[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

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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 TEX (see the TEX 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 TEX 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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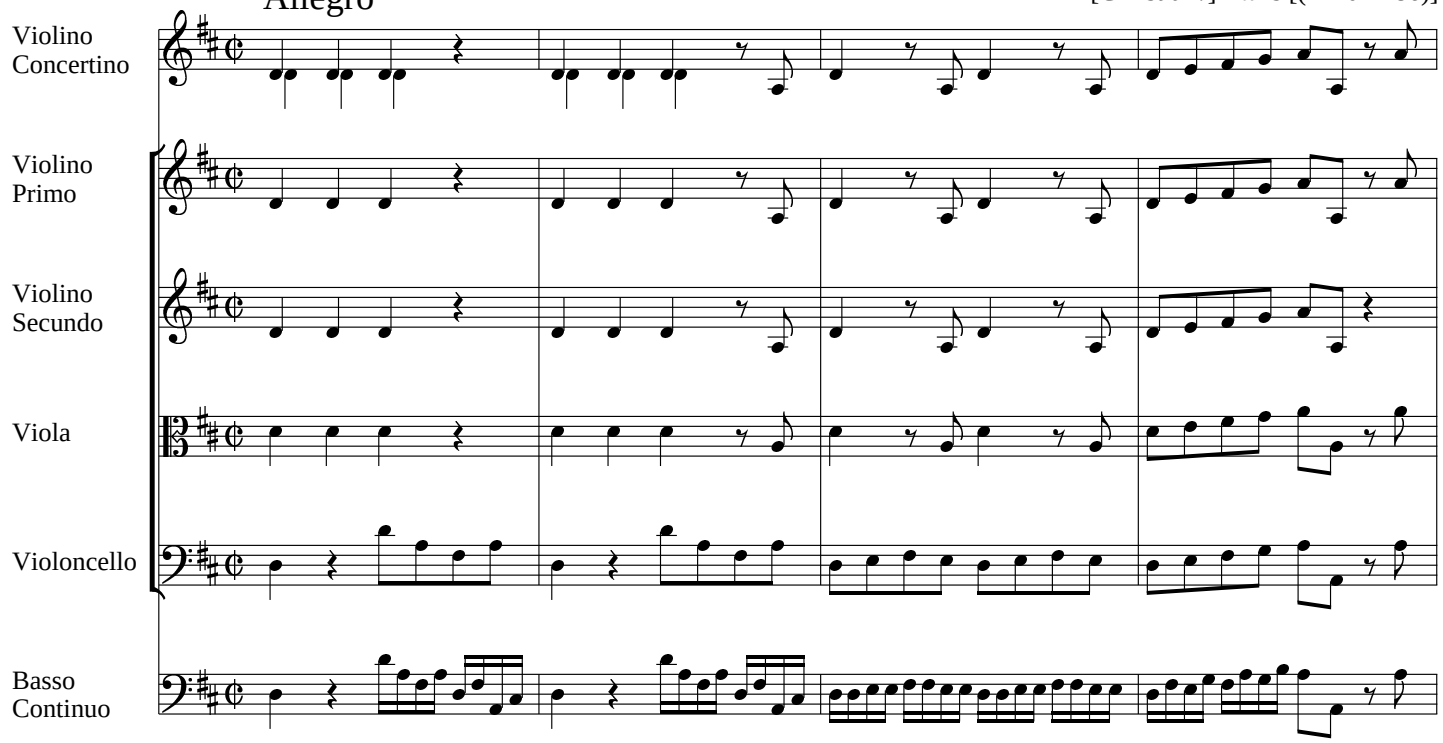
Concerto â 6

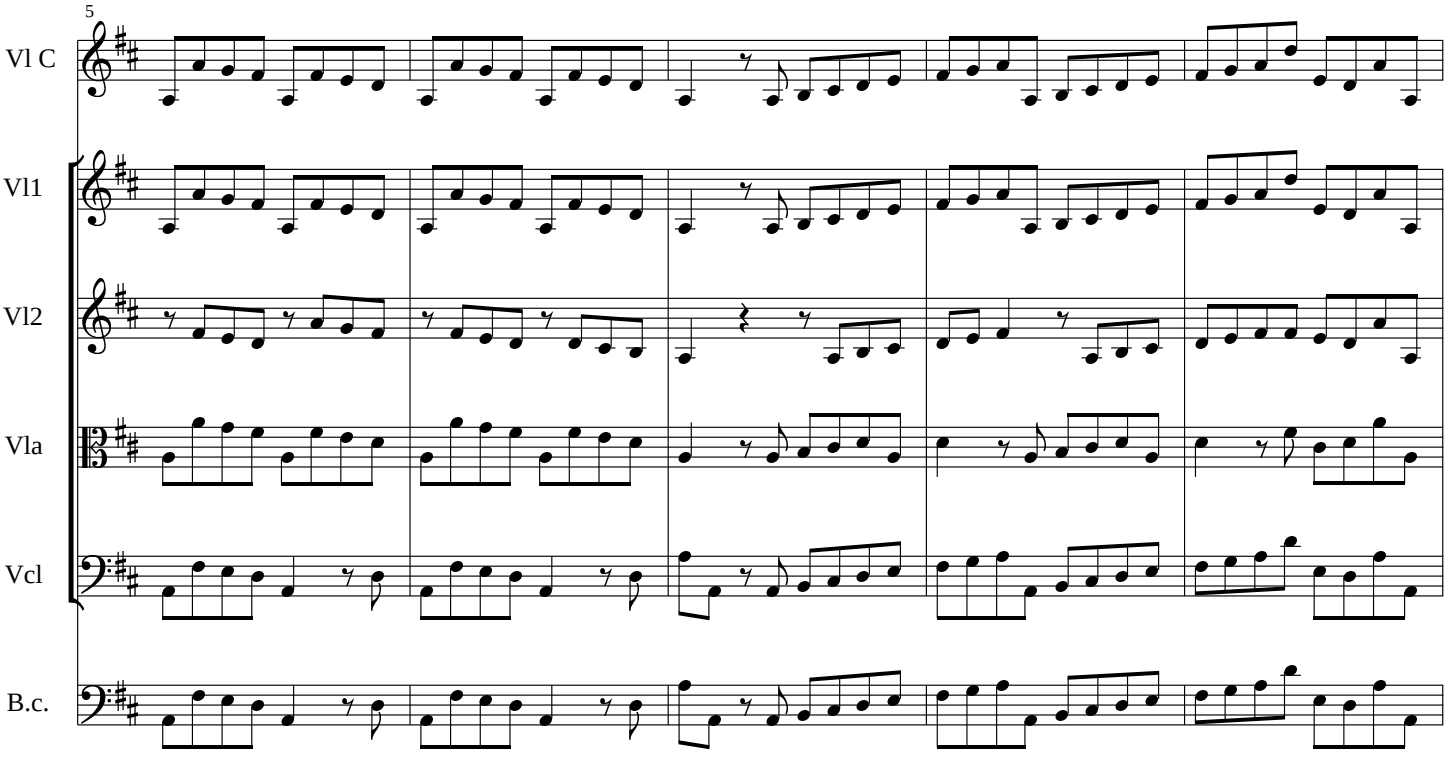
Del Sigr Ræhs

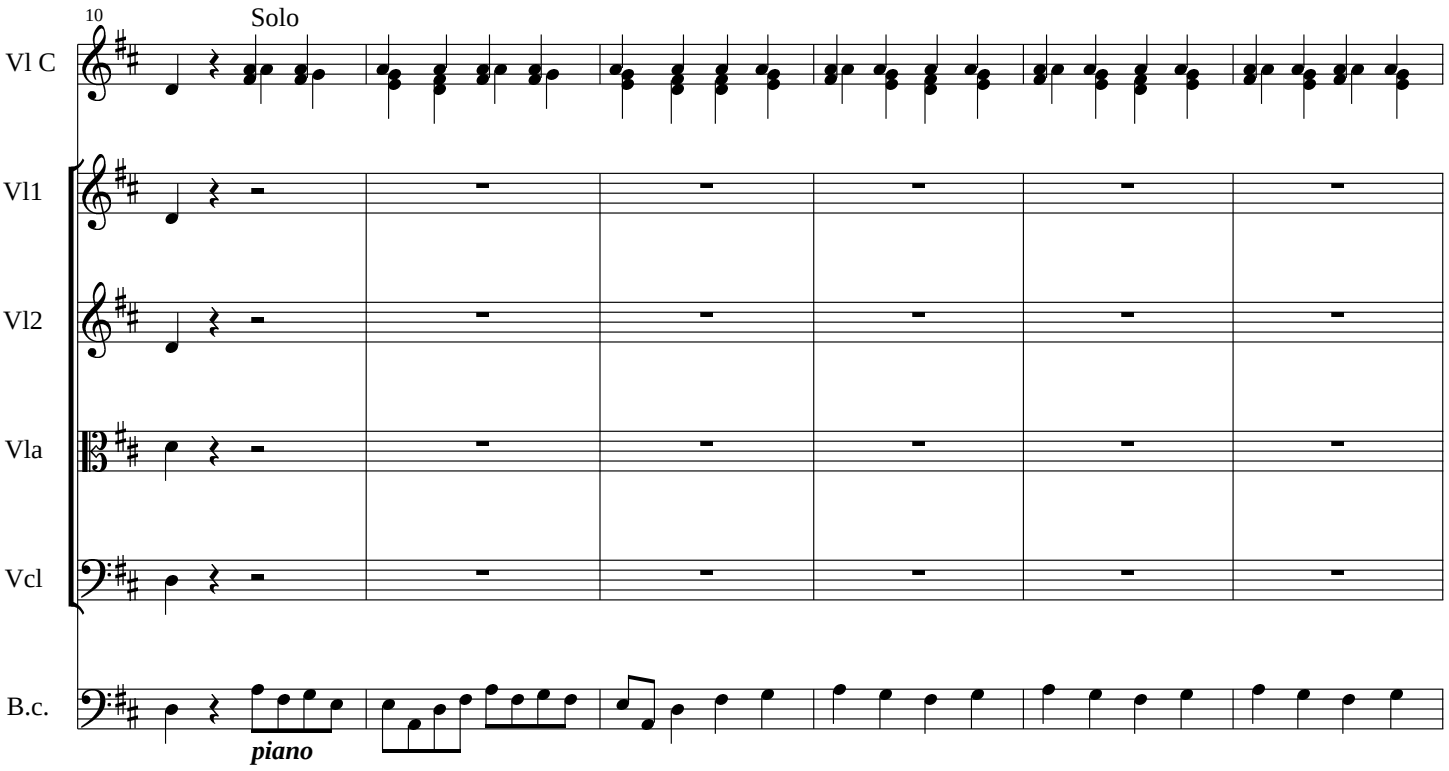
Trondheim University Library, ms. Gunnerus XM 55

Allegro

[Christian?] Ræhs [(1710-1786)]



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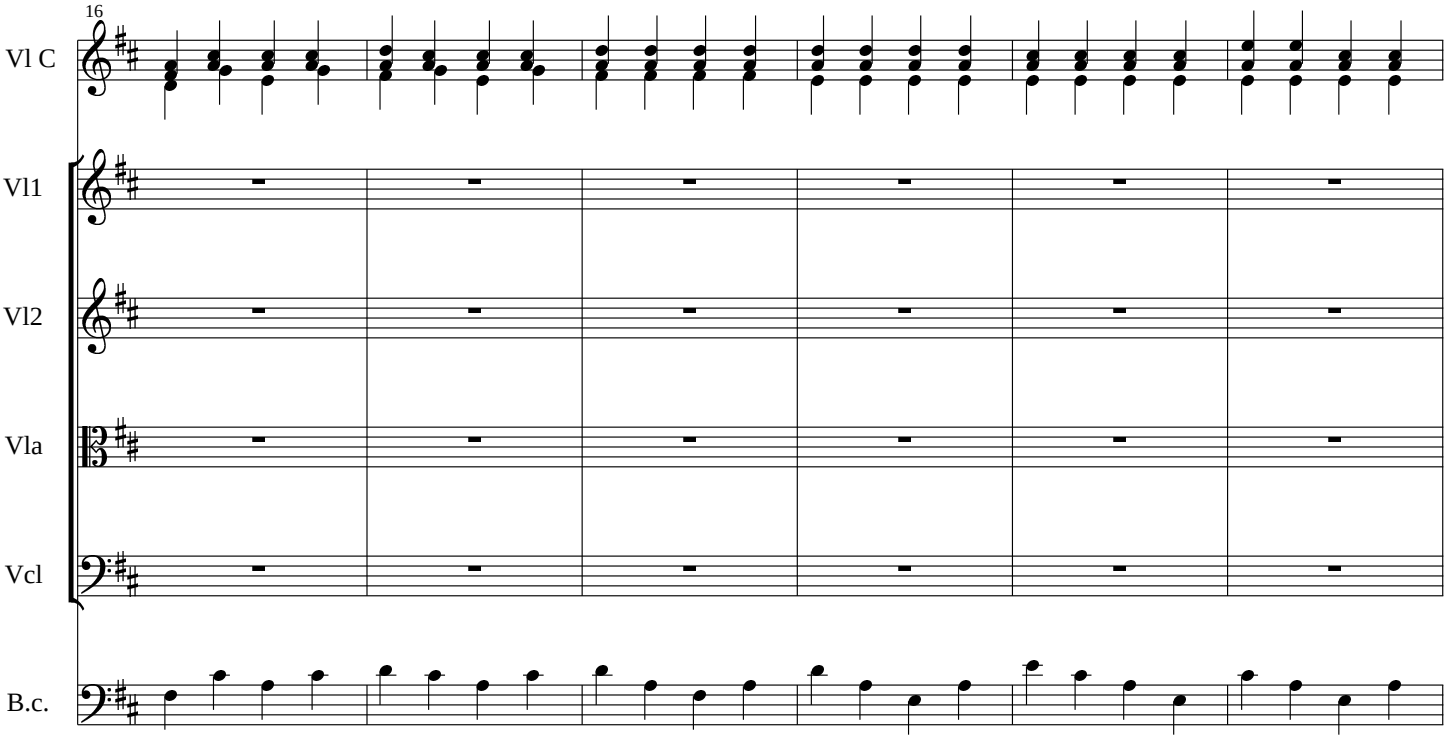
Solo
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
piano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Vl1
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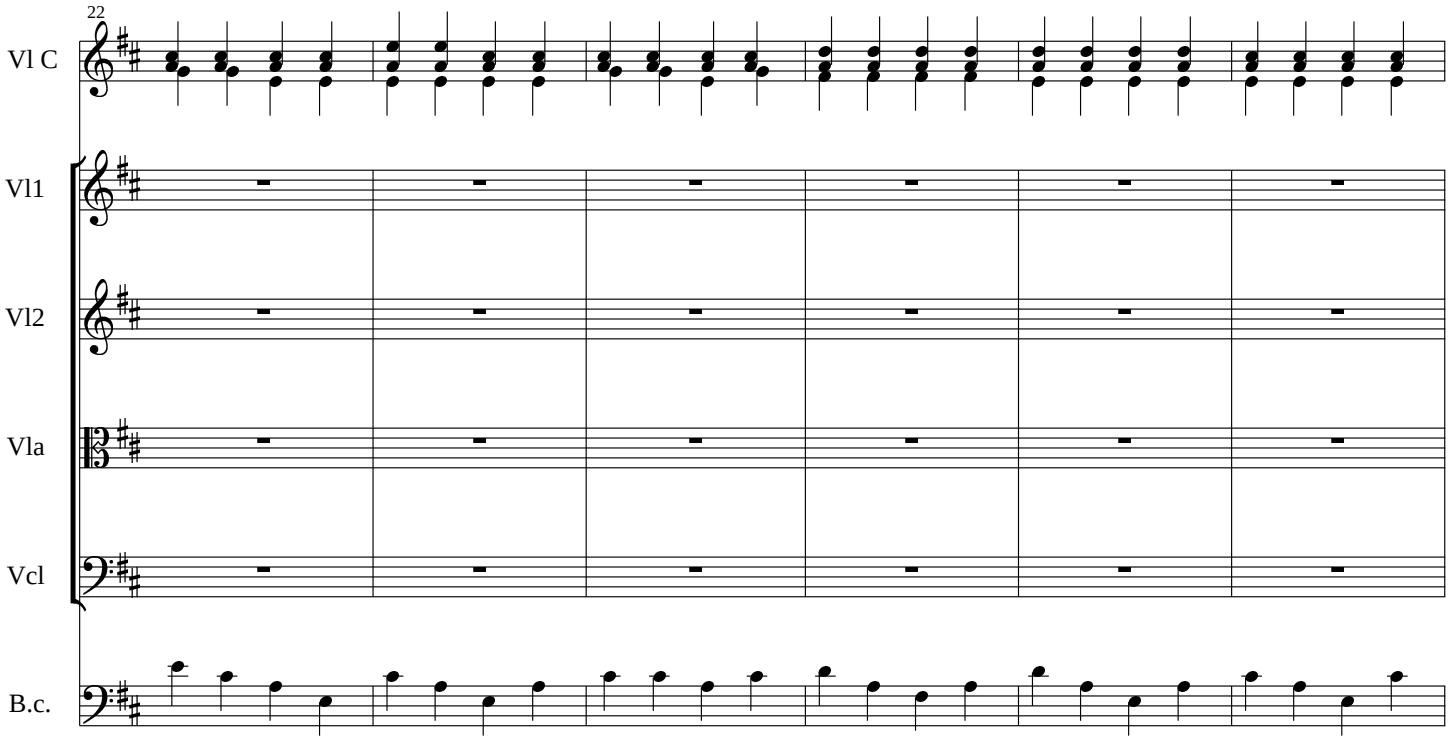
Vcl
B.c.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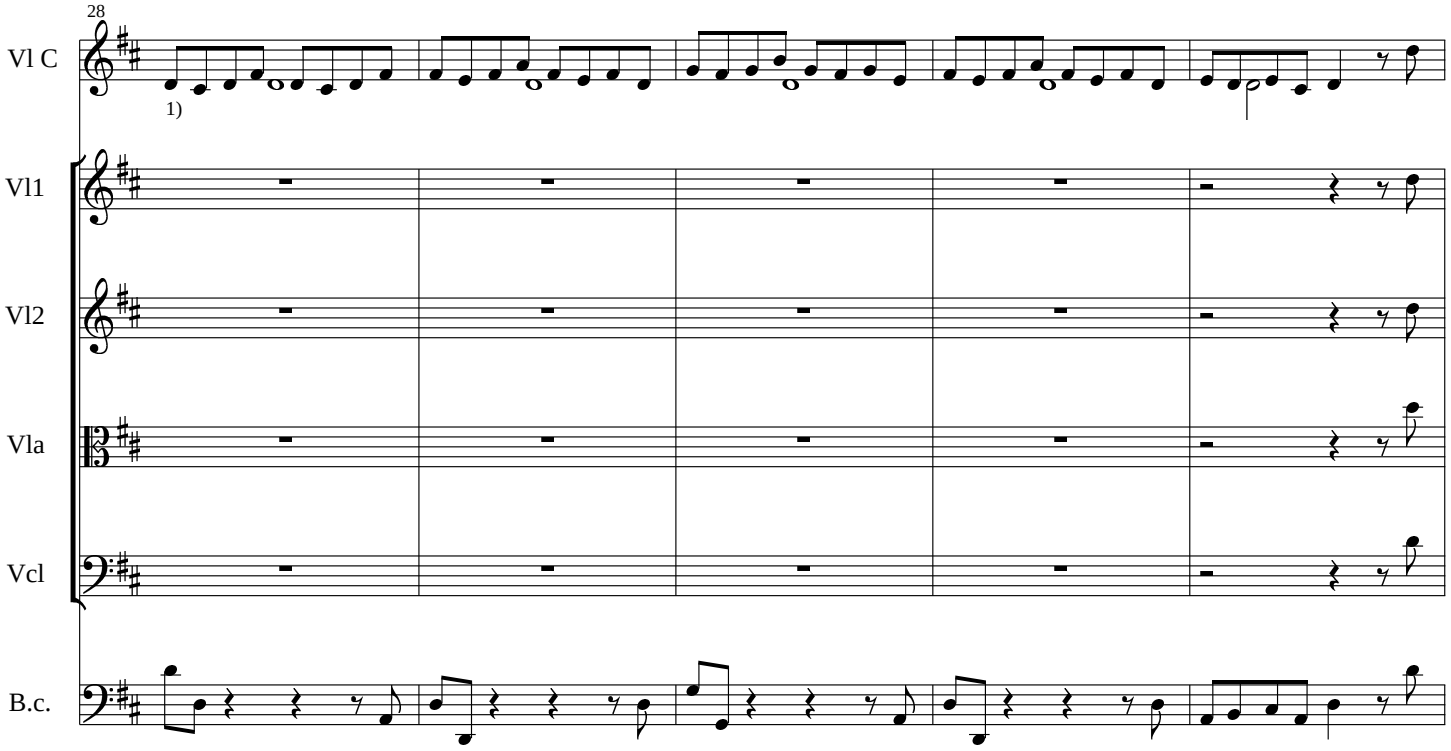
Vl C
Vl1
Vl2
Vla
Vcl
B.c.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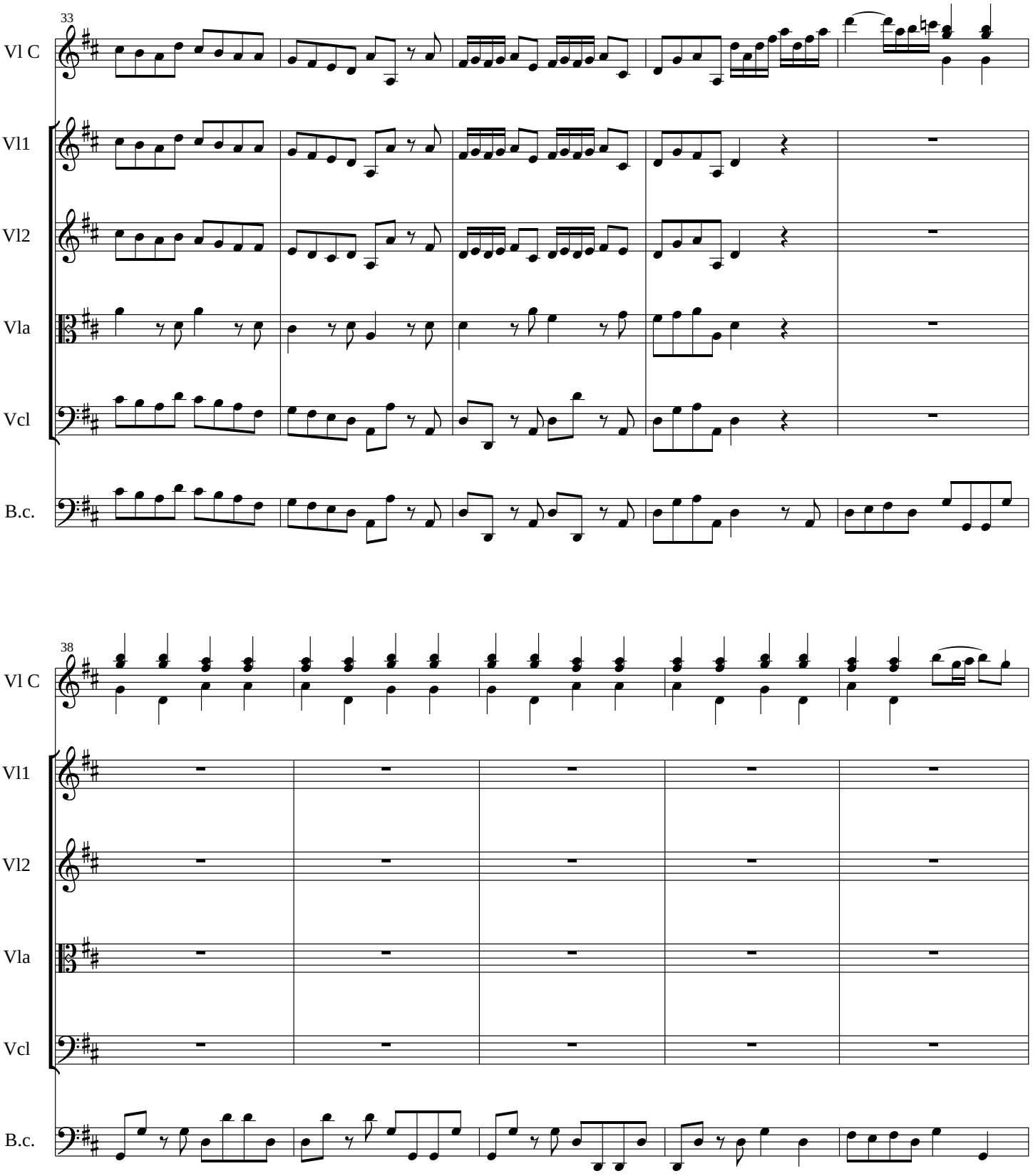
Vl C
1)
Vl1
Vl2
Vla
Vcl
B.c.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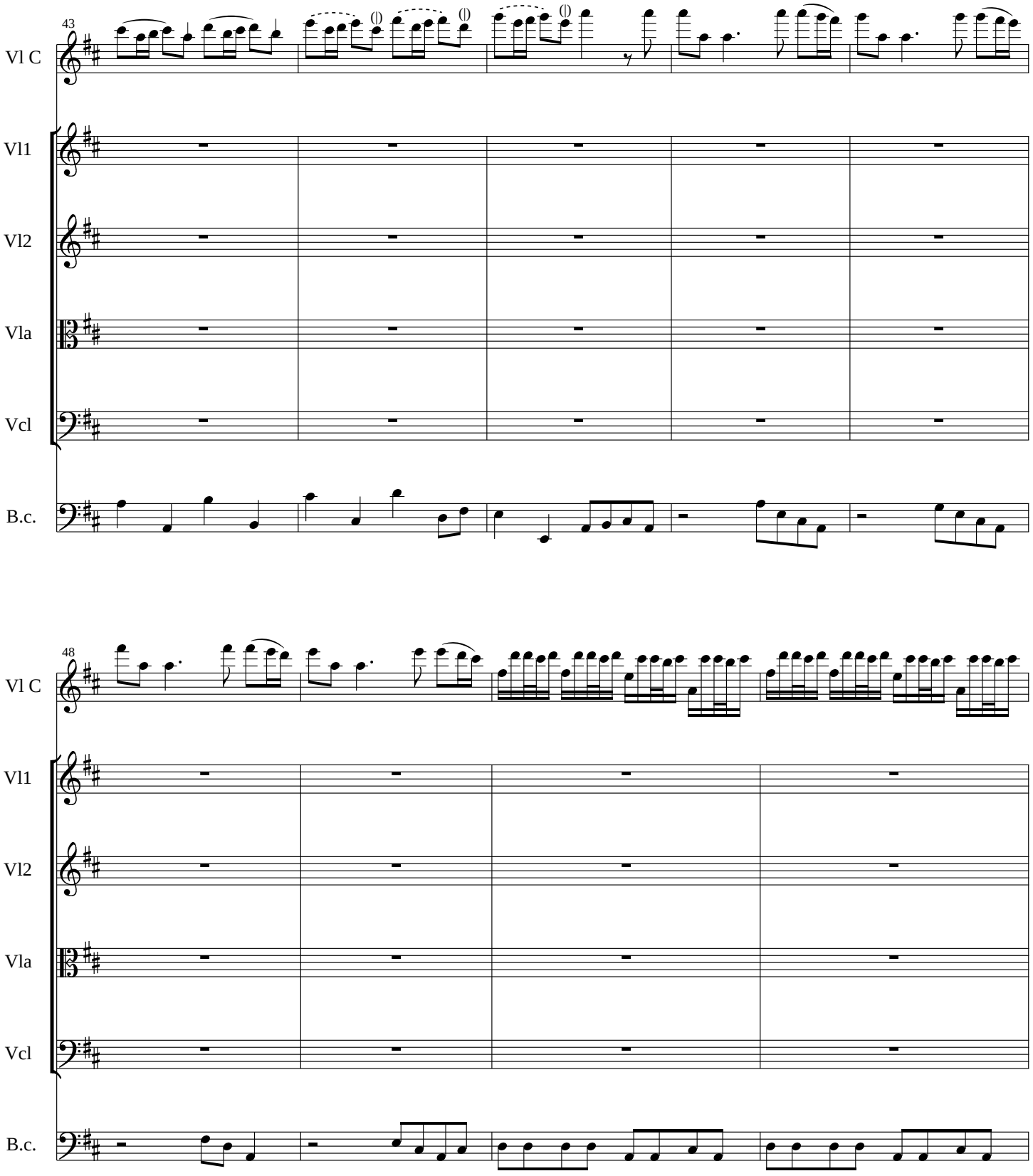
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
38
Vl C
Vl1
Vl2
Vla
Vcl
B.c.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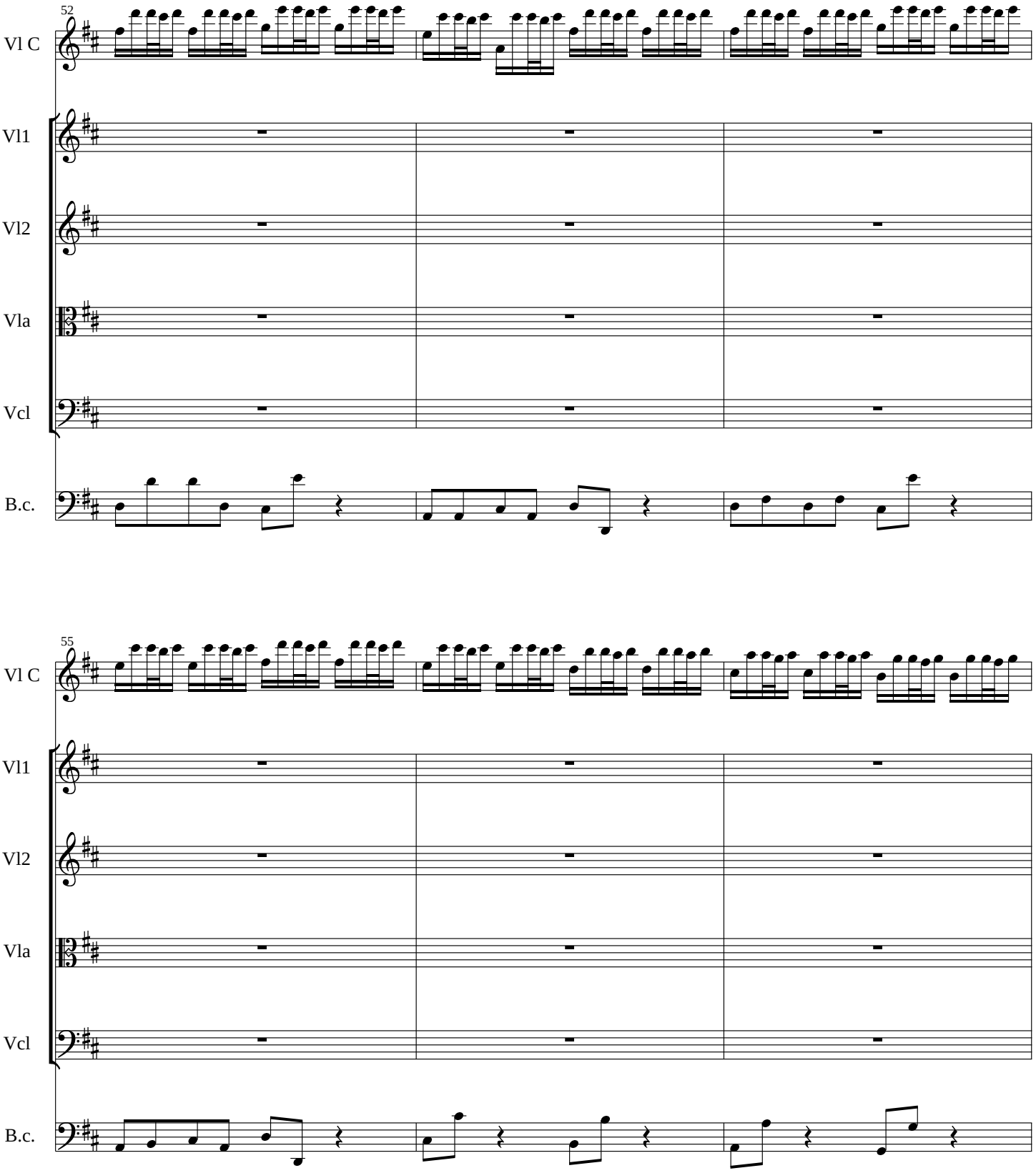
Vl1
Vl2
Vla
Vcl
B.c.
48
Vl C
Vl1
Vl2
Vla
Vcl
B.c.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Vl C
Vl1
Vl2
Vla
Vcl
B.c.
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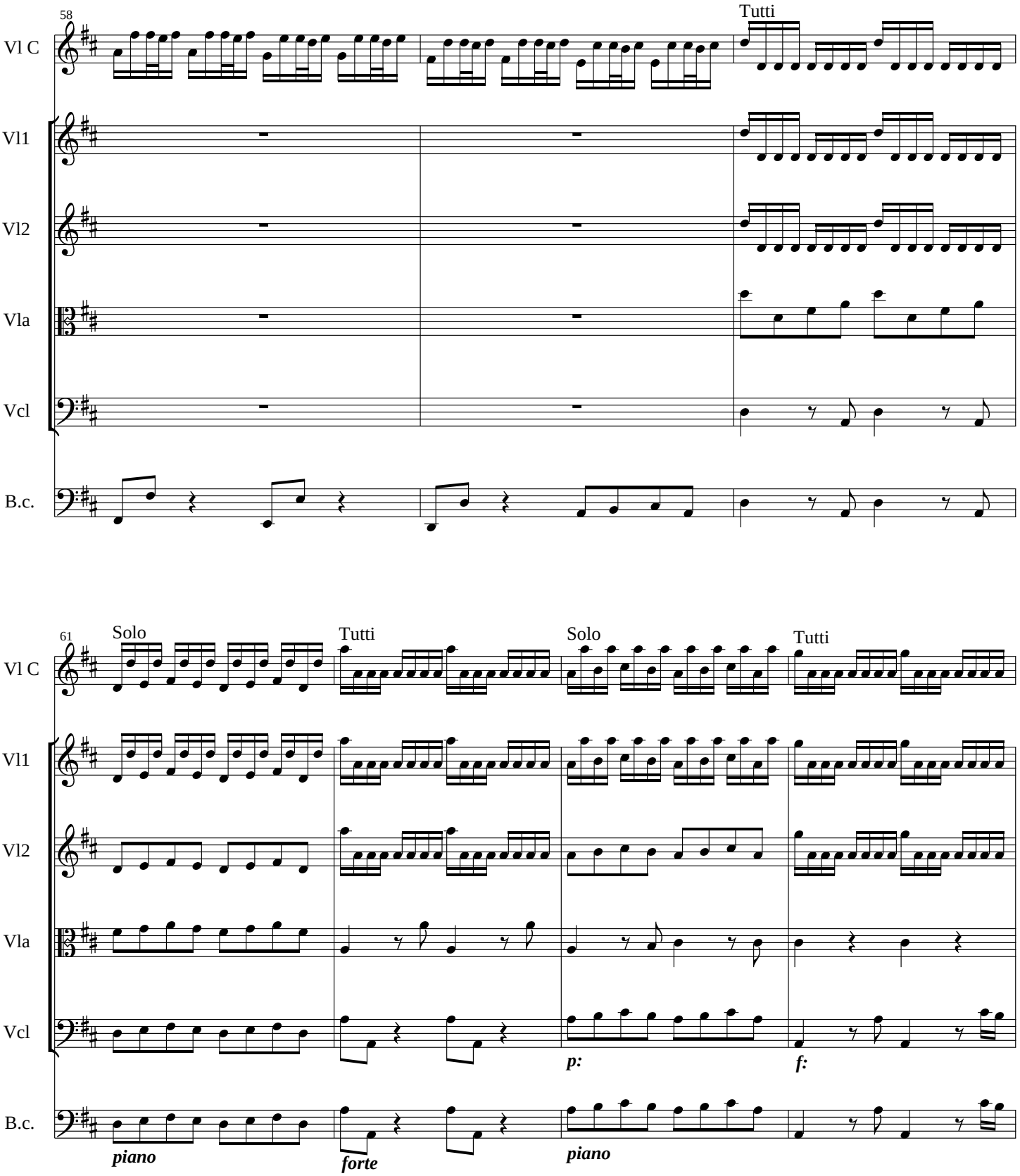
Vl C
Vl1
Vl2
Vla
Vcl
B.c.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Tutti
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
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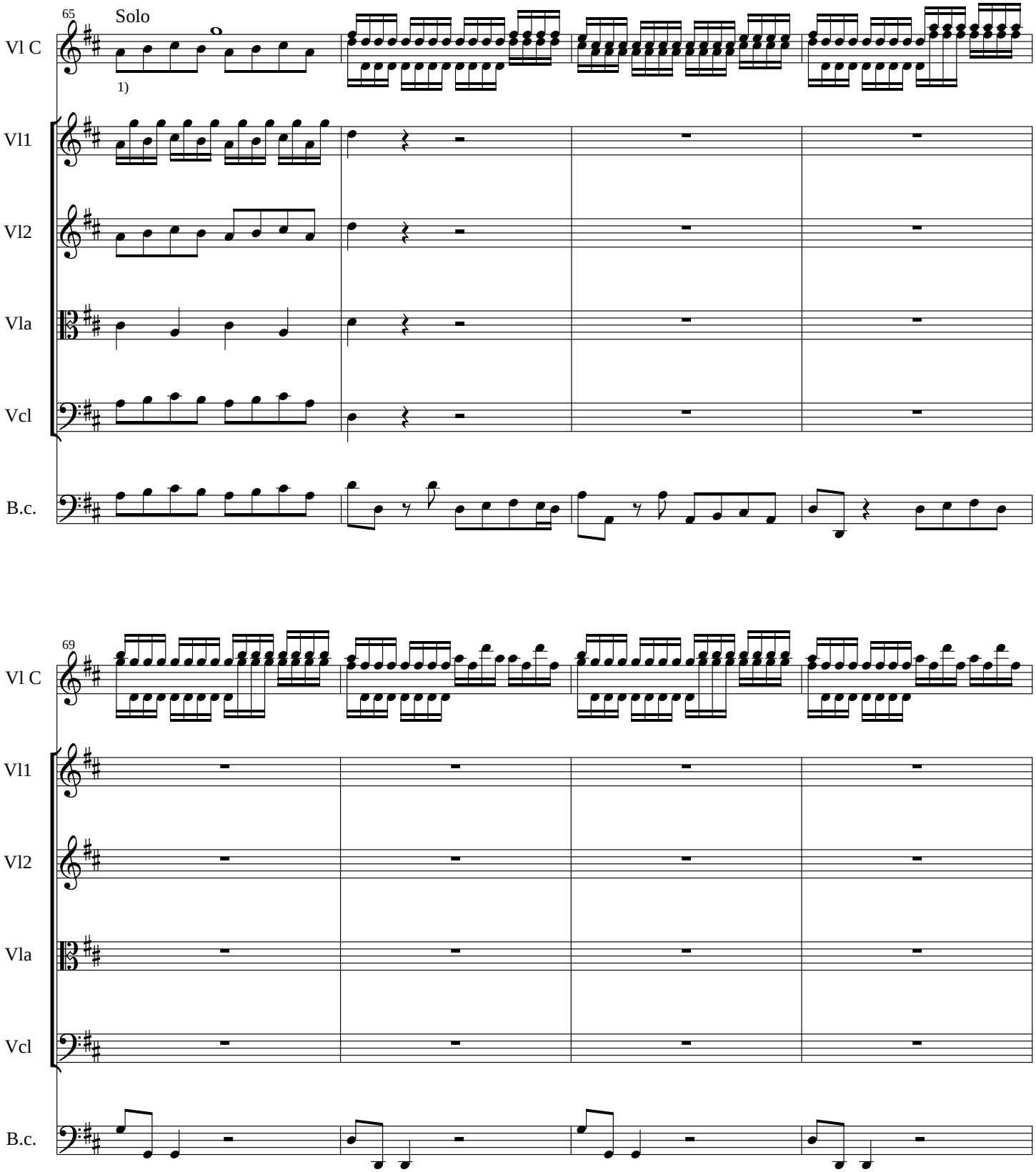
Solo
Tutti
Solo
Tutti
p:
f:
piano
forte
piano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Solo
1)
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
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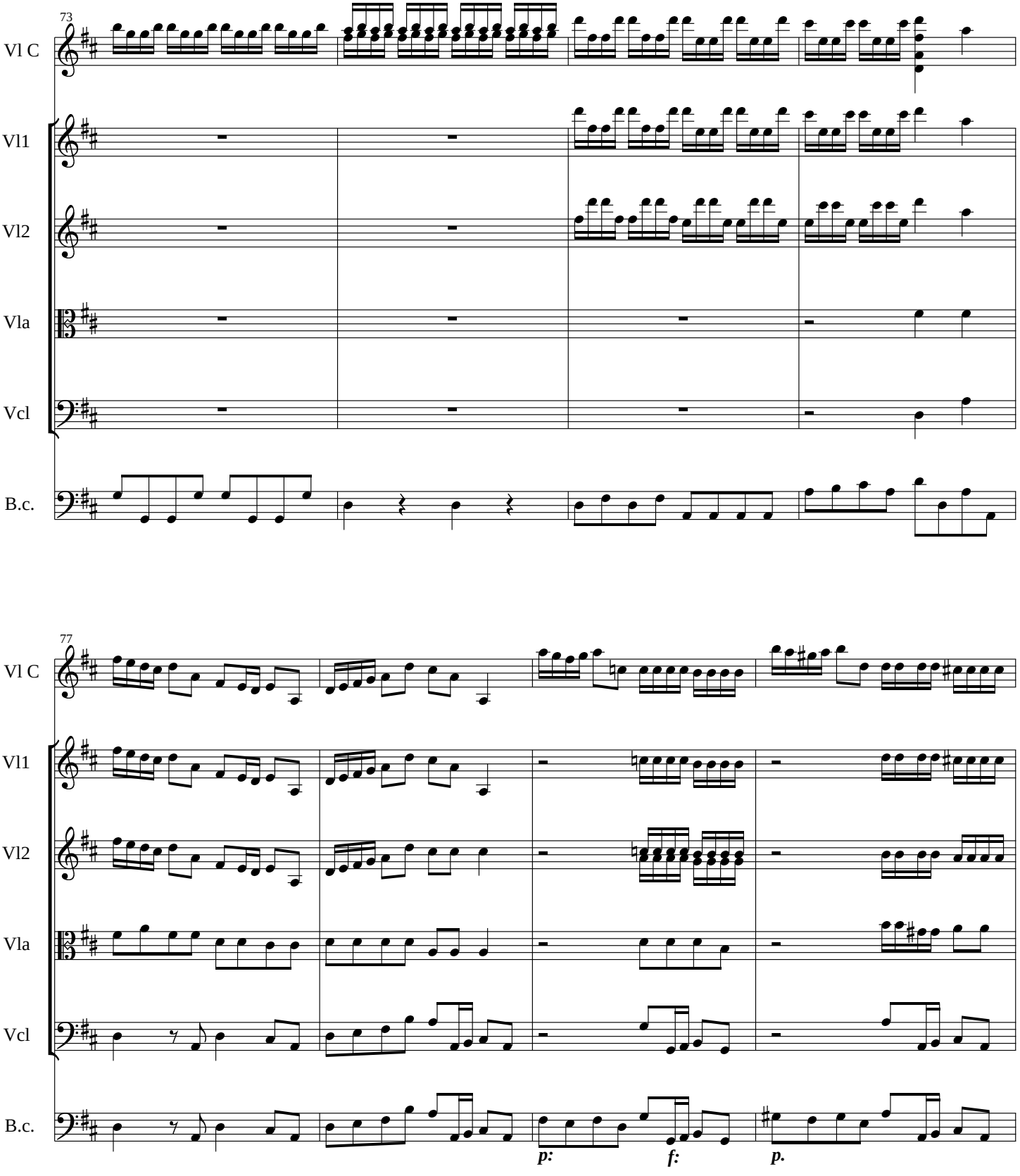
Vl C
Vl1
Vl2
Vla
Vcl
B.c.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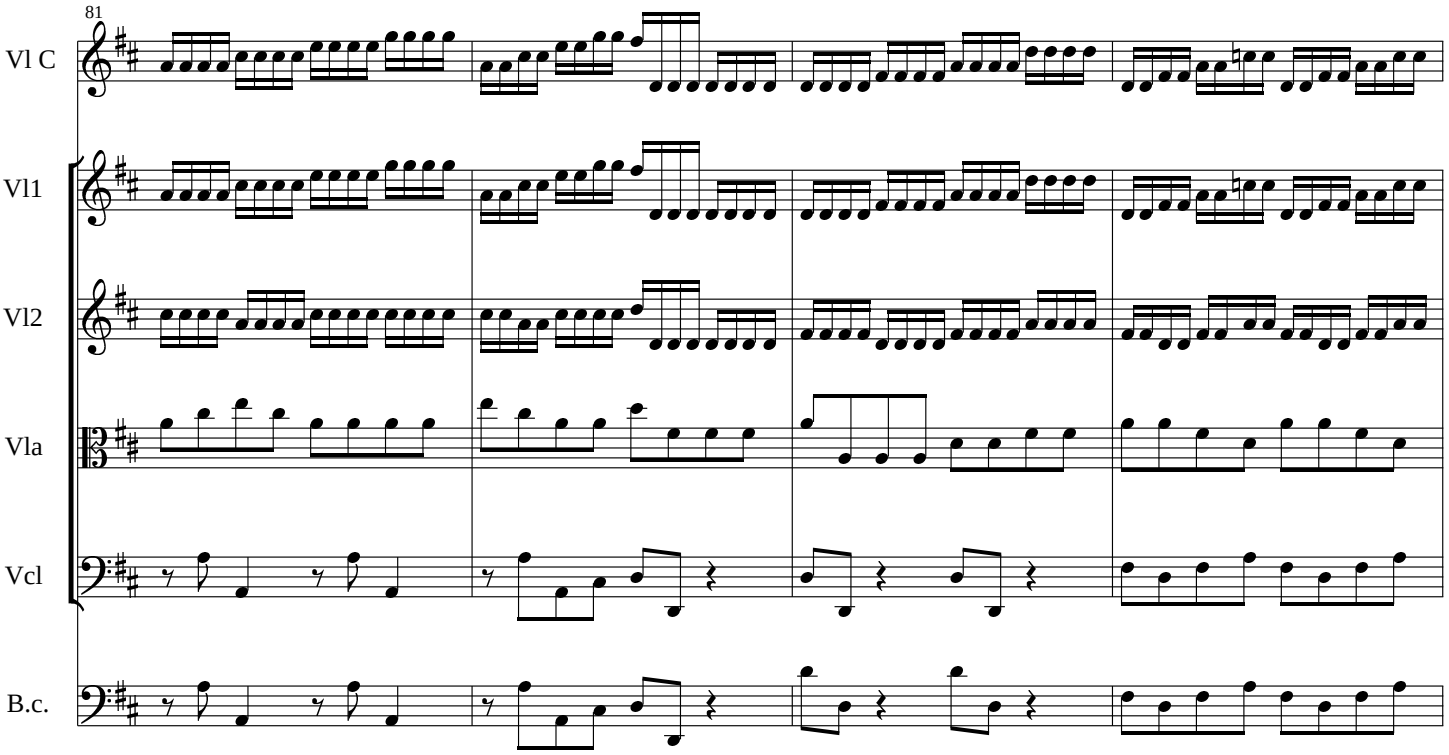
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
77
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
p:
f:
p.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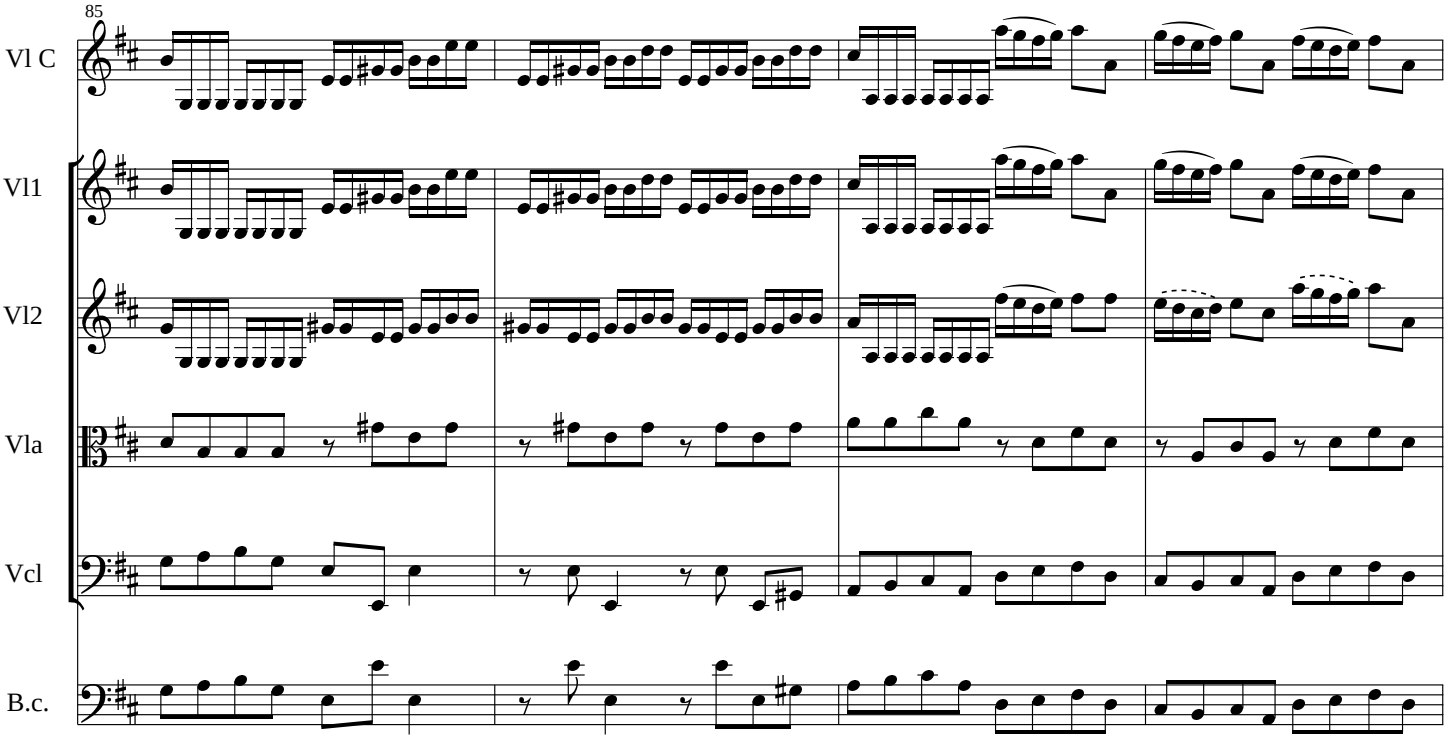
Vl C
Vl1
Vl2
Vla
Vcl
B.c.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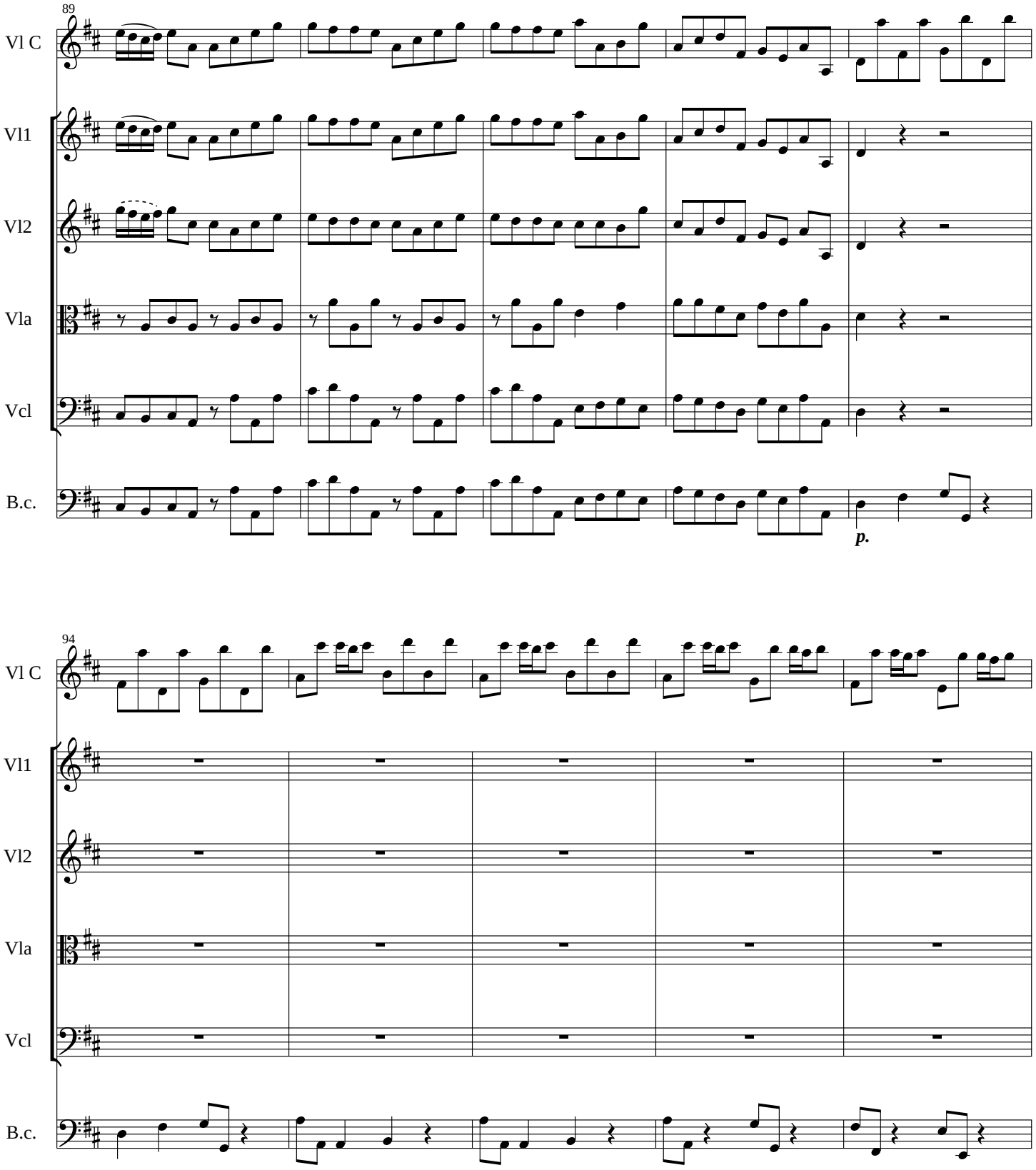
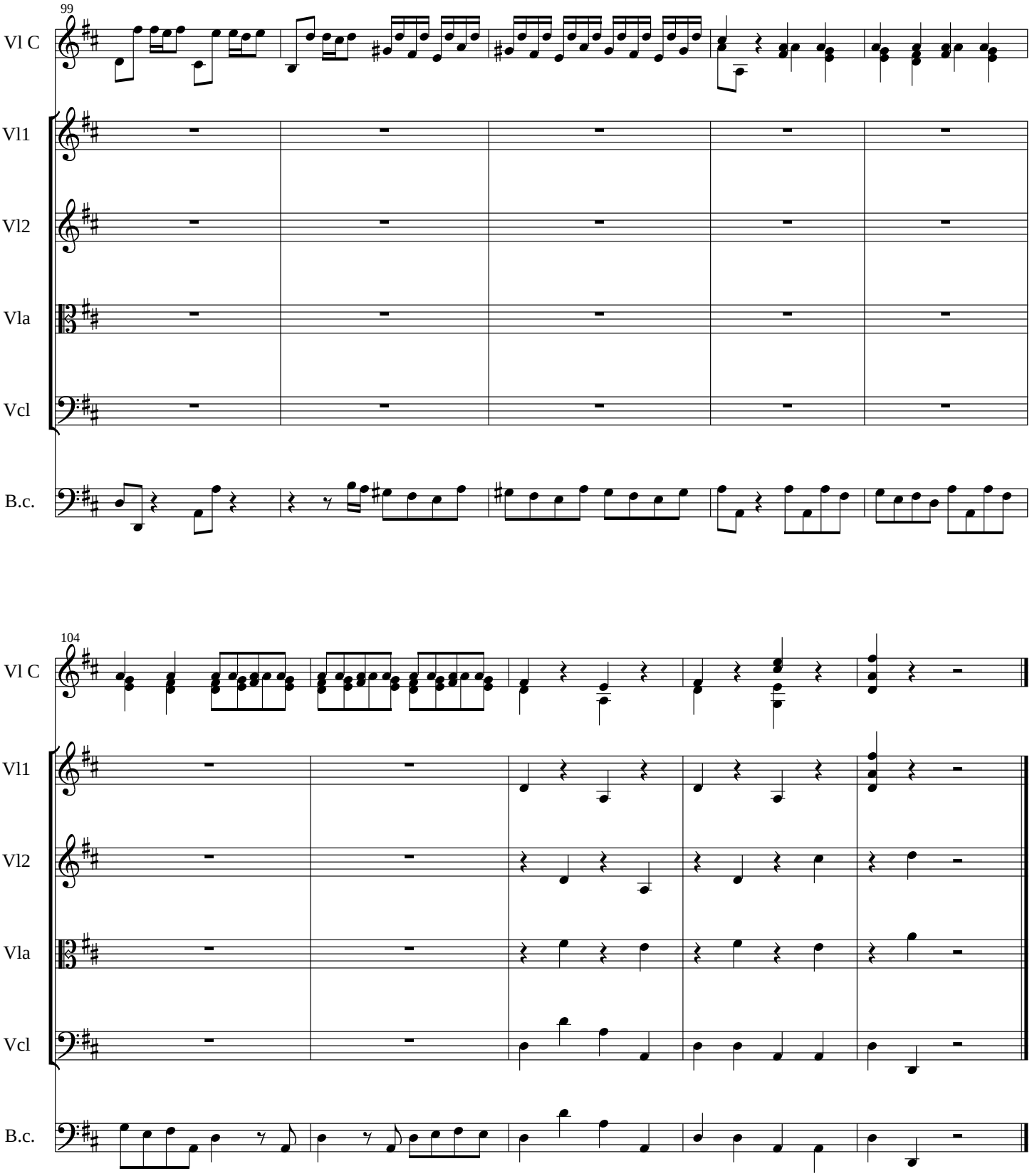
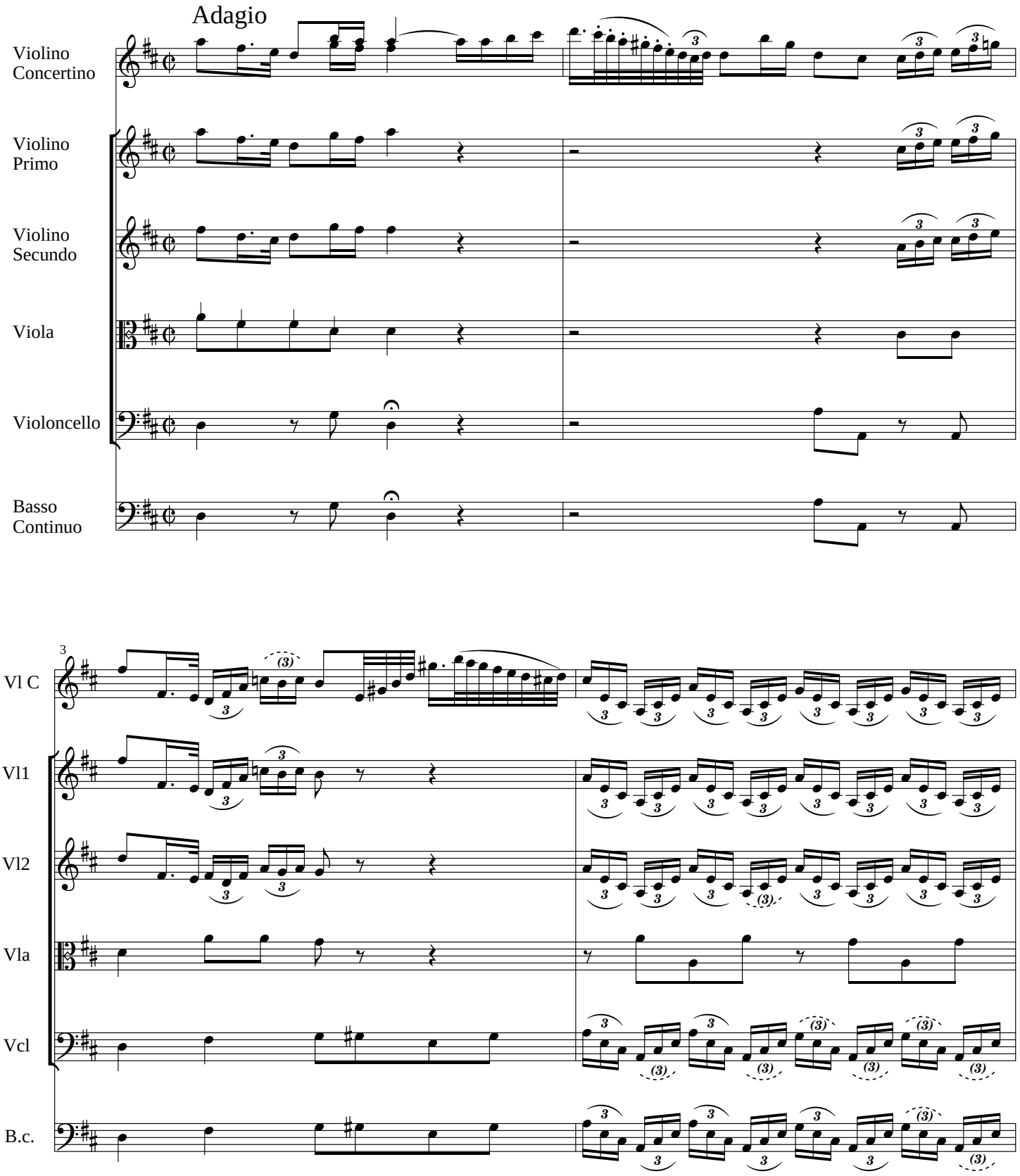
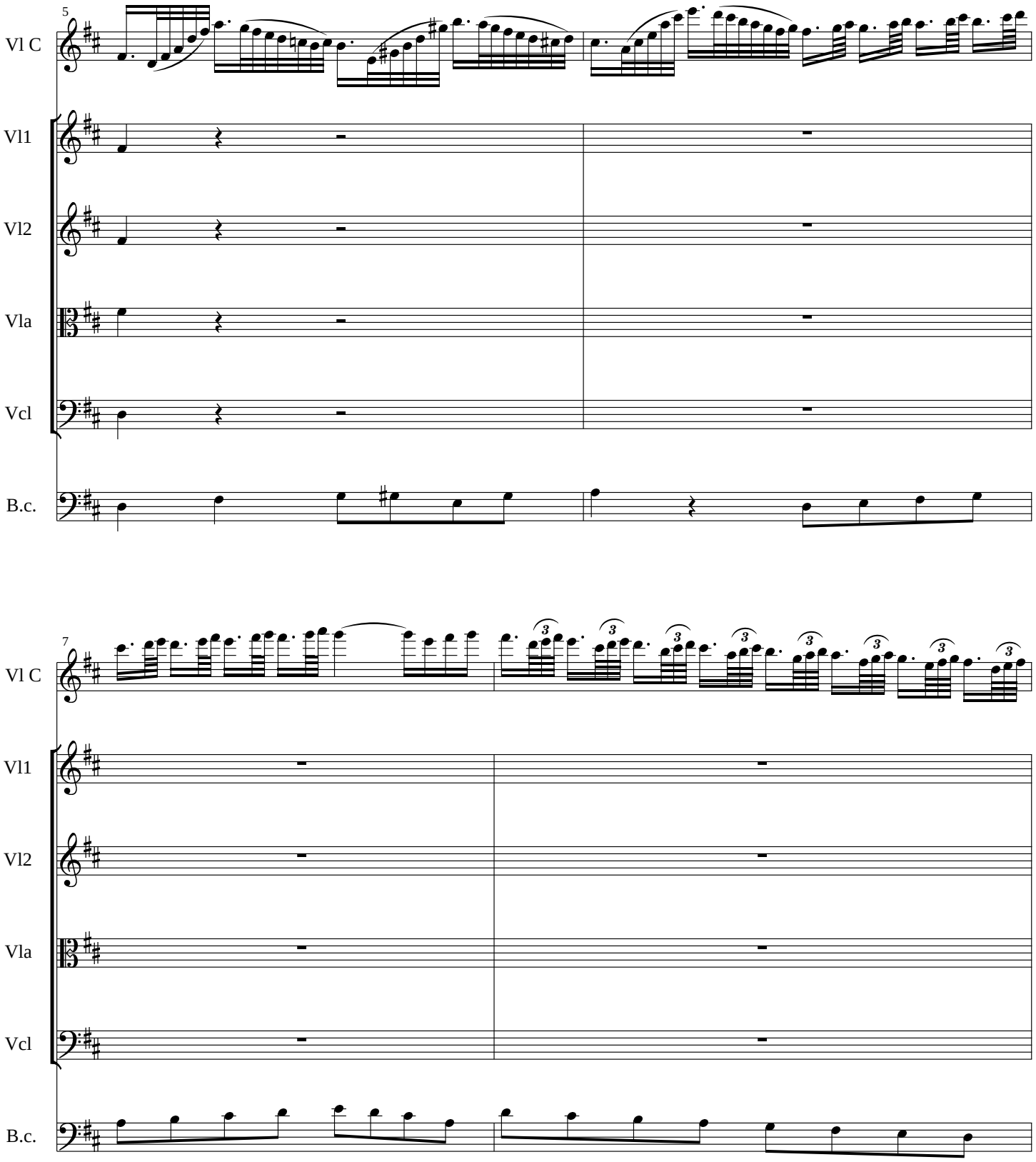
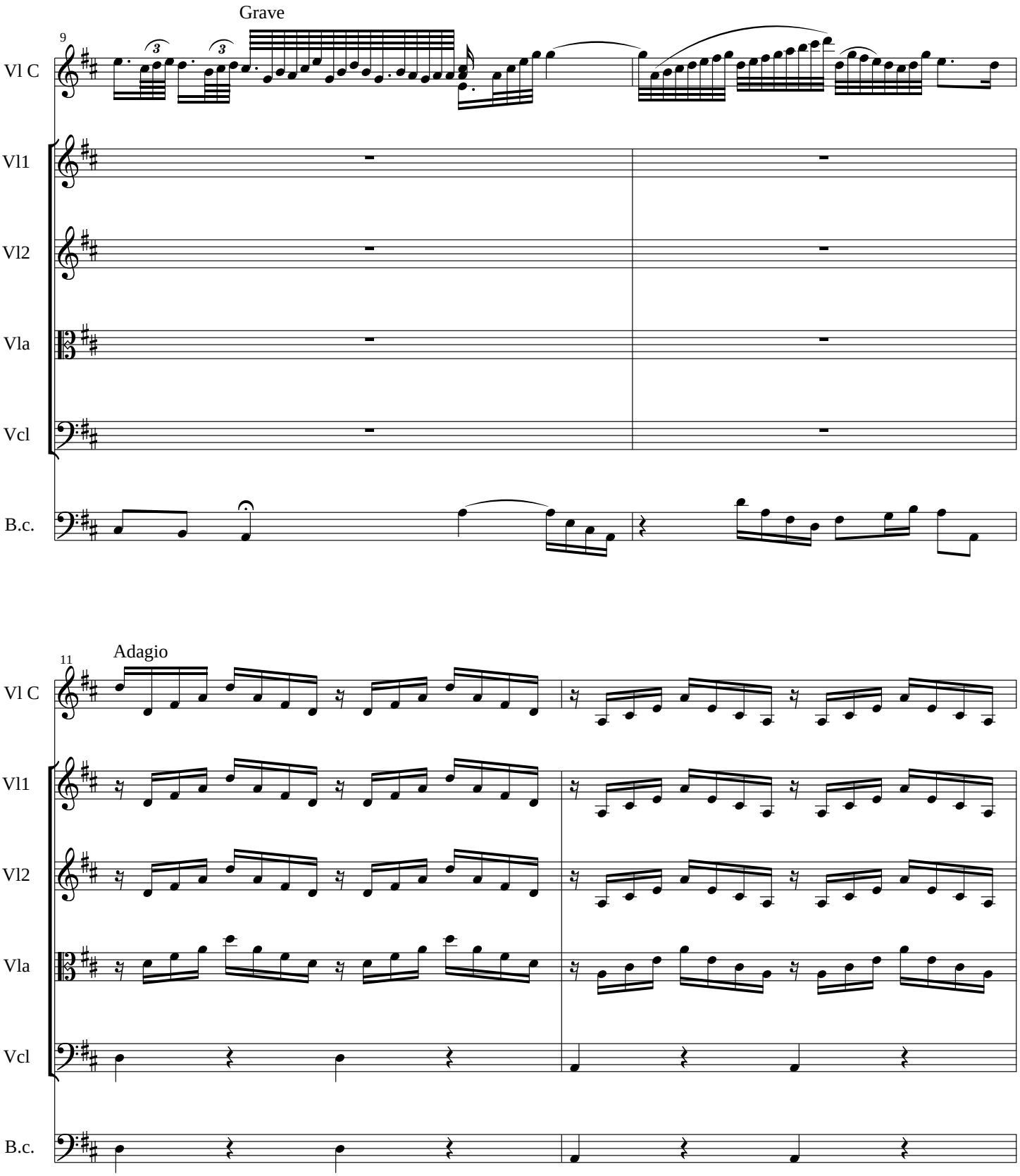
Vl1
Vl2
Vla
Vcl
B.c.

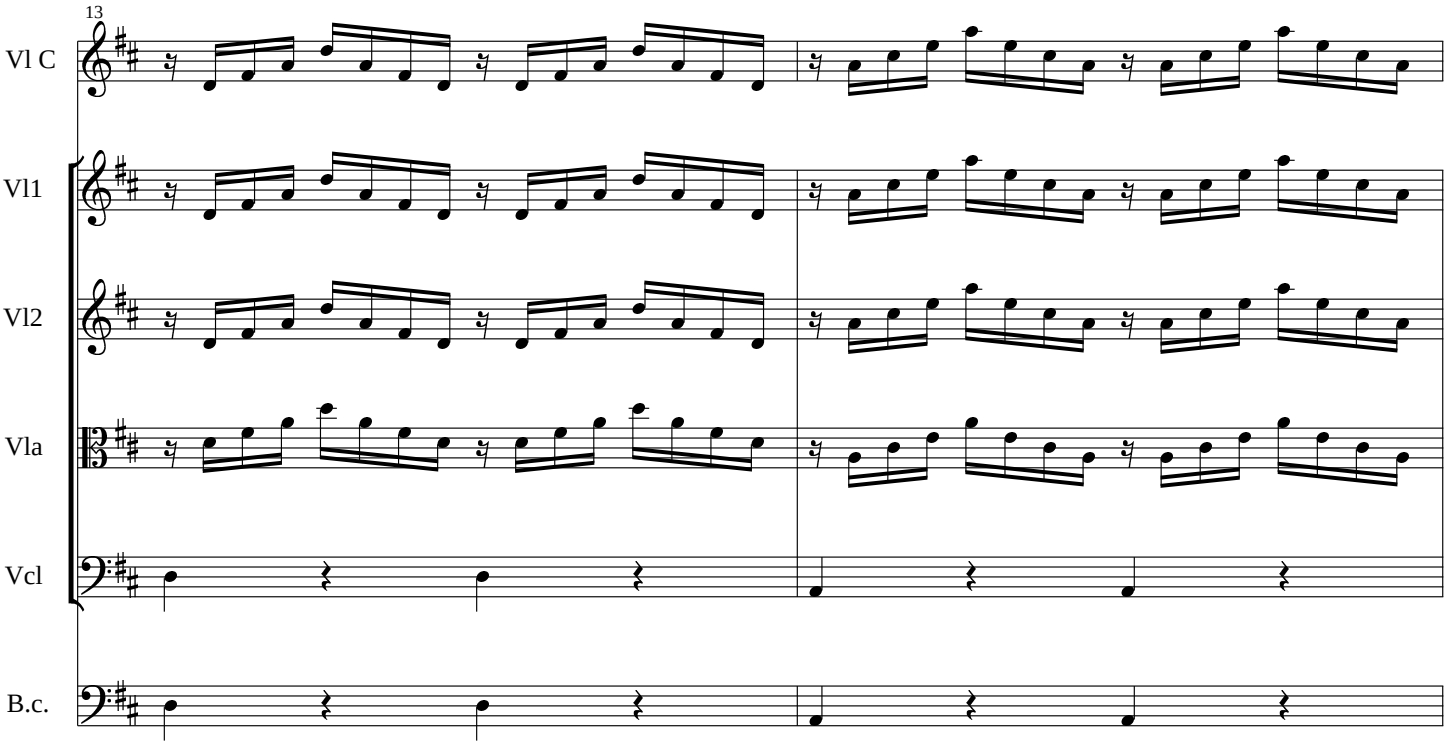

89
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
p.
94
Vl C
Vl1
Vl2
Vla
Vcl
B.c.

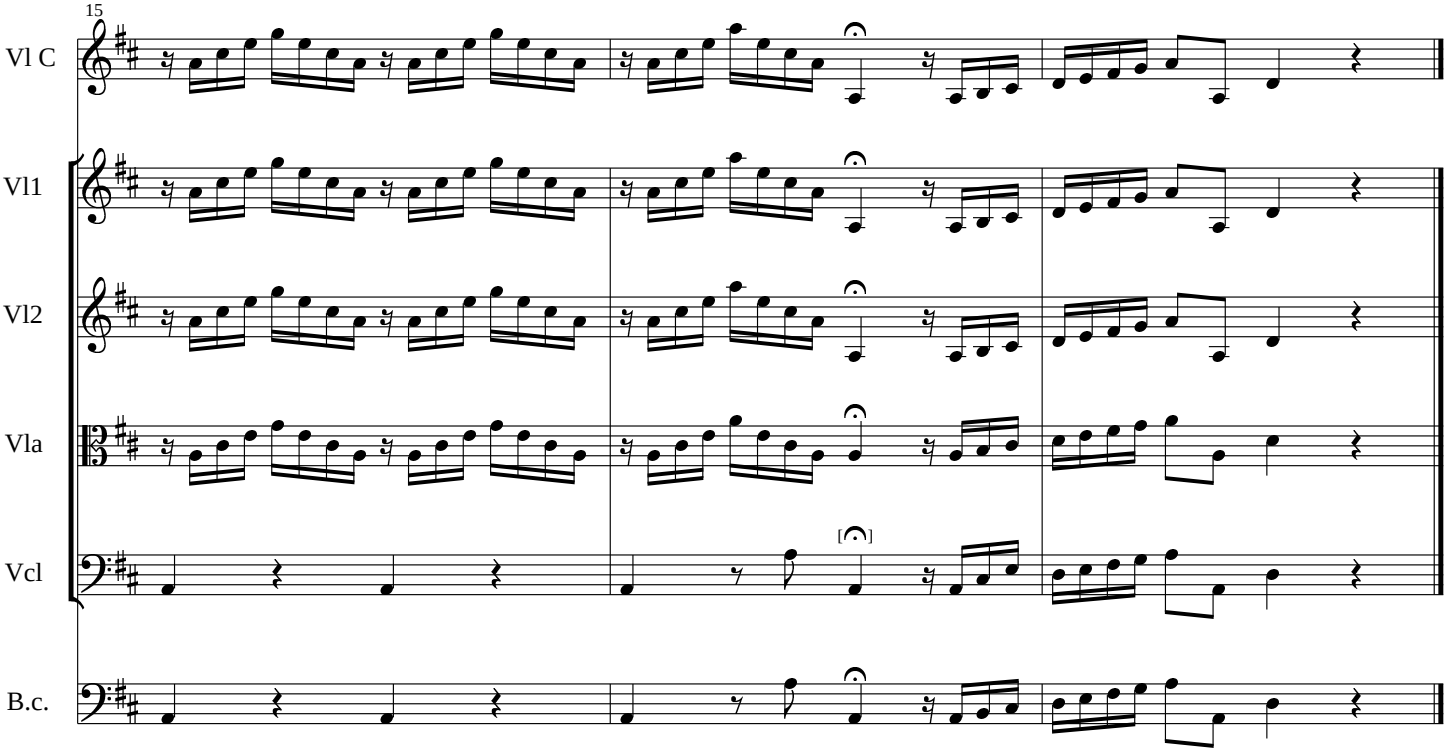

99
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
104
Vl C
Vl1
Vl2
Vla
Vcl
B.c.

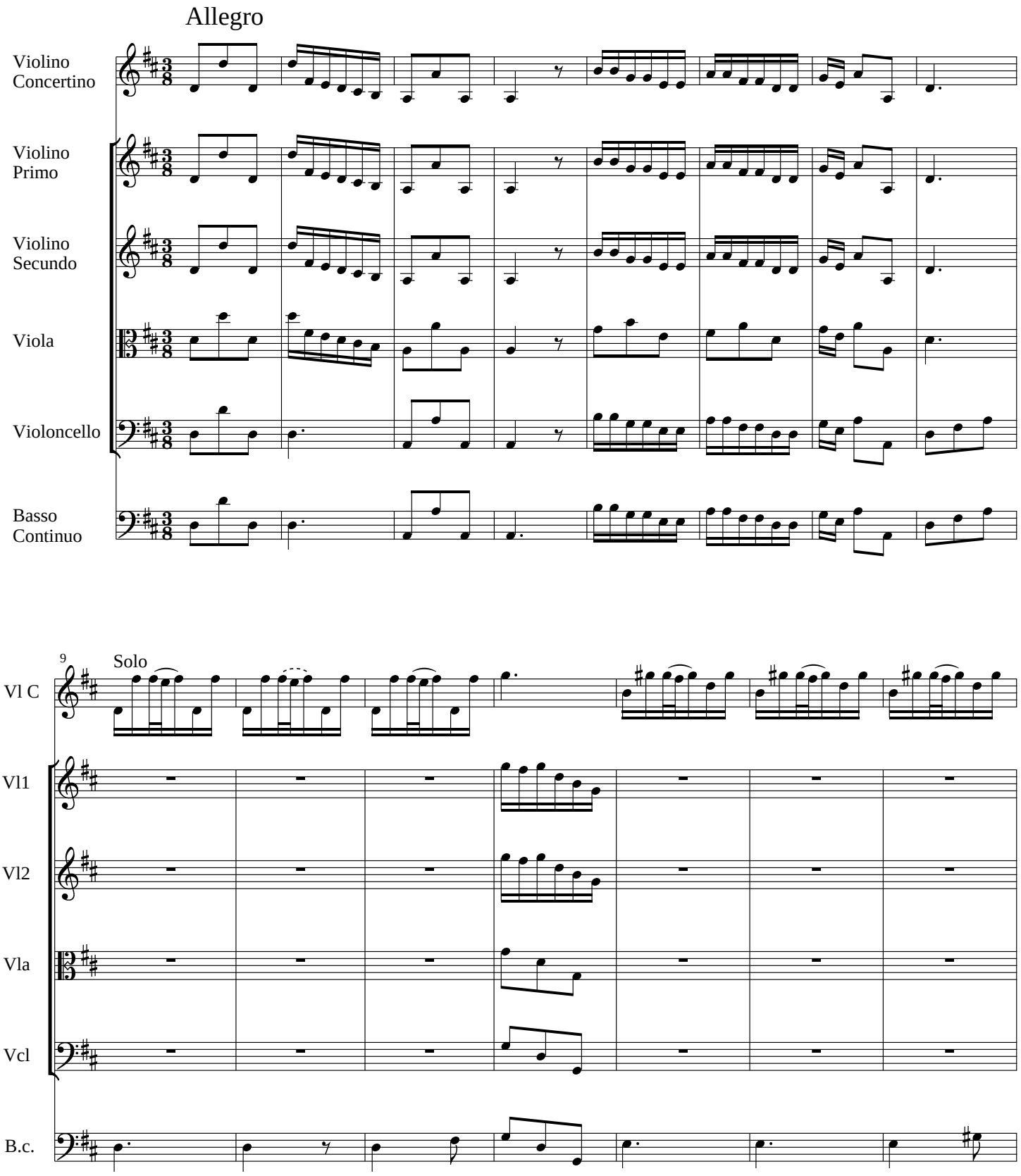

Adagio
Violino Concertino
Violino Primo
Violino Secundo
Viola
Violoncello
Basso Continuo
3
Vl C
Vl1
Vl2
Vla
Vcl
B.c.

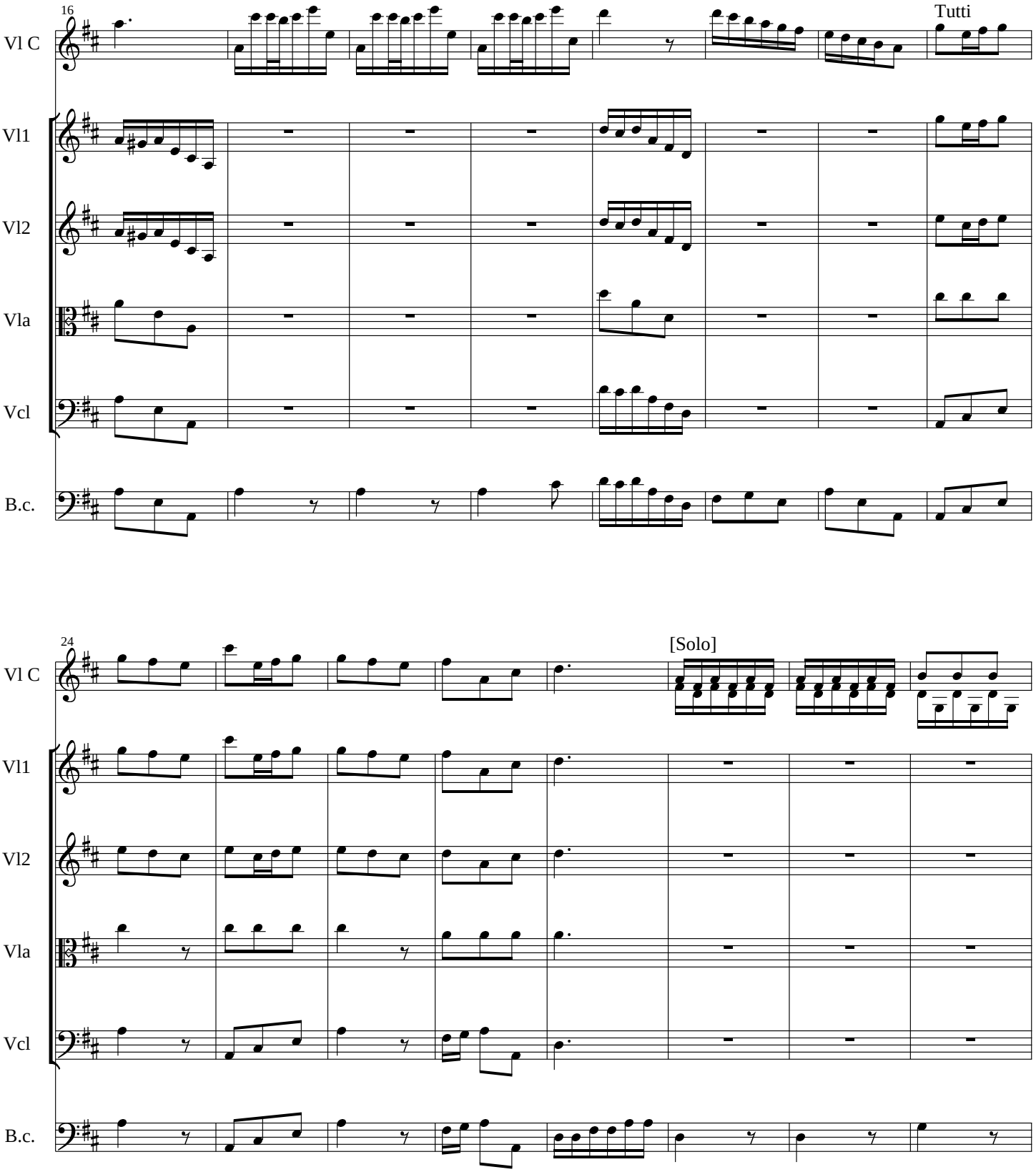

5
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
7
Vl C
Vl1
Vl2
Vla
Vcl
B.c.

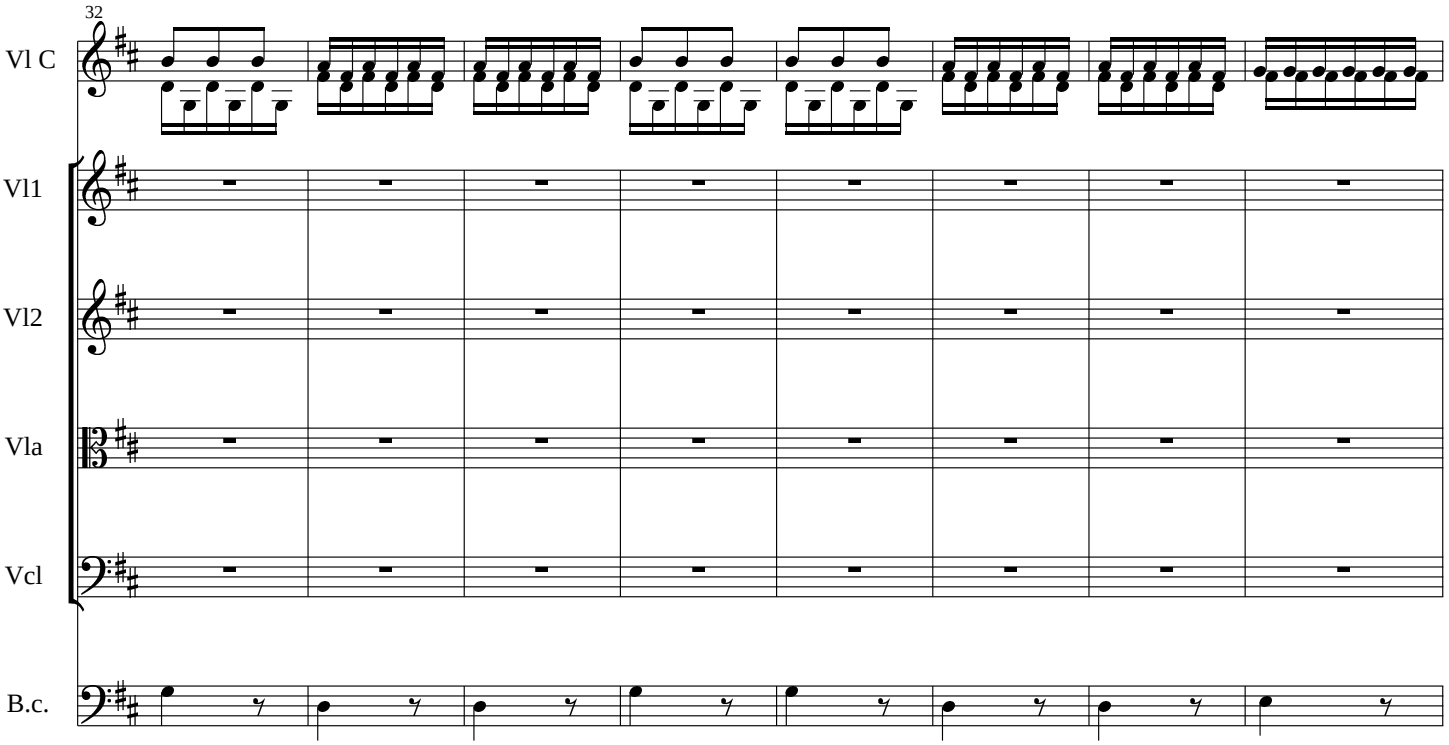

Grave
9
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
Adagio
11
Vl C
Vl1
Vl2
Vla
Vcl
B.c.

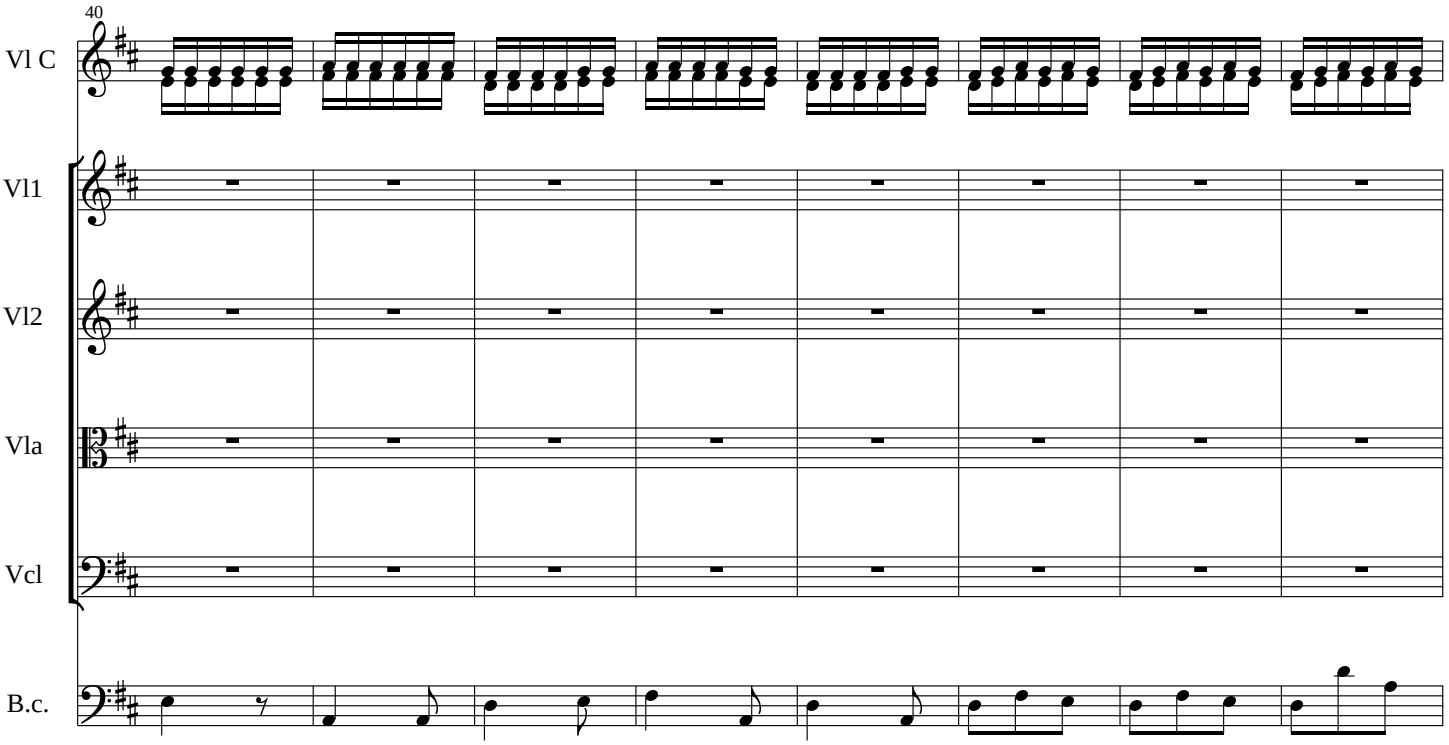

13
Vl C
Vl1
Vl2
Vla
Vcl
B.c.


15
Vl C
Vl1
Vl2
Vla
Vcl
B.c.


Allegro
Violino Concertino
Violino Primo
Violino Secundo
Viola
Violoncello
Basso Continuo
9
Solo
Vl C
Vl1
Vl2
Vla
Vcl
B.c.


16
Tutti
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
24
[Solo]
Vl C
Vl1
Vl2
Vla
Vcl
B.c.


32
Vl C
Vl1
Vl2
Vla
Vcl
B.c.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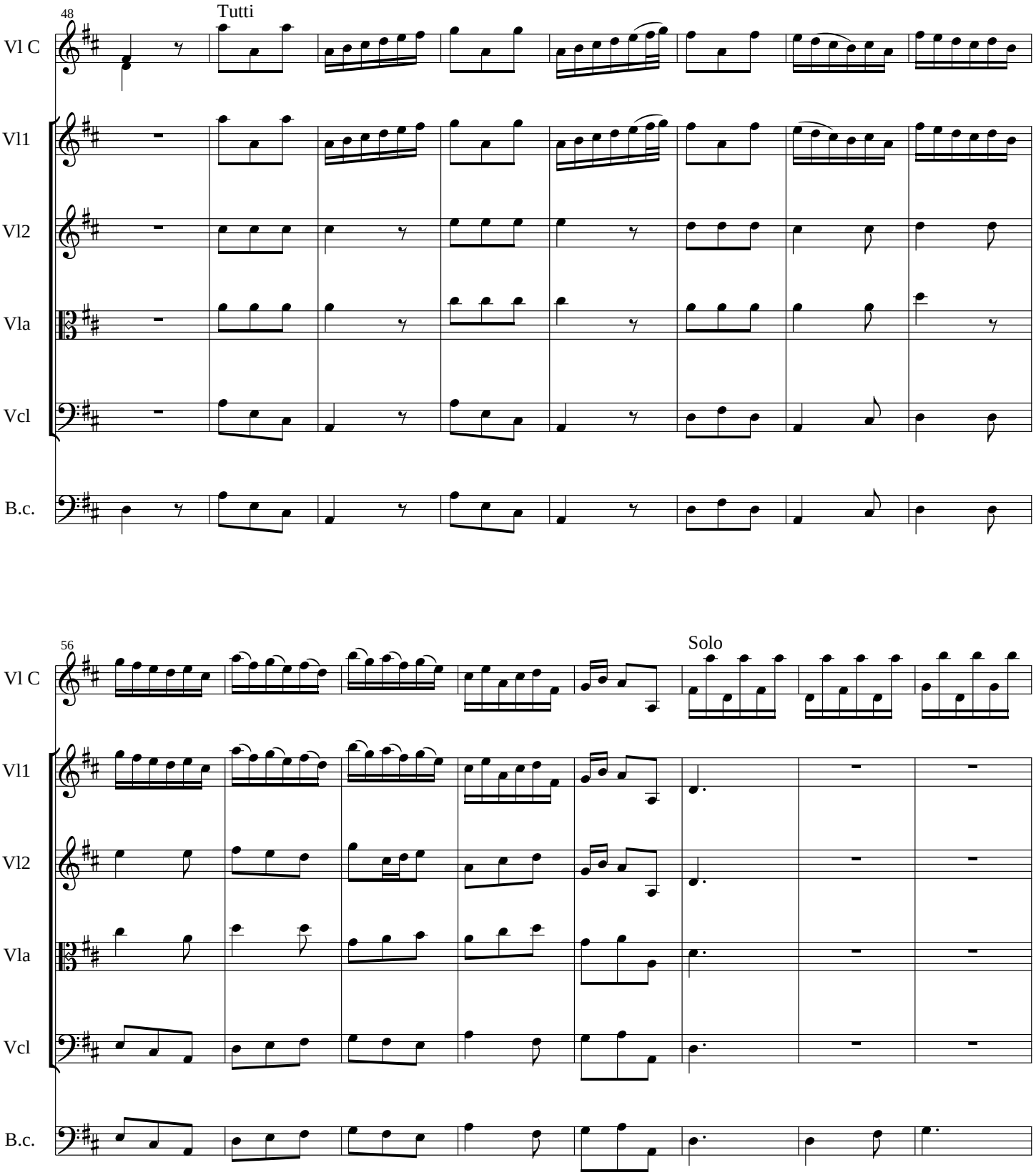
Vl C
Vl1
Vl2
Vla
Vcl
B.c.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Tutti
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
56
Solo
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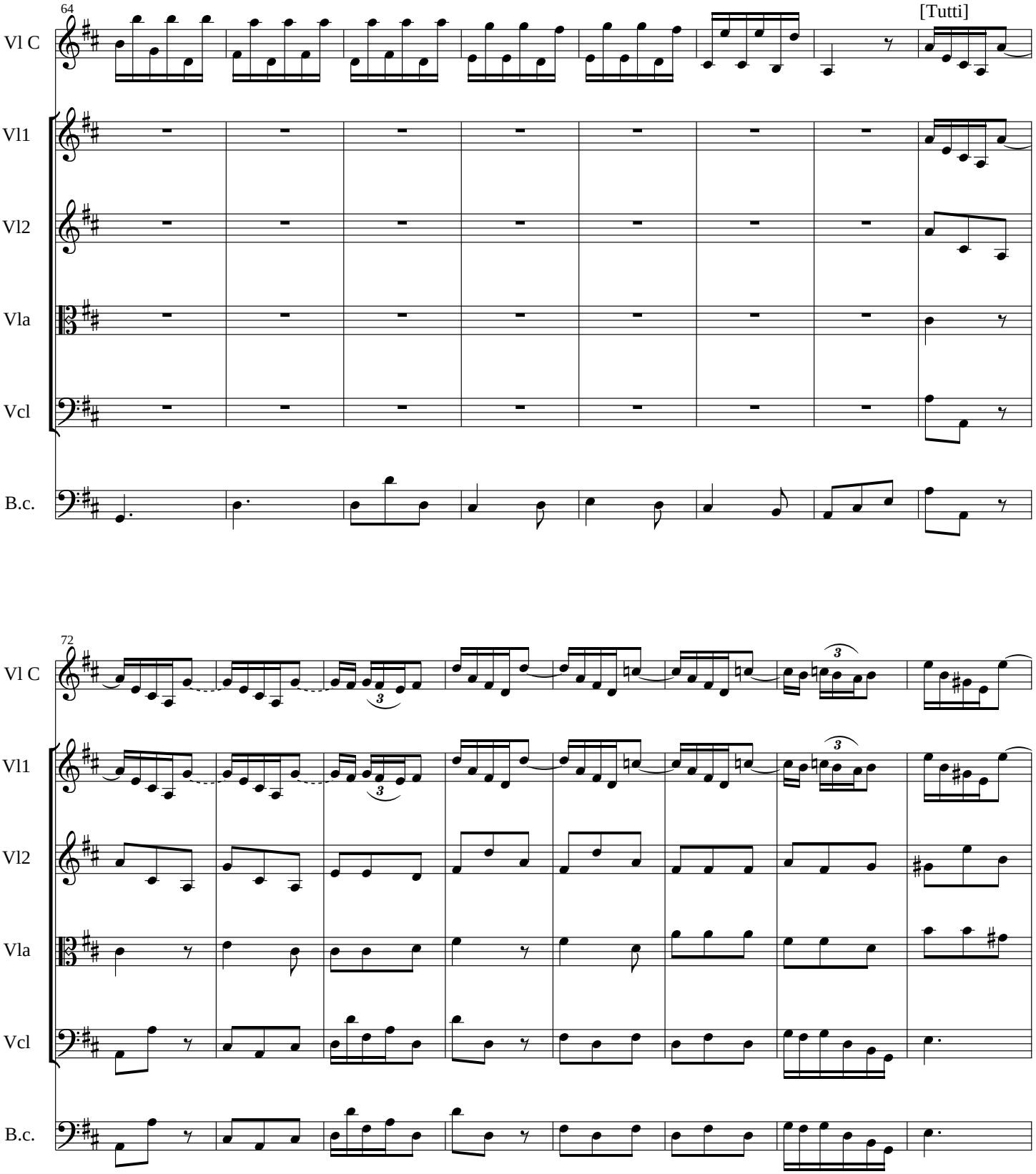
Vl2
Vla
Vcl
B.c.


64
[Tutti]
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Vl2
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B.c.
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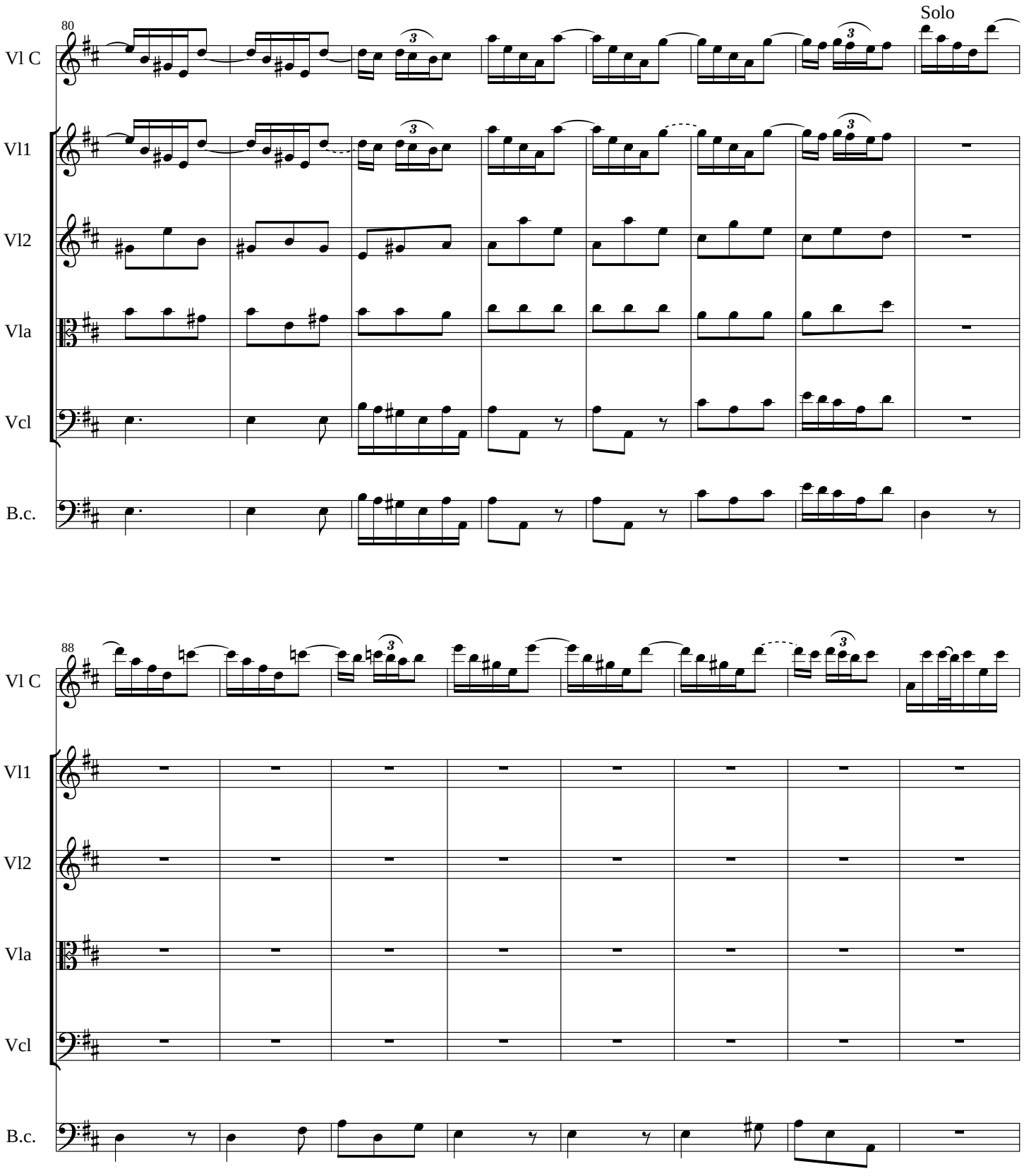
Vl2
Vla
Vcl
B.c.


80
Solo
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
88
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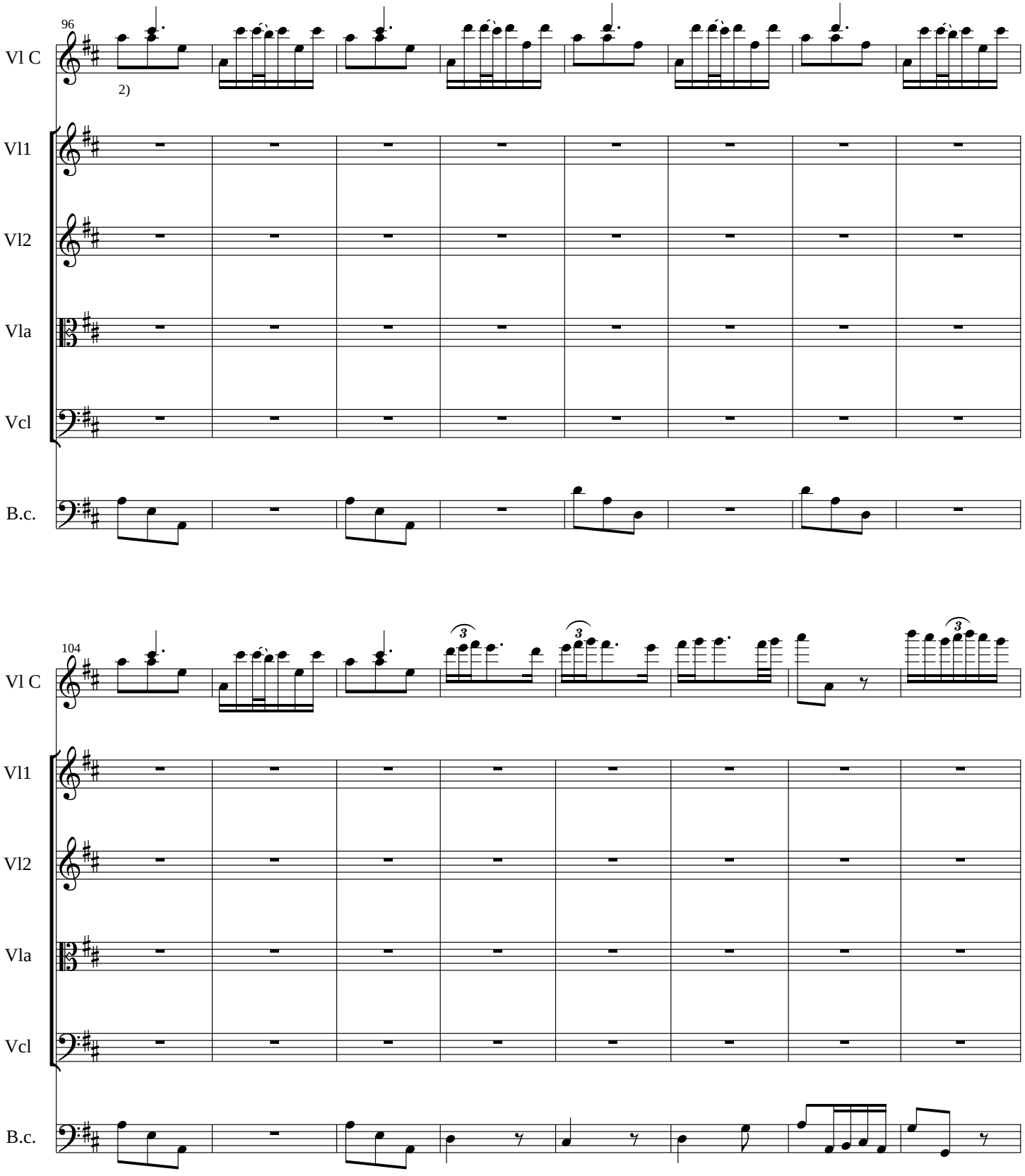
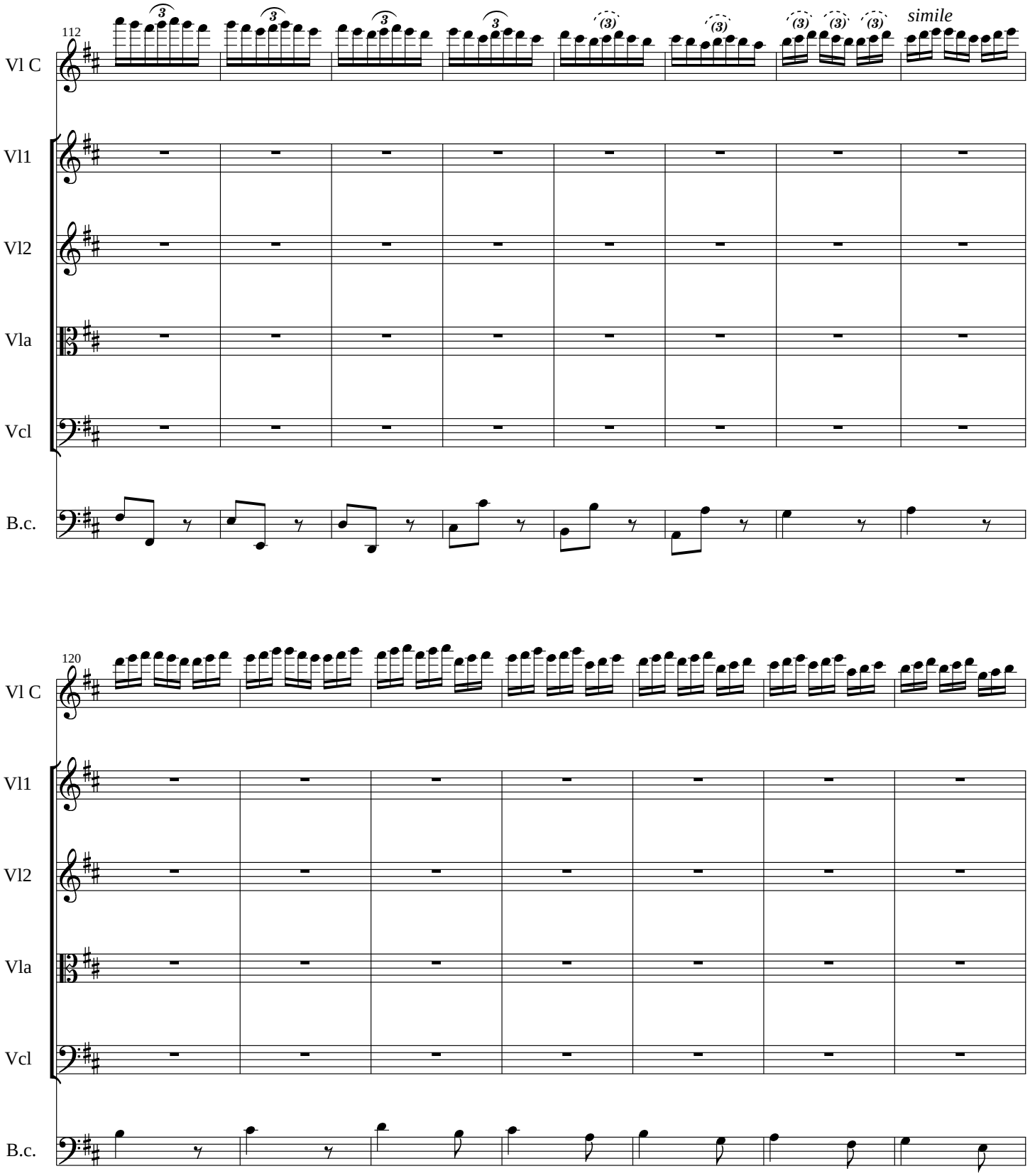
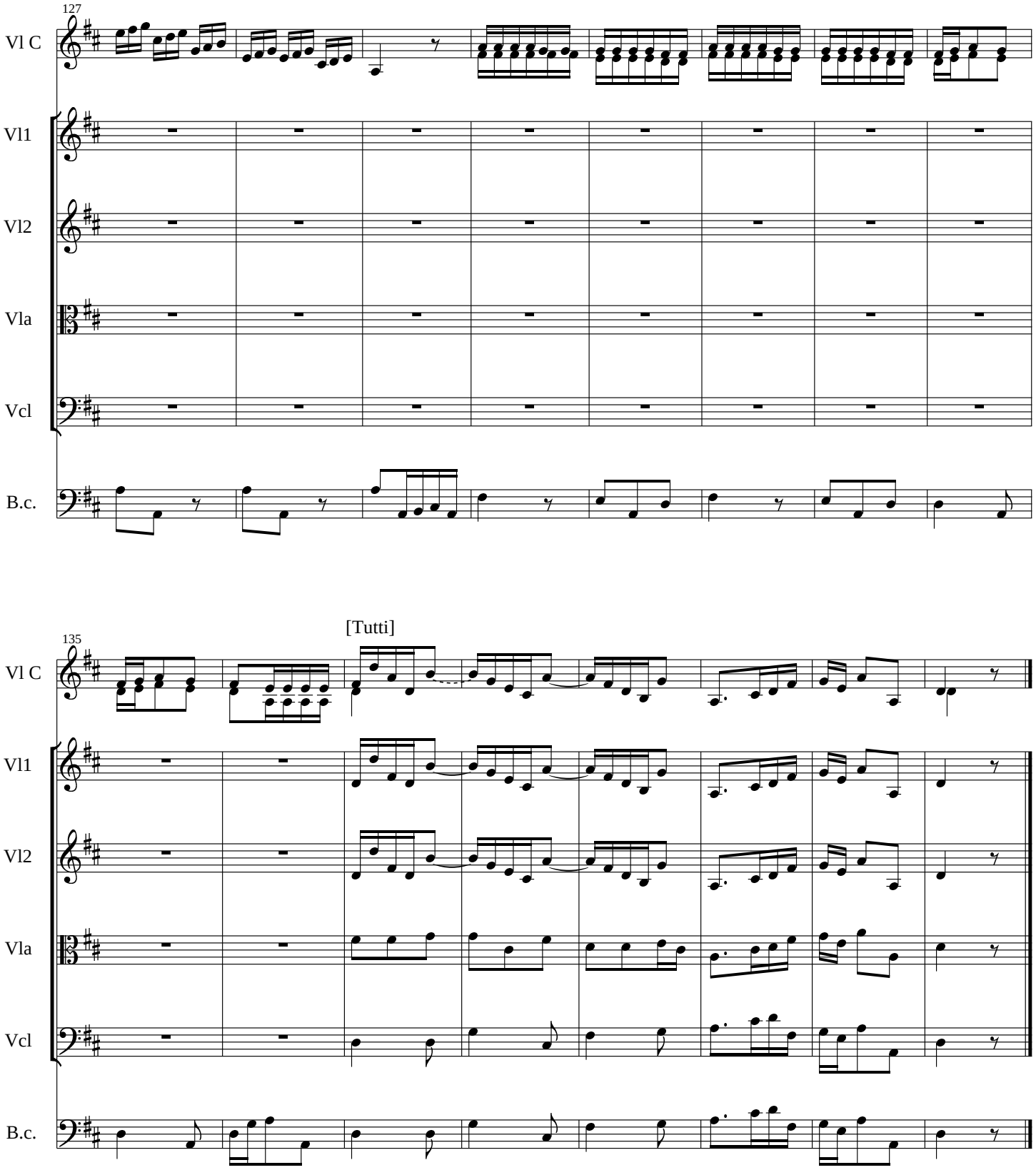
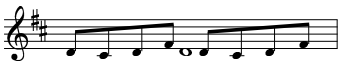
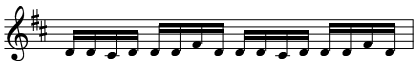
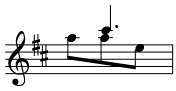
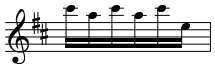
Vl2
Vla
Vcl
B.c.


96
Vl C
2)
Vl1
Vl2
Vla
Vcl
B.c.
104
Vl C
Vl1
Vl2
Vla
Vcl
B.c.


112
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
simile
120
Vl C
Vl1
Vl2
Vla
Vcl
B.c.


127
Vl C
Vl1
Vl2
Vla
Vcl
B.c.
[Tutti]
135
Vl C
Vl1
Vl2
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

Bar No.	*Part*	*Note No.*	*Comment*
5	B.c.	1–4	$\frac{1}{16}$ notes in ms.
7	Vl2	3–4	c♯, e in ms.
19	B.c.	3	f♯ 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 ♯ in ms.
85	Vl.c.	15–16	d in ms.
87	Vl1	12	a in ms.
101	Vl.c.	1	No accidental ♯ 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♯ in ms.

Adagio

Bar No.	*Part*	*Note No.*	*Comment*
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♯ in ms.
2	Vl.c.	21	No accidental ♮ in ms.
3	Vl.c.	10	$\frac{1}{16}$ note in ms.
3	Vl.c.	15, 22	No accidental ♯ in ms.
5	Vl.c.	27	No accidental ♯ 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

Bar No.	*Part*	*Note No.*	*Comment*
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 ♮ in ms.
84	Vl2	3	c♯ in ms.
90	Vl.c.	3	No accidental ♮ 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♯,g,a,g,f♯ 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.