

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.

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Sonata 11.

Morten Ræhs (1702-1766)
Arr. Christian Mondrup

Adagio

Flauto
Traverso

Basso
Continuo

The musical score is written for Flauto Traverso and Basso Continuo. The tempo is Adagio. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score is divided into four systems, each with a Flauto Traverso staff and a Basso Continuo staff. The Flauto Traverso part includes various ornaments (trills, triplets) and dynamic markings (p, for). The Basso Continuo part provides a harmonic accompaniment with figured bass notation.

System 1: Flauto Traverso starts with a trill on G4, followed by a triplet of G4-A4-Bb4. Basso Continuo starts with a whole note G2, followed by a half note G2-A2-Bb2.

System 2: Flauto Traverso continues with a trill on G4, followed by a triplet of G4-A4-Bb4. Basso Continuo continues with a half note G2-A2-Bb2.

System 3: Flauto Traverso starts with a triplet of G4-A4-Bb4, followed by a trill on G4. Basso Continuo continues with a half note G2-A2-Bb2.

System 4: Flauto Traverso starts with a trill on G4, followed by a triplet of G4-A4-Bb4. Basso Continuo continues with a half note G2-A2-Bb2.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody (treble clef) and the piano accompaniment (grand staff). The second system continues the piano accompaniment. The third system shows the vocal melody and piano accompaniment again. The score includes various musical notations such as treble and bass clefs, a key signature of two flats (B-flat and E-flat), a common time signature (C), and a 12-measure rest at the beginning. The piano part features chords and arpeggios, while the vocal part includes trills and triplets. The lyrics 'The Rose Tree' are written below the piano part, and the vocal melody is written above the piano part.

15

tr 3 (3) 3 (3)

tr tr tr 3 3 (3) 3 3

6 7 5 8 3 6 7 6 6 6 4# 9 6 5

4 3

18

7 6 5 4 5# 6 6 4 6 6 9 6 7 6 6

[Cadenza]

Allegro ma non tanto

This musical score is for a piano piece in 3/4 time, marked "Allegro ma non tanto". The key signature has two flats (B-flat and E-flat). The score is written for a single piano, with a grand staff (treble and bass clefs). The piece consists of 14 measures, divided into four systems of four measures each. The melody is primarily in the right hand, featuring many triplets and trills. The left hand provides a harmonic accompaniment with chords and moving lines. Measure numbers 1, 4, 7, and 11 are indicated at the start of their respective systems. Fingerings are indicated by numbers 1-5 below the notes. Trills are marked with "tr" and triplets with "3".

Measures 1-4: The melody begins with a series of eighth notes and triplets. The left hand plays a steady accompaniment of eighth notes and chords. Measure 1 has fingerings 6 and 4. Measure 2 has 6 and 6. Measure 3 has 6, 4, 6, and 7. Measure 4 has 6 and 6.

Measures 5-8: The melody continues with more triplets and trills. The left hand accompaniment remains consistent. Measure 5 has fingerings 6, 4, and 3. Measure 6 has 6 and 4. Measure 7 has 6 and 6. Measure 8 has 6 and 6.

Measures 9-12: The melody features a double bar line in measure 10, indicating a repeat. The left hand accompaniment continues. Measure 9 has fingerings 6 and 5. Measure 10 has 6, 6, and 7. Measure 11 has 6, 4, and 3. Measure 12 has 6 and 6.

Measures 13-14: The piece concludes with a final melody line and a sustained chord in the left hand. Measure 13 has fingerings 7 and 7. Measure 14 has 6, 6, 6, and 7.

14

Trills and triplets are indicated in the melodic line. Fingering numbers for the piano part: # 7 6 5 4, 6 6 6, 6 6 6, 6 6 6, 5 4 3, 6.

17

Trills and triplets are indicated in the melodic line. Fingering numbers for the piano part: 6 6 6 4, 6 4 3, 6 4 3, 6 5 4, 6 5.

20

Trills and triplets are indicated in the melodic line. Fingering numbers for the piano part: 6 5 7 4 7, 6 5 4, 6 7 7, 6 4. The piece ends with a *p* (piano) dynamic marking.

23

Trills and triplets are indicated in the melodic line. Fingering numbers for the piano part: 7 7 4 6 4, 4 6 6 7 4, 6 6 5 4. The piece ends with a *f* (forte) dynamic marking.

Allegro

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of two flats. The melody features eighth-note runs and trills. The piano accompaniment includes chords and single notes, with fingerings 7, 6, 6^b, 6, 4, and 7 indicated below the bass staff.

Measures 7-12 of the piece. The melody continues with eighth-note patterns and trills, including a triplet in measure 8. The piano accompaniment features chords and moving lines, with fingerings 6, 5, 4, 6, 6, and 6 indicated below the bass staff.

Measures 13-17 of the piece. The melody concludes with a trill in measure 15. The piano accompaniment provides harmonic support with chords and eighth-note figures, with fingerings 6, 5, 6, 5, 6, 6, and 7 indicated below the bass staff.

Measures 18-23 of the piece. The melody repeats the initial eighth-note pattern with trills. The piano accompaniment also repeats the initial chordal and single-note patterns, with fingerings 7, 6, 6, 6, 7, 7, and 6 indicated below the bass staff.

25

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

32

6 5 6 7 6 5 6 7

38

7 6 6 5 6

44

5 6 7 6 6 9 6 6 7

28

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	b \flat 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 $\frac{9}{4}$ in ms.