

Morten Ræhs

(1702–1766)

Sonata 11.

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.

Mogens Friis (mogens.friis@mail1.stofanet.dk)

Christian Mondrup (scancm@biobase.dk)

12

6 7 6 6 7b 9 5 6 7b 9 6 3

4 5 4 4b 3

15

6 7 5 8 6 7 6 6 6b 9 6 5

4 4 3 4 5 4 4# 3

18

7 6 5b 6 6 6 6 9 6 7 6 6

5 4 # 4 4 4 4 4 4

21

p *f*

Cadenza

[Cadenza]

Allegro ma non tanto

First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The treble staff contains a melodic line with several trills (tr) and triplets (3). The grand staff provides a harmonic accompaniment with chords and moving lines. Fingering numbers (6, 4, 3, 7) are indicated below the bass staff.

Second system of the musical score, starting at measure 4. It continues the melodic and harmonic material from the first system. The treble staff features more trills and triplets. The grand staff accompaniment includes chords and moving lines. Fingering numbers (6, 4, 3, 6, 7) are indicated below the bass staff.

Third system of the musical score, starting at measure 7. This system includes a repeat sign (double bar line with dots) in the treble staff. The melodic line continues with trills and triplets. The grand staff accompaniment includes chords and moving lines. Fingering numbers (6, 5, 6, 6, 7, 4, 3, 6, 6, 6, 7, 6, 6) are indicated below the bass staff.

Fourth system of the musical score, starting at measure 11. The melodic line continues with trills and triplets. The grand staff accompaniment includes chords and moving lines. Fingering numbers (7, 7, 6, 6, 6, 7, 6, 4, 7, 6, 5, 6, 6) are indicated below the bass staff.

14

7 6 6 6 6 6 6 6 5 6

17

6 6 6 4 6 4 6 5 4 6 5

20

6 6 7 6 7 6 5 4 6 7 7 6

23

7 7 4 6 4 6 6 7 6 6 5 4

Allegro

First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The melody in the top staff features eighth-note patterns with a trill (tr) on the fourth measure. The grand staff accompaniment includes chords and bass lines with fingering numbers 7, 6, 6, 4, 7, 7, 6, 6, 4.

Second system of the musical score, starting at measure 7. The melody continues with eighth-note patterns and includes a triplet of eighth notes (3) and several trills (tr). The grand staff accompaniment features chords and bass lines with fingering numbers 6, 5, 4, 4, 6, 6, 6, 6.

Third system of the musical score, starting at measure 13. The melody includes sixteenth-note runs and trills (tr). The grand staff accompaniment includes chords and bass lines with fingering numbers 6, 5, 5, 6, 6, 7.

Fourth system of the musical score, starting at measure 18. The melody features eighth-note patterns and trills (tr). The grand staff accompaniment includes chords and bass lines with fingering numbers 7, 6, 6, 6, 7, 7, 6, 6.

25

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

32

6 5 6 7 6 5 6 7

38

7 6 6 5 6

44

5 6 7 6 6 6 9 6 6 7 6

Critical notes:

Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
2	Flauto	17	Dotted $\frac{1}{4}$ note in ms.
5	Basso	5	B.c. digits $\frac{6}{3}$ in ms.
9	Flauto	16	No ledger lines on grace note in ms.
11	Flauto	16	bb in ms.
15	Flauto	10	No accidental \sharp in ms.
17	Basso	1-4	Beaming changed from 2+2 to 4
Cadenza	Flauto	23	No accidental \sharp in ms.

Allegro ma non tanto

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Basso	1	No regularly shaped $\frac{1}{8}$ -rest after note in ms.
6	Basso	1	No regularly shaped $\frac{1}{8}$ -rest after note in ms.
10	Basso	1-4	Beaming changed from 2+2 to 4
13	Basso	1-4	Beaming changed from 2+2 to 4
14	Flauto	1	No accidental \sharp in ms.
15	Basso	4	No accidental \sharp at bc. digit 4 in ms.
16	Basso	1-4	Beaming changed from 2+2 to 4
16	Basso	8	No accidental \sharp in ms.
17	Basso	1-4	Beaming changed from 2+2 to 4
18	Basso	1-4	Beaming changed from 2+2 to 4
17	Flauto	7	No accidental \sharp in ms.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
20	Basso	4	B.c. digit 6 at note 3 rather than note 4 in ms.
22	Basso	1-3	Beaming changed from 2+1 to 3
47	Basso	2	B.c. digits $\frac{9}{\sharp}$ in ms.