

Morten Ræhs

(1702–1766)

Sonata 6^{ta}

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 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.

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

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

Sonata 6^{ta}Morten Ræhs (1702-1766)
Arr. Christian Mondrup

Allegro moderato

Flauto
TraversoBasso
Continuo

The musical score is presented in four systems, each containing a Flauto Traverso staff and a Basso Continuo staff. The time signature is 2/4, and the tempo is Allegro moderato. The Flauto Traverso part includes several trills (tr) and triplets (3) throughout the piece. The Basso Continuo part provides a steady harmonic foundation with chords and a consistent bass line. The score is arranged by Christian Mondrup for Morten Ræhs' Sonata 6th.

23 *tr* *pia* *tr* *tr*

29 1. *tr* 2. *tr* 1)

33

38 *tr*

43

43 44 45 46 47

48

48 49 50 51 52

53

53 54 55 56 57 58

59

59 60 61 62 63 64

1. 2.

Largo

Measures 1-5 of the musical score. The piece is in 3/4 time and marked Largo. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the right hand features trills (tr) and triplets (3). The piano accompaniment consists of chords and moving lines in both the right and left hands.

Measures 6-10 of the musical score. The melody continues with trills and triplets. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Measures 11-14 of the musical score. Measures 11 and 12 include first and second endings, marked with '1. tr' and '2. tr' above the notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Measures 15-19 of the musical score. The melody continues with trills and triplets. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

20

20 21 22 23 24

25

25 26 27 28 29

30

30 31 32 33 34

2)

35

35 36 37 38 39

Presto

Measures 1-10 of the musical score. The piece is in 2/4 time. The right hand features a melodic line with eighth-note patterns and a trill (tr) with a triplet (3) in measure 5. The left hand provides a rhythmic accompaniment with eighth-note chords and single notes.

Measures 11-21 of the musical score. The right hand continues the melodic development with eighth-note patterns and a trill (tr) in measure 18. The left hand features a more active bass line with eighth-note chords and single notes.

Measures 22-30 of the musical score. The right hand features a series of triplet (3) eighth-note patterns. The left hand has a more static accompaniment with sustained chords and occasional eighth-note movement.

Measures 31-40 of the musical score. The right hand includes a triplet (3) with a trill (tr) in measure 31 and a repeat sign in measure 32. The left hand continues with a rhythmic accompaniment, featuring eighth-note chords and single notes.

41

System 1 (measures 41-48) features a treble staff with a melodic line containing trills and triplets, and a grand staff (treble and bass) with a harmonic accompaniment. The key signature has one sharp (F#).

49

System 2 (measures 49-58) continues the melodic and harmonic development. The treble staff includes trills and triplets, while the grand staff provides a steady accompaniment with some syncopation.

59

System 3 (measures 59-68) shows a more active treble staff with frequent sixteenth-note passages and trills. The grand staff accompaniment remains consistent in style.


69

System 4 (measures 69-76) concludes the page with a final melodic flourish in the treble staff and a rhythmic accompaniment in the grand staff. The system ends with a double bar line and repeat dots.

Critical notes:

The ms. has no basso continuo figures.

Allegro moderato

1) Rather than endings around bar 29 the ms. has: 

Remaining endings in the b.c. arrangement version have been added by the editors.

Bar No.	Part	Note No.	Comment
48	Flauto	2	Accidental # missing in ms.
50	Flauto	2	Dot missing in ms.
54	Flauto		Beaming modified in accordance with bar 53.

Largo

2) Rather than bars 31–34 the ms. has: 

Endings in the b.c. arrangement version have been added by the editors.

Bar No.	Part	Note No.	Comment
3	Flauto	8	Accidental b missing in ms.
5	Flauto	5–8	All notes slurred in ms.
33	Flauto	2	Dotted 1/4 note in ms.

Presto

Bar No.	Part	Note No.	Comment
1	Basso	3	1/8 note a, letter “g” added below
26	Flauto	1–3	1/8 b in ms.
31	Flauto	1–3	1/16 triplets in ms.