

Morten Ræhs

(1702–1766)

Sonata 9.

From

10 Solos à Flauto Traverso & Violoncello

(ca. 1748)

The Royal Library, Copenhagen, Gieddes Samling I,15

Edited by

Christian Mondrup & Mogens Friis

Continuo realizations by

Christian Mondrup

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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Sonata 9.

Morten Ræhs (1702-1766)
Arr. Christian Mondrup

Adagio

Flauto
Traverso

Basso
Continuo

The musical score is written for Flauto Traverso and Basso Continuo. The tempo is Adagio. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of five systems of music. The Flauto Traverso part features trills (tr) and triplets (3) throughout. The Basso Continuo part includes figured bass notation (e.g., 7, 6, 6, 7, 6, 5, 6, 7) and triplets. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

12

6 6 5_b 6 6 6 5 6 6

14

6 6 5 6 6_b 7 9_# 6 5

16

6 4_b 2 5_b 4 _# 7 6 6 7 6 5 6 7

19

6 7 6 6 6 6 6 5 5 4 3

Allegro Moderato

The musical score for 'Pineapple Moderato' is presented in three systems. The first system shows the beginning of the piece with a treble clef and a common time signature. The melody features a series of eighth and sixteenth notes, with a trill (tr) on the fourth measure. The second system continues the melody, which includes a triplet of eighth notes (3) and another trill (tr) on the eighth measure. The third system shows the final measures of the piece, ending with a trill (tr) on the eighth measure. The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of a steady eighth-note bass line and a more complex treble line with chords and eighth notes. The tempo is marked 'Moderato'.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It begins with a measure number '4' in the top left. The melody features eighth and sixteenth notes, with trills (tr) and triplets (3) indicated above certain notes. The second system contains two staves: a treble staff and a bass staff, both with a common time signature. The treble staff continues the melody, while the bass staff provides a harmonic accompaniment using chords and single notes. The third system also consists of two staves, continuing the piece. At the end of the third system, there are fingering numbers (7, 6, 4, 6, 6, 2, 6, 6, 6, 6, 5, 6, 4, 5, b, 6) written below the bass staff, corresponding to the notes in that staff.

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is for the vocal melody, featuring a treble clef and a key signature of one flat (B-flat). The melody begins with a measure marked with a '7' and a 'tr' (trill) over a triplet of eighth notes. This is followed by a series of eighth and sixteenth notes, including another trill. The melody concludes with a double bar line and a repeat sign, followed by a final measure with a trill. The middle staff is for the piano accompaniment, using a grand staff (treble and bass clefs). It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The bottom staff is a single bass line, likely for a cello or double bass, which follows the bass line of the piano accompaniment. The score includes fingerings (e.g., 6, 6, 6, 6, 6, 6) and articulation marks (e.g., tr, trill) throughout.

10

tr

3

tr

3

tr

3

b

6

5

6

5

b

6

13

6 4# # 6# 6 5b 6 5 6 5 6 6 4# 6#

16

6 5 6 5 6 6 5b 7 4 3 6 6 5 6

19

6 6 6 5 6 6 6 5

22

6 6 6 6 6 6 6 6 *f*

Spiritoso

1)

6

6 5

6 5

6 6

5

3

tr

tr

3

(3)

p

6

6 5

6

6 5

6

10

3

(3)

f

6 4

6

6 4

5 4

6

14

3

tr

(3)

tr

(3)

1)

3

tr

(3)

4

6 5

6 5

4

6

6 7b

6

19

6 7 6 7^b 6 6^b 6 5

24

6 6 6 5 6 5

28

1) 6 6 6 5 9 6 5 6 5 6 4 5 3 6

33

6 6

Critical notes:

Adagio

1) The note value of the corresponding grace note in bar 1 is $\frac{1}{8}$

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Basso	5	Accidental \natural in ms.
13	Basso	8–11	Beaming changed from 2+2 to 4
14	Basso	1	Accidental \sharp missing in ms.
14	Basso	8–11	Beaming changed from 2+2 to 4
16	Basso	4	B.c. figures “ $\sharp 3$ ” in ms.

Allegro Moderato

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
4	Basso	1–4	Beaming changed from 2+2 to 4
6	Basso	1–4	Beaming changed from 2+2 to 4
7	Basso	1–4, 5–8	Beaming changed from 2+2 to 4
17	Basso	1–4	Beaming changed from 2+2 to 4
19	Flauto	5	Accidental \sharp in ms.
22	Basso	3–5	Beaming changed from 2+2 to 4
24	Flauto	15	No accidental \flat in ms.

Spiritoso

1) In the ms. the grace notes of bars 4, 16, and 28 are positioned close to the *preceding* notes, thus suggesting accents (Nachschläge).

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
19	Flauto	7	In the ms. there is a symbol looking like a flageolet sign above the note.
28	Flauto	2	The note value of the corresponding grace note in bar 4 is $\frac{1}{8}$
28	Basso	3	B.c. digit at note no. 4 in ms.