

Georg Gerson

(1790–1825)

Potpourri

paa Themata af Méhuls Joseph
for obligat Violin og Orchester

G.172

Score

Edited by
Christian Mondrup

Potpourri paa Themata af Méhuls Joseph

Andante sostenuto

Georg Gerson (1790-1825)

[illegible]

6

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

10

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

rf

rf

rf

rf

rf

Detailed description of the musical score: The score is for measures 10 through 14. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Cor, Trumpet) are mostly silent, indicated by whole rests. The Timpani part is also silent. The Violin I (VI1) and Violin II (VI2) parts feature a series of eighth and sixteenth notes, starting with a forte (*rf*) dynamic. The Viola (Vla) part follows a similar rhythmic pattern. The Violoncello I (Vcl) and Violoncello II (Vcl) parts play a sustained low note, also marked with *rf*. The Bassoon (Bsn) part has a single note in measure 14, marked with a piano (*p*) dynamic. The Violin I (VI S) part has a complex melodic line with various ornaments and fingerings indicated by numbers 1, 3, and 1.

5

6

24

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

sopra la 3^a

4 4

6

VI1

p

VI2

p

Vla

Vcl

Vcl

p

Detailed description of the musical score: The score is for measures 24 through 27. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor, Trumpet) and Timpani are mostly at rest. The Violin I part (VI S) has a melodic line in measures 24-25 and a complex, fast passage in measures 26-27, marked with '4 4' and '6' indicating fingerings or groupings. The Violin II (VI2) and Viola (Vla) parts have a steady accompaniment. The Violoncello (Vcl) and Double Bass (Vcl) parts have a simple, rhythmic accompaniment. Dynamics include 'p' (piano) for the Violin I and II parts.

28

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

sopra la 3^a

tr

3

3

1

2

1

p

p

p

p

32

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

la 4°

2

4

4

4'

1

42

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

for

for

for

for

for

47

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

V11

V12

Vla

$$V_{cl}$$
 V_{cl}

54

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl S

Vl1

Vl2

Vla

Vcl

Vcl

p

p

p

62

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

p

70

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

pizz

pizz

p

pizz

pizz

78

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

p

arco

4

3

4

86

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

mf

Tutti

arco

p

mf

mf

18

99

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

pizz
p

pizz
p

104

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

pizz

p

tr

tr

tr

p

109

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

tr

pizz

p

pizz

p

114

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl S

Vl1

Vl2

Vla

Vcl

Vcl

p

p

119

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

arco

p

mf

arco

mf

arco

p

[illegible]

130

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl I

Vcl II

f

f

f

f

mf

mf

mf

mf

mf

mf

137

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

for

f

mf

for

for

for

for

for

27

149

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

mf

f

p

ff

mf

p

ff

mf

p

ff

mf

p

ff

mf

p

ff

155

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

p

p

p

p

p

p

160

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

p

tr.

166

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

pp

cresc

pp

cresc

4ª corda

pp

cresc

pp

cresc

[illegible]

33

34

[illegible]

194

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

p

202

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

p

mf

tr

1
3

Moderato

208

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl S

Vl1

Vl2

Vla

Vcl

Vcl

pp

p

mf

mf

mf

mf

mf

mf

mf

mf

Tutti

mf

mf

mf

mf

mf

mf

mf

214

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

rf

for

mf

f

p

Solo

Tutti

Solo

Andante

220

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

p

p

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

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1625

1626

1627

1628

1629

1630

1631

1632

1633

1634

1635

1636

1637

1638

1639</

225

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Dol

p

pizz

mf

4

4

4

230

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Dol

arco

p

235

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

p

p

240

Fl *p*

Ob *Dol*

Cl *pp*

Bsn *pp* *Dol*

Cr *mf*

Trp

Tim

VI S *tr*

VI1 *for* *pizz* *mf*

VI2 *for* *pizz* *mf*

Vla *pizz* *mf*

Vcl *for* *mf*

Vcl *for* *mf*

Più vivo

245 **Piu vivo**

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Dol

arco

p

arco

p

arco

p

p

p

248

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

47

254

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

p

p

p

p

p

257

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

pizz

arco

pizz

arco

p

1 4

[illegible]

[illegible]

267 *un poco più presto*

Dol

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

arco

Vl1

mf

Vl2

mf

col arco

Vla

arco

mf

Vcl

for *rf* *mf* *for*

Vcl

for *rf* *mf* *for*

53

54

277

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

mf

p

tr

Dol

p

p

p

p

p

281

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Dol

p

p

284

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

Dol

p

Dol

p

2

3

287

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

cresc

Dol

cresc

p cresc

mf

mf cresc

p cresc

tr

4 2 0 2

3 2 4 2

cresc

cresc

cresc

cresc

cresc

59

Tempo 1^{mo}

300

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

pizz

pizz

pizz

pizz

pizz

p

pp

Dol

8va

o

4

4

4

3°

6

305

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

mf

VI S

VI1

mf

VI2

mf

Vla

mf

Vcl

mf

Vcl

mf

308

63

314

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

2

3

tr

319

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

324

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

mf

p

p

p

mf

p

1

2

Tutti

Solo

1

1

Tutti

Solo

p

p

p

p

p

p

67

334

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

338

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Detailed description: This page of a musical score covers measures 338 through 341. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features complex melodic lines with many slurs and ties. The brass section (Cornet, Trumpet) provides harmonic support with rhythmic patterns. The percussion section includes a snare drum (Tim) with a steady eighth-note pattern. The string section (Violins I & II, Viola, Violoncello) plays a dense, rhythmic accompaniment with many slurs and ties. The score is written in a key with three sharps (F#, C#, G#) and a common time signature.

342

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

Solo

Dolce

p

p

p

p

71

351

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

p

356

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

361

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

364

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

76

371

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

3^a & 2^a

3

3

3

3

3

2

375

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

mf

mf

mf

mf

mf

mf

mf

mf

mf

tr

Tutti

for

for

for

for

for

for

for

for

for

for

379

Fl *rf*

Ob *rf*

Cl *rf*

Bsn *rf*

Cr *rf*

Trp

Tim *tr* *rf*

VI S *Solo*

VI1 *Solo*

VI2

Vla *p*

Vcl *rf* *p*

Vcl *rf* *p*

383

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

mf

p

p

p

p

p

p

p

p

p

388

393

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

[illegible]

402

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Violin I (VI S) part includes a trill (*tr*) and a fermata (*f*) in measure 406.

407

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

tr

tr

tr

tr

412

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl I

Vcl II

416

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

pp

pp

pp

pp

[illegible]

425

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Violin I (VI S) part includes trills (tr) and triplets (3) in measures 425-428.

430

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

p

p

p

p

435

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Dol

p

3

4

2

3

440

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

tr

445

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Tutti

Tutti

p

450

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

mf

p

p

p

mf

p

Solo

1

1

Solo

p

p

p

p

p

455

Fl *for*

Ob *for*

Cl *for* *for*

Bsn *for*

Cr *for*

Trp *for*

Tim *for*

VI S *Tutti*

VI1 *for* *Tutti*

VI2 *mf* *for*

Vla *mf* *for*

Vcl *for*

Vcl *for*

459 **Più vivo**

Fl *p*

Ob *p*

Cl *p*

Bsn *p*

Cr *p*

Trp *p*

Tim *p* *pp*

VI S *Solo* *tr*

VI1 *Solo* *pizz* *p*

VI2 *pizz* *p*

Vla *pizz* *p*

Vcl *pizz* *p*

Vcl *pizz* *p*

[illegible]

467

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

8^{va}

3

VI1

VI2

Vla

Vcl

Vcl

p

p

p

p

p

p

p

Tempo 1^o

471 Tempo 1

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl I

Vcl II

p

pp

tr

3

477

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

p

4^a

tr

481

Fl *mf* *for*

Ob *p* *for*

Cl *for*

Bsn *for*

Cr *for*

Trp *for*

Tim *p* *for* *tr*

VI S *4^a* *for* *Tutti*

VI1 *mf* *for* *Tutti*

VI2 *mf* *for*

Vla *mf* *for*

Vcl *for*

Vcl *for*

485

Fl *p* *ff*

Ob *p* *p* *ff*

Cl *p* *p* *ff*

Bsn *p* *p* *ff*

Cr *p* *ff*

Trp *p* *ff*

Tim *p* *ff*

VI S *o* *o* *Tutti* *for arco*

VI1 *p* *pizz* *Tutti* *ff arco*

VI2 *p* *pizz* *ff arco*

Vla *p* *pizz* *ff arco*

Vcl *p* *pizz* *ff arco*

Vcl *p* *pizz* *ff*

Critical notes

This score is the first modern edition of “Potpourri paa Themata af Méhuls Joseph for obligat Violin und [sic!] Orchester”, G.172, for solo violin and orchestra by the Danish composer Georg Gerson (1790-1825). The piece is composed December 20, 1820 – January 12, 1821. In his thematic catalogue, “Verzeichniß über Zwei Hundert meiner Compositionen”¹ Gerson states that the piece was performed the first time in Copenhagen January 1821 at a concert arranged by “Selskabet til Musikens Udbredelse” (the society for propagation of music).

The source is:

MS “Partiturer No. 5”, “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. 133–171.

According to “Verzeichniss” G.172 is a merge with an earlier composition for solo violin and orchestra, “Introduction zu einem Rondo von A. Romberg für obligate Violine mit Orchesterbegleitung” G.148. The violin theme in the initial of G.148 as quoted in “Verzeichniss” is indeed identical with that of G.172. Gerson most likely refers to the German composer Andreas Romberg (1767–1821), his violin and music teacher during his education in Hamburg 1807–1812. The rondo referenced to in G.148 may be one of “Rondo A-Dur für Violine und Orchester op. 29, SteR 68” from 1810 and “Adagio und Rondo alla Polacca A-Dur für Violine und Orchester, SteR 78” from 1816. The editor has not been able to verify that connection.

As indicated in the title of G.172 is based on themes from the opéra comique “Joseph en Égypte” from 1807 by Etienne Nicolas Méhul (1763–1817). Since 1816 it was performed several times with Danish text at the Royal Theatre in Copenhagen.² A Danish text piano reduction score with two romances, act 2, no. 7, “Ah! lorsque la mort trop cruelle” and act 1, no. 2, “A peine au sortir de l’enfance” was published 1816 by Lose in Copenhagen. Apart from the A minor introduction (bar 1–146) the remaining A major sections of “Potpourri” are based on those two romances. Bars 47–211 and 242–307 are variations on “Ah! lorsque la mort trop cruelle” and “A peine au sortir de l’enfance” resp. The concluding “Polacca” is based on the latter romance.

Gerson considered G.172 a violin concerto as indicated in the index of “Partiturer No. 5” where it is titled “Violin Concert”. Stylistically and in its form it bears some resemblance to the single movement clarinet concertino, op. 26 by Carl Maria von Weber (1786–1826). Both G.172 and Weber’s concertino were on the programmes of “Selskabet til Musikens Udbredelse” during its first concert season 1821.³ Gerson was a driving force in “Selskabet til Musikens Udbredelse” and must have known Weber’s concertino.

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.

Bar No.	Part	Note No.	Comment
22	Solo VI	4	Fingering partly cut in <i>MS</i> .
135	Vla	3	Ambiguous pitch in <i>MS</i> .
165	Solo V	2	No dot on the ♯ note in <i>MS</i> .
281	Solo V	10	No accidental ♯ in <i>MS</i> .
345	Solo V	4	No accidental ♯ in <i>MS</i> .

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

² See “Danske Litteraturpriser”, <http://www.litteraturpriser.dk/1850t/tnr1258.htm>

³ See V. C. Ravn, *Koncerter og musikalske Selskaber i ældre tid*, Copenhagen 1886, p. 146.