

Modernised Urtext

Score

Partita

Oboe, Violino Obligato, Violini, Viola, Basso

BeRI 8

Johan Helmich Roman
1694 – 1758

Published by Johan Tufvesson.

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Revision : 1.3

Preface

This is an edition of Johan Helmich Roman's (1694–1758) Partita / Sinfonia in c minor for oboe, violins, viola and cello / harpsichord / double bass with the number BeRI 8. The preserved manuscripts are categorized by Ingmar Bengtsson as:

- α): *S Skma:Ro nr 40 a*: Score copied by Per Brant (1714–1767)
- β): *S Skma:Ro nr 40 b*: 19 parts by 3 copyists divided as:
 - A. VI.I rip. (2), Cembalo e Basso copied by various copyists with some notes by Roman.
 - B. VI.I obl. VI.II obl., VI.II rip., Vla, Vlc and Ob. written by Roman with some notes by Brant.
 - C. 10 parts, copied by Johan Gustaf Psilanderhielm (1723–1782). Only some movements put together for a concert in 1772.
- γ): *S Skma:Ro nr 97(3)*: Second movement notated in two staves by Roman. Second half very different from the above sources.

For more information about the source material, see Bengtsson: *J. H. Roman och hans Instrumentalmusik*, Uppsala 1955, and Bengtsson/Danielsson: *Handstilar och notpikturer i Kungl. Musikaliska Akademien Roman-samling*, Uppsala 1955.

For this edition I have used the sources α, β/A and β/B, all gratuitously provided by the Music Library of Sweden. If the sources have differed in case of slurs or other markings, I have taken as much as possible from all sources and kept the version of β/B if there were conflicts. The two suggestions notated above the normal staves in movement 3 and 6 originates from β/B, but were not chosen because of inconsistencies with other parts in the same source.

While making this edition I have always tried to keep it as close to the original score as possible. In the original, accidentals are typically only valid for the current note. In cases where todays practice is different, I have tried to clarify by putting accidentals *above* the staves. Such accidentals should be valid for the rest of the bar.

The layout of the score of the first two movements, with the cello notated under the harpsichord/double bass may seem a little strange. The reason for this is purely technical, since my software is not easily convinced to print figured bass anywhere else than under the lowest stave, and the only figured bass found in the sources were written in the cello part.

The purpose of this edition, as well as all other music released by me, is a combination of me trying to learn more about 17:th and 18:th century music, and, at the same time, helping other people to get hold of interesting and rare music. Suggestions and corrections can be sent to the address below.

Published by Johan Tufvesson (tuben@lysator.liu.se) in 2003 using only free software; \TeX , the macro package $\text{MusiXT}_{\text{\TeX}}$ and the preprocessor PMX. You are welcome to make copies of this work as long as it is not for commercial reasons.

Partita

BeRI 8

1. Largo

Johan Helmich Roman (1694–1758)

Violino Primo Obligato

Viol. 1:o Rip.

Viol. 2:do

Oboe

Viola

Cembalo
e
Contra Basso

Violoncello

18

tr

6 9 8 #

24

$\frac{2}{4}$ 6 4 2 $\flat 6$ — $\frac{2}{4}$ 6

30

6 b 4 6 7 4 7 6

Musical score page 6, measures 1-5. The score consists of six staves. Measures 1-2 show mostly rests. Measure 3 features a melodic line in the bass staff. Measure 4 includes a dynamic instruction *Soli*. Measure 5 concludes the section.

Musical score page 6, measures 6-10. The score continues with six staves. Measure 6 shows a melodic line in the bass staff. Measure 7 begins a solo section for the bass staff, indicated by *(solo)*. Measures 8-10 continue the melodic line in the bass staff.

Musical score page 6, measures 11-15. The score continues with six staves. Measures 11-14 show a melodic line in the bass staff. Measure 15 concludes the section.

16

tutti

(*tutti*)

7 6 9 8 7 5

21

2 6 7 5 6 6 6

26

b 7 b 6 6 6 2

31

A musical score for six voices (SATB and three basses) in common time and G clef. The vocal parts are: Soprano, Alto, Tenor, Bass, Bass 2, and Bass 3. The music consists of six staves. Measure 31 starts with a dotted half note followed by eighth notes. Measures 32-33 show sustained notes. Measures 34-35 continue with eighth-note patterns. Measures 36-37 feature sustained notes again. Measures 38-39 conclude with eighth-note patterns. Measure numbers 7, 4, 6, 5, 6, and 5 are written below the bass staves.

36

A musical score for six voices (SATB and three basses) in common time and G clef. The vocal parts are: Soprano, Alto, Tenor, Bass, Bass 2, and Bass 3. The music consists of six staves. Measure 36 starts with sustained notes. Measures 37-38 continue with sustained notes. Measures 39-40 feature eighth-note patterns. Measures 41-42 conclude with sustained notes. Measure numbers 6, 5, 6, 5, b5, and 6 are written below the bass staves.

41

A musical score for six voices (SATB and three basses) in common time and G clef. The vocal parts are: Soprano, Alto, Tenor, Bass, Bass 2, and Bass 3. The music consists of six staves. Measure 41 starts with eighth-note pairs. Measures 42-43 continue with eighth-note pairs. Measures 44-45 feature sustained notes. Measures 46-47 conclude with eighth-note pairs. Measure numbers b6 and b5 are written below the bass staves.

46

51

56

61

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

66

9 # #6 6 #6 6 7 5 2 6 #

71

9 6 # 4 6 #6 4 6 5 4 6 2 6 5

76

6 9 8 9 6 5 4 2 6 7 5 4 2

81

4 6 4 2 6 b 7 7 7 4 2 5 3 6 6 5 b 9 8 6 b

86

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

91

92

6 5 5 2 6 5 7 7 5

96

5 4 3 7 6 6 5 b 6 6 b

101

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106

2 6 4 \natural b 2 6 \natural 4 6 5 \natural b 6 \natural b

111

4 6 7 6 6 5 \natural 4 6 \natural 2 6 \natural

116

6

121

6 6 b5 7 6 7 6

126

7 b6 7 6 b6 5 b 2 6 b b 6 b 7

Adagio

131

$\frac{4}{2}$ 6 7 6 5 6 b $\frac{4}{2}$ 7 5 b

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3. Con Spirito

Roman BeRI 8

Oboe
Violino Primo

Violino Secondo

Viola

Basso

6

Musical score page 17, measures 17-20. The score consists of four staves (treble, alto, bass, and bass) in common time, key signature of one flat. Measure 17 starts with a dynamic 'tr' (trill). Measures 18-19 continue with similar patterns of eighth and sixteenth notes. Measure 20 concludes with a dynamic 'tr'.

Musical score page 21, measures 21-24. The score continues in common time, key signature of one flat. Measures 21-23 show a repeating pattern of eighth and sixteenth notes with dynamics 'tr'. Measure 24 concludes with a dynamic 'tr'.

Musical score page 25, measures 25-28. The score continues in common time, key signature of one flat. Measures 25-27 show a repeating pattern of eighth and sixteenth notes with dynamics 'tr'. Measure 28 concludes with a dynamic 'tr'.

Musical score page 29, measures 29-32. The score continues in common time, key signature of one flat. Measures 29-31 show a repeating pattern of eighth and sixteenth notes with dynamics 'tr'. Measure 32 concludes with a dynamic 'tr'.

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4. Andante

Oboe
Violino Primo

Violino Secondo

Viola

Basso

3

6

9

11

15

18

22

26

29

32

36

5. Largo Sempre piano

Roman BeRI 8

Oboe
Violino Primo

Violino Secondo

Viola

Basso

This section contains five staves of musical notation for strings and woodwind. The instruments are Oboe, Violino Primo, Violino Secondo, Viola, and Basso. The music is in common time (indicated by '3/4') and consists of quarter notes and eighth notes. Measure 1 starts with eighth-note pairs in the basso. Measures 2-4 show sustained notes followed by eighth-note pairs. Measure 5 concludes with eighth-note pairs.

6

This section continues the musical score from measure 1. It shows the progression of the musical phrases for the Oboe, Violins, Viola, and Basso over six measures. The instrumentation remains the same, and the common time signature is maintained.

12

This section continues the musical score from measure 6. It shows the progression of the musical phrases for the Oboe, Violins, Viola, and Basso over six measures. The instrumentation remains the same, and the common time signature is maintained.

18

This section continues the musical score from measure 12. It shows the progression of the musical phrases for the Oboe, Violins, Viola, and Basso over six measures. The instrumentation remains the same, and the common time signature is maintained.

6. Presto e forte

Roman BeRI 8

Oboe
Violino Primo

Violino Secondo

Viola

Basso

This section contains four staves of musical notation. The top staff is for the Oboe, followed by Violino Primo, Violino Secondo, Viola, and Basso. The music consists of eighth and sixteenth note patterns primarily in common time.

5

This section continues the musical score with four staves for Oboe, Violino Primo, Violino Secondo, and Viola. The Basso part is absent in this section. The music maintains its eighth and sixteenth note patterns.

9

tr

This section continues the musical score with four staves for Oboe, Violino Primo, Violino Secondo, and Viola. The Basso part is absent. The music includes dynamic markings like *tr*.

14

tr

This section continues the musical score with four staves for Oboe, Violino Primo, Violino Secondo, and Viola. The Basso part is absent. The music includes dynamic markings like *tr*.

19

23

27

31

35

39

43

47

7.

Oboe *tr*

Violino Primo

Oboe Surdinato
Violini Con Sordini

Violino Secondo *pizzicato*

Viola *pizzicato*

Basso *pizzicato*

5

9 *tr*

tr

tr

tr

13

17

21

26

30

34

39

44

48

(Fine)

53

57

61

65

Da Capo

8. Minuetto

Roman BeRI 8

Oboe
Violini
Viola
Basso

5

9

14

19

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9. Presto

Roman BeRI 8

Oboe
Violino Primo

Violino Secondo

Viola

Basso

This section contains five staves of musical notation for strings. The first three staves (Violino Primo, Violino Secondo, and Viola) are in treble clef, while the last two (Basso and Viola) are in bass clef. The key signature is one flat, and the time signature is common time (indicated by '3'). The music consists of eighth-note patterns, some with grace notes and slurs.

7

This section continues the musical score with five staves. Measures 7 through 13 are shown, with measure 7 starting with a dynamic 'tr' (trill). The instrumentation remains the same: Oboe, Violino Primo, Violino Secondo, Viola, and Basso. The key signature changes to no sharps or flats, and the time signature remains common time.

14

This section continues the musical score with five staves. Measures 14 through 20 are shown, with measure 14 starting with a dynamic 'tr'. The instrumentation remains the same: Oboe, Violino Primo, Violino Secondo, Viola, and Basso. The key signature changes to one sharp, and the time signature remains common time.

19

This section continues the musical score with five staves. Measures 19 through 25 are shown, with measure 19 starting with a dynamic 'tr'. The instrumentation remains the same: Oboe, Violino Primo, Violino Secondo, Viola, and Basso. The key signature changes to one sharp, and the time signature remains common time.

26

Musical score for Roman BeRI 8, page 26. The score consists of four staves (treble, alto, bass, and bass) in common time. The key signature is one sharp. The music features various note heads, stems, and beams. Measure 26 starts with a dotted quarter note followed by eighth notes. Measures 27-28 show sixteenth-note patterns with grace notes. Measures 29-30 continue with sixteenth-note patterns. Measures 31-32 show eighth-note patterns with grace notes. Measures 33-34 show sixteenth-note patterns.

33

Musical score for Roman BeRI 8, page 33. The score consists of four staves (treble, alto, bass, and bass) in common time. The key signature is one sharp. The music features various note heads, stems, and beams. Measures 33-34 show sixteenth-note patterns with grace notes. Measures 35-36 show eighth-note patterns. Measures 37-38 show sixteenth-note patterns. Measures 39-40 show eighth-note patterns.

40

Musical score for Roman BeRI 8, page 40. The score consists of four staves (treble, alto, bass, and bass) in common time. The key signature is one sharp. The music features various note heads, stems, and beams. Measures 40-41 show sixteenth-note patterns with grace notes. Measures 42-43 show eighth-note patterns. Measures 44-45 show sixteenth-note patterns. Measures 46-47 show eighth-note patterns.

47

Musical score for Roman BeRI 8, page 47. The score consists of four staves (treble, alto, bass, and bass) in common time. The key signature is one sharp. The music features various note heads, stems, and beams. Measures 47-48 show sixteenth-note patterns with grace notes. Measures 49-50 show eighth-note patterns. Measures 51-52 show sixteenth-note patterns. Measures 53-54 show eighth-note patterns.

53

63

72

81

90

98

107

117