Georg Gerson

(1790–1825)

Ouverture

à grand Orchestre

G.60

Score

(Contemporized)

Edited by

Christian Mondrup

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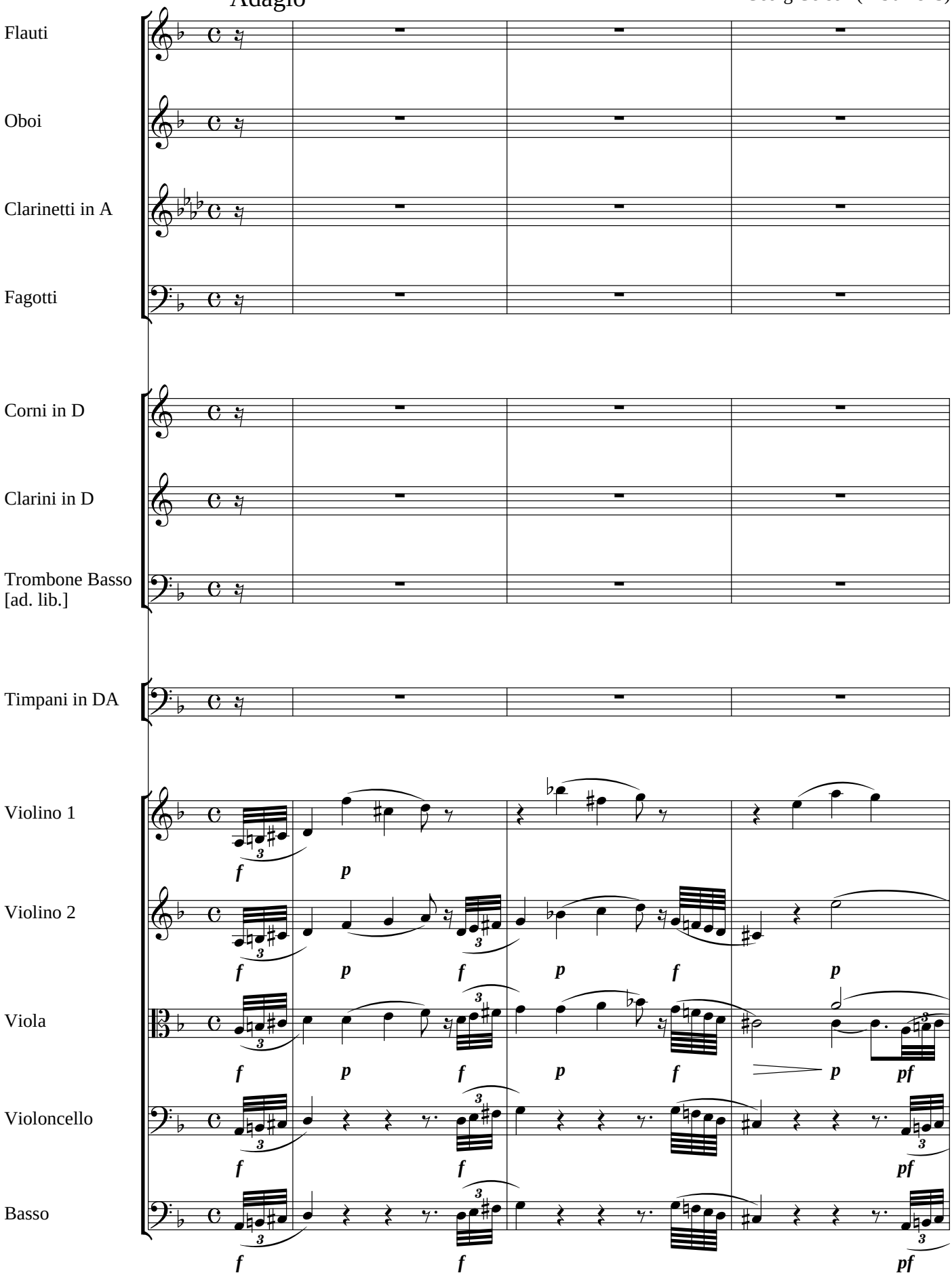
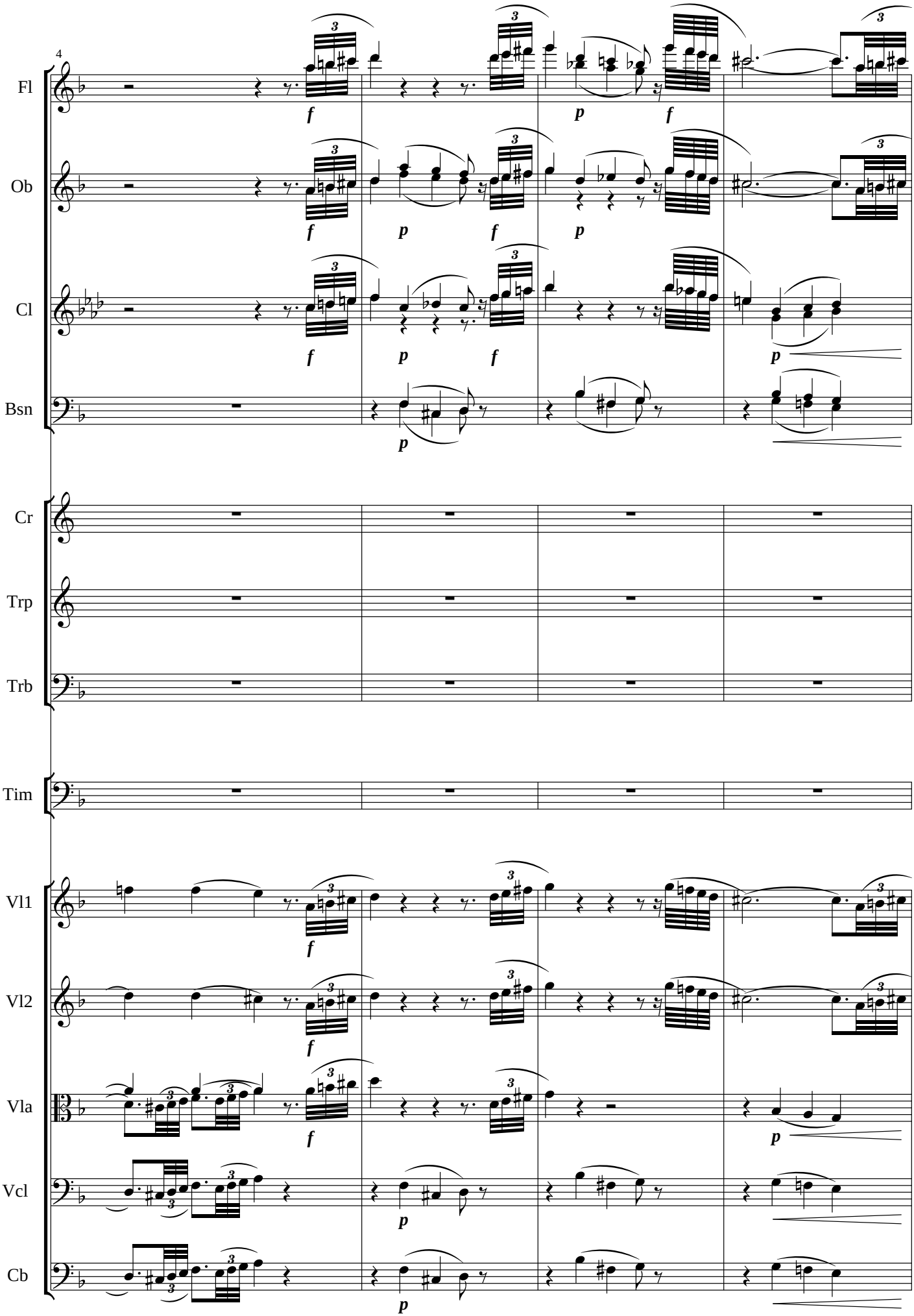
Ouverture à grand Orchestre

Contemporized edition

Adagio

Georg Gerson (1790-1825)

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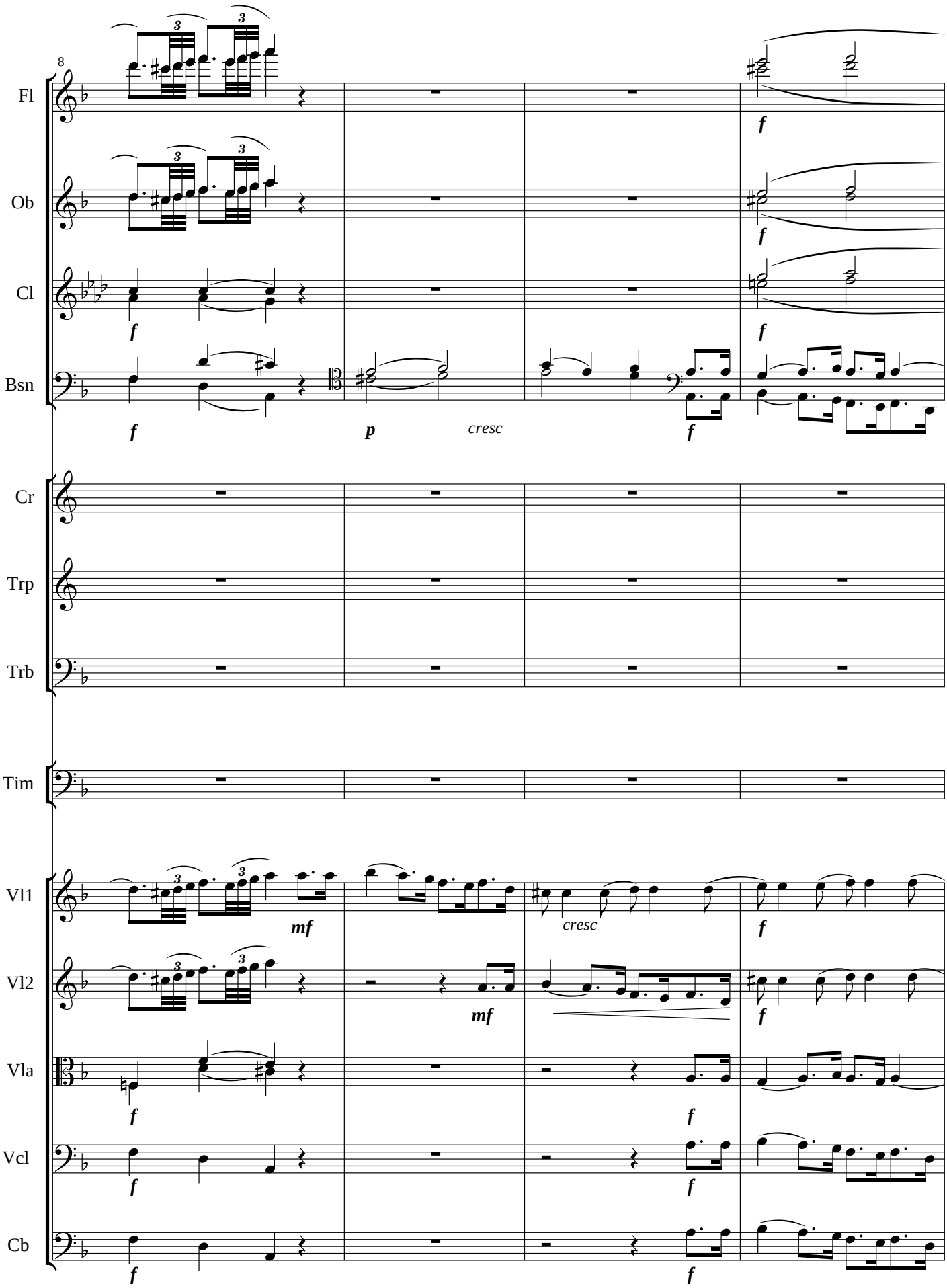
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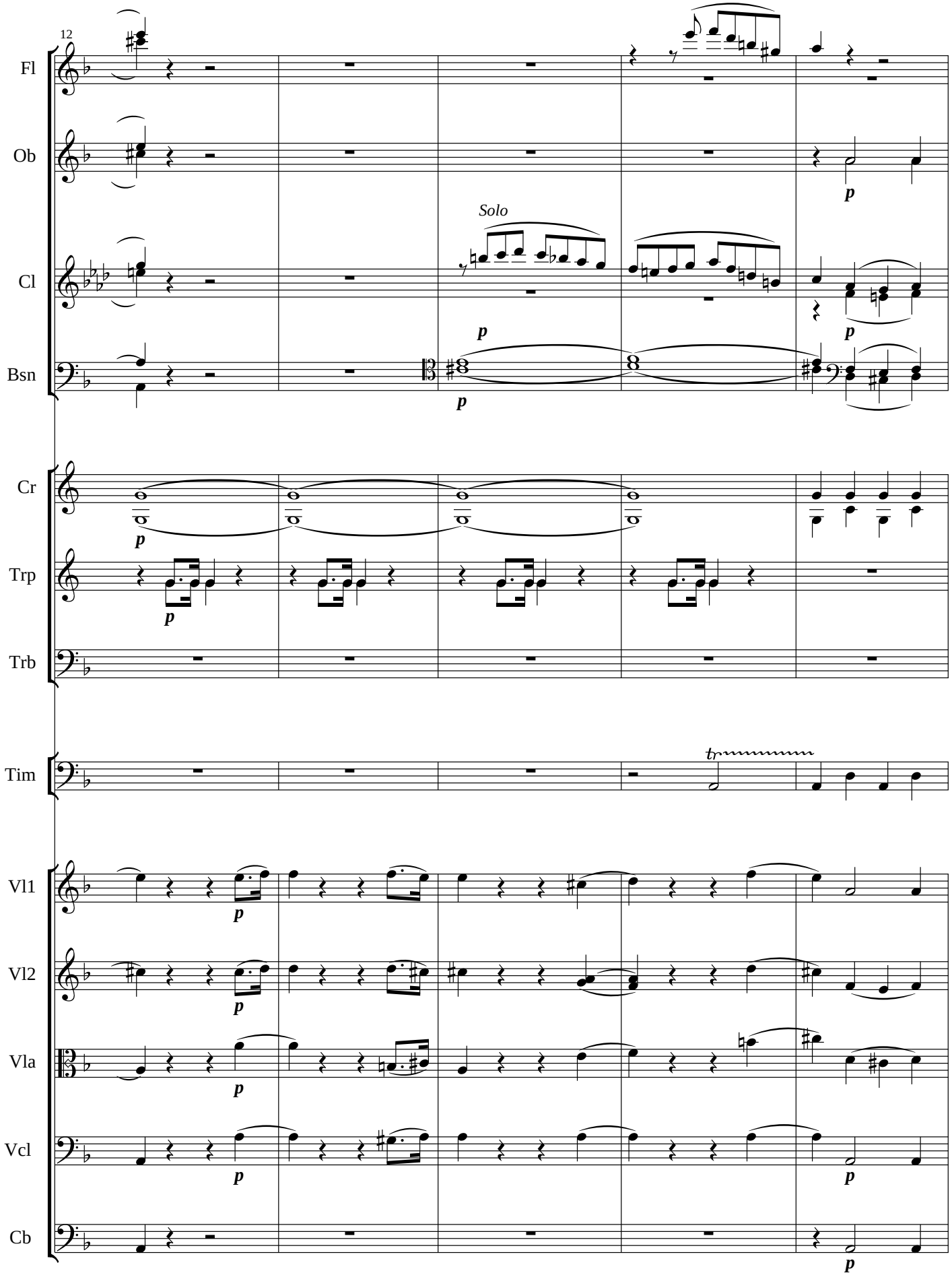
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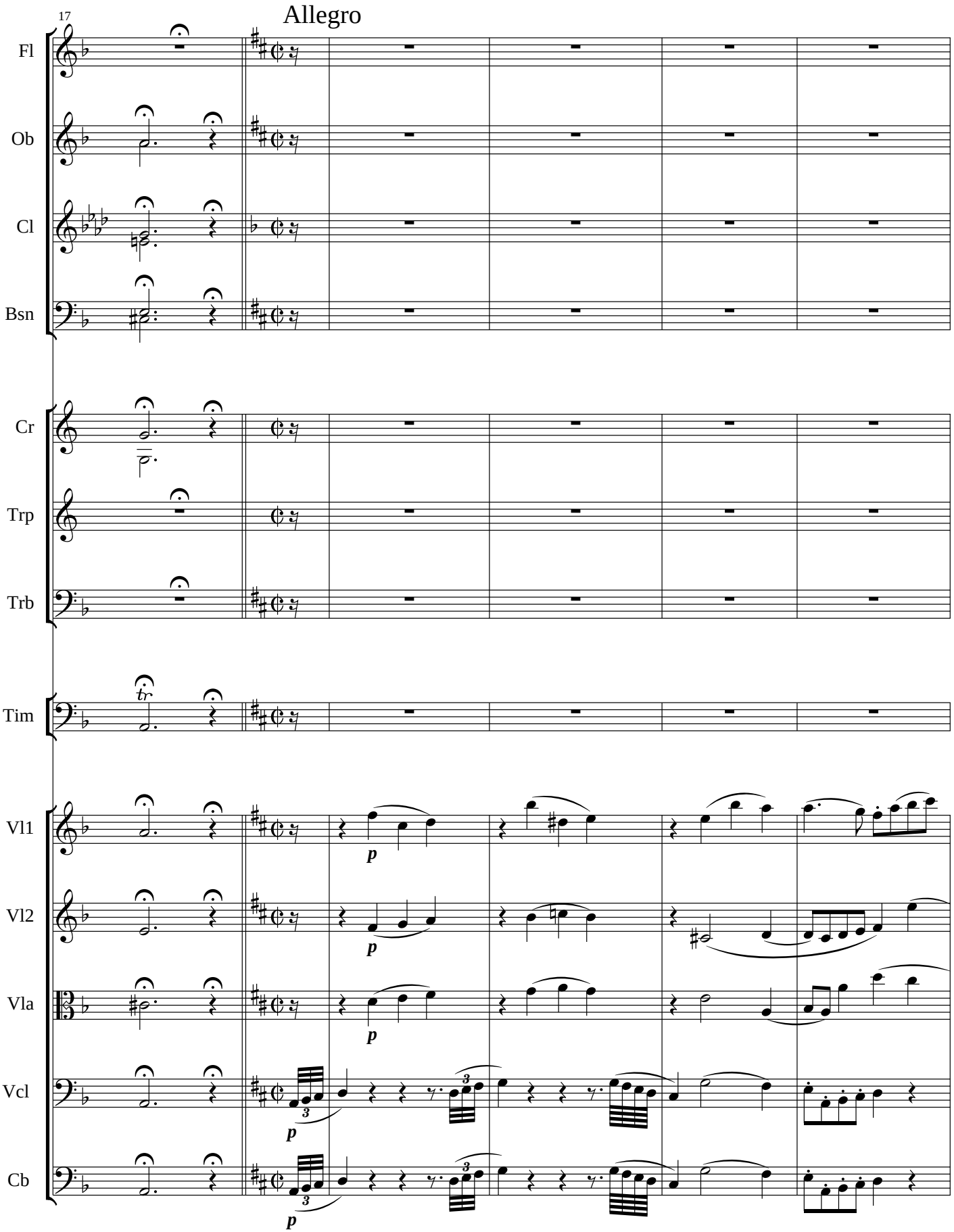
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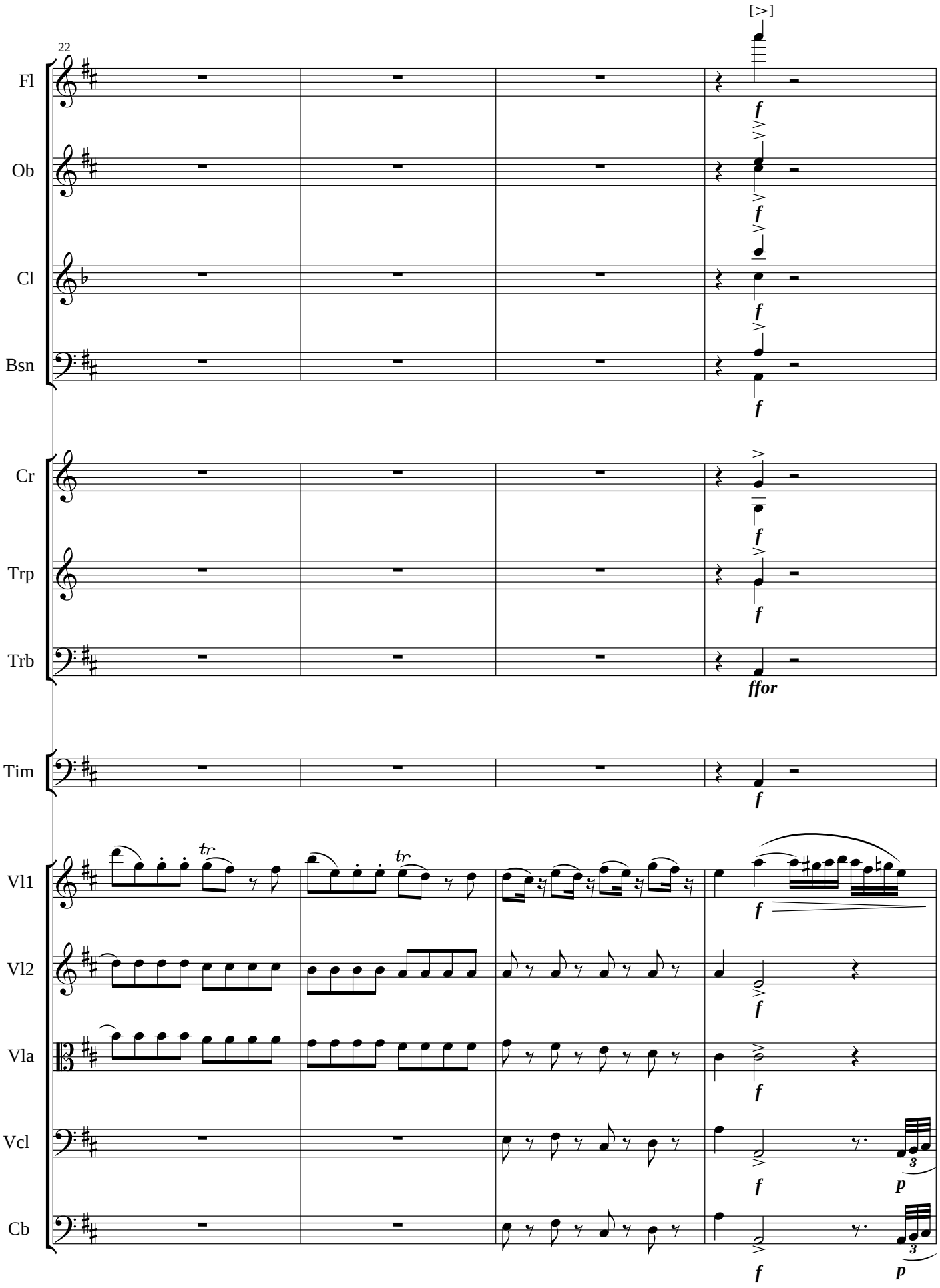
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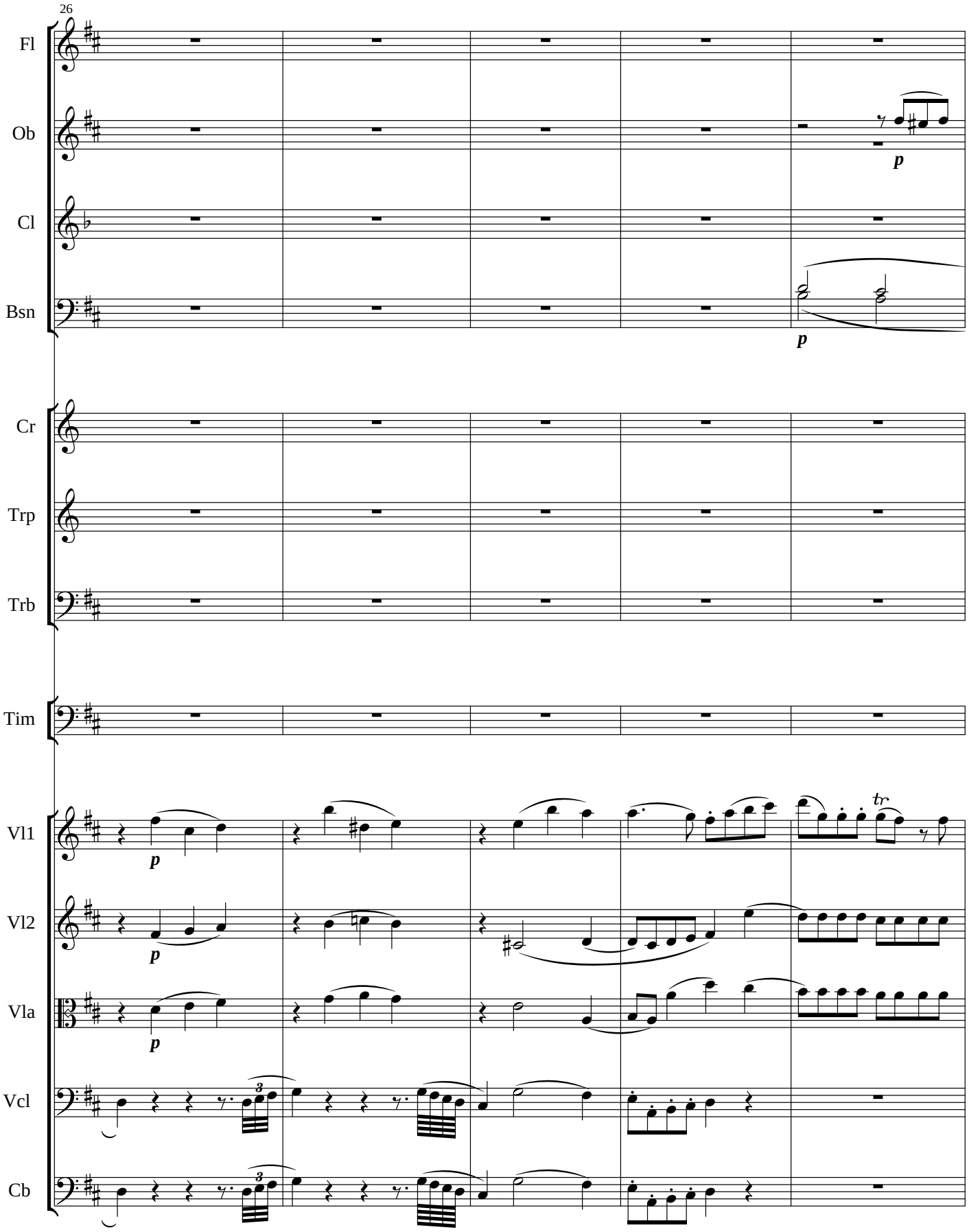
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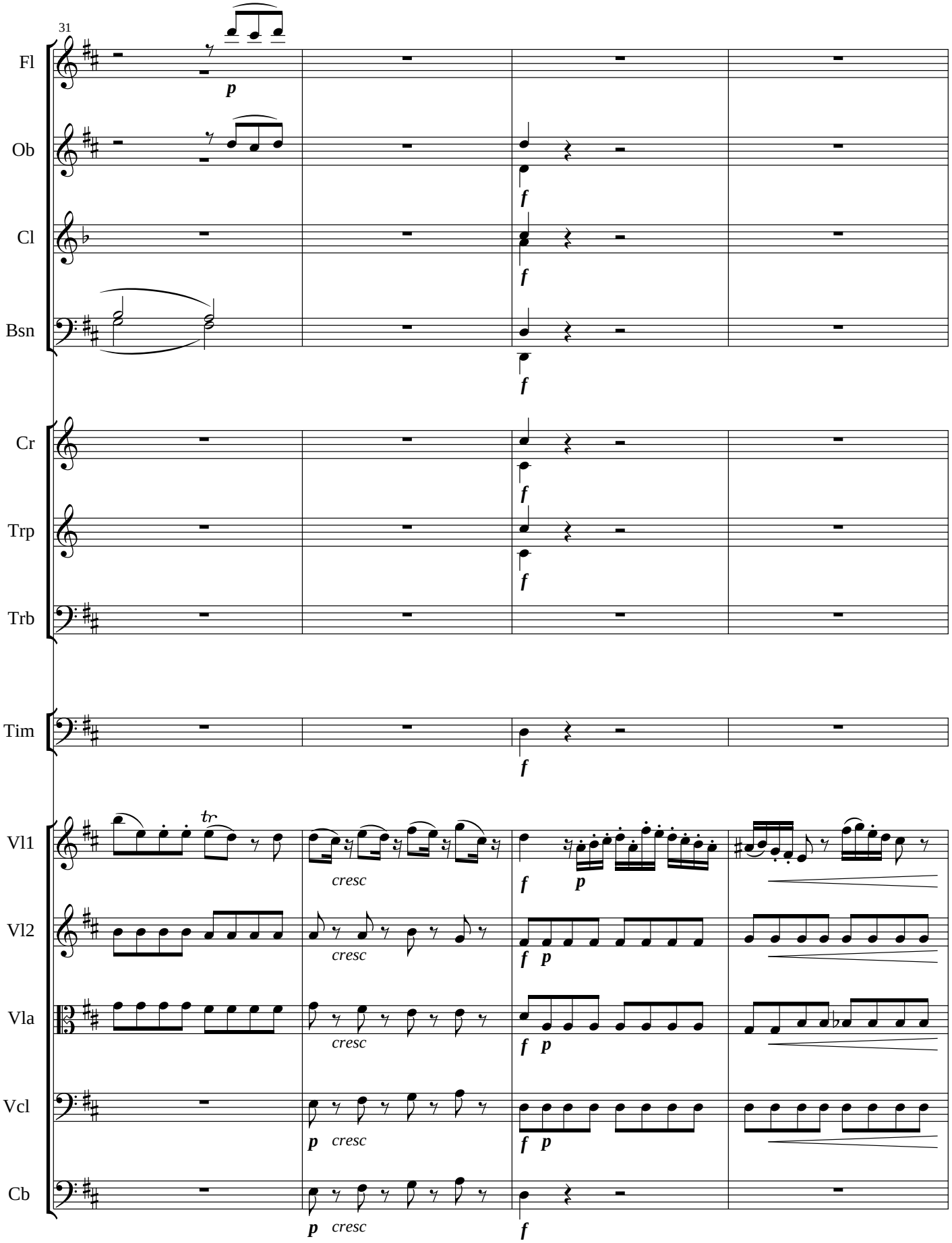
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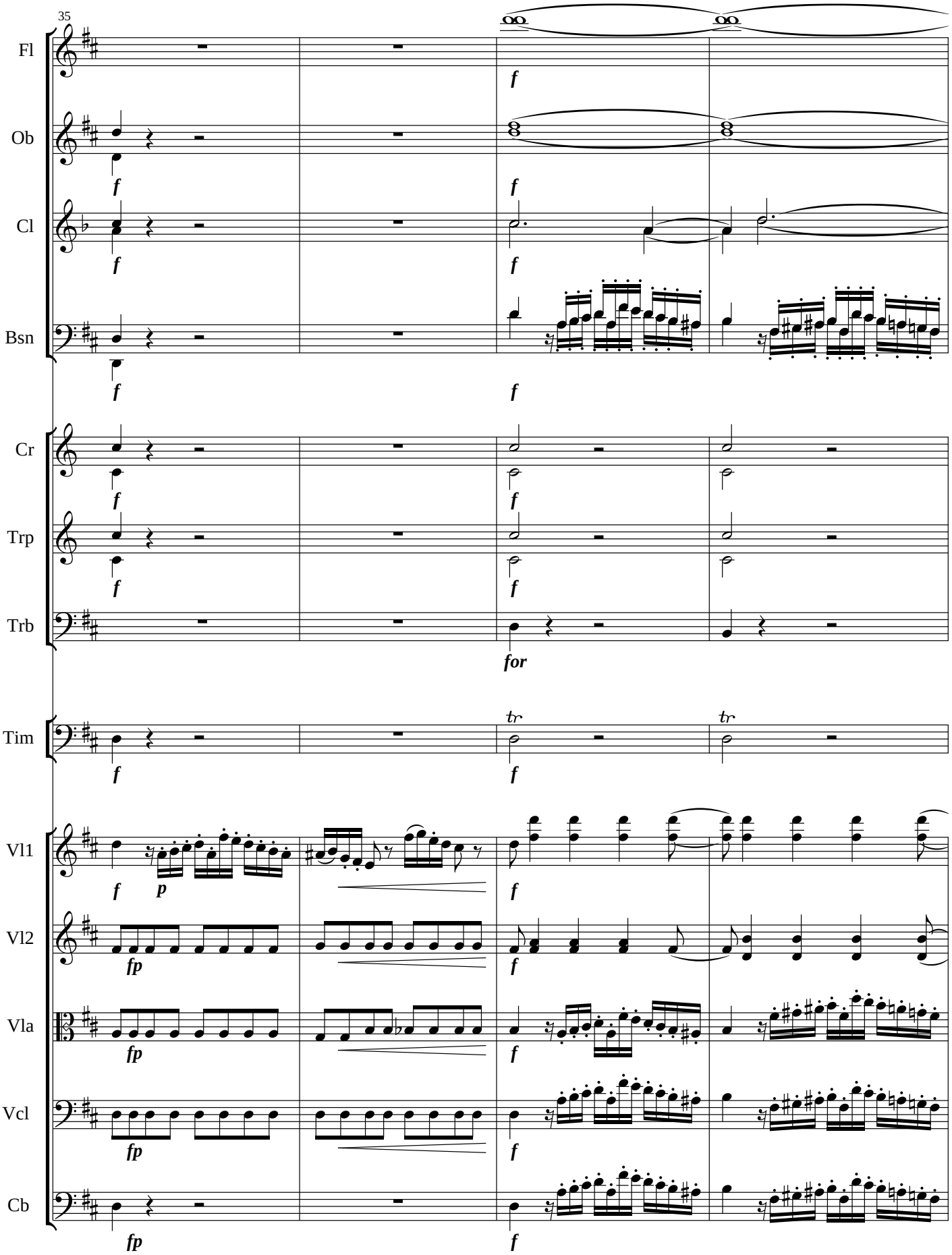
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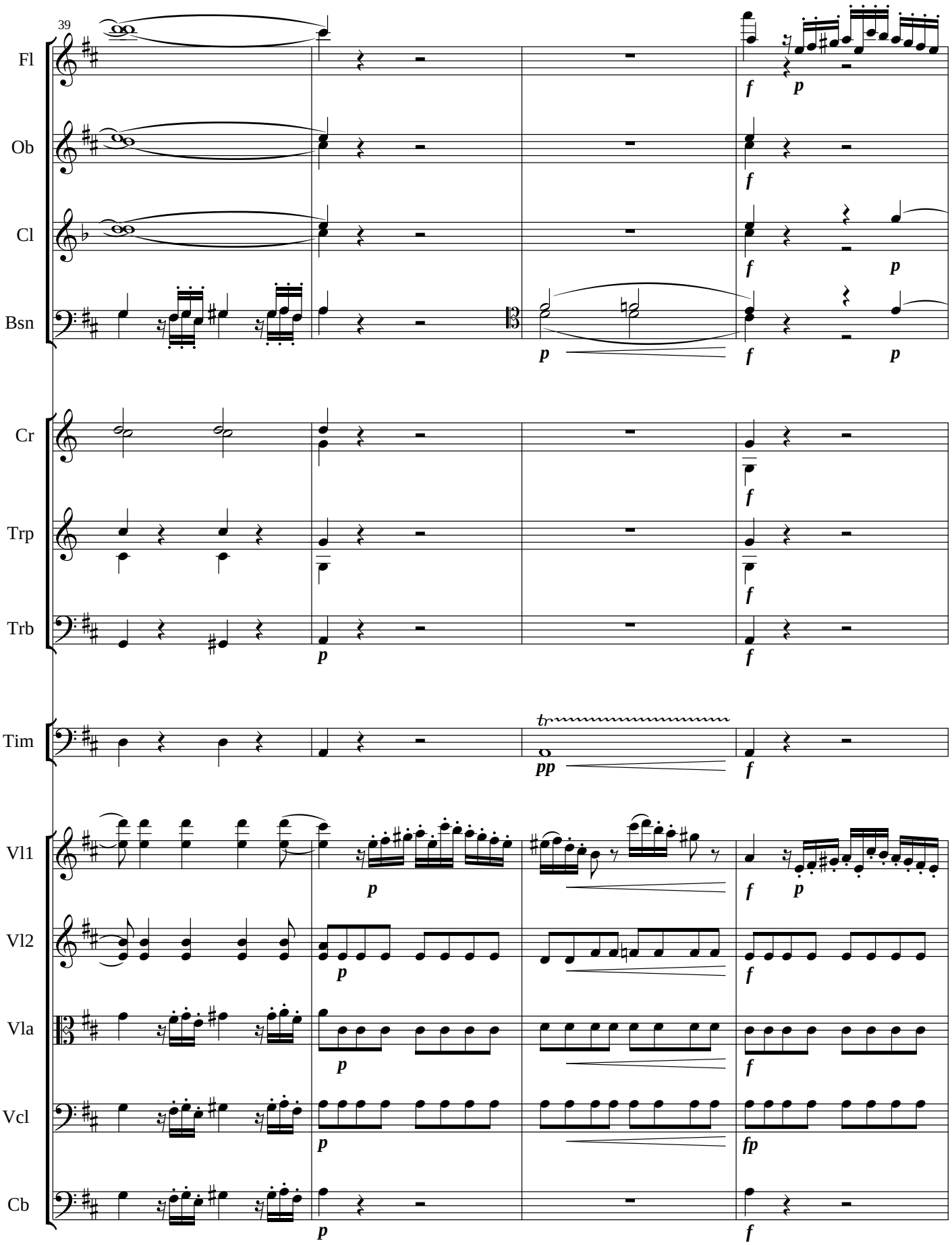
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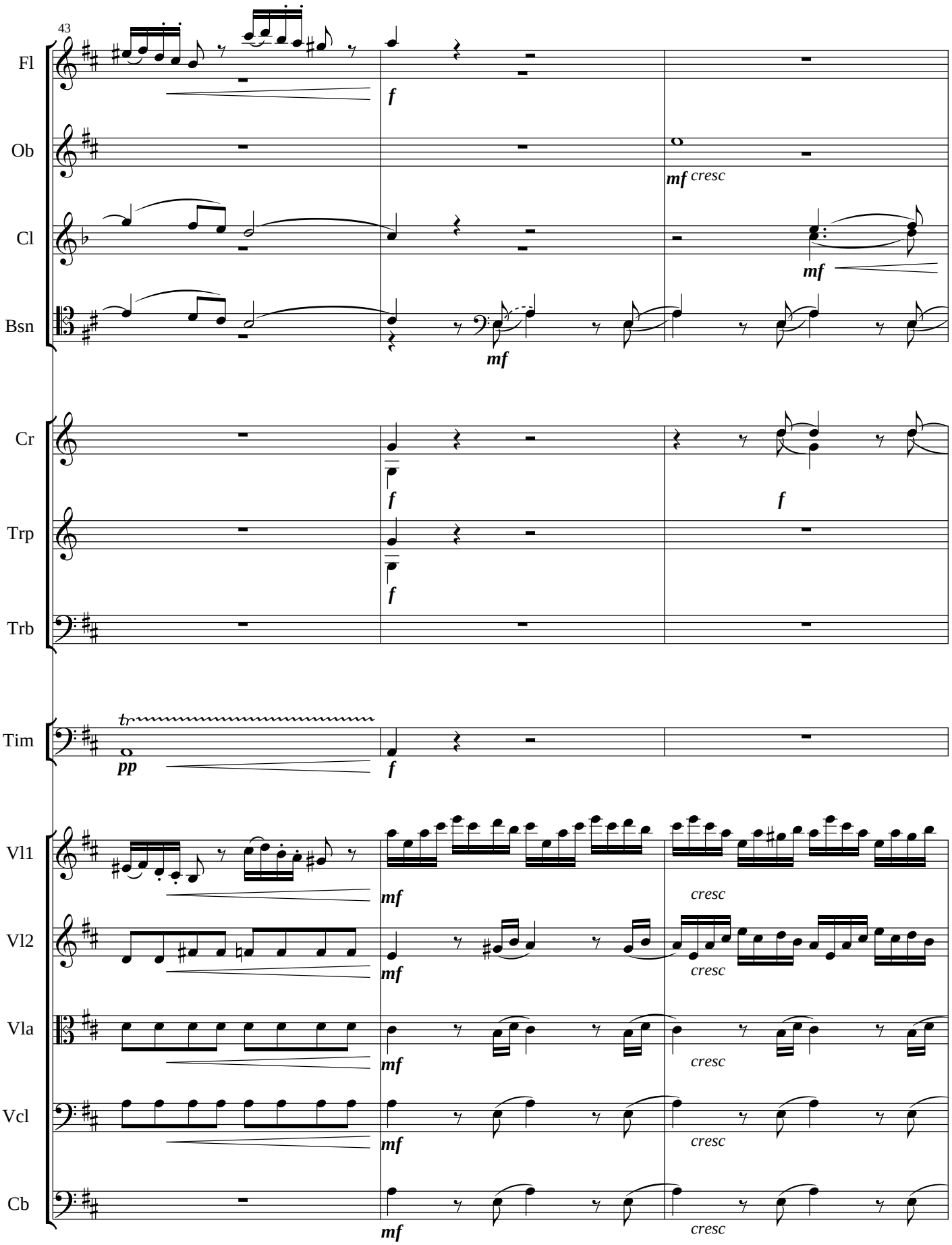
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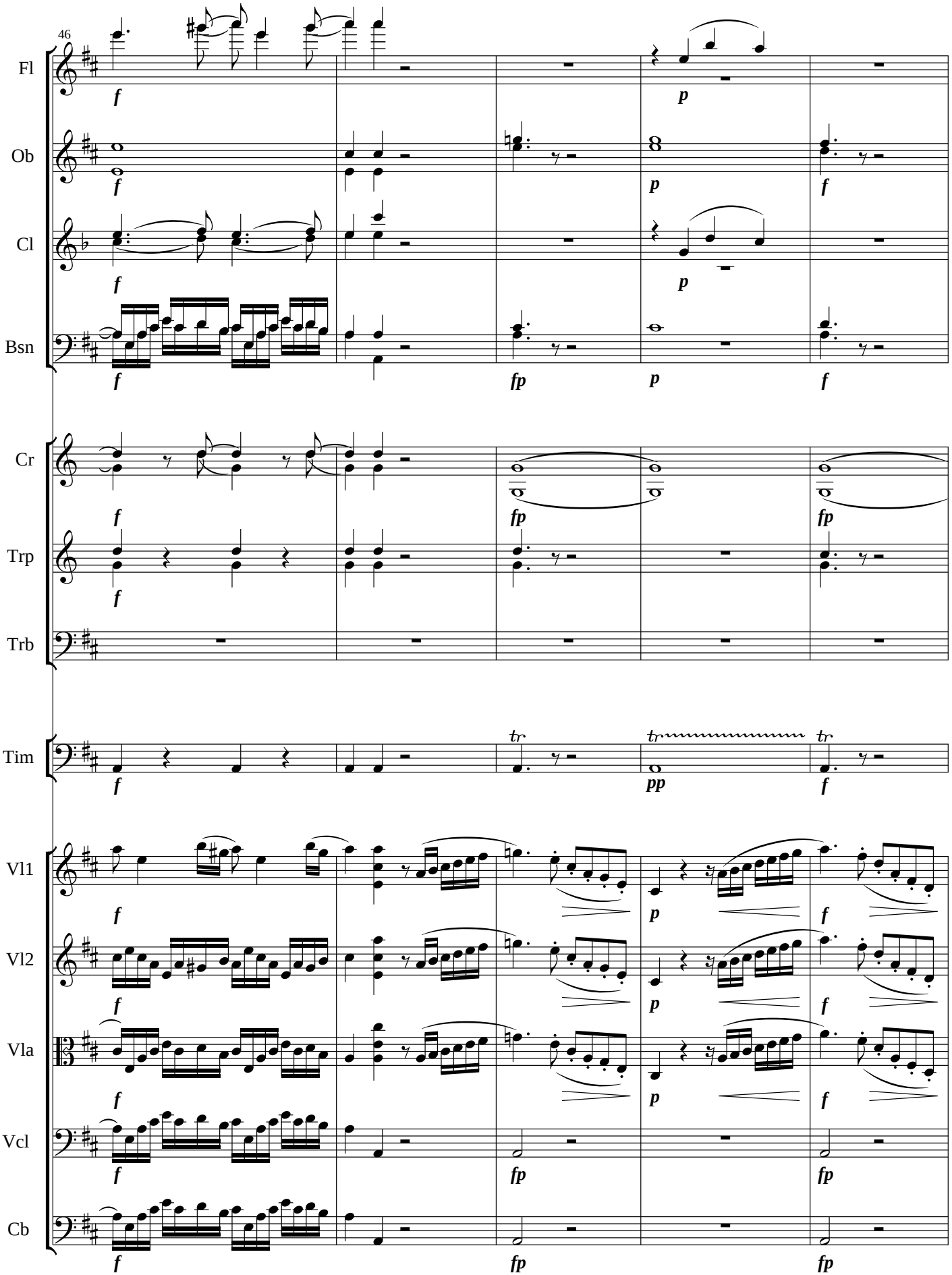
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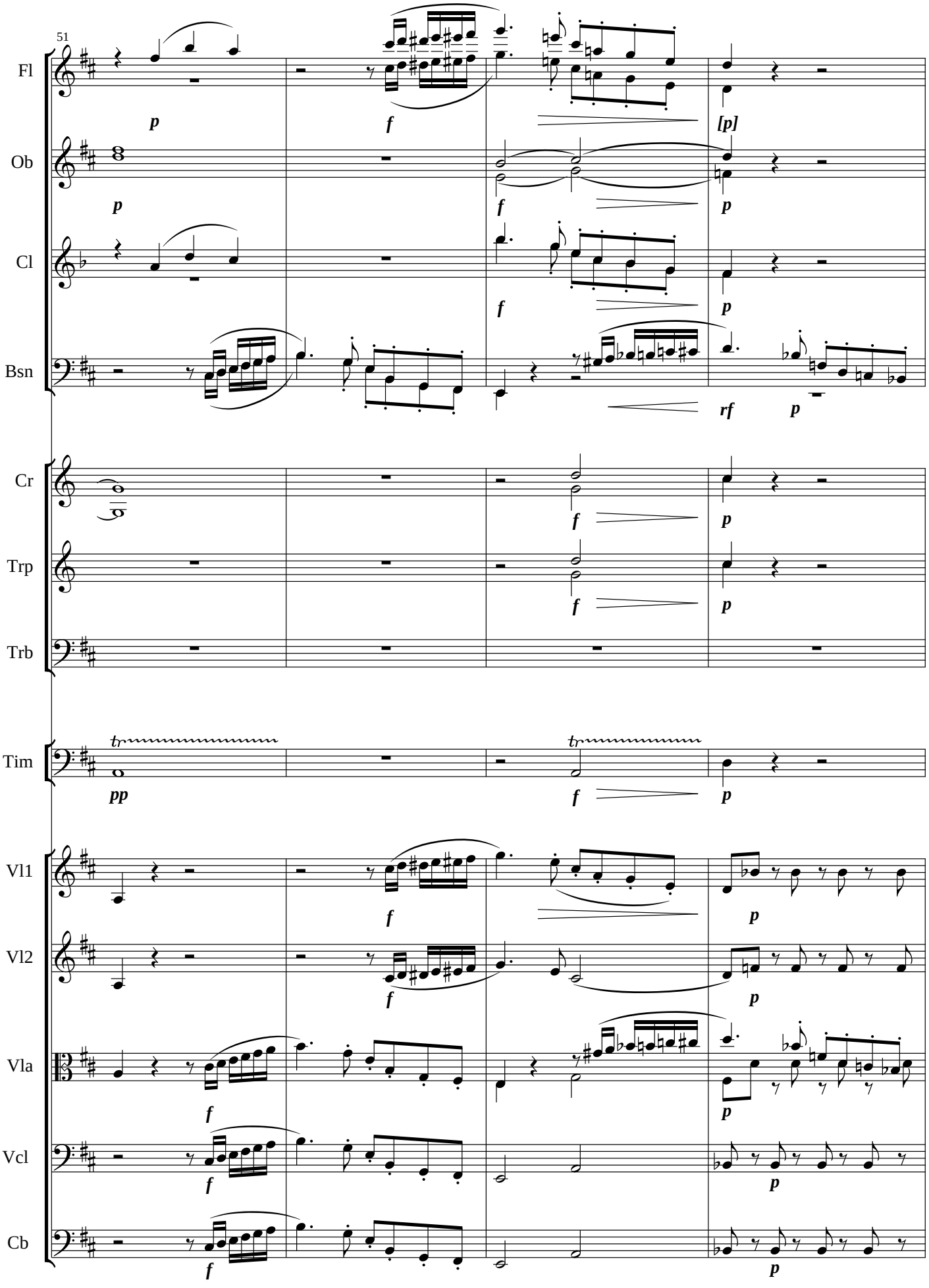
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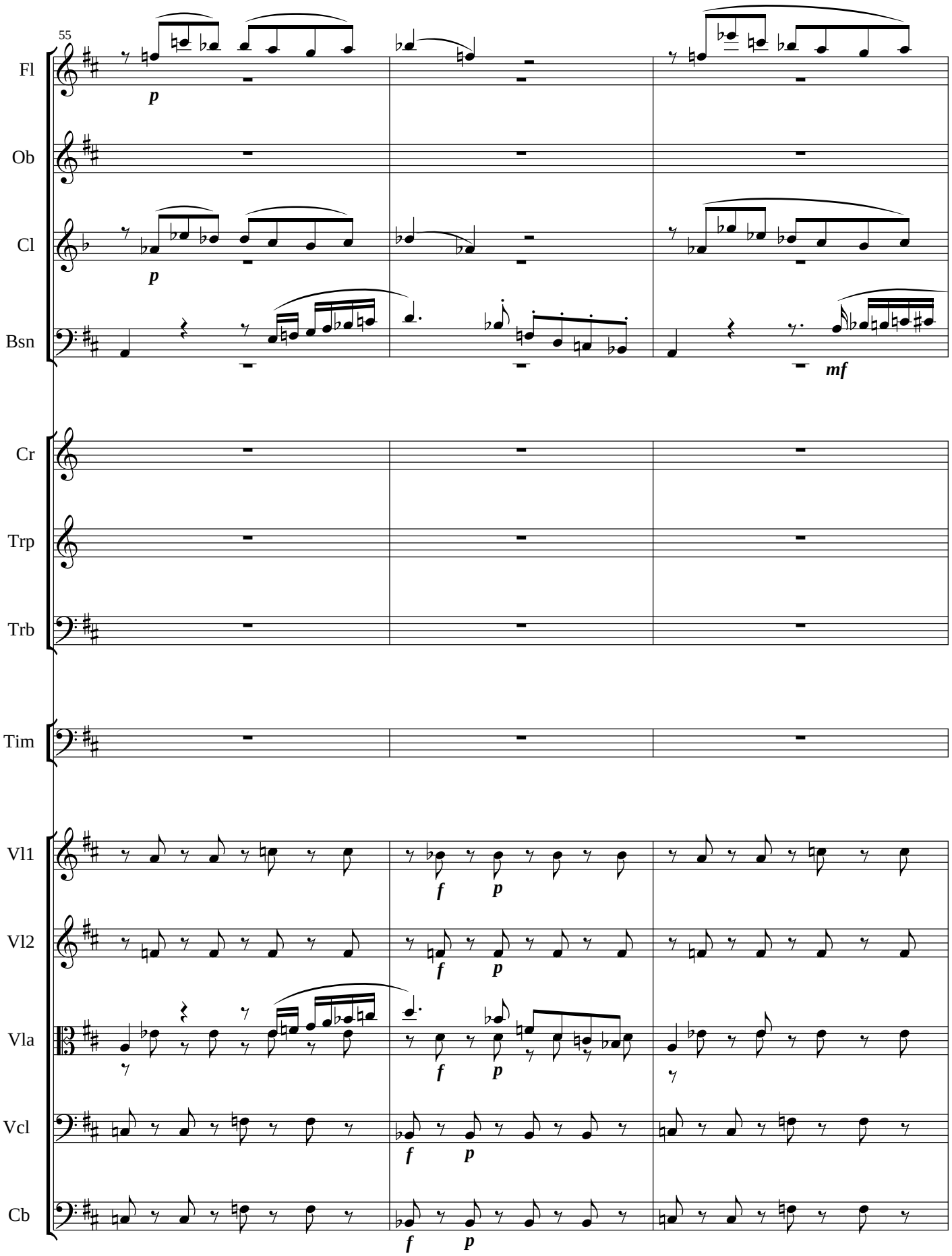
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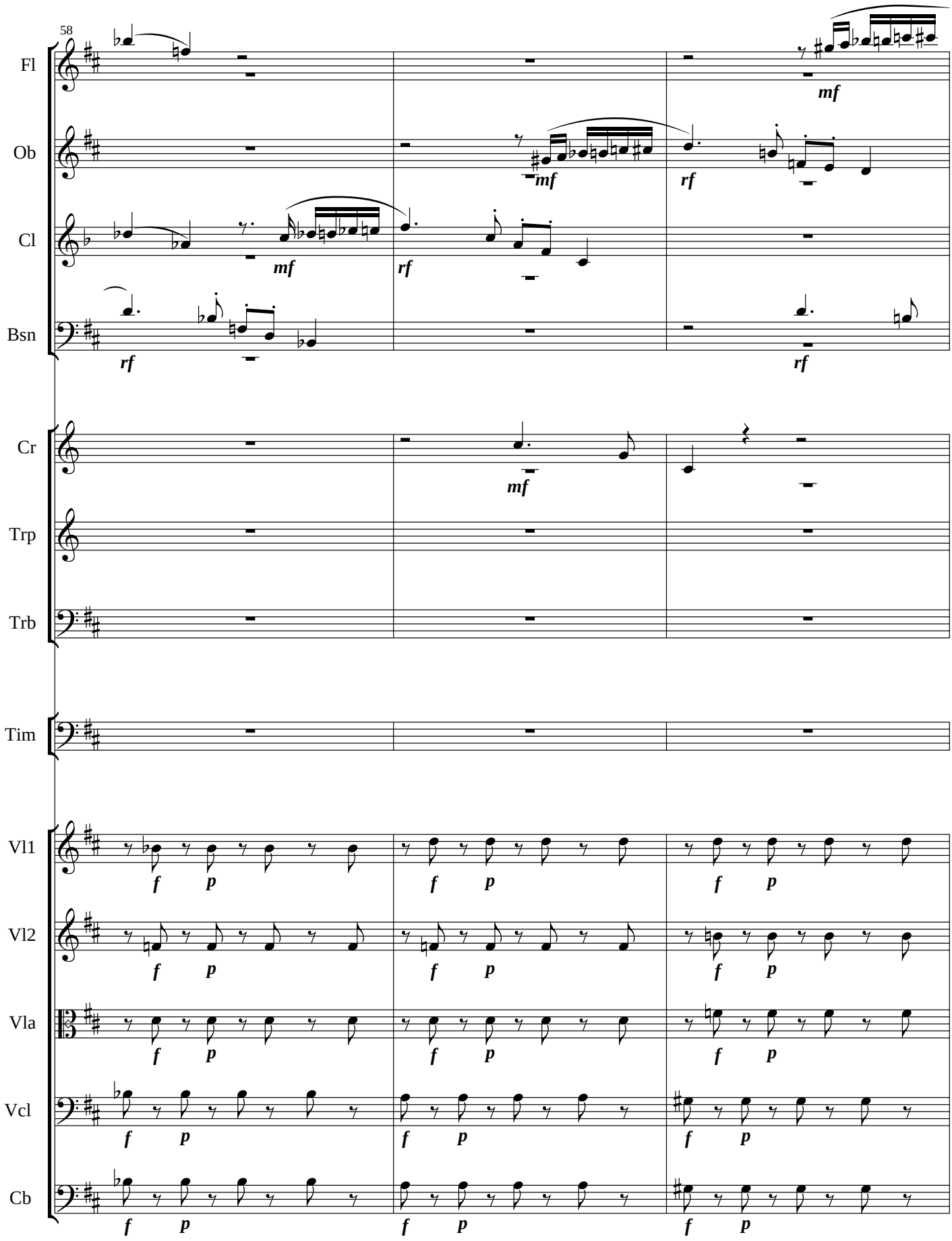
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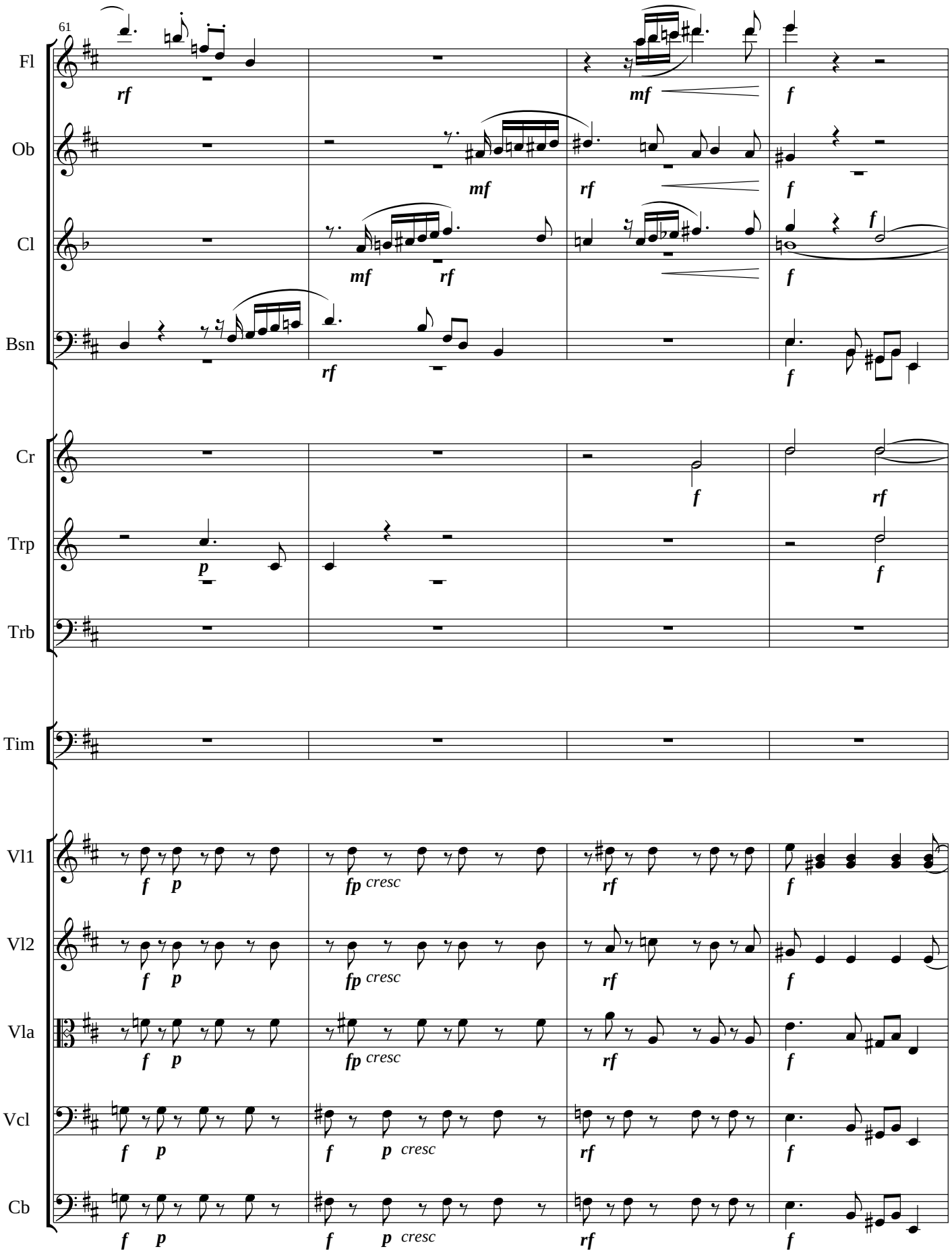
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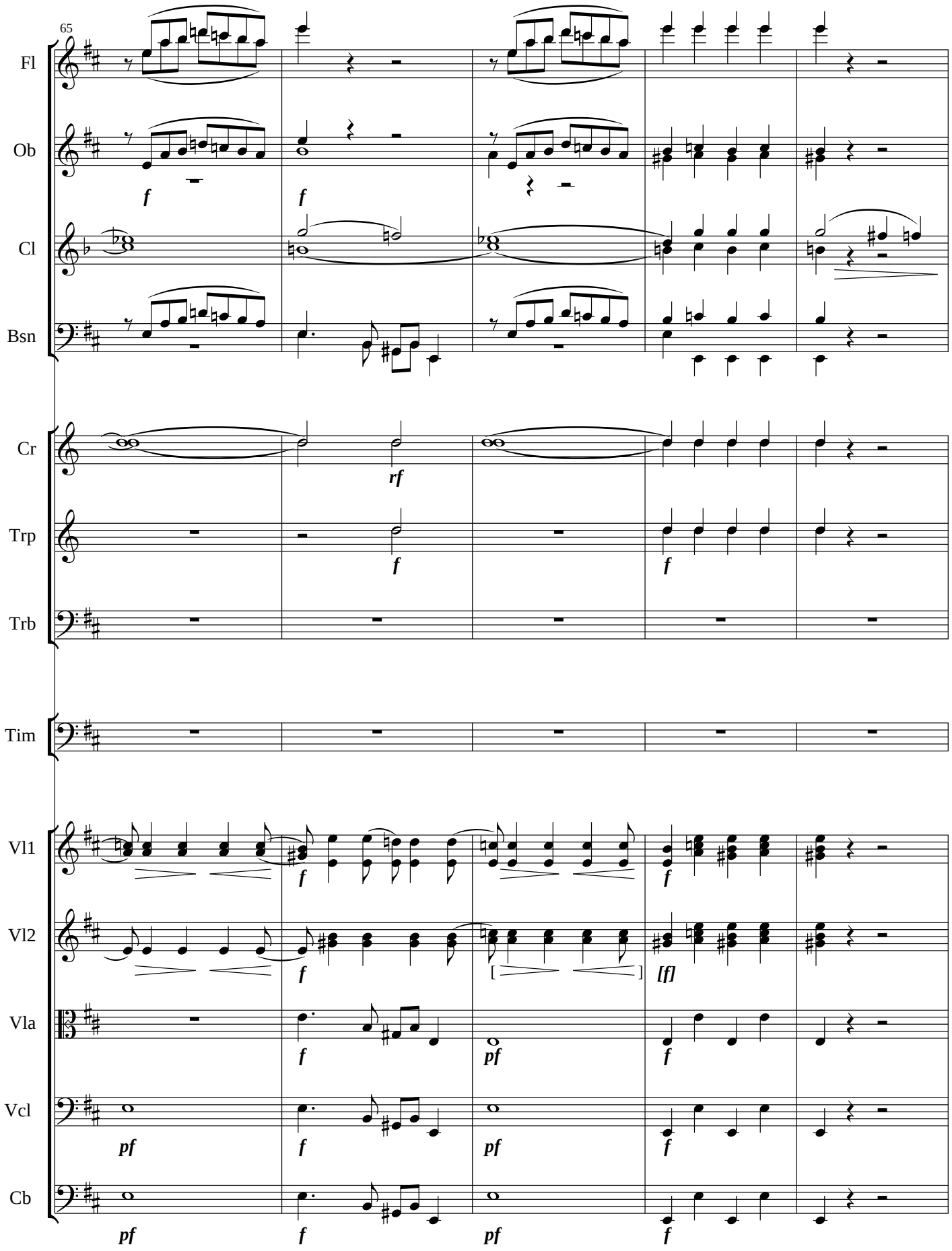
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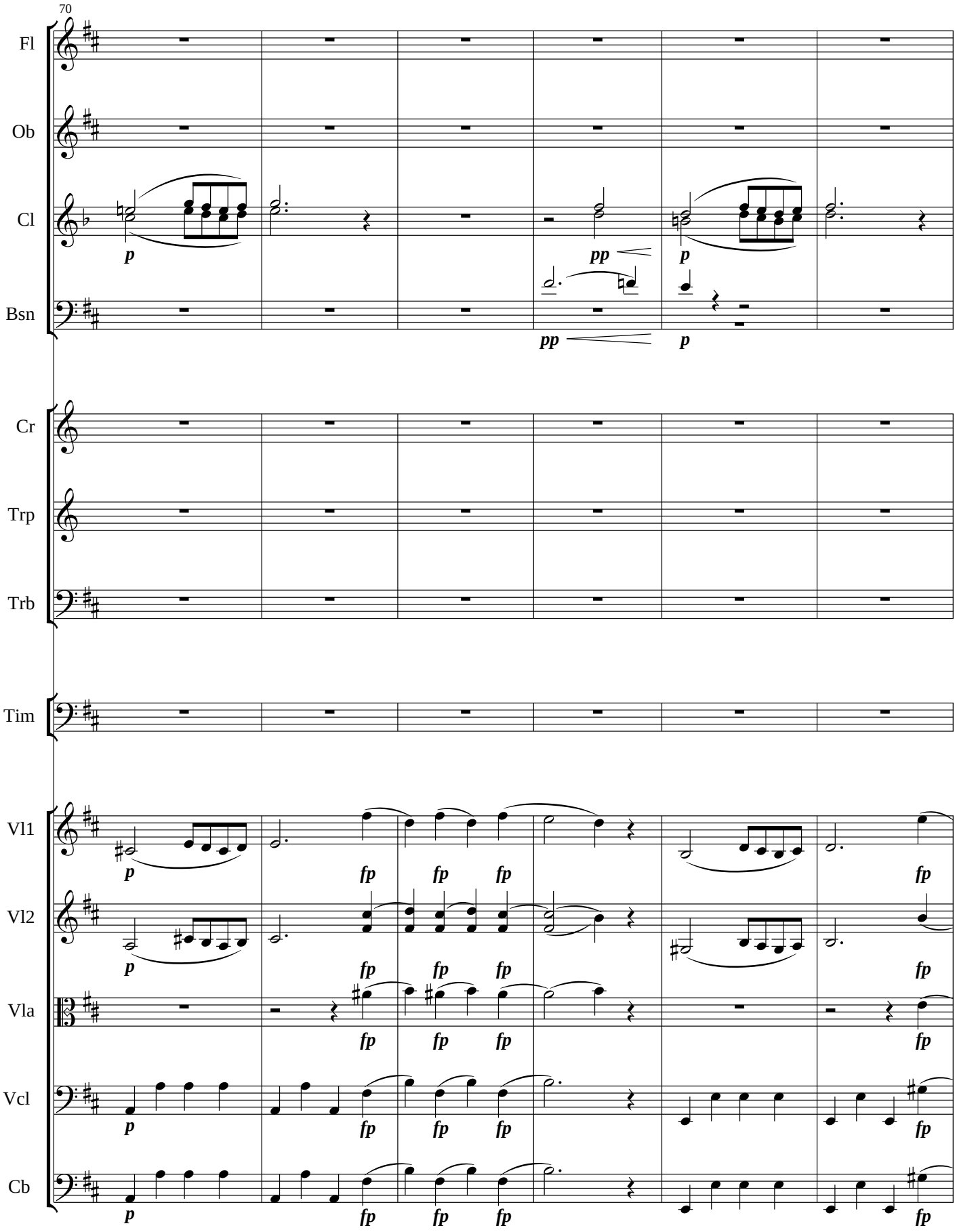
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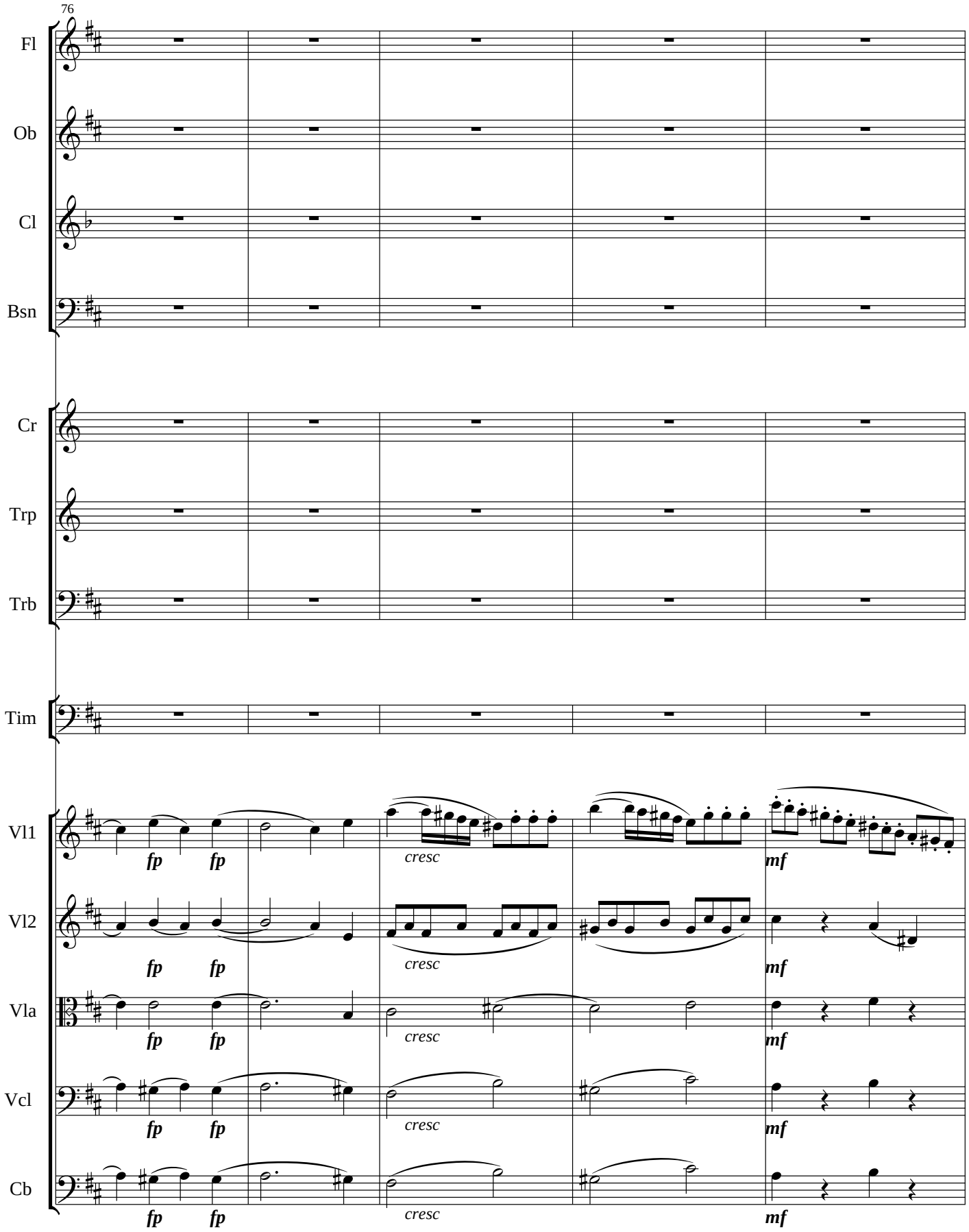
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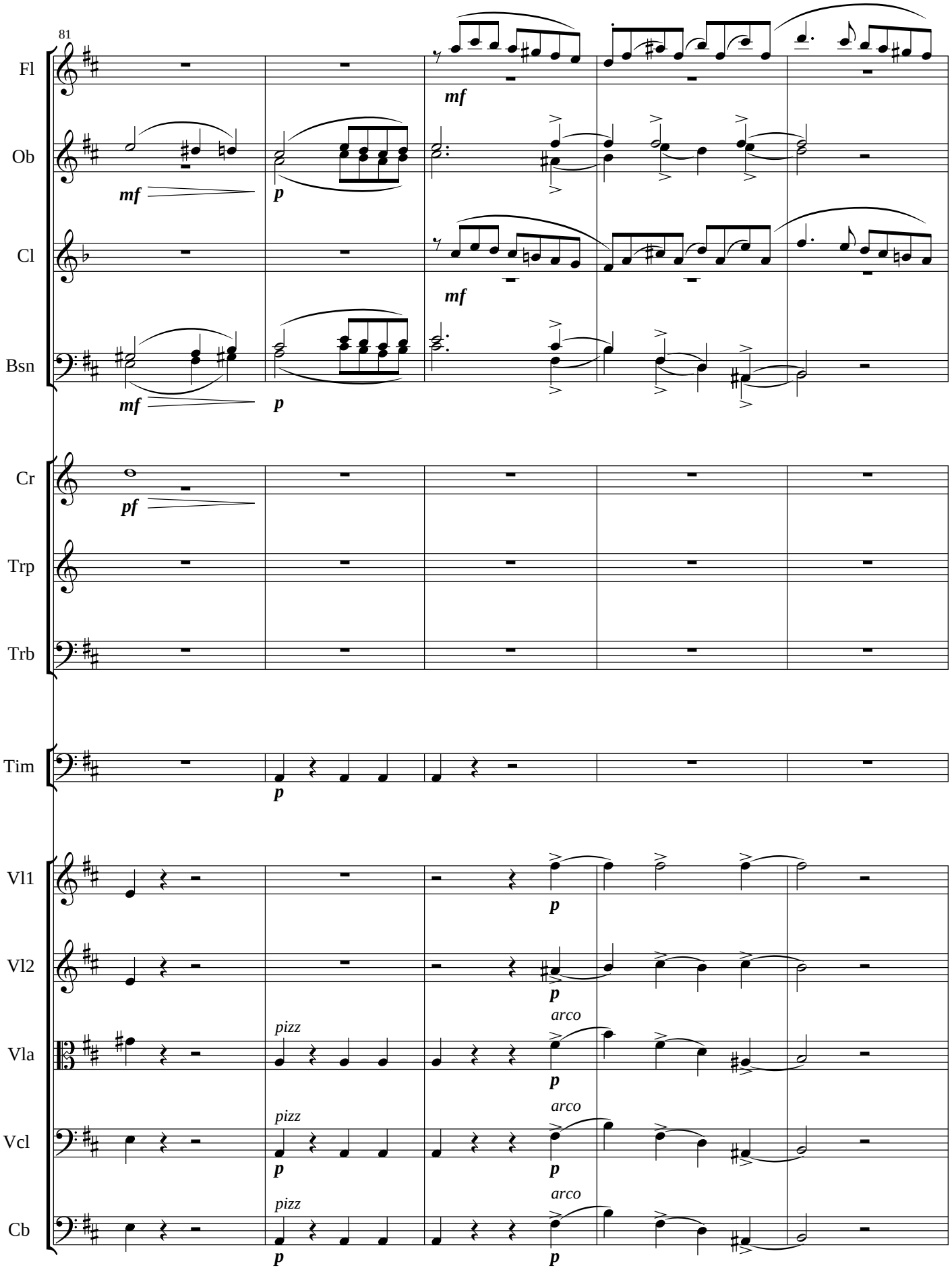
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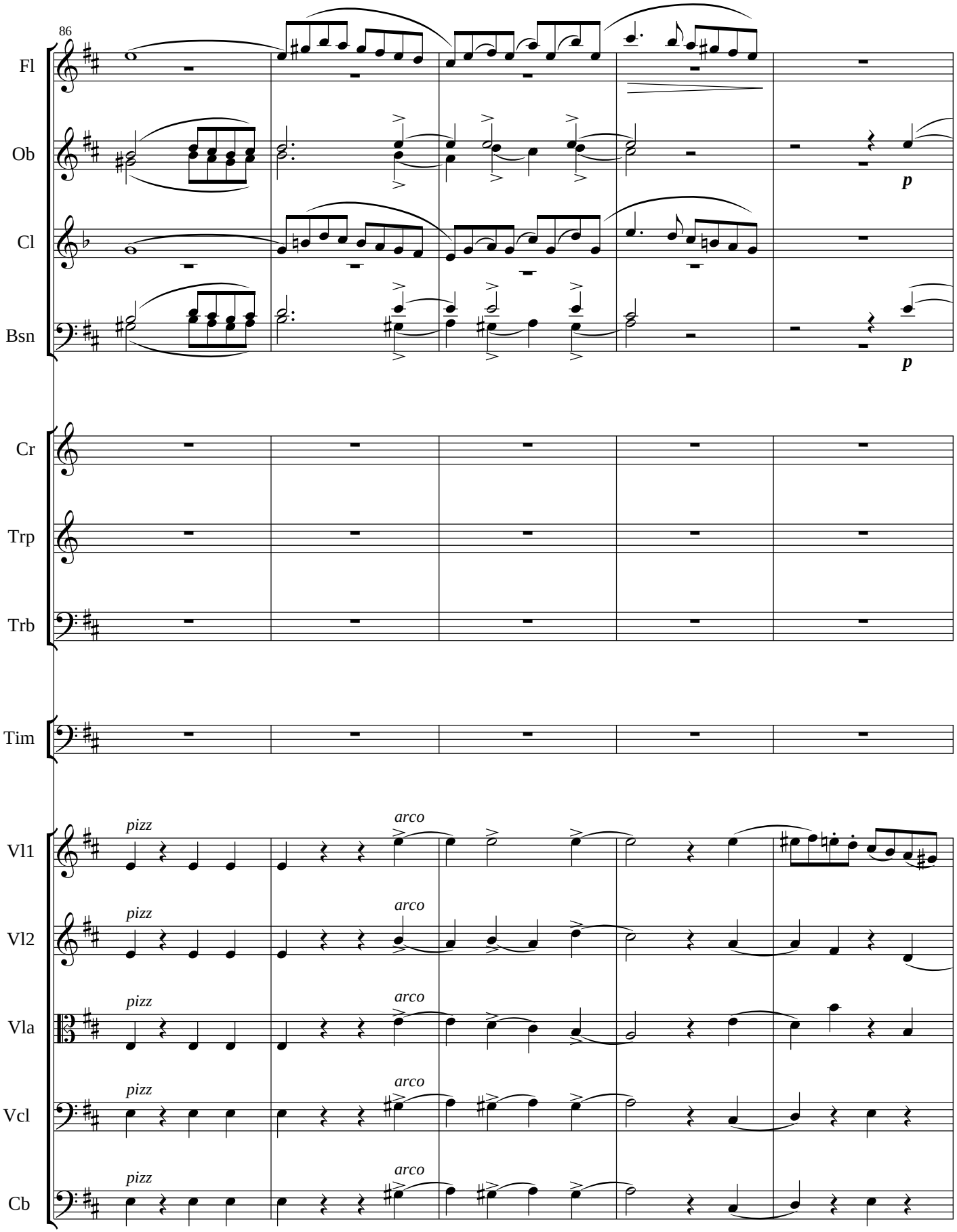
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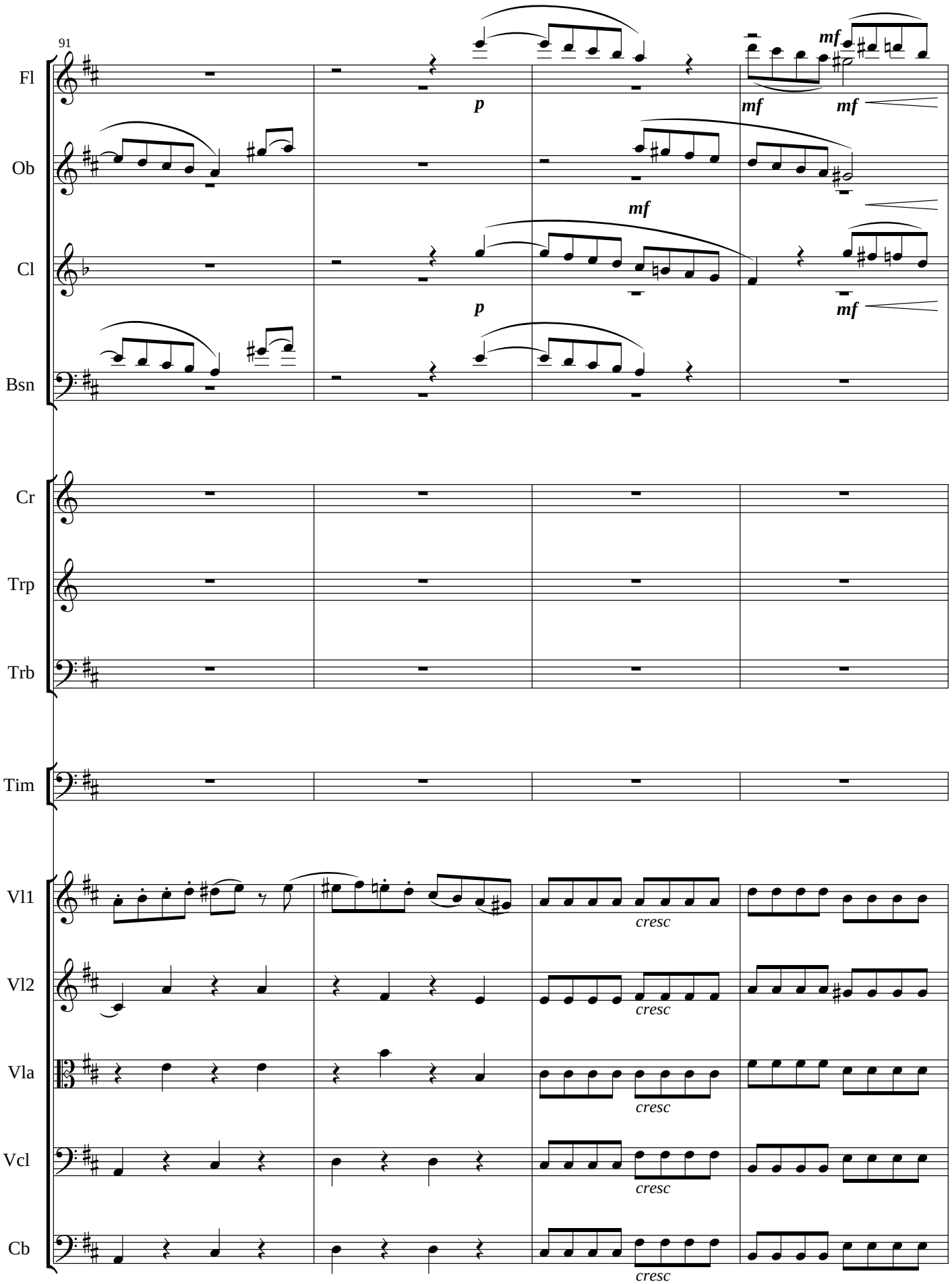
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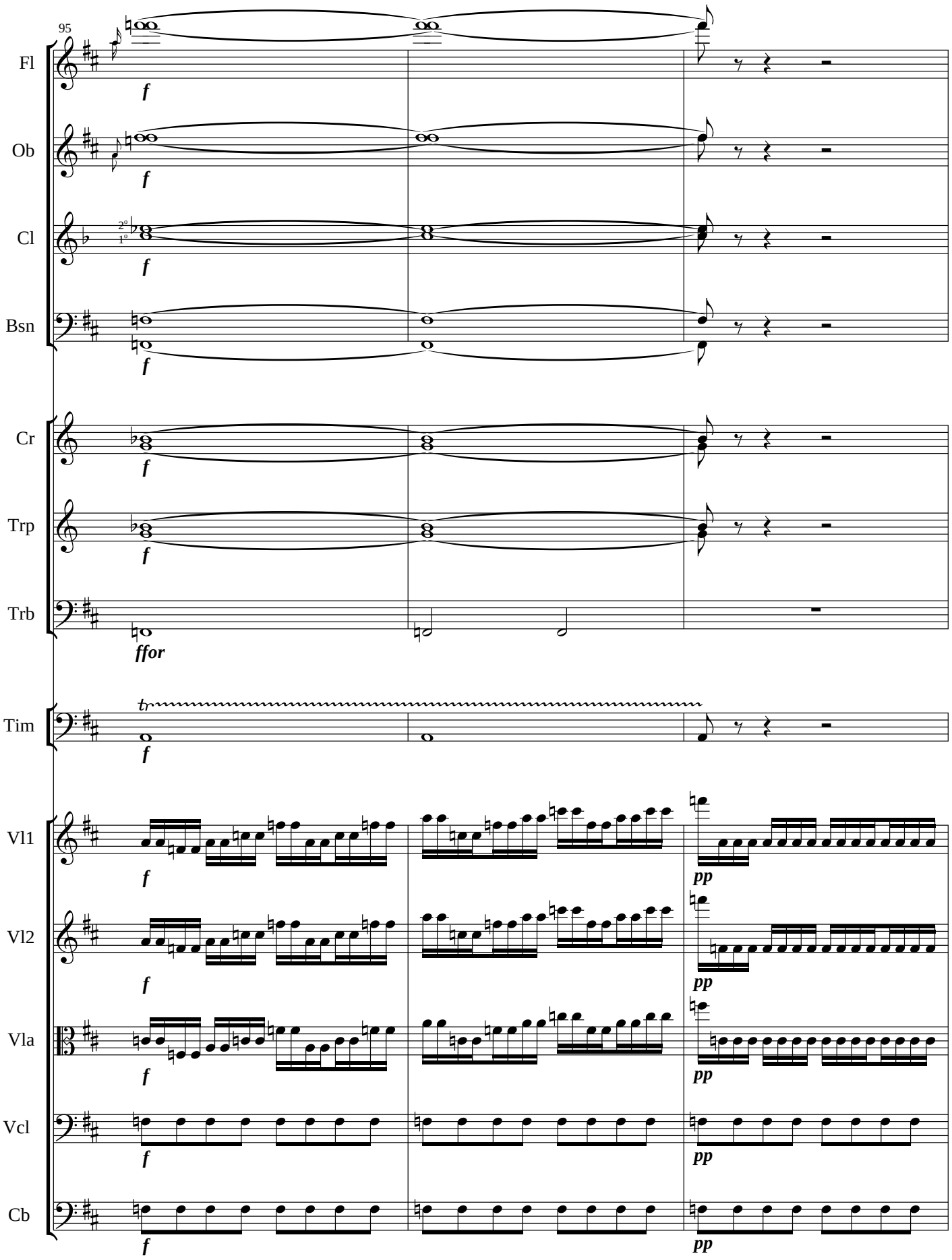
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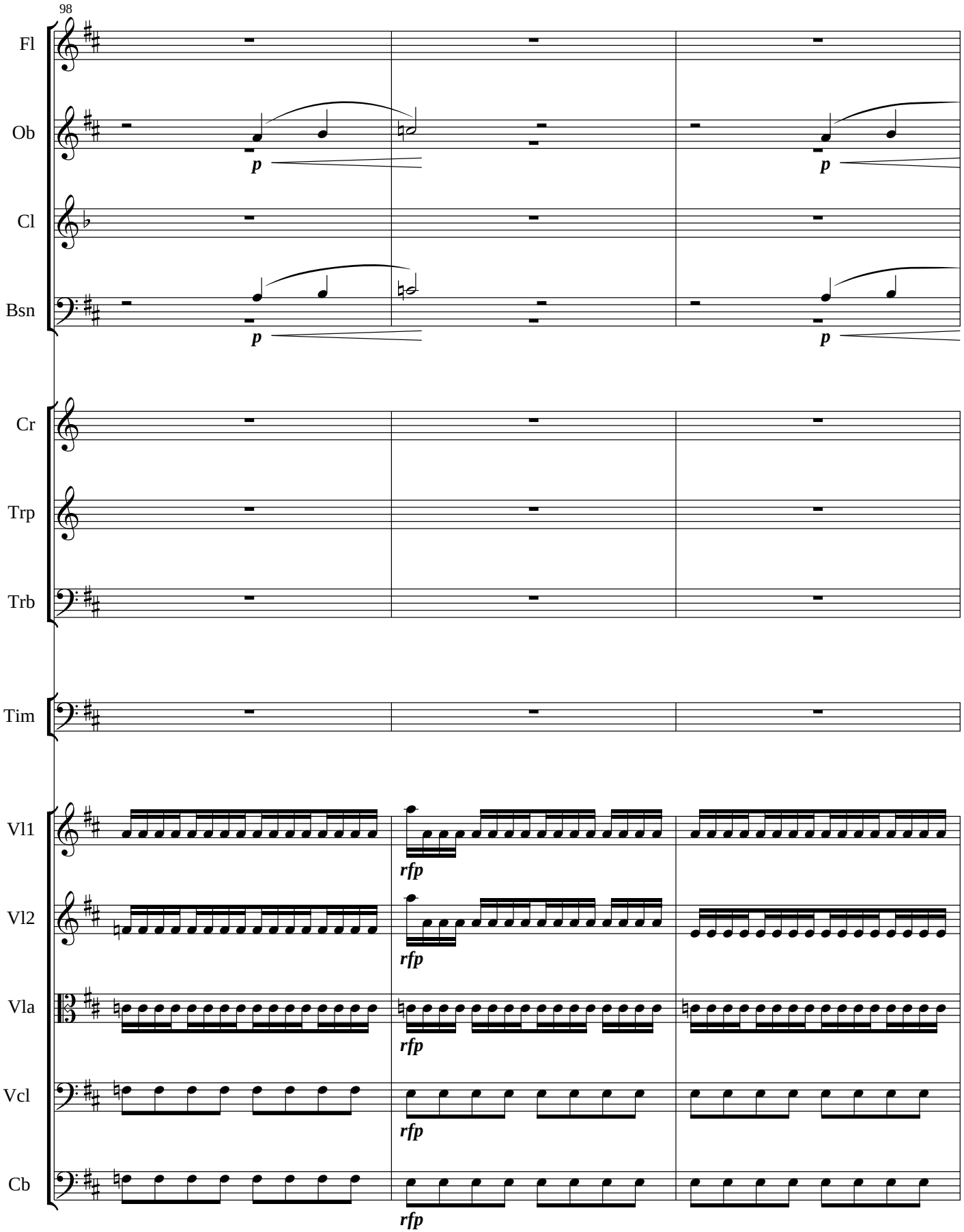
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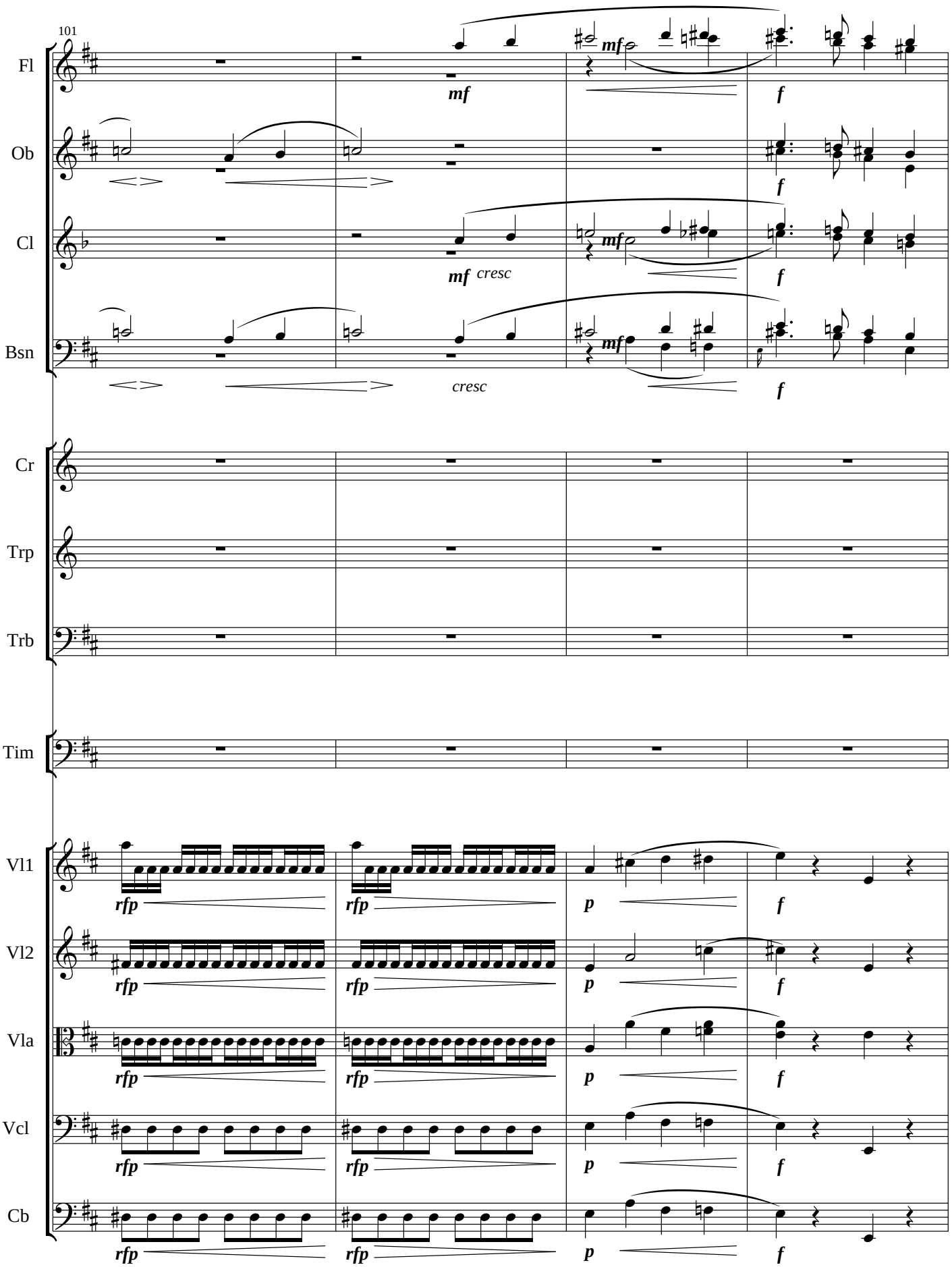
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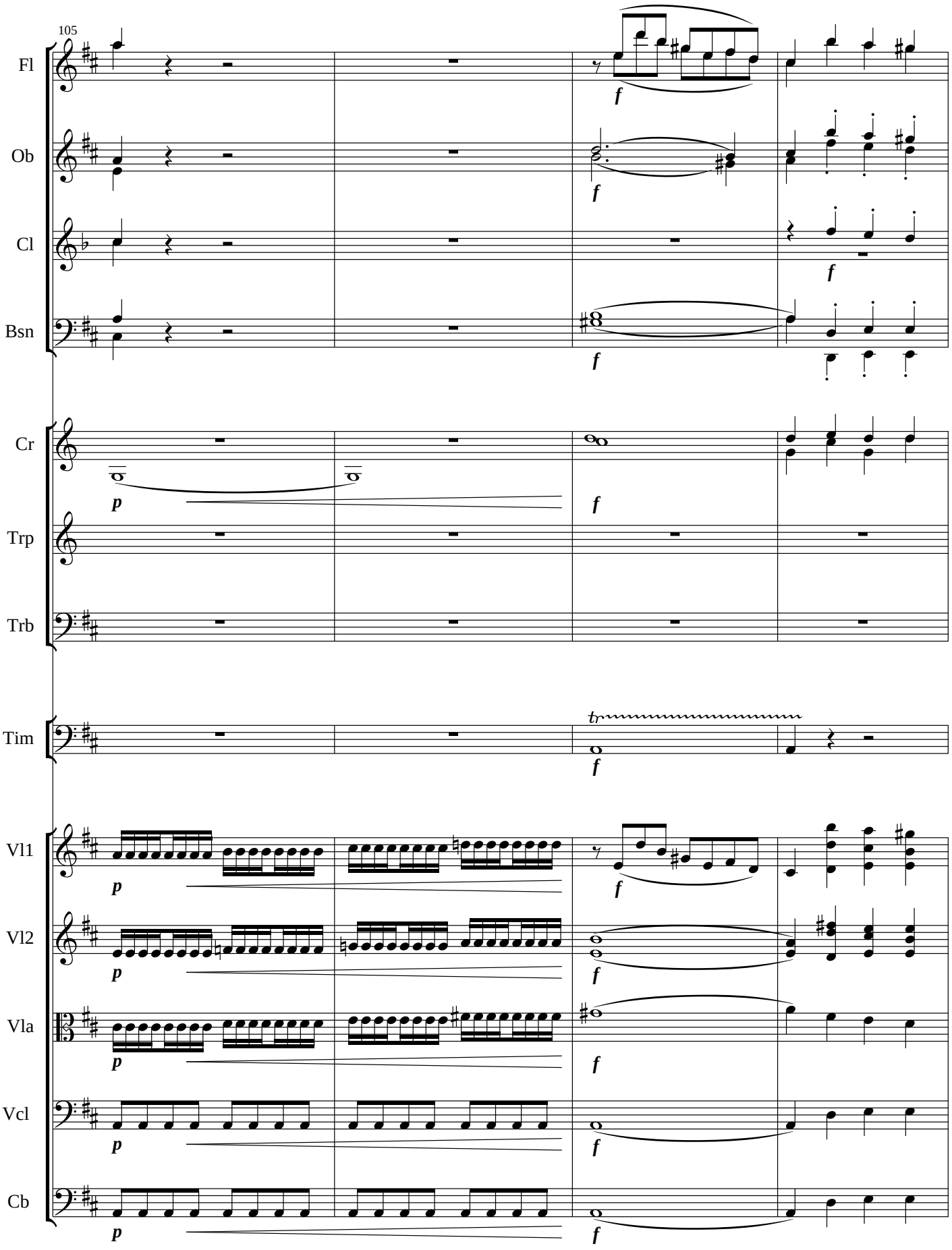
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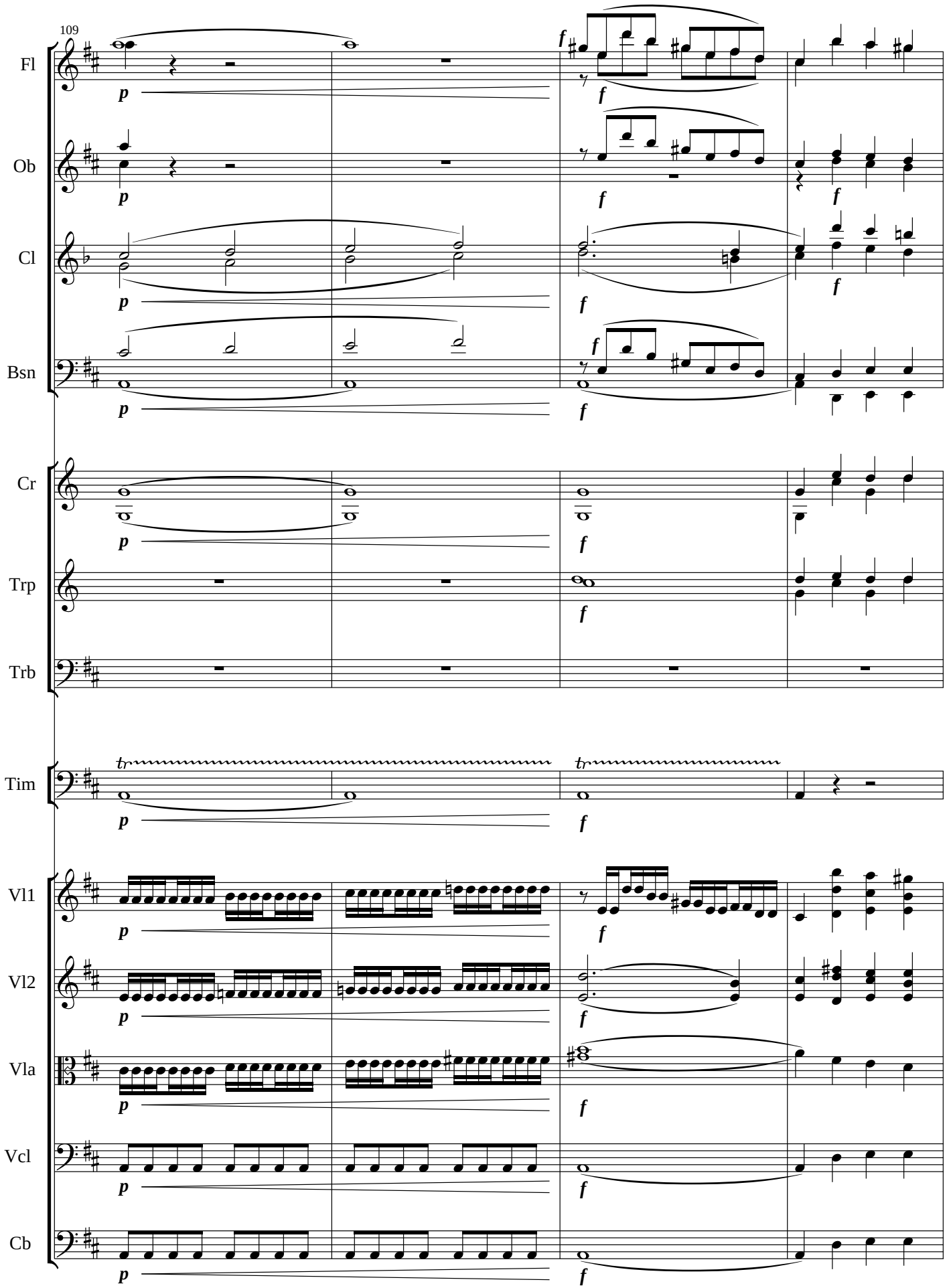
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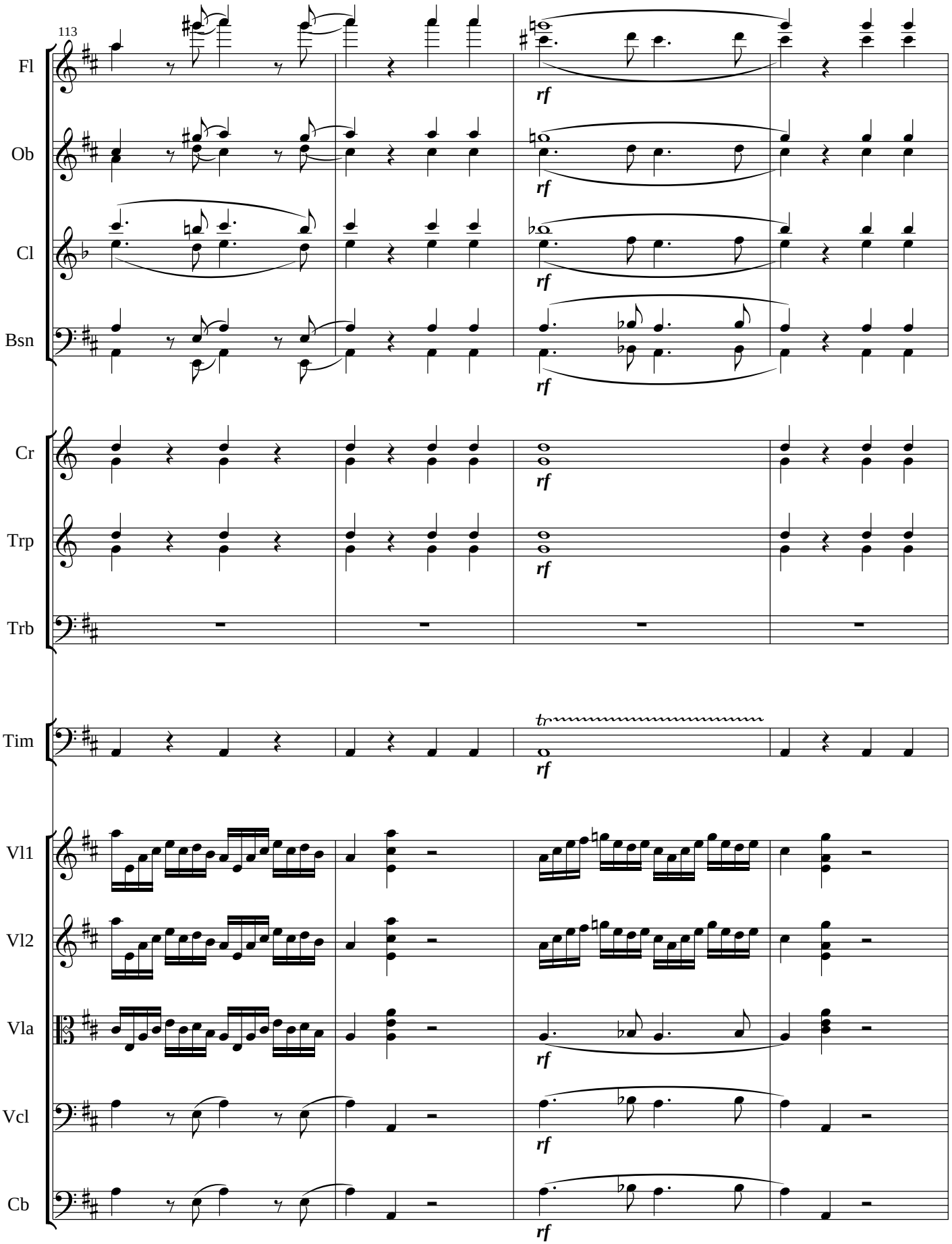
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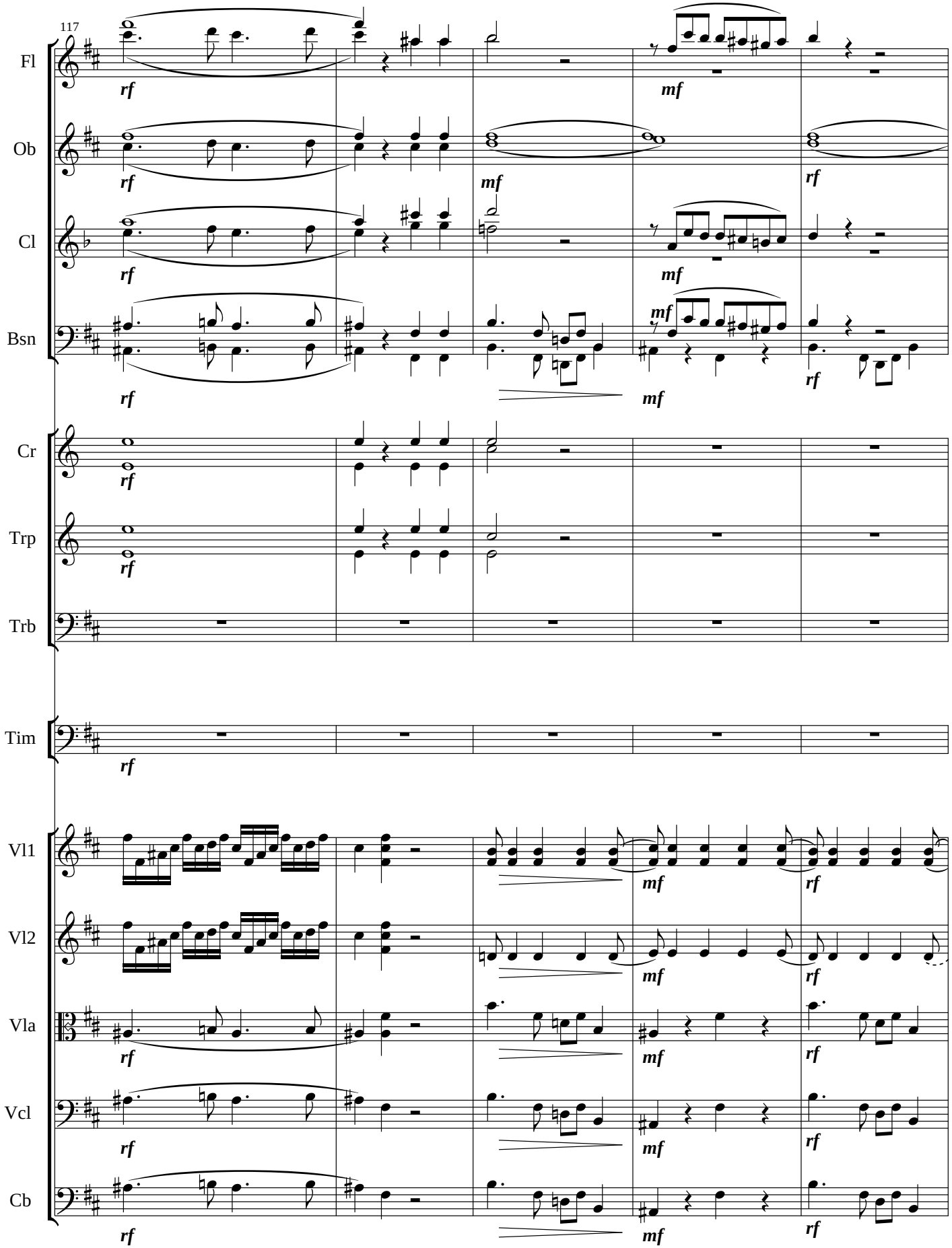
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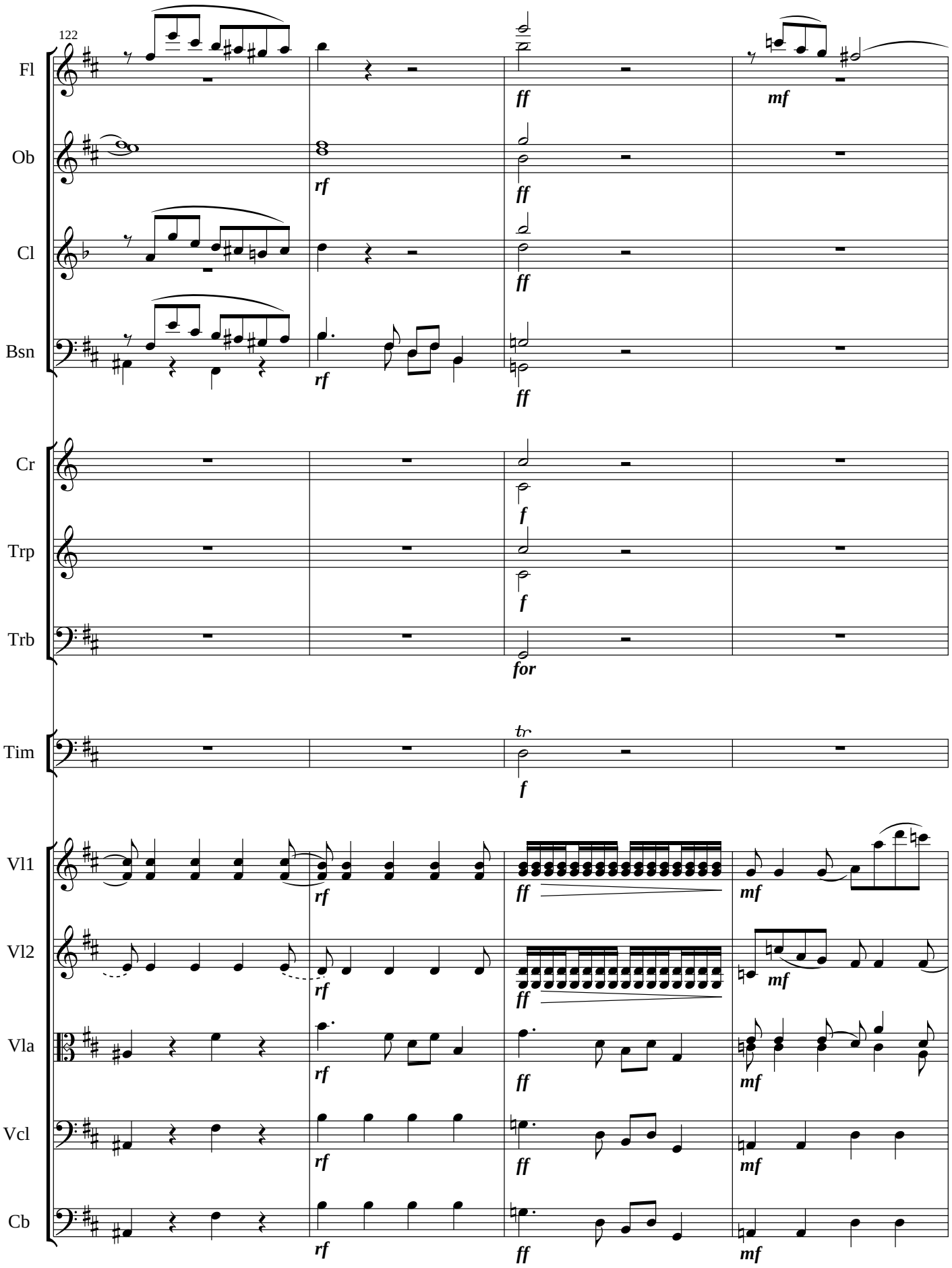
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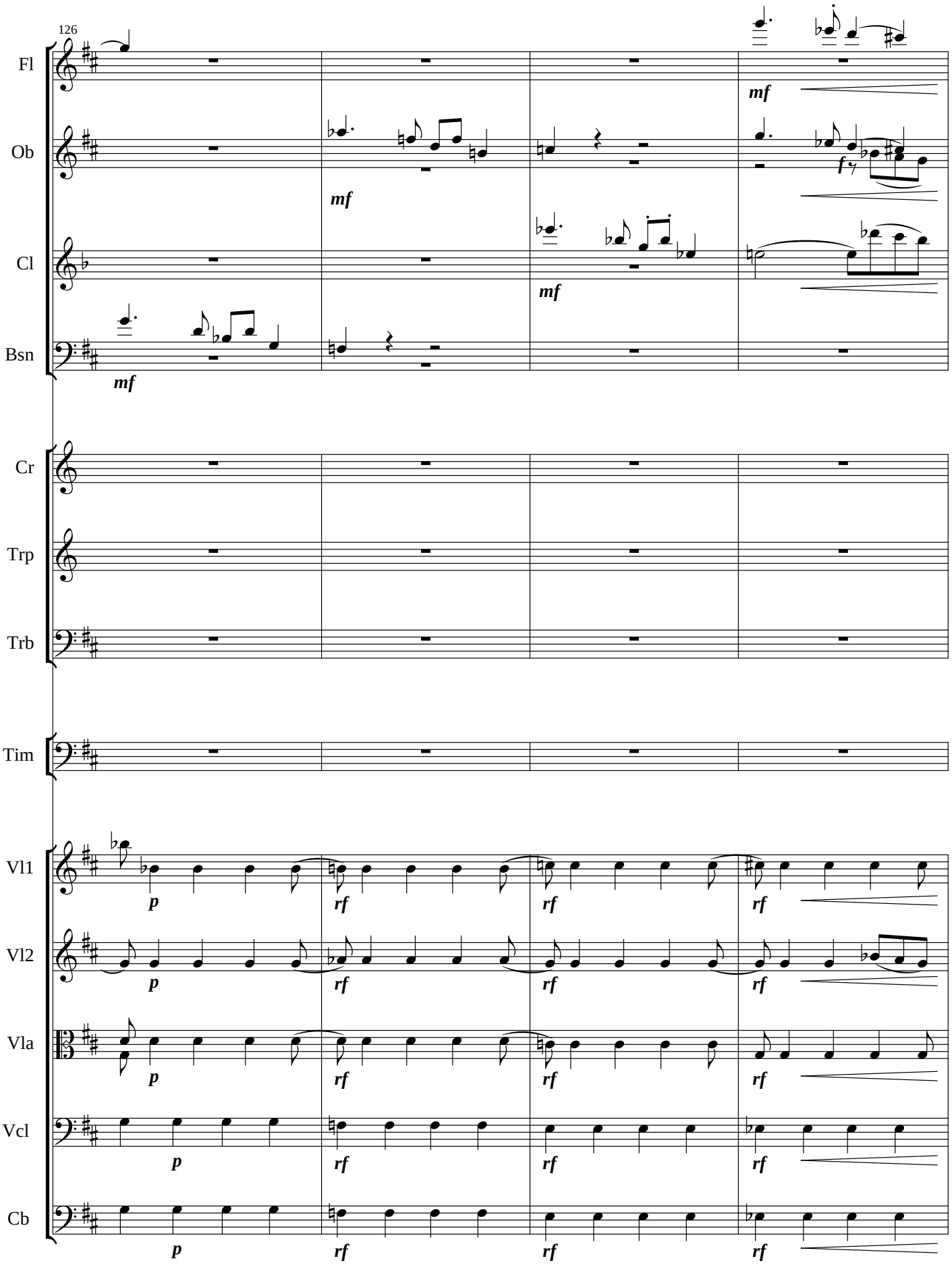
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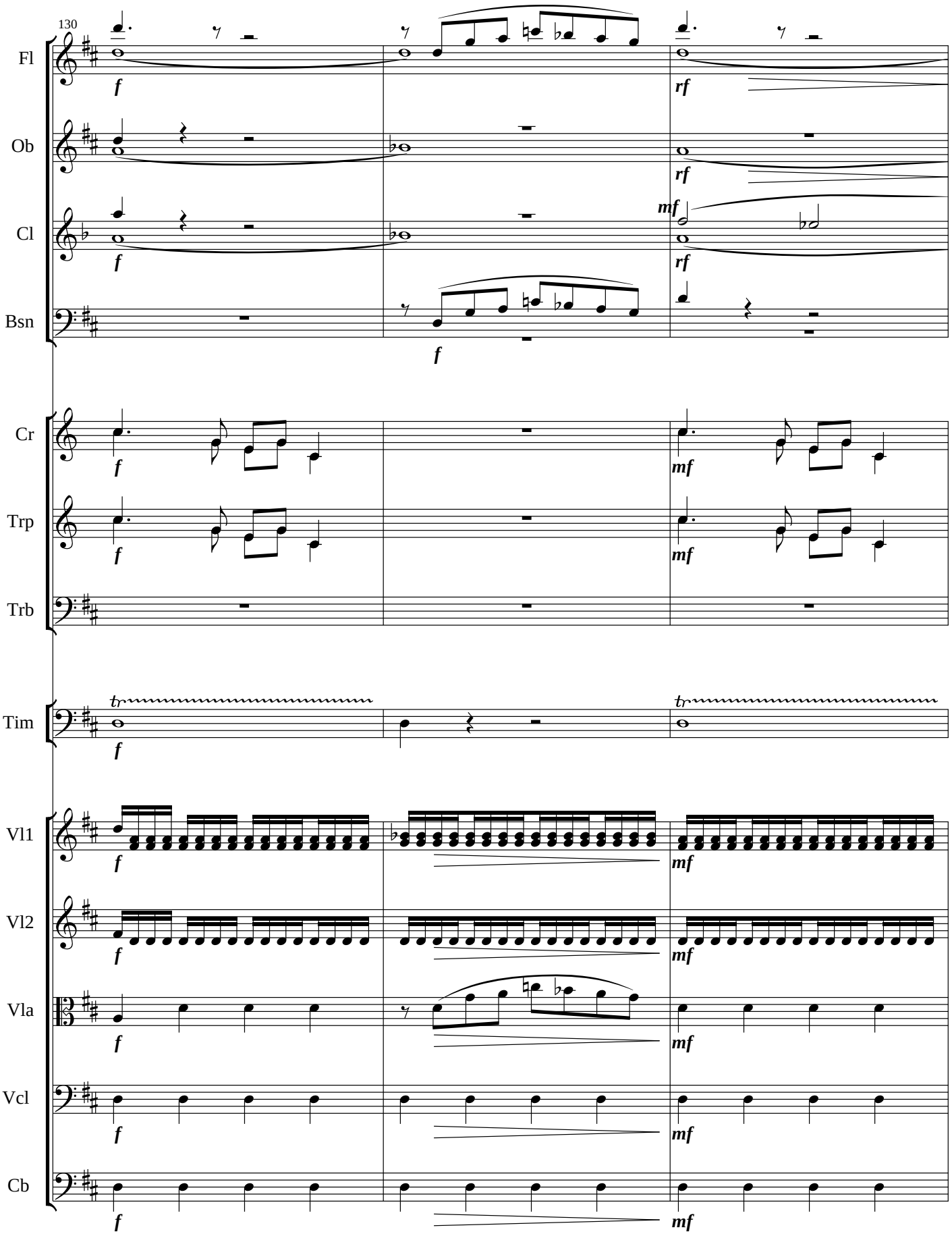
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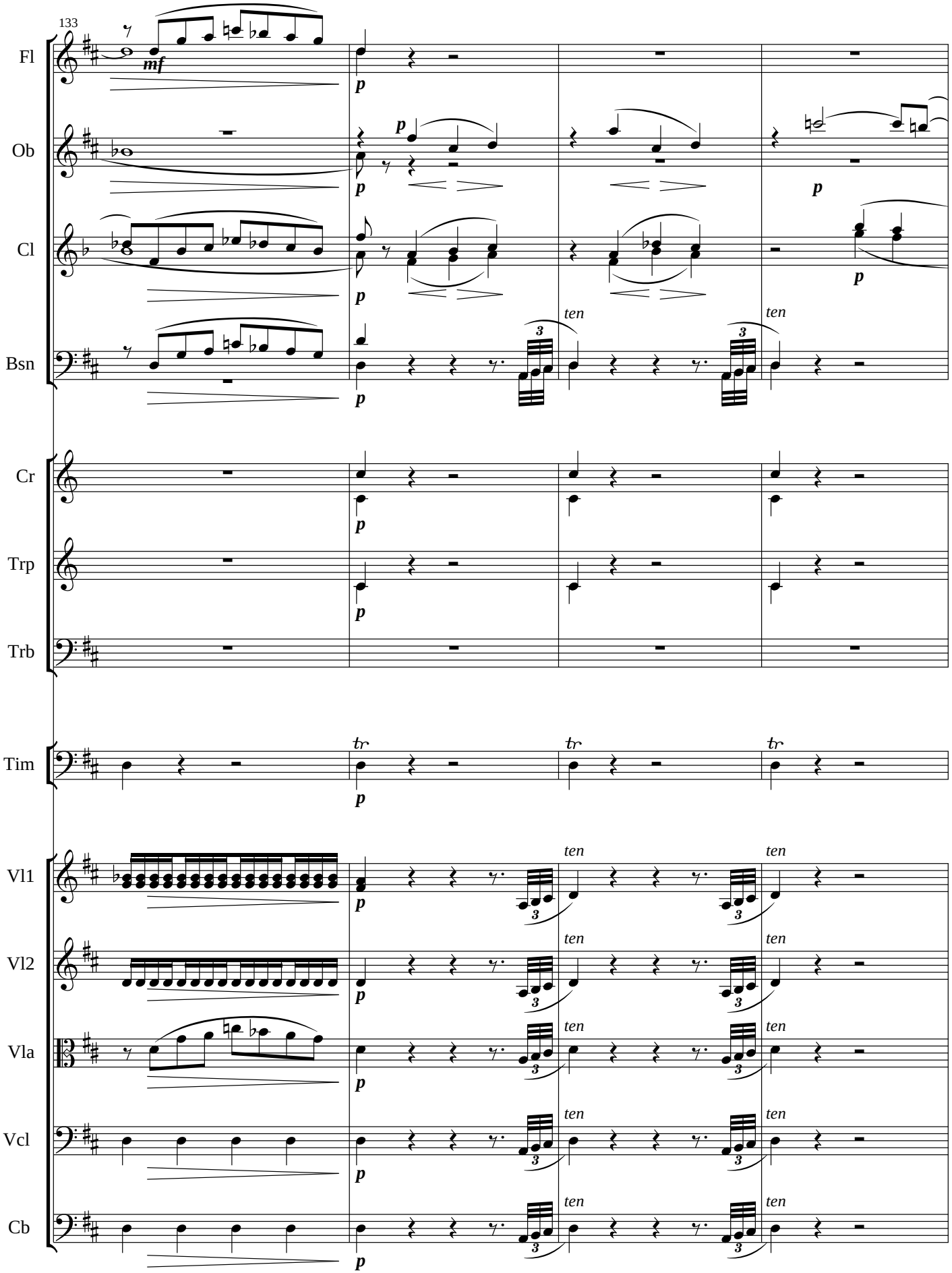
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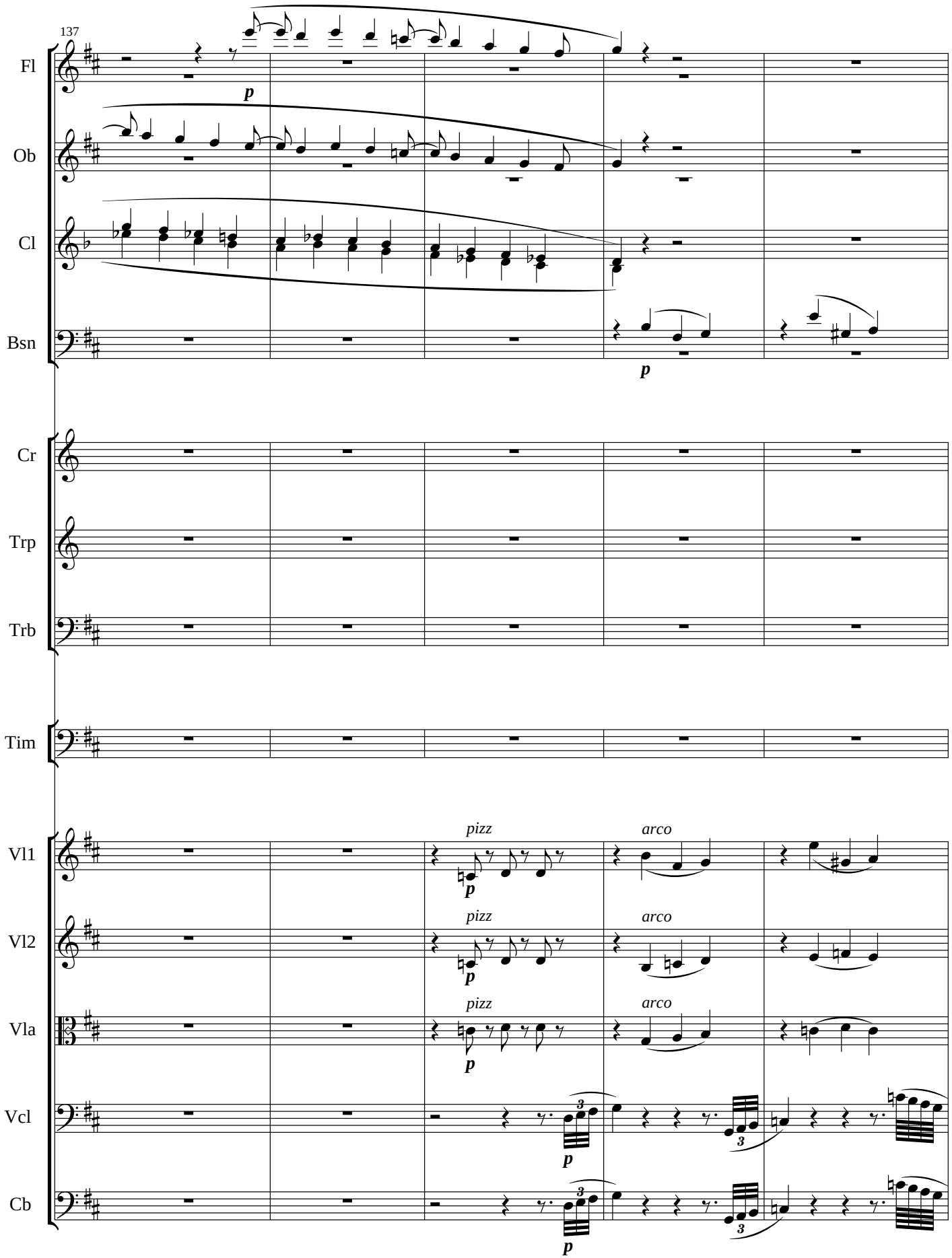
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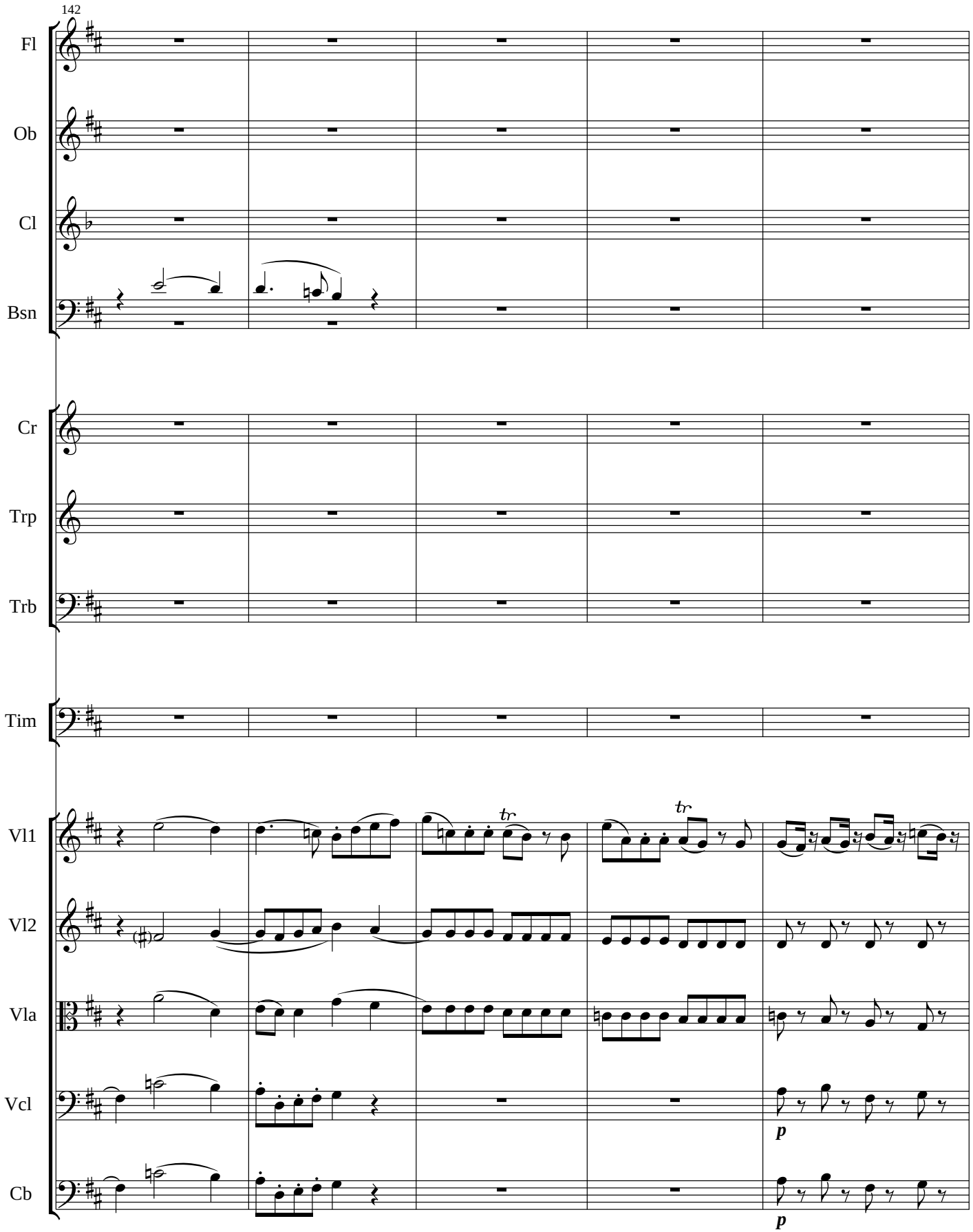
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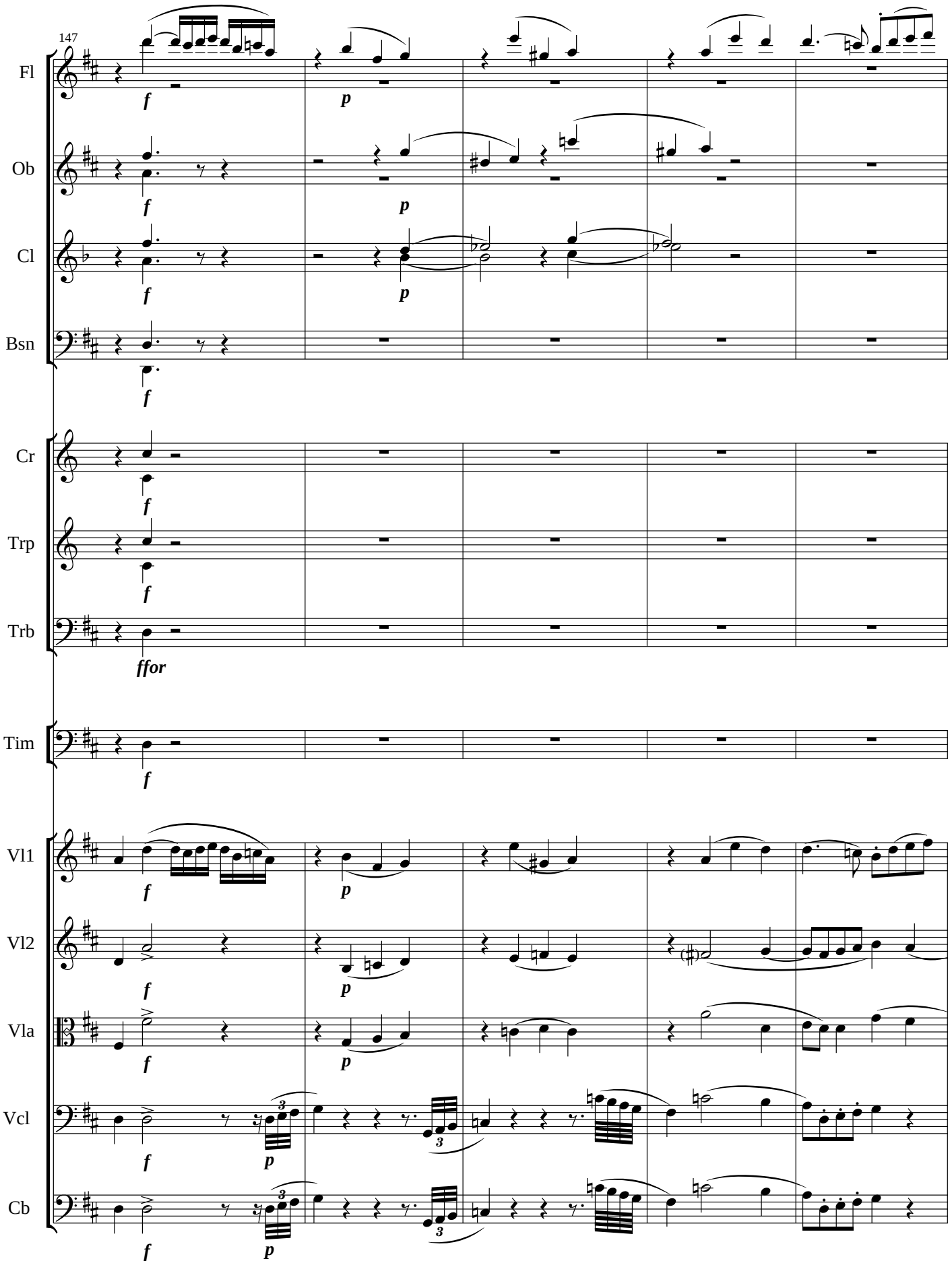
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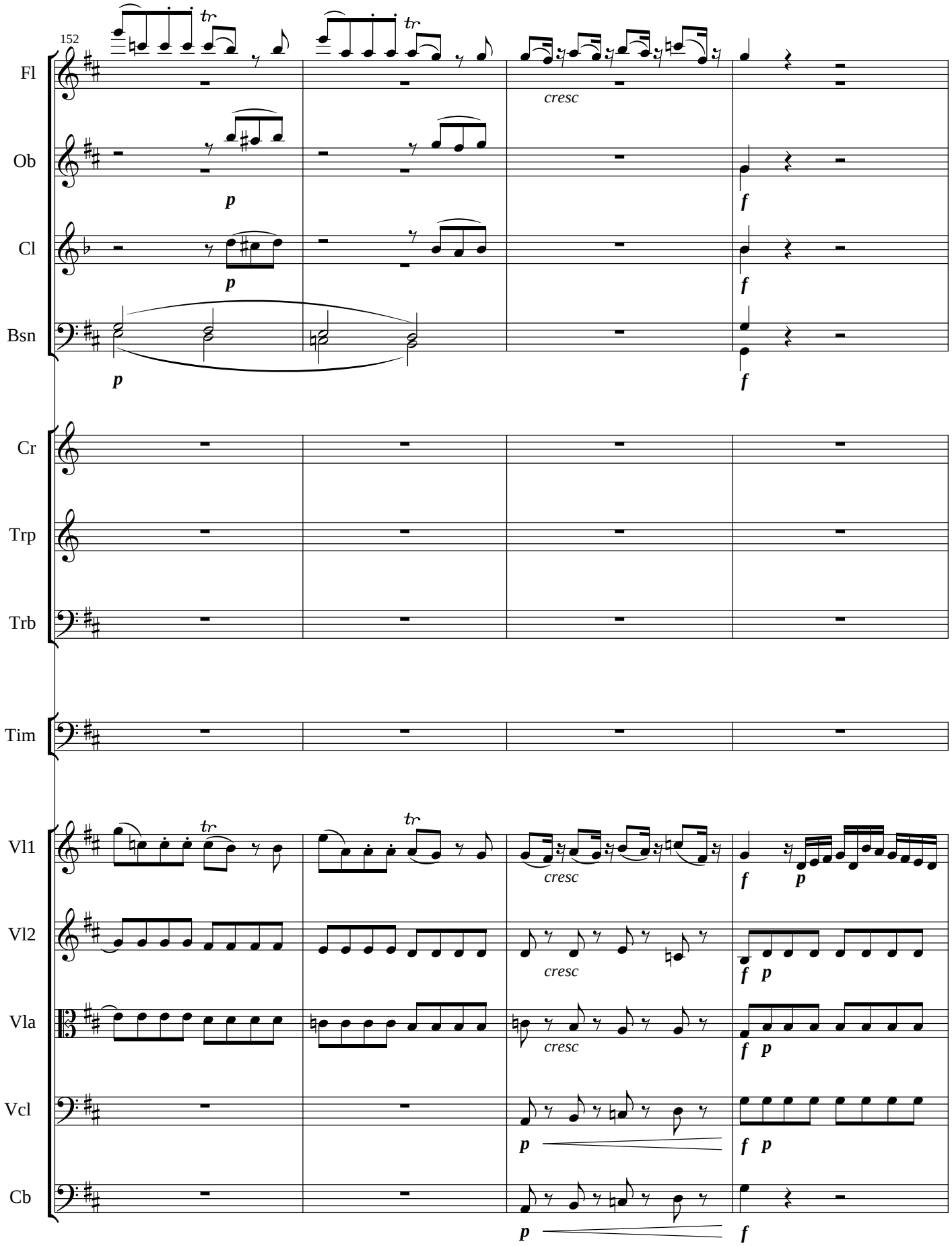
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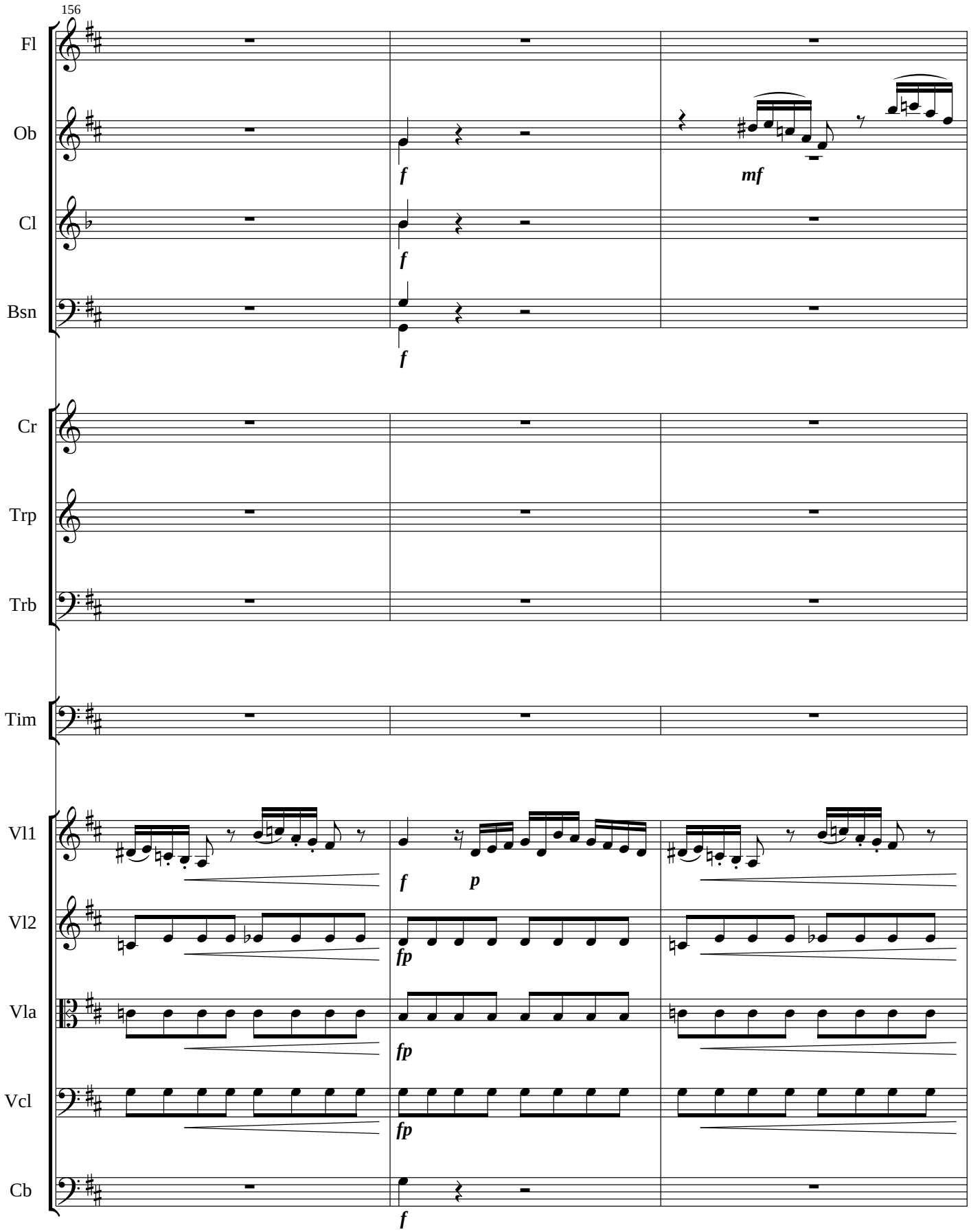
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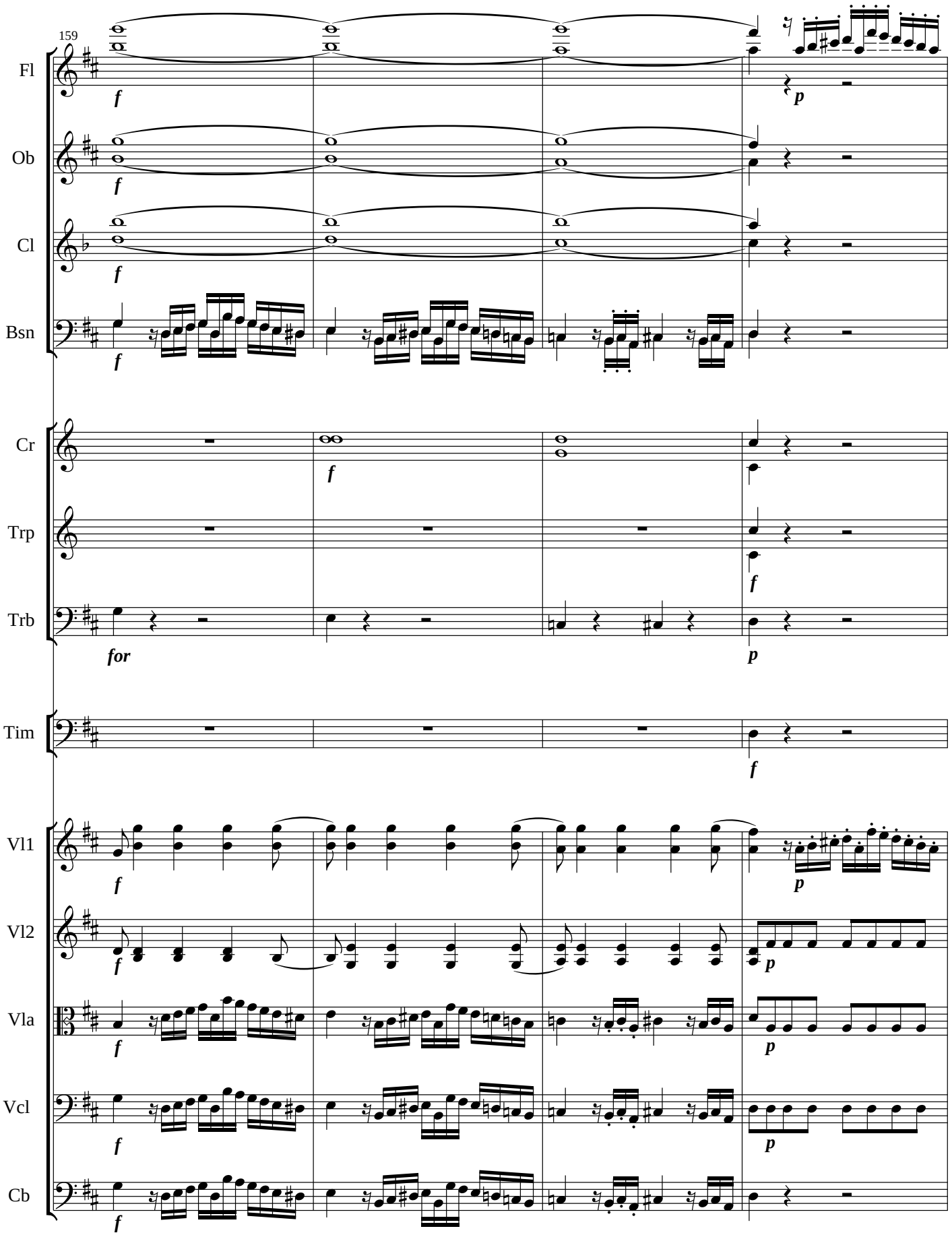
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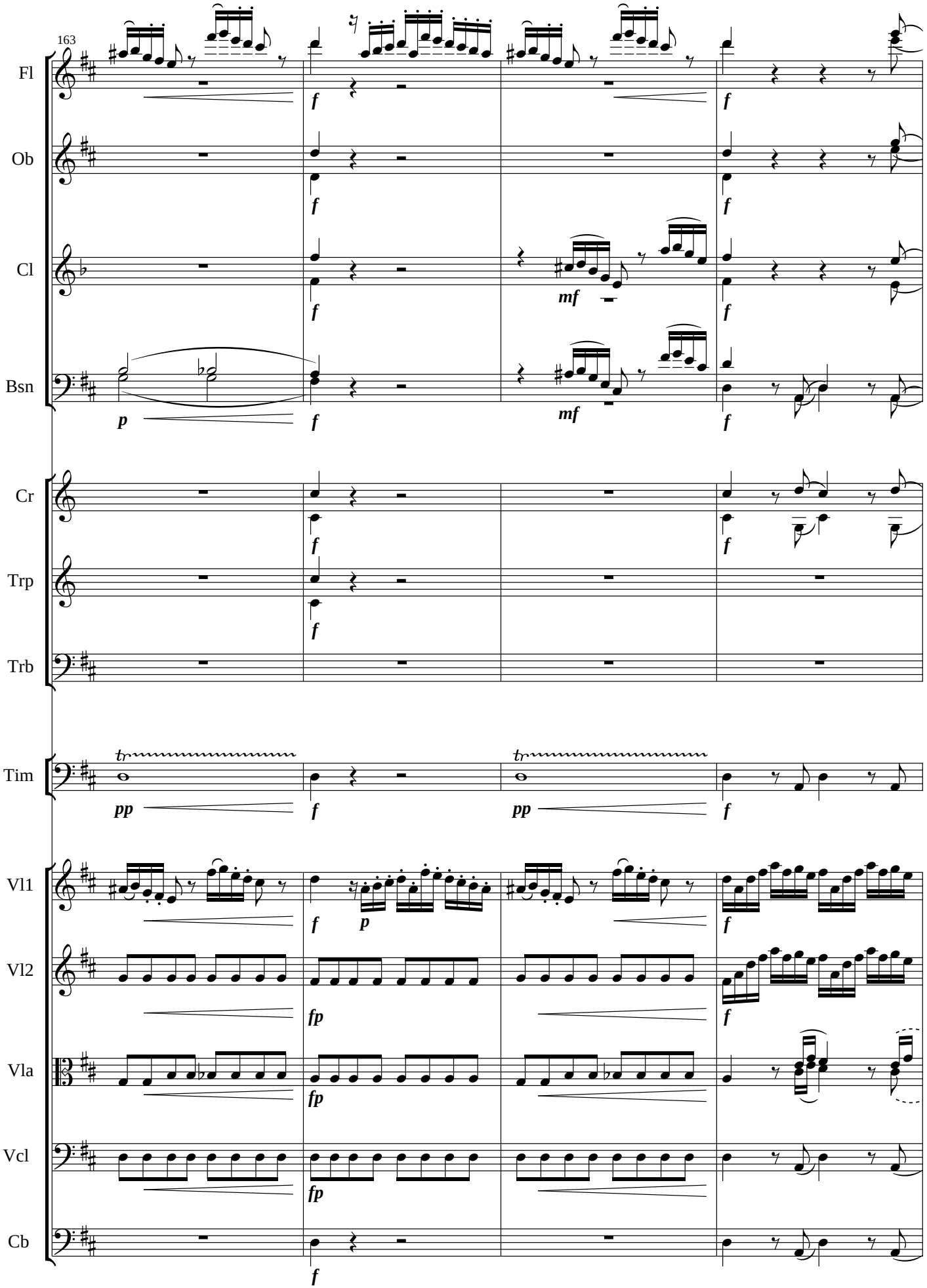
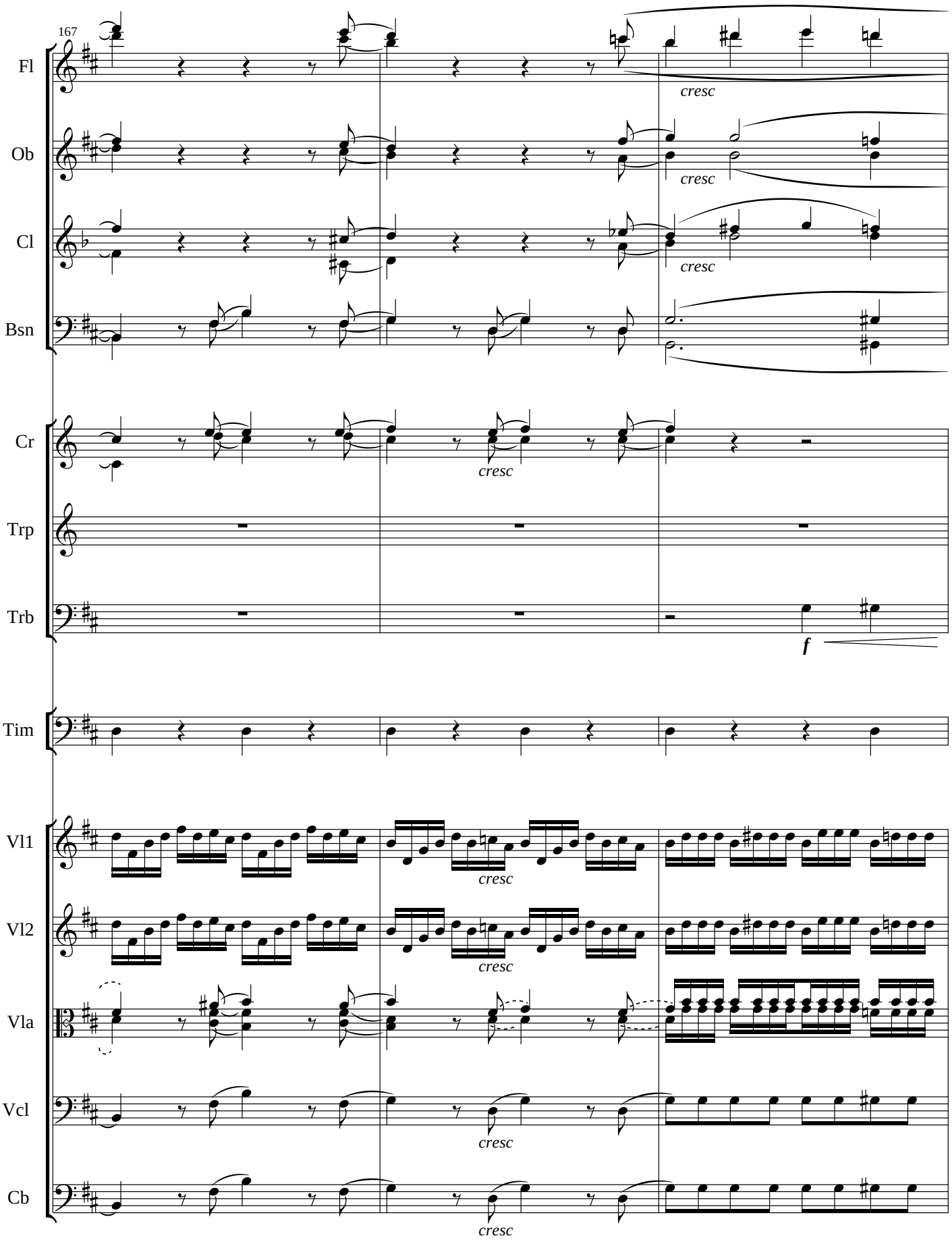
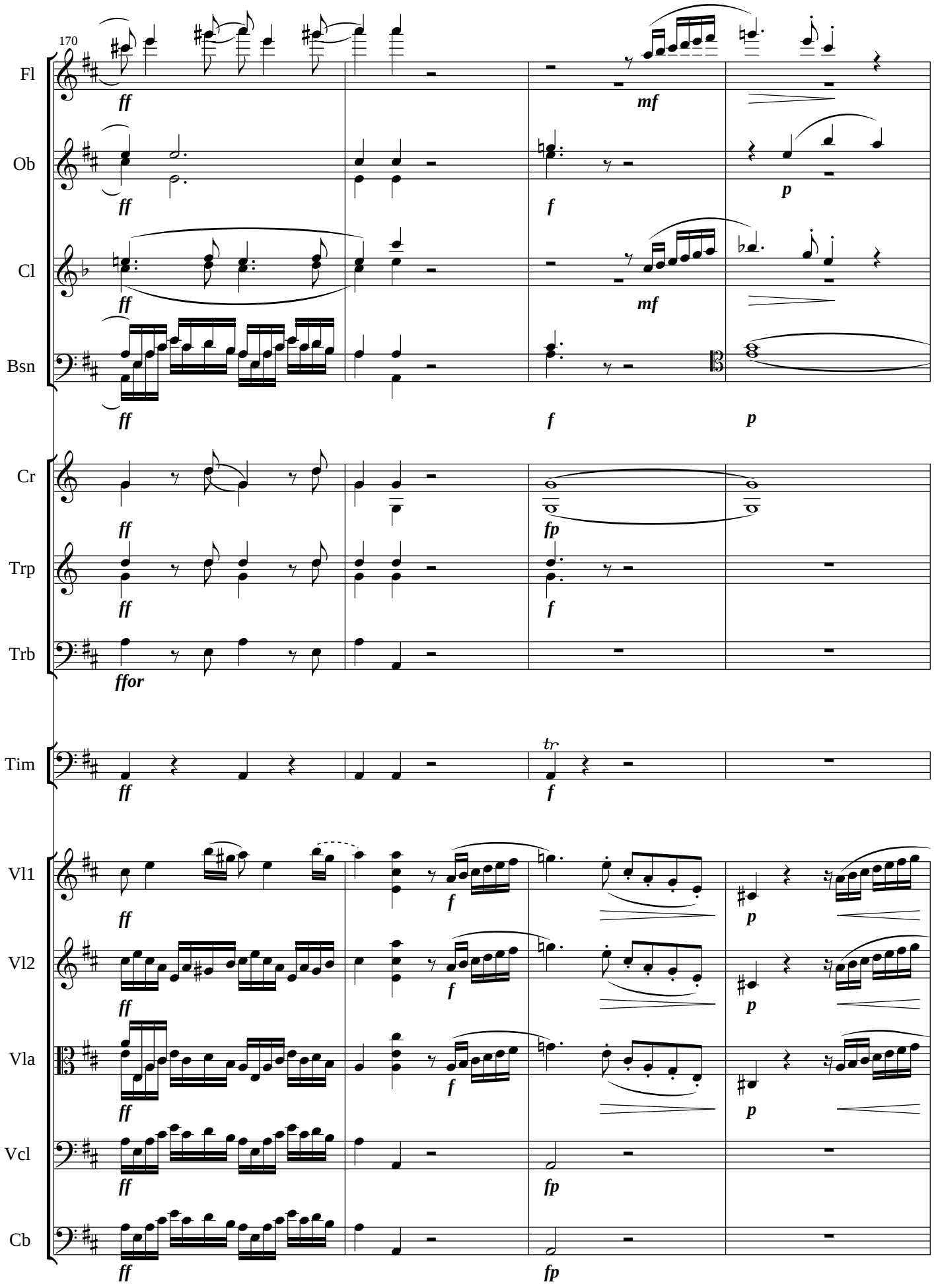
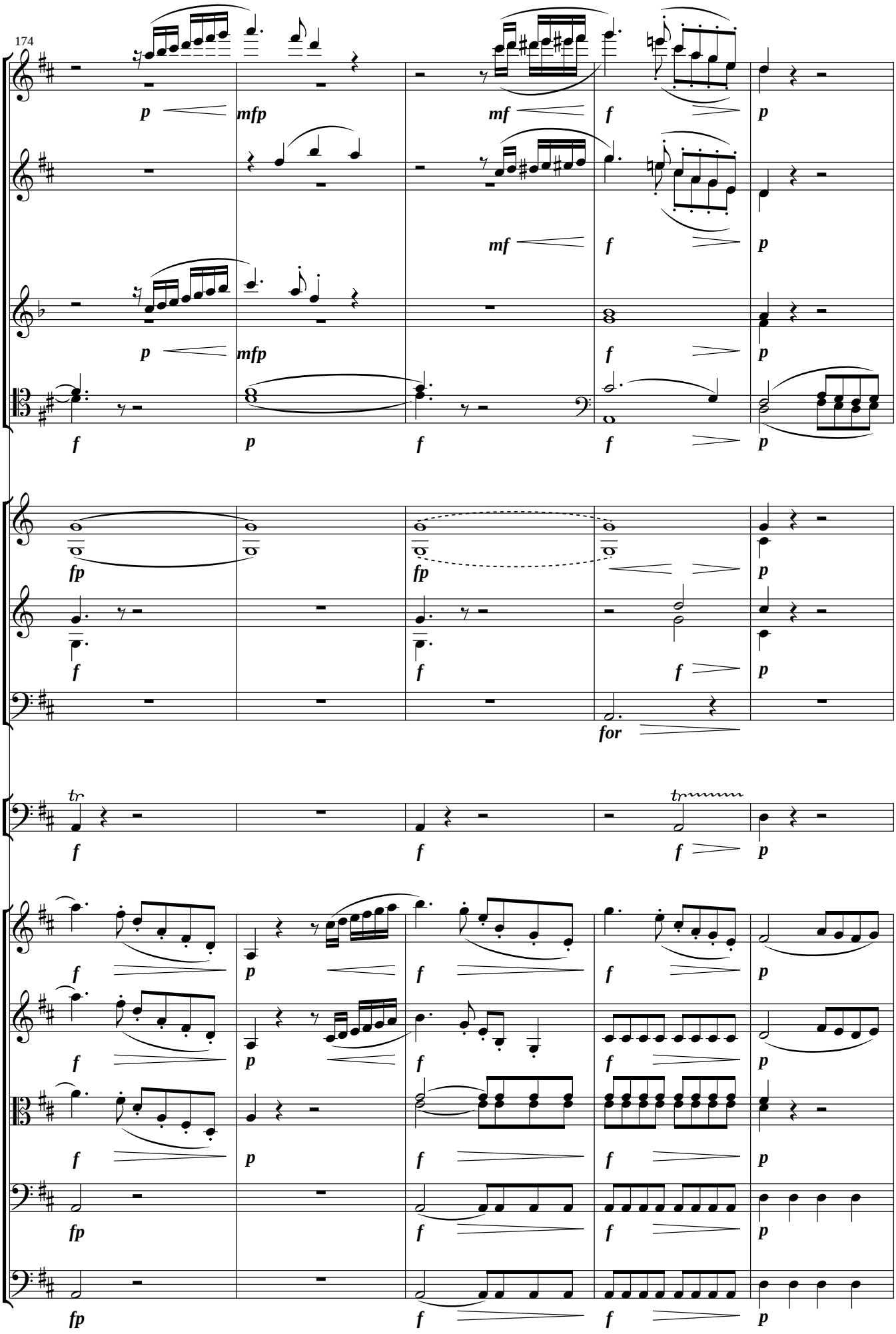
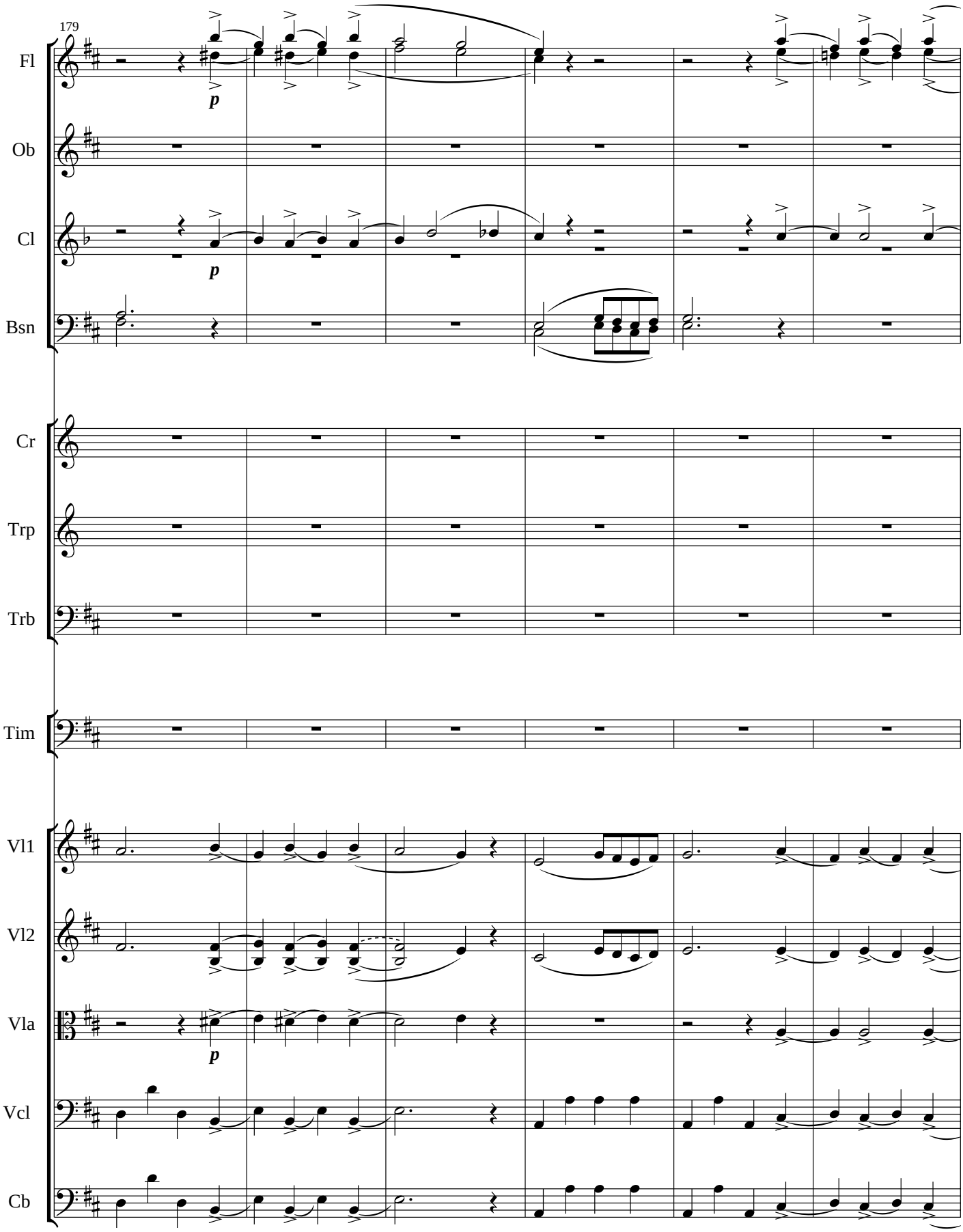
p
for

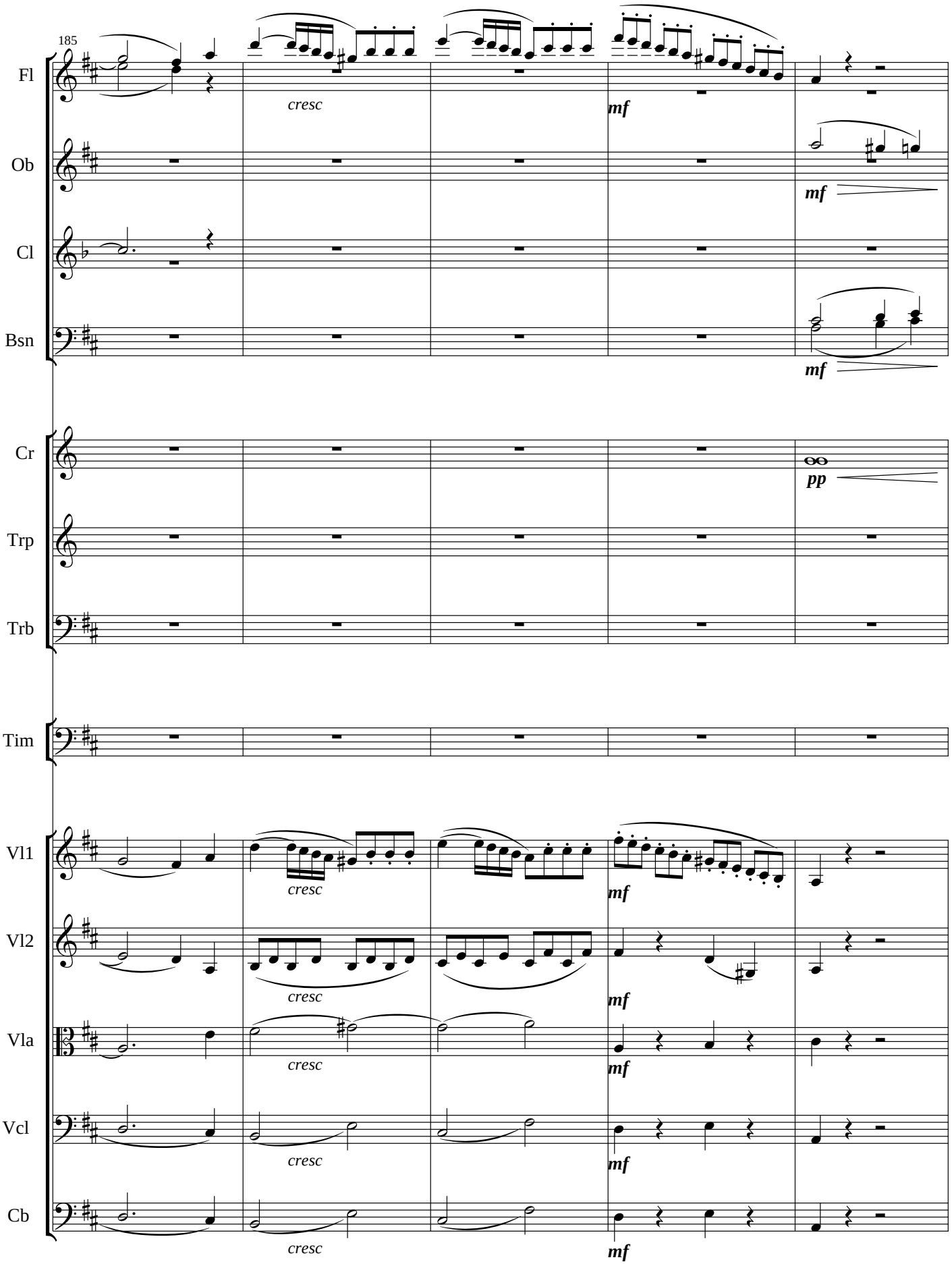

163
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb

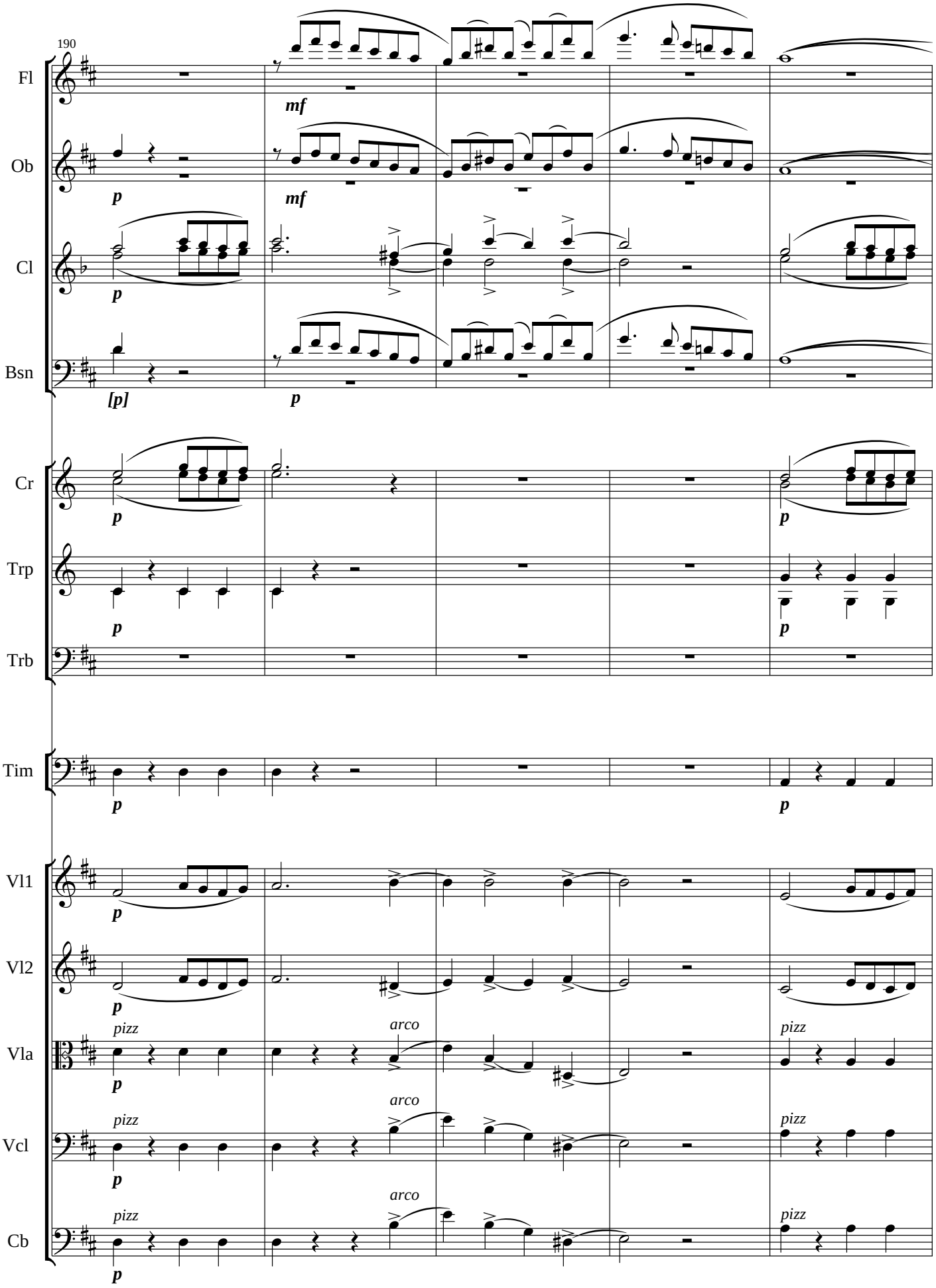

167
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
cresc
f

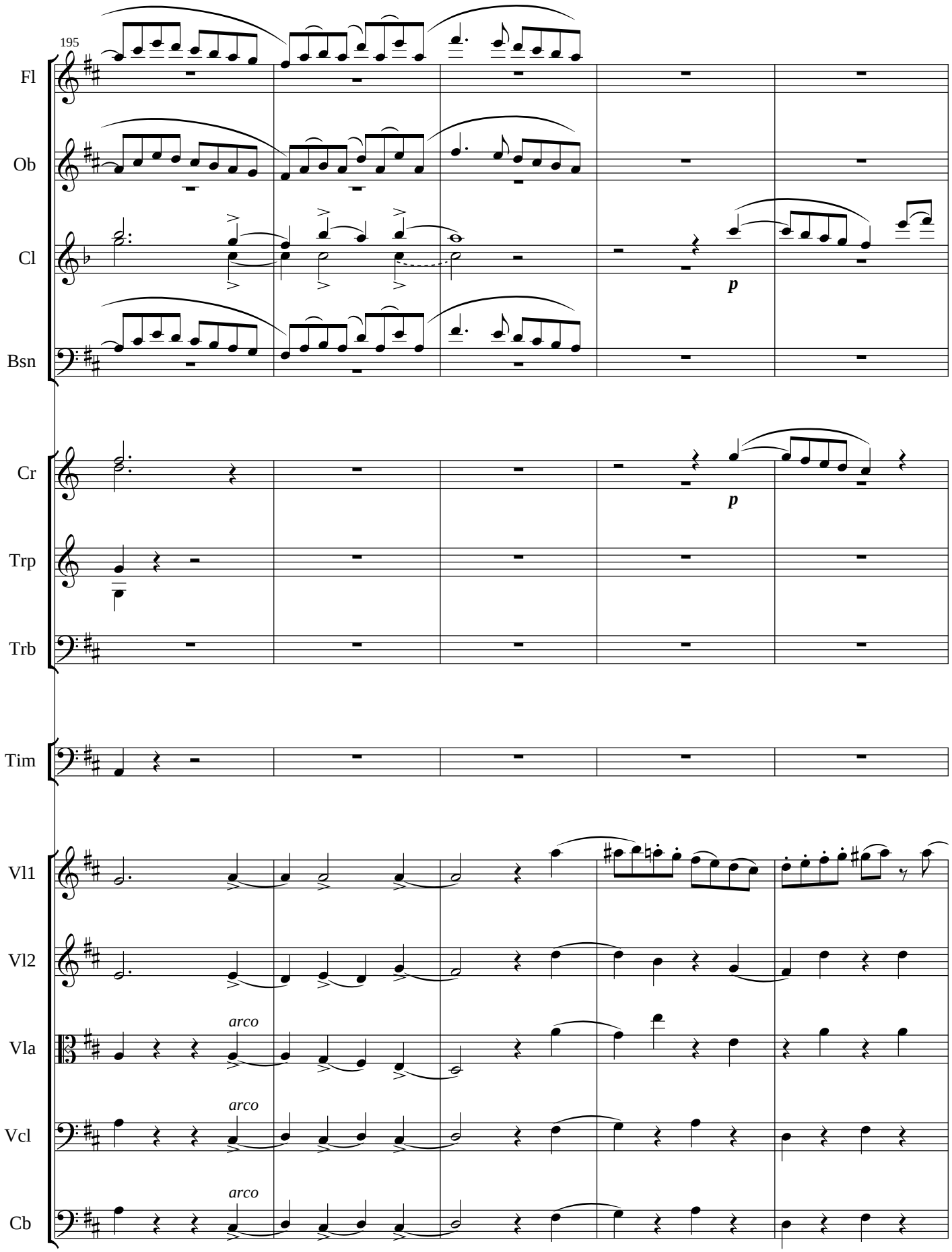

170
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
ff
mf
f
p
fp
ffor
tr

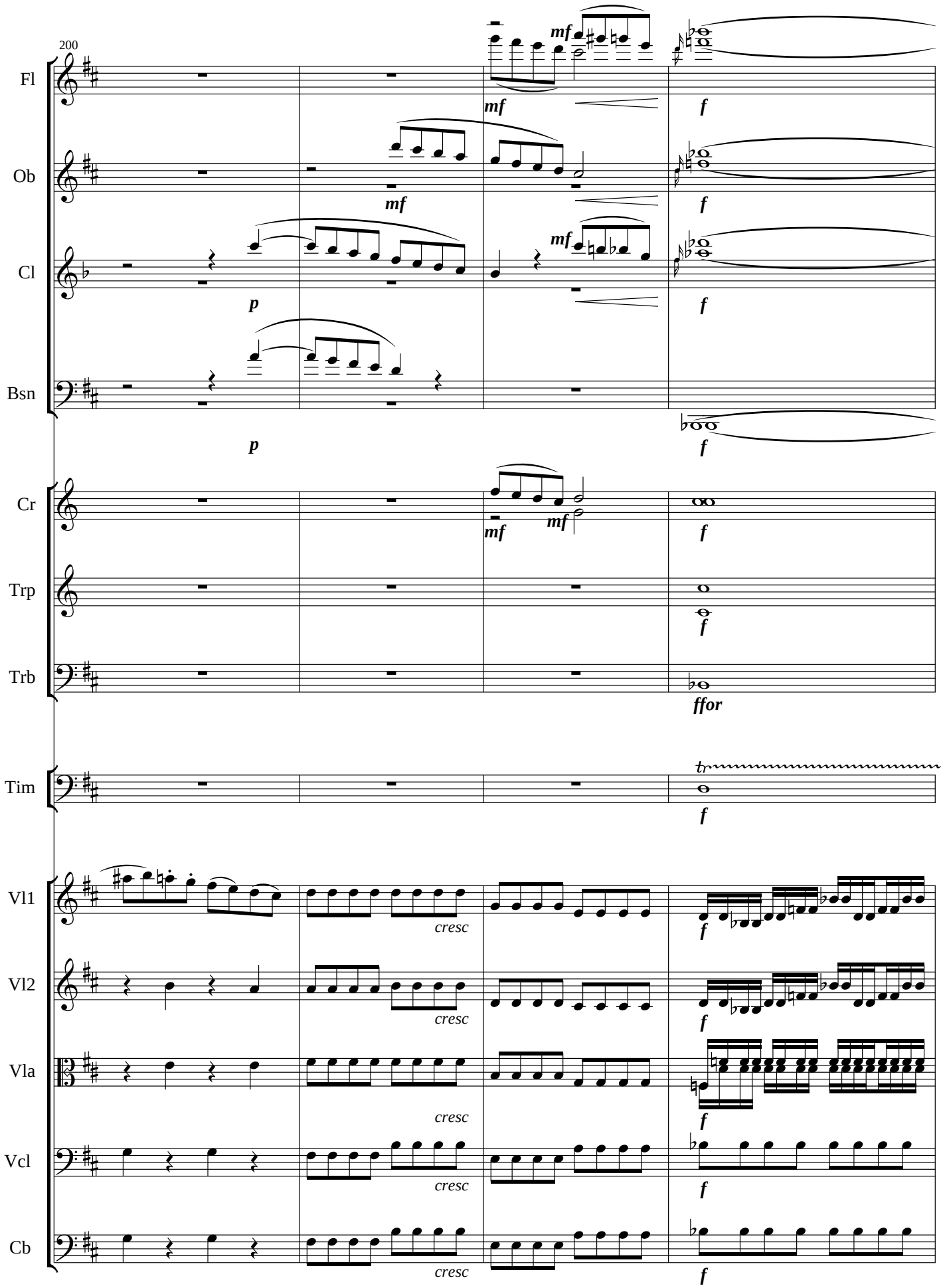

174
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
mfp
mf
f
fp
for

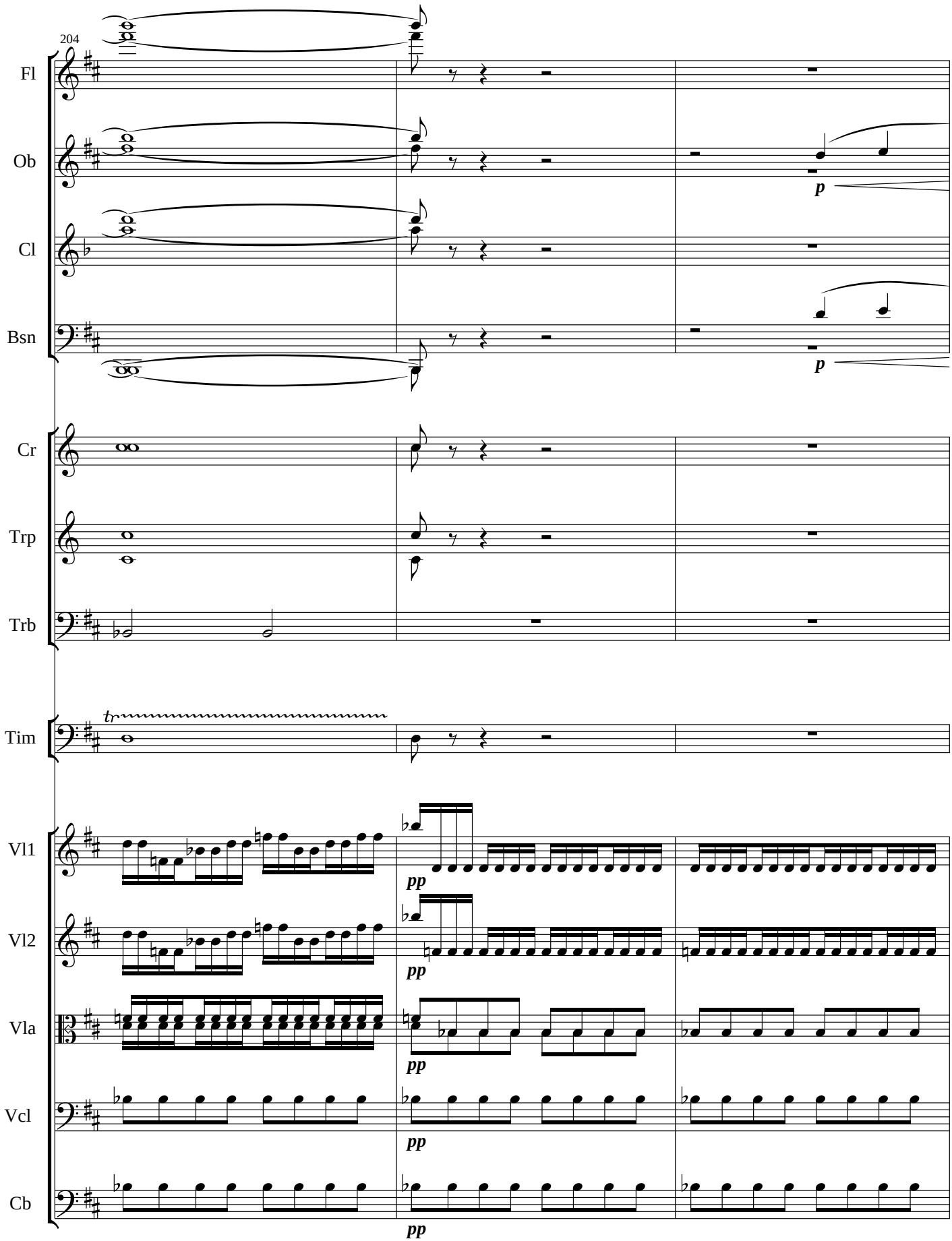

179
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
p
p

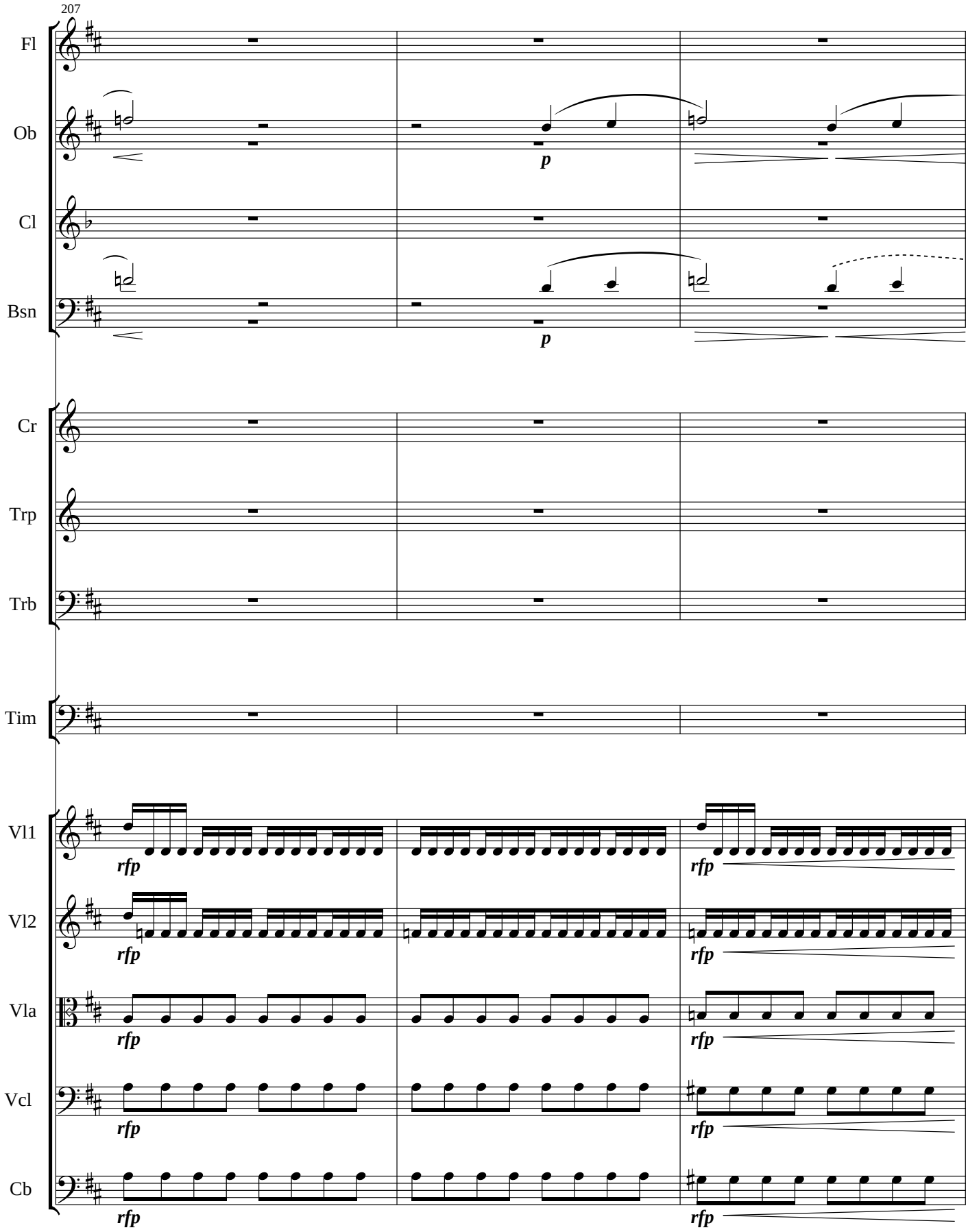

185
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
cresc
mf
pp

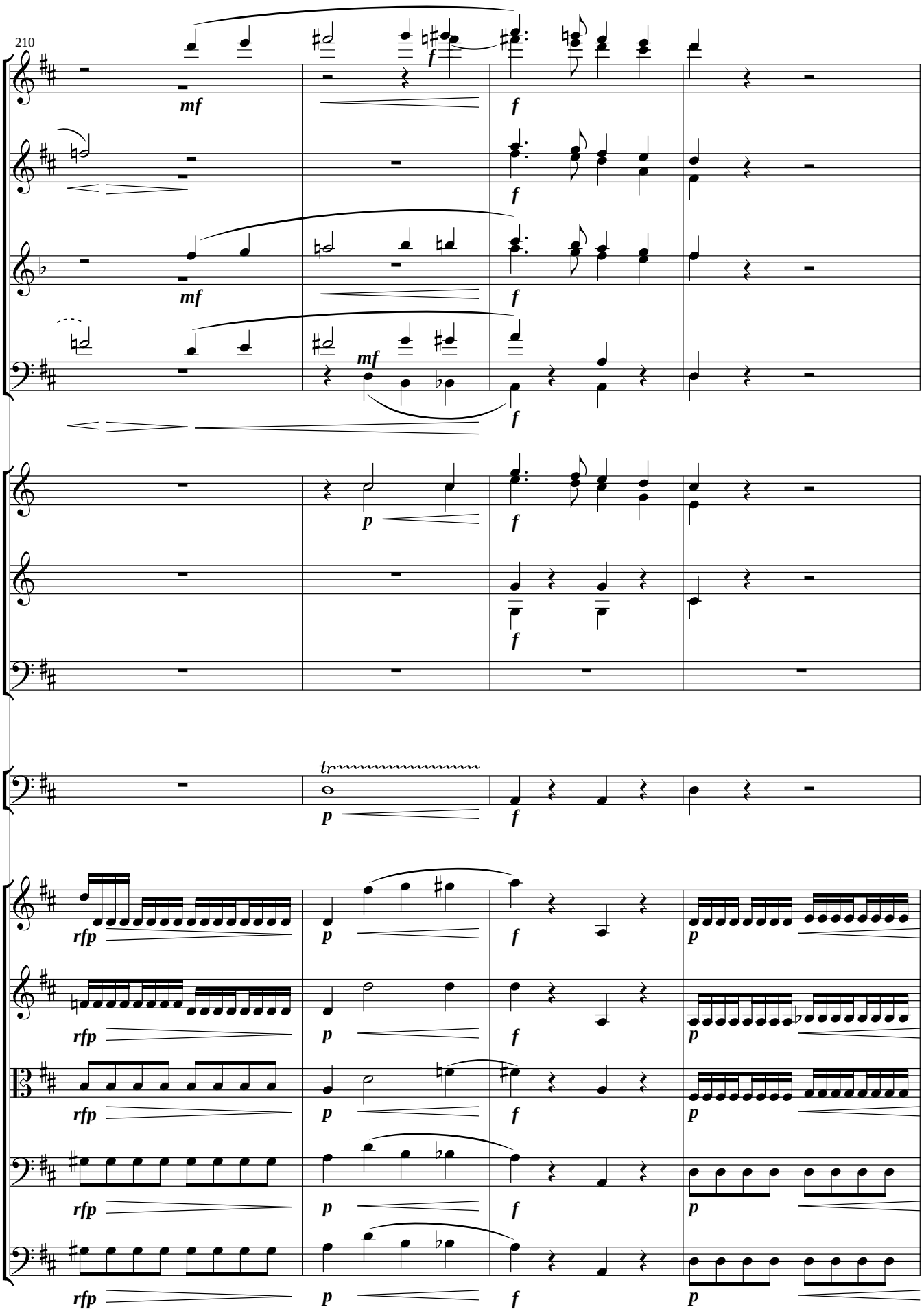

190
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
mf
p
[p]
pizz
arco

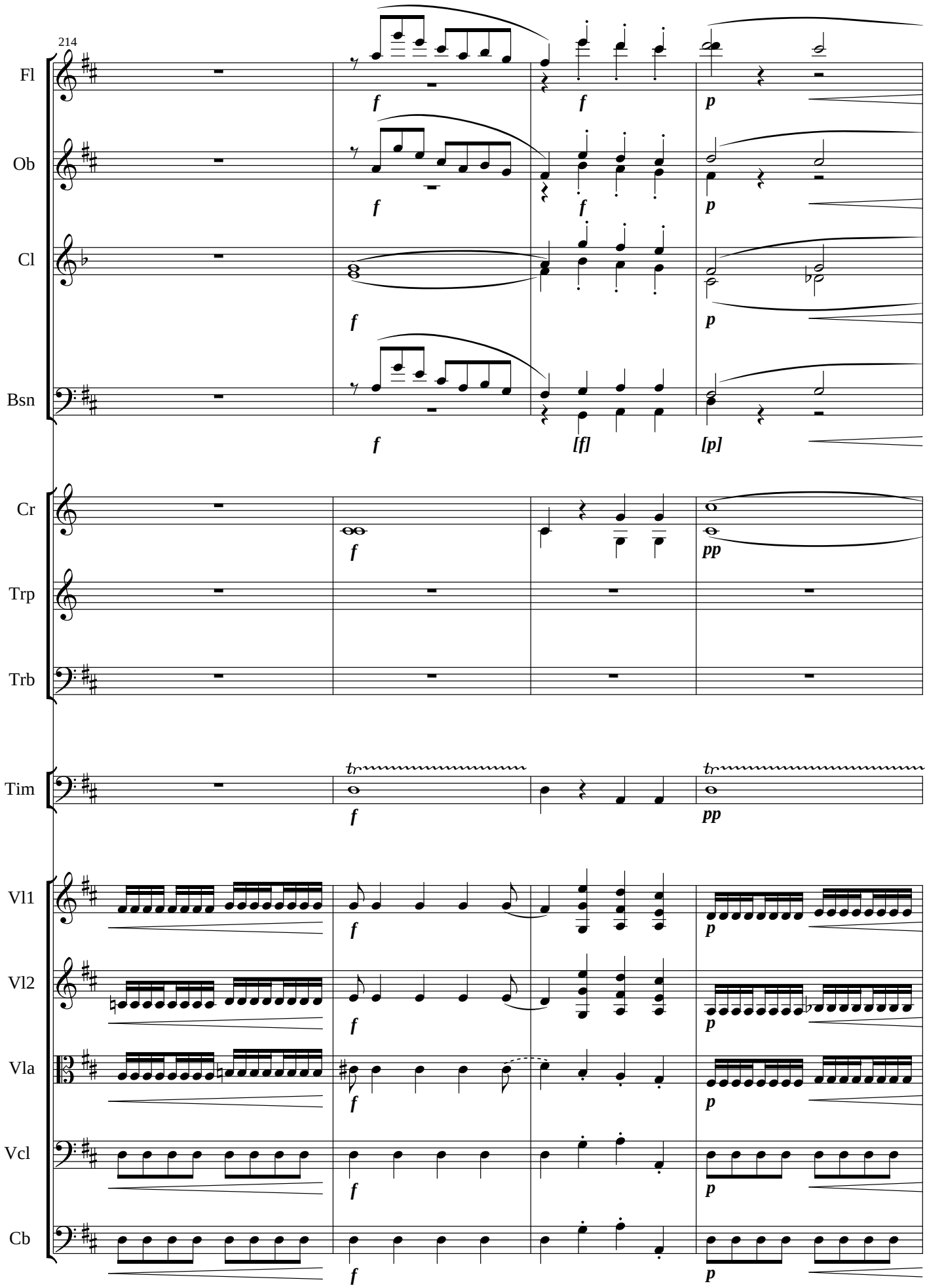

195
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
p
arco
arco
arco

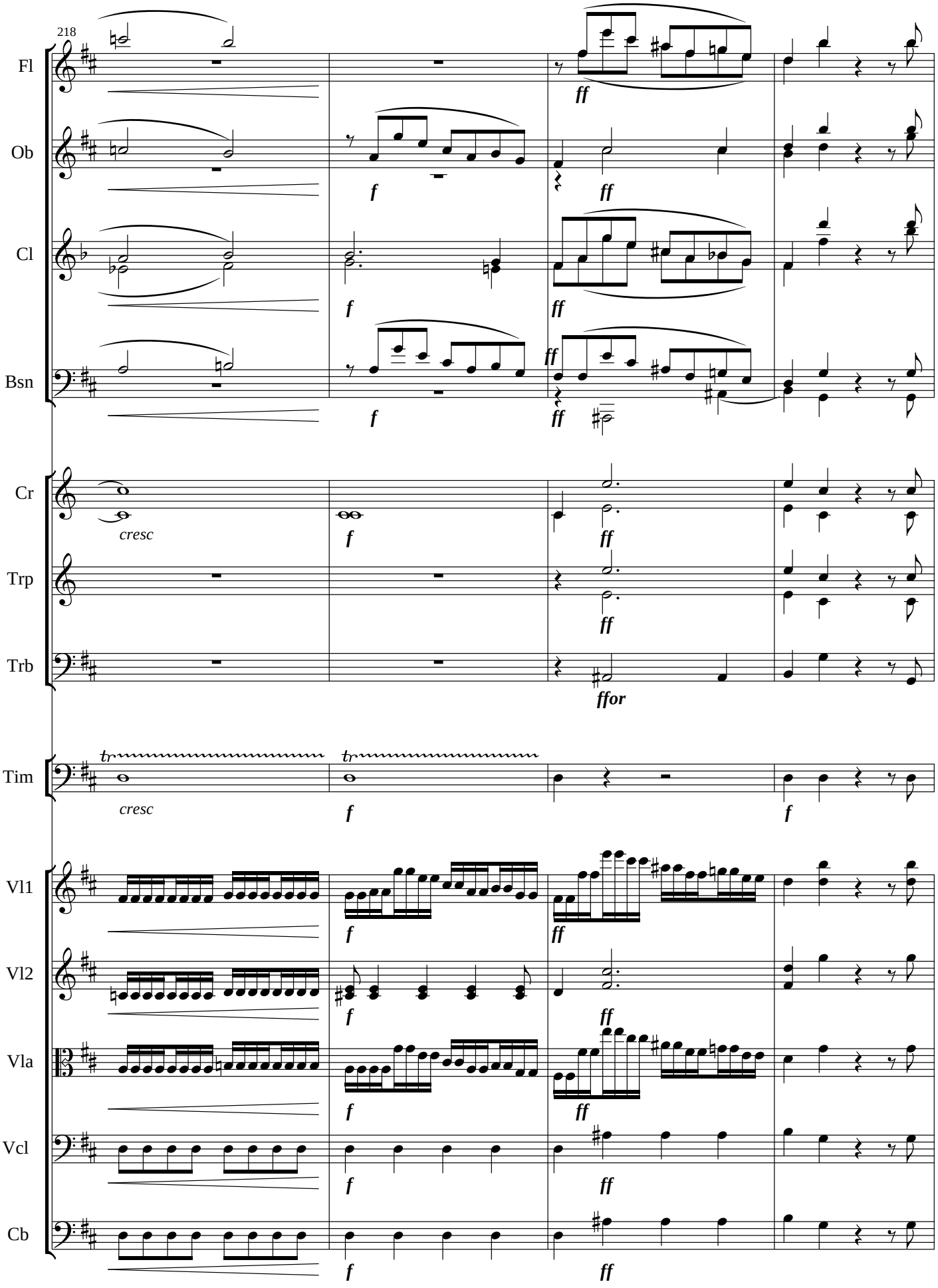

200
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
mf
f
p
ffor
tr
cresc

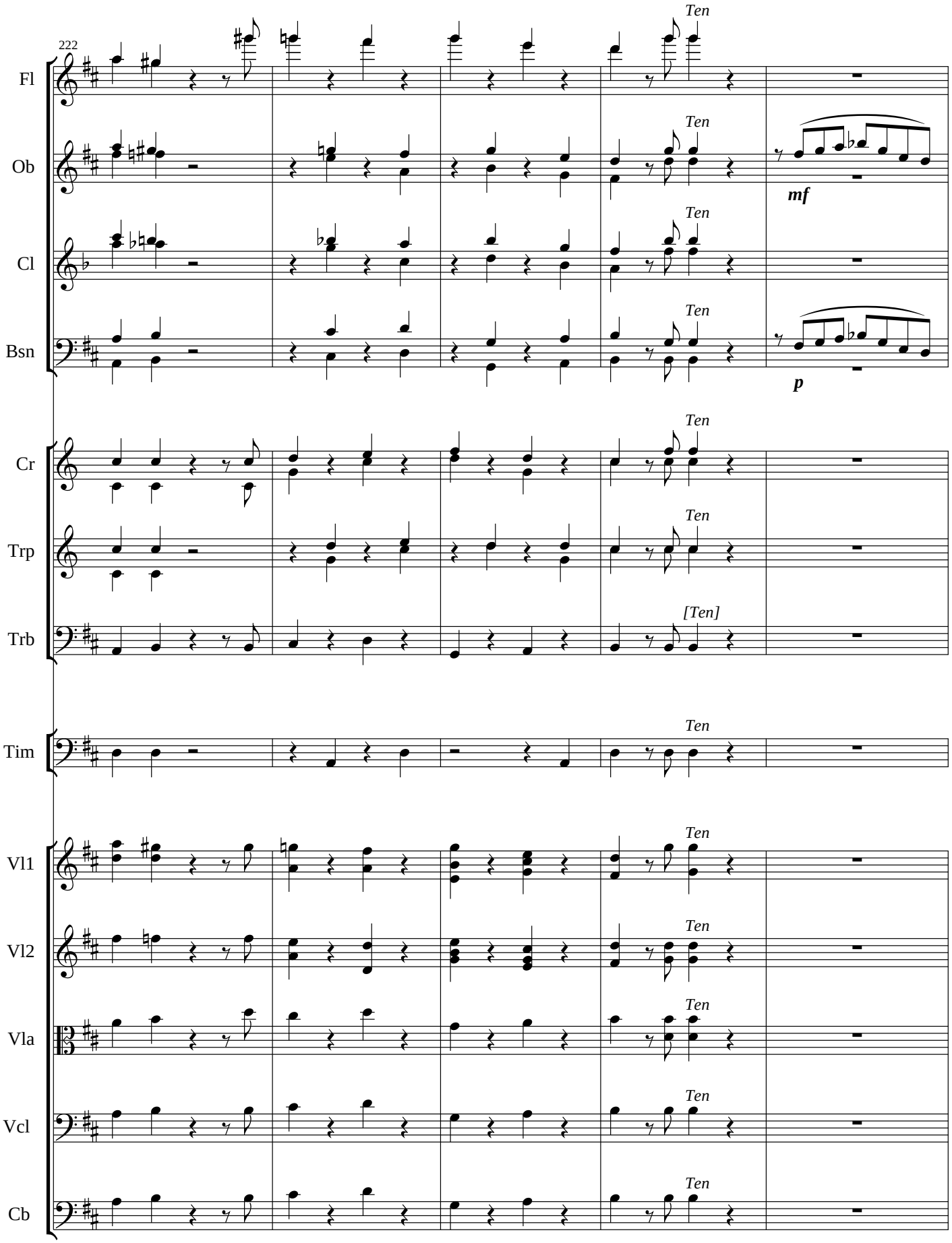

204
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
p
tr
pp
pp
pp
pp
pp

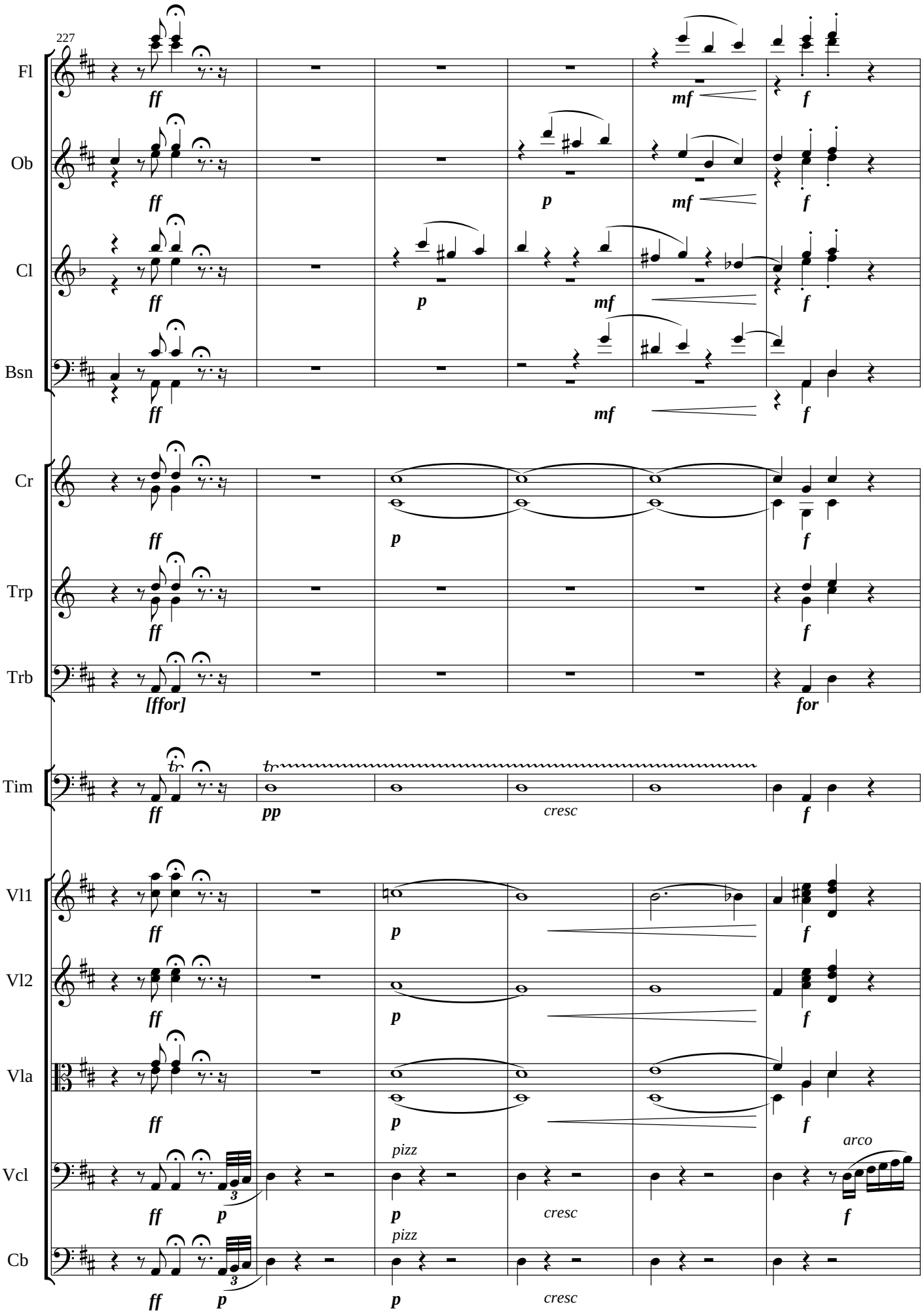

207
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
p
rfp
rfp
rfp
rfp
rfp
rfp
rfp
rfp
rfp
rfp
rfp
rfp
rfp
rfp

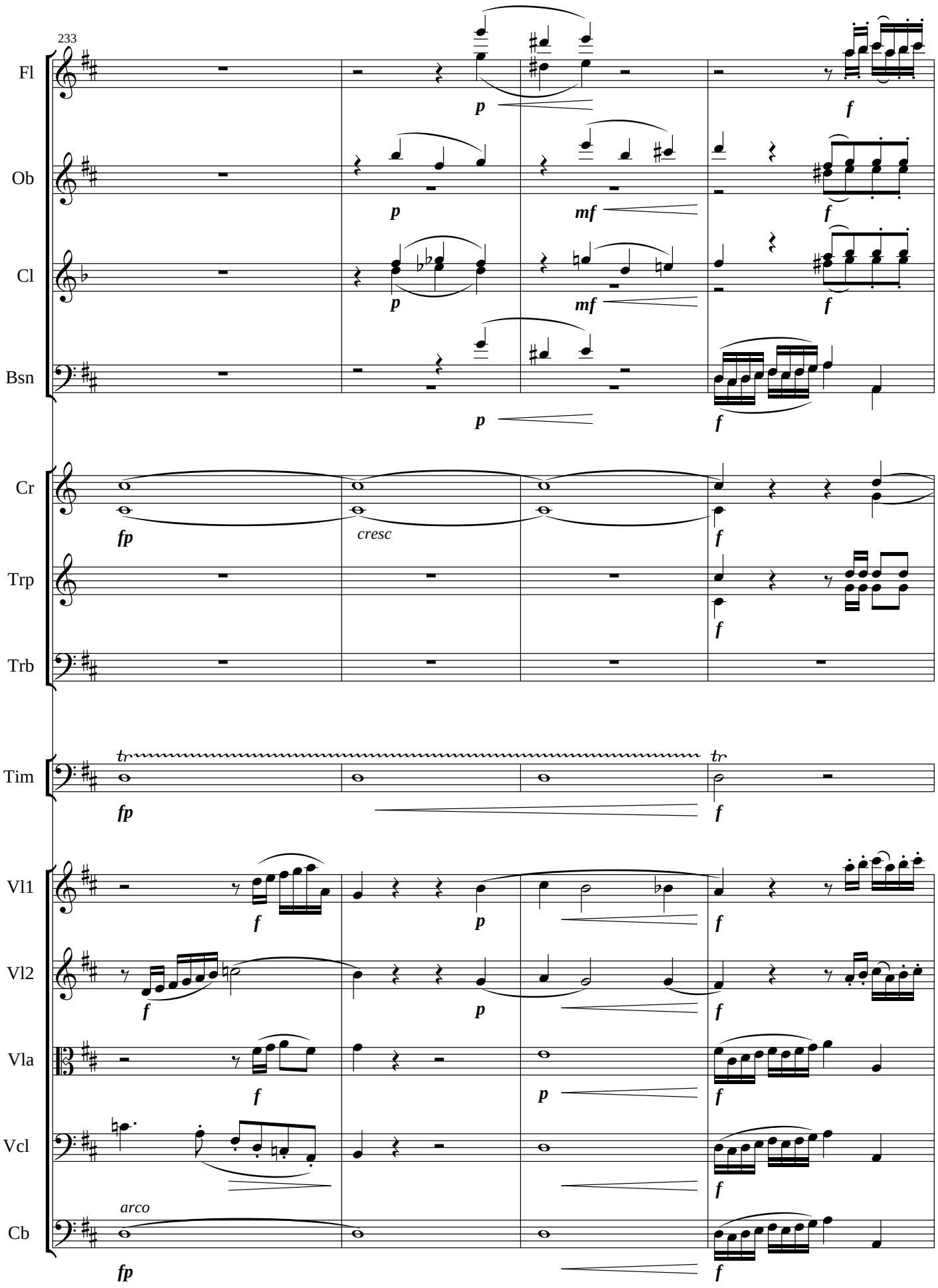

210
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
mf
f
p
rfp
tr

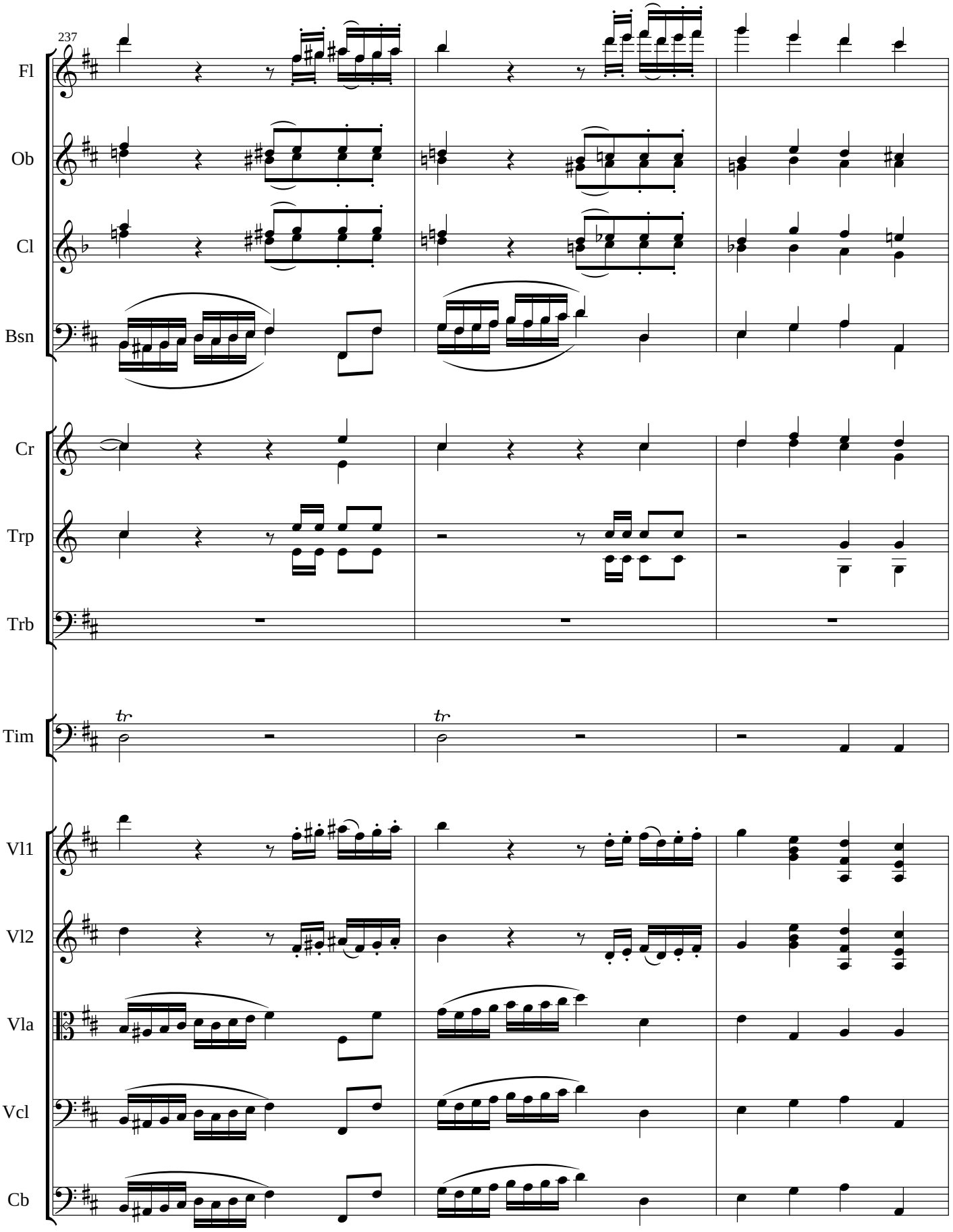

214
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
p
[f]
[p]
pp
tr

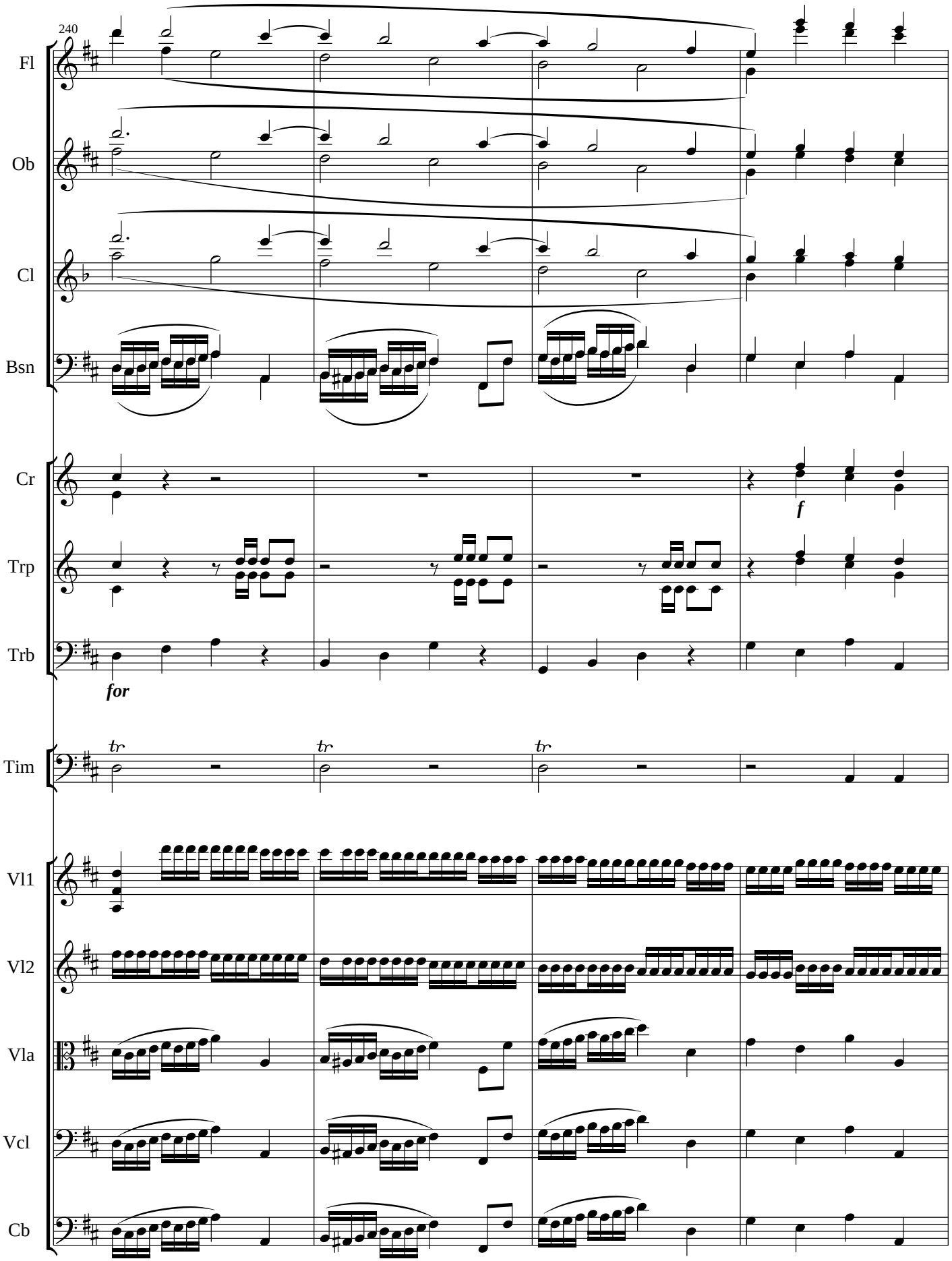

218
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
cresc
f
ff
ffor
tr

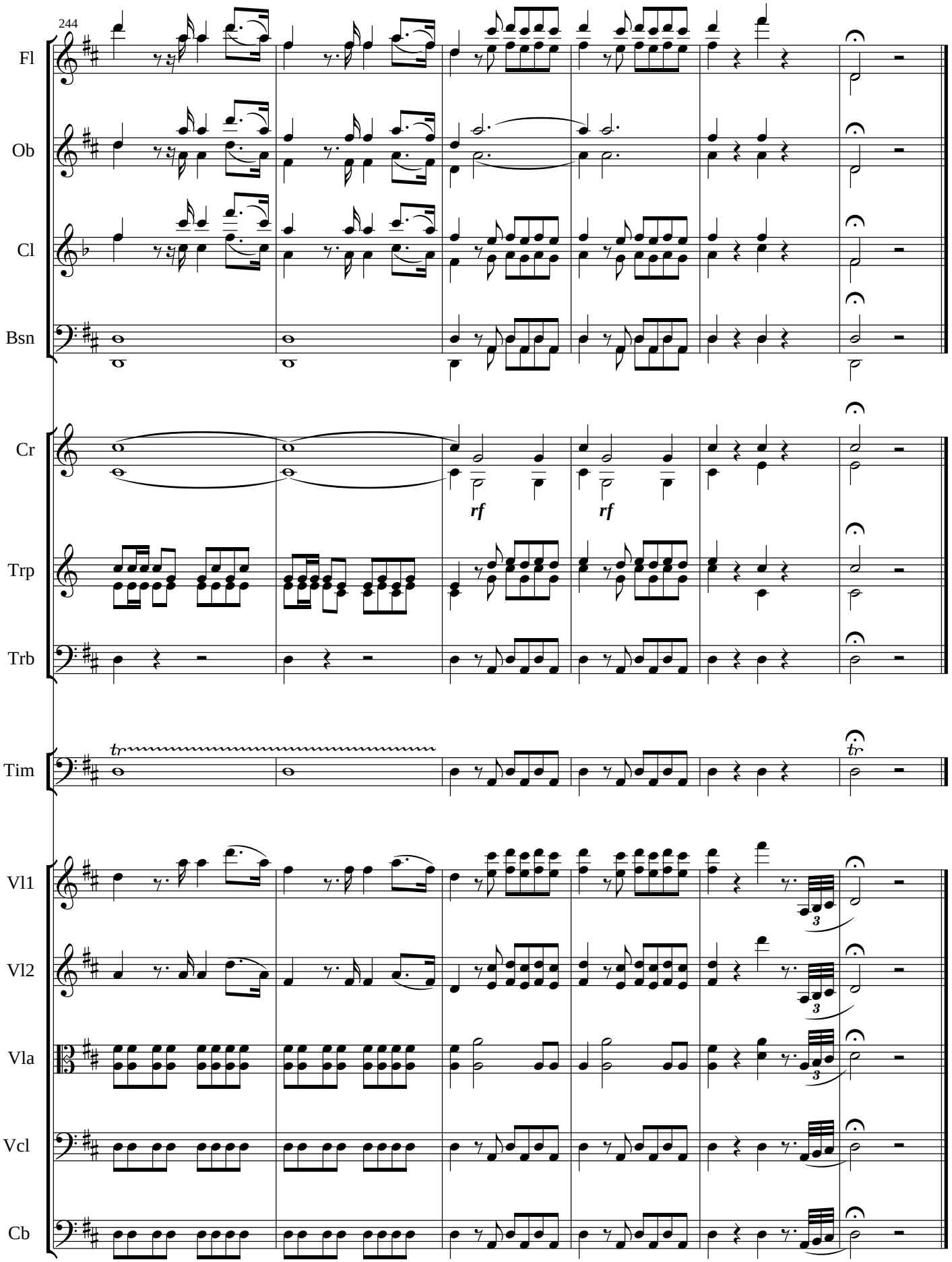

222
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
Ten
[Ten]
mf
p


227
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
ff
p
mf
f
[ffor]
for
pp
cresc
pizz
arco


233
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
mf
f
fp
cresc
arco
tr


237
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb


240
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
for
tr
tr
tr


244
Fl
Ob
Cl
Bsn
Cr
rf
rf
Trp
Trb
Tim
tr
tr
Vl1
Vl2
Vla
Vcl
Cb

Critical notes

This score is the first modern edition of the orchestral overture in D major, "Ouverture 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

The sources are:

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.

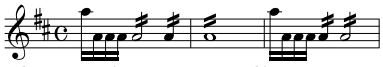
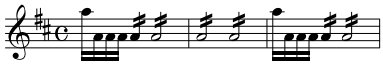
MA An undated (early 19th century?) manuscript score, "Ouverture composeé par George Gerson" from the archive of the music association, "Musikforeningen" preserved at the Royal Library of Copenhagen, Denmark, "Musikforeningens Archiv. A. Nr. 150: C II, 27b Tv.-Fol., 1937-38.396".

OB An undated (early 19th century?) set of manuscript instrumental parts to "Ouverture 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 amateure concerts conducted by Magnus Foght (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 *MA*.
3	Vlc,Cb		No dot on the γ rest in *GS-IV*.
4	Vla	10	No slur in *MA*.
10	Vl1	1–2	No slur in *OB*.

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

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

Bar No.	*Part*	*Note No.*	*Comment*
153	Vl1	7	No accidental ♮ in *GS-IV*.
156	Vl1	3–4	Staccato in *MA* and *OB*.
156–158	Vla	1	2 slashed 𝅗𝅥 notes in *MA* and *OB*.
157	Vl2	1	2 slashed 𝅗𝅥 notes in *MA* and *OB*.
163–165	Vl2,Vlc	1	2 slashed 𝅗𝅥 notes in *MA* and *OB*.
164	Vl1	5–12	Staccato in *MA* and *OB*.
164	Vla	1	2 slashed 𝅗𝅥 notes in *MA* and *OB*.
166	Vla	2–4	Single voice in *GS-IV*.
169	Vla	5–6	Single voice in *GS-IV*.
170	Vla	1	Single voice in *GS-IV*.
176–178	Vla		Single voice in *GS-IV*.
176	Bs	1	2 slashed 𝅗𝅥 notes in *MA* and *OB*.
177	Vl2,Vla	1	2 slashed 𝅗𝅥 notes in *MA* and *OB*.
180	Fl2	2	No accidental ♯ in *GS-IV*.
188	Vl2	2	♯ in *MA*.
198	Vl1	3–4	Staccato in *MA* and *OB*.
203–205	Vla		Single voice in *GS-IV*.
204	Vla	1	2 slashed 𝅗𝅥 notes in *MA* and *OB*.
206	Vl2	1	2 slashed 𝅗𝅥 notes in *MA* and *OB*.
206–210	Vla,Bs	1	2 slashed 𝅗𝅥 notes in *MA* and *OB*.
208–209	Vl2	1	2 slashed 𝅗𝅥 notes in *MA* and *OB*.
216	Vla	2–4	No staccato dots in *MA*.
216	Vlc–Cb	2–4	No staccato dots in *GS-IV*.
220	Fg2	2–3	Notated as "b♭" in *OB*.
227	Vla		Single voice in *GS-IV*.
232	Fl–Ob	2–3	Staccato in *MA* and *OB*.
233	Vlc		No staccato dot on note 2 in *GS-IV*, no slur on note 3–6 in *GS-IV*.
235	Vl1	3	Slur continues to bar 236 in *MA* and *OB*.
235	Vl1	1	No accidental ♮ in *GS-IV*.
235	Ob1	3	No accidental ♮ in *GS-IV*.
236	Ob1–2	4–5	No staccato dots in *GS-IV*.
240–241	Trb	3	No 𝄽 rest after the note in *GS-IV*.