

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

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 8.

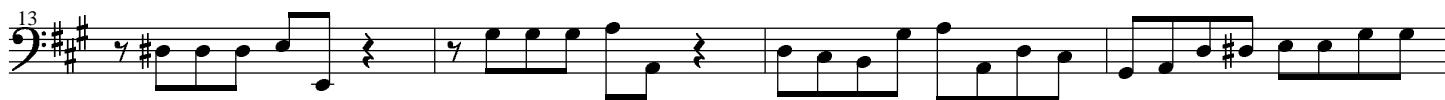
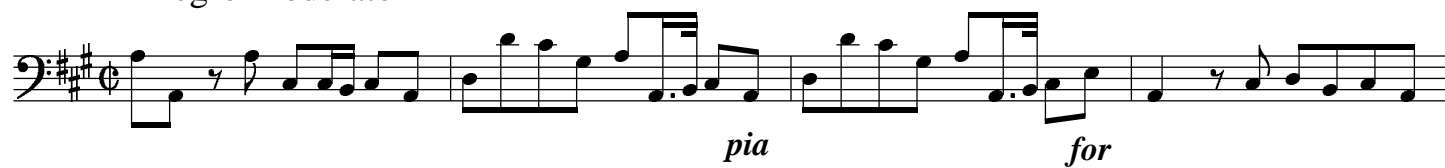
Adagio

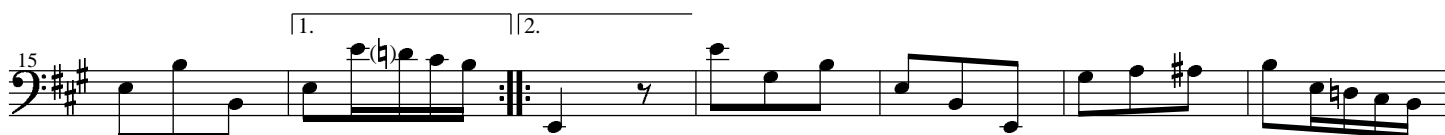
Morten Ræhs (1702-1766)

The musical score is written for Bassoon (Basso) in common time (C). The key signature has three sharps (F#, C#, G#). The tempo is Adagio. The score consists of five staves of music. The first staff begins with a treble clef and a common time signature. It contains several measures, including two triplets of eighth notes and a sixteenth-note run. The second staff starts at measure 4 and continues the melodic line. The third staff starts at measure 7 and features a more active eighth-note pattern. The fourth staff starts at measure 10 and continues the eighth-note pattern. The fifth staff starts at measure 13 and concludes the piece with a final cadence. The notation includes various note values, rests, and articulation marks.

## Basso.

Allegro Moderato



**Basso.***Amoroso**pia:**for**pia**for*