



JOHAN HELMICH ROMAN

1694-1758

Suite i g-moll

Suite in G minor

”Sjukmans Musiquen” BeRI 7



Källkritisk utgåva av/Critical edition by
Andreas Edlund

JOHAN HELMICH ROMAN – SAMLADE VERK/COMPLETE WORKS

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Suite / Sinfonia g-moll

”Sjukmans Musiquen” BeRI 7

1

Johan Helmich Roman
(1694–1758)

Poco Adagio

Violino

Viola

Basso

6

11

16

22

Musical score for measures 22-26. The system consists of three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat). Measure 22 features a trill (tr) on the treble staff. Measures 23-26 continue with complex rhythmic patterns and trills in the treble and bass staves.

27

Musical score for measures 27-31. The system consists of three staves: Treble, Bass, and Bass. The key signature is one flat. Measure 27 features a trill (tr) on the treble staff. Measures 28-31 continue with complex rhythmic patterns and trills in the treble and bass staves.

32

Musical score for measures 32-36. The system consists of three staves: Treble, Bass, and Bass. The key signature is one flat. Measure 32 features a trill (tr) on the treble staff. Measures 33-36 continue with complex rhythmic patterns and trills in the treble and bass staves.

37

Musical score for measures 37-41. The system consists of three staves: Treble, Bass, and Bass. The key signature is one flat. Measure 37 features a trill (tr) on the treble staff. Measures 38-41 continue with complex rhythmic patterns and trills in the treble and bass staves.

42

Musical score for measures 42-46. The system consists of three staves: Treble, Bass, and Bass. The key signature is one flat. Measure 42 features a trill (tr) on the treble staff. Measures 43-46 continue with complex rhythmic patterns and trills in the treble and bass staves.

48

tr tr

This system contains measures 48 through 53. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, including trills marked 'tr'. The middle and lower staves provide a harmonic accompaniment with a steady bass line.

54

tr tr

This system contains measures 54 through 58. The melodic line continues with intricate patterns and trills. The accompaniment remains consistent, supporting the complex upper voice.

59

tr tr tr

This system contains measures 59 through 62. The melodic line shows further development with trills and rapid passages. The bass line continues to provide a solid foundation.

63

tr tr tr tr tr

This system contains measures 63 through 67. The melodic line is highly active, featuring multiple trills and sixteenth-note runs. The accompaniment follows the melodic lead.

68

tr

This system contains measures 68 through 72. The melodic line concludes with a final trill. The piece ends with a double bar line.

2

Allegro

Violino

Viola

Basso

6

tr

12

tr

19

25

tr

30 *tr*

Musical score for measures 30-35. The system consists of three staves: Treble, Alto, and Bass. The key signature has two flats (B-flat and E-flat). Measure 30 features a trill (*tr*) on the first note of the treble staff. The music continues with various rhythmic patterns and rests across the six measures.

36 *tr*

Musical score for measures 36-41. The system consists of three staves: Treble, Alto, and Bass. The key signature has two flats. Measure 36 features a trill (*tr*) on the first note of the treble staff. The music continues with various rhythmic patterns and rests across the six measures.

42

Musical score for measures 42-47. The system consists of three staves: Treble, Alto, and Bass. The key signature has two flats. The music continues with various rhythmic patterns and rests across the six measures.

48 *tr*

Musical score for measures 48-54. The system consists of three staves: Treble, Alto, and Bass. The key signature has two flats. Measure 48 features a trill (*tr*) on the first note of the treble staff. The music continues with various rhythmic patterns and rests across the seven measures.

55 *tr*

Musical score for measures 55-60. The system consists of three staves: Treble, Alto, and Bass. The key signature has two flats. Measure 55 features a trill (*tr*) on the first note of the treble staff. The music continues with various rhythmic patterns and rests across the six measures.

Violino

Viola

Basso

tr

tr

5

10

15

tr

20

tr

tr

tr

24

Trills (*tr*) are indicated above the first notes of measures 24, 25, and 27. The score consists of three staves: Treble, Alto, and Bass clefs. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes with various rests.

29

A trill (*tr*) is indicated above the final note of measure 32. The score consists of three staves: Treble, Alto, and Bass clefs. The key signature has two flats (B-flat and E-flat). The music continues with eighth and sixteenth notes.

33

Trills (*tr*) are indicated above the first notes of measures 34 and 35. The score consists of three staves: Treble, Alto, and Bass clefs. The key signature has two flats (B-flat and E-flat). The music features eighth and sixteenth notes with some rests.

38

A trill (*tr*) is indicated above the first note of measure 38. The score consists of three staves: Treble, Alto, and Bass clefs. The key signature has two flats (B-flat and E-flat). The music features eighth and sixteenth notes.

43

The score consists of three staves: Treble, Alto, and Bass clefs. The key signature has two flats (B-flat and E-flat). The music features eighth and sixteenth notes.

47 *tr*

Musical score for measures 47-51. The system consists of three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat). Measure 47 starts with a trill (*tr*) on the treble staff. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

52 *tr*

Musical score for measures 52-56. The system consists of three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat). Measure 52 starts with a trill (*tr*) on the treble staff. The music continues with complex rhythmic patterns.

4

Allegro *tr* *tr*

Violino

Viola

Basso

Musical score for measures 4-7. The system consists of three staves: Violino (Treble), Viola (Bass), and Basso (Bass). The key signature is one flat (B-flat) and the time signature is 12/8. The tempo is marked "Allegro". Measure 4 starts with a trill (*tr*) on the Violino staff. Measure 6 has another trill (*tr*) on the Violino staff.

4 *tr* *tr*

Musical score for measures 4-7. The system consists of three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat). Measure 4 starts with a trill (*tr*) on the treble staff. Measure 5 has another trill (*tr*) on the treble staff.

8 *tr* *tr* *tr*

Musical score for measures 8-11. The system consists of three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat). Measure 8 starts with a trill (*tr*) on the treble staff. Measure 9 has a trill (*tr*) on the bass staff. Measure 10 has a trill (*tr*) on the treble staff. Measure 11 has a trill (*tr*) on the bass staff.

13

Musical score for measures 13-16. The system consists of three staves: Treble, Alto, and Bass. The key signature has two flats (B-flat and E-flat). Measure 13 starts with a treble staff containing eighth notes and a bass staff with dotted half notes. Measures 14-16 feature a treble staff with eighth-note runs and trills (tr) in measures 14, 15, and 16. The bass staff continues with dotted half notes.

17

Musical score for measures 17-20. The system consists of three staves: Treble, Alto, and Bass. The key signature has two flats. Measure 17 has eighth notes in the treble and bass staves. Measure 18 has eighth notes in the treble and bass staves. Measure 19 has eighth notes in the treble and bass staves. Measure 20 has eighth notes in the treble and bass staves, with trills (tr) in the treble staff.

21

Musical score for measures 21-24. The system consists of three staves: Treble, Alto, and Bass. The key signature has two flats. Measure 21 has eighth notes in the treble and bass staves, with trills (tr) in the treble staff. Measure 22 has eighth notes in the treble and bass staves. Measure 23 has eighth notes in the treble and bass staves. Measure 24 has eighth notes in the treble and bass staves, with a repeat sign and a trill (tr) in the treble staff.

25

Musical score for measures 25-28. The system consists of three staves: Treble, Alto, and Bass. The key signature has two flats. Measure 25 has eighth notes in the treble and bass staves. Measure 26 has eighth notes in the treble and bass staves. Measure 27 has eighth notes in the treble and bass staves. Measure 28 has eighth notes in the treble and bass staves.

29

Musical score for measures 29-32. The system consists of three staves: Treble, Alto, and Bass. The key signature has two flats. Measure 29 has eighth notes in the treble and bass staves, with trills (tr) in the treble staff. Measure 30 has eighth notes in the treble and bass staves. Measure 31 has eighth notes in the treble and bass staves. Measure 32 has eighth notes in the treble and bass staves.

34

Musical score for measures 34-37. The system consists of three staves: Treble, Alto, and Bass. The key signature has two flats (B-flat and E-flat). Measure 34 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line with quarter notes. Measures 35-37 continue the melodic and harmonic development.

38

Musical score for measures 38-41. The system consists of three staves. Measure 38 has a melodic line with a trill (tr) in the treble staff. Measures 39-41 show further melodic and harmonic progression.

42

Musical score for measures 42-45. The system consists of three staves. Measure 42 features a melodic line with a trill (tr) in the treble staff. Measures 43-45 continue the melodic and harmonic development.

46

Musical score for measures 46-49. The system consists of three staves. Measure 46 has a melodic line with a trill (tr) in the treble staff. Measures 47-49 continue the melodic and harmonic development.

50

Musical score for measures 50-53. The system consists of three staves. Measure 50 features a melodic line with a trill (tr) in the treble staff. Measures 51-53 continue the melodic and harmonic development.

5

Andante

Violino

Viola

Basso

6

11

17

23

28

6

Oboe

Violino

Viola

Basso

12

23

35

tr

tr

This system contains measures 35 through 45. The top staff features a melodic line with trills and slurs. The piano accompaniment consists of two staves with rhythmic patterns. The key signature has two flats, and the time signature is 4/4.

46

This system contains measures 46 through 57. The top staff continues the melodic line with various note values and rests. The piano accompaniment maintains a consistent rhythmic accompaniment. The key signature and time signature remain the same.

58

tr

f

f

f

p dolce

p dolce

This system contains measures 58 through 69. It includes dynamic markings such as *f* (forte) and *p dolce* (piano dolce). Trills are present in the top staff. The piano accompaniment shows a change in dynamics and texture.

70

tr

p dolce

This system contains measures 70 through 81. It begins with a trill in the top staff. The piano accompaniment features a *p dolce* marking. The key signature and time signature are consistent with the previous systems.

81

tr *tr* *tr* *tr* *tr*

92

tr *tr* *poco f* *p* *poco f* *p* *poco f* *p*

106 *adag.* *a tempo*

tr *tutti* *tutti* *tutti* *tr* *tr*

118

129

tr *tr* *tr*

sempre dolce

sempre dolce
sempre dolce

143

tr *tr* *tr* *tr*

154

tr *tr*

165

tr *tr* *tr* *tr* *tr*

adagio *Da Capo*

tr

Violino

Viola

Basso

tr

6

tr

11

15

20

tr

8

Violino

Viola

Basso

Violino: *tr* *tr* *tr*

5

Measures 5-8

9

Violino: *tr* *tr*

13

Violino: *tr* *tr* *tr*

Non tanto

Violino

Viola

Basso

6

1.

2.

11

tr

tr

16

22

tr

1.

2.

10

Flauto traverso I

Flauto traverso II

Violino I

Violino II

Viola

Violoncello

Violone

4

8

Musical score for measures 8-11. The score is written for five staves: two treble clefs, two bass clefs, and a fifth bass clef. The key signature is one sharp (F#). The first two staves are treble clefs, the next two are bass clefs, and the fifth is a bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. Measure 8 starts with a treble clef and a key signature of one sharp. The score is divided into four measures. The first measure contains a treble clef, a key signature of one sharp, and a circled '8'. The second measure contains a treble clef, a key signature of one sharp, and a circled 'II'. The third measure contains a treble clef, a key signature of one sharp, and a circled 'II'. The fourth measure contains a treble clef, a key signature of one sharp, and a circled 'II'.

12

Musical score for measures 12-15. The score is written for five staves: two treble clefs, two bass clefs, and a fifth bass clef. The key signature is one sharp (F#). The first two staves are treble clefs, the next two are bass clefs, and the fifth is a bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. Measure 12 starts with a treble clef and a key signature of one sharp. The score is divided into four measures. The first measure contains a treble clef, a key signature of one sharp, and a circled '12'. The second measure contains a treble clef, a key signature of one sharp, and a circled 'II'. The third measure contains a treble clef, a key signature of one sharp, and a circled 'II'. The fourth measure contains a treble clef, a key signature of one sharp, and a circled 'II'.

15

Musical score for measures 15-18. The score is written for two systems of staves. The first system consists of two treble clef staves and two bass clef staves. The second system also consists of two treble clef staves and two bass clef staves. The key signature is one sharp (F#). The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The notation includes various note values, rests, and dynamic markings.

19

Musical score for measures 19-22. The score is written for two systems of staves. The first system consists of two treble clef staves and two bass clef staves. The second system also consists of two treble clef staves and two bass clef staves. The key signature is one sharp (F#). The music continues with a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The notation includes various note values, rests, and dynamic markings.

23

Musical score for measures 23-25. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is one sharp (F#). The music features a melodic line in the upper staves and a bass line in the lower staves. Measure 23 shows a melodic phrase in the upper staves and a bass line. Measure 24 continues the melodic phrase. Measure 25 shows a melodic phrase in the upper staves and a bass line. The score includes various musical notations such as notes, rests, and accidentals.

26

Musical score for measures 26-28. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is one sharp (F#). The music features a melodic line in the upper staves and a bass line in the lower staves. Measure 26 shows a melodic phrase in the upper staves and a bass line. Measure 27 continues the melodic phrase. Measure 28 shows a melodic phrase in the upper staves and a bass line. The score includes various musical notations such as notes, rests, and accidentals.

29

tr

tr

33

tr

36

Musical score for measures 36-38. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#). The time signature is 4/4. The music features a melody in the upper treble staves and a bass line in the lower staves. Measure 36 starts with a half note G4 in the first treble staff. Measures 37 and 38 contain various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line includes a long note in measure 36 and a series of eighth notes in measures 37 and 38. A fermata is placed over the final note of measure 38 in the first treble staff.

39

Musical score for measures 39-42. The score continues from the previous system. The key signature remains one sharp (F#) and the time signature is 4/4. The melody in the upper treble staves continues with eighth and sixteenth notes. The bass line features a rhythmic pattern of eighth notes in measures 39 and 40, followed by a change in the pattern in measures 41 and 42. A fermata is placed over the final note of measure 42 in the first treble staff.

43

Musical score for measures 43-45. The score is written for two systems of staves. The first system consists of two treble clef staves and two bass clef staves. The second system consists of two treble clef staves, two bass clef staves, and a grand staff (bass clef) at the bottom. The music is in G major (one sharp) and 3/4 time. Measures 43-45 show a melodic line in the upper treble staff and a bass line in the lower bass staff. The grand staff at the bottom contains a single bass clef staff with a long, horizontal line indicating a sustained or repeated bass line.

46

Musical score for measures 46-49. The score is written for two systems of staves. The first system consists of two treble clef staves and two bass clef staves. The second system consists of two treble clef staves, two bass clef staves, and a grand staff (bass clef) at the bottom. The music is in G major (one sharp) and 3/4 time. Measures 46-49 show a melodic line in the upper treble staff and a bass line in the lower bass staff. The grand staff at the bottom contains a single bass clef staff with a long, horizontal line indicating a sustained or repeated bass line.

50

Musical score for measures 50-53. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff (bass clef). The key signature is one sharp (F#). The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and ties. The grand staff at the bottom shows a simple bass line with a few notes and rests.

54

Musical score for measures 54-57. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff (bass clef). The key signature is one sharp (F#). The music features a more complex rhythmic structure with many beamed eighth notes and sixteenth notes. The grand staff at the bottom shows a bass line with some notes and rests, and a few fermatas at the end of the system.

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.

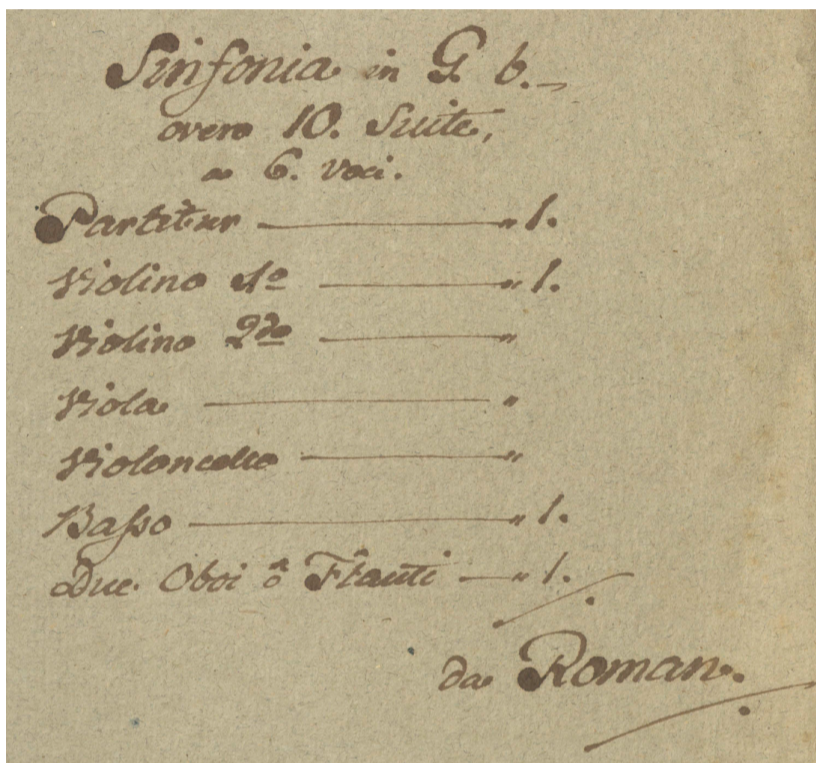
Kritisk kommentar

Källor (Musik- och teaterbiblioteket, Stockholm):

A, partitur i autograf, Ro39a. Huvudkälla. Mestadels noterat på tre system; g-klav, altklav och basklav. Inga instrumentnamn förutom när *Oboe* anges i sats 6, samt i sista satsen på fyra system med *Traversi e Violini, Violoncello e Viola, Violone*.

Ms, partitur i manuskript, uppdelat i volymerna Ro39b och Ro39c. H/N 2, Per Brant.

St, stämmor i manuskript, Ro39d med följande försättsblad (Källan innehåller dock bara en *Vl. 1^{mo}*, och en *Flaute traversiere 1^{mo}* (båda av H/N 72, J. Paulin), samt *Violone* (H/N 11, Johan Gustaf Psilanderhielm):



Satsföljden i utgåvan följer A, Ms och St har bytt plats på nummer 10 och 4. Överensstämmelsen mellan A och Ms är i övrigt god; balkningen är dock ibland annorlunda och förslagen är generellt noterade med kortare notvärden än i A, men i båda dessa avseenden har A haft företräde i utgåvan.

St verkar vara kopierade ur Ms. Enligt försättsbladet i St skall det finnas stämmor för två oboer *eller* flöjter. Från A vet vi att både oboe och flöjt finns angivna av Roman, i singular i nr. 6 och i plural i nr. 10; huruvida unisont spel i toppstämman eller uppdelning i två är svårt att säga helt säkert, men eftersom flöjstämman i St är betitlad *1^{mo}* torde det ha funnits en *2^{do}*. Ingen av av stämmorna i A är anpassad för flöjt, utan använder violinens omfång ner till lilla g – stämman i St, som f. ö. endast har sats 10, innehåller de oktaveringar som behövs för att göra stämman spelbar. Utgåvan återger dessa i Fl. I, och föreslår oktaveringar (enl. kommentar) för Fl. II i samma stil.

Violonestämman (benämnd *Basso* på försättsbladet i St) följer basstämman i A/Ms men är förenklad och reducerad på många ställen och pauserar rikligt i sats 6 (under Oboens insatser). Stämman är utformad för ett instrument som saknar bottentoner i A; dessa är uppkotaverade, medan toner ovanför c1 som regel är nedkotaverade. Snabba notvärden och språng är ofta borttagna. Stämman speglar vanligt förekommande praxis, men eftersom den är behäftad med åtskilliga fel, medelmåttigt utförd, samt utan direkt koppling till Roman, utlämnas den helt i editionen.

Samtliga källor använder punktering över taktstreck då och då – moderniseras i utgåvan, men med balken bruten efter punkten där tillämpligt.

Repristecknen är alltid dubbla (||) i A oavsett om de står mitt i satsen eller i sista takten; noterat enl. modern praxis i utgåvan.

Endast satserna 6 och 10 har blåsinstrument angivna i källorna, men utgåvans blåsstämmor inkluderar melodistämman i övriga satser så att man i tidens anda kan instrumentera efter eget tycke, dock utan föreslagna oktaveringar eller andra anpassningar; de överläts åt interpreterna.

1. Poco Adagio

Takt	Stämman	Kommentar
66–71	Tutti	<i>tr</i> enl. Ms.
72	Tutti	<i>Segue</i> i Ms.

2. Allegro

Takt	Stämman	Kommentar
42	Vl.	Här saknas förtecken i A; Ms har <i>b</i> -förtecken ovanför noten, St framför. Utgåvan följer St.
59	Vl.	Ms utelämnar bågen.

3.

Takt	Stämman	Kommentar
2, 4	Vl.	<i>tr</i> tillagd enl. parallellstället i t. 20 och 22.
34	Vl.	Båge och <i>tr</i> enl. Ms.
36	Vl.	<i>tr</i> enl. Ms.
38	Vl.	<i>tr</i> tillagd enl. t. 36 samt t. 20 och 22.
51	Vl.	<i>tr</i> enl. Ms.
56	Tutti	<i>Segue</i> i Ms.

4. Allegro

Takt	Stämman	Kommentar
7:2–3	Vl.	Bågar tillagda enl. föregående figurer.
33–45	Vl.	Bågar enl. Ms.

6.

Takt	Stämman	Kommentar
1–2	Tutti	<i>f</i> tillagt i utgåvan.
18	Vl.	<i>f</i> tillagt enl. Ms och St.

29	Vla	A och Ms har Ob. på samma system som Vla, vilket innebär att ingen musik finns för Vla efter att oboens entre. Utgåvan sätter Vla <i>col basso</i> .
30	Vl. Tutti	<i>Col basso</i> i basklav i A, ändrat till g-klav i utgåvan. <i>p dolce</i> från St:Vl. I.
58	Vl.	Båge enl. Ms.
65	Str.	<i>f</i> från St:Vl. I.
67	Vl.	<i>tr</i> enl. Ms.
69–71	Str.	<i>dolce</i> tillagt enl. St:Vl. I, kompletterat med <i>p</i> i utgåvan.
96–97	Str.	<i>poco f</i> enl. St:Vl. I. Överfört till Vla och B., t. 97 (jfr. satsens start).
108	Tutti	a tempo tillagt i utgåvan.
108–109	Str.	<i>tutti</i> tillagt för samtliga enl. St:Vl. I.
118	B.	♩ i A och Ms. Ändrad till ♩ enl. parallellstället i t. 10.
174	Ob.	<i>tr</i> enl. Ms.

8.

Takt	Stämma	Kommentar
16	Vl. I	<i>Volti Segue</i> i Ms.


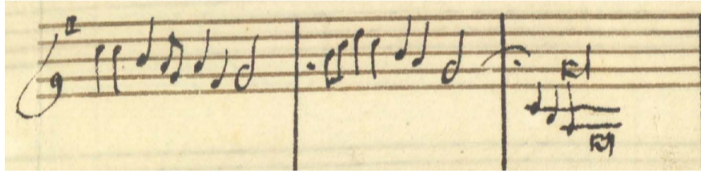
9. Non tanto

Takt	Stämma	Kommentar
14	B.	Bågar tillagda enl. t. 12.

10.

Satsen noterad i struken takt (med fyra 4-delar per takt) i St.

Takt	Stämma	Kommentar
3–4	Fl.—Vc.	Artikulation enl. Ms, även överförd till Vla och Vc. i utgåvan.

6:7, 48:7	Fl. II	Ändrad från h till g1. Ett annat alternativ kunde vara att stanna kvar på d1, förslagsvis med rytmen  med tonerna g1 d1 g1 (med början på slag 5).
7:5	Fl. II, Vl. II—Vc.	Båge överförd fr. Fl. I och Vl. I. Jfr. t. 49.
9:4	Fl. II	Oktaverad i utgåvan.
21	Fl.	St har oktavering i Fl. I för ton 1–4; i utgåvan oktaveras hela takten för Fl. II.
24:4	Fl. II	Ändrad från c#1 till e1.
25	Fl. I, Vl. I	# för aiss saknas i A, tillagt i utgåvan (enl. Ms).
26	Fl. I, Vl. I	Bågar enl. Ms.
38	Vla—Vne	Punktering tillagd i utgåvan.
43–44	Fl., Vni	Bågar tillagda enl. parallellstället i t. 1–2 och Ms.
49:5	Fl. I, Vl. I, Vla, Vc.	Båge överförd från Fl. II och Vl. II. Jfr. t. 7.
52–53	Fl., Vni—Vc.	Bågen mitt i takten finns endast i stämma 2 i A, överförd till samtliga.
55:4–56:1	Fl. II	Oktaverad i utgåvan.
57u–	Fl. II	Oktaverad i utgåvan.
57	Fl. I, Vl. I	A och Ms har divisi: 
		Kanske är det kvarliggande g1 en anpassning för flöjten, kanske inte. Tönen finns ej i St.
57:2–	Fl. I	Oktavering enl. St.
Efter satsen	Tutti	Satsen har <i>Volti Segue</i> i Ms (N.B. – sats 4 och 10 har bytt plats i Ms och St).