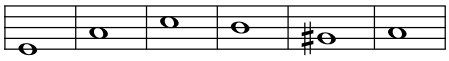
Georg Gerson

(1790–1825)

Quartetto V

für 2 Violinen,
Viola & Violoncello

G.63



Score

Edited by
Christian Mondrup

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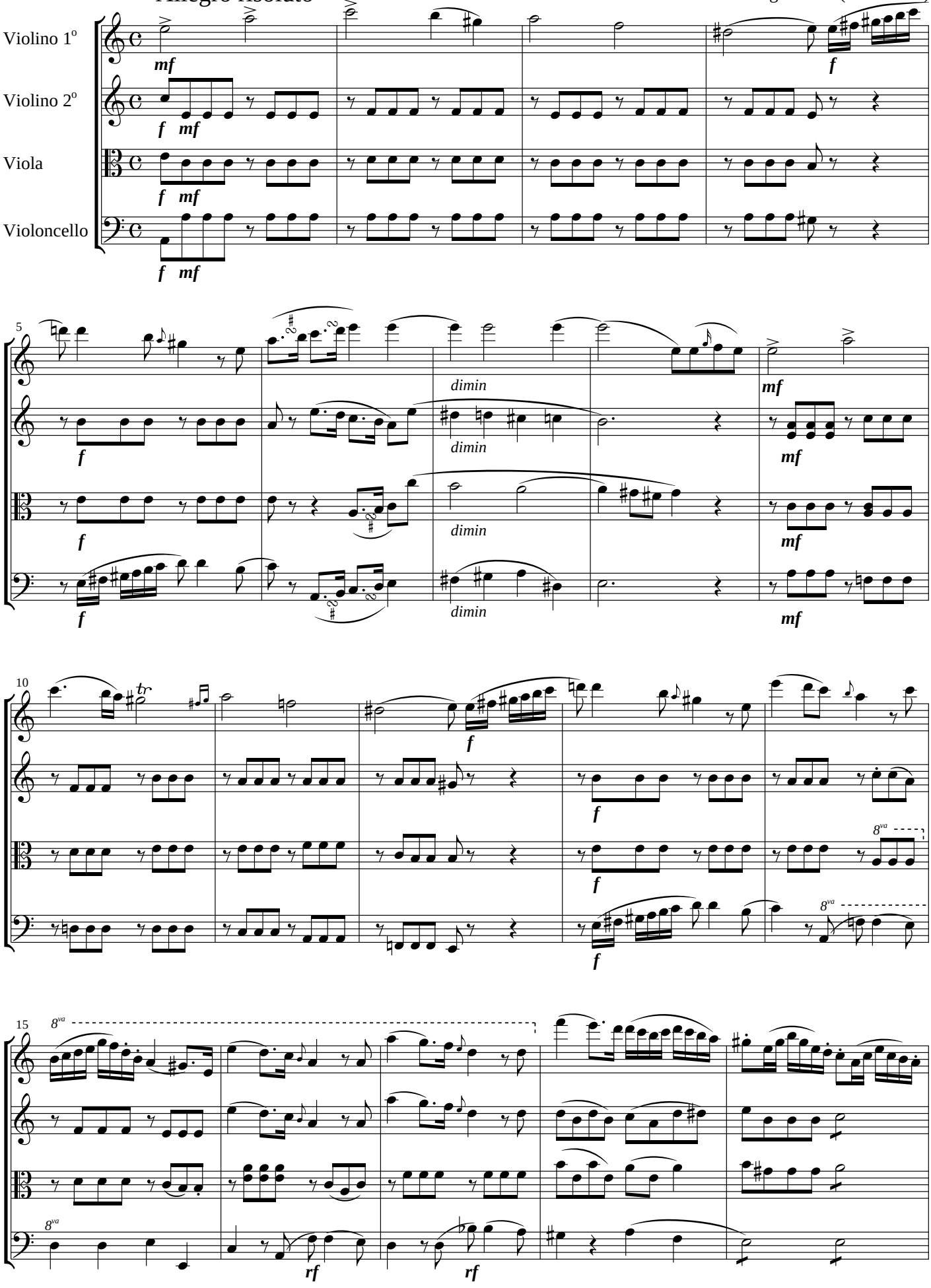
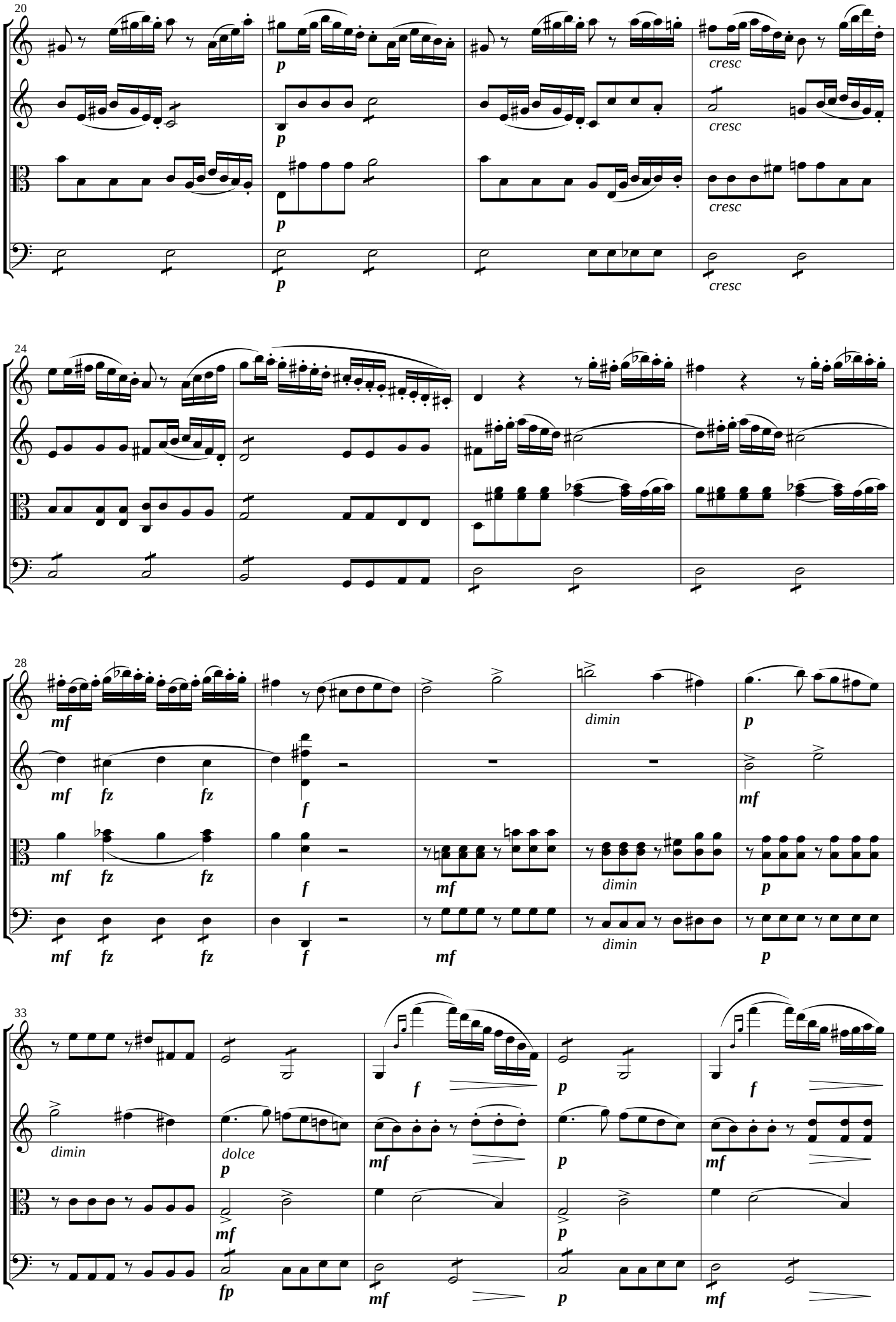
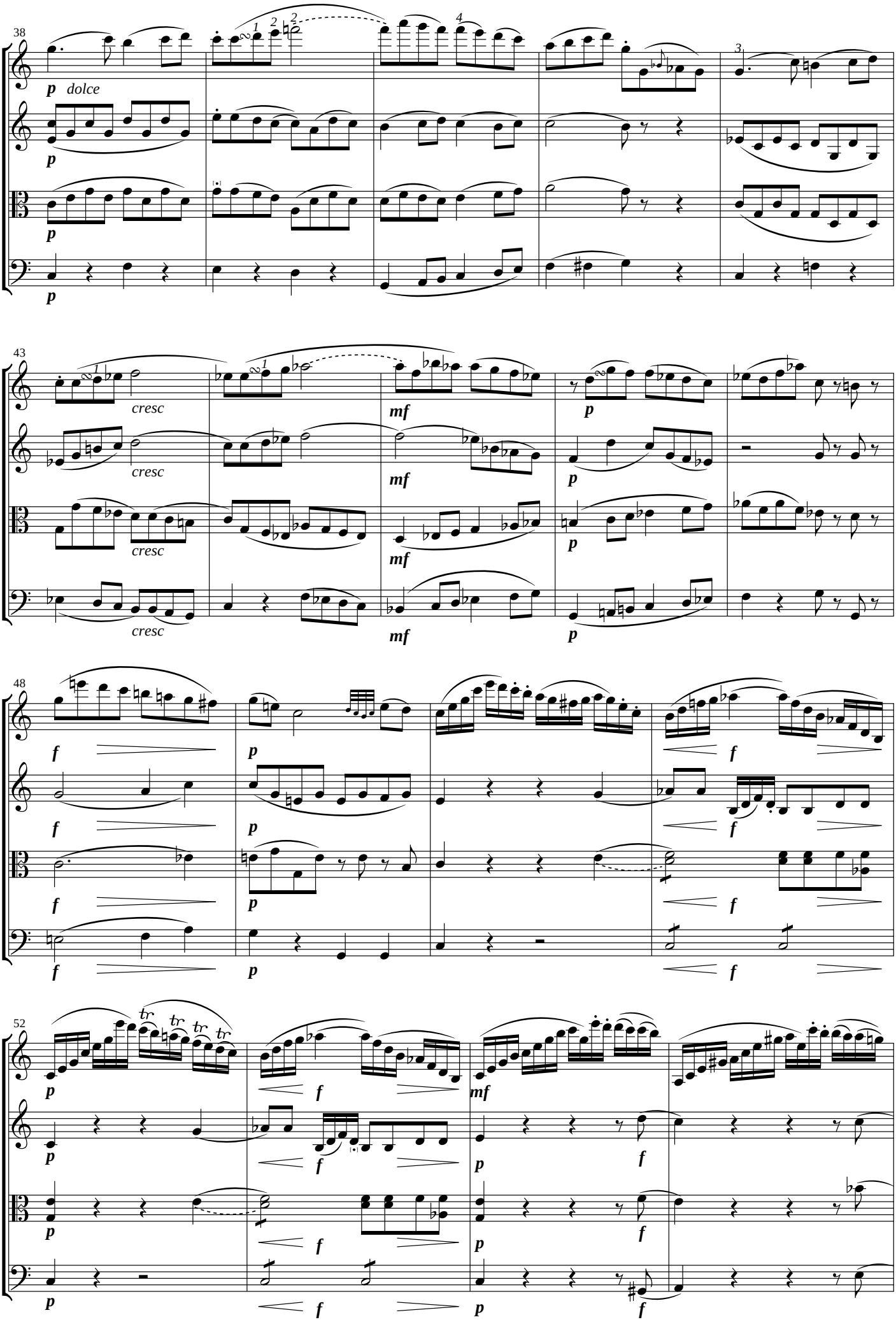
Quartetto V
für 2 Violinen, Viola & Violoncello

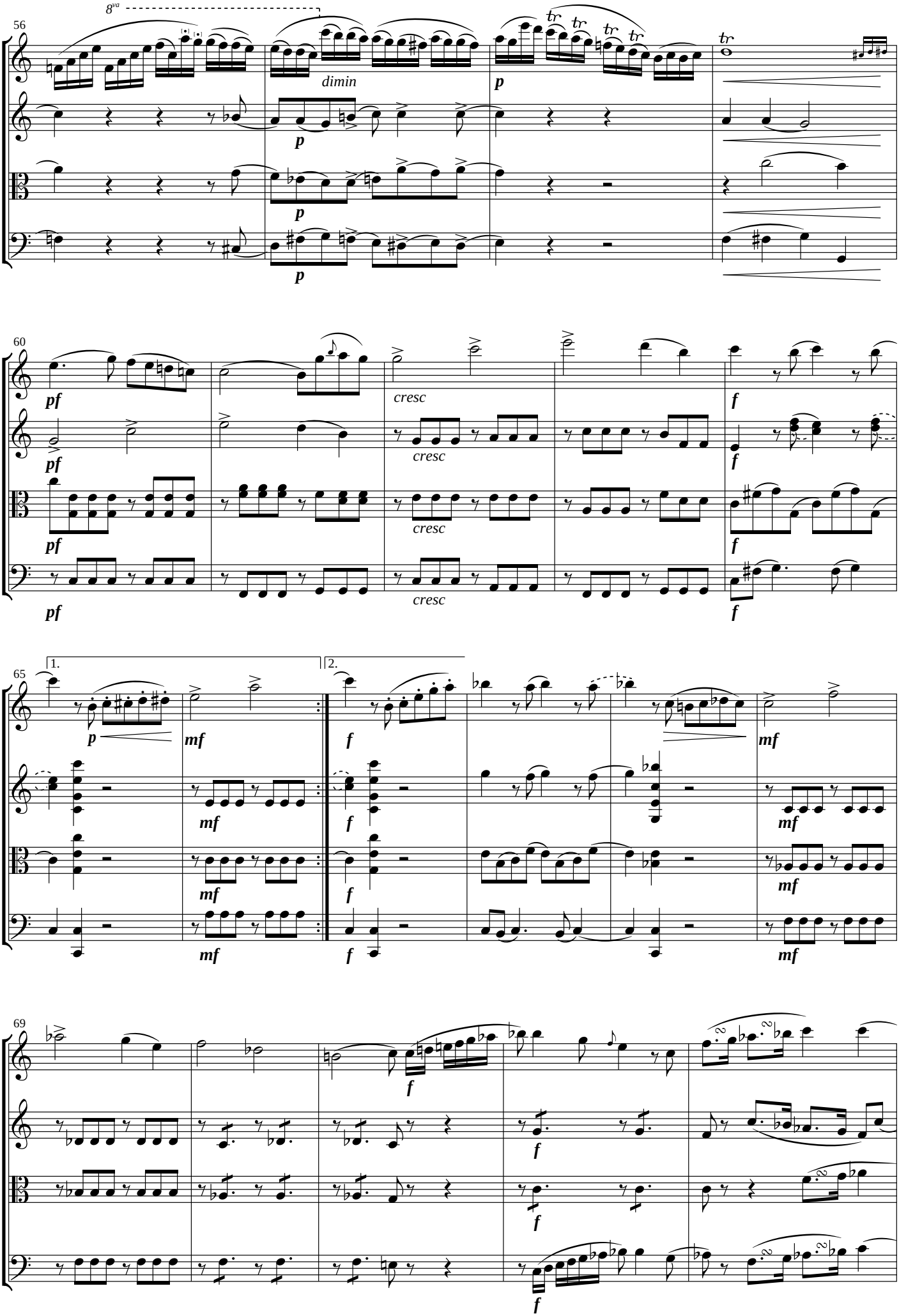
Allegro risoluto

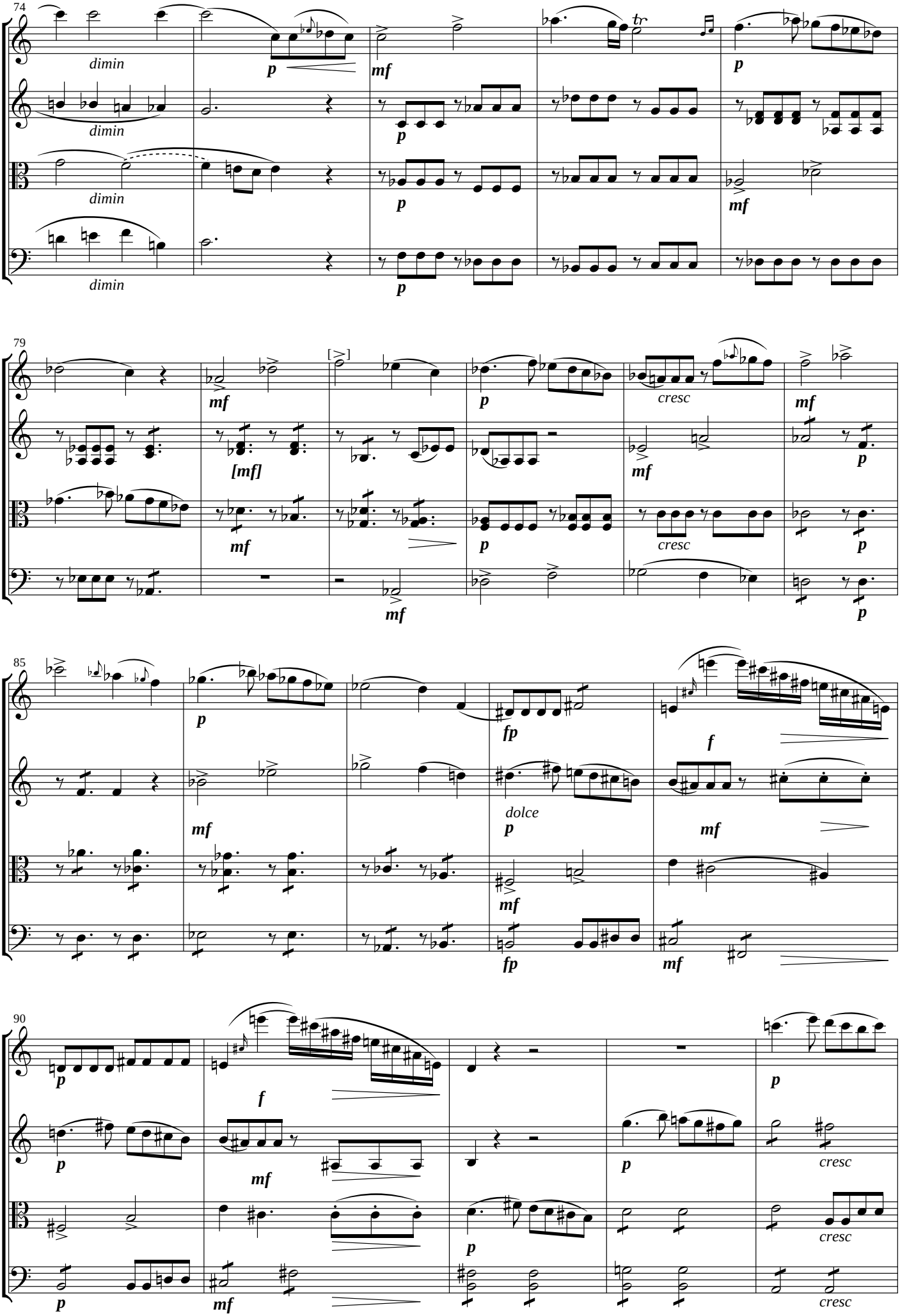
Georg Gerson (1790-1825)

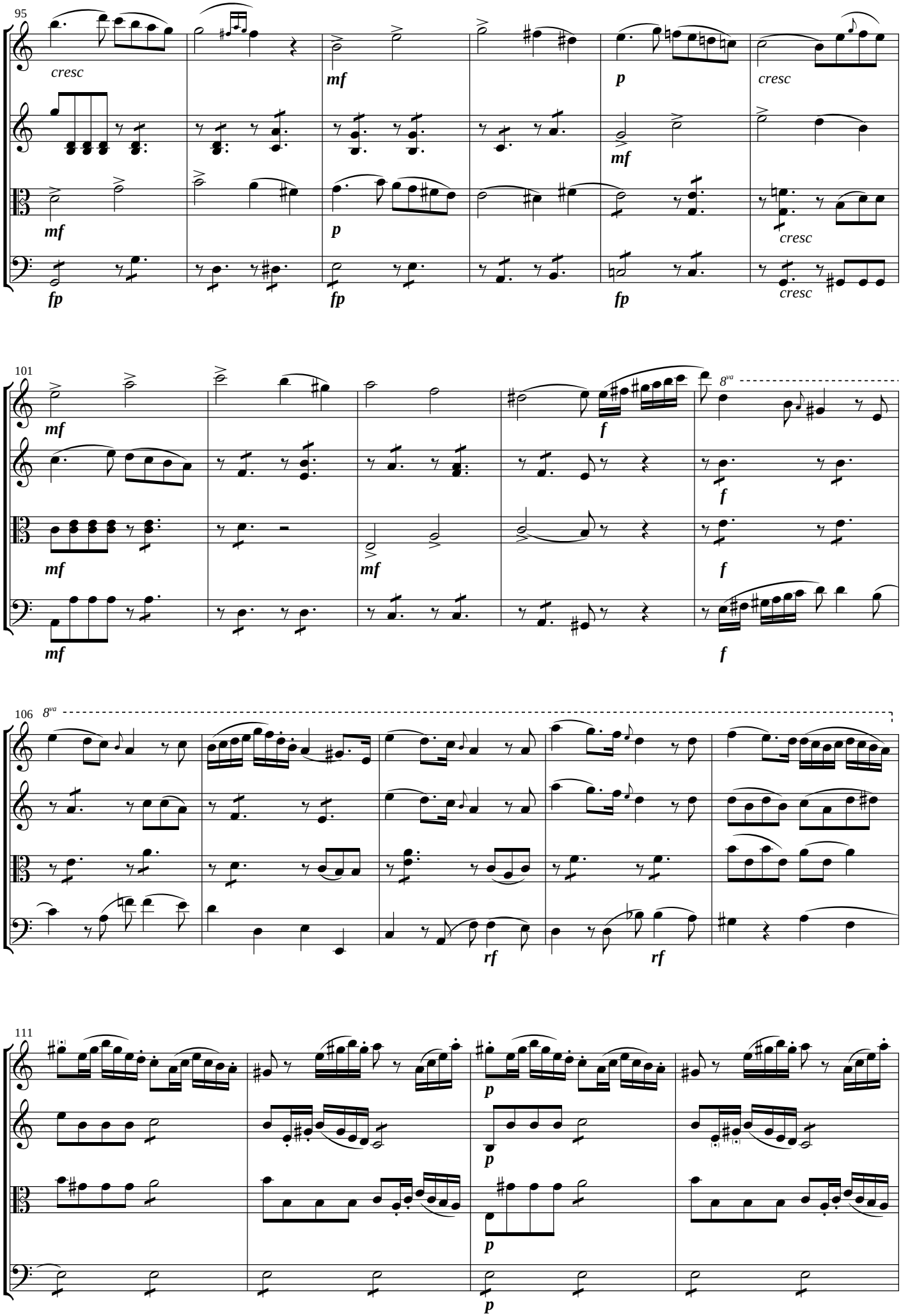


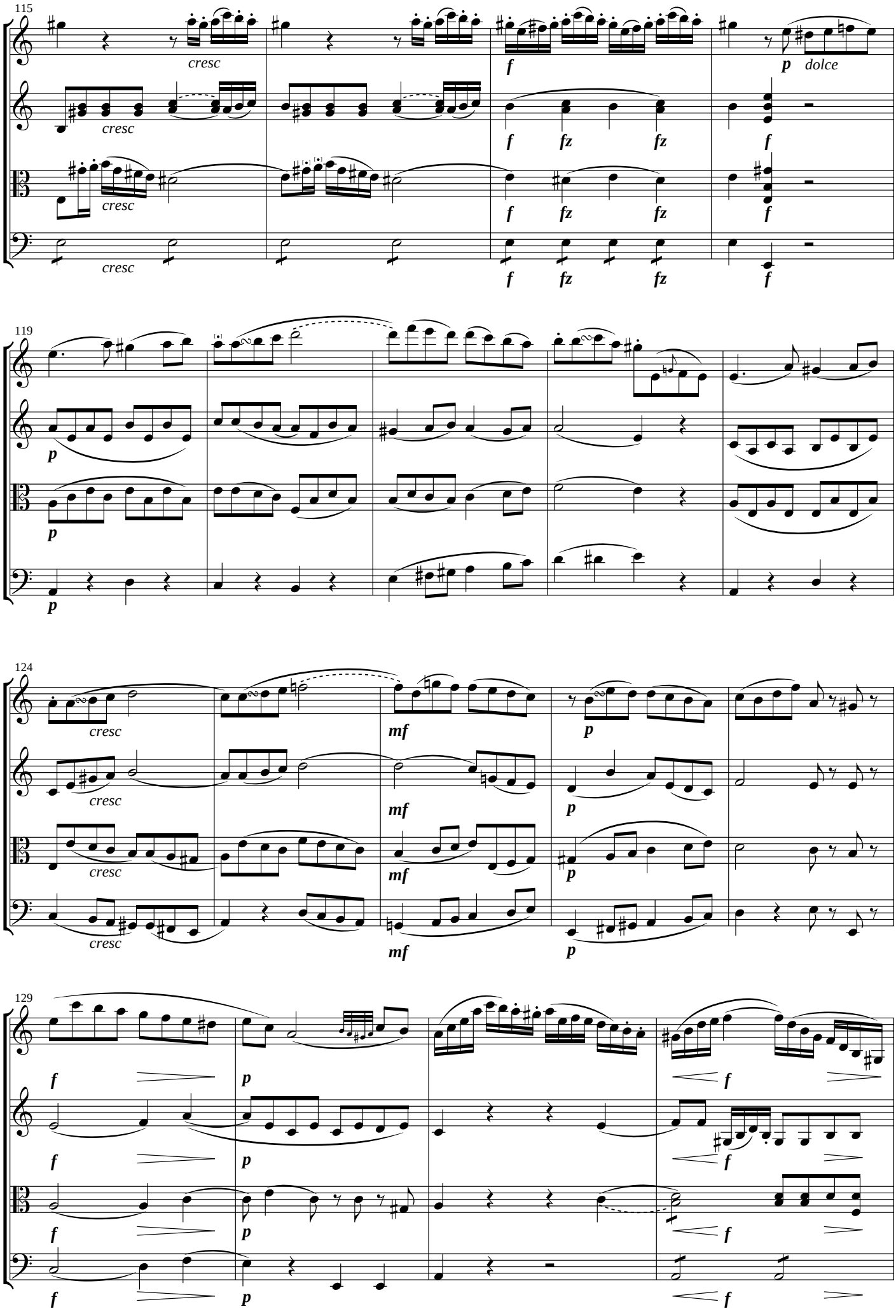

20
p
cresc
24
28
mf
fz
f
dimin
p
33
dolce
fp

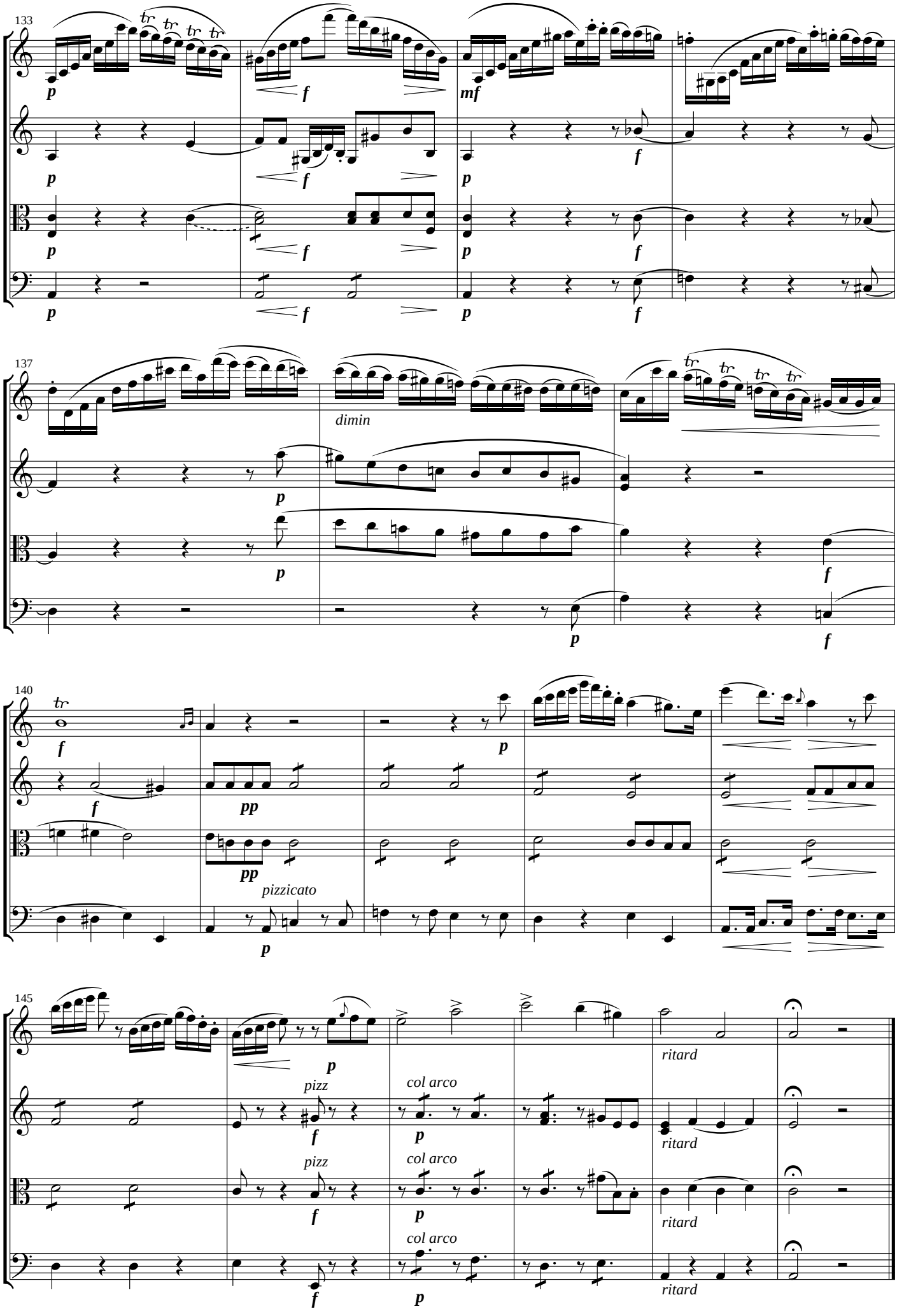

38
p dolce
p
p
43
cresc
cresc
cresc
mf
mf
mf
p
p
p
48
f
f
f
f
p
p
p
p
52
p
p
p
p
f
f
f
f
mf
p
p
f
f


56
8va
dimin
p
60
pf
cresc
f
65
1.
2.
mf
69

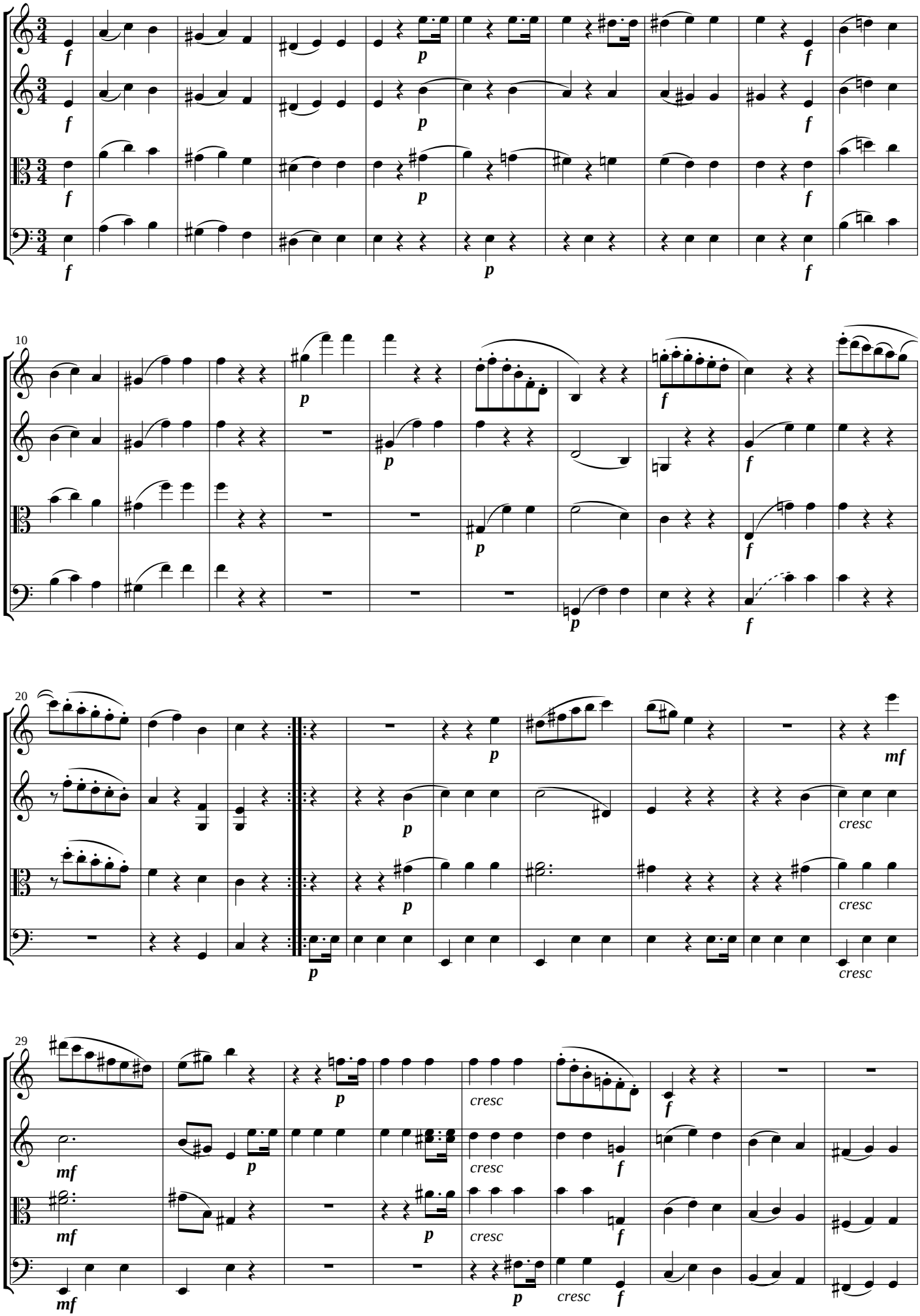

74
dimin
p
mf
tr
79
[mf]
cresc
85
fp
f
dolce
90
cresc

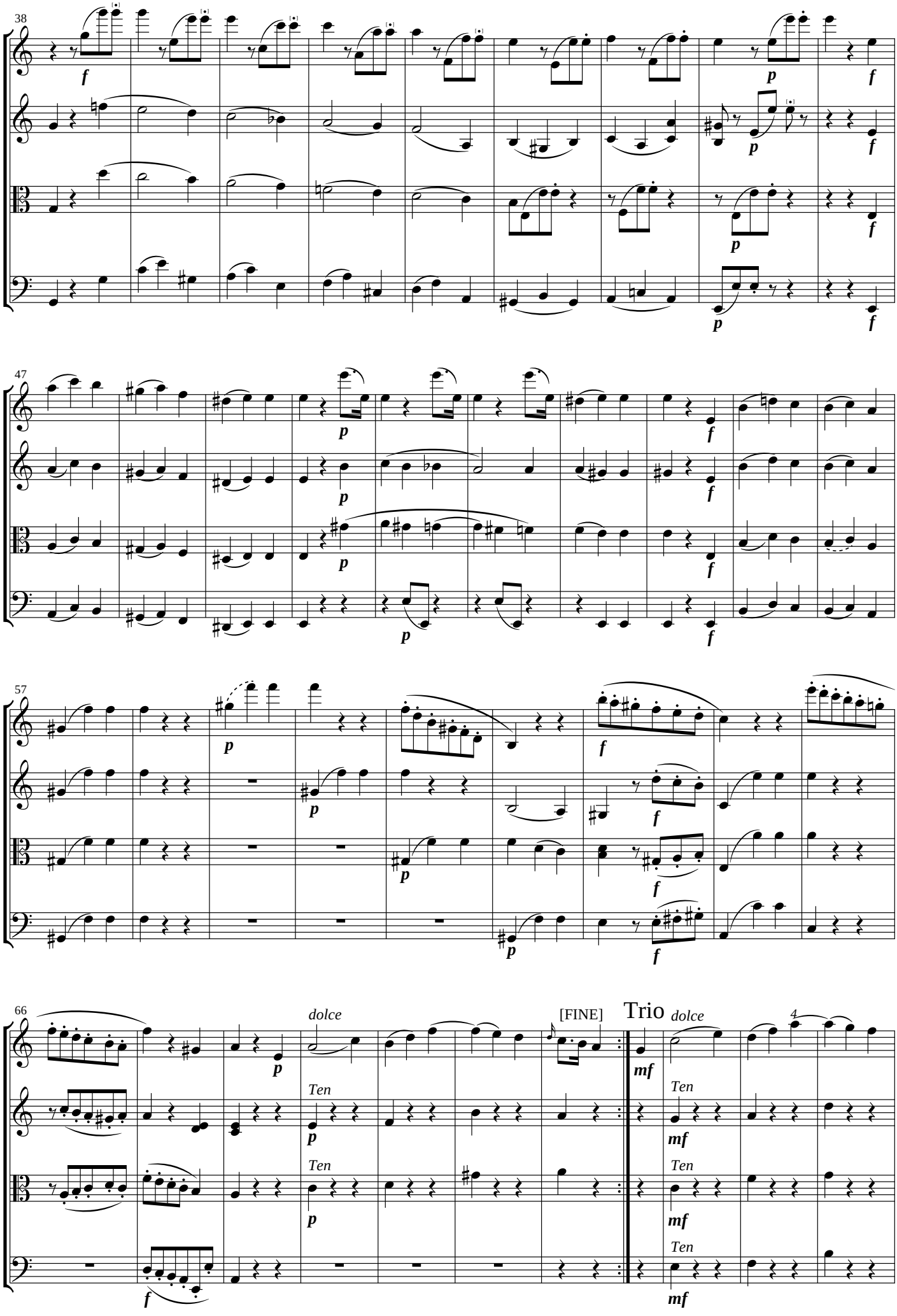

95
cresc
mf
p
cresc
mf
mf
p
cresc
fp
fp
fp
cresc
101
mf
f
8va
mf
mf
f
mf
f
106
8va
rf
rf
111
p
p
p
p

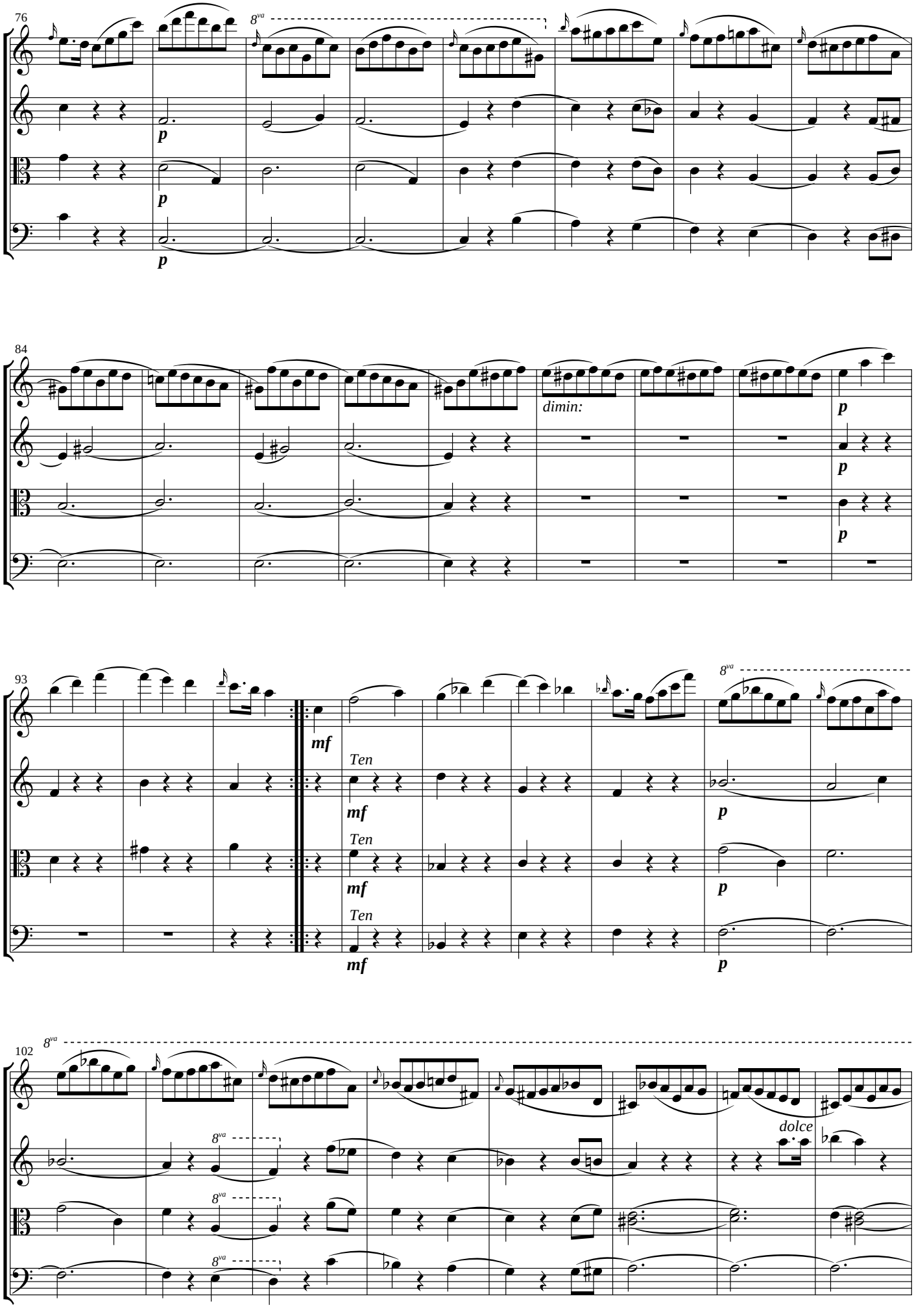

115
cresc
f
p dolce
fz
119
124
mf
129

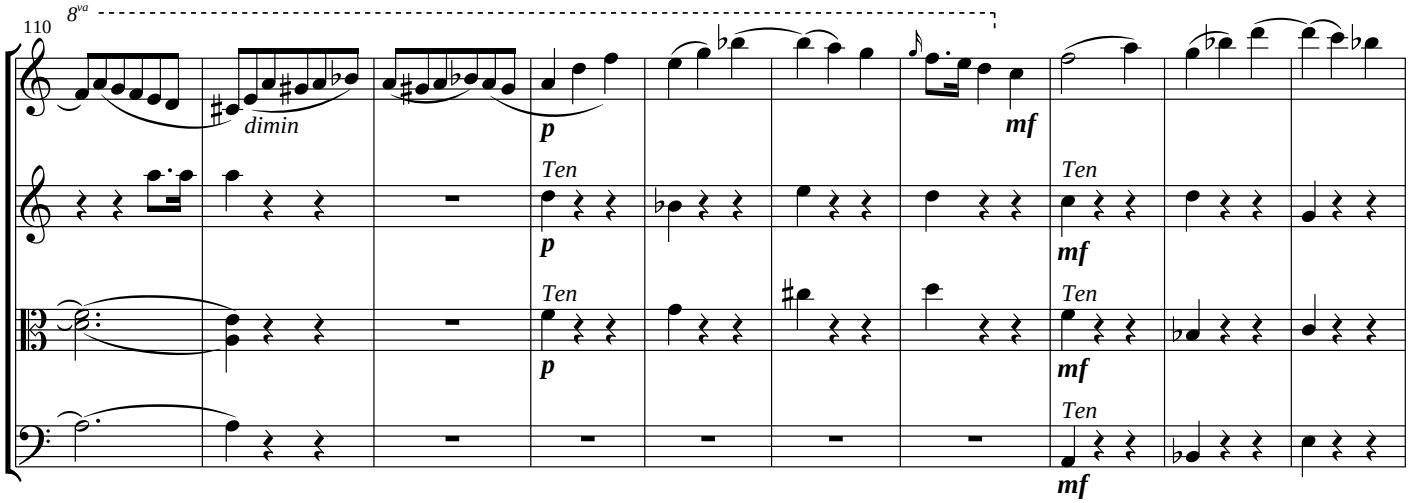

133
137
dimin
140
pizzicato
145
col arco
pizz
ritard

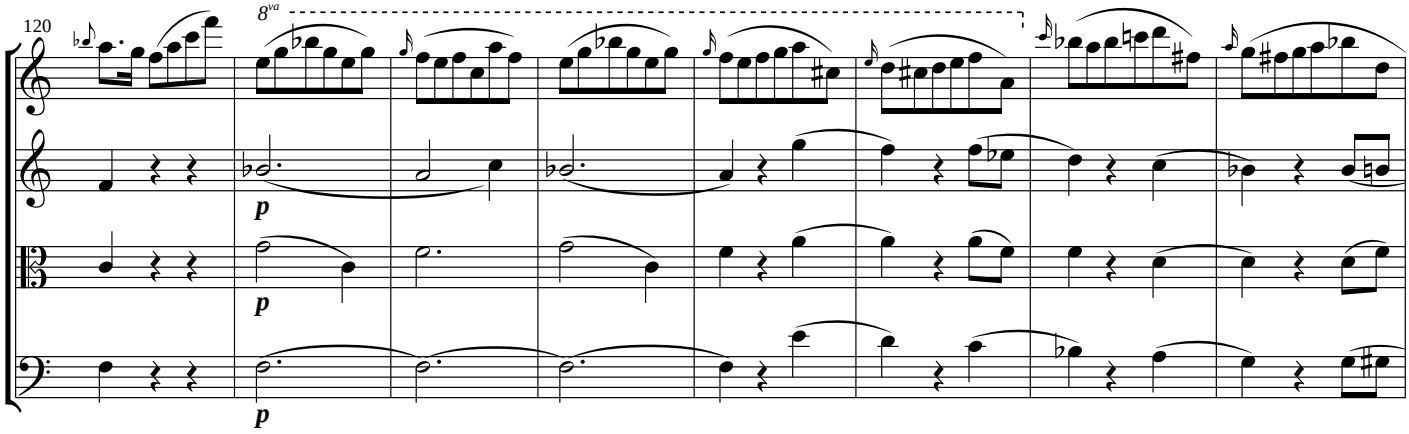
Menuetto Scherzando Allegretto

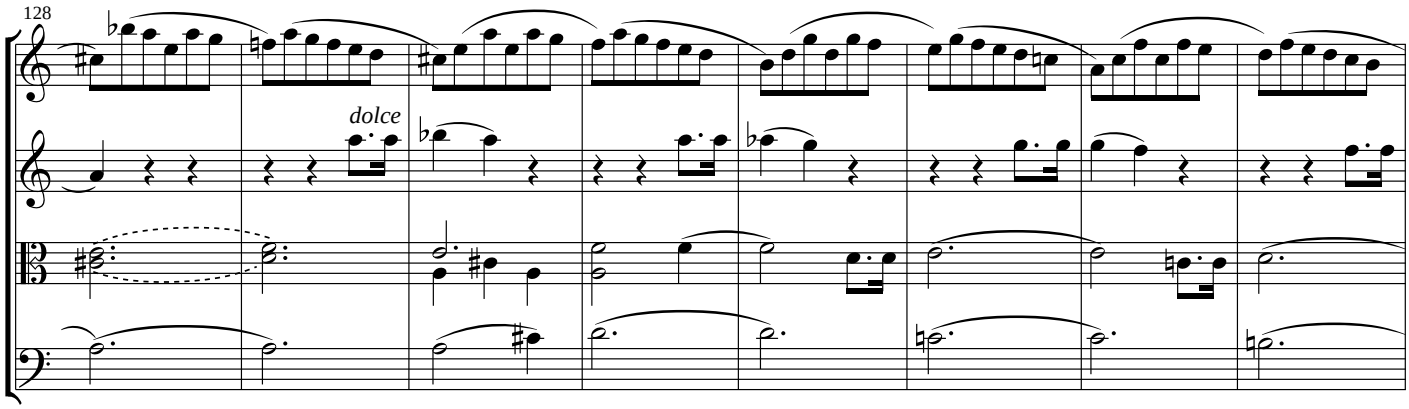


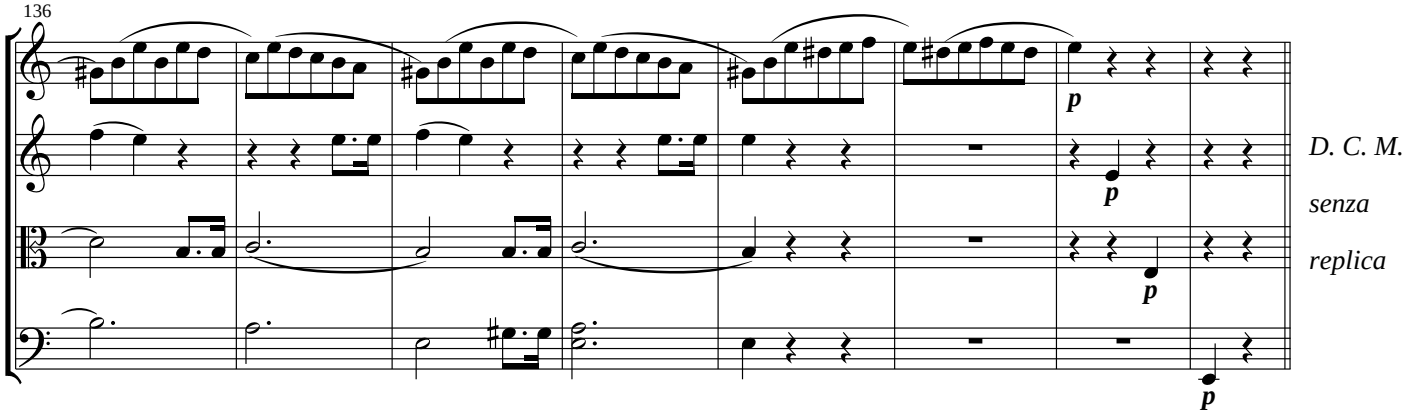

38
47
57
66
dolce
[FINE]
Trio
dolce
Ten


76
8va
p
p
p
84
dimin:
p
p
p
93
mf
Ten
mf
Ten
mf
Ten
mf
8va
p
p
p
102
8va
8va
8va
8va
dolce

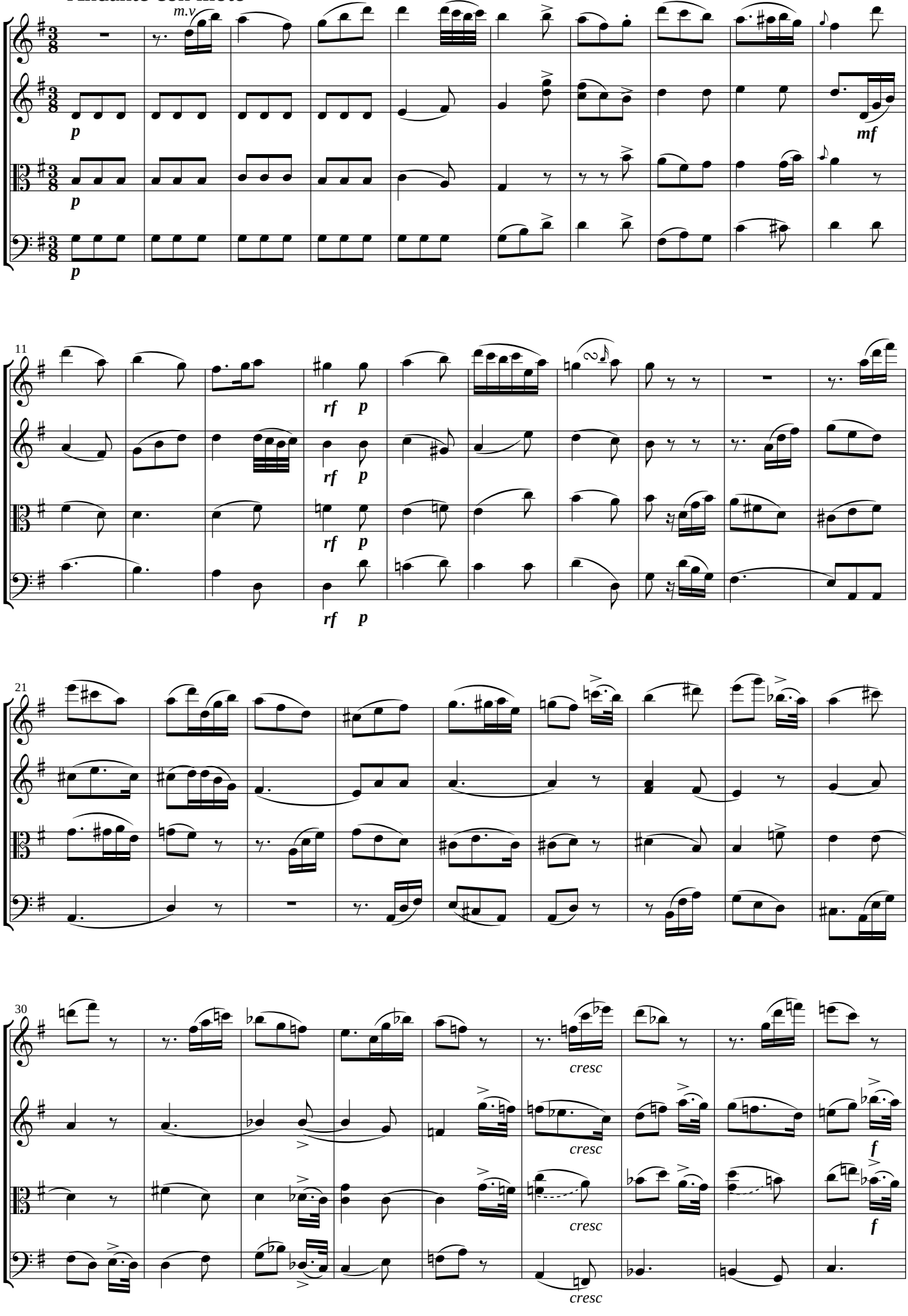

110
8va
dimin
p
Ten
mf

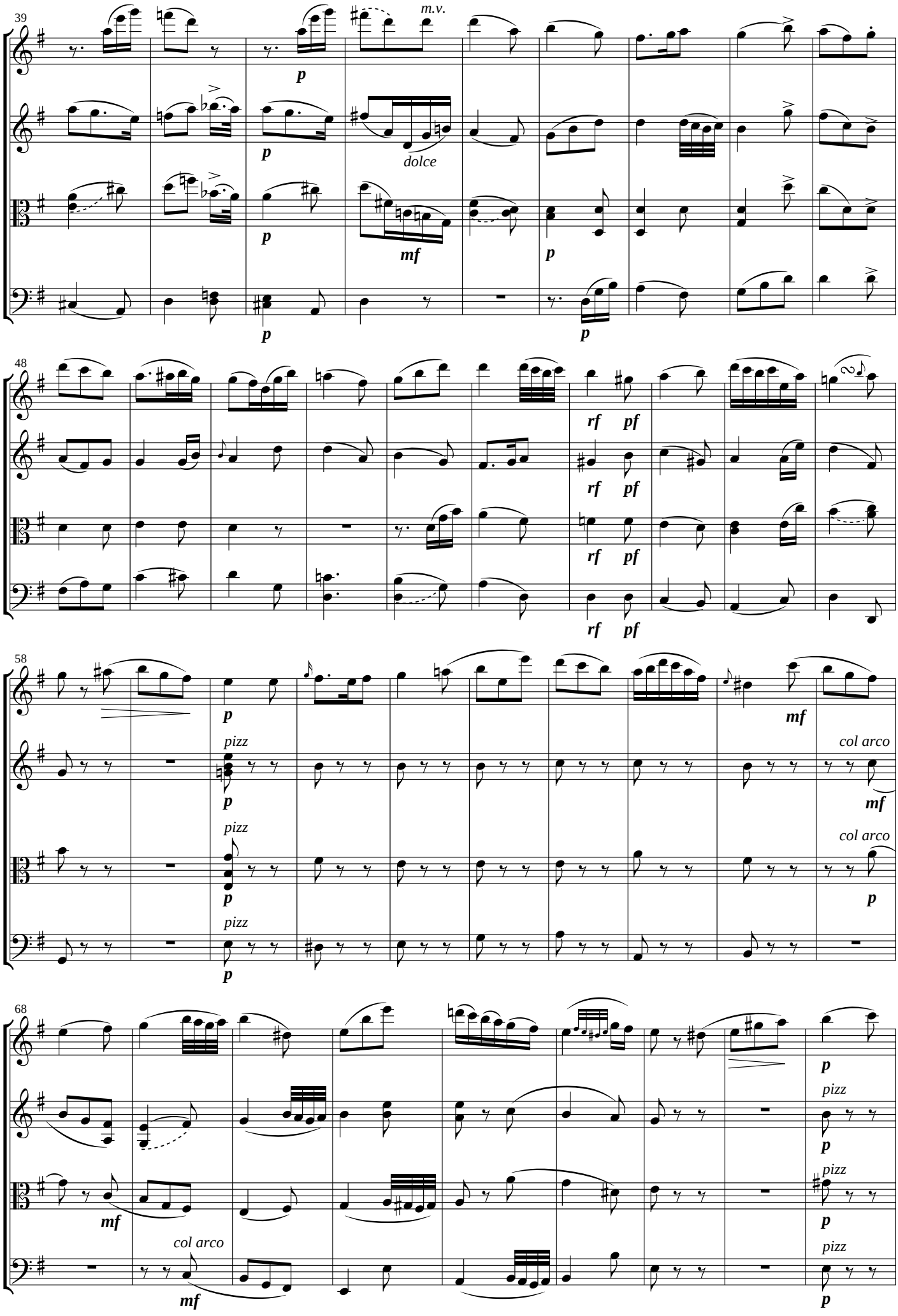

120
8va
p

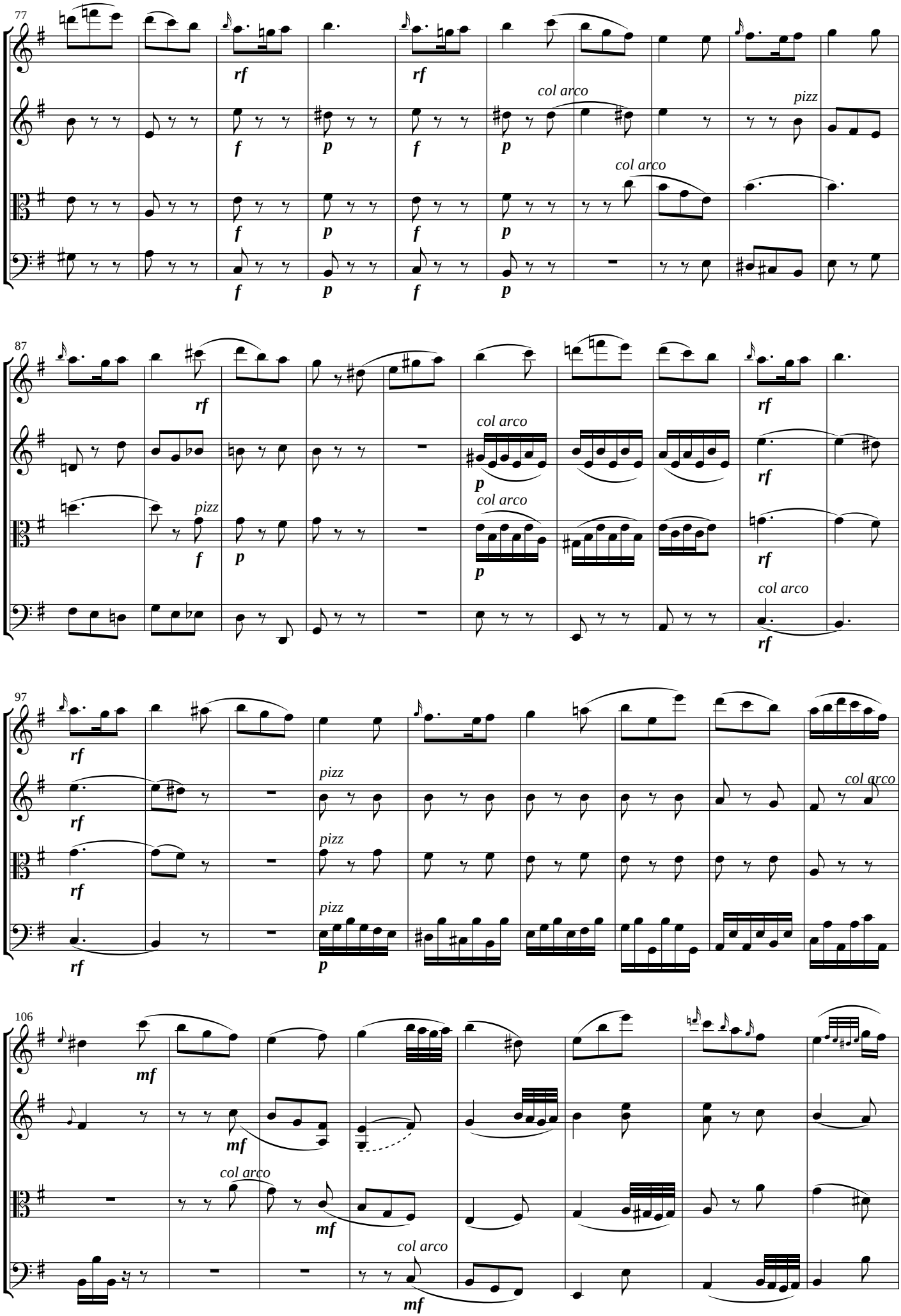

128
dolce

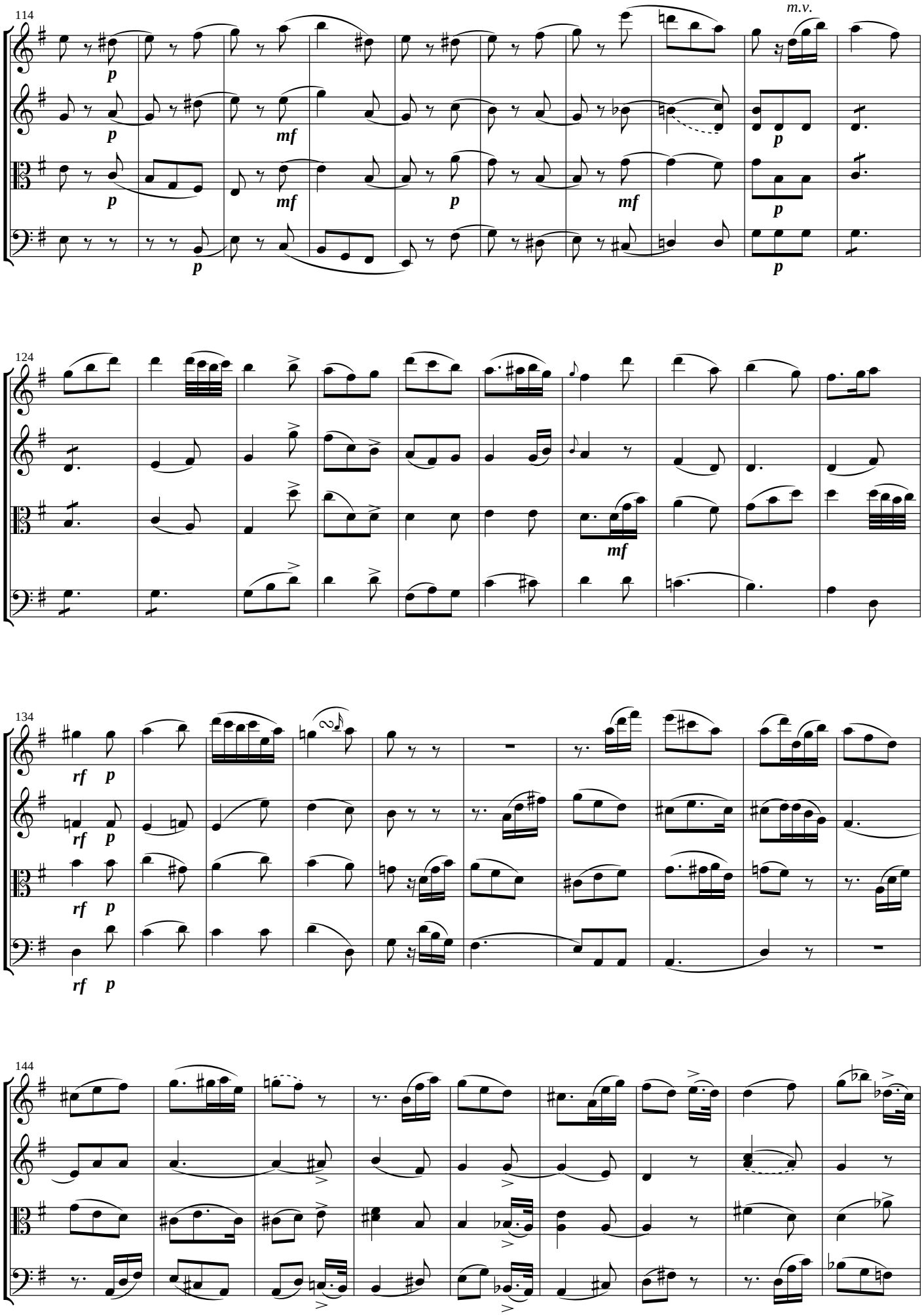

136
p
D. C. M.
senza
replica

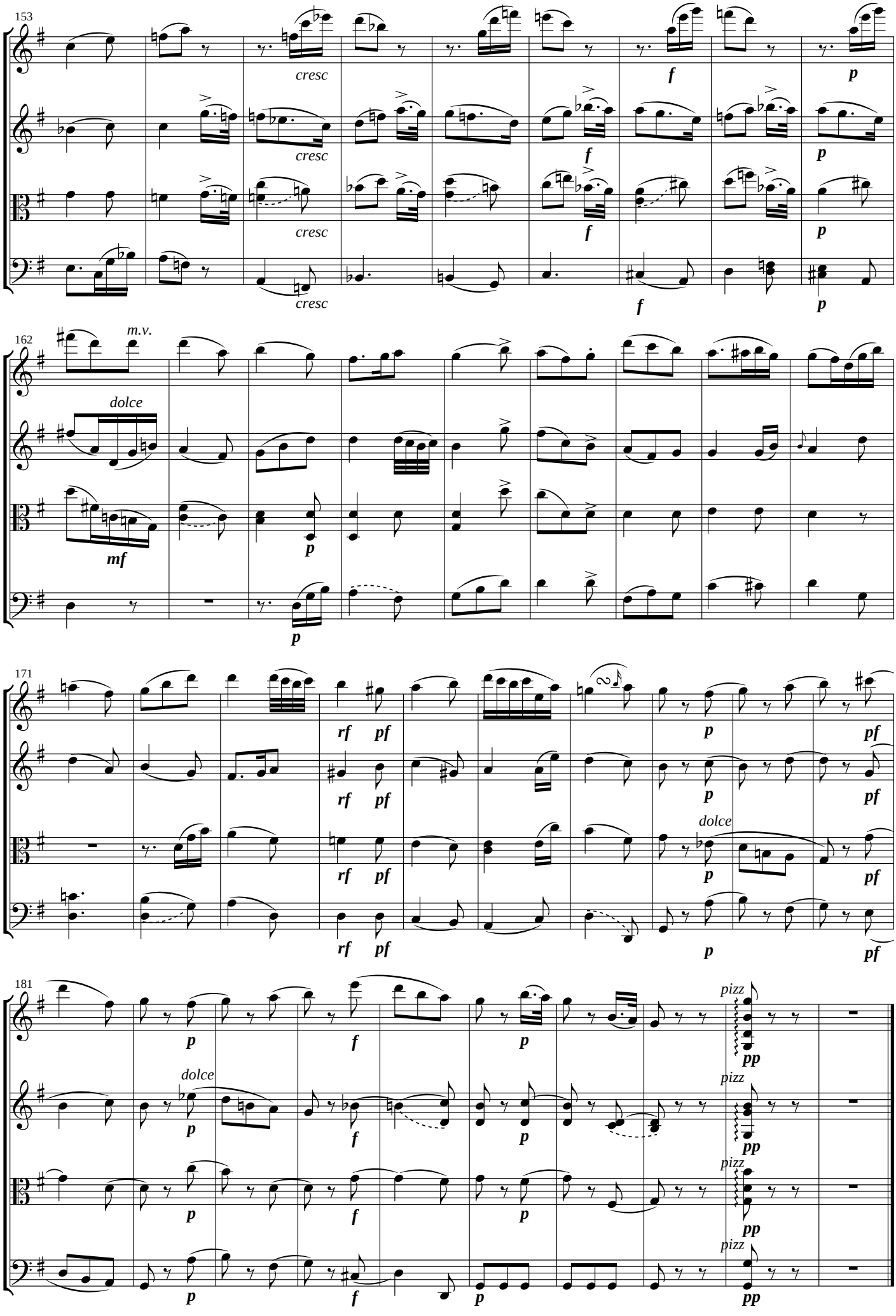
Andante con moto



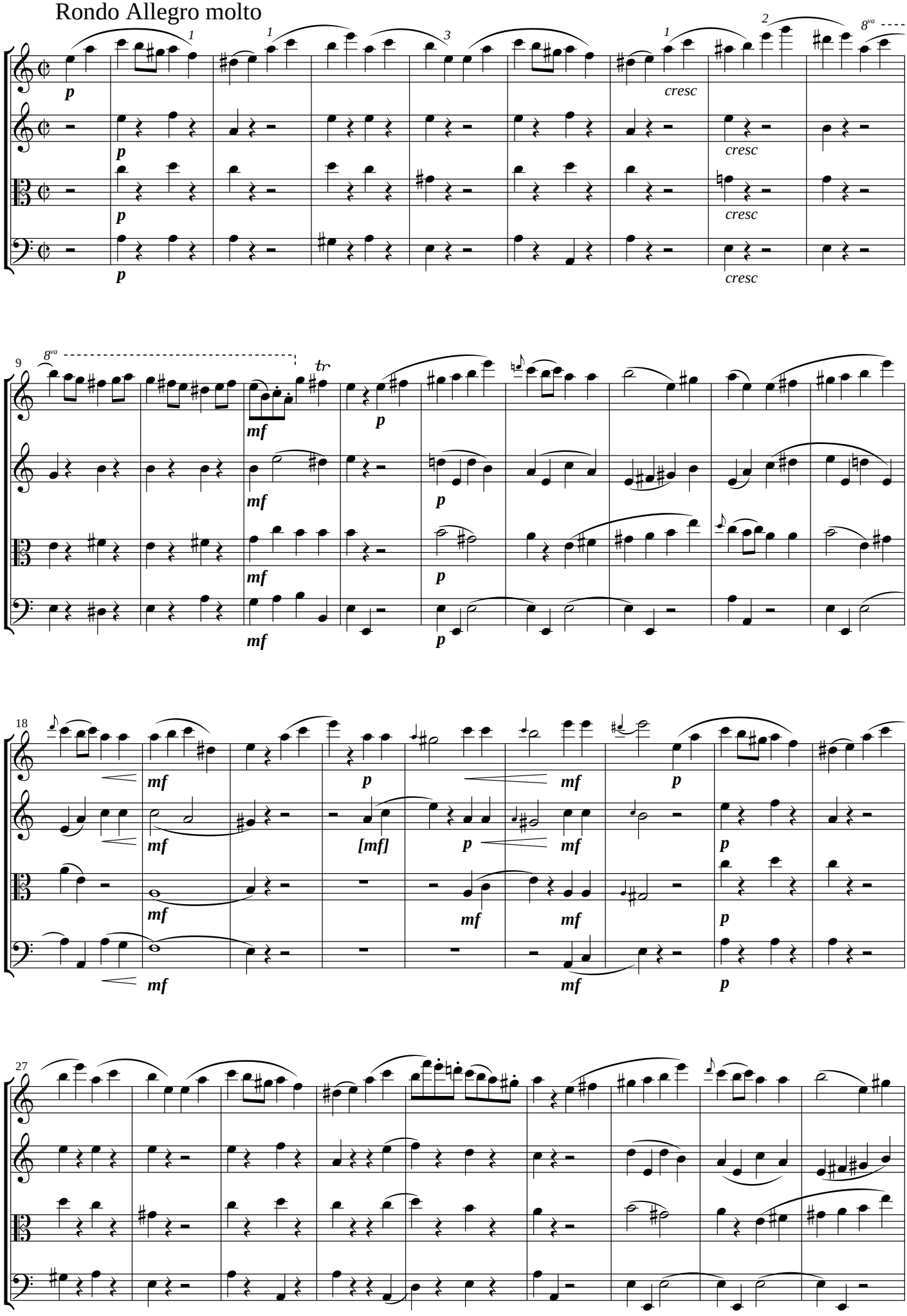

39
m.v.
p
dolce
mf
48
rf
pf
58
pizz
col arco
68

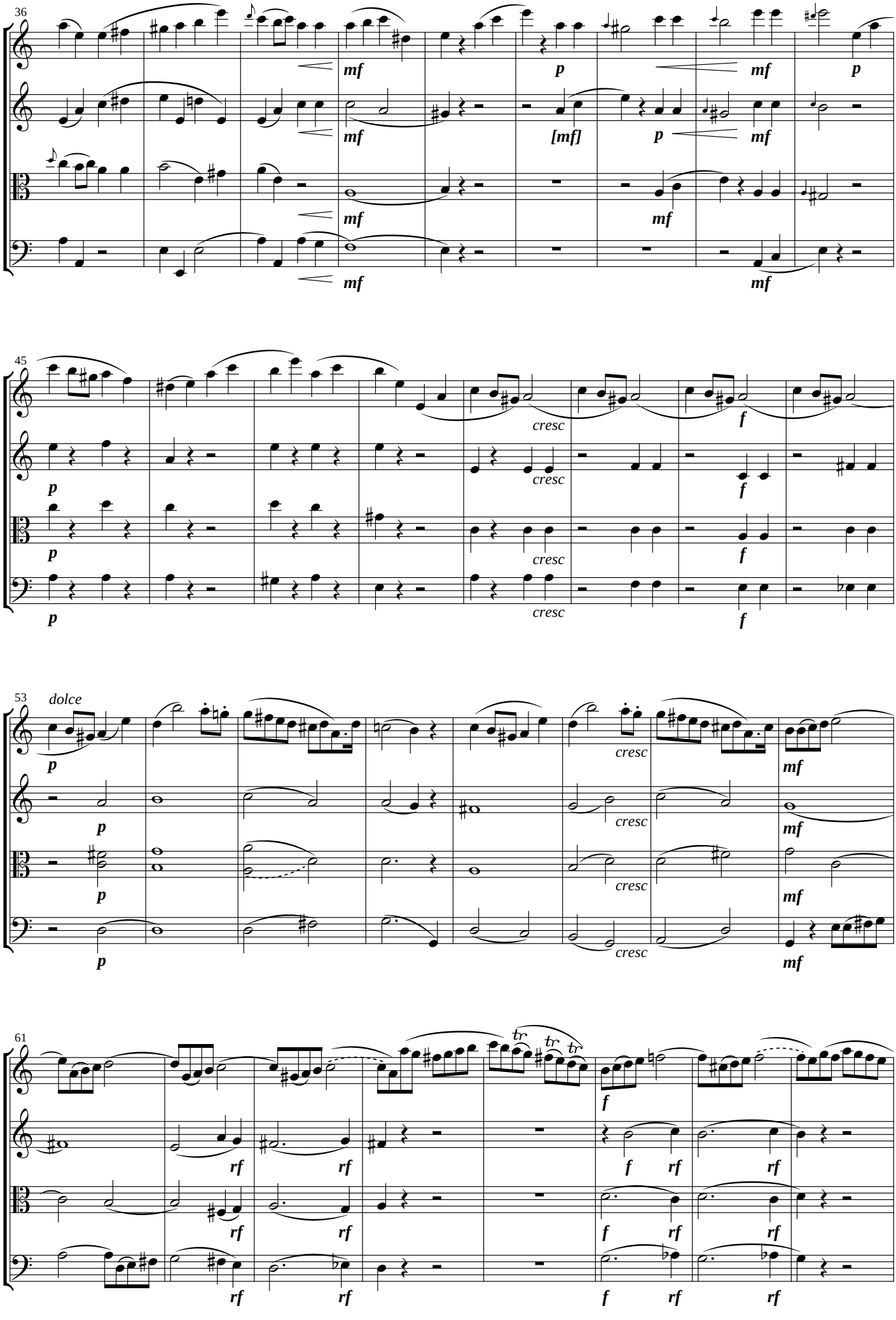

77
rf
f
p
col arco
pizz
87
97
106
mf

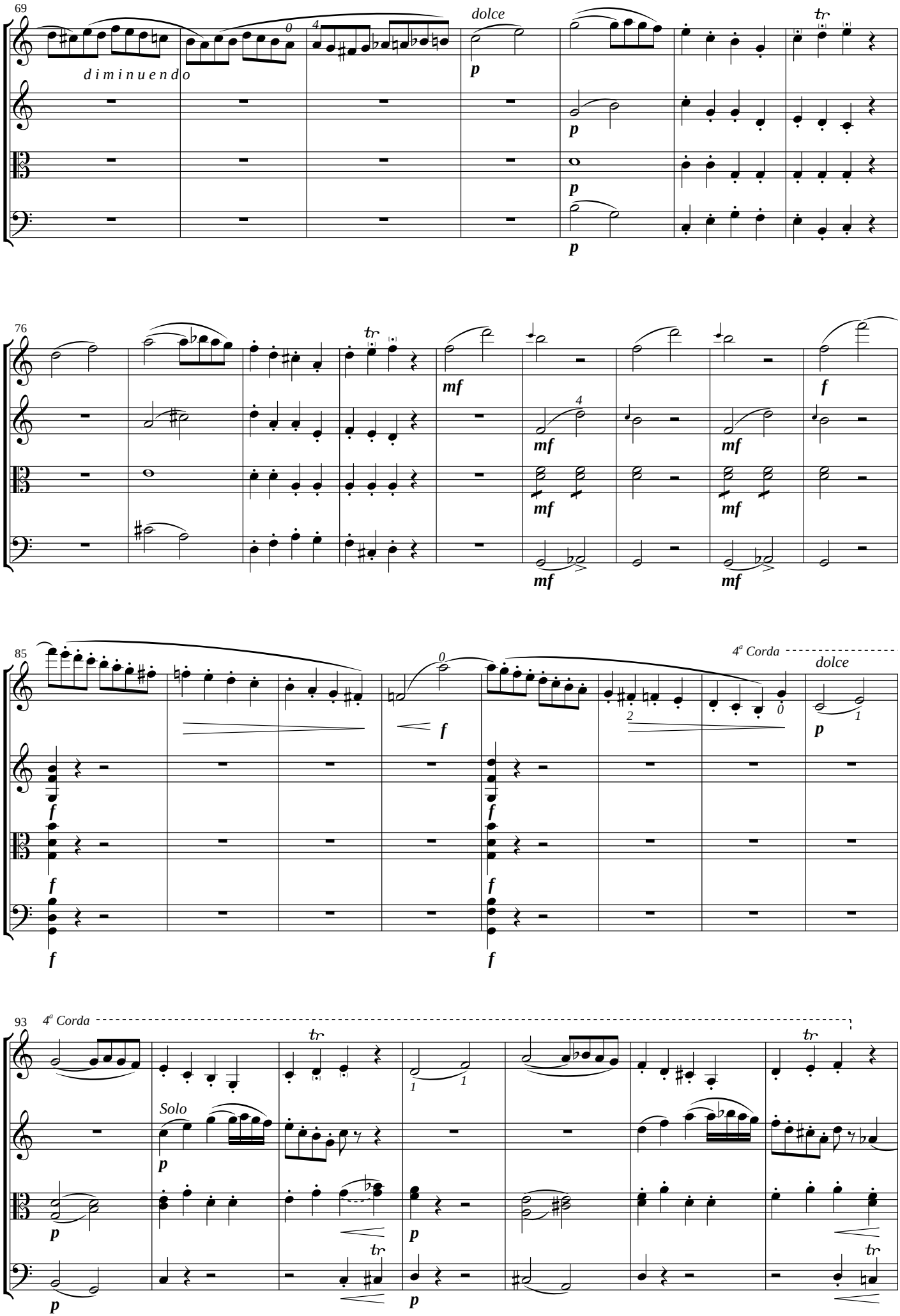

114
m.v.
p
mf
124
rf
134
144

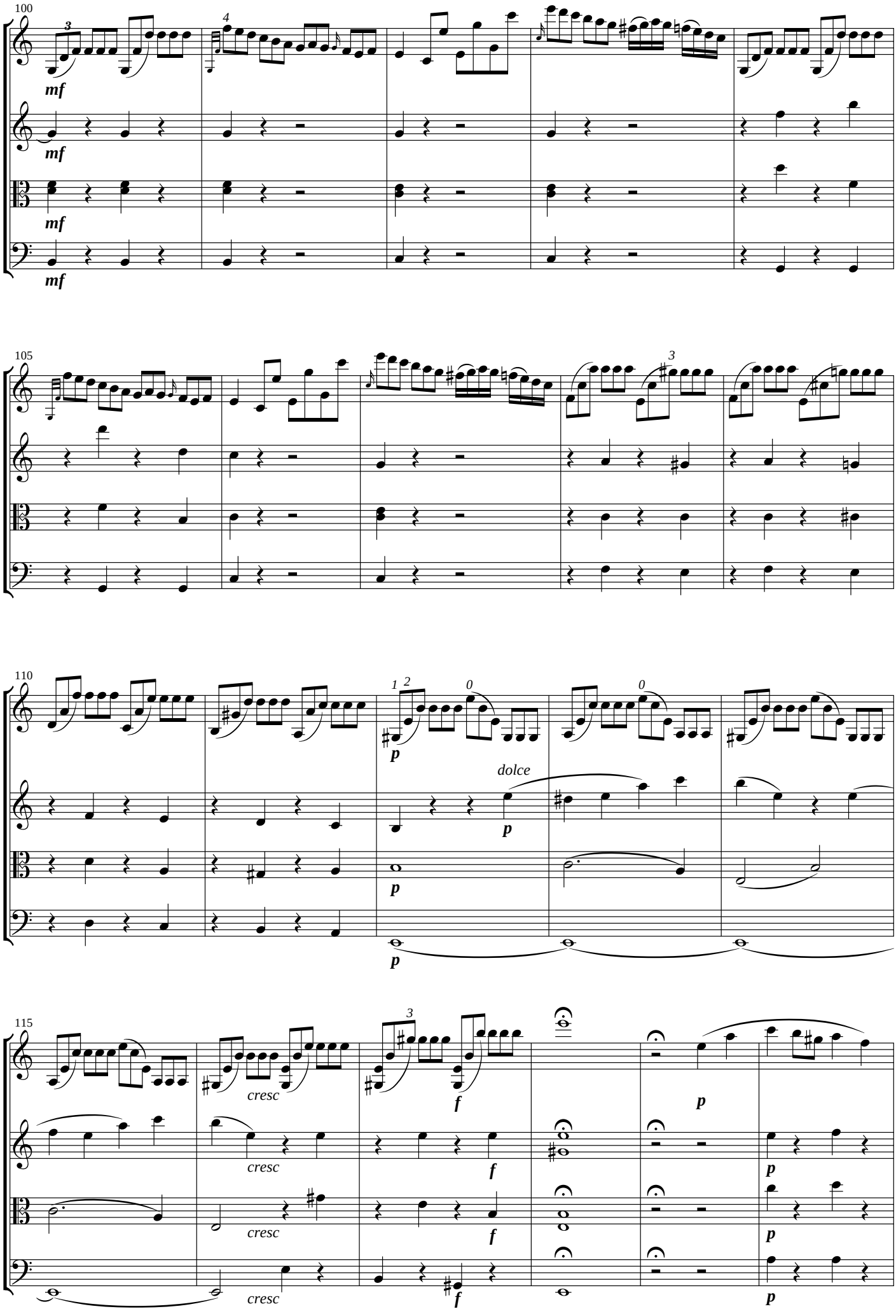

153
cresc
cresc
cresc
cresc
f
f
f
f
p
p
p
p
162
m.v.
dolce
mf
p
p
171
rf
pf
rf
pf
rf
pf
rf
pf
p
pf
p
pf
dolce
p
pf
p
pf
181
p
f
p
dolce
p
f
p
p
f
p
pizz
pp
pizz
pp
pizz
pp
pizz
pp

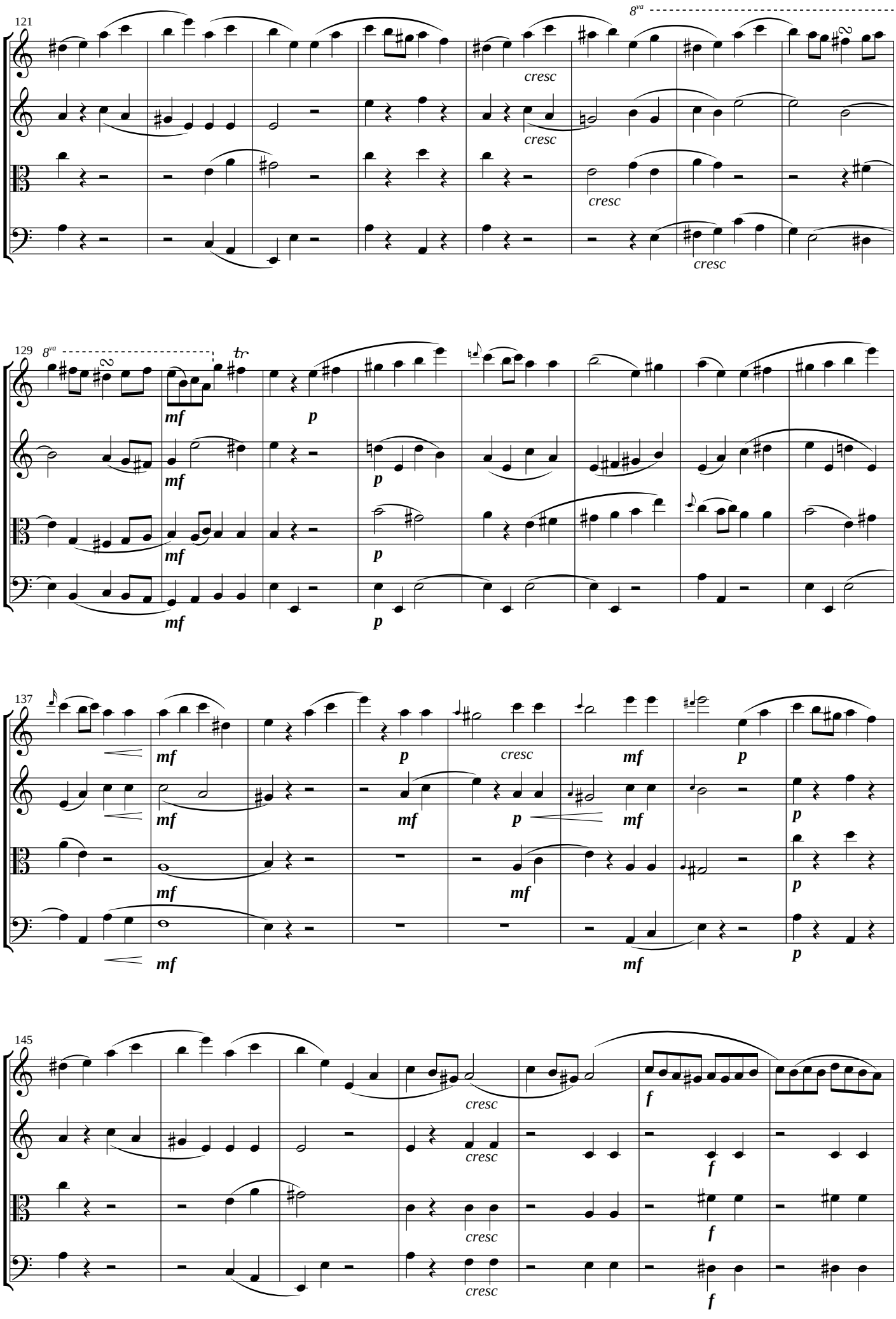
Rondo Allegro molto

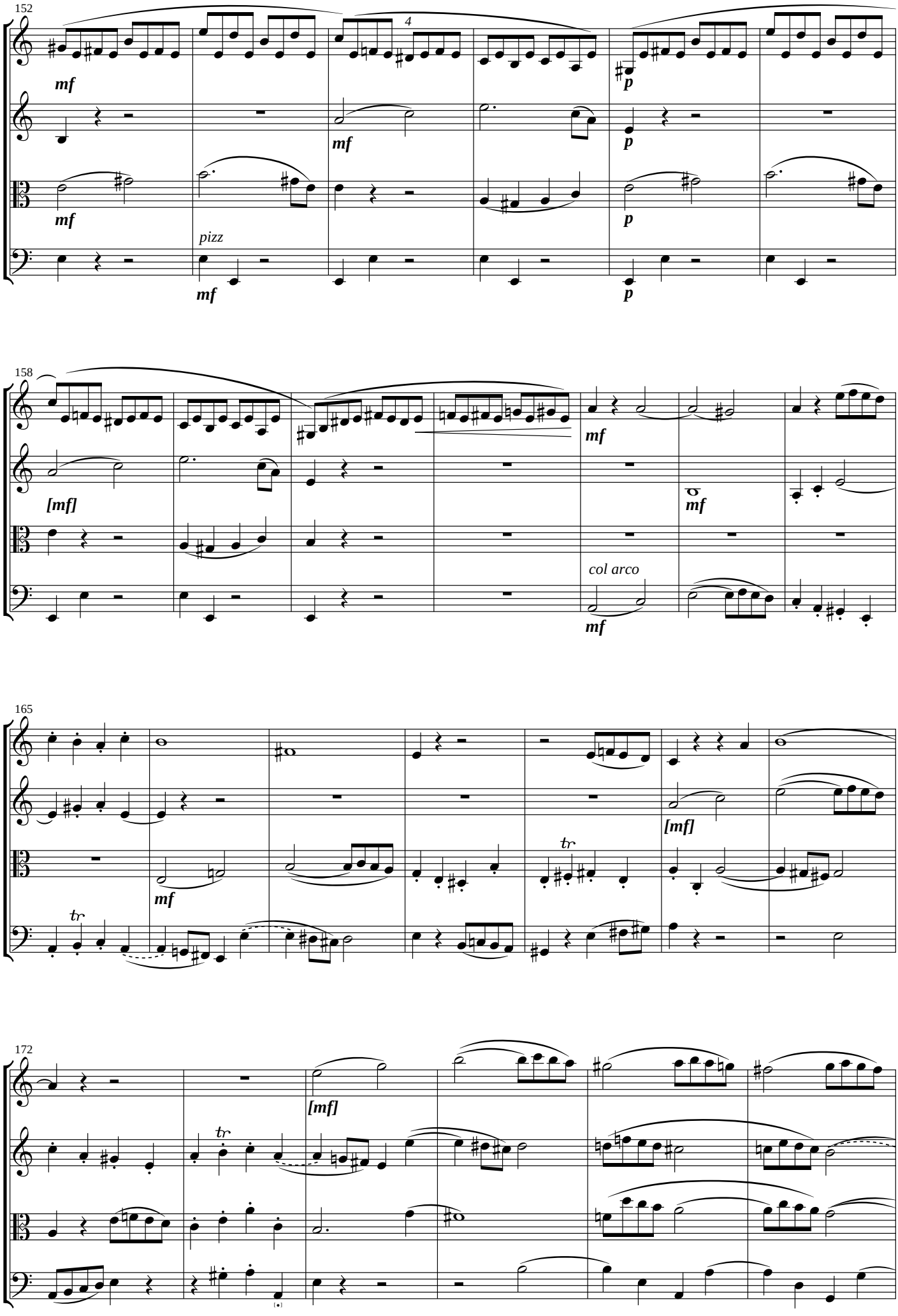


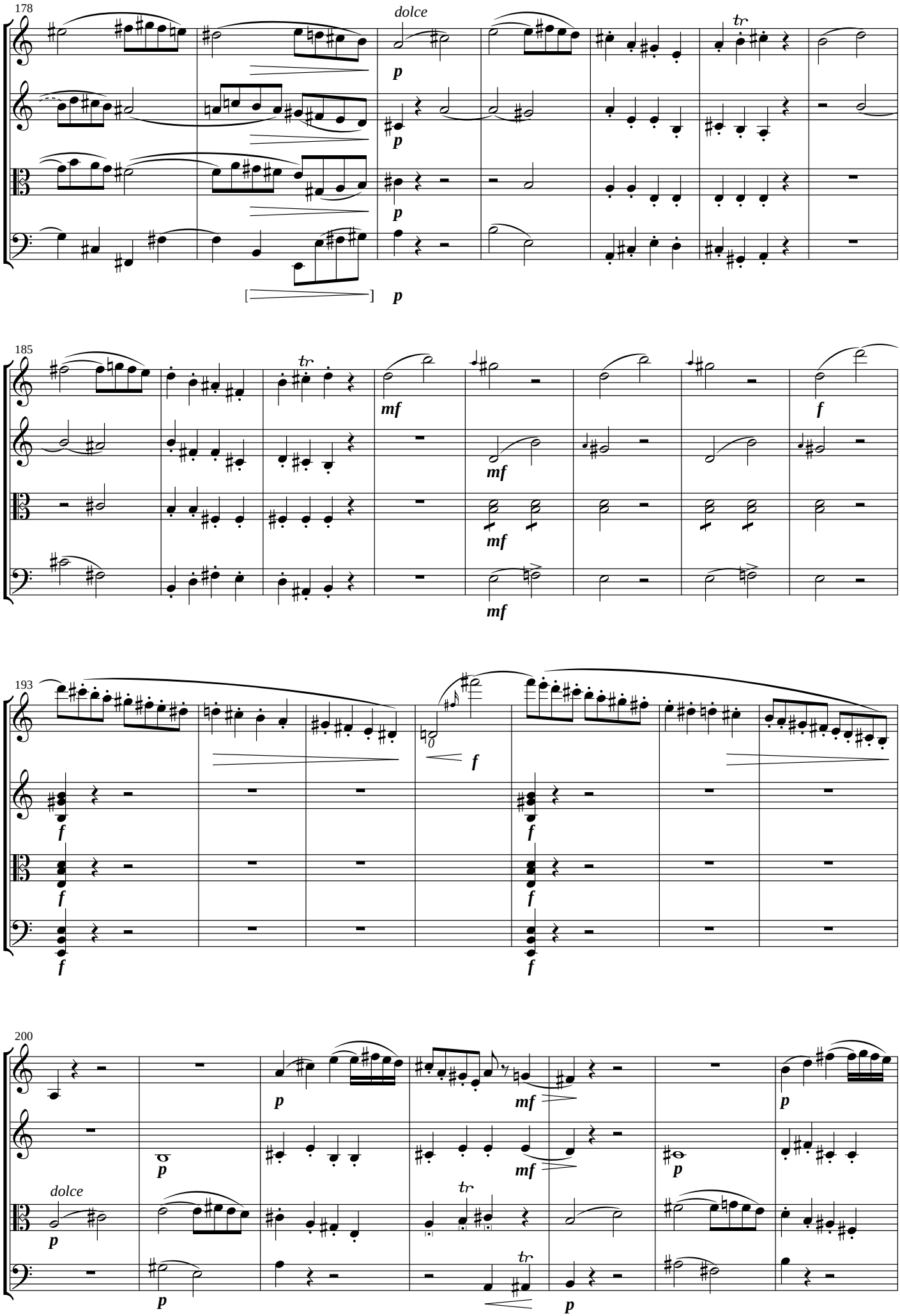

36
mf
p
mf
p
mf
[mf]
p
mf
mf
mf
45
cresc
f
p
cresc
f
p
cresc
f
p
cresc
f
53
dolce
p
cresc
mf
p
cresc
mf
p
cresc
mf
p
cresc
mf
61
tr
tr
tr
f
rf
f
rf
rf
rf
f
rf
rf
rf
f
rf
rf
rf
f
rf
rf
rf
f
rf

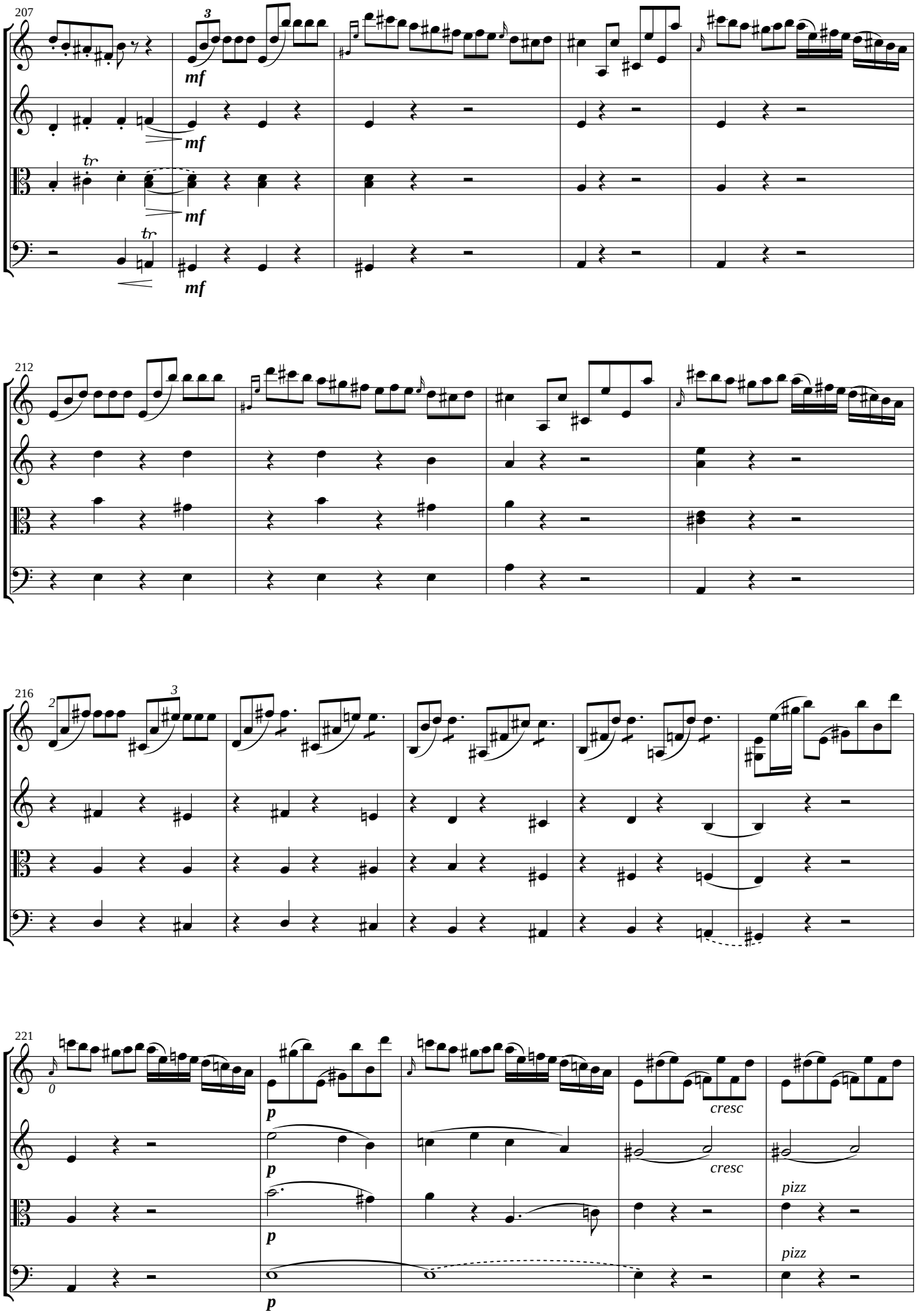

69
diminuendo
dolce
p
tr
76
mf
f
85
4ª Corda
dolce
93
4ª Corda
Solo

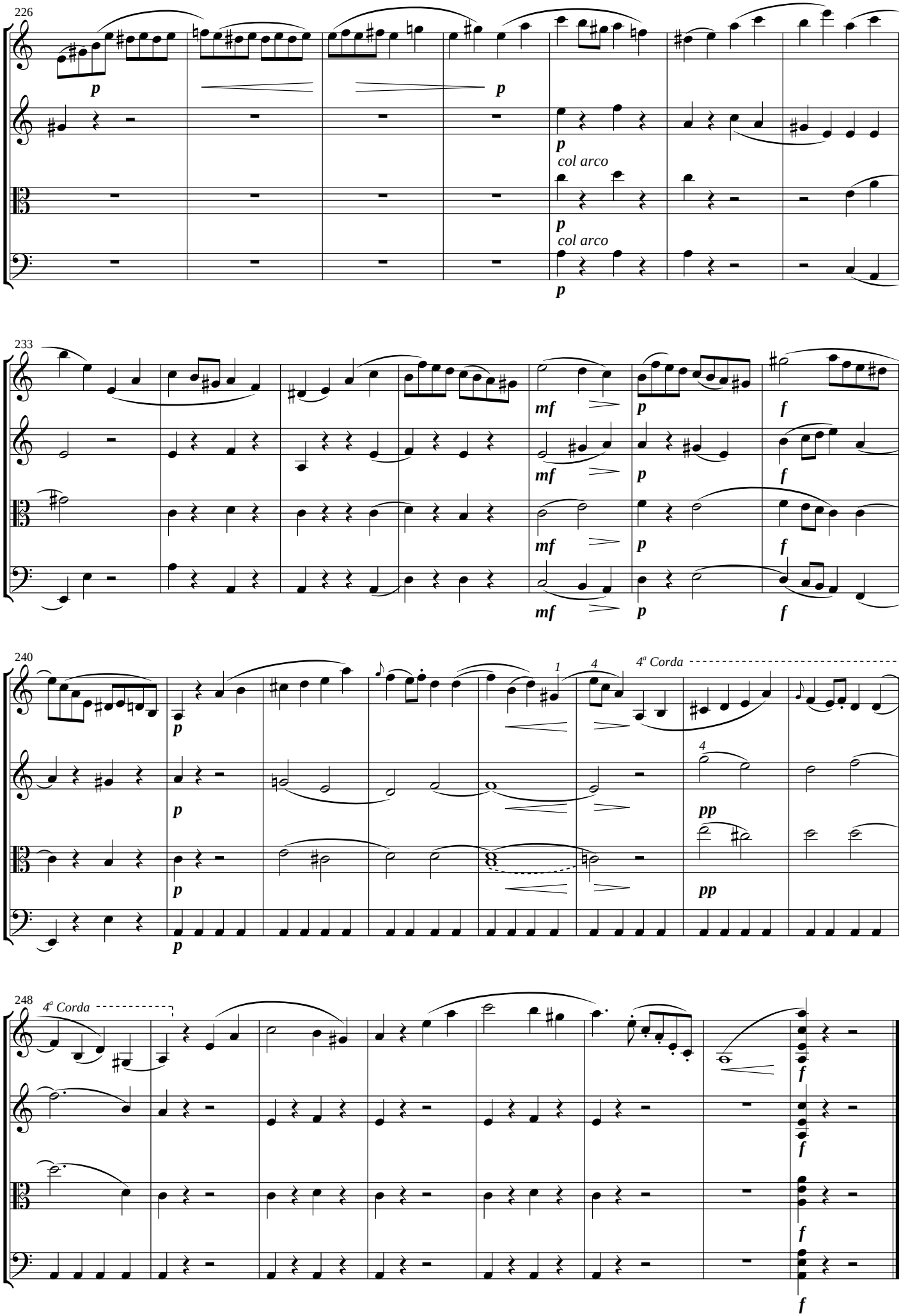

100
mf
mf
mf
mf
105
110
p
dolce
p
p
115
cresc
cresc
cresc
f
f
f
f
p
p
p


121
8va
cresc
cresc
cresc
cresc
129
8va
tr
mf
p
mf
p
mf
p
mf
p
137
mf
p
cresc
mf
p
mf
mf
p
mf
mf
p
mf
mf
p
145
cresc
f
cresc
f
cresc
f
cresc
f


152
4
mf
mf
p
mf
p
pizz
mf
p
158
[mf]
mf
mf
col arco
mf
165
mf
[mf]
tr
tr
172
[mf]
tr


178
dolce
p
185
mf
f
193
200
dolce


207
mf
mf
mf
mf
212
216
221
p
p
p
p
cresc
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
1
4
4ª Corda
p
4
pp
p
pp
p
248
4ª Corda
f
f
f
f

Critical notes

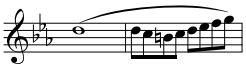
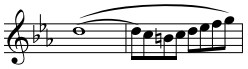
This score is the first modern edition of String Quartet no. 5, G.63 by the Danish composer "Georg Gerson" (1790–1825). The composition is dated May 31, 1812.

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.

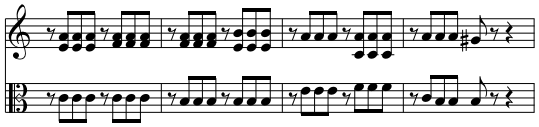
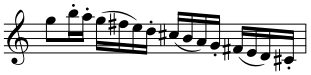
Corrections and alterations drawn with red ink by another hand in movement 1 and 4 in *MS* are obviously the editor Böhme's preparations for *PA*. Besides there are numerous other corrections in movement most likely made by the composer. This modern edition reflects Gerson's autograph. The numerous alterations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

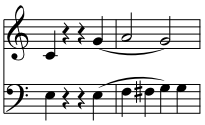
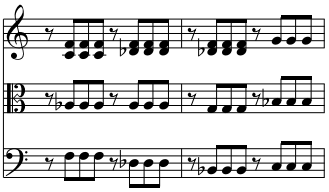
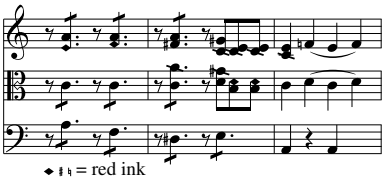
In his manuscripts Gerson made use of various shorthand notations like slashed notes representing repeated notes. Such notation types are also found in music prints from that period like Gerson's string quartet no. 5 (G.63) published as part books 1826. The full score of this modern edition comes in 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 staffs has been adapted to modern practices. Separate parts are contemporized as well.

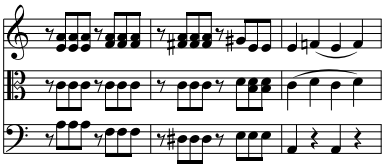
When a slurred phrase obviously starts with tied notes the tie is often omitted: 
In the modern edition the tie has been added:  (G.41, String Quintet, movement 1, Vl1. bar 55–56.)

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

Allegro risoluto

Bar No.	*Part*	*Note No.*	*Comment*
4	Vl1		Slur ends at note 8 in *PA*
8	Vl1		Slur begins at note 2 in *PA*
9–12	Vl2,Vla		 in *PA*, in red in *MS*
10	Vl2	1–3	A_4 added in red in *MS*
10	Vl2	4–6	C_4 added in red (and crossed out?) in *MS*
11	Vl2	4–6	C_4 added in red in *MS*
12	Vl1		Slur ends at note 8 in *PA*
13	Vl1	1–2	Slurred in *PA*
14	Vl2	1	No staccato in *PA*
25	Vl1		 different articulation in *PA*
28	Vl2,Vla		Notes slurred pairwise in *PA*
32	Vl2	1–2	No ">" accents in *PA*
33	Vl1	4–5	Slurred in *PA*
33	Vl2	1	No ">" accent in *PA*
34	Vl1	2	Double slash in *PA*
36	Vl1	2	Double slash in *PA*
39	Vl2	2–8	One slur in *PA*
41	Vl1	1	Dashed grace note in *PA*
42	Vla	2–8	One slur in *PA*
47	Vlc	3	"f" in *PA*, in red in *MS*
49	Vl1	3–9	Slurred in *PA*
50	Vl1	2,9	Fingerings "1", "3" in *PA*
51	Vl1	13	Fingering "1" in *PA*
52	Vl1	2,4,5,11	Fingerings "2", "1", "1", "2" in *PA*

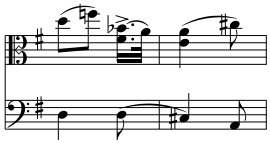
Bar No.	*Part*	*Note No.*	*Comment*
53	Vl1	13	Fingering “1” in *PA*
54	Vl1	1	Fingering “1” in *PA*
56	Vl1	1	Fingering “1” in *PA*
56	Vl1	11–12	Staccato in *PA*
58–59	Vl2,Vlc		 in *PA*, in red in *MS*
60	Vla	1	Note crossed out in red in *MS*
61	Vl1		Dashed grace note in *PA*
65a	Vl1	2–6	Not slurred in *PA*
66	Vla	1	f 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	f 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*

147–149	Vl2–Vlc		 in *PA*
148–149	Vl1–Vlc		“poco ritard” in *PA*

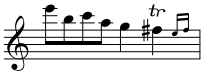
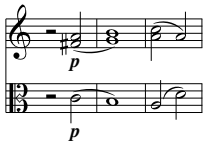
Menuetto scherzando

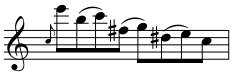
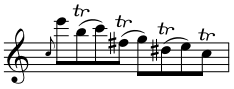
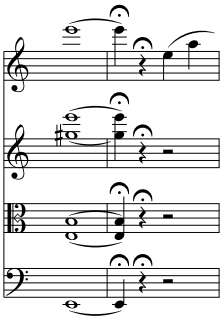
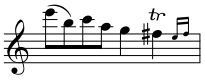
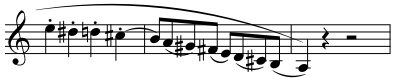
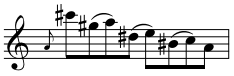
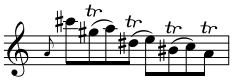
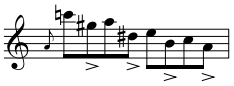
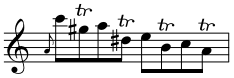
Bar No.	*Part*	*Note No.*	*Comment*
31	Vl1		“cresc” in *PA*
65–66	Vl1		2 slurs in *PA*
73	Vl1	2	Fingering “2” *PA*
93	Vl1	2	Fingering “2” *PA*
95	Vl1	3	Fingering “2”, “la 2da Corda” in *PA*
96	Vl1	1	Fingering “1” *PA*
112	Vl1	5	Fingering “2” *PA*
113	Vl1	2	Fingering “1” *PA*
114	Vl1	2	Fingering “2” *PA*

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 ¼ 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*

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