

Morten Ræhs

(1702–1766)

Sonata II.

From

10 Solos à Flauto Traverso & Violoncello

(ca. 1748)

The Royal Library, Copenhagen, Gieddes Samling I,15

Edited by

Christian Mondrup & Mogens Friis

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”.

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. 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.

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 and sometimes 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.

Two of the sonatas, Sonata 2 and Sonata 3 have been recorded by Maria Bania, flute and Lars Ulrik Mortensen, harpsichord. The recording was published on CD 2002 by “dacapo records” (8.224213) in cooperation with The Royal Library, Copenhagen.

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13

7 6 6 # 6 4 2#

15

6 7 #

17

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

20

6 5 # 5 3# 7

23

6 6 7 6 5 7 6 7 #

26

6^b 6 6 7 ^b 6 ^b 7 ^b 6 ^b 4 6 6 6 5 4 3

Allegro

Musical notation for measures 1-2. The piece is in G major (one sharp) and 2/4 time. Measure 1 features a treble clef with a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and a trill on G. The bass clef has a half rest followed by a quarter note G. Measure 2 continues the treble line with eighth notes A, B, C, D, E, F, G, and a trill on G, ending with a quarter note G. The bass clef has a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and a quarter note G. Dynamics include *p* at the end of measure 2.

Musical notation for measures 3-4. Measure 3 has a treble clef with eighth notes G, A, B, C, D, E, F, G, and a trill on G. The bass clef has a half rest followed by a quarter note G. Measure 4 continues the treble line with eighth notes G, A, B, C, D, E, F, G, and a trill on G, ending with a quarter note G. The bass clef has a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and a quarter note G. Dynamics include *[f]* at the end of measure 3.

Musical notation for measures 5-6. Measure 5 has a treble clef with eighth notes G, A, B, C, D, E, F, G, and a trill on G. The bass clef has a half rest followed by a quarter note G. Measure 6 continues the treble line with eighth notes G, A, B, C, D, E, F, G, and a trill on G, ending with a quarter note G. The bass clef has a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and a quarter note G. Fingerings are indicated: 6, 7, 6, 4, 5, 3, 6 in the bass clef and 6, 6, 7 in the treble clef. Dynamics include *p* at the end of measure 5.

Musical notation for measures 7-8. Measure 7 has a treble clef with eighth notes G, A, B, C, D, E, F, G, and a trill on G. The bass clef has a half rest followed by a quarter note G. Measure 8 continues the treble line with eighth notes G, A, B, C, D, E, F, G, and a trill on G, ending with a quarter note G. The bass clef has a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and a quarter note G.

Musical notation for measures 9-11. Measure 9 has a treble clef with eighth notes G, A, B, C, D, E, F, G, and a trill on G. The bass clef has a half rest followed by a quarter note G. Measure 10 continues the treble line with eighth notes G, A, B, C, D, E, F, G, and a trill on G, ending with a quarter note G. The bass clef has a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and a quarter note G. Measure 11 continues the treble line with eighth notes G, A, B, C, D, E, F, G, and a trill on G, ending with a quarter note G. The bass clef has a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and a quarter note G.

Musical notation for measures 12-13. Measure 12 has a treble clef with eighth notes G, A, B, C, D, E, F, G, and a trill on G. The bass clef has a half rest followed by a quarter note G. Measure 13 continues the treble line with eighth notes G, A, B, C, D, E, F, G, and a trill on G, ending with a quarter note G. The bass clef has a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and a quarter note G. Fingerings are indicated: 6, 4, 6, 4, 5, # in the bass clef.

14

6 6 6 # 6 4 # 6

17

for [*pia*] *for*

6 6 6

20

pia *for*

6 5

22

p: *f*

24

6 # 6 7 6

26

7 6 # 7 6

28

tr tr tr

6 4 5

30

(3) (3) (3) (3)

6# # 4# 2 6 5 7 4 7 6 5 6 4 7 5 7 6 6 6 6

33

6 6 6 6 5

36

6 5 4 3

39

(3) (3) tr

#

Menuetto con Variat:

6 6 6 6 6 5 6 7
4 4 4 4 4 4 4 5
2 3

6 6 5 6 5
6 6 6 5 4 3

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

Var: 1.

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

6 6 5 6 5
6 5 6 5 4 3

6 6 5 6 5 6 6 5 5
3

6 6 5 6 6 6 5 6 5
4 3

Var: 2.

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

6 6 5 6 5
6 5 6 5 4 3

41

6 6 5 \sharp 6 6 5 5 3 6 6 5 6 6 6 5 6 5 3

Var: 3.

49

6 6 4 6 4 2 6 5 6 4 7 5 3

53

6 6 5 6 4 5 #

57

6 6 5 \sharp 6 6 5 5 3

61

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

4 Var:

65

6 6 4 6 4 2 6 5 6 4 7 5 3

69

6 6 5 6 4 5 #

73

6 6 5 6 6 5 5 3

77

6 6 5 6 6 6 5 6 5 4 3

Var 5.

81

6 6 4 6 4 2 6 5 6 4 7 5 3

85

6 6 5 6 4 5 #

89

6 6 5 4 6 6 5 5 3

93

6 6 5 6 6 6 5 6 4 5 3

97

Var: 6

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

101

6 6 5 6 4 5 #

105

6 6 5 \sharp 6 6 5 5
3

109

6 6 5 6 6 6 5 6 5
4 3

Var: 7

113

6 6 6 6 6 5 6 7 6 6 6 5
4 4 2 4 4 4 5 3 6 5 6 5
#

121

6 6 5 \sharp 6 6 5 5 6 6 5 6 6 6 5
3 4 3

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

Andante

1) The melodic lines in bar 39 and 47 are identic while the rhythimization differ. This is not necessarily due to a slip of pen by the copyist but might as well be an indication of “freedom of articulation”.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
4	Basso	5–8	Beaming changed from 2+2 to 4
5	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
6	Basso	5	b.c. digit \natural in ms.
6	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
7	Flauto	16	Dotted $\frac{1}{8}$ in ms.
7	Basso	1–4	Beaming changed from 2+2 to 4
7	Basso	7	No accidental \sharp in ms.
8	Flauto	12	$\frac{1}{4}$ in ms.
9	Flauto	13	Dotted $\frac{1}{4}$ in ms.
10	Basso	2	b.c. digit 4 in ms.
10	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
11	Basso	4	b.c. digits $\frac{7}{2\sharp}$ in ms.
12	Basso	1–4	Beaming changed from 2+2 to 4
12	Basso	1	b.c. digits $\frac{7\flat}{2\sharp}$ in ms.
12	Flauto	12	$\frac{1}{4}$ in ms.
13	Basso	5–8	Beaming changed from 2+2 to 4+4
14	Basso	1–4	Beaming changed from 2+2 to 4
16	Basso	5–8	Beaming changed from 2+2 to 4
17	Basso	5–6	b.c. digits $\flat \frac{57}{3}$ in ms.
18	Basso	1–6	Sextuplet in ms.
18	Flauto	6	An extra $\frac{1}{16}$ g follows the sixtuplet in ms.
19	Basso	5–8	Beaming changed from 2+2 to 4
21	Flauto	9	No accidental \natural in ms.
21	Basso	8–9	b.c. digits 6 $3\natural$ on note 10–11 in ms.
22	Flauto	1	No accidental \natural in ms.
23	Basso	6	No accidental \natural in ms.
28	Basso	3	b.c. digit 4 in ms.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Basso	3	B.c. digits $\frac{6}{5}$ in ms.
6	Flauto	5	Dotted $\frac{1}{16}$ in ms.
8	Basso	1 & 7	B.c. digits 6 in ms.
12	Flauto	11	No accidental \sharp in ms.
13	Flauto	4-7	$\frac{1}{32}$, dotted $\frac{1}{16}$, $\frac{1}{32}$, dotted $\frac{1}{16}$ in ms.
13	Flauto	11-14	$\frac{1}{32}$, dotted $\frac{1}{16}$, $\frac{1}{32}$, dotted $\frac{1}{16}$ in ms.
14	Basso	7	No accidental \flat in ms.
25	Basso	4	$\frac{1}{8}$ rest missing after note in ms.
28	Basso	6	e in ms.
30	Basso	1	No \sharp at b.c. digit 6 in ms.
31	Basso	6	B.c. digits $\frac{5}{7}$ in ms.
34	Flauto	1	Dotted $\frac{1}{4}$ in ms.
38	Basso	11	No dot on $\frac{1}{16}$ in ms.

Menuetto con Variat:

1) The last but one bar of each section of variation 2,  and  are motivically almost but not totally identical. What might at first seem musical inconsistency could as well be an indication of “freedom of articulation”.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
26	Flauto	2	No accidental \flat in ms.
48	Flauto	4-6	Trill on note 4, slur between notes 5 and 6 in ms.
58	Flauto	5	No accidental \flat in ms.
59	Flauto	8	Accidental \flat in ms.
60	Flauto	7	a in ms.
62	Flauto	8	a in ms.
67	Flauto	7	Triplet digit 3 in ms.
67	Flauto	5-12	Slurs spanning notes 5-8 and 9-12 in ms.
75	Flauto	11	No accidental \flat in ms.
89	Flauto	5	Dot missing in ms.
91	Flauto	3,9	Dots missing in ms.
97	Flauto	9-10	$f\sharp$ a in ms.
106	Flauto	10	$f\sharp$ in ms.