

[Christian?] Ræhs

[(1710–1786)]

Concerto â 6

Violino Concertino

Violino Primo

Violino Secundo

Viola

Violoncello

&

Basso Continuo

(ca. 1755–1765)

NTNU Library, Norway, ms. Gunnerus XM 55

Edited by

Christian Mondrup & Mogens Friis

Score

Preface

This score is part of the first modern edition of three concertos for solo violin and strings based on manuscripts kept at the NTNU Library, Trondheim, Norway. The manuscript of this concerto is catalogued as “Gunnerus XM 55”. Only separate parts have been preserved, no scores. Hence the orchestral scores of our modern edition are reconstructions based on the separate parts.

The name of the composer is given as surname only, *Sigr. Ræhs* (ms. XM 55 and XM 57) / *Sing.e Reihis* (ms. XM 56). The estimated dating of the manuscripts, ca. 1755–1765, taken into account two names come into consideration, the brothers Morten Ræhs (1702–1766) and Christian Ræhs (1710–1786). Morten Ræhs, town musician in Aarhus, Denmark is known as the composer of several sonatas for flauto traverso and basso continuo (see <http://www.kb.dk/elib/noder/raehs/index-en.htm>) and was estimated as a highly skilled flute player. His brother, Christian was educated as violin player (he mentioned G. Tartini among his teachers) and was employed as violinist at the Danish court and as organ player at the Church of Our Saviour, Copenhagen. The only else known compositions by him are a few dances. Since the three violin concertos are obviously written by a composer with deep knowledge of the solo instrument the editors believe that they are written by Christian Ræhs, see *H. Koudal, For borgere og Bønder (For Townsman and Peasant), Copenhagen 2000, p. 498 note 38 and p. 511.*

The editors want to thank the NTNU Library for generously providing photo copies of the manuscript and for the permission to publish our modern edition.

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, the publishing program T_EX (see the T_EX Users Group home page <http://www.tug.org>) for frontpages, critical notes etc and the postscript document editing utility Quikscript (see ftp://ftp.adfa.edu.au/pub/postscript/Qs_README.html) for collecting and merging MUP- and T_EX pages.

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Concerto â 6

Del Sig^r Ræhs

Trondheim University Library, ms. Gunnerus XM 55

Allegro

[Christian?] Ræhs [(1710-1786)]

Violino Concertino

Violino Primo

Violino Secundo

Viola

Violoncello

Basso Continuo

This system contains the first four measures of the concerto. The Violino Concertino, Violino Primo, and Violino Secundo parts are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Viola part is in alto clef with the same key signature and time signature. The Violoncello and Basso Continuo parts are in bass clef with the same key signature and time signature. The music begins with a rest for the first measure, followed by a rhythmic pattern of eighth notes and quarter notes.

5

VI C

VI I

VI 2

Vla

Vcl

B.c.

This system contains measures 5 through 8 of the concerto. The parts are labeled VI C, VI I, VI 2, Vla, Vcl, and B.c. The Violino Concertino (VI C), Violino Primo (VI I), and Violino Secundo (VI 2) parts are in treble clef. The Viola (Vla) part is in alto clef. The Violoncello (Vcl) and Basso Continuo (B.c.) parts are in bass clef. The music continues with a rhythmic pattern of eighth notes and quarter notes, with some measures featuring rests.

10 Solo

VI C

VI1

VI2

Vla

Vcl

B.c.

piano

16

VI C

VI1

VI2

Vla

Vcl

B.c.

33

VI C
VI1
VI2
Vla
Vcl
B.c.

This system of musical notation covers measures 33 through 37. It features six staves: Violin I (VI C), Violin II (VI1), Violin III (VI2), Viola (Vla), Violoncello (Vcl), and Double Bass (B.c.). The key signature is one sharp (F#) and the time signature is 4/4. In measure 33, the Violin I part has a melodic line with eighth notes, while the other strings play a rhythmic accompaniment of eighth notes. By measure 37, the Violin I part has a more complex melodic phrase with sixteenth notes, and the other strings continue their accompaniment. The system ends with a double bar line.

38

VI C
VI1
VI2
Vla
Vcl
B.c.

This system of musical notation covers measures 38 through 42. It features the same six staves as the previous system. In measure 38, the Violin I part plays a series of chords (dyads) on a single note, while the other strings continue their accompaniment. By measure 42, the Violin I part has a melodic phrase with sixteenth notes, and the other strings continue their accompaniment. The system ends with a double bar line.

43

VI C

VI1

VI2

Vla

Vcl

B.c.

VI C: Treble clef, key signature of two sharps (F# and C#). Measures 43-47. Measure 43: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 44: quarter notes G5, F#5, E5, D5, C5, B4, A4, G4. Measure 45: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 46: quarter notes G5, F#5, E5, D5, C5, B4, A4, G4. Measure 47: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. VI1, VI2, Vla, Vcl: Rests. B.c.: Bass clef, key signature of two sharps. Measures 43-47: quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.

48

VI C

VI1

VI2

Vla

Vcl

B.c.

VI C: Treble clef, key signature of two sharps (F# and C#). Measures 48-52. Measure 48: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 49: quarter notes G5, F#5, E5, D5, C5, B4, A4, G4. Measure 50: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 51: quarter notes G5, F#5, E5, D5, C5, B4, A4, G4. Measure 52: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. VI1, VI2, Vla, Vcl: Rests. B.c.: Bass clef, key signature of two sharps. Measures 48-52: quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.

52

VI C

VI I

VI 2

Vla

Vcl

B.c.

55

VI C

VI I

VI 2

Vla

Vcl

B.c.

58 **Tutti**

VI C
VI1
VI2
Vla
Vcl
B.c.

61 **Solo** **Tutti** **Solo** **Tutti**

VI C
VI1
VI2
Vla
Vcl
B.c.

piano *forte* *piano* *forte*

65 Solo
1)

VI C

VI11

VI12

Vla

Vcl

B.c.

69

VI C

VI11

VI12

Vla

Vcl

B.c.

73

VI C

VI1

VI2

Vla

Vcl

B.c.

Detailed description: This system of musical notation covers measures 73 to 76. It features six staves: Violin I (VI C), Violin II (VI1), Violin III (VI2), Viola (Vla), Violoncello (Vcl), and Bassoon (B.c.). The key signature is one sharp (F#). Measures 73 and 74 show a dense texture with rapid sixteenth-note passages in the violins and a steady eighth-note accompaniment in the bassoon and cello. Measures 75 and 76 feature a more melodic texture with sustained notes in the lower strings and woodwinds.

77

VI C

VI1

VI2

Vla

Vcl

B.c.

p: *f:* *p:*

Detailed description: This system of musical notation covers measures 77 to 80. It features the same six staves as the previous system. Measures 77 and 78 show a melodic line in the violins and a steady eighth-note accompaniment in the bassoon and cello. Measures 79 and 80 feature a more complex texture with rapid sixteenth-note passages in the violins and a steady eighth-note accompaniment in the bassoon and cello. Dynamic markings *p:*, *f:*, and *p:* are present at the bottom of the page.

81

VI C
VI I
VI 2
Vla
Vcl
B.c.

This system of music covers measures 81 to 84. It features six staves: Violin I (VI C), Violin II (VI I), Violin III (VI 2), Viola (Vla), Violoncello (Vcl), and Double Bass (B.c.). The key signature is one sharp (F#) and the time signature is 3/4. Measures 81 and 82 are characterized by dense sixteenth-note passages in the violin parts. Measures 83 and 84 show a transition to a more rhythmic pattern with eighth and quarter notes, including rests in the lower strings.

85

VI C
VI I
VI 2
Vla
Vcl
B.c.

This system of music covers measures 85 to 88. It features the same six staves as the previous system. Measures 85 and 86 continue with sixteenth-note patterns in the violin parts. Measures 87 and 88 feature a more melodic and rhythmic development, with some notes marked with accents and slurs. The lower strings (Vcl and B.c.) provide a steady accompaniment with eighth and quarter notes.

89

VI C
VI I
VI 2
Vla
Vcl
B.c.

p.

Detailed description: This system of musical notation covers measures 89 to 93. It features six staves: Violin I (VI C), Violin II (VI I), Violin III (VI 2), Viola (Vla), Violoncello (Vcl), and Bassoon (B.c.). The key signature is one sharp (F#) and the time signature is 3/4. Measures 89-91 show active melodic lines in all parts, with the strings playing a rhythmic pattern of eighth notes. In measure 92, the Violin I and II parts end with a fermata. In measure 93, the Bassoon part concludes with a piano (*p.*) dynamic marking.

94

VI C
VI I
VI 2
Vla
Vcl
B.c.

Detailed description: This system of musical notation covers measures 94 to 98. It features the same six staves as the previous system. In measure 94, the Violin I part has a melodic line, while the other parts are silent. From measure 95 to 98, all parts are silent, indicated by horizontal lines on the staves. The Bassoon part in measure 98 has a fermata.

99

VI C

VI I1

VI I2

Vla

Vcl

B.c.

VI C: Treble clef, G major key signature. Measures 99-103. Melodic line with eighth notes and chords.

VI I1: Treble clef, G major key signature. Measures 99-103. Silent.

VI I2: Treble clef, G major key signature. Measures 99-103. Silent.

Vla: Bass clef, G major key signature. Measures 99-103. Silent.

Vcl: Bass clef, G major key signature. Measures 99-103. Silent.

B.c.: Bass clef, G major key signature. Measures 99-103. Bass line with eighth notes and chords.

104

VI C

VI I1

VI I2

Vla

Vcl

B.c.

VI C: Treble clef, G major key signature. Measures 104-108. Melodic line with eighth notes and chords.

VI I1: Treble clef, G major key signature. Measures 104-108. Accompaniment with eighth notes and chords.

VI I2: Treble clef, G major key signature. Measures 104-108. Accompaniment with eighth notes and chords.

Vla: Bass clef, G major key signature. Measures 104-108. Accompaniment with eighth notes and chords.

Vcl: Bass clef, G major key signature. Measures 104-108. Accompaniment with eighth notes and chords.

B.c.: Bass clef, G major key signature. Measures 104-108. Bass line with eighth notes and chords.

Adagio

Violino Concertino

Violino Primo

Violino Secondo

Viola

Violoncello

Basso Continuo

VI C

VI I

VI 2

Vla

Vcl

B.c.

5

VI C

VI I

VI 2

Vla

Vcl

B.c.

Detailed description: This system contains measures 5 and 6 of a musical score. The key signature has two sharps (F# and C#). The first staff (VI C) is in treble clef and contains a complex melodic line with many sixteenth notes, some beamed together, and some with slurs. The second staff (VI I) is in treble clef and contains a whole note followed by a rest. The third staff (VI 2) is in treble clef and contains a whole note followed by a rest. The fourth staff (Vla) is in alto clef and contains a whole note followed by a rest. The fifth staff (Vcl) is in bass clef and contains a whole note followed by a rest. The sixth staff (B.c.) is in bass clef and contains a bass line with eighth notes and a quarter note.

7

VI C

VI I

VI 2

Vla

Vcl

B.c.

Detailed description: This system contains measures 7 and 8 of a musical score. The key signature has two sharps (F# and C#). The first staff (VI C) is in treble clef and contains a complex melodic line with many sixteenth notes, some beamed together, and some with slurs. There are several triplets marked with a '3' and a slur. The second staff (VI I) is in treble clef and contains a whole rest. The third staff (VI 2) is in treble clef and contains a whole rest. The fourth staff (Vla) is in alto clef and contains a whole rest. The fifth staff (Vcl) is in bass clef and contains a whole rest. The sixth staff (B.c.) is in bass clef and contains a bass line with eighth notes.

Grave

9

VI C

VI1

VI2

Vla

Vcl

B.c.

This section of the score covers measures 9 and 10. It is marked 'Grave'. The Violin I (VI C) part begins with two triplet eighth notes, followed by a dense, rapid sixteenth-note passage. The Violin II (VI1), Violin III (VI2), and Viola (Vla) parts are silent, indicated by a horizontal line with a bar. The Violoncello (Vcl) part is also silent. The Bassoon (B.c.) part plays a simple eighth-note melody in the first measure, followed by a more complex eighth-note pattern in the second measure.

Adagio

11

VI C

VI1

VI2

Vla

Vcl

B.c.

This section of the score covers measures 11 through 14. It is marked 'Adagio'. All instruments play a consistent eighth-note pattern. The Violin I (VI C), Violin II (VI1), and Violin III (VI2) parts play a melodic line with some rests. The Viola (Vla) part plays a similar eighth-note pattern. The Violoncello (Vcl) and Bassoon (B.c.) parts play a simple eighth-note accompaniment with some rests.

13

VI C

VI I

VI 2

Vla

Vcl

B.c.

15

VI C

VI I

VI 2

Vla

Vcl

B.c.

Allegro

Violino Concertino

Violino Primo

Violino Secondo

Viola

Violoncello

Basso Continuo

9 Solo

VI C

VI I

VI 2

Vla

Vcl

B.c.

16 Tutti

VI C
VI I
VI II
Vla
Vcl
B.c.

Detailed description: This system of musical notation covers measures 16 through 23. The key signature is one sharp (F#) and the time signature is 3/4. The Violin I (VI I) and Violin II (VI II) parts play a rhythmic pattern of eighth notes. The Violin Concerto (VI C) part features a melodic line with a fermata at the end of measure 16, followed by a series of sixteenth-note runs. The Viola (Vla) and Violoncello (Vcl) parts provide harmonic support with eighth-note patterns. The Bassoon (B.c.) part has a more active role with eighth-note runs and rests.

24 [Solo]

VI C
VI I
VI II
Vla
Vcl
B.c.

Detailed description: This system of musical notation covers measures 24 through 31. The key signature remains one sharp (F#) and the time signature is 3/4. The Violin Concerto (VI C) part has a [Solo] marking above it, indicating a solo passage with rapid sixteenth-note runs. The Violin I (VI I) and Violin II (VI II) parts continue with their rhythmic patterns. The Viola (Vla) part has a melodic line with rests. The Violoncello (Vcl) and Bassoon (B.c.) parts provide harmonic support with eighth-note patterns and rests.

32

VI C

VI I

VI 2

Vla

Vcl

B.c.

VI C: Treble clef, key signature of two sharps (F# and C#). Measures 32-39 contain a melodic line with eighth notes and chords. VI I, VI 2, Vla, and Vcl are silent. B.c.: Bass clef, key signature of two sharps. Measures 32-39 contain a bass line with eighth notes and rests.

40

VI C

VI I

VI 2

Vla

Vcl

B.c.

VI C: Treble clef, key signature of two sharps. Measures 40-47 contain a melodic line with eighth notes and chords. VI I, VI 2, Vla, and Vcl are silent. B.c.: Bass clef, key signature of two sharps. Measures 40-47 contain a bass line with eighth notes and chords.

48 **Tutti**

VI C
VI1
VI2
Vla
Vcl
B.c.

This system of musical notation covers measures 48 through 55. It is marked 'Tutti'. The score is for six instruments: Violin I (VI C), Violin II (VI1), Violin III (VI2), Viola (Vla), Violoncello (Vcl), and Bassoon (B.c.). The key signature has two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first measure (48) has a fermata over the first note. The strings and woodwinds play a steady accompaniment, while the violins have more active melodic lines.

56 **Solo**

VI C
VI1
VI2
Vla
Vcl
B.c.

This system of musical notation covers measures 56 through 63. It is marked 'Solo'. The key signature remains two sharps. The music continues with similar rhythmic patterns. In measure 56, the Violin I part (VI C) has a fermata. The 'Solo' marking suggests a focus on the Violin I part, which has a more prominent melodic role in this section compared to the previous system. The other instruments continue to provide accompaniment.

64 [Tutti]

VI C
VI I
VI 2
Vla
Vcl
B.c.

72

VI C
VI I
VI 2
Vla
Vcl
B.c.

80

VI C

VI I

VI II

Vla

Vcl

B.c.

Solo

88

VI C

VI I

VI II

Vla

Vcl

B.c.

96

VI C

2)

VI1

VI2

Vla

Vcl

B.c.

Musical score for measures 96-103. The VI C part features a melodic line with eighth-note patterns and slurs. The VI1, VI2, Vla, and Vcl parts are silent. The B.c. part provides a bass line with eighth notes and rests.

104

VI C

3

3

3

VI1

VI2

Vla

Vcl

B.c.

Musical score for measures 104-111. The VI C part features a melodic line with eighth-note patterns, slurs, and triplets. The VI1, VI2, Vla, and Vcl parts are silent. The B.c. part provides a bass line with eighth notes, rests, and a triplet.

112

VI C

VI I1

VI I2

Vla

Vcl

B.c.

3 3 3 3 3 3 3 3 simile

120

VI C

VI I1

VI I2

Vla

Vcl

B.c.

127

VI C

VI I

VI 2

Vla

Vcl

B.c.

[Tutti]

135

VI C

VI I

VI 2

Vla

Vcl

B.c.

- 1)  is a short-cut notation for alternating notes: 
- 2)  is a short-cut notation for alternating notes: 

A general problem with the manuscript source of the concertoes 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.

Critical notes:

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	B.c.	1–4	$\frac{1}{16}$ notes in ms.
7	Vl2	3–4	c \sharp , e in ms.
19	B.c.	3	f \sharp in ms.
37	Vl.c.	1	Dotted $\frac{1}{4}$ note in ms.
61	Vl.c.	15	e in ms.
61	Vla	8	g in ms.
61	Bs	8	e in ms.
69	Vl.c.	9–16	Upper voice notes beamed in ms.
80	Vla	3	No accidental \sharp in ms.
85	Vl.c.	15–16	d in ms.
87	Vl1	12	a in ms.
101	Vl.c.	1	No accidental \sharp in ms.
101	Vl.c.	15	a in ms.
101	B.c.	8	a in ms.
105	B.c.	5	d in ms.
108	Vl.c.	1	Middle chord note c \sharp in ms.

Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Vl.c.	7	Dotted $\frac{1}{4}$ note in ms.
1	Vl1	1	Dotted $\frac{1}{8}$ note in ms.
2	Vl.c.	13	f \sharp in ms.
2	Vl.c.	21	No accidental b in ms.
3	Vl.c.	10	$\frac{1}{16}$ note in ms.
3	Vl.c.	15, 22	No accidental \sharp in ms.
5	Vl.c.	27	No accidental \sharp in ms.
6	Vl.c.	10	Note badly visible in ms.
6	Vl.c.	16–17, 19–20, 22–23, 25–26	$\frac{1}{32}$ notes in ms.
7	Vl.c.	2–3, 5–6, 8–9, 11–12	$\frac{1}{32}$ notes in ms.
7	Vl.c.	13	Dotted $\frac{1}{4}$ note in ms.
8	Vl.c.		All triplets are $\frac{1}{32}$ notes in ms.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
2	B.c.	1	No dot (?) in ms.
4	B.c.	1	No $\frac{1}{8}$ rest after note in ms.
7	B.c.	1–2	$\frac{1}{16}$ notes in ms.
16	Vla	1	g in ms.
49	Vl.c.		Section mark “Solo” in ms.
58	Vl1	6	d in ms.
78	Vl.c., VL1	3	No accidental b in ms.
84	Vl2	3	c \sharp in ms.
90	Vl.c.	3	No accidental b in ms.
97	Vl.c.	3–5	$\frac{1}{16}, \frac{1}{32}, \frac{1}{32}$ notes in ms.
111	Vl.c.	1–7	a, g, f \sharp , g, a, g, f \sharp in ms.
111–116	Vl.c.	3–5	$\frac{1}{32}$ triplet notes in ms.
112	Vl.c.	7	e in ms.
113	Vl.c.	6–7	e, d in ms.
123	B.c.	2	b in ms.
139–140	Vl2		Slur between bars in ms.