

Morten Ræhs

(1702–1766)

Sonata 10.

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^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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Morten Ræhs (1702-1766)

Basso
Continuo

[illegible]

The musical score is for the song "The Rose Tree" in G major. It consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#). The treble staff begins with a treble clef and a key signature of one sharp. The first measure is marked with a "12" above the staff, indicating a 12-measure phrase. The melody is written in eighth and sixteenth notes, with various ornaments and fingerings. The bass staff begins with a bass clef and a key signature of one sharp. The bass line is written in eighth and sixteenth notes, with various ornaments and fingerings. The score includes various musical notations such as triplets, trills, and fingerings.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with various ornaments, including triplets and trills, indicated by '3' and 'tr' with dashed lines. The bass staff begins with a bass clef and the same key signature, containing a simple accompaniment. The second system continues the melody in the treble staff and the accompaniment in the bass staff. The key signature changes to two sharps (F# and C#) in the middle of the second system. The score concludes with a final cadence in the treble staff and a whole note in the bass staff.

[illegible]

19

3

(3)

(3)

(3)

(3)

(3)

(3)

3

3

tr

3

6

6

6

7

6

5

6

6

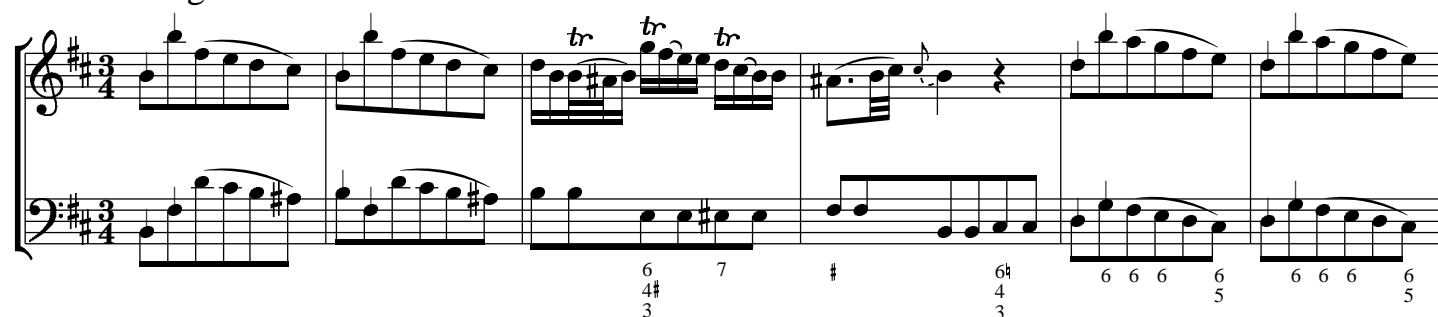
21

3 (3) tr 3

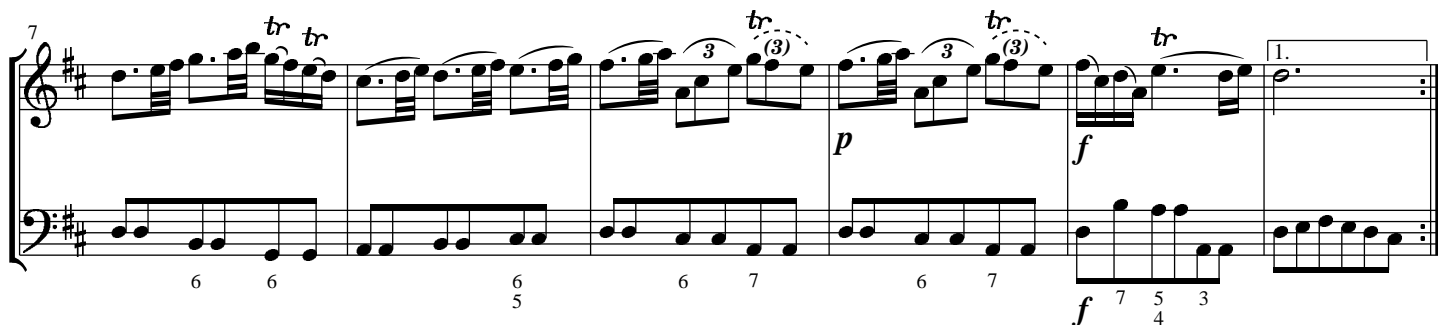
3 3 3 3 3 3 tr tr tr

7 7 6 5 4 3

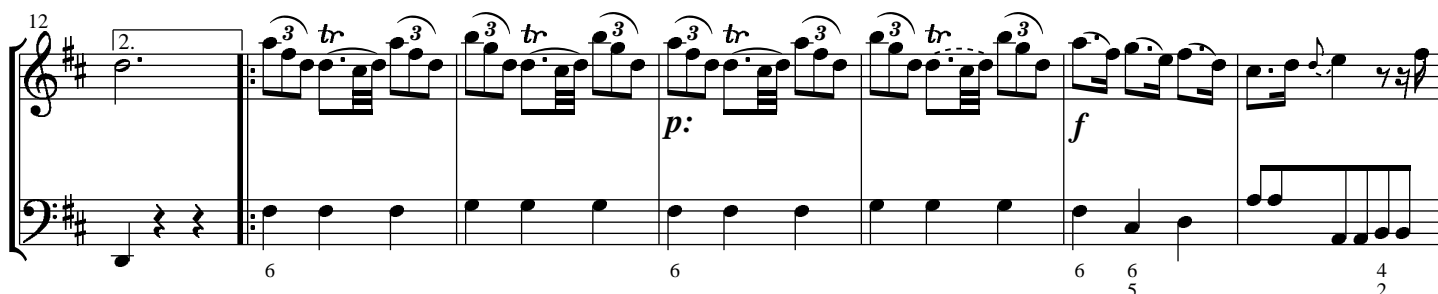
Largo



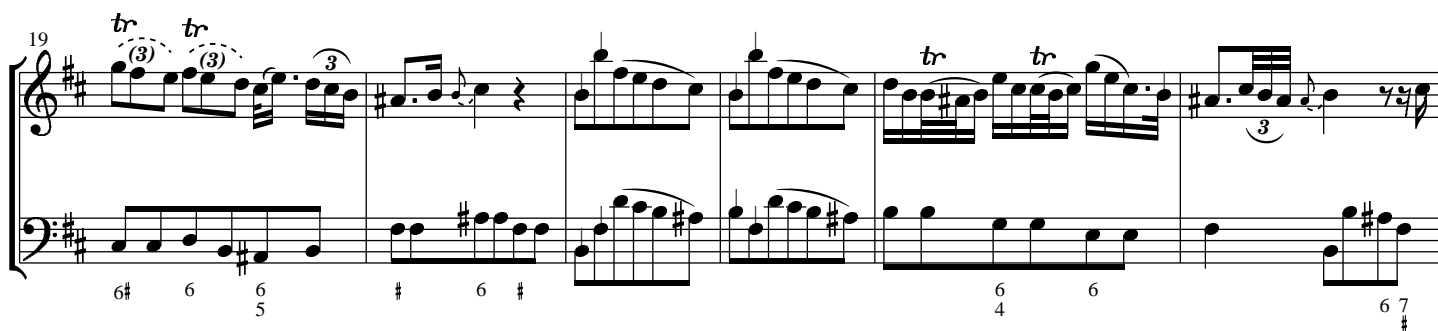
First system of the musical score. The key signature is two sharps (F# and C#) and the time signature is 3/4. The system consists of two staves. The right staff contains a melody with eighth and sixteenth notes, including trills (tr) and triplets. The left staff provides a harmonic accompaniment with eighth and sixteenth notes. Fingering numbers (6, 4#, 3, 7, #, 6#, 4, 3, 6, 6, 6, 6, 5, 6, 6, 6, 6, 5) are written below the left staff.



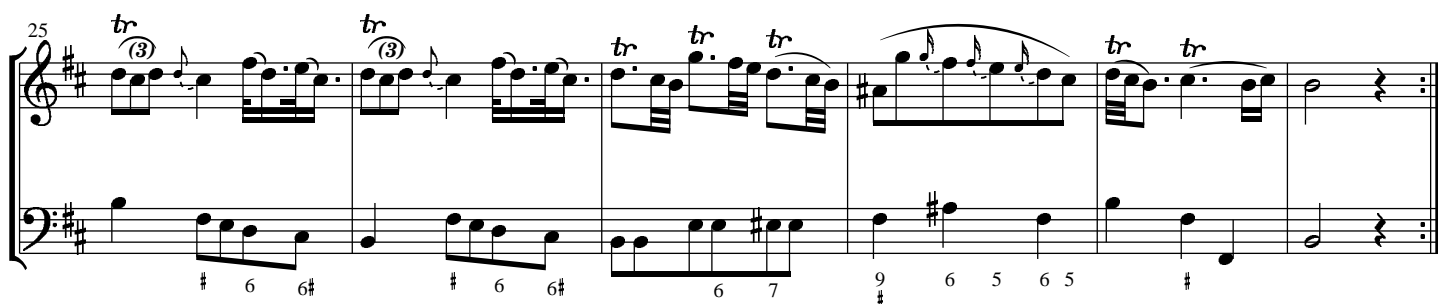
Second system of the musical score. It continues the melody and accompaniment. It includes dynamic markings *p* (piano) and *f* (forte). Trills and triplets are present. Fingering numbers (6, 6, 6, 5, 6, 7, 6, 7, 7, 5, 4, 3) are written below the left staff.



Third system of the musical score, starting at measure 12. It includes a first ending bracket and a second ending bracket. Dynamic markings *p* and *f* are used. Fingering numbers (6, 6, 6, 5, 6, 5, 4, 2) are written below the left staff.



Fourth system of the musical score, starting at measure 19. It continues with complex rhythmic patterns, including trills and triplets. Fingering numbers (6#, 6, 6, 5, #, 6, #, 6, 4, 6, 6, 7, #) are written below the left staff.



Fifth system of the musical score, starting at measure 25. It concludes the piece with a final cadence. Fingering numbers (#, 6, 6#, #, 6, 6#, 6, 7, 9, 6, 5, 6, 5, #) are written below the left staff.

Presto

Measures 1-6 of the Presto section. The music is in 2/4 time with a key signature of two sharps (F# and C#). The melody in the treble clef features trills (tr) and slurs. The bass line includes fingerings: 6, 6 4, 7 5, 7 5, 6 4.

Measures 7-12 of the Presto section. The melody continues with trills and slurs. The bass line includes fingerings: 5 3, 6 5, 6 4, 5 3, 6 4, 5 3, 7 5, 7 5, 6 4, 5 3, 6 5, 6 4, 5 3, 6. Dynamics include *p* and *f*.

Measures 13-18 of the Presto section. The melody features slurs and trills. The bass line includes fingerings: 6#, 7 #, 6#, 7 #, #, 6#, 6 #, 6 #, 6 5.

Measures 19-24 of the Presto section. The melody includes trills and slurs. The bass line includes fingerings: 7 5, 5 4, 3#, 6, 6#, 6, 6#, 6, 6.

Measures 25-30 of the Presto section. The melody features trills and slurs. The bass line includes fingerings: 7 5, 6, #, 6 5, 6 7, #, 6.

31

tr tr 3 p f

6 4 5 3 p 6 6 6 4 5 3 f

37

tr tr (|) tr tr f

6 6 6 6 6 6 6 6 7 7 6 5

43

tr f

5 4 3 6 6 6 5 5 4 3


Critical notes:

Allegro moderato

1) Bar 5 illustrates the problem of determining the nature of some slurs in this manuscript. Opposite to contemporary notational practice using brackets for grouping triplets, quadruplets etc. slurs were used for that previously like in this manuscript. At the same time, however, slurs are also indicating articulation thereby leaving the question of how to interpret at least *some* slurs around triplets. If we compare with the articulation found in the subsequent bar 6:



the slurs found in bar 5 might be actually meant for articulation:



rather than for triplet grouping, their actual starting and ending points taken into account.

Bar No.	Part	Note No.	Comment
1	Basso	1-4	Beaming changed from 2+2 to 4
5	Flauto	14	$\frac{1}{16}$ note in ms.
6	Basso	1-8	Beaming changed from 2+2+2+2 to 4+4
7	Basso	1-4	Beaming changed from 2+2 to 4
8	Flauto	7-8	$\frac{1}{32}$ notes in ms.
9a & 9b	Basso	1-4	Beaming changed from 2+2 to 4
10	Basso	1-4	Beaming changed from 2+2 to 4
14	Basso	1-8	Beaming changed from 2+2+2+2 to 4+4
18	Flauto	1	Dynamic mark “ <i>p</i> ” in ms.

Largo

Bar No.	Part	Note No.	Comment
6	Basso	1	Accidental \sharp in ms.
6	Basso	2–4	B.c. digits on notes 3–5 in ms.
21	Flauto	1	No dot at $\frac{1}{8}$ note in ms.
21	Basso	1-6	Beaming changed from 2+4 to 6
27	Basso	1-6	Beaming changed from 2+4 to 6

Presto

Bar No.	Part	Note No.	Comment
24	Flauto	5	No accidental \flat in ms.
37	Basso	4	“d” in ms.