

# 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

Urtext

# 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.

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Musical notation system 1 (measures 12-13). Treble clef with trills and triplets. Bass clef with fingering: 6, 4, 3, 7, 5, 6, 6, 7b, 9, 4b, 5, 3.

Musical notation system 2 (measures 14-15). Treble clef with trills and triplets. Bass clef with fingering: 6, 7b, 9, 6, 3, 6, 7, 5, 8, 4, 3.

Musical notation system 3 (measures 16-17). Treble clef with trills and triplets. Bass clef with fingering: 6, 4, 7, 5, 6, 6, 6b, 9, 6, 5, 4, 3.

Musical notation system 4 (measures 18-19). Treble clef with trills and triplets. Bass clef with fingering: 7, 6, 5b, 6, 6, 6, 6, 9, 6, 7, 6, 6.

Musical notation system 5 (measures 20-21). Treble clef with trills and triplets, dynamic markings *p* and *f*. Bass clef with fingering: 6, 6, 6, 6b, 6, 7, 6, 5, 4, 3. Section labeled "Cadenza".

[Cadenza] Musical notation system 6 (measures 22-23). Treble clef with trills and triplets.

Allegro ma non tanto

Measures 1-3 of the piece. The music is in 2/4 time with a key signature of two flats. The right hand features a melodic line with trills and triplets. The left hand provides a bass line with fingerings 4, 6, 4, 6, 6, 6, 6, 7, 6, 6, 7, 7.

Measures 4-6. The right hand continues with trills and triplets. The left hand has fingerings 6, 4, 3, 6, 6, 7, 4, 6, 4, 6, 6, 6, 6, 6, 6, 6.

Measures 7-9. Measure 7 includes a repeat sign. The right hand has trills and triplets. The left hand has fingerings 6, 5, 6, 6, 7, 6, 4, 5, 3, 6, 6.

Measures 10-12. The right hand features trills and triplets. The left hand has fingerings 6, 6, 6, 7, 6, 6, 7, 7, 6, 6, 6, 7, 6.

Measures 13-15. The right hand has trills and triplets. The left hand has fingerings 4, 7b, 6, 5, 6, 6, #, 7, 6, 5, 6, 6.



Allegro

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats. The right hand features a melodic line with slurs and a trill (tr) in measure 5. The left hand provides a bass line with a 7th fret in measure 1 and 5, and 6th and 6th frets in measures 2, 3, 4, and 6.

Musical notation for measures 7-12. The right hand continues with slurs and trills (tr) in measures 8, 10, and 12. A triplet (3) is marked in measure 8. The left hand has a 5th fret in measure 7, and 4th, 6th, 6th, and 6th frets in measures 8, 9, 10, and 11 respectively.

Musical notation for measures 13-17. The right hand features slurs and a trill (tr) in measure 15. The left hand has a 5th fret in measure 13, and 5th, 5th, 6th, 6th, and 7th frets in measures 14, 15, 16, and 17 respectively.

Musical notation for measures 18-23. The right hand features slurs and a trill (tr) in measure 20. The left hand has a 7th fret in measure 18, and 6th, 6th, 6th, 6th, and 7th frets in measures 19, 20, 21, 22, and 23 respectively.

Musical notation for measures 24-29. The right hand features slurs and trills (tr) in measures 25, 26, 27, 28, and 29. A triplet (3) is marked in measure 27. The left hand has 6th, 6th, 6th, 6th, 5th, 6th, 6th, and 7th frets in measures 24, 25, 26, 27, 28, 29, and 30 respectively.

29

4 6 7<sup>b</sup> 4 4 6 7 4 6 5 4 6 4

35

7 6<sup>b</sup> 5 6 7 4 7

40

6<sup>b</sup> 5 6 6 6 5 4 6 5 4 6

45

7 4 6 4 6 6 4 2 9 6 6 7 4 6 4

## 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.