

Morten Ræhs

(1702–1766)

Sonata 5<sup>ta</sup>

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<sup>o</sup>) 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<sub>E</sub>X (see the T<sub>E</sub>X 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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Sonata 5<sup>ta</sup>Morten Ræhs (1702-1766)  
Arr. Christian Mondrup

Adagio

Flauto Traverso

Basso Continuo

3

5

7

9

9

11

11

13

13

\*) Finger vibrato, see critical notes

## Allegro

Measures 1-4 of the piece. The music is in 2/4 time, key of D major. The melody features triplets and trills. The piano accompaniment consists of chords and eighth-note patterns.

Measures 5-8 of the piece. The melody continues with triplets and trills. The piano accompaniment features a more active eighth-note pattern in the right hand.

Measures 9-12 of the piece. The melody includes a trill and triplets. The piano accompaniment has a steady eighth-note accompaniment in the right hand.

Measures 13-16 of the piece. Measures 13-14 are marked with a first ending bracket. Measures 15-16 feature a trill and triplets. The piano accompaniment includes a repeat sign in measures 13-14.

16

16

20

20

25

25

29

29

34

39

44

49

\*) See critical notes

## Largo

The musical score is written for a voice and piano. It is in the key of B-flat major (two flats) and 3/4 time. The tempo is marked "Largo". The score is divided into four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a consistent eighth-note bass line in the left hand and chords in the right hand. The vocal line includes various ornaments, including trills (tr) and triplets (3). The piece concludes with a final cadence in the piano part.

System 1 (Measures 1-6): The vocal line begins with a trill on G4, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and the eighth-note bass line.

System 2 (Measures 7-13): The vocal line features a triplet of eighth notes and a trill. The piano accompaniment continues with the eighth-note bass line and chords.

System 3 (Measures 14-19): The vocal line includes a triplet and a trill. The piano accompaniment maintains the eighth-note bass line and chords.

System 4 (Measures 20-26): The vocal line concludes with a trill. The piano accompaniment ends with a final cadence.



## Allegro

Measures 1-6 of the Allegro section. The music is in 2/4 time with a key signature of one sharp (F#). The melody features several trills (tr) and triplets (3). The piano accompaniment consists of chords and moving lines in both hands.

Measures 7-11 of the Allegro section. Measure 7 begins with a first ending bracket. Measures 8-11 continue the melodic and harmonic development with trills and triplets.

Measures 12-16 of the Allegro section. Measure 12 begins with a first ending bracket. The section concludes with a double bar line at the end of measure 16.

## Var: 1

Measures 17-21 of the Var: 1 section. The melody is more active, featuring many sixteenth notes and trills. The piano accompaniment provides a steady harmonic foundation.

23

23

28

28

Var 2.

33

33

37

37

41

Measures 41-44. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand provides a simple bass line with quarter and eighth notes.

45

Measures 45-48. Measure 45 continues the arpeggiated pattern. Measures 46-47 show a change in the right hand with triplets and trills. Measure 48 has a first and second ending.

3<sup>die</sup> Var.

49

Measures 49-54. Measure 49 is marked "3<sup>die</sup> Var." and features a triplet and a trill. Measures 50-54 continue with various rhythmic patterns, including triplets and trills.

55

Measures 55-59. Measure 55 has a first and second ending. Measures 56-59 continue with the arpeggiated pattern and other rhythmic figures.

60

3 *tr* 1. 2.

## Var: 4

65

3 *tr*

71

3 *tr* 1. 2.

77

3 *tr*

84

tr

3

3

3

tr

3

1.

2.

89

5 Vart:

tr

3

94

tr

3

3

3

1.

2.

99

tr

3

3

3

3

1.

2.


Critical notes:

The ms. has no basso continuo figures.

Adagio

Bar No.	Part	Note No.	Comment
9	Basso	4-7	Beaming changed from 2+2 to 4
11	Basso	5-8	Beaming changed from 2+2 to 4
13	Basso	1-4	Beaming changed from 2+2 to 4
14	Flauto	9	No accidental $\flat$ in ms.

Allegro

Bar No.	Part	Note No.	Comment
4	Basso	1-6	Beaming changed from 2+2+2 to 6
5	Basso	1-6	Beaming changed from 2+2+2 to 6
7	Basso	3	No $\frac{1}{8}$ rest after note in ms.
9	Flauto	9	No accidental $\sharp$ in ms.
14	Flauto	5-6	$\frac{1}{8}$ in ms.
17	Basso	5	B in ms., corrected analogously to bar 3
24	Flauto	2	No accidental $\sharp$ in ms.
25	Flauto	2	No accidental $\sharp$ in ms.
32	Flauto	9	$\frac{1}{16}$ note in ms.
43	Flauto	15	No accidental $\sharp$ in ms.
46-48	Flauto		 in ms.
51	Flauto	1-3	$\frac{1}{16}$ triplet in ms.

Largo

Bar No.	Part	Note No.	Comment
11	Flauto	3	C in ms.
22	Flauto	3	Accidental $\flat$ in ms.

## Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
8	Flauto	1	No accidental $\sharp$ on grace note in ms.
13	Flauto	2	2 tied $\frac{1}{8}$ notes in ms.
14	Basso	1–4	Beaming changed from 2+2 to 4
15	Basso	1–4	Beaming changed from 2+2 to 4
22	Flauto		The ms. has slurs between the 2 last notes and from last note to first note of the following bar
22	Basso	1–4	Beaming changed from 2+2 to 4
23	Basso	1–4	Beaming changed from 2+2 to 4
23	Flauto	1	Accidental $\sharp$ in ms.
27	Basso	1–4	Beaming changed from 2+2 to 4
37	Basso	1–4	Beaming changed from 2+2 to 4
39	Basso	1–4	Beaming changed from 2+2 to 4
39	Flauto	12	No accidental $\sharp$ in ms.
40	Flauto	1	No accidental $\sharp$ in ms.
43	Basso	1–4	Beaming changed from 2+2 to 4
45	Basso	1–4	Beaming changed from 2+2 to 4
46	Basso	1–4	Beaming changed from 2+2 to 4
52	Flauto	6	$\frac{1}{8}$ rest in ms.
69	Basso	1–4	Beaming changed from 2+2 to 4
73	Basso	4	Accidental $\sharp$ in ms.
85	Basso	1–4	Beaming changed from 2+2 to 4
85	Flauto	5	No accidental $\sharp$ in ms.
86	Basso	1–4	Beaming changed from 2+2 to 4
97	Flauto	11	Accidental $\flat$ in ms.
98	Flauto	4	Accidental $\flat$ 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,.