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

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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 2º) 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.

Similarily 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 LaTeX (see the TeX 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

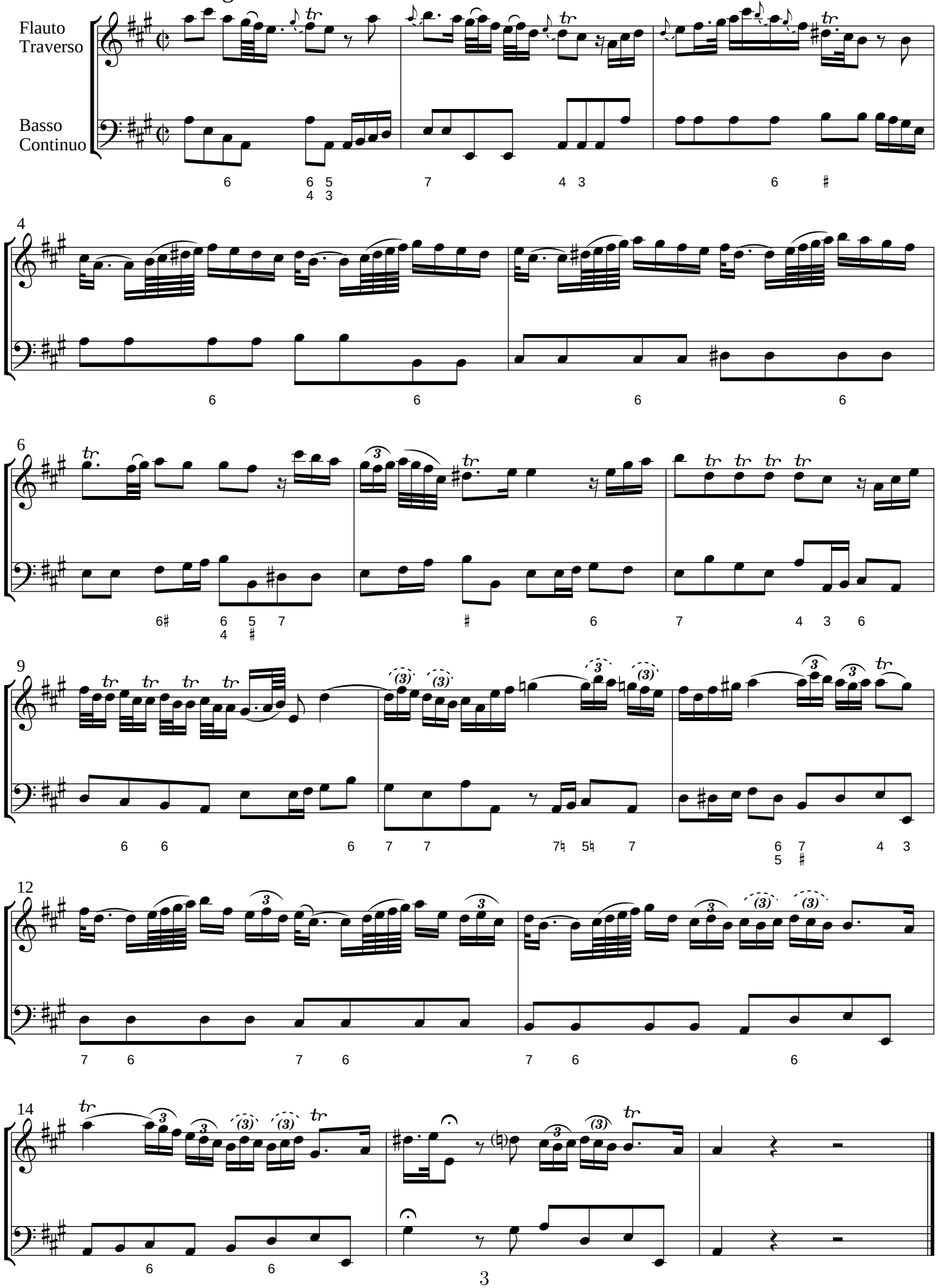
Sonata I.

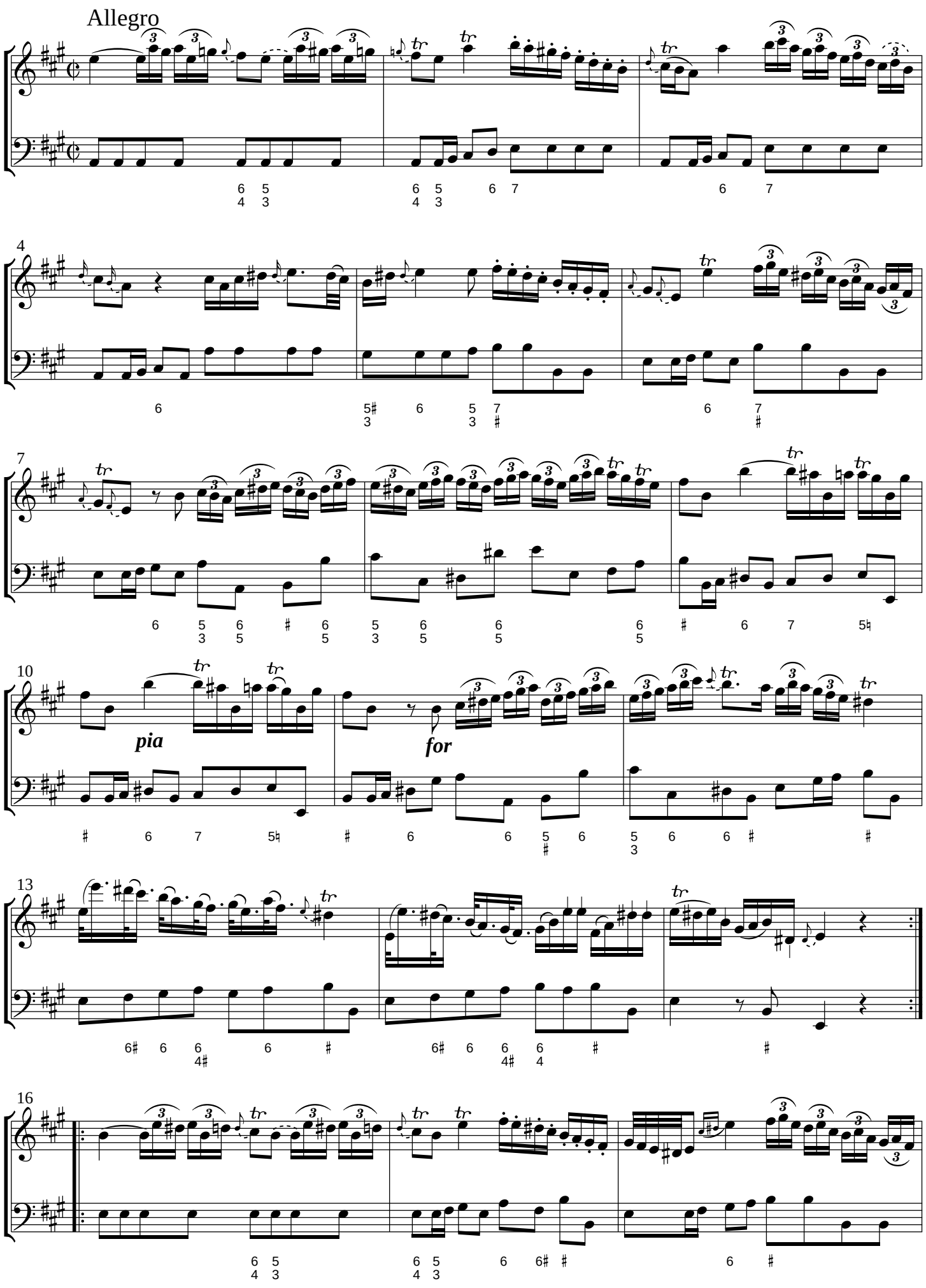
Adagio

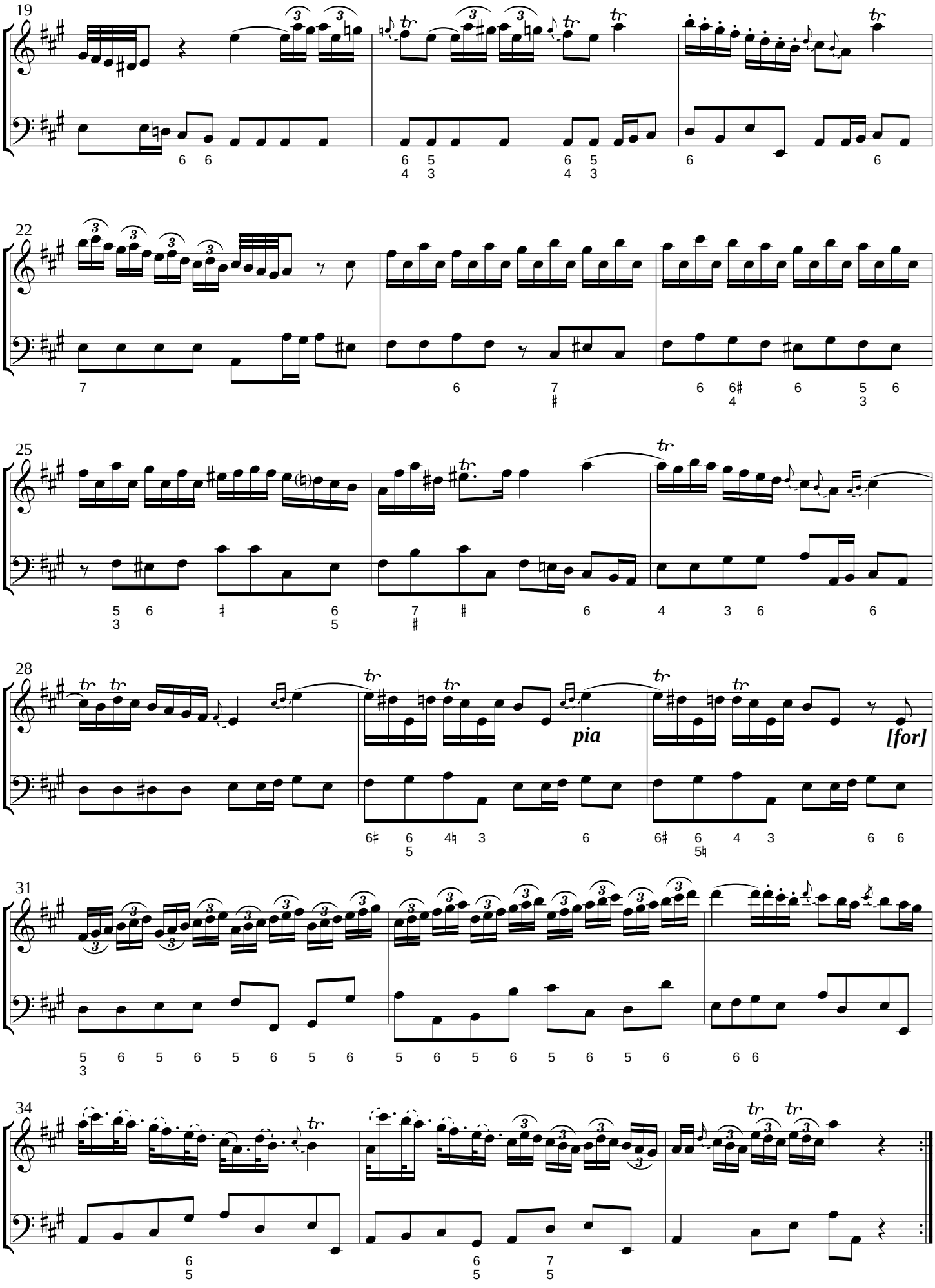
Morten Ræhs (1702-1766)

Flauto Traverso

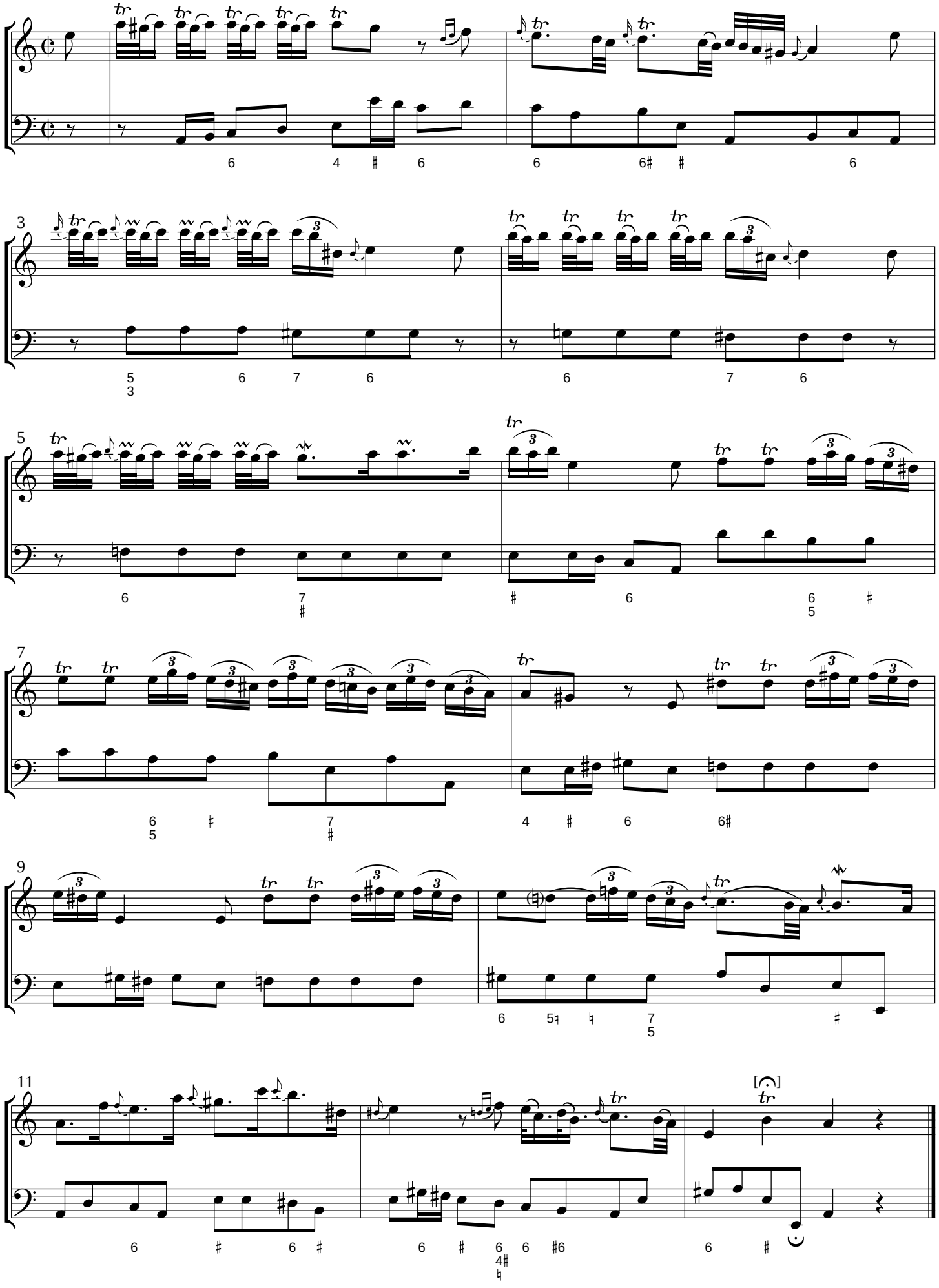
Basso Continuo

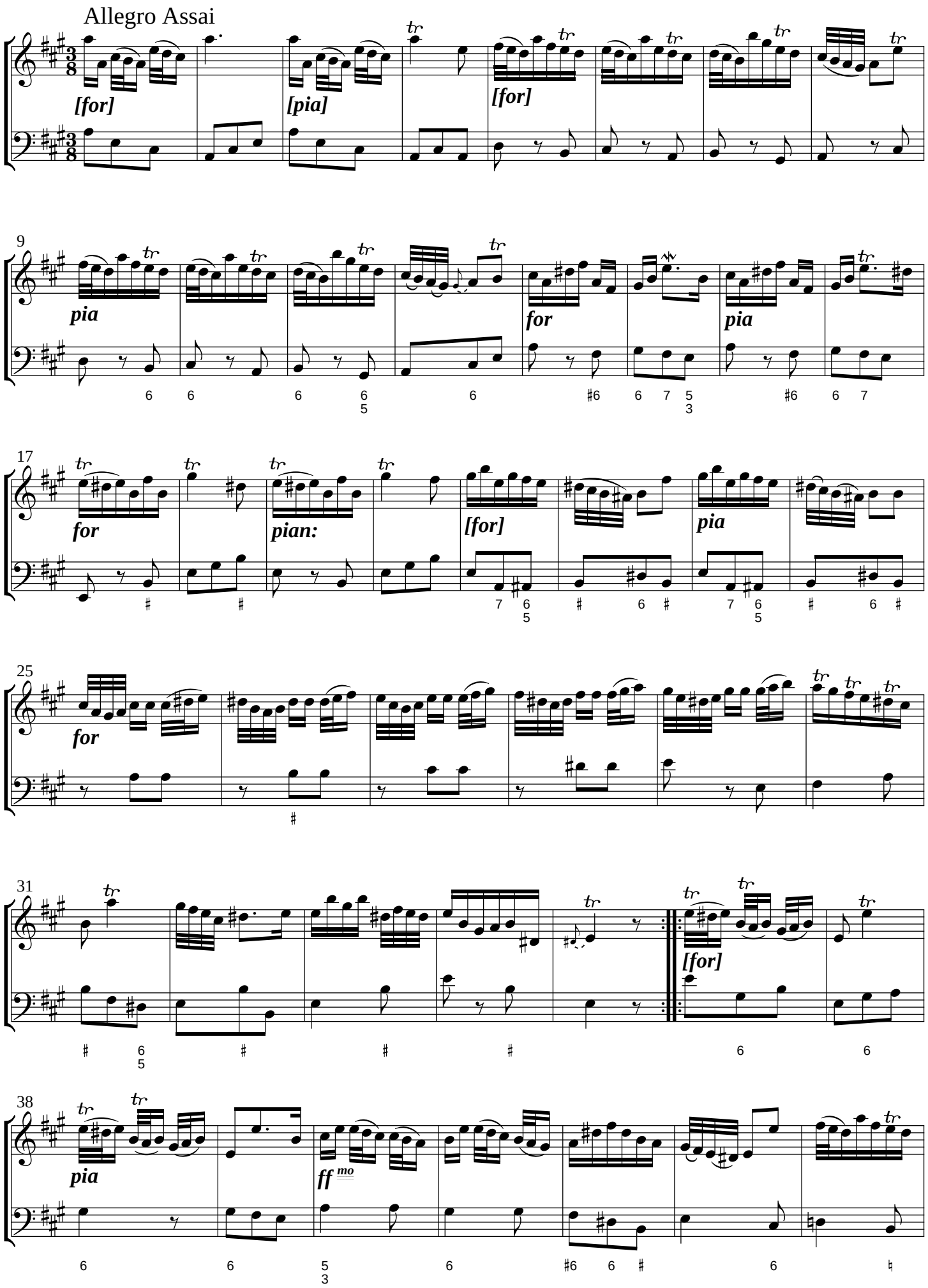


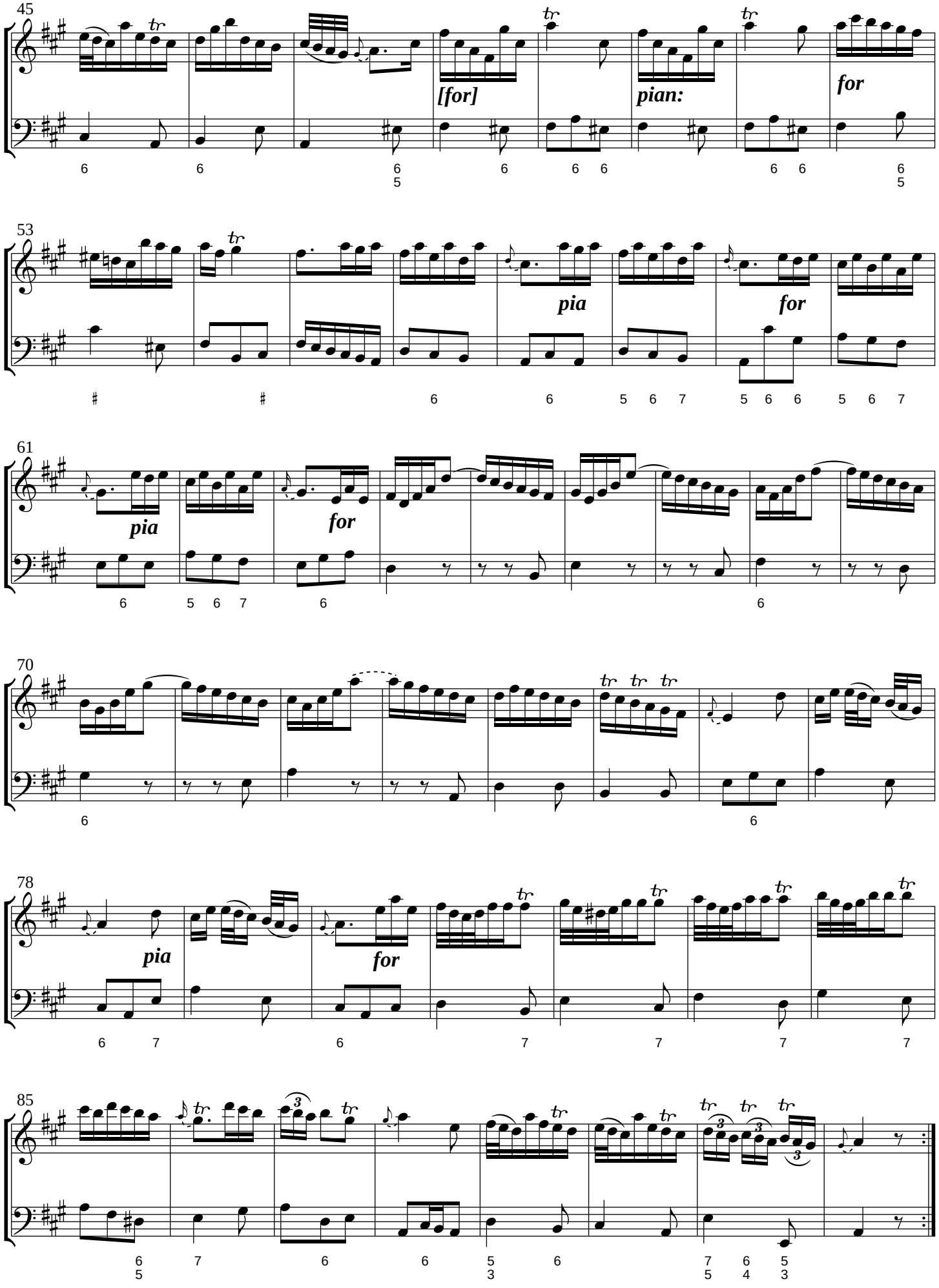

Allegro
4
7
10
pia
for
13
16


19
22
25
28
pia
[for]
31
34

Largo




Allegro Assai
[for]
[pia]
[for]
9
pia
for
pia
17
for
pian:
[for]
pia
25
for
31
[for]
38
pia
ff mo

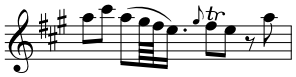
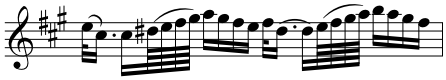

45
[for]
pian:
for
53
pia
for
61
pia
for
70
78
pia
for
85

Critical notes

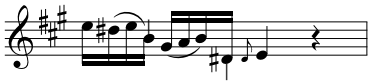
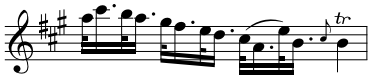
In the typesetting as well in the critical notes all basso continuo abbreviations for figures with sharps have been replaced by the figure in question followed by a ♯ symbol.

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.

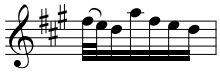
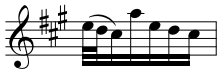
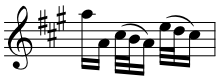
Allegro

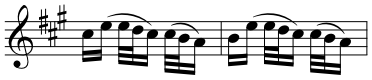
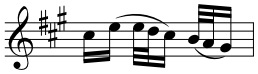
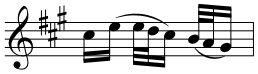
Bar No.	*Part*	*Note No.*	*Comment*
5	Basso		Beaming changed.
13	Flauto		Beaming changed.
14	Flauto		Beaming changed.
15	Flauto		 in ms.
21			This measure was added later (by another hand?) at the end of the movement.
31	Basso	1	B.c. figures $\frac{3}{5}$ in ms.
33	Flauto		The 2 grace notes in this bar 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 $\frac{\mathrm{X}}{5}$ (?) in ms.
7	Basso		Beaming changed.
10	Basso	4	B.c. figures $\frac{\mathrm{X}}{5}$ (?) 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 occurrencies of the motive found in bar 5 like the corresponding 3–note stepwise descending phrases found in bar 1: 

Bar No.	*Part*	*Note No.*	*Comment*
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.