

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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## Sonata 11.

Morten Ræhs (1702-1766)

Adagio

Flauto  
TraversoBasso  
Continuo

The musical score for Sonata 11 by Morten Ræhs is presented in five systems. The Flauto Traverso part is written in treble clef and the Basso Continuo part is written in bass clef. The key signature is C major and the time signature is 3/4. The tempo is marked Adagio. The score includes various musical notations such as trills (tr), triplets (3), and fingerings (6, 7, 4, 5, 3). The score ends with a repeat sign and a final cadence.

System 1: Measures 1-4. Flauto Traverso: trills on measures 2 and 3, triplet on measure 4. Basso Continuo: 6 6 6 6 6 7 6 5 6 6.

System 2: Measures 5-8. Flauto Traverso: trills on measures 5 and 6, triplet on measure 7, triplet on measure 8. Basso Continuo: 6 6 6 6 6 6 5 6 5 6 6 5b.

System 3: Measures 9-12. Flauto Traverso: triplet on measure 9, triplet on measure 10, trill on measure 11, triplet on measure 12. Basso Continuo: 6 6 5 6 6 6 6 6 6 6 6 6. Dynamics: *p:* and *for:*.

System 4: Measures 13-16. Flauto Traverso: triplet on measure 13, triplet on measure 14, trill on measure 15, triplet on measure 16. Basso Continuo: 6 4 5 3 6 6 6 6 6 6 6 6. Dynamics: *p:* and *for:*.

System 5: Measures 17-20. Flauto Traverso: triplet on measure 17, trill on measure 18, trill on measure 19, triplet on measure 20. Basso Continuo: 6 4 3 7 5 6 6 6 6 6 6 6. Dynamics: *p:* and *for:*.

12 *tr* *tr* *tr* (3) (3) (3)

6 4 3 7 5 6 6 7 $\flat$  9 4 $\flat$  5 3

14 *tr* (3) *tr* (3) (3) (3)

6 7 $\flat$  4 9 4 6 3 6 7 4 5 4 8 3

16 *tr* *tr* *tr* (3) (3) (3) (3)

6 4 7 5 4 6 6 6 4 $\sharp$  3 9  $\sharp$  6 4 5

18 *tr* (3) *tr* (3) (3) (3) (3) (3) *tr* (3) (3)

7 5 6 4 5 $\sharp$  6 6 4 6 6 9 4 6 7 4 6 6

21 *tr* *tr* (3) (3) (3) (3) *tr* (3) *tr* *Cadenza*

6 6 6 6 4 3 6 7 6 5 4 4

[Cadenza]

*tr* (3) *tr*

Allegro ma non tanto

Allegro ma non tanto

The image shows a musical score for a piece titled 'Allegro ma non tanto'. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The treble staff features a melody with eighth and sixteenth notes, including triplets and trills. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, also featuring triplets. Fingering numbers (1-4) are indicated below the bass staff notes. The tempo 'Allegro ma non tanto' is written above the treble staff.

4

tr 3 tr 3 3 tr 3 3 3 3 tr 3 3 3 3 tr 3 3 3 3

6 6 7 6 6 6 6 6 6 6 6 6

3 4 3

7

tr (3)

tr (3)

6 5 6 6 7 6 4 5 3 6 6

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and bass line. The second system contains the next two measures. The melody is written in treble clef with a key signature of one flat (B-flat) and a common time signature. It features several triplet markings (3) and trills (tr). The bass line is written in bass clef and includes fingerings (6, 7) and rests. The lyrics 'The Rose Tree' are written below the first two measures of the first system.

The musical score for Example 6-10, measures 13-14, consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features complex rhythmic patterns including eighth notes, sixteenth notes, and triplets, along with trills (tr) and slurs. The bottom staff is in bass clef with the same key signature, featuring simpler rhythms like quarter and eighth notes. Below the bass staff, there are fingering numbers: 4, 7b, 6, 5, 6, 6, #, 7, 6, 5, b, 6, 6.

15

tr 3 3 tr 3 (3) tr tr tr

6 6 6 6 6 6 5 6

4 4 4 4 4 4 5 6

3 3 3 3 3 3 5 6

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody features various ornaments, including trills (tr) and triplets (3), and rests. The bass line provides a simple harmonic accompaniment with notes and rests. Measure numbers 17, 18, and 19 are indicated above the first staff in the first system, and 20, 21, and 22 are indicated above the first staff in the second system.

19

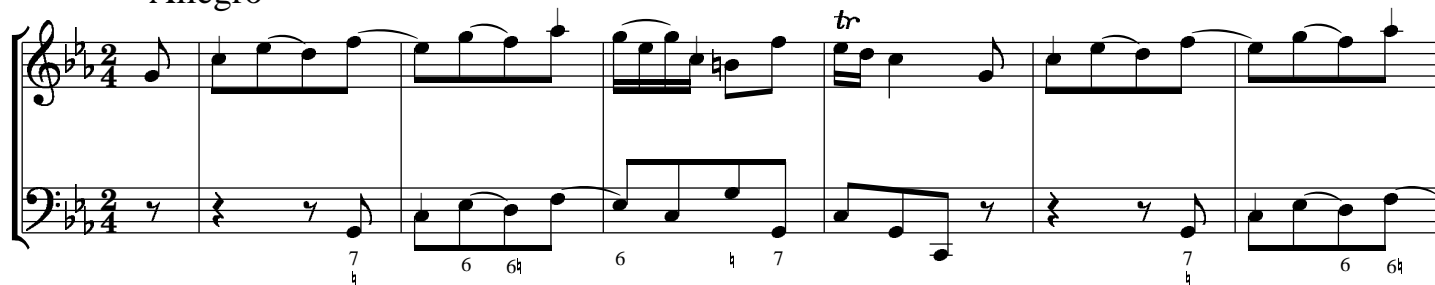
4 6 5 4 6 5 6b 6b 5 4 7 4 7

21

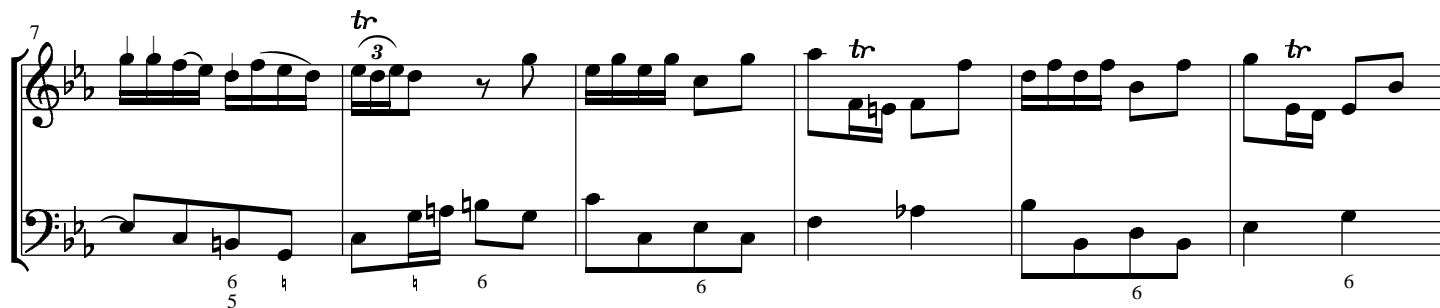
Musical score for 'The Rose Tree' (Meisterlied). The score is in 2/4 time, key of B-flat major (two flats). It consists of a melody line (treble clef) and a bass line (bass clef). The melody line features a trill (tr) and several triplets (3). The bass line includes fingerings (6, 5, 4, 6, 7, 7, 6, 7, 7, 6) and dynamic markings *p* (piano) and *f* (forte).

[illegible]

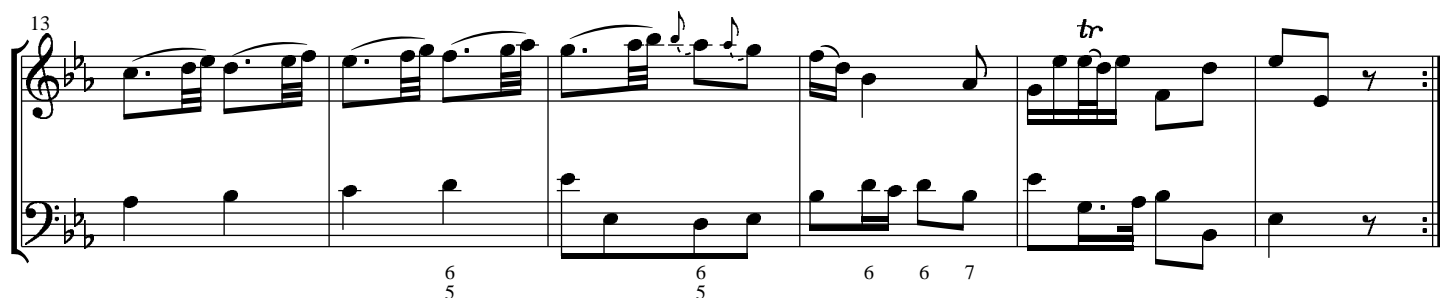
## Allegro



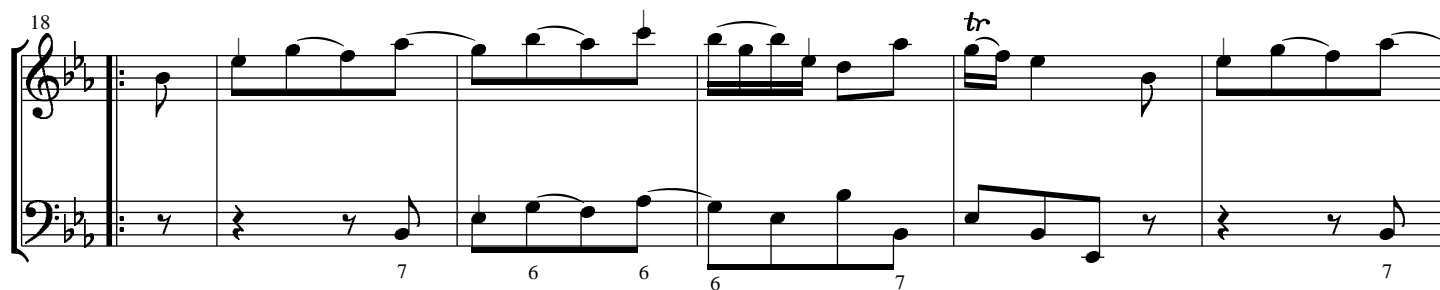
First system of the musical score. The treble clef staff contains a melody with eighth and sixteenth notes, including a trill (tr) on the fifth measure. The bass clef staff provides a harmonic accompaniment with notes marked with fingerings 7, 6, 6b, 6, b, and 7.



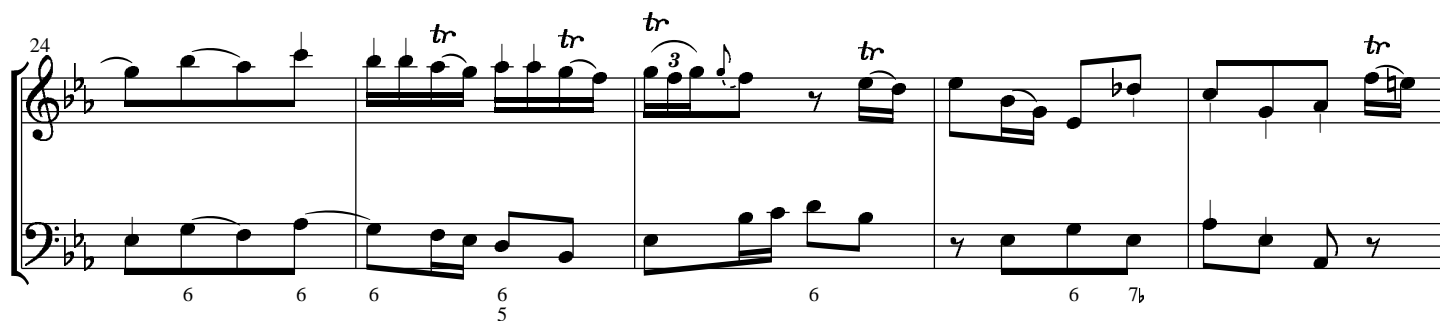
Second system of the musical score. The treble clef staff features a trill (tr) on the first measure and a triplet (3) on the second measure. The bass clef staff continues the accompaniment with notes marked with fingerings 6, 5, b, 6, 6, and 6.



Third system of the musical score, starting at measure 13. The treble clef staff includes a trill (tr) on the fifth measure. The bass clef staff has notes marked with fingerings 6, 5, 6, 5, 6, 6, and 7.



Fourth system of the musical score, starting at measure 18. The treble clef staff includes a trill (tr) on the fifth measure. The bass clef staff has notes marked with fingerings 7, 6, 6, 6, 7, and 7.



Fifth system of the musical score, starting at measure 24. The treble clef staff includes multiple trills (tr) and a triplet (3). The bass clef staff has notes marked with fingerings 6, 6, 6, 6, 5, 6, 6, 7b, and 7.

29

tr

tr

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

35

tr

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