

Morten Ræhs

(1702–1766)

Sonata 2.

From

VI Sonate per il Flauto Traversiere...

1748

Musiksammlung der Landesbibliothek Meckelburg-Vorpommern Schwerin, Mus. 4400

Edited by

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Continuo realizations by

Christian Mondrup

# Preface

This score is part of the first modern edition of 6 sonatas for flute and basso continuo by Morten Ræhs (1702–1766) based on a manuscript kept at Musiksammlung der Landesbibliothek Meckelburg-Vorpommern Schwerin (Mus. 4400) titled “VI Sonate per il Flauto Traversiere ... dal Rees”.

The manuscripts 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<sub>E</sub>X (see the T<sub>E</sub>X 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 2.

Morten Ræhs (1702-1766)  
Arr. Christian Mondrup

Allegro moderato

Flauto Traverso

Basso Continuo

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

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

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

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

9

6# 7 7 6 # 6 6

11

6 6 6 6 6 6# 6# 6

13

6 6 6 6# 6 5# 6 # # 6 5

15

7 6 5 6 6 6# 5# 4# 9 8 6 6 6

20

Musical score for 'The Rose Tree' in G major (one sharp). The score consists of three staves: a single treble staff for the melody and a grand staff (treble and bass) for the accompaniment. The melody features a series of eighth-note patterns, including triplets and sixteenth-note runs. The accompaniment provides a harmonic foundation with chords and moving lines in both hands. The piece concludes with a final chord and a key signature change to G major.

22

*pian.*

*fort.*

7<sub>b</sub> 7<sub>#</sub> 6 6 7<sub>b</sub> 7<sub>#</sub> 6 6 7<sub>b</sub>

*p:*

24

Handwritten musical score for 'The Rose Tree'. The score is written on three staves: a single treble staff for the vocal line and a grand staff (treble and bass) for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a treble clef and contains a triplet of eighth notes marked with a '3' and a '+' sign. The piano accompaniment begins with a grand staff and includes a forte dynamic marking 'f:'. The score concludes with a double bar line and repeat dots. Handwritten numbers 6, 7, 5, 4, and 3 are visible below the piano staff, likely indicating fingerings or measures.

\*) Finger vibrato, see critical notes

## Adagio

Measures 1-10 of the Adagio section. The score is in C major, 4/4 time. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The solo line features various ornaments and triplets. Fingering numbers are provided for the solo line.

Measures 1-10:

- Measure 1: Solo line starts with a quarter note C4, followed by a triplet of eighth notes D4, E4, F4. Piano accompaniment: bass line has eighth notes C3, D3, E3, F3; treble line has a half note chord G4-A4.
- Measure 2: Solo line continues with a triplet of eighth notes G4, A4, B4. Piano accompaniment: bass line has eighth notes G3, A3, B3, C4; treble line has a half note chord B4-C5.
- Measure 3: Solo line has a quarter note C5, followed by a triplet of eighth notes B4, A4, G4. Piano accompaniment: bass line has eighth notes D4, E4, F4, G4; treble line has a half note chord D5-E5.
- Measure 4: Solo line has a quarter note F4, followed by a triplet of eighth notes E4, D4, C4. Piano accompaniment: bass line has eighth notes A3, B3, C4, D4; treble line has a half note chord F4-G4.
- Measure 5: Solo line has a quarter note B4, followed by a triplet of eighth notes A4, G4, F4. Piano accompaniment: bass line has eighth notes E4, F4, G4, A4; treble line has a half note chord B4-C5.
- Measure 6: Solo line has a quarter note A4, followed by a triplet of eighth notes G4, F4, E4. Piano accompaniment: bass line has eighth notes F4, G4, A4, B4; treble line has a half note chord D5-E5.
- Measure 7: Solo line has a quarter note G4, followed by a triplet of eighth notes F4, E4, D4. Piano accompaniment: bass line has eighth notes G4, A4, B4, C5; treble line has a half note chord F5-G5.
- Measure 8: Solo line has a quarter note F4, followed by a triplet of eighth notes E4, D4, C4. Piano accompaniment: bass line has eighth notes A4, B4, C5, D5; treble line has a half note chord A5-B5.
- Measure 9: Solo line has a quarter note E4, followed by a triplet of eighth notes D4, C4, B4. Piano accompaniment: bass line has eighth notes B4, C5, D5, E5; treble line has a half note chord B5-C6.
- Measure 10: Solo line has a quarter note D4, followed by a triplet of eighth notes C4, B4, A4. Piano accompaniment: bass line has eighth notes C5, D5, E5, F5; treble line has a half note chord D6-E6.

8

6 6 6# 7# 6 5 9# 8

6 6 7 7 7 7

10

7 7# 6 5 6# 6 6

# 6 5 6 4 6 6

12

6 5 6 4# 7#

#

\*) Finger vibrato, see critical notes

## Postiglione, Vivace

6 6 6 6 6 6 5 6

7 6 6 6 6 5 # 6 5

13 5 6 5 6 5 6 6 6 # 6

19 7 5 # 6 6 4 6 6 4

1. 2. 3. 3. 6 6 4 6 6 4



23

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

29

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

35

7h 6 7h 9 8 6 6 6 6 6

41

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

47

6 6 5  
4 4 #

7 5 9 8 6 5

7 7  
5 #

7

52

6

4 6  
2

6 5

6 6

58

6 6 6 6 6 6 5

5 4 3 6 4

64

6 6 6 6 7 7 6

4 5 5 5

## Critical notes:

### Allegro moderato

<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

<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 $\flat$ 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 $\flat$ in ms.

### Postiglione, Vivace

<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 $\flat$ 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,.