

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

Urtext

# 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.

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## Morten Ræhs (1702-1766)

Flauto  
Traverso

Basso  
Continuo

6 6 6 5 7 9 4 8 3 6

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a triplet of eighth notes (F#, C#, G#) followed by a series of eighth-note pairs, each marked with a trill (tr). The bass staff starts with a whole rest, followed by quarter notes G#2, C#3, and F#3. The second system continues the melody in the treble staff with a quarter note G#4, a half note F#4, and a quarter rest. The bass staff continues with a half note F#3, a quarter note G#2, and a quarter rest. The final measure of the second system shows the treble staff with a quarter note G#4, a half note F#4, and a quarter rest, while the bass staff has a whole rest. The piece concludes with a final chord of F#3, C#3, and G#3 in the bass staff.

5

Musical score for 'The Rose Tree' in G major (one sharp). The score is written for a single melodic line on a treble clef staff. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The key signature is G major (one sharp). The score is divided into two systems by a vertical line. The first system contains two measures, and the second system contains two measures. The melody is simple and characteristic of a folk song.

[illegible]

9

tr

tr

3

tr

5 7 #

6 6 9 8 6

5h 4 3

11

6 6 4 2 6 6 4 3 6

13

6 6 6 5 7 6 7 6

15

8 5 3 8 5 3 6 4 3 7 6 7 4 4 5 3

## Cadenza

16

3

## Allegro Moderato

First system of the musical score. The treble staff features a series of eighth-note triplets with trills (tr) and a fermata. The bass staff provides a simple harmonic accompaniment. The tempo is marked "Allegro Moderato". The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The word "pia" is written in the right margin.

Second system of the musical score. The treble staff continues with eighth-note triplets and trills. The bass staff has a more active line with some sixteenth-note patterns. The word "for" is written in the right margin.

Third system of the musical score. The treble staff features more complex rhythmic patterns, including sixteenth-note runs and trills. The bass staff continues with a steady accompaniment.

Fourth system of the musical score. The treble staff has a melodic line with trills and triplets. The bass staff features a trill in the first measure and a more active line with eighth notes.

Fifth system of the musical score. The treble staff ends with a double bar line and a repeat sign. The bass staff continues with a simple accompaniment. The system concludes with a final measure in the treble staff.

11

Measures 11-12 of a musical score in A major. The treble clef staff features a melodic line with trills (tr) and triplets (3) over eighth notes. The bass clef staff provides a harmonic accompaniment with notes 7, #, 6, and 6.

13

Measures 13-14 of a musical score in A major. The treble clef staff continues the melodic line with trills and triplets. The bass clef staff has notes 6 and 6.

15

Measures 15-16 of a musical score in A major. The treble clef staff features a melodic line with trills and triplets. The bass clef staff has notes 6, 7, 4, 6, 5, 7, 7, 6, 4, 5, 3, 6, 5.

17

Measures 17-18 of a musical score in A major. The treble clef staff features a melodic line with trills and triplets. The bass clef staff has notes 6, 6, 6, 5, 6, 5, 7, 7, 5, 4, 3, 6.

19

Measures 19-20 of a musical score in A major. The treble clef staff features a melodic line with trills and triplets. The bass clef staff has notes 7, 6, 7, 6, 6, 4, 5, 3.

## Amoroso

6 7 6 6 6 5 4 3 6

6 6 4 3 6 5 6 4 6 #

*pia:*

6 6 6 5 6 5 7 6 5 #

*for*

6 4 5 6 7 #

# 6 6 7 # 6 6 6 7 6 5 #

23

tr 3 tr 3 tr 3 tr 3

# 6 7 # 6 5 # 6 7 # 6 6 #

28

tr 3 tr (3) tr tr 3 tr 3

6 4 5 # 7 # 6 6 6 6 7

33

tr 3 tr (3) tr 3 tr 3

*pia*

7 6 6 4 3 6 7 6 4 3 6 7

38

tr 3

*for*

(1)

6 7 6 5 5 4 3



## 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.