

[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 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<sub>E</sub>X (see the T<sub>E</sub>X 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](ftp://ftp.adfa.edu.au/pub/postscript/Qs_README.html)) for collecting and merging MUP- and T<sub>E</sub>X pages.

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# Concerto â 6

Del Sig<sup>r</sup> Ræhs

Trondheim University Library, ms. Gunnerus XM 55

Allegro

[Christian?] Ræhs [(1710-1786)]

Violino  
Concertino

Violino  
Primo

Violino  
Secundo

Viola

Violoncello

Basso  
Continuo

5

VI C

VI I

VI 2

Vla

Vcl

B.c.

10 Solo

VI C

VI1

VI2

Vla

Vcl

B.c.

*piano*

Detailed description: This system contains measures 10 through 15. The VI C part features a solo melody starting on a quarter note, followed by eighth-note chords. The VI1 and VI2 parts are silent, indicated by whole rests. The Vla and Vcl parts are also silent, indicated by whole rests. The B.c. (Bassoon) part provides a piano accompaniment, starting with a quarter note and followed by eighth-note patterns. The tempo marking 'piano' is placed below the first measure of the B.c. part.

16

VI C

VI1

VI2

Vla

Vcl

B.c.

Detailed description: This system contains measures 16 through 21. The VI C part continues the solo melody with eighth-note chords. The VI1 and VI2 parts are silent, indicated by whole rests. The Vla and Vcl parts are also silent, indicated by whole rests. The B.c. part continues the piano accompaniment with eighth-note patterns. The tempo marking 'piano' is not repeated in this system.

22

V1 C

V11

V12

Vla

Vcl

B.c.

28

VI C

1)

VI1

VI2

Vla

Vcl

B.c.

33

VI C

VI1

VI2

Vla

Vcl

B.c.

38

VI C

VI1

VI2

Vla

Vcl

B.c.

43

VI C

VI1

VI2

Vla

Vcl

B.c.

48

VI C

VI1

VI2

Vla

Vcl

B.c.

52

VI C

VI1

VI2

Vla

Vcl

B.c.

VI C: Treble clef, key signature of two sharps (F# and C#). Measures 52-54 contain a continuous arpeggiated pattern of sixteenth notes.

VI1: Treble clef, key signature of two sharps. Measures 52-54 are silent.

VI2: Treble clef, key signature of two sharps. Measures 52-54 are silent.

Vla: Bass clef, key signature of two sharps. Measures 52-54 are silent.

Vcl: Bass clef, key signature of two sharps. Measures 52-54 are silent.

B.c.: Bass clef, key signature of two sharps. Measures 52-54 contain a rhythmic pattern: eighth notes, quarter notes, and eighth notes with rests.

55

VI C

VI1

VI2

Vla

Vcl

B.c.

VI C: Treble clef, key signature of two sharps. Measures 55-57 continue the arpeggiated pattern from measure 52.

VI1: Treble clef, key signature of two sharps. Measures 55-57 are silent.

VI2: Treble clef, key signature of two sharps. Measures 55-57 are silent.

Vla: Bass clef, key signature of two sharps. Measures 55-57 are silent.

Vcl: Bass clef, key signature of two sharps. Measures 55-57 are silent.

B.c.: Bass clef, key signature of two sharps. Measures 55-57 continue the rhythmic pattern from measure 52.



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*

*p:* *f:*

65 Solo

VI C

1)

VI1

VI2

Vla

Vcl

B.c.

69

VI C

VI1

VI2

Vla

Vcl

B.c.

73

VI C

VI1

VI2

Vla

Vcl

B.c.

VI C: Treble clef, key of D major. Measures 73-76. Measure 73: continuous sixteenth-note pattern. Measure 74: continuous sixteenth-note pattern. Measure 75: continuous sixteenth-note pattern. Measure 76: continuous sixteenth-note pattern.

VI1: Treble clef, key of D major. Measures 73-76. Measure 73: whole rest. Measure 74: whole rest. Measure 75: continuous sixteenth-note pattern. Measure 76: continuous sixteenth-note pattern.

VI2: Treble clef, key of D major. Measures 73-76. Measure 73: whole rest. Measure 74: whole rest. Measure 75: continuous sixteenth-note pattern. Measure 76: continuous sixteenth-note pattern.

Vla: Bass clef, key of D major. Measures 73-76. Measure 73: whole rest. Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole note D4.

Vcl: Bass clef, key of D major. Measures 73-76. Measure 73: whole rest. Measure 74: whole rest. Measure 75: whole rest. Measure 76: whole note D3.

B.c.: Bass clef, key of D major. Measures 73-76. Measure 73: eighth-note pattern. Measure 74: eighth-note pattern. Measure 75: eighth-note pattern. Measure 76: eighth-note pattern.

77

VI C

VI1

VI2

Vla

Vcl

B.c.

VI C: Treble clef, key of D major. Measures 77-80. Measure 77: continuous sixteenth-note pattern. Measure 78: continuous sixteenth-note pattern. Measure 79: continuous sixteenth-note pattern. Measure 80: continuous sixteenth-note pattern.

VI1: Treble clef, key of D major. Measures 77-80. Measure 77: continuous sixteenth-note pattern. Measure 78: continuous sixteenth-note pattern. Measure 79: continuous sixteenth-note pattern. Measure 80: continuous sixteenth-note pattern.

VI2: Treble clef, key of D major. Measures 77-80. Measure 77: continuous sixteenth-note pattern. Measure 78: continuous sixteenth-note pattern. Measure 79: continuous sixteenth-note pattern. Measure 80: continuous sixteenth-note pattern.

Vla: Bass clef, key of D major. Measures 77-80. Measure 77: eighth-note pattern. Measure 78: eighth-note pattern. Measure 79: eighth-note pattern. Measure 80: eighth-note pattern.

Vcl: Bass clef, key of D major. Measures 77-80. Measure 77: eighth-note pattern. Measure 78: eighth-note pattern. Measure 79: eighth-note pattern. Measure 80: eighth-note pattern.

B.c.: Bass clef, key of D major. Measures 77-80. Measure 77: eighth-note pattern. Measure 78: eighth-note pattern. Measure 79: eighth-note pattern. Measure 80: eighth-note pattern.

*p:* *f:* *p.*

81

VI C

VI1

VI2

Vla

Vcl

B.c.

85

VI C

VI1

VI2

Vla

Vcl

B.c.

89

VI C

VI1

VI2

Vla

Vcl

B.c.

*p.*

VI C: Treble clef, F# key signature. Measures 89-93 show a melodic line with eighth and sixteenth notes.

VI1: Treble clef, F# key signature. Measures 89-93 show a melodic line with eighth and sixteenth notes.

VI2: Treble clef, F# key signature. Measures 89-93 show a melodic line with eighth and sixteenth notes.

Vla: Alto clef, F# key signature. Measures 89-93 show a melodic line with eighth and sixteenth notes.

Vcl: Bass clef, F# key signature. Measures 89-93 show a melodic line with eighth and sixteenth notes.

B.c.: Bass clef, F# key signature. Measures 89-93 show a melodic line with eighth and sixteenth notes. A dynamic marking *p.* is present at the end of measure 93.

94

VI C

VI1

VI2

Vla

Vcl

B.c.

VI C: Treble clef, F# key signature. Measures 94-98 show a melodic line with eighth and sixteenth notes.

VI1: Treble clef, F# key signature. Measures 94-98 show a melodic line with eighth and sixteenth notes.

VI2: Treble clef, F# key signature. Measures 94-98 show a melodic line with eighth and sixteenth notes.

Vla: Alto clef, F# key signature. Measures 94-98 show a melodic line with eighth and sixteenth notes.

Vcl: Bass clef, F# key signature. Measures 94-98 show a melodic line with eighth and sixteenth notes.

B.c.: Bass clef, F# key signature. Measures 94-98 show a melodic line with eighth and sixteenth notes. A dynamic marking *p.* is present at the end of measure 98.

99

VI C

VI1

VI2

Vla

Vcl

B.c.

104

VI C

VI1

VI2

Vla

Vcl

B.c.

## Adagio

Violino  
ConcertinoViolino  
PrimoViolino  
Secundo

Viola

Violoncello

Basso  
Continuo

VI C

VI I

VI 2

Vla

Vcl

B.c.

5

VI C

VI1

VI2

Vla

Vcl

B.c.

VI C: Treble clef, key of D major. Measure 5 starts with a five-measure rest, then a melodic line of sixteenth notes with slurs. Measure 6 continues the melodic line. VI1, VI2, Vla, and Vcl are silent. B.c.: Bass clef, key of D major. Measure 5 has a half note D2, quarter note E2, quarter note F#2. Measure 6 has a half note G#2, quarter note A2, quarter note B2.

7

VI C

VI1

VI2

Vla

Vcl

B.c.

VI C: Treble clef, key of D major. Measure 7 continues the melodic line with triplets. Measure 8 continues the melodic line with triplets. VI1, VI2, Vla, and Vcl are silent. B.c.: Bass clef, key of D major. Measure 7 has a half note D2, quarter note E2, quarter note F#2. Measure 8 has a half note G#2, quarter note A2, quarter note B2.



## Grave

9

VI C

VI1

VI2

Vla

Vcl

B.c.

3

3

## Adagio

11

VI C

VI1

VI2

Vla

Vcl

B.c.

3

13

VI C

VI1

VI2

Vla

Vcl

B.c.

15

VI C

VI1

VI2

Vla

Vcl

B.c.

## Allegro

Violino Concertino

Violino Primo

Violino Secondo

Viola

Violoncello

Basso Continuo

9 Solo

Vi C

Vi I

Vi II

Vla

Vcl

B.c.

16 Tutti

VI C

VI1

VI2

Vla

Vcl

B.c.

24

[Solo]

VI C

VI1

VI2

Vla

Vcl

B.c.

32

32

VI C

VI1

VI2

Vla

Vcl

B.c.

VI C: Treble clef, key signature of two sharps (F# and C#). Measures 32-39 contain a complex rhythmic pattern with many beamed notes.

VI1: Treble clef, key signature of two sharps. Measures 32-39 are empty.

VI2: Treble clef, key signature of two sharps. Measures 32-39 are empty.

Vla: Bass clef, key signature of two sharps. Measures 32-39 are empty.

Vcl: Bass clef, key signature of two sharps. Measures 32-39 are empty.

B.c.: Bass clef, key signature of two sharps. Measures 32-39 contain a simple bass line with eighth notes and rests.

40

VI C

VI1

VI2

Vla

Vcl

B.c.

VI C: Treble clef, key signature of two sharps (F# and C#). Measures 40-47 contain a complex rhythmic pattern with many beamed notes.

VI1: Treble clef, key signature of two sharps. Measures 40-47 are empty.

VI2: Treble clef, key signature of two sharps. Measures 40-47 are empty.

Vla: Bass clef, key signature of two sharps. Measures 40-47 are empty.

Vcl: Bass clef, key signature of two sharps. Measures 40-47 are empty.

B.c.: Bass clef, key signature of two sharps. Measures 40-47 contain a simple bass line with eighth notes and rests.

48 **Tutti**

VI C

VI1

VI2

Vla

Vcl

B.c.

56 **Solo**

VI C

VI1

VI2

Vla

Vcl

B.c.

64 [Tutti]

VI C

VI1

VI2

Vla

Vcl

B.c.

72

VI C

VI1

VI2

Vla

Vcl

B.c.

80

Solo

Violin I (VI C) and Violin II (VI1) parts feature melodic lines with triplets and slurs. The Violoncello (Vcl) and Double Bass (B.c.) parts provide harmonic support with a steady eighth-note pattern. The Bassoon (Vla) part is mostly silent, with a few notes in the final measure.

88

In this section, the Violin I (VI C) part continues with a melodic line, while the Violoncello (Vcl) and Double Bass (B.c.) parts provide a steady eighth-note pattern. The Violin II (VI1) and Bassoon (Vla) parts are mostly silent, with a few notes in the final measure.



96

VI C

2)

VI1

VI2

Vla

Vcl

B.c.

104

VI C

3

3

3

VI1

VI2

Vla

Vcl

B.c.

112

VI C

VI1

VI2

Vla

Vcl

B.c.

*simile*

Measures 112-119. The Violin I part features a continuous eighth-note triplet pattern. The Violin II, Viola, and Violoncello parts are silent. The Bassoon part plays a rhythmic pattern of eighth notes with rests.

120

VI C

VI1

VI2

Vla

Vcl

B.c.

Measures 120-126. The Violin I part continues with the eighth-note triplet pattern. The Violin II, Viola, and Violoncello parts remain silent. The Bassoon part continues with a rhythmic pattern of eighth notes and rests.

127

VI C

VI1

VI2

Vla

Vcl

B.c.

[Tutti]

135

VI C

VI1

VI2

Vla

Vcl

B.c.

- 1)

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 $\flat$ 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 $\flat$ in ms.
84	Vl2	3	c $\sharp$ in ms.
90	Vl.c.	3	No accidental $\flat$ 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.