

Basso continuo



# JOHAN HELMICH ROMAN

1694-1758

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Sonate a flauto traverso, violone  
e cembalo



Utgåva av/Edition by Maria Bania

Generalbasrealisering av/Basso continuo realization by Björn Gäfvert

JOHAN HELMICH ROMAN – SAMLADE VERK/COMPLETE WORKS

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# Sonata I

Johan Helmich Roman  
(1694–1758)

Largo [ $\text{♩} = \text{c. } 90$ ]

The musical score is presented in a system with a treble clef and a bass clef. The treble clef part contains a melodic line with various ornaments, including trills (tr) and grace notes. The bass clef part contains a figured bass line with numbers and accidentals. The score is divided into four systems, each starting with a measure number (4, 6, 9). The first system includes dynamic markings like  $[f]$  and  $[p]$ , and phrasing slurs. The second system includes a trill ornament. The third system includes a trill ornament and dynamic markings. The fourth system includes trill ornaments. The figured bass notation includes numbers like 6, 5, #, 6, 6, 5, 4+, 6, 5, #, 6, 6, 4, #, 6, 6, #, #, 6, 5, 6, 6, #, #, 6, 5, 7, 5, 5, 6, 5, 6, 5, 6.

12

5 6 4 3 7 5 6 5 7 6 5 4 3

15

6 4 3 7 4+ 6 4 6 7 6 6 5 4 2 6 4 3

6 6 # 6 6 6 7 7 5 4+ 6 7 5 6 5 6

22

5 # 4 7 # 6 5 # 7 6 6 5 4 # 6 6 6 4 6 7 #

25 Da Capo

6 7 6 5 # 5 7 #

Allegro [♩ = c. 115]

6 6 6

4

# 5 # # 6

7

6 6 # 4[6] 5 3 6 5 3 6 5 # 6 6 4

11

6 7 5 7 6 6 6

14

6 6 5 6 5 7 4 3 6 6 # 7 6 #

18

# 6 6 # 6 #

21

6 6 5 6 5 # 6 #

24

[p] [f] [ > ] [ > ] [ > ]

6 # 6 6 6 6 6 6 6 5 5 $\sharp$  7 $\sharp$  6 7 6 6 #

28

[ > ] [ > ]

6 6 7 5 6 6 # 6

32

[rit.] [ > ]

7 [6 5] [6 5] [6] [4 3] [4 3] [4]

36

[ > ] [p] [ > ] [ > ] [ > ] [f] [p]

6 6 6 4 3 6 6 5 4 3



Larghetto [♩ = c. 80]

6 # 6 # 5 6

3 *tr* *tr* *[f]* *[tr]*

4 3 6 9 8 6 4 3

# 6 7 # 6 6

7 1. *[N]* *tr* 2. *[N]* *tr*

6# 6 5 4 2 6 6 7 # 4 # 7 # 4 #

Andante [ $\text{♩} = \text{c. } 100$ ]

[a tempo]

Musical score for measures 1-3. The piece is in G major and common time. Measure 1 features a treble clef with a quarter note G, a half note A, and a quarter note B, all with trills. The piano accompaniment consists of a bass line with notes G, A, B, and C, and a right-hand part with chords G, A, and B. Measure 2 has a similar treble line with trills and a piano accompaniment with chords G, A, and B. Measure 3 begins with a ritardando marking and a treble line with a half note G and a quarter note A, followed by a piano accompaniment with chords G and A.

Musical score for measures 4-6. Measure 4 starts with a ritardando marking and a treble line with a half note G and a quarter note A, followed by a piano accompaniment with chords G and A. Measure 5 begins with an a tempo marking and a treble line with a half note G and a quarter note A, followed by a piano accompaniment with chords G and A. Measure 6 features a treble line with a half note G and a quarter note A, followed by a piano accompaniment with chords G and A.

Musical score for measures 7-9. Measure 7 features a treble clef with a continuous eighth-note melody in G major. The piano accompaniment consists of a bass line with notes G, A, B, and C, and a right-hand part with chords G, A, and B. Measure 8 continues the eighth-note melody in the treble and the piano accompaniment. Measure 9 features a treble line with a half note G and a quarter note A, followed by a piano accompaniment with chords G and A.

Musical score for measures 10-12. Measure 10 features a treble clef with a half note G and a quarter note A, followed by a piano accompaniment with chords G and A. Measure 11 begins with a ritardando marking and a treble line with a half note G and a quarter note A, followed by a piano accompaniment with chords G and A. Measure 12 starts with an a tempo marking and a treble line with a half note G and a quarter note A, followed by a piano accompaniment with chords G and A.

13

Musical score for measures 13-15. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. Measure 13 features a dynamic marking of  $[f]$  and a breath mark  $[>]$ . The piano part includes fingering numbers:  $\#$ , 7,  $\#$ ,  $[6/5]$ , 4,  $\#$ , 6, 6, 5, 5.

16

Musical score for measures 16-19. Measure 16 has a *[rit.]* marking, and measure 17 has a *[a tempo]* marking. The system concludes with a *Fine* marking and two trills (*tr*). The piano part includes fingering numbers:  $[7]$ , 6, 4, 3,  $\#$ , 6, 4, 5, 7, 6.

20

Musical score for measures 20-22. Measures 21 and 22 feature trills (*tr*) and breath marks  $[>]$ . The piano part includes fingering numbers: 6, 6, 5 6, 6, 5 6, 7.

23

Musical score for measures 23-25. Measures 24 and 25 feature trills (*tr*) and breath marks  $[>]$ . The piano part includes fingering numbers: 6, 6, 5, 7, 6, 6, 4, 5, 6, 6, 6.

26 *tr* *tr* *tr* *tr* [rit.] [a tempo] *f*

6 6 6 6 6 7 5

29 D.C. al Fine

7 5 2 6 6 5 3 6 5 3

Vivace [♩. = c. 60] *tr* *tr* *tr*

6 4 5 3 5 7 6 5 4 3

9

5 # [#] [7] #

17

[tr]

5 6 # 5 6 5

26

76 5 76 6 # 6 7 2 5 7

34

2 5 7 2 5 7 # 6

42

[tr] [9] [tr] [tr] [9]

6 6 6 # 5 6 6 #

51

6 6 6 6 6 5 4 3 6

60

6 [6] [5]

66

7 5 6 6

74

8 5 7 4 6 5 4 3 7 5 6 4 6 4 5 3 6 4 2 6 6

## Sonata II

Johan Helmich Roman  
(1694–1758)

Vivace [♩. = c. 60]

6 5 7 6 7

8

6 5 6 4 5 5 #

16

6 4 5 3 6 4 5 3 6

23

6 7 5 # #

31

6 7 # 7 # 5

39

# #

47

[p] [f] 6 6

55

7 7 7 7 5

63

[tr] [tr]

6 4

72

Adagio

Fine

[f] tr

7 6 4 3 7 5 6 6

77

tr

7 5 6 6 5 6 #

79

D.C. al Fine

tr tr tr tr

6 6 4 5 7 5 6 4 5 # 7 6 #



A tempo giusto [ $\text{♩} = \text{c. } 115$ ]

2 6 6

5 7 # # # 7

# 7 7 [6]

6 2 5 7 4 6 4 #

25 [9]

# 5 6 # 6 6

31

7 6 5 4 3 7 6 5 4 3 5

37 [9]

7 7 7 7 6 # 7 # 7

44 [9]

# 5 7 # 2 5 7 9 7

51

4 3 7 4+ 6 6 # 43

58

6 43 6 7

64

7 7 7 7 7 7

70

6 6 6 6 2

77

5 6 4 5 4 3

83

*adagio* *a tempo*

7 5 5 4 2 6 4

Larghetto [♩. = c. 40-45]

6 5 4 3 4 2 6 6 7 4 5 7 4 3 6 4 4+ 6 2 5 7 6 5

Andante [♩ = c. 45-50]

4

1. 2.

7 6 5 5 4 2 6 6 7 6 5 4 5 # 6

7

6 5 6

Adagio [ $\text{♩} = \text{c. } 35-40$ ]

10

4 2 5 6 $\sharp$  7 $\sharp$  4 $+$  6 6 6 5 3

Non presto [ $\text{♩} = \text{c. } 65$ ]

6 4 3 $\sharp$  5 4 3 5 $\flat$   $\flat$   $\sharp$  7 5  $\sharp$

9

5 4 3 6  $\sharp$  6 $\flat$  6 6 6  $\flat$  4  $\sharp$

# Sonata III

Johan Helmich Roman  
(1694–1758)

Largo [ $\text{♩} = \text{c. } 40\text{--}45$ ]

The musical score consists of three systems of staves. Each system includes a solo line (treble clef) and a basso continuo line (grand staff). The solo line features trills (tr) and various ornaments. The basso continuo line includes figured bass notation (e.g., 6 4, 6 5, 7 6, 7 4 3 5, 4 3 5, 6 5, 4 3 5 4 2 5, 4 3 5, 6 5 6 6 6, 6 6 6 6 6 6 6). Measure numbers 1, 4, 7, and 9 are indicated at the start of their respective systems.



11

5 4+ 6 6 # 5 7 7 6 5 4+ 6 5 4

14

6 5 6 5 b 4+ 6 5 b 4+ 6 7 6 7

16

5 4+ 6 6 5 4 6b 7b 6 7 6 6 b 6 5

19

b 7 6 6b 6 6 5



Allegro [ $\text{♩} = \text{c. } 120$ ] [N]

6 5 5 9 8 6 6 4 6  
4 4 4 4 3

4  
4 6 6 6 6 6 6 6 4 6 6 4 3 6 4 6 6

8  
6 6 6 6 6 6 # 6 6 9 6 7 6

11  
7 6 7 6 4 # 6 7 6 6 5 6 6 8 # 6 6 6 6 4 5  
4 # 5 4 #



28

5 9 8 6 6  
4 3

31

6 4 6 7 6 5 4 3 6 5 7 4 3

34

4 4 4

37

6 6 6 6 5 6 6 6 4 6 6 6 6 5

Adagio [♩ = c. 75]

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Adagio, approximately 75 beats per minute. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a half note G4, a half note F4, and a half note E4, all marked with a piano dynamic [p]. The piano accompaniment features a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1 and a treble line with chords. A hairpin crescendo is indicated over the vocal line.

Musical score for measures 6-10. The vocal line continues with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The piano accompaniment continues with chords and a bass line. Hairpin crescendos are present over the vocal line.

Musical score for measures 11-15. The vocal line continues with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The piano accompaniment continues with chords and a bass line.

non tanto [♩ = c. 80]

Musical score for measures 16-20. The tempo is non tanto, approximately 80 beats per minute. The vocal line begins with a rest, followed by a half note G4, a half note F4, and a half note E4. The piano accompaniment features a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1 and a treble line with chords. Hairpin crescendos are indicated over the vocal line.

21

5 5 4 $\frac{1}{2}$  6 5 5 4 $\frac{1}{2}$  6 7 # # 5 4 $\frac{1}{2}$  6

25

4 $\frac{1}{2}$  6 6 5 $\flat$  4 3 4 3 $\frac{1}{2}$  7 4 3 $\frac{1}{2}$  7

29

4 6 $\flat$  5 $\flat$  4 $\flat$  3 6 4 $\frac{1}{2}$  6 # 4 $\frac{1}{2}$  6 6 5

33

7 5 5 6 6 7 5 4

Vivace [ $\text{♩} = \text{c. } 65$ ]

Musical score for measures 1-6. The piece is in 3/8 time and B-flat major. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Measure 6 includes a fingering '6' and a dynamic marking 'f'.

Musical score for measures 7-13. The right hand continues with eighth-note patterns, including a trill in measure 13. The left hand accompaniment includes chords and moving lines. Measure 13 has a dynamic marking 'f'.

Musical score for measures 14-19. Measure 14 features a trill ('tr') in the right hand. The piece includes a repeat sign between measures 15 and 16. The left hand accompaniment consists of chords and single notes. Measure 19 has a dynamic marking 'f'.

Musical score for measures 20-25. The right hand continues with eighth-note patterns. The left hand accompaniment includes chords and moving lines. Measure 25 has a dynamic marking 'f'.

26

6 7 6 6 4+ 4 7 6 6 4 7 6 4 6 2

32

7 6 7 6 # 6 6 5 4 4 5 7 # 4 3 6 6 b 6

40

6 6 6 4 5 # 7 6

46

7 4 5

52 [rit.] [9]

tasto solo

58

64 [p]

alla Francese [ $\text{♩} = \text{c. } 75$ ]

Con Spirito

\* Se utgivarens kommentar / See the editor's comment

4

[9] [9]

6 6 6

8

[9]

5 6 5 7 4 3 6 6

12

[tr] 1. 2.

tr

6

16

[tr]

4 6 6 b 7 5 7 5 5

20

98 6 6 7 5 b 5 4

23

5 7 7 5 7 4 7

27

7 7 7 7 7 6 4 7 5 6

31

4 7 5 6 6 5 6 4 5

## Sonata IV

Johan Helmich Roman  
(1694–1758)Largo [ $\text{♩} = \text{c. } 75$ ]

6 5 7 4 3

5

6 7 6 6 6 5

9

5 4 #3 # 5

13

# 6

17 *[tr]*

# 6

21 *[N]* *[N]* *[N]*

*tr*

6 7 6

25 *[N]* *[N]*

6 6 6 6 6 6 6 6 6 6

4 4+ 4

29 *[tr]* *[tr]* *tr*

5 4 2 6 6 4 5 3

33

5 6

37

7 6 6 6 5 4 3

Fine

6 5 4 3

46

6 [5#] 6 6 6 5 4 #

Da Capo

Allegro [ $\text{♩} = \text{c. } 105$ ]

6 7 6

4 *tr*

6 5 6 5  
4 3

7

6 5 # 6 5 6 5

10

6 6 5 # 6 4 # 6 4 5 #

13

6 4 5 # 6 6 5 6 4+ 2

16

6 4 2 # 7 #

19

4+ 2 6 6 # 6 4 5 #

22

7 6 #

24

6 7

26

6 5 6 6 # 7 6 #

29

6 6 # 6

31

7 # 4+ 2 6 6 4 5 # 6 6 4 # 5

34 *tr* *tr*

6 7 6 6 5 6 5 4 3 6

37

6 5 6 5 6 5 6 5

40 *[tr]* *[tr]* *[tr]*

6 4 5 3 6 4+ 2 6 6 4 2 6

43 *[tr]*

6 6 5 4 3

Larghetto [♩. = c. 40-45]

1

2

3

4

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994

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996

997

998

999

1000



Vivace [ $\text{♩}$  = c. 100]

6 6 6 5 5 6

4 3

5

6 6 5 6 5 6 6

4 3 4 3

10

[tr] [tr] [˘]

# 6 6 6 # 6 6

4 4+ 6 6

15

[tr] [˘]

# 6 6 6 5 6 5

4 3

20 *tr* [9] [tr] [9]

6 6 6 5 4 3 6 5 4 3 6 5

25 [tr] *tr* [9]

6 # 6 # # 7 6 # # 4 2 4+ 6 6 6+ #

30 [tr] [9]

# 6 # 6 6 5 4 3

35 *tr* [9] [tr]

5 6 6 6 5 4 3 6 5 4 3



Allegro [ $\text{♩} = \text{c. } 125$ ]

6 5 7

4

6

8

# 7

12

4+ 2 6 6 # 7 6 6 # 5

17

Musical score for measures 17-20. The system consists of a treble clef staff and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The melody in the treble clef features eighth-note patterns. The grand staff accompaniment includes chords and bass notes. Fingering numbers 2, 6, 6, 5, and # are indicated below the bass staff.

21

Musical score for measures 21-24. The system consists of a treble clef staff and a grand staff. The melody in the treble clef features eighth-note patterns with slurs. The grand staff accompaniment includes chords and bass notes. Fingering numbers 7 and 4+2 are indicated below the bass staff.

25

Musical score for measures 25-28. The system consists of a treble clef staff and a grand staff. The melody in the treble clef includes a trill marked [tr]. The grand staff accompaniment includes chords and bass notes. Fingering numbers 6, 6, #, 6, #, 7, 5, 7, 5 are indicated below the bass staff.

29

Musical score for measures 29-32. The system consists of a treble clef staff and a grand staff. The melody in the treble clef includes a trill marked [tr]. The grand staff accompaniment includes chords and bass notes. Fingering numbers 6, 6, 5, 4+2, 6, 6, 6, 4, #, 4, 2 are indicated below the bass staff.

34

5 5

38

6 5 7

42

7

46

4 6 6 7 6 6 5

Non presto [ $\text{♩} = \text{c. } 60$ ]

6 6 6 2 6

6 1. 2. 3 3 6 7

11 6 6 7 $\sharp$  4 $\sharp$  3 4 2 7 $\sharp$  6

16 6 6 5 3 tr

## Sonata V

Johan Helmich Roman  
(1694–1758)Lento [ $\text{♩} = \text{c. } 80$ ]

# 6 # 6 6 7 6 6 7 6 6 6 4 5 3

4 1. 2. [tr] [tr]

# 6 6 6 5 2 5 4 3

8 [tr] [tr] [tr]

4+ 6 6 5 # 7 6 6 6

2 4 # #

12 [tr] 1. [tr]

5 # 6 6 5 # 6 6 # 2 6 6 5 6

# 4 #

16 2. [tr] [tr]

# 2 6 6 5 7 7 # 2 6 6 5

[Allegro] [♩ = c. 120]

6 7 6 5 6

3

# 6 # 6 # 5 6 6 5 5 6 6

6

6 7 6 7 6 6 6 5

9

2 5 7 6 6 7 6 5 6 6 5 6 4 3

12

5 4 6 3 9 6 # 6 5 #

15

17

6 6 6 6 6 6 # 6 6 4 3

20

6 6 5 7 6 # 7 6 # 5 5 #

4 # 4

23

6 4 4 2 7 # 6 6 4

25

6 7 #

27

# 7 [7] # 6

29

7 # 7 6 # 7 6

31

[6/5] [#] 6 # [6/5] [6/5] 5

34

6 6 5# 7# 7# 6 # 7

37

7 6 5 6 # 6 # #

40 *tr* *tr* *tr*

5 6 5 6 6

43 *tr*

5 6 7 6 6

45 [tr]

6 6 5 6 # 6 5

47 [tr] [9] [tr]

# 6 4 # 7 6 5 # 7 6 # 6 6 6 4 # 5

Grave [ $\text{♩} = \text{c. } 65$ ]

Musical score for "Grave" in G major, 3/4 time, tempo  $\text{♩} = \text{c. } 65$ . The score is in three systems, each with a vocal line and a piano accompaniment.

**System 1 (Measures 1-6):** The vocal line begins with a trill on G4. The piano accompaniment features chords in the right hand and a bass line with notes G, B, D, E, G, B, D, E. Fingering numbers are 4 #, 6 5, 4 3, 5, 5 #.

**System 2 (Measures 7-12):** The vocal line includes a trill on G4 and a mordent on G4. The piano accompaniment has chords in the right hand and a bass line with notes G, B, D, E, G, B, D, E. Fingering numbers are 5, 6 #, 7, 6, 7 6.

**System 3 (Measures 13-18):** The vocal line features a trill on G4 and a mordent on G4. The piano accompaniment has chords in the right hand and a bass line with notes G, B, D, E, G, B, D, E. Fingering numbers are 6 6, 5, 6 6 5, 6 5, # 5.

**System 4 (Measures 19-24):** The vocal line includes a trill on G4. The piano accompaniment has chords in the right hand and a bass line with notes G, B, D, E, G, B, D, E. Fingering numbers are 7 5, #, 6 4 6, 7 5 4 2, 7 5 6 4 #.

Allegro [ $\text{♩} = \text{c. } 65$ ]

Musical score for measures 1-8. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked Allegro with a quarter note equal to approximately 65 beats per minute. The score consists of a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). Measure 1 features a trill on the first note. Measure 8 ends with a trill on the final note. Fingering numbers are provided below the piano part: 6 6 #, 7 5 4, 6 5 4 3.

Musical score for measures 9-16. The melodic line continues with a trill on the final note of measure 16. The piano accompaniment features a rhythmic pattern of eighth notes and chords. Fingering numbers are provided below the piano part: 6, 6 #, 6 6, 6, 6 4+ 3 #.

Musical score for measures 17-24. The melodic line includes trills on measures 17, 19, and 24. The piano accompaniment continues with chords and eighth notes. Fingering numbers are provided below the piano part: 6 4 #, 7 #, 7 6 4, 7 5 #, [6], 6 5 4 #.

Musical score for measures 25-32. The melodic line features a trill on measure 25. The piano accompaniment consists of chords and eighth notes. Fingering numbers are provided below the piano part: #, #, 7 6, 6, #.

31 *tr* [9]

7 6 6 6 6

38 *tr* [tr]

6 [6] 4+2 6 5 7 5

arpeggiando

45 *tr* *f* *tr* [tr]

[#] 6/4 7/# 7/# 6/4 7 # 6/4 5/#

54 *piano* [9] *tr* *tr* [tr]

6/4 7/# 7/# 6/4 7 # 6/# 4/#

Vivace [♩ = c. 105]

Musical score for measures 1-5. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is part of a grand staff. Fingerings are indicated by numbers 6, #, 6, 6, #, #. An ornament [9] is placed above the final note of the first staff.

Musical score for measures 6-11. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is part of a grand staff. Fingerings are indicated by numbers 6, 6, 5, 4, #, 6, 6, 6, 5. Trills [tr] and ornaments [9] are present. A repeat sign is used in measure 10.

Musical score for measures 12-18. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is part of a grand staff. Fingerings are indicated by numbers [6], 6, 5, 4, 3, 6. Trills [tr] and ornaments [9] are present. A breath mark [∇] is shown in measure 12.

Musical score for measures 19-24. The system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is part of a grand staff. Fingerings are indicated by numbers #, 6, 6, 5, #, 7, #, 7, 6, 4, #. Ornaments [9] are present.

Andante [ $\text{♩} = \text{c. } 75$ ]*tr* [9]

6 5 2 6 # 6 5

6

[9]

2 6 6 5 4 3 6 6 # 6

12

*tr* [9]*tr**tr*[*tr*]

[9]

# # 8 7 # 7 6 # 4 4 # 6 5

19

*tr* [9][*tr*]

[attacca]

2 6 # 6 6 6 6 4 #

[Presto] [♩ = c. 125]

Musical score for measures 1-5. The piece is in G major (one sharp) and 2/4 time. The tempo is Presto, with a quarter note equal to approximately 125 beats per minute. The music features a melodic line in the right hand and a supporting accompaniment in the left hand. A fingering box [9] is present above the first measure. Fingering numbers are provided below the notes: #, 4+<sub>3</sub>, 6, 5, 4, #.

Musical score for measures 6-10. The piece continues in G major and 2/4 time. A fingering box [9] is present above the first measure of this system. Fingering numbers are provided below the notes: #, 5, 6, 6<sub>4</sub>, #, #, 7, 6, #, #.

Musical score for measures 11-15. The piece continues in G major and 2/4 time. A trill (tr) is indicated above the first measure of this system. A fingering box [9] is present above the first measure. A breath mark (∇) is present above the first measure. Fingering numbers are provided below the notes: 6, 6, 6<sub>4</sub>, 5, #, [6], 4+<sub>2</sub>, 6, 6, 6, 6, 6<sub>4</sub>, 5.

## Sonata VI

Larghetto [ $\text{♩} = \text{c. } 85$ ]Johan Helmich Roman  
(1694–1758)

Musical score for Sonata VI by Johan Helmich Roman, measures 1-18. The score is in G major and 3/4 time. It features a piano introduction with trills and a forte section with triplets and trills. Fingerings and dynamics are indicated throughout.

Measure 1: *piano*, *tr*. Fingerings: 6 6 6 4, 6 6 6 4, #, 6 6.

Measure 5: *forte*, *tr*. Fingerings: #, 6, 6, 6, 6.

Measure 10: *tr*, triplet. Fingerings: 4/2, 6, 4/2, 6, 5 6, 4/2, 6, 5.

Measure 15: *tr*, *tr*, *tr*, *tr*, *tr*, *tr*. Fingering: 6.

21

6 6 6 6 6 6 # 6 5 4 #

26

7 5 6 4 6 7 7 [6] #

30

7 # # 6 4 7 #

35

arpeggiando

7 6 6 7 5 6 # # #

Fine

40

4+  
2

6

4+  
2

6

5

7

#

6

6

5

#

45

6

[6]

6

#

#

49

4+  
2

6

#

4+  
2

6

#

5

7

#

#

53

5

#

57

Musical score for measures 57-60. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). Measure 57 features a vocal line with a trill (tr) and a piano accompaniment with a triplet of eighth notes. Measure 58 has a vocal line with a trill and a piano accompaniment with a triplet of eighth notes. Measure 59 has a vocal line with a trill and a piano accompaniment with a triplet of eighth notes. Measure 60 has a vocal line with a trill and a piano accompaniment with a triplet of eighth notes. The piano accompaniment includes fingering numbers: 6, 6, #, 4+2, 6.

61

D.C. al Fine

Musical score for measures 61-64. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). Measure 61 features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. Measure 62 has a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. Measure 63 has a vocal line with a trill (tr) and a piano accompaniment with a triplet of eighth notes. Measure 64 has a vocal line with a trill (tr) and a piano accompaniment with a triplet of eighth notes. The piano accompaniment includes fingering numbers: 4+2, 6, 5, 6, #, 6, 6, 4, 5.

Allegro [♩ = c. 115]

Musical score for measures 65-68. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The tempo is Allegro with a quarter note equal to approximately 115 beats per minute. Measure 65 features a vocal line with a sixteenth-note pattern and a piano accompaniment with a sixteenth-note pattern. Measure 66 has a vocal line with a sixteenth-note pattern and a piano accompaniment with a sixteenth-note pattern. Measure 67 has a vocal line with a sixteenth-note pattern and a piano accompaniment with a sixteenth-note pattern. Measure 68 has a vocal line with a sixteenth-note pattern and a piano accompaniment with a sixteenth-note pattern. The piano accompaniment includes fingering numbers: 6, 7, 7, 6, 7.

4

Musical score for measures 69-72. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). Measure 69 features a vocal line with a trill (tr) and a piano accompaniment with a sixteenth-note pattern. Measure 70 has a vocal line with a trill (tr) and a piano accompaniment with a sixteenth-note pattern. Measure 71 has a vocal line with a trill (tr) and a piano accompaniment with a sixteenth-note pattern. Measure 72 has a vocal line with a trill (tr) and a piano accompaniment with a sixteenth-note pattern. The piano accompaniment includes fingering numbers: 7, 7, 7, #, 5, 7.

7

5 6 7 6 5 6 7 5

10

6 # 4+ 6 6 # 7 6

2

13

7 6 # 6 5 4 # 5 7 #

16

7 # 6 5 5 7 7 6 5 7 6

19

6 6 6 6 6 6 6 6

22

6 6 5 4 3 6 6 6 6

25

6 5 4 3 # 6 5 # 6 # 6 7 5 6 6

28

6 # 6 7 7 7 # 7 4 3 # 7 5

[rit.]

31

Musical score for measures 31-33. The treble clef contains a melodic line with trills marked *tr.*. The bass clef contains a bass line with fingering numbers: # 7 5 # 7 5 # 4+ 6 6 # 6.

[ad lib.]

34

Musical score for measures 34-36. The treble clef contains a melodic line with a trill marked *tr.*. The bass clef contains a bass line with fingering numbers: # 4+ 2 6 6 4 5 #.

Non troppo allegro [ $\text{♩} = \text{c. } 110$ ]

[tr]

Musical score for measures 37-39. The treble clef contains a melodic line with a trill marked *[tr]*. The bass clef contains a bass line with fingering numbers: 6 # 4 #.

3

[tr]

[tr]

Musical score for measures 40-42. The treble clef contains a melodic line with trills marked *[tr]*. The bass clef contains a bass line with fingering numbers: 2 6 4 3 6 6 6 7 #.

6

7 5 4 # 7 5

9

4+ 2 6 4+ 2

12

6 4+ 2 6 7 5

14

# 6 4 6 4 3 6 4

17 *tr* [tr]

6 5 6 5 7 6

20 *tr* [tr] [tr]

6 5 7 # 6 4 # # 6

23 [tr] [ad lib.]

6 6 #

26 *tr* [N] [N]

4+ 2 6 6 5 6

29

[N] [N] tr tr

6 [6] 6 6 6 # 6

32

[tr] [tr]

6 6 6 7 6 6 #

Grave [♩ = c. 85]

[9] [tr]

6 6 7 # 7 6 # 6 6 4 #

9

[9] [tr]

6 7 # 7 # # 6 6 5 #

Allegro [ $\text{♩} = \text{c. } 115\text{--}120$ ]

6

7

12

19

6 6 6 # 7 6 7 6 7 # 6 6 #

7 5 7 # 2 6 # 6 6 6 6 6 6 6 6 4 2 5

6 # # 7 6 6 5 4 3 6 5 # 4

# Sonata VII

Johan Helmich Roman  
(1694–1758)

Largo [ $\text{♩} = \text{c. } 60$ ]

6 6 5 4 3 4+ 6  
2

6 7 # 5 4 # 5 6 7 # 6 7 #

11 4 # 5 5#

17 7 5 4 # 7 # 6 7 # 6 6 4 #

[poco più mosso]

[♩ = c. 90]

23

23 *tr* [6] 5 4 3 6 6 7 6 5 3

[a tempo]

28

28 *tr* 7 6 4 3 6 4 7 4 2 6 9 7 5

adagio

32

32 *tr* 8 6 4 7 5 6 4 3

Larghetto [♩ = c. 70]

36 *tr* 37 *tr* 38 39 *tr* 4 3 5 4 3

4 *tr* *tr* *tr*

6 6 5 6 6 7 6 7 6 4

7 *tr* *tr*

7 # # 7 # 6 6

10

7 7 7 # [4 - #] 7 4 2

13 *tr*

8 3 5 6 4 5 5 3 6 6 6 4 5 5 6 4 #

17

6 7 4  
# 3

19

6 7 4 6 6 5 4 # 7 6 6 6 5 7 6  
# 3 #

22

6 6 5 5 98 4 # #  
4 #

25

6 6 7 6 6 5  
4+ 4 #  
3

28

4 3 [6] 5 4 3 6 5

31

6 6 5 6 7 6 4 7 6 4 7 6 4

34

7 7 6 4

36

6 6 4 5 3 7 6 6 6 4 5 3 7 6 6 6 4 5 3

Lento [ $\text{♩} = \text{c. } 40$ ]

1

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982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

10

4+ 6 6 4 6 7 4+ 6 6 #  
2 2 # 2

Allegro assai [♩ = c. 80]

7 6 6 [δ]

4

[9] [tr] [tr] [tr]

# 5 6 #

9

6 6 6

12

[tr] [9] [tr]

6 6 4+3 6 4#

16

[9] tr tr

5 4 3 5 4 3 6 6 6

20

tr [9] [tr]

6

25

[tr]

6

## Sonata VIII

Johan Helmich Roman  
(1694–1758)Largo [ $\text{♩} = \text{c. } 45$ ]

6 5 6

3 7 6 7 5 4 #

5 6 7 6 5 # 7 6 7 2 6 7 6 5

7 # 6 5 # 6 4 5 3 4 #

10

6 # # 5 # 5 6 # 4+ 3

13

6 6 5 6 6 # 7 # 6 5 # # 6 7 #

16

6 7 6 7 6 6 7 6

19

6 6 5 7 6 5 6 [6] 6 6 6 5 4 3

Allegro [ $\text{♩} = \text{c. } 110$ ]

6 6 6 6 7 6

7 [tr] [6] [4 - 3]

12 6 6 6 #

17 [tr] [9] [tr] 4+ 6 6 6 5 6 6 5 2 5 4 # 4 #

24

7 6 6 7 6 7 6 4 5 3 6

31

5 7 6 6 6 #

37

5 [6/5] 6 6 5

43

6 # 6 6 # 6 6

50

[tr] [f] [decrescendo]

6 6 5 4 # 7 6 6 6

58

[tr] [decrescendo]

6 6 7 6 6 6

64

[fermata]

7 5 6 6 7 5

69

[triplets] [tr]

6 6 6 6 7 4

75

7<sub>b</sub> 7<sub>#</sub> 7<sub>#</sub>

81

6 4 5 3 4 2 5 3 6 5

86

# 6 6 6 6 6 6 6 2 6 6 4 5 3

Andante [♩. = c. 45]

6 6 6

6

1. 2.

6 6 6 # 6 5 # 6 4 # 7

12

5 6 5 6 6 4

17

5 3 6 6 6 6 6 5

22

4 3 7 5 7 5

27

6 [6] 6 7 6 4+ 6 7 4 3 2 6 6

32

6 6 6 7 5 5 7 4 3

Adagio Allegro [♩. = c. 65-70]

arpeggiando

6 5 4 3 5 7 4 3 6 6 5 7

9

5 7 # # 5 7 # # 4+ 2 6

15

6 6 7 5

20

7 7 6 7 6 6

26

6 6 5 6 6 6 # 5 6 5 4 #

31

Adagio

Allegro [♩. = c. 65-70]

sempre arpeggiando

[6] 7 6 7 5

37 [ad lib.]

5

43 [a tempo]

6

48

5 6 7 7 5 6 4 3 6 2 6

54

2 6 2 6 2 6 2 6 6

60 [ad lib.] [a tempo]

6 5 4 2

65 *tr*

6 [6/5] [7] 7 6 4 6 4 3 6 6 [7/5] 6 5 3

[o = c. 65]

6 6 6

6 [tr]

[6/5] 6 5 6 6 6

11 [tr] Fine

6 6 5 4 3

17

6 [6] 7 # 7 5 # 6 7 #

22

7 5 # 7 5

27 Da Capo

# # 7 5 6 6 # 7 5

# Sonata IX

Johan Helmich Roman  
(1694–1758)

Cantabile [♩ = c. 115]

5 6 6 6

10 6 6 6 7 7 6 5

20 4+ 6 7 6 6 4 # 6 6 b # 7 6 6 6 6 4+ 6 3b

31 [tr] [9] 6 b 6 b 6 b 7b 6 6 6

tasto solo

41

6<sup>b</sup> # 7 7/5 6/4 5/# 6 6 b # 6 5 5<sup>b</sup>

51

6 6 5 5 4 3 5<sup>b</sup> 4<sup>b</sup> 3 6 # 4+2 6 5 7

60

6 6 7 6 5<sup>b</sup> 4 6 5 6 6 6 7 6

71

6/4 5/3 6 # 7 5 7/# 4 3 6 5 4+2 6 6 5 4+2 6

81

6 5 6 6 5 # [#] 6 6

90

4+ 6 # 6 7 6 6 # 4+ 6 7 6 5 # 6

99

6 5 6 6 6

108

5 6 6 b 6 5 6 5 6 6 5

117

Musical score for measures 117-125. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. Measure 117 starts with a treble clef staff containing a melodic line with a [9] trill. The piano accompaniment features chords in the right hand and a bass line in the left hand. Measure 125 ends with a trill [tr] in the treble staff.

126

Musical score for measures 126-135. The system includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. Measure 126 starts with a trill [tr] in the treble staff. The piano accompaniment features chords in the right hand and a bass line in the left hand. Measure 135 ends with a trill [tr] in the treble staff.

136

Musical score for measures 136-143. The system includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. Measure 136 starts with a trill [tr] in the treble staff. The piano accompaniment features chords in the right hand and a bass line in the left hand. Measure 143 ends with a trill [tr] in the treble staff.

144

Musical score for measures 144-152. The system includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. Measure 144 starts with a trill [tr] in the treble staff. The piano accompaniment features chords in the right hand and a bass line in the left hand. Measure 152 ends with a trill [tr] in the treble staff.

Vivace [♩ = c. 125]

Musical score for measures 1-4. The piece is in 3/4 time. The right hand features a melodic line with a trill (tr) in measure 3 and a grace note in measure 4. The left hand provides harmonic support with chords and single notes. Fingering numbers 6, 7, 6, 7, and 6 are indicated below the bass line.

Musical score for measures 5-8. The right hand continues with a melodic line, including trills (tr) in measures 5 and 6. The left hand accompaniment consists of chords and single notes. Fingering numbers 7, 6, 7, 6, 7, and 5 are indicated below the bass line.

Musical score for measures 9-13. The right hand features a melodic line with a trill (tr) in measure 9. The left hand accompaniment includes chords and single notes. Fingering numbers 6, 6, 5, 3, 6, and 6 are indicated below the bass line.

Musical score for measures 14-18. The right hand features a melodic line with grace notes and trills. The left hand accompaniment includes chords and single notes. Fingering numbers [6], #, 4+, 6, 6, and # are indicated below the bass line.

18 Musical notation for measures 18-22. The top staff shows a melodic line with triplets and a trill. The bottom staff shows a piano accompaniment with chords and bass notes.

[6] [7] # 5 # 4+  
2 2

23 Musical notation for measures 23-27. The top staff shows a melodic line with a trill. The bottom staff shows a piano accompaniment with chords and bass notes.

5 7 # 5 #

28 Musical notation for measures 28-31. The top staff shows a melodic line with a trill. The bottom staff shows a piano accompaniment with chords and bass notes.

7 7 # 5 6 7 # 5 7 #

32 Musical notation for measures 32-35. The top staff shows a melodic line with trills. The bottom staff shows a piano accompaniment with chords and bass notes.

6 7 # 5 7 # 6 7 6 #

36 *tr*

7 6 # 5 6 6 6 # 4+ 2+ 6 6 5+ 6 4+ # 5+ 3+

41 *tr*

5+ 6 # 5 # # # 5

45 *tr* [x] *tr*

# 6 5 6 4 6 # # # 6

51 *tr* [*tr*] *tr* [*tr*] *tr*

7 6 7 6 7 6 7 7

56

7 6 2 6 6 7

61

6 5

66

7<sup>b</sup>/<sub>5</sub> 6/4 5/3 6/4 5/3

71

6 5 6

Andante [ $\text{♩} = \text{c. } 105$ ]

6 6 6 6 6 6 6 7 # # 6 7

7 [tr] [tr] [9] [tr] [9]

4 # 6 7 6 6 6 6 6 #

13 *tr* [tr] [9] [tr]

4+ 7 4+ 6 6 6 6 5 # 6 7 6 6  
2 # 2 5 4

19 *tr* [9] [tr]

5 7 6 5 7 5

Allegro [ $\text{♩} = \text{c. } 130$ ]

6 6 6

3 6 7 5 4 6 5

6 [tr] 2 6 5 6 6

9 5 6 5 6 5 6 5 6 6 7 #

[6]

12

9 6 # 6 6 6 # 7 6 #

15

6 6 5 7 #

18

6 6 6 6 5 6 7

21

# 7 6 4 # 6 # 6 #

24

6 5 7 7 4+ 6 6 # 6<sup>b</sup> 6 7 #

27

6 6 7 6 6 6

30

6 7 9 6

33

4<sup>b</sup> 5<sup>b</sup> 6<sup>b</sup> 7<sup>b</sup> 6 6

36

4<sup>b</sup> 5<sup>b</sup> 6<sup>b</sup> 7<sup>b</sup> 6 6 ♯

Minuetto [♩. = c. 65]

6 7 6

9

# 6 6 6 6

17

8 5 7 7 5 6 4 6 4 4 6 6 6 6

## Sonata X

Johan Helmich Roman  
(1694–1758)Larghetto [ $\text{♩} = \text{c. } 90$ ]

# [6] # 7 6 6 6 6  
 4

5 [ ] [ ]  
 # # 5 # 5 6 4 3 5 6  
 2

10 [ ] [ ]  
 4 3 5 6 4 # 6 5 6  
 2

14 [tr] tr 1. 2.  
 [ ] # 7 5 # [ ] # 4+6 6 [ ] # 4+6 6

19

Musical score for measures 19-22. The system consists of a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature is one sharp (F#). Measure numbers 19, 20, 21, and 22 are indicated below the bass staff. Fingerings are shown as numbers 1-5. Trills are marked with [tr].

23

Musical score for measures 23-27. The system consists of a treble clef staff, a grand staff, and a bass clef staff. The key signature is one sharp. Measure numbers 23, 24, 25, 26, and 27 are indicated below the bass staff. Fingerings and trills are shown.

28

Musical score for measures 28-32. The system consists of a treble clef staff, a grand staff, and a bass clef staff. The key signature is one sharp. Measure numbers 28, 29, 30, 31, and 32 are indicated below the bass staff. Fingerings and trills are shown.

33

Musical score for measures 33-37. The system consists of a treble clef staff, a grand staff, and a bass clef staff. The key signature is one sharp. Measure numbers 33, 34, 35, 36, and 37 are indicated below the bass staff. Fingerings and trills are shown.

38

5 6 # 6 6 4 # # 4+6 6

Andante [ $\text{♩} = \text{c. } 90-95$ ]

# 6 # 6 7 6 7 6 # 7 5 #

5

5 5 6 5 7 #

9

6 4 #

13 [tr]

# 6 # 6 7 6 7 6 # 5

16 [rit.] [tr]

7 5 # 6 # 6 6 # 6 6 6

20

6 # 6 9 8 6 6 6

23

# 4 6 6 5 6 5 4 4 #

26

6 5 8 6 5 7  
5 4 4 3

# 6 4+  
2

29

6 6 4+ 6 7 6 7  
2

32

7 # 6 #

35

4+ 6 6 6 6 # 6 5 6 6 # 6 5 6 6 # 5

2



13

2.

[tr] [tr] [tr] [tr] [tr] [tr]

6 5

16

[tr] [tr] [tr]

6 5

19

[tr] [tr] [tr]

5 7 4 # 6 4 #

22

[tr] [tr] [tr] [tr] [tr] [tr] [tr]

25 *[tr]* *[9]* *[tr]*

28 *[tr]* *[9]* *[tr]* *[9]* 1. *[tr]* *[9]* 2. *[tr]* *[9]*

Non presto [♩. = c. 115]

*[tr]*

4 *[p]* *[f]* *[tr]*

7

7

*tr* *tr* [9]

[7] [7] # 6 6 6 6 6 5  
4 4 #

10

10

*tr* *tr* *tr*

[f] [p] [f]

6 # [#] 6 # 6 # 6

13

13

6 [6] 6 6 6 6

16

16

4+  
2 6 6 6 6 5  
4 4 #

19

[tr] [9]

6 6 6 # # 6 6

22

[tr] [9]

6 # # 4+2 6 4/2 6

25

[tr] [9]

5 6 5 6 5 6 5 6 6 7

28

[9]

6/4 5/3 6/4 5/3 7 6 6

31

6 # #

[tr] [9] tr [tr]

34

5 # 6 4 7 5 #3

36

# [6/4] # 6 6

39

6 7 # 6 6 5 7 # 4 #

[tr]



## Sonata XI

Johan Helmich Roman  
(1694–1758)Largo [ $\text{♩} = \text{c. } 80\text{--}85$ ]

6 6 # 7 6 5

3 5 6 6 4+ 6 6 5 4 #

5 6 7 6 5 7 6 6 7 6 5

7 6 [6] 6 6

Figured bass notation: 6 6 # 7 6 5, 5 6 6 6 4+ 6 6 5 4 #, 5 6 7 6 5 7 6 6 7 6 5, 7 6 [6] 6 6

9

*tr* [9]

4 5 4+ 2 6 6 6 4 5 6

11

[*tr*]

6 4 # 4+ 2 6 6 7 # 6 4 3 6 6 4 #

13

[*tr*] [*tr*]

6 # 5 4 6 4 5 # 5 7 4 b 6 4 5 4

15

[9]

6 # 6 7 6 7 6 7 7 4

17

6 6̂ # 6 4+ 6 6 # 4+ 6  
2 2

19

6 4 7 6 6 5 6 6 5 6 6̂

21

6 6̂ 6 4+ 6 2 6 # 4+ 6

23

[tr] [cadenza ad lib.] [tr]

6 6 5 6 #

ad lib.  
arpeggio

Allegro [ $\text{♩} = \text{c. } 110$ ]

1 2

# 4+ 6 6 6 6 # 4+ 2

3 4

6 6 6 6 #

5 6 7

4 3 [3] 5 9 8 7 6 5 # 4+ 6

8 9 10

6 4+ 6 6 6 6 5 4+ 3 2+ 2+

11

6 5      4 #      6 6 7 5

14

6      6      6

17

6 5      6 5      6

20

6      6      5 6

23

6 7 5 7 6 6 5 6 6

26

4 2 # 4+ 6 7 5 7 4 2 5 7

29

4 2 7 4 2 # 5 7 4# 6 6

32

4# 2 6 4+ 2 6 # 6 # 5

35

Musical score for measures 35-37. The system consists of a vocal line and a piano accompaniment. The piano part includes figured bass notation: 7, #, 6/4, #, 6/4.

38

Musical score for measures 38-40. The system consists of a vocal line and a piano accompaniment. The piano part includes figured bass notation: #, 5, ♯, 5♭, [♯], 5, 5.

41

Musical score for measures 41-43. The system consists of a vocal line and a piano accompaniment. The piano part includes figured bass notation: 7/5, #, #, #. The vocal line has markings [9] [ad lib.] and [9].

44

Musical score for measures 44-46. The system consists of a vocal line and a piano accompaniment. The piano part includes figured bass notation: #, 6, 6, 7, #, 6, 6, #, 7, 6, #. The vocal line has a marking [a tempo].

47

Musical score for measures 47-49. The system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a harmonic accompaniment. The key signature has two flats. Measure 47 includes a fingering sequence: #, 7, 6, 5. Measure 48 includes a fingering sequence: b, b. Measure 49 includes a fingering sequence: b.

50

Musical score for measures 50-52. The system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a harmonic accompaniment. The key signature has two flats. Measure 50 includes a fingering sequence: b. Measure 51 includes a fingering sequence: 6. Measure 52 includes a fingering sequence: 5b, b.

53

Musical score for measures 53-55. The system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a harmonic accompaniment. The key signature has two flats. Measure 53 includes a fingering sequence: 4, 2. Measure 54 includes a fingering sequence: 6, b, 6, b. Measure 55 includes a fingering sequence: 9, 8, 2, #, 4+.

56

Musical score for measures 56-58. The system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a harmonic accompaniment. The key signature has two flats. Measure 56 includes a fingering sequence: 6, #. Measure 57 includes a fingering sequence: 9, 8, 7, 5. Measure 58 includes a fingering sequence: 9, 8, 7, 4, 3, 5.

59

9 8 5 9 8 4 6 6  
4 3 4 3 2

62

4 2 5 3 6 4 5 3 6 4

65

5 7 5<sup>b</sup> 6 5 6 # 4+ 6 6  
3 4 3

68

6 6 # 4+ 6 6 6 6 #  
2

70

4 3 [3] 6 9 8

72

7 6 5 # *tasto solo*

75

[rit.] [9][ad lib.]

77

80

Fingering: # 4+ 6 6 4+ 6 6 6 6 5 4+ 2+

83

Fingering: 2+ 6 # 4+ 6 4 # [6] [#]

86

Fingering: 7 6 6 6 5 6 7 # 7 6 6 4 5 6 # 7 [7] 4 #

Larghetto [ $\text{♩} = \text{c. } 130$ ]

Fingering: 6 6 4 4 2 2 6 6 4 4

9

7 6 6 7<sup>b</sup> 6 6 6 4 5 3

17

6 b 6 b 4 7 4# 6 b 6 5 4

Allegro [♩. = c. 120]

6 # 4+ 6 6 6 7 6 # 4+ 6 6

3

6 7 # 4+ 6 6 4 5 # 6 5 6 6

6

7 6 [7] [6] 4 2

9

6 6 6 5 4+ 6 6 6 5 6 6 # 6 6

12

# 6 6 5 7 6 # 6 6

15

6 4+ 6 5 4+ 6 6 5 (2a volta)

## Sonata XII

Johan Helmich Roman  
(1694–1758)Con Spirito [ $\text{♩} = \text{c. } 80$ ]

6 7 6 5

5 [tr] 1. 2.

[6] 4+ 6 6 4 5 #

10 [tr] # 4+ 6 6 6 2

15 [tr] # 4+ 6 6 4 5 # 6

\* Se utgivarens kommentar / See the editor's comment

19 *[tr]*

6 7

23 *[tr]* 1. 2.

7 6 6 7

**Allegro** [ $\text{♩} = \text{c. } 120$ ]

6 2 6

3

6 6 7 # 6

6

6 # 6 6 5

9

6 6 2 6 4 3

12

6 6 6 6 # 6 6 6 6

15

7 4 5 6 # 4 # 6 4 6 6

18

Musical score for measures 18-20. The system includes a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with accompaniment, and a bass line with fingerings. Measure 18 starts with a treble clef staff containing a melodic line with slurs and accents. The grand staff has a bass line with fingerings 6, 6, 6, #, 4, # and a treble staff with chords. Measure 19 continues the melodic line. Measure 20 ends with a repeat sign.

21

Musical score for measures 21-23. The system includes a treble clef staff with a melodic line, a grand staff with accompaniment, and a bass line with fingerings. Measure 21 starts with a treble clef staff containing a melodic line with slurs and dynamics *[p]*, *[f]*, *[p]*. The grand staff has a bass line with fingerings 6, # and a treble staff with chords. Measure 22 continues the melodic line. Measure 23 ends with a repeat sign.

24

Musical score for measures 24-26. The system includes a treble clef staff with a melodic line, a grand staff with accompaniment, and a bass line with fingerings. Measure 24 starts with a treble clef staff containing a melodic line with slurs and dynamics *[f]*, *[p]*. The grand staff has a bass line with fingerings 6, 6, 6 and a treble staff with chords. Measure 25 continues the melodic line. Measure 26 ends with a repeat sign.

27

Musical score for measures 27-30. The system includes a treble clef staff with a melodic line, a grand staff with accompaniment, and a bass line with fingerings. Measure 27 starts with a treble clef staff containing a melodic line with slurs and dynamics *[f]*, *[rit.]*, *[tr]*. The grand staff has a bass line with fingerings 7, 6, 5, 6, 6, #, 6 and a treble staff with chords. Measure 28 continues the melodic line. Measure 29 continues the melodic line. Measure 30 ends with a repeat sign.

30

Musical score for measures 30-32. The system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The key signature is two sharps (F# and C#). Measure 30 features a complex melodic line with many sixteenth notes. Measure 31 has a similar melodic line. Measure 32 has a melodic line with a final note marked with a fermata. Fingerings are indicated by numbers 1-5 below the notes.

33

Musical score for measures 33-34. The system consists of a treble clef staff with a melodic line and a grand staff with accompaniment. The key signature is two sharps. Measure 33 has a melodic line with many sixteenth notes. Measure 34 has a melodic line with a final note marked with a fermata. Fingerings are indicated by the number 6 below the notes.

35

Musical score for measures 35-37. The system consists of a treble clef staff with a melodic line and a grand staff with accompaniment. The key signature is two sharps. Measure 35 has a melodic line with many sixteenth notes. Measure 36 has a melodic line with a final note marked with a fermata. Measure 37 has a melodic line with a final note marked with a fermata. Fingerings are indicated by numbers 6, 6, [6], 6, 6, 7, and 6 below the notes.

38

Musical score for measures 38-40. The system consists of a treble clef staff with a melodic line and a grand staff with accompaniment. The key signature is two sharps. Measure 38 has a melodic line with a fermata and is marked with [rit.]. Measure 39 has a melodic line with a fermata and is marked with [tr] and [9]. Measure 40 has a melodic line with a fermata. Fingerings are indicated by numbers 7, 6, 6, 6, 6, 6, 6, 6, and 6 below the notes.

41

2 6 6 6 6

44

6 6 6 6 5 2 6 4 3

Con affetto [ $\text{♩}$  = c. 105]

6 6 6 5 # 6 6 #

5

6 5 5 7 6 7 6



5

2 6 6 5 [7] [6] 6 5 4 3

8

4+ 2 6 # [7] [6]

10

# 6 6 [6] [6] [6] 6 6 6

13

6 5 7 # 4+ 2 6 # 7 5 6 4 # 5

16

2 6 2 [6]

19

2 [6] 2 [6] 6 7 6 7 6

22

7 [2] 6 6 6 5 7

25

6 # 6 6 6 # 6 5

28

Musical score for measures 28-30. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 28 features a melodic line in the treble staff with eighth notes and a bass line with dotted notes. Measure 29 continues the melodic line with eighth notes and a bass line with dotted notes. Measure 30 features a melodic line with eighth notes and a bass line with dotted notes. Fingerings are indicated by numbers 5, #, 6, 5, 6, 6, 6 below the bass staff.

31

Musical score for measures 31-33. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 31 features a melodic line in the treble staff with eighth notes and a bass line with dotted notes. Measure 32 continues the melodic line with eighth notes and a bass line with dotted notes. Measure 33 features a melodic line with eighth notes and a bass line with dotted notes. Fingerings are indicated by numbers 6, 6, 6, 6, 5 below the bass staff.

34

Musical score for measures 34-36. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 34 features a melodic line in the treble staff with eighth notes and a bass line with dotted notes. Measure 35 continues the melodic line with eighth notes and a bass line with dotted notes. Measure 36 features a melodic line with eighth notes and a bass line with dotted notes. Dynamics are indicated as *[f]* and *[p]* in the treble staff. Fingerings are indicated by numbers 6, 6, 6, 5, 3, 7, 5 below the bass staff.

37

Musical score for measures 37-39. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 37 features a melodic line in the treble staff with eighth notes and a bass line with dotted notes. Measure 38 continues the melodic line with eighth notes and a bass line with dotted notes. Measure 39 features a melodic line with eighth notes and a bass line with dotted notes. Dynamics are indicated as *[f]* in the treble staff. Fingerings are indicated by numbers 7, 5, 5, 6, 5, 6, 5, 3 below the bass staff.

# 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. ”Drottningsholmsmusiken”, komponerad till vigseln mellan Adolf Fredrik och Lovisa Ulrika 1744) hör liksom den tidigare *Golovinmusiken* (beställd till en fest i Stockholm med anledning av tsar Peter II:s kröning i S:t Peterburg 1728). Roman inleder den svenska symfoniska musiken med sina drygt tjugo sinfonior, och för soloinstrument och orkester finns sju konserter bevarade. I det mindre formatet finns triosonater, flöjtsonater, klavermusik, verk för soloviolin och sånger.

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

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

# Kommentar

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

I utgåvan har användningen av förtecken och balkar moderniserats.

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

I Sonata 1: Largo, takt 27 har d'' i flöjstämman och d i continuo-  
stämman ändrats till punkterade fjärdedelsnoter.

I Sonata 1: Allegro, takt 16 (andra slaget) har h'' i flöjstämman kor-  
rigerats till c'''.

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

I Sonata 9: Andante, takt 5 har g'' i flöjstämman korrigerats till g#''.

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

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

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

## Utförandeförslag

Alla utgivarens rekommendationer vad gäller dynamik, ornament, tempi,  
frasering, artikulation och rytmiskt utförande är angivna inom fyrkants-  
parenteser. Ett framförande i tidstrogen stil förutsätter ytterligare orna-  
ment och att dynamik och artikulation varierar än mer.

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

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

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## Generalbas

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

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

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

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## Johan Helmich Roman

There were of course composers in Sweden before Johan Helmich Roman (1694–1758), but 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 svenska 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.

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## Commentary

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

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

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

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

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

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

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

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

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

### **Suggestions for performing**

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

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

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

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## Basso Continuo

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

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

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

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