

Morten Ræhs

(1702–1766)

Sonata I.

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 I.

Adagio

Morten Ræhs (1702-1766)

Arr. Christian Mondrup

Flauto
Traverso

Basso
Continuo

6 6 4 5 3 7 4 3 6 #

6 6 6 6 6# 6 4 5 # 7

6 7 4 3 6 6 6 6

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

7 6 6 6

[illegible]

12

Measures 12-13 of a musical score in A major (three sharps). The system consists of a single treble staff and a grand staff (treble and bass). Measure 12 features a melodic line with triplets and trills in the treble, and a bass line with a triplet of eighth notes. Measure 13 continues the melodic and harmonic patterns. Fingerings are indicated by numbers 3, 6, and 6#.

14

Measures 14-15 of the musical score. Measure 14 includes a melodic line with a trill and a bass line with a triplet. Measure 15 features a repeat sign and a melodic line with triplets and trills. Fingerings are indicated by numbers 6#, 6, 6#, 6, 4#, and 6.

17

Measures 17-18 of the musical score. Measure 17 includes a melodic line with trills and a bass line with a triplet. Measure 18 features a melodic line with triplets and a bass line with a triplet. Fingerings are indicated by numbers 6, 5, 4, 3, 6, 6#, and #.

19

Measures 19-20 of the musical score. Measure 19 includes a melodic line with triplets and trills, and a bass line with a triplet. Measure 20 features a melodic line with triplets and trills, and a bass line with a triplet. Fingerings are indicated by numbers 6, 6, 6, 5, 3, 6, 5, 3, 6, 5, and 3.

21

Measures 21-22 of the musical score. Measure 21 includes a melodic line with triplets and trills, and a bass line with a triplet. Measure 22 features a melodic line with triplets and trills, and a bass line with a triplet. Fingerings are indicated by numbers 6, 6, 7, 6, and 7#.

Largo

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of the melody and the first two staves of the piano accompaniment. The second system contains the second line of the melody and the next two staves of the piano accompaniment. The third system contains the third line of the melody and the final two staves of the piano accompaniment. The piano accompaniment is written for a grand piano, with the right hand playing chords and the left hand playing a bass line. The melody is written for a single melodic instrument, such as a flute or violin. The score includes various musical notations, including notes, rests, and accidentals. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegretto'. The score is for a single melodic instrument and a grand piano.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody features various ornaments, including trills (tr) and mordents (w), and includes triplet markings (3). The piano accompaniment consists of chords and single notes, with some measures featuring a triplet of eighth notes. Fingerings are indicated by numbers 1-5 for the right hand and 1-3 for the left hand. The piece concludes with a final double bar line in measure 8.

The musical score for 'The Rose Tree' is presented in three systems. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single staff, starting with a treble clef and a key signature of one sharp. The accompaniment is written in a grand staff (treble and bass clefs). The second system continues the melody and accompaniment. The third system concludes the piece with a final measure. The score includes various musical notations such as notes, rests, and accidentals.

[illegible]

11

6 # 6 # 6 # 6 #6 6 #

3)

Allegro Assai

Measures 1-9 of the musical score. The piece is in 3/8 time with a key signature of three sharps (F#, C#, G#). The right hand features rapid sixteenth-note passages with trills (tr) and dynamic markings [for], [pia], [for], and pia. The left hand provides a steady accompaniment with eighth and sixteenth notes. A measure number '6' is printed below the bass staff at the end of the system.

Measures 10-19 of the musical score. The right hand continues with trills and rapid passages, marked with 'for', pia, for, and pian:. The left hand accompaniment includes various fingering numbers (6, 5, #6, 7, 5, 3, #6, 6, 7, #, #) and rests. Measure numbers 10, 11, 12, 13, 14, 15, 16, 17, 18, and 19 are indicated below the bass staff.

Measures 20-27 of the musical score. The right hand features trills and rapid sixteenth-note runs, marked with [for], pia, and for. The left hand accompaniment includes fingering numbers (7, 6, 5, #, 6, #, 7, 6, 5, #, 6, #, #) and rests. Measure numbers 20, 21, 22, 23, 24, 25, 26, and 27 are indicated below the bass staff.

Measures 28-35 of the musical score. The right hand includes trills and rapid passages, marked with tr. The left hand accompaniment includes fingering numbers (#, 6, 5, #, #, #) and rests. Measure numbers 28, 29, 30, 31, 32, 33, 34, and 35 are indicated below the bass staff.

Measures 36-43 of the musical score. The right hand features trills and rapid passages, marked with [for], pia, and ff^{mo}. The left hand accompaniment includes fingering numbers (6, 6, 6, 6, 5, 3, 6, #6, 6, #, 6) and rests. Measure numbers 36, 37, 38, 39, 40, 41, 42, and 43 are indicated below the bass staff.

[illegible]

54 *tr*

pia *for* *pia* *for*

6 6 5 6 7 5 6 6 5 6 7 6

64

6 6

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 61-64) features a treble staff with a melody of eighth and sixteenth notes, and a grand staff (treble and bass) with a simple accompaniment of quarter and eighth notes. The second system (measures 65-68) continues the melody in the treble staff, while the grand staff accompaniment uses a mix of quarter and eighth notes, with some chords. The third system (measures 69-72) shows the melody in the treble staff and the grand staff accompaniment primarily using quarter notes. The score concludes with a final measure in the third system.

74

tr tr tr

pia *for*

6 6 7 6 7 7

[illegible]

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.

There are inconsistencies as to ornamentation in the original manuscript, especially in the third movement, *Largo*. Rather than trying to “normalize” the ornaments the editors have chosen to transfer them unchanged from the manuscript to the modern edition and let their interpretation over to the performers.

Adagio

1) Among several instances of the motive starting here the slur between the first 2 notes is only found here. 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>
1	Flauto	3–5	Slur from 3–5 in ms.
5	Flauto	1–3	Slur from 1–2, no slur from 2–3 in ms.
6	Basso		Beaming changed from 2+3+2+2 to 2+3+4
11	Basso		Beaming changed from 3+2+2+2 to 3+2+4
12	Flauto	13–14	Slur from 13–14 in ms.
12	Basso		Beaming changed from 2+2+2+2 to 4+4
13	Basso		Beaming changed from 4+2+2 to 4+4
15	Flauto	8–10	No triplet digit in ms.
15	Flauto	12	1/8 in ms.

Allegro

2) The 2 grace notes in this bar differ (the first un-slashed and the second slashed) even if they are used in similar rhythmical contexts. 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>
5	Basso		Beaming changed from 2+2+4 to 4+4
21			This measure was later added (by another hand?) at the end of the movement
30	Basso	2	Bass figure 5 slashed in ms.
34	Flauto	9–12	Slur from 9–11 in ms.


Largo


3) The original manuscript has no cadenza fermata in the flauto part corresponding to that in the basso. Probably the trill is supposed to indicate the start of a cadenza.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
6	Basso	3	Bass figure “X”? in ms.
7	Basso	5–8	Beaming changed from 2+2 to 4
10	Basso	4	Upper bass figure “X”? in ms.
12	Flauto	6–9	Slurs from 7–8 and from 8–9 in ms.
12	Basso	6–9	Beaming changed from 2+2 to 4
13	Basso	1–4	Beaming changed from 2+2 to 4

Allegro Assai


Some dynamic indications are obviously missing. They have been added enclosed in brackets by the editors, e.g. [*for*].

4) In the original manuscript the slurs have generally been written rather cautiousless which, especially in this movement, leads to uncertainty as to the interpretation of slur initiations and/or terminations. For example in bar 5 the slur seems to span only the two leading notes:  while in the subsequent bar the corresponding slur seems to span

three notes: . The editors have chosen to uniformly slur all occurrences of the motive found in bar 5

like the corresponding 3 note phrases (stepwise descending $\frac{1}{32}$ $\frac{1}{32}$ $\frac{1}{16}$) found in bar 1: .

5) In the original manuscript the slurs in bar 40 and 41 could be interpreted as starting already on the second note:

 which would be a musically challenging phrasing. However, the editors have decided for slurs as described in note 4).