

Morten Ræhs

(1702–1766)

## Sonata 1

From

10 Solos à Flauto Traverso & Violoncello

(ca. 1748)

The Royal Library, Copenhagen, Gieddes Samling I,15

Urtext

Edited by

Christian Mondrup & Mogens Friis

# 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<sup>o</sup>) titled “10 Solos à Flauto Traverso & Violoncello Dall Sigr M: Ræhs”.

The manuscript, prepared by one or more copyists, has some 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. Cases at first sight appearing as rhythmic inconsistency 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.

Similarly 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.

In the fourth movement, *Allegro Assai*, some dynamic indications are obviously missing. They have been added enclosed in brackets by the editors, e.g. **[for]**.

The scores have been typeset by Christian Mondrup with the music notation program MUP (see the Arkkra Enterprises home page <http://www.arkkra.com> for the note graphics and the publishing program L<sup>A</sup>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.

Mogens Friis

Christian Mondrup

# Sonata I.

Adagio

Morten Ræhs (1702-1766)

Flauto  
Traverso

Basso  
Continuo

6 6 5 7 4 3 6 #

4 3

[illegible]

10

7 7 7<sub>b</sub> 5<sub>b</sub> 7 6 7 4 3 7 6 7 6

# Allegro

6 5  
4 3

6 5 6 7

6 7

6

5# 6 5 7  
3 3 #

6 7 #

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

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

6# 6 6 6 # 6# 6 6 6 # 4

6 5  
4 3

6 5 6 6# #

6 #

19

6 6 6 5 3 6 5 3 6 6

22

7 6 7 6 6# 6 5 6

25

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

28

6# 6 4 $\flat$  3 6 6# 6 4 3 6 6

*pia*

31

3 6 5 6 5 6 5 6 5 6 5 6 6 6

34

6 5 6 5 7 5

# Largo

Measures 1-2 of the piece. The treble staff features a series of trills (tr) and triplets (3) in the right hand, while the bass staff provides a steady accompaniment. Fingering numbers 6, 4, #, 6, 6, 6#, #, and 6 are indicated below the bass staff.

Measures 3-4. The treble staff continues with trills and triplets. The bass staff has a more active line with eighth notes. Fingering numbers 5, 3, 6, 7, 6, 6, 7, and 6 are indicated below the bass staff.

Measures 5-6. The treble staff features trills and triplets. The bass staff has a steady accompaniment. Fingering numbers 6, 7, #, 7?, 6, 5, and # are indicated below the bass staff.

Measures 7-8. The treble staff features trills and triplets. The bass staff has a steady accompaniment. Fingering numbers 6, 5, #, 7, #, 4, #, 6, and 6# are indicated below the bass staff.

Measures 9-10. The treble staff features trills and triplets. The bass staff has a steady accompaniment. Fingering numbers 6, 5b, b, 7?, and # are indicated below the bass staff.

Measures 11-12. The treble staff features trills and triplets. The bass staff has a steady accompaniment. Fingering numbers 6, #, 6, #, 6, #, 6, 4#, #6, 6, and # are indicated below the bass staff.

# Allegro Assai

First system of music (measures 1-8). The treble clef staff contains rapid sixteenth-note passages with trills (tr) and dynamic markings *[for]* and *[pia]*. The bass clef staff provides a steady accompaniment.

Second system of music (measures 9-16). The treble clef staff continues with trills and dynamic markings *pia*, *for*, and *pia*. The bass clef staff includes fingering numbers: 6, 6, 6, 6, 5, 6, 6#, 6, 7, 5, 3, 6#, 6, 7.

Third system of music (measures 17-24). The treble clef staff features trills and dynamic markings *for*, *pian:*, *[for]*, and *pia*. The bass clef staff includes fingering numbers: #, #, 7, 6, 5, #, 6, #, 7, 6, 5, #, 6, #.

Fourth system of music (measures 25-30). The treble clef staff contains rapid sixteenth-note passages with trills (tr) and the dynamic marking *for*. The bass clef staff includes a sharp sign (#).

Fifth system of music (measures 31-37). The treble clef staff features trills and the dynamic marking *[for]*. The bass clef staff includes fingering numbers: #, 6, 5, #, #, #, 6, 6.

Sixth system of music (measures 38-44). The treble clef staff includes trills, dynamic markings *pia* and *ff<sup>mo</sup>*, and a repeat sign. The bass clef staff includes fingering numbers: 6, 6, 5, 3, 6, 6#, 6, #, 6, #.

45

*tr* *[for]* *pian:* *for*

6 6 6 5 6 6 6 6 5

53

*tr* *pia* *for*

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

61

*pia* *for*

6 5 6 7 6 6

70

*tr tr tr*

6 6

78

*pia* *for* *tr* *tr* *tr* *tr* *tr*

6 7 6 7 7 7 7

85

*tr* *tr* *tr* *tr* *tr* *tr* *tr*

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

## Critical notes

In the typesetting as well in the critical notes all basso continuo abbreviations for figures with sharps have been replaced by the figure in question followed by a # symbol.

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 leave their interpretation to the performers.

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

### Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
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.
11	Basso		Beaming changed.
12	Basso		Beaming changed.
13	Basso		Beaming changed.
15	Flauto	12	♪ in ms.


### Allegro


<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Basso		Beaming changed.
15	Flauto		Slur from 2–4 in ms.
21			This measure was later added (by another hand?) at the end of the movement
30	Basso	2	B.c. figure 5 slashed in ms.
33	Flauto		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 the pen by the copyist but might as well be an indication of “freedom of articulation”
34	Flauto	11	“E” in ms. maybe later corrected to “D”.
34	Flauto	9–12	Slur from 9–11 or correction to “D”? in ms.


### Largo






<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
6	Basso	3	B.c. figure “X”? in ms.
7	Basso	5–8	Beaming changed.
10	Basso	4	Upper b.c. figure “X”? in ms.
12	Flauto	6–9	Slurs from 7–8 and from 8–9 in ms.
12	Basso	6–9	Beaming changed.
13	Flauto		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.
13	Basso	1–4	Beaming changed.

## Allegro Assai

In the original manuscript the slurs have generally been written rather cautiousless which, especially in this movement, leads to uncertainty as to where a slur begins an/or ends. 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 occurrences of the motive

found in bar 5 like the corresponding 3-note stepwise descending phrases found in bar 1: 

Bar No.	Part	Note No.	Comment
12	Flauto	1–4	'Curly' slur in ms., maybe signifying 2 slurs: 
40–41	Flauto		 in ms. Ties added by the editors.
40	Flauto	4	No accidental # in ms.
41	Flauto	4	No accidental # in ms.
43	Flauto	1–4	'Curly' slur in ms., maybe signifying 2 slurs: 
77	Flauto		 in ms. Tie added by the editors.
79	Flauto		 in ms. Tie added by the editors.