

# Morten Ræhs

(1702–1766)

## Sonata 11.

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<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)

# Basso. Sonata 11.

Adagio

Morten Ræhs (1702-1766)

The musical score is written for the Bassoon (Basso) in a single system. It begins with a treble clef, a key signature of one flat (B-flat major), and a 3/4 time signature. The tempo is marked 'Adagio'. The score consists of seven staves of music. The first staff starts with a whole rest followed by a series of eighth and sixteenth notes. The second staff begins at measure 4 and continues the melodic line. The third staff starts at measure 7 and includes dynamic markings *p:* and *for:* with repeat signs. The fourth staff begins at measure 10. The fifth staff starts at measure 13. The sixth staff begins at measure 17. The seventh staff starts at measure 20 and includes dynamic markings *p* and *f*. The piece concludes with a final cadence.

## Basso.

Allegro ma non tanto



Basso.

Allegro

First musical staff (measures 1-7). Bass clef, 2/4 time signature, key signature of two flats. The melody begins with a quarter rest, followed by a quarter note G2, then eighth notes A2-B2-C3, D3-E3-F3, G3-A3, B3-C4, and ends with a quarter note G3.

Second musical staff (measures 8-14). Bass clef, 2/4 time signature, key signature of two flats. The melody continues with eighth notes G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, and ends with a quarter note G1.

Third musical staff (measures 15-21). Bass clef, 2/4 time signature, key signature of two flats. The melody features eighth notes G1-F1, E1-D1, C1-B0, A0-G0, F0-E0, D0-C0, B0-A0, and ends with a quarter note G0. A repeat sign is present at the end of the staff.

Fourth musical staff (measures 22-28). Bass clef, 2/4 time signature, key signature of two flats. The melody continues with eighth notes G0-F0, E0-D0, C0-B0, A0-G0, F0-E0, D0-C0, B0-A0, and ends with a quarter note G0.

Fifth musical staff (measures 29-35). Bass clef, 2/4 time signature, key signature of two flats. The melody continues with eighth notes G0-F0, E0-D0, C0-B0, A0-G0, F0-E0, D0-C0, B0-A0, and ends with a quarter note G0.

Sixth musical staff (measures 36-42). Bass clef, 2/4 time signature, key signature of two flats. The melody continues with eighth notes G0-F0, E0-D0, C0-B0, A0-G0, F0-E0, D0-C0, B0-A0, and ends with a quarter note G0.

Seventh musical staff (measures 43-49). Bass clef, 2/4 time signature, key signature of two flats. The melody continues with eighth notes G0-F0, E0-D0, C0-B0, A0-G0, F0-E0, D0-C0, B0-A0, and ends with a quarter note G0.