



JOHAN HELMICH ROMAN

1694-1758

Concerto per il Flauto Solo



Källkritisk utgåva av/Critical edition by
Andreas Edlund

JOHAN HELMICH ROMAN – SAMLADE VERK/COMPLETE WORKS

Levande muskarv och Kungl. Musikaliska Akademien

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Huvudredaktör/Editor-in-chief: Anders Wiklund
Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Edward Klingspor

Levande muskarv/Swedish Musical Heritage
Kungl. Musikaliska Akademien/The Royal Swedish Academy of Music
Utgåva nr 1851/Edition no. 1851
2021
Notbild/Score: Public domain. Texter/Texts: © Levande Muskarv
979-0-66166-842-8

Levande muskarv finansieras med medel från/Published with financial support from Kungl. Musikaliska Akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Barbro Osher Pro Suecia Foundation, Riksantikvarieämbetet, Helge Ax:son Johnsons stiftelse och Kulturdepartementet. Samarbetspartners/Partners: Musik- och teaterbiblioteket och Svensk Musik.

Concerto per il Flauto Solo

1

Johan Helmich Roman
(1694–1758)

Non troppo Allegro

Flauto traverso

Violino I
f
con rip.

Violino II
f
con rip.

Viola
f
con rip.

Basso
f
con rip.

4

8

Musical score for measures 8-11. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature is one sharp (F#). Measure 8 starts with a whole rest in all staves. Measure 9 features a melodic line in Treble Clef 1 and Bass Clef 1, and a complex rhythmic accompaniment in Treble Clef 2 and Bass Clef 2, including triplets. Measure 10 continues the accompaniment. Measure 11 concludes with a melodic phrase in Treble Clef 1 and Bass Clef 1, and a final accompaniment figure in Treble Clef 2 and Bass Clef 2. Dynamics include *pp* and markings for *senza rip.* (without repeat).

12

Musical score for measures 12-15. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature is one sharp (F#). Measure 12 begins with a melodic line in Treble Clef 1 featuring a trill (*tr*) and a grace note (*7*), followed by a melodic line in Treble Clef 2. Measures 13-15 continue with a steady melodic flow in Treble Clef 1 and Treble Clef 2, and a consistent rhythmic accompaniment in Bass Clef 1 and Bass Clef 2.

16

Musical score for measures 16-18. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature is one sharp (F#). Measure 16 features a complex melodic line in Treble Clef 1 and Treble Clef 2, and a rhythmic accompaniment in Bass Clef 1 and Bass Clef 2. Measures 17 and 18 continue the melodic and rhythmic patterns, with some rests in the upper staves.

19

tr

con rip.
f

senza rip.
pp

con rip.
f

senza rip.
pp

con rip.
f

senza rip.
pp

con rip.
[p]

f

22

25

tr.

tr.

tr.

pp

29

con rip.
f
con rip.
f
con rip.
f
con rip.
f

33

tr
p
tr
p
tr
p
tr
p
senza rip.
senza rip.
senza rip.
senza rip.

38

42

Musical score for measures 42-44. The system consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs) below. The music is in G major (one sharp) and 4/4 time. Measure 42 features a complex melodic line in the top staff with many sixteenth notes and a grace note. Measures 43 and 44 show a more rhythmic accompaniment with eighth and sixteenth notes in the grand staff.

45

Musical score for measures 45-48. The system consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs) below. The music is in G major (one sharp) and 4/4 time. Measure 45 features a complex melodic line in the top staff with many sixteenth notes and trills (tr) marked above several notes. Measures 46-48 show a more rhythmic accompaniment with eighth and sixteenth notes in the grand staff, with trills (tr) also appearing in the upper staves.

49

Musical score for measures 49-52. The system consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs) below. The music is in G major (one sharp) and 4/4 time. Measure 49 features a complex melodic line in the top staff with many sixteenth notes. Measures 50-52 show a more rhythmic accompaniment with eighth and sixteenth notes in the grand staff.

53

tr

con rip.

f

con rip.

f

con rip.

f

con rip.

f

Detailed description: This system contains measures 53 through 56. It features five staves: a single treble staff at the top, followed by two grand staves (treble and bass), and a final bass staff at the bottom. The key signature has one sharp (F#). Measure 53 starts with a trill (tr) on a treble staff. Measures 54-56 show complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *f* and performance instructions like "con rip." (con ripieno).

57

senza rip.

p

senza rip.

p

senza rip.

p

senza rip.

p

(rip.) *p*

Detailed description: This system contains measures 57 through 60. It features five staves: a single treble staff at the top, followed by two grand staves (treble and bass), and a final bass staff at the bottom. The key signature has one sharp (F#). Measure 57 starts with a trill (tr) on a treble staff. Measures 58-60 show complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *p* and performance instructions like "senza rip." (senza ripieno) and "(rip.)" (ripieno).

61

tr

tr

tr

Detailed description: This system contains measures 61 through 64. It features five staves: a single treble staff at the top, followed by two grand staves (treble and bass), and a final bass staff at the bottom. The key signature has one sharp (F#). Measure 61 starts with a trill (tr) on a treble staff. Measures 62-64 show complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *p* and performance instructions like "tr" (trill).

66

tr. tr. tr.

70

con rip.
f

con rip.
f

con rip.
f

con rip.
p

74

senza rip.
p

senza rip.
p

f

78

senza rip.
p
senza rip.
p

82

tr *adagio* *tr* *a tempo*

tr *adagio* *tr* *a tempo*
6
con rip.
f
con rip.
f
con rip.
f
con rip.
f

87

6 6

2

Larghetto

Flauto traverso

Musical staff for Flauto traverso, measures 1-6. The staff is in treble clef with a key signature of two flats and a 6/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and continues with a sequence of eighth and quarter notes.

Violino I

Musical staff for Violino I, measures 1-6. The staff is in treble clef with a key signature of two flats and a 6/8 time signature. It begins with a quarter rest, followed by eighth notes G4, A4, and Bb4, then a quarter rest, and continues with a sequence of eighth and quarter notes. The instruction "rip. tacet" is written above the staff.

Violino II

Musical staff for Violino II, measures 1-6. The staff is in treble clef with a key signature of two flats and a 6/8 time signature. It begins with a quarter rest, followed by eighth notes G4, A4, and Bb4, then a quarter rest, and continues with a sequence of eighth and quarter notes. The instruction "rip. tacet" is written above the staff.

Viola

Musical staff for Viola, measures 1-6. The staff is in alto clef with a key signature of two flats and a 6/8 time signature. It begins with a quarter rest, followed by eighth notes G4, A4, and Bb4, then a quarter rest, and continues with a sequence of eighth and quarter notes. The instruction "rip. tacet" is written above the staff.

Basso

Musical staff for Basso, measures 1-6. The staff is in bass clef with a key signature of two flats and a 6/8 time signature. It begins with a quarter rest, followed by eighth notes G4, A4, and Bb4, then a quarter rest, and continues with a sequence of eighth and quarter notes. The instruction "rip. tacet" is written above the staff.

Musical staff for Flauto traverso, measures 7-11. The staff is in treble clef with a key signature of two flats and a 6/8 time signature. Measure 7 starts with a quarter note G4. Measures 8-10 feature a trill (tr) on Bb4. Measure 11 ends with a quarter note C5. The instruction "tr" is written above the staff.

Musical staves for Violino I, Violino II, Viola, and Basso, measures 7-11. The staves are in treble, treble, alto, and bass clefs respectively, with a key signature of two flats and a 6/8 time signature. They provide harmonic support for the flute's melody. The instruction "tr" is written above the flute staff.

Musical staff for Flauto traverso, measures 12-16. The staff is in treble clef with a key signature of two flats and a 6/8 time signature. Measure 12 starts with a quarter note G4. Measures 13-15 feature a trill (tr) on Bb4. Measure 16 ends with a quarter note C5. The instruction "tr" is written above the staff.

Musical staves for Violino I, Violino II, Viola, and Basso, measures 12-16. The staves are in treble, treble, alto, and bass clefs respectively, with a key signature of two flats and a 6/8 time signature. They provide harmonic support for the flute's melody. The instruction "tr" is written above the flute staff.

Allegro

Flauto traverso

Violino I
f
con rip. *tr*

Violino II
f
con rip.

Viola
f
con rip.

Basso
f
con rip.

9

18

senza rip.
pp

senza rip.
pp

senza rip.
pp

27

Musical score for measures 27-34. The system consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs) for the next three staves, and a final bass clef staff at the bottom. The music is in a key with one sharp (F#) and a 4/4 time signature. The melody in the top staff is highly rhythmic, featuring eighth and sixteenth notes with various accidentals. The grand staff provides harmonic support with chords and moving lines. The bottom bass staff contains mostly rests.

35

Musical score for measures 35-41. The system consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs) for the next three staves, and a final bass clef staff at the bottom. The music continues in the same key and time signature. The melody in the top staff features more complex rhythmic patterns, including triplets and sixteenth-note runs. The grand staff continues to provide harmonic support with various chordal textures.

42

Musical score for measures 42-48. The system consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs) for the next three staves, and a final bass clef staff at the bottom. The music continues in the same key and time signature. The melody in the top staff shows a continuation of the rhythmic complexity, with frequent sixteenth-note passages. The grand staff provides a steady harmonic accompaniment.

50

tr

senza rip.

pp

58

tr

con rip.

f

con rip.

f

con rip.

f

con rip.

f

67

tr

tr

pp

pp

pp

pp

senza rip.

senza rip.

senza rip.

75

tr

senza rip.

This system contains measures 75 through 82. It features a vocal line with a trill (tr) in measure 81. The piano accompaniment includes a bass line with a 'senza rip.' (senza ripetizione) instruction in measure 82. The music is in G major and 3/4 time.

83

This system contains measures 83 through 89. The vocal line continues with a melodic line. The piano accompaniment consists of a rhythmic bass line and a treble line with eighth-note patterns. The music is in G major and 3/4 time.

90

This system contains measures 90 through 96. The vocal line features a melodic line with some rests. The piano accompaniment includes a bass line with eighth-note patterns and a treble line with eighth-note patterns. The music is in G major and 3/4 time.

98

Musical score for measures 98-105. The system consists of five staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and a single bass clef staff at the bottom. The key signature is one sharp (F#). Measures 98-105 contain active musical notation, including eighth and sixteenth notes, with some rests in the lower staves.

106

Musical score for measures 106-111. The system consists of five staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and a single bass clef staff at the bottom. The key signature is one sharp (F#). Measures 106-111 contain active musical notation, primarily consisting of sixteenth-note patterns in the top staff, with rests in the other staves.

112

Musical score for measures 112-117. The system consists of five staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and a single bass clef staff at the bottom. The key signature is one sharp (F#). Measures 112-117 contain active musical notation. The notation includes slurs and accents. The instruction "con rip." is written above the notes in the second, third, and fourth staves.

119

Musical score for measures 119-126. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple staves. The top staff has a melodic line with a trill (tr) in measure 120. The middle two staves have a rhythmic accompaniment with the instruction "senza rip." (without repeat) in measures 120-122. The bottom two staves provide a bass line with a steady eighth-note pattern.

127

Musical score for measures 127-132. The score continues in G major and 3/4 time. The top staff features a melodic line with a key signature change to F major (no sharps or flats) in measure 128. The middle two staves have a rhythmic accompaniment. The bottom two staves provide a bass line with a steady eighth-note pattern.

133

Musical score for measures 133-140. The score continues in F major and 3/4 time. The top staff has a melodic line with trills (tr) in measures 133 and 135. The middle two staves have a rhythmic accompaniment with the instruction "senza rip." in measure 134. The bottom two staves provide a bass line with a steady eighth-note pattern.

144 *tr* *tr*

tutti (con rip.)

f

tutti (con rip.)

f

tutti (con rip.)

f

tutti (con rip.)

f

155

tr senza rip.

pp

tr senza rip.

pp

senza rip.

pp

Fine

165 *tr* *tr* *tr*

175

tr

con rip.

senza rip.

con rip.

senza rip.

con rip.

senza rip.

184

con rip.

con rip.

con rip.

192

tr

senza rip.

pp

D.C. al Fine

* Båge över två toner i källans partitur, till skillnad från stämaterialet. / Slur over two notes in the source score, in contrast to the parts.

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 depech 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. Om dömet om honom som ”den svenska musikens fader” är högst välförtjänt.

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.

Kritisk kommentar

Källmaterialet finns på Musik- och teaterbiblioteket i Stockholm(S-Skma)och består av partitur (MsPa) och stämmor (MsSt)från ca 1767. Titeln på försättsbladet lyder:

Concerto per il Flauto Solo

in G. 4

a 5. Parte.

Därefter följer en uppställning över vad som ingår i materialet, med markeringar för antal exemplar av varje stämma:

<i>Partitur</i>	<i>I.</i>
<i>Flauto Trav. Concert.</i>	<i>I.</i>
<i>Violino 1^o.</i>	<i>IIII.</i>
<i>Violino 2^{do}.</i>	<i>IIII.</i>
<i>Viola</i>	<i>I.</i>
<i>Basso</i>	<i>IIII.</i>

da Ferd. Zellbell,

d.y

Zellbell d.y. skall här inte förstås som upphovsman, utan blott som sammanställare av eller ansvarig för materialet; den 30 maj 1767 anordnade Kungl. Vetenskapsakademien en minneshögtid över Roman(som då varit död i nio år), där Zellbell d.y. var kapellmästare och ansvarade för musiken. Verket har förvisso tidigare tillskrivits densamme, men på slutet av 1960-talet fann Ingmar Bengtsson starka bevis för att flöjtkonserten de facto är av Roman.¹ Konserten saknar sedvanligt katalognummer, eftersom BeRI-förteckningen upprättades redan 1955.

Fem olika oidentifierade notskrivare har varit inblandade: En för partituret, en för flöjstämman, en för merparten av stråkstämmorna, samt för en ripienostämman vardera ur Vl 1 och Basso.

Vl 1- och Basso-stämmorna har tre ripienostämmor vardera, Vl 2-stämmorna två.

Vid arbetet med utgåvan har MsPa använts som grund, därefter har information från MsSt införlivats. Partituret har tydlig piktur med fast antal takter per rad nästan genomgående, däremot är precisionen för bågars start och slut sämre. MsSt är generellt sett tydligare i detta avseende, särskilt i Flauto-stämman, vars utförande som helhet ger ett gediget och kompetent intryck.

¹Bengtsson, Ingmar: "Johan Helmich Romans flöjtkonsert", *Svensk tidskrift för musikforskning* (1973), s. 5–22. läst online 2020-07-18 på <http://www.musikforskning.se/stm/STM1973/STM1973Bengtsson.pdf>

MsPa innehåller ingen information om *ripieno*. I utgåvan används *con rip.* och *senza rip.* för detta ändamål och har tillagts av utgivaren. Dessa markeringar har av praktiska skäl förts över till V1a, även om källmaterialet bara har ett exemplar av violastämman (och alltså ingen uppmärkt Viola Ripieno). Ripienisternas ibland kortare notvärden i avsluten har inte förts in i V1a. Sats två saknar *ripieno* vilket i utgåvan är angivet med *rip. tacet.*

Förslag finns i MsPa i första och sista satsen. I sats ett är de genomgående 4-delar, i sats tre 8-delar. MsSt har 8-delar genomgående. I utgåvan har 4-delsförslagen som finns i sats 1, t 28–29 ändrats till 8-delsförslag enligt MsSt.

Sats 1 – Non troppo Allegro

Takt	Stämma	Kommentar
1, 85u	Tutti	<i>f</i> tillagt i utgåvan.
10:3	V1 2, V1a, B	Ripienostämmorna i MsSt har 4-del.
12:3, 19:3, 48:2, 55:2, 61:3, 63:3, 82:3	Fl	Drill överförd från MsSt.
19:2, 73:2	B	<i>p</i> tillagt i utgåvan.
20	B	<i>f</i> överfört från parallellstället i t 74.
22:2	Fl	Otydlig båge över fyra toner i MsPa men tydlig över tre i MsSt. Utgåvan följer MsSt.
27:3, 73:3	Fl	Förslag överfört från MsSt.
28, 81u	B	<i>p</i> överfört från MsSt, ändrat i utgåvan till <i>pp</i> i analogi med övriga stämmor.
29:3	V1 1	Avvikande balkning i MsSt – 2+2.
51:4	Fl	<i>h</i> tillagt i utgåvan.
54:2-3	V1 2	En av V1 2-stämmorna balkar fyra 8-delar.

59	Vl 2	Balkning från MsSt, MsPa balkar 2+2.
73	Vl 1	I MsPa och MsSt står f i Vl 1-stämman från taktens början. Ripienot startar dock på från 73:3 på andra sextondelen. f flyttas i utgåvan till ripienots start och förs över till Vl 2 och Vla.
74	B	f överfört från MsSt.
75	Vl 1–2	p tillagt i utgåvan.
79:4	Vl 1	♯ tillagt för d2 och c2.
80u	Vla, B	p tillagt i utgåvan.
87–88	Vl 1	En av ripienostämmorna har 16-delstrioler balkade 3+3 istället för sextoler.

Sats 2 – Larghetto

Satsen är så gott som identisk med sången ”Min Daphnis dig wil iag til Swar” som finns i Romans autograf (se fotnot på s. 1).

Takt	Stämma	Kommentar
9	Fl	Utgåvan följer MsSt:s mycket tydliga bågführung, som låter motiven i t 9 och 10 får samma utformning. MsPa har båge för 3+4 toner i t 9.
10:1	Vl 1	MsPa har båge över c-b, Utgåvan följer MsSt.
10:2	Fl	Drill överförd från MsSt.
11:2	Fl	Förslag från MsSt.

Sats 3 – Allegro

Motivet två 16-delar+4-del som introduceras i t 5–6, har konsekvent båge över de tre första tonerna hela satsen igenom i MsSt. MsPa varierar mellan två och tre toner utan synbar logik. Utgåvan genomför bågningen från MsSt. Jfr 175–192, se kommentar nedan.

Takt	Stämman	Kommentar
1	Tutti	<i>f</i> tillagt i utgåvan.
23	Vl 2, Vla	<i>pp</i> överfört från Vl 1.
39:2	Fl	MsPa saknar bågar.
55u	B	<i>pp</i> tillagt enl. kontext.
63u	B	<i>f</i> synkroniserat i rytm med ripienostämman – det gemensamma forte för Vla och B som står i MsPa står på 63:2.
71	Fl	Drillen är från MsPa, förslaget från MsSt.
75, 113, 139, 172	Fl	Förslag överfört från MsSt.
94, 100	Vl 2	Balkning i MsPa 2+2. Utgåvan följer MsSt.
138, 144, 145, 166, 181, 193, 199	Fl	Drill från MsSt.
147	Tutti	<i>f</i> samt con rip inom parentes tillagt i utgåvan.
162	Tutti	<i>Fine</i> tillagt för tydlighetens skull. Källorna har fermat i denna takt för att markera satsens slut(utförs inte som fermat i modern mening).
163	Vl 1–2, Vla	<i>pp</i> tillagt i utgåvan.
171	Fl	Båge från MsSt.
173	Fl	MsSt har fissa, MsPa tydligt f. Utgåvan följer MsPa.

194	B	<i>pp</i> tillagt i utgåvan.
195, 197– 198	Fl	Bågarna och staccatopunkten finns endast i MsSt och ser ut att vara skrivna med annan penna. Införda i utgåvan.
199	Fl	MsSt har fermat, vilket tyder på sedvanligt kadensförfarande. Finns ej i MsPa, men tas med i utgåvan för samtliga instrument.
175–180, 187–192	VI 1	MsPa har båge över de första två tonerna på varje slag, MsSt över tre. Utgåvan följer MsSt.
200	Tutti	Källorna har blott <i>Da Capo</i> , i utgåvan ändrat till <i>Da Capo al Fine</i> .