

Morten Ræhs

(1702–1766)

Sonata 7.

From

10 Solos à Flauto Traverso & Violoncello

The Royal Library, Copenhagen, Gieddes Samling I

Sonata 2.

From

VI Sonate per il Flauto Traversiere...

1748

Musiksammlung der Landesbibliothek Meckelburg-Vorpommern Schwerin, Mus. 4400

Edited by

Christian Mondrup & Mogens Friis

Comparative Urtext

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”.

A concordance of Sonata no. 7 exists as Sonata no. 2 in a manuscript from Musiksammlung der Landesbibliothek Meckelburg-Vorpommern Schwerin (Mus. 4400). Since the two sources differ in many details the editors have chosen to provide this special score which combines the 2 versions of the sonata forming a unique contemporary source of a rich variety of possible phrasing and written out ornamentation of the same basic musical material.

The Copenhagen 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.

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 while at other occasions 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.

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Sonata 7. (Gjedde) - 2. (Schwerin)

Allegro moderato

Morten Ræhs (1702-1766)

Flauto
Traverso

Schwerin
Version

Basso
Continuo

Schwerin
Version

7 6 6 6 5

6 6 4 5 3 6 6 5 6 7

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

Measures 6 and 7 of a musical score in A major (three sharps). The score is written for four staves: two treble staves and two bass staves. Measure 6 features a complex melodic line in the first treble staff with triplets, trills, and slurs. The second treble staff has a similar melodic line with triplets and slurs. The bass staves provide a harmonic accompaniment with eighth and quarter notes. Measure 7 continues the melodic and harmonic development. Below the bass staves, the following notes are indicated: 6, 6#, 6# 4 3, 7 #, 6 5, #, 6 5, #, 6 5.

Measures 8 and 9 of the musical score. Measure 8 continues the melodic and harmonic patterns from the previous measures, featuring triplets, trills, and slurs in the treble staves. Measure 9 concludes the phrase with a repeat sign. Below the bass staves, the following notes are indicated: 6, 5 3, 6, 5 3, 6#, 7 #.

Measures 10 and 11 of the musical score. Measure 10 begins with a repeat sign and continues the melodic and harmonic patterns. Measure 11 concludes the phrase with a repeat sign. Below the bass staves, the following notes are indicated: 7 4, 6, #, 6, 6, 6, 6, 6 5, 6, 6.

12

Measures 12-13 of a musical score in A major (three sharps). The score is written for four staves: two treble staves and two bass staves. Measures 12 and 13 feature a complex melodic line in the upper treble staff with triplets and slurs. The lower staves provide harmonic support with various chords and single notes. Measure 12 includes a triplet of eighth notes in the upper treble and a triplet of eighth notes in the lower treble. Measure 13 includes a triplet of eighth notes in the upper treble and a triplet of eighth notes in the lower treble. The bass staves contain single notes and chords, with some notes marked with fingerings (6, 6#, 4, 3, 6, 6#).

13

Measures 14-15 of a musical score in A major (three sharps). The score is written for four staves: two treble staves and two bass staves. Measures 14 and 15 feature a complex melodic line in the upper treble staff with triplets and slurs. The lower staves provide harmonic support with various chords and single notes. Measure 14 includes a triplet of eighth notes in the upper treble and a triplet of eighth notes in the lower treble. Measure 15 includes a triplet of eighth notes in the upper treble and a triplet of eighth notes in the lower treble. The bass staves contain single notes and chords, with some notes marked with fingerings (6, 6, 6, 5, 6#, 6, 5#).

14

Measures 16-17 of a musical score in A major (three sharps). The score is written for four staves: two treble staves and two bass staves. Measures 16 and 17 feature a complex melodic line in the upper treble staff with triplets, slurs, and trills. The lower staves provide harmonic support with various chords and single notes. Measure 16 includes a triplet of eighth notes in the upper treble and a triplet of eighth notes in the lower treble. Measure 17 includes a triplet of eighth notes in the upper treble and a triplet of eighth notes in the lower treble. The bass staves contain single notes and chords, with some notes marked with fingerings (6, #, #, 6, 5, 7, 5, 6, 4, 5, #, 6).

16 *tr tr tr tr* *3 3* *tr* *tr (3) (3) tr*

6 5 6# 5 5# 4# 9 8 6 5 #

6 # 6 4 6

18 *tr* *3* *tr tr*

6 6 6 7 \flat 6 5 6 6

6 5 6 6

20 *tr* *3* *tr* *3* *3* *3* *3* *3*

6 6 6 6 6 6 6 7 \flat 6 4 5#

6 4 5#

*) Finger vibrato, see critical notes

22

tr
pia
pian. 3

7_b 7_# 6 6

23

tr
for:
fort. 3

7_b 7_# 6 6 7_b
p:

24

tr 3 *tr* 3 *tr* 3 *tr* 3 *tr* 3
f: 6 5_b 7 5 5 4 3

Adagio

The musical score is for a piece in Adagio tempo, 3/4 time. It consists of three systems of music, each with a treble and bass staff. The key signature has one sharp (F#).

System 1 (Measures 1-4):

- Measure 1:** Treble staff has a trill (tr) on F#4. Bass staff has a whole note F#2.
- Measure 2:** Treble staff has a trill (tr) on G#4. Bass staff has a whole note G#2.
- Measure 3:** Treble staff has a trill (tr) on A4. Bass staff has a whole note A2.
- Measure 4:** Treble staff has a trill (tr) on B4. Bass staff has a whole note B2.

System 2 (Measures 5-8):

- Measure 5:** Treble staff has a triplet (3) of F#4, G#4, A4. Bass staff has a whole note F#2.
- Measure 6:** Treble staff has a triplet (3) of G#4, A4, B4. Bass staff has a whole note G#2.
- Measure 7:** Treble staff has a triplet (3) of A4, B4, C#5. Bass staff has a whole note A2.
- Measure 8:** Treble staff has a triplet (3) of B4, C#5, D5. Bass staff has a whole note B2.

System 3 (Measures 9-12):

- Measure 9:** Treble staff has a trill (tr) on C#5. Bass staff has a whole note C#2.
- Measure 10:** Treble staff has a trill (tr) on D5. Bass staff has a whole note D2.
- Measure 11:** Treble staff has a trill (tr) on E5. Bass staff has a whole note E2.
- Measure 12:** Treble staff has a trill (tr) on F#5. Bass staff has a whole note F#2.

Fingerings (6, 5, 7, 6, 6) are indicated below the bass staff in the first system. Fingerings (7, 6, 6#4/2, 7#) are indicated below the bass staff in the second system. Fingerings (6, 6, 6, 5, 6, 7, 6, 4, 6, 6) are indicated below the bass staff in the third system.

*) Finger vibrato, see critical notes

System 6-7: This system contains measures 6 and 7. The top staff (treble clef) features a melodic line with trills (tr) and triplets (3). The second staff (treble clef) has a similar melodic line with triplets and a '+' sign. The third staff (bass clef) provides a harmonic accompaniment. The bottom staff (bass clef) contains a bass line with fingerings 6, 6, 6, 6, 4#, 6, 9, 4, 8, #, 6, 6, 5.

System 8-9: This system contains measures 8 and 9. The top staff (treble clef) includes trills (tr) and triplets (3). The second staff (treble clef) has a melodic line with a '*' symbol and triplets. The third staff (bass clef) has a harmonic accompaniment. The bottom staff (bass clef) contains a bass line with fingerings #, 6, 6, 6#, 7, #, 6, 5, 9, #, 8, 6, 6, 7, 7, 7, 7.

System 10-11: This system contains measures 10 and 11. The top staff (treble clef) features a melodic line with trills (tr) and triplets (3). The second staff (treble clef) has a melodic line with triplets and a '+' sign. The third staff (bass clef) provides a harmonic accompaniment. The bottom staff (bass clef) contains a bass line with fingerings 7, 7, #, 6, 5, 6#, 6, 6, #, 6, 5, 6, 4, 6, 6.

*) Finger vibrato, see critical notes

12

6 5 6 4# 3 7 #

13

15

Cadenza

Postiglione, Vivace

The musical score is written for piano and bass in 2/4 time, marked "Vivace". The key signature has two sharps (F# and C#).

First System (Measures 1-8):

- Piano (Right Hand):** Features a series of eighth-note patterns, trills (tr), and triplets (3). The melody is lively and rhythmic.
- Piano (Left Hand):** Provides a steady accompaniment with eighth-note patterns and occasional rests.
- Fingerings:** Indicated by numbers 6, 4, 6, 4, 6, 6, 5, 6, 6.

Second System (Measures 9-16):

- Piano (Right Hand):** Continues with eighth-note patterns, trills (tr), and triplets (3). There are also some sixteenth-note runs.
- Piano (Left Hand):** Accompaniment with eighth-note patterns and some sixteenth-note runs.
- Fingerings:** Indicated by numbers 6, 6, 6, 6, 5, #, 6, 5, 5, 6, 5, 6, 5, 6.

Third System (Measures 17-24):

- Piano (Right Hand):** Features a trill (tr) in measure 17, followed by eighth-note patterns. Measures 18-19 show first and second endings (1. and 2.).
- Piano (Left Hand):** Accompaniment with eighth-note patterns and some sixteenth-note runs.
- Fingerings:** Indicated by numbers 6, 6, #, 6, 7, 5, #, 6, 6, 6, 6, 4.

23

6 # 6# 6 6 5 9 8 # # # 7 # # 6 7 9 8 3

31

6 6 5 6 6 7 9 8 3 7 6 7 5 9 8 4 3 6 5 6 5 6 5

40

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

Critical notes:

Allegro moderato

Gjedde

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Flauto	20–21	$\frac{1}{32}$ notes in ms.
8	Flauto	10	Dot on $\frac{1}{16}$ note missing in ms.
9	Flauto	5	Dot on $\frac{1}{16}$ note missing in ms.
10	Flauto	5	Dot on $\frac{1}{16}$ note missing in ms.
17	Flauto	7	Dotted $\frac{1}{16}$ note in ms.
18	Flauto	3	Ornament? “m”
18	Flauto	15–18	Slurred in ms.
20	Flauto	11	“c” in ms.

Schwerin

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
9	Basso	1	No accidental \sharp on b.c. digit “6” in ms.
18	Flauto	3	Ornament=’finger vibrato’
23	Flauto	23	No accidental \flat in ms.
23	Basso	9	No accidental \flat on b.c. digit “6” in ms.
24	Flauto	14–15	$\frac{1}{16}$ $\frac{1}{8}$ notes in ms.

Adagio

Gjedde

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Flauto	10	No dot on $\frac{1}{16}$ note in ms.
1	Flauto	15–17	$\frac{1}{64}$ triplets in ms.
1	Flauto	23	No accidental \flat in ms.
2	Flauto	5	Staccato dot in ms.
4	Flauto	18	No accidental \flat in ms.
8	Flauto	1	No dot on $\frac{1}{16}$ note in ms.
10	Basso	1–4	Beaming changed from 2+2 to 4
11	Basso	7	No accidental \sharp in ms.
12	Flauto	8,16	No accidental \flat in ms.
12	Basso	5–8	Beaming changed from 2+2 to 4
[15]	Flauto	14	No accidental \flat in ms.

Schwerin

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Flauto	16	Ornament='finger vibrato'
2	Basso	1-4	Beaming changed from 2+2 to 4
2	Basso	4	B.c. digits $\frac{6}{3}$ in ms.
3	Flauto	1-4	dotted $\frac{1}{16}$, $\frac{1}{32}$, dotted $\frac{1}{16}$, $\frac{1}{32}$ in ms.
4	Flauto	16	Accidental \sharp missing in ms.
7	Basso	1-2	$\frac{1}{8}$ notes in ms.
7	Basso	5-8	Beaming changed from 2+2 to 4
10	Basso	1-4	Beaming changed from 2+2 to 4
11	Flauto	11,16	$\frac{1}{16}$ notes in ms.
12	Flauto	3	No accidental \sharp in ms.
12	Flauto	12,16,20	No accidental \sharp in ms.

Postiglione, Vivace

Gjedde

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Flauto	5	Dotted $\frac{1}{8}$ note in ms.
24	Basso	1-4	Beaming changed from 2+2 to 4
38	Flauto	1	No accidental \sharp in ms.
41	Basso	1-4	Beaming changed from 2+2 to 4
44	Basso	1-4	Beaming changed from 2+2 to 4
50	Basso	1-4	Beaming changed from 2+2 to 4
51	Flauto	1	No accidental \sharp on grace note in ms.
62	Flauto	4	No dot on $\frac{1}{16}$ note in ms.
67	Basso	1-4	Beaming changed from 2+2 to 4

Schwerin

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
19	Basso	1-4	Beaming changed from 2+2 to 4
20b	Flauto	1	No second ending in ms.
26	Flauto	2	No accidental \sharp in ms.
37	Basso	1	No accidental \sharp in ms.
48	Flauto	2	Accidental \sharp in ms.
49	Basso	1	Accidental \sharp 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.