

Morten Ræhs

(1702–1766)

Sonata 1.

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. There are quite a few cases of what might at first sight appear as rhythmic inconsistency. They signify, however, rather freedom of choice of how to perform for example three notes on a beat than an indication of exactly how to play them.

Similarly there are inconsistencies as to ornamentation in the original manuscript, especially in the third movement, *Largo*. Rather than trying to “normalize” the ornaments the editors have chosen to transfer them unchanged from the manuscript to the modern edition and let their interpretation over to the performers.

In the fourth movement, *Allegro Assai*, some dynamic indications are obviously missing. They have been added enclosed in brackets by the editors, e.g. **[for]**.

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 I.

Adagio

Morten Ræhs (1702-1766)

Flauto
Traverso

Basso
Continuo

This musical score is for a sonata by Morten Ræhs, composed in 1702-1766. It is in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Adagio'. The score is written for two instruments: Flauto Traverso (treble clef) and Basso Continuo (bass clef). The piece consists of 14 measures. The Flauto Traverso part features various ornaments, including trills (tr) and triplets (3), and is often accompanied by grace notes. The Basso Continuo part provides a steady accompaniment with a mix of eighth and sixteenth notes. Fingerings are indicated by numbers 1-7 below the notes. The score is divided into systems, with measure numbers 4, 6, 9, 12, and 14 marking the beginning of new systems.

6 6 5 7 4 3 6 #

4

6 6 6 6

6

6# 6 5 7 # 6 7 4 3 6

9

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

12

7 6 7 6 7 6 6

14

6 6 3

Allegro

6 5
4 3

6 5 6 7

6 7

6

5# 6 5 7
3 3 #

6 7 #

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

pia

for

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

6# 6 6 #
4#

6# 6 6 6 #
4# 4

#

6 5
4 3

6 5 6 6# #
4 3

6 #

19

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

22

7 6 7 6 6# 6 5 6

25

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

28

6# 6 4 3 6 6# 6 4 3 6 6

pia [for]

31

5 3 6 5 6 5 6 5 6 5 6 5 6 6 6

34

6 5 6 5 7 5

Largo

Measures 1-2 of the musical score. The treble staff features a series of trills (tr) and triplets (3) in the right hand, while the bass staff provides a steady accompaniment. Fingering numbers 6, 4, #, 6, 6, 6#, #, and 6 are indicated below the bass staff.

Measures 3-4 of the musical score. The treble staff continues with trills and triplets. The bass staff shows a sequence of notes with fingering numbers 5, 3, 6, 7, 6, 6, 7, and 6.

Measures 5-6 of the musical score. The treble staff includes trills and triplets. The bass staff continues the accompaniment with fingering numbers 6, 7, #, #, 6, 6, 5, and #.

Measures 7-8 of the musical score. The treble staff features multiple triplets and trills. The bass staff provides a consistent accompaniment with fingering numbers 6, 5, #, 7, #, 4, #, 6, and 6#.

Measures 9-10 of the musical score. The treble staff includes trills and triplets. The bass staff continues the accompaniment with fingering numbers 6, 5#, #, 7, 5, and #.

Measures 11-12 of the musical score. The treble staff features trills and triplets. The bass staff continues the accompaniment with fingering numbers 6, #, 6, #, 6, #, 6, #, 6, #, 6, #, and #.

Allegro Assai

First system of musical notation (measures 1-8). The piece is in 3/8 time with a key signature of three sharps (F#, C#, G#). The right hand features rapid sixteenth-note passages with trills (tr) and slurs. The left hand provides a steady accompaniment. Performance markings include *[for]* and *[pia]*.

Second system of musical notation (measures 9-16). The right hand continues with trills and slurs. The left hand includes fingering numbers: 6, 6, 6, 6, 5, #6, 6, 7, 5, #6, 6, 7. Performance markings include *pia*, *for*, and *pia*.

Third system of musical notation (measures 17-24). The right hand features trills and slurs. The left hand includes fingering numbers: #, #, 7, 6, 5, #, 6, #, 7, 6, 5, #, 6, #. Performance markings include *for*, *pian:*, *[for]*, and *pia*.

Fourth system of musical notation (measures 25-30). The right hand continues with trills and slurs. The left hand includes a sharp sign (#). Performance marking includes *for*.

Fifth system of musical notation (measures 31-37). The right hand features trills and slurs. The left hand includes fingering numbers: #, 6, 5, #, #, #, 6, 6. Performance markings include *tr* and *[for]*.

Sixth system of musical notation (measures 38-44). The right hand continues with trills and slurs. The left hand includes fingering numbers: 6, 6, 5, 3, 6, #6, 6, #, 6, #. Performance markings include *pia*, *ff^{mo}*, and *tr*.

45

tr *[for]* *pian:* *for*

6 6 6 5 6 6 6 6 6 5

53

tr *pia* *for*

6 6 5 6 7 5 6 6 5 6 7

61

pia *for*

6 5 6 7 6 6

70

tr tr tr

6 6

78

pia *for* *tr* *tr* *tr* *tr*

6 7 6 7 7 7 7

85

tr *tr* *tr* *tr* *tr* *tr* *tr*



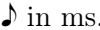
6 5 7 6 6 5 3 6 7 6 5 3

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.

Some dynamic indications are obviously missing. They have been added enclosed in brackets by the editors, e.g. [*for*].

Adagio

Bar No.	Part	Note No.	Comment
1	Flauto		 in ms.
5	Flauto		 in ms.
6	Basso		Beaming changed.
11	Basso		Beaming changed.
12	Flauto		Among several instances of the motive starting here the slur between the first 2 notes is only found here. This is not necessarily due to a slip of pen by the copyist but might as well be an indication of “freedom of articulation”.
12	Basso		Beaming changed.
13	Basso		Beaming changed.
15	Flauto	12	 in ms.
15	Basso		Beaming changed.


Allegro


Bar No.	Part	Note No.	Comment
5	Basso		Beaming changed.
13	Flauto		Beaming changed.
14	Flauto		Beaming changed.
15	Flauto		 in ms.
21			This measure was added later (by another hand?) at the end of the movement.
31	Basso	1	B.c. figures $\frac{3}{5}$ in ms.
33	Flauto		The 2 grace notes in this bar differ (the first un-slashed and the second slashed) even if they are used in similar rhythmical contexts. This is not necessarily due to a slip of pen by the copyist but might as well be an indication of “freedom of articulation”.
34	Flauto		 in ms.


Largo




Bar No.	Part	Note No.	Comment
6	Basso	4	B.c. figures $\frac{X}{5}$ (?) in ms.
7	Basso		Beaming changed.
10	Basso	4	B.c. figures $\frac{X}{5}$ (?) in ms.
12	Basso		Beaming changed.
13	Flauto		The original manuscript has no cadenza fermata in the flauto part corresponding to that in the basso. Probably the trill is supposed to indicate the start of an improvised cadenza.
13	Basso	1–4	Beaming changed.

Allegro Assai

In the original manuscript the slurs have generally been written rather cautiousless which, especially in this movement, leads to uncertainty as to where a slur begins an/or ends. For example in bar 5 the slur seems to span only the two leading notes:  while in the subsequent bar the corresponding slur seems

to span three notes:  The editors have chosen to uniformly slur all occurrences of the motive

found in bar 5 like the corresponding 3-note stepwise descending phrases found in bar 1: 

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
12	Flauto	1–4	Curly slur in ms.
24	Flauto	1–4	Curly slur in ms.
40	Flauto	4	No accidental # in ms.
41	Flauto	4	No accidental # in ms.
40–41	Flauto		In the original manuscript the slurs in bar 40 and 41 could be interpreted as starting already on the second note  However, the editors have decided for slurs as described above.
43	Flauto	1–4	Curly slur in ms.
77	Flauto		 in ms. Tie added by the editors.
79	Flauto		 in ms. Tie added by the editors.