Georg Gerson

(1790–1825)

Quintetto

für 2 Violinen,
2 Violas & Baß

G.41

Score

Edited by
Christian Mondrup

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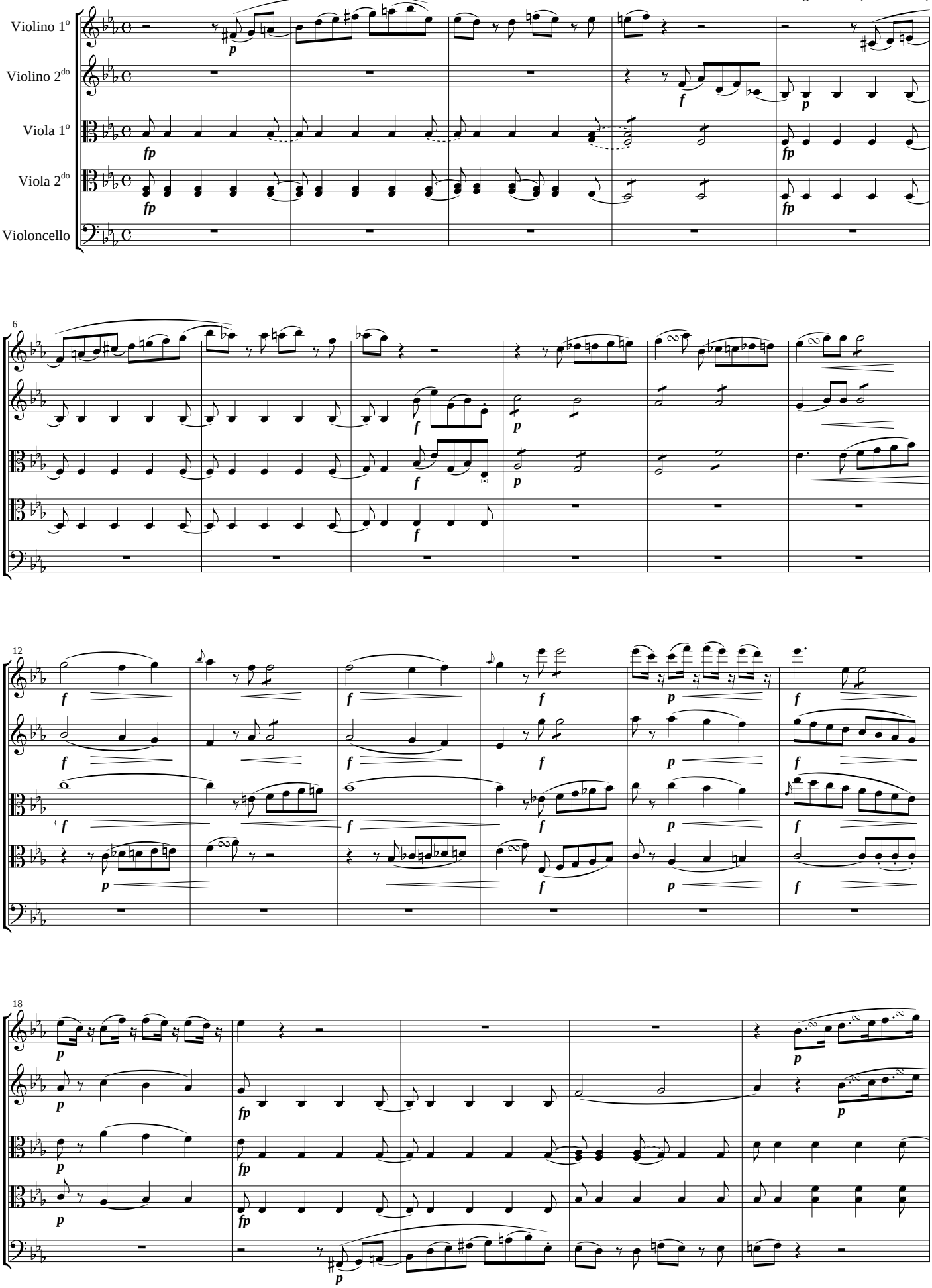
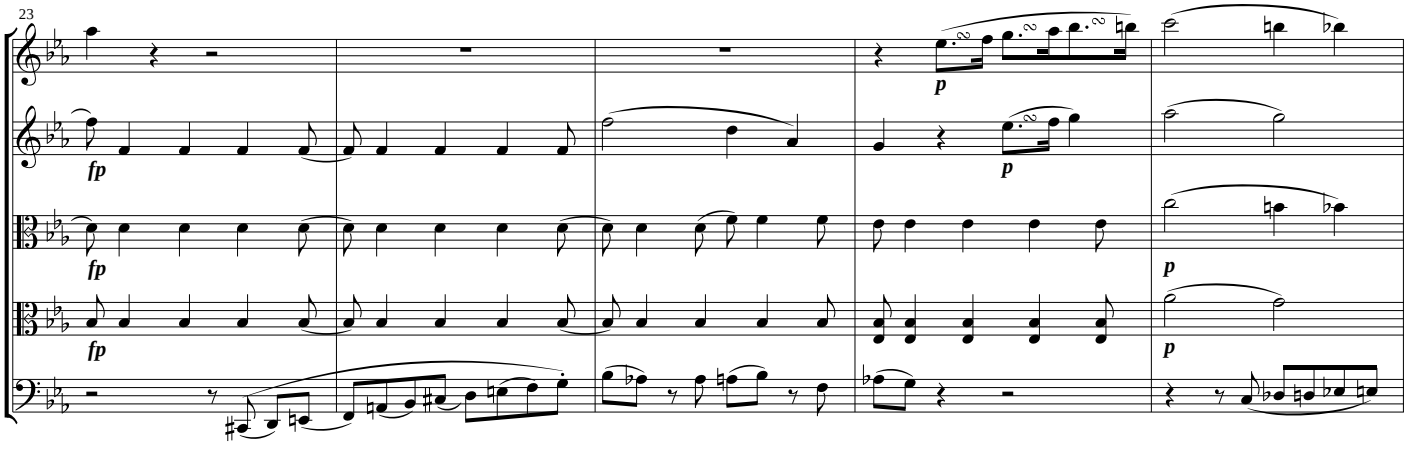
Quintetto
für 2 Violinen, 2 Violas & Baß

Allegro assai

Georg Gerson (1790-1825)

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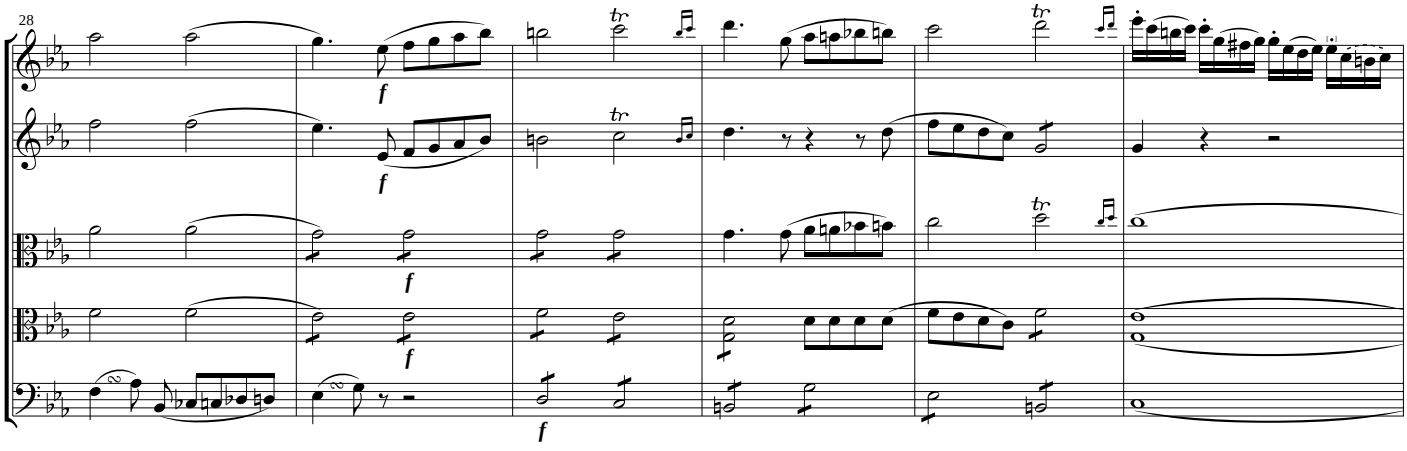
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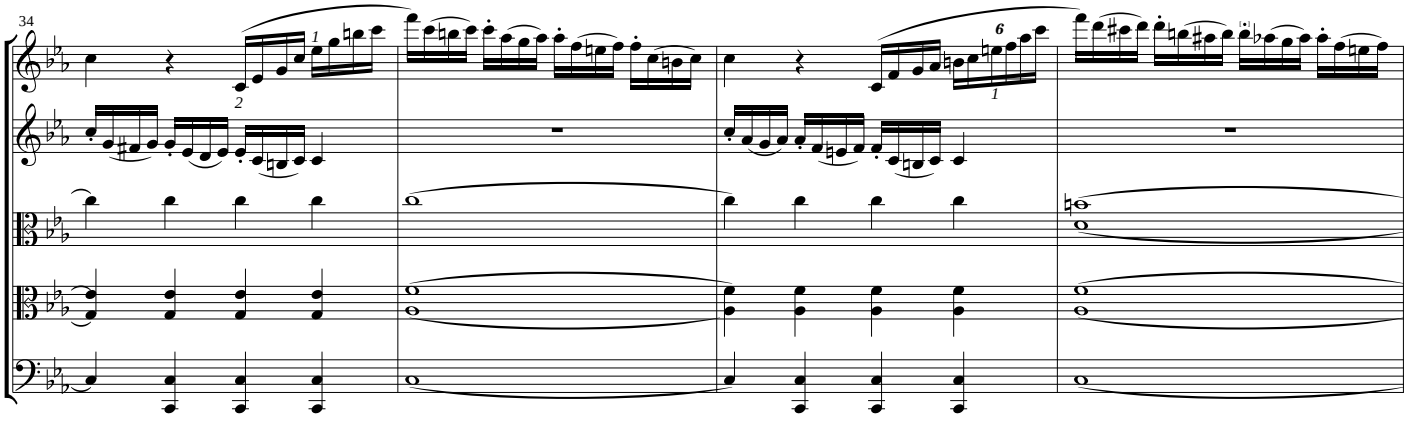
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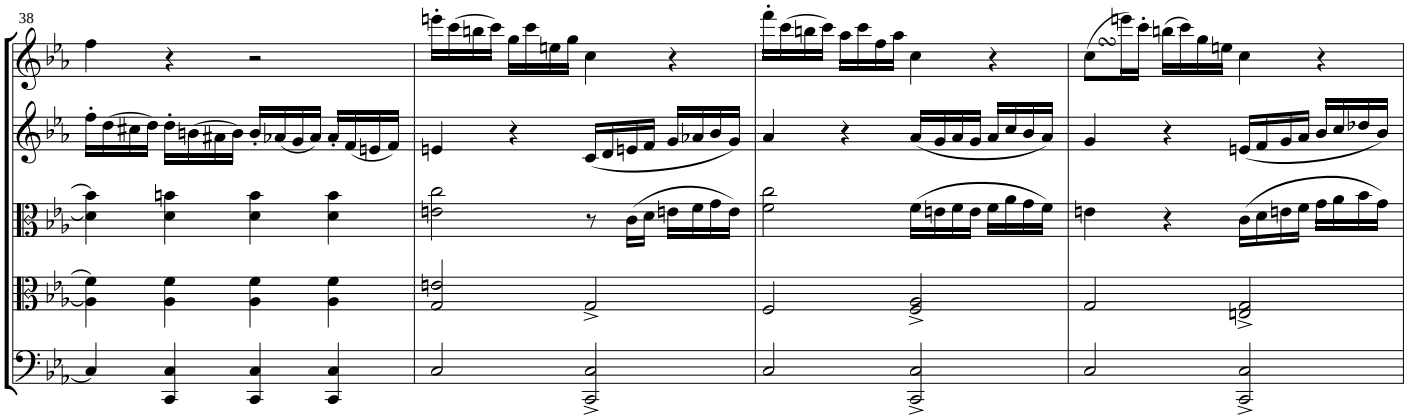
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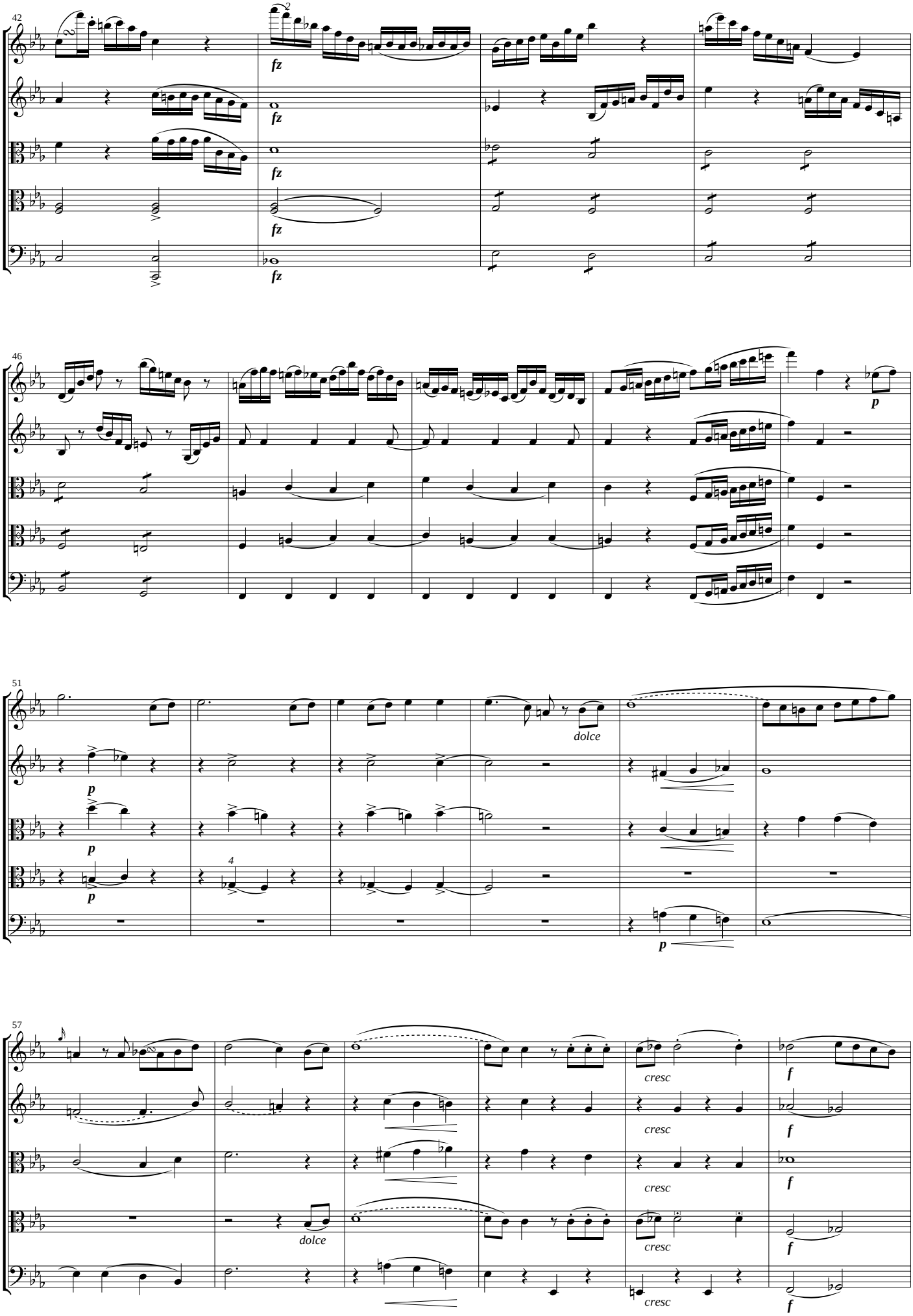
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fz
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fz
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cresc
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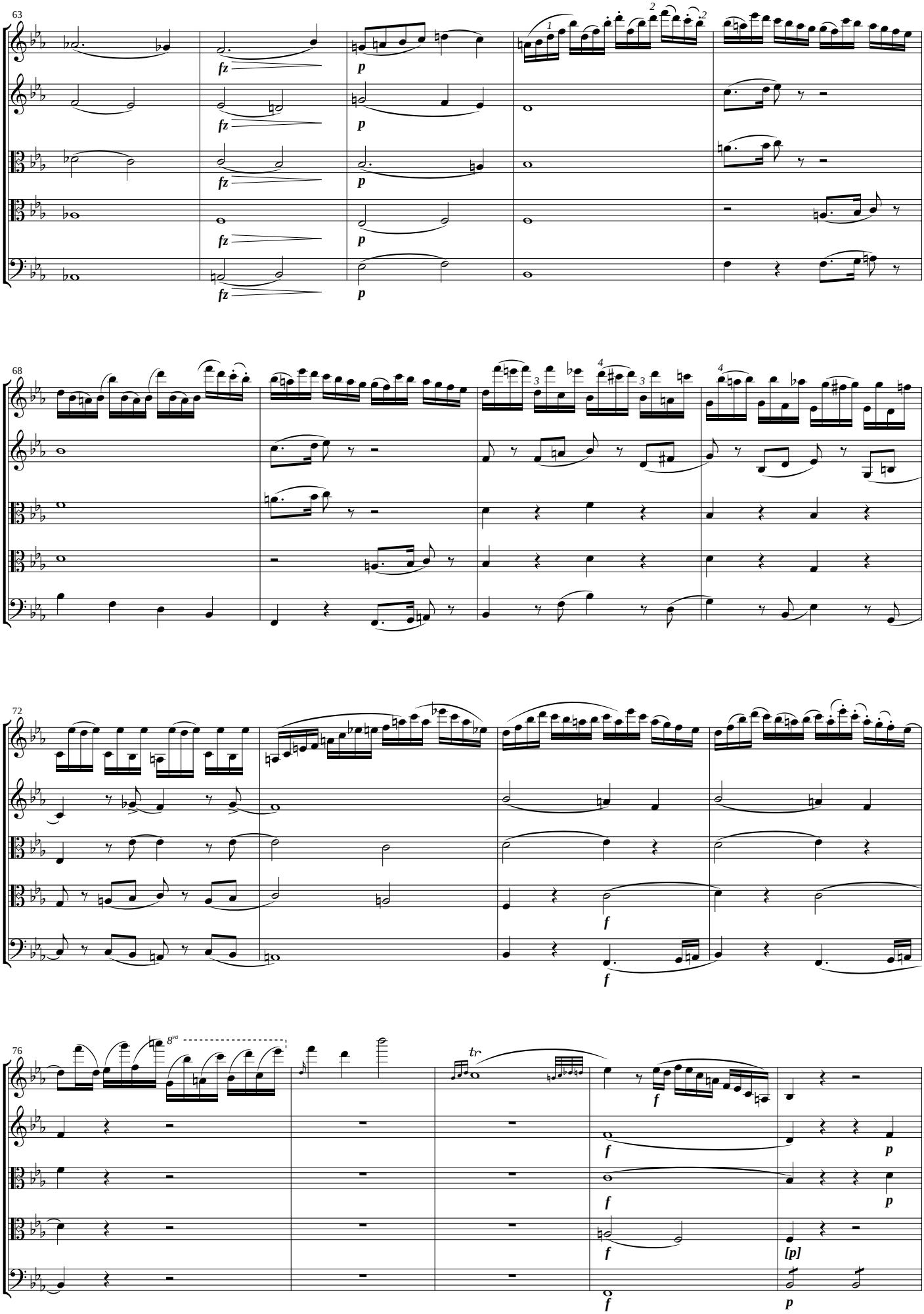
f
f
f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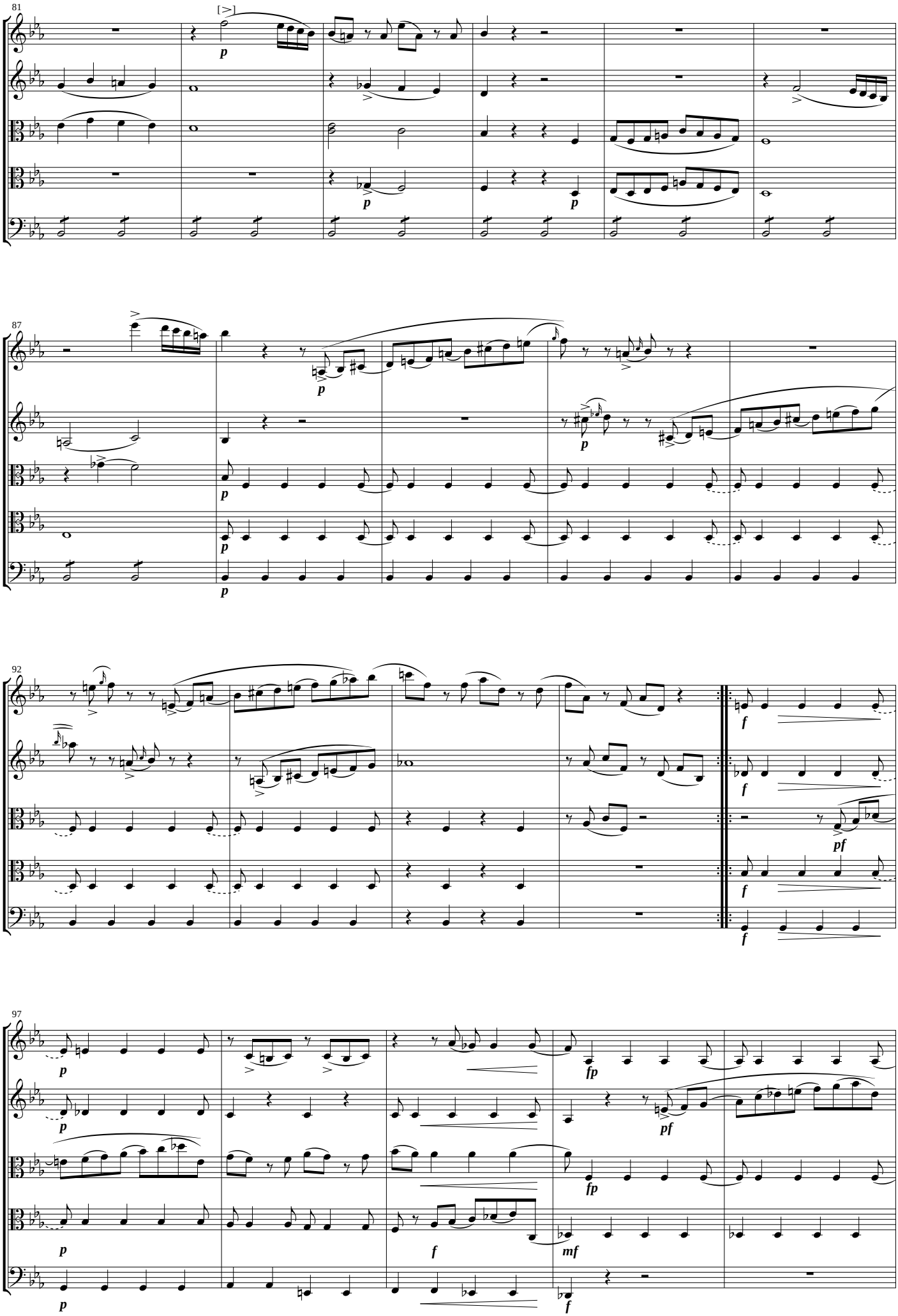
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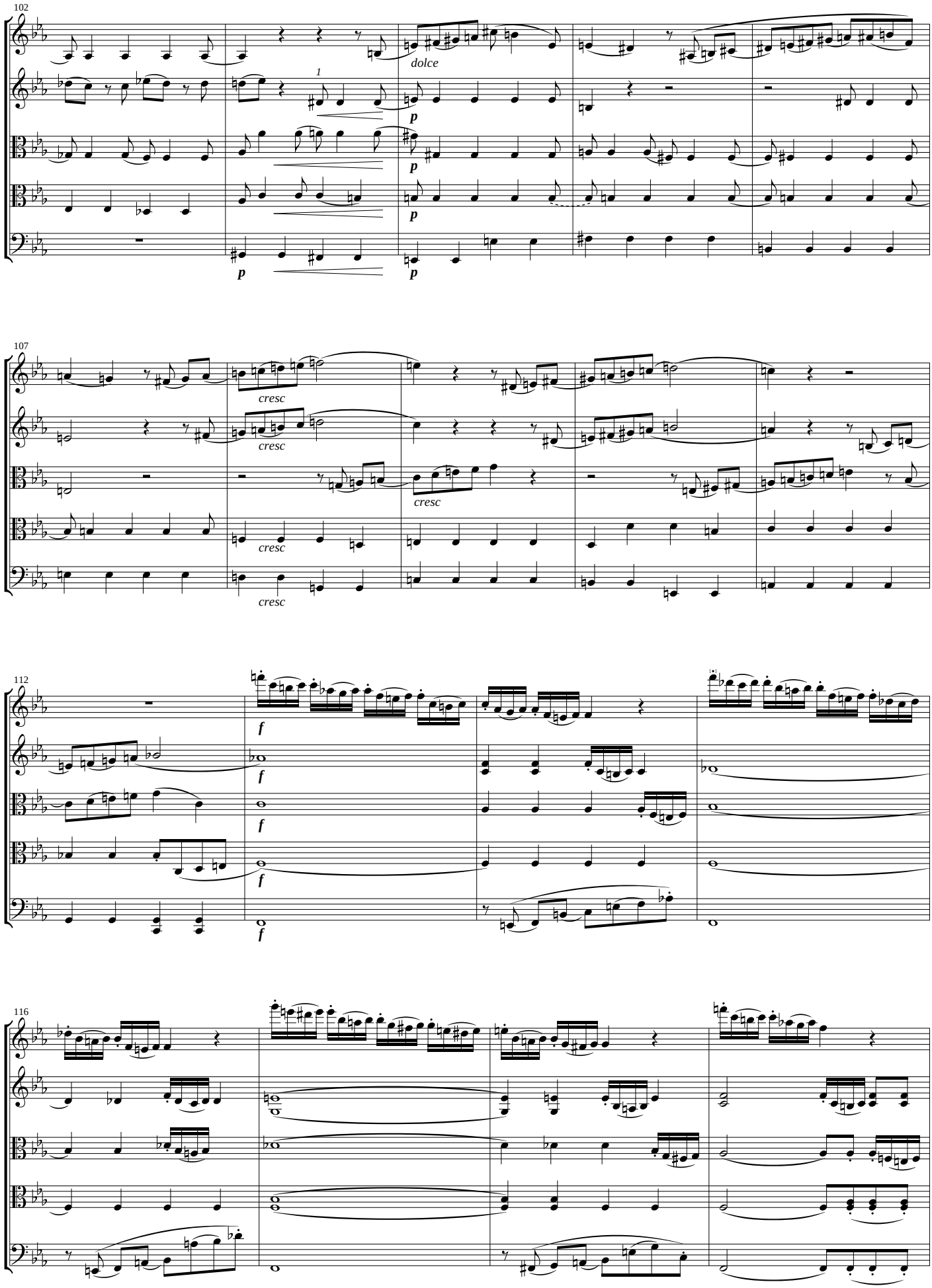
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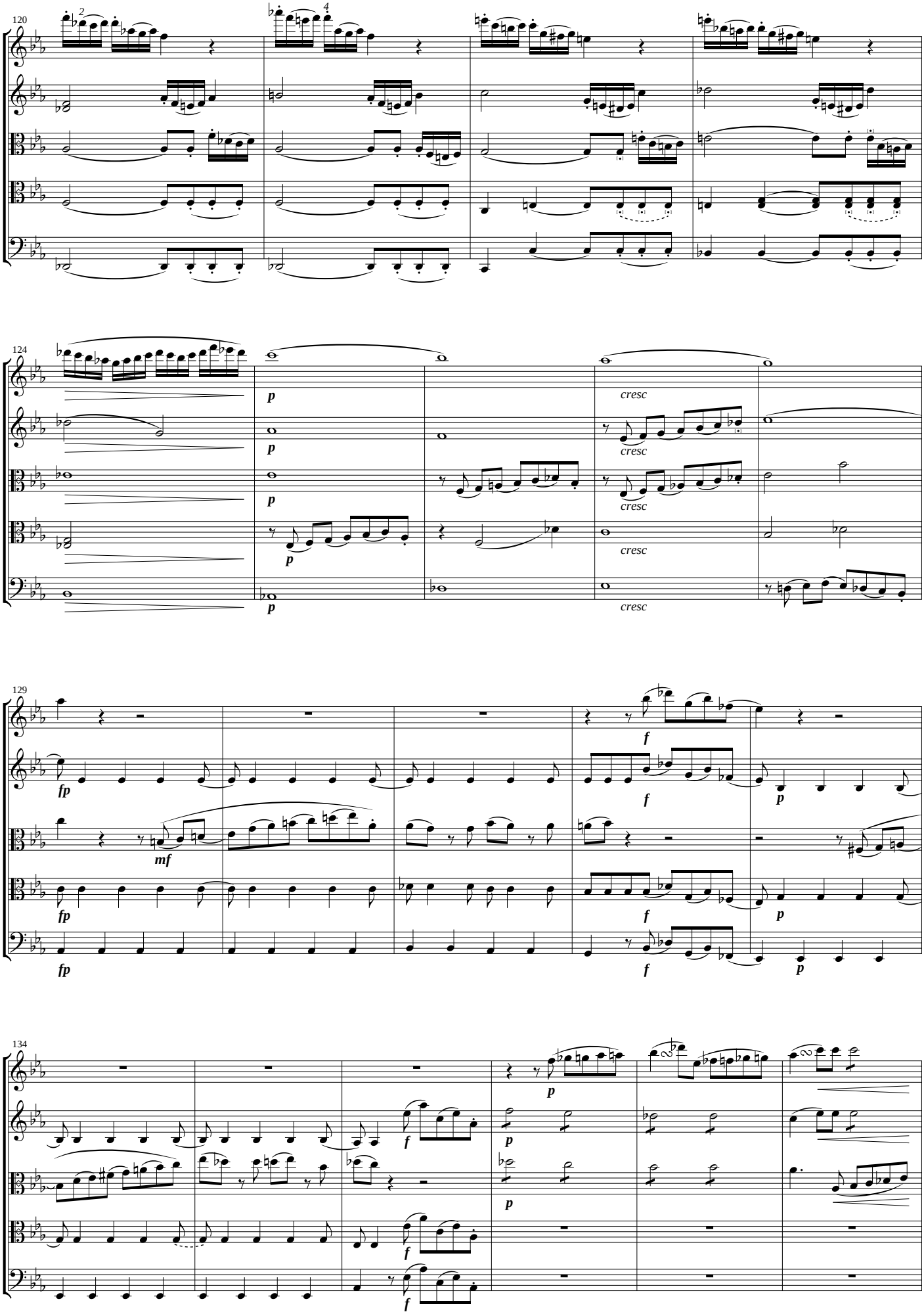
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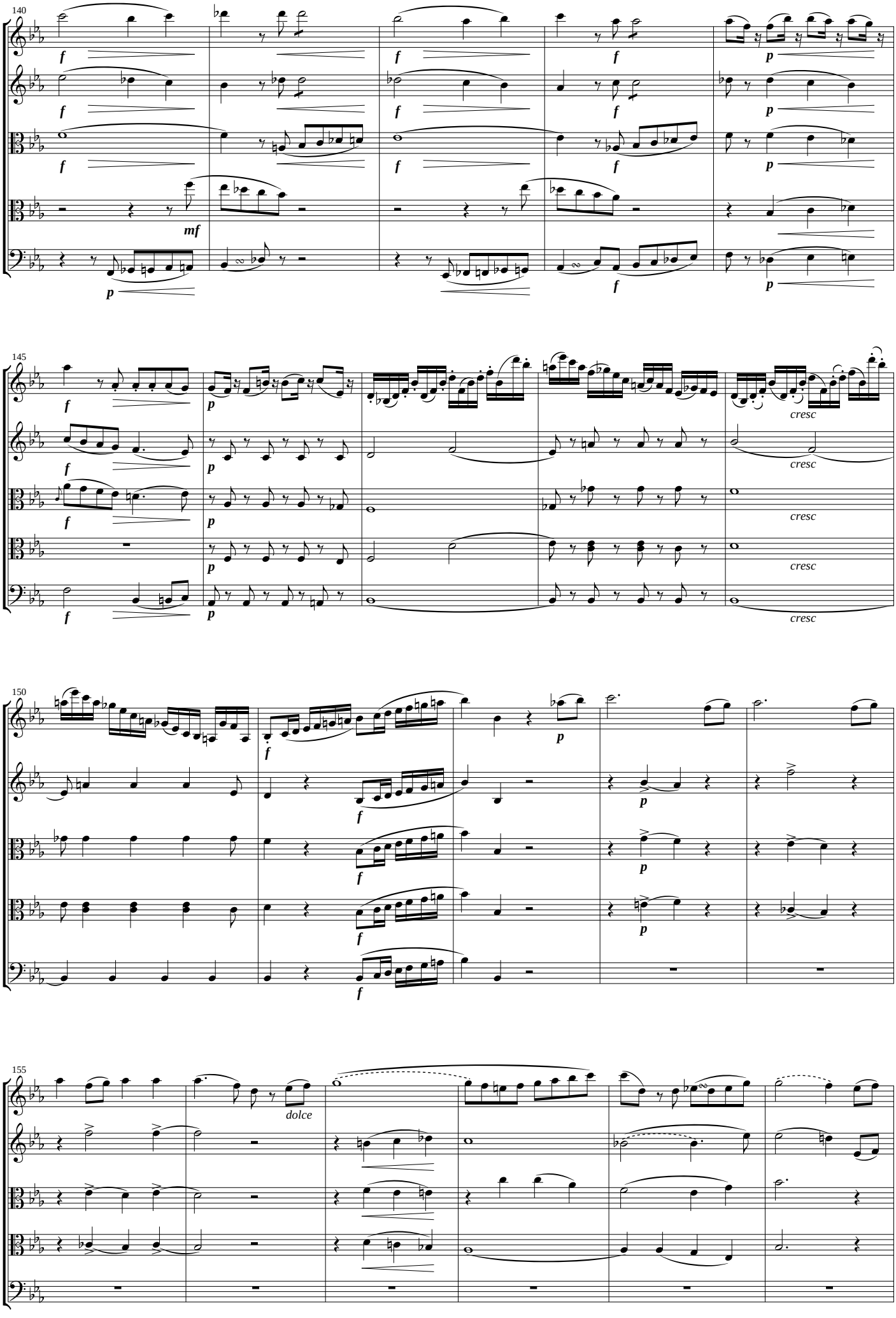
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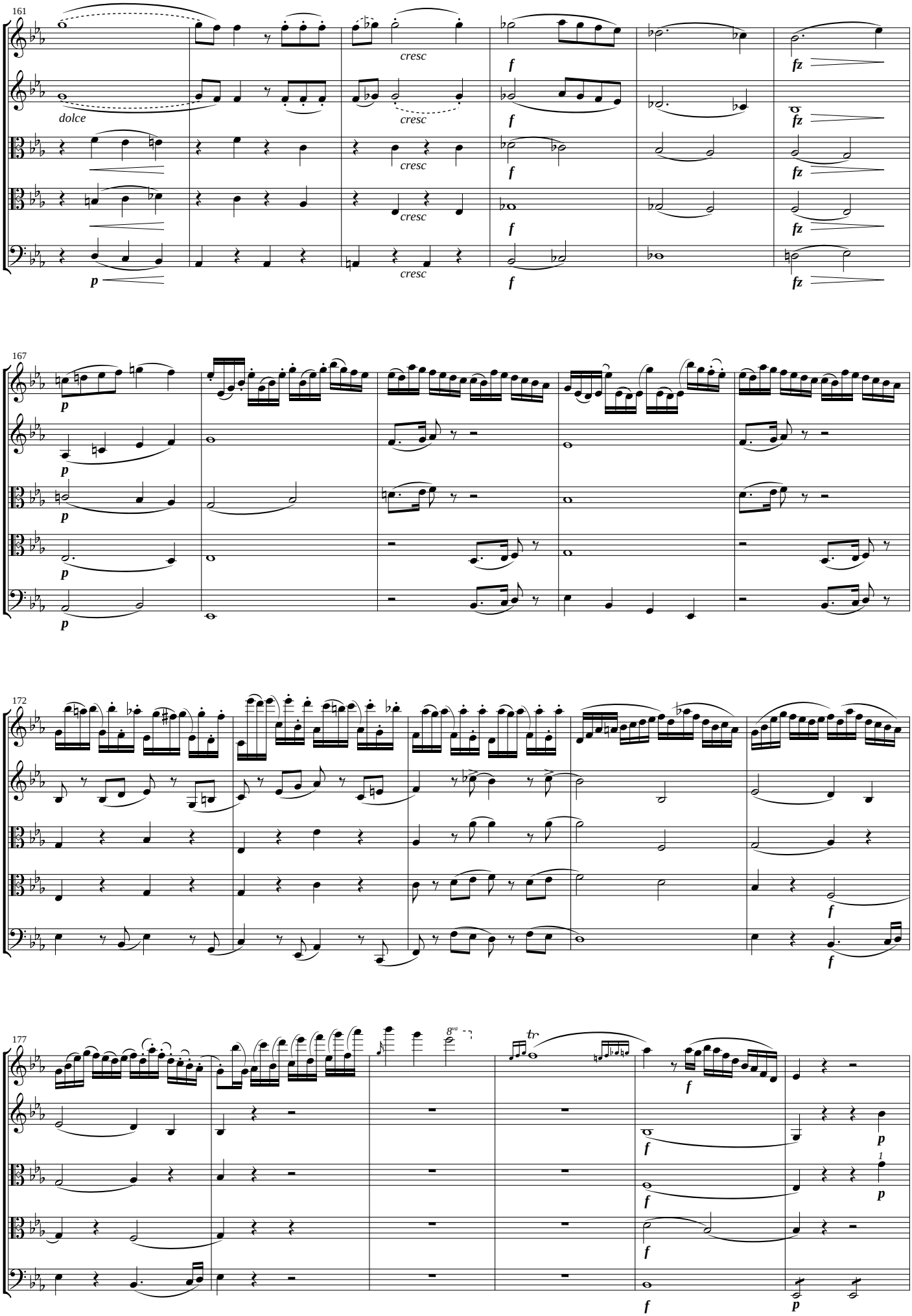
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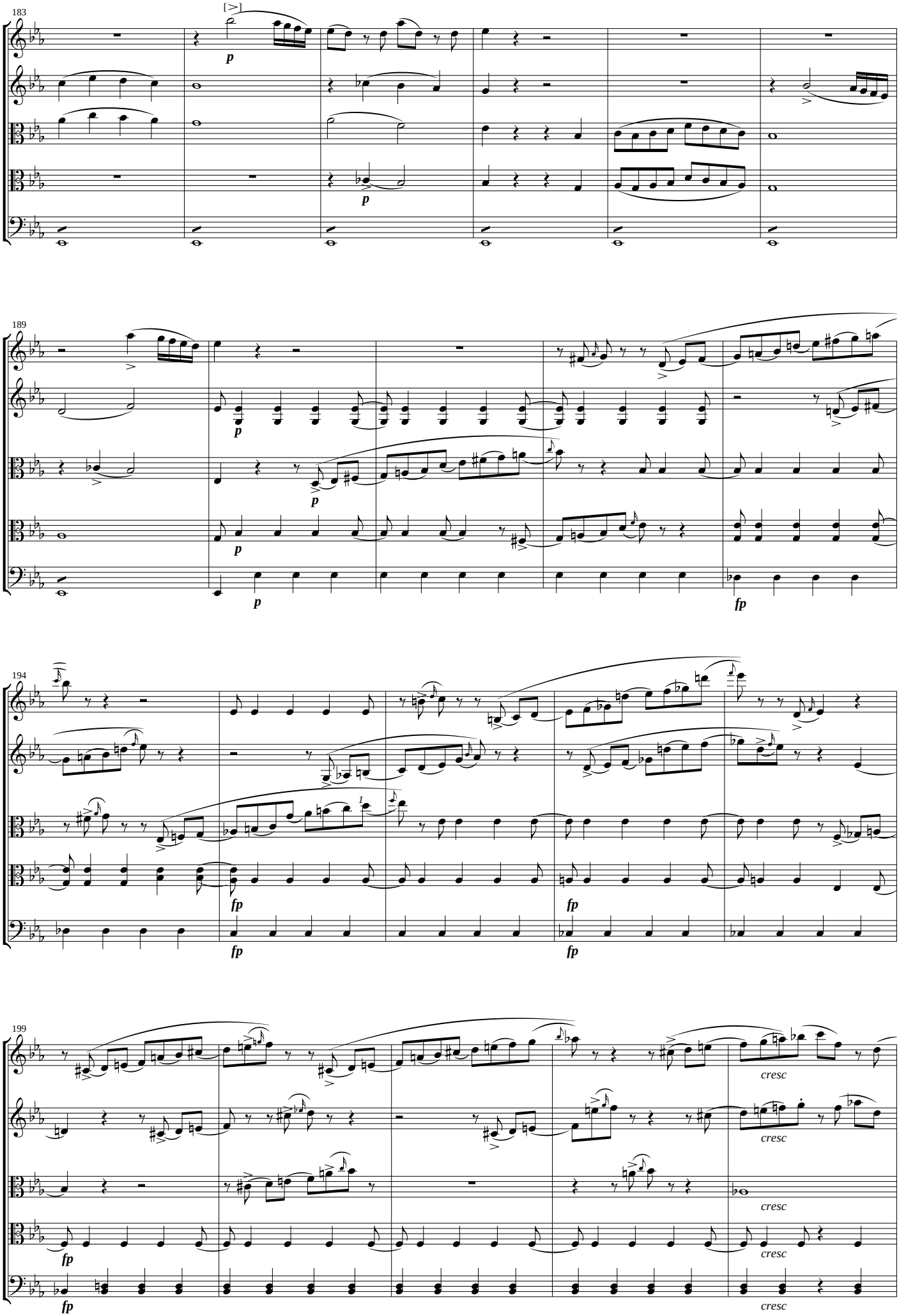
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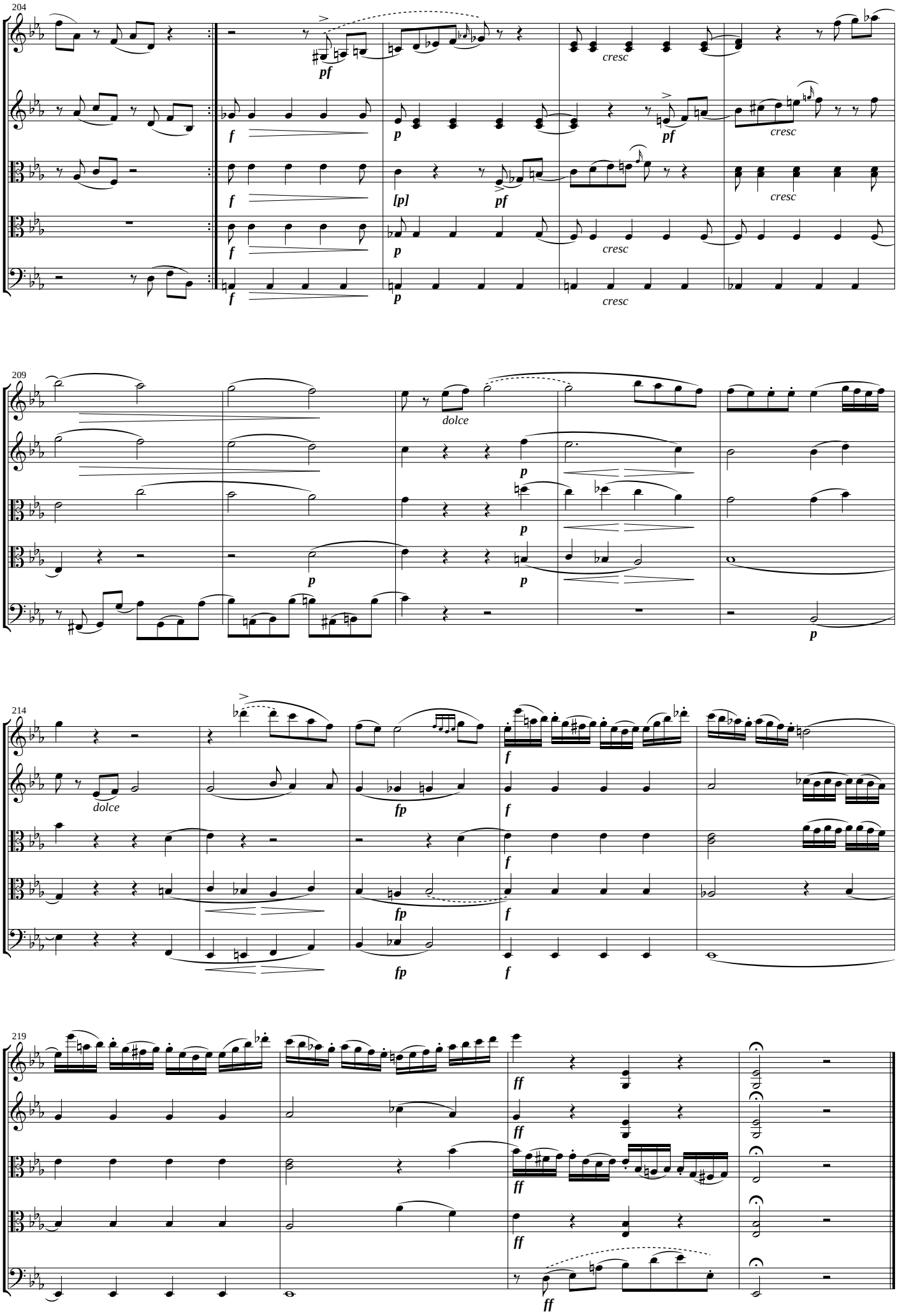
cresc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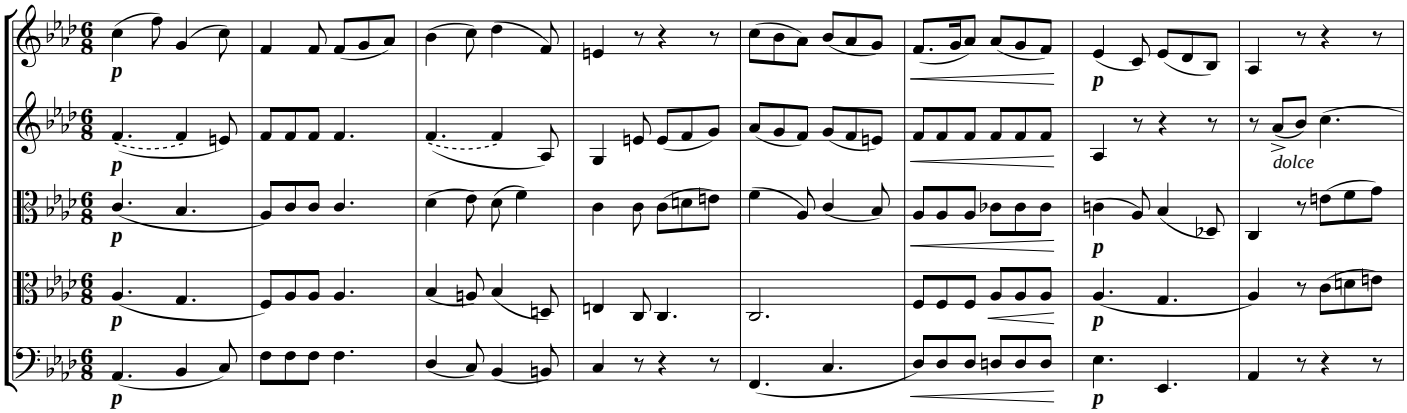
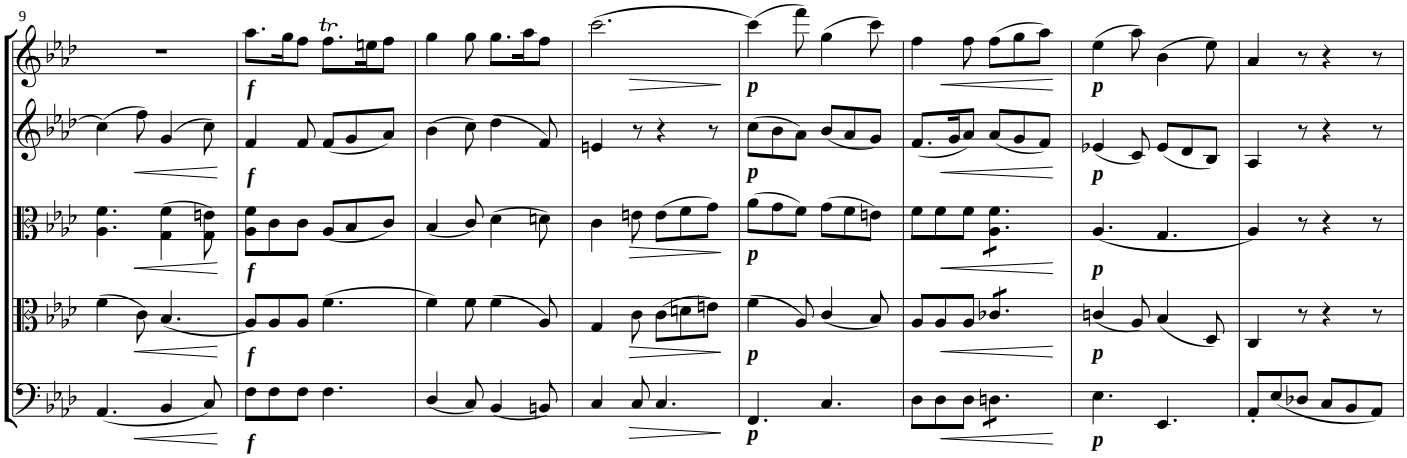
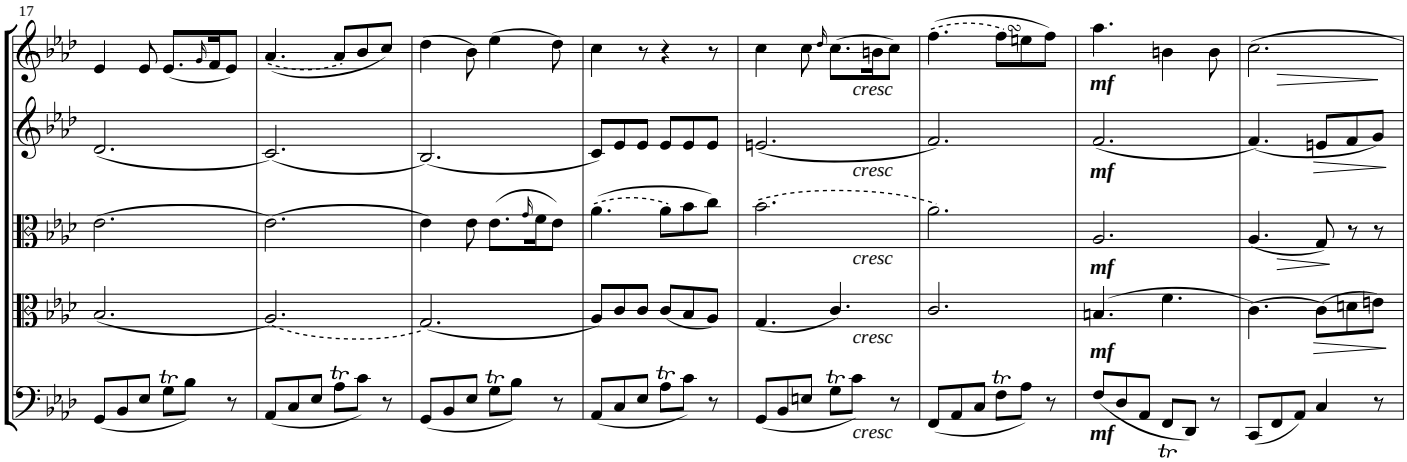
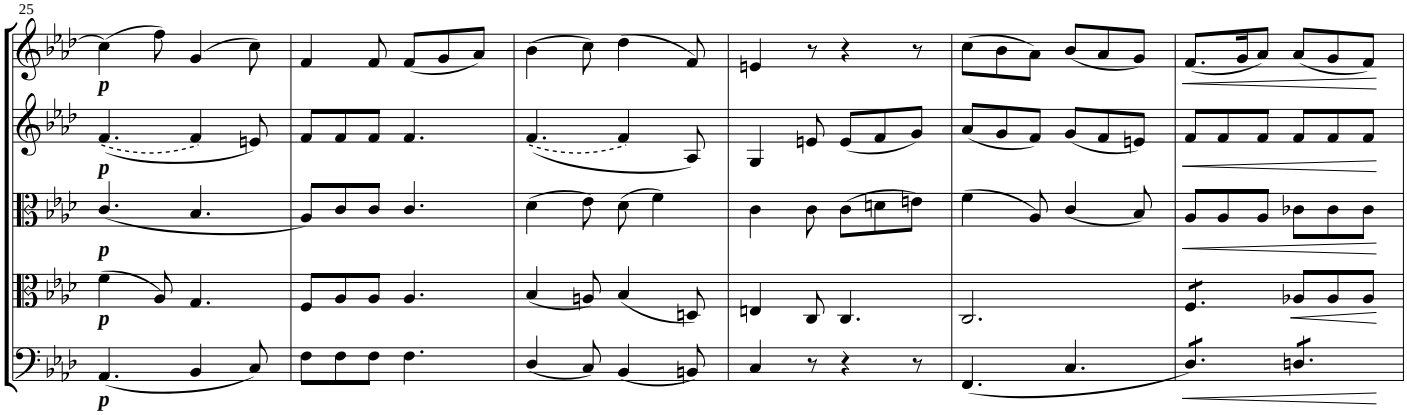
ff

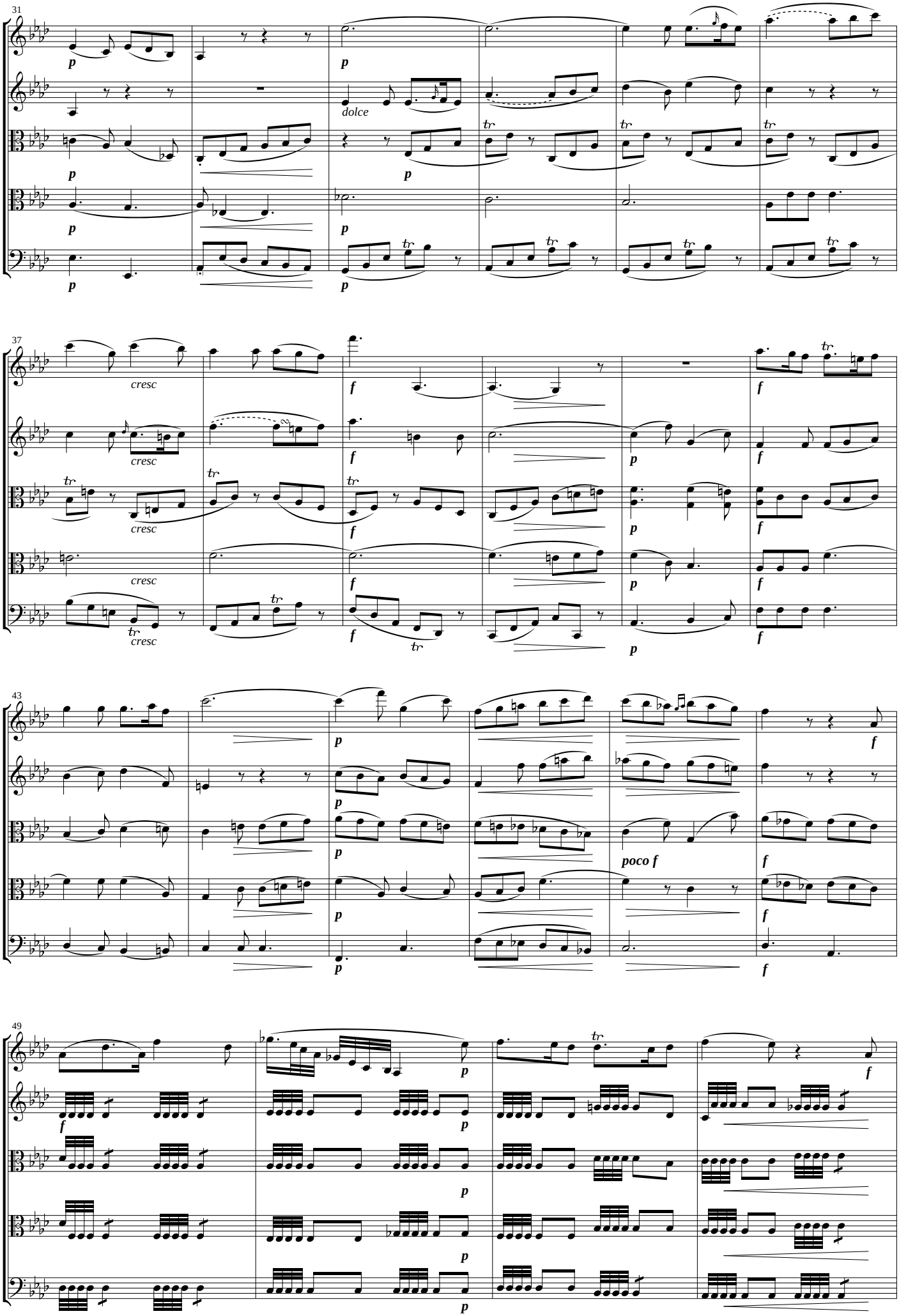
Andante







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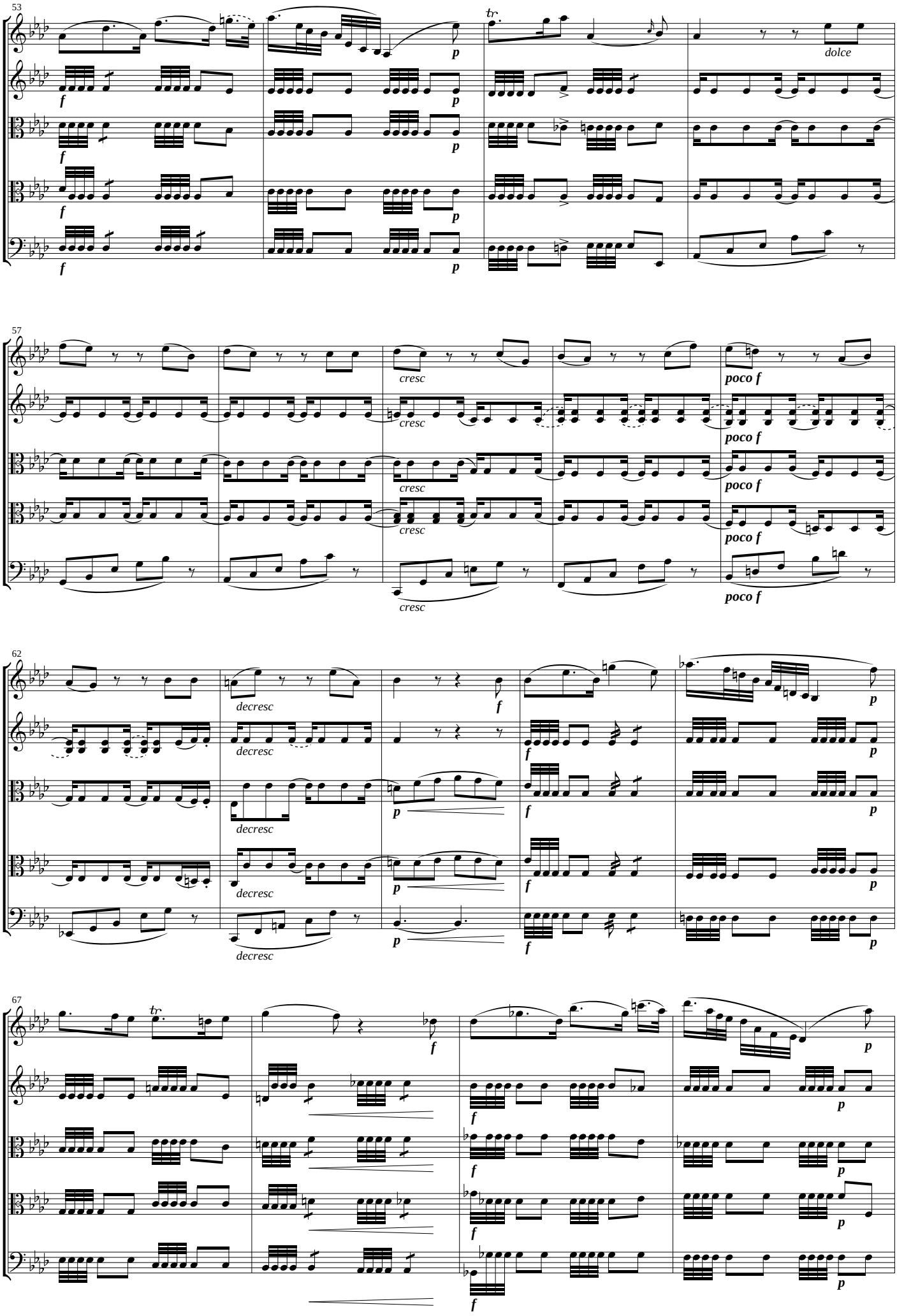
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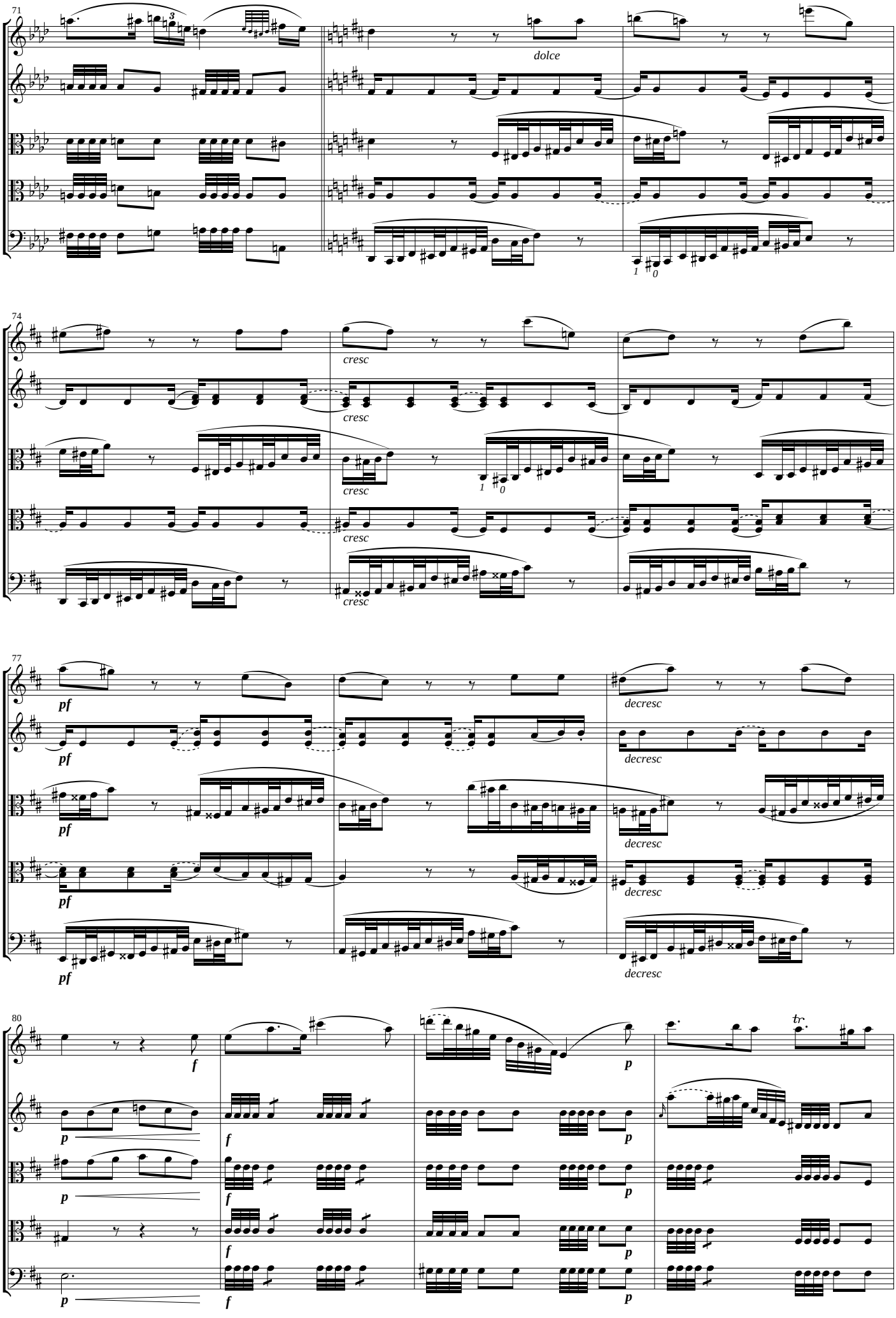
67
tr.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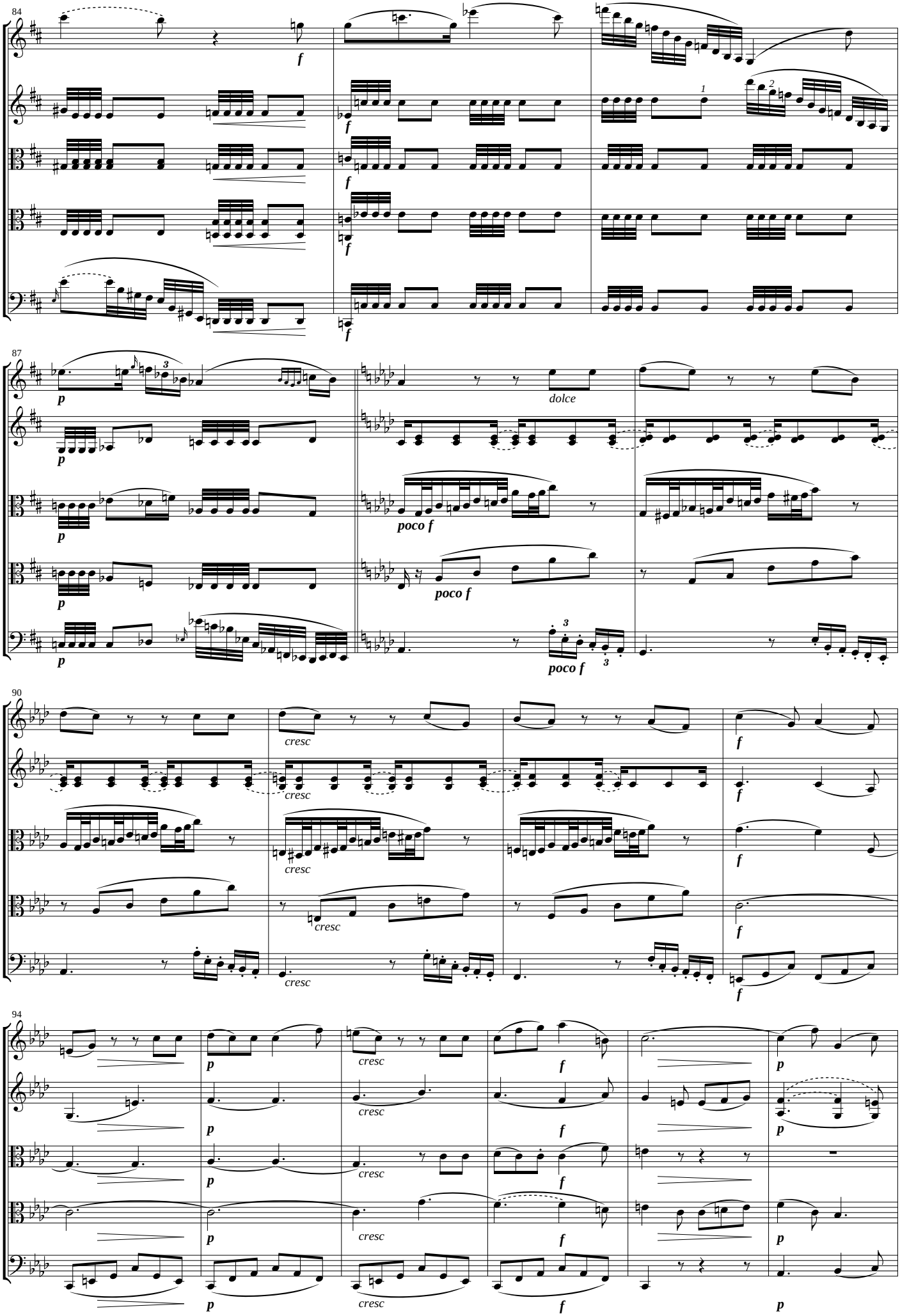
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90
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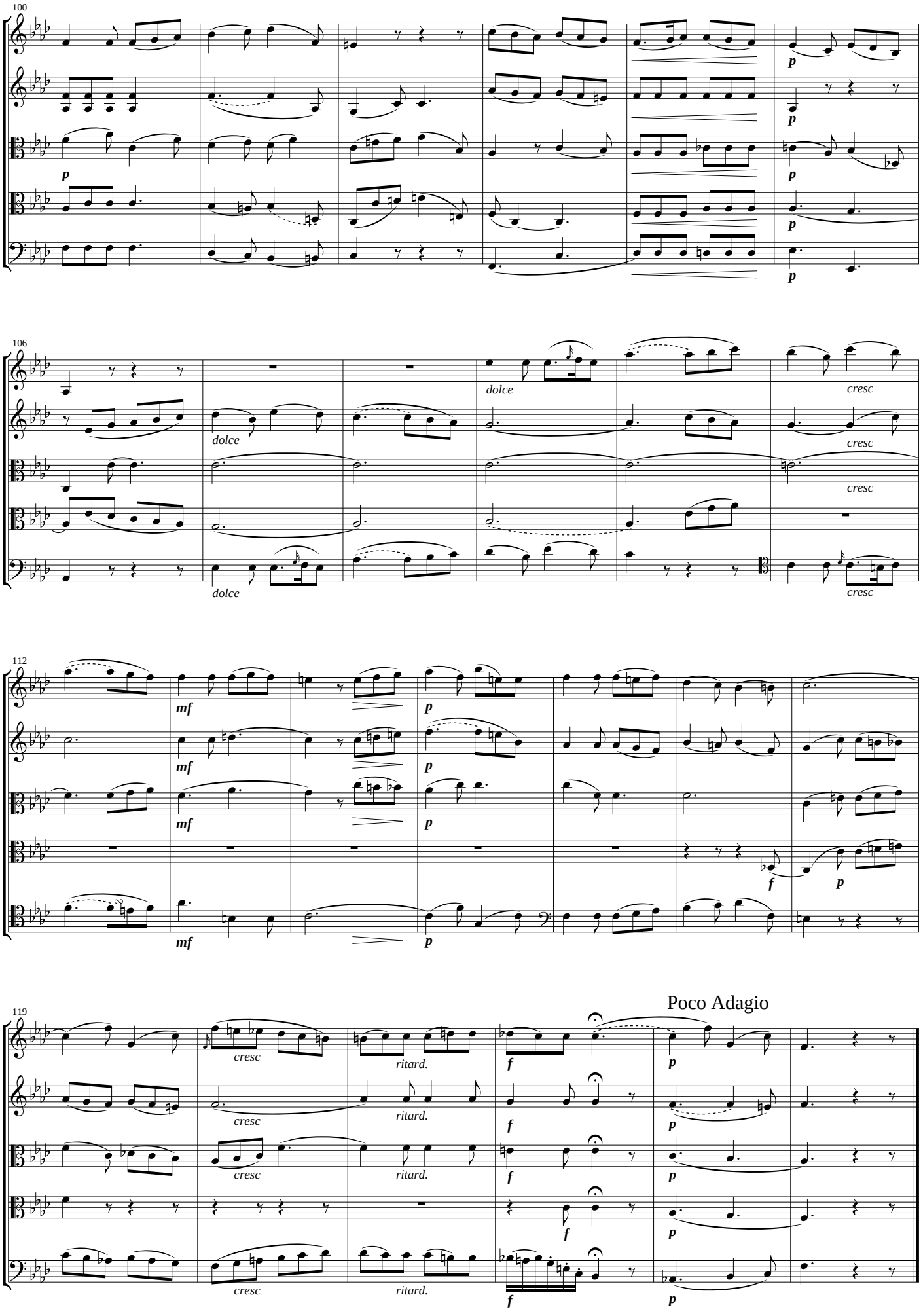
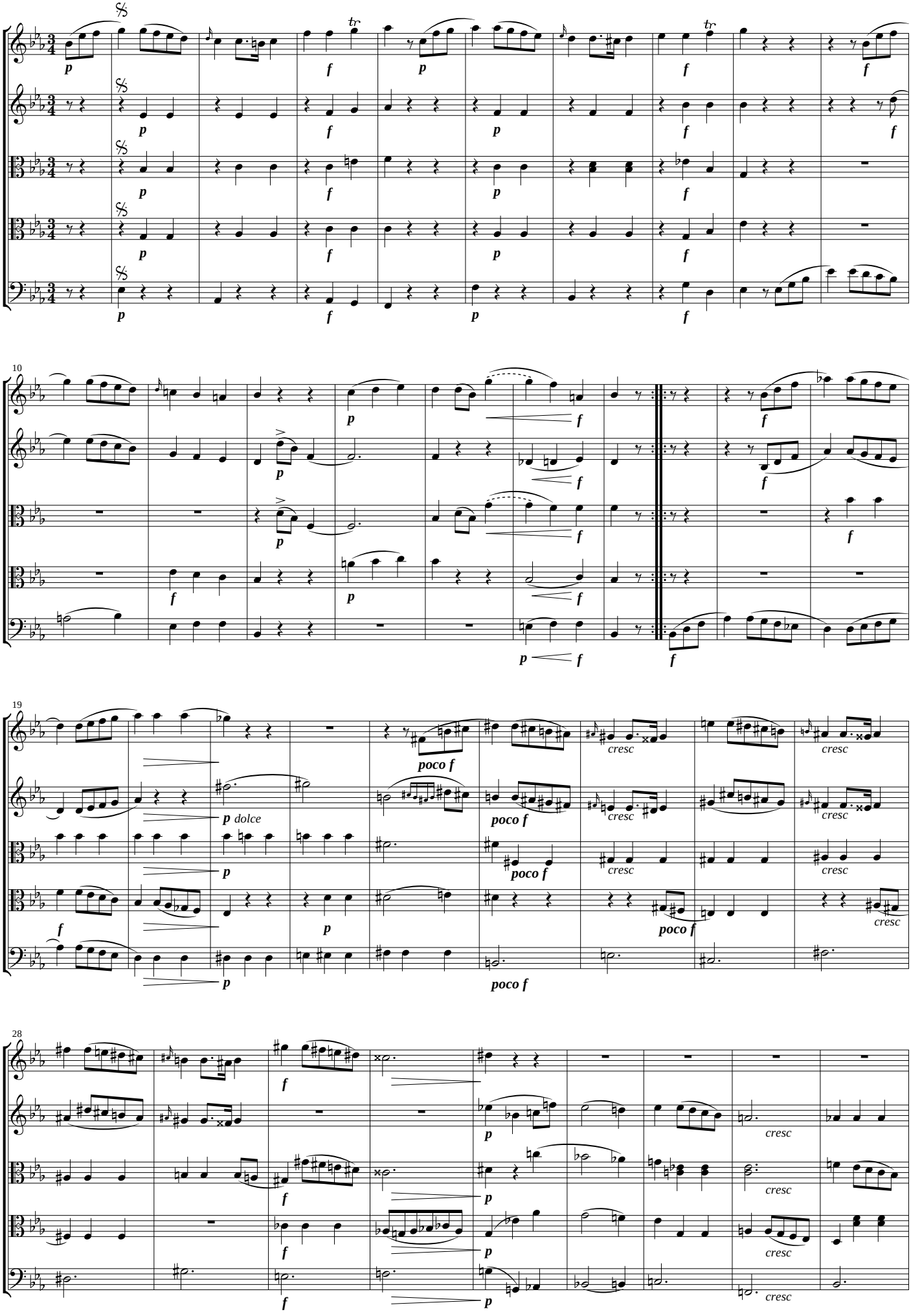
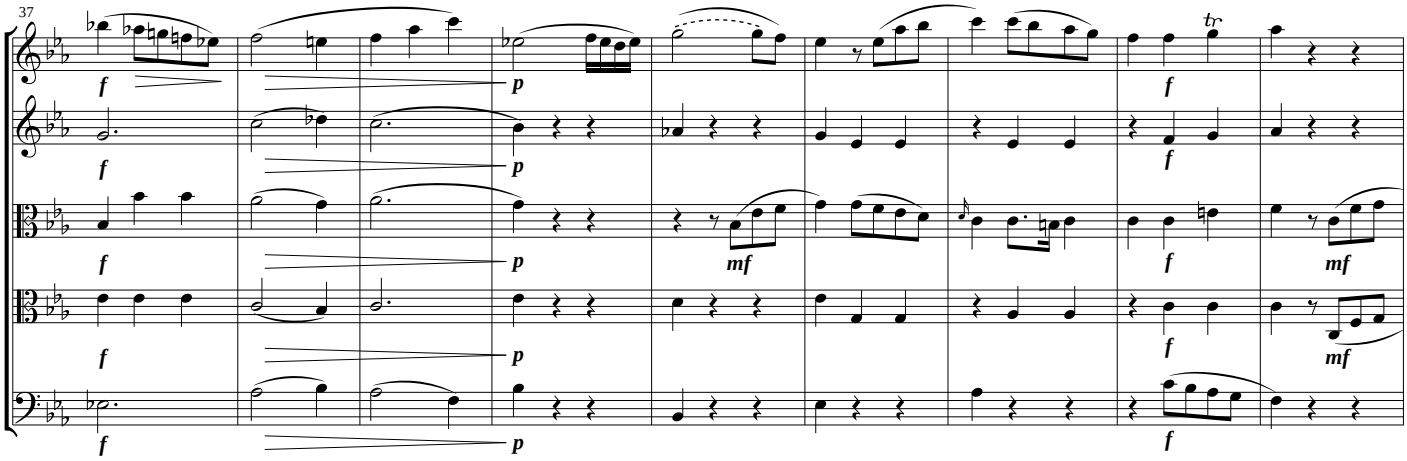
dolce
poco f
cresc


100
106
112
119
Poco Adagio
dolce
cresc
mf
p
f
ritard.

Menuetto [Allegretto]

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p
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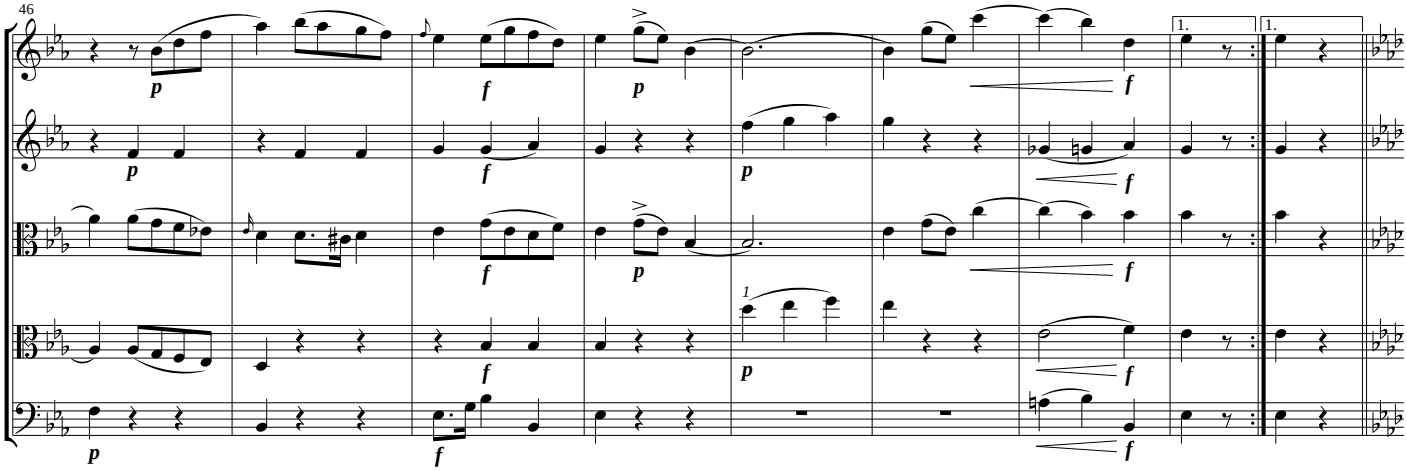
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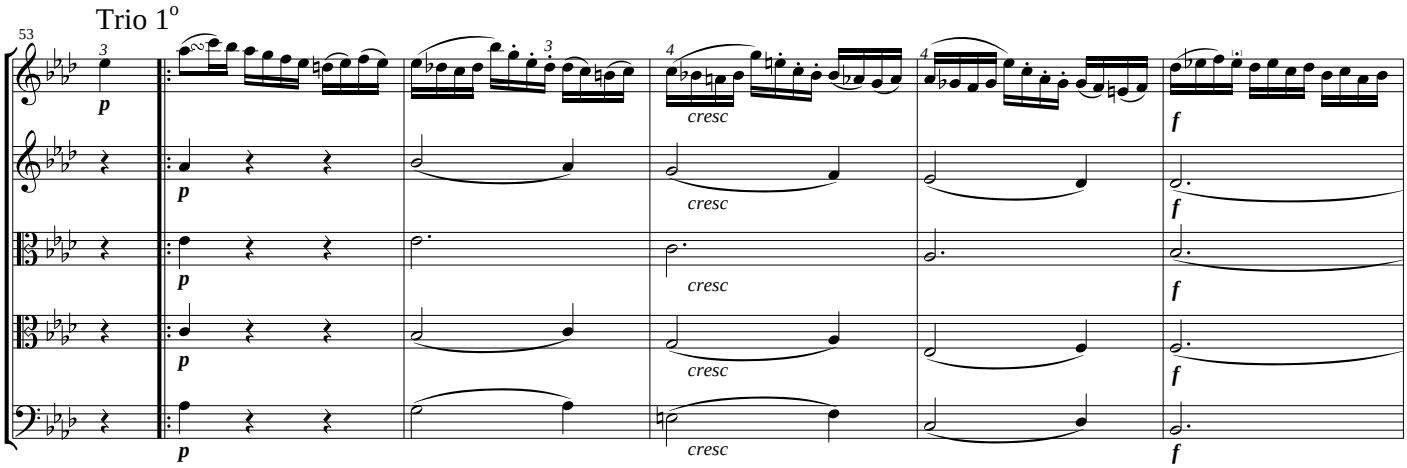
1.


Trio 1º
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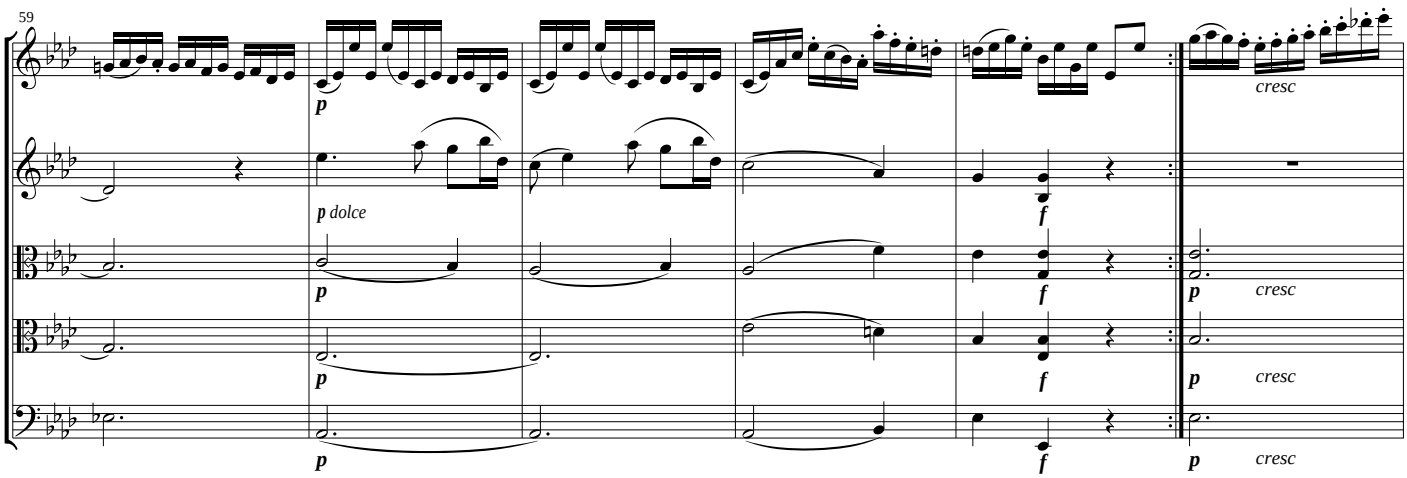
p
cresc
f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p dolce
f
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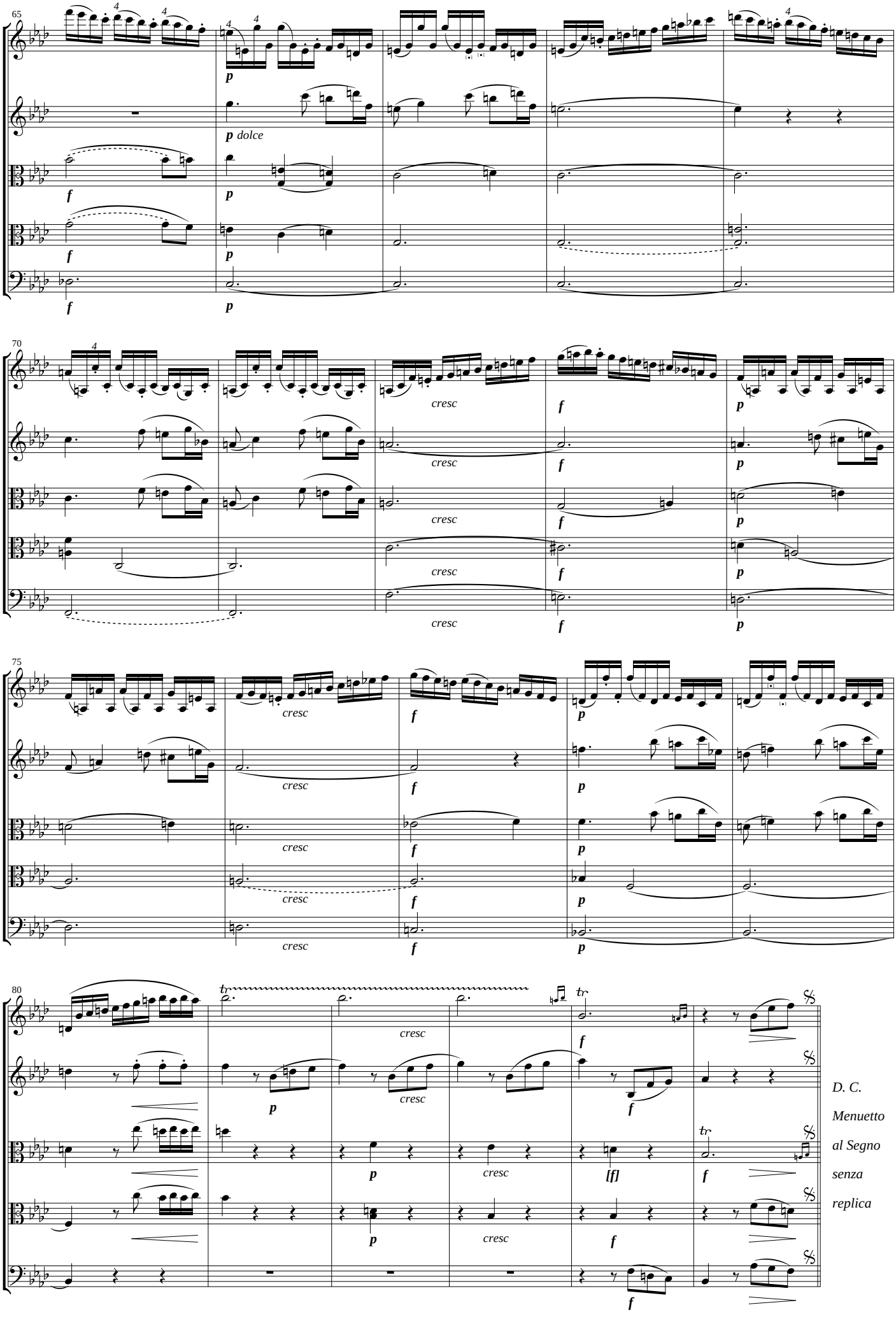
65
p
p dolce
f
p
f
p
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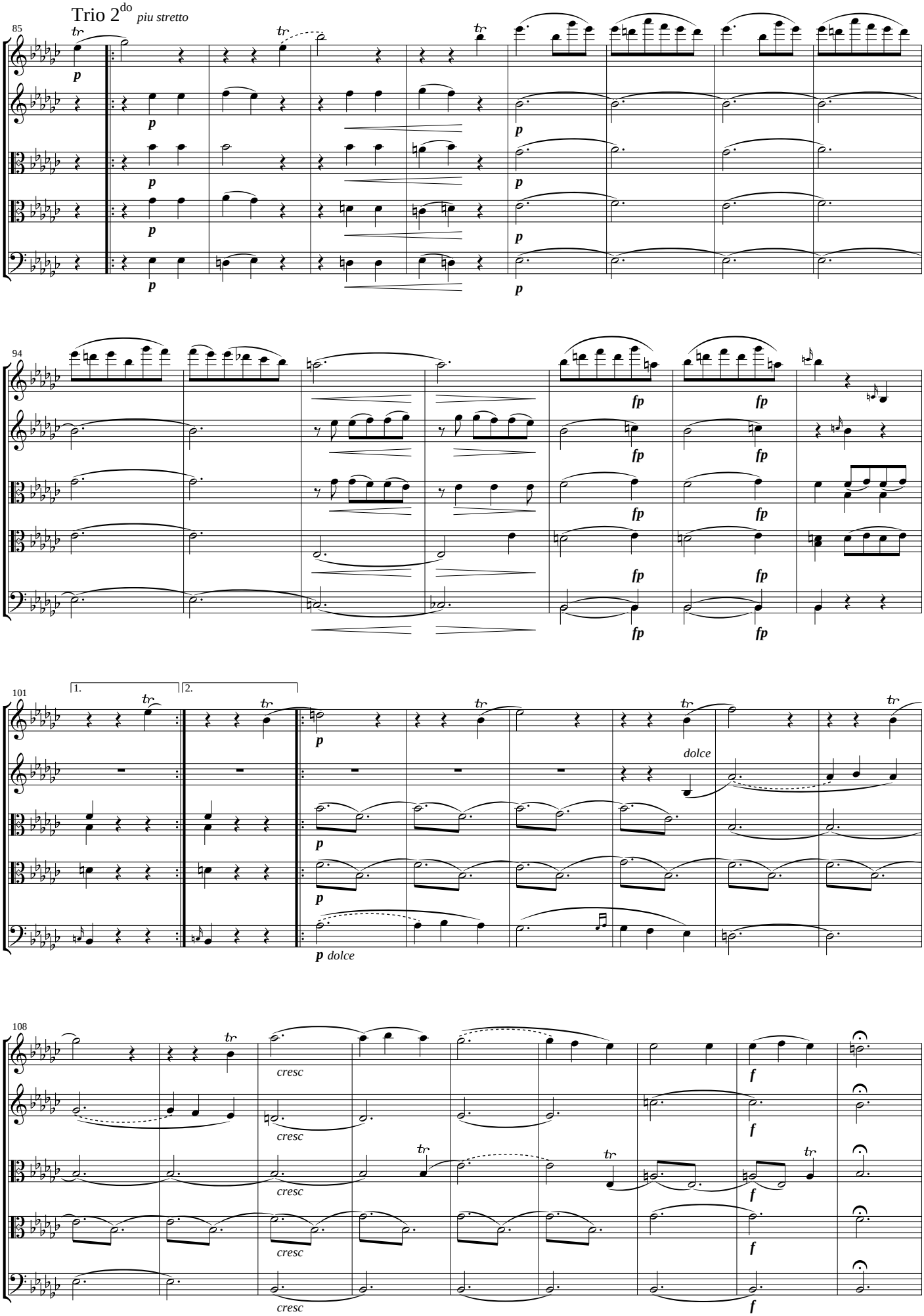
cresc
f
p
75
80
tr
[f]
D. C.
Menuetto
al Segno
senza
replica


Trio 2do piu stretto
85
94
101
1.
2.
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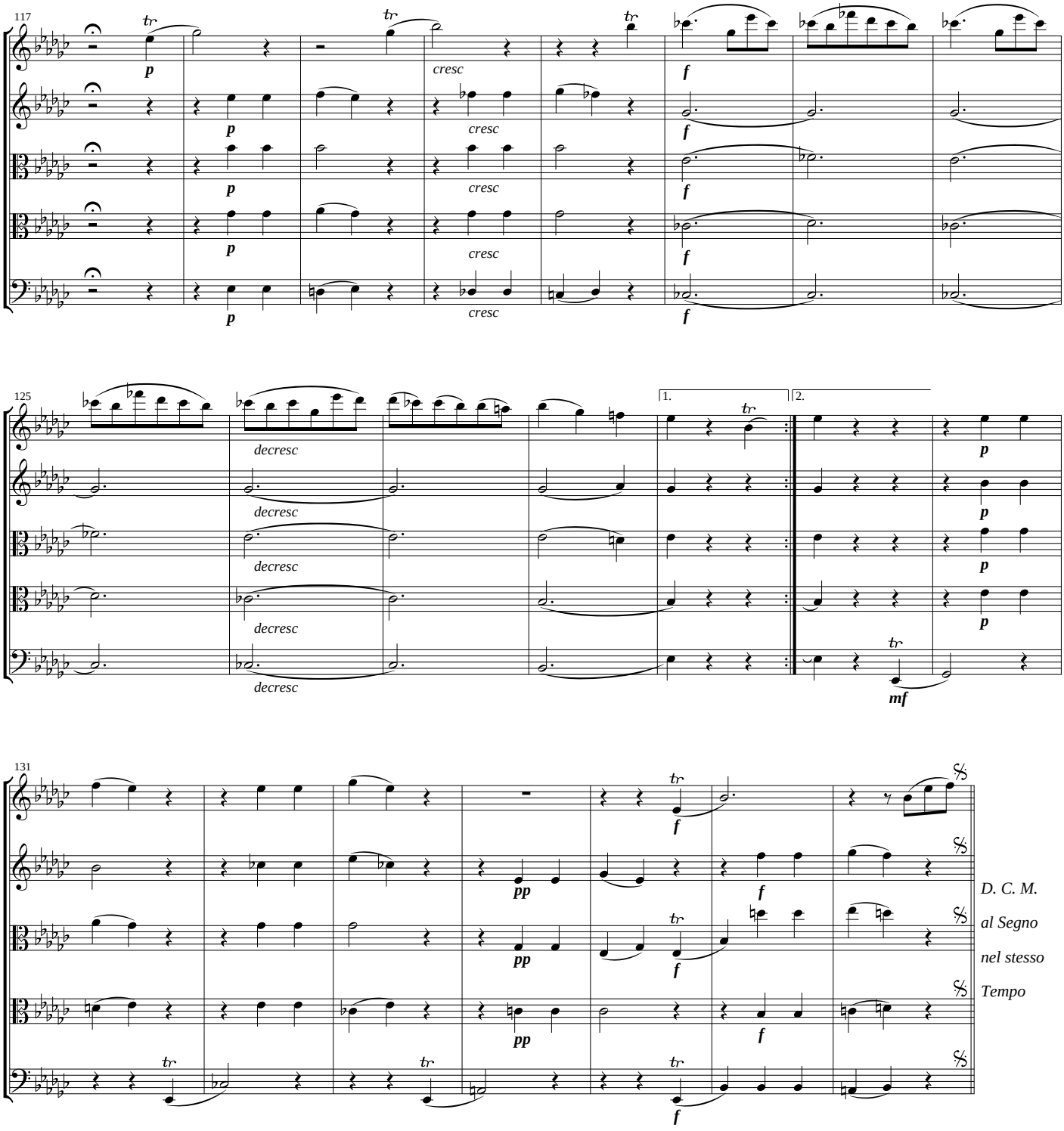
108
cresc
f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2.
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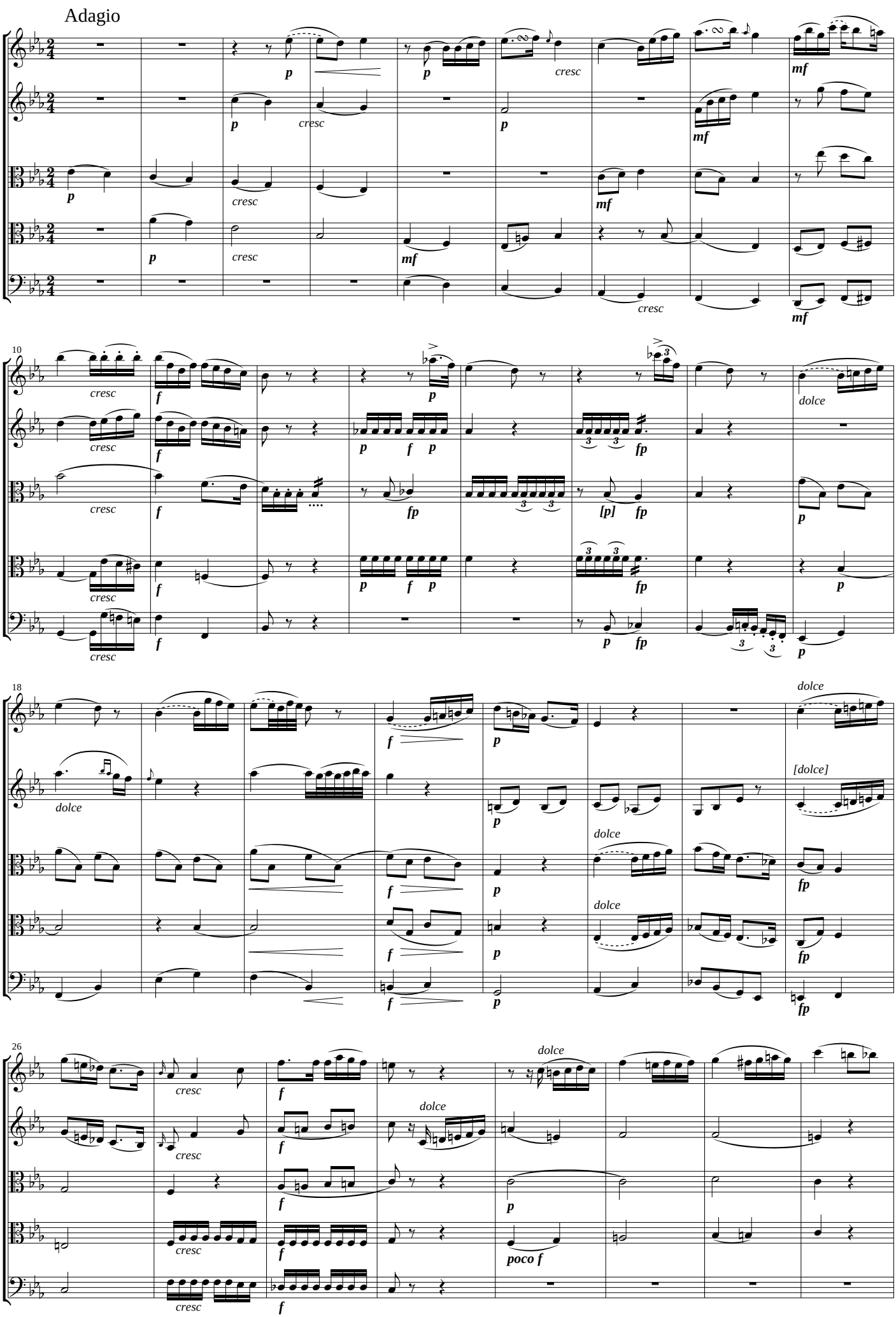
131
pp
D. C. M.
al Segno
nel stesso
Tempo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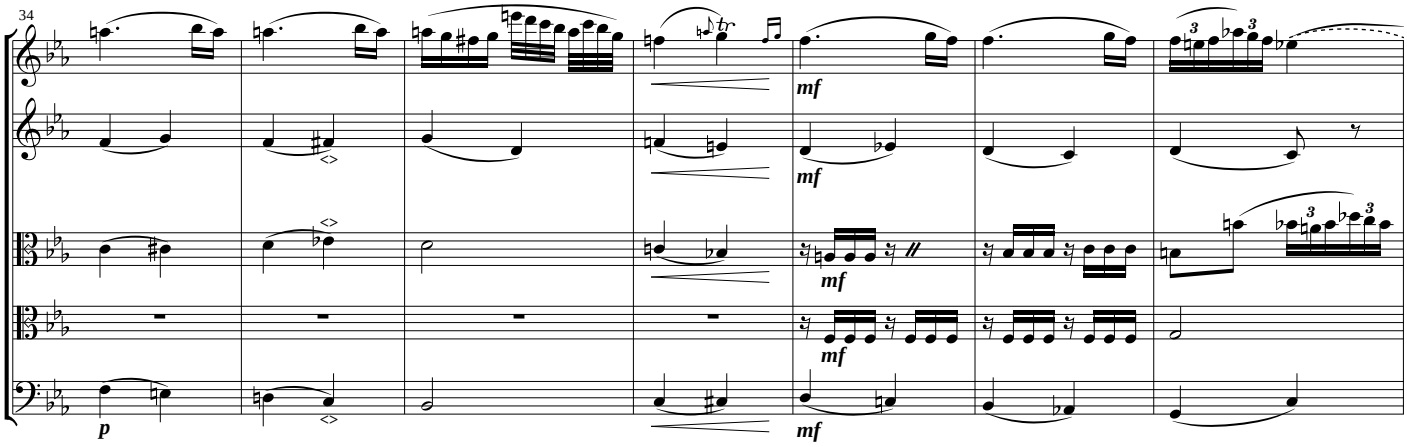
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mf
mf
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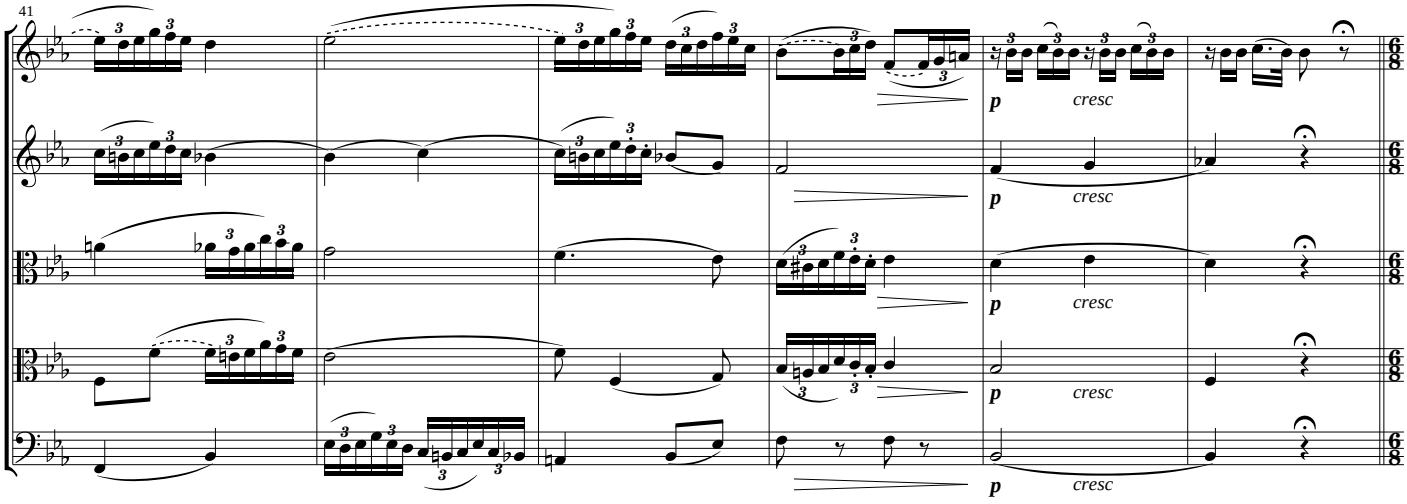
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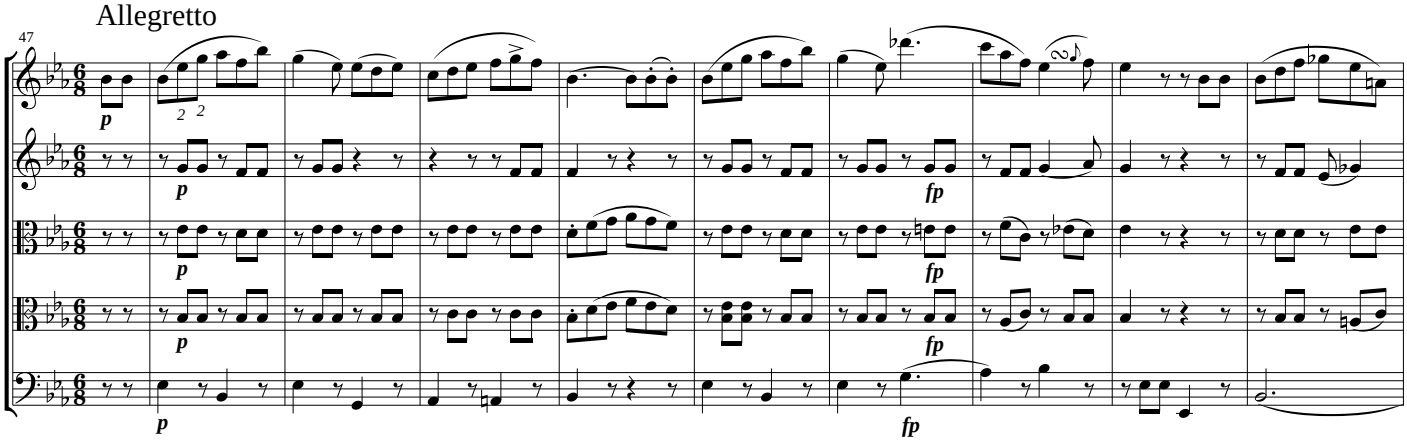
Allegretto
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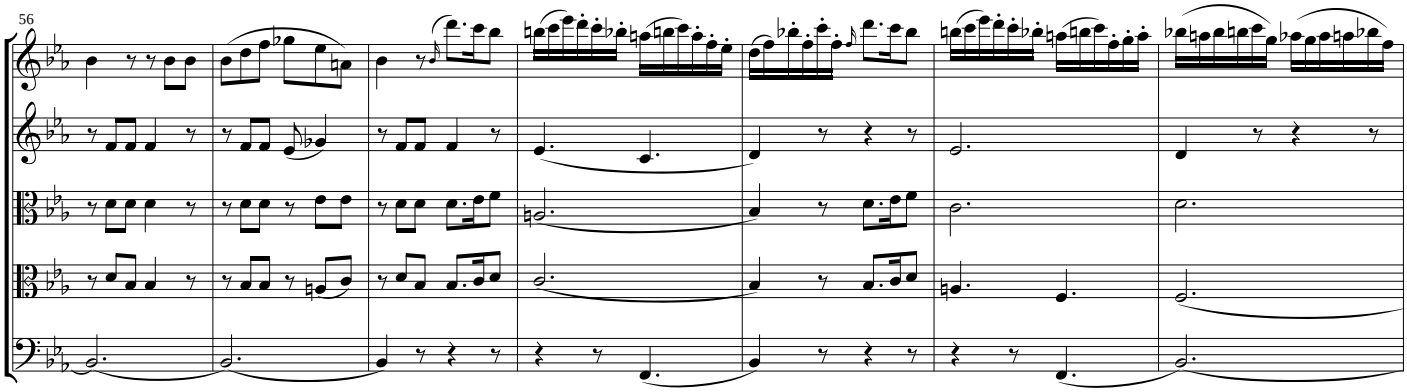
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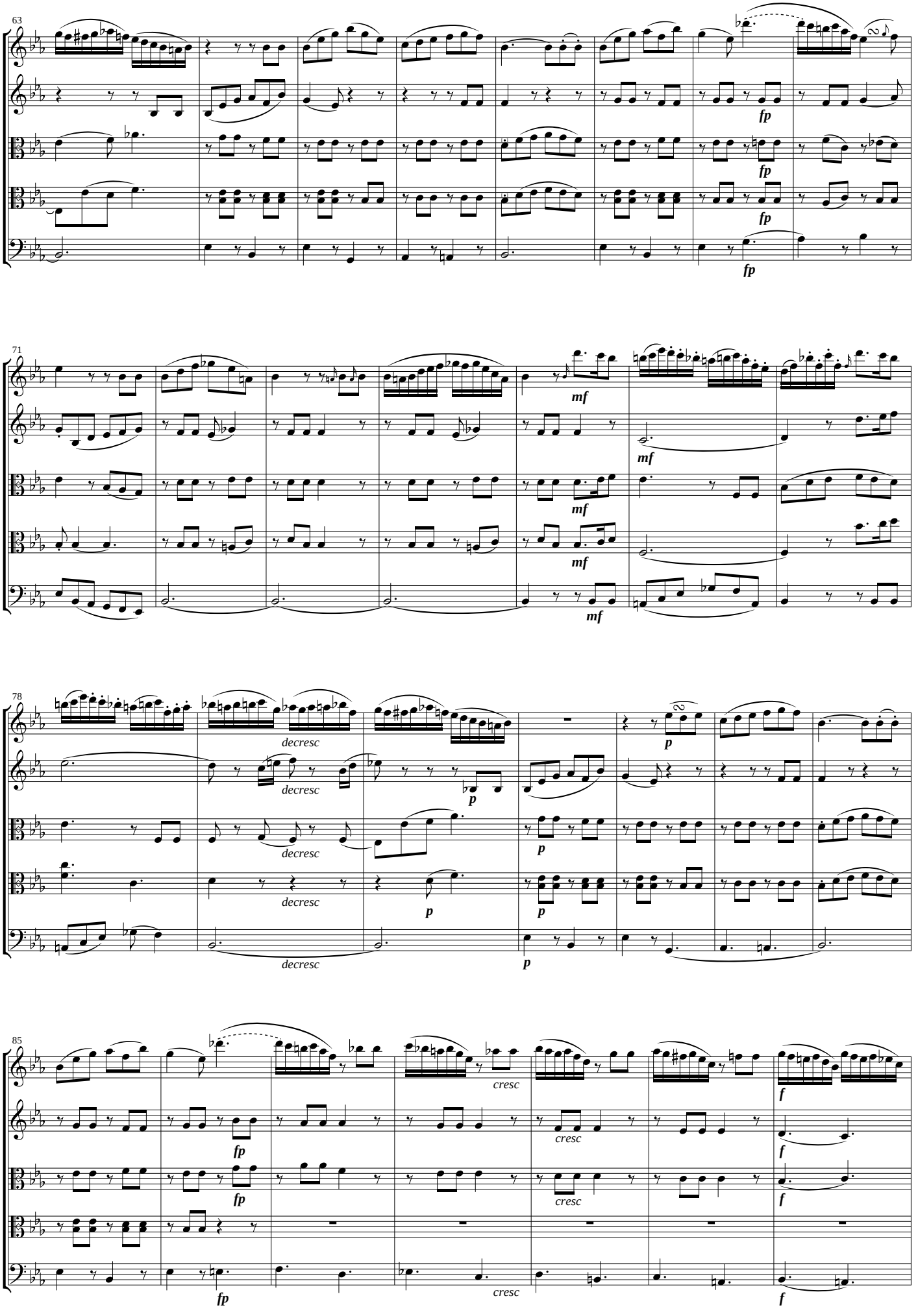
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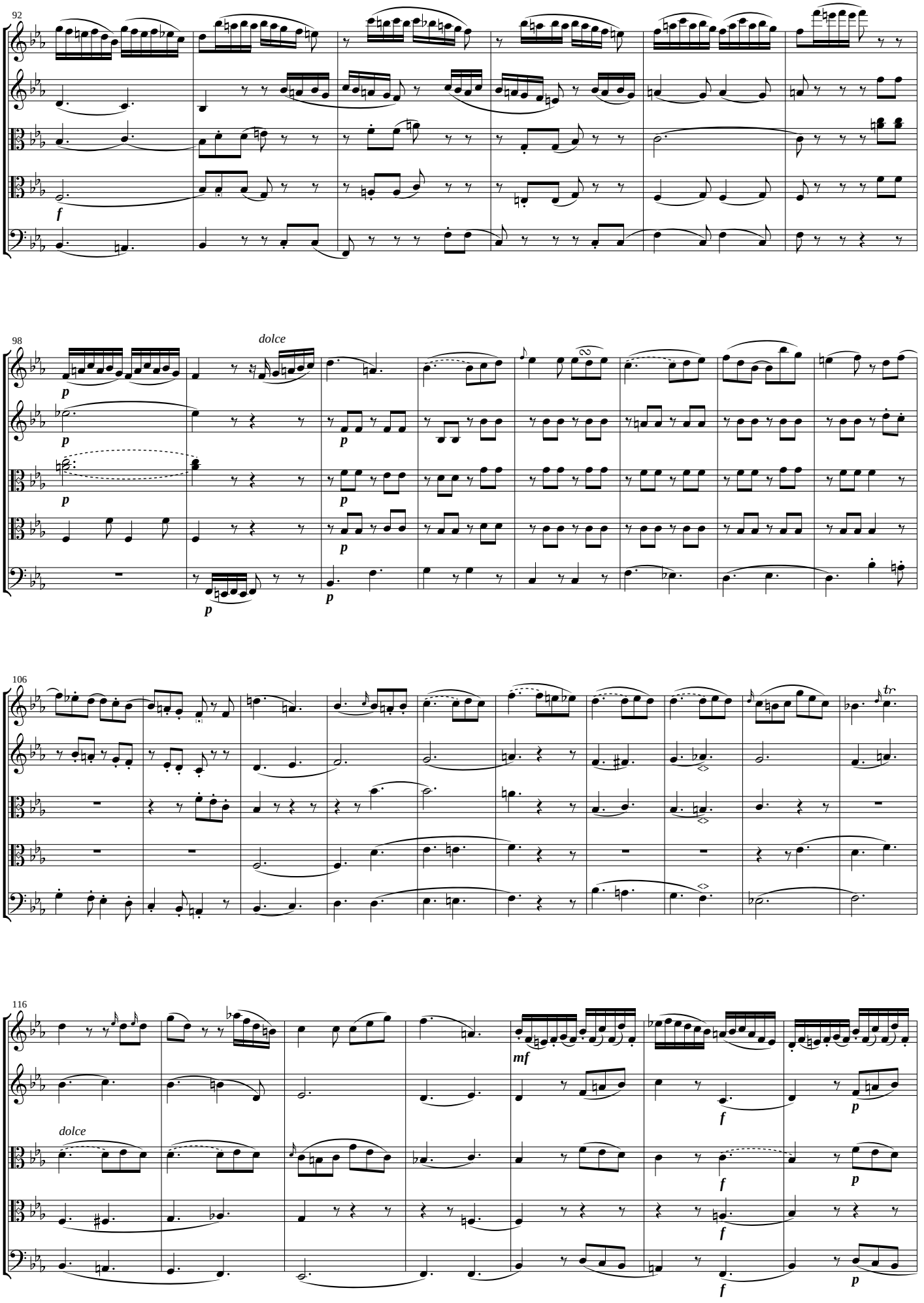
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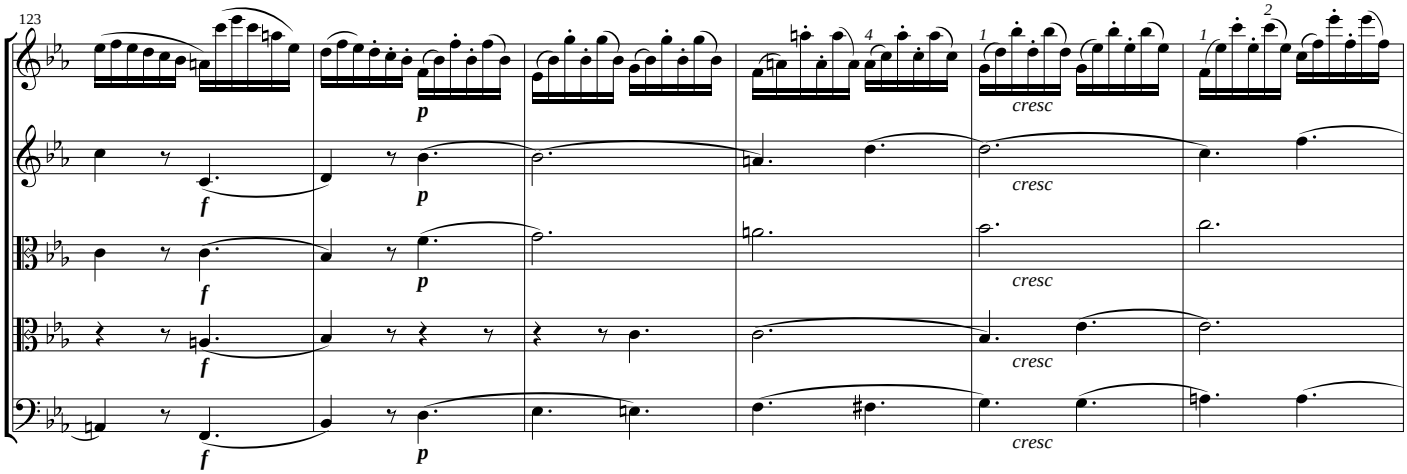
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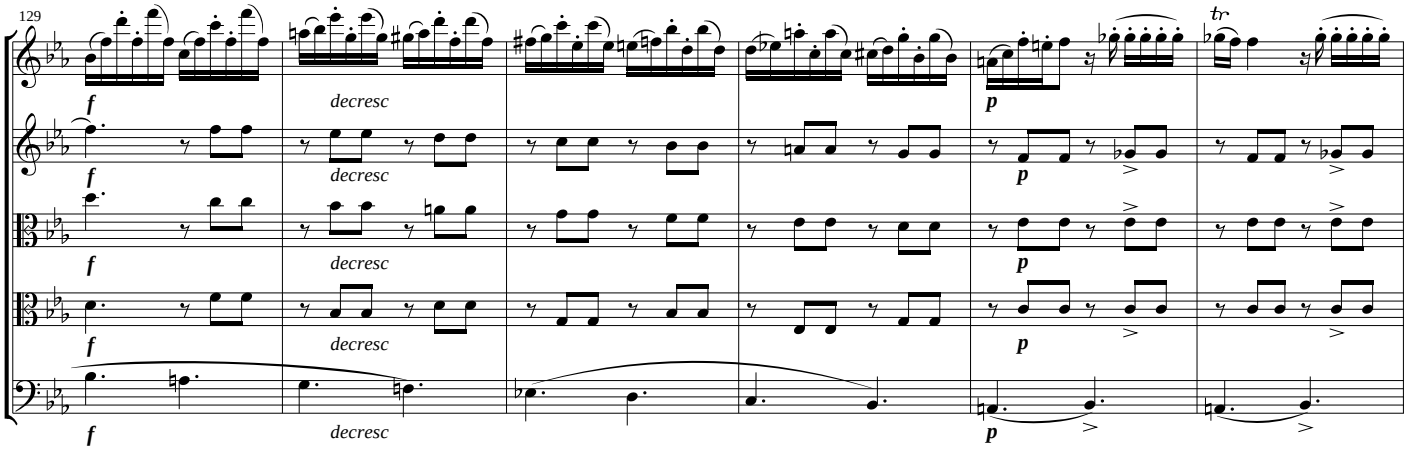
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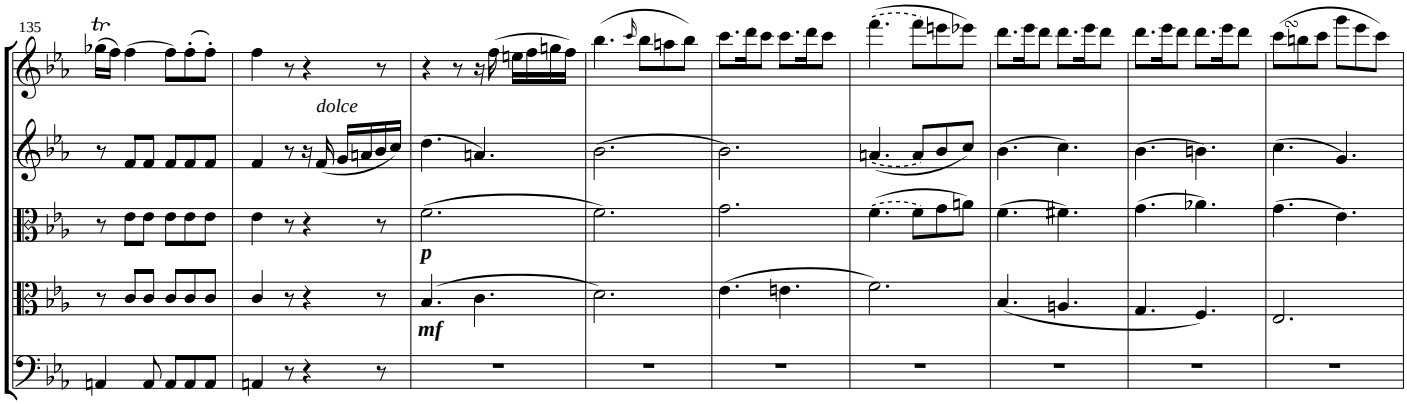
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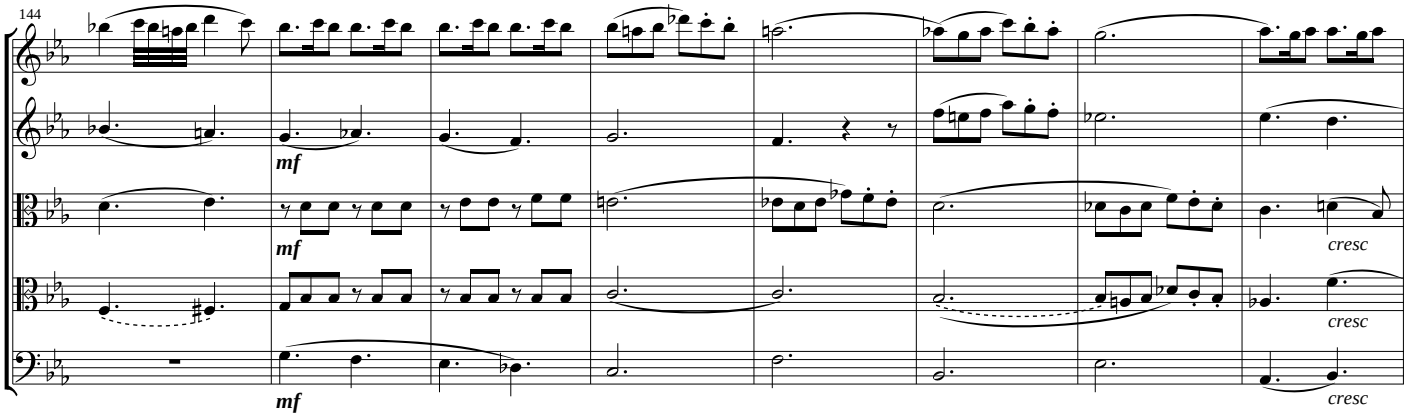
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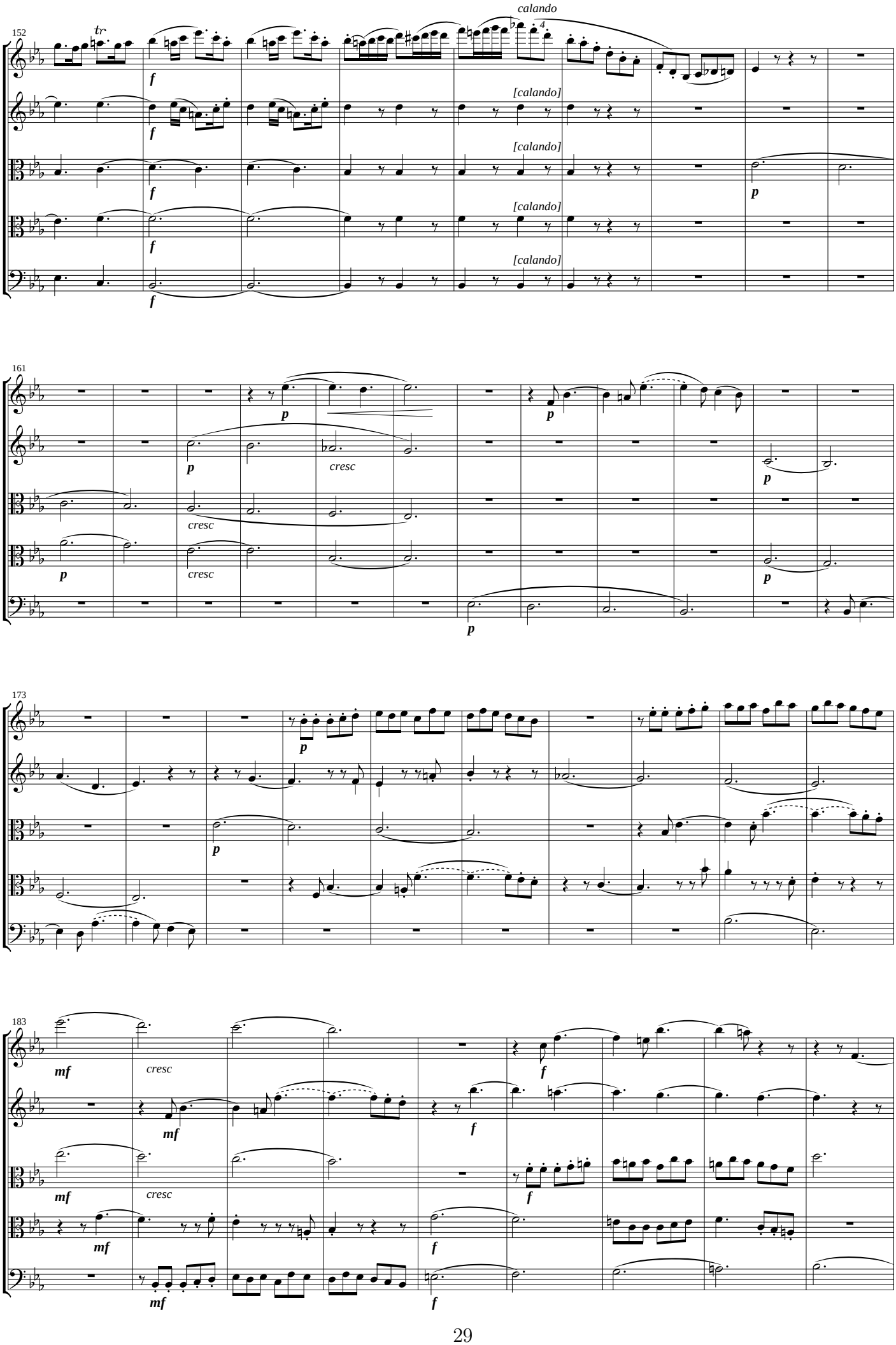
152
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calando
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161
cresc
cresc
cresc
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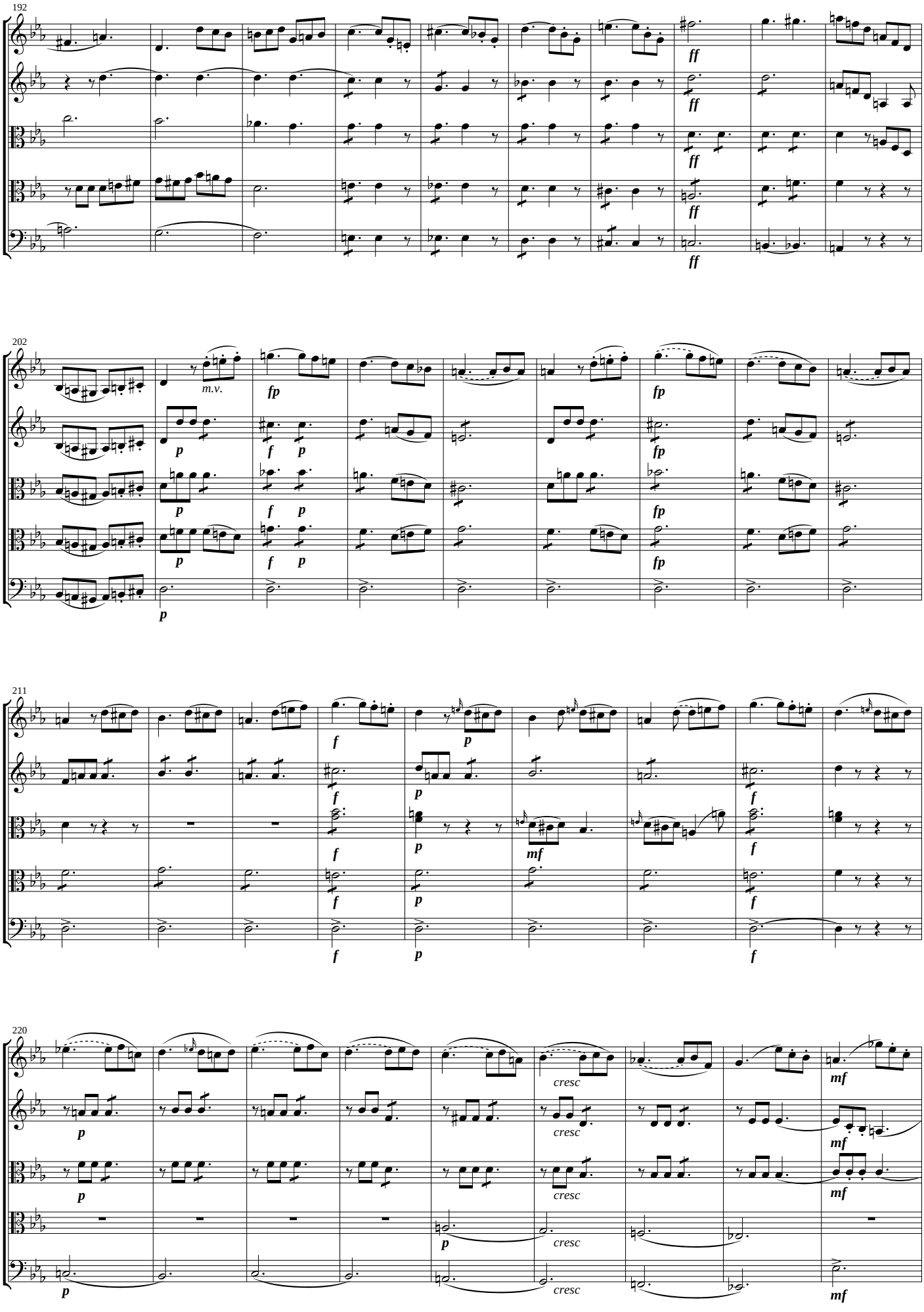
cresc
cresc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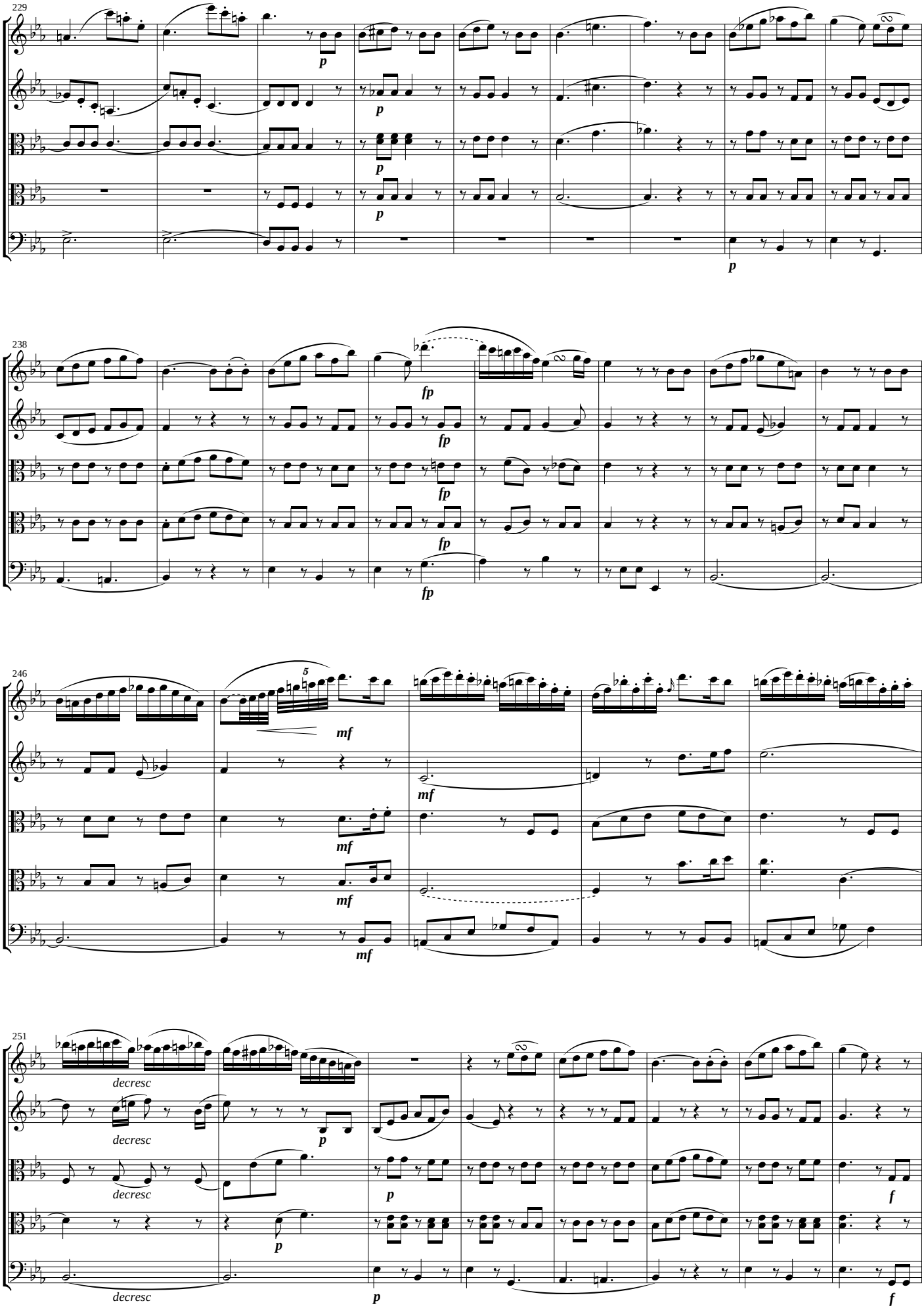
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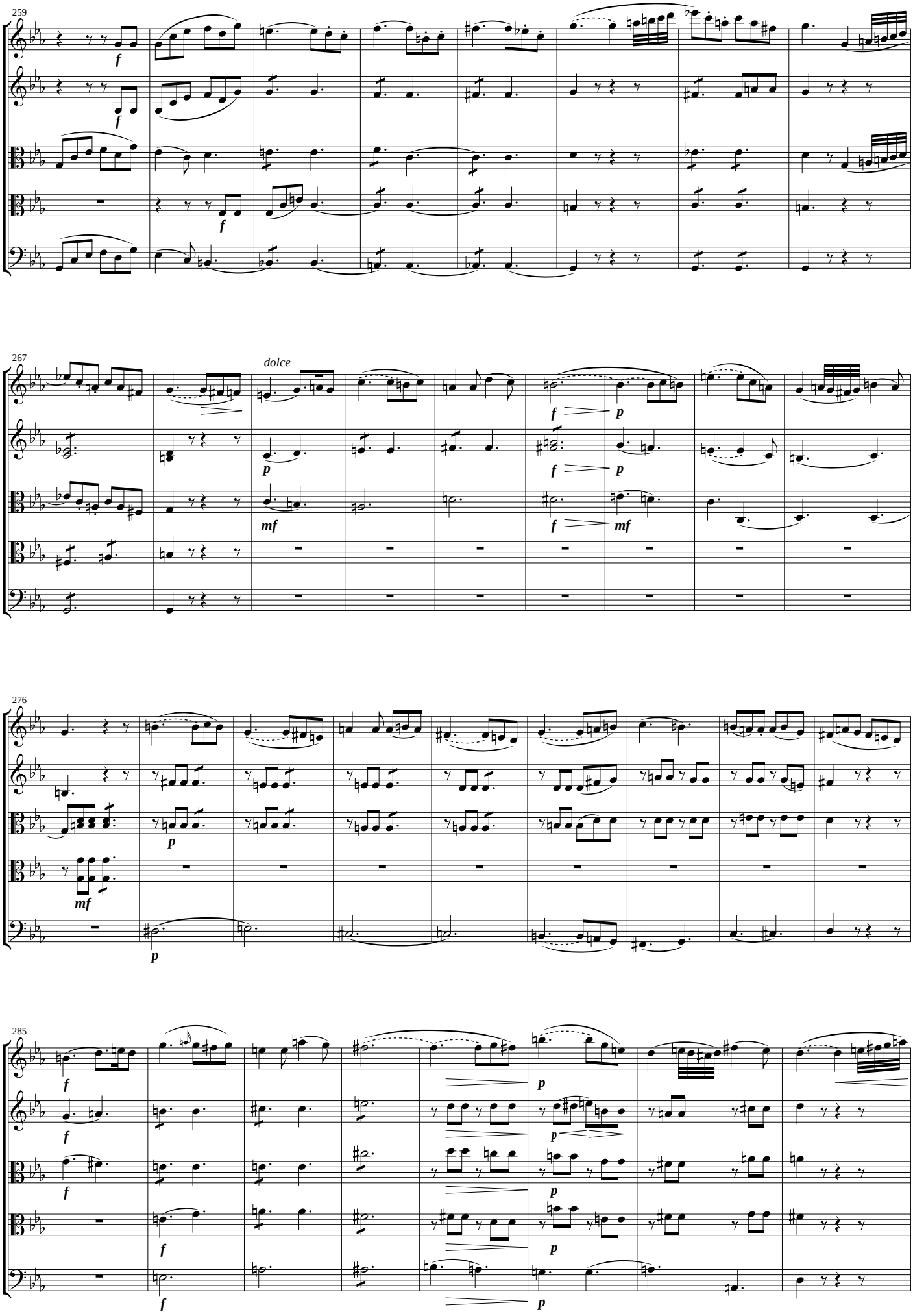
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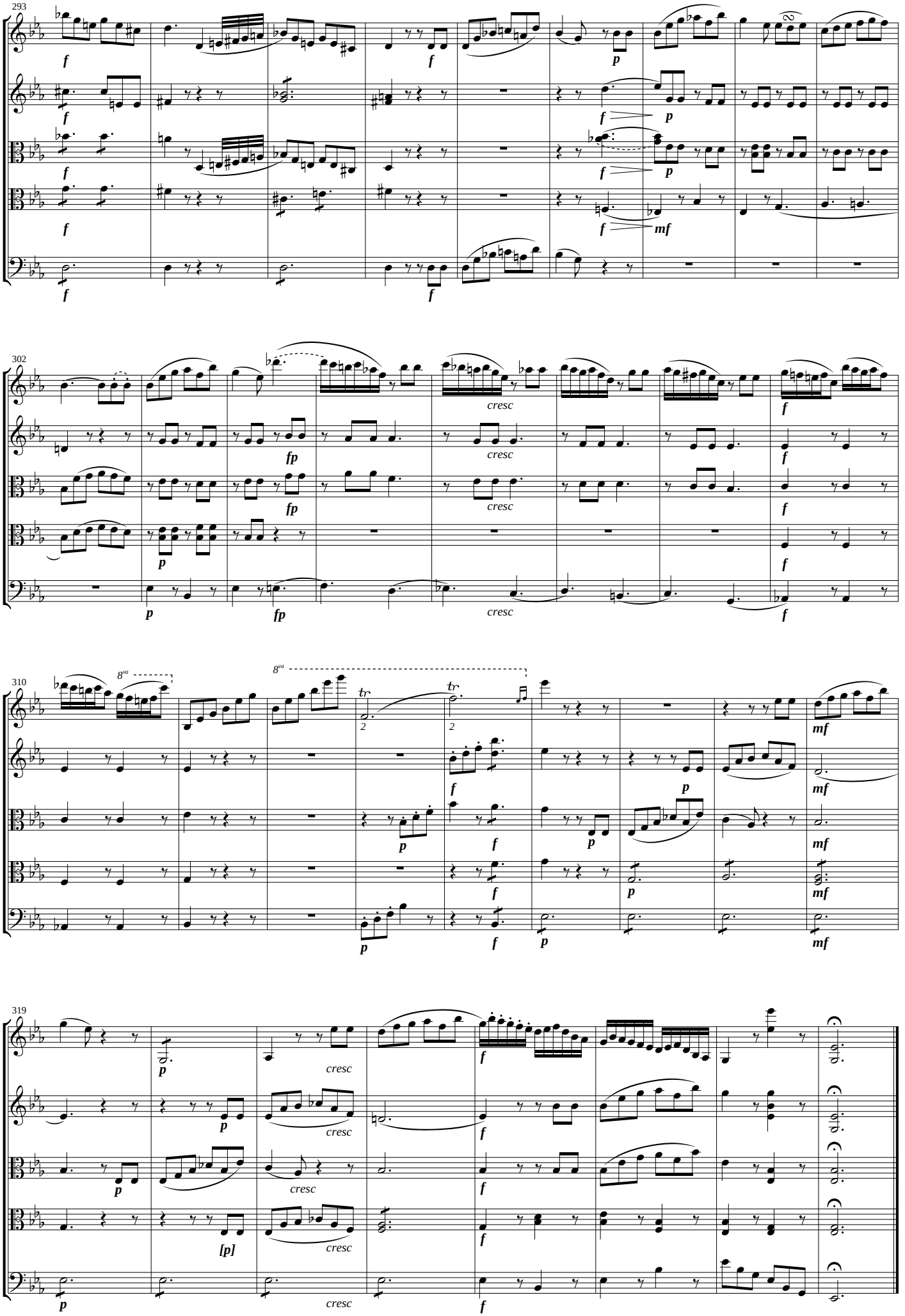
p
p


293
f
p
mf
302
fp
cresc
310
8va
tr
319
[p]

Critical notes

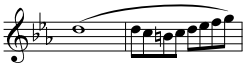
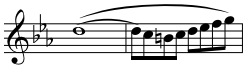
This score is the first modern edition of “Quintetto für 2 Violinen, 2 Violas & Baß”, G41 by the Danish composer “Georg Gerson” (1790–1825). The composition, dated January 23 1811, was written during Gerson’s educational stay in Hamburg 1807–1812.

In the preface of his thematic catalogue, “Verzeichniß über Zwei Hundert meiner Compositionen”[1] Gerson characterizes the quintet as “ein Werk im großen Styl” (a high style composition). During a private party Christian Friedrich Gottlieb Schwencke (1767–1822, the last music director in Hamburg) had praised Gerson’s quintet as even better than that by Gerson’s music teacher Andreas Romberg (1767–1821). While Gerson found this praise somehow unjustified he realized that with this work he had passed the level of “Sich-Laihenlich-Machen” (amateurism). This is probably why the German composer Louis Spohr (1784–1859), at that time visiting his friend Schwencke, played the second violin in a trial rehearsal of the quintet. In the preface Gerson remarks that the Andante is a true five-part piece unlike the other movements. He was inspired to that by the celloist in the opera orchestra Johann Nikolaus Prell (1773-1849), who draw Gerson’s attention to the quintets by “the late Bach”, Carl Philipp Emanuel Bach (1714-1788), Schwencke’s predecessor as music director. Gerson didn’t want to make the whole quintet five-part since this would detach it too much from its stylistic relation to Mozart. He did, however, find it nice and a suitable exercise to make the Andante an exception. He showed the movement to Romberg who praised it but assumed it might sound “too learned”. Gerson could hardly wait for the evening where it should be tried out and where it turned out to actually sound “melodiös” (melodious).

The source is:

MS “Partiturer No. 1”, “George Gersons samling: mu 7105.0963 C II, 6b”, a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The string quartet is found on pp. 157–184.

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.

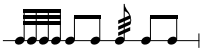
When a slurred phrase obviously starts with tied notes the tie is often omitted: 
In the modern edition the tie has been added:  (G.41, String Quintet, movement 1, Vl1. bar 55–56.)

Performance indications within brackets and dashed ties and slurs have been added by the editor.

Allegro assai

Bar No.	*Part*	*Note No.*	*Comment*
8	Vl1	1	Accidental ♮ in *MS*.
97	Vl2	2	Accidental ♭ missing in *MS*.
104	Vl1	6	Accidental ♮ missing in *MS*.
164	Vl2	1-5	Slur adapted to Vl1.
218	Vl1	7	F♭$_5$ in *MS*.

Andante

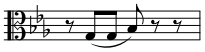
Bar No.	*Part*	*Note No.*	*Comment*
6	Vla2	4	Accidental ♮ in *MS*.
59	Vlc	1	Note unclear in *MS*.
65	Vl2–Vlc		 in *MS*.
73	Vla1	12	Accidental ♯ missing in *MS*.
85	Vla1	1	Note unclear in *MS*.
86	Vl2	14	Accidental ♯ in *MS*.
118	Vla2	5	Accidental ♮ missing in *MS*.

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

Menuetto [Allegretto]

Bar No.	*Part*	*Note No.*	*Comment*
11	Vl1	3	Accidental ♮ missing in *MS*.
66	Vla1	2	Accidental ♮ missing in *MS*.
81	Vla1	1	Accidental ♮ missing in *MS*.
98–100	Vlc	1	2 voices in *MS*?
104	Vlc	2–3	Grace notes pitches unclear in *MS*.
106	Vl1	1	𝅝 note in *MS*.
122–126	Vl1	1	Accidental ♭ missing in *MS*.
124, 126–128	Vcl,Vla2	1	Accidental ♭ missing in *MS*.
124–127	Vlc	1	Accidental ♭ missing in *MS*.
127	Vl1	2	Accidental ♭ missing in *MS*.

Rondo All[egro]

Bar No.	*Part*	*Note No.*	*Comment*
18	Vla1	1	Ambigous correction in *MS*.
21	Vla1,Vla2		Curly slurs in *MS*.
22–23	Vl2		Ambigous slur starting- and ending points in *MS*.
37	Vl1	2	Accidental ♮ missing on grace note in *MS*.
60	Vlc		No rests in 2nd half-bar in *MS*.
69	Vlc	2	Ambigous correction from $E\flat_3$ to G_3 in *MS*.
87	Vl2,Vla1	3	Ambigous correction in *MS*.
95	Vla1	1–3	 in *MS*.
127	Vla2	1	Ambigous correction in *MS*.
143	Vla1	1–2	Ambigous correction in *MS*.
202	Vlc	5–6	No staccato dots in *MS*.
210	Vla1	5–6	No dot on 𝅗𝅥 note in *MS*.
242	Vcl	1	Ambigous correction in *MS*, see bar 70.
268	Vla2	1	Ambigous correction in *MS*.
273	Vla1	1	Accidental ♮ missing in *MS*.
286	Vl1	2	Accidental ♮ missing on grace note in *MS*.
296	Vl1	1	♮ missing in *MS*.
306	Vl2	1–2	Ambigous correction in *MS*.