



JOHAN HELMICH ROMAN

1694-1758

Verk för soloviolin

Works for solo violin



Källkritisk utgåva av/Critical edition by

Tobias Ringborg

JOHAN HELMICH ROMAN – SAMLADE VERK/COMPLETE WORKS

Levande musikarv och Kungl. Musikaliska Akademien

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Förord

När jag blev tillfrågad om att ta hand om utgåvan av Romans musik för soloviolin (som en del av satsningen på hans samlade verk) kände jag minst sagt skräckblandad förtjusning. Jag visste att jag hade en stor uppgift framför mig, men samtidigt var det omöjligt att säga nej. För mig, som svensk violinist, att bli given möjligheten att gräva ner mig i vad som till stor del har varit en dold skatt, var oerhört lockande.

Min historia med Romans soloverk går tillbaka många år. Som student köpte jag de enda två existerande utgåvorna – urvalet av sex "Assaggi" (Monumenta Musica Svecicae, 1976) och de 25 etydena (Fazer, 1991). År 1999 spelade jag in de sex Assaggi. Jag hade dessvärre inte gjort tillräckliga efterforskningar, antog helt enkelt att dessa sex var de enda som fanns, och därför står det på CD-omslaget: "World premiere recording of the complete Assaggi on a period instrument"... Inte visste jag att det fanns ytterligare ungefär 12 liknande verk, bara opublicerade... Genant - men jag hoppas att det kan anses preskriberat efter över 20 år!

Det är anmärkningsvärt att dessa 300 år gamla, unika, verk för soloviolin först nu utkommer i en vetenskapligt kritisk utgåva, och några av dem för första gången överhuvudtaget i tryck. Den svenska musikvetenskapen har annars generellt varit bra på att förse oss med grundlig forskning och vettiga notutgåvor – det är snarare just vi musiker (givetvis finns många undantag) som under årens lopp inte har varit så bra på ta hand om och marknadsföra vår egen musik. Jag tycker mig se en gynnsam förändring av detta under de senaste ca 10 åren, mycket tack vare Kungliga Musikaliska akademiens satsning ”Levande musikarv”.

Några kommentarer kring utgåvan

”Bibeln” när det gäller Romans instrumentalmusik är professor Ingmar Bengtssons *J. H. Roman och hans instrumentalmusik* (Uppsala, 1955), från början en doktorsavhandling som måste anses som en av de bästa och mest grundliga musikforskande svenska publikationerna någonsin. När jag citerar eller refererar till Bengtsson nedan är det från denna bok.

Titlar. Tidigt insåg jag att det skulle bli problematiskt kring vad dessa verk (de flersatsiga) ska kallas. Titeln ”Assaggio” existerar inte i Romans handstil. Vi har den i två källor – i Brants avskrift av BeRI 301, och i den tryckta versionen av BeRI 314. Men eftersom BeRI 301 kommer först i Brants ”bok” (källa B, Ro 60 – se kritisk kommentar) kan man anta, som Bengtsson gör, att titeln gäller samtliga verk i denna samling. Den kan vara språkligt felaktig, d v s att Brant menar pluralformen ”Assaggi”. I annonsen för den tryckta utgåvan 1740 (se kritisk kommentar) finner vi formuleringen ”... en så kallad Assaggio a Violino solo och ärnar [ämnar] med sådant fortfara...”, vilket också talar för att Roman hade en hel serie verk i åtanke för publicering. Jag har därför beslutat att använda [Assaggio], som framstår som lite mindre akademiskt än ”satsföljd”, ofta använt av Bengtsson.

Äkthet. Jag har ingen anledning att tvivla på Bengtssons expertis och omdöme och har därför följt hans slutledningar. Närhelst äktheten är tveksam har jag noterat detta i den kritiska kommentaren.

Brants avskrifter. Många av verken existerar endast i avskrifter av Per Brant (1713-67), som var Romans elev och tillika hans efterträdare som hovkapellmästare. När det finns en autograf att jämföra Brants manuskript med, är det uppenbart att Brant generellt följer den mycket noga. Vi kan därför anta att Brants avskrifter är att lita på även när det inte finns någon autograf bevarad. Undantaget, med stora avvikelser mellan autografen och Brants avskrift, är BeRI 323 (se kritisk kommentar). En mer komplicerad situation uppstår kring några av de övriga kopisternas arbeten (se kritisk kommentar).

Ackord. Roman noterar ackord med två eller flera toner på tidstypiskt sätt:



Jag har valt ett modernare skrivsätt, med skaft uppåt och nedåt, och även med två eller flera noter på samma skaft. Undantaget är när fler än två toner har olika notvärden – då får varje not sitt eget skaft. Generellt har jag försökt att följa originalets notation så långt det går, men ändå göra det praktiskt läsbart för en nutida musiker.

Bågar. Jag har lagt till streckade bågar, antingen för att bågar helt klart saknas vid jämförelse med en liknande passage, eller för att jag känner att de bör tillfogas av stilistiska, interpretatoriska eller stråktekniska skäl. Det behöver knappast sägas att ytterligare bågar kan och bör tilläggas, men jag lämnar detta åt interpretens fantasi.

Takt- och tonartsangivelser. När Roman tidstypiskt ger en sats taktarten $3/8$ eller $3/4$, men faktiskt noterar den i $6/8$ eller $6/4$, har jag behållit originalets taktart. Likaledes har jag behållit Romans användning av dorisk tonartsangivelse (t ex c-moll med två b-förtecken).

Jag skulle vilja nämna några kolleger som har varit mycket hjälpsamma under arbetet med denna utgåva. Eva Helenius, med hennes djupa expertis kring allting som har med Roman och hans tid att göra, professor Anders Wiklund för hans värdefulla råd gällande den källkritiska aspekten, Anders Högstedt för hans strålande arbete med den grafiska utformningen, Johan Tufvesson, Magnus Svensson och Oskar Ekberg för teknisk hjälp, Marina Demina och Elisabet Andersson vid Musik- och Teaterbiblioteket, Bengt Wittgren vid Västernorrlands Museum, och violinisten Elin Gabrielsson – alla förtjänar de min stora tacksamhet.

Jag har en känsla av att svenska, och för den delen internationella, violinister har förbisett Romans omfattande soloproduktion därför att det har saknats en modern utgåva, och jag hoppas nu på att förändra detta och skapa nytt intresse kring denna unika musikskatt.

Stockholm den 16 juni 2021

Tobias Ringborg

Illustration: Johan Helmich Roman. Detalj från en av fyra målningar i musikpaviljongen på Fogelvik, utförd av Johan Pasch 1750.



Preface

When I was asked to take care of the edition of Roman's violin solo music (as part of the Complete Works project), I felt worried and excited in equal measure. I knew that I'd have a big task ahead of me, but at the same time it was impossible to decline. For me, as a Swedish violinist, to be given the chance of digging into what has largely been a hidden treasure, was extremely tempting.

My history with Roman's solo pieces goes back many years. As a student, I bought the only two existing editions – the selection of six "Assaggi" (Monumenta Musica Svecicae, 1976) and the "25 Studies" (Fazer, 1991). In 1999, I recorded the six Assaggi. Not having done enough research, I simply assumed that those six were the only existing, and accordingly the CD cover stated: "World premiere recording of the complete Assaggi on a period instrument"... Little did I know that there were about 12 similar pieces, that just weren't published... Embarrassing, but hopefully this can be considered barred, after more than 20 years!

It is remarkable that these 300-years-old, unique, works for violin solo appear here for the first time in a proper critical edition, and some of them for the first time in print. Swedish musicology has generally been good at providing us with thorough research and adequate editions – it's rather we musicians (of course there are many exceptions) who historically have not been very good at taking care of and promoting our own music. I seem to notice a considerable change in the last 10 or so years, much to the credit of the "Swedish Musical Heritage" project (Levande Musikarv), initiated by the Royal Swedish Academy of Music.

A few notes about the edition

The "bible" when it comes to Roman's instrumental music is Ingmar Bengtsson's *J. H. Roman och hans instrumentalmusik* (Uppsala, 1955), originally a doctoral dissertation which must be considered one of the most excellent and thorough musicological works ever published in Sweden. When I quote or refer to Bengtsson below, it's from this book.

Titles. Early on I realised that there would be a problem regarding what these pieces (the ones with two or more movements) should be called. We don't have the title "Assaggio" in Roman's hand even once. In fact, it appears only twice - in Brant's copy of BeRI 301, and in the printed version of BeRI 314. But since BeRI 301 appears as the first in Brant's "book" (source B, Ro 60 – cf critical commentary), one could assume, as Bengtsson does, that the title applies to all the pieces of that collection. It could be a linguistic error, that Brant really means the plural "Assaggi". In the advertisement for the 1740 print (cf critical commentary), the wording "... a so-called Assaggio a Violino solo and intends to continue with such things..." also implies that the composer had a series of pieces in mind for publication. I have therefore decided to use "[Assaggio]", which seems a bit less academic than the "Sequence of movements", often used by Bengtsson.

Authenticity. I have no reason to doubt Bengtsson's knowledge and judgement, and have followed his conclusions. Whenever the authenticity is doubtful, I've noted that in the critical commentary.

Brant's copies. Many of the pieces exist only in copies by Per Brant (1713-67), who was Roman's student and successor as *kapellmeister* of the royal orchestra. When there is an autograph to compare Brant's manuscripts with, it's evident that Brant generally follows it very closely. It's therefore safe to assume that Brant's copies can be trusted also when there is no autograph preserved. The exception, with major differences between the autograph and Brant's copy, is BeRI 323 (cf CC). A more complicated situation arises with the work of the other copyists (cf CC).

Chords. Roman notates chords with two or more notes in the fashion of the time



I have chosen a more modern way of notation, with the stems up and down, and also with two or more notes on the same stem. The exception to this is when more than two notes have different time value – then each note gets its own stem.

Generally I have tried to follow the original notation, while keeping it somewhat practical for a modern musician.

Slurs. I have added dashed slurs, either because slurs are obviously missing when comparing with a similar passage, or because I feel they're called for for stylistical or bowing-technical reasons. It goes without saying that further slurs can and should be added, but I leave this to the imagination of the interpreter.

Time and key signatures. When Roman uses the practice of the period to mark a movement in $3/8$ or $3/4$, but in fact notating it in $6/8$ or $6/4$, I have used the original time signature. Likewise, I have kept Roman's use of the Dorian key signature (such as C minor with two flats).

I would like to acknowledge a few colleagues, who have been most helpful in preparing this edition. Eva Helenius, with her profound expertise of everything connected with Roman and his era, professor Anders Wiklund for his valuable advice concerning the critical aspect, Anders Högstedt for his excellent work with the layout, Johan Tufvesson, Magnus Svensson and Oskar Ekberg for technical assistance, Marina Demina and Elisabet Andersson of the Musik- och Teaterbiblioteket, Bengt Wittgren of Västernorrlands Museum, and the violinist Elin Gabrielsson – they all deserve my sincere gratitude.

I have a feeling that Swedish, and for that matter international, violinists have been somewhat overlooking the solo *oeuvre* of Roman, because of the lack of a modern edition, and I now hope to change that and create a new interest in this unique treasure.

Stockholm June 16th, 2021

Tobias Ringborg

Illustration: Johan Helmich Roman. Detail from one of four paintings in the music pavilion at Fogelvik, made by Johan Pasch in 1750

Assaggio a Violino Solo

BeRI 301

Johan Helmich Roman
(1694–1758)

I.

6

10

15

20

25

31

34

39

44

49

II.

6

11

16

21

27

33

38

44

49

54

59

64

69

74

79

84

90

95

101

107

113

III.

6

11

16

21

27

30

34

40

*) Se kritisk kommentar/See critical commentary

45

tr

3

52

3 3 3 [come sopra]

58

3 3 *tr*

64

*)

69

*)

77

*)

80

tr *tr* 3 *tr*

84

*)

88

*)

*) Se kritisk kommentar/See critical commentary

IV. ^{*)}

5

10

14

18

22

28

33

38

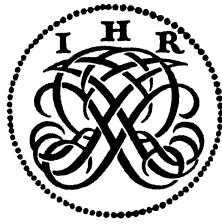
Adagio

à tempo

tr

tr

*) Se kritisk kommentar/See critical commentary



[Assaggio a Violino Solo]

BeRI 302

Johan Helmich Roman
(1694–1758)

I.

3

6

8

10

13

16

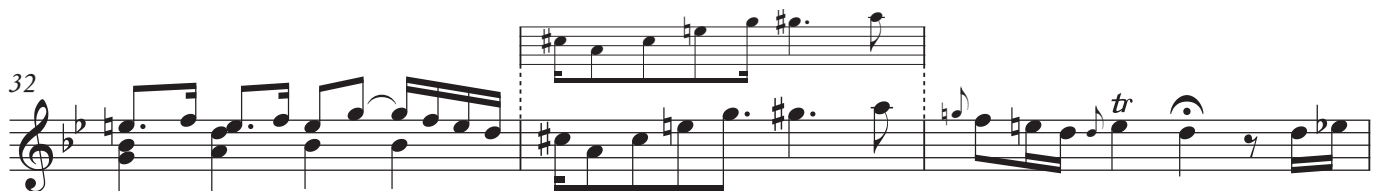
18

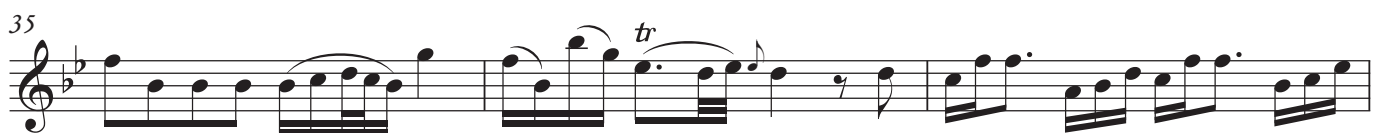
20 Adagio

23 à tempo

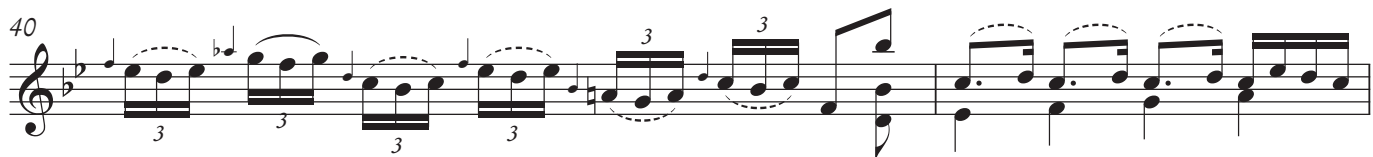
26 

29 

32 

35 

38 

40 

42 

44 

46 

49 

Adagio

II.

The musical score consists of eight staves of music in 3/8 time, with a key signature of two flats (B-flat and E-flat). The notation includes various ornaments and rhythmic patterns:

- Staff 1:** Features a trill (*tr*) over a dotted quarter note.
- Staff 2:** Includes a trill (*[tr]*) over a dotted quarter note.
- Staff 3:** Shows a trill (*tr*) over a dotted quarter note.
- Staff 4:** Contains a triplet of eighth notes and a trill (*tr*) over a dotted quarter note.
- Staff 5:** Features a trill (*tr*) over a dotted quarter note.
- Staff 6:** Includes a trill (*tr*) over a dotted quarter note.
- Staff 7:** Shows a trill (*tr*) over a dotted quarter note.
- Staff 8:** Contains a trill (*tr*) over a dotted quarter note.

Measure numbers 4, 7, 10, 13, 17, 20, and 23 are indicated at the beginning of their respective staves.

26

29

33

36

39

42

46

49

52

55

[Assaggio a Violino Solo]

BeRI 303

Johan Helmich Roman
(1694–1758)

24

29

33

37

[come sopra]

43

46

48

51

54

57

*)

*) Se kritisk kommentar/See critical commentary

II.

7

13

19

26

32

38

44

50

58

*)

64

70

77

84

*)

III.

4

tr

tr

tr

tr

8

tr

tr

tr

tr

12

tr

tr

16

tr

[tr]

tr

20

tr

3

3

3

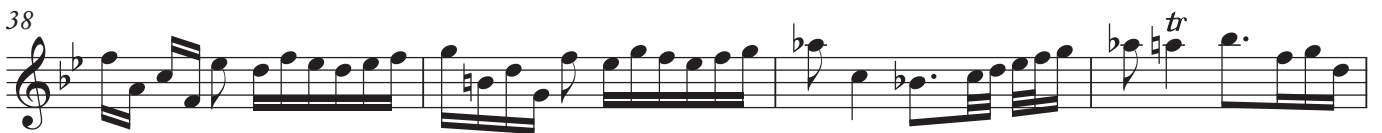
3

23 

27 

31 

35 

38 



42 

46 

51 

55 

58 

Dal Segno  Sin'al 
[takt/bar 28]

[Assaggio a Violino Solo]

BeRI 304 [Fragment]

Johan Helmich Roman
(1694–1758)

3

5

[Assaggio a Violino Solo]

BeRI 305

Johan Helmich Roman
(1694–1758)

I. *Lento*

5 *tr* *tr* *tr* *tr*

8

11 *tr* *Sostenuto* *tr*

15 [a tempo] *tr*

19

22 *tr* *)

26 *

30 *tr* *)

*) Se kritisk kommentar/See critical commentary

35

39

43

47

II.

4

8

11

14

17

[Assaggio a Violino Solo]

BeRI 306

Johan Helmich Roman
(1694–1758)

Aspro *)

I.

5

9

12

15

18

21

23

26

30

*) Se kritisk kommentar/See critical commentary

34

38

42

45

48 *tr*

52

55 *tr*

58 *tr*

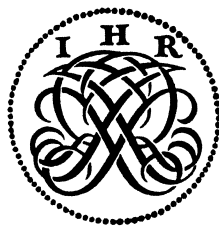
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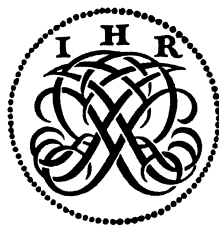
64 *tr* *tr* *p* *pp*

69

72

*) Se kritisk kommentar/See critical commentary





[Assaggio a Violino Solo]

BeRI 307

Johan Helmich Roman
(1694–1758)

I. [Fragment]

[Autografen börjar här/Manuscript starts here]

4

8

11

II. Largo

3

5

8

III.

5

9

12

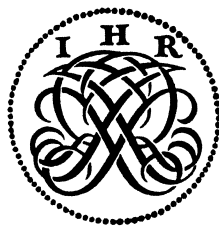
15

18

21

26





[Assaggio a Violino Solo]

BeRI 310

Johan Helmich Roman
(1694–1758)

Grave

I.

4

8

12

17

23

28

32

37

[arpeggio]

42

47

52

57

61

II.

3

6

9

12

15 *tr* 6

18 *tr* *)

21 *tr*

23 *tr* *tr*

26 *tr*

29

32 *tr*

35

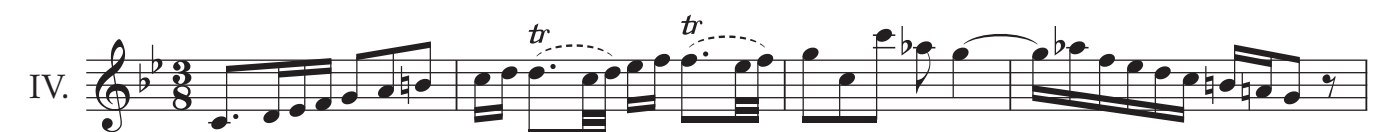
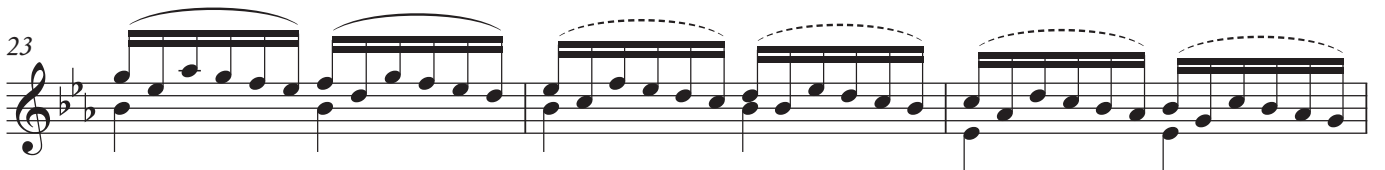
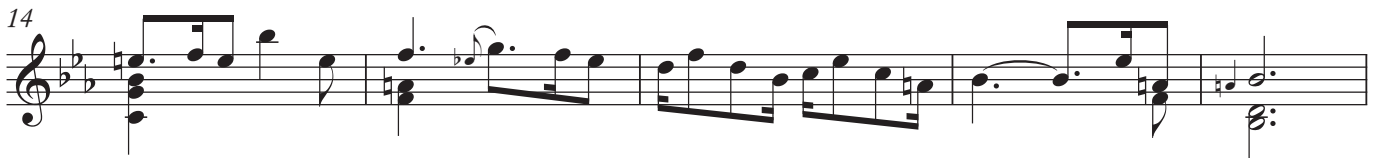
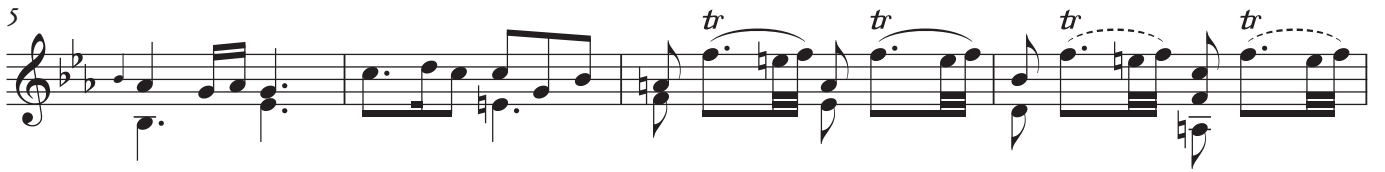
38

40 *tr* 3

43

46 *tr* *tr*

*) Se kritisk kommentar/See critical commentary



*) Se kritisk kommentar/See critical commentary

9

13

16

20 *tr.* *tr.*

24

28

31 *tr.*

36

39

42

46 **)*

49

*) Se kritisk kommentar/See critical commentary

[Assaggio a Violino Solo]

BeRI 311

Johan Helmich Roman
(1694–1758)

I.

3

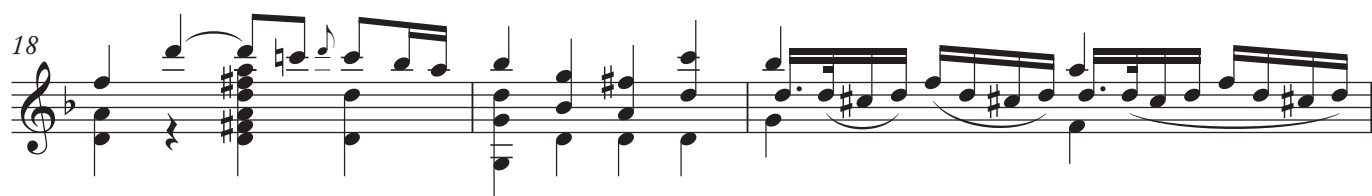
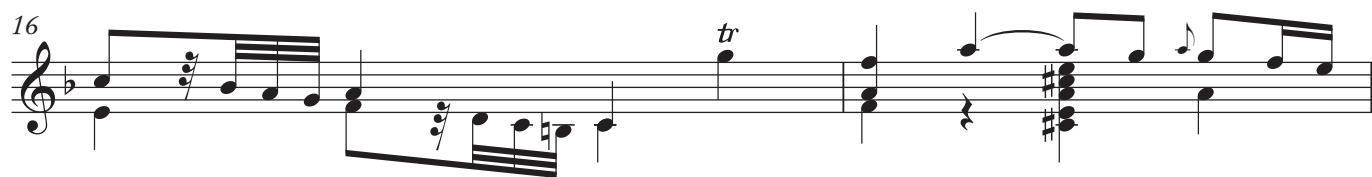
5

7

9

11

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II. 

5 

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36 

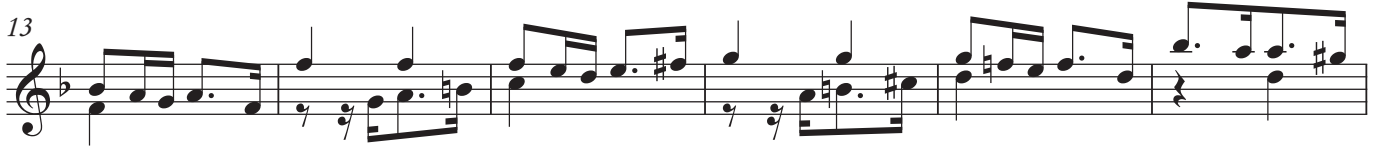
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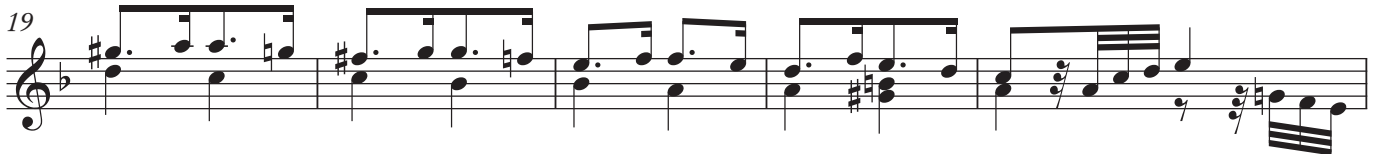
44 

48 

IV. 

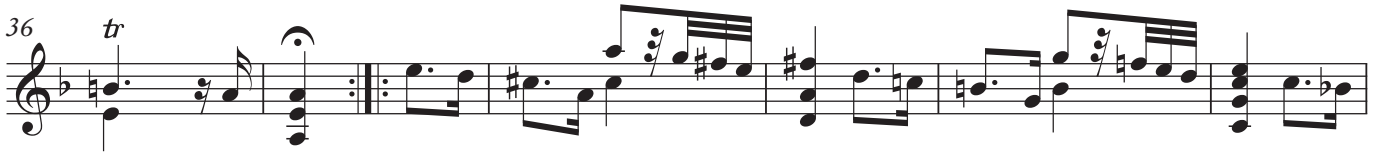
6 

13 

19 

24 

30 

36 *tr* 

42 

48 

53

Musical staff 53: Treble clef, key signature of one flat. Measures 53-58. Features sixteenth-note runs with slurs and ties, and a trill in measure 58.

59

Musical staff 59: Treble clef, key signature of one flat. Measures 59-65. Features a trill in measure 59, followed by sixteenth-note runs and slurs.

66

Musical staff 66: Treble clef, key signature of one flat. Measures 66-71. Features sixteenth-note runs with slurs and ties, and triplet markings in measures 70 and 71.

72

Musical staff 72: Treble clef, key signature of one flat. Measures 72-77. Features sixteenth-note runs with slurs and ties, and triplet markings in measures 72, 73, 74, and 75.

78

Musical staff 78: Treble clef, key signature of one flat. Measures 78-83. Features sixteenth-note runs with slurs and ties, and triplet markings in measures 82 and 83.

84

Musical staff 84: Treble clef, key signature of one flat. Measures 84-88. Features sixteenth-note runs with slurs and ties, and triplet markings in measures 84 and 85.

89

Musical staff 89: Treble clef, key signature of one flat. Measures 89-94. Features sixteenth-note runs with slurs and ties, and triplet markings in measures 93 and 94.

95

Musical staff 95: Treble clef, key signature of one flat. Measures 95-100. Features sixteenth-note runs with slurs and ties, and triplet markings in measures 99 and 100.

101

Musical staff 101: Treble clef, key signature of one flat. Measures 101-106. Features sixteenth-note runs with slurs and ties, and a trill in measure 105.

[Assaggio a Violino Solo]

BeRI 312

Johan Helmich Roman
(1694–1758)

I.

4

7

10 *tr* *tr* *tr* *tr*

12

15 6

19 *tr*

22 *tr* [Fine]

25

27 *tr*

30 *tr* *tr* *tr*

32

35

38

41

43

45 *tr*

48

50 *tr*

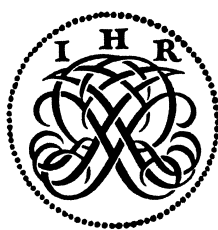
54

57 *tr*

*)

Da Capo

*) Se kritisk kommentar/See critical commentary



II. *)

6

10

15

20

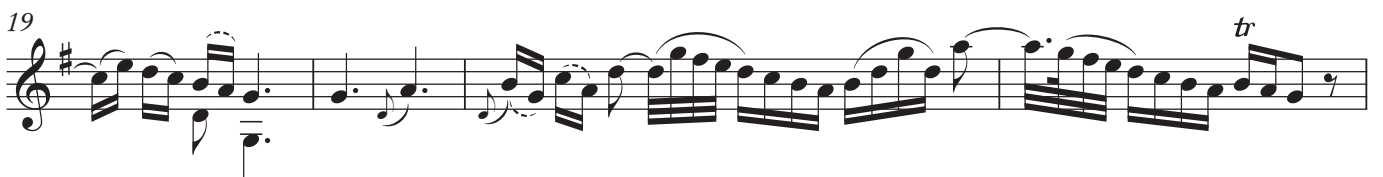
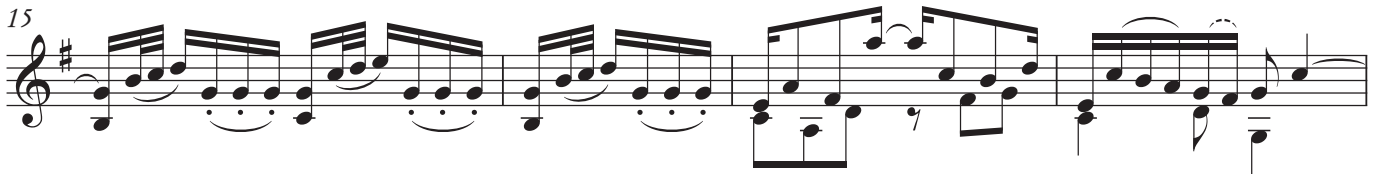
24

29

32

37

*) Se kritisk kommentar/See critical commentary



29

32

36

40

43

47

51

54

60

66

*) Se kritisk kommentar/See critical commentary

IV.

4

7

10

14

17

21

24

28

31

34

38

41

[Assaggio a Violino Solo]

BeRI 313

Johan Helmich Roman
(1694–1758)

I. 1

5

10

14

17

21

25

29

33

36

*) Se kritisk kommentar/See critical commentary

39 

44 

47 

II. 

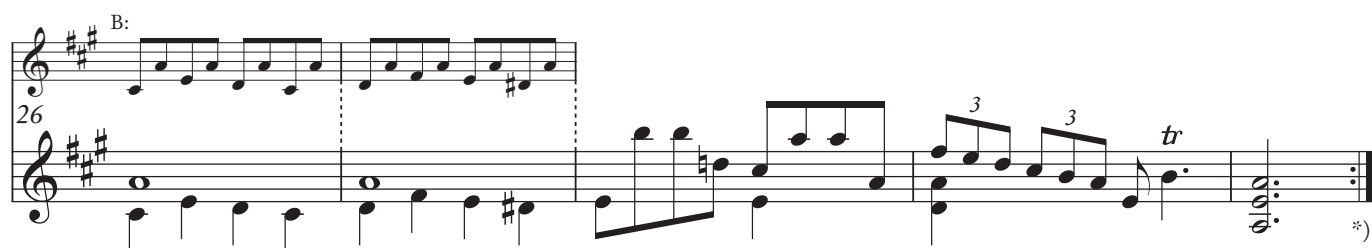
5 

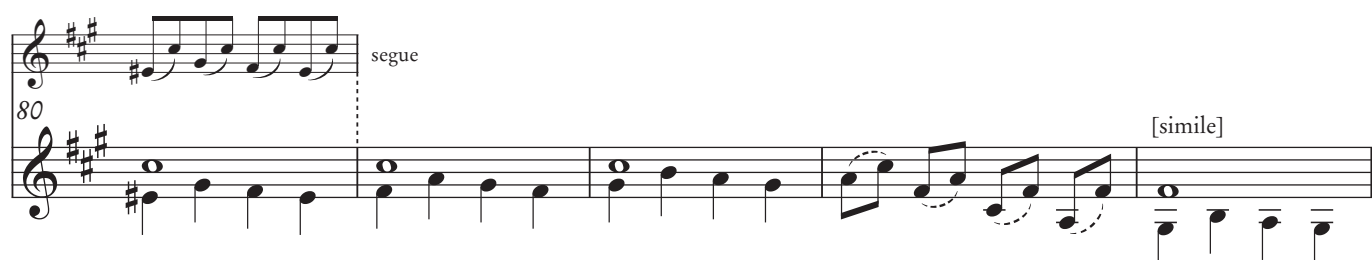
9 

13 

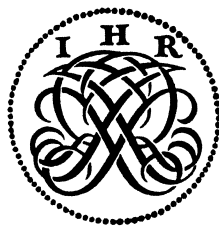
17 

21 

B:
26 



*) Se kritisk kommentar/See critical commentary



Assaggio à Violino Solo

BeRI 314, källa/source A/B

Johan Helmich Roman
(1694–1758)

I.

4

7 Non tanto

11 [3]

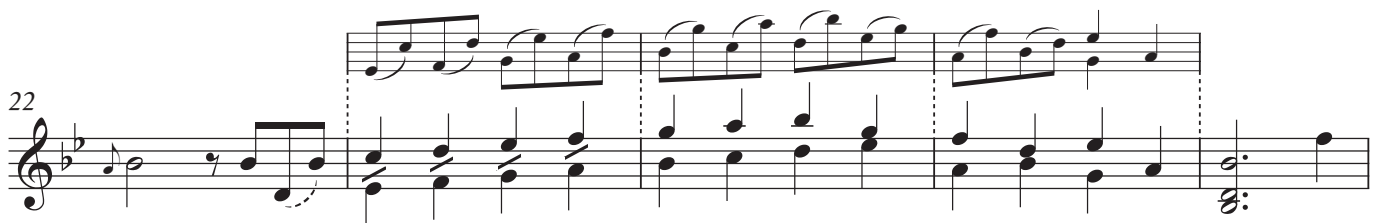
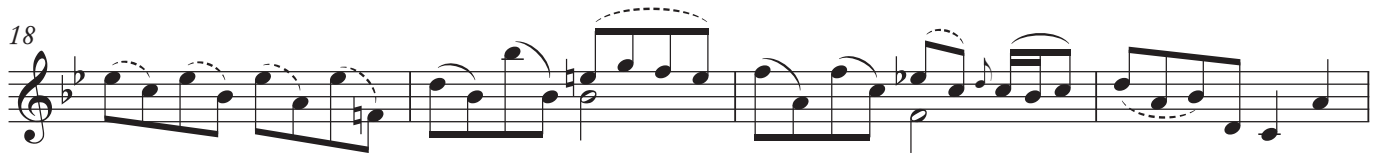
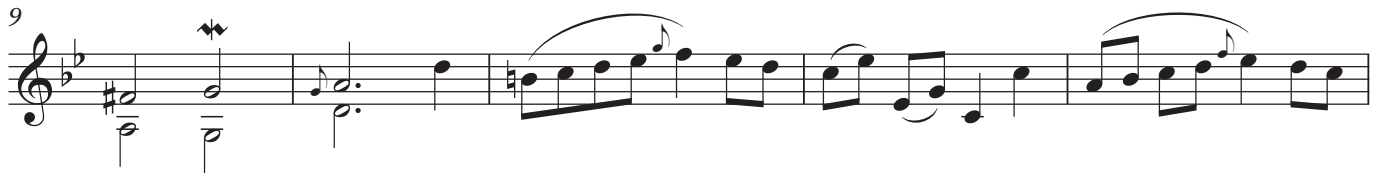
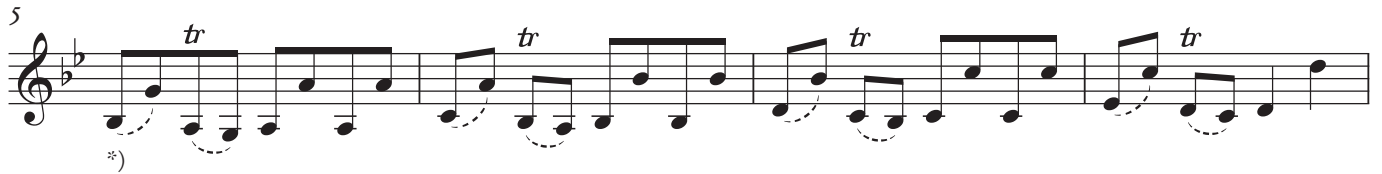
14 [arpeggio]

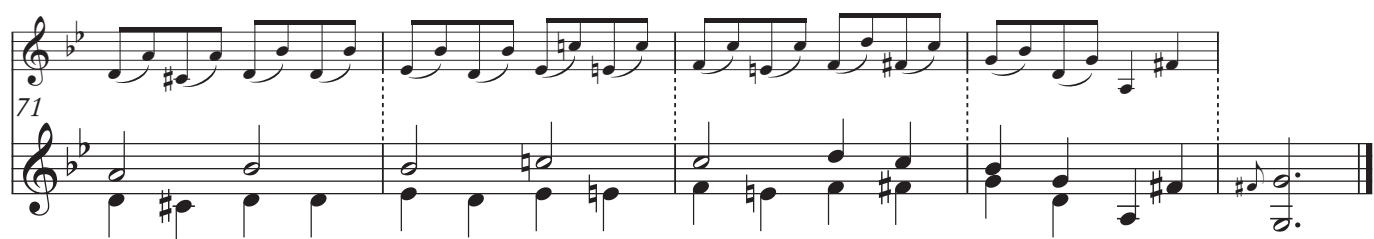
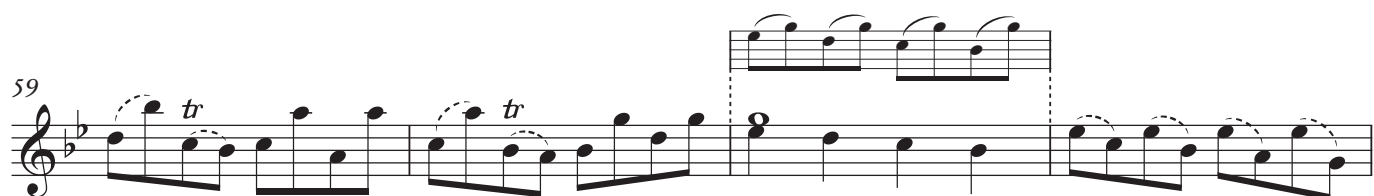
17

20 *tr*

23 *tr*

[Allegro]





III.

3

5

7

9

The musical score consists of five staves of music in 12/8 time, marked with a key signature of two flats (B-flat and E-flat). The first staff begins with the Roman numeral 'III.' and contains two measures of music. The second staff starts at measure 3 and includes trills ('tr') and slurs. The third staff starts at measure 5 and also features trills and slurs. The fourth staff starts at measure 7 and contains trills and slurs. The fifth staff starts at measure 9 and concludes with a double bar line. The notation includes eighth and sixteenth notes, rests, and various ornaments such as trills and slurs.

[Tempo di Minuetto – Non troppo allegro]

IV.

6

9

12

15

17

20

24

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It consists of 24 measures. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Trills are indicated by 'tr' above notes in measures 3, 4, 10, 11, 12, 13, 14, 17, and 18. Slurs and phrasing slurs are used to group notes. Measure numbers 6, 9, 12, 15, 17, 20, and 24 are placed at the beginning of their respective lines. The piece concludes with a double bar line at the end of measure 24.

Assaggio à Violino Solo

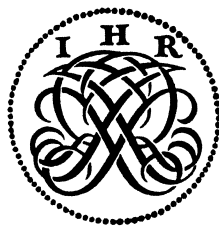
BeRI 314, källa/source C

Allegro



*) Se kritisk kommentar/See critical commentary





Tempo di Minuetto – Non troppo allegro



[Assaggio a Violino Solo]

BeRI 317

Johan Helmich Roman
(1694–1758)

I.

5

9

13

16

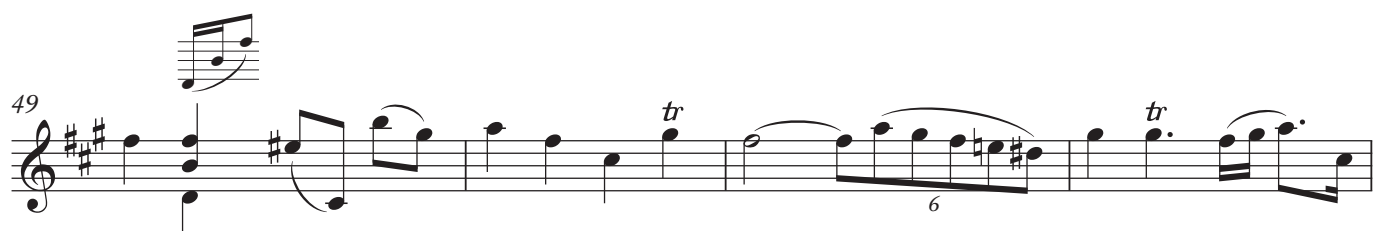
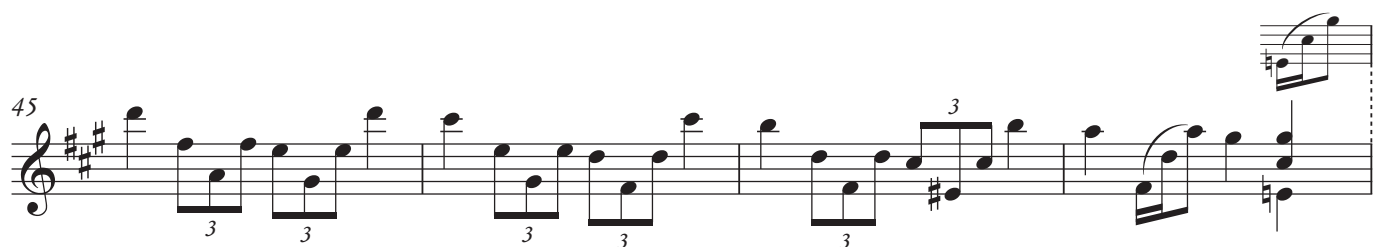
20

23

28

33

38



II.

3

6

8

11

14

17

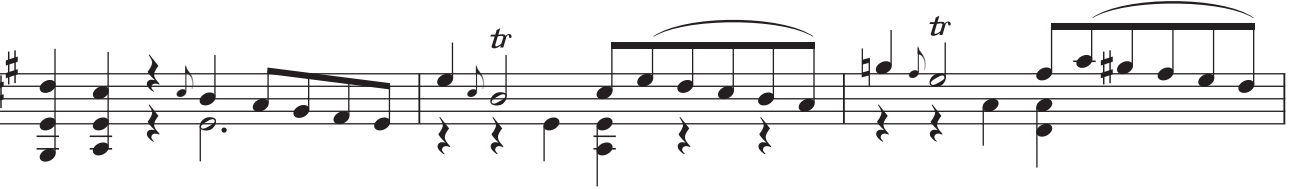
20

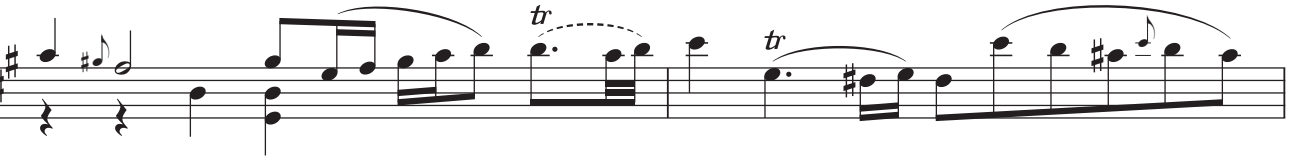
23

*)



III.  Musical notation for measures 1-3. Treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The first measure contains a half note G4 and a half note E5. The second measure contains a quarter note G4 with a trill (tr) above it, followed by a quarter note F#4. The third measure contains a quarter note G4 with a trill (tr) above it, followed by a quarter note E5.

4  Musical notation for measures 4-6. Measure 4: Quarter notes G4 and A4, quarter notes B4 and C5, quarter notes D5 and E5. Measure 5: Quarter notes F#4 and G4 with a trill (tr) above it, quarter notes A4 and B4. Measure 6: Quarter notes C5 and D5 with a trill (tr) above it, quarter notes E5 and F#4.

7  Musical notation for measures 7-9. Measure 7: Quarter notes G4 and A4, quarter notes B4 and C5. Measure 8: Quarter notes D5 and E5 with a trill (tr) above it, quarter notes F#4 and G4. Measure 9: Quarter notes A4 and B4 with a trill (tr) above it, quarter notes C5 and D5.

9  Musical notation for measures 10-12. Measure 10: Quarter notes G4 and A4 with a trill (tr) above it, quarter notes B4 and C5. Measure 11: Quarter notes D5 and E5 with a trill (tr) above it, quarter notes F#4 and G4. Measure 12: Quarter notes A4 and B4 with a trill (tr) above it, quarter notes C5 and D5.

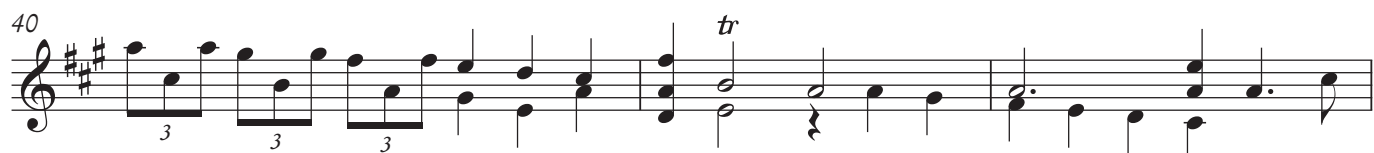
11  Musical notation for measures 13-15. Measure 13: Quarter notes G4 and A4 with a trill (tr) above it, quarter notes B4 and C5. Measure 14: Quarter notes D5 and E5 with a trill (tr) above it, quarter notes F#4 and G4. Measure 15: Quarter notes A4 and B4 with a trill (tr) above it, quarter notes C5 and D5.

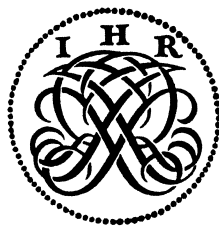
13  Musical notation for measures 16-18. Measure 16: Quarter notes G4 and A4 with a trill (tr) above it, quarter notes B4 and C5. Measure 17: Quarter notes D5 and E5 with a trill (tr) above it, quarter notes F#4 and G4. Measure 18: Quarter notes A4 and B4 with a trill (tr) above it, quarter notes C5 and D5.

16  Musical notation for measures 19-21. Measure 19: Quarter notes G4 and A4 with a trill (tr) above it, quarter notes B4 and C5. Measure 20: Quarter notes D5 and E5 with a trill (tr) above it, quarter notes F#4 and G4. Measure 21: Quarter notes A4 and B4 with a trill (tr) above it, quarter notes C5 and D5.

19  Musical notation for measures 22-24. Measure 22: Quarter notes G4 and A4 with a trill (tr) above it, quarter notes B4 and C5. Measure 23: Quarter notes D5 and E5 with a trill (tr) above it, quarter notes F#4 and G4. Measure 24: Quarter notes A4 and B4 with a trill (tr) above it, quarter notes C5 and D5.

22  Musical notation for measures 25-27. Measure 25: Quarter notes G4 and A4 with a trill (tr) above it, quarter notes B4 and C5. Measure 26: Quarter notes D5 and E5 with a trill (tr) above it, quarter notes F#4 and G4. Measure 27: Quarter notes A4 and B4 with a trill (tr) above it, quarter notes C5 and D5.





[Sats/Movement]

BeRI 318

Johan Helmich Roman
(1694–1758)

3

6 *piano* *forte*

9

12 *tr* *piano*

[Sats/Movement]

BeRI 319

Johan Helmich Roman
(1694–1758)

1

3

5

7

9

11

14

16

18 

20 

22 

24 

26 

28 

30 

32 

35 

37 

[Assaggio a Violino Solo]

BeRI 320

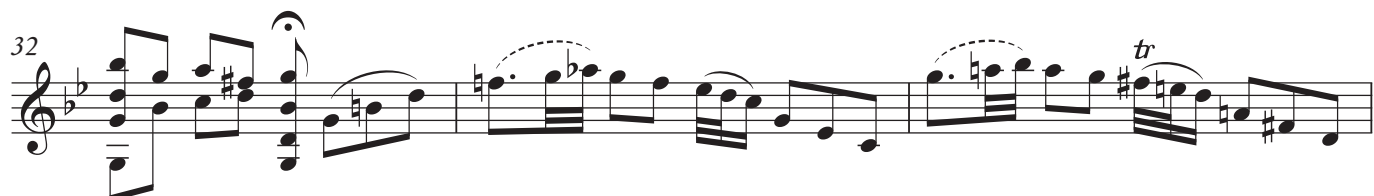
Johan Helmich Roman
(1694–1758)

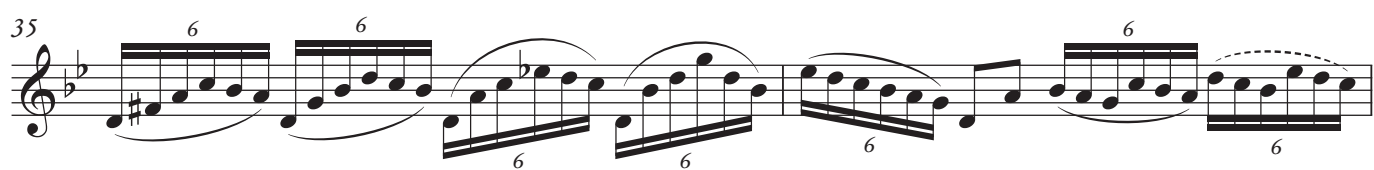
I. 

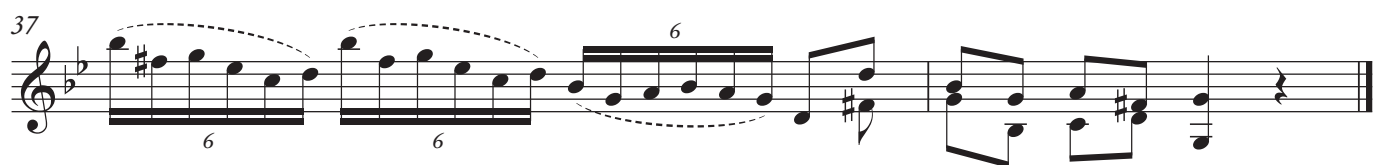
*) Se kritisk kommentar/See critical commentary

28 

30 

32 

35 

37 

II. 

3 

5 

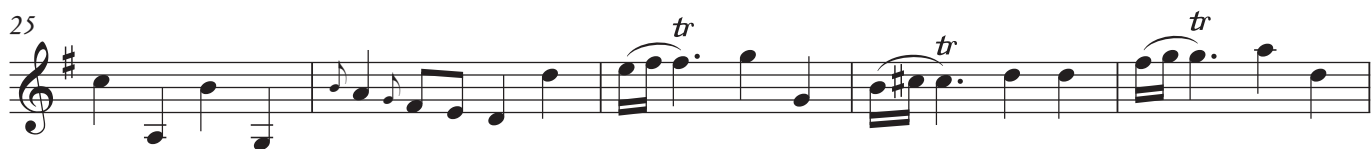
7 

9 

[arpeggio]

*) Se kritisk kommentar/See critical commentary





[Ouverture a Violino Solo] *)

BeRI 321

Johan Helmich Roman
(1694–1758)

4

7

10 *tr* [tr]

13 *)

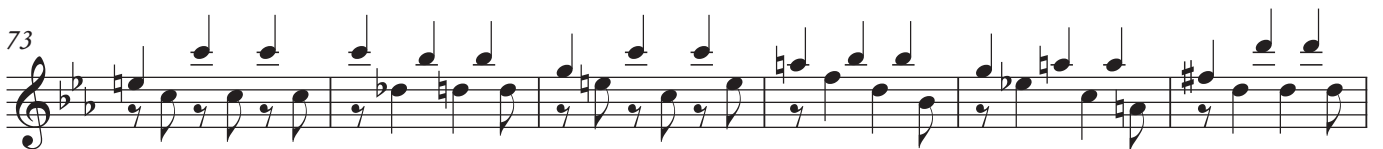
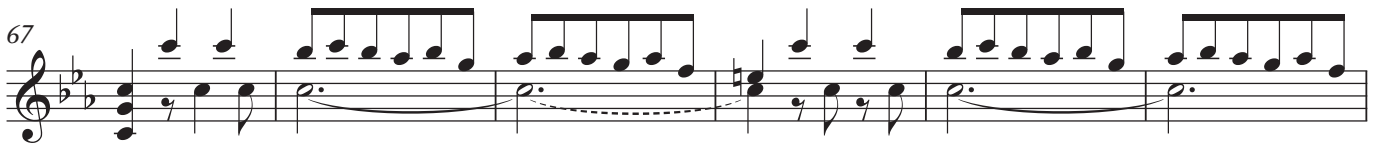
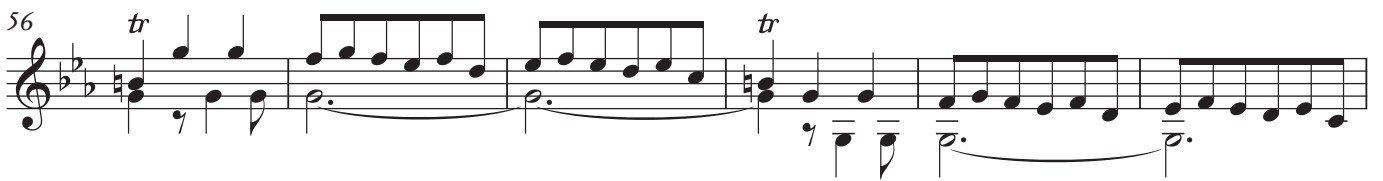
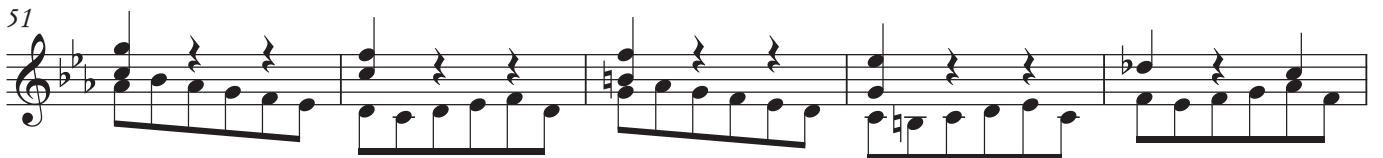
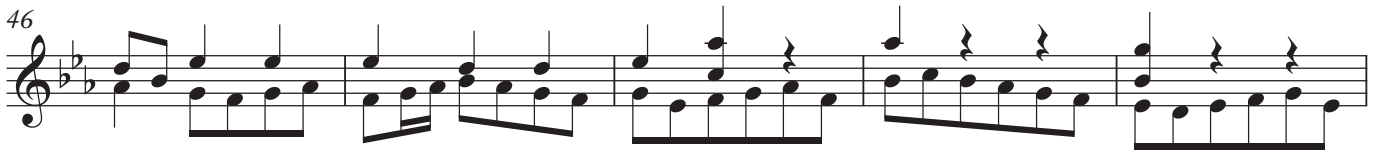
19

25

30

36

*) Se kritisk kommentar/See critical commentary



94

100

106

piano

112

forte

118

124

131

136

141

145

Ouverture à Violino Solo^{*)}

BeRI 322

Johan Helmich Roman
(1694–1758)

*) Se kritisk kommentar/See critical commentary

33

39

45 *)

50

55

61 *tr*

67

72

78

84

90

95

100

106

112

119

125

131

137

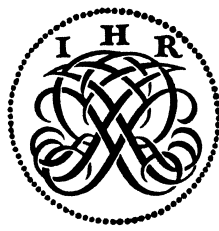
143

148

153

155

Adagio



[Assaggio a Violino Solo]

BeRI 323
[källa/source A]Johan Helmich Roman
(1694–1758)

Allegretto

I.

4

8

11

15 *tr*

19 *tr*

23 *tr*

27 *tr*

II.

5

9

14

20

25

29

33

37

42

46

tr

tr

tr

tr

tr

51 *tr* *tr*

56 *pia* *tr*

61

65 *tr*

70 *tr* *tr* *tr*

75 *tr* [*tr*] *tr* [*tr*]

80

84 *tr*

88

93

97

102

106

110

113

117

122

126

130

134

III.

4

7

10

12 *tr* *)

14

17

20

24 *tr*

27 *forte* *pianissimo* *f* *p* *f* *p*

30

34 *)

37

[Assaggio a Violino Solo]

BeRI 323

[källa/source B]

Allegretto

I.

4

8

11

15 *tr*

19 *tr*

23 *tr*

27 *tr*

Detailed description: This is a musical score for a violin solo piece. It begins with the tempo marking 'Allegretto'. The score is written in a single system with a treble clef and a common time signature. The piece is divided into measures, with measure numbers 1, 4, 8, 11, 15, 19, 23, and 27 clearly marked. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of trills, indicated by the 'tr' symbol above notes. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final cadence in measure 27.

II.

5

9

14

20

25

29

33

37

42

The musical score consists of ten staves of music in C major, 4/4 time. The notation includes various note values, rests, and articulation marks such as trills (tr) and slurs. The key signature has one sharp (F#). Measure numbers are indicated at the start of each staff: 5, 9, 14, 20, 25, 29, 33, 37, and 42. The piece concludes with a final cadence in measure 42.

46

Musical staff 46: Treble clef, eighth-note runs with slurs.

51

Musical staff 51: Treble clef, eighth-note runs with slurs and trills (*tr*).

56

Musical staff 56: Treble clef, eighth-note runs with slurs, trills (*tr*), and piano (*piano*) marking.

61

Musical staff 61: Treble clef, eighth-note runs with slurs, forte (*forte*) markings, and piano (*piano*) marking.

65

Musical staff 65: Treble clef, eighth-note runs with slurs, forte (*forte*) marking, and trills (*tr*).

70

Musical staff 70: Treble clef, eighth-note runs with slurs, trills (*tr*), and a whole note chord.

75

Musical staff 75: Treble clef, eighth-note runs with slurs, trills (*tr*), and a whole note chord.

80

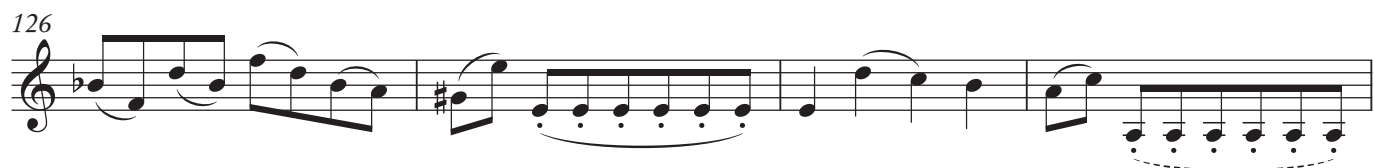
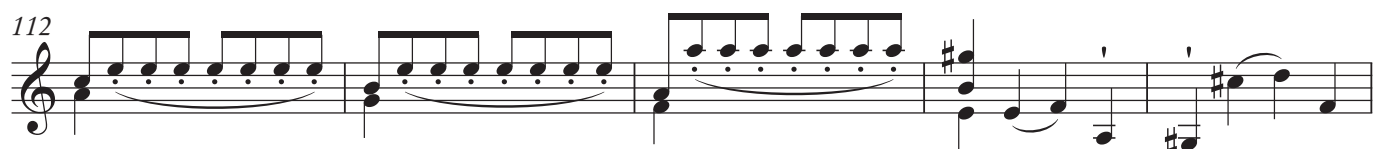
Musical staff 80: Treble clef, eighth-note runs with slurs, trills (*tr*), and accents (*s*).

84

Musical staff 84: Treble clef, eighth-note runs with slurs, trills (*tr*), and a whole note chord.

88

Musical staff 88: Treble clef, eighth-note runs with slurs, trills (*tr*), and a whole note chord.



III. 

4 *tr*

6

8 *tr*

10

12 *tr* *)

14

16 *tr* *)

*) Se kritisk kommentar/See critical commentary

18

21

24

27

30

33

35

[Assaggio a Violino Solo]

BeRI 324

Johan Helmich Roman
(1694-1758)

The musical score is written for a single violin in G major and 3/4 time. It consists of ten staves of music, numbered 1 through 28. The notation includes various rhythmic values, slurs, and ornaments. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The piece features several sixteenth-note passages, some with slurs and accents. Trills (tr) are used in measures 4, 10, 12, 14, 17, 22, and 28. Triplets of eighth notes appear in measures 12 and 13. Sixteenth-note runs are prominent in measures 20 and 22. The score concludes with a final cadence in measure 28.

31

34

37

39

41

43

45

48

51

53

55

Larghetto

II.

4 *tr* *tr* *f* *Pia*

9 *f* *Pia* *f* *Pia*

13 *f* *Pia* *f* *Pia*

17 *tr* *Pia* *f* *Pia* *f*

21 *tr* *6* *tr*

25 *tr* *6*

29 *tr* *tr*

34 *tr*

39 *6* *tr* *6* *6* *6*

43 *tr*

48 *tr* *tr*

52 *tr*

56 *tr*

60 *tr* *tr* *)

64 *tr* *tr* *tr*

68

71 *tr* *tr* *tr* [*tr*]

76 [*tr*] *tr*

81 *tr* *tr*

86 *tr* *tr*

91 *Pia* *f* *Pia* [*f*]

*) Se kritisk kommentar/See critical commentary

96 *Pia for*

99 *Pia [f] [Pia]*

103 *tr Pia for Pia forte*

107 *Pia forte Pia*

110 *forte 6 Pia Pianiss*

III.

5

9

12

15

*) Se kritisk kommentar/See critical commentary

20

24

27

30

34

38

IV.

3

5

7

[Svit f-moll/Suite F minor]*)

BeRI 327

Johan Helmich Roman
(1694–1758)

Allemande

I.

3

5

7

9

11

13

15 [tr]

17 [tr]

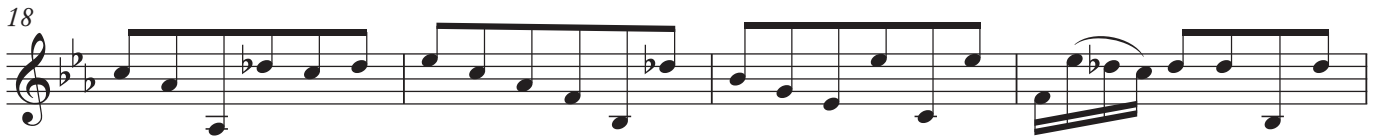
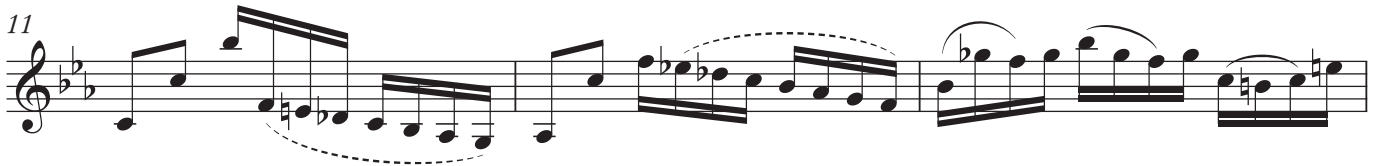
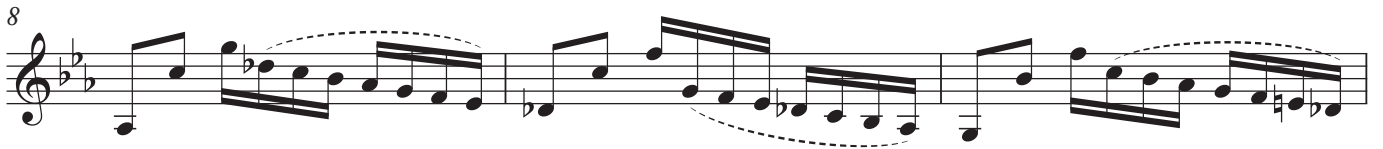
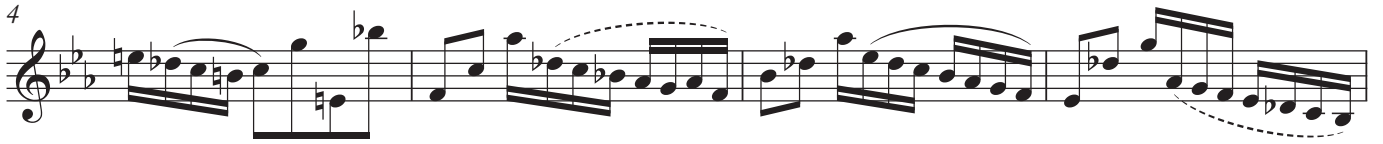
19

*) Se kritisk kommentar/See critical commentary

Musical score for a single melodic line, measures 21-43. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music consists of a continuous sequence of notes, primarily eighth and sixteenth notes, often grouped with slurs and ties. Measure 21 starts with a quarter rest followed by a series of eighth notes. Measures 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, and 43 show a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and occasional quarter notes. A double bar line with repeat dots is present at the end of measure 43. A small asterisk annotation is located below measure 33.

*) Se kritisk kommentar/See critical commentary

Corrente





Larghetto

III. 

*)

3

5

7 1.

9 2. 3

11 3

13 3

15

17

20 1. 2.

*) Se kritisk kommentar/See critical commentary

Giga

IV.

3

6

9

12

15

17

20

23

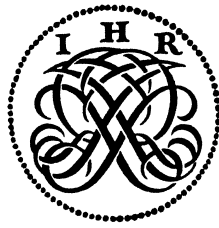
25

27

Detailed description: This is a musical score for a piece titled 'Giga'. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 12/8. The piece is marked 'IV.' and consists of 27 measures. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout the piece. The piece concludes with a double bar line and repeat dots. Measure numbers 3, 6, 9, 12, 15, 17, 20, 23, 25, and 27 are indicated at the beginning of their respective staves.







Johan Helmich Roman
(1694–1758)

BeRI 328

BeRI 329

*) Angående autenticitet för BeRI 328–348, se kritisk kommentar./Concerning autenticity for BeRI 328–348, see critical commentary.

BeRI 330



BeRI 1:25



BeRI 331



BeRI 332



12 *tr* *tr* *)

15 *tr* V *b*

18

21

24 *)

26 *tr* *b*

29 *tr* 1 3 4

32 *tr* V *tr*

35 1 1 3

38

41 *tr* *)

44

47

50

53

[segue]

57

61

64

67

70

73

77

BeRI 333

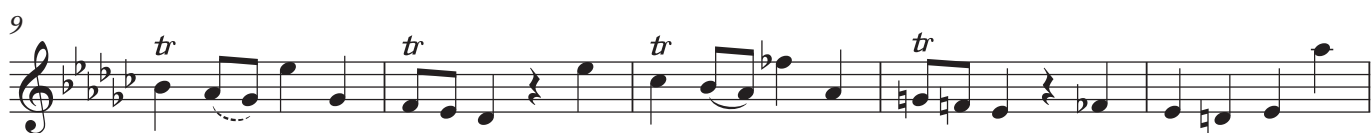
Musical score for BeRI 333, measures 1-27. The score is written in treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time. It features a melodic line with various ornaments and trills. Measure 1 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 2 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 3 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 4 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 5 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 6 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 7 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 8 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 9 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 10 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 11 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 12 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 13 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 14 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 15 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 16 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 17 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 18 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 19 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 20 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 21 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 22 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 23 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 24 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 25 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 26 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 27 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4.

BeRI 1:34

Musical score for BeRI 1:34, measures 1-13. The score is written in treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time. It features a melodic line with various ornaments and trills. Measure 1 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 2 continues with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. Measure 3 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 4 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 5 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 6 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 7 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 8 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 9 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 10 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 11 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 12 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 13 has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4.



BeRI 334



BeRI 335

Musical score for BeRI 335, measures 1-25. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The melody features several trills (tr) and slurs. Measure 5 includes a first finger (1) marking. Measure 13 has a double bar line and a fermata over the final note. Measure 17 has a trill (tr) over a sixteenth-note figure. Measure 21 has a double bar line and a fermata over the final note. Measure 25 ends with a double bar line.

BeRI 336

Musical score for BeRI 336, measures 1-9. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The melody features several trills (tr) and slurs. Measure 5 includes a first finger (1) marking. Measure 9 ends with a double bar line.

13

4
3
1
1
1

18

tr
tr
tr
tr
tr

23

tr
tr
tr
tr
tr

28

tr
tr
tr
tr

32

tr
tr
tr
tr

36

tr
tr
tr
tr

40

tr
tr
tr
tr

45

tr
tr
tr
tr

49

tr
tr
tr
tr

53

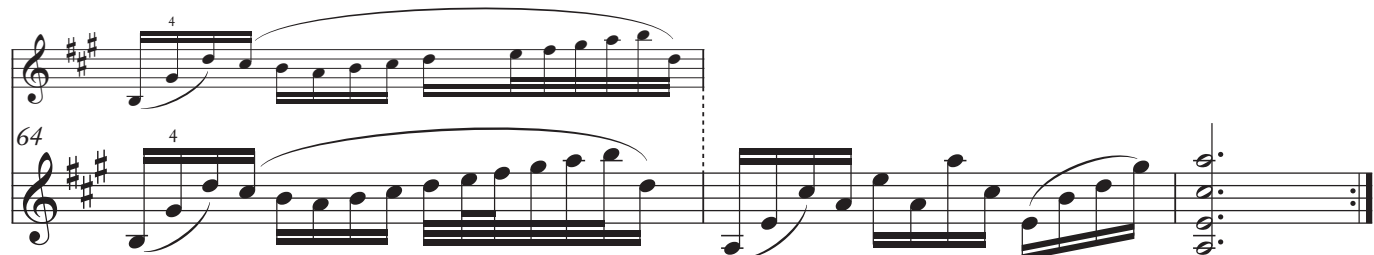
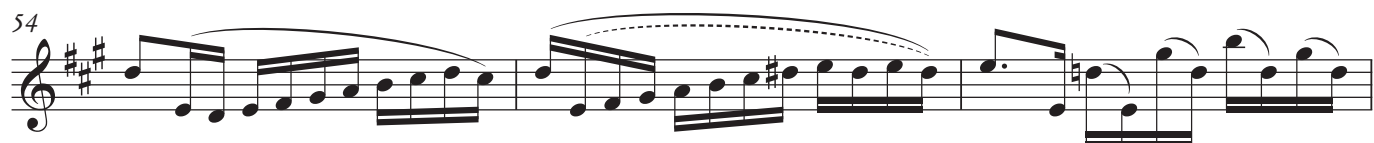
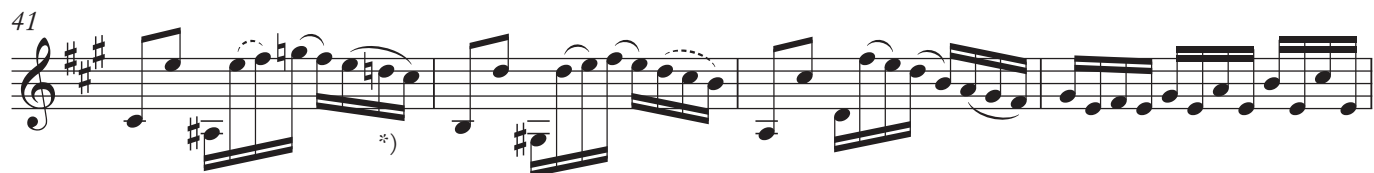
tr
tr
tr
tr

57

tr
tr
tr
tr

BeRI 337

Musical score for BeRI 337, measures 1-32. The score is written in treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The piece consists of ten staves of music. Measure numbers 4, 7, 10, 13, 16, 19, 23, 26, 29, and 32 are indicated at the beginning of their respective staves. The notation includes various rhythmic patterns, slurs, and articulation marks such as trills (tr) and accents. The final measure (32) ends with a fermata and a repeat sign.



BeRI 338

Musical score for BeRI 338, measures 1-25. The score is written in treble clef with a common time signature (C). The key signature has one sharp (F#). The melody consists of eighth and quarter notes, often beamed in pairs. Fingerings (1-4) and trills (tr) are indicated throughout. A repeat sign with first and second endings is present at measure 7. Measure 25 ends with a double bar line.

BeRI 339

Musical score for BeRI 339, measures 1-7. The score is written in treble clef with a common time signature (C). The key signature has two flats (Bb, Eb). The melody is characterized by sixteenth-note runs, often beamed in groups of four. Fingerings (1-4) and trills (tr) are indicated. Measure 7 ends with a double bar line and a fermata over the final note.

9

11

13

15

17

19

21

24

29

[segue]

*)

*) Se kritisk kommentar/See critical commentary

4 32 2 tr

34 tr tr

36 1 *) tr 1

38 1 4 [q] 4

40 1 *) tr *) tr

42 tr 1 tr 1 tr 1 tr

44 1 tr 4 tr 4

46 tr 4 tr 4 tr 2 1 tr

48 tr

50 tr *)

52 

54 

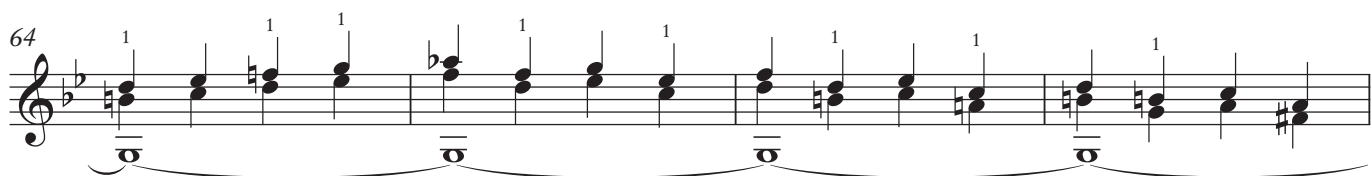
56 

58 

60 

62 

[utförande se takt 22/
execution see bar 22]

64 

68 

71 

BeRI 340

4

7

10

13

16

19

22

25

28

31

34

37

40

*)

43

46

50

53

56

[segue]

63

*)

67

70

73

*)

77

80

*)

85

*)

91

98

105

112

117

124

130

137

[segue]

143

*) Se kritisk kommentar/See critical commentary

A B C D E^b E F

*) [sic]

BeRI 341

Ursprünglig/Original notation:

*)

5

10

14

19

24

29

34

39

45

*) Se kritisk kommentar/See critical commentary

A B C D E^b E F G

BeRI 342

Ursprünglig/Original notation:

4 *tr*

7 [[!] [!]] *tr*

10

13 *)

15 *tr*

18

*) Se kritisk kommentar/See critical commentary

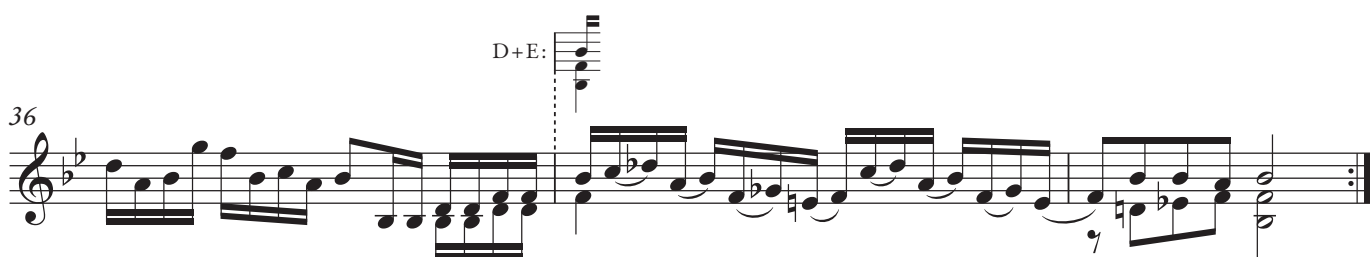
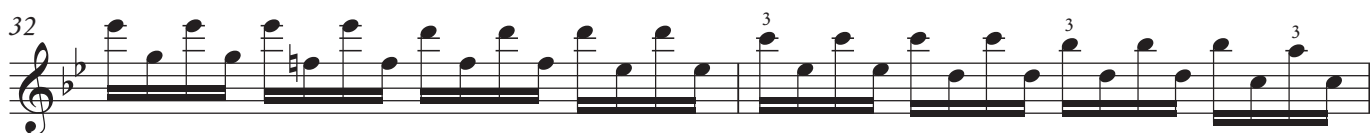
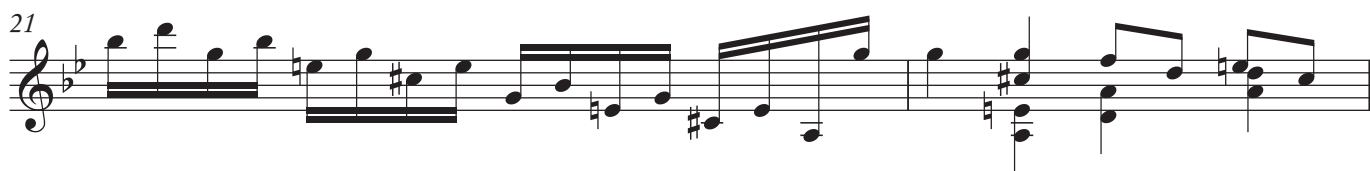
BeRI 343



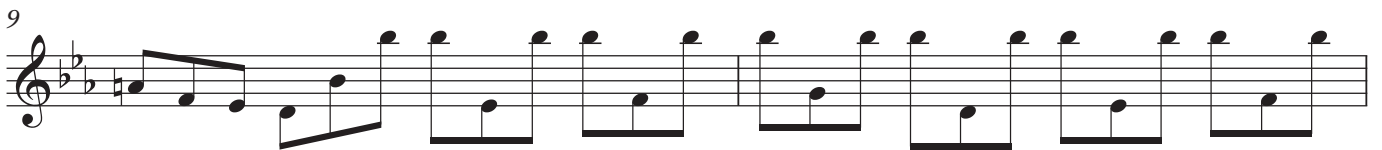
BeRI 344

The musical score consists of nine staves of music in a single system. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various rhythmic values, slurs, and ornaments. Measure numbers 3, 5, 7, 9, 12, 15, 17, and 19 are indicated at the start of their respective staves. Trills (tr) are marked in measures 5, 15, and 19. A double bar line with repeat dots appears at the end of measure 12. Two chord diagrams are provided: one for measure 9, labeled 'D:' and 'E:', and another for measure 17, labeled 'D+E:'. The 'D:' diagram shows a D major triad, and the 'E:' diagram shows an E major triad. The 'D+E:' diagram shows a D major triad with an added E note.

*) Se kritisk kommentar/See critical commentary



BeRI 345





BeRI 346

3 *tr*

6 *tr*

9

12

15 *tr*

17 *tr* *)

20 *tr* V

22 *tr* *)

25 *tr*

27 *tr*

30 *tr* [tr] V V *)

*) Se kritisk kommentar/See critical commentary

Fuma*)

3

5

7

9

11

13

15

17

19

21

23

*) Se kritisk kommentar/See critical commentary

25

27

29

31

*)

34

36

38

40

42

*) Se kritisk kommentar/See critical commentary

44 *tr*

46 *tr*

48

BeRI 348

5

8

11

14

18

21

26 

31 

35 

38 

41 

45 

49 

54 

59 

64 

68 

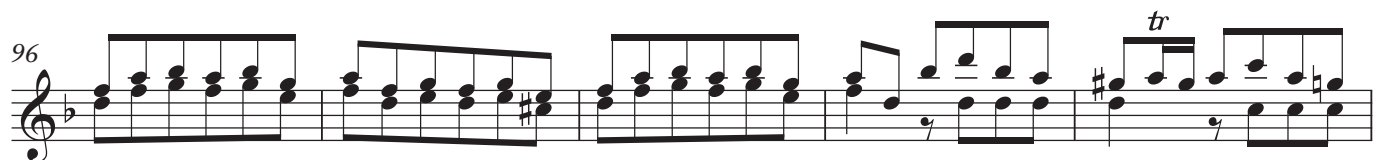
73 

78 

83 

88 

92 

96 

101 

106 


111 

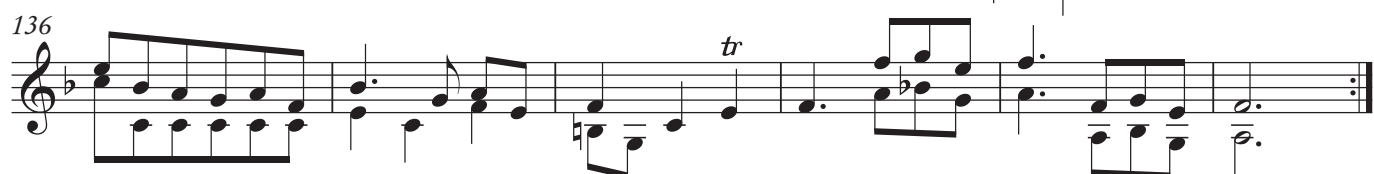
116 

[segue]

125 

[segue]

131 

136 

[Komposition i en sats/Composition in one movement] *)

BeRI 349

Johan Helmich Roman
(1694–1758)

C Dur [C major]

4 D moll [D minor]

6 F dur [F major]

9 G moll [G minor]

12 B dur [B \flat major] C moll [C minor]

15 D# dur [D# major] *)

18 F moll [F minor]

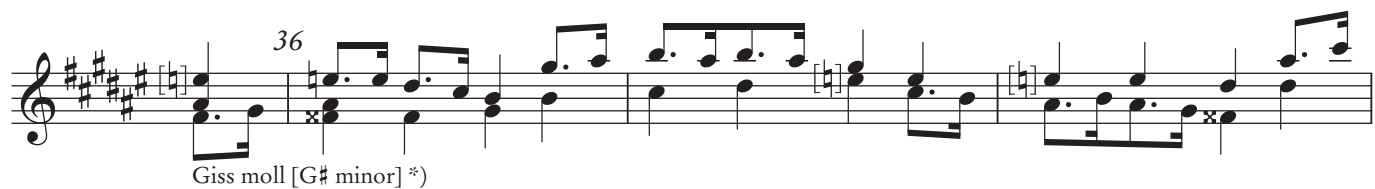
21 Giss dur [G# major]

25 B moll [B \flat minor]

*) Se kritisk kommentar/See critical commentary

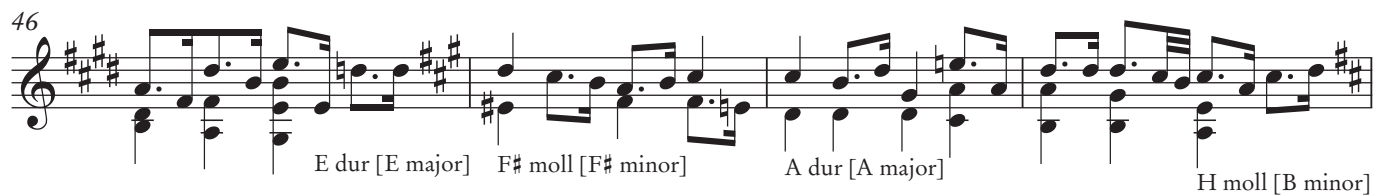
29  Giss dur [C# major] D# moll [D# minor]

32  F# dur [F# major]

36  Giss moll [G# minor] *)

39  H dur [B major]

42  Ciss moll [C# minor]

46  E dur [E major] F# moll [F# minor] A dur [A major] H moll [B minor]

50  D dur [D major] E moll [E minor] *)

54  G dur [G major] A moll [A minor] C dur [C major]

58 *tr* 

61 

*) Se kritisk kommentar/See critical commentary

[Sats/Movement]*)

BeRI 350

Johan Helmich Roman
(1694–1758)

4

7

10

12

14

16

18

21

25

28

30

*) Se kritisk kommentar/See critical commentary

33

36 *tr* *tr* *tr*

39

41

43

46 [simile]

50

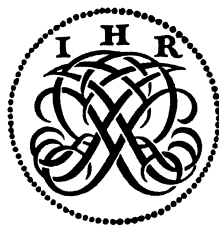
53 *tr* *tr* [3] [simile]

55 *tr* *tr* *tr* *tr* *tr* *tr*

57

59 *tr*

Detailed description: This page of a musical score contains nine staves of music, numbered 33 through 59. The music is written in a single melodic line on a treble clef staff. The key signature has one sharp (F#). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above notes in measures 36, 53, 55, and 59. A triplet of eighth notes is marked with '[3]' in measure 53. A section from measure 46 to 50 is marked '[simile]'. A large slur with a dashed line above it spans from measure 39 to measure 57. The piece concludes with a final chord in measure 59.



[Fragment] *)

BeRI F 1

Johan Helmich Roman
(1694–1758)

4

7
D moll [D minor]

10
A moll [A minor] E moll [E minor]

12

14
H moll [B minor] F#m [F# minor]

16
[Ciss moll/C# minor]


18

20
[Fiss dur/F# major] [H dur/B major] [Giss moll/G# minor]

*) Se kritisk kommentar/See critical commentary

23 
[Ess moll/E \flat minor]

26 
[Gess dur/G \flat major]

28 
[B moll/B \flat minor]

30 

32 

34 

37 
[Ass dur/A \flat major] [Dess dur/D \flat major]

39 
[Fiss dur/F \sharp major]

41 

43 

46 *tr* *tr*

 [E dur/E major]

48 *tr*

50

52

54

56 *tr*

58 *tr* *tr* *tr*

60 *tr*

62 *tr* *tr* *tr* [*tr*] [*tr*] *tr*

 [G dur/G major]

65 *tr*

 [A moll/A minor]

[oavslutad/unfinished]

[Satsfragment/Fragment of movement] *)

BeRI F 9

Johan Helmich Roman
(1694–1758)

[Allegro]

5

10

15

19

23

27

Adagio

Allegro

30

35

40

*) Se kritisk kommentar/See critical commentary

45

49

53

57

61

64

67

70

73

76

79

83

The musical score consists of ten staves of music in a single melodic line. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and ties used throughout. Trills are indicated by 'tr' above notes in measures 73 and 76. A bracketed flat symbol '[b]' appears above a note in measure 61. Dashed lines are used to highlight specific melodic phrases or intervals in measures 53, 61, 64, 67, 70, 76, and 79. The music concludes at measure 83.

[De återstående taktarna saknas./The remaining bars are missing.]

Appendix

Duet[t]o

[i a-moll för två violiner/in A minor for two violins]

BeRI 239

Johan Helmich Roman
(1694–1758)

I.

4

7

10

II.

Two staves of music in 3/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and quarter notes with various phrasing slurs.

7

Two staves of music in 3/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and quarter notes. A trill (tr) is marked above the final note of the upper staff in measure 12.

13

Two staves of music in 3/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and quarter notes with various phrasing slurs.

18

Two staves of music in 3/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and quarter notes with various phrasing slurs.

23

Two staves of music in 3/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and quarter notes with various phrasing slurs. A trill (tr) is marked above the final note of the upper staff in measure 27.

28

Two staves of music in 3/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and quarter notes with various phrasing slurs. A trill (tr) is marked above the final note of the upper staff in measure 32.

III.

Two staves of music in common time. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with quarter and eighth notes.

4

tr

Two staves of music. Measure 4 includes a trill (*tr*) in the upper staff. The music continues with eighth-note patterns and slurs in both staves.

7

Two staves of music. The upper staff has a more active eighth-note melody, while the lower staff continues with a steady accompaniment.

10

Two staves of music. The upper staff features a complex eighth-note melody with slurs. The lower staff has a simpler accompaniment.

13

Two staves of music. The upper staff has a melodic line with slurs and a repeat sign at the end. The lower staff has a rhythmic accompaniment.

16

Two staves of music. The upper staff has a melodic line with slurs and a repeat sign. The lower staff has a rhythmic accompaniment.

19

*)

22

26

f *p*

29

f *p* *f* *p* *f* *p*

32

35

38

IV.

Musical score for system IV, measures 1-3. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The notation is in treble clef. Measure 1 starts with a fermata over the first note, marked with an asterisk (*). The melody consists of eighth and quarter notes, with some beamed eighth notes. The bass line is primarily quarter notes.

4

Musical score for system IV, measures 4-5. Measure 4 continues the melody from the previous system. Measure 5 features a double bar line and a repeat sign. The melody has a fermata over the final note, marked with an asterisk (*). The bass line continues with quarter notes.

7

Musical score for system IV, measures 6-8. Measure 6 continues the melody. Measure 7 has a fermata over the final note. Measure 8 concludes the system with a final fermata over the last note. The bass line continues with quarter notes.

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 operaorkester 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. ”Drottningholmsmusiken”, 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 svenska 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.

Johan Helmich Romans verk för soloviolin

I Johan Helmich Romans instrumentala produktion finns en verkgrupp som avviker från rådande stilhistoriska mönster. Det handlar om hans soloverk för oackompanjerad violin (BeRI 301-350).

Verk för soloinstrument utan bas

Praxis att skriva för vanligen ett soloinstrument *senza basso* synes ha florerat från 1600-talets mitt och ungefär ett århundrade framåt. Genren kan ses som en del av instrumentalmusikens konsolidering under 1600-talet med egna formtyper som inte använder sig av vokalmusikens mönster. Därvid bör man hålla i minnet att de instrument som kom att dominera århundradet lämnat renässansens ideal och utvecklats till sina barocka motsvarigheter. Inte minst gäller detta stråkinstrumenten och violinen med sin snabbt ökande användning i ensembler och orkestrar. Instrumentalmusikens frigörelse från det vokala och musikinstrumentens frigörelse från renässansens motsvarande typer har säkert inbjudit till att både utforska tonredskapen tekniskt och vilken musik de möjliggjorde. Fenomenet är allmänt och finns t.ex. även när det gäller orgelmusiken i protestantiska länder där orgelns roll i gudstjänstlivet fick större tyngd och betydelse vilket ställde andra krav på orgeln som instrument (Johann Adam Reincken, Dieterich Buxtehude, Johann Sebastian Bach m.fl.). Detsamma gäller klaverinstrument och kammarmusik, då nya former i en friare stil uppkom såsom *ricercare*, *canzonor*, *capriser*, *toccator*, *partitor* (Girolamo Frescobaldi, Johann Jacob Froberger m.fl.), vilket ytterst synes manifesteras i *stylus phantasticus*: ”Den fantastiska stilen är särskilt lämpad för instrument. Den är det mest fria och ohämmade kompositionssättet; den är ej bunden av någonting, icke till något ord eller ett melodiskt subjekt; den instiftades för att påvisa genialitet och undervisa i harmonins fördolda utformning och sinnrik komposition av harmoniska fraser och fugor” (Athanasius Kircher, *Musurgia universalis*, 1650). Som samma andas barn kan man se verken för soloinstrument utan bas. Genren omfattar verk för blockflöjt, traversflöjt, violin, violoncell och viola da gamba. I en fri stil som inte sällan kommer improvisationskonsten nära utforskas instrumentens tekniska och musikaliska möjligheter. I sådant ljus framstår genren som en spjutspets mot dittills inte prövade uttrycksmedel och formtyper. Jacob van Eyck med sin *Der Fluyten Lust-hof* för en ensam blockflöjt kan ses som ett tidigt uttryck för genren (1649). Johann Sebastian Bach och Georg Philipp Telemann har båda skrivit för traversflöjt solo, Bach utom för violinen även för en ensam violoncell och en ensam traversflöjt. Viola da gamba som var både melodi-, bas- och ackordinstrument har lockat flera, där Johannes Schenck (1660-1712) skrivit ett flertal, tekniskt krävande verk för en eller två gambor utan bas (op. 2, op. 6, *Le Nymphe di Rheno*). Den virtuose Antoine Forqueray (1672-1745) tillade en sjunde sträng på basgamban och införde bassträngar som var glest överspunnna med tunn silvertråd. Båda dessa tonsättare ställer stora krav på spelaren genom en repertoar med briljant virtuosa verk. En tysk tonsättare verksam i London var Carl Friedrich Abel (1725-1787),

uppburen viola da gambavirtuos som skrivit ett flertal solosonater för sitt instrument. Det är sena verk för gamban vilkas utforskande funktion bleknat och stilistiskt ansluter sig till rådande galanta mode. Detsamma gäller övriga verk i genren, där duetter och trios blivit vanligare under dess sista period. Exempelvis finns i svenska samlingar kompositioner av Johann Joachim Quantz (1697-1773) för en till tre traversflöjter¹ och verk för två violiner av Andrea Zani (1696-1757) och Girolamo Rovetta. Mot detta mönster av originalkompositioner avviker ett arrangemang av 22 cembalosonater för två violiner av Domenico Scarlatti (1685-1757) i utskrift av tonsättaren och hovkapellisten Anders Wesström (ca 1720-1781)². Samme Wesström har komponerat en *Sonata Violino con Violoncello obbligato* som kan räknas till genrens svanesång samtidigt som den är stilistiskt framåtblickande³.

Verk för soloviolin

När det gäller soloverk för violin utan bas synes genren ha uppkommit i tyska områden under 1600-talets senare del och varit fullt utvecklad ca 1700. Genren utvecklade det polyfona violinspelet och uppvisar släktskap med ett experimenterande violinspel med bas som t.ex. i Giovanni Antonio Pandolfos (1629-efter 1679) bitvis mycket märkliga sonator. Genren bör även vara släkt med etyden och verk som tillkommit i pedagogiskt syfte, vilka renodlar vissa tekniska svårigheter och därför med fördel skrivs för ett instrument utan bas. I verk för en ensam violin står instrumentet helt fritt och spelaren kan utan hänsyn till någon ensemble söka sig fram och utforska de spelsätt och former som instrument och musik tål. Till skillnad från 1800-talets dyrkan av virtuoser och magiska konstnärer som Niccolò Paganini och Ole Bull, där spelaren ställs i centrum, faller här allt ljus i genren på instrumentet. Från tiden ca 1676 stammar det första kända belägget för violin utan ackompanjerande bas. Heinrich Ignaz Franz Bibers (1644-1704) remarkabla *Passacaglia* ingår i hans *Rosenkranz-Sonaten (Mysteriesonater)*, som i toner skildrar radbandets femton böner till Madonnan i Rosenkransen. Bibers trolige elev Johann Joseph Vilmayr (1663-1722), liksom denne verksam i Salzburg, utgav 1715 sina *Artificiosus Conventus pro Camera* med sex partitor à *Violino Solo Con Basso bellè imitate*, d.v.s. med basso continuo invävd i satsen. Genren odlades inom Dresdenskolan, där Johann Paul von Westhoff (1656-1705) märks med sina sex *Partitas* för soloviolin (1682 och 1696). Där fanns även Johann Jacob Walther (1650-1717) som i tekniskt hänseende brukar nämnas

¹ Av Quantz, finns en sonata D-Dur för tre traversflöjter, som bevarats både i Uppsala (UUB, Imhs 11b och 61:8, i det senare fallet i utskrift av hovkapellisten Joachim Daniel Gudenschwager, i MTB, en utskrift i 3 Fb-R (olim *Utile Dulci*) och i LUB, Eng. nr 228 (QV 3:3.2). I MTB återfinns en sonata i G-Dur i utskrift av H/N 62 hovkapellisten Georg Johan Menges med signum 3 Fb-R (olim *Utile Dulci*), medan en sonata i D-Dur har bevarats i LUB, Wenster nr 53 (QV 3:3.3).

² Verk *per due violini* B, c, G, F, G av Girolamo Rovetta i MTB, Alströmersamlingen 165:26, av Andrea Zani en duett Ess samt *Pensiere Notturmo* i samma samling 171:1 och 171:2 och arrangemanget av Scarlattisonatorna 167:11.

³ MTB, W 2/Sv.-R. Wesström har ju bl.a. komponerat stråkkvartetter, *Sei Quartetti*, MTB, W4-R, urskrift av H/N 167 (*Utile Dulcis* stämpel). Solosonatan med sina 20 variationer torde vara skriven före 1770 och har framförts av honom bl.a. vid konsert i Stockholm 1773 och i Uppsala. 1778. C. F. Hennerberg 1929 s. 144.

näst efter Biber och som utvecklat det polyfona violinspelet med bl.a. dubbelgrepp i höga lägen och nya stråkarter, dock i verk med bas. Även Johann Georg Pisendel (1687-1755), stilbildande och ansedd som sin tids skickligaste violinist i Tyskland, tillhörde från 1712 hovorkestern i Dresden och blev 1731 dess konsertmästare. Pisendel har bidragit till genren med sin sonata för soloviolin i a-moll, skriven ca 1716. Även hans egenartade sonator för violin med bas kräver en tekniskt driven spelare. Pisendel är i övrigt känd för att ha arbetat med och utvecklat stråkklangen vid hovorkestern i Dresden. Johann Sebastian Bachs *Sei Solo a Violino senza Basso accompagnato* (sex sonator och partitor, BWV 1001-1006), som fullbordades i Köthen 1720 och troligen inspirerats av Pisendels spel, tillhör liksom de sex solosviterna för violoncell (BWV 1007-1012) de mest spelade verken i genren, medan partitan i a-moll för traversflöjt (BWV 1013) hörs mera sällan. Den produktive och mångsidige Georg Philipp Telemann i Hamburg har bl.a. komponerat 12 fantasior utan basso continuo för traversflöjt (1732-1733), 12 för violin (1735) och 12 för viola da gamba (1735).

En kontakt mellan tyska och italienska musiker var Giuseppe Torelli som var konsertmästare i Ansbach under samma tid som Pisendel var korgosse vid hovkapellet därstädes. Torelli hade studerat för ledande musiker i Bologna såsom Giacomo Antonio Perti, kapellmästare vid Basilica di San Petronio, möjligen även för violinisten i samma orkester Bartolomei Girolamo Laurenti, vars son Girolamo Nicolò Laurenti (1678-1751) hör till dem som skrivit i genren. Ytterligare en italiensk representant är Giuseppe Tartini, från 1721 Maestro di Cappella vid Basilica di Sant'Antonio i Padua som utgav sina 30 sonater för oackompanjerad violin med början 1745. Då tillkomsttiden för Tartinis verk är svåra att fastställa, får man räkna med att vissa tillkommit under tidigare perioder⁴.

Gemensamt för de tonsättare som skrev för sina instrument utan ackompanjerande bas var att de var virtuoser och utgjorde eliten av sin tids spelare med en särskild relation till instrumenten. Deras kompositioner blev till en spegel av vars och ens briljant personliga stil som visar hur de utvecklat violinens tekniska möjligheter i det polyfona spelet, exempelvis scordatura, dubbelgrepp i höga lägen, ackordspel, pizzicato och olika stråktekniker, bl.a. arpeggio. I detta mönster av utforskande och förnyande virtuoser passar Roman väl in. Han var sin tids ledande svenske violinist, känd i London som ”the Swedish Virtuoso” och uppskattad hemmavid för sin ”starka båge”, d.v.s. sin stora ton och säkra stråkteknik⁵.

⁴ Om Tartinis *piccole sonate* se P. Brainard 1960 s. 383-393, här särskilt 385.

⁵ Hur Roman spelade speglar sig i en beskrivning av hans elev Per Brants sätta att spela: ”... til at anföra en *Orchester* ägde han en stark och genomträngande Båge. Hans spelart var eljest mycket tydlig. ... han ägde fullkomligen sin Mästares Båge och ton”. MTB, Johan Fredrik Hallardts *Biografiskt Musiklexikon*, handskrift 36 a s. 241 ff.

Romans andra utrikes resa

Roman kan ha mött genren *senza basso* redan under sin studietid i London 1716 till våren 1721. Högst sannolikt var han elev till Francesco Saverio Geminiani, vars verkförteckning upptar en sonat för violin utan bas (op 1, 1705)⁶. Inspirationen till sina egna *Assaggi* torde Roman dock ha fått under sina andra utrikes resa 1735 till 1737. Det fysiska målet för hans grand tour var de varma baden i Ischia utanför Neapel, där han skulle försöka återvinna något av sin sedan ungdomen förlorade hörsel. Men den var självklart också en resa i det senaste inom musikens stilutveckling. Han hade ju planerat sin resväg så att han skulle passera viktiga musikstäder, där han kunde umgås med tonsättare och musiker som kunde ge honom värdefulla impulser. Inte oväntat finns det ett tydligt mönster att han uppsökt namnkunniga tonsättare, kapellmästare och konsertmästare vid hov och kyrkor och sammanträffat med berömda violinvirtuoser. Därtill skulle han utöka hovkapellets notbibliotek med musik som var tjänlig för hovets representation och förnya repertoaren med verk som speglade det senaste inom konststartens stilistiska utveckling. Högst sannolikt har han även anskaffat noter för egna pengar och använt musiken i tjänsten, vilket komplicerar försöken att avgränsa hovkapellets notbibliotek, även om orkesterns repertoar därmed vidgats. Ett antagande att Roman bekostat åtskilligt själv harmonierar väl med hans egna ord i sin anmälan av konserten i Vetenskapsakademien den 7 oktober 1747 med vilken han avsåg att visa ”Swenska Språkets böjelighet till Kyrko=Musique”: ”Den som på 2:ne sina kostsamma resor utom Fäderneslandet, wunnit deras wänskap och tycke, som nu för tiden skattas för de berömligaste mästare i Musiquen, kan ju ej annat, än förnöja sina Landsmän med den mognaste frukt af sina kostsamma resor”⁷. Sin egen samling skänkte Roman bort 1749 till Åbo akademi, där den jämte Akademiens bibliotek beklagligtvis förstördes i Åbo brand 1827.

Sin två år långa resa inledde Roman med att hösten 1735 återse Händel i London och återknyta till kontakter från studietiden. Våren 1736 passerade han igenom Frankrike för att komma till Italien, där han en tid först vistades i Rom. Av de namn Sahlstedt nämner som Roman där umgåtts med kan *Benchini* identifieras som *Pietro Paulo Bencini* (ca 1670-1755), tonsättare och kapellmästare i flera kyrkor i Rom, bl.a. Santa Maria in Vallicella (Chiesa Nuova åren 1705-1743, därefter i Peterskyrkan. Bakom Sahlstedts namnform *Montanaro* finns *Antonio Maria (Francesco) Montanari* (1676-1737), berömd violinvirtuos med elever från hela Europa, t.ex. Pisendel som studerat för honom en period under 1717. Utom att vara en *virtuosissimo sonator di violino* (Pier Leone Ghezzi) hade Montanari gjort sig känd för sina experiment med enharmoniska mikrointervall. Det bör vara dessa teorier liksom även och inte minst de tidens temperaturproblem som vid 1740-talets början dryftades inom Vetenskapsakademien i Stockholm och återspeglas i Romans klaversonator, där man återfinner ackord- och tonartsväxlingar

⁶ BeRI 1955 s. 359. Geminiani hörde till de tonsättare i London som enligt Romans minnestecknare Abraham Magnusson Sahlstedt förstod ”at sätta rätt värde på des sällsynta gåfwor”. Återgivet hos E. Helenius-Öberg 1994 s. 208.

⁷ Lära Tidningar 1747 nr 42. Ex. i KB. E. Helenius-Öberg 1994 s. 164.

som bara kan utföras som enharmonisk förväxling på ett klavikord (t.ex. BeRI 226:2)⁸, i vars vältempererade värld mikrotonerna är hörbara på ett annat sätt än i liksvävighetens utslätande former. Sahlstedts namnform *Pasgaulini* bör uttydas som *Pasqualino Bini*, en virtuos på violin som varit elev till Tartini och vistades i Rom vid tiden för Romans besök i staden (I. Bengtsson 1955 s. 72). Från Rom begav sig Roman till Neapel, där han bör ha träffat tonsättare, suttit i bibliotek och skrivit av den musik han fann lämplig för hovkapellet. Här har han mött en musikalisk stil han skulle göra till sin. Verk av tonsättare i den neapolitanska skolan – Leonardo Leo, Domenico Natale Sarri, Giovanni Battista Pergolesi m.fl. - skulle han ta till sitt musikaliska hjärta, och de skulle följa honom hans tjänstgöringstid ut.

Återvägen till Sverige gick över kända musikstäder med goda orkestrar och framstående violinister och tonsättare såsom Bologna, Venedig-Padua, Wien, Dresden och Berlin, sannolikt även Hamburg. I Rom köpte Roman noter den 4 januari 1737, innan han skyndade vidare mot Sverige ännu långt i norr. Den 24 januari hade han kommit till Bologna, där han åter köpte musikalien. I denna stad torde han ha stannat en tid för att sammanträffa med för honom viktiga musiker. En av dem bör ha varit *Girolamo Nicolò Laurenti* (1678-1751), violinist vid kapellet vid Basilica San Petronio. Bland dennes verk märks triosonator, violinkonserter, sinfonior för stråkar och 25 *Ricercari* för oackompanjerad violin (nu i Conservatorio di Musica, Venedig). Roman har känt till honom, eftersom han under den 16 juni 1735 redovisar en utgift på hovkapellets expensanslag ”för Tartini och Laurenti Wärk”.⁹ Det torde ha rört sig om ett tryck med sex violinkonserter från 1727, *VI Concerti op. 1* (D, A, e, F, C, D) från Michel-Charles Le Cène i Amsterdam¹⁰. Att konserterna i e-moll och A-Dur finns i avskrift i Samling Kraus nr 99 respektive 101 i Lunds universitetsbibliotek visar på att Laurentis kompositioner uppskattats här. Roman kan som ovan framgått ha besökt Laurenti och de båda umgåtts genom att inte bara tala om musik utan att även spela tillsammans. Däremot är det osäkert om han under sitt uppehåll i Bologna även mött Padre Martini.

Den 2 mars fanns Roman i Venedig, där han åter köpte noter. Giuseppe Tartini, sedan 1721 Maestro di Cappella vid Basilica di Sant’ Antonio i det närbelägna Padua, bör ha varit en central person för Roman, och det är rimligt att tänka sig att han stannat hos denne en tid. Tartini har ju producerat nästan uteslutande violinmusik – åtminstone 135 konserter, därtill sonator - och han drev sedan 1726 en skola för violinister dit elever kom från hela Europa. Förmodligen har utformningen av Tartinis skola påverkat Romans plan för musikaliska seminarier som han senare presenterade för Vetenskapsakademien. Tartini var också en betydelsefull musikteoretiker, som bl.a. skrivit en traktat om ornamenteringens konst. Mellan Tartini och Roman uppkom

⁸ Klavikordet tillåter påverkan av tonen *efter* anslaget, vilket cembalon inte gör. På orgeln krävs subsemitoner, då halvtonerna är delade, t.ex. fiss och gess med egen tangent på samma överton.

⁹ E. Helenius-Öberg 1994s. 99.

¹⁰ RA-SSIA, Hovstatsräkenskaper I:230 f. 2166; E. Helenius-Öberg 1994, s. 99. Häftet har även inköpts av Charles de Geer [d.ä.] till Leufsta i vars musikaliesamling det nu ingår. UUB, Leufstasamlingen Mus. Tr. 38.

en personlig vänskap som de båda fortsatte att odla brevlades efter Romans hemkomst¹¹. Pedagogiska problem bör ha stått i centrum för hovets kontakter med Tartini, vilka ännu vid 1750-talets slut speglar sig i tre brev, daterade 1758-1760, från Tartini till överstemarskalken Clas Ekeblad d.y.¹². Det ligger både en ödets ironi och tragik i detta att man från svenska hovets sida skickade elever till Tartini i stället för att öppna en egen skola.

Roman tog vägen om Wien, München och Augsburg och kom först under april till Dresden, där han åter köpte noter. I denna stad måste han ha sammanträffat med Hasse, eftersom denne tryckt en av Romans kompositioner under eget namn. Roman kan ha presenterat sig med ett verk som Hasse således funnit bra. Emellertid finns den i Romans autograf med äldste sonens påskrift (H 14), varför det inte råder något tvivel om upphovsmannen. Hasse hörde till de tonsättare Roman tog med sig hem för att förnya hovkapellets repertoar. Högst sannolikt har Roman även mött och spelat tillsammans med Pisendel, vars arbete med stråksektionen i en orkester bör ha stått modell för den 1738 nyinrättade tjänsten som konsertmästare i Stockholm. För varje ny komposition orkestern skulle spela gick Pisendel igenom stråkstämmorna och antecknade stråk och uttryck, så att alla i samma stämman gjorde lika. Ett sådant arbetssätt anas i den skrivelse till Kungl. Maj:t, vari direktören över hovkapellet Carl Franc på Romans initiativ hos Kungl. Maj:t anhåller om att en tjänst som konsertmästare skulle inrättas vid hovkapellet:

Eders Kongl: Maj:t tacktes i nåder låta sig föredraga, huruledes wid åtskillige Hoff i Europa, till Musiquens bättre drift och fortgång, en Concertmästare finnes wara antagen, som Orquestern näst Capellmästaren förestår och handleder: Hwilcken nyttiga inrättning för den angelägna Subordinationens skull, herigenom en hwar må till sin skyldighet fullgörande hållas, äfwenwål synes wara wid Eders Kongl: Maj:t HofCapell ganska nödig och oumgängelig, hälst man därigenom kunde komma i tillstånd, sådane Musicalia at upföra, hwaraf Eders Kongl Maj:t et nådigt wälbehag hämta må, om allenast de skickelige wid Capellet, med någon förmon uppmuntras, och de öfrige genom god anstalt och qwicka [bra] exempel påminta och underwiste warda¹³.

Termen *subordination* kan användas i betydelsen *disciplin* och torde här närmast kunna förstås som att musikerna måste vara samspelta och underordnade den musikaliska helheten. Konsertmästaren ansvarade för musikernas handledning och undervisning, så att dessa genom hans träning blev sammansvetsade. Det blev Romans elev Per Brant som fick tjänsten men utan den löneförhöjning som borde ha följt av utökad ansvar och fler arbetsuppgifter.

¹¹ Uppgiften finns i Sahlstedts äreminne från 1767. E. Helenius-Öberg 1994 s. 208.

¹² RA, Ekebladiska samlingen E 3561 (vol. 10), brev av den 23 oktober 1758; KB, Engeströmska samlingen B.VII.1.20, brev av den 24 augusti 1759 (nr 27) och den 8 maj 1760 (nr 10). Samtliga rör Anders Wesströms studier för Tartini. Volymen är utgallrad ur Riksmarskalksämbebetets arkiv. För Tartinis korrespondens med Ekeblad 1759 och 1760 se C.F. Hennerberg 1728 s. 131-134.

¹³ RA-SSIA, RMÅ:s arkiv E 1:4 (Kungliga brev 1731-1749), Carl Francs skrivelse av den 28 februari 1738, f. 201.

På vägen upp mot Stralsund bör Roman ha passerat Hamburg. Ett möte med Telemann är inte osannolikt. Snarare kunde det ha varit en del av Romans resplan. Romans kontakter med Telemann sträcker sig över två decennier från 1720-talet till flyttningen till Haraldsmåla 1745. Han kan ha träffat Telemann i Hamburg redan tidig höst 1721 på hemvägen från England, en kontakt som satt avtryck i hovkapellets repertoar under 1720-talet. En personlig kontakt bör i varje fall ha tagits, då Telemann skulle vara kommissionär vid försäljningen i Tyskland av Romans tryckta flöjtsonater enligt upprepade annonser i Hamburgtidningar sent på året 1726. Telemann hade en kusin i Stockholm, apotekaren Johann Conrad Warmholtz (1673-1745), far till den lärde samlaren Carl Gustaf Warmholtz (1713-1785). Åt denne sin kusin anförtrodde han sin yngste son Benedictus Eberhard Wilhelm (1724-före 1768) som lärling¹⁴. I detta fall har nog kontakterna mellan kusinerna gått utan mellanhand, vilket inte hindrar att Warmholtz kan ha varit en del av Telemanns musikaliska kontaktnät i Stockholm. När Roman passerade Hamburg 1737, var Telemanns kompositioner för violin utan bas relativt nya (1735). Romans intresse för genren torde ha väckts tidigare under resan, varför det inte är otroligt att han skaffat denna musik för att komplettera sig egen samling.

Romans verk per il Violino solo

Söker man förebilder till Romans soloverk för violin utan bas, får man se sig om i hans samtid, inte till de musiker och tonsättare som var borta och inte längre stod i det musikaliskt främsta ledet. Roman har mött åtminstone fem för sin tid ledande violinister – Montanari, Bini, Laurenti, Tartini och Pisendel samt en mångsidig tonsättare – Telemann - som kan ha påverkat hans stil och formval för detta sitt instrument. Huruvida han någonsin sammanträffat med Johann Sebastian Bach är alltså en öppen fråga. Det faktum att Bachs äldre bror Johann Jacob stridit i Karl XII:s armé, följt denne till Bender och tjänstgjort i hovkapellet i Stockholm har givit upphov till skiftande spekulationer om att Roman och Bach kände varandra och till och med träffats. Att bröderna Bach stått i förbindelse med varandra får man utgå ifrån, men för tanken att deras korrespondens också med någon slags automatik skulle ha inneburit officiella kontakter mellan Johann Sebastian och hovet i Stockholm ger källorna i nuvarande forskningsläge inte något stöd.

Enligt Ingmar Bengtsson är merparten av Romans *Assaggi* tillkomna under andra utrikes resan, så att Roman hade dem ”i ränseln” när han återkom till Stockholm den 14 juni 1737. Roman själv bör ha satt verkgruppen högt, eftersom han ämnade utge dem av trycket. Likalydande notiser därom i Stockholms Post-Tidningar den 12 maj och 26 juni 1740 meddelar:

¹⁴ Gossen Wilhelm Tellman är belagd såsom boende hos Warmholtz 1740 och torde ha stannat där till Warmholtz' död 1745. SSA, Mantalslängd staden södra s. 94. - E. Helenius 2013 s. 273-275.

Här i Stockholm har man / til en början utgifwit och i Koppar utstuckit / på et arck in folio, en wacker Musicalisk Piece eller så kallad Assaggio a Violino Solo, och ärnar med sådant arbete vidare fortfara utur de mäst brukelige Toner.

Förmodligen planerade Roman utgåvan med anledning av sitt inval i Vetenskapsakademien på samma sätt som den tryckta editionen av hans flöjtsonger manifesterade att han tillträtt den för musiken i Sverige centrala posten som hovkapellmästare. Emellertid kom någonting emellan som gjorde att han drog in upplagan och lät förstöra den. En programförklaring med dedikation finns därför av lätt insedda skäl inte när det gäller hans soloverk för violin utan bas. Troligen skulle utgåvan ha varit dedicerad till Vetenskapsakademiens præses Carl Wilhelm Cederhielm, alternativt till Märten Triewald, en bekant från Romans tid i England som var præses då han invaldes¹⁵. Varför Roman ångrade sig och drog in upplagan är inte klarlagt men kan troliggöras.

Romans handlingssätt skulle kunna sättas i samband med att han bara ett par månader efter invalet i Vetenskapsakademien var bland de åtta ledamöter som grundade *Svenska Tungomålgillet* och den 17 mars 1740 inkom med en skrivelse till Kungl. Maj:t om auktorisation för sin verksamhet. En månad tidigare den 13 februari hade akademien diskuterat "Ledamöter endast för Svenska språkets förbättrande" och stannat i åsikten att eftersom språkvård "ej kan komma under namn af någon vetenskap, hvilckas upodlande är Academiens hufvudändamål vid alla dess gierningar; altså kan ej Academiens antaga någon hädanefter til Ledamot endast för Svenska språkets skull" (§ 3). Vid akademiens möte den 8 mars anmälde preses "at et vist sällskap sig här i staden sammansatt, under namn af Språkgille, at vertera [översätta] böcker ifrån utländska språk til Svänskan, hvaröfver Academiens så mycket mer bör fåna sig, som vetenskaperna därigenom upodlas, och thet äfven tyckes vara et hederligt foster af denna inrättning" (§ 10). Trots denna initialt positiva inställning uppfattades gillet inom Vetenskapsakademien som konkurrent till dess eget område den *Svenska classen* och drev senare linjen att gillet blandat sig i akademiens verksamhetsområden, så att Kungl. Maj:t den 13 juni avslag dess begäran om auktorisation¹⁶.

Roman valdes in i Vetenskapsakademien den 19 december 1739, med motivering att han "uti Musiquen har wunnit så stort loford både utan och inom riket"¹⁷. Tungomålgillet program att översätta utländsk litteratur till svenska bör ha tilltalat honom, och han bör liksom de övriga grundarna ha uppfattat att ett sådant gille i enlighet med det beslut som akademien tagit den 13 februari 1740 inte skulle inkräkta på dess verksamheter. Roman annonserade den 12 maj och den 26 juni. Det kungliga avslaget kom som framgått den 13 juni. Han kan ha ansett att akademien talat med dubbel tunga och dragit in upplagan i protest mot detta. Tack vare arbetet inom Sällskapet *Utile Dulci* att återsamla Romans verk finns ett exemplar av utgåvan bevarat. En drivande kraft i detta arbete var Johan Gustaf Psilanderhielm som antecknat på trycket:

Detta är en Sonate af Salig HofIntendentens och Capellmästarens Doctor Romans öfningar på Violin, af honom sielf på trycket utgifwen, men sedan åter indragen, så at Exemplar deraf äro ganska [mycket] sällsynte.

¹⁵ E. Helenius-Öberg 1994 s. 118 f.

¹⁶ Se Bengt Hildebrands utredning om striden med Tungomålgillet våren 1740. B. Hildebrand 1939 s. 399-406.

¹⁷ E. Helenius-Öberg 1994 s. 119).

Att Romans utgivningsplan inte fullföljdes gör att eftervärlden inte kan bedöma, hur serien av *Assaggi* skulle ha utformats. De texter som belyser tankarna bakom utgivning och åter indragning ger dock en viss uppfattning hur planen såg ut. Enligt Roman själv skulle de vara skrivna ”utur de mäst brukelige Toner”, d.v.s. de vanligaste tonarterna, vilket pekar emot någon vältempererad stämningvariant. Psilanderhielm kallade dem för ”Capellmästarens Doctor Romans öfningar”, vilket borde avspegla en kunskap om dem som samtiden hade. En internationell parallell finns hos italienaren Girolamo Nicolò Laurenti som benämnde sina verk *ricercari*. Termen *ricercare* antyder en undersökande, utforskande attityd till musiken. Termen kan också betyda *etyd*, varför en sådan tolkning stämmer väl överens med Psilanderhielms benämning ”Romans öfningar”. Romans *Assaggi* finns vanligen i en avskrift av Per Brant, några även i Romans autograf, medan hans som *Öfningar* betitlade verk är bevarade i avskrifter i Uppsala universitetsbibliotek med trolig proveniens ur hovkapellets notbibliotek och i Alströmersamlingen, där i det senare fallet utskriften gjorts tidigast 1755 av rådmannen och musikalskaren Johan Wellander¹⁸.

Uppsalahandskriften torde återgå på en nu förlorad sammanställning av etydena som Roman själv gjort. Att denna handskrift är bemängd med fel, talar för att utskriften snarare gjorts av en elev än en yrkesviolinist. Då två av satserna är hämtade ur Golovinmusiken (1728, BeRI 1:25 och 1:34) och en tredje utgörs av en sats i d-moll som hör till de sällsynta fall, då Roman daterat sina verk (februari 1730; BeRI 343), bör sammanställningen ha gjorts tidigast under 1730. Just 1730 avlönades en notkopist ”Åman”. Andreas Åhman var hautboist vid Livgardet och förstärkte hovkapellet regelbundet som violinist¹⁹. Det skulle kunna vara han som skrivit ut uppsalahandskriften.

Romans verk var spridda bland 1700-talets växande skaror av liebhaver, vilket bl.a. avspeglar sig som nr 259 i Christan Gustafsson Romans stora samling *Flora Säterensis*, där han parodierat Romans *Assaggio* i fissa-moll (BeRI 313:3)²⁰.

Verk för soloviolin utan bas är vanligen skrivna i kända former såsom *ricercari*, sonater, partitor, sviter. Romans *Assaggi* kan kallas fantasior i bemärkelsen av verk som inte kunde inordnas i viss genre utan var ett resultat av tonsättarens egen musikaliska föreställningsförmåga. Så gjorde t.ex. Telemann med sina soloverk för violinen. Val av språk för verkens titlar, *Assaggi*, synes peka mot italienska stilinflytande, medan tonspråket snarare talar för släktskap med nordtyska tonsättare, framför allt Telemann, i viss mån Pisendel, dock inte Bach. Ingmar Bengtssons åsikt var att Roman med sina verk för soloviolin utan bas i stilistiskt

¹⁸ UUB, Imhs 57:25 respektive MTB, Alströmersamlingen 165:21.

¹⁹ Övriga kopister ca 1730 var Brant och Londé, och bådas skrivart skiljer sig väsentligen från uppsalahandskriftens notbild. Åhmans medverkan är belagd 1738 vid invigningen av den nya orgeln i Hedvig Eleonora kyrka, vid drottningens begravning 1742, Carl Gyllenborgs begravning i Uppsala 1747 och rikshögtidligheterna 1751.

²⁰ Ett annat exempel är satsen 5 ur flöjtsonaten i h-moll (BeRI 206:5) som lånat sin melodi till den mycket spridda och länge sjungna sången *O tysta ensamhet*. Se härom E. Helenius-Öberg 1994 s. 201 samt samma författares artikel om Roman och frihetstidens parodivisa (2003).

hänseende stod för sig själva²¹. Ordet *Assaggio* kan på svenska översättas med ”försök”, vilket under 1700-talet var en allmän, ödmjuk term för ett konstnärligt alster, som Roman regelbundet använde sig av.

Formuleringen ”ett av mina försök”²² skall läsas som ”en av mina kompositioner”. Titeln skulle då antyda något nytt, som Roman själv ännu inte hade något namn för. Man kan jämföra med benämningen av hans enda sceniska verk som han kort och gott kallade *Drama* (1734). Det är ett tydligt exempel på 1700-talets rolldiktning i herdespelets form med många betydelsebottnar som egentligen inte kan inordnas i någon scenisk genre (”musikpolitisk opera”). Dessa drivna violinister, sin tids elit, som skrev för en ensam violin ville spegla sin egen teknik och sitt eget skapande för instrumentet. Därmed borde det vara arten av virtuositet och inte primärt stil som ger särdragen.

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²¹ I. Bengtsson 1987 s. 5.

²² Til utgången giordes et af mina försök”. Brev från Roman till Carl Magnus Wasenberg 14/1 1743.

E. Helenius-Öberg 1994 s. 136. ”... questi saggi giouanili ... ” (dessa ungdomsförsök, d.v.s. verk) skriver Roman i sin dedikation till drottning Ulrika Eleonora av sina tryckta flöjtsonator (ibid. s. 54 f.). ”... mine Musicaliske Försök” talar han om i brev ingivet till RMÄ den 7 mars 1752 (RA-SSIA, RMÄ E 2:23 (inkomna handlingar 1752)).

Förkortningar

Eng.	Samling Engelhart
Imhs	Instrumentalmusik i handskrift
JAMS	Journal of the American Musicological Society
KB	Kungl. biblioteket
KMA	Kungliga Musikaliska akademien
LUB	Lunds universitetsbibliotek
MTB	Musik- och teaterbiblioteket
RA	Riksarkivet
RMÄ	Riksmarskalksämberet
SSA	Stockholms stadsarkiv
SSIA	Stockholms slottsarkiv
STM	Svensk Tidskrift för Musikforskning
UUB	Uppsala universitetsbibliotek

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Johan Helmich Roman

There were of course composers in Sweden before Johan Helmich Roman (1694–1758), but Swedish music found its first prominent composer in him. It was also through his efforts as chief conductor 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 society 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 oratorio. A large portion of his output was intended for the court and festive occasions, and this is true of *Bilägers 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'), commissioned 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 sonatas, 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 music. The peak of this project came with *Then swenska Messan* (The Swedish Mass) which was premiered 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.

Johan Helmich Roman's works for solo violin

Johan Helmich Roman's instrumental oeuvre includes a group of works that deviate from the prevailing stylistic patterns of the time. These are his solo works for unaccompanied violin (BeRI 301–350).

Works for solo instrument without bass

The practice of composing for commonly a solo instrument *senza basso* seems to have flourished from the mid-17th century to about the mid-18th. The genre can be seen as part of the consolidation of instrumental music that took place in the 1600s with its own form type that sidestepped the patterns of vocal music. This said, one should bear in mind that the instruments that came to dominate the century abandoned the Renaissance ideals and developed into their baroque analogues. This applies not least to string instruments and the violin, with its rapidly growing utilisation by ensembles and orchestras. The unfettering of instrumental music from the vocal and instruments from the Renaissance models has invited investigation of both the technical qualities and musical potential of the latter. The phenomenon is commonplace and can also be found in, for instance, organ music in the Protestant countries, where the instrument's burgeoning role in church services placed different demands on the organ as an instrument (Johann Adam Reincken, Dieterich Buxtehude, Johann Sebastian Bach and others). The same applies to keyboard instruments and chamber music, where new stylistically freer forms arose, such as *ricercari*, *canzoni*, *caprices*, *toccatas*, *partitas* (Girolamo Frescobaldi, Johann Jacob Froberger and others), which ultimately appear to manifest themselves in *stylus phantasticus*: "The fantastic style is especially suited to instruments. It is the freest and most uninhibited form of composition; it is bound to nothing, not to words, not to a melodic theme; it was established as a demonstration of ingenuity and to teach the mysteries of harmony and the clever composition of harmonic phrases and fugues" (Athanasius Kircher, *Musurgia universalis*, 1650). We can see the works for solo instruments without bass in the same vein. The genre comprises works for recorder, transverse flute, violin, cello and viola da gamba. Using a free style that often comes within spitting distance of the art of improvisation, they explore the technical and musical possibilities of the instruments. Viewed in this light, the genre takes the form of a spearhead towards hitherto untried means of expression and form types. Jacob van Eyck with his *Der Fluyten Lust-hof* for a solitary recorder can be regarded as an early work in the genre (1649). Johann Sebastian Bach and Georg Philipp Telemann both wrote for solo transverse flute, Bach not only for the violin but also for a solo cello and solo transverse flute. The viola da gamba, which was a melody, bass and chord instrument, attracted many composers, Johannes Schenck (1660–1712) having written several technically demanding works for single or double instruments without bass (op. 2, op. 6, *Le Nymphe di Rheno*). The virtuoso Antoine Forqueray (1672–1745) added a seventh string to the bass viol and introduced bass

strings sparsely bound in silver thread. Both these composers make heavy demands on the player with a repertoire of brilliant virtuosic works. A German composer active in London was Carl Friedrich Abel (1725–1787), lauded viola da gamba virtuoso, who wrote several solo sonatas for his instrument. These are late works for the gamba, whose investigative function had waned into something stylistically aligned with prescribed gallant modes. The same applies to all other works in the genre, with duets and trios becoming increasingly common during its final period. For example, Swedish collections include compositions by Johann Joachim Quantz (1697-1773) for one to three transverse flutes (*traversos*)¹ and by Andrea Zani (1696-1757) and Girolamo Rovetta for two violins. Departing from this pattern of original compositions is an arrangement of 22 harpsichord sonatas for two violins by Domenico Scarlatti (1685-1757) in a transcription by composer and court orchestra violinist Anders Wesström (ca 1720-1781).² Wesström also composed a *Sonata Violino con Violoncello obbligato*, which while stylistically innovative can be considered the genre's swansong.³

Works for solo violin

As regards solo works for violin without bass, the genre seems to have emerged in Germanic areas in the latter half of the 17th century, to reach full maturity around 1700. The genre developed the polyphonic violin technique and is akin to an experimental violin-plus-bass combo found, for example, in Giovanni Antonio Pandolfo's (1629–after 1679) occasionally very strange sonatas. The genre should also be related to the etude and other educational works that refine certain technical difficulties and that therefore were best composed for one instrument without bass (*senza basso*). In works for solitary violin, the instrument is completely free, allowing the violinist to explore the techniques and forms that the instrument and music tolerate without having to take account of an ensemble. Unlike the 19th century worship of virtuosos and magical artists like Niccolò Paganini and Ole Bull that centred on the player, the spotlight in this genre is trained exclusively on the instrument.

The first known instance of violin without accompanying bass stems from around 1676. Heinrich Ignaz Franz Biber's (1644–1704) remarkable *Passacaglia* forms part of his *Rosary Sonatas (Mystery Sonatas)*,

¹ By Quantz there is a sonata in D major for three transverse flute, which is kept in Uppsala (UUB, Imhs 11b and 61:8, the latter in a copy by court orchestra violinist Joachim Daniel Gudenschwager, in MTB), a copy in 3 Fb-R (olim *Utile Dulci*) and a copy in LUB, Eng. no 228 (QV 3:3.2). MTB holds a sonata in G major in a copy by H/N 62 court orchestra member Georg Johan Menges, 3 Fb-R (olim *Utile Dulci*), while a sonata in D major is kept at LUB, Wenster no 53 (QV 3:3.3).

² Works *per due violini* B, C minor, G, F, G by Girolamo Rovetta in MTB, Alströmer collection 165:26, by Andrea Zani a duet in E-flat and *Pensiere Notturmo* in the same collection 171:1 and 171:2 and the arrangement of the Scarlatti sonatas 167:11.

³ MTB, W 2/Sv.-R. Wesström composed, inter alia, string quartets, *Sei Quartetti*, MTB, W4-R, copy by H/N 167 (*Utile Dulcis* stamp). The solo sonata with its 20 variations was probably written before 1770 and performed by him at concerts in Stockholm 1773, Uppsala 1778 and elsewhere. C. F. Hennerberg 1929 p. 144.

a musical depiction of the fifteen prayers to the Madonna in the Rosary. Biber's likely student Johann Joseph Vilsmayr (1663–1722), he too active in Salzburg, published in 1715 his *Artificiosus Conventus pro Camera* with six partitas à Violino Solo Con Basso bellè imitate, i.e. with basso continuo woven into their fabric. The genre was cultivated within the Dresden School, of which Johann Paul von Westhoff's (1656–1705) six *Partitas* for solo violin are a notable instance (1682 and 1696). Another is Johann Jacob Walther (1650–1717), who, technically speaking, is normally mentioned in the same breath as Biber and who developed the polyphonic violin technique with double stops in the high notes and new types of string, although in works with bass. The influential Johann Georg Pisendel (1687–1755), reputed to be the most skilled violinist in Germany of his age, was also in the court orchestra in Dresden from 1712, becoming its leader in 1731. Pisendel's contribution to the genre is his sonata for solo violin in A minor, composed around 1716. His singular sonatas for violin and bass also require a technically driven player. Otherwise, Pisendel is known for having worked with and developed the string sound of the Dresden court orchestra. Johann Sebastian Bach's *Sei Solo a Violino senza Basso accompagnato* (six sonatas and partitas, BWV 1001–1006), which was completed in Köthen in 1720 and probably inspired by Pisendel's technique, along with the six sonatas for cello (BWV 1007–1012), are some of the most performed works in the genre, while the partita in A minor for transverse flute (BWV 1013) is heard less frequently. The productive and versatile Georg Philipp Telemann in Hamburg composed 12 fantasies without basso continuo for transverse flute (1732–1733), 12 for violin (1735) and 12 for viola da gamba (1735).

A bridge between German and Italian musicians was Giuseppe Torelli, who was concertmaster in Ansbach during the same time as Pisendel was a choirboy at the court orchestra there. Torelli had studied for leading musicians in Bologna such as Giacomo Antonio Perti, chief conductor at the Basilica di San Petronio, and possibly for the violinist in the same orchestra, Bartolomei Girolamo Laurenti, whose son Girolamo Nicolò Laurenti (1678–1751) was one of those who composed in the genre. Another Italian representative is Giuseppe Tartini, from 1721 Maestro di Cappella at the Basilica di Sant'Antonio in Padua, who published his 30 sonatas for unaccompanied violin in early 1745. As the dates of Tartini's works are difficult to pin down, we might expect some to have been composed during earlier periods.⁴

All the composers who wrote for their instruments without accompanying bass were virtuosos and made up an elite clique of musicians with a special relationship to their instruments. Their compositions were a reflection of each of their brilliant personal styles, which show how they had developed the polyphonic potential of the violin (e.g. scordatura, double stops in the high register, chords, pizzicato and various string techniques such as arpeggio). Roman slots well into this pattern of virtuoso exploration and renewal. He was the leading Swedish violinist of the time, called “the Swedish Virtuoso” in London

⁴ For Tartini's *piccole sonate*, see P. Brainard 1960 p. 383-393, especially 385.

and appreciated at home for his “mighty bow” (i.e. his big tones and sure-handed string technique).⁵

Roman’s second foreign trip

It is possible that Roman encountered the *senza basso* genre during his studies in London from 1716 to the spring of 1721. He was in all probability a student of Francesco Saverio Geminiani, whose oeuvre includes a sonata for violin without bass (op 1m 1795).⁶ The inspiration for his own *Assaggi*, however, likely came to Roman during his two years abroad from 1735 to 1737. The actual destination for this grand tour was the hot baths in Ischia outside Naples where he intended to recover some of the hearing he lost during his youth. But it was also, of course, a journey into the latest musical styles. He had planned his route so that he would pass through important musical cities where he could spend time with and draw valuable inspiration from local composers and musicians. Not unexpectedly, there followed a clear pattern of visiting famous composers, conductors and concertmasters at the courts and churches, and meetings with eminent violin virtuosos. He was also to collect sheet music appropriate for palace entertainment and the Royal Court Orchestra’s own library and renew the repertoire with works reflecting the latest stylistic developments in the musical arts. It is also very likely that he also bought sheet music with his own money and used the music himself, which complicates any attempt to catalogue the Royal Court Orchestra’s music library, even if the orchestra’s repertoire was thus expanded. An assumption that Roman personally covered much of the cost tallies well with his own words in his announcement of the concert in the Royal Academy of Sciences on 7 October 1747, with which he intended to demonstrate “the Swedish language’s pliability to Church=Music”: “He who on both his costly travels beyond the Fatherland gained the friendship and liking of whom are nowadays esteemed as the most commendable masters of Music, cannot but please his Countrymen with the ripest fruit of his costly travels”⁷. Roman’s own collection he donated in 1749 to Turku Academy, where it along with the rest of the Academy’s library was regrettably destroyed in the Turku fire of 1827.

His two-year long travels began with a visit to Handel in London in the autumn of 1735 to revive their friendship from his student days. In the spring of 1736 he passed through France on his way to Italy, where he initially spent some time in Rome. Of the names that Sahlstedt mentions as those with whom Roman socialised, *Benchini* can be identified as *Pietro Paulo Bencini* (c. 1670–1755), composer and chief

⁵ Roman’s playing technique may be inferred from a description of that of his student, Per Brant: “... to lead an *Orchestra* he owned a powerful and penetrating Bow. His technique was generally very clear... he was in full possession of his Master’s Bow and tone”. MTB, Johan Fredrik Hallardt’s *Biografiskt Musiklexikon*, manuscript 36 a p. 241 ff.

⁶ BeRI 1955 p. 359. Geminiani was one of the composers in London who, according to Roman’s memoirist Abraham Magnusson Sahlstedt, knew “to put the right value on his rare gifts”. Reported in E. Helenius-Öberg 1994 p. 208.

⁷ Lära Tidningar 1747 No 42. Copy in KB. E. Helenius-Öberg 1994 p. 164.

conductor for several of Rome's churches, including Santa Maria in Vallicella (Chiesa Nuova) in 1705–1743, followed by St Peter's. Behind Sahlstedt's *Montanaro* is *Antonio Maria (Francesco) Montanari* (1676–1737), famed violin virtuoso with students from all over Europe, such as Pisendel, who studied for him during a period in 1717. Apart from being a *virtuosissimo sonator di violino* (Pier Leone Ghezzi), Montanari had made a name for himself for his experiments with enharmonic micro-intervals. It is very likely these theories as well as and not least the temperament problems of the time, which in the early 1740s were discussed in the Royal Academy of Sciences in Stockholm and are reflected in one of Roman's keyboard sonatas, where we find chords and key changes that can only be executed as enharmonic substitution on a clavichord (e.g. BeRI 226:2)⁸, in whose well-tempered world the micro-tones are audible in a completely different way compared to the smoothing forms of equal temperament. Sahlstedt's *Pasgaolini* should be deciphered as *Pasqualino Bini*, a violin virtuoso who was a student of Tartini and who was in Rome at the time of Roman's visit to the city (I. Bengtsson 1955 p. 72). From Rome, Roman made his way to Naples, where he ought to have met composers and sat in the libraries copying whatever music he considered suitable for the Royal Court Orchestra. Here he encountered a musical style that he made his own. Works by composers of the Neapolitan school – Leonardo Leo, Domenico Natale Sarri, Giovanni Battista Pergolesi and others – he would take to his musical heart, where they would remain for the remainder of his career.

His return to Sweden took him through well-renowned musical cities with good orchestras and outstanding violinists and composers, such as Bologna, Venice-Padua, Vienna, Dresden, Berlin and probably Hamburg. In Rome, Roman bought some sheet music on 4 January 1737 before hurrying on to Sweden even further north. On 24 January he reached Bologna, where he purchased some more and probably stayed to meet musicians of importance to him. One of them was probably *Girolamo Nicolò Laurenti* (1678–1751), violinist at the orchestra of the Basilica San Petronio, whose oeuvre includes trio sonatas, violin concertos, sinfonia for strings and 25 *Ricercari* for unaccompanied violin (now in the Conservatorio di Musica, Venice). Roman knew of him, since on 16 June 1735, he claims a cost against the Royal Court Orchestra's expense allowance "for Works by Tartini and Laurenti"⁹. This was probably for a print of six violin concertos from 1727, *VI Concerti op. 1* (D, A, e, F, C, D) from Michel-Charles Le Cène in Amsterdam.¹⁰ That copies of Laurenti's violin concertos in E minor and A major can be found in Lund University Library's Kraus Collection (Nos 99 and 101) indicates that Laurenti's compositions were popular here. As we saw above, it is likely that Roman met Laurenti and not only

⁸ The clavichord is the only keyboard instrument to allow tonal manipulation *after* a keystroke, which is not possible on the harpsichord. The organ demands sub-semitones, as the semitones are divided, e.g. F-sharp and G-sharp with one key for the same semitone.

⁹ E. Helenius-Öberg 1994 p. 99.

¹⁰ RA SLA, Hovstatsräkenskaper I:230 f. 2166; E. Helenius-Öberg 1994, p. 99. The collection was also purchased by Charles de Geer [the elder] for Leufsta, in whose music collection it now resides. UUB, Leufstasamlingen Mus. Tr. 38.

conversed about music but also played together. It is uncertain, however, whether he also met Padre Martini during his sojourn in Bologna.

On 2 March, Roman was in Venice, where, again, he further supplemented his sheet music stocks. Giuseppe Tartini, Maestro di Cappella at the Basilica di Sant'Antonio in nearby Padua since 1721, was likely an important figure for Roman, and it is reasonable to imagine that he stayed with him for a time. Tartini produced almost exclusively violin music – at least 135 concertos plus some sonatas – and since 1726 had run a school for violinists which attracted students from all over Europe. One might suppose that the setup of the Tartini school influenced Roman's plans for musical seminars that he then presented to the Royal Academy of Sciences. Tartini was also a significant music theoretician, and wrote a tract on the art of ornamentation. A personal affinity grew between Tartini and Roman that they both continued to cultivate through correspondence after Roman's homecoming.¹¹ Pedagogical problems were presumably central to the court's dealings with Tartini, as reflected in three letters dated 1758–1760 from Tartini to Marshal of the Realm Clas Ekeblad the younger¹². By dint of tragic irony, the Swedish court sent students to Tartini instead of opening their own school.

Roman travelled via Vienna, Munich and Augsburg, arriving in April at Dresden, where he purchased more sheet music. In this city he must have encountered Hasse, since he (Hasse) printed one of Roman's compositions under his own name. Roman could have introduced himself with a work that Hasse thus found pleasing, and given that it can be found in Roman's autograph signed by his eldest son (H 14), there can be no doubt as to its creator. Hasse was one of the composers whom Roman took home to renew the Royal Court Orchestra's repertoire. It is also likely that Roman met and played with Pisendel, whose work with the string section in an orchestra should have been the pattern on which the position of concertmaster, established in Stockholm in 1738, was modelled. With every new composition that orchestra was to perform, Pisendel went through the string parts and noted strings and expressions so that everyone playing the same part did the same thing. Such an approach is discernible in the letter to His Majesty the King in which the director of the Royal Court Orchestra Carl Franc, spurred on by Roman, requests that a position of Concertmaster be established at the royal court:

May Your Royal Highness graciously condescend to be informed of how many Courts in Europe, for the benefit and progress of Music, have employed a Concertmaster who alongside the Chief Conductor may lead and instruct the Orchestra: A position of import as regards the essential matter of subordination and one that shall ensure that every [musician] may fulfil his duties, which ought also to

¹¹ Taken from Sahlstedt's panegyric from 1767. E. Helenius-Öberg 1994 p. 208.

¹² RA, Ekeblad collection E 3561 (vol. 10), letter dated 23 October 1758; KB, Engeström collection B.VII.1.20, letters dated 24 August 1759 (No 27) and 8 May 1760 (No 10). All concern Wesström's studies for Tartini. The volume has been removed from the archive of the Office of the Marshal of the Realm. For Tartini's correspondence with Ekeblad 1759 and 1760, see C.F. Hennerberg 1728 p. 131–134.

be needful and necessary to Your Royal Highness's Royal Court Orchestra, through which one might be well placed to perform such music as will please Your Majesty if only the most talented are encouraged with Favour while the remainder are furnished opportunities for careful preparation by means of good example and instruction¹³.

The word *subordination* can be used in the sense of *discipline* and is probably best interpreted here to mean that the music must be coordinated and subordinated to the musical whole. The concertmaster was responsible for supervising and teaching the musicians so that they might, through his agency, become one. It was Roman's student, Per Brant, who was thus appointed but without the raise in salary that should have accompanied the heavier responsibility and workload.

On his way up to Stralsund, Roman very possibly passed through Hamburg. A meeting with Telemann is not improbable; in fact, it could have formed part of Roman's itinerary. Roman's relations with Telemann span two decades from the 1720s to 1745, when he moved to Haraldsmåla. He could have met Telemann in Hamburg back in the early autumn of 1721 on his way home from England, an encounter that made its mark on the Royal Court Orchestra's repertoire in the 1720s. A personal contact should at least have been made, as Telemann apparently acted as agent for the sales of Roman's printed flute sonatas in Germany, judging by repeated advertisements in Hamburg newspapers late in 1726. Telemann had a cousin in Stockholm, apothecary Johann Conrad Warmholtz (1673–1745), father of the learned collector Carl Gustaf Warmholtz (1713–1785). To this cousin he apprenticed his youngest son Benedictus Eberhard Wilhelm (1724–before 1768)¹⁴. In this case, dealings between the cousins probably proceeded without a middleman, which suggests that Warmholtz could have been part of Telemann's musical network in Stockholm. When Roman passed Hamburg in 1737, Telemann's compositions for violin without bass were relatively new (1735). Roman's interest in the genre had presumably been piqued during his travels, so it is not unreasonable to assume he acquired this music to supplement his own collection.

Roman's works per il Violino solo

If one wishes to find models upon which Roman patterned his solo works for violin without bass, one must search around his contemporary influences, not amongst the musicians and composers of the past who were no longer at the musical vanguard. Roman met at least five leading violinists of his time – Montanari, Bini, Laurenti, Tartini and Pisendel and the multifaceted Telemann – who might well have shaped his style and form choices for this his instrument. Whether he ever met Johann Sebastian Bach is still an open question. The fact that Bach's elder brother Johann Jacob had fought in Karl XII's army, accompanied him to Bender and served in the Royal Court Orchestra in Stockholm, has

¹³ RA-SLA, Office of the Marshal of the Realm archive E 1:4 (Royal Letters 1731–1749), Carl Franc's letter dated 28 February 1738, f. 201.

¹⁴ The young Wilhelm Tellman was situated and accommodated with Warmholtz in 1740, where he probably remained until Warmholtz's death in 1745. SSA, Census records city south p. 94. E. Helenius 2013 p. 273–275.

given rise to varied speculations that Roman and Bach knew each other and even met. That the Bach brothers had close ties we must assume, but for the idea that their correspondence should automatically have entailed official contacts between Johann Sebastian and the Stockholm Court, the musicological sources as they stand today provide no support.

According to Ingmar Bengtsson, most of Roman's *Assaggi* were composed during his second overseas trip, so that Roman had them "in his kitbag" when he returned to Stockholm on 14 June 1737. Roman himself should have valued the group of works highly since he intended to publish them in print. Identical advertisements about them in Stockholms Post-Tidningar on 12 May and 26 June 1740 announce:

Here in Stockholm / one has initially published and engraved in copper / upon a folio sheet a beautiful Musical Piece or so-called Assaggio a Violino Solo and intends with such work to continue in the most common Keys.

Roman probably planned the edition in connection with his election into the Royal Academy of Sciences in the same way as the printed edition of his flute sonatas manifested his elevation to post of chief conductor of the Royal Court Orchestra (*Hovkapellmästare*), possibly the most important musical appointment in Sweden. However, something occurred that prompted him to withdraw the edition and destroy it. For understandable reasons, his solo works without bass are not prefaced with a programme statement and dedication. The editions would probably have been dedicated to the president of Royal Academy of Sciences Carl Wilhelm Cederhielm, or perhaps Mårten Triewald, an acquaintance of Roman's from his time in England, who was president at the time of his induction¹⁵. Why Roman changed his mind and withdrew the edition remains a mystery although a plausible supposition can be made.

Roman's behaviour could be seen in the context of how just a couple of months after his induction into the Royal Academy of Sciences he was one of the eight founding members of the *Svenska Tungomålsgillet* (the Swedish Language Guild) and wrote a letter on 17 March 1740 to the King requesting authorisation of his activities. One month earlier (13 February) the Academy had discussed "Membership only for the improvement of the Swedish language" and remained of the opinion that since linguistic preservation "can not fall under the name of any science, of which cultivation is the Academy's primary purpose in all its doings, the Academy is unable henceforward to admit anyone as a Member solely for the sake of the Swedish language" (§ 3). At the meeting of the Academy of 8 March, its president announced that "a certain society by the name of the Language Guild has established itself in the city in pursuance of translating books from foreign languages into the Swedish, over which the Academy should much more rejoice as cultivating the sciences and to which this Institution should give recognition as a noble offspring" (§ 10). Despite this initial favourable attitude, the Guild was seen within the Academy as a rival in its own field – *Swedish class* – and subsequently pursued the line that the Guild interfered with the Academy's business, so that on 13 June the King rejected its request for authorisation¹⁶.

¹⁵ E. Helenius-Öberg 1994 p. 118 f.

¹⁶ See Bengt Hildebrand's investigation of the dispute with the Language Guild, spring 1740. B. Hildebrand 1939 p. 399–406.

Roman was inducted into the Royal Academy of Science on 19 December 1739 for having “received great praise in Music outside and inside the Kingdom”¹⁷. The Language Guild’s programme to translate foreign literature to Swedish ought to have appealed to him and he should have realised, like the other founders, that such a guild, in line with the Academy’s decision of 13 February 1740, should not trespass on its territory. Roman advertised on 12 May and 26 June. The royal rejection was made, as stated above, on 13 June. He could have thought that the Academy was being duplicitous and withdrawn his edition in protest. Thanks to the efforts of the *Utile Dulci* society to reassemble Roman’s works, one copy of the edition has been preserved. One of the instigators of this project was Johan Gustaf Psilanderhielm, who noted on the print:

This is a Sonata from the Late Royal Court Director and Chief Conductor Doctor Roman’s Violin exercises published in print by himself but later withdrawn so that this copy is quite [very] rare.

That Roman’s publishing plans were not fulfilled has left posterity unable to judge how the series of *Assaggi* would have been structured. The texts illuminating his intentions to publish and then the retraction do, however, provide some indication of what his plans looked like. According to Roman himself, they were to be written “in the most common keys”, which suggests a form of well-tempered tuning. Psilanderhielm called them “Chief Conductor Doctor Roman’s exercises”, which possibly reflects some contemporary knowledge of them. An international parallel can be found in the Italian Girolamo Nicolò Laurenti, who titled his works *ricercari*. The term *ricercare* connotes an investigative, exploratory attitude to music, and can also mean *etude*, which is why such an interpretation tallies well with the Psilanderhielm’s appellation “Roman’s exercises”. Roman’s *Assaggi* normally exist in a copy by Per Brant, some in Roman’s autograph, while his works titled *Exercises* are preserved in transcripts in the Uppsala University Library with a likely provenance from the Royal Court music library and the Alströmer collection, where, in the latter case, the copy was probably made no earlier than 1755 by alderman and music teacher Johan Wellander.¹⁸ The Uppsala manuscript probably reverts to a now lost collection of etudes composed by Roman himself. That this manuscript is riddled with errors suggests that the copy was done by a student rather than by a professional violinist. Since two of the movements are taken from the Golovin Music (1728, BeRI 1:25 and 1:34) and the third comprises a piece in D minor, one of the rare cases in which Roman dated his works (February 1730; BeRI 343), the collection ought to have been made no earlier than 1730. It was in this very year that payment was made to a music copyist “Åman”. Anders Åhman was a hautboist in the Life Guard and regularly performed with the Royal

¹⁷ E. Helenius-Öberg 1994 p. 119.

¹⁸ UUB, Imhs 57:25 and MTB, Alströmer collection 165:21, respectively.

Court Orchestra as a violinist.¹⁹ It could have been he who copied out the Uppsala manuscript.²⁰

Works for solo violin without bass are normally composed in familiar forms, such as ricecari, sonatas, partitas, suites. Roman's *Assaggi* can be called fantasies in the sense of works that could not be classified under a certain genre but were the product of the composer's own musical powers of imagination. Thus, for instance, did Telemann do with his own solo works for violin. The choice of language for the titles, *Assaggi*, would suggest an Italian stylistic influence, while the tone language itself is more akin to north German composers, primarily Telemann but also to some degree Pisendel (although not Bach). Ingmar Bengtsson's view was that, stylistically, Roman's works for solo violin without bass were in a class of their own.²¹ The word *Assaggio* can be translated as "attempts", which in the 1700s was a general and modest term for a work of art of which Roman made regular use. The expression "one of my attempts"²² is to be read as "one of my compositions". The title would then denote something new that Roman himself could not yet name, a likelihood reflected in the relatively common lack of movement titles. One can compare this with the title of his one scenic work that he simply called *Drama* (1734). It is a clear example of 18th century pastoral pastiche with its multiple connotations that does not easily fall under any particular scenic genre ("music-political opera"). These ambitious violinists, the elite of their age, who wrote for solo violin, sought to showcase their own instrumental technique and creativity. It is therefore very likely the nature of the virtuosity and not primarily the style that lends the music its distinctiveness.

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¹⁹ Other copyists around 1730 were Brant and Londé, whose writing style differs significantly from that of the Uppsala copyist. Åhman's involvement is attested to in 1738 at the inauguration of the new organ in Hedvig Eleonora Church, at the Queen's funeral in 1742, Carl Gyllenborg's funeral in Uppsala in 1747 and the national celebrations of 1751.

²⁰ As far as is currently known, the same hand copied passages from Roman's cantata for Storkyrkan (Stockholm Cathedral) in 1732, *Wår frälserman och broder kär* (HRV 946; LUB, Eng. 41, violin 1). For Åhman, see B. Bengtsson 2001, p. 122.

²¹ I. Bengtsson 1987 p. 5.

²² Letter from Roman to Carl Magnus Wasenberg 14/1 1743. E. Helenius-Öberg 1994 p. 136. "...questi saggi giouanili ..." (these juvenile attempts, i.e. works) writes Roman in his dedication to the Queen in his printed flute sonatas (Ibid. p. 54 f.). "My Attempts at Music" he writes of in a letter submitted to the Office of the Marshal of the Realm on 7 March 1752 (RA-SLA, RMÅ E 2:23 (received letters 1752)).

Abbreviations

Eng.	Engelhart Collection
Instr.mus. i hs	Catalogue of Music Manuscripts
JAMS	Journal of the American Musicological Society
KB	National Library of Sweden
KMA	The Royal Swedish Academy of Music
LUB	Lund University Library
MTB	Music and Theatre Library of Sweden
RA	National Archives, Stockholm
RMÄ	Office of the Marshal of the Realm
SSA	Stockholm City Archives
SLA	Stockholm Royal Palace Archives
STM	The Swedish Journal of Music Research
UUB	Uppsala University Library

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Critical Commentary

Abbreviations:

AlstrS	Alströmersamlingen (The Alströmer collection) – on permanent loan to the MTB
H/N	Handwriting/Musical calligraphy, presentation of the different hands in the KMA Roman collection (cf I. Bengtsson/R. Danielsson: “Handstilar och notpikturer i Kungl. Musikaliska akademins Roman-samling”, Uppsala 1955)
HÄVM	Västernorrlands Museum, Härnösand
Instr.mus.ihs	Instrumental music manuscripts
KB	The Royal Library, Stockholm
KMA	Royal Swedish Academy of Music
MAB	see MTB
MMS	Monumenta Musica Svecicae, see below
MTB	Musik- och Teaterbiblioteket (Music and Theatre Library of Sweden), formerly Music Library of the Royal Swedish Academy of Music
mvt	movement
Ro	Romansamlingen (The Roman collection) in the MTB
UUB	Uppsala University Library

Roman numbers refer to movements

Based on what we know today, we can assume that the present volume contains all the *preserved* music for violin solo by Roman. These are the works and their sources:

WORKS

BeRI 301	Assaggio a Violino Solo	A major	B Ro 60
BeRI 302	[Assaggio a Violino Solo]	Bb major	B Ro 60
BeRI 303	[Assaggio a Violino Solo]	C major	B Ro 60
BeRI 304	[Fragment]	D major	B Ro 60
BeRI 305	[Assaggio a Violino Solo]	E major	B Ro 60
BeRI 306	[Assaggio a Violino Solo]	F major	B Ro 60
BeRI 307	[Assaggio a Violino Solo]	G major	B Ro 60
BeRI 310	[Assaggio a Violino Solo]	C minor	A Ro 97 (2b, 12), B Ro 60
BeRI 311	[Assaggio a Violino Solo]	D minor	B Ro 60
BeRI 312	[Assaggio a Violino Solo]	E minor	B Ro 60
BeRI 313	[Assaggio a Violino Solo]	F# minor	A Ro 97 (2b), B Ro 60
BeRI 314	Assaggio à Violino solo	G minor	A Ro 97 (2b), B Ro 60, C , C1
BeRI 317	[Assaggio a Violino Solo]	A major	B Ro 60
BeRI 318	[Movement]	G major	B Ro 60
BeRI 319	[Movement]	E major	B Ro 60
BeRI 320	[Assaggio a Violino Solo]	G minor	A Ro 97 (2b), B Ro 60
BeRI 321	[Ouverture à Violino solo]	Eb major	B Ro 60
BeRI 322	Ouverture à Violino solo	Eb major	B Ro 60

BeRI 323	[Assaggio a Violino Solo]	A minor	A Ro 97 (2a), B Ro 61 (6)
BeRI 324	[Assaggio a Violino Solo]	B minor	A Ro 61 (2)
BeRI 327	[Suite]	F minor	A Ro 97 (51)
BeRI 328	[Etude]	D major	D, E, F, G
BeRI 329	[Etude]	Eb major	D, E
BeRI 330	[Etude]	Eb major	D, E
BeRI 1:25	[Etude]	Ab major	D, E
BeRI 331	[Etude]	Db major	D, E
BeRI 332	[Etude]	Eb major	D, E
BeRI 333	[Etude]	A major	D, E
BeRI 1:34	[Etude]	A major	D, E
BeRI 334	[Etude]	Eb minor	D, E
BeRI 335	[Etude]	Eb minor	A Ro 97 (5), D, E
BeRI 336	[Etude]	G minor	A Ro 97 (5), D, E
BeRI 337	[Etude]	A major	D, E
BeRI 338	[Etude]	A minor	A Ro 97 (5), D, E
BeRI 339	[Etude]	C minor	A Ro 97 (5), D, E
BeRI 340	[Etude]	C minor	D, E
BeRI 341	[Etude]	G major	D, E
BeRI 342	[Etude]	B major	D, E
BeRI 343	[Etude]	D minor	A Ro 97 (10), D, E
BeRI 344	[Etude]	Bb major	A Ro 97 (4), D, E
BeRI 345	[Etude]	Eb major	D, E
BeRI 346	[Etude]	E minor	D, E
BeRI 347	[Etude]	E minor	D, E
BeRI 348	[Etude]	F major	A Ro 97 (5), D, E
BeRI 349	[Composition in one mvt]	C major	B Ro 60
BeRI 350	[Movement]	A minor	A Ro 61 (5)
BeRI F 1	[Fragment]	C major	A Ro 97 (15 a+b)
BeRI F 9	[Fragment]	C minor	A Ro 61 (5)

SOURCES

A	Autograph (H/N 1)	Ro 61, 97
B	Manuscript copy by Per Brant (H/N 2)	Ro 60, 61
C	Early print of BeRI 314: II + IV (Stockholm, 1740) "Assaggio à Violino Solo"	Ro 61 (1)

With a note in ink by J. G. Psilanderhielm (H 11): "detta är en Sonate af Sal. Hof Intendentens och Cappellmästarens / Doctor Romans öfningar på Violin, af honom / sielf på trycket utgifwen, men sedan åter / indragen, så att Exemplar deraf äro ganska sällsynte"
("This is a Sonata from the late court curator and conductor doctor Roman's exercises for

the violin, published in print by himself, but later again withdrawn, so that copies of it are very rare”)

At the bottom of p. 2 another note in pencil (not H 11): “Stockholm d 26. Junii 1740.”

- C1** Manuscript copy of the print C (H/N ?) HÄVM:390
In a notebook containing sonatas for vl + b.c. by Corelli, Birkenstock, Süß and Veracini, sonatas for oboe + b.c. by Duke, Scherer, Heinichen, Plati and Quantz, and sonatas for flute + b.c. by Locatelli
On p. 60-61: “No 12. Assagio a Violino Solo Dell Sing.r Roman.”
- D** Manuscript copy by ? (H/N ?) UUB:Instr.mus. i hs 57:25
On cover: “Violin Öffningar [exercises]/da Roman”
- E** Manuscript copy by J. Wellander (H/N 17) AlstrS 165:21
On cover: “da Roman”
- F** Manuscript copy by Per Brant AlstrS 165:17
(N 2 P. Brant, H 200 P. Alströmer)
Note in pencil: “1748 d. 31 Maj af Capelmäst. Brant”
- G** Manuscript copy by ? (H/N 435) AlstrS 165:18
Written on one page together with two mvts by Geminiani (op. 4:12, publ. London 1739) and Corelli (op. 5:10, printed 1700). Although these two mvts are for vl and b.c., all three mvts were possibly intended to be used as etudes for violin *senza basso*.

Previous publications:

- BeRI 301, 303, 310, 314, 320, 324: Assaggi à Violino Solo, Monumenta Musicae Svecicae, KMA (ed. I. Bengtsson/L. Frydén), 1976
- BeRI 301-324: Assaggi à Violino Solo, Ouverture à Violino Solo, published digitally by Project Runeberg (ed. J. Tufvesson), 1999
- BeRI 327: Sonata (?) in F minor, Camel Music (ed. T. Urbainczyk), 2013
- BeRI 328-348: 25 studies for violin, Fazer (ed. J. Schröder), 1991

It should be noted that some pages are missing in the bound together volume of **B**, that are supposed to have contained additional “Assaggi”. Although they are missing, Bengtsson gave them numbers 308, 309, 315 and 316 (cf Bengtsson, p. 196-197)

BeRI 301

- I. b. 43 Although wrong, I have kept Brant’s notation
- II. b. 39 Last note in the lower voice a – I have changed it to the more likely b, in conformity with b. 27

- III. b. 27 ff, 68, 77 ff, 87 ff Barlines are missing
 b. 73-76 According to Gemignani (*The art of playing on the violin*, 1751, p. 26 and [8], example 14) this sign means left hand vibrato. However, I'm inclined to believe that Roman uses it to indicate a bow vibrato – in this case, some kind of quaver motion. Cf BeRI 306:I, b. 29 and 67.
- IV. This mvt is almost identical to Sinfonia in A major, BeRI 16:III. There are some melodic differences between the two (cf MMS, p. xi). The tempo marking of the Sinfonia mvt is *Allegro assai*, which gives us a clue regarding what kind of tempo is intended.
- b. 35-36 Some kind of cadenza probably intended here

BeRI 302

- II. b. 11 First note a semiquaver – I changed it to a quaver, corresponding to the rhythm in b. 51-52
 b. 28 Could possibly be an eb1
 b. 42-43 This barline, although “wrong”, is original

BeRI 303

- I. b. 11 The lower voice is given with smaller noteheads – possibly an addition by Brant
 b. 17, 48 Original notation



- b. 28-41 3/8 barlines are “missing”
- II. b. 41-42, 89-90 A cadenza is probably expected here
- III. b. 33 3/8 is marked again here
 b. 58 The two first notes are slurred, probably inaccurately

BeRI 305

- I. b. 23 Lower voice, second note - possibly e#1
 b. 33 Only 2/4 in this bar

BeRI 306

Regarding order of mvts, cf Bengtsson p. 196

I. Aspro (= *sour, sharp, pungent*)

b. 1-19 exist in an alternative version in **B**

b. 28, 33, 66 Only 2/4 in these bars

b. 29, 67 Cf BeRI 301:III, b. 73-76. In this case it's quite obvious that Roman uses this sign to indicate bow vibrato (to be executed as in b. 24-25)

BeRI 307

Only a fragment of I (the last 13 bars) exists, the other mvts are complete

- III. b. 27 9/8 in this bar
b. 38-39 This barline is missing

BeRI 310

- II. b. 20 12th note a2 (i.e. no flat), however ab2 is also possible

III. This mvt is found in other works by Roman – in the Sinfonia in G minor, BeRI 30, it is marked “Andante” and “piano sempre”, and in the Keyboard suite in D major, BeRI 228, it is marked “Lento”. Cf MMS, p. xii.

b. 20 Sixth note b1 in **B** - Brant probably put in the natural sign one note too early

- IV. b. 48 9/8 in this bar

BeRI 312

Bars 1-5 of this mvt exist in an alternative version by Brant, in the same source (**B**)

- I. b. 58-59 Some kind of cadenza probably intended here

II. This mvt is a version of Keyboard suite in D major, BeRI 228:III, where it's marked “Non troppo adagio”
b. 22 Second beat inaccurately 32nds

III. This mvt contains a few irregular bars with 9/8 and even more, like at b. 54 ff when barlines are completely missing. It's identical to Sinfonia in E major, BeRI 3:III, and to the song “Väl den i bästa vår”, HRV 947.

- IV. b. 11 Second note originally a
- V. This mvt is more or less identical to Sinfonia in E major, BeRI 3:V, where it's marked "Allegro"
 - b. 19-20, 49-50 Some ornamentation probably expected here
 - b. 47 9/4 in this bar

BeRI 313

The autograph (A) starts at b. 43 of I, mvts II-IV are complete

- I. b. 35-36 Third note should possibly be b#1
- II. b. 30 No double bar or repeat sign here in A
- III. This mvt was later used by the composer's relative Christian Gustafsson Roman for his song "När jag skall med döden kämpa" in the collection *Flora Säterensis*. KB, Vf 178, s. 378.
- IV. This short mvt was later turned into a song "At ju mången har i dag", HRV 804, which might explain the somewhat "sketchy" look of the violin version (it's identical in A and B). Presumably, it should be ornamented to fill out the "gaps".

BeRI 314

Only I and beginning of III is preserved in autograph (A), the whole piece in Brant's copy (B)

II + IV exist in a printed version from 1740 (cf above, source C). Since the differences between B and C are significant, I decided to present them separately.

Regarding possible alternative sequence of movements, cf MMS p. vi-vii

Source A/B (I + b. 1-7 of III = A, II-IV = B)

- I. Both Roman and Brant use the Dorian key signature, with one flat
- II. Throughout the mvt, I have added dashed slurs according to C
- IV. Throughout the mvt, I have added dashed slurs according to C
 - b. 1-2 This barline is in B, but not in C

Source C

- II. b. 6-7 The fingerings are printed

BeRI 317

- II. b. 18 9/4 in this bar
 b. 45, 54 ¾ in these bars

BeRI 318

Only one mvt, more or less identical to Sinfonia in G major, BeRI 19:III. Cf Bengtsson, p. 197 – could it be the first mvt of an Assaggio, with the rest being lost?

BeRI 319

Only one mvt – not known if there were other mvts, now lost

BeRI 320

Autograph only of I

Roman (A) uses the Dorian key signature with just one flat, Brant (B) the usual two flats. Since the whole piece doesn't exist in A, I have gone with Brant, for consistency.

- II. b. 9 Although inaccurate rhythmically, I have kept the original notation here. The semiquavers are intended as gracenotes.

BeRI 321

According to Bengtsson (p. 392-393), “likely to be authentic”. Stylistically, this work and BeRI 322 are very handelian, and could no doubt be by Roman. However, they are rather uncomfortably written for the violin, which is unusual for him.

The 3/4 part more or less identical to BeRI 322

- b. 16 Second note upper voice ab2 (cf b. 32)
 b. 112 Fifth note upper voice f1, but cf corresponding bar in BeRI 322

BeRI 322

Cf BeRI 321

According to Bengtsson (p. 392-393), “likely to be authentic”

The 3/4 part more or less identical to BeRI 321

- b. 1 The first note inaccurately a dotted crotchet. Throughout the 4/4 parts, I have kept Brant's (Roman's?) rhythmical notation.

b. 23
b. 39-40

cf BeRI 321, b. 16



I have changed this according to BeRI 321, b. 32-33

BeRI 323

This piece exists in two versions (Roman's autograph **A** and Brant's copy **B**) and since the differences between them regarding articulation etc are significant, I have decided to present them both. It's safe to assume that Brant's much more elaborate articulation can be derived from the composer. Note for example the difference in articulation in II, b. 23 ff, which in **B** is more varied.

Cf also BeRI 350

- I. This mvt is also found in the Sinfonia in G major, BeRI 19:II (in G minor), as well as in the Keyboard suite in G major, BeRI 227:III (also in G minor)

Source A

- II. b. 8 Seventh note g1 in A

- III. b. 12-13 Roman:



Brant:



- b. 18 9/8 in this bar
b. 34 3/8 in this bar
b. 36-38 9/8 in these bars

Source B

- III. b. 12-13 cf above source A

b. 17 15/8 in this bar
b. 33-36 9/8 in these bars

BeRI 324

- II. b. 3, 58 Fifth note dotted
 b. 63 Third note clearly an e1, but an e#1 could possibly be intended (cf b. 61)
- III. b. 6, 21 I've left these bars as the composer wrote them
- IV. b. 5-6 Third notes of the upper voice in both bars are quavers in the source, despite the dottings

BeRI 327

According to Bengtsson (p. 379-380), the authenticity of this work is “doubtful”. The autograph is certainly Roman's, but it could possibly be a work by another composer, of which Roman has made a copy. Bengtsson however does acknowledge that there is a strong stylistical resemblance with Roman. Another question mark concerns whether it indeed is a solo piece for violin or not. On one of his usual note sheets which lies together with the autograph in Ro 97, he writes “likely for vl./B.c.!” . Curiously however, in his book he writes that “likely we are dealing with a composition for violin solo”! The fact that the entire piece is in one voice only (no double stops) could be a sign that a continuo part is missing. On the other hand the violin plays the whole time, without any rests, which could signature that it indeed is a solo piece...

I have chosen to include it in this volume, not the least because I find the music very compelling.

- I. Allemande b. 34 This is the original, unorthodox notation
- III. Larghetto The writing in the beginning of the Larghetto is strange, looking almost like a sketch. This beginning again shows that possibly a continuo part is missing.

Regarding the group of works 328-348, Bengtsson (p. 380) gives the following verdict on their authenticity:

Certainly authentic: 343

Likely to be authentic: 330, 333-336, 338-342, 344, 348

Uncertain (could be composed by Roman): 328, 329, 331, 332, 337, 345-347

BeRI 1:25 and 1:34 are certainly authentic, since they come from the “Golovinmusiken”, BeRI 1

It should be mentioned that this collection – of which there are two more or less identical manuscript copies (D and E) – also contains two movements for vl/b.c. (BeRI 243) which I decided not to include here, partly because they are not for unaccompanied violin, and because Bengtsson considers them “not likely authentic”.

Both manuscripts contain a surprising number of errors (though almost always corresponding to each other = one is clearly a copy of the other – cf below). Both copyists may have been less experienced than, for example, Per Brant (possibly the Uppsala copyist was a student of Roman's), copying the music for private use). There's also a possibility that the copies were made by copyists who did not have the violin as their main instrument.

Since the Uppsala manuscript (**D**) has the D minor mvt (BeRI 343) dated "Önnersta febr. 1730", it has most probably been compiled in the early 1730s. The Alströmer copy (**E**) was made by Johan Wellander (1735-1783; H/N 17), probably in the mid 1750s when he became a student at Uppsala University.

Generally **E** is more accurate regarding slurs and ties.

All fingerings and bowings are found in the manuscripts

BeRI 328

b. 5

G:



BeRI 1:25

Identical to 25th mvt of the Golovinmusiken, BeRI 1
Although in Ab major, it's marked with three flats

BeRI 331

In both sources this piece is marked with three flats, which I have changed since the key is Db major

The dashed slurs are from **D**.

b. 3

in both sources only $\frac{3}{4}$ in this bar

b. 6

The sixth note in **D** has been changed to a cb3

BeRI 332

b. 1

12th note d2 in both sources – most likely a mistake

b. 13

The first note has been changed from bb to ab in both sources.
However, I have kept the bb.

b. 14

Third beat – in **D**:



in E:



- b. 25 13th note c3 in both sources
- b. 43 Third note c2 in both sources

BeRI 333

- b. 15 tr on the quaver in both sources
- b. 25, 27 Seventh note b1 in both sources – however, a1 or possibly c#2 makes more sense

BeRI 1:34

Identical to 34th mvt of the Golovinmusiken, BeRI 1

BeRI 334

- b. 3 First and third notes cb1 in D
- b. 7 The grace note not in D

BeRI 335

- b. 13-14, 21-22 Some kind of variations probably expected here

BeRI 337

- b. 41 The two last notes c#2 + b1 in both sources
- b. 48 Seventh note a in both sources
- b. 54 first note has a tr in E

BeRI 338

In both D and E, this piece is inaccurately marked with three # (A major) whereas in A, the piece clearly is in A minor

BeRI 339

Autograph of the last 24 ½ bars only

b. 8

Third beat in both sources:



b. 30

Third note a $c\#2$ in both sources, although in E it's dubious - the note could be on the middle line (with a #). However, since there's no natural sign before the fifth note (c2), it's safe to assume that the note should be a b1.

b. 36

Second note eb2 in both sources

b. 40

Fifth note bb2 in both sources 12th note a clear c2 in both sources, but a bb2 could surely be intended

b. 42

13th note d3 in both sources

b. 55

Second note has had a natural sign in A, and it appears to have been changed into a flat sign (which makes more sense). In D and E, the natural sign has been kept.

b. 73

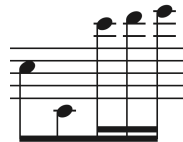
No repeat sign in A. Since we don't have the autograph of the start of that repeat, we don't know for sure if a repeat was intended or not.

BeRI 340

b. 14

Fourth note ab1 in both sources – a c2 could possibly be intended

Second beat in both sources:



b. 20, 62, 64, 76

Only 3/8 in these bars

b. 39

9th + 10th notes: a1 + c2 in both sources

b. 40

9/8 in this bar

The last note a quaver in both sources

b. 81 ff

b. 81-82 = 3/8, b. 83 = 6/8, b. 84-112 = 3/8, b. 116-end = 3/8

b. 85

Third note g2 in both sources

In both sources, between BeRI 340 and 341, and between 341 and 342, something appears which must simply be exercises for key signatures and clefs, which of course strengthens the fact that these short pieces

are intended as study material. All the more interesting then that the key of Eb major (in the first exercise) is inaccurately marked!

BeRI 341

Notated in soprano (C) clef

b. 16-21

In both sources, these bars are notated like this



All the b's have a natural sign. Since there's nothing to naturalise from, and it makes more sense musically with b-flats, I think that flat signs were intended instead of naturals. The same applies to b. 41 + 43.

b. 39

The first note doesn't exist on a violin. Since the piece is notated in soprano clef, the mistake is less obvious, but I still consider it impossible for Roman to make such an error. In performance I suggest that the note be played one octave up.

In the "B" bar just before BeRI 342, in E a French violin clef is given, but with two flat signs in normal violin clef

BeRI 342

Notated in French violin clef, and, inaccurately, with only four sharps instead of five (B major)

b. 13

First note has a clear natural sign for e2, but should possibly be an e#2

BeRI 343

Source A: note "de Öonnersta. Fevr. 1730." (H 1)

Notated in Dorian mode (D minor without a flat sign)

BeRI 344

Dashed slurs from E

b. 4

The grace note only in D and E

BeRI 346

- b. 18 Seventh note e#2, but can hardly be. The copyists have probably confused the e# with the g#.
- b. 24 Second note g2, fourth note c-natural
- b. 31 Original notation



Because of the up-bow markings, this reading is also possible:



BeRI 347

In E, the word “Fuma” is written as a title, and I have no idea what it means. According to Jaap Schröder, the previous editor of this piece, “the meaning of the title “Fuma”... is entirely shrouded in mystery”.

- b. 14-15 In these bars, the rhythm is inaccurately notated like this:



From b. 16 the notation is correct.

- b. 15 Seventh note f#2. Eighth note should possibly be a b.
- b. 22 Third beat:



- b. 32



b. 33 a g2 is possibly missing here between the f#2 and a2

b. 34



b. 35



b. 42 There's a tr above this note

BeRI 348

D + E both end in bar 41

BeRI 349

Modulating through all keys - cf BeRI F 1. According to Bengtsson (p. 393), authenticity is “uncertain”, “could be by Roman”. It is however bound together with the Brant copies of BeRI 301-322 in Ro 60, which could speak for its authenticity. One interesting difference between 349 and F 1 is that the former has key signatures, whereas F 1 doesn't.

b. 16 etc Some of the keys are most peculiarly named (D# major instead of Eb major, G# major/Ab major, C# major/Db major, D# minor/Eb minor, F# major/Gb major)

b. 35 The G# minor section is inaccurately notated with six sharps. Consequently all the E-naturals have become E-sharps, which I think must be wrong. However, the last beat of b. 39 could well be an e#2.

For the F-double sharps only # is notated, but in this context it means x.

b. 53 Second beat, lower voice - Brant writes a clear e1

BeRI 350

According to Bengtsson (p. 359-360, 380-381), this is “likely to be an authentic work”, and he even suggests that it possibly could belong to BeRI 323.

It's worth mentioning that BeRI 350 och F 9 are written on the same sheet but on different sides.

b. 5

Original notation:



b. 11

Third note possibly g#2

BeRI F 1

According to Bengtsson (p. 381) this is “likely an authentic work” (cf BeRI 249)

Modulating through all keys, it's an unfinished work (66 ½ bars), written on two sheets – Ro 97 (15 a+b).

Bengtsson claims that, referring to the order of modulation, only about 10 bars are missing at the end.

Roman gives the five first keys - I have added the rest.

BeRI F 9

According to Bengtsson (p. 381) this is “most likely an authentic work” (cf also BeRI 350)

It's written on one page only (33 bars *:::* 53 bars), and I have not found any trace of a continuation. On p.

204, Bengtsson says that the piece contains 32 [33] bars *:::* 85 bars. However, given the fact that Bengtsson miscounts in the first repeat, and also that the piece (counting 32 bars in the first repeat) contains 85 bars in total, I think we can assume that this is a mistake on Bengtsson's part.

b. 30-33

Four bars inaccurately in 3/8, notated like this:



APPENDIX

BeRI 239

Copy by J. D. Gudenschwager (H/N 692), preserved in UUB:Instr.mus. i hs 56:18

According to Bengtsson (p. 391), this duet for two violins is “likely to be authentic”. He isn’t sure that the A major mvt (IV), following the three A minor mvts, actually belongs to the duet (he calls it 239 ½), but I don’t see any reason why it wouldn’t.

III. b. 12 vl 1: the last two quavers slurred, but cf the previous bar
 b. 20-21 vl 2:



IV. cf above
 b. 6 vl 1: the second note (c#2) is invisible at the end of a line

This duet was previously published by Peno11, Gothenburg 1975

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