Morten Ræhs

(1702–1766)

Sonata 5ta

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

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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.

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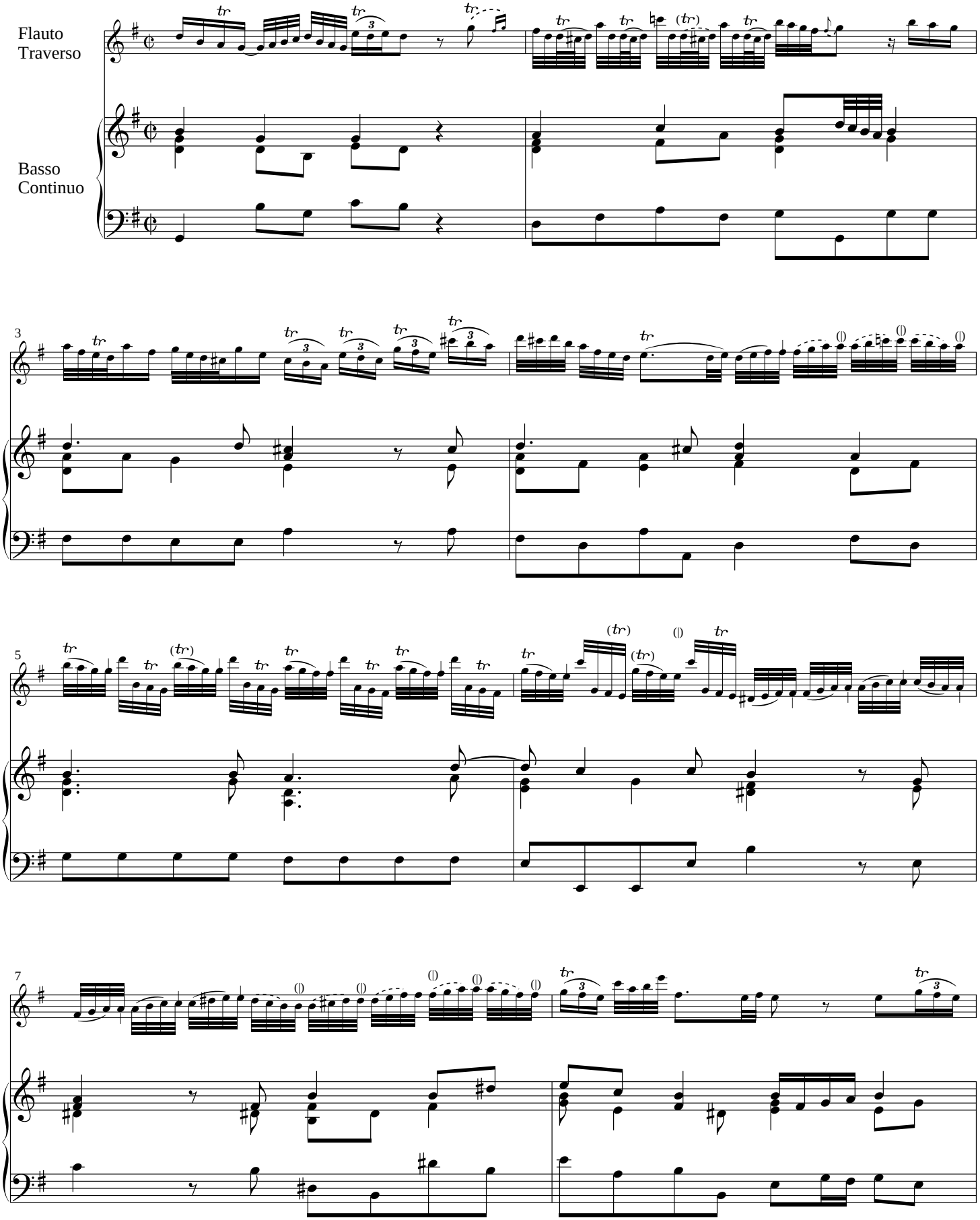
Sonata 5ta

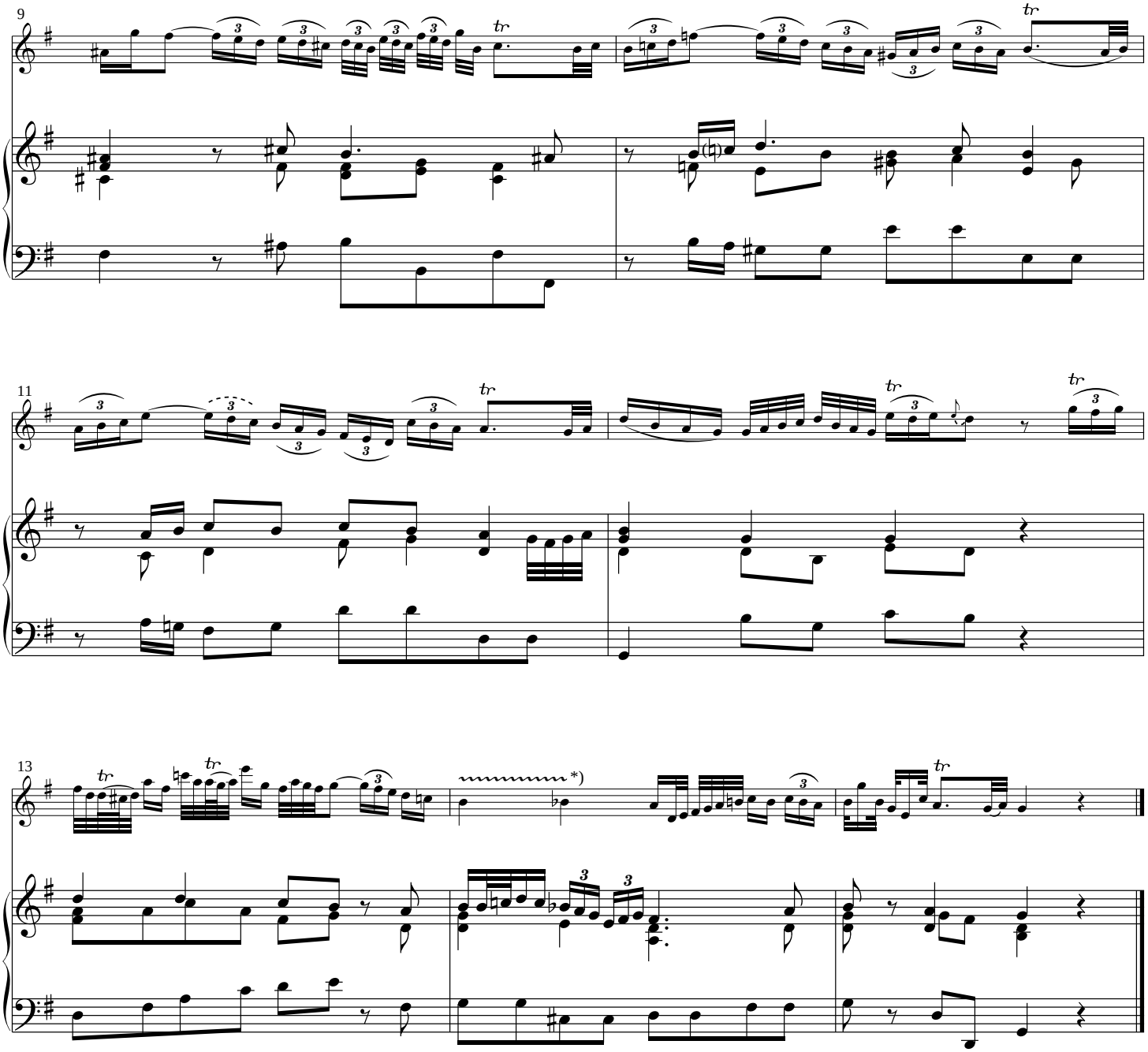
Morten Ræhs (1702-1766)
Arr. Christian Mondrup

Adagio

Flauto Traverso

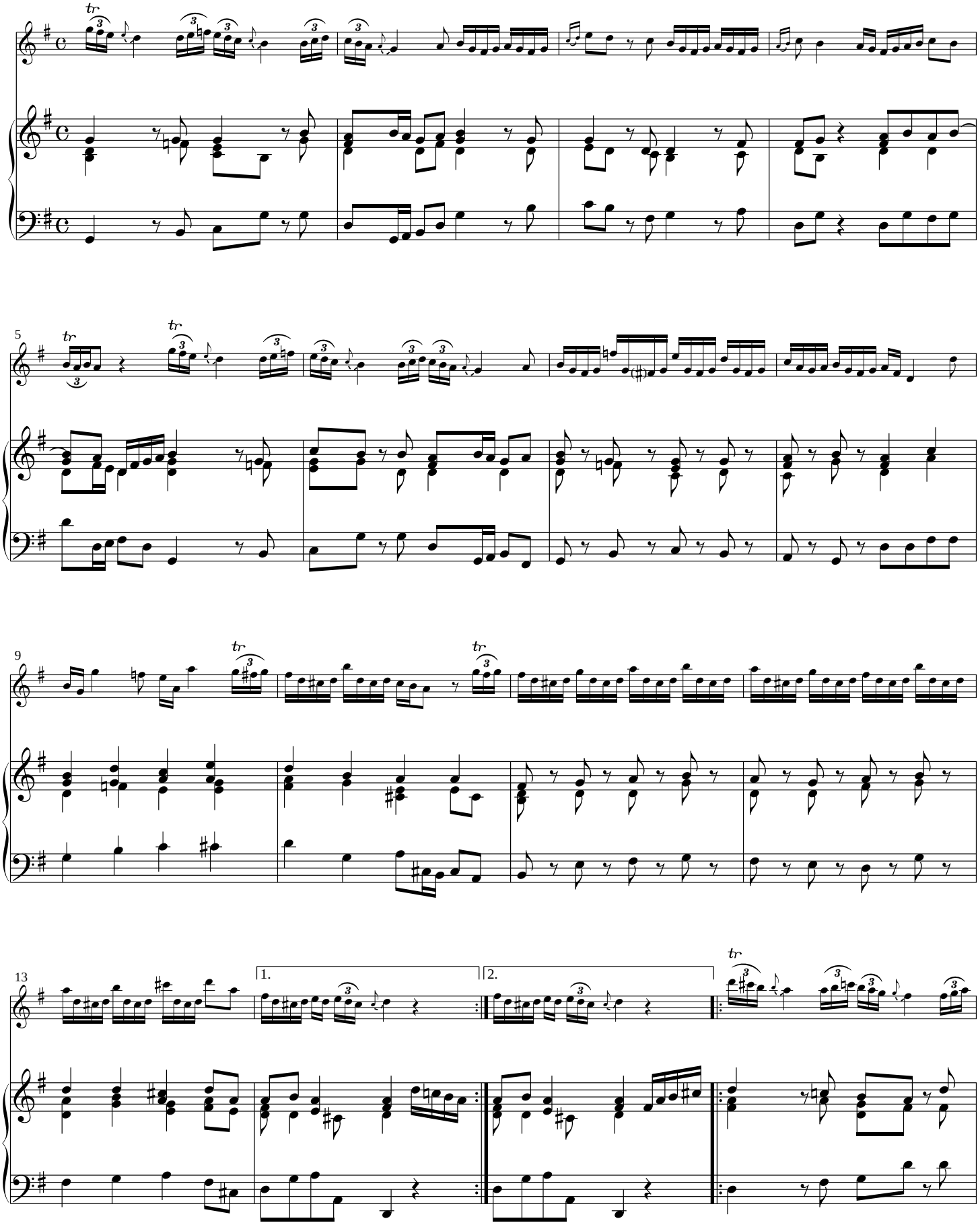
Basso Continuo

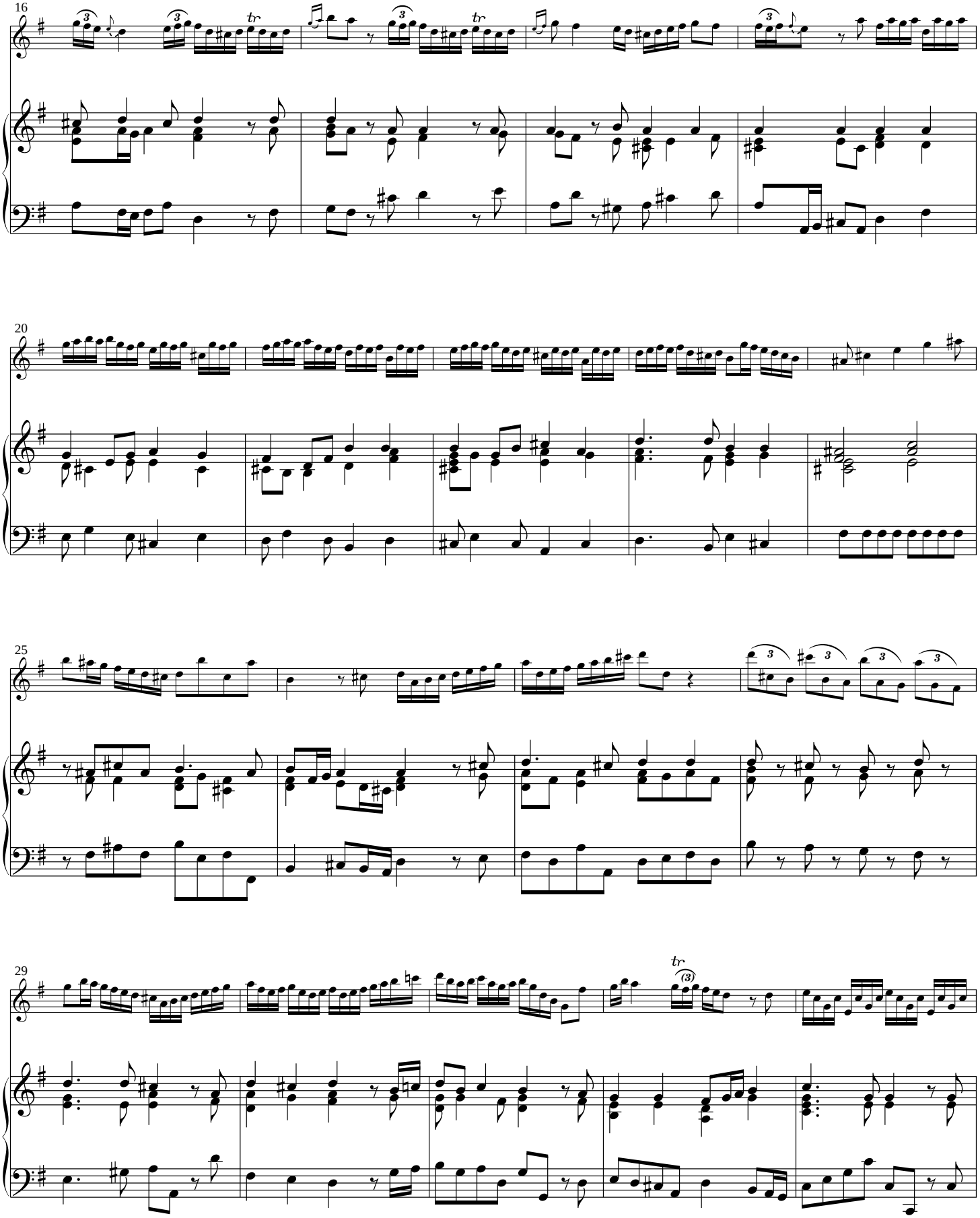


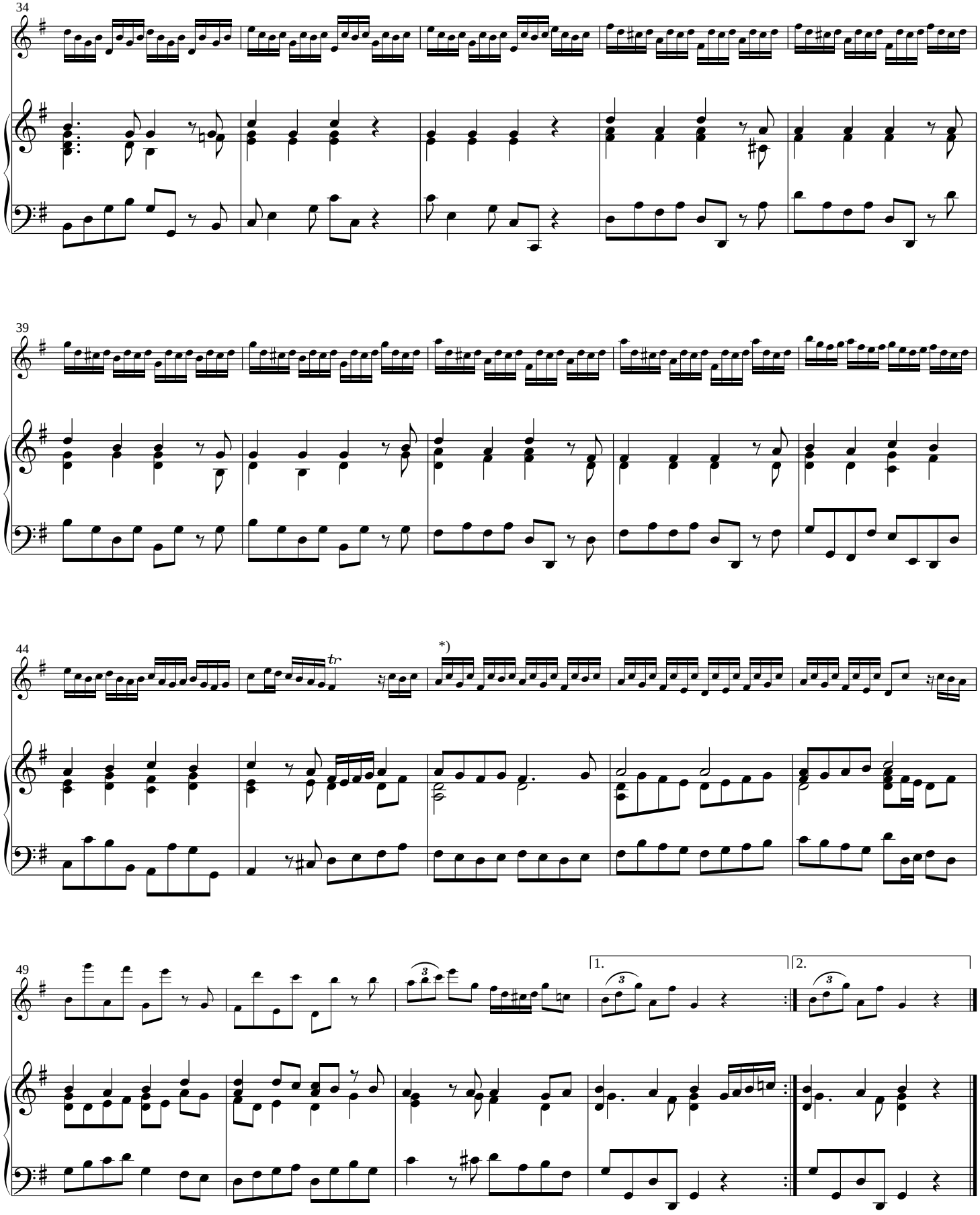


*) Finger vibrato, see critical notes

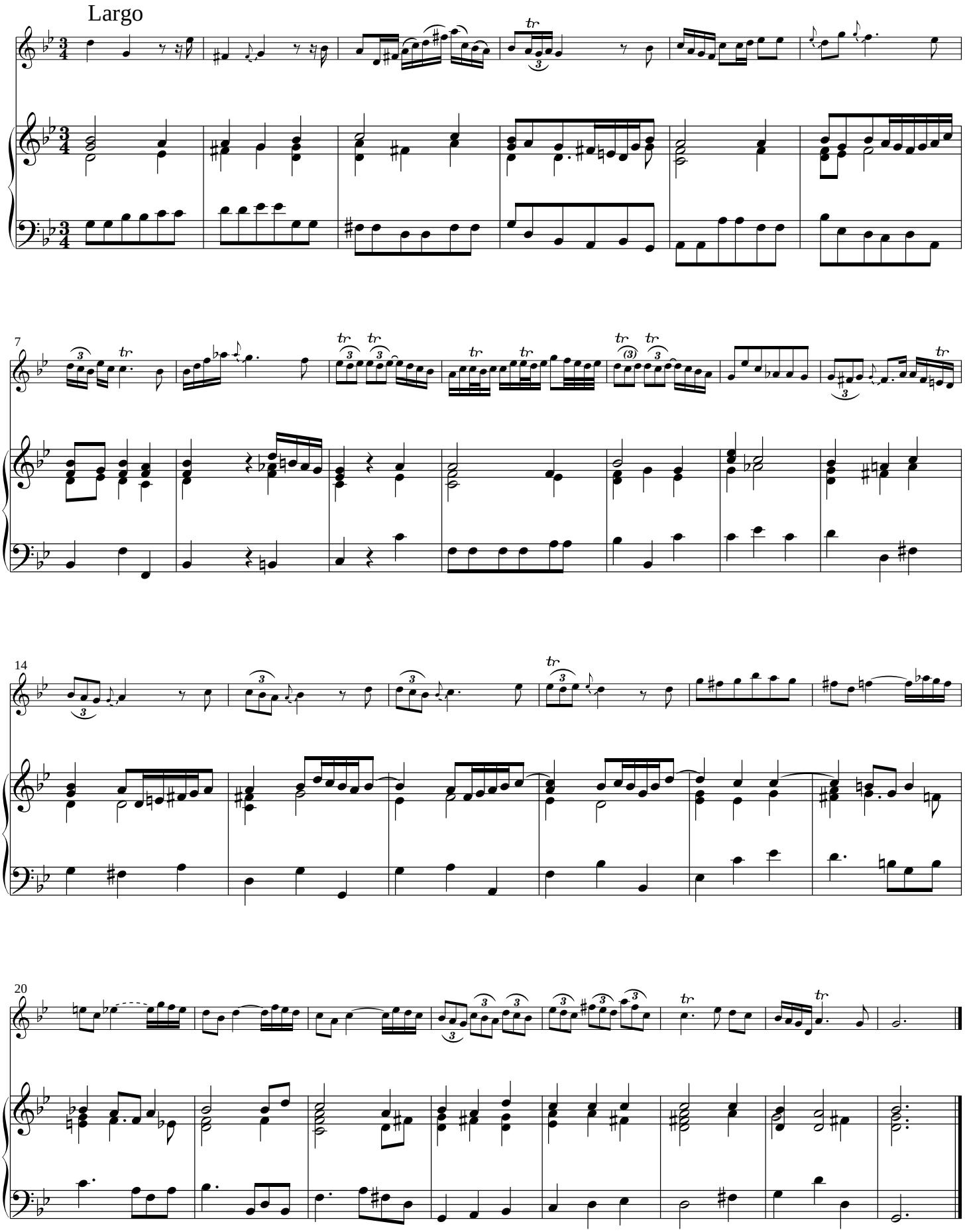
Allegro







*) See critical notes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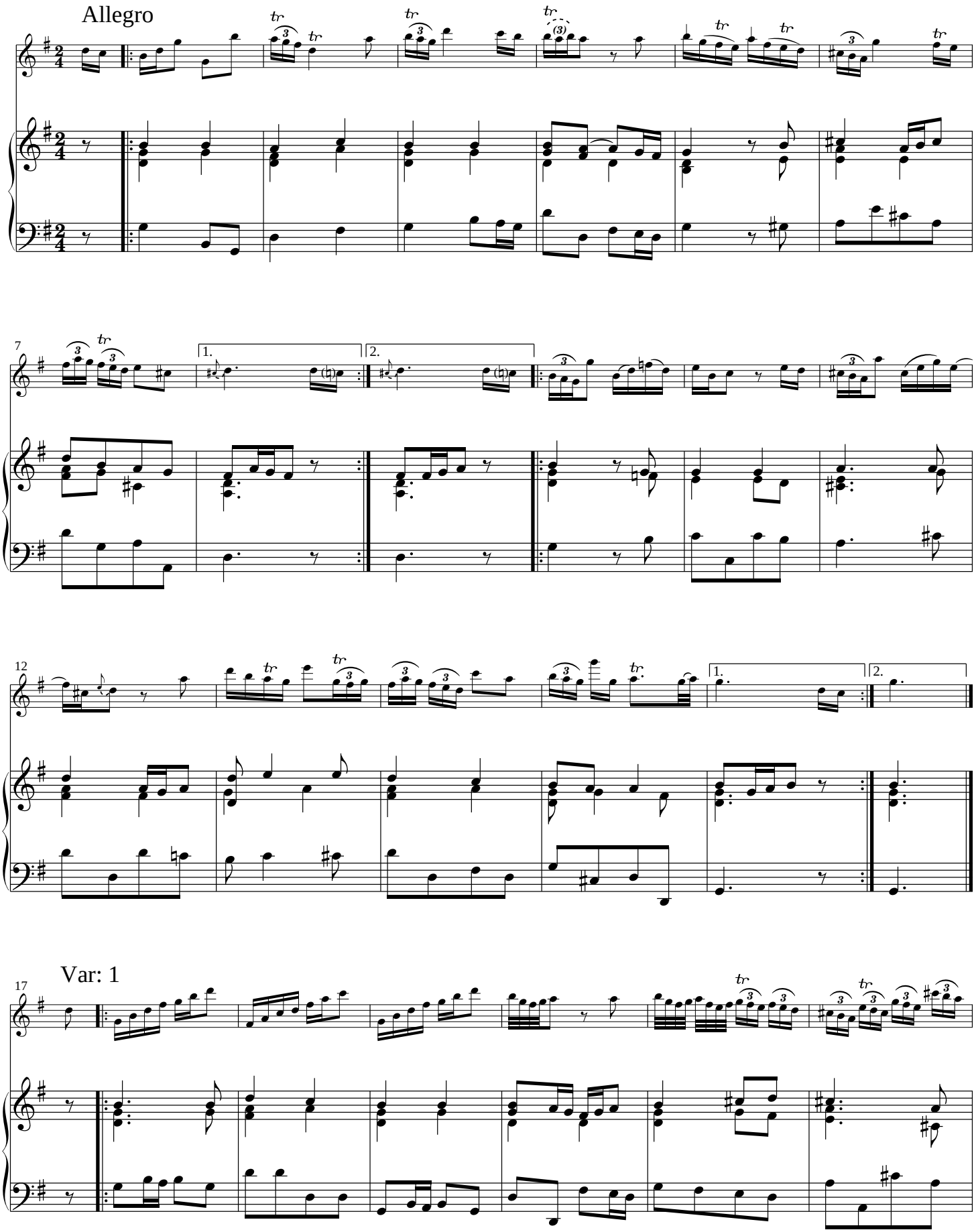
Allegro
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2.
12
1.
2.
17
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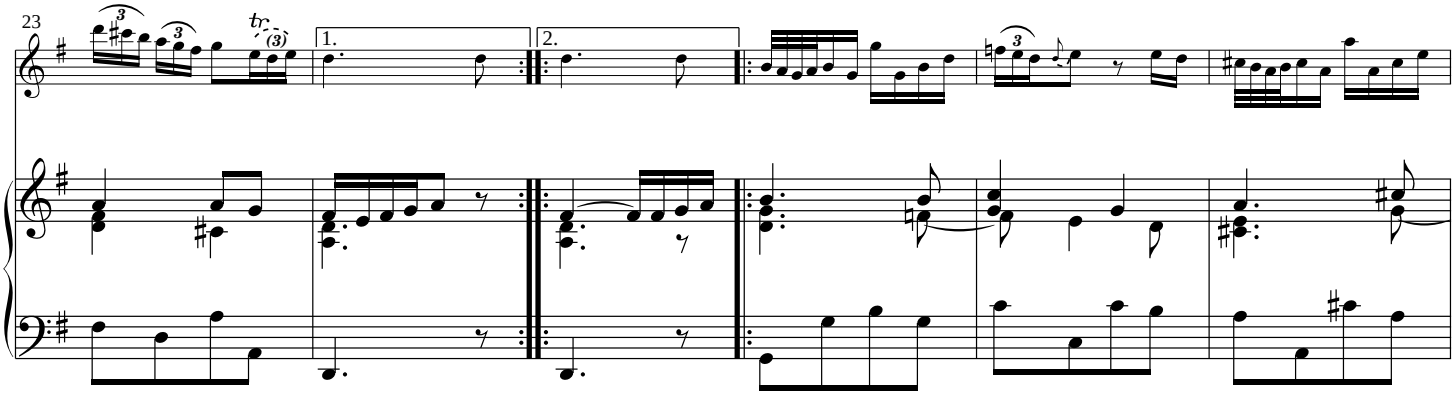

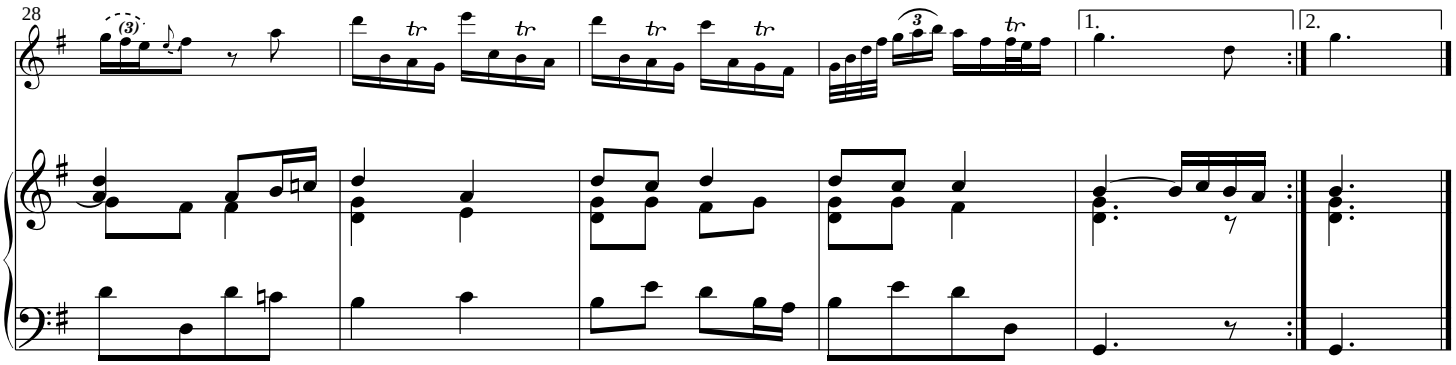

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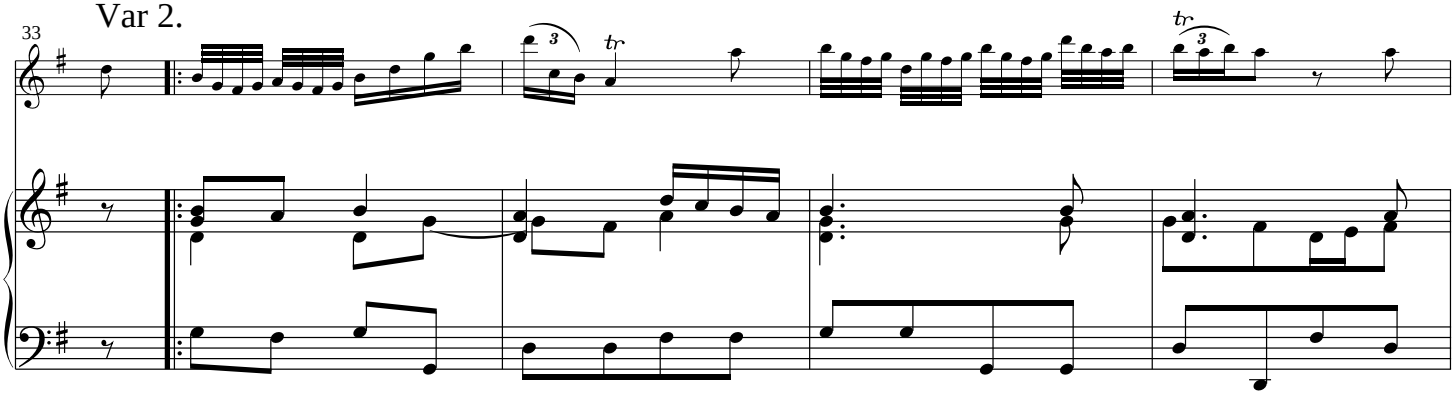

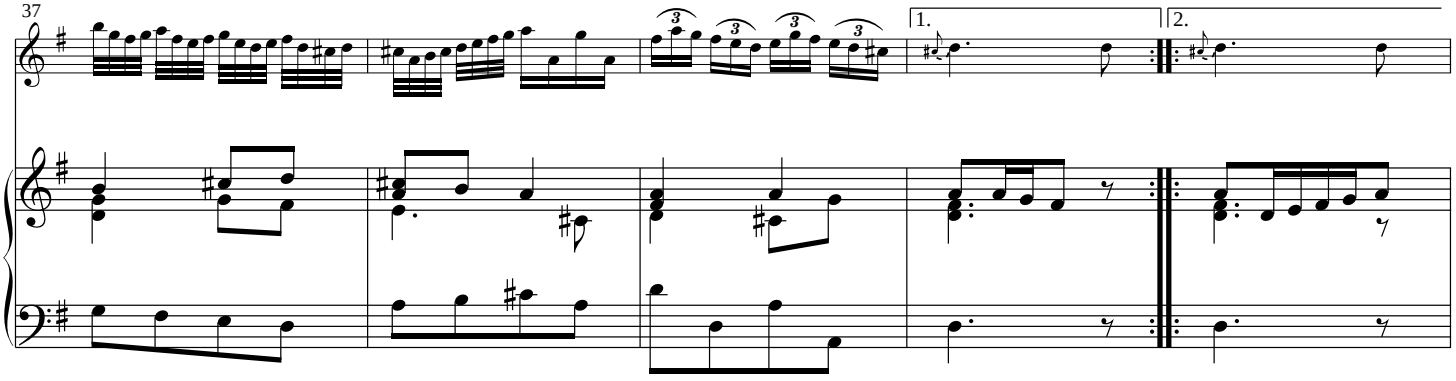

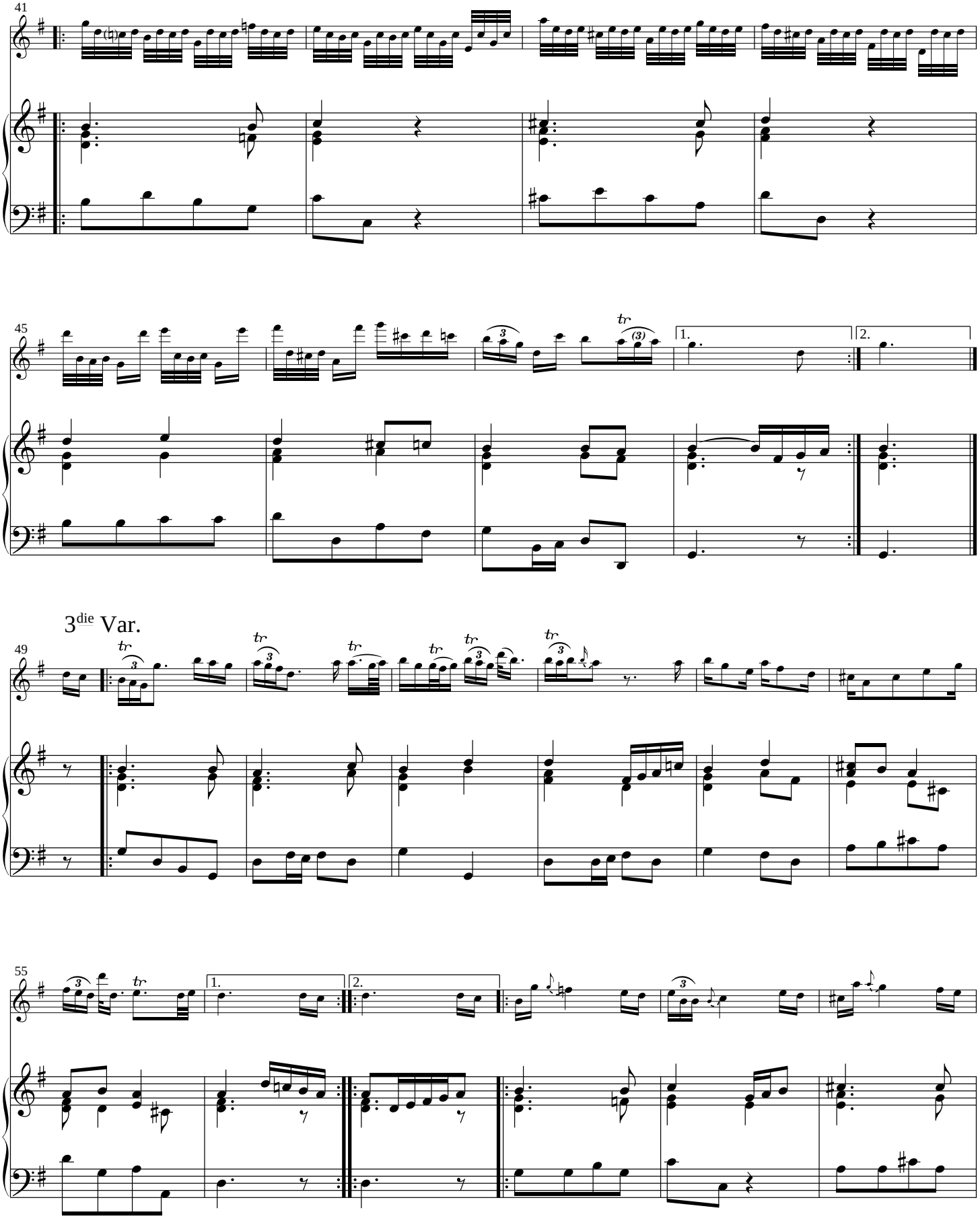
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3die Var.
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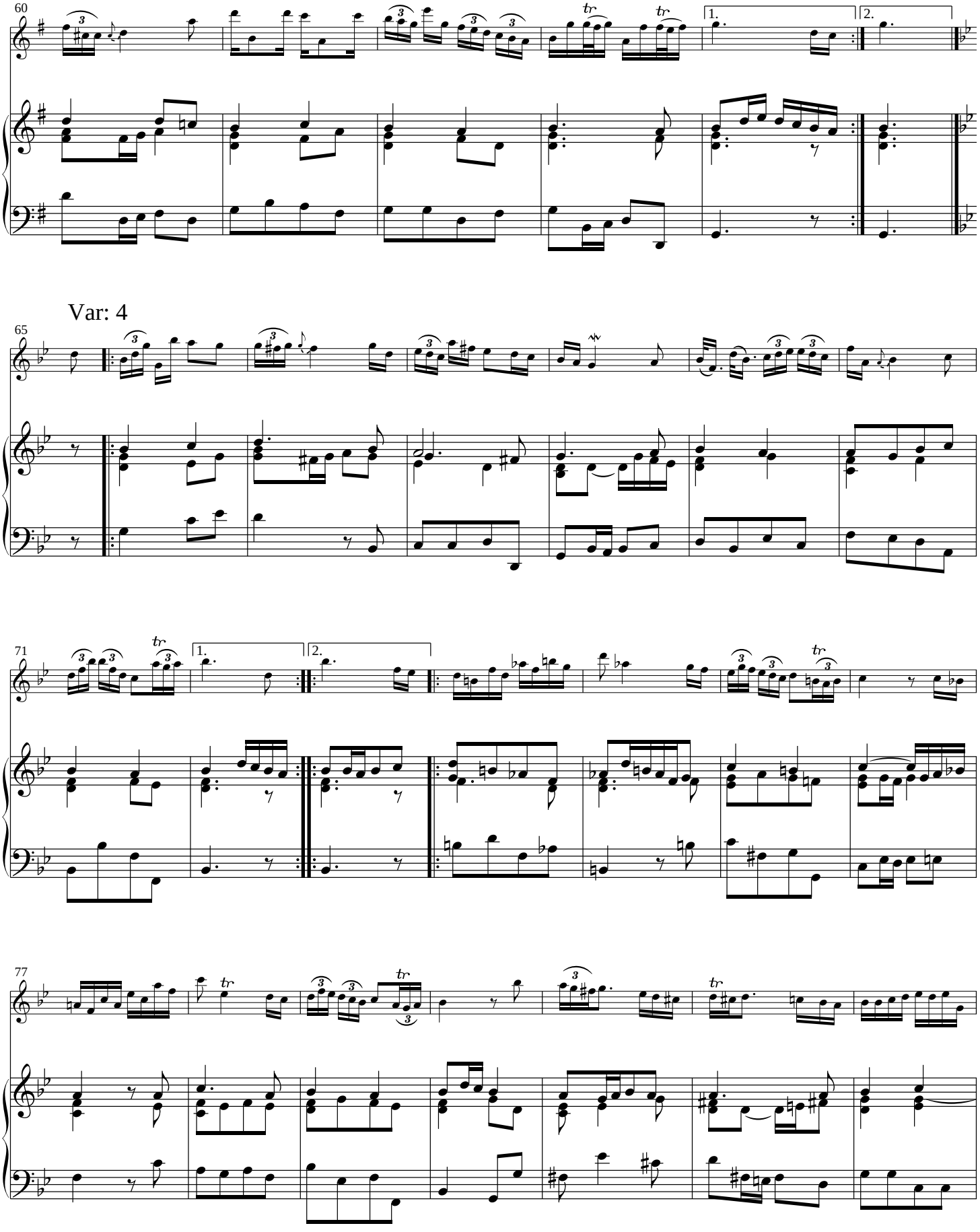
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2.
Var: 4
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2.
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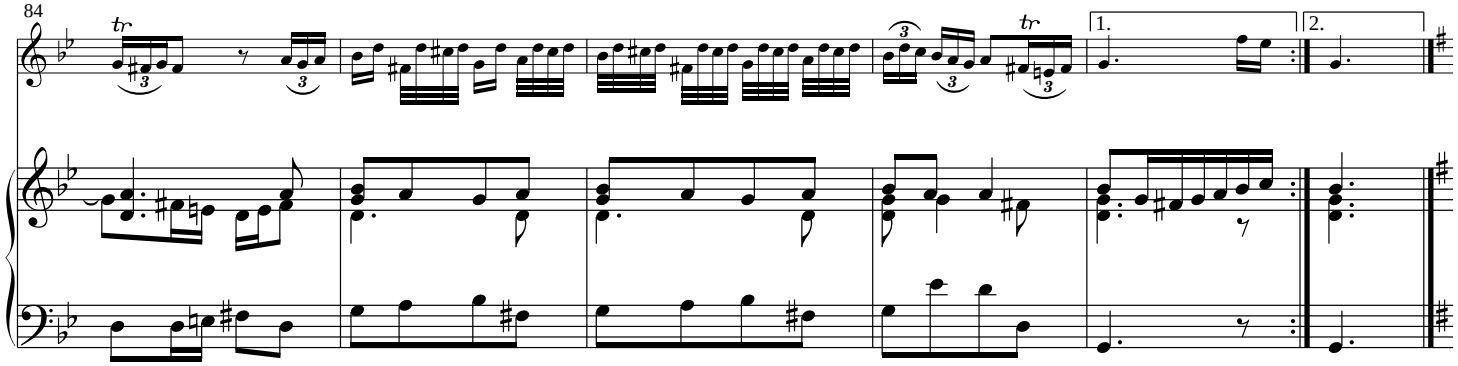
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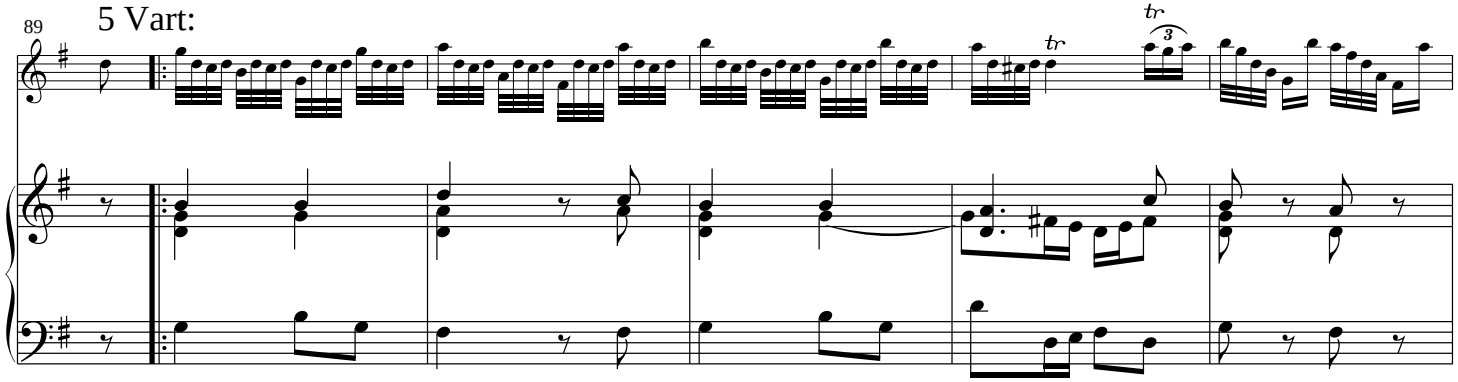
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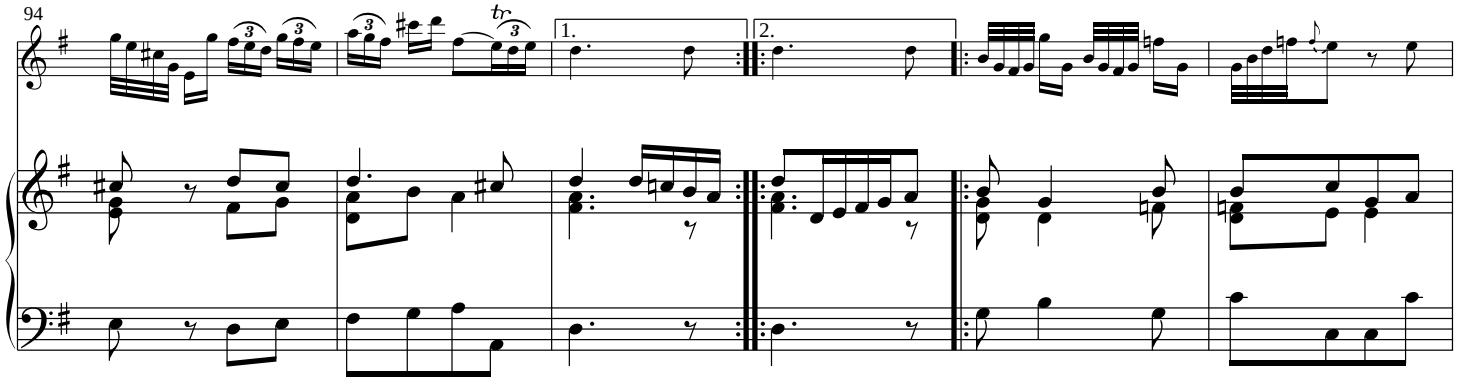
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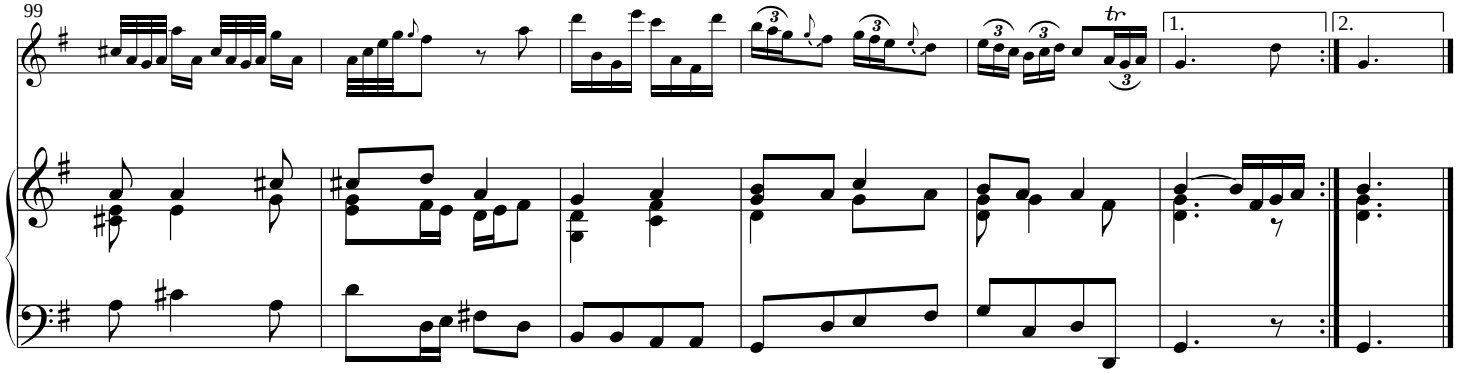

99
1.
2.

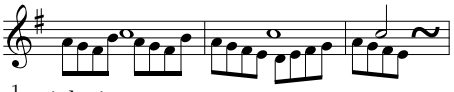
Critical notes:

The ms. has no basso continuo figures.

Adagio

Bar No.	*Part*	*Note No.*	*Comment*
9	Basso	4–7	Beaming changed from 2+2 to 4
11	Basso	5–8	Beaming changed from 2+2 to 4
13	Basso	1–4	Beaming changed from 2+2 to 4
14	Flauto	9	No accidental ♮ in ms.

Allegro

Bar No.	*Part*	*Note No.*	*Comment*
4	Basso	1–6	Beaming changed from 2+2+2 to 6
5	Basso	1–6	Beaming changed from 2+2+2 to 6
7	Basso	3	No $\frac{1}{8}$ rest after note in ms.
9	Flauto	9	No accidental ♯ in ms.
14	Flauto	5–6	$\frac{1}{8}$ in ms.
17	Basso	5	B in ms., corrected analogously to bar 3
24	Flauto	2	No accidental ♯ in ms.
25	Flauto	2	No accidental ♯ in ms.
32	Flauto	9	$\frac{1}{16}$ note in ms.
43	Flauto	15	No accidental ♯ in ms.
46–48	Flauto		 in ms.
51	Flauto	1–3	$\frac{1}{16}$ triplet in ms.

Largo

Bar No.	*Part*	*Note No.*	*Comment*
11	Flauto	3	C in ms.
22	Flauto	3	Accidental ♭ in ms.

Allegro

Bar No.	*Part*	*Note No.*	*Comment*
8	Flauto	1	No accidental ♯ on grace note in ms.
13	Flauto	2	2 tied $\frac{1}{8}$ notes in ms.
14	Basso	1–4	Beaming changed from 2+2 to 4
15	Basso	1–4	Beaming changed from 2+2 to 4
22	Flauto		The ms. has slurs between the 2 last notes and from last note to first note of the following bar
22	Basso	1–4	Beaming changed from 2+2 to 4
23	Basso	1–4	Beaming changed from 2+2 to 4
23	Flauto	1	Accidental ♯ in ms.
27	Basso	1–4	Beaming changed from 2+2 to 4
37	Basso	1–4	Beaming changed from 2+2 to 4
39	Basso	1–4	Beaming changed from 2+2 to 4
39	Flauto	12	No accidental ♯ in ms.
40	Flauto	1	No accidental ♯ in ms.
43	Basso	1–4	Beaming changed from 2+2 to 4
45	Basso	1–4	Beaming changed from 2+2 to 4
46	Basso	1–4	Beaming changed from 2+2 to 4
52	Flauto	6	$\frac{1}{8}$ rest in ms.
69	Basso	1–4	Beaming changed from 2+2 to 4
73	Basso	4	Accidental ♮ in ms.
85	Basso	1–4	Beaming changed from 2+2 to 4
85	Flauto	5	No accidental ♯ in ms.
86	Basso	1–4	Beaming changed from 2+2 to 4
97	Flauto	11	Accidental ♭ in ms.
98	Flauto	4	Accidental ♭ 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 cebturies” 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,.