

Morten Ræhs

(1702–1766)

Sonata 8.

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 8.

Morten Ræhs (1702-1766)
Arr. Christian Mondrup

Adagio

Flauto
Traverso

Basso
Continuo

The musical score is written for Flauto Traverso and Basso Continuo. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked Adagio.

System 1: The Flauto Traverso part begins with a trill (tr) on F#, followed by a triplet of eighth notes (F#, G#, A#), another trill on A#, and a triplet of eighth notes (B, C, D). The Basso Continuo part provides a harmonic accompaniment with chords and figured bass notation: 6, 6, 6 5, 7, 9 4, 8 3, 6 6.

System 2: The Flauto Traverso part continues with a triplet of eighth notes (F#, G#, A#), followed by four trills on F#, G#, A#, and B. The Basso Continuo part continues with chords and figured bass notation: 6, 6 4 3, 6 5, 6 4, 5 3, 6.

System 3: The Flauto Traverso part features a continuous sixteenth-note passage. The Basso Continuo part continues with chords and figured bass notation: 6, 6, 6, 6 6# 4 3, 6.

System 4: The Flauto Traverso part continues with a sixteenth-note passage, followed by a triplet of eighth notes (F#, G#, A#), and then four more triplets of eighth notes (F#, G#, A#), (B, C, D), (E, F#, G#), and (A#, B, C). The Basso Continuo part continues with chords and figured bass notation: 7 #, 7, 7 5#, 7, 7, 5 #, 6 4, 7 #, 6 4, 5 #, 6 4, 7 #, 6 4.

[illegible]

Allegro Moderato

The musical score is written for a single melodic instrument and piano accompaniment. The key signature is A major (three sharps: F#, C#, G#) and the time signature is common time (C). The tempo is marked "Allegro Moderato".

The score is divided into five systems, each consisting of a single melodic staff and a piano accompaniment staff. The piano accompaniment features a steady eighth-note bass line, often with a moving bass line in the right hand.

Key features of the score include:

- System 1:** The melodic line begins with a trill (tr) and a triplet (3). The piano part has a bass line with notes 6, 6, 6, 5, 6. The word *pia* is written below the piano part.
- System 2:** The melodic line continues with trills and triplets. The piano part has a bass line with notes 6, 6, 6, 6, 6. The word *for* is written below the piano part.
- System 3:** The melodic line features more trills and triplets. The piano part has a bass line with notes 6, 7, 6, 7, 6, 5, 6.
- System 4:** The melodic line continues with trills and triplets. The piano part has a bass line with notes 6, 7, 6, 7, 6, 5, 6.
- System 5:** The melodic line ends with a trill and a triplet. The piano part has a bass line with notes 6, 5, 7, #, 6, 5, #, #, 6.

9

6 4 #

6 6 7 # 6

12

6

6

14

6

6 7 4 2 6

16

6 5

7 7 6 4 5 6 5

6 6 6 5 5 7

Amoroso

This musical score is for a piece titled "Amoroso" in 3/8 time. It is written for a piano and a melodic instrument, likely a flute or violin. The key signature has three sharps (F#, C#, G#).

The score is divided into four systems, each with a melodic line and a piano accompaniment.

System 1 (Measures 1-6): The melodic line begins with a trill (tr) on a dotted quarter note, followed by a triplet of eighth notes. The piano accompaniment consists of chords and single notes, with fingerings 6, 7, 6, 6, 6, 5, 4, 3, 6, and 6 indicated below the bass staff.

System 2 (Measures 7-11): The melodic line continues with trills and a triplet. The piano accompaniment features chords and single notes, with fingerings 6, 4, 3, 6, 5, 6, 4, 6, and # indicated below the bass staff. The tempo marking *pia:* appears at the end of the system.

System 3 (Measures 12-15): The melodic line includes trills, triplets, and a first ending bracket labeled "1. tr". The piano accompaniment continues with chords and single notes, with fingerings 6, 6, 6, 5, #, 7, 6, 5, 6, 4, 5, and # indicated below the bass staff. The tempo marking *for* appears at the beginning of the system.

System 4 (Measures 16-20): The melodic line features a second ending bracket labeled "2. tr", followed by trills and triplets. The piano accompaniment concludes with chords and single notes, with fingerings 6, 7, #, 6, 6, 7, #, 6, 6, and # indicated below the bass staff.

21 *tr* *tr* *tr* *tr* *tr* *tr*

27 *tr* *tr* *tr* *tr* *tr* *tr*

32 *tr* *tr* *tr* *tr* *tr* *tr* *pia*

37 *tr* *tr* *tr* *tr* *tr* *tr* *for* *(i)*

Fingerings: 6 7 $\frac{1}{2}$, 6 5, # 6 7 #, 6 5, # 6 7 #, 6, 4 6 6#, 6 4 5 #, 7, #, 6 6, 6, 6 7, 6 4 3, 6 7, 7, 6, 6 5, 5 4 3, 4 6 7, 6, 7, 6 5, 5 4 3.

Critical notes:

Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
2	Flauto	1	$\frac{1}{16}$ note in ms.
2	Flauto	6–7	$\frac{1}{32}$ notes in ms.
9	Basso	1–4	Beaming changed from 2+2 to 4
11	Flauto	15–17	$\frac{1}{64}$ triplets in ms.
15	Basso	3	B.c. digits $\frac{6}{3}$ in ms. in ms.
16	Flauto	5–6	$\frac{1}{16}$ notes in ms.
16	Basso	2	B.c. digits $\frac{4}{5}$ in ms.

Allegro Moderato

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
6	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
7	Basso	5–8	Beaming changed from 2+2 to 4
9	Basso	1–4	Beaming changed from 2+2 to 4
15	Basso	5–8	Beaming changed from 2+2 to 4
18	Basso	5–8	Beaming changed from 2+2 to 4
19	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4

Amoroso

First and second endings of section 1 is originally notated:



<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
15	Flauto	4–6	Triplet digit in ms.
17	Flauto	1–2	$\frac{1}{16}$ notes in ms.
23	Flauto	6	Accidental \sharp in ms.
28	Flauto	6	Accidental \flat in ms.