

# 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

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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# Sonata 9.

Adagio

Morten Ræhs (1702-1766)

Flauto  
Traverso

Basso  
Continuo

Musical notation for measures 1-2. The Flauto Traverso part (treble clef) features a melodic line with trills (tr) and triplets (3). The Basso Continuo part (bass clef) provides a harmonic accompaniment with figured bass notation: 7, 6, 6, 7, 6, 5, 6, 7.

Musical notation for measures 3-4. The Flauto Traverso part continues with trills and triplets. The Basso Continuo part includes figured bass notation: 6, 6, 4, 7, 4, 2, 6, 7, 6, 7, 6, 7b.

Musical notation for measures 5-6. The Flauto Traverso part features a sequence of trills and triplets. The Basso Continuo part includes figured bass notation: 4, 6, 5, 6, 6, 4, 6, 5.

Musical notation for measures 7-8. The Flauto Traverso part includes a trill and triplets. The Basso Continuo part includes figured bass notation: 4, 6, b, 4, 6, 6.

Musical notation for measures 9-10. The Flauto Traverso part features trills and triplets. The Basso Continuo part includes figured bass notation: 6, b, 6, 6, 6, 4, 5, 3, 6.

Musical notation system 1 (measures 12-13). Treble clef contains triplets and trills. Bass clef contains a bass line with fingerings 6, 6, 5b, 6, 6, 6, 6, 6, 6.

Musical notation system 2 (measures 14-15). Treble clef contains triplets and trills. Bass clef contains a bass line with fingerings 6, 6, 5, 6, 6b, 7, 9, 6, 5.

Musical notation system 3 (measures 16-17). Treble clef contains triplets and trills. Bass clef contains a bass line with fingerings 6, 4b, 2, 5b, 4, #, 7, 6, 6.

Musical notation system 4 (measures 18-19). Treble clef contains triplets and trills. Bass clef contains a bass line with fingerings 7, 6, 5, 6, 7, 6, 7.

Musical notation system 5 (measures 20-21). Treble clef contains triplets and trills. Bass clef contains a bass line with fingerings 6, 6, 6, 6, 6, 5, 5, 4, 3.

Allegro Moderato

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with trills and triplets. The left hand provides a bass line with fingerings 6, 6, 6, 6, 6, 6, 7.

Musical notation for measures 4-6. The right hand continues with trills and triplets. The left hand has fingerings 7, 6, 4# 2, 6, 6, 4# 2, 6, 6.

Musical notation for measures 7-9. The right hand features a series of triplets and trills. The left hand has fingerings 4, 6, 6, 5, 6, 4, 5, 4, 6, 6, 4, 6, 6, 4, 6.

Musical notation for measures 10-12. The right hand has trills and triplets. The left hand has fingerings 4, 6, 4, 4.

Musical notation for measures 13-15. The right hand features trills and triplets. The left hand has fingerings 6, 5, 6, 5, 4, 6, 6, 4# 4, #, 6#, 6, 5b.

14

6 5 6 5 6 4<sub>4</sub> 6<sub>4</sub> 6 5 6 5 6

17

6 5<sub>b</sub> 7 4 3 6 6 5 6 6 6

20

6 5 6 6 6 5 6

23

6 4 6 6 4 6

25

6 6 5 7 7 6 6 5 3 4 3

Spiritoso

Musical notation for measures 1-4. The piece is in 3/8 time and B-flat major. The right hand features a melodic line with a triplet and a trill (tr) in measure 4. The left hand provides a bass line with fingerings 6, 5, 5, 6, 6. A first ending bracket labeled '1)' spans the final measure.

Musical notation for measures 5-8. The right hand continues with triplets and trills (tr). The left hand has fingerings 6, 6, 6, 5, 6, 6, 6. A piano dynamic marking 'p' is present at the end of measure 8.

Musical notation for measures 9-13. The right hand features a forte dynamic marking 'f' and includes triplets and trills. The left hand has fingerings 6, 4, 5, 4, 6. A repeat sign is used at the end of measure 12.

Musical notation for measures 14-18. The right hand includes trills (tr) and triplets. The left hand has fingerings 4, 6, 5, 4, 6, 6, 7b. A first ending bracket labeled '1)' spans measures 16-18.

Musical notation for measures 19-23. The right hand features trills (tr) and triplets. The left hand has fingerings 6, 7, 6, 7b, 6, 6, 6, 5.

24

6 6 6 5 6 5

tr 3

Detailed description: This system contains measures 24 through 27. The treble clef staff features a melodic line with eighth and sixteenth notes, including a trill (tr) and a triplet (3) in measure 27. The bass clef staff provides a harmonic accompaniment with notes marked with fingerings 6, 6, 6, 5, 6, and 5.

28

1)

6 6 6 5 9 6 5 6 5 6 4 5 3 6

tr 3

tr 3 3

Detailed description: This system contains measures 28 through 32. Measure 28 includes a first ending bracket labeled '1)'. Measures 29 and 30 feature trills (tr) and triplets (3). Measure 31 has two triplets (3) and a trill (tr). The bass clef staff has fingerings 6, 6, 6, 5, 9, 6, 5, 6, 5, 6, 4, 5, 3, and 6.

33

p f

3 (3) (3) (3) 3 tr 3 tr

6 6

Detailed description: This system contains measures 33 through 36. Measures 33 and 34 feature triplets (3) and are marked with piano (p) and forte (f) dynamics. Measures 35 and 36 include trills (tr) and triplets (3). The bass clef staff has fingerings 6 and 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.