

Morten Ræhs

(1702–1766)

Sonata 3.

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 3.

Morten Ræhs (1702-1766)  
Arr. Christian Mondrup

Adagio

[illegible]

\*) Finger vibrato, see critical notes

9

Measures 9 and 10 of a musical score in D major. The score is written for a single melodic line with a treble clef and a grand staff (treble and bass clefs). Measure 9 contains a series of eighth notes with triplets and a final triplet of eighth notes. Measure 10 continues the melodic line with a triplet of eighth notes and a final triplet of eighth notes. The bass staff shows a simple accompaniment with eighth notes and a final triplet of eighth notes. Fingering numbers 6, 6, 7, 7, 6, 5, 6, and 6 are indicated below the bass staff.

11

Measures 11 and 12 of a musical score in D major. The score is written for a single melodic line with a treble clef and a grand staff (treble and bass clefs). Measure 11 contains a series of eighth notes with triplets and a final triplet of eighth notes. Measure 12 continues the melodic line with a triplet of eighth notes and a final triplet of eighth notes. The bass staff shows a simple accompaniment with eighth notes and a final triplet of eighth notes. Fingering numbers #, 6, 6, 7, 7, 7, 7, 7, 7, and # are indicated below the bass staff.

13

Measures 13 and 14 of a musical score in D major. The score is written for a single melodic line with a treble clef and a grand staff (treble and bass clefs). Measure 13 contains a series of eighth notes with triplets and a final triplet of eighth notes. Measure 14 continues the melodic line with a triplet of eighth notes and a final triplet of eighth notes. The bass staff shows a simple accompaniment with eighth notes and a final triplet of eighth notes. Fingering numbers 5, 6#, 6, 6, #, 6#, 6, 6, 6, 4, 6, 4, 5, and # are indicated below the bass staff.

## Allegro Moderato

Measures 1-3 of the musical score. The piece is in 3/4 time with a key signature of one sharp (F#). The first system consists of three measures. The melody in the right hand features triplets and slurs, with dynamics *pian.* and *fort.* indicated. The piano accompaniment in the left hand consists of chords and moving lines, with a *p:* dynamic marking. Fingering numbers (6, 5, 9, 4, 8, #, 6, #, 7, 6, 6, #, 7, 6, 6, 6) are provided for the left hand.

Measures 4-6 of the musical score. The first system consists of three measures. The melody continues with triplets and slurs, marked *pian.* The piano accompaniment includes chords and moving lines, marked *p:*. Fingering numbers (6, 6, 6, 4, 6, 6, 6, 5, 6, 4, 5, 3, 6) are provided for the left hand.

Measures 7-10 of the musical score. The first system consists of four measures. The melody features triplets and slurs, with dynamics *for.* and *f:* indicated. The piano accompaniment includes chords and moving lines, marked *f:*. A repeat sign is present at the end of measure 10. Fingering numbers (6, 6, 6, 5, 6, 5, 5, 6, 6, 5, 4, 3, 6, 5, 6, 4, 5, 3, 6) are provided for the left hand.

Measures 11-14 of the musical score. The first system consists of four measures. The melody features triplets and slurs, with dynamics *pian.* and *fort.* indicated. The piano accompaniment includes chords and moving lines, marked *p:* and *f:*. Fingering numbers (7, 6, 5, 9, 8, 4, 3, 7, 6, 5, 9, 8, 4, 3, 7, 6, #, 7#, 6, #, 7#, 6, 5, 3) are provided for the left hand.



## Adagio

6 7 5 6 5 4 3 2 1

*pian*

*p:*

6 5 3 6 5 9 8 6 7 7 #

*fort.*

*f:*

6 7 # 6 5 6 4 5 #

*pian.*

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

*fort.*

\*) Finger vibrato, see critical notes

20

25

30

1. 2.

6 6 9 8 6 6 5 6 5<sub>h</sub> 7 7 5

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

6 6 6 6 6 6 4 5 3



## Allegro Alternat

**Allegro Antena**

2/4

7

13

19

fine

fine

## Allegro

24

31

37

Da Capo

Da Capo

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

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

5 3 6 6 5 7 5 6 4 5#

## Critical notes:

### Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
3	Flauto	2	No accidental $\sharp$ in ms.
3	Flauto	19	No accidental $\flat$ in ms.
4	Flauto	2	Ornament='finger vibrato'
11	Flauto	8	No accidental $\flat$ in ms.
12	Flauto	11–14	$\frac{1}{8} + 3 \frac{1}{16}$ triplets in ms.
12	Flauto, Basso		Final $\frac{1}{4}$ rest in ms.

### Allegro Moderato

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
15	Basso	1	No accidental $\sharp$ in ms.

### Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Flauto	1	Ornament='finger vibrato'
3	Flauto	4	Ornament='finger vibrato'
5	Flauto	4	Ornament='finger vibrato'
11	Flauto	1	Ornament='finger vibrato'
15	Flauto	6	Dot above note in ms.
15	Flauto	6	Dot above note in ms.
25	Flauto	1	Ornament='finger vibrato'

### Allegro Alternat

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
12	Flauto	1	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,.