Morten Ræhs

(1702–1766)

Sonata 3tia

From

10 Solos à Flauto Traverso & Violoncello

(ca. 1748)

The Royal Library, Copenhagen, Gieddes Samling I,15

Edited by

Christian Mondrup & Mogens Friis

Urtext

©2004 Mogens Friis & 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 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.

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

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

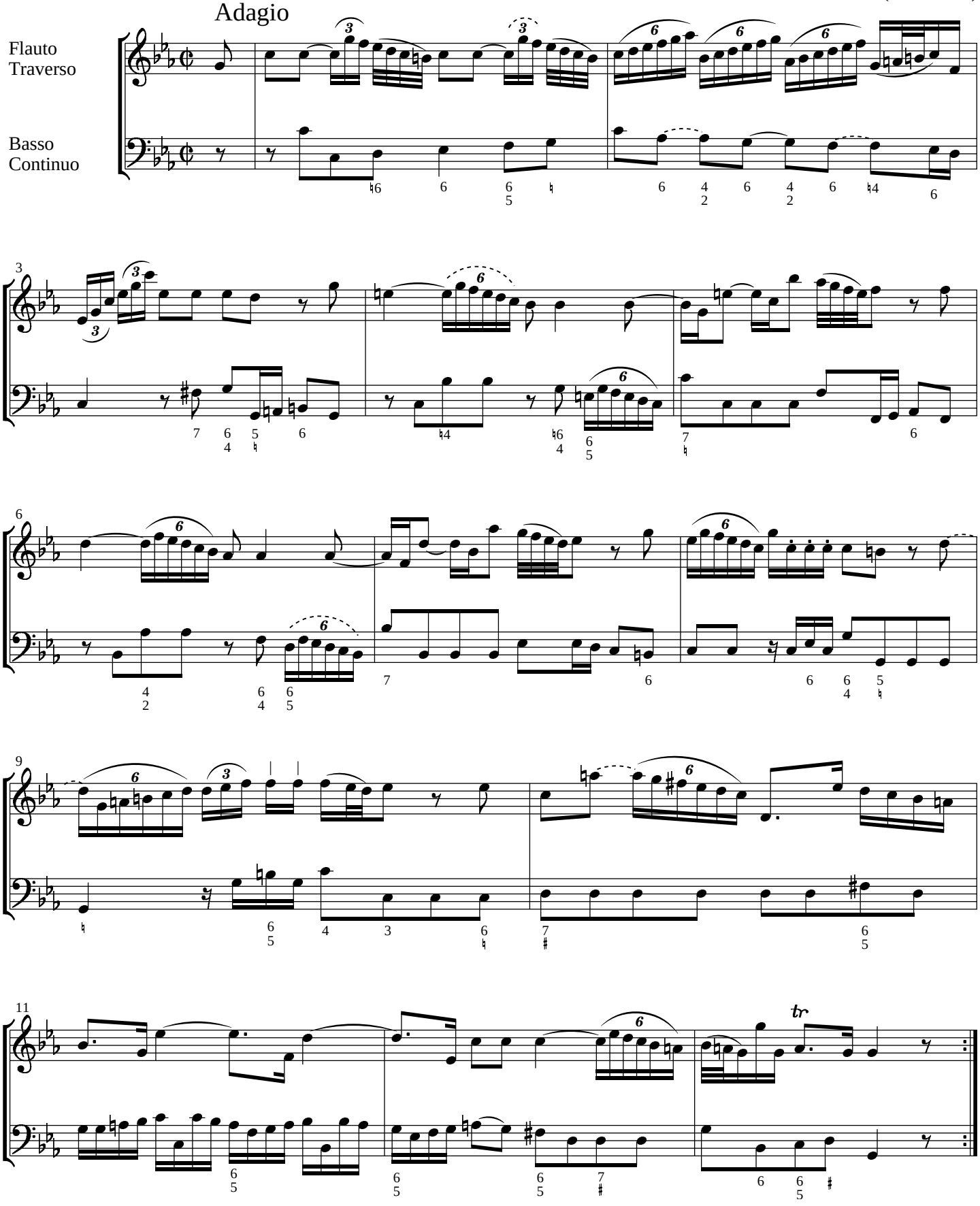
Sonata 3tia

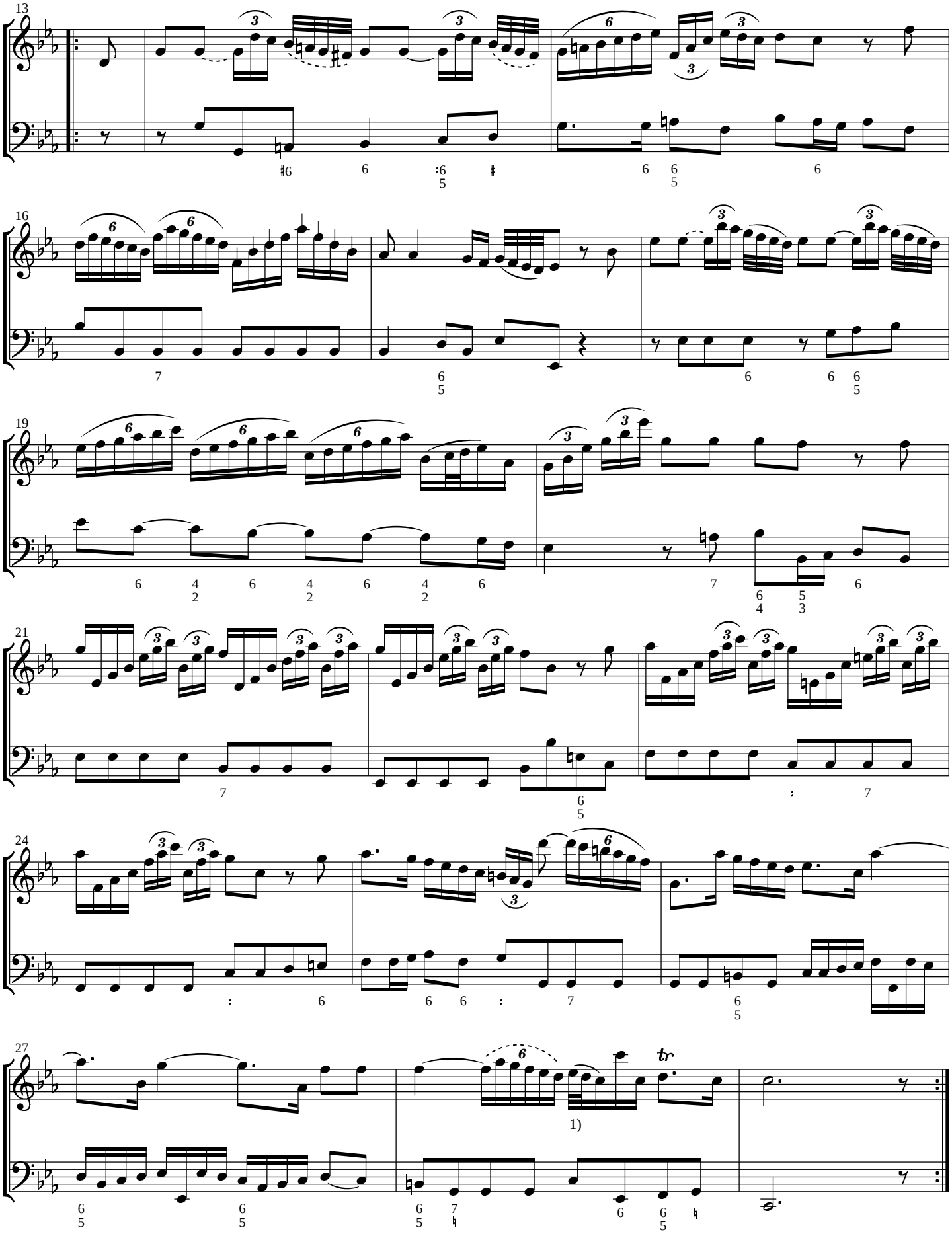
Morten Ræhs (1702-1766)

Adagio

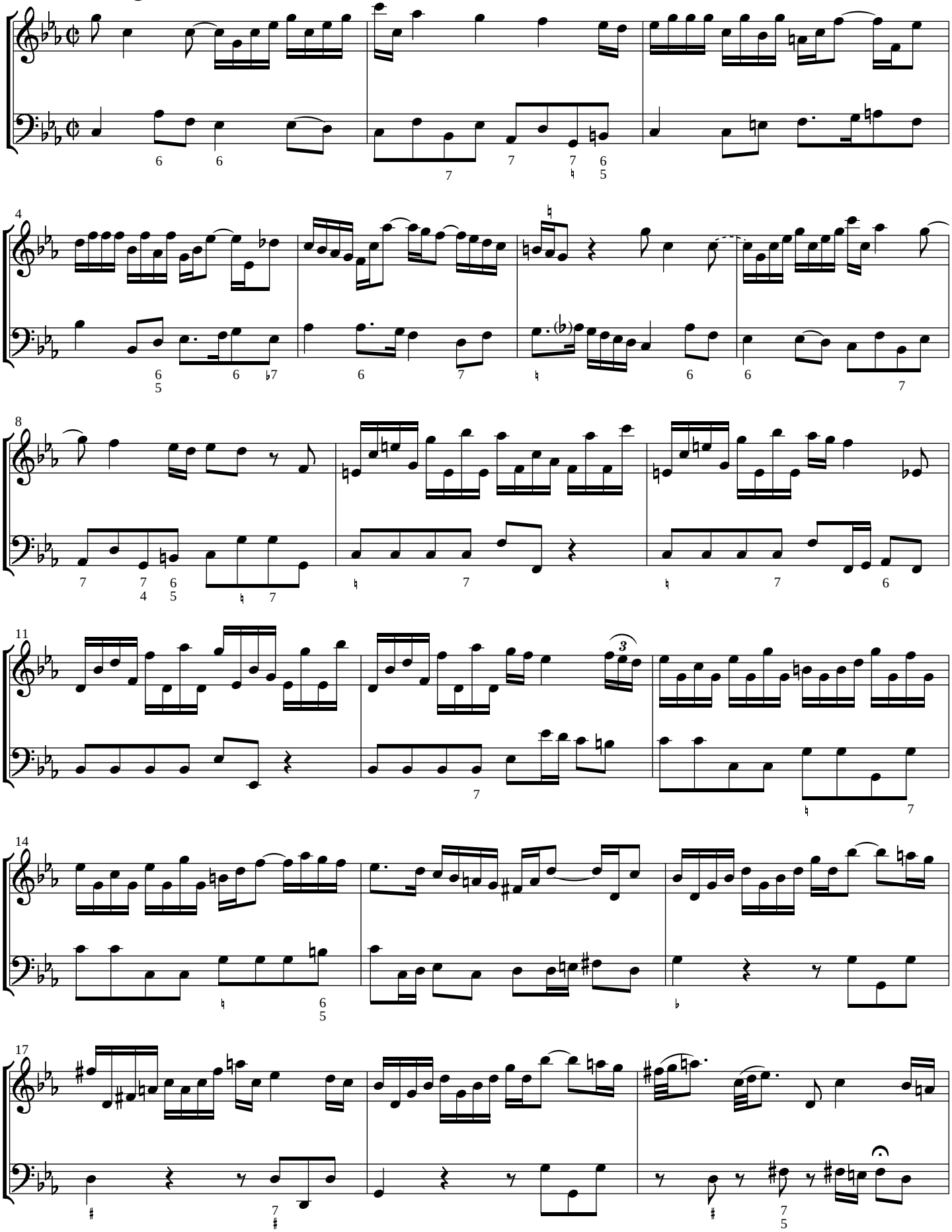
Flauto Traverso

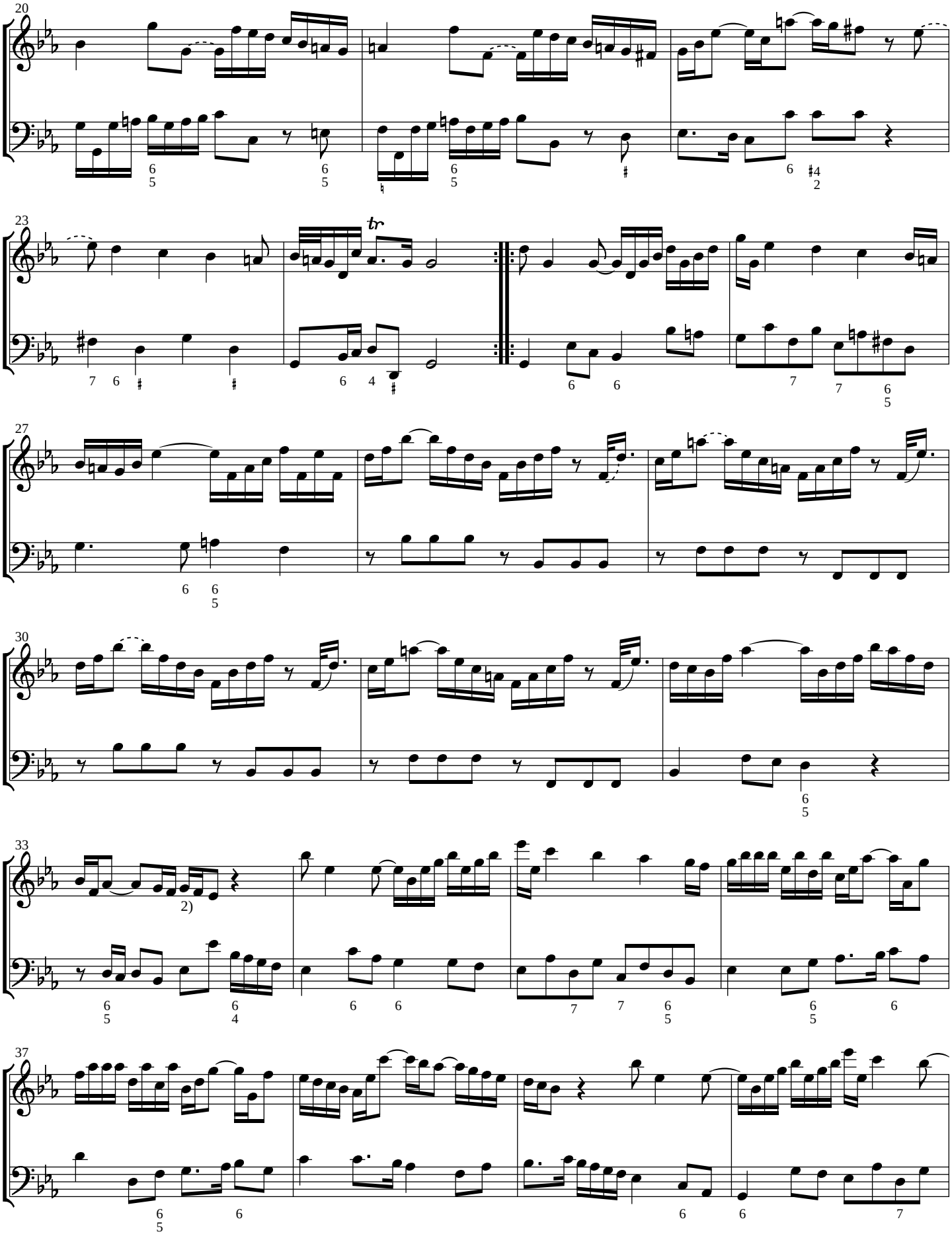
Basso Continuo

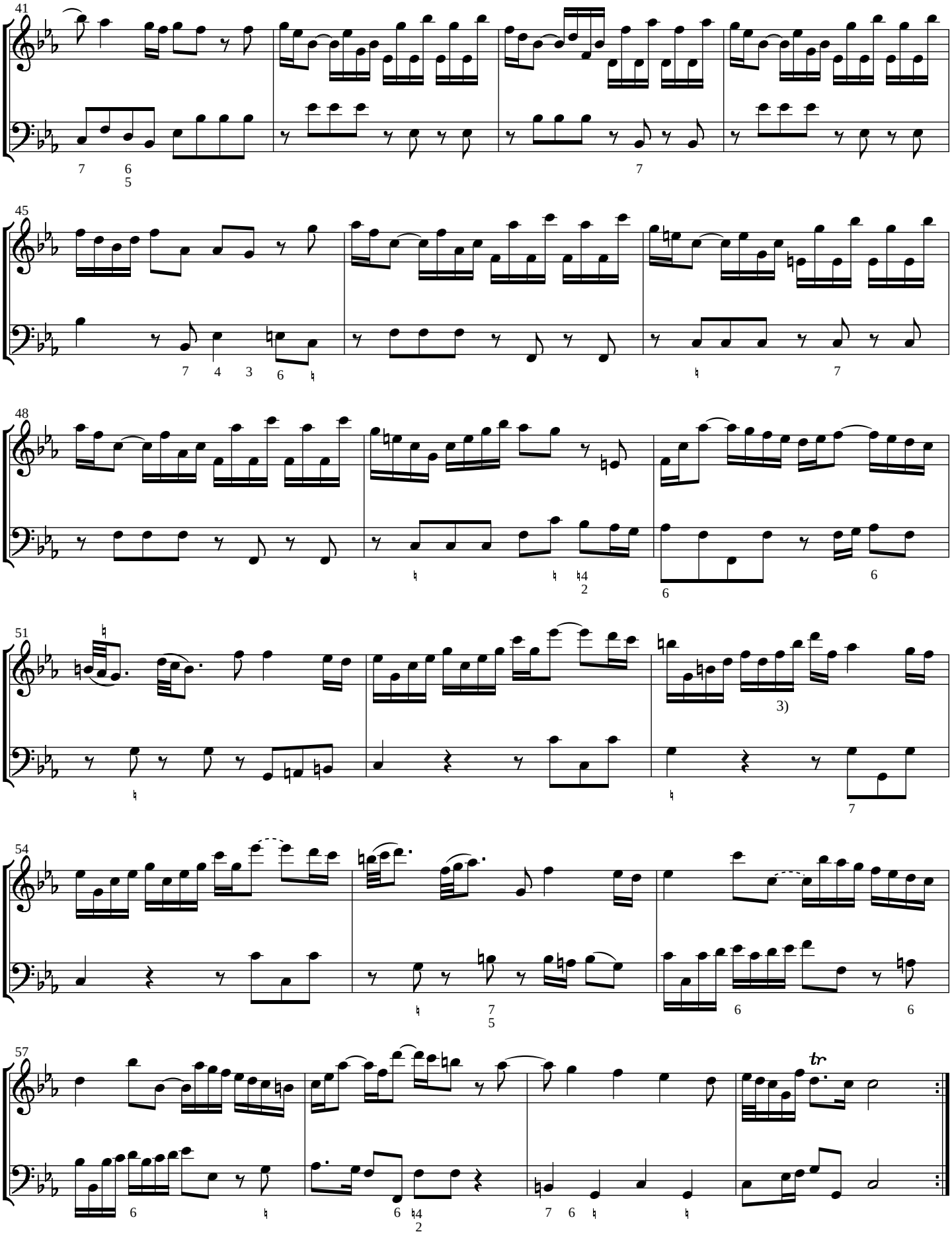



13
16
19
21
24
27
1)
tr

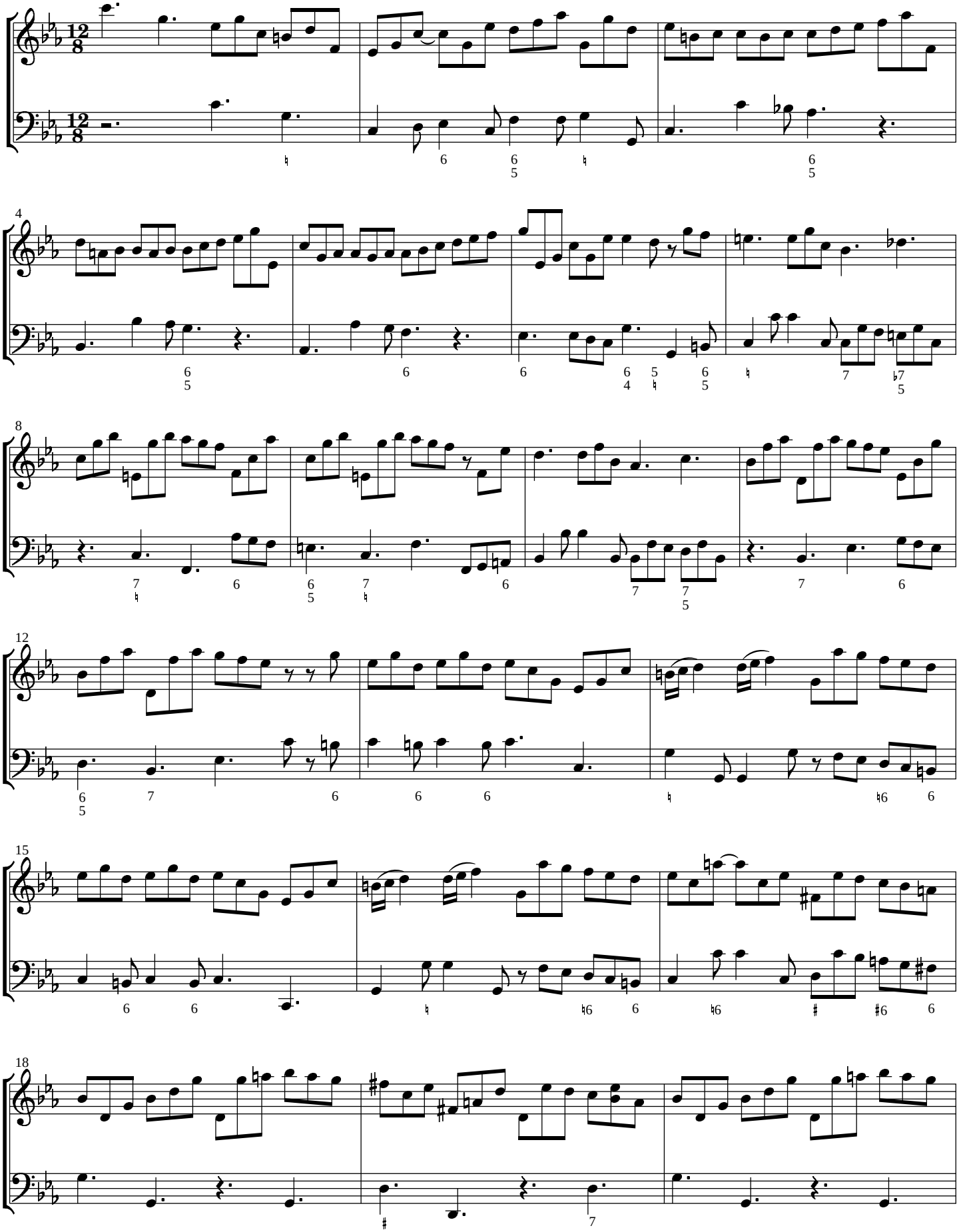
Allegretto

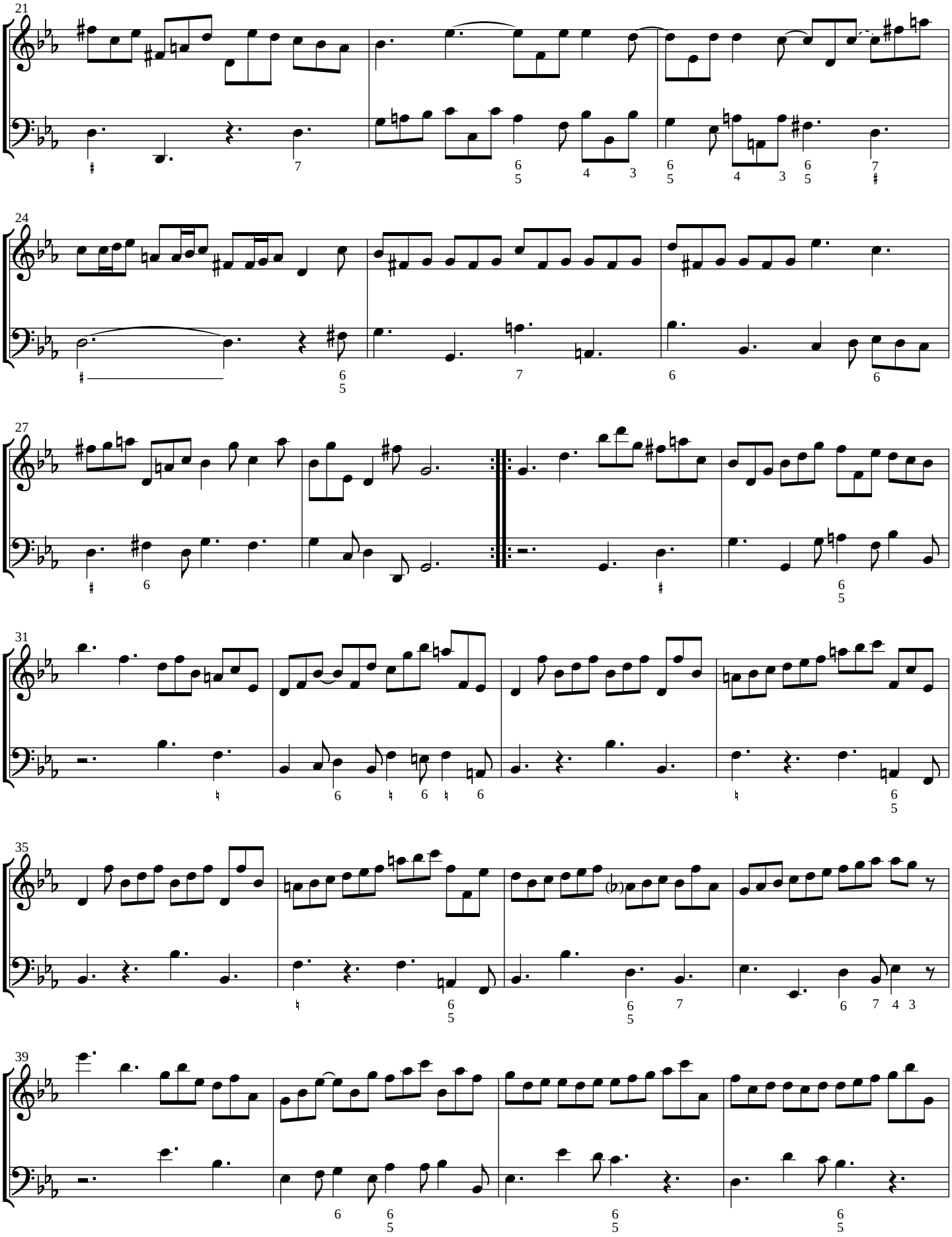


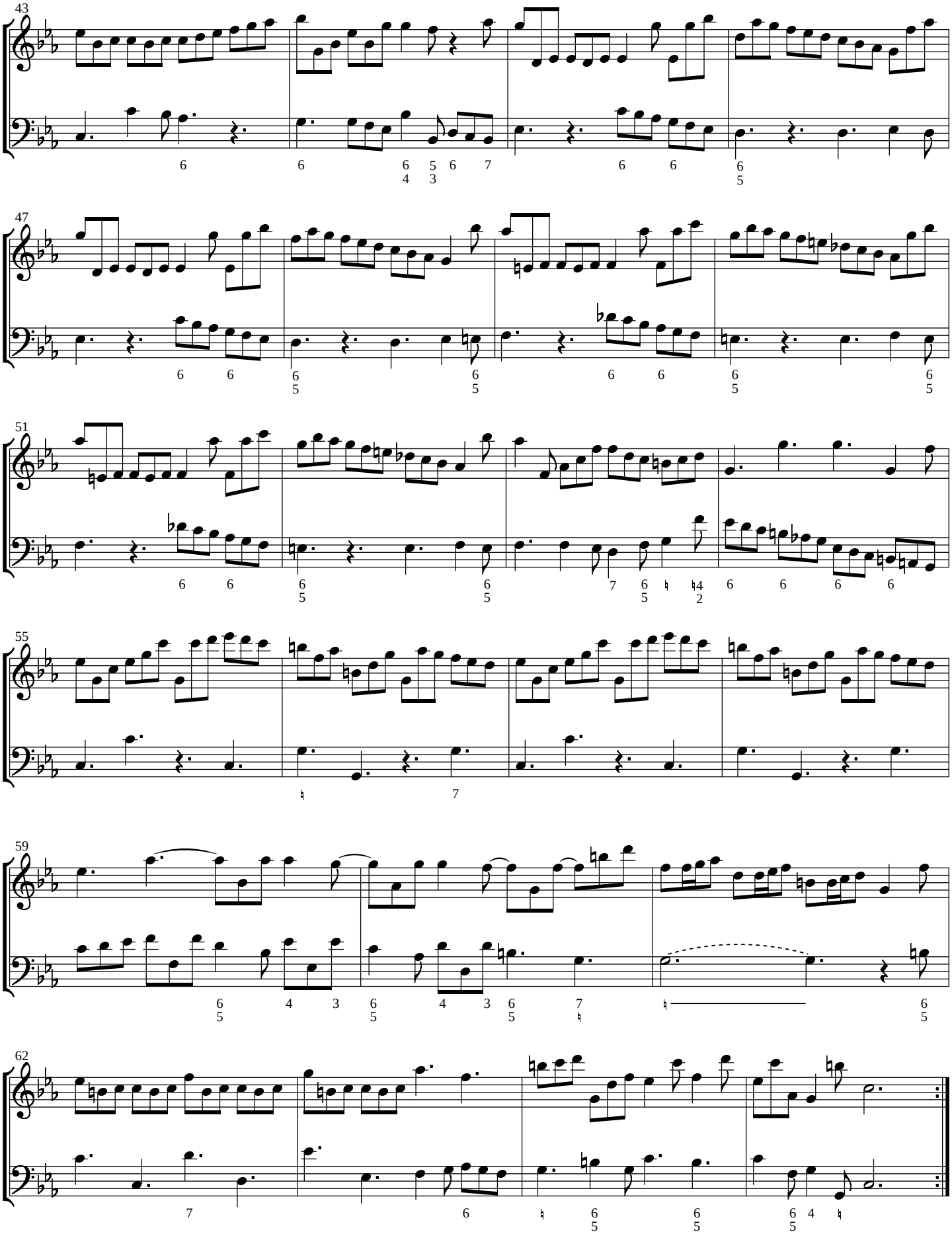

20
23
tr
27
30
33
2)
37


41
45
48
51
3)
54
57
tr

Allegro





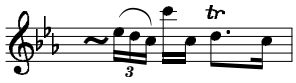

43
47
51
55
59
62

Critical notes:

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.

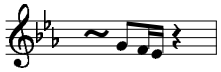
"+" or "-" seems to be added with pencil in the ms. where - during later proof reading? - a slip of pen has been detected.

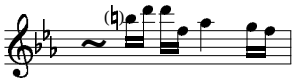
Adagio

1) Orig: 

Bar No.	*Part*	*Note No.*	*Comment*
1	Flauto	12–14	No slur in ms.
4	Flauto	2–7	No triplet digits in ms., triplets converted to one sixtuplet
4	Basso	5–10	Triplets converted to one sixtuplet, beaming changed correspondingly
6	Flauto		Beaming changed.
6	Basso	1	ms. has a c, "+" added below
8	Flauto	1–6	ms. has a seventh note (b♭) in the sixtuplet
8	Basso	4	digit 4 above 3rd note in ms.
9	Basso	5–6	ms. has digits $\frac{4}{3}$ on 5th note
12	Basso	7–10	Beaming changed from 2+2 to 4
13	Flauto		Beaming changed
14	Flauto	2–3	No tie in ms.
14	Flauto	6–9	No slur in ms.
14	Flauto	9 & 18	ms. has ♮, ♯ added below with pencil, "+" added above
14	Basso	4	♯6 in ms.,"+" added below
15	Flauto	1–6	Two triplets in ms., converted to one sixtuplet, beaming changed correspondingly
16	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
17	Basso	2	Digits $\frac{6}{\flat 5}$ in ms.
18	Flauto	2–3	No tie in ms.
21	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
22	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
23	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
24	Flauto	4–5	Replaced 1/16 note values with 1/32
24	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
25	Flauto	11–16	Two triplets in ms., converted to one sixtuplet
25	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
26	Flauto	?–?	Beaming changed
26	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
28	Flauto	?–?	Beaming changed

Allegretto

2) Orig: 

3) Orig: 

Bar No.	*Part*	*Note No.*	*Comment*
6	Flauto	2	No natural in ms.
8	Basso	3	B.c. figure 4 erroneous? should maybe be ♮
22	Flauto	11	Added tie to next note analogous to similar passages
22	Basso	5	ms. has "♯" and "2" as digits
24	Flauto	3	ms. has rhythm: $\frac{1}{32}+\frac{1}{32}+$dotted$\frac{1}{8}+\frac{1}{16}+\frac{1}{16}$. Corrected analogously to measure 60
37	Basso	3–4	Replaced note values in ms. with dotted rhythm analogous to surrounding measures
49	Flauto	7	ms. has ♭
49	Basso	6	ms. has no "♮" before "4"
51	Flauto	2	no "♮" in ms.
54	Flauto	11–12	Added tie analogous to similar passages
58	Basso	5	ms. has no "♮" before "4"

Allegro

Bar No.	*Part*	*Note No.*	*Comment*
3	Basso	5	1/8 rest missing in ms.
4	Basso	4	Moved b.c. figure from 3rd to 4th note
6	Basso	5	Moved 2nd b.c. 1/8 back
7	Basso	8	Moved b.c. figure from 9th to 8th note
10	Basso	8	Changed erroneous b.c. figures 65 to 75
12	Basso	4	"+" added above in ms., possibly indicating corr. of note (to g?)
17	Basso	2	ms. has no "♮" before "6"
17	Basso	8	ms. has no "♯" before "6"
24	Basso	1	Replaced pencil added "X" with continuation line, cf. m. 59. Added missing ♯
29	Basso	2	No dot in ms.
38	Basso	5	ms. has digits "3" & "4" on 5th note
41	Basso	2	Removed erroneous dot, later corr. in ms.
56	Flauto	1	Removed erroneous dot
61	Basso	1–2	No tie in ms.
64	Basso	2	ms. has "♮" added with pencil
65	Flauto	6	No dot in ms.
65	Basso	5	No dot in ms.