Morten Ræhs

(1702–1766)

Sonata I.

From

10 Solos à Flauto Traverso & Violoncello

(ca. 1748)

The Royal Library, Copenhagen, Gieddes Samling I,15

Edited by

Christian Mondrup & Mogens Friis

Urtext

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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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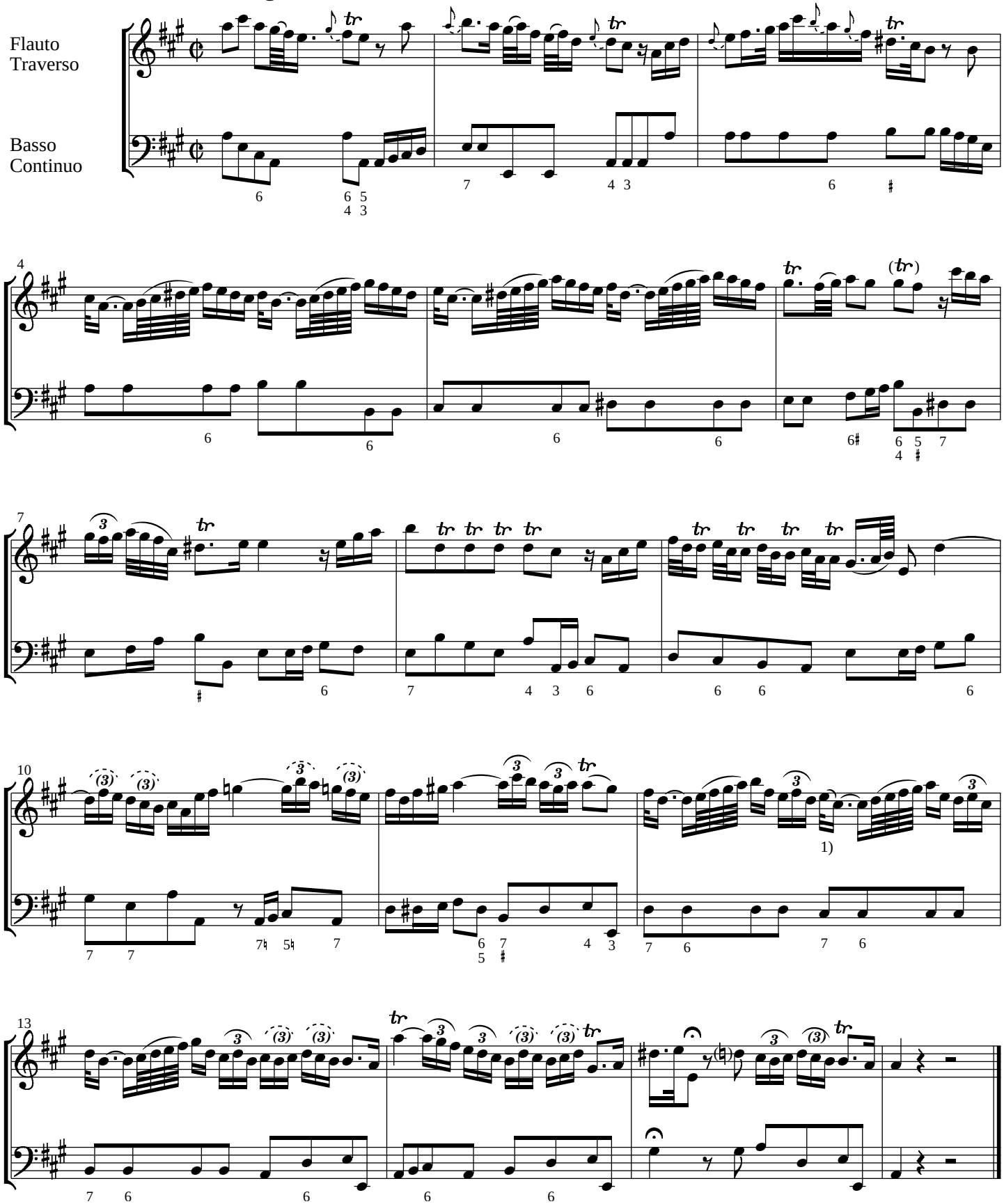
Sonata I.

Adagio

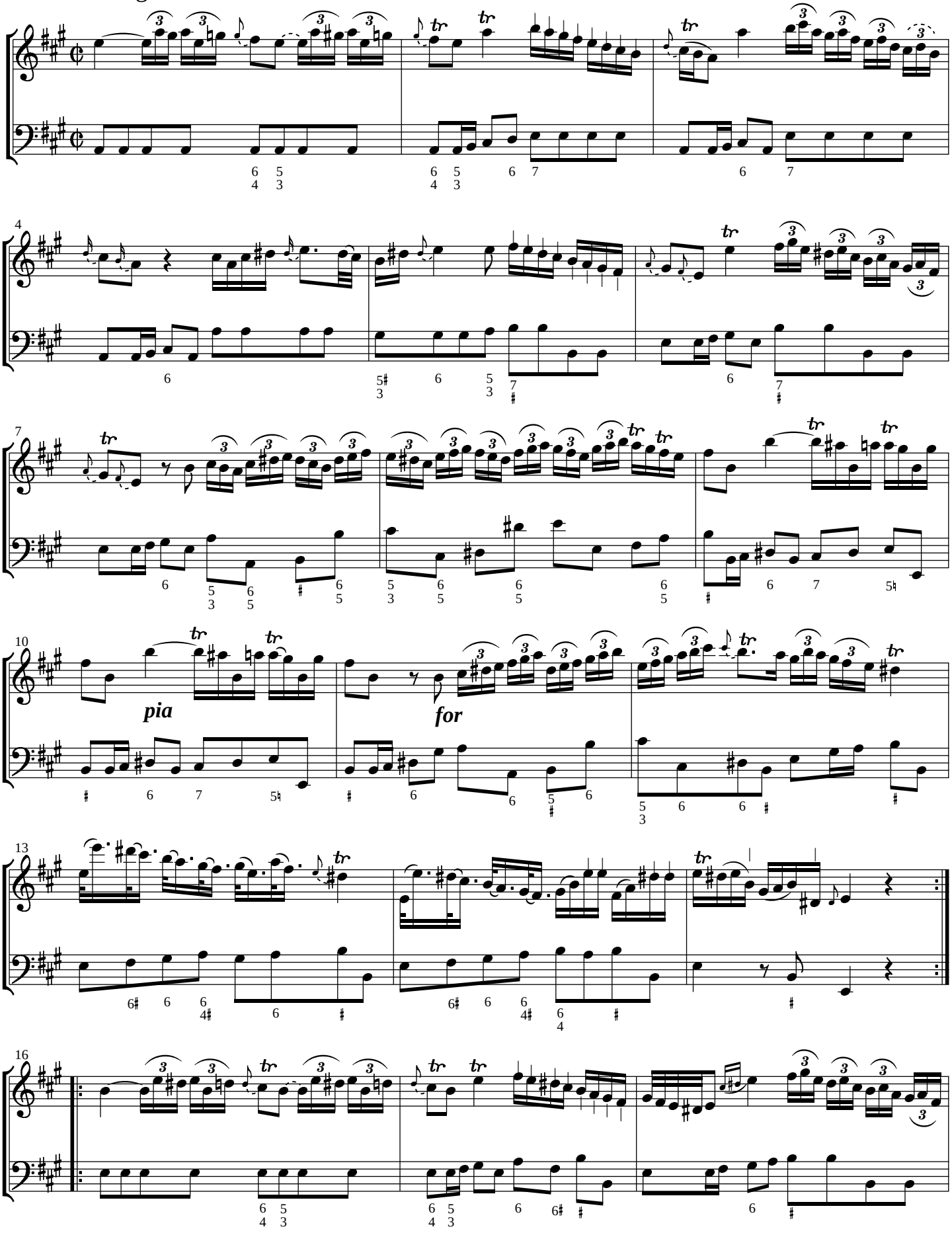
Morten Ræhs (1702-1766)

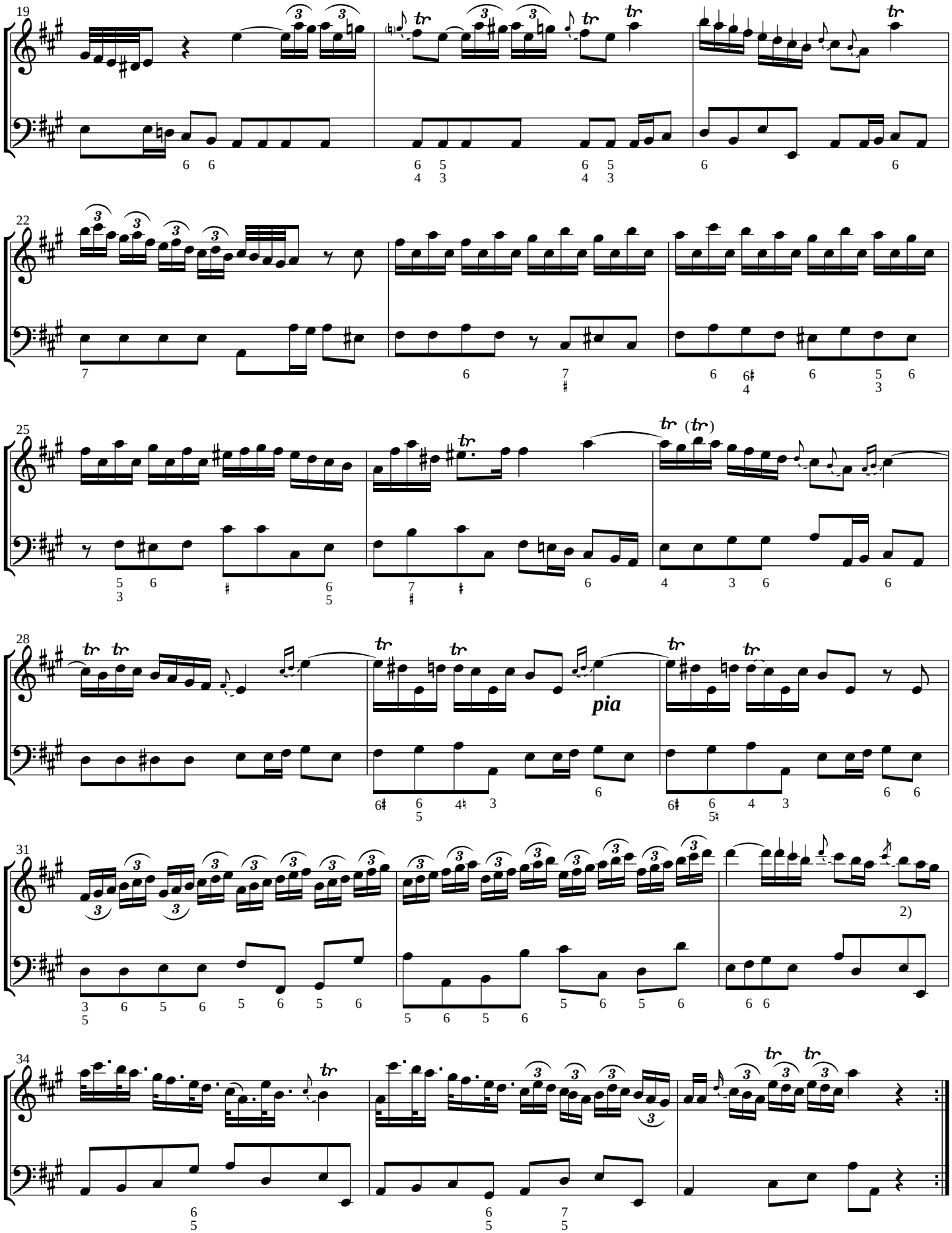
Flauto Traverso

Basso Continuo



Allegro

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25
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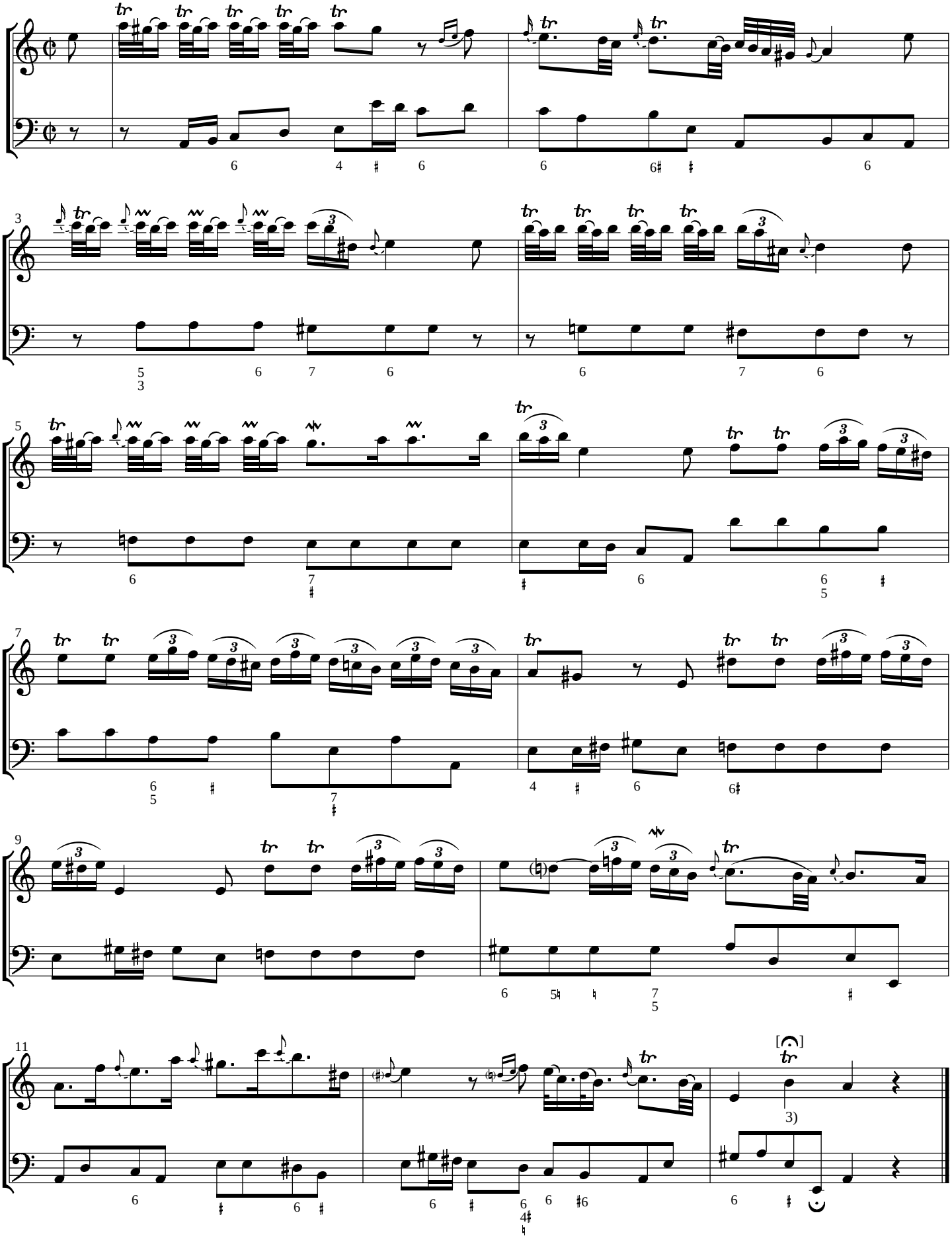
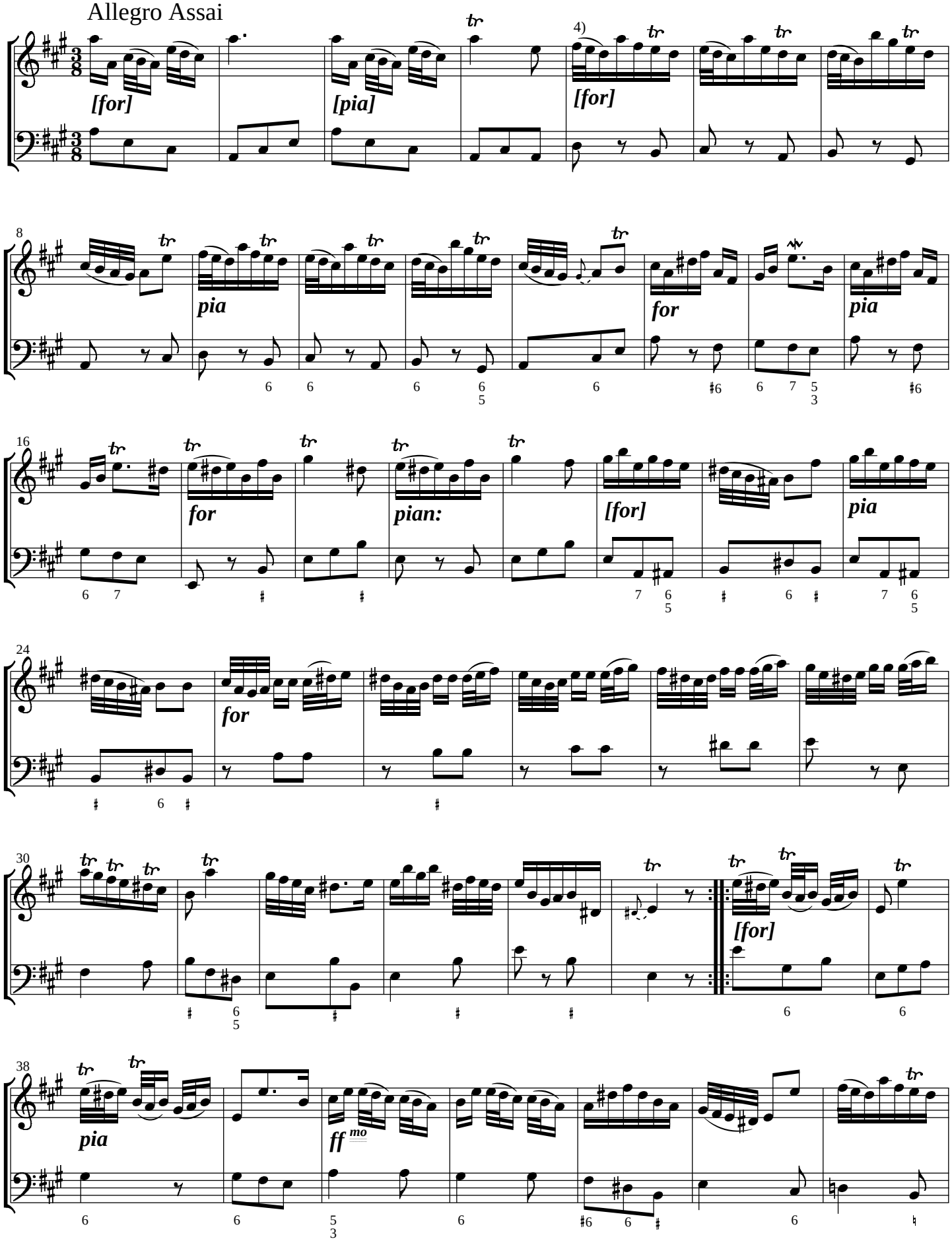
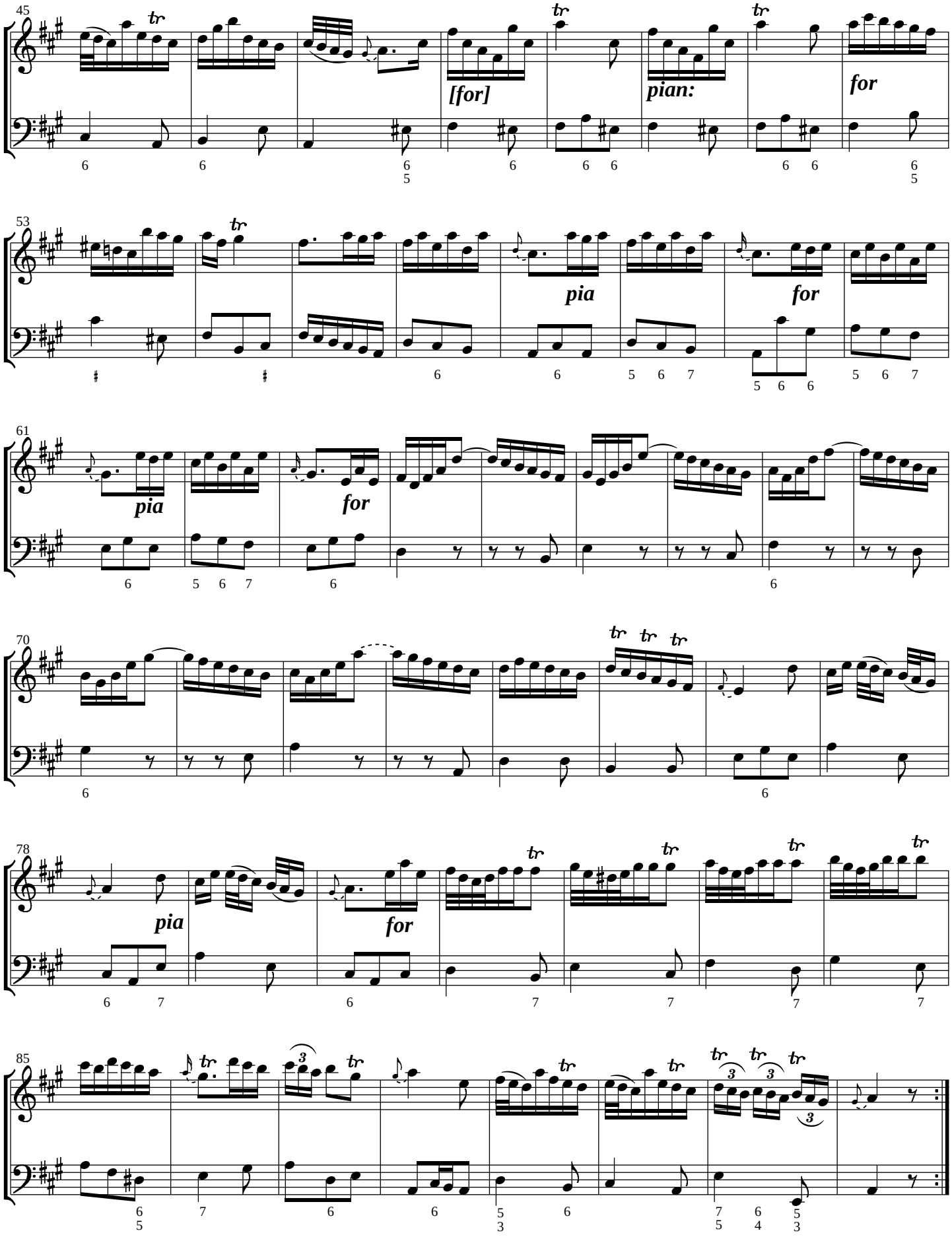
2)
34

Largo



Allegro Assai




45
[for]
pian:
for
53
pia
for
61
pia
for
70
78
pia
for
85

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.

There are inconsistencies as to ornamentation in the original manuscript, especially in the third movement, *Largo*. Rather than trying to "normalize" the ornaments the editors have chosen to transfer them unchanged from the manuscript to the modern edition and let their interpretation over to the performers.

Adagio

1) Among several instances of the motive starting here the slur between the first 2 notes is only found here. This is not necessarily due to a slip of pen by the copyist but might as well be an indication of "freedom of articulation"

Bar No.	*Part*	*Note No.*	*Comment*
1	Flauto	3–5	Slur from 3–5 in ms.
5	Flauto	1–3	Slur from 1–2, no slur from 2–3 in ms.
6	Basso		Beaming changed from 2+3+2+2 to 2+3+4
11	Basso		Beaming changed from 3+2+2+2 to 3+2+4
12	Flauto	13–14	Slur from 13–14 in ms.
12	Basso		Beaming changed from 2+2+2+2 to 4+4
13	Basso		Beaming changed from 4+2+2 to 4+4
15	Flauto	8–10	No triplet digit in ms.
15	Flauto	12	1/8 in ms.

Allegro

2) The 2 grace notes in this bar differ (the first un-slashed and the second slashed) even if they are used in similar rhythmical contexts. This is not necessarily due to a slip of pen by the copyist but might as well be an indication of "freedom of articulation"

Bar No.	*Part*	*Note No.*	*Comment*
5	Basso		Beaming changed from 2+2+4 to 4+4
21			This measure was later added (by another hand?) at the end of the movement
30	Basso	2	Bass figure 5 slashed in ms.
34	Flauto	9–12	Slur from 9–11 in ms.

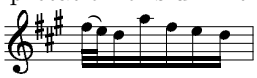
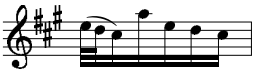
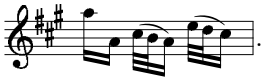
Largo

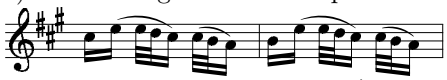
3) The original manuscript has no cadenza fermata in the flauto part corresponding to that in the basso. Probably the trill is supposed to indicate the start of a cadenza.

Bar No.	*Part*	*Note No.*	*Comment*
6	Basso	3	Bass figure "X"? in ms.
7	Basso	5–8	Beaming changed from 2+2 to 4
10	Basso	4	Upper bass figure "X"? in ms.
12	Flauto	6–9	Slurs from 7–8 and from 8–9 in ms.
12	Basso	6–9	Beaming changed from 2+2 to 4
13	Basso	1–4	Beaming changed from 2+2 to 4

Allegro Assai

Some dynamic indications are obviously missing. They have been added enclosed in brackets by the editors, e.g. ***[for]***.

4) In the original manuscript the slurs have generally been written rather cautiousless which, especially in this movement, leads to uncertainty as to the interpretation of slur initiations and/or terminations. For example in bar 5 the slur seems to span only the two leading notes:  while in the subsequent bar the corresponding slur seems to span three notes:  . The editors have chosen to uniformly slur all occurrencies of the motive found in bar 5 like the corresponding 3 note phrases (stepwise descending $\frac{1}{32}$ $\frac{1}{32}$ $\frac{1}{16}$) found in bar 1:  .

5) In the original manuscript the slurs in bar 40 and 41 could be interpreted as starting already on the second note:  which would be a musically challenging phrasing. However, the editors have decided for slurs as described in note 4).