Georg Gerson

(1790–1825)

Sørge-Marsch

for Fortepiano à 4 mains

G.163

Score

(Contemporized)

Edited by

Christian Mondrup

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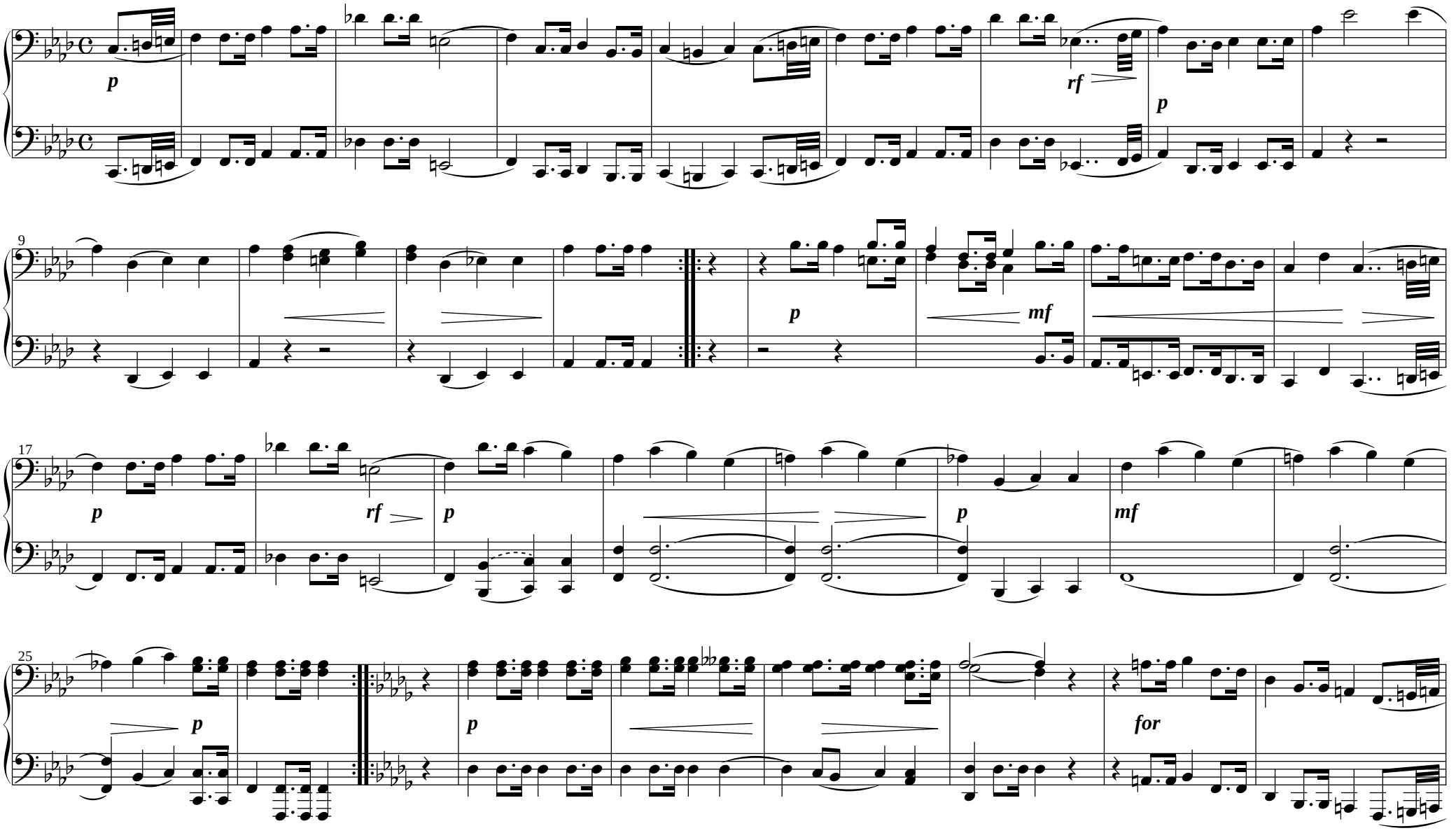
SECONDO

Sørge-Marsch for Fortepiano à 4 mains

Contemporized edition

Maestoso

Georg Gerson (1790-1825)



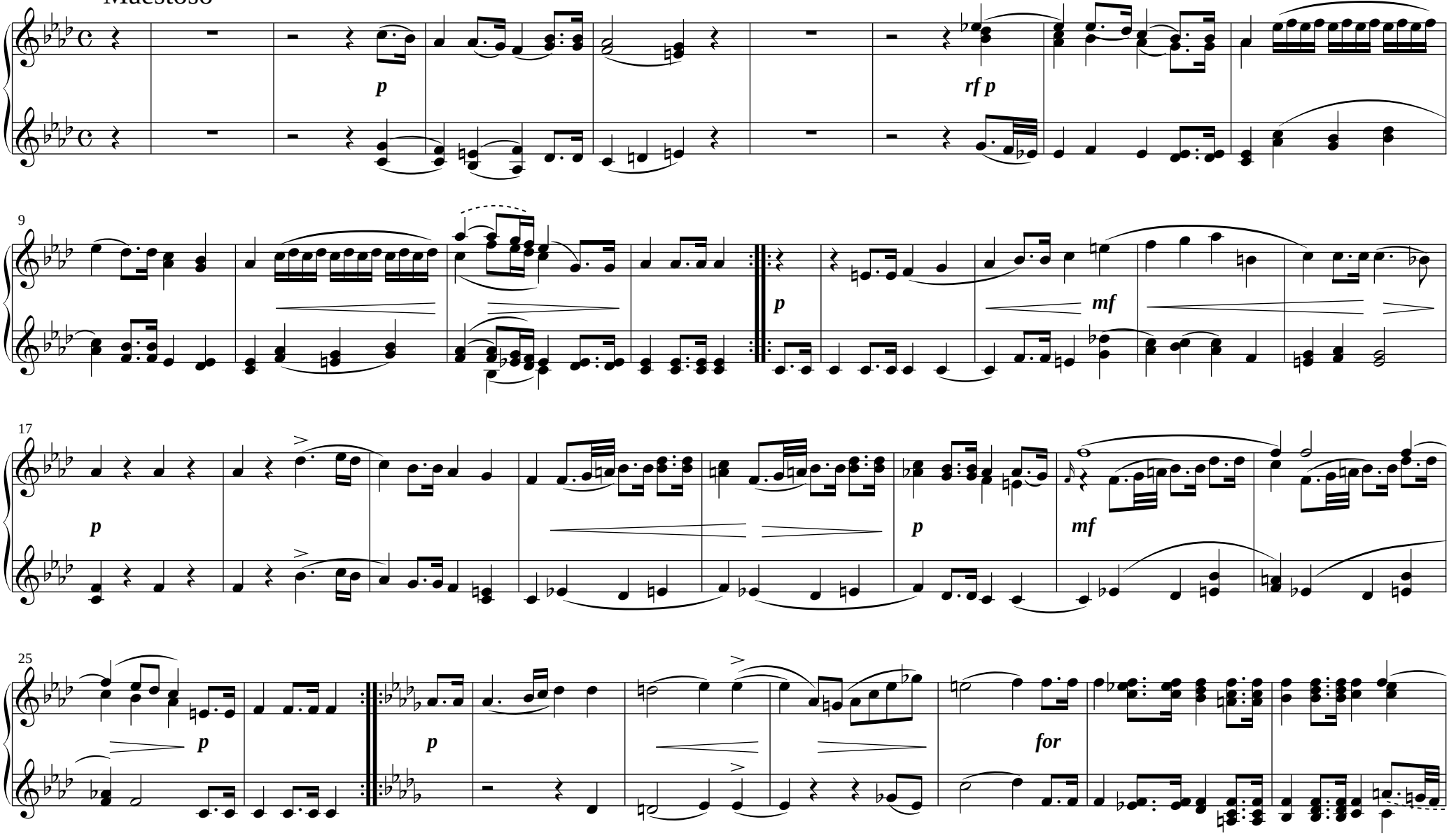
PRIMO

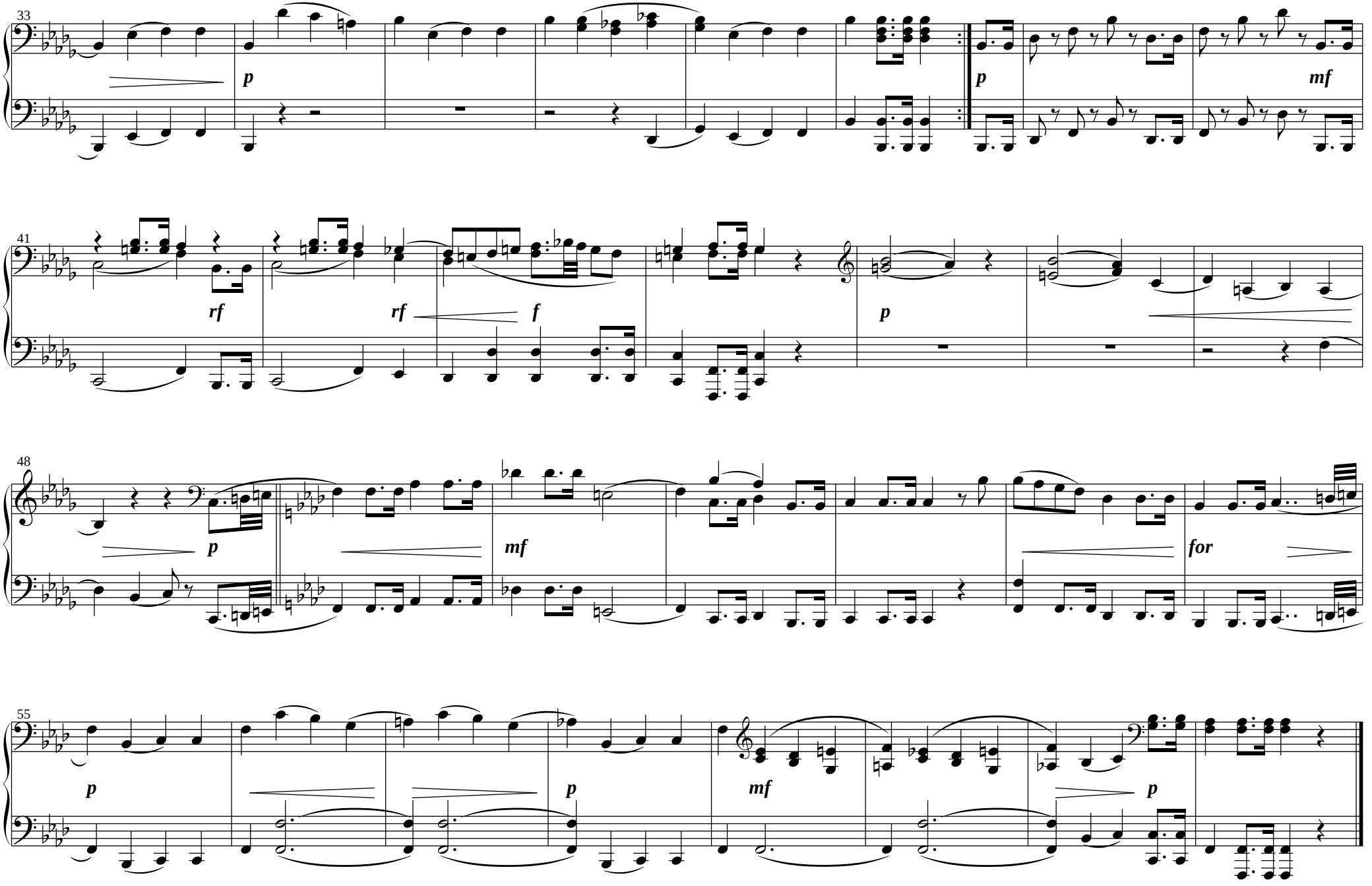
Sørge-Marsch for Fortepiano à 4 mains

Contemporized edition

Maestoso

Georg Gerson (1790-1825)

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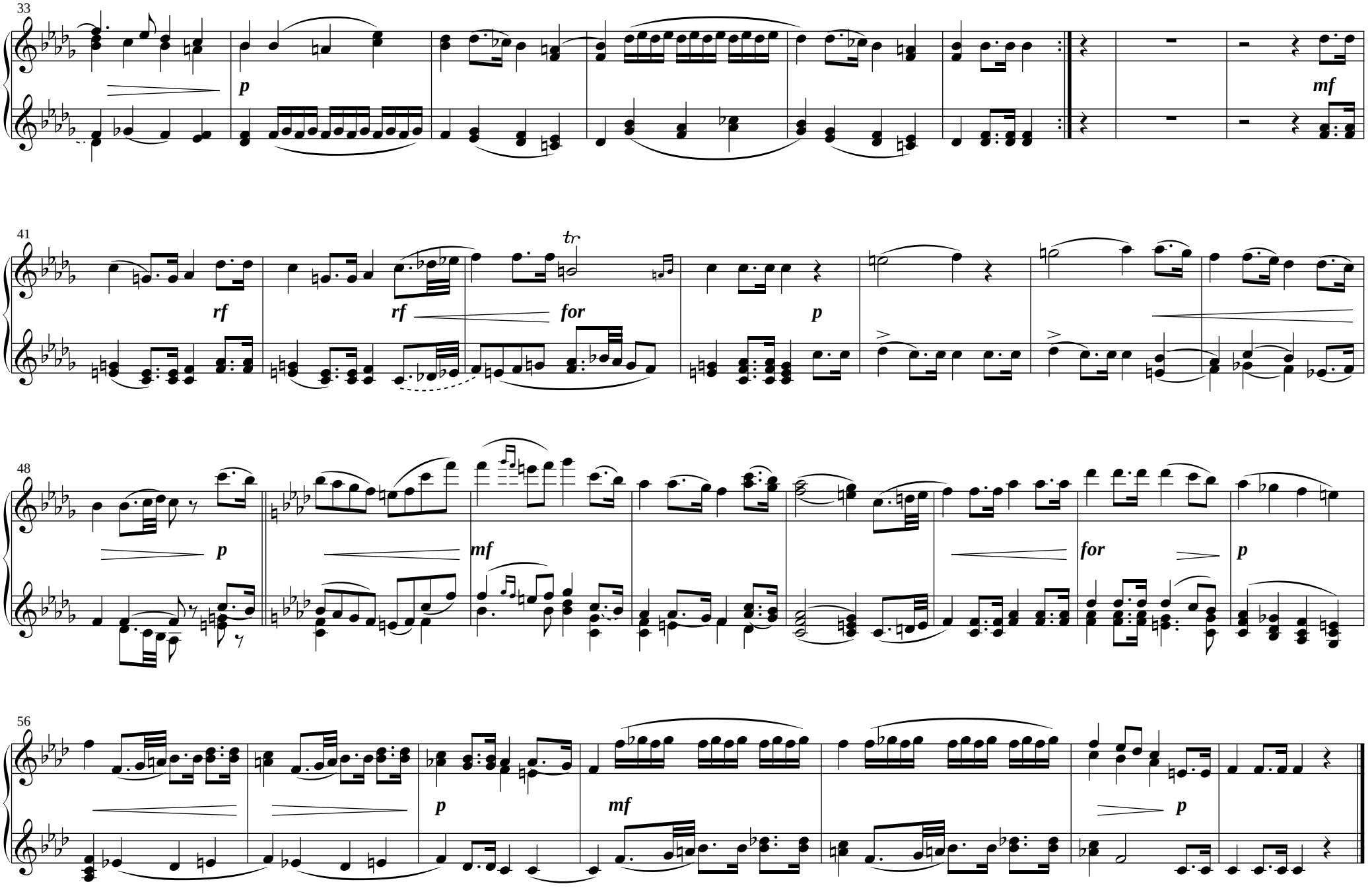
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Critical notes

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 (N^{o} 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 (N^{o} 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 staffs 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 *MS*.
32	Pno2 l	7	No accidental ♮ in *MS*.