

Morten Ræhs

(1702–1766)

Sonata 7.

From

10 Solos à Flauto Traverso & Violoncello

The Royal Library, Copenhagen, Gieddes Samling I

Sonata 2.

From

VI Sonate per il Flauto Traversiere...

1748

Musiksammlung der Landesbibliothek Meckelburg-Vorpommern Schwerin, Mus. 4400

Edited by

Christian Mondrup & Mogens Friis

Comparative 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^o) titled “10 Solos à Flauto Traverso & Violoncello Dall Sigr M: Ræhs”.

A concordance of Sonata no. 7 exists as Sonata no. 2 in a manuscript from Musiksammlung der Landesbibliothek Meckelburg-Vorpommern Schwerin (Mus. 4400). Since the two sources differ in many details the editors have chosen to provide this special score which combines the 2 versions of the sonata forming a unique contemporary source of a rich variety of possible phrasing and written out ornamentation of the same basic musical material.

The Copenhagen 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 Andrea Friggi and Colin Booth for their 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.

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Sonata 7. (Gjedde) - 2. (Schwerin)

Allegro moderato

Morten Ræhs (1702-1766)

Flauto Traverso

Schwerin Version

Basso Continuo

Schwerin Version

2

4

Musical score for measures 6-7. The system consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). Measure 6 features a treble staff with a triplet of eighth notes marked 'tr' and a triplet of sixteenth notes marked '(3)'. The bass staff has notes 6, 6#, 6# (with a 4/3 ratio), 7, and 6 (with a 5 ratio). Measure 7 continues the melodic lines with similar rhythmic patterns.

Musical score for measures 8-9. The system consists of four staves. Measure 8 features a treble staff with a triplet of eighth notes marked 'tr' and a triplet of sixteenth notes marked '(3)'. The bass staff has notes 6, 5 (with a 3 ratio), 6, and 5 (with a 3 ratio). Measure 9 continues the melodic lines with similar rhythmic patterns.

Musical score for measures 10-11. The system consists of four staves. Measure 10 features a treble staff with a triplet of eighth notes marked 'tr' and a triplet of sixteenth notes marked '(3)'. The bass staff has notes 7 (with a 4 ratio), 6, #, 6, and 6. Measure 11 continues the melodic lines with similar rhythmic patterns.

12

6 6# 4 6# 4 3 6 #

13

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

14

6 # # 6 5 7 5 6 4 # 6

16

6 5 6# 5 5# 4# 9 8 6 5 #

6 # 6 4 6

18

6 6 6 7# 6 5 6 6 6

20

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

*) Finger vibrato, see critical notes

22

tr
pian.
pian.

7# 6 6

23

tr
for:
fort.

p:

7# 6 6 7#

24

tr
tr
tr
tr
f:

6/5# 7/5 5/4 3

Adagio

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (C). The first staff features a melodic line with trills (tr) and triplets (3). The second staff has a similar melodic line with triplets and a finger vibrato mark (*). The third and fourth staves provide a harmonic accompaniment. Below the staves, the following fingering numbers are indicated: 6, 6, 7, 6, 6.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (C). The first staff features a melodic line with trills (tr) and triplets (3). The second staff has a similar melodic line with triplets and a finger vibrato mark (*). The third and fourth staves provide a harmonic accompaniment. Below the staves, the following fingering numbers are indicated: 7, 6, 6# (4/2), 7, 6, 6, 6, 5, 6, 7, 6, 4, 6, 6.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (C). The first staff features a melodic line with trills (tr) and triplets (3). The second staff has a similar melodic line with triplets and a finger vibrato mark (*). The third and fourth staves provide a harmonic accompaniment. Below the staves, the following fingering numbers are indicated: 6, 6, 5, 7b, 6b, #, 6, 6, 5, 6, 6, 4.

Musical score for measures 6-7. The system consists of four staves: two treble clefs and two bass clefs. Measure 6 features a treble staff with a trill (tr) and a triplet (3) of eighth notes, and a bass staff with a triplet (3) of eighth notes. Measure 7 continues with similar patterns, including trills and triplets. Fingering numbers are provided below the bass staves: 6, 6, 6, 6, 4# for measure 6; 9, 4, 8, #, 6, 6, 5 for measure 7.

Musical score for measures 8-9. The system consists of four staves. Measure 8 features a trill (tr) and a triplet (3) in the treble staff, and a triplet (3) in the bass staff. Measure 9 includes a trill (tr) with a circled 3 and a triplet (3) in the treble staff, and a triplet (3) in the bass staff. Fingering numbers are provided below the bass staves: #, 6, 6, 6#, 7, #, 6, 5, #, 8 for measure 8; 6, 6, 7, 7, 7, 7 for measure 9.

Musical score for measures 10-11. The system consists of four staves. Measure 10 features multiple trills (tr) and triplets (3) in the treble staff, and triplets (3) in the bass staff. Measure 11 includes a trill (tr) with a circled 3 and triplets (3) in the treble staff, and triplets (3) in the bass staff. Fingering numbers are provided below the bass staves: 7, 7, #, 6, 5, 6#, 6, 6 for measure 10; #, 6, 5, 6, 4, 6, 6 for measure 11.

*) Finger vibrato, see critical notes

12

tr 3 tr 3

6 5 6 4# 3 7 #

13

tr 3 tr

15

Cadenza

tr 3 tr

Postiglione, Vivace

Musical score for measures 1-8. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The score consists of four staves: two treble clefs and two bass clefs. The first two staves contain the melody with various ornaments including trills (tr) and triplets (3). The last two staves provide a bass line with fingerings indicated by numbers 4, 6, and 5.

Musical score for measures 9-16. The piece continues in 2/4 time with two sharps. The melody in the first two staves features more trills and triplets. The bass line in the last two staves includes a key signature change to one sharp (F#) in measure 14 and continues with fingerings such as 6, 5, and #.

Musical score for measures 17-24. The piece continues in 2/4 time with two sharps. The first two staves show a melodic line with trills and triplets, followed by a first and second ending. The bass line in the last two staves includes a key signature change to one sharp (F#) in measure 19 and continues with fingerings such as 6, 7, 5, and #.

23

6 # 6# 6 6 5 9 4 8 # # # 7 # # 6 7 # 9 4 8 3

31

6 6 5 6 6 7 9 4 8 3 7 4 6 7 4 9 8 4 3 6 5 6 5 6 5

40

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

46

tr tr tr tr tr tr tr tr tr tr

6 5 6 6 5 7 9 8 6 5 7 7 7 7 6

53

tr tr tr tr tr tr tr tr tr tr

4 6 2 5 6 6 6 6 6 6 6 6 6 6 # 6 5

62

tr tr tr tr tr tr tr tr tr tr

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

1. 2.

Critical notes:

Allegro moderato

Gjedde

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Flauto	20–21	$\frac{1}{32}$ notes in ms.
8	Flauto	10	Dot on $\frac{1}{16}$ note missing 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.

Schwerin

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
9	Basso	1	No accidental ♯ on b.c. digit “6” in ms.
18	Flauto	3	Ornament=’finger vibrato’
23	Flauto	23	No accidental ♯ in ms.
23	Basso	9	No accidental ♯ on b.c. digit “6” in ms.
24	Flauto	14–15	$\frac{1}{16}$ $\frac{1}{8}$ notes in ms.

Adagio

Gjedde

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Flauto	10	No dot on $\frac{1}{16}$ note in ms.
1	Flauto	15–17	$\frac{1}{64}$ triplets in ms.
1	Flauto	23	No accidental ♯ in ms.
2	Flauto	5	Staccato dot in ms.
4	Flauto	18	No accidental ♯ in ms.
8	Flauto	1	No dot on $\frac{1}{16}$ note in ms.
10	Basso	1–4	Beaming changed from 2+2 to 4
11	Basso	7	No accidental ♯ in ms.
12	Flauto	8,16	No accidental ♯ in ms.
12	Basso	5–8	Beaming changed from 2+2 to 4
[15]	Flauto	14	No accidental ♯ in ms.

Schwerin

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Flauto	16	Ornament='finger vibrato'
2	Basso	1-4	Beaming changed from 2+2 to 4
2	Basso	4	B.c. digits $\frac{6}{3}$ in ms.
3	Flauto	1-4	dotted $\frac{1}{16}$, $\frac{1}{32}$, dotted $\frac{1}{16}$, $\frac{1}{32}$ in ms.
4	Flauto	16	Accidental \natural missing in ms.
7	Basso	1-2	$\frac{1}{8}$ notes in ms.
7	Basso	5-8	Beaming changed from 2+2 to 4
10	Basso	1-4	Beaming changed from 2+2 to 4
11	Flauto	11,16	$\frac{1}{16}$ notes in ms.
12	Flauto	3	No accidental \sharp in ms.
12	Flauto	12,16,20	No accidental \natural in ms.

Postiglione, Vivace

Gjedde

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Flauto	5	Dotted $\frac{1}{8}$ note in ms.
24	Basso	1-4	Beaming changed from 2+2 to 4
38	Flauto	1	No accidental \natural 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

Schwerin

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
19	Basso	1-4	Beaming changed from 2+2 to 4
20b	Flauto	1	No second ending in ms.
26	Flauto	2	No accidental \sharp in ms.
37	Basso	1	No accidental \natural in ms.
48	Flauto	2	Accidental \sharp in ms.
49	Basso	1	Accidental \sharp in ms.

On 'finger vibrato', see Maria Bania's dissertation "Sweetenings and Babylonish Gabble, Flute Vibrato and Articulation of Fast Passages in the 18th and 19th centuries" Gothenburg 2008. The chapter 'Flute Vibrato', p. 13ff describes vibrato technique, incl. fingerings. Appendix 4, p. 319f lists indications of vibrato notes in the flute sonatas by Morten Ræhs.