

[Christian?] Ræhs

[(1710–1786)]

Concerto. a. 6.

Violino Concertino

Violino Primo

Violino Secundo

Viola

Violoncello

&

Basso Continuo

(ca. 1755–1765)

NTNU Library, Norway, ms. Gunnerus XM 57

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 57”. 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 Reihs* (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.

Our edition 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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Concerto a 6

Del Sig^r Ræhs

Trondheim University Library, ms. Gunnerus XM 57

Allegro

[Christian?] Ræhs [(1710-1786)]

Violino Concertino

Violino Primo

Violino Secundo

Viola

Basso

Basso Continuo

5

VI C

VI1

VI2

Vla

Bs

B.c.

[p:]

[p:]

p:

[p:]

[p:]

1)

6

7

9 [Solo]

VI C

VI1

VI2

Vla

Bs

B.c.

VI C: Treble clef, key of D major. Measures 9-10: eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4). Measure 11: quarter rest, then a solo of eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4). Measures 12-13: quarter rest, then a solo of eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4). VI1, VI2, and Vla: Treble clef, key of D major. Measures 9-10: eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4). Measure 11: quarter rest, then a solo of eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4). Measures 12-13: quarter rest, then a solo of eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4). Bs: Bass clef, key of D major. Measures 9-10: eighth notes (D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3). Measure 11: quarter rest, then a solo of eighth notes (D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3). Measures 12-13: quarter rest, then a solo of eighth notes (D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3). B.c.: Bass clef, key of D major. Measures 9-10: eighth notes (D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3). Measure 11: quarter rest, then a solo of eighth notes (D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3). Measures 12-13: quarter rest, then a solo of eighth notes (D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3).

14

VI C

VI1

VI2

Vla

Bs

B.c.

VI C: Treble clef, key of D major. Measures 14-17: eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4). VI1, VI2, and Vla: Treble clef, key of D major. Measures 14-17: quarter rest, then a solo of eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4). Bs: Bass clef, key of D major. Measures 14-17: quarter rest, then a solo of eighth notes (D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3). B.c.: Bass clef, key of D major. Measures 14-17: eighth notes (D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3).

18

VI C

VI1

VI2

Vla

Bs

B.c.

6

6 3

6

6 7 4 3

6

22

VI C

VI1

VI2

Vla

Bs

B.c.

Tutti

9 8

6

7

27 Solo.

VI C

VI1

VI2

Vla

Bs

B.c.

6 7 3 6

31

VI C

VI1

VI2

Vla

Bs

B.c.

6 6 6 # 6 5 # 6 5 6 5

36 *Tutti*

VI C

VI1

VI2

Vla

Bs

B.c.

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

40

VI C

VI1

VI2

Vla

Bs

B.c.

[p:] *[p:]* *p:* *[p:]* *[p:]*

6 # 6 6 # 6 *[p:]* 6 # 6 6 # 6

44

Solo

VI C

VI1

VI2

Vla

Bs

B.c.

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

48

Solo

VI C

VI1

VI2

Vla

Bs

B.c.

7 5 6

52

VI C

VI1

VI2

Vla

Bs

B.c.

Measure 52: VI C (treble clef, key of D major) has a melodic line starting on D5, moving up stepwise with eighth-note patterns. VI1, VI2, Vla, and Bs are silent. B.c. (bass clef, key of D major) has a bass line starting on D3, moving up stepwise with eighth-note patterns. Fingerings 6 and 7 are indicated for the first two measures.

Measure 53: VI C continues the melodic line. VI1, VI2, Vla, and Bs are silent. B.c. continues the bass line. Fingerings 6 and 7 are indicated for the first two measures.

Measure 54: VI C continues the melodic line. VI1, VI2, Vla, and Bs are silent. B.c. continues the bass line.

55

VI C

VI1

VI2

Vla

Bs

B.c.

Measure 55: VI C continues the melodic line. VI1, VI2, Vla, and Bs are silent. B.c. continues the bass line. Fingering 6 is indicated for the first two measures.

Measure 56: VI C continues the melodic line. VI1, VI2, Vla, and Bs are silent. B.c. continues the bass line. Fingering 6 is indicated for the first two measures.

Measure 57: VI C continues the melodic line. VI1, VI2, Vla, and Bs are silent. B.c. continues the bass line. Fingering 6 is indicated for the first two measures.

58

VI C

VI1

VI2

Vla

Bs

B.c.

6 5 6 5 7 6 5 6 5

61

VI C

VI1

VI2

Vla

Bs

B.c.

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

65

VI C

VI I

VI 2

Vla

Bs

B.c.

6 6 6 6 5 6 5

5 3

5 3

6

[illegible]

73

Solo

VI C

VI1

VI2

Vla

Bs

B.c.

6
5

[6]

6

6 5 \sharp 7 \sharp
3

77

VI C

VI1

VI2

Vla

Bs

B.c.

6
5 \sharp —

#

#

7
#

6
5 —

81

VI C

VI1

VI2

Vla

Bs

B.c.

6 6 5 6 6#

85

VI C

VI1

VI2

Vla

Bs

B.c.

6 5 7 6 7 6 7 6 7 6 6 5

90 *Tutti*

VI C

VI1

VI2

Vla

Bs

B.c.

7 6 7 6 6 5 6 5 6

95 *Solo*

VI C

VI1

VI2

Vla

Bs

B.c.

7 7

[Tutti]

99

VI C

VI1

VI2

Vla

Bs

B.c.

7 7 6

103

VI C

VI1

VI2

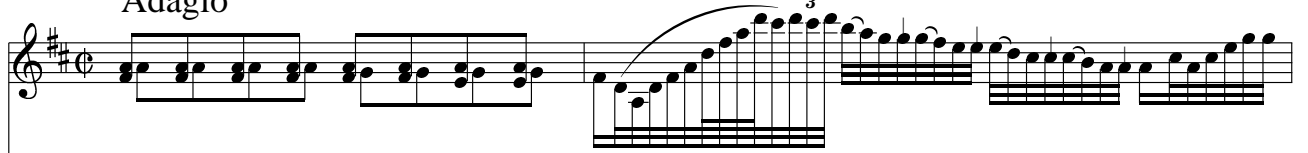
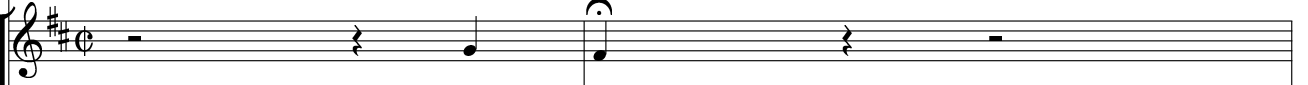
Vla

Bs

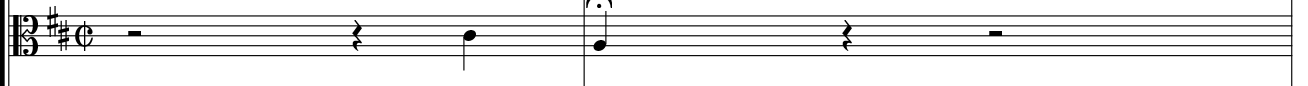
B.c.

7 7

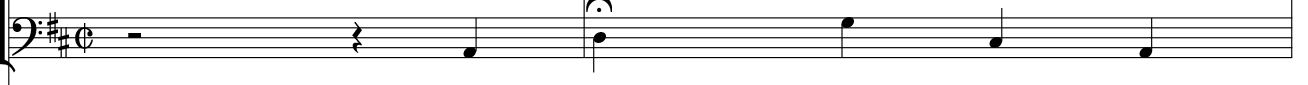
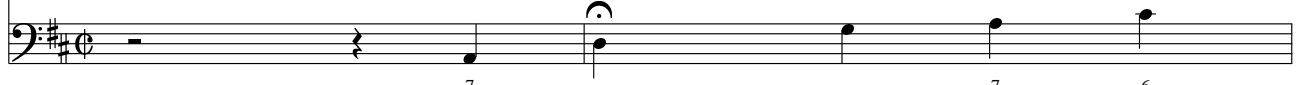
Adagio

Violino
ConcertinoViolino
PrimoViolino
Secundo

Viola



Basso

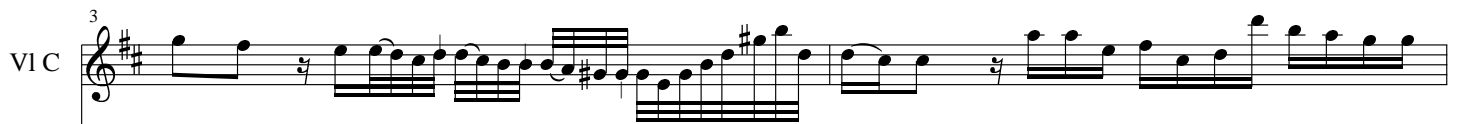
Basso
Continuo

7

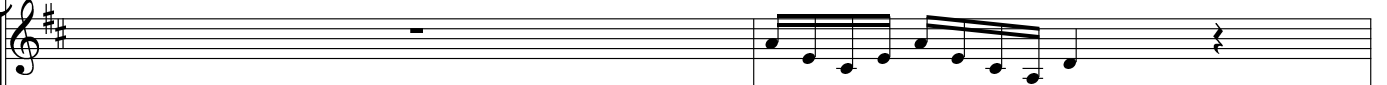
7

6

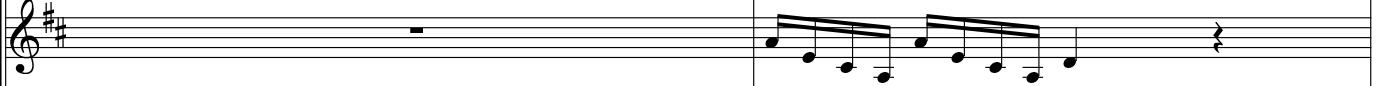
5



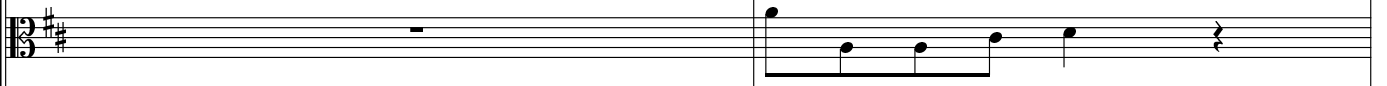
VI1



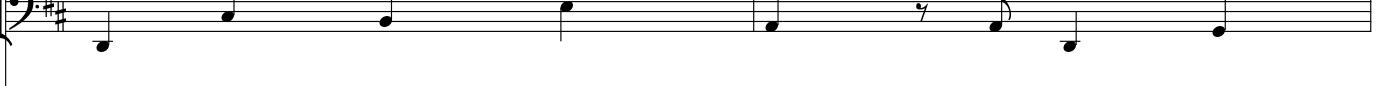
VI2



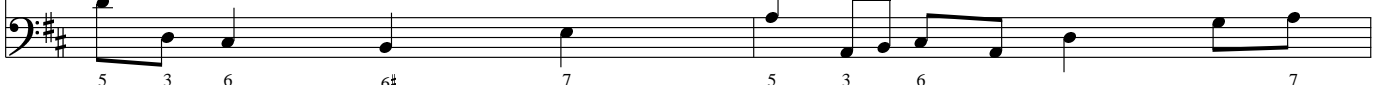
Vla



Bs



B.c.

5
4

3

6

6#

7

#

5

4

3

6

7

7

5 *Tutti* *Solo*

VI C

VI1

VI2

Vla

Bs

B.c.

7 6 6 5 4 2
6 6 7
4 3 6 5
4 3

Measure 5: VI C starts with a melodic line marked with a '5' and a triplet of eighth notes. VI1 and VI2 are silent. Vla has a simple bass line. Bs and B.c. have a walking bass line. Fingering is provided for the lower strings: 7 6 6 5 4 2 for B.c. and 6 6 7 4 3 for Bs.

Measure 6: VI C continues the melodic line. VI1 and VI2 have rests. Vla continues the bass line. Bs and B.c. continue the walking bass line.

Measure 7: VI C continues the melodic line. VI1 and VI2 have rests. Vla continues the bass line. Bs and B.c. continue the walking bass line.

8

VI C

VI1

VI2

Vla

Bs

B.c.

6 5 4
5 4 3 6 #
#

Measure 8: VI C starts with a melodic line marked with an '8' and a triplet of eighth notes. VI1 and VI2 are silent. Vla has a simple bass line. Bs and B.c. have a walking bass line. Fingering is provided for the lower strings: 6 5 4 for B.c. and 5 4 3 6 # for Bs.

Measure 9: VI C continues the melodic line. VI1 and VI2 have rests. Vla continues the bass line. Bs and B.c. continue the walking bass line.

Measure 10: VI C continues the melodic line. VI1 and VI2 have rests. Vla continues the bass line. Bs and B.c. continue the walking bass line.

VI C 10

VI1

VI2

Vla

Bs

B.c.

6 5

5 4

3

6

6

VI C 12

Tutti

VI1

VI2

Vla

Bs

B.c.

7

7

6 4

5 3

5 3

15

VI C

VI1

VI2

Vla

Bs

B.c.

6

6

6

17

VI C

VI1

VI2

Vla

Bs

B.c.

7

6 4

5 3

7

7

Vivace

Violino Concertino

Violino Primo

Violino Secondo

Viola

Basso

Basso Continuo

8

VI C

VI I

VI 2

Vla

Bs

B.c.

16 Solo

VI C

VI I

VI 2

Vla

Bs

B.c.

1 1 2 1 1 2 1 0 1

3 3 4 3 3 4 3 4 3

7 5 7 7 7 7 7 4 6 6

2

25

VI C

0

4

Tutti

3

3

VI1

VI2

Vla

Bs

B.c.

5 6 6 5 6 5 6 7 5

#

#

6 5

(1)

(1)

(1)

33

Solo

VI C

VI1

VI2

Vla

Bs

B.c.

6 5 # 6 6 5 6# # 7 6

42

VI C

VI1

VI2

Vla

Bs

B.c.

5 6 5 5 6

49

VI C

VI1

VI2

Vla

Bs

B.c.

6 6 6 6 6 6

56

VI C

VI1

VI2

Vla

Bs

B.c.

6 5 6 # # # # 6 6 #

63

VI C

VI1

VI2

Vla

Bs

B.c.

6

#

6

#

6

72

VI C

VI1

VI2

Vla

Bs

B.c.

6

#

6

4

5

#

6

5

#

#

80 *Tutti*

VI C

VI1

VI2

Vla

Bs

B.c.

6 7

88 *[Solo]*

VI C

VI1

VI2

Vla

Bs

B.c.

6 6 6 6 5 4

96

VI C

VI1

VI2

Vla

Bs

B.c.

5 6 # 6 5 6 5 5 4 3

102

VI C

VI1

VI2

Vla

Bs

B.c.

5 9/3 8 9/3 8 9/3 8/6 7/3 7

108

VI C

VI1

VI2

Vla

Bs

B.c.

7 7 5 4 4 4 4 5 4 5 4

118

[Tutti]

VI C

VI1

VI2

Vla

Bs

B.c.

5 7 6 7 4

3 3

126

VI C

VI1

VI2

Vla

Bs

B.c.

#

#

#

#

6
5

133

VI C

VI1

VI2

Vla

Bs

B.c.

Solo

7

6
5

141

VI C

VI1

VI2

Vla

Bs

B.c.

6
5#

148

VI C

VI1

VI2

Vla

Bs

B.c.

Tasto Solo

6
5

#

6
5

5

#

6
5

155

VI C

VI1





VI2

Vla

Bs

B.c.

VI C: Treble clef, key of D major. Measures 155-159 contain a continuous sixteenth-note pattern: D4-E4-F#4-G4-A4-B4-C5-D5-E5-F#5-G5-A5-B5-C6-D6-E6-F#6-G6-A6-B6-C7-D7-E7-F#7-G7-A7-B7-C8-D8-E8-F#8-G8-A8-B8-C9-D9-E9-F#9-G9-A9-B9-C10-D10-E10-F#10-G10-A10-B10-C11-D11-E11-F#11-G11-A11-B11-C12-D12-E12-F#12-G12-A12-B12-C13-D13-E13-F#13-G13-A13-B13-C14-D14-E14-F#14-G14-A14-B14-C15-D15-E15-F#15-G15-A15-B15-C16-D16-E16-F#16-G16-A16-B16-C17-D17-E17-F#17-G17-A17-B17-C18-D18-E18-F#18-G18-A18-B18-C19-D19-E19-F#19-G19-A19-B19-C20-D20-E20-F#20-G20-A20-B20-C21-D21-E21-F#21-G21-A21-B21-C22-D22-E22-F#22-G22-A22-B22-C23-D23-E23-F#23-G23-A23-B23-C24-D24-E24-F#24-G24-A24-B24-C25-D25-E25-F#25-G25-A25-B25-C26-D26-E26-F#26-G26-A26-B26-C27-D27-E27-F#27-G27-A27-B27-C28-D28-E28-F#28-G28-A28-B28-C29-D29-E29-F#29-G29-A29-B29-C30-D30-E30-F#30-G30-A30-B30-C31-D31-E31-F#31-G31-A31-B31-C32-D32-E32-F#32-G32-A32-B32-C33-D33-E33-F#33-G33-A33-B33-C34-D34-E34-F#34-G34-A34-B34-C35-D35-E35-F#35-G35-A35-B35-C36-D36-E36-F#36-G36-A36-B36-C37-D37-E37-F#37-G37-A37-B37-C38-D38-E38-F#38-G38-A38-B38-C39-D39-E39-F#39-G39-A39-B39-C40-D40-E40-F#40-G40-A40-B40-C41-D41-E41-F#41-G41-A41-B41-C42-D42-E42-F#42-G42-A42-B42-C43-D43-E43-F#43-G43-A43-B43-C44-D44-E44-F#44-G44-A44-B44-C45-D45-E45-F#45-G45-A45-B45-C46-D46-E46-F#46-G46-A46-B46-C47-D47-E47-F#47-G47-A47-B47-C48-D48-E48-F#48-G48-A48-B48-C49-D49-E49-F#49-G49-A49-B49-C50-D50-E50-F#50-G50-A50-B50-C51-D51-E51-F#51-G51-A51-B51-C52-D52-E52-F#52-G52-A52-B52-C53-D53-E53-F#53-G53-A53-B53-C54-D54-E54-F#54-G54-A54-B54-C55-D55-E55-F#55-G55-A55-B55-C56-D56-E56-F#56-G56-A56-B56-C57-D57-E57-F#57-G57-A57-B57-C58-D58-E58-F#58-G58-A58-B58-C59-D59-E59-F#59-G59-A59-B59-C60-D60-E60-F#60-G60-A60-B60-C61-D61-E61-F#61-G61-A61-B61-C62-D62-E62-F#62-G62-A62-B62-C63-D63-E63-F#63-G63-A63-B63-C64-D64-E64-F#64-G64-A64-B64-C65-D65-E65-F#65-G65-A65-B65-C66-D66-E66-F#66-G66-A66-B66-C67-D67-E67-F#67-G67-A67-B67-C68-D68-E68-F#68-G68-A68-B68-C69-D69-E69-F#69-G69-A69-B69-C70-D70-E70-F#70-G70-A70-B70-C71-D71-E71-F#71-G71-A71-B71-C72-D72-E72-F#72-G72-A72-B72-C73-D73-E73-F#73-G73-A73-B73-C74-D74-E74-F#74-G74-A74-B74-C75-D75-E75-F#75-G75-A75-B75-C76-D76-E76-F#76-G76-A76-B76-C77-D77-E77-F#77-G77-A77-B77-C78-D78-E78-F#78-G78-A78-B78-C79-D79-E79-F#79-G79-A79-B79-C80-D80-E80-F#80-G80-A80-B80-C81-D81-E81-F#81-G81-A81-B81-C82-D82-E82-F#82-G82-A82-B82-C83-D83-E83-F#83-G83-A83-B83-C84-D84-E84-F#84-G84-A84-B84-C85-D85-E85-F#85-G85-A85-B85-C86-D86-E86-F#86-G86-A86-B86-C87-D87-E87-F#87-G87-A87-B87-C88-D88-E88-F#88-G88-A88-B88-C89-D89-E89-F#89-G89-A89-B89-C90-D90-E90-F#90-G90-A90-B90-C91-D91-E91-F#91-G91-A91-B91-C92-D92-E92-F#92-G92-A92-B92-C93-D93-E93-F#93-G93-A93-B93-C94-D94-E94-F#94-G94-A94-B94-C95-D95-E95-F#95-G95-A95-B95-C96-D96-E96-F#96-G96-A96-B96-C97-D97-E97-F#97-G97-A97-B97-C98-D98-E98-F#98-G98-A98-B98-C99-D99-E99-F#99-G99-A99-B99-C100-D100-E100-F#100-G100-A100-B100-C101-D101-E101-F#101-G101-A101-B101-C102-D102-E102-F#102-G102-A102-B102-C103-D103-E103-F#103-G103-A103-B103-C104-D104-E104-F#104-G104-A104-B104-C105-D105-E105-F#105-G105-A105-B105-C106-D106-E106-F#106-G106-A106-B106-C107-D107-E107-F#107-G107-A107-B107-C108-D108-E108-F#108-G108-A108-B108-C109-D109-E109-F#109-G109-A109-B109-C110-D110-E110-F#110-G110-A110-B110-C111-D111-E111-F#111-G111-A111-B111-C112-D112-E112-F#112-G112-A112-B112-C113-D113-E113-F#113-G113-A113-B113-C114-D114-E114-F#114-G114-A114-B114-C115-D115-E115-F#115-G115-A115-B115-C116-D116-E116-F#116-G116-A116-B116-C117-D117-E117-F#117-G117-A117-B117-C118-D118-E118-F#118-G118-A118-B118-C119-D119-E119-F#119-G119-A119-B119-C120-D120-E120-F#120-G120-A120-B120-C121-D121-E121-F#121-G121-A121-B121-C122-D122-E122-F#122-G122-A122-B122-C123-D123-E123-F#123-G123-A123-B123-C124-D124-E124-F#124-G124-A124-B124-C125-D125-E125-F#125-G125-A125-B125-C126-D126-E126-F#126-G126-A126-B126-C127-D127-E127-F#127-G127-A127-B127-C128-D128-E128-F#128-G128-A128-B128-C129-D129-E129-F#129-G129-A129-B129-C130-D130-E130-F#130-G130-A130-B130-C131-D131-E131-F#131-G131-A131-B131-C132-D132-E132-F#132-G132-A132-B132-C133-D133-E133-F#133-G133-A133-B133-C134-D134-E134-F#134-G134-A134-B134-C135-D135-E135-F#135-G135-A135-B135-C136-D136-E136-F#136-G136-A136-B136-C137-D137-E137-F#137-G137-A137-B137-C138-D138-E138-F#138-G138-A138-B138-C139-D139-E139-F#139-G139-A139-B139-C140-D140-E140-F#140-G140-A140-B140-C141-D141-E141-F#141-G141-A141-B141-C142-D142-E142-F#142-G142-A142-B142-C143-D143-E143-F#143-G143-A143-B143-C144-D144-E144-F#144-G144-A144-B144-C145-D145-E145-F#145-G145-A145-B145-C146-D146-E146-F#146-G146-A146-B146-C147-D147-E147-F#147-G147-A147-B147-C148-D148-E148-F#148-G148-A148-B148-C149-D149-E149-F#149-G149-A149-B149-C150-D150-E150-F#150-G150-A150-B150-C151-D151-E151-F#151-G151-A151-B151-C152-D152-E152-F#152-G152-A152-B152-C153-D153-E153-F#153-G153-A153-B153-C154-D154-E154-F#154-G154-A154-B154-C155-D155-E155-F#155-G155-A155-B155-C156-D156-E156-F#156-G156-A156-B156-C157-D157-E157-F#157-G157-A157-B157-C158-D158-E158-F#158-G158-A158-B158-C159-D159-E159-F#159-G159-A159-B159-C160-D160-E160-F#160-G160-A160-B160-C161-D161-E161-F#161-G161-A161-B161-C162-D162-E162-F#162-G162-A16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- 1)  is a short-cut notation for alternating notes: 
- 2)  is a short-cut notation for alternating notes: 

Critical notes:

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
4	B.c.	4	a in ms.
19	Vl.c.	4–5,9–10	$\frac{1}{32}$ notes in ms.
28	Vl.c.	4–5,9–10	$\frac{1}{32}$ notes in ms.
29	Vl.c.	3	No dot at $\frac{1}{16}$ note in ms.
29	Vl.c.	4–5	$\frac{1}{32}$ notes in ms.
38	Vl2	6–10	Slur from note 6–8 in ms.
38	Vl2	11	g# in ms.
39	Vl2	6–10	Slur from note 6–8 in ms.
47	Vla	5	b in ms.
73	Vl2	3	Accidental # missing in ms.
74	Vl2	6	a in ms.
94	Vla	2	a in ms.
94	B.c.	2	a in ms.
94	Vla	3	b in ms.

Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
9	Vl.c.	8	Accidental # missing in ms.
9	Vl.c.	25	Accidental b missing in ms.
9	Bs	1	Accidental # in ms.

Vivace

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
68	Vl.c.	1	No dots on lower chord notes in ms.
80	Vl.c.	5	Accidental # missing in ms.
96	Vl.c.	1	Lower chord note e in ms.
122–123	B.c.		ms. damaged, bars reconstructed from Basso part.
122–122	Vcl	1	Indistinct mark above note in ms.
125	Vl1	1	Accidental b missing in ms.
145	Vl.c.	6	Accidental # missing in ms.
149	Vl2	6	Accidental # in ms.
166	Vl2	1	a in ms.