

Morten Ræhs

(1702–1766)

Sonata 6.

From

VI Sonate per il Flauto Traversiere...

1748

Musiksammlung der Landesbibliothek Meckelburg-Vorpommern Schwerin, Mus. 4400

Edited by

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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<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 6.

Morten Ræhs (1702-1766)

Vivace

Flauto  
TraversiereBasso  
Continuo

The musical score is written for Flauto Traversiere and Basso Continuo. It is in 2/4 time and the key of D major (two sharps). The tempo is marked 'Vivace'. The score consists of five systems of music, each with a Flauto part and a Basso Continuo part.

**System 1:** The Flauto part begins with a trill (marked with a tilde and an asterisk) and a triplet of eighth notes. The Basso Continuo part has figured bass notation: 6, 6, 6, 6, 4#, 6, 7b, 9, 8, 6. The Flauto part ends with a trill and a triplet. The Basso Continuo part ends with a triplet. Dynamics: *pian* and *p:*.

**System 2:** The Flauto part has a triplet of eighth notes and a trill. The Basso Continuo part has figured bass notation: 6, 6, 6, 5, 6, 4, 3, 6, #, 7, #, #, 7, #. Dynamics: *fort* and *f:*.

**System 3:** The Flauto part has a triplet of eighth notes and a trill. The Basso Continuo part has figured bass notation: #, 6#, 6, 6, 4, 5, 3. Dynamics: *f:*.

**System 4:** The Flauto part has a triplet of eighth notes and a trill. The Basso Continuo part has figured bass notation: 6, 6, #, 6#, 6, 7, 6, 5b, 5. Dynamics: *f:*.

**System 5:** The Flauto part has a triplet of eighth notes and a trill. The Basso Continuo part has figured bass notation: 6, 6, 5, 6, 5, 7, 6, 4. Dynamics: *f:*.

\*) Finger vibrato, see critical notes

31

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

37

*pian* *fort*

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

*pian* [*fort*]

43

7 7 7 6 7

48

7 6

Tasto Solo

54

6 6 7 6 6 6 6

60

6 6 7 6 5 6 5 7

## Adagio

Adagio

Measures 1-10 of the musical score, featuring a treble and bass staff in G major (one sharp) and common time (C). The tempo is marked Adagio.

The score includes various musical notations such as triplets, slurs, and fingerings (e.g., 6, 5, 4, 3, 2, 1, #, 6, 7, 8, 9). The bass staff includes a 6/8 time signature in measure 10.

Measures 1-10 are shown, with measure numbers 1, 3, 5, 7, and 9 indicated at the start of their respective systems.

Measures 11-12. Treble clef, key of D major. Measure 11: Treble has eighth-note triplets (F#4, G#4, A5) and (B4, C#5, D5), and a quarter-note triplet (F#4, G#4, A5). Bass has quarter notes (F#3, G#3, A4). Measure 12: Treble has eighth-note triplets (B4, C#5, D5), (E5, F#5, G5), and (A5, B5, C#6), and a quarter-note triplet (F#4, G#4, A5). Bass has quarter notes (B3, C#4, D4).

6 6 5 6 7  
4 4 3 4 3

Measures 13-14. Treble clef, key of D major. Measure 13: Treble has eighth-note triplets (F#4, G#4, A5), (B4, C#5, D5), and a quarter-note triplet (F#4, G#4, A5). Bass has quarter notes (F#3, G#3, A4). Measure 14: Treble has a quarter-note triplet (F#4, G#4, A5), eighth-note triplets (B4, C#5, D5), (E5, F#5, G5), and a quarter-note triplet (F#4, G#4, A5). Bass has quarter notes (B3, C#4, D4).

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

Measures 15-16. Treble clef, key of D major. Measure 15: Treble has eighth-note triplets (F#4, G#4, A5), (B4, C#5, D5), and a quarter-note triplet (F#4, G#4, A5). Bass has quarter notes (F#3, G#3, A4). Measure 16: Treble has a quarter-note triplet (F#4, G#4, A5), eighth-note triplets (B4, C#5, D5), (E5, F#5, G5), and a quarter-note triplet (F#4, G#4, A5). Bass has quarter notes (B3, C#4, D4).

7 7 6  
4 4 5

## Moderato

This musical score is for a piece in 3/4 time, marked Moderato. It is written for a single melodic line on a treble clef staff, with a bass line on a bass clef staff. The key signature has two sharps (F# and C#). The score consists of 30 measures, divided into six systems of five measures each. The melody is characterized by frequent triplet patterns, often marked with a '3' and a dashed line. Some measures include a '+' sign above the triplet. The bass line provides a simple harmonic accompaniment, often using single notes or pairs of notes. Fingering numbers (1-5) are indicated below the notes in the bass line. The score includes repeat signs at the end of measures 10, 15, 20, and 25. The final measure (30) ends with a double bar line.

Measures 1-5: Melody starts with a triplet of eighth notes (F#, A, C#), followed by a quarter note (D), a half note (E), and a quarter note (F#). The bass line consists of a half note (F#) and a quarter note (A).

Measures 6-10: Melody continues with triplet patterns. The bass line has a half note (F#) and a quarter note (A).

Measures 11-15: Melody features a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). The bass line has a half note (F#) and a quarter note (A).

Measures 16-20: Melody continues with triplet patterns. The bass line has a half note (F#) and a quarter note (A).

Measures 21-25: Melody features a triplet of eighth notes (F#, A, C#) followed by a quarter note (D). The bass line has a half note (F#) and a quarter note (A).

Measures 26-30: Melody continues with triplet patterns. The bass line has a half note (F#) and a quarter note (A).

33 2 v:

6 7 6

38

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

42

6 7 6

47

7 6 6 6 7 6 4 5 3

51 3 v:

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

56

6 5 6 6 6 6 4 5 3 6



60

6 6 6 6 6 6 6 6

64

6 6 6 6 6 6 6 6

4 v:

69

6 6 5 6 7 6

75

6 6# 6 7 7 6

82

6 5 7 6 5 7 6 6 5 3

## Critical notes:


### Vivace

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Flauto	1	Ornament='finger vibrato'
5	Flauto	1	Ornament='finger vibrato'
15	Flauto	5	No accidental $\flat$ in ms.

### Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
4	Flauto	18	No accidental $\flat$ in ms.
5	Flauto	21	No accidental $\flat$ in ms.
7	Basso	1	2nd b.c. digit "6" (?) in ms.
8	Flauto	12,18	No accidental $\flat$ in ms.
14	Flauto	1	Ornament='finger vibrato'
14	Flauto	12–14	$\frac{1}{16}$ -, $\frac{1}{16}$ -, $\frac{1}{8}$ notes in ms.
16	Flauto	13	No accidental $\sharp$ in ms.

### Moderato

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
63–66	Flauto		

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,.