

Johan Helmich Roman
(1694–1758)

Triosonata in g minor
for two oboes and basso continuo

Edited by Christian Mondrup

Trio Sonata in G Minor

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I. Adagio

The image displays a musical score for three instruments: Oboe I, Oboe II, and Basso Continuo. The score is written in G minor, 3/4 time, and consists of four systems of music. The first system shows the beginning of the piece, with the Oboe I part starting on a half note G4. The Oboe II part is silent. The Basso Continuo part features a rhythmic pattern of eighth notes. The second system continues the Oboe I part with a melodic line, while the Basso Continuo part includes a sequence of sixteenth notes. The third system shows the Oboe I part with a more complex melodic line, and the Basso Continuo part with a sequence of sixteenth notes. The fourth system concludes the Oboe I part with a melodic line, and the Basso Continuo part with a sequence of sixteenth notes. The score includes various musical notations such as clefs, time signatures, notes, rests, and ornaments.

13

6 6 6
4 5

7 6 7

4 # 7 # 6 # 6

16

6 #

6 # 5

7 #

19

7

6 # 6 6

6 # 9 6 7 #

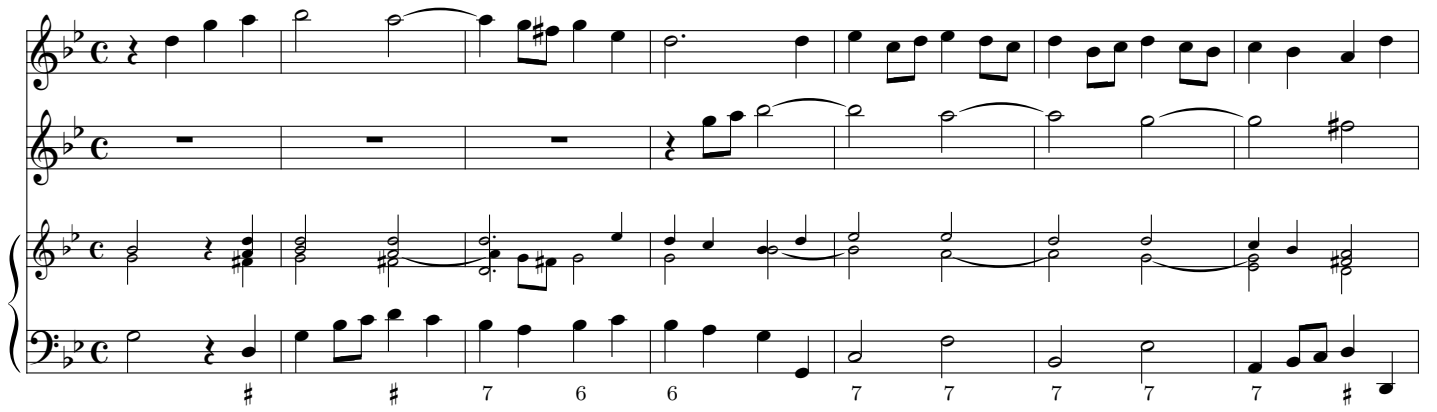
22

6 6 #

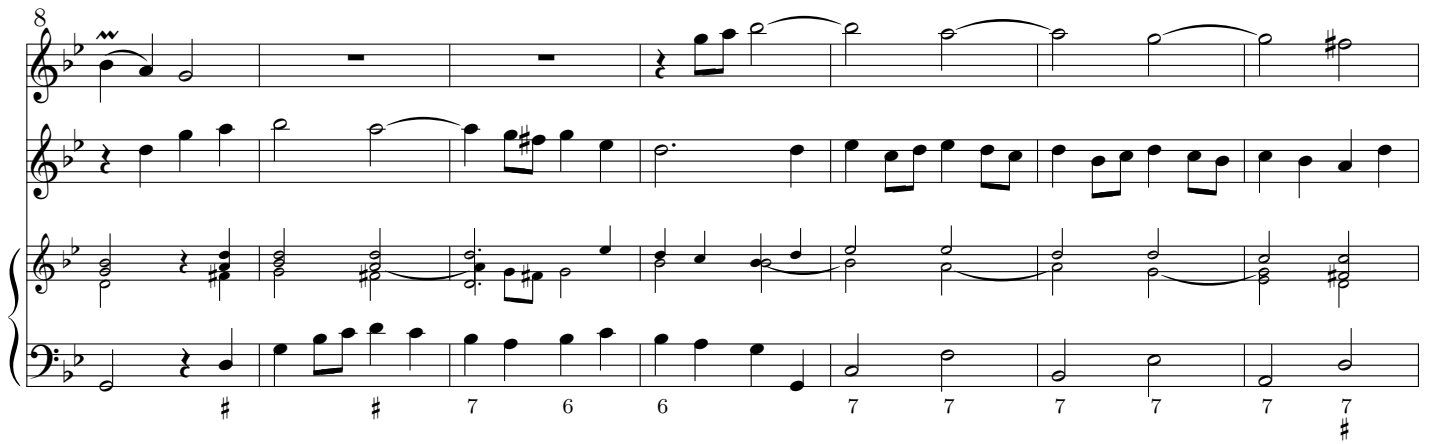
6

9 6 #

II. Allegro



System 1: First system of music. It consists of four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a melody in the upper treble staff and a bass line in the lower bass staff. Fingering numbers (7, 6, 6, 7, 7, 7, 7, 7, 7) are written below the bass staff. There are also two sharp symbols (#) under the first two measures of the bass staff.



System 2: Second system of music, starting at measure 8. It consists of four staves. The notation is similar to the first system. Fingering numbers (7, 6, 6, 7, 7, 7, 7, 7, 7) are written below the bass staff. There are also two sharp symbols (#) under the first two measures of the bass staff.



System 3: Third system of music, starting at measure 15. It consists of four staves. The notation is similar to the previous systems. Fingering numbers (6, 9, 5, 7) are written below the bass staff.



System 4: Fourth system of music, starting at measure 22. It consists of four staves. The notation is similar to the previous systems. Fingering numbers (7, 4, 3) are written below the bass staff.

29

4 3 4 3 4 3 5 9 8 6 6 5 6 7 6 7 # 6 5

36

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

44

1. 2.

51

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

58

7 7 \flat 7 7 7 # 6 \flat

65

\flat \flat 7 \flat #6 # #7

72

\flat \flat \flat \flat 6 \flat

80

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

87

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

95

#6 6 # #6

103

7 6 6 # # 7 6

111

6 7 7 7 7 7 # 6 6

118

6 # # # #

125

6 9 7 6 5 6 7 6 4 # 6 5

132

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

140

#

1. 2.

III. Andante

The musical score is for a piece in 6/8 time, marked 'Andante'. It consists of two systems, each with four staves. The first two staves of each system are for the piano (treble and bass clefs), and the last two are for the cello/bass (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as eighth notes, quarter notes, and rests. Fingerings are indicated by numbers 1-5 below notes. The first system covers measures 1-6, the second system measures 7-13, the third system measures 14-20, and the fourth system measures 21-26.

28

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

35

7 7 6 6 6 6 5 6 7

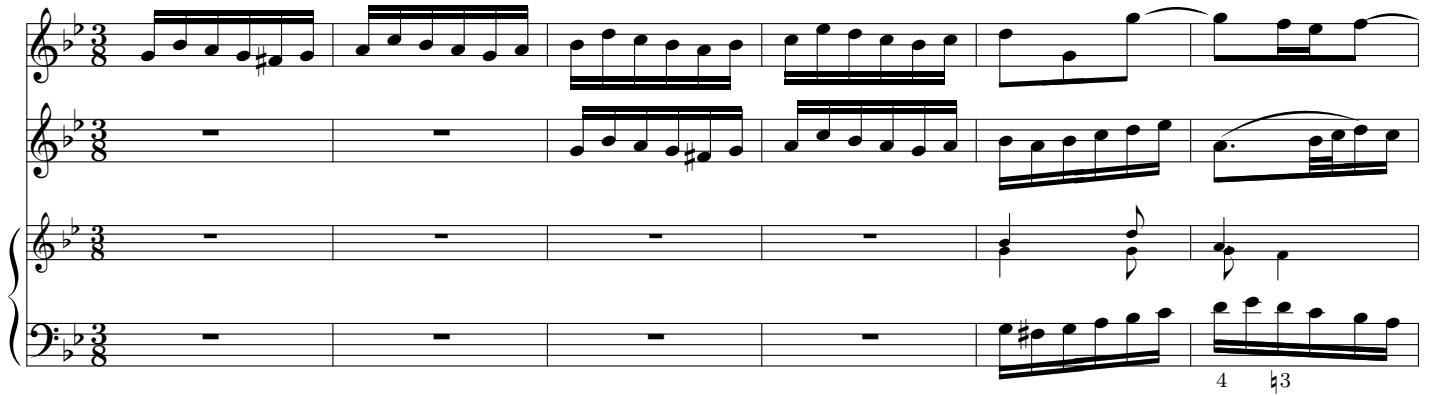
42

6 7 7 6 4 3 6 5 6 6 5

48

6 6 7 6

IV. Presto assai



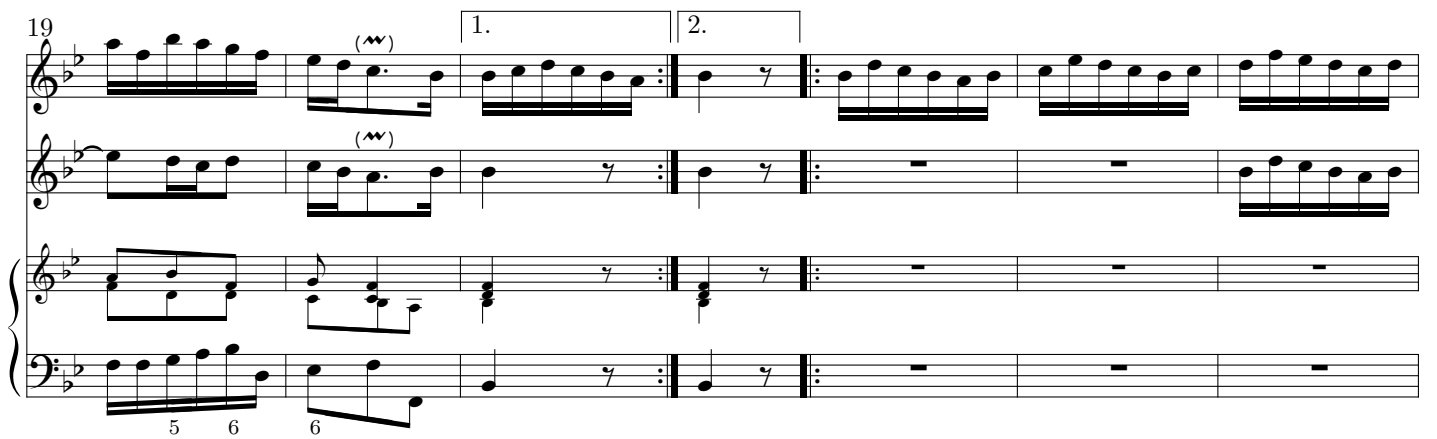
First system of the musical score, measures 1-6. It features a treble and bass staff with piano accompaniment. The bass line includes a triplet of eighth notes in measure 6, indicated by a '4' and a '3' below it.



Second system of the musical score, measures 7-12. It continues the melodic and harmonic development with piano accompaniment. Measure 7 has a '7' below it, and measure 12 has a '7' below it.



Third system of the musical score, measures 13-18. It features complex rhythmic patterns and piano accompaniment. Measure 13 has a '7' below it, and measure 18 has a '6' below it.



Fourth system of the musical score, measures 19-24. It includes first and second endings. Measure 19 has a '5' and '6' below it, and measure 20 has a '6' below it. First and second endings are marked with '1.' and '2.' above the staff.

26

4 b b7 5 7 #3 b

32

7 b 6 b # 6 7 b # 7 # # 7 # # 6

38

5 7 # 6 b # b 6 —

44

6 6 #

50

4 7 3 7 3

56

7 # # # # #

62

6 # # 6 # 6 6

68

6 4 6 5 # 9 8 # 6 4 6 5

This edition of the triosonata in g minor by J. H. Roman has been typeset with the pmx pre-processor M-Tx and is based on the pmx typesetting by Don Simons (dsimons@logicon.com). To that I have added a realization of the figured bass for harpsichord printed in small types. During my edition of the harpsichord part I have made a few changes to the bass figures provided by Don Simons (there are no figures in Roman's original manuscript). In the oboe parts I have added a few shakes in parentheses. Apart from that Don Simon's typesetting of the oboe and basso parts has remained unchanged.

The aim of this new edition of the triosonata has been to provide score and parts with arranged figured bass ready for performance. It should be stressed, however, that a figured bass arrangement like the current one is to be seen as one possible among several other ways of realizing the basso continuo. While my arrangement of the the harpsichord part intentionally has been kept very simple a musician wanting to perform the continuo part in accordance with the practice of the baroque era would improvise more or less brilliantly taking the current performance conditions into account.

“Johan Helmich Roman (1694-1758) is one of the most important figures in the history of Swedish music. His lifetime embraced the first decades of peace that followed the death of Charles XII and the decline of Sweden as a great power. Roman's contribution to the musical life of this period is not confined to his work as a composer but extends over a wide field of activity, for he was Kapellmeister to the court and was responsible for the inauguration of regular public concerts in Stockholm, at which he introduced to the Swedish public the work of many of the most important composers of his time (including Handel). He did much to vindicate the use of Swedish in the setting of sacred texts and exercised a decisive influence on the development of an independent Swedish tradition of vocal writing both in the sphere of sacred and secular music. He was an accomplished executant, the violin and the oboe being his principal instruments, although he is said to have played many others besides, and his output in the field of instrumental music is comprehensive, ranging from works for a large orchestral ensemble to compositions for solo violin.” (From Roman biography by Ingmar Bengtsson, <http://www.geocities.com/Broadway/2547/romans.html>).

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