

Morten Ræhs

(1702–1766)

Sonata 11.

From

10 Solos à Flauto Traverso & Violoncello

(ca. 1748)

The Royal Library, Copenhagen, Gieddes Samling I,15

Urtext

Edited by

Christian Mondrup & Mogens Friis

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 manuscript, prepared by one or more copyists, has some 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.

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 silently “normalized”.

In the manuscript the phrasing slurs are often casually drawn. The editors have attempted to render the slurs as accurate as possible rather than trying to achieve consequence.

The scores have been typeset by Christian Mondrup with the music notation program MUP (see the Arkkra Enterprises home page <http://www.arkkra.com> for the note graphics and the publishing program L^AT_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

Christian Mondrup

Sonata 11.

Morten Ræhs (1702-1766)
Arr. Christian Mondrup

Flauto Traverso

Adagio

Basso Continuo

6 6 6 6 6 7 6 5 6 6

4 4

Detailed description: This block contains the first system of music. The Flauto Traverso part (top staff) begins with a treble clef, a key signature of two flats, and a common time signature. It features a melodic line with trills (tr) and triplets (3) over sixteenth notes. The Basso Continuo part (bottom staff) is in the same key and time, starting with a bass clef and a common time signature. It provides a harmonic accompaniment with a simple bass line. Fingerings are indicated by numbers 1-5 below the notes. The measure numbers 6, 7, 4, and 5 are written below the bass staff.

Detailed description: This block contains the second system of music. The Flauto Traverso part continues with trills and triplets. The Basso Continuo part continues with its accompaniment. Fingerings are indicated by numbers 1-5 below the notes. The measure numbers 6, 6, 6, 6, 6, 5, 4, and 5 are written below the bass staff.

Detailed description: This block contains the third system of music. The Flauto Traverso part features more complex rhythmic patterns with triplets and trills. The Basso Continuo part continues with its accompaniment. Fingerings are indicated by numbers 1-5 below the notes. The measure numbers 6, 5b, 4, 3, 6, and 5 are written below the bass staff.

p: *for:*

Detailed description: This block contains the fourth system of music. The Flauto Traverso part has dynamic markings *p:* and *for:* and includes a repeat sign at the end. The Basso Continuo part continues with its accompaniment. Fingerings are indicated by numbers 1-5 below the notes. The measure numbers 6, 6, 6, 4, 5, and 3 are written below the bass staff.

8

6 6 6 6 6 6 6 7 6 6

4 3 4 3 5

11

6 6 6 6 6 6 6 7 6

4 3 4 3 5

13

6 7 \flat 9 5 6 7 \flat 9 6

4 \flat 3 4 3

15

6 7 5 8 6 7 4

4 3 5

17

6 6 6 9 6 5 7 6 5 6 6

4 \sharp 3 4 \sharp 4 \sharp 4 \sharp 4 \sharp 5 \sharp

19

6 6 9 6 7 6 6 6 6

Cadenza

22

6 6 6 6 6 5 4 4

[Cadenza]

Allegro ma non tanto

Measures 1-2 of the piece. The right hand features a melodic line with eighth notes and a trill in measure 2. The left hand provides a bass line with eighth notes. Fingering numbers 4, 6, 4, 6 are shown below the bass line.

Fingering for measures 1-2: 4 6 4 6

Measures 3-4. The right hand continues with eighth notes and trills. The left hand has a bass line with eighth notes. Fingering numbers 6, 6, 6, 4, 7, 4, 6, 6 are shown below the bass line.

Fingering for measures 3-4: 6 6 6 4 7 4 6 6

Measures 5-6. The right hand features a complex pattern of eighth notes with trills. The left hand has a bass line with eighth notes. Fingering numbers 6, 6, 6, 6, 6, 6, 6, 5, 6, 6, 7 are shown below the bass line.

Fingering for measures 5-6: 6 6 6 6 6 6 6 5 6 6 7

Measures 7-8. Measure 7 contains a trill. Measure 8 is a repeat sign. The right hand has eighth notes and trills. The left hand has a bass line with eighth notes. Fingering numbers 6, 4, 5, 3, 6, 6 are shown below the bass line.

Fingering for measures 7-8: 6 4 5 3 6 6

Measures 9-10. The right hand features eighth notes with trills. The left hand has a bass line with eighth notes. Fingering numbers 6, 6, 6, 7, 6, 6, 7, 7 are shown below the bass line.

Fingering for measures 9-10: 6 6 6 7 6 6 7 7

Measures 11-12. The right hand features eighth notes with trills and triplets. The left hand has a bass line with eighth notes. Fingering numbers 6, 6, 6, 7, 6, 4, 7, 6, 5, 6, 6 are shown below the bass line.

Fingering for measures 11-12: 6 6 6 7 6 4 7 6 5 6 6

14

7 6 6 6 6^b 6 6 6^b 6 6

5 4[#] 3 3

16

5^b # 6 6 6 6 6 6

18

6 6 6 6 6 6

4^b 3 4 5 4 5

20

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

5 4

22

7 7 6 7 7 4 6 4

4 4

24

4 6 6 7 6 6 5 4 4

Allegro

Musical notation for measures 1-9. The piece is in 2/4 time with a key signature of two flats. The right hand features a melodic line with slurs and trills, while the left hand provides a rhythmic accompaniment. Fingering numbers are indicated below the bass staff.

7 6 6^b 6 7 7 6 6^b 6 5 6 6

Musical notation for measures 10-17. The right hand continues with slurs and trills. The left hand accompaniment remains consistent. Fingering numbers are indicated below the bass staff.

6 6 5 5 6 6 7

Musical notation for measures 18-26. The right hand features a series of trills and slurs. The left hand accompaniment continues. Fingering numbers are indicated below the bass staff.

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

Musical notation for measures 27-34. The right hand includes trills and slurs. The left hand accompaniment continues. Fingering numbers are indicated below the bass staff.

6 7^b 6 7^b 6 7 6 7 6 5 6 6

Musical notation for measures 35-42. The right hand features slurs and trills. The left hand accompaniment continues. Fingering numbers are indicated below the bass staff.

7 6^b 6 7 7 6^b 6 6 6 6

Musical notation for measures 43-50. The right hand includes slurs and trills. The left hand accompaniment continues. Fingering numbers are indicated below the bass staff.

6 5 6 7 6 6 9^b 6 6 7 6 6

Critical notes



In the typesetting as well in the critical notes all basso continuo abbreviations for figures with sharps have been replaced by the figure in question followed by a # symbol.

A general problem with the manuscript source 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. Musical phrases which at first sight appear rhythmically inconsistent might rather signify freedom of choice of how to perform for example three notes on a beat than an indication of exactly how to play them. The editors encourage musicians performing this music to consider how to adapt phrasing, articulation and ornamentation to their own taste and to the performance conditions.

Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Basso	5	B.c. figures $\frac{6}{3}$ in ms.
0	Flauto	16	No ledger lines on grace note in ms.
11	Flauto	16	Grace note "B \flat " in ms.
15	Flauto	10	No accidental \sharp in ms.
16	Basso	8	No accidental \sharp in ms.
18	Basso		Beaming changed.
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>
5-6	Basso		 in ms.
10	Basso		Beaming changed.
13	Basso		 in ms.
16	Basso		Beaming changed.
17	Basso		Beaming changed.
18	Basso		Beaming changed.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
22	Basso		Beaming changed.