

Georg Gerson
(1790–1825)

Sørgemarsch
for Fortepiano à 4 mains

G.163

Score
(Contemporized)

Edited by
Christian Mondrup

SECONDO

Sørge-Marsch for Fortepiano à 4 mains

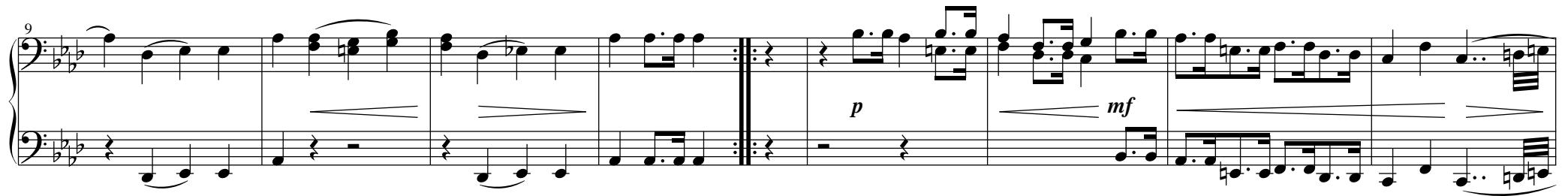
Contemporized edition

Maestoso

Georg Gerson (1790-1825)



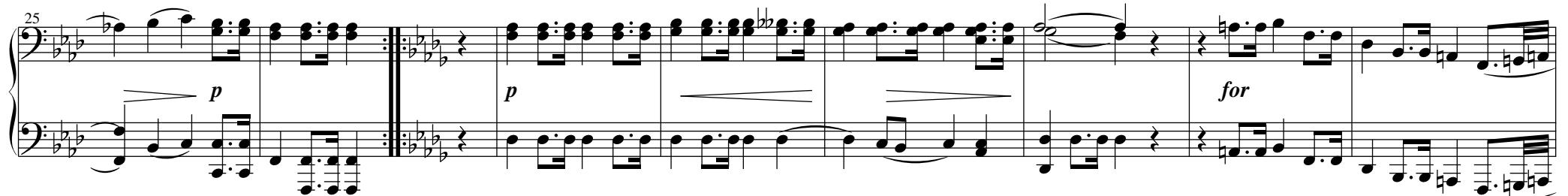
Musical score for two hands (4 mains) in D minor (two flats). The tempo is Maestoso. The score consists of two staves. The top staff starts with a dynamic *p*. The bottom staff begins with a sixteenth-note pattern. Measure 8 ends with a repeat sign and a double bar line. Measure 9 begins with a dynamic *rf*, followed by a dynamic *p*.



Continuation of the musical score. The top staff starts with a dynamic *p*. The bottom staff begins with a sixteenth-note pattern. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a dynamic *mf*.



Continuation of the musical score. The top staff starts with a dynamic *p*. The bottom staff begins with a sixteenth-note pattern. Measure 14 ends with a dynamic *mf*.



Continuation of the musical score. The top staff starts with a dynamic *p*. The bottom staff begins with a sixteenth-note pattern. Measure 16 ends with a dynamic *p*. The word "for" is written in the right margin.

PRIMO

Sørge-Marsch for Fortepiano à 4 mains

Contemporized edition

Maestoso

Georg Gerson (1790-1825)

Musical score for piano four-hands, first page. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C minor (three flats). The tempo is Maestoso. Measure 1 starts with a rest followed by eighth-note pairs. Measure 2 begins with a dynamic *p*. Measures 3-4 show sixteenth-note patterns. Measure 5 ends with a dynamic *rfp*. Measures 6-7 continue the sixteenth-note patterns. The score concludes with a final dynamic *rfp*.

Continuation of the musical score, second page. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature changes to A minor (no sharps or flats). Measure 9 begins with eighth-note pairs. Measures 10-11 show sixteenth-note patterns. Measure 12 ends with a dynamic *p*. Measures 13-14 continue the sixteenth-note patterns. The score concludes with a final dynamic *mf*.

Continuation of the musical score, third page. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature changes to E minor (one sharp). Measure 17 begins with eighth-note pairs. Measures 18-19 show sixteenth-note patterns. Measure 20 ends with a dynamic *p*. Measures 21-22 continue the sixteenth-note patterns. The score concludes with a final dynamic *mf*.

Continuation of the musical score, fourth page. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature changes to B minor (two sharps). Measure 25 begins with eighth-note pairs. Measures 26-27 show sixteenth-note patterns. Measure 28 ends with a dynamic *p*. Measures 29-30 continue the sixteenth-note patterns. The score concludes with a final dynamic *for*.

SECONDO

Musical score for piano, page 4, measures 33-38. The score consists of two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. The key signature is three flats. Measure 33 starts with a dynamic *p*. Measures 34-35 are mostly rests. Measure 36 begins with a bass note followed by eighth-note pairs. Measure 37 features a series of eighth-note chords. Measure 38 concludes with a dynamic *mf*.

Musical score for piano, page 4, measures 41-46. The top staff starts with a dynamic *rf*, followed by *f*. The bottom staff starts with a dynamic *p*. Measures 44-45 are mostly rests.

Musical score for piano, page 4, measures 48-53. The top staff starts with a dynamic *p*, followed by *mf*. The bottom staff starts with a dynamic *p*, followed by *for*.

Musical score for piano, page 4, measures 55-60. The top staff starts with a dynamic *p*, followed by *p* and *mf*. The bottom staff starts with a dynamic *p*.

PRIMO

Musical score for PRIMO, featuring four staves of music with dynamics and lyrics.

Staff 1 (Top): Measures 33-34. Treble clef. Key signature: B-flat major (two flats). Dynamics: *p*, *mf*. Measure 33: 8th-note chords. Measure 34: 16th-note chords. Measure 35: 8th-note chords.

Staff 2 (Second from Top): Measures 41-42. Treble clef. Key signature: B-flat major. Dynamics: *rf*, *for*, *tr*, *p*. Measure 41: 8th-note chords. Measure 42: 16th-note chords.

Staff 3 (Third from Top): Measures 48-49. Treble clef. Key signature: B-flat major. Dynamics: *p*, *mf*, *for*, *p*. Measure 48: 8th-note chords. Measure 49: 16th-note chords.

Staff 4 (Bottom): Measures 56-57. Treble clef. Key signature: B-flat major. Dynamics: *p*, *mf*, *p*. Measure 56: 8th-note chords. Measure 57: 16th-note chords.

Critical notes

This score is the first modern edition of the composition for four-hand piano “Sørge-Marsch for Fortepiano à 4 mains” (G.163) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated September

MS a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The composition is found on pp. 97–99 in “Partiturer No. 5”, “George Gersons samling: mu 7105.0963 C II, 6b”.

In the preface of his “Verzeichniss über Zwei Hundert meiner Compositionen” Gerson writes about the term “Sørge-Marsch” (mourning march) “Anfangs September 1819 kam die Juden-Verfolgung nach Copenhagen. Ich war während des Aufruhrs Abends an mein Zimmer gebannt, und dachte an die Möglichkeit, daß alle Juden nach Jerusalem verwiesen und bald dahin abziehen müßten. Dazu componirte ich meinen ersten, bis jetzt einzigen Trauermarsch (Nº 163) vielleicht nicht das schlechteste meiner Werke.” (At the beginning af September 1819 the persecution of Jews reached Copenhagen. During the eve of the uproar I was bound to my room and considered the eventuality that all Jews were expelled to Jerusalem and soon had to take refuge there. For those events I composed my first, until now only, mourning march (Nº 163), probably not the poorest among my works.)

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 added by the editor are enclosed within brackets.

Bar No.	Part	Note No.	Comment
32	Pno2 l	5	No dot on the 1/8 note in <i>MS</i> .
32	Pno2 l	7	No accidental ♯ in <i>MS</i> .