

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^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 10.

Allegro Moderato

Morten Ræhs (1702-1766)
Arr. Christian Mondrup

Flauto
Traverso

Basso
Continuo

The musical score is presented in two systems. The first system covers measures 1 through 3, and the second system covers measures 4 through 9. The Flauto Traverso part is written in a single treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with frequent trills (tr) and triplets (3). The Basso Continuo part is written in two staves (treble and bass clefs) with figured bass notation. The figures include numbers 6, 7, 5, 4, and 6, along with accidentals (sharps and naturals) and a circled 6# at the end. The score includes dynamic markings *p* and *f*. The piece concludes with a double bar line and repeat dots.

12

6 6 5

6 7 # 5 7 # 4# 2

15

6 7 # 6 7 6 6 6 5 6 # 7 6

p:

18

7 6 6 6 6 7 6 5 6 6

21

7 7 6 5 3

Largo

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the upper staff features a series of eighth notes, followed by trills (tr) on the final two measures. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

6
4#
3

7

#

6#
4
3

Musical notation for measures 5-8. The melody continues with eighth notes and trills. The piano accompaniment features a steady bass line and chords in the right hand.

6 6 6 6 5

6 6 6 6 5

6 6

6 5

Musical notation for measures 9-11. Measure 9 includes triplets and trills. Dynamic markings *p* and *f* are present. Measure 11 ends with a first ending bracket. The piano accompaniment includes chords and a bass line.

6 7

6 7

f 7 5 4 3

Musical notation for measures 12-15. Measure 12 begins with a second ending bracket. The melody features triplets and trills. The piano accompaniment includes chords and a bass line.

6

6

16 *f*

6 6/5 4/2 6# 6 6/5

20

6 # 6 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 first system consists of a single treble clef staff with a trill (tr) over the first measure and a piano (p) dynamic marking. The second system consists of a grand staff (treble and bass clefs). The bass line includes fingering numbers: 6, 6, 4, 7, 5, 7, 5, 6, 4.

Measures 7-12 of the musical score. The first system continues with a trill (tr) and a forte (f) dynamic marking. The second system continues with a piano (p) dynamic marking. The bass line includes fingering numbers: 5, 3, 6, 5, 6, 4, 5, 3, 6, 4, 5, 3, 7, 5, 7, 5, 6, 4, 5, 3, 6, 5, 6, 4, 5, 3, 6.

Measures 13-18 of the musical score. The first system shows a melodic line with a sharp sign (#) above the first measure. The second system shows a grand staff with various chords and intervals. The bass line includes fingering numbers: 6#, 7, #, 6#, 7, #, #, 6#, 6, 6#, 6, 6, 5.

Measures 19-24 of the musical score. The first system includes a trill (tr) and a repeat sign. The second system includes a repeat sign and a trill (tr). The bass line includes fingering numbers: 7, 5, 5, 4, 3#, 6, 6#, 6, 6#, 6, 6, 6.

25

7 5 6 # 6 5 6 7 # 6

31

6 5 4 3 p 6 6 6 6 5 4 3 f

37

6 6 6 6 6 6 6 6 7 7 6 5

43

5 4 3 6 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 articula-

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.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
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

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
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

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
24	Flauto	5	No accidental \flat in ms.
37	Basso	4	"d" in ms.