



JOHAN HELMICH
ROMAN

1694-1758

Then Svenska Messan
The Swedish Mass



Källkritisk utgåva av/Critical edition by
Jan Enberg

JOHAN HELMICH ROMAN – SAMLADE VERK/COMPLETE WORKS

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KYRIE!

Then Svenska Messan

1. Herre förbarma tig öfver oss (*Kyrie eleison*)

Johan Helmich Roman
(1694–1758)

Lento

Oboe I
Oboe II
Violino I
Violino II
Viola
Canto
Alto
Tenore
Basso
Basso

piano
piano
piano
piano
piano

7

14

f *f* *f* *piano* *forte* *piano*

f *piano* *forte* *piano*

f *piano* *forte* *piano*

Her-re för - bar - ma tig öf - ver oss Chris-te för - bar - ma tig öf - ver oss.

Her-re för - bar - ma tig öf - ver oss Chris-te för - bar - ma tig öf - ver oss.

Her-re för - bar - ma tig öf - ver oss Chris-te för - bar - ma tig öf - ver oss.

Her-re för - bar - ma tig öf - ver oss Chris-te för - bar - ma tig öf - ver oss.

f *piano* *forte* *piano*

20

forte *forte* *forte*

Chris-te för-bar-ma tig för-bar-ma tig Her-re öf - ver oss för - bar - ma tig öf - ver oss.

Her-re Chris-te för-bar-ma tig för-bar-ma tig Her-re öf - ver oss, för - bar - ma tig öf - ver oss.

Her-re Chris-te för-bar-ma tig för-bar-ma tig Her-re öf - ver oss, för - bar - ma tig öf - ver oss.

Her-re Chris-te öf - ver oss, Her - re öf - ver oss, för - bar - ma tig öf - ver oss.

forte

2. Ära vare Gud i högden (gloria in excelsis Deo)

Andante

Score for the first system (measures 1-5). The score includes parts for Oboe I, Oboe II, Violino I, Violino II, Viola, Canto, Alto, Tenore, Basso, and a second Basso part. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Andante'. The first two strings (Violino I and II) play a complex rhythmic pattern with trills (tr) and dynamic markings of *piano* and *forte*. The Viola and the second Basso part also have dynamic markings of *piano* and *forte*. The vocal parts (Canto, Alto, Tenore, Basso) are currently silent.

Score for the second system (measures 6-10). The score continues with the same instruments as the first system. The strings continue with their rhythmic pattern, with dynamic markings of *piano* and *forte*. The vocal parts remain silent. At the end of the system (measure 10), the Bassoon part begins a melodic line marked 'Solo' with the lyrics 'Ä-ra va - re Gud i hög-den'. The dynamic markings for the strings in this system are *piano*, *forte*, and *p*.

13

Tutti

Tutti

Tutti

f Tutti

f Tutti

f Tutti

Tutti

Ä - ra ä - ra va - re Gud

Tutti

Ä - ra ä - ra va - re Gud

Tutti

Ä - ra ä - ra va - re Gud

Tutti

ä-ra ä-ra va-re Gud i hög-den Ä - ra ä - ra va - re Gud

Tutti

f

p

18

f

f

f

i hög - den i hög - den Gud va-re ä-ra Gud va-re ä - ra ä - ra va-re

Gud va-re ä-ra Gud va-re ä-ra i hög - den i hög - den ä - ra va-re

Gud va-re ä-ra Gud va-re ä-ra Gud va-re ä-ra Gud va-re ä - ra ä - ra va-re

i hög - den i hög - den i hög - den i hög - den ä - ra va-re

f

23

Gud i hög-den ä - - - ra va-re Gud ä - ra va - re Gud i hög - den

Gud i hög-den ä - ra ä - ra va - re Gud ä - ra va - re Gud i hög - den

Gud i hög-den ä - ra ä - ra va-re Gud ä - ra va - re Gud i hög - den

Gud i hög-den ä - ra - ä - ra va - re Gud ä - ra va - re Gud i hög - den

29

Solo

Ä-ra va - re Gud i hög-den ä-ra ä-ra va-re Gud i hög-den

p

36

f *piano* *f*

f *piano* *f*

f *piano* *f*

Ä - ra ä - ra va - re Gud i hög - den i hög -

Ä - ra ä - ra va - re Gud Gud va-re ä - ra

Ä - ra ä - ra va - re Gud i hög-den Gud va-re

Ä - ra ä - ra va - re Gud i hög - den Gud va-re

f *piano* *f*

41

den i hög - den ä - ra va - re Gud ä - - - - ra

i hög - den ä - ra va - re Gud ä - - - - ra

ä - raj hög - den i hög - den ä - ra va - re Gud, Gud i hög - de - ne

ä - raj hög - den i hög - den ä - ra va - re Gud ä - ra - - - ä - ra -

46

ä - ra ä - ra va - re Gud i hög - den ä - ra ä - ra
 ä - ra ä - ra va - re Gud i hög - den
 ä - ra ä - ra va - re Gud i hög - den
 ä - ra ä - ra ä - ra va - re Gud i hög - den
 Fagotto
 p

51

va - re Gud ä - ra va - re Gud i hög - den ä - ra ä - ra va - re
 ä - ra ä - ra va - re Gud i hög - den ä - ra ä - ra va - re
 ä - ra va - re Gud i hög - den ä - ra ä - ra va - re
 ä - ra ä - ra va - re Gud i hög - den ä - ra ä - ra va - re
 [Tutti]
 f

56

Gud i hög - den ä - ra ä - ra va - re Gud ä - ra

Gud i hög - den ä - ra ä - ra va - re Gud ä - ra

Gud i hög - den ä - ra ä - ra va - re Gud ä - ra

Gud i hög - den ä - ra ä - ra va - re Gud ä - ra

60

va - re Gud i hög - den i hög - den i hög - den

ä - ra va - re Gud i hög - de - ne i hög - de - ne ä - ra va - re Gud i hög - den

va - re Gud i hög - den i hög - den ä - ra va - re Gud i hög - den Gud i hög - den

va - re Gud i hög - den i hög - den ä - ra va - re Gud i hög - den Gud i hög - den

64

ä - ra va - re Gud i hög - den i hög - den.
 ä - ra va - re Gud i hög - den i hög - den.
 ä - ra va - re Gud i hög - den i hög - den.
 ä - ra va - re Gud i hög - den Gud i hög - den.

70

piano *forte*
piano *forte*
piano *forte*
piano *forte*

3. Och frid på jordene (*et in terra pax*)

Tempo giusto

Violino I

Violino II

Viola

Canto

Alto

Tenore

Basso

Basso

5

tr

tr

Solo

Och

10

frid på jor - de - ne på jor - de - ne och men - ni - skio - men men - ni - skio - men en
 men - skio - men men - skio - men en
 men - skio - men men - skio - men en
 men - skio - men men - ni - skio - men en

14

— god vil - je frid på jor - de - ne och men - ni - skio - men en god vil - je
 god vil - je frid frid på jor - den och men - skiom en god vil - je
 god god vil - je frid frid på jor - den och men - skiom en god vil - je
 god vil - je och frid frid på jor - den men - skiom en god vil - je

19

och frid _____ på jor - de - ne och
och
och
och frid _____ på jor - den och

23

men - ni - skio - men en god vil - je och frid på jor - de - ne och men - ni - skio - men
men - skiom en god vil - je och men - skiom
men - skiom en god vil - je och men - skiom
men - skiom en god vil - je och men - skiom
[Tutti]

27

en god vil - je

en god vil - je

en god vil - je

en god vil - je

32

p

p

frid på jor-den men - ni-skiomen en god vil - je

god vil -

god vil -

frid frid på jor-den och men-ni - skiom en god vil - je

p

36

god vil - - je och men - ni - skio - men en god vil - je

je och men - skiom en god vil - je

je och men - skiom en god vil - je

god vil - je och men - skiom en god vil - je

f

41

Solo *p* Tutti *f*

Tutti *f*

Tutti *f*

Tutti *f*

Solo Tutti *f*

frid frid på jor - de - ne på jor - de - ne och

Tutti *f*

46

men-ni-skio-men men-ni-skio-men en god vil - je en god vil -
 men - skiom men - skiom en god vil - je och men - skiom en god vil -
 men - skiom men - skiom en god vil - je
 men - skiom men - skiom en god vil - je

50

je och frid frid på jor - de - ne men - skio - men men - ni - skio - men en god en god
 je och frid frid på jor - de - ne men - skio - men men - ni - skio - men en god vil - je
 och frid frid på jor - de - ne men - skio - men men - ni - skio - men en god en god
 och frid frid på jor - de - ne men - skio - men men - ni - skio - men en god vil - je

54

— god vil - je frid på jor-de-ne frid på jor-de-ne men-skio-men en god vil - je men - ni-skio -
 — en god vil - je frid på jor-de-ne frid frid på jor-de-ne men-skio - men god vil - je men-ni - skio -
 god — vil - je frid på jor-de-ne frid på jor-de-ne men-skio - men god vil - je men-ni - skio -
 en god vil - je frid på jor-de-ne frid på jor-de-ne men-skio - men god vil - je men-ni - skio -

59

men men - ni-skio - men god vil - je och
 men men-ni - skio-men god vil - je och
 men men-ni - skio - men god vil - je och
 men men-ni - skio - men god vil - je och frid på jor-de-ne och

64

frid frid frid på jor-de - ne och men-ni-skio-men och
 frid på jor - de - ne på jor-de - ne och men - skio-men en
 frid på jor-de - ne frid på jor-de - ne och men - skio -
 frid på jor - de - ne frid på jor-de - ne och men - skio -

68

men-ni-skio - men en god vil - je och men-ni-skio - men en god vil - je.
 god vil - je god vil - je men - skio - men en god vil - je.
 men en god vil - je men - skio - men en god vil - je.
 men en god vil - je men-skiom god vil - - - je.

4. Vi lofve tig (*laudamus te*)

Gustoso

Violino I

Violino II

Viola

Canto

Basso

6 5 # 6 6 6 6 # 6 6 6

7

5^b 6 # 6 9 8 6 9[#] 8 3[#] 6 4 5 7^b

13

Solo

Vi lof-ve vi lof - - - ve

5 6 5 6 6 # 6 6 6 5 # *p* 6 5 # 6 5 6 5

21

tig vi väl-sig-ne tig vi til-bed-je tig vi pri-se och ä-re tig vi til-bed-je tig vi pri-se

6 9 8 6 9 8 6 6 6 7 6 5 4 3 6 - 5

29

och ä-re tig. Vi lof-ve tig

6 7 5 3 f 6 5 7 9 8 3 7 4 3 p 6 5

37

lof-ve tig vi väl-sig-ne tig vi til-bed-je tig vi pri-se och ä-re tig vi

6 5 3 6 6 9 8 4 5 6 6 5 6 5 3

44

lof-ve tig vi ä-re tig vi väl-sig-ne tig vi til-bed-je

6 7 6 # 6 7 6 5 6 6

52

tig vi pri - se och vi ä - re tig vi pri - se och ä - re tig

60

vi lof - ve vi lof - ve tig vi väl - sig - ne til -

68

Adagio a tempo

bed - je tig vi pri - se och ä - re tig vi ä - re tig.

75

5. Vi tacke tig för tina stora äro (*gratias agimus tibi*)

Con Spirito

Oboe I

Oboe II

Violino I

Violino II

Viola

Canto

Alto

Tenore

Basso

Basso

6

11

Vi tac - ke Tig vi tac - ke Tig vi tac - ke Tig

Vi tac-ke Tig vi tac-ke Tig vi tac-ke Tig

Vi tac-ke Tig vi tac-ke Tig vi tac-ke Tig

Vi tac-ke Tig vi tac-ke Tig vi tac-ke Tig för ti - na sto - ra ä -

17

för ti - na sto - ra ä - ro för ti - na sto - ra ä - ro för ti - na sto - ra ä - ro

för ti - na sto - ra ä - ro för ti - na sto - ra ä - ro

för ti - na sto - ra ä - ro för ti - na sto - ra ä - ro

ro för ti - na sto - ra ä - ro för ti - na sto - ra ä - ro

Violoncello

22 *Tutti*

ti-na sto-ra ä - ro för ti - na sto - ra ä - ro för ti - na sto - ra ä - ro vi tac - ke tig

för ti - na sto - ra ä - ro för ti - na sto - ra ä - ro vi tac - ke tig

för ti - na sto - ra ä - ro för ti - na sto - ra ä - ro vi

för ti - na sto - ra ä - ro för ti - na sto - ra ä - ro vi tac - ke tig vi

f

27

för ti - na sto - ra ä - ro vi tac - ke tig vi tac - ke tig vi

för ti - na sto - ra ä - ro vi tac - ke tig vi tac - ke tig vi

tac - ke tig för ti - na sto - ra ä - ro vi tac - ke tig vi tac - ke tig vi

tac - ke tig för ti - na sto - ra ä - ro vi tac - ke tig vi tac - ke tig vi

tac - ke tig vi tac - ke tig för
 tac - ke tig vi tac - ke tig för
 tac - ke tig Solo vi tac - ke tig för [Tutti]
 tac - ke tig för ti - na sto - ra ä - ro ti - na sto - ra ä - ro vi tac - ke tig för

ti - na sto - ra ä - ro vi tac - ke tig för ti - na sto - ra ä - ro
 ti - na sto - ra ä - ro vi tac - ke tig vi tac - ke tig för ti - na sto - ra ä - ro
 ti - na sto - ra ä - ro vi tac - ke tig vi tac - ke tig för ti - na sto - ra ä - ro
 ti - na sto - ra ä - ro vi tac - ke tig vi tac - ke tig för ti - na sto - ra ä - ro

43

vi tac-ke tig vi tac-ke tig vi tac-ke tig för

vi tac-ke tig vi tac-ke tig vi tac-ke tig för

vi tac-ke tig vi tac-ke tig vi tac-ke tig för

vi tac-ke tig vi tac-ke tig vi tac-ke tig för

48

tr [Solo] *p* *Tutti*

tr [Solo] *p* *Tutti*

tr *Tutti*

[*tr*] *Tutti*

Tutti

Solo *Tutti*

ti - na sto-ra ä - ro för ti-na sto-ra ä - ro vi tac - ke tig för ti - na sto - ra ä -

ti - na sto-ra ä - ro *Tutti* vi tac-ke tig för ti - na sto - ra ä -

ti - na sto-ra ä - ro *Tutti* vi tac-ke tig för ti - na sto - ra ä -

ti - na sto-ra ä - ro *Tutti* vi tac-ke tig vi tac-ke tig för ti - na sto - ra ä -

Tutti

54

ro vi tac-ke tig vi tac-ke tig för ti - na sto - ra ä - - - ro.
 ro vi tac-ke tig vi tac-ke tig för ti - na sto - ra ä - ro.
 ro vi tac-ke tig vi tac-ke tig för ti - na sto - ra ä - ro för ti - na ä - ro.
 ro vi tac-ke tig vi tac-ke tig för ti - na sto - ra ä - ro för ti - na ä - ro.

60

6. O Herre Gud himmelske Konung (*Domine Deus, Rex caelestis*)

Lento

Oboe I

Oboe II

Violino I

Violino II

Viola

Canto

Alto

Tenore

Basso

Basso

8

p

p

p

Solo

O Her-re Gud him-mel-ske Ko-nung Gud Fa - der Gud Fa - der Als - mäg - tig

14

O Her-re thens al-dra hög-stes en-föd-de Son Je-su Chris-te Je-su Chris-te O Her-re

20

Solo
O Her-re Gud him-mel-ske
Gud, Guds Lamb Fad-rens Son.

28

Ko-nung Gud Fa-ders Als-mäg-tig O Her-re Als-mäg-tig O Her-re Gud Fa-der Him-mel-ske Ko - nung

34

O Her - re thens Al-dra hög-stes en - föd-de Son Je - su Chris - te O Her - re Gud O Her-re Gud Guds

Lamb Guds Lamb Gud Fad - rens Son.

O Her-re Gud Him - mel-ske

O Her-re Gud Him - mel-ske

O Her-re Gud Him - mel-ske

O Her-re Gud Him - mel-ske

f

Tutti

[tr]

f

f

Ko-nung Him-mel-ske Ko-nung Gud Fa - der Als - mäg - tig O Her-re then[s] Al - dra hög-stes en-föd - de

Ko-nung Him-mel-ske Ko-nung Gud Fa - der Als - mäg - tig O Her-re then[s] Al - dra hög-stes en-föd - de

Ko-nung Him-mel-ske Ko-nung Gud Fa - der Als - mäg - tig O Her-re then[s] al - dra hög-stes en-föd - de

Ko-nung Him-mel-ske Ko-nung Gud Fa - der Als - mäg - tig O Her-re then[s] al - dra hög-stes en-föd - de

52

Son Je-su Chris-te O Her-re Gud Guds Lamb Fad - rens Son Fad - rens Son Her - re thens

Son Je-su Chris-te O Her-re Gud Guds Lamb Fad - rens Son Fad - rens Son Her - re thens

Son Je-su Chris-te O Her-re Gud Guds Lamb Fad-rens Son Fad-rens Son Her - re thens

Son Je-su Chris-te O Her-re Gud Guds Lamb Gud Fad-rens Son Gud Fad-rens Son Her - re thens

58

al-dra hög-stes en - föd - de Son Fad - rens Son för - bar - ma tig tu som bort - ta - ger

al-dra hög-stes en - föd - de Son Guds Lamb Fad - rens Son för - bar - ma tig tu som bort - ta - ger

al-dra hög-stes en - föd - de Son Guds Lamb Fad - rens Son för - bar - ma tig tu som bort - ta - ger

al-dra hög-stes en - föd - de Son Guds Lamb Gud Fad - rens Son för - bar - ma tig tu som bort - ta - ger

64

verl-dens syn-der för-bar-ma-tig öf-ver-oss O Guds Lamb Fad-rens Son.

verl-dens syn-der för-bar-ma-tig öf-ver-oss O Guds Lamb Fad-rens Son.

verl-dens syn-der för-bar-ma-tig öf-ver-oss O Guds Lamb Fad-rens Son.

verl-dens syn-der för-bar-ma-tig öf-ver-oss O Guds Lamb Fad-rens Son.

70

[tr]

[tr]

7. O Herre Gud himmelske Konung (*Domine Deus, Rex caelestis*)

Moderato

Violino I

Violino II

Viola

Canto

Basso

6

piano

piano

piano

11

p

p

p

Solo

tr

O Her-re Gud Him-mel-ske Ko-nung Gud Fa-der Als - mäg-tig Als-

17

mäg - tig Fa-der Als - mäg - tig Fa - der Him - mel-ske Ko - nung Als - - - -

22

f *tr* *tr* *tr* *tr* *tr* *tr* *p*

f *p*

f *p*

mäg-tig Als mäg-tig Fa-der Als

27

f *p*

f *p*

p

mäg-tig Als mäg-tig Fa-der Als mäg-tig

33

f *tr* *tr* *f*

f *f*

f

Fa-der Fa-der Als mäg-tig O Her-re Gud Him-mel-ske Ko-nung

40

p *f* *tr* *piano*

p *f* *tr* *piano*

f *piano*

O Her-re Gud Her-re Gud Him-mel-ske Ko-nung O Her-re Gud Him-mel-ske

8. O Herre thens aldra högstes enfödde Son (*Domine Fili unigenite*)

Andantino

Violino I

Violino II

Viola

Canto

Alto

Basso

4

Solo

O

8

p

p

p

p

Her - re thens al - dra hög - stes en - föd-de Son O Her-re tens al - dra hög - stes en-föd - de

p

38 Adagio a tempo

föd - de Son en - föd - de Son

42

46

Solo *tr*
O Her - re thens al - dra hög - stes en - föd - de Son O Her - re thens al - dra

50

forte *tr* *piano*

hög - stes en-föd - de Son — Je - su Chris - te al - dra hög - stes en-föd-de Son O

forte *p* *piano*

55

Her-re Her - re thens al - dra hög - - - stes Son en - föd - de Son Je - su Chris - te Je - su

tr

60

Chris - te.

f *tr*

64

p

p

p

tr

O Her - re thens al - dra hög - stes thens al - dra hög - stes Son thens

p

68

tr

tr

tr

Al - - - - -

72

tr

tr

tr

- - dra - - - - - Hög - stes en - föd - de Son thens Al - - - - -

76 Adagio a tempo

f *tr* *f* *tr* *f*

- - dra hög - stes en - föd - de Son en - föd - de Son.

f

81

p *tr* *p* *tr* *p* *tr* *p*

O Her - re thens al - dra hög - stes en -
O Her - re thens al - dra

Viola col basso

p

85

p *tr* *p* *tr* *p* *tr* *p*

föd - de Son en - föd - de Son thens al -
hög - stes en - föd - de Son thens al -

89

dra hög-stes en-föd-de Son O Her-re O Her-re

dra hög-stes en-föd-de Son O Her-re O Her-re

94

Adagio a tempo

thens al-dra hög-stes en-föd-de Son Je-su Chris-te.

thens al-dra hög-stes en-föd-de Son en-föd-de Son Je-su Chris-te.

99

9. O Herre Gud Guds Lamb (*Domine Deus, Agnus Dei*)

Lento
con sordini

Violini

Alto

Basso

pizzicato

tr

7

p

Solo

O Her - re Gud Guds Lamb Guds Lamb och Fad - rens Son

p

13

Tu - som bort-ta-ger verl-dens syn-der Gud Guds Lamb för-bar-ma tig öf-ver

18

oss för - bar-ma tig öf - ver oss tu som bort - ta-ger verl-de-nes syn-der för-bar-ma

The musical score is written for Violini, Alto, and Basso. It is in 6/8 time and D major. The tempo is Lento, and the strings are to be played con sordini. The score includes a trill (tr) in the violin part and a pizzicato section in the bass. The lyrics are in Swedish and are placed under the vocal lines.

23

tig öf - ver oss öf-ver oss öf-ver oss för - bar - ma tig öf - ver

29

oss Her - re Gud Guds Lamb tu som bort-ta - ger verl - de-nes

35

syn - der för - bar - ma tig för - bar - ma tig— öf - ver oss tu som bort-ta - ger ver - dens syn - der

41

Fad - rens Son O Her-re O Gud Guds Lamb Fad - rens Son Fad - rens Son tu— som bort-ta - ger

47

verl - de-nes syn-der för - bar-ma tig_ öf-ver oss öf-ver oss öf-ver oss för - bar - ma

53

tig öf - ver oss för-bar - ma tig öf - ver oss.____

10. Tu som sitter på Fadrens högra hand (*qui sedes ad dexteram Patris*)

Andante

senza sord.

Violino I

Violino II

Viola

Canto

Basso

arco

Basso

5

10

Solo
Tu — som sit-ter — på

p

15

Adagio a tempo Adagio

p

Solo
Tu — som sit - ter — på Fad - rens hög - ra hand hör —

Fad - rens hög - ra hand — hör vår bön

a tempo

— vår bön Tu som sit-ter på Fad-rens hög - ra hand

Tu som sit-ter på Fad-rens hög - ra hand hör

p

hör vår bön Tu på Fad - rens hög - ra hand Tu som sit - ter på

— vår bön Tu Tu på Fad - rens hög - ra hand Tu som sit - ter på

Fad - rens hög - ra hand hör vår bön hör vår bön

Fad - rens hög - ra hand hör vår bön hör vår bön

f

35 Adagio *a tempo*

Tu som sit - ter på Fad-rens hög-ra hand hör vår bön

p

39 Adagio *Andante*

Tu som sit - ter på Fad-rens hög - ra hand hör vår bön hör vår bön hör vår bön Tu som hör vår bön hör vår bön

p

43

- sit - ter på Fad-rens hög - ra hand hör vår bön

Tu som sit - ter på Fad-rens hög - ra hand och hör vår bön

f

47

p

hör — vår

Tu — som — sit - ter på Fad - rens hög - ra hand

p

52

bön hör vår bön Tu som sit-ter — på Fad - rens hög - ra hand hör — vår bön hör hör vår

Tu som sit-ter — på Fad - rens hög - ra hand hör hör vår bön hör hör vår

57

bön Tu — som sit - ter på Fad - rens hög - ra hand hör vår bön hör

bön Tu som sit - ter på — Fad - rens hög - ra hand hör hör vår bön Tu som sit -

61

hör vår bön hör vår bön hör

ter på Fad-rens hög-ra hand hör hör vår bön hör vår bön vår bön hör

66

Adagio a tempo

hör vår bön hör vår bön hör vår bön.

hör vår bön och hör vår bön hör hör vår bön hör vår bön.

71

hör vår bön hör vår bön hör vår bön.

11. Tu som borttager verdens synder (*qui tollis peccata mundi*)

Largo

Oboe I

Oboe II

Violino I

Violino II

Viola

Canto

Alto

Tenore

Basso

Basso

6

Oboi tacet

p

p

Solo

Tu som bort-ta - ger verl -

p

Tu som bort-ta - ger ver - de - nes syn - der för - bar - ma tig för -
 Tu som bort-ta - ger ver - de - nes syn - der för - bar - ma tig för -
 bar - ma tig öf - ver oss Tu som - bort - ta - ger ver - de - nes syn - der för - bar - ma tig för -
 Tu som - bort - ta - ger ver - de - nes syn - der för - bar - ma tig för -

bar - ma tig öf - ver oss
 bar - ma tig öf - ver oss
 bar - ma tig öf - ver oss
 bar - ma tig öf - ver oss

26

Tutti

p *f* Tutti

Tutti
Tu som bort -

Solo
Tu som bort-ta - ger verl - de - nes syn - der för - bar - ma tig öf - ver oss för - bar - ma tig öf - ver oss
p *f* Tutti

31

Tutti

Tutti
f

Tutti
Tu som bort - ta - ger verl - de - nes syn - der verl - de - nes syn - der för - bar - ma tig öf - ver
ta - ger verl - de - nes verl - de - nes syn - der verl - de - nes syn - der för - bar - ma tig öf - ver
Tutti
Tu som bort - ta - ger verl - de - nes syn - der verl - de - nes syn - der för - bar - ma tig öf - ver
Tutti
Tu som bort - ta - ger verl - de - nes syn - der verl - de - nes syn - der för - bar - ma tig öf - ver

Tutti

35

oss öf - ver oss - för - bar - ma tig för - bar - ma tig tu som bort - ta - ger verl - dens

oss öf - ver oss - för - bar - ma tig för - bar - ma tig tu som bort - ta - ger verl - dens

oss öf - ver oss för - bar - ma tig för - bar - ma tig tu som bort - ta - ger verl - dens

oss öf - ver oss för - bar - ma tig för - bar - ma tig tu som bort - ta - ger verl - dens

39

syn der för - bar - ma tig öf - ver oss för - bar - ma tig

syn der för - bar - ma tig öf - ver oss

syn - der för - bar - ma tig öf - ver oss öf - ver oss för - bar - ma tig öf - ver oss

syn - der för - bar - ma tig öf - ver oss öf - ver oss

43

Tutti

f

tr

öf-ver oss Tu som bort - ta - ger verl - de - nes syn - der för - bar - ma tig öf - ver

Tu som bort - ta - ger verl - de - nes syn - der för - bar - ma tig öf - ver

Tu som bort - ta - ger verl - de - nes syn - der för - bar - ma tig öf - ver

Tu som bort - ta - ger verl - de - nes syn - der för - bar - ma tig öf - ver oss öf - ver

f

47

OSS.

OSS.

OSS.

OSS.

OSS.

12. Ty Tu äst allena Helig (*quoniam tu solus Sanctus*)

Allegro

Musical score for measures 1-5. The score includes staves for Oboe I, Oboe II, Violino I, Violino II, Viola, Canto, Alto, Tenore, Basso, and a second Basso staff. The key signature is one sharp (F#) and the time signature is common time (C). The Violino I and II parts feature trills (tr) and rapid sixteenth-note passages. The Viola part has a steady eighth-note accompaniment. The vocal parts (Canto, Alto, Tenore, Basso) are currently silent.

Musical score for measures 6-10. The score includes staves for Oboe I, Oboe II, Violino I, Violino II, Viola, Canto, Alto, Tenore, Basso, and a second Basso staff. The key signature is one sharp (F#) and the time signature is common time (C). The Violino I and II parts continue with their rapid sixteenth-note passages, marked *piano* and *fortissimo*. The Viola part also has *piano* and *fortissimo* markings. The second Basso staff has a *fortissimo* marking. The vocal parts (Canto, Alto, Tenore, Basso) are currently silent.

le - na He - lig al - le - na Her - re al - le - na Her - re Tu äst al - le - na al - le - na then hög - ste

le - na He - lig al - le - na Her - re al - le - na Her - re Tu äst al - le - na al - le - na then hög - ste

le - na He - lig al - le - na Her - re al - le - na Her - re Tu äst al - le - na al - le - na then hög - ste

le - na He - lig al - le - na Her - re al - le - na Her - re Tu äst al - le - na al - le - na then hög - ste

He - lig He - lig Her - re Her - re Je - - - su Chris - te Je - su Chris -

He - lig He - lig Her - re Her - re Je - - - su Chris - te Je - su Chris -

He - lig He - lig Her - re Her - re [Je - su, Je - su] Chris - te Je - su Chris -

He - lig He - lig Her - re Her - re [Je - su, Je - su] Chris - te Je - su Chris -

34

te Ty tu äst al - le-na He-lig

te

te

te

p

40

Tu äst al - le-na He-lig Tu äst al - le - na Her - re al -

Tu äst al - le - na Her-re Her - re

Ty tu äst al - le-na He-lig Tu äst al - le-na He-lig Tu äst al - le - na Her-re Her - re

Tu äst al - le-na He-lig Tu äst al - le - na Her-re Her - re

p *f* *f* *f*

[Tutti] *f*

46

le - na Her - re al - le - na Her - re ty Tu äst al - le - na then Hög - ste then Hög -
 al - le - na Her - re al - le - na Her - re Tu äst then Hög - ste then Hög -
 al - le - na Her - re al - le - na Her - re Ty tu äst then Hög - ste al - len then hög -
 al - le - na Her - re al - le - na Her - re Ty tu äst then Hög - ste al - len then hög -

50

ste He - lig He - lig Her - re then Hög -
 ste He - lig He - lig Her - re then Hög -
 ste He - lig He - lig Her - re then Hög -
 ste He - lig He - lig Her - re then Hög -

54

ste Tu äst al - le - na then Hög - ste al - le - na He - lig He - lig Her - re

ste Tu äst al - le - na then Hög - ste al - le - na He - lig He - lig He - lig Her - re

ste Tu äst al - le - na then Hög - ste al - le - na He - lig He - lig Her - re

ste Tu äst al - le - na then Hög - ste al - le - na He - lig He - lig Her - re

59

al - le - na Her - re al - le - na He - lig Tu äst al - le - na tu äst al - le - na then Hög - ste

al - le - na Her - re al - le - na He - lig Tu äst al - le - na tu äst al - le - na then Hög - ste

Tu äst al - le - na Tu äst al - le - na then Hög - ste

Tu äst al - le - na Tu äst al - le - na then Hög - ste

64

Her - ren then Hög - ste Her - ren al - le - na He - lig He - lig Her - re al - le - na then

Her - ren then Hög - ste Her - ren al - le - na He - lig He - lig Her - re al - le - na then

Her - ren then Hög - ste Her - ren al - le - na He - lig He - lig Her - re al - le - na then

Her - ren then Hög - ste Her - ren al - le - na He - lig He - lig Her - re al - le - na then

68

Hög - ste al - le - na Her - re al - le - na He - lig Je - - - - su Chris -

Hög - ste al - le - na Her - re al - le - na He - lig Je - - - - su Chris -

[Hög - ste] al - le - na Her - re al - le - na He - lig [Je - su, Je - su] Chris -

Hög - ste al - le - na Her - re al - le - na He - lig Je - - - - su Chris -

73

te Je - su Chris - te Je - su Chris - te Je - su Chris - te.

te Je - su Chris - te Je - su Chris - te Je - su Chris - te.

te Je - su, Je - su Chris - te Je - su Chris - te Je - su Chris - te.

te Je - su Chris - te Je - su Chris - te Je - su Chris - te.

te Je - su Chris - te Je - su Chris - te Je - su Chris - te.

13a. Med then Helga Anda (*cum Sancto Spiritu*)

[Grave]

Oboe I

Oboe II

Violino I

Violino II

Viola

Canto
Med then Hel - ga An - da med then Hel - ga An - da.

Alto
Med then Hel - ga An - da med then Hel - ga An - da.

Tenore
Med then Hel - ga An - da med then Hel - ga An - da.

Basso
Med then Hel - ga An - da med then Hel - ga An - da.

Basso

13b. I Guds Faders härlighet (*in gloria Dei Patris*)

[Fuga]

Oboe I

Oboe II

Violino I

Violino II

Viola

Canto
I Guds Fa-ders här - lig - het i Guds Fa-ders här - lig - het a - men a - - -

Alto
I Guds Fa-ders här - lig - het i Guds

Tenore
I Guds Fa-ders här - lig - het a - men a - men

Basso

Basso

8

men a -

Fa-ders här - lig - het I Guds Fa-ders här - lig - het i Guds Fa-ders här - lig - het a - men a -

I Guds Fa-ders här - lig - het i Guds Fa-ders här - lig - het a - men a -

15

men a - - - - men a - men a - men a - - - - men a - men a -

men a - - - - men a - men a - men a - - - - men a - men a -

men a - men a - men i Guds Fa-ders här-lig-het a - men a - men a - men a -

I Guds Fa-ders här - lig - het i Guds Fa-ders här-lig - het a - men a - men a -

22

men a - men a - men a - men a - men a - - - - - - - - - -

men a - men a - men a - men a - men a - men a - men a - men i Guds Fa - ders

men a - men a - men a - men a - men a - men a - men a - - - - -

men a - - - - men a - - - - men a - men a - men a - men i

men a - men a - men a - men a - men
 här - lig-het i Fad - rens här - lig - het a - men a - men a - men a - men
 men a - men a - men a - men a - men a - men a - men
 Guds Fa - ders här - lig-het a - men a - men a - men a - men

I Guds Fa-ders här - lig - het a -
 I Guds Fa-ders här - lig -

60

men a - men a - - - - - men i Guds Fa -

men a - men a - - - - - men a - - - - -

men a - men a - - - - - men a - - - - -

a - men a - men a - - - - - men a - men i Guds Fa - ders här - lig - het i Guds

67

- - ders här - lig - het u - ti Guds Fa - ders här - lig - het i Guds Fa - ders

- - - - - men a - men i Fad - rens här - lig - het i Guds Fa - ders

- - - - - men a - men i Fad - rens här - lig - het i Guds Fa - ders

Fa - ders här - lig - het i Guds Fa - ders här - lig - het i Fad - rens här - lig - het i Fad - rens

92

men i Guds Fa - ders här - lig - het i Fad - rens här - lig - het

men i Guds här - lig - het i Guds här - lig - het i här - lig - het

men i Guds här - lig - het i Guds här - lig - het i här - lig - het

men i Guds Fad - ders här - lig - het i Guds här - lig - het

forte

100

i här - lig - het a - men a - - - -

i här - lig - het i här - lig - het a - men a - - - -

i här - lig - het i här - lig - het i Guds Guds Fa - ders här - lig -

i här - lig - het i här - lig - het u - ti Guds Fa - ders här - lig -

forte

106

men i Guds Fa - ders
 het a - men i Guds Fa - ders här - lig - het i fad - rens
 het i Fad - rens här - lig - het i här - lig - het i fad - rens

110

men a - men a - men i här - lig - het i Fad - rens här - lig - het a - men.
 här - lig - het a - men a - men i här - lig - het i här - lig - het a - men.
 [här - lig - het]
 här - lig - het a - men a - men i här - lig - het i Fad - rens här - lig - het a - men.
 här - lig - het i här - lig - het a - men a - men i här - lig - het i Fad - rens här - lig - het a - men.

Johan Helmich Roman

Visserligen fanns det i Sverige tonsättare före Johan Helmich Roman (1694–1758), men det var genom honom som den svenska musiken fick en första komponist på hög nivå. Det var också genom hans insatser som hovkapellmästare och lärare som grunden för det svenska musiklivet kunde börja läggas.

Han föddes in i en musikerfamilj – fadern Johan Roman var musiker i Kungl. Hovkapellet – och han visade snabbt stor talang som violinist, vilket ledde till en anställning i Hovkapellet 1711. Det första stora steget kom 1712 med Karl XII:s depech från Osmanska riket: unge Roman skulle skickas ut på en musikalisk bildningsresa, som dock skulle komma att inledas först vid årsskiftet 1715/16.

Landet som valdes var England, där Georg Friedrich Händel i London var en dynamo i ett rikt musikliv. Det finns inte mycket information om Romans tid i England, men han ska ha blivit upptagen i Händels operaorkester vid King's Theatre och fått undervisning av Johann Christoph Pepusch i komposition. Efter att teatern kommit på obestånd kallades Roman 1717 till Newcastle, där han tjänstgjorde hos hertigen av Newcastle, men han var åter tillbaka i London 1719 i det nybildade operasällskapet The Royal Academy of Musick under musikalisk ledning av Händel.

År 1721 återvände Roman till Sverige, där han samma år blev vice kapellmästare i Hovkapellet. Arbetet med att höja orkesterns nivå inleddes omedelbart, och när positionen som ordinarie hovkapellmästare blev ledig 1726 fick han den tjänst han i praktiken redan utövat och som han åtminstone formellt kom att behålla ända fram till sin död 1758. Under den tiden var han 1735–37 ute på en andra utlandsresa (till England, Italien och Tyskland) och från 1745 befriades han från sin hovtjänst på grund av tilltagande problem med hörsel och hälsa.

Som tonsättare verkade Roman inom de flesta dåtida genrer, utom opera och oratorium. En stor del av verken var avsedda för hovet och fester, dit *Bilägers Musiquen* (d.v.s. ”Drottningsholmsmusiken”, komponerad till vigseln mellan Adolf Fredrik och Lovisa Ulrika 1744) hör liksom den tidigare *Golovinmusiken* (beställd till en fest i Stockholm med anledning av tsar Peter II:s kröning i S:t Peterburg 1728). Roman inleder den svenska symfoniska musiken med sina drygt tjugo sinfonior, och för soloinstrument och orkester finns sju konserter bevarade. I det mindre formatet finns triosonater, flöjtsonater, klavermusik, verk för soloviolin och sånger.

Kyrkomusiken spelar också en framträdande roll. 1740 blev Roman invald i den nybildade Kungl. Vetenskapsakademien för att verka för det svenska språket. Det tog sig uttryck i Romans arbete med att visa de möjligheter som låg i svenskan som kyrkomusikaliskt språk. Kulmen blev *Then svenska Messan* (uruppförd 1752).

Till Romans stora bidrag till svenskt musikliv hör också de konserter som hölls i Riddarhuset från 1731 – den första organiserade offentliga konsertverksamheten. Om dömet om honom som ”den svenska musikens fader” är högst välförtjänt.

© Erik Wallrup, Levande muskarv

Then Svenska Messan

Vid en offentlig konsert på Riddarhuset den 7 oktober 1747 framfördes ett nytt Roman-verk inför ”en talrik samling af båda könen, som deröfver nogsam och förklarade des välbehag”. Det var hans genomgripande omarbetning av Leonardo Leos stora tonsättning av Davids psalm 110, *Dixit*, till den svenska texten ”Herren sade til min Herra”. Verket var tillägnat Kungliga Vetenskapsakademien, där Roman själv var ledamot, ”såsom et prof af Svenska tungomålets böjelighet til kyrkomusique”. Men redan inför de första offentliga konserter som Roman anordnat med hovkapellet 1731, hade han låtit översätta texterna i Händels *Brockes-Passion* och Benedetto Marcellos *Davids Psalmer* till svenska. Roman skriver själv att uppsåtet med dessa översättningar var ”at söka åstadkomma, det man hälst uti Andelig *Musique* intet må hädanefter behöfwa vidare bruka fremmande Tungomåhl, hwilcket föga Andacht och upmärksamhet förorsaka kan hos dem som eij Språket nog mächtige äro.” (Cit. efter Bengtsson 1984, s. 1.)

Detta engagemang för det svenska språket bevarade Roman livet ut. Det kom också

att i hög grad präglade hans egen vokala produktion, den sakrala såväl som den profana. Så tonsatte han bland annat ett *Jubilate* till svensk text, ”Frögdens Herranom al verlden” samt två gånger den stora festhymnen *Te Deum*, ”O Gud, vi lofve dig”. Svenska texter har även alla hans närmare hundratalet *Andliga sånger*, de flesta hämtade ur Psaltaren.

Med *Then Svenska Messan* för soli, kör och orkester kulminerar så Romans sakrala produktion. Med den fullbordar han sin strävan att skapa en repertoar av ”Andelig Musique” på svenska och att visa det ”Svenska tungomålets böjelighet til kyrkomusique”. Som en bekräftelse på detta hedras också Roman en tid efter sin död med utnämningen ”*Musices Sacrae in Svecia instaurator & restaurator*, eller Svenska Kyrkomusikens både upfinnare och förbättrare” av Abraham A-son Hülphers i hans *Historisk Afhandling öfver Musik och Instrumenter* (1773).

Vår främste Roman-kännare, Ingmar Bengtsson – som med sin banbrytande avhandling om *J. H. Roman och hans instrumentalmusik* (1955) gav oss grundläggande kunskaper om Roman och hans musik – tog under de sista åren av sitt liv åter upp sin Roman-forskning, då med inriktning på Romans vokalmusik. Dessvärre avbröts alltför tidigt dessa planer, men han hann ändå långt i sina källstudier kring musiken vid de furstliga ceremonierna hösten 1751 och kring *Then Svenska Messan*, vilka också ligger till grund för denna text.

Then Svenska Messans tillkomst och framförande

Kännedomen om *Then Svenska Messans* tillkomst har länge varit bristfällig. Vi vet ännu inte säkert när den komponerades, men sannolikt tillkom den under Romans sista långa vistelse i Stockholm i samband med begravningen av Fredrik I i september 1751 och kröningen av det nya kungaparet Adolf Fredrik och Lovisa Ulrika i november. Efter att ha avslutat de omfattande och krävande uppdrag som då åvilade hovkapellmästaren Roman, stannade han kvar i huvudstaden till slutet av maj 1752. Under de månaderna fanns förmodligen tid för komponerande. Riksrådet, överste marskalken Clas Ekeblad – som själv var varmt musikintresserad och liksom Roman ledamot av Kungl. Vetenskapsakademien – lyckades då även utverka att Roman som belöning för sina insatser och sin ”ogemena flit” skulle få behålla oförminskad lön livet ut. Ingmar Bengtsson framhåller att frågan om mässans tillkomsttid ”sammanhänger med det faktum, att det på den tiden var sällsynt att en tonsättare skrev ett större verk för röster och orkester utan att någon hade beställt det – och ställt i utsikt någon form av vederlag. Romans musik till den kungliga begravningen och kröningen var naturligtvis beställda av hovet via Ekeblad eller von Fersen. Hade någon beställt mässan, och i så fall vem? Vi vet det inte. Men hur det än förhöll sig därmed riktas uppmärksamheten på Ekeblad och hans hus.” (Bengtsson 1984, s. 2.)

En anknytning till ”Ekeblad och hans hus” bekräftas märkligt nog långt senare i en artikel i Stockholms Post-Tidningar den 7 april 1780, med anledning av att Romans *Svenska Messa* skulle uppföras på Riddarhussalen den 8 april. Där framhålls att mässan tidigare uppförts av Roman själv i Ekeblads hus.

”Icke utan särdeles nöje, har man genom en af Trycket utkommen kundgörelse inhämtat, at den af framl. Kongl. Hof=Intendenten och Capellmästaren Roman i lifstiden componerade Swenska Mässan kommer af en talrik Orchestre at upföras på Riddarhus=Salen den 8 i denna månad, som är Andra Stora Bönedagen. Såsom tillläggning och rättelse uti kundgörelsen, bör man ej lämna obemäkt, at ehuru berörde Swenska Mässa förut icke lærer warit upförd emot någon afgift af åhörare, hafwa Stämorne icke dess mindre långt för detta blifwit genom Sal. Hof=Intendenten Romans egen försorg i lifstiden utskrifne och denna Andeliga Musique uti framl. Hans Excellences Hr. Riks=Rådets, m.m. Grefwe Ekeblads hus, af Roman sielf upförd,” (Cit. efter Helenius-Öberg 1994, s. 220.)

Några månader senare annonseras i Stockholms Post-Tidningar den 28 oktober 1780 att Romans *Svenska Messa* åter skall uppföras offentligen i Stockholm.

”Den utaf framledne Hof-Intendenten och K:gl. Capellmästaren Roman componerade Swenska Mässan, hwilken sistledne Wår blifwit af den respective Allmänheten med så mycken benägenhet emottagen, warder med Högwederbörligt tilstånd

å nyo uppå Stora Riddarhus=Salen af en talrik och så til Röster som Instrumenter fullkomlig Orchester, upford i morgon Söndag, eller d. 29 October, under Kongl. Concert=Mästaren Ferlings Direction, som med yttersta omsorg och noggrannhet wil bemöda sig, at för en uplyst och kunnig Allmänhet i Executionen uttrycka meningen och styrkan af denna wackra Musique, i hwilken Fru Augusti och Håf=Secreteraren Lalin äfwen sjunga alla Solo Arier och Duetter. Concerten börjar precise kl. 5 eftermiddagen. Billetter fås a 16 sk. stycket på bägge Caffehusen uti Assessor Bergstrahls hus, och wid ingången til Concerten, hwarest äfwen de tryckta Orden til Musiquen kunna erhållas för 2 sk. Exemplaret.” (Cit. efter Helenius-Öberg 1994, s. 221.)

Stockholms Post-Tidningars uppgift om ett tidigare framförande av *Then Svenska Messan* under Romans ledning bestyrks av en liten men viktig anteckning som Roman själv gjort i ena hörnet på första sidan av sitt egenhändiga partitur – ”Upf. 1752. v. 63.m”. Möjligen kan notisens v. 63.m. tolkas som ”veckodag 63 måndag”, vilket tidsmässigt skulle leda till 3 mars 1752 som datum för framförandet. (Detta enligt en beräkning gjord av Britta Bengtsson.) Då fanns ju också Roman fortfarande kvar i huvudstaden.

Första framförandet av Romans *Svenska Messa* ägde alltså inte rum i en kyrka utan i ett privat adelspalats, medan framförandena på 1780-talet gavs som offentliga konserter i Riddarhussalen. ”Det är”, skriver Ingmar Bengtsson, ”väl värt att uppmärksamma att det i samband med mässan aldrig är tal om någon kyrka eller ett kyrkligt sammanhang. Det är inte heller sannolikt att Romans tonsättning någonsin förekommit i ett officiellt gudstjänstsammanhang. Hans komposition var avsedd för de högre stånden, för adeln och den förmögnare borgerligheten. Den hörde hemma i en *concert spirituel* av det slag han själv introducerat i Sverige. Riddarhussalen var den främsta konsertlokalen, men även privatpalats kunde komma ifråga när publiken tillhörde de rätta kretsarna. Vid sådana tillfällen framfördes ofta ’Andelig’ musik, särskilt under passionsveckan. /.../ Till bilden hör, att de högre samhällsklasserna under upplysningstiden alltmera kom att känna sig lösgjorda från plikten att delta i kyrkans gudstjänster för allmänheten. /.../ Det stämmer väl överens med dessa tendenser och deras sociala hemvist att Romans mässa framfördes i greve Ekeblads hus. Och kanske var samme Ekeblad dessutom beställare?” (Bengtsson 1984, s. 2.)

Uppgifter finns dock om att enstaka satser ur *Then Svenska Messan* kan ha tjänat som gudstjänstmusik. Under 1760-talet lät kantorn i Klara kyrka Carl Nordén vid kommunionen under nattvardsgudstjänsterna stundom framföra satsen ”O Herre Gud, Guds Lamb” ur Romans mässa. Nordén var en av de musiker som Roman kallat in för medverkan vid begravnings- och kröningsceremonierna hösten 1751. Och som kantor i Klara kyrka är det sannolikt att han även medverkade vid framförandet av mässan i det närliggande Ekebladiska huset våren 1752 och att han därigenom kände musiken väl. (Helenius-Öberg 1994, s.181.)

Huruvida excellencen Ekeblad var eventuell beställare av *Then Svenska Messan* vet vi dock ännu inte. Vi har heller inga säkra uppgifter om vilka som medverkade vid detta framförande av mässan. Men sannolikt hade Roman samlat både musiker och sångare ur den stora skara som medverkade vid kungabegravningen och kröningen några månader tidigare. Utöver hovkapellet och Adolf Fredriks kapell – som sammantaget uppgick till ett förtiotal musiker – hade Roman då kallat samman ett trettiotal amatörmusiker samt oboister ur Kungliga gardet. Därtill krävdes för de vokala partierna i begravnings- och kröningsceremonierna medverkan av sångsolister och körsångare, vilka vid de tillfällena bestod av skolbarn och kantorer från Stockholms skolor och kyrkor samt studenter från Uppsala. Sammanlagt medverkade vid dessa kungliga högtidligheter drygt hundra personer.

Vilka av dessa som med stor sannolikhet medverkade vid framförandet av *Then Svenska Messan* vet vi inte, inte heller hur många de var. Salarna i det Ekebladiska huset rymde naturligtvis inte en så grandios ensemble. ”Kanske” – skriver Ingmar Bengtsson – ”vistades en del åhörare i angränsade rum? (Endast damer torde f.ö. ha suttit.) Ett bevarat stämmaterial tyder på omkring femton instrumentalister. Men sådana förmodanden är osäkra; orkesterstämmor förkom så lätt.” (Bengtsson 1984, s. 3.)

Av de ovan citerade notiserna i Stockholms Post-Tidningar vet vi att framförandena av *Then Svenska Messan* i Riddarhussalen 1780 leddes av hovkapellets konsertmästare Erik Ferling och att de namngivna sångsolisterna vid de tillfällena hörde till de främsta

aktörerna vid Gustav III:s opera (grundad 1771). Någon hovopera fanns inte på Romans tid, men till hovensemblerna var också några sångare knutna som vi även känner till namnet. Sannolikt engagerade hovkapellmästaren Roman några av dessa vid uruppförandet av mässan 1752. Inga namn finns skrivna på sångarnas stämmaterial, vilket annars är nog så vanligt. Men Ingmar Bengtsson ser som troligt att ”Sopransolist bör ha varit den tjugoåttå-åriga Hedwig Witte, som var medlem av en känd musikerfamilj och som enligt Hülphers hade ’mycket angenäm röst’. Altsolot kan ha sjungits av Susanna Keijser från Hamburg. Hon var visserligen nära sextio år, men tycks ha varit en ihärdig dam och gav ännu 1753 en egen ’avskeds’-konsert. Men måhända fick hon stå tillbaka för sin egen bror Fredric Christian, som särskilt kallats till Stockholm för att sjunga *Alto* med anledning av kröningen? Bassångare bör ha varit Andreas Elias Erhardt, likaså tyskfödd.” (Bengtsson 1984, s. 3.) Säkert fick Roman gott stöd av excellencen Ekeblad att engagera musiker och sångare på hög nivå för uruppförandet av denna den första mässa som någonsin komponerats till svensk text.

Then Svenska Messan – text och musik

Den kristna högmässans ritual innefattar fem textdelar – *Kyrie*, *Gloria* med *Laudamus*, *Credo*, *Sanctus* och *Agnus Dei*. Dessa texter, benämnda *Ordinarium missae*, återkommer i den katolska kyrkan vid varje högmässa under hela kyrkoåret och har genom århundraden tonsatts av en mängd kompositörer. Inom den protestantiska kyrkan – där flera av dessa liturgiska moment med sina gregorianska melodier ofta ersattes av kyrkovisor på folkspråket – begränsas mässtonsättningar ofta till de två första textdelarna. Romans *Then Svenska Messan* är till sin utformning en sådan kortmässa, en *Missa brevis*, där han på sedvanligt sätt valt att tonsätta ordinariesatserna *Kyrie*, ”Herre förbarma tig öfver oss” och *Gloria*, ”Ära vare Gud i högden” med anslutande *Laudamus*, ”Vi lofve tig”. Kyriertexten består av tre korta rop om förbarmande – rop som vid högtidliga tillfällen inte sällan trefaldigas i mässtonsättningarna. *Gloria* med *Laudamus* är, vid sidan av *Credo*, en av ordinariets längsta texter. Den delades därför ofta upp i en hel följd av satser, vilket innebar att texten i varje enskild sats blev ganska kort. Så även i Romans mässa.

I övrigt förhåller sig Roman fri till gudstjänstliturgin och utnyttjar i sin musik varken de gregorianska melodier eller de kyrkovisor som kunde komma ifråga. Den musikaliska strukturen – skarpa kontraster mellan instrumentala inledningar och ritorneller, mestadels homofona körsatser och solopartier i italiensk operastil – är snarast konsertant till sin prägel.

Besättningen består av stråkorkester, två oboer och fyra vokalstämmor – *Canto*, *Alto*, *Tenore* och *Basso* – vilka utnyttjas omväxlande solistiskt och koriskt. Vid framförandet i Ekeblads hus utfördes generalbasen möjligen utöver djupa stråkar och fagott av enbart en cembalo som ackordinstrument. I Ferlings partitur, som användes vid konsertframförandena 1780, står däremot uttryckligen *Organo*.

”I sin bearbetning från 1747 av Leos *Dixit* hade Roman reducerat dubbelkör till en enkel fyrstämmig kör. I gengäld berikade och utvidgade han orkesterpartierna desto mera. Liknande tendenser kan iakttagas även i mässan. Visserligen dominerar kören i de första och de sista satserna. Men ser man verket som helhet är det snarast frapperande vilken stor andel som upptages av å ena sidan rent instrumentala inledningar, ritorneller och efterspel, å andra sidan av vokala solopartier – arior och duettavsnitt. Orkesteravsnitten blir inte heller bara till ett slags infattning av sekundär betydelse. Flera av dem är tvärtom självständigt utvecklade, ibland som ett slags konsertant motpart till det vokala. Och gång på gång hörs ekon från Romans sinfonior, orkestersviter och konserter.

Anmärkningsvärd är också den frihet, med vilken Roman utnyttjar vokalstämmorna i växlingsrikt skiftande kombinationer. Han använder sig av många sådana mellan de bägge ytterligheterna: enbart soloröst å ena sidan och enkelt homofon körsats å den andra. Därvidlag saknas inte överraskningsmoment, som bidrar till att ge liv åt det i övrigt tämligen odramatiska musikaliska skeendet.” (Bengtsson 1984, s. 5.)

Så belyser Ingmar Bengtsson den personliga frihet som präglar Romans tonspråk i musiken till *Then Svenska Messan*, men sätter också in den i ett vidare europeiskt sammanhang:

”Även stilistiskt finns kontraster, mest påfallande – åtminstone för nutida öron – mellan allvaret i några av körsatserna och de ibland av tidens italienska operastil influerade solonumren och instrumentalritornellerna. Dessa stilväxlingar bör ingalunda avläsas som symptom på bristande religiositet; det är helt enkelt fråga om en utbredd och tidstypisk tendens. Det är inte ens så att Roman därvidlag bara följde med strömmen. Vi kan visserligen ha svårt att uppfatta det i dag – i brist på tillräckligt välbekanta representativa verk från den tiden att jämföra med – men Romans mässa företer en tydlig strävan efter att med enkel värdighet åstadkomma den ”Andacht och upmärksamhet” som han angav som sitt mål redan 1731.” (Bengtsson 1984, s. 5.)

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Äreminne öfwer JOHAN HELMICH ROMAN av Abraham Magnusson Sahlstedt 1767. Faksimil utgivet av Kungl. Vetenskapsakademien och Kungl. Musikaliska akademien med anledning av 300-årsfirandet av Johan Helmich Romans födelse den 26 oktober 1694. Uppsala 1994.

Johan Helmich Roman

There were of course composers in Sweden before Johan Helmich Roman (1694–1758), but Swedish music found its first prominent composer in him. It was also through his efforts as chief conductor of the Royal Court Orchestra, and as a teacher, that the foundation for Swedish musical life could be laid.

He was born into a family of musicians – his father Johan Roman the elder was a member of the Royal Court Orchestra and Roman himself soon showed great promise as a violinist, which led to employment in the Royal Court Orchestra in 1711. His first big step came in 1712 with a dispatch out of the Ottoman Empire from Charles XII: young Roman would be sent on a music educational trip, though it would take until the turn of 1715/16 before this adventure began.

The country chosen was England, where George Frideric Handel was a dynamo in London's rich musical life. There is not much information about Roman's time in England, but he was hired into Handel's opera orchestra at King's Theatre and received lessons from Johann Christoph Pepusch in composition. When the theatre became insolvent Roman was called in 1717 to Newcastle where he served the Duke of Newcastle, but he was back in London in 1719 in the newly-founded opera society The Royal Academy of Musick under the musical direction of Handel.

In 1721 Roman returned to Sweden, where he became vice chief conductor in the Royal Court Orchestra. He immediately started work to raise the level of the orchestra, and when the position of chief conductor opened up in 1726 he was given the position that he in practice already had, and which he, at least formally, held until his death in 1758. During this time he made a second journey abroad (1735–37 to England, Italy and Germany), and from 1745 he was released from his position at court due to growing problems with his hearing and health.

As a composer Roman worked in most of the genres of the time, excepting the opera and oratorio. A large portion of his output was intended for the court and festive occasions, and this is true of *Bilägers Musiquen* (that is, the 'Drottningholm Music'), composed for the wedding between Adolf Fredrik and Louisa Ulrika in 1744 as well as the earlier *Golovinmusiken* (the 'Golovin Music'), commissioned for a celebration in Stockholm of the coronation of Peter II in St. Petersburg in 1728. Roman launched Swedish symphonic music with his nearly twenty *sinfonias*, and there are seven concertos for solo instrument and orchestra extant today. In the smaller format there are trio sonatas, flute sonatas, clavier music, works for solo violin and songs.

Church music also plays a prominent role in his oeuvre. In 1740 Roman was elected to the newly created Royal Swedish Academy of Sciences to work for the betterment of the Swedish language, which led to work showing the possibilities of using Swedish as the primary language in church music. The peak of this project came with *Then svenska Messan* (The Swedish Mass) which was premiered in 1752.

Roman's additional contributions to Swedish musical life include the concerts which were held at the House of Nobility starting in 1731 – the first organized public concerts. To call him 'the Father of Swedish music' is a qualification he most highly deserves.

The Swedish Mass

At a public concert at the House of Nobility on the 7th of October 1747 a new work by Roman was performed before “a large gathering of both sexes, who were eager to declare their delight at it”. It was his thorough reworking of Leonardo Leo’s great setting of David’s psalm 110, *Dixit*, to the Swedish text *Herren sade til min Herra* (The LORD said unto my Lord). The work was dedicated to the Royal Academy of Science, where Roman himself was a member, “as proof of the suppleness of the Swedish Tongue to Ecclesiastical Music”. But even in advance of the first public performances that Roman had arranged with the Royal Court Orchestra in 1731, he had had the librettos of Händel’s *Brockes Passion* and Benedetto Marcello’s *Psalms of David* translated into Swedish. Roman himself wrote that the intention of translating these works was “to attempt to make it possible never more to need to use foreign Tongues, which rouse little Devotion and attention among those who have no knowledge of those Languages” (Quoted from Bengtsson 1984, p. 1.).

Roman sustained this commitment to the Swedish language throughout his life. To a great extent, it also came to mark his own vocal productions, both sacred and profane. For example, he composed a *Jubilate* with a Swedish text, *Frögdens Herranom al verlden* (Joy of the Lord to All the World) and twice for the grand festival hymn *Tē Deum, O Gud, vi lofve tig* (We Praise Thee, Oh God). His nearly one hundred *Andliga sånger* (Spiritual Songs) are all in Swedish, most of them deriving from the Psalter.

Then Svenska Messan (The Swedish Mass) for vocal soloists, choir, and orchestra represents the culmination of Roman’s sacred works. In it, he fulfils his striving to create a repertoire of “Spiritual Music” in Swedish and to manifest “the suppleness of the Swedish Tongue to Ecclesiastical Music”. In confirmation of this, a while after his death Roman was venerated with the appellation *Musices Sacrae in Svecia instaurator & restaurator*, or *Swenska Kyrko-Musikens både upfinnare och förbättrare* (Both the Inventor and the Ameliorator of Swedish Ecclesiastical Music) by Abraham A-son Hülphers in his *Historisk Afhandling öfver Musik och Instrumenter* (Historic Dissertation on Music and Instruments) (1773).

Our leading Roman expert, Ingmar Bengtsson – who, in his pioneering dissertation on *J. H. Roman och hans instrumentalmusik* (J.H. Roman and His Instrumental Music) (1955) brought us fundamental knowledge of Roman and his music – resumed his Roman research towards the end of his life, this time focusing on Roman’s vocal music. Unfortunately, these plans were interrupted far too early, but he did manage to make great headway in his source studies of the music at the princely ceremonies in the autumn of 1751 and of *Then Svenska Messan*, which also provide the foundation for this text.

The origin and performance of The Swedish Mass

Our knowledge of the origin of *Then Svenska Messan* has long been scanty. We still don’t know when it was composed; it was probably created during Roman’s long sojourn in Stockholm in connection with the funeral of Frederick I in September 1751 and the coronation of the royal couple, Adolf Frederick and Lovisa Ulrika, in November. After having completed the comprehensive and demanding assignments that were then incumbent upon Roman as Director of the Royal Court Orchestra, he remained in the capital until the end of May 1752. He probably had time for composing during these months. In this period Councillor of State and Grand Marshal Clas Ekeblad – who himself was a great music enthusiast and, like Roman, a member of the Royal Academy of Science – managed to arrange for Roman, as compensation for his efforts and his “uncommon diligence”, to receive a full salary for the remainder of his life. Ingmar Bengtsson points out that the question of when the mass was composed “is connected with the fact that in that day it was rare for a composer to write a major work for voices and orchestra without someone having commissioned the piece – and having promised some sort of remuneration. Roman’s music for the royal funeral and the coronation was, of course, commissioned by the royal court via Ekeblad or von Fersen. Had someone commissioned the mass, and, if so, who? We don’t know. But

regardless of what really happened, suspicions have led to Ekeblad and his house” (Bengtsson 1984, p. 2.).

A connection to “Ekeblad and his house” is oddly confirmed much later in an article in the newspaper *Stockholms Post-Tidningar* of the 7th of April 1780, as Roman’s *Svenska Messa* had been slated for a performance in the Great Hall of the House of the Nobility on the 8th of April. It is stated there that the mass had previously been performed by Roman himself in Ekeblad’s residence.

“It is not without considerable pleasure that we have received a notice from the Press that The Swedish Mass, composed during his lifetime by the now deceased former Steward of the Royal Court and Music Director Roman, will be performed by a large Orchestra in the Great Hall at the House of the Nobility on the 8th of this month, which is the Second All Prayers Day. As an addition and emendation of the notice, it should not be left unsaid that although said Swedish Mass is thought never to have been performed before a paying audience, its parts have been written out long before this through the agency of Blessed Court Steward Roman himself and this Spiritual Music has been played at His Excellency Councillor of State, etc., now deceased, Count Ekeblad’s residence, by Roman himself” (Quoted from Helenius-Öberg 1994, p. 220.)

A few months later it was announced in *Stockholms Post-Tidningar* from the 28th of October 1780 that Roman’s *Svenska Messa* was to be publicly performed in Stockholm.

“The Swedish Mass, composed by the deceased Court Steward and Director of the Royal Court Orchestra, which last spring was so warmly received by the respective audiences, will, with due exalted permission, once again be performed in the Great Hall of the House of the Nobility by a large and complete Orchestra and Choir tomorrow, that is, on Sunday, the 29th of October, under the direction of Royal Concertmaster Ferling, who conscientiously and with the greatest care will endeavour, before an enlightened and knowledgeable audience, in the execution to express the meaning and the power of this beautiful Music, in which Mrs. Augusti and Court Secretary Lalin will also sing all Solo Arias and Duets. The Concert will start at 5 o’clock sharp in the afternoon. Tickets can be purchased for 16 shillings apiece at both coffeehouses in Assessor Bergstrahl’s house, and at the entrance to the Concert, where the printed Words of the Music can be purchased for 2 shillings per copy” (Quoted from Helenius-Öberg 1994, p. 221).

Stockholms Post-Tidningar’s statement about an early performance of *Then Svenska Messan* under Roman’s direction is supported by a small but important note written by Roman himself in the corner of the first page of his own manuscript score – “Perfd.1752. w. 63.m”. It is possible to interpret the note’s w. 63.m. as “weekday 63 Monday”, which would mean the performance was on the 3rd of March 1752 (as calculated by Britta Bengtsson). Roman was still in Stockholm at that time.

The first performance of Roman’s *Svenska Messa* thus took place not in a church but in the private residence of a nobleman, whereas the performances in the 1780s were given as public concerts in the Great Hall of the House of the Nobility. “It is worth pointing out,” Ingmar Bengtsson writes, “that the context of the mass never involves a church or a churchly setting. Nor is it probable that Roman’s composition was ever part of any divine service. His composition was intended for the upper crust – for the nobility and wealthy burghers. Its natural habitat is that of a *concert spirituel* of the kind that Roman had pioneered in Sweden. The Great Hall of the House of the Nobility was the preeminent concert venue, but private palaces could be considered if the audience moved in the right circles. On such occasions, ‘Spiritual’ music was often performed, especially during Holy Week. /.../ Part of the picture here is that during the Enlightenment the upper social classes felt that they were to an ever-greater extent relieved of their duty to take part in the Church’s divine services for the general public. /.../ It was in full accordance with these tendencies and their social domain for Roman’s mass to be performed in Count Ekeblad’s residence. And was this same Ekeblad moreover Roman’s patron?” (Bengtsson 1984, p. 2).

There is evidence, however, that individual movements of *Then Svenska Messan* may have been performed in divine services. In the 1760s the cantor of Klara Church, Carl Nordén, often performed the movement *O Herre Gud, Guds Lamb* (Oh Lord God, the Lamb of God) from Roman’s mass during the taking of the Eucharist in Holy Com-

munion services. Nordén was one of the musicians that Roman called upon to participate in the funeral and coronation ceremonies in the autumn of 1751. And, as the cantor of Klara Church, it is probable that he also took part in the performance of the mass at the nearby Ekeblad residence in the spring of 1752 and that he was therefore well acquainted with the music (Helenius-Öberg 1994, p.181).

We still do not know whether His Excellency Ekeblad might have been the person who commissioned *Then Svenska Messan*. Nor do we have any solid information about who participated in this performance of the mass. But it is probable that Roman brought in both musicians and singers from the large number of participants in the royal funeral and coronation a few months earlier. Besides the Royal Court Orchestra and Adolf Frederick's Chapel Orchestra – together a total of some forty musicians – Roman had then recruited some thirty amateur musicians along with oboists from the Royal Guard. Moreover, the vocal parts of the funeral and coronation ceremonies required vocal soloists and choristers, which for those occasions consisted of schoolchildren and cantors from schools and churches in Stockholm, as well as university students from Uppsala. A total of more than a hundred people participated in these royal rites.

We don't know which of these individuals probably took part in the performance of *The Swedish Mass*, nor how many people performers there were. Of course, the rooms of the Ekeblad residence could not accommodate such a massive ensemble. "Perhaps" – Ingmar Bengtsson writes – "some of the audience members were placed in adjacent rooms? (Only the ladies would have been seated, by the way.) Extant copies of sheet music for orchestral parts indicate that there were about fifteen instrumentalists. But such assumptions are uncertain; orchestral parts can so easily be misplaced" (Bengtsson 1984, p. 3).

The notices quoted above from *Stockholms Post-Tidningar* tell us that the performances of *Then Svenska Messan* in the Great Hall of the House of the Nobility in 1780 were led by the concertmaster of the Royal Court Orchestra, Erik Ferling, and the vocal soloists named in connection with these occasions were among the most eminent actors at Gustav III's opera (founded in 1771). There was no royal opera in Roman's day, but we recognize the names of some singers that were associated with court ensembles. It's probable that Director of the Royal Court Orchestra Roman engaged some of them in the premiere of the mass in 1752. No names are found in the soloists' sheet music, which otherwise was rather commonly the case. But Ingmar Bengtsson regards it as probable that "the soprano soloist ought to have been 28-year-old Hedwig Witte, who was part of a well-known family of musicians and who, according to Hülphers, had a 'very pleasing voice'. The alto solo may have been sung by Susanna Keijser from Hamburg. To be sure, she was nearly 60 years old, but she seems to have been a persistent lady who gave her own 'farewell' concert as late as 1753. But might it be that she had to stand aside for her own brother Fredric Christian, who was specially summoned to Stockholm to sing *Alto* in connection with the coronation? The bass soloist ought to have been Andreas Elias Erhardt, also German born" (Bengtsson 1984, p. 3). There is little doubt that Roman had the firm backing of His Excellency Ekeblad to engage musicians and singers of the highest calibre for the premiere of the first mass ever composed with texts in Swedish.

Then Svenska Messan – text and music

The text of the Christian high mass comprises five sections – Kyrie, Gloria with Laudamus, Credo, Sanctus, and Agnus Dei. These texts, called *Ordinarium missae*, recur in the Catholic Church at every high mass throughout the ecclesiastical year and have been set to music by a great number of composers across the centuries. In the Protestant Church – where several of these liturgical elements, with their Gregorian chants, are often replaced by church tunes in the vernacular – the mass compositions are often limited to the first two textual sections. Roman's Svenska Messa is, in its form, a short mass of this kind, a *Missa brevis*, in which he followed tradition in choosing the regular movements Kyrie, "Lord, Have mercy on us", and Gloria, "Glory to God on high", with the adjoined Laudamus, "We praise Thee". The Kyrie text consists of three short pleas for mercy – pleas which in solemn contexts are trebled in mass compositions.

The Gloria with its *Laudamus* is, alongside the Credo, one of the longest texts of the regular mass. It was therefore often divided into a series of movements, which entailed that the texts for each individual movement were rather brief. This is also the case in Roman's mass.

Otherwise, Roman evinces a loose approach to the liturgy of the divine service, making use in his music of neither Gregorian chants nor the churchly tunes that might have been considered. The musical structure – stark contrasts between instrumental introductions and ritornellos, mostly homophonic choral movements and solo parts in the style of Italian opera – is rather concertante in character. The scoring is for string orchestra, two oboes, and four vocal soloist – Canto, Alto, Tenore and Basso – who are alternately used solo and chorally. In the performance at the Ekeblad residence, the figured bass was probably carried by, besides low strings and bassoon, the chords of a harpsicord alone. On the other hand, Ferling's score, which was used for the 1780 performances, expressly states *Organo*.

“In his 1747 elaboration of Leo's *Dixit*, Roman had reduced the double choir to a single four-part choir. On the other hand, he enriched and expanded the orchestral parts all the more. Similar tendencies can also be observed in his mass. To be sure, the choir dominates in the first and final movements. But looking at the work as a whole, we are rather struck by what a large portion is dedicated, on the one hand, to purely instrumental introductions, ritornellos, and postludes and, on the other hand, to vocal solo parts – arias and duet sections. Nor are the orchestral parts merely a framing, of secondary importance. On the contrary, many of them are independently developed, sometimes as a kind of concertising foils to the vocal parts. And time after time, we hear echoes from Roman's *sinfonias*, orchestral suites, and concertos.

Also worth noting is the freedom with which Roman exploits the vocal parts in a rich variety of shifting combinations. He uses many of these that involve the extremes: just a solo voice, on the one hand, and a simple homophonic choral movement, on the other. In other words, there is no lack of surprises, which helps bring life to the otherwise rather undramatic musical fare” (Bengtsson 1984, p. 5.).

This is how Ingmar Bengtsson illuminates the personal freedom that characterises Roman's tonal language in *Then Svenska Messan*, but he also places it in a broader European context:

“Also stylistically there are contrasts, most strikingly – at least to the modern ear – between the solemnity of some of the choral movements and the solo numbers and instrumental ritornellos, which were sometimes influenced by the Italian opera style of the day. These shifting styles should by no means be interpreted as symptoms of a lack of religiosity; It is quite simply an instance of a widespread tendency that typified the times. It's not even the case that Roman was merely being carried by the current here. While it may be difficult for us to comprehend this today – as we lack familiar representative works from that time with which to compare it – but Roman's mass reveals a clear striving to achieve, with simple dignity, the “Devotion and attention” that he had stated as his goal as early as 1731” (Bengtsson 1984, p. 5).

Critical comments

The title of the work

Johan Helmich Roman himself has only written *Kyrie!* as title on the first page of the manuscript and on his own list of works (Ro 95). The most important copies of the Mass that exist today have the following titles:

Kyrie (Ro 95, Ro 62a)

Then Svenska Messan (MAB KO Sv R)

Svenska Mässan (Ro 62b, Molér, Stockholms-Posten 1780)

Thus, Roman himself just used *Kyrie!* as title. Carl Johan Meijer, who was employed by the Riksbank as an accountant, was also organist at the Riddarholmen Church and belonged to the Royal Court Orchestra's copyist group (H/N 5)¹ and made a second copy of the work (KO Sv R).

It was however Roman's pupil and successor Per Brant who first used the title *Then Svenska Messan* on Meijer's copy. Later on, the violinist Eric Ferling in 1780 just wrote *Svenska Messan* on his copies.

Performances of the Swedish Mass at the time

The Swedish Mass was led by Roman himself in Claes Ekeblad's residence, probably in March 1752. The number of musicians on this unique occasion was probably limited since it took place privately at Ekeblad's; The fact that the year before there were over a hundred musicians at the coronation ceremonies was something else entirely. At that time, musicians and singers were guaranteed a salary. At the first performance, there was no paying audience. To think that several performers should have volunteered, perhaps even without compensation, seems unlikely unless Ekeblad himself opened his wallet. Copyist activities at the Royal Court Orchestra were regulated by statutes in force between 1699 and 1773. But since Roman himself copied the parts for this mass, it supports the idea that the performance took place on a more private basis, without direct involvement of, for example, the court orchestra.

Single-set instrumental parts, three vocal soloists and four choristers is a reasonable thought, a total of one and a half dozen musicians, including those who, according to Roman's score, play bassoon² and cello. But if the choristers were less confident singers, one can well imagine a few more.

The violinist and concertmaster of the Royal Court Orchestra, Eric Ferling, led performances of The Swedish Mass in Stockholm in April and October 1780. Here he continued Roman's tradition of performing The Swedish Mass, as the highly spiritual music it is, in the Hall of the House of Nobility. These performances were advertised in the press with an expected large influx of audiences. It was not until 1947 that The Swedish Mass was performed in Stockholm again.³

Eric Ferling (1733–1808) was a violinist and composer. He organized concerts in the House of Nobility as well as chamber music concerts in the orangery at Kungsträdgården.⁴ His contemporaries regarded him as one of the foremost violinists in Sweden. He was secretary of the instrumental division of the Royal Swedish Academy of

¹ Be&DaHN p. 13. I. e.: Ingmar Bengtsson and Ruben Danielson: Handwriting and Musical Calligraphy in the J. H. Roman-Collection of the Swedish Royal Academy of Music. Uppsala MCMLV. (1955)

H = Handwriting, N = Musical Calligraphy (Sw.: "notpikturer"). H/N 1 = J H Roman.

² Noteworthy: In Ferling's vocal material (Västerås) there are no bassoon parts preserved.

³ IBn, PROP 9920.

⁴ Ferling was born in Turku, Finland, on 3 March 1733.

Music. Ferling spent the last eighteen years of his career as concertmaster at the Musical Society of Turku, Finland. As H/N 18, Ferling appears as a copyist of, among other things, J H Roman's music.

The Swedish Mass was premiered close to Eric Ferling's 19th birthday. The earliest known musical information about Ferling is from 1761, three years after Roman's death. Ferling joined the Royal Swedish Academy of Music in 1771. Thus, it is less likely that he had any direct contact with Roman.

Apparently, Ferling used his own copy of the score (MAB Ro 62b) and the vocal material that is now in Västerås (Molér 145. 31.). About twenty congruencies show that the vocal material in Västerås agrees with Ferling's score transcript of the Mass (62b). Thus, the entire Ferling material would include a complete score, choral score, vocal soloists, choristers (choralists) and instrumental parts.⁵ That the material was divided at a relatively early stage for unknown reasons is confirmed by the records of the Royal Swedish Academy of Music from 1804, when Ferling sent two scores from Turku to the Academy in Stockholm, "one his Swedish *Mass* and the other: *O God we promise you*, both as scores, with written out parts for the latter."⁶

The interesting comparison between the four sources 62a, KOSvR, 62b and 145(31) also shows congruencies between Roman's autograph (62a) and Meijer's score (KOSvR). The latter bears a clear resemblance to Roman's *autograph*, but it must nevertheless be regarded as "early material" because it appears to us incomplete. When you look at it today and compare it with Meijer's and Ferling's material (scores and parts in Västerås) you understand how Roman thought regarding when and where violas and oboes should play and when vocal soloists have their entries vis-à-vis ripienists (choristers). However, thanks to the works of the copyists it is possible to prepare a score mainly in accordance with Roman's own autograph (62a), even if these copies were made later, or even much later. Roman wrote his score mostly for his own sake and for the copyists; He knew exactly how the mass should be performed. He didn't need to be overly explicit. There are clear tendencies in Meijer's and Ferling's works towards "improvements" and perhaps their own "more modern" interpretations, mainly regarding articulation and stylistic performance. They belonged to a younger generation of musicians.

As far as possible, Roman's own autograph (62a) has been the main source for this edition and therefore reflects the musical conditions that prevailed in Stockholm at the time of the performance in 1752.

His ideas concerning Swedish as a musical language were appreciated and lived on, among other things through the fact that his works were performed long after his death.

Claes and Eva Ekeblad

Count Claes Ekeblad belonged to a well-reputed noble family. In his long term of office, he held several titles and political positions⁷. The titles were almost a dictionary in themselves: *rector illustris* (at the Academy of Turku in 1725), Clerk (in the National Archives and the Chancellor's College), Chancellery Junker, Chamberlain, Chancellery, Envoy, Privy Councillor, Grand Privy Councillor, Chief Marshal, Chancellery President and Chancellor (at Åbo Akademi University). For a long time, he was one of the king's closest men. Claes Ekeblad owned several estates: Stola, Fröslunda, Lindholmen Castle and Mariedal Castle, all in Västergötland. In addition, he owned the so-called Ekeblad House between what is now Gustav Adolfs torg and Jakobs torg – where the Royal

⁵ BeRI p. 107: "The material for the mass may be that used for the first performance in Stockholm in 1780, since one part bears the inscription "Ferling"." To what extent IBn has studied the Västerås material in more detail is unknown, but my (Jan Enberg) analysis with the above-mentioned invariances as demonstrated results points in the same direction as IBn's assumption.

⁶ BeRI, p. 93.

⁷ On the Ekeblad dynasty No. 71, see https://www.adelsvapen.com/genealogi/Ekeblad_nr_71

Swedish Opera house is currently located. The Ekeblad House⁸ was later bought by King Gustav III and demolished (circa 1774) to make way for the current opera house. If any of the larger halls in the Ekeblad building had as much as a third of the total area (about 730 m²), the room would be about 245 m². Storkyrkan (Church of Saint Nicholas) has a maximum of 2100 m² exterior dimensions. That is, the largest room in Ekeblad's house constituted at most about 12% of the inner area of Stockholm Cathedral.

On 3 December 1748 Eva Ekeblad De la Gardie became the first woman in Sweden to be elected to the Royal Swedish Academy of Sciences. She was 24 years old at the time. The reason was probably that she had demonstrated the possibility of extracting potato flour (including powder), starch and brandy[wine] from potatoes, of course very important discoveries for the time.⁹ The Ekeblad House was thus inhabited by two members of the Royal Swedish Academy of Sciences. It may seem generous of the privy councillor, the chancellor and member of the Hat party Claes Ekeblad to recommend J H Roman as continued Court Superintendent without further obligations upon his "retirement", but Roman would probably have served himself by this. Ekeblad, however, did not suffer the same fate in this respect; the end of the Hat party era caused that he was forced to resign – without a pension.

This period in Stockholm and abroad was particularly revolutionary. The "Russian War of the Hats" in 1741 was a foreign policy disaster and the Hat party members General Lewenhaupt and Lieutenant General von Buddenbrock, were scapegoats for the war losses and were beheaded (!) at Norrtull in Stockholm in 1743.

The detailed ceremonial ordinances printed by the court in 1751 at King Fredrik I's funeral and King Adolf Fredrik's coronation are both signed:

*On His Roy. Majesty's Most Gracious Command
Clas Ekeblad*

There is nothing remarkable about this, but it shows that Roman and Ekeblad had tasks that really coincided in their everyday lives.

Ekeblad was heavily involved in the preparations for war against Russia in the Secretarial Committee, the Minor Secretarial Deputation (*sekretissimum*) and as an envoy at the French court as successor to Carl Gustaf Tessin. In the election of the chancellor after Tessin's resignation in 1752, he had to take a back seat to the somewhat younger Anders Johan von Höpken who took office on 17 March 1752. In these times of domestic and foreign policy chaos, it was perhaps not so easy for Roman to find a suitable forum or opportunity to present The Swedish Mass. Against these backgrounds, the performance in the Ekeblad House in March may seem less unnatural.

The Ekeblad House at the former Norrmalmstorg, now Gustav Adolfs torg

At that time the highest-ranking people in the kingdom had very stately residences, not too far from the Royal Palace in Stockholm. In Erik Dahlbergh's "boastful work" *Suecia antiqua et hodierna* (1716) there are drawings of the houses belonging to Wrangel, de la Gardie, Bonde, Oxenstierna, Brahe, Bååt, Fleming, Rosenhane, Wrede, Piper, Tessin, Sparre and others.

The Ekeblad House was not as "incomparable" as de la Gardie's "Makalös", but it had a stately justifiable location and size on the square with a view of the Royal Palace. Drawings of the house are missing today, but depictions of Dahlbergh/Swidde and Ehrenstrahl and contemporary maps provide guidance on the house's location. Ekeblad's house was a five-story building (?) with a pitched roof and a frontispiece facing south with a view of Strömmen and the Royal Castle. Since *the piano nobile* usually was located

⁸ Kv. Norrström / Norrbro – both names appear in various sources and secondary sources. (Today, Arsenalsgatan begins its route east of Gustav Adolfs torg.)

⁹ She never attended the meetings of the Royal Swedish Academy of Sciences and from 1751 onwards she is noted as an honorary member. "Attempt to make bread, brandy, starch and powder from potatoes". Number 9 of the Proceedings of the Royal Swedish Academy of Sciences in 1748 was printed in 4000 copies.

on the second or third floor, it was probably there that The Swedish Mass was performed.

Source material

Anna Lena Holm has given a commendable account of the total source material relating to The Swedish Mass in her list of Roman's vocal works. For this practical edition MAB Ro 62a has mainly been used, as mentioned earlier. Since this source is, so to speak, supplemented and completed by Meijer, his own copied complete score (KO Sv R), and to a small extent, Ferling's d:o (MAB Ro 62b) have also been used.¹⁰ Other source material¹¹ has not been deemed relevant in the context of this release.

Sources briefly

MAB Ro 62a – Roman's autograph (H/N 1), supplemented by Meijer (H/N 5) – score in the J H Roman Collection.

A known fact is that Roman himself was sparing of both titles and his signatures on his own works. But his unmistakable hallmark is that at the beginning of the works, at the top, he wrote *O. H. h!* (*Oh Lord help!*) and ended the work with *G. v. L.* (*God be praised*). This is also the case with 62a.

KO SvR – a complete, but untidy, copy of 62a made by Carl Meijer (H/N 5) – score in MTB's Rarities Collection.

MAB Ro 62b – copy by Eric Ferling (H/N 18) – score in the J H Roman Collection.

MAB Ro 62 c – largely copied by Per Brant (H/N 2).

145. (31) – choral scores, vocal and instrumental parts in Västerås, which were used by Eric Ferling in 1780 together with his self-copied score (62b).

Ro 95 – "*Of these and subsequent Words there is no Musique in this volume.*" Collection manuscript, list of Roman works. Among other things, the lyrics to *Kyrie*.¹²

The handwritings and notations (H/N) found in the above sources are unproblematic in this context, as are the watermarks.

Other sources – movements 4 and 4b, and 9(a), 9b and 9c

The bass aria 4b and the soprano aria 9b in the Roman autograph 62a are written in a comparatively fresher, more expansive and more energetic style compared to the rest of the Mass. These arias are also written for other voices, soprano and alto. Arias 4 and 4b have the same key (D minor) but the E major for movement 9b feels a bit strange in the grand harmonic order of the movements. In particular, the key sequence **A major, E major, B minor, E minor** would feel backwards (with the tonic variant in the middle cadenza) compared to the **A major, D major, B minor, E minor** in the middle of the Mass, which begins and ends in F major.

Movements 4b and 9b do not feel primarily as possible alternatives in the Mass, but as stand-alone arias that have been performed in other contexts. Anna Lena Holm has also given each of these two free-standing movements, which are bound in The Swedish Mass (HRV 404), their own number:

HRV¹³ 902 – O Herre Gud Guds Lamb

HRV 941 – Vi lofve Tig

The movement 9c is the same movement as 9(a) but rewritten from an alto aria to a soprano and in a different key, from the original D major to F major, and must therefore

¹⁰ Simply denoted 62a and 62b respectively.

¹¹ See further ALH p. 16.

¹² ALH, p. 269. The movement is a (stand-alone) movement in four bars with the same text (*Lord God God's Lamb*) whose melody is based on descending triads, all under an unmistakable squiggly string trio typical of Roman.

¹³ The numbering of the works after Anna Lena Holm: Thematic list of J.H. Roman's vocal works (1994).

have been performed separately in a different context than the Mass as a whole.¹⁴ One source (62c) also has a flute part as a possible "sound amplification" for V1. The sources found in LUB, MAB 62 c-d and C2B-R as well as Härnösand and UUB refer to movement 9c.

Regarding the source material in Västerås

The grammar school collection in Västerås includes several forgotten but interesting notated music sources, such as Molér 145(31). Wilhelm Molér's list¹⁵ contains an extremely limited indication of its contents.

In fact, there are three different types of booklets for the Swedish mass in the Västerås material, most of them written by H/N 18 = Ferling (unless otherwise stated below) and a few by H/N ?.

The material has been catalogued and digitized and is freely available on the ALVIN portal.¹⁶ Watermarks have not been examined, nor have handwriting and music notation autographs. It seems as if Ingmar Bengtsson did not examine the Västerås material.

Regarding KO Sv R (Meijer):

"Furthermore, there are only preserved (read: known) manuscripts in the country, which either contain vocal material for the work or scores for individual movements."¹⁷

Movement indications

Movement indications have changed from J H Roman via Meijer to Ferling. It seems that Meijer, for some unclear reason, refrained from giving movement names to some of them, even though he apparently followed Roman's/Meijer's score like a slave (62a). In Ferling's own score (62b), new movement indications appear for numbers 1, 4–5 and 7; *Maestoso*, *Andante mosso*, *Allegro* and *Commodo*. At the same time, this suggests something about the chronological order of the sources; Have there been other scores that might have been more consistent with the vocal material in Västerås? After all, Ferling's score (62b) made a trip to Turku (Finland) and back.

As early as 1968, Ingmar Bengtsson noted that Roman had subsequently provided the movements with indications:

"From other interesting details, it may finally be noted that in the autograph score there are certain tempo markings, etc., which were obviously inserted by Roman afterwards. (They differ from the primary source mainly by significantly blacker ink.) These secondarily added tempo markings etc. are missing in the MAB:KO/RoM¹⁸, which must mean that the transcript has been made with the autograph as a model but before Roman supplemented this with the remaining tempo markings and the like. It is still too early to say what this means regarding the exact year of the newly discovered Meijer copy. But it is likely that the time of the creation of the source is quite close to the time of the performance of Roman's Mass in Claes Ekeblad's house in 1752."¹⁹

Only the movements 13a-b do not have indications signed by Roman; *Grave* in movement 13a is a later inscription but can be found in Meijer and Ferling. The fact that movement 13b is a fugue has been "established" by Ferling.

¹⁴ It was completely out of the question that Roman would have inserted an aria in the key of F major between two movements in the keys of A major and B minor.

¹⁵ LIST | OVER | MUSICALS | In | Västerås Higher Comm. Grammar School Library | until 1850 | OFF | W(ilhelm) MOLÉR, p. 145. (31). »The Swedish Mass». Handwritten score with solo, choral and orchestra — together 27 parts.

¹⁶ <https://www.alvin-portal.org/alvin/view.jsf?pid=alvin-record:216067>

¹⁷ IBn 1970 p. 3.

¹⁸ Read: KO Sv R, i. E. Meijer's score.

¹⁹ IBn 1970 p. 4.

The lyrics of the Swedish so-called short mass – missa brevis

The text of Roman's "Lutheran" Swedish Mass **corresponds to the missa brevis**, i.e. a shorter Mass that only includes texts from the Ordinary's *Kyrie* and *Gloria* in the Catholic Church. Neither J H Roman nor the copyist Meijer numbered the sentences, since they were very familiar with the order of both the Catholic and Lutheran Masses. The Latin *Missa brevis* was later completely abandoned in favor of similar Swedish equivalents; "The Mass" as a term was replaced by "Church duty". Still later, in 1894, the word "Mass" appears only in linguistic combinations such as "High Mass" or "High Mass Service".

To facilitate orientation towards the traditional Catholic order of the Mass, the Latin²⁰ designations have been given at the beginning of each movement of the edition.

Spelling

As far as the text of J H Roman's *Kyrie* (The Swedish Mass) is concerned, the question of spelling is no problem, since the Mass Orders were published (in print) several times over the centuries in Swedish, as was pointed out at the start. Roman's spelling of the lyrics to The Swedish Mass and its orthography is somewhere between the 1735 church handbook²¹ and the 20th century standard Swedish and is limited to only a few deviations in relation to the above-mentioned handbook.

It might have been easy to start from Roman's pure text without music from the source Ro:95, but we do not know when he wrote that text in relation to 62a, only that the vocal text and music in 62a were written at the same time. What we absolutely can bring from that source is the main title: *KYRIE!*

That makes it easy to make the decision to **keep generally Roman's spelling from 62a** in the edition. This gives the edition a textual appearance that does not deviate too much from modern Swedish and thus relatively easy to read/sing and further speculations about pronunciation due to spelling will be unnecessary. This is not to say that the pronunciation was the same in the 1700s as it is today!

Contracted words, etc

Sometimes J H Roman (?) contracts the text, e.g. **Herre_allena**, instead of "burdening" the music with additional notes to spread the text to, as in movements 12 m. 56 and 67.

The image shows a musical score for four voices: C (Soprano), A (Alto), T (Tenor), and B (Bass). Each voice part has a staff with a treble clef (C, A, T) or bass clef (B) and a key signature of one sharp (F#). The lyrics are 'Her - re al - le - na then' written below each staff. The music consists of a simple melody with some rests and ties.

Unfortunately, that part of the movement is notated by Meijer (62a). Ferling has written this in his score (62b) in the following ways, e.g. *Herrealena* and *Herre_alena* respectively.

Arbitrarily, one can interpret Meijer's own score (Ko Sv R) to mean that he wrote *Her re al le na*.

This is marked as **Herre_allena** in the edition.

Cf. sheet music example here.²²

Sometimes J H Roman uses short forms of words to make it easier to adapt the music to the text.

Manniskiomen – menskiomen – menskiom, verldenes – verldens. Sometimes he omits words: **I Guds Faders härlighet becomes i Fadrens härlighet.**

²⁰ Note that the text of the Mass begins with (Greek) *kyrie eleison* (κύριε ἐλέησον) – i.e. from the Greek Orthodox Church. The rest of the Roman Catholic text of the Mass is in Latin.

²¹ The prints from 1716–1735 and 1757 are based on the 1693 Handbook.

²² All the music examples in this preface refer to notations in the original clefs to be easily compared with the source material.

The numbering of the movements

In various contexts (e.g. articles by IBn) there have been arguments about the order of the movements, for example in relation to the order of the Mass. There are two main sources (Ro:95 and 62a) as well as Roman's autographs (H1) that indirectly and directly show the order of the movements. The inserted movements in 62a (4b, 9b) have, for reasons discussed elsewhere in this work, been disqualified as parts of the complete Swedish Mass.

Both the score copied by Meijer (which does not include the "extra arias") and Ferling's vocal material (e.g. his own violin part) have the same order of movements. In addition, all of Ferling's parts are uniformly numbered, even in accordance with existing movements in the choral score (Västerås).

Roman has taken the liberty of reusing the texts of the mass in several movements. One might think that Nos. 7–8 would have been written as a replacement for No. 6, but there is a continuity in 62a, and above all this idea must be dismissed by the fact that both Meijer and Ferling arranged and numbered the movements 1–13.²³ Roman has also in Ro:95 clearly reprised the text "*Tu som borttager ...*" from movement 11 to movement 9. All in "the name of religious and artistic freedom". Meijer's copied score (KO Sv R) also follows the pagination of 62a, i.e. a clean, but sloppy, transcription. To sum up: Roman has in the autograph Ro:95 stated the order of the movements!

There is no obvious suspicious passage in the score where one can suspect that the movements were "assembled" incorrectly!²⁴

If one compares Roman's text with the order of the Mass in Swedish from 1735, the latter lacks the text of movement 10 (*You, sitting on the Father's right hand*), but it is found in the Latin text for Gloria, which is included in the *missa brevis*. Roman took advantage of his artistic freedom.

Instrumentation

Roman's autograph (62a) says a few things about the instrumentation:

Fagotto (movement 2, p. 49) – Here Roman has indicated *Fagotto* in the instrumental bass part, apparently because Violino 1–2 is fully occupied with powerful accompanying double-grip chords, while the melody has been left to the oboes, which at that time, in such contexts, used to be accompanied by bassoons. It is plausible that Roman intended a special sound by doubling the soprano part while the other vocal parts pause.

Hypothetically, it is possible that Roman originally intended the Mass to be performed in a room with an organ that had a bassoon stop, and that he is referring here to the registration of the bassoon stop²⁵. The *Fagotto* organ stop could also be called *Dulcian* or *Bombard* and was then usually a 16" voice, something that did not occur in so-called chamber organs. Considering the other circumstances at the performance at the Ekeblads, the woodwind instrument seems more likely. But there is no bassoon part among Ferling's material in Västerås (1780).

²³ Cf. ALH's note, p. 21.

²⁴ p. 55: Mov. 6 ends and mov. 7 begins on this side; Both have (initially) the same text. Movement 7 ends on a right-hand side (p. 61) and No. 8 begins on the reversal left-hand side.

p. 75: No. 8 ends, and No. 9 begins on this page. Another reason why No. 9b doesn't fit here; already occupied.

P. 95: No. 11 ends and No. 12 begins on this page.

Suddenly, on p. 107, the No. 9b is inserted, even though the No. 12 was not finished; It continues on p. 115–119 after 9b ends.

No. 13b is also interrupted by No. 4b inserted on pages 127 to 134 and ends with pages 135 to 149.

²⁵ Klingfors (1991): 5.C.2 Wind instruments, gravity, bassoon, and lingual bass, *passim*.

Violoncello (5th movement, m. 20) – In this solo section with Canto and the instrumental bass, Roman has written *Violoncello*. He probably meant a lighter accompaniment here (and at similar sections) instead of double bass, etc.

Figured bass (basso continuo)

Only movement 4 of Ferling's score contains complete bass figures, included in the edition. Otherwise, there are no figures at all in the bass part. It is probable that Roman played this part himself at the Ekeblads.

Articulation and nuances

When it comes to the instrumental parts, Meijer and Ferling usually followed Roman's various forms of slurs. In a couple of places, Ferling has omitted slurs, but surprisingly, Meijer has omitted them in six cases. A clear proof that Ferling has not copied Meijer.

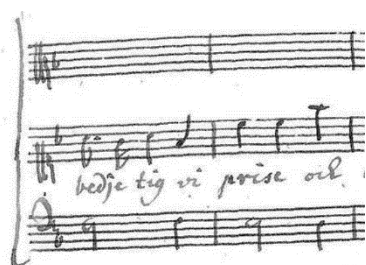
The major uncertainty regarding slurs concerns movement 1. Here even Roman himself is inconsistent in stating these. The basic idea has probably been (?) that V1-2 and Vla in most frequent cases play bound 8th notes (legato or string vibrato) two and two in this movement. In this edition, bows for string vibrato have been printed from bar 9 in V1-2 and Vla in a supplementary extent.

In The Swedish Mass, Roman uses dynamic expressions ranging from *pianissimo* to *fortissimo*. In the edition, they have been written out in all parts; Roman has usually given nuances for individual parts in the score. That is, if R. has written a nuance in V1, they are consequently written in all the string parts in the edition.

In general, it can be said that Meijer or Ferling provides little support or help for generations to come beyond Roman's autograph regarding slurs, articulation, etc. Here, the absence of Roman's presumed own copies of the parts for the first performance in 1752 is noticeable.

Viola col Basso – Roman tells us: "read between the lines"!

As mentioned earlier: Roman wrote the score for the Mass to be copied/read/led by himself (at the Ekeblads). On this occasion, he was able to be extremely simple and resource-efficient in his notation. In parts at that time, it was common for the viola **sometimes** to play *col basso*, i.e. two octaves parallel to the double bass. Meijer and Ferling have provided some guidance for the interpretation of this.



In movement 4₁₈ (and many similar passages²⁶) Roman has deliberately (!) omitted any notation. By this he meant that the specific part should play the same as any specific other; often stated which one, but not always! Rarely is there any real doubt as to which one, but it may require reflection. The situation in 4₁₈ is that there is absolutely nothing but note lines for the viola (the top part in the example), understood: the viola plays *col basso*, like the bass part. Should Roman indicate that the viola has pause – then he draws a bar rest for these bars. In movement 7₂₋₉ there are other special conditions; See under comments (in Swedish).

Solo – tutti

Compared to Ferling (1780), Roman was rather sparing in marking *solo* and *tutti*. However, in some places he is truly clear about these things. One might think that solo and tutti parts naturally can be distinguished from the context and would be superfluous, but for the practical singer these passages have been marked, as Ferling did, in the edition. Bars 38–44 in movement 12 (*Ty Tu äst allena Helig*) contain two-bar motifs of a fugato character, which are best sung with several players per part. Ferling, on the other

²⁶ This does not apply just to *col basso*!

hand, has marked these with solo and tutti. The edition has been provided with a logical "generous" indication of *solo – tutti*.

Deviating beat length

In some movements in The Swedish Mass, and in other works, Roman has suddenly lengthened the bars to double the length while retaining the time signature. The reason is not clear, but it is a known phenomenon among J H Roman and other contemporary composers²⁷. Sometimes the "lengthening" takes place already in the first bar, as in the 7th and 11th movements of The Swedish Mass, i.e. the time signature is one, but the bar lengths are doubled throughout the movement. Roman's bar lengths have been kept intact in the edition, according to source 62a.

Regarding movement designations, the copyists Meijer and Ferling have sometimes given different time signatures and movement designations compared to Roman. As far as bar lengths are concerned, they have been faithful to Roman in this respect.

Remarks

The remarks refer to scores written by Roman, Meijer, Ferling, and Brant²⁸ (movement 3) as well as Ferling's parts from Västerås.²⁹ Some information also from Ro 62c which includes Knigge (?).³⁰

General procedures

Roman himself uses fully written out dynamic **nuances** such as *piano*, *fortissimi*. There is good reason to believe that Meijer strictly copied Roman in this regard in Ro 62a. Therefore, this source has been the main source, and the dynamics are printed accordingly. But there are other good reasons to include also the dynamics of other copyists, not least Ferlin, even if the source is of a later date. All such designations have been noted with modern abbreviations such as *p*, *ff* without further remarks or comments.

Marcato, and other articulation markings

The so-called "Telemannian" accents used by Roman (|) have been notated with a more apostrophe-like character (') in the edition. In the case of parallel passages without accents, these have been supplemented without further comment.

Appoggiaturas have been noted in the edition in two primary ways. Before a 16th note, Roman usually has an 8th note as appoggiatura, and this is also the case in the edition. In other situations, the sources contain a varied flora of appoggiaturas of different lengths. Therefore, there has been reason to simplify these, and they are noted in the edition as 4th notes. Roman's slurred appoggiaturas are indicated with a slur, the others have been marked with a dashed slur.

²⁷ See is IBN 1955 p. 268 note 1 and p. 119 note 2.

²⁸ Commented under notes (in Swedish).

²⁹ MAB Ro 62a (Roman), MAB Ro 62b (Ferling), MAB KO Sv R (Meijer), Västerås, Molér 145(31).

³⁰ MAB Ro 62c – see further ALH (HRV 404) p. 19.

The image displays five staves of musical notation. The first three staves show a phrase 'tu tu tu ru' with various beaming patterns: the first staff has a single beam for all four notes, the second staff has a beam for the first three notes and a separate note for 'ru', and the third staff has a beam for the first two notes, a separate note for the third, and a separate note for 'ru'. The last three staves show the phrase 'ra va - re Gud' with different beaming: the first staff has a beam for 'ra va' and a separate note for 're', the second staff has a beam for 'ra va' and a separate note for 're', and the third staff has a beam for 'ra va' and a separate note for 're'.

The **beaming** of notes presented by Roman has been followed carefully, with a few exceptions. At a first glance, different beaming for the same phrase may seem incompatible. But it is likely that the beaming has three main purposes. If one applies the prevailing principles of tongue articulation to woodwinds, the oboes should articulate like the following example: The first note of the beam should then be marked as the "starting tone" for the following chain of articulation where "ru" gets the main emphasis in the next bar. V 1–2 start the same phrase with up-bow; the beam shows that the down-bow begins. In this way, the wind and string parts harmonize in terms of accentuation, etc. The vocal parts follow the principle that a new syllable breaks the beaming, and that (in this case) the 4th notes are normally separated; That is why the beaming in the alto part is broken over *va - re*.

Concerning abbreviations, quoted literature, tables, illustrations and note examples – see the Swedish text enclosed.