Sjukmans Musiquen

BeRI 7

Johan Helmich Roman

1694 - 1758

Published by Johan Tufvesson for Project Runeberg.

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Preface

This is the suite "Sjukmans Musiquen" by Johan Helmich Roman (1694-1758), catalog number BeRI 7 (after Ingmar Bengtsson). The title "Sjukmans Musiquen" is 18:th century Swedish, originating from a note on the first page of the autograph. The music is in the hand of the composer, but this small note is written by his son, Johan Helmich Roman jr (1732-1757). It is easy to relate this title (meaning something like "The Sickman Music") to Roman's failing health in the last years of his life. This is probably not the case though, since the suite has signs of the young Roman in the late 1720's or early 1730's, in the music as well as in the way of putting it down on paper. The title is more probable to relate to some official festivity, for example an opening ceremony at a hospital.

The music has survived in autograph by Roman, and in a copy by his pupil and successor Per Brant (1714-1767). Both are now preserved at the Music Library of Sweden in Stockholm, who gratiously has provided the copies that I have used to make this edition. For this edition I have only used the autograph, so there might be small deviations to the Brant copy. Most notably, the movements 4 and 10 (in the autograph) has switched places in Brant's copy.

While making this edition I have always tried to keep it as close to the original score as possible. For example, the beams and slurs are the same as in the original autograph. All accidentals have been copied exactly as written, but in cases where todays practice is different, I have tried to clarify by putting accidentals *above* the staffs.

Some big changes had to be made in movement 6. For the edited version I have tried to make as small alternations as possible from the practice of playing the viola and violin written in F-clef one octave higher in G- or C-clef. In some bars I have put the viola in the same octave as the basso. Of course it is always up to the performers to decide if this octavation is the best way to do it in every single case. A similar octavation has been made for the violas in movement 10. The original layout for movement 6 has been included as an appendix at the end of this score.

When it comes to the instrumentation, the supplied separate parts are probably best thought of as a minimum of instruments for every movement. The only notations in the autograph of what instrumentation to use are those in movement 6 and 10. Oboe, flute and, especially, violone have probably been used in more movements. There was no figurated bass, but an harpsichord was probably in use anyway.

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2. Allegro 6
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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 1998 using only free software; TEX, the macro package MusiXTEX and the preprocessor PMX.

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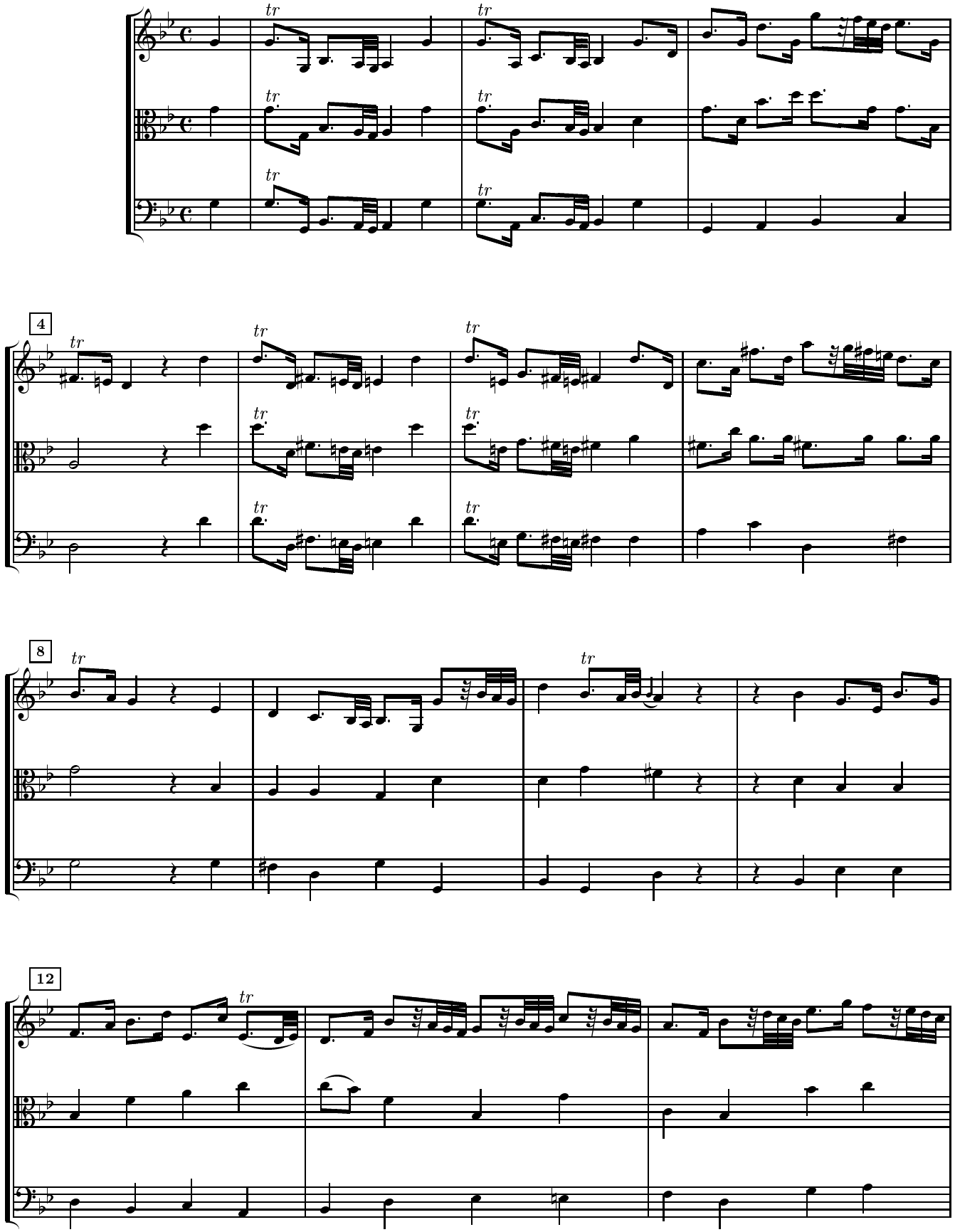
Sjukmans Musiquen

BeRI 7

Johan Helmich Roman (1694-1758)

1. Poco Adagio



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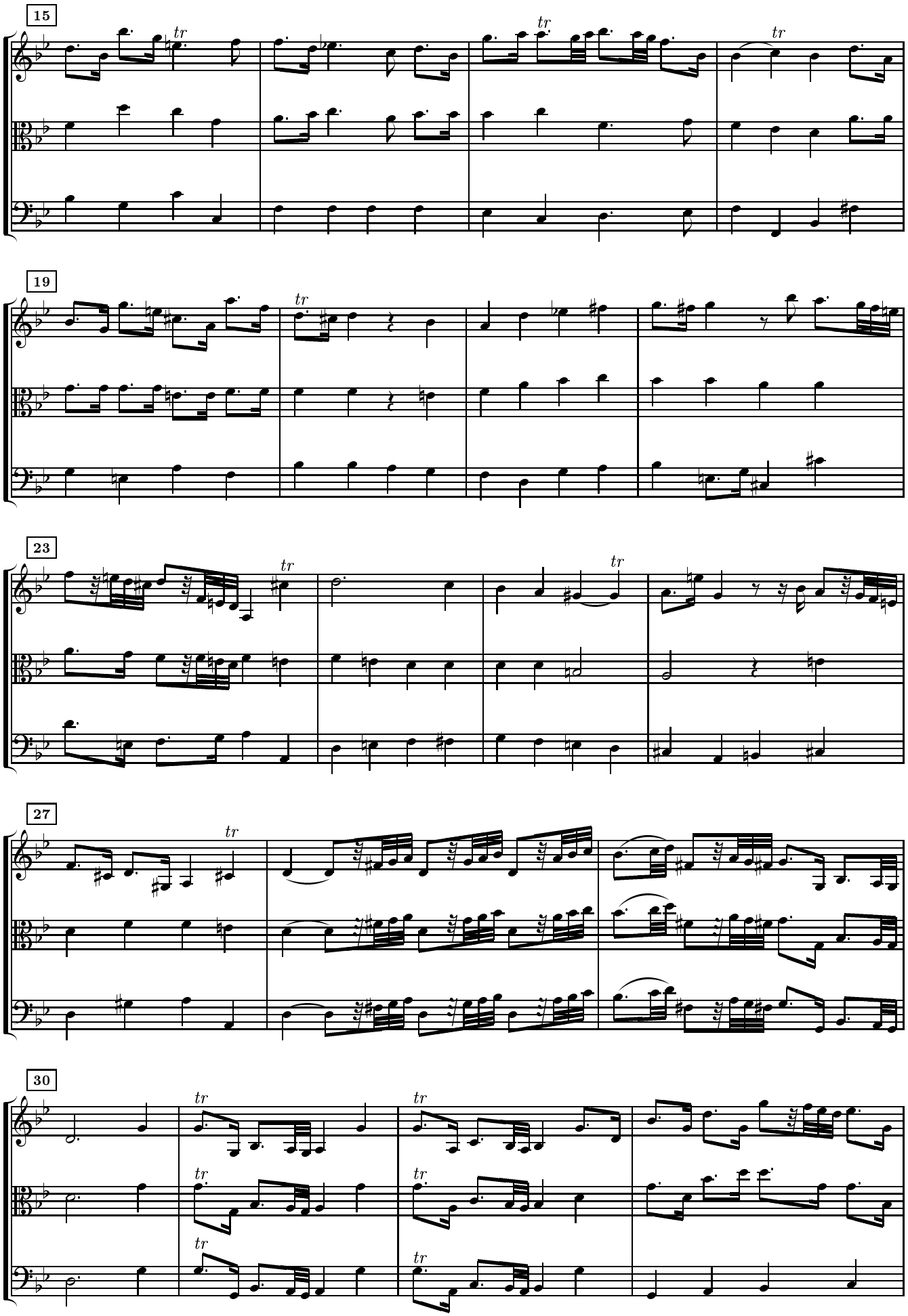

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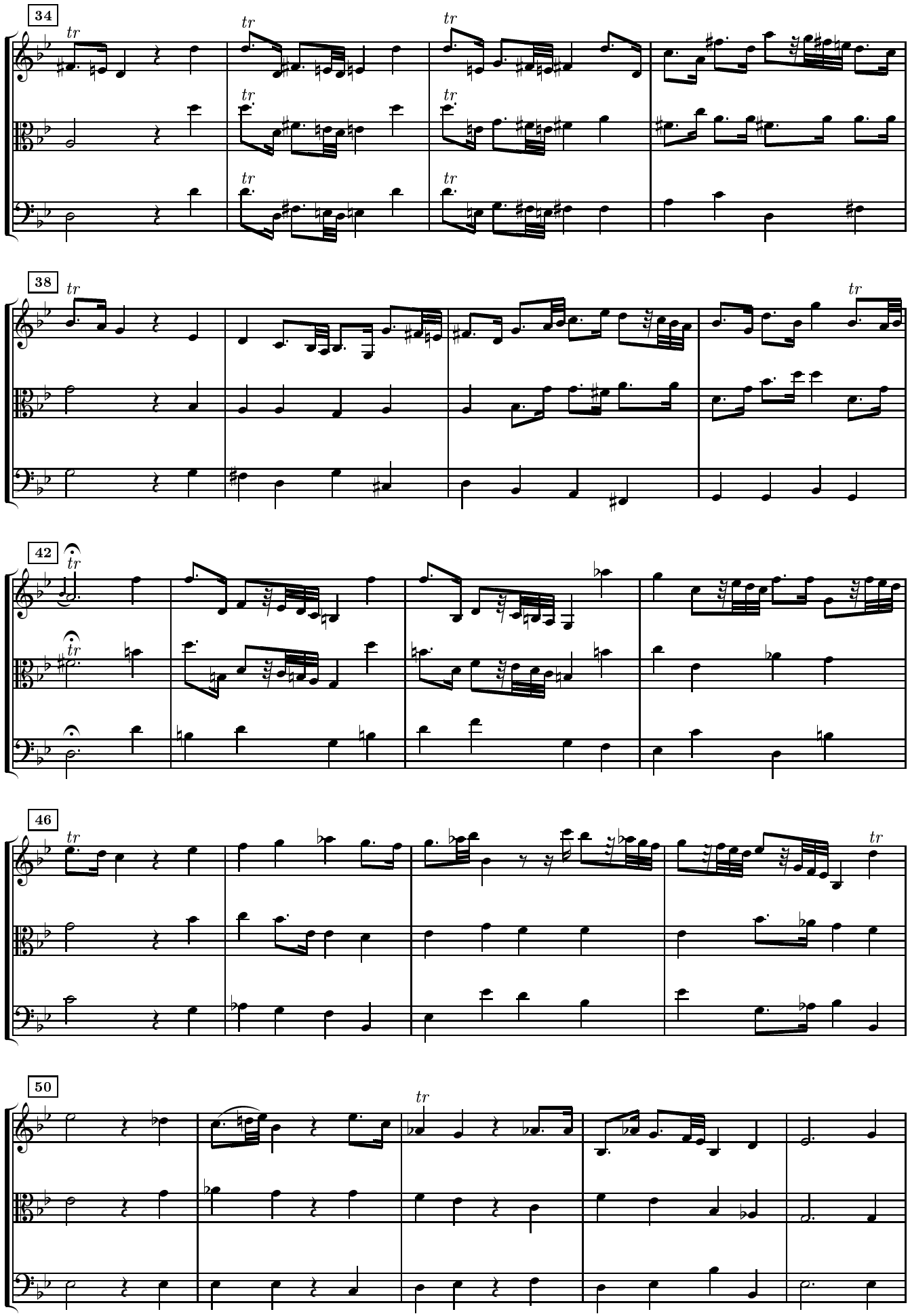

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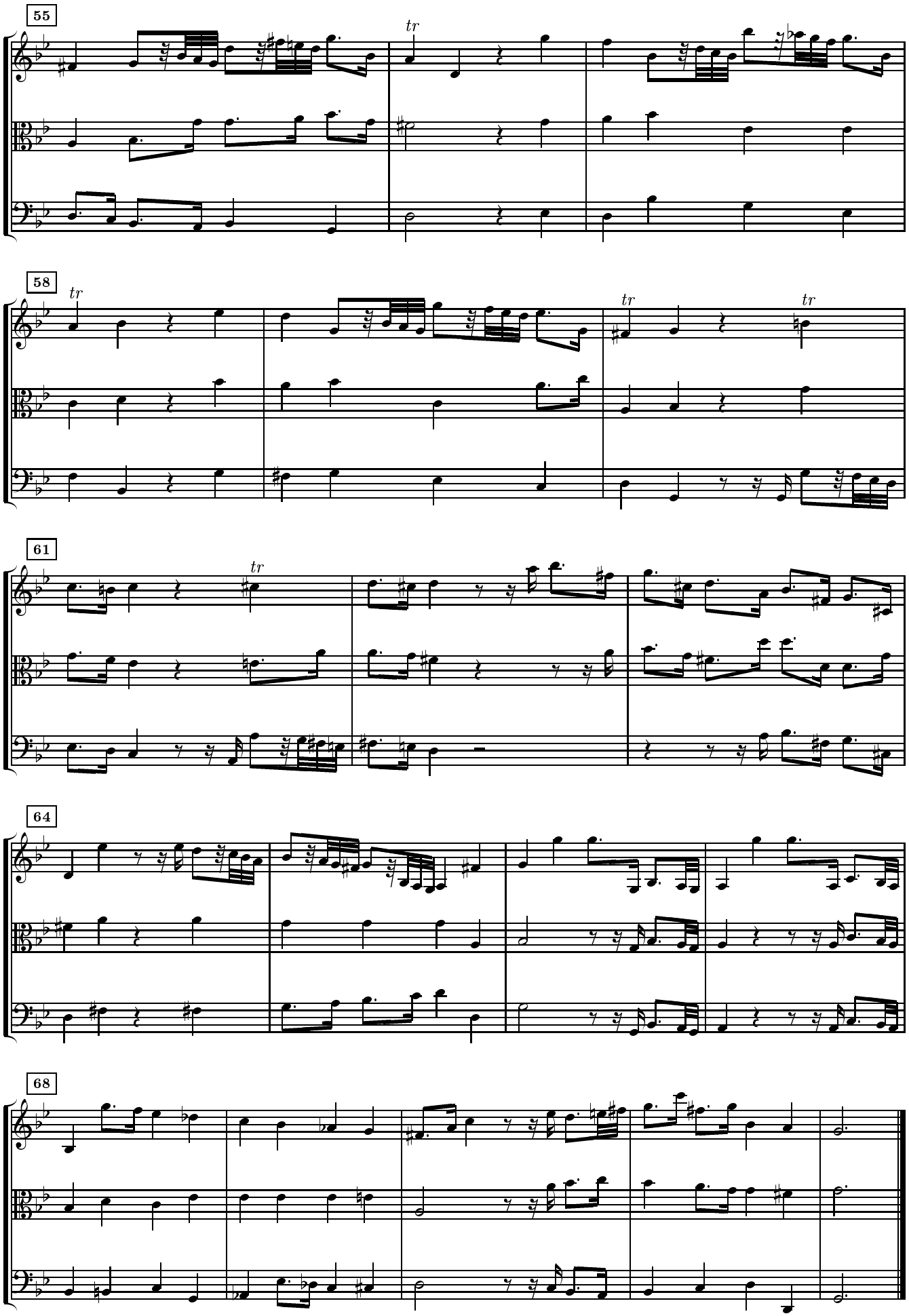

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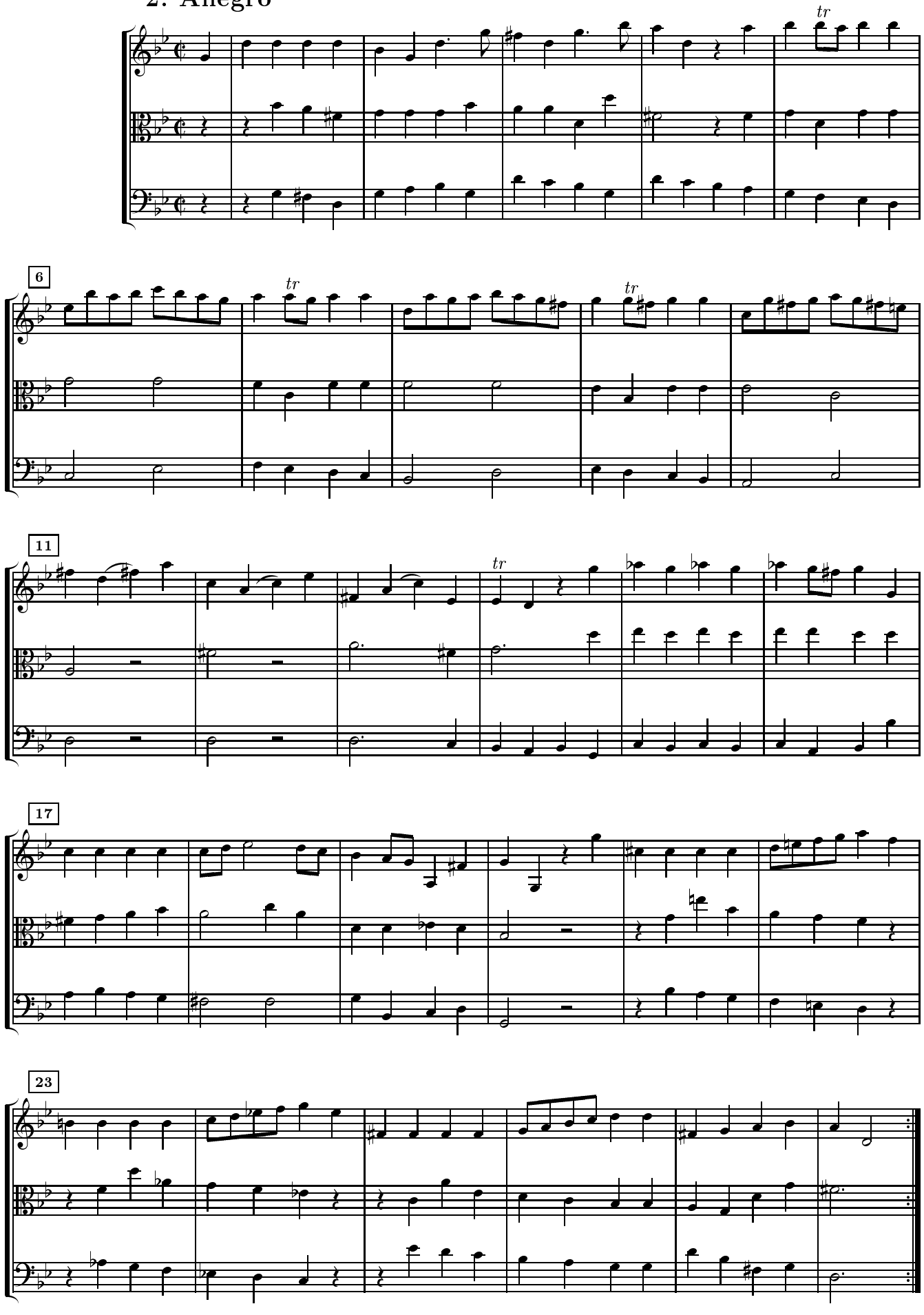

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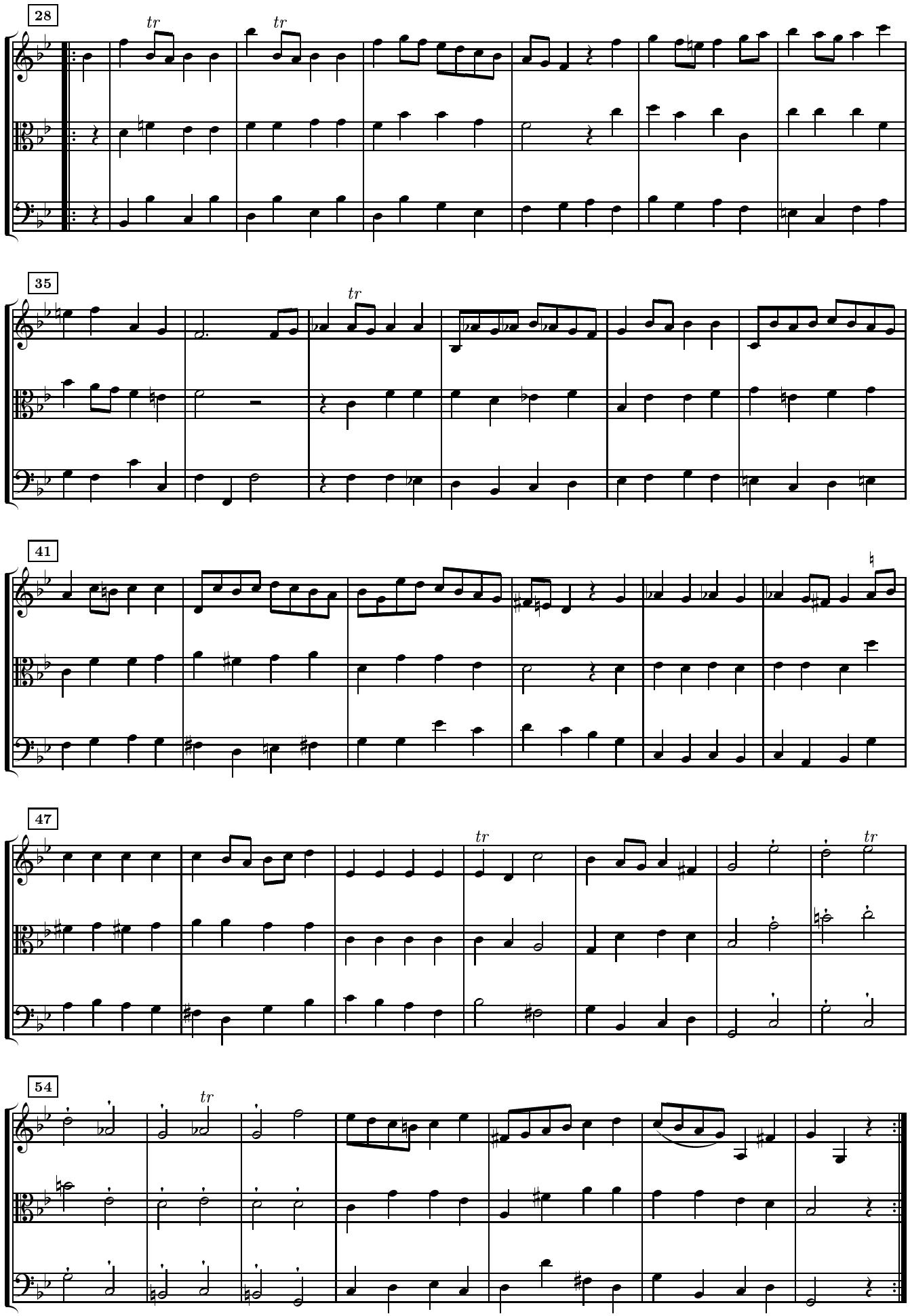

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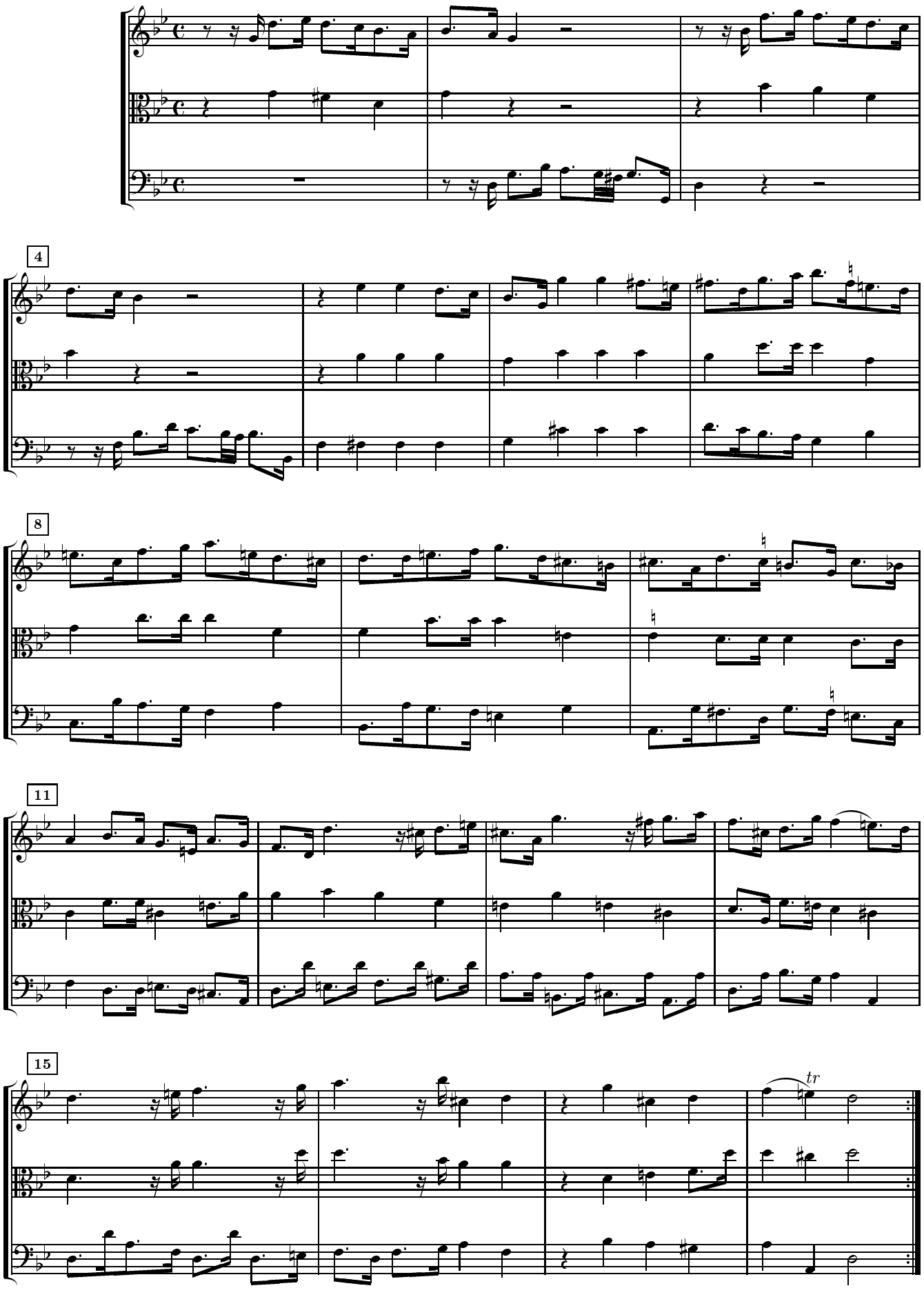

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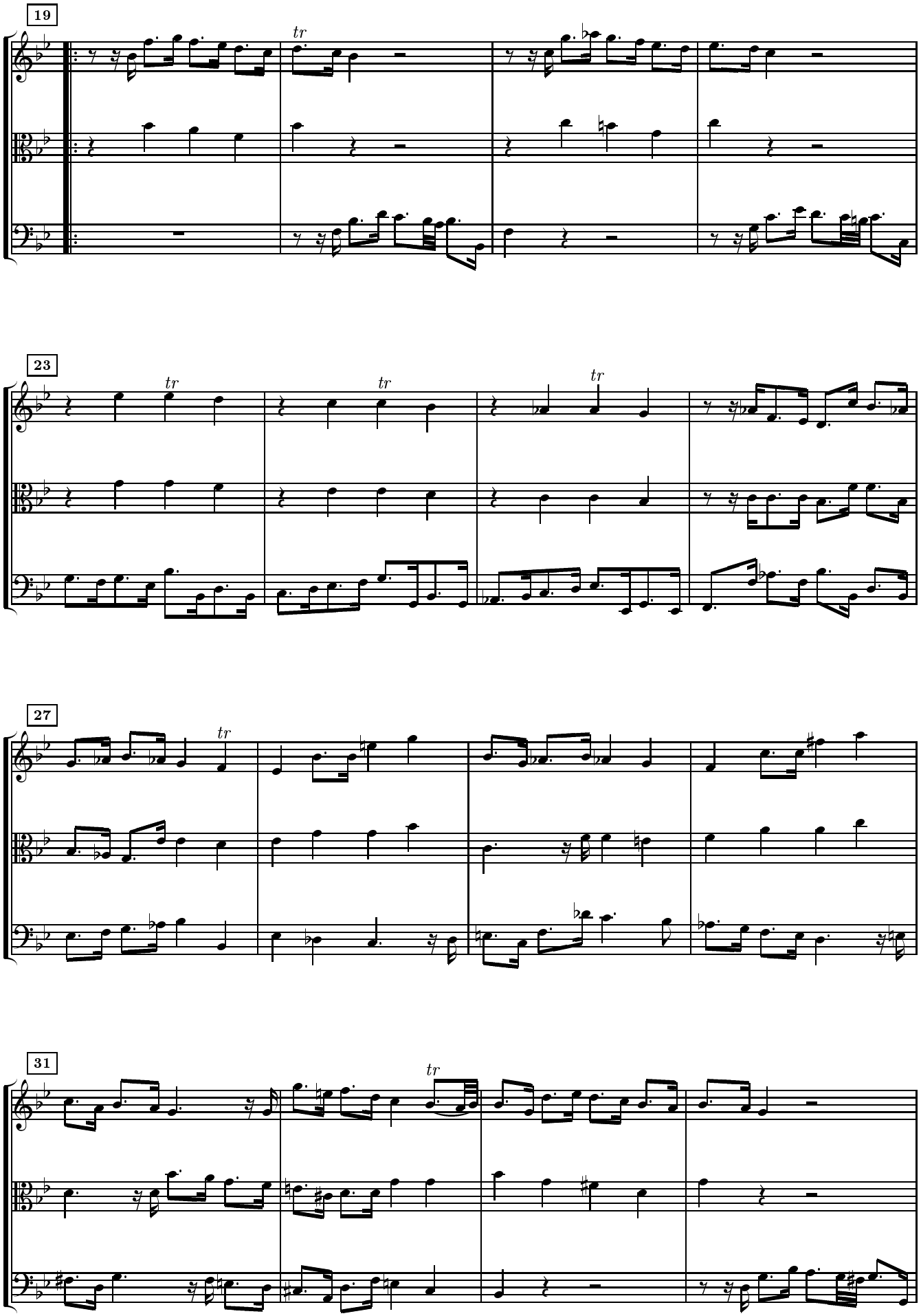

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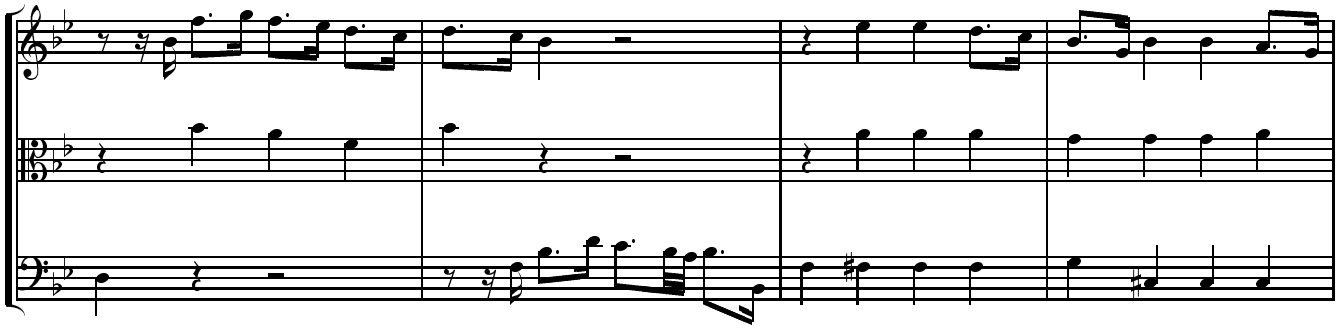

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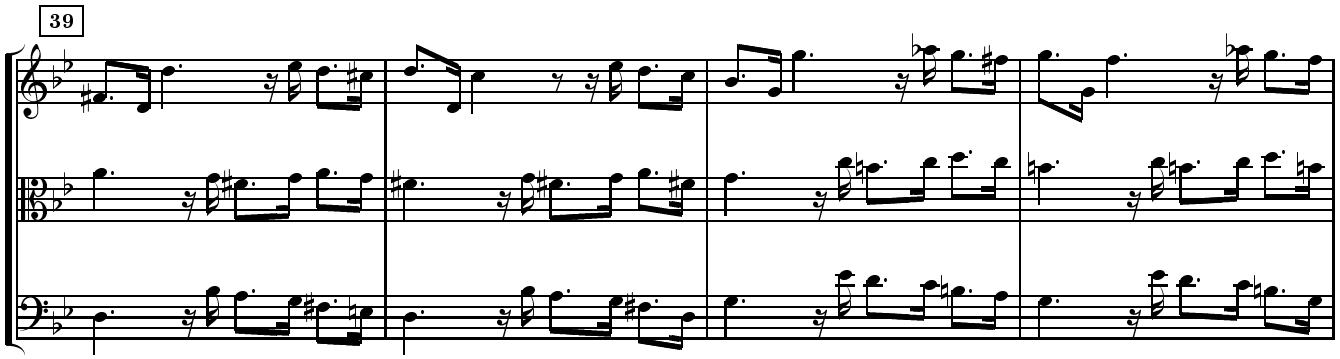

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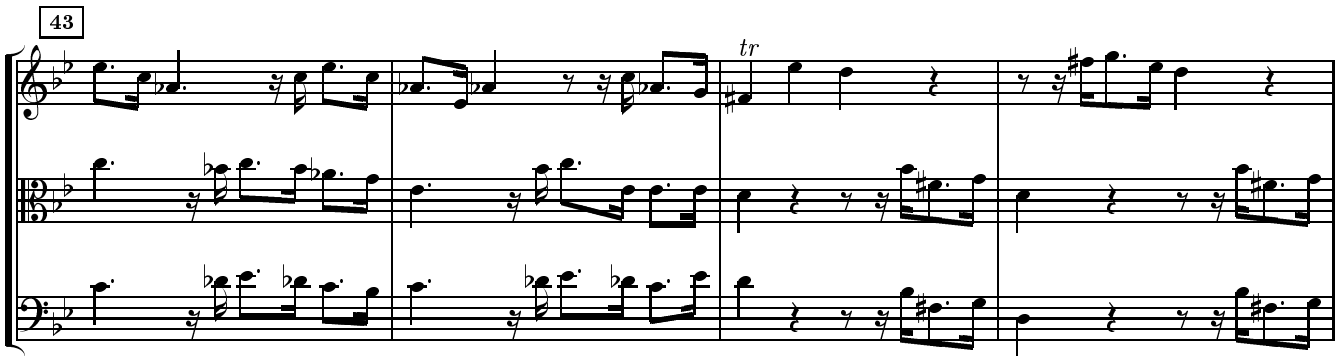

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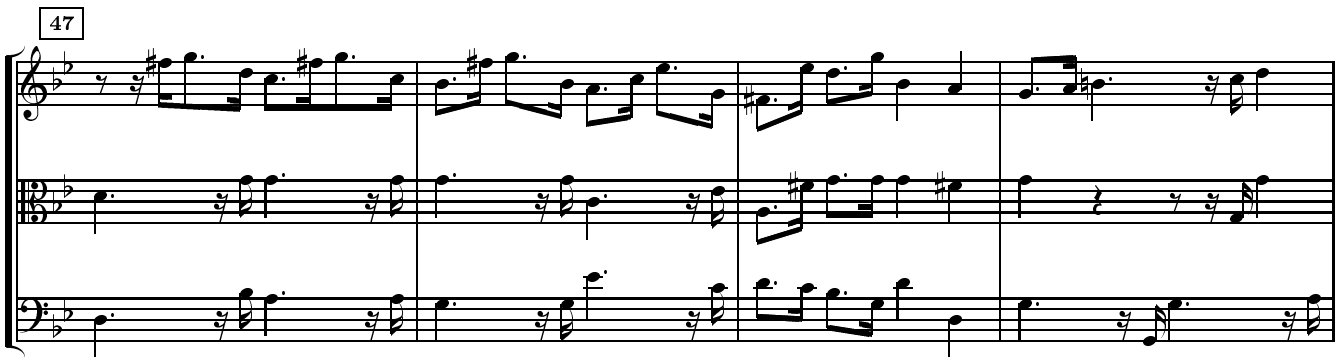

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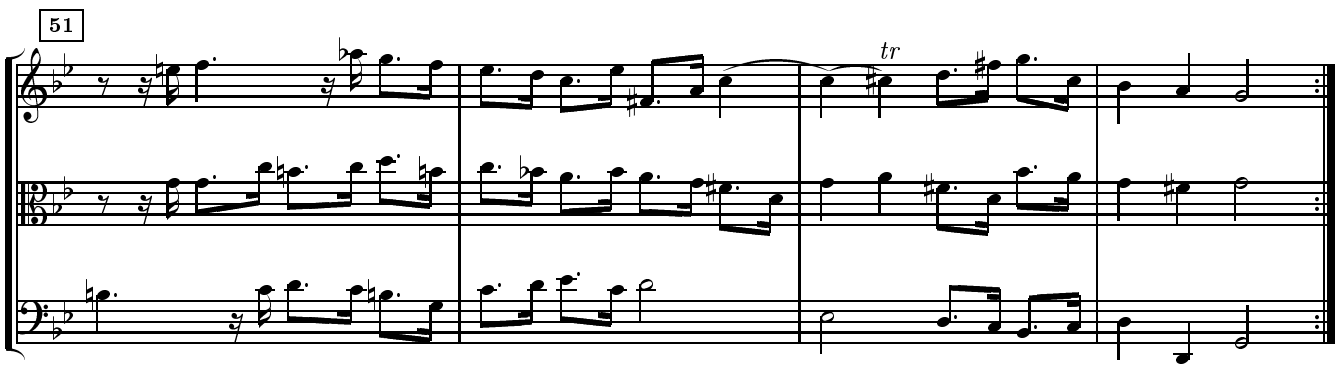

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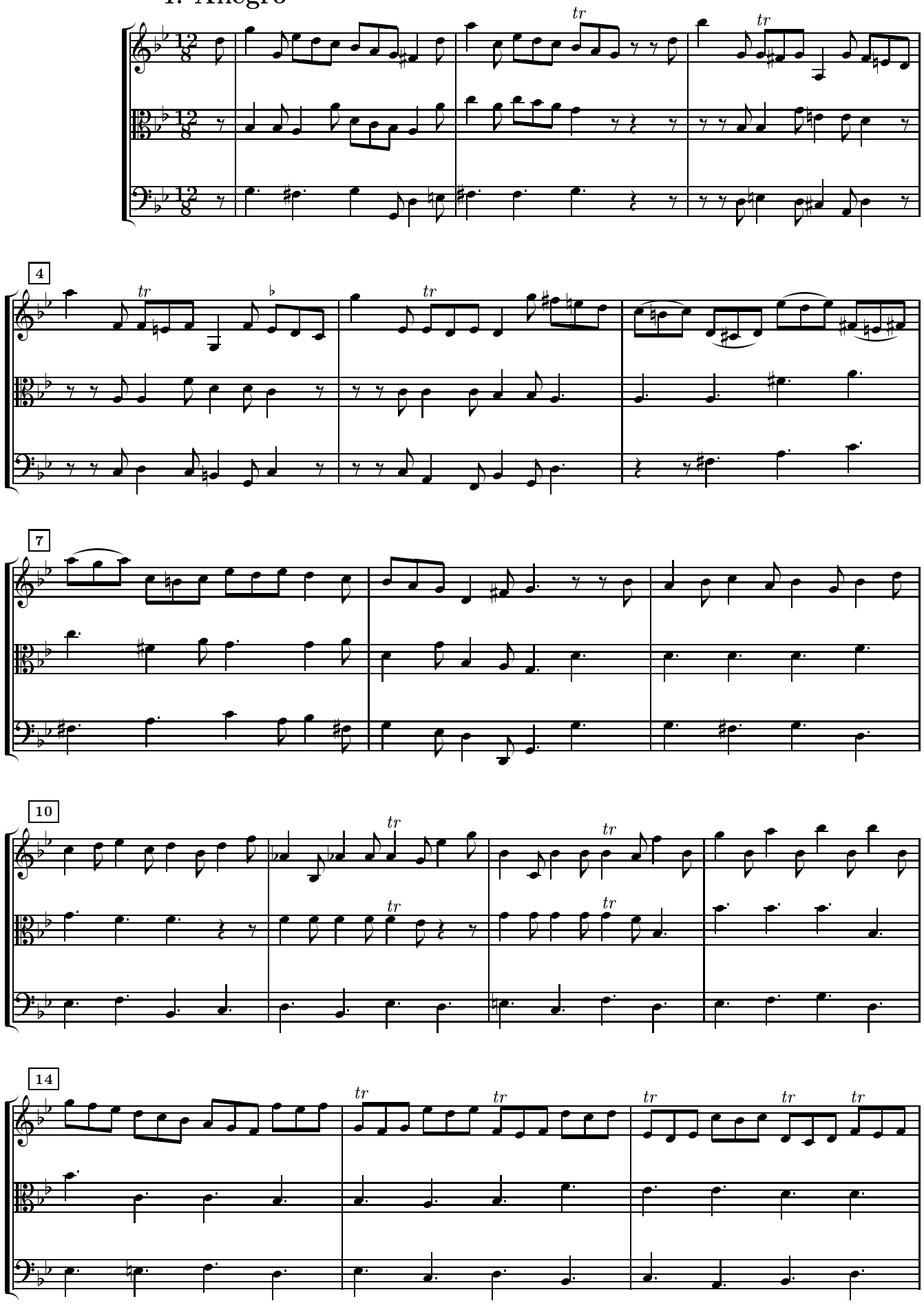

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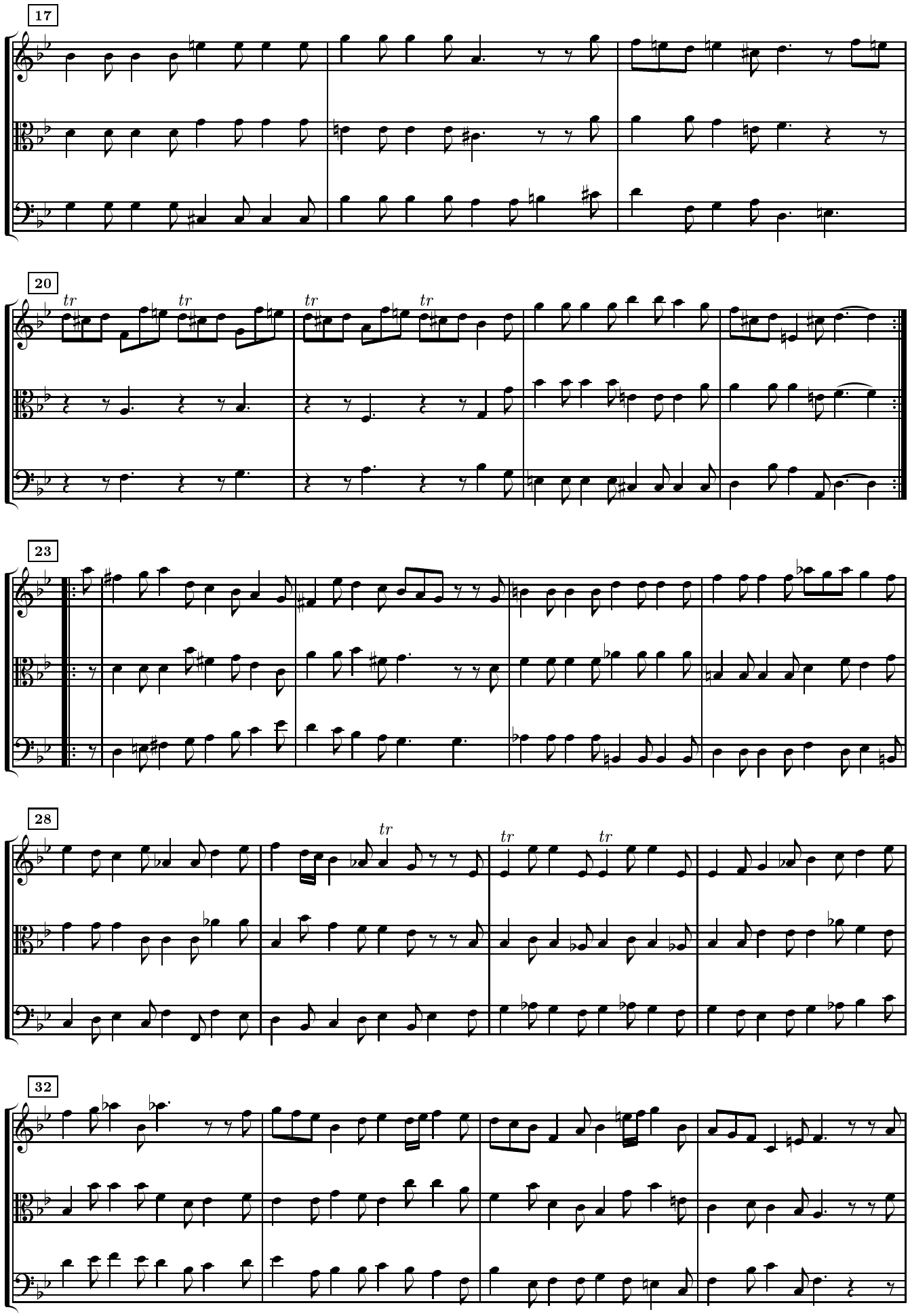

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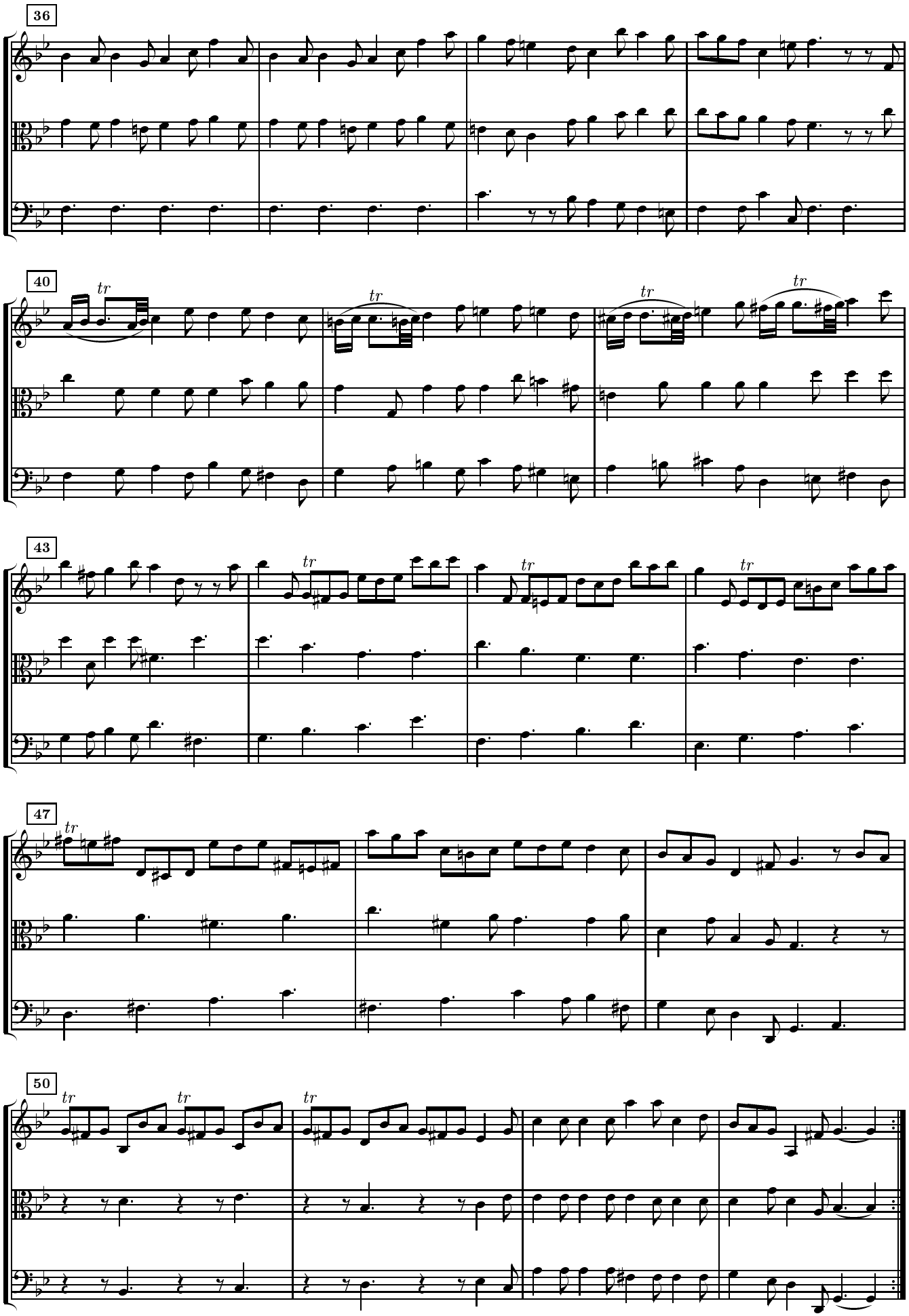

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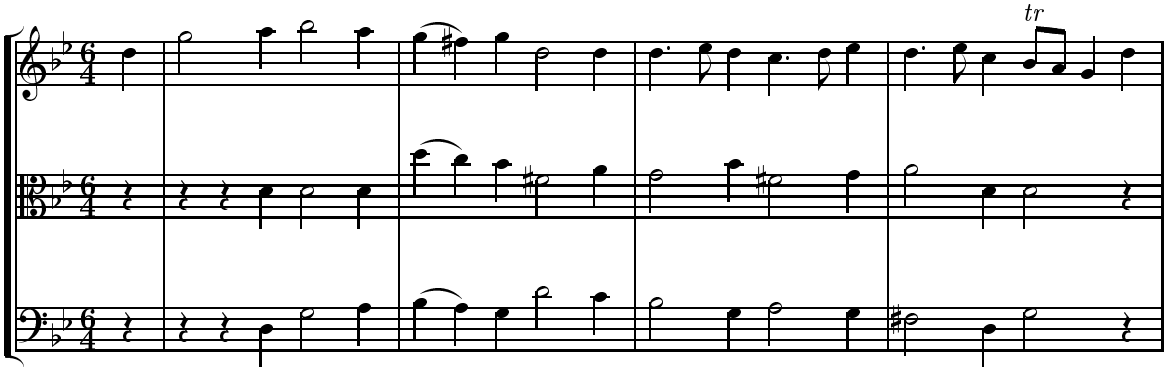

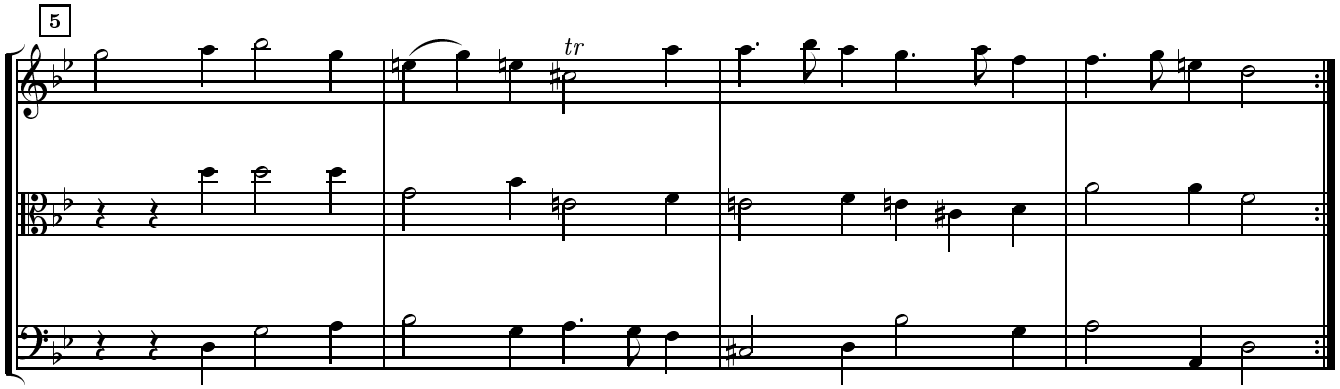

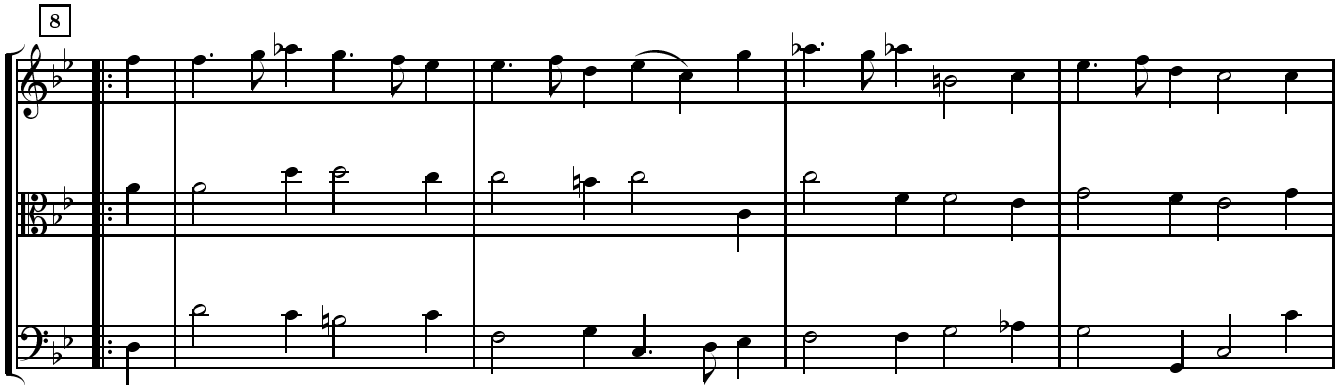

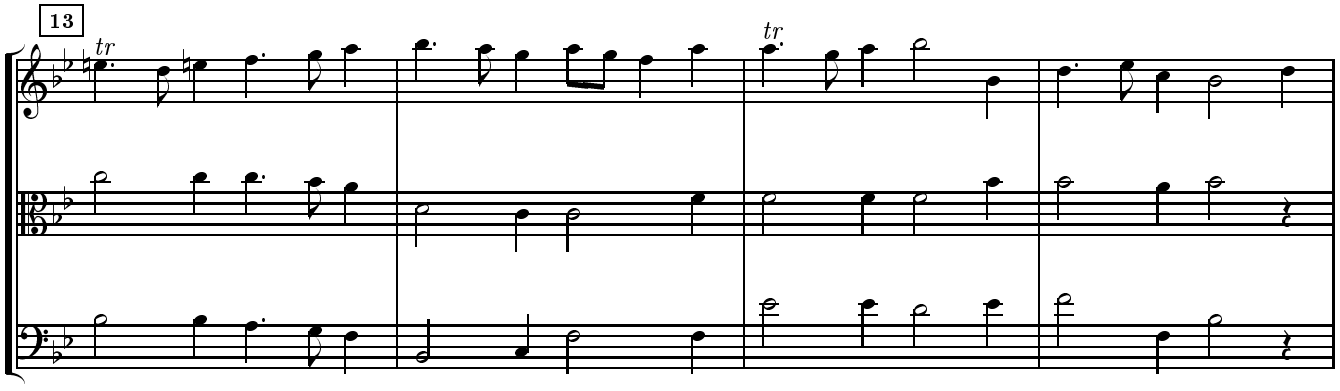

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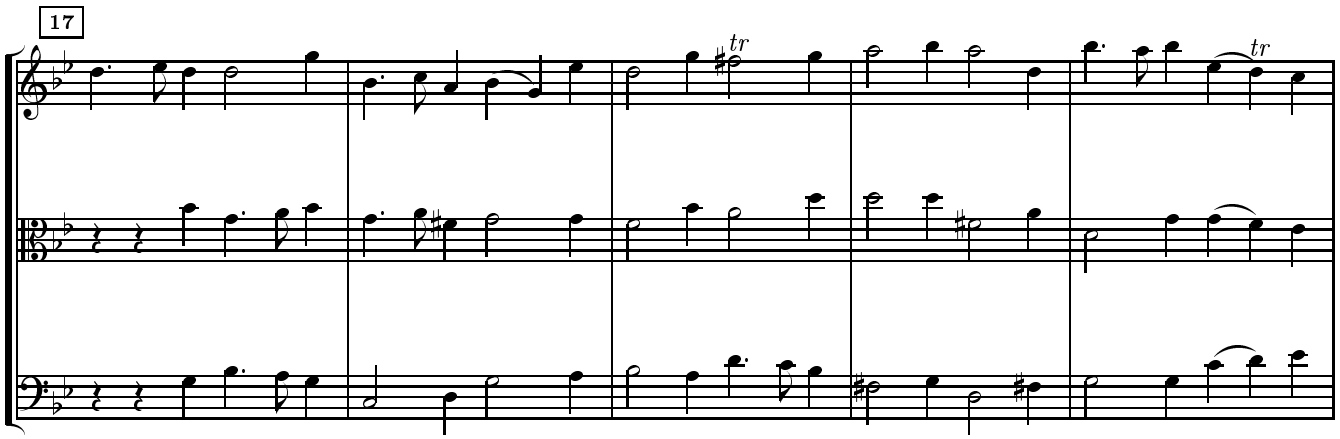

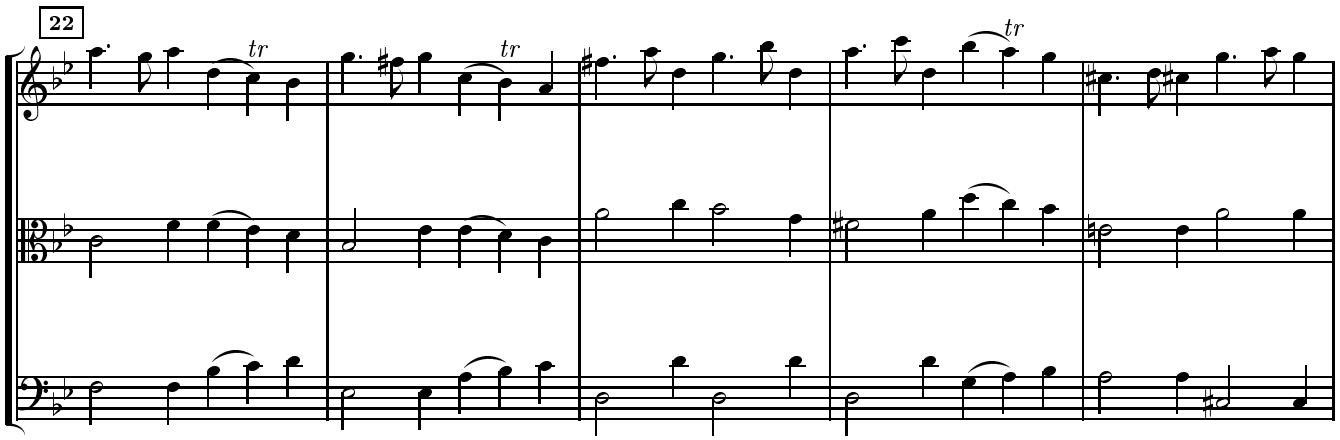

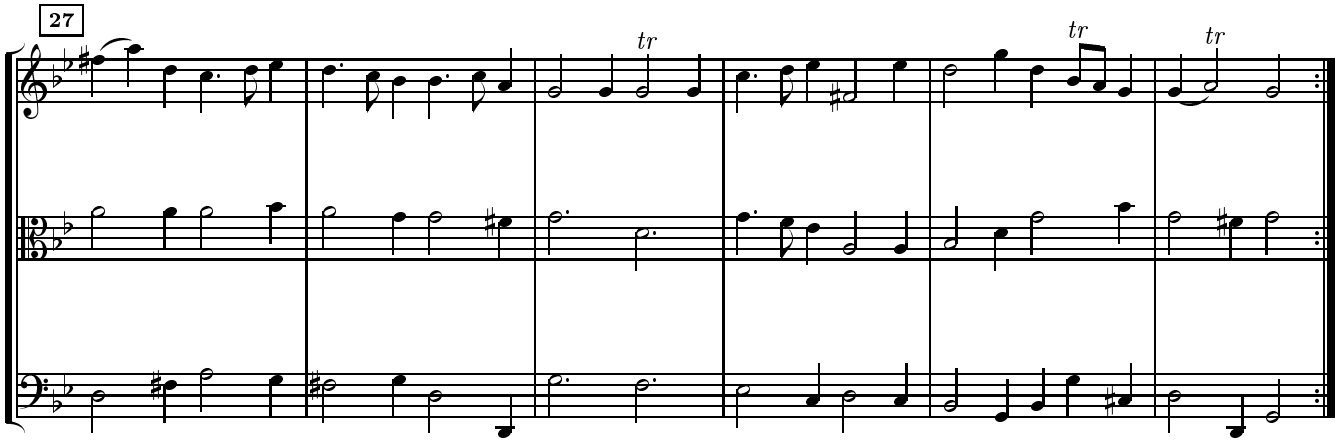

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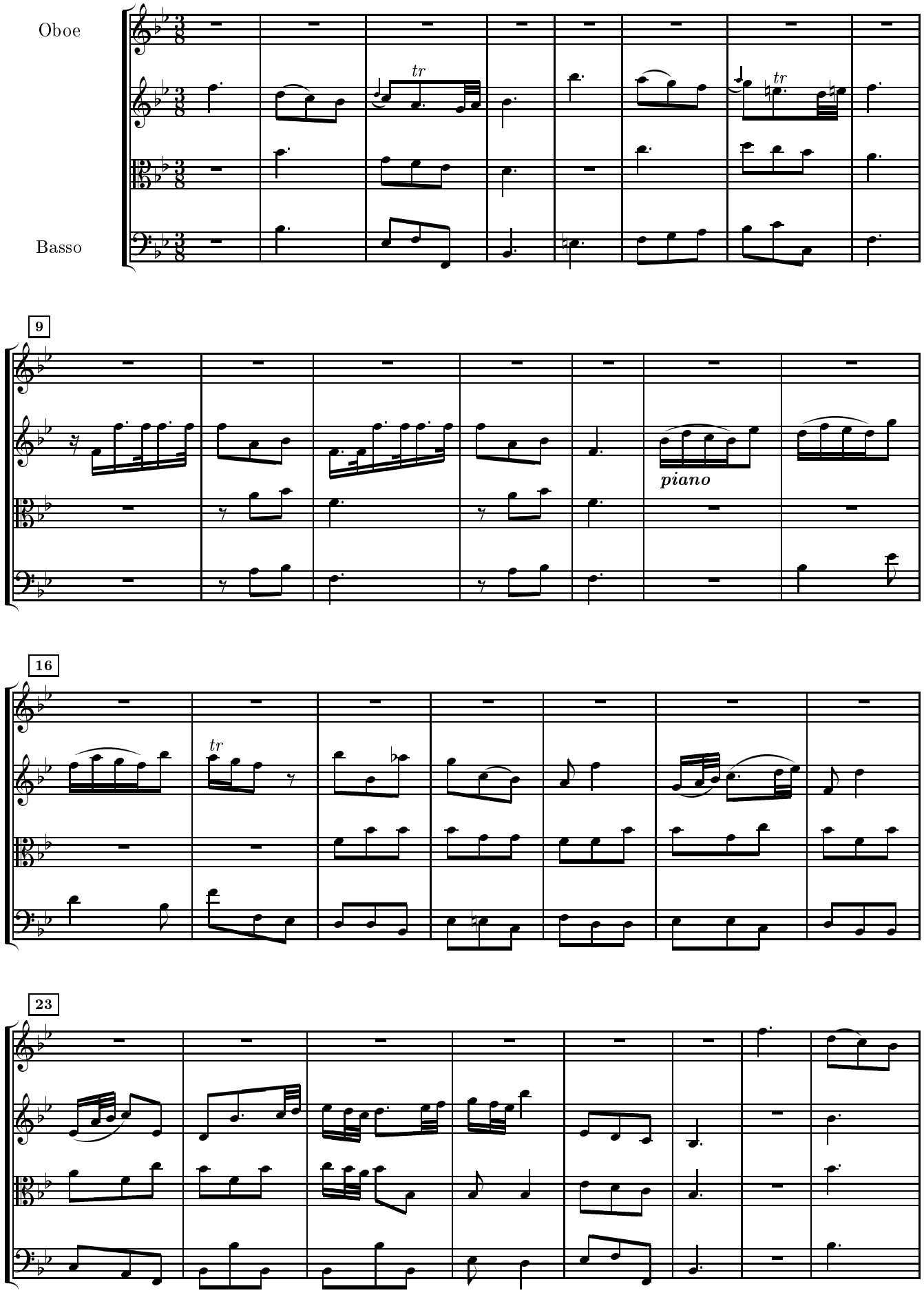

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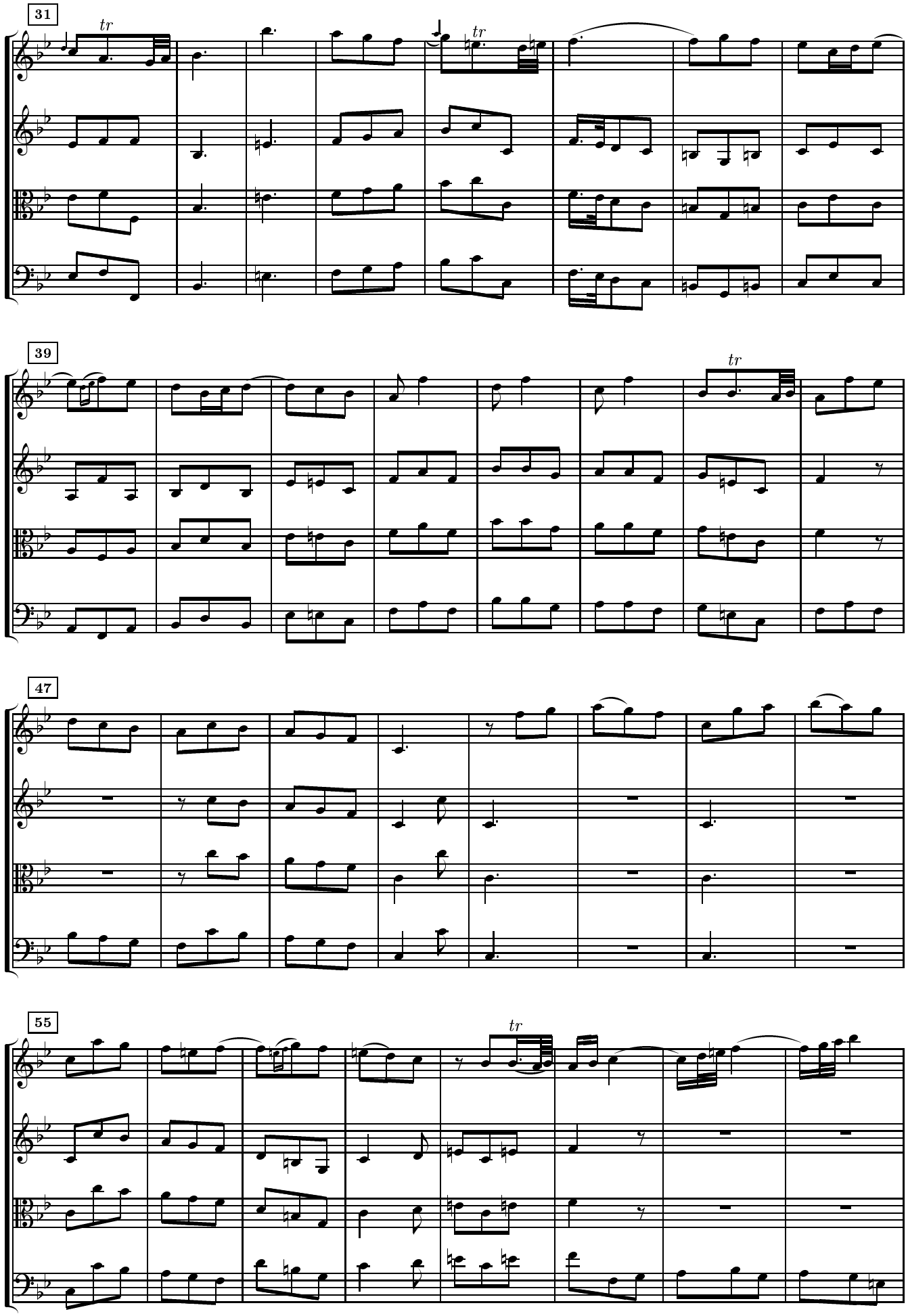

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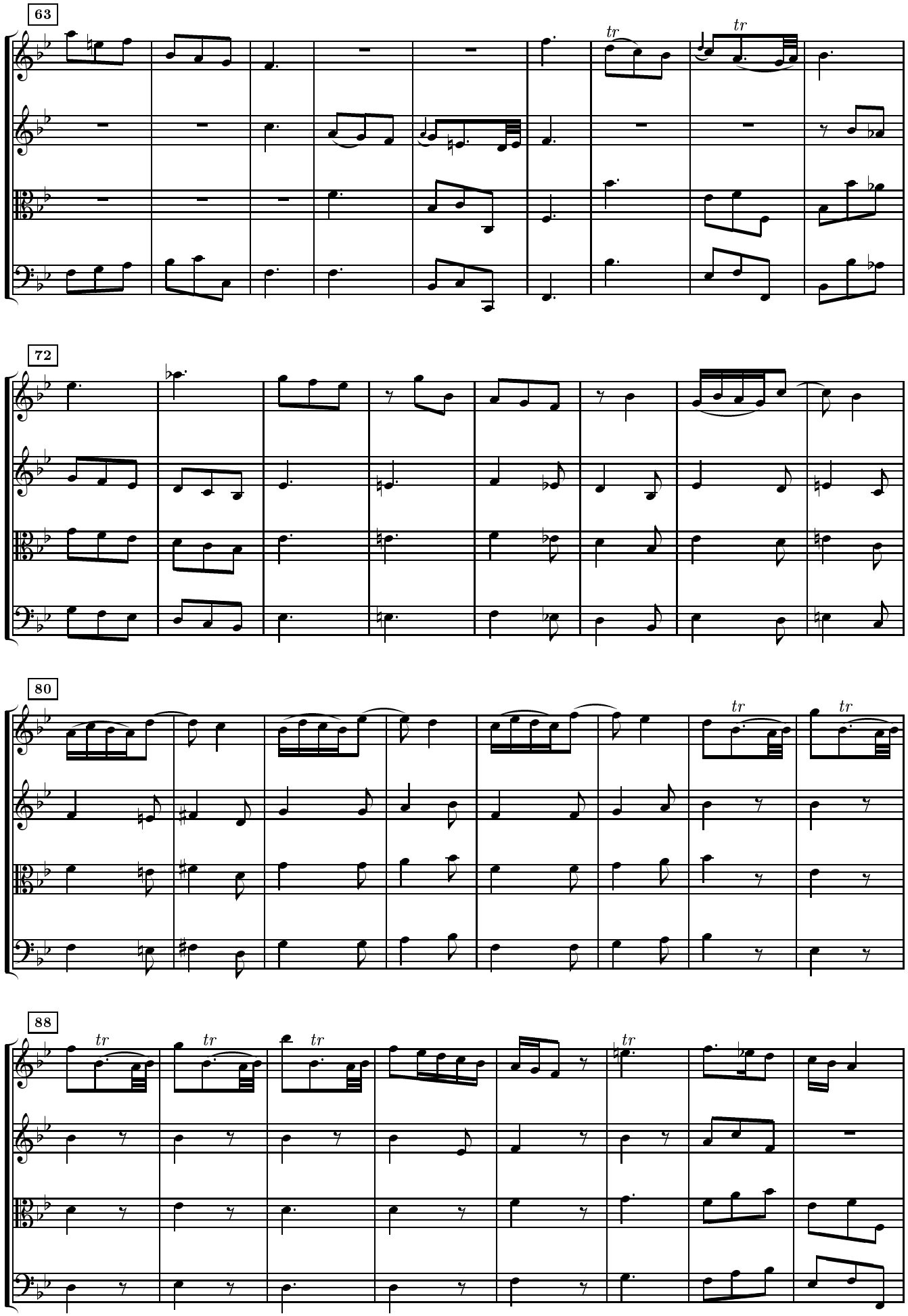

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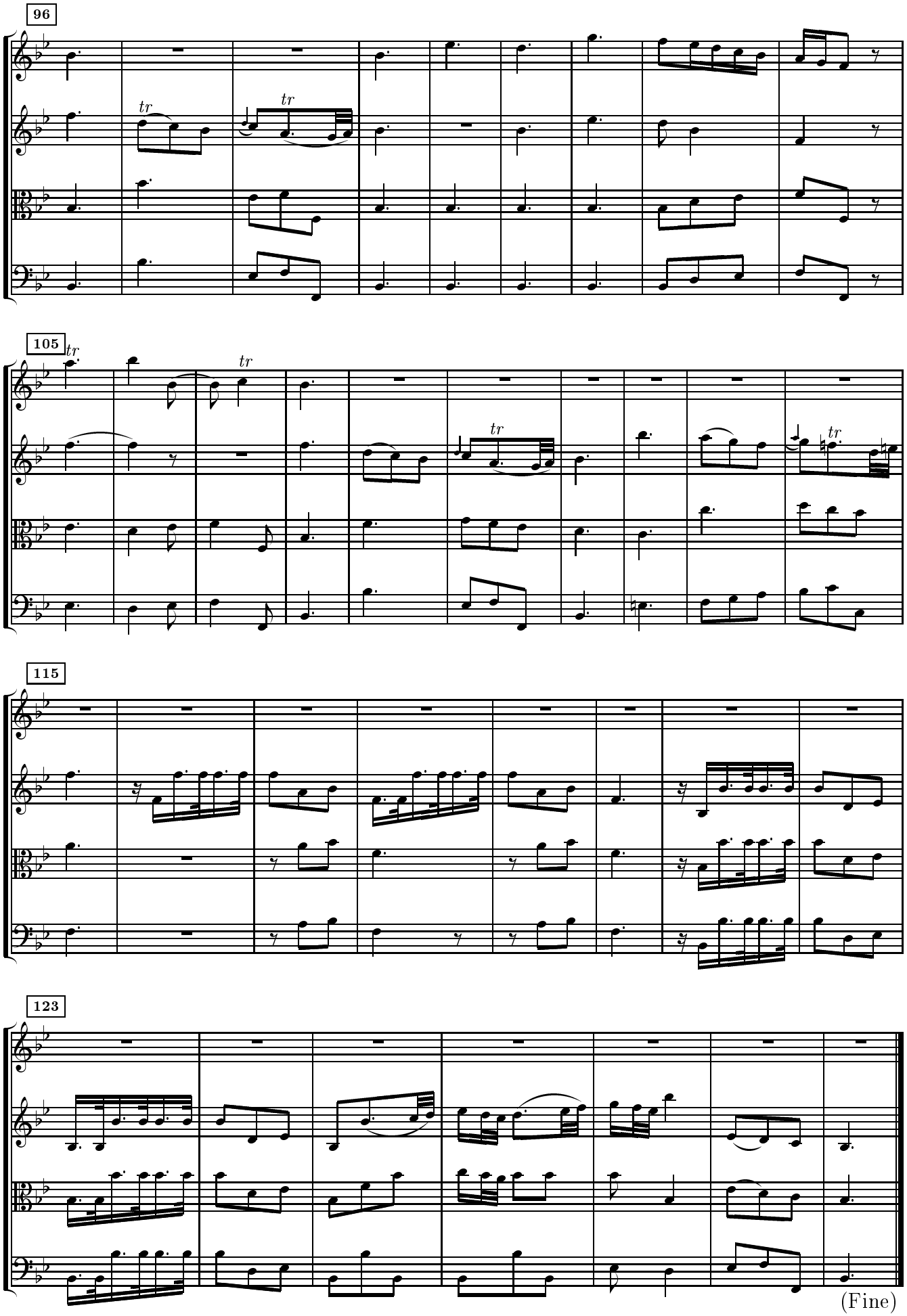

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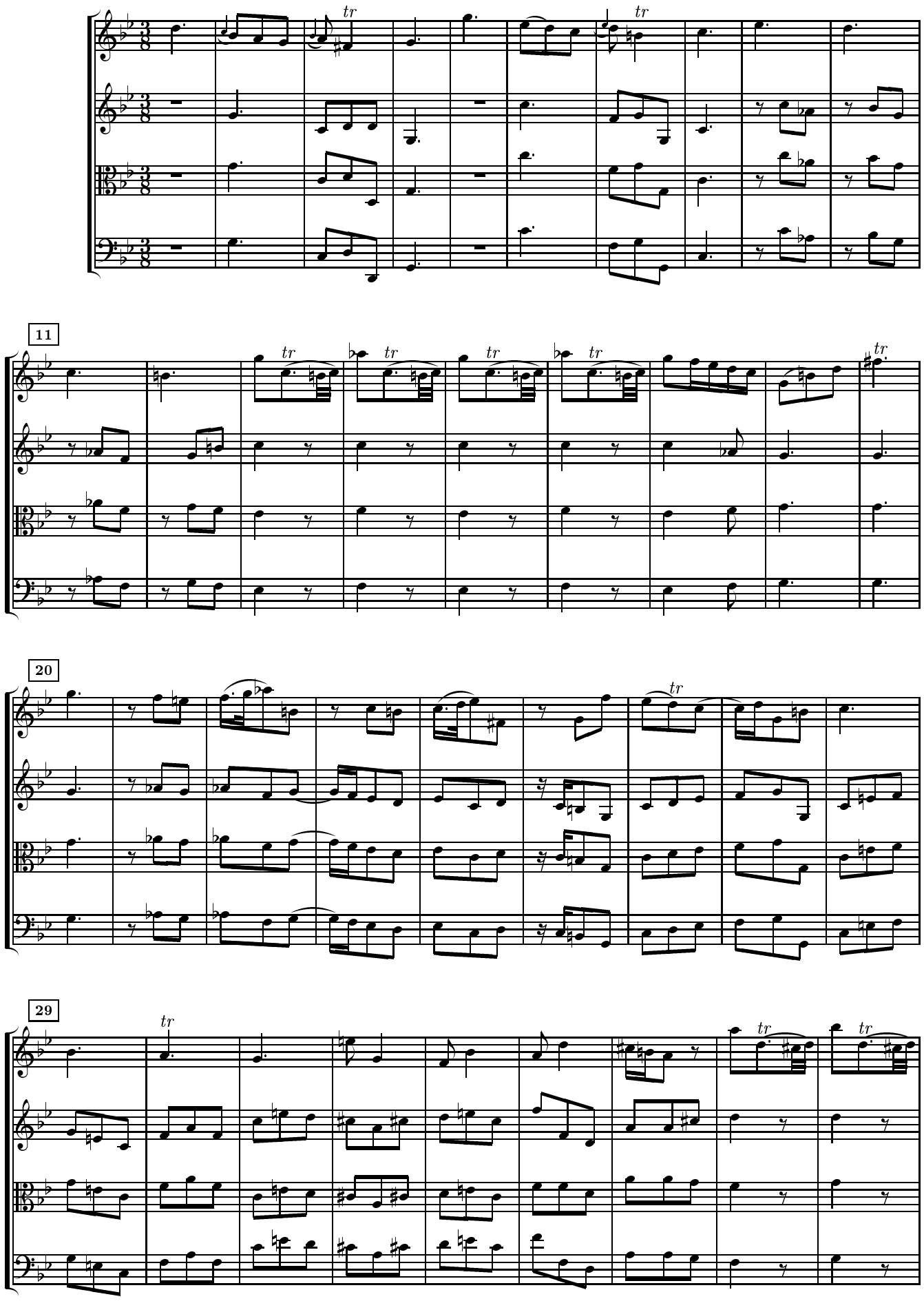

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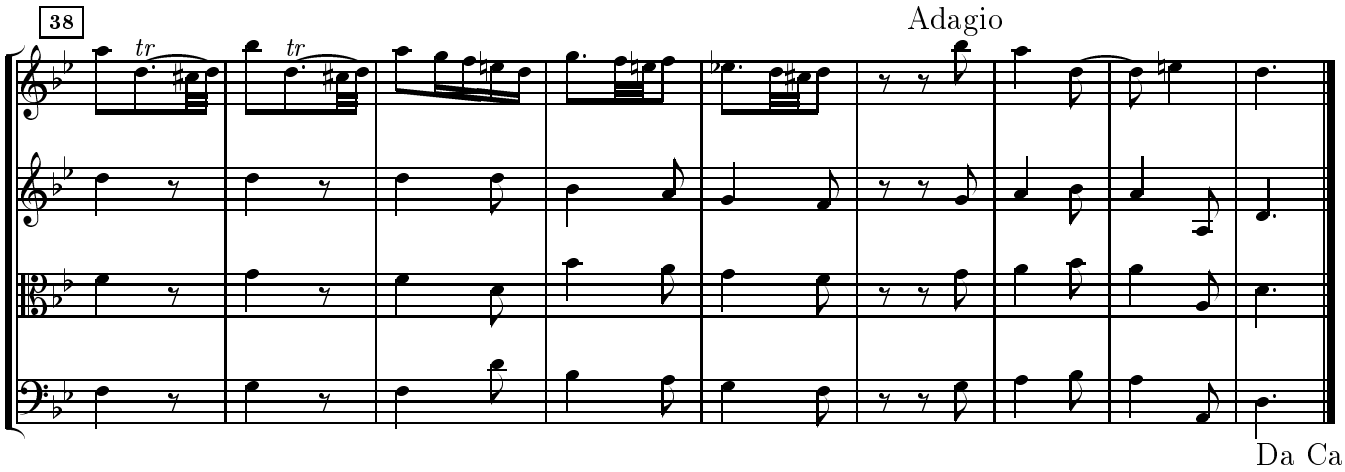

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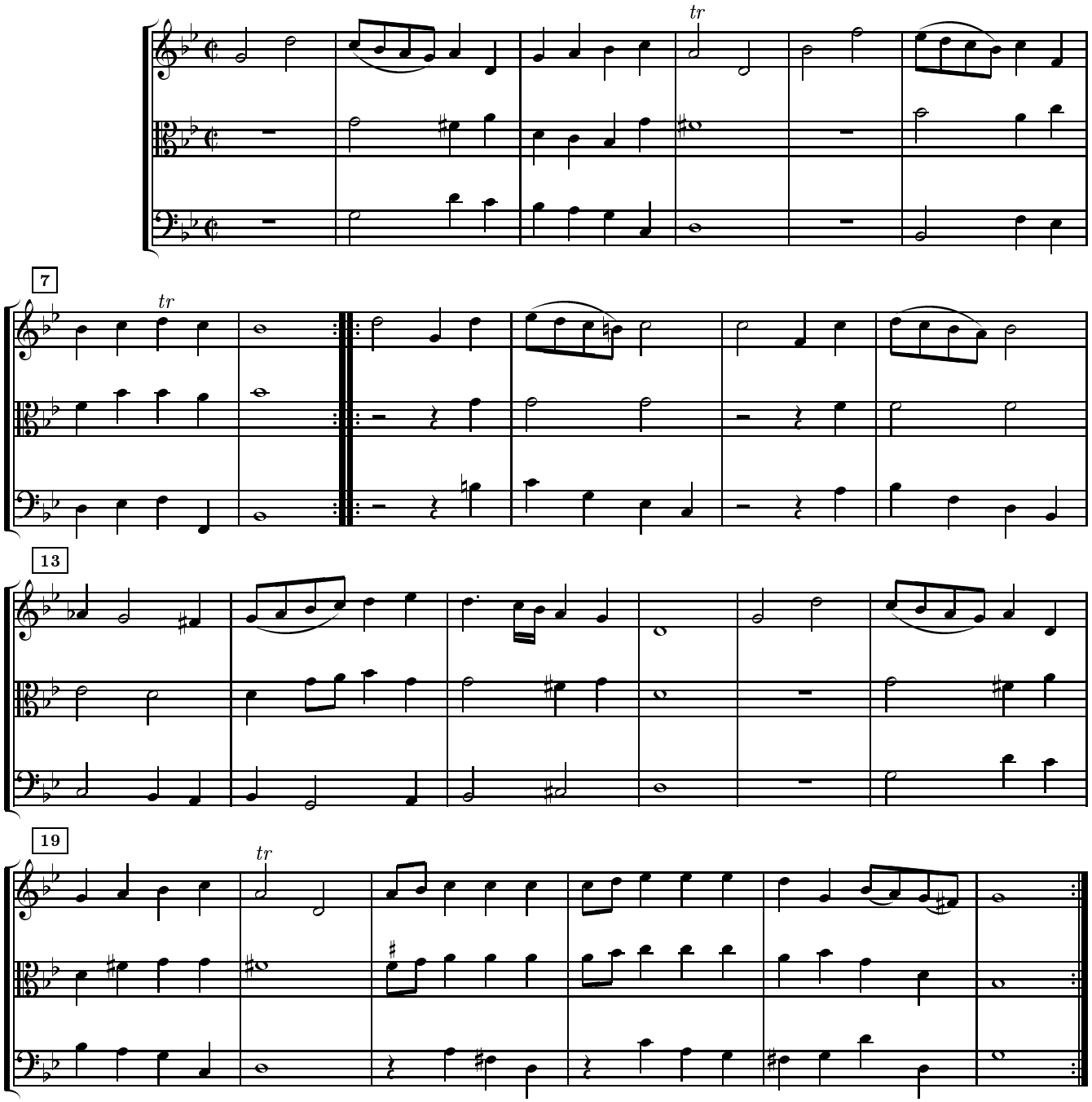

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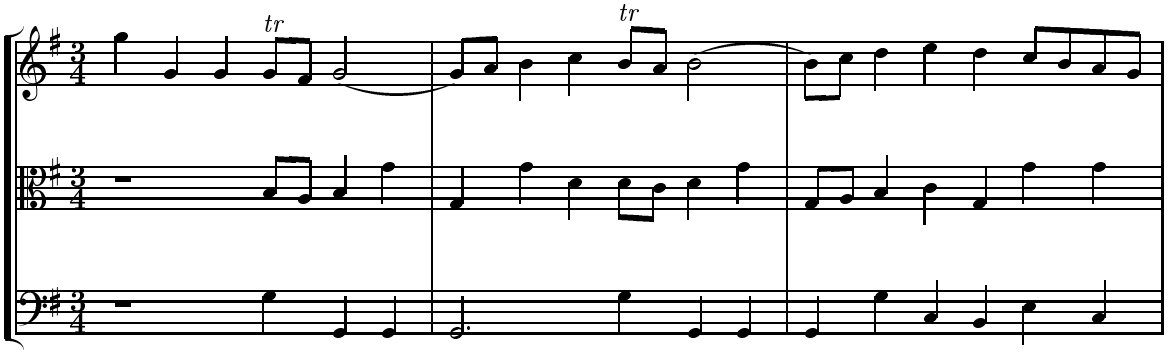

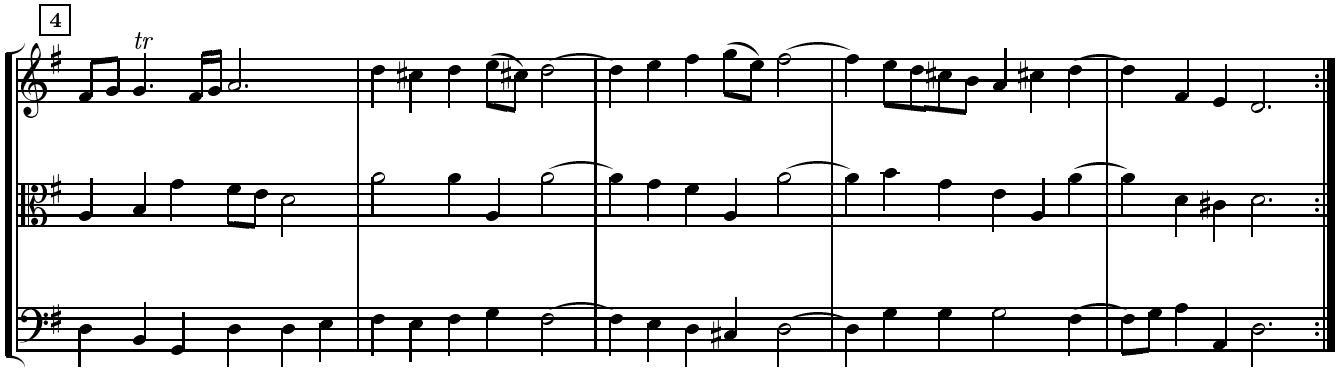

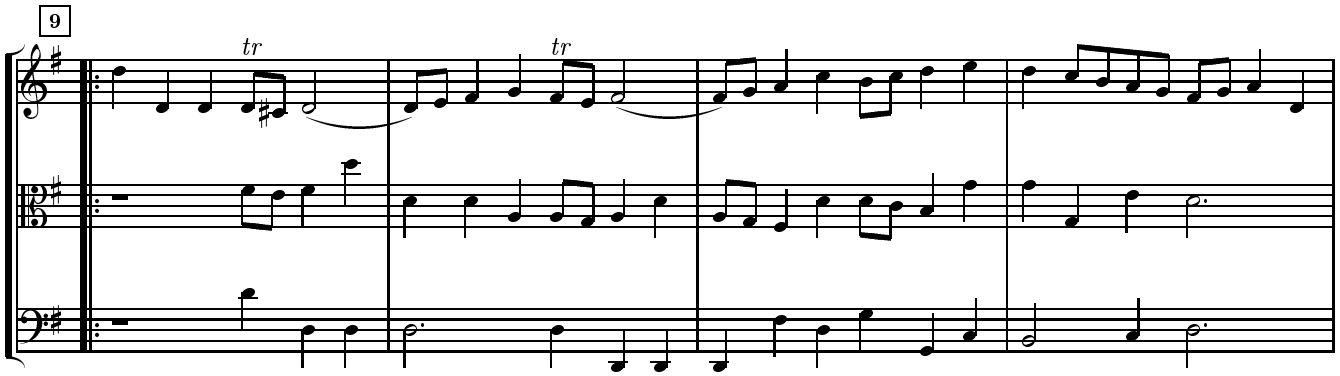

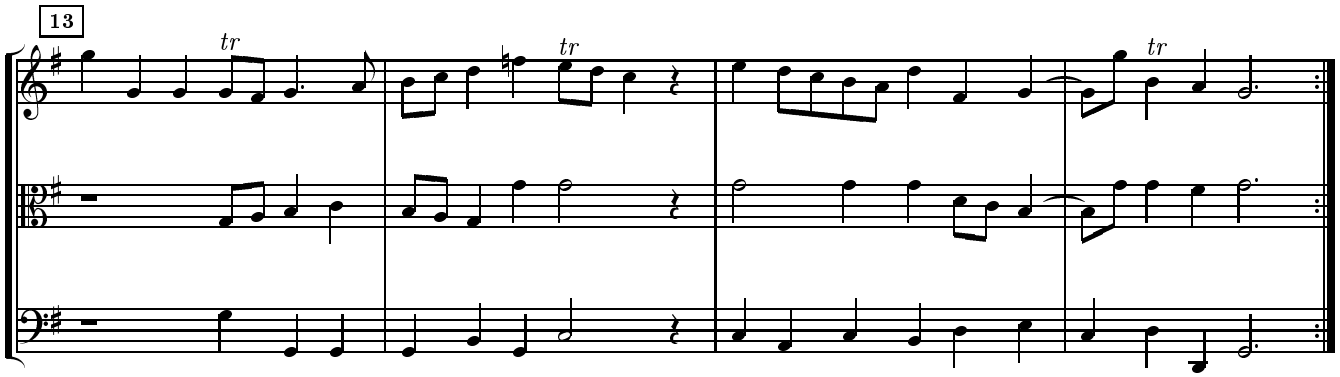

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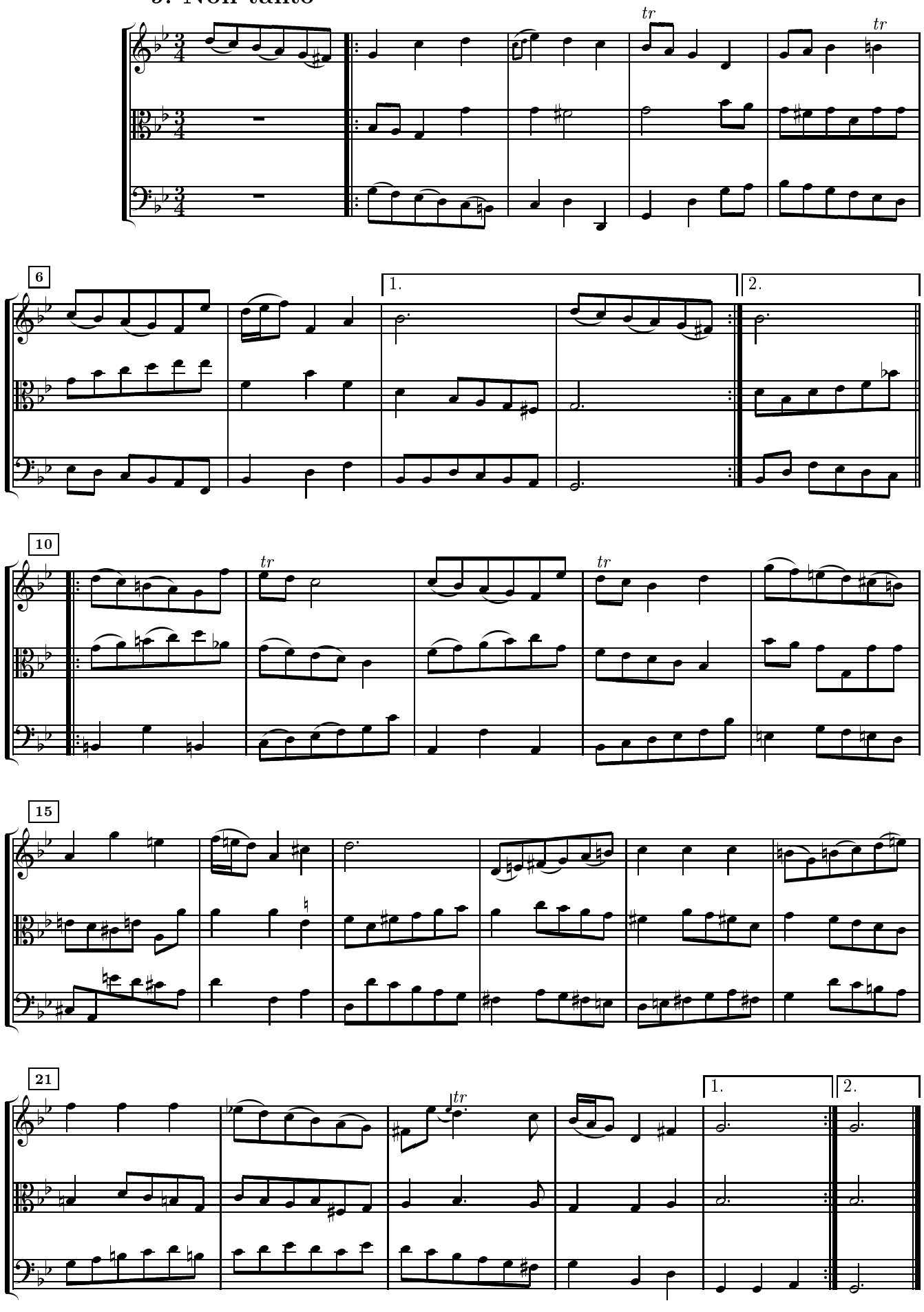

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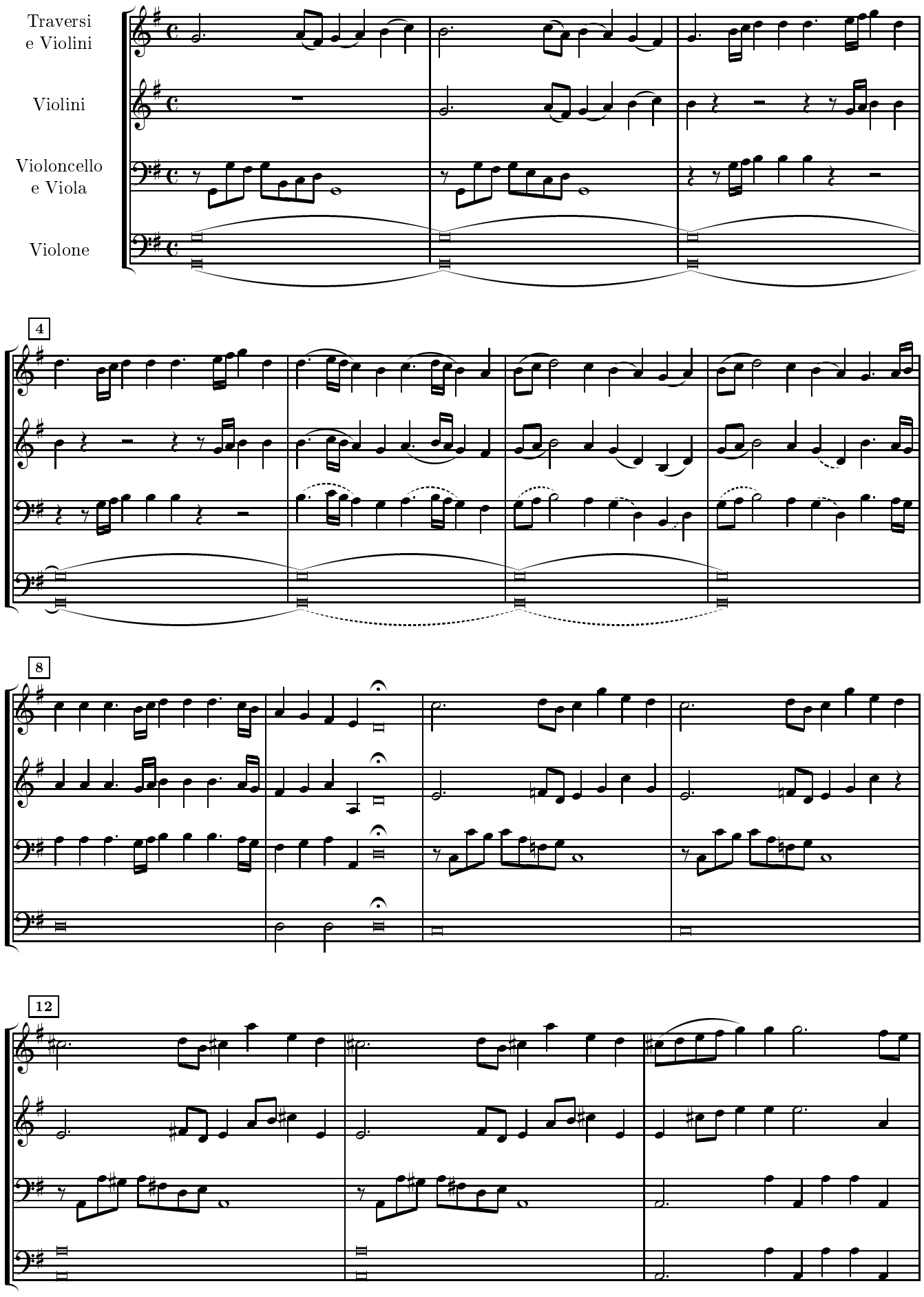

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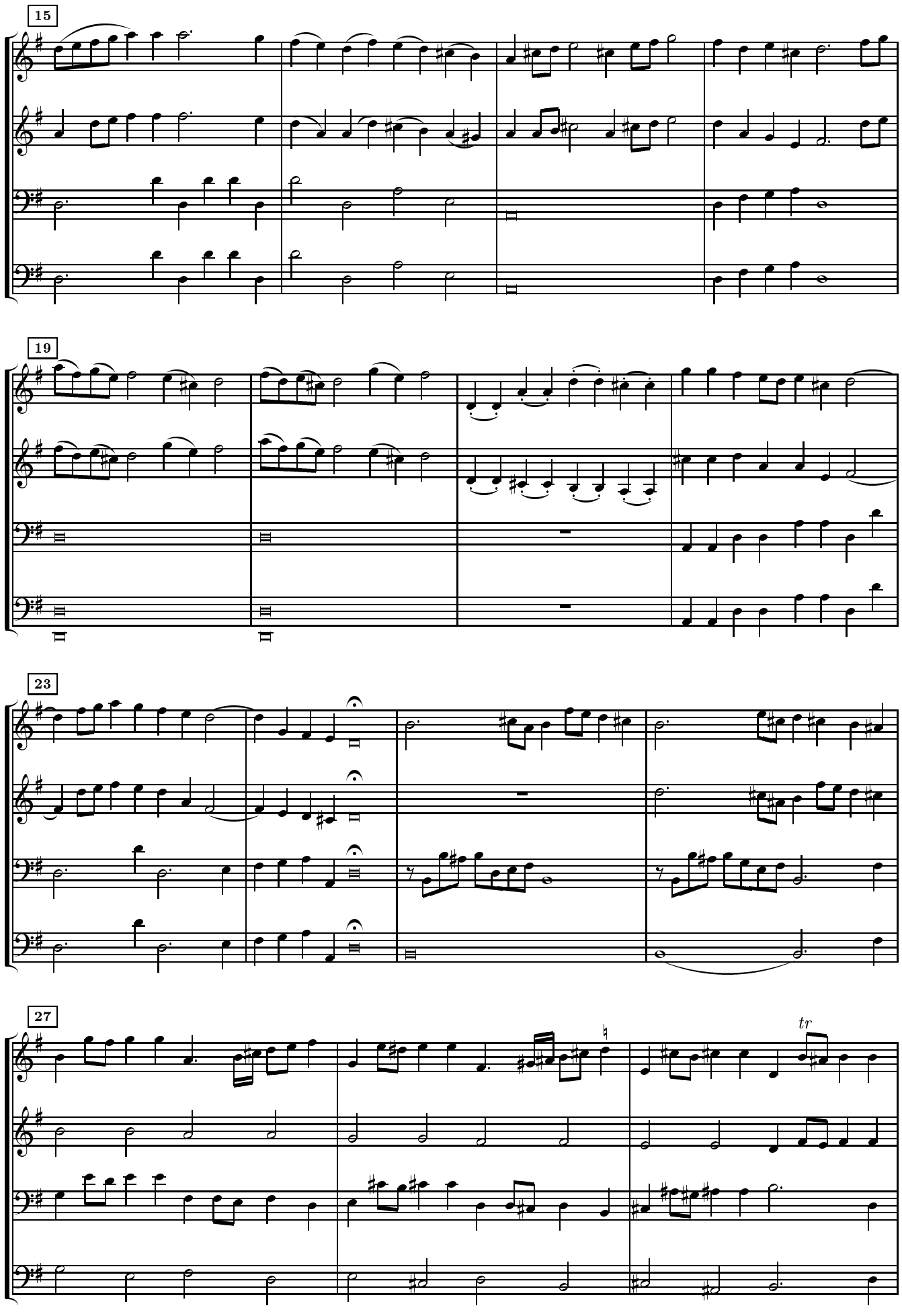

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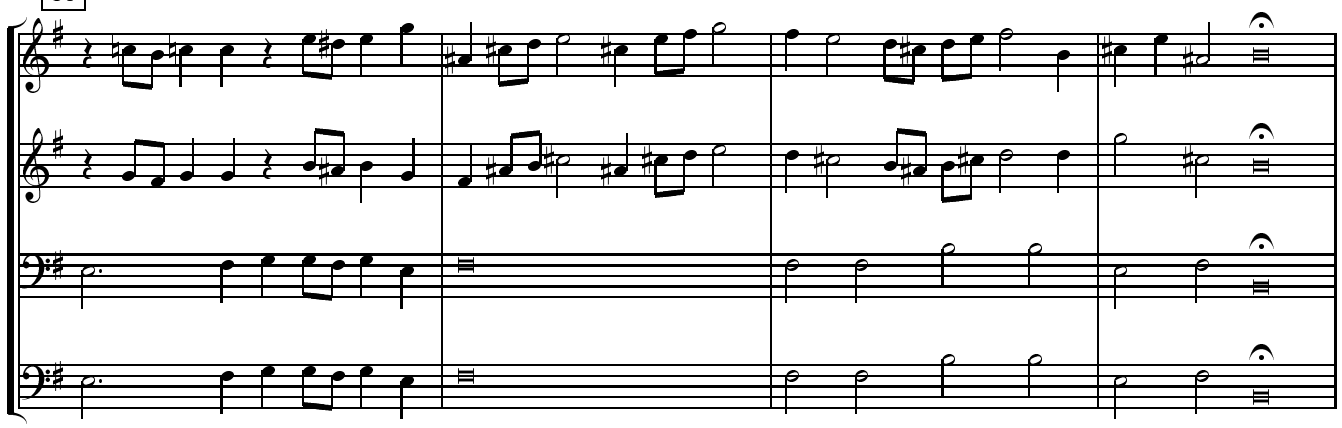

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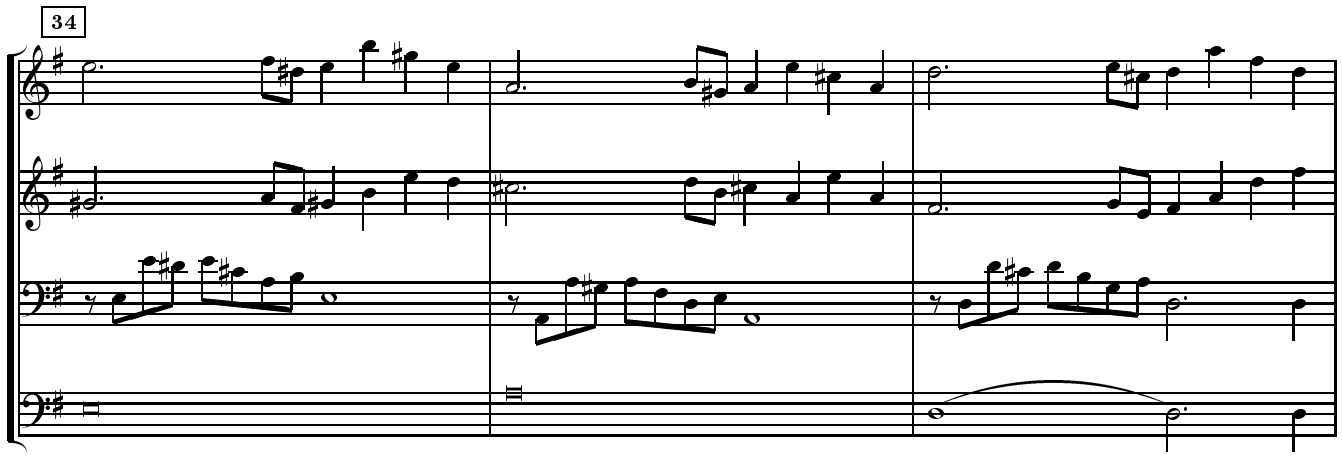

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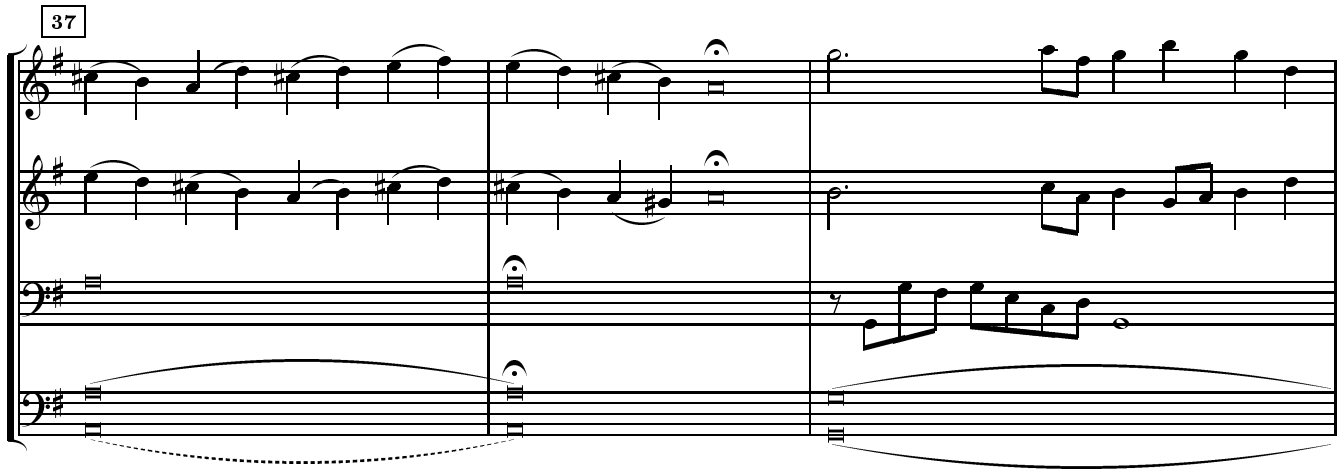

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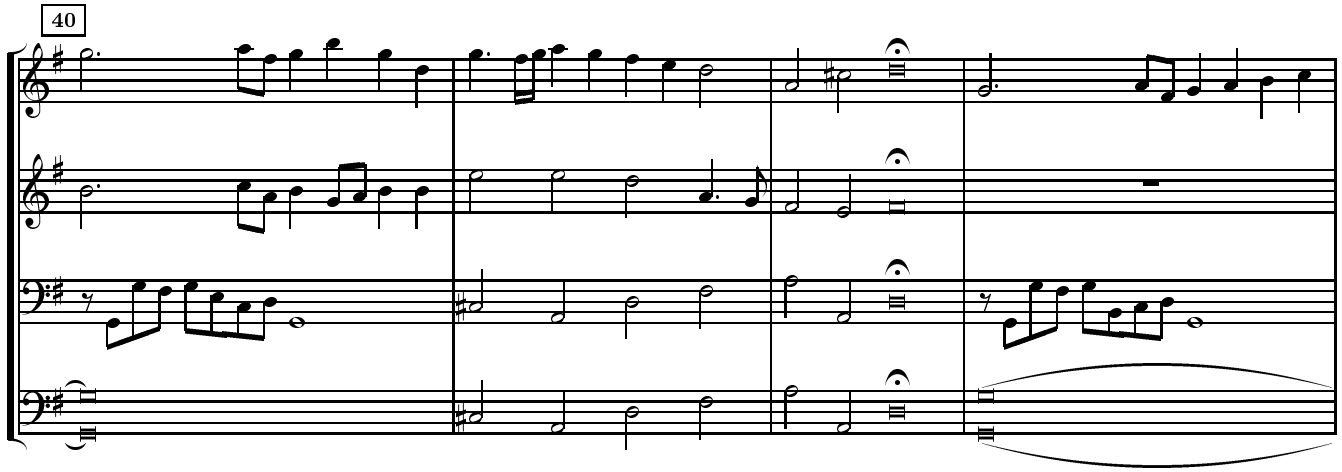

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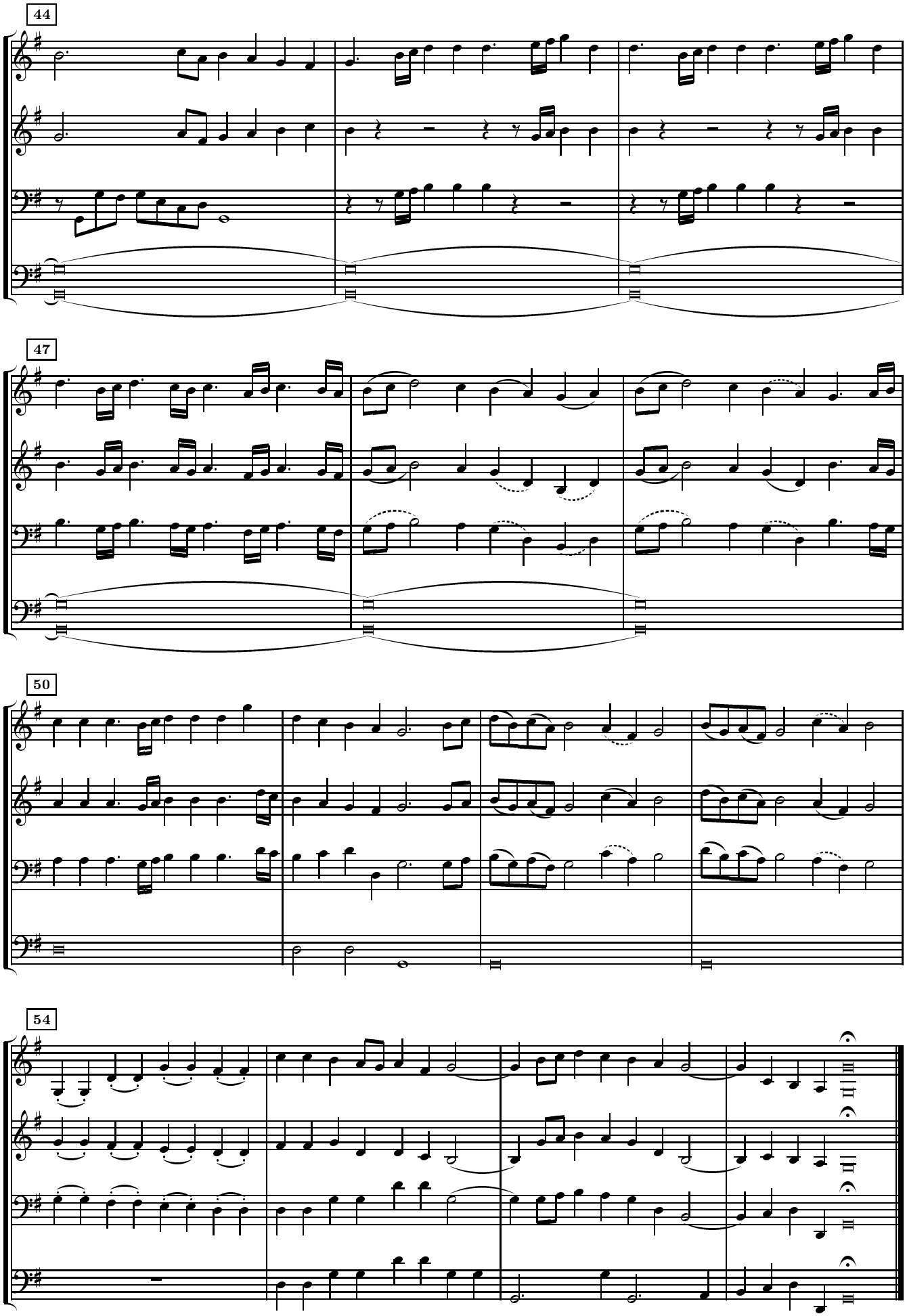

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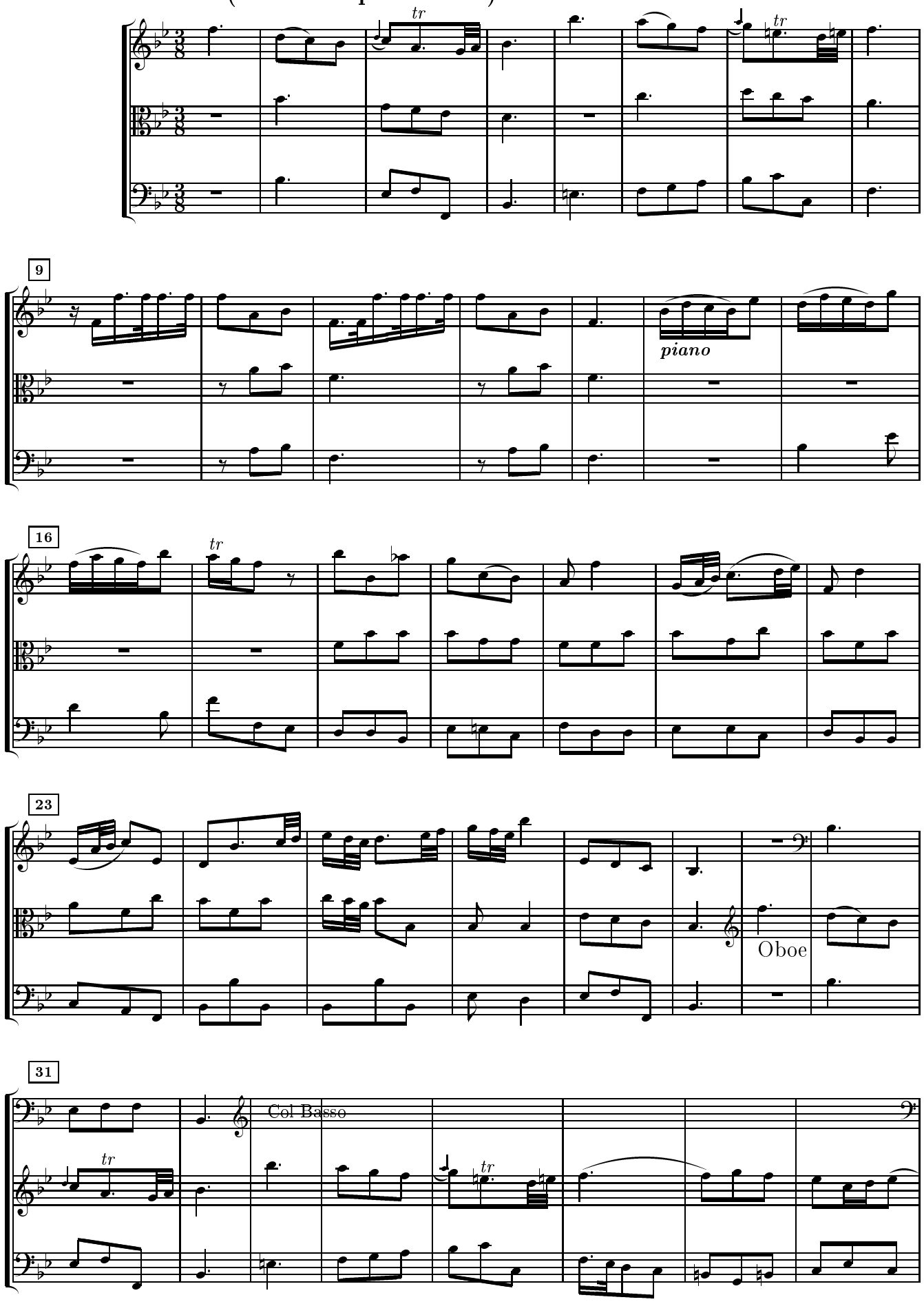

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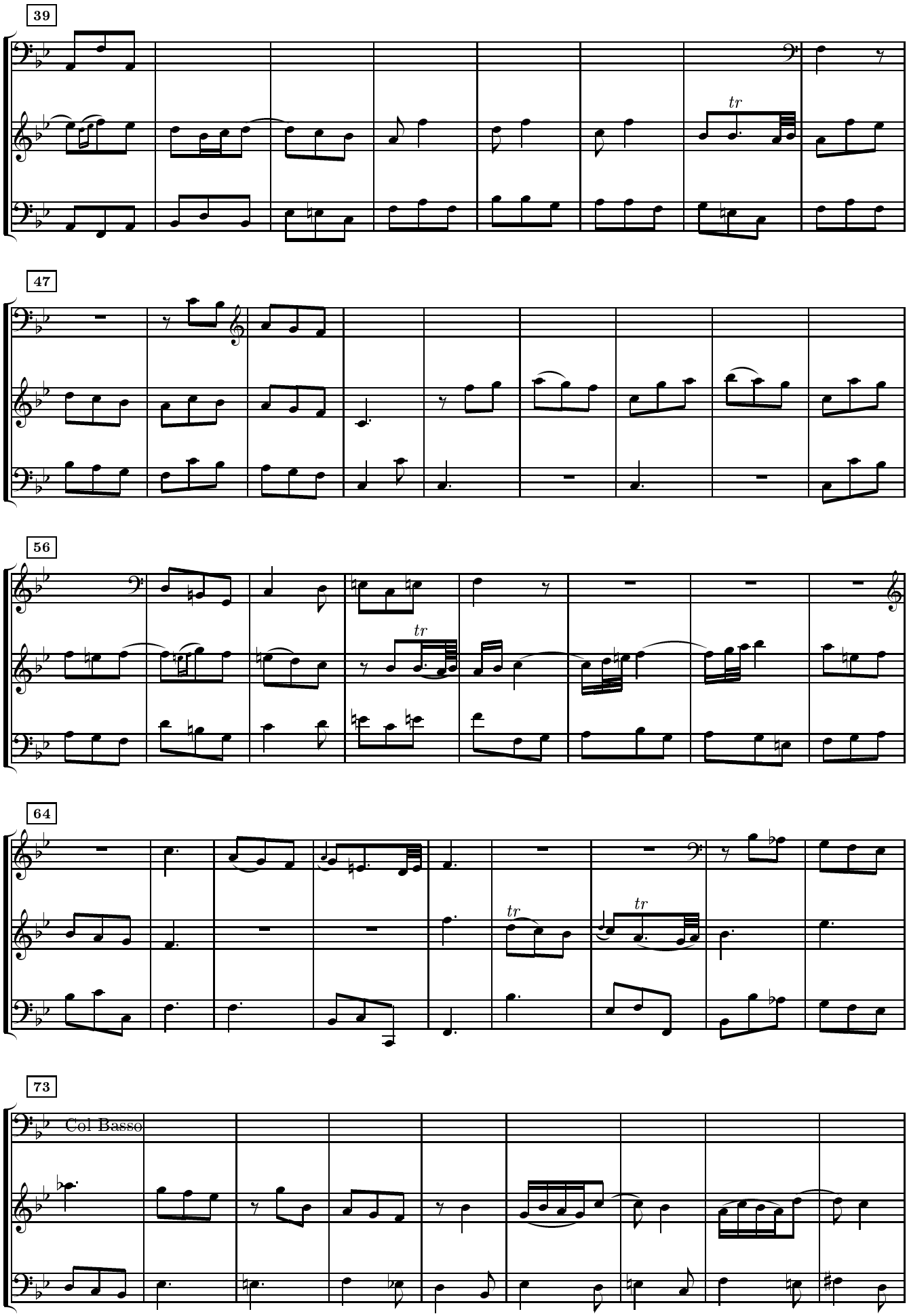

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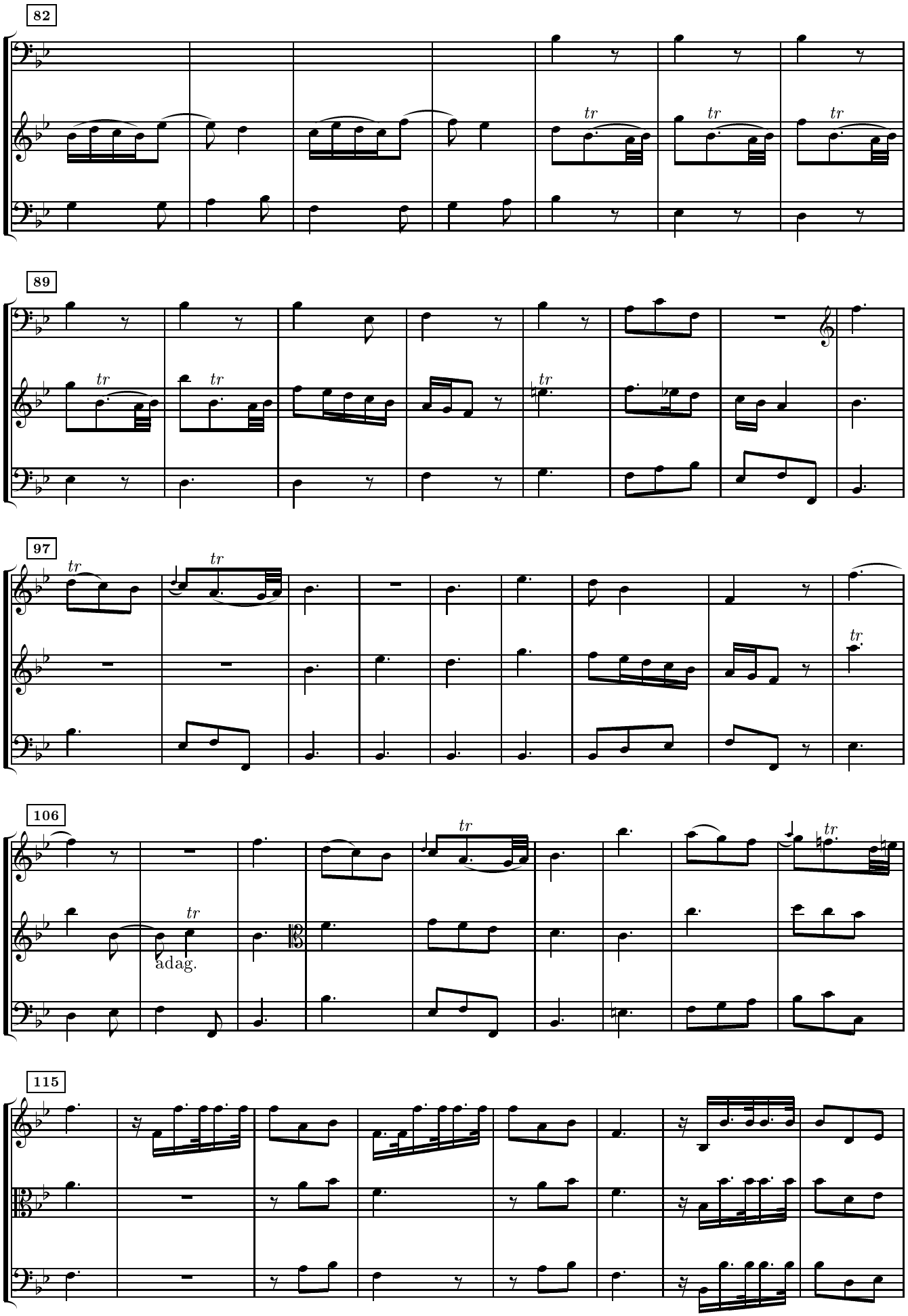

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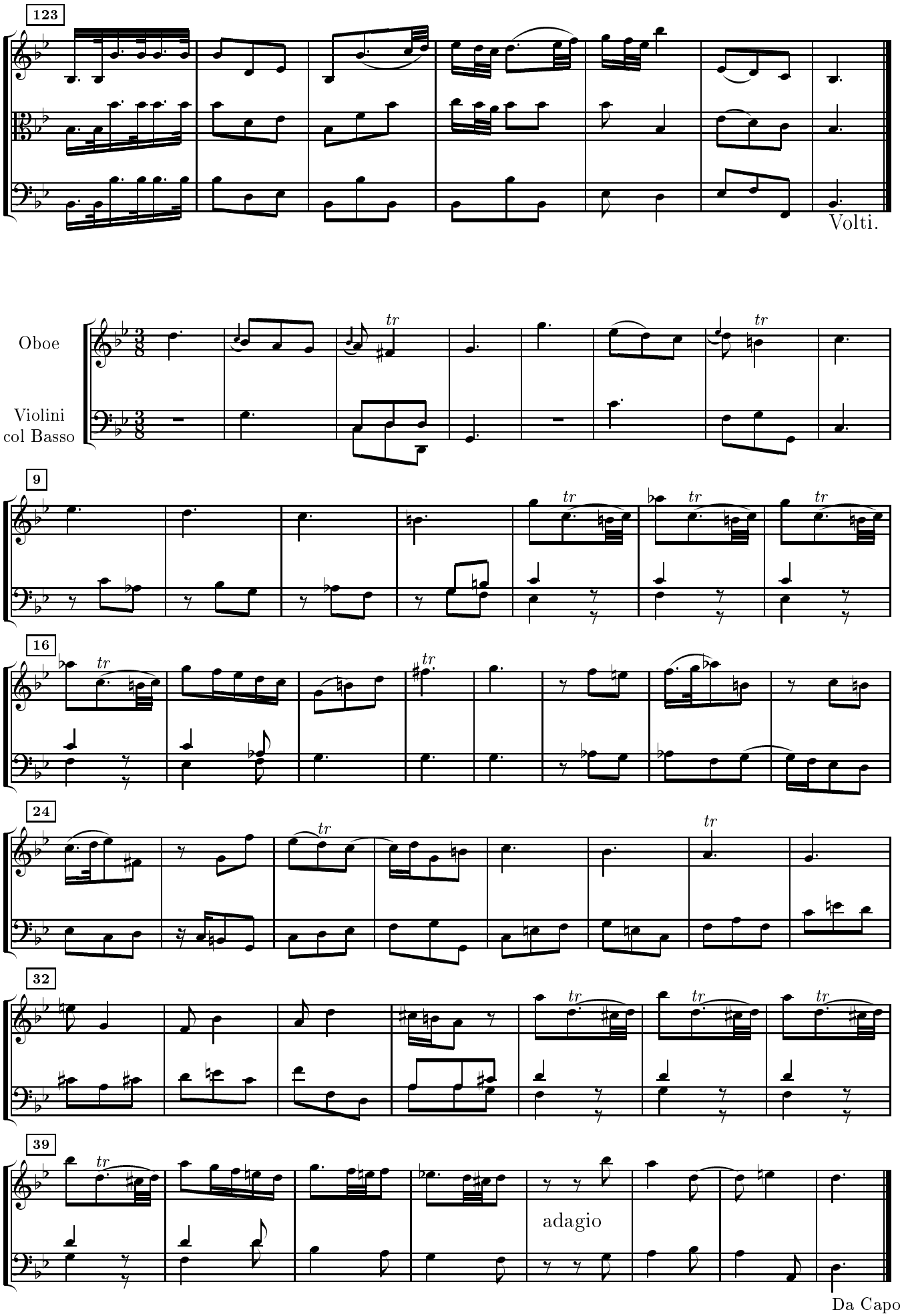

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