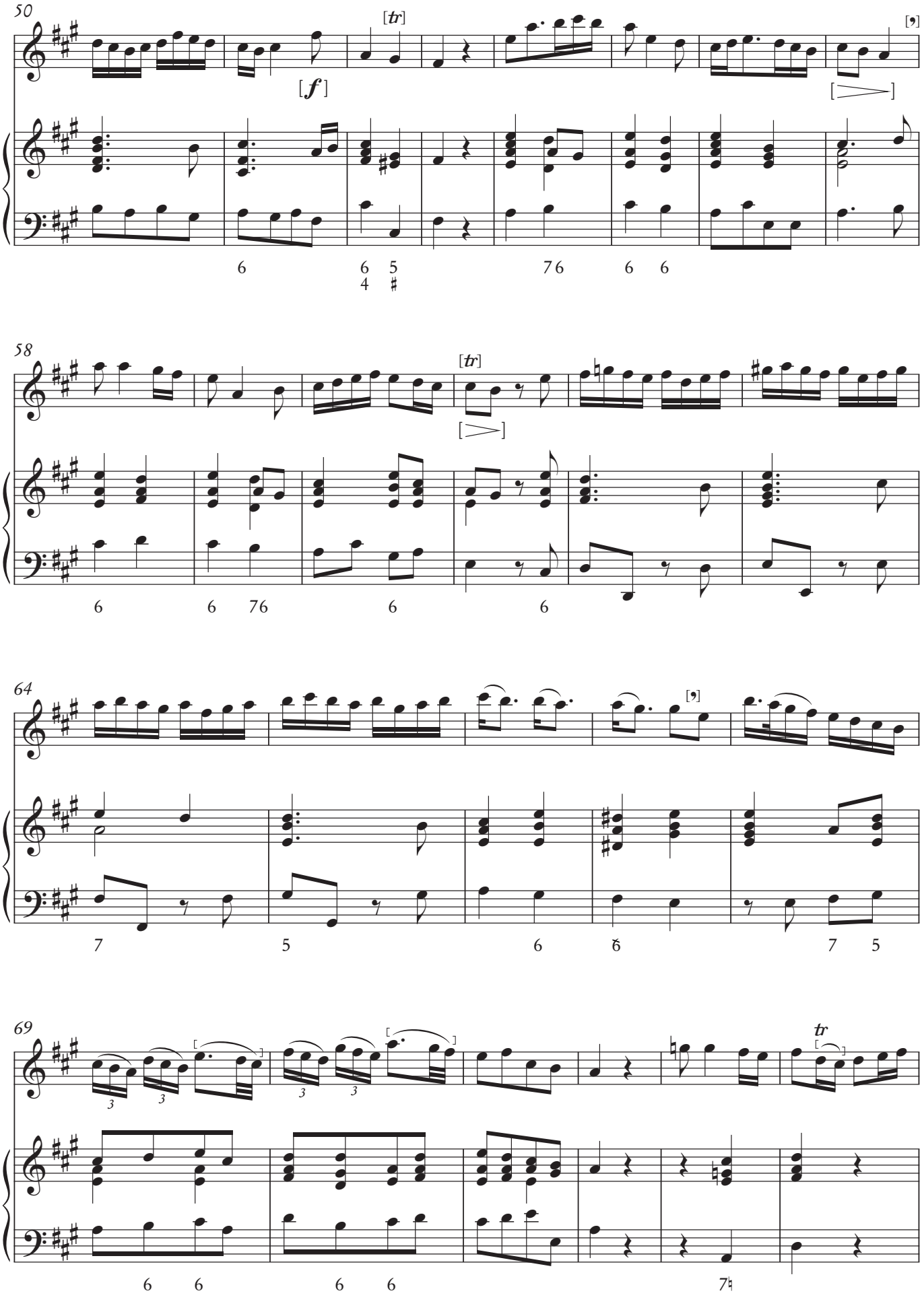


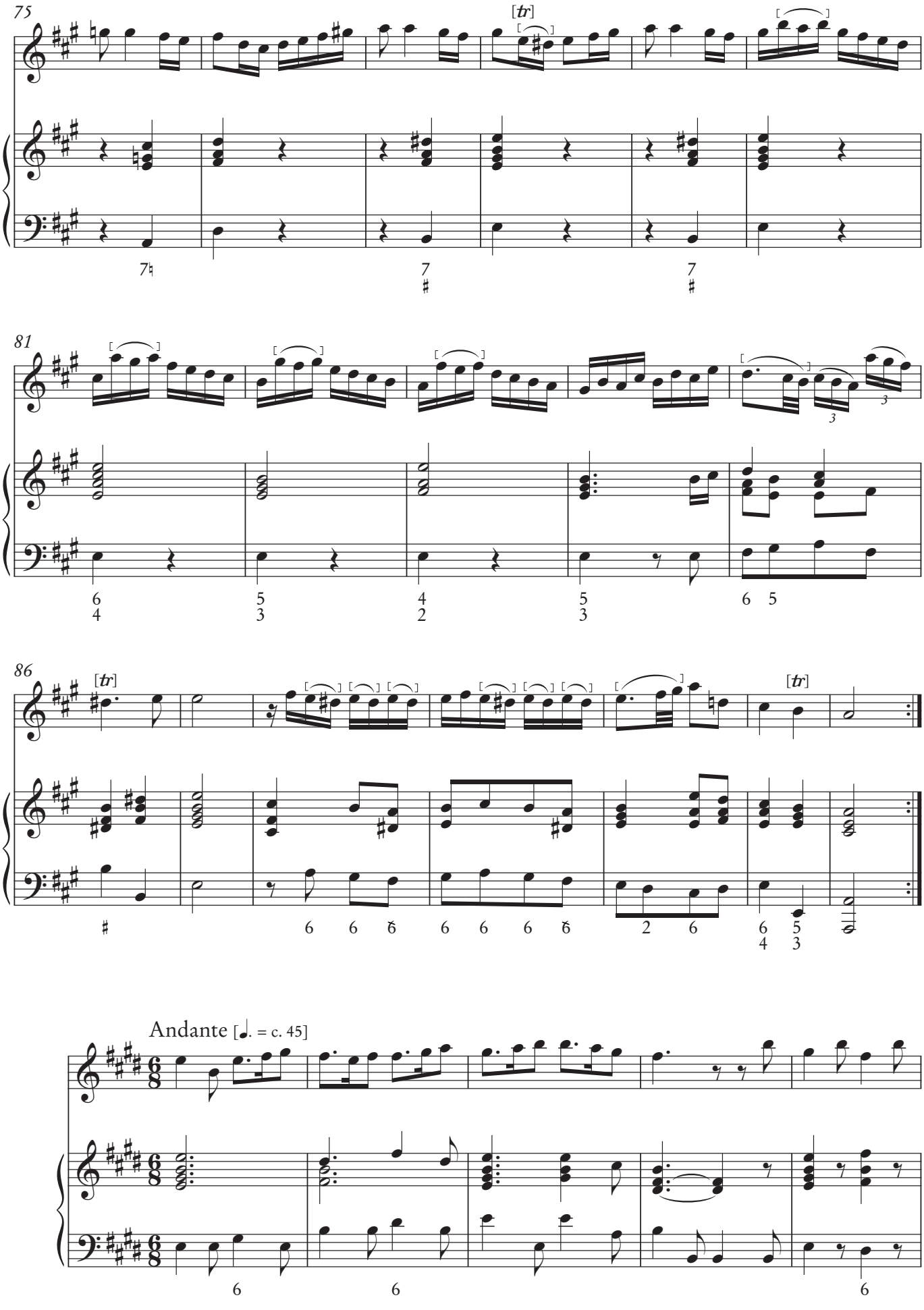
Johan Helmich Roman – samlade verk/complete works
Utgåva av/Edition by Maria Bania. Generalbasrealisering av/Basso continuo realization by Björn Gäfvert.
Swedish Musical Heritage, Kungl. Musikaliska Akademien, Stockholm 2023. Public domain. www.levandemusikarv.se

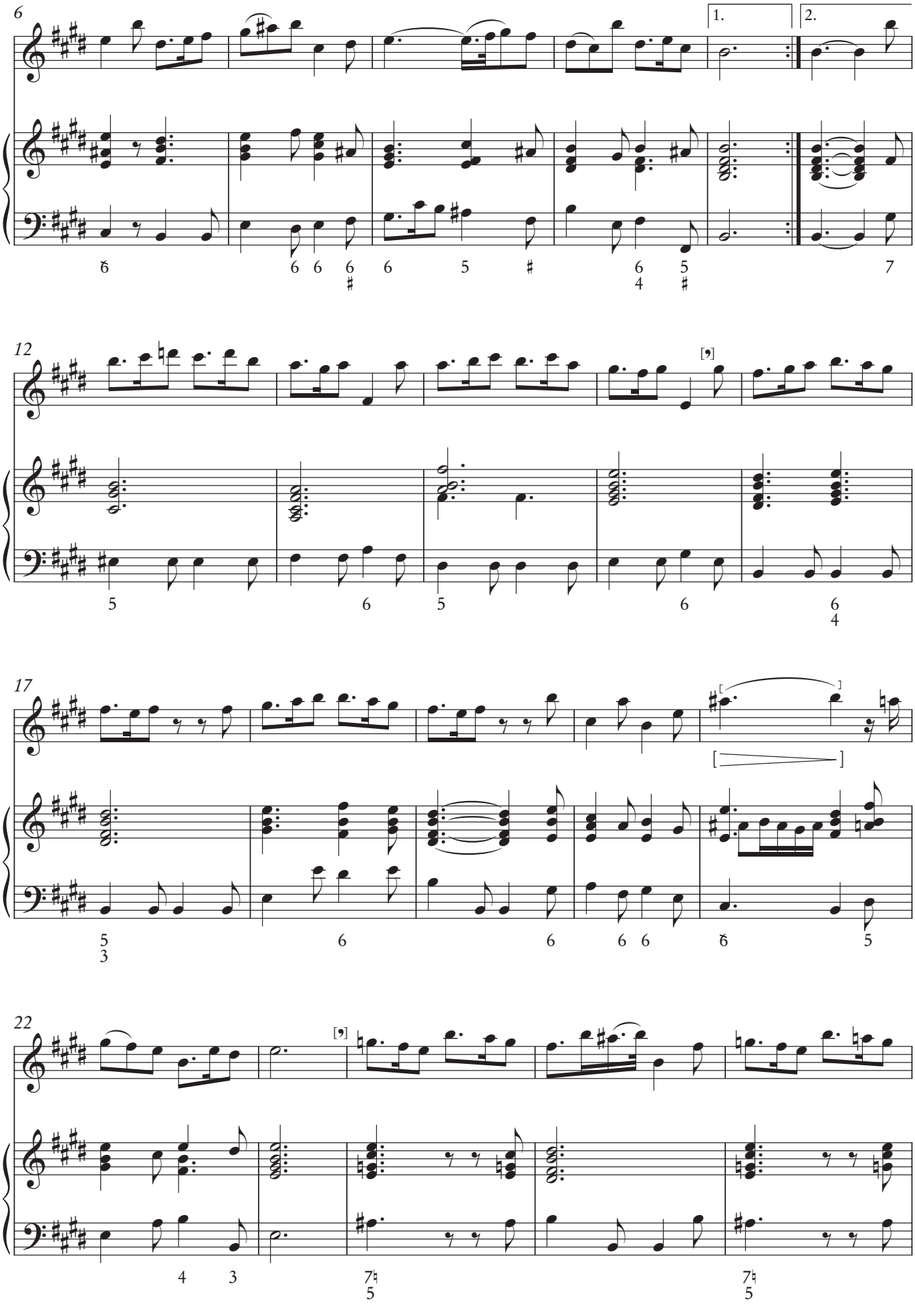

10
13
[tr]
16
19

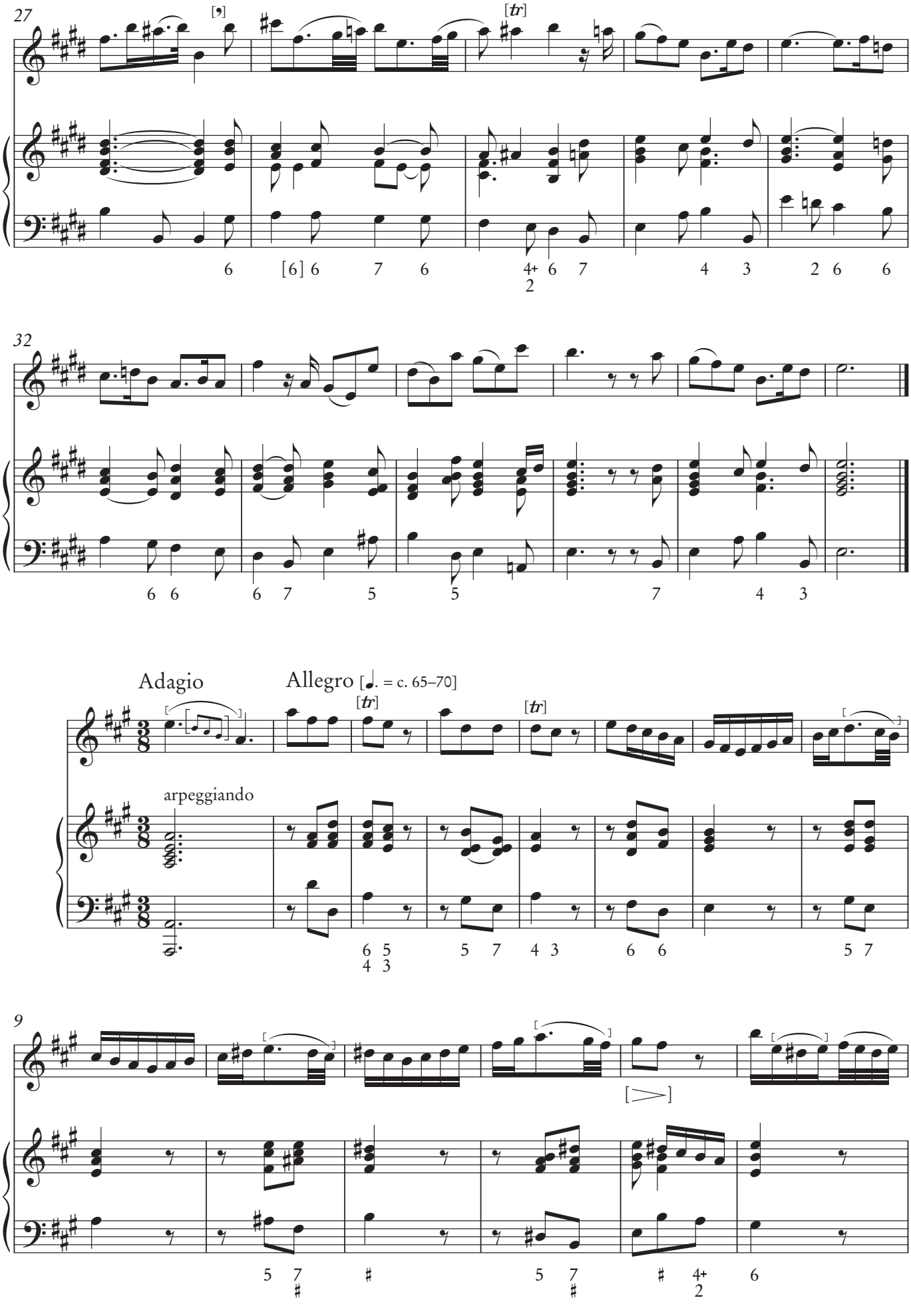

Allegro [♩ = c. 110]
7
12
17

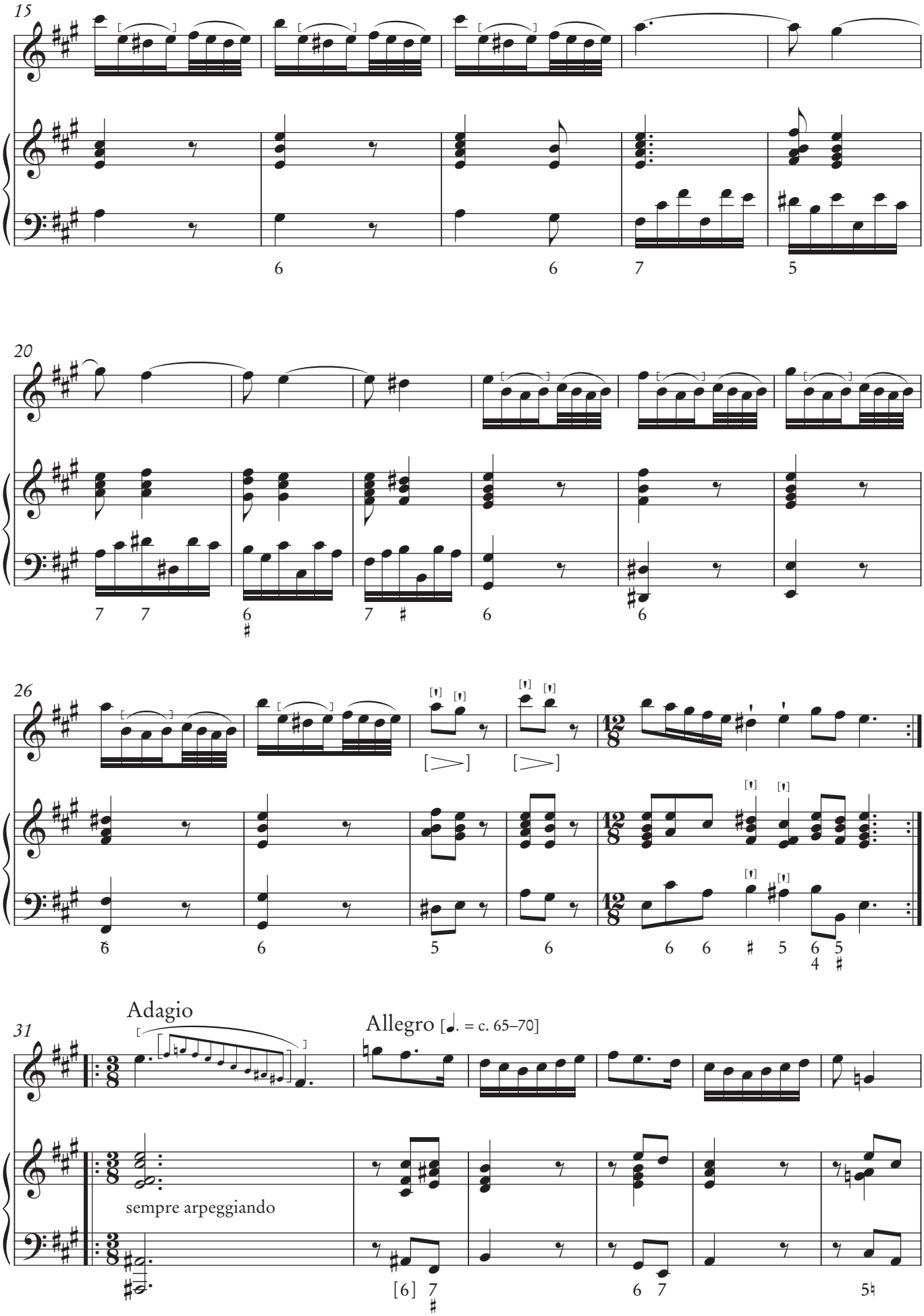

24
31
37
43
[tr]
[f]
[p]

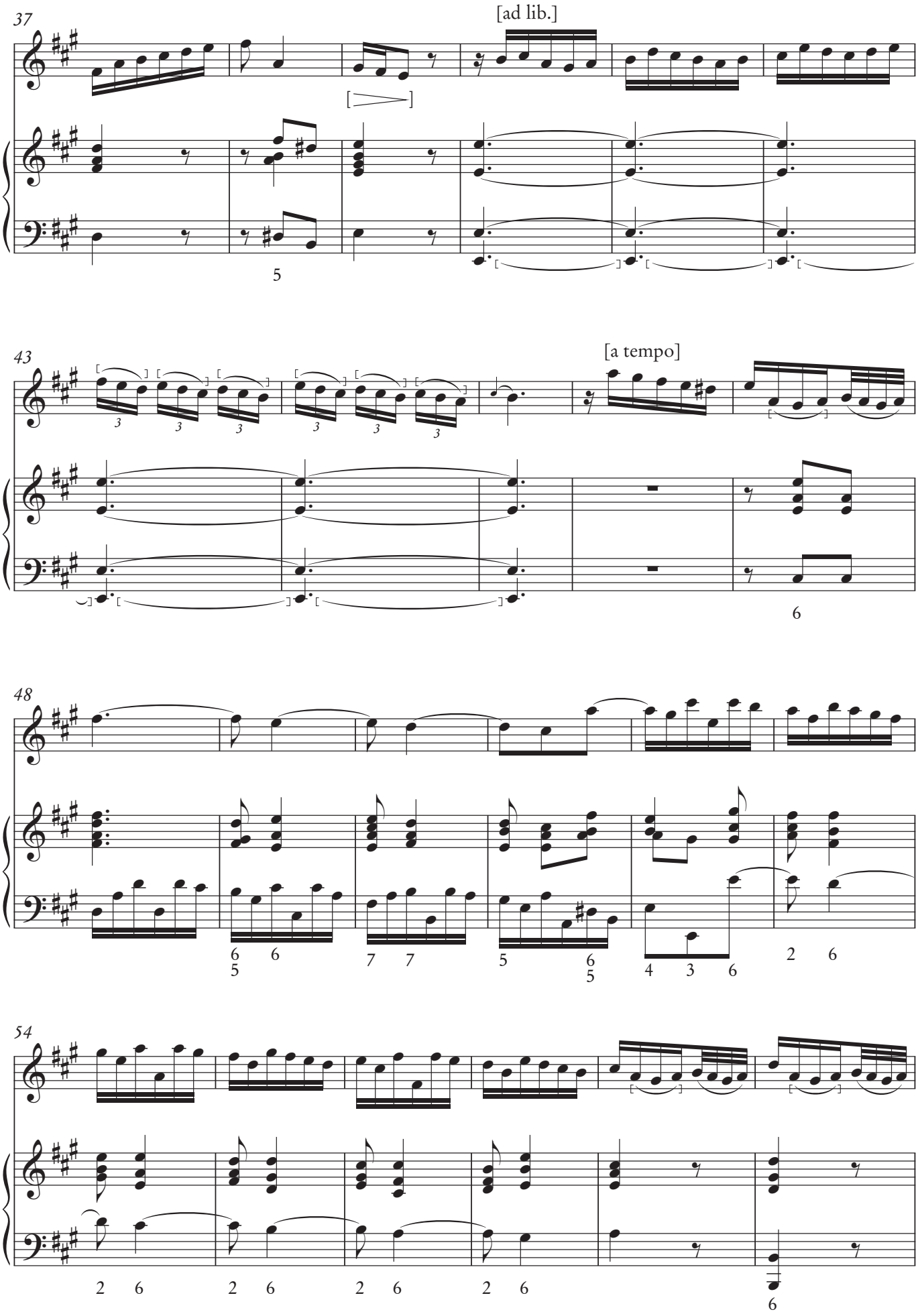

50
[tr]
[f]
58
[tr]
64
69
tr

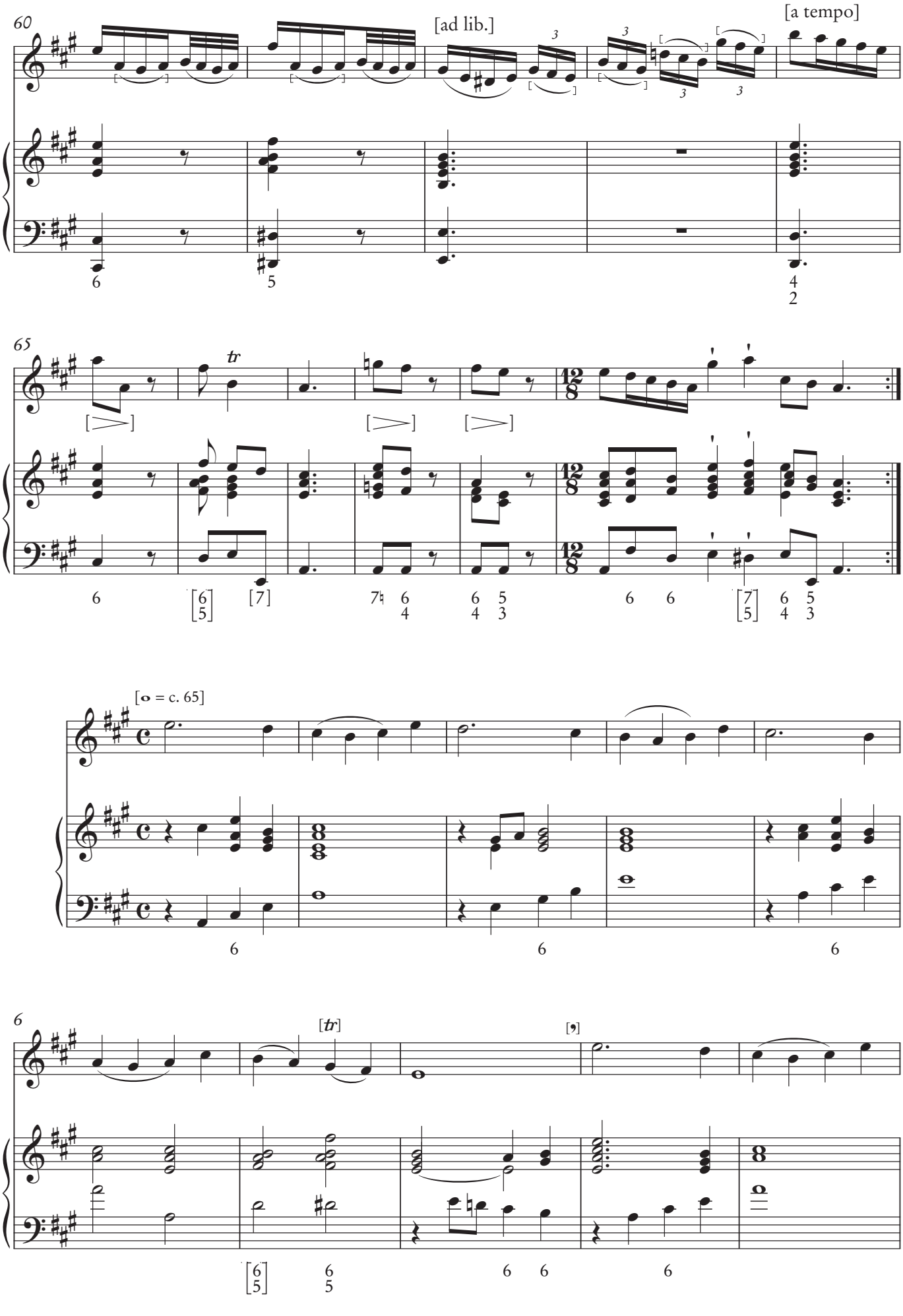

75
[tr]
81
86
[tr]
[tr]
Andante [♩. = c. 45]

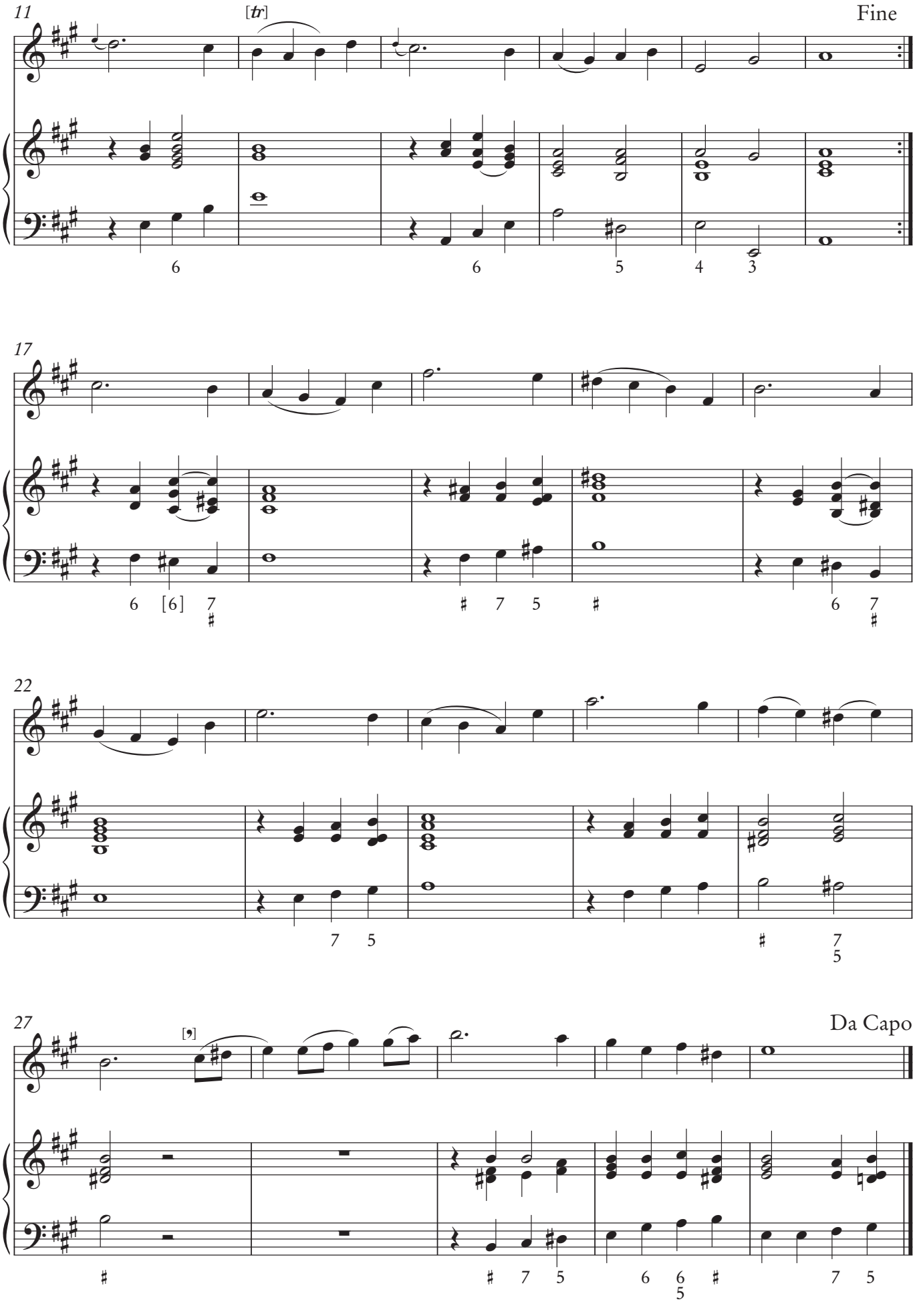

6
1.
2.
12
17
22


27
[tr]
32
Adagio
Allegro [♩. = c. 65–70]
[tr]
[tr]
arpeggiando
9


15
20
26
31
Adagio
Allegro [♩. = c. 65–70]
sempre arpeggiando


37
[ad lib.]
5
43
[a tempo]
6
48
6 6
5
7 7
5 6
5
4 3 6
2 6
54
2 6 2 6 2 6 2 6
6

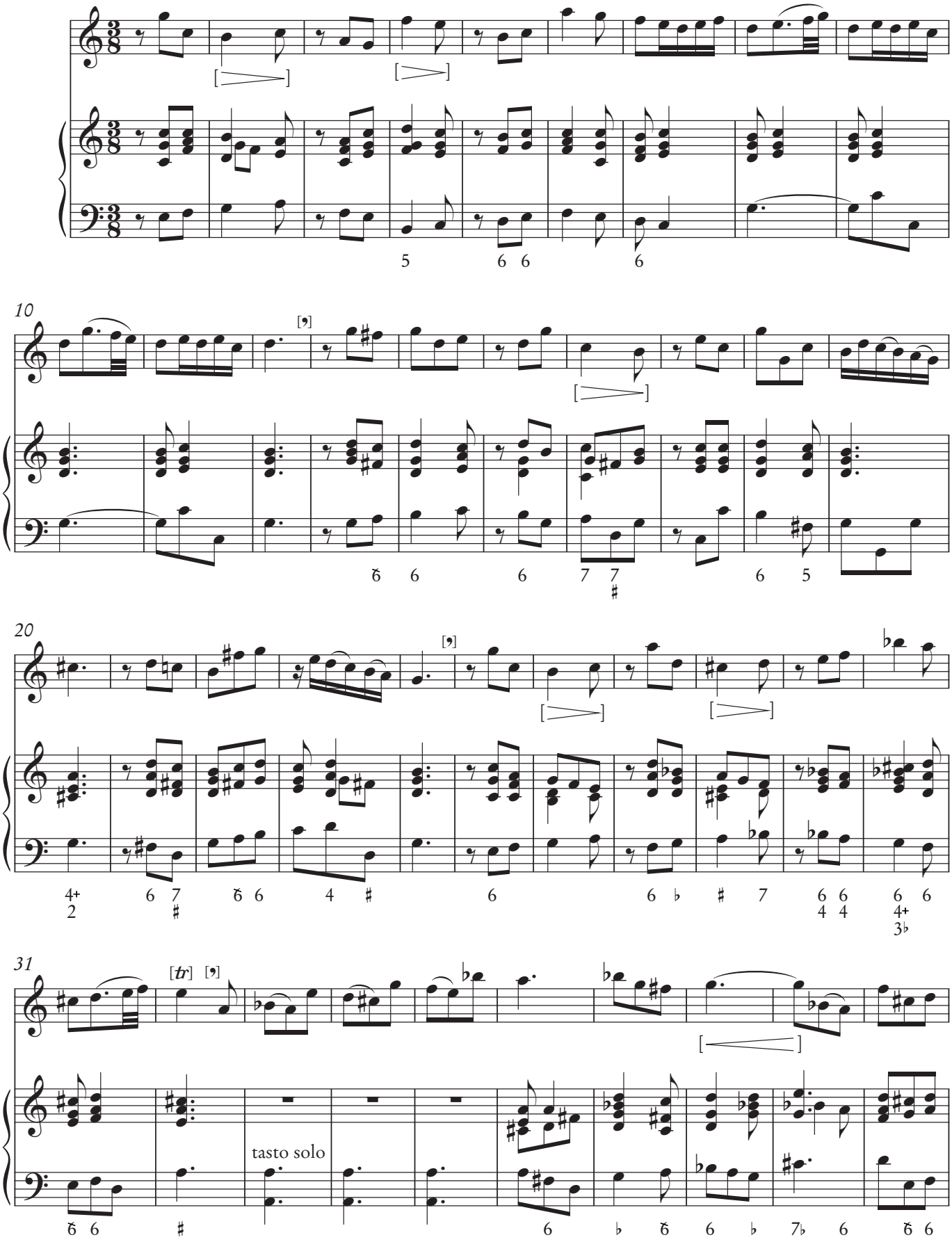

60
[ad lib.]
[a tempo]
65
tr
[tr]
[𝄐]
[𝅝 = c. 65]


11
[tr]
Fine
17
22
27
[𝄾]
Da Capo

Sonata IX

Johan Helmich Roman
(1694–1758)

Cantabile [♪ = c. 115]



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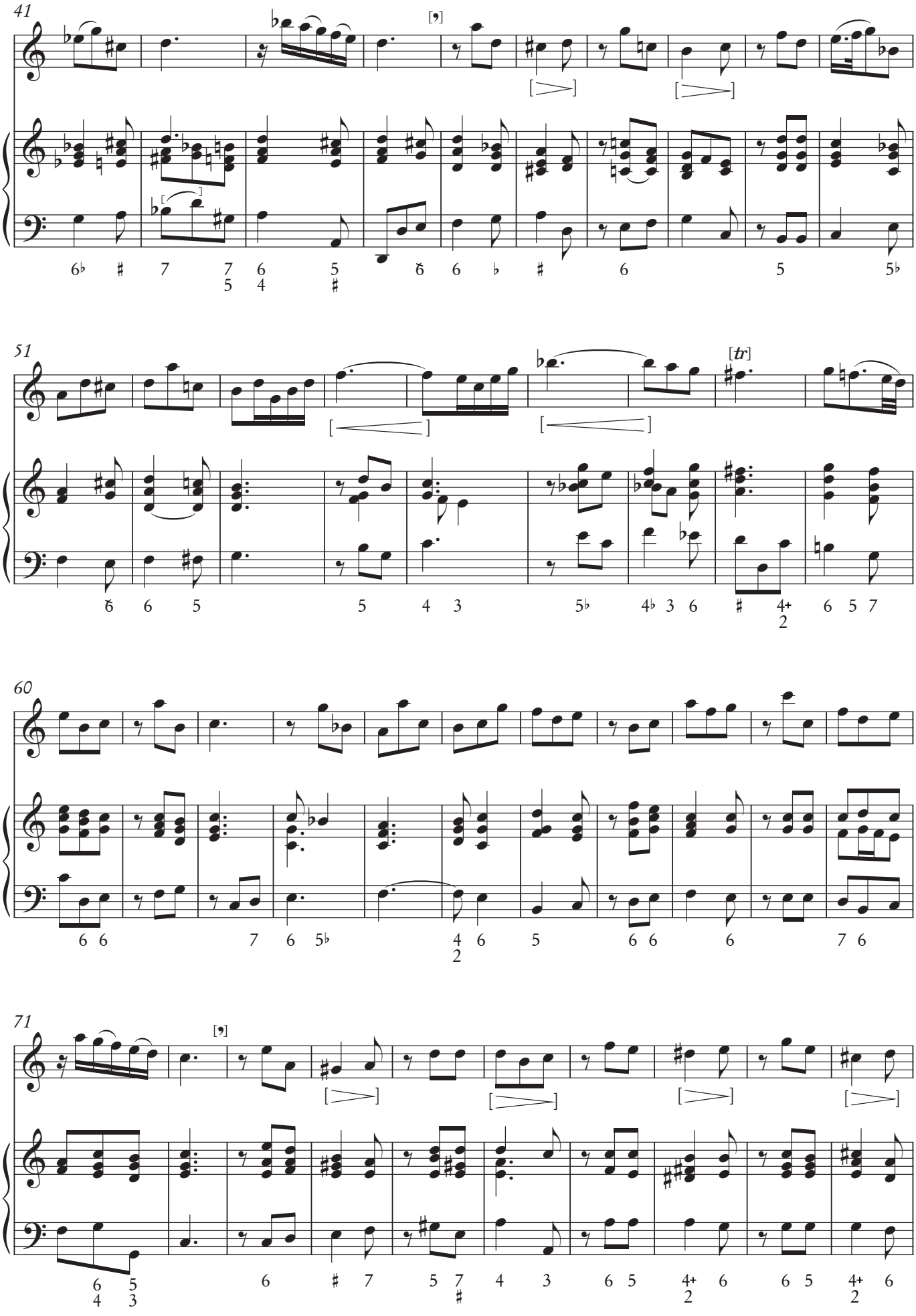
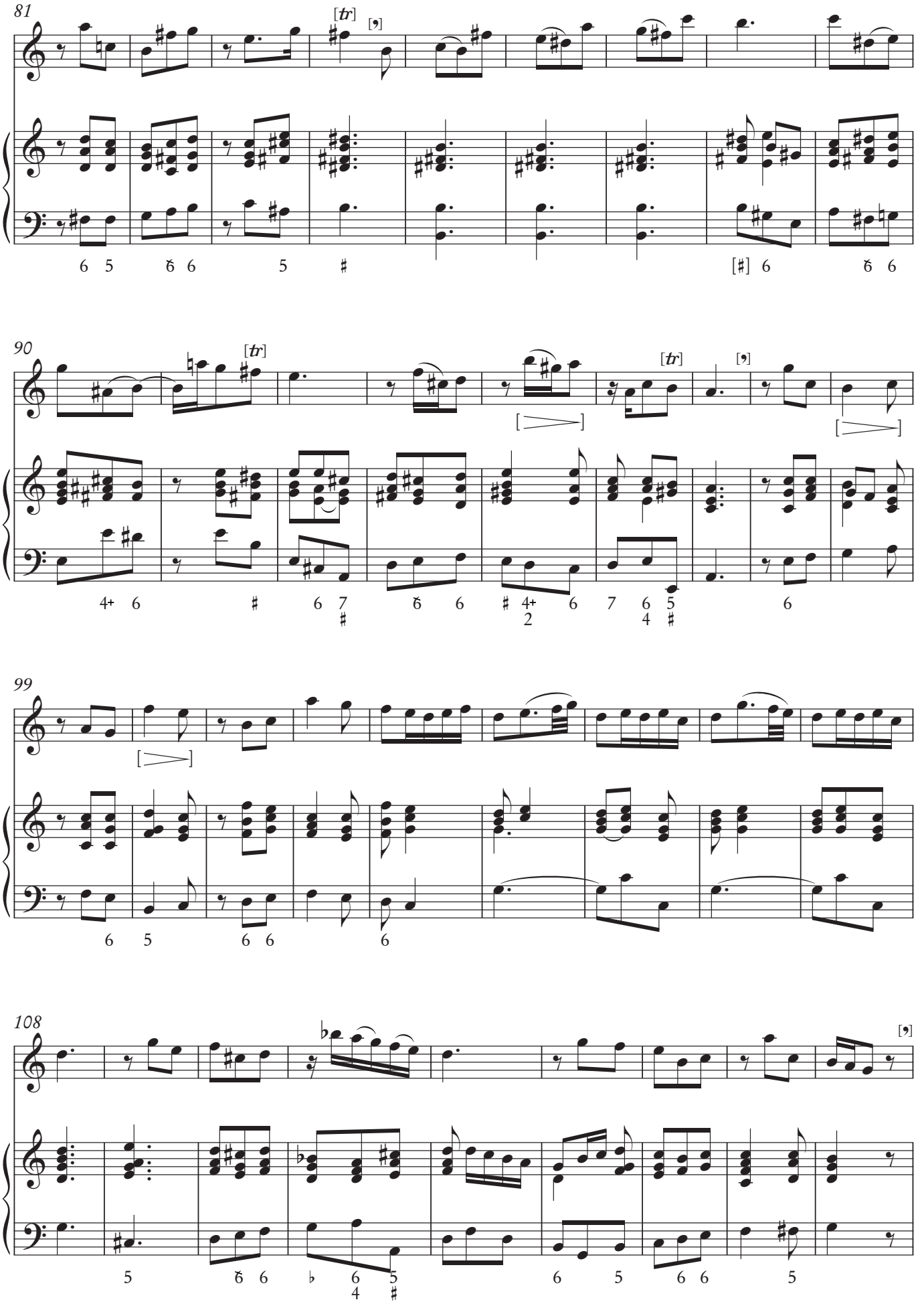
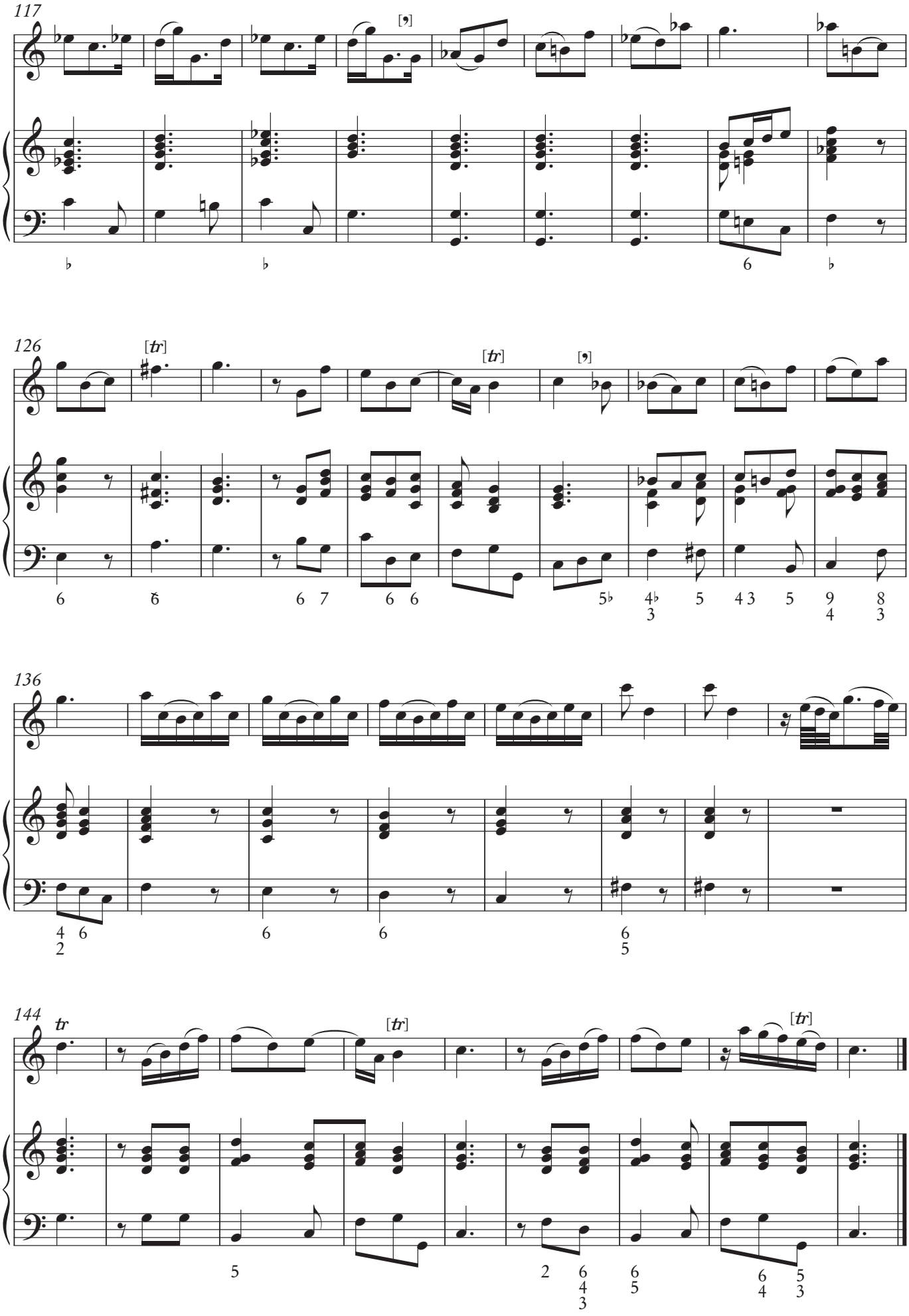
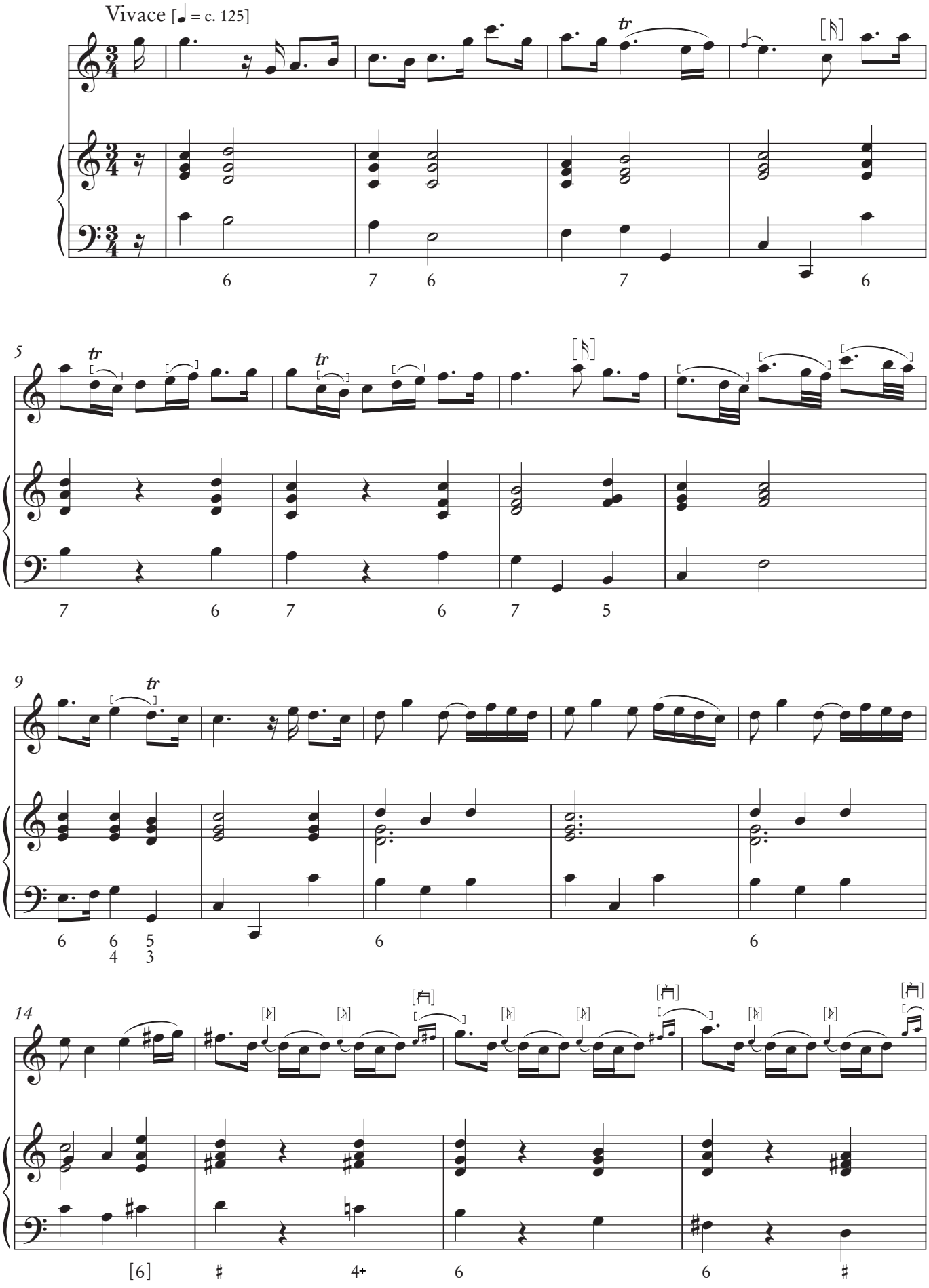
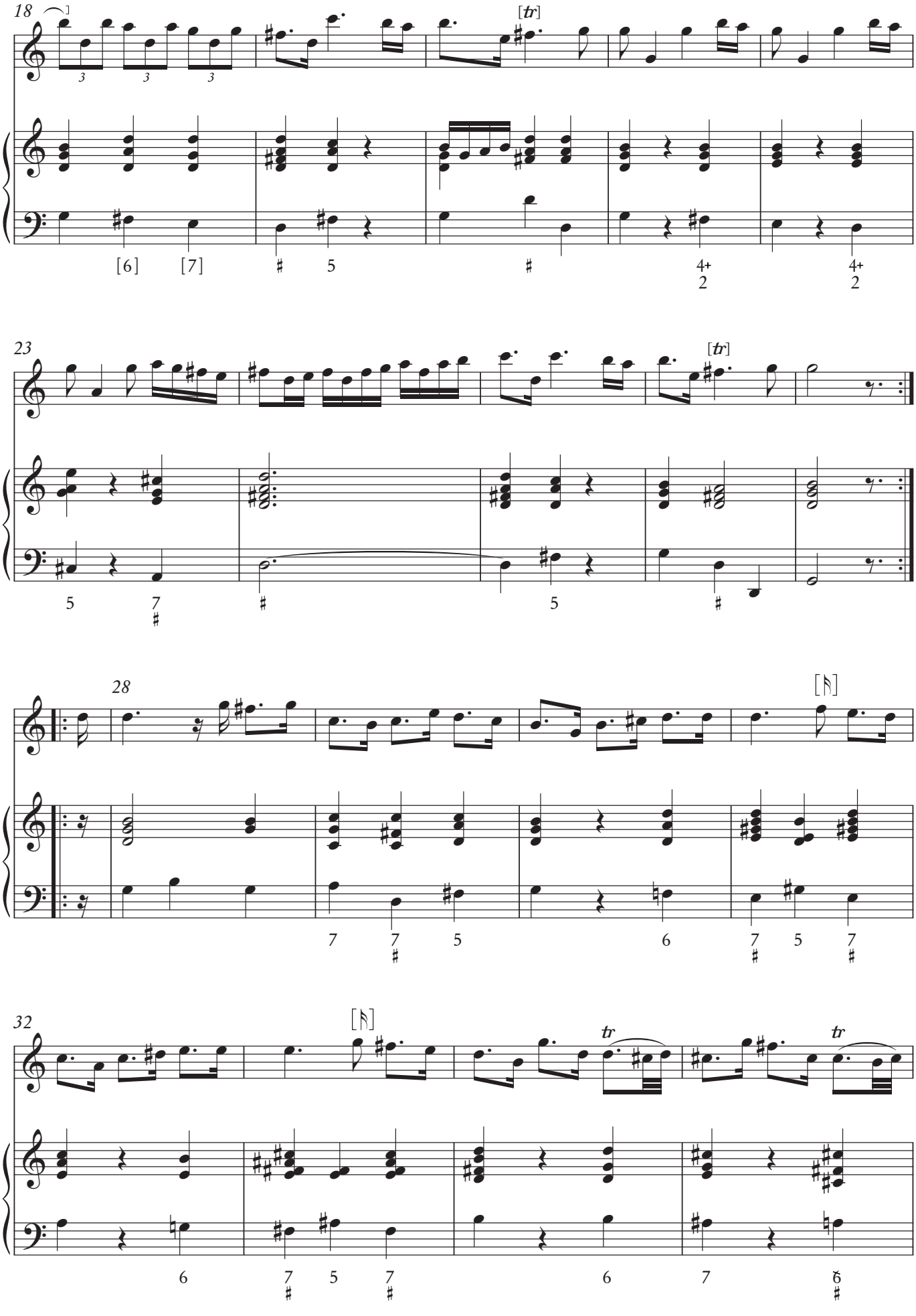
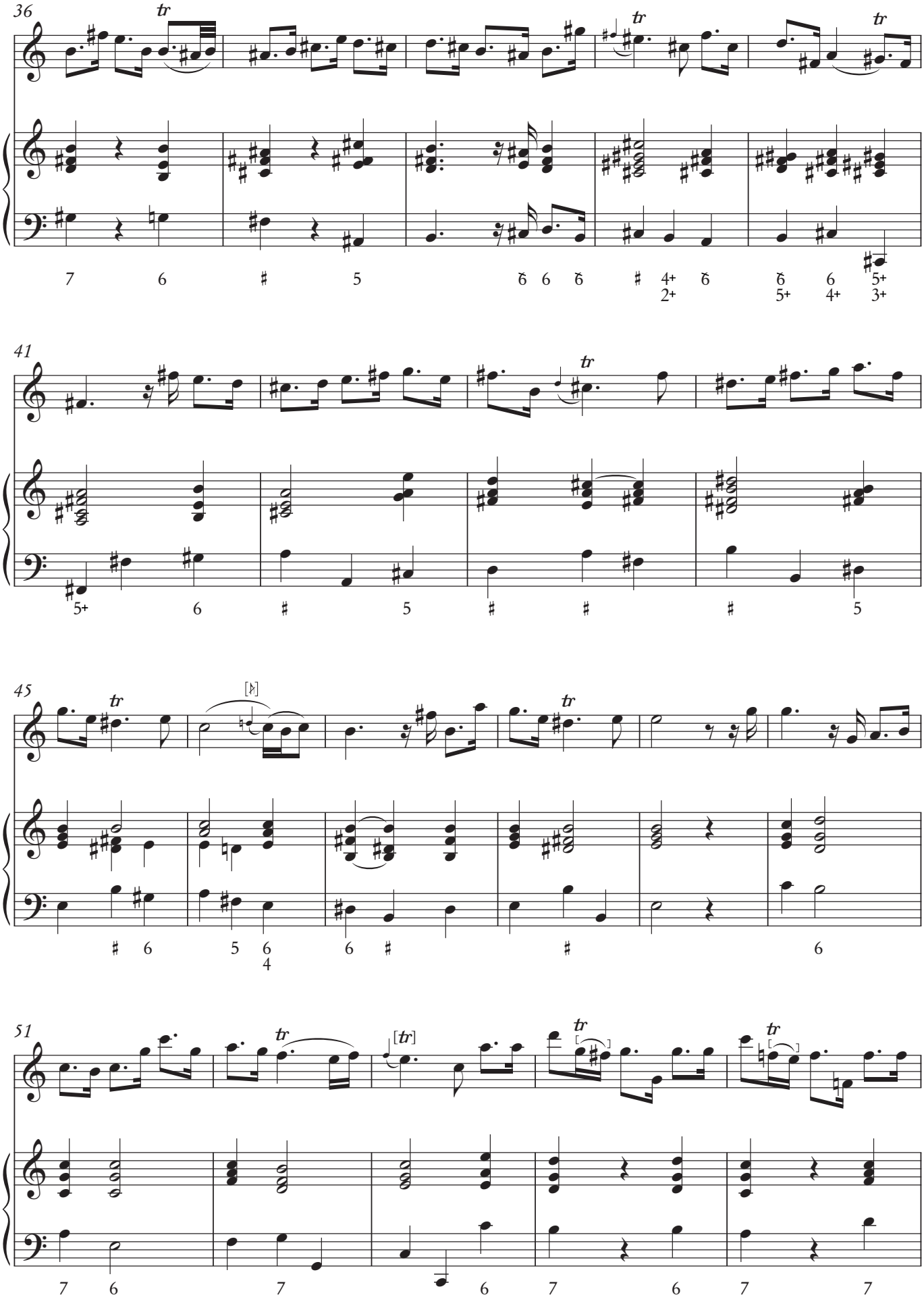

41
51
[tr]
60
71


81
[tr]
90
[tr]
[tr]
99
108


117
126
136
144
tr


Vivace [♩ = c. 125]
tr
5
9
14
[6]
4+


18
[tr]
[6]
[7]
5
4+
2
4+
2
23
[tr]
5
7
5
28
[𝄋]
7
7
5
6
7
5
7
32
[𝄋]
tr
tr
6
7
5
7
6
7
6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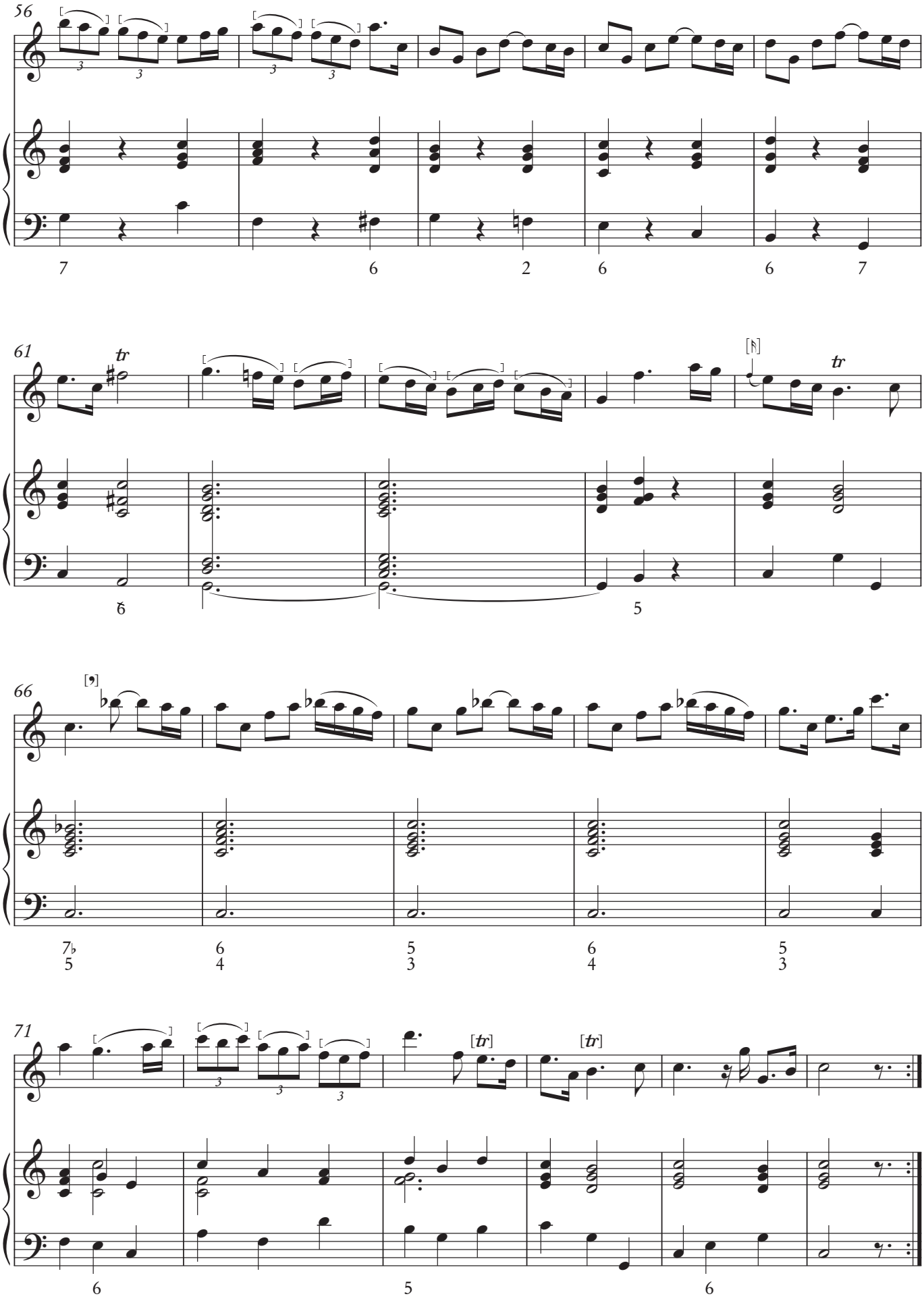
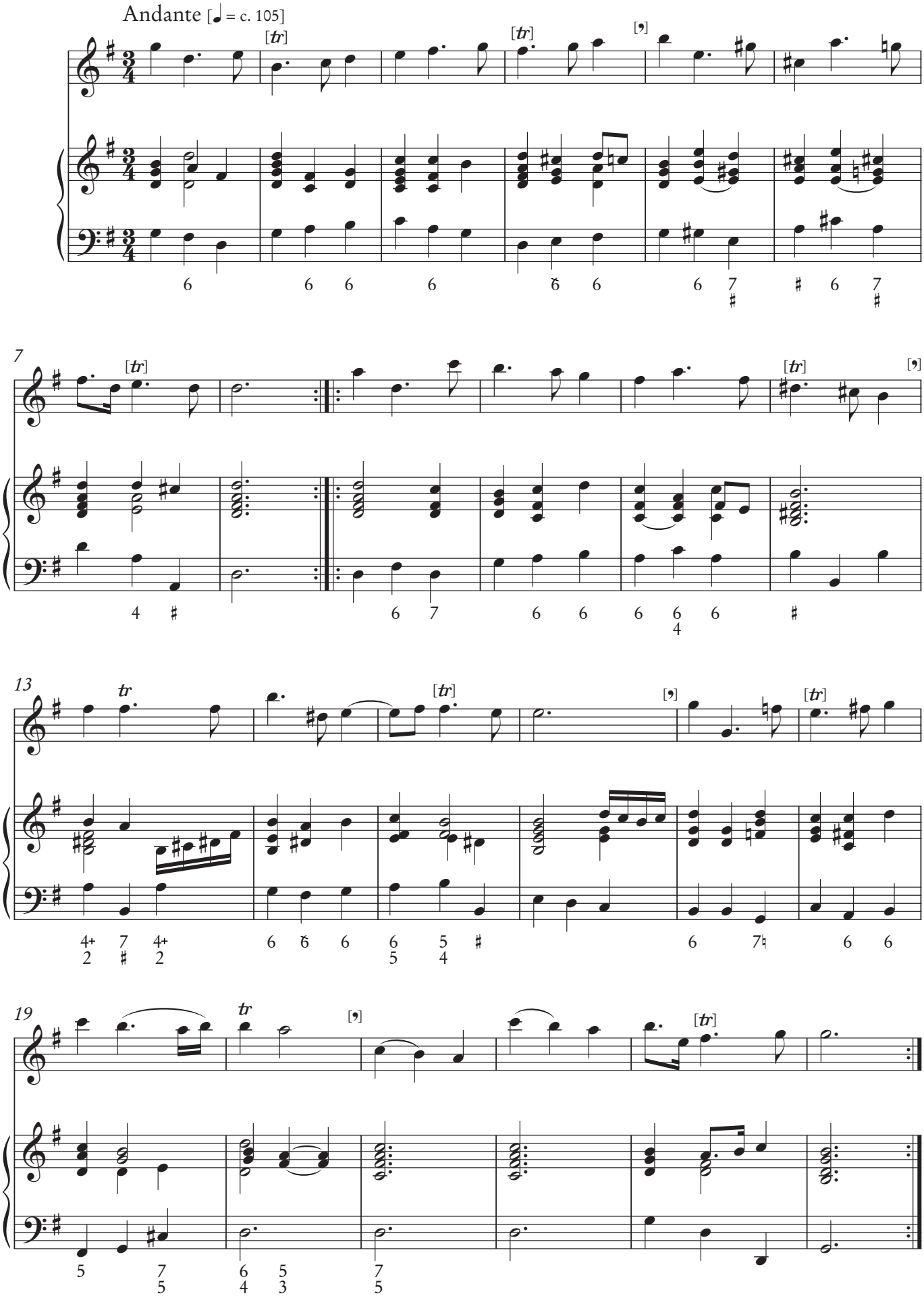
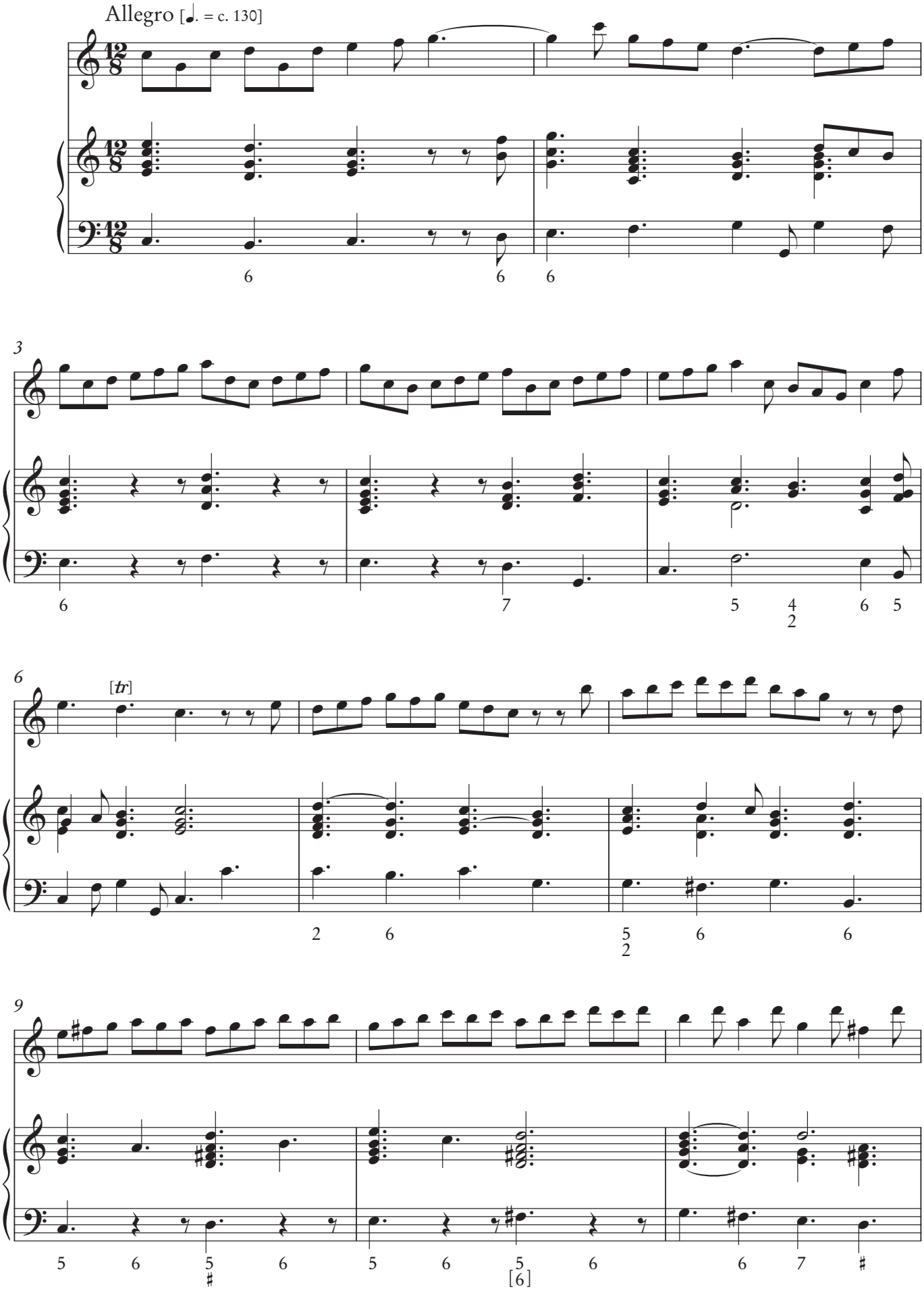
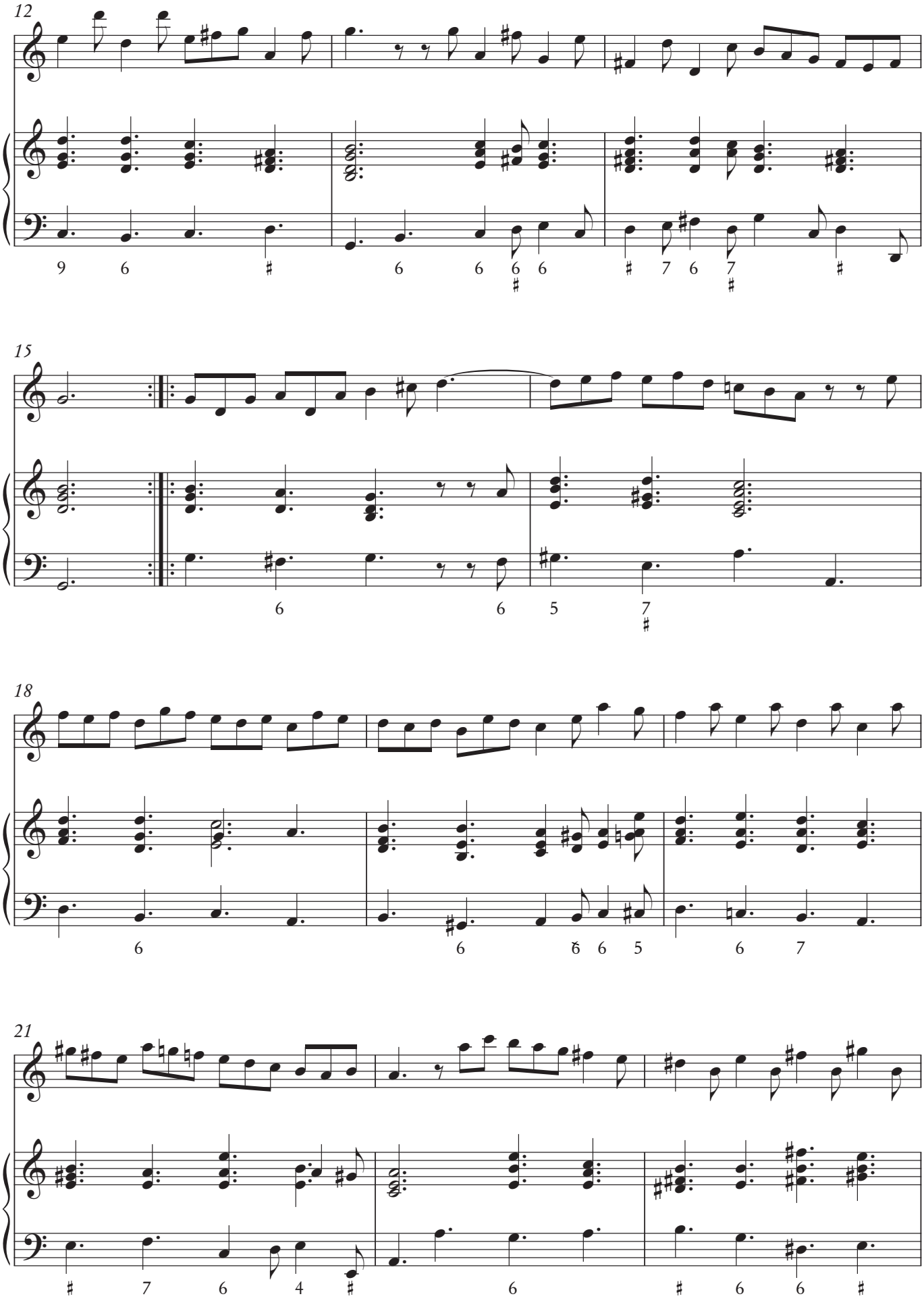
41
45
51


56
7
6
2
6
6
7
61
tr
6
5
66
7♭
5
6
4
5
3
6
4
5
3
71
[tr]
[tr]
6
5
6


Andante [♩ = c. 105]
7
13
19


Allegro [♩. = c. 130]
3
6
[tr]
9
[6]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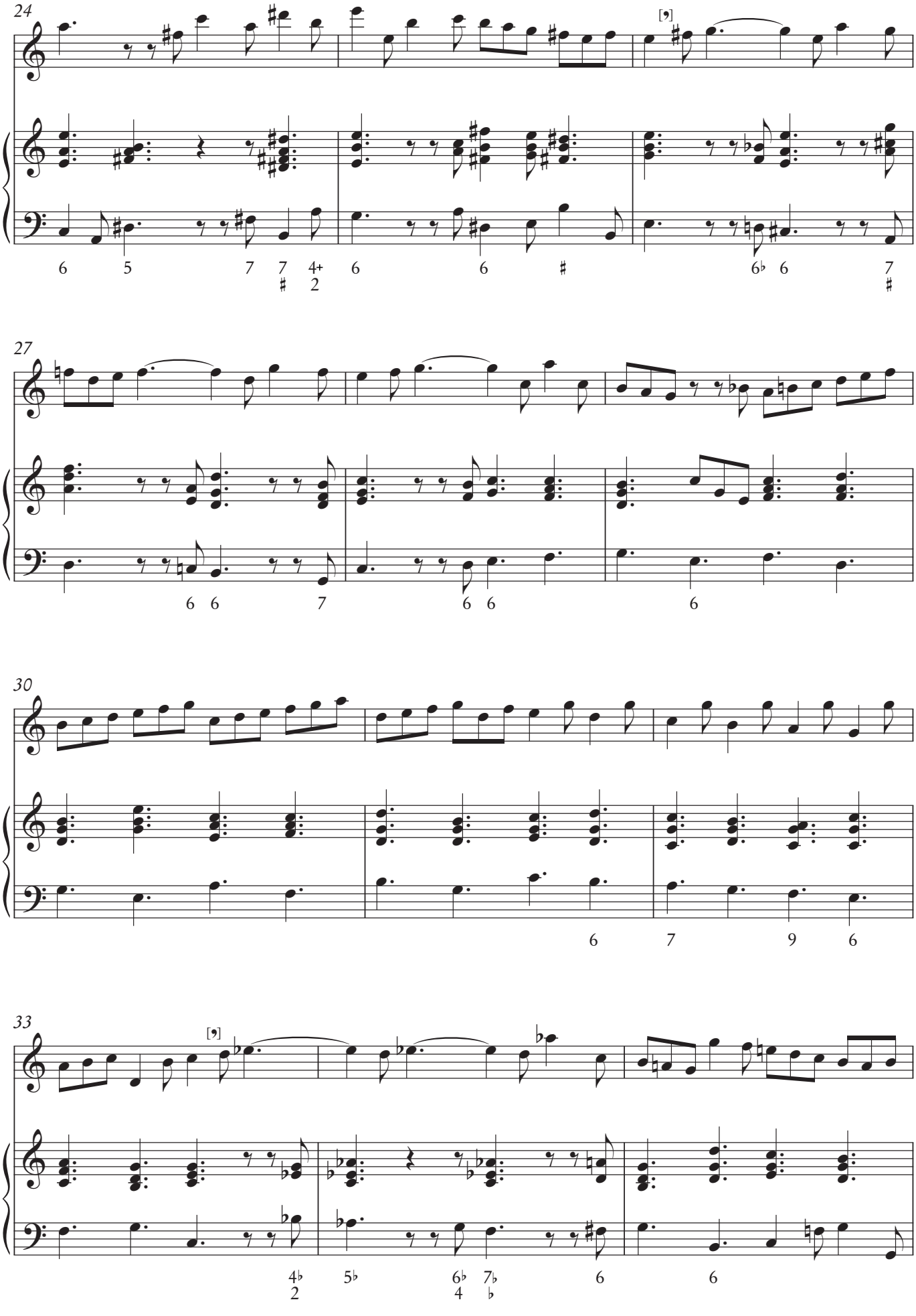
15
18
21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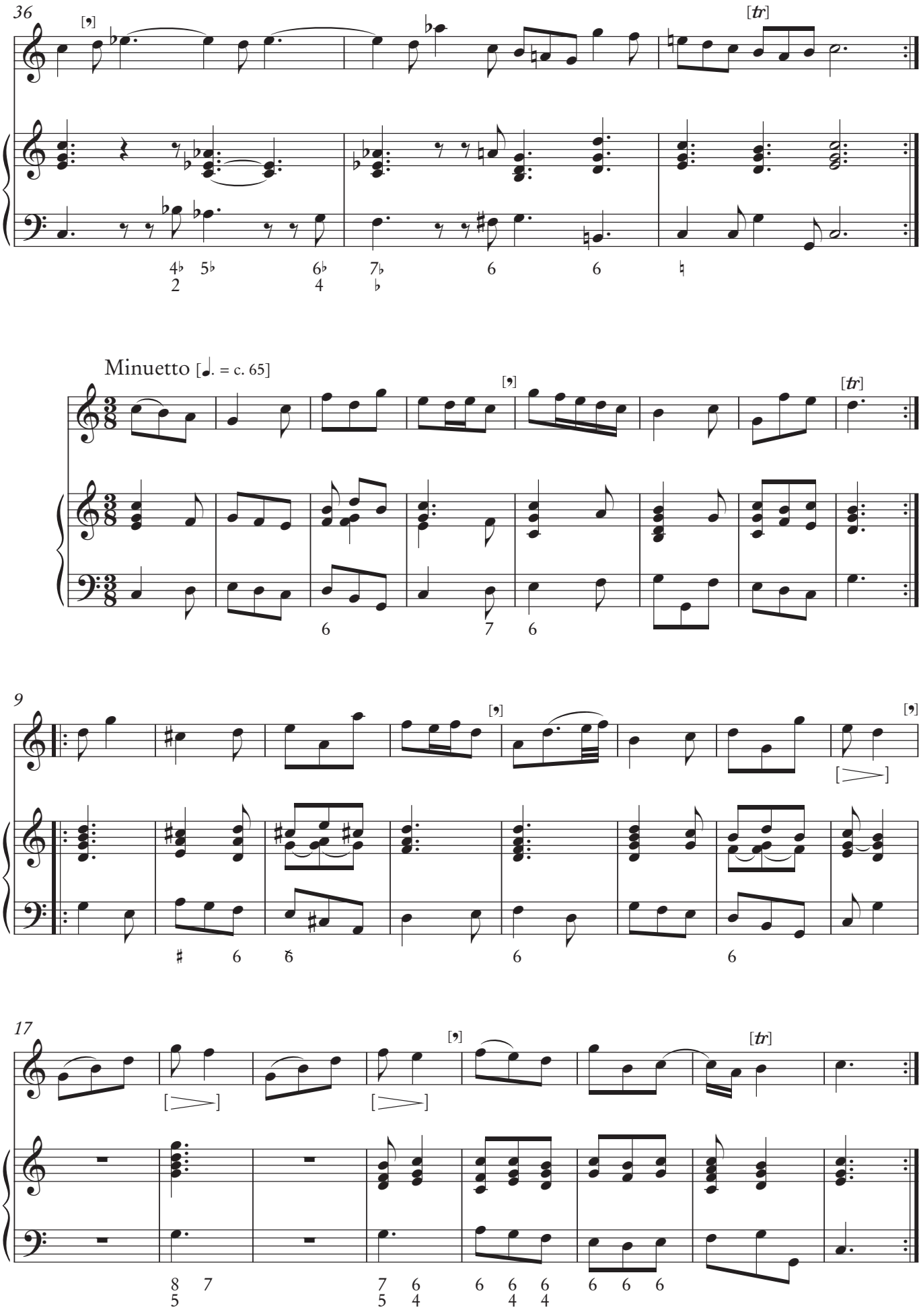
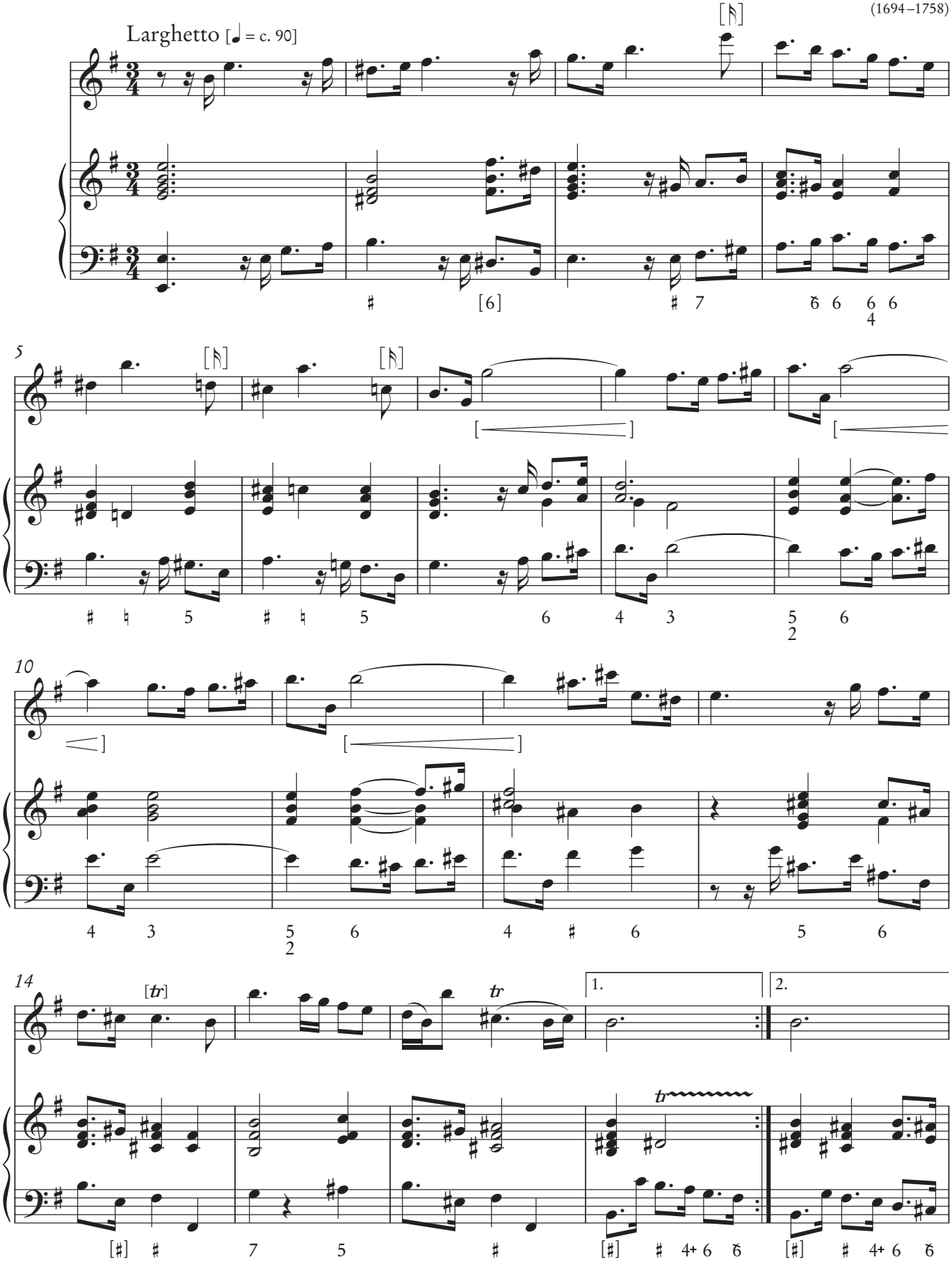
30
33


36
[tr]
Minuetto [♩. = c. 65]
9
17

Sonata X

Johan Helmich Roman
(1694–1758)



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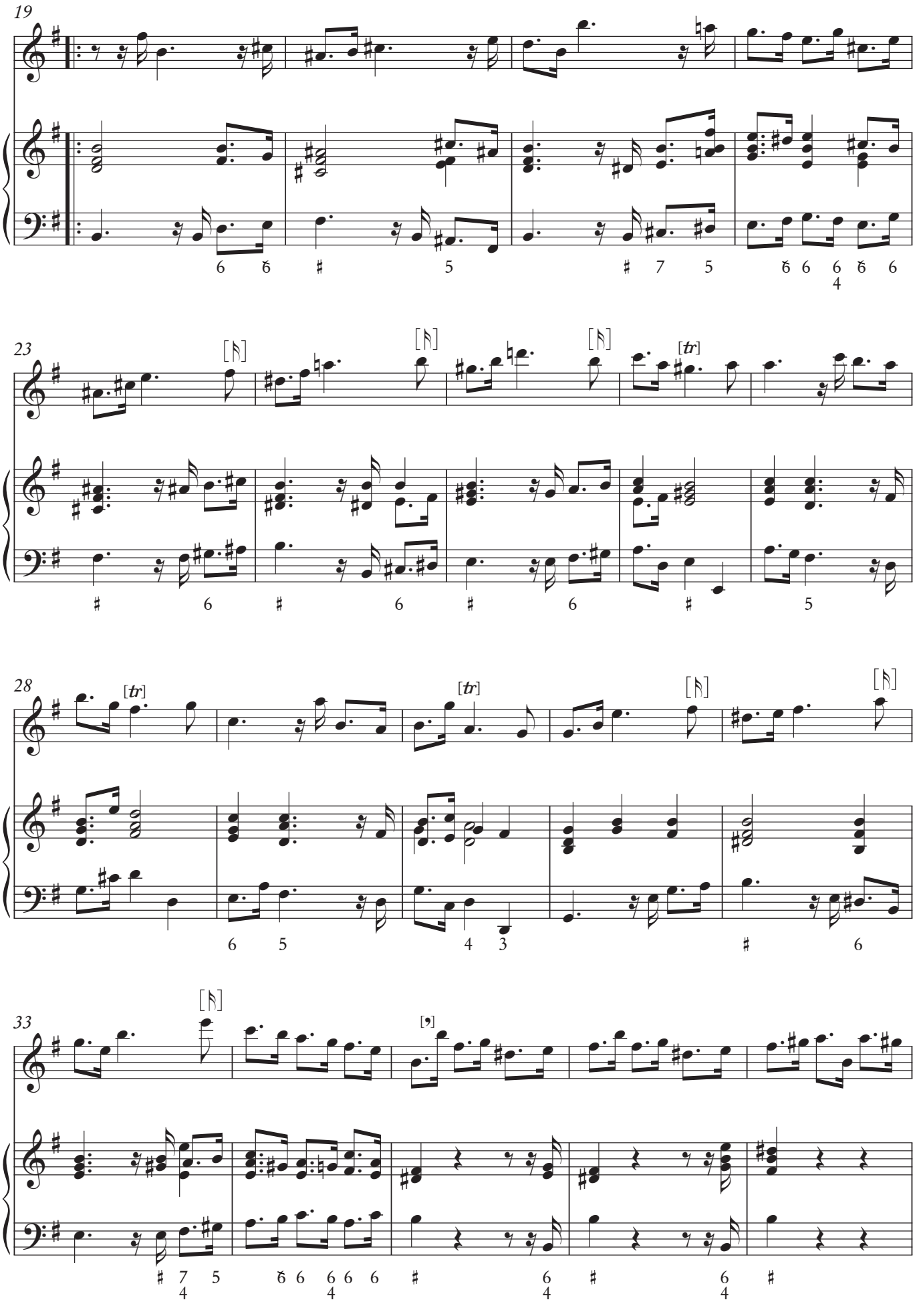
19
23
28
33
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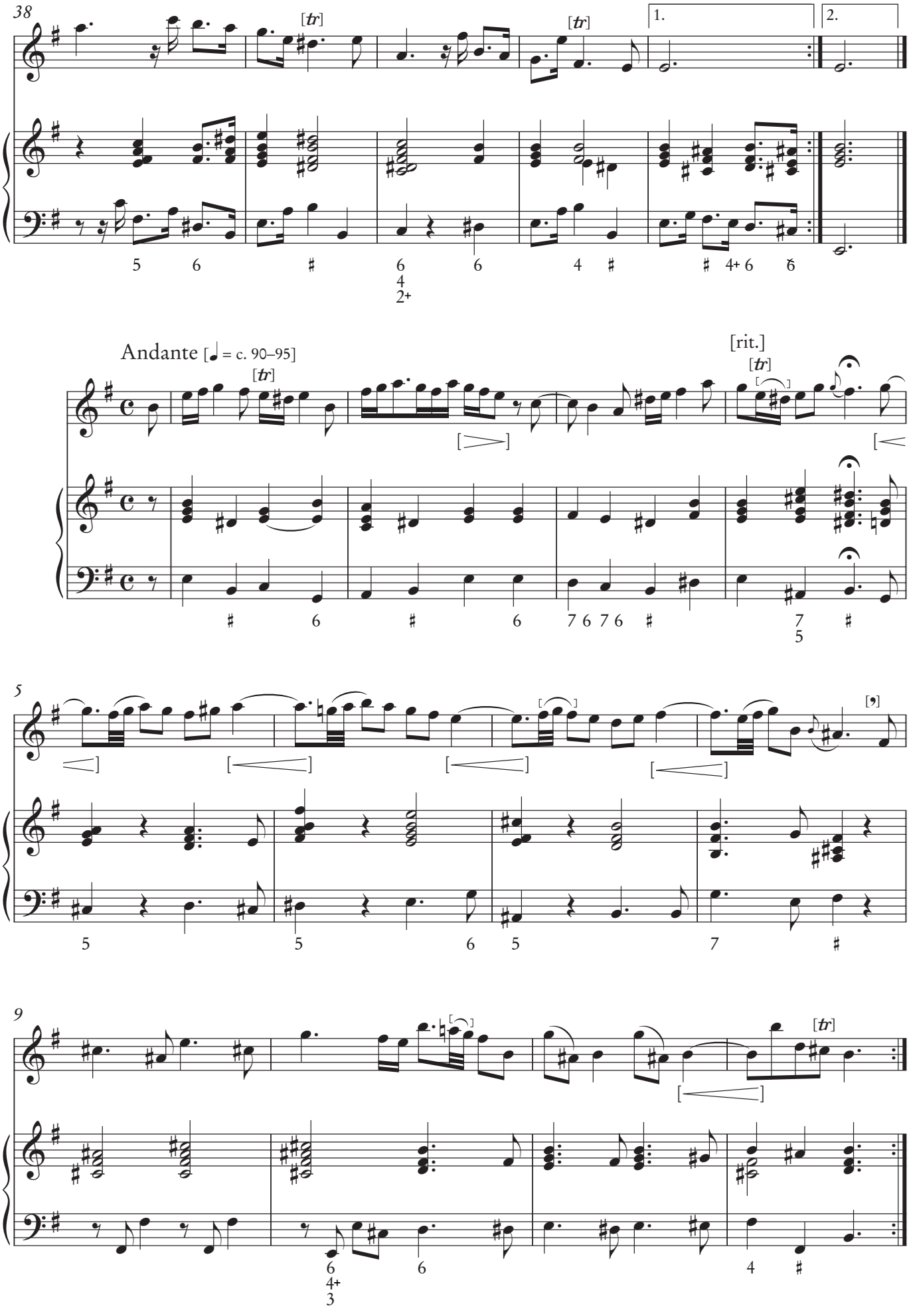
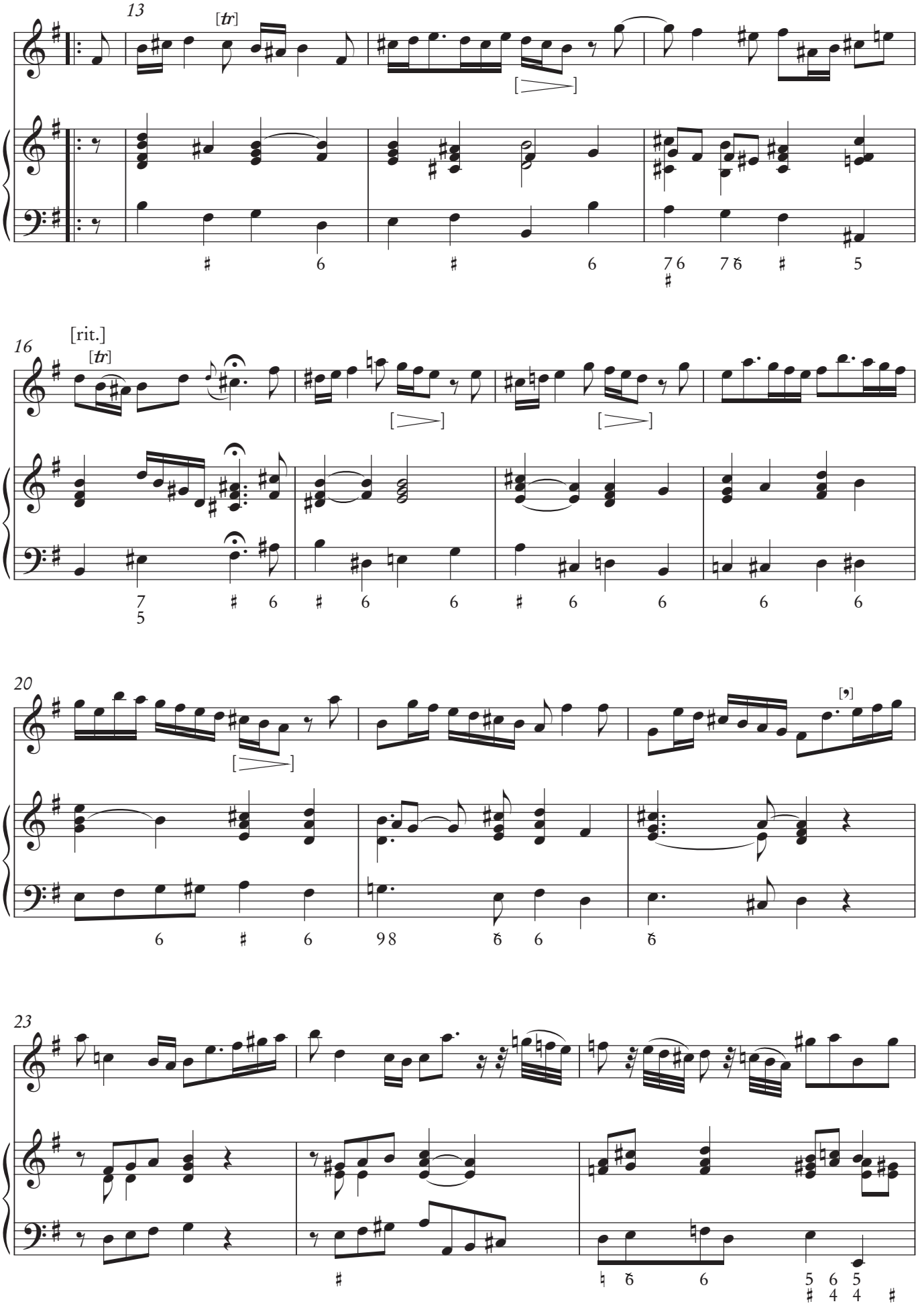
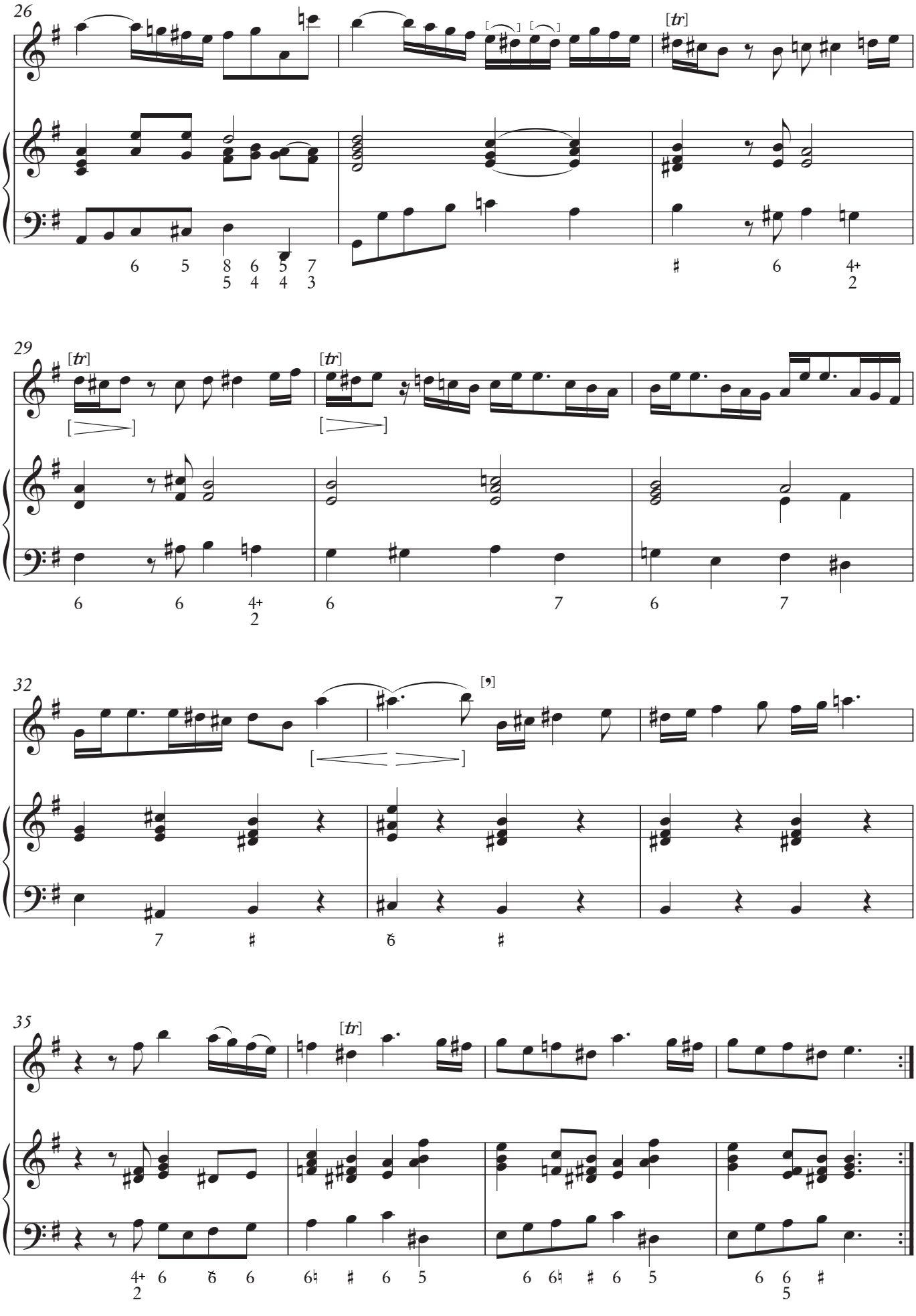

38
[tr]
[tr]
1.
2.
Andante [♩ = c. 90–95]
[tr]
[rit.]
[tr]
5
9
[tr]


13
[tr]
16
[rit.]
[tr]
20
23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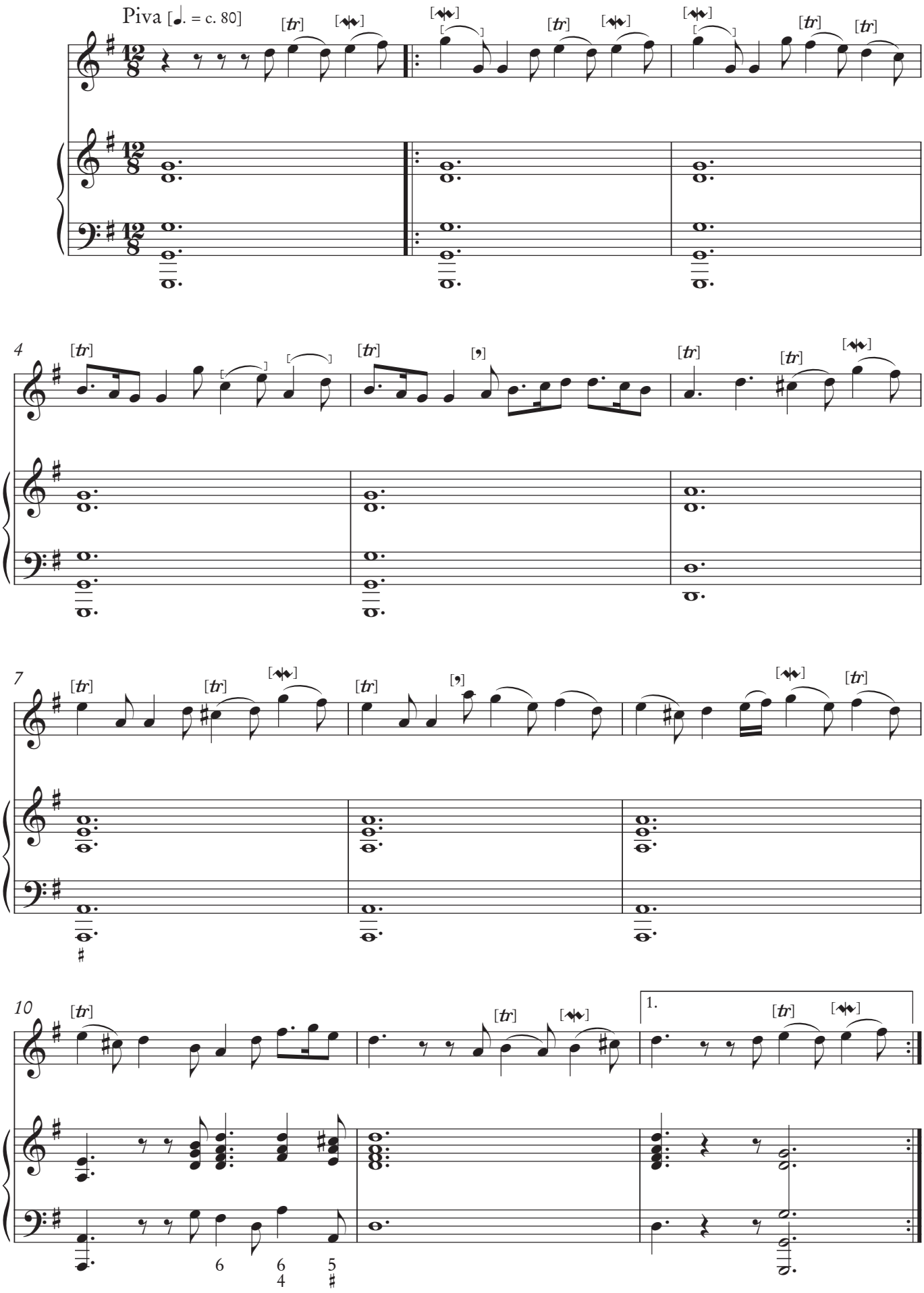
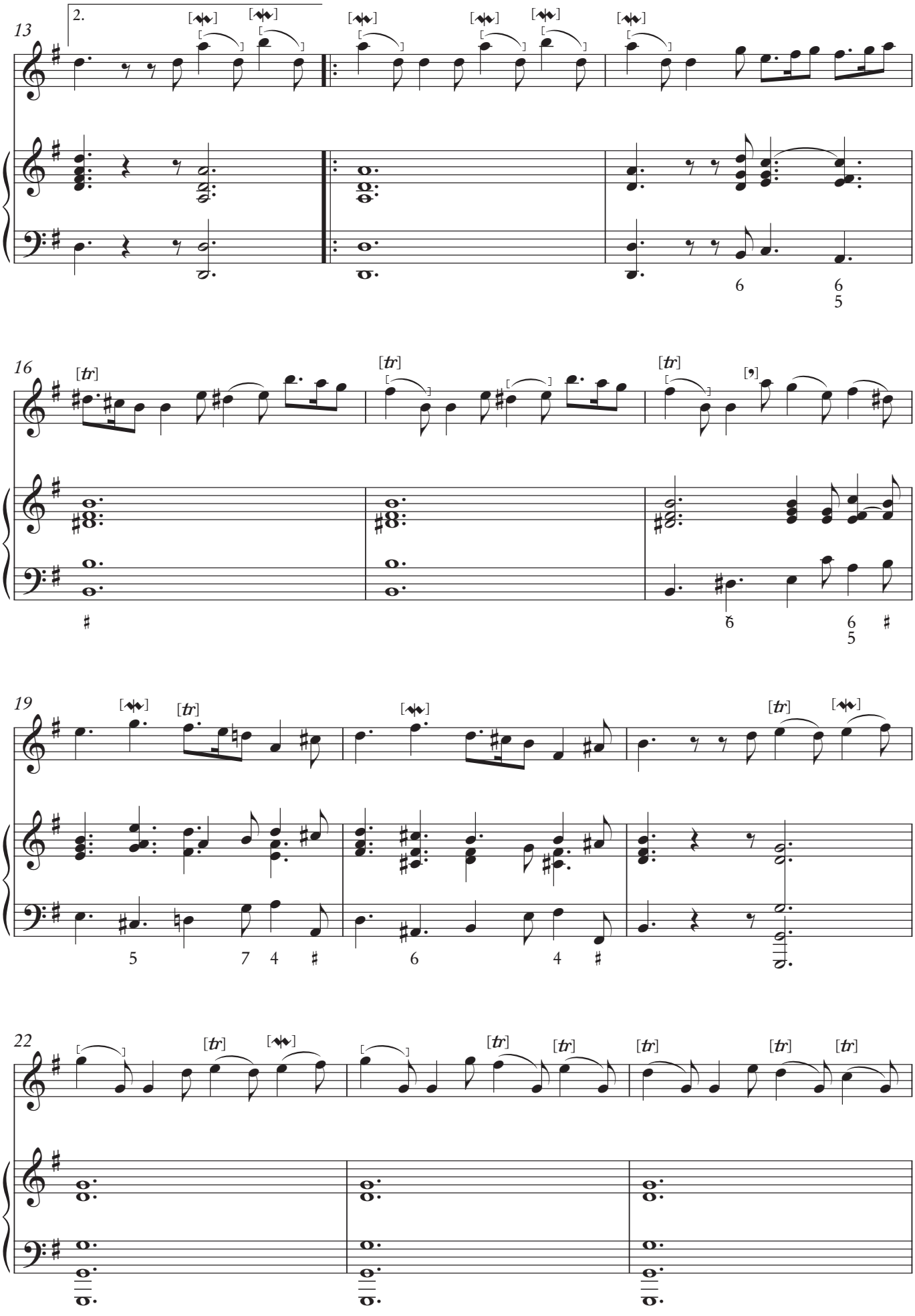
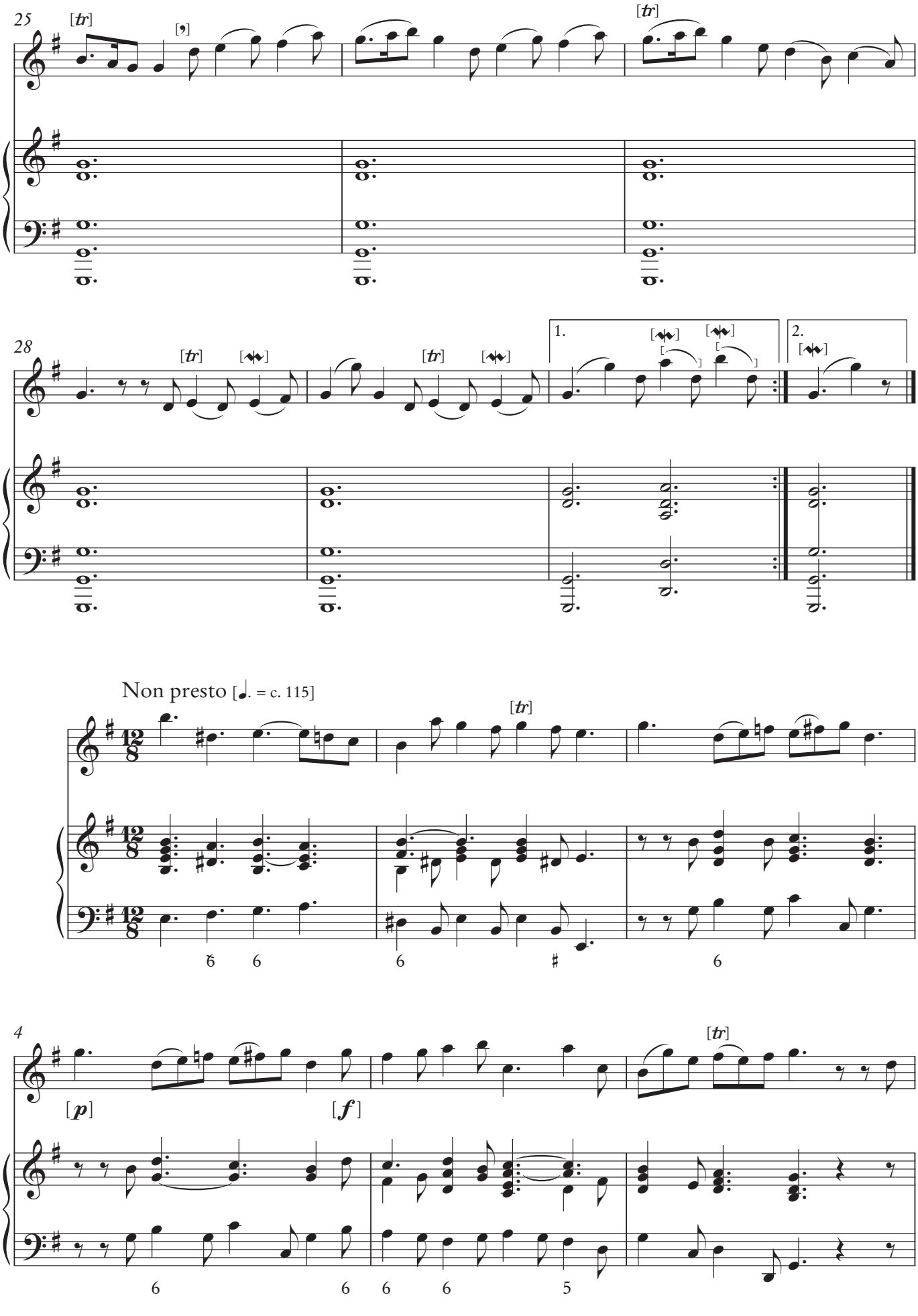
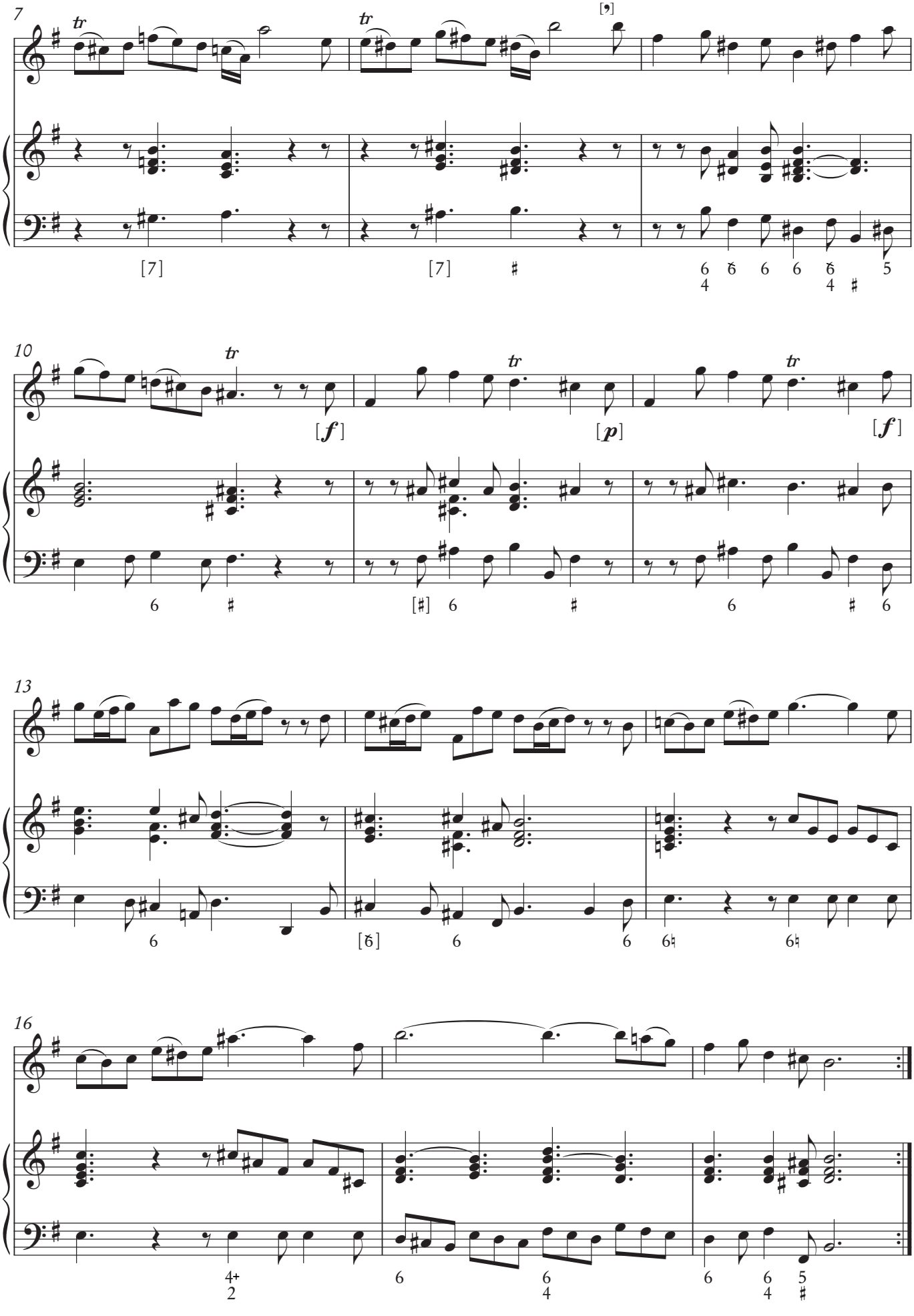
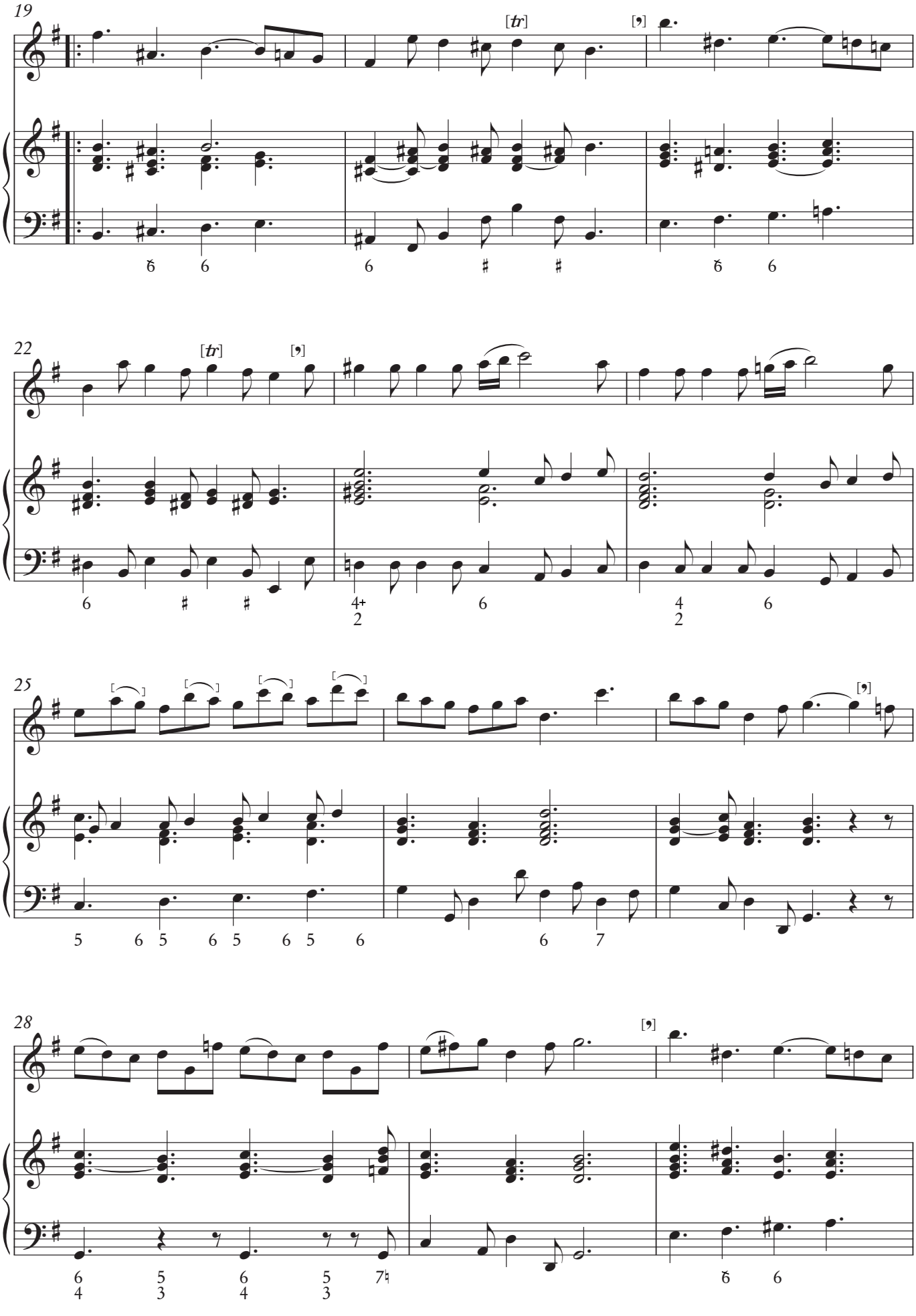
[tr]
29
[tr]
[tr]
32
35
[tr]


Piva [♩. = c. 80]
4
7
10
1.


13
2.
16
19
22


25
[tr]
[tr]
[tr]
28
[tr]
[tr]
1.
2.
Non presto [♩. = c. 115]
[tr]
4
[p]
[f]
[tr]


7
10
13
16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[tr]
22
[tr]
25
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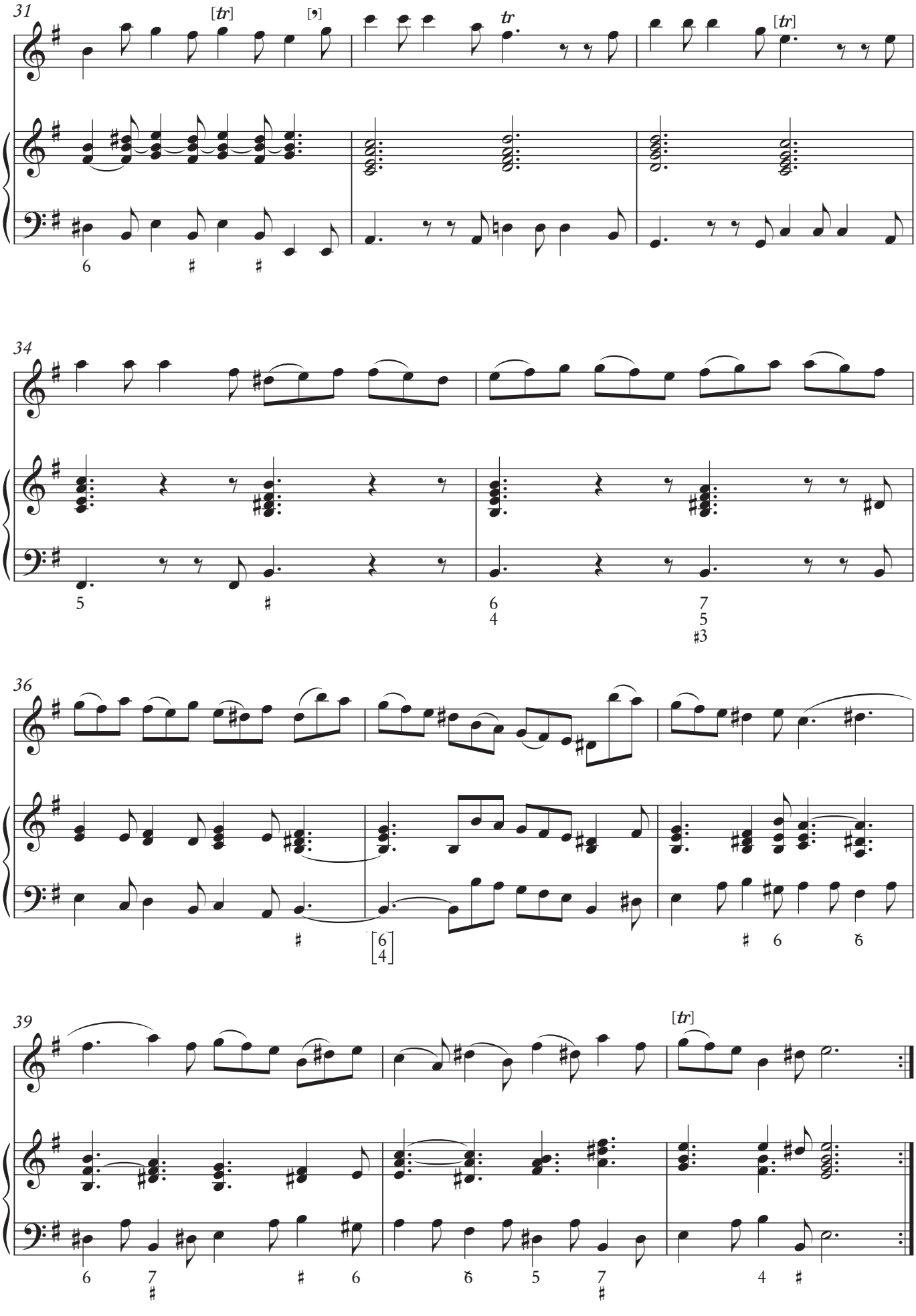
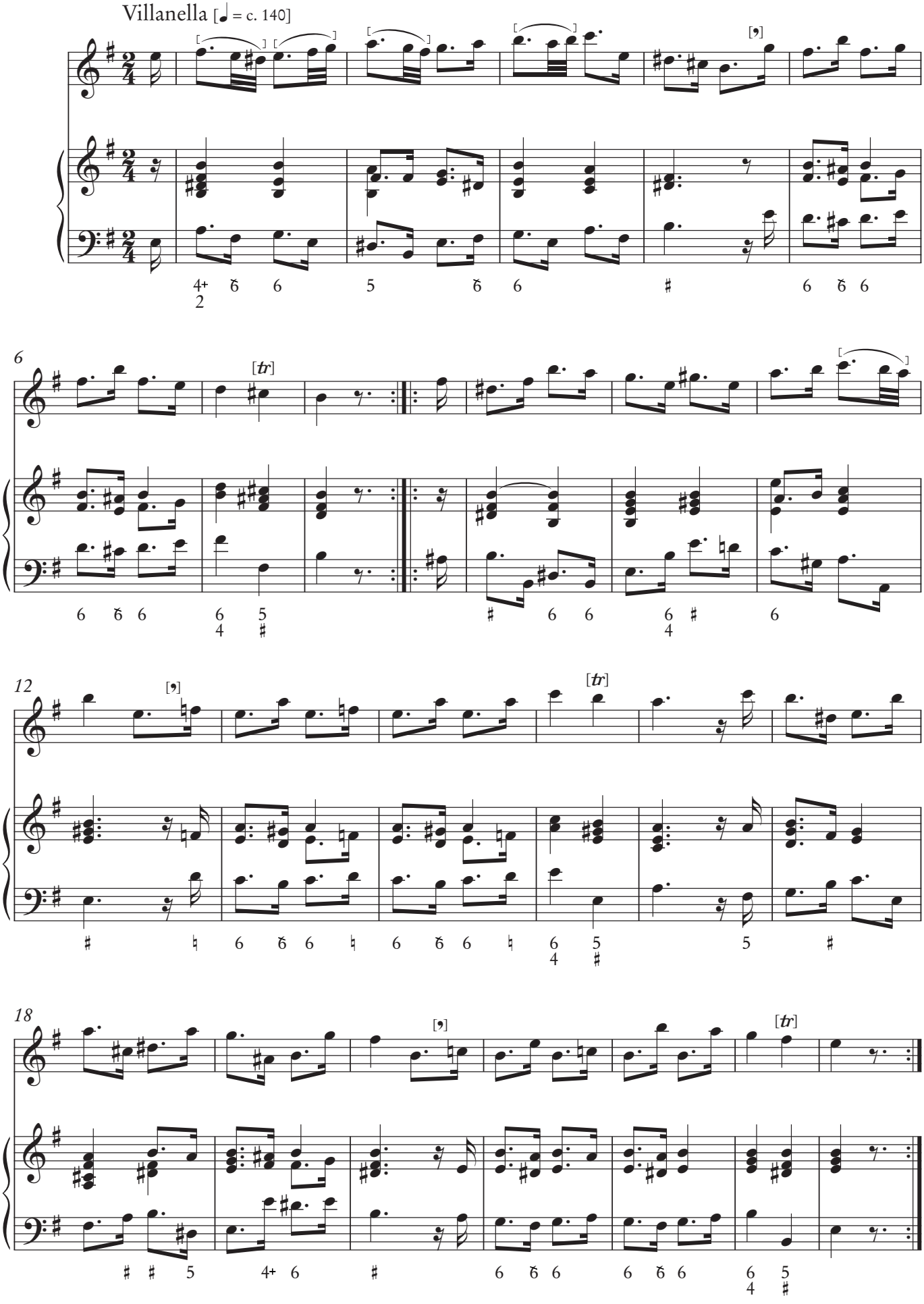
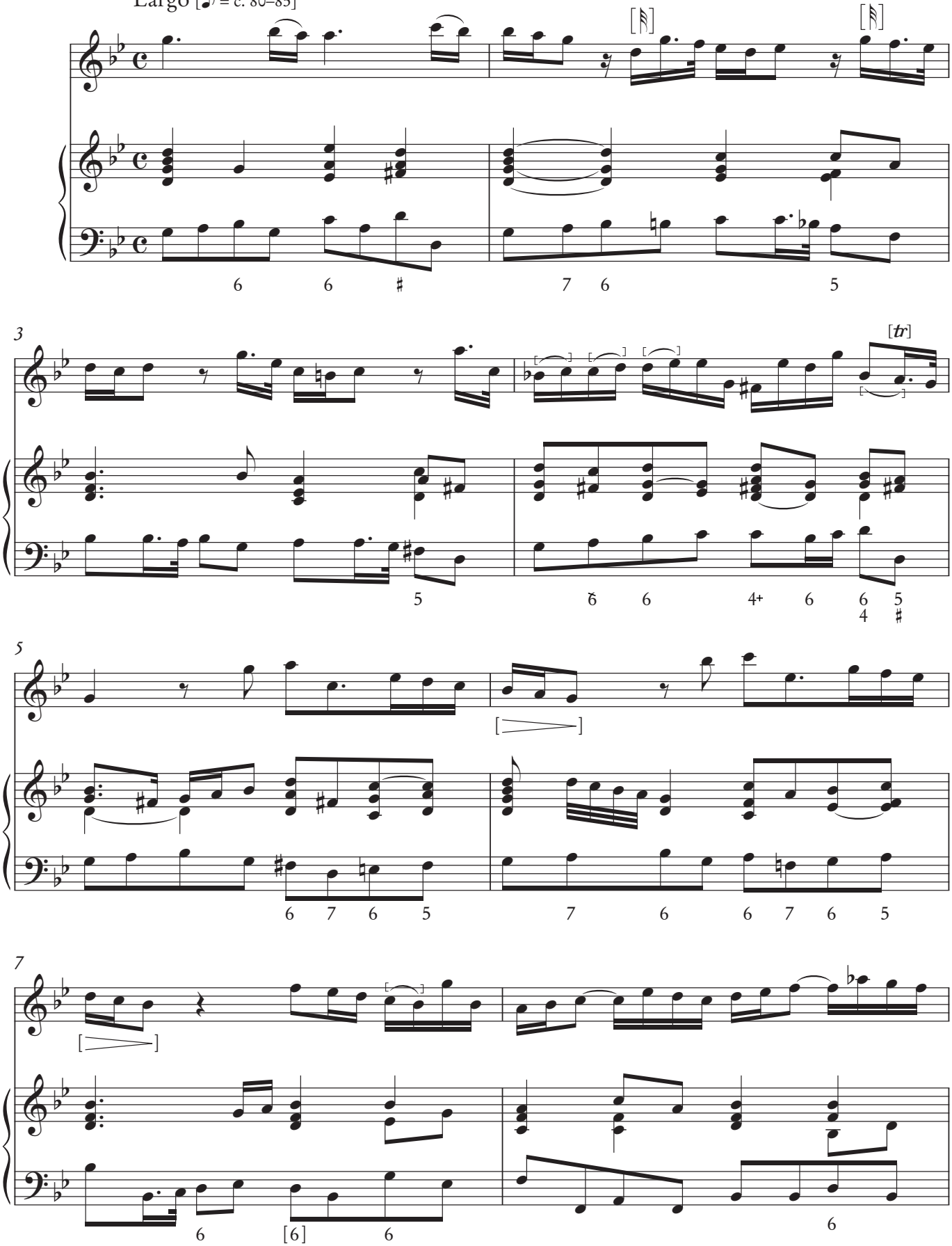

31
34
36
39


Villanella [♩ = c. 140]
6
12
18
[tr]

Sonata XI

Johan Helmich Roman
(1694–1758)

Largo [♪ = c. 80–85]



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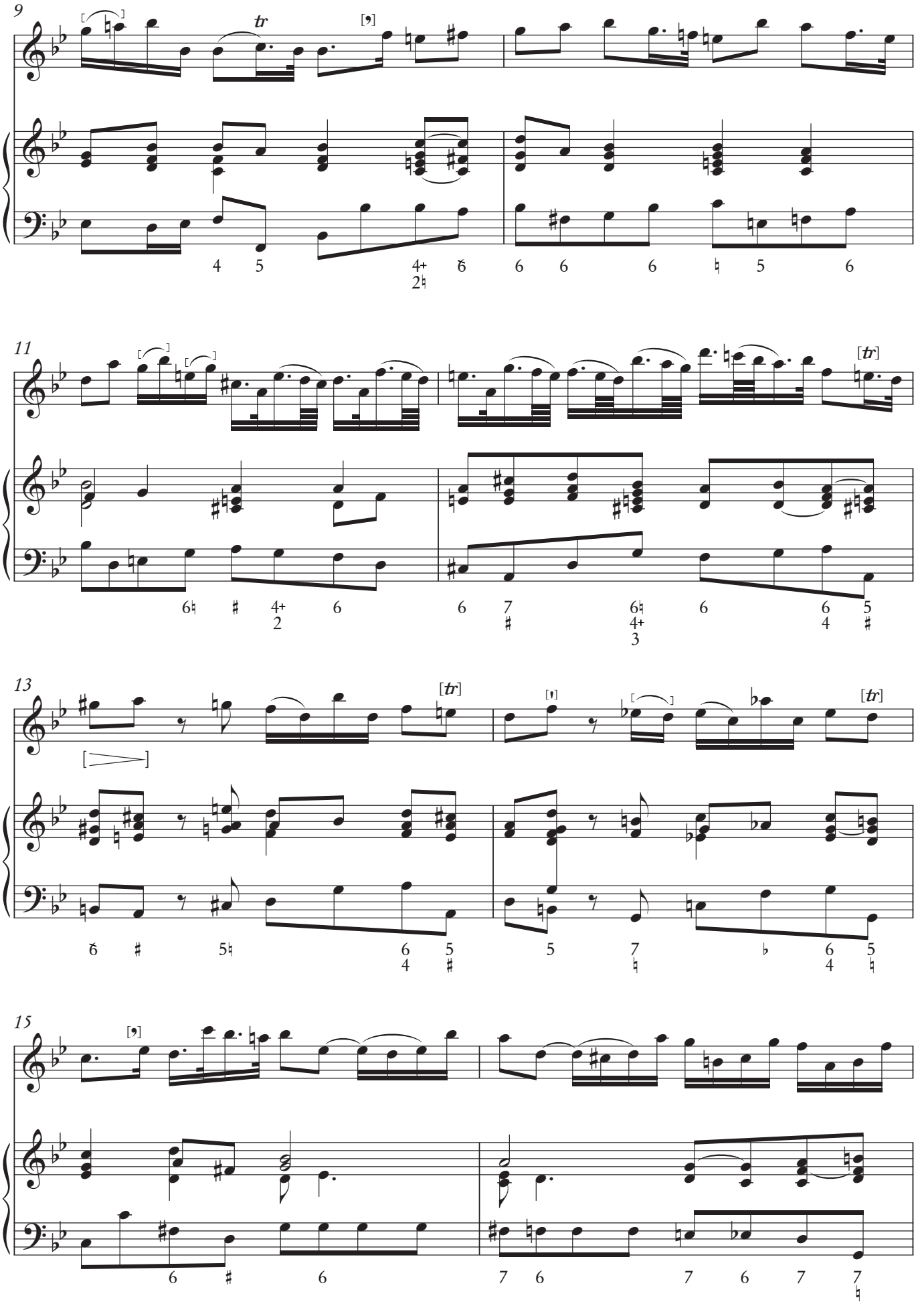
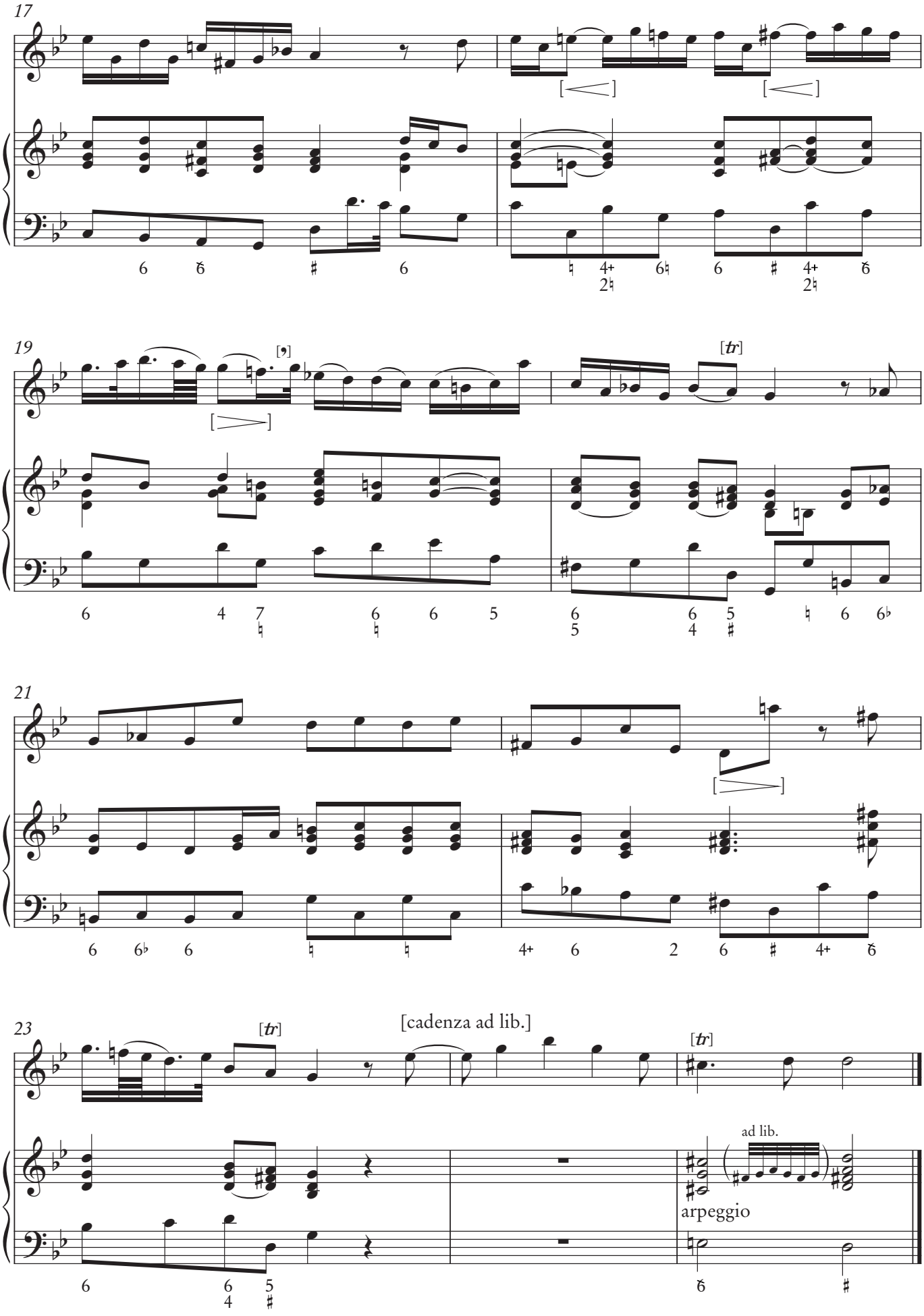
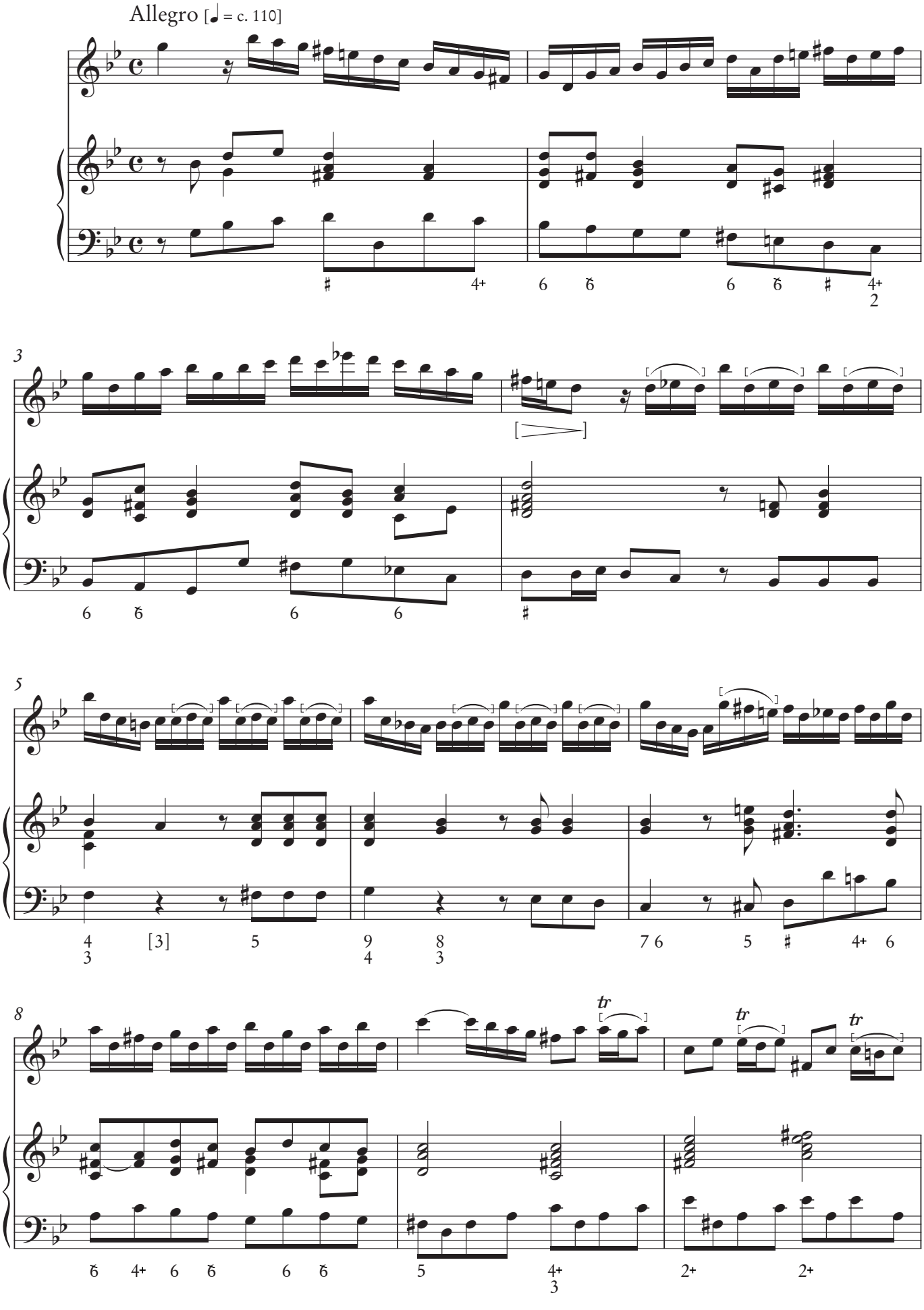
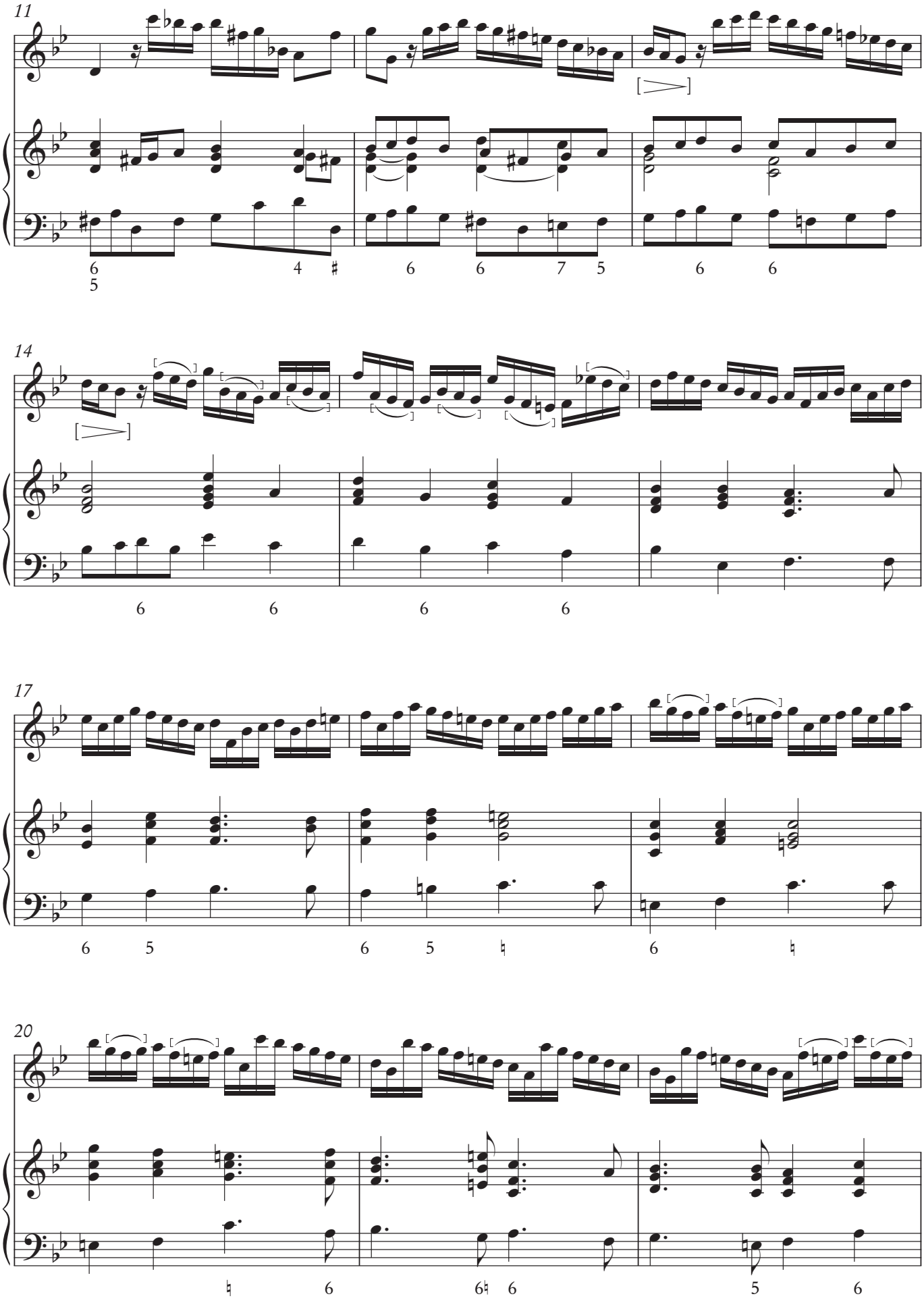
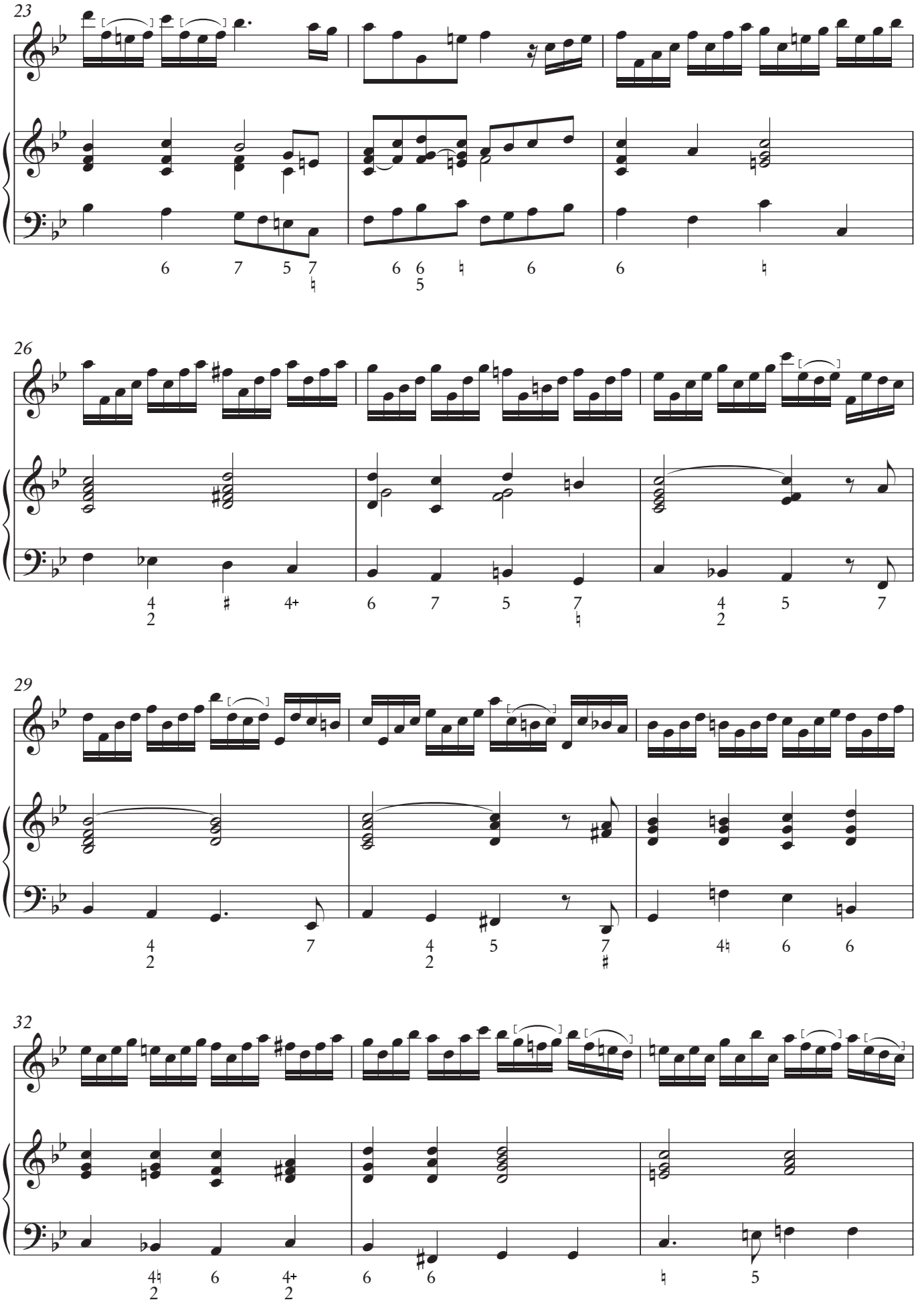
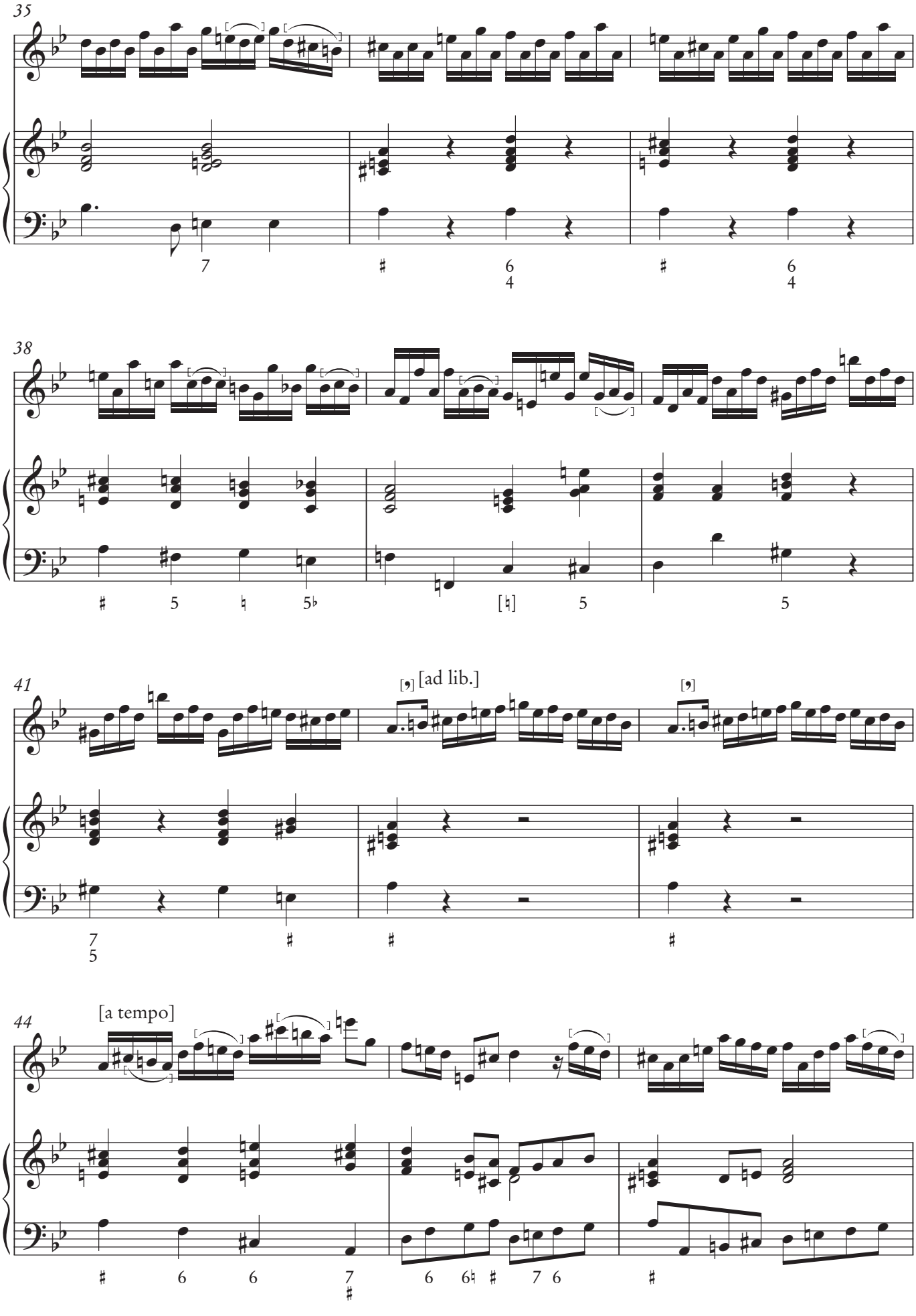

9
11
13
15

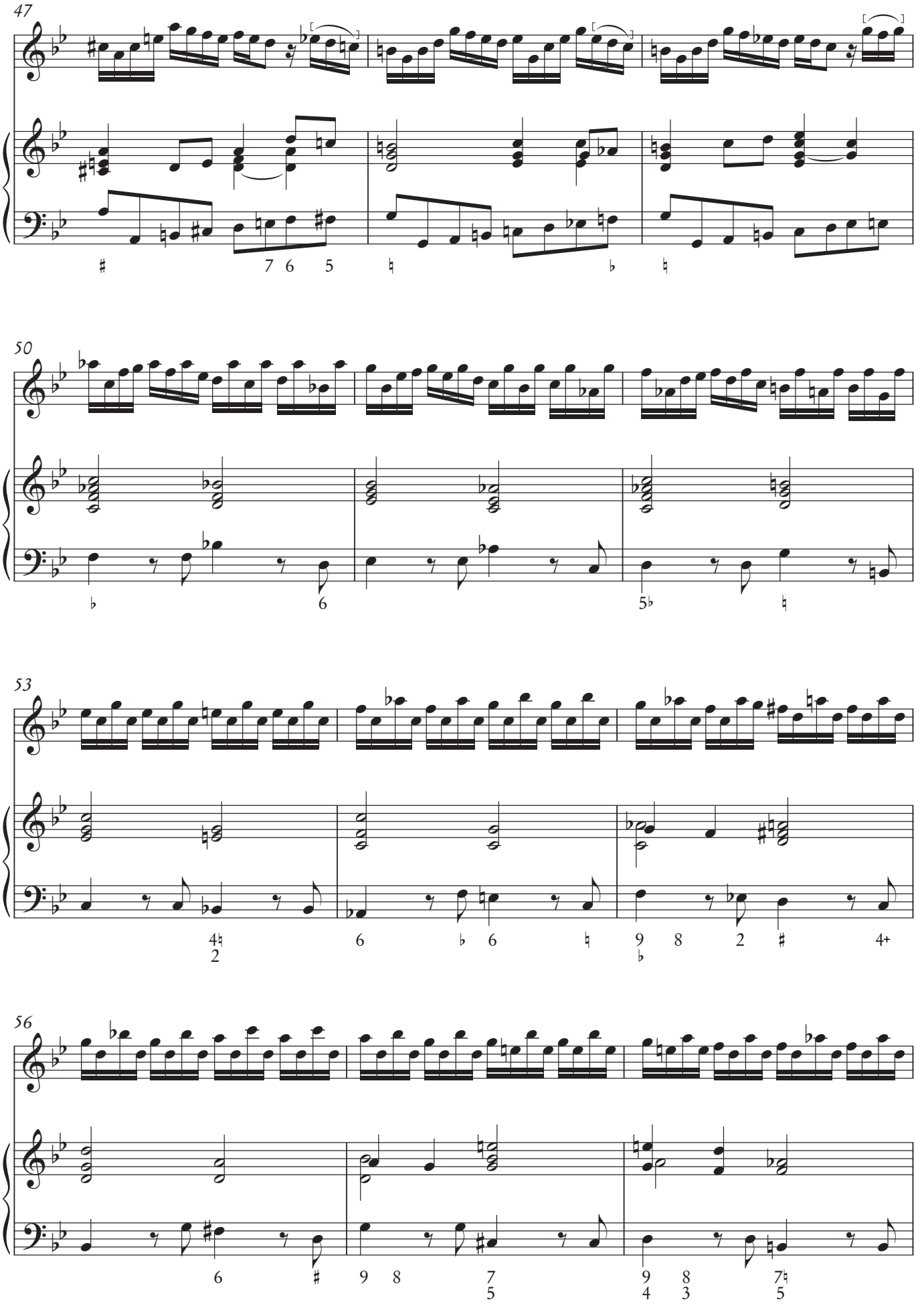

17
19
[tr]
21
23
[tr]
[cadenza ad lib.]
[tr]
ad lib.
arpeggio

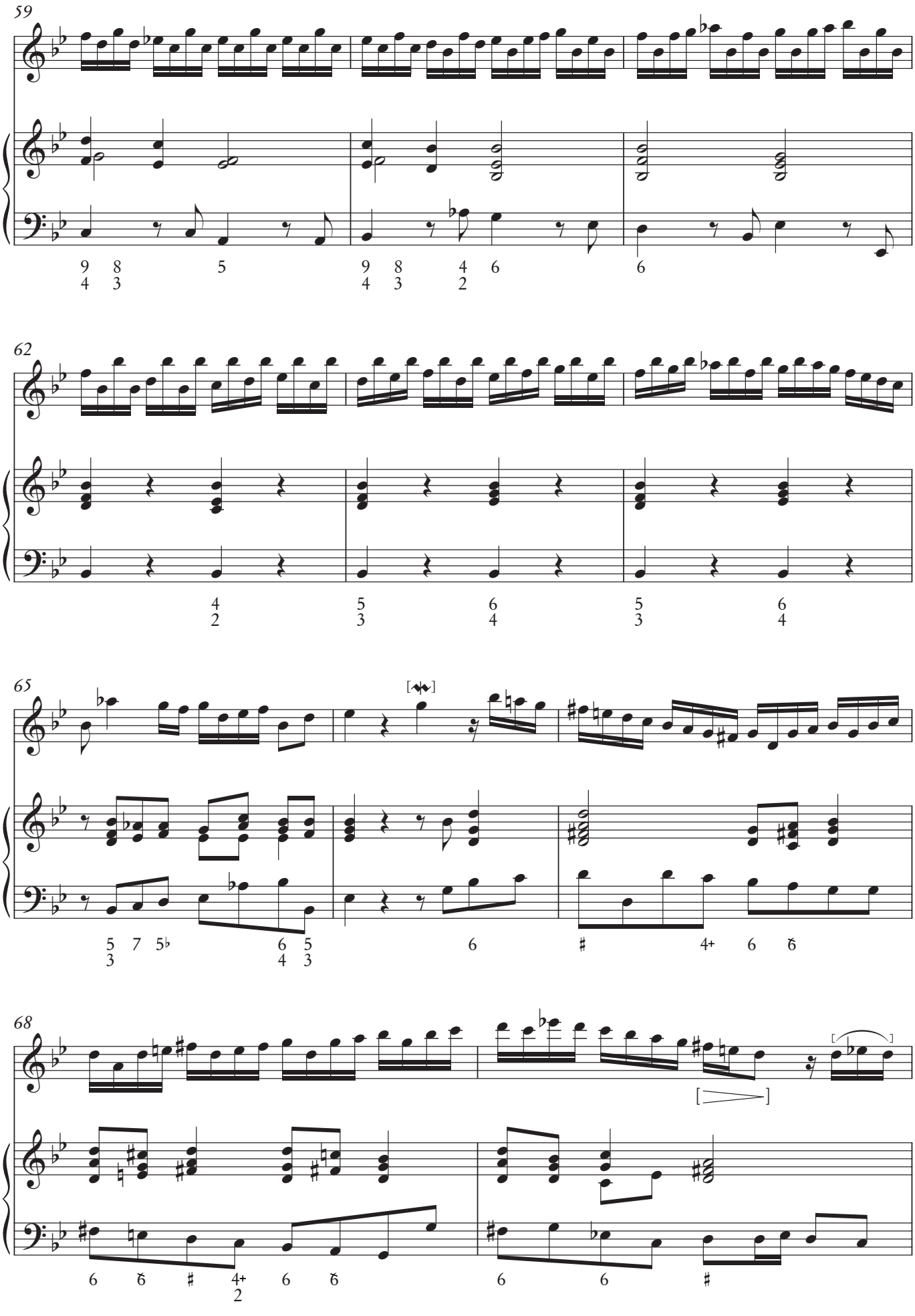

Allegro [♩ = c. 110]
3
5
8
tr
tr
tr

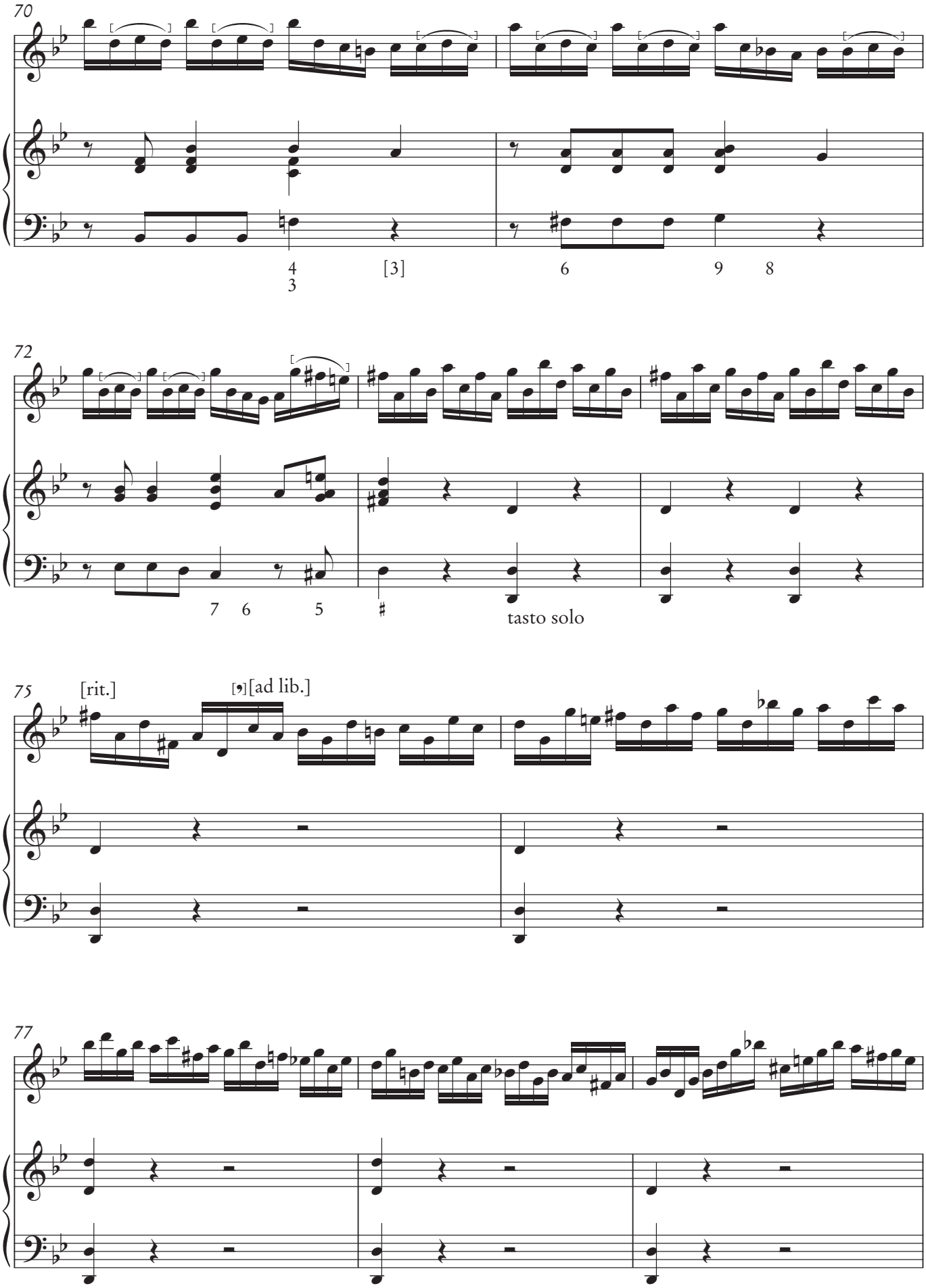

11
14
17
20

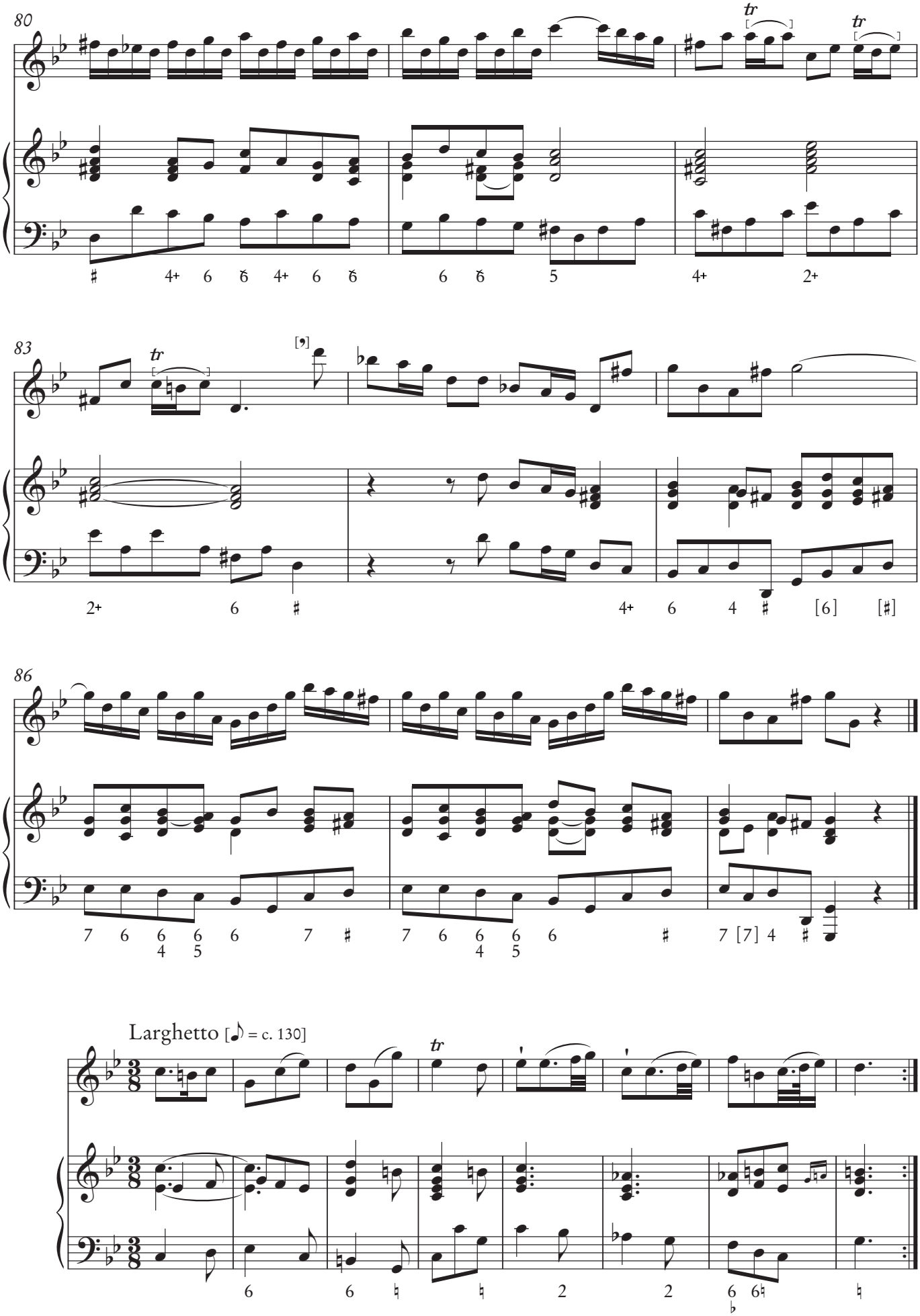

23
26
29
32

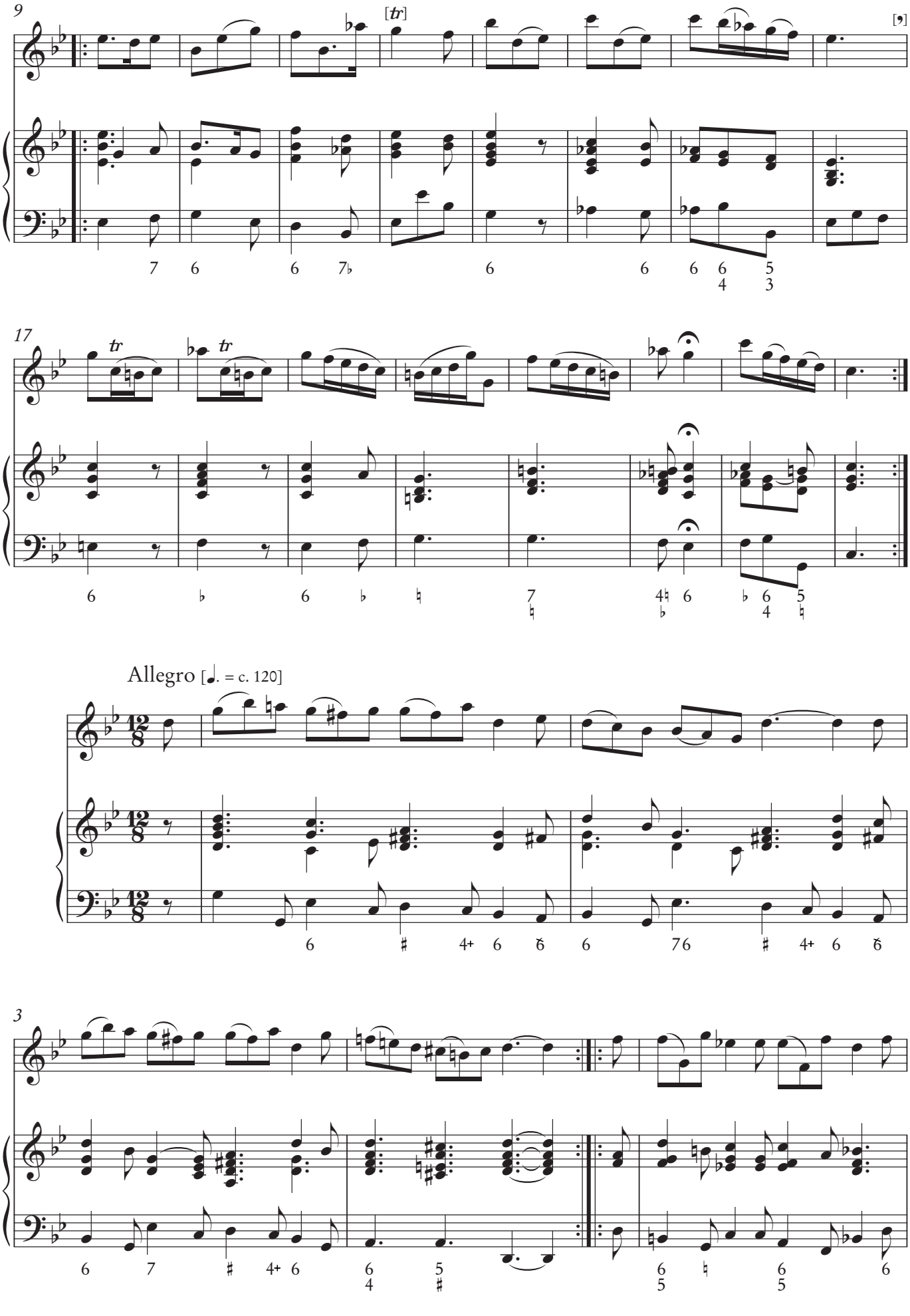

35
38
41
[ad lib.]
44
[a tempo]

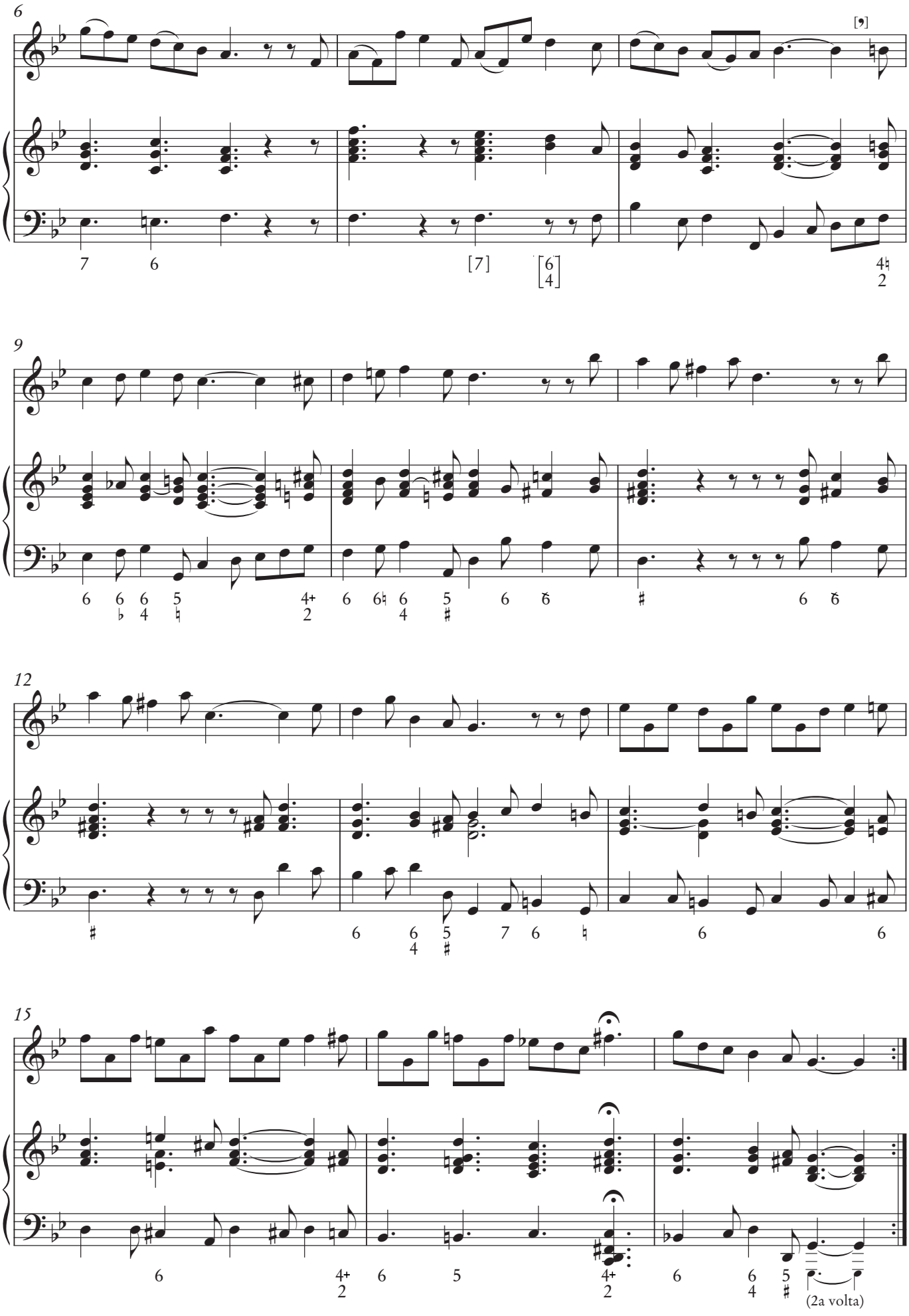

47
50
53
56


59
62
65
68


70
4
3
[3]
6
9
8
72
7
6
5
tasto solo
75
[rit.]
[ad lib.]
77

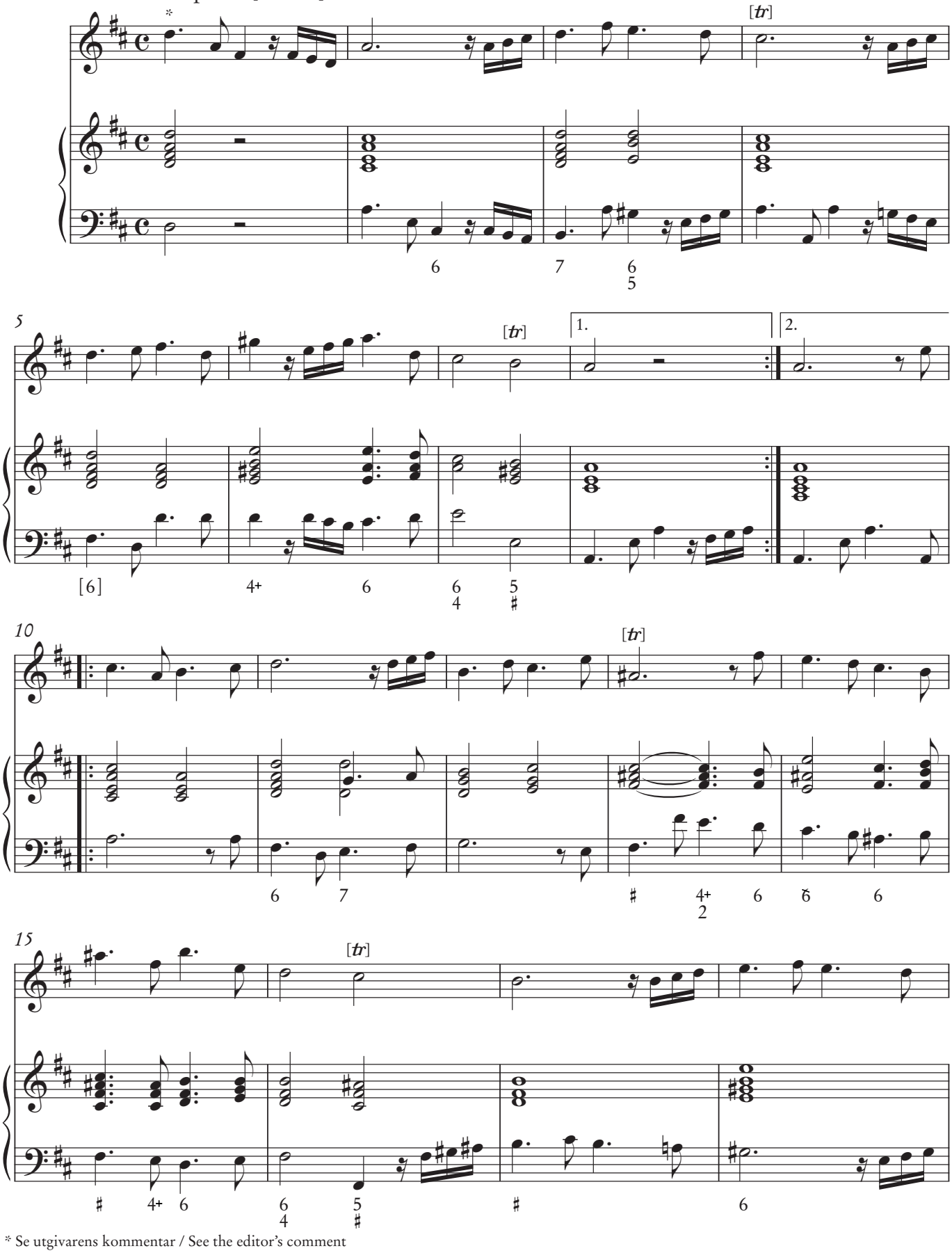

80
83
86
Larghetto [♪ = c. 130]


9
[tr]
17
Allegro [♩. = c. 120]
3


6
9
12
15
(2a volta)

Sonata XII

Johan Helmich Roman
(1694–1758)



* Se utgivarens kommentar / See the editor's comment

Johan Helmich Roman – samlade verk/complete works
Utgåva av/Edition by Maria Bania. Generalbasrealisering av/Basso continuo realization by Björn Gäfvert.
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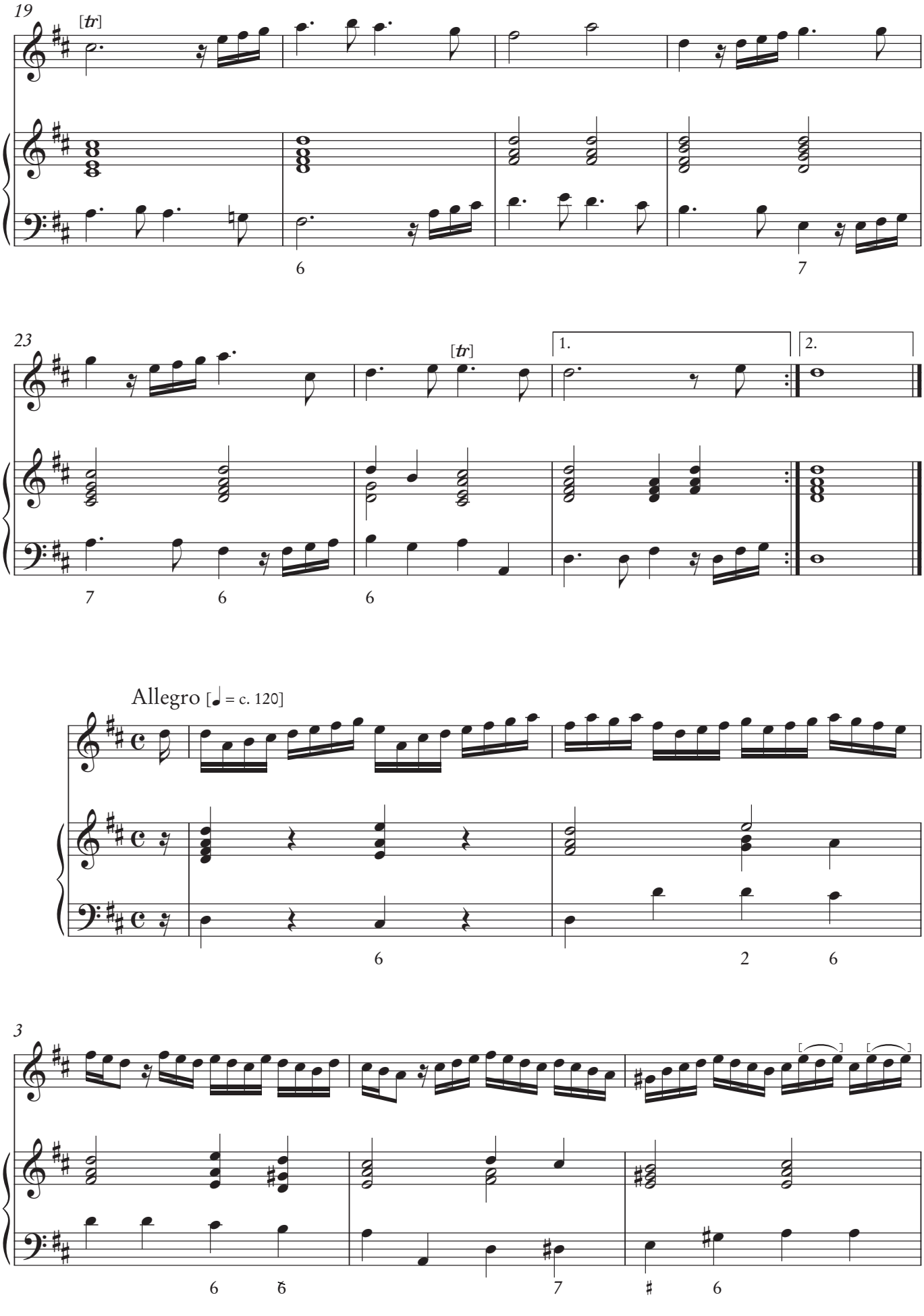
19
[tr]
6
7
23
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1.
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6
6
Allegro [♩ = c. 120]
6
2
6
3
6
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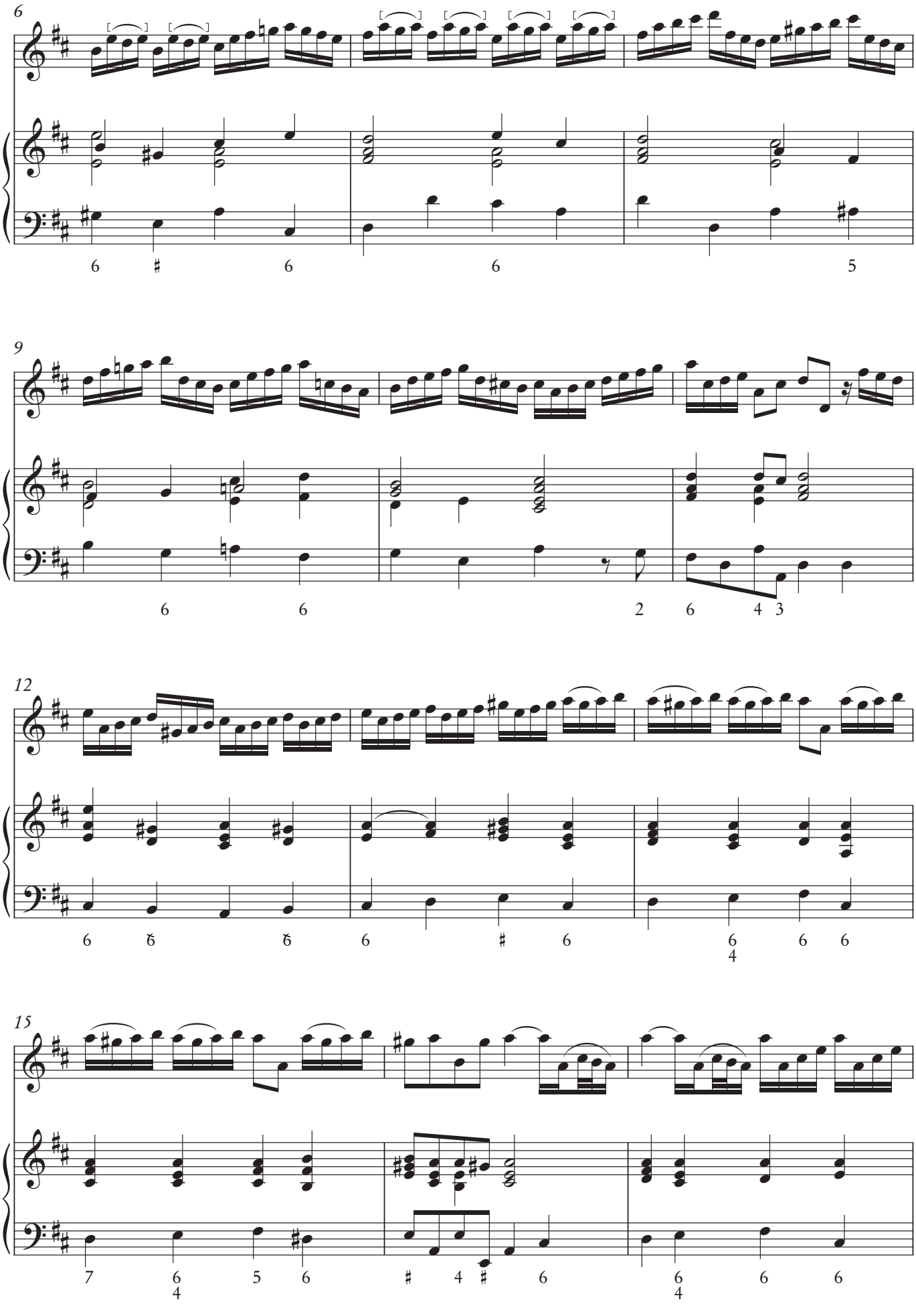
7
♯
6


6
6 ♯ 6 6 5
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12
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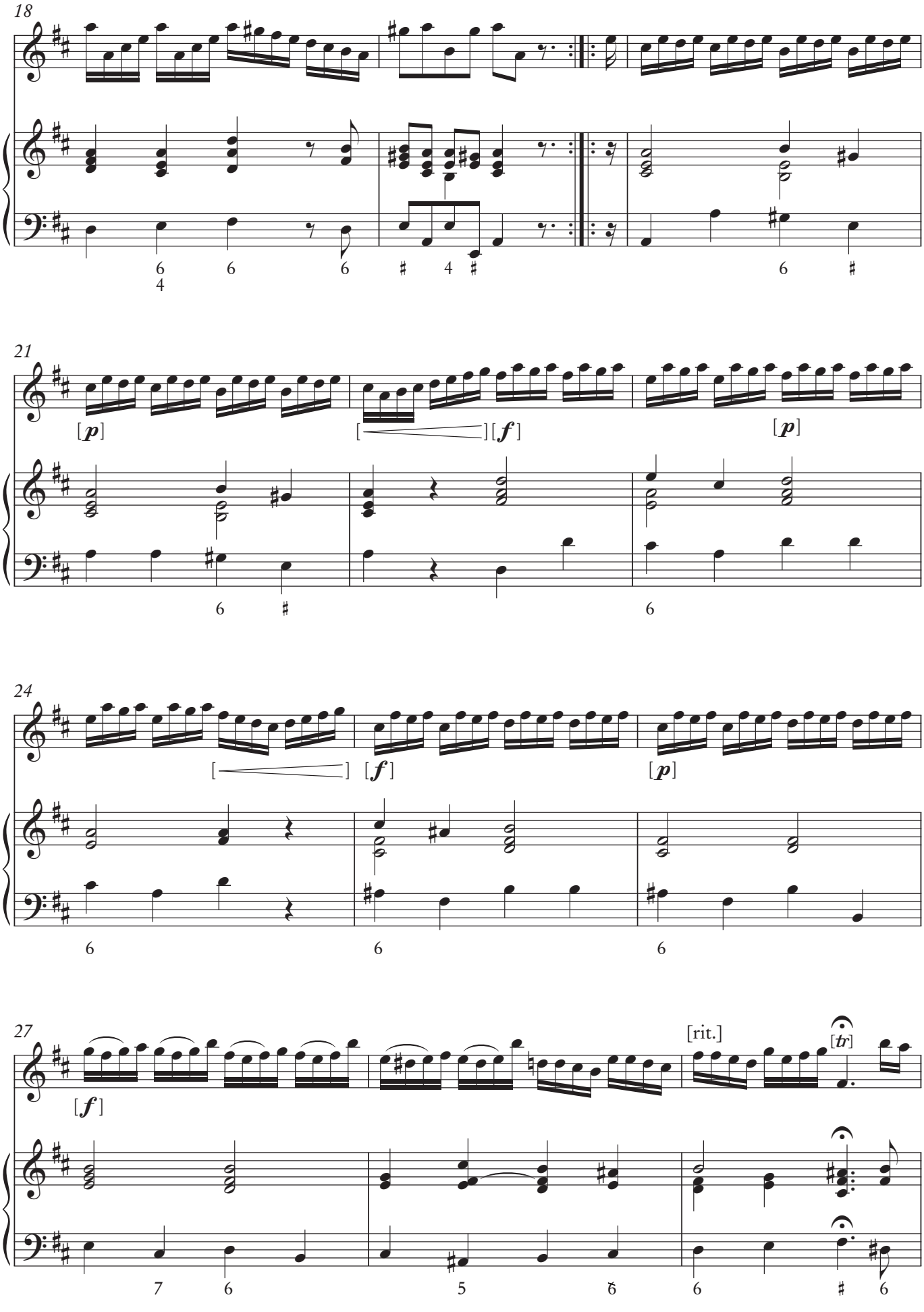
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21
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27
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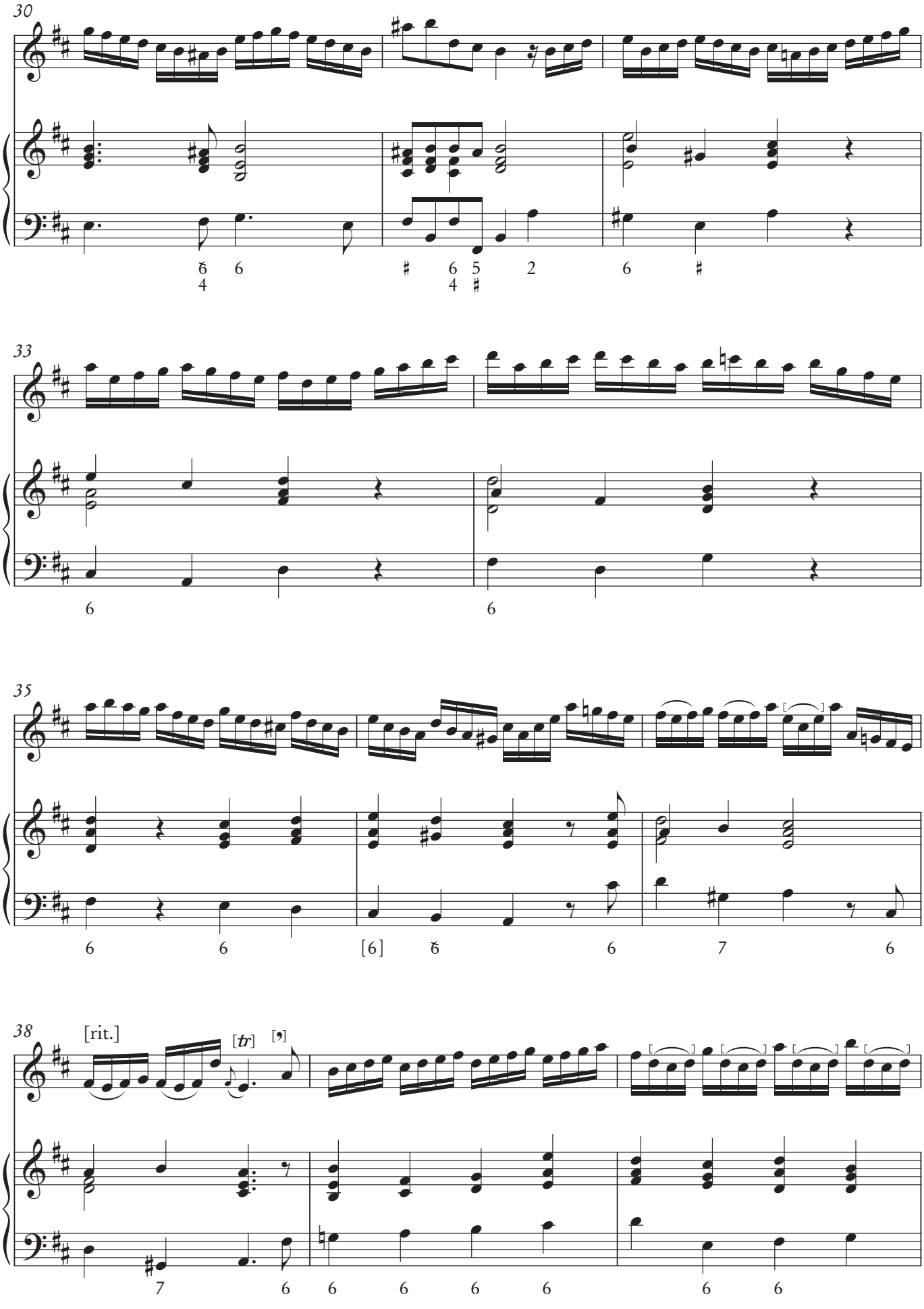
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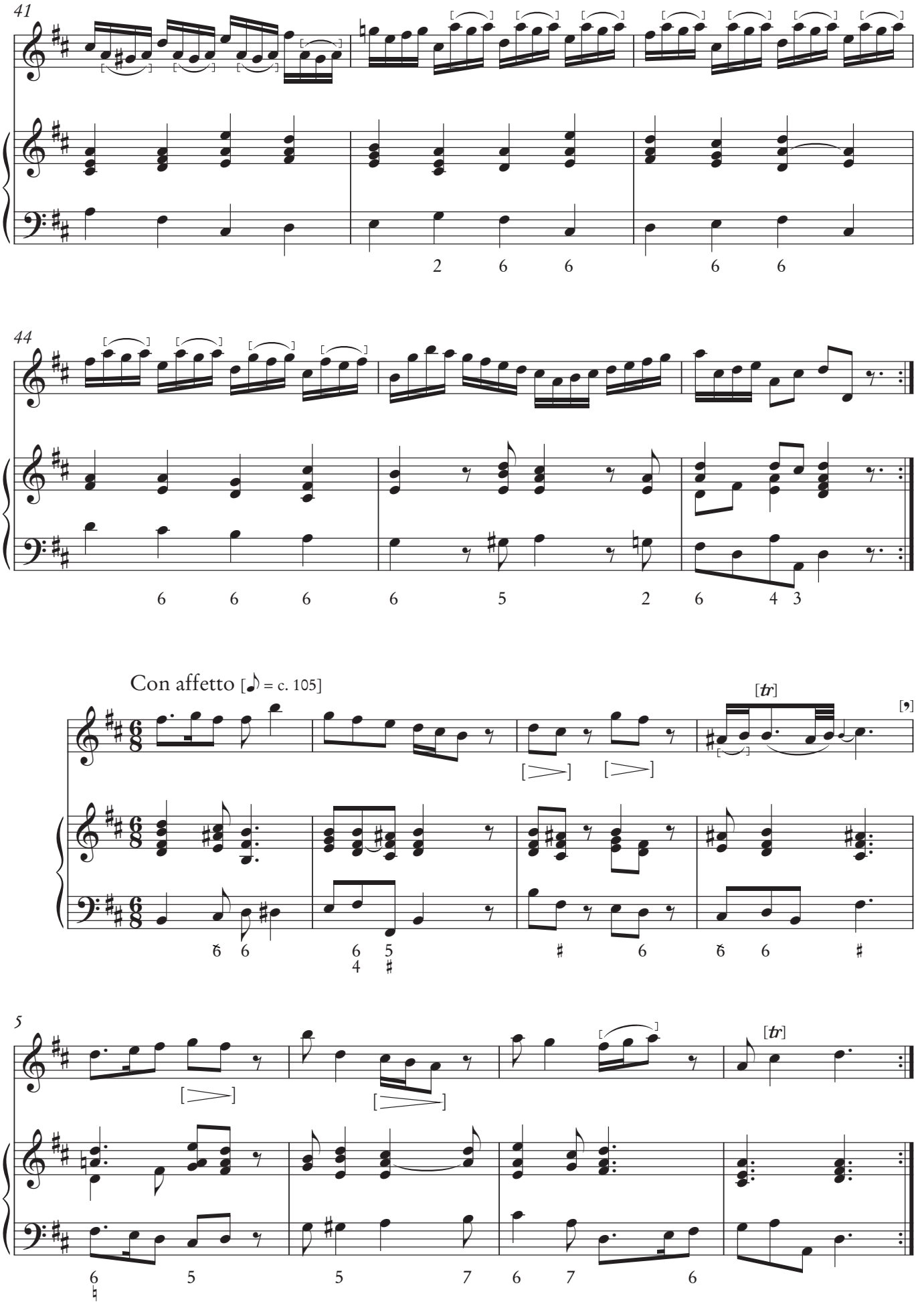
41
2 6 6 6 6
44
6 6 6 6 5 2 6 4 3
Con affetto [♪ = c. 105]
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6 6 6 5 4 ♯ 6 6 ♯
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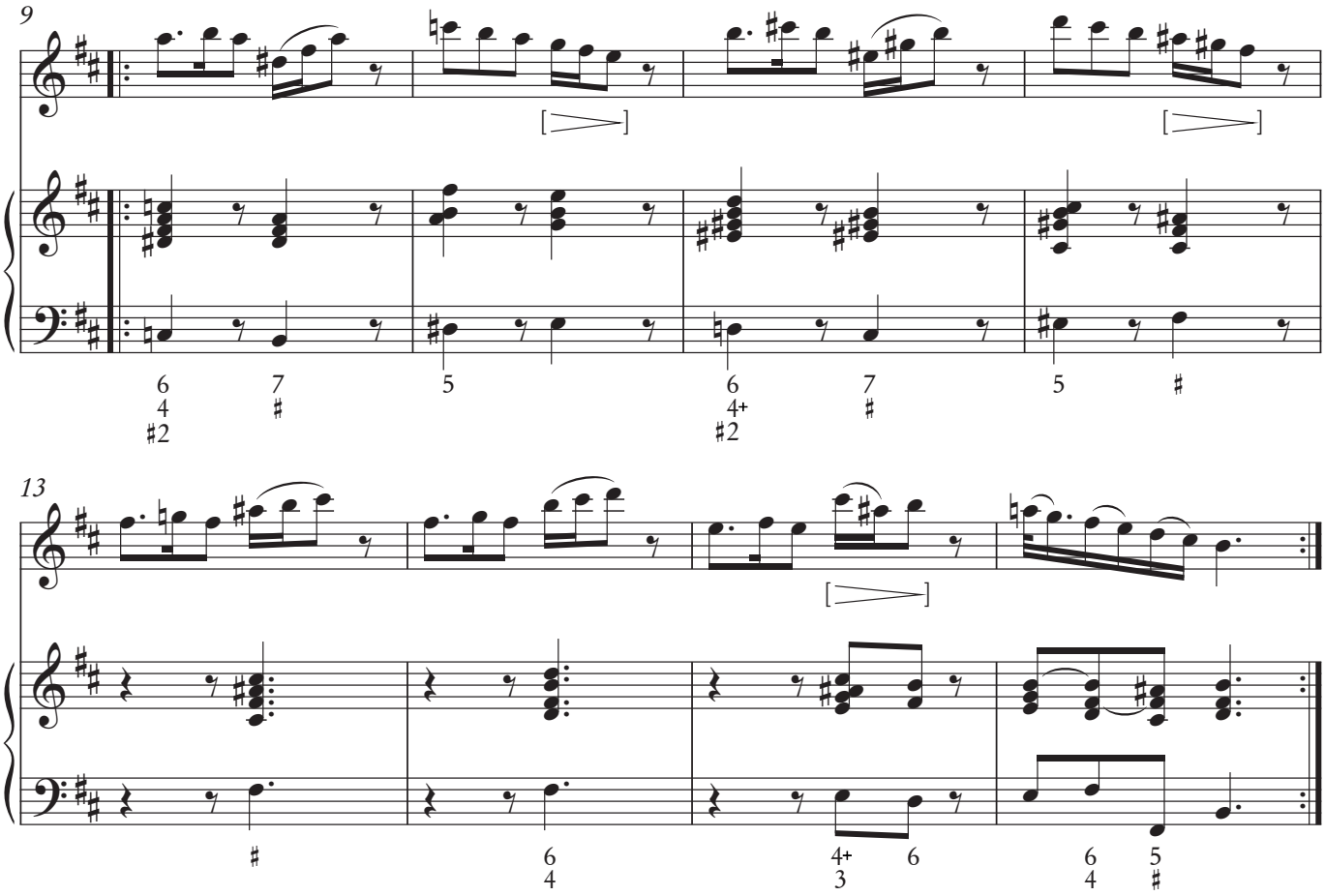
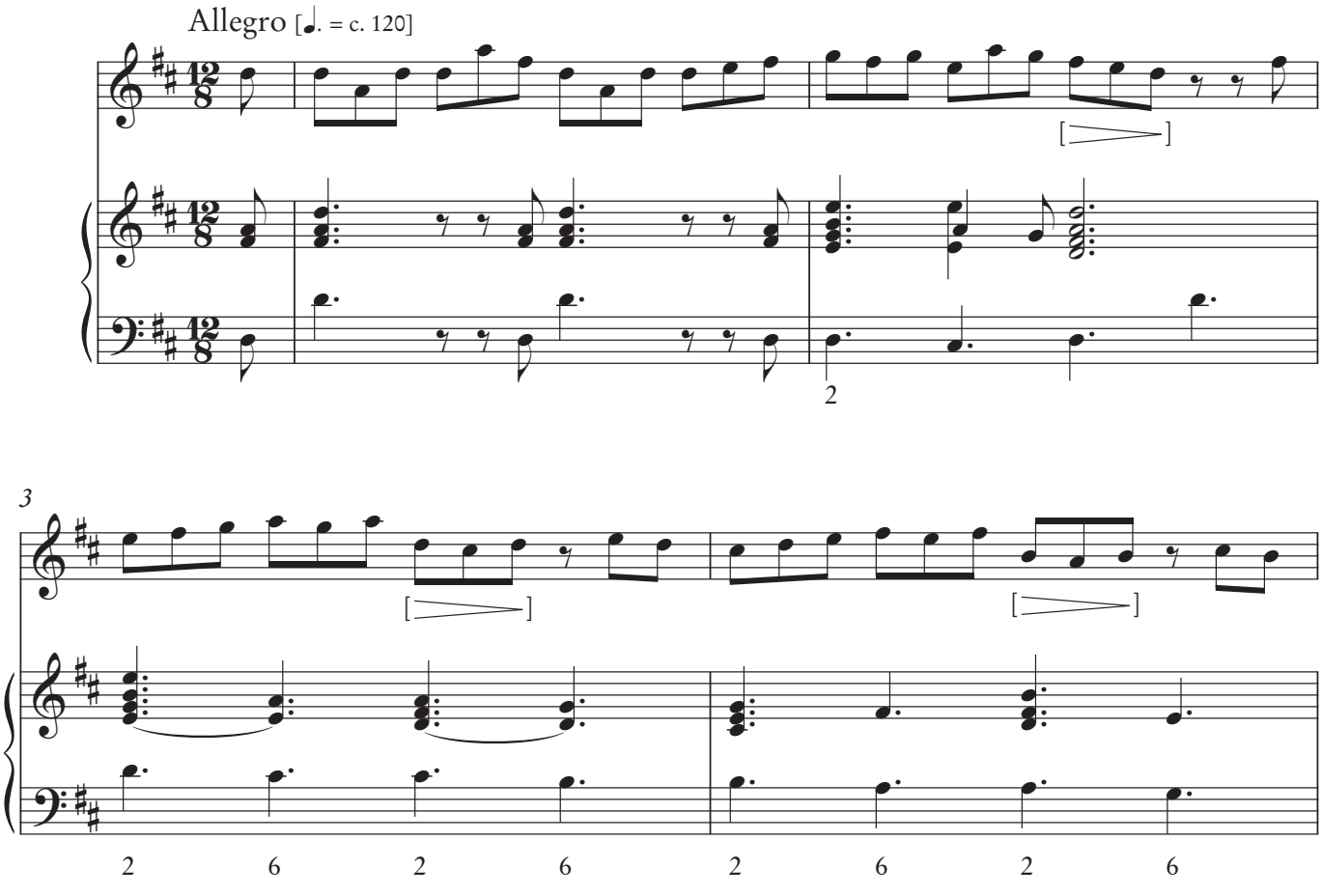
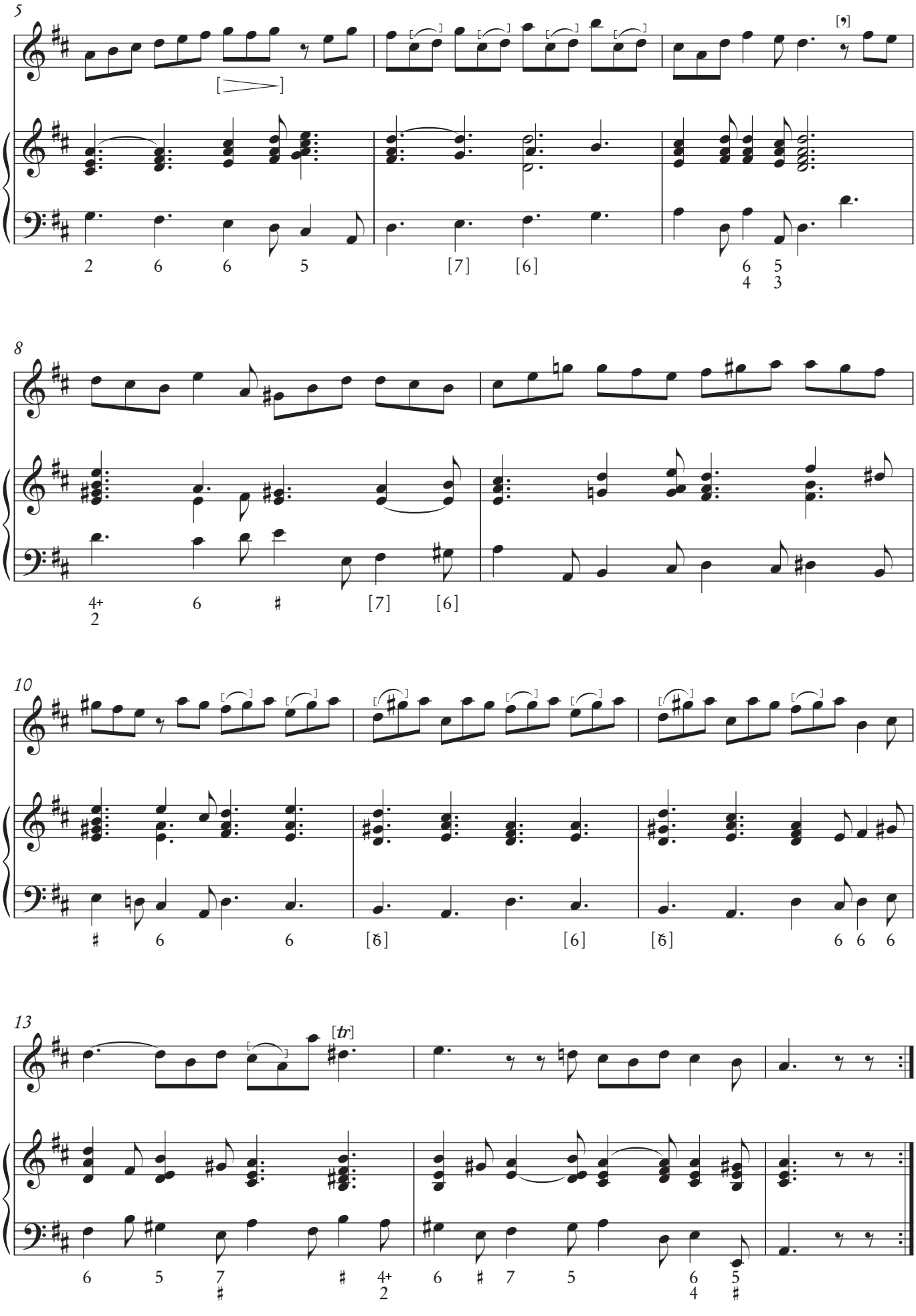


Allegro [♩. = c. 120]

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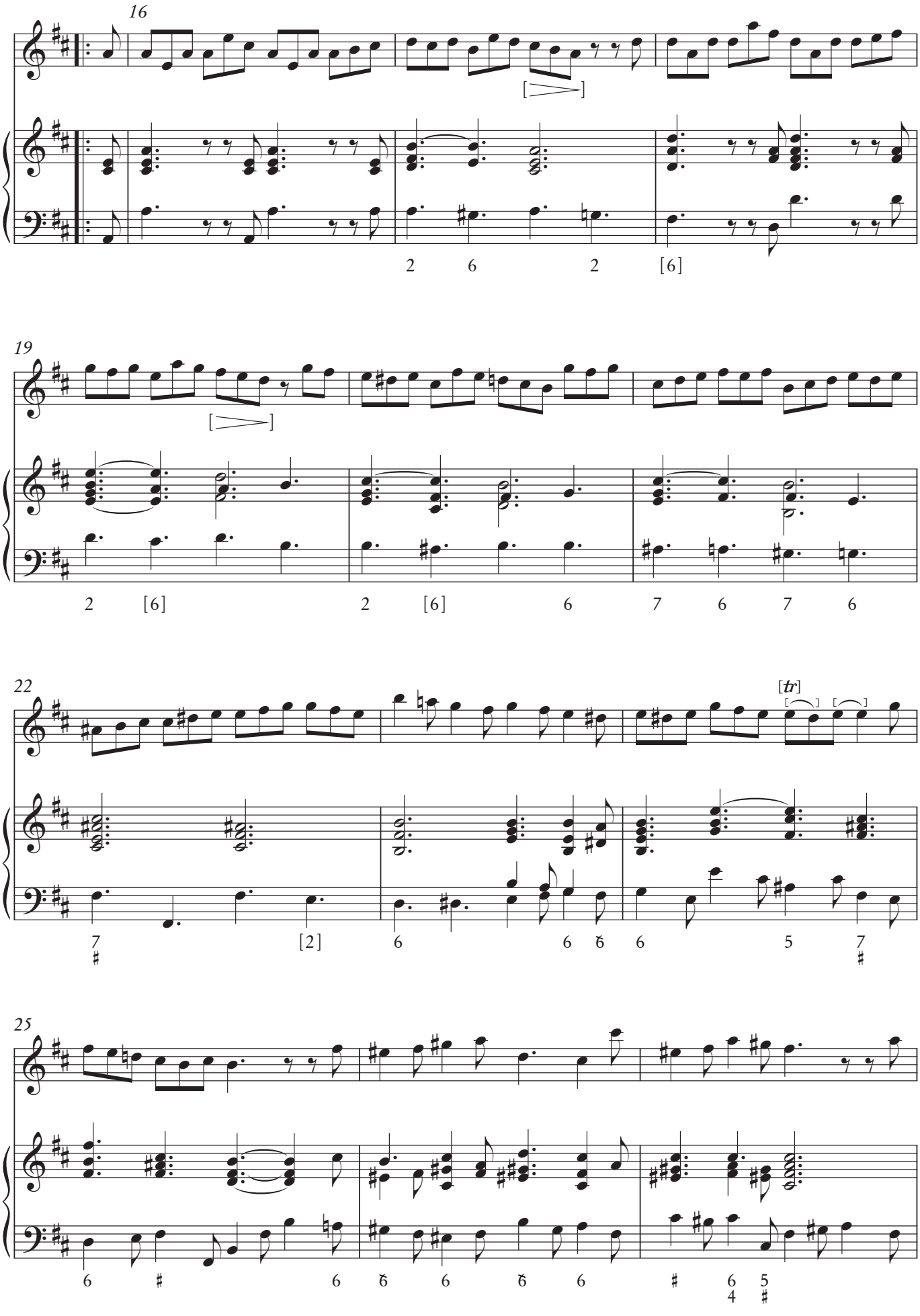
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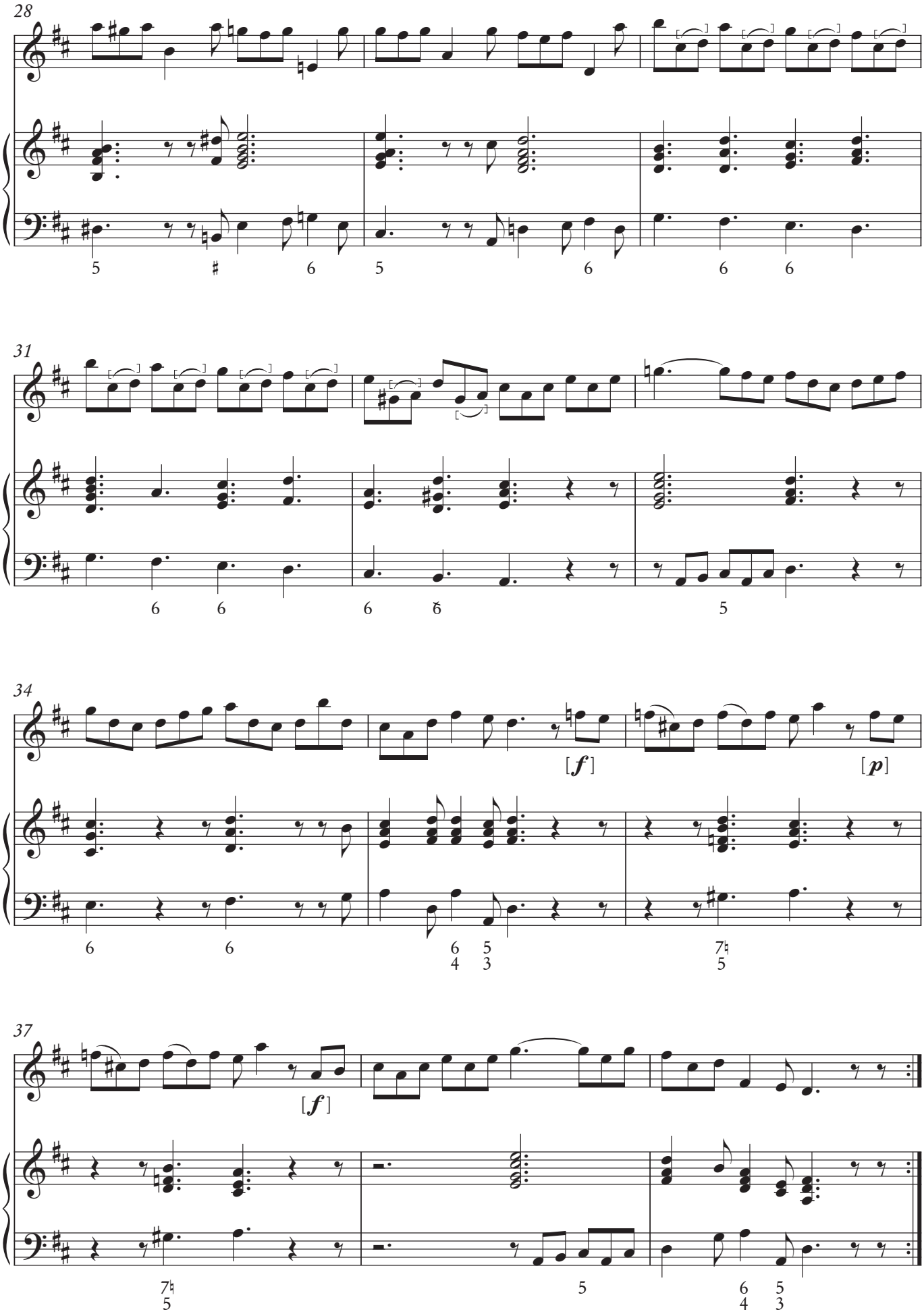
28
5 ♯ 6 5 6 6 6
31
6 6 6 6 5
34
[f] [p]
6 6 6 5 7♮ 5
4 3 5
37
[f]
7♮ 5 5 6 5
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Johan Helmich Roman

Visserligen fanns det i Sverige tonsättare före Johan Helmich Roman (1694–1758), men det var genom honom som den svenska musiken fick en första komponist på hög nivå. Det var också genom hans insatser som hovkapellmästare och lärare som grunden för det svenska musiklivet kunde börja läggas.

Han föddes in i en musikerfamilj – fadern Johan Roman var musiker i Kungl. Hovkapellet – och han visade snabbt stor talang som violinist, vilket ledde till en anställning i Hovkapellet 1711. Det första stora steget kom 1712 med Karl XII:s depesch från Osmanska riket: unge Roman skulle skickas ut på en musikalisk bildningsresa, som dock skulle komma att inledas först vid årsskiftet 1715/16.

Landet som valdes var England, där Georg Friedrich Händel i London var en dynamo i ett rikt musikliv. Det finns inte mycket information om Romans tid i England, men han ska ha blivit upptagen i Händels opera-orkester vid King's Theatre och fått undervisning av Johann Christoph Pepusch i komposition. Efter att teatern kommit på obestånd kallades Roman 1717 till Newcastle, där han tjänstgjorde hos hertigen av Newcastle, men han var åter tillbaka i London 1719 i det nybildade operasällskapet The Royal Academy of Musick under musikalisk ledning av Händel.

År 1721 återvände Roman till Sverige, där han samma år blev vice kapellmästare i Hovkapellet. Arbetet med att höja orkesterns nivå inleddes omedelbart, och när positionen som ordinarie hovkapellmästare blev ledig 1726 fick han den tjänst han i praktiken redan utövat och som han åtminstone formellt kom att behålla ända fram till sin död 1758. Under den tiden var han 1735–37 ute på en andra utlandsresa (till England, Italien och Tyskland) och från 1745 befriades han från sin hovtjänst på grund av tilltagande problem med hörsel och hälsa.

Som tonsättare verkade Roman inom de flesta dåtida genrer, utom opera och oratorium. En stor del av verken var avsedda för hovet och fester, dit *Bilägers Musiquen* (d.v.s. "Drottningsholmsmusiken", komponerad till vigseln mellan Adolf Fredrik och Lovisa Ulrika 1744) hör liksom den tidigare *Golovinmusiken* (beställd till en fest i Stockholm med anledning av tsar Peter II:s kröning i S:t Peterburg 1728). Roman inleder den svenska symfoniska musiken med sina drygt tjugo sinfonior, och för soloinstrument och orkester finns sju konserter bevarade. I det mindre formatet finns triosonater, flöjtsonater, klavermusik, verk för soloviolin och sånger.

Kyrkomusiken spelar också en framträdande roll. 1740 blev Roman invald i den nybildade Kungl. Vetenskapsakademien för att verka för det svenska språket. Det tog sig uttryck i Romans arbete med att visa de möjligheter som låg i svenskan som kyrkomusikaliskt språk. Kulmen blev *Then swenska Messan* (uruppförd 1752).

Till Romans stora bidrag till svenskt musikliv hör också de konserter som hölls i Riddarhuset från 1731 – den första organiserade offentliga konsertverksamheten. Omdömet om honom som "den svenska musikens fader" är högst välförtjänt.

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Kommentar

Denna utgåva är baserad på den första tryckta utgåvan av Johan Helmich Romans flöjtsonater med titeln ”Sonate a flauto traverso, violone e cembalo da Roman, Svedese.” Utgåvan följer de exemplar av 1727 års tryck som finns bevarade i Cronstedts samling (signum Cr. 9:103), och Leufsta-samlingen (Mus.tr. 56), båda tillgängliga i Uppsala Universitetsbibliotek. Ett tryckt exemplar som finns i Roman-samlingen, Musik- och teaterbiblioteket, Stockholm, liksom den handskrivna flöjtstämma som finns där har också konsulterats.

I utgåvan har användningen av förtecken och balkar moderniserats.

I fem satser: Sonata 1: Vivace, Sonata 3: Vivace, Sonata 8: utan titel (sats 4), Sonata 9: Cantabile och Sonata 9: Minuetto har taktstrecken anpassats till taktarten 3/8.

I Sonata 1: Largo, takt 27 har d´´ i flöjtstämman och d i continuostämman ändrats till punkterade fjärdedelsnoter.

I Sonata 1: Allegro, takt 16 (andra slaget) har h´´ i flöjtstämman korrigerats till c´´´.

I Sonata 8: Adagio-Allegro, takt 62-63 har 32-delstriolerna i flöjtstämman korrigerats till 16-delstrioler.

I Sonata 9: Andante, takt 5 har g´´ i flöjtstämman korrigerats till g#´´.

I Sonata 10: Andante, takt 24 (fjärde slaget) har en sextondelspaus lagts till i flöjtstämman.

I Sonata 10: Piva, takt 12-1 har den första hälften av den första takten tagits bort i reprisen.

Artikulation, ornament och taktarter är inte identiskt noterade i den tryckta originalutgåvan av partituret och den handskrivna kopian av flöjtstämman. Artikulationsanvisningar är ibland utelämnade i flöjtstämman, och i vissa tillfällen är struken takt noterad istället för fyra fjärdedelstakt (C). Denna utgåva följer det tryckta partituret.

Utförandeförslag

Alla utgivarens rekommendationer vad gäller dynamik, ornament, tempi, frasering, artikulation och rytmiskt utförande är angivna inom fyrkantsparenteser. Ett framförande i tidstrogen stil förutsätter ytterligare ornament och att dynamik och artikulation varieras än mer.

Angivelsen ”alla Francese” i den femte satsen i Sonata 3 indikerar ett framförande som av den första delen av en fransk ouvertyr, i detta fall att punkterade eller överbundna fjärdedelsnoter spelas som dubbelpunkterade. Utgivaren föreslår att även den första satsen ”Con Spirito” i Sonata 12 framförs på detta sätt, som dubbelpunkterad.

Den första tryckta utgåvan av dessa sonater från 1727 finns tillgänglig här http://urn.kb.se/resolve?urn=urn:nbn:se:alvin:portal:record-190550. Den rekommenderas för inspiration och som framförandematerial för de som så önskar.

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Generalbas

Att spela generalbas tillhör enligt min mening något av det roligaste en klaverspelare kan ägna sig åt. Cembalostämman i Romans flöjtsonater är enkelt, ackordiskt formulerad. Så måste det vara eftersom uttrycket skapas av sådant som inte låter sig noteras, agogik och rubateringar i högerhanden till exempel.

Små utsmyckningar är alltid välkomna om de görs med återhållsamhet. Harmoniken och rytmen är det absolut viktigaste. I långsamma satser är det fint med ett arpeggierande spelsätt där fingrarna "smetar" ihop sig i ett nästan överdrivet legato. I de snabba satserna bör spelet förstås vara kortare och rytmiskt spänstigt.

Det verkliga problemet med att spela generalbas är sällan att kunna realisera harmoniken. Den stora utmaningen är i stället att kunna fungera i ensemblespelet. Att förstå när man ska driva på eller när man ska hålla tillbaka tempot. När man ska titta, när man ska lyssna. Vem man ska titta respektive lyssna på. Där har varje cembalist en lång, rolig och inspirerande resa att göra. En resa som förändras oavbrutet, beroende på vem eller vilka man musicerar tillsammans med. Det bästa och enda sättet att lära sig spela generalbas är att göra det så ofta som möjligt. Så knyt spelkontakter och sätt igång! Lycka till!

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Johan Helmich Roman

There were of course composers in Sweden before Johan Helmich Roman (1694–1758), but Swe-dish music found its first prominent composer in him. It was also through his efforts as chief con-ductor of the Royal Court Orchestra, and as a teacher, that the foundation for Swedish musical life could be laid.

He was born into a family of musicians – his father Johan Roman the elder was a member of the Royal Court Orchestra and Roman himself soon showed great promise as a violinist, which led to employment in the Royal Court Orchestra in 1711. His first big step came in 1712 with a dispatch out of the Ottoman Empire from Charles XII: young Roman would be sent on a music educational trip, though it would take until the turn of 1715/16 before this adventure began.

The country chosen was England, where George Frideric Handel was a dynamo in London's rich musical life. There is not much information

about Roman's time in England, but he was hired into Handel's opera orchestra at King's Theatre and received lessons from Johann Christoph Pepusch in composition. When the theatre became insolvent Roman was called in 1717 to Newcastle where he served the Duke of Newcastle, but he was back in London in 1719 in the newly-founded opera so-ciety The Royal Academy of Musick under the musical direction of Handel.

In 1721 Roman returned to Sweden, where he became vice chief conductor in the Royal Court Orchestra. He immediately started work to raise the level of the orchestra, and when the position of chief conductor opened up in 1726 he was given the position that he in practice already had, and which he, at least formally, held until his death in 1758. During this time he made a second journey abroad (1735–37 to England, Italy and Germany), and from 1745 he was released from his position at court due to growing problems with his hearing and health.

As a composer Roman worked in most of the genres of the time, excepting the opera and orato-rio. A large portion of his output was intended for the court and festive occations, and this is true of *Biläger Musiquen* (that is, the 'Drottningholm Music'), composed for the wedding between Adolf Fredrik and Louisa Ulrika in 1744 as well as the earlier *Golovinmusiken* (the 'Golovin Music'), com-missioned for a celebration in Stockholm of the coronation of Peter II in St. Petersburg in 1728. Roman launched Swedish symphonic music with his nearly twenty sinfonias, and there are seven concertos for solo instrument and orchestra extant today. In the smaller format there are trio sona-tas, flute sonatas, clavier music, works for solo violin and songs.

Church music also plays a prominent role in his oeuvre. In 1740 Roman was elected to the newly created Royal Swedish Academy of Sciences to work for the betterment of the Swedish language, which led to work showing the possibilities of using Swedish as the primary language in church mu-sic. The peak of this project came with *Then swenska Messan* (The Swedish Mass) which was premi-ered in 1752.

Roman's additional contributions to Swedish musical life include the concerts which were held at the House of Nobility starting in 1731 – the first organized public concerts. To call him 'the Father of Swedish music' is a qualification he most highly deserves.

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Commentary

This edition is based on the first printed edition of Johan Helmich Roman's "Sonate a flauto traverso, violone e cembalo da Roman, Svedese." It follows the copies of the 1727 print preserved in the Cronstedt collection (signum Cr. 9:103), and Leufsta collection (Mus.tr. 56), both available in Uppsala University Library. One copy of the same print, and the handwritten copy of the flute part that are preserved in the Roman collection, Musik- och teaterbiblioteket, Stockholm, have also been consulted.

In this edition, the use of accidentals and beams have been modernized.

In five of the movements: Sonata 1: Vivace, Sonata 3: Vivace, Sonata 8: no title (fourth movement), Sonata 9: Cantabile, and Sonata 9: Minuetto, the bar lines have been adopted to the time-signature 3/8.

In Sonata 1: Largo, bar 27, the d´´ in the flute part and the d in the continuo part have been changed to dotted quarter-notes.

In Sonata 1: Allegro, bar 16 (second beat), the b´´ in the flute part has been corrected to c´´´. In Sonata 8: Adagio-Allegro, bars 62-63, the 32-note triplets in the flute part have been corrected to 16-note triplets.

In Sonata 9: Andante, bar 5, the g´´ in the flute part has been corrected to g#´´.

In Sonata 10: Andante, bar 24 (second beat), a 16-note break has been added in the flute part.

In Sonata 10: Piva, bars 12-1, the first half of the first bar has been removed in the repeat.

Articulation, ornaments and time-signatures are not identically notated in the original printed score and the handwritten copy of the flute part. In the handwritten flute-part, articulation marks are occasionally omitted, and sometimes cut-common time is indicated instead of common time. This edition follows the printed score.

Suggestions for performing

All performing suggestions from the editor concerning dynamics, ornaments, tempi, phrasings, articulations, and rhythmic execution are placed in square brackets. For a performance in the style of the period, more ornaments and variations concerning dynamic and articulation is required.

The indication ”alla Francese” in the fifth movement in Sonata 3 suggests double-dotting, like in the first part of a French overture. In this movement that is realized through performing the dotted and tied-over quarter notes as if double-dotted. The editor recommends the first movement in Sonata 12, "Con Spirito” to be performed in the same way, as if double-dotted.

The first printed edition of these sonatas from 1727 is available here http://urn.kb.se/resolve?urn=urn:nbn:se:alvin:portal:record-190550. It is recommended for inspiration and as performing material for anyone who wish to use that edition.

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Basso Continuo

Playing basso continuo is, in my opinion, one of the most enjoyable things a keyboardist can do. The cembalo part in Roman's flute sonatas is uncomplicated and homophonically formulated. As it ought to be, since artistic expression is created by that which is not notated – the agogics and expressive rubato phrasing in the right hand, for example.

Small embellishments are always welcome if they are done sparingly. The harmonization and rhythm are of the utmost importance. In the slow movements beauty can be found in an arpeggiated style of play, where the fingers seem to merge together in an almost overexaggerated legato. In the quicker movements the playing style should of course be shorter and more rhythmically snappy.

The real issue with playing basso continuo is seldom being able to actualise the harmony. The real challenge is instead being able to work in an ensemble setting. To understand when to push forward or when to show restraint with the tempo. When one should watch, when one should listen. Who one should watch, respectively listen to. It is there that every cembalist has a long, fun and inspiring journey to make. A journey that is continuously changing, depending on those with whom one is making music. The best and only way to learn to play basso continuo is to do it as often as possible. So make musical contacts and get started! Good Luck!

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