

Georg Gerson

(1790–1825)

Ouverture

à grand Orchestre

G.147

Score

Edited by
Christian Mondrup

Ouverture à grand Orchestre

Andante Maestoso

Georg Gerson (1790-1825)

Flauti

Oboi

Clarineti in B \flat

Fagotti

Corni in E \flat

Clarini in E \flat

Trombone Basso
[ad. lib.]

Timpani in E \flat B \flat

Violino 1 $^\circ$

Violino 2 $^\circ$

Viole 1-2

Violoncello

Basso

Solo *p*

f *p*

f *p*

f *p*

f *p*

f *p*

See Critical Notes

6

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl I

Vl II

Vla

Vcl

Cb

f

rf

f

pp

f

rf

f

pp

f

rf

f

pp

f

rf

f

pp

f

rf

f

pp

Solo

mf

mf

Solo

pp

pp

pp

pp

pp

11

Solo

Fl *mf* *f* *f* *ff*

Ob *f* *rf* *rf* *ff*

Solo

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

Bsn *f* *f* *f* *ff*

Cr *tenuto* *f* *tenuto* *ff*

Trp *f* *ff*

Trb

Tim *f* *ff*

Vl1 *f*

Vl2 *f*

Vla *f* *p*

Vcl *f*

Cb *f*

16

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

Solo

p

mf

fp

ten

f

p

pizz

arco

f

p

mf

fp

mf

fp

mf

fp

mf

fp

20

Solo

p

Solo

p

Solo

p

Solo

p

Cr

Trp

Trb

Tim

Vl1

p

Vl2

p

Vla

p

Vcl

p

Cb

p

Allegro

25

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

pizz

col arco

arco

p

pp

ppp

30

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

Solo

p

Solo

p

36

Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
VI1
VI2
Vla
Vcl
Cb

p

p

p

p

p

p

p

p

p

p

p

Detailed description: This page of a musical score covers measures 36 to 40. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, and Timpani) is mostly silent, with only the Clarinet and Bassoon having a few notes in measure 36. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) is active throughout. Violin I plays a melodic line starting in measure 37, marked *p*. Violin II plays a similar line, also marked *p*. The Viola, Violoncello, and Contrabass provide a rhythmic accompaniment with eighth and sixteenth notes, all marked *p*. The score is in a key signature of two flats and a 3/4 time signature.

41

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VI1

VI2

Vla

Vcl

Cb

f

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

49

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

for

f

Detailed description: This page of a musical score covers measures 49 to 52. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) are active throughout. The brass section (Trumpet, Trombone, Timpani) has specific parts in measures 50 and 51. The Flute and Oboe parts feature intricate melodic lines with many slurs and accents. The Clarinet and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The strings play a steady accompaniment with various articulations. The Trombone part in measure 50 is marked with a forte (*f*) dynamic. The Timpani part has a simple rhythmic pattern. The Violin I part has a complex melodic line with many slurs and accents. The Violin II part plays a steady accompaniment. The Viola part has a melodic line with many slurs and accents. The Violoncello and Contrabasso parts play a steady accompaniment. The score is in a key signature of two flats and a common time signature.

53

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VI1

VI2

Vla

Vcl

Cb

f

ff

57

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VII1

VI2

Vla

Vcl

Cb

rf

rf

rf

rf

rf

rf

rf

rf

rf

rf

for

Detailed description: This page of a musical score covers measures 57 through 61. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone) and brass section (Trumpet, Trombone) are active, with many parts marked *rf* (ritardando). The strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) provide harmonic support. The timpani part is silent. The score is in a key with two flats and a common time signature. Measure 57 starts with a dynamic marking of *mf*. Measure 61 ends with a repeat sign.

63

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

p

p

p

p

68

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl I

Vl II

Vla

Vcl

Cb

Solo, dolce

p

Solo

p

Solo

p

73

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VI1

VI2

Vla

Vcl

Cb

Detailed description: This page of a musical score covers measures 73 through 77. 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 (VI1), Violin II (VI2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The woodwinds and strings play sustained notes with long slurs, while the strings have a more active rhythmic pattern. The score is in a key with two flats and a 3/4 time signature.

78

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

f

f

f

f

p

f

p

f

p

f

p

f

tr

tr

tr

Detailed description: This page of a musical score covers measures 78 to 83. The woodwind section (Flute, Oboe, Clarinet, Bassoon) begins in measure 78 with a melodic line, marked *f* from measure 80 onwards. The brass section (Trumpet, Trombone, Tuba) and Timpani are silent throughout. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) starts in measure 78 with a melodic line, marked *p* in measure 79 and *f* in measure 80. Trills (*tr*) are indicated in the Violin I part in measures 81, 82, and 83.

84

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VI1

VI2

Vla

Vcl

Cb

f

f

for

ffor

tr

f

f

ten

ten

ten

ten

ten

ten

89

Solo

f *p* *p* *p*

Solo *p* *p*

f *f* *p* *p*

f *f* *pp* *pp*

p *f* *pp* *pp*

p *f* *pp*

f *p* *p*

p

94

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

V11

V12

Vla

Vcl

Cb

p

p

99

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

pf

p

pf

p

Musical score for measures 104-108. 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 B-flat major (two flats). The woodwinds and brass instruments are mostly silent, with some activity in the final measure (108). The strings play a rhythmic pattern throughout. Dynamics include *f*, *sol*, *for*, *pf*, and *p*.

Musical score for measures 109-113. 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 B-flat major (two flats). The score features various dynamics including *f* (forte) and *Soli* for the trumpet. The woodwinds and strings play complex rhythmic patterns, while the brass instruments have more sparse, punctuated parts.

120

Fl *f* *p* Solo

Ob *mf*

Cl *p*

Bsn *p*

Cr *Soli* *f* *p*

Trp *Soli* *f*

Trb

Tim *Solo* *f*

Vl1 *pp*

Vl2 *pp*

Vla *pp*

Vcl *p*

Cb *p*

125

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VI1

VI2

Vla

Vcl

Cb

mf

f

Solo

mf

f

f

f

pp

pp

pp

mf

f

f

f

f

f

f

129

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VI1

VI2

Vla

Vcl

Cb

Soli

p

pp

f

for

p

pp

f

p

p

p

134

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

f

p

Solo

for

tr

8

Detailed description: This page of a musical score covers measures 134 to 137. The instrumentation includes 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 score is in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure 134 shows the Flute and Clarinet with dynamics *f* and *p* respectively. The Bassoon has a dynamic of *f*. The Cor Anglais, Trumpet, and Trombone all have dynamics of *f*. The Timpani has a dynamic of *f*. The Violin I and Violoncello have dynamics of *f*. Measure 135 shows the Flute and Clarinet with dynamics of *f* and *p* respectively. The Bassoon has a dynamic of *f*. The Cor Anglais, Trumpet, and Trombone all have dynamics of *f*. The Timpani has a dynamic of *f*. The Violin I and Violoncello have dynamics of *f*. Measure 136 shows the Flute and Clarinet with dynamics of *p* and *f* respectively. The Bassoon has a dynamic of *p*. The Cor Anglais, Trumpet, and Trombone all have dynamics of *p*. The Timpani has a dynamic of *p*. The Violin I and Violoncello have dynamics of *p*. Measure 137 shows the Flute and Clarinet with dynamics of *p* and *f* respectively. The Bassoon has a dynamic of *p*. The Cor Anglais, Trumpet, and Trombone all have dynamics of *p*. The Timpani has a dynamic of *p*. The Violin I and Violoncello have dynamics of *p*. The Viola has a dynamic of *f*. The Violoncello has a dynamic of *f*. The Contrabass has a dynamic of *f*. The word "Solo" is written above the Bassoon staff in measure 136. The word "for" is written below the Trombone staff in measure 136. The word "tr" is written above the Timpani staff in measure 134. The number "8" is written below the Bassoon staff in measure 134.

Musical score for measures 140-145. The score is written for a full orchestra. The instruments and their parts are as follows:

- Flute (Fl):** Rests throughout the measures.
- Oboe (Ob):** Rests throughout the measures.
- Clarinet (Cl):** Rests in measures 140-144. In measure 145, a *Solo* passage begins with a *p* dynamic, consisting of a quarter note followed by an eighth-note triplet.
- Bassoon (Bsn):** Active throughout, playing a melodic line with eighth-note triplets and slurs. A *p* dynamic is indicated in measure 145.
- Trumpet (Trp):** Rests throughout the measures.
- Trombone (Trb):** Rests throughout the measures.
- Timpani (Tim):** Rests throughout the measures.
- Violin I (Vl1):** Active throughout, playing a melodic line with slurs and a *p* dynamic in measure 145.
- Violin II (Vl2):** Active throughout, playing a melodic line with slurs and a *p* dynamic in measure 145.
- Viola (Vla):** Active throughout, playing a melodic line with slurs and a *p* dynamic in measure 145.
- Violoncello (Vcl):** Active throughout, playing a melodic line with slurs and a *p* dynamic in measure 145.
- Contrabass (Cb):** Active throughout, playing a melodic line with slurs and a *p* dynamic in measure 145.

146

Solo

mf
Solo

mf

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

Musical score for measures 151-154. 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).

Measure 151: Flute and Oboe play sixteenth-note patterns. Clarinet and Bassoon play sixteenth-note patterns. Violin I, Violin II, Viola, Violoncello, and Contrabass play quarter-note patterns. Timpani plays a single note. Dynamics include *mf* and *f*.

Measure 152: Flute and Oboe play quarter notes. Clarinet and Bassoon play quarter notes. Violin I, Violin II, Viola, Violoncello, and Contrabass play quarter notes. Timpani plays a single note. Dynamics include *mf* and *f*.

Measure 153: Flute and Oboe play quarter notes. Clarinet and Bassoon play quarter notes. Violin I, Violin II, Viola, Violoncello, and Contrabass play quarter notes. Timpani plays a single note. Dynamics include *mf* and *f*.

Measure 154: Flute and Oboe play quarter notes. Clarinet and Bassoon play quarter notes. Violin I, Violin II, Viola, Violoncello, and Contrabass play quarter notes. Timpani plays a single note. Dynamics include *mf* and *f*.

155

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

V1

V2

Vla

Vcl

Cb

159

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

f

f

for

3

3

3

3

Detailed description: This page of a musical score covers measures 159 to 162. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic eighth-note pattern in the first two measures, then rests. The brass section (Trumpet, Trombone) plays a sustained chord in the second measure, marked *f*. The Timpani part has a rest in the first measure, followed by a rhythmic pattern of eighth notes in the second measure, and triplet eighth notes in the final two measures. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) plays a complex rhythmic pattern of eighth and sixteenth notes, with triplets in the final two measures.

163

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

ff

f

for

rf

rf

rf

rf

169

Fl
rf *rf*

Ob

Cl

Bsn
rf *rf*

Cr
rf *rf*

Trp
rf *rf*

Trb

Tim

Vl1
p

Vl2
p

Vla
p

Vcl
p

Cb
p

175

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

Solo

p

Solo

p

Solo

p

Musical score for measures 181-185. The score is divided into two systems. The first system includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The second system includes Cor (Cr), Trumpet (Trp), Trombone (Trb), and Timpani (Tim). The third system includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The woodwinds and strings play melodic lines with various articulations, while the brass instruments are mostly silent.

This musical score page contains measures 186 through 190. The instruments and their parts are as follows:

- Flute (Fl):** Measures 186-187 are silent. In measure 188, it plays a series of chords, starting with a forte (*f*) dynamic.
- Oboe (Ob):** Measures 186-187 feature a melodic line with eighth-note patterns. In measure 188, it plays chords with a forte (*f*) dynamic.
- Clarinet (Cl):** Measures 186-187 feature a melodic line with eighth-note patterns. In measure 188, it plays chords with a forte (*f*) dynamic.
- Bassoon (Bsn):** Measures 186-187 are silent. In measure 188, it plays chords with a forte (*f*) dynamic.
- Cor Anglais (Cr):** Measures 186-187 are silent. In measure 188, it plays chords, starting with a piano (*p*) dynamic and moving to forte (*f*) in measure 189.
- Trumpet (Trp):** Silent throughout the page.
- Trumpet (Trb):** Silent throughout the page.
- Timpani (Tim):** Silent throughout the page.
- Violin I (Vl1):** Measures 186-187 are silent. In measure 188, it plays a melodic line with trills (*tr*) and a forte (*f*) dynamic.
- Violin II (Vl2):** Measures 186-187 are silent. In measure 188, it plays a melodic line with a forte (*f*) dynamic.
- Viola (Vla):** Measures 186-187 are silent. In measure 188, it plays a melodic line with a forte (*f*) dynamic.
- Violoncello (Vcl):** Measures 186-187 are silent. In measure 188, it plays a melodic line with a forte (*f*) dynamic.
- Double Bass (Cb):** Measures 186-187 are silent. In measure 188, it plays a melodic line with a forte (*f*) dynamic.

192

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

for

rf

196

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

V11

V12

Vla

Vcl

Cb

ff

rf

rf

rf

tr

tr

f

tr

201

Fl *rf*

Ob *rf*

Cl *rf*

Bsn *rf*

Cr *rf* *f*

Trp *f* *Soli*

Trb *f*

Tim

Vl1 *rf* *f*

Vl2 *rf* *f*

Vla *rf*

Vcl *rf* *f*

Cb *rf* *f*

205

Fl *f* *rf*

Ob *f* *tr* *rf*

Cl *f* *rf*

Bsn *f* *rf*

Cr *rf*

Trp *f*

Trb *for* *rf*

Tim *tr* *f*

Vl1 *rf*

Vl2 *rf*

Vla *f* *rf*

Vcl *rf*

Cb *rf*

Detailed description: This page of a musical score covers measures 205 to 208. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), and Timpani (Tim). The brass section includes Cornet (Cr), Trumpet (Trp), and Trombone (Trb). The string section includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). Dynamics range from *f* (forte) to *rf* (ritardando forte). The Flute and Clarinet parts feature rapid sixteenth-note passages in measures 205 and 206. The Oboe part includes a trill in measure 205. The Bassoon part has a melodic line with some grace notes. The strings provide a rhythmic accompaniment with various articulations and dynamics.

209

Fl *ff*

Ob *ff* *rf* *rf*

Cl *ff*

Bsn *ff* *rf* *rf*

Cr *ff* *rf* *rf*

Trp *f* *Soli*

Trb *ffor*

Tim *tr* *ff*

Vl1 *ff*

Vl2 *ff*

Vla *ff*

Vcl *ff*

Cb *ff*

213

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

rf *rf* *p* *p*

tr *tr*

Solo

3 3 3 3

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VI1

VI2

Vla

Vcl

Cb

p

pp

Solo

p

Soli

pp

p

p

p

p

p

p

223 *Solo*

Fl *p* *f* *ff*

Ob *p* *f* *ff*

Cl *f* *ff*

Bsn *f* *ff*

Cr *f* *ff*

Trp *f* *ff*

Trb *for*

Tim *f* *ff* *tr*

Vl1 *f* *ff*

Vl2 *f* *ff*

Vla *f* *ff*

Vcl *f* *ff*

Cb *f* *ff*

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 \flat 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 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 Overture 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 “Overture 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 amateurs 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 amateurs concerts.² An announcement in the news paper “Kiøbenhavn’s Kongelig alene privilegerede Adresse-Contoires 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 Friendly 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 scena⁴ 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 Overture, componeret af en Dilettant” (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 those 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 unsuccessful attempts to get the overture printed in order to leave anonymity and present himself to the public as a composer.







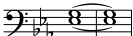
⁶ *Allgemeine Musikalische Zeitung*, Vol. 23, No. 25, 1821, page 434–435. Editor’s translation from German. Andreas Romberg (1767–1821), a cousin of Bernhard Romberg, taught Gerson composition during his stay in Hamburg 1807–1812. The anonymous correspondent on musical life in Copenhagen is most likely 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 ambiguous 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 <i>GS</i> later(?) additional \circ chord "f b \flat " along with 
9	Cl1-2	1	Slur in <i>MA</i> .
13	Ob2	1	No dynamics mark in <i>MA</i> .
14	Trp1-2	1	No performance indication "tenuto" in <i>GS</i> .
16	VI2	1	Dynamics mark in preceding bar in <i>MA</i> .
36	VI2	1	No marcato mark in <i>MA</i> .
47-49	Fl,Ob 1-2, VI2-Cb		Staccato dots in <i>MA</i> .
47	Fg1-2	3	No slur in <i>GS</i> .
49	Fg2	3	No slur in <i>GS</i> .
52	Cr2	1	High "e \flat " in <i>MA</i> .
53-56	Cl1		 in <i>MA</i> .
54	Cr,Trp,Tim		No dynamics mark in <i>GS</i> .
56	VI1		 in <i>MA</i> .
79	VI1-Cb	1	No dynamics marks in <i>MA</i> .
83	Ob1-2	2-4	No staccato dots in <i>MA</i> .
84-86	Fl1		 in <i>MA</i> and <i>OB</i> .
85-86	VI1		 in <i>MA</i> .
86	Cr2, Trp1-2	1	No dynamics mark in <i>GS</i> .
87	Trb	3	Slur in <i>OB</i> .
108	Cr		No "Solo" mark in <i>GS</i> .
112	Bs		No staccato dots in <i>MA</i> .
121	Trp,Tim		No "Solo" mark in <i>GS</i> .
123	Cr		No "Solo" mark in <i>GS</i> .
124	Ob		No "Solo" mark in <i>GS</i> , dynamics mark <i>mf</i> in <i>MA</i> .
129	VI2		 in <i>MA</i> .
130	Trb	1	No dynamics mark in <i>MA</i> .
134-135	Fg1-2		 in <i>MA</i> .
136	Vla	3	"C" in <i>GS</i> and <i>OB</i> , "E \flat " in <i>MA</i> .
136	Bs	1	Tie in <i>MA</i> .

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