

Georg Gerson

(1790–1825)

Ouverture

à grand Orchestre

G.60

Score

Edited by
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Ouverture à grand Orchestre

Adagio

Georg Gerson (1790-1825)

Flauti

Oboi

Clarineti in A

Fagotti

Corni in D

Clarini in D

Trombone Basso
[ad. lib.]

Timpani in DA

Violino 1

Violino 2

Viola

Violoncello

Basso

The musical score for page 2 of the Overture à grand Orchestre by Georg Gerson is in Adagio. The score is written for a full orchestra. The woodwind and percussion parts (Flauti, Oboi, Clarineti in A, Fagotti, Corni in D, Clarini in D, Trombone Basso [ad. lib.], and Timpani in DA) are mostly rests. The string parts (Violino 1, Violino 2, Viola, Violoncello, and Basso) feature a rhythmic pattern of eighth notes with triplets, dynamic markings of *f* and *p*, and phrasing slurs. The key signature is one flat (B-flat major or F minor) and the time signature is common time (C).

4

Fl *f* *p* *f*

Ob *f* *p* *f* *p*

Cl *f* *p* *f* *p*

Bsn *p*

Cr

Trp

Trb

Tim

Vl1 *f*

Vl2 *f*

Vla *f* *p*

Vcl *p*

Cb *p*

3

Detailed description: This page of a musical score covers measures 4 through 7. It features staves 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 woodwinds and strings play a complex rhythmic pattern of eighth and sixteenth notes, often in triplet groupings. Dynamic markings include fortissimo (f), piano (p), and sforzando (sf). The woodwinds have a melodic line with some slurs and accents. The strings provide a rhythmic accompaniment. The score is in a key with two flats and a 3/4 time signature.

Musical score for a woodwind and string ensemble. The score is divided into two systems. The first system includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), and Timpani (Tim). The second system includes Violin I (Vl I), Violin II (Vl II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb).

Flute (Fl) and Oboe (Ob): Both parts feature a melodic line starting with a triplet of eighth notes. The Flute part has a dynamic marking of *f* at the beginning and a fermata in the final measure. The Oboe part also has a dynamic marking of *f* and a fermata.

Clarinet (Cl): Plays a sustained chord with a dynamic marking of *f*.

Bassoon (Bsn): Features a melodic line with a dynamic marking of *f* at the start, *p* in the second measure, and *cresc* leading to *f* in the final measure.

Violin I (Vl I) and Violin II (Vl II): Both parts play a melodic line with a dynamic marking of *mf* at the start, *cresc* in the second measure, and *f* in the final measure.

Viola (Vla): Plays a sustained chord with a dynamic marking of *f*.

Violoncello (Vcl) and Contrabass (Cb): Both parts play a sustained chord with a dynamic marking of *f*.

Timpani (Tim): Remains silent throughout the passage.

Musical score for orchestral instruments, measures 12 to 16. 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 one flat (B-flat), and the time signature is 3/8. The score features various dynamics, including *p* (piano), and a *Solo* marking for the Clarinet. The Flute part begins at measure 12. The Bassoon part has a *p* dynamic and a *Solo* marking. The Cor Anglais part has a *p* dynamic. The Trumpet part has a *p* dynamic. The Timpani part has a *trmmmm* marking. The Violin I, Violin II, Viola, and Violoncello parts all have a *p* dynamic. The Contrabass part has a *p* dynamic.

Allegro

17

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

p

p

p

p

27

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

p

p

tr

tr

32

The musical score consists of 12 staves for measures 32 through 35. The key signature is one sharp (F#) and the time signature is common time. The instruments and their parts are as follows:

- Flute (Fl):** Rests throughout all measures.
- Oboe (Ob):** Rests in measures 32 and 34. In measures 33 and 35, plays a quarter note (G4) followed by a quarter rest. Dynamics: *f*.
- Clarinet (Cl):** Rests in measures 32 and 34. In measures 33 and 35, plays a dotted quarter note (G4) followed by an eighth rest. Dynamics: *f*.
- Bassoon (Bsn):** Rests in measures 32 and 34. In measures 33 and 35, plays a quarter note (B3) followed by a quarter rest. Dynamics: *f*.
- Cor Anglais (Cr):** Rests in measures 32 and 34. In measures 33 and 35, plays a quarter note (G4) followed by a quarter rest. Dynamics: *f*.
- Trumpet (Trp):** Rests in measures 32 and 34. In measures 33 and 35, plays a quarter note (G4) followed by a quarter rest. Dynamics: *f*.
- Trombone (Trb):** Rests throughout all measures.
- Tympani (Tim):** Rests in measures 32 and 34. In measures 33 and 35, plays a quarter note (G4) followed by a quarter rest. Dynamics: *f*.
- Violin I (VI1):** Starts with a *cresc* marking. Measure 32: eighth-note figure (G4-A4-B4-C5). Measure 33: sixteenth-note figure (G4-A4-B4-C5). Measure 34: half-note (B4) with a slur from measure 33. Measure 35: sixteenth-note figure (G4-A4-B4-C5). Dynamics: *f p* in measures 32, 34, and 35.
- Violin II (VI2):** Starts with a *cresc* marking. Measure 32: quarter notes (G4, A4). Measure 33: quarter notes (G4, A4). Measure 34: quarter notes (G4, A4). Measure 35: quarter notes (G4, A4). Dynamics: *f p* in measures 32, 34, and 35.
- Viola (Vla):** Starts with a *cresc* marking. Measure 32: quarter notes (G3, A3). Measure 33: quarter notes (G3, A3). Measure 34: quarter notes (G3, A3). Measure 35: quarter notes (G3, A3). Dynamics: *f p* in measures 32, 34, and 35.
- Violoncello (Vcl):** Starts with a *p cresc* marking. Measure 32: quarter notes (G3, A3). Measure 33: quarter notes (G3, A3). Measure 34: quarter notes (G3, A3). Measure 35: quarter notes (G3, A3). Dynamics: *f p* in measures 32, 34, and 35.
- Contrabass (Cb):** Starts with a *p cresc* marking. Measure 32: quarter notes (G2, A2). Measure 33: quarter notes (G2, A2). Measure 34: quarter notes (G2, A2). Measure 35: quarter notes (G2, A2). Dynamics: *f* in measure 33, *fp* in measure 35.

36

Fl *f*

Ob *f*

Cl *f*

Bsn *f*

Cr *f*

Trp *f*

Trb *for*

Tim *f* *tr*

VII *f*

VI2 *f*

Vla *f*

Vcl *f*

Cb *f*

Detailed description: This page of a musical score covers measures 36 to 39. The key signature has two sharps (F# and C#), and the time signature is 3/4. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn), all playing *f*. The brass section includes Cornet (Cr), Trumpet (Trp), and Trombone (Trb), also playing *f*. The Timpani (Tim) part features a *f* dynamic with trills (*tr*) in measures 37 and 38. The string section consists of Violin I (VII), Violin II (VI2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb), all playing *f*. The score is written for a full orchestra with various textures and dynamics throughout the measures.

40

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl I

Vl II

Vla

Vcl

Cb

p *f* *p* *f* *pp* *f* *pp* *p* *f* *ff* *p* *f*

44

Fl *f*

Ob *mf cresc* *f*

Cl *mf* *f*

Bsn *mf* *f*

Cr *f* *f* *f*

Trp *f* *f*

Trb *f*

Tim *f* *f*

Vl1 *mf* *cresc* *f*

Vl2 *mf* *cresc* *f*

Vla *mf* *cresc* *f*

Vcl *mf* *cresc* *f*

Cb *mf* *cresc* *f*

48

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

fp *p* *f* *p* *f*

fp *pp* *f* *pp*

p *f* *f* *f*

fp *fp* *f* *f*

53

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

f

p

rf

[p]

tr

56

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

rf

f *p*

f *p*

f *p*

f *p*

f *p*

59

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

rf

rf

mf

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

62

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

f

mf

rf

f

f

rf

f

f

f

rf

f

f

fp cresc

rf

f

f

p cresc

rf

f

f

f

p cresc

rf

f

pf

f

p cresc

rf

f

pf

71

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl I

Vl II

Vla

Vcl

Cb

pp

p

fp

82

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

p

pizz

arco

Detailed description: This page of a musical score covers measures 82 to 85. It features a woodwind section with Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn), and a string section with Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The percussion part includes a Timpani (Tim). The woodwinds play melodic lines, with the Flute and Clarinet starting in measure 82. The strings provide a rhythmic accompaniment, primarily using pizzicato (pizz) and arco (arco) techniques. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The key signature has two sharps (F# and C#), and the time signature is 4/4. The page number 82 is located at the top left of the Flute staff.

87

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

arco

92

Fl *p* *mf* *mf* *f*

Ob *mf* *f*

Cl *p* *mf* *f*

Bsn *f*

Cr *f*

Trp *f*

Trb *ffor*

Tim *f*

Vl1 *cresc* *f*

Vl2 *cresc* *f*

Vla *cresc* *f*

Vcl *cresc* *f*

Cb *cresc* *f*

96

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

pp

rfp

tr

Detailed description: This page of a musical score covers measures 96 to 100. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone) and Timpani play a melodic line starting in measure 96, marked with a *p* dynamic. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides harmonic support with a rhythmic pattern of eighth notes, marked with *pp* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

101

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

mf
f
mf cresc
f
mf
f
cresc
f
p
rfp
rfp
p
f
p
rfp
rfp
p
f
p
rfp
rfp
p
f
p

107

Fl *f* *p* *f*

Ob *f* *p* *f* *f*

Cl *f* *p* *f* *f*

Bsn *f* *p* *f*

Cr *f* *p* *f*

Trp *f*

Trb

Tim *f* *p* *f*

Vl1 *f* *p* *f*

Vl2 *f* *p* *f*

Vla *f* *p* *f*

Vcl *f* *p* *f*

Cb *f* *p* *f*

113

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

rf

rf

rf

rf

rf

rf

rf

rf

rf

rf

rf

tr

117

Fl *rf* *mf*

Ob *rf* *mf* *rf*

Cl *rf* *mf*

Bsn *rf* *mf* *rf*

Cr *rf*

Trp *rf*

Trb

Tim *rf*

Vl1 *mf* *rf*

Vl2 *mf* *rf*

Vla *rf* *mf* *rf*

Vcl *rf* *mf* *rf*

Cb *rf* *mf* *rf*

122

Fl *ff* *mf*

Ob *rf* *ff*

Cl *ff*

Bsn *rf* *ff* *mf*

Cr

Trp *f*

Trb *f*

Tim *tr* *f*

Vl1 *rf* *ff* *mf* *p*

Vl2 *rf* *ff* *mf* *p*

Vla *rf* *ff* *mf* *p*

Vcl *rf* *ff* *mf* *p*

Cb *rf* *ff* *mf* *p*

127

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

f

mf

f

f

tr

rf

rf

rf

f

rf

rf

rf

f

f

f

f

132

Fl *rf* *mf* *p*

Ob *rf* *p* *p*

Cl *mf* *rf* *p* *p*

Bsn *p* *ten* *ten*

Cr *mf* *p*

Trp *mf* *p*

Trb

Tim *tr* *p* *tr* *tr*

Vl1 *mf* *p* *ten* *ten*

Vl2 *mf* *p* *ten* *ten*

Vla *mf* *p* *ten* *ten*

Vcl *mf* *p* *ten* *ten*

Cb *mf* *p* *ten* *ten*

Detailed description: This page of a musical score covers measures 132 to 135. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with dynamic markings of *rf*, *mf*, and *p*. The brass section (Trumpet, Trombone) has a rhythmic pattern of eighth notes with *mf* and *p* dynamics. The percussion section (Timpani) plays a series of trills. The string section (Violins I & II, Viola, Violoncello, Contrabass) provides a harmonic foundation with *mf* and *p* dynamics, including triplets and tenuto marks. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature.

137

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VII

VI2

Vla

Vcl

Cb

p

pizz

arco

p

p

p

p

p

p

p

p

p

Musical score for measures 142-146. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor (Cr), Trumpet (Trp), Trombone (Trb), Timpani (Tim), Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The key signature is two sharps (F# and C#). The woodwinds and brass are mostly silent, with some activity in the Bassoon and Trombone parts. The strings play a rhythmic pattern, with the Violoncello and Contrabass parts marked with a piano (*p*) dynamic.

147

Fl *f* *p*

Ob *f* *p*

Cl *f* *p*

Bsn *f*

Cr

Trp *f*

Trb *ffor*

Tim *f*

VII1 *f* *p*

VII2 *f* *p*

Vla *f* *p*

Vcl *f* *p*

Cb *f* *p*

Detailed description: This page of a musical score covers measures 147 to 151. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), Trombone (Trb), Timpani (Tim), Violin I (VII1), Violin II (VII2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into five measures. Measures 147 and 149 feature complex woodwind passages with slurs and accents. Measures 148 and 150 are primarily rests for the woodwinds, with some sustained notes in the Clarinet and Bassoon. The strings play a rhythmic accompaniment, with the Violoncello and Contrabass featuring triplet patterns. Dynamics range from *ffor* (fortissimo forzando) to *p* (piano). The page number 147 is located at the top left of the Flute staff.

152

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

tr

p

cresc

f

p

f

p

f

p

f

p

f

p

f

p

f

Musical score for measures 156-158. 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 two sharps (F# and C#). The woodwinds (Ob, Cl, Bsn) play a rhythmic pattern of quarter notes, starting with a forte (*f*) dynamic in measure 157 and moving to mezzo-forte (*mf*) in measure 158. The strings (Vl1, Vl2, Vla, Vcl) play a rhythmic accompaniment of eighth notes, with dynamics ranging from forte (*f*) to piano (*p*) and fortissimo-piano (*fp*). The brass instruments (Cr, Trp, Trb, Cb) are mostly silent, with the Cb playing a single note in measure 157.

159

Fl *f* *p*

Ob *f*

Cl *f*

Bsn *f*

Cr *f*

Trp *f*

Trb *for* *p*

Tim *f*

Vl1 *f* *p*

Vl2 *f* *p*

Vla *f* *p*

Vcl *f* *p*

Cb *f*

163

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VII

VI2

Vla

Vcl

Cb

p *f* *mf* *f*

pp *f* *pp* *f*

f *p* *f*

fp *f*

fp

fp

f

167

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

cresc
cresc
cresc
cresc
cresc
f
cresc
cresc
cresc
cresc

Detailed description: This page of a musical score covers measures 167, 168, and 169. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais) and strings (Violins I and II, Viola, Violoncello, Contrabass) all have parts marked with a *cresc* (crescendo) dynamic. The Trumpet and Trombone parts are mostly silent, with a *f* (forte) dynamic marking appearing at the end of measure 169. The Timpani part consists of a steady rhythmic pattern. The woodwinds play chords and moving lines, while the strings play a rhythmic accompaniment of eighth notes. The key signature has two sharps (F# and C#), and the time signature is 3/4.

170

Fl *ff* *mf*

Ob *ff* *f* *p*

Cl *ff* *mf*

Bsn *ff* *f* *p*

Cr *ff* *fp*

Trp *ff* *f*

Trb *ffor*

Tim *ff* *f* *tr*

Vl1 *ff* *f* *p*

Vl2 *ff* *f* *p*

Vla *ff* *f* *p*

Vcl *ff* *fp*

Cb *ff* *fp*

Detailed description: This page of a musical score covers measures 170 to 173. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The brass section includes Cornet (Cr), Trumpet (Trp), and Trombone (Trb). The percussion section includes Timpani (Tim). The string section includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The score is in 2/4 time with a key signature of two sharps (F# and C#). Dynamics range from fortissimo (ff) to piano (p). The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The timpani part features a trill (tr) in measure 173.

174

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p *mf* *mf* *f* *p*

mf *f* *p*

p *mf* *f* *p*

f *p* *f* *f* *p*

fp *fp* *p*

f *f* *f* *p*

f *p* *f* *f* *p*

f *p* *f* *f* *p*

fp *f* *f* *p*

fp *f* *f* *p*

for

tr *f* *f* *f* *p*

f *p* *f* *f* *p*

f *p* *f* *f* *p*

f *f* *f* *p*

tr *f* *f* *p*

fp *f* *f* *p*

f *f* *f* *p*

179

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

p

p

185

This page of a musical score covers measures 185 through 189. It is arranged for a large orchestra, with instruments grouped into woodwinds, brass, and strings. The woodwinds include Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), and Trombone (Trb). The brass section includes Timpani (Tim). The strings are represented by Violin I (Vl I), Violin II (Vl II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamics range from *cresc* (crescendo) and *mf* (mezzo-forte) to *pp* (pianissimo). The Flute part begins with a melodic line in measure 185, which continues through measures 186 and 187, then has a rest in measure 188. The Oboe and Bassoon parts have rests until measure 189, where they enter. The Cor Anglais part has a rest until measure 189, where it plays a sustained note. The strings and other instruments provide a harmonic and rhythmic foundation throughout the passage.

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl I

Vl II

Vla

Vcl

Cb

cresc

mf

mf

mf

mf

pp

190

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

p

[p]

pizz

arco

Detailed description: This page of a musical score covers measures 190 to 194. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with dynamics ranging from *p* to *mf*. The brass section (Cornet, Trumpet, Trombone) provides harmonic support with *p* dynamics. The percussion section (Timpani) has a simple rhythmic pattern. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment with *p* dynamics, including *pizzicato* and *arco* markings. The score is in a key with two sharps (D major or F# minor) and a 3/4 time signature.

195

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

arco

200

Fl *mf* *f*

Ob *mf* *f*

Cl *mf* *f*

Bsn *p* *f*

Cr *mf* *f*

Trp *f*

Trb *ffor*

Tim *f*

VII *cresc* *f*

VI2 *cresc* *f*

Vla *cresc* *f*

Vcl *cresc* *f*

Cb *cresc* *f*

204

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

pp

rfp

tr

209

Fl

mf

f

Ob

f

Cl

mf

f

Bsn

mf

f

Cr

p

f

Trp

f

Trb

Tim

tr

p

f

Vl1

rfp

rfp

p

f

p

Vl2

rfp

rfp

p

f

p

Vla

rfp

rfp

p

f

p

Vcl

rfp

rfp

p

f

p

Cb

rfp

rfp

p

f

p

215

Fl *f* *f* *p* *ff*

Ob *f* *f* *p* *f* *ff*

Cl *f* *p* *f* *ff*

Bsn *f* [*f*] [*p*] *f* *ff*

Cr *f* *pp* *cresc* *f* *ff*

Trp *ff*

Trb *ffor*

Tim *f* *pp* *cresc* *f*

Vl1 *f* *p* *f* *ff*

Vl2 *f* *p* *f* *ff*

Vla *f* *p* *f* *ff*

Vcl *f* *p* *f* *ff*

Cb *f* *p* *f* *ff*

211

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VI1

VI2

Vla

Vcl

Cb

Ten

Ten

Ten

Ten

Ten

Ten

Ten

Ten

Ten

Ten

Ten

Ten

f

mf

p

[Ten]

227

Fl *ff* *mf* *f*

Ob *ff* *p* *mf* *f*

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

Bsn *ff* *mf* *f*

Cr *ff* *p* *f*

Trp *ff* *f*

Trb *[ffor]* *for*

Tim *ff* *pp* *cresc* *f*

VII1 *ff* *p* *f*

VII2 *ff* *p* *f*

Vla *ff* *p* *f*

Vcl *ff* *p* *pizz* *cresc* *f* *arco*

Cb *ff* *p* *pizz* *cresc*

233

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VII

VI2

Vla

Vcl

Cb

fp

cresc

tr

f

p

mf

f

arco

f

Detailed description: This page of a musical score covers measures 233, 234, and 235. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone) have melodic lines with dynamic markings of *p*, *mf*, and *f*. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play sustained chords with dynamics ranging from *fp* to *f*. The percussion section (Timpani) features a trill pattern with dynamics *fp* and *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

237

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

The image shows a page of a musical score for measures 237, 238, and 239. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), and Trombone (Trb). The percussion section includes Timpani (Tim). The string section includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The score is in the key of D major (two sharps) and 4/4 time. The woodwinds and strings play complex rhythmic patterns, while the brass and timpani provide harmonic support. The Flute part starts with a melodic line in measure 237, followed by a more active line in measure 238. The Oboe and Clarinet parts play sustained chords. The Bassoon part has a prominent melodic line in measure 237. The Cor Anglais part plays a simple harmonic accompaniment. The Trumpet and Trombone parts play rhythmic patterns. The Timpani part has a simple rhythmic pattern. The Violin I and II parts play complex rhythmic patterns. The Viola, Violoncello, and Contrabass parts play complex rhythmic patterns.

240

The image shows a page of a musical score, numbered 240 in the top left corner. The score is arranged in two systems. The first system includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Trumpet (Trp), Trombone (Trb), and Timpani (Tim). The second system includes staves for Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb).

Flute (Fl): The Flute part features a melodic line with slurs across the first three measures, followed by a series of notes in the fourth measure.

Oboe (Ob): The Oboe part plays a similar melodic line to the Flute, with a dynamic marking of *p.* (piano) at the start.

Clarinet (Cl): The Clarinet part also follows a similar melodic pattern.

Bassoon (Bsn): The Bassoon part has a rhythmic accompaniment consisting of eighth-note patterns, with some notes beamed together.

Trumpet (Trp): The Trumpet part has a rhythmic accompaniment similar to the Bassoon, with a dynamic marking of *f* (forte) in the fourth measure.

Trombone (Trb): The Trombone part has a simple bass line with notes and rests.

Timpani (Tim): The Timpani part features a series of trills (*tr*) in the first three measures, followed by a sustained note in the fourth measure.

Violin I (Vl1): The Violin I part plays a series of chords and notes.

Violin II (Vl2): The Violin II part plays a series of chords and notes.

Viola (Vla): The Viola part plays a series of chords and notes.

Violoncello (Vcl): The Violoncello part plays a series of chords and notes.

Contrabass (Cb): The Contrabass part plays a series of chords and notes.

Additional markings include *for* (for) under the Trombone staff and a *f* (forte) dynamic marking in the Trumpet staff.

245

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

tr

rf

tr

Critical notes

This score is the first modern edition of the orchestral overture in D major, “Ouvverture á grand Orchestre” (G.60) by the Danish composer “Georg Gerson” (1790-1825). According to Gerson’s own thematic catalogue “Verzeichniß über Zwei Hundert meiner Compositionen”.¹ the composition is dated February 24, 1812 and was revised October 1814. The modern edition reflects the revision from 1814. The sources are



The sources are:

- GS-II* “Partiturer No. 2”, “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. 93–117, dated in Hamburg, February 24, 1812.
- GS-IV* “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 pp. 57–80, A halfway cut away comment near the top right corner of the first page tells that the overture was revised in Copenhagen September 1814.
- MA* An undated (early 19th century?) manuscript score, “Ouvverture composeé par George Gerson” from the archive of the music association, “Musikforeningen” preserved at the Royal Library of Copenhagen, Denmark, “Musikforeningens Archiv. A. Nr. 150: C II, 27b Tv.-Fol., 1937-38.396”.
- OB* An undated (early 19th century?) set of manuscript instrumental parts to “Ouvverture i D” from “Orkesterbiblioteket” (Musikforeningen’s orchestral library) preserved at the Royal Library of Copenhagen, Denmark, “Mf. 150”. The part set includes parts for 4 musicians on violin I, 4 on violin II, 3 on viola I and II, 3 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 “Verzeichniss”) the overture got its first performance in the ‘Apollo Hall’ in Hamburg March 18, 1812 at a concert held by the ‘Grund family’ (incl. the composer Wilhelm Grund, 1791–1874). The revised version was performed in the ‘Harmonie Hall’ in Copenhagen October 1814 in one of the amateurs concerts conducted by Magnus Focht (1784–1830), musician in the Royal Orchestra.

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. Separate parts come contemporized versions as well.

With multiple sources for the overture D.60 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 99–101 as notated in *GS-IV*:  According to the above mentioned assumption the violinists should accentuate bar 99 ‘syncopated’ in contrast to bar 101. However, in *MA* bars 99–101 are notated:  with no difference between bar 99 and bar 101. Besides bar 100 is notated in *GS-IV* as a tremolized whole-note while *MA* has the bar notated as 2 tremolized half-notes. 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.60, the editor tends to see tremolo shorthand notation from the period reflecting some arbitrariness rather than a performance practice.

Performance indications added by the editor are enclosed within brackets.

Bar No.	Part	Note No.	Comment
3	Vl2	2	No slur in <i>MA</i> .
3	Vlc,Cb		No dot on the γ rest in <i>GS-IV</i> .
4	Vla	10	No slur in <i>MA</i> .
10	Vl1	1–2	No slur in <i>OB</i> .

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

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
11	Vl2	6	No slur in <i>MA</i> .
13	Vl1–Vlc	2	No slur in <i>MA</i> .
14	Vl1	2	No slur in <i>MA</i> .
21	Vl2	5	Slur continues to note 6 in <i>MA</i> and <i>OB</i> .
21	Vlc	1	No staccato dot in <i>GS-IV</i> .
25			In <i>MA</i> and <i>OB</i> no marcato accent on woodwind and brass, marcato accent on Vl1–Cb.
26–28	Vl1	1	No slur in <i>MA</i> .
43	Vl1	2–3,8–9	No staccato dots in <i>GS-IV</i> .
43	Fl1	1	“b” in <i>GS-IV</i> .
44	Fg2	1–2	Slur in <i>MA</i> and <i>OB</i> .
48	Fg1,Fg2	1	<i>fp</i> in <i>OB</i> .
52	Vl2	3	Slur start in <i>MA</i> and <i>OB</i> .
53	Fl1–Fl2	2–6	Crescendo mark in <i>MA</i> and <i>OB</i> .
54	Vla	4–5	Voice 2 notes ambiguous in <i>GS-IV</i> .
55	Vl1	3	No accidental ♯ in <i>GS-IV</i> .
55	Vla1	2	Slur start in <i>MA</i> and <i>OB</i> .
55	Fg1	7	No accidental ♯ in <i>GS-IV</i> .
57	Vl1	3	No accidental ♯ in <i>GS-IV</i> .
66	Vl1–Vl2	6	No slur in <i>GS-IV</i> .
67	Vl1–Vl2	5	No slur in <i>GS-IV</i> .
70	Vl1–Vl2	1	No slur in <i>MA</i> .
80	Vla,Bs	1–2	sic! (consecutive fifths) in <i>GS-IV</i> .
95	Vl1,Vl2	7	No accidental ♯ in <i>GS-IV</i> .
95–96	Fg1,Fg2	1	Tie in <i>MA</i> and <i>OB</i> .
96	Vl1–Vla	5	No accidental ♯ in <i>GS-IV</i> .
97	Vl1–Vla	1	No accidental ♯ in <i>GS-IV</i> .
98	Vl1	1	2 Slashed ♯ notes in <i>MA</i> and <i>OB</i> .
98–101	Vla,Bs	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
99	Vl1	5	2 Slashed ♯ notes in <i>OB</i> .
99	Vl2	5–6	Slashed ♯ note and ♯ note in <i>MA</i> and <i>OB</i> .
102	Vla	1	Slashed ♯ notes “c a” in <i>MA</i> and <i>OB</i> .
103	Vl2–Vla	2–4	Slur in <i>MA</i> .
109–110	Fl1	1	Tie in <i>MA</i> and <i>OB</i> .
119	Vl1	5	No slur on “b” in <i>GS-IV</i> .
120	Vl1	5	No slur on “c♯” in <i>GS-IV</i> .
120–122	Vl2	5	Slur in <i>MA</i> and <i>OB</i> .
121	Vl1	5	No slur on “b” in <i>GS-IV</i> .
122	Vl1	5	No slur on “c♯” in <i>GS-IV</i> .
125	Vl2	2	No slur in <i>MA</i> .
125	Vla1	1	No accidental ♯ in <i>GS-IV</i> .
128	Ob1	1	No accidental ♯ in <i>GS-IV</i> .
128	Cl1	3–4	Staccato in <i>MA</i> and <i>OB</i> .
129	Vl2	4	No slur in <i>MA</i> .
140	Vl2	2	No accidental ♯ in <i>GS-IV</i> , <i>MA</i> and <i>OB</i> .
142	Vlc–Cb	2	No accidental ♯ in <i>GS-IV</i> .
144	Vl1	2	No accidental ♯ in <i>GS-IV</i> .
144,145	Vl1	3–4	Staccato in <i>GS-IV</i> and <i>OB</i> .
146	Vl1	2	No accidental ♯ in <i>GS-IV</i> .
147			In <i>MA</i> no marcato accent on woodwind and brass, marcato accent on Vl1–Cb.
148	Cl2	1	No accidental ♯ in <i>GS-IV</i> .
150	Vla		Slur on note 1–2 in <i>MA</i> .
150	Vlc–Cb	2	No accidental ♯ in <i>GS-IV</i> .
150–152	Vla1	2	Error: repeating bar 135–138 <i>OB</i> .

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
153	Vl1	7	No accidental ♯ in <i>GS-IV</i> .
156	Vl1	3–4	Staccato in <i>MA</i> and <i>OB</i> .
156–158	Vla	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
157	Vl2	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
163–165	Vl2,Vlc	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
164	Vl1	5–12	Staccato in <i>MA</i> and <i>OB</i> .
164	Vla	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
166	Vla	2–4	Single voice in <i>GS-IV</i> .
169	Vla	5–6	Single voice in <i>GS-IV</i> .
170	Vla	1	Single voice in <i>GS-IV</i> .
176–178	Vla		Single voice in <i>GS-IV</i> .
176	Bs	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
177	Vl2,Vla	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
180	F12	2	No accidental ♯ in <i>GS-IV</i> .
188	Vl2	2	♯ in <i>MA</i> .
198	Vl1	3–4	Staccato in <i>MA</i> and <i>OB</i> .
203–205	Vla		Single voice in <i>GS-IV</i> .
204	Vla	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
206	Vl2	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
206–210	Vla,Bs	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
208–209	Vl2	1	2 slashed ♯ notes in <i>MA</i> and <i>OB</i> .
216	Vla	2–4	No staccato dots in <i>MA</i> .
216	Vlc-Cb	2–4	No staccato dots in <i>GS-IV</i> .
220	Fg2	2–3	Notated as “b♭” in <i>OB</i> .
227	Vla		Single voice in <i>GS-IV</i> .
232	F1-Ob	2–3	Staccato in <i>MA</i> and <i>OB</i> .
233	Vlc		No staccato dot on note 2 in <i>GS-IV</i> , no slur on note 3–6 in <i>GS-IV</i> .
235	Vl1	3	Slur continues to bar 236 in <i>MA</i> and <i>OB</i> .
235	Vl1	1	No accidental ♯ in <i>GS-IV</i> .
235	Ob1	3	No accidental ♯ in <i>GS-IV</i> .
236	Ob1–2	4–5	No staccato dots in <i>GS-IV</i> .
240–241	Trb	3	No ♯ rest after the note in <i>GS-IV</i> .