

Georg Gerson

(1790–1825)

Quadrille allemande

G.92

Score

(Contemporized)

Edited by

Christian Mondrup

Quadrille allemande

Contemporized edition

Georg Gerson (1790-1825)

Flauto Terzo
[in Eb]

Clarinetto
in Bb

Violino 1°

Violino 2°

Basso

Fl

VII

VII

Bs

Fl

VII

VII

Bs

Fl

VII

VII

Bs

Critical notes

This score is the first modern edition of a dance, “Quadrille allemande” (German Quadrille), G.92, for piccolo flute, clarinet, 2 violins and “Basso” (violoncello and double bass) by the Danish composer Georg Gerson (1790–1825). The quadrille is composed in Copenhagen, March 6, 1815,

The source is:

MS “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 p. 58.

In his own thematic catalogue, “Verzeichniß über Zwei Hundert meiner Compositionen”¹ Gerson notes that this piece was written “zu meinem Ball bey Hennenberg” (for my ball at Hennenberg’s house). Hennenberg is most likely Heinrich Carl Hennenberg, born in 1758 in Fellingburg, Germany, dead 1840. He was wholesale trader and from 1815 owner of “Hotel Royal” in Copenhagen where the musical society “Det Musikalske Akademi” held its concerts². “Quadrille” is a dance for 4 couples, “Quadrille allemande” was introduced around 1800.³

In the score the flute is named “Flauto terzo”, a piccolo flute tuned in E \flat . It was favored particularly in military circles⁴ but is also found in other 19th century music like the symphonic poem “Die Weihe der Töne” by Louis Spohr (1784–1859), Op. 86.⁵

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. In the contemporized scores the beaming of vocal staves has been adapted to modern practices. Separate parts are contemporized as well.

Performance indications within brackets and dashed ties and slurs have been added by the editor.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
16,32	VII,Cl	1	“Fine” and “Da capo” added by the editor.
20	VII,Cl	1	No accidental \flat in <i>MS</i> .
24	VII	1	\flat note in <i>MS</i> .
30	Bs	1	No accidental \flat in <i>MS</i> .

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

² See Angul Hammerich, *Koncerter og musikalske Selskaber i ældre Tid*, Copenhagen 1886, page 135ff.

³ See <http://regencydances.org/paper001.php>

⁴ See Vienna Symphonic Library, <https://vsl.co.at/en/Piccolo/History>

⁵ See IMSLP, [https://imslp.org/wiki/Symphony_No.4,_Op.86_\(Spohr,_Louis\)](https://imslp.org/wiki/Symphony_No.4,_Op.86_(Spohr,_Louis))