Johan Helmich Roman

(1694–1758)

Triosonata in g minor

for two oboes and basso continuo

Edited by Christian Mondrup

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Trio Sonata in G Minor

Johan Helmich Roman (1694–1758)
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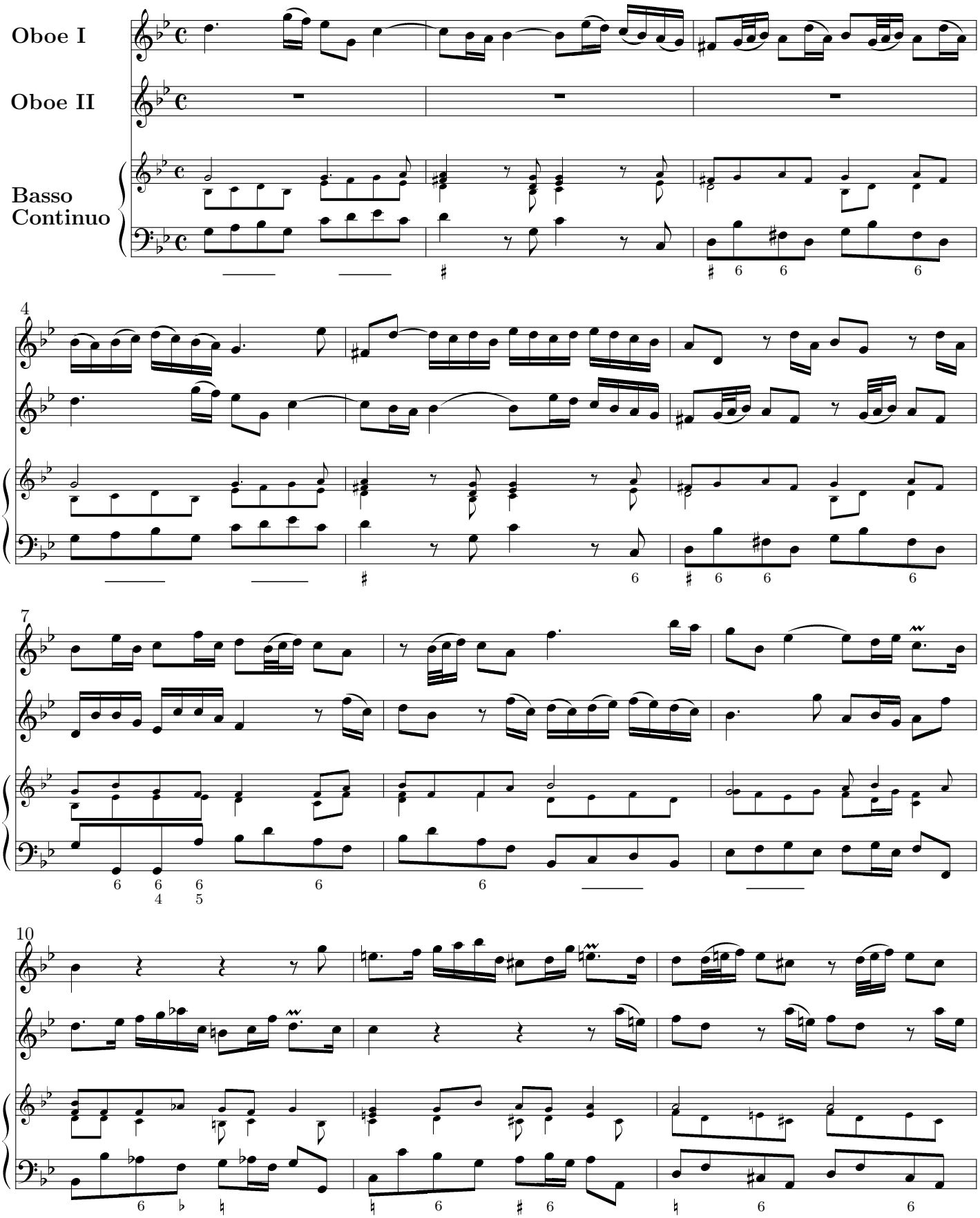
I. Adagio



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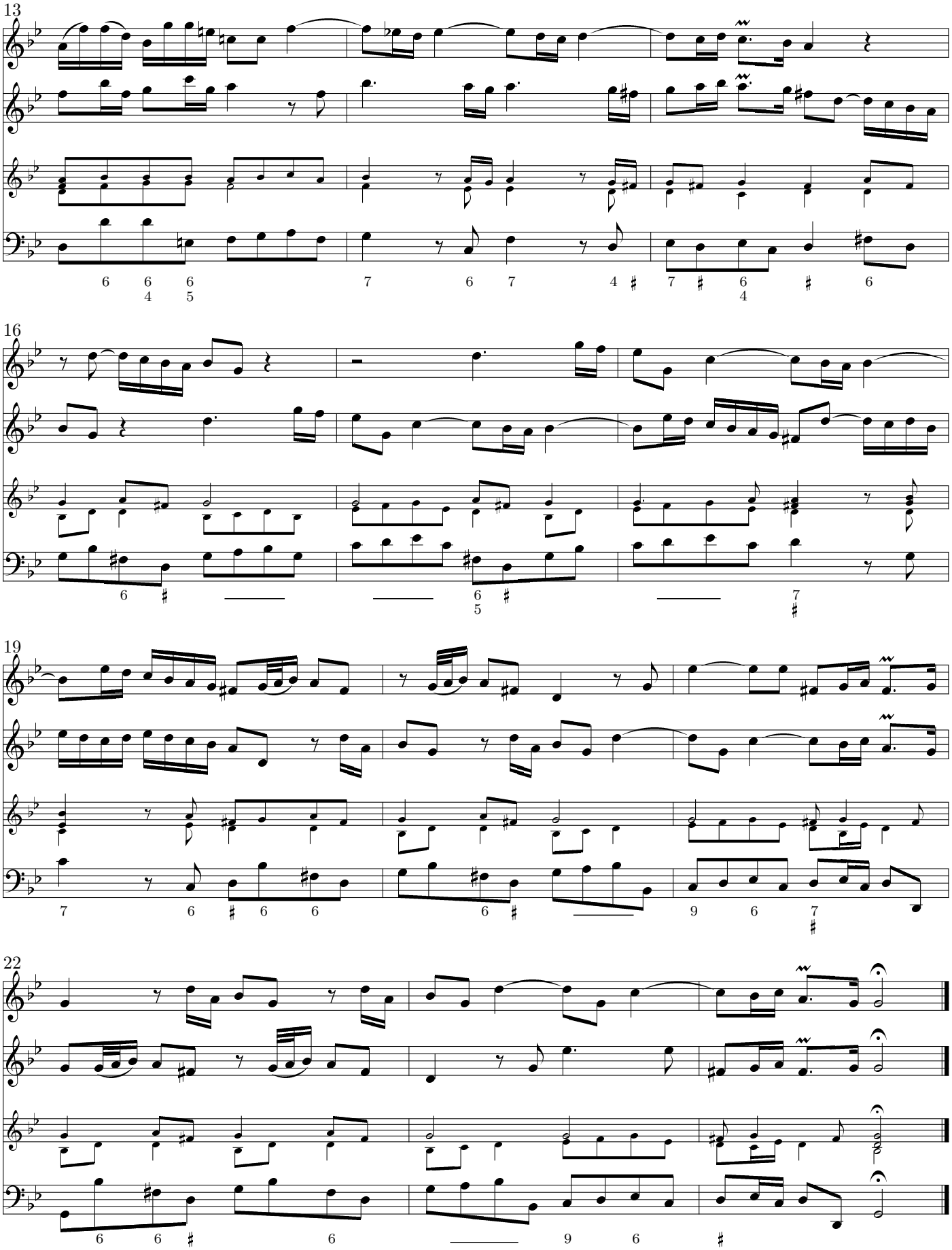

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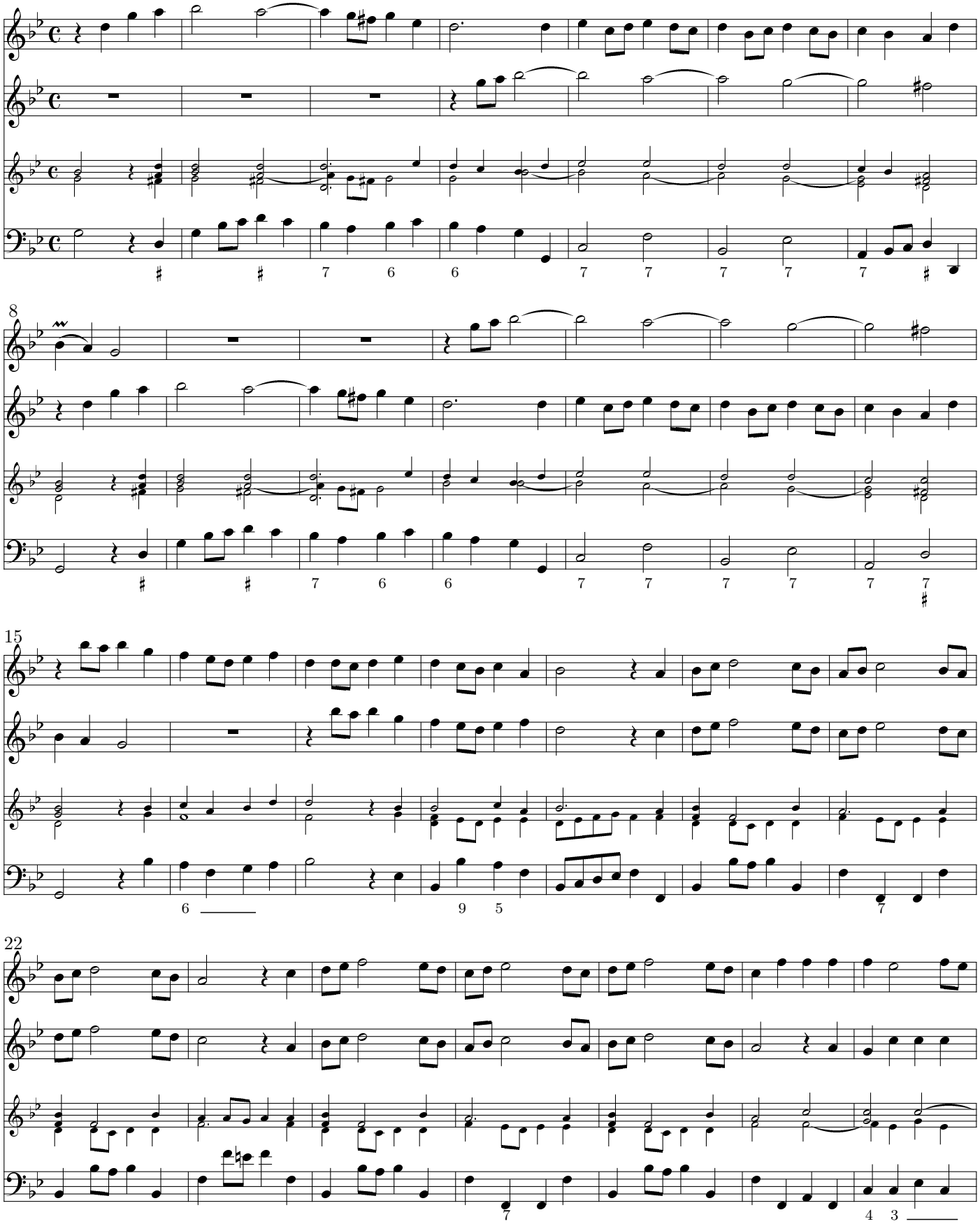
II. Allegro



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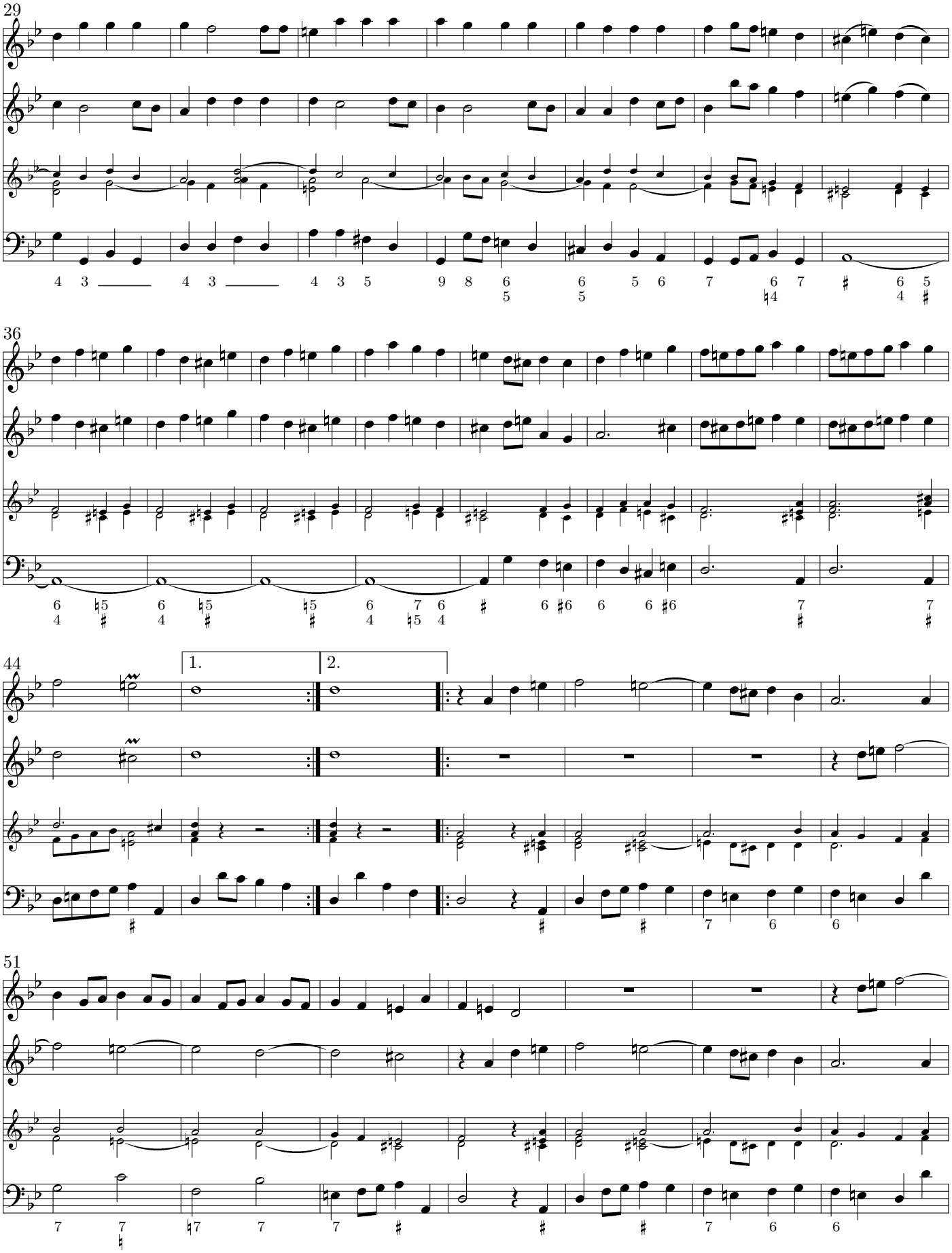

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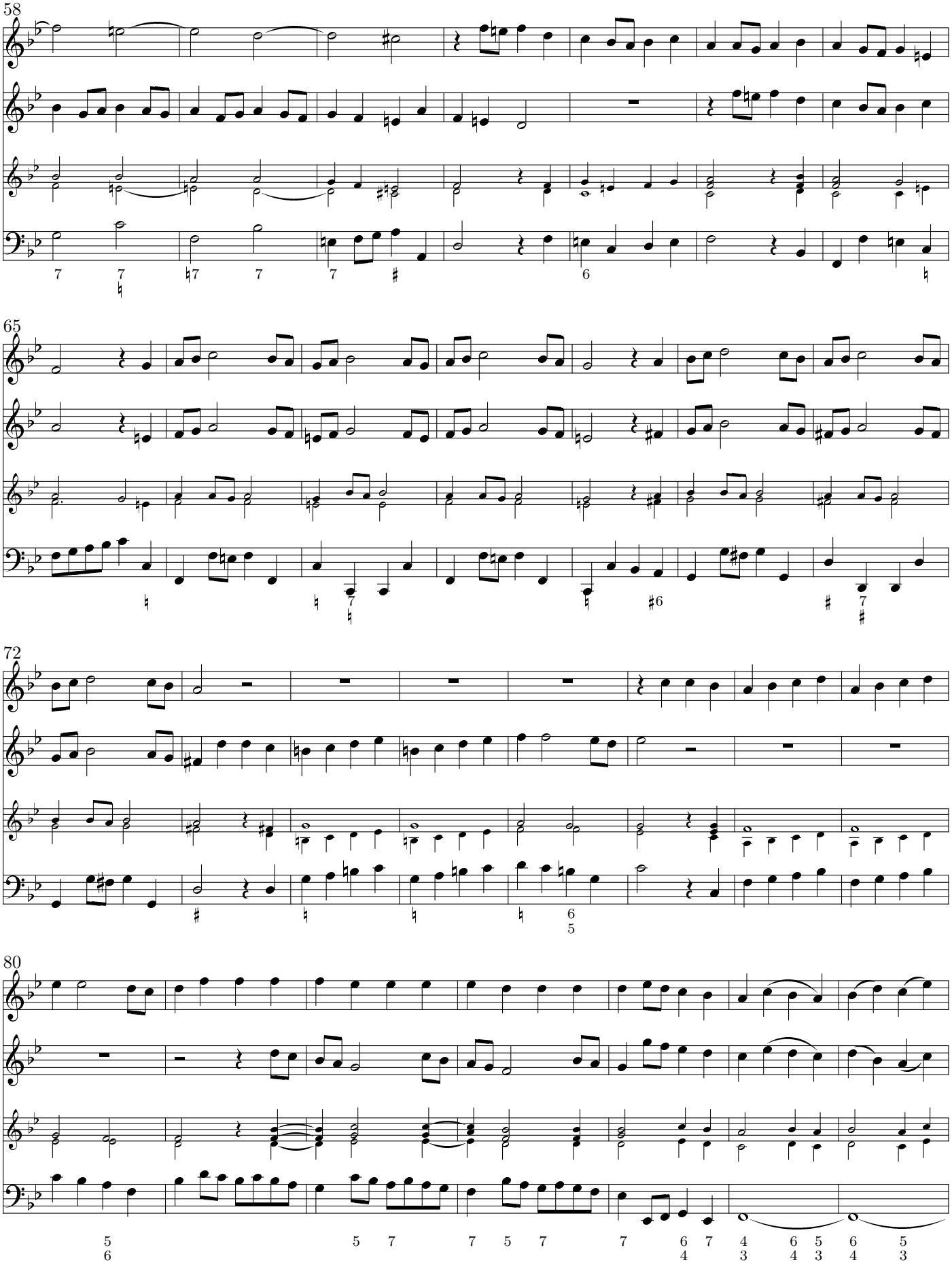

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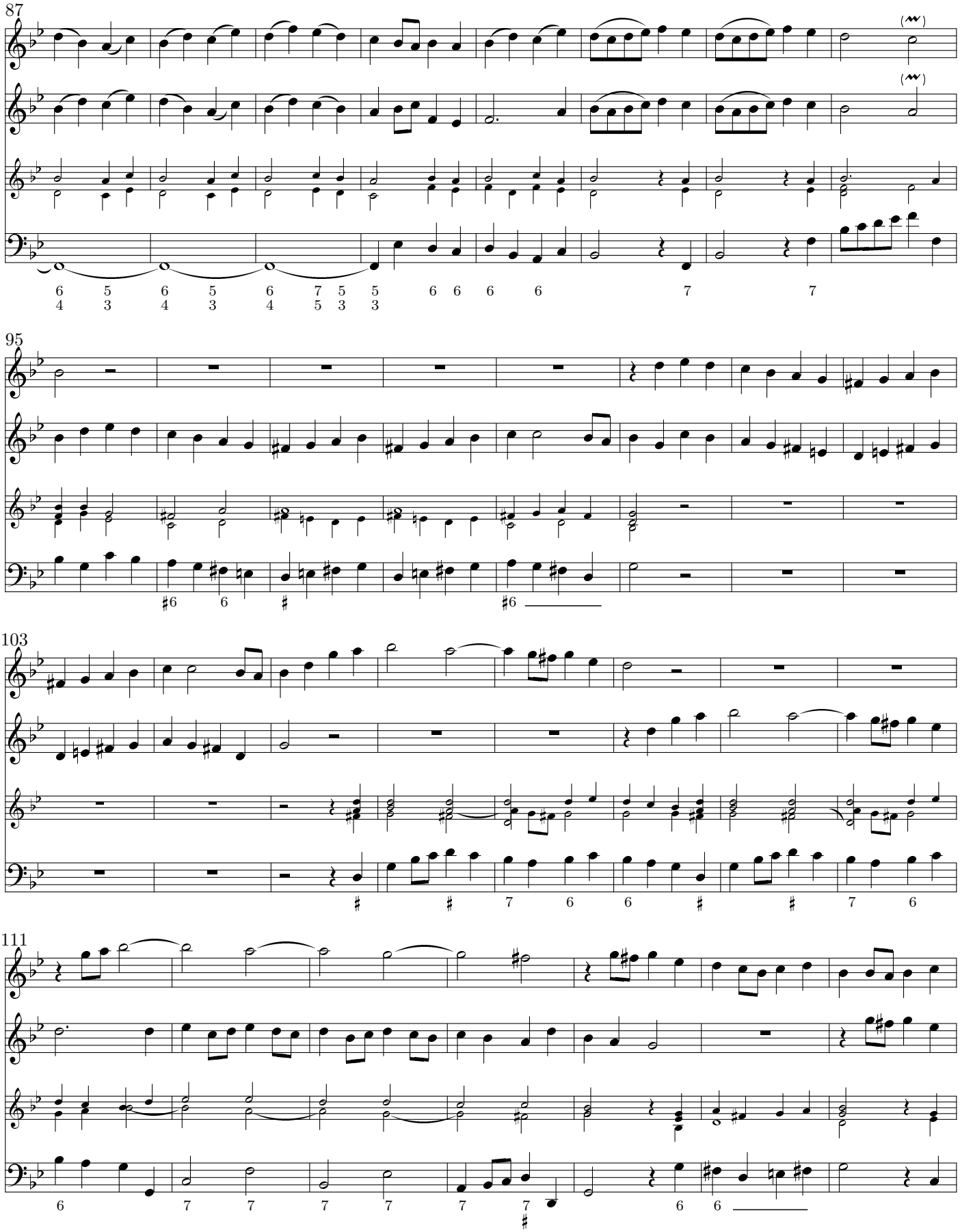

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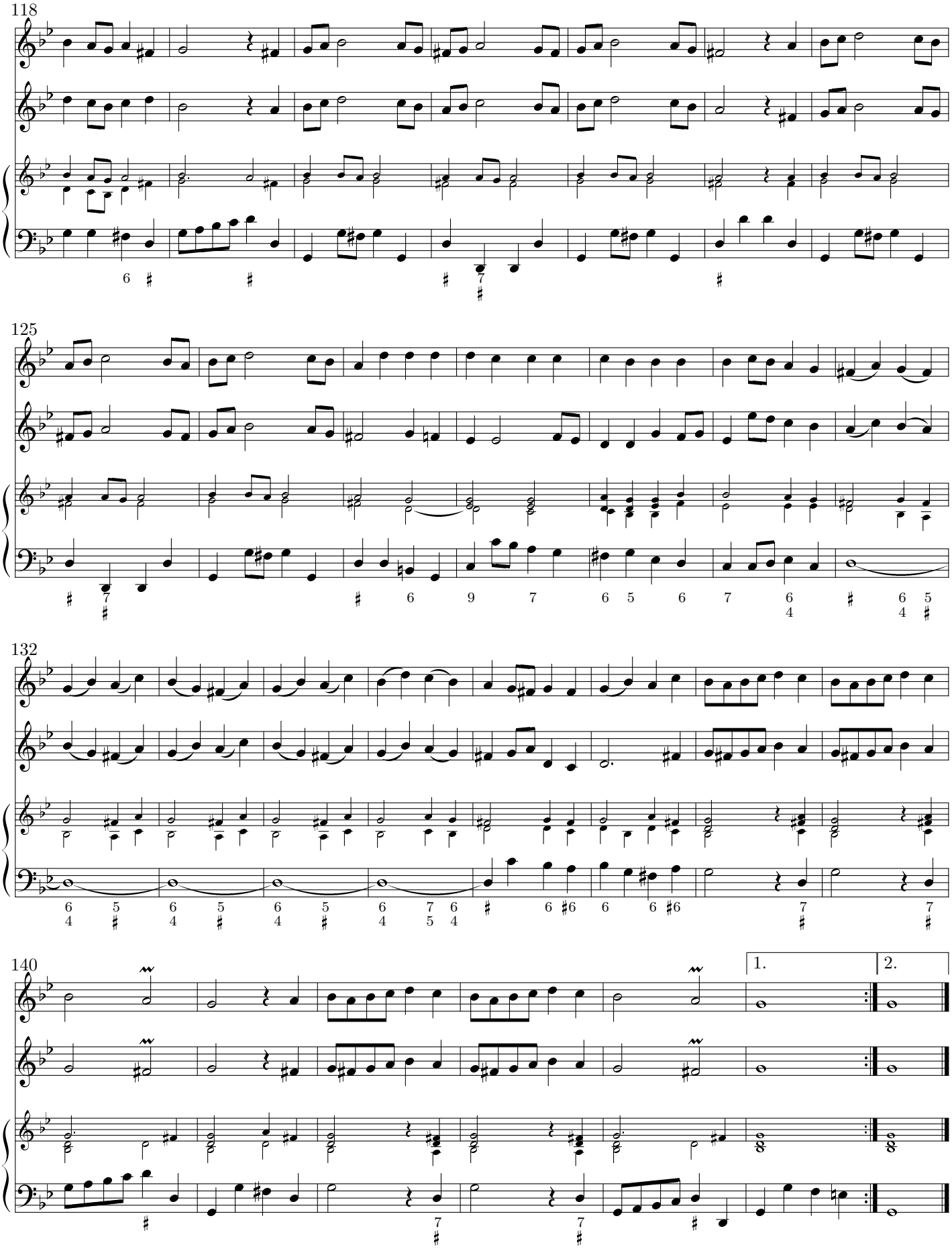

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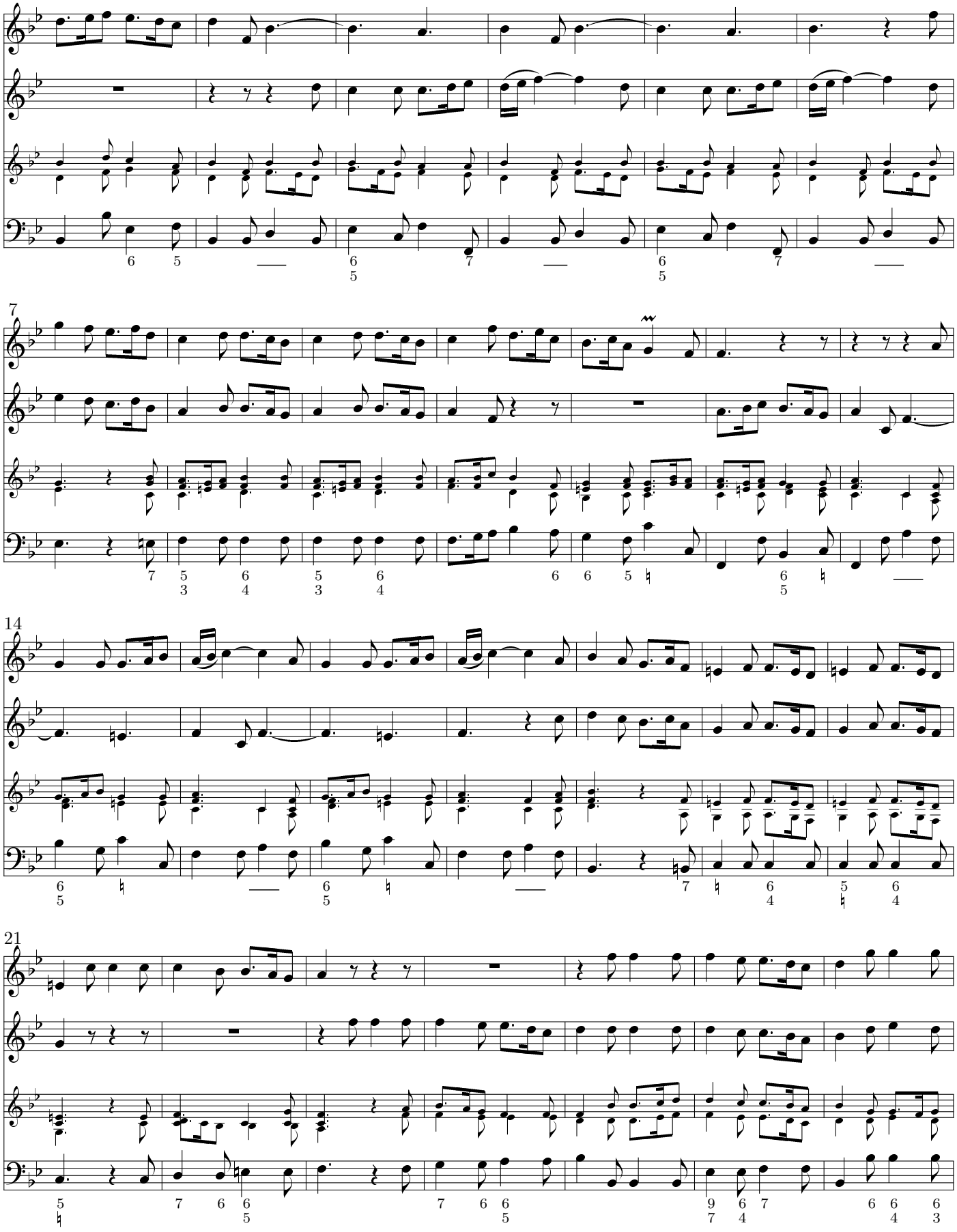
III. Andante



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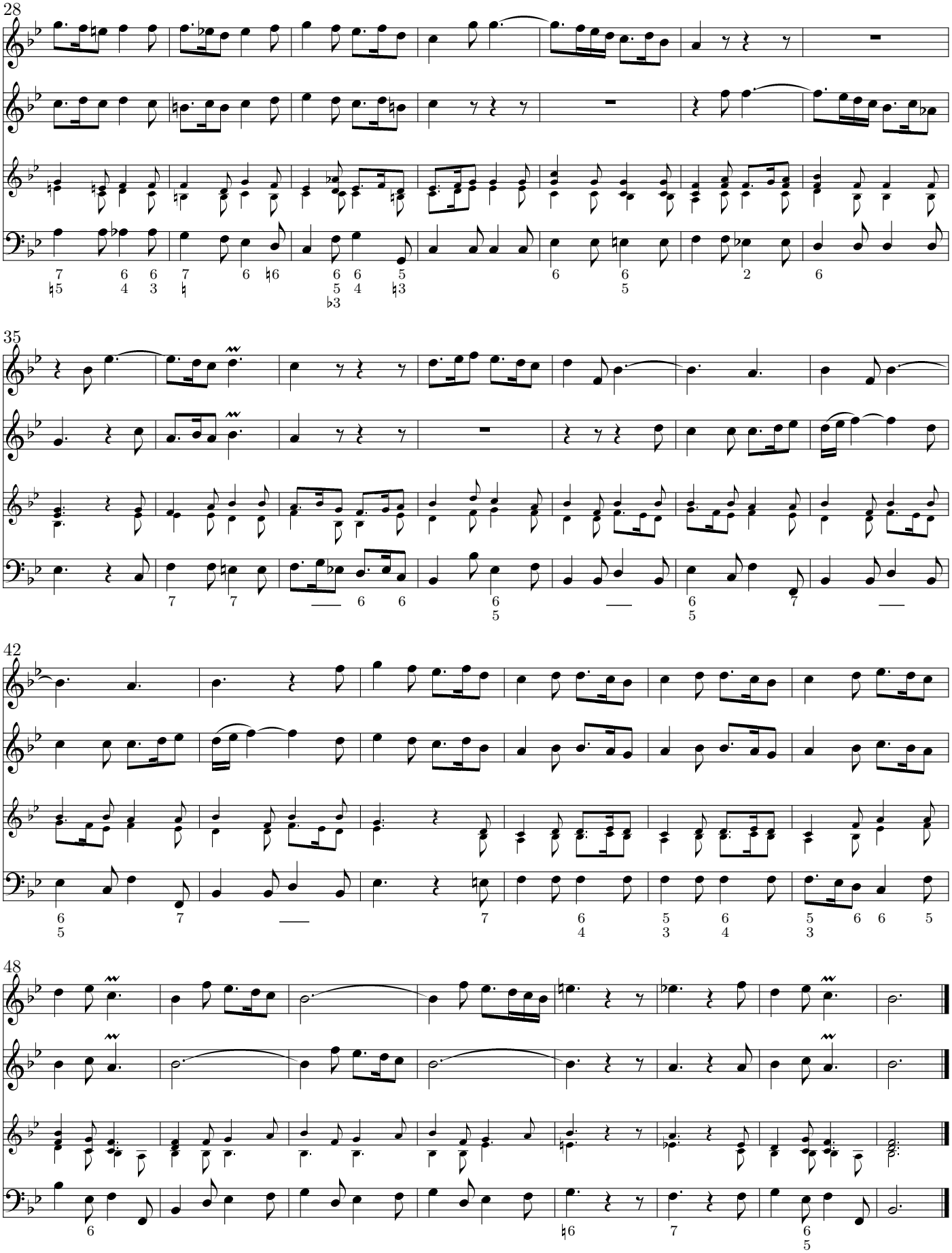

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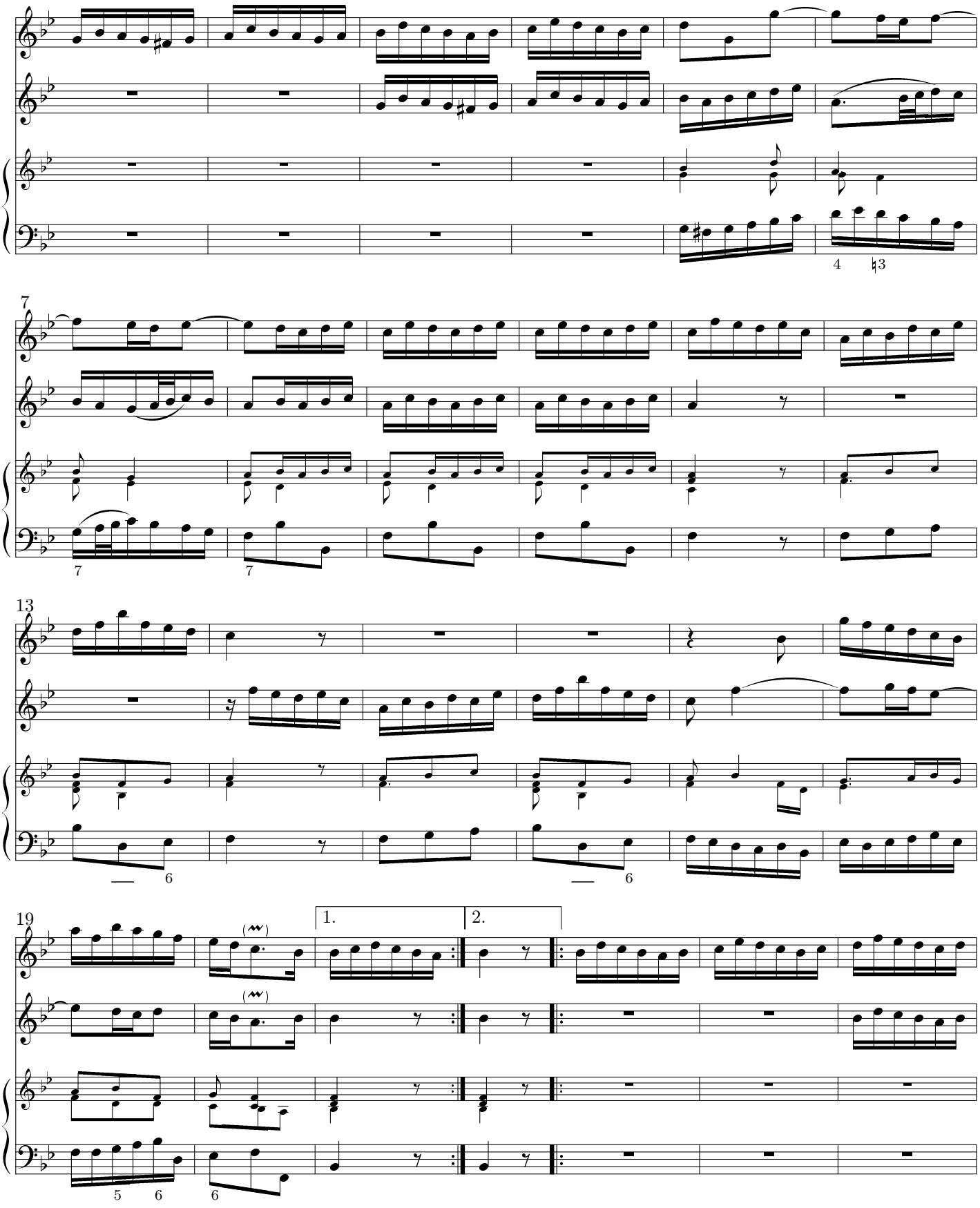
IV. Presto assai



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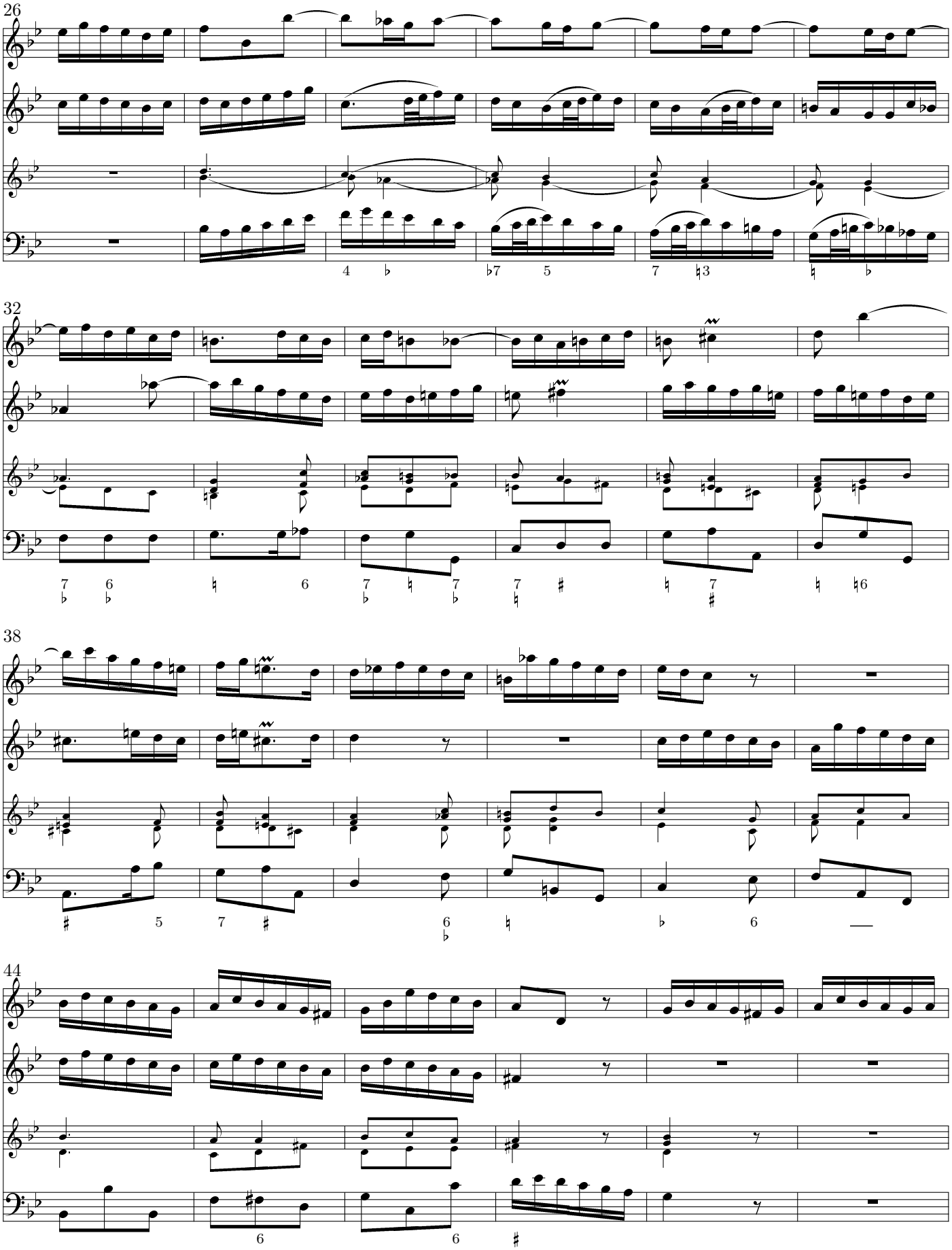

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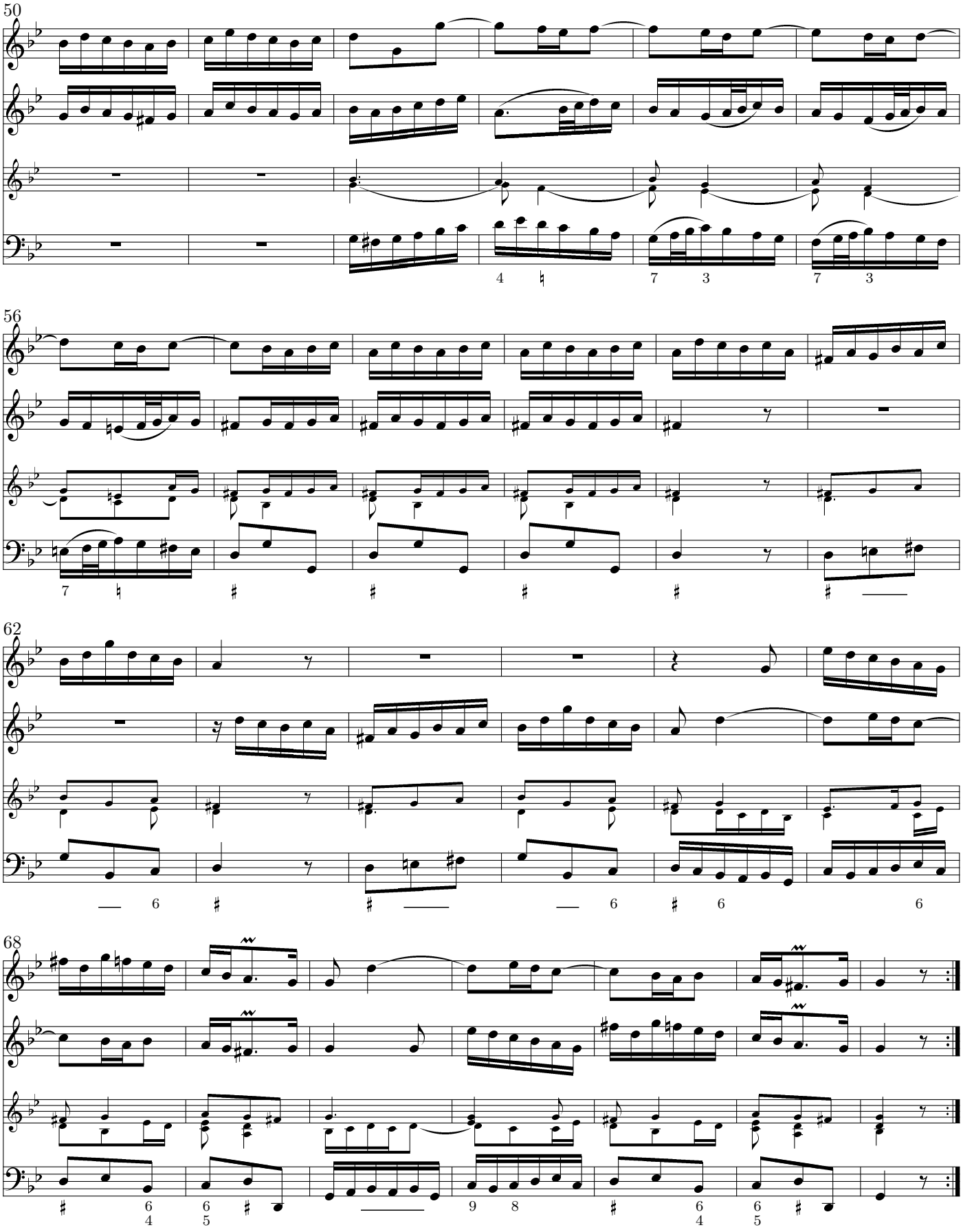

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This edition of the triosonata in g minor by J. H. Roman has been typeset with the pmx preprocessor M-Tx and is based on the pmx typesetting by Don Simons (dsimons@logicon.com). To that I have added a realization of the figured bass for harpsichord 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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