

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

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<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.

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

Christian Mondrup (scancm@biobase.dk)

## Sonata 10.

Allegro Moderato

Morten Ræhs (1702-1766)

Arr. Christian Mondrup

Flauto  
Traverso

Basso  
Continuo

6 6 6 7

[illegible]

7

tr tr

3 tr 3 3 3 3 3 3

3 3 3 3 tr 3

1.

6 4 5 6 # 7 # 6 5 #

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two measures of the piece. The second system contains measures three through six. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The melody features various ornaments, including triplets and trills, and is accompanied by a piano part with chords and moving lines. The piece concludes with a final cadence in the sixth measure.

12

6 6 6 5 6 6 7 6 7 4# 2

15

6 7 # 6 7 6 6 5 6 7 6

18

7 6 6 6 6 7 6 5 6 6

21

7 7 6 5 3

## Largo

6  
4#  
3

7

#

6#  
4  
3

5

6 6 6 6 5

6 6 6 6 5

6 6

6 5

9

*tr* *(3)* *p* *f* *tr* *(3)* *1.*

6 7

6 7

*f* 7 5 4 3

12

*2.* *p:* *3* *tr* *3* *tr* *3* *tr* *3* *tr* *3*

6

6

16

*f*

6 6 5 4 2 6# 6 6 5

20

# 6 # 6 4 6

24

6 7 # # 6 6# # 6 6# 6 7

28

9 # 6 5 6 5 # #

## Presto

Measures 1-6 of the musical score. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with trills (tr) and a dynamic marking of *p* (piano) at measure 5. The left hand provides a harmonic accompaniment with chords and moving lines. Fingering numbers (6, 4, 7, 5, 5, 4) are indicated for the left hand in measures 5 and 6.

Measures 7-12 of the musical score. The right hand continues with trills and a dynamic marking of *f* (forte) at measure 12. The left hand features a more active accompaniment. Fingering numbers (5, 3, 6, 5, 6, 4, 3, 6, 4, 5, 3, 7, 5, 7, 6, 4, 5, 3, 6, 5, 6, 4, 5, 3, 6) are indicated for the left hand across measures 7-12.

Measures 13-18 of the musical score. The right hand features a melodic line with trills. The left hand provides a harmonic accompaniment. Fingering numbers (6#, 7#, 6#, 7#, #, 6#, 6, 6#, 6, 5) are indicated for the left hand across measures 13-18.

Measures 19-24 of the musical score. The right hand features a melodic line with trills. The left hand provides a harmonic accompaniment. Fingering numbers (7, 5, 5, 4, 3#, 6, 6#, 6, 6#, 6, 6) are indicated for the left hand across measures 19-24.

25

Trills (tr) are present in measures 25, 26, 28, and 29. The piano accompaniment features chords and fingerings: 7/5, 6, #, 6/5, 6/7#, and 6.

31

Trills (tr) are present in measures 31, 32, 34, and 35. The piano accompaniment features chords and fingerings: 6/4, 5/3, p, 6, 6, 6/4, 5/3, f.

37

Trills (tr) are present in measures 37, 38, 39, 40, and 41. The piano accompaniment features chords and fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 7, 7, 6/5.

43


Trills (tr) are present in measures 43, 44, 46, and 47. The piano accompaniment features chords and fingerings: 5/4, 3, 6, 6/4, 3, 6, 6/5, 5/4, 3.




## Critical notes:

### Allegro moderato

1) Bar 5 illustrates the problem of determining the nature of some slurs in this manuscript. Opposite to contemporary notational practice using brackets for grouping triplets, quadruplets etc. slurs were used for that previously like in this manuscript. At the same time, however, slurs are also indicating articulation thereby leaving the question of how to interpret at least *some* slurs around triplets. If we compare with the articulation found in the subsequent bar 6:

tion found in the subsequent bar 6:  the slurs found in bar 5 might be actually meant for articulation:

 rather than for triplet grouping, their actual starting and ending points taken into account.

Bar No.	Part	Note No.	Comment
1	Basso	1-4	Beaming changed from 2+2 to 4
5	Flauto	14	$\frac{1}{16}$ note in ms.
6	Basso	1-8	Beaming changed from 2+2+2+2 to 4+4
7	Basso	1-4	Beaming changed from 2+2 to 4
8	Flauto	7-8	$\frac{1}{32}$ notes in ms.
9a & 9b	Basso	1-4	Beaming changed from 2+2 to 4
10	Basso	1-4	Beaming changed from 2+2 to 4
14	Basso	1-8	Beaming changed from 2+2+2+2 to 4+4
18	Flauto	1	Dynamic mark “ <i>p</i> ” in ms.

### Largo

Bar No.	Part	Note No.	Comment
6	Basso	1	Accidental $\sharp$ in ms.
6	Basso	2-4	B.c. digits on notes 3-5 in ms.
21	Flauto	1	No dot at $\frac{1}{8}$ note in ms.
21	Basso	1-6	Beaming changed from 2+4 to 6
27	Basso	1-6	Beaming changed from 2+4 to 6

### Presto

Bar No.	Part	Note No.	Comment
24	Flauto	5	No accidental $\flat$ in ms.
37	Basso	4	“d” in ms.