

# **Georg Gerson**

(1790–1825)

## **Ouverture**

à grand Orchestre

**G.147**

**Score**  
**(Contemporized)**

Edited by  
Christian Mondrup

# Ouverture à grand Orchestre

Contemporized edition

Andante Maestoso

Georg Gerson (1790-1825)

Flauti

Oboi

Clarinetti in B♭

Fagotti

Corni in E♭

Clarini in E♭

Trombone Basso  
[ad. lib.]

Timpani in E♭ B♭

Violino 1°

Violino 2°

Viole 1-2

Violoncello

Basso

The musical score is organized into four systems separated by vertical bar lines. The first system covers measures 1-4. The second system covers measures 5-8. The third system covers measures 9-12. The fourth system covers measures 13-16.

- Flauti:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.
- Oboi:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.
- Clarinetti in B♭:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.
- Fagotti:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.
- Corni in E♭:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.
- Clarini in E♭:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.
- Trombone Basso [ad. lib.]:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.
- Timpani in E♭ B♭:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.
- Violino 1°:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.
- Violino 2°:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.
- Viole 1-2:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns. A note in measure 13 is marked "See Critical Notes".
- Violoncello:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.
- Basso:** Sustained notes from measure 1 to 4. Measure 5 starts with a dynamic 'f' followed by eighth-note patterns. Measure 13 starts with a dynamic 'f' followed by eighth-note patterns.

6

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

*f*      *rf*      *rf*      *p*

*f*

*f*

*f*      *rf*      *rf*      *p*

*f*

*pp*

*f*      *rf*      *rf*      *pp*

*f*      *rf*      *rf*      *pp*

*f*      *rf*      *rf*      *pp*

**Fl**      Solo  
**Ob**  
**Cl**      Solo  
**Bsn**  
**Cr**  
**Trp**  
**Trb**

**Tim**  
**Vl1**  
**Vl2**  
**Vla**  
**Vcl**  
**Cb**

11

*mf*      *f*      *f*      *ff*  
*f*      *rf*      *rf*      *ff*  
*mf*      *f*      *f*      *ff*  
*f*      *tenuto*  
*f*      *ff*  
*f*      *tenuto*  
*f*      *ff*  
*f*

4

16

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

*Solo*

*p*

*Solo*

*p*

*mf*

*fp*

*ten*   *ten*   *ten*   *ten*

*f*

*p*

*f*

*p*

*f*   *p*

*p*

*mf*

*f p*

*p*

*mf*

*f p*

*pizz*

*arco*

*f p*

*p*

*pizz*

*arco*

*f p*

*mf*

*f p*

Fl                              20  
 Ob                              Solo  
 Cl                              Solo  
 Bsn                            Solo  
 Cr  
 Trp  
 Trb  
 Tim  
 Vl1                            p  
 Vl2                            p  
 Vla                            p  
 Vcl                            p  
 Cb

This musical score page contains ten staves of music. The top section (measures 20-21) features woodwind instruments: Flute, Oboe, Clarinet, and Bassoon. The Flute and Bassoon play eighth-note patterns with grace notes, while the Oboe and Clarinet provide harmonic support with sustained notes and sixteenth-note chords. The bassoon has a prominent solo section in measure 21. The middle section consists of brass instruments: Trombone, Trumpet, and Bassoon, which remain silent throughout these measures. The bottom section features bowed strings: Violin 1, Violin 2, Viola, Cello, and Double Bass. These instruments play eighth-note patterns with grace notes, with dynamic markings of 'p' (piano) and crescendo/decrescendo arrows indicating volume changes. The violins play eighth-note chords, while the lower strings play eighth-note patterns.

# Allegro

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

pizz

Vl2

pizz

Vla

pizz

Vcl

pizz

Cb

pizz

25

pp

pp

pp

col arco

p

arco

p

arco

p

arco

p

arco

p

This page contains six systems of musical notation. The first system (measures 1-4) features Flute, Oboe, Clarinet, Bassoon, and Cello. The second system (measures 5-8) features Cello, Trombone, Bass Trombone, and Timpani. The third system (measures 9-12) features Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 12 concludes with a dynamic of *p*. Measures 13-16 show the continuation of the instrumentation from the previous system. Measure 17 concludes with a dynamic of *p*.

30

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

*Solo*

*p*

*Solo*

36

Flute (Fl) - Treble clef, B-flat key signature. Notes: rest, rest, rest, rest, rest.

Oboe (Ob) - Treble clef, B-flat key signature. Notes: rest, rest, rest, rest, rest.

Clarinet (Cl) - Treble clef, B-flat key signature. Notes: A, rest, rest, rest, rest.

Bassoon (Bsn) - Bass clef, B-flat key signature. Notes: A, rest, rest, rest, rest.

Cello (Cr) - Treble clef, B-flat key signature. Notes: rest, rest, rest, rest, rest.

Trombone (Trp) - Treble clef, B-flat key signature. Notes: rest, rest, rest, rest, rest.

Tuba (Trb) - Bass clef, B-flat key signature. Notes: rest, rest, rest, rest, rest.

Timpani (Tim) - Bass clef, B-flat key signature. Notes: rest, rest, rest, rest, rest.

Violin 1 (Vl1) - Treble clef, B-flat key signature. Dynamics: *p*. Notes: rest, eighth note, eighth note, sixteenth-note pattern, sixteenth-note pattern.

Violin 2 (Vl2) - Treble clef, B-flat key signature. Dynamics: *p*. Notes: rest, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Viola (Vla) - Bass clef, B-flat key signature. Dynamics: *p*. Notes: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Cello (Vcl) - Bass clef, B-flat key signature. Dynamics: *p*. Notes: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Double Bass (Cb) - Bass clef, B-flat key signature. Dynamics: *p*. Notes: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

41

Flute (Fl) - Rests throughout the section.

Oboe (Ob) - Rests throughout the section.

Clarinet (Cl) - Rests throughout the section, except for a dynamic **f** followed by sixteenth-note patterns in the last measure.

Bassoon (Bsn) - Rests throughout the section.

Cello (Cr) - Rests throughout the section.

Trombone (Trb) - Rests throughout the section.

Trumpet (Trp) - Rests throughout the section.

Timpani (Tim) - Rests throughout the section.

Violin 1 (Vl1) - Playing sixteenth-note patterns. Dynamics: **mf**, **mf**.

Violin 2 (Vl2) - Playing eighth-note patterns. Dynamics: **mf**.

Viola (Vla) - Playing eighth-note patterns. Dynamics: **mf**.

Cello (Vcl) - Playing eighth-note patterns. Dynamics: **mf**.

Double Bass (Cb) - Playing eighth-note patterns. Dynamics: **mf**.

45

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

49

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VI1

VI2

Vla

Vcl

Cb

*for*

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

52

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

55

This page of musical notation is divided into three main sections. The top section contains six staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Corno (Cr), and Trombone (Trp). The middle section contains three staves for Trombone (Trb), Timpani (Tim), and Violin 1 (Vl1). The bottom section contains five staves for Violin 2 (Vl2), Violoncello (Vla), Double Bass (Vcl), and Double Bassoon (Cb). Measure 55 begins with woodwind entries, followed by brass entries, and concludes with a sustained note from the brass. The notation includes various dynamics such as ff (fortissimo) and f (forte), and performance instructions like > and v.

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

*for*

Tim

Vl1

Vl2

Vla

Vcl

Cb

58

This musical score page contains ten staves of music for various instruments. The top five staves (Flute, Oboe, Clarinet, Bassoon, Corno) feature melodic lines with dynamic markings such as *p*, *v*, *rf*, and crescendos. The Trombones (Trb) and Trombone (Trp) staves show rhythmic patterns with the word *for* written below the Trb staff. The Timpani (Tim) staff is entirely blank. The bottom five staves (Violin 1, Violin 2, Viola, Cello, Double Bass) consist of sixteenth-note patterns. Measure 58 begins with a dynamic *p* and a crescendo, followed by *v*, *rf*, and another *rf*. The score concludes with a dynamic *v*.

63

Fl Ob Cl Bsn Cr Trp Trb Tim

Vl1 Vl2 Vla Vcl Cb

68

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

*Solo, dolce*

*p*

*Solo*

*p Solo*

*p*

73

This musical score page contains eight staves of music. The top section includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The middle section includes staves for Cello (Crl), Trombone (Trp), and Bass Trombone (Trb). The bottom section includes staves for Timpani (Tim) and a group of strings consisting of Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The music is in common time and includes measures 73 through 78. Measures 73-75 feature sustained notes with grace marks. Measures 76-78 show rhythmic patterns primarily consisting of eighth and sixteenth notes.

78

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

*p*

*f*

*tr*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

*for*

Tim

*tr*

*f*

Vl1

Vl2

Vla

Vcl

Cb

84

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

88

*ten*

*f*

*Solo*

*p*

*Solo*

*p*

*f*

*ffor*

*f*

*ten*

*p*

Fl  
 Ob *p*  
 Cl  
 Bsn *Solo* *p*  
 Cr  
 Trp  
 Trb  
 Tim  
 Vl1  
 Vl2 *pp*  
 Vla  
 Vcl *p*  
 Cb

This musical score page contains ten staves of music. The top section (measures 1-4) features Flute, Oboe, Clarinet, Bassoon, Trombone, Trombone, Timpani, Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 1 shows sustained notes and grace notes. Measure 2 includes dynamic markings 'p' and 'pp'. Measure 3 has a 'Solo' instruction over the Bassoon part. Measures 4-7 show various rhythmic patterns and dynamics. The bottom section (measures 8-11) continues with the same instruments. Measures 8-10 feature eighth-note patterns with dynamic 'p'. Measure 11 concludes with sustained notes.

98

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

103

Flute (Fl)

Oboe (Ob)

Clarinet (Cl)

Bassoon (Bsn)

Cello (Cr)

Trombone (Trp)

Bass Trombone (Trb)

Timpani (Tim)

Violin 1 (Vl1)

Violin 2 (Vl2)

Viola (Vla)

Cello (Vcl)

Double Bass (Cb)

Musical score page 103. The top section (measures 1-7) shows sustained notes across all woodwind and brass staves. The bottom section (measures 8-14) features dynamic markings and rhythmic patterns. Measure 8: Vl1 dynamic *p*, Vcl dynamic *pf*. Measure 9: Vcl dynamic *p*. Measure 10: Vl2 dynamic *p*.

108

Fl

Ob

Cl

Bsn

Cr *Soli*

Trp

Trb *for*

Tim

Vl1

Vl2

Vla

Vcl

Cb

This musical score page contains two systems of music. The top system includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cello (Cr), Trombone (Trp), Trombone (Trb), and Timpani (Tim). The bottom system includes parts for Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). Measure 108 begins with a rest for Flute. Oboe and Clarinet play eighth-note patterns with dynamic *f*. Bassoon plays eighth-note patterns with dynamic *f*. Cello and Trombone play eighth-note patterns with dynamic *f*. Trombone has a melodic line labeled *Soli*. Timpani rests. Measure 109 starts with a rest for Flute. Oboe and Clarinet play eighth-note patterns with dynamic *f*. Bassoon rests. Cello and Trombone play eighth-note patterns with dynamic *f*. Trombone has a melodic line labeled *Soli*. Timpani rests. Measure 110 starts with a rest for Flute. Oboe and Clarinet play eighth-note patterns with dynamic *f*. Bassoon rests. Cello and Trombone play eighth-note patterns with dynamic *f*. Trombone has a melodic line labeled *Soli*. Timpani rests. Measure 111 starts with a rest for Flute. Oboe and Clarinet play eighth-note patterns with dynamic *f*. Bassoon rests. Cello and Trombone play eighth-note patterns with dynamic *f*. Trombone has a melodic line labeled *Soli*. Timpani rests.

113

Fl

Ob

Cl

Bsn

Cr

*Soli*

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

This musical score page contains ten staves of music. The top five staves are woodwind instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), and Cello (C). The middle section consists of three staves: Trombone (Trb), Timpani (Tim), and Double Bass (Cb). The bottom section contains two staves: Violin 1 (Vl1) and Violin 2 (Vl2). The violins play eighth-note patterns. The cellos play sixteenth-note patterns. The bassoon has a prominent role, with several measures of eighth-note chords. The dynamic level is indicated by 'f' (fortissimo) in multiple places. The word 'Soli' is written above the Trombone staff, indicating a solo section for that instrument.

118

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Solo

f

Vl1

Vl2

Vla

Vcl

Cb

123

Fl *p Solo*

Ob *mf*

Cl *p*

Bsn *p*

Cr *Soli* *f* *p* *mf*

Trp

Trb

Tim

Vl1 *pp*

Vl2 *pp* *pf*

Vla *pp* *pp* *mf*

Vcl *p* *pp*

Cb *p* *pp*

128

Fl                      *f*  
 Ob                      *p*  
 Cl                      *f*  
 Bsn                      *pp*  
  
 Cr                      *f*  
 Trp                      *f*  
 Trb                      *for p*  
  
 Tim                      *f pp*  
  
 Vl1                      *f p*  
 Vl2                      *f p*  
 Vla                      *f p*  
 Vcl                      *f p*  
 Cb                      *f p*

132

*Soli*

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

*p*

*f*

*p*

*f*

*f*

*f*

*for*

*f*

*f*

*f*

*f*

*f*

*f*

137

Fl      *p*

Ob

Cl      *p*

Bsn      *Solo*      *p*

Cr

Trp      *p*

Trb      *p*

Tim      *p*

Vl1      *p*

Vl2      *p*

Vla      *p*

Vcl      *p*

Cb      *p*

143

Flute (Fl)

Oboe (Ob)

Clarinet (Cl)

Bassoon (Bsn)

Cello (Cr)

Trombone (Trp)

Trombone (Trb)

Timpani (Tim)

Violin 1 (Vl1)

Violin 2 (Vl2)

Viola (Vla)

Cello (Vcl)

Double Bass (Cb)

*Solo*

*p*

*p*

*p*

*p*

149 *Solo*  
 Fl      -  
 Ob      *mf*  
 Cl      -  
 Bsn     -  
 Cr      -  
 Trp     -  
 Trb     -  
 Tim    -  
 Vl1    -  
 Vl2    -  
 Vla    -  
 Vcl    -  
 Cb    -  
*mf*

153

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

Measure 1: Flute (f), Oboe (mf), Clarinet (f), Bassoon (mf)

Measure 2: Flute (mf), Oboe (f), Clarinet (f), Bassoon (f)

Measure 3: Cello (f), Trombone (f), Bass Trombone (f), Timpani (f)

Measure 4: Cello (f), Trombone (f), Bass Trombone (f), Timpani (f)

Measure 5: Violin 1 (f), Violin 2 (f), Viola (f), Cello (f)

Measure 6: Violin 1 (f), Violin 2 (f), Viola (f), Cello (f)

157

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

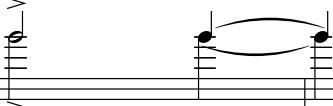
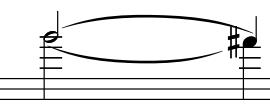
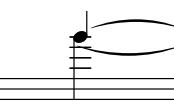
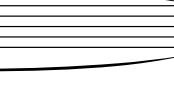
Vcl

Cb

*for*

161

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

Fl (164)   
 Ob   
 Cl   
 Bsn   
 Cr   
 Trp   
 Trb   
 Tim   
  
 Vln   
 Vl2   
 Vla   
 Vcl   
 Cb 

for

Fl                                      167  
 Ob                                      rf    rf    rf    rf  
 Cl                                      rf    rf    rf    rf  
 Bsn                                      rf    rf    rf    rf  
 Cr                                      rf    rf    rf    rf  
 Trp                                      rf    rf    rf    rf  
 Trb                                      rf    rf    rf    rf  
 Tim                                      -  
 Vl1                                      p  
 Vl2  
 Vla  
 Vcl  
 Cb

38

172

Fl  
Ob  
Cl  
Bsn

Cr  
Trp  
Trb

Tim

v11  
v12  
Vla  
Vcl  
Cb

This musical score page contains two systems of music. The top system consists of six staves: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cello (Cr), and Trombone (Trb). The bottom system consists of five staves: Trumpet (Trp), Bass Trombone (Trb), Timpani (Tim), Violin 1 (v11), Violin 2 (v12), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The key signature is one flat, and the time signature is common time. Measure 172 begins with rests for most instruments. Measures 173 through 176 feature rhythmic patterns involving eighth and sixteenth notes, primarily in the lower strings and woodwind sections. Measure 177 concludes with a final set of rhythmic patterns.

177

Fl *p*

Ob *Solo*

Cl *Solo*

Bsn *p*

Cr *Solo*

Trp *p*

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

183

Fl Ob Cl Bsn Cr Trp Trb Tim

Vl1 Vl2 Vla Vcl Cb

41

189

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

*for*

Tim

Vl1

Vl2

Vla

Vcl

Cb

This musical score page contains ten staves of music. The top four staves (Flute, Oboe, Clarinet, Bassoon) play eighth-note patterns. The Trombones (Trb) play sustained notes with a dynamic marking 'for' below them. The Timpani (Tim) has a single note. The bottom five staves (Violin 1, Violin 2, Viola, Cello, Double Bass) play sustained notes. Measure 189 starts with a forte dynamic.

194

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

198

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

202

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vln

Vl2

Vla

Vcl

Cb

*f*

*tr*

*f*

*f*

*Soli*

*f*

*f*

*for*

*tr*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

206

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

210

Fl Ob Cl Bsn Cr Trp Trb Tim Vln Vln Vla Vcl Cb

*Soli*

*ffor*

*tr*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

213

Fl Ob Cl Bsn Cr Trp Trb Tim

*rf* *rf*

8

*p Solo*

*p*

*p*

*rf* *rf*

8

*tr* *tr*

Vl1 Vl2 Vla Vcl Cb

217

Fl

Ob

Cl

Bsn

*Solo*

*p*

Cr

Trp

*Soli*

*pp*

Trb

Tim

*Solo*

*pp*

Vl1

*p*

Vl2

*p*

Vla

*p*

Vcl

*p*

Cb

*p*

*Solo*  
 223

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

*for*  
*f*  
*f*

Fl      227  
 Ob  
 Cl  
 Bsn  
 Cr  
 Trp  
 Trb  
 Tim  
 Vl1  
 Vl2  
 Vla  
 Vcl  
 Cb

231

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

## Critical notes

This score is the first modern edition of the orchestral overture in E♭ major (G.147) by the Danish composer “Georg Gerson” (1790–1825). The primary source is a collection of manuscript fair copy scores prepared by the composer 1823, preserved at the Royal Library of Copenhagen, Denmark.

The sources are:

- GS* “Partiturer No. 3”, “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. 97–119, dated Copenhagen, September 1, 1818. Below the score title Gerson has added in red hand writing “Selv gienneværet og korrigert i May 1819” (reviewed and corrected by me in May 1819). There are numerous corrections in red throughout the score.
- MA* An undated (early 19th century?) manuscript score, “Second Ouverture composée par George Gerson” from the archive of the music association, “Musikforeningen” preserved at the Royal Library of Copenhagen, Denmark, “Musikforeningens Archiv. A. Nr. 149: C II, 27b Tv.-Fol., 1937-38.396”.
- OB* An Undated (early 19th century?) set of manuscript instrumental parts to “Ouverture i Es” from “Orkesterbiblioteket” (Musikforeningen’s orchestral library) preserved at the Royal Library of Copenhagen, Denmark, “Mf. 149”. The part set includes parts for 4 musicians on violin I, 3 on violin II, 2 on viola, 4 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 Gerson’s own thematic catalogue “Verzeichniß über Zwei Hundert meiner Compositionen”.<sup>1</sup> the overture got its first performance in Copenhagen September 1818 in one of the amateur concerts conducted by Magnus Foght (1784–1830), musician in the Royal Orchestra. According to N. C. L. Abrahams (1798–1870) Gerson was mainstay of the amateur concerts.<sup>2</sup> An announcement in the news paper “Københavns Kongelig alene prævilegerede Adresse-Contoirs Efterretninger” October 10 1818 suggests that the actual date of the concert was October 14 1818 held in the house of “Det Venskabelige Selskab” (The Friendly Society).<sup>3</sup> The concert, “understøttet af en stor Deel Dillettanter” (performed mainly by dilettantes), had on its first part the Egmont Overture by Beethoven, a scena<sup>4</sup> by Georg Jakob (Jacques) Strunz (1781–1852) and a sonata for piano and violin by Ferdinand Ries (1784–1838). The second part of the concert was opened with a “Stor ny Ouverture, componeret af en Dillettant” (a grand new overture composed by a dilettante), actually referring to Gerson’s G.147.<sup>5</sup> Next followed a potpourrie for viola by Joseph Küffner (1776–1856) and a cantata “Tonekunsten” (The Art of Music) by the Danish composer Peter Casper Krossing (1793–1838). According to the announcement all compositions got their first performance in Copenhagen at this concert. The revised version of the overture was performed during the first concert season (1820–1821) of a new musical society, “Selskabet til Musikens Udbredelse” (The Society for Promotion of Music) having Gerson among its board members. On the explicit request of the soloist it was performed as the initial work of Bernhard Romberg’s (1767–1841) guest concert March 22 1821. “Once again we met this brilliant amateur, intimately acquainted with harmony, knowing how to unite melody and clarity with the strict demands of counterpoint as one would expect from a disciple of Andreas Romberg”.<sup>6</sup>.

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

<sup>1</sup> Royal Library, Copenhagen, *mu 7105.0962, C II, 6b*.

<sup>2</sup> Nicolai Christian Levin Abrahams, *Meddelelser af mit Liv*, Copenhagen 1876, page 75 f

<sup>3</sup> <http://www2.statsbiblioteket.dk/mediestream/avis/list>

<sup>4</sup> Scena: a vocal composition consisting of recitatives, arias, ensembles etc., either from various operas and singspiele or composed as such like those by Gerson. Scenas are frequently found in early 19th century concert programmes.

<sup>5</sup> In his thematical catalogue (“Verzeichniß über Zwei Hundert meiner Compositionen”) Gerson describes his unsuccessful attempts to get the overture printed in order to leave anonymity and present himself to the public as a composer.

<sup>6</sup> Allgemeine Musikalische Zeitung, Vol. 23, No. 25, 1821, page 434–435. Editor’s translation from German. Andreas Romberg (1767–1821), a cousin of Bernhard Romberg, taught Gerson composition during his stay in Hamburg 1807–1812. The anonymous correspondent on musical life in Copenhagen is most likely August Friedrich Goetze (1787–1879). See Gorm Busk, Friedrich Kuhlau, Copenhagen 1986, page 44. Gerson wrote a small set of solfeggi (WoO 3) for Goetze, who was among his friends.

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.147 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 56 as notated in *GS*:  According to the above mentioned assumption the violinists should accentuate beat 1 and 3. However, in *MA* and *OB* the bar is notated:  suggesting accentuations on beat 1, 2 and 3. 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.147, the editor tends to see tremolo shorthand notation from the period reflecting some arbitrariness rather than a performance practice.

Articulation marks and phrasing slurs in this edition are, as a rule, based on *GS*. Slur starting- and ending-positions may be ambiguous and hence may differ from those in *MA* and *OB*. Where articulation marks and phrasing slurs are missing in *GS* but are found in *MA* and *OB* the editor has added them in case of analogy with similar motives elsewhere in the overture. "Solo" marks are mostly based on *MA* and *OB*. Performance indications added by the editor are enclosed within brackets.

Bar No.	Part	Note No.	Comment
2	Vla	1	In <i>GS</i> later(?) additional ♪ chord "f b♭" along with 
9	Cl1–2	1	Slur in <i>MA</i> .
13	Ob2	1	No dynamics mark in <i>MA</i> .
14	Trp1–2	1	No performance indication "tenuto" in <i>GS</i> .
16	Vl2	1	Dynamics mark in preceding bar in <i>MA</i> .
36	Vl2	1	No marcato mark in <i>MA</i> .
47–49	Fl,Ob 1–2, Vl2–Cb		Staccato dots in <i>MA</i> .
47	Fg1–2	3	No slur in <i>GS</i> .
49	Fg2	3	No slur in <i>GS</i> .
52	Cr2	1	High "e♭" in <i>MA</i> .
53–56	Cl1		 in <i>MA</i> .
54	Cr,Trp,Tim		No dynamics mark in <i>GS</i> .
56	Vl1		 in <i>MA</i> .
79	Vl1–Cb	1	No dynamics marks in <i>MA</i> .
83	Ob1–2	2–4	No staccato dots in <i>MA</i> .
84–86	Fl1		 in <i>MA</i> and <i>OB</i> .
85–86	Vl1		 in <i>MA</i> .
86	Cr2, Trp1–2	1	No dynamics mark in <i>GS</i> .
87	Trb	3	Slur in <i>OB</i> .
108	Cr		No "Solo" mark in <i>GS</i> .
112	Bs		No staccato dots in <i>MA</i> .
121	Trp,Tim		No "Solo" mark in <i>GS</i> .
123	Cr		No "Solo" mark in <i>GS</i> .
124	Ob		No "Solo" mark in <i>GS</i> , dynamics mark <i>mf</i> in <i>MA</i> .
129	Vl2		 in <i>MA</i> .
130	Trb	1	No dynamics mark in <i>MA</i> .
134–135	Fg1–2		 in <i>MA</i> .
136	Vla	3	"C" in <i>GS</i> and <i>OB</i> , "E♭" in <i>MA</i> .
136	Bs	1	Tie in <i>MA</i> .

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
145	Vl2	1	No dynamics mark in <i>MA</i> .
156	Vl2	7	Slur in <i>MA</i> .
156–158	Fl,Ob 1–2	5–7	No staccato dots in <i>GS</i> .
	Vl1–Vla		
157,158	Cr1–2	3	No tie in <i>GS</i> .
164–165	Cl1–2		Slurs like in Fg in <i>MA</i> .
181,183	Vl1–Vla	3	No marcato mark in <i>MA</i> .
186	Bs	1–4	No slur in <i>GS</i> .
187	Vl1	2	“g” in <i>MA</i> .
190	Vl2–Vla	3	No slur in <i>GS</i> .
195	Bs	2	Dynamics mark <i>rf</i> in <i>MA</i> .
196	Vl2,Vla		 in <i>MA</i> .
199	Vl1	7–8	“g” in <i>MA</i> .
207	Ob1–2	2	No dynamics mark in <i>MA</i> .
208	Fg	6	No acc. ♫ in <i>GS</i> .
221,225	Vl1,Vl2	1	No marcato mark and no slur in <i>MA</i> .
223	Ob1	1	No dynamics mark in <i>MA</i> .
223–224	Fl1		 in <i>MA</i> .
224	Vl1	1	“c” in <i>MA</i> , correction to “a” in <i>GS</i> .
230–231	Ob2		 in <i>MA</i> .
230–231	Cl2		 in <i>MA</i> .