

Morten Ræhs

(1702–1766)

Sonata 2.

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 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”.

A concordance of Sonata no. 7 exists as Sonata no. 2 in a manuscript from Musiksammlung der Landesbibliothek Meckelburg-Vorpommern Schwerin (Mus. 4400). This score contains the Schwerin version.

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.

Some of dynamic indications of the Schwerin Sonata seem to have been placed rather casually in the manuscript. In these cases the editors have chosen to adapt the positions of these indications to the musical context.

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 Colin Booth for his 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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Morten Ræhs (1702-1766)

8

3 + 3 + 3 + 3 (+)

6 5 6 5 6# 7

System 10-11: Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#). It contains a repeat sign at the beginning, followed by eighth and sixteenth notes, triplets, and slurs. Bass staff has a key signature of two sharps and contains eighth and sixteenth notes. Fingering numbers are written below the bass staff: 7/4, 6, #, 6, 6, 6, 6, 6, 5, 6, 6.

System 12-13: Treble and bass staves. Treble staff contains continuous sixteenth-note runs. Bass staff contains eighth and sixteenth notes. Fingering numbers are written below the bass staff: 6, 6#/4, 6#/4/3, 6, #, 6, 6, 6, 5, 6#/4/3, 6, 5#/3.

System 14-15: Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs and triplets. Bass staff contains eighth and sixteenth notes. Fingering numbers are written below the bass staff: 6, #, #, 6/5, 7/5, 6/4, 5/#, 6.

System 16-17: Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs and triplets. Bass staff contains eighth and sixteenth notes. Fingering numbers are written below the bass staff: 6/5, 6#/5, 5#/#, 4#/2, 9, 8, 6/5/#, 6, #, 6/4, 6.

System 18-19: Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs, triplets, and a vibrato mark (~*). Bass staff contains eighth and sixteenth notes. Fingering numbers are written below the bass staff: 6, 6, 6, 7#4, 6/5, 6, 6.

*) Finger vibrato, see critical notes

20

6 6 6 6 6 6 6 7_b 6 4 5_#

22

pian. *fort.*

7_b 7_# 6 6 7_b 7_# 6 6 7_b

p:

24

f: 6 5_b 7 5 5 4 3

Adagio

6 6 7 6 6

7 6 6# 7 6 6 6 6 6 7 6 6 6

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

6 6 6 6 6 6 9 8 6 6 6

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

*) Finger vibrato, see critical notes

10

Measures 10 and 11 of a musical score. Measure 10 features a treble staff with eighth-note triplets and a bass staff with a whole note chord. Measure 11 continues the treble staff with triplets and a circled first ending, while the bass staff has a whole note chord. Fingering numbers are provided below the bass staff.

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

12

Measures 12 and 13 of a musical score. Measure 12 features a treble staff with eighth-note triplets and a bass staff with a whole note chord. Measure 13 features a treble staff with a triplet and a circled first ending, and a bass staff with a whole note chord. Fingering numbers are provided below the bass staff.

6 6 7 # 5 4# 3 #

8

+

(b)

3

(1) (1)

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

[illegible]

27

Key signature: three sharps (F#, C#, G#). The score consists of two staves, Treble and Bass. The melody in the Treble staff features eighth and sixteenth notes, with a triplet of eighth notes in measure 7. The Bass staff provides a harmonic accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. Breath marks (+) are placed above measures 4, 5, 6, 7, and 8. A triplet of eighth notes is marked with a '3' in measure 7. The piece concludes with a final measure in measure 8.

35

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

43

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

50

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

57

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

64

6 6 4 6 6 5 7 5 7 5 6

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,.