Georg Gerson

(1790–1825)

Ouverture

à grand Orchestre

G.147

Score

Edited by

Christian Mondrup

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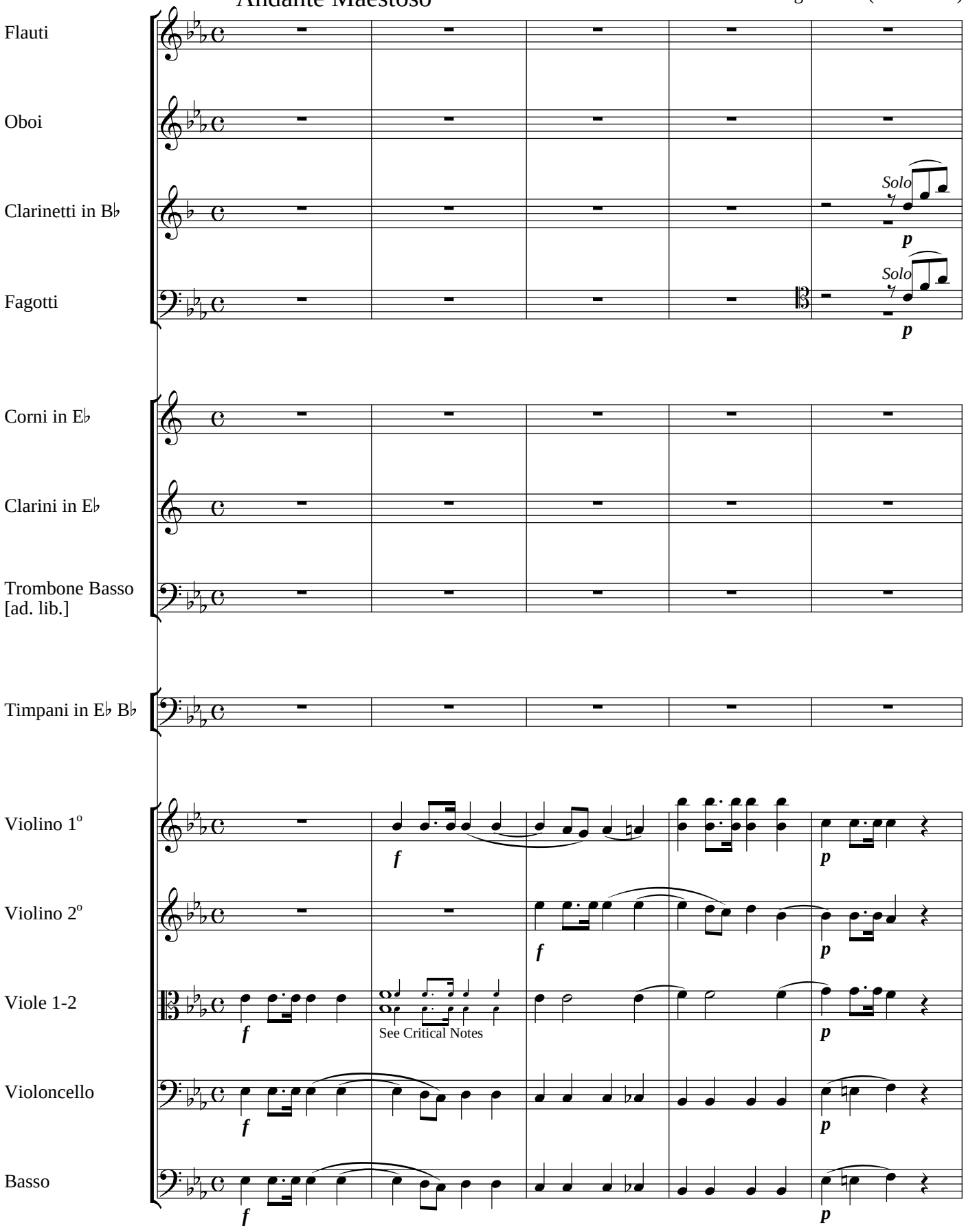
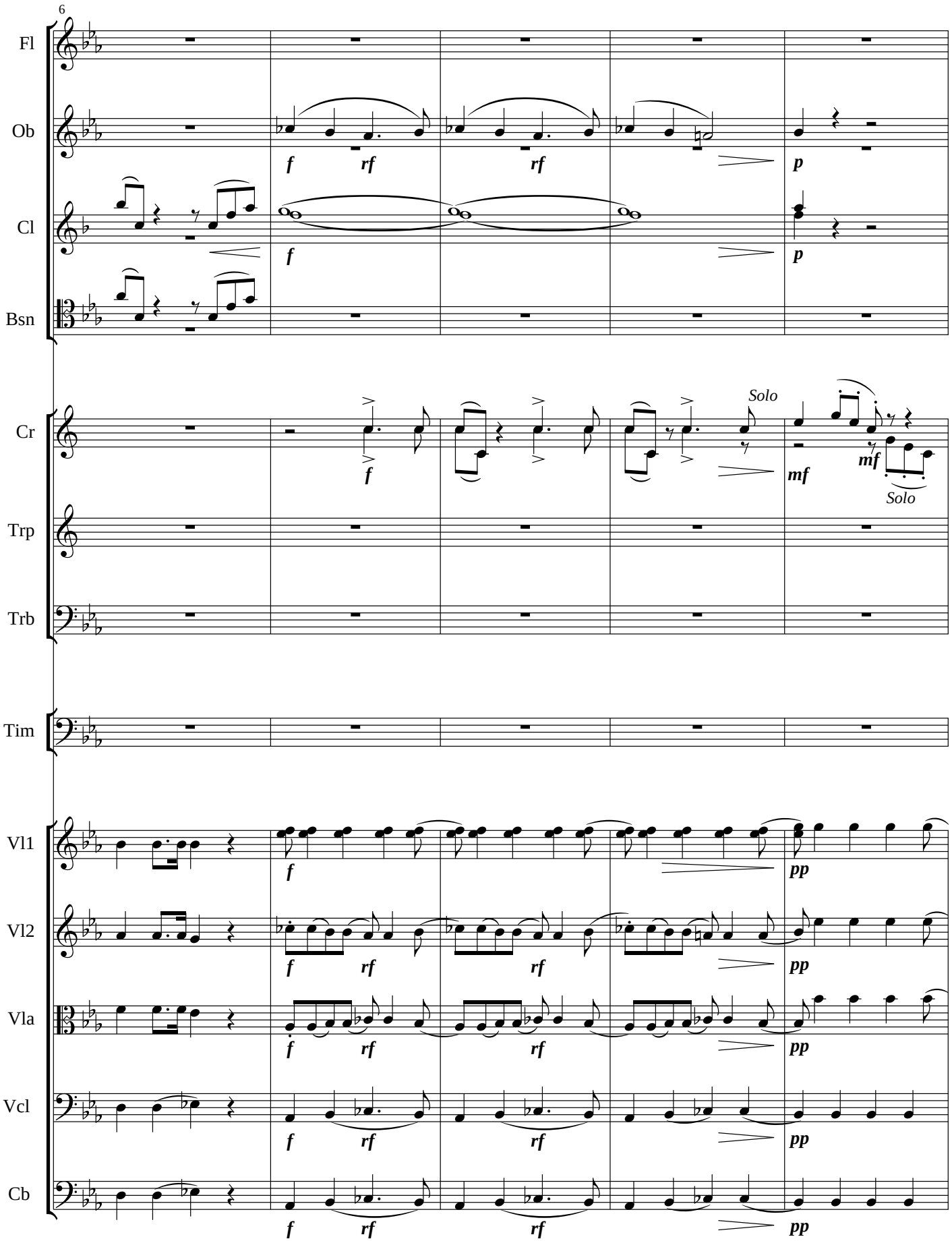
Ouverture à grand Orchestre

Andante Maestoso

Georg Gerson (1790-1825)

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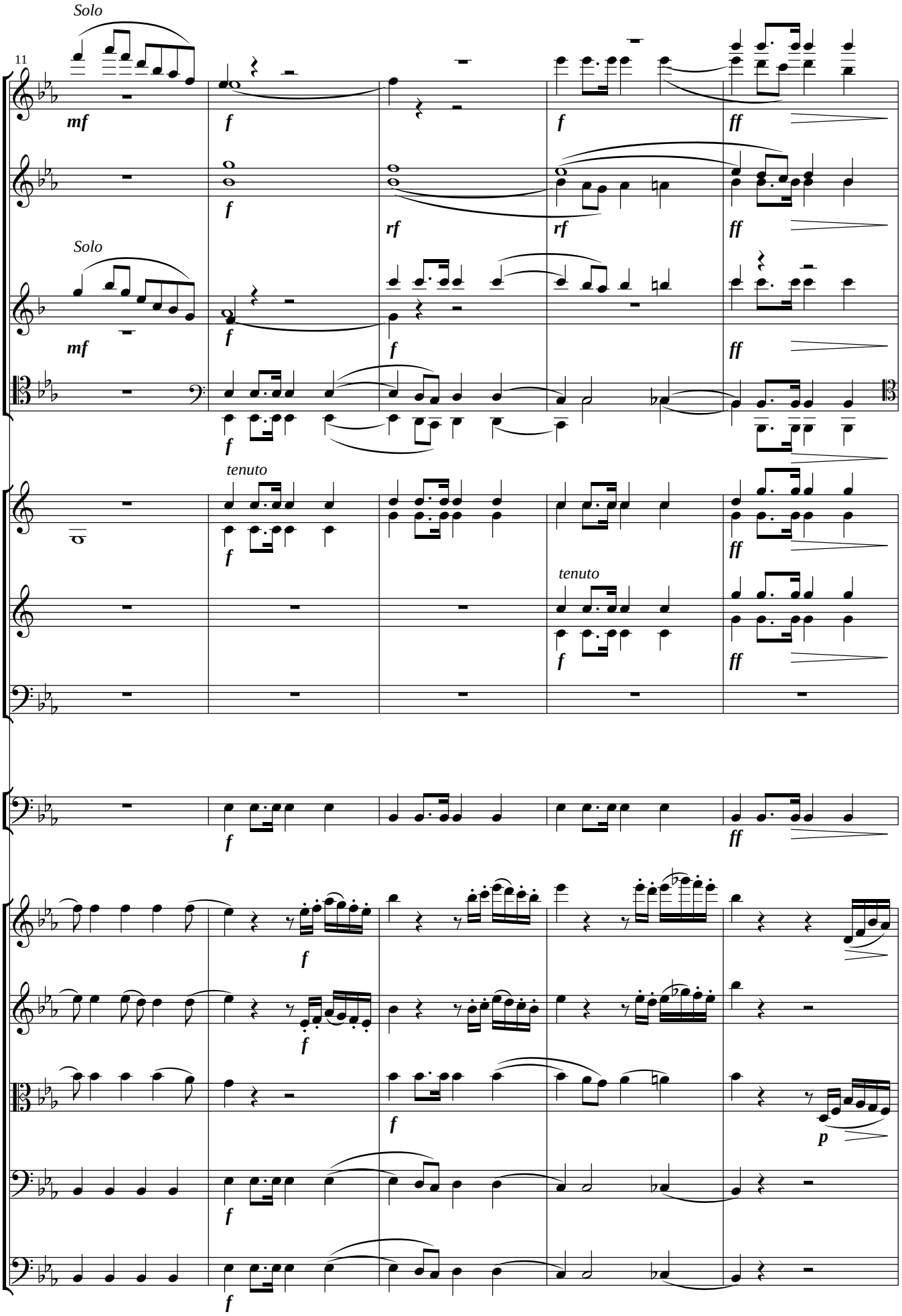
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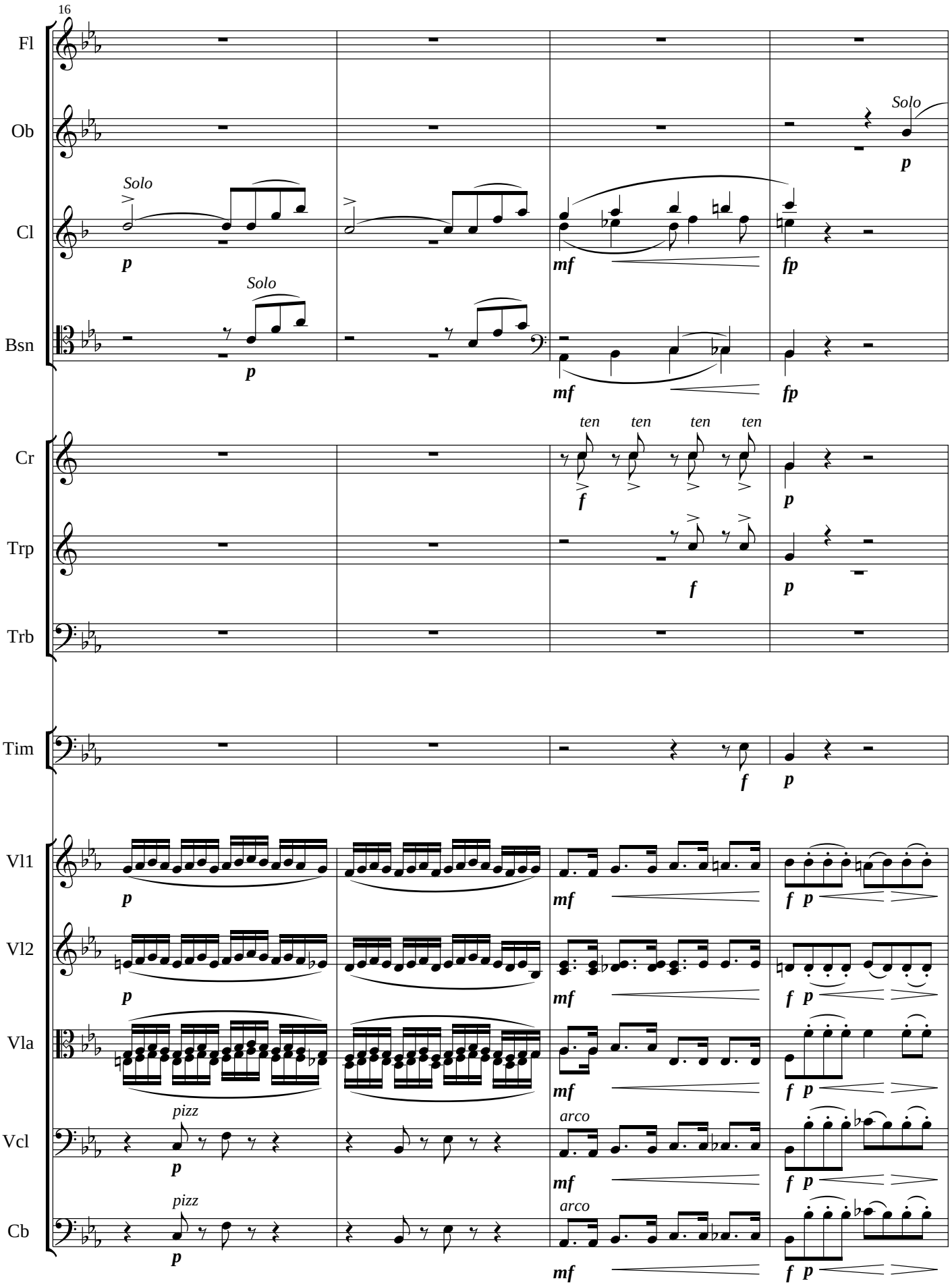
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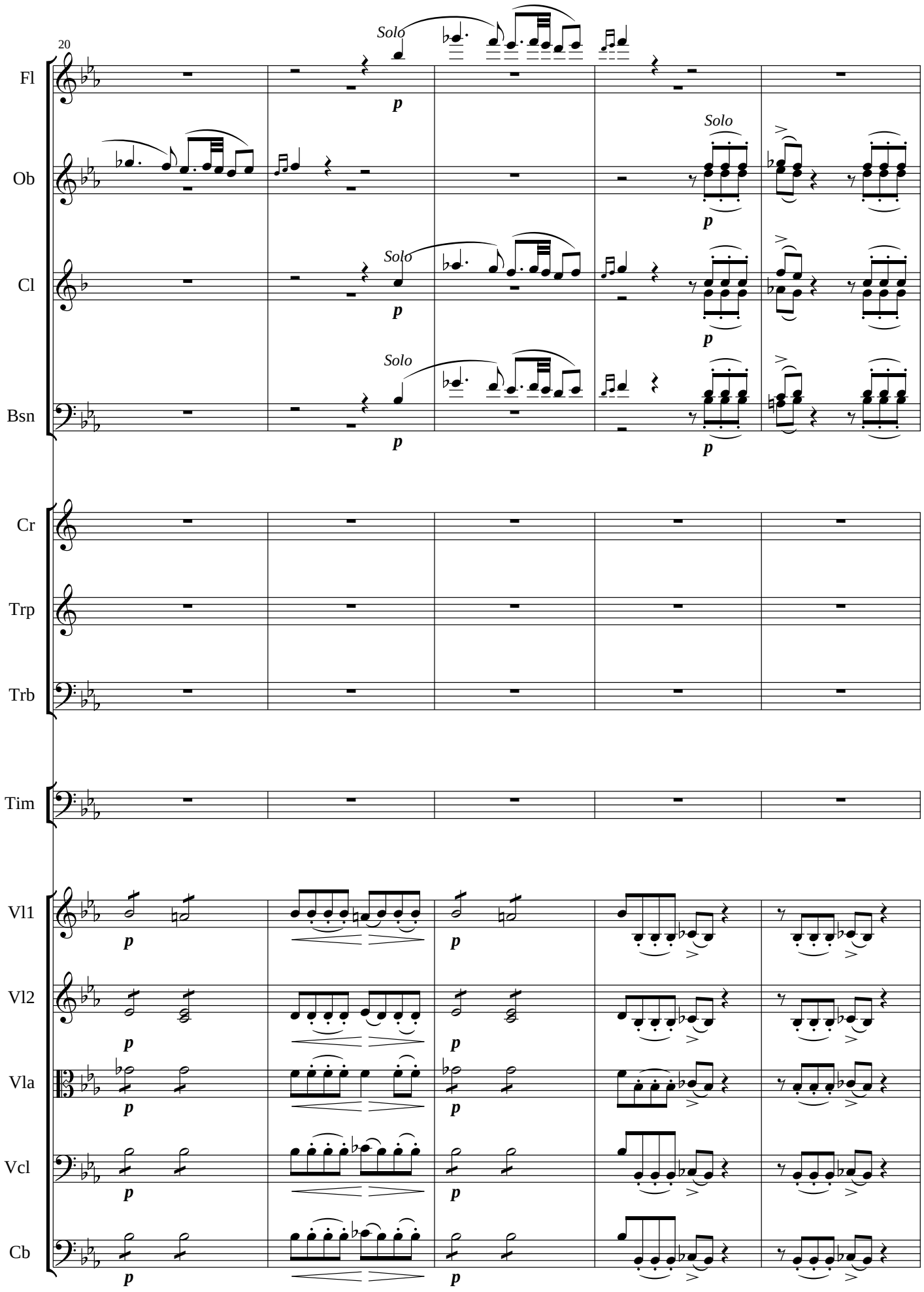
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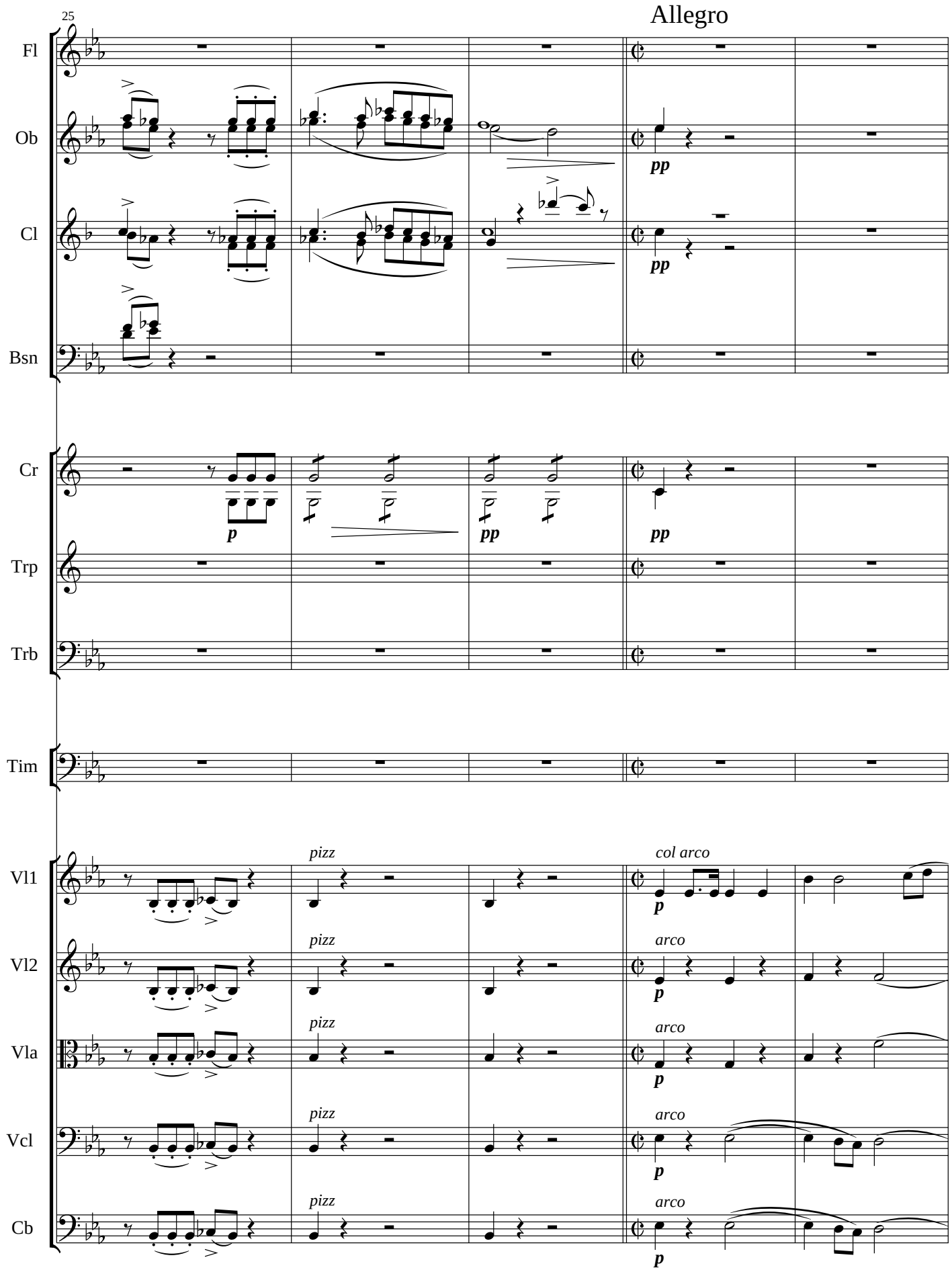
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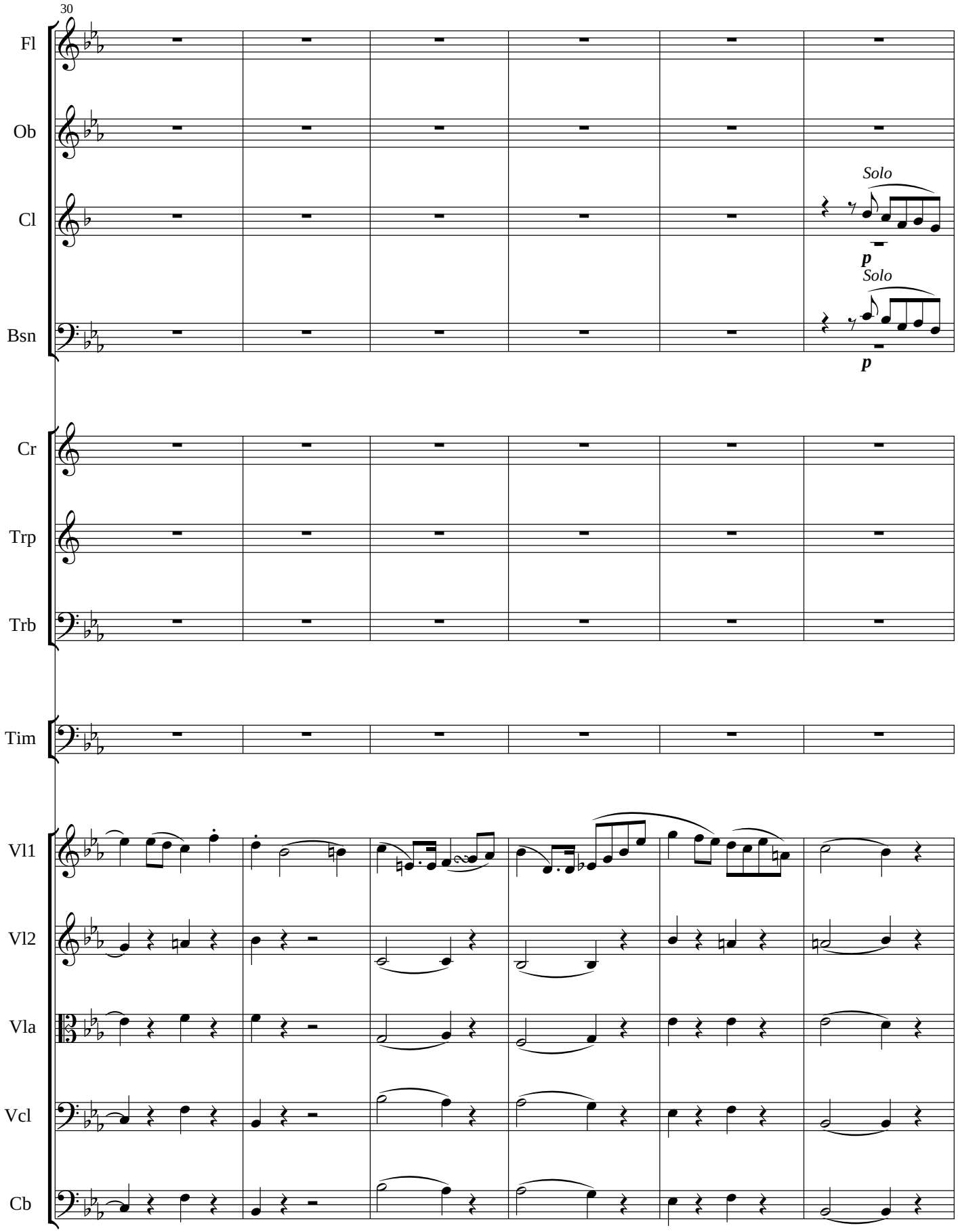
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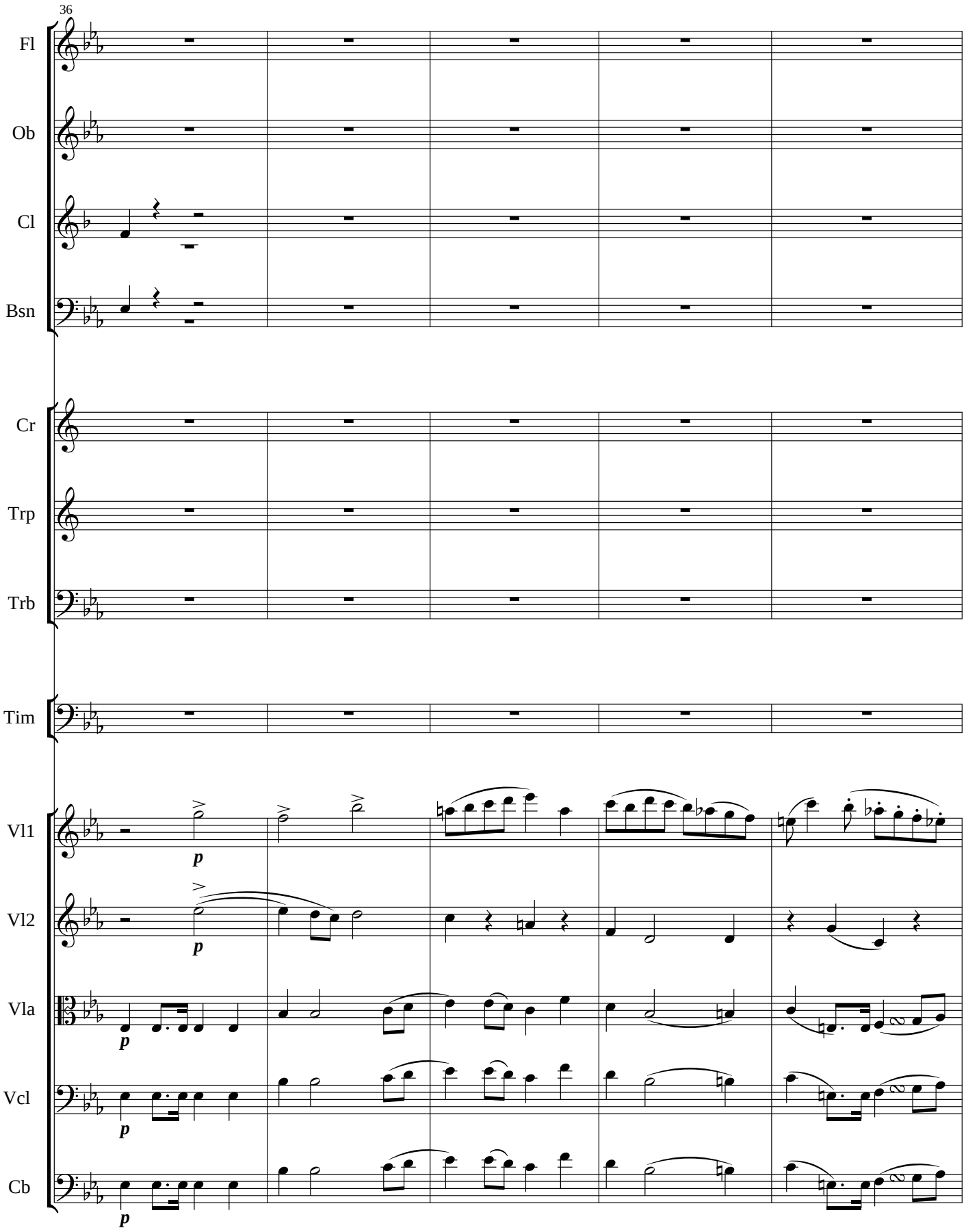
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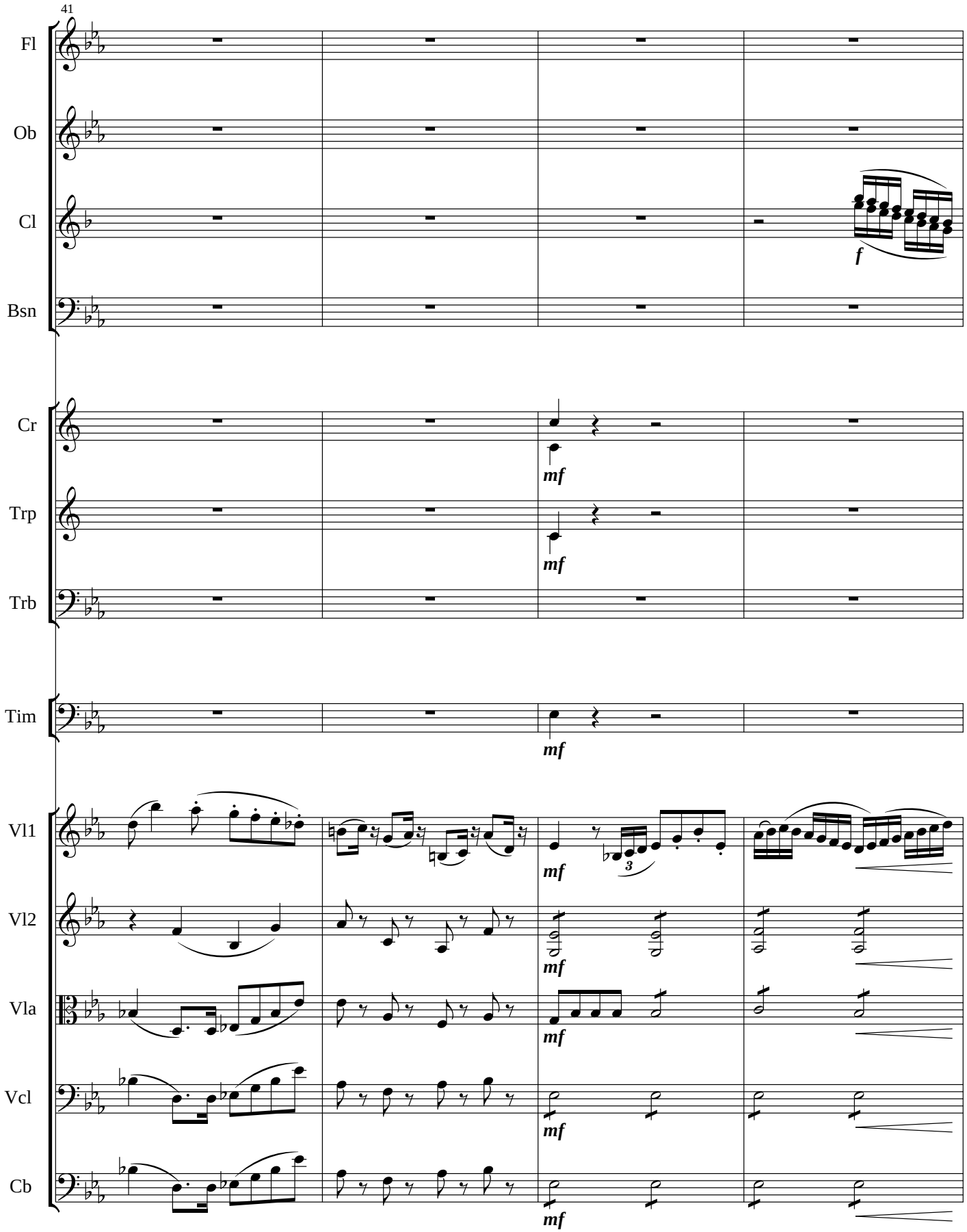
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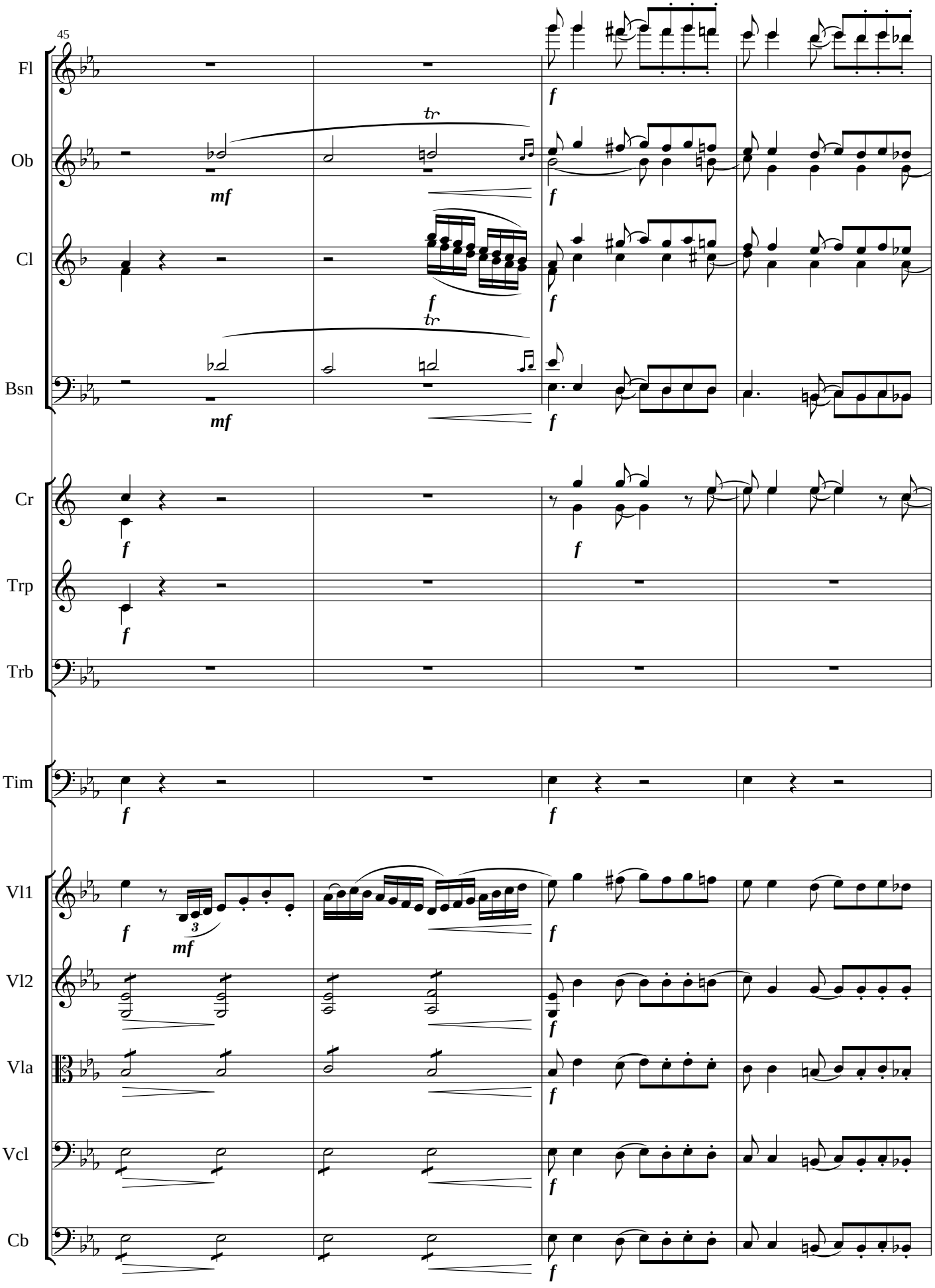
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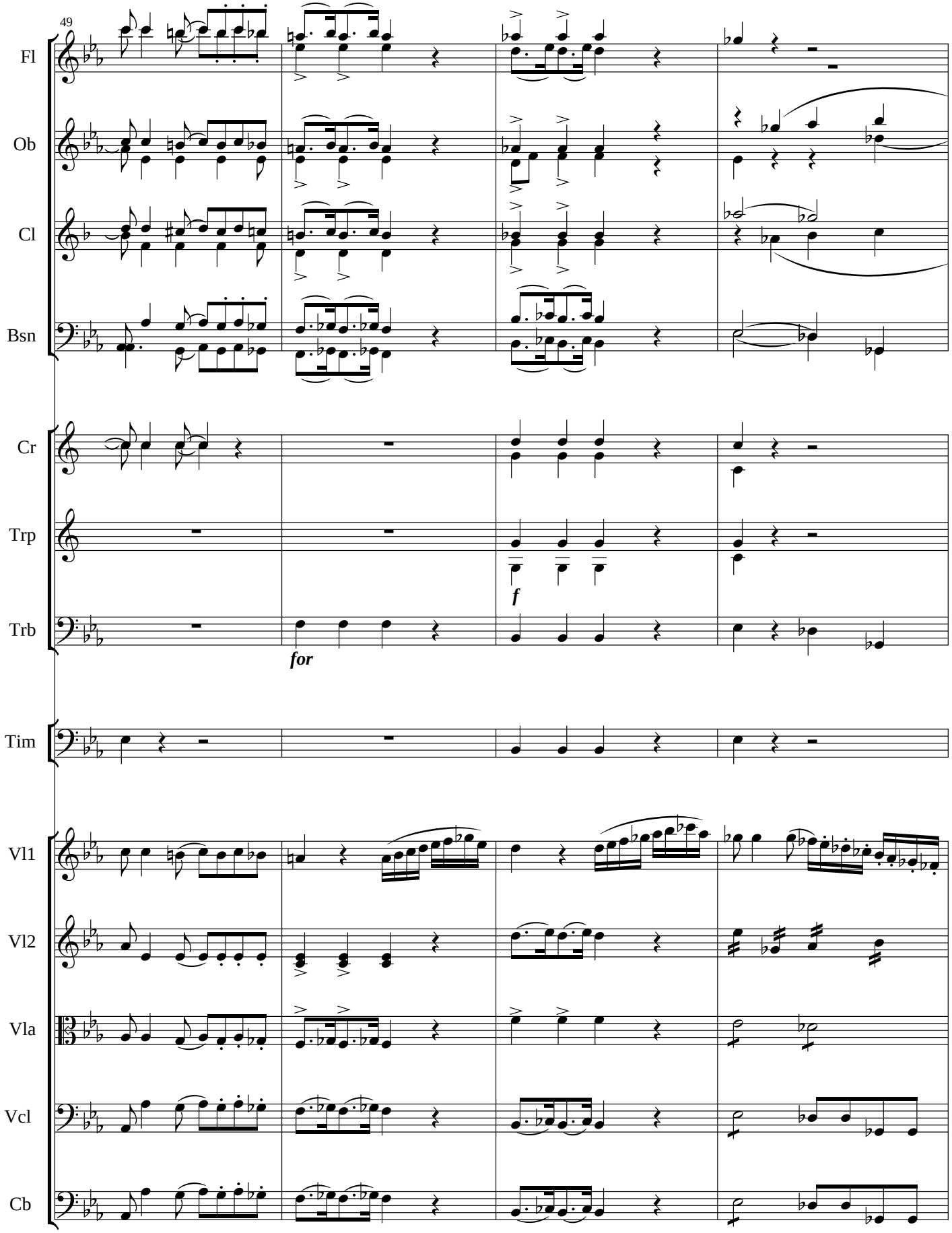
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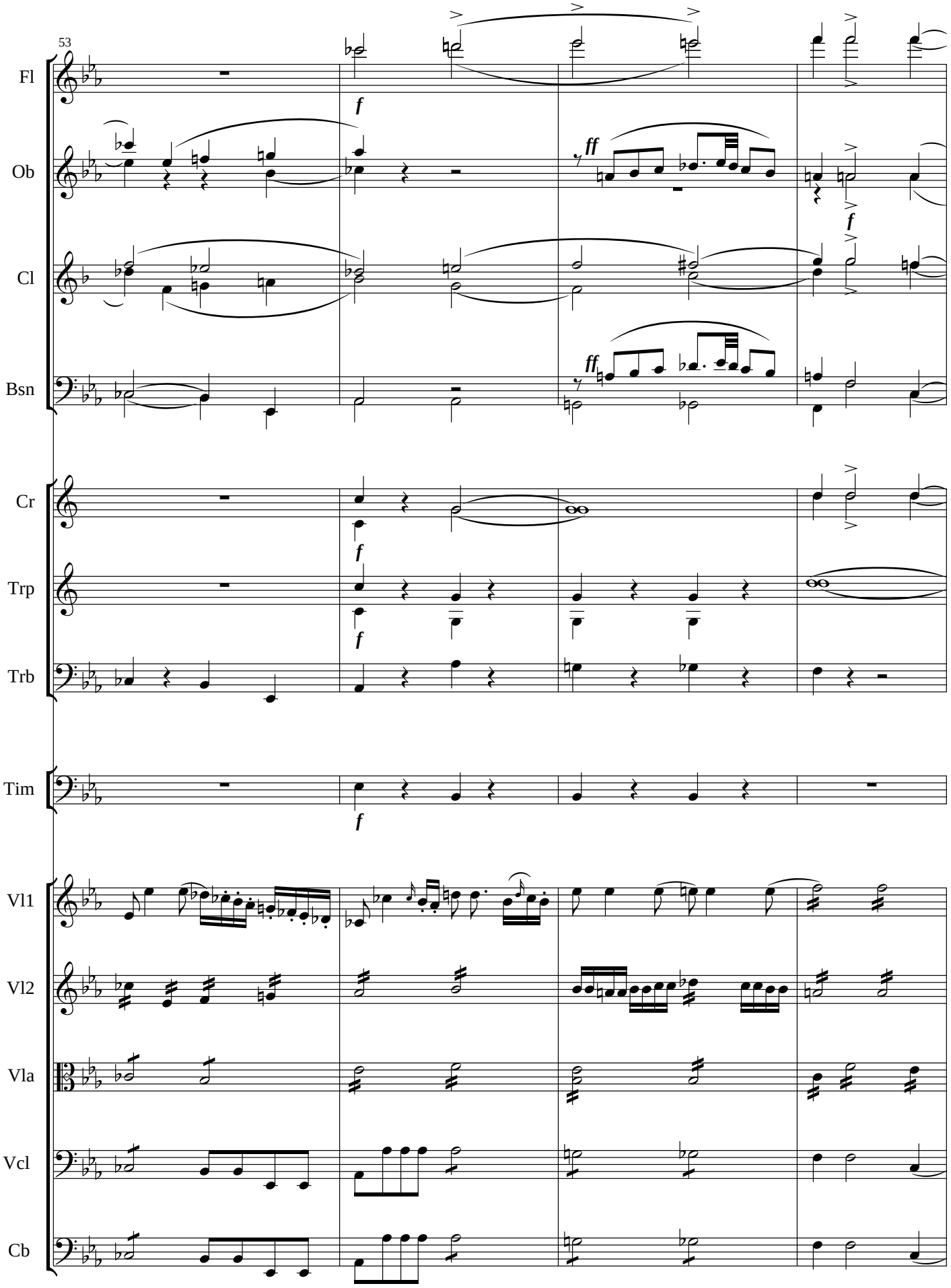
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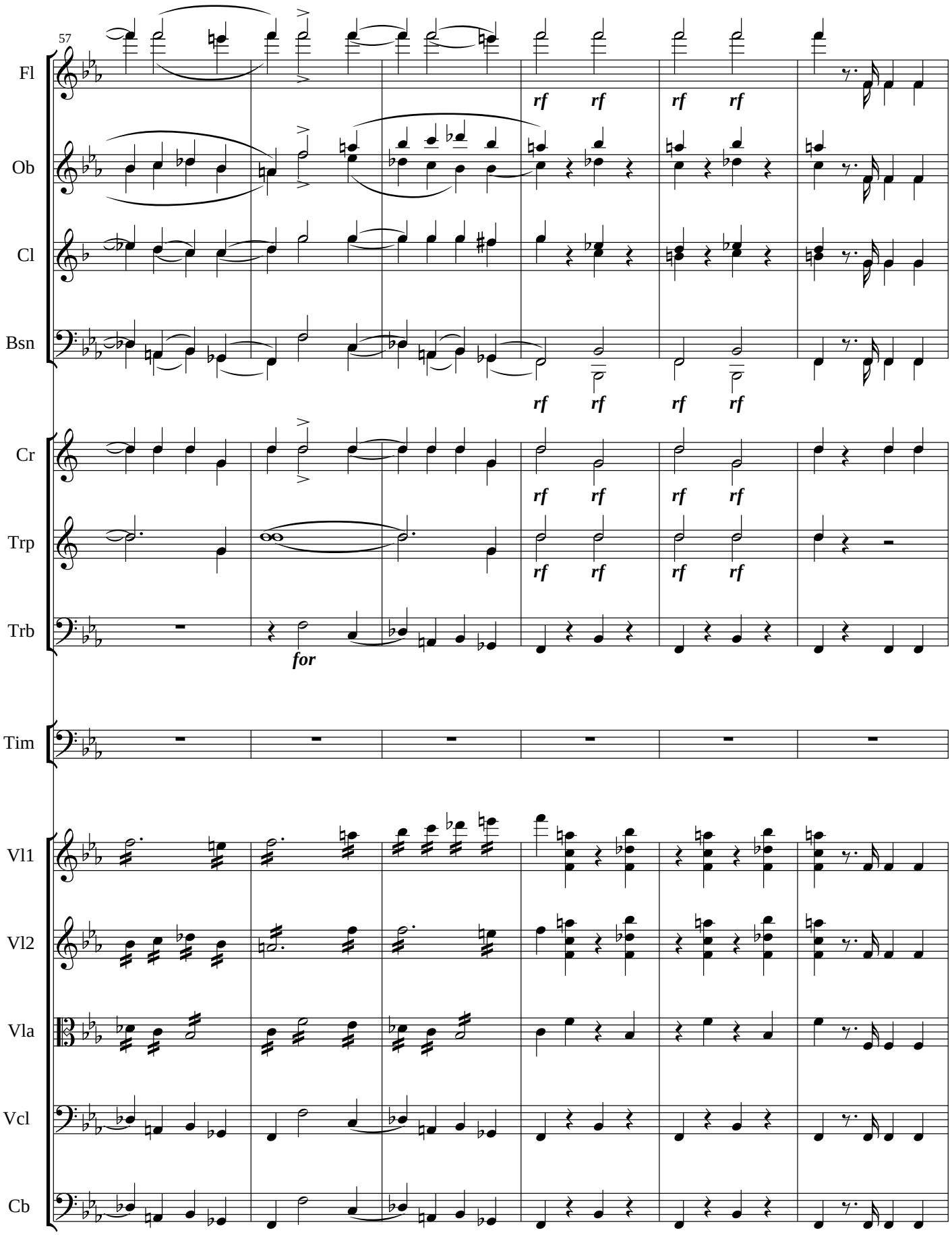
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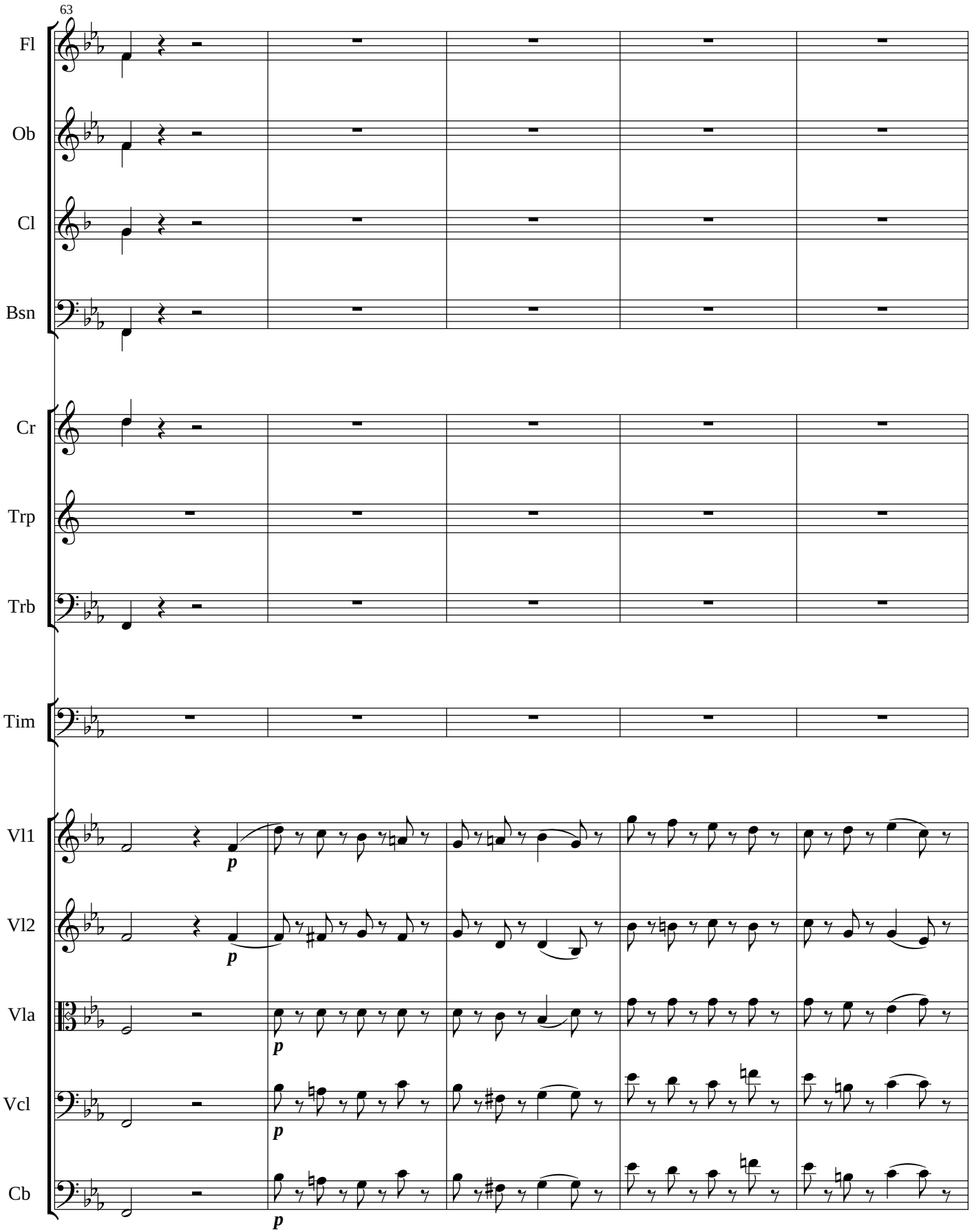
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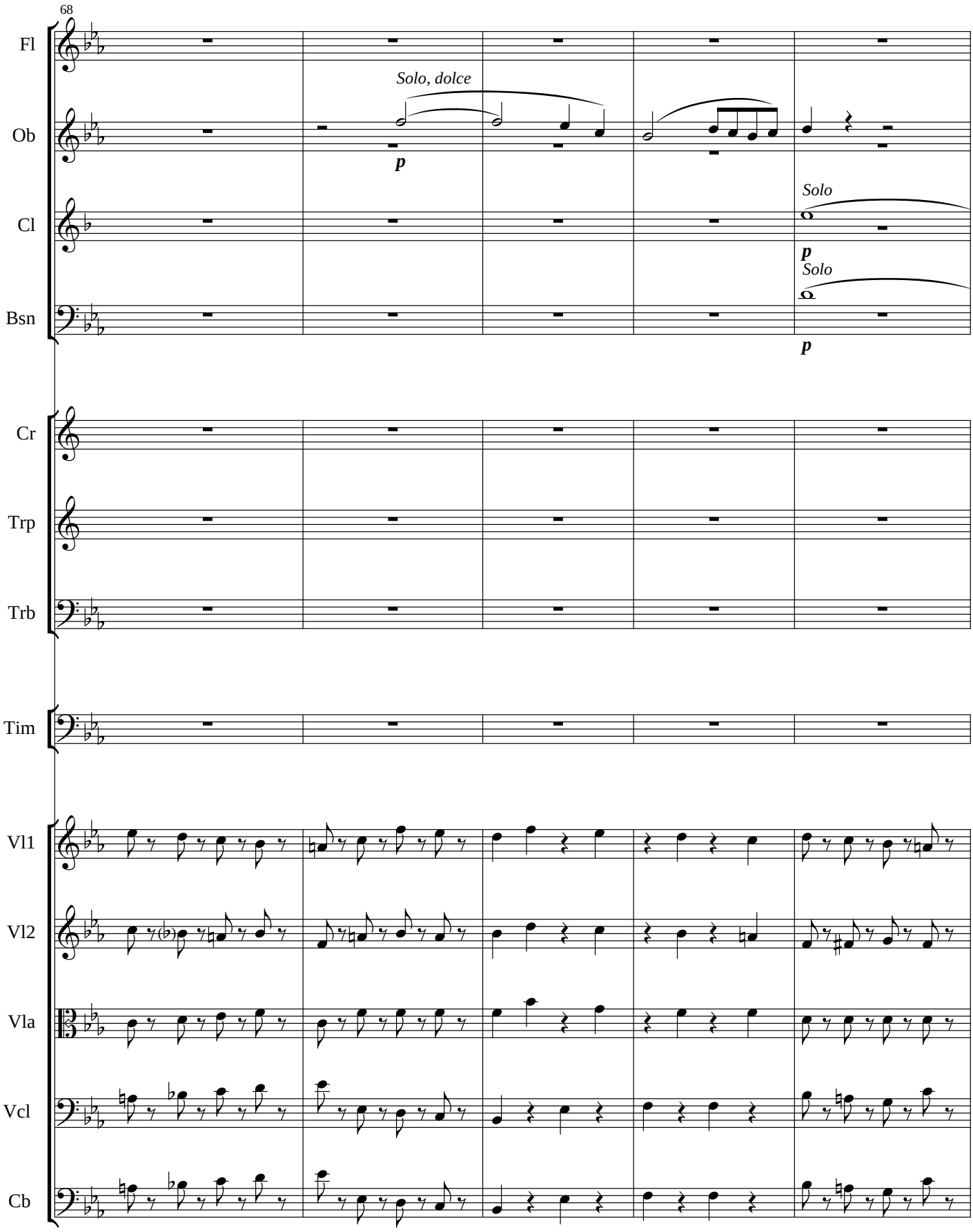
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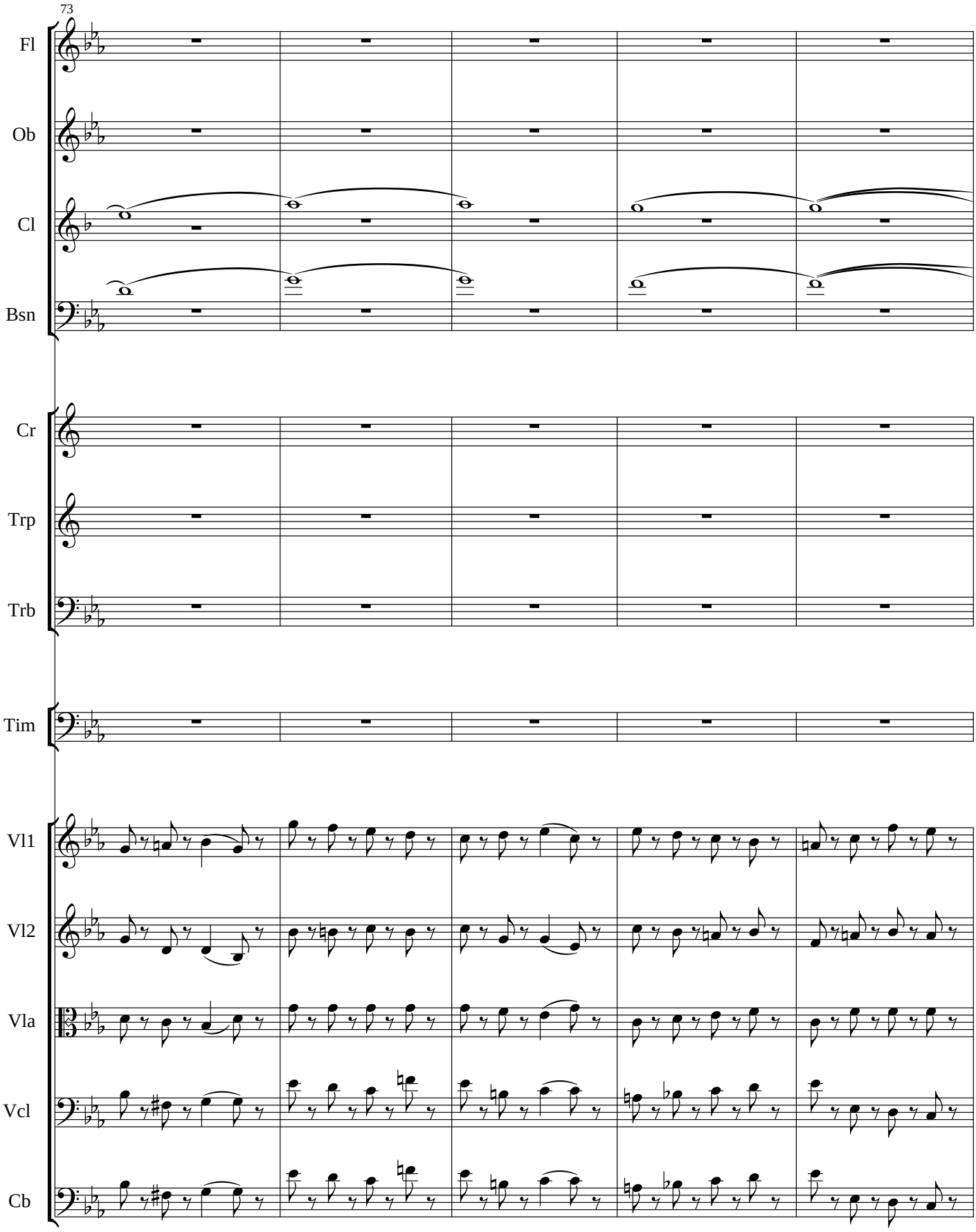
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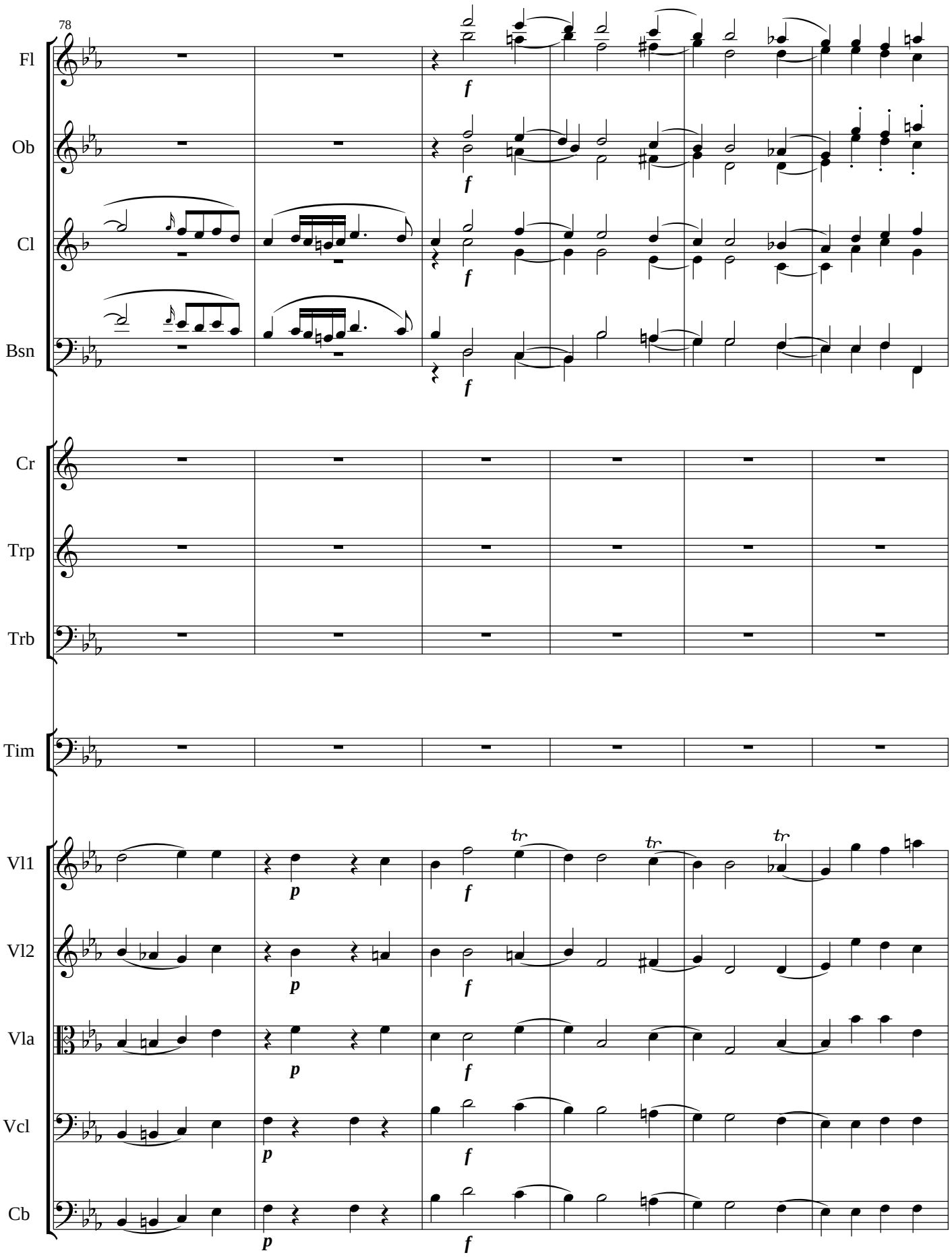
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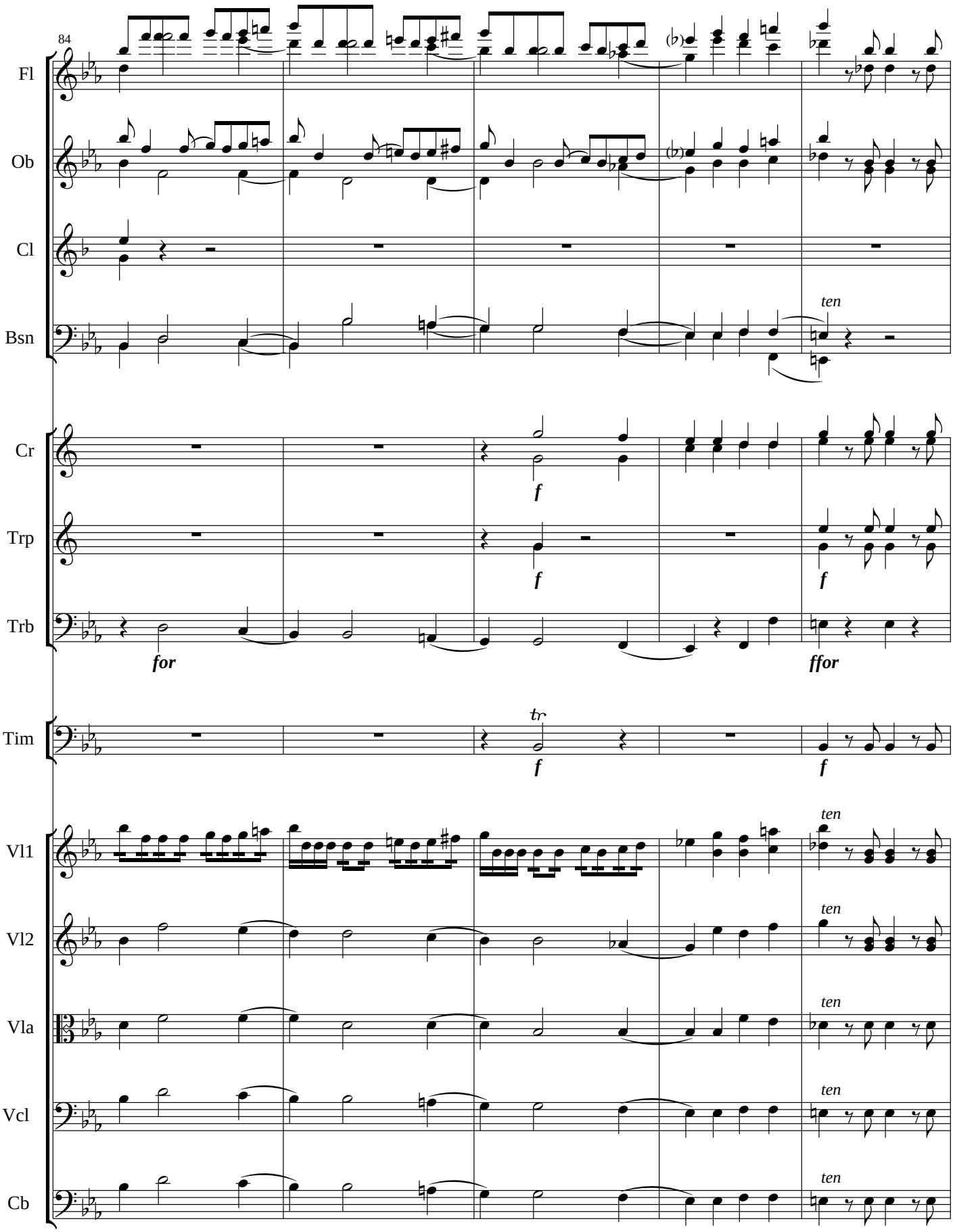
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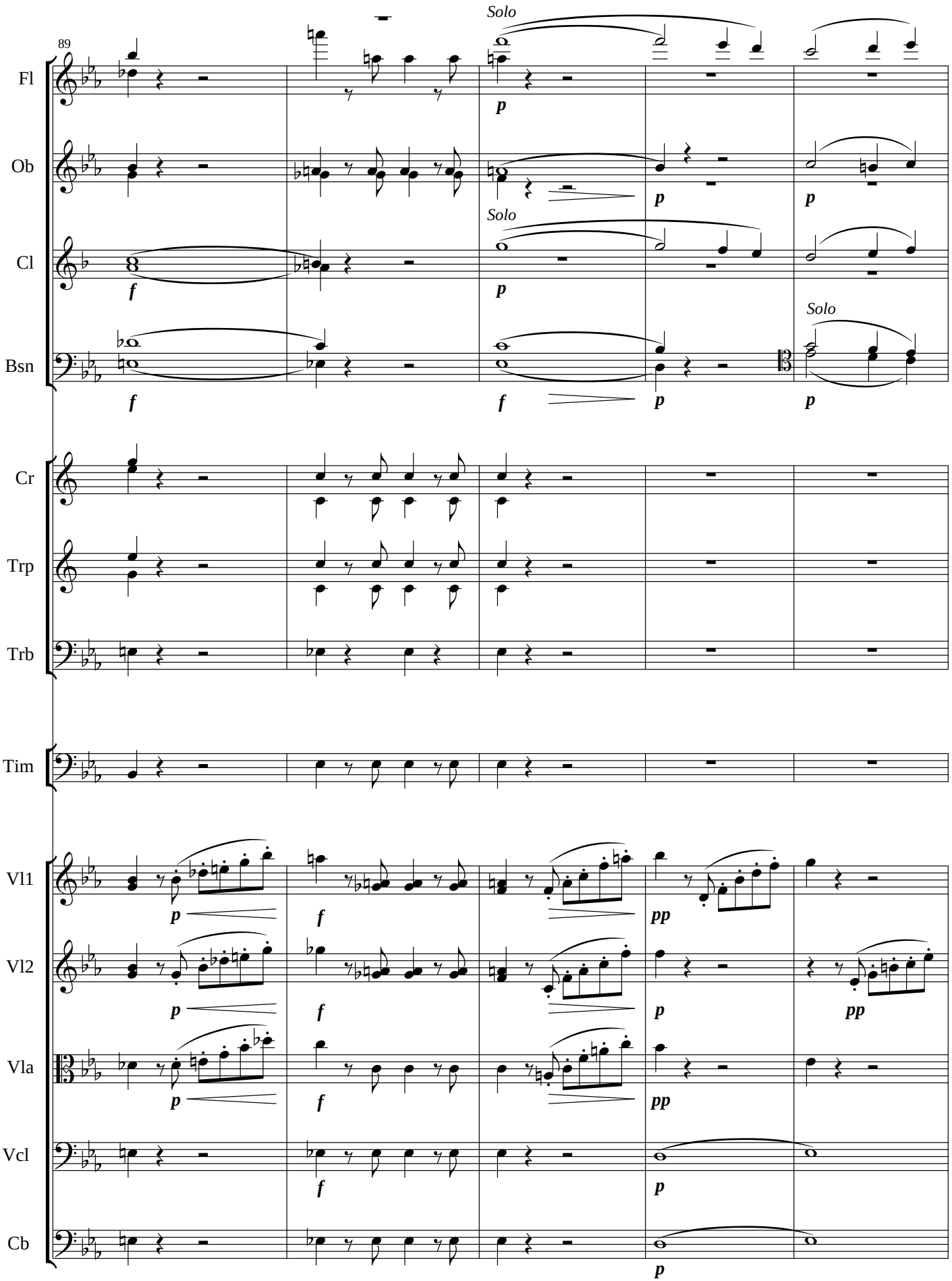
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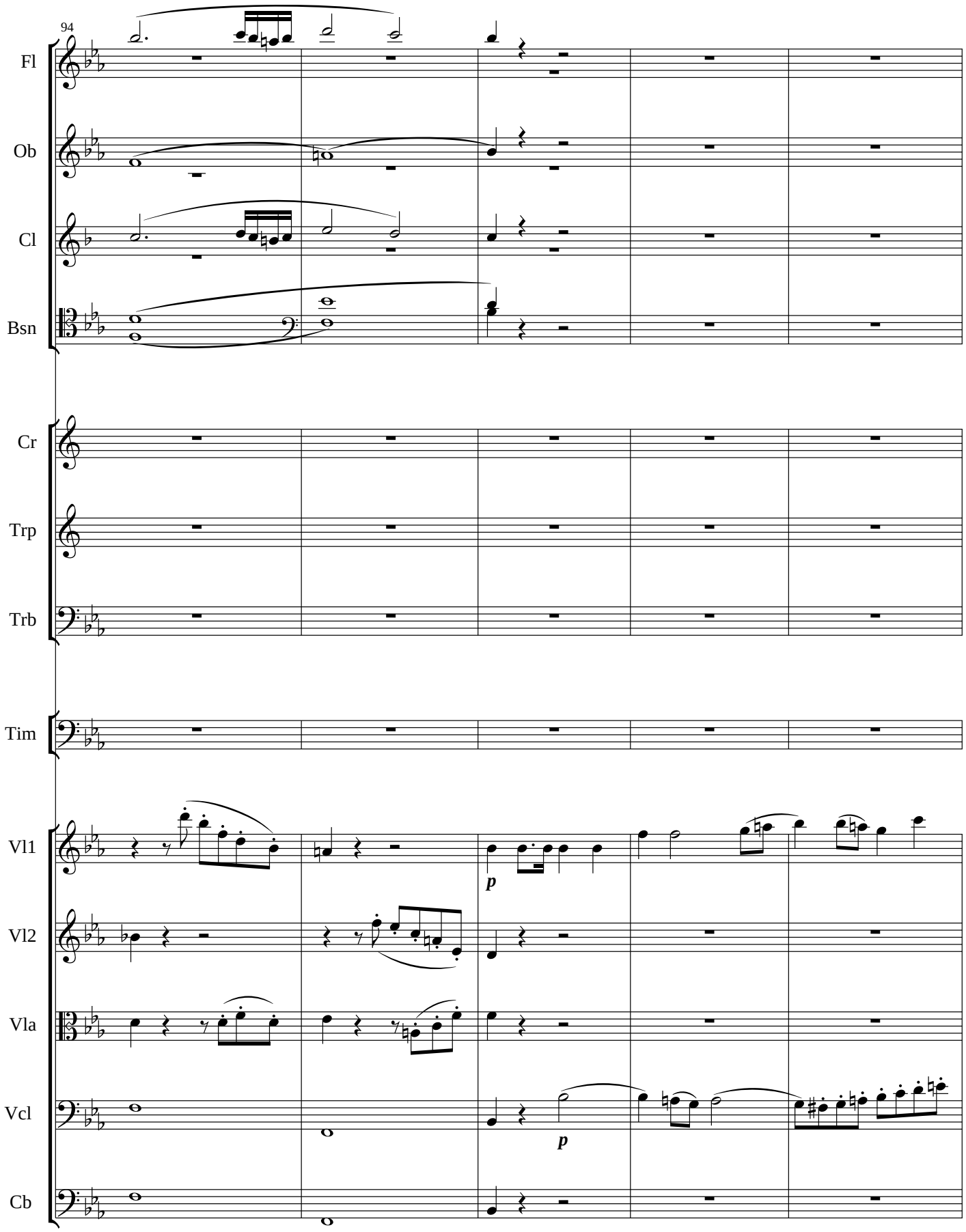
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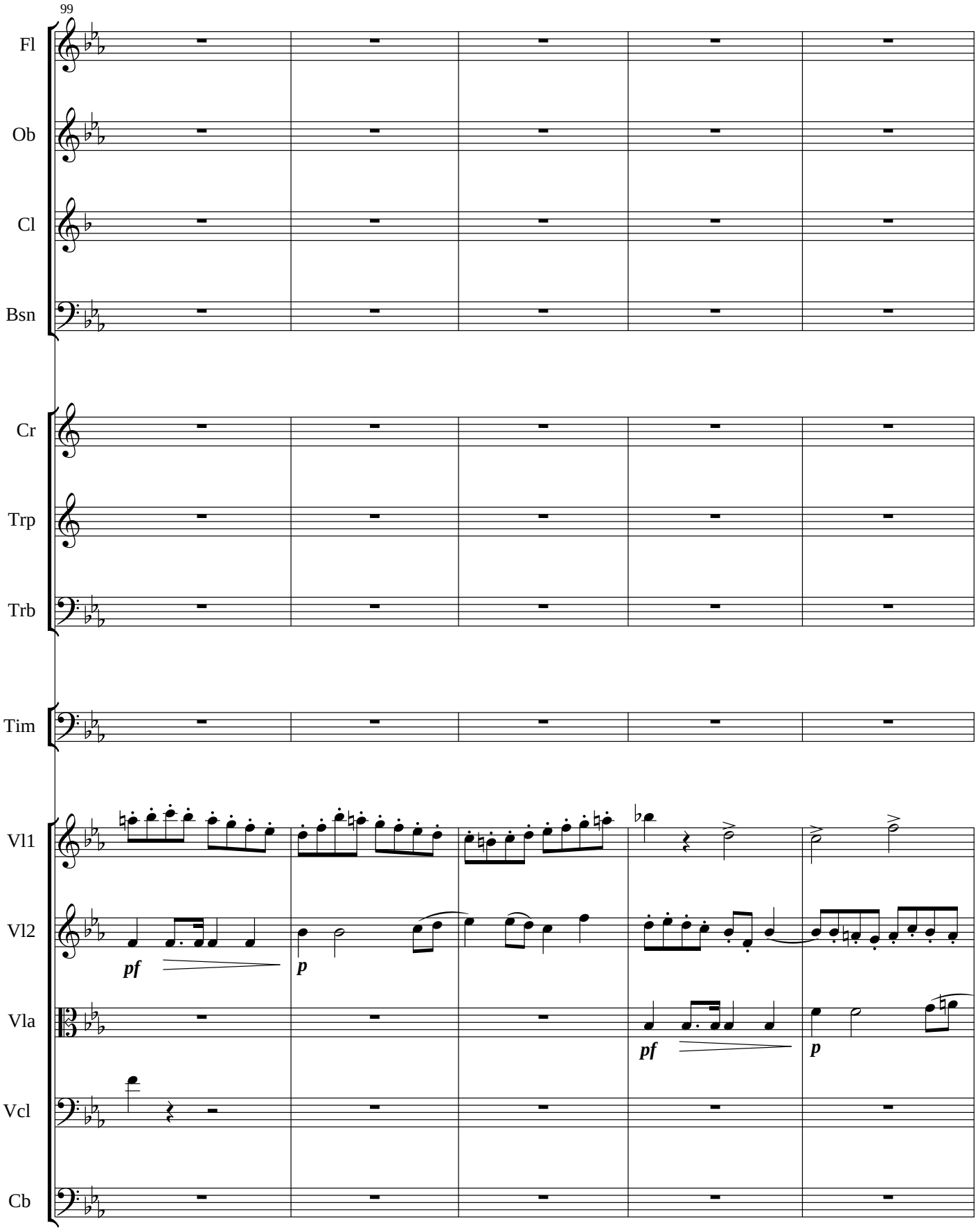
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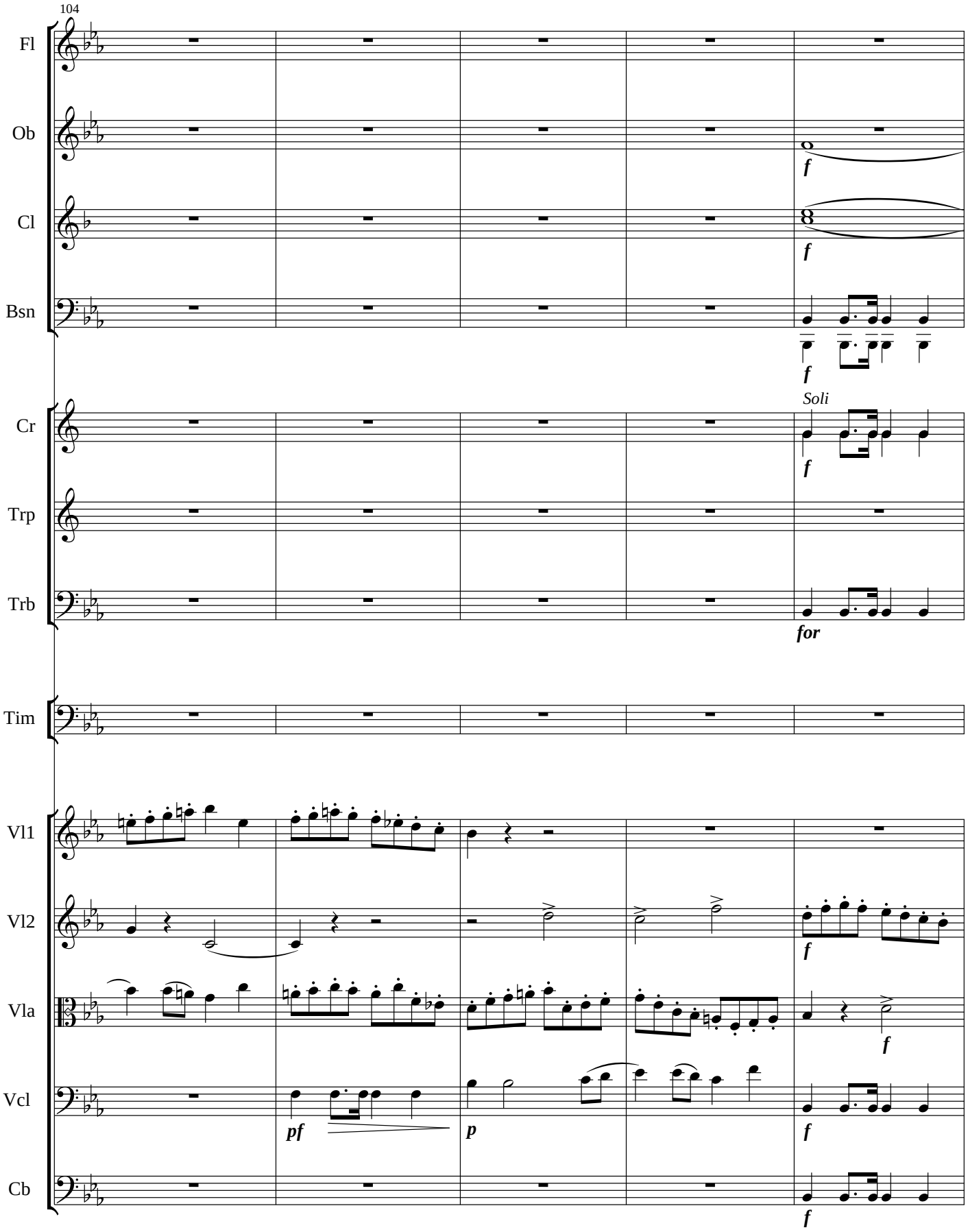
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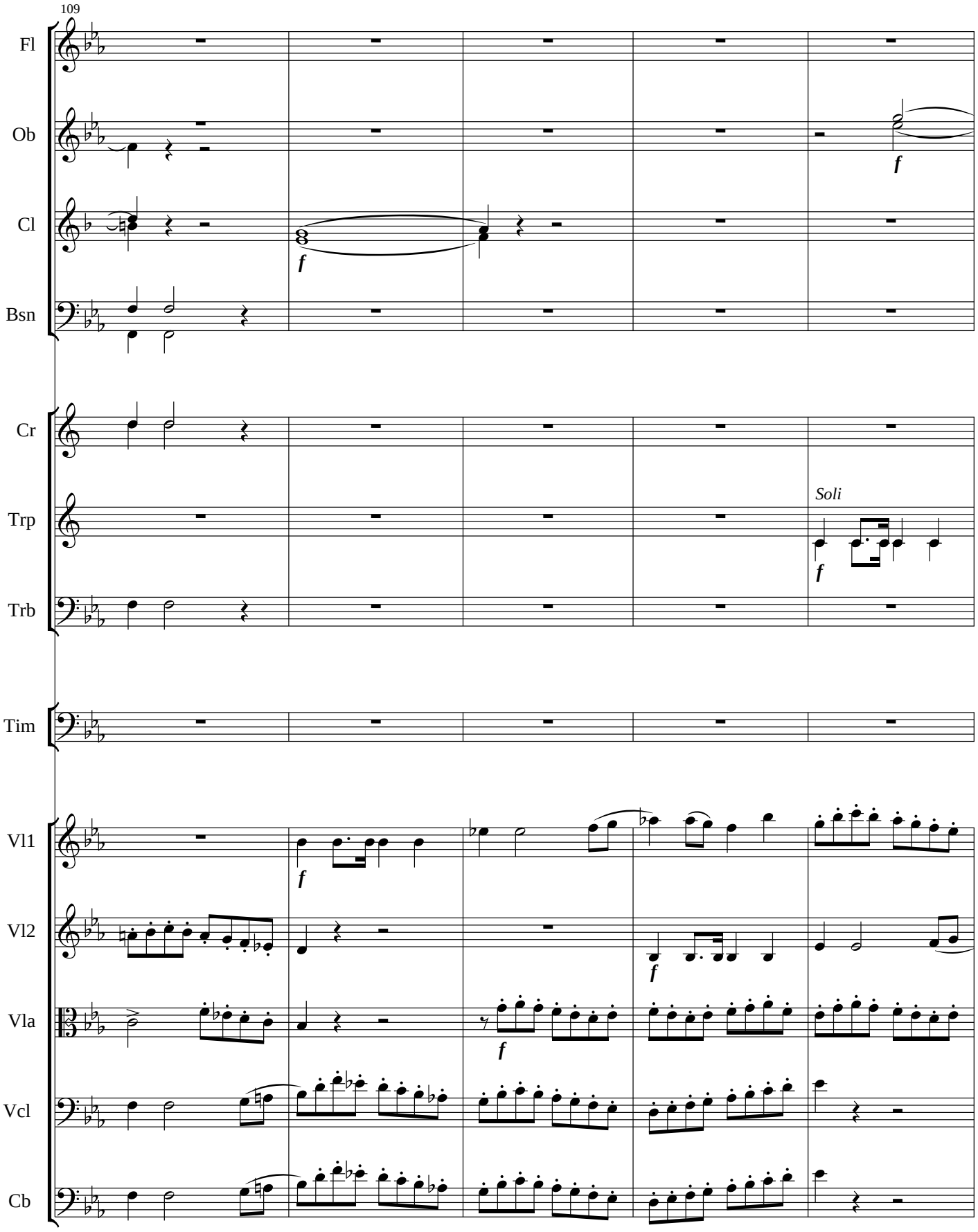
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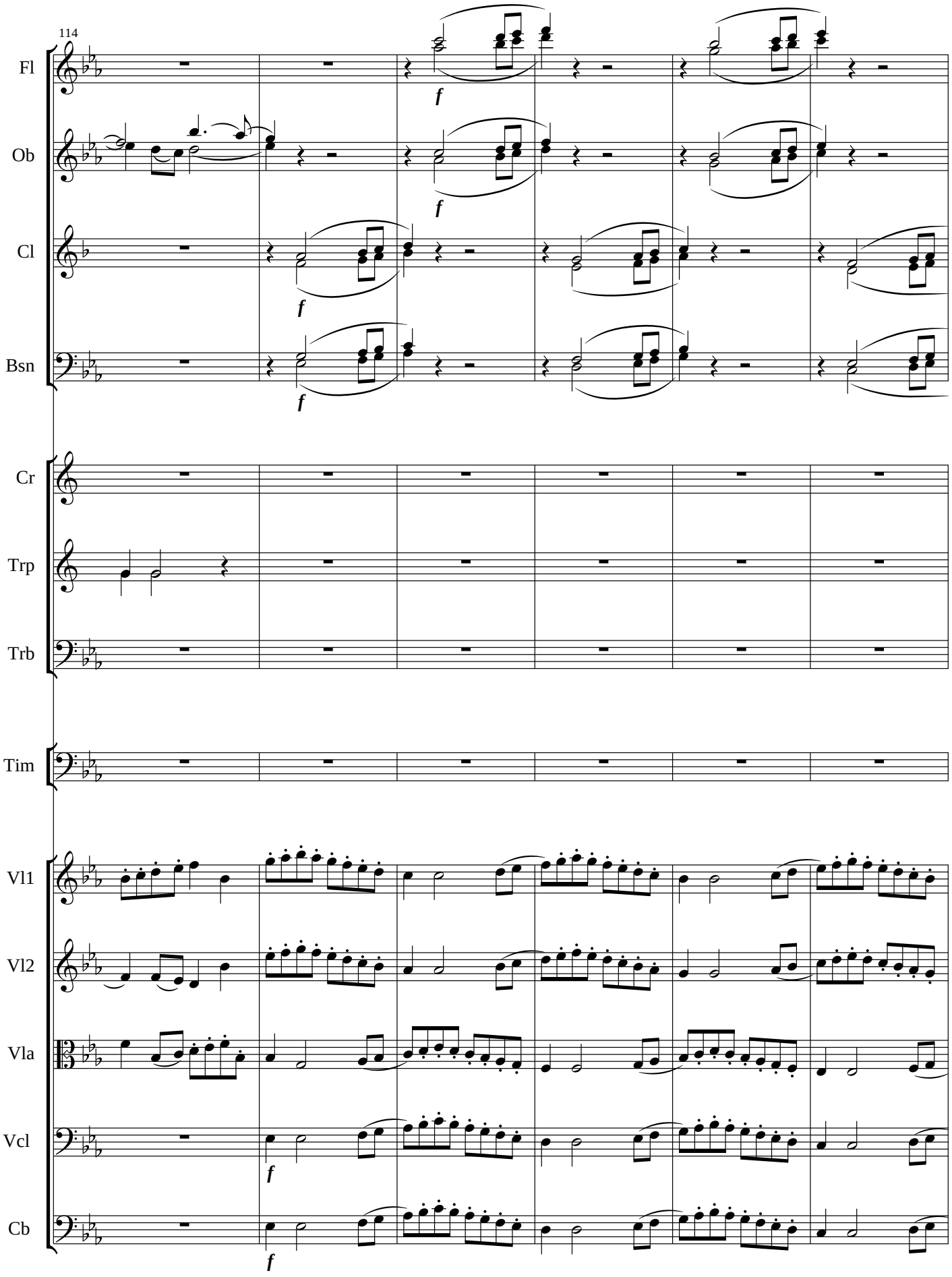
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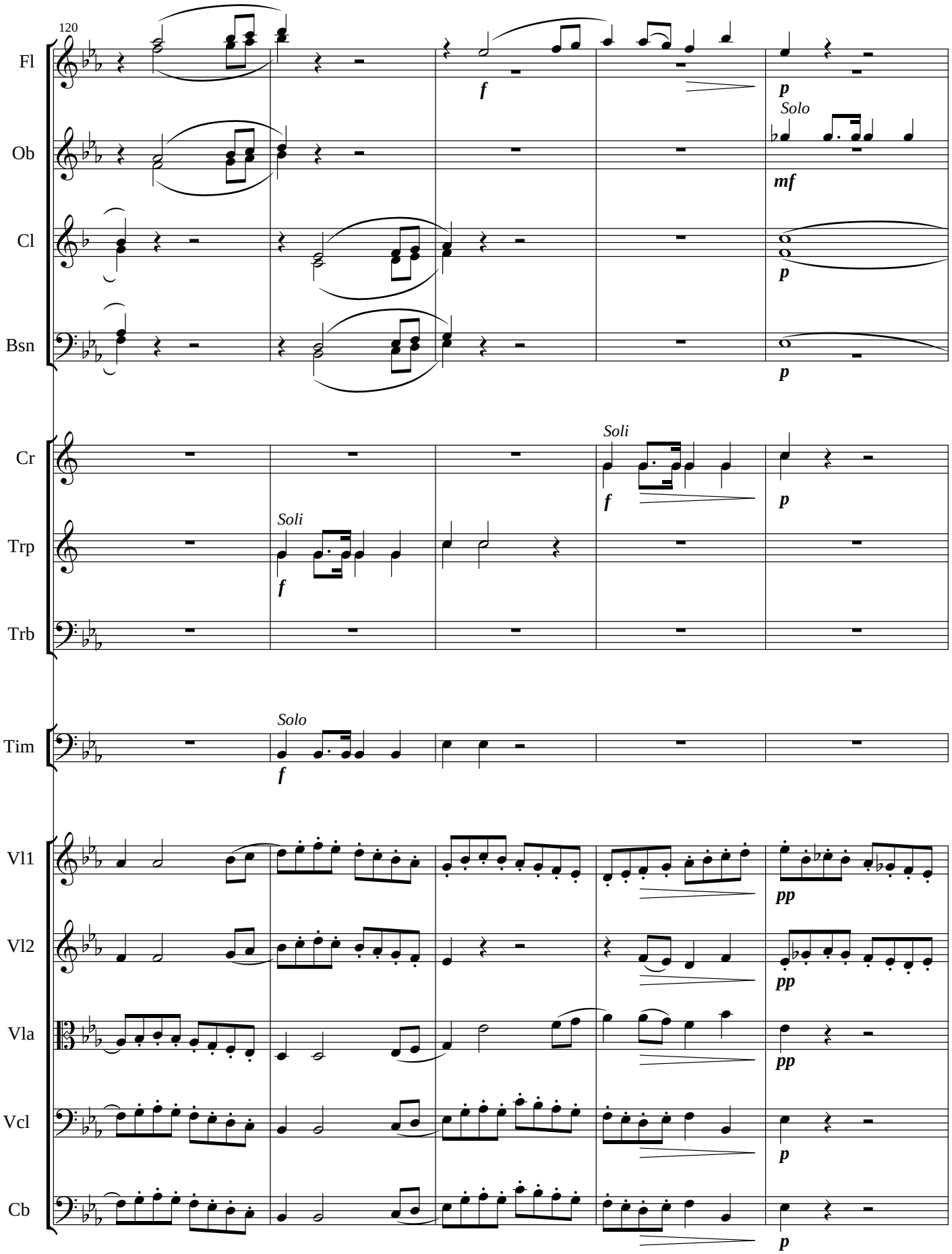
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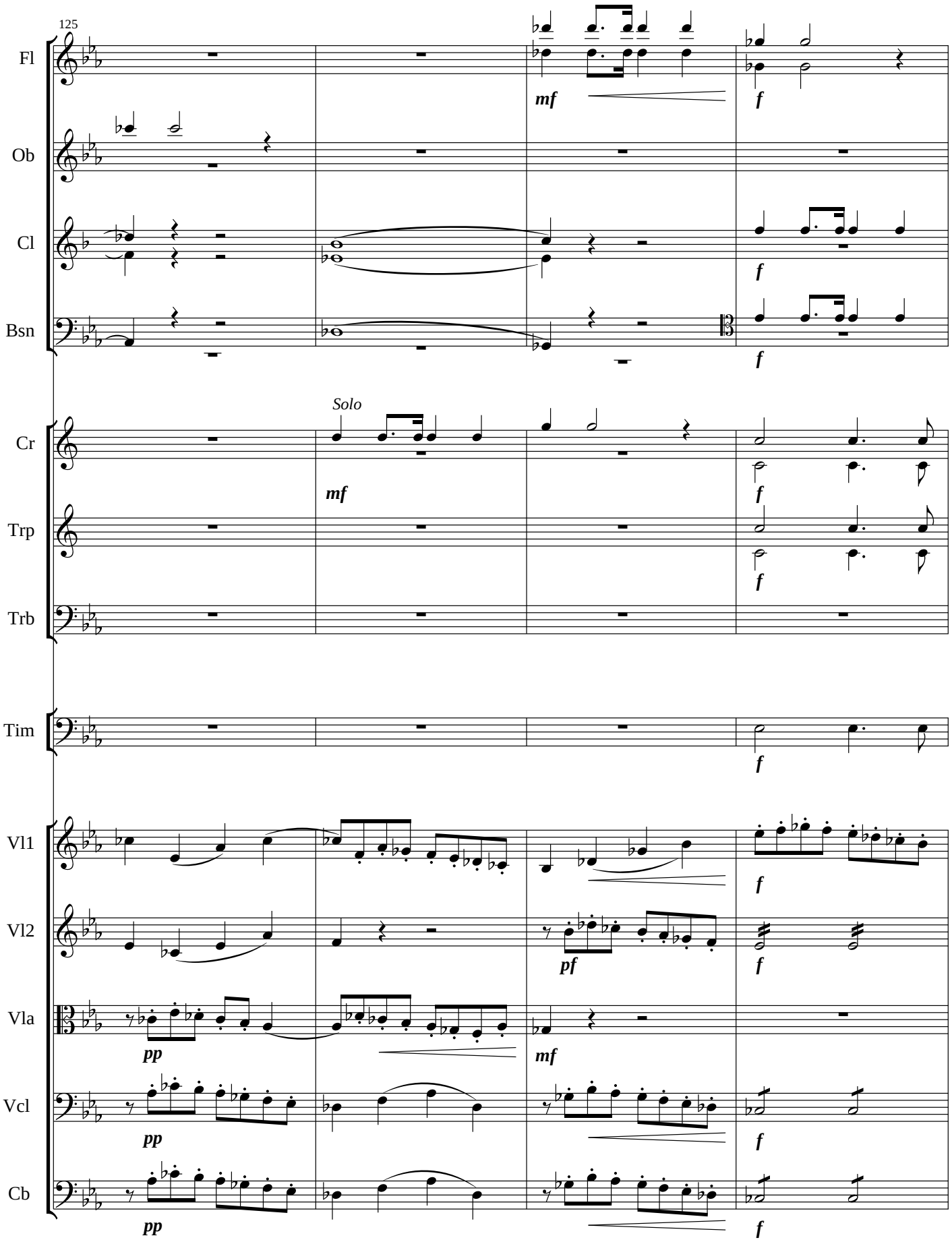
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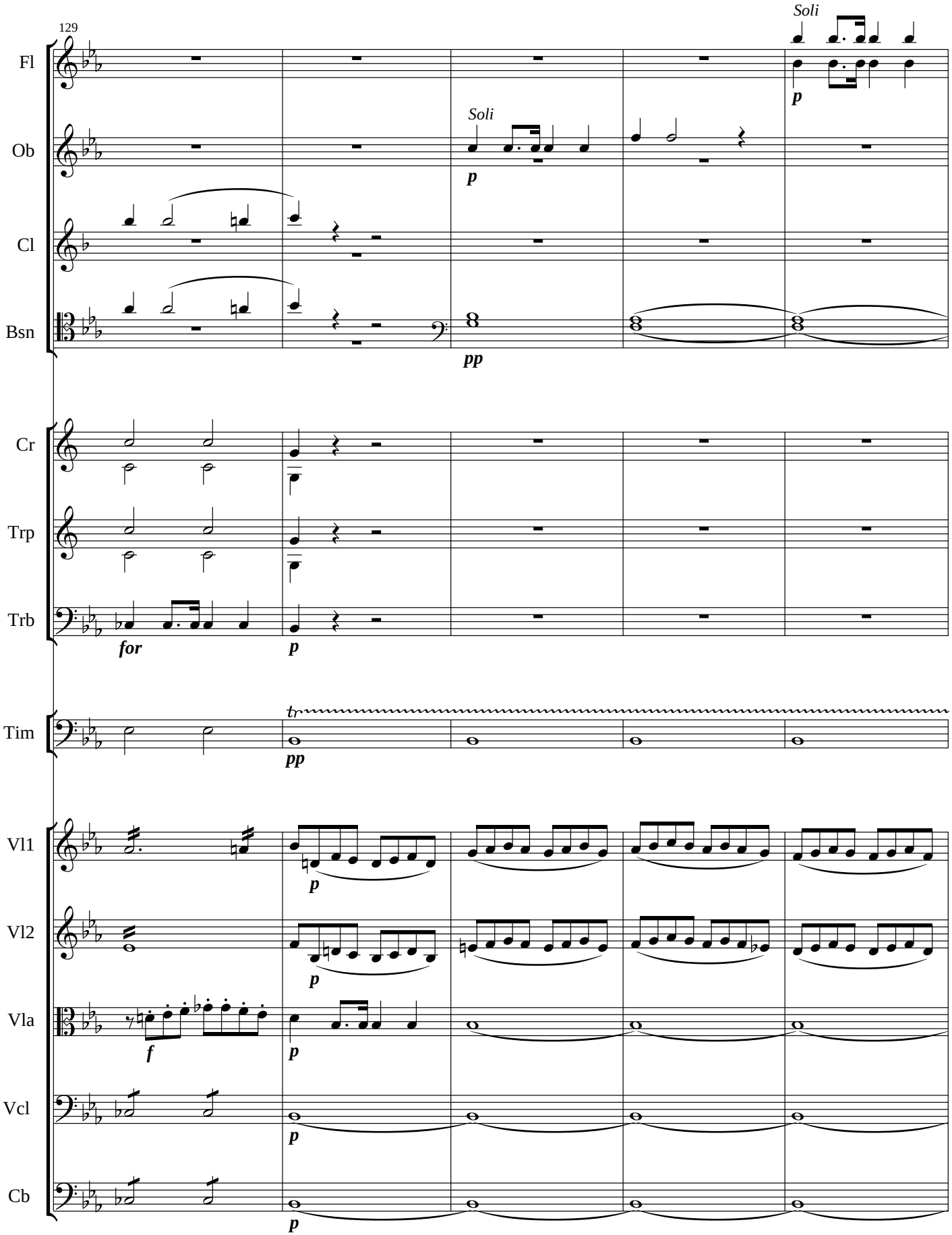
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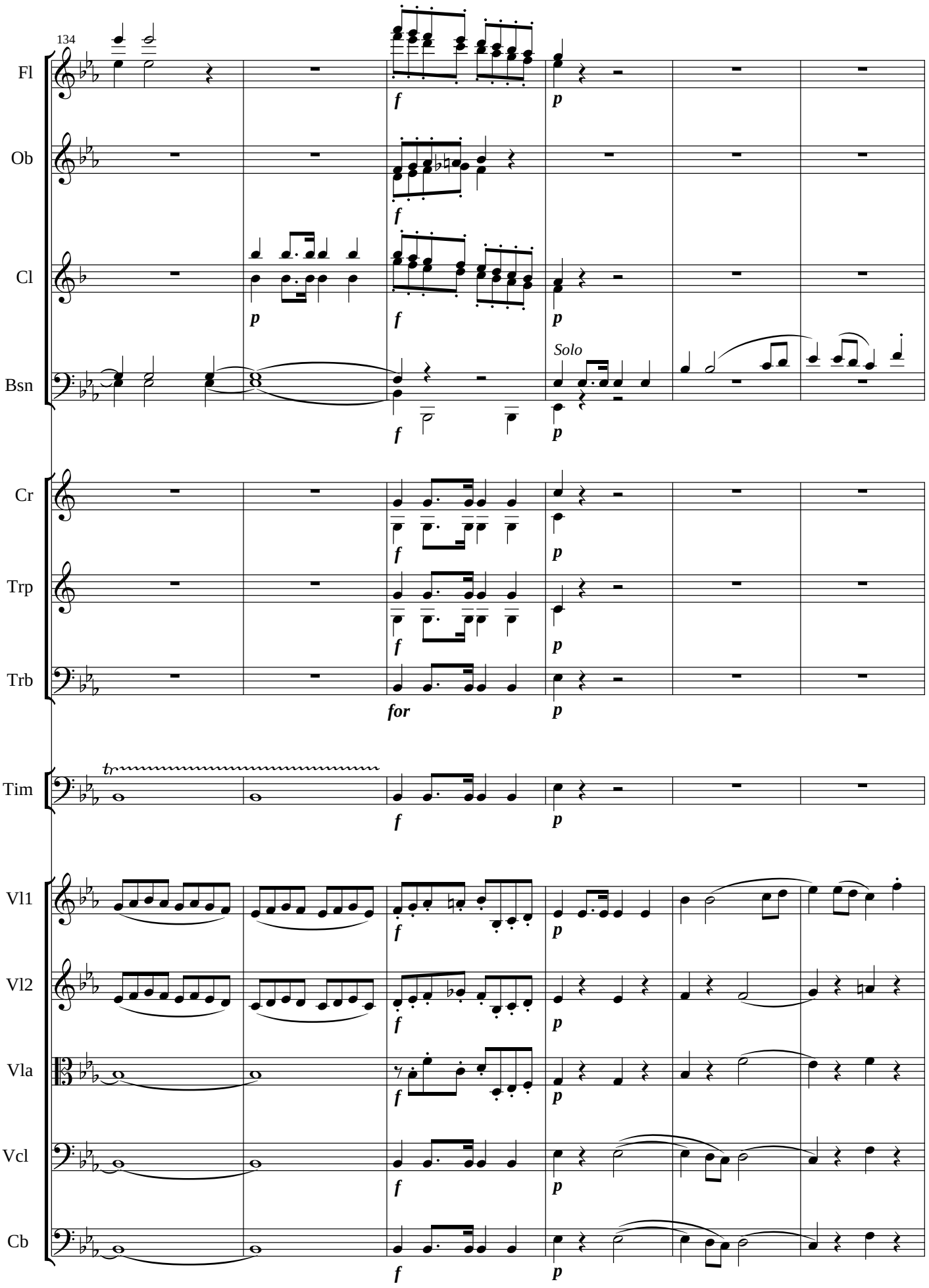
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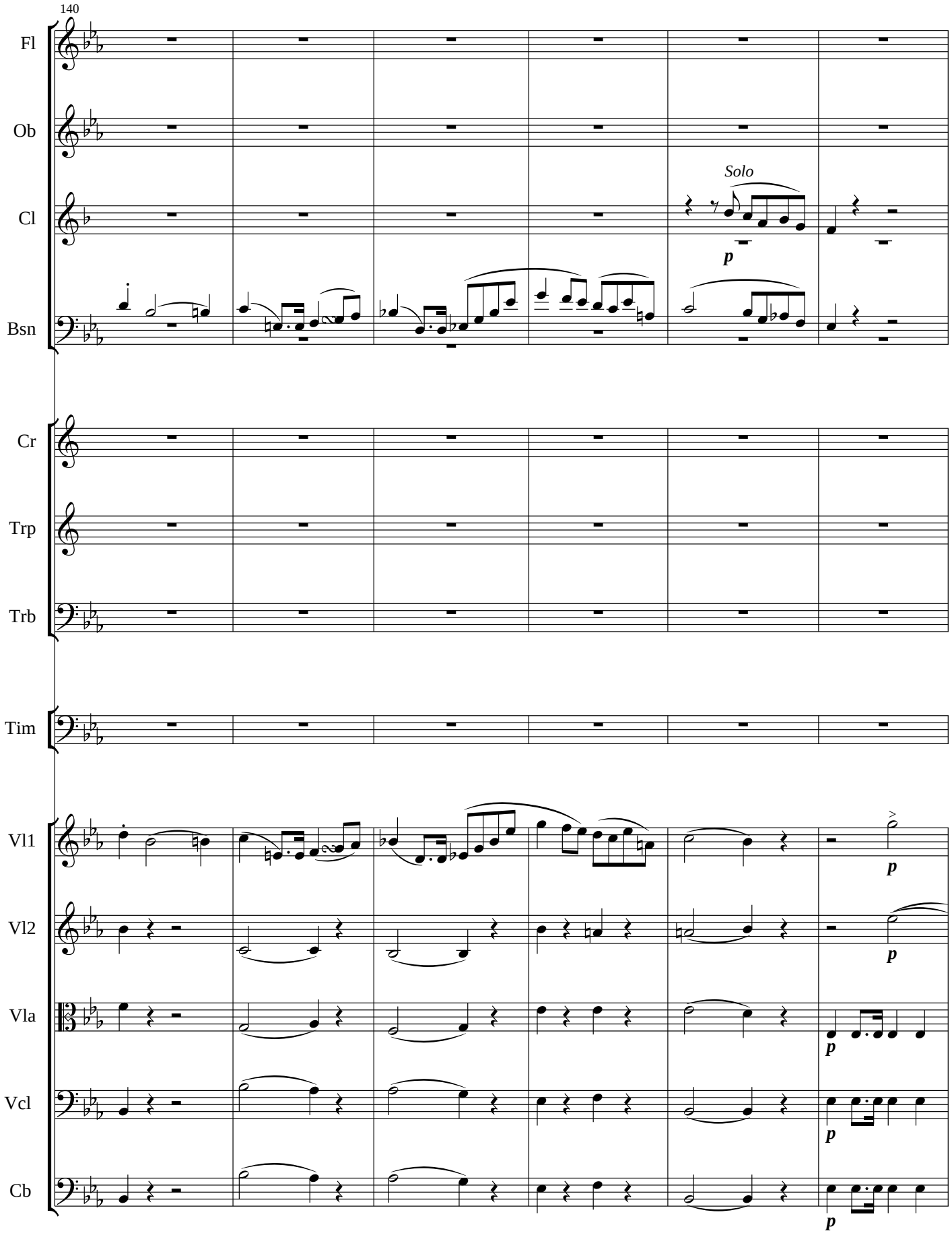
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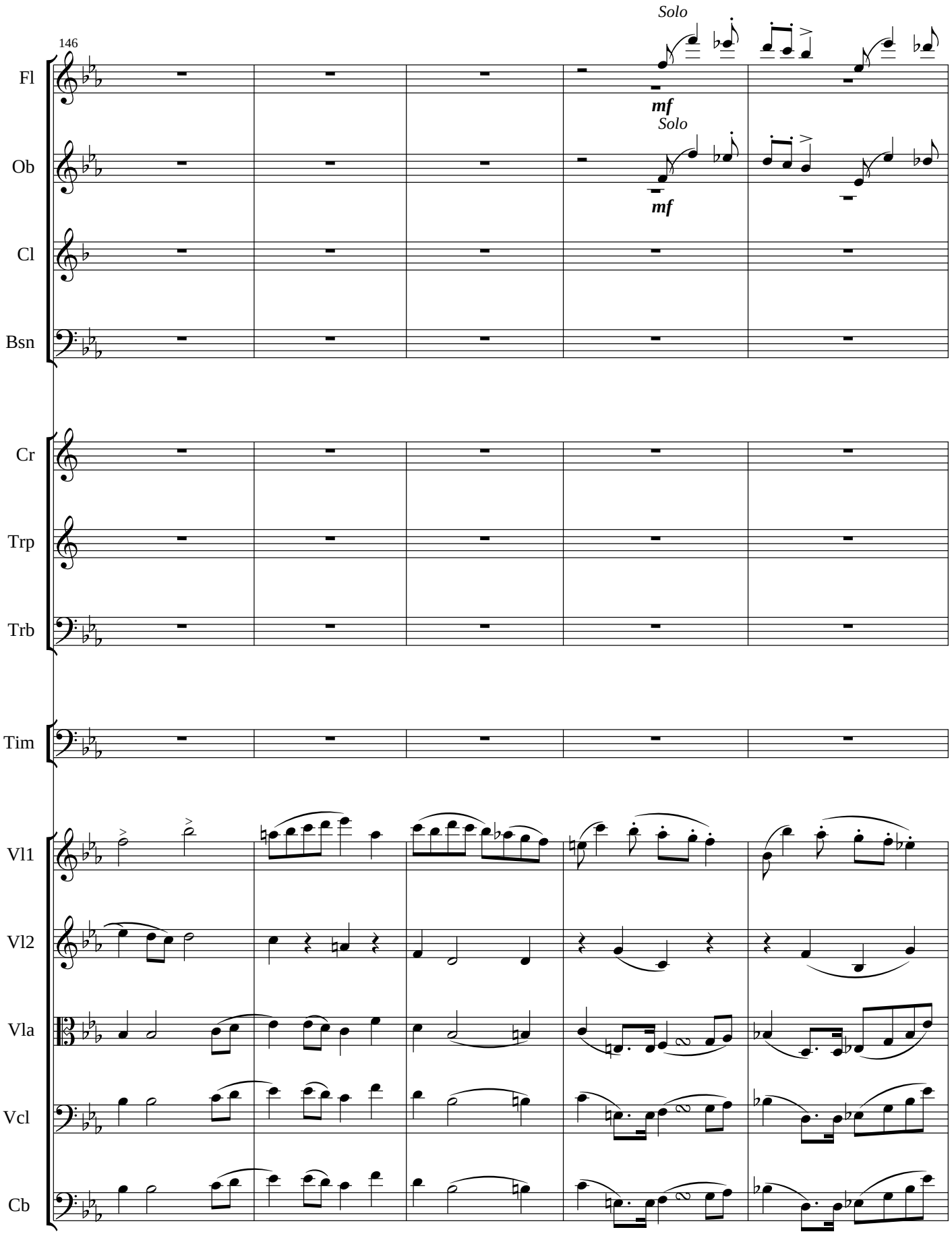
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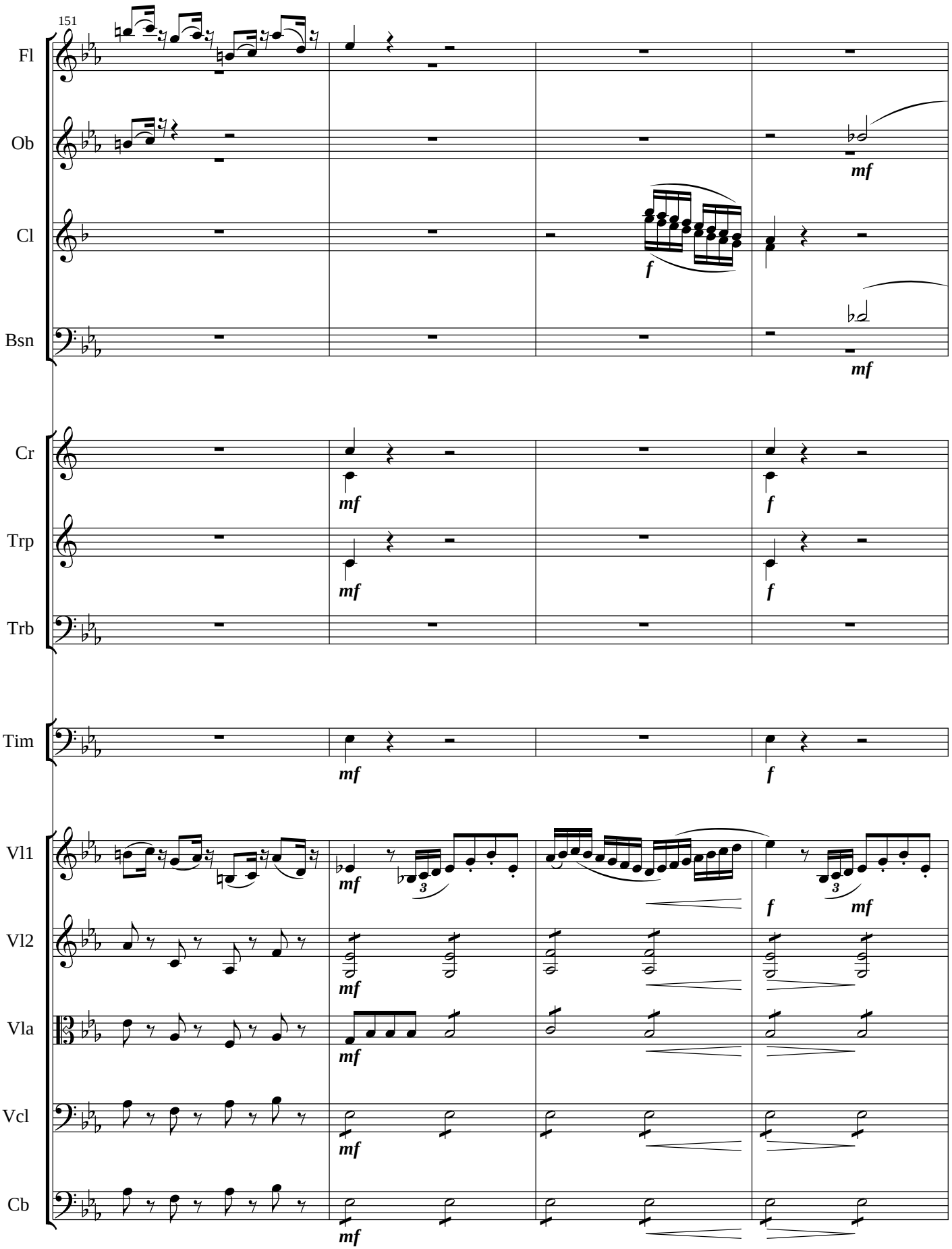
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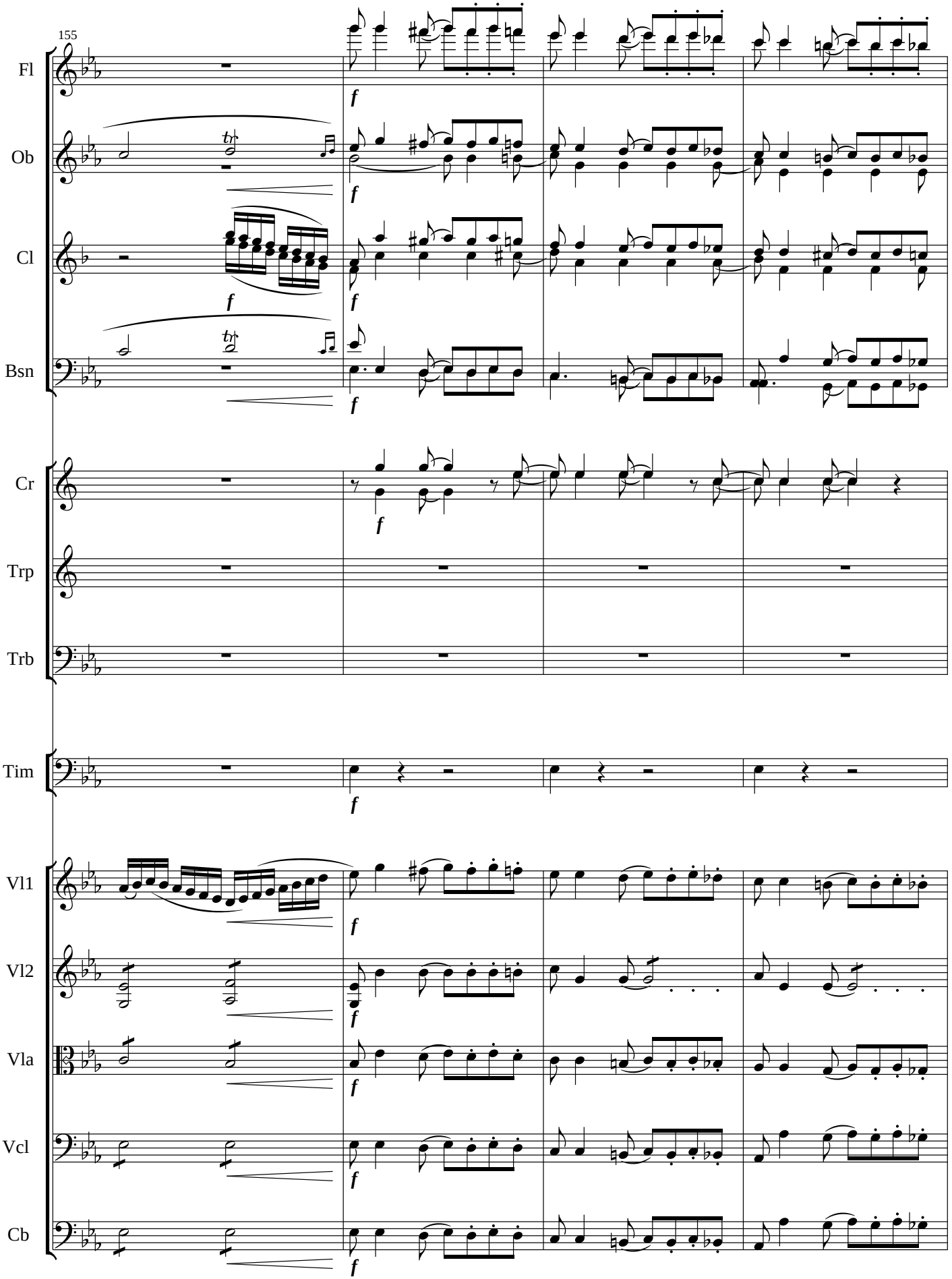
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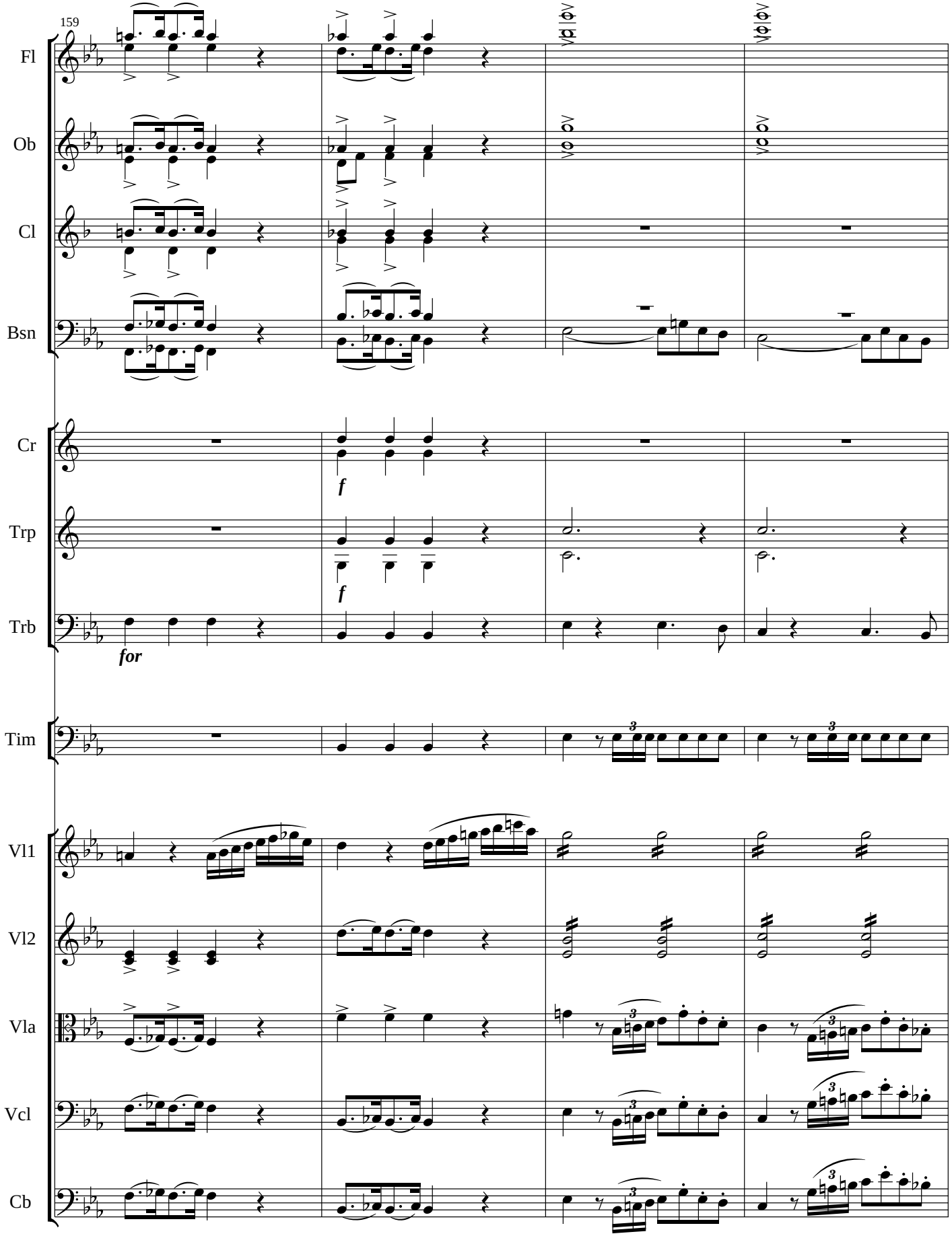
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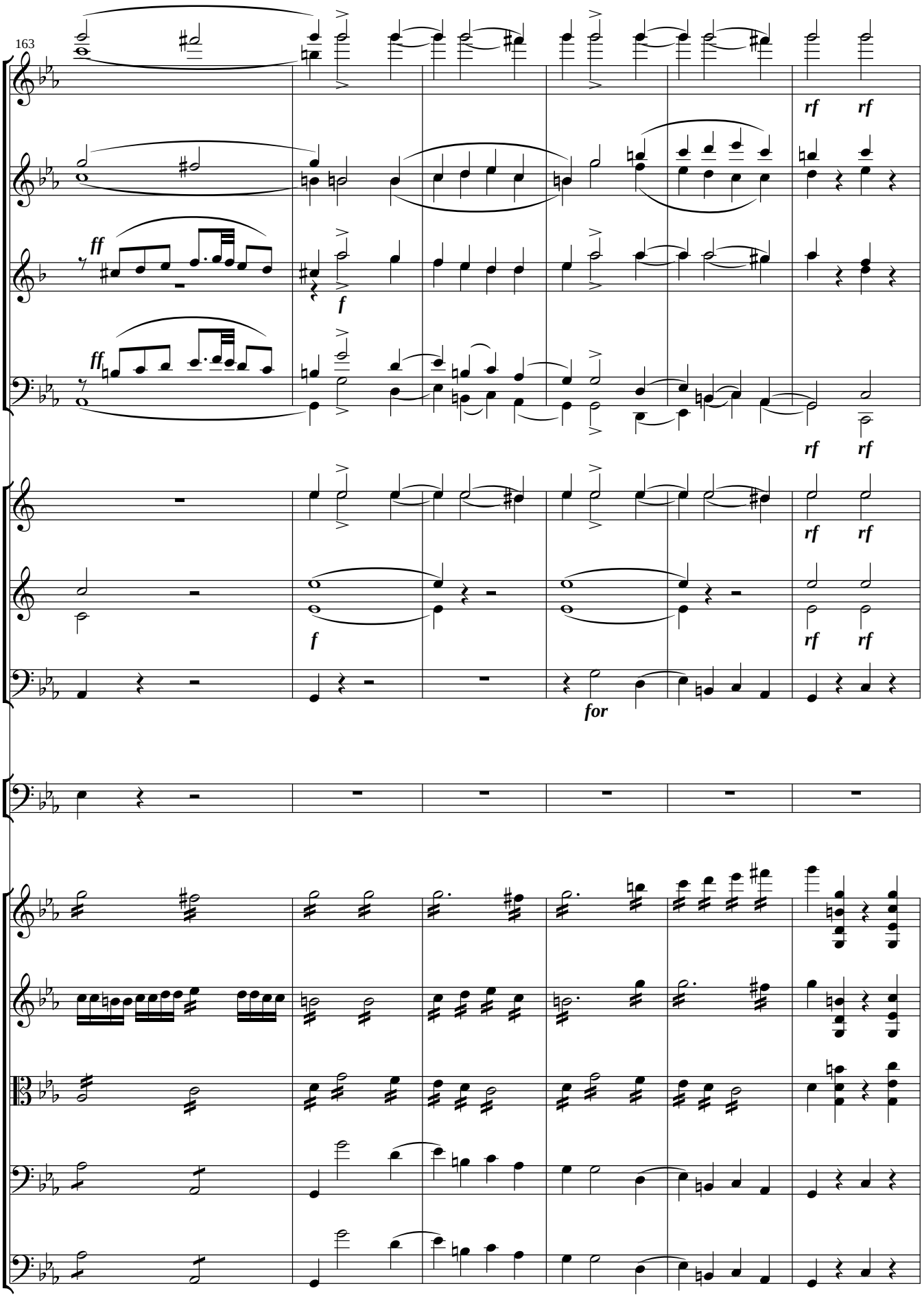
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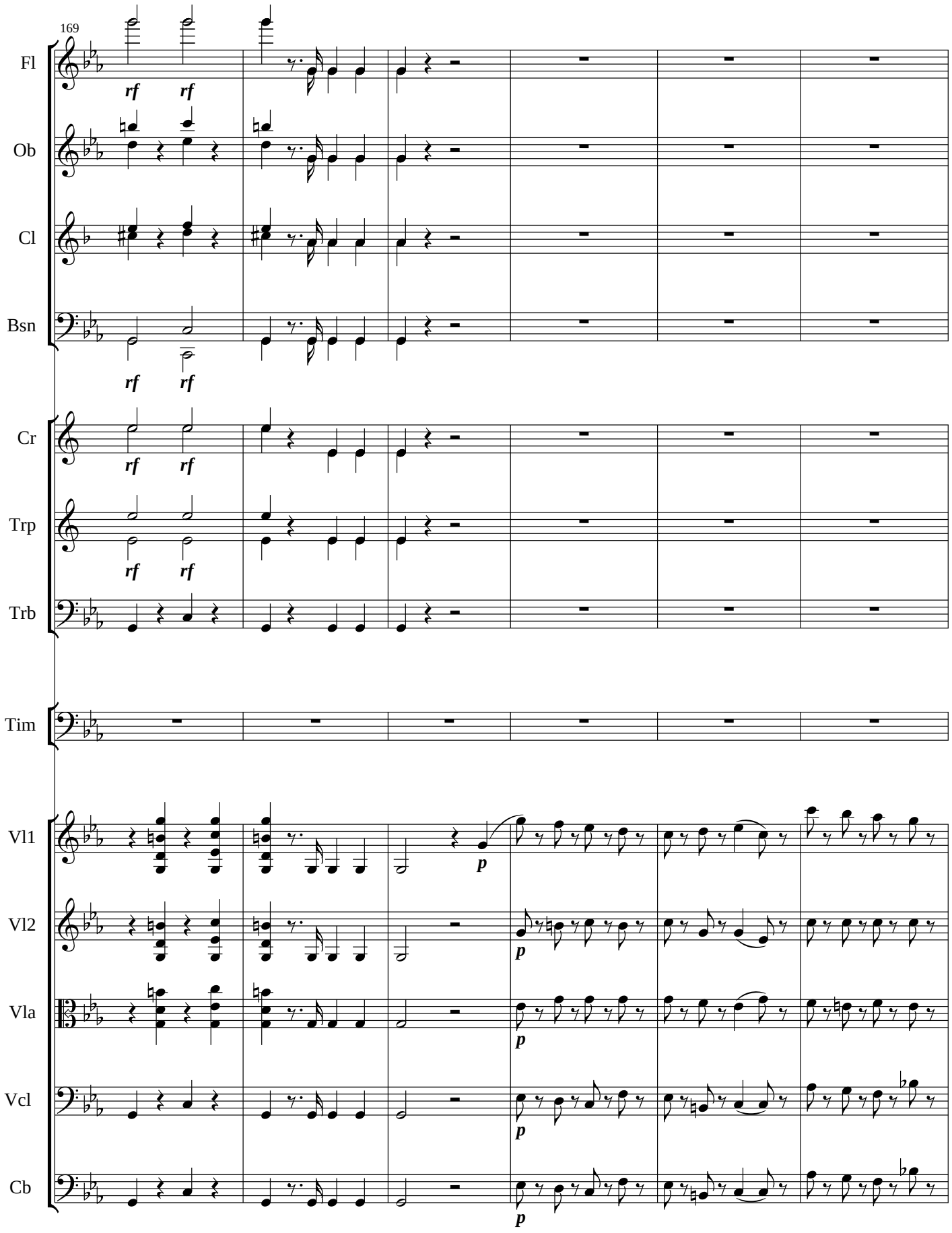
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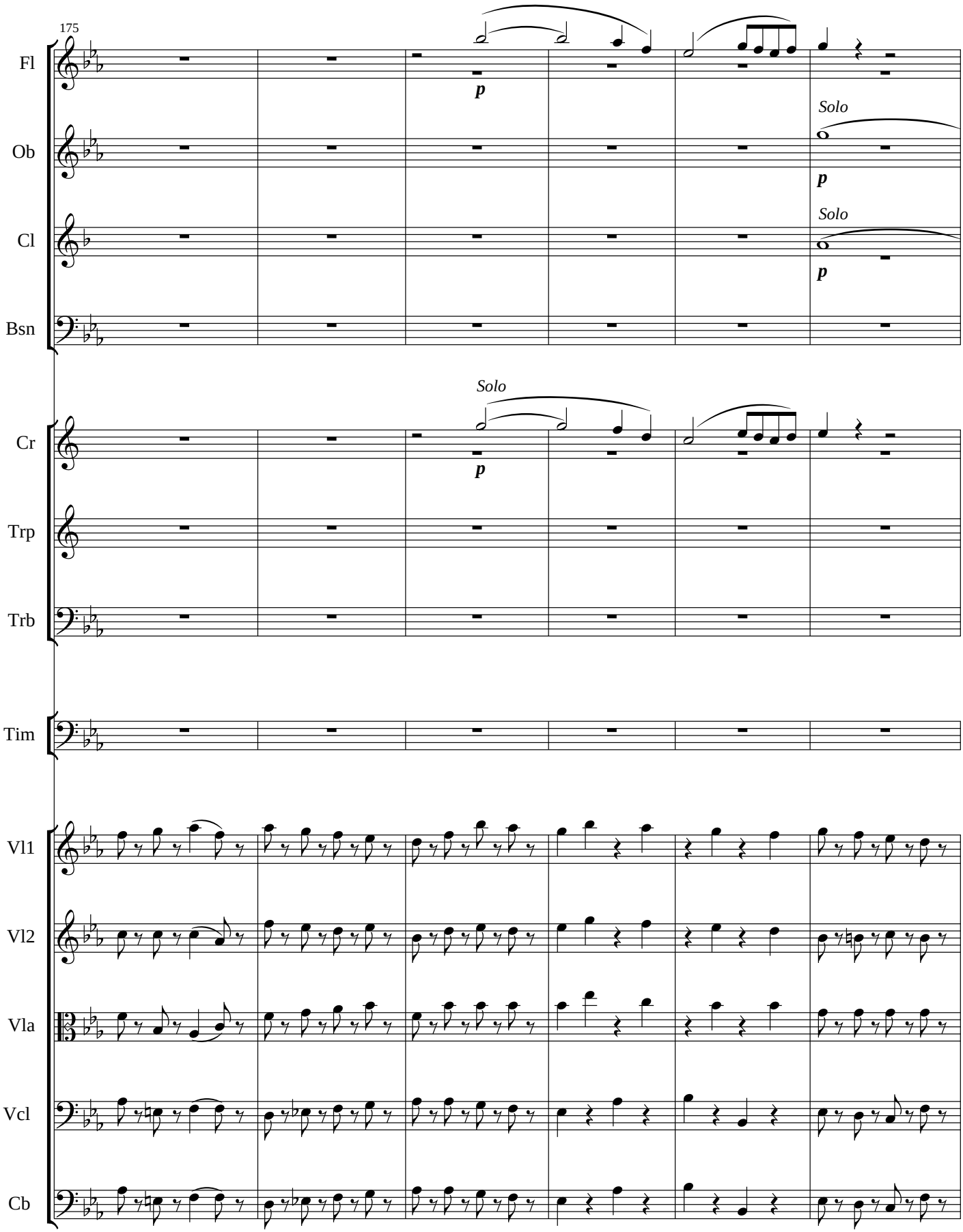
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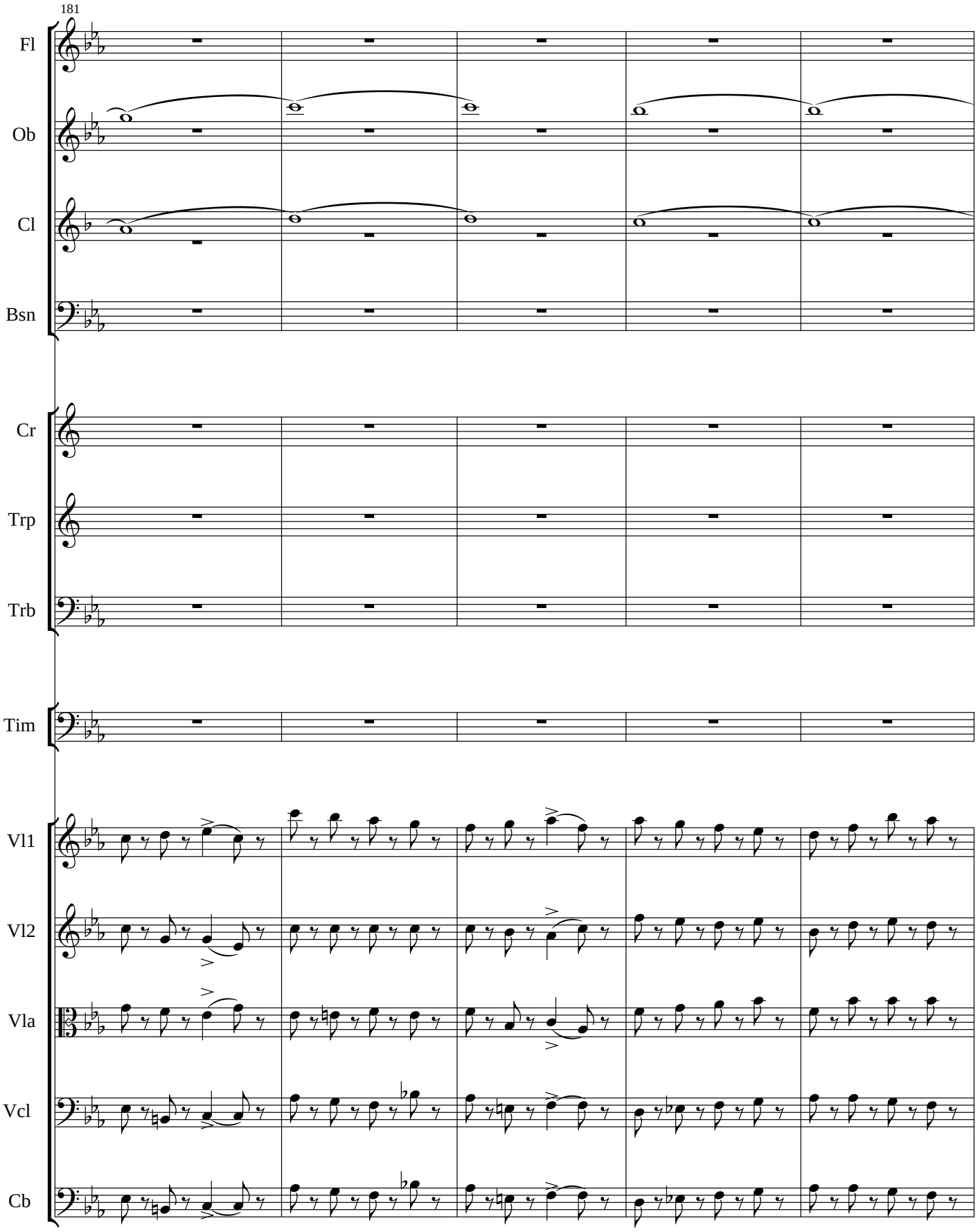
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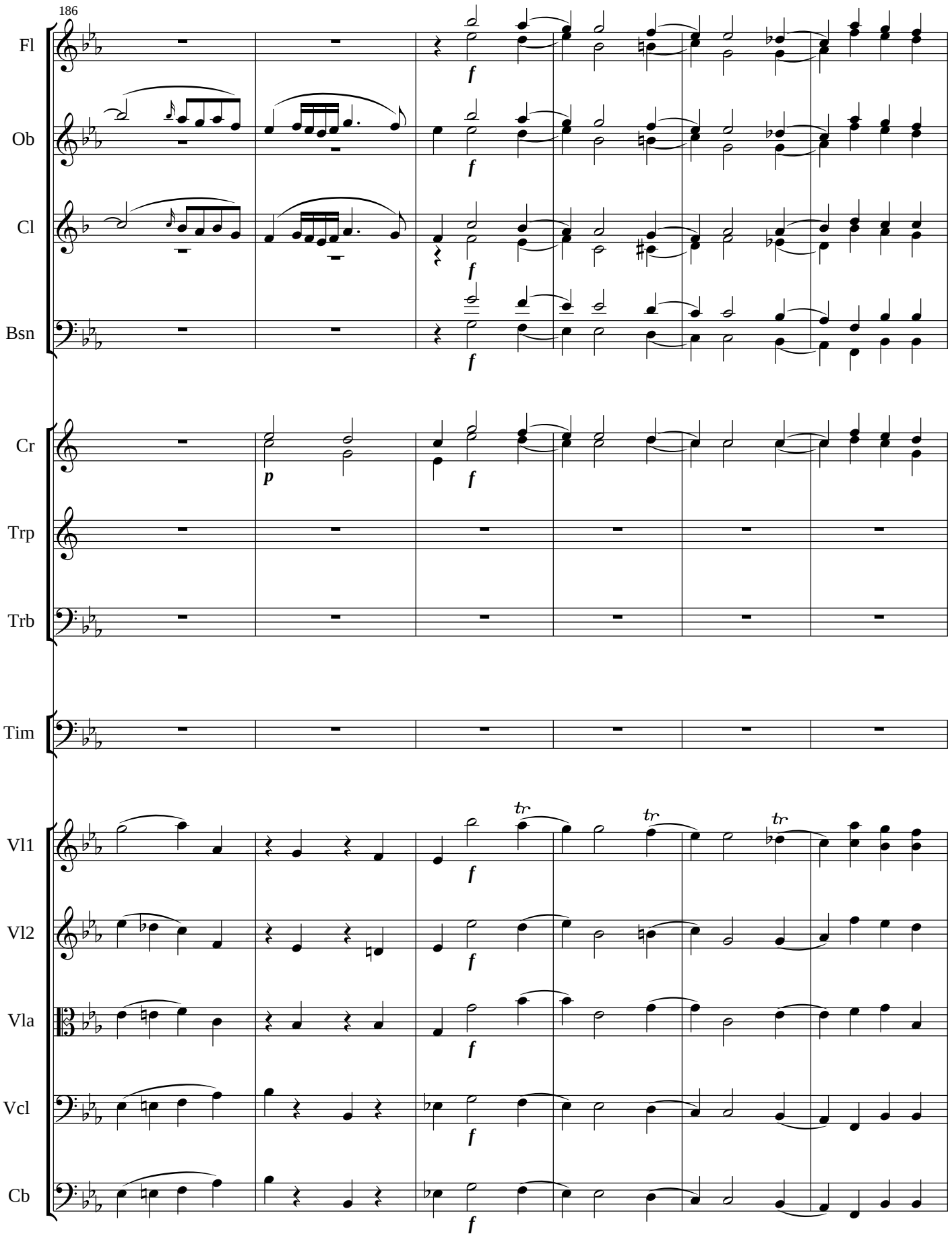
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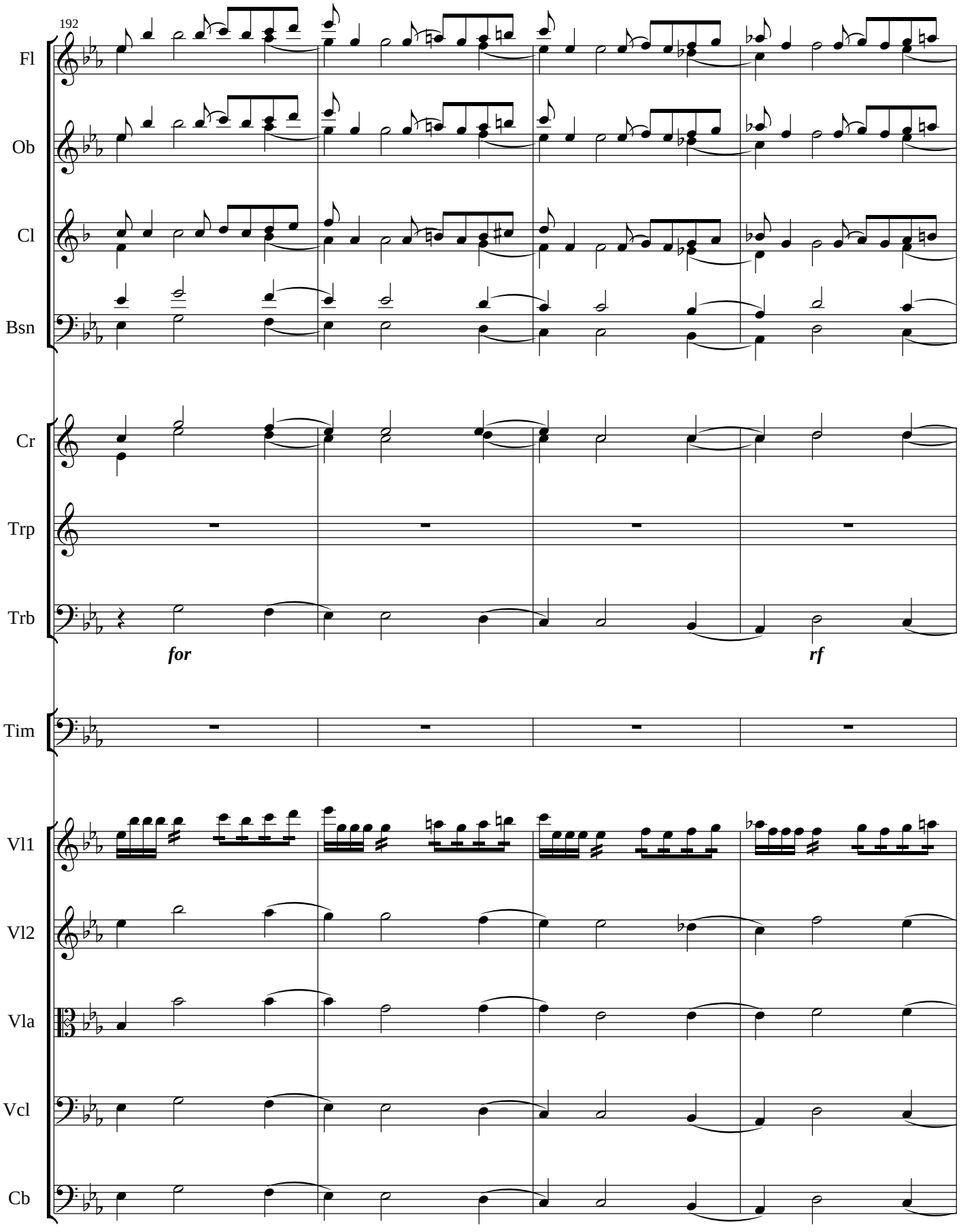
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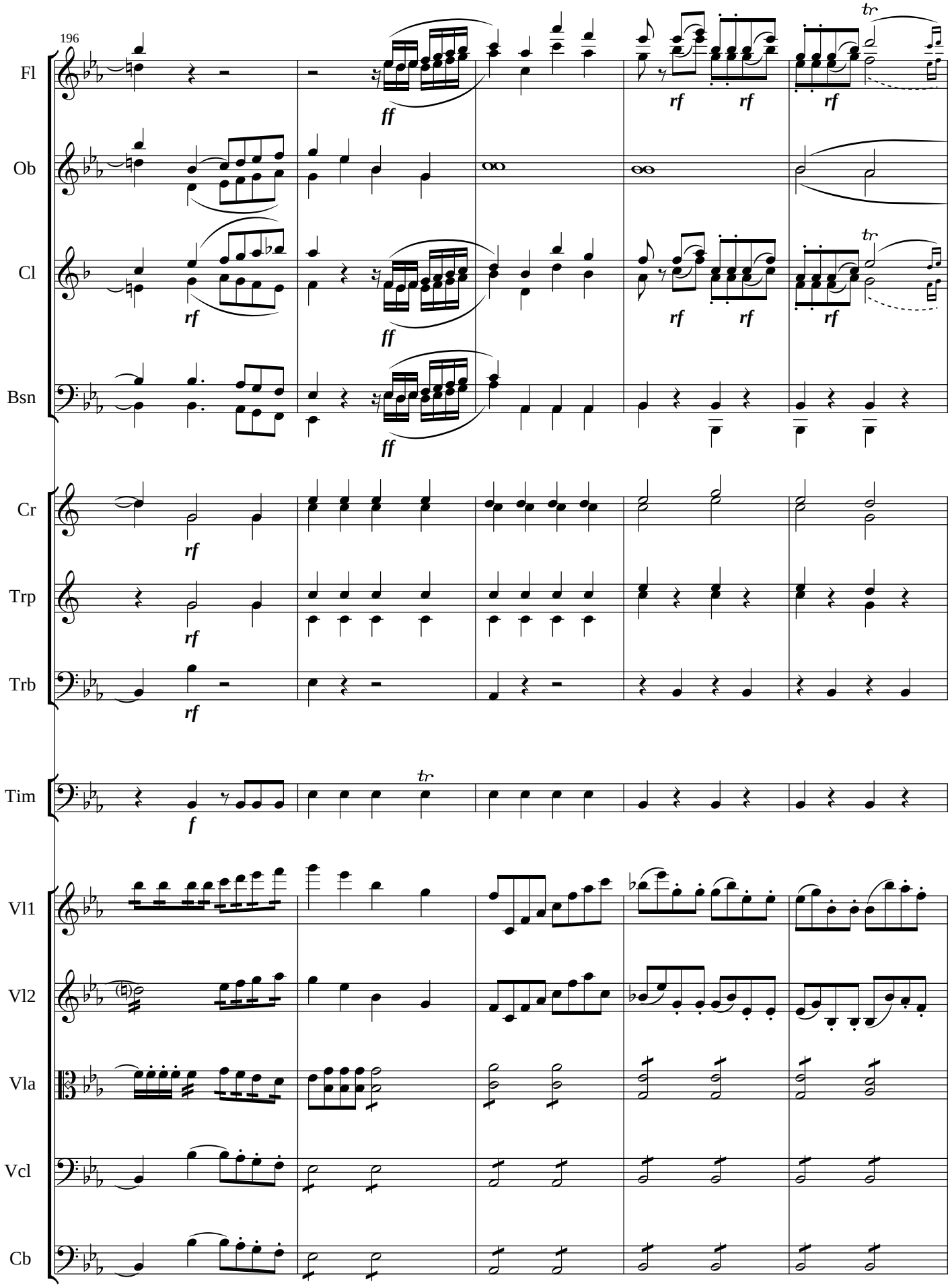
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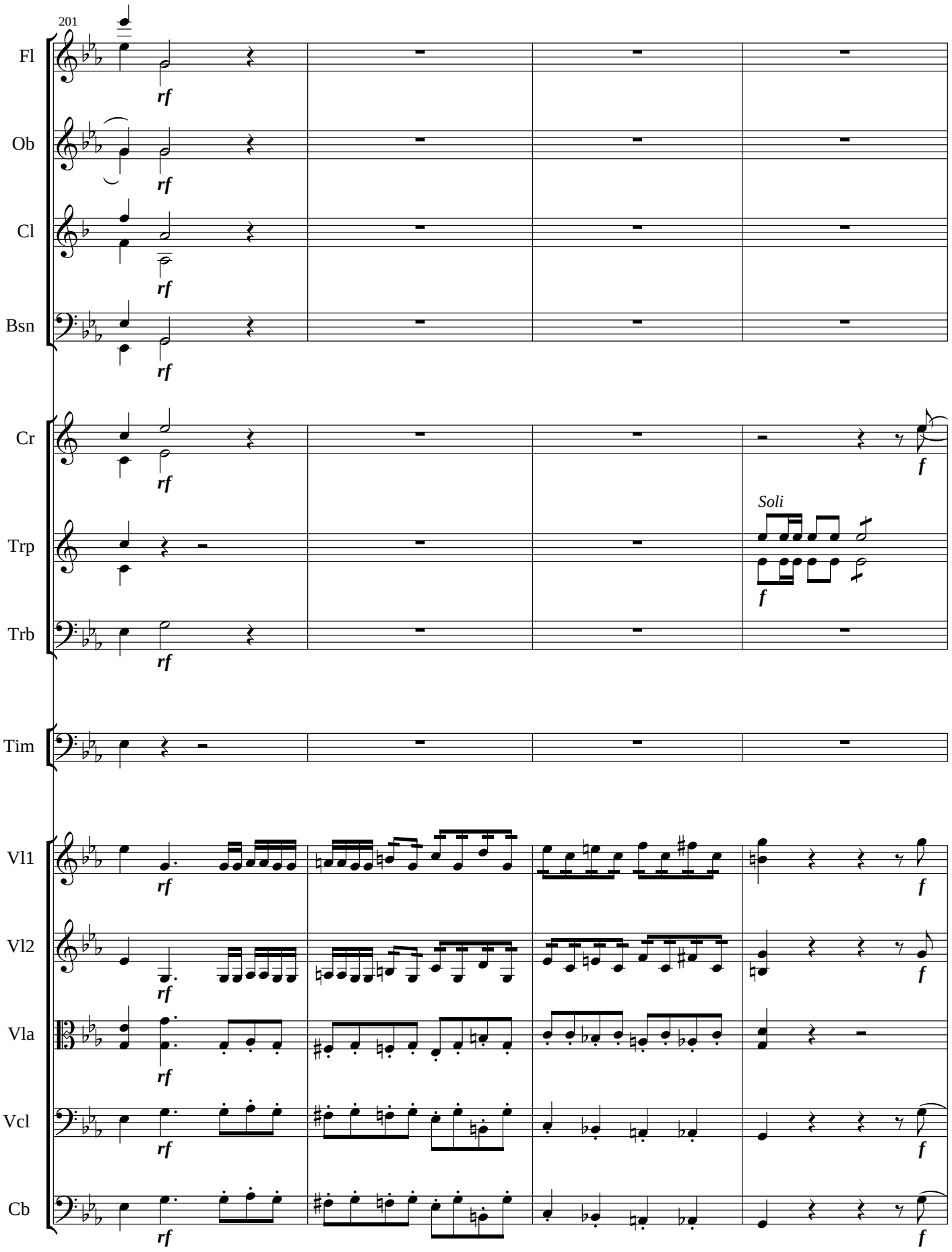
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
ff
rf
f
tr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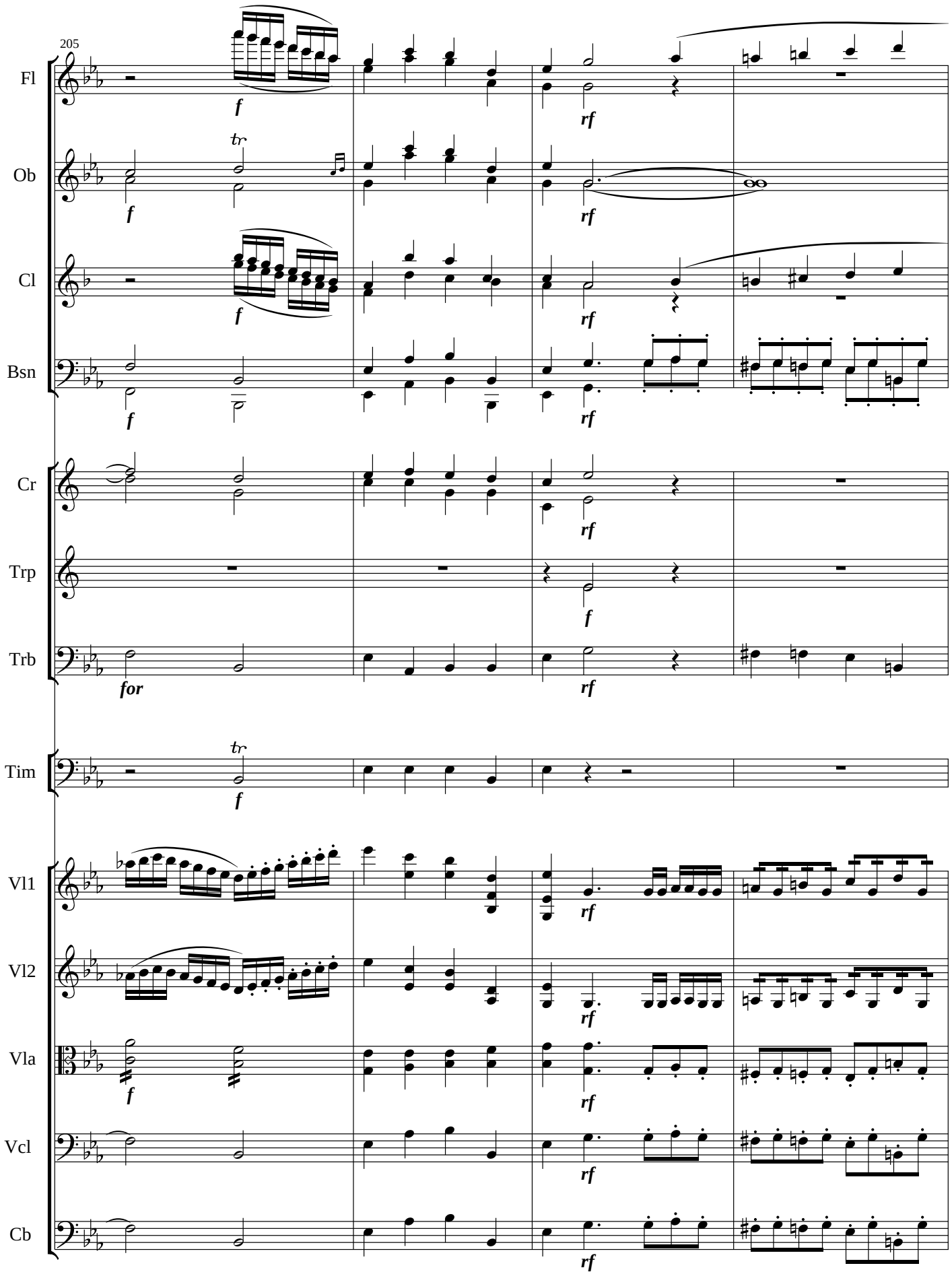
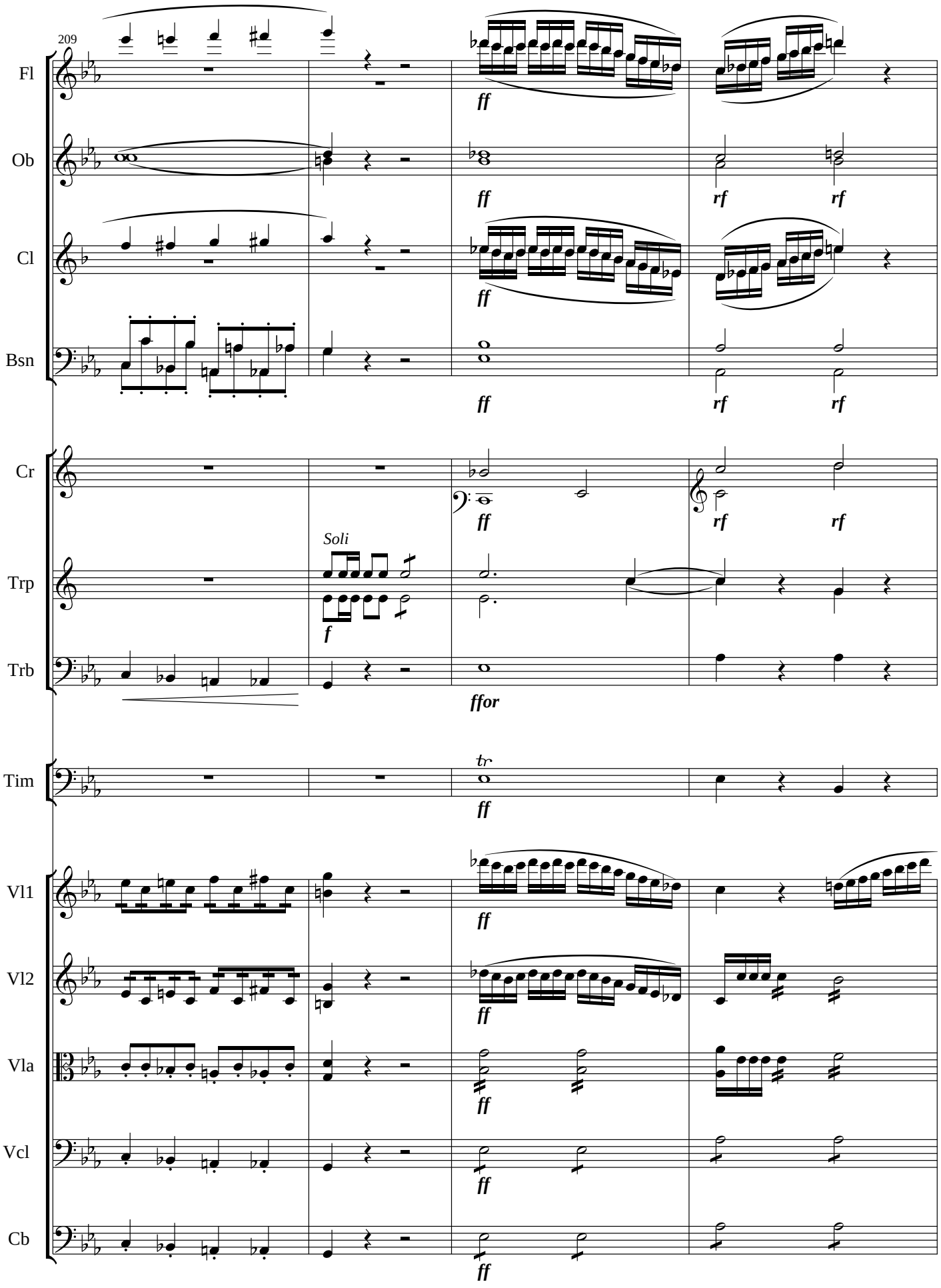
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
rf
f
Soli


205
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
rf
tr
for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Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
Soli
ff
rf
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ffor
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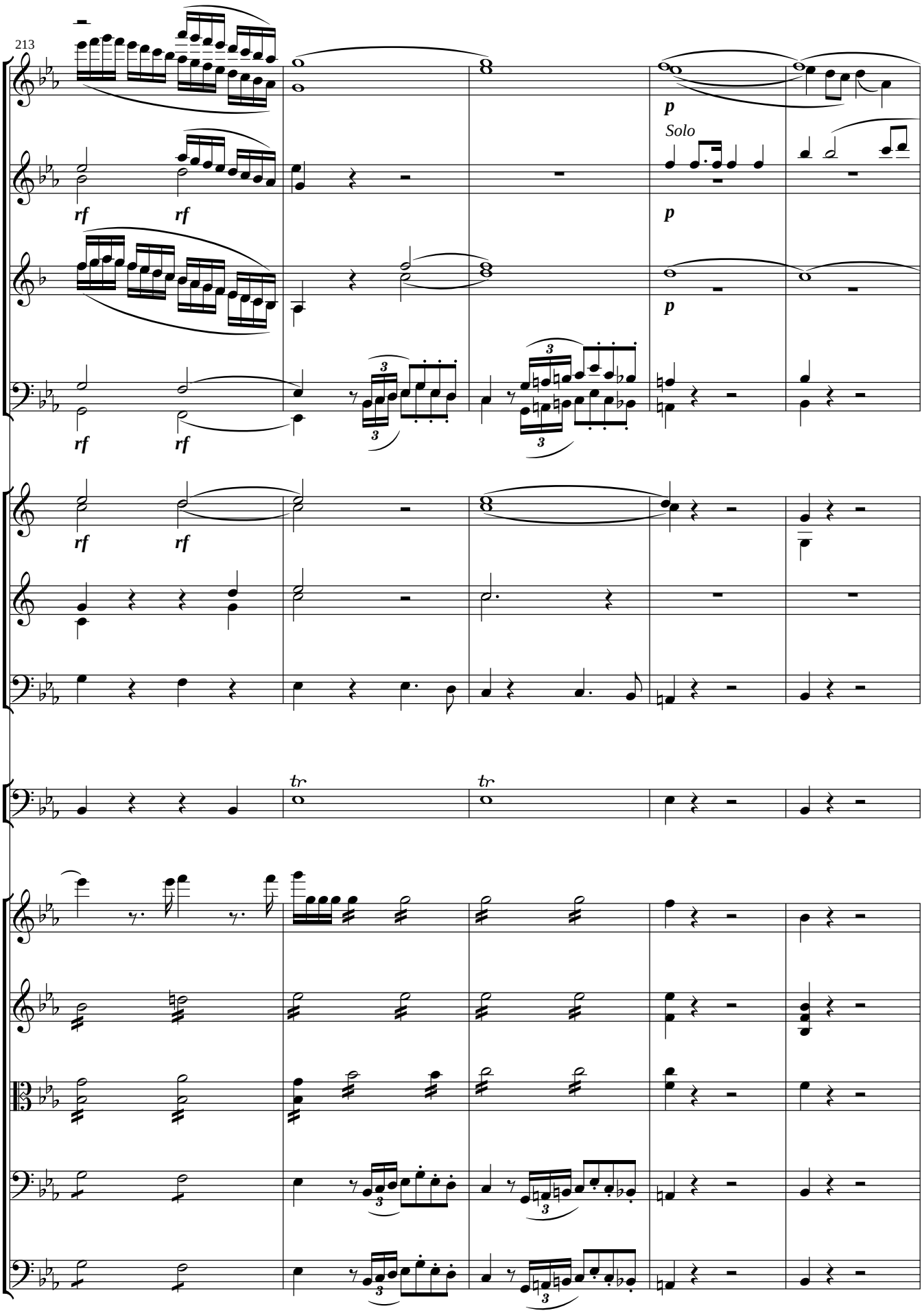
213
Fl
Ob
Cl
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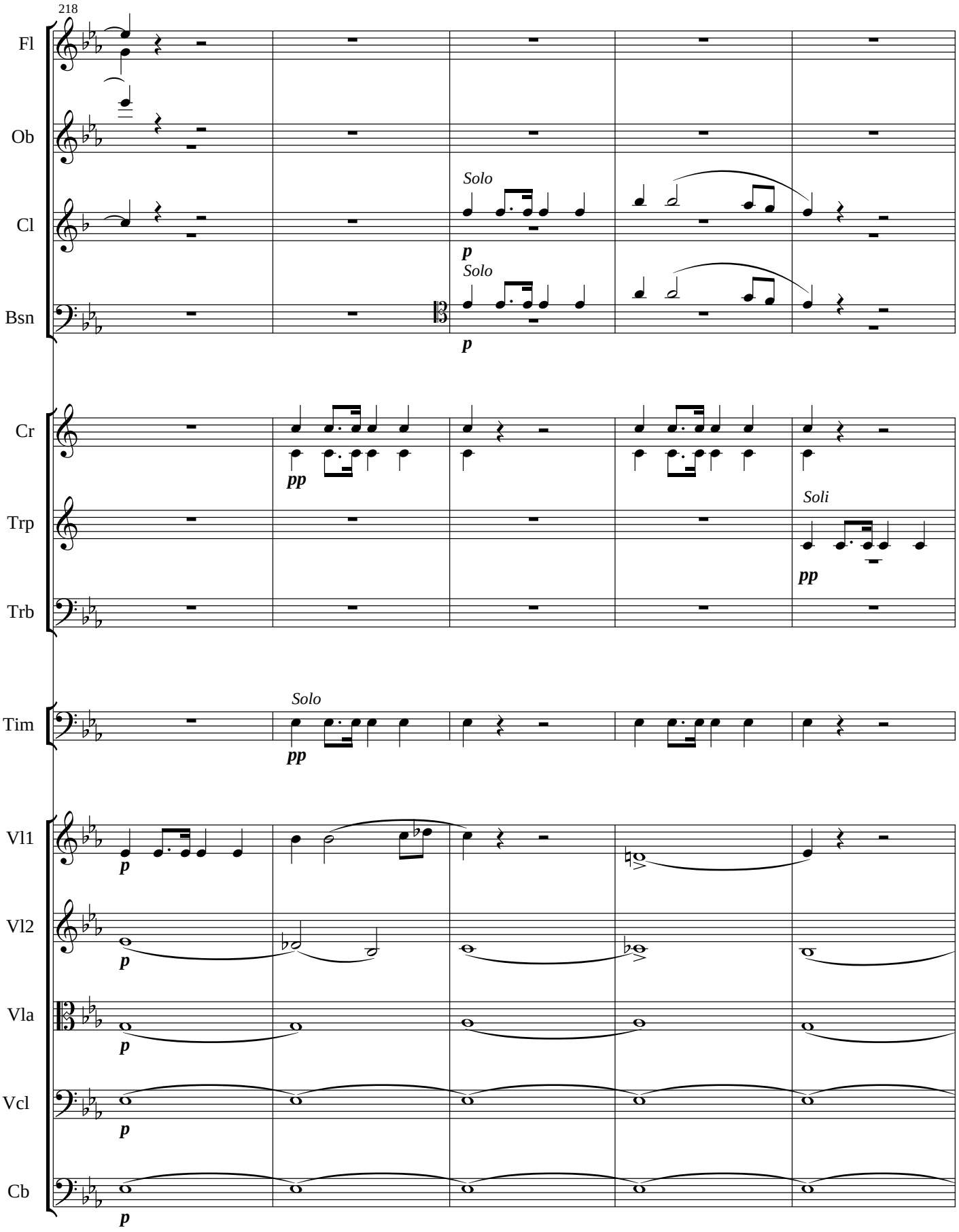
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb
rf
p
Solo
tr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Bsn
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Trp
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Vl1
Vl2
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Solo
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p
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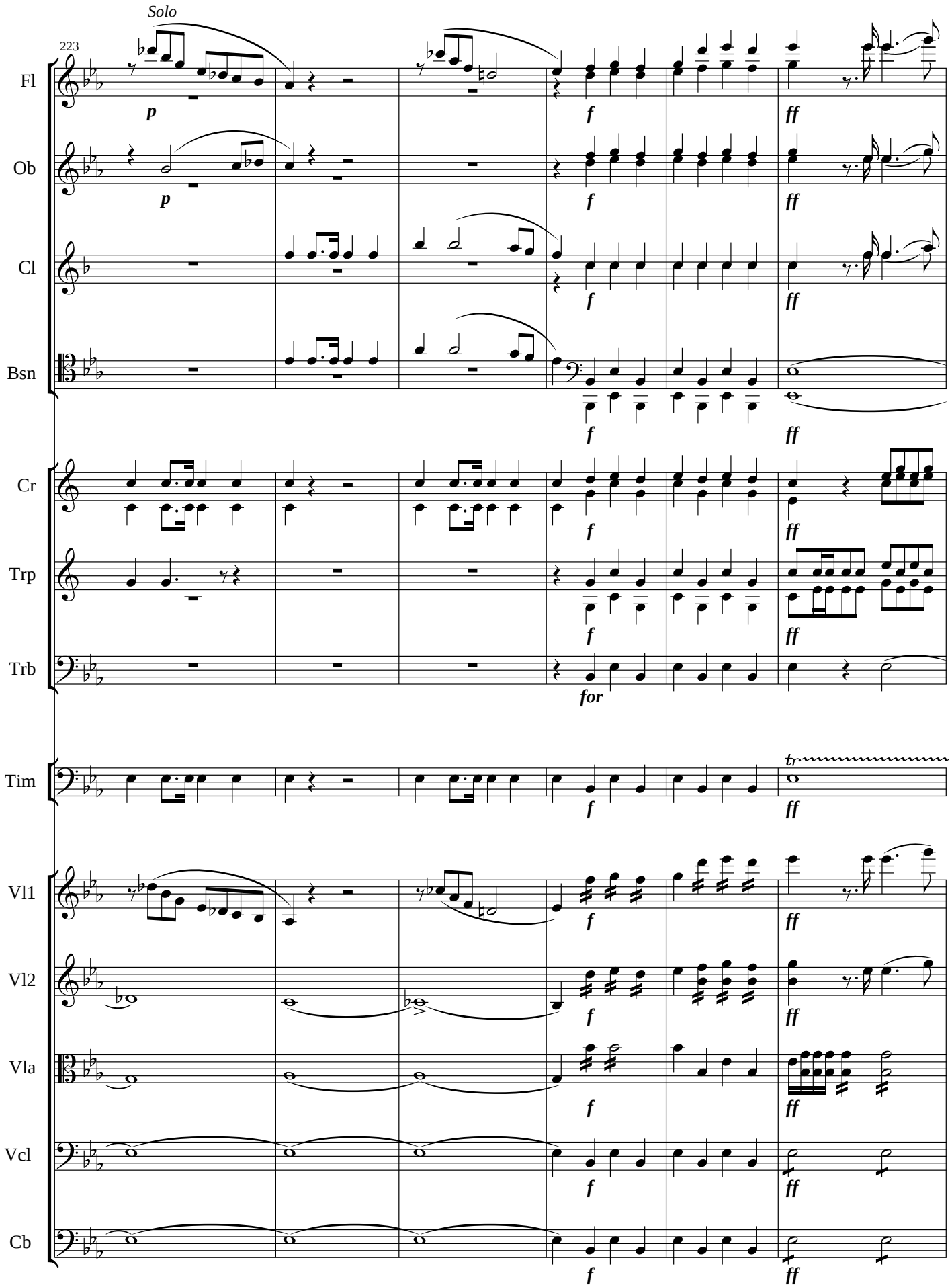
Solo
223
Fl
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Cr
Trp
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Tim
Vl1
Vl2
Vla
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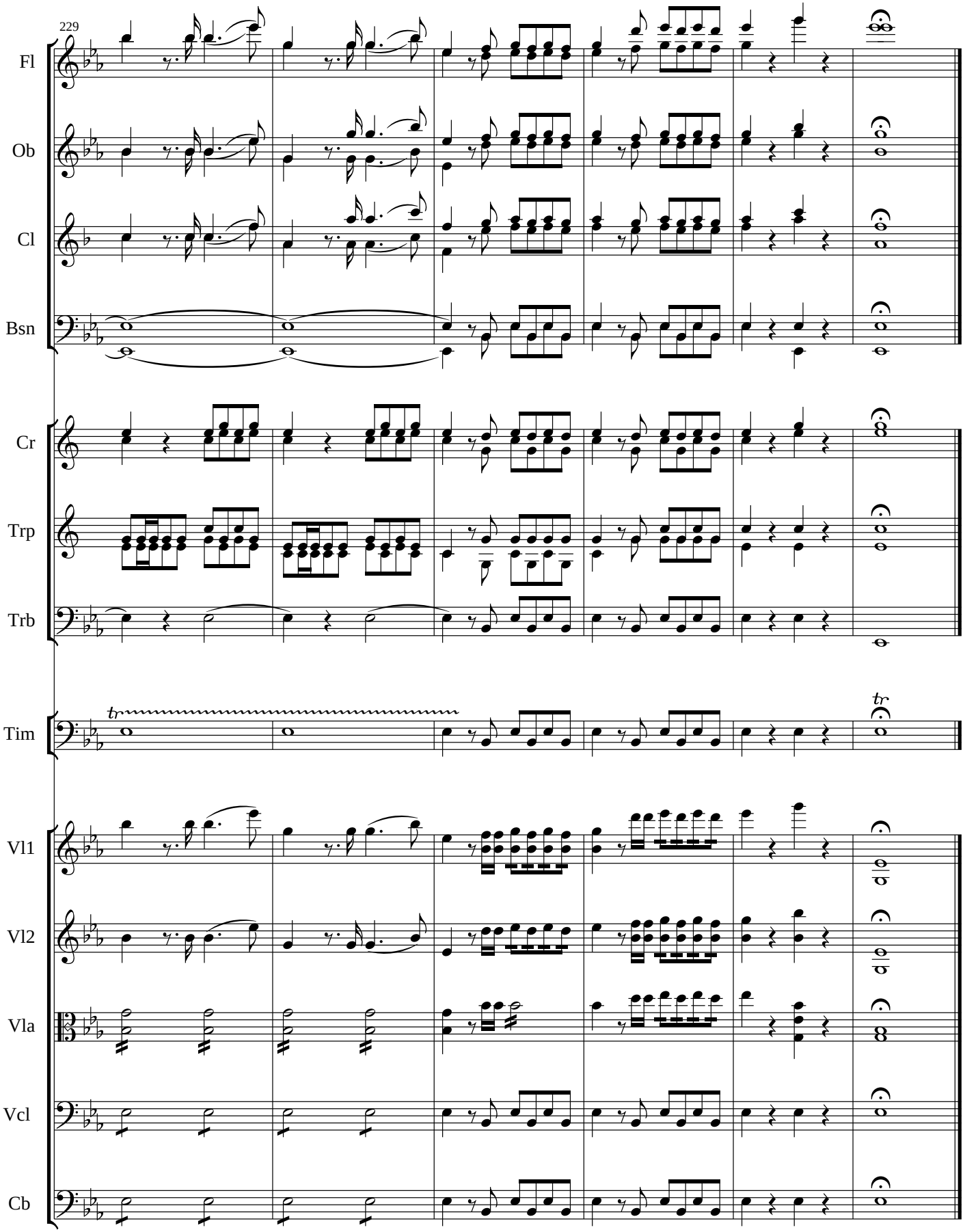

229
Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb

Critical notes

This score is the first modern edition of the orchestral overture in E♭ major (G.147) by the Danish composer "Georg Gerson" (1790-1825). The primary source is a collection of manuscript fair copy scores prepared by the composer 1823, preserved at the Royal Library of Copenhagen, Denmark.

The sources are:

GS "Partiturer No. 3", "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. 97–119, dated dated Copenhagen, September 1, 1818. Below the score title Gerson has added in red hand writing "Selv giennemseet og corrigert i May 1819" (reviewed and corrected by me in May 1819). There are numerous corrections in red throughout the score.

MA An undated (early 19th century?) manuscript score, "Second Ouverture composée par George Gerson" from the archive of the music association, "Musikforeningen" preserved at the Royal Library of Copenhagen, Denmark, "Musikforeningens Archiv. A. Nr. 149: C II, 27b Tv.-Fol., 1937-38.396".

OB An Undated (early 19th century?) set of manuscript instrumental parts to "Ouverture i Es" from "Orkesterbiblioteket" (Musikforeningen's orchestral library) preserved at the Royal Library of Copenhagen, Denmark, "Mf. 149". The part set includes parts for 4 musicians on violin I, 3 on violin II, 2 on viola, 4 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 Gerson's own thematic catalogue "Verzeichniß über Zwei Hundert meiner Compositionen".[1] the overture got its first performance in Copenhagen September 1818 in one of the amateure concerts conducted by Magnus Foght (1784–1830), musician in the Royal Orchestra. According to N. C. L. Abrahams (1798–1870) Gerson was mainstay of the amateure concerts.[2] An announcement in the news paper "Kiøbenhavns Kongelig alene priviligerede Adresse-Contoirs Efterretninger" October 10 1818 suggests that the actual date of the concert was October 14 1818 held in the house of "Det Venskabelige Selskab" (The Friendful Society).[3] The concert, "understøttet af en stor Deel Dillettanter" (performed mainly by dilettantes), had on its first part the Egmont Overture by Beethoven, a scena[4] by Georg Jakob (Jacques) Strunz (1781–1852) and a sonata for piano and violin by Ferdinand Ries (1784–1838). The second part of the concert was opened with a "Stor ny Ouverture, componeret af en Dillettant" (a grand new overture composed by a dilettante), actually referring to Gerson's G.147.[5] Next followed a potpourrie for viola by Joseph Küffner (1776–1856) and a cantata "Tonekunsten" (The Art of Music") by the Danish composer Peter Casper Krossing (1793–1838). According to the announcement all compositions got their first performance in Copenhagen at this concert. The revised version of the overture was performed during the first concert season (1820–1821) of a new musical society, "Selskabet til Musikens Udbredelse" (The Society for Promotion of Music) having Gerson among its board members. On the explicit request of the soloist it was performed as the initial work of Bernhard Romberg's (1767–1841) guest concert March 22 1821. "Once again we met this brilliant amateur, intimately acquainted with harmony, knowing how to unite melody and clarity with the strict demands of counterpoint as one would expect from a disciple of Andreas Romberg".[6].

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

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

[2] Nicolai Christian Levin Abrahams, Meddelelser af mit Liv, Copenhagen 1876, page 75 f

[3] http://www2.statsbiblioteket.dk/mediestream/avis/list

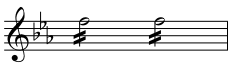
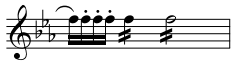
[4] *Scena:* a vocal composition consisting of recitatives, arias, ensembles etc., either from various operas and singspiele or composed as such like thsose by Gerson. Scenas are frequently found in early 19th century concert programmes.

[5] In his thematical catalogue ("Verzeichniss über Zwei Hundert meiner Compositionen") Gerson describes his unsuccessfull attempts to get the overture printed in order to leave anonymity and present himself to the public as a composer.

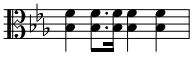
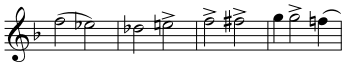
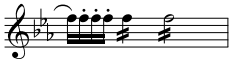
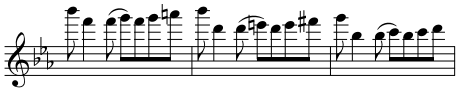
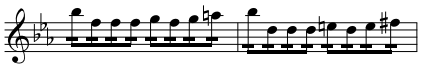
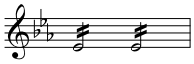
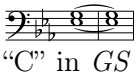
[6] Allgemeine Musikalische Zeitung, Vol. 23, No. 25, 1821, page 434–435. Editor's translation from German. Andreas Romberg (1767–1821), a cousin of Bernhard Romberg, taught Gerson composition during his stay in Hamburg 1807–1812. The anonymous correspondent on musical life in Copenhagen is most likely August Friedrich Goetze (1787–1879). See Gorm Busk, Friedrich Kuhlau, Copenhagen 1986, page 44. Gerson wrote a small set of solfeggi (WoO 3) for Goetze, who was among his friends.

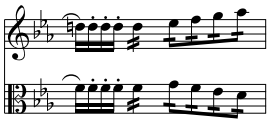
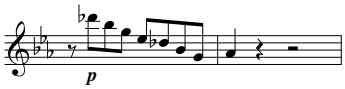
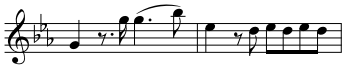
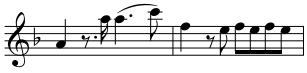
keeping as close as possible to the original notation and an alternative, 'contemporized' score expanding the shorthand notations. Separate parts come contemporized versions as well.

With multiple sources for the overture D.147 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 56 as notated in *GS*:  According to the above mentioned assumption the violinists should accentuate beat 1 and 3. However, in *MA* and *OB* the bar is notated:  suggesting accentuations on beat 1, 2 and 3. 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.147, the editor tends to see tremolo shorthand notation from the period reflecting some arbitrariness rather than a performance practice.

Articulation marks and phrasing slurs in this edition are, as a rule, based on *GS*. Slur starting- and ending-positions may be ambigous and hence may differ from those in *MA* and *OB*. Where articulation marks and phrasing slurs are missing in *GS* but are found in *MA* and *OB* the editor has added them in case of analogy with similar motives elsewhere in the overture. "Solo" marks are mostly based on *MA* and *OB*. Performance indications added by the editor are enclosed within brackets.

Bar No.	*Part*	*Note No.*	*Comment*
2	Vla	1	In *GS* later(?) additional 𝅝 chord "f b♭" along with 
9	Cl1–2	1	Slur in *MA*.
13	Ob2	1	No dynamics mark in *MA*.
14	Trp1–2	1	No performance indication "tenuto" in *GS*.
16	Vl2	1	Dynamics mark in preceding bar in *MA*.
36	Vl2	1	No marcato mark in *MA*.
47–49	Fl,Ob 1–2, Vl2–Cb		Staccato dots in *MA*.
47	Fg1–2	3	No slur in *GS*.
49	Fg2	3	No slur in *GS*.
52	Cr2	1	High "e♭" in *MA*.
53–56	Cl1		 in *MA*.
54	Cr,Trp,Tim		No dynamics mark in *GS*.
56	Vl1		 in *MA*.
79	Vl1–Cb	1	No dynamics marks in *MA*.
83	Ob1–2	2–4	No staccato dots in *MA*.
84–86	Fl1		 in *MA* and *OB*.
85–86	Vl1		 in *MA*.
86	Cr2, Trp1–2	1	No dynamics mark in *GS*.
87	Trb	3	Slur in *OB*.
108	Cr		No "Solo" mark in *GS*.
112	Bs		No staccato dots in *MA*.
121	Trp,Tim		No "Solo" mark in *GS*.
123	Cr		No "Solo" mark in *GS*.
124	Ob		No "Solo" mark in *GS*, dynamics mark *mf* in *MA*.
129	Vl2		 in *MA*.
130	Trb	1	No dynamics mark in *MA*.
134–135	Fg1–2		 in *MA*.
136	Vla	3	"C" in *GS* and *OB*, "E♭" in *MA*.
136	Bs	1	Tie in *MA*.

Bar No.	*Part*	*Note No.*	*Comment*
145	Vl2	1	No dynamics mark in *MA*.
156	Vl2	7	Slur in *MA*.
156–158	Fl,Ob 1–2 Vl1–Vla	5–7	No staccato dots in *GS*.
157,158	Cr1–2	3	No tie in *GS*.
164–165	Cl1–2		Slurs like in Fg in *MA*.
181,183	Vl1–Vla	3	No marcato mark in *MA*.
186	Bs	1–4	No slur in *GS*.
187	Vl1	2	"g" in *MA*.
190	Vl2–Vla	3	No slur in *GS*.
195	Bs	2	Dynamics mark *rf* in *MA*.
196	Vl2,Vla		 in *MA*.
199	Vl1	7–8	"g" in *MA*.
207	Ob1–2	2	No dynamics mark in *MA*.
208	Fg	6	No acc. ♮ in *GS*.
221,225	Vl1,Vl2	1	No marcato mark and no slur in *MA*.
223	Ob1	1	No dynamics mark in *MA*.
223–224	Fl1		 in *MA*.
224	Vl1	1	"c" in *MA*, correction to "a" in *GS*.
230–231	Ob2		 in *MA*.
230–231	Cl2		 in *MA*.