Georg Gerson

(1790–1825)

Symphonia

G.76

Score

(Contemporized)

Edited by

Christian Mondrup

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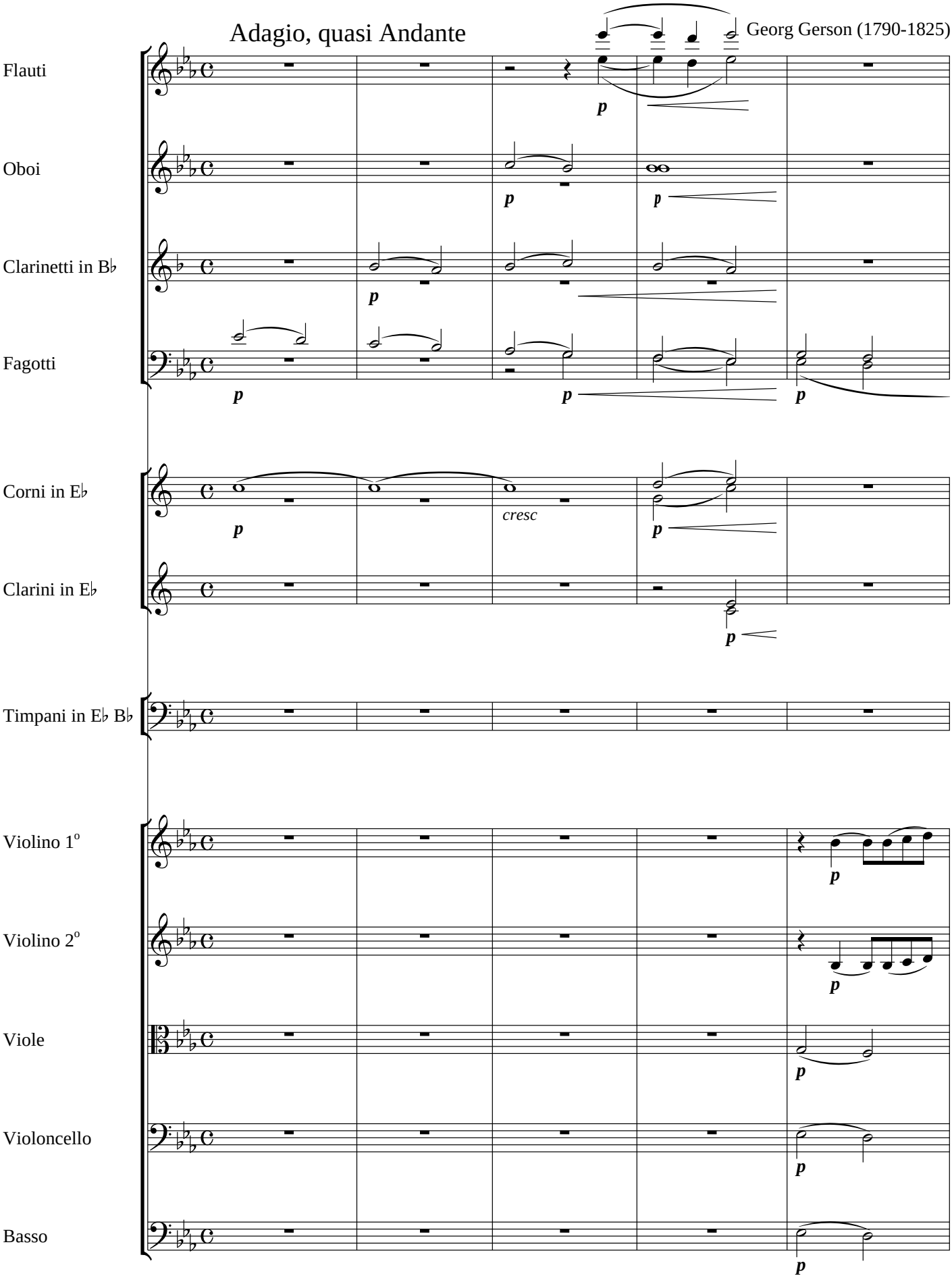
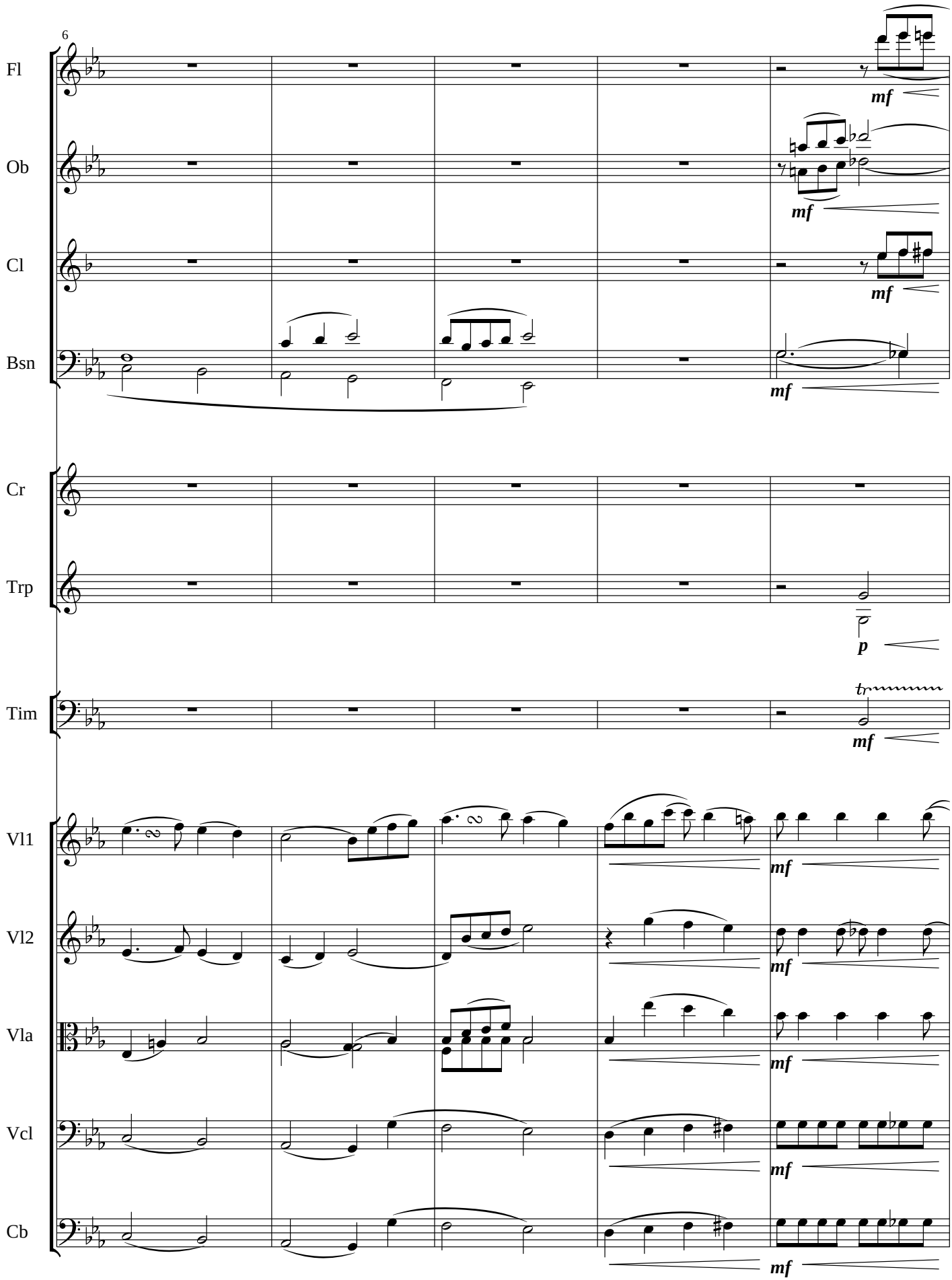
Symphonia

Contemporized edition

Adagio, quasi Andante

Georg Gerson (1790-1825)

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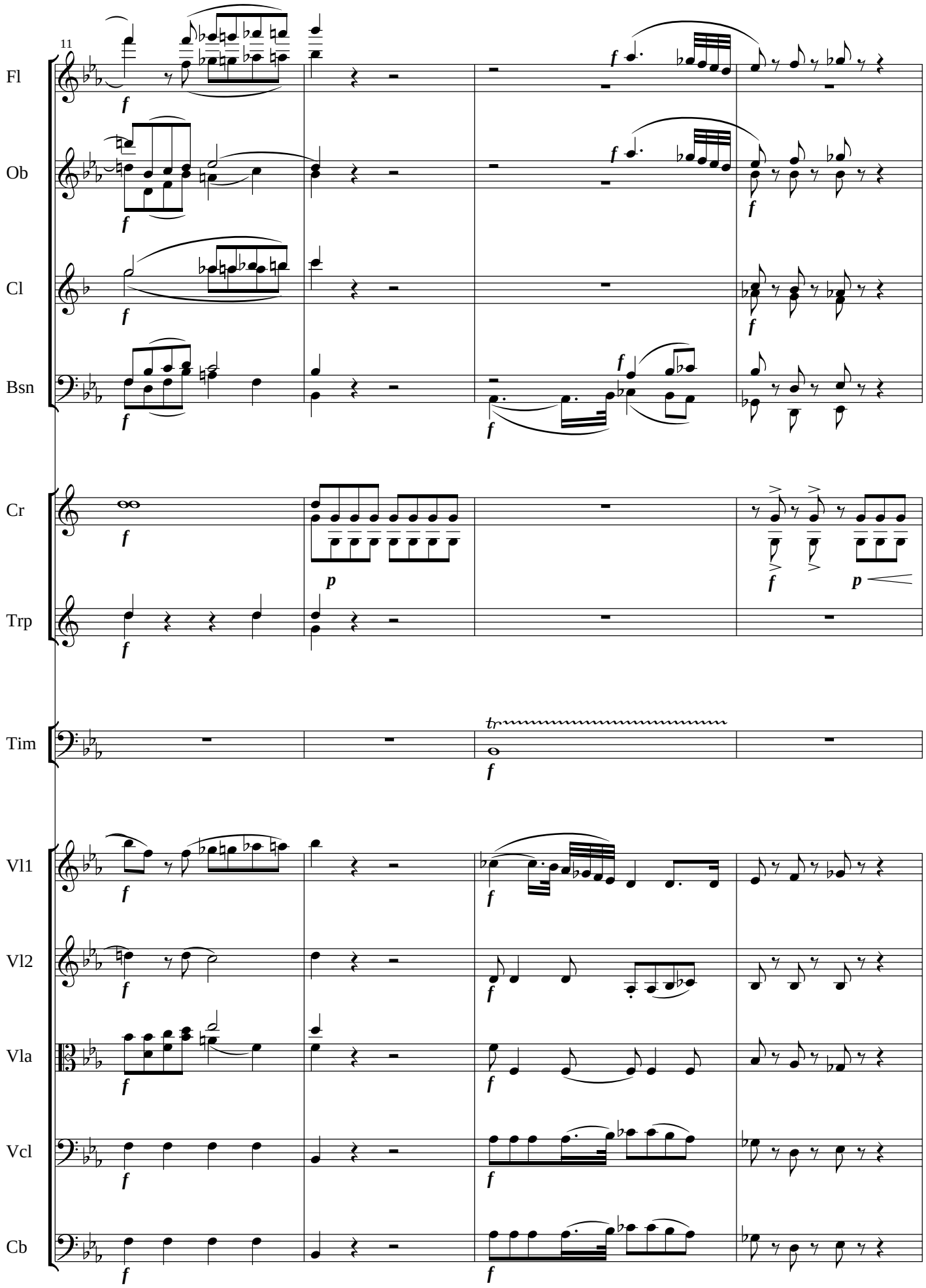
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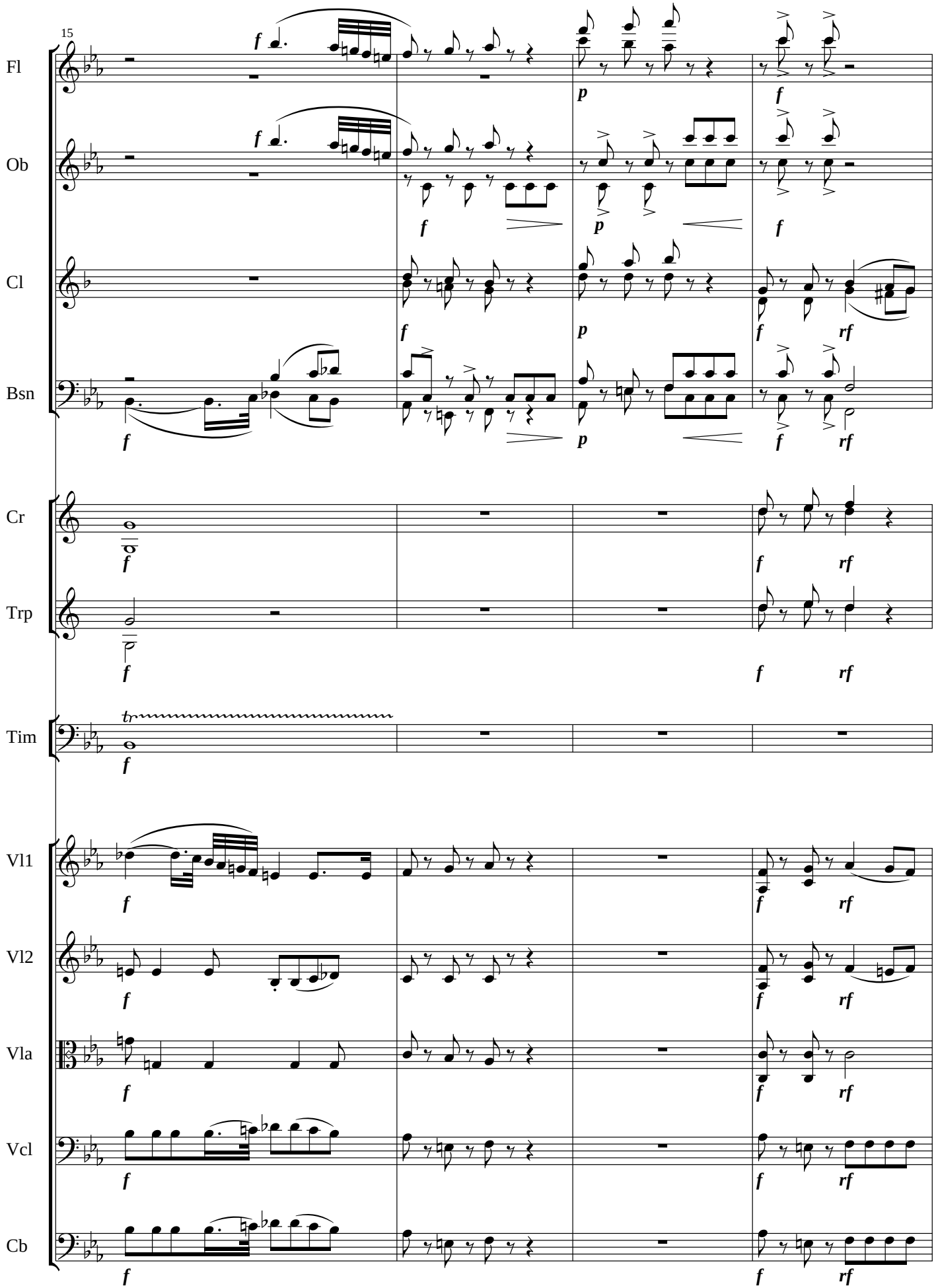
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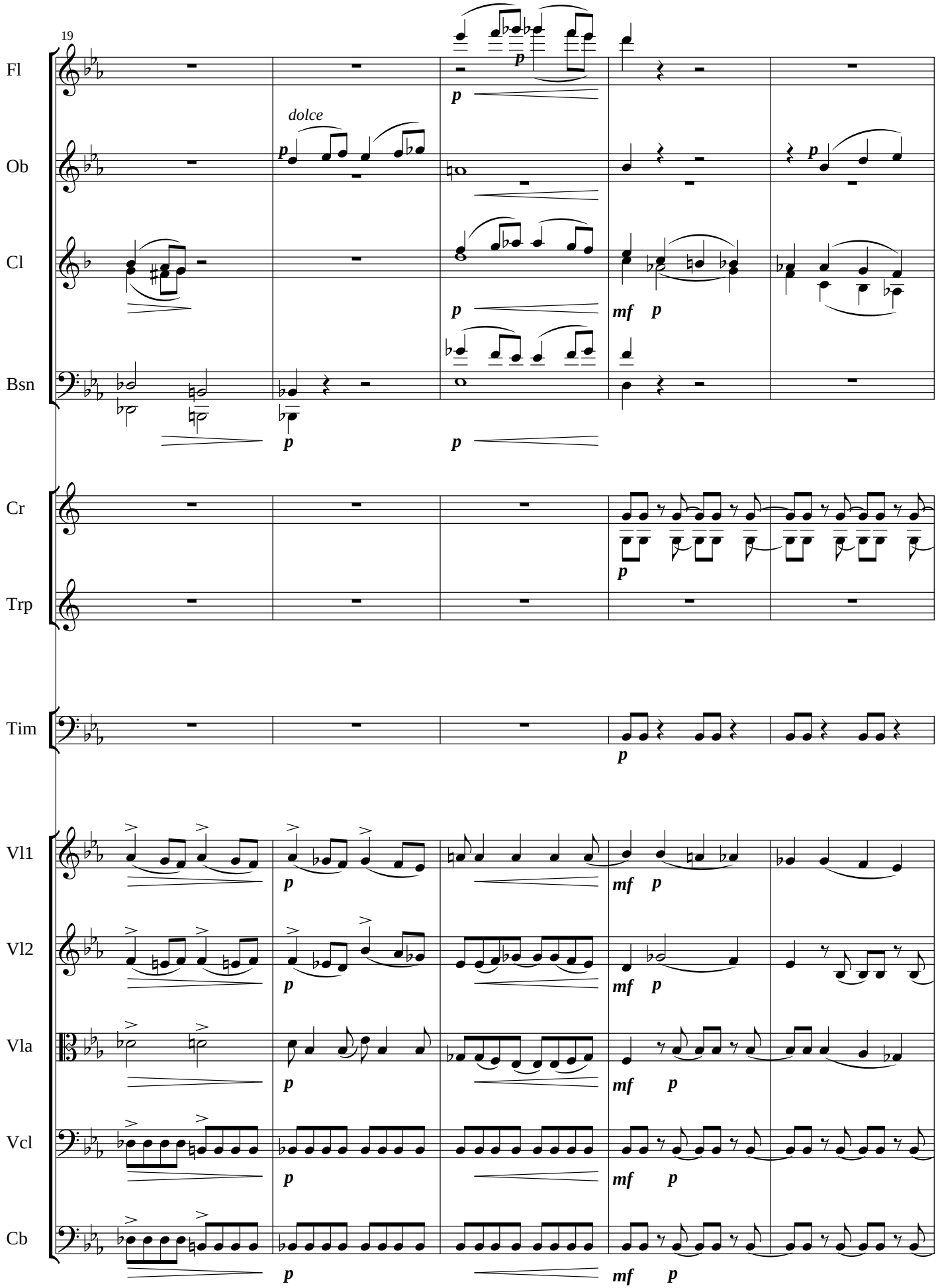
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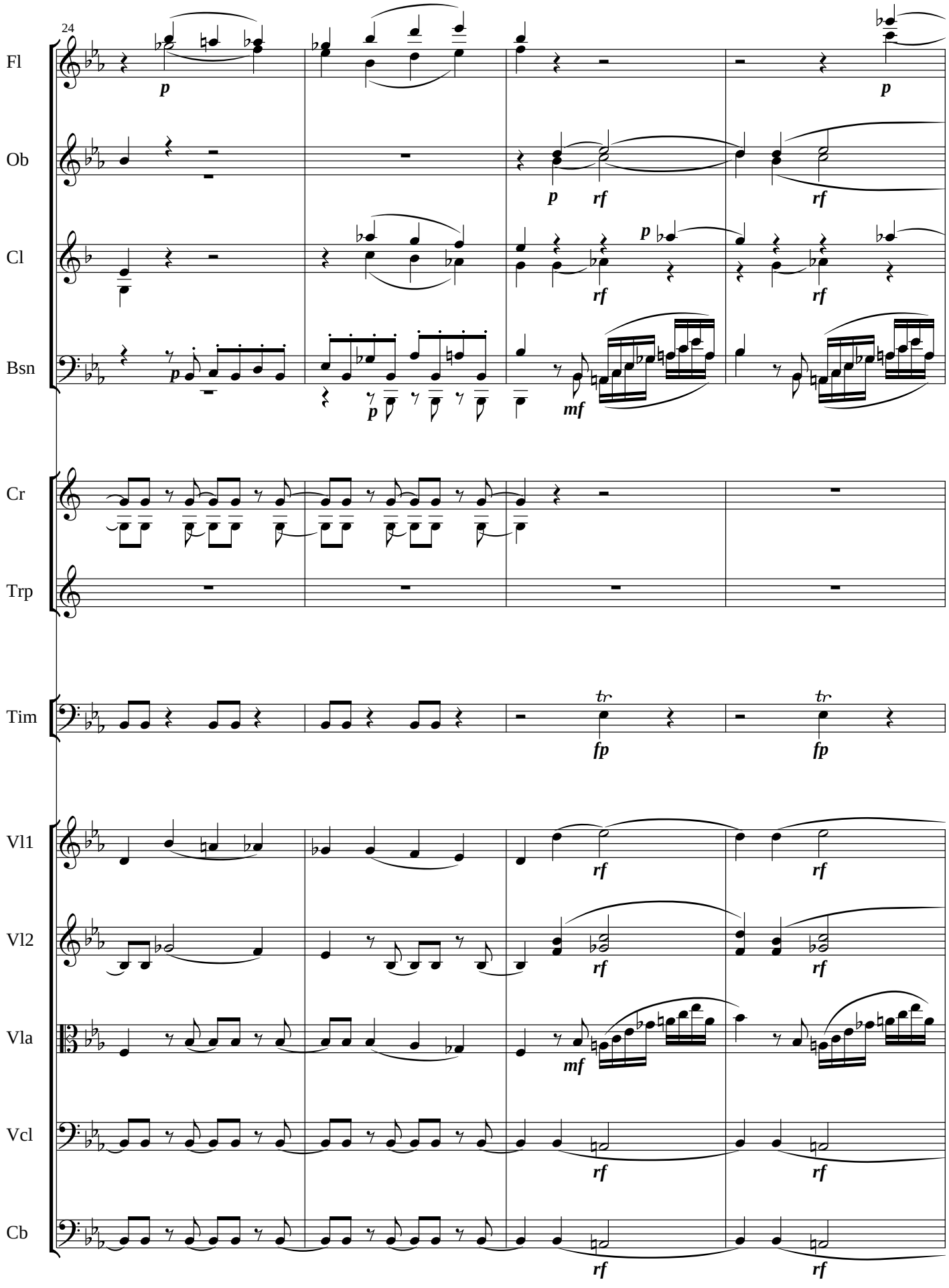
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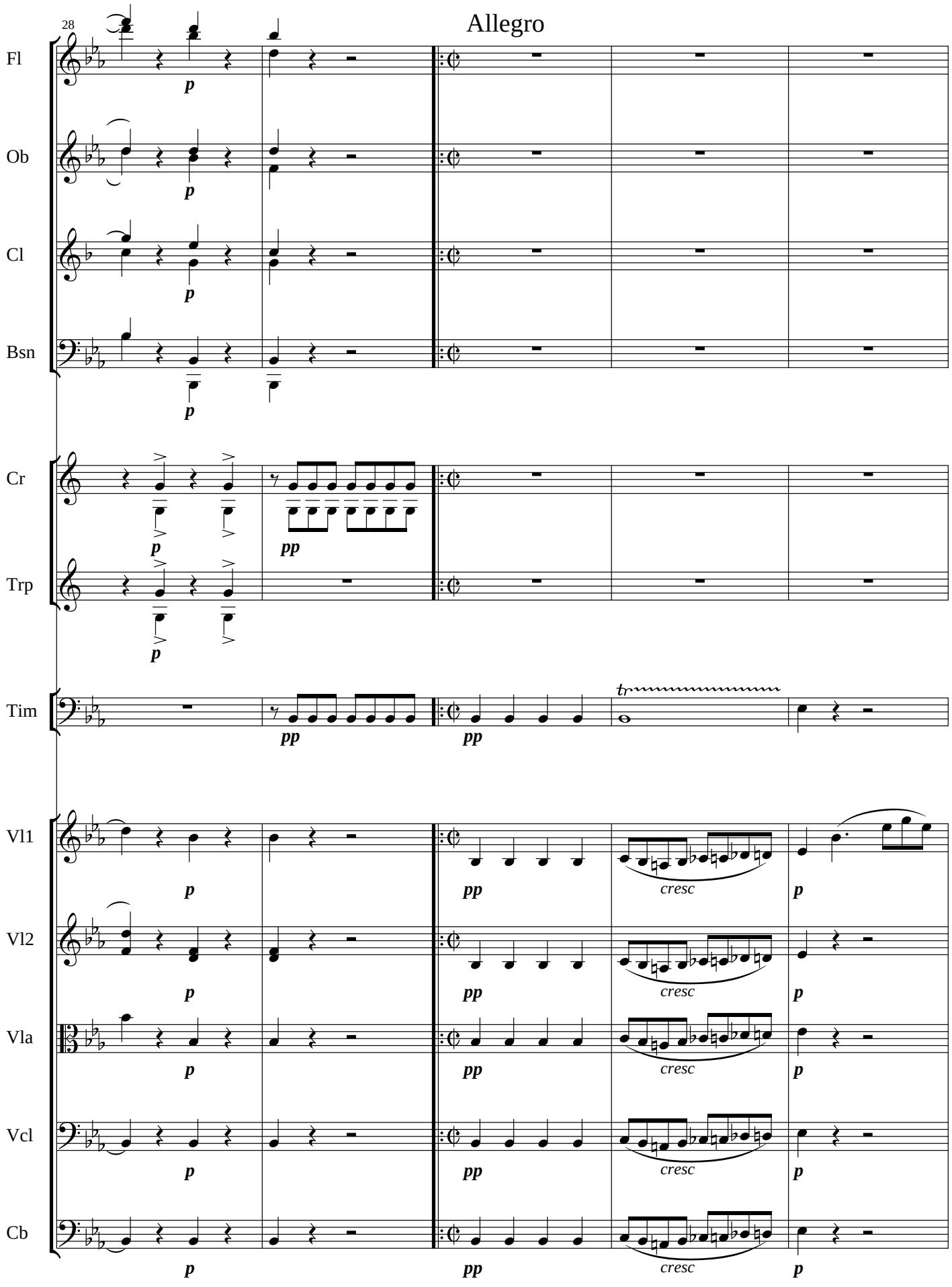
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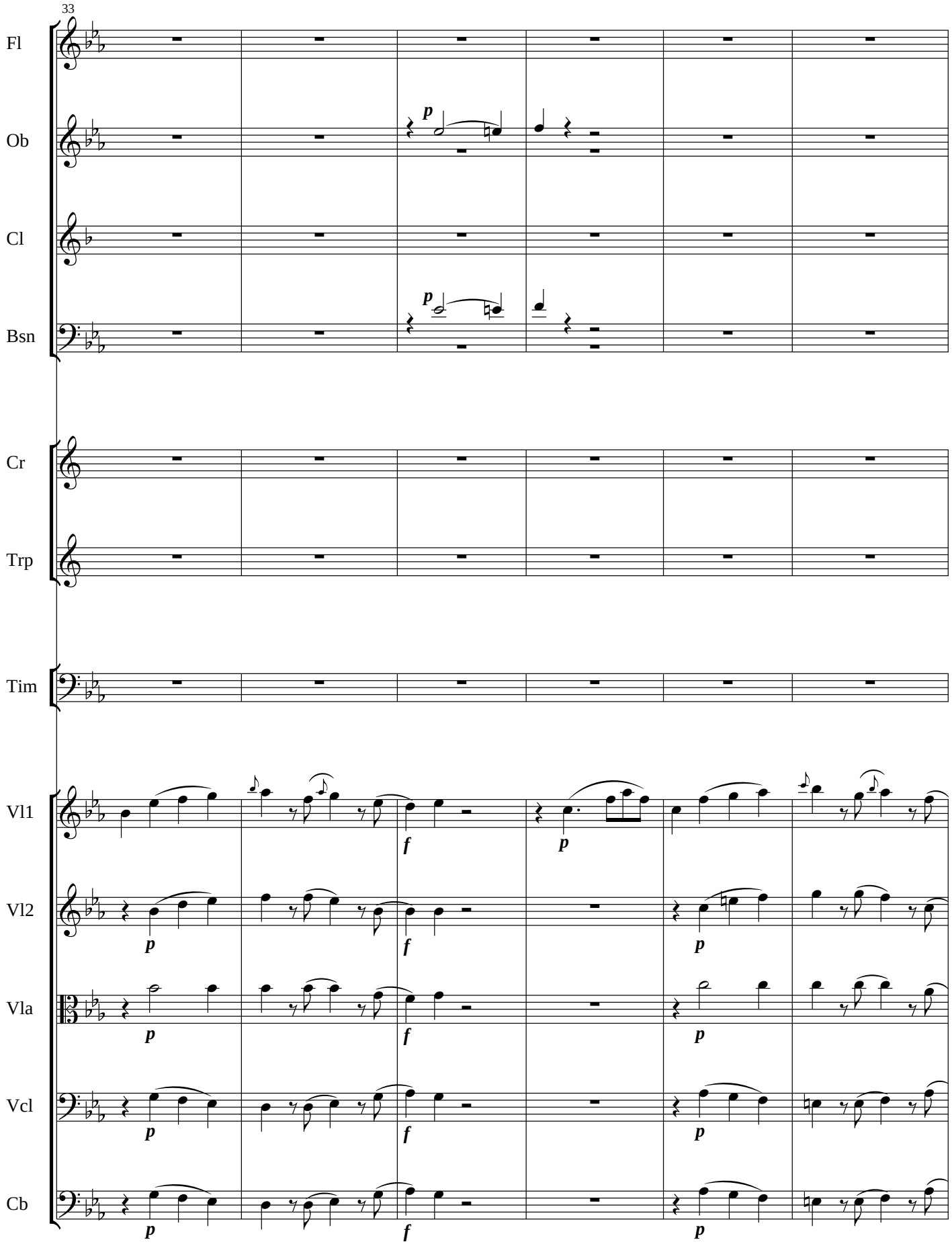
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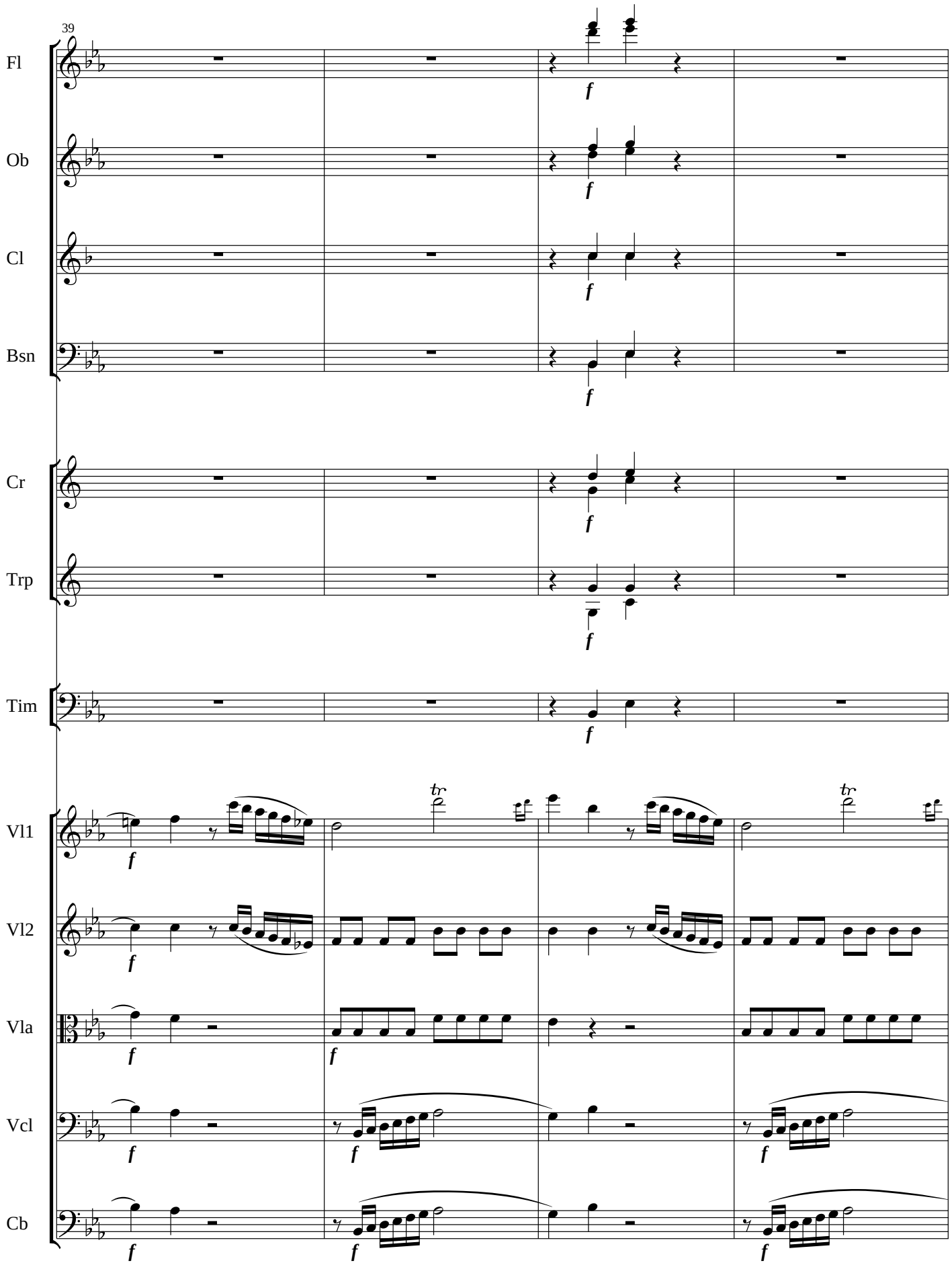
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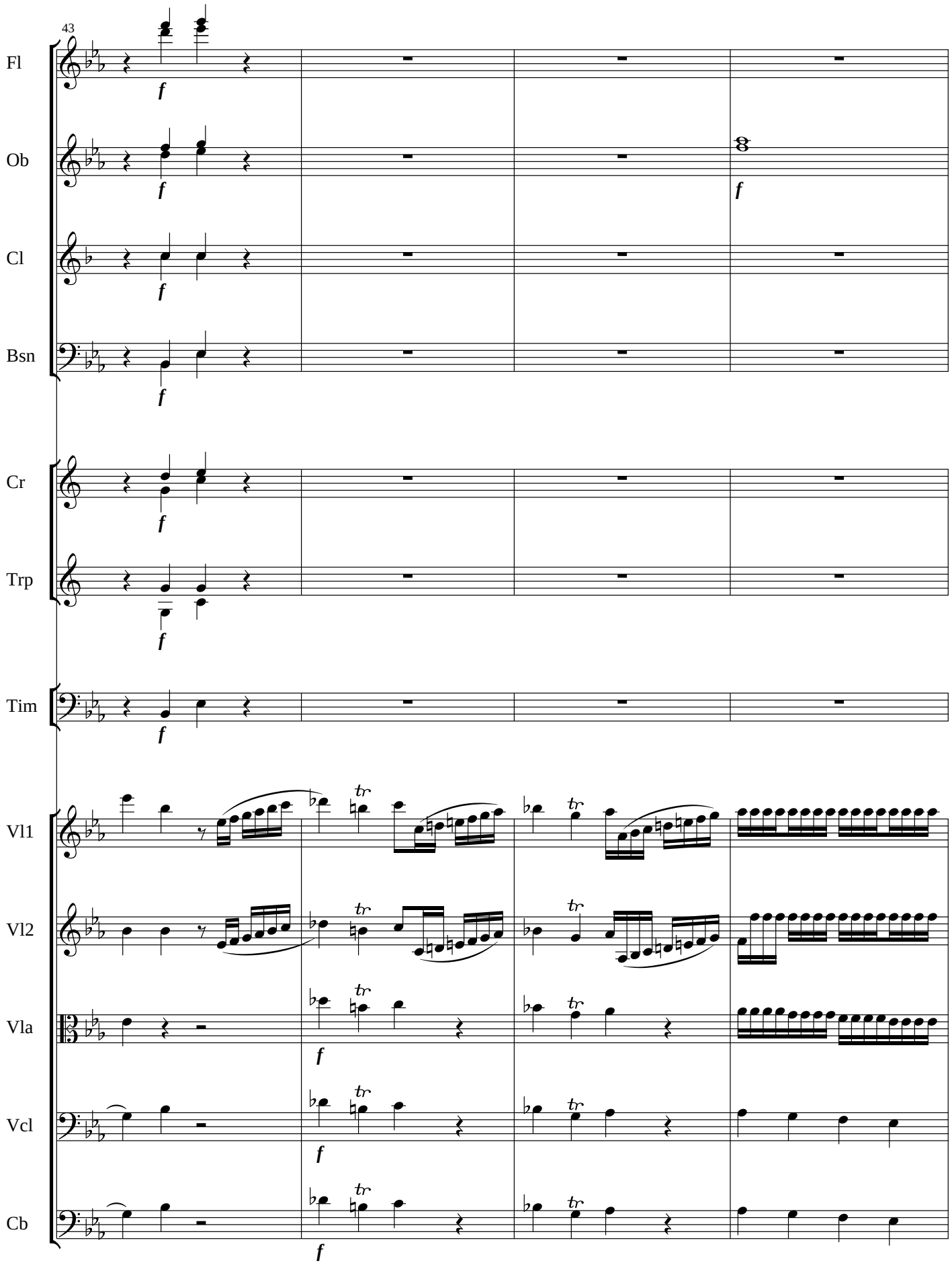
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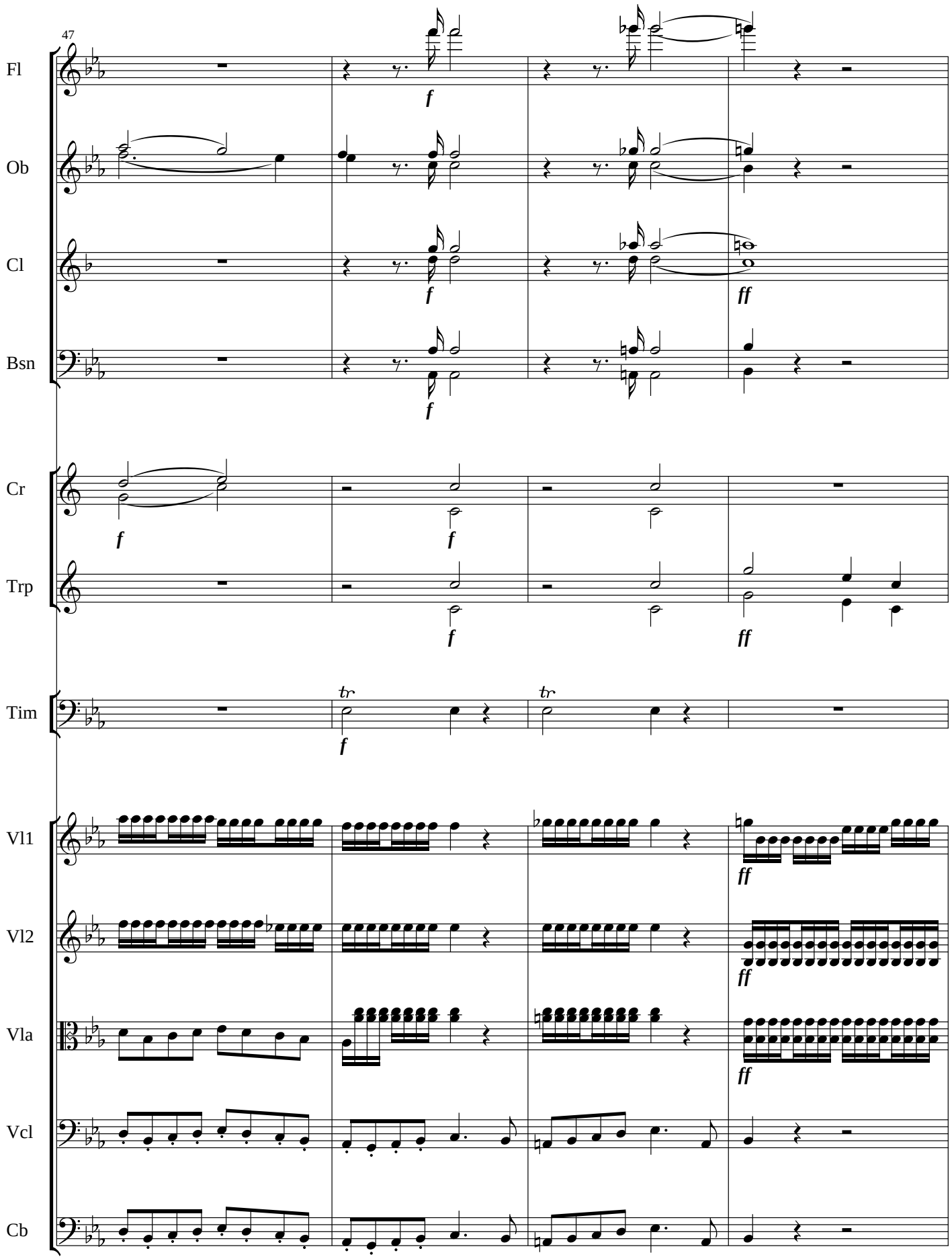
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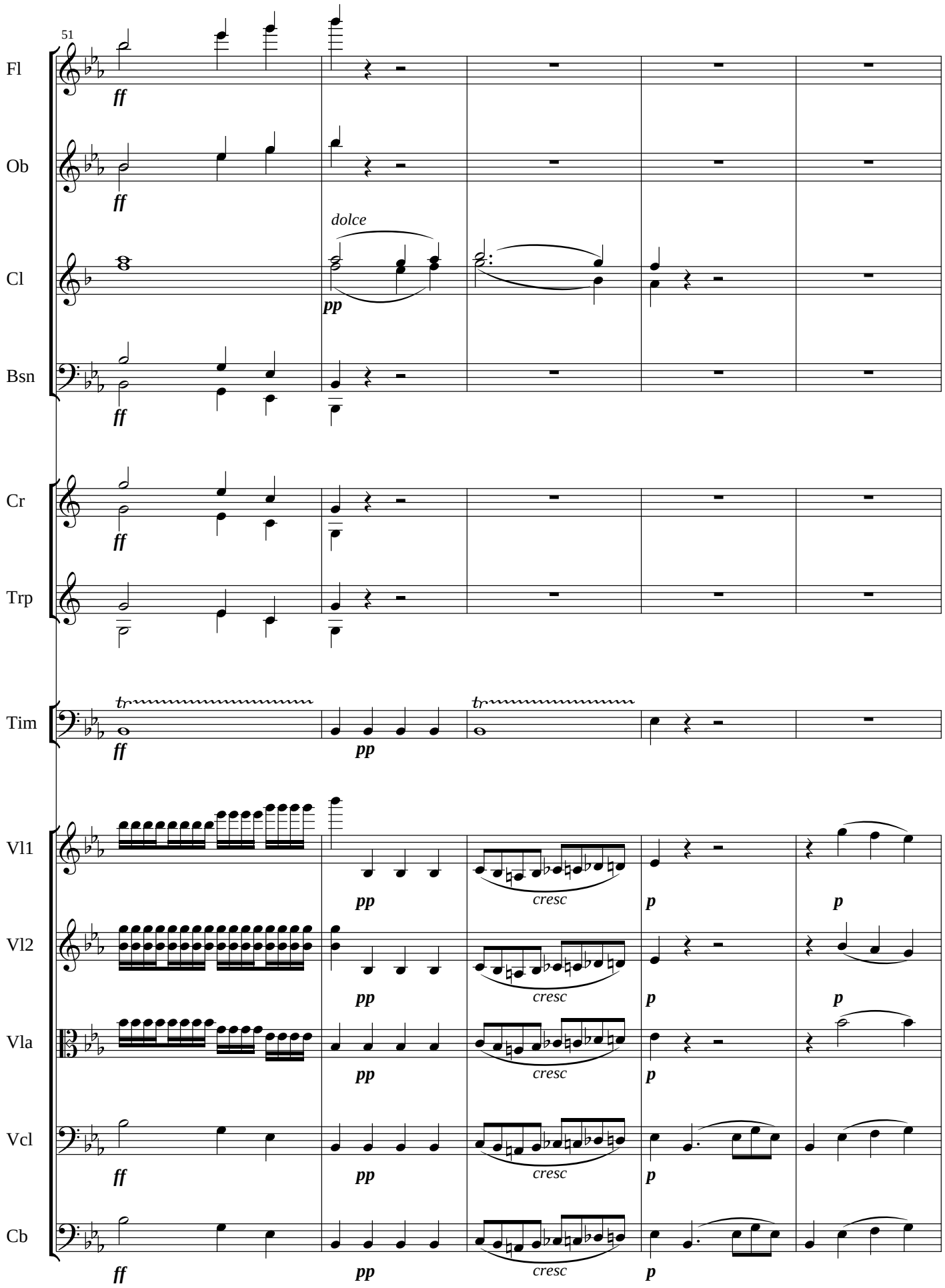
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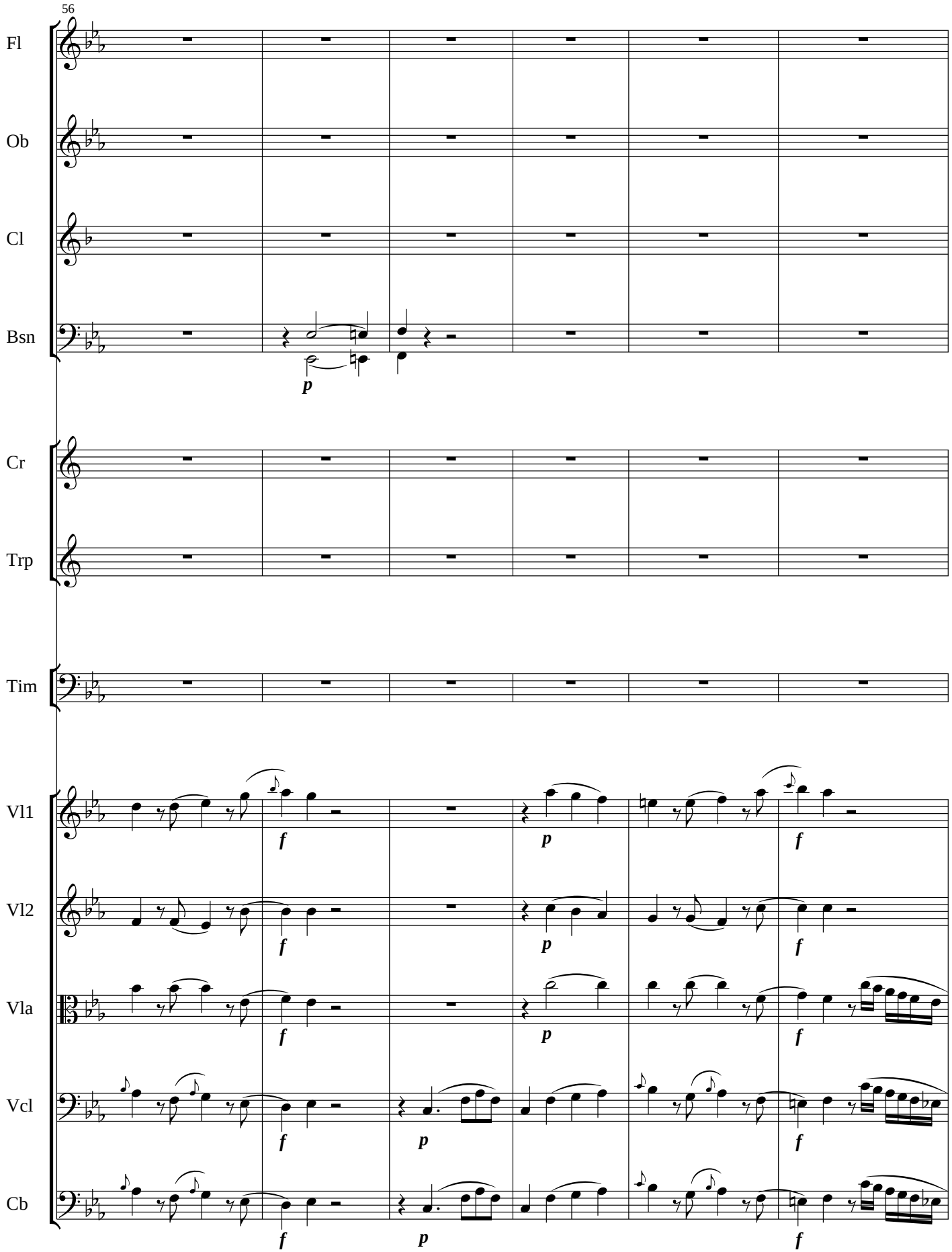
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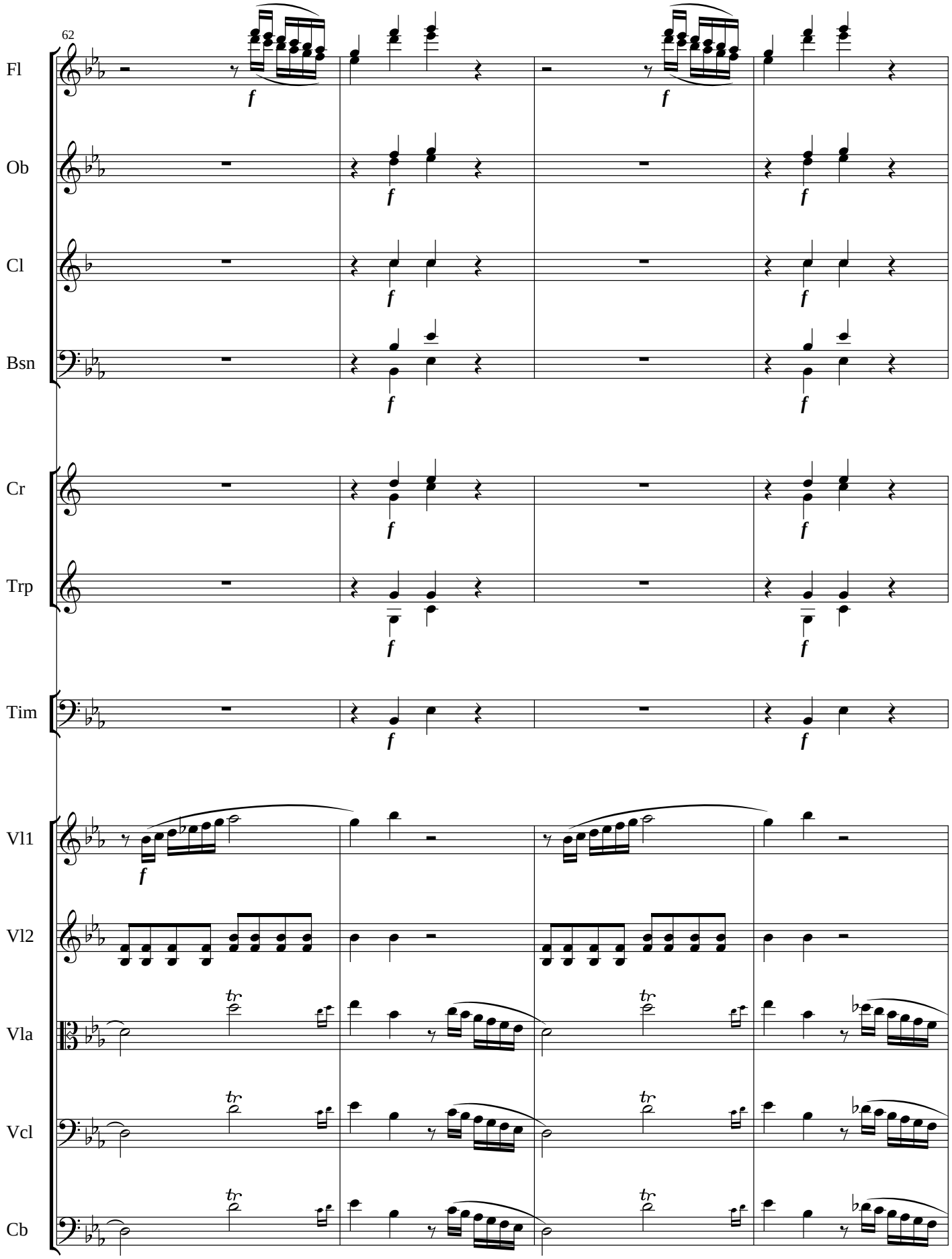
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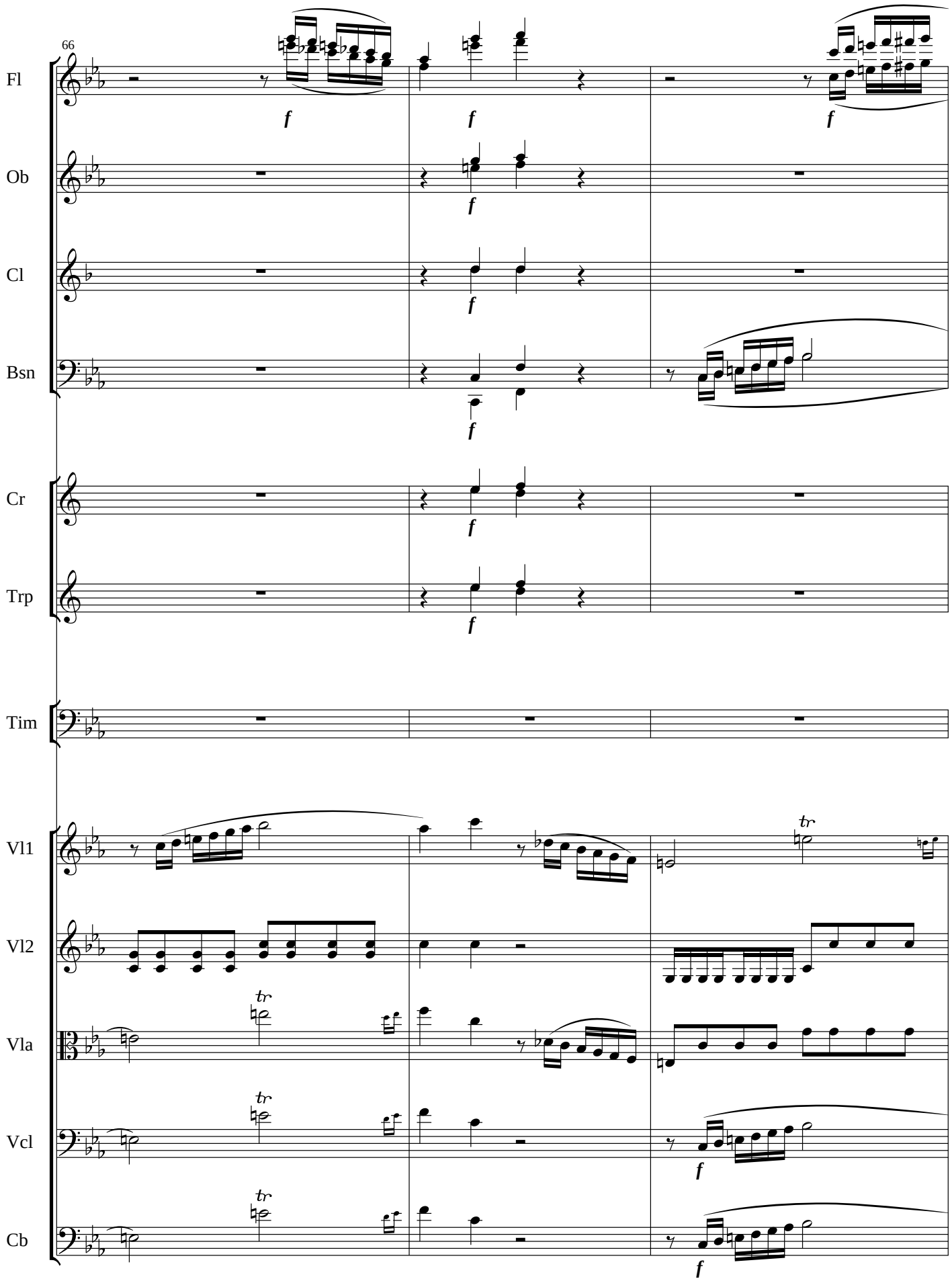
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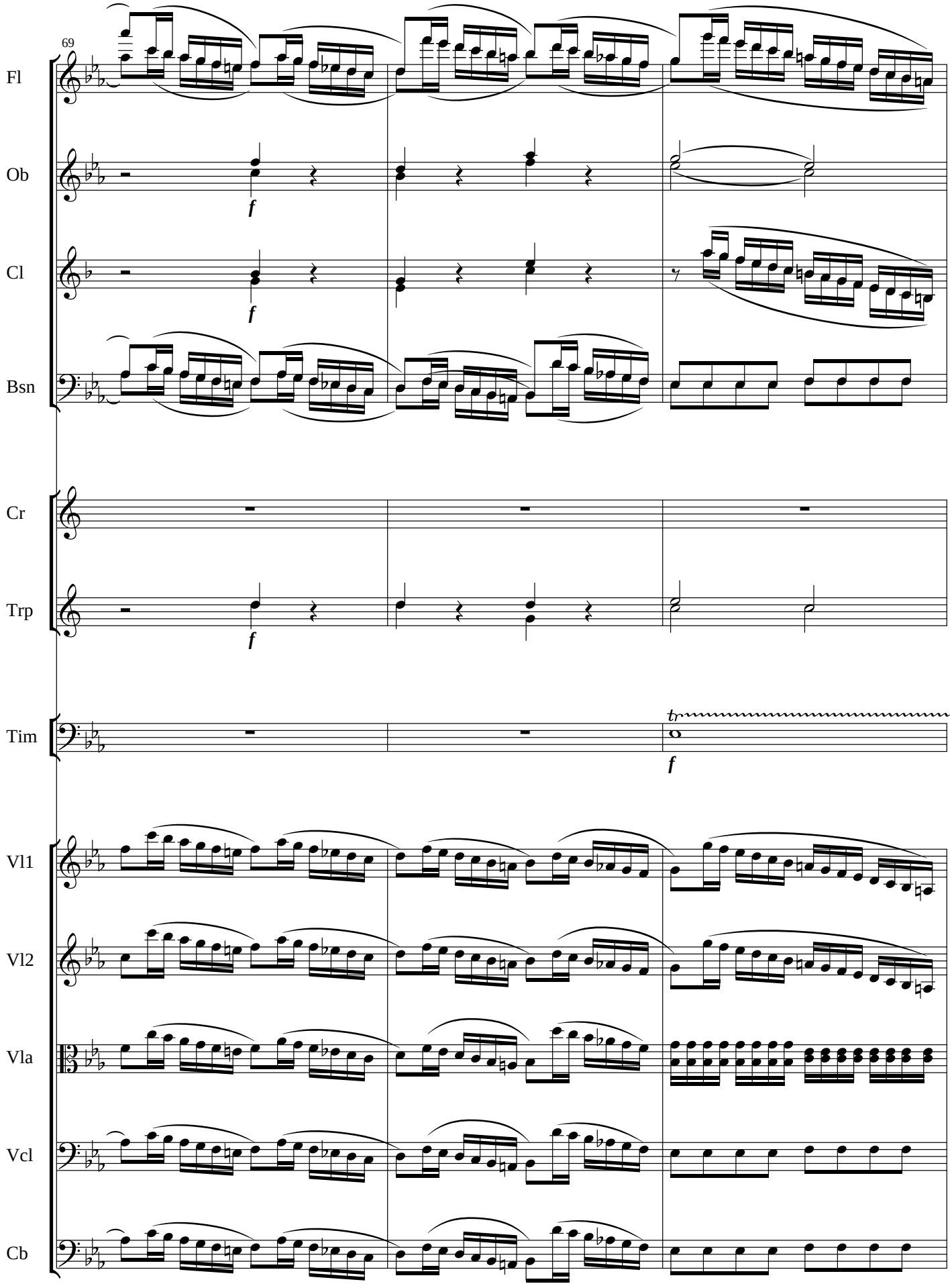
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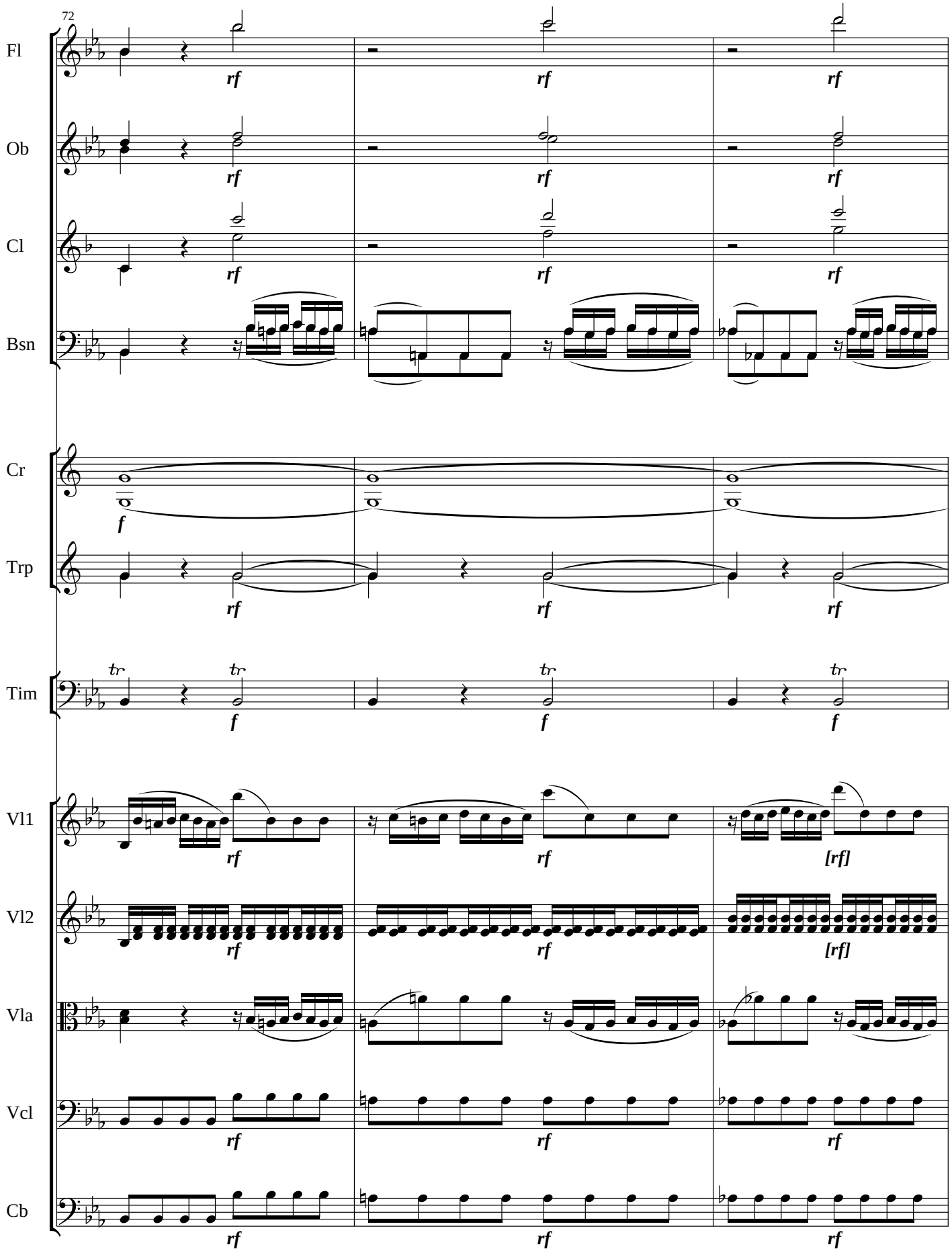
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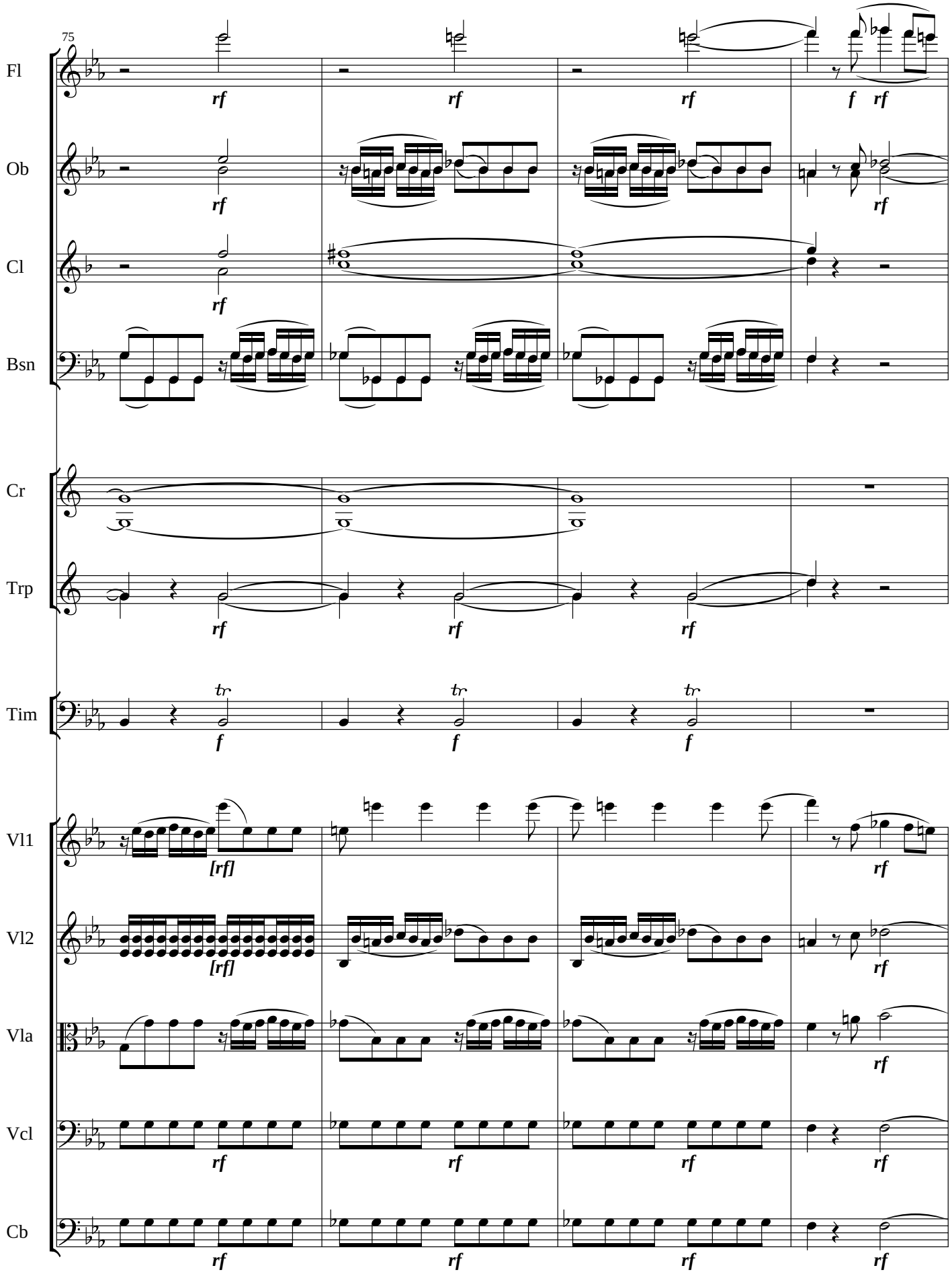
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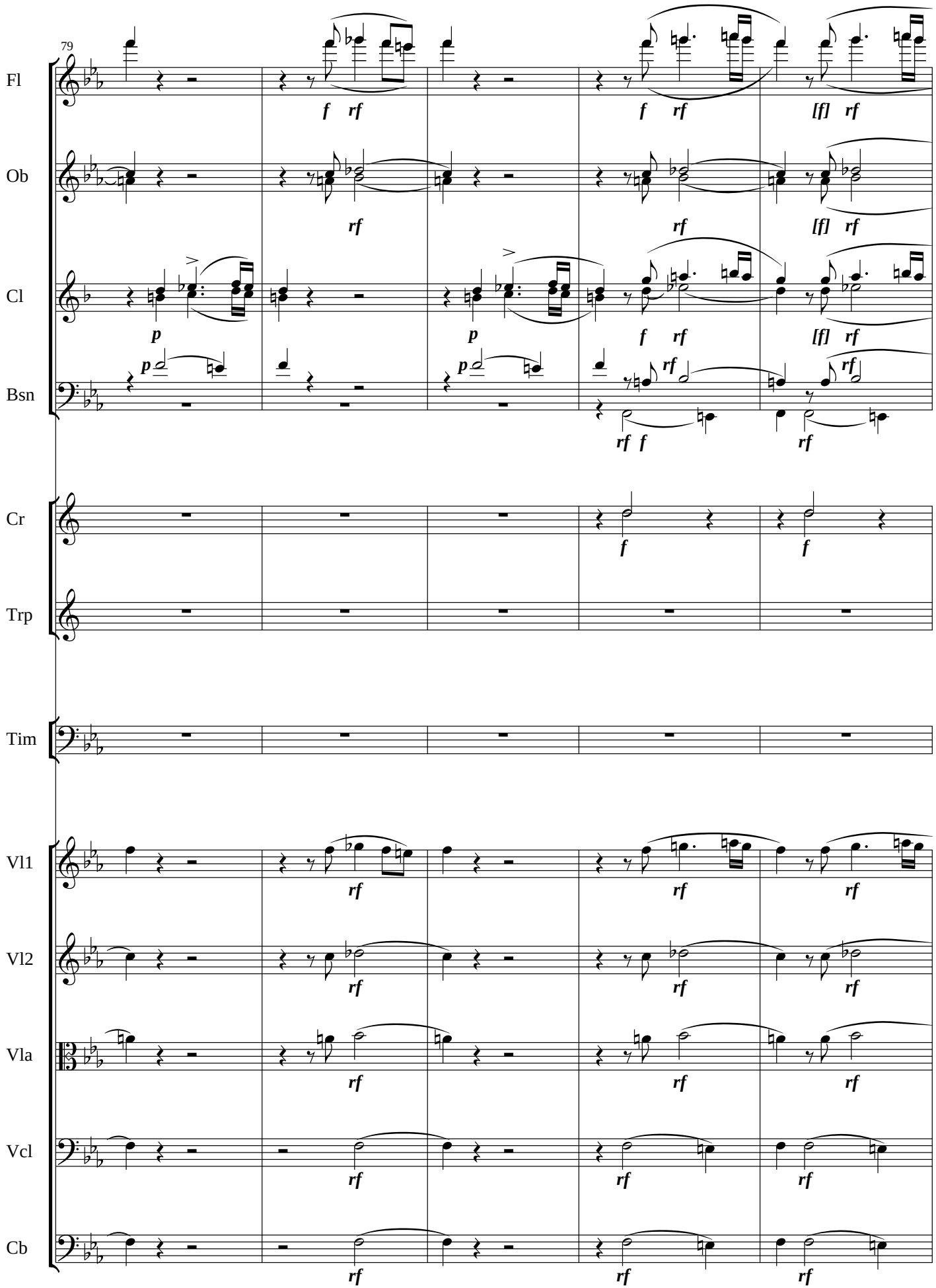
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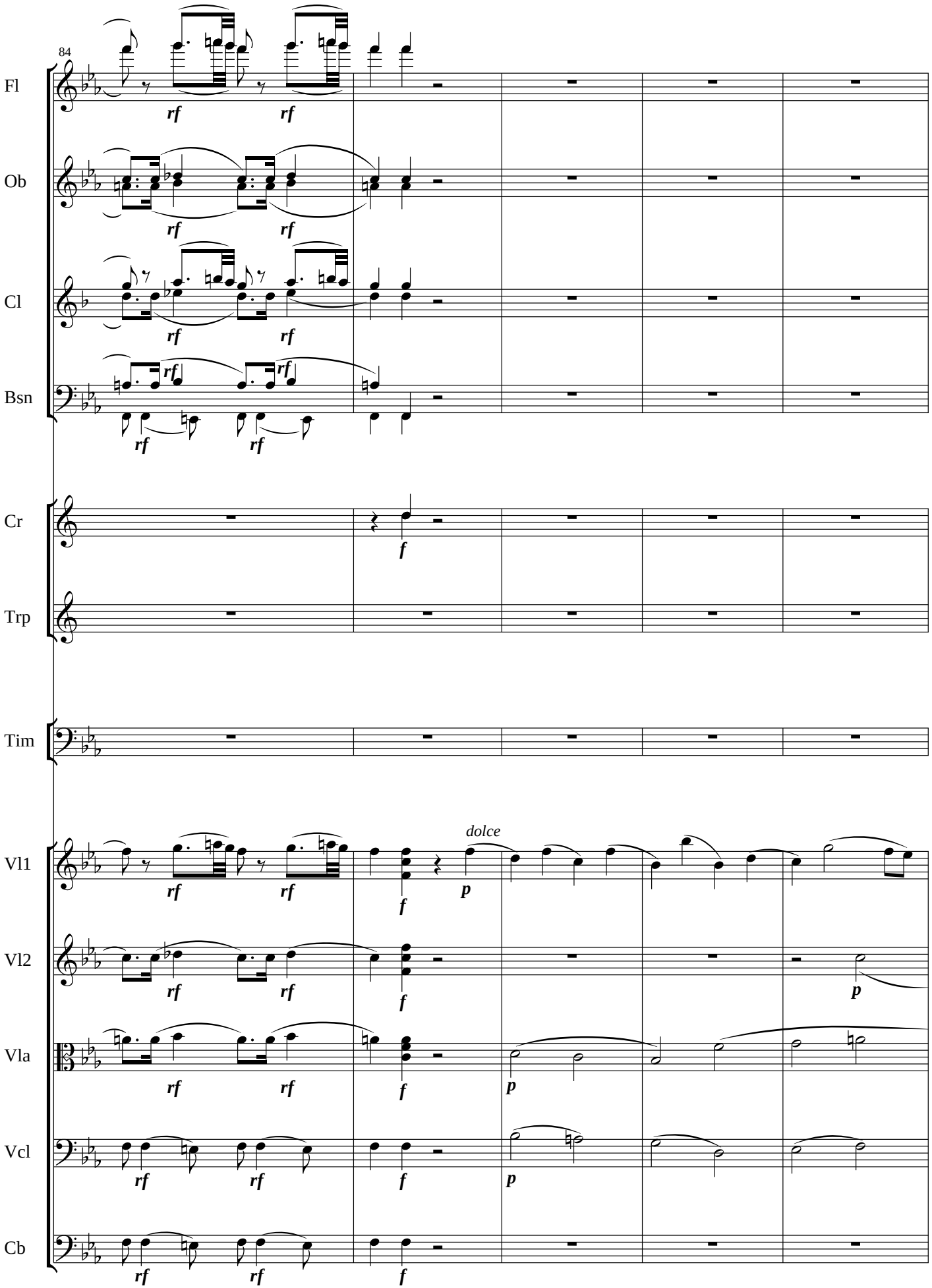
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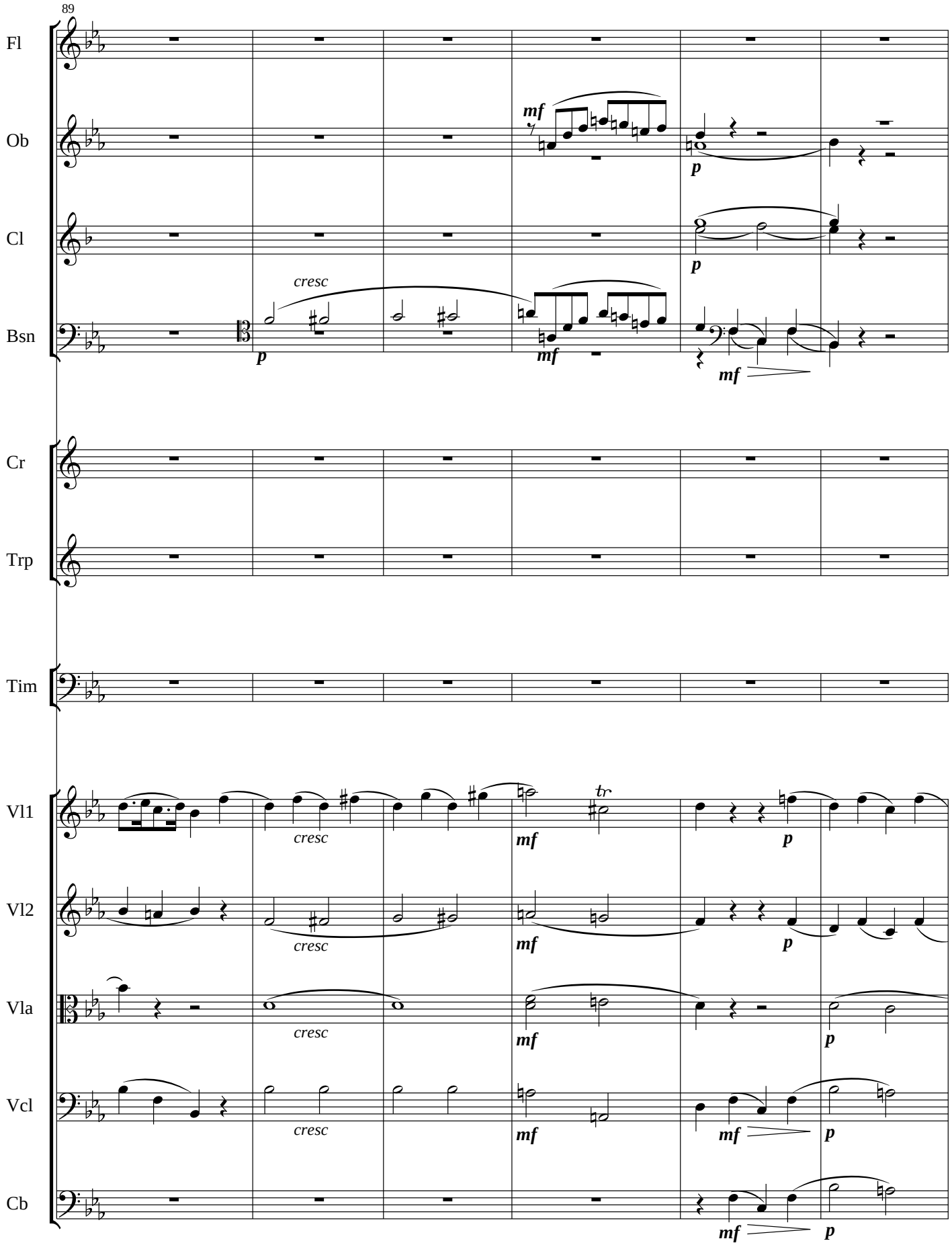
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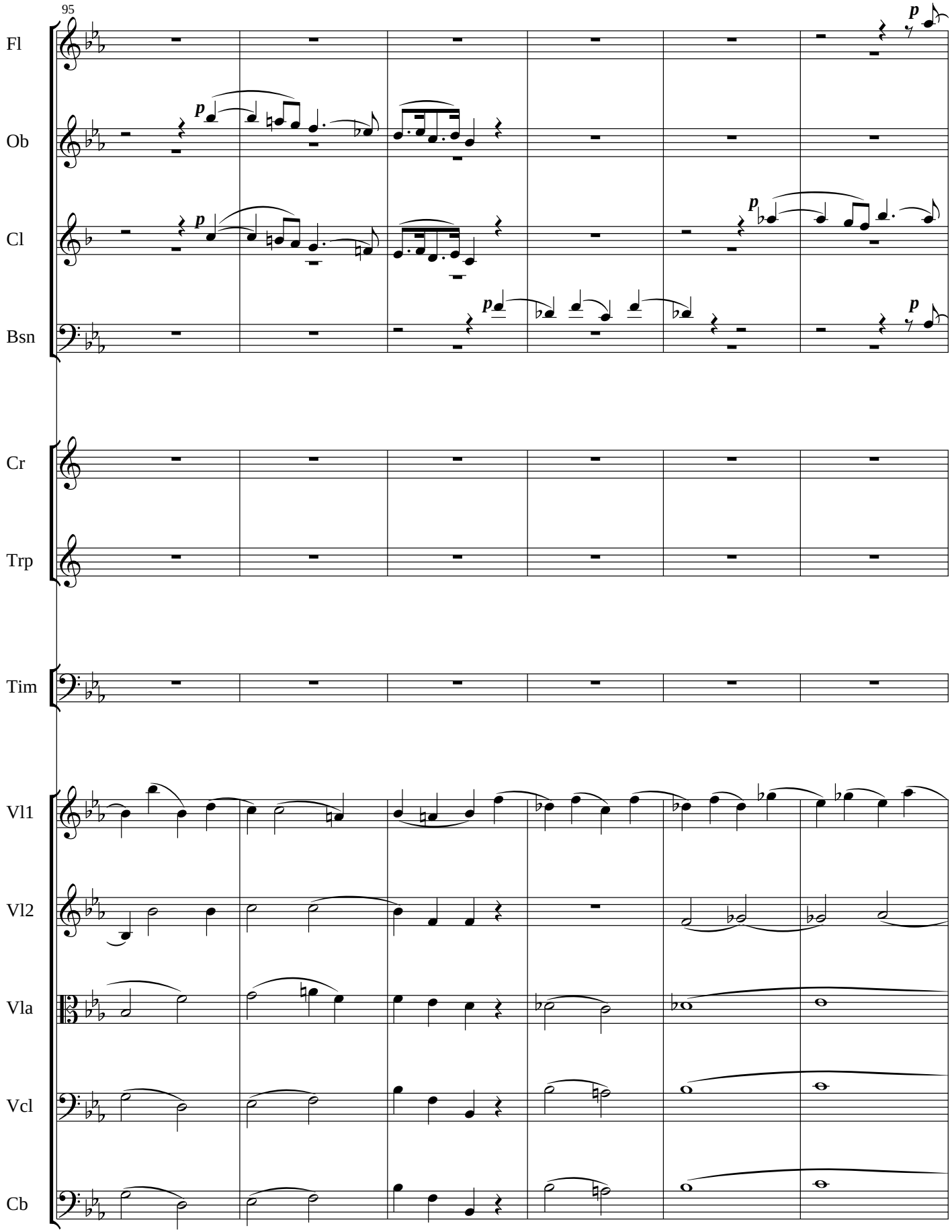
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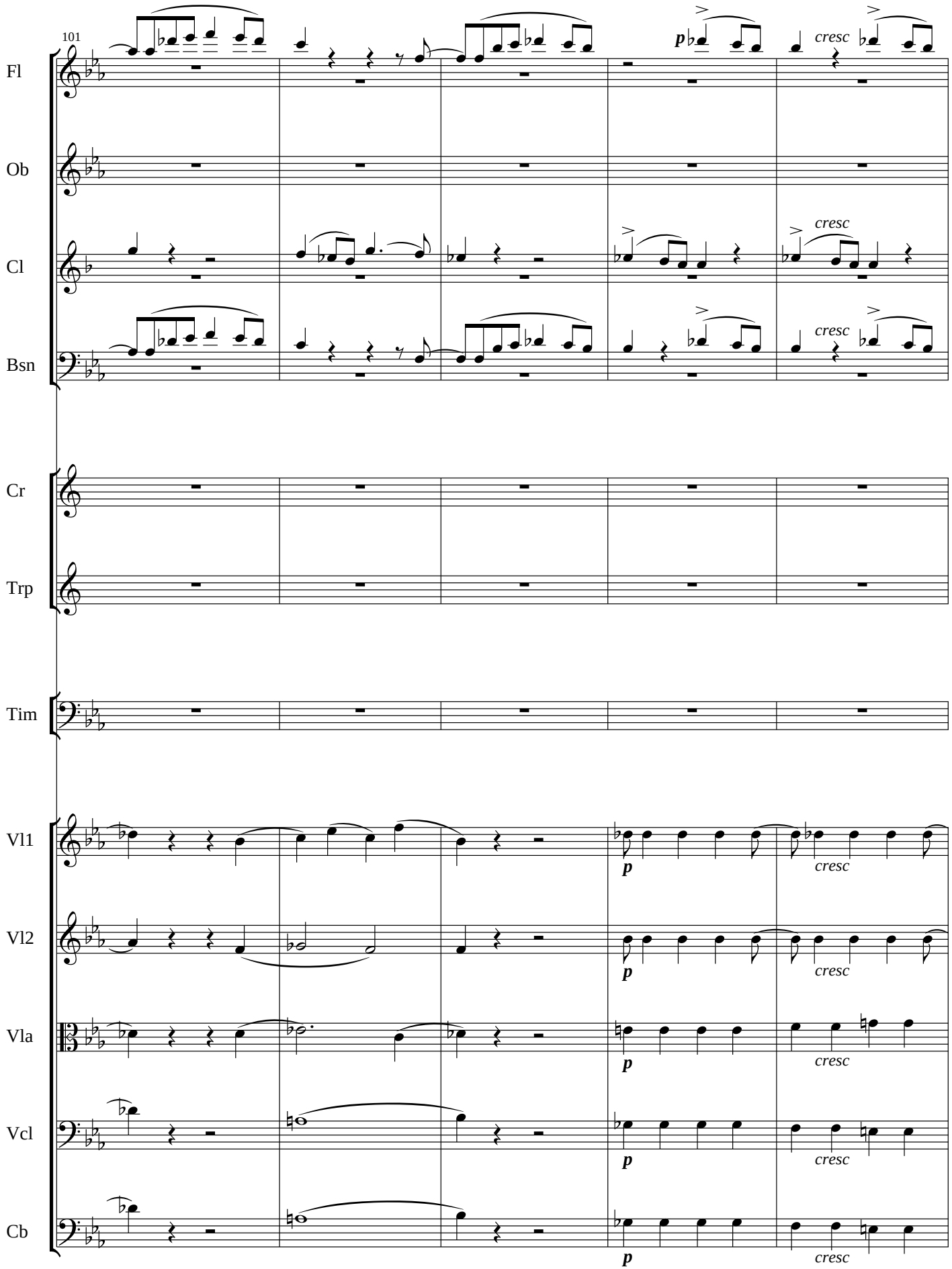
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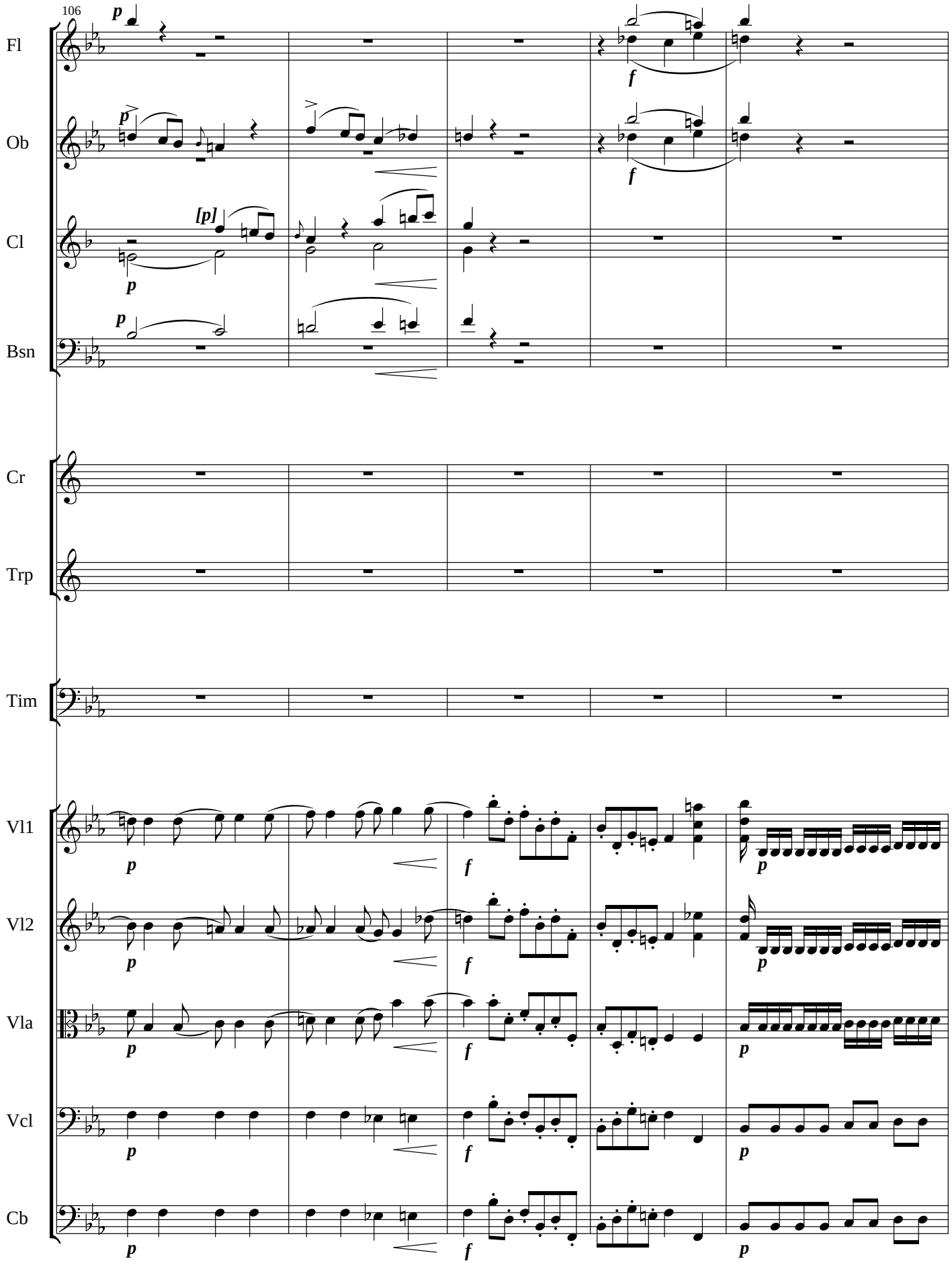
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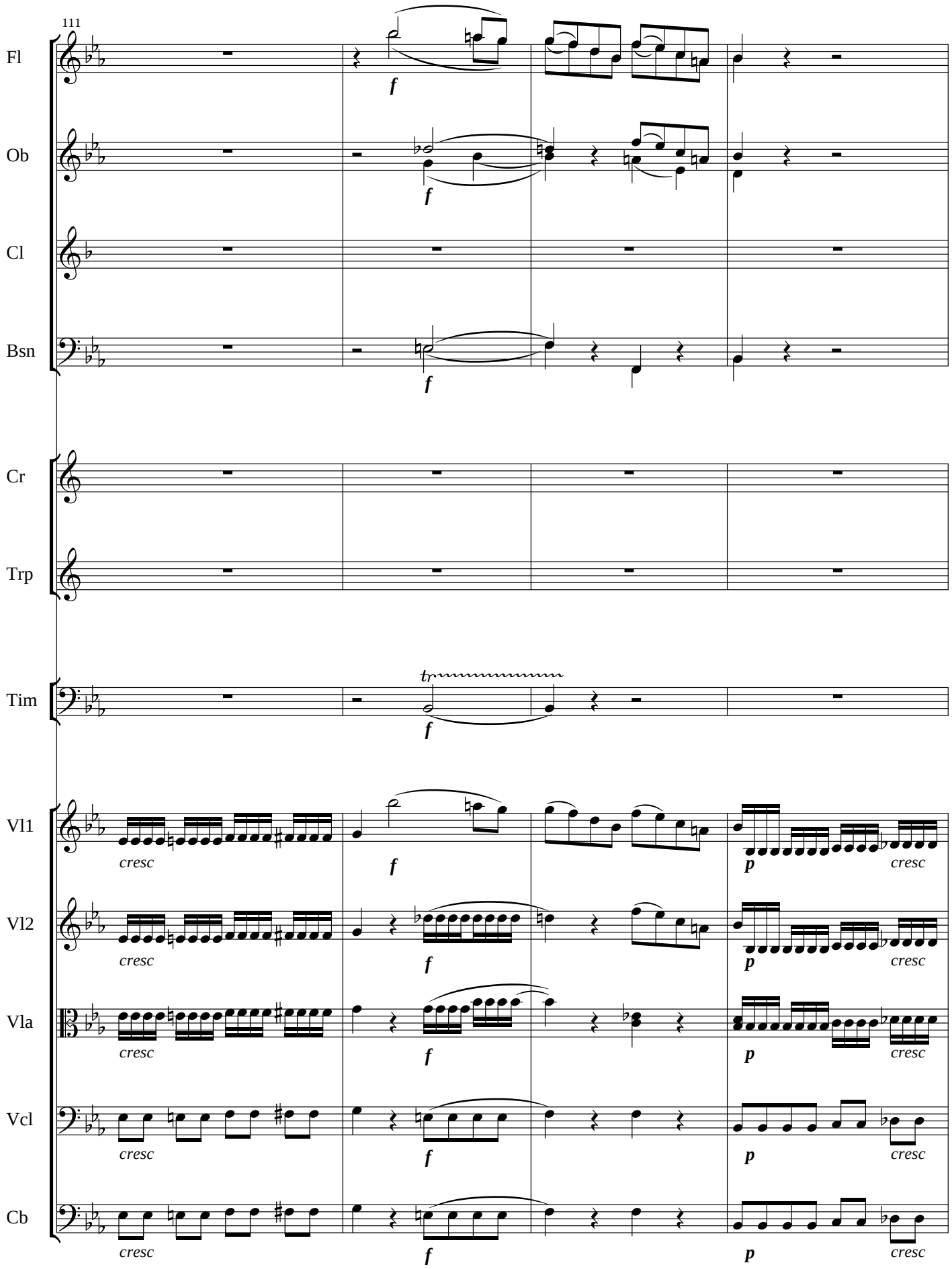
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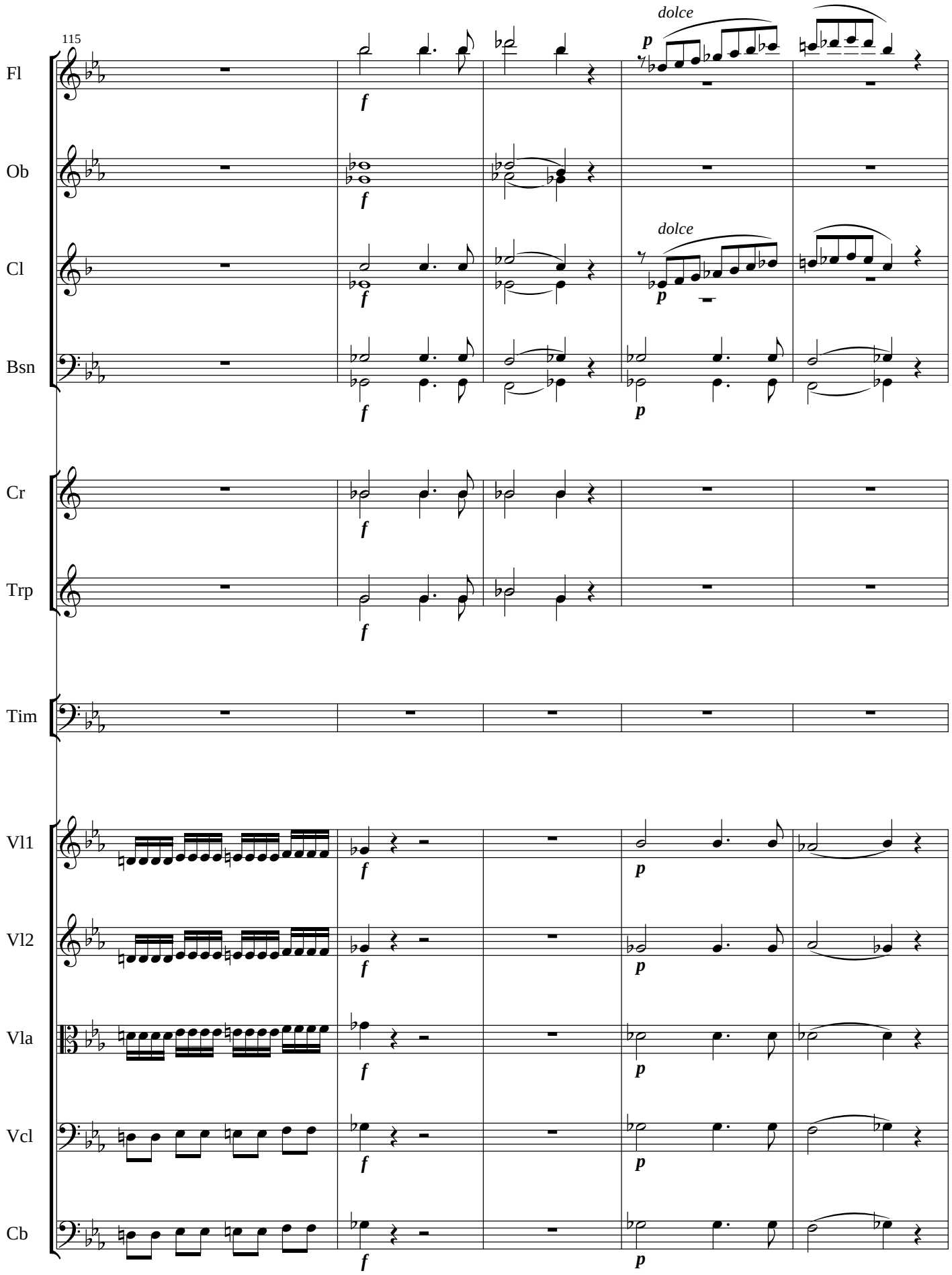
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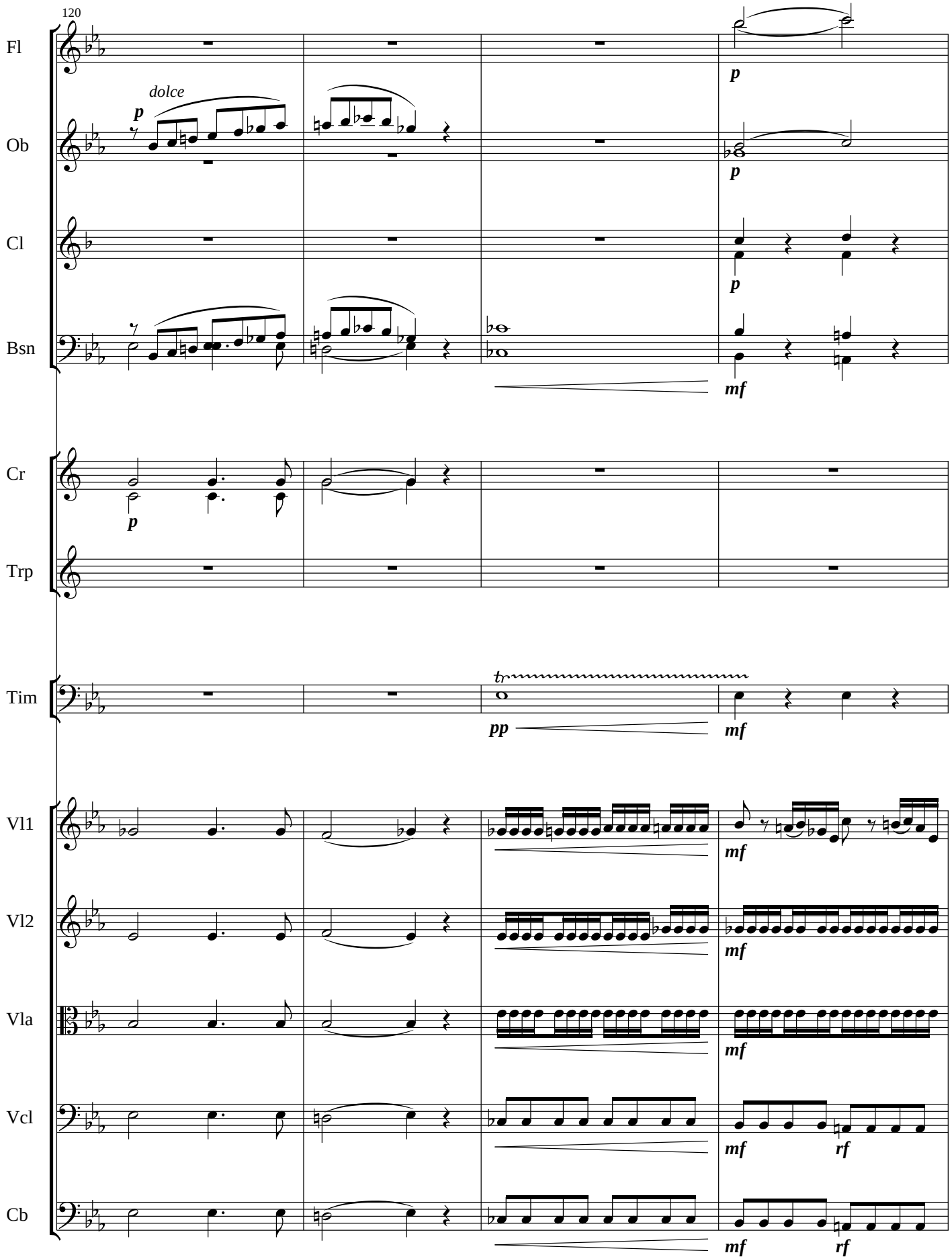
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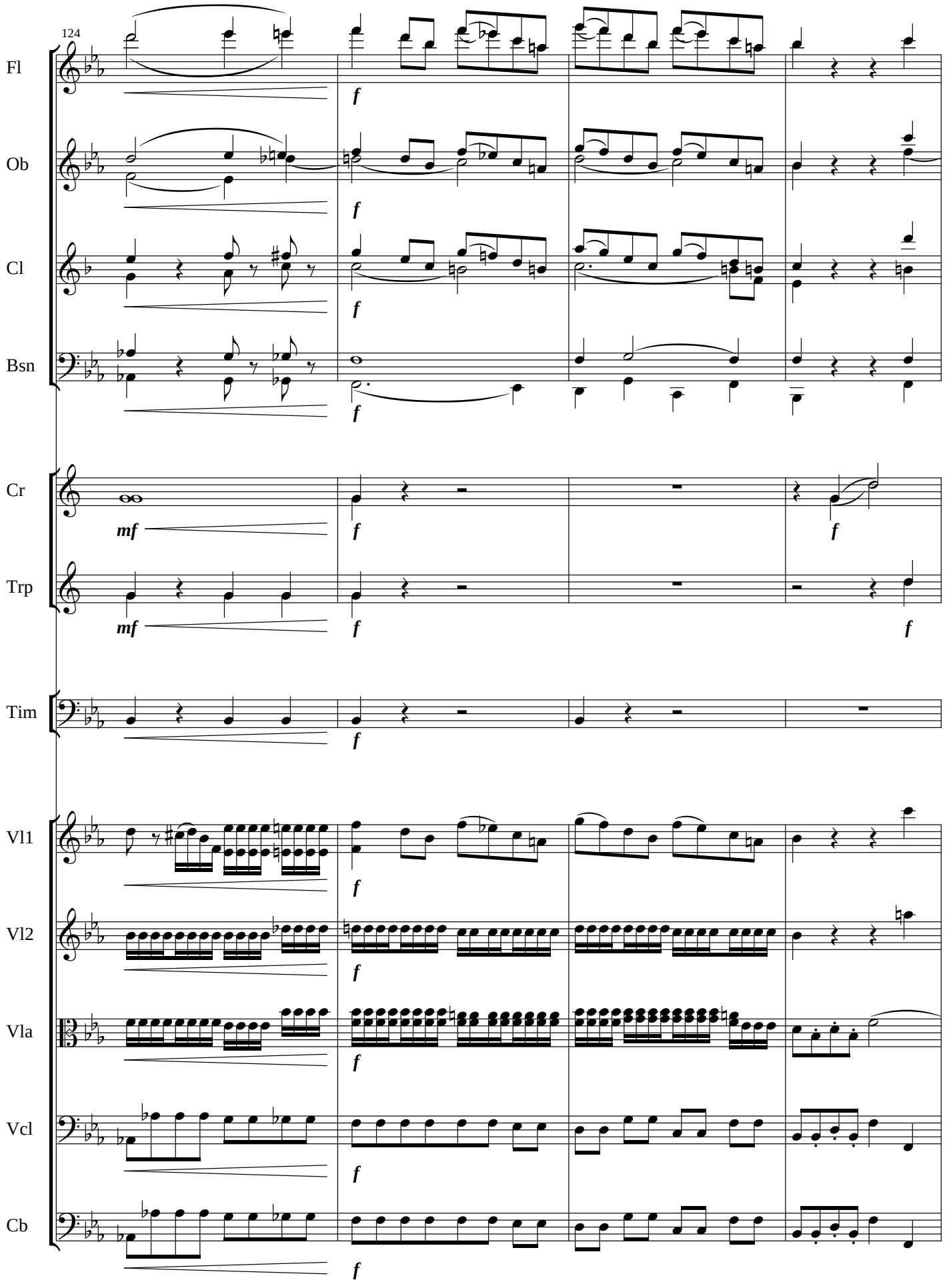
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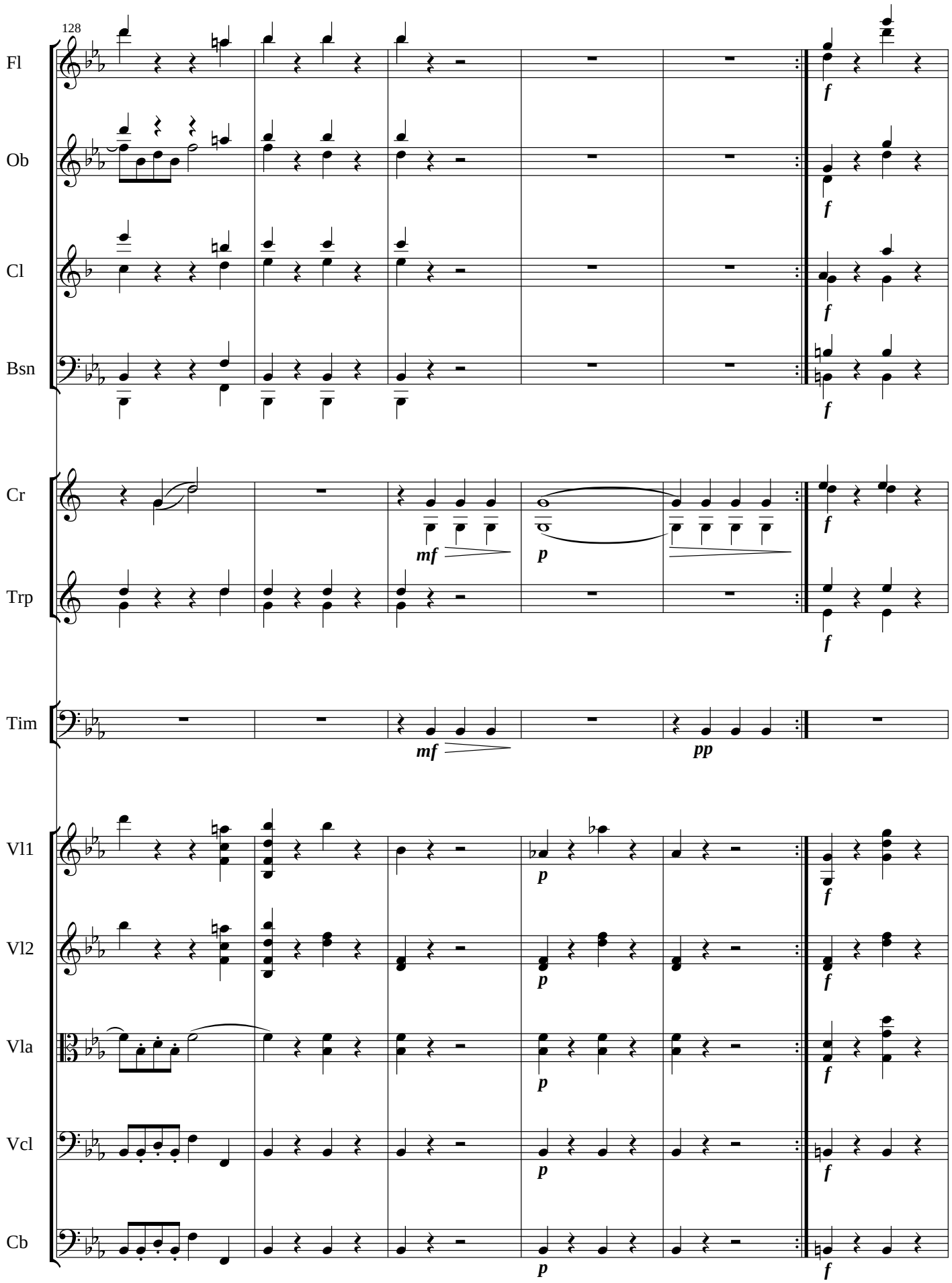
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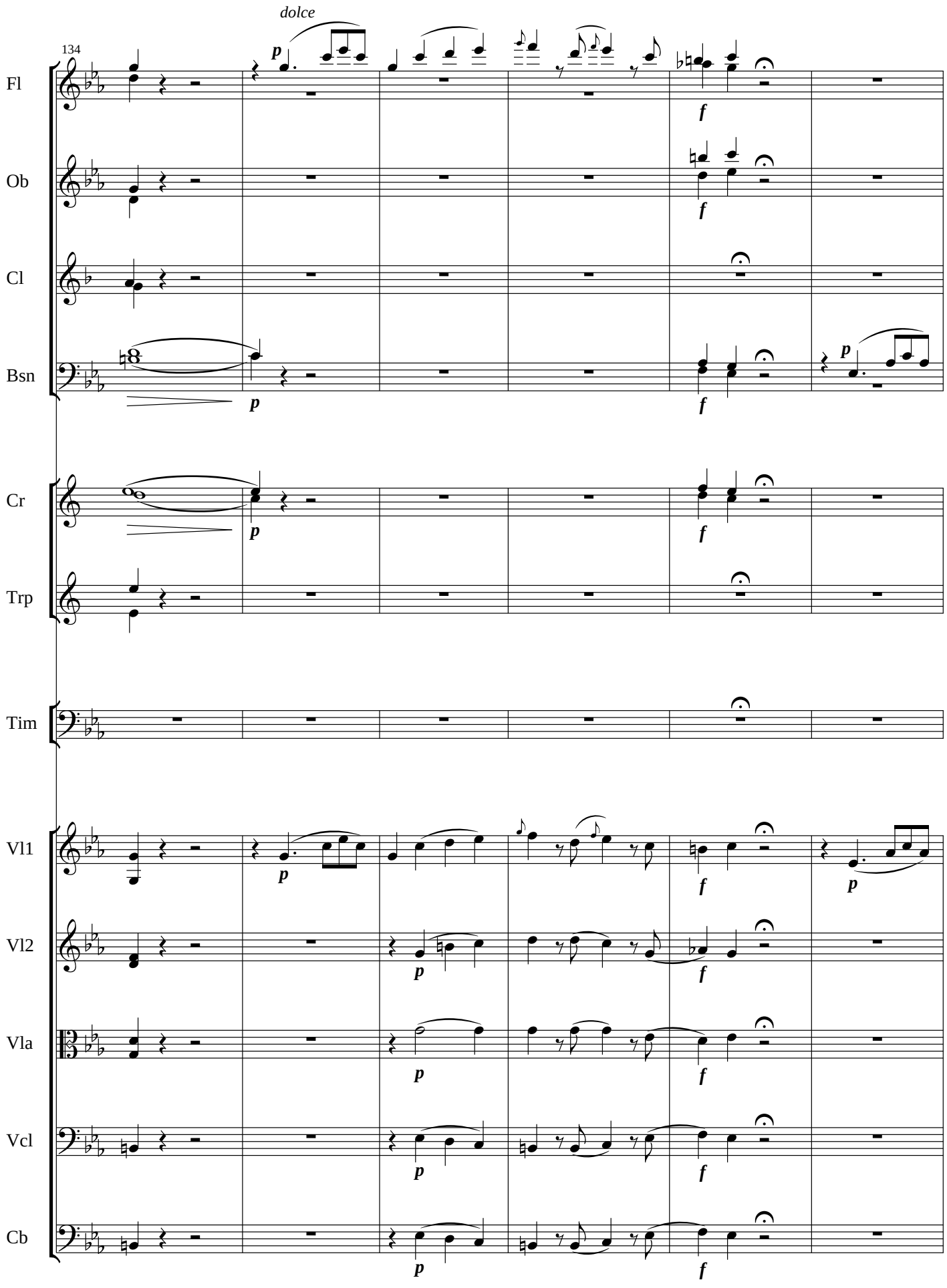
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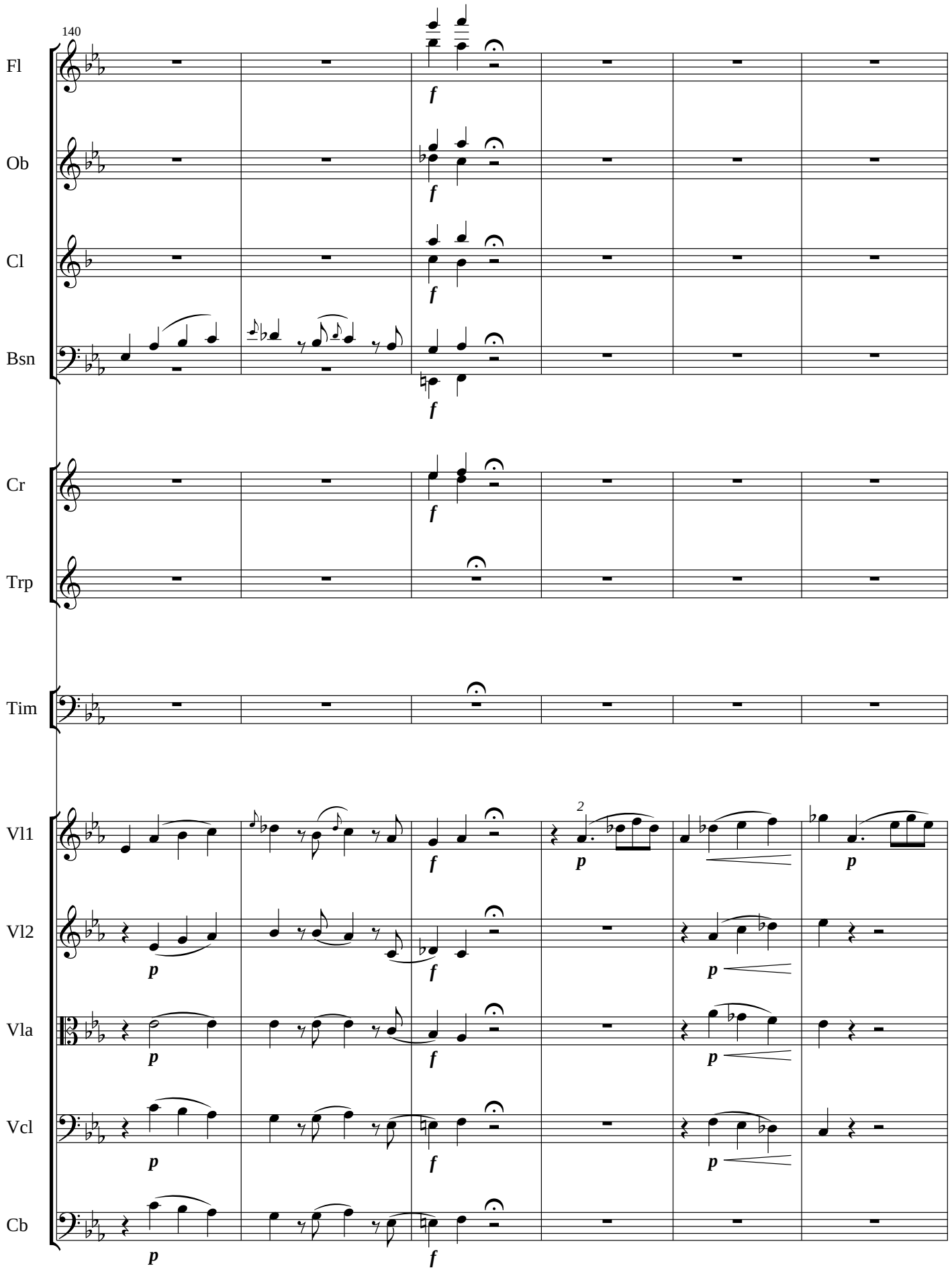
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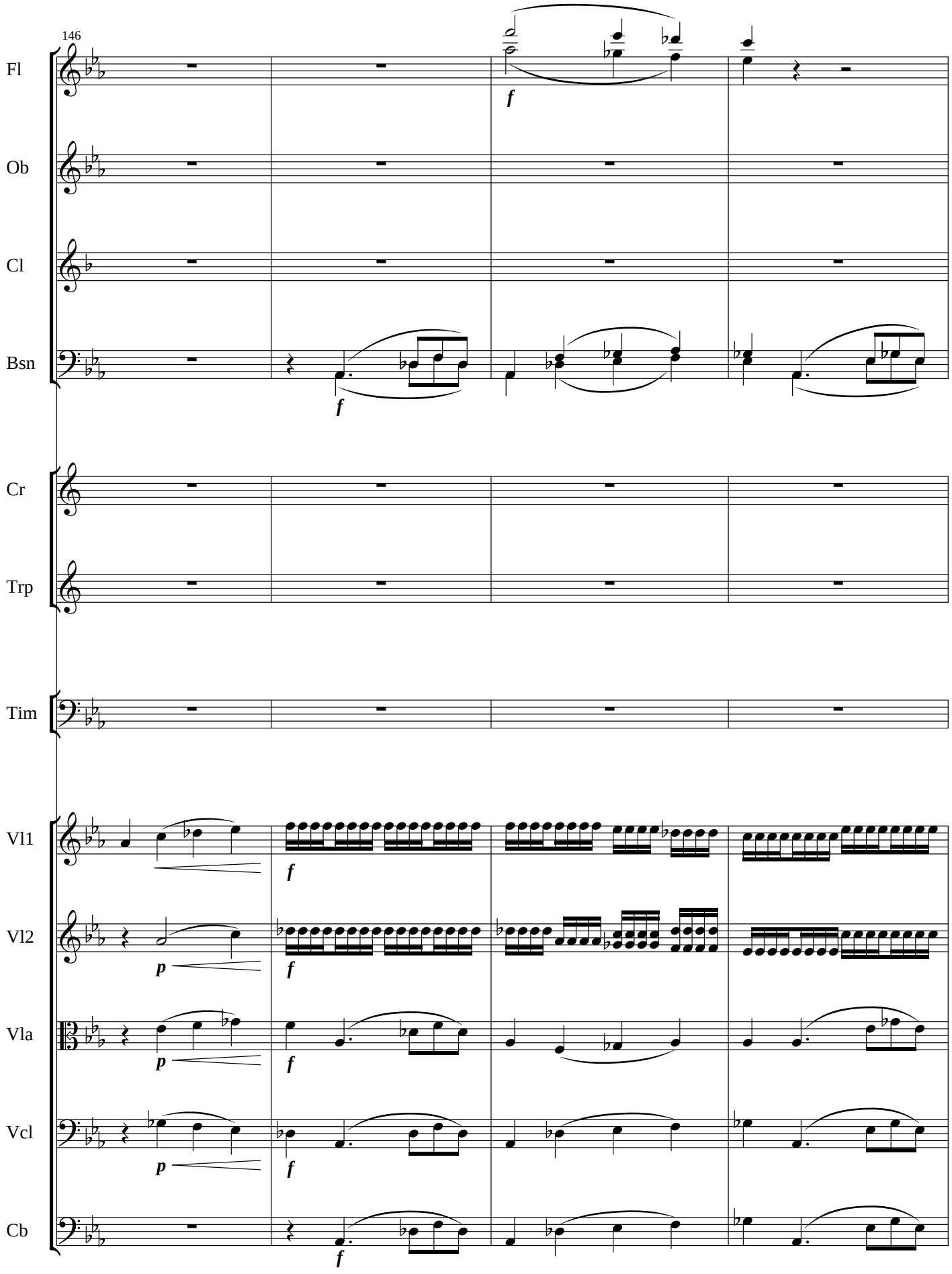
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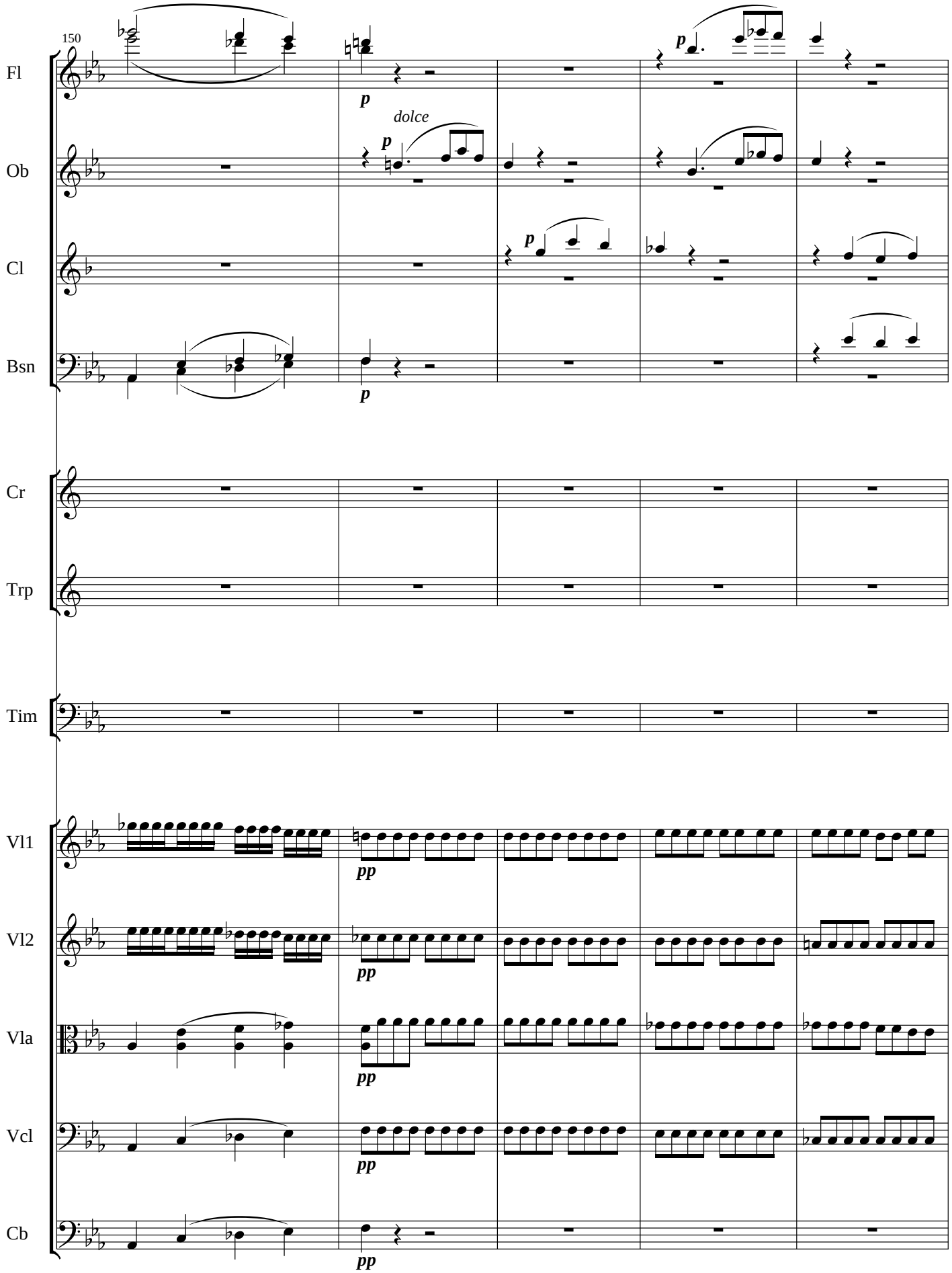
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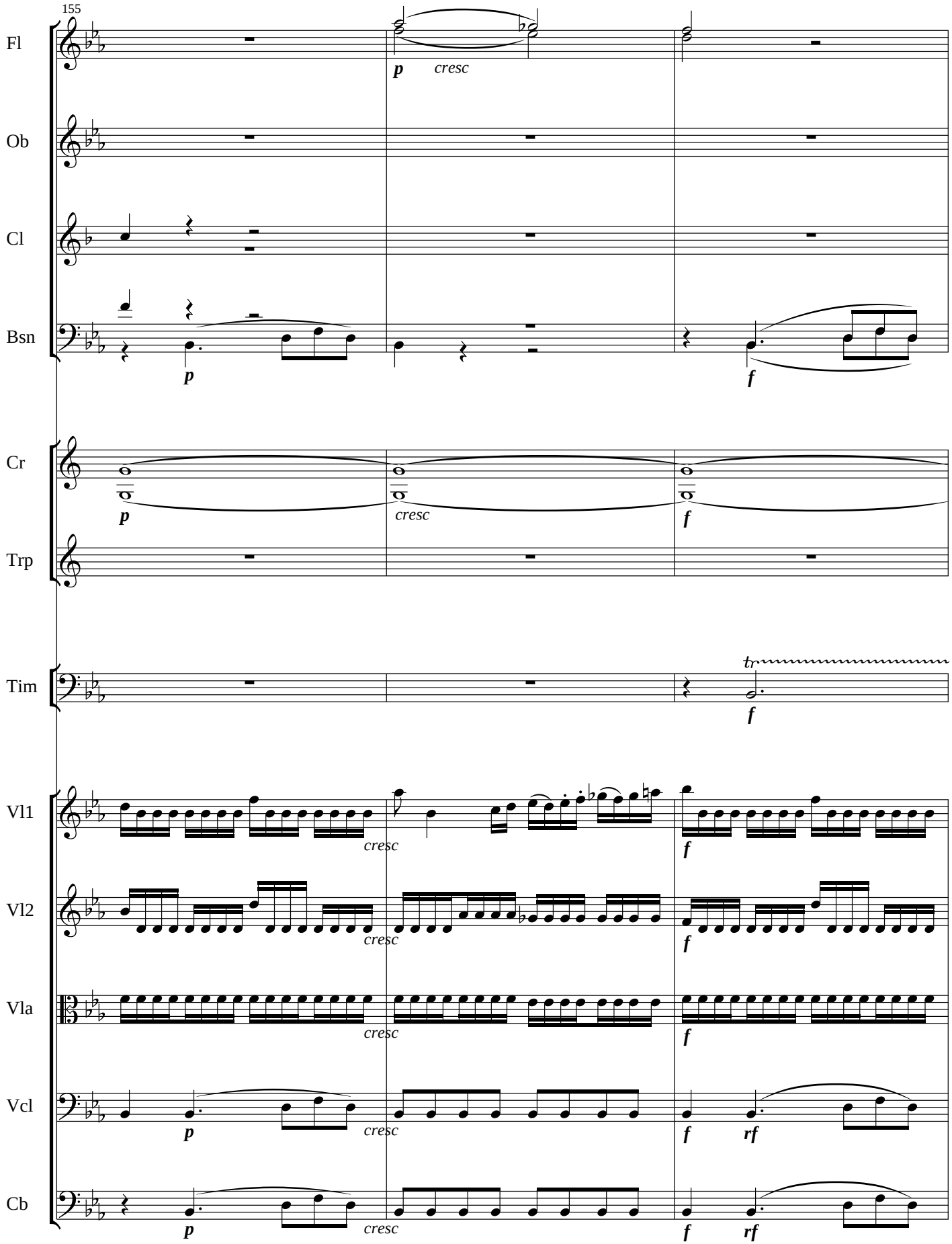
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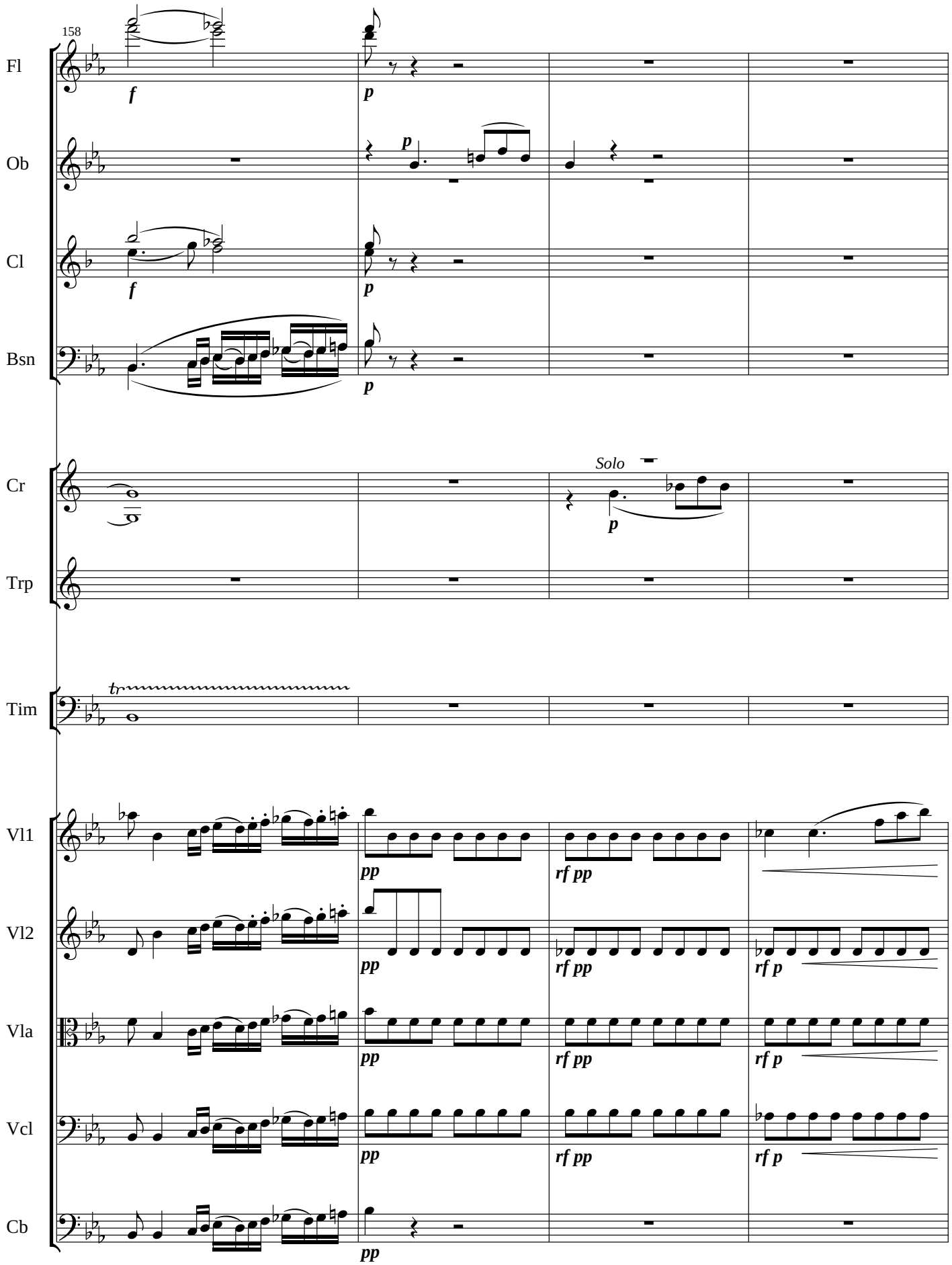
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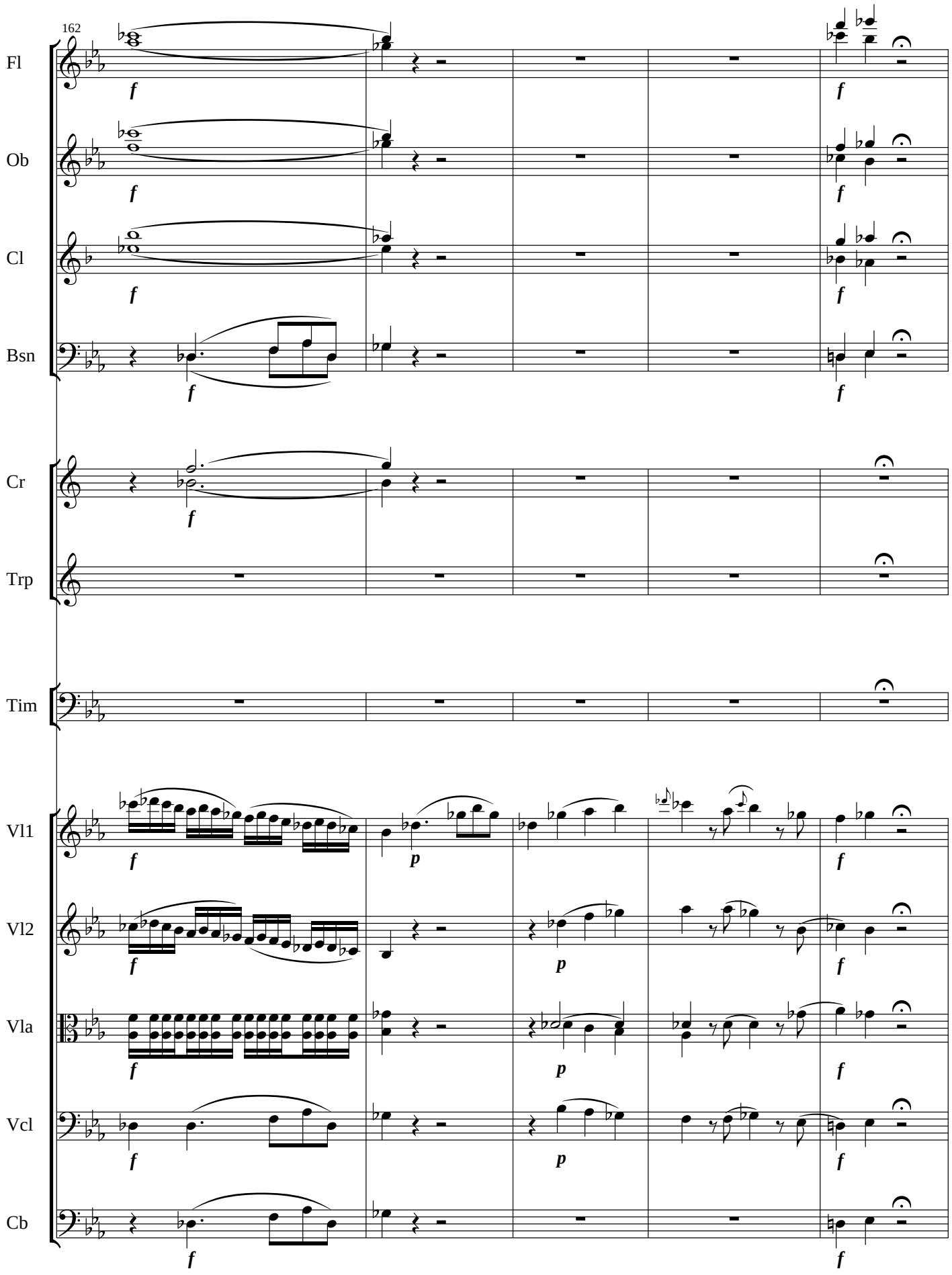
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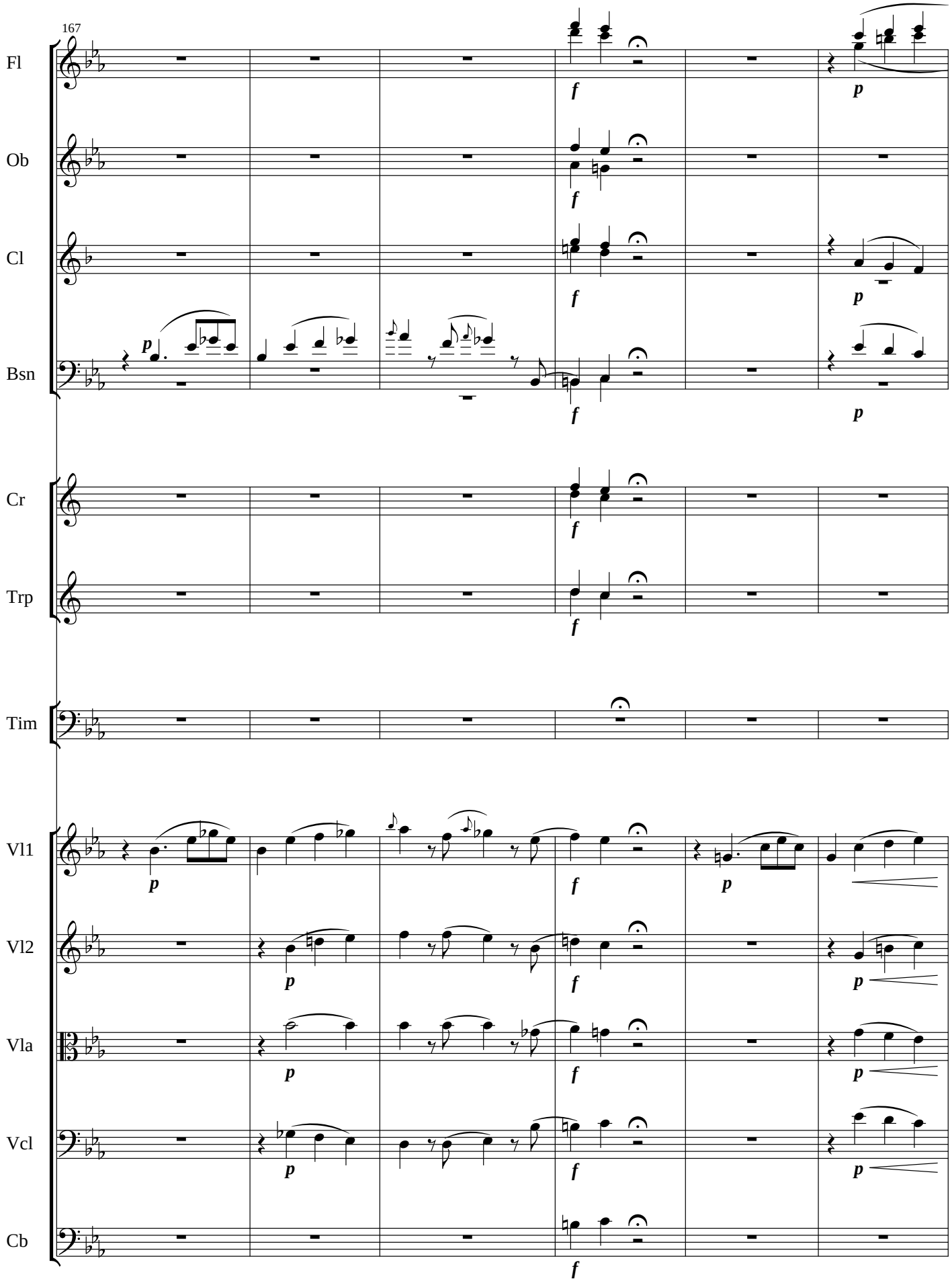
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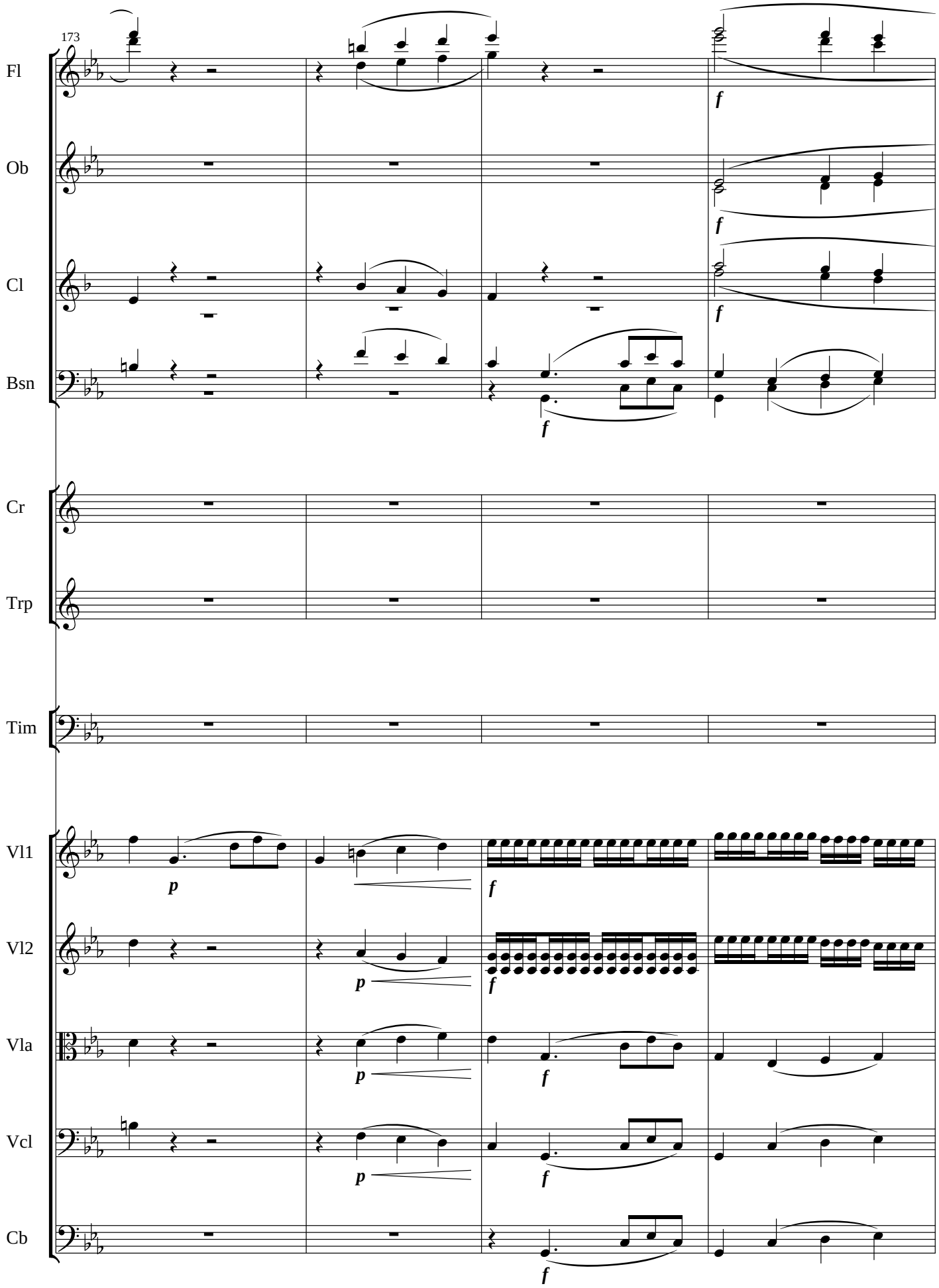
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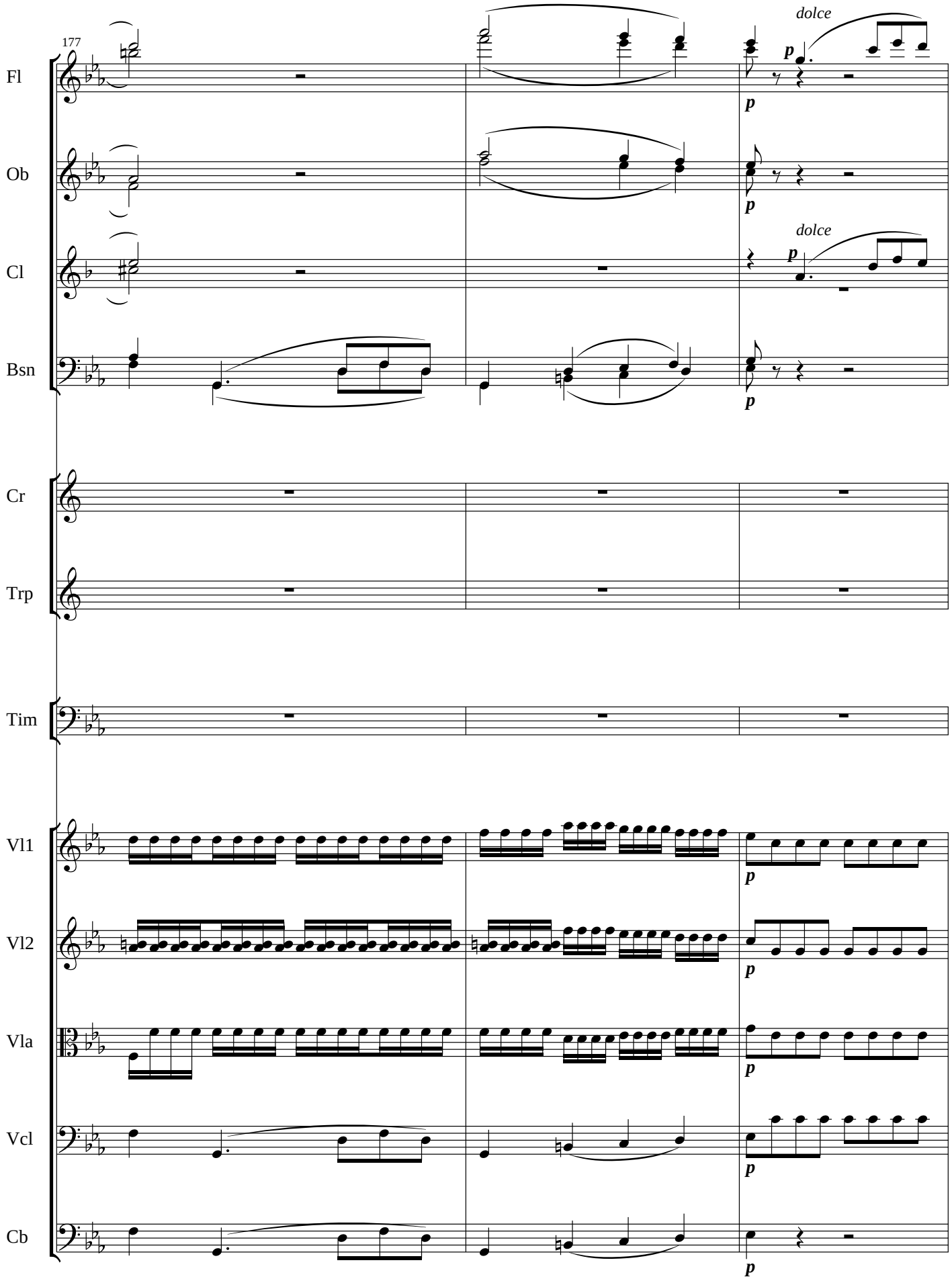
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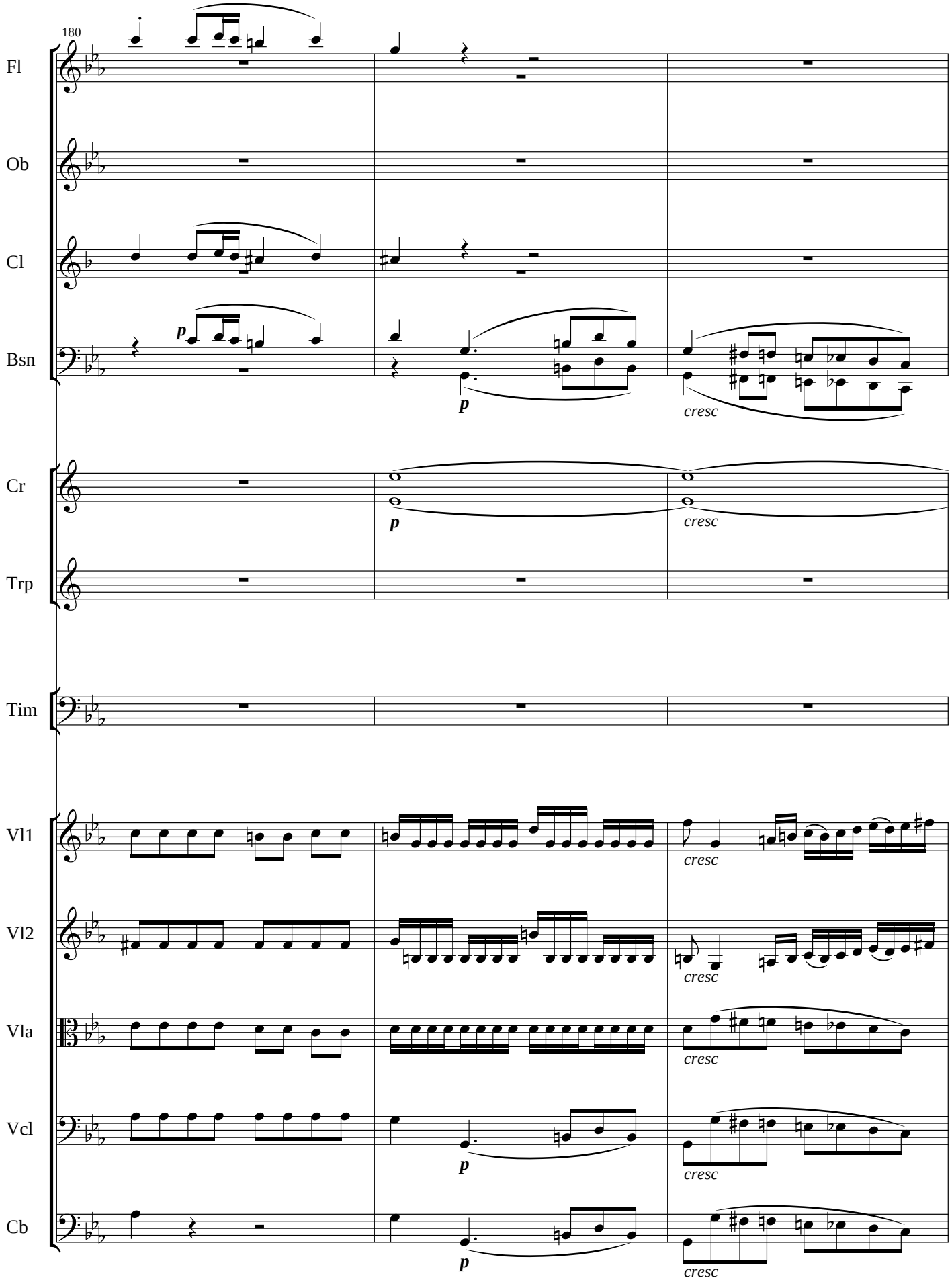
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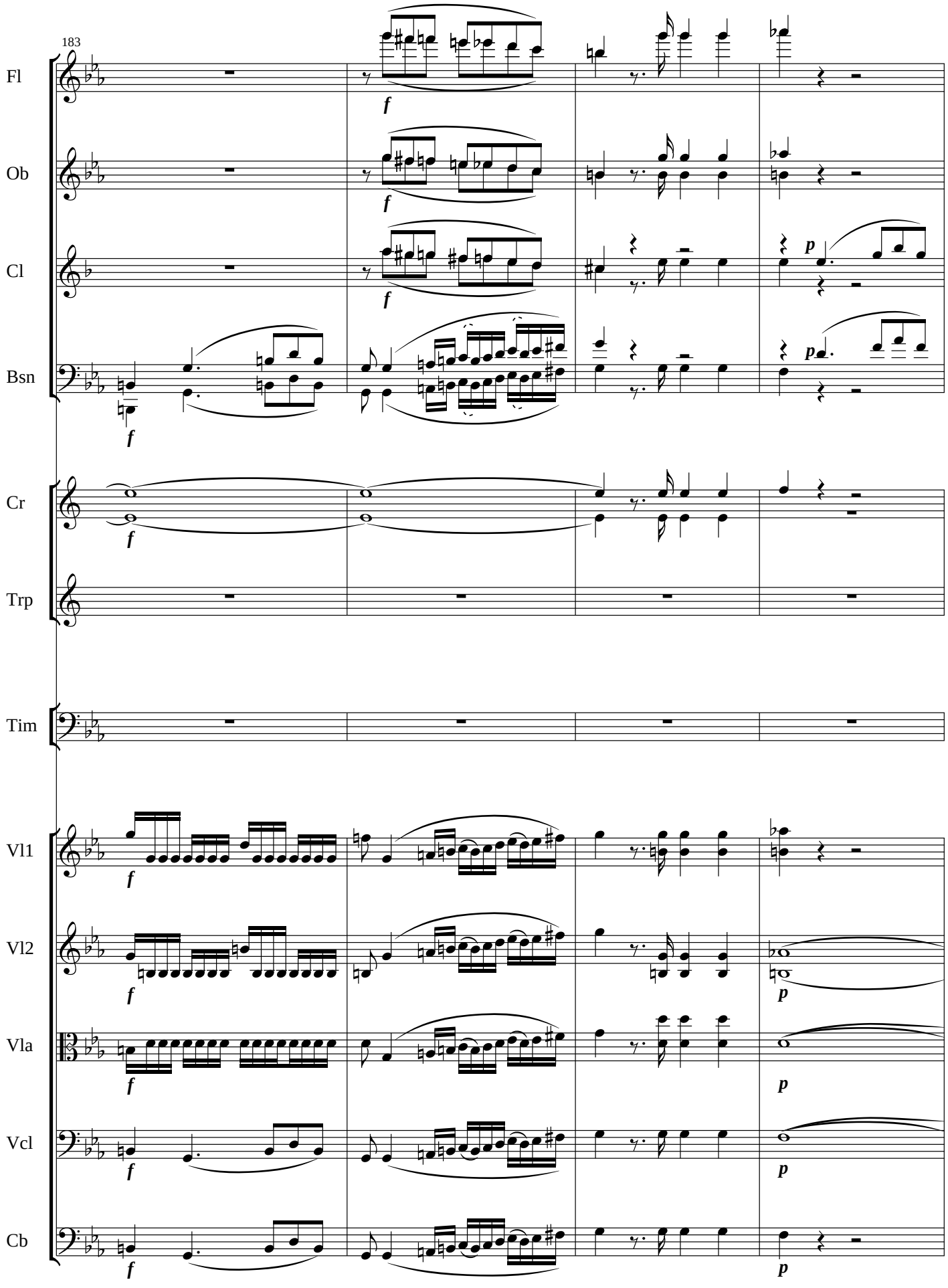
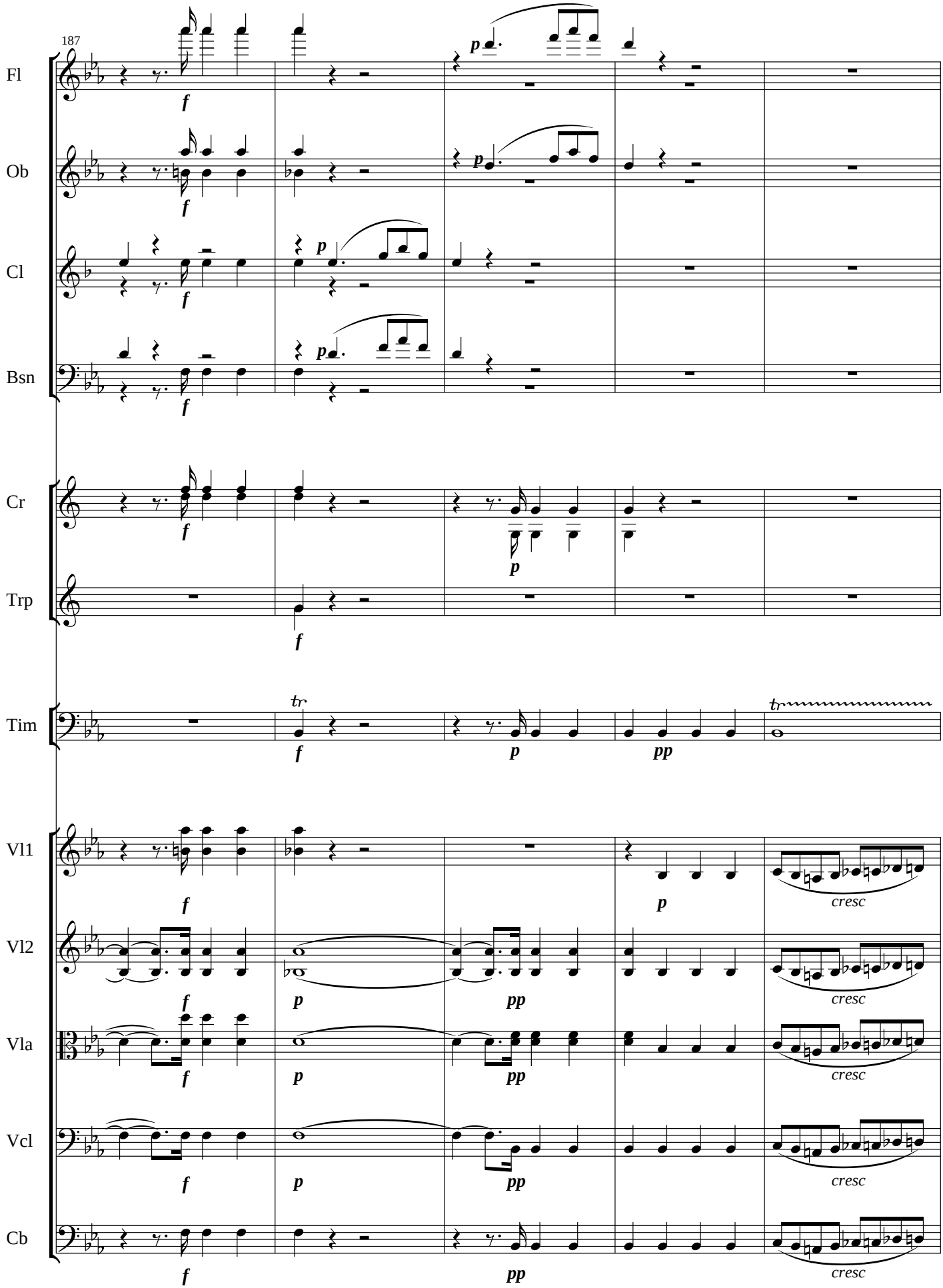
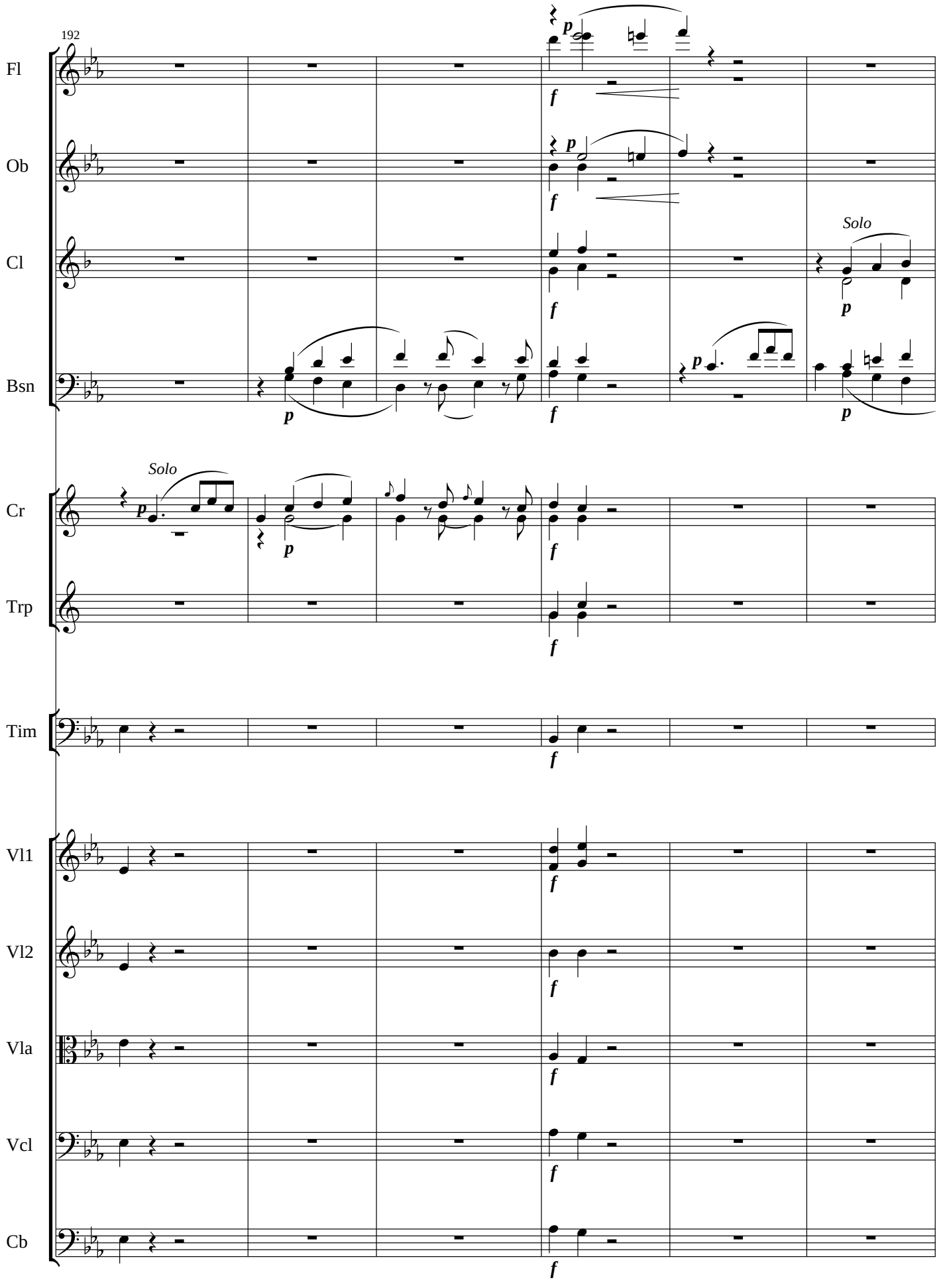
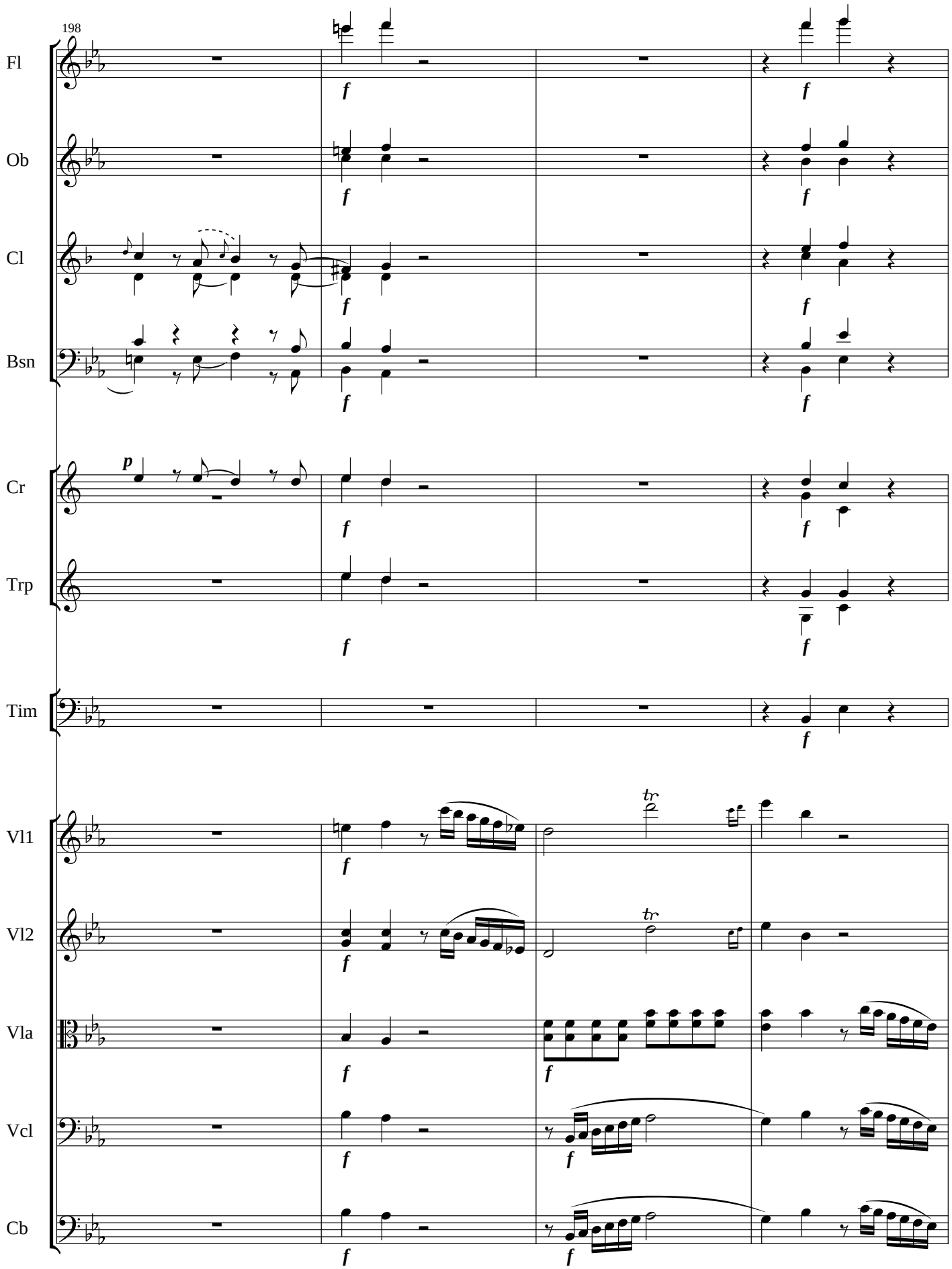
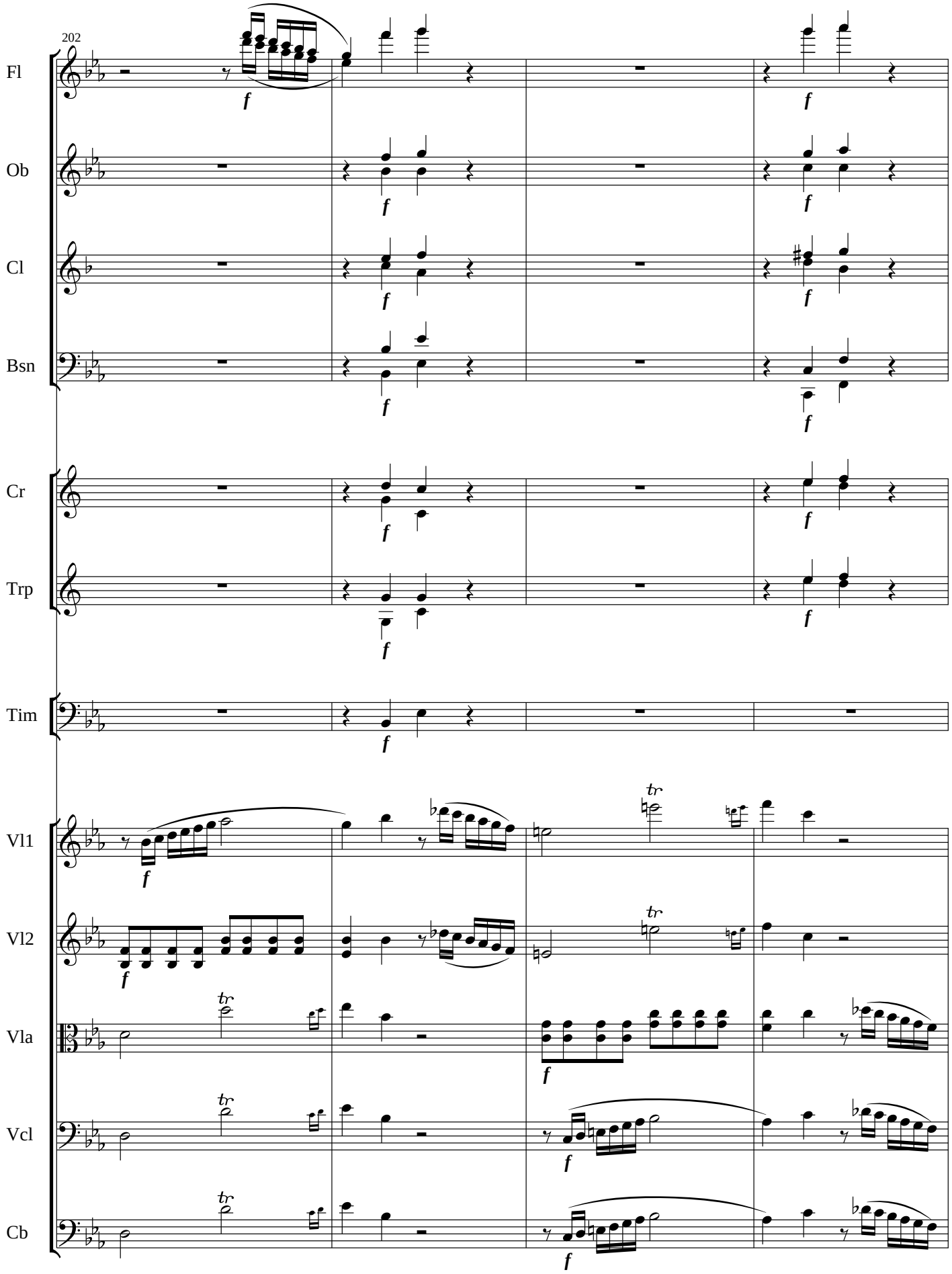
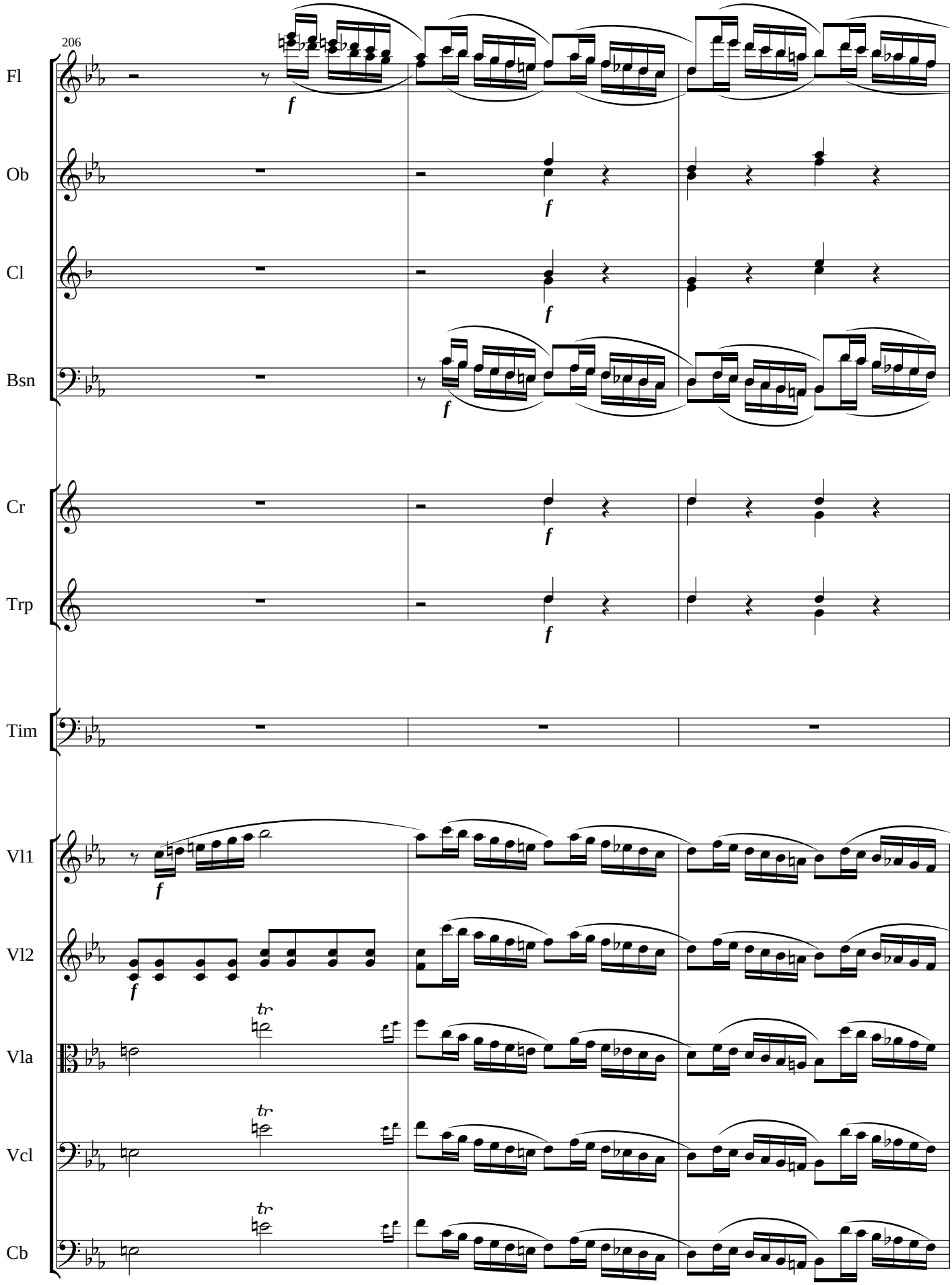

183
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
p

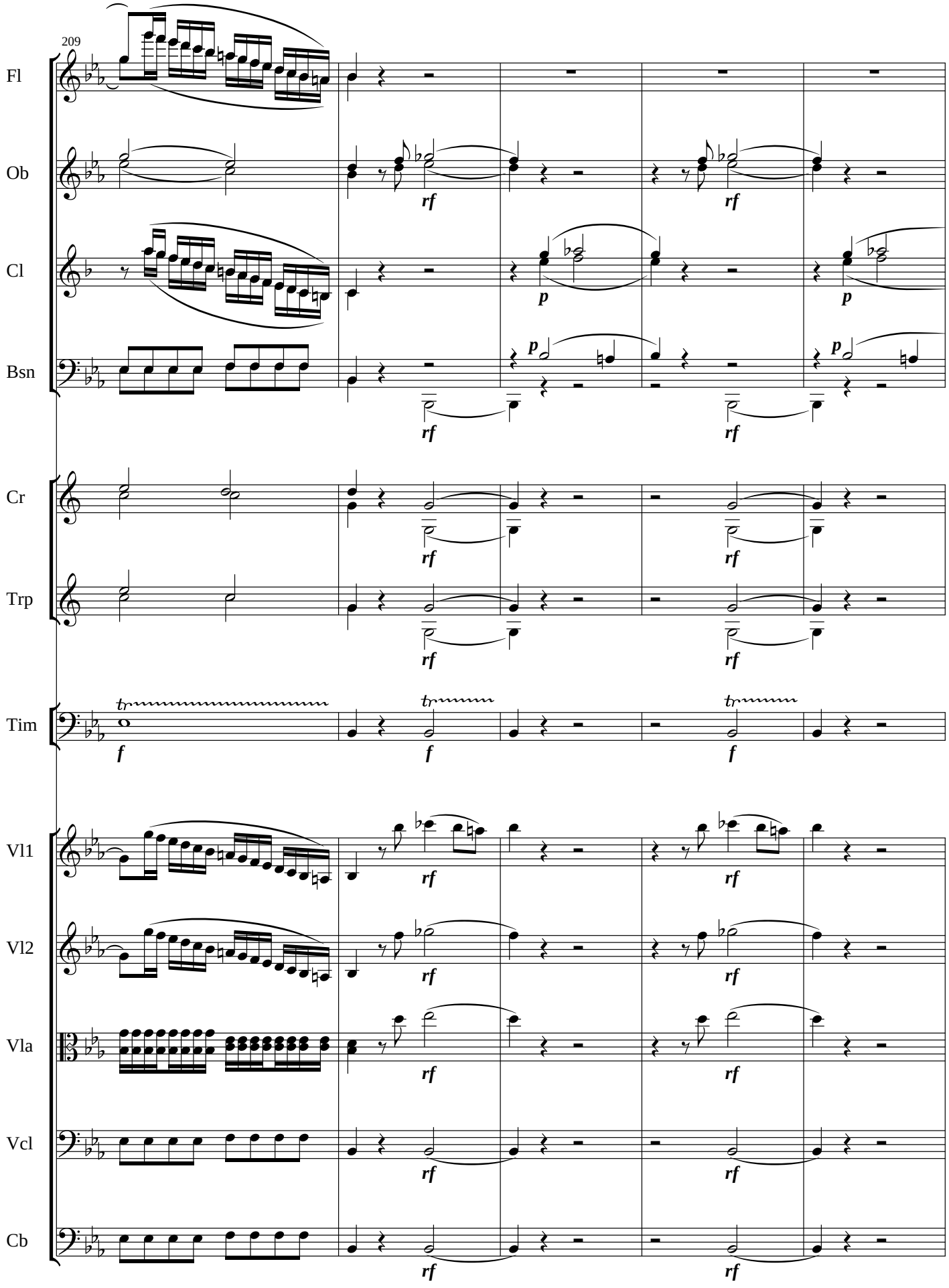

187
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
p
pp
tr
cresc

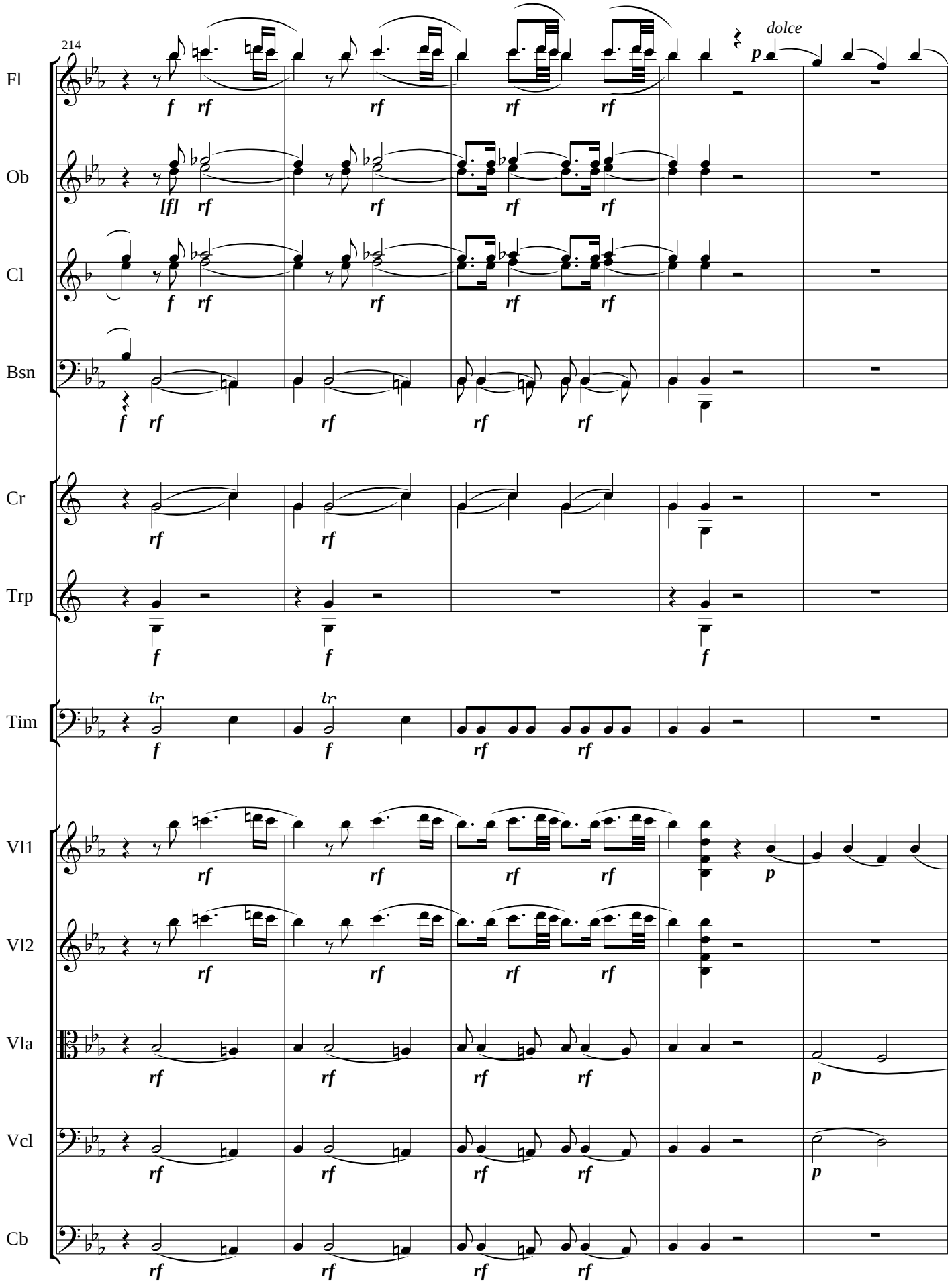

192
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
Solo
Solo
p
f

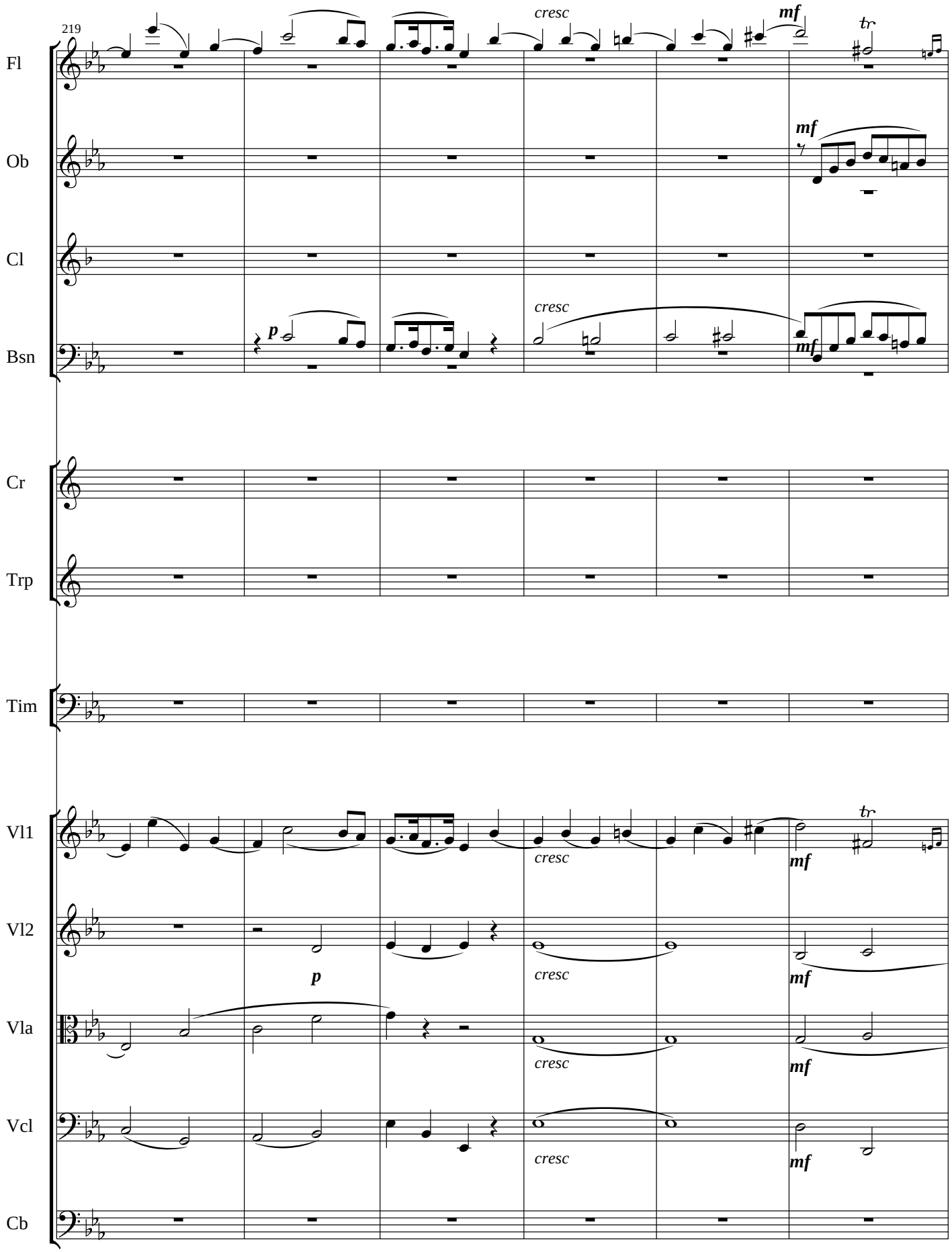

198
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb

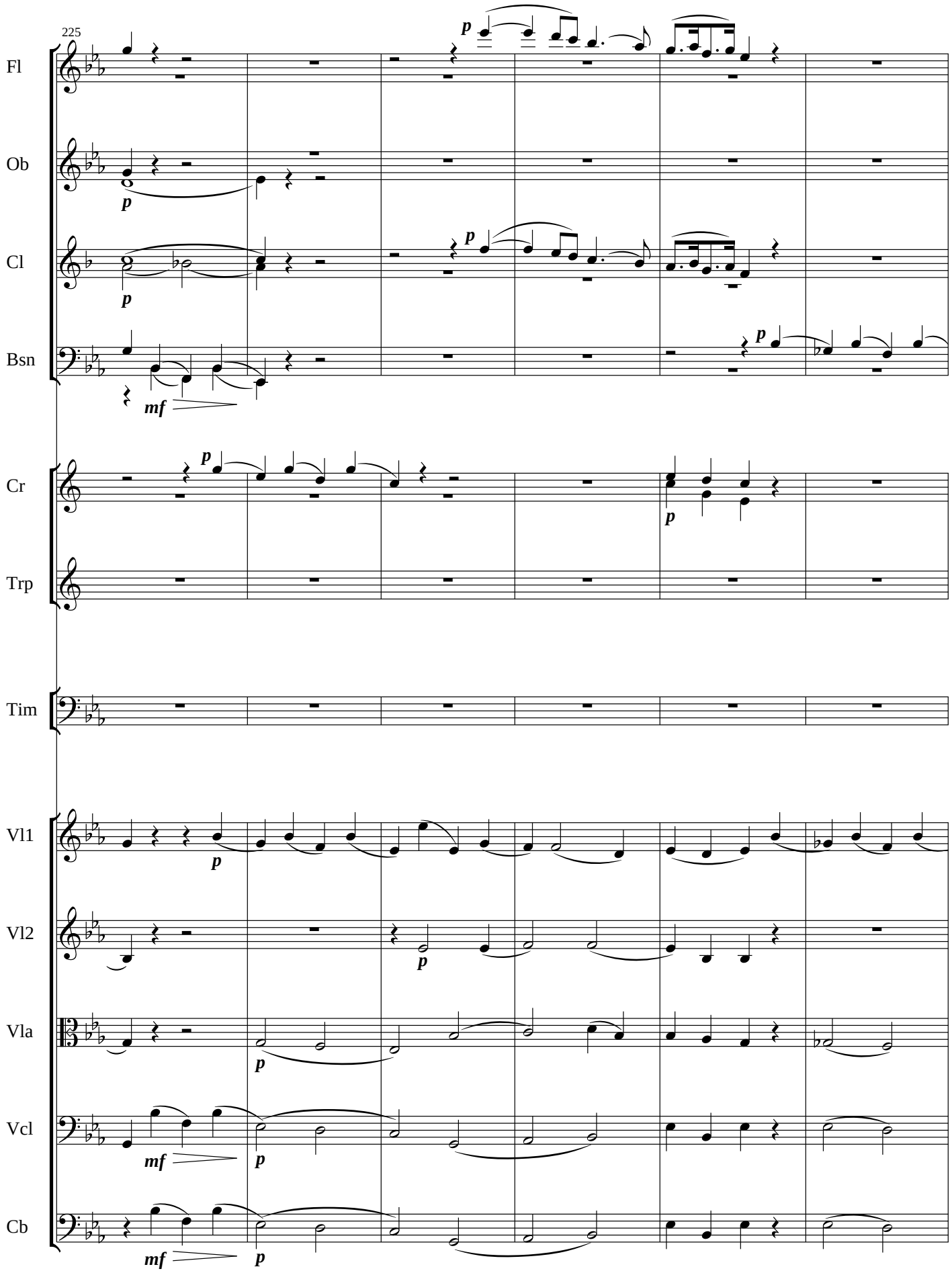

202
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb

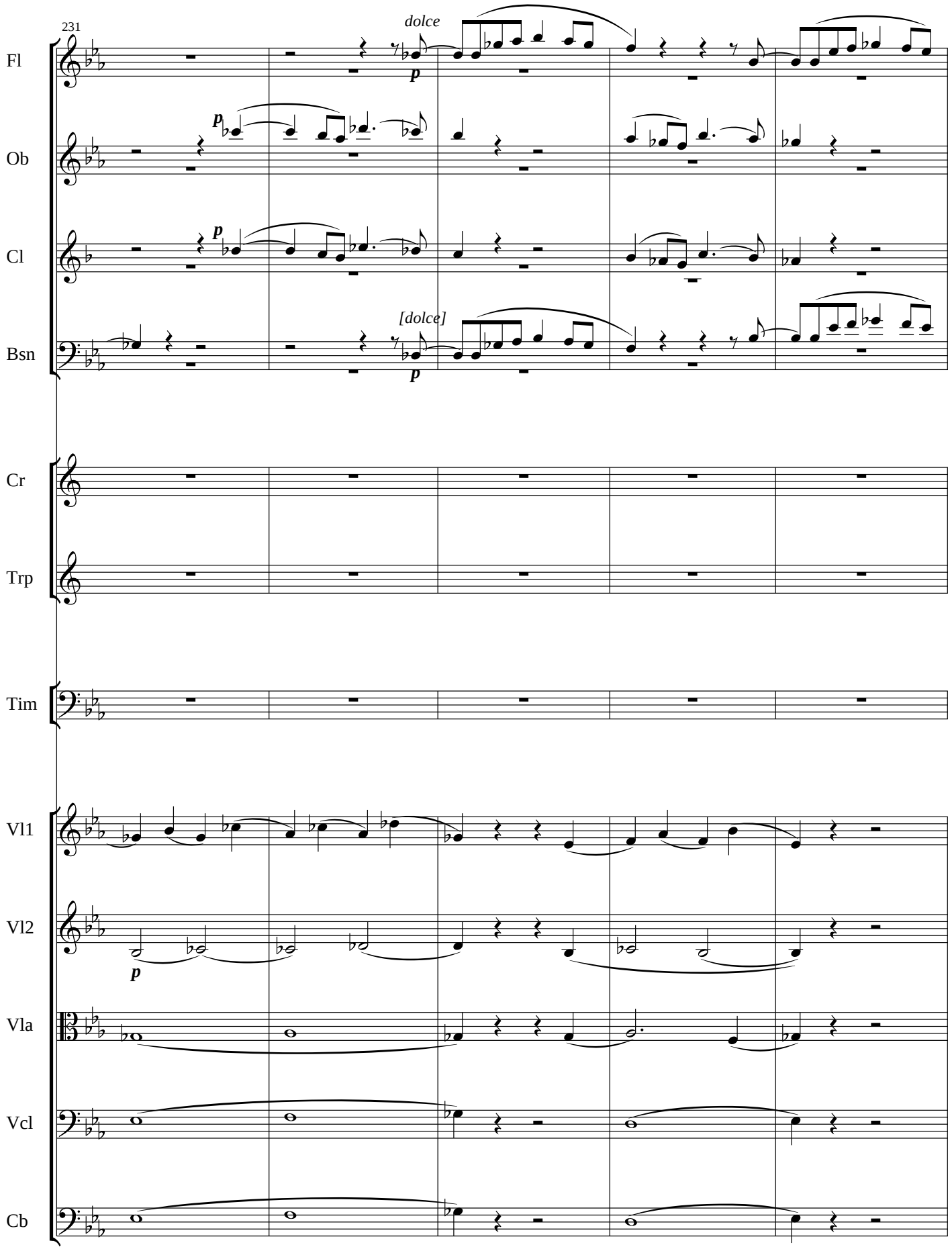

206
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
tr

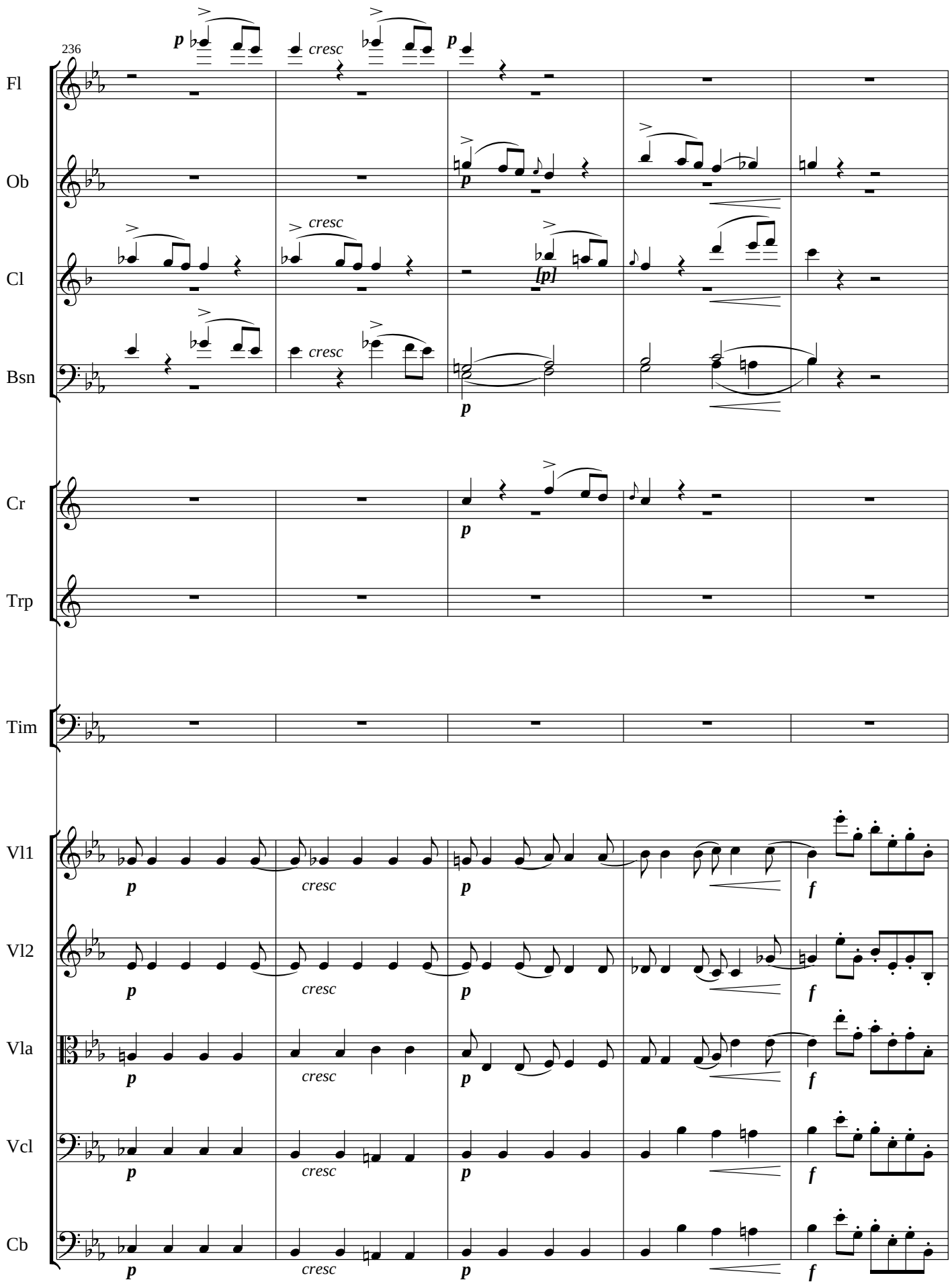

209
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
rf
p
f

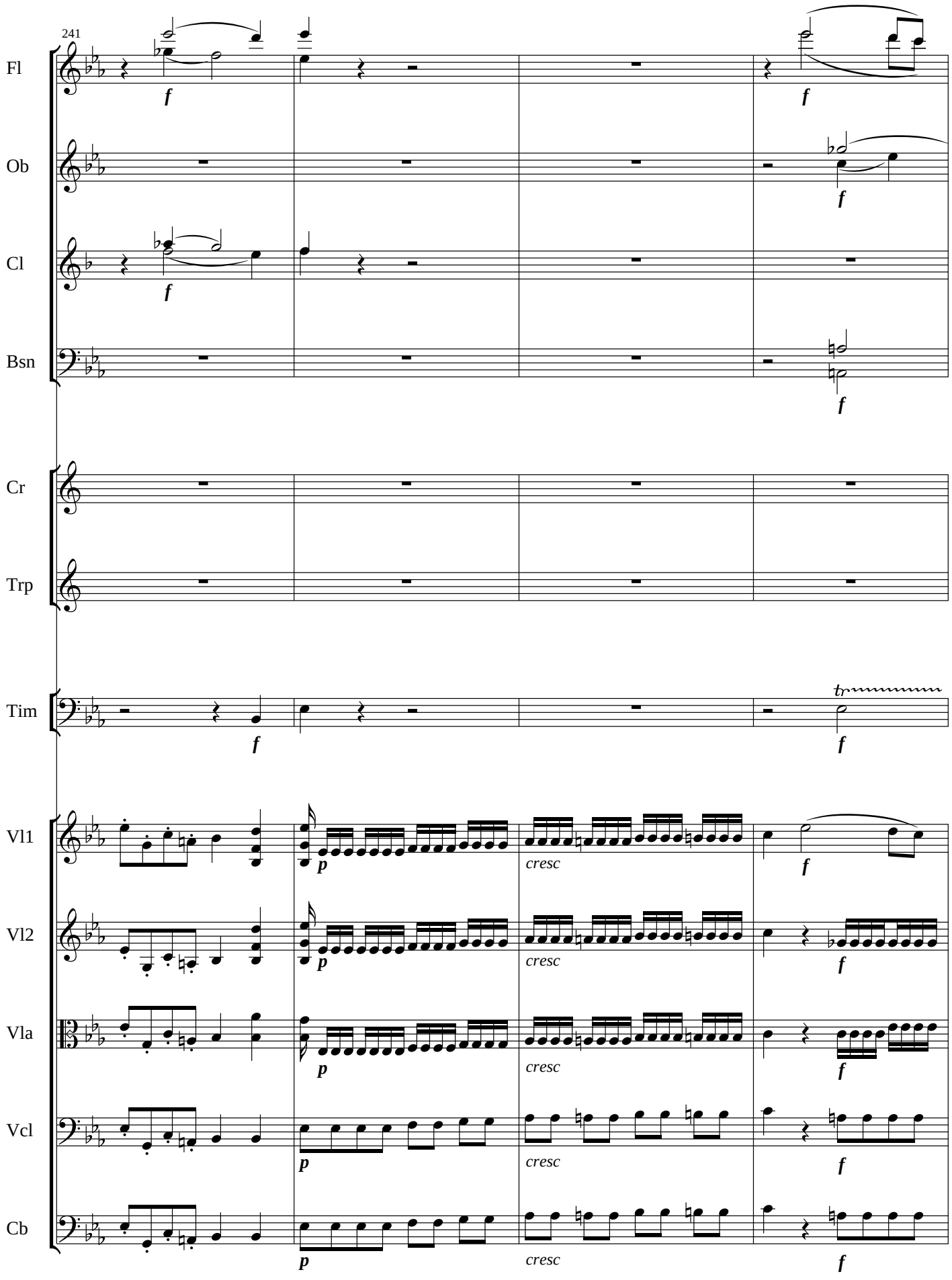

214
dolce
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb

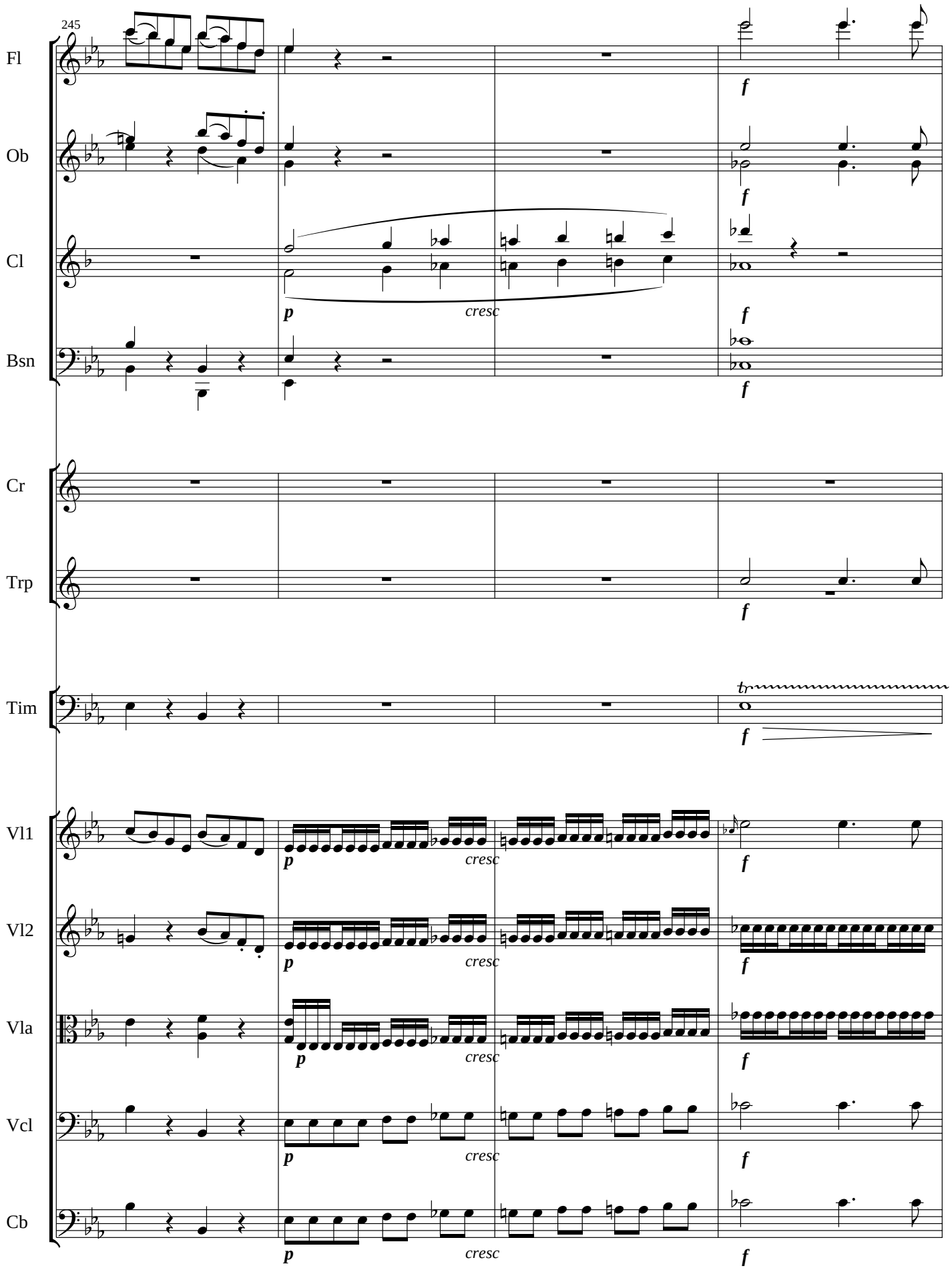

219
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
cresc
mf
tr
p

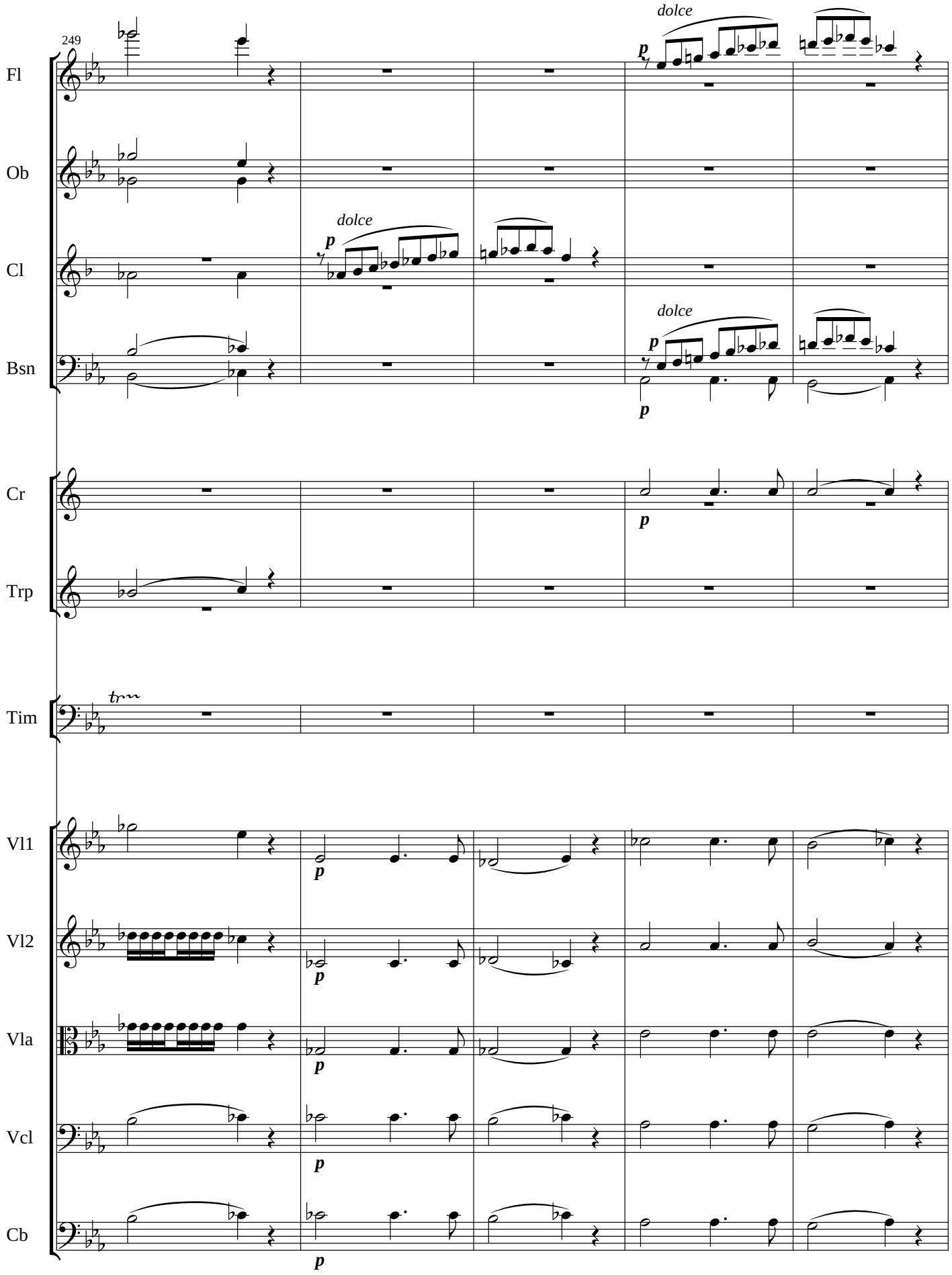

225
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
mf

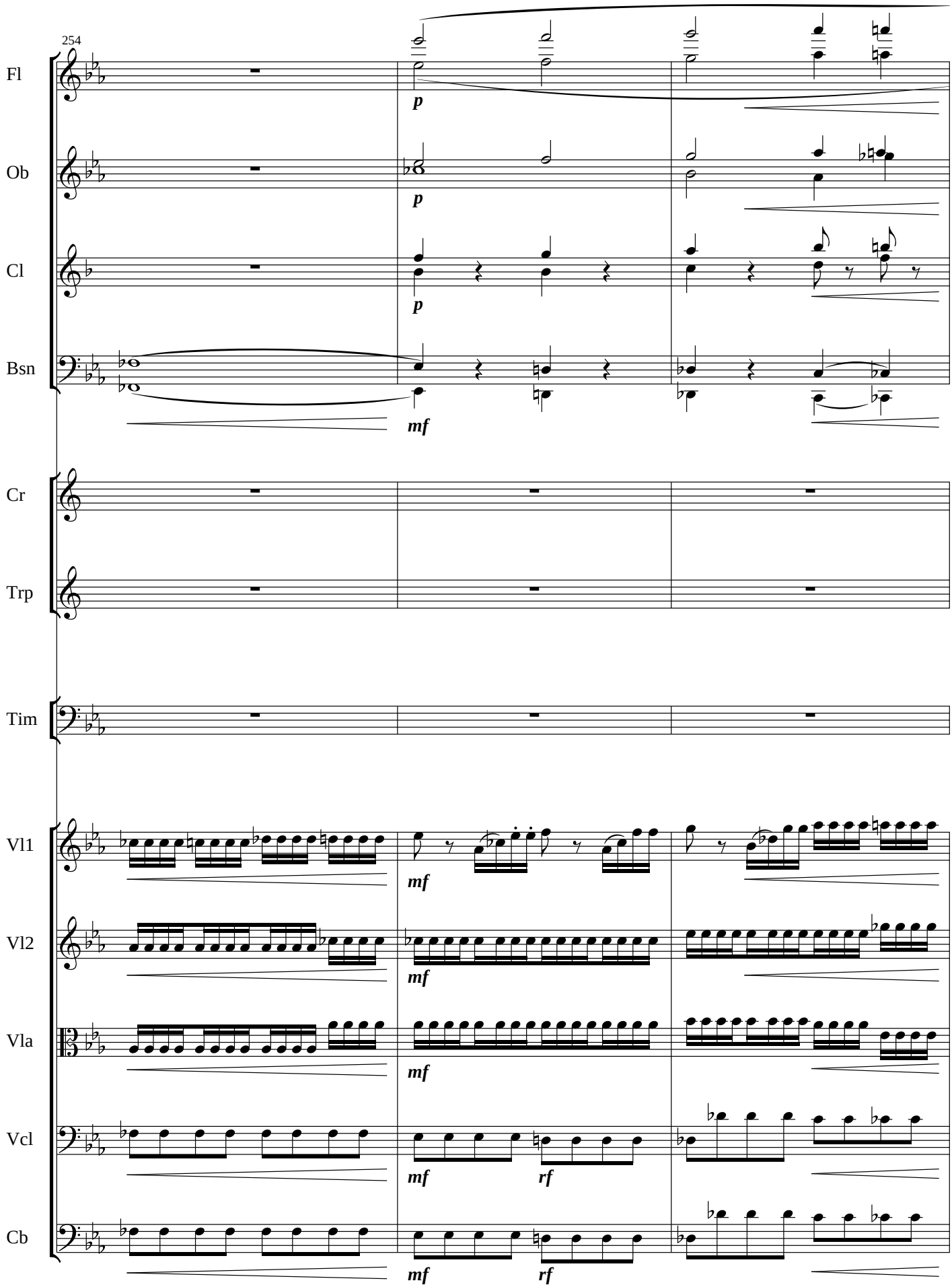

231
dolce
p
Fl
Ob
Cl
[dolce]
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb

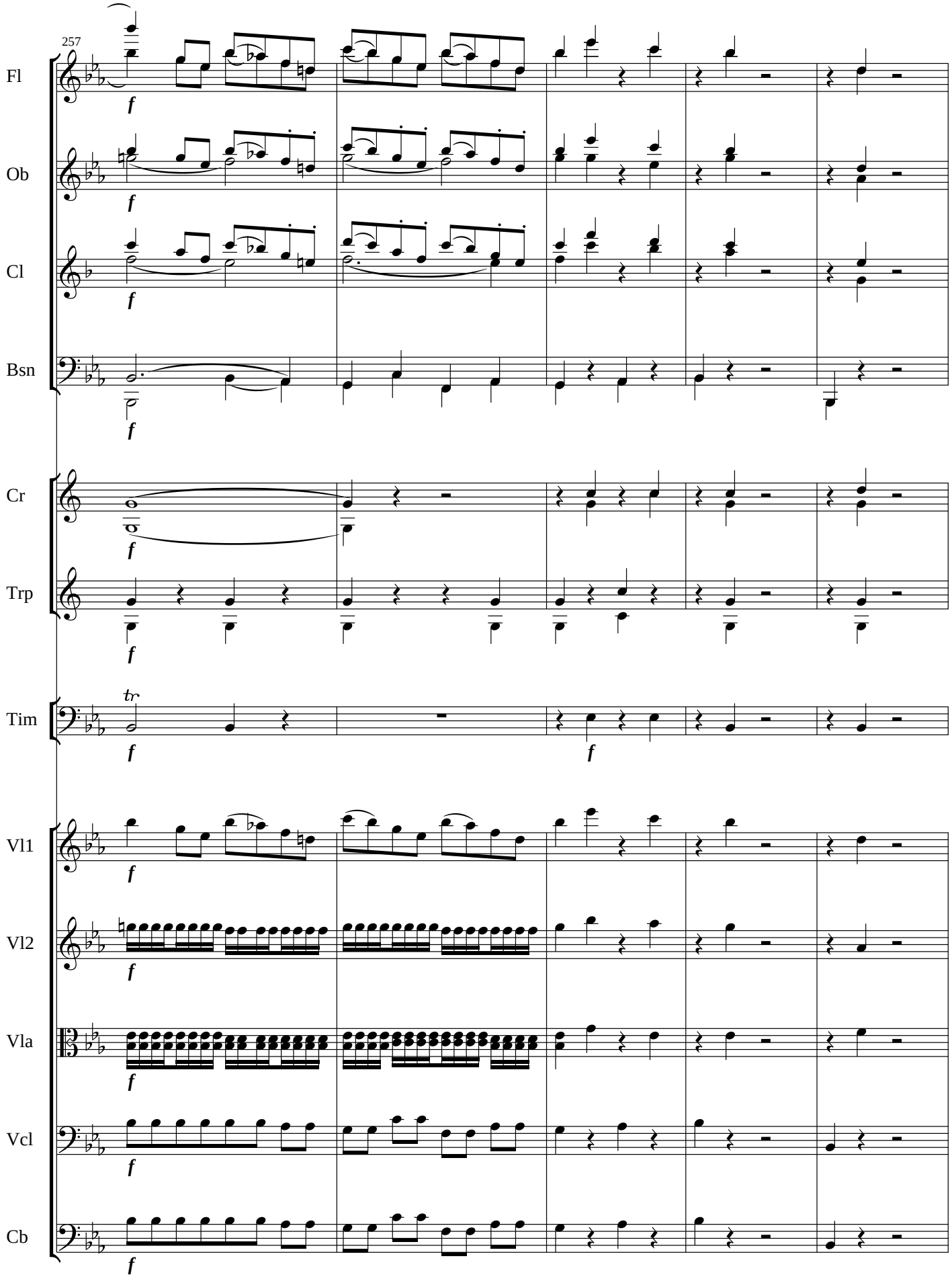

236
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
cresc
[p]
f

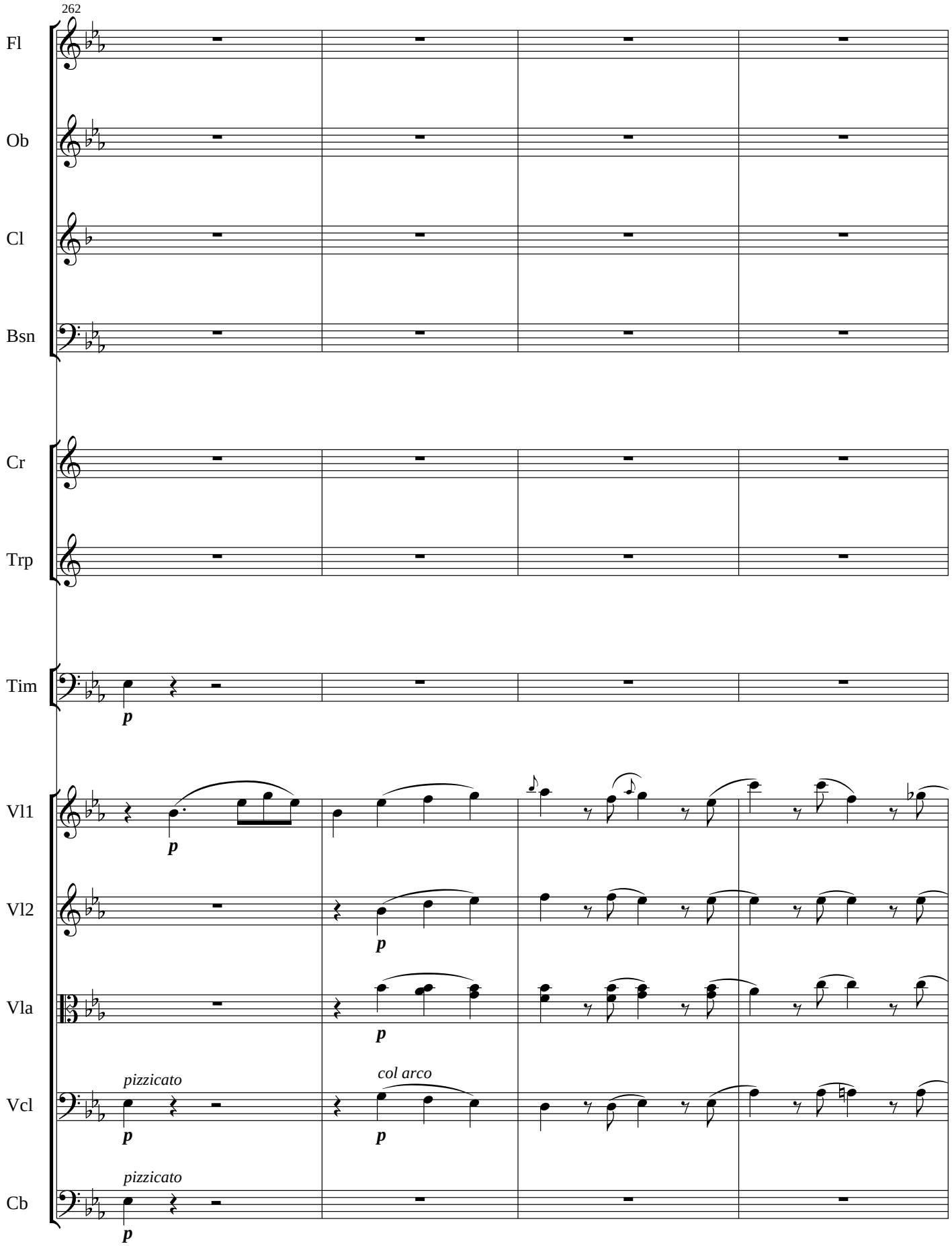

241
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
p
cresc
tr

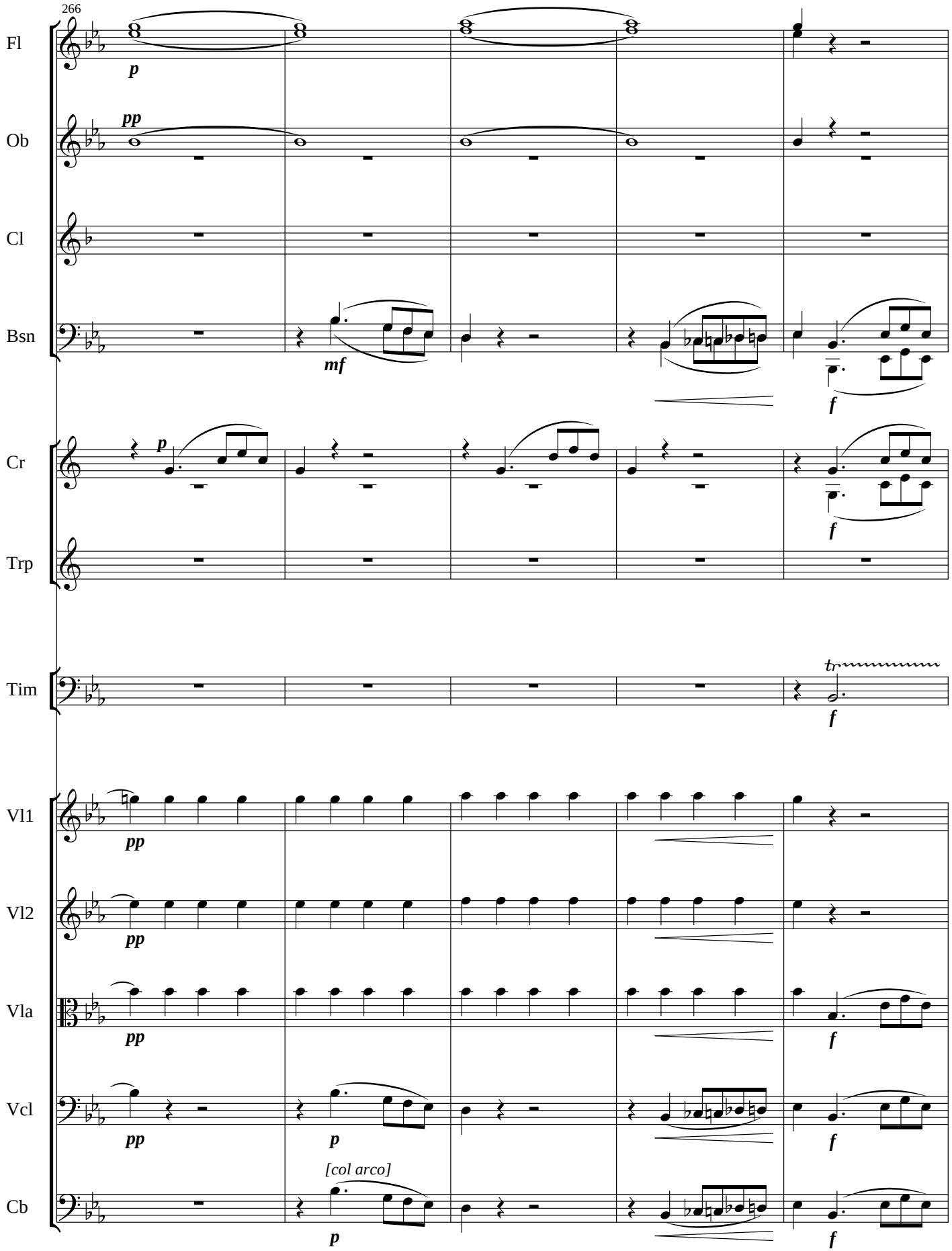

245
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
cresc
f
tr

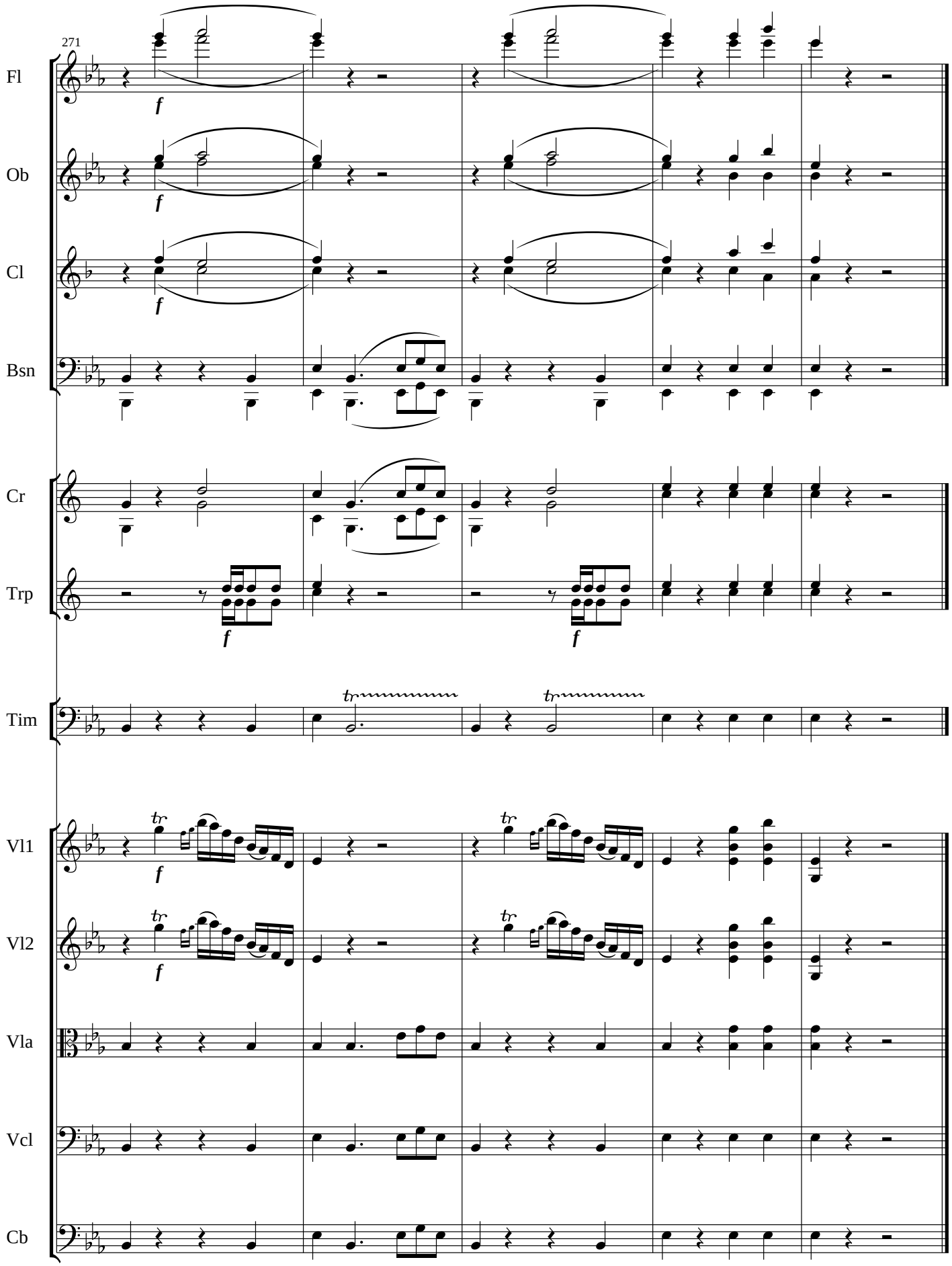

249
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
dolce
p
tr

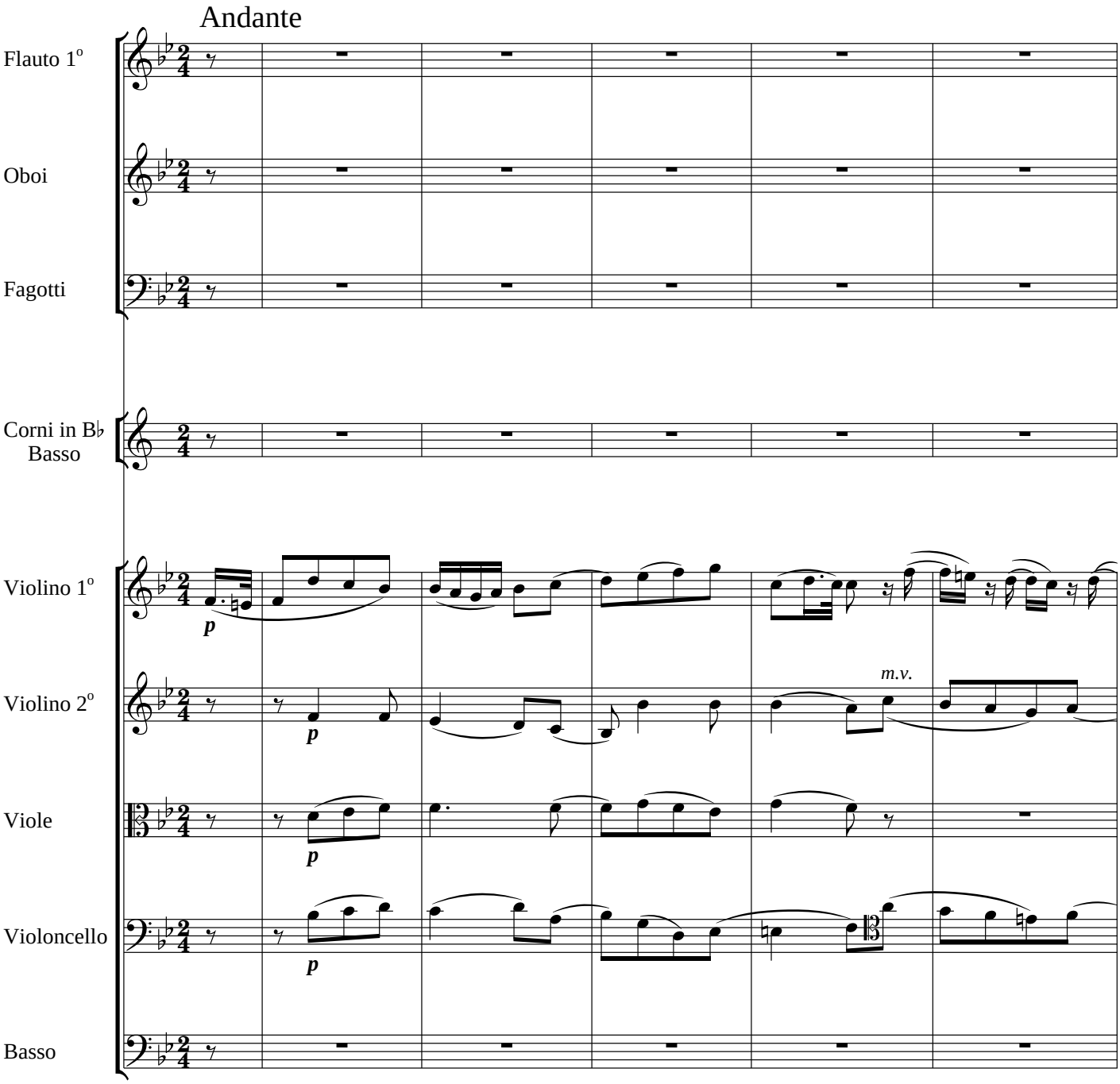

254
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
p
p
mf
mf
mf
mf
mf
rf
mf
rf

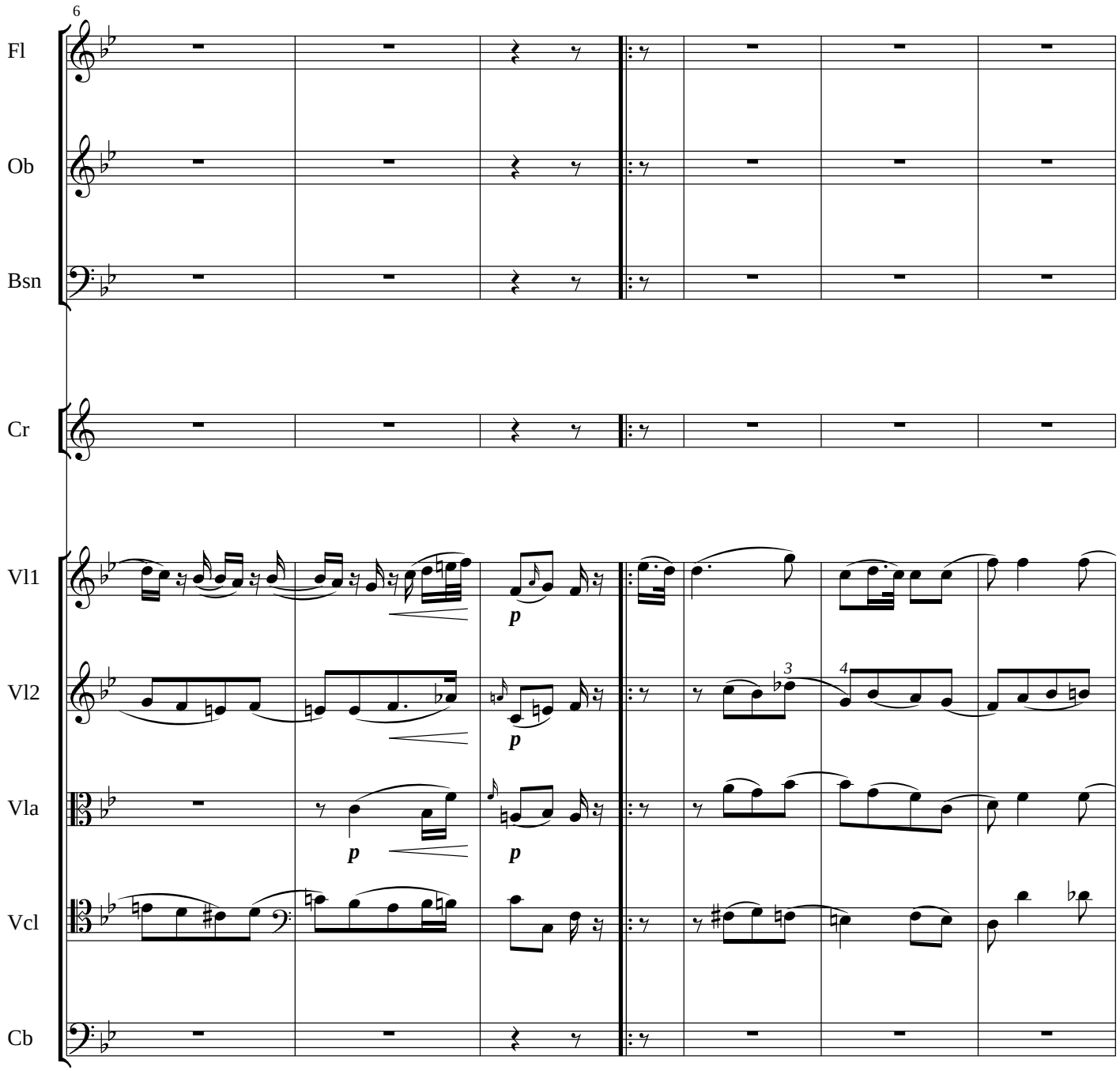

257
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
tr

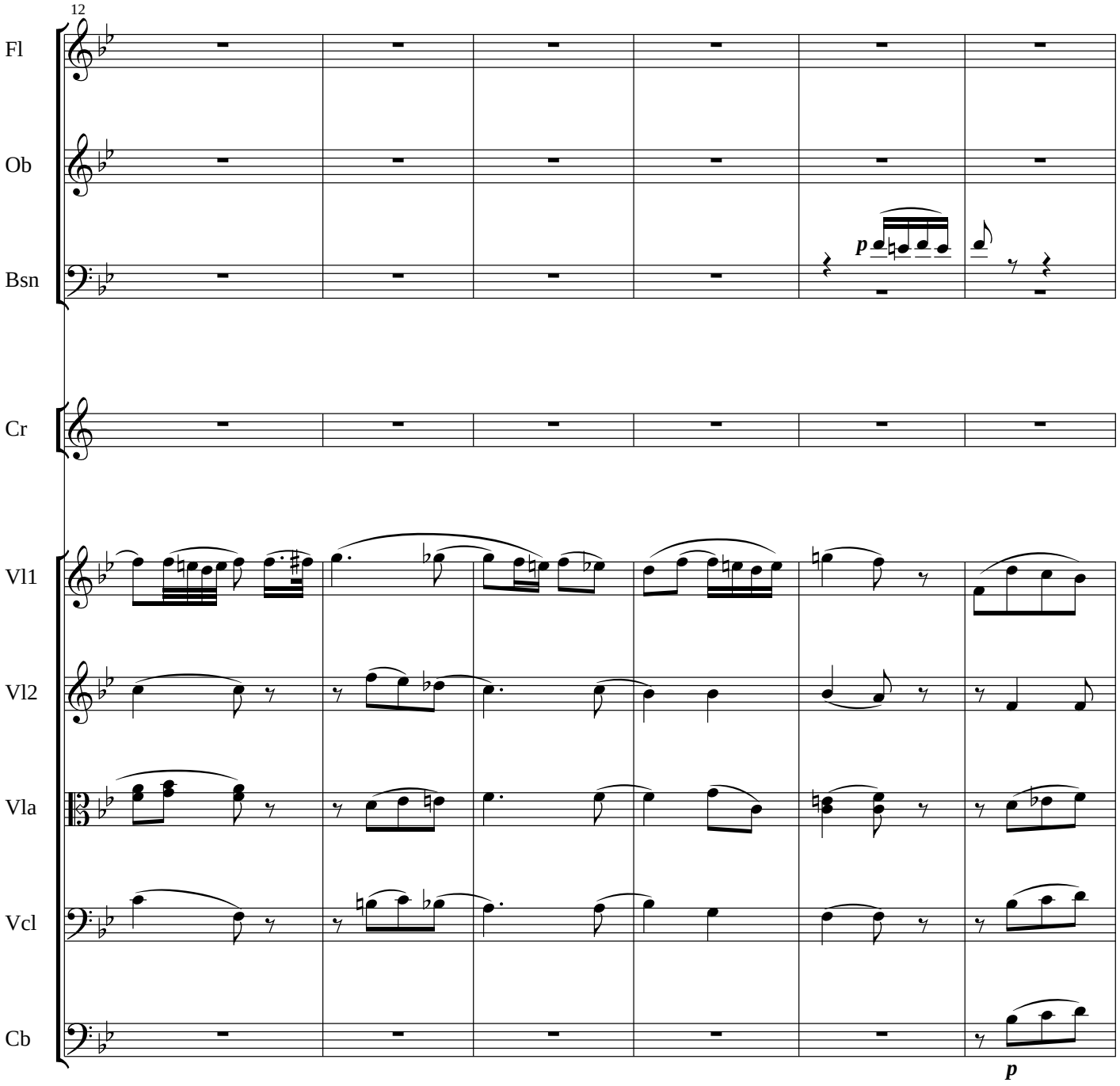

262
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
pizzicato
col arco

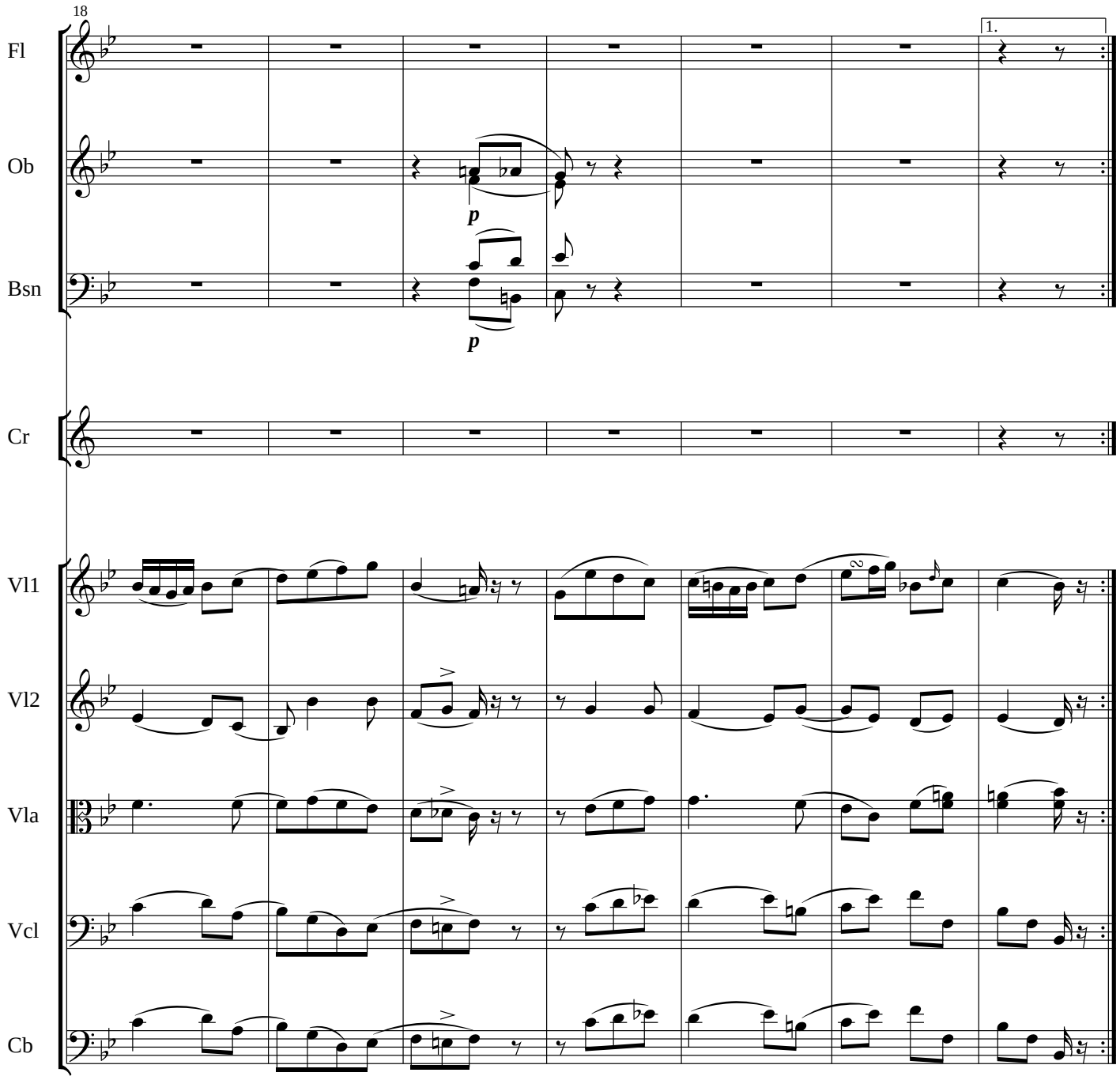

266
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
pp
mf
f
tr
[col arco]

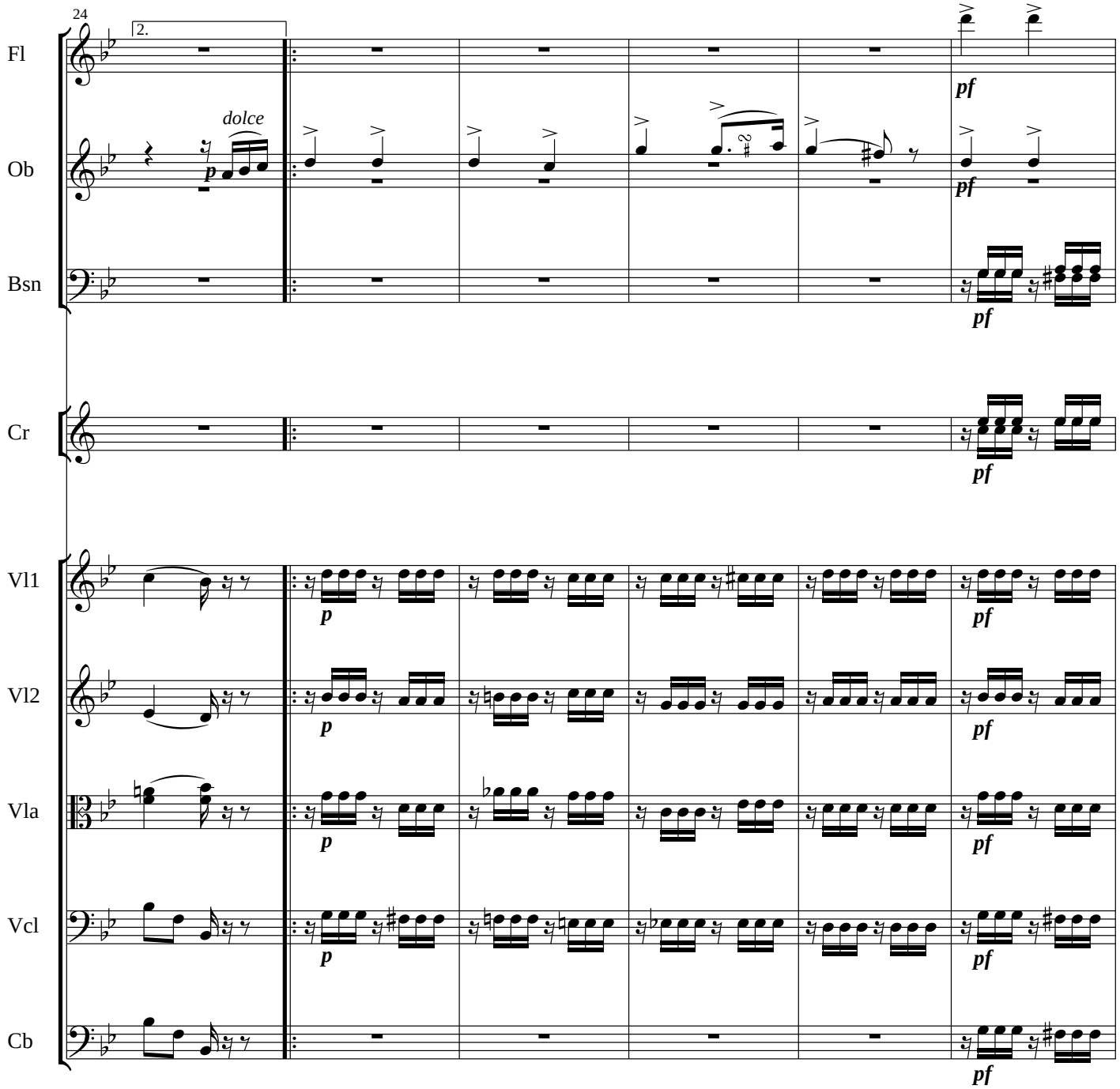

271
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
tr

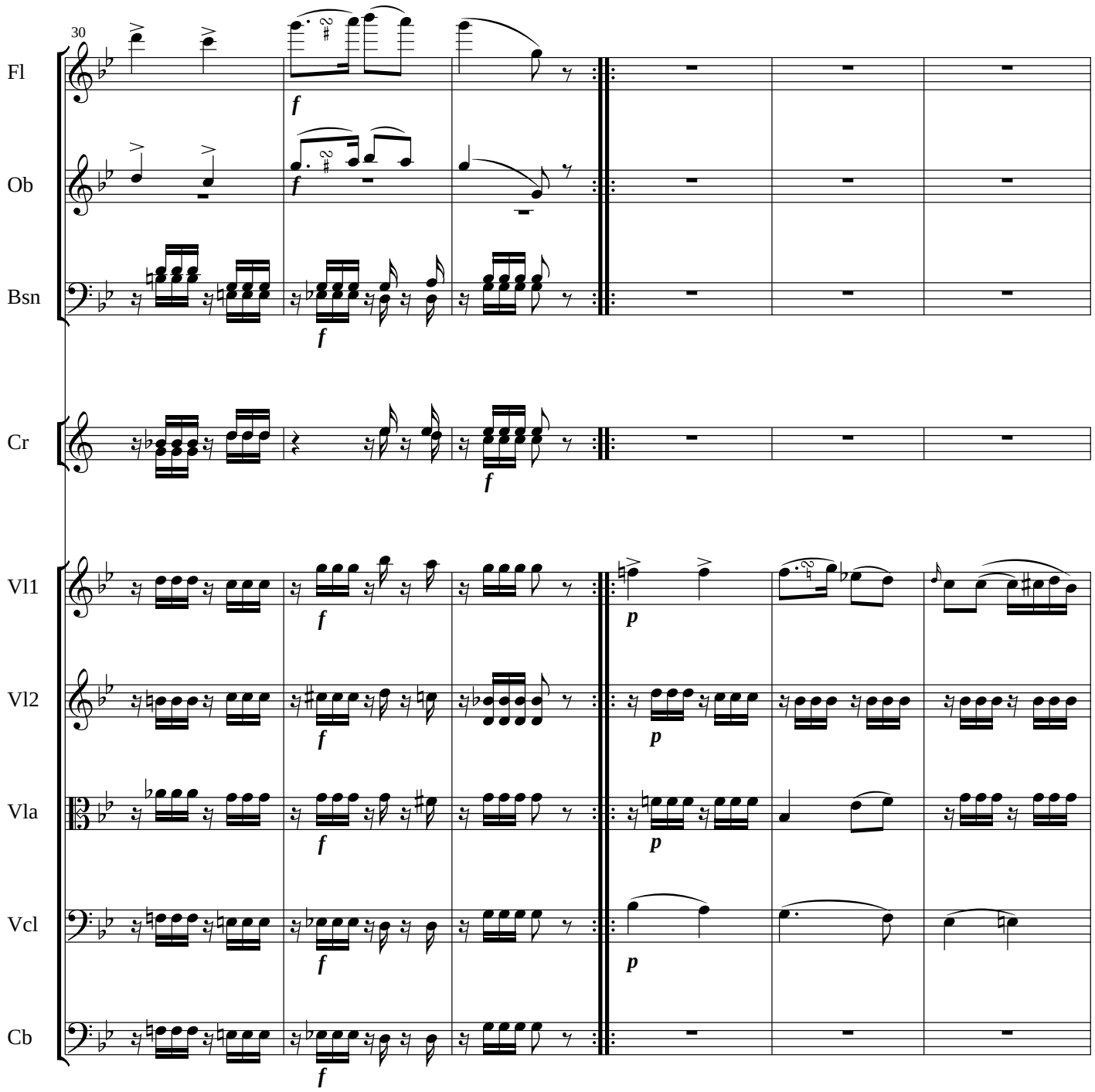

Andante
Flauto 1°
Oboi
Fagotti
Corni in B♭
Basso
Violino 1°
Violino 2°
Viole
Violoncello
Basso
p
p
p
p
m.v.

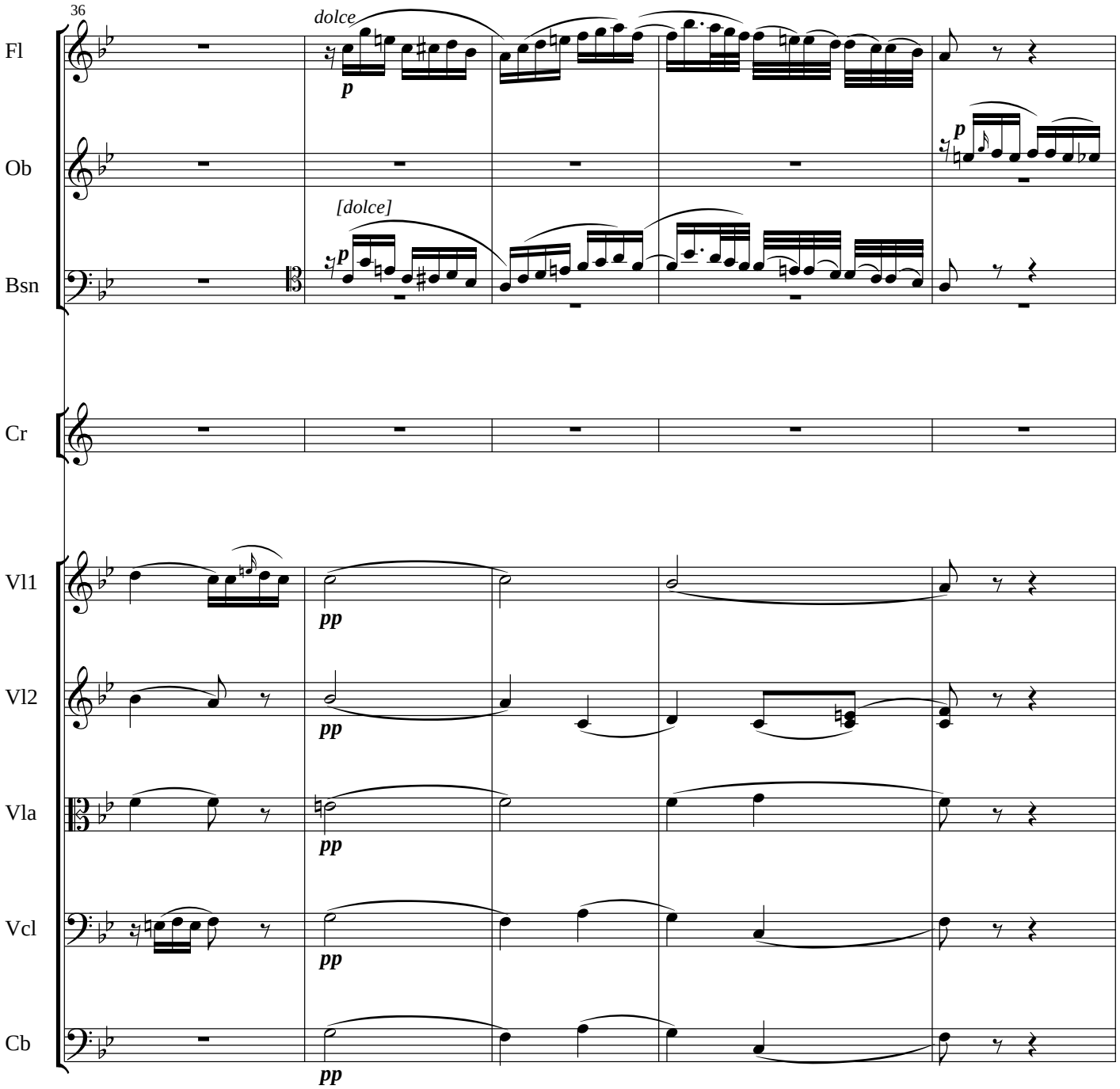

6
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
p
p
p
3
4

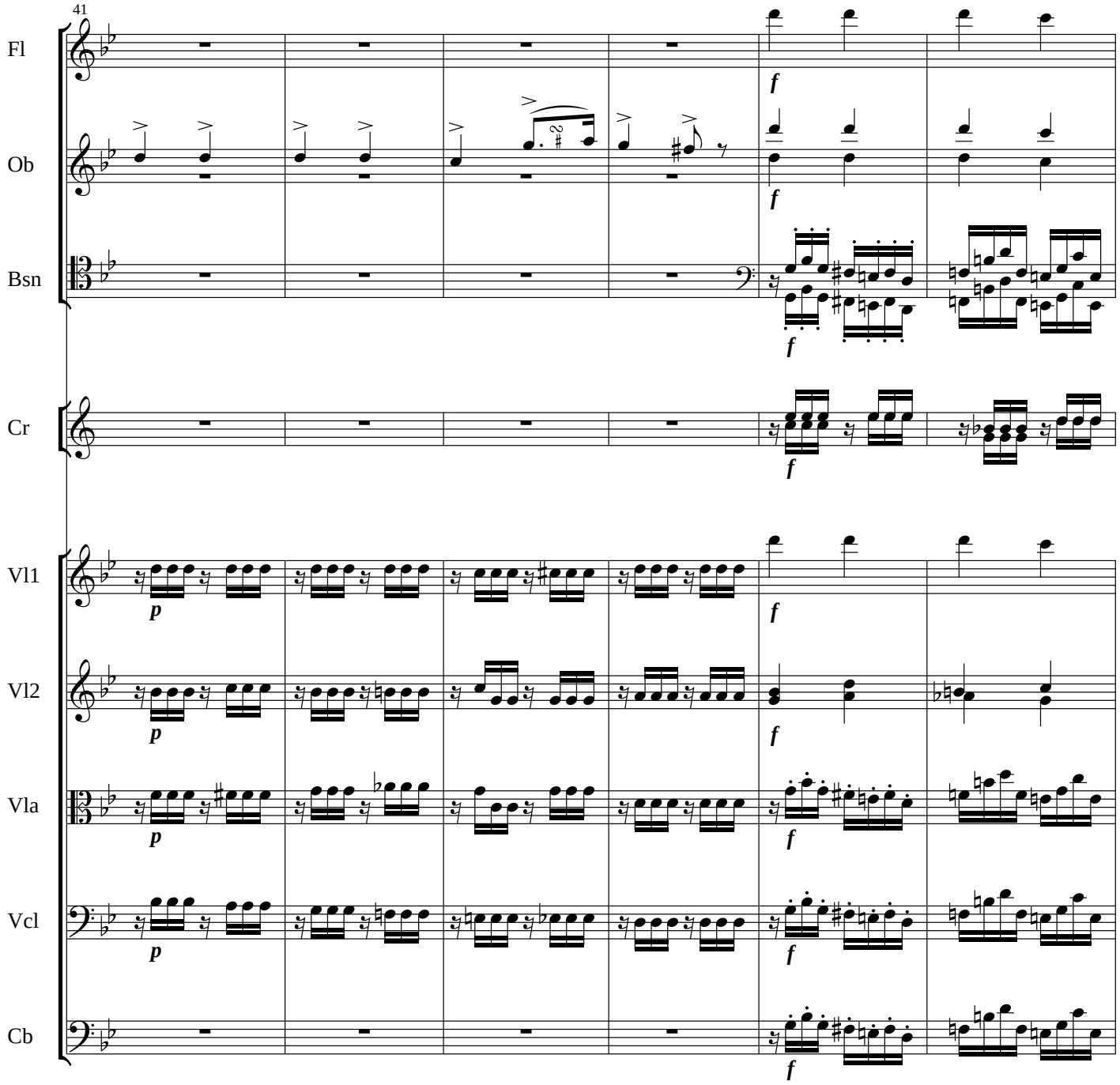

12
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
p

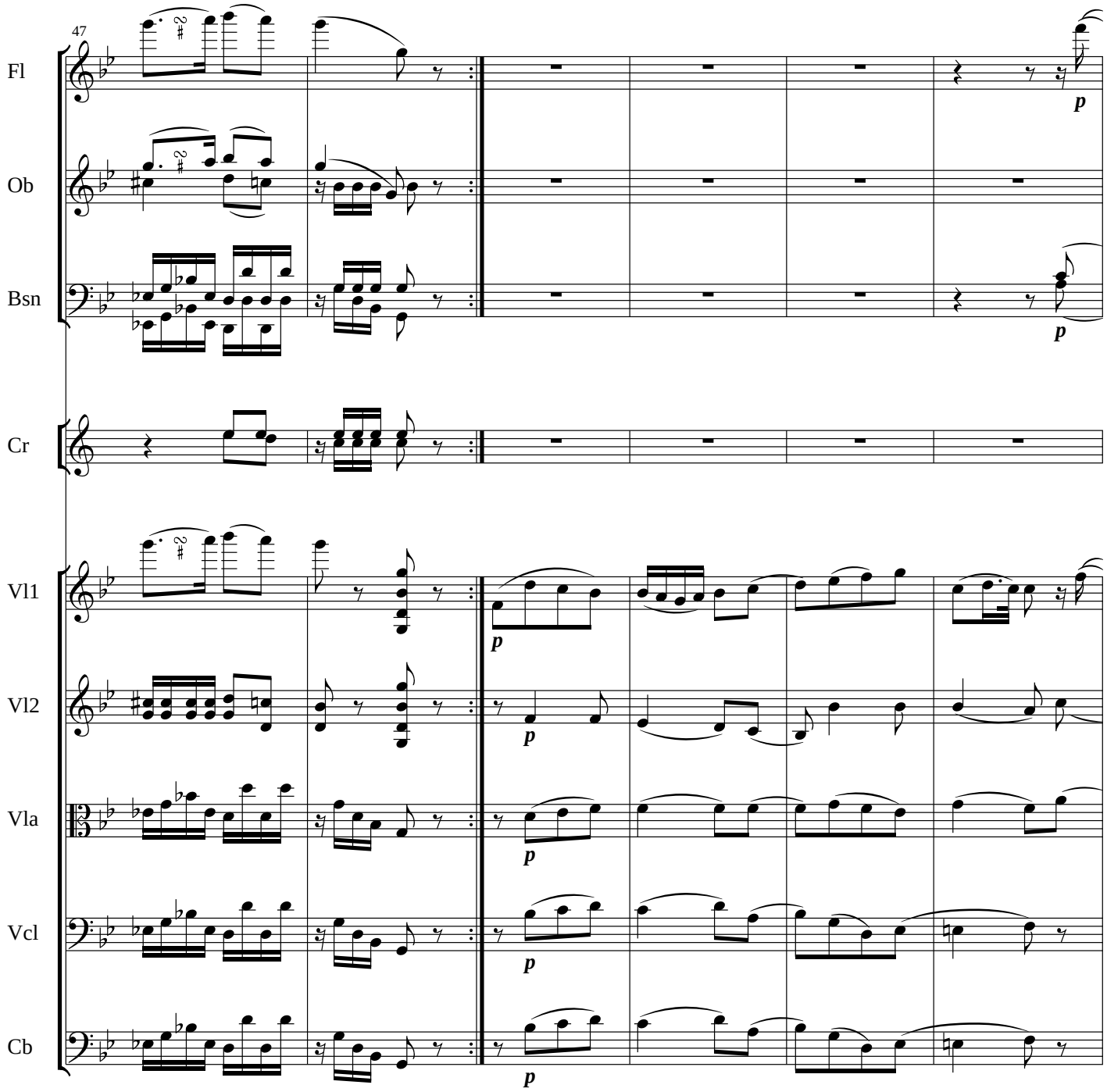

18
1.
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
p

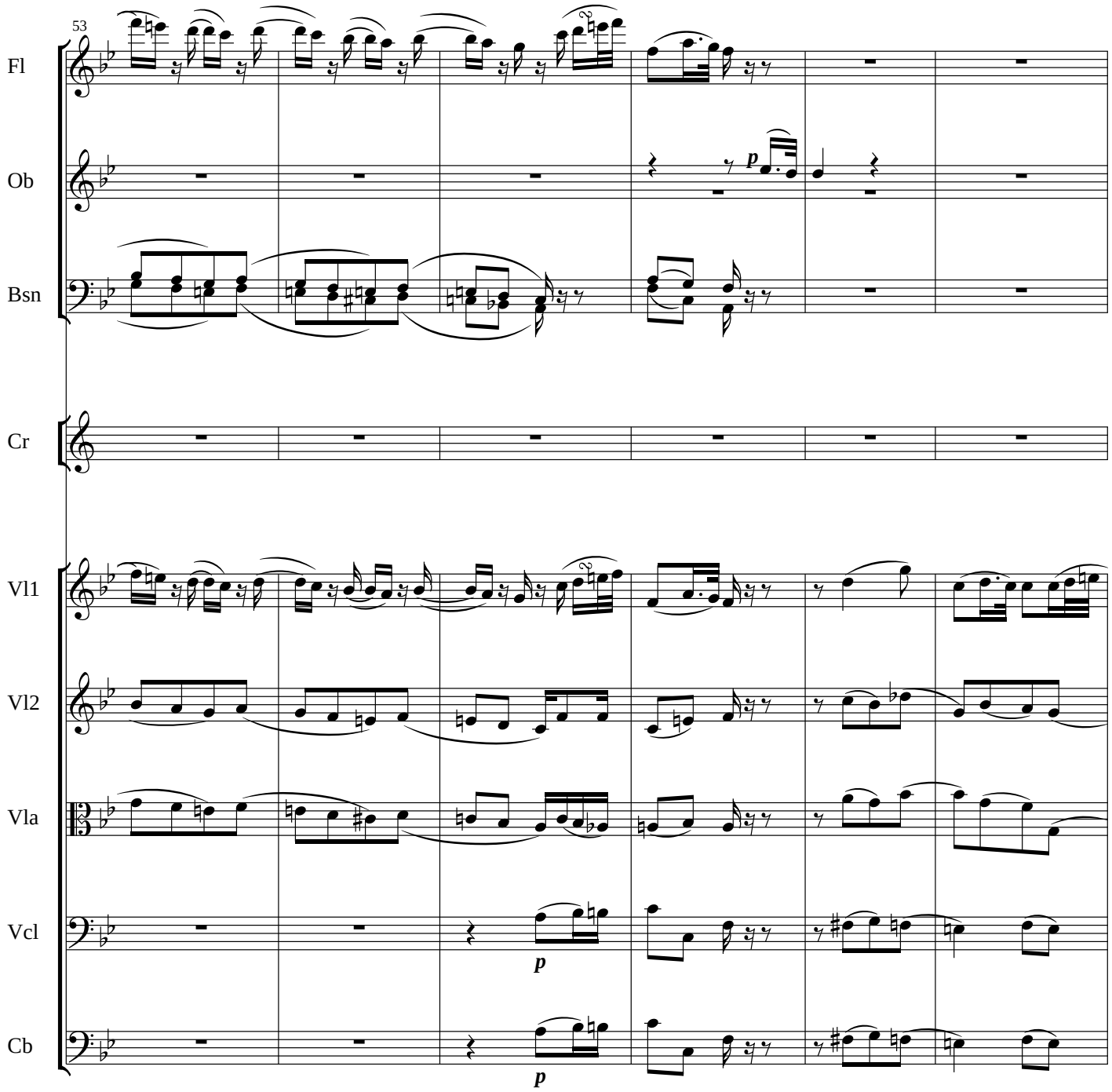

24
2.
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
dolce
p
pf

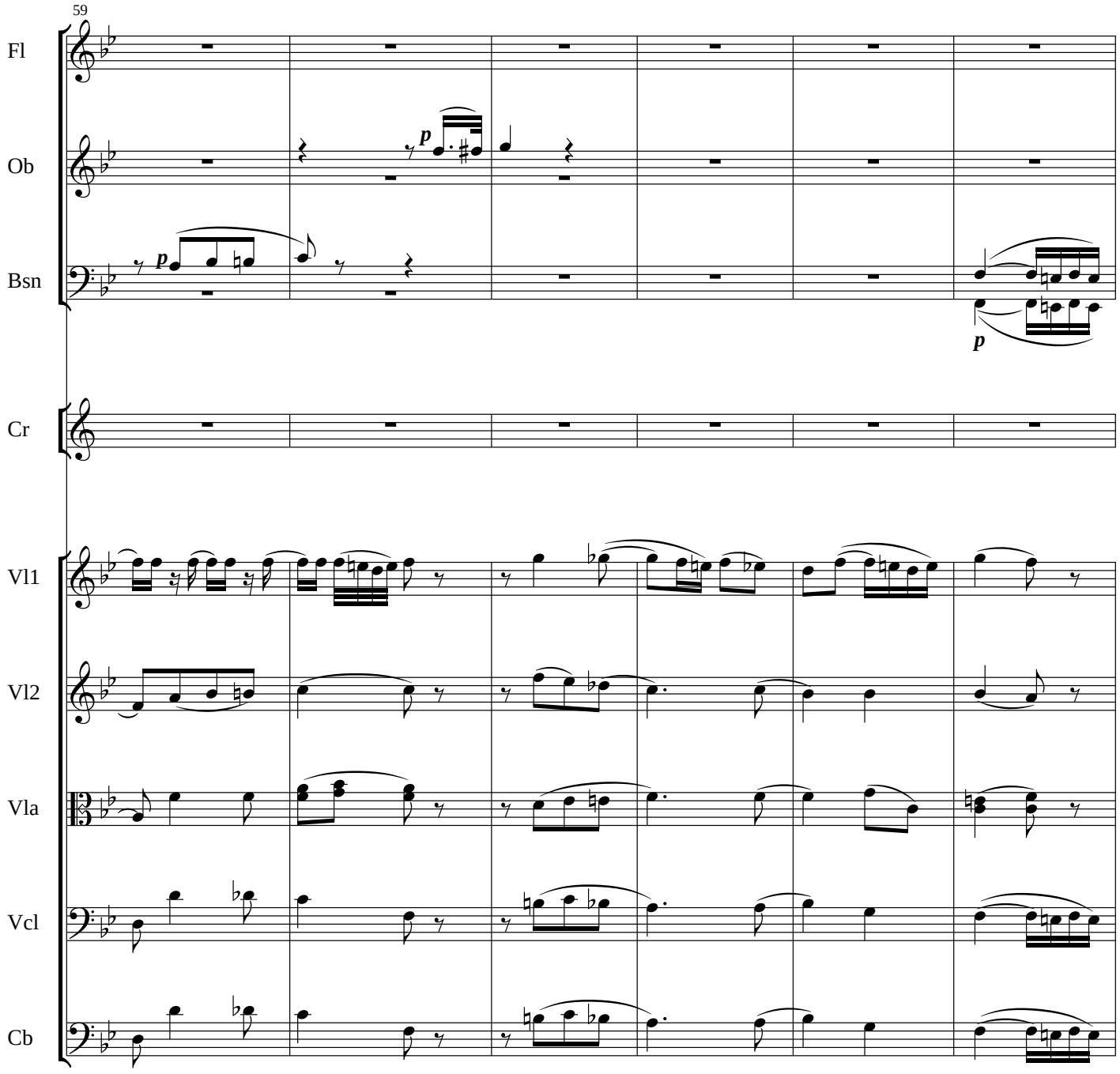

30
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
f
p

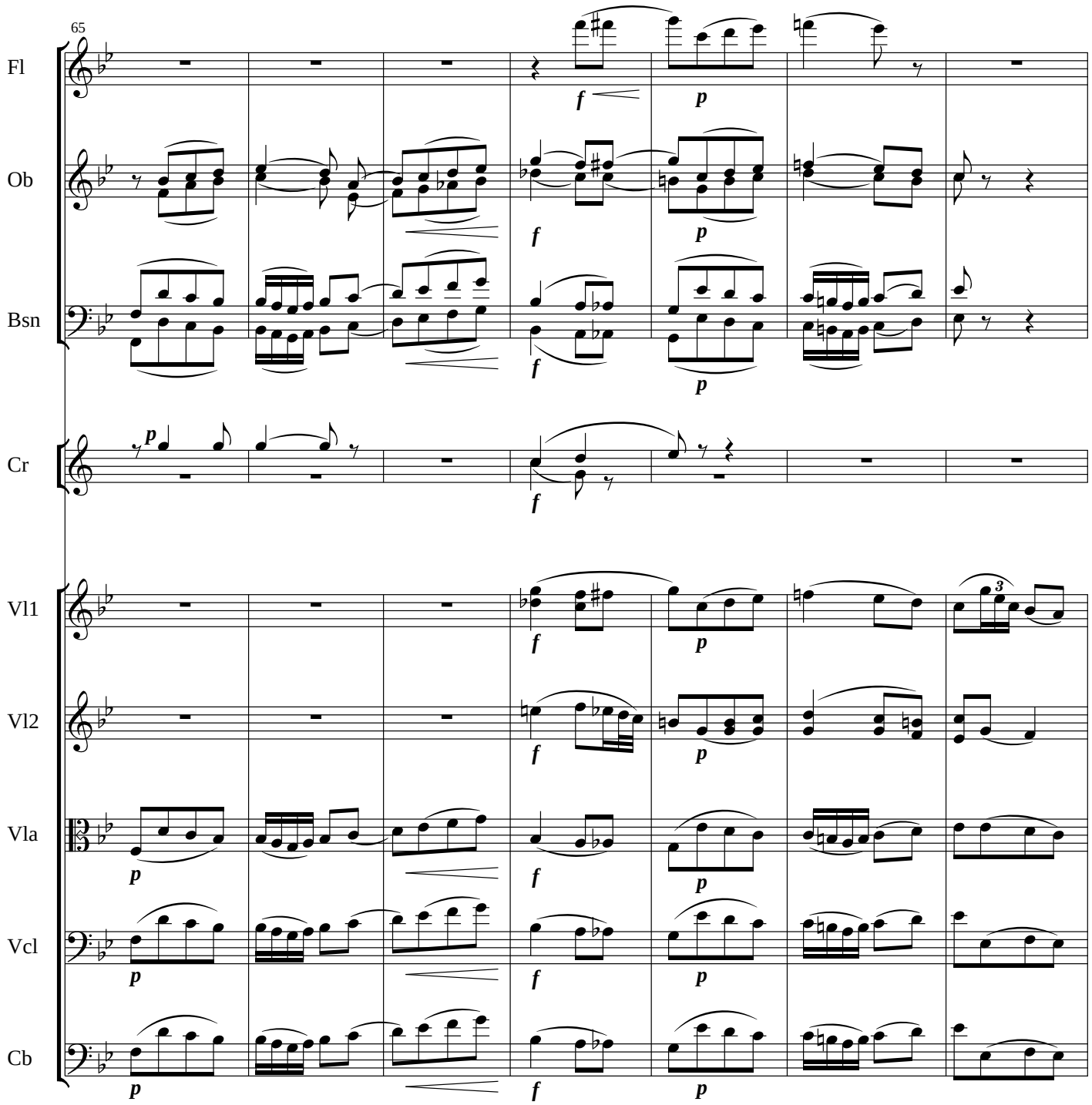

36
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
dolce
p
[dolce]
pp

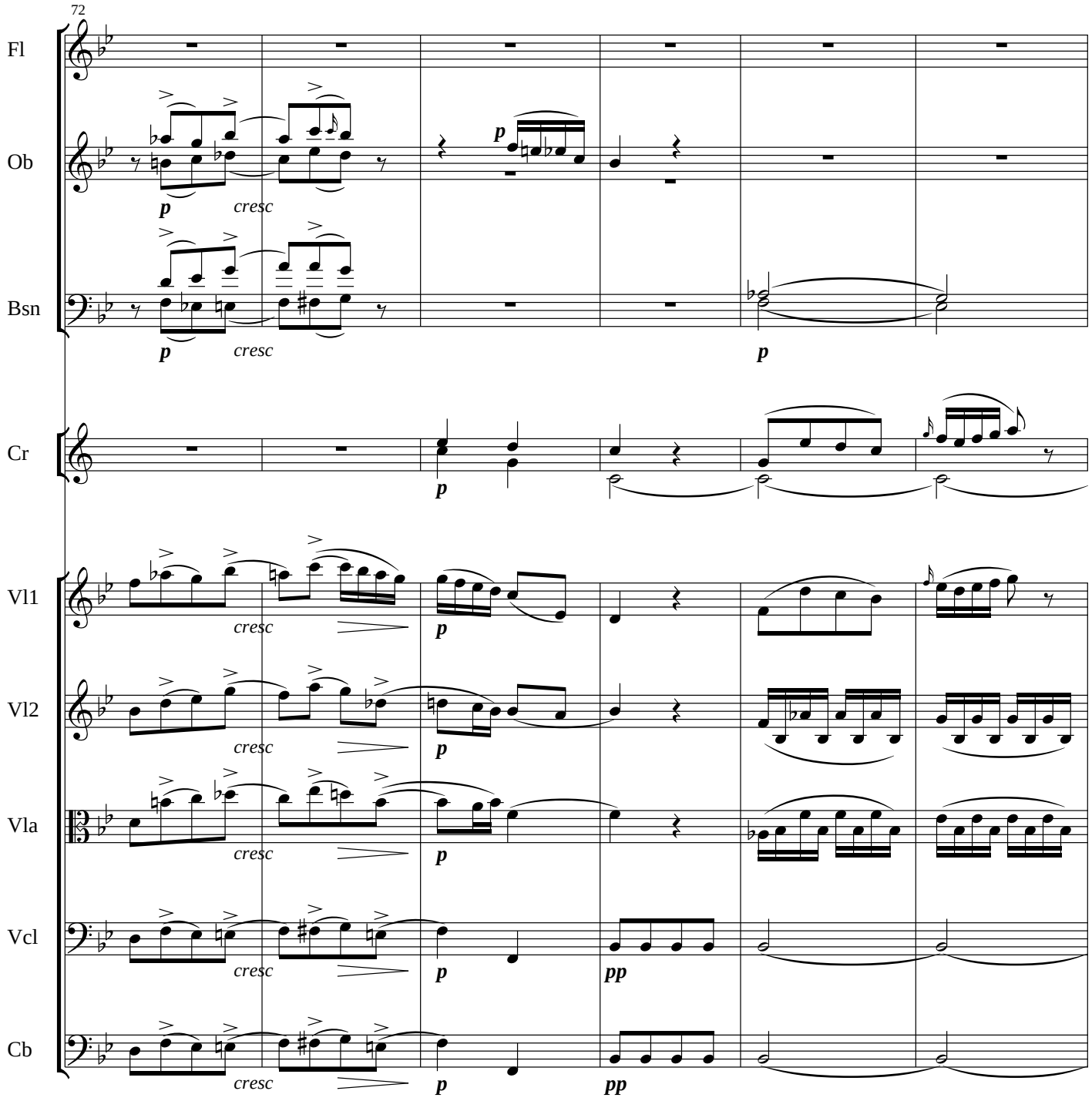

41
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
f
p

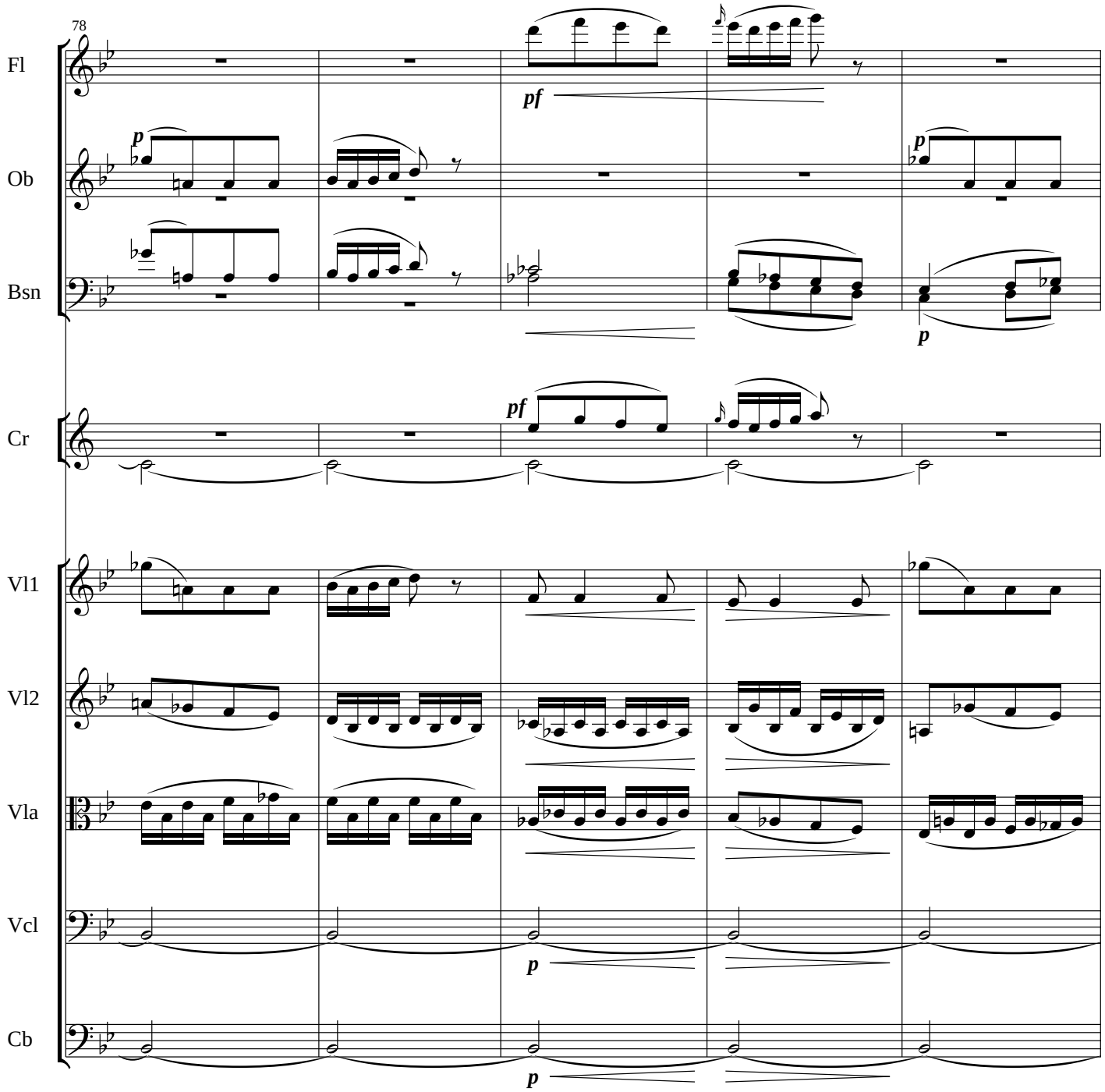

47
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p

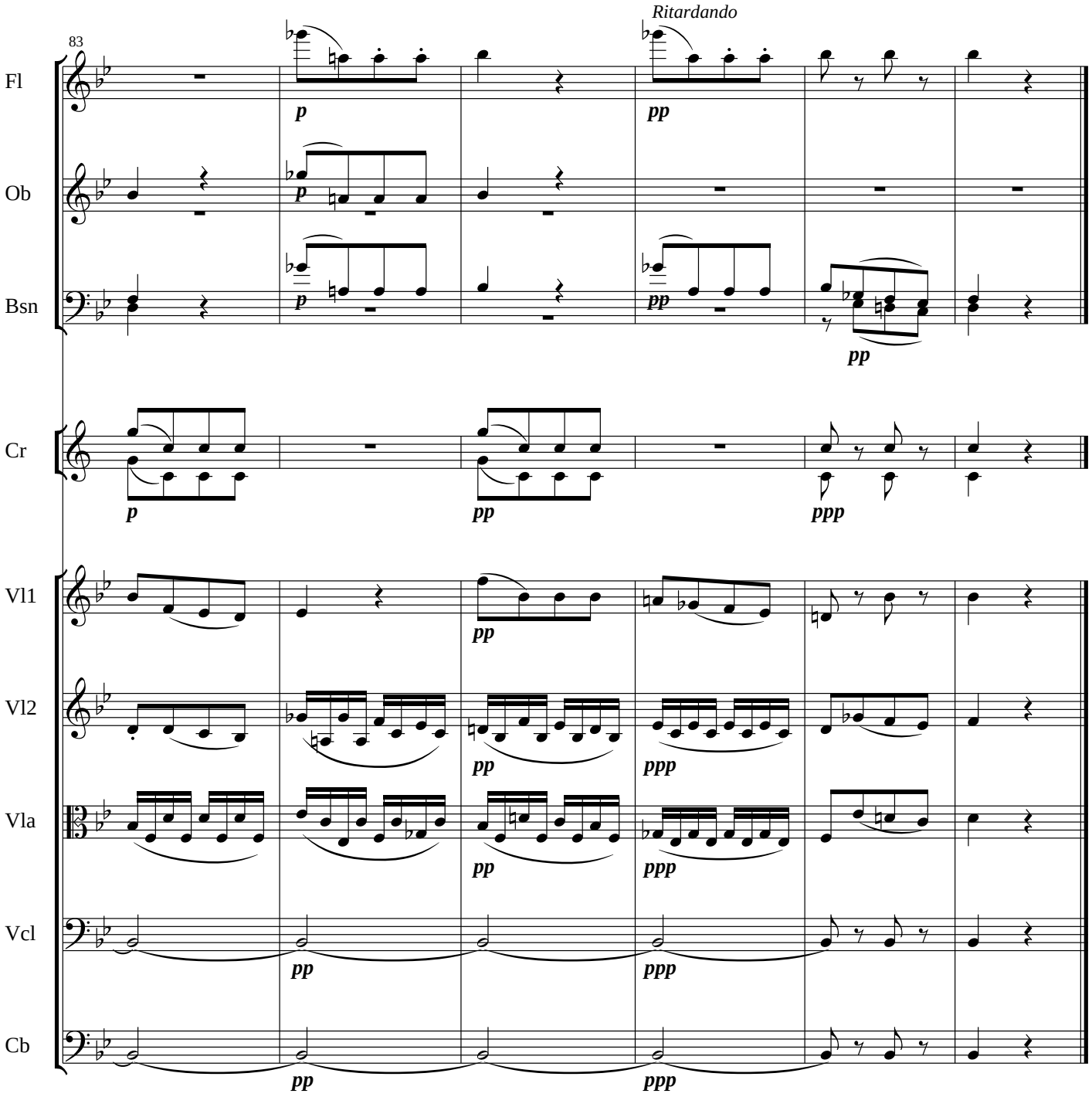

53
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
p
p

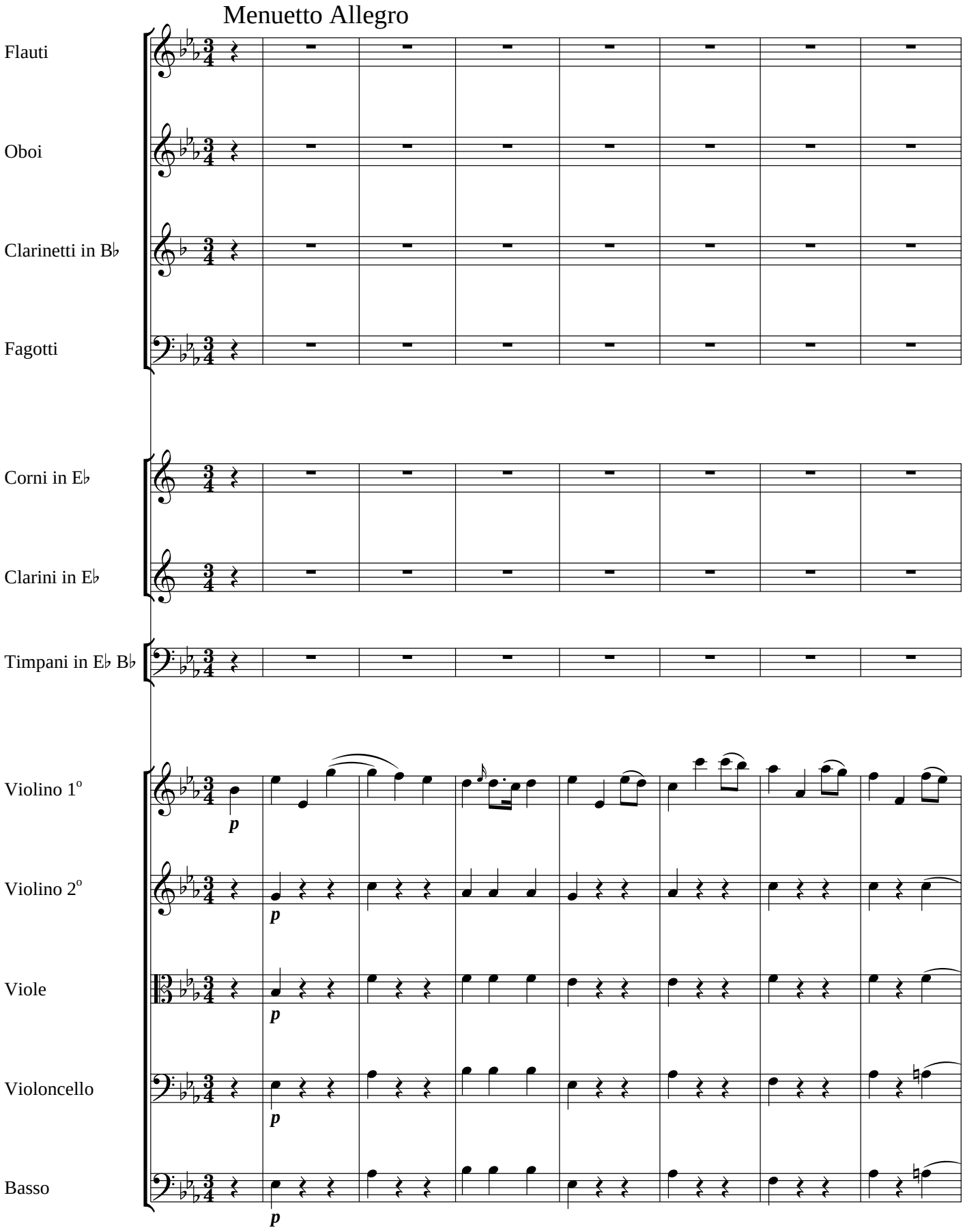

59
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
p
p

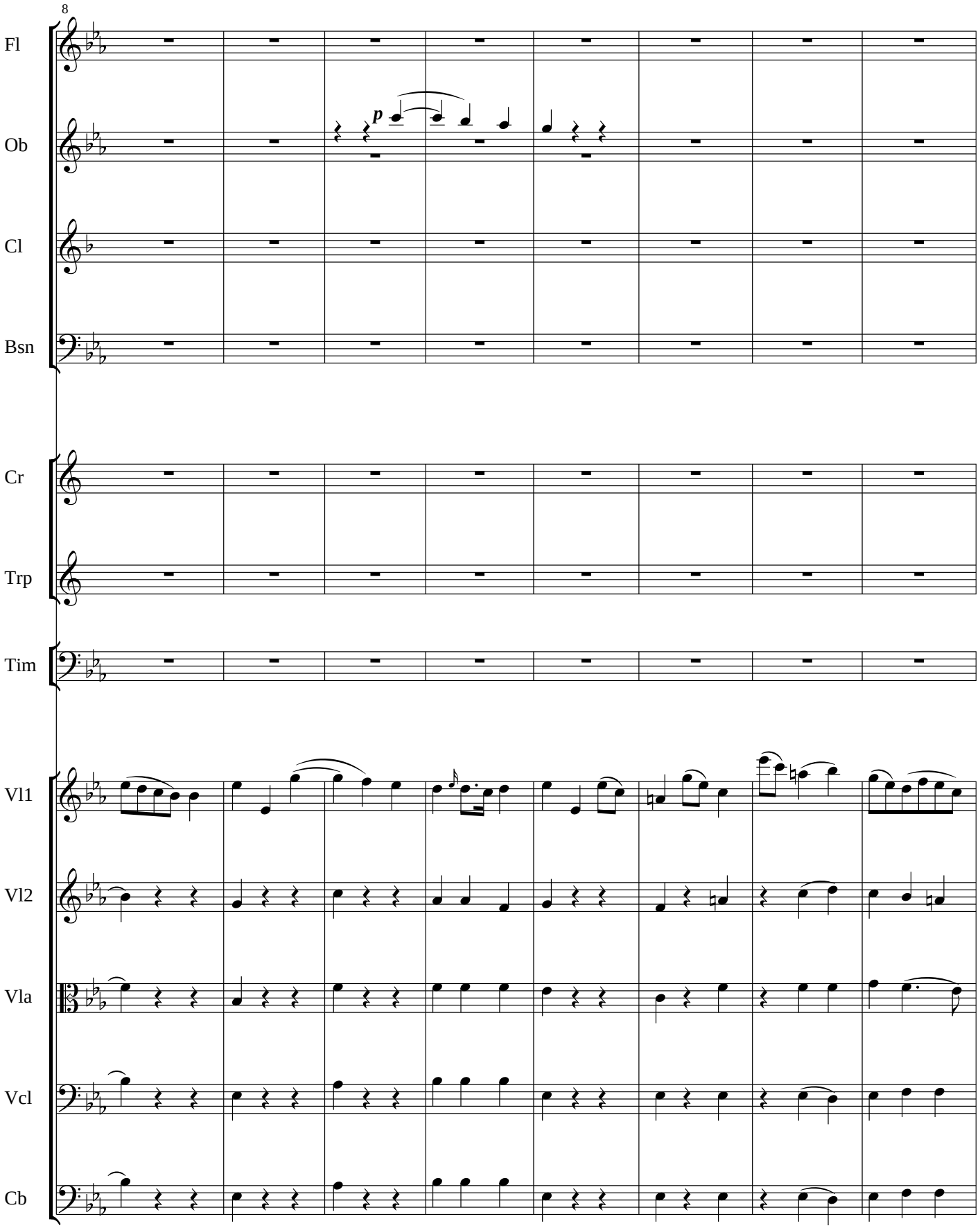

65
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
f
p
3

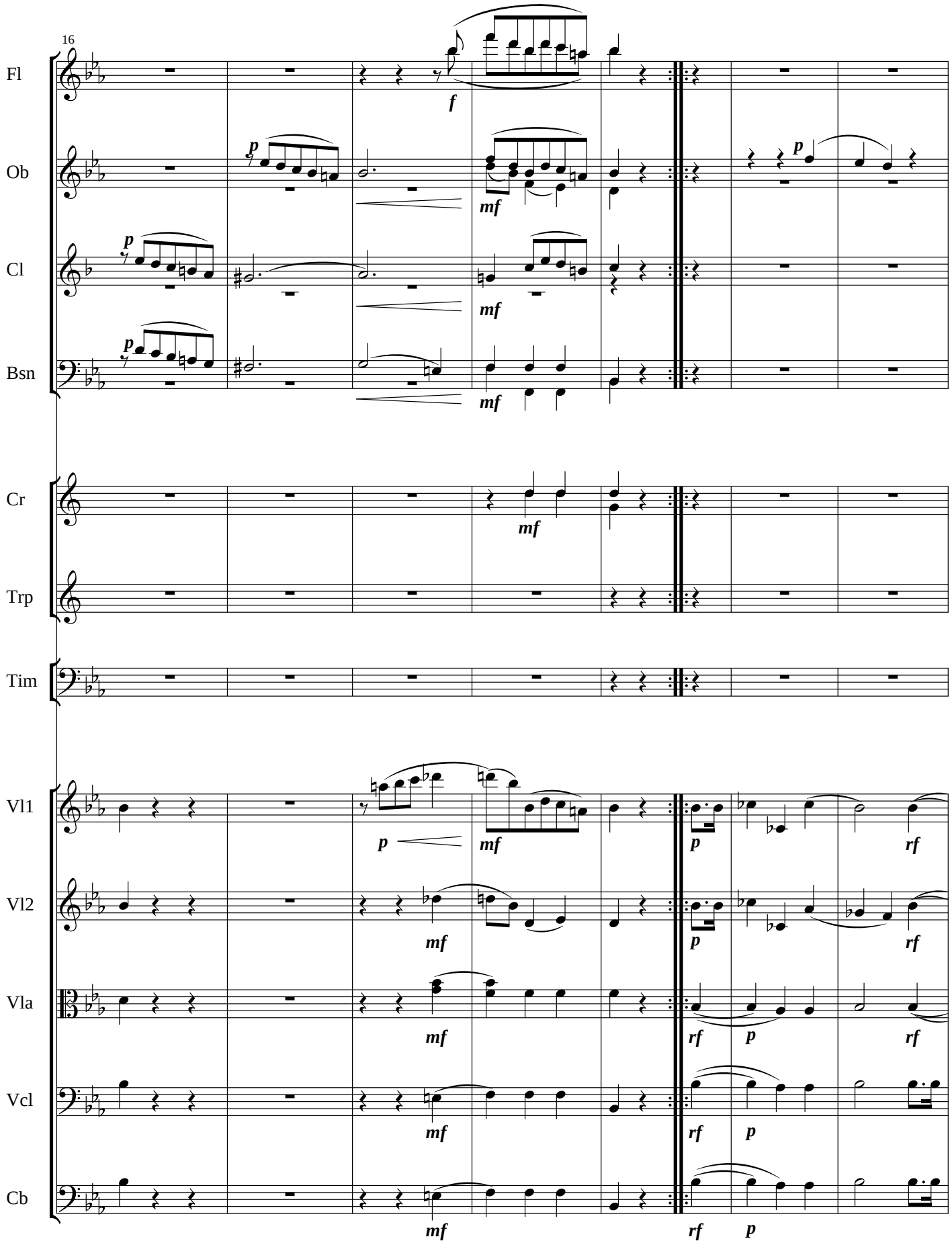

72
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
cresc
pp

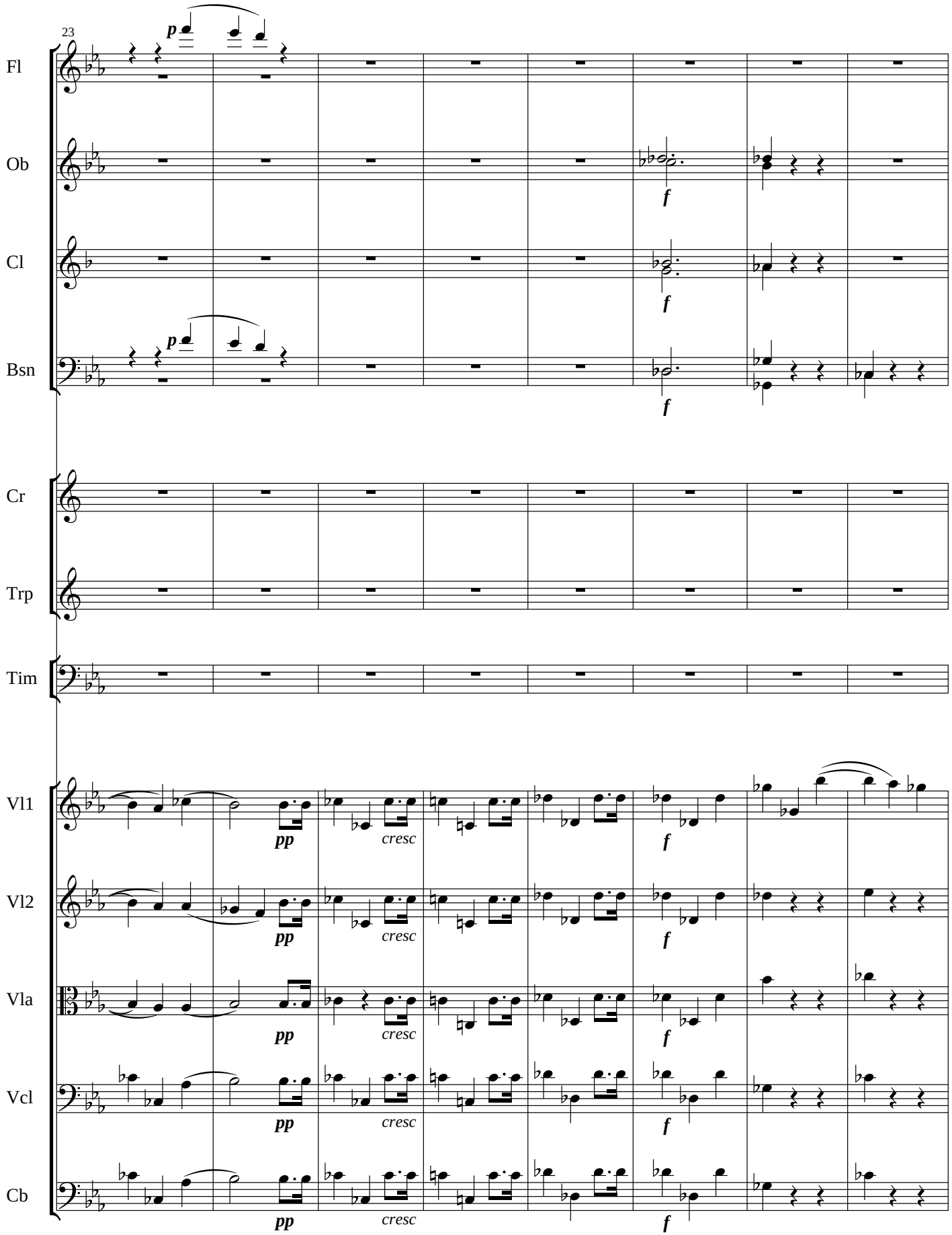

78
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
pf
p
pf
p
p
p

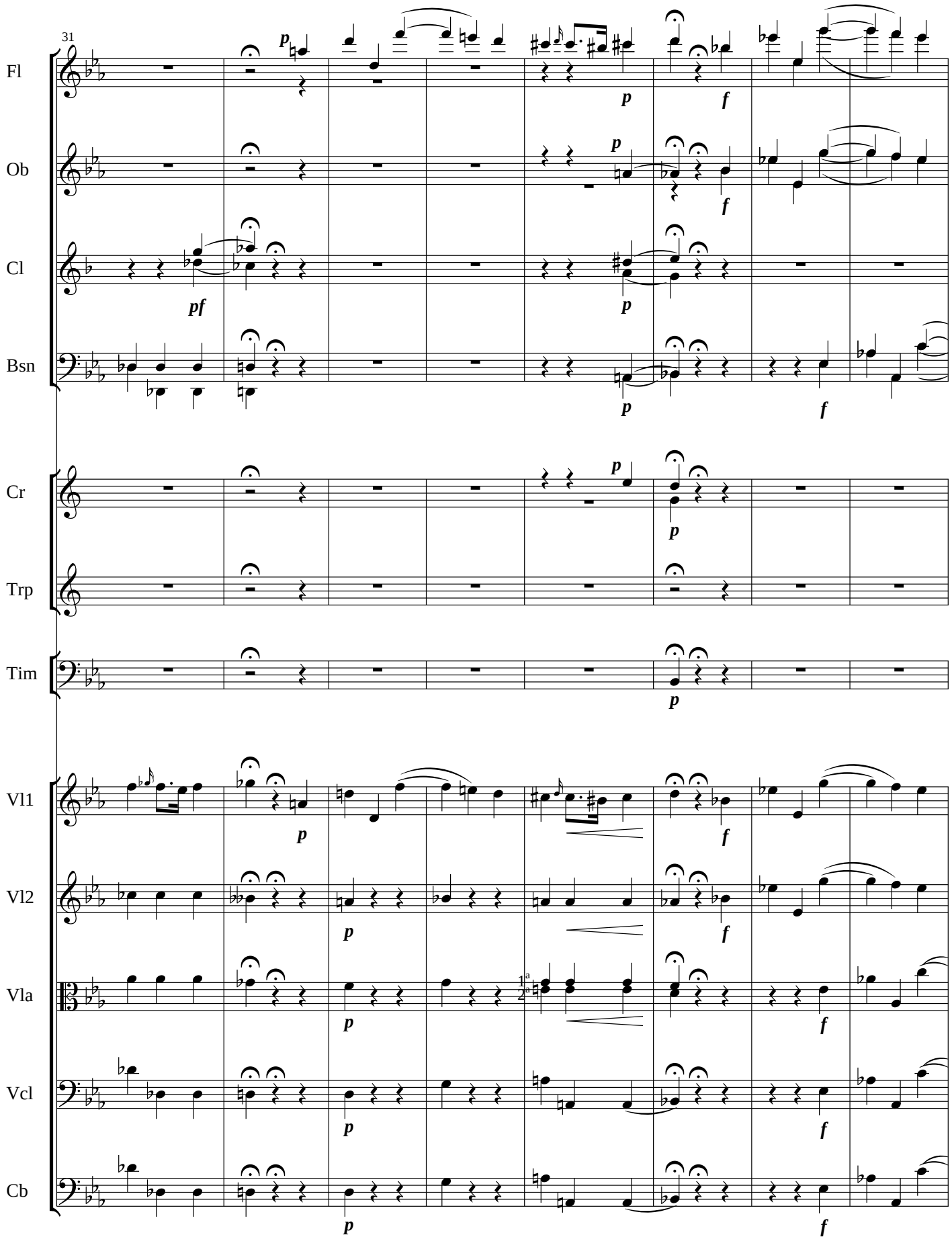

83
Ritardando
Fl
Ob
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
pp
ppp

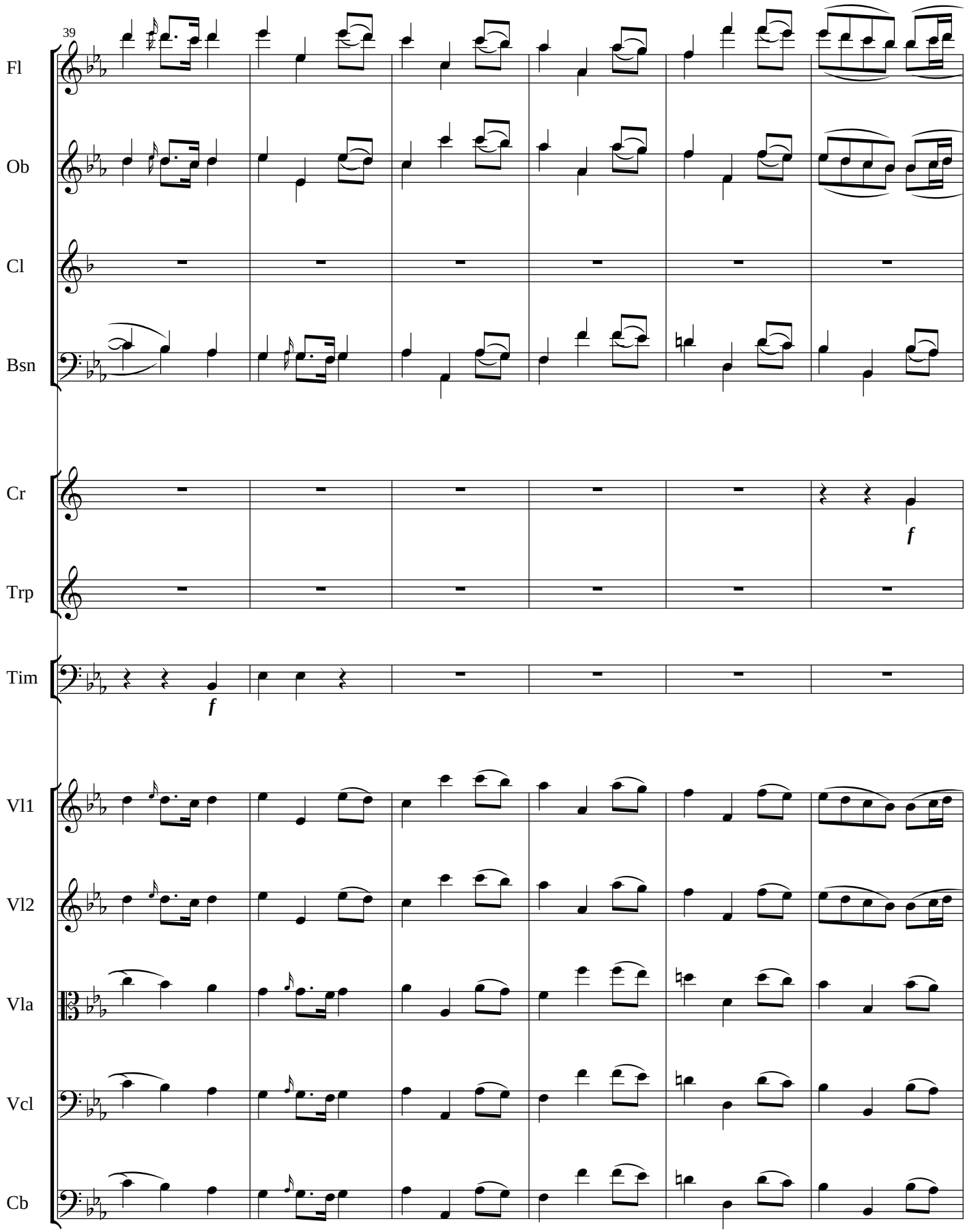

Menuetto Allegro
Flauti
Oboi
Clarinetti in B♭
Fagotti
Corni in E♭
Clarini in E♭
Timpani in E♭ B♭
Violino 1°
Violino 2°
Viole
Violoncello
Basso
p

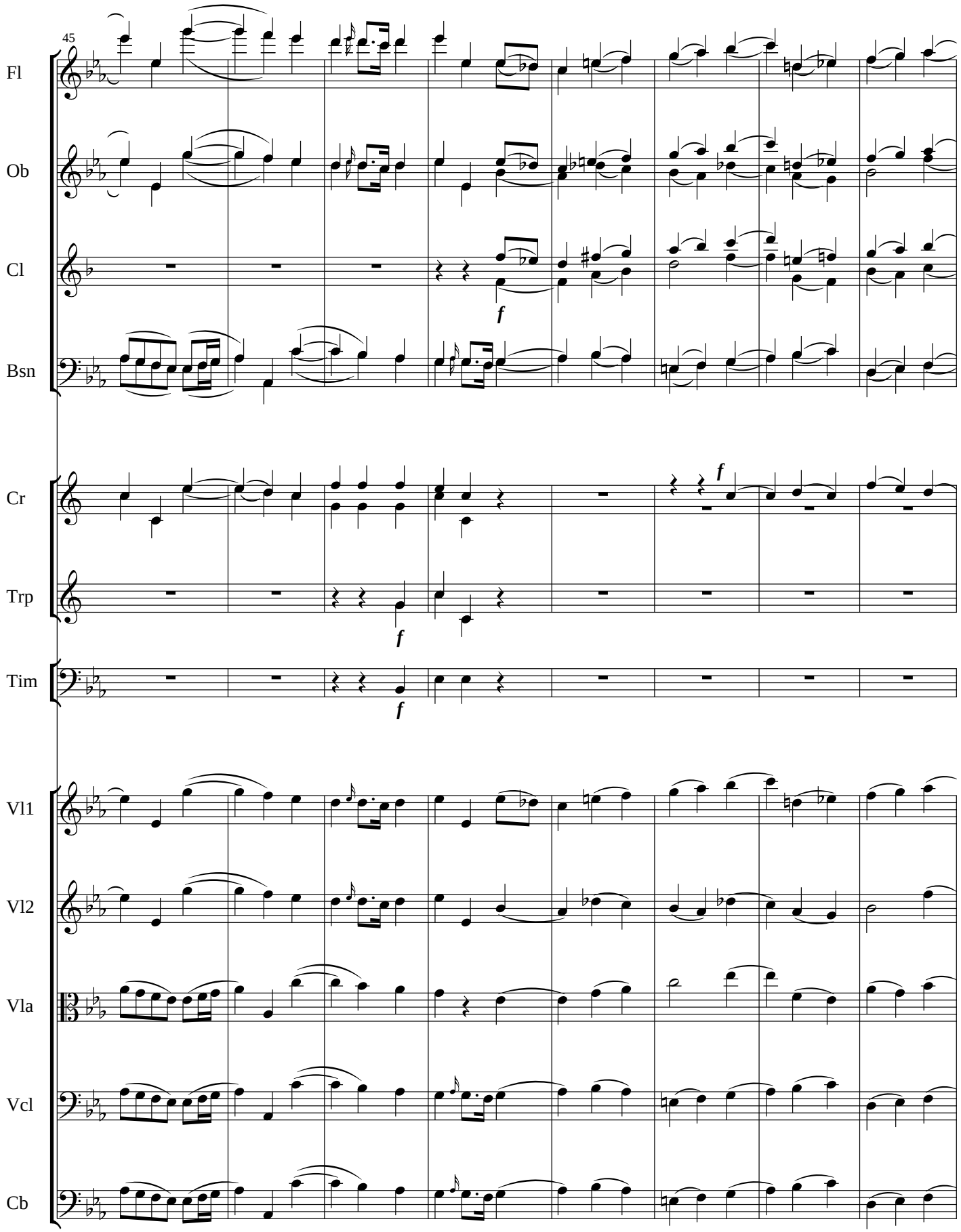

8
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
p

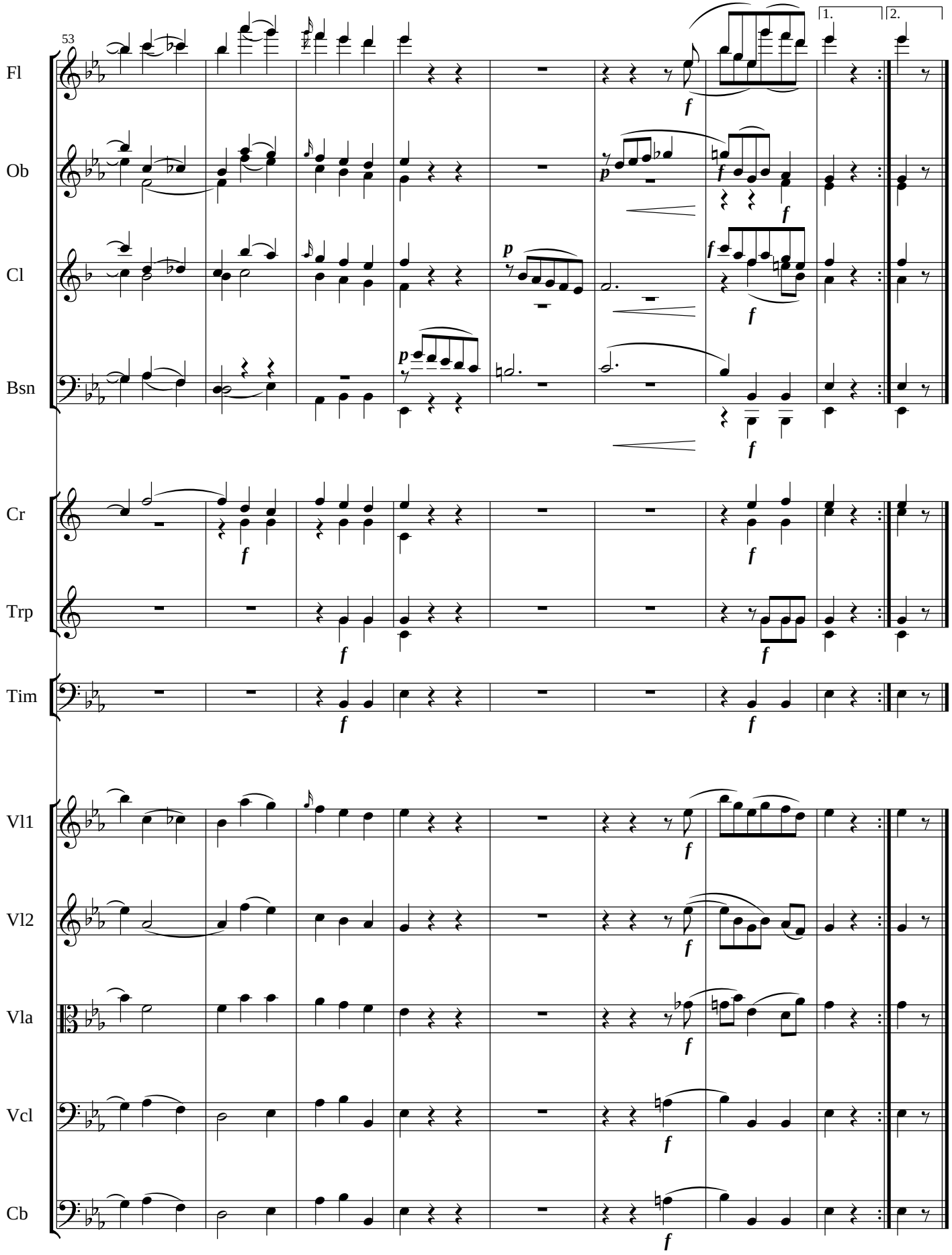

16
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
p
mf
rf

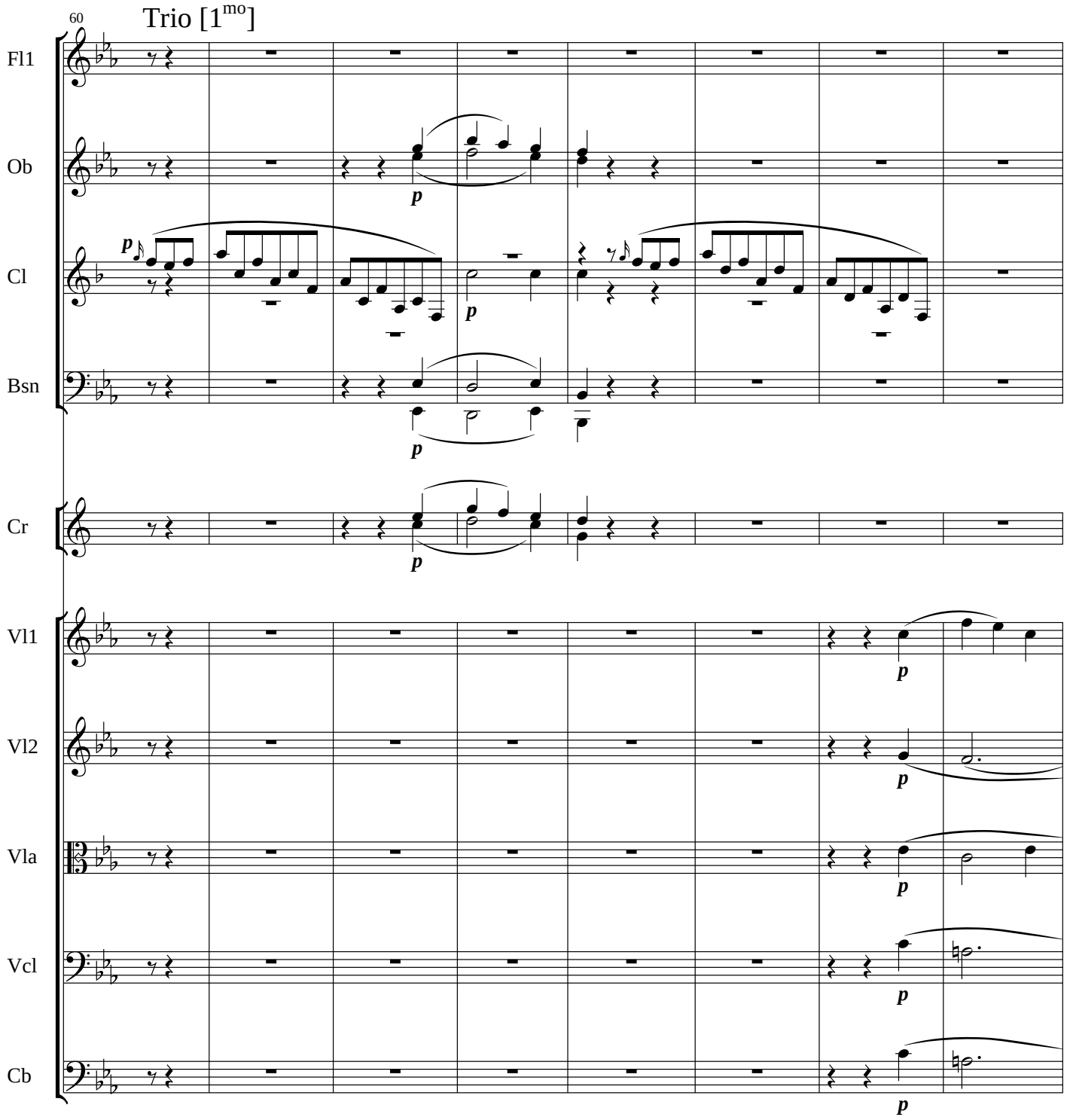

23
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
f
pp
cresc

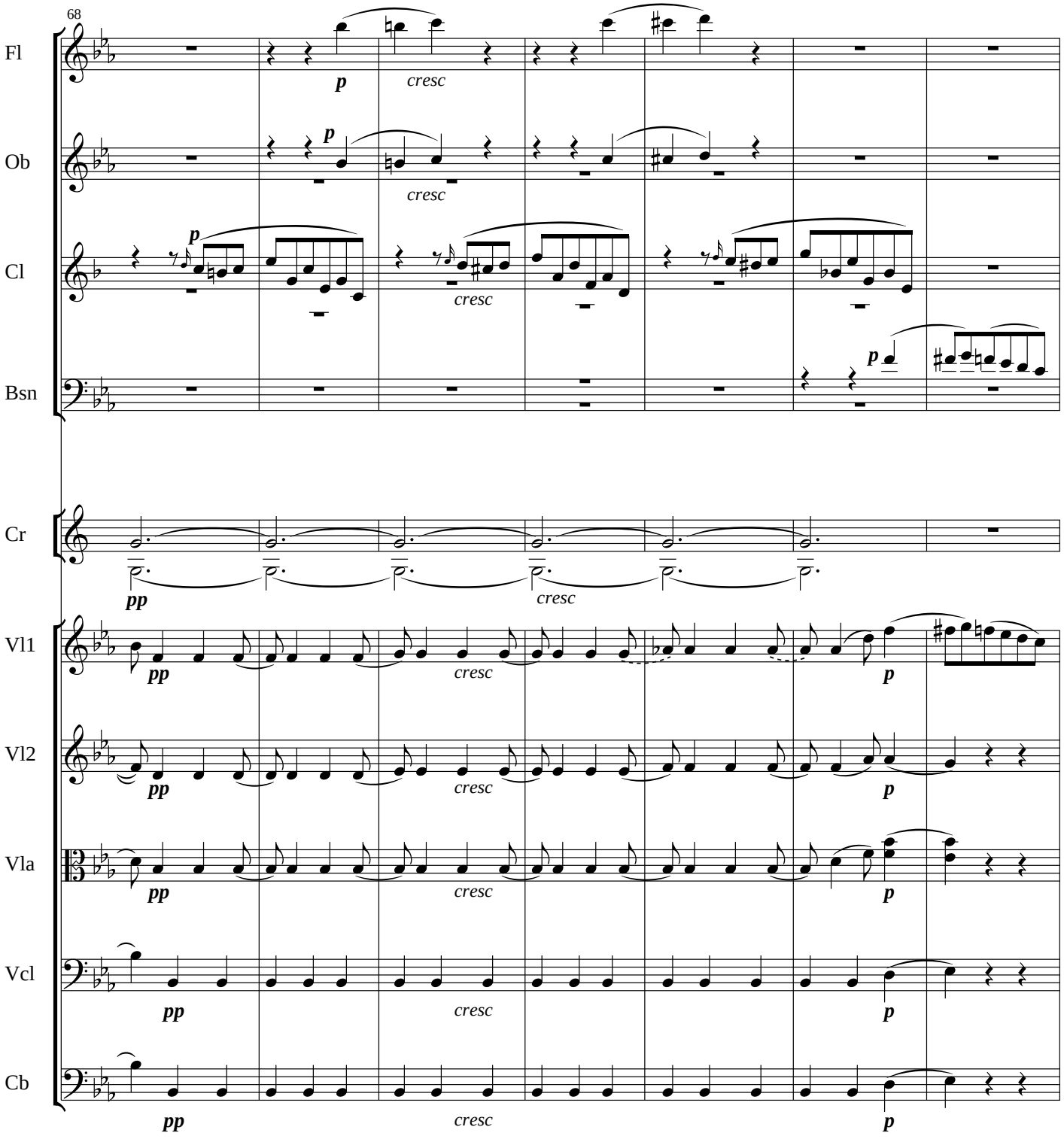

31
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
f
pf

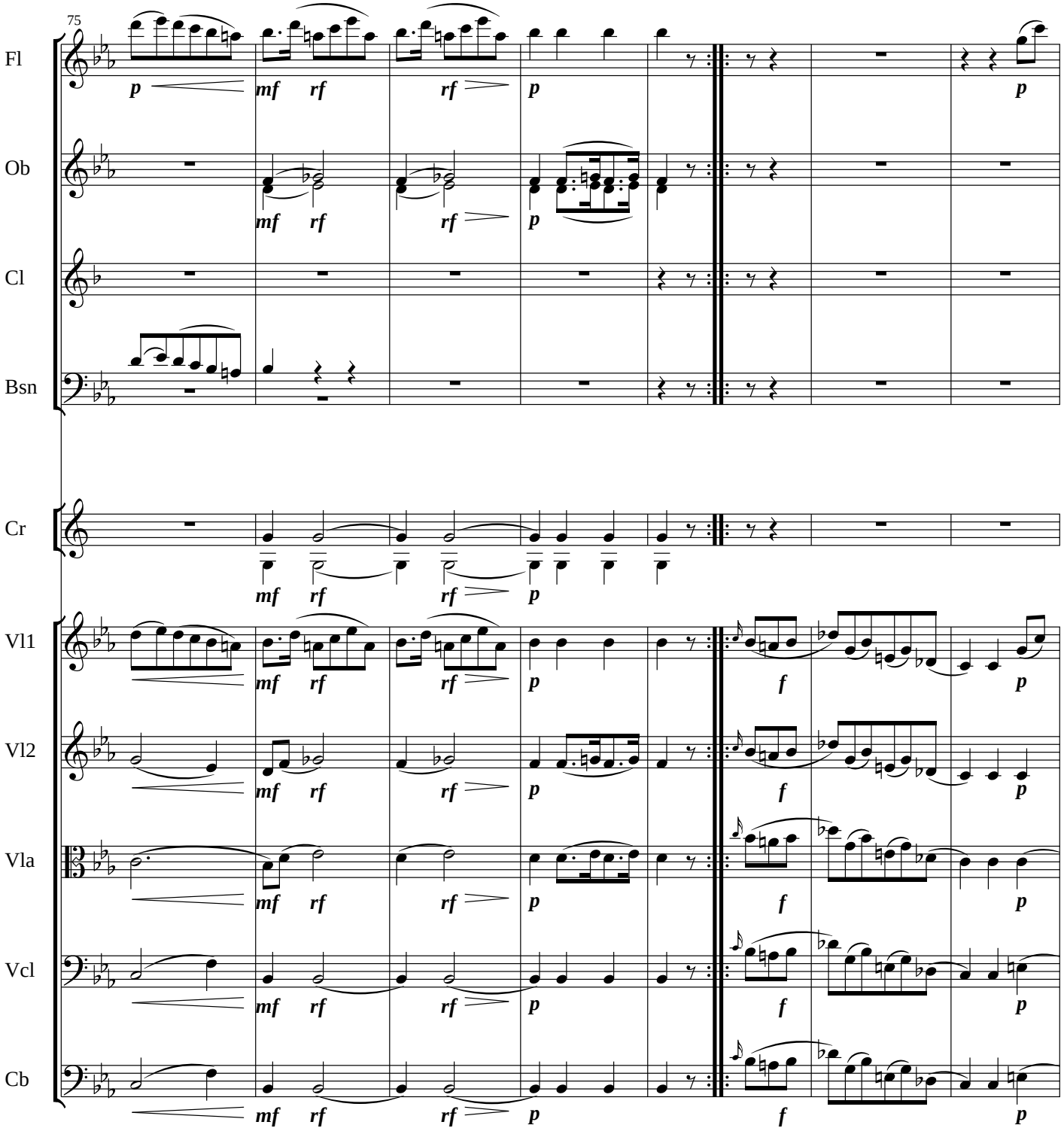

39
Fl
Ob
Cl
Bsn
Cr
f
Trp
Tim
f
Vl1
Vl2
Vla
Vcl
Cb

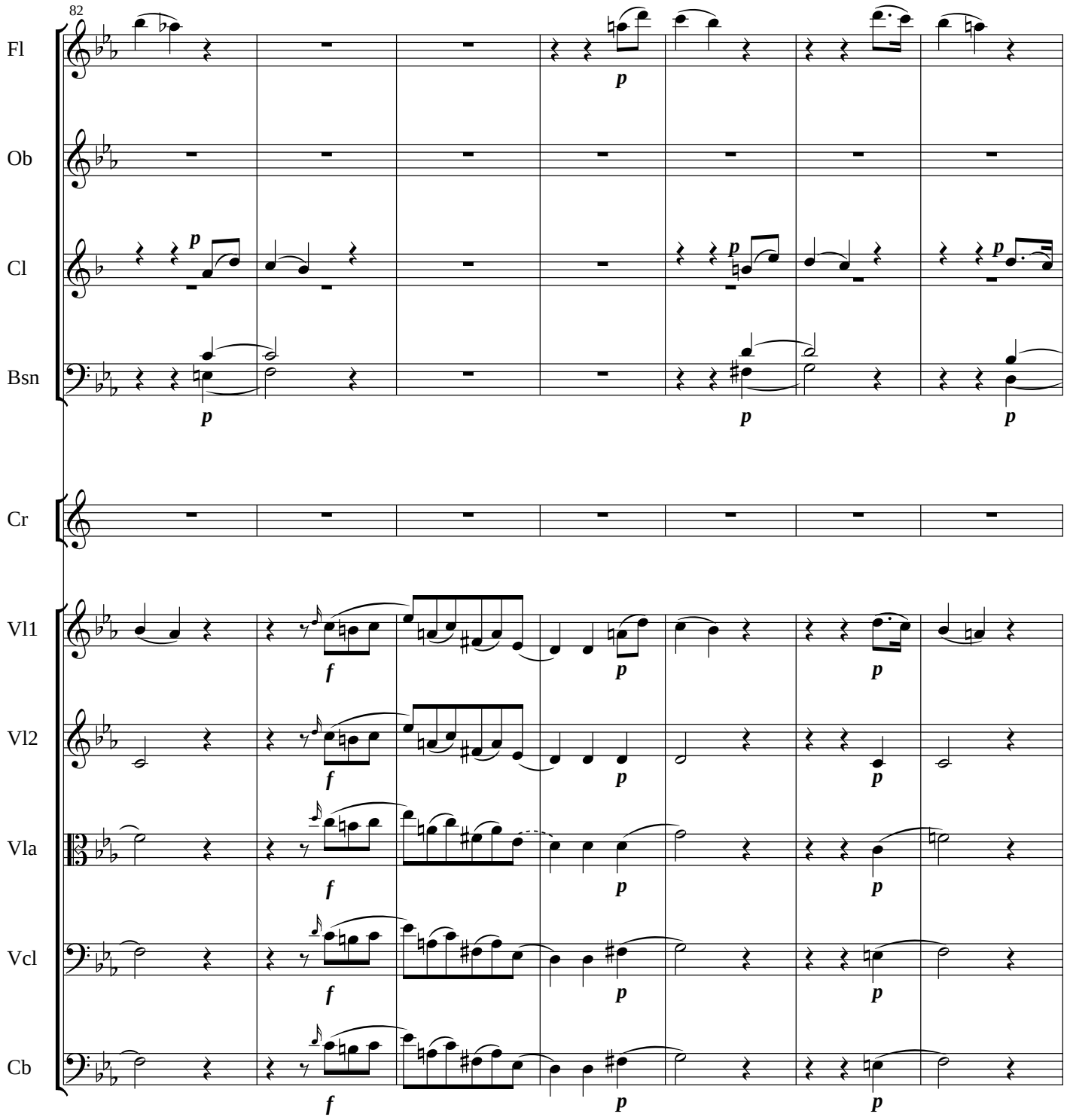

45
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
f
f
f

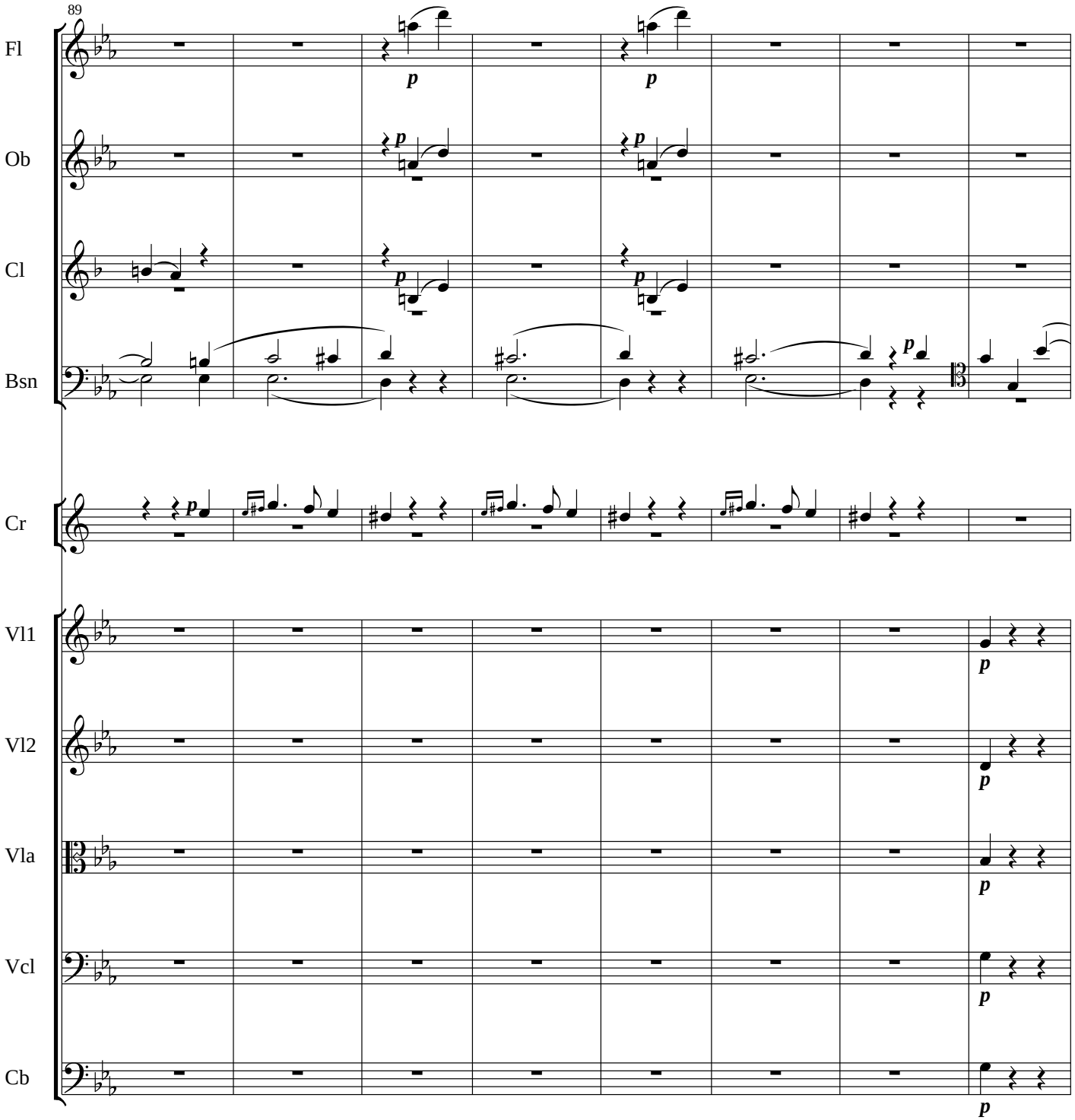

53
1.
2.
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb

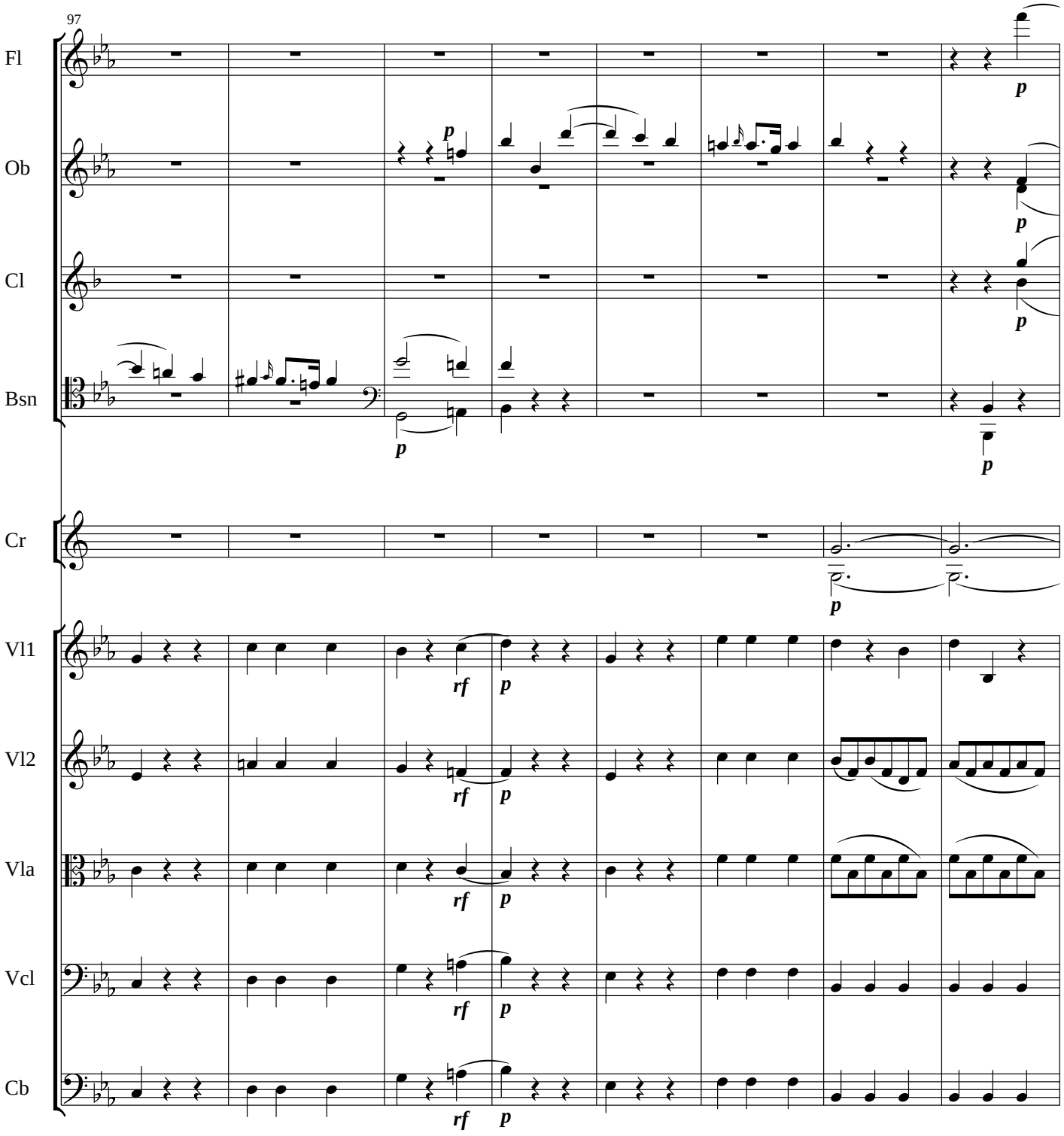

60
Trio [1mo]
Fl1
Ob
Cl
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p

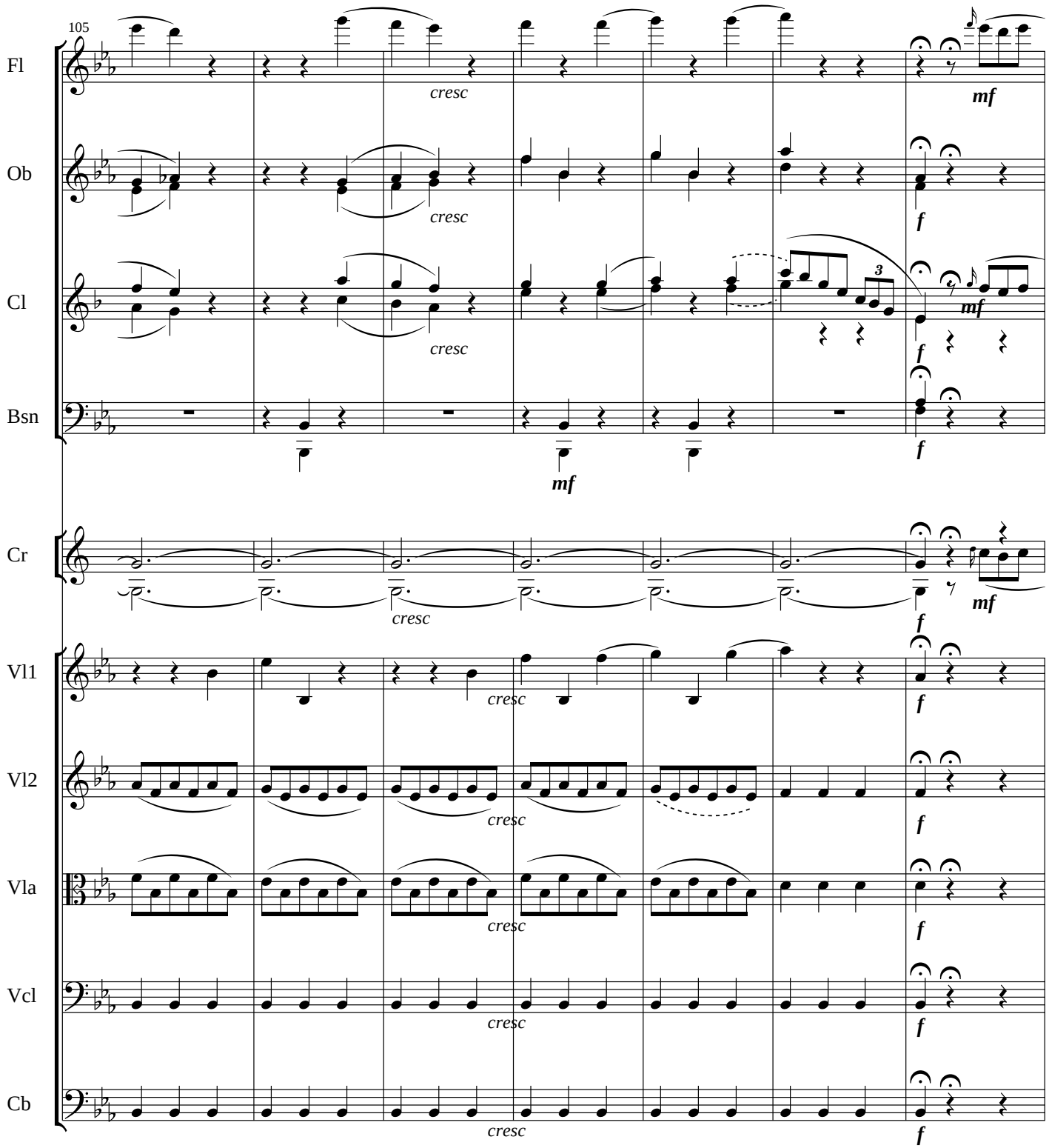

68
Fl
Ob
Cl
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
cresc
pp

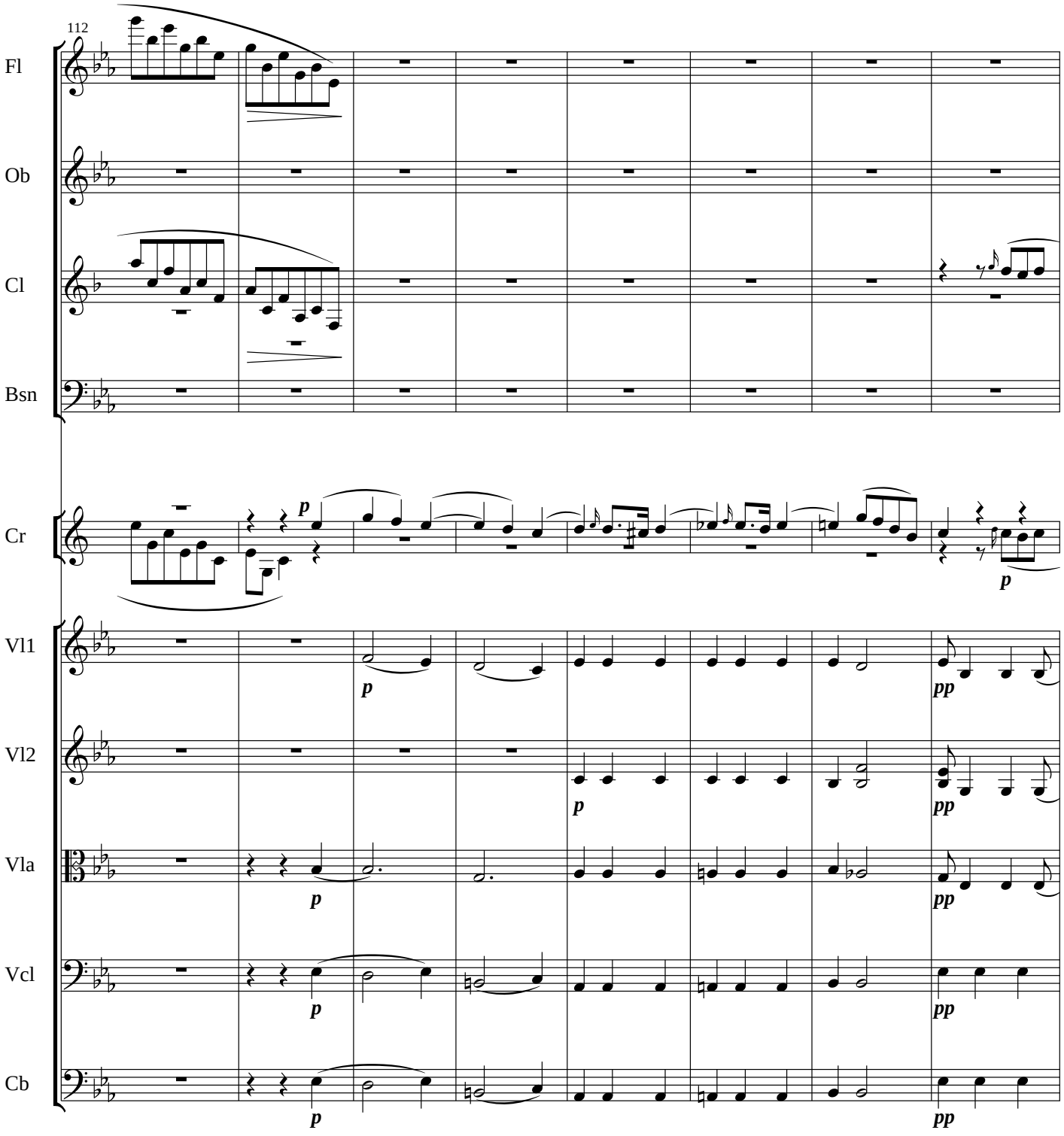

75
Fl
Ob
Cl
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
mf
rf
f

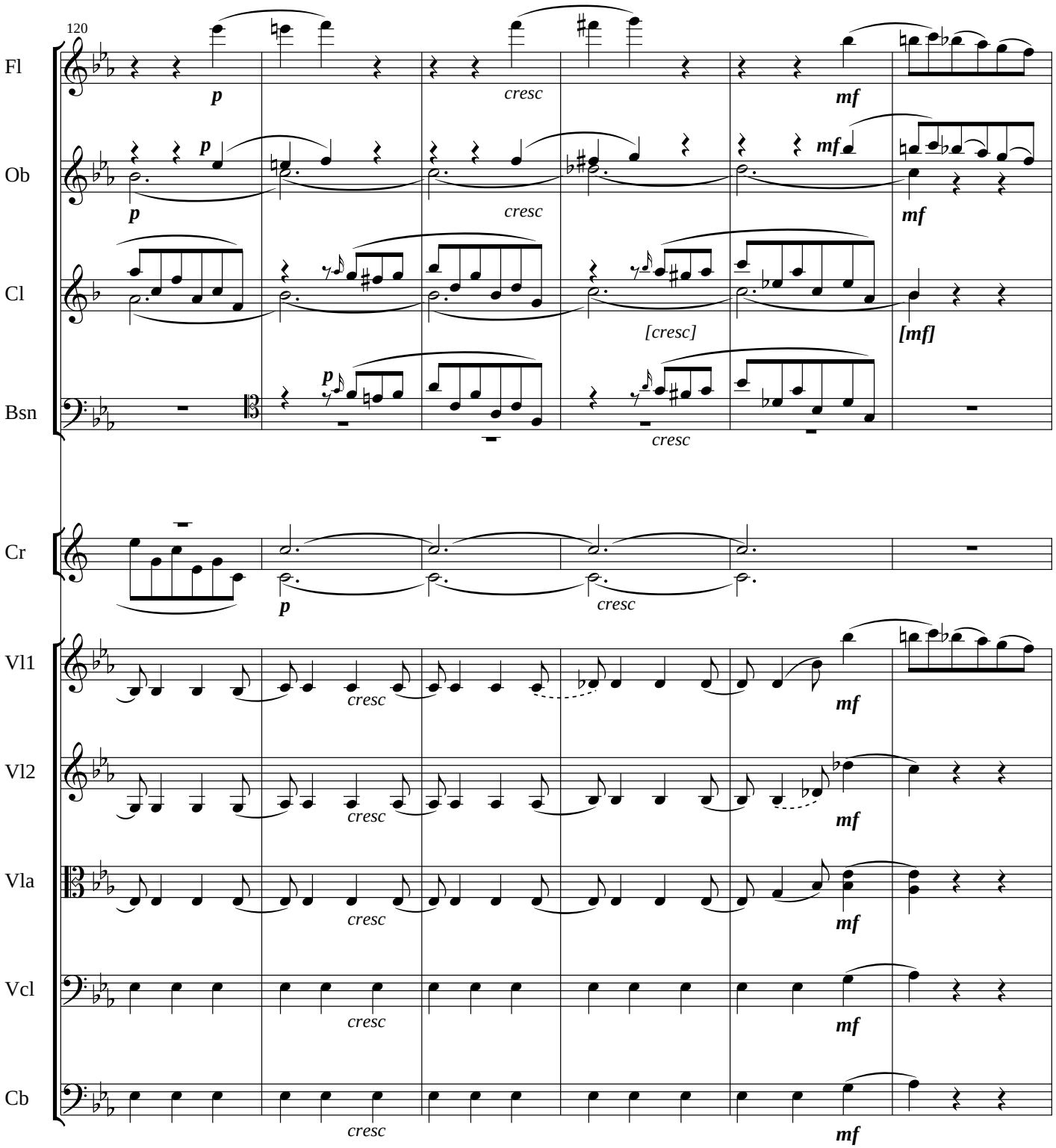

82
Fl
Ob
Cl
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
f

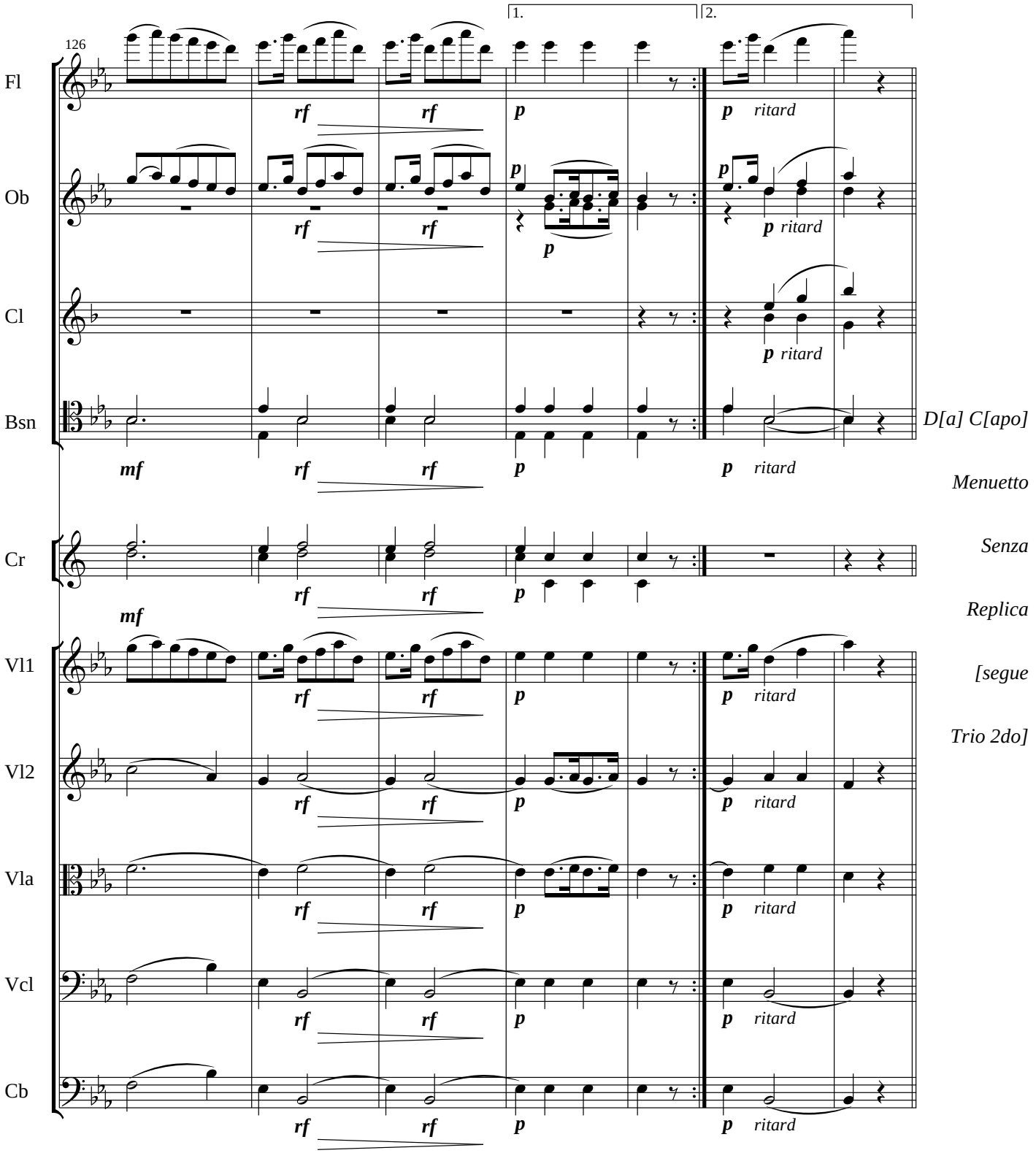

89
Fl
Ob
Cl
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p

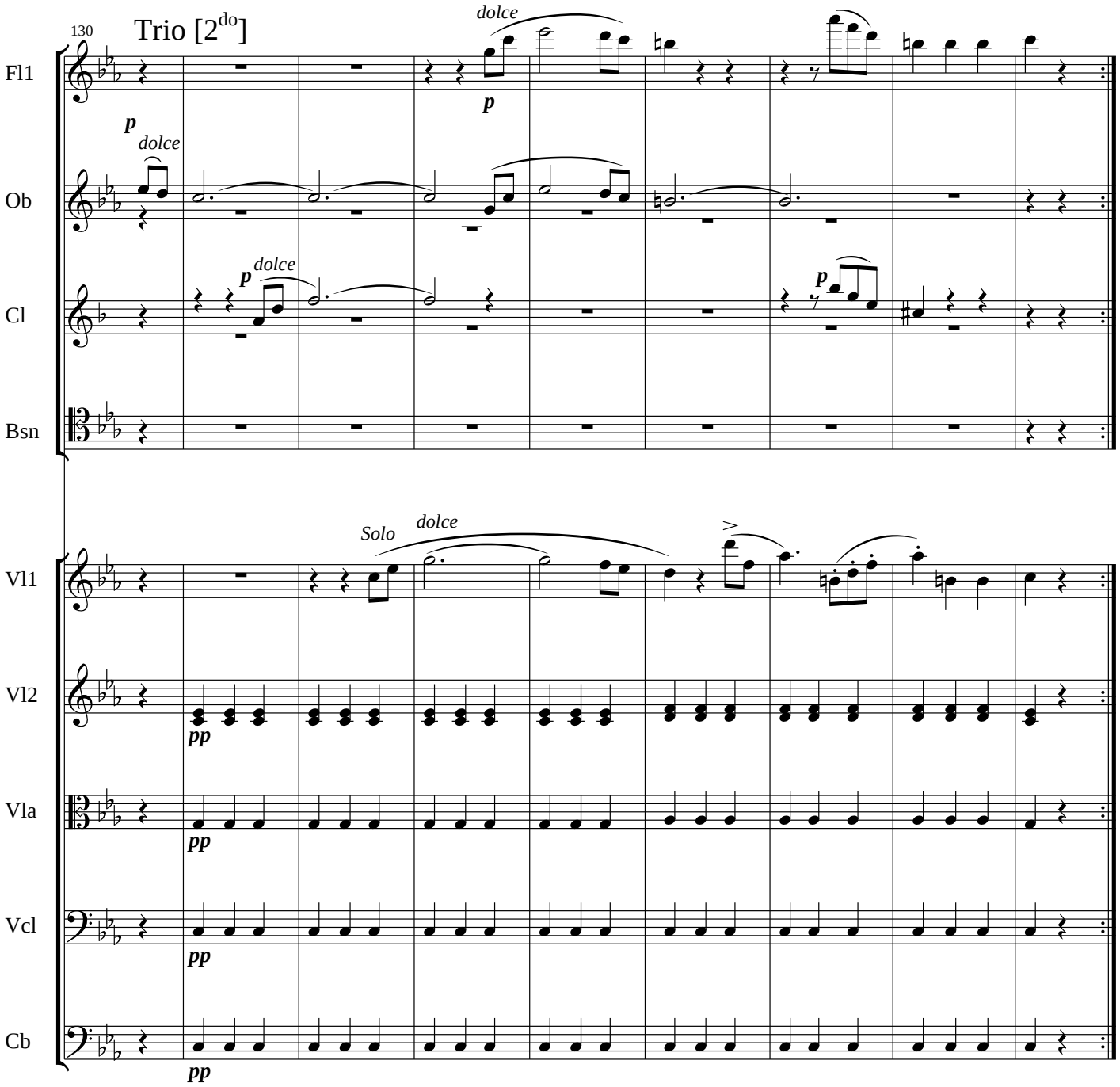

97
Fl
Ob
Cl
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
rf

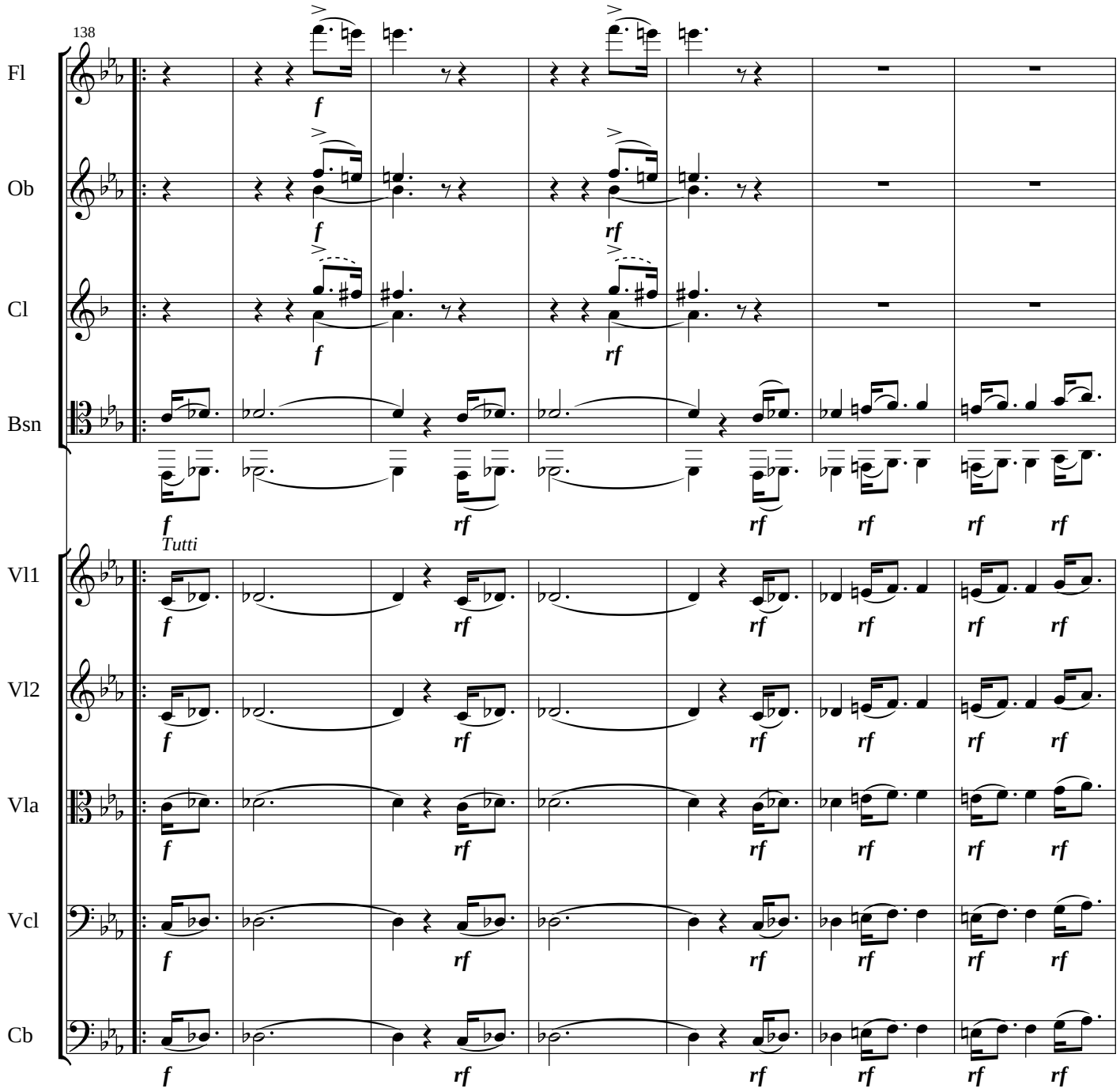

105
Fl
Ob
Cl
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
cresc
mf
f
3

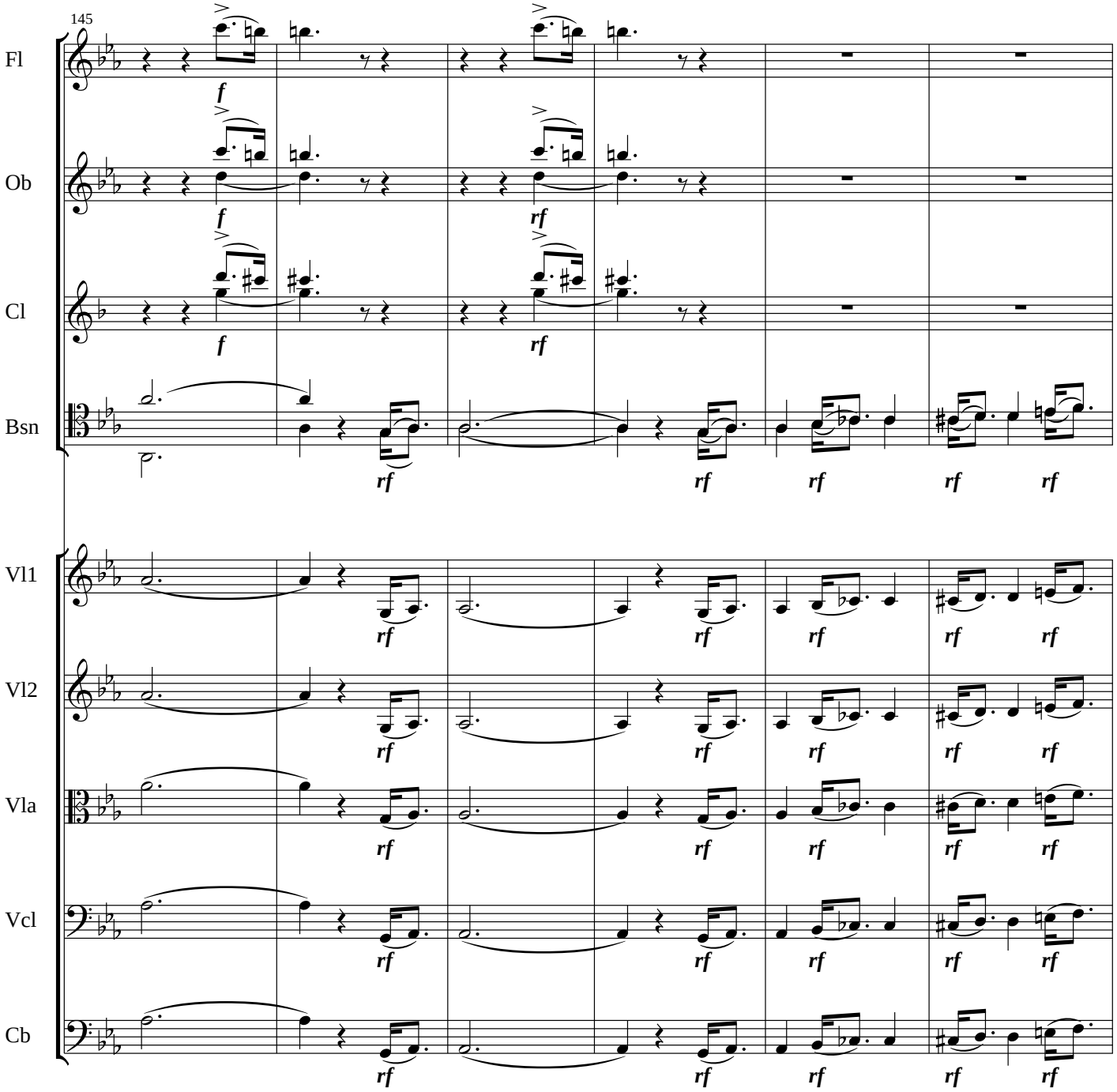

112
Fl
Ob
Cl
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
pp

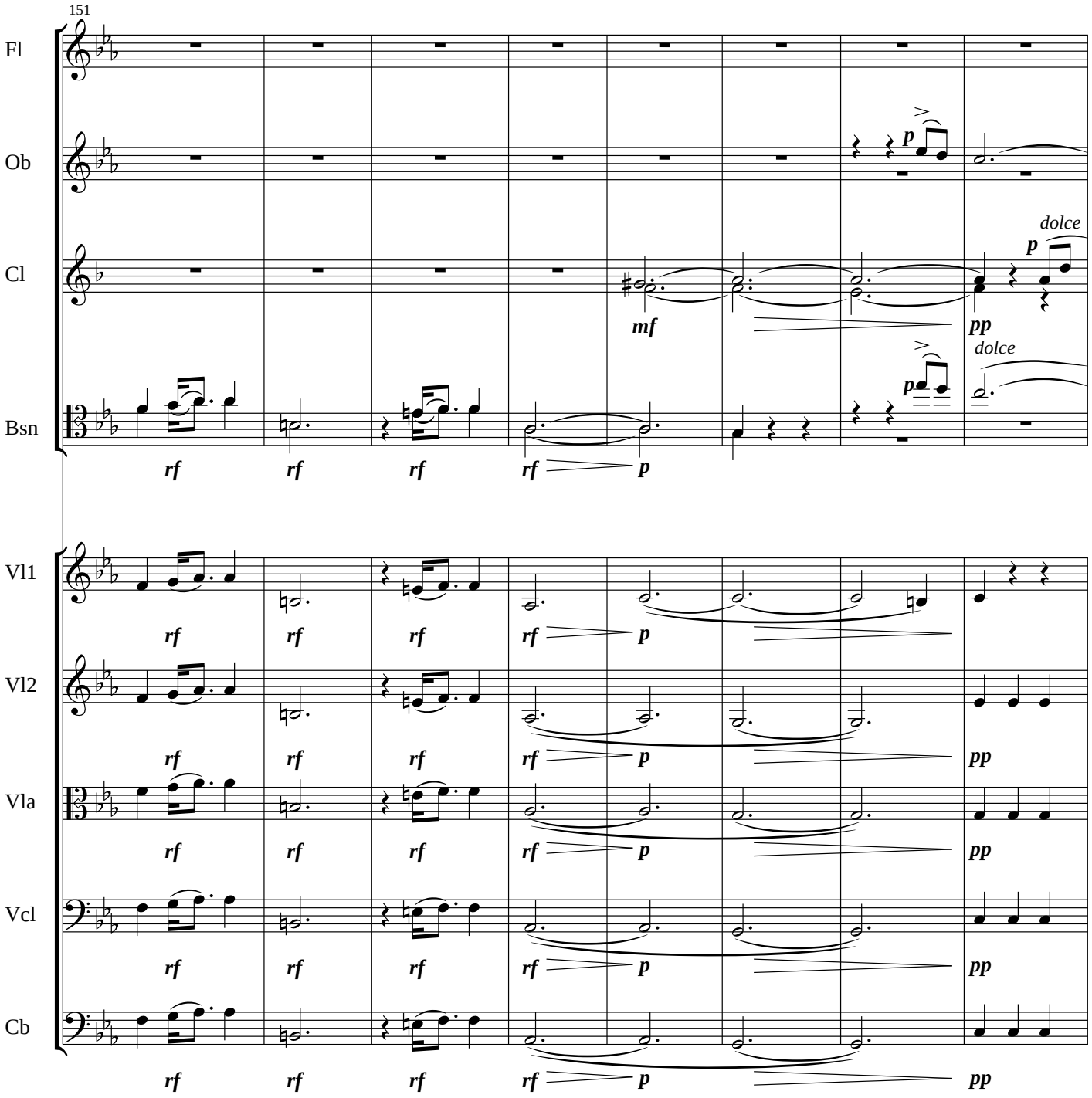

120
Fl
Ob
Cl
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
p
cresc
mf
[cresc]
[mf]

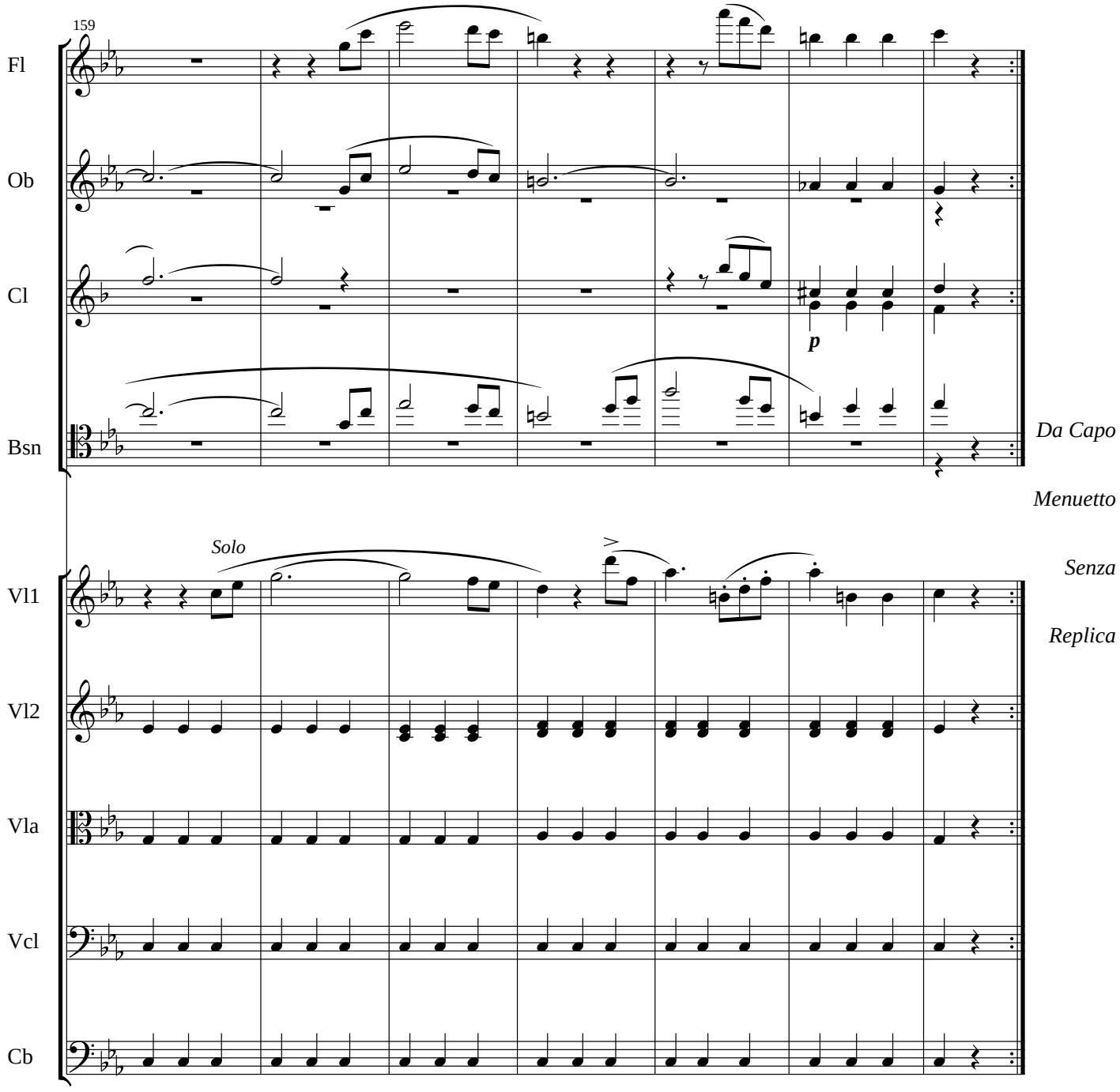

126
1.
2.
Fl
Ob
Cl
Bsn
Cr
Vl1
Vl2
Vla
Vcl
Cb
rf
p
ritard
mf
D[a] C[apo]
Menuetto
Senza
Replica
[segue
Trio 2do]

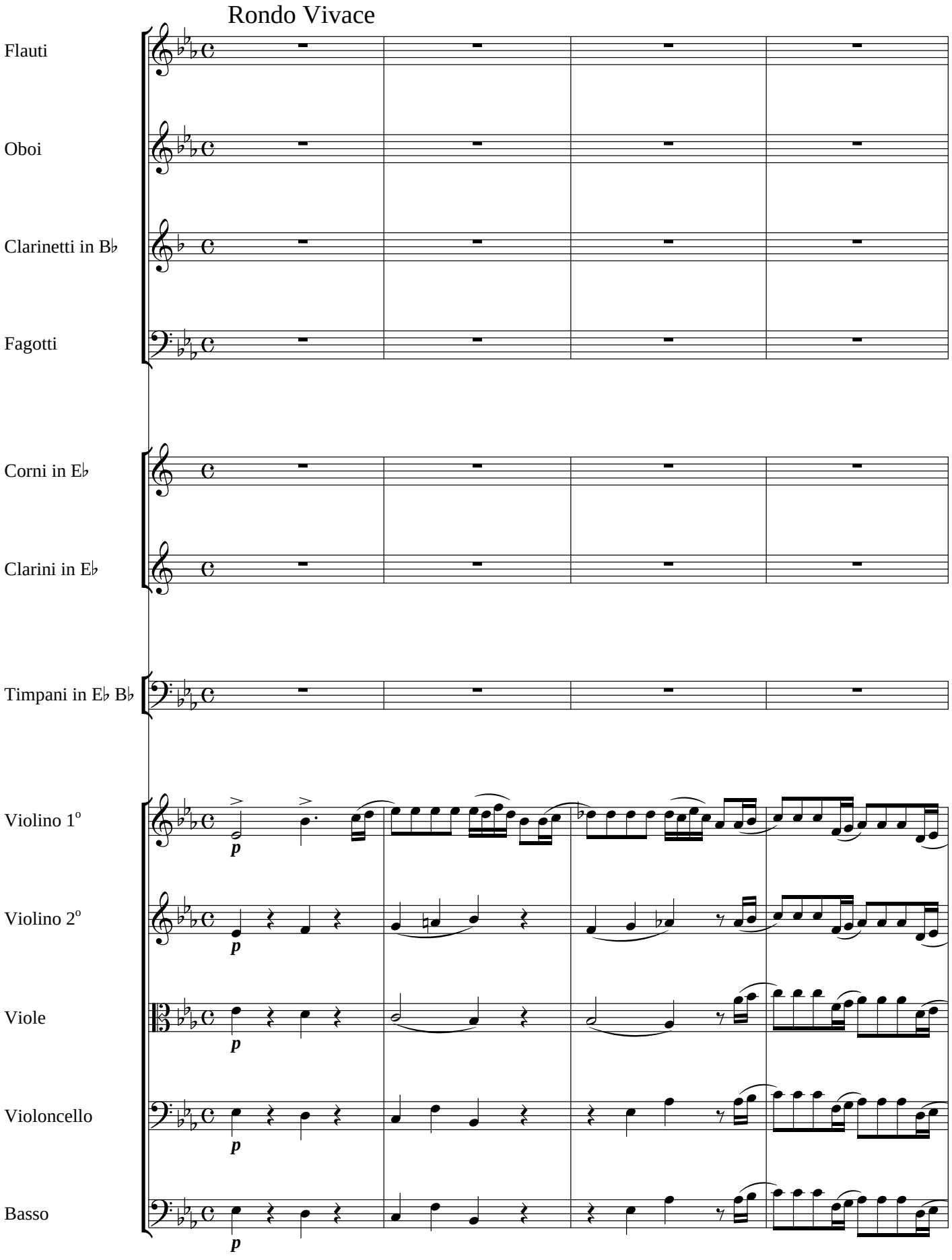

130
Trio [2do]
Fl1
Ob
Cl
Bsn
Vl1
Vl2
Vla
Vcl
Cb
dolce
p
Solo
pp

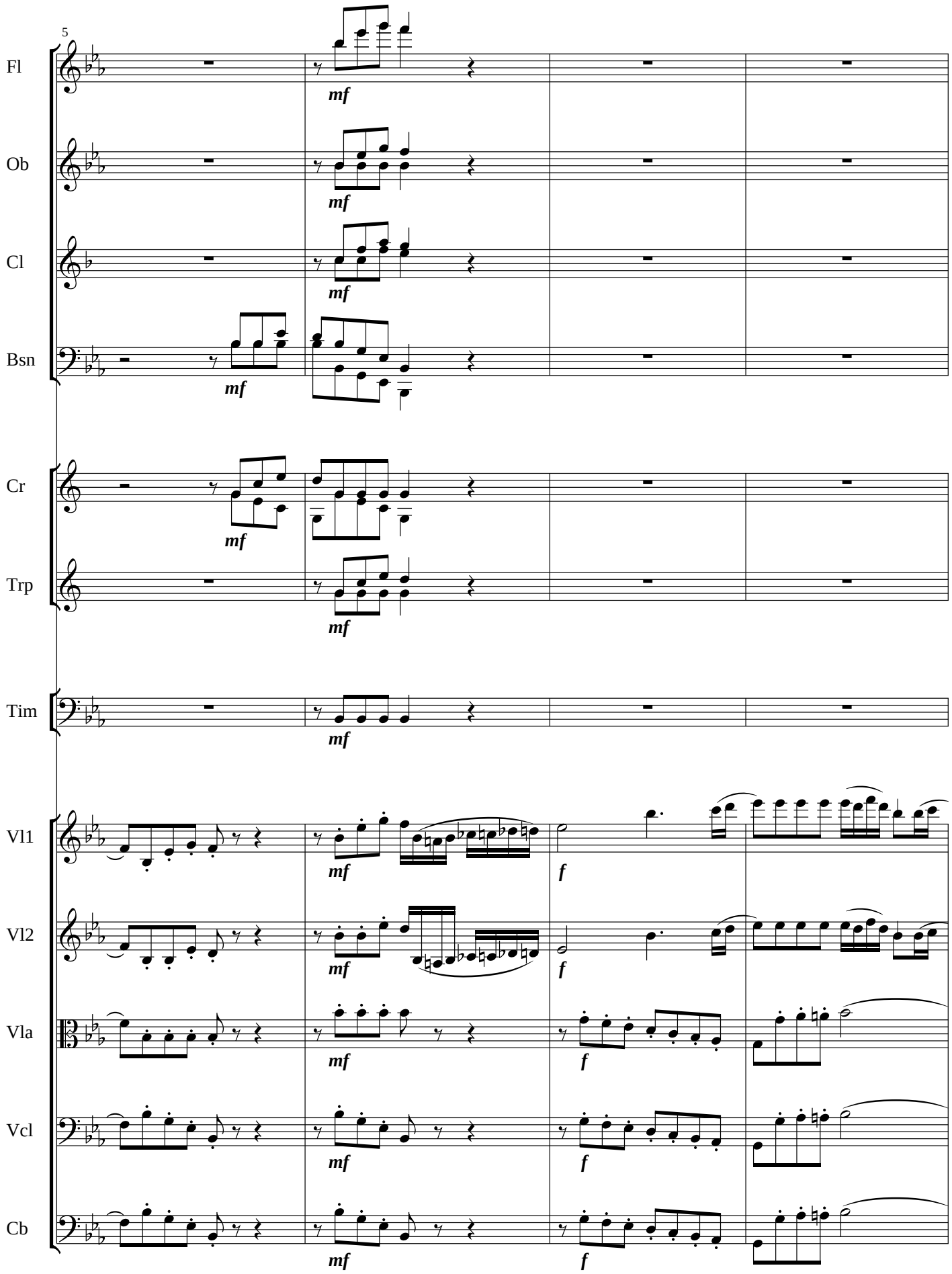

138
Fl
Ob
Cl
Bsn
Tutti
Vl1
Vl2
Vla
Vcl
Cb

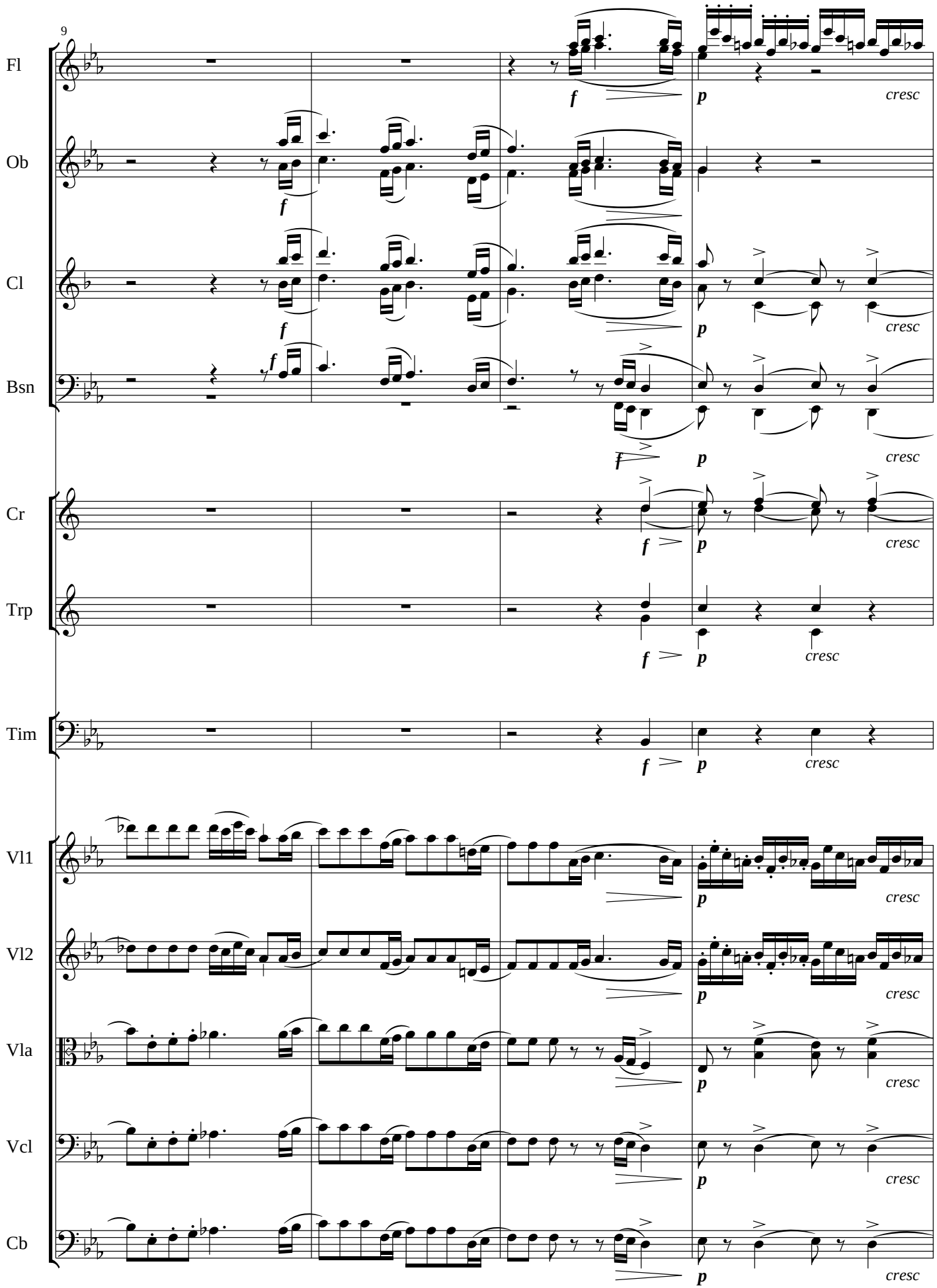

145
Fl
Ob
Cl
Bsn
Vl1
Vl2
Vla
Vcl
Cb
f
rf

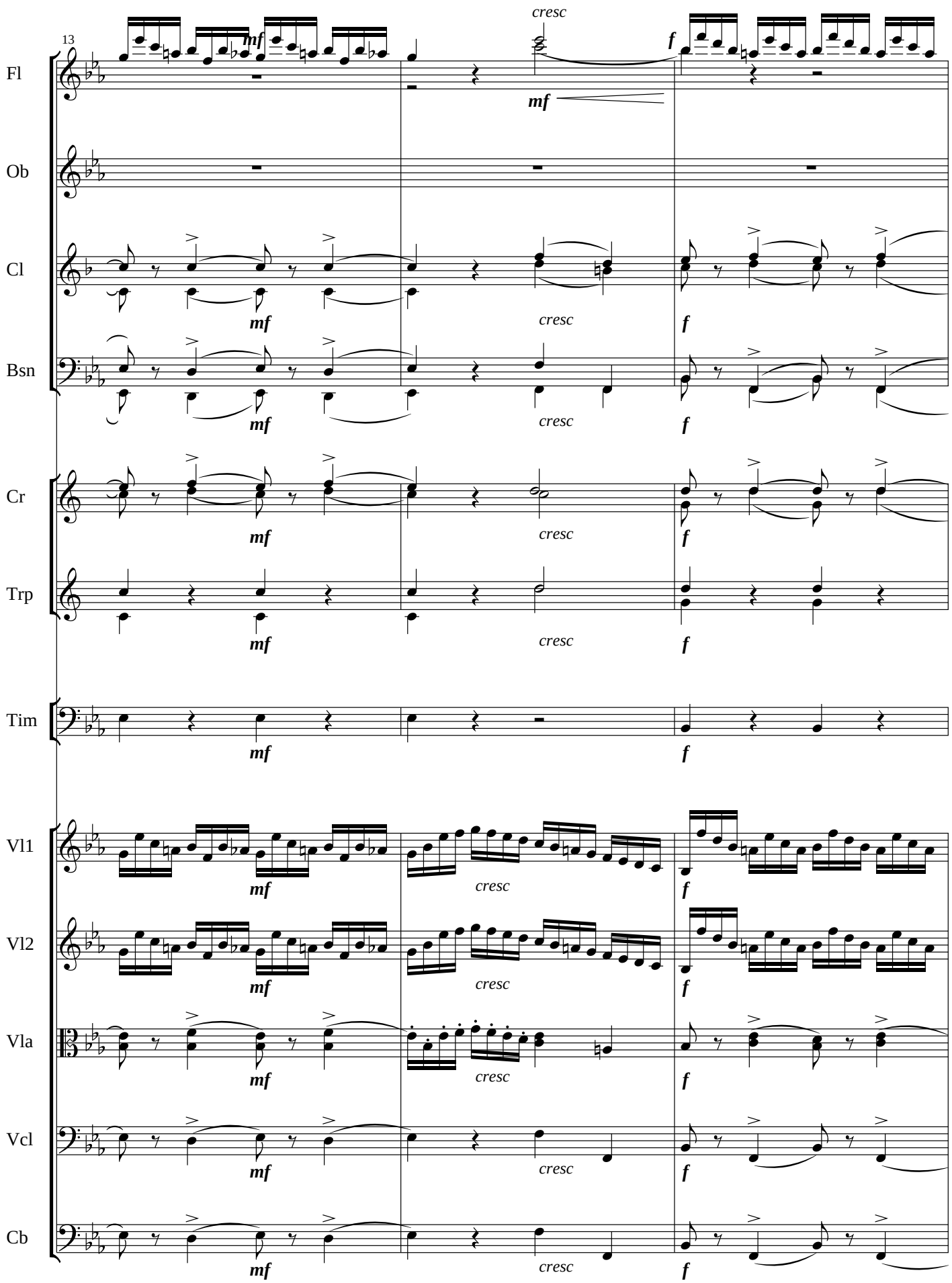

151
Fl
Ob
Cl
Bsn
Vl1
Vl2
Vla
Vcl
Cb
dolce
dolce
rf
mf
p
pp

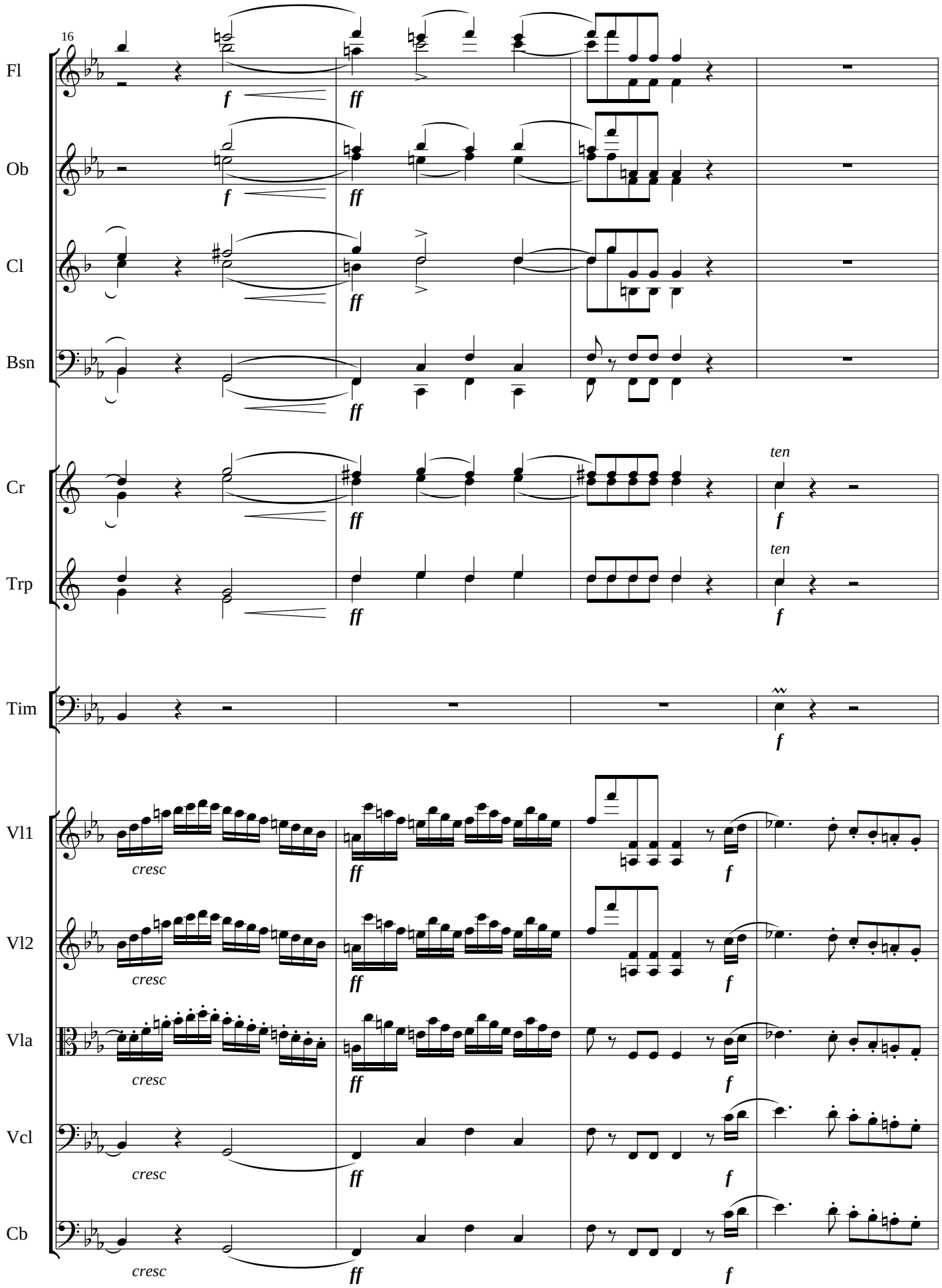

159
Fl
Ob
Cl
Bsn
p
Da Capo
Menuetto
Senza
Replica
Solo
Vl1
Vl2
Vla
Vcl
Cb

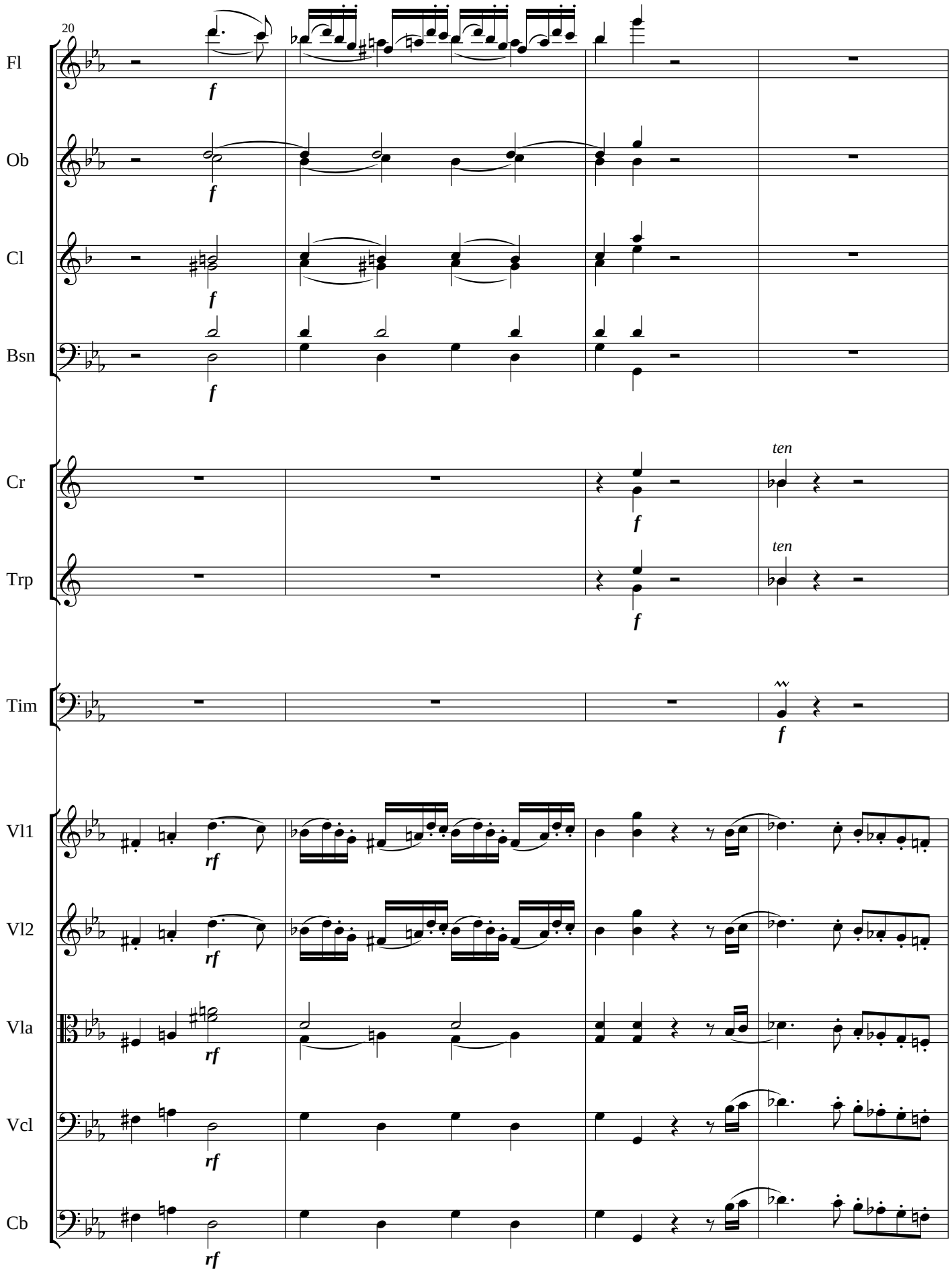

Rondo Vivace
Flauti
Oboi
Clarinetti in B♭
Fagotti
Corni in E♭
Clarini in E♭
Timpani in E♭ B♭
Violino 1°
Violino 2°
Viole
Violoncello
Basso
p

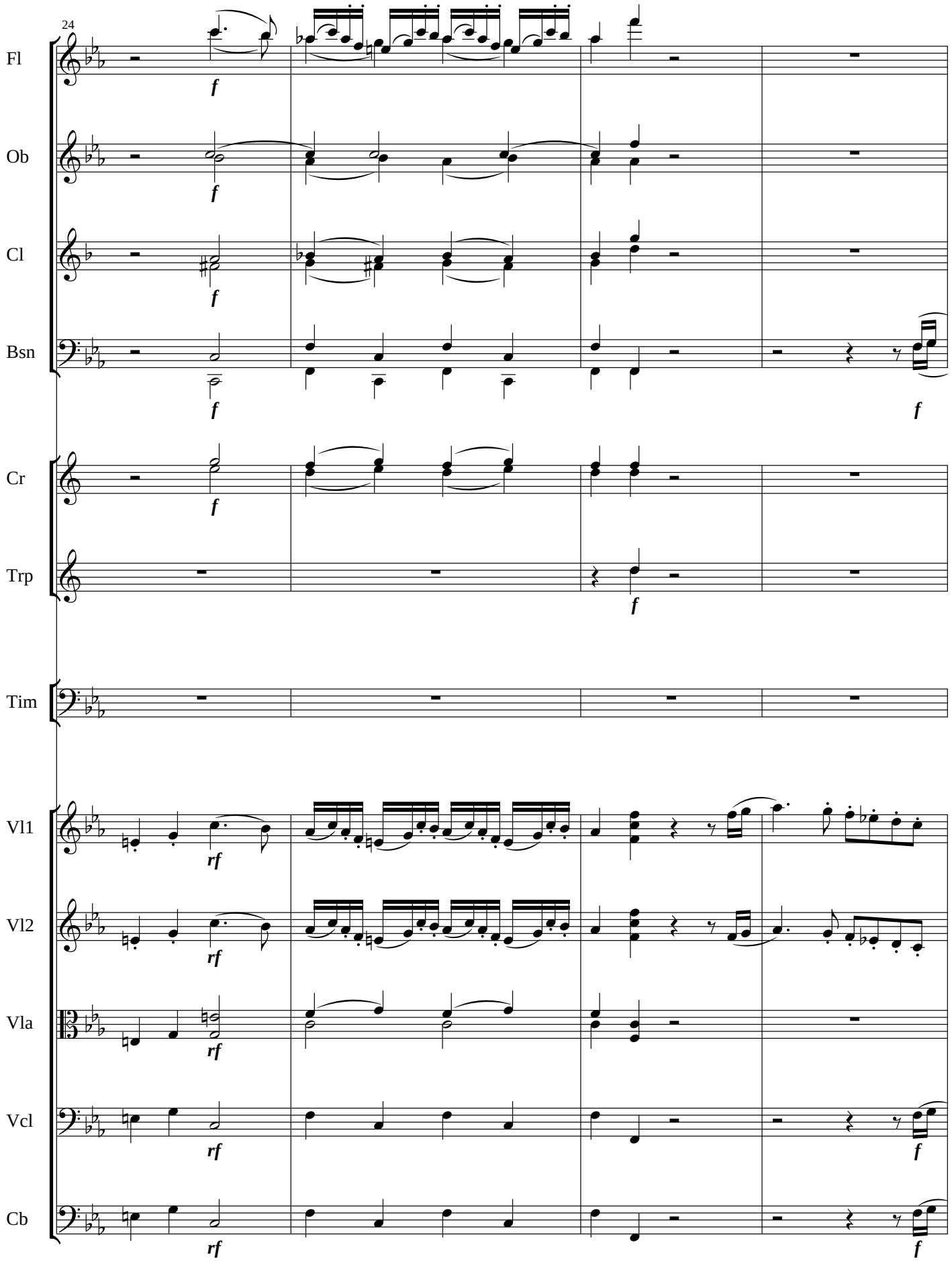

5
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
mf
f

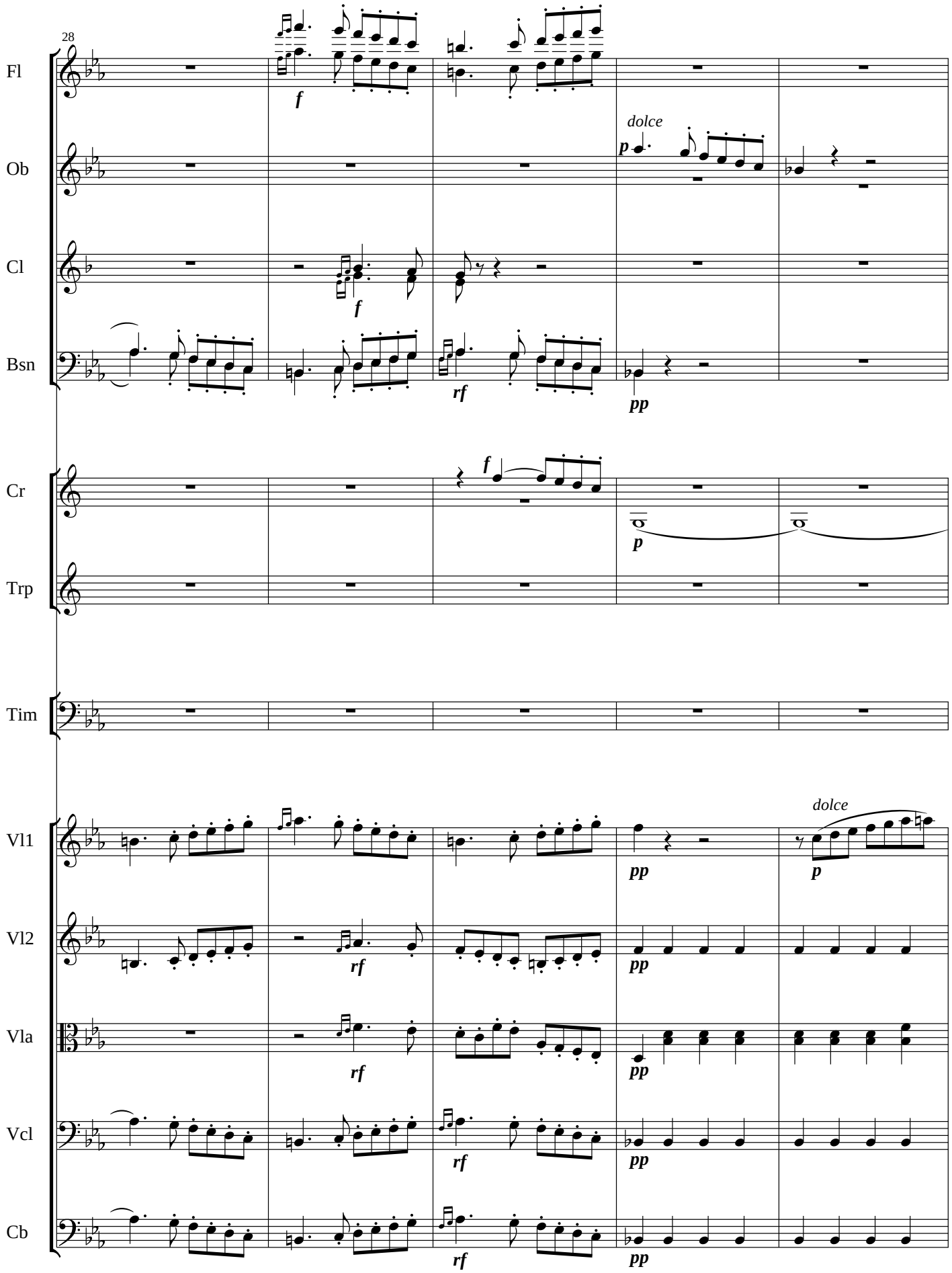

9
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
p
cresc

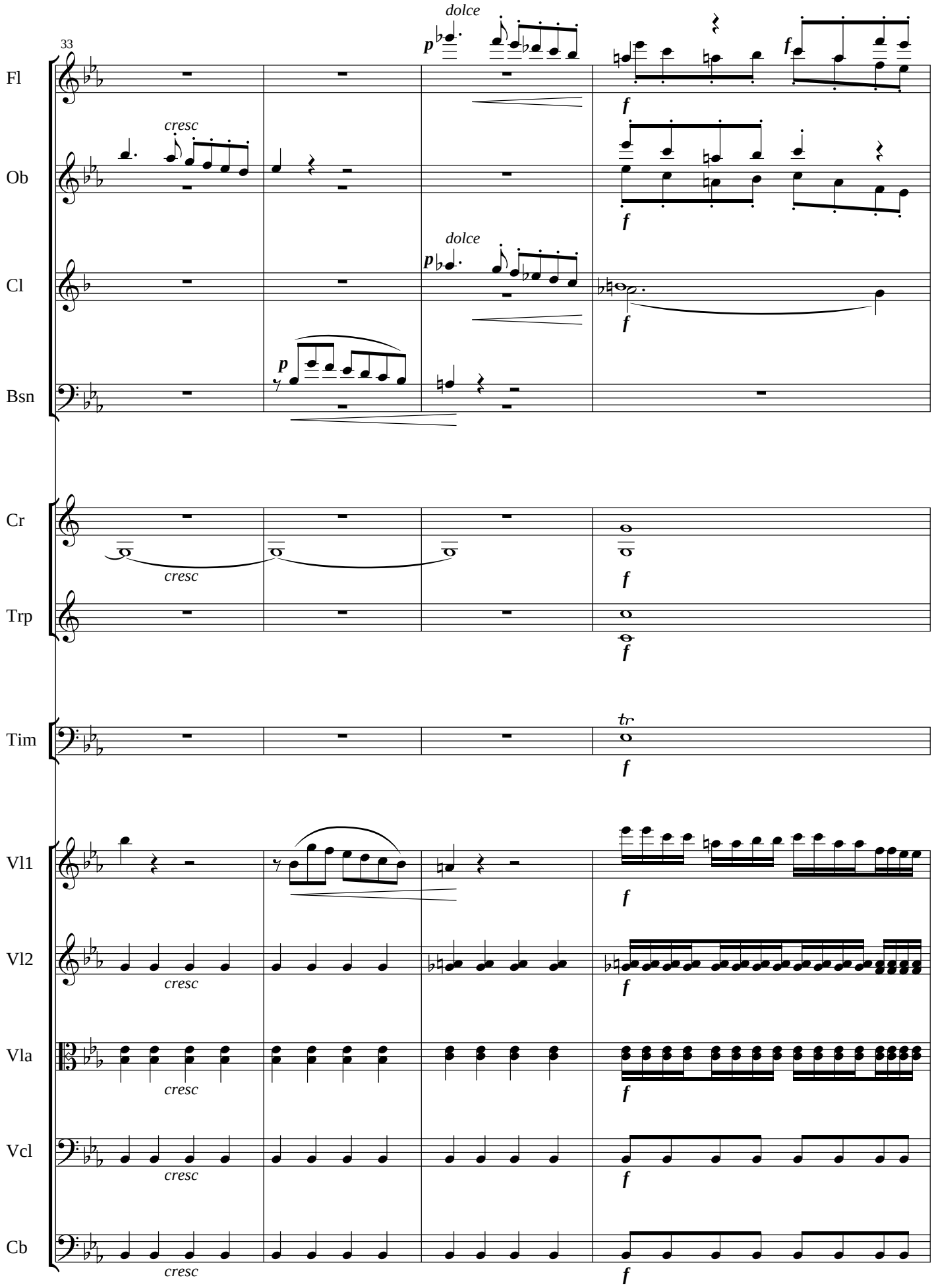

13
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
mf
cresc
f

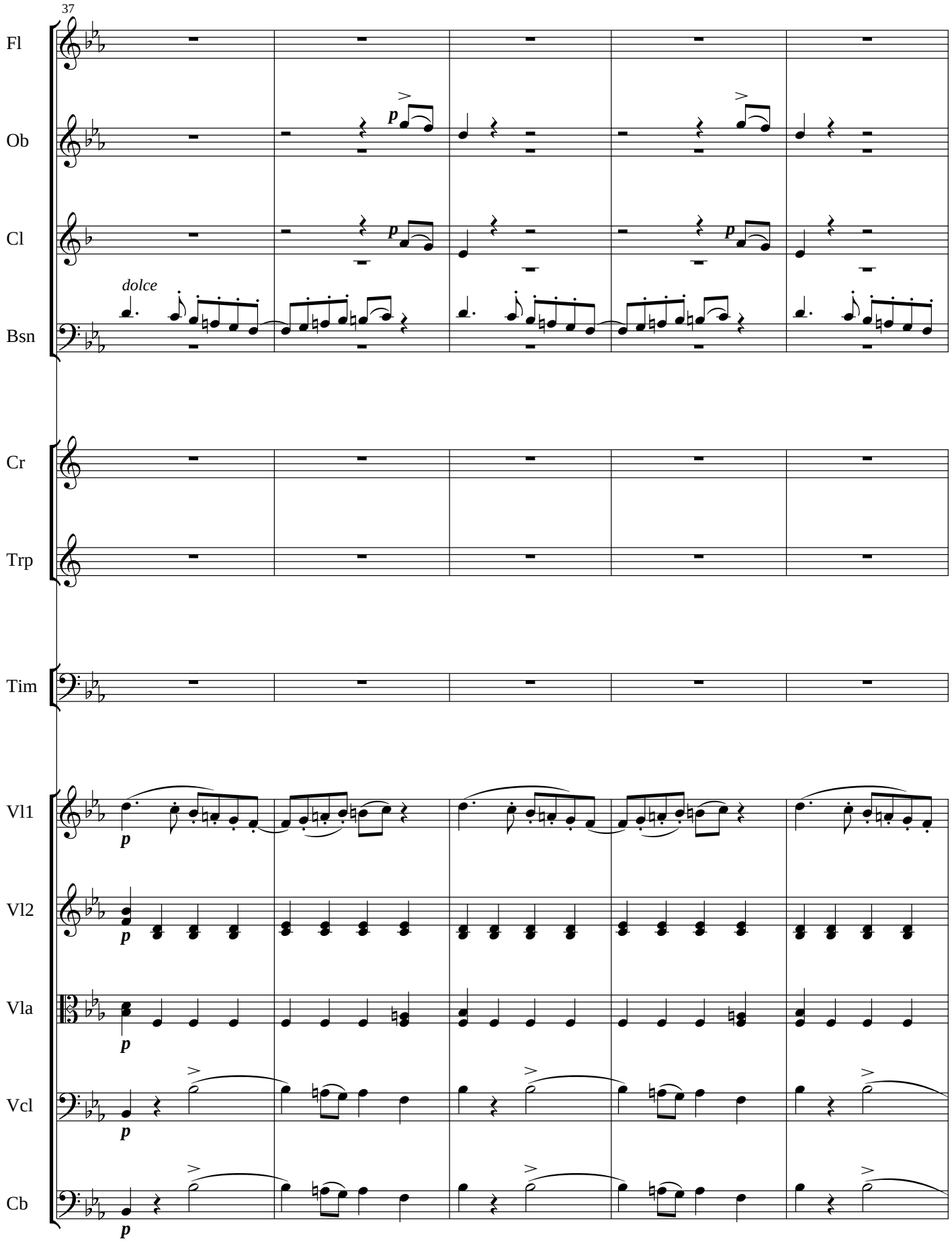

16
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
ff
ten
cresc

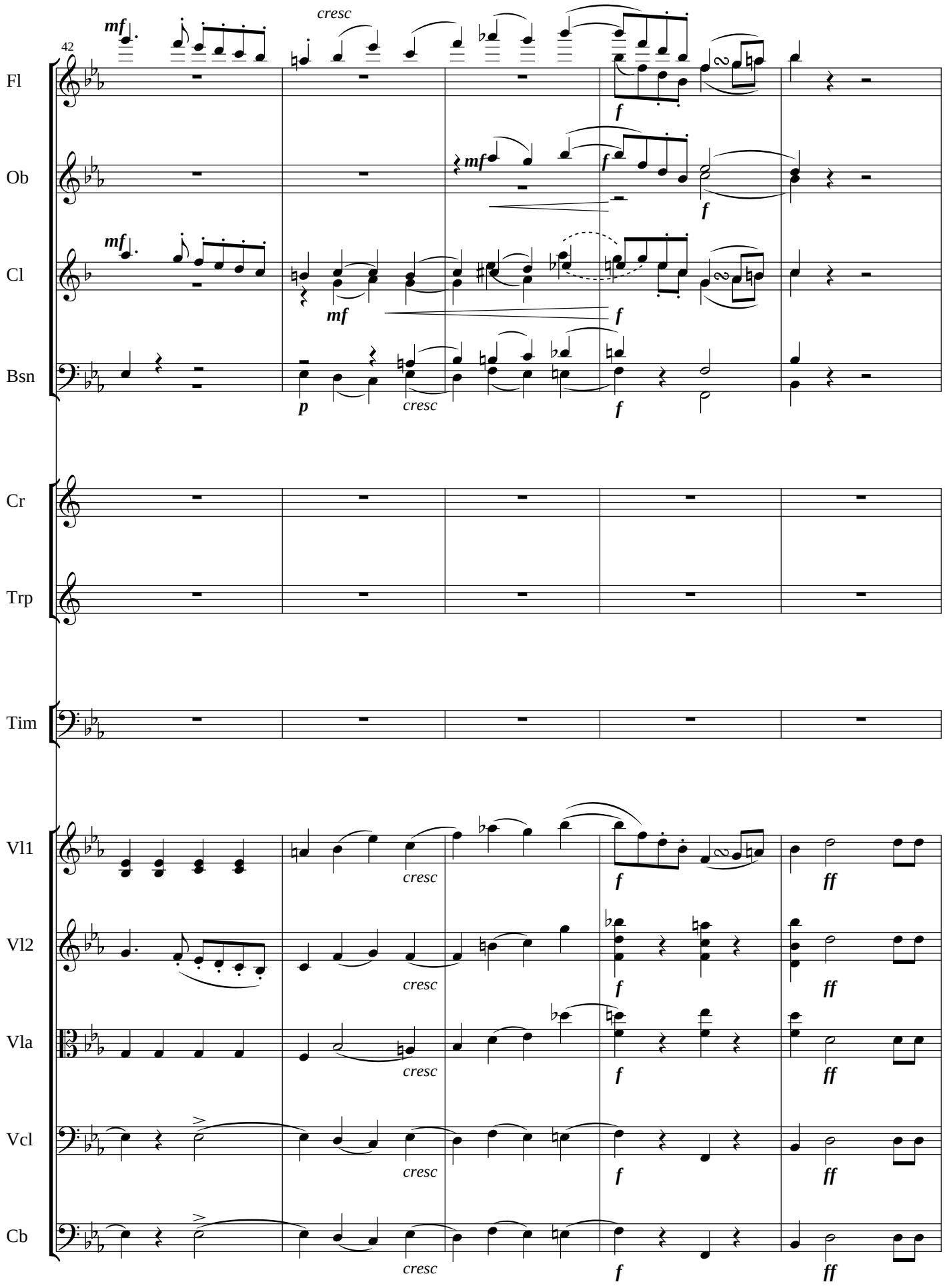

20
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
ten
rf

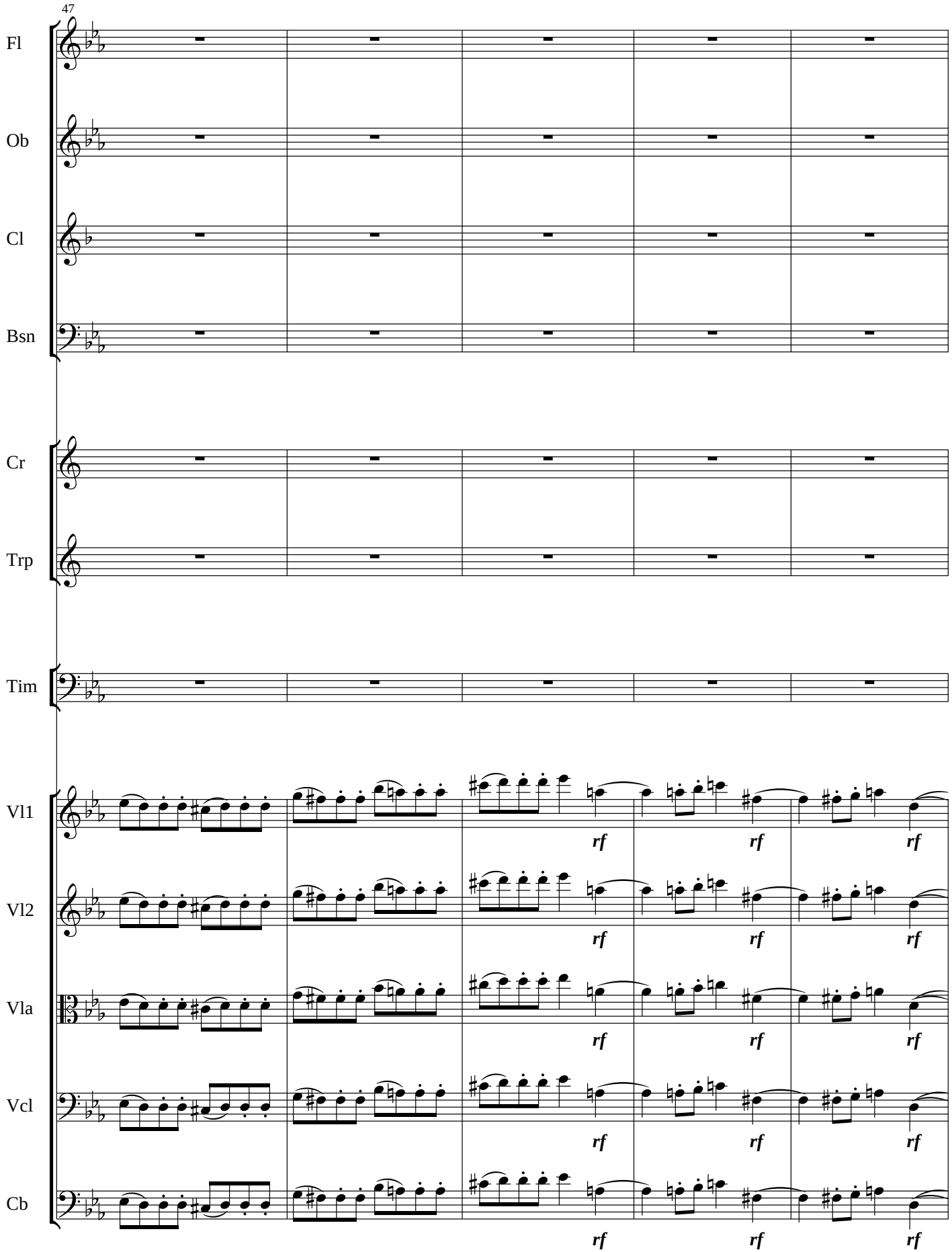

24
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
rf

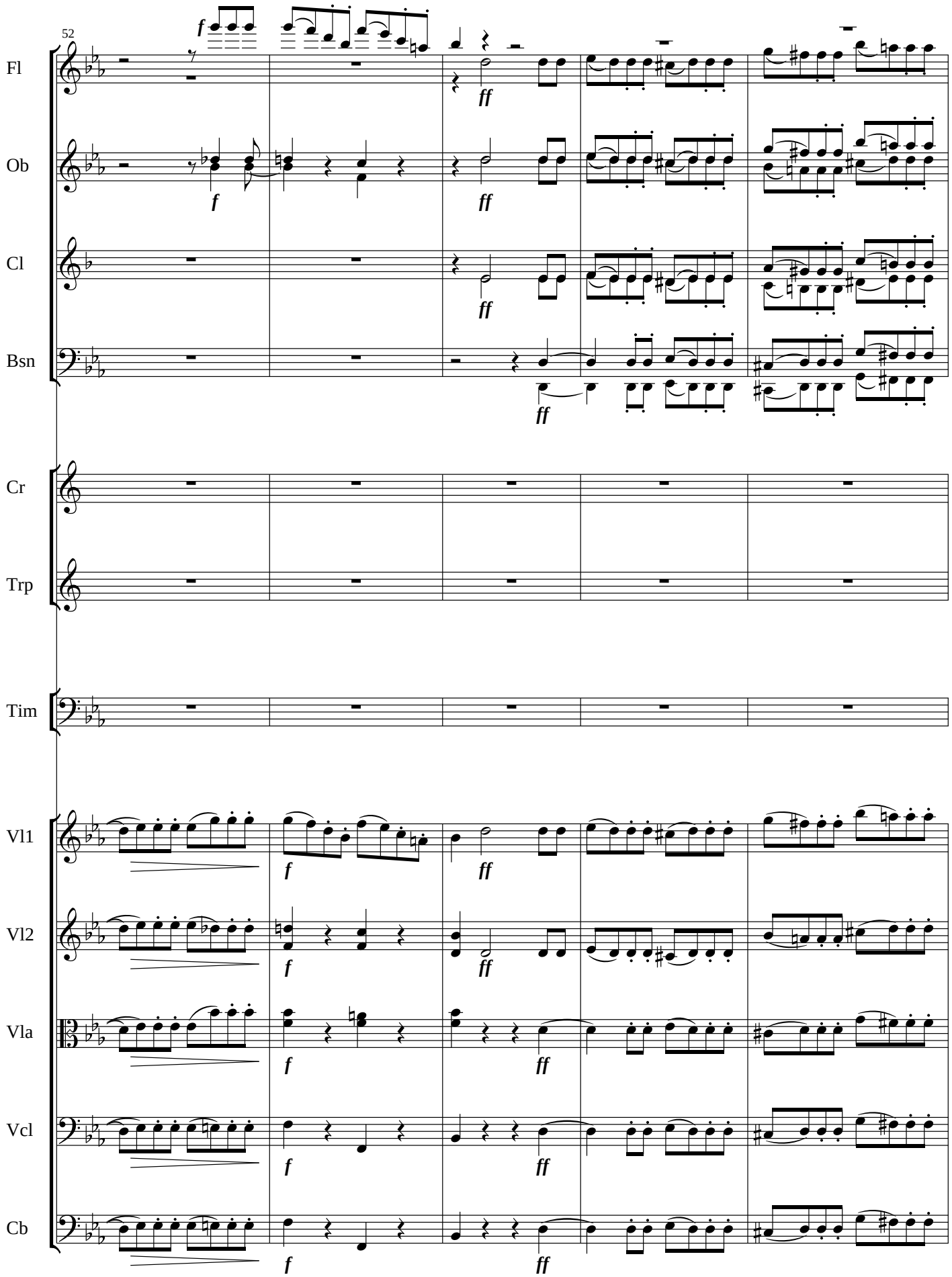

28
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
dolce
p
rf
pp

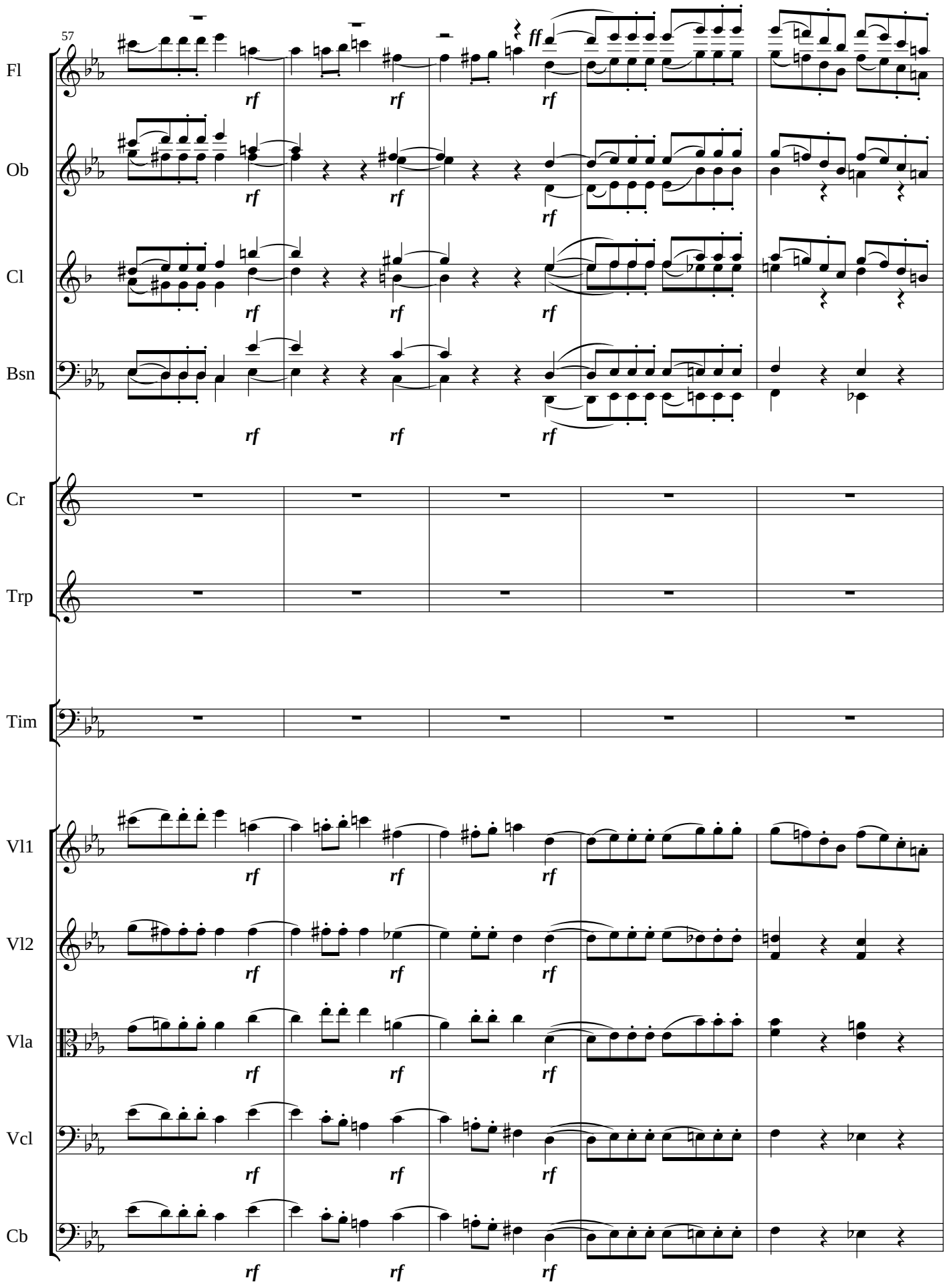

33
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
dolce
cresc
p
f
tr

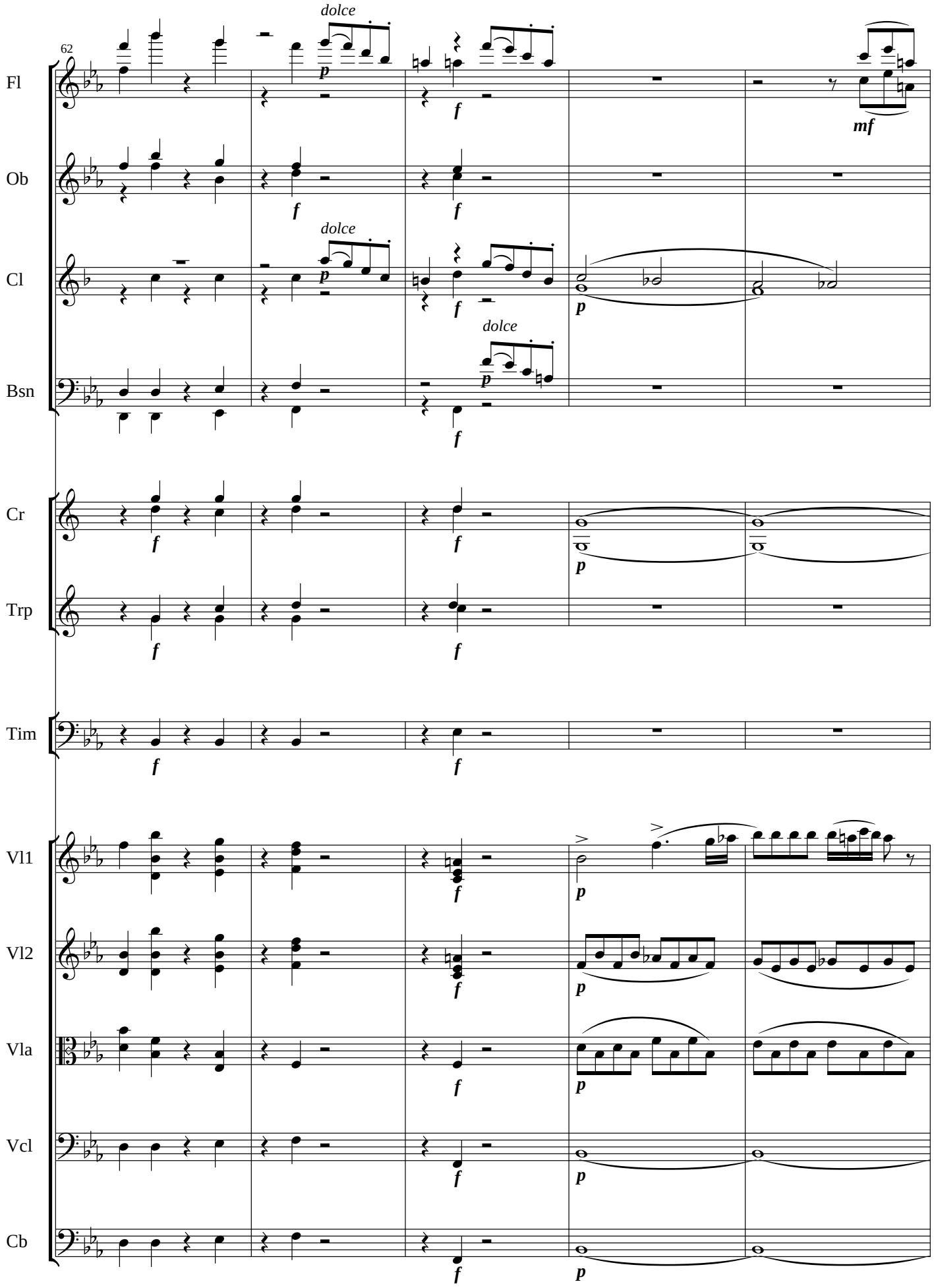

37
Fl
Ob
Cl
Bsn
dolce
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb

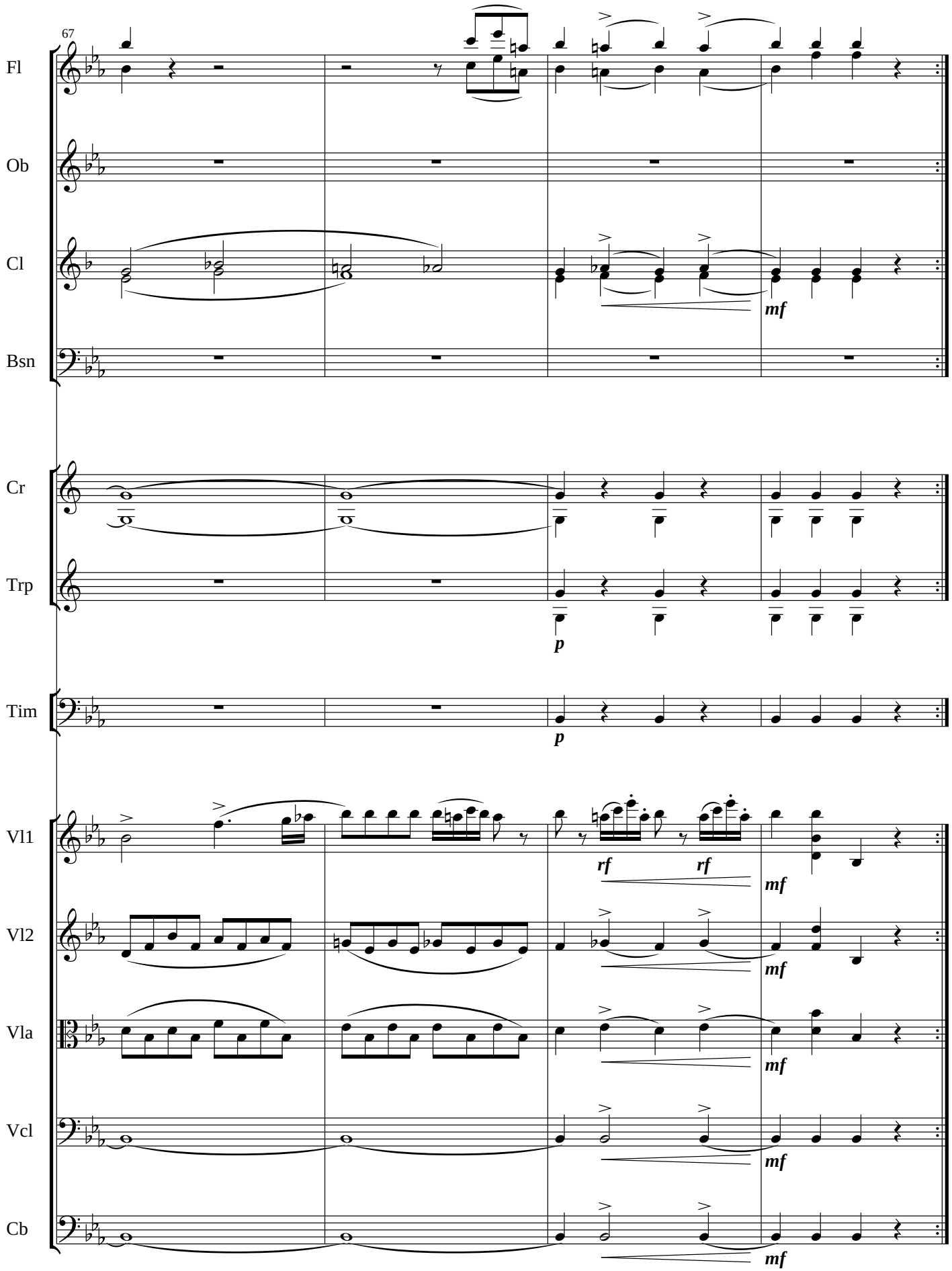

42
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
mf
cresc
f
mf
p
ff

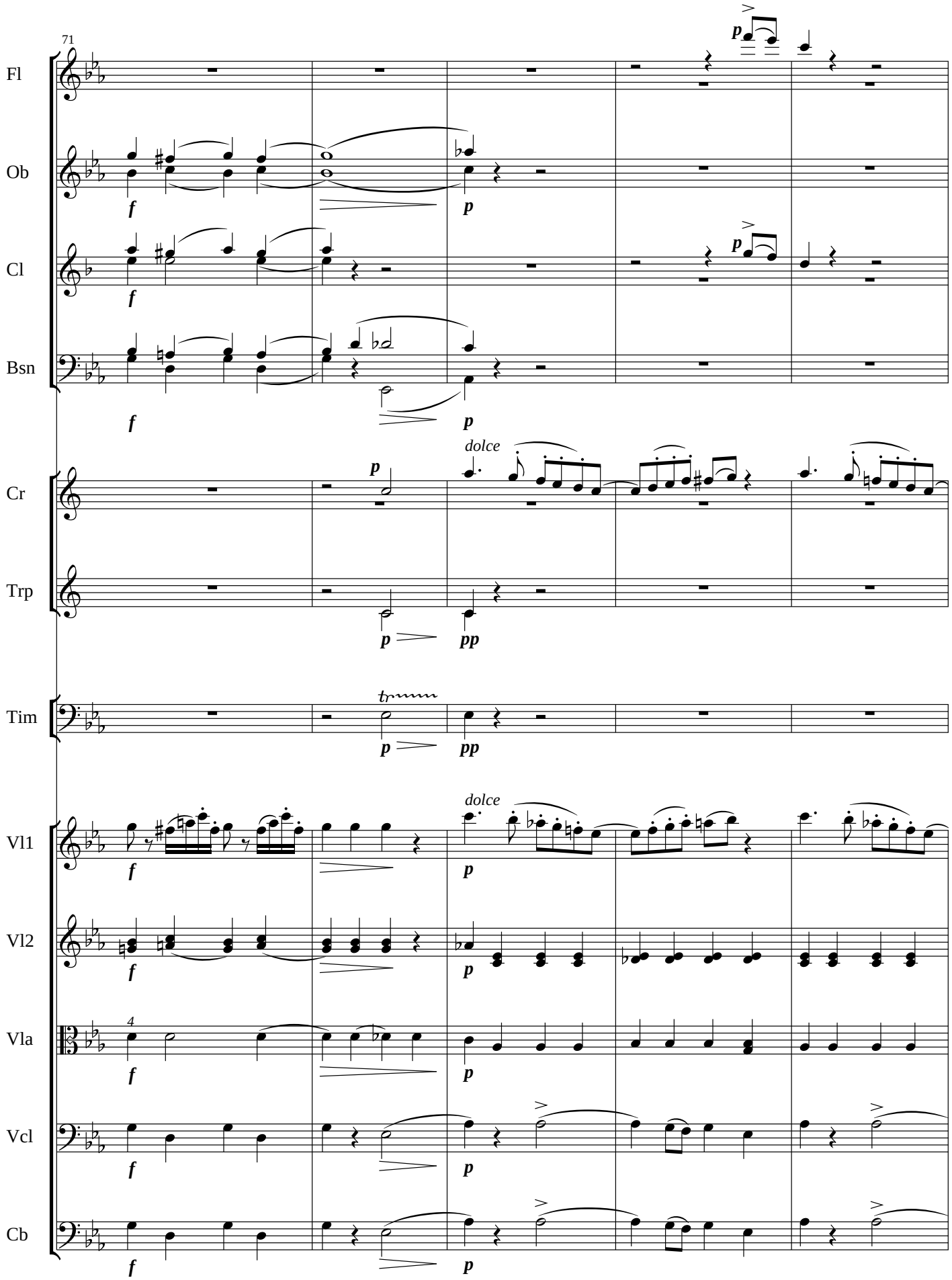

47
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
rf

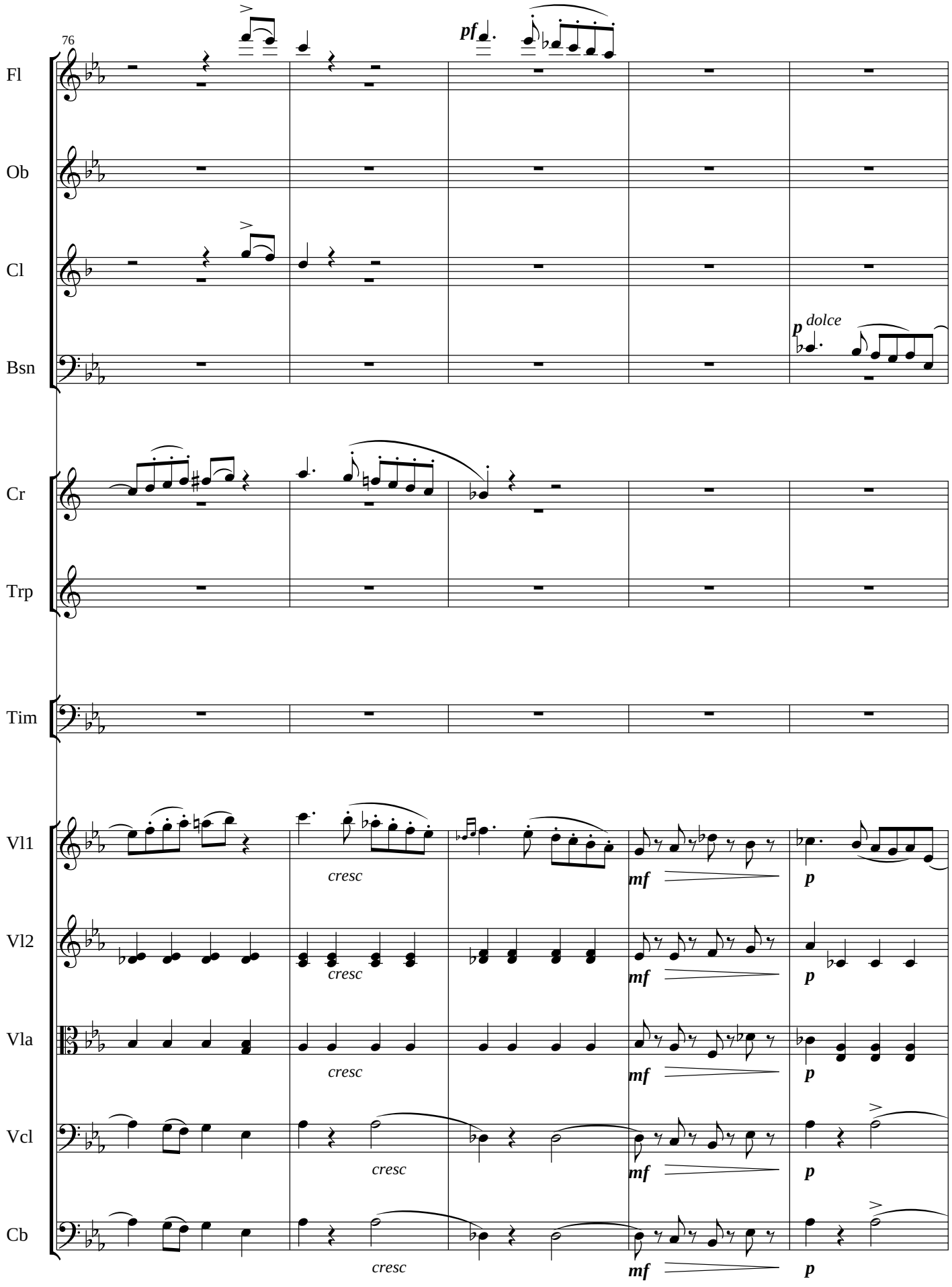

52
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
ff

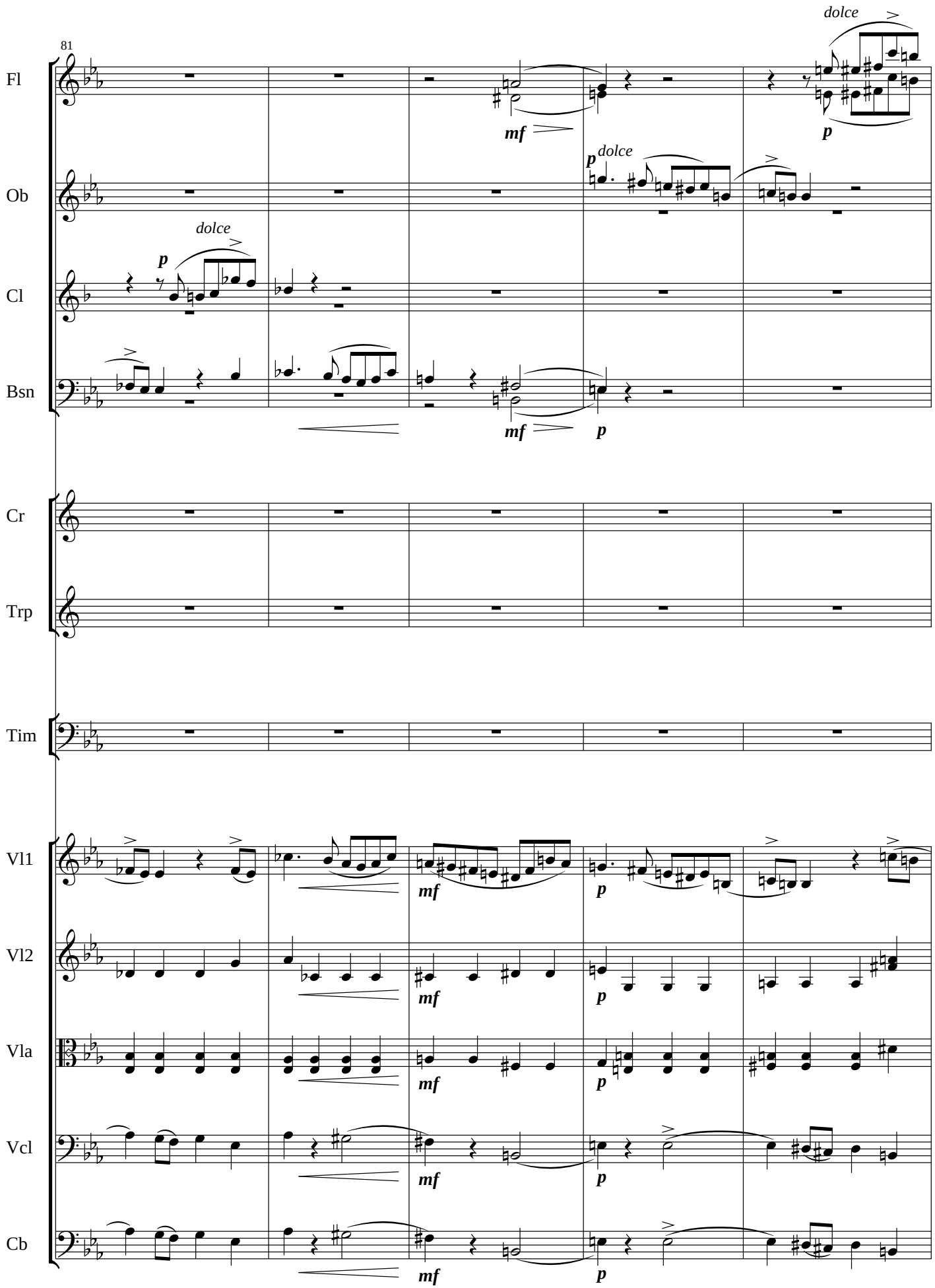

57
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
rf
ff

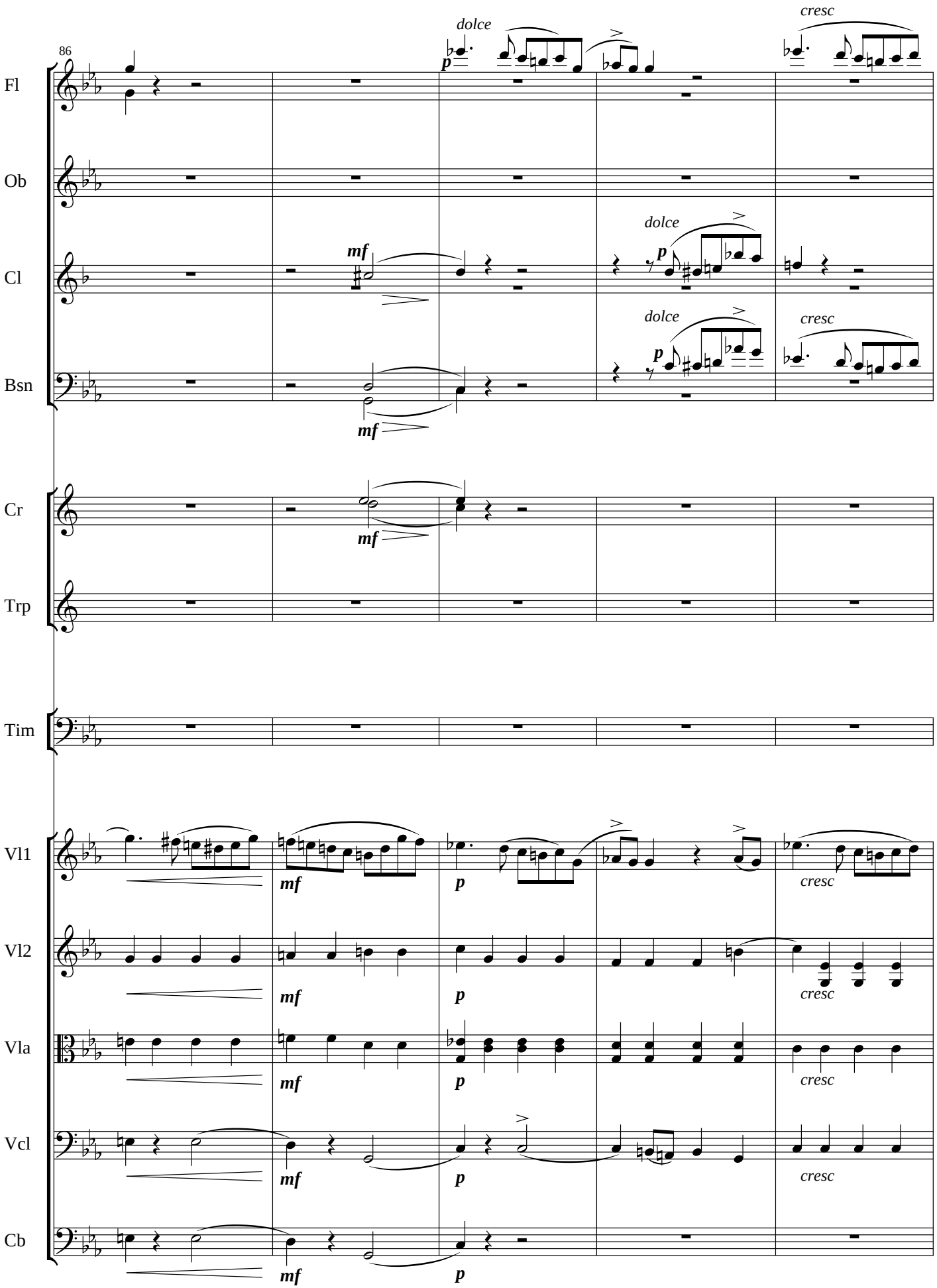

62
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
dolce
dolce
dolce
mf

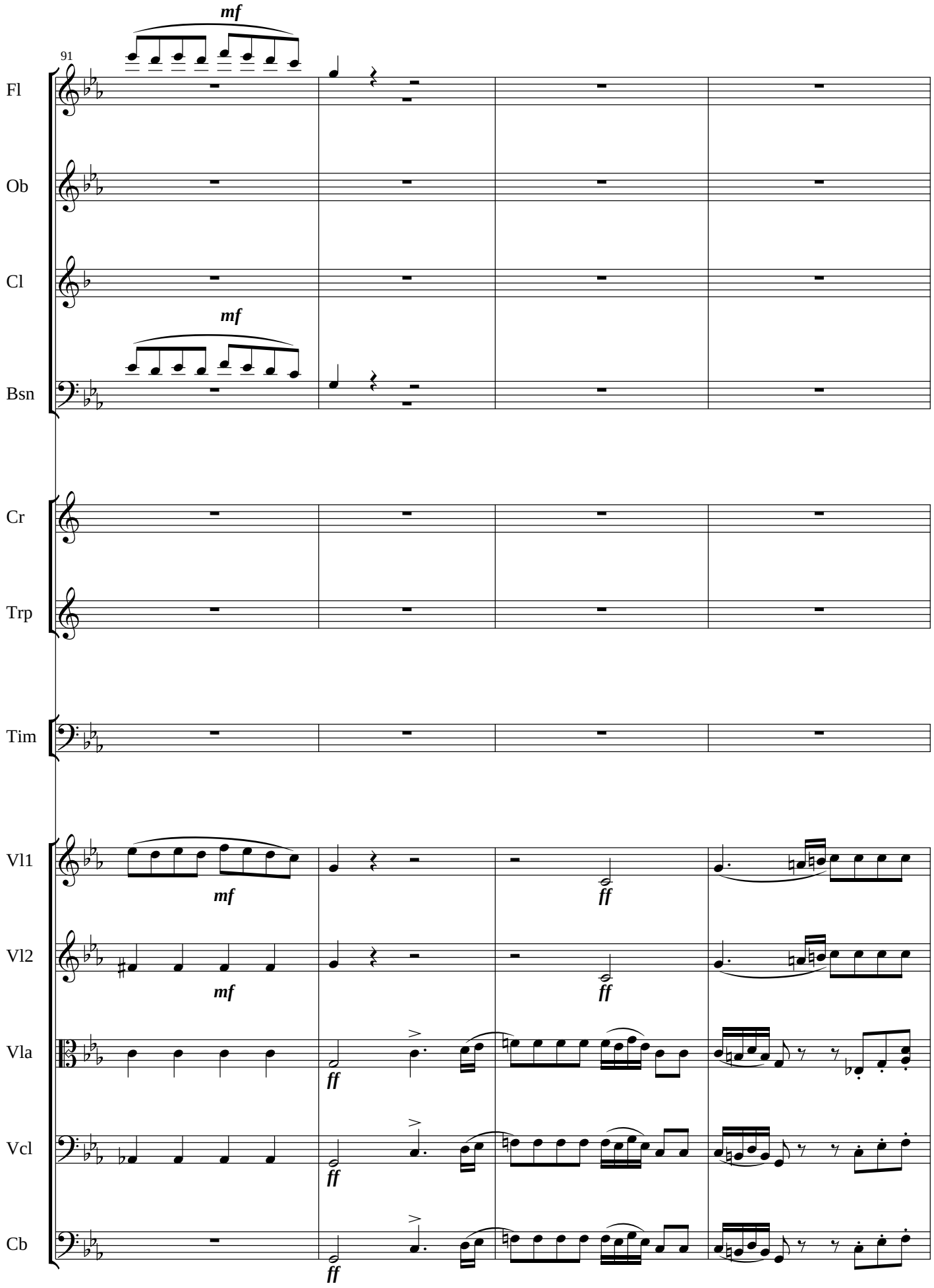

67
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
mf
p
rf
rf

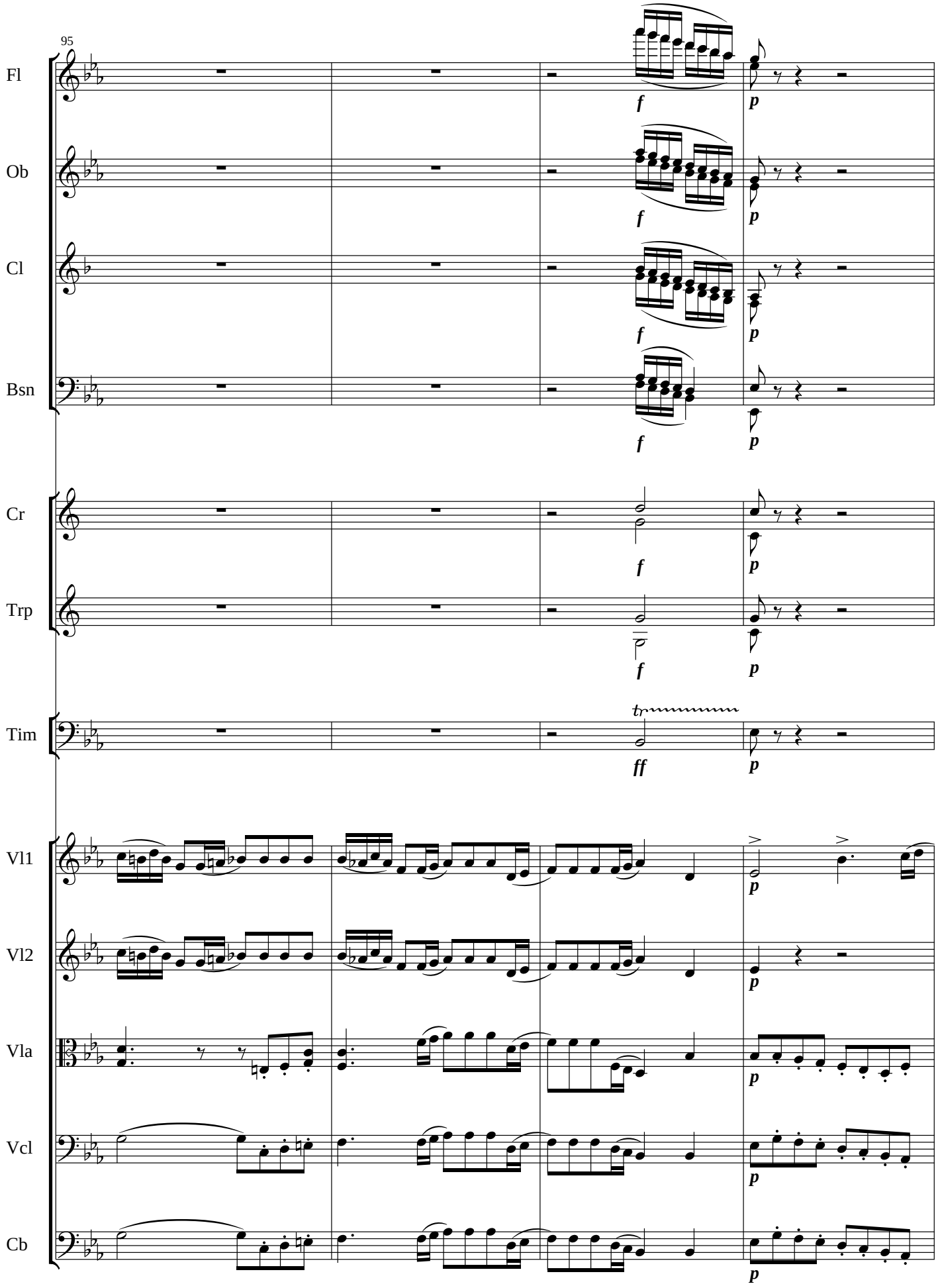

71
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
dolce
dolce
tr
4

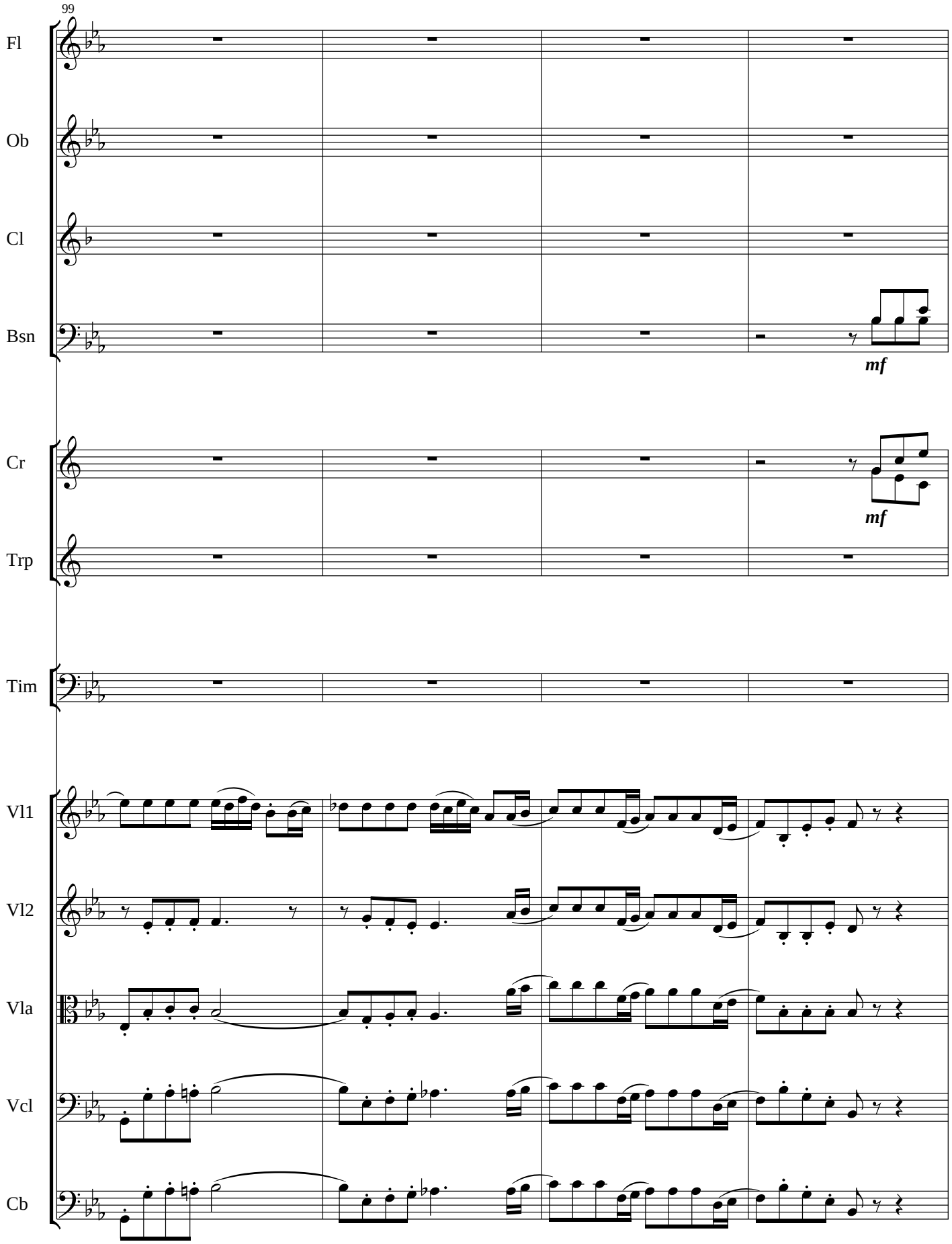

76
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
pf
p dolce
cresc
mf
p

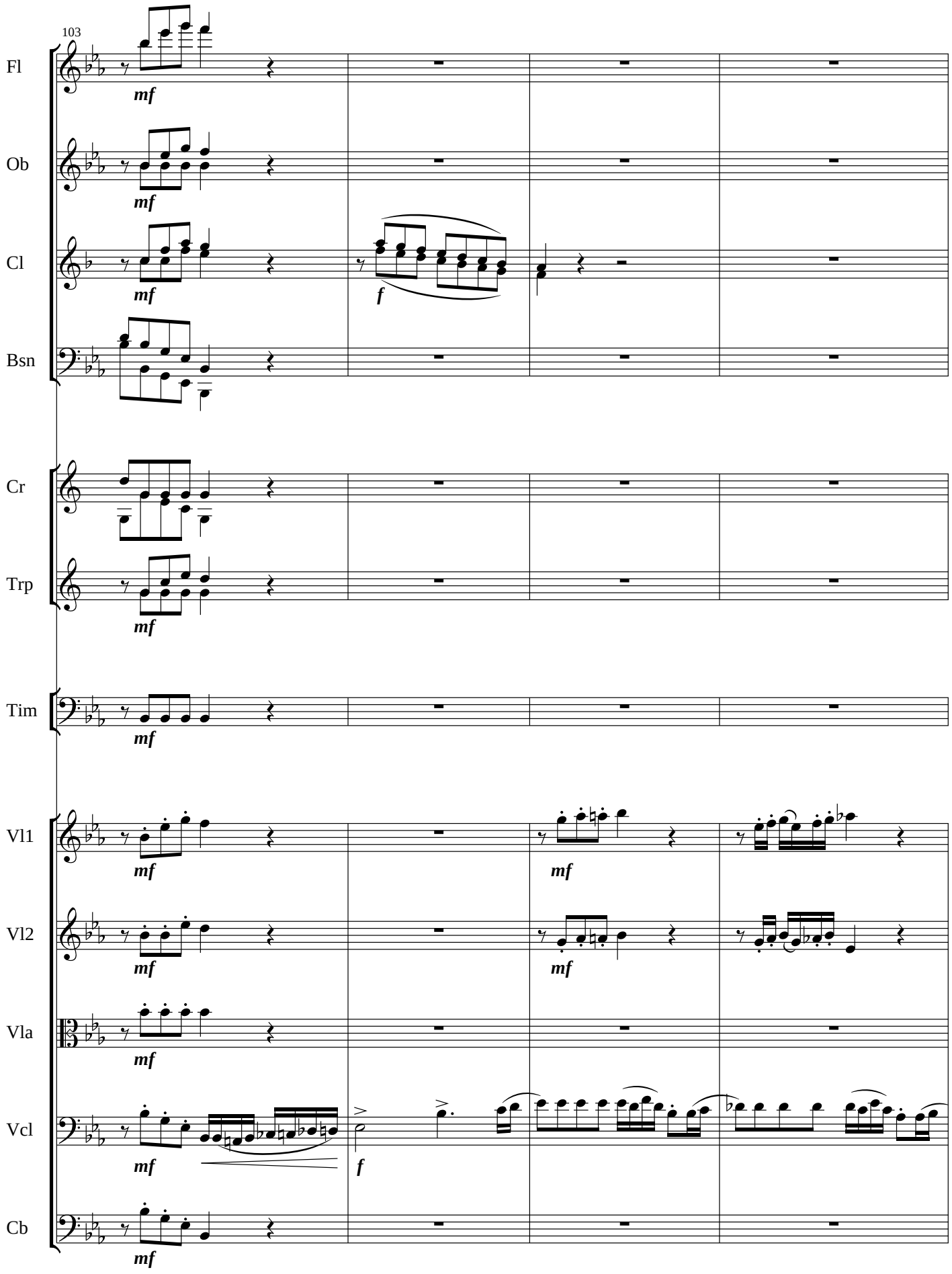

81
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
dolce
mf
p

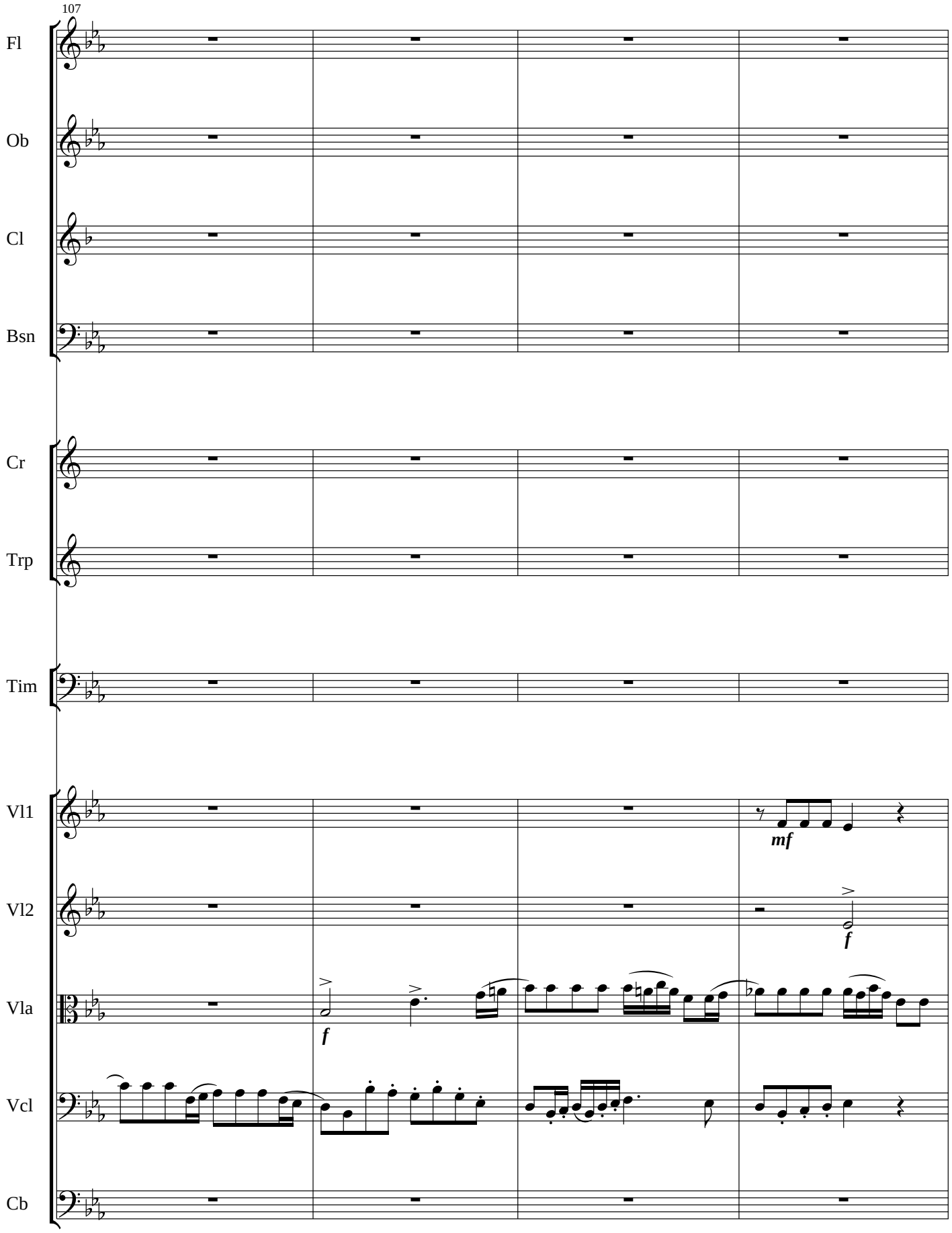

86
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
dolce
cresc
mf
p


91
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
mf
ff


95
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
p
ff
tr


99
Fl
Ob
Cl
Bsn
mf
Cr
mf
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb


103
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
mf
f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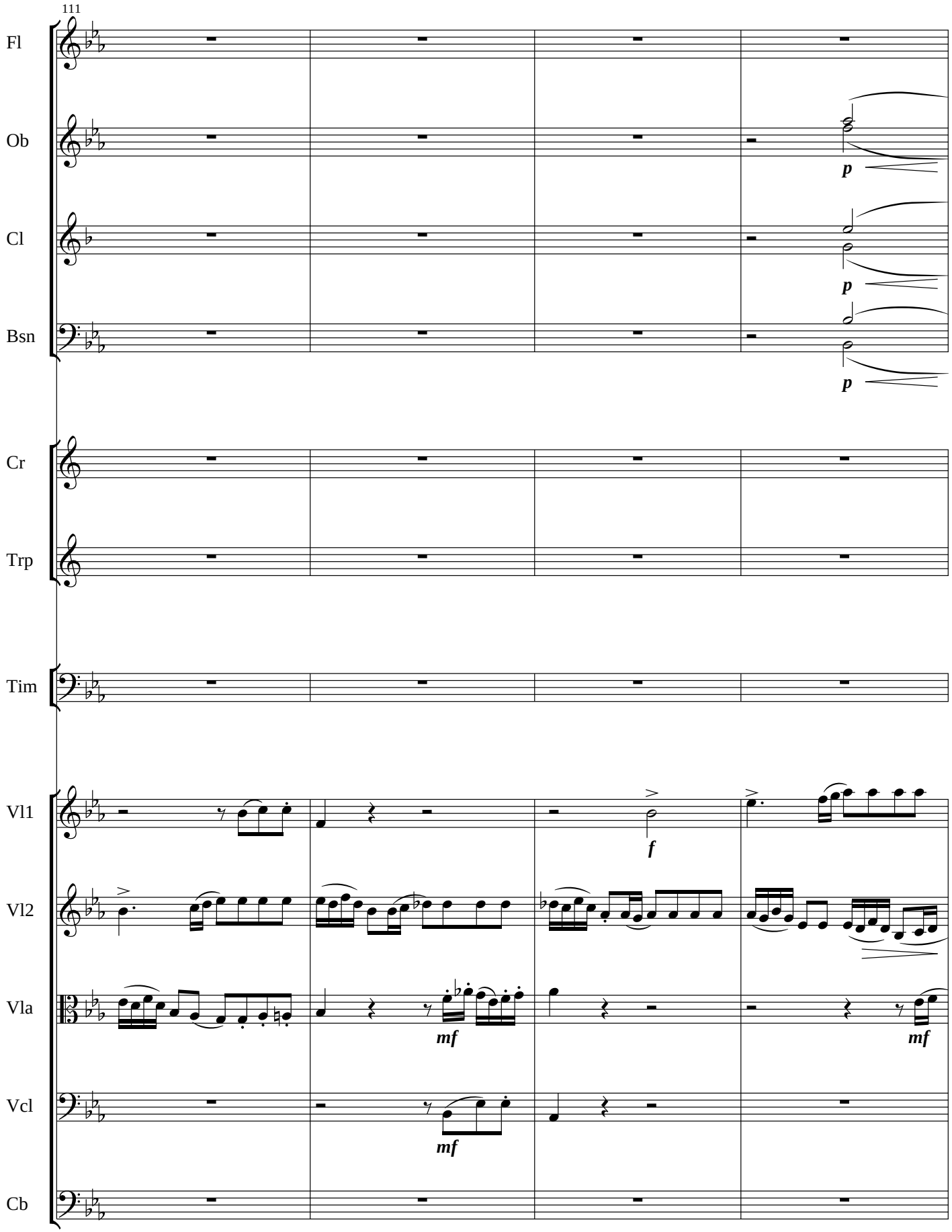
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
mf
f
f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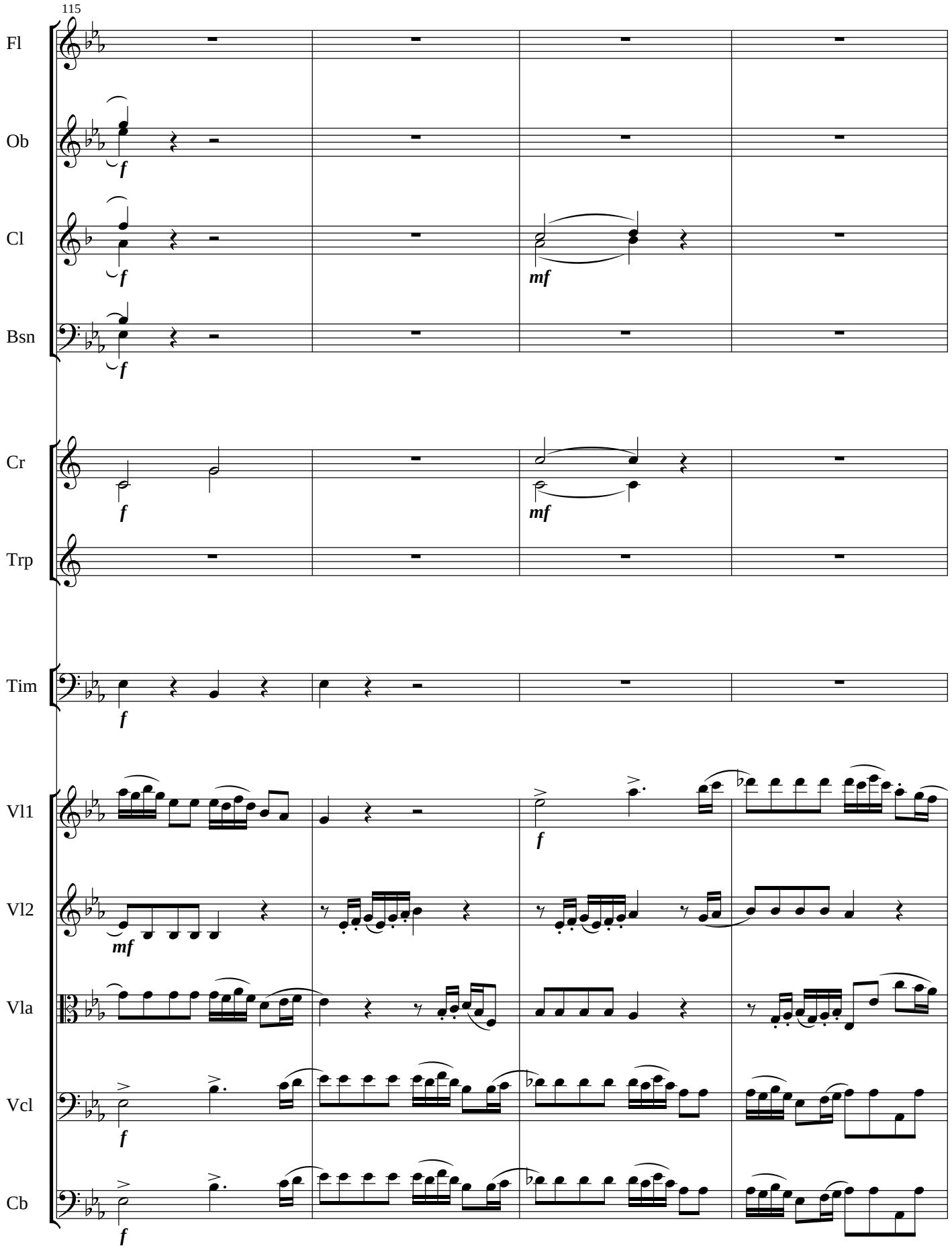
mf
mf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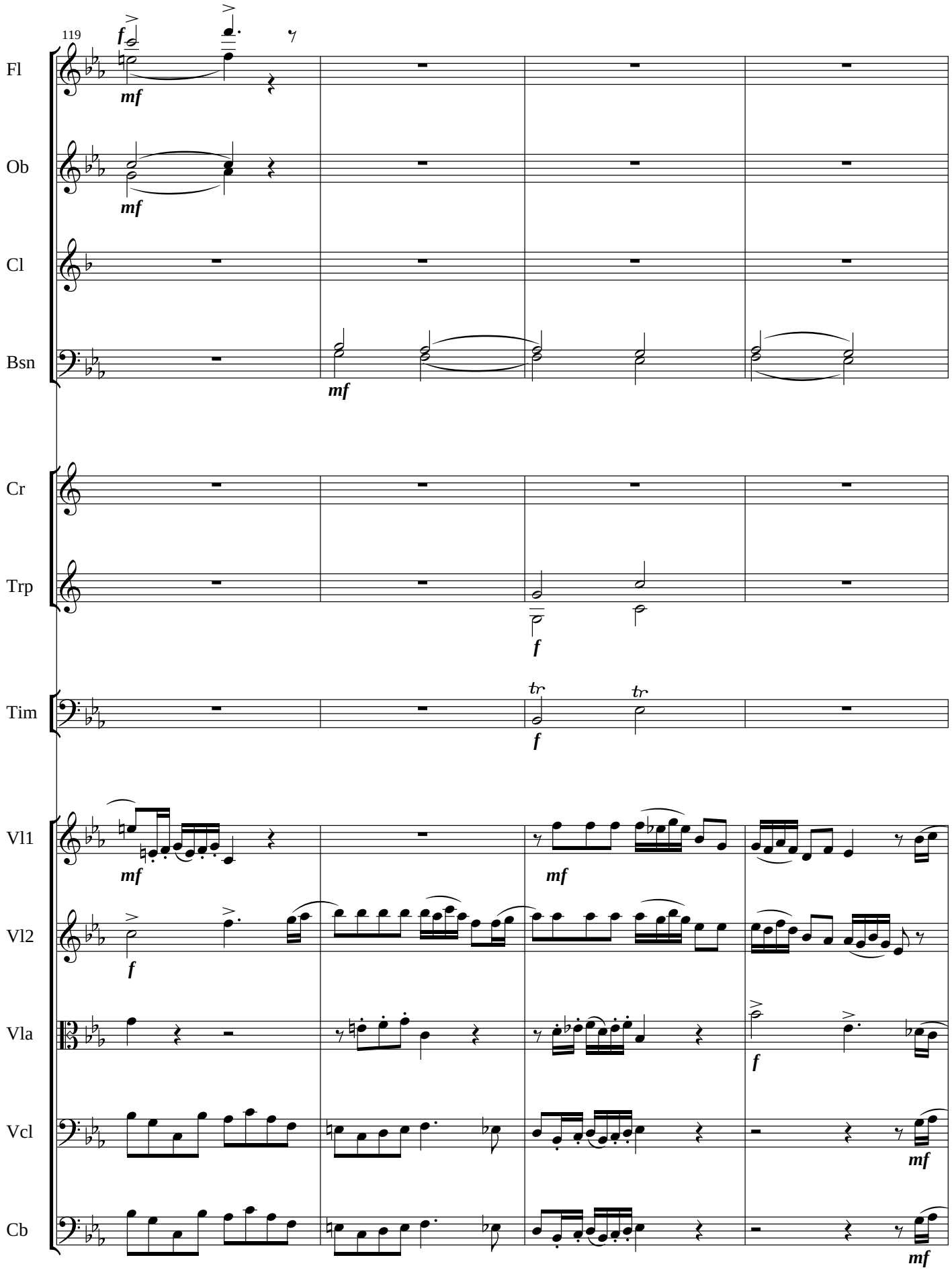
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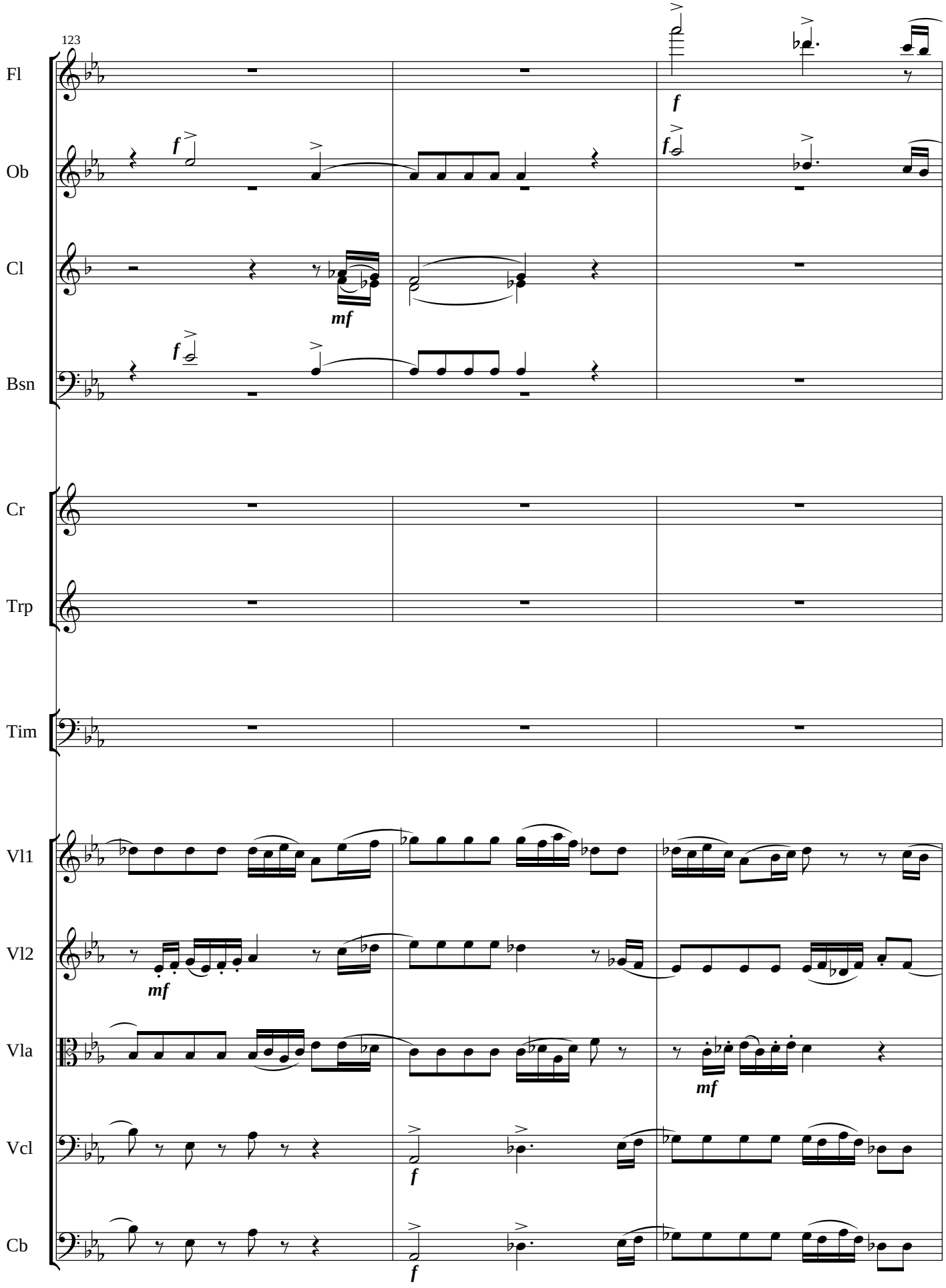
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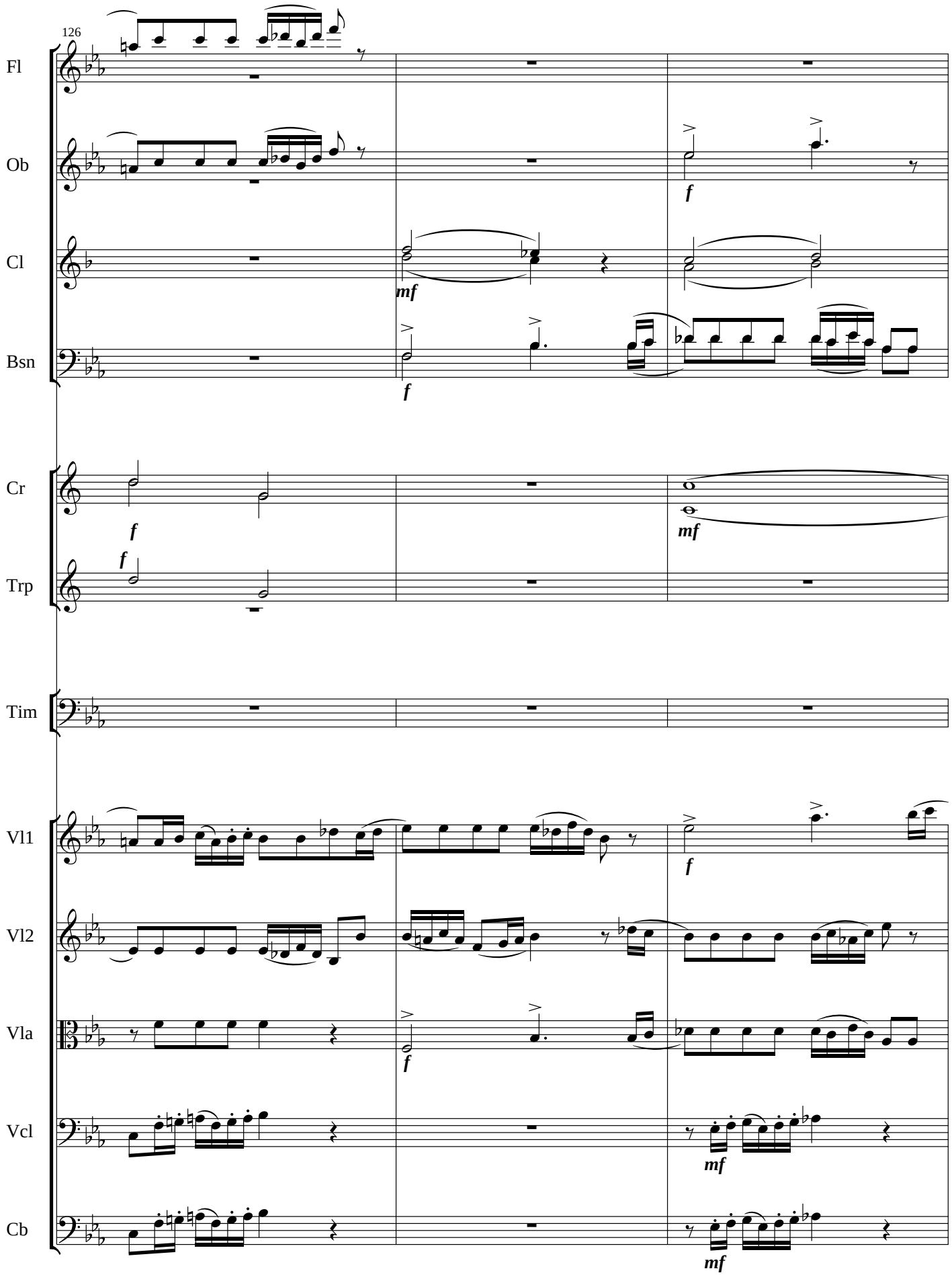
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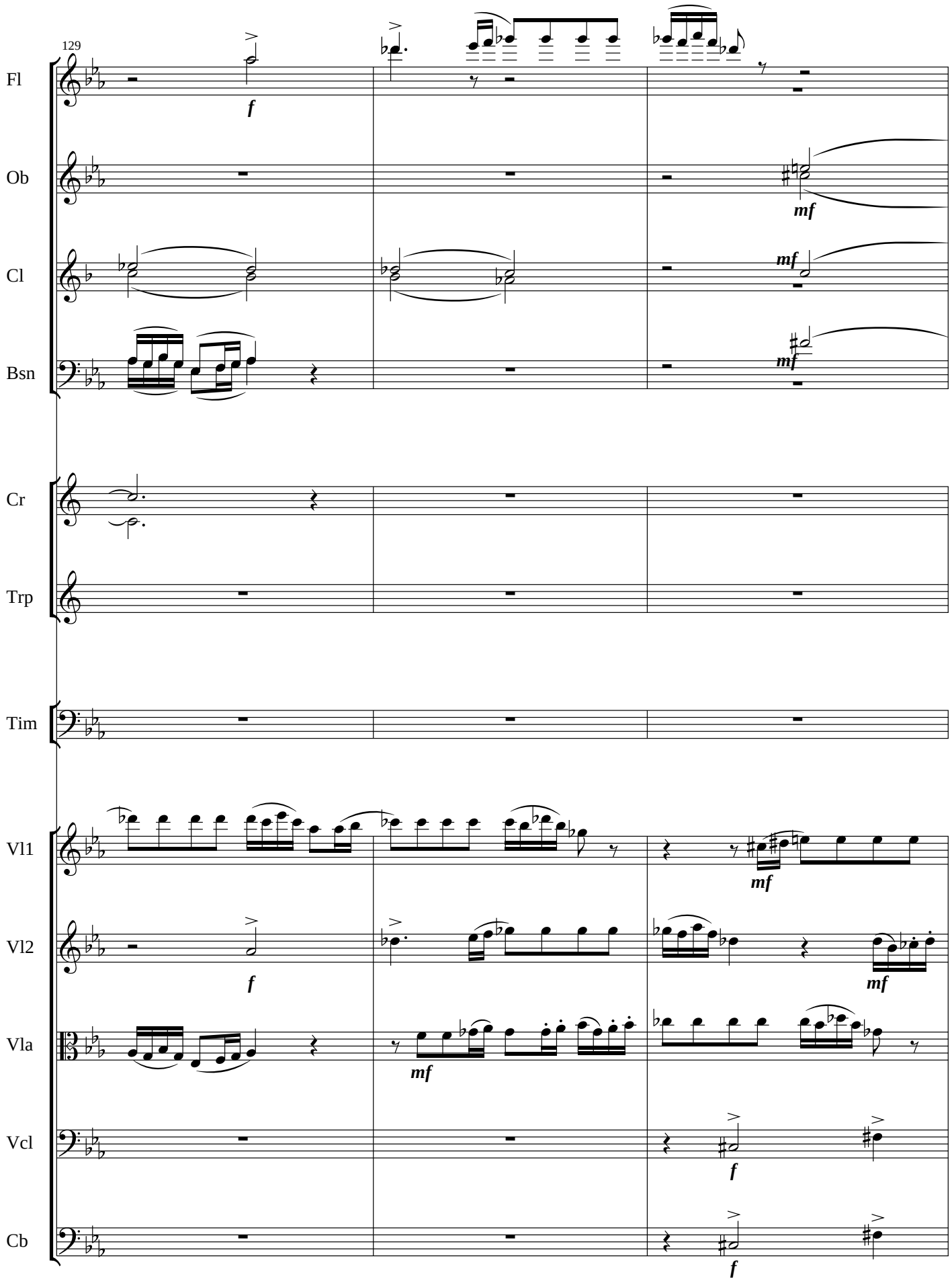
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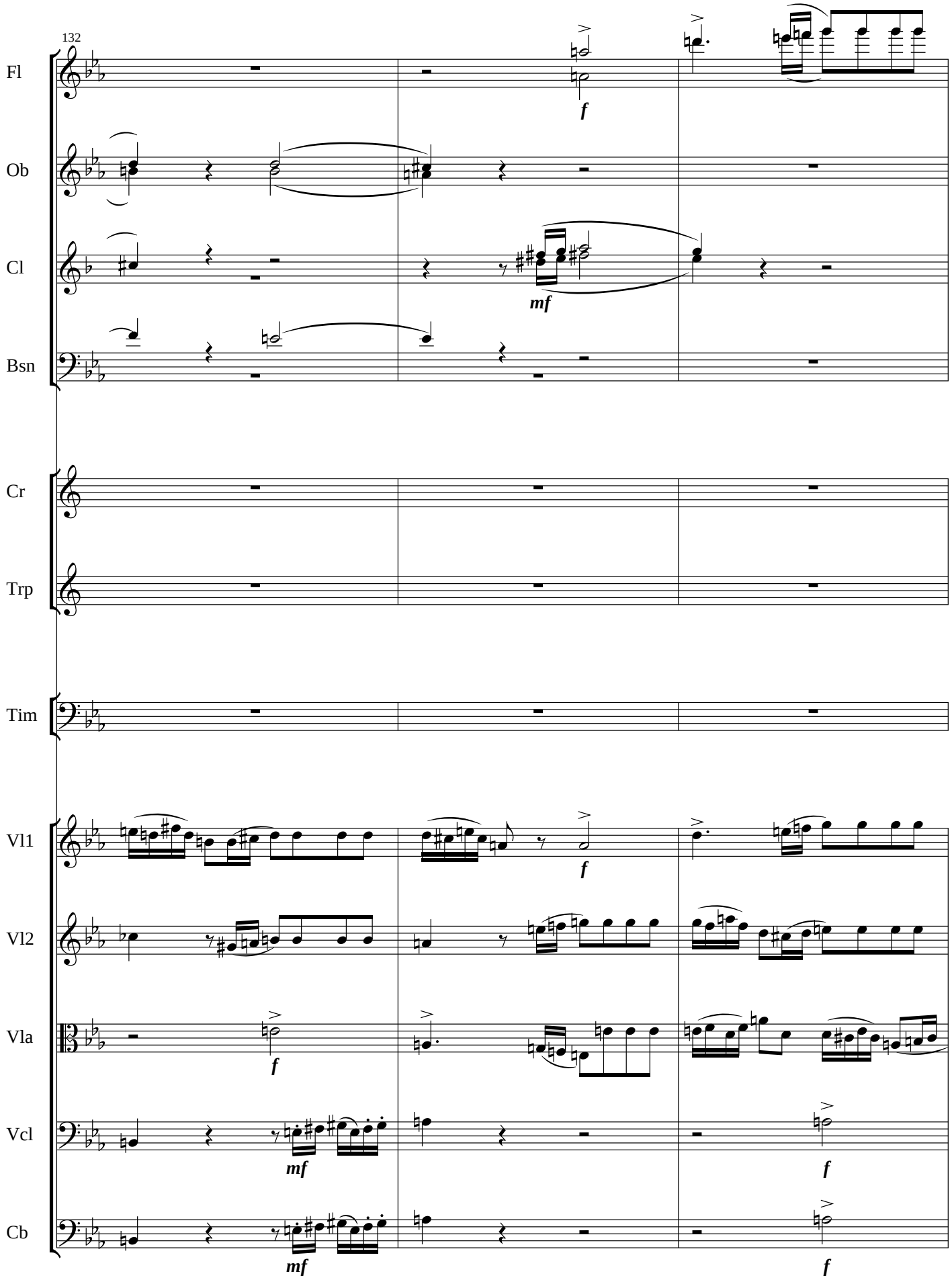
f
f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Tim
Vl1
Vl2
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Vcl
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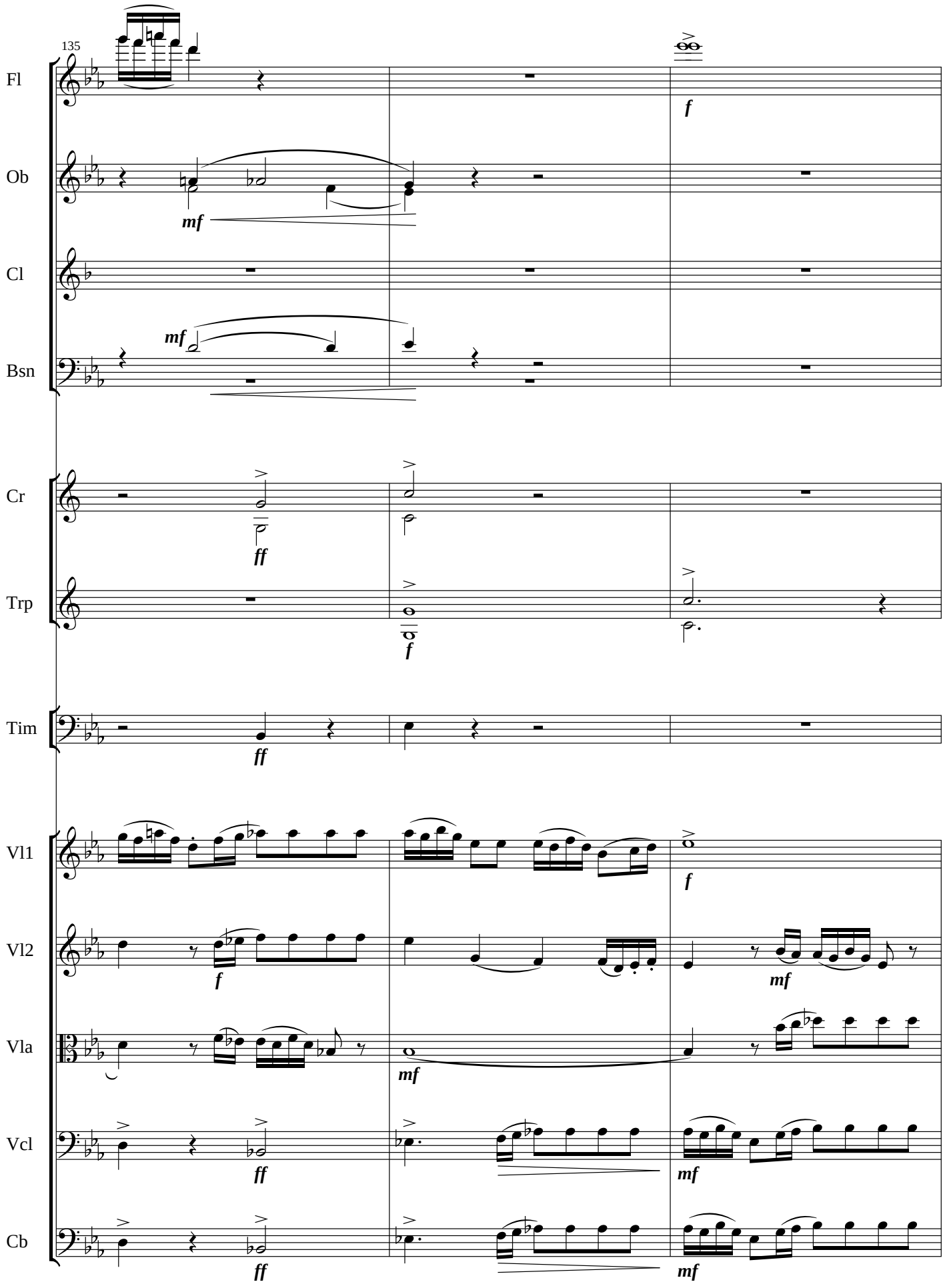
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Ob
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mf
ff
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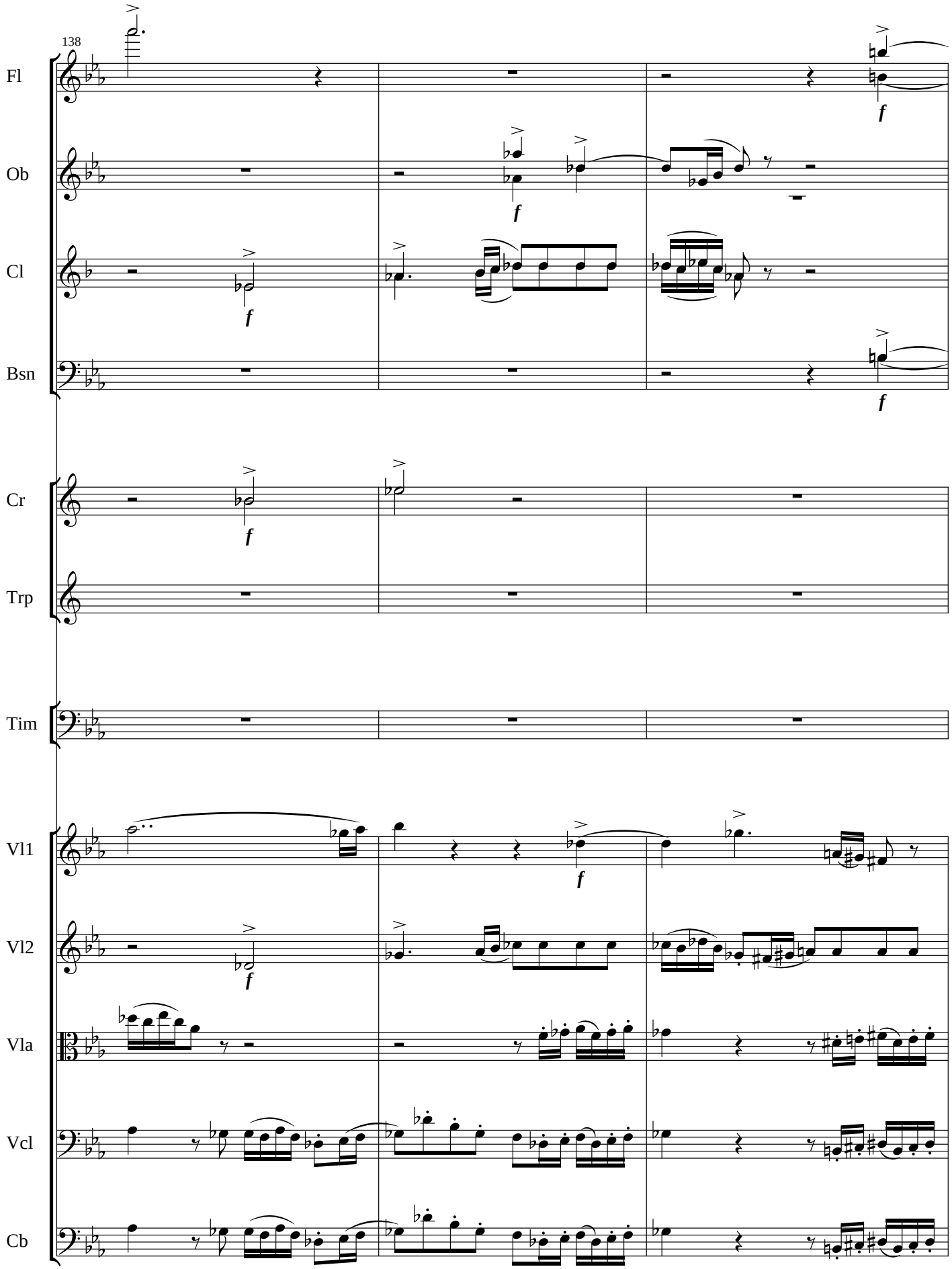
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Vcl
Cb
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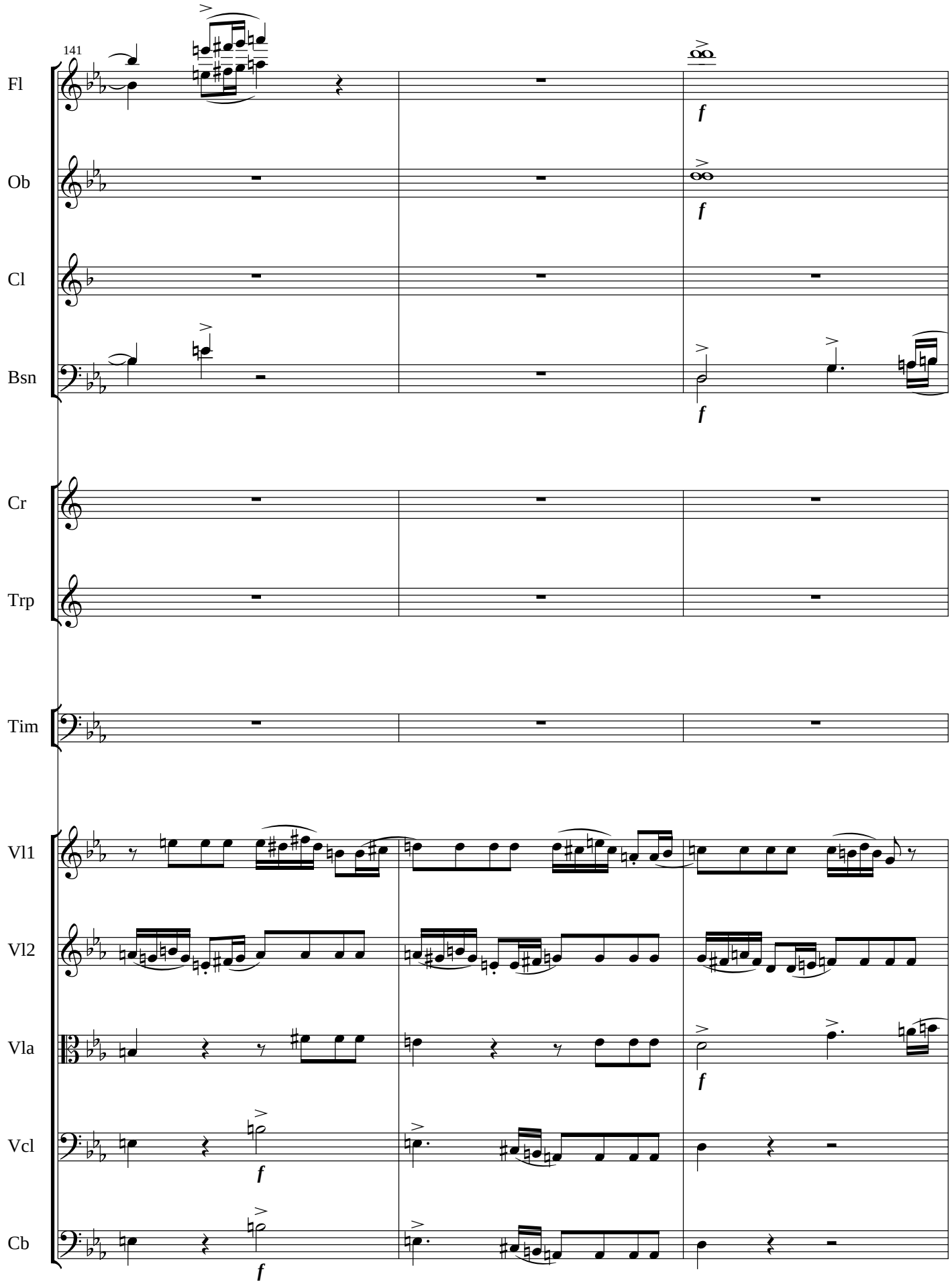
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Vcl
Cb
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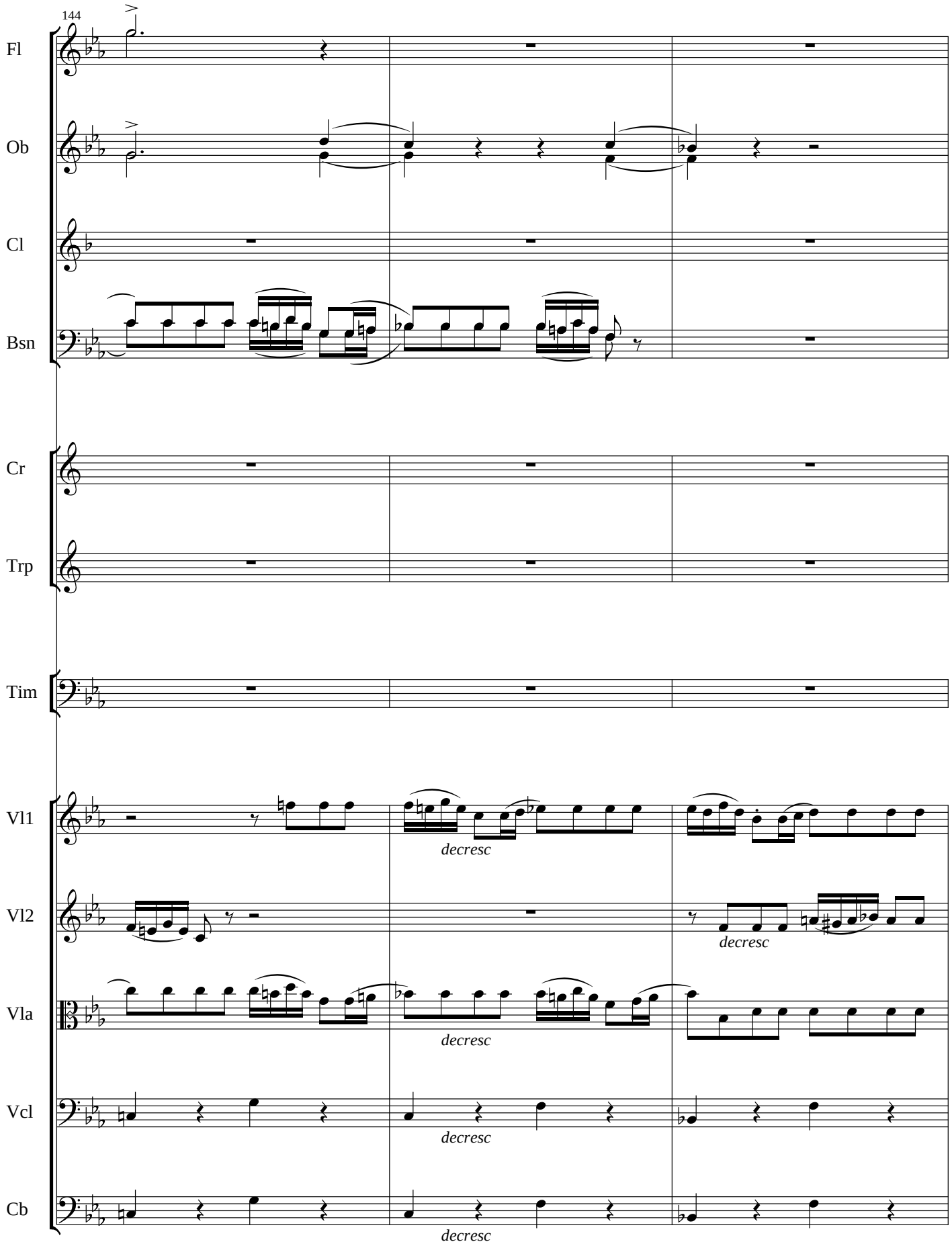
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Cl
Bsn
Cr
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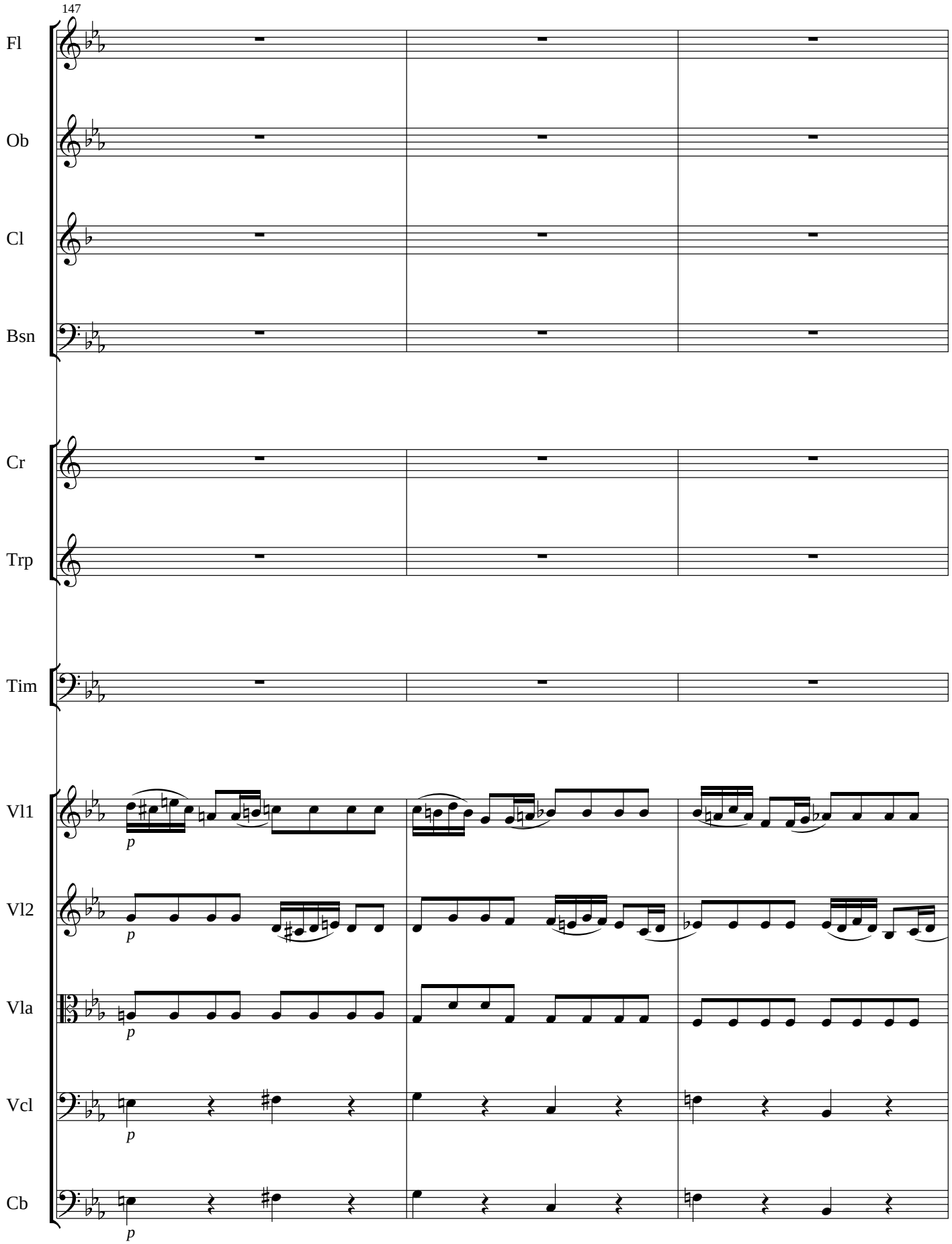
Tim
Vl1
Vl2
Vla
Vcl
Cb
decresc
decresc
decresc
decresc
decresc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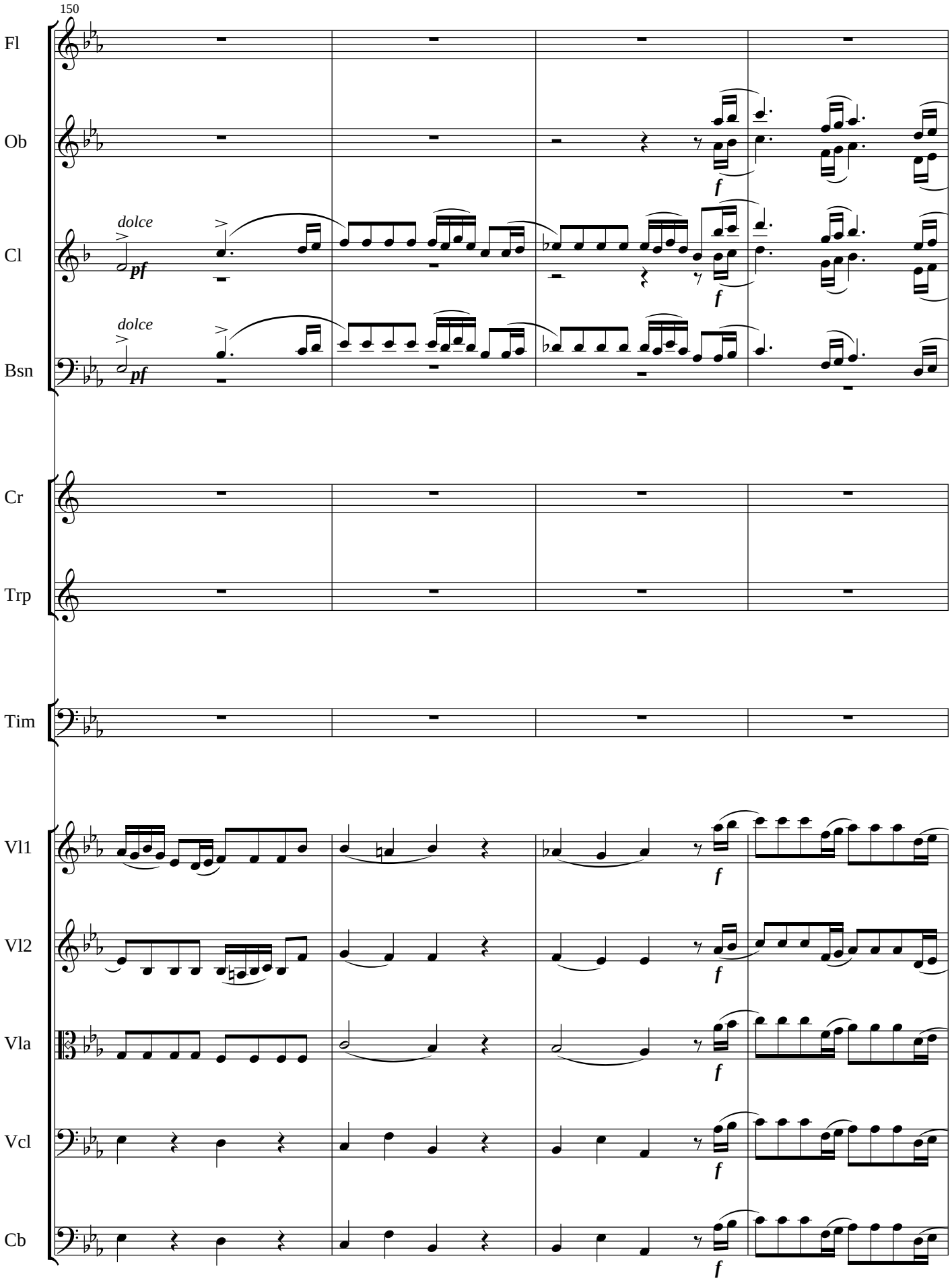
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
p
p
p
p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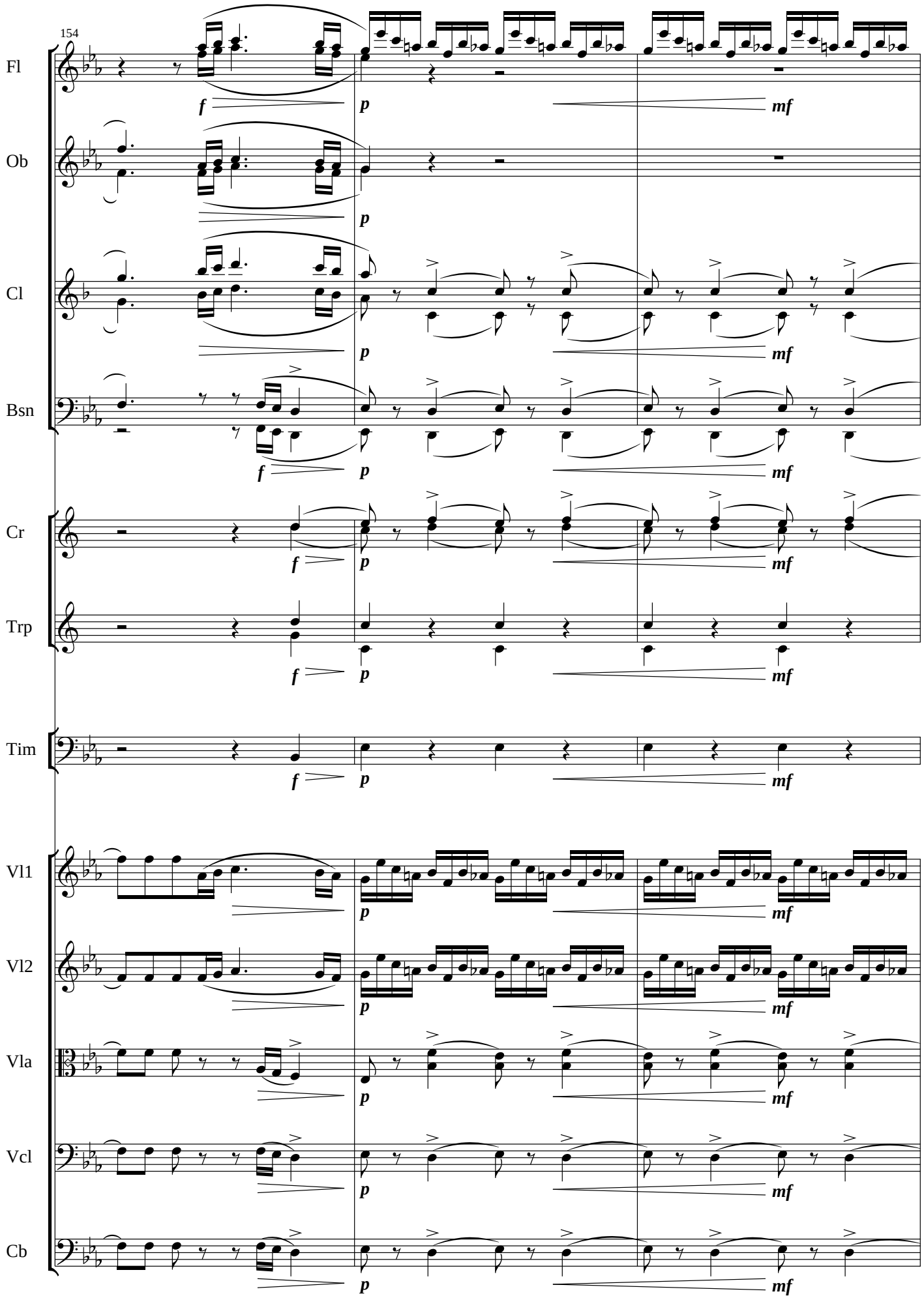
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
dolce
pf
dolce
pf
f
f
f
f
f
f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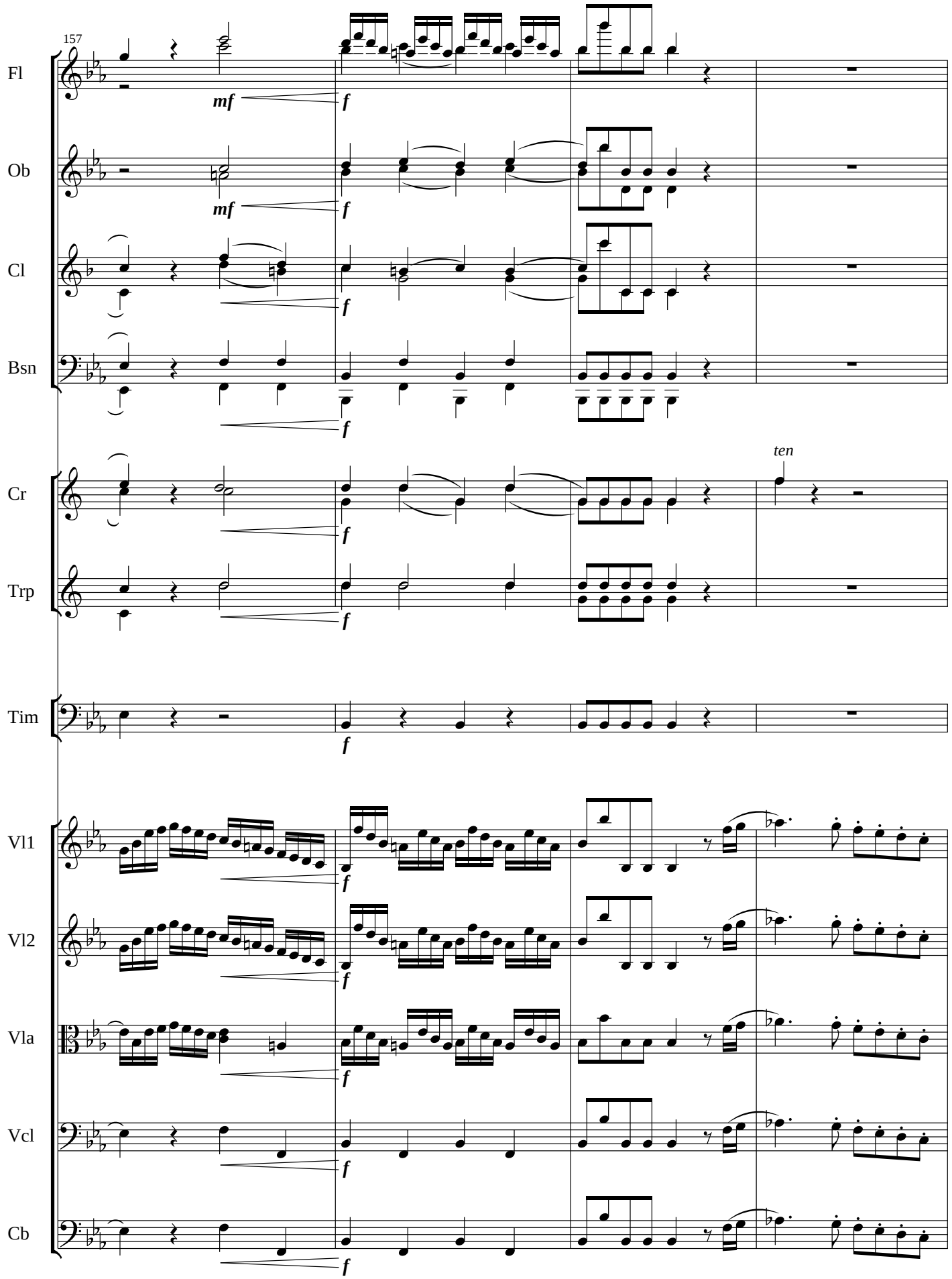
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
p
mf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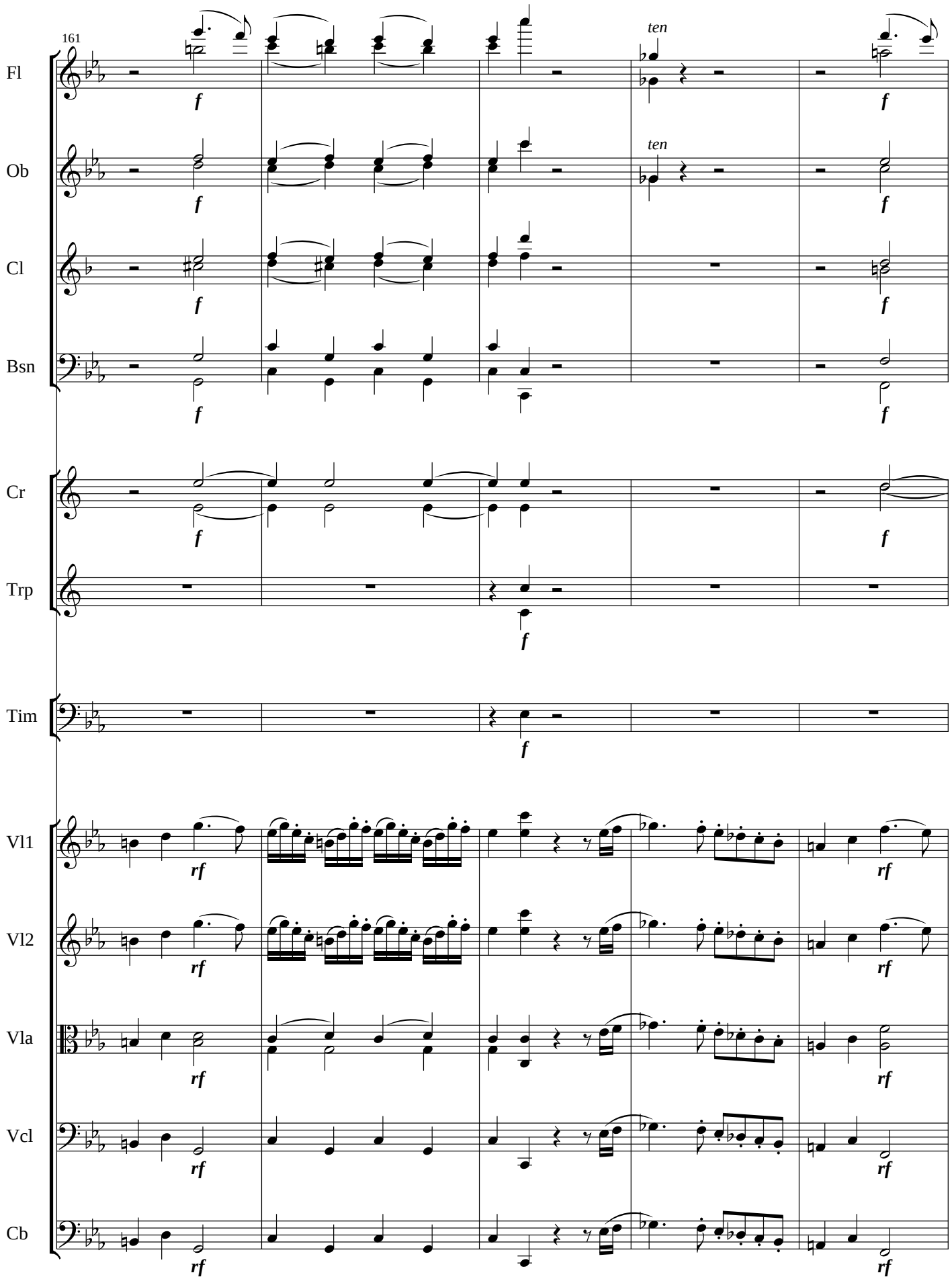
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
mf
f
ten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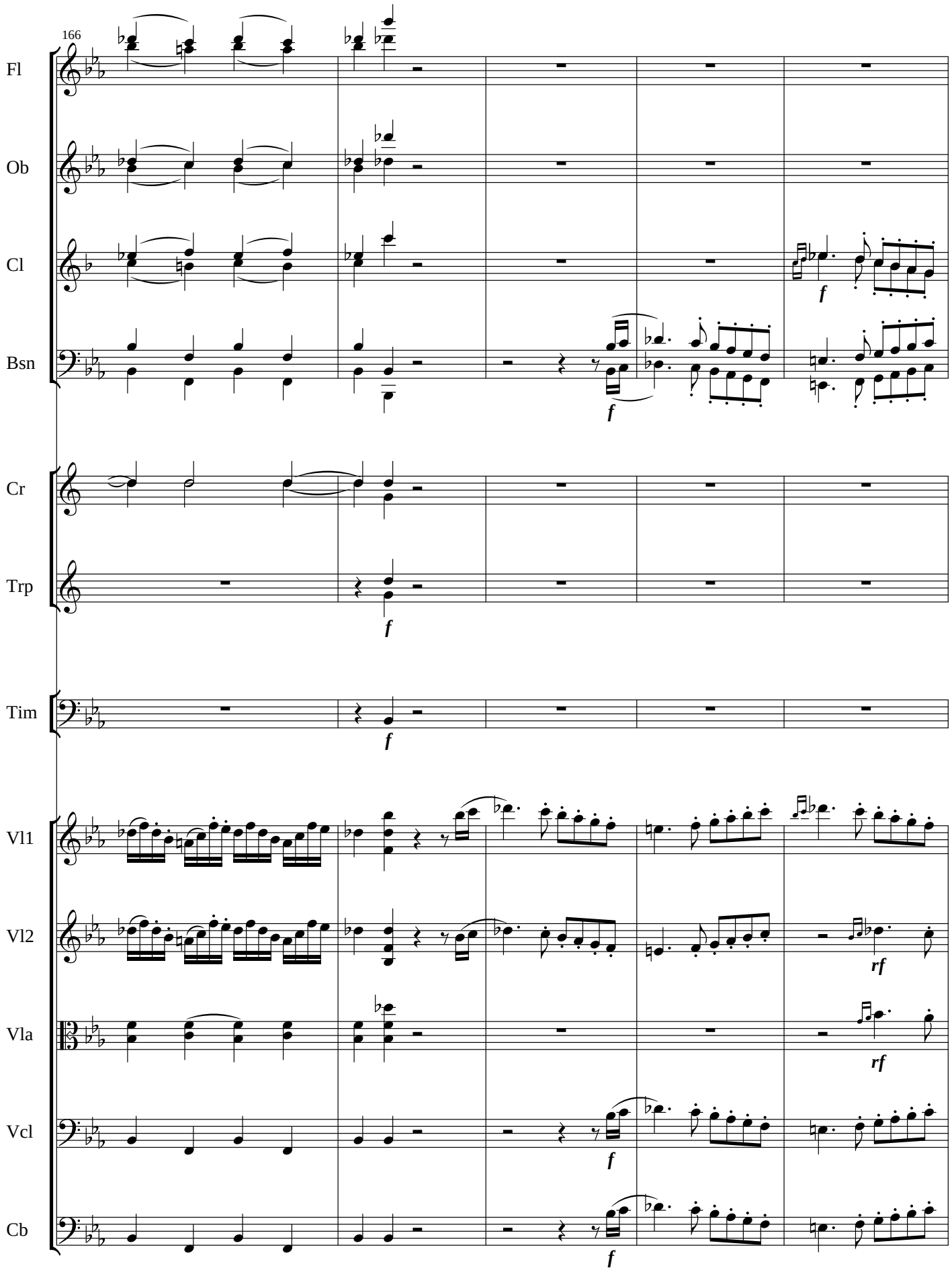
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
ten
ten
f
rf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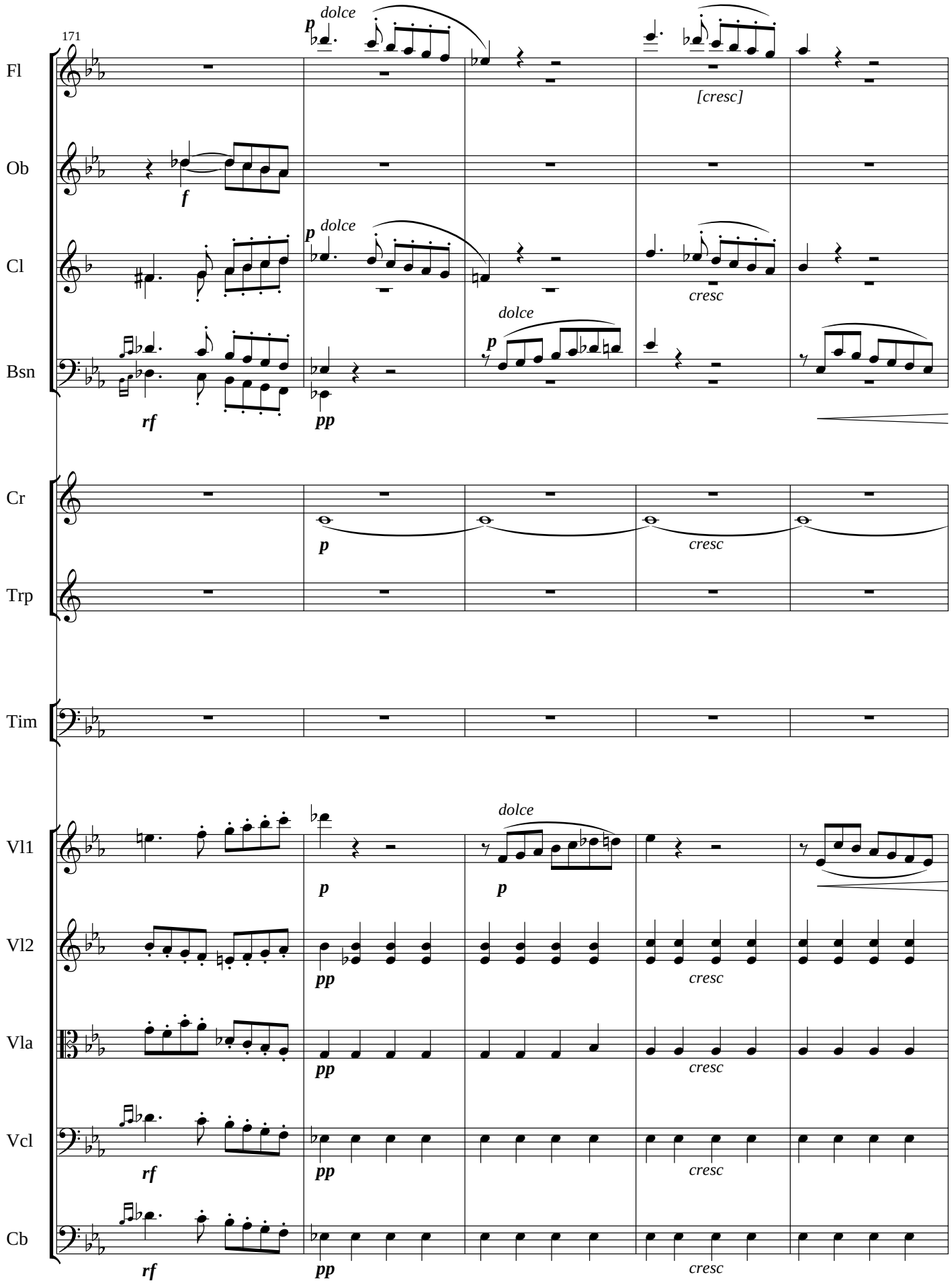
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
f
rf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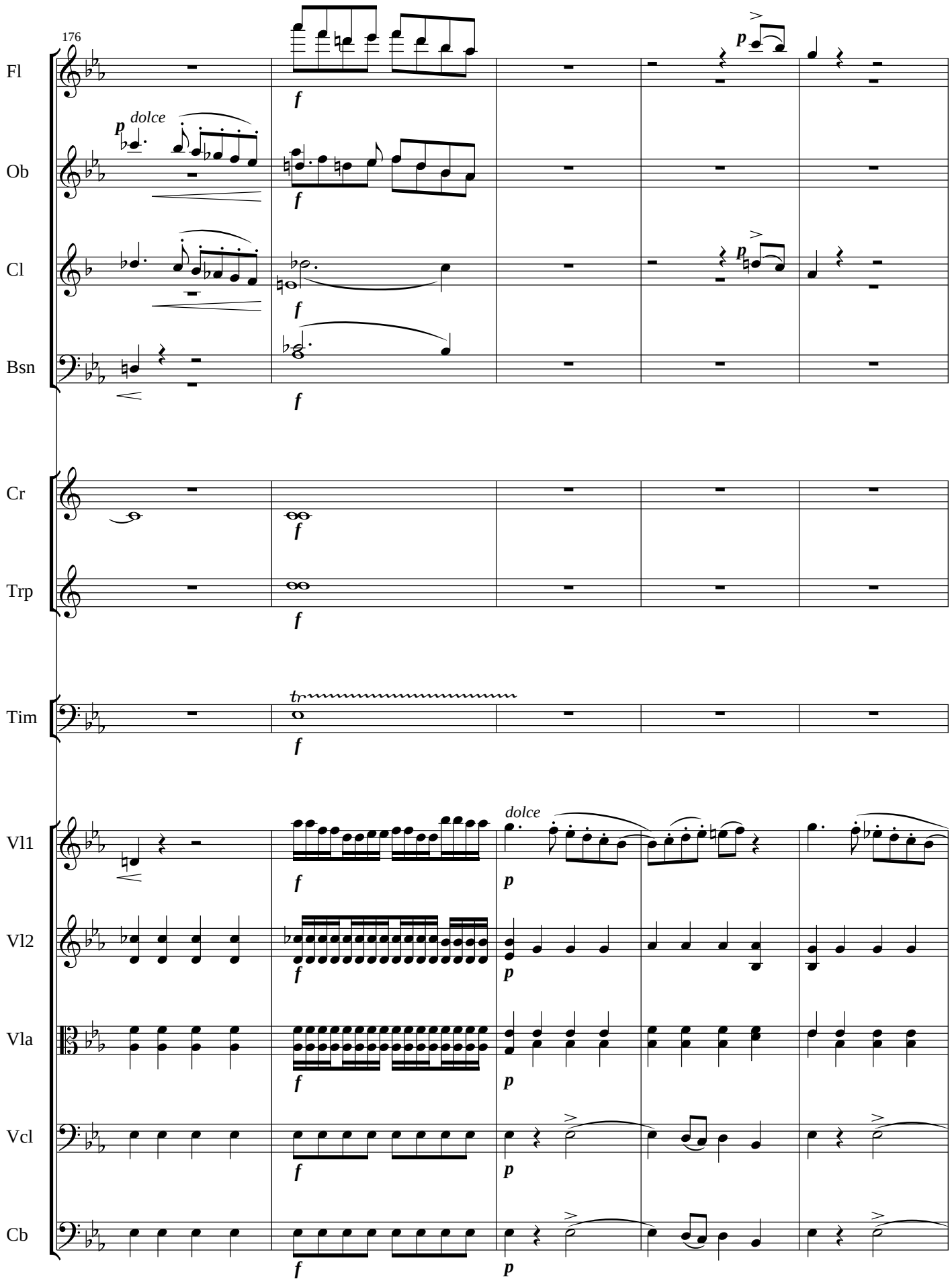
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
dolce
[cresc]
cresc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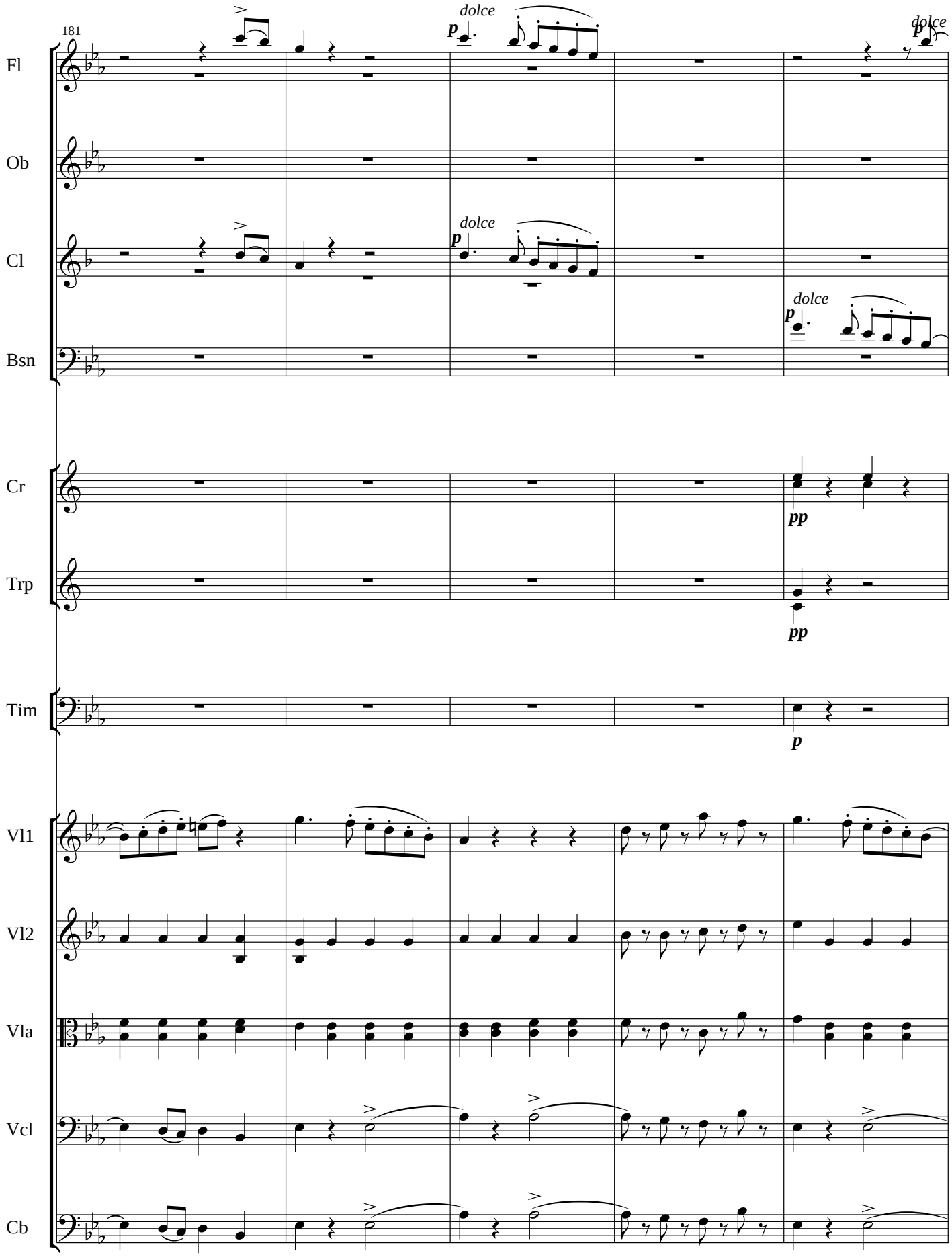
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
dolce
dolce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Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
dolce
p
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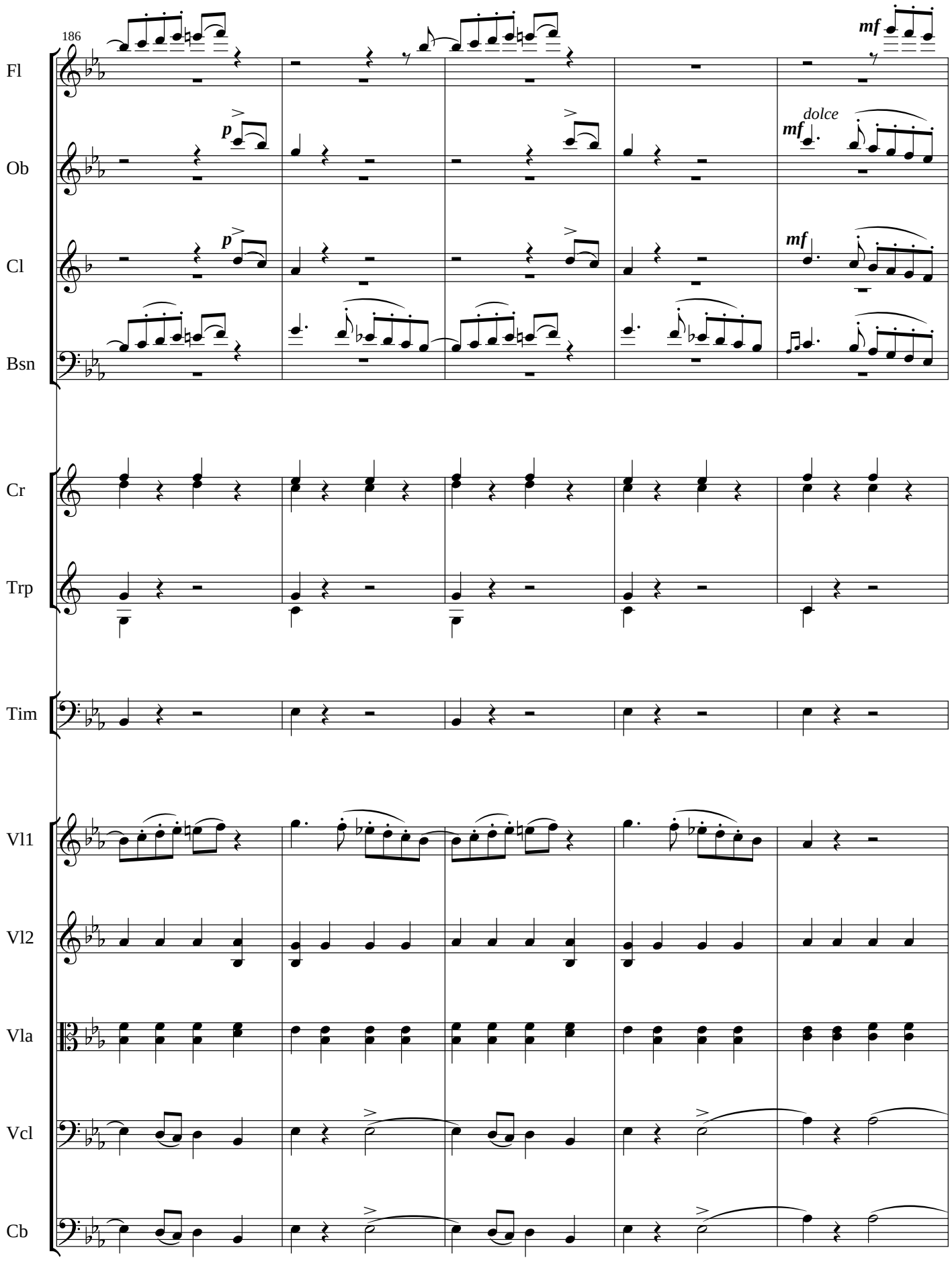
p
pp
pp
p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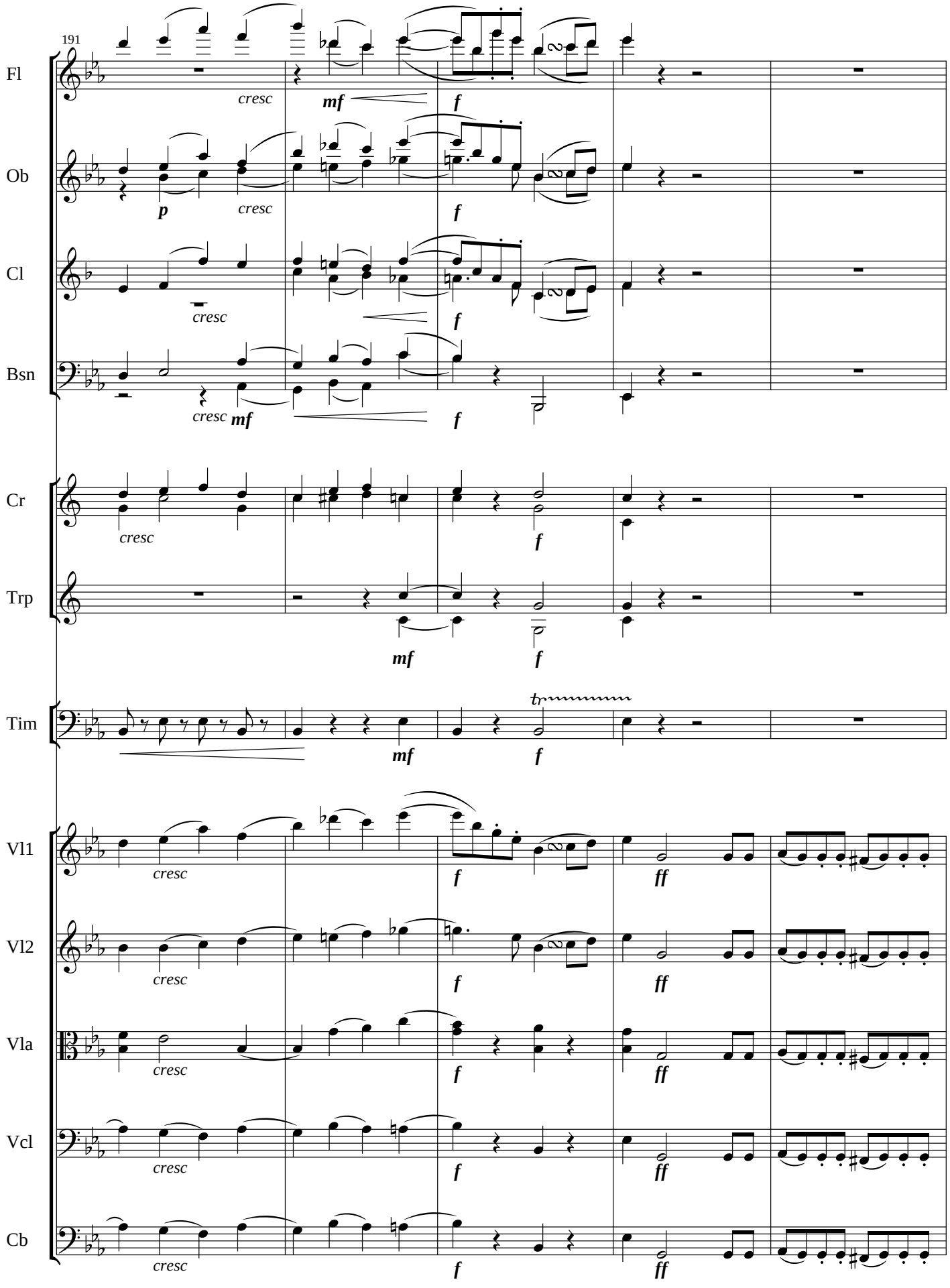
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
p
mf
dolce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Fl
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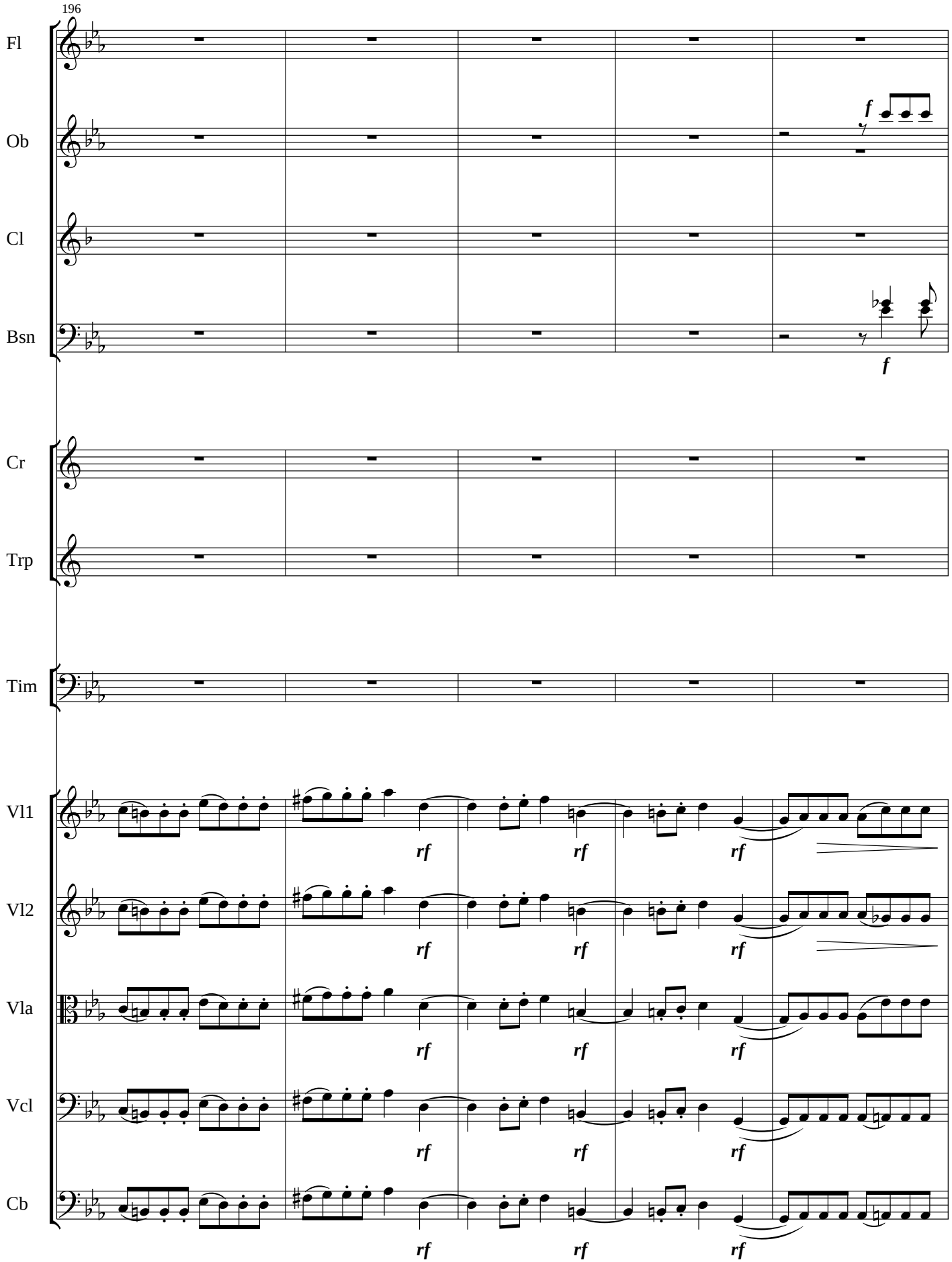
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
cresc
mf
f
p
ff
tr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Tim
Vl1
Vl2
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Vcl
Cb
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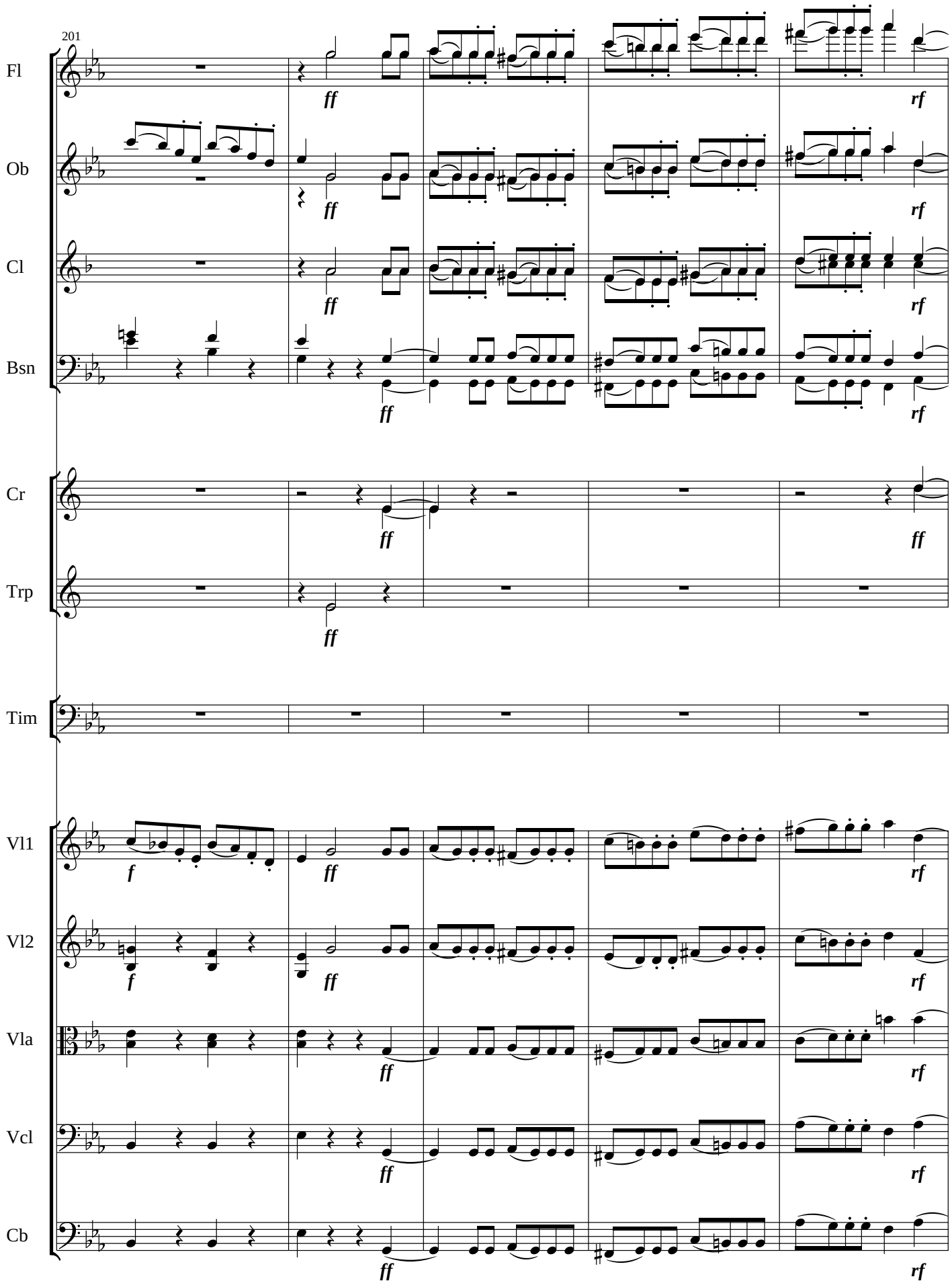
rf
rf
rf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Bsn
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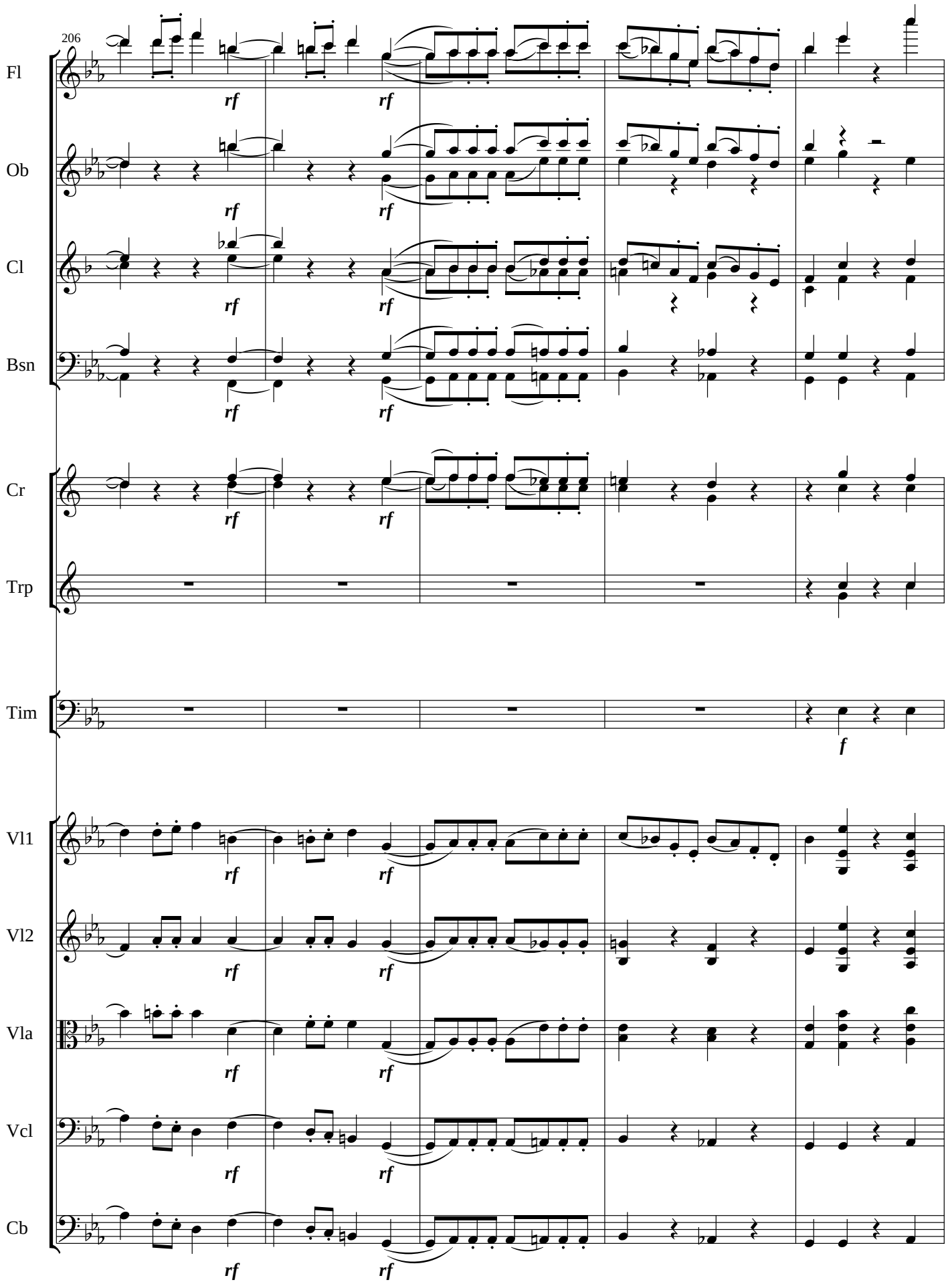
Vl1
Vl2
Vla
Vcl
Cb
ff
rf
f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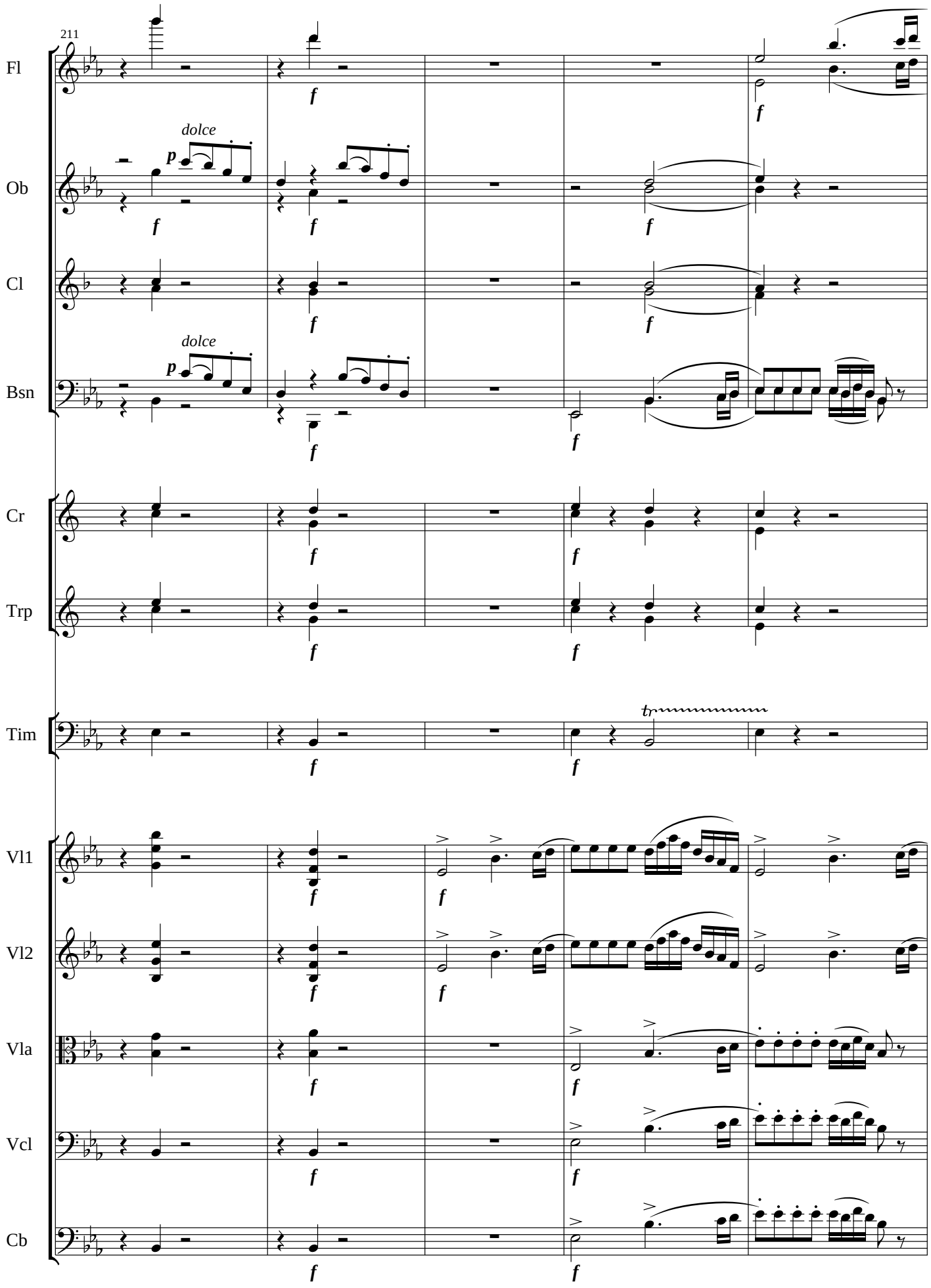
Vl2
Vla
Vcl
Cb
rf
f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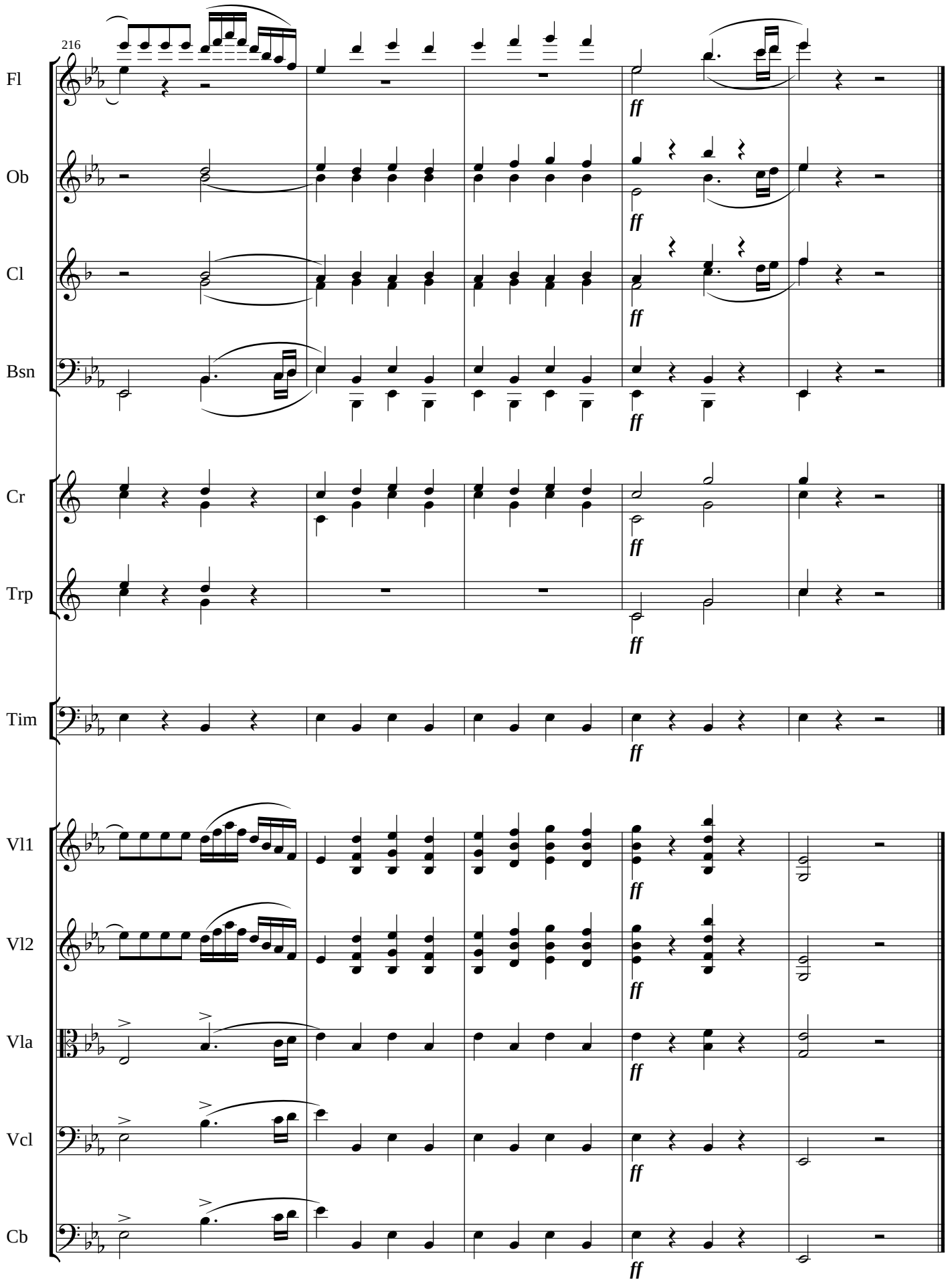
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
dolce
dolce
tr


216
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl1
Vl2
Vla
Vcl
Cb
ff

Critical notes

This score is the first modern edition of the symphony in E♭-Major (G.76) by the Danish composer Georg Gerson (1790–1825).

The sources are:

GS "Partiturer No. 3", "George Gersons samling: mu 7105.0963 C II, 6b" (1823), a 5 volume collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The score is found on pp. 35–96. The first movement is dated Gothenburg, May?, 1813 (the date has been partly cut at a binding of the volume). Second movement, "Andante" is dated Copenhagen August 1813. The third movement, "Menuetto" is dated August 22, 1813 while its second Trio, added at the end of the score, is dated Stettin, June 25, 1817. At the start of bar 8 the finale movement, "Rondo Vivace" is dated Stettin, June 22, 1817 while the end of the movement is dated June 25, 1817. There are numerous corrections in movements 1–3. The 5 score volumes are all undated. The editor assumes they were written about the same time, 1823, like the composer's own thematic catalogue "Verzeichniß über Zwei Hundert meiner Compositionen"[1] after Gerson was hit by a stroke in 1822.

MA An undated manuscript score, "Symphonie à grand Orchestre composeé par George Gerson" from the archive of the music association, "Musikforeningen" preserved at the Royal Library of Copenhagen, Denmark, "C II, 27b, 1937-38.398, C II, 27b Tv. Fol.". *MA*, written by the same hand as *GS*, includes most of the corrections later added to *GS*. *MA* is written by the same hand as *GS* and is therefore most likely the composer's latest fair copy of the symphony.

OB Undated instrumental parts from "Orkesterbiblioteket" (Musikforeningen's orchestral library) preserved at the Royal Library of Copenhagen, Denmark, "Mf. 148". The part set includes parts for 3 musicians on violin I, 3 on violin II, 2 on viola, 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 and 1 on timpani.

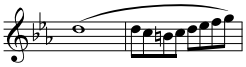
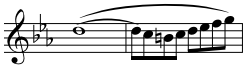
FH An undated manuscript with the composer's arrangement of the symphony for four-hand piano, *Simphonie composeé et arrangeé pour Pianoforte a quatre mains par George Gerson* preserved at the Royal Library of Copenhagen, Denmark, "C II, 27b, C II, 27b Tv. Fol.".

Gerson's symphony was included in the collection "The Symphony 1720–1840".[2] This edition, prepared by the late Danish musicologist Carsten E. Hatting as main editor, is basically a facsimile of *MA* with a few hand written corrections.

In *GS* the Menutto movement is followed by a Trio in E♭-Major with an instruction on repeating the Menuetto without repetitions. At the end of the score there is added another Trio in C-Minor. *MA* includes this C-Minor trio only, while some instrumental parts in *OB* include crossed over notes from the E♭-Major trio. *FH*, however, contains both trios named *Trio 1mo* and *Trio 2do*. At the end of *Trio1^{mo}* there is an instruction on repeating the Menuetto and then playing *Trio 2do* (*D. C. Menuetto senza replica, segue Trio 2do*).

In the preface of his own thematical catalogue "Verzeichniß über Zwei Hundert meiner Compositionen" Gerson describes a performance of movements 1–3 of the symphony by the orchestra of the musical society "Det musikaske Academi" conducted by Claus Schall (1757–1835), principal violinist at the Royal Orchestra in Copenhagen. The instrumental parts in *OB* indicate that the Menuetto movement was played with the E♭-Major trio at the performance in 1813. Since all instrumental parts in *OB* include the C-Minor Trio the complete symphony has probably been performed in or after 1817. The editor has yet to search the archives of the Royal Library for traces of that performance.

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.

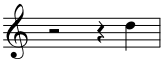
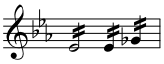
When a slurred phrase obviously starts with tied notes the tie is often omitted: 
In the modern edition the tie has been added:  (G.41, String Quintet, movement 1, Vl1. bar 55–56.)

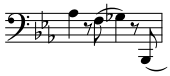
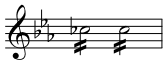
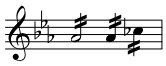
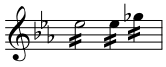
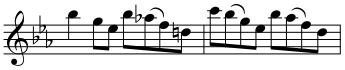
Performance indications within brackets and dashed ties and slurs have been added by the editor.

[1] Royal Library, Copenhagen, *mu 7105.0962, C II, 6b.*
[2] Garland Publications, New York & London 1983, Series F., Volume VI

Articulation marks and phrasing slurs in this edition are, as a starting point, based on *GS* with additional performance information added from *MA* and *OB*. Some slur starting- and ending- positions are ambigous and hence may differ from those in *MA* and *OB*. Some slurs are not present in all source manuscripts.

Adagio, Allegro

Bar No.	*Part*	*Note No.*	*Comment*
8	Vla	5	No accidental ♮ in lower voice in *GS* and *MA*.
8	Fg2	5	No accidental ♮ in *GS* and *MA*.
11	Ob,Fg2	5	No accidental ♮ in *GS* and *MA*.
11	Trp2		 in *OB*,
12	Fg1	1	D_4 in *GS*.
13	Fg1	4	No accidental ♭ on C_3 in *OB*.
13	Fg2	2	No dot on the 𝅘𝅥𝅯 note in *OB*.
15–16	Fl1		An octave lower in *MA*.
24	Fl2	1	No dyn. *p* in *MA*.
26–27	Vla,Fg	7	No accidental ♮ on B in *GS*.
32	Vl1,Vl2	1	No dyn. *p* in *MA*.
40	Vla	1	No dyn. *f* in *GS*.
43	Vl2	1	Dyn. *f* in *OB*.
63,65	Fl2	2–3	F_6G_6 in *GS*.
72–73	Vl1	9	No dyn. *rf* in *MA*.
73	Vl2	1–2	Lower note $E♭_2$ remains unresolved dissonance unlike the corresponding note in Ob2
75	Vl2	1–2	Lower note F_4 in *MA*.
78	Fl1–2	2	No dyn. *f* in *GS*.
92	Vl1,Ob1	1	No accidental ♮ in *GS*.
92	Fg1, Vl2,Vcl	1–2	No accidental ♮ in *GS*.
92	Bs	2	No accidental ♮ in *GS*.
95	Ob1	1	No dyn. *p* in *OB*.
100–103	Fg1	2	Ambigous slurs in *GS*.
101	Vl1	1	$D♮_5$ in *GS* and *MA*.
104	Vla	1–4	No accidental ♮ in *MA*.
108	Vl1–Bs	1	Dyn. *f* on note 2 in *MA*.
109	Vl2	6	No accidental ♭ on E_5 in *GS*.
116	Vl1	1	No dyn. *f* in *OB*.
120	Ob1	7	$A♮_5$ in *MA*
120	Cr1–2	7	Notes missing in *MA*.
122	Vl2		 in *OB*.
124	Cl1	3	Accidental ♮ in *GS* and *MA*.
125	Cl1	5	Accidental ♭ in *MA*.
126	Vl1	8	No accidental ♮ on A_4 in *GS* and *OB*.
128	Vl1,Vl2	2	No accidental ♭ on A_5 in *GS*.
133	Vl1	1	Dyn. *ffor* in *OB*.
133	Fl2	2	Ambigous pitch in *GS*.
136	Fl1	1	𝅘𝅥𝅯 grace note in *GS*.
141	Vl1	1	Dyn. *f* in *MA*.
143	Vl1	1	Fingering in *MA* and *OB*.
144	Vla	1	Diminuendo mark in *MA*.
149	Vl1	1	$D♭_5$ in *MA*.
156	Vl1	11–12	No staccato marks in *GS*.
158	Vl1,Vl2	11–12	No staccato marks in *GS*.
162	Vl2	1	Dyn. *ff* in *OB*.
164–165	Vla		Lower voice not in *GS*.

Bar No.	*Part*	*Note No.*	*Comment*
169	Fg1		 in *GS* and *MA*.
187	Vl1	1	No dyn. f in *MA*.
188	Trp1–2	1	Not in *MA*.
201,203	Cr2	2	1 octave lower in *MA*.
214	Fl–Cl	1	No dyn. f in *GS*.
240	Vl1–Bs	1	Dyn. f on note 2 in *MA*.
248	Vl2		 in *OB*.
254	Vl2		 in *OB*.
256	Vl2		 in *OB*.
257–258	Vl1		Phrasing in *OB*: 
258	Bs		No tremoli in *MA*.
275	Fl1	1	G_5 in *MA*.

Andante

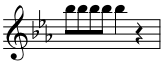
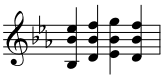
Bar No.	*Part*	*Note No.*	*Comment*
5	Vlc	3	Accidental ♯ in *GS*.
8	Vl1–Vla	1	No dyn. p in *GS*.
11–12	Vl1		Phrasing as in *MA* and *OB*.
36	Vl1	4	𝅘𝅥𝅯 grace note in *MA*.
54	Fg2	1	No accidental ♮ in *GS*.
73	Ob1	3	No 𝅘𝅥𝅯 grace note before B_5 in *OB*.
59–60	Vl1		Phrasing as in *MA* and *OB*.
81–83	Vl2–Vla		Difficult to read corrections in *GS*.
86			No “Ritardando” in *GS*.

Menuetto Allegro

Bar No.	*Part*	*Note No.*	*Comment*
17	Ob1	5	No accidental ♮ in *GS* and *MA*.
25	Fl1		Dyn. *cresc* in bar 27 in *OB*.
28	Fg1–2	1	Accidental ♮ in *MA*.
29	Cl1–2	1	No accidental ♭ in *GS*.
49	Fl2	4	Accidental ♮ in *OB*.
58	Fl1	1	No dyn. f in *OB*.
59	Vla	1	Accidental ♭ in *GS* and *MA*.
73	Cl1	6	No accidental ♮ in *GS*.
76	Vla	1	Dyn. pp in *OB*.
93	Cl1	1	No accidental ♮ in *GS*.
98	Vl2	1	No accidental ♮ in *GS*.
129a	Ob1,Vla	2–5	Sic! consecutive fifths.
140	Cl1	1	$D\sharp_5$ in *MA*.

Rondo Vivace

Bar No.	*Part*	*Note No.*	*Comment*
6	Vl2,Vla	1–3	No staccato marks in *GS*.
12	Vl1	1–3	No staccato marks in *MA* and *OB*.
14	Fl1	1	𝄻 rest in *MA*.
14–17	Fg2		As in *OB*.
16	Cr2	1	𝅗𝅥 note in in *OB*.
30	Fl2, Fg1–2, Vla	5–8	No staccato marks in *GS*,

Bar No.	*Part*	*Note No.*	*Comment*
36	Fl2,Ob	5–8	No staccato marks in *GS*.
48	Vla–Bs	6	No accidental ♮ in *GS*, *MA* and *OB*.
55	Vla	2–3	No staccato marks in *GS*.
57	Ob1	3–4	No staccato marks in *GS*.
86	Vla	1	No acc. ♮ in *GS*.
89	Fg1	4	No marcato mark in *GS* and *MA*.
103	Vl1–Bs		No staccato marks in *GS*.
143	Fg1–2	2	E_3 in *MA*.
152	Fg1	5–8	No phrase mark in *GS*.
159	Fl1		 in *OB*.
162,166	Vl1		Phrasing and articulation like in *OB*.
163	Vla	2	Lower note A_2 in *GS* and *MA*.
170–171	Cl1–2		No staccato marks in *GS*.
171	Bs,Fg1–2		No staccato marks in *GS*.
193	Fl2	3–4	No staccato marks in *GS*.
203–205			Inconsistent staccato marks in *GS*.
205	Fg1–2		As in *OB*.
218	Vl2		 in *OB*.