

Morten Ræhs

(1702–1766)

Sonata 3^{tia}

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.

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Sonata 3^{ta}

Morten Ræhs (1702-1766)

Arr. Christian Mondrup

Adagio

Flauto
TraversoBasso
Continuo

3

6 6 6 5 4 6 4 6 4 6 4 6

7 6 5 6 4 6 5 7 6

4 2 6 4 5 7 6 6 4 5

6 5 4 3 6 7 6 5

6 5 6 5 6 7 6 5 #

tr

13

System 13-16: Treble and bass staves. Treble staff has triplets and sixteenth-note runs. Bass staff has chords and single notes. Fingering: #6, 6, 5, #, 6, 5, 6, 7.

17

System 17-19: Treble staff has triplets and sixteenth-note runs. Bass staff has chords and single notes. Fingering: 6, 5, 6, 6, 5, 6, 4, 2, 6, 4, 2, 6, 4, 6.

20

System 20-22: Treble staff has triplets and sixteenth-note runs. Bass staff has chords and single notes. Fingering: 7, 6, 5, 4, 3, 6, 7, 6, 5.

23

System 23-26: Treble staff has triplets and sixteenth-note runs. Bass staff has chords and single notes. Fingering: 4, 7, 4, 6, 6, 6, 4, 7, 6, 5.

27

System 27-29: Treble staff has a trill (tr) and a sixteenth-note run. Bass staff has chords and single notes. Fingering: 6, 5, 6, 5, 6, 5, 7, 4, 6, 6, 5, 4.

Allegretto

[illegible]

5

6 7 6 6 7 7 7 4 5 b 7

9

Handwritten musical score for 'The Rose Tree'. The score is written on three staves: Treble, Alto, and Bass. The key signature is B-flat major (two flats). The time signature is 3/4. The melody is in the Treble staff, the Alto staff provides harmonic support with chords and single notes, and the Bass staff provides a rhythmic foundation with eighth and sixteenth notes. The piece consists of 12 measures. The first measure is marked with a '9' above the Treble staff. The final measure of the piece is marked with a '3' above the Treble staff, indicating a triplet. The piece ends with a double bar line.

13

Handwritten musical score for 'The Rose Tree'. The score is written on three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is B-flat major (two flats). The time signature is 3/4. The music consists of a melody in the upper staff and a piano accompaniment in the lower staves. The accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. There are some handwritten annotations: a 'b' and '7' under the first measure of the bass line, and a 'b' and '6 5' under the second measure. The score ends with a double bar line and a repeat sign.

17

Sheet music for 'The Rose Tree' in G major, 3/4 time. The score consists of three staves: Treble, Alto, and Bass. The Treble staff contains the melody, the Alto staff contains a vocal line, and the Bass staff contains a bass line. The music is marked with a key signature of one sharp (F#) and a time signature of 3/4. The score includes various musical notations such as notes, rests, and bar lines. The piece concludes with a final cadence in the key of G major.

21

System 1 (measures 21-24) features a melody in the right hand with a trill (tr) in measure 24. The left hand provides a bass line with chords and single notes. Fingering numbers 6, 5, #, 6, #4, 2, 7, 6, #, #, 6, 4, # are indicated below the left hand.

25

System 2 (measures 25-27) continues the melody and bass line. Fingering numbers 6, 6, 7, 7, 6, 5, 6, 5 are indicated below the left hand.

28

System 3 (measures 28-31) features a repeating rhythmic pattern in the right hand. The left hand continues with a steady bass line. Fingering numbers 6, 5, 6, 4, 6, 6, 7, 7, 6, 5 are indicated below the left hand.

32

System 4 (measures 32-35) continues the repeating rhythmic pattern. Fingering numbers 6, 5, 6, 5, 6, 4, 6, 6, 7, 7, 6, 5 are indicated below the left hand.

36

System 5 (measures 36-39) continues the repeating rhythmic pattern. Fingering numbers 6, 5, 6, 6, 6, 5, 6, 6 are indicated below the left hand.

40

6 7 7 6 5 7

45

7 4 3 6 7

49

6 6 2

53

7 7 5 6 6

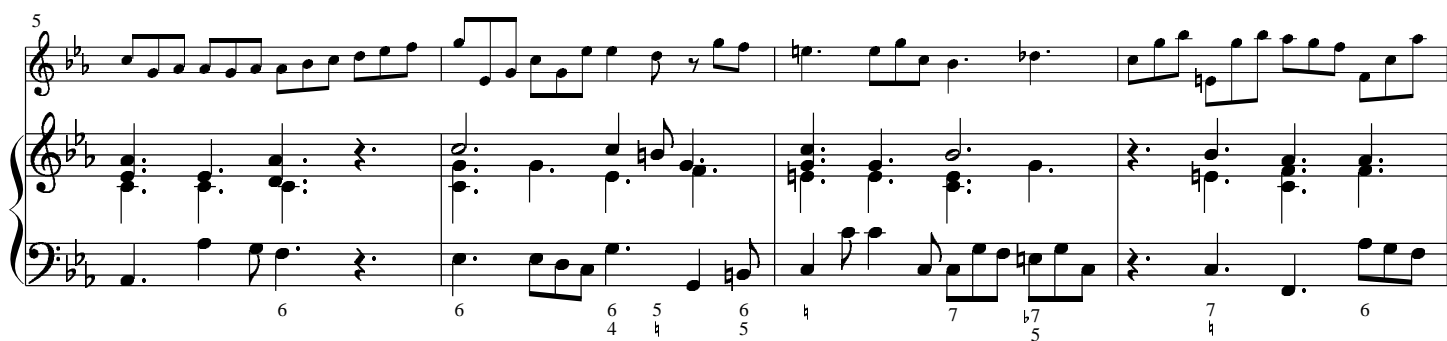
57

6 6 7 6 2

Allegro



System 1 (Measures 1-4): The piece begins in 12/8 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand features eighth and sixteenth notes. The left hand provides harmonic support with chords and single notes. Fingering numbers 6 and 5 are indicated for the left hand in measures 2, 3, and 4.



System 2 (Measures 5-8): The melody continues with eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines. Fingering numbers 6, 5, 4, 5, 7, and 6 are indicated for the left hand across measures 5 through 8.



System 3 (Measures 9-12): The melody features eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines. Fingering numbers 6, 7, 6, 7, 5, 7, 6, 5, 7, and 6 are indicated for the left hand across measures 9 through 12.



System 4 (Measures 13-16): The melody continues with eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines. Fingering numbers 6, 6, 6, 6, 6, 6, 6, and 6 are indicated for the left hand across measures 13 through 16.



System 5 (Measures 17-20): The melody continues with eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines. Fingering numbers 6, #6, #6, 6, #, and 7 are indicated for the left hand across measures 17 through 20.

21

System 1 (measures 21-24) features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet in measure 23. The bass staff provides harmonic support with chords and a walking bass line. Fingering numbers (6, 5, 4, 3, 7, #) are indicated below the bass staff.

25

System 2 (measures 25-28) continues the melodic and harmonic development. Measure 28 includes a double bar line. Fingering numbers (7, 6, 6, #, 6, #) are indicated below the bass staff.

30

System 3 (measures 30-34) shows a continuation of the musical themes. The bass staff includes a triplet in measure 32. Fingering numbers (6, 5, 6, 6, 6, 6, 6, 5) are indicated below the bass staff.

35

System 4 (measures 35-39) features a more active melodic line in the treble staff. The bass staff continues with a steady accompaniment. Fingering numbers (6, 5, 5, 7, 6, 7, 4, 3) are indicated below the bass staff.

40

System 5 (measures 40-43) concludes the page with a final melodic phrase. The bass staff provides a solid harmonic foundation. Fingering numbers (6, 6, 5, 6, 5, 6, 6, 6, 5, 6, 7, 4, 3) are indicated below the bass staff.

45

6 6 5 6 6 5 6 5 6 6

50

5 6 5 6 5 6 5 7 6 5 4

54

6 6 6 6 4 7

58

5 4 3 5 4 3 5 7 4 5

62

7 6 4 5 6 5 6 4 4

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 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



<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Flauto	12–14	No slur in ms.
4	Flauto	2–7	No triplet digits in ms., triplets converted to one sextuplet
4	Basso	5–10	Triplets converted to one sextuplet, 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 \flat) in the sextuplet
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 \sharp , \sharp added below with pencil, “+” added above
14	Basso	4	$\sharp 6$ in ms., “+” added below
15	Flauto	1–6	Two triplets in ms., converted to one sextuplet, beaming changed correspondingly
16	Basso	1–8	Beaming changed from 2+2+2+2 to 4+4
17	Basso	2	Digits $\frac{6}{5}$ 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 sextuplet
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



<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
6	Flauto	2	No natural in ms.
8	Basso	3	B.c. figure 4 erroneous? should maybe be \sharp
22	Flauto	11	Added tie to next note analogous to similar passages
22	Basso	5	ms. has “ \sharp ” and “2” as digits
24	Flauto	3	ms. has rhythm: $\frac{1}{32} + \frac{1}{32} + \text{dotted } \frac{1}{8} + \frac{1}{16} + \frac{1}{16}$. 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 \flat
49	Basso	6	ms. has no “ \sharp ” before “4”
51	Flauto	2	no “ \sharp ” in ms.
54	Flauto	11–12	Added tie analogous to similar passages
58	Basso	5	ms. has no “ \sharp ” before “4”

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
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 “ \sharp ” before “6”
17	Basso	8	ms. has no “ \sharp ” before “6”
24	Basso	1	Replaced pencil added “X” with continuation line, cf. m. 59. Added missing \sharp
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 “ \sharp ” added with pencil
65	Flauto	6	No dot in ms.
65	Basso	5	No dot in ms.