

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

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 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.

Mogens Friis (mogens.friis@mail1.stofanet.dk)

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

Sonata 2^{da}Morten Ræhs (1702-1766)
Arr. Christian Mondrup

Andante

Flauto
TraversoBasso
Continuo

The musical score is presented in five systems, each with a Flauto Traverso staff and a Basso Continuo staff. The Flauto Traverso part includes various ornaments (trills, mordents) and trills. The Basso Continuo part includes figured bass notation (numbers 1-7) and some accidentals. The key signature is one sharp (F#) and the time signature is common time (C).

System 1: Flauto Traverso starts with a trill on G4, followed by a series of eighth notes. Basso Continuo provides a simple harmonic accompaniment with figures 6, 6, and 6.

System 2: Flauto Traverso continues with trills and eighth notes. Basso Continuo features more complex figures, including 6 4 3, 7 5 3, 6 5 3, 6, 6, 5, and 6.

System 3: Flauto Traverso includes trills and eighth notes. Basso Continuo features figures 6, 6, 4, 3, 6, 6, 6, 7, 6, and 6 4#.

System 4: Flauto Traverso includes trills and eighth notes. Basso Continuo features figures 7, 6, 6, 7, #, 6, 7, 6, 5, and 7.

System 5: Flauto Traverso includes trills and eighth notes. Basso Continuo features figures 7, 6, 6, 7, #, 6, 7, 6, 5, and 7.

10

Handwritten musical score for 'The Rose Tree'. The score is written on three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The melody in the top staff includes a trill and a triplet. The piano accompaniment in the grand staff features chords and moving lines. Below the bass staff, there are handwritten fingering numbers: 7# 4 6 7# 4 6, 4 # 6 4 7 6 5 3 7 #, 6 4 2# 6 6 6b 4 # 6.

13

Musical score for 'The Rose Tree' in G major (one sharp). The score consists of three systems. The first system features a treble staff with a melody of eighth notes and triplets, and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord and a key signature change to G major (one sharp). The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and time signatures of 7/8 and 6/8.

[illegible]

17

Sheet music for 'The Rose Tree' in G major, 3/4 time. The score consists of three staves: a single treble staff for the melody and a grand staff (treble and bass) for the piano accompaniment. The melody features several triplet and trill ornaments. The piano accompaniment includes chords and moving lines in both hands, with some triplet figures in the bass line. The key signature has one sharp (F#), and the time signature is 3/4. The piece is marked with a 'C' time signature, indicating common time.

19

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

21

5 3# 7 #

24

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

27

b 6 b 4 6 6 4 5 3

Allegro

Measures 1-3 of the musical score. The piece is in 2/4 time with a key signature of one sharp (F#). Measure 1 features a treble clef staff with a quarter note F#, an eighth note G# with a trill, and a quarter note A. The piano accompaniment consists of a bass line with a quarter note F# and an eighth note G#, and a right hand with a quarter note A and an eighth note G#. Measure 2 continues the piano accompaniment with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Measure 3 features a treble clef staff with a quarter note B, an eighth note A with a trill, and a quarter note G. The piano accompaniment continues with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Dynamics include *p* (piano) and *ff* (fortissimo). Fingering numbers 6 and 3 are indicated.

Measures 4-6 of the musical score. Measure 4 features a treble clef staff with a quarter note B, an eighth note A with a trill, and a quarter note G. The piano accompaniment continues with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Measure 5 features a treble clef staff with a quarter note F#, an eighth note G# with a trill, and a quarter note A. The piano accompaniment continues with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Measure 6 features a treble clef staff with a quarter note B, an eighth note A with a trill, and a quarter note G. The piano accompaniment continues with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Dynamics include *p* (piano). Fingering numbers 6, 7, 6, 5, 4, 3, 6, 6, 6, 7, 4, 2 are indicated.

Measures 7-10 of the musical score. Measure 7 features a treble clef staff with a quarter note B, an eighth note A with a trill, and a quarter note G. The piano accompaniment continues with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Measure 8 features a treble clef staff with a quarter note F#, an eighth note G# with a trill, and a quarter note A. The piano accompaniment continues with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Measure 9 features a treble clef staff with a quarter note B, an eighth note A with a trill, and a quarter note G. The piano accompaniment continues with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Measure 10 features a treble clef staff with a quarter note F#, an eighth note G# with a trill, and a quarter note A. The piano accompaniment continues with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Fingering numbers 6, 7, 6, 6 are indicated.

Measures 11-13 of the musical score. Measure 11 features a treble clef staff with a quarter note B, an eighth note A with a trill, and a quarter note G. The piano accompaniment continues with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Measure 12 features a treble clef staff with a quarter note F#, an eighth note G# with a trill, and a quarter note A. The piano accompaniment continues with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Measure 13 features a treble clef staff with a quarter note B, an eighth note A with a trill, and a quarter note G. The piano accompaniment continues with a quarter note F# and an eighth note G# in the bass, and a quarter note A and an eighth note G# in the right hand. Fingering numbers 6, 4, 6, 4, 5, # are indicated.

14

6 6 6 # 6 4 # 6

17

for [*pia*] *for*

6 6 6

20

pia *for* *p:* *f*

6 5

24

6 # 6 # 7 6 # 7 6

Menuetto con Variat:

First system of the musical score. The treble clef staff contains a melody with eighth and sixteenth notes, including two triplet markings (3). The piano accompaniment consists of chords in the right hand and a single-note bass line in the left hand. Fingering numbers are provided below the piano staff.

Fingering numbers for the piano staff: 6, 6 4, 6 4 2, 6 4, 6 5 6 4 7 5 3, 6, 6 5 6 4 5 #.

Second system of the musical score, starting at measure 9. The melody includes trills (tr) and triplet markings. The piano accompaniment continues with chords and a single-note bass line. Fingering numbers are provided below the piano staff.

Fingering numbers for the piano staff: 6 6 5 #, 6 6 5 5 3, 6 6 5, 6 6, 6 5 6 5 3.

Var: 1.

Third system of the musical score, starting at measure 17. The melody features triplet markings (3) and a trill (tr). The piano accompaniment continues with chords and a single-note bass line. Fingering numbers are provided below the piano staff.

Fingering numbers for the piano staff: 6, 6 4, 6 4 2, 6 4, 6 5 6 4 7 5 3, 6, 6 5 6 4 5 #.

Fourth system of the musical score, starting at measure 25. The melody includes triplet markings (3) and a trill (tr). The piano accompaniment continues with chords and a single-note bass line. Fingering numbers are provided below the piano staff.

Fingering numbers for the piano staff: 6 6 5 #, 6 6 5 5 3, 6 6 5, 6 6, 6 5 6 5 3.

Var: 2.

33

1)

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

41

1)

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

tr (3)

Var: 3.

49

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

57

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

tr (3)

4 Var:

65

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

69

6 6 5 6 5
4 4 4 #

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

85

6 5 6 5

89

6 6 5 6 6 5 5

93

6 6 5 6 6 6 5 6 5 3

Var: 6

97

6 6 6 6 6 5 6 7 5 3

101

6 5 6 5

105

6 6 5 6 6 5 5 3

109

6 6 5 6 6 6 5 6 4 5 3

Var: 7

113

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

121

6 6 5 6 6 5 5 3 6 6 5 6 6 6 5 6 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 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 $\frac{7}{5} \frac{2}{\sharp}$ in ms.
12	Basso	1–4	Beaming changed from 2+2 to 4
12	Basso	1	b.c. digits $\frac{7^b}{5} \frac{2}{\sharp}$ 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 $\flat \frac{5^7}{3}$ in ms.
18	Basso	1–6	Sextuplet in ms.
18	Flauto	6	An extra $\frac{1}{16}$ g follows the sextuplet 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.