

Georg Gerson

(1790–1825)

Symphonía

G.76

Score
(Contemporized)

Edited by
Christian Mondrup

Symphonia

Contemporized edition

Adagio, quasi Andante

Georg Gerson (1790-1825)

Flauti

Oboi

Clarinetto in B♭

Fagotti

Corni in E♭

Clarini in E♭

Timpani in E♭ B♭

Violino 1°

Violino 2°

Viole

Violoncello

Basso

6

Flute (Fl) has a sixteenth-note pattern starting at the end of measure 5.

Oboe (Ob) has eighth-note patterns in measures 6-7.

Clarinet (Cl) has eighth-note patterns in measures 6-7.

Bassoon (Bsn) has sustained notes in measure 5 followed by eighth-note patterns in measures 6-7.

Clarinet (Cl) continues eighth-note patterns in measures 6-7.

Trombone (Trp) has sustained notes in measure 5 followed by eighth-note patterns in measures 6-7.

Timpani (Tim) has eighth-note patterns in measures 6-7.

Violin 1 (V11) has sixteenth-note patterns in measures 6-7.

Violin 2 (V12) has eighth-note patterns in measures 6-7.

Viola (Vla) has eighth-note patterns in measures 6-7.

Cello (Vcl) has eighth-note patterns in measures 6-7.

Double Bass (Cb) has eighth-note patterns in measures 6-7.

Musical dynamics include *mf*, *p*, and *tr*.

Flute (Fl) plays eighth-note patterns in measures 11-12. Oboe (Ob) and Clarinet (Cl) provide harmonic support. Bassoon (Bsn) enters in measure 12.

Crotales (Cr) play eighth-note patterns in measures 11-12. Trombone (Trp) provides harmonic support.

Timpani (Tim) plays sustained notes in measures 11-12, with dynamic markings *f* and *tr*.

Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns in measures 11-12. Cello (Cb) and Double Bass (Vcl) provide harmonic support.

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

15

Fl: *p*
 Ob: *p rf*
 Cl: *p rf p rf*
 Bsn: *p mf*
 Cr:
 Trp:
 Tim: *fp fp*
 Vl1: *rf rf*
 Vl2: *rf rf*
 Vla: *mf*
 Vcl: *rf rf*
 Cb: *rf rf*

Allegro

Fl *p*

Ob *p*

Cl *p*

Bsn *p*

Cr *p* *pp*

Trp *p*

Tim *pp* *pp* *tr*

Vl1 *p*

Vl2 *p*

Vla *p*

Vcl *p*

Cb *p*

pp *cresc* *p*

pp *cresc* *p*

pp *cresc* *p*

pp *cresc* *p*

This musical score page contains two systems of music for an orchestra. The top system (measures 28-30) includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cello (Cr), Trombone (Trp), and Timpani (Tim). The bottom system (measures 31-33) includes parts for Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). Measure 28 starts with eighth-note patterns in the woodwind section. Measure 29 continues with similar patterns, followed by a dynamic marking of *p*. Measure 30 begins with a dynamic of *pp*, followed by a crescendo marking. Measure 31 starts with eighth-note patterns in the brass section. Measure 32 continues with similar patterns, followed by a dynamic marking of *p*. Measure 33 begins with eighth-note patterns in the strings section, followed by a crescendo marking. Measures 34-35 are blank. The score uses standard musical notation with stems, beams, and rests. Dynamics are indicated by letters in italics: *p* (piano), *f* (forte), and *cresc* (crescendo). Measure numbers 28, 30, 31, and 33 are explicitly written above the staves.

33

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

This musical score page contains six systems of music. The top system features woodwind instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The second system includes Trombone (Trp) and Cello (Cello). The third system consists of Timpani (Tim). The bottom system groups Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). Measure 33 begins with rests for most instruments. At measure 34, dynamic markings 'p' (pianissimo) appear above the Oboe, Clarinet, Bassoon, and Trombone staves. Measures 35-36 show rhythmic patterns involving eighth and sixteenth notes. Measures 37-38 feature dynamic markings 'f' (fortissimo) above the Violin 1, Violin 2, Viola, and Cello staves. Measures 39-40 show dynamic markings 'p' (pianissimo) above the same four staves. Measures 41-42 return to dynamic 'f'. Measures 43-44 show dynamic markings 'p' again. Measures 45-46 conclude the section with dynamic 'f'.

39

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

This musical score page contains ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cello (Cr), Trombone (Trp), Timpani (Tim), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The music is in common time and consists of four measures. Measures 1 and 2 are mostly silent. In Measure 3, all instruments play eighth notes except for Vl1, Vl2, Vla, Vcl, and Cb, which play sixteenth-note patterns. Measures 4 and 5 show a continuation of these patterns. Dynamic markings include 'f' (fortissimo) and 'tr' (trill).

47

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

V11

V12

Vla

Vcl

Cb

Fl *ff*

Ob *ff*

Cl 8 *dolce*
pp

Bsn *ff*

Cr

Trp

Tim *tr* *ff* *pp*

Vl1

Vl2

Vla

Vcl *ff* *pp* *cresc* *p*

Cb *ff* *pp* *cresc* *p*

This musical score page contains six systems of music for various instruments. The top system features Flute, Oboe, Clarinet, Bassoon, Trombone, and Timpani. The middle system features Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 51 starts with a forte dynamic (ff) for Flute, Oboe, Bassoon, and Trombone. The Clarinet has a melodic line with dynamics dolce (mezzo-forte) and pp (pianissimo). Measures 52-53 show a transition with dynamic changes from ff to pp. Measures 54-55 feature sustained notes and eighth-note patterns with crescendos and decrescendos. Measure 56 concludes with a dynamic of p.

56

Fl

Ob

Cl

Bsn

p

Cr

Trp

Tim

Vl1

f

p

f

Vl2

f

p

f

Vla

f

p

f

Vcl

f

p

f

Cb

f

p

f

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

62

This musical score page contains ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cello (Cr), Trombone (Trp), Timpani (Tim), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The score is numbered 62 at the top left. Dynamic markings are present in several measures: 'f' (fortissimo) appears under the Flute, Oboe, Clarinet, Bassoon, Cello, Trombone, and Timpani staves; 'tr' (trill) appears under the Violin 1, Violin 2, Viola, Cello, and Double Bass staves. Measures 1 through 4 show the Flute, Oboe, Clarinet, Bassoon, and Cello playing eighth-note patterns. Measures 5 through 8 show the Trombone and Timpani playing eighth-note patterns. Measures 9 through 12 show the Violin 1, Violin 2, Viola, Cello, and Double Bass playing eighth-note patterns.

Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cello (Cr), Trombone (Trp), Timpani (Tim), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), Double Bass (Cb)

66

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

f

f

f

f

f

tr

tr

tr

f

f

tr

tr

tr

f

f

tr

tr

tr

f

f

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

72

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

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

Flute (Fl) starts with a dynamic of *f*, followed by *rf*. The Oboe (Ob) follows with *rf*, then *rf* again. The Clarinet (Cl) enters with *p*, followed by *p* and *rf*. The Bassoon (Bsn) enters with *rf f*, followed by *rf*. The Corno (Cr) and Trombone (Trp) remain silent throughout the section. The Timpani (Tim) remains silent throughout the section.

The Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns with *rf* dynamics. The Cello (Vcl) and Double Bass (Cb) also play eighth-note patterns with *rf* dynamics.

Fl *rf* *rf*

Ob *rf* *rf*

Cl *rf* *rf*

Bsn *rf* *rf*

Cr *f*

Trp

Tim

Vl1 *rf* *rf* *f* *p* *dolce*

Vl2 *rf* *rf* *f* *p*

Vla *rf* *rf* *f* *p*

Vcl *rf* *rf* *f* *p*

Cb *rf* *rf* *f*

89

Fl

Ob

Cl

Bsn

cresc

mf

p

p

mf

Cr

Trp

Tim

Vl1

cresc

mf

tr

p

Vl2

cresc

mf

p

Vla

cresc

mf

p

Vcl

cresc

mf

mf

p

Cb

mf

p

95

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

101

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

106

Fl *p*

Ob *p*

Cl *[p]*

Bsn *p*

Cr

Trp

Tim

Vl1 *p*

Vl2 *p*

Vla *p*

Vcl *p*

Cb *p*

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

cresc

f

p

cresc

cresc

f

p

cresc

cresc

f

p

cresc

cresc

f

p

cresc

120

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

dolce

p *p* *p* *mf*

p

pp *mf*

mf

mf

mf

rf

rf

124

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

128

Fl Ob Cl Bsn

Cr Trp

Tim

Vl1 Vl2 Vla Vcl Cb

f

f

f

f

f

f

f

p

mf

p

pp

p

f

f

f

p

f

f

p

f

134 *dolce*
 Fl
 Ob
 Cl
 Bsn 8
 Cr
 Trp
 Tim
 Vl1
 Vl2
 Vla
 Vcl
 Cb

p *f*
f *f*
f
p *f*
f
f
p
f
f
f
p
f
f
f
p
f

140

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

f

f

f

f

f

f

p

f

p

p

f

p

p

f

p

146

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

f

p

f

f

Fl *p*

Ob *dolce*

Cl *p*

Bsn *p*

Cr

Trp

Tim

Vl1 *pp*

Vl2 *pp*

Vla *pp*

Vcl *pp*

Cb *pp*

155

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

p *cresc*

p

f

p *cresc*

f

f

cresc

f

cresc

f

cresc

f

p *cresc*

f *rf*

p *cresc*

f *rf*

158

Fl *f*

Ob

Cl *f*

Bsn

Cr *Solo* *p*

Trp

Tim *tr*

Vl1

Vl2

Vla

Vcl

Cb

pp

rf pp

rf pp

rf p

rf p

rf p

pp

pp

pp

pp

pp

Fl *f*

Ob *f*

Cl *f*

Bsn *f*

Cr *f*

Trp

Tim

Vl1 *f* *p* *f*

Vl2 *f* *p* *f*

Vla *f* *p* *f*

Vcl *f* *p* *f*

Cb *f*

167

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

173

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

Fl (measures 177-178) - Measures 177-178 show woodwind entries. In measure 177, Flute (Fl) plays a single note with a fermata. In measure 178, Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn) play sustained notes with grace notes. Dynamics: *p*, *p*, *p*, *dolce*.

Cr (measures 177-178) - Measures 177-178 show the Clarinet (Cr) playing sustained notes.

Trp (measures 177-178) - Measures 177-178 show the Trombone (Trp) playing sustained notes.

Tim (measures 177-178) - Measures 177-178 show the Timpani (Tim) playing sustained notes.

Vl1 (measures 177-178) - Measures 177-178 show the First Violin (Vl1) playing sixteenth-note patterns. Dynamics: *p*.

Vl2 (measures 177-178) - Measures 177-178 show the Second Violin (Vl2) playing sixteenth-note patterns. Dynamics: *p*.

Vla (measures 177-178) - Measures 177-178 show the Cello (Vla) playing sixteenth-note patterns. Dynamics: *p*.

Vcl (measures 177-178) - Measures 177-178 show the Double Bass (Vcl) playing eighth-note patterns. Dynamics: *p*.

Cb (measures 177-178) - Measures 177-178 show the Double Bass (Cb) playing eighth-note patterns. Dynamics: *p*.

180

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

cresc

p

cresc

cresc

p

cresc

183

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

V11

V12

Vla

Vcl

Cb

187

Fl f

Ob f

Cl f

Bsn f

Cr f

Trp f

Tim tr f p pp tr

Vl1 f

Vl2 f p pp cresc

Vla f p pp cresc

Vcl f p pp cresc

Cb f pp cresc

192

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

This musical score page shows a dynamic transition from piano to forte. The woodwind section (Flute, Oboe, Clarinet) remains silent until the first measure of the transition. The Bassoon begins with a sustained note at piano dynamic, followed by eighth-note patterns. The Trombones enter with eighth-note chords at forte dynamic. The French Horn and Trumpet provide harmonic support with sustained notes. The Timpani joins in with eighth-note patterns at forte dynamic. The strings (Violin 1, Violin 2, Viola, Cello, Double Bass) play eighth-note patterns throughout the transition.

198

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

V11

V12

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

209

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

V11

V12

Vla

Vcl

Cb

214

Fl f rf rf rf rf dolce p

Ob [f] rf rf rf rf

Cl f rf rf rf rf

Bsn f rf rf rf rf

Cr rf rf

Trp f f f

Tim tr f f rf rf

Vl1 rf rf rf rf p

Vl2 rf rf rf rf

Vla rf rf rf rf p

Vcl rf rf rf rf

Cb rf rf rf rf

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

This musical score page contains ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cello (Cr), Trombone (Trp), Timpani (Tim), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The page is numbered 219 at the top left. The music consists of six measures. Measures 1-3 show various patterns of eighth and sixteenth notes with dynamics like *p*, *cresc*, and *mf*. Measure 4 begins with a dynamic *cresc* followed by *mf* and *tr*. Measure 5 shows sustained notes with dynamics *mf* and *tr*.

225

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

231

Fl *dolce*

Ob

Cl

Bsn *[dolce]*

Cr

Trp

Tim

Vl1

Vl2 *p*

Vla

Vcl

Cb

236

Fl *p* *cresc*

Ob *p*

Cl *cresc*

Bsn *p*

Cr

Trp

Tim

Vl1 *p* *cresc* *p* *f*

Vl2 *p* *cresc* *p* *f*

Vla *p* *cresc* *p* *f*

Vcl *p* *cresc* *p* *f*

Cb *p* *cresc*

Fl *f*

Ob *b* *d* *f*

Cl *f*

Bsn *f*

Cr

Trp

Tim *f* *trem* *f*

Vl1 *p* *cresc* *f*

Vl2 *p* *cresc* *f*

Vla *p* *cresc* *f*

Vcl *p* *cresc* *f*

Cb *p* *cresc* *f*

245

Flute (Fl.)

Oboe (Ob.)

Clarinet (Cl.)

Bassoon (Bsn.)

Clarinet (Cl.)

Trombone (Trp.)

Timpani (Tim.)

Violin 1 (Vl1)

Violin 2 (Vl2)

Viola (Vla.)

Cello (Vcl.)

Double Bass (Cb.)

p

cresc

f

bass

f

f

bass

f

tr

f

p

cresc

f

p

cresc

f

p

cresc

f

p

cresc

f

bass

f

bass

f

249

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

dolce

p

dolce

p

p

trill

p

p

p

p

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI1

VI2

Vla

Vcl

Cb

Fl f

Ob f

Cl f

Bsn f

Cr f

Trp f

Tim tr f

VI1 f

VI2 f

Vla f

Vcl f

Cb f

262

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

pizzicato

col arco

266

Fl *p*

Ob *pp*

Cl

Bsn *mf*

Cr *p*

Trp

Tim *f* *tr*

Vl1 *pp*

Vl2 *pp*

Vla *pp*

Vcl *pp* *p* [*col arco*] *f*

Cb *p*

Andante

Musical score for orchestra, page 62, Andante section.

The score consists of eight staves:

- Flauto 1^o: Treble clef, 2/4 time, key signature of two flats. Notes: rest, rest, rest, rest, rest, rest.
- Oboi: Treble clef, 2/4 time, key signature of two flats. Notes: rest, rest, rest, rest, rest, rest.
- Fagotti: Bass clef, 2/4 time, key signature of two flats. Notes: rest, rest, rest, rest, rest, rest.
- Corni in B♭ Basso: Treble clef, 2/4 time, key signature of one flat. Notes: rest, rest, rest, rest, rest, rest.
- Violino 1^o: Treble clef, 2/4 time, key signature of one flat. Dynamics: *p*. Notes: eighth note, sixteenth-note pattern, eighth note, sixteenth-note pattern.
- Violino 2^o: Treble clef, 2/4 time, key signature of one flat. Dynamics: *p*. Notes: eighth note, sixteenth-note pattern, eighth note, sixteenth-note pattern. Dynamics: *m.v.*.
- Viole: Bass clef, 2/4 time, key signature of one flat. Dynamics: *p*. Notes: eighth note, sixteenth-note pattern, eighth note, sixteenth-note pattern.
- Violoncello: Bass clef, 2/4 time, key signature of one flat. Dynamics: *p*. Notes: eighth note, sixteenth-note pattern, eighth note, sixteenth-note pattern.
- Basso: Bass clef, 2/4 time, key signature of one flat. Notes: rest, rest, rest, rest, rest, rest.

Fl
 Ob
 Bsn
 Cr
 Vl1
 Vl2
 Vla
 Vcl
 Cb

6

12

Fl

Ob

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

p

18

Fl

Ob

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

1.

24

Fl 2.

Ob dolce p

Bsn

Cr

Vl1 p

Vl2 p

Vla p

Vcl p

Cb

Fl
 Ob
 Bsn
 Cr
 Vl1
 Vl2
 Vla
 Vcl
 Cb

30

f
 p
 f
 f
 f
 f
 f
 f

36

Fl *dolce*
p

Ob

Bsn

[*dolce*]
p

Cr

Vl1 *pp*

Vl2 *pp*

Vla *pp*

Vcl *pp*

Cb *pp*

41

Fl

Ob

Bsn

Cr

V11

V12

Vla

Vcl

Cb

Fl

Ob

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

47

Fl

Ob

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

53

p

p

59

Fl

Ob

Bsn

Cr

v11

v12

Vla

Vcl

Cb

65

Fl

Ob

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

72

Fl

Ob

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

78

Fl

Ob

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

p

pf

p

Fl

Ob

Bsn

Ritardando

Cr

Vl1

Vl2

Vla

Vcl

Cb

83

76

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

The musical score consists of eight staves of music. The first four staves are for Flauti, Oboi, Clarinetti in B♭, and Fagotti, all of which are silent (rests). The next four staves are for Corni in E♭, Clarini in E♭, Timpani in E♭ B♭, and Violino 1°, all of which are silent. The final four staves are for Violino 2°, Viole, Violoncello, and Basso. The Violino 1°, Violino 2°, Viole, and Violoncello staves begin with a dynamic marking 'p' and play eighth-note patterns. The Basso staff begins with a dynamic marking 'p' and plays quarter-note patterns.

8

Flute (Fl.)

Oboe (Ob.)

Clarinet (Cl.)

Bassoon (Bsn.)

Cello (Cr.)

Trombone (Trp.)

Timpani (Tim.)

Violin 1 (Vl1)

Violin 2 (Vl2)

Viola (Vla.)

Cello (Vcl.)

Double Bass (Cb.)

Musical score page 8. The top section (measures 1-7) features woodwind entries: Flute, Oboe, Clarinet, and Bassoon. The flute has a sustained note at the beginning, followed by eighth-note patterns. The oboe and bassoon play eighth-note patterns. The clarinet has a sustained note with a grace note. The bottom section (measures 8-15) features bowed strings: Cello, Trombone, Timpani, Violin 1, Violin 2, Viola, Cello, and Double Bass. The cellos play eighth-note patterns. The violins play sixteenth-note patterns. The viola and double bass provide harmonic support.

16

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

mf

f

p

mf

rf

p

rf

p

rf

p

rf

p

23

Fl *p*

Ob -

Cl -

Bsn *p*

Cr -

Trp -

Tim -

Vl1 *pp* cresc *f*

Vl2 *pp* cresc *f*

Vla *pp* cresc *f*

Vcl *pp* cresc *f*

Cb *pp* cresc *f*

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI1

VI2

Vla

Vcl

Cb

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

39

f

Fl (measures 45-52) plays eighth-note patterns with grace notes. Ob (measures 45-52) and Cl (measures 45-52) play eighth-note patterns. Bsn (measures 45-52) plays eighth-note patterns. Cr (measures 45-52) and Trp (measures 45-52) play eighth-note patterns. Tim (measures 45-52) rests. Vl1 (measures 53-60) and Vl2 (measures 53-60) play eighth-note patterns. Vla (measures 53-60), Vcl (measures 53-60), and Cb (measures 53-60) play eighth-note patterns.

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

Trio [1^{mo}]

60

Fl1

Ob

Cl

Bsn

Cr

V11

V12

Vla

Vcl

Cb

68

Fl

Ob

Cl

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

p *cresc*

cresc

p

pp *cresc*

cresc

p

pp *cresc*

p

pp *cresc*

p

pp *cresc*

p

75

Fl

Ob

Cl

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

82

Fl

Ob

Cl

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

p

f

p

p

89

Fl

Ob

Cl

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

97

Flute (Fl) - Rests throughout, dynamic *p* at end.

Oboe (Ob) - Playing eighth-note patterns, dynamic *p*.

Clarinet (Cl) - Rests throughout, dynamic *p* at end.

Bassoon (Bsn) - Playing eighth-note patterns, dynamic *p*.

Cello (Cr) - Rests throughout, dynamic *p*.

Violin 1 (Vl1) - Playing eighth-note patterns, dynamic *rf p*.

Violin 2 (Vl2) - Playing eighth-note patterns, dynamic *rf p*.

Viola (Vla) - Playing eighth-note patterns, dynamic *rf p*.

Cello (Vcl) - Playing eighth-note patterns, dynamic *rf p*.

Double Bass (Cb) - Playing eighth-note patterns, dynamic *rf p*.

105

Fl

Ob

Cl

Bsn

Cr

V11

V12

Vla

Vcl

Cb

cresc

mf

f

cresc

cresc

mf

f

cresc

f

cresc

f

cresc

f

cresc

f

112

Fl

Ob

Cl

Bsn

Cr

Vl1

Vl2

Vla

Vcl

Cb

120

Fl *p* cresc *mf*

Ob *p* cresc *mf*

Cl

Bsn - *p* [cresc] [mf]

Cr

Vl1 *cresc* *mf*

Vl2 *cresc* *mf*

Vla *cresc* *mf*

Vcl *cresc* *mf*

Cb *cresc* *mf*

130 Trio [2^{do}]

Fl1

Ob

Cl

Bsn

Vl1

Vl2

Vla

Vcl

Cb

p dolce

dolce

Solo dolce

pp

pp

pp

145

Fl

Ob

Cl

Bsn

Vl1

Vl2

Vla

Vcl

Cb

151

Fl
Ob
Cl
Bsn

Vl1
Vl2
Vla
Vcl
Cb

rf *rf* *rf* *rf* *p*

mf

pp dolce

rf *rf* *rf* *rf* *p*

pp

rf *rf* *rf* *rf* *p*

pp

rf *rf* *rf* *rf* *p*

pp

159

Fl

Ob

Cl

Bsn

p

Da Capo

Menuetto

Vl1 *Solo*

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

The musical score consists of ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Flauti, Oboi, Clarinetti in B♭, Fagotti, Corni in E♭, Clarini in E♭, Timpani in E♭ B♭, Violino 1°, Violino 2°, Viole, Violoncello, and Basso. The score is divided into measures by vertical bar lines. The first measure of each staff contains a single note or rest. The second measure begins with a dynamic marking 'p' (pianissimo). The third measure starts with a note, followed by a series of eighth-note patterns. The fourth measure continues with these patterns. The instruments play different rhythmic patterns: Violino 1° has sixteenth-note patterns with grace marks; Violino 2°, Viole, Violoncello, and Basso have eighth-note patterns; Timpani has quarter-note patterns; while the Clarinet and Horn staves remain silent.

5

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

mf

mf

mf

mf

mf

mf

mf

f

f

f

f

f

9

Fl

Ob

Cl

Bsn

Cr

Trp

Musical score for strings (Vl1, Vl2, Vla, Vcl, Cb) in 2/4 time, key signature of B-flat major. The score shows measures 11-12. The parts are: Vl1, Vl2, Vla, Vcl, Cb. Measure 11 consists of eighth-note patterns. Measure 12 begins with sixteenth-note patterns, followed by eighth-note patterns with slurs and grace notes. Dynamics include *p*, *cresc*, and accents (>).

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

13

cresc

f

mf

mf

cresc

f

cresc

f

mf

cresc

f

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

cresc

ff

f

ten

f

ten

f

cresc

ff

f

cresc

ff

f

cresc

ff

f

cresc

ff

f

Fl *f*

Ob *f*

Cl *f*

Bsn *f*

Cr *f* *ten*

Trp *f* *ten*

Tim *f* *ten*

Vl1 *rf*

Vl2 *rf*

Vla *rf*

Vcl *rf*

Cb *rf*

Fl *f*

Ob *f*

Cl *f*

Bsn *f*

Cr *f*

Trp *f*

Tim

Vl1 *rf*

Vl2 *rf*

Vla *rf*

Vcl *rf*

Cb *rf*

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI1

VI2

Vla

Vcl

Cb

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

cresc

dolce

f

p

f

cresc

f

tr

f

cresc

f

cresc

f

cresc

f

cresc

f

cresc

f

37

Fl

Ob

Cl

Bsn dolce

Cr

Trp

Tim

Vl1 p

Vl2 p

Vla p

Vcl p

Cb p

This musical score page contains ten staves of music. The top section includes Flute, Oboe, Clarinet, Bassoon (with a 'dolce' dynamic), Cello, Trombone, and Timpani. The bottom section includes Violin 1, Violin 2, Viola, Cello, and Double Bass. Measures 37 through 42 are shown. The Bassoon part in the top section features sixteenth-note patterns. The Double Bass part in the bottom section features sustained notes with grace notes.

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

cresc

f

mf

f

f

p

cresc

f

p

Vl1

Vl2

Vla

Vcl

Cb

cresc

f

ff

cresc

f

ff

cresc

f

ff

47

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

v11

v12

Vla

Vcl

Cb

The musical score page 111 features ten staves. The top five staves are for woodwind instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), and Cello (Cb). The bottom five staves are for brass and percussion: Trombone (Trp), Timpani (Tim), and three string sections: Violin 1 (v11), Violin 2 (v12), and Viola (Vla). The strings play eighth-note patterns, while the woodwinds remain silent. The page is numbered 47 at the top left. Measure numbers 1 through 12 are present above the first five staves, and measure numbers 13 through 16 are present above the last five staves. The strings' eighth-note patterns consist of groups of four notes per measure, with some variations in the later measures. The woodwind staves are entirely blank. Measure 16 concludes with dynamic markings "rf" (ritardando) under each staff.

52

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

57

Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn) play eighth-note patterns. Trombone (Trp) and Timpani (Tim) are silent. Violin 1 (V11), Violin 2 (V12), Viola (Vla), Cello (Vcl), and Double Bass (Cb) play eighth-note patterns. Dynamics: *rf*, *ff*.

Cr (Corno) and Trp (Trombone) are silent.

V11, V12, Vla, Vcl, Cb play eighth-note patterns. Dynamics: *rf*.

Flute (Fl) starts with eighth-note patterns, followed by a dynamic *p*, then *f*, and finally *mf*. Oboe (Ob) and Clarinet (Cl) enter with eighth-note patterns, followed by *f* dynamics. Bassoon (Bsn) joins with eighth-note patterns, followed by *f*. Trombone (Trp) and Timpani (Tim) enter with eighth-note patterns, followed by *f* dynamics.

Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note chords, followed by *f* dynamics. Cello (Cb) and Double Bass (Vcl) provide harmonic support with sustained notes, followed by *f* dynamics.

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

67

115

71

Fl

Ob *f* *p*

Cl *f*

Bsn *f* *p* *dolce*

Cr

Trp *p* *pp*

Tim *p* *pp* *trrrrr*

Vl1 *f* *p* *dolce*

Vl2 *f* *p*

Vla *f* *p*

Vcl *f* *p*

Cb *f* *p*

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

86

dolce

p

cresc

mf

dolce

p

cresc

mf

mfp

cresc

mf

p

cresc

mf

p

cresc

mf

p

cresc

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

This musical score page contains ten staves of music. The top four staves (Flute, Oboe, Clarinet, Bassoon) have dynamic markings 'mf' above them. The bottom six staves (Trombone, Timpani, Violin 1, Violin 2, Viola, Cello) have dynamic markings 'ff' above them. Performance instructions like '>' are placed above the Viola and Cello staves. Measure numbers 91 and 92 are indicated at the beginning of each staff.

95

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

f *p*
f *p*
f *p*
f *p*
f *p*
ff *p*

tr.

p

99

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

103

Fl *mf*

Ob *mf*

Cl *mf* *f*

Bsn

Cr

Trp *mf*

Tim *mf*

Vl1 *mf* *mf*

Vl2 *mf* *mf*

Vla *mf*

Vcl *mf* *f*

Cb *mf*

107

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

124

111

Fl Ob Cl Bsn Cr Trp Tim

Vl1 Vl2 Vla Vcl Cb

Detailed description: This is a page from a musical score. The top section contains five staves for woodwind instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), and Cello (Cr). The middle section contains three staves: Trombone (Trp) and Timpani (Tim) on the left, and another Cello staff on the right. The bottom section contains four staves: Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Double Bass (Cb). The score is in common time and consists of four measures. Measure 1: Flute, Oboe, Clarinet, Bassoon play eighth notes. Measure 2: Oboe, Clarinet, Bassoon play eighth notes. Measure 3: Bassoon, Cello play eighth notes. Measure 4: Bassoon, Cello play eighth notes. Measure 5: Violin 1 plays sixteenth-note patterns. Measure 6: Violin 2, Viola play sixteenth-note patterns. Measure 7: Cello, Double Bass play eighth-note patterns. Measure 8: Cello, Double Bass play eighth-note patterns. Measure 9: Violin 1, Violin 2 play eighth-note patterns. Measure 10: Viola, Double Bass play eighth-note patterns. Measure 11: Violin 1, Violin 2 play eighth-note patterns. Measure 12: Viola, Double Bass play eighth-note patterns. Measure 13: Violin 1, Violin 2 play eighth-note patterns. Measure 14: Viola, Double Bass play eighth-note patterns. Measure 15: Violin 1, Violin 2 play eighth-note patterns. Measure 16: Viola, Double Bass play eighth-note patterns.

115

Fl

Ob *f*

Cl *f*

Bsn *f*

Cr

Trp

Tim *f*

Vl1

Vl2 *mf*

Vla

Vcl *f*

Cb *f*

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

123

Fl Ob Cl Bsn Cr Trp Tim

Vl1 Vl2 Vla Vcl Cb

126

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

V11

V12

Vla

Vcl

Cb

129

Fl *f*

Ob *mf*

Cl

Bsn *mf*

Cr

Trp

Tim

Vl1 *mf*

Vl2 *mf*

Vla *mf*

Vcl *f*

Cb *f*

132

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

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

135

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

f

ff

mf

ff

mf

ff

mf

mf

138

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

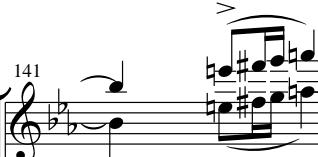
Vl1

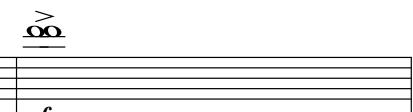
Vl2

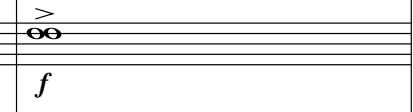
Vla

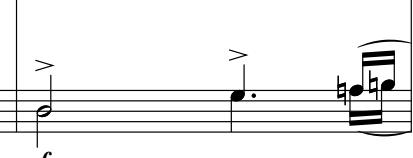
Vcl

Cb

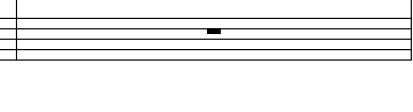
Fl 141 

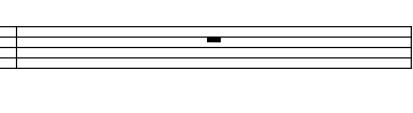
 Ob 

 Cl 

 Bsn 

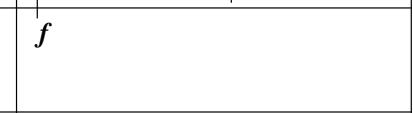
 Cr 

 Trp 

 Tim 

 Vl1 

 Vl2 

 Vla 

 Vcl 

 Cb 

144

Fl.

Ob.

Cl.

Bsn.

Cr.

Trp.

Tim.

Vl1

Vl2

Vla

Vcl

Cb

decresc

decresc

decresc

decresc

decresc

147

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

p

p

p

150

Fl

Ob

Cl dolce *p*

Bsn dolce *p*

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

154

Fl f p mf

Ob p

Cl p mf

Bsn f p mf

Cr f p mf

Trp f p mf

Tim f p mf

Vl1 p mf

Vl2 p mf

Vla p mf

Vcl p mf

Cb p mf

157

F1 *mf* *f*

Ob *mf* *f*

Cl *f*

Bsn

Cr *f*

Trp *f*

Tim *f*

Vl1

Vl2

Vla

Vcl

Cb

161

Fl f

Ob f ten f

Cl f

Bsn f

Cr f

Trp f

Tim f

Vl1 rf

Vl2 rf

Vla rf

Vcl rf

Cb rf

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VII

VI2

Vla

Vcl

Cb

171

Fl *p dolce* [cresc]

Ob *f*

Cl *p dolce* *dolce* cresc

Bsn *rf* *pp*

Cr *p* cresc

Trp

Tim

Vl1 *p* *p* *dolce*

Vl2 *pp* cresc

Vla *pp* cresc

Vcl *rf* *pp* cresc

Cb *rf* *pp* cresc

176

Fl *p dolce*

Ob *f*

Cl *f*

Bsn *b8*

Cr *f*

Trp *f*

Tim *f*

Vl1 *f*

Vl2 *f*

Vla *f*

Vcl *f*

Cb *f*

Fl *p*

Ob *f*

Cl *p*

Bsn *f*

Cr *f*

Trp *f*

Tim *f*

Vl1 *dolce*

Vl2 *p*

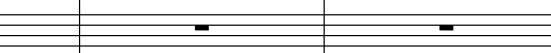
Vla *p*

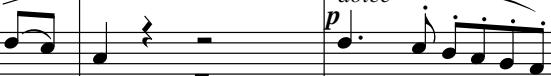
Vcl *p*

Cb *p*

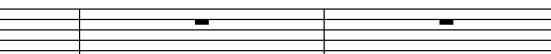
181

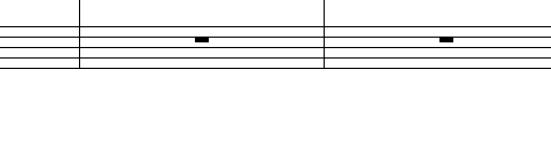
F1 

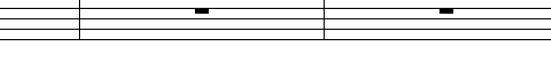
Ob 

Cl 

Bsn 

Cr 

Trp 

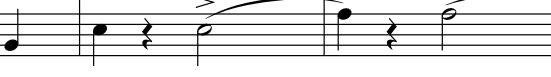
Tim 

Vl1 

Vl2 

Vla 

Vcl 

Cb 

186

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

196

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

f

rf *rf* *rf*

rf *rf* *rf*

rf *rf* *rf*

201

Fl ff rf

Ob ff rf

Cl ff rf

Bsn ff rf

Cr ff ff

Trp ff

Tim

Vl1 f ff rf

Vl2 f ff rf

Vla ff rf

Vcl ff rf

Cb ff rf

206

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

rf *rf*

rf *rf*

rf *rf*

rf *rf*

f

rf *rf*

rf *rf*

rf *rf*

rf *rf*

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

216

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl1

Vl2

Vla

Vcl

Cb

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 composé 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, *Symphonie composée 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 Menuetto 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 1^{mo}* and *Trio 2^{do}*. At the end of *Trio 1^{mo}* there is an instruction on repeating the Menuetto and then playing *Trio 2^{do}* (*D. C. Menuetto senza replica, segue Trio 2^{do}*).

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 staves 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: 

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

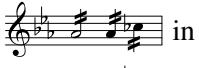
¹ Royal Library, Copenhagen, mu 7105.0962, C II, 6b.

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 ambiguous 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 \natural in lower voice in <i>GS</i> and <i>MA</i> .
8	Fg2	5	No accidental \natural in <i>GS</i> and <i>MA</i> .
11	Ob,Fg2	5	No accidental \natural in <i>GS</i> and <i>MA</i> .
11	Trp2		 in <i>OB</i> ,
12	Fg1	1	D ₄ in <i>GS</i> .
13	Fg1	4	No accidental \flat on C ₃ in <i>OB</i> .
13	Fg2	2	No dot on the ♫ note in <i>OB</i> .
15–16	Fl1		An octave lower in <i>MA</i> .
24	Fl2	1	No dyn. <i>p</i> in <i>MA</i> .
26–27	Vla,Fg	7	No accidental \natural on B in <i>GS</i> .
32	Vl1,Vl2	1	No dyn. <i>p</i> in <i>MA</i> .
40	Vla	1	No dyn. <i>f</i> in <i>GS</i> .
43	Vl2	1	Dyn. <i>f</i> in <i>OB</i> .
63,65	Fl2	2–3	F ₆ G ₆ in <i>GS</i> .
72–73	Vl1	9	No dyn. <i>rf</i> in <i>MA</i> .
73	Vl2	1–2	Lower note E \flat ₂ remains unresolved dissonance unlike the corresponding note in Ob2
75	Vl2	1–2	Lower note F ₄ in <i>MA</i> .
78	Fl1–2	2	No dyn. <i>f</i> in <i>GS</i> .
92	Vl1,Ob1	1	No accidental \natural in <i>GS</i> .
92	Fg1, Vl2,Vcl	1–2	No accidental \natural in <i>GS</i> .
92	Bs	2	No accidental \natural in <i>GS</i> .
95	Ob1	1	No dyn. <i>p</i> in <i>OB</i> .
100–103	Fg1	2	Ambiguous slurs in <i>GS</i> .
101	Vl1	1	D \sharp ₅ in <i>GS</i> and <i>MA</i> .
104	Vla	1–4	No accidental \natural in <i>MA</i> .
108	Vl1–Bs	1	Dyn. <i>f</i> on note 2 in <i>MA</i> .
109	Vl2	6	No accidental \flat on E ₅ in <i>GS</i> .
116	Vl1	1	No dyn. <i>f</i> in <i>OB</i> .
120	Ob1	7	A \natural ₅ in <i>MA</i>
120	Cr1–2	7	Notes missing in <i>MA</i> .
122	Vl2		 in <i>OB</i> .
124	C11	3	Accidental \natural in <i>GS</i> and <i>MA</i> .
125	C11	5	Accidental \flat in <i>MA</i> .
126	Vl1	8	No accidental \natural on A ₄ in <i>GS</i> and <i>OB</i> .
128	Vl1,Vl2	2	No accidental \flat on A ₅ in <i>GS</i> .
133	Vl1	1	Dyn. <i>ffor</i> in <i>OB</i> .
133	Fl2	2	Ambiguous pitch in <i>GS</i> .
136	Fl1	1	♪ grace note in <i>GS</i> .
141	Vl1	1	Dyn. <i>f</i> in <i>MA</i> .
143	Vl1	1	Fingering in <i>MA</i> and <i>OB</i> .
144	Vla	1	Diminuendo mark in <i>MA</i> .
149	Vl1	1	D \flat ₅ in <i>MA</i> .
156	Vl1	11–12	No staccato marks in <i>GS</i> .
158	Vl1,Vl2	11–12	No staccato marks in <i>GS</i> .
162	Vl2	1	Dyn. <i>ff</i> in <i>OB</i> .
164–165	Vla		Lower voice not in <i>GS</i> .

Bar No.	Part	Note No.	Comment
169	Fg1		 in GS and MA.
187	Vl1	1	No dyn. <i>f</i> in MA.
188	Trp1–2	1	Not in MA.
201,203	Cr2	2	1 octave lower in MA.
214	Fl–Cl	1	No dyn. <i>f</i> in GS.
240	Vl1–Bs	1	Dyn. <i>f</i> 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. <i>p</i> 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. <i>f</i> in OB.
59	Vla	1	Accidental ♭ in GS and MA.
73	Cl1	6	No accidental ♯ in GS.
76	Vla	1	Dyn. <i>pp</i> 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♯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,

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
36	Fl2,Ob	5–8	No staccato marks in <i>GS</i> .
48	Vla–Bs	6	No accidental ♯ in <i>GS</i> , <i>MA</i> and <i>OB</i> .
55	Vla	2–3	No staccato marks in <i>GS</i> .
57	Ob1	3–4	No staccato marks in <i>GS</i> .
86	Vla	1	No acc. ♯ in <i>GS</i> .
89	Fg1	4	No marcato mark in <i>GS</i> and <i>MA</i> .
103	Vl1–Bs		No staccato marks in <i>GS</i> .
143	Fg1–2	2	E ₃ in <i>MA</i> .
152	Fg1	5–8	No phrase mark in <i>GS</i> .
159	Fl1		 in <i>OB</i> .
162,166	Vl1		Phrasing and articulation like in <i>OB</i> .
163	Vla	2	Lower note A ₂ in <i>GS</i> and <i>MA</i> .
170–171	C11–2		No staccato marks in <i>GS</i> .
171	Bs,Fg1–2		No staccato marks in <i>GS</i> .
193	Fl2	3–4	No staccato marks in <i>GS</i> .
203–205			Inconsistent staccato marks in <i>GS</i> .
205	Fg1–2		As in <i>OB</i> .
218	Vl2		 in <i>OB</i> .