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

Continuo realizations by

Christian Mondrup

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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 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 Colin Booth for his 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 TEX (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.

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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Christian Mondrup (reccmo@icking-music-archive.org)

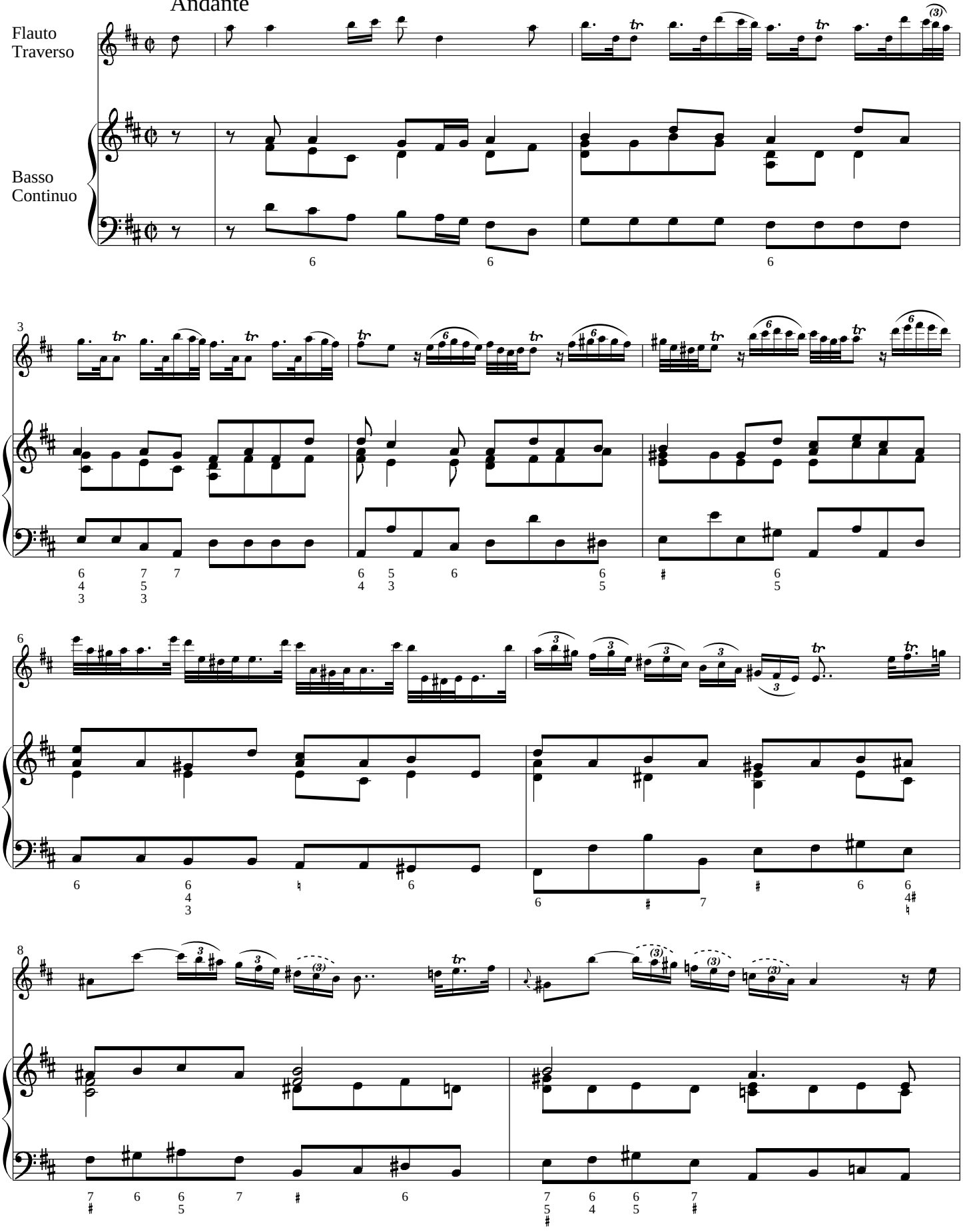
Sonata 2da

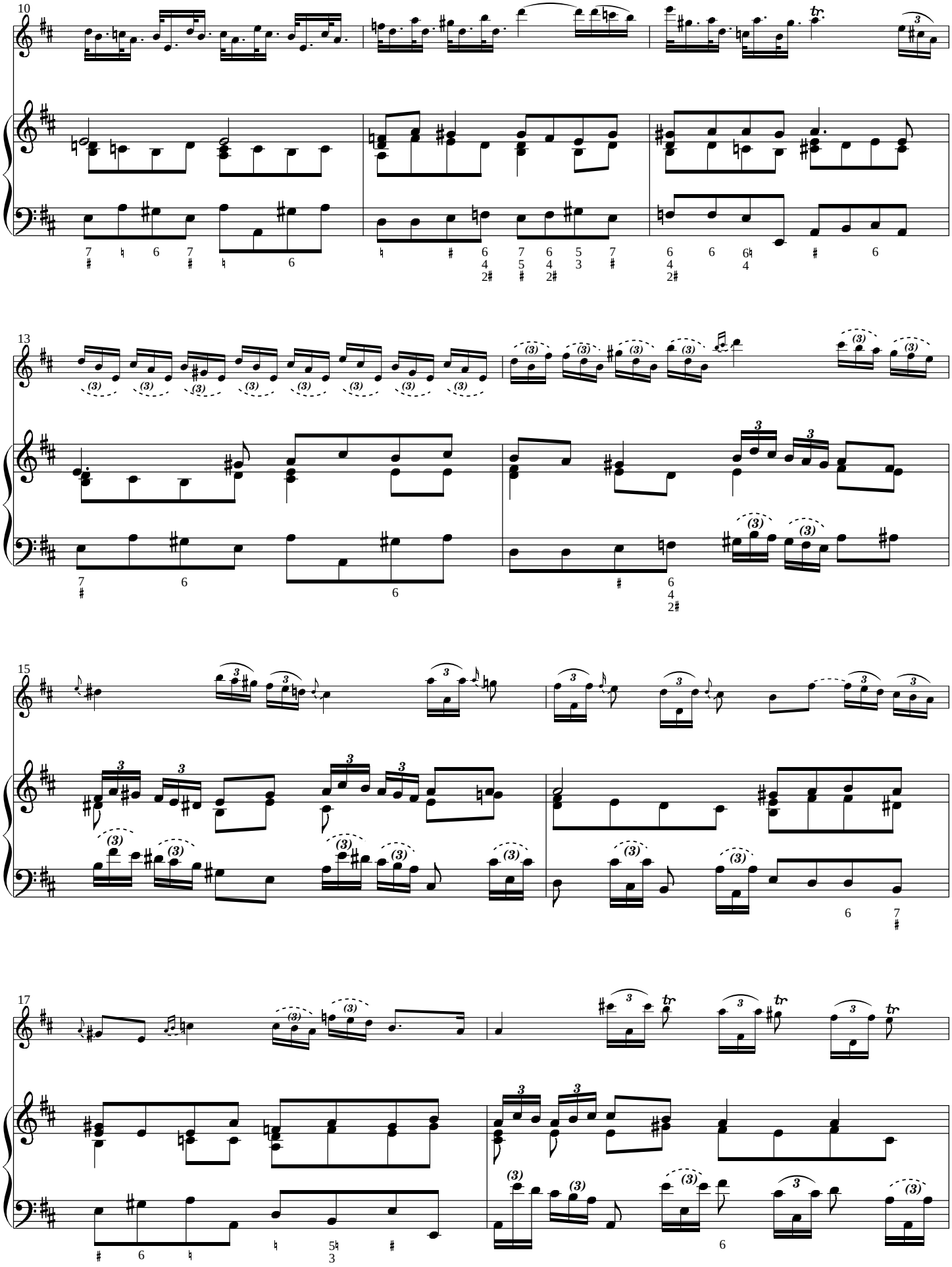
Morten Ræhs (1702-1766)
Arr. Christian Mondrup

Andante

Flauto Traverso

Basso Continuo

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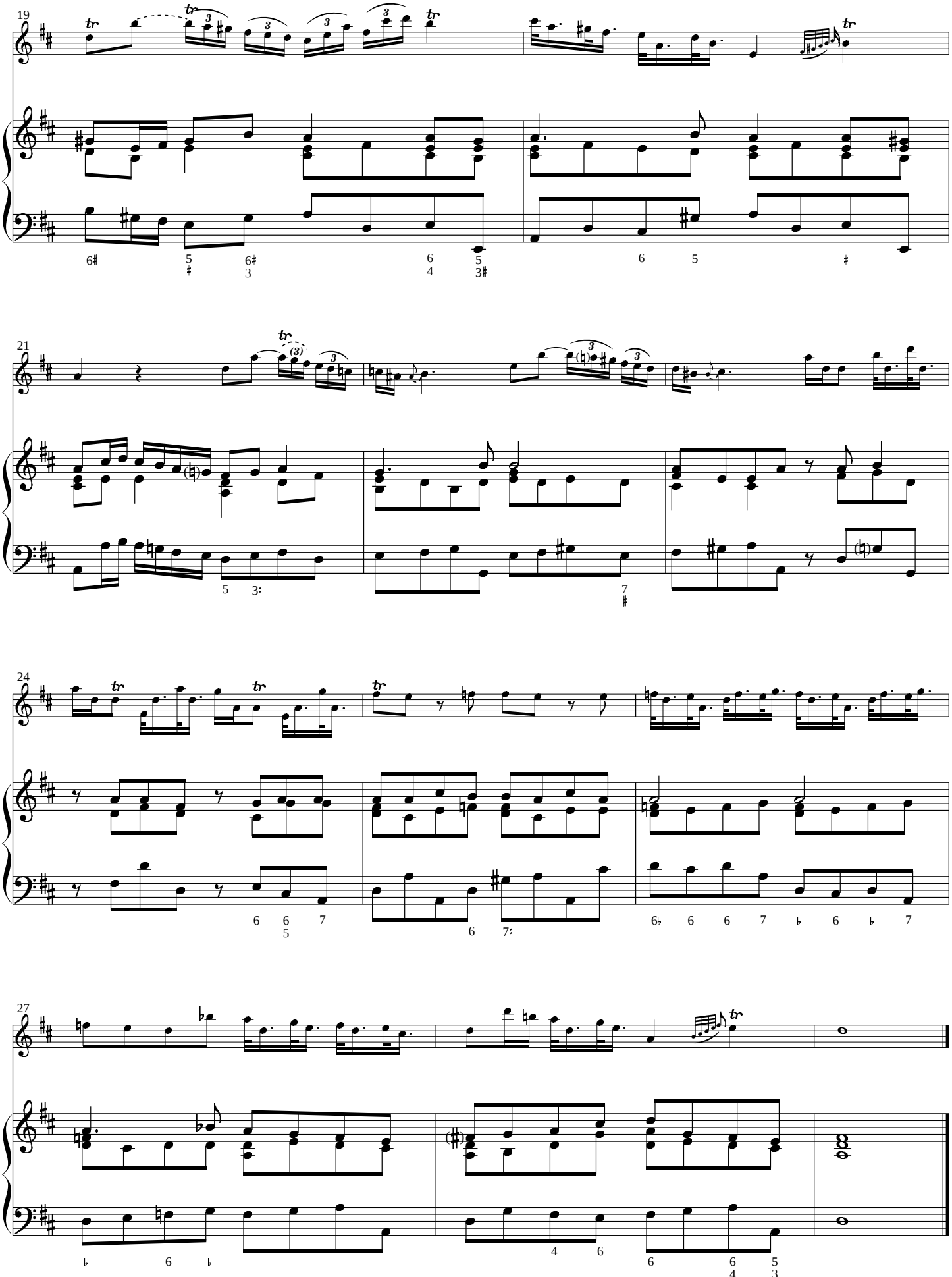
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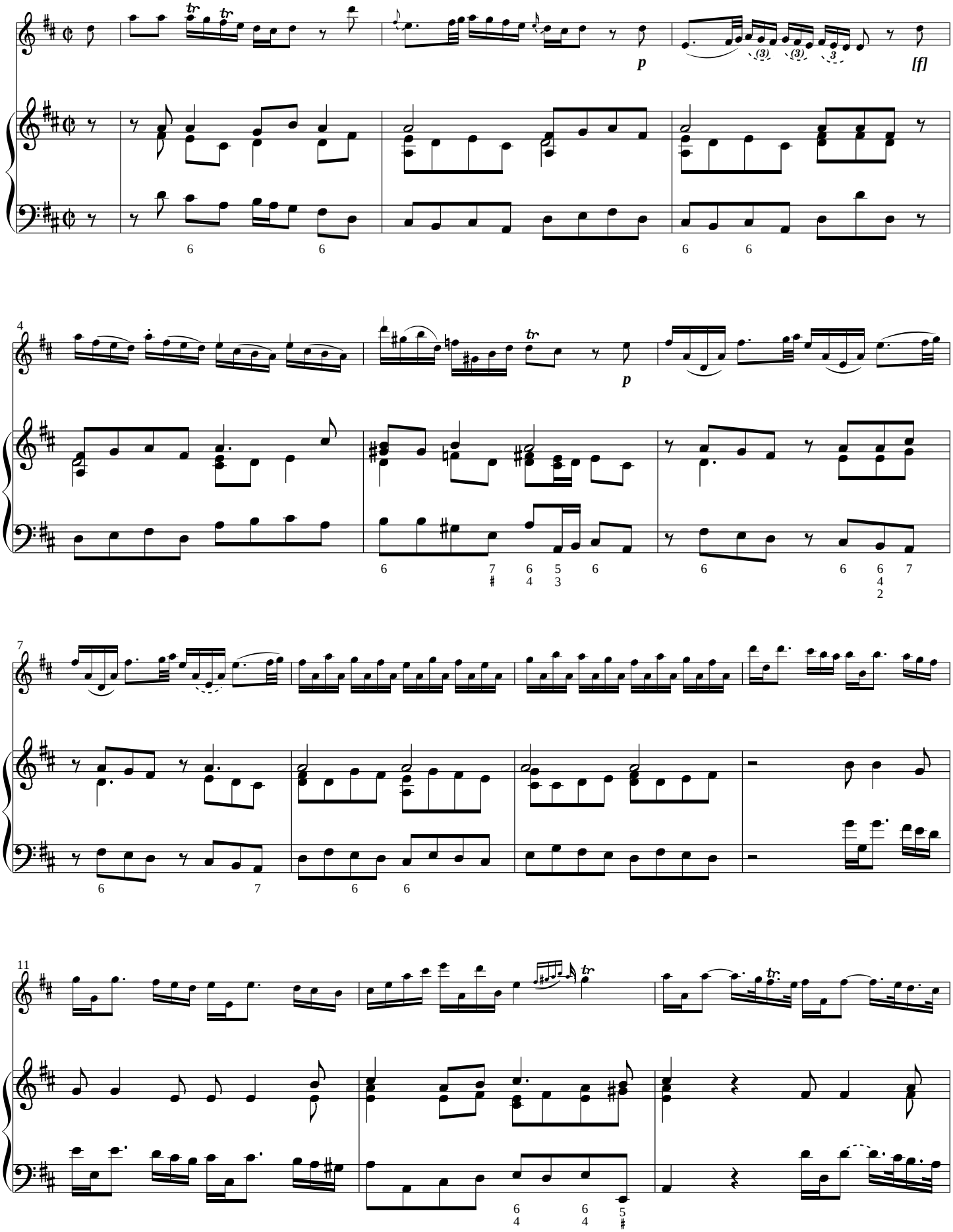
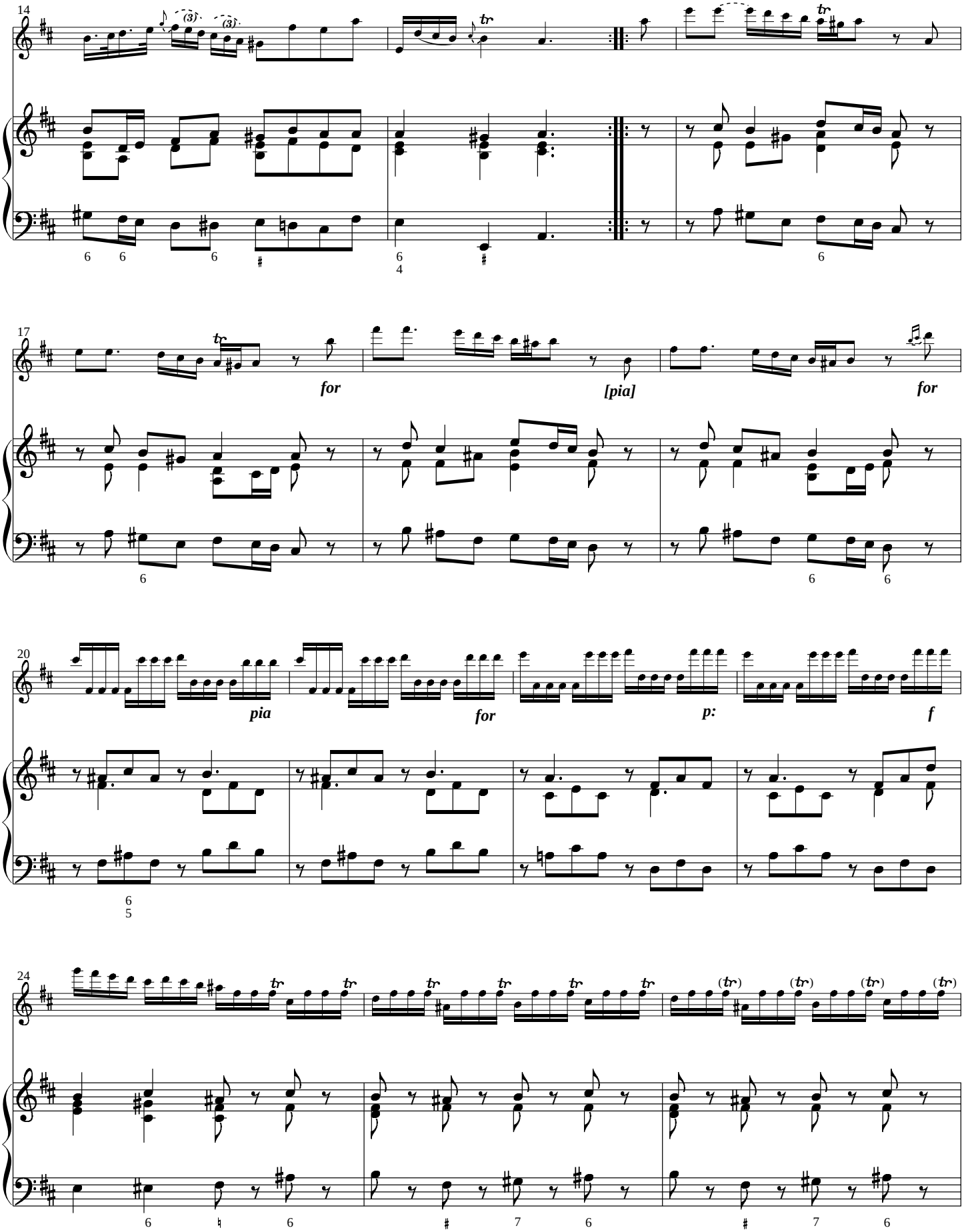
Allegro

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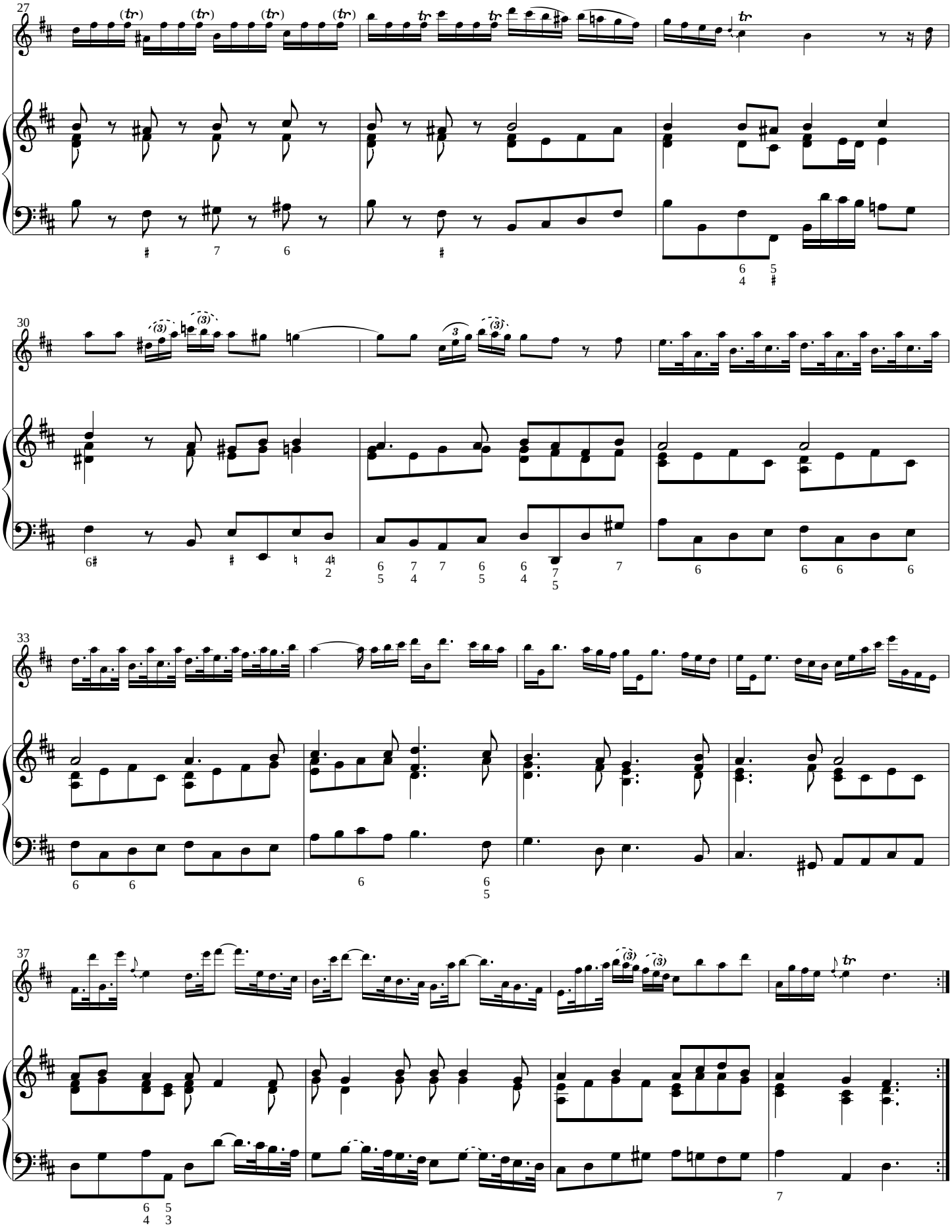
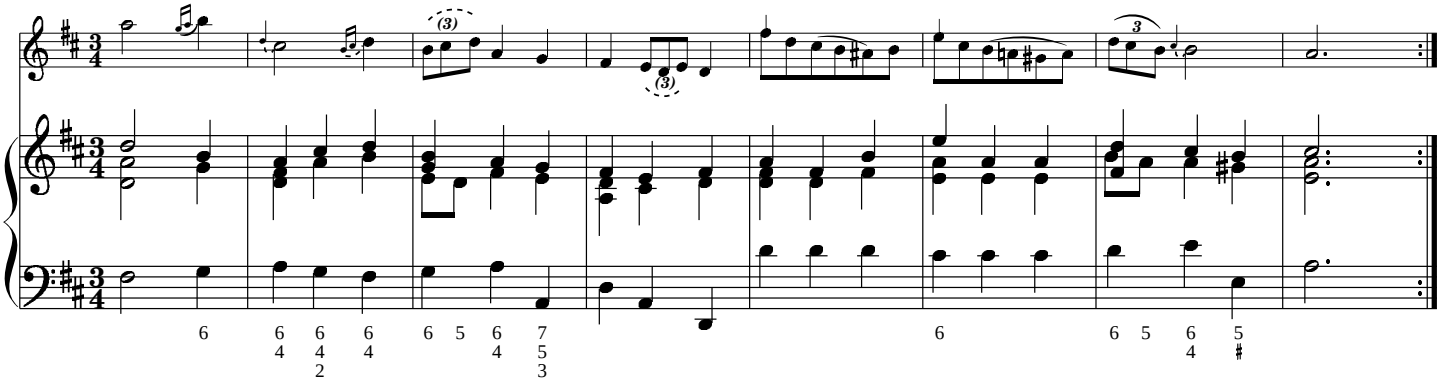
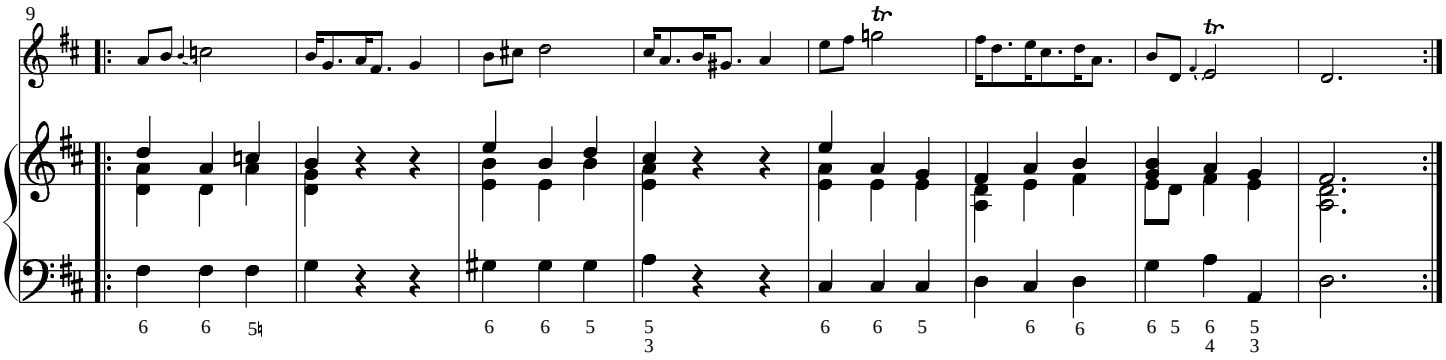


Menuetto con Variat:





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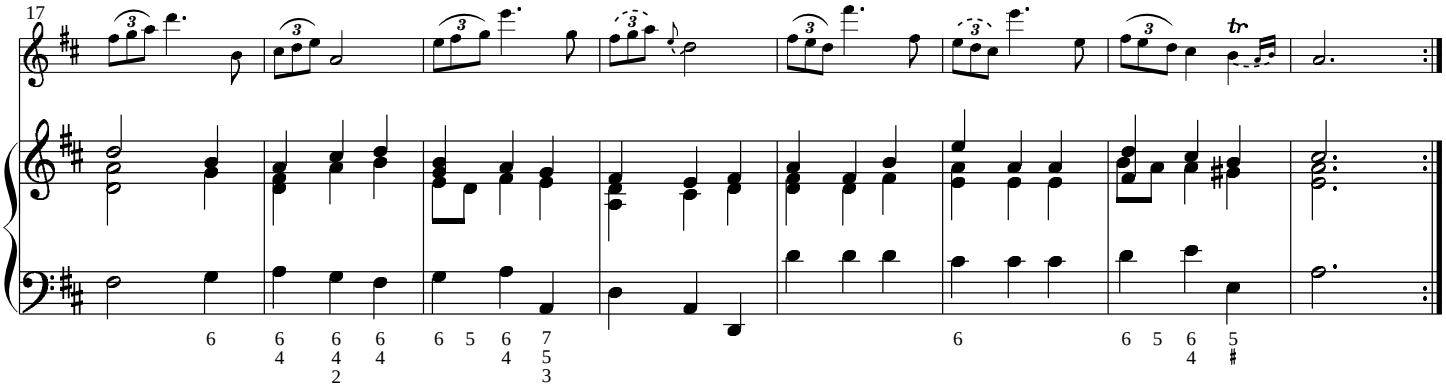

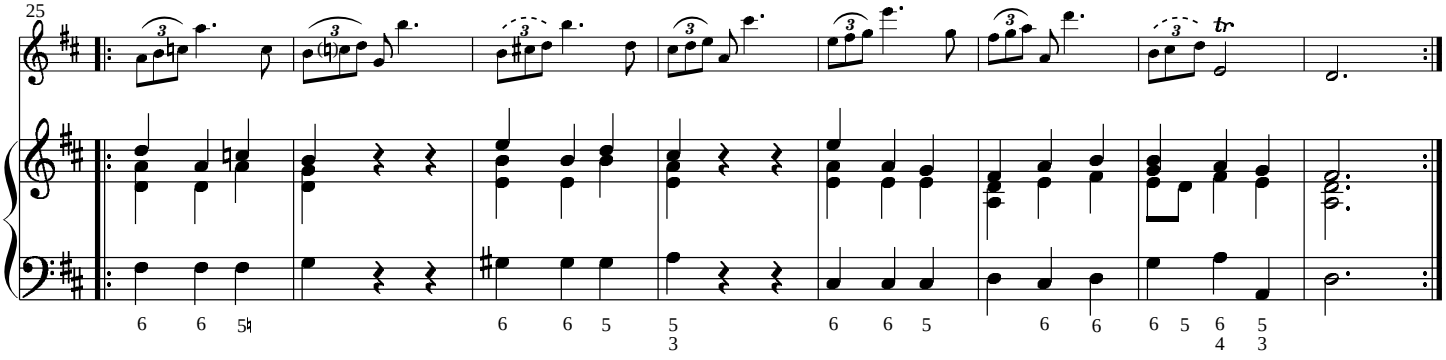

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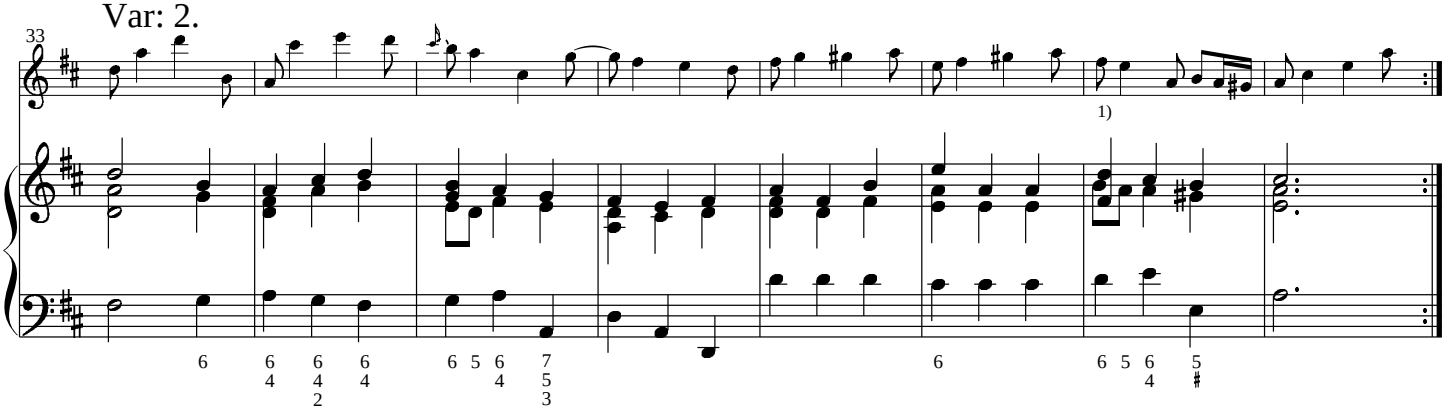

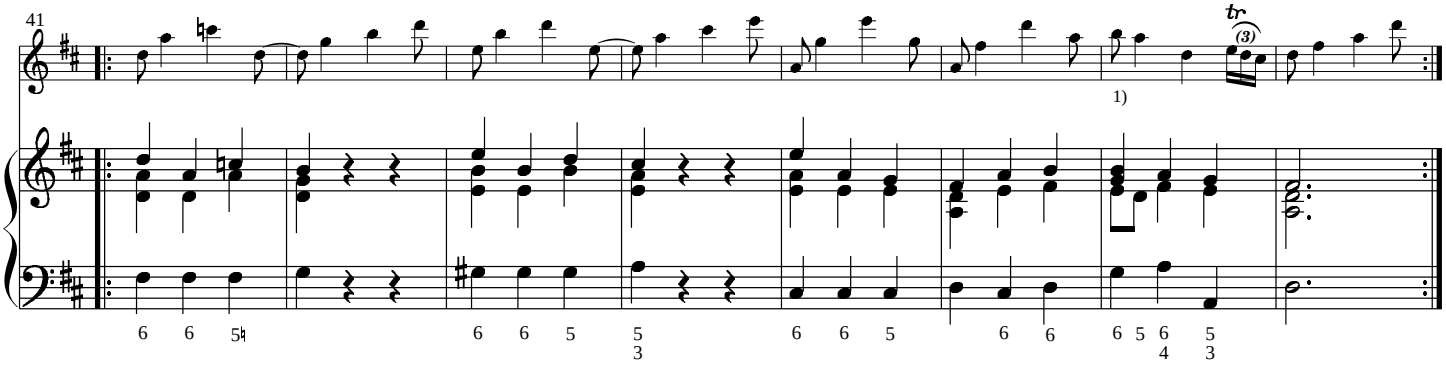

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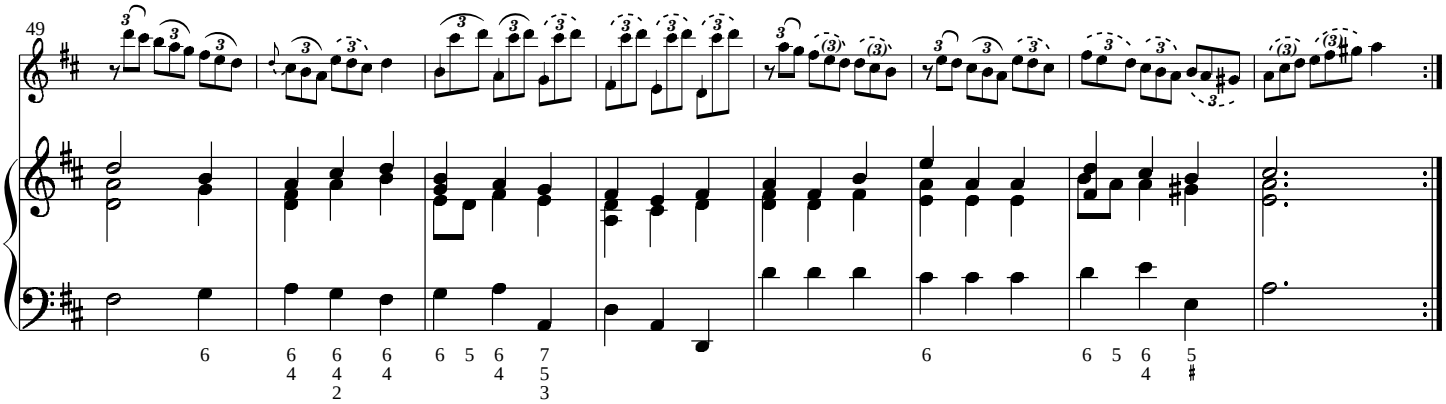

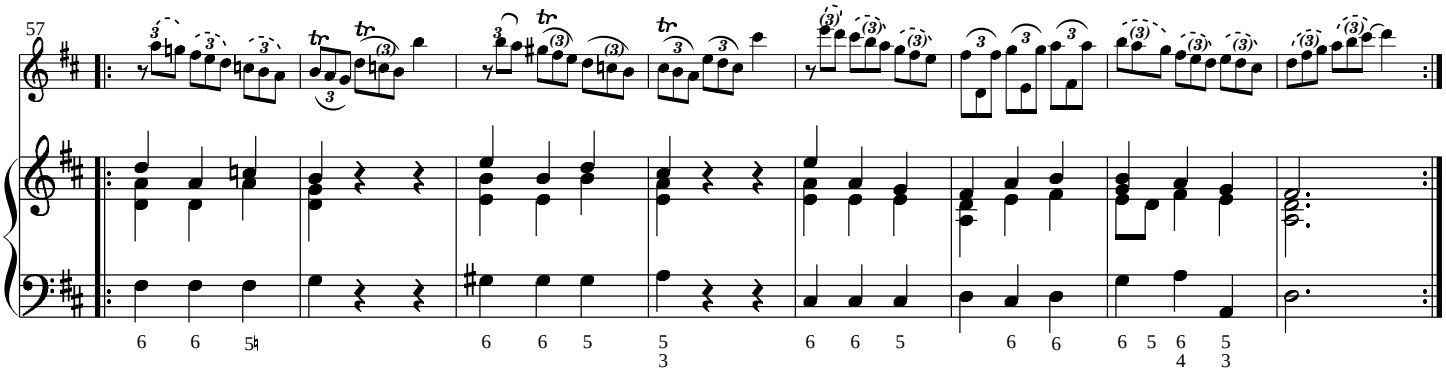

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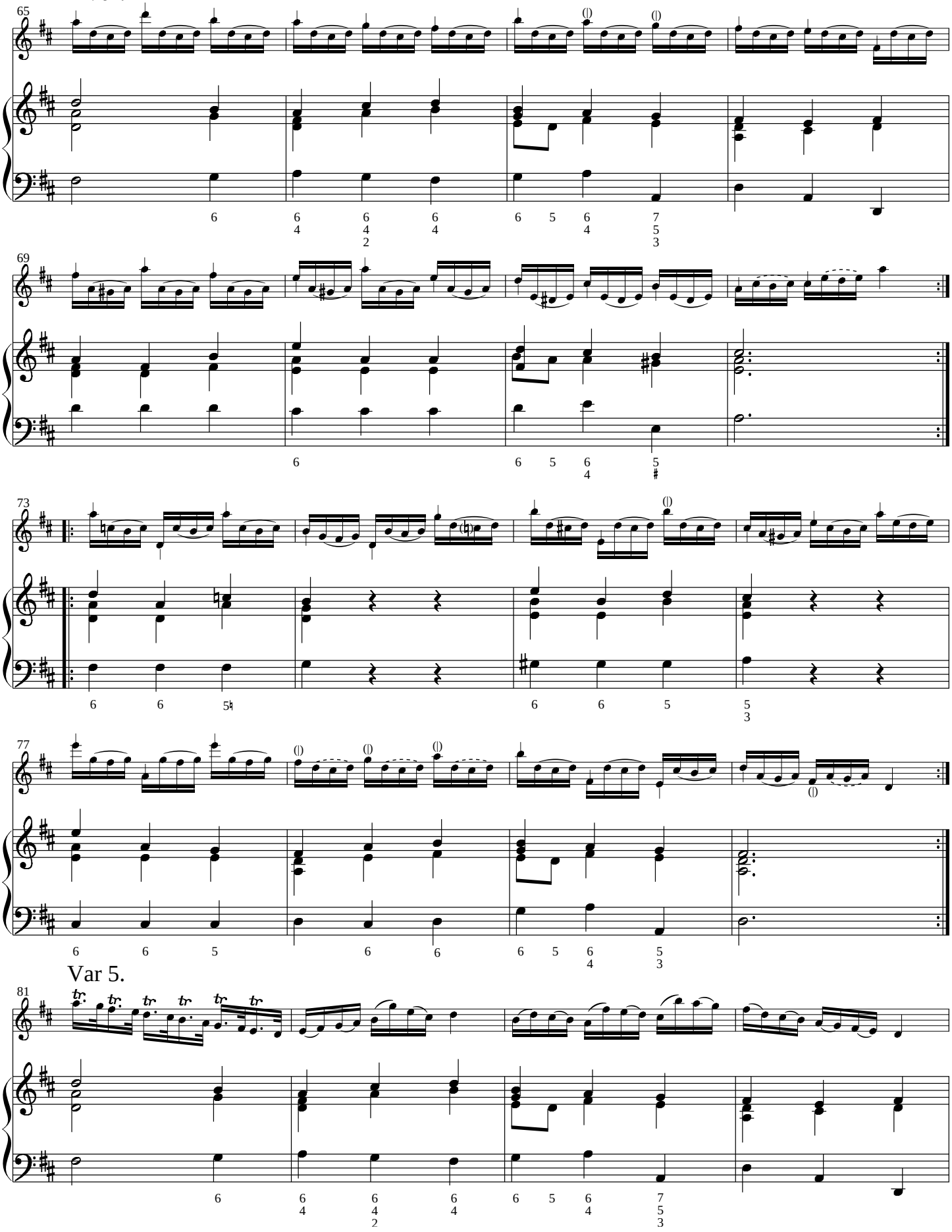

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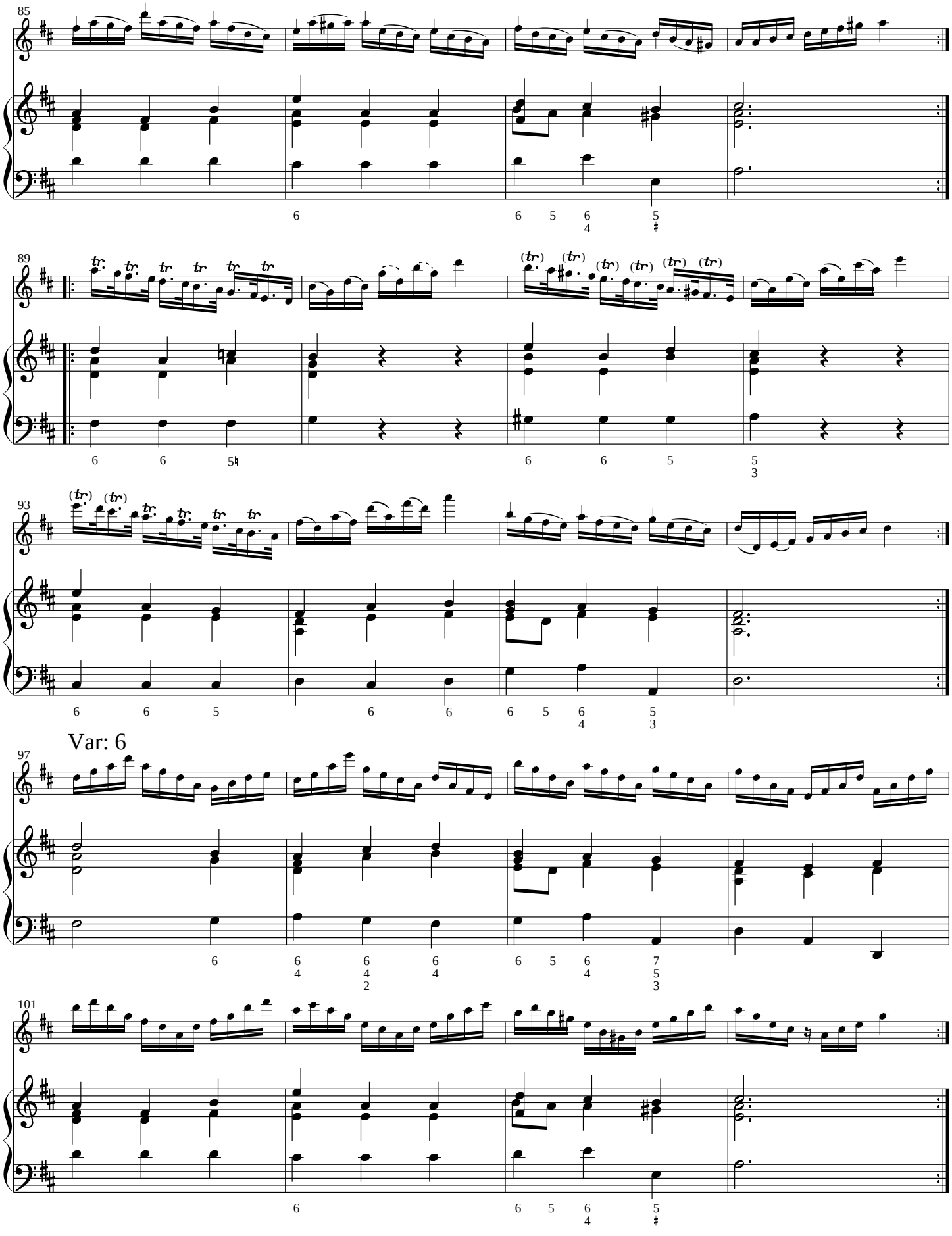
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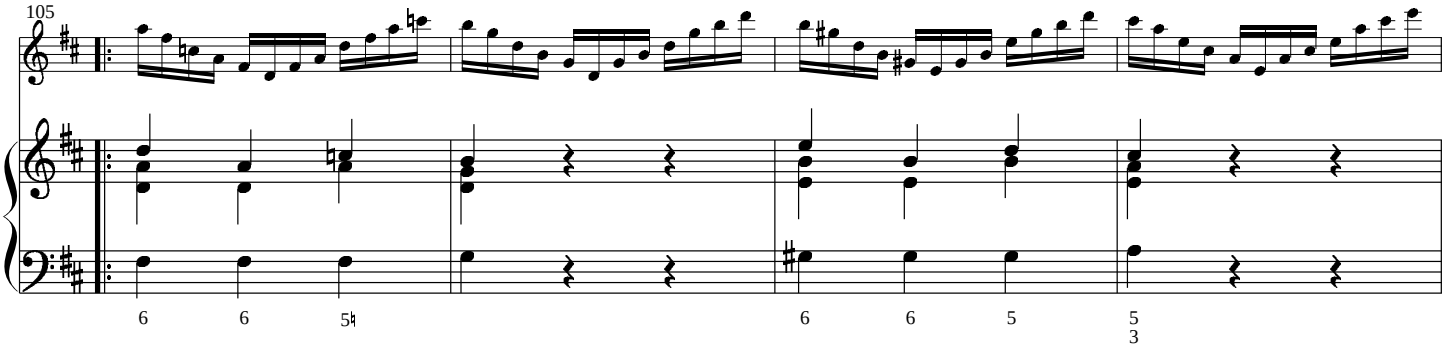

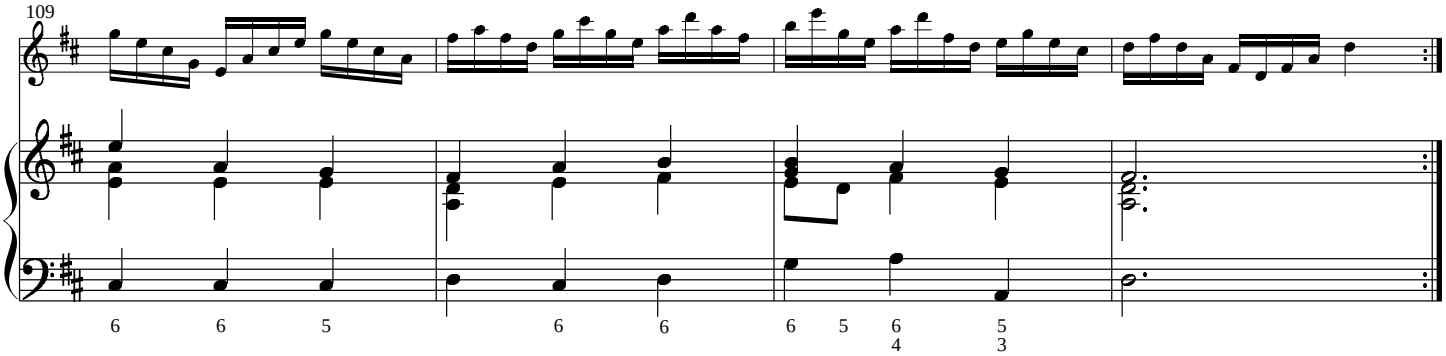

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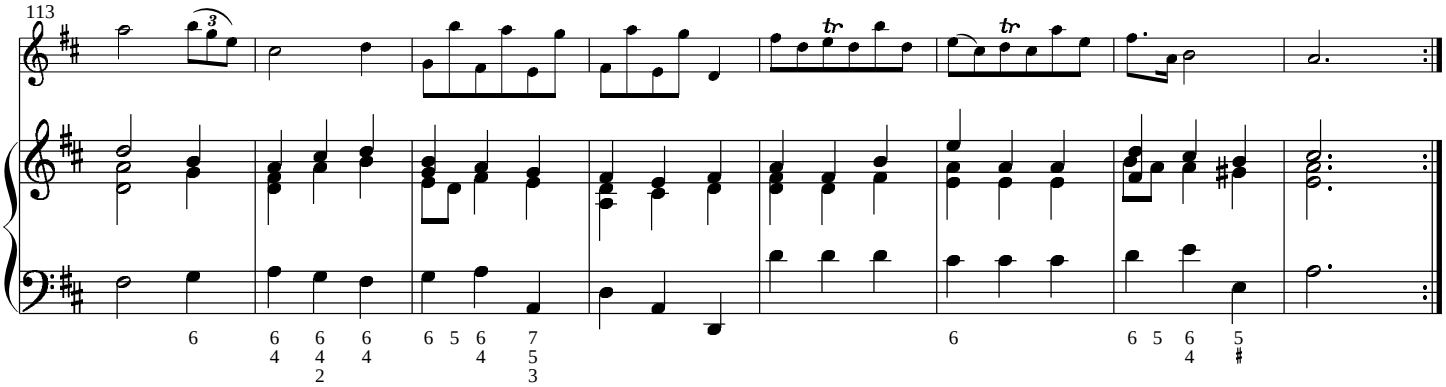
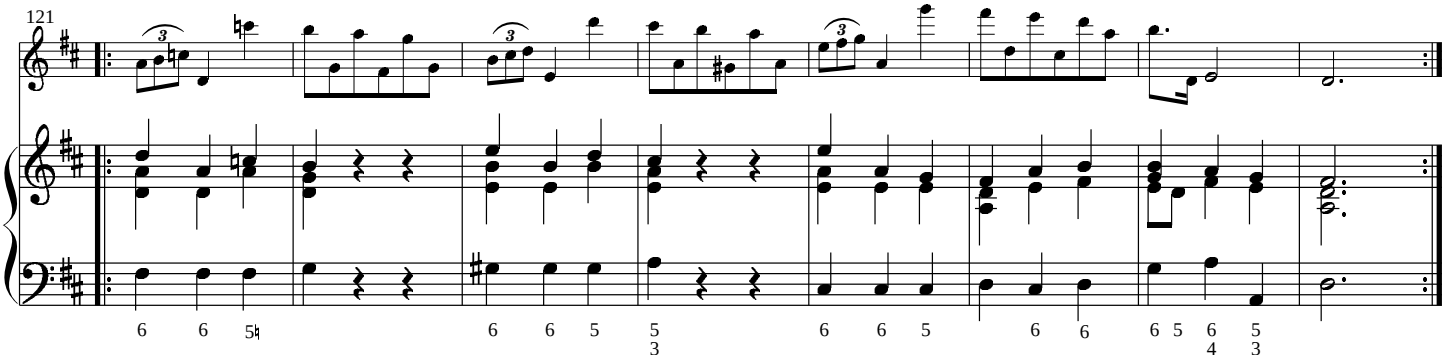




All basso continuo abbreviations for figures with sharps have been replaced by a sharp symbol followed by the figure in question in the the typesetting as well in the critical notes.

Andante

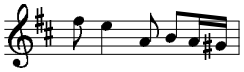
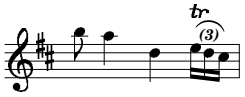
1) The melodic lines in bar 39 and 47 are identic while the rhytmization differ. This is not necessarily due to a slip of pen by the copyist but might as well be an indication of “freedom of articulation”.

Bar No.	*Part*	*Note No.*	*Comment*
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 ♮ 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 ♯ 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 $\begin{smallmatrix}7\\5\\2\sharp\end{smallmatrix}$ in ms.
12	Basso	1–4	Beaming changed from 2+2 to 4
12	Basso	1	b.c. digits $\begin{smallmatrix}7\flat\\5\\2\sharp\end{smallmatrix}$ 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 ♭ $\begin{smallmatrix}57\\3\end{smallmatrix}$ 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 ♮ in ms.
21	Basso	8–9	b.c. digits 6 3♮ on note 10–11 in ms.
22	Flauto	1	No accidental ♮ in ms.
23	Basso	6	No accidental ♮ in ms.
28	Basso	3	b.c. digit 4 in ms.

Allegro

Bar No.	*Part*	*Note No.*	*Comment*
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 ♯ 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 ♮ in ms.
25	Basso	4	$\frac{1}{8}$ rest missing after note in ms.
28	Basso	6	e in ms.
30	Basso	1	No ♯ 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”.

Bar No.	*Part*	*Note No.*	*Comment*
26	Flauto	2	No accidental ♮ in ms.
48	Flauto	4–6	Trill on note 4, slur between notes 5 and 6 in ms.
58	Flauto	5	No accidental ♮ in ms.
59	Flauto	8	Accidental ♮ 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 ♮ in ms.
89	Flauto	5	Dot missing in ms.
91	Flauto	3,9	Dots missing in ms.
97	Flauto	9-10	f♯ a in ms.
106	Flauto	10	f♯ in ms.