

Morten Ræhs

(1702–1766)

Sonata 7.

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.

Mogens Friis (mogens.friis@mail1.stofanet.dk)

Christian Mondrup (scancm@biobase.dk)

Sonata 7.

Morten Ræhs (1702-1766)
Arr. Christian Mondrup

Allegro moderato

Flauto
TraversoBasso
Continuo

The musical score is written for Flauto Traverso and Basso Continuo. It is in G major (three sharps) and common time (C). The tempo is Allegro moderato. The score is divided into four systems, each with two staves. The Flauto Traverso part includes various ornaments (trills and triplets) and melodic lines. The Basso Continuo part provides a harmonic accompaniment with chords and moving lines. The key signature is G major (three sharps) and the time signature is common time (C).

9

System 9: Treble clef staff contains a melodic line with eighth notes, a trill (tr) over a triplet of eighth notes, and a repeat sign. Piano accompaniment in the grand staff features chords and eighth notes.

11

System 11: Treble clef staff continues the melodic line with trills (tr) and triplets (3). Piano accompaniment includes chords and eighth notes.

13

System 13: Treble clef staff features a continuous sequence of triplets (3). Piano accompaniment consists of chords and eighth notes.

15

System 15: Treble clef staff includes trills (tr) and triplets (3). Piano accompaniment features chords and eighth notes.

18

tr

3

tr tr

The musical score for 'The Rose Tree' is presented in two systems. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written in a single staff, featuring a series of eighth and sixteenth notes, with a trill (tr) and a triplet (3) indicated. The piano accompaniment is written in a grand staff (treble and bass clefs), with a key signature of two sharps. The second system continues the melody and accompaniment, with the melody staff showing a trill (tr) and a triplet (3) indicated. The piano accompaniment continues with a series of eighth and sixteenth notes. The score concludes with a final measure in the melody staff, marked with a trill (tr) and a triplet (3) indicated.

[illegible][illegible]

Adagio

The first system of musical notation for 'Adagio' consists of three staves. The top staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a trill (tr) on a dotted quarter note, then another trill on a dotted quarter note, and continues with various eighth and quarter notes. The middle and bottom staves are in grand staff (treble and bass clefs). The middle staff has a quarter rest followed by a series of chords and moving lines. The bottom staff has a quarter rest followed by a series of eighth and quarter notes.

The second system of musical notation for 'Adagio' consists of three staves. The top staff begins with a measure number '2' and contains a series of eighth and quarter notes, followed by a trill (tr) on a dotted quarter note, and then several triplets (3) of eighth notes. The middle and bottom staves continue the harmonic accompaniment with chords and moving lines.

The third system of musical notation for 'Adagio' consists of three staves. The top staff begins with a measure number '4' and contains a series of eighth and quarter notes, followed by a trill (tr) on a dotted quarter note, and then several triplets (3) of eighth notes. The middle and bottom staves continue the harmonic accompaniment. Below the bottom staff, there are two markings: '6#' and '5b'.

The fourth system of musical notation for 'Adagio' consists of three staves. The top staff begins with a measure number '6' and contains a series of eighth and quarter notes, followed by a trill (tr) on a dotted quarter note, and then several triplets (3) of eighth notes. The middle and bottom staves continue the harmonic accompaniment. Below the bottom staff, there is a marking '6'.

System 1, measures 8-9. The treble clef staff begins with a triplet of eighth notes (F#, G, A) marked with a trill (tr) and a triplet bracket. This is followed by a series of eighth and sixteenth notes, including a trill on a dotted eighth note. The piano accompaniment in the grand staff features a steady eighth-note bass line and a treble line with chords and eighth notes, including a triplet of eighth notes in the left hand.

System 2, measures 10-11. The treble clef staff continues with eighth and sixteenth notes, featuring multiple trills on eighth notes, some marked with triplet brackets. The piano accompaniment consists of a simple eighth-note bass line and a treble line with chords and eighth notes.

System 3, measures 12-13. The treble clef staff features eighth and sixteenth notes with trills on eighth notes, some marked with triplet brackets. The piano accompaniment has a bass line with eighth notes and a treble line with chords and eighth notes.

System 4, measures 14-15. Measure 14 is a whole rest. Measure 15 begins with a half note, followed by eighth and sixteenth notes, and ends with a trill on a dotted eighth note marked with a triplet bracket. The piano accompaniment in the grand staff shows chords in the treble and a bass line with eighth notes. The system concludes with a double bar line.

Cadenza

Postiglione, Vivace

The musical score is written for a single melodic instrument and piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Vivace'.

System 1 (Measures 1-6):

- Melody:** Starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4. Measure 4 contains a trill on G4. Measure 5 contains three trills on F#4, G4, and A4.
- Piano:** The right hand plays chords of D4-F#4 and E4-G4. The left hand plays a steady eighth-note bass line: D3, E3, F#3, G3, A3, B3, C#4, D4.

System 2 (Measures 7-11):

- Melody:** Measure 7 has a triplet of eighth notes (F#4, G4, A4). Measure 8 has a trill on G4. Measure 9 has a trill on F#4. Measure 10 has a trill on G4. Measure 11 has a triplet of eighth notes (F#4, G4, A4).
- Piano:** Continues the eighth-note bass line. The right hand plays chords of D4-F#4 and E4-G4, with some variations in voicing.

System 3 (Measures 12-17):

- Melody:** Measures 12-17 consist of eighth-note runs: D4-E4-F#4-G4, A4-B4-C#4-D4, E4-F#4-G4-A4, B4-C#4-D4-E4, F#4-G4-A4-B4, C#4-D4-E4-F#4.
- Piano:** Continues the eighth-note bass line. The right hand plays chords of D4-F#4 and E4-G4.

System 4 (Measures 18-23):

- Melody:** Measure 18 has eighth notes D4, E4, F#4, G4. Measure 19 has a trill on G4. Measures 20-21 are first and second endings, each consisting of a quarter rest. Measure 22 has eighth notes D4, E4, F#4, G4. Measure 23 has eighth notes A4, B4, C#4, D4.
- Piano:** Continues the eighth-note bass line. The right hand plays chords of D4-F#4 and E4-G4.

23

23 24 25 26 27 28

29

29 30 31 32 33 34

35

35 36 37 38 39 40

41

41 42 43 44 45 46

46

tr 3 tr 3 tr 3 tr 3 tr 3 (3) (3)

51

3 (3) tr tr tr

57

tr tr tr tr tr

63

tr 3 3 3 3

Critical notes:

Allegro moderato

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Flauto	20–21	$\frac{1}{32}$ notes in ms.
9	Flauto	5	Dot on $\frac{1}{16}$ note missing in ms.
10	Flauto	5	Dot on $\frac{1}{16}$ note missing in ms.
17	Flauto	7	Dotted $\frac{1}{16}$ note in ms.
18	Flauto	3	Ornament? “m”
18	Flauto	15–18	Slurred in ms.
20	Flauto	11	“c” in ms.

Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Flauto	10	$\frac{1}{16}$ note in ms.
1	Flauto	15–17	$\frac{1}{64}$ triplets in ms.
1	Flauto	23	No accidental \flat in ms.
4	Flauto	18	No accidental \flat in ms.
8	Flauto	2–4	$\frac{1}{64}$ triplets in ms.
10	Basso	1–4	Beaming changed from 2+2 to 4
11	Basso	7	No accidental \sharp in ms.
12	Flauto	8	No accidental \flat in ms.
12	Basso	5–8	Beaming changed from 2+2 to 4

Postiglione, Vivace

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
24	Basso	1–4	Beaming changed from 2+2 to 4
38	Flauto	1	No accidental \flat in ms.
41	Basso	1–4	Beaming changed from 2+2 to 4
44	Basso	1–4	Beaming changed from 2+2 to 4
50	Basso	1–4	Beaming changed from 2+2 to 4
51	Flauto	1	No accidental \sharp on grace note in ms.
62	Flauto	4	No dot on $\frac{1}{16}$ note in ms.
67	Basso	1–4	Beaming changed from 2+2 to 4