

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

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^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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Basso.
Sonata 10.

Allegro Moderato

Morten Ræhs (1702-1766)

The musical score is written for Bassoon (Basso.) in the key of D major (two sharps) and common time (C). The tempo is marked Allegro Moderato. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps. The first measure is marked with a piano (*p*) dynamic, and the second measure is marked with a forte (*f*) dynamic. The second staff continues the melody. The third staff features a first ending (1.) and a second ending (2.), with a triplets (3) marking the end of the second ending. The fourth staff continues the melody. The fifth staff concludes the piece with a double bar line and repeat dots.

5

9

12

16

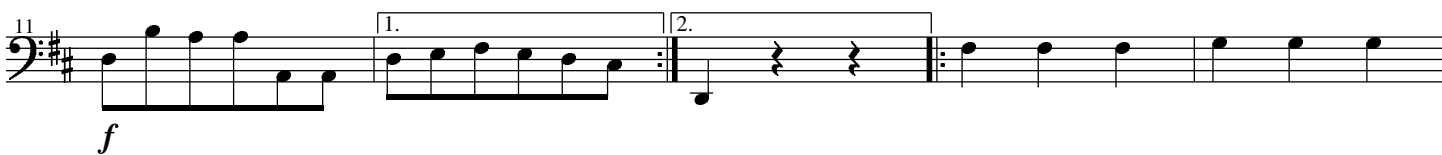
20

p *f*

1. 2. (3)

Basso.

Largo



Basso.

Presto

Musical score for Bassoon (Basso) in Presto tempo, measures 1-41. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked Presto. The score consists of six staves of music. The first staff contains measures 1-8, the second staff measures 9-16, the third staff measures 17-24, the fourth staff measures 25-32, the fifth staff measures 33-40, and the sixth staff measures 41-48. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics markings include *p* (piano) and *f* (forte). The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

Measures 1-8: *p*

Measures 9-16

Measures 17-24

Measures 25-32

Measures 33-40: *p* *f*

Measures 41-48