

Morten Ræhs

(1702–1766)

Sonata 5.

From

VI Sonate per il Flauto Traversiere...

1748

Musiksammlung der Landesbibliothek Meckelburg-Vorpommern Schwerin, Mus. 4400

Edited by

Christian Mondrup & Mogens Friis

Urtext

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_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 5.

Morten Ræhs (1702-1766)

Vivace *~*)*

Flauto Traversiere

Basso Continuo

6 6 # 6 6 7 7 # 6 5 6 5₄

5 6 5 6 4 3 4 2 6 6 6 6 5 3 6 4 5 3 6 5

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

pian *p:*

14 6 6# 6 # 6 5 6 6 4# 5 4 # 6 5₄ 7 6 4 6

fort *f:*

18 6 4 6 4 6 6 6# 6# 6 6 6 5₄ 6#

*) Finger vibrato, see critical notes

23

6 4# 3 6 6 3 6 5 # 7 # 9 # 6 5 6 5

27

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

31

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

36

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

41

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

*) Finger vibrato, see critical notes

Andante alternat

Musical score for "Andante alternat". The piece is in common time (C) and features a piano (p) and forte (f) dynamic range. The score is written for a single melodic line with a bass line. The tempo is marked "Andante alternat". The piece concludes with a "fine" marking.

The score is divided into measures, with measure numbers 6, 11, and 16 indicated. The key signature is one sharp (F#). The piece concludes with a "fine" marking.

Andante

Musical score for "Andante". The piece is in common time (C) and features a piano (p) dynamic. The score is written for a single melodic line with a bass line. The tempo is marked "Andante". The piece concludes with a "pian" marking.

The score is divided into measures, with measure numbers 20 and 25 indicated. The key signature is one sharp (F#). The piece concludes with a "pian" marking.

Allegro

Measures 1-6 of the musical score. The piece is in 2/4 time. The right hand features eighth-note patterns with accents (+) in measures 3, 4, and 6. The left hand provides a bass line with various fingerings indicated by numbers 3, 4, 5, 6, and 7, along with sharps (#) and a double sharp (x#).

Measures 7-12 of the musical score. Measure 7 is marked *pian.* (p) and measure 8 is marked *fort.* (f). The right hand continues with eighth-note patterns, including a trill in measure 8. The left hand features a bass line with fingerings 4, 5, 6, 7, and 8, and various accidentals including sharps, naturals, and flats.

Measures 13-18 of the musical score. The right hand features eighth-note patterns with accents (+) in measures 13, 14, 16, and 17. The left hand provides a bass line with fingerings 5, 6, and 7, and various accidentals including sharps and naturals.

Measures 19-24 of the musical score. Measures 19 and 20 contain triplets in the right hand, marked with a circled 3. A repeat sign is present at the end of measure 20. The right hand continues with eighth-note patterns and accents (+) in measures 22 and 23. The left hand features a bass line with fingerings 3, 4, 5, 6, and 7, and various accidentals including sharps, naturals, and flats.

Measures 25-30 of the musical score. The right hand features eighth-note patterns with accents (+) in measures 25, 26, 28, and 29. The left hand provides a bass line with fingerings 7b and #, and various accidentals including sharps, naturals, and flats.

32

32 33 34 35 36 37

7 6 6#

38

38 39 40 41 42 43

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

44

44 45 46 47 48 49 50

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

51

51 52 53 54 55 56 57

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

58

58 59 60 61 62 63 64

6 # 6 6 6 4# 3 4 2# 6# 7 6# 6 7 # 7 6 4 5 #

Critical notes:

Vivace

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Flauto	5	Ornament='finger vibrato'
9	Flauto	5	Dot below articulation bar in ms.
10	Flauto	9	Ornament='finger vibrato'
19	Flauto	9	Ornament='finger vibrato'
20	Flauto	9	Ornament='finger vibrato'
33	Flauto	6	No accidental \sharp in ms.
35	Flauto	11	No accidental \flat in ms.
38	Flauto	5	Ornament='finger vibrato'

Andante alternat

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
7	Flauto	3,7	No accidental \sharp in ms.
12	Flauto	8	No accidental \sharp in ms.
28	Flauto	9	No accidental \flat in ms.
29	Flauto	9	No accidental \flat in ms.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
32	Flauto	3-4	$\frac{1}{8}$ notes in ms.
39	Flauto	6	No 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,.