

Georg Gerson

(1790–1825)

Quartetto V

für 2 Violinen,
Viola & Violoncello

G.63



Score

Edited by
Christian Mondrup

Quartetto V
für 2 Violinen, Viola & Violoncello

Allegro risoluto

Georg Gerson (1790-1825)

Violino 1°

mf

Violino 2°

f mf

Viola

f mf

Violoncello

f mf

5

f

dimin

mf

f

dimin

mf

f

dimin

mf

f

dimin

mf

10

tr

f

f

f

8va

f

15

8va

rf

rf

8va

20

p

cresc

p

cresc

p

cresc

p

cresc

24

28

mf

fz

fz

f

mf

fz

fz

f

mf

dimin

p

mf

fz

fz

f

mf

dimin

p

mf

fz

fz

f

mf

dimin

p

33

dimin

dolce

p

mf

f

p

mf

f

dimin

dolce

p

mf

f

p

mf

f

fp

mf

p

mf

f

p

mf

f

38

p dolce

p

p

p

43

cresc

mf

p

cresc

mf

p

cresc

mf

p

48

f

p

f

f

p

f

f

p

f

f

52

p

f

mf

p

f

p

f

p

f

f

56

8va

dimin

p

p

p

tr

tr

tr

tr

tr

60

pf

cresc

cresc

cresc

f

f

pf

cresc

f

65

p

mf

mf

f

mf

f

mf

f

mf

mf

69

b

f

f

f

f

74

dimin

p *mf*

dimin

p *mf*

79

mf

[mf]

p *cresc*

mf *p*

mf

p *cresc*

p

85

p

fp

dolce p

mf

fp

mf

90

p

f

mf

p *cresc*

p

cresc

p

cresc

95

cresc

mf

p

cresc

mf

fp

mf

p

fp

fp

cresc

101

mf

f

mf

mf

f

mf

f

f

106 8^{va}

rf

rf

111

p

p

p

p

115

cresc

f

p dolce

cresc

f *fz* *fz* *f*

cresc

f *fz* *fz* *f*

cresc

f *fz* *fz* *f*

119

p

p

p

p

124

cresc

mf

p

cresc

mf

p

cresc

mf

p

129

f

p

f

p

f

p

f

p

f

f

f

f

133

p *f* *mf* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

137

dimm

p *p* *f*

p *f*

140

tr

f

f *pp*

pp *pizzicato*

p

145

p *col arco*

f *p*

p *col arco*

f *p*

ritard

f *p*

f *p*

ritard

f

Menuetto Scherzando Allegretto

Musical score for measures 1-9 of Menuetto Scherzando Allegretto. The score consists of four staves (string quartet) in common time. Measure 1 starts with dynamic *f*. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measure 4 begins with *p*. Measures 5-6 continue the pattern with *p*. Measure 7 begins with *f*. Measures 8-9 continue with *f*.

Musical score for measures 10-19 of Menuetto Scherzando Allegretto. The score consists of four staves. Measures 10-11 show eighth-note patterns. Measure 12 begins with *p*. Measures 13-14 continue with *p*. Measure 15 begins with *f*. Measures 16-17 continue with *f*. Measure 18 begins with *p*. Measures 19-20 continue with *f*.

Musical score for measures 20-29 of Menuetto Scherzando Allegretto. The score consists of four staves. Measures 20-21 show eighth-note patterns. Measure 22 begins with *p*. Measures 23-24 continue with *p*. Measure 25 begins with *mf*. Measures 26-27 continue with *mf*. Measure 28 begins with *cresc*. Measures 29-30 continue with *cresc*.

Musical score for measures 29-38 of Menuetto Scherzando Allegretto. The score consists of four staves. Measures 29-30 show eighth-note patterns. Measure 31 begins with *p*. Measures 32-33 continue with *p*. Measure 34 begins with *cresc*. Measures 35-36 continue with *cresc*. Measure 37 begins with *f*. Measures 38-39 continue with *f*.

38

f

p

f

p

47

p

f

p

f

57

p

f

p

f

66

dolce

Ten

p

Ten

[FINE]

Trio

dolce

Ten

mf

Ten

mf

Ten

mf

Ten

mf

76

8va

p

p

p

84

dimin:

p

p

p

93

mf

Ten

mf

Ten

mf

Ten

p

mf

p

102

8va

dolce

8va

8va

B:

8va

B:

110 *8va*

dimin

p *Ten*

p *Ten*

p *mf* *Ten* *mf* *Ten* *mf*

120 *8va*

p

p

p

p

128

dolce

p

p

p

136

p

p

p

p

D. C. M.
senza
replica

Andante con moto

Musical score for measures 1-10. The score consists of four staves. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is three sharps. Measure 1 starts with a rest followed by eighth-note patterns. Measure 2 begins with a dynamic *p*. Measure 3 starts with a dynamic *p*. Measure 4 features sixteenth-note patterns. Measures 5-7 continue with eighth-note patterns. Measure 8 starts with a dynamic *mf*. Measure 9 concludes with a dynamic *p*.

Musical score for measures 11-20. The staves remain the same. The key signature changes to two sharps. Measure 11 starts with eighth-note patterns. Measure 12 begins with dynamics *rf p*. Measure 13 starts with dynamics *rf p*. Measure 14 begins with dynamics *rf p*. Measure 15 concludes with dynamics *rf p*.

Musical score for measures 21-30. The staves remain the same. The key signature changes to one sharp. Measure 21 starts with eighth-note patterns. Measure 22 begins with eighth-note patterns. Measure 23 starts with eighth-note patterns. Measure 24 begins with eighth-note patterns. Measure 25 concludes with eighth-note patterns.

Musical score for measures 30-39. The staves remain the same. The key signature changes to one sharp. Measure 30 starts with eighth-note patterns. Measure 31 begins with eighth-note patterns. Measure 32 starts with eighth-note patterns. Measure 33 begins with eighth-note patterns. Measure 34 begins with eighth-note patterns. Measure 35 concludes with eighth-note patterns. Measure 36 starts with dynamics *cresc*. Measure 37 begins with dynamics *cresc*. Measure 38 starts with dynamics *cresc*. Measure 39 concludes with dynamics *f*.

39

m.v.

p

dolce

mf

p

rf pf

rf pf

rf pf

rf pf

mf

pizz

p

pizz

p

pizz

p

col arco

mf

col arco

p

p

pizz

p

p

mf

col arco

p

pizz

p

p

pizz

p

pizz

p

p

68

77

87

97

106

114

p

mf

p

mf

p

mf

p

m.v.

124

mf

134

rf p

rf p

rf p

rf p

144

>

>

>

>

153

cresc

f

p

cresc

f

p

cresc

f

p

cresc

f

p

162

m.v.

dolce

mf

p

p

171

rf pf

rf pf

p

pf

rf pf

p

dolce

p

pf

rf pf

p

pf

181

p

f

p

dolce

p

f

p

pizz

pp

pizz

pp

pizz

pp

pizz

pp

p

f

p

pizz

pp

pizz

pp

pizz

pp

Rondo Allegro molto

Musical score for Rondo Allegro molto, measures 1-8. The score consists of four staves (treble, alto, bass, and bass) in common time. Measure 1 starts with a piano dynamic (p). Measures 2-4 show eighth-note patterns with dynamics p, p, and p respectively. Measures 5-8 feature sixteenth-note patterns with crescendo dynamics: cresc, cresc, cresc, and cresc. Measure 8 ends with a fermata over the bass staff.

Musical score for Rondo Allegro molto, measures 9-17. The score continues with sixteenth-note patterns. Measure 9 starts with a forte dynamic (f) and an eighth-note pattern. Measures 10-12 show eighth-note patterns with dynamics mf, p, and mf respectively. Measures 13-17 show eighth-note patterns with dynamics p, mf, p, and p respectively. Measure 17 ends with a fermata over the bass staff.

Musical score for Rondo Allegro molto, measures 18-26. The score features sixteenth-note patterns. Measures 18-20 show eighth-note patterns with dynamics mf, p, and mf respectively. Measures 21-23 show eighth-note patterns with dynamics [mf], p, and mf respectively. Measures 24-26 show eighth-note patterns with dynamics p, mf, and p respectively. Measure 26 ends with a fermata over the bass staff.

Musical score for Rondo Allegro molto, measures 27-35. The score continues with sixteenth-note patterns. Measures 27-29 show eighth-note patterns with dynamics f, p, and f respectively. Measures 30-32 show eighth-note patterns with dynamics p, f, and p respectively. Measures 33-35 show eighth-note patterns with dynamics f, p, and f respectively. Measure 35 ends with a fermata over the bass staff.

36

Musical score page 36. The score consists of four staves. The top two staves have dynamics *mf*, *p*, *mf*, and *p*. The third staff has dynamics *mf*, *p*, *mf*, and *mf*. The bottom staff has dynamics *mf* and *mf*.

45

Musical score page 45. The score consists of four staves. The first staff starts at *p* and rises to *f* through *cresc*. The second staff starts at *p* and rises to *f* through *cresc*. The third staff starts at *p* and rises to *f* through *cresc*. The bottom staff starts at *p* and rises to *f* through *cresc*.

53 *dolce*

Musical score page 53. The score consists of four staves. The first staff starts at *p* and rises to *mf* through *cresc*. The second staff starts at *p* and rises to *mf* through *cresc*. The third staff starts at *p* and rises to *mf* through *cresc*. The bottom staff starts at *p* and rises to *mf* through *cresc*.

61

Musical score page 61. The score consists of four staves. The first staff has dynamics *rf*, *rf*, *tr*, *tr*, *tr*, and *f*. The second staff has dynamics *rf*, *rf*, *f*, *rf*, and *rf*. The third staff has dynamics *rf*, *rf*, *f*, *rf*, and *rf*. The bottom staff has dynamics *rf*, *rf*, *f*, *rf*, and *rf*.

69

diminuendo

dolce

p

p

p

p

76

tr

mf

mf

f

mf

mf

mf

85

f

dolce

p

f

93 4^a Corda

tr

Solo

p

tr

p

tr

100

mf

3 4

105

110

p

dolce

p

p

115

cresc

f

p

cresc

f

f

p

p

p

p

121

cresc

cresc

cresc

cresc

cresc

8va -

129 *8va* -

mf

p

mf

p

mf

p

mf

p

137

mf

p

cresc

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

145

cresc

f

cresc

f

cresc

f

cresc

f

152

mf

pizz

mf

p

158

[*mf*]

col arco

mf

165

tr

mf

tr

172

[*mf*]

tr

tr

178

dolce

p

tr

[*p*]

185

tr

mf

f

mf

mf

mf

193

f

f

f

f

200

p

mf

dolce

p

tr

p

tr

p

207

mf

mf

tr

tr

mf

212

216

2

221

0

p

cresc

pizz

p

cresc

pizz

pizz

226

p

p

p *col arco*

p *col arco*

p

233

mf

p

f

mf

p

f

mf

p

f

mf

p

f

240

p

p

p

pp

pp

p

248 *4^a Corda* -----

f

f

f

f

Critical notes

This score is the first modern edition of String Quartet no. 5, G.63 by the Danish composer “Georg Gerson” (1790–1825). The composition is dated May 31, 1812.

The sources are:

- MS* “Partiturer No. 2”, “George Gersons samling: mu 7105.0963 C II, 6b”, a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The string quartet is found on pp. 101–115.
- PA* “Quatuor Pour deux Violons, Viola et Violoncelle”, posthumous engraving (parts only) published in Hamburg 1826 by J.A. Böhme.

Corrections and alterations drawn with red ink by another hand in movement 1 and 4 in *MS* are obviously the editor Böhme’s preparations for *PA*. Besides there are numerous other corrections in movement most likely made by the composer. This modern edition reflects Gerson’s autograph. The numerous alterations and corrections in movement 1 inbetween complicate the determination of the composer’s intentions.

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:  (G.41, String Quintet, movement 1, V11. bar 55–56.)

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

Allegro risoluto

Bar No.	Part	Note No.	Comment
4	V11		Slur ends at note 8 in <i>PA</i>
8	V11		Slur begins at note 2 in <i>PA</i>
9–12	V12,Vla		 in <i>PA</i> , in red in <i>MS</i>
10	V12	1–3	A4 added in red in <i>MS</i>
10	V12	4–6	C4 added in red (and crossed out?) in <i>MS</i>
11	V12	4–6	C4 added in red in <i>MS</i>
12	V11		Slur ends at note 8 in <i>PA</i>
13	V11	1–2	Slurred in <i>PA</i>
14	V12	1	No staccato in <i>PA</i>
25	V11		 different articulation in <i>PA</i>
28	V12,Vla		Notes slurred pairwise in <i>PA</i>
32	V12	1–2	No “>” accents in <i>PA</i>
33	V11	4–5	Slurred in <i>PA</i>
33	V12	1	No “>” accent in <i>PA</i>
34	V11	2	Double slash in <i>PA</i>
36	V11	2	Double slash in <i>PA</i>
39	V12	2–8	One slur in <i>PA</i>
41	V11	1	Dashed grace note in <i>PA</i>
42	Vla	2–8	One slur in <i>PA</i>
47	Vlc	3	“f” in <i>PA</i> , in red in <i>MS</i>
49	V11	3–9	Slurred in <i>PA</i>
50	V11	2,9	Fingerings “1”, “3” in <i>PA</i>
51	V11	13	Fingering “1” in <i>PA</i>
52	V11	2,4,5,11	Fingerings “2”, “1”, “1”, “2” in <i>PA</i>

Bar No.	Part	Note No.	Comment
53	Vl1	13	Fingering “1” in PA
54	Vl1	1	Fingering “1” in PA
56	Vl1	1	Fingering “1” in PA
56	Vl1	11–12	Staccato in PA
58–59	Vl2,Vlc		 in PA, in red in MS
60	Vla	1	Note crossed out in red in MS
61	Vl1		Dashed grace note in PA
65a	Vl1	2–6	Not slurred in PA
66	Vla	1	<i>f</i> in PA
75	Vl1		Dashed grace note in PA
76–77	Vl2–Vlc		 in PA, in red in MS. Consecutive fifths introduced.
78	Vla	1–2	No “>” accents in PA
81	Vl1	1	“>” accent in PA
83	Vl1		Dashed grace note in PA
83	Vl2	1–2	No “>” accents in PA
86	Vl2	1–2	No “>” accents in PA
87	Vl2	1	No “>” accent in PA
89	Vl1		♪ grace note in PA
91	Vl1		♪ grace note in PA
98	Vl2	1–2	No “>” accents in PA
99	Vl2	1	No “>” accent in PA
104	Vl2	1	# in PA, in red in MS
106	Vl1	1–2	Slurred in PA
106	Vl2	4	Staccato in PA
111	Vl1	1–2	Slurs begin on notes 1 and 8 in PA
113	Vl1	1–2	Slurs begin on notes 1 and 8 in PA
115	Vl1	1	♪ note in MS
115–116	Vl1		No staccatos in PA
117	Vl2,Vla		Notes slurred pairwise in PA
119	Vl1	1–2	Fingerings “2”, “3” in PA
120	Vl1,Vl2	1	Staccato in PA
121	Vl1	7	Fingering “2” in PA
121	Vl2	7	One slur in PA
124	Vl1		Slur ends at note 5 in PA
124	Vla		One slur in in PA
125	Vla		One slur in in PA
128	Vlc	3	D ₃ in PA, in red in MS
135	Vl1	1	C ₅ in PA
136	Vl2	2	<i>f</i> in PA
139	Vl2	1	A ₄ in PA, in red in MS
144	Vl1		“loco” after note 5 in MS. Bar 142–144 an octave up?
146	Vl1		Dashed grace note in PA
147–149	Vl2–Vlc		 in MS ♦ = red ink

147–149 Vl2–Vlc

The musical notation consists of three staves. The top staff shows eighth-note pairs followed by sixteenth-note pairs. The middle staff shows eighth-note pairs followed by eighth-note pairs. The bottom staff shows eighth-note pairs followed by sixteenth-note pairs. The notation is in common time.

148–149 Vl1–Vlc

“poco ritard” in PA

Menuetto scherzando

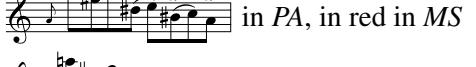
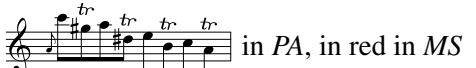
Bar No.	Part	Note No.	Comment
31	Vl1		“cresc” in PA
65–66	Vl1		2 slurs in PA
73	Vl1	2	Fingering “2” PA
93	Vl1	2	Fingering “2” PA
95	Vl1	3	Fingering “2”, “la 2 ^{da} Corda” in PA
96	Vl1	1	Fingering “1” PA
112	Vl1	5	Fingering “2” PA
113	Vl1	2	Fingering “1” PA
114	Vl1	2	Fingering “2” PA

Andante con moto

Bar No.	Part	Note No.	Comment
16	Vl1		in PA, in red in MS, see bars 56 and 176
35	Vl1	1	Fingering “2” in PA
37	Vl1	1	Fingering “2” in PA
39	Vl1	1	Fingering “2” in PA
54	Vl1	1–2	Slur in in PA
73	Vl1	4	# missing in MS
113	Vl1	4	# missing in MS
132	Vl1	2	# in MS
146	Vl1	1	Grace note in PA
155	Vl1	1	Fingering “2” in PA
157	Vl1	1	Fingering “2” in PA
159	Vl1	1	Fingering “2” in PA
160–161	Vla–Vlc		in PA, in red in MS. Vla and Vlc voice leading chosen by analogy with bars 40–41.

Rondo Allegro molto

Bar No.	Part	Note No.	Comment
			Meter C in PA
8	Vl1	3	Fingering “2” in PA
9	Vl1	4	Fingering “2” in PA
10	Vl1	4	Fingering “2” in PA
10	Vla	2	# missing in MS
11	Vl1		in PA
56	Vlc		Trailing 1/4 rest in MS
57	Vl1		2 slurs in PA
53–55	Vl2–Vla		in PA, in red in MS
59	Vlc	7	Dot missing in MS

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
91	Vl1		Extension line for “4 ^{ta} Corda” missing in <i>MS</i>
103	Vl1		 in <i>PA</i> , in red in <i>MS</i>
107	Vl1		 in <i>PA</i> , in red in <i>MS</i>
114	Vl1	3	Fingering “0” in <i>PA</i>
			
118–119	Vl1–Vlc		 in <i>PA</i>
130	Vl1		 in <i>PA</i>
198–200	Vl1		 in <i>PA</i> , in red in <i>MS</i>
211	Vl1		 in <i>PA</i> , in red in <i>MS</i>
215	Vl1		 in <i>PA</i> , in red in <i>MS</i>
221	Vl1		 in <i>PA</i> , in red in <i>MS</i>
223	Vl1		 in <i>PA</i> , in red in <i>MS</i>