

# OUVERTURE

a

Due Oboi e Violini

Alto Viola

Fagotto e Contra Basso

Johan Helmich Roman  
1694 – 1758

Published by Johan Tufvesson.

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*Revision : 1.2*



# Preface

This is an edition of Johan Helmich Roman's (1694–1758) Ouverture in g minor for 2 oboes, violins, viola, cello / harpsichord / double bass and bassoon, with the number BeRI 43. There is no preserved autograph. The preserved manuscripts are categorized by Ingmar Bengtsson as:

- $\alpha$ ): *S Skma:Ro nr 35a*: Score copied by Per Brant (1714–1767)
- $\beta$ ): *S Skma:Ro nr 35 b*: 19 parts by 3 copyists divided as:
  - A. Vl.I, Vl.II, Vla, Vlc. e Cembalo, Ob.I, Ob.II and Basso (bassoon), one of each copied by a nameless copyist.
  - B. Vl.I(2), Vl.II(2), Vla, Basso(3), Ob.I and Ob.II. All copied by a nameless copyist with some notes by Johan Gustaf Psilanderhielm (1723–1782).
  - C. Violone and Fagotti copied by Psilanderhielm.
- $\gamma$ ): *S L:Eng. nr 162*: 9 parts divided as: Vl.I(2), Vl.II(2), Vla, Ob.I, Ob.II and Cembalo(2, of which one with figured bass).

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  $\alpha$ ,  $\beta/A$  and  $\beta/C$ , all gratuitously provided by the Music Library of Sweden. I have made two versions of the score; one with (this one), and one without (available from the same internet address as this) the violone part found in source  $\beta/C$ . If the separate violone part is not used, the double bass should play the bass line with the cellos.

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 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](mailto:tuben@lysator.liu.se)) in 2001 using only free software;  $\text{\TeX}$ , the macro package  $\text{MusiX}\text{\TeX}$  and the preprocessor PMX. You are welcome to make copies of this work as long as it is not for commercial reasons.

**Ouverture****Johan Helmich Roman (1694–1758)**

Oboe Primo

Oboe Secondo

Bassons

Violino Primo

Violino Secondo

Alto Viola

Violone

Violoncello e Cembalo

4

Musical score for BeRI 43, page 3, measures 7-10. The score consists of six staves, each with a different clef (Treble, Bass, Alto, Tenor, Bass, Bass) and a key signature of one flat. The music features various note heads (solid black, hollow white, and black with a dot) and stems, with some stems pointing up and others down. Measure 7 starts with a solid black note on the first staff. Measures 8-10 show a repeating pattern of notes across the staves.

Musical score for BeRI 43, page 3, measures 11-14. The score continues with six staves. Measure 11 begins with a solid black note on the first staff. Measures 12-14 show a continuation of the musical pattern, with notes appearing on the second and third staves in addition to the first.

14

1. :|| 2. :||

16

17

17

21

This section contains four measures of musical notation. The music is written on six staves, likely for a six-part setting. Measures 21 and 23 feature eighth-note patterns in various voices. Measure 22 also contains eighth-note patterns. Measure 24 is mostly blank, with only the bass staff showing a single note.

25

This section contains four measures of musical notation. The music is written on six staves. Measures 25-27 feature eighth-note patterns in various voices, with measure 27 including a melodic line with a slur. Measure 28 is mostly blank, with only the bass staff showing a single note.

28

Measures 28-31 of a six-part musical score. The top group (measures 28-29) includes a soprano (G clef), alto (C clef), and bass (F clef). The bottom group (measures 30-31) includes another soprano, alto, and bass. The music features various note values including eighth and sixteenth notes, and rests.

32

Measures 32-35 of a six-part musical score. The top group (measures 32-33) includes a soprano (G clef), alto (C clef), and bass (F clef). The bottom group (measures 34-35) includes another soprano, alto, and bass. The music continues with eighth-note patterns and rests.

35

*Soli*

*Soli*

39

42

Tutti

Tutti

46

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50

55

*Solo*

59

Tutti

64

69

74

79

*Solo*

83

*Tutti*

88

93

## Adagio e Staccato

Oboe Primo

Oboe Secondo

Violino Primo

Violino Secondo

Alto Viola

Bassi

## Presto

Oboi

Violini

Alto Viola

Violone

Bassi

5

9

15

21

27

33

38

44

49

55

60