

Georg Gerson

(1790–1825)

Ouverture

à grand Orchestre

G.60

Score

(Contemporized)

Edited by

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Ouverture à grand Orchestre

Contemporized edition

Adagio

Georg Gerson (1790-1825)

Flauti

Oboi

Clarineti in A

Fagotti

Corni in D

Clarini in D

Trombone Basso
[ad. lib.]

Timpani in DA

Violino 1

Violino 2

Viola

Violoncello

Basso

The image shows the first system of a musical score for a grand orchestra. The score is divided into two main sections. The upper section contains woodwind parts: Flauti (Flutes), Oboi (Oboes), Clarineti in A (Clarinets in A), Fagotti (Bassoons), Corni in D (Horns in D), Clarini in D (Clarinets in D), Trombone Basso [ad. lib.] (Bass Trombone), and Timpani in DA (Timpani). All woodwind parts are currently silent, indicated by a horizontal line with a bar across the staff. The lower section contains string parts: Violino 1 (Violin I), Violino 2 (Violin II), Viola, Violoncello (Cello), and Basso (Double Bass). The string parts are active, starting with a forte (f) dynamic and a triplet of eighth notes. The Violino 1 part has a dynamic change to piano (p) in the second measure. The Viola part has dynamic changes from f to p, then f, p, f, p, and pf. The Violoncello and Basso parts have dynamic changes from f to f, then pf. The score is in common time (C) and the key signature has one flat (B-flat).

4

Fl *f* *p* *f*

Ob *f* *p* *f* *p*

Cl *f* *p* *f* *p*

Bsn *p*

Cr

Trp

Trb

Tim

Vl1 *f*

Vl2 *f*

Vla *f* *p*

Vcl *p*

Cb *p*

3

Detailed description: This page of a musical score covers measures 4 through 7. It features staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), Trombone (Trb), Timpani (Tim), Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The woodwinds and strings play a rhythmic pattern of eighth notes, often in groups of three (trios). Dynamic markings include *f* (forte) and *p* (piano). The score includes various musical notations such as slurs, accents, and fermatas. The key signature has two flats, and the time signature is 3/4. The page number '4' is at the top left, and the rehearsal mark '3' is at the bottom center.

Musical score for a symphony orchestra, page 4. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor (Cr), Trumpet (Trp), Trombone (Trb), Timpani (Tim), Violin I (VI1), Violin II (VI2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f*, *p*, *cresc*, and *mf*.

Allegro

17

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

p

p

p

p

39

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

f *p*

f

f *p*

p *f* *p*

p

f

pp *f*

p *f* *p*

p *f*

p *fp*

p *f*

43

Fl *f*

Ob *mf cresc*

Cl *mf*

Bsn *mf*

Cr *f*

Trp *f*

Trb *f*

Tim *pp* *f*

Vl1 *mf* *cresc*

Vl2 *mf* *cresc*

Vla *mf* *cresc*

Vcl *mf* *cresc*

Cb *mf* *cresc*

46

Fl *f* *p*

Ob *f* *p* *f*

Cl *f* *p*

Bsn *f* *fp* *p* *f*

Cr *f* *fp* *fp*

Trp *f*

Trb

Tim *f* *tr* *pp* *tr* *f*

Vl1 *f* *p* *f*

Vl2 *f* *p* *f*

Vla *f* *p* *f*

Vcl *f* *fp* *fp*

Cb *f* *fp* *fp*

51

Fl *p* *f* [*p*]

Ob *p* *f* *p*

Cl *f* *p*

Bsn *rf* *p*

Cr *f* *p*

Trp *f* *p*

Trb

Tim *pp* *f* *p*

Vl1 *f* *p*

Vl2 *f* *p*

Vla *f* *p*

Vcl *f* *p*

Cb *f* *p*

55

Fl *p*

Ob

Cl *p*

Bsn *mf*

Cr

Trp

Trb

Tim

Vl1 *f p*

Vl2 *f p*

Vla *f p*

Vcl *f p*

Cb *f p*

58

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

V11

V12

Vla

Vcl

Cb

mf

rf

f

p

Detailed description: This is a page of a musical score for measures 58, 59, and 60. The score is arranged in a standard orchestral format with woodwinds, brass, and strings. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The brass section includes Cor Anglais (Cr), Trumpet (Trp), and Trombone (Trb). The percussion section includes Timpani (Tim). The string section includes Violin I (V11), Violin II (V12), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features various dynamics such as *mf* (mezzo-forte), *rf* (ritardando), *f* (forte), and *p* (piano). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The strings play a rhythmic pattern of eighth notes, alternating between *f* and *p* dynamics. The woodwinds have more complex melodic lines, with the Clarinet and Bassoon playing *mf* and *rf* dynamics, and the Flute and Oboe playing *mf* and *rf* dynamics. The brass instruments are mostly silent, with the Cor Anglais playing a few notes in measure 59. The Timpani is also silent throughout the page.

61

Fl *rf* *mf* *f*

Ob *mf* *rf* *f*

Cl *mf* *rf* *f*

Bsn *rf* *f*

Cr *f* *rf*

Trp *p* *f*

Trb

Tim

Vl1 *f p* *fp cresc* *rf* *f*

Vl2 *f p* *fp cresc* *rf* *f*

Vla *f p* *fp cresc* *rf* *f*

Vcl *f p* *f p cresc* *rf* *f*

Cb *f p* *f p cresc* *rf* *f*

76

Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb

fp fp *cresc* *mf*

fp fp *cresc* *mf*

fp fp *cresc* *mf*

fp fp *cresc* *mf*

fp fp *cresc* *mf*

86

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

pizz

arco

p

91

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

mf

mf

mf

cresc

cresc

cresc

cresc

cresc

cresc

Detailed description: This page of a musical score covers measures 91 to 94. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The string section includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The brass section (Cr, Trp, Trb) and Timpani (Tim) are present but have no notation in these measures. The woodwinds play melodic lines with various dynamics: Flute starts with a *p* dynamic and moves to *mf*; Oboe and Bassoon play *mf* dynamics. The strings play a rhythmic accompaniment with a *cresc* (crescendo) marking. The score is in 3/4 time with a key signature of two sharps (D major or F# minor).

95

Fl *f*

Ob *f*

Cl *f*

Bsn *f*

Cr *f*

Trp *f*

Trb *ffor*

Tim *f*

Vl1 *f* *pp*

Vl2 *f* *pp*

Vla *f* *pp*

Vcl *f* *pp*

Cb *f* *pp*

98

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

rfp

p

101

Fl

mf

f

Ob

f

Cl

mf cresc

f

Bsn

cresc

f

Cr

Trp

Trb

Tim

Vl1

rfp

rfp

p

f

Vl2

rfp

rfp

p

f

Vla

rfp

rfp

p

f

Vcl

rfp

rfp

p

f

Cb

rfp

rfp

p

f

109

Fl *p* *f*

Ob *p* *f* *f*

Cl *p* *f* *f*

Bsn *p* *f*

Cr *p* *f*

Trp *f*

Trb

Tim *p* *f*

Vl1 *p* *f*

Vl2 *p* *f*

Vla *p* *f*

Vcl *p* *f*

Cb *p* *f*

113

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

rf

rf

rf

rf

rf

rf

rf

rf

rf

rf

tr

rf

rf

rf

117

Fl *rf* *mf*

Ob *rf* *mf* *rf*

Cl *rf* *mf*

Bsn *rf* *mf* *rf*

Cr *rf*

Trp *rf*

Trb

Tim *rf*

Vl1 *mf* *rf*

Vl2 *mf* *rf*

Vla *rf* *mf* *rf*

Vcl *rf* *mf* *rf*

Cb *rf* *mf* *rf*

122

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

ff

mf

rf

ff

f

f

tr

f

rf

ff

mf

rf

ff

mf

rf

ff

mf

for

130

Fl *f* *rf*

Ob *rf*

Cl *f* *mf* *rf*

Bsn *f*

Cr *f* *mf*

Trp *f* *mf*

Trb

Tim *f*

Vl1 *f* *mf*

Vl2 *f* *mf*

Vla *f* *mf*

Vcl *f* *mf*

Cb *f* *mf*

Detailed description: This page of a musical score covers measures 130, 131, and 132. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The brass section includes Cor Anglais (Cr), Trumpet (Trp), and Trombone (Trb). The percussion section features Timpani (Tim). The string section consists of Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). In measure 130, the Flute and Bassoon play a melodic line starting on a half note, followed by a quarter-note eighth-note pattern. The Oboe and Clarinet are silent. The Cor Anglais and Trumpet play a rhythmic eighth-note pattern. The Trombone is silent. The Timpani plays a sustained note. Violins and Viola play a sixteenth-note tremolo. The Violoncello and Contrabass play a steady quarter-note bass line. In measure 131, the Flute and Bassoon continue their melodic line. The Oboe and Clarinet remain silent. The Cor Anglais and Trumpet continue their rhythmic pattern. The Trombone is silent. The Timpani plays a sustained note. Violins and Viola continue their tremolo. The Violoncello and Contrabass continue their bass line. In measure 132, the Flute and Bassoon play a melodic line. The Oboe and Clarinet play a melodic line. The Cor Anglais and Trumpet play a rhythmic eighth-note pattern. The Trombone is silent. The Timpani plays a sustained note. Violins and Viola continue their tremolo. The Violoncello and Contrabass continue their bass line. Dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The Flute and Bassoon parts include accents and slurs. The Timpani part includes a trill-like texture.

133

Fl *mf* *p*

Ob *p*

Cl *p*

Bsn *p* *ten* *3*

Cr *p*

Trp *p*

Trb

Tim *tr* *p*

Vl I *p* *ten* *3*

Vl II *p* *ten* *3*

Vla *p* *ten* *3*

Vcl *p* *ten* *3*

Cb *p* *ten* *3*

Detailed description: This page of a musical score covers measures 133 to 136. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), Trombone (Trb), Timpani (Tim), Violin I (Vl I), Violin II (Vl II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The key signature is one sharp (F#) and the time signature is 3/4. Measure 133 features a melodic line in the Flute starting with a *mf* dynamic, while other instruments are mostly silent. In measure 134, the Oboe, Clarinet, Bassoon, and Cor Anglais enter with *p* dynamics. The Bassoon part includes a triplet and a *ten* (tension) marking. Measures 135 and 136 continue the orchestral texture, with the Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass parts featuring triplets and *ten* markings. The Timpani part consists of a single note with a *tr* (trill) and *p* dynamic in each measure.

Musical score for measures 142-146. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), Trombone (Trb), Timpani (Tim), Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The key signature is two sharps (F# and C#). The woodwinds and brass are mostly silent, with some initial activity in the Bassoon. The strings play a rhythmic accompaniment, with the Violin I part featuring trills (tr) in measures 144 and 145. The Violoncello and Contrabass parts have a *p* dynamic marking in measure 146.

147

Fl *f* *p*

Ob *f* *p*

Cl *f* *p*

Bsn *f*

Cr

Trp *f*

Trb *ffor*

Tim *f*

VII1 *f* *p*

VII2 *f* *p*

Vla *f* *p*

Vcl *f* *p*

Cb *f* *p*

Detailed description: This page of a musical score covers measures 147 to 151. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), Trombone (Trb), and Timpani (Tim). The string section includes Violin I (VII1), Violin II (VII2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). Dynamics are indicated by *f* (forte) and *p* (piano). The Flute and Oboe parts show a dynamic shift from *f* to *p* between measures 148 and 149. The Clarinet and Bassoon parts also show a dynamic shift from *f* to *p* in measure 149. The Trombone part is marked *ffor* (fortissimo forzando) in measure 147. The Violin I and II parts show a dynamic shift from *f* to *p* in measure 148. The Viola, Violoncello, and Contrabass parts show a dynamic shift from *f* to *p* in measure 149. The Violoncello and Contrabass parts feature triplet markings in measures 149 and 150.

152

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

tr

p

cresc

f

p

f

tr

cresc

f

p

cresc

f

p

f

p

f

p

f

Musical score for measures 156-158. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), Trombone (Trb), Timpani (Tim), Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The key signature is two sharps (F# and C#). The woodwinds (Ob, Cl, Bsn) play a rhythmic pattern of eighth notes, starting in measure 157 with a forte (*f*) dynamic and moving to mezzo-forte (*mf*) in measure 158. The strings (Vl1, Vl2, Vla, Vcl) play a steady eighth-note accompaniment, with dynamics ranging from *f* to *p*. The brass (Cr, Trp, Trb, Cb) and Timpani (Tim) parts are mostly silent, with some rests and a single note in the Cb part in measure 157.

159

Fl *f* *p*

Ob *f*

Cl *f*

Bsn *f*

Cr *f*

Trp *f*

Trb *for* *p*

Tim *f*

Vl1 *f* *p*

Vl2 *f* *p*

Vla *f* *p*

Vcl *f* *p*

Cb *f*

163

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VII

VI2

Vla

Vcl

Cb

p *f* *mf* *f*

pp *f* *pp* *f*

f *p* *f*

fp *f*

fp

fp

f

167

Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb

cresc
cresc
cresc
cresc
cresc
f
cresc
cresc
cresc
cresc

Detailed description: This page of a musical score covers measures 167, 168, and 169. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais) and strings (Violins I and II, Viola, Violoncello, Contrabass) all have a *cresc* (crescendo) marking. The Trumpet and Trombone parts are mostly silent, with a *f* (forte) marking at the end of measure 169. The Timpani part has a steady rhythmic pattern. The strings play a complex rhythmic pattern of eighth and sixteenth notes. The woodwinds play a melodic line with some rests and dynamic markings.

170

Fl *ff* *mf*

Ob *ff* *f* *p*

Cl *ff* *mf*

Bsn *ff* *f* *p*

Cr *ff* *fp*

Trp *ff* *f*

Trb *ffor*

Tim *ff* *f* *tr*

Vl1 *ff* *f* *p*

Vl2 *ff* *f* *p*

Vla *ff* *f* *p*

Vcl *ff* *fp*

Cb *ff* *fp*

174

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p *mf* *mf* *f* *p*

mf *f* *p*

p *mf* *f* *p*

f *p* *f* *f* *p*

fp *fp* *p*

f *f* *f* *p*

f *p* *f* *f* *p*

f *p* *f* *f* *p*

f *f* *f* *p*

for

f *f* *f* *p*

f *p* *f* *f* *p*

f *f* *f* *p*

fp *f* *f* *p*

fp *f* *f* *p*

179

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

p

p

185

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

cresc

mf

mf

pp

cresc

mf

cresc

mf

cresc

mf

cresc

mf

cresc

mf

190

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

p

[p]

pizz

arco

Detailed description: This page of a musical score covers measures 190 to 194. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are active throughout. The woodwinds play melodic lines with various articulations and dynamics, including *mf* and *p*. The strings provide harmonic support with patterns of eighth and sixteenth notes, often marked *pizz* (pizzicato) or *arco* (arco). The percussion section (Timpani) has a simple rhythmic pattern. The brass section (Trumpets, Trombones) is mostly silent, with some notes in measures 194. The score is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

195

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VI1

VI2

Vla

Vcl

Cb

p

arco

arco

arco

207

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

rfp

rfp

rfp

rfp

rfp

rfp

210

Fl *mf* *f*

Ob *f*

Cl *mf* *f*

Bsn *mf* *f*

Cr *p* *f*

Trp *f*

Trb

Tim *p* *f* *tr*

Vl1 *rfp* *p* *f* *p*

Vl2 *rfp* *p* *f* *p*

Vla *rfp* *p* *f* *p*

Vcl *rfp* *p* *f* *p*

Cb *rfp* *p* *f* *p*

Detailed description: This page of a musical score covers measures 210 to 213. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone) feature melodic lines with dynamic markings of *mf* and *f*. The percussion section includes a snare drum with a tremolo effect in measure 211, marked *p* and *f*. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays a rhythmic pattern of eighth notes, marked *rfp* (ritardando, fortissimo, piano) and dynamic markings of *p* and *f*. The score is in 2/4 time and the key signature has two sharps (F# and C#).

227

Fl *ff* *mf* *f*

Ob *ff* *p* *mf* *f*

Cl *ff* *p* *mf* *f*

Bsn *ff* *mf* *f*

Cr *ff* *p* *f*

Trp *ff* *f*

Trb *[ffor]* *for*

Tim *ff* *pp* *cresc* *f*

Vl1 *ff* *p* *f*

Vl2 *ff* *p* *f*

Vla *ff* *p* *f*

Vcl *ff* *p* *pizz* *cresc* *f* *arco*

Cb *ff* *p* *pizz* *cresc*

233

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VII

VI2

Vla

Vcl

Cb

fp

cresc

tr

f

p

mf

f

arco

f

Detailed description: This page of a musical score covers measures 233 to 236. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone) play melodic and harmonic lines with dynamic markings of *p*, *mf*, and *f*. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) provide a harmonic foundation, with the Cello and Contrabass marked *arco*. The Timpani part features a trill in the first measure and a crescendo leading to a fortissimo (*f*) in the third measure. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

237

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

The image shows a page of a musical score for measures 237, 238, and 239. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The brass section includes Cor Anglais (Cr), Trumpet (Trp), and Trombone (Trb). The percussion section includes Timpani (Tim). The string section includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features various musical notations such as rests, notes, beams, and slurs. The Flute part has a melodic line with some grace notes. The Oboe and Clarinet parts play sustained chords. The Bassoon part has a rhythmic pattern of eighth notes. The Cor Anglais part has a simple harmonic accompaniment. The Trumpet and Trombone parts have melodic lines with some rests. The Timpani part has a simple rhythmic pattern with trills. The Violin I and II parts have melodic lines with some grace notes. The Viola, Violoncello, and Contrabass parts have rhythmic patterns of eighth notes.

240

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VII1

VII2

Vla

Vcl

Cb

for

f

tr

Detailed description: This page of a musical score covers measures 240 to 243. The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line with slurs and accents. The brass section (Trumpet, Trombone, Timpani) provides harmonic support, with the Trombone part marked 'for' and the Timpani part featuring trills. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment of sixteenth-note patterns. Dynamics include 'f' (forte) and 'tr' (trill).

244

Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb

tr

rf

3

3

3

Detailed description: This page of a musical score covers measures 244 to 249. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins 1 & 2, Viola, Violoncello, Contrabass) have active parts. The brass section (Trumpets, Trombones, Timpani) also has parts. The Flute and Oboe parts feature melodic lines with grace notes. The Clarinet and Bassoon parts have rhythmic patterns. The Bassoon part has a long rest in the first two measures. The Trumpet part has a rhythmic pattern. The Trombone part has a rhythmic pattern. The Timpani part has a rhythmic pattern. The Violin 1 part has a melodic line. The Violin 2 part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern. The Contrabass part has a rhythmic pattern. The score is in 3/4 time and the key signature has two sharps (F# and C#). The dynamic marking *rf* (ritardando forte) is present in the Horn part. The score ends with a double bar line and repeat signs.

Critical notes

This score is the first modern edition of the orchestral overture in D major, “Ouvverture á grand Orchestre” (G.60) by the Danish composer “Georg Gerson” (1790-1825). According to Gerson’s own thematic catalogue “Verzeichniß über Zwei Hundert meiner Compositionen”.¹ the composition is dated February 24, 1812 and was revised October 1814. The modern edition reflects the revision from 1814. The sources are


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- GS-II* “Partiturer No. 2”, “George Gersons samling: mu 7105.0963 C II, 6b” (1823), a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The score is found on pp. 93–117, dated in Hamburg, February 24, 1812.
- GS-IV* “Partiturer No. 4”, “George Gersons samling: mu 7105.0963 C II, 6b” (1823), a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The score is found on pp. 57–80, A halfway cut away comment near the top right corner of the first page tells that the overture was revised in Copenhagen September 1814.
- MA* An undated (early 19th century?) manuscript score, “Ouvverture composeé par George Gerson” from the archive of the music association, “Musikforeningen” preserved at the Royal Library of Copenhagen, Denmark, “Musikforeningens Archiv. A. Nr. 150: C II, 27b Tv.-Fol., 1937-38.396”.
- OB* An undated (early 19th century?) set of manuscript instrumental parts to “Ouvverture i D” from “Orkesterbiblioteket” (Musikforeningen’s orchestral library) preserved at the Royal Library of Copenhagen, Denmark, “Mf. 150”. The part set includes parts for 4 musicians on violin I, 4 on violin II, 3 on viola I and II, 3 on violoncello and bass, 2 on flute I-II, 2 on oboe I-II, 2 on clarinet I-II, 2 on bassoon I-II, 2 on french horn I-II, 2 on trumpet I-II, 1 on bass trombone and 1 on timpani.

The trombone part included in the modern edition is found in *MA* and *OB* only. According to “Verzeichniss”) the overture got its first performance in the ‘Apollo Hall’ in Hamburg March 18, 1812 at a concert held by the ‘Grund family’ (incl. the composer Wilhelm Grund, 1791–1874). The revised version was performed in the ‘Harmonie Hall’ in Copenhagen October 1814 in one of the amateurs concerts conducted by Magnus Focht (1784–1830), musician in the Royal Orchestra.

In his manuscripts Gerson made use of various shorthand notations like slashed notes representing repeated notes. Such notation types are also found in music prints from that period like Gerson’s string quartet no. 5 (G.63) published as part books 1826. The full score of this modern edition comes in two versions: a score keeping as close as possible to the original notation and an alternative, ‘contemporized’ score expanding the shorthand notations. Separate parts come contemporized versions as well.

With multiple sources for the overture D.60 we have the opportunity to compare shorthand notation between the sources. As a starting point the editor assumed that the distribution of ‘tremolized’ note values might be seen as accentuation indications.

Take as an example violin 1, bar 99–101 as notated in *GS-IV*:  According to the above mentioned assumption the violinists should accentuate bar 99 ‘syncopated’ in contrast to bar 101.

However, in *MA* bars 99–101 are notated:  with no difference between bar 99 and bar 101. Besides bar 100 is notated in *GS-IV* as a tremolized whole-note while *MA* has the bar notated as 2 tremolized half-notes. As remarked above we have no exact dating of *MA* and *OB*, but since the score- and part copies origin from the archive of “Musikforeningen” founded 1836, few decades after the composition of G.60, the editor tends to see tremolo shorthand notation from the period reflecting some arbitrariness rather than a performance practice.

Performance indications added by the editor are enclosed within brackets.

Bar No.	Part	Note No.	Comment
3	Vl2	2	No slur in <i>MA</i> .
3	Vlc,Cb		No dot on the γ rest in <i>GS-IV</i> .
4	Vla	10	No slur in <i>MA</i> .
10	Vl1	1–2	No slur in <i>OB</i> .

¹ Royal Library, Copenhagen, mu 7105.0962, C II, 6b.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
11	Vl2	6	No slur in <i>MA</i> .
13	Vl1–Vlc	2	No slur in <i>MA</i> .
14	Vl1	2	No slur in <i>MA</i> .
21	Vl2	5	Slur continues to note 6 in <i>MA</i> and <i>OB</i> .
21	Vlc	1	No staccato dot in <i>GS-IV</i> .
25			In <i>MA</i> and <i>OB</i> no marcato accent on woodwind and brass, marcato accent on Vl1–Cb.
26–28	Vl1	1	No slur in <i>MA</i> .
43	Vl1	2–3,8–9	No staccato dots in <i>GS-IV</i> .
43	Fl1	1	“b” in <i>GS-IV</i> .
44	Fg2	1–2	Slur in <i>MA</i> and <i>OB</i> .
48	Fg1,Fg2	1	<i>fp</i> in <i>OB</i> .
52	Vl2	3	Slur start in <i>MA</i> and <i>OB</i> .
53	Fl1–Fl2	2–6	Crescendo mark in <i>MA</i> and <i>OB</i> .
54	Vla	4–5	Voice 2 notes ambiguous in <i>GS-IV</i> .
55	Vl1	3	No accidental ♯ in <i>GS-IV</i> .
55	Vla1	2	Slur start in <i>MA</i> and <i>OB</i> .
55	Fg1	7	No accidental ♯ in <i>GS-IV</i> .
57	Vl1	3	No accidental ♯ in <i>GS-IV</i> .
66	Vl1–Vl2	6	No slur in <i>GS-IV</i> .
67	Vl1–Vl2	5	No slur in <i>GS-IV</i> .
70	Vl1–Vl2	1	No slur in <i>MA</i> .
80	Vla,Bs	1–2	sic! (consecutive fifths) in <i>GS-IV</i> .
95	Vl1,Vl2	7	No accidental ♯ in <i>GS-IV</i> .
95–96	Fg1,Fg2	1	Tie in <i>MA</i> and <i>OB</i> .
96	Vl1–Vla	5	No accidental ♯ in <i>GS-IV</i> .
97	Vl1–Vla	1	No accidental ♯ in <i>GS-IV</i> .
98	Vl1	1	2 Slashed ♯ notes in <i>MA</i> and <i>OB</i> .
98–101	Vla,Bs	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
99	Vl1	5	2 Slashed ♯ notes in <i>OB</i> .
99	Vl2	5–6	Slashed ♯ note and ♯ note in <i>MA</i> and <i>OB</i> .
102	Vla	1	Slashed ♯ notes “c a” in <i>MA</i> and <i>OB</i> .
103	Vl2–Vla	2–4	Slur in <i>MA</i> .
109–110	Fl1	1	Tie in <i>MA</i> and <i>OB</i> .
119	Vl1	5	No slur on “b” in <i>GS-IV</i> .
120	Vl1	5	No slur on “c♯” in <i>GS-IV</i> .
120–122	Vl2	5	Slur in <i>MA</i> and <i>OB</i> .
121	Vl1	5	No slur on “b” in <i>GS-IV</i> .
122	Vl1	5	No slur on “c♯” in <i>GS-IV</i> .
125	Vl2	2	No slur in <i>MA</i> .
125	Vla1	1	No accidental ♯ in <i>GS-IV</i> .
128	Ob1	1	No accidental ♯ in <i>GS-IV</i> .
128	Cl1	3–4	Staccato in <i>MA</i> and <i>OB</i> .
129	Vl2	4	No slur in <i>MA</i> .
140	Vl2	2	No accidental ♯ in <i>GS-IV</i> , <i>MA</i> and <i>OB</i> .
142	Vlc–Cb	2	No accidental ♯ in <i>GS-IV</i> .
144	Vl1	2	No accidental ♯ in <i>GS-IV</i> .
144,145	Vl1	3–4	Staccato in <i>GS-IV</i> and <i>OB</i> .
146	Vl1	2	No accidental ♯ in <i>GS-IV</i> .
147			In <i>MA</i> no marcato accent on woodwind and brass, marcato accent on Vl1–Cb.
148	Cl2	1	No accidental ♯ in <i>GS-IV</i> .
150	Vla		Slur on note 1–2 in <i>MA</i> .
150	Vlc–Cb	2	No accidental ♯ in <i>GS-IV</i> .
150–152	Vla1	2	Error: repeating bar 135–138 <i>OB</i> .

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
153	Vl1	7	No accidental ♯ in <i>GS-IV</i> .
156	Vl1	3–4	Staccato in <i>MA</i> and <i>OB</i> .
156–158	Vla	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
157	Vl2	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
163–165	Vl2,Vlc	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
164	Vl1	5–12	Staccato in <i>MA</i> and <i>OB</i> .
164	Vla	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
166	Vla	2–4	Single voice in <i>GS-IV</i> .
169	Vla	5–6	Single voice in <i>GS-IV</i> .
170	Vla	1	Single voice in <i>GS-IV</i> .
176–178	Vla		Single voice in <i>GS-IV</i> .
176	Bs	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
177	Vl2,Vla	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
180	F12	2	No accidental ♯ in <i>GS-IV</i> .
188	Vl2	2	♯ in <i>MA</i> .
198	Vl1	3–4	Staccato in <i>MA</i> and <i>OB</i> .
203–205	Vla		Single voice in <i>GS-IV</i> .
204	Vla	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
206	Vl2	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
206–210	Vla,Bs	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
208–209	Vl2	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
216	Vla	2–4	No staccato dots in <i>MA</i> .
216	Vlc-Cb	2–4	No staccato dots in <i>GS-IV</i> .
220	Fg2	2–3	Notated as “b♭” in <i>OB</i> .
227	Vla		Single voice in <i>GS-IV</i> .
232	F1-Ob	2–3	Staccato in <i>MA</i> and <i>OB</i> .
233	Vlc		No staccato dot on note 2 in <i>GS-IV</i> , no slur on note 3–6 in <i>GS-IV</i> .
235	Vl1	3	Slur continues to bar 236 in <i>MA</i> and <i>OB</i> .
235	Vl1	1	No accidental ♯ in <i>GS-IV</i> .
235	Ob1	3	No accidental ♯ in <i>GS-IV</i> .
236	Ob1–2	4–5	No staccato dots in <i>GS-IV</i> .
240–241	Trb	3	No ♯ rest after the note in <i>GS-IV</i> .