

# Morten Ræhs

(1702–1766)

## Sonata 8.

From

10 Solos à Flauto Traverso & Violoncello

(ca. 1748)

The Royal Library, Copenhagen, Gieddes Samling I,15

Edited by

Christian Mondrup & Mogens Friis

Continuo realizations by

Christian Mondrup

# Preface

This score is part of the first modern edition of 10 sonatas for flute and basso continuo by Morten Ræhs (1702–1766) based on a manuscript kept at the music department of the Royal Library, Copenhagen as “CII, 35” (Gieddes Samling I,15 2<sup>o</sup>) titled “10 Solos à Flauto Traverso & Violoncello Dall Sigr M: Ræhs”.

The manuscripts, prepared by one or more copyists, have many obvious write errors, the correction of which have been reported in the critical notes at the end of the full score and the urtext score or, in the case of obviously missing ties, indicated in the modern edition as dashed ties. A few changes made by the editors are not error corrections but rather due to musical considerations such as rhythmic or melodic consistency. These changes are marked directly in the score with note numbers referring to corresponding music examples in the critical notes.

A general problem with the manuscript source of the sonatas is the phrasing slurs which seem to have been drawn sometimes very casually. This often leaves the editors with the problem of ‘reconstructing’ the actual intentions of the composer. Hence the phrasing slurs found in our modern edition should be taken with a grain of salt. We strongly recommend our critical readers to compare our slurs with those found in the facsimiles of the manuscript.

The use of accidentals in the manuscript source seems to reflect a change of practice at the time of copying. Sometimes accidental sharps, flats and naturals have been set redundantly within a bar while at other occasions in accordance with modern usage. In our modern edition the accidentals have been “normalized”, most often silently, but in a few cases accidentals added by the editors have been surrounded by parentheses.

The editors want to thank Colin Booth for his kind and generous advice on the continuo realisations.

The scores have been typeset by Christian Mondrup by means of the music notation program MUP (see the Arkkra Enterprises home page <http://www.arkkra.com>) for the note graphics and the publishing program T<sub>E</sub>X (see the T<sub>E</sub>X Users Group home page <http://www.tug.org>) for frontpages, critical notes etc.

Our edition of the music by Morten Ræhs is “free” sheet music provided for non-commercial usage meaning that you may download the files for viewing or printing on paper and that you may give printed copies to others. It does not mean, however, that you may sell printed scores nor distribute digital copies of these editions in the given format or any other converted format without the express consent of the editors.

Mogens Friis (mogens.friis@mail1.stofanet.dk)

Christian Mondrup (scancm@biobase.dk)



9

5 # 7 # 6 6 5# 9 4 8 3 6

11

6 6 6 6 6 6 4 2 6 6 4 3 6

13

6 6 6 6 5 7 6 7 6

15

8 8 7# 4 3

Cadenza

16

Allegro Moderato

First system of the musical score. The right hand (treble clef) features a melodic line with trills (tr) and triplets (3). The left hand (bass clef) provides a harmonic accompaniment with notes marked with fingerings 6, 6, 6, 5, and 6. The tempo is marked *Allegro Moderato* and the dynamic is *pia*.

Second system of the musical score. The right hand continues with trills and triplets, marked with a *for* dynamic. The left hand accompaniment includes notes with fingerings 6, 5, 6, 7, 6, 6, 6, and 6.

Third system of the musical score. The right hand features more trills and triplets. The left hand accompaniment includes notes with fingerings 6, 7, 6, 7, 6, and 5.

Fourth system of the musical score. The right hand continues with trills and triplets. The left hand accompaniment includes notes with fingerings 6, 5, 7, 6, and 6, along with sharp signs (#) indicating accidentals.

9

6 4 # 6 6 7 # 6

12

6 6

14

6 6 7 4 6 2

16

6 5 7 7 6 4 5 6 6 5 6 6 6 5 6 5 7

Amoroso

Musical score for measures 1-6. The piece is in 3/8 time with a key signature of two sharps (F# and C#). The first staff (treble clef) contains the melody, featuring trills (tr) and triplets (3). The second and third staves (grand staff) provide harmonic accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

Musical score for measures 7-11. The melody continues with trills and triplets. A *pia:* marking is present in measure 10. The piano accompaniment consists of chords and single notes. Fingerings are indicated below the notes.

Musical score for measures 12-15. The melody includes trills and triplets. A *for* marking is present in measure 12. A first ending bracket labeled "1." spans measures 14 and 15. The piano accompaniment features chords and moving lines. Fingerings are indicated below the notes.

Musical score for measures 16-20. The melody continues with trills and triplets. A second ending bracket labeled "2." spans measures 16 and 17. The piano accompaniment includes chords and moving lines. Fingerings are indicated below the notes.

21

6 7 $\sharp$  6 5  $\sharp$  6 7  $\sharp$  6 5  $\sharp$  6 7  $\sharp$  6

27

4 6 6 $\sharp$  6 4 5  $\sharp$  7  $\sharp$  6 6 6

32

6 7 7 6 6 6 7 6 3

*pia*

37

4 6 7 6 7 6 5 5 4 3

*for*

## Critical notes:

### Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
2	Flauto	1	$\frac{1}{16}$ note in ms.
2	Flauto	6–7	$\frac{1}{32}$ notes in ms.
9	Basso	1–4	Beaming changed from 2+2 to 4
11	Flauto	15–17	$\frac{1}{64}$ triplets in ms.
15	Basso	3	B.c. digits $\frac{6}{3}$ in ms. in ms.
16	Flauto	5–6	$\frac{1}{16}$ notes in ms.
16	Basso	2	B.c. digits $\frac{4}{5}$ in ms.

### Allegro Moderato

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
6	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
7	Basso	5–8	Beaming changed from 2+2 to 4
9	Basso	1–4	Beaming changed from 2+2 to 4
15	Basso	5–8	Beaming changed from 2+2 to 4
18	Basso	5–8	Beaming changed from 2+2 to 4
19	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4

### Amoroso

First and second endings of section 1 is originally notated:



<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
15	Flauto	4–6	Triplet digit in ms.
17	Flauto	1–2	$\frac{1}{16}$ notes in ms.
23	Flauto	6	Accidental $\sharp$ in ms.
28	Flauto	6	Accidental $\flat$ in ms.