Georg Gerson

(1790–1825)

Marsch und Trio

für des Königs Leibwache

G.85

Score

(Contemporized)

Edited by

Christian Mondrup

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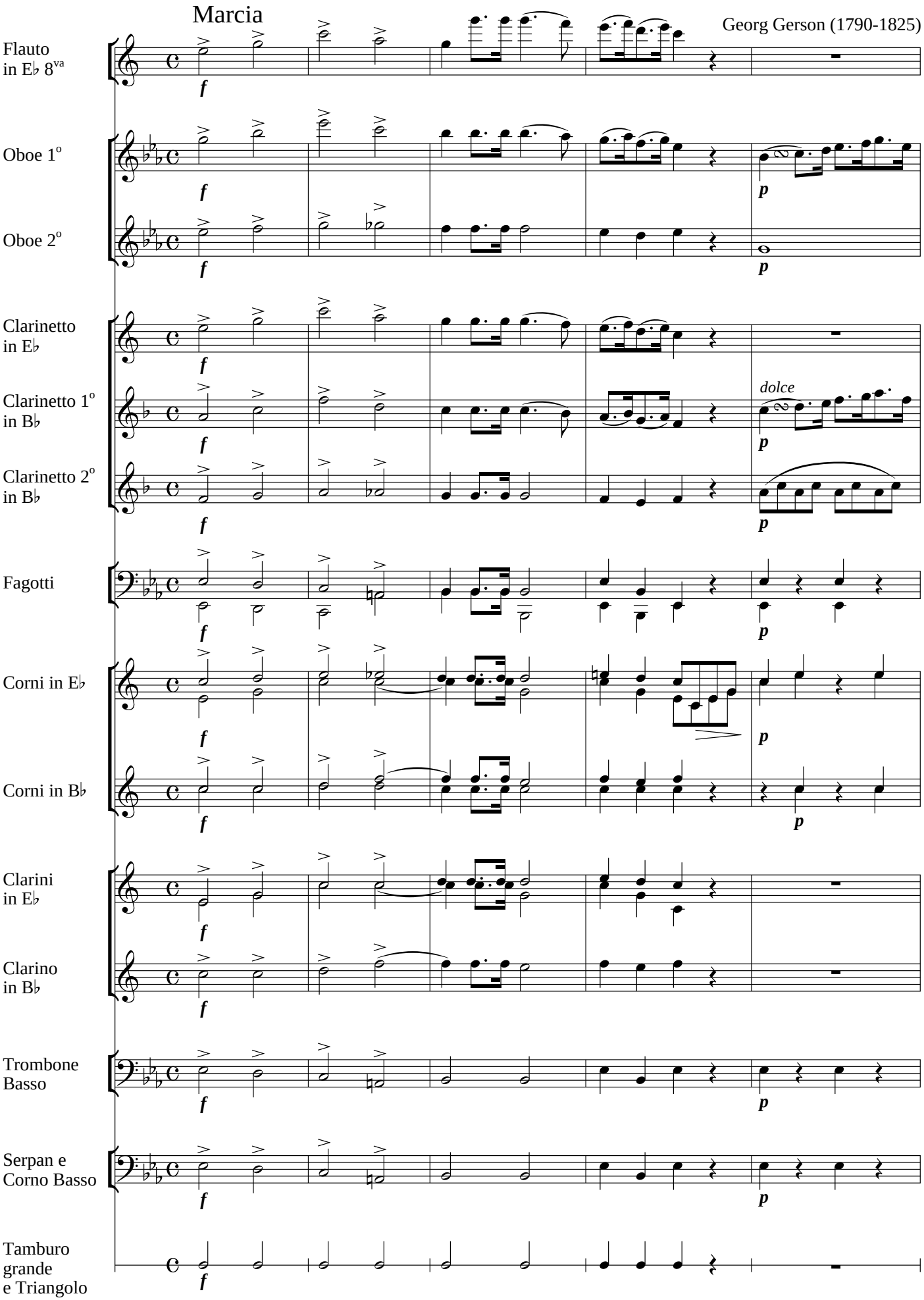
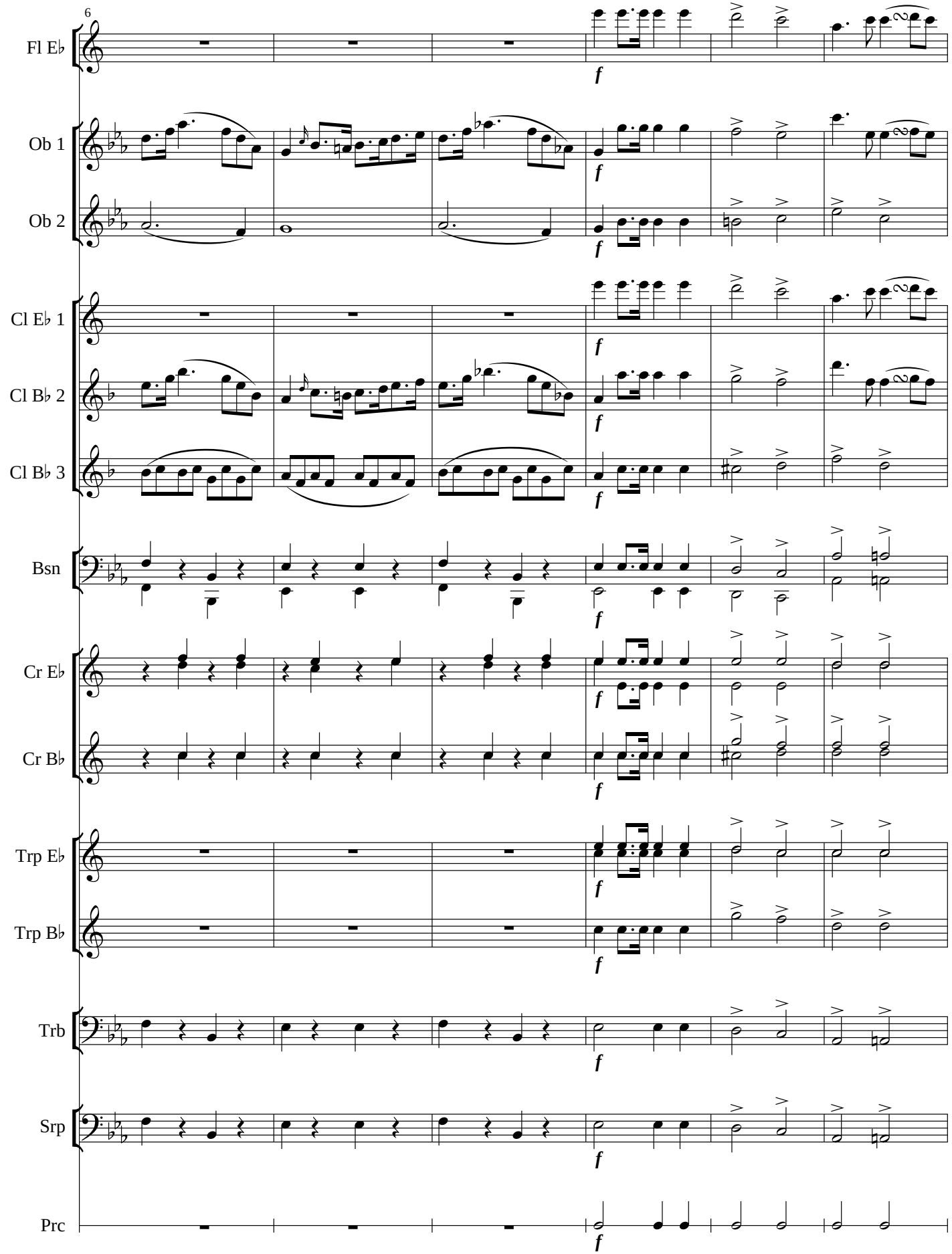
Marsch und Trio für des Königs Leibwache

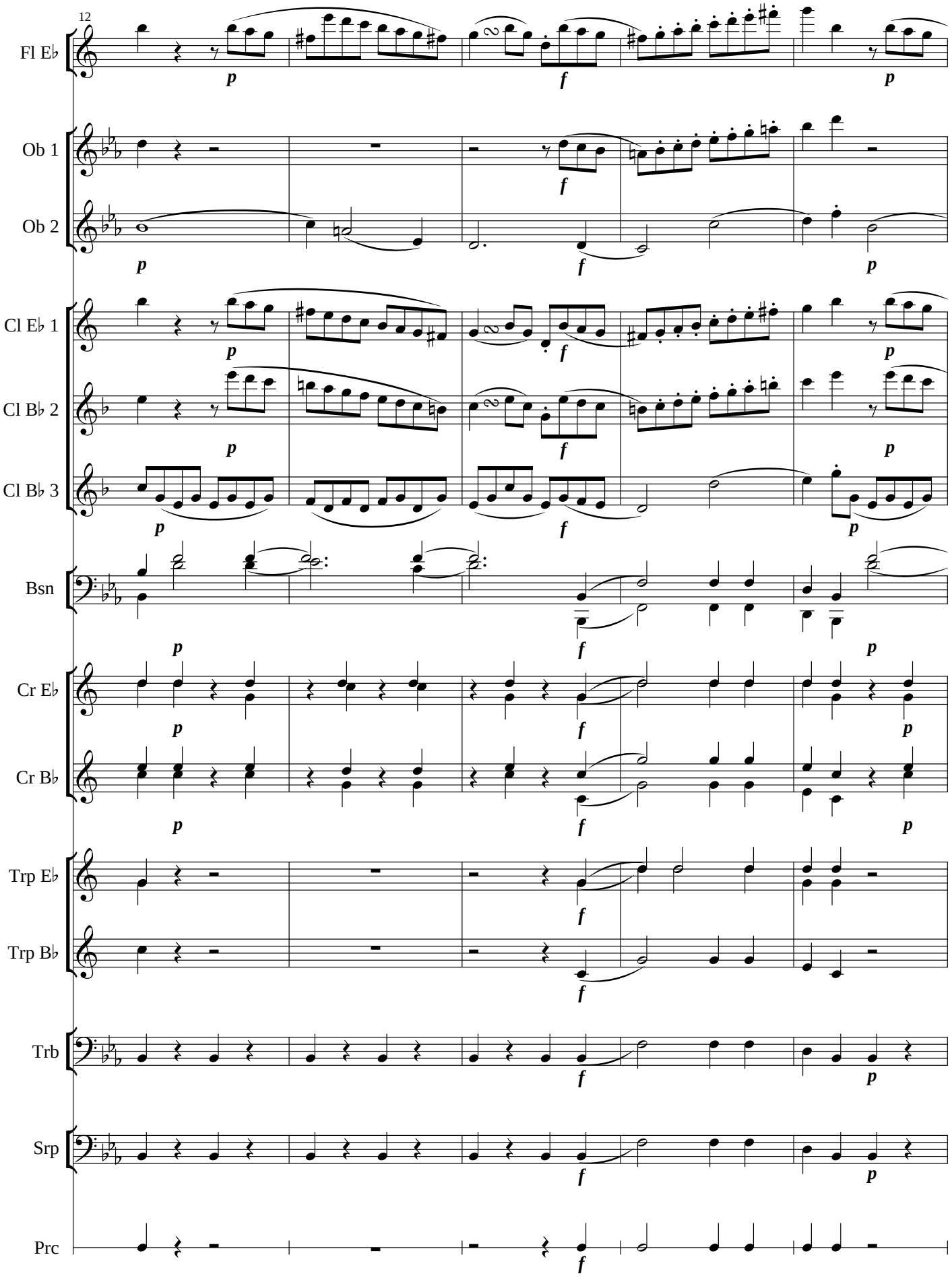
Contemporized edition

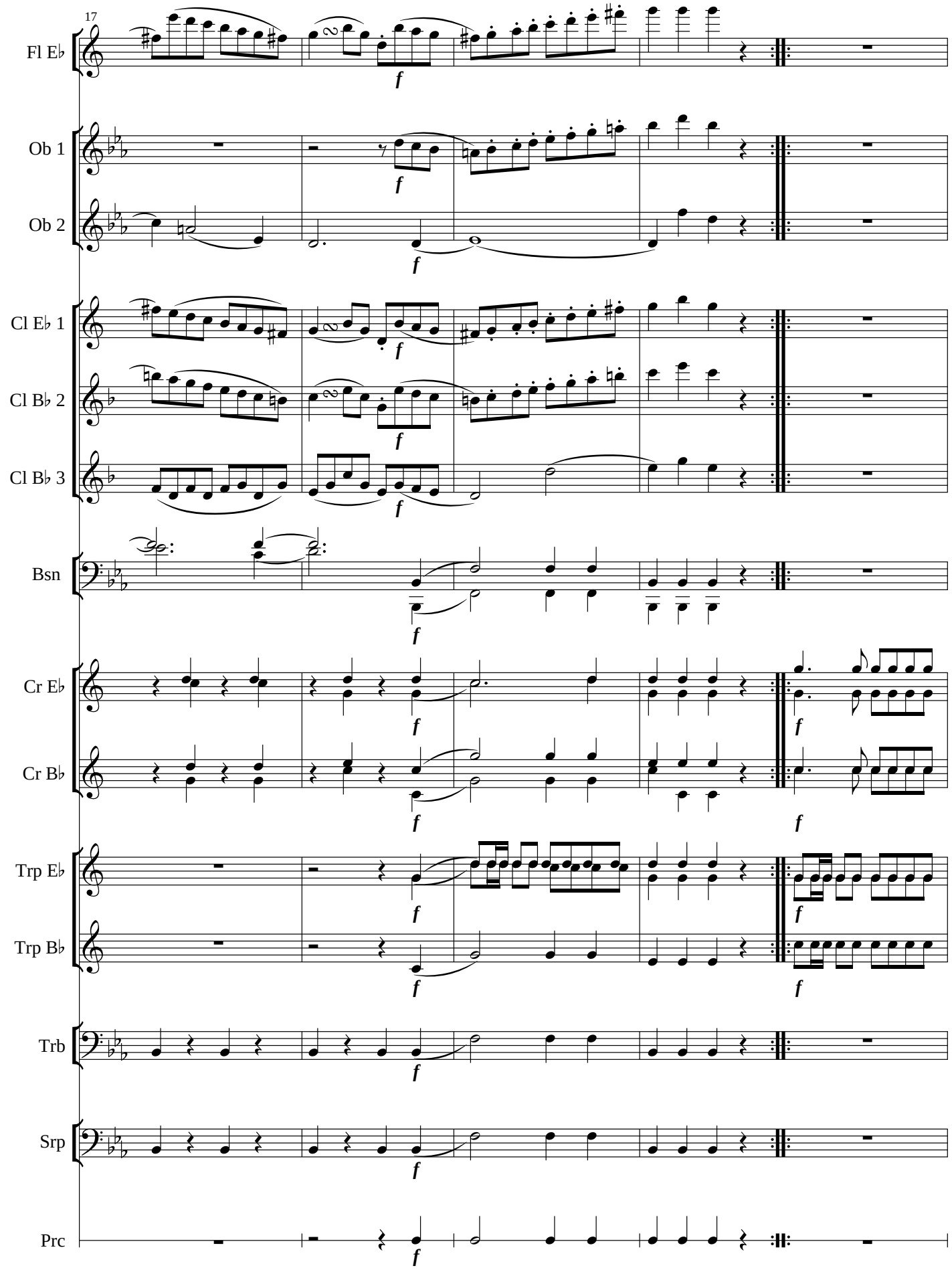
Marcia

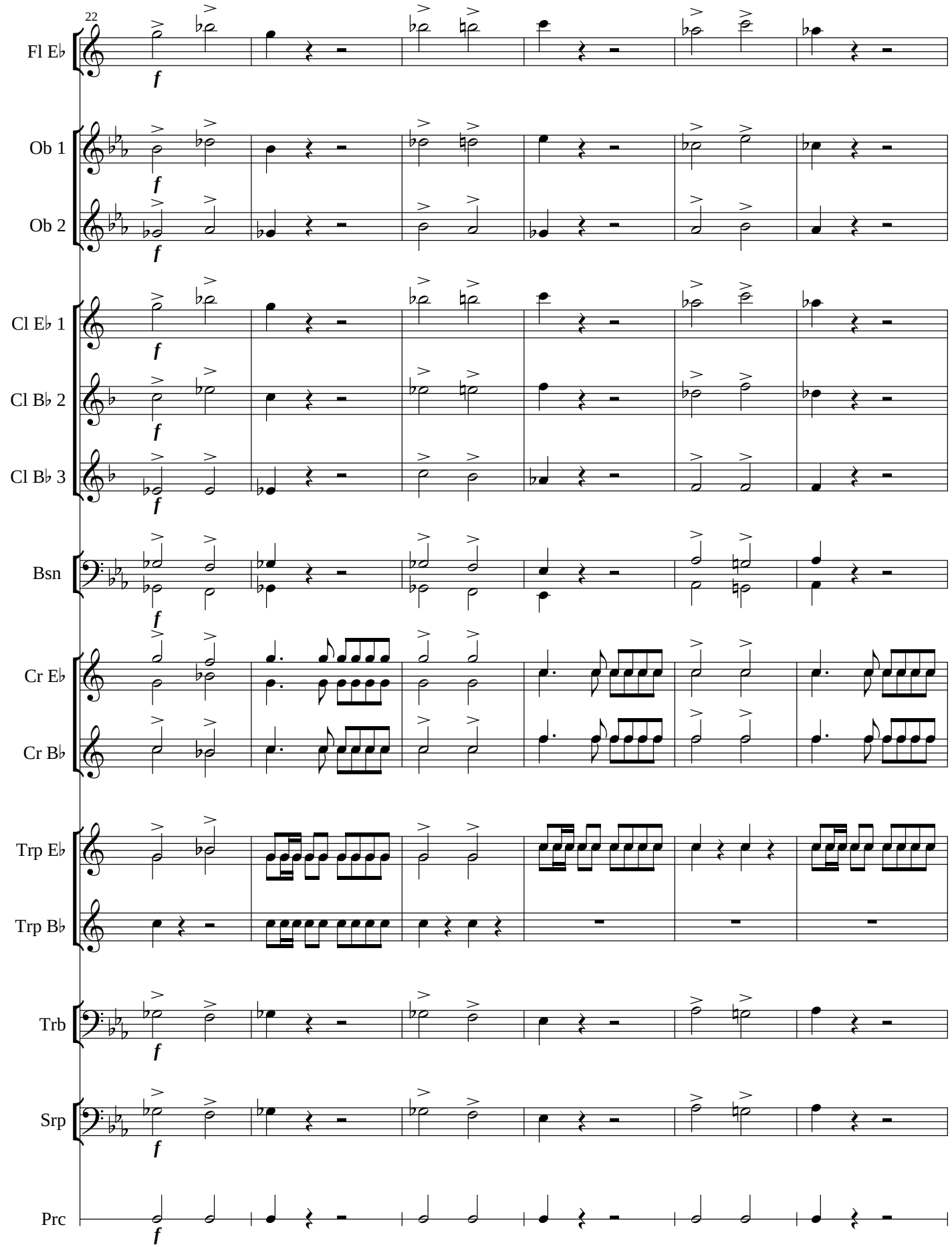
Georg Gerson (1790-1825)

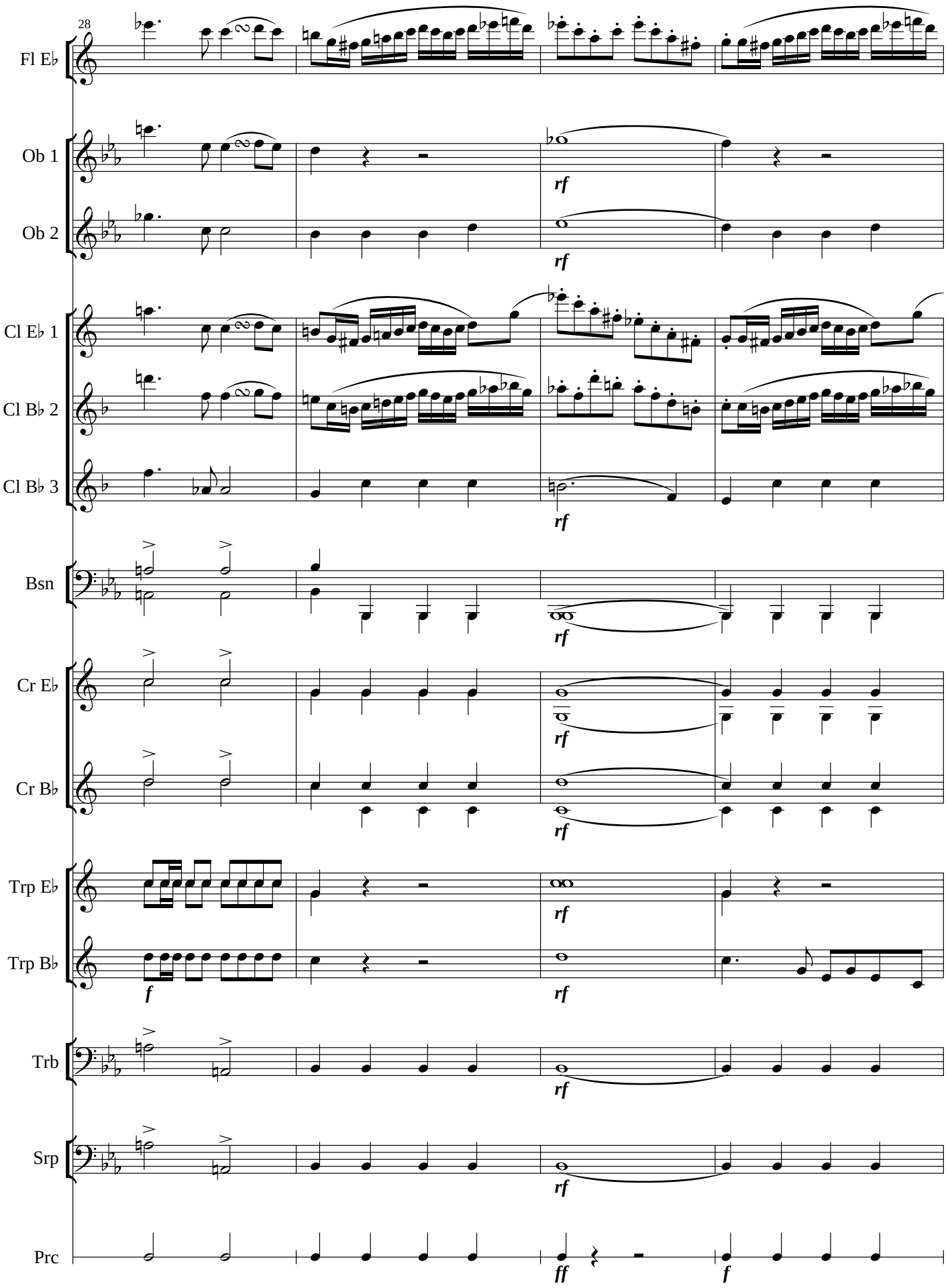


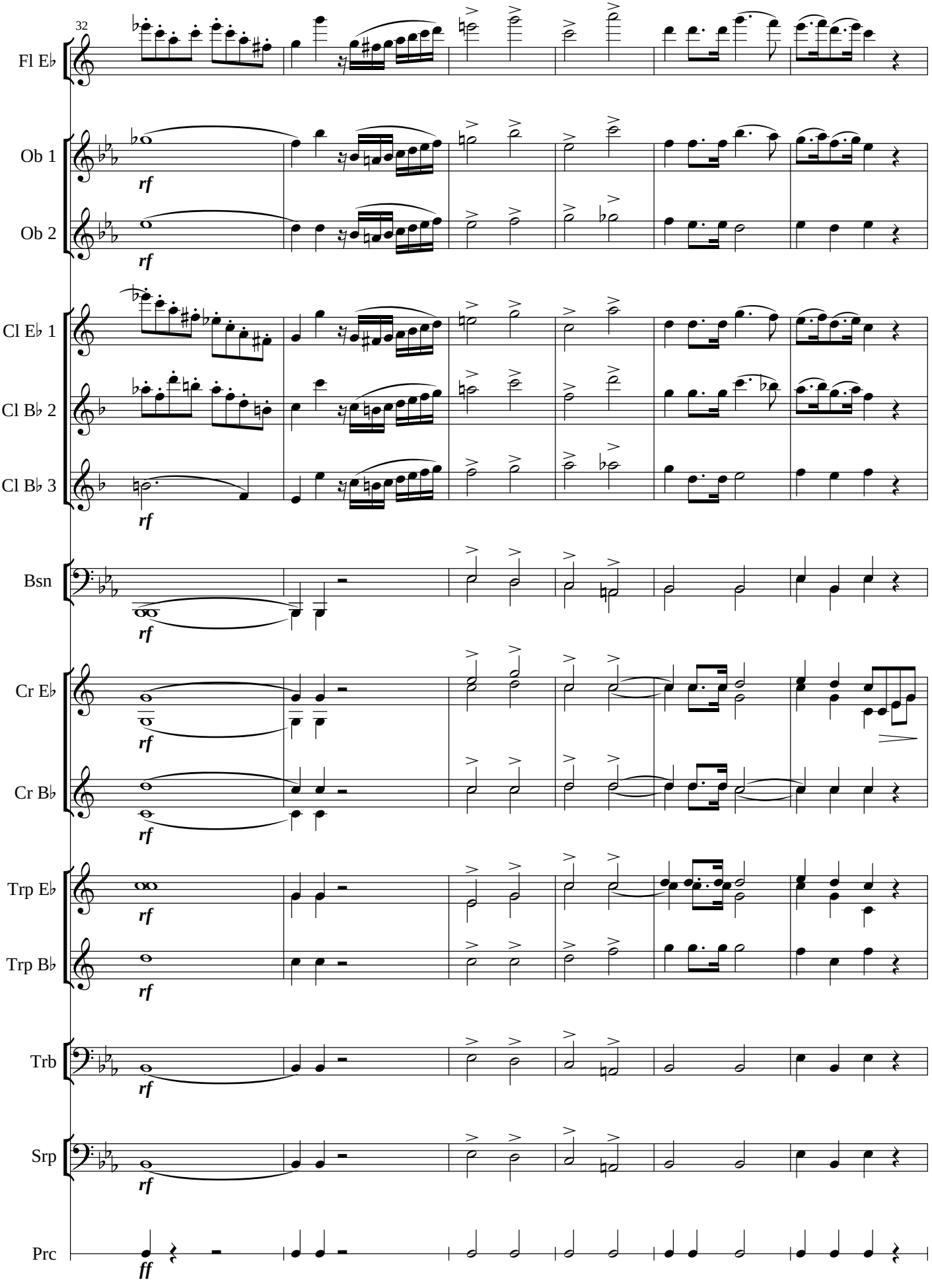

6
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc
f

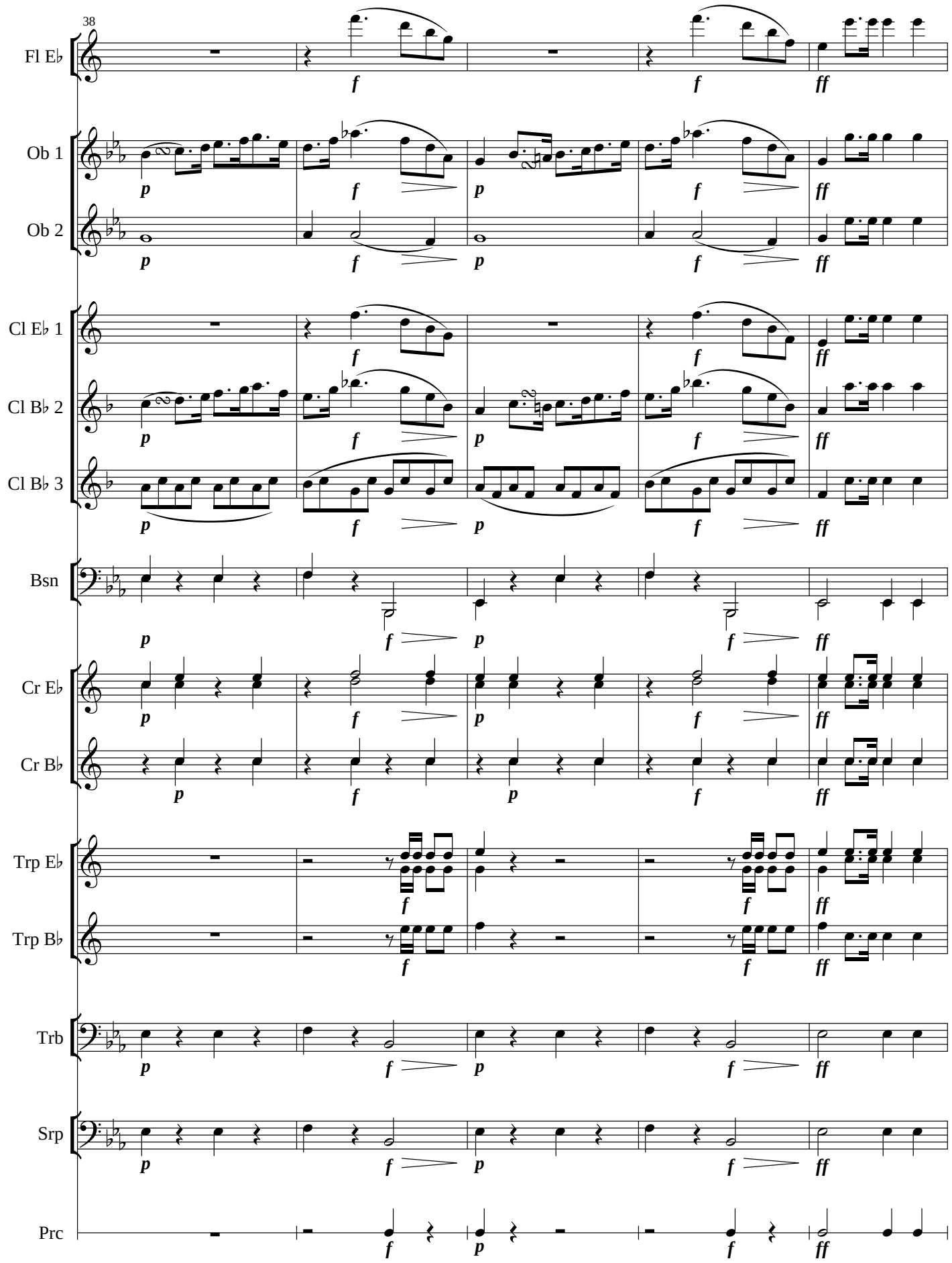

12
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc
p
f

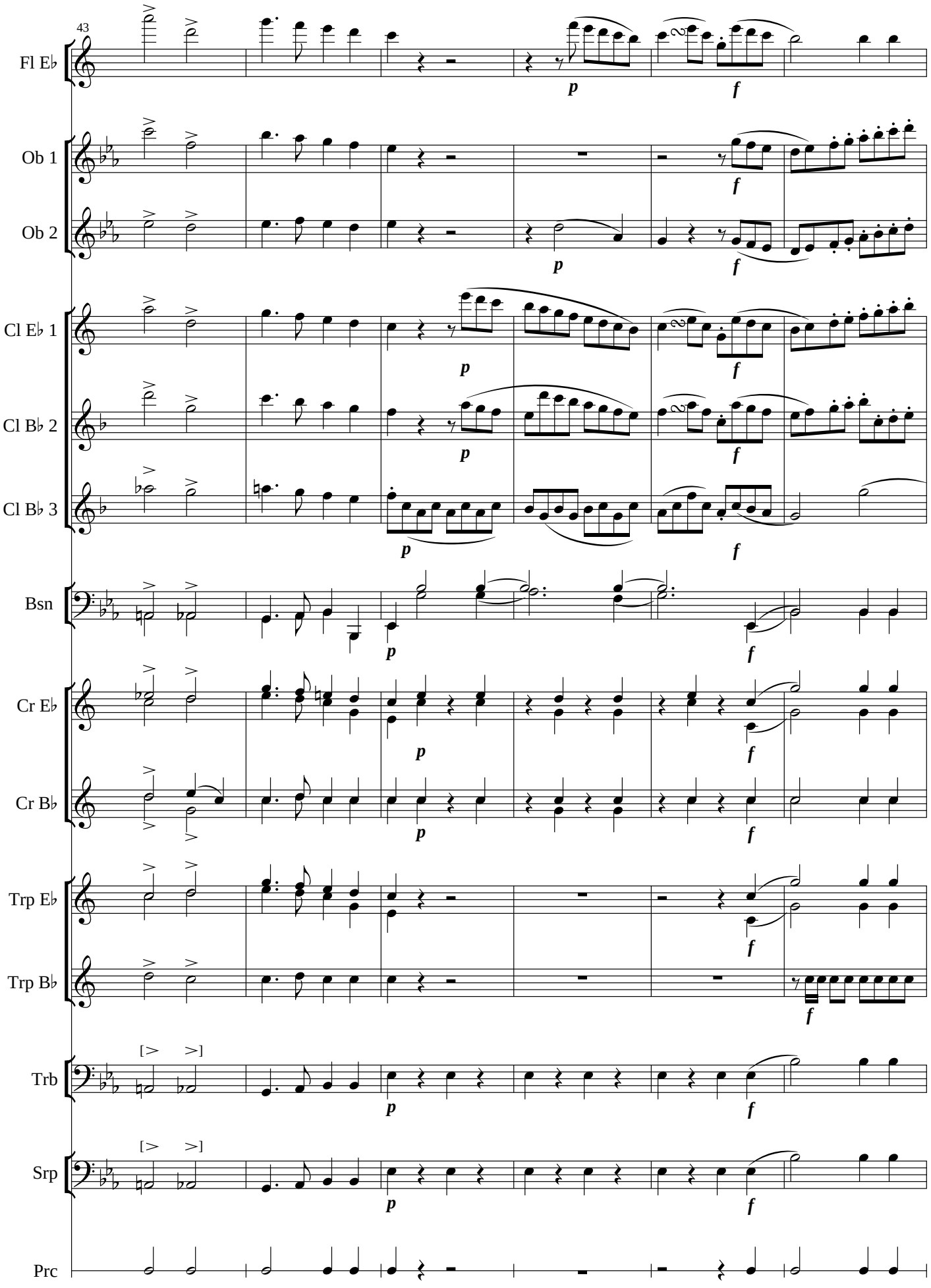

17
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc
f

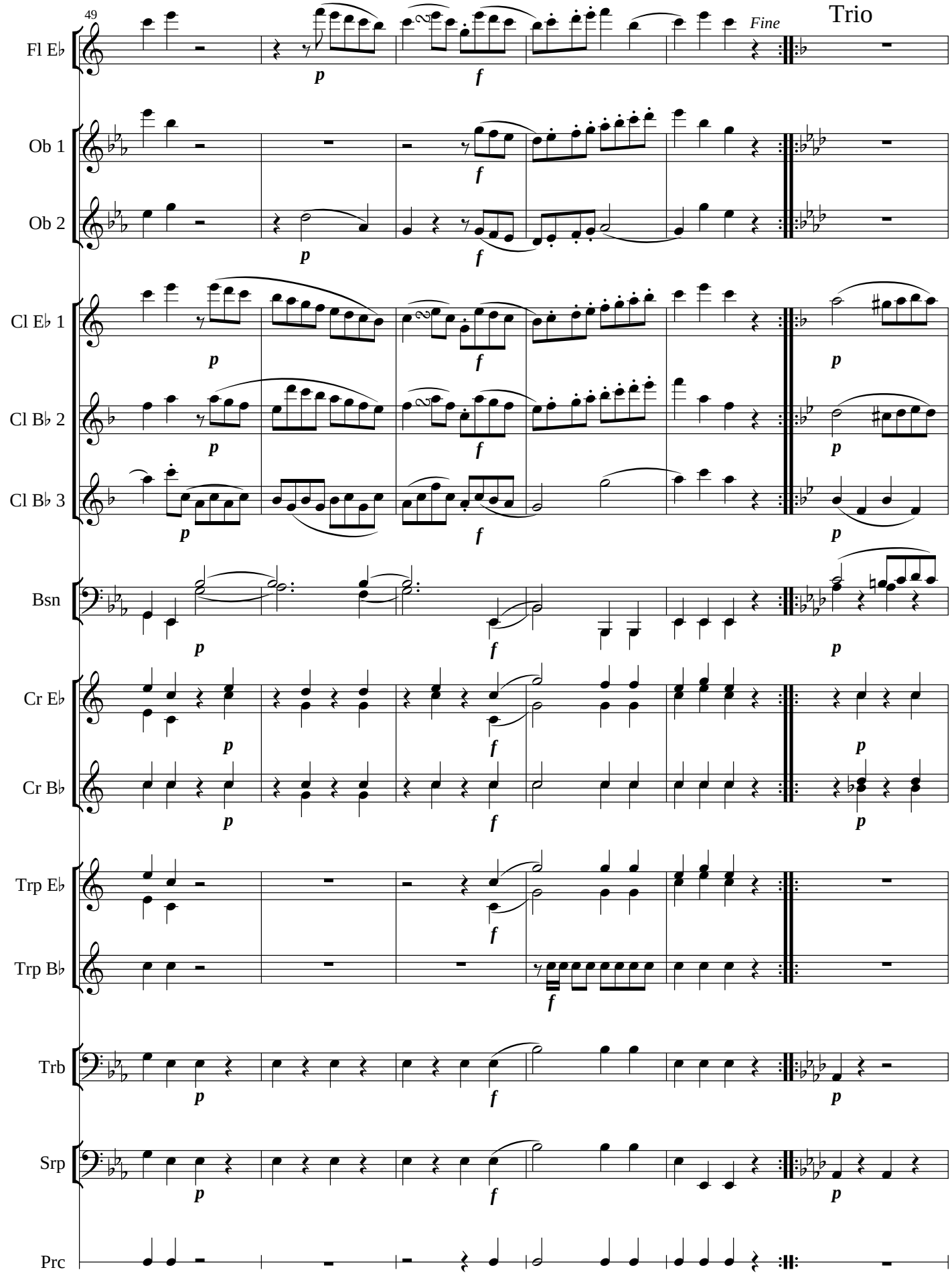

22
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc
f

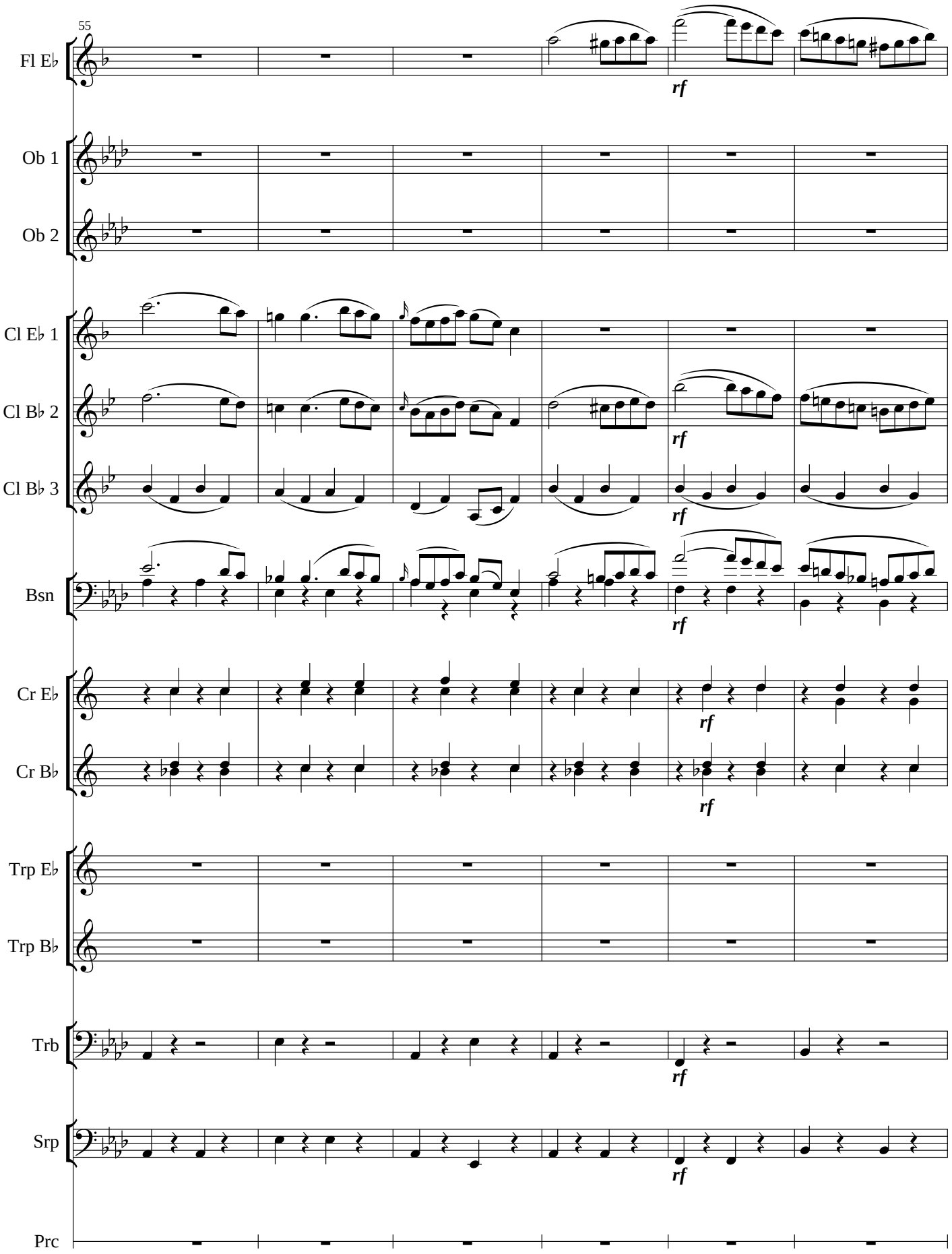

28
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc
rf
f
ff

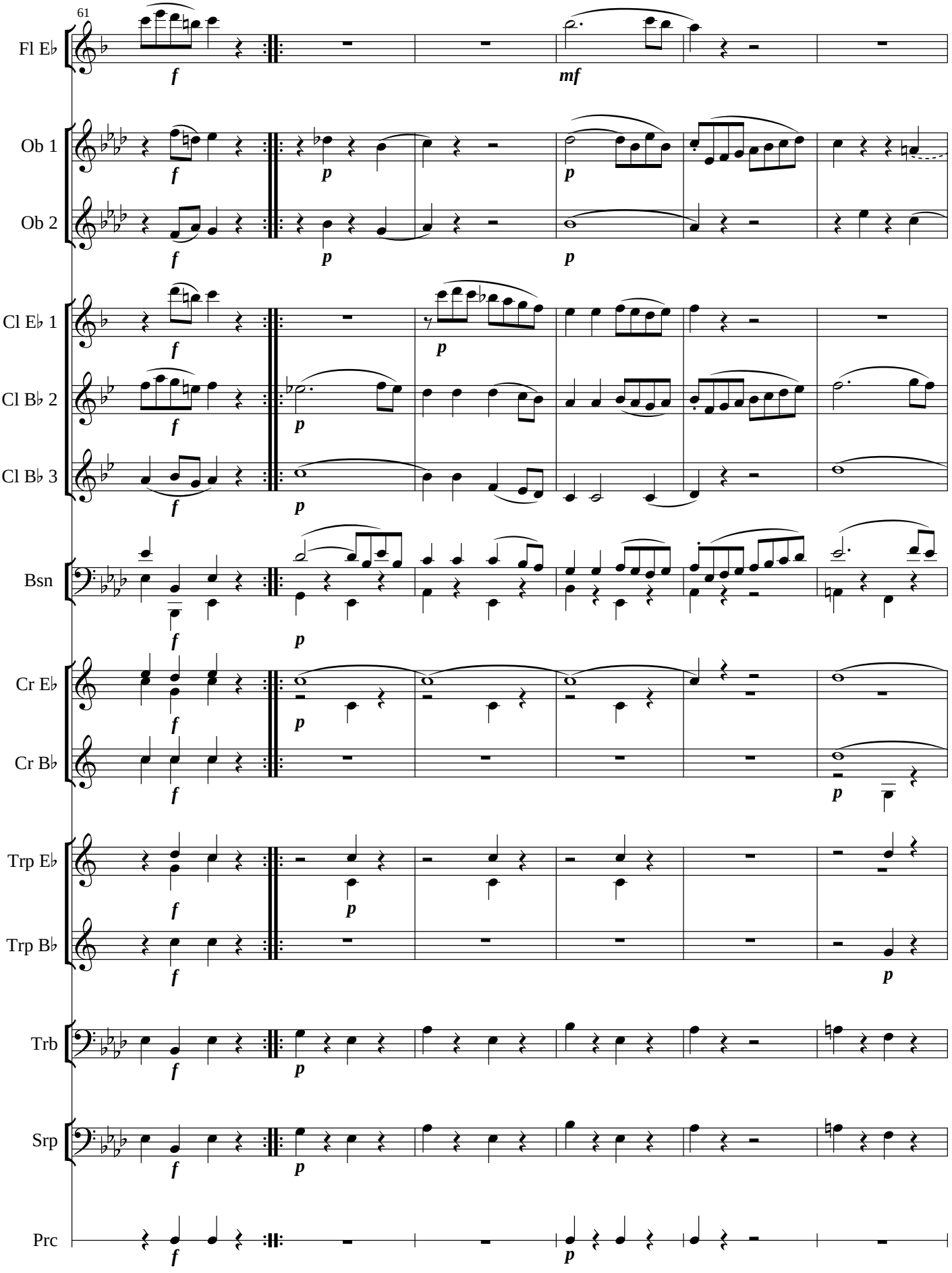

32
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc
rf
ff

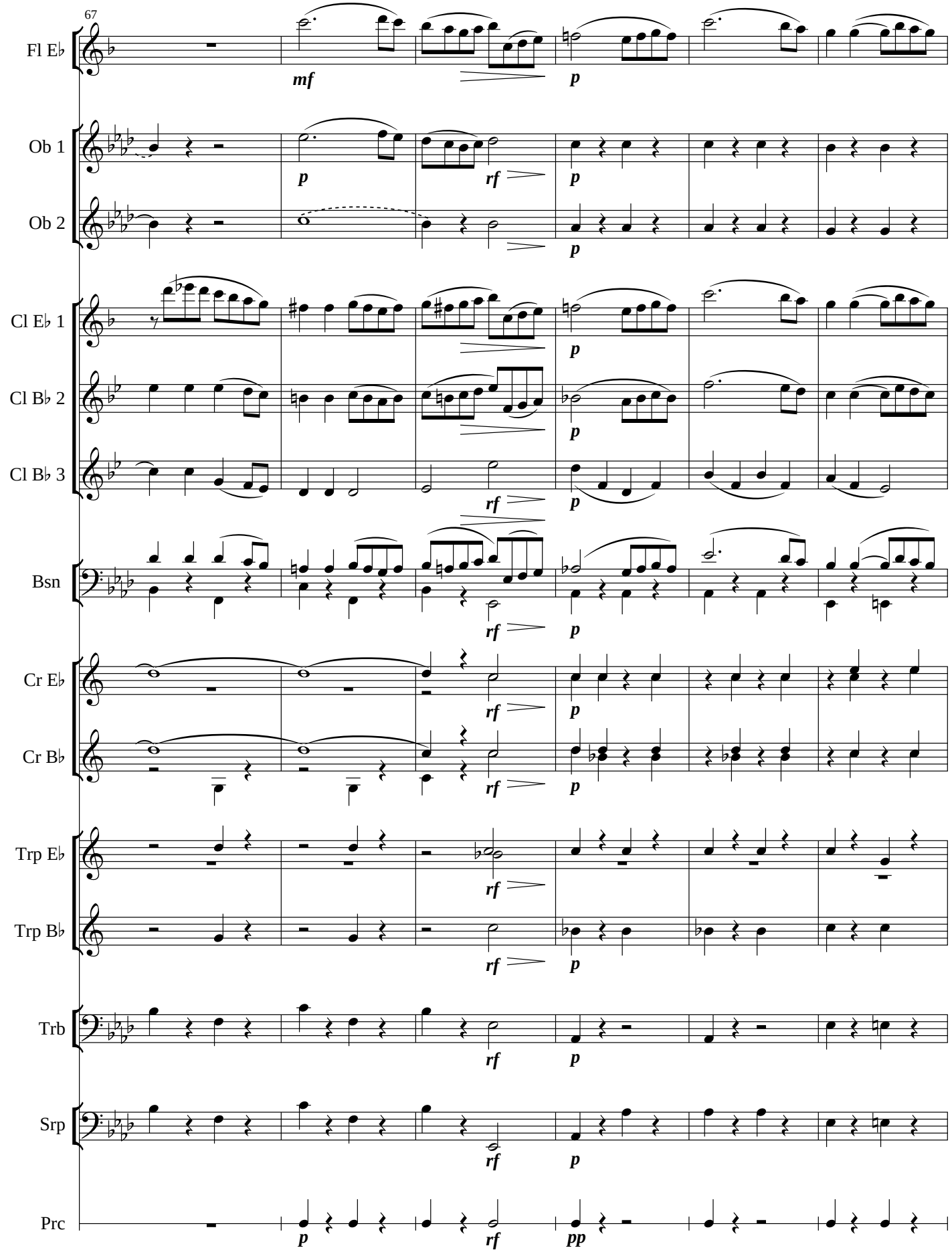

38
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc

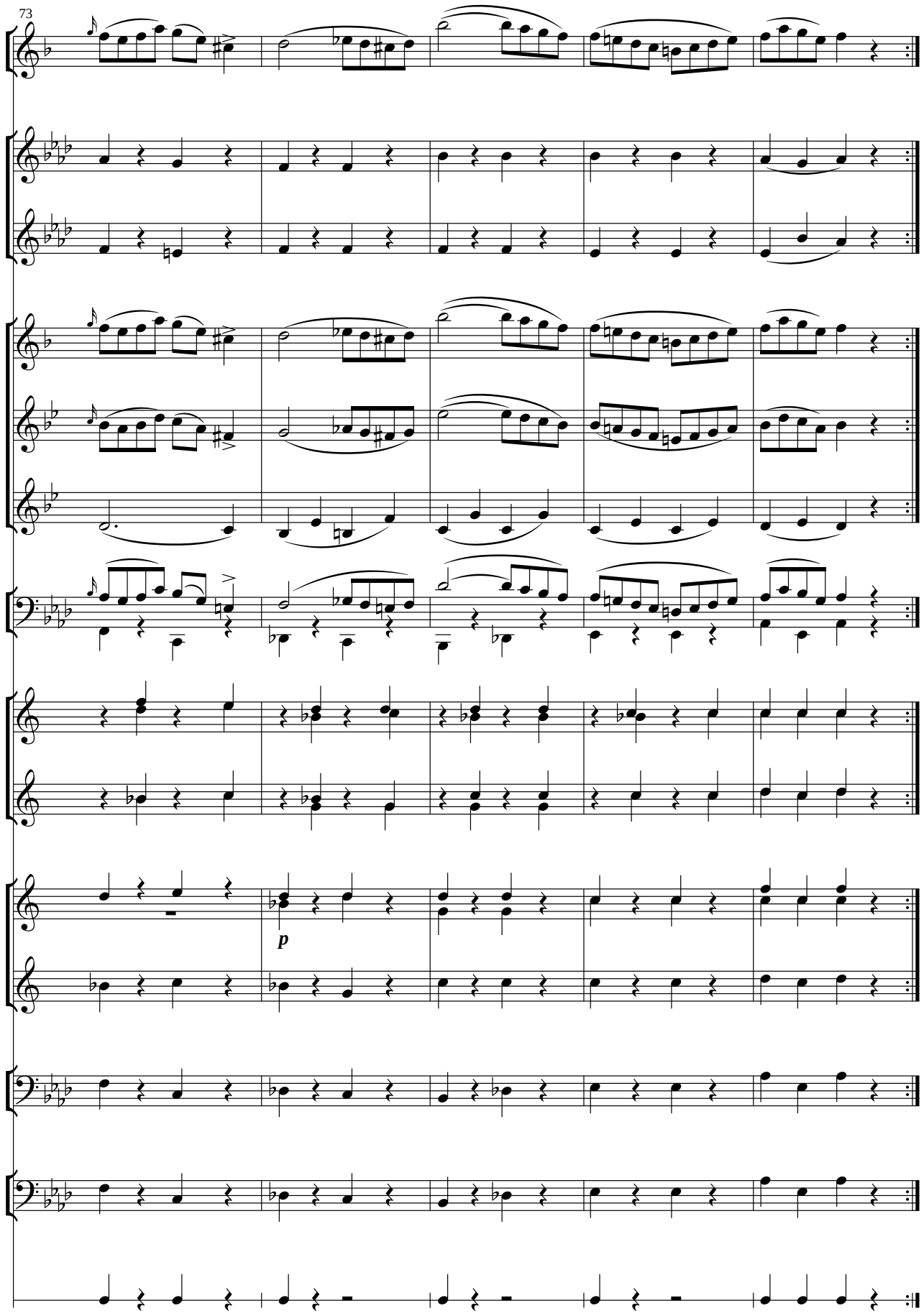

43
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc
p
f


49
Fine
Trio
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc


55
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc
rf


61
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc
f
mf
p


67
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc
mf
p
rf
pp


73
Fl E♭
Ob 1
Ob 2
Cl E♭ 1
Cl B♭ 2
Cl B♭ 3
Bsn
Cr E♭
Cr B♭
Trp E♭
Trp B♭
Trb
Srp
Prc
p
Da Capo Marcia al Fine, senza replica

Critical notes

This score is the first modern edition of a march for military wind band, G.85 by the Danish composer "Georg Gerson" (1790–1825), composed November 25 1814.

The source is:

MS "Marsch und Trio für des Königs Leibwache componiert" in "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. 45–51.

PR "INDTOGS MARSCH opført af den Kongelige Livgarde til Fods VED HANS MAJESTÆT KONGENS Hjemkomst fra Wien. CLAVEERUDTOG" (Entry March performed by the royal infantry bodyguard at the return of His Majesty the King's return from Vienna. Piano reduction) in an engraving published in Copenhagen 1815 by C. C. Lose.

In his thematic catalogue "Verzeichniß über Zwei Hundert meiner Compositionen"[1] Gerson explains that the piece was performed 1815 (date left blank) at the king's returnt from Vienna ("executirt am [ ] 1815 bey der Rückkehr des Königs von Wien"). The celebration referred to was the return to Copenhagen of The Danish king, Frederick VI (1768–1839) from his participation in the Congress of Vienna (1814–1815) after the Revolutionary and Napoleonic Wars.[2] Like in the other Danish towns on the journey the king was received in Copenhagen as a hero. However, the outcome of the congress was by no means as glorious for the Danish kingdom as the mood of Gerson's entry march nor that of a tribute poem, "Fædrene-Aaret. Velkomst i Vaar til Danner-Kongen" (The year of the Father, Welcome to the King of the Danes) written to the occasion by the Danish poet, Nikolaj Frederik Severin Grundtvig (1783–1872), see next page. During the Congress of Vienna the German sovereigns, incl. Frederick VI as Duke of Holstein had promised estate assemblies. In the end the Danes got spies and agent provocateurs only.[3]

The orchestral score includes a "Flauto in Es 8^{va}", a piccolo flute tuned in E♭. It was favored particularly in military circles[4] 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] Among the bass instruments is a "Corno Basso". an instrument developed from the serpent around 1800.[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 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 within brackets and dashed ties and slurs have been added by the editor.

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

[2] According to the royalist historian, Hans Peter Giessing (1801–1877) the king returned to Copenhagen June 1 1815, "hvor han af den ham hengivne Befolkning blev modtaget med en høi Grad af Jubel og Enthousiasme" (where was received with cheers and enthusiasm by the devoted inhabitants), see "Kong Frederik den Sjettes Regjeringshistorie", vol. 2, p. 137, Copenhagen 1850 (Google books).

[3] See Rasmus Glenthøj, Enevældens legitimitet, forandring og forfald, Rubicon 2010 Vol. 4, p. 47 ff, http://rubicon.sdu.dk/arkiv/2010/december/

[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)`

[6] See Curt Sachs "Handbuch der Musikinstrumentenkunde", Leipzig, 1930. pp. 264ff and the German language Wikipedia article on "Basshorn", `https://de.wikipedia.org/wiki/Basshorn`.

Nikolaj Frederik Severin Grundtvig

Dannekvad til Hans Majestæt Kong Frederik den Sjette, ved Kongens Hjemkomst fra Wienerkongressen.[7]

Velkommen tilbage,
Du Konge saa prud!
Velkommen tilbage!
Velsigne Dig Gud!
Velkommen tilbage
Fra fremmede Land!
Velkommen tilbage
Til Dannemark Strand,
Til Østersalts Vove,
Til Dannemarks Skove,
Til Skjoldungens Konningebye!

Den Herre vi prise,
Som vilde i Lund
Et Varsel os vise
For store Miskund,
Thi blomstrende Dage
Det lover og spaaer,
At Kongen tilbage
Nu kommer i Aar,
Mens Egene skyde,
Og Lundene lyde
Af Sang fra den blommede Bøg.

Ja, blomstrende Dage
Det lover og spaaer,
At end kom tilbage
En Fædrene-Vaar;
Med Kongen den kommer
Tilbage i Aar,
En liflig Skiærsommer
Den lover og spaaer,
Ja Fædrenes Dage
De komme tilbage,
Og Konge! de komme med Dig.

O, høibaarne Konning
Af Skjoidungerod!
O, frugtbare Dronning
Af Skjoldungeblod!
Sig Tonerne svinge
Til Hallen fra Vang,
O, lader indklinge
I Hiertet min Sang!
Hvis trolig den giemmes,
Den aldrig beskiæmmes,
Thi den er undfanget i Troe.

Ei Ring jeg behøver,
Thi Ringen saa bold,
Som Dannemarks Løver
Omringer i Skjold,
Mig idelig minder
Om Skjoldungekuld,
Mig fastere binder
End Ringe af Guld;
Ja, Fædrenes Minde
Og Kiærlighed binde
Mig fast til min Fædrenedrot.

Jeg raaber, jeg raaber
Til Kongen saa prud,
Jeg haaber, jeg haaber
Paa Himmelens Gud;
O, lad ikke lyde
Forgiæves min Sang!
Engang skal den fryde
Din Siæl med sin Klang,
Naar Skyerne vige,
Og over Dit Rige
Du seer den opstigende Soel.

[7] N. F. S. Grundtvigs udvalgte Skrifter (1904-1909), Gyldendalske Boghandel, pp. 150 ff
http://www.adl.dk/solr_documents/grundtvig03val-idm139670061079888