

[Christian?] Ræhs

[(1710–1786)]

Concerto

Violino Principalo

Violino Secundo

Violino Primo Rep:

Viola

&

Violon Cello

(ca. 1755–1765)

NTNU Library, Norway, ms. Gunnerus XM 56

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 56”. 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.

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

Del Singr:e Reih8

Trondheim University Library, ms. Gunnerus XM 56

Allegro

[Christian?] Ræhs [(1710-1786)]

Violino Primo
Concertino

Violino Primo
Rep:

Violino Secundo

Viola

Orgona e
Violon Cello

5

V11c

V11

V12

Vla

B.c.

10

Adagio

V11c

piano

V11

piano

V12

piano

Vla

[piano]

B.c.

piano

Tutti Allegro

14

V11c

V11

V12

Vla

B.c.

18

V11c

V11

V12

Vla

B.c.

Solo

22

V11c

V11

V12

Vla

B.c.

27 *tutti*

VI1c
VI1
VI2
Vla
B.c.

piano
[piano]
[piano]

31

VI1c
VI1
VI2
Vla
B.c.

35

VI1c
VI1
VI2
Vla
B.c.

39 *Tutti*

V11c *[forto]*

V11 *forto*

V12 *[forto]*

Vla *[forto]*

B.c. *[forto]*

43 *[piano]*

V11c *[piano]*

V11 *piano*

V12 *[piano]*

Vla *[piano]*

B.c. *[piano]*

48

V11c

V11

V12

Vla

B.c.

53

V11c

V11

V12

Vla

B.c.

57

V11c

V11

V12

Vla

B.c.

61

V11c

V11

V12

Vla

B.c.

Adagio

Violino Primo
Concertino

Musical staff for Violino Primo Concertino, showing a melodic line with a triplet ending. The dynamic marking *[piano.]* is present.

Violino Primo
Rep:

Musical staff for Violino Primo Rep, showing a melodic line. The dynamic marking *piano* is present.

Violino Secundo

Musical staff for Violino Secundo, showing a melodic line. The dynamic marking *[piano.]* is present.

Organo e
Violon Cello

Musical staff for Organo e Violon Cello, showing a bass line. The dynamic marking *piano* is present.

4

Musical staff for Violino Cello (V11c), showing a melodic line with a triplet. The measure number 4 is indicated at the start.

V11

Musical staff for Violino I (V11), showing a melodic line.

V12

Musical staff for Violino II (V12), showing a melodic line.

B.c.

Musical staff for Bassoon (B.c.), showing a bass line.

9

Musical staff for Violino Cello (V11c), showing a melodic line with a triplet. The measure number 9 is indicated at the start.

V11

Musical staff for Violino I (V11), showing a melodic line.

V12

Musical staff for Violino II (V12), showing a melodic line.

B.c.

Musical staff for Bassoon (B.c.), showing a bass line.

13

Musical staff for Violino Cello (V11c), showing a melodic line with a triplet. The measure number 13 is indicated at the start. The dynamic marking *[forto]* is present.

V11

Musical staff for Violino I (V11), showing a melodic line. The dynamic marking *forto* is present.

V12

Musical staff for Violino II (V12), showing a melodic line. The dynamic marking *[forto]* is present.

B.c.

Musical staff for Bassoon (B.c.), showing a bass line. The dynamic marking *for:* is present.

Allegro

Violino Primo
Concertino

Violino Primo
Rep:

Violino Secundo

Viola

Organo e
Violon Cello

Musical score for measures 1-5 of the first system. The score is in 3/4 time with a key signature of two sharps (F# and C#). The Violino Primo parts (Concertino and Rep.) play a rhythmic pattern of eighth notes. The Violino Secundo part has rests in measures 1 and 2, then enters in measure 3. The Viola and Organ/Violon Cello parts provide harmonic support with various rhythmic patterns.

Musical score for measures 6-11 of the second system. The Violino Primo parts continue with their rhythmic patterns. The Violino Secundo part has a more active role. The Viola and Organ/Violon Cello parts continue to provide harmonic support.

Musical score for measures 12-16 of the third system. A "Solo" section begins in measure 12, marked with a circled '3' above the staff. The Violino Primo parts feature triplets and other rhythmic figures. The Viola and Organ/Violon Cello parts continue to provide harmonic support.

18 (+)

V11c *piano*

V11 [*piano*]

V12 *piano*

Vla [*piano*]

B.c. [*piano*]

24 tutti

V11c *piano* tutti Solo [*forto*]

V11 [*piano*] [*forto*]

V12 [*piano*] *forto*

Vla [*forto*]

B.c. [*forto*]

30 tutti

V11c tutti

V11

V12

Vla

B.c.

35 Solo

V1c
V11
V12
Vla
B.c.

41

V1c
V11
V12
Vla
B.c.

47 *tutti*

V1c
V11
V12
Vla
B.c.

53

Vl1c

Vl1

Vl2

Vla

B.c.

[piano]

[piano]

[piano]

[piano]

tutti

Solo

59

Vl1c

Vl1

Vl2

Vla

B.c.

tutti

65

Vl1c

Vl1

Vl2

Vla

B.c.

Critical notes:

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
11	Vl1 C.	11	e in ms.
13	Vl1 R.	7	e in ms.
13	Vla	1	a in ms.
17	Vla	1	c \sharp in ms.
19	Vl1 C.	12	d in ms.
19	Vcl	1–3	$\frac{1}{8}$ $\frac{1}{16}$ $\frac{1}{16}$ in ms.
35	Vla	6	a in ms.
39	Vl1 C.	11	 in ms.
46	Vla	1	Bar copied from Vcl., missing in ms.
47	Vl2	7–8	$\frac{1}{8}$ in ms.
50	Vl1 C.	2–3	Slur between note 3 and 4 in ms.
51	Vl1 C.	11	f \sharp e e d in ms.
53	Vl2	5	a in ms.
63	Vl1 C.	16	a in ms.
63–64	Vl2	16	 in ms.
64	Vl1 C.	8	f \sharp in ms.

Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
2	Vcl	2–3, 7–8	dotted $\frac{1}{8}$, $\frac{1}{16}$ notes in ms.
3	Vcl	8–9	dotted $\frac{1}{8}$, $\frac{1}{16}$ notes in ms.
5	Vl1	2–3	e d in ms.
5	Vcl	5	d in ms.
12	Vl1 C	10	$\frac{1}{32}$ note in ms.
15	Vl1	7	b in ms.

Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
11	Vcl	3	b in ms.
20	Vcl		5 $\frac{1}{8}$ notes d in ms.
21	Vl1 C.	8	g in ms.
25	Vl2	8	 in ms.
32–33	Vl1 C.	8–1	Slur between g and f in ms.
40	Vl1 C.	2	No accidental # in ms.
47	Vl1–2	2	 in ms.
51	Vcl	1	a in ms.
63	Vl1 C.	3	f# in ms.
63	Vl2	1	f# in ms.
63	Vl2	3	d in ms.
63	Vl2	3	 in ms.