

Georg Gerson

(1790–1825)

Walzer

für Tanz-Orchester

G.70

Score

Edited by
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Walzer

Georg Gerson (1790-1825)

[Andantino]

Flauto

Clarinetti in B[\flat]

Corni in F

Violino 1^o

Violino 2^o

Basso

Fl

Cl

Cr

Vl1

Vl2

Bs

16

Fl

Cl

Cr

Vl1

Vl2

Bs

This section of the score consists of six staves. The Flute (Fl) has a dynamic of *f*. The Clarinet (Cl) and Cello (Cr) both have dynamics of *f*. The Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Bass (Bs) also plays eighth notes. Measures 16 and 17 show primarily eighth-note patterns. Measure 18 begins with a sustained note from the Cello, followed by eighth-note patterns. Measures 19 and 20 continue with eighth-note patterns. Measure 21 starts with a sustained note from the Bass, followed by eighth-note patterns. Measures 22 and 23 conclude with eighth-note patterns.

23

Fl

Cl

Cr

Vl1

Vl2

Bs

This section of the score consists of six staves. The Flute (Fl) has dynamics of *p*, *p*, and *mf*. The Clarinet (Cl) has dynamics of *p* and *mf*. The Cello (Cr) rests throughout. The Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Bass (Bs) plays eighth notes. Measures 23 and 24 show eighth-note patterns. Measure 25 begins with a sustained note from the Bass, followed by eighth-note patterns. Measures 26 and 27 continue with eighth-note patterns. Measure 28 starts with a sustained note from the Bass, followed by eighth-note patterns. Measures 29 concludes with eighth-note patterns.

30

Flute (Fl) plays a melodic line with grace notes and slurs. Clarinet (Cl) enters with eighth-note chords. Cello (Cr) provides harmonic support with sustained notes. Bassoon (Bs) and Violin 1 (Vl1) play eighth-note patterns. Violin 2 (Vl2) and Bass (Bs) provide harmonic support. The section ends with a dynamic *p*.

Cl

Cr

Vl1

Vl2

Bs

Fine

p

36

Flute (Fl) begins with a dynamic *p*, followed by a dynamic *fp*. Clarinet (Cl) and Cello (Cr) play eighth-note patterns with dynamics *fp* and *p*. Bassoon (Bs) and Violin 1 (Vl1) provide harmonic support. Violin 2 (Vl2) and Bass (Bs) play eighth-note patterns. The section concludes with a dynamic *fp*.

Fl

Cl

Cr

Vl1

Vl2

Bs

fp

fp

fp

fp

44

Flute (Fl) plays a sixteenth-note pattern with dynamic *fp*. Clarinet (Cl) and Cello (Cr) play eighth-note patterns with *fp*. Bassoon (Bs) and Violin 1 (Vl1) play eighth-note patterns with *fp*. Violin 2 (Vl2) and Bass (Bs) play eighth-note patterns with *fp*. Measures 1 and 2 are shown.

Cl
Cr
Bs
Vl1
Vl2
Bs

fp *fp* *fp* *fp* *fp* *fp*

1. 2.

f

51

Flute (Fl) plays eighth-note patterns with *f*. Clarinet (Cl) and Cello (Cr) play eighth-note patterns with *f*. Bassoon (Bs) and Violin 1 (Vl1) play eighth-note patterns with *f*. Violin 2 (Vl2) and Bass (Bs) play eighth-note patterns with *p*.

Fl
Cl
Cr
Vl1
Vl2
Bs

- - - - - -

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

f *f* *p* *p*

p

Fl *p* *mf*

Cl *mf*

Cr *mf*

Vl1

Vl2 *mf*

Bs *mf* *Da Capo al Fine*

Hopzer

Fl *p* *f* *mf*

Cl *f* *p* *f* *p*

Cr *f*

Vl1

Vl2 *p* *#f* *p*

Bs *p* *f* *p*

Critical notes

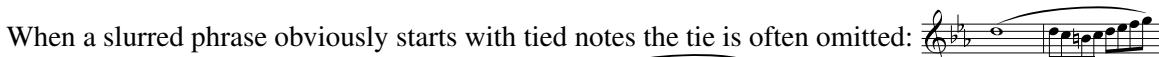
This score is the first modern edition of a waltz, “Walzer für Tanz-Orchester zum Ball in der musicalischen Academie”,¹ G.70, for flute (plus alternating piccolo flute), 2 clarinets, 2 horns, 2 violins and “Basso” (violoncello and double bass) by the Danish composer Georg Gerson (1790–1825). Composed in Copenhagen, February 1, 1813.

The source is:

MS “Partiturer No. 4”, “George Gersons samling: mu 7105.0963 C II, 6b” (1823), a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The score is found on pp. 35–37.

In Gerson’s own thematic catalogue, “Verzeichniß über Zwei Hundert meiner Compositionen”² there are references to a version for piano, published 1815 by C. Lose,³ and a version for “Harmonie und Janitchar” (wind orchestra and percussionist) arranged 1814 for the royal regiment. The latter arrangement is most likely lost.

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.

Bar No.	Part	Note No.	Comment
61	C11,V11	1	Alternative \downarrow note D ₅ ? in MS.
71	C11	2	Slur to note 3 in MS.

¹ Waltz for Dance Orchestra for the Musical Academy ball, see Angul Hammerich, “Koncerter og Musikalske Selskaber i ældre Tid”, København 1886, p. 135 ff.

² Royal Library, Copenhagen, *mu 7105.0962, C II, 6b*.

³ See [http://imslp.org/wiki/2_Waltzes_for_Piano_\(Gerson,_Georg\)](http://imslp.org/wiki/2_Waltzes_for_Piano_(Gerson,_Georg))