

Morten Ræhs

(1702–1766)

Sonata 7.

From

10 Solos à Flauto Traverso & Violoncello

(ca. 1748)

The Royal Library, Copenhagen, Gieddes Samling I,15

Edited by

Christian Mondrup & Mogens Friis

Basso

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^o) 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_EX (see the T_EX 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.

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Basso.
Sonata 7.

Allegro moderato

Morten Ræhs (1702-1766)



This musical score is for the song "The Rose Tree" in bass clef, common time. It consists of a single melodic line and a three-part harmony. The melody is written on a single staff, while the harmony is divided into three parts across three staves. The key signature has one sharp (F#), and the time signature is common time (C). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The harmony consists of three parts: a bass line, a middle line, and a treble line. The bass line starts with a quarter rest, followed by a series of eighth and sixteenth notes. The middle line starts with a quarter rest, followed by a series of eighth and sixteenth notes. The treble line starts with a quarter rest, followed by a series of eighth and sixteenth notes. The score ends with a double bar line.

Basso.

Postiglione, Vivace

9

18

25

34

43

52

61

1.

2.

1.

2.

Detailed description: This is a musical score for the Bassoon (Basso) part of a piece titled 'Postiglione, Vivace'. The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of eight staves of music. The first staff begins with a treble clef and a key signature change to three sharps. The second staff starts at measure 9. The third staff starts at measure 18 and includes first and second endings. The fourth staff starts at measure 25. The fifth staff starts at measure 34. The sixth staff starts at measure 43. The seventh staff starts at measure 52. The eighth staff starts at measure 61 and also includes first and second endings. The music is characterized by a lively, 'Vivace' tempo, featuring various rhythmic patterns including eighth and sixteenth notes, rests, and dynamic markings like accents.