

Morten Ræhs

(1702–1766)

Sonata 7.

From

10 Solos à Flauto Traverso & Violoncello

The Royal Library, Copenhagen, Gieddes Samling I

Sonata 2.

From

VI Sonate per il Flauto Traversiere...

1748

Musiksammlung der Landesbibliothek Meckelburg-Vorpommern Schwerin, Mus. 4400

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.

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

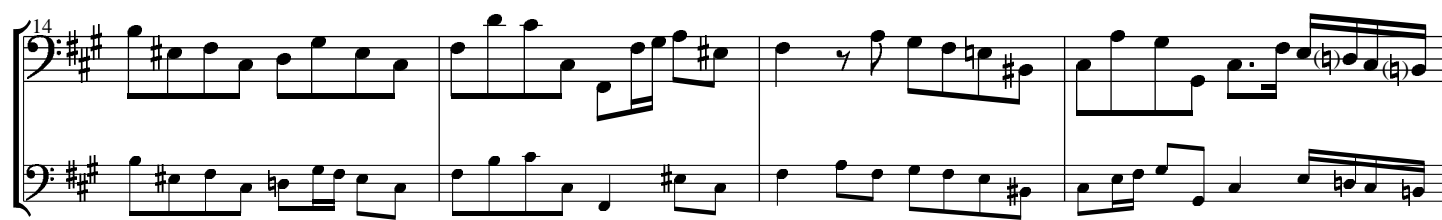
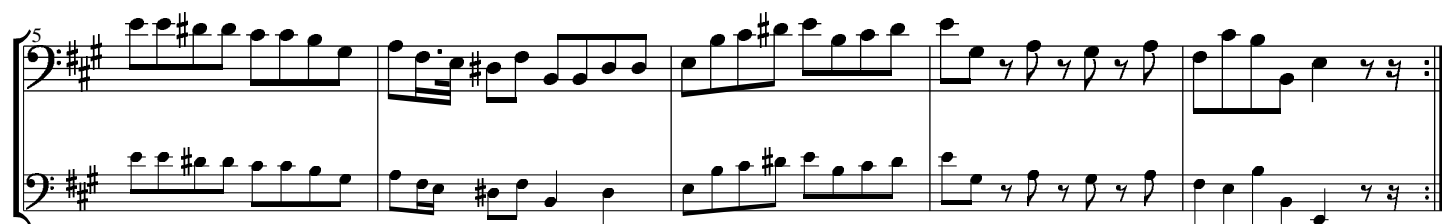
Christian Mondrup (scancm@biobase.dk)

Basso.

Sonata 7. (Gjedde) - 2. (Schwerin)

Allegro moderato

Morten Ræhs (1702-1766)

Gjedde
VersionSchwerin
Version*p:**f:*

Basso.

Adagio

A musical score for the song 'The Rose Tree'. It features two staves, both in bass clef and common time (C). The key signature has one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece consists of two measures. The first measure contains a whole note chord (F#2, A2, C3) in the upper staff and a half note chord (F#2, A2) in the lower staff. The second measure contains a half note chord (F#2, A2) in the upper staff and a half note chord (F#2, A2) in the lower staff.

The image shows a musical score for the song "The Rose Tree". It consists of two staves, both in bass clef. The top staff begins with a treble clef and a key signature of one flat (B-flat), indicating it is for a vocal line. The bottom staff is for a piano accompaniment. The music is in 3/4 time, as indicated by the "3" over the first measure of the top staff. The melody is simple and folk-like, with a mix of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes. The score is divided into three measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves, both in bass clef. The top staff begins with a '6' above the first measure, indicating a sixteenth note. The melody is composed of eighth and sixteenth notes, with a key signature of one sharp (F#). The bottom staff provides a harmonic accompaniment with similar rhythmic values. The second system continues the piece, featuring a triplet of eighth notes in the top staff, marked with a '3' and a slur. The piece concludes with a final cadence in both staves.

9

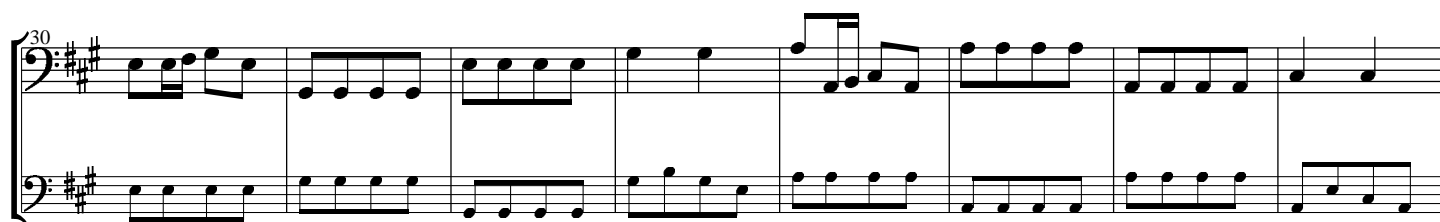
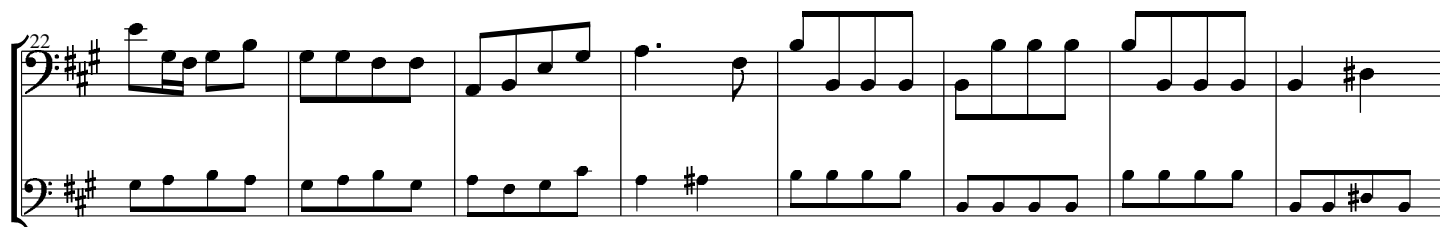
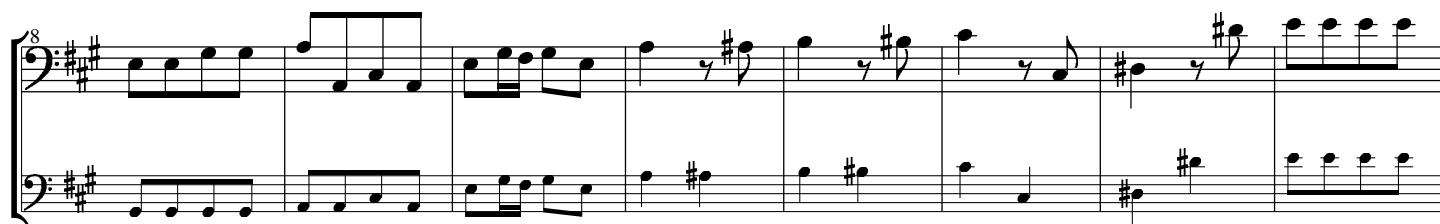
Handwritten musical score for 'The Rose Tree'. The score is written for two voices (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure shows the vocal entries. The second measure shows the vocal lines continuing with the piano accompaniment. The third measure shows the vocal lines concluding the phrase. The piano accompaniment consists of a simple harmonic progression in the right hand and a bass line in the left hand.

12

Two staves of music in bass clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, followed by a quarter note and a half note. The second staff continues the melody with similar note values. The piece concludes with a double bar line.

Basso.

Postiglione, Vivace



Basso.

