Georg Gerson

(1790–1825)

Potpourri

paa Themata af Méhuls Joseph

for obligat Violin og Orchester

G.172

Score

(Contemporized)

Edited by

Christian Mondrup

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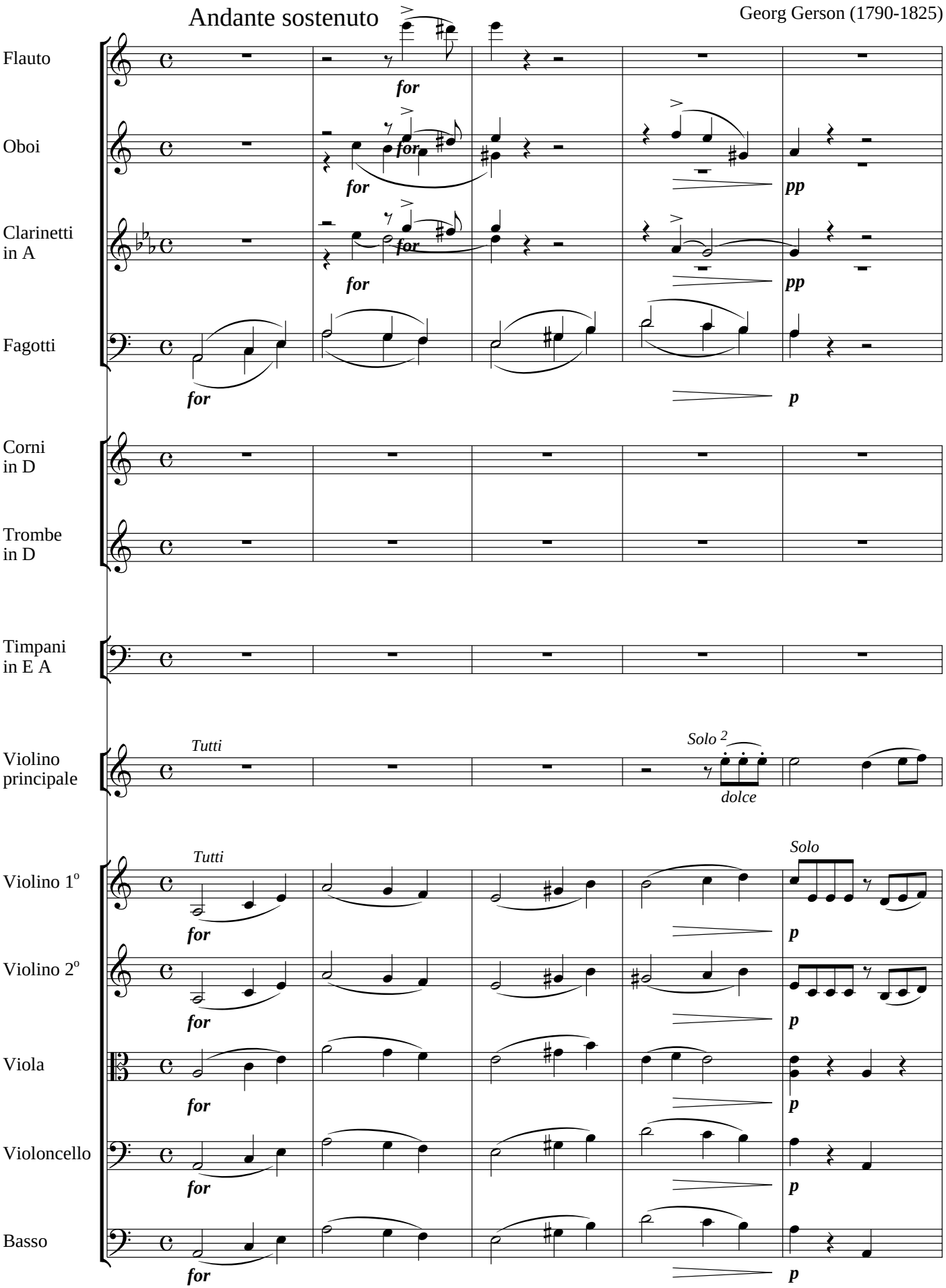
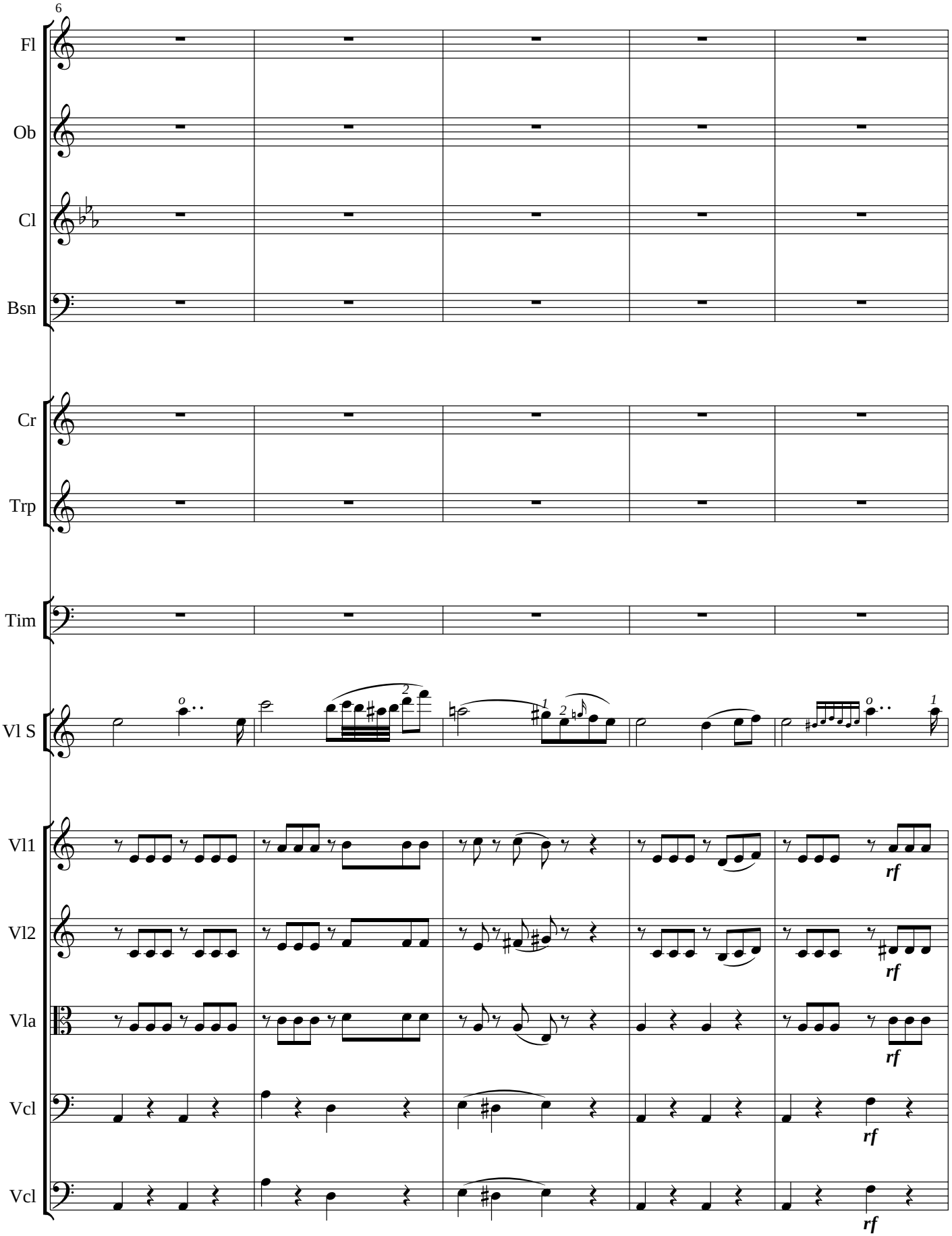
Potpourri paa Themata af Méhuls Joseph

Contemporized edition

Andante sostenuto

Georg Gerson (1790-1825)

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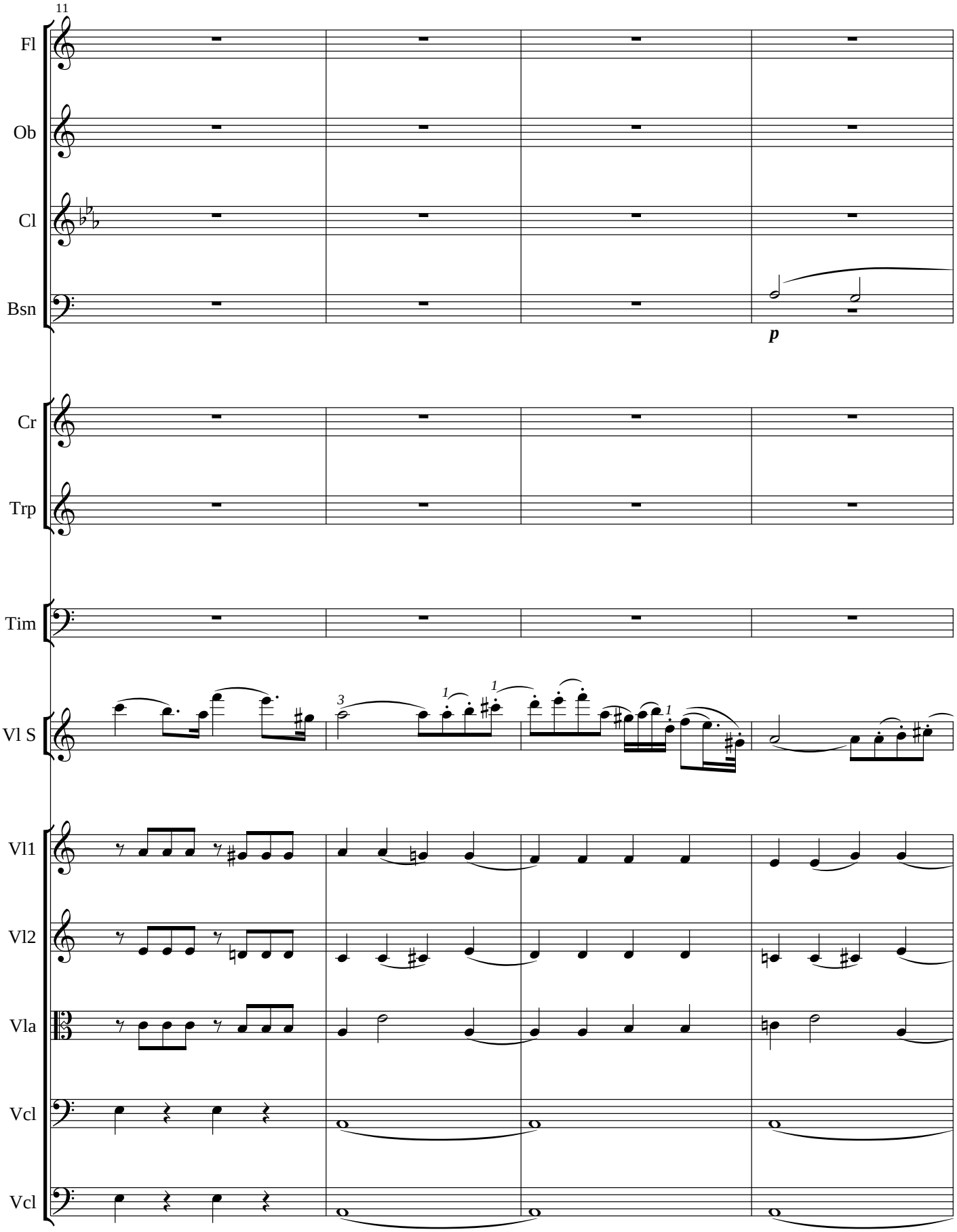
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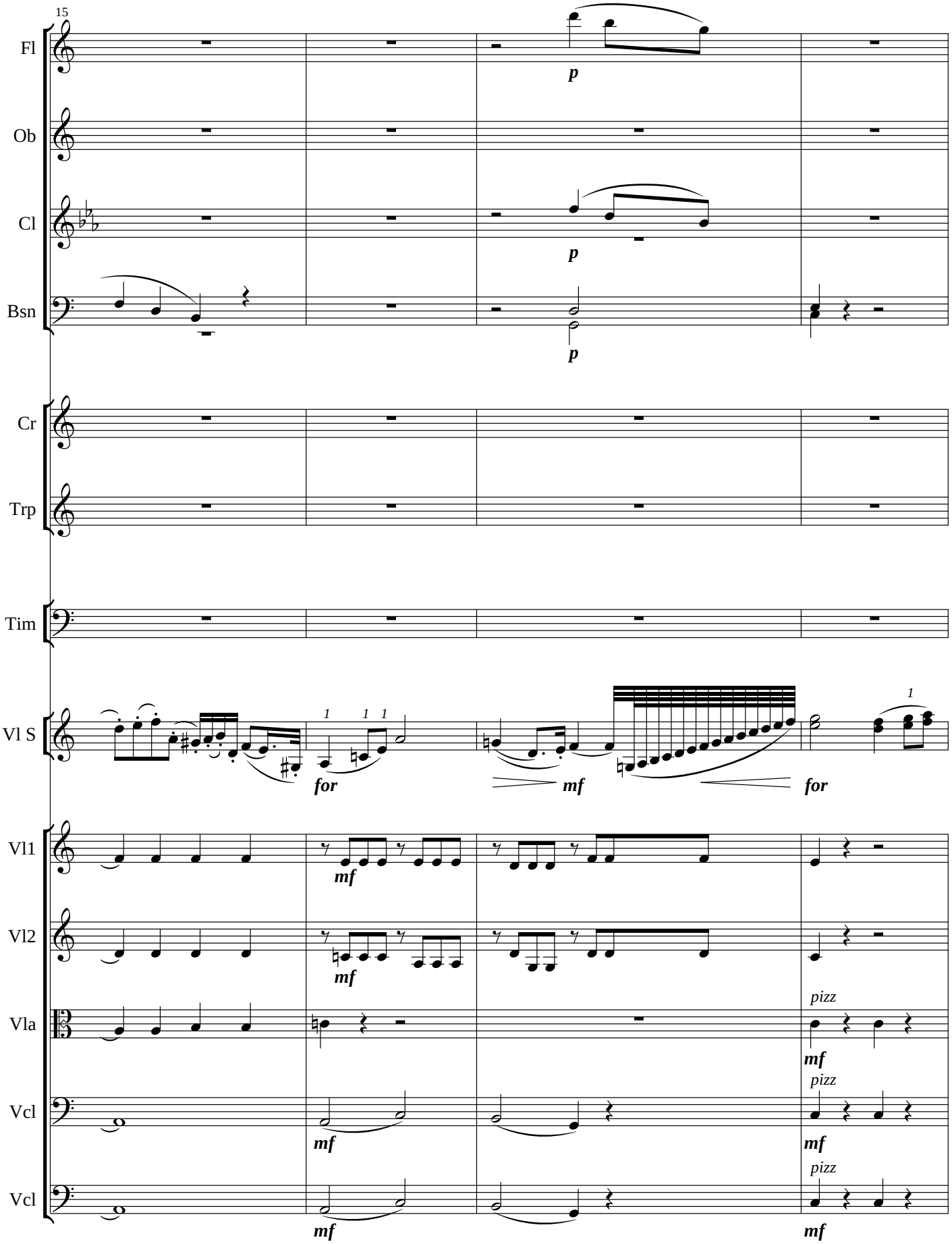
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Vl2
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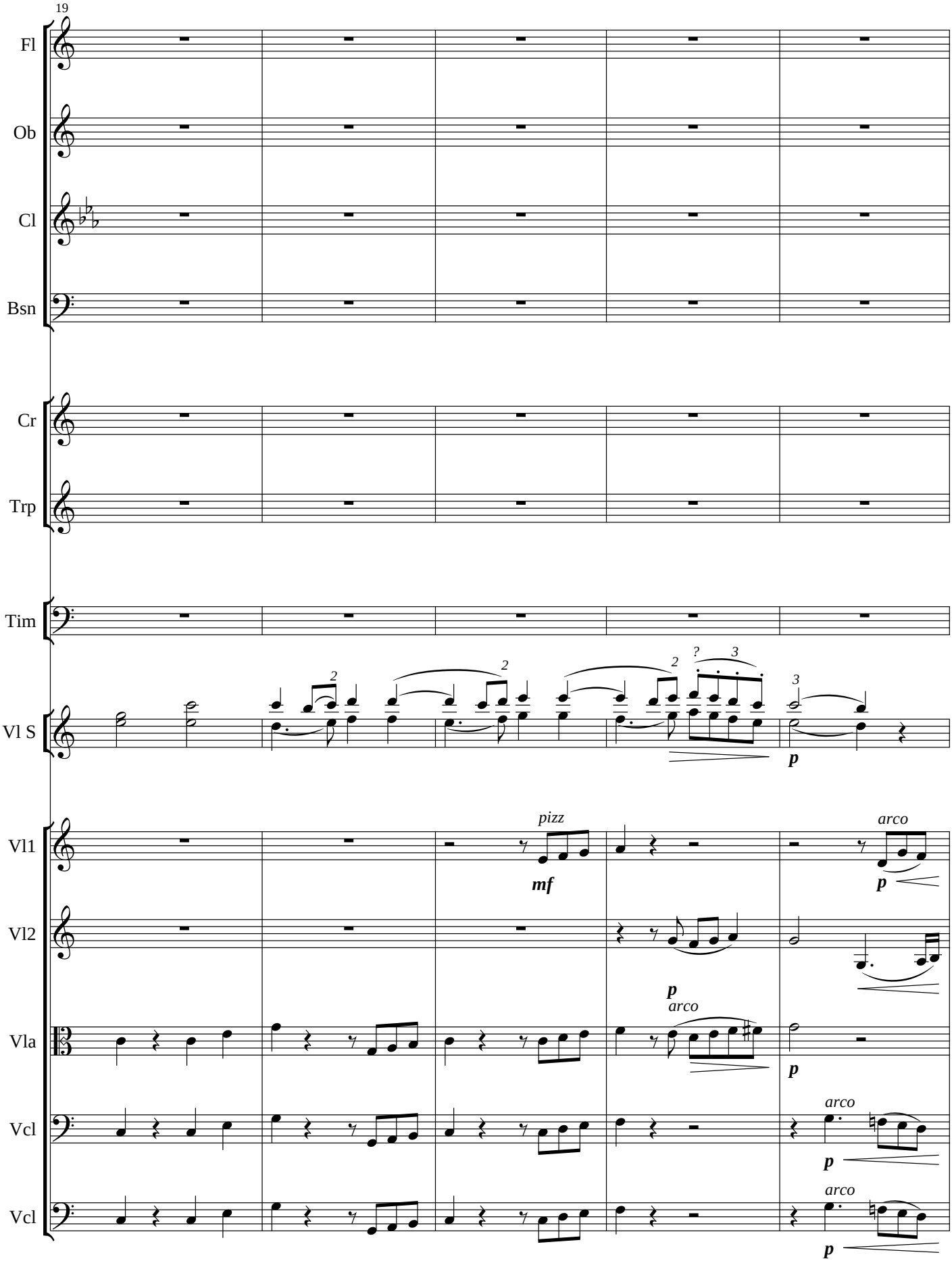
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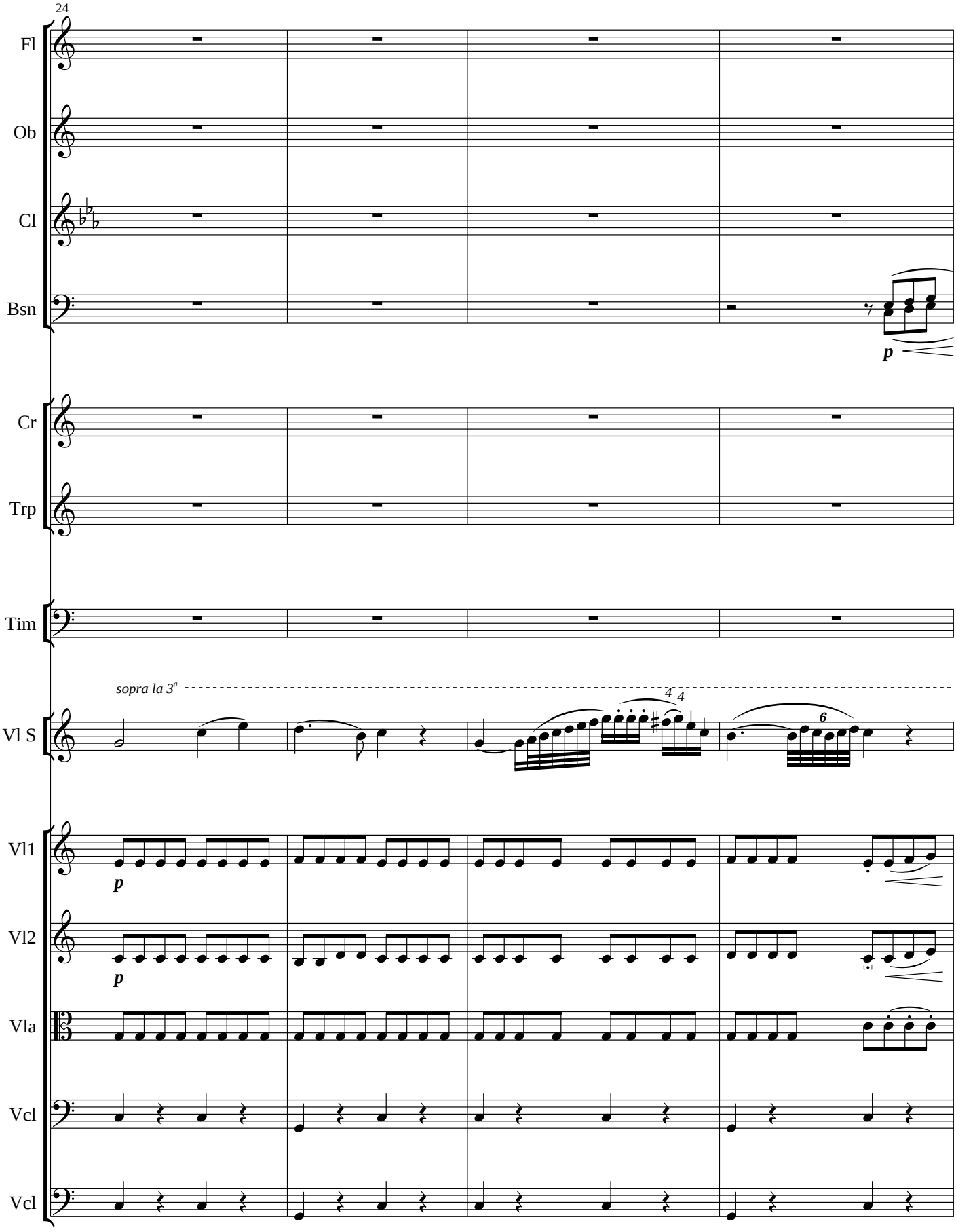
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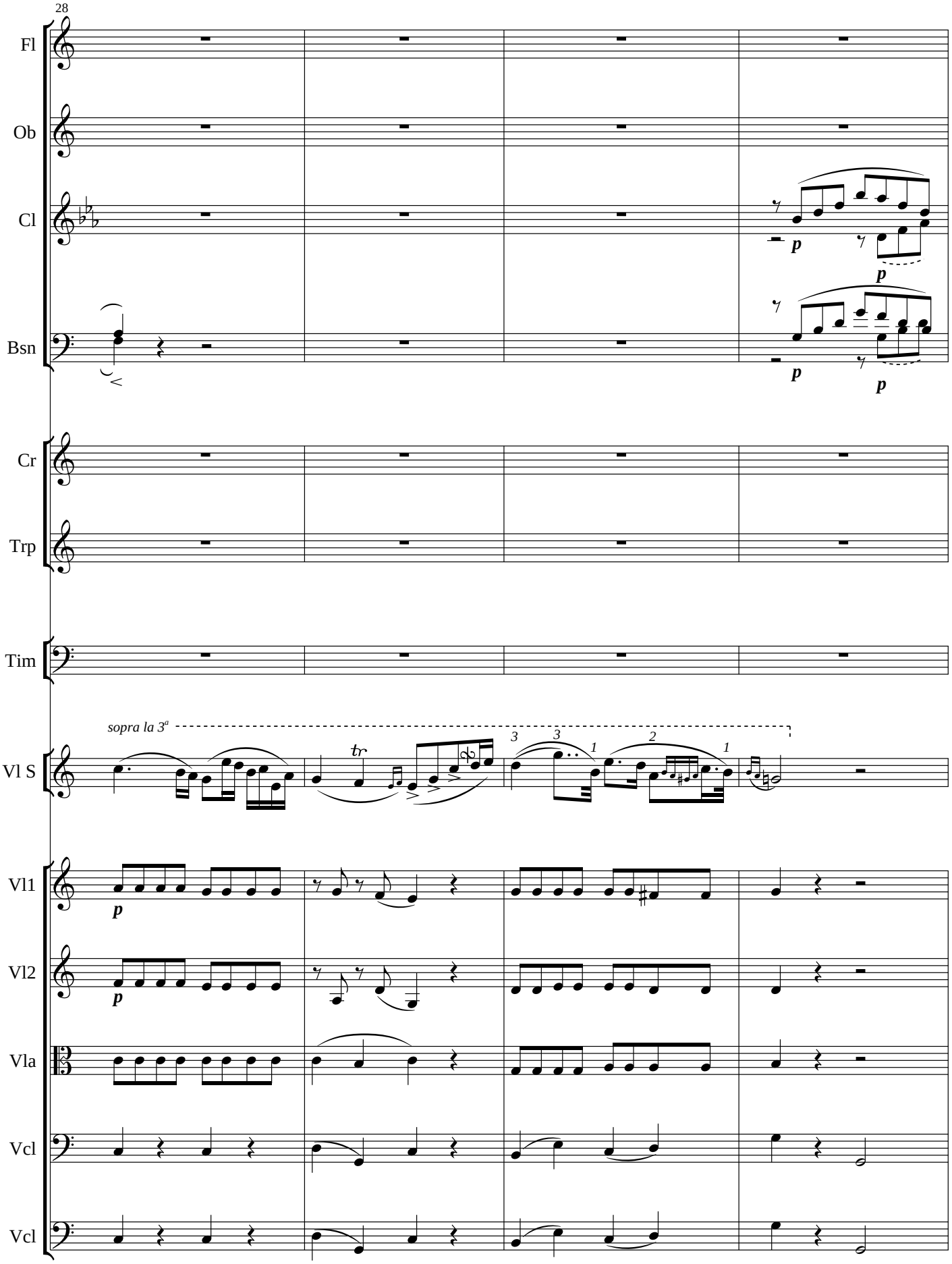
Vcl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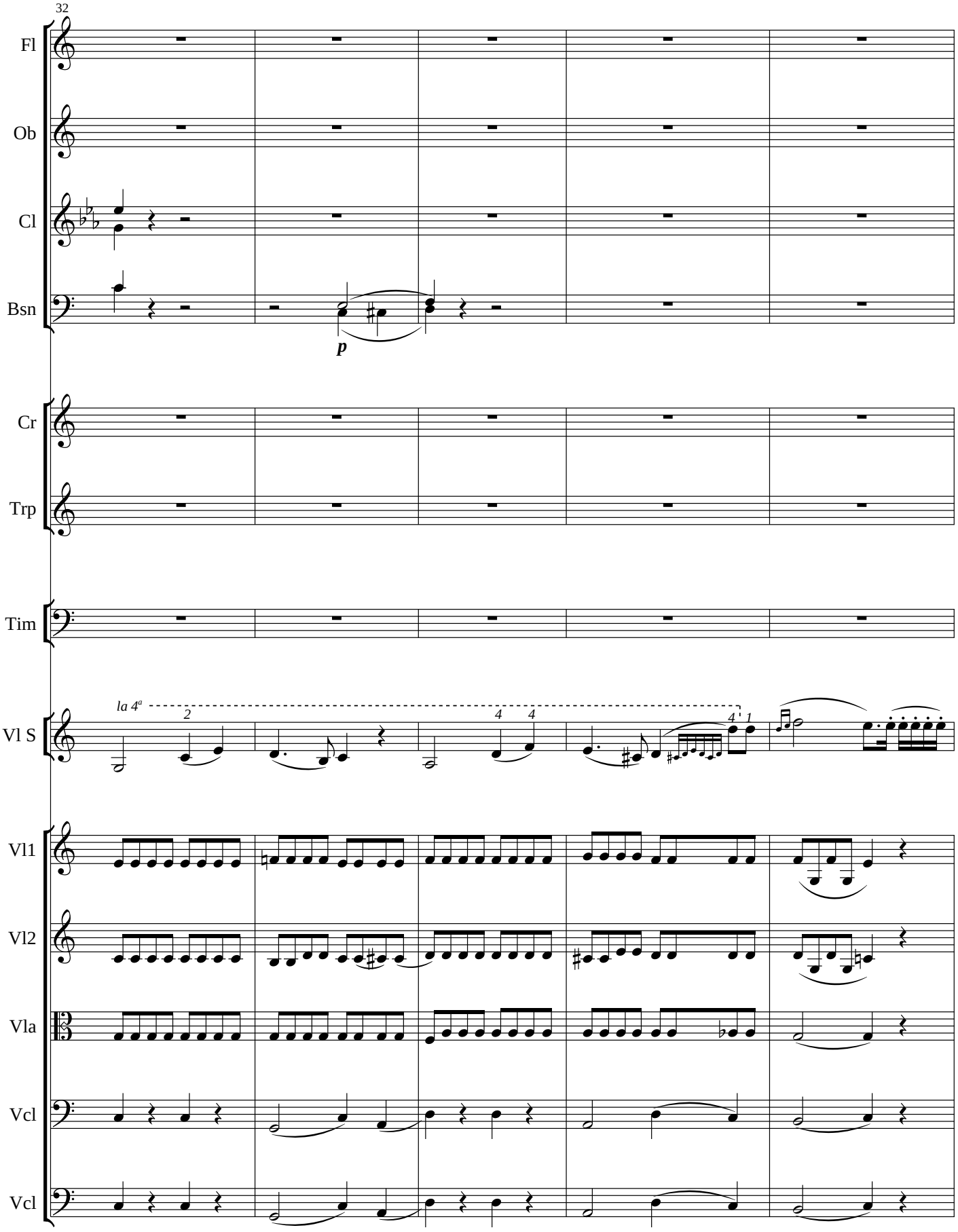
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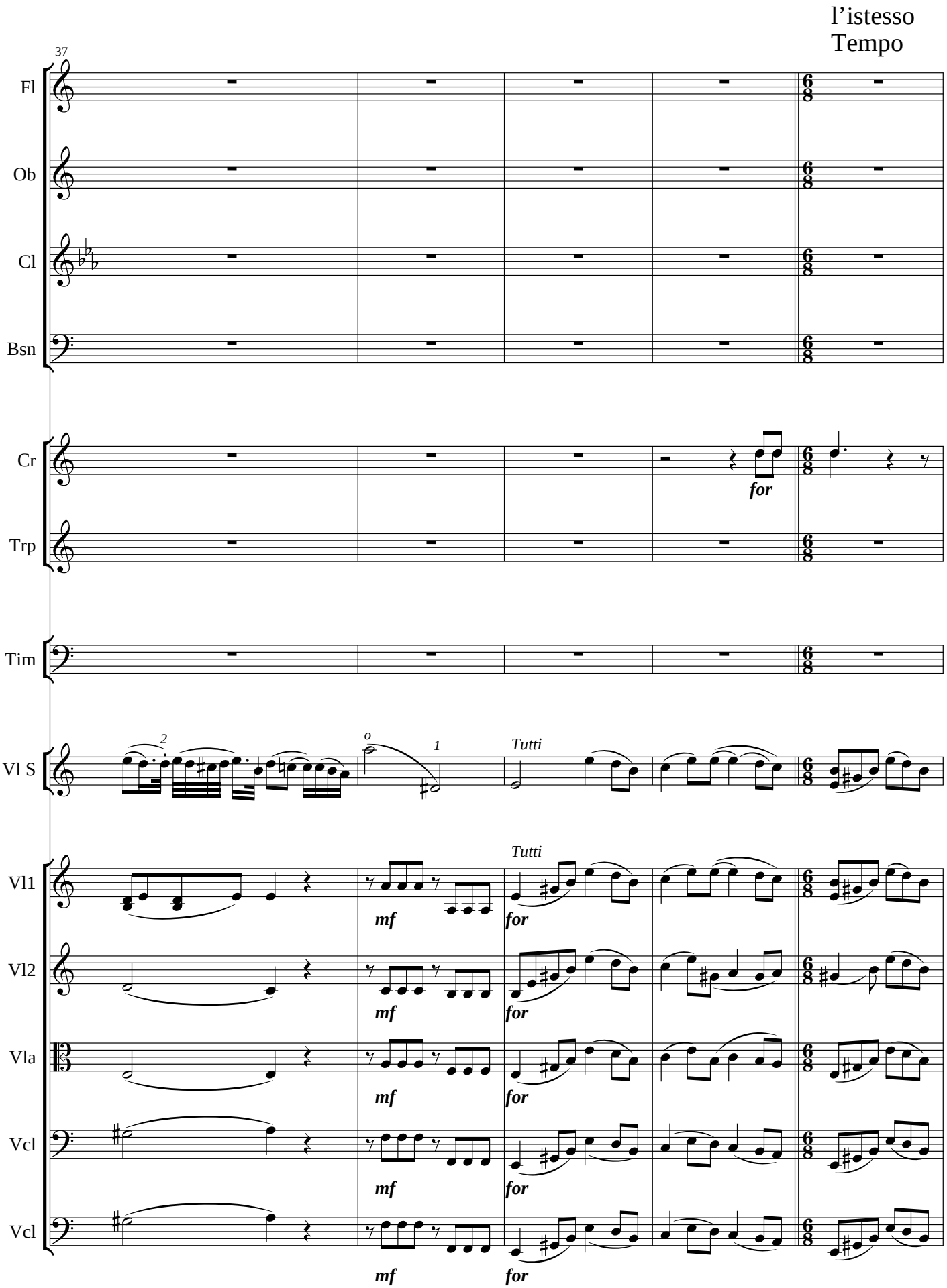
l'istesso
Tempo
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Fl
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Vl1
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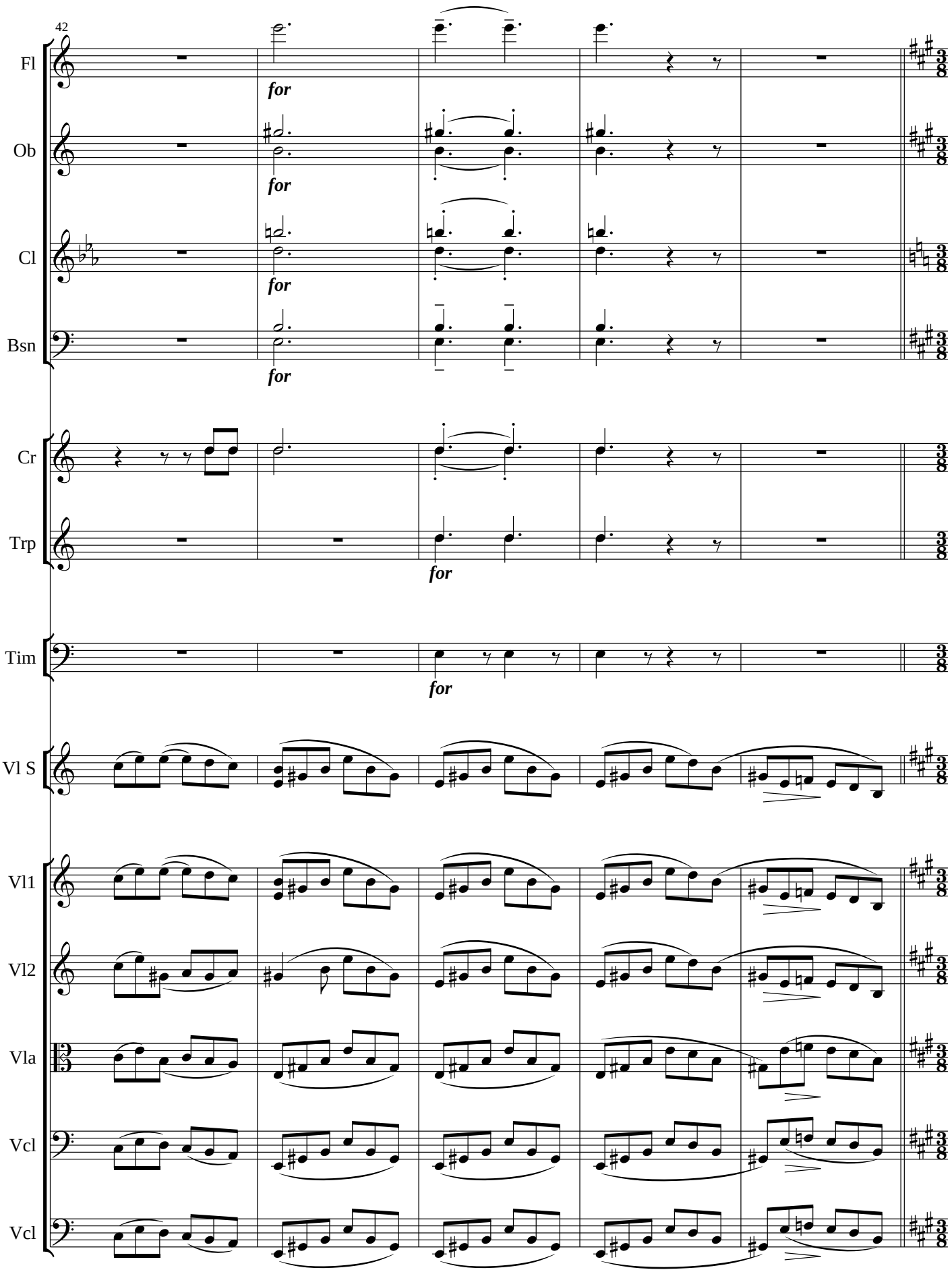
Vcl
for
Tutti
mf
for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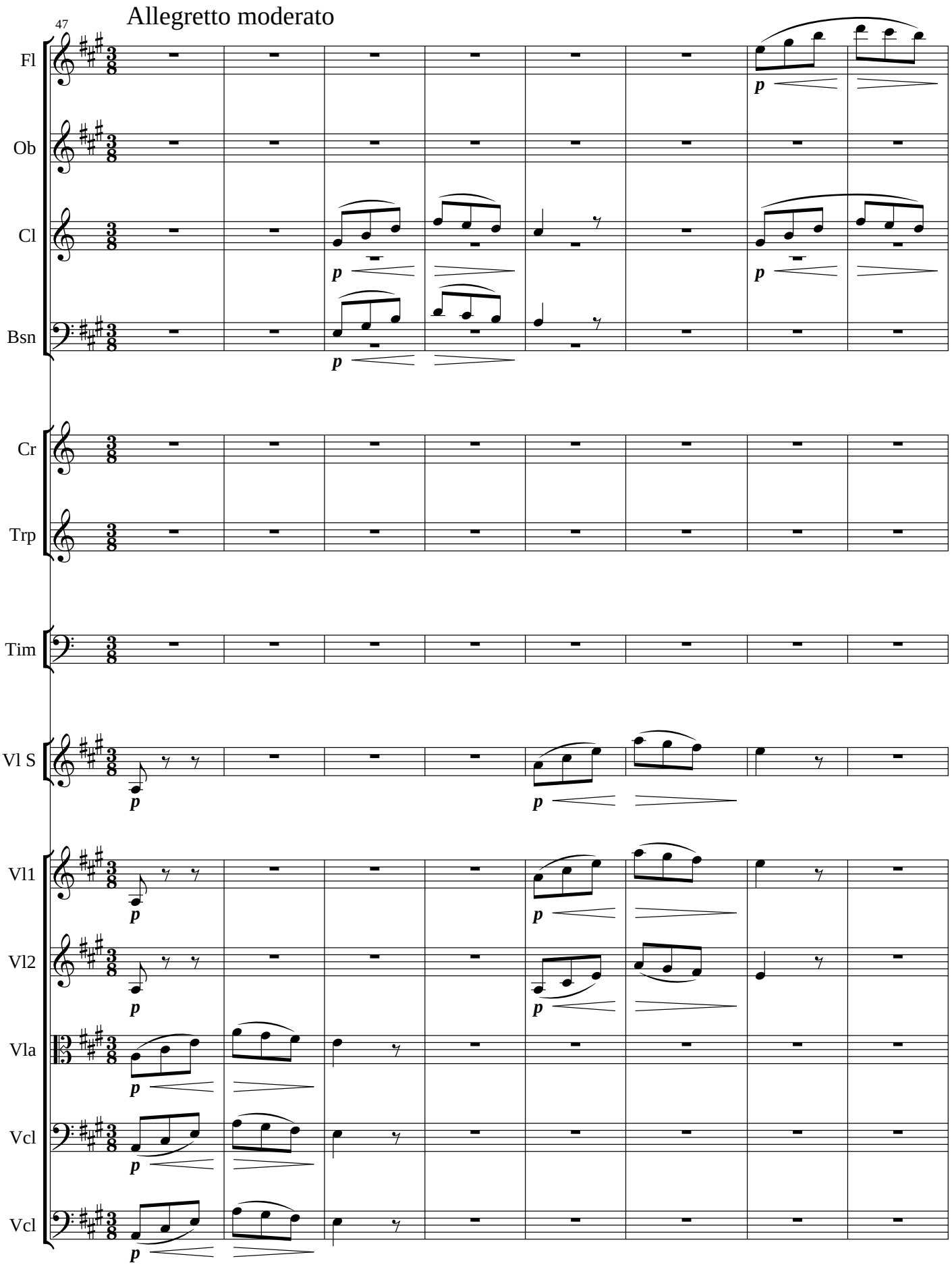
Allegretto moderato
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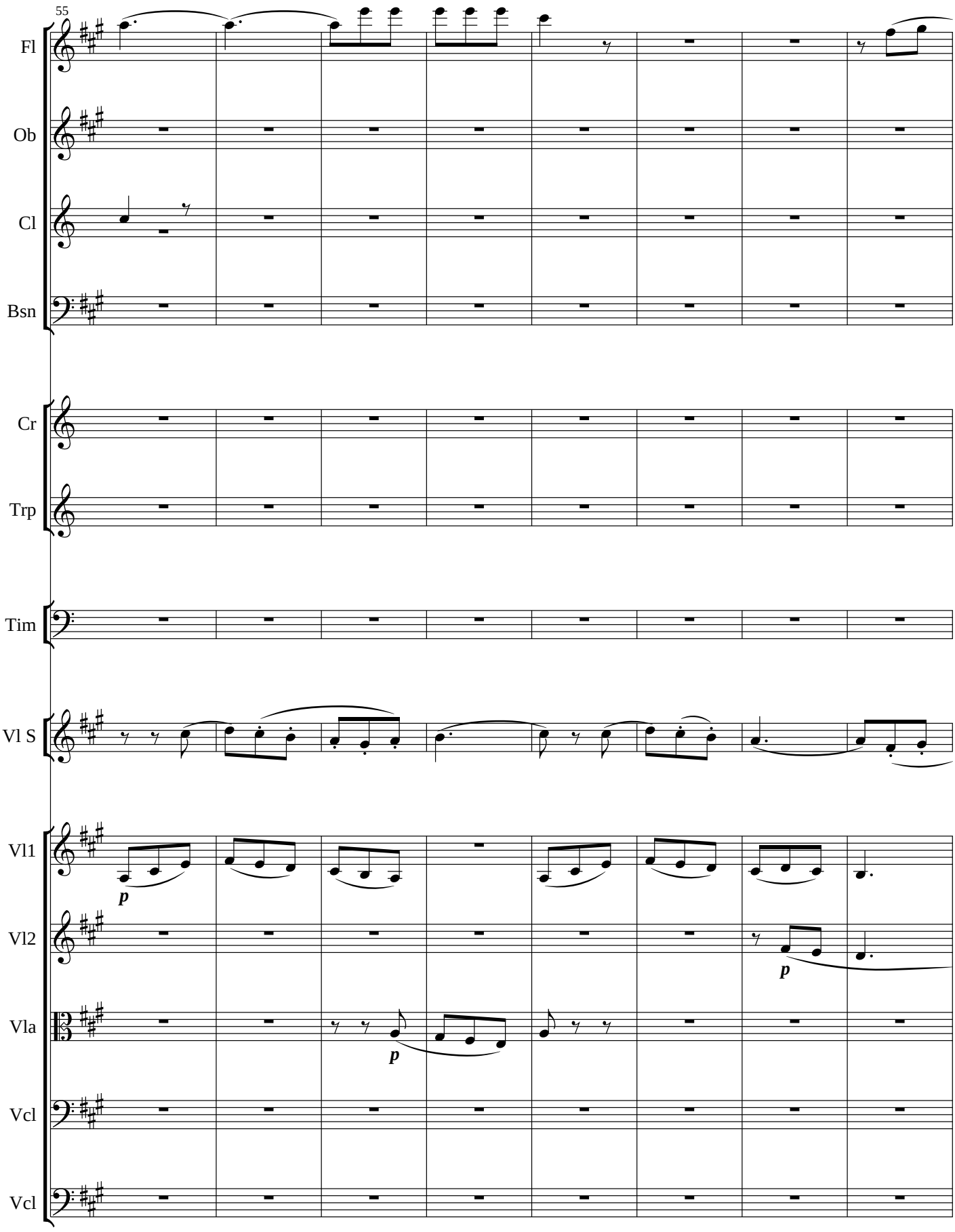
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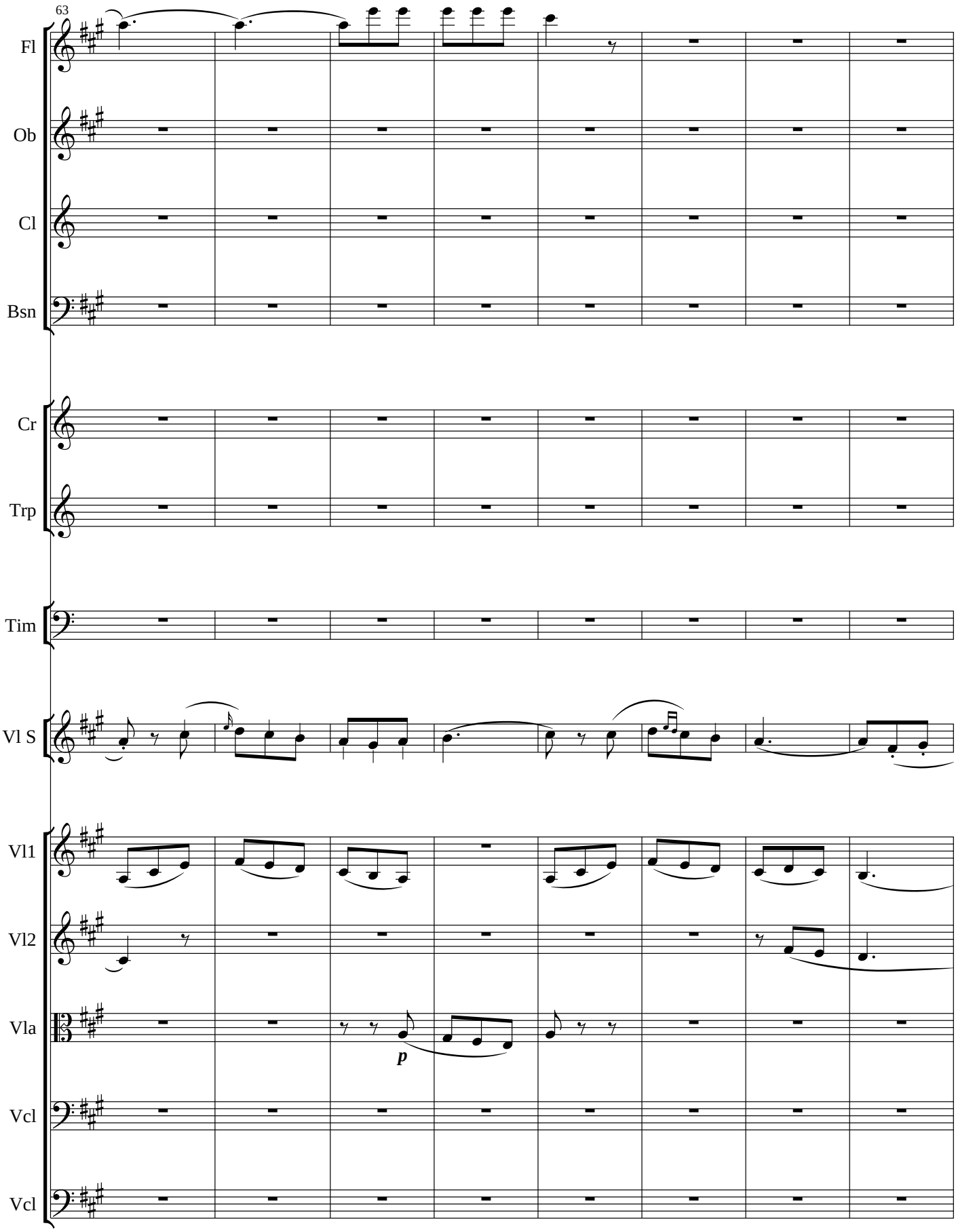
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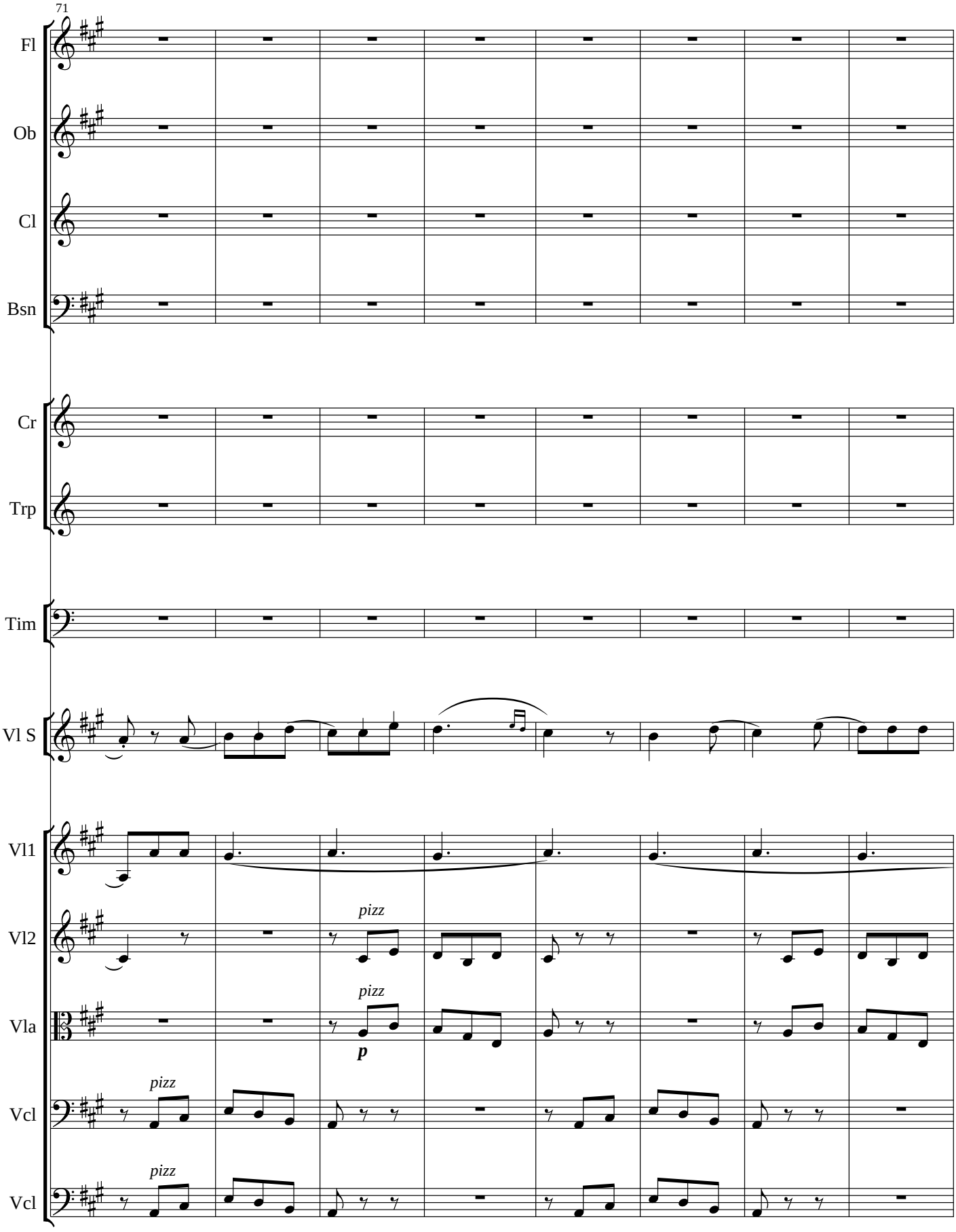
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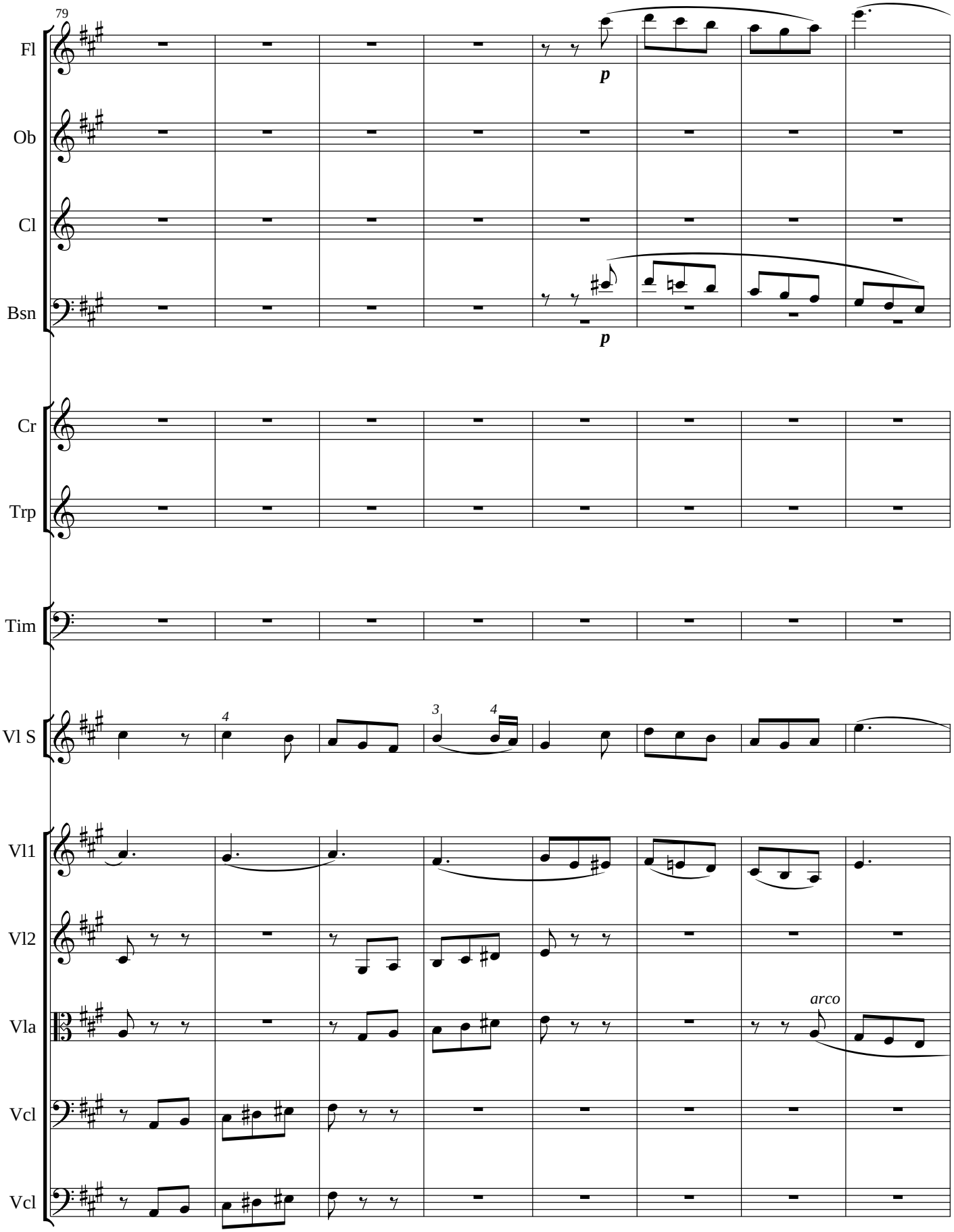
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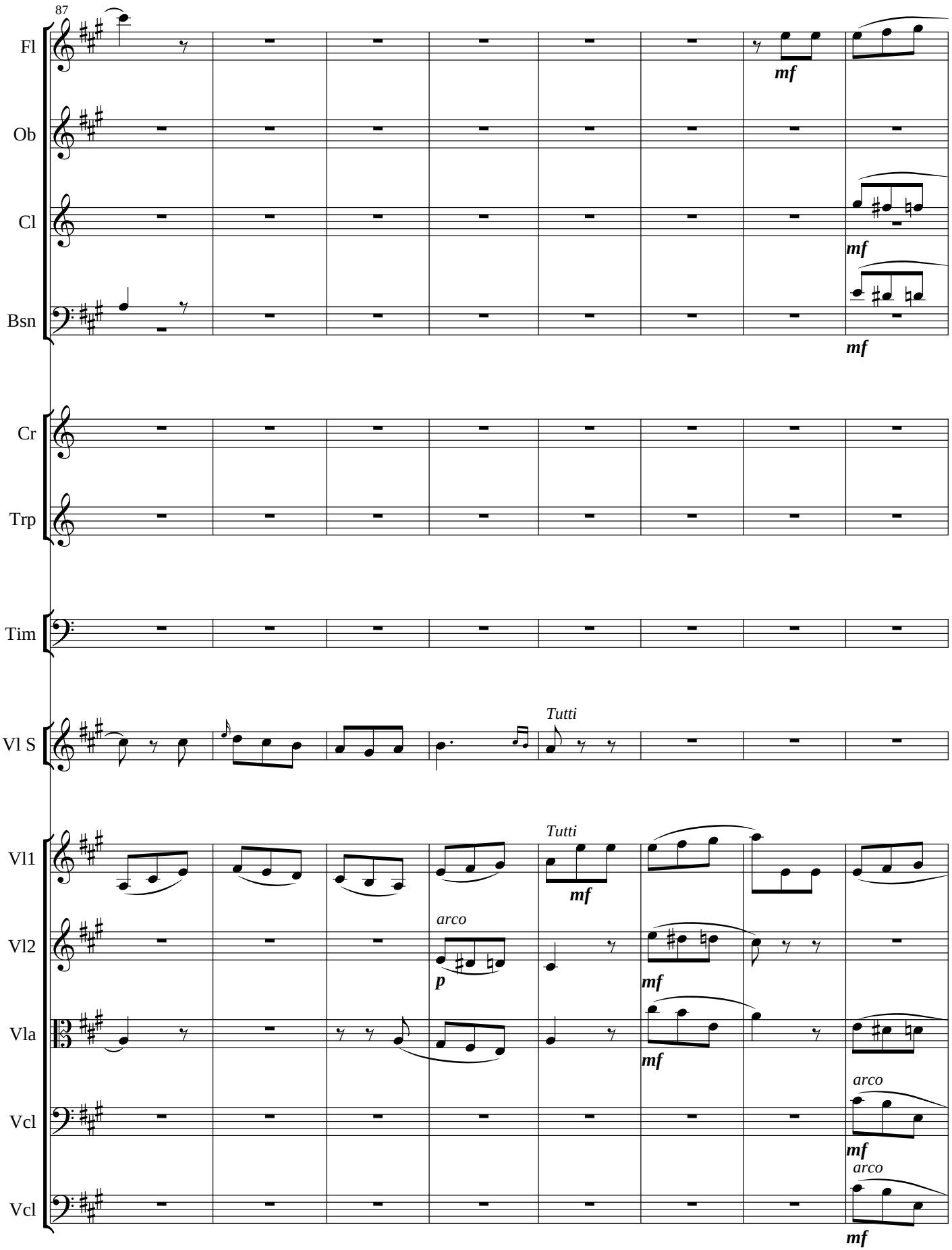
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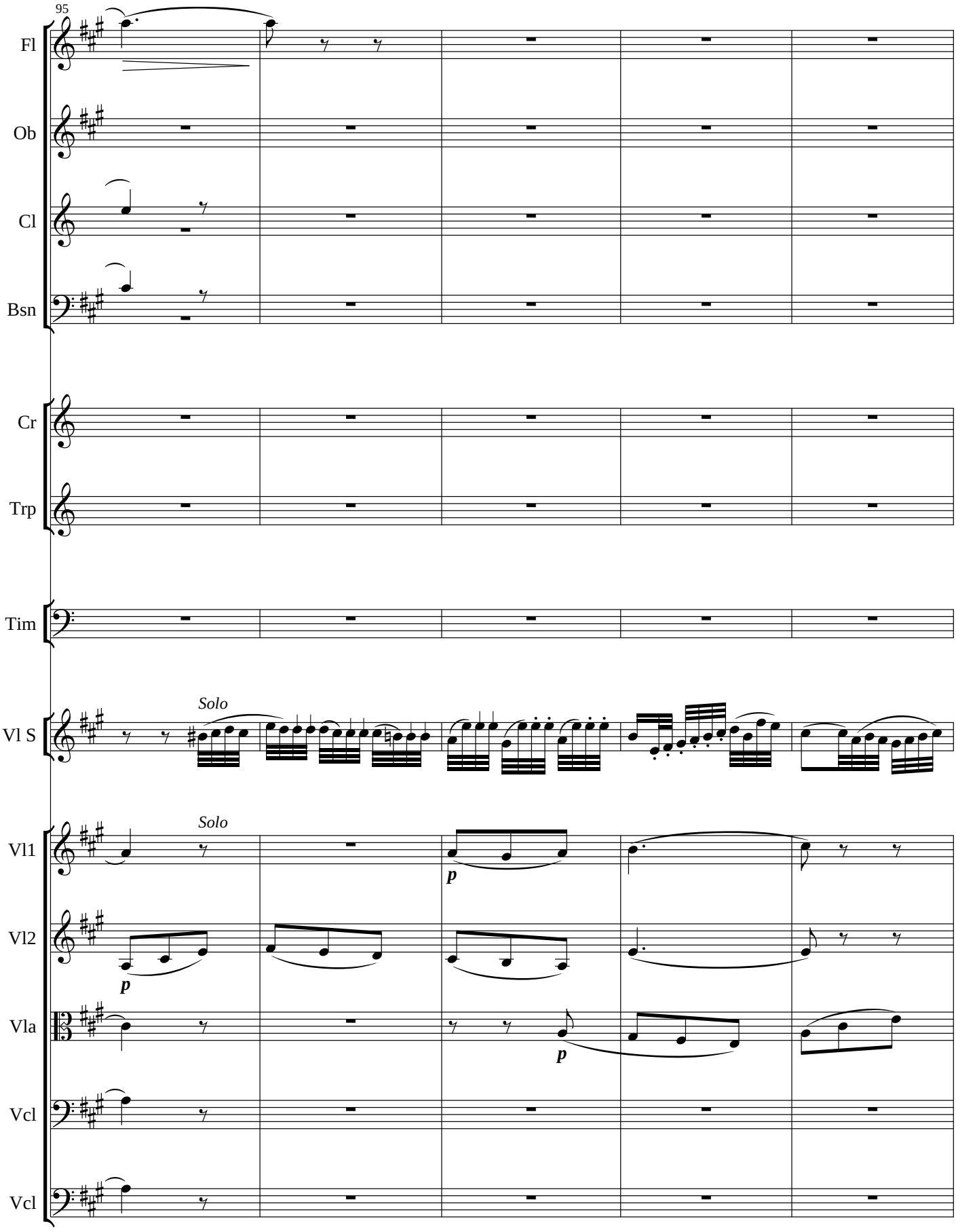
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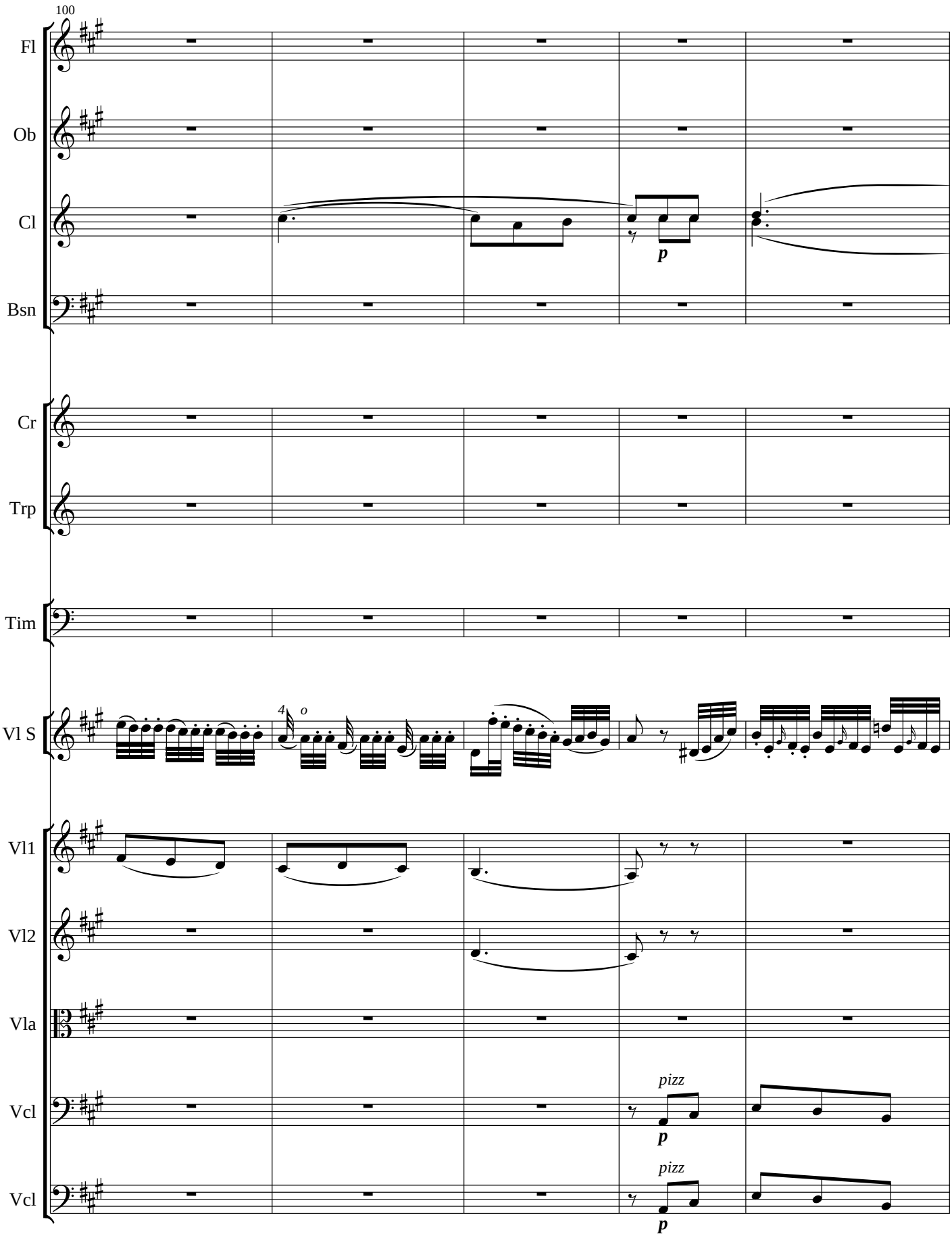
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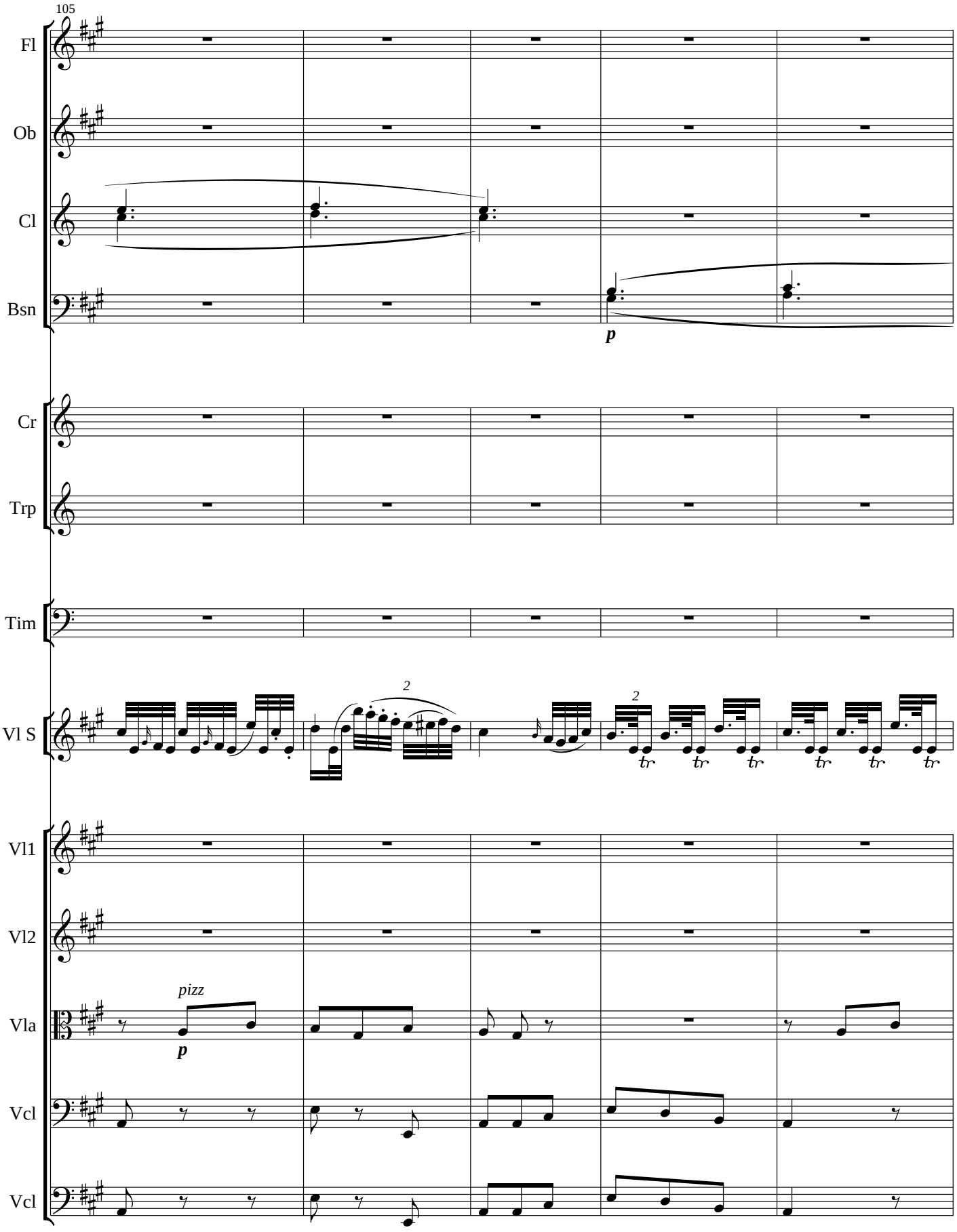
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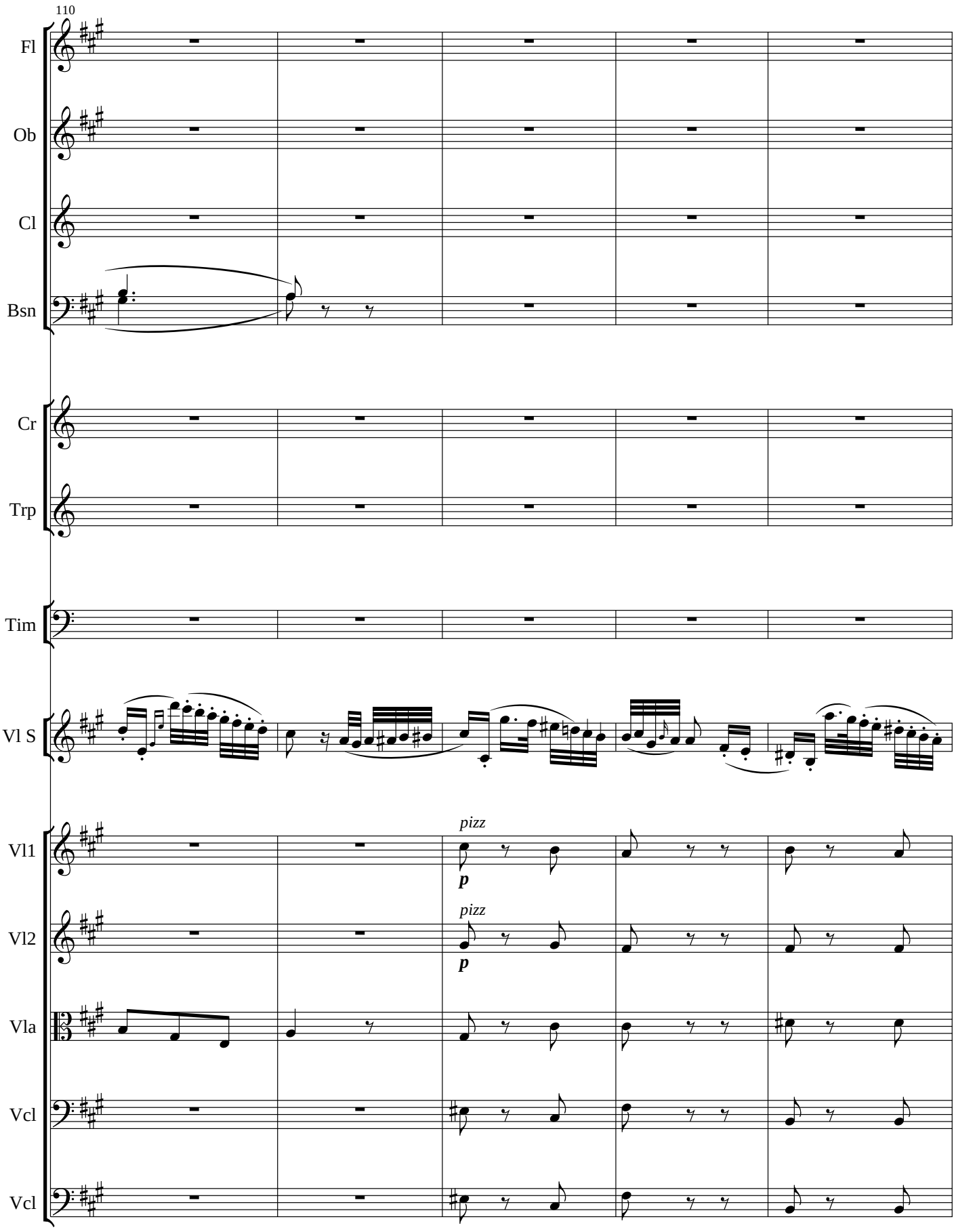
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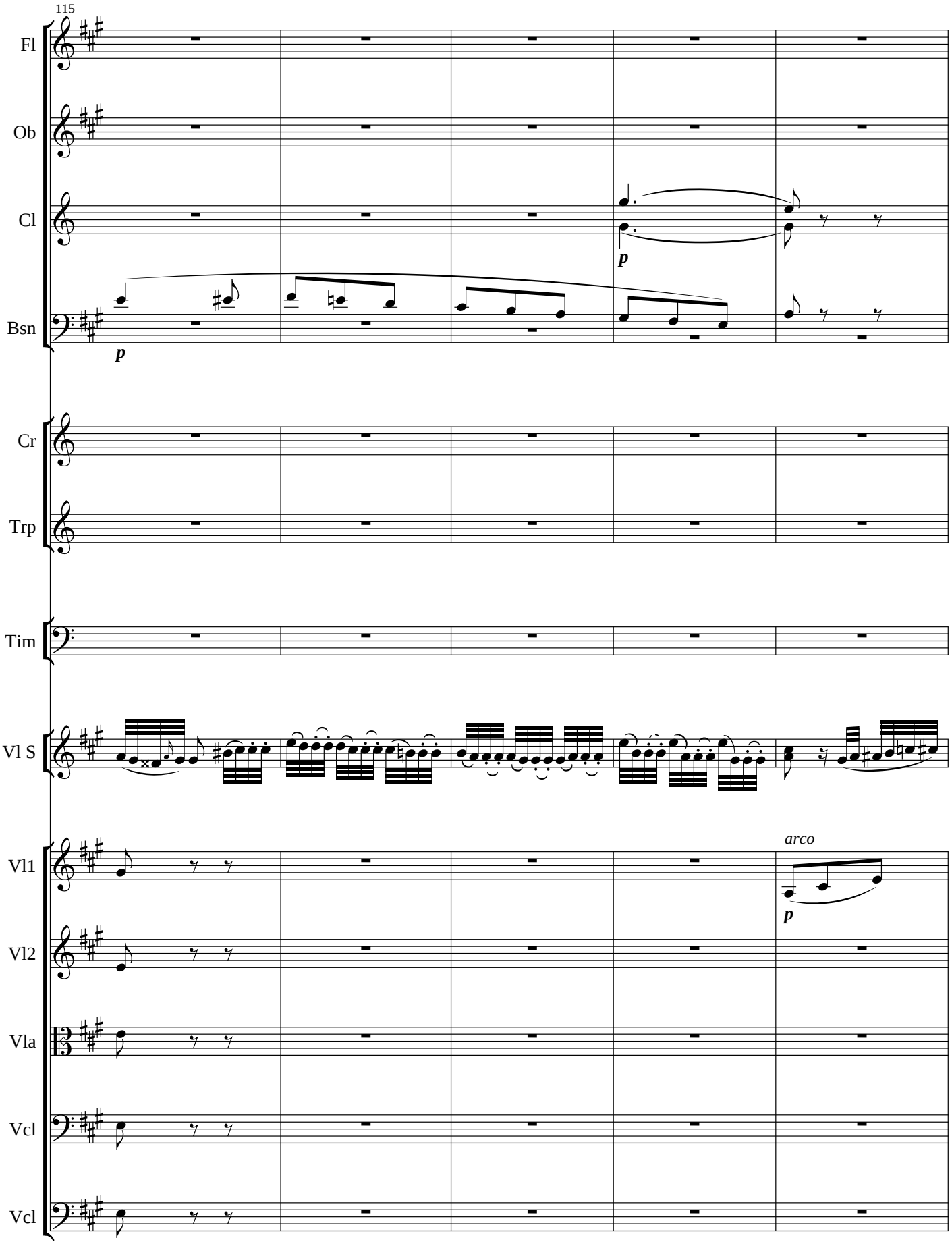
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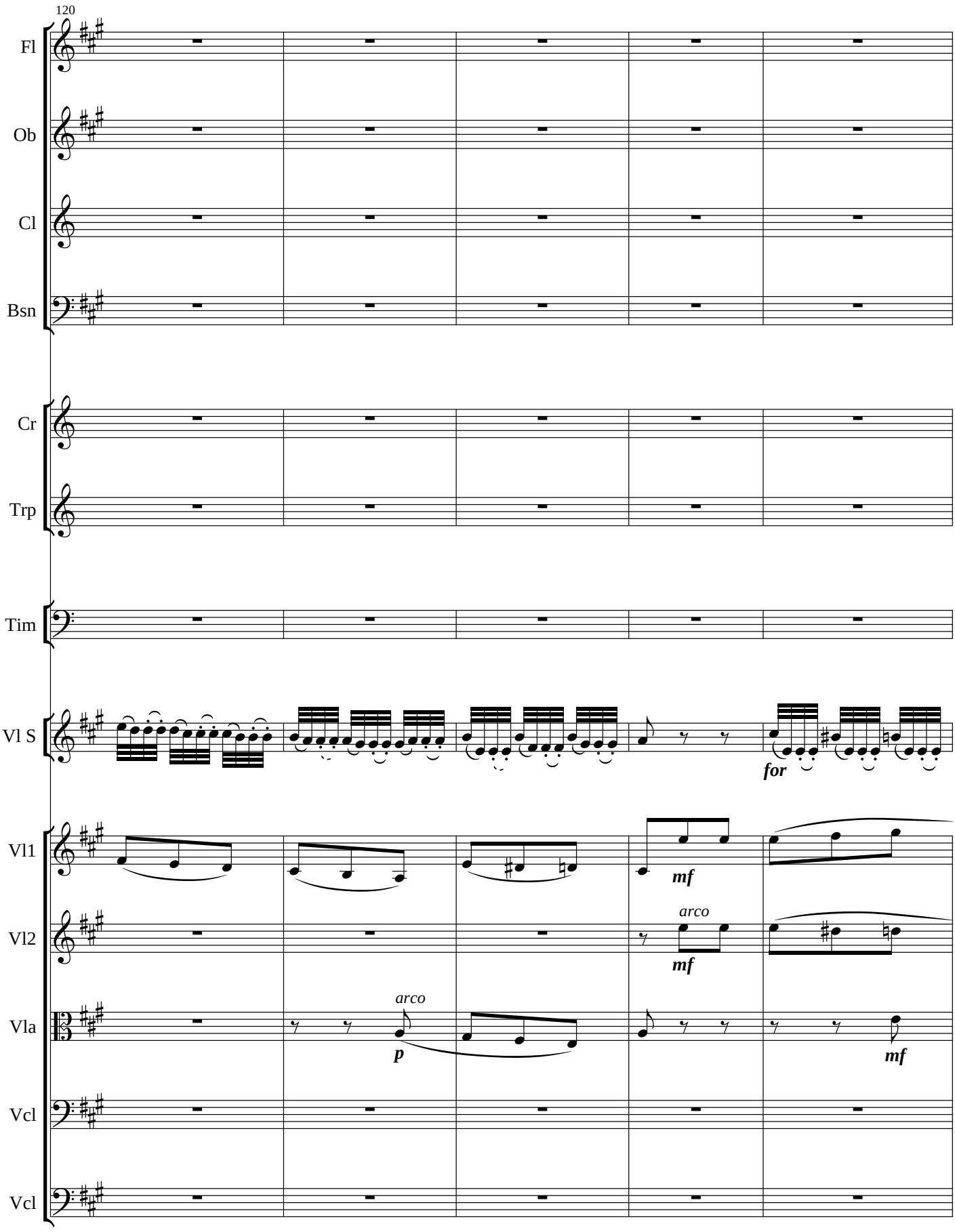
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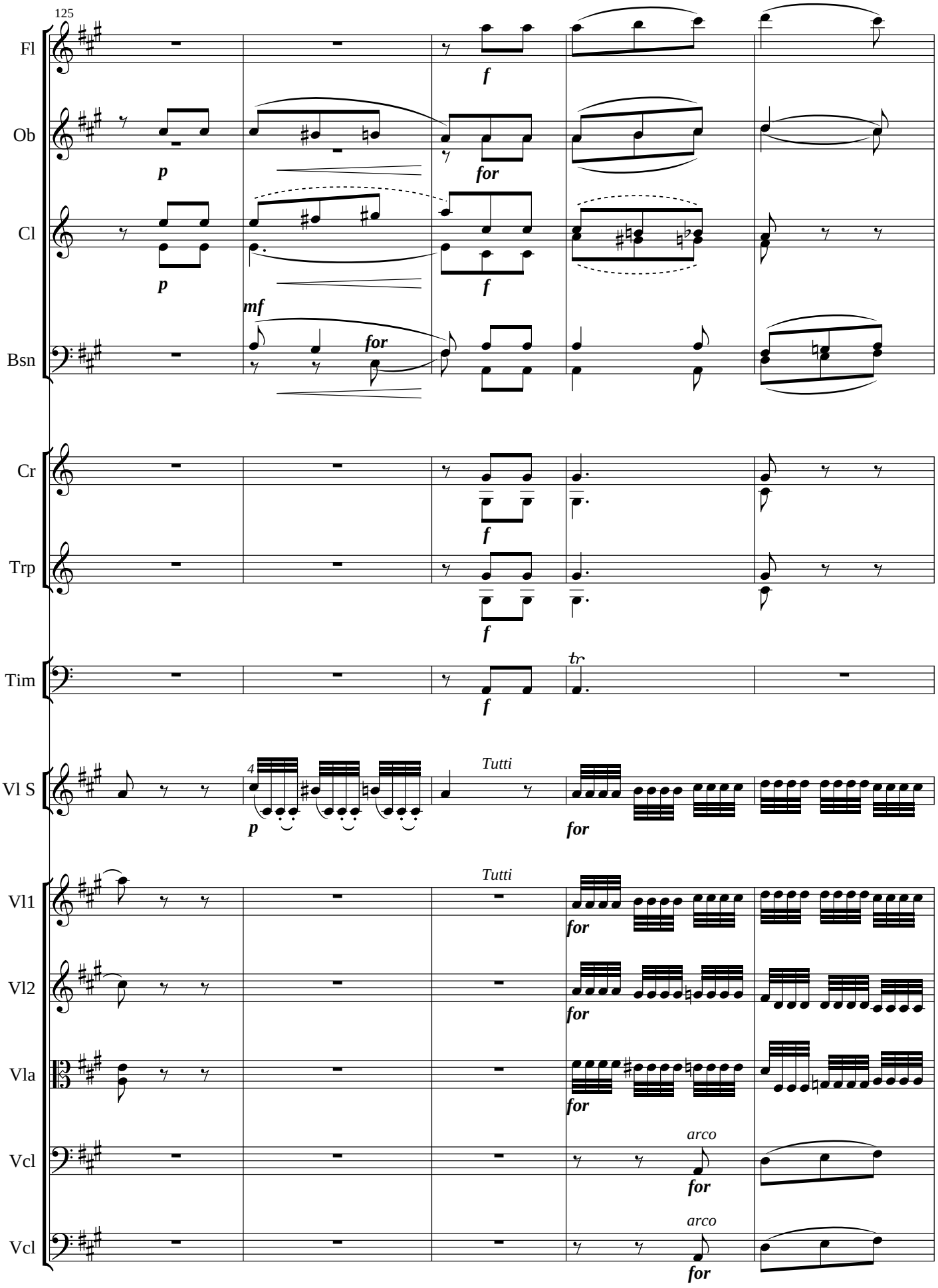
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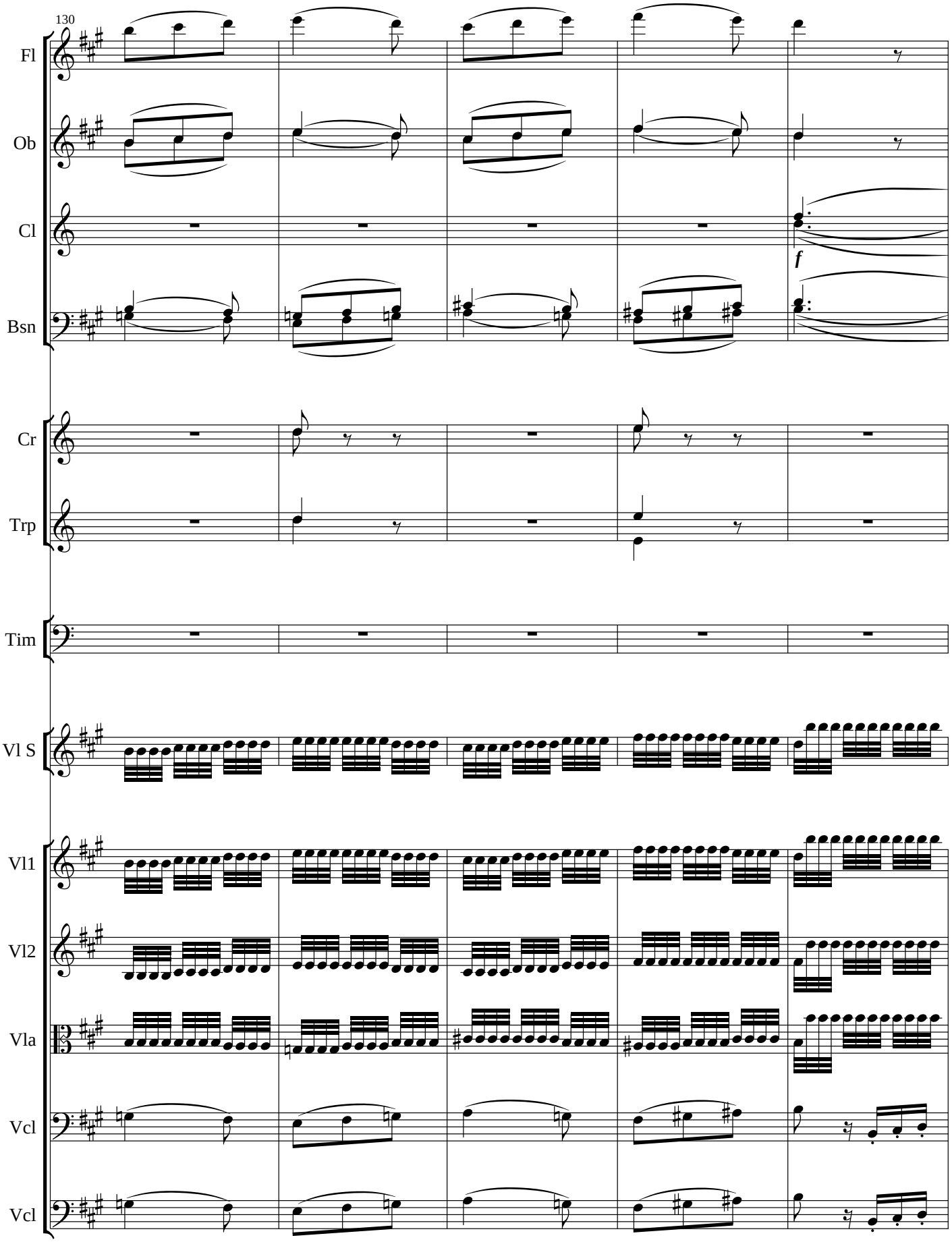
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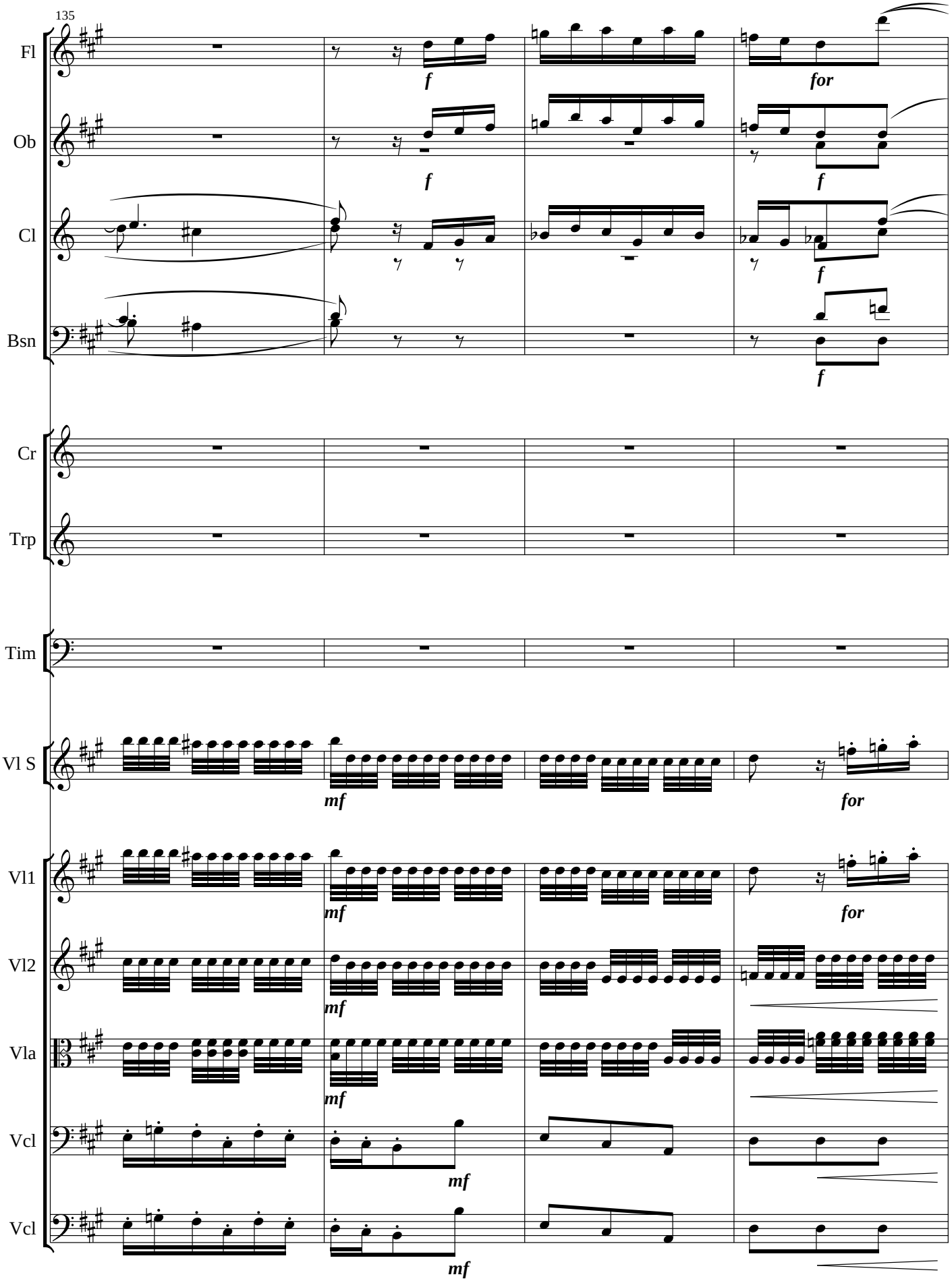
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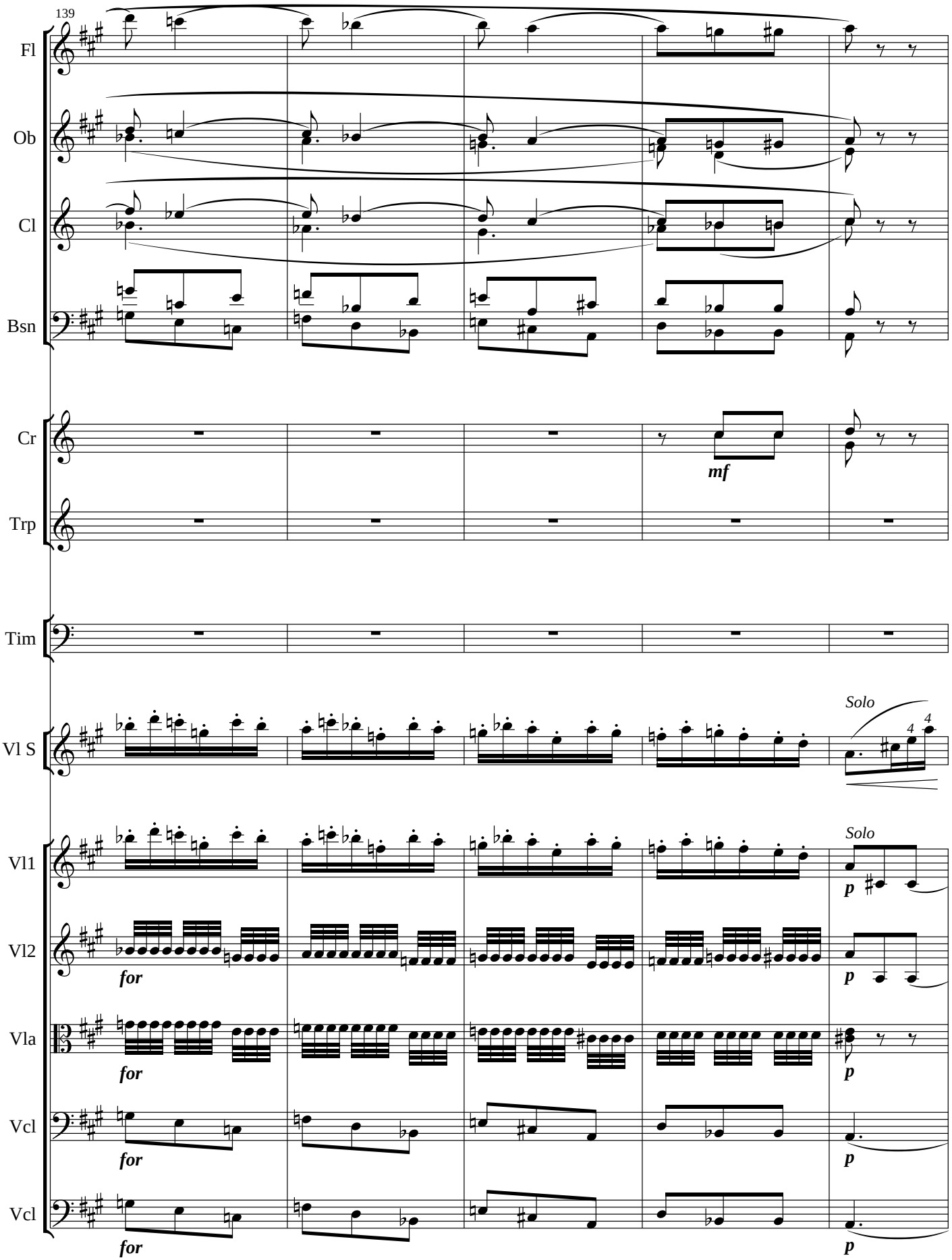
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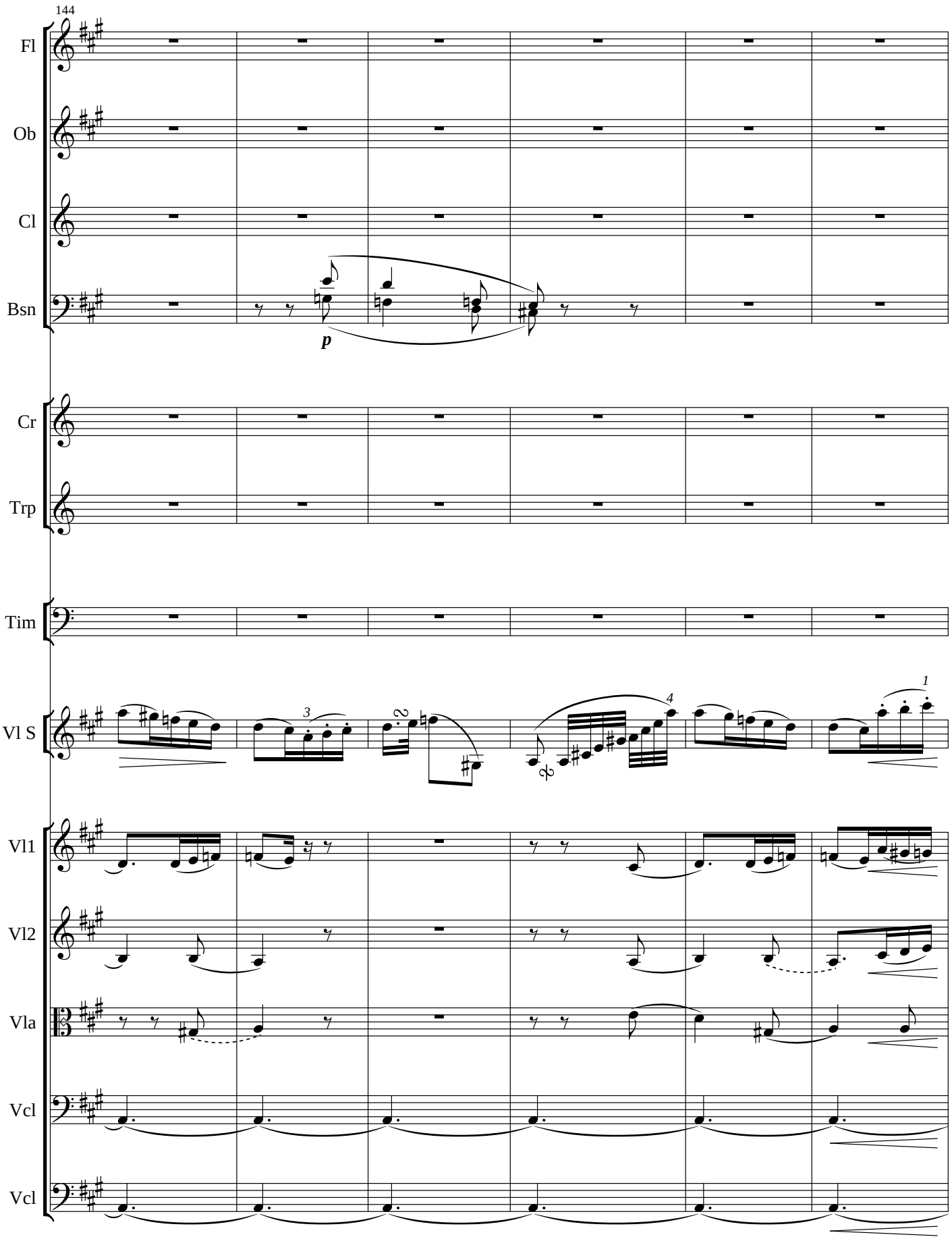
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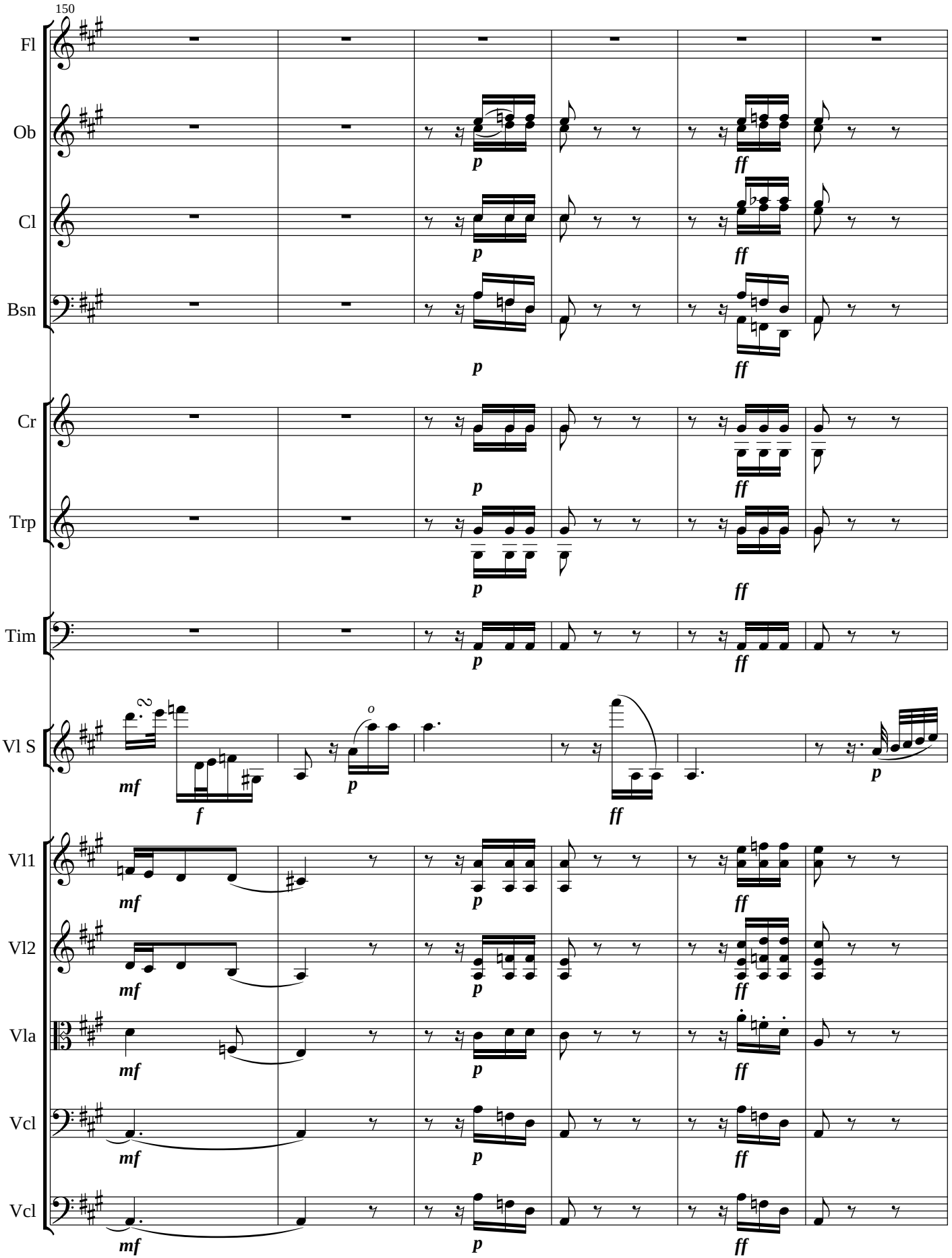
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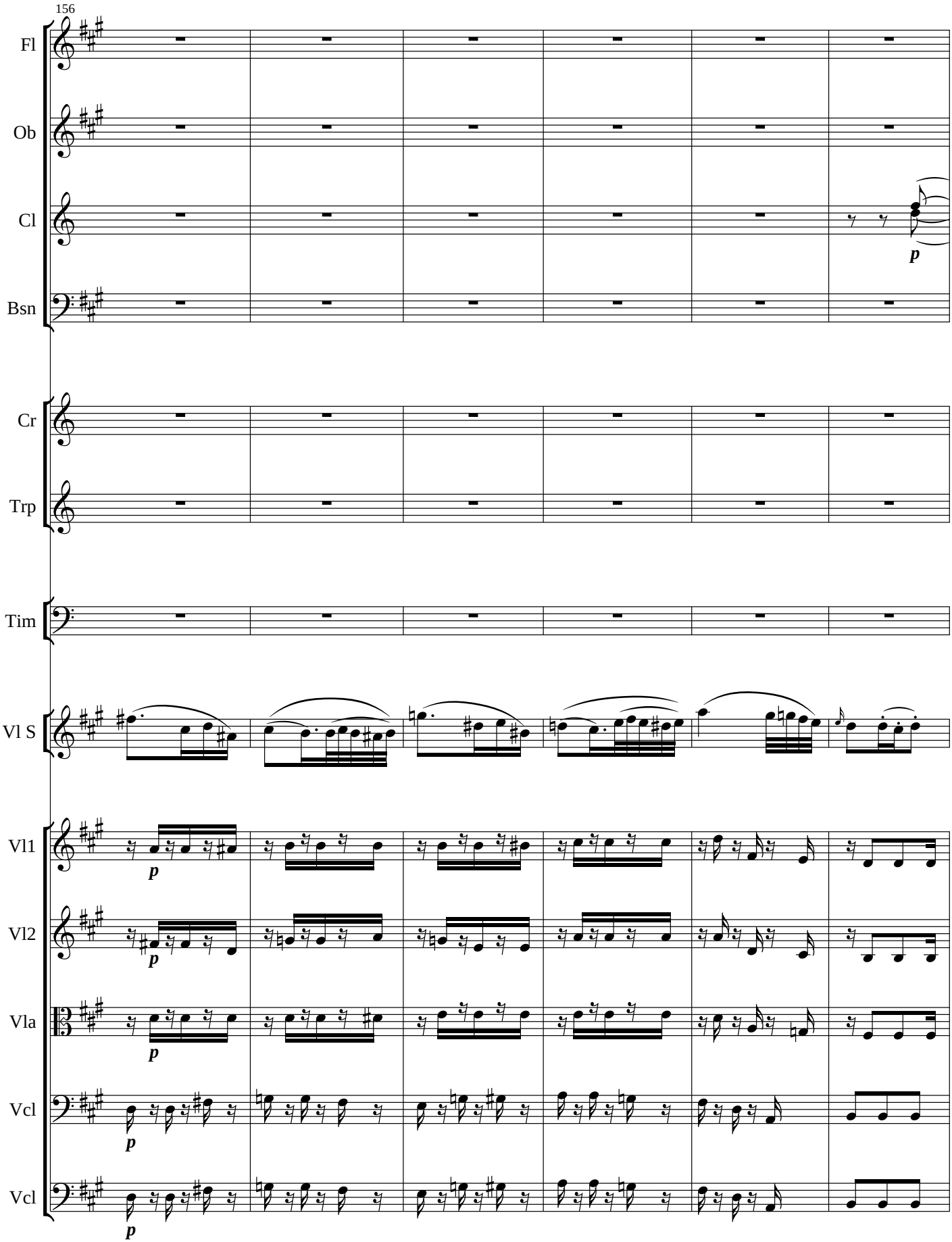
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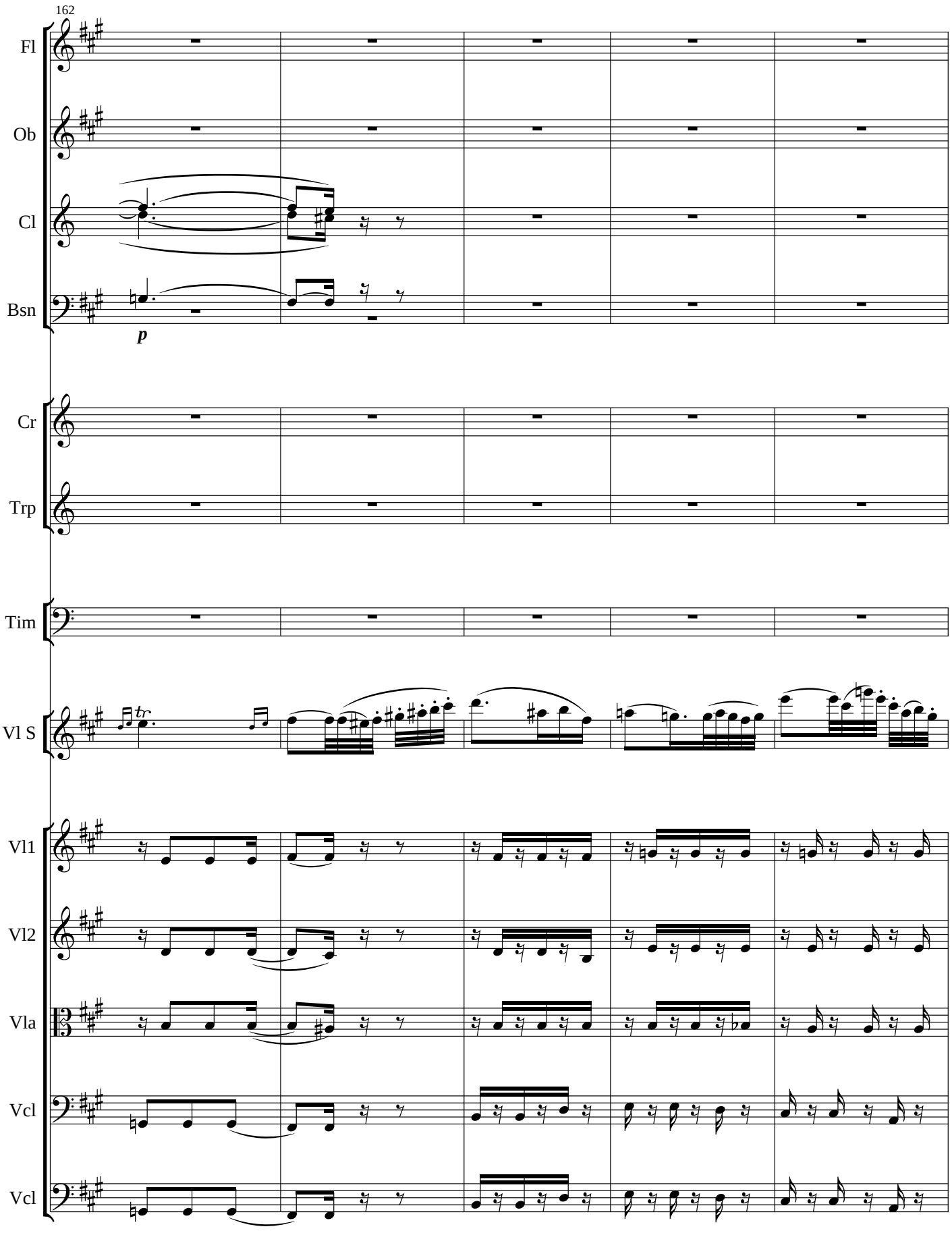
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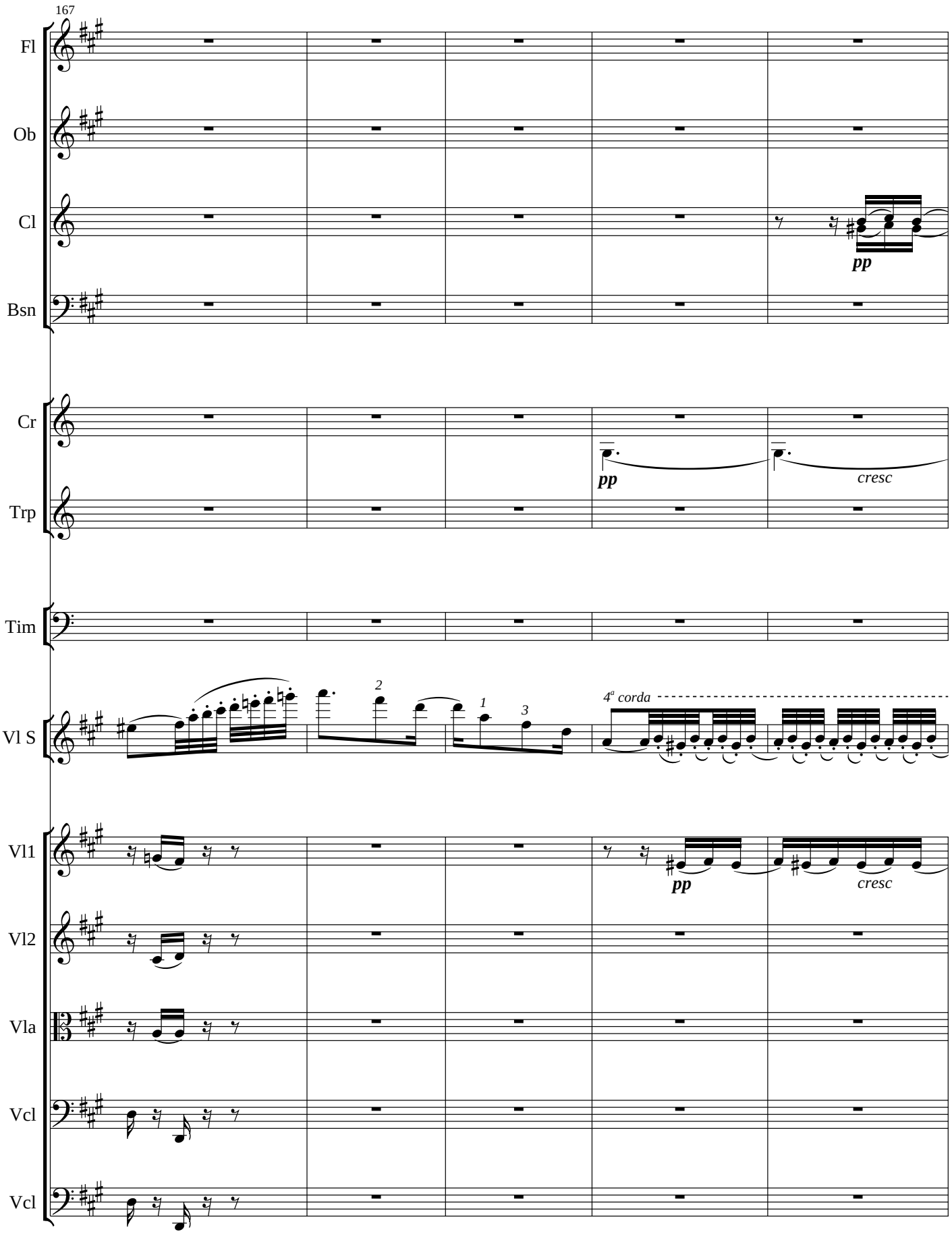
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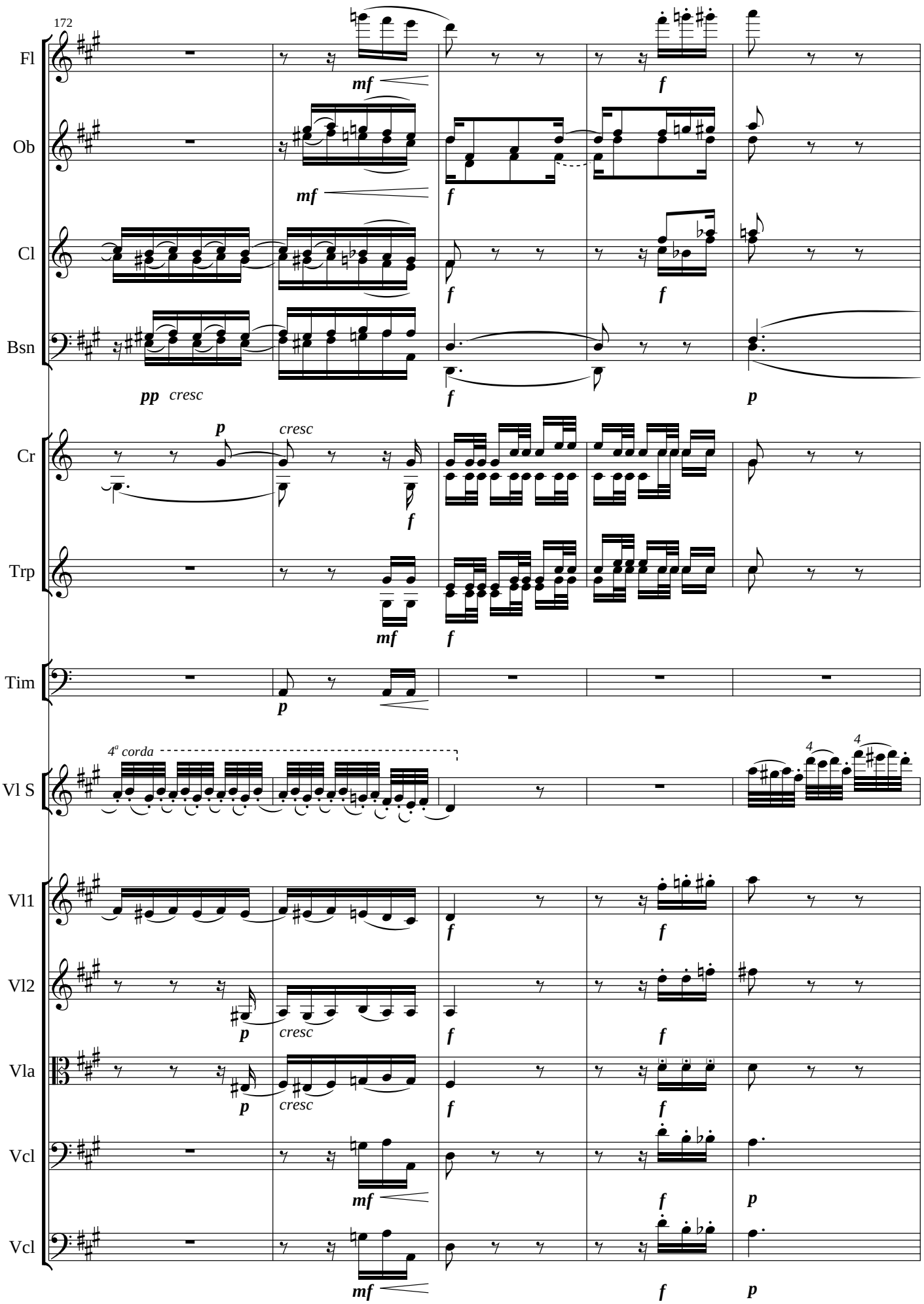
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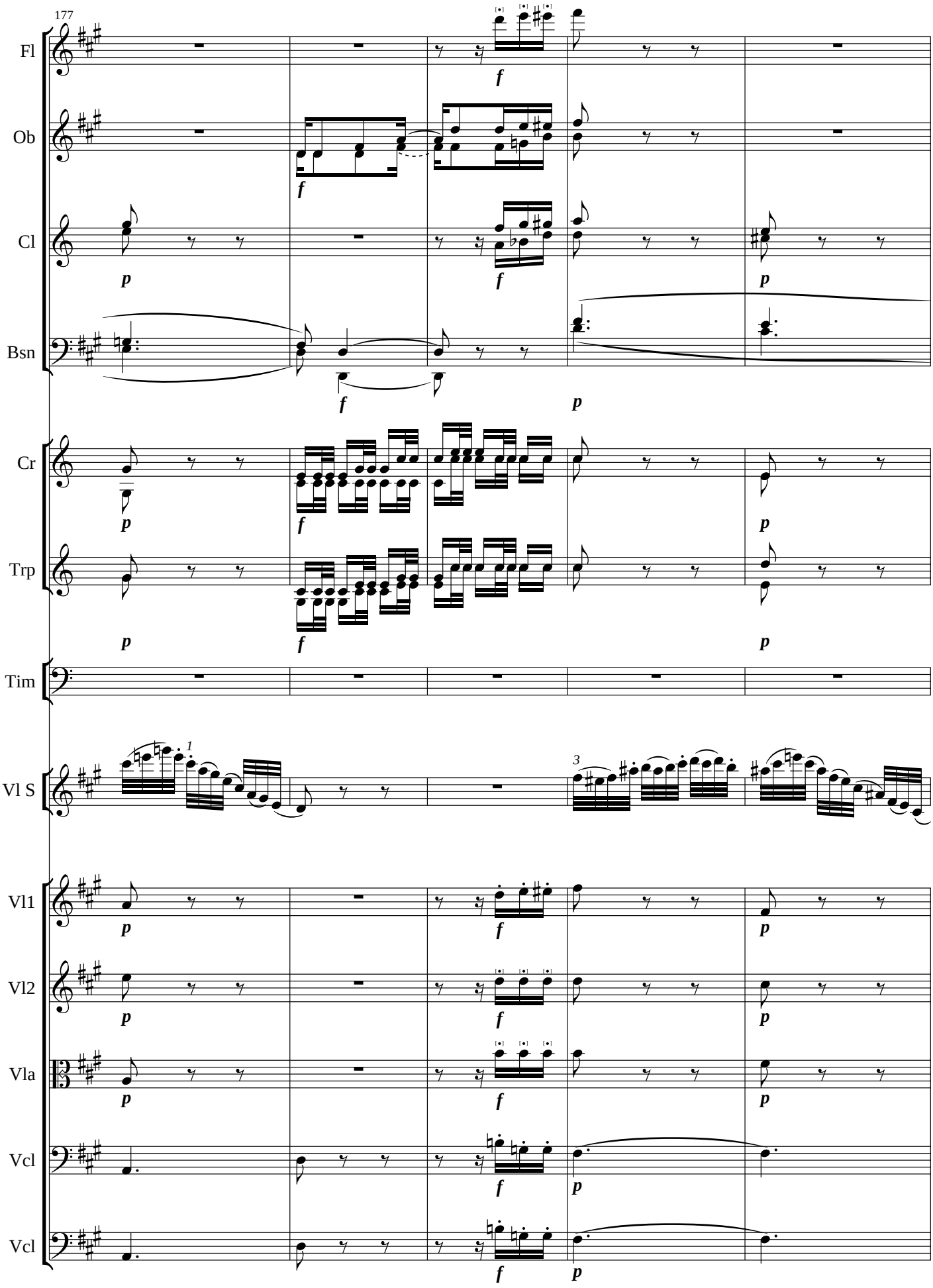
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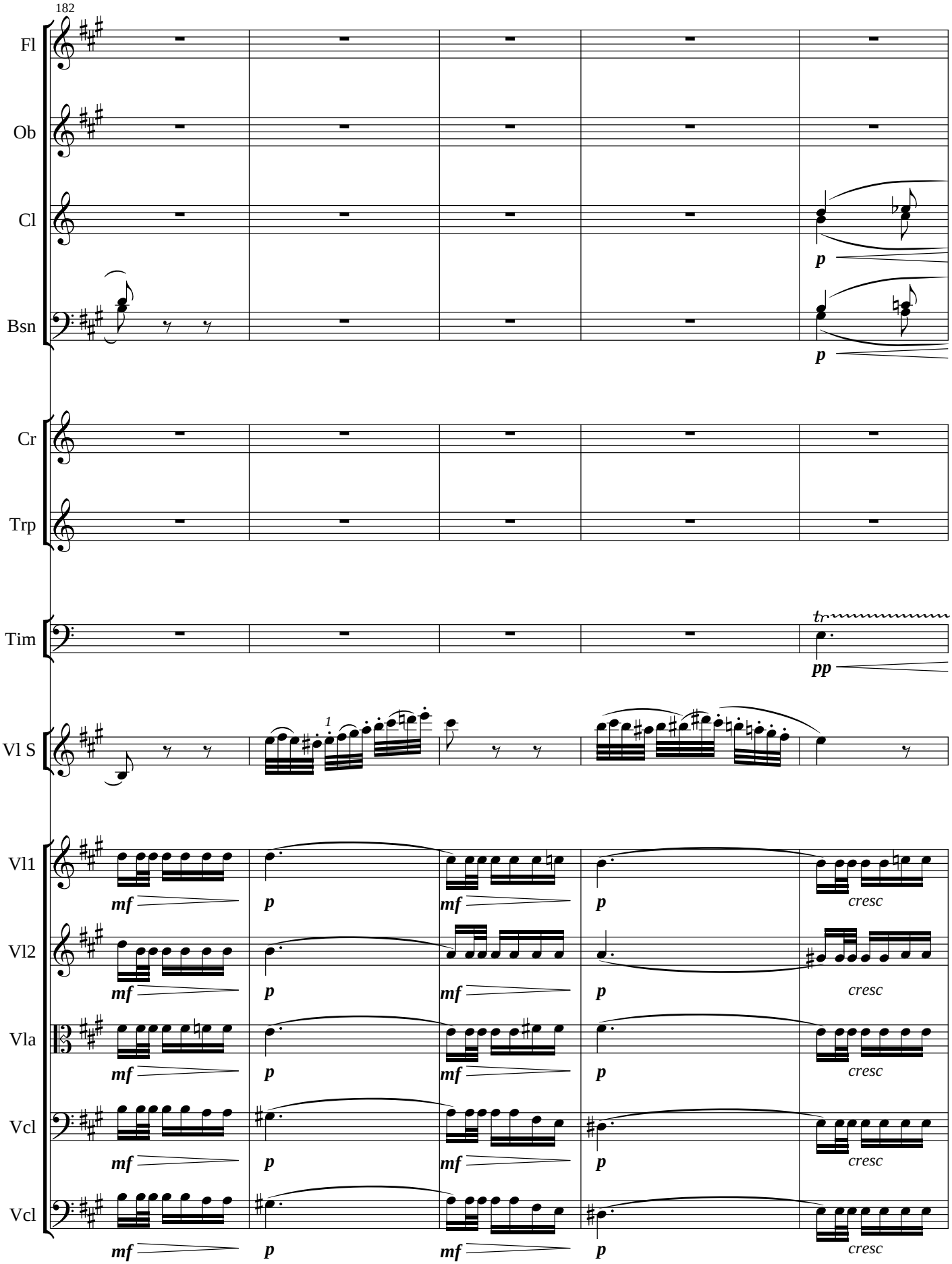
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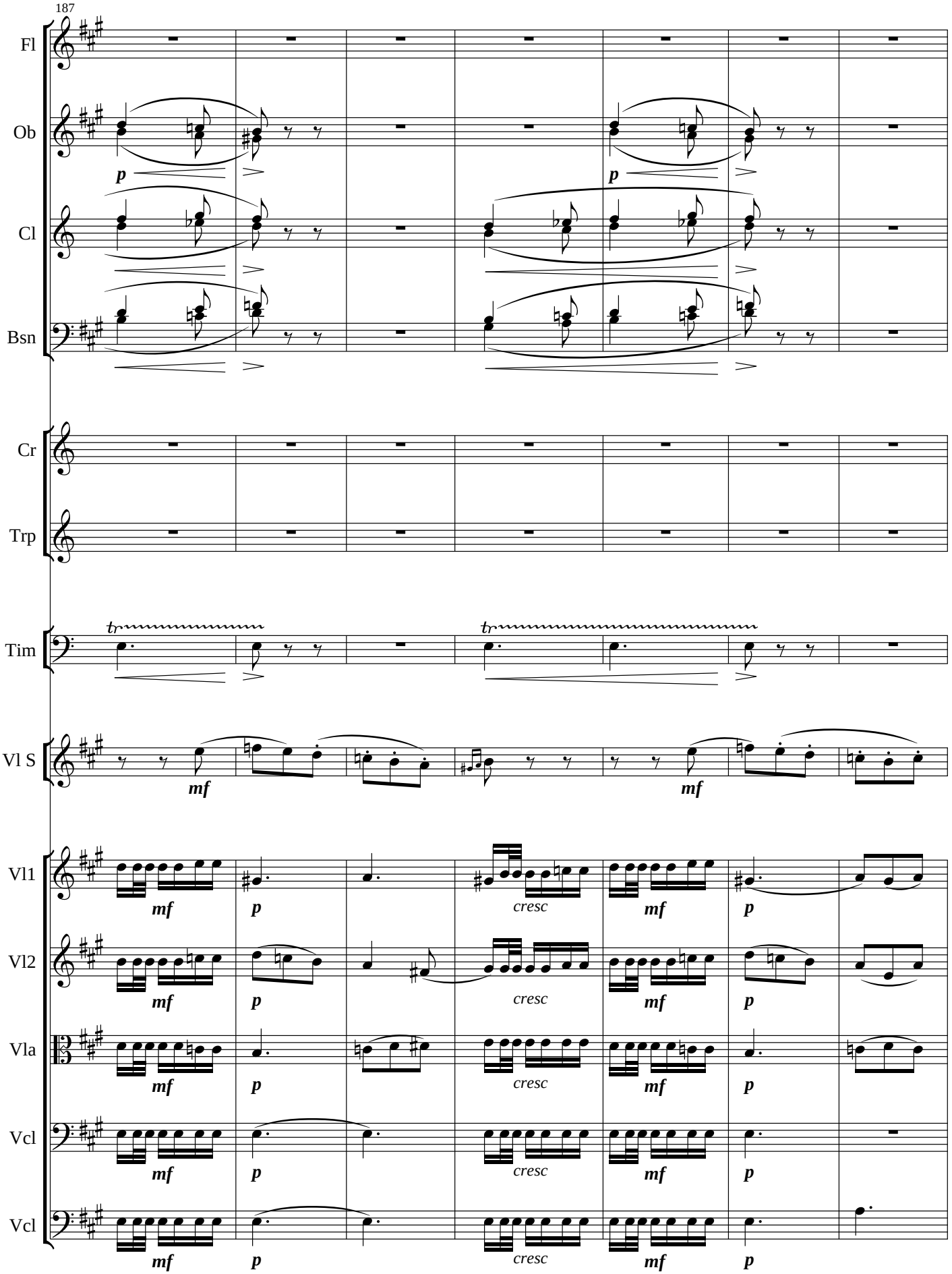
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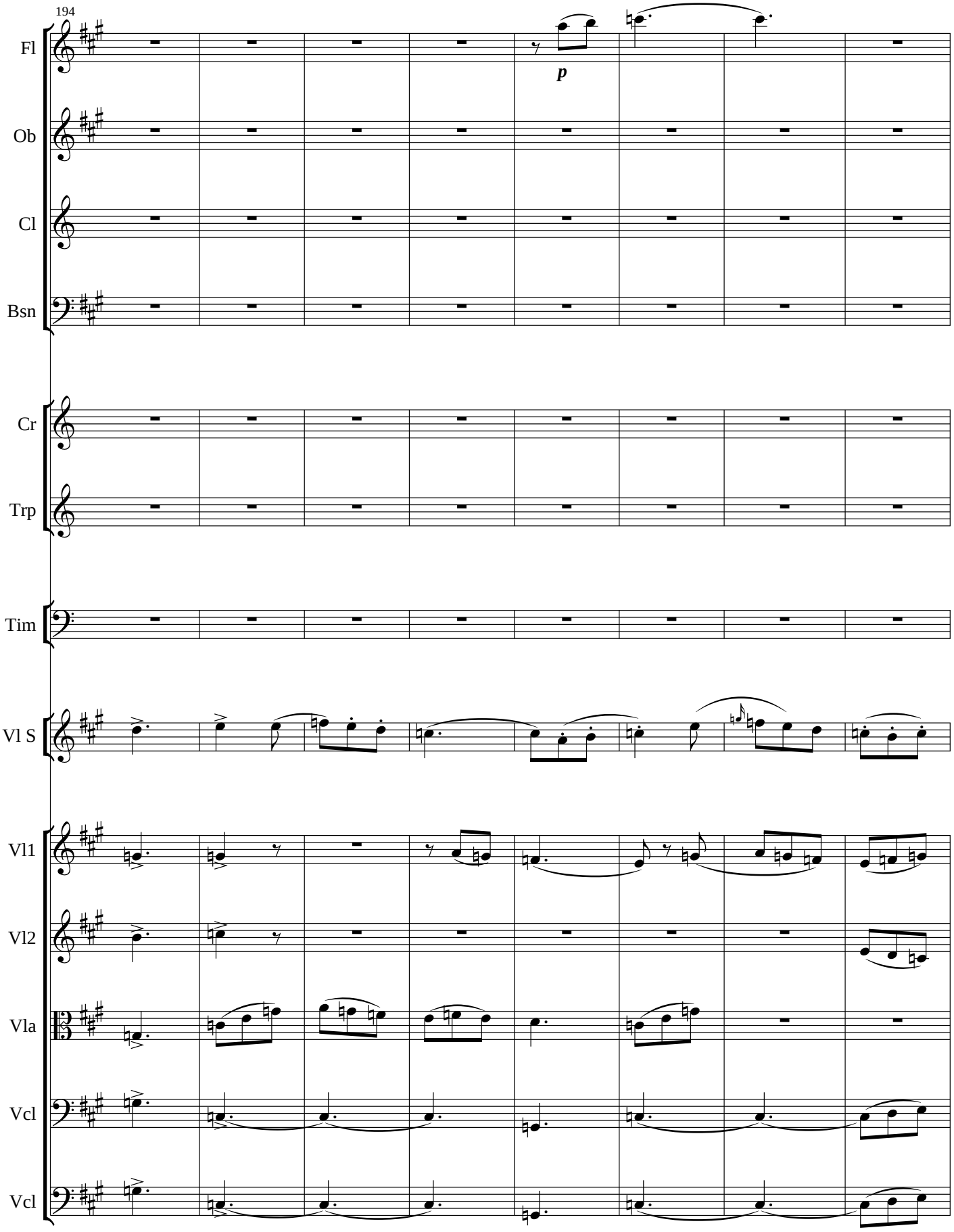
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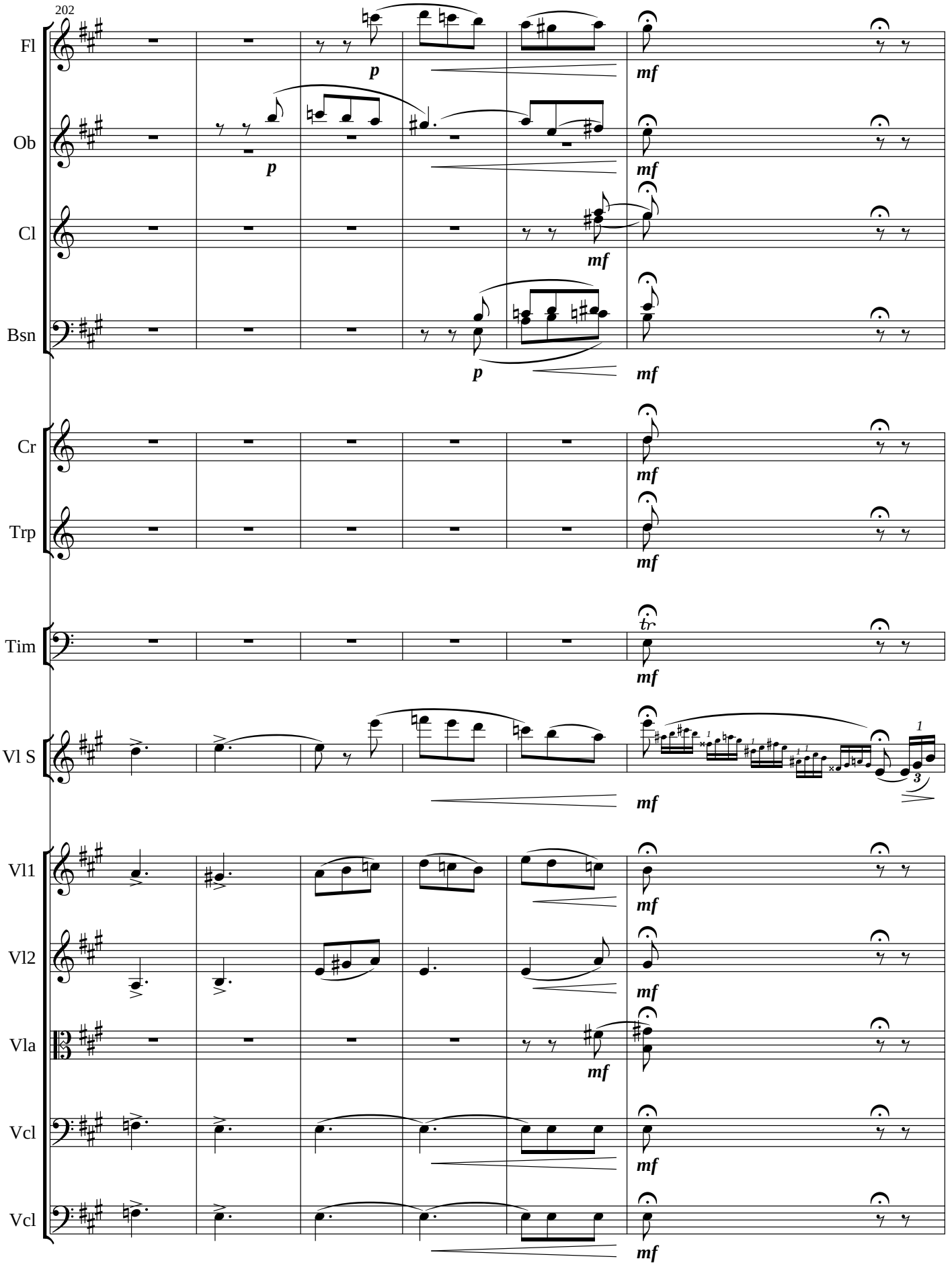
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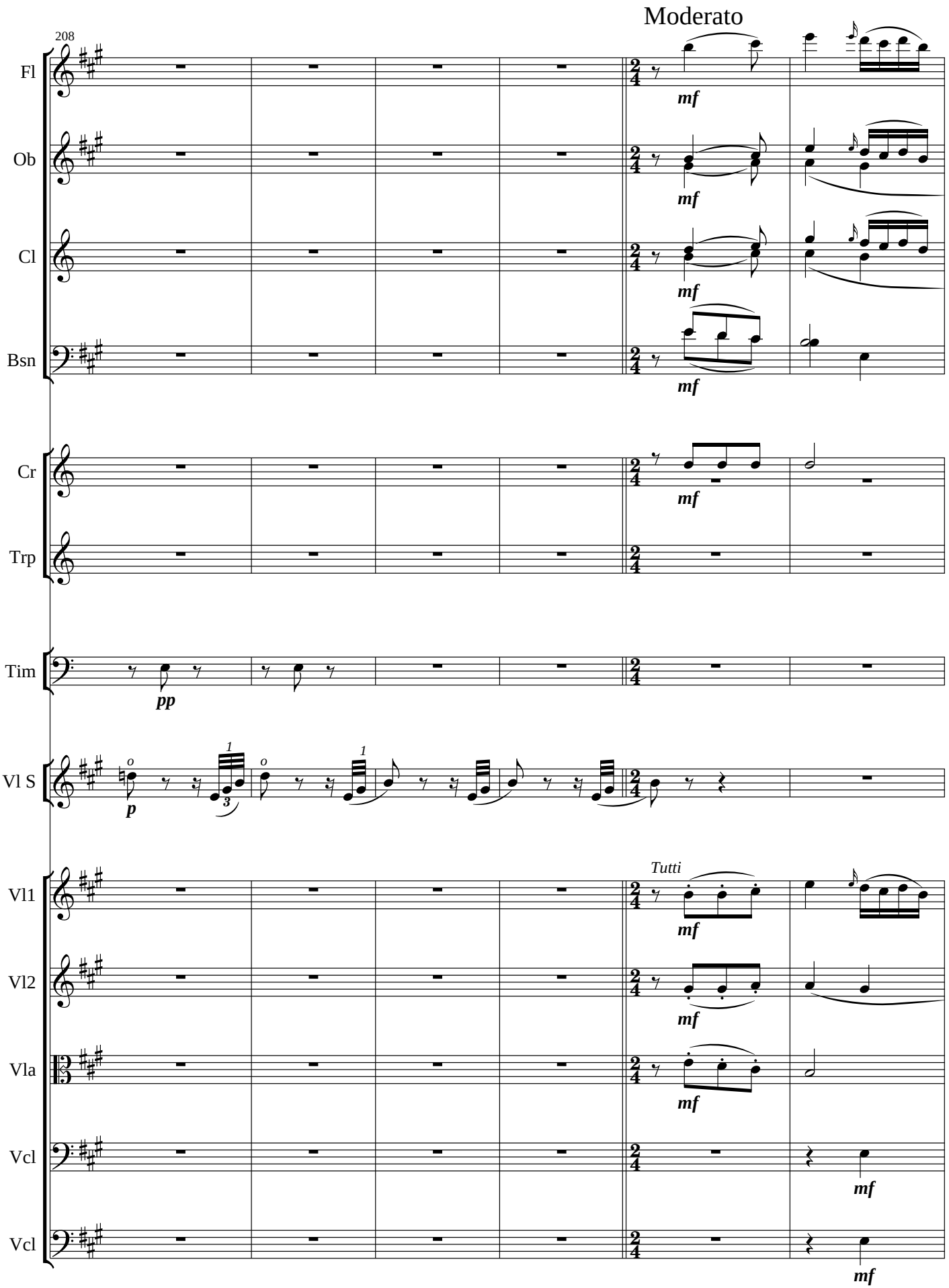
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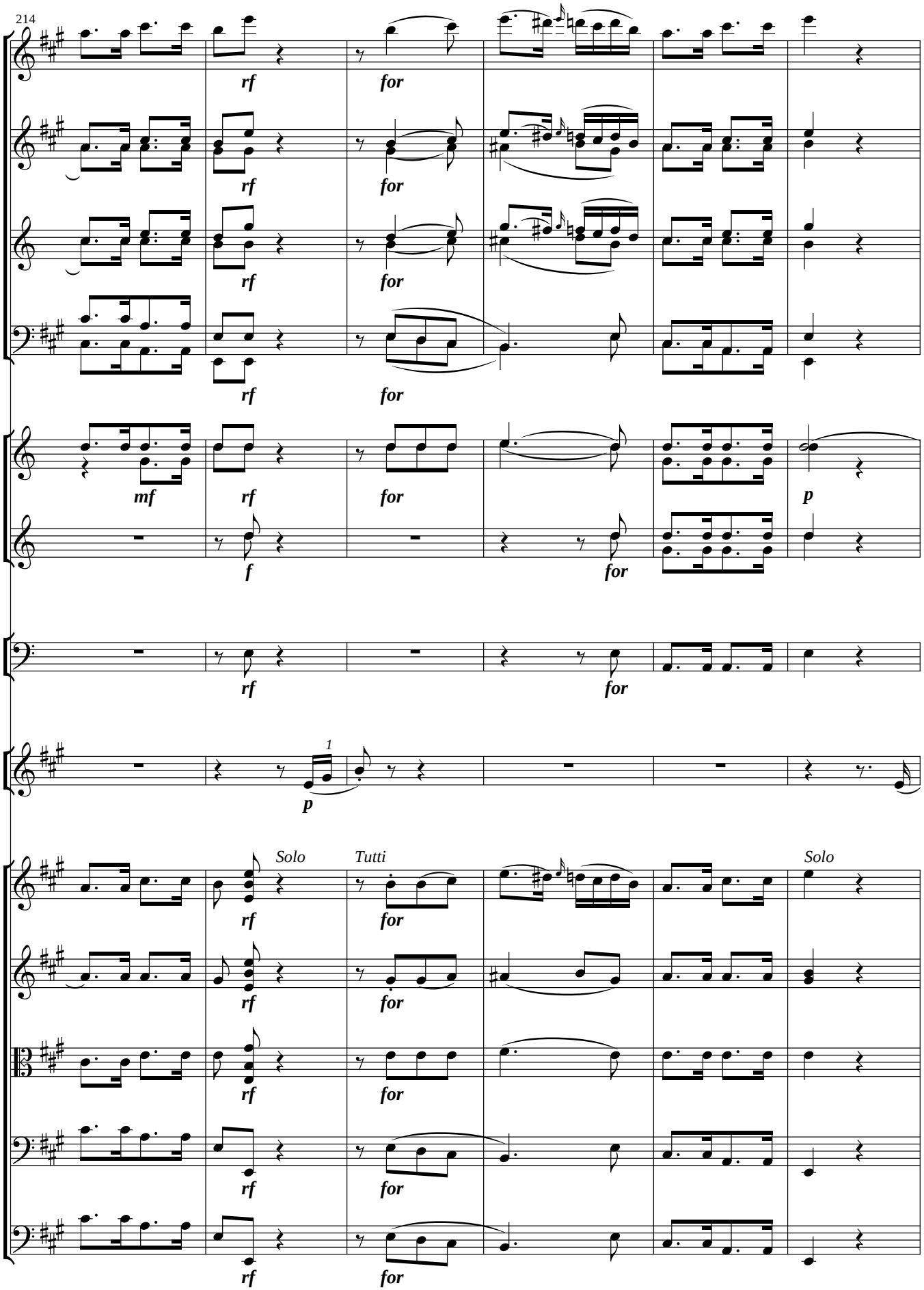
214
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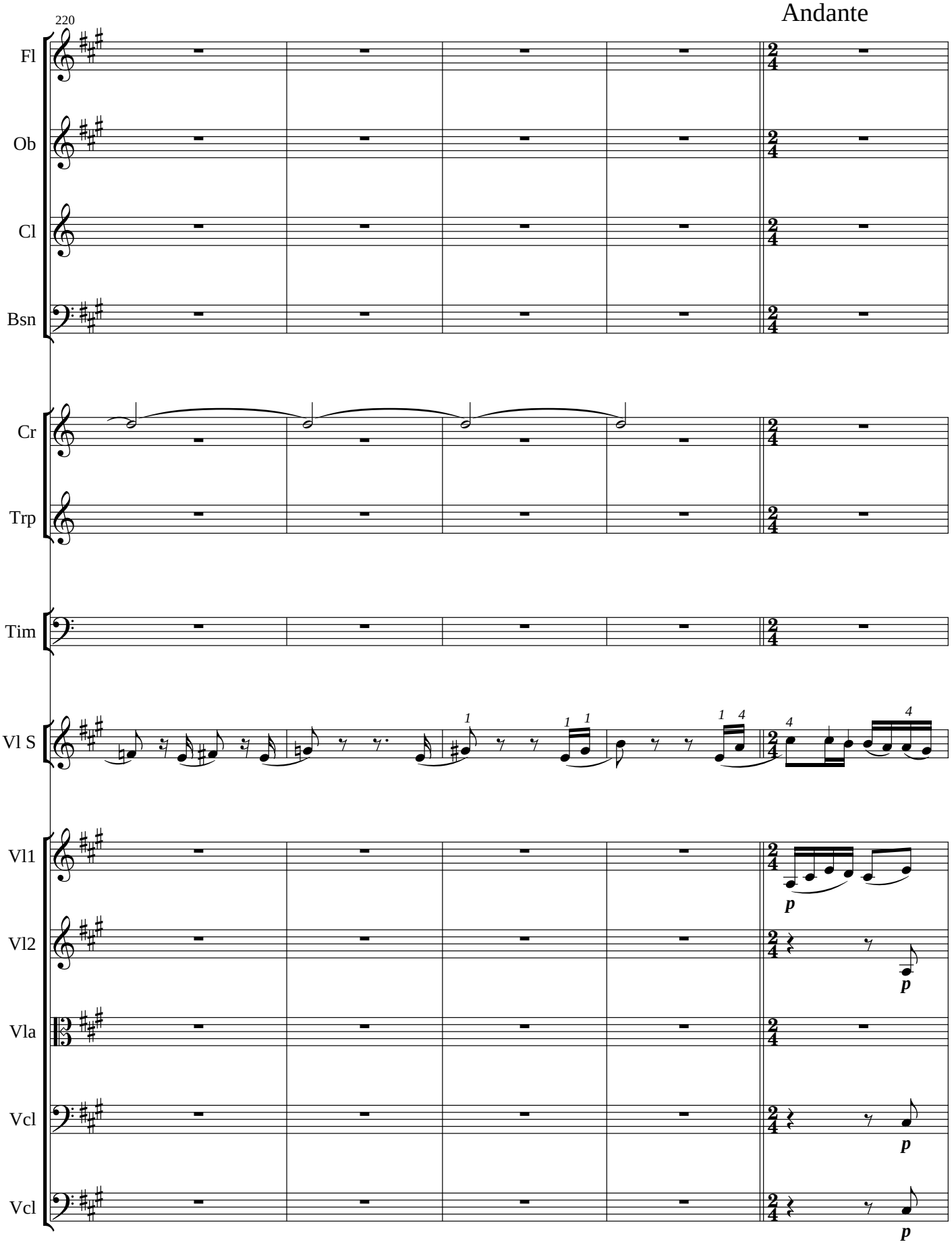
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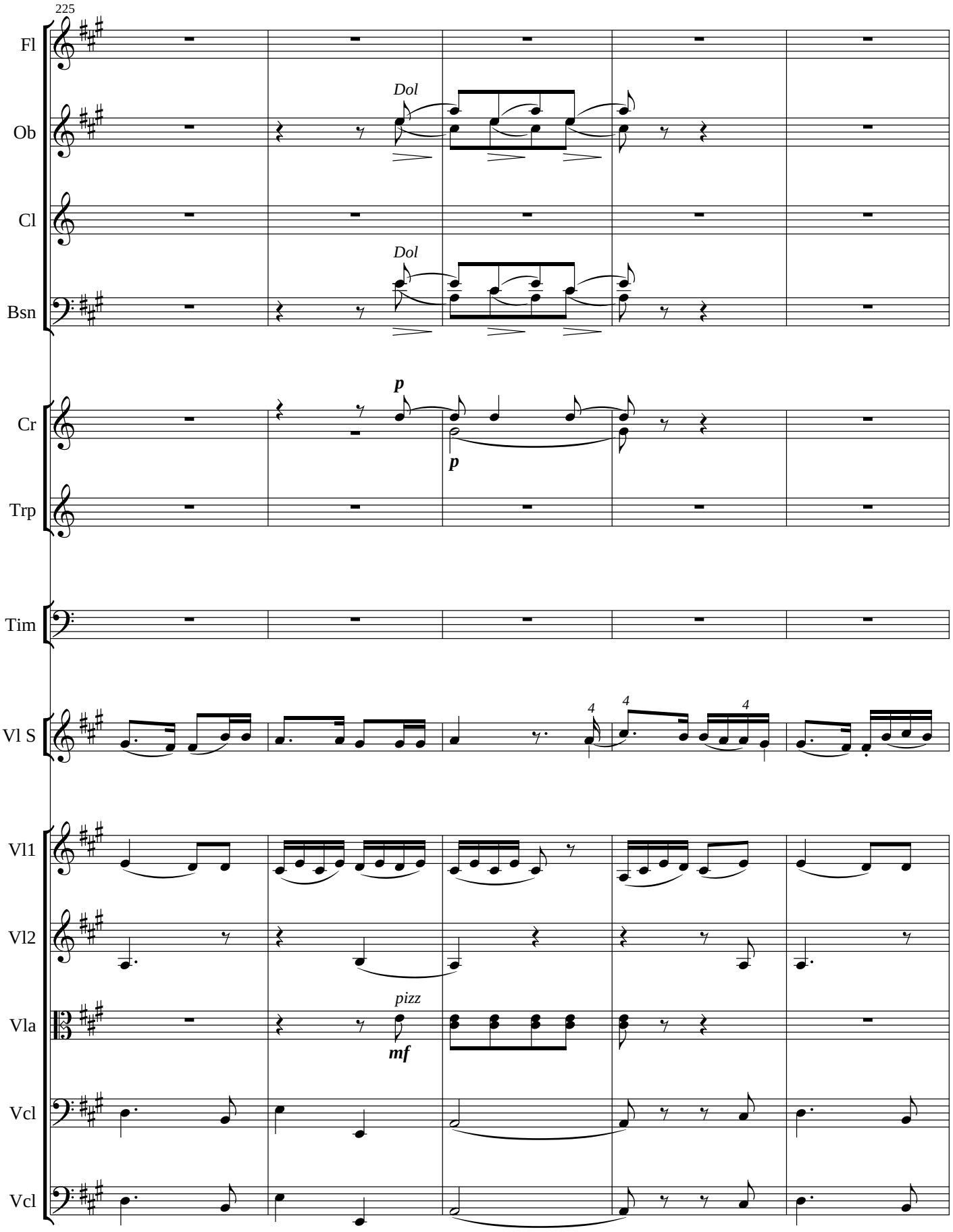
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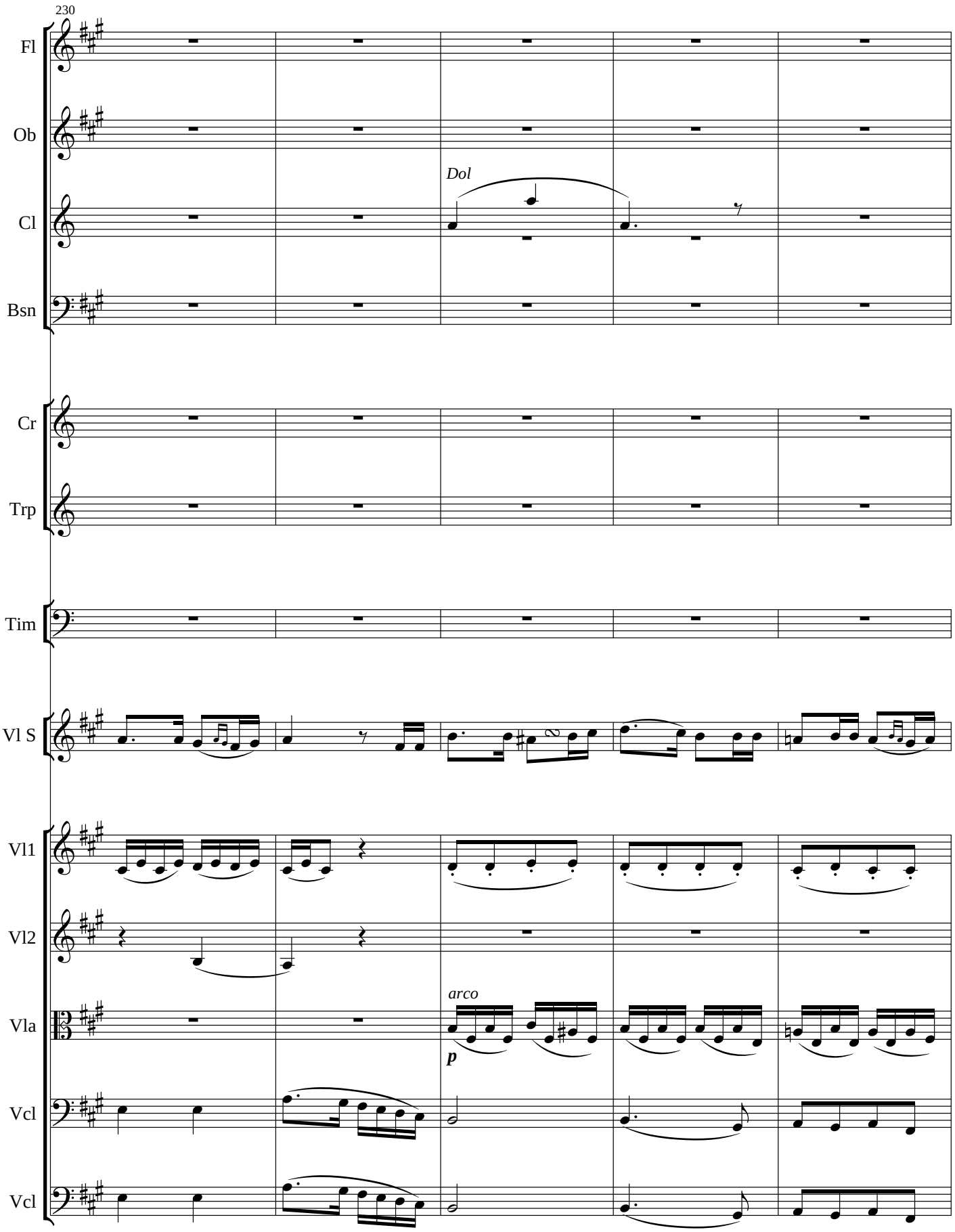
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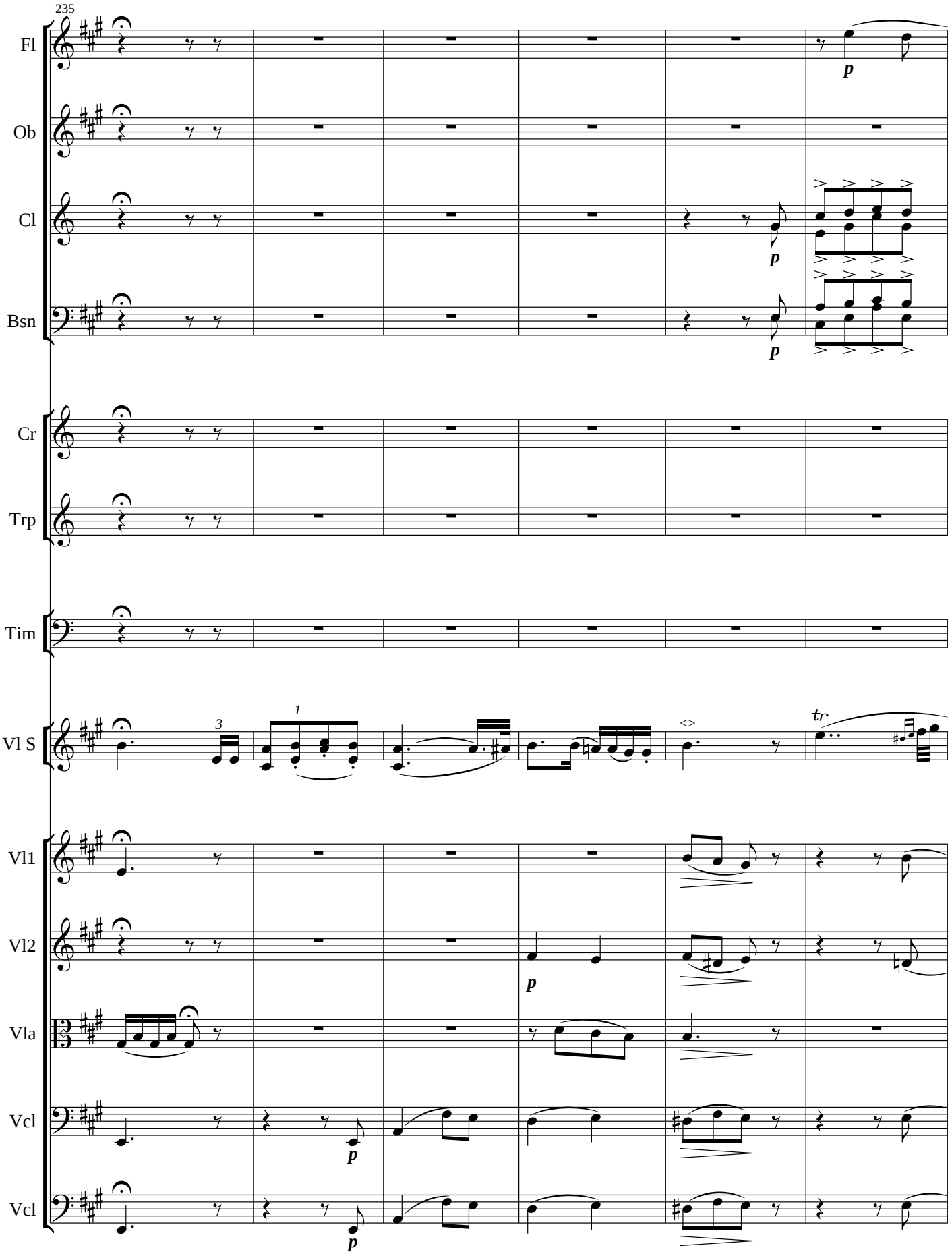
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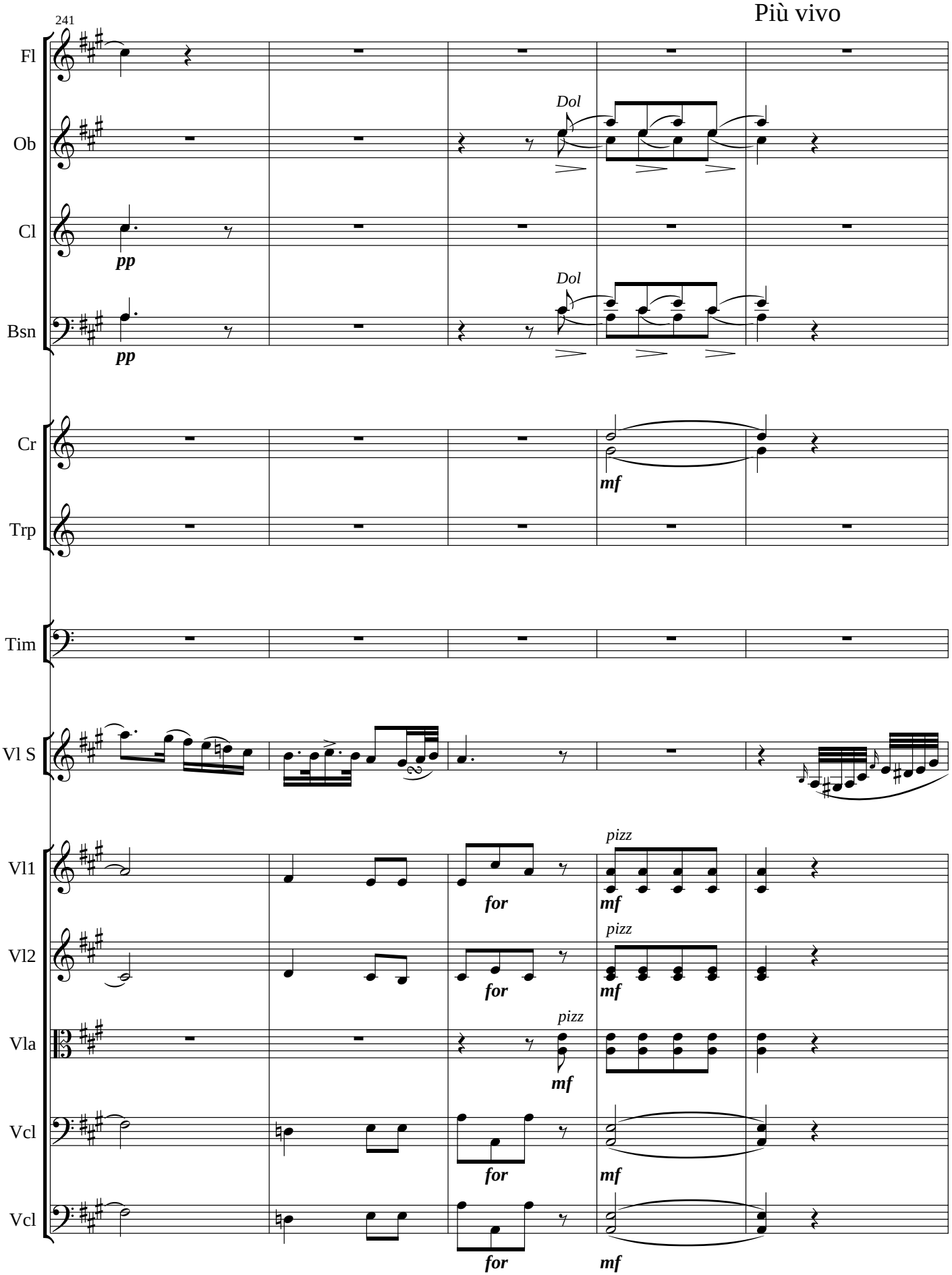
Più vivo
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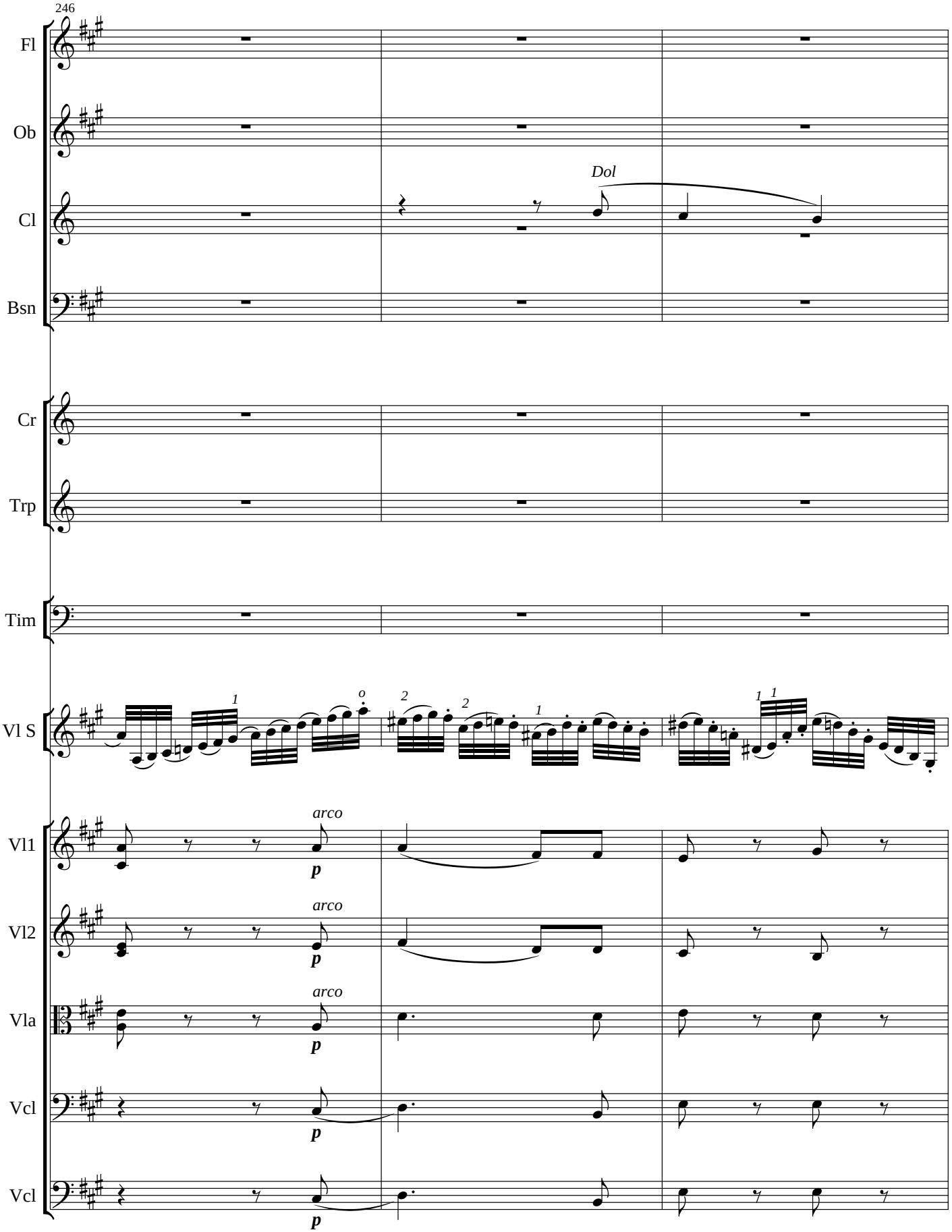
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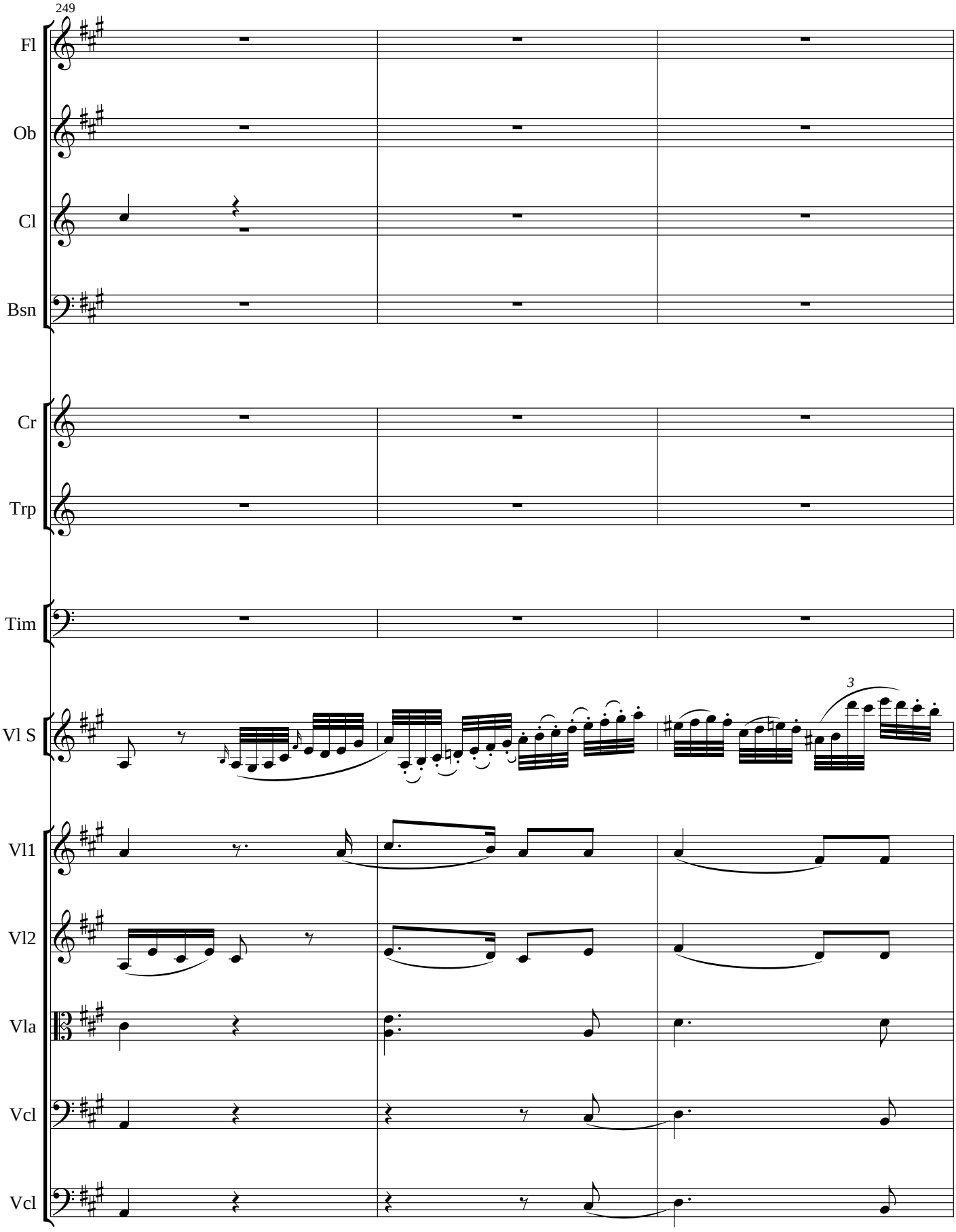
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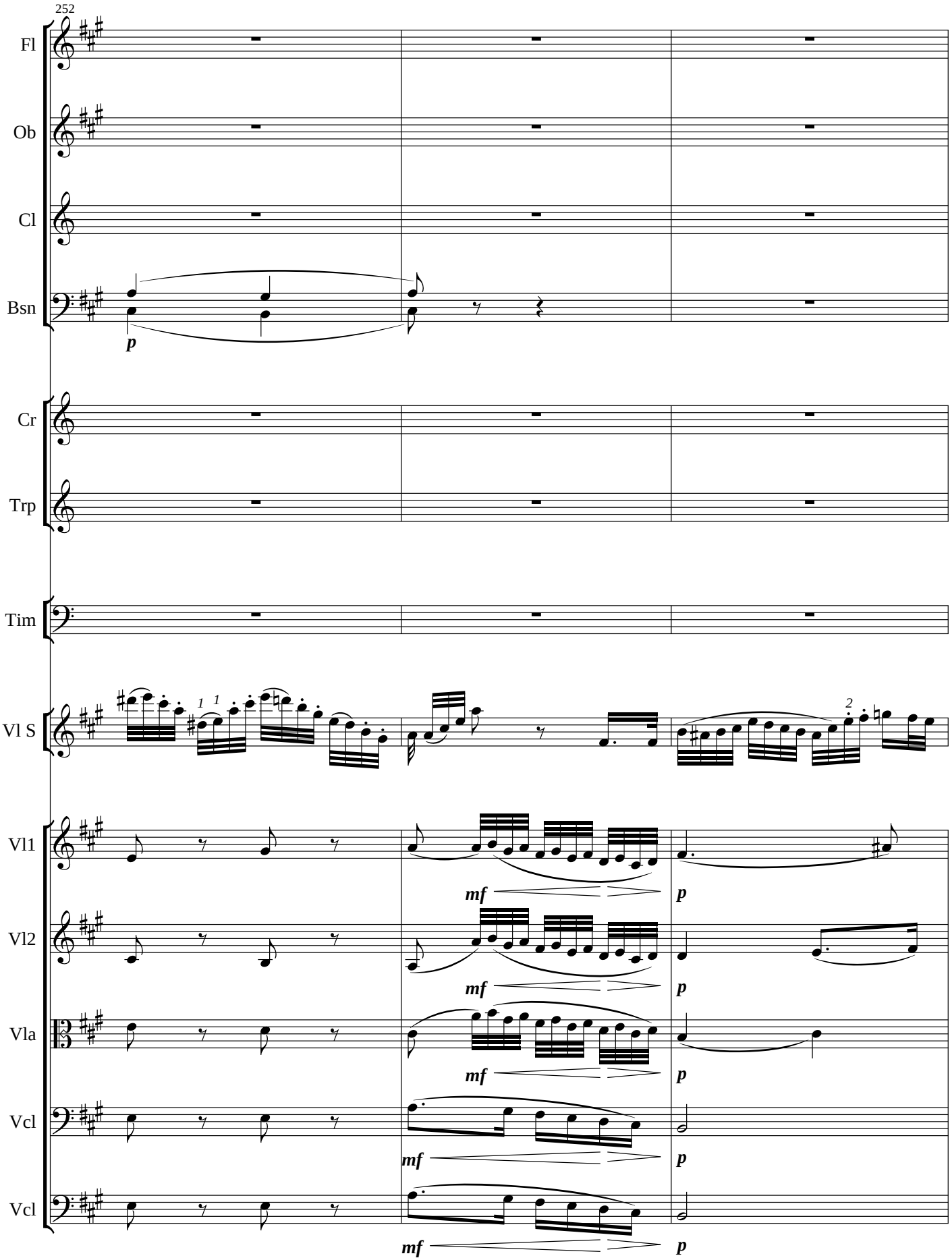
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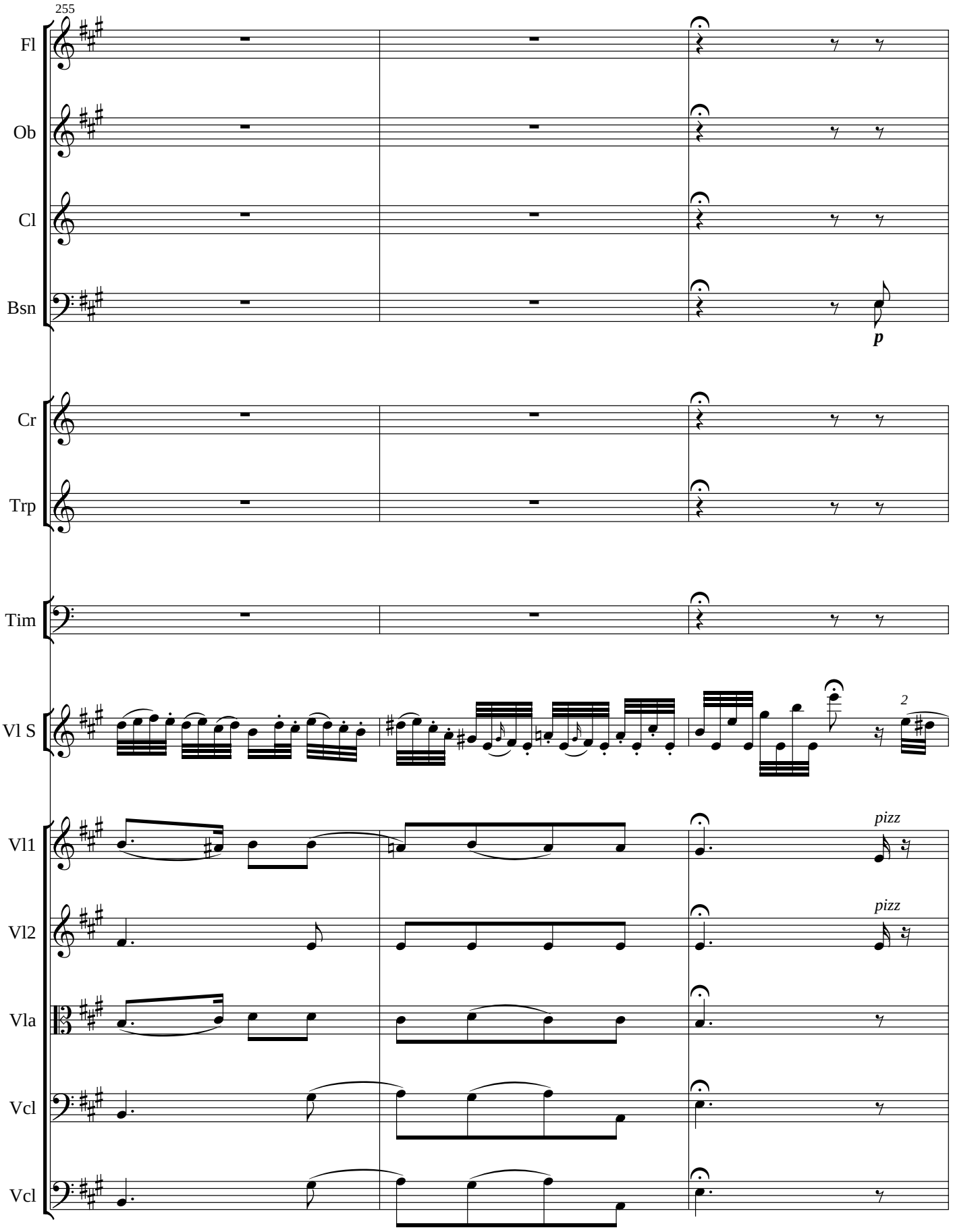
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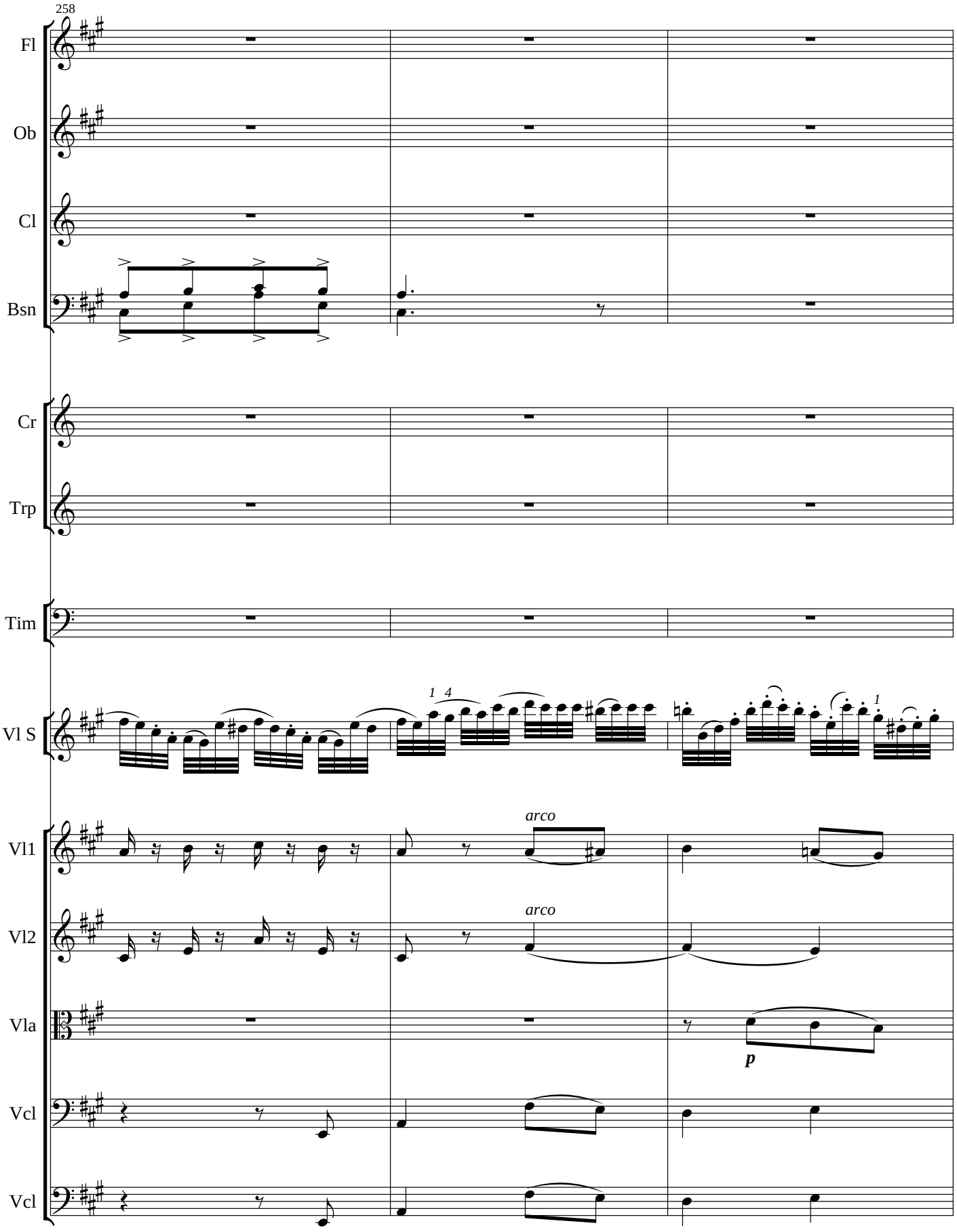
258
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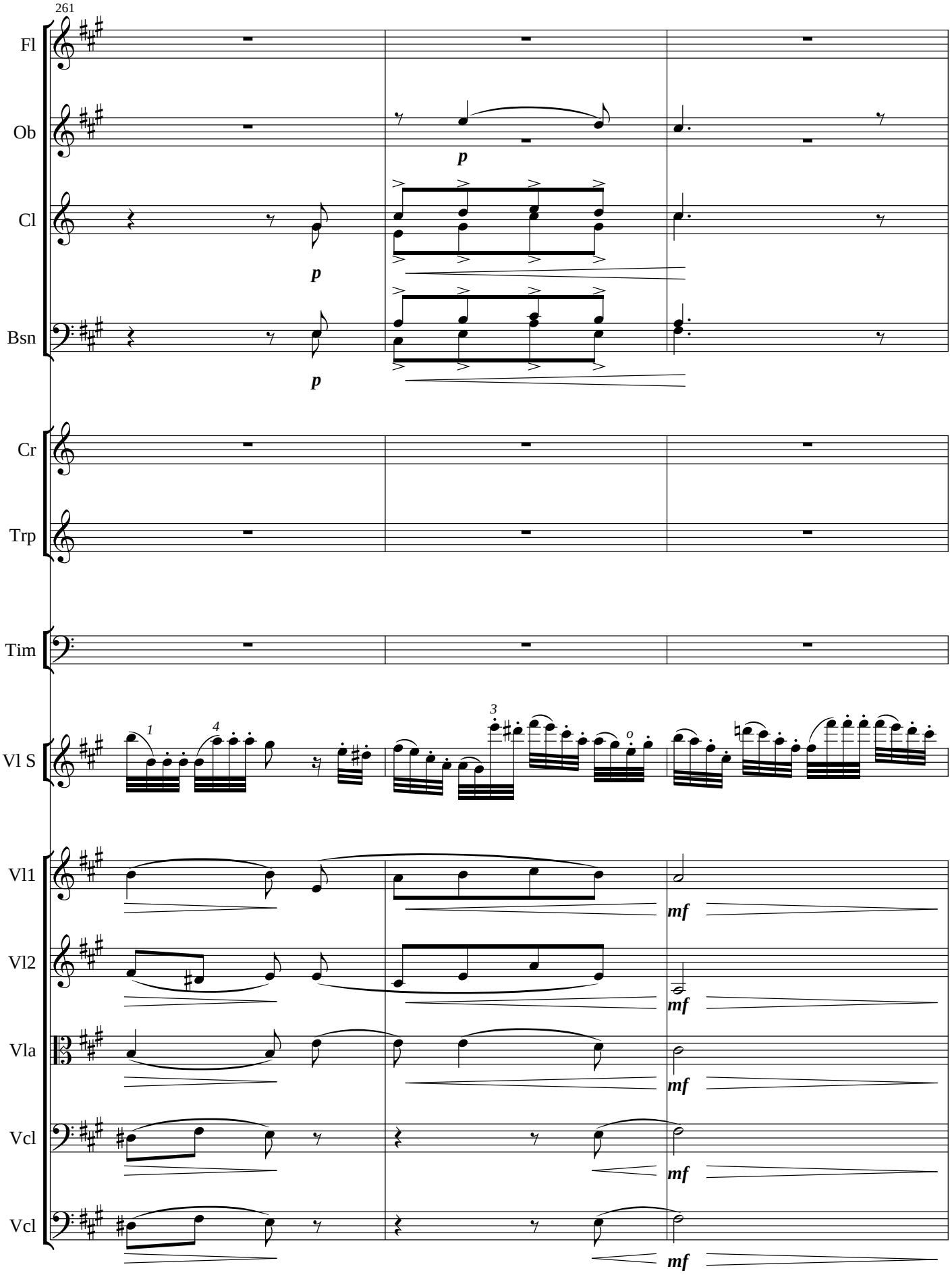
261
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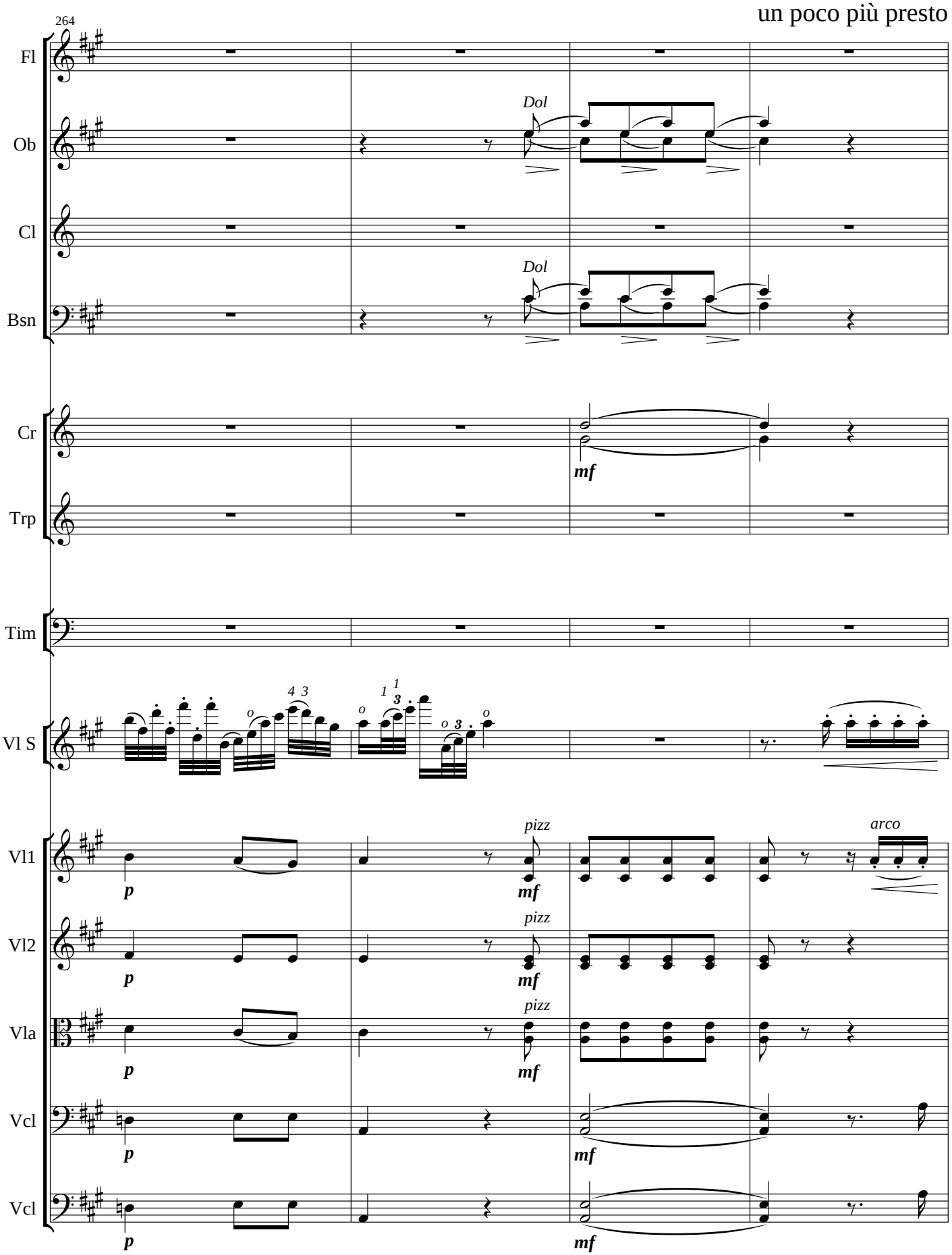
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264
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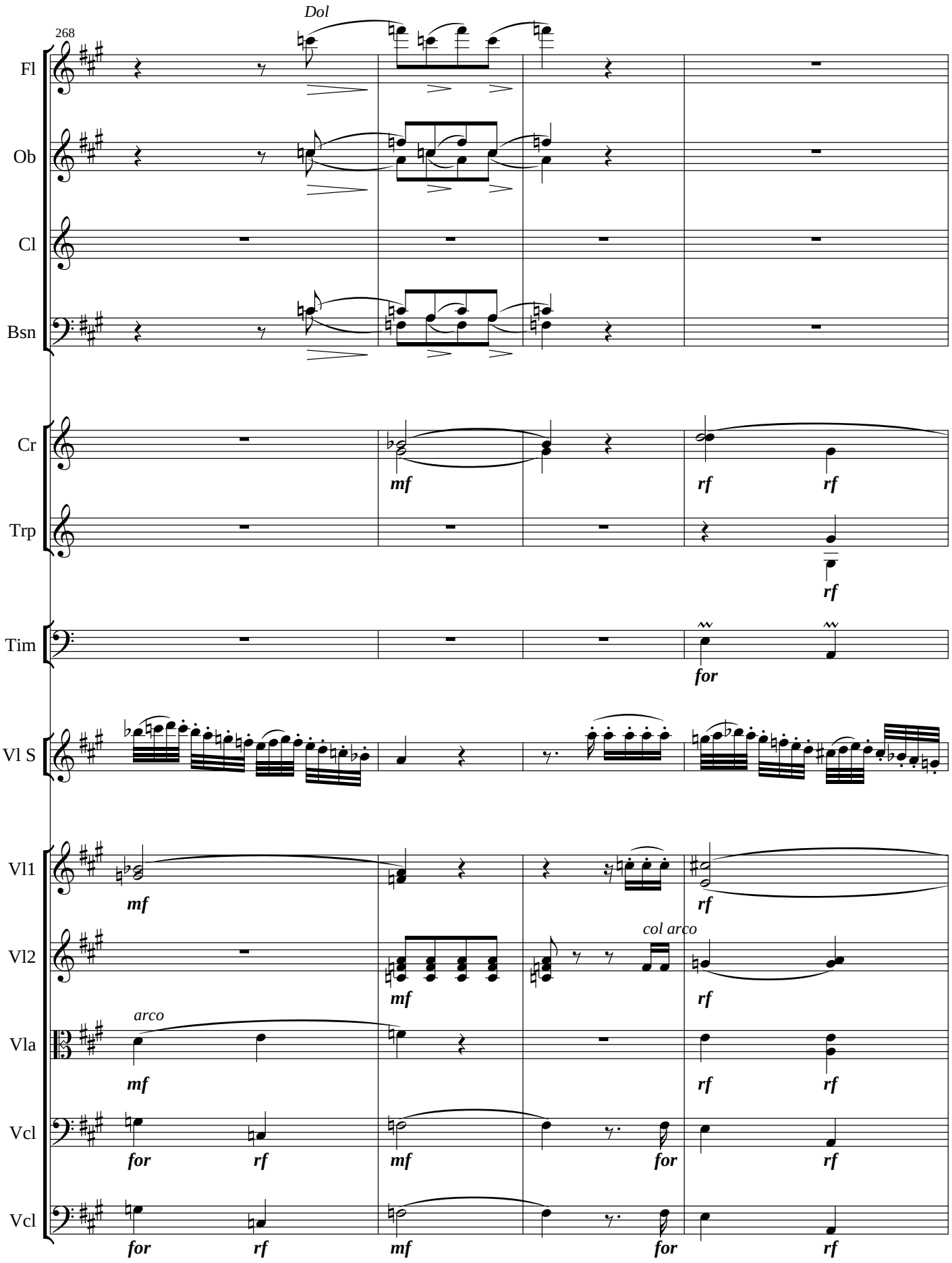
268
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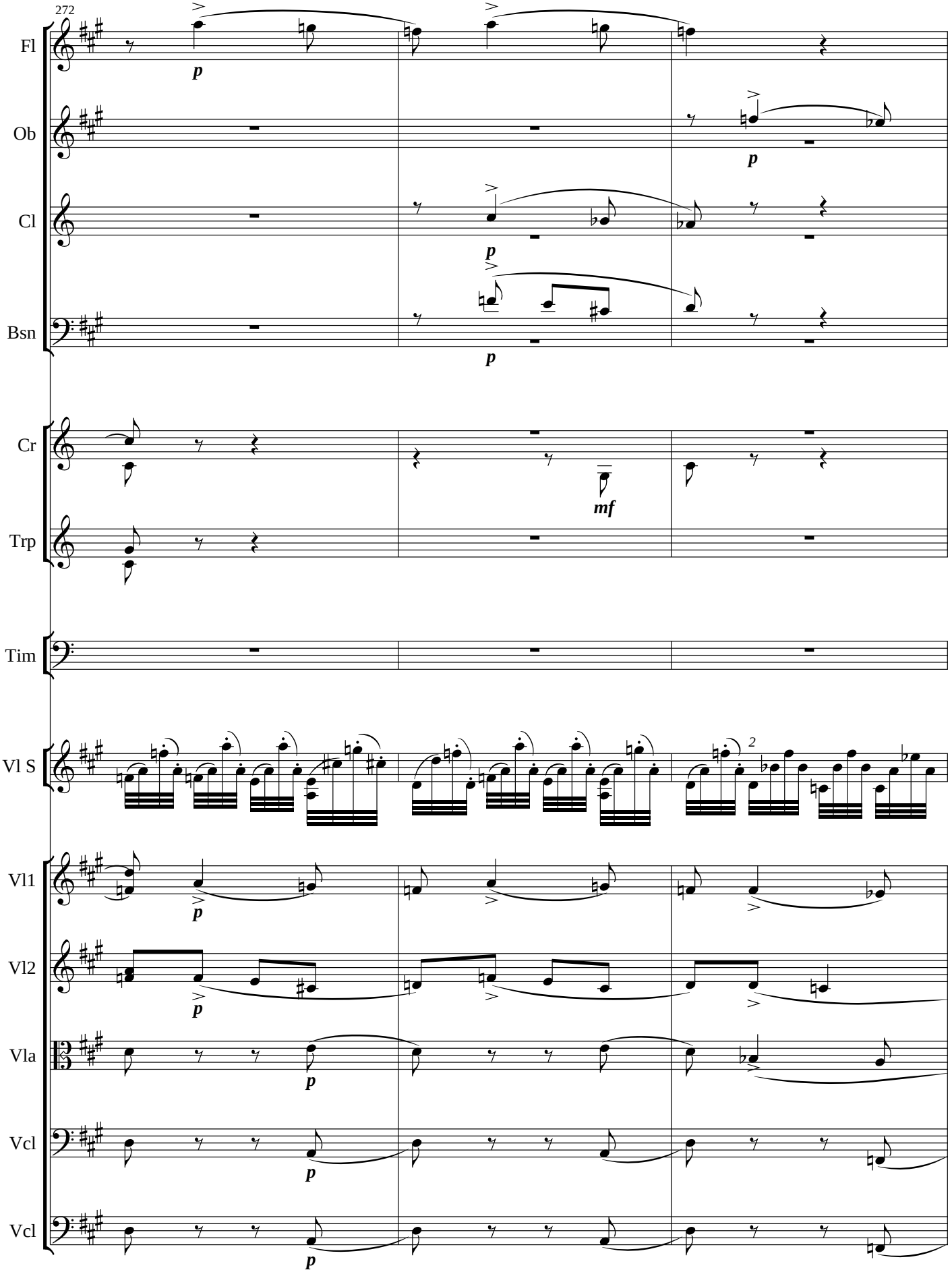
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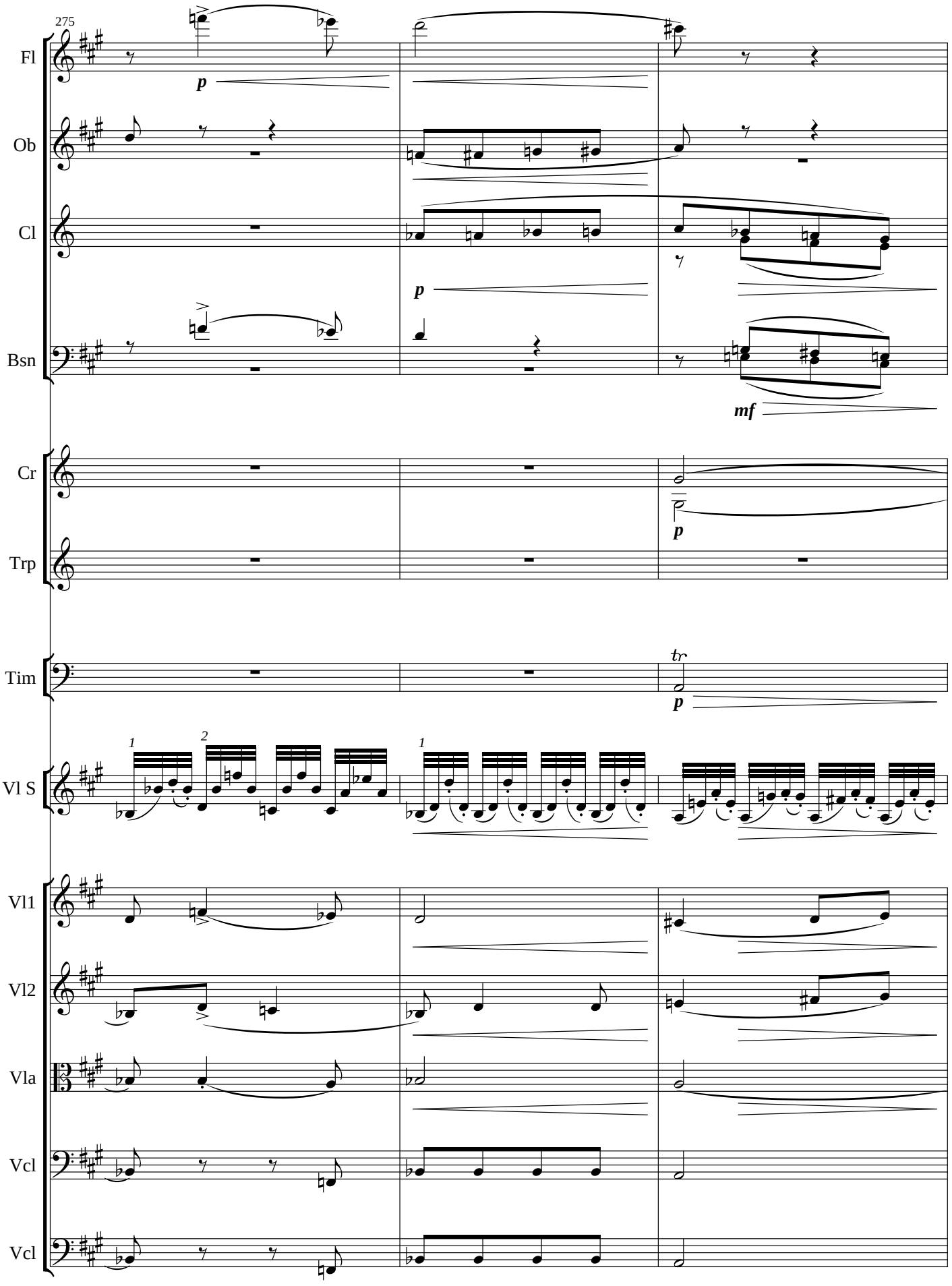
275
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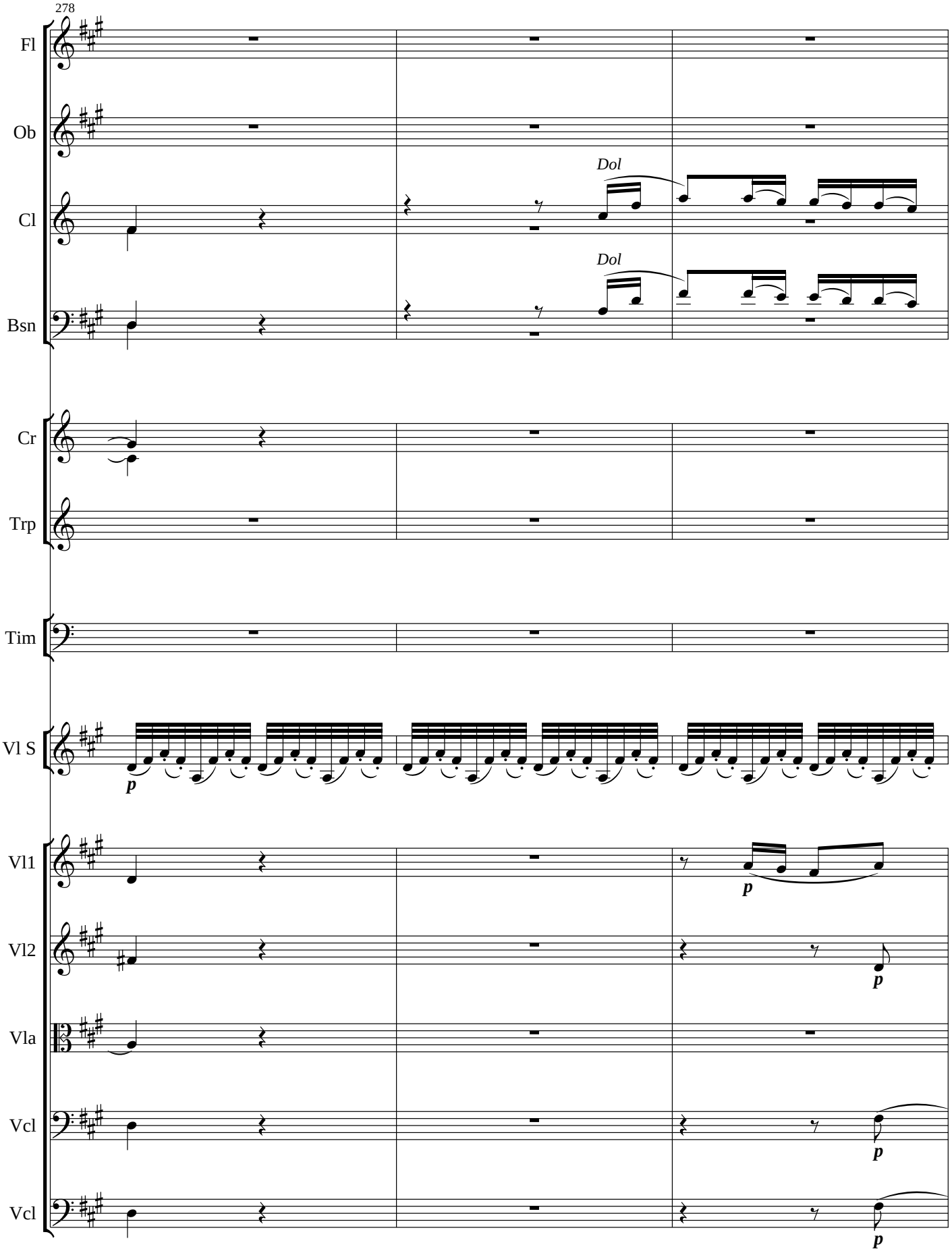
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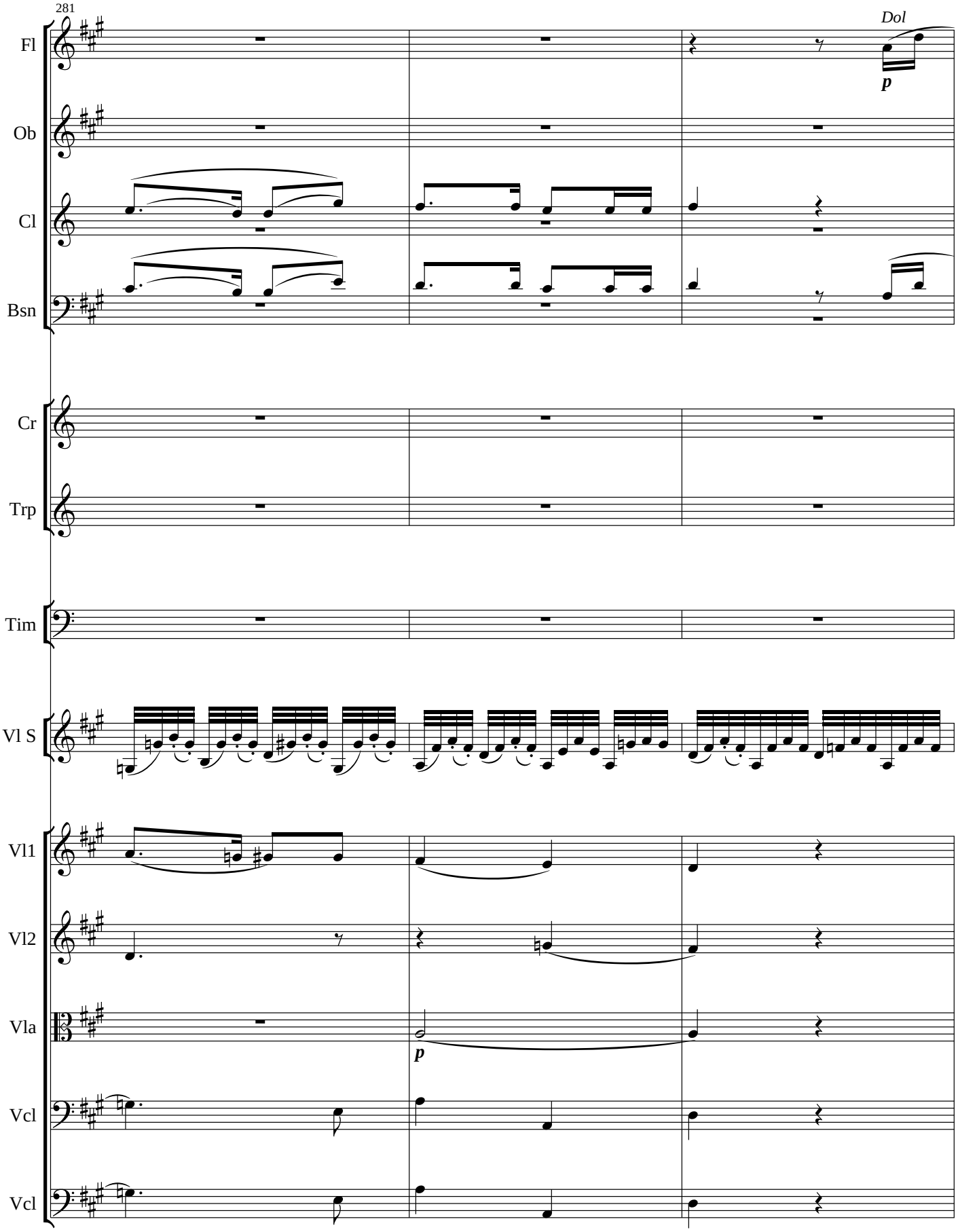
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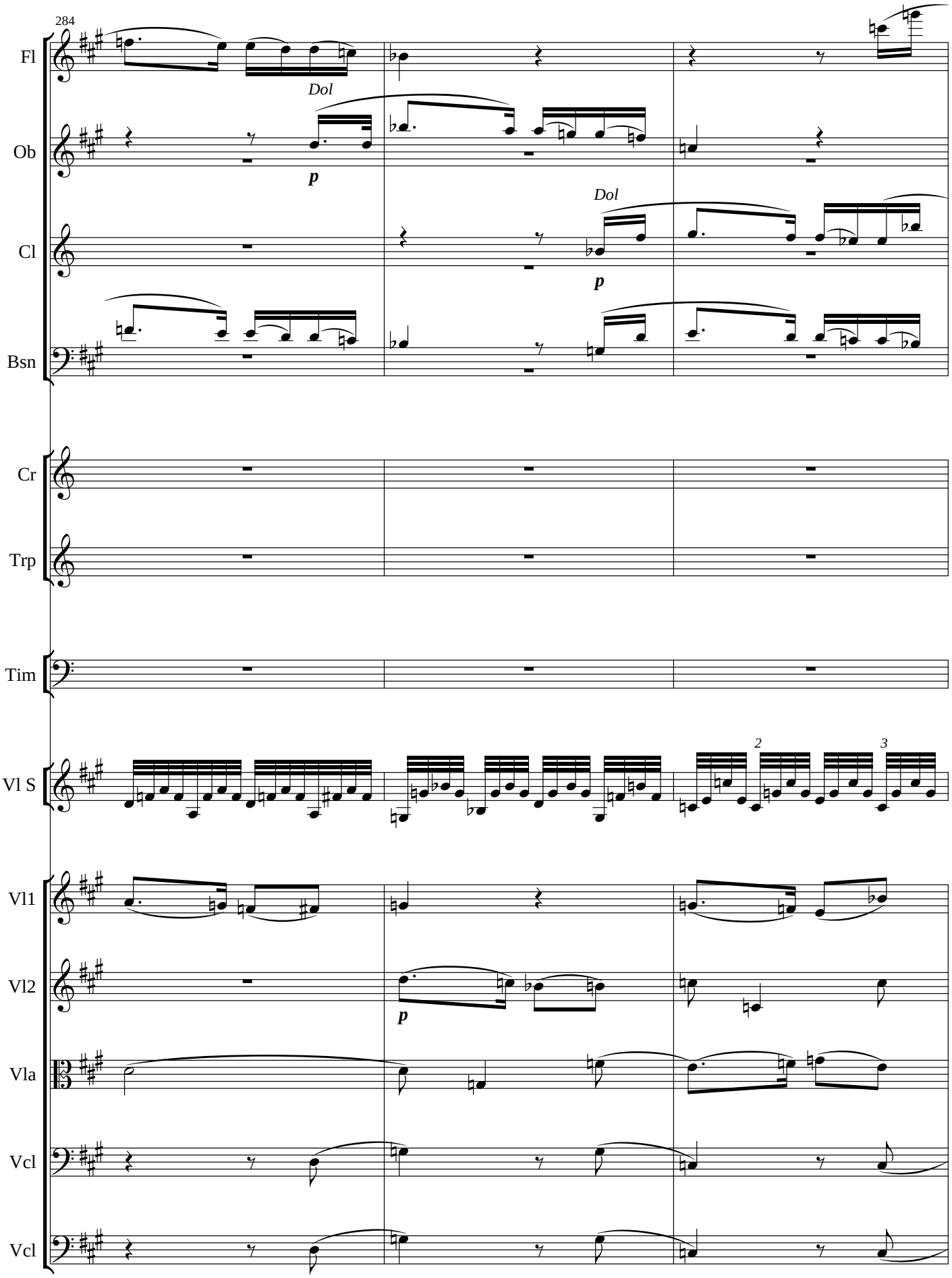
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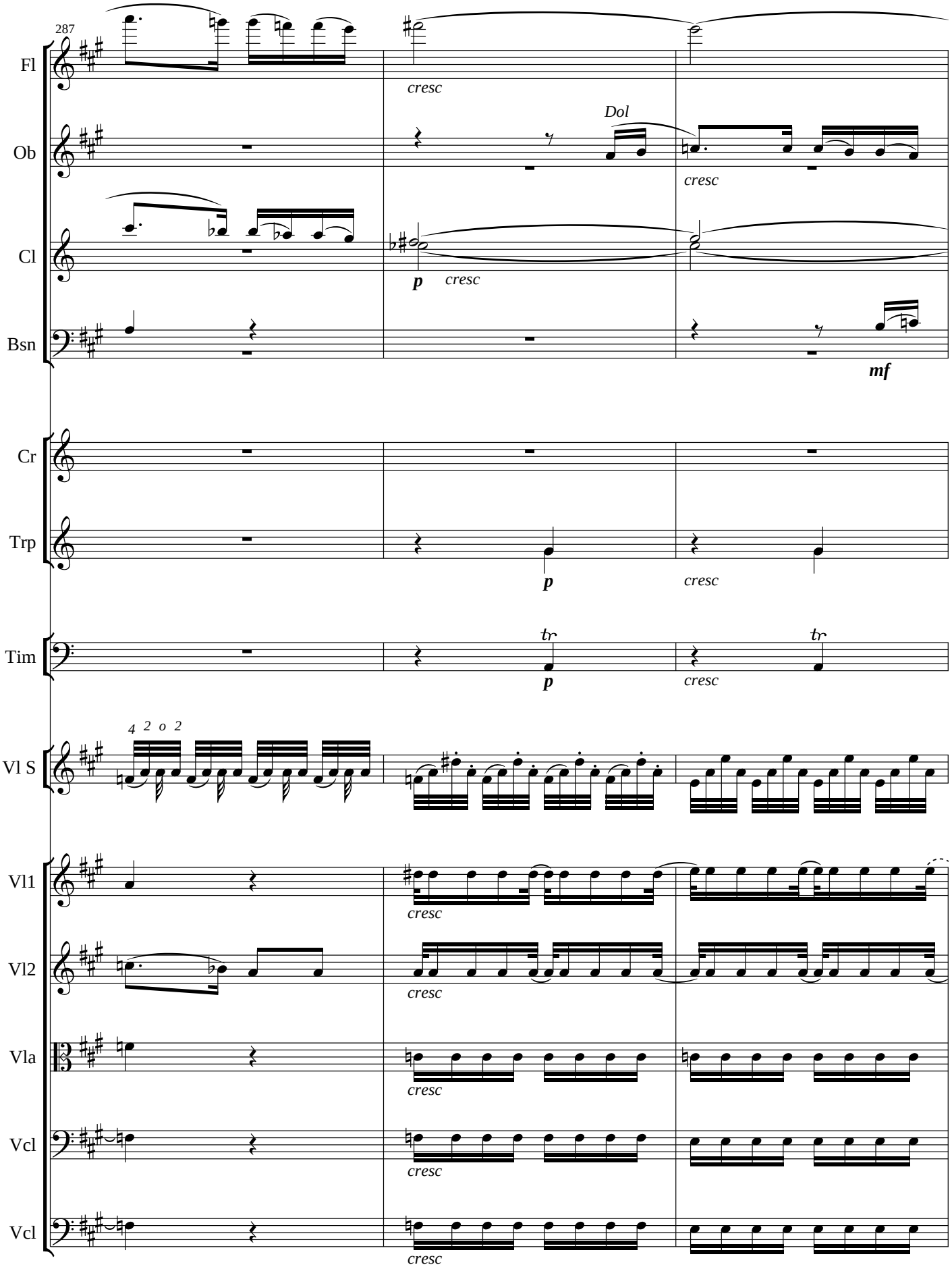
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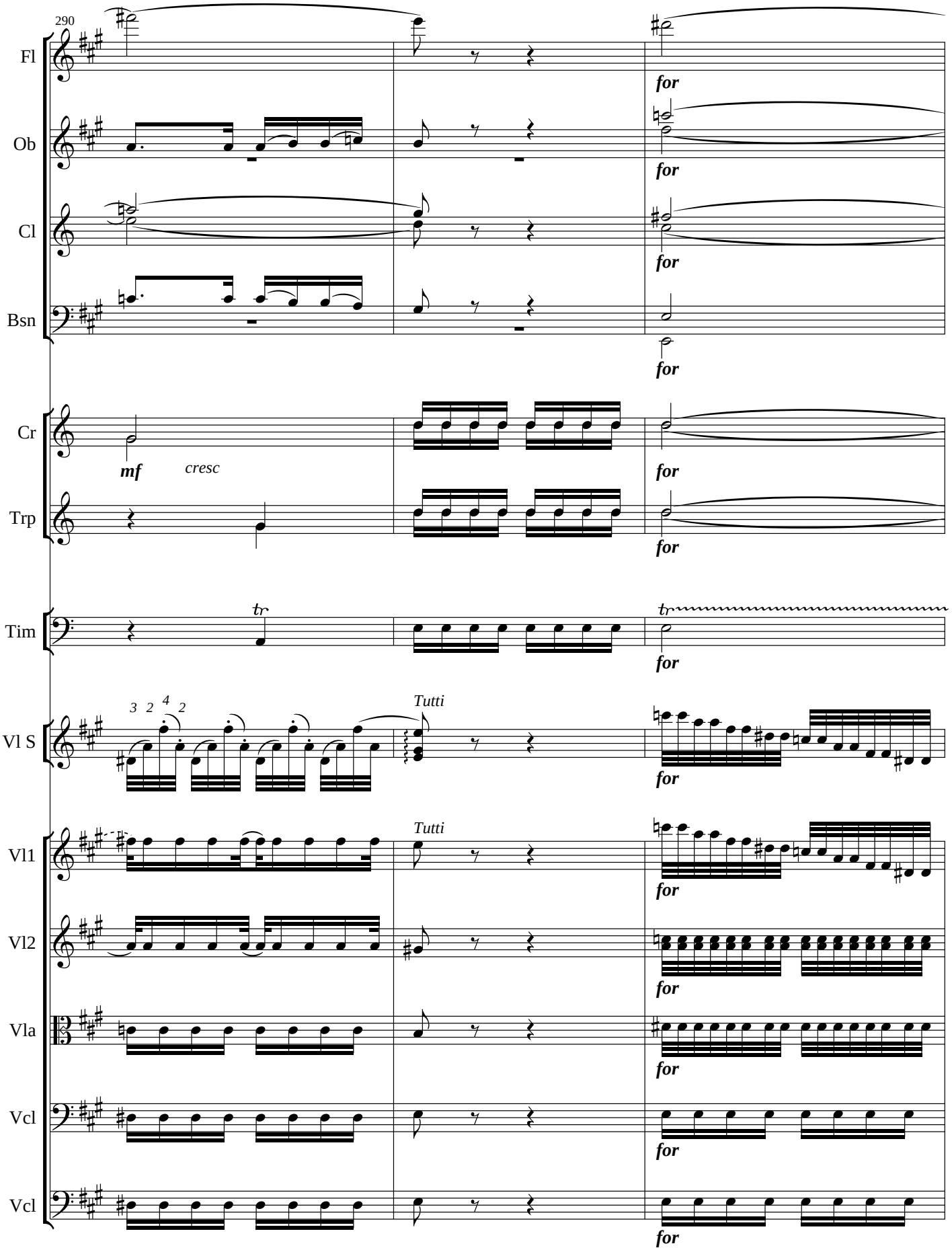
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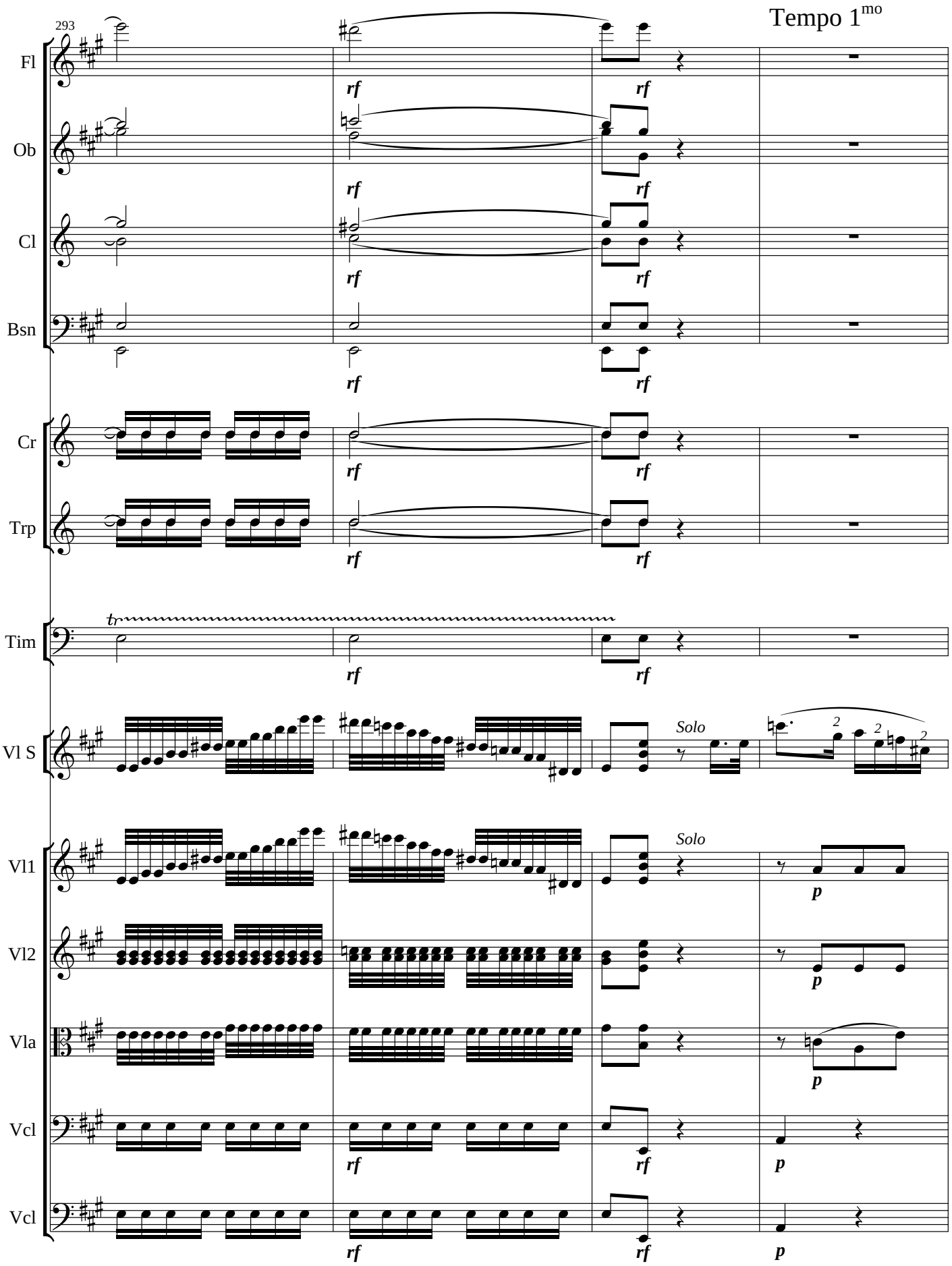
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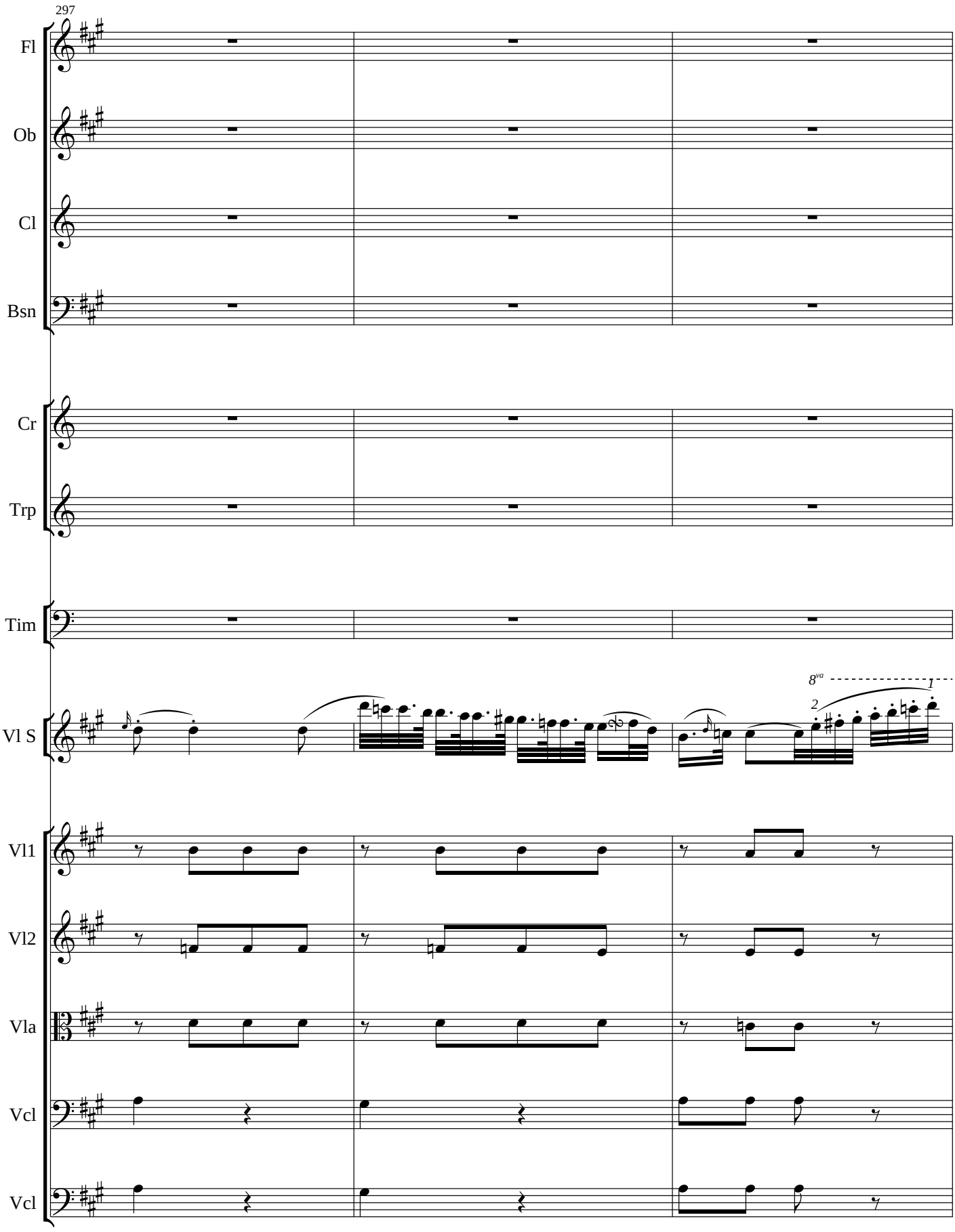
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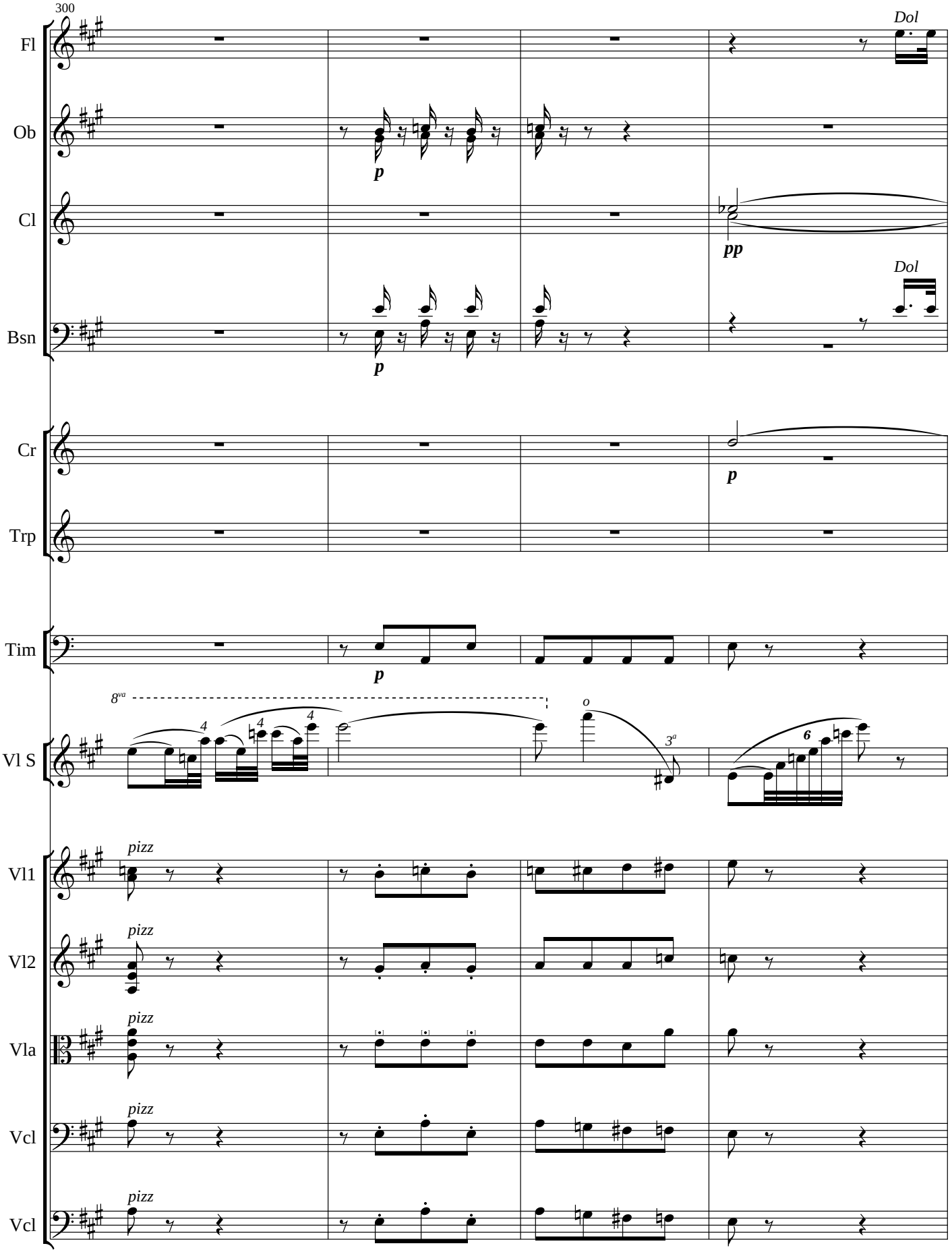
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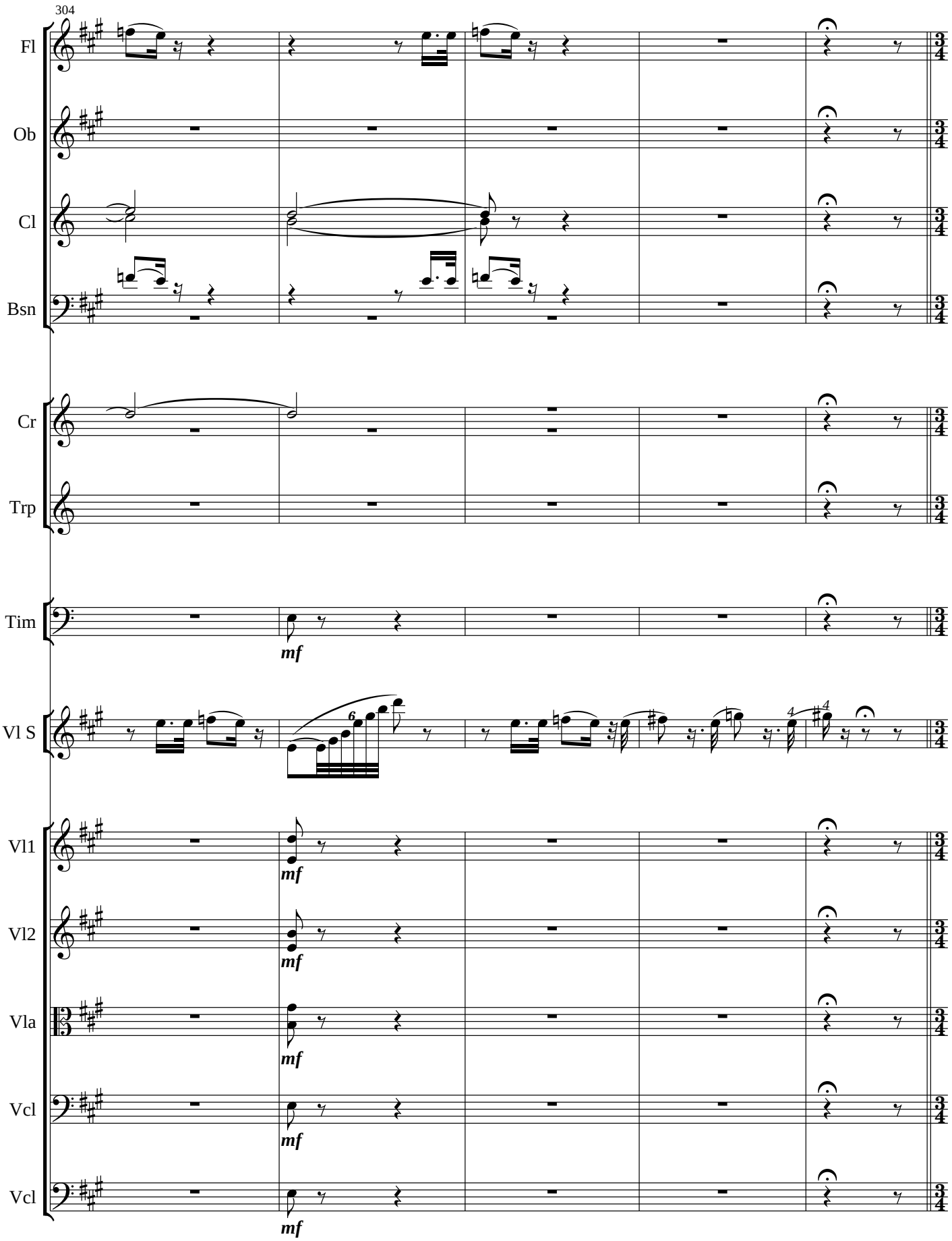
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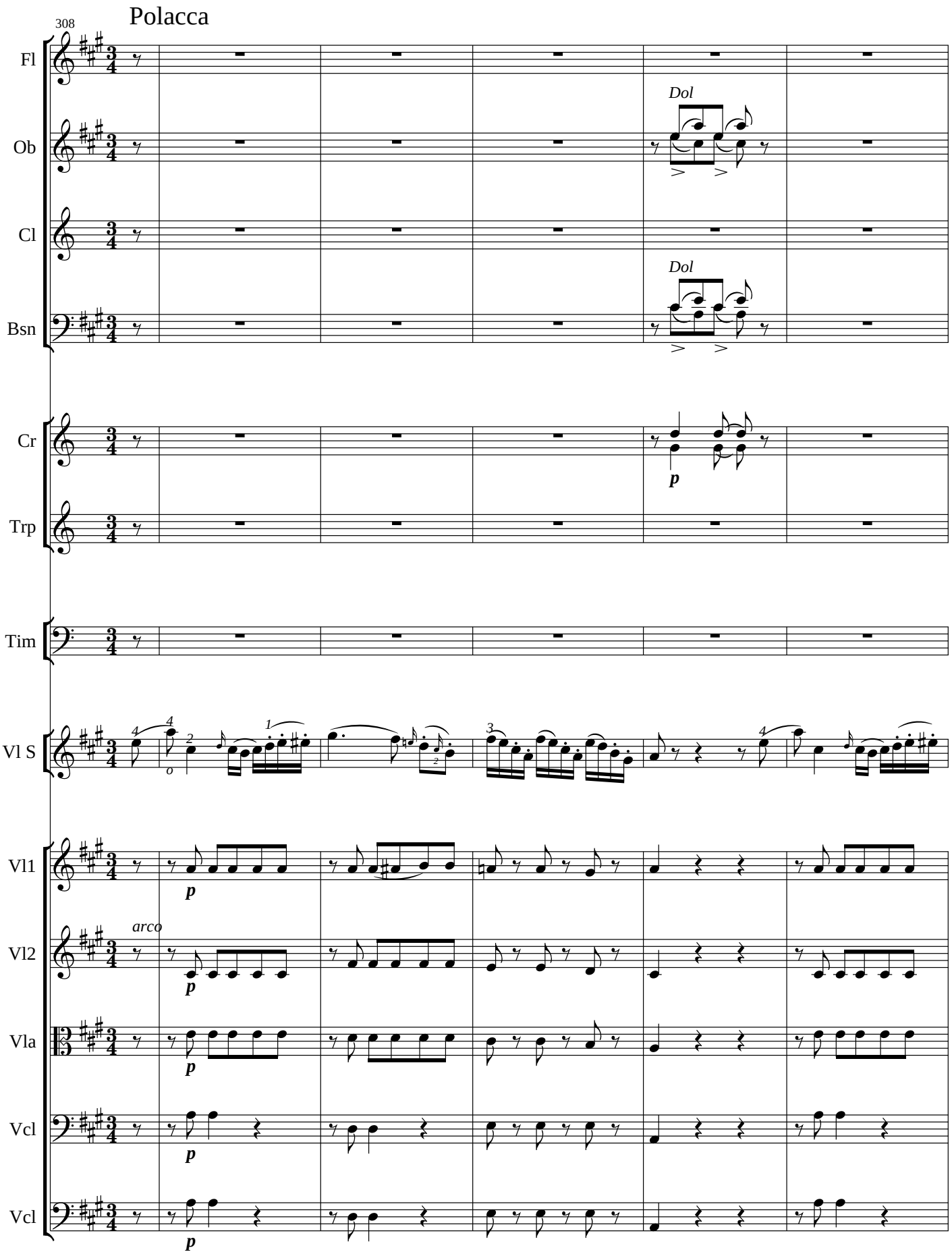
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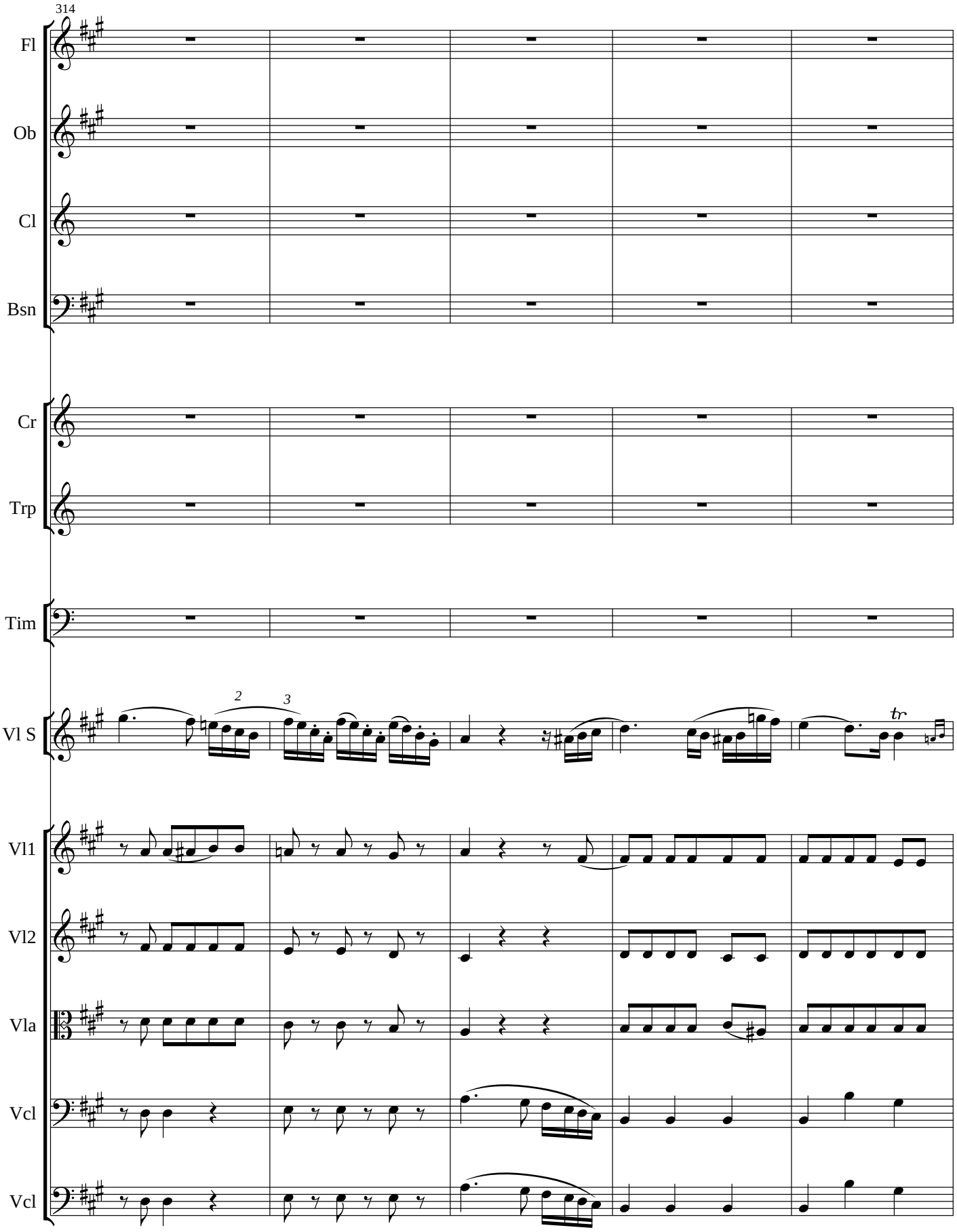
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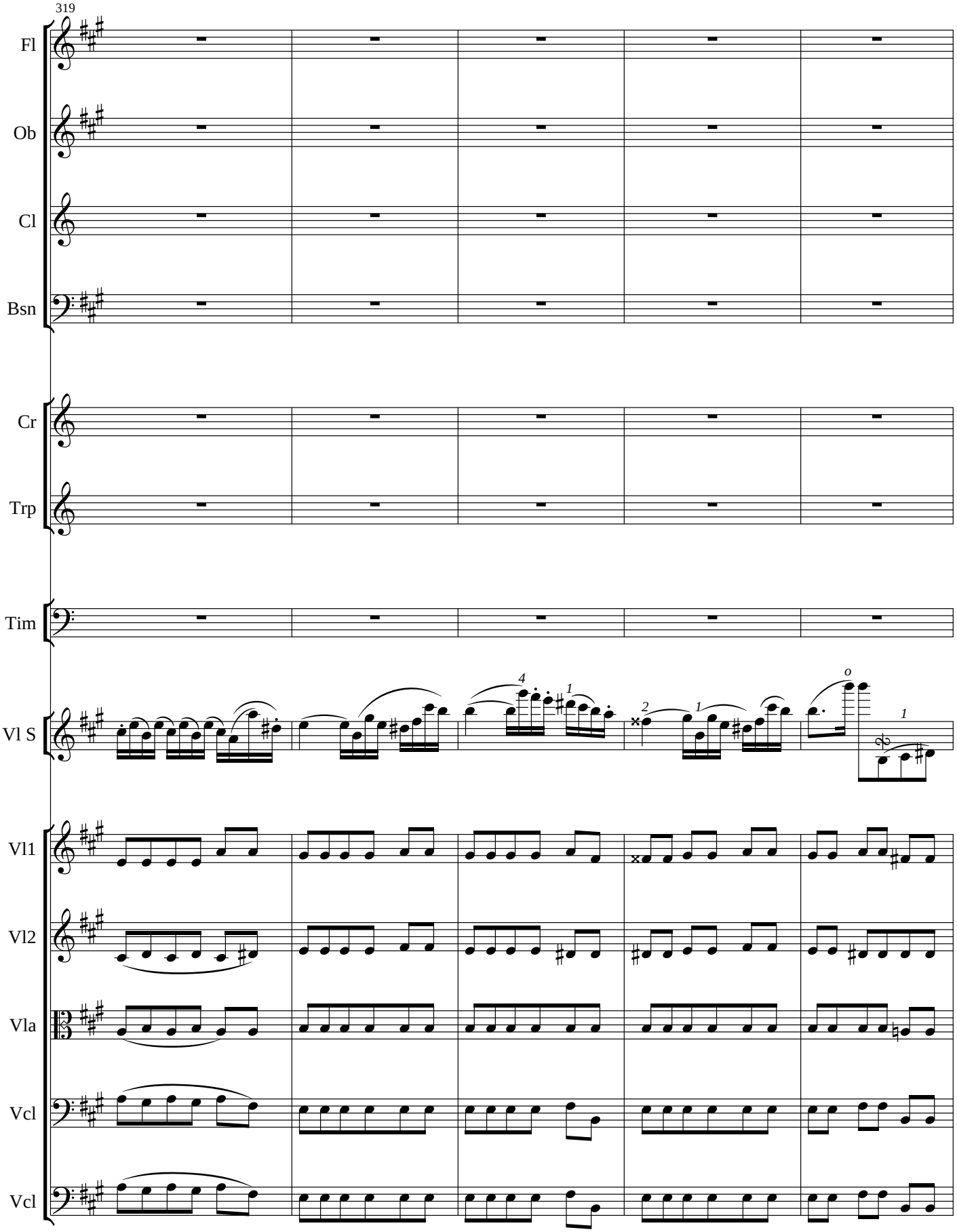
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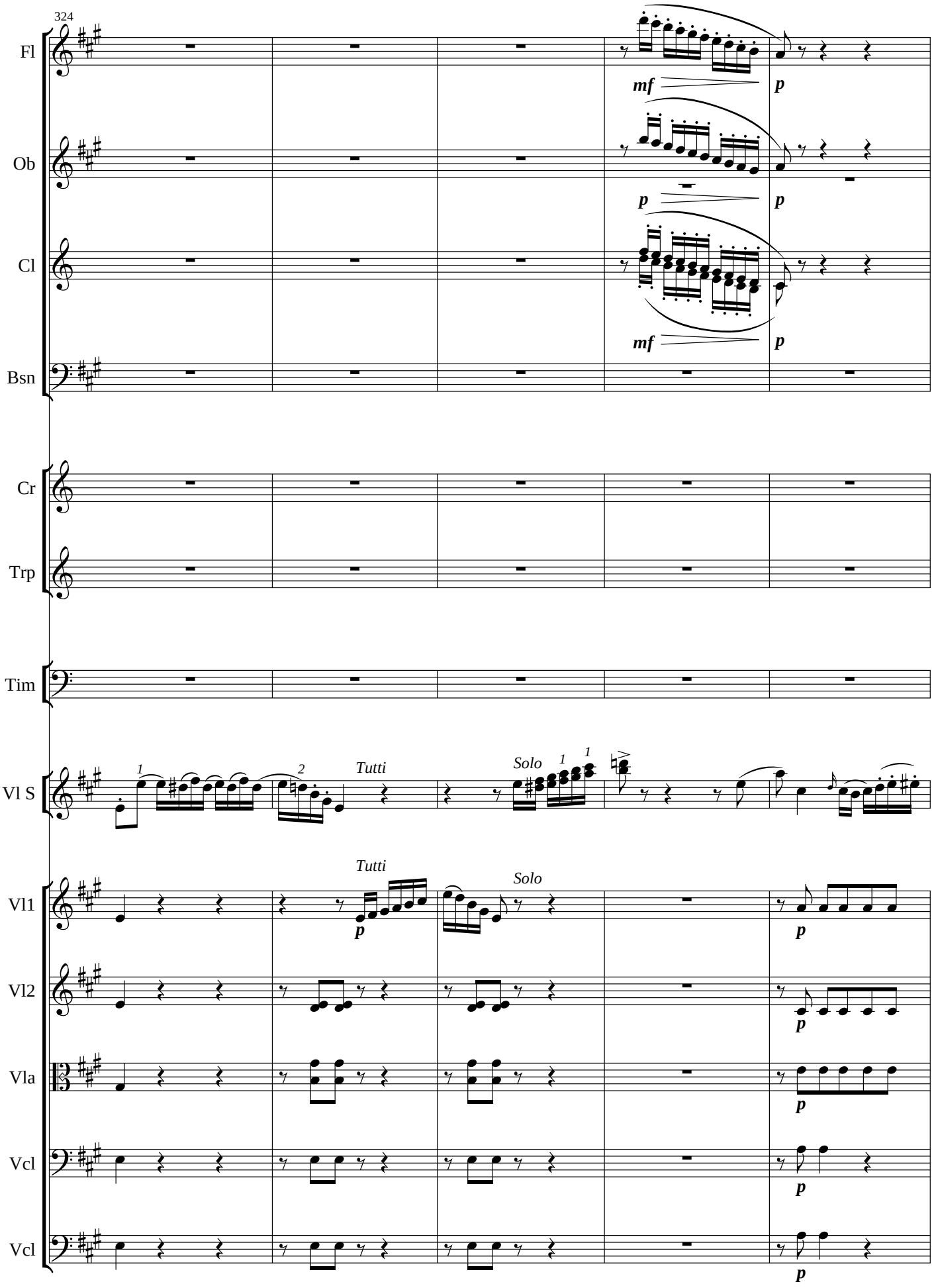
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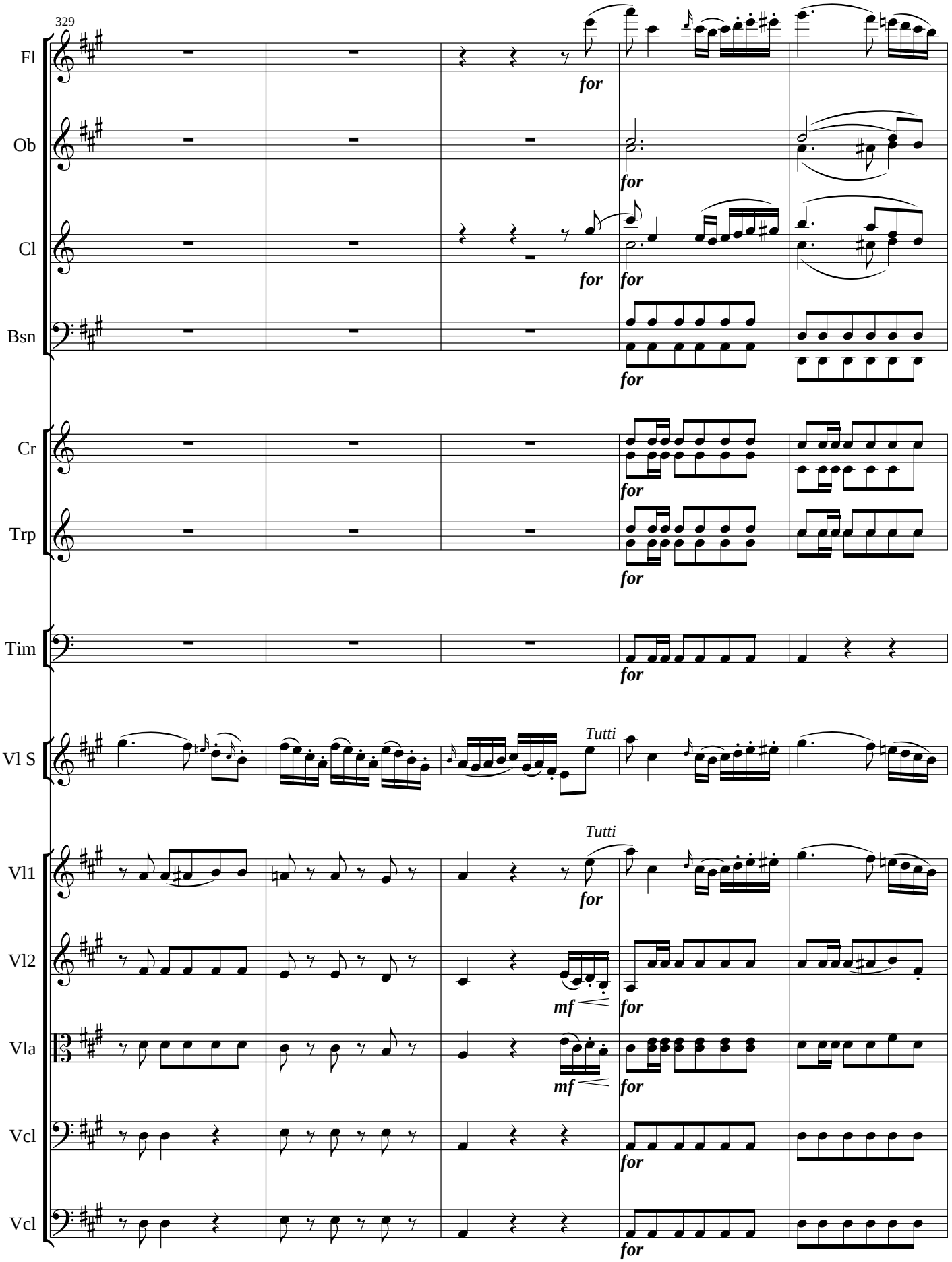
329
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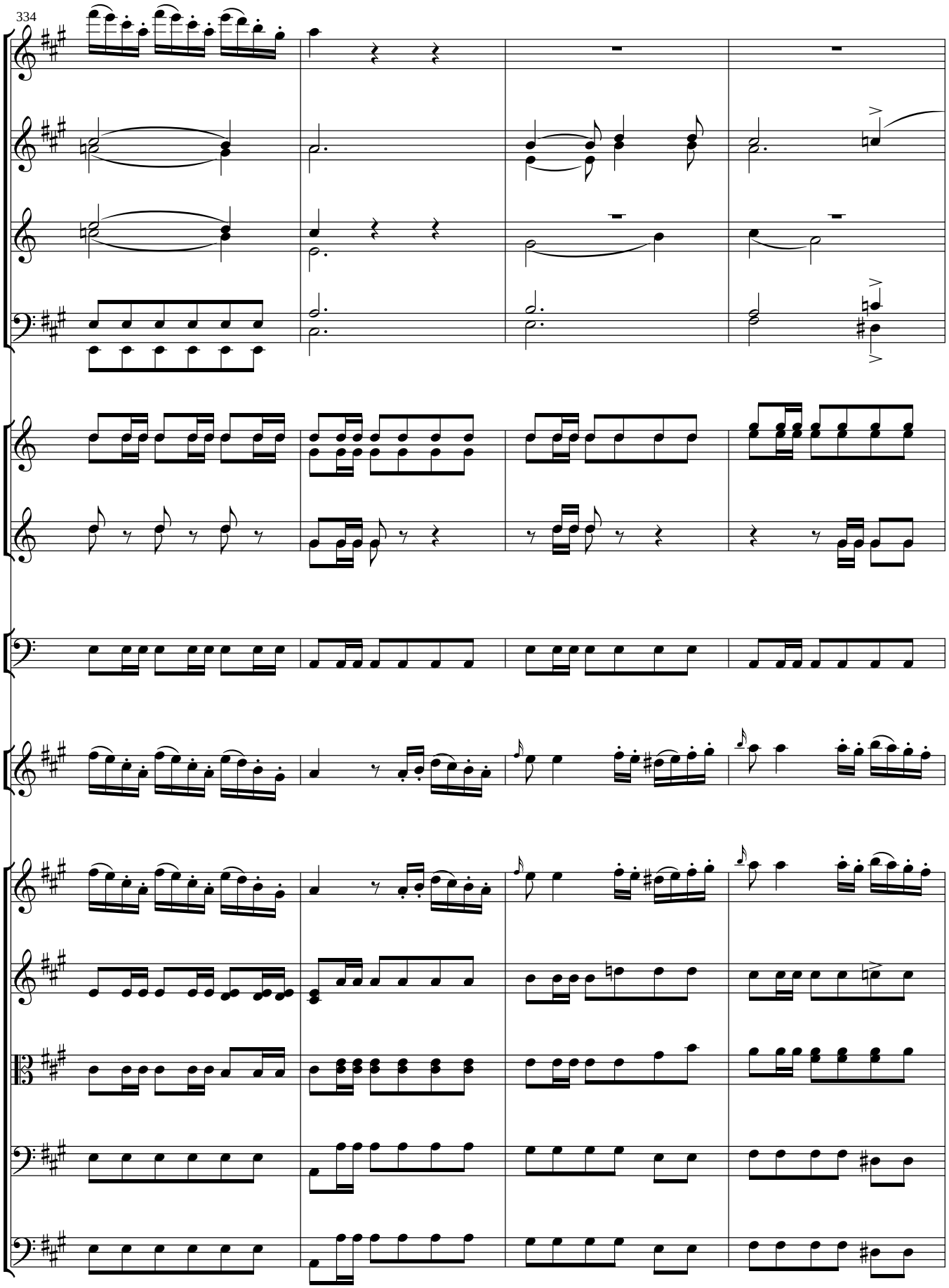
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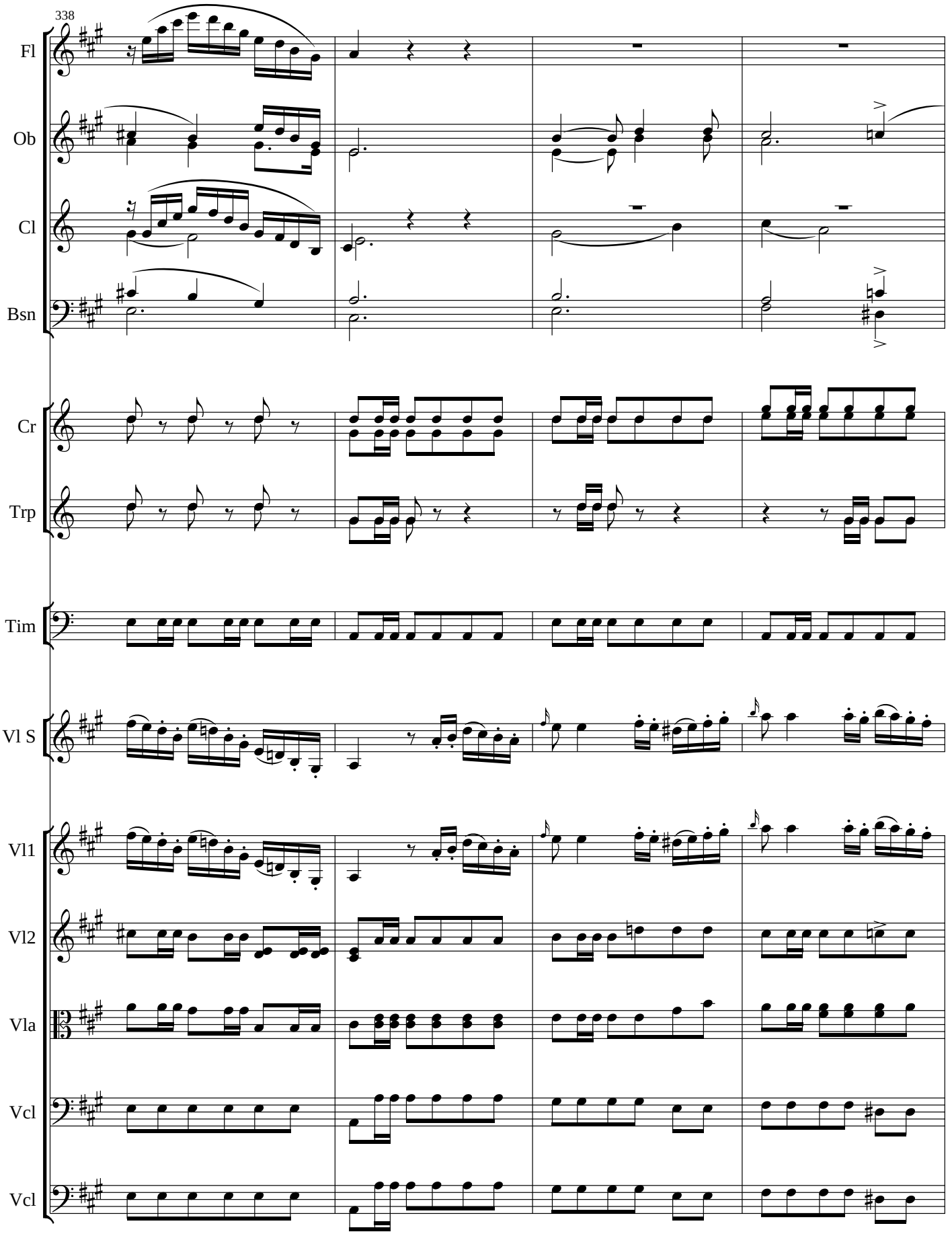
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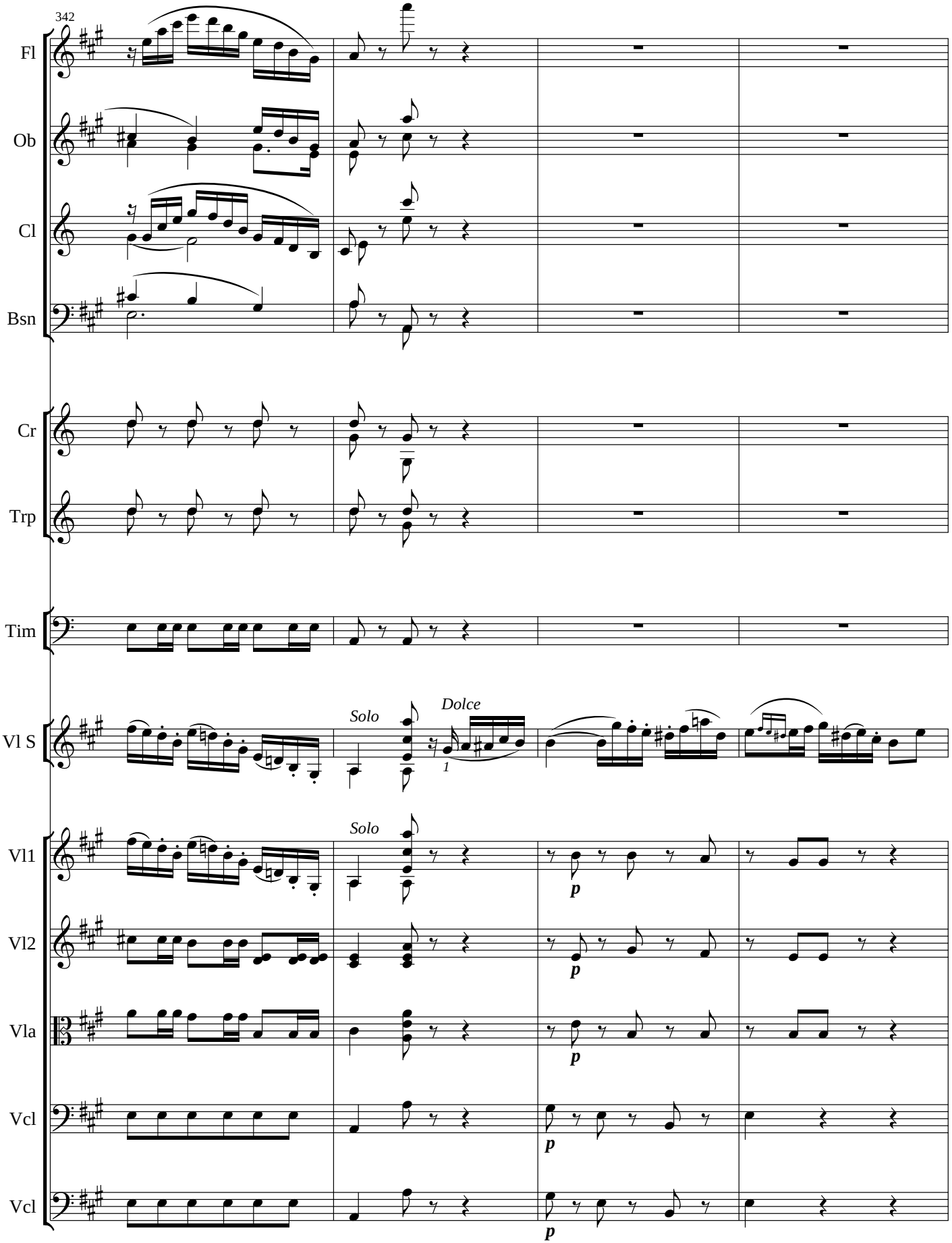
342
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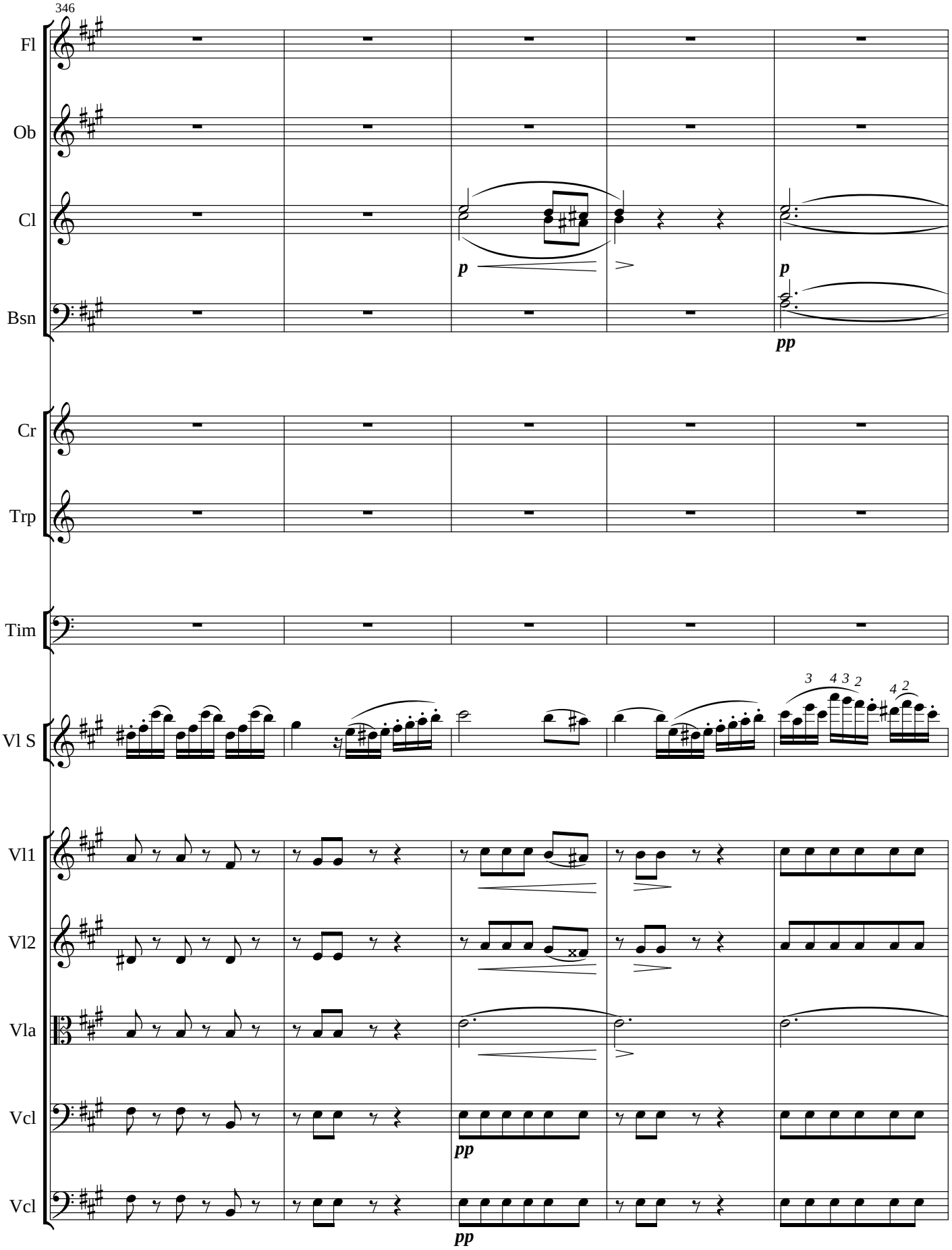
346
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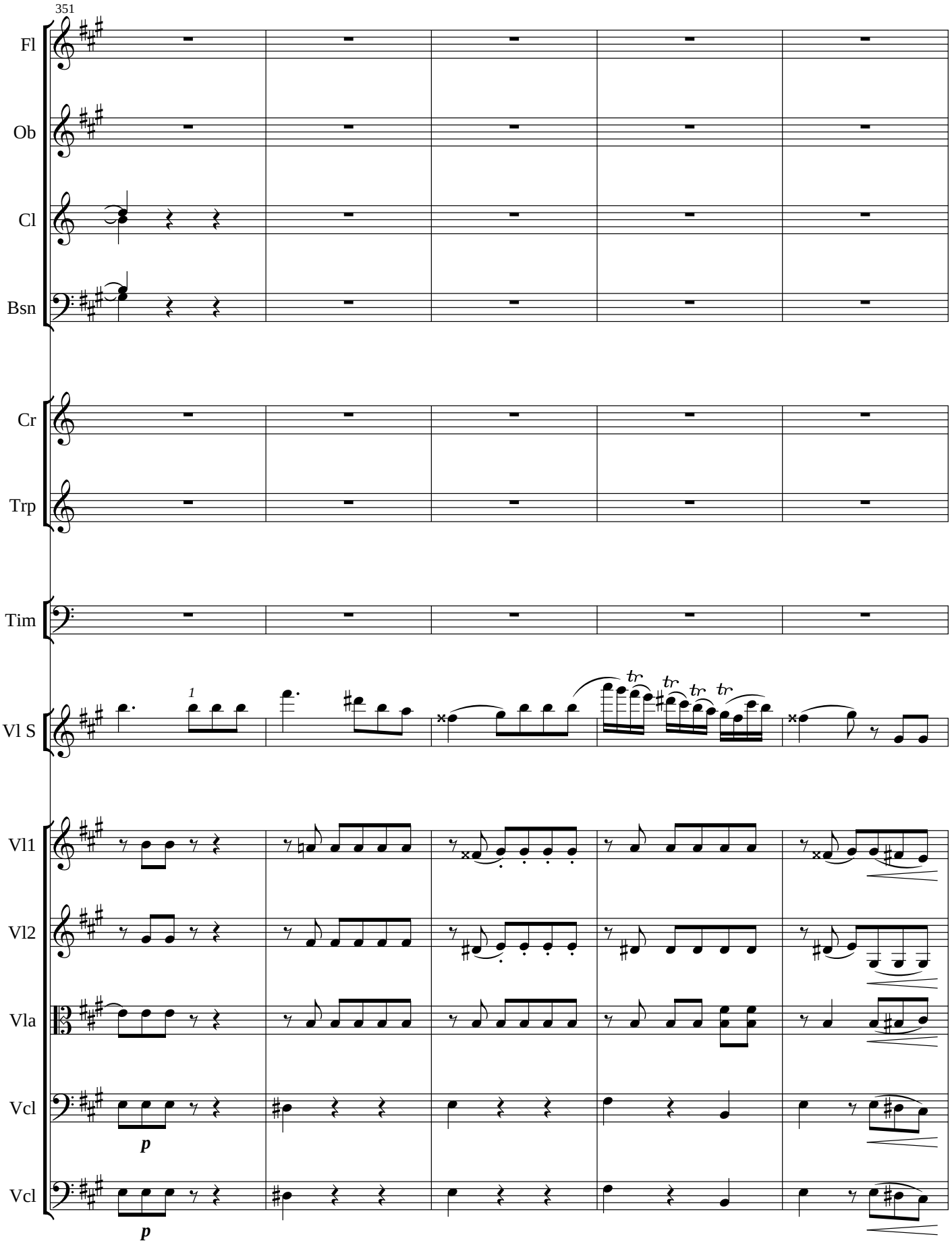
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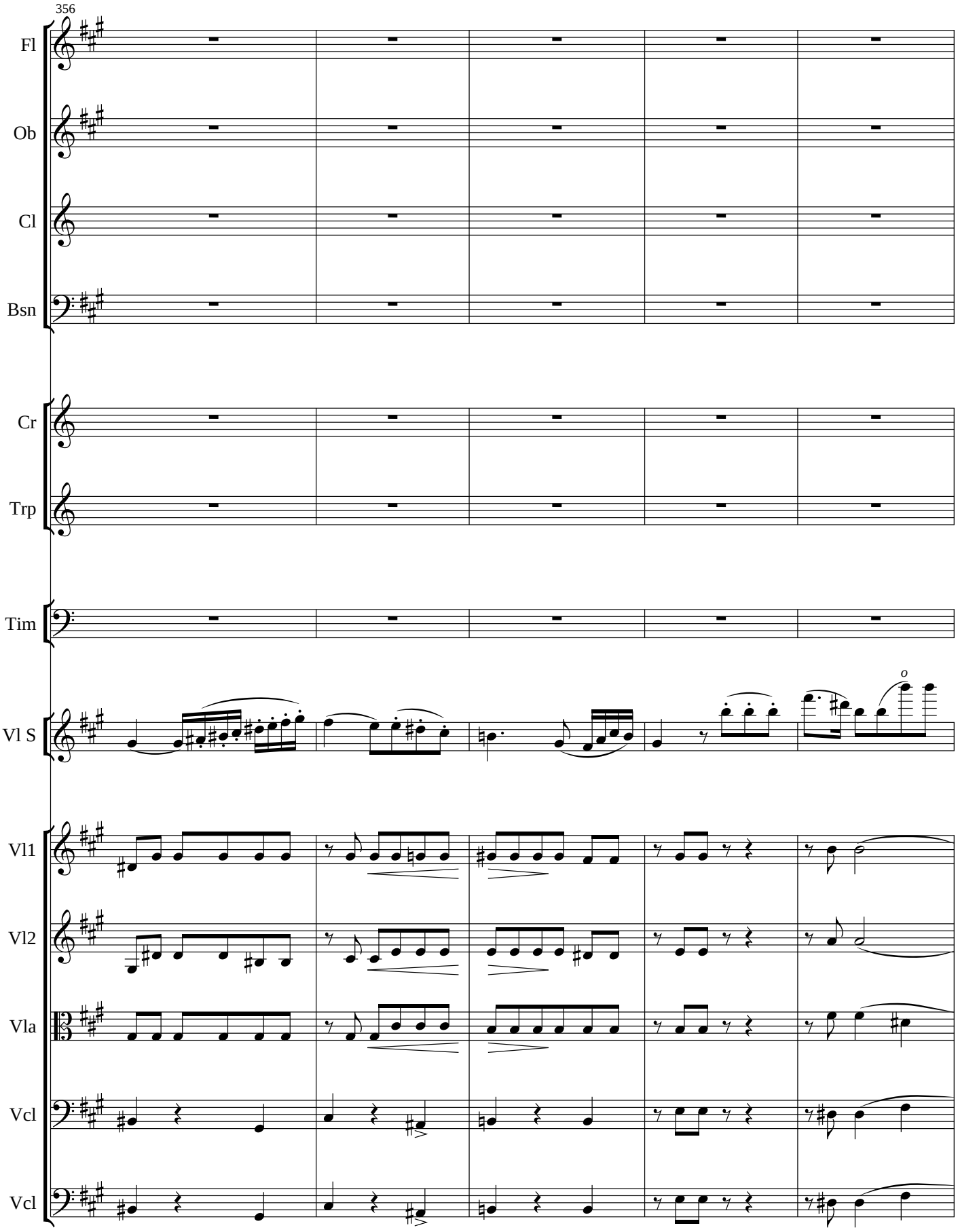
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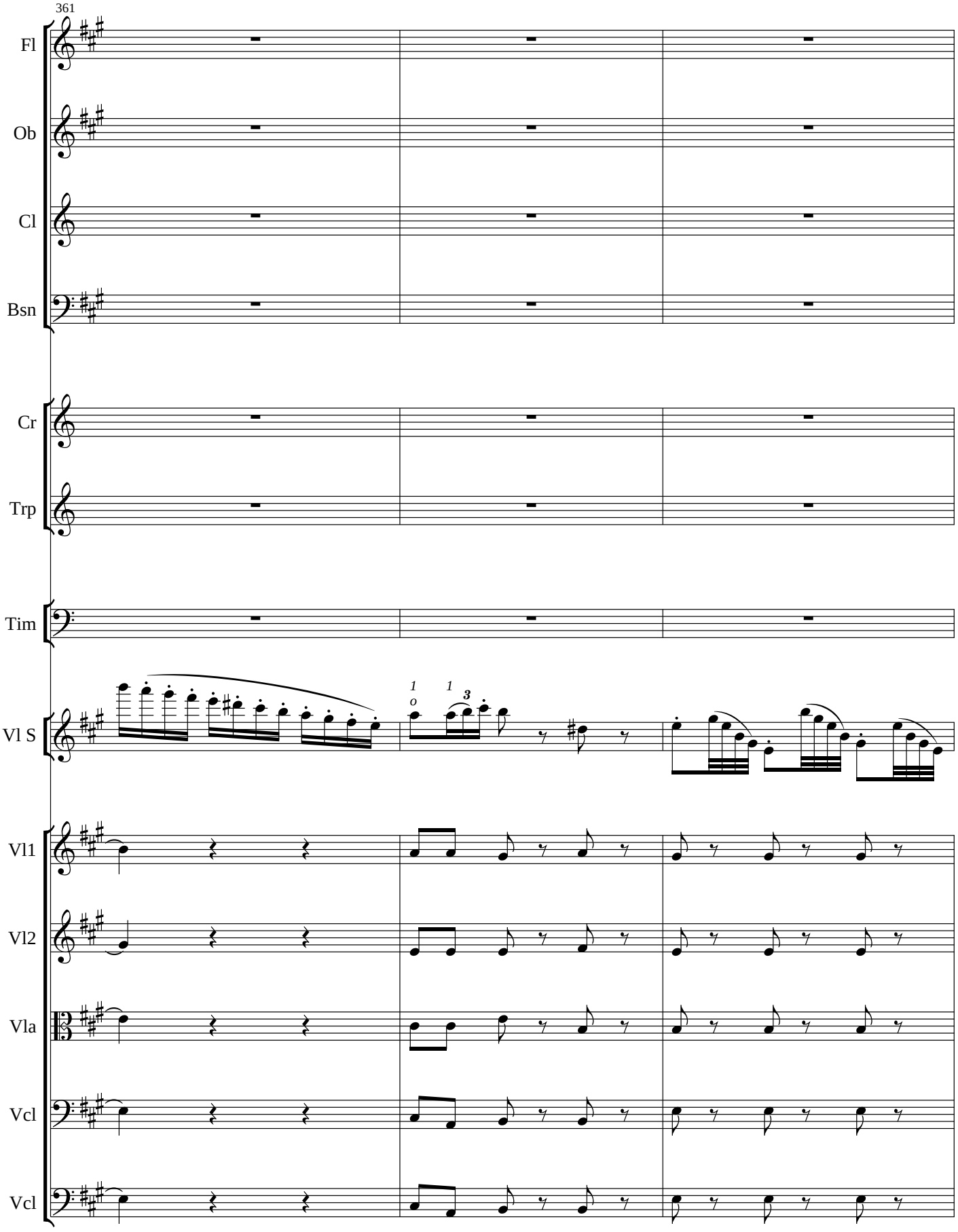
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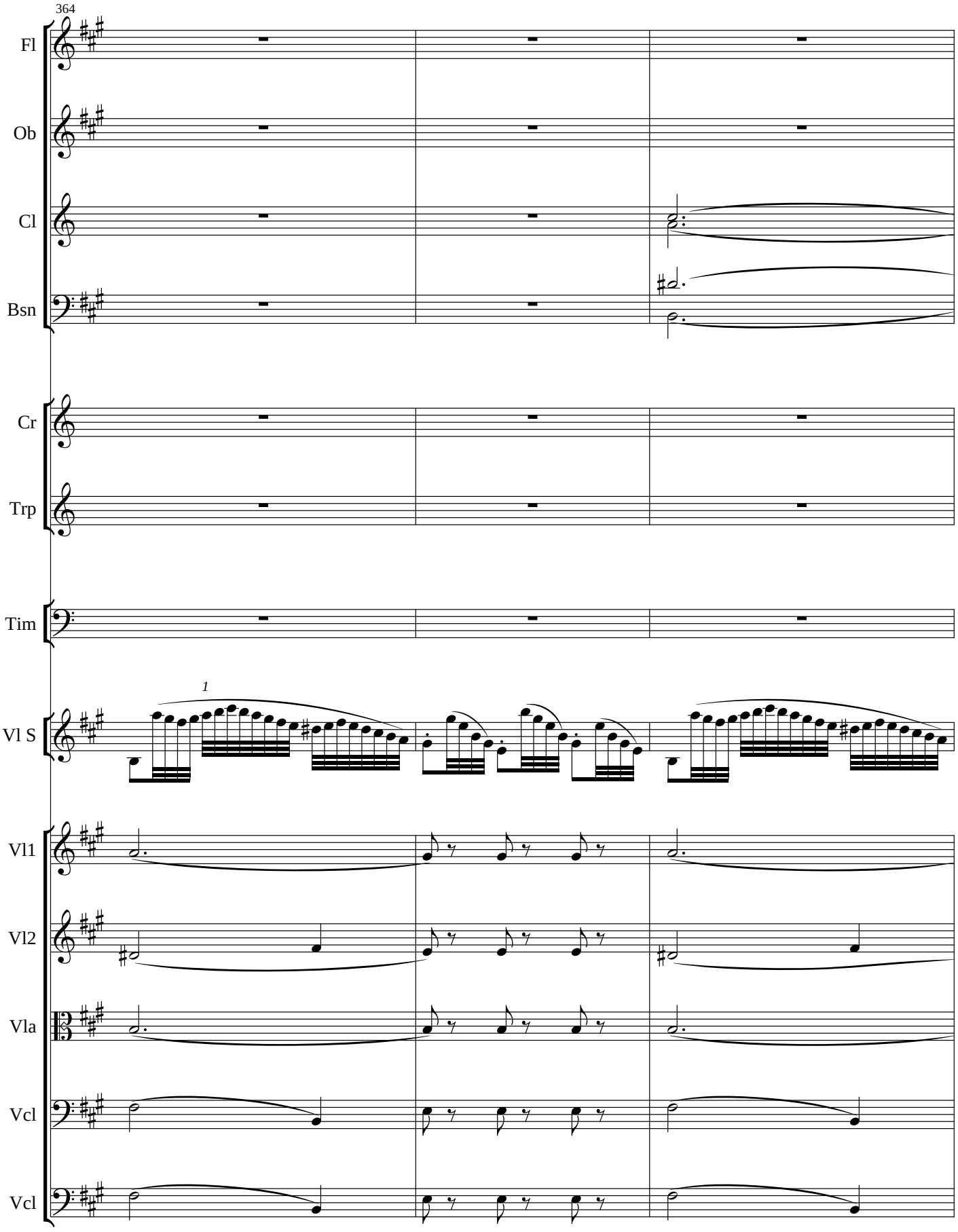
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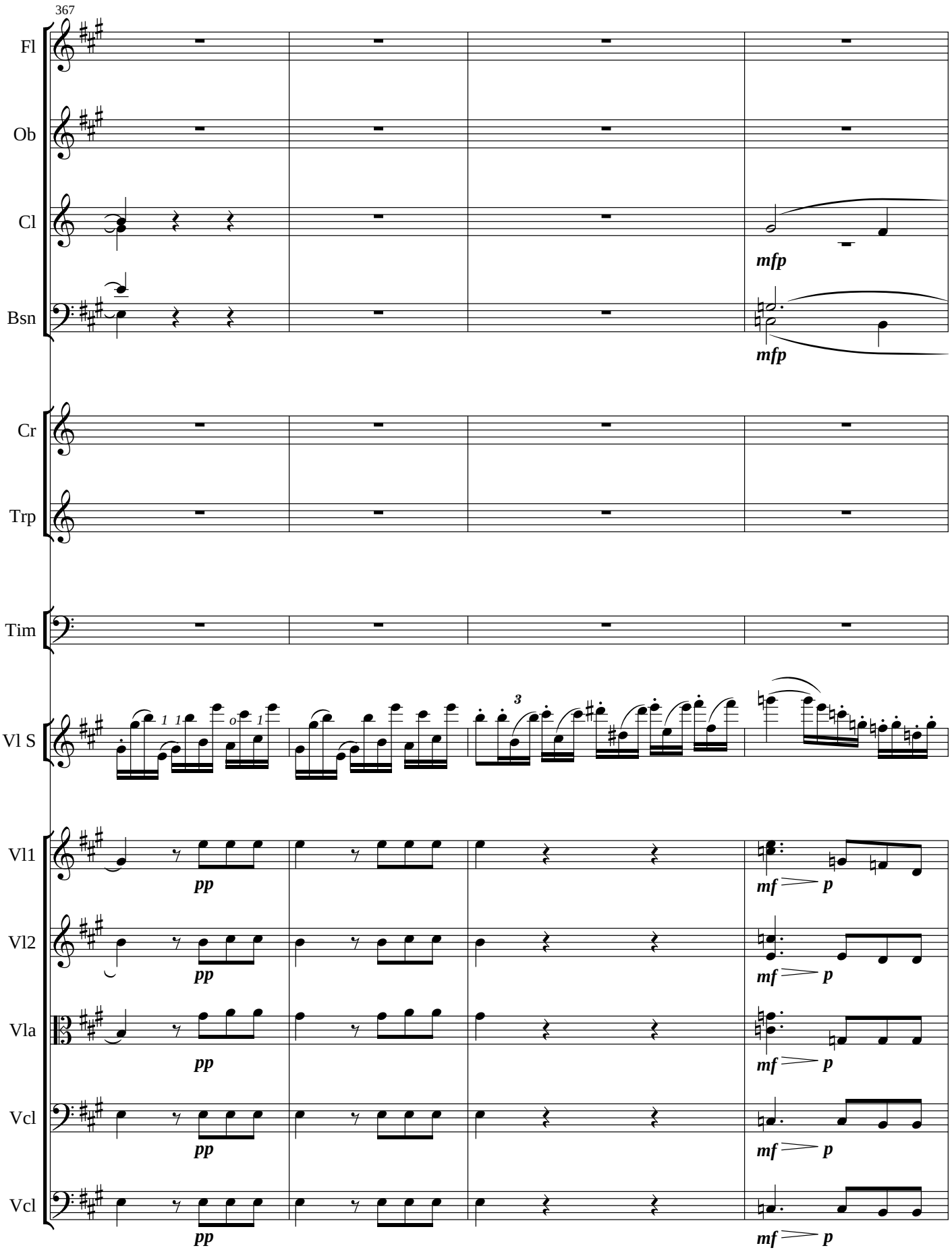
367
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Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
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mfp
pp
mf p
pp
mf p
pp
mf p
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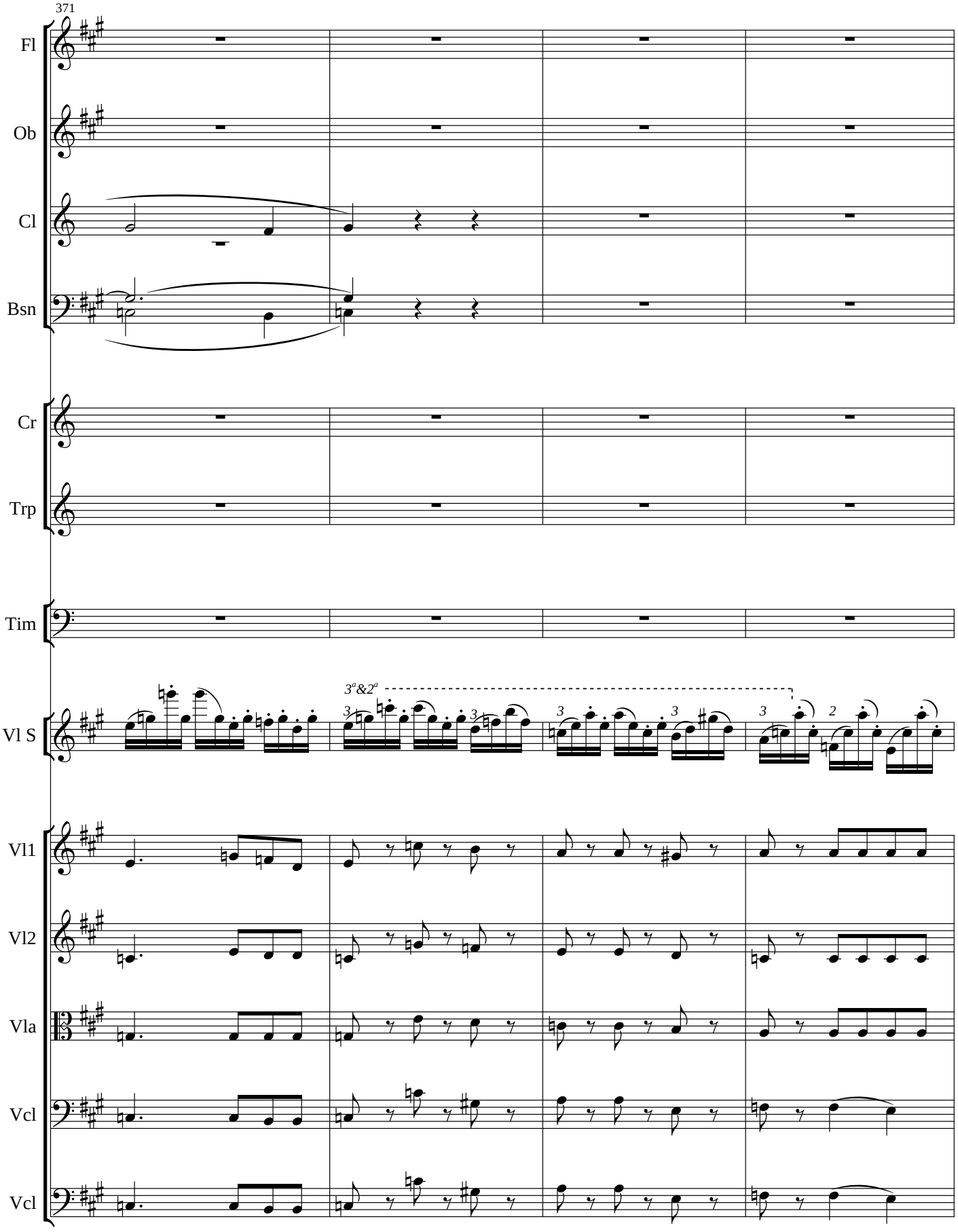
mf p
pp
mf p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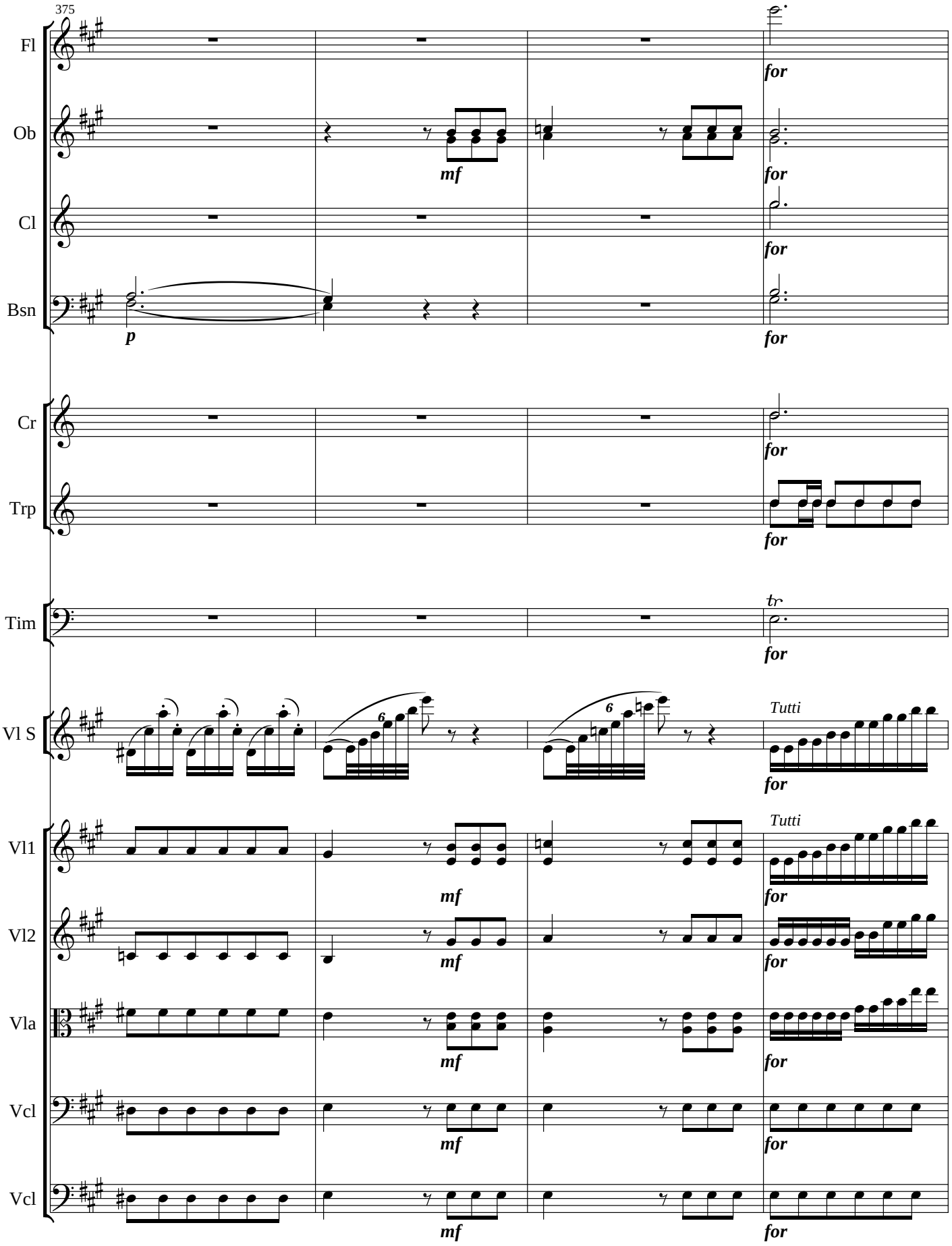
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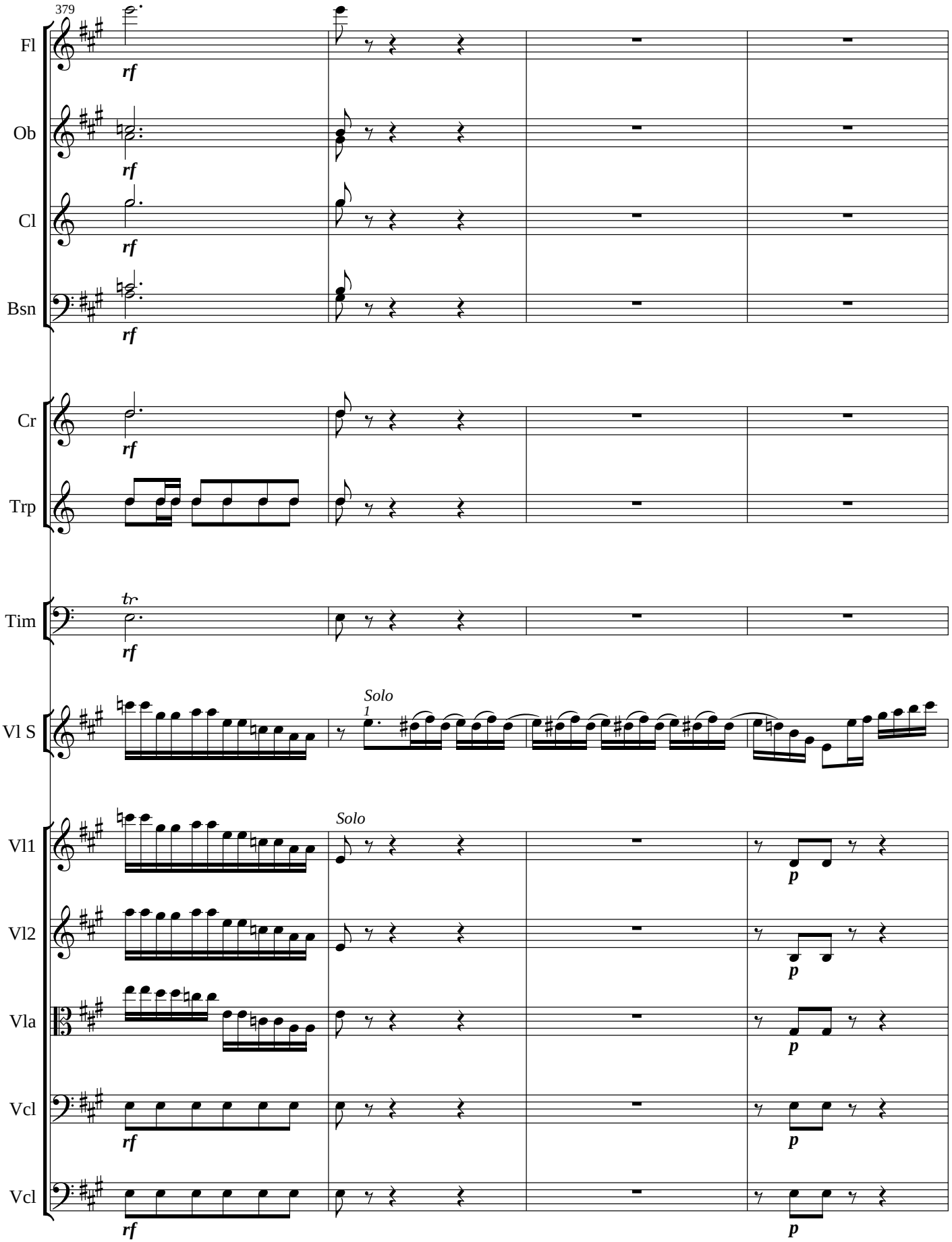
for
tr
6
Tutti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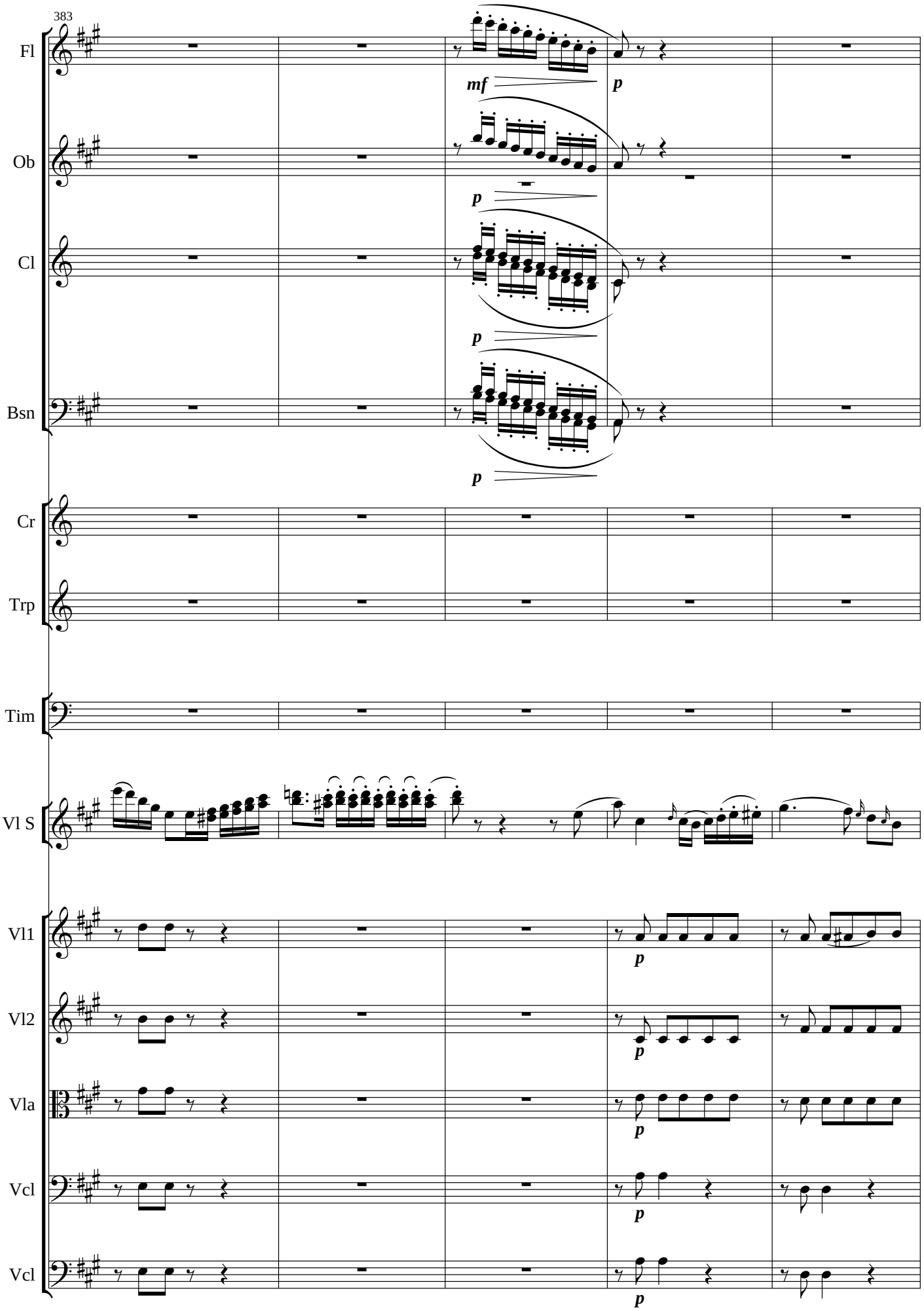
Solo
p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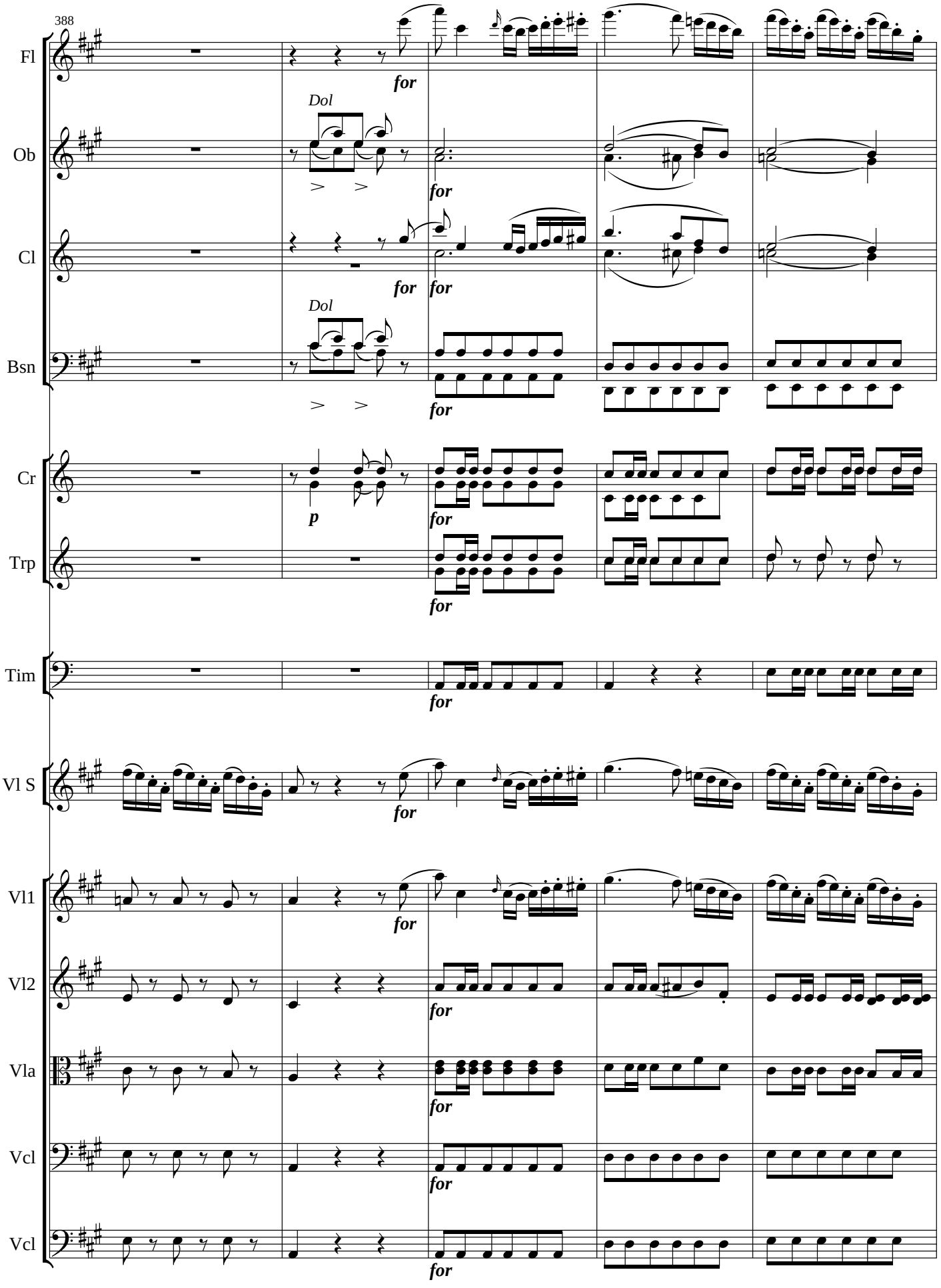
p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Dol
Dol
for
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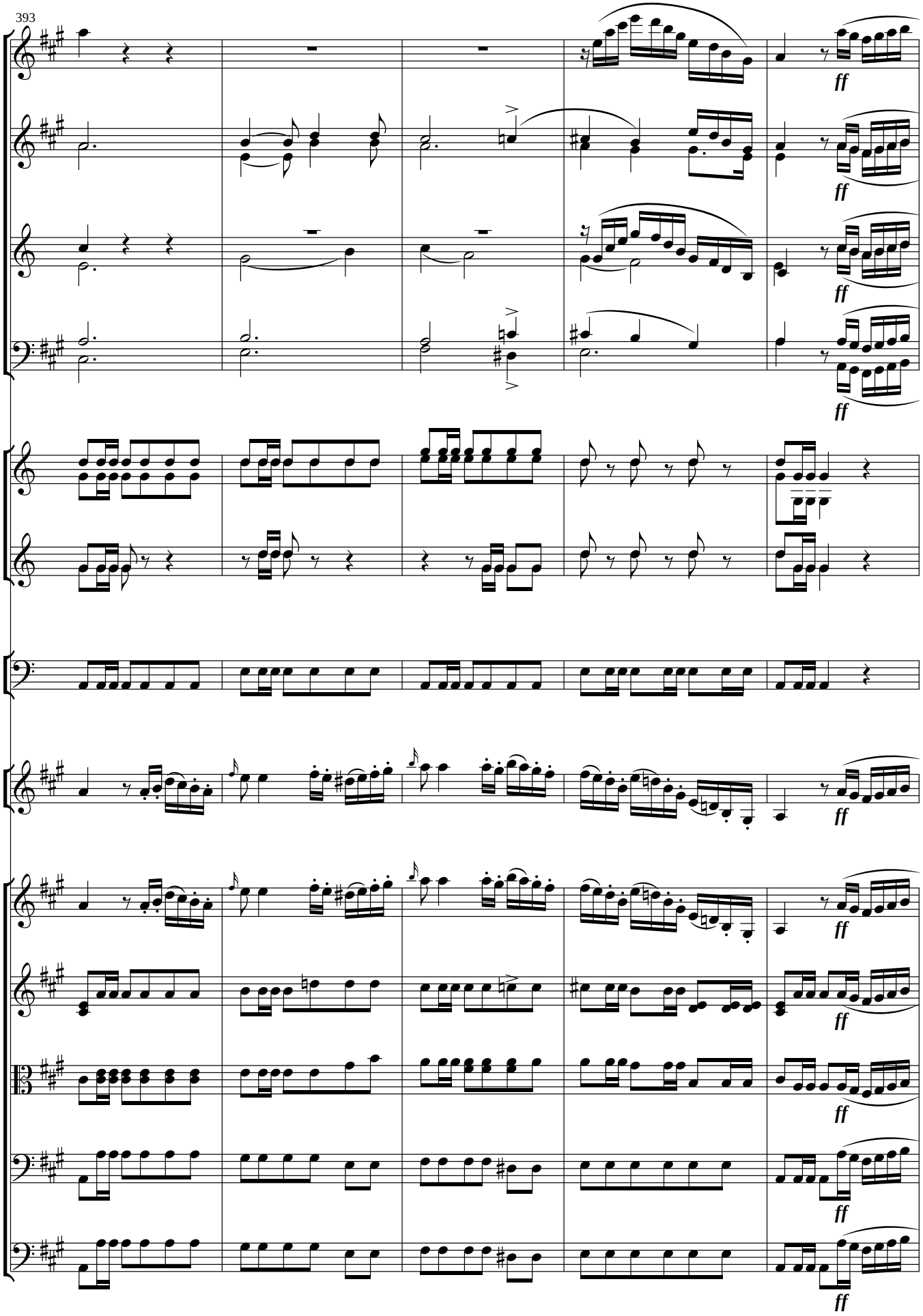
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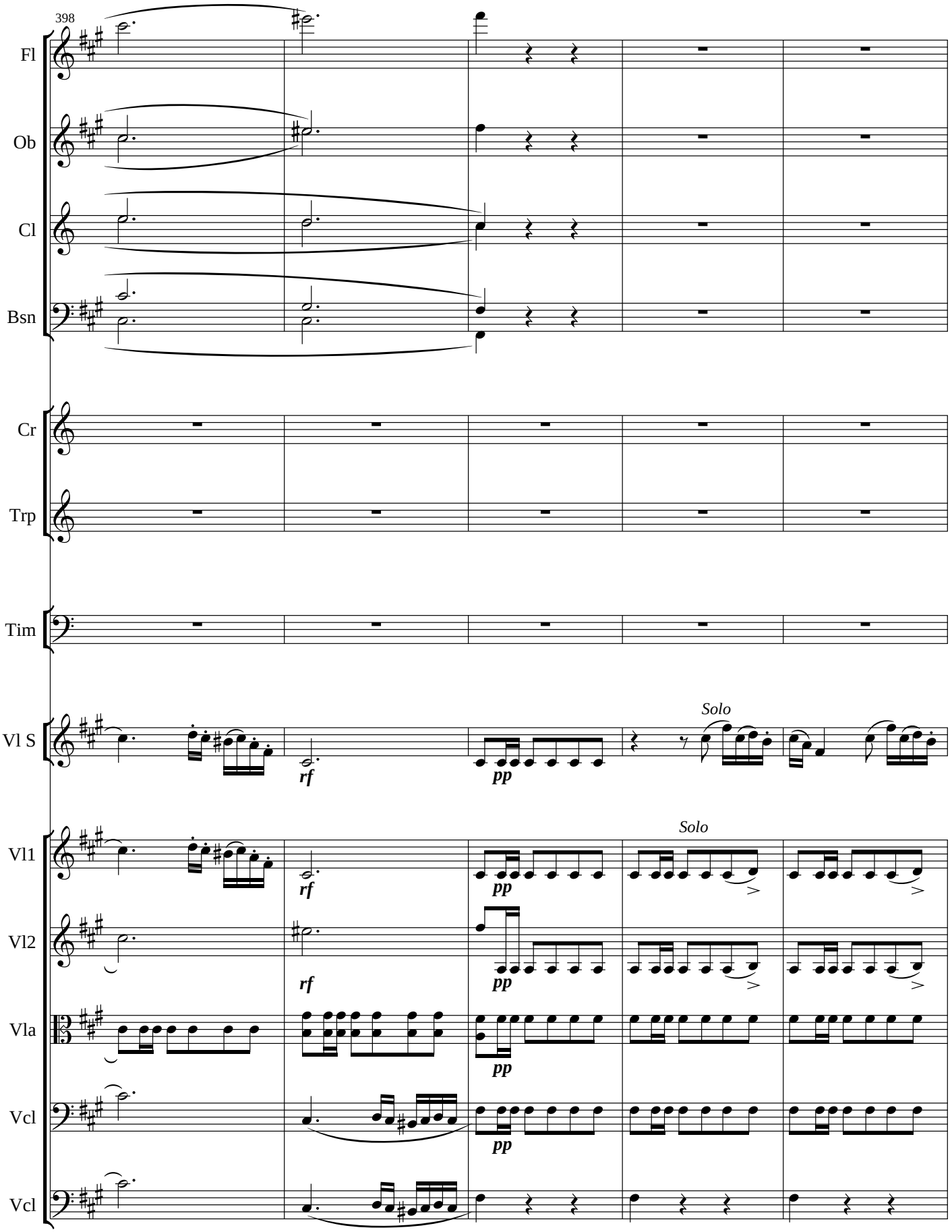
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Vl2
Vla
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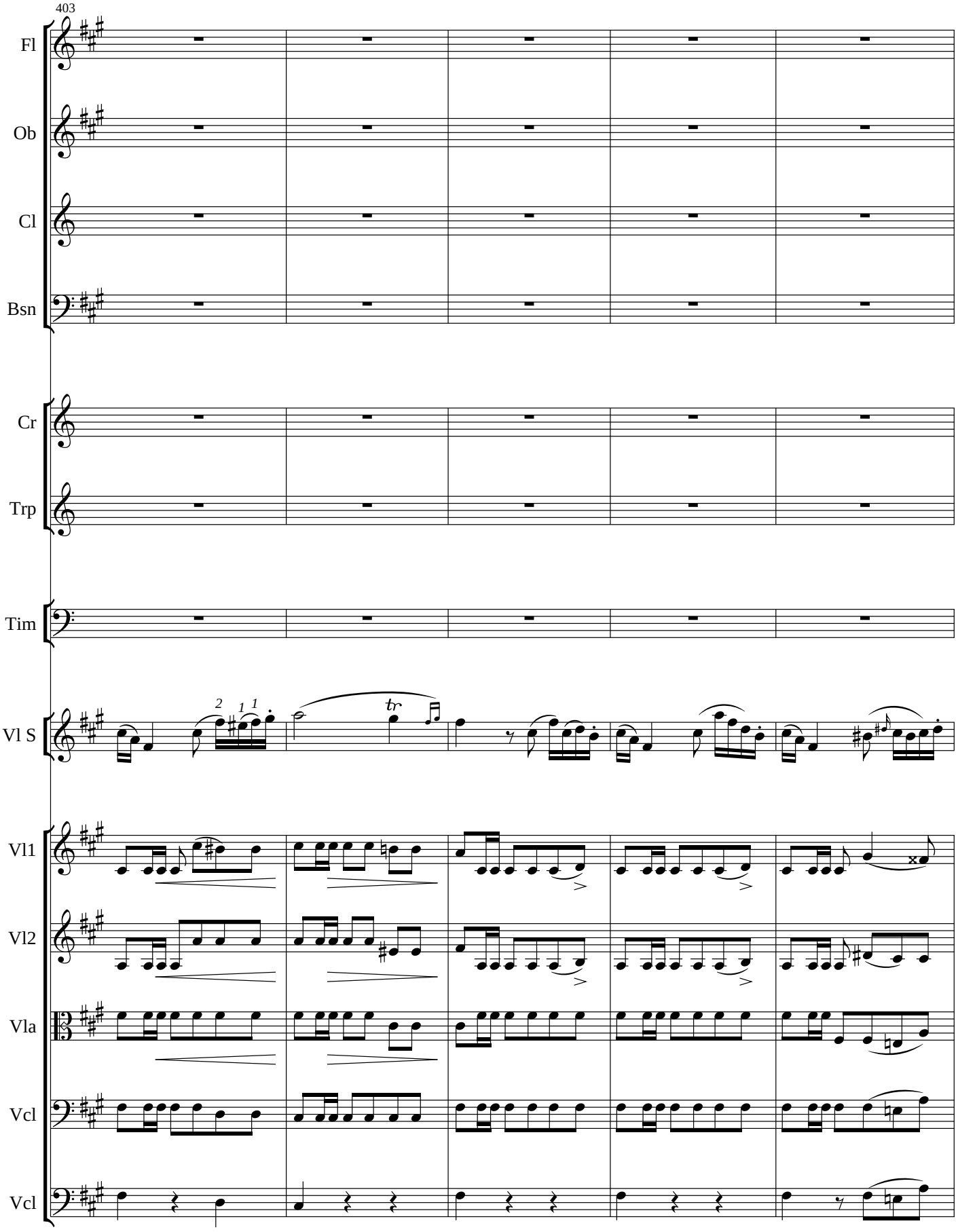
Solo
Solo
rf
pp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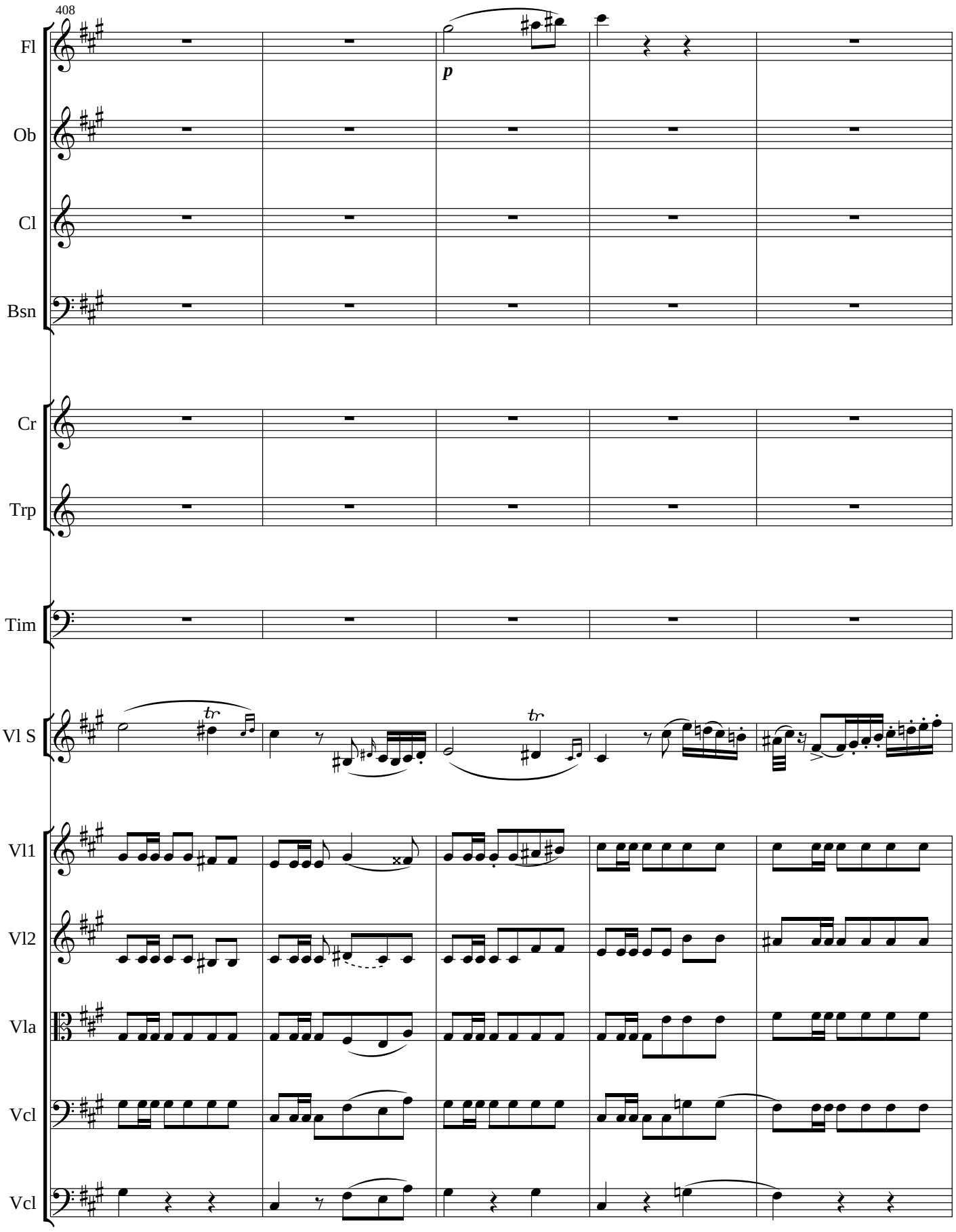
Vla
Vcl
Vcl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Tim
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Vl2
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Vcl
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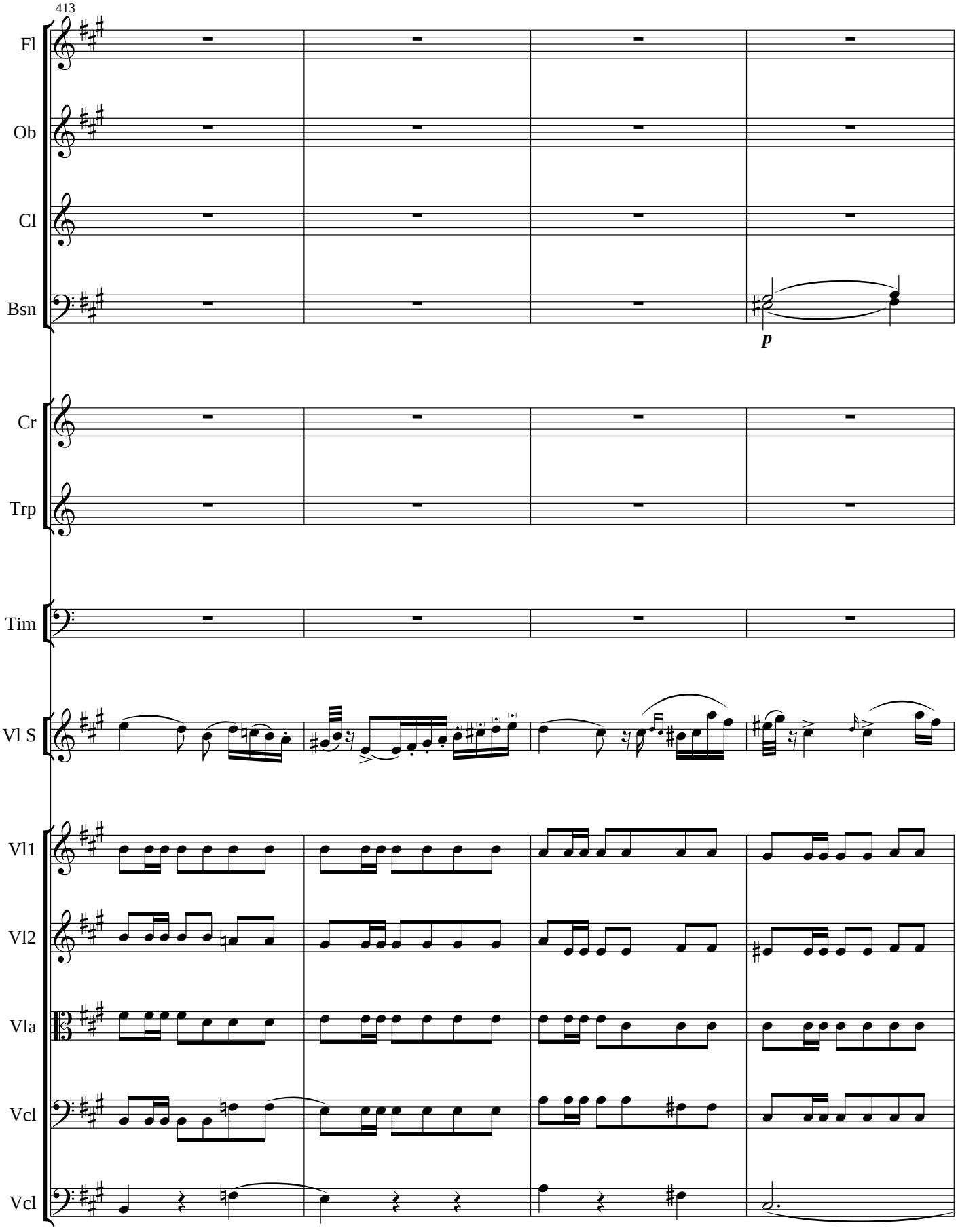
tr
tr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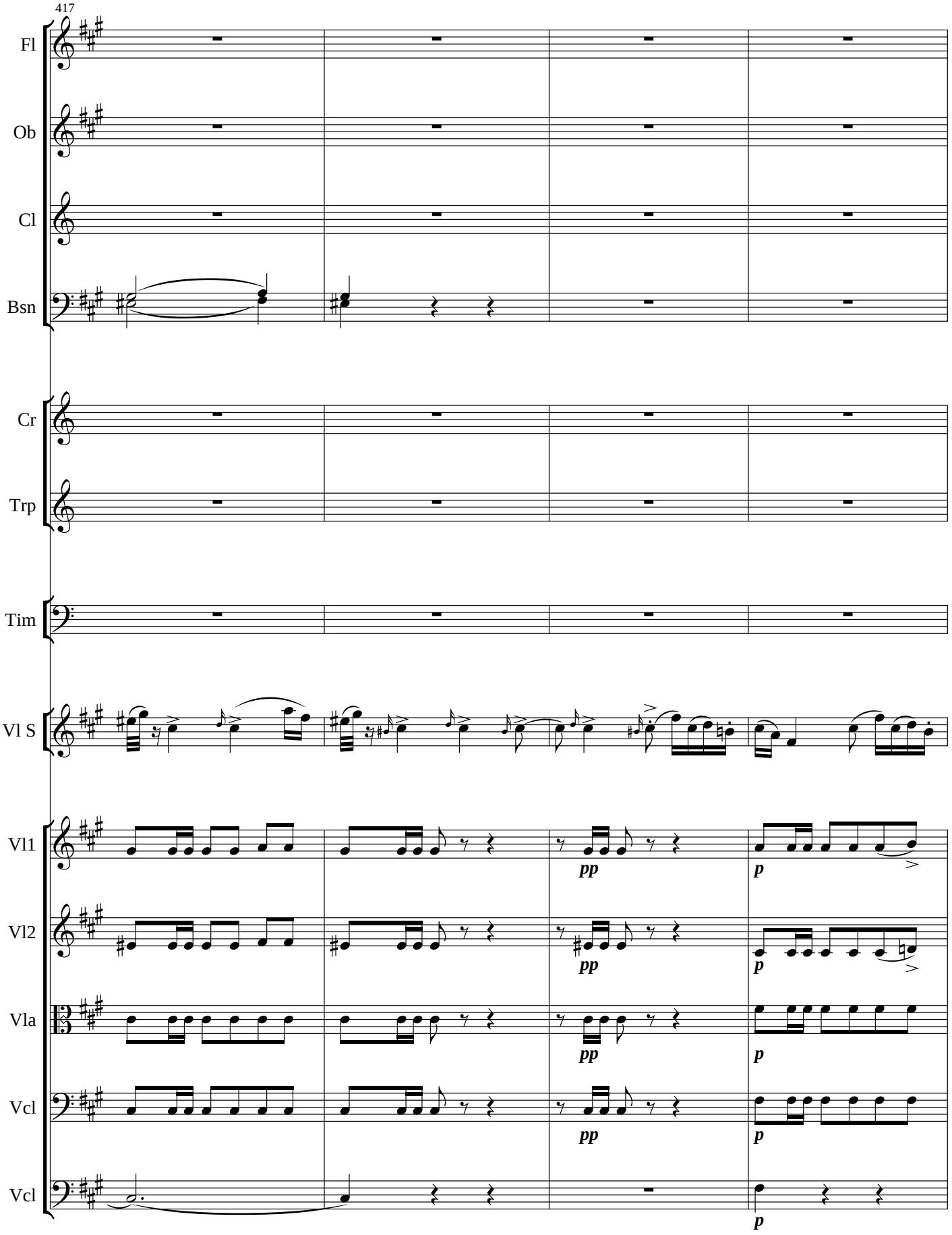
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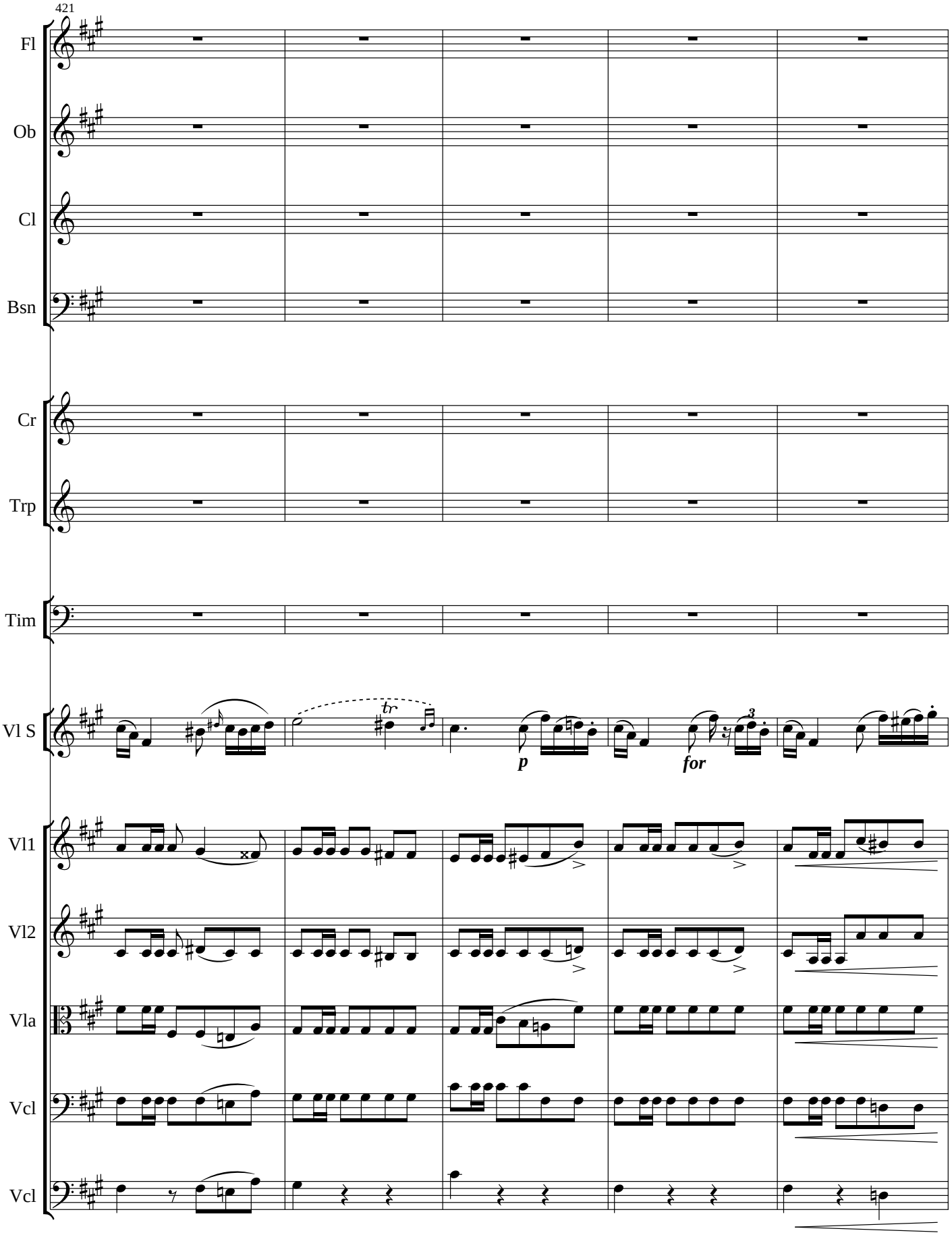
421
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Cr
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Tim
Vl S
Vl1
Vl2
Vla
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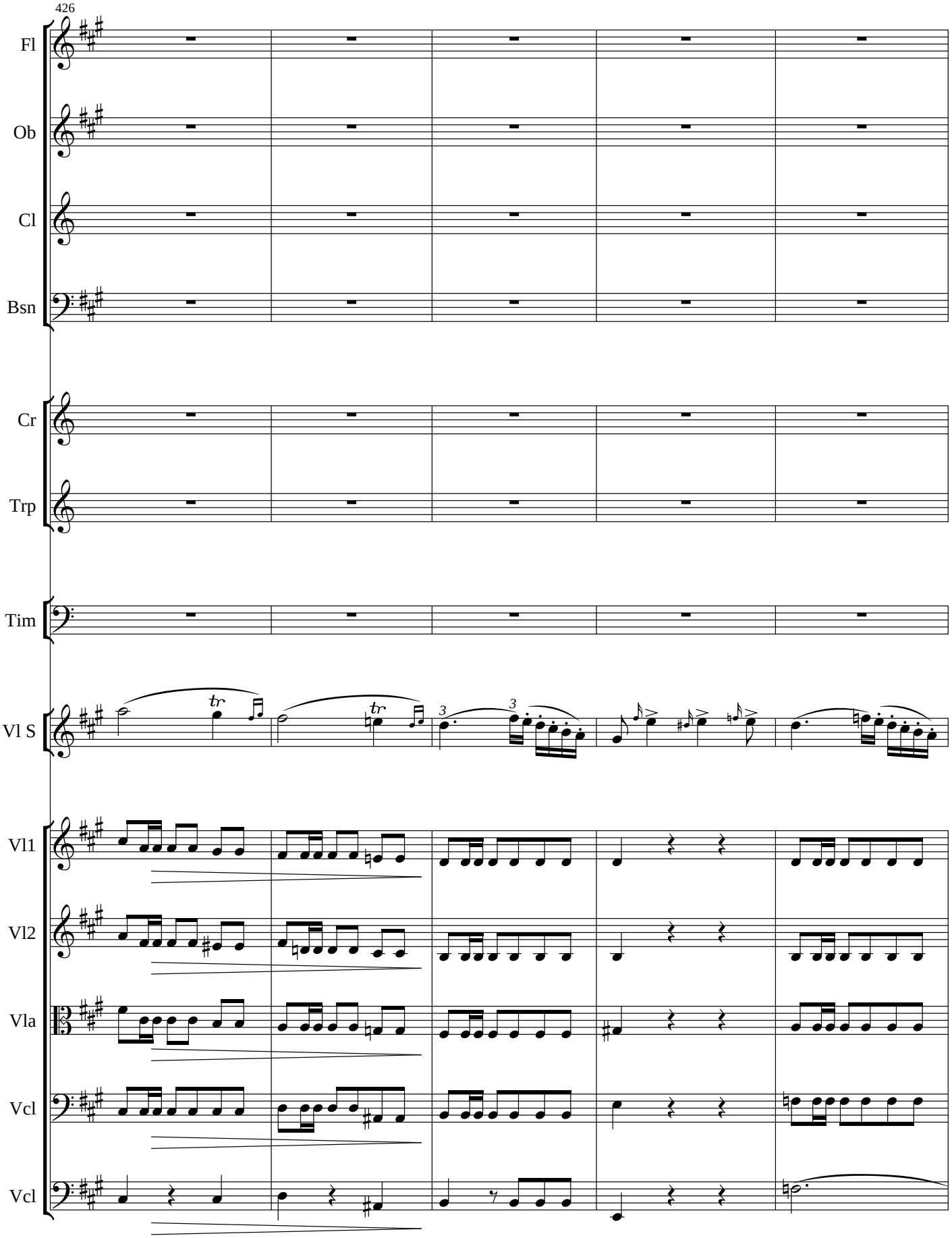
Vcl
tr
p
for
3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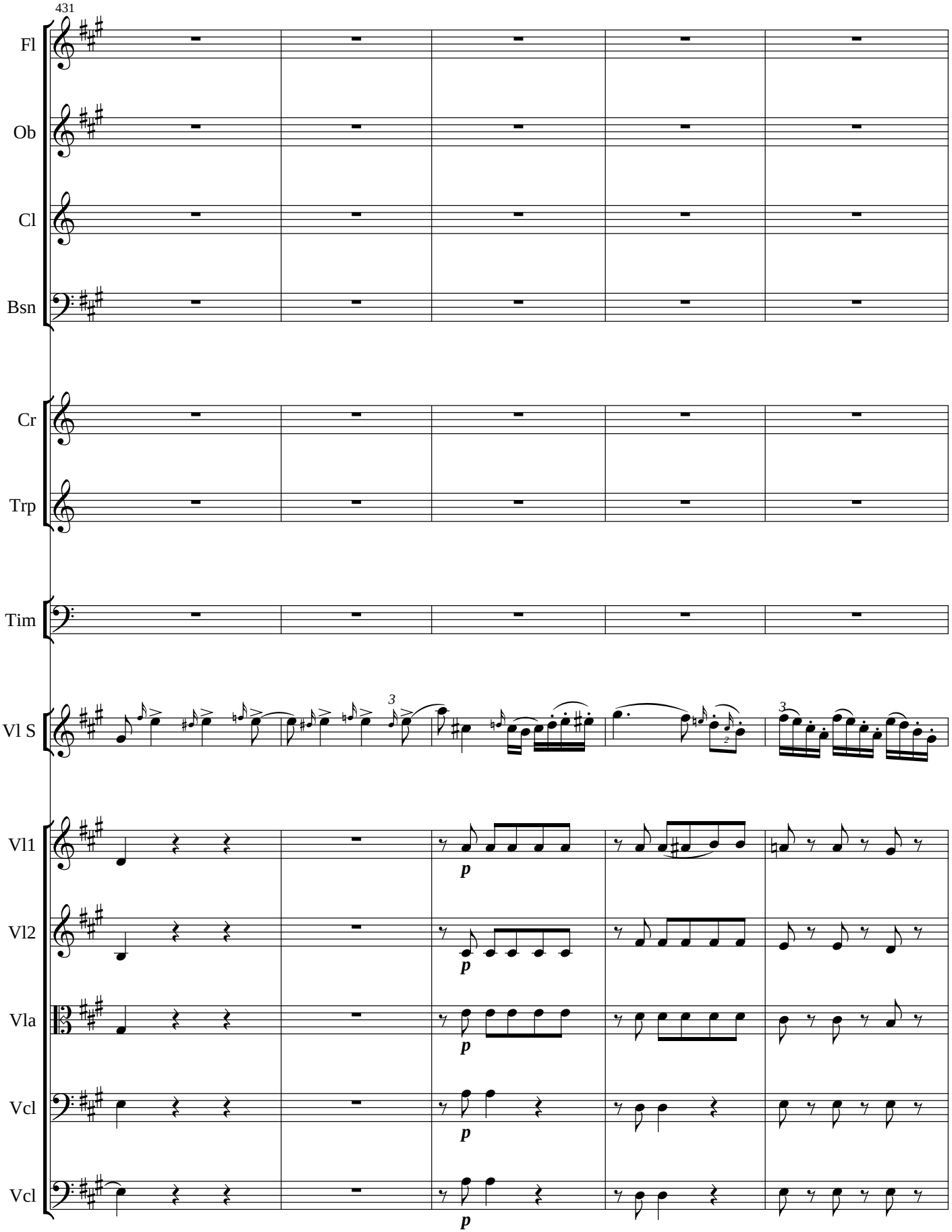
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl


431
Fl
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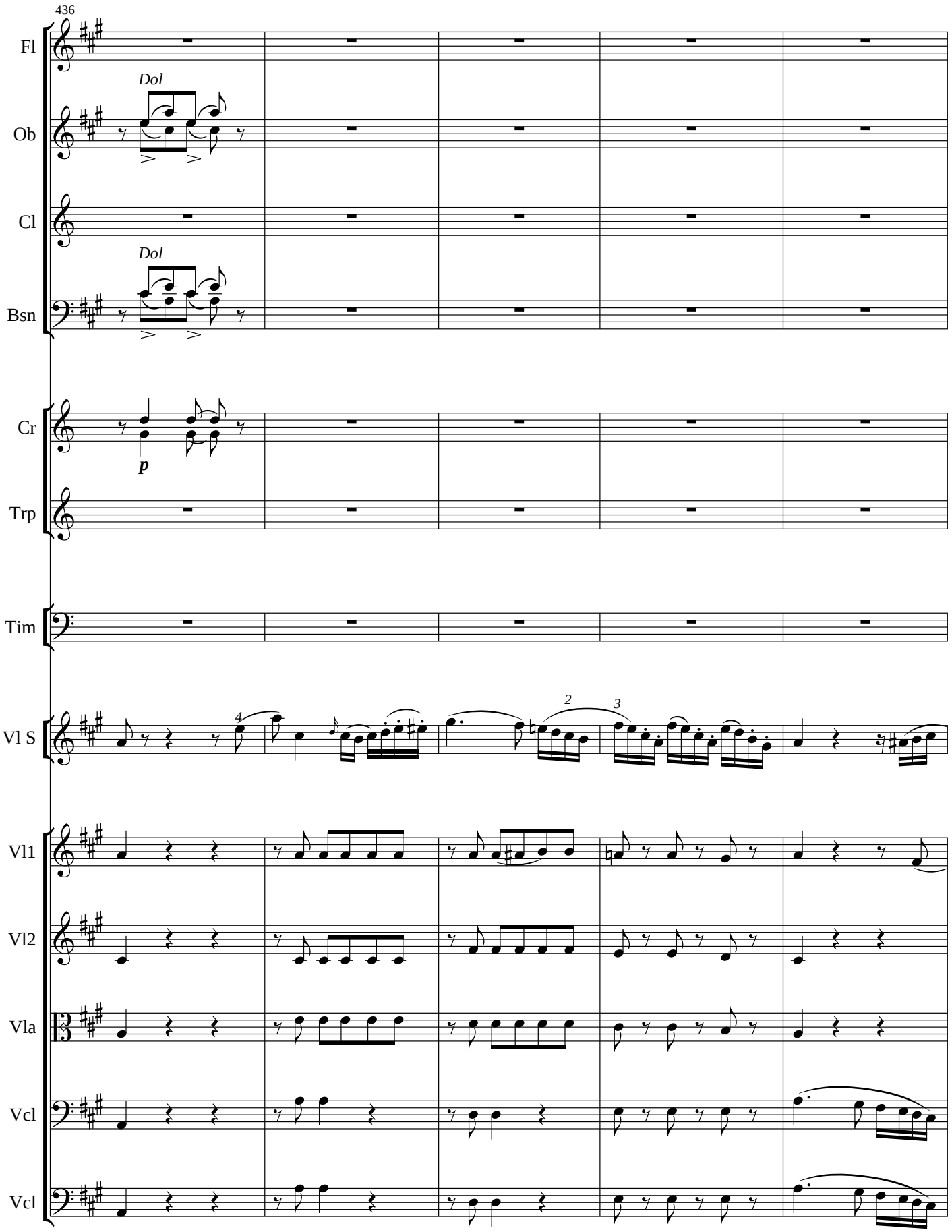
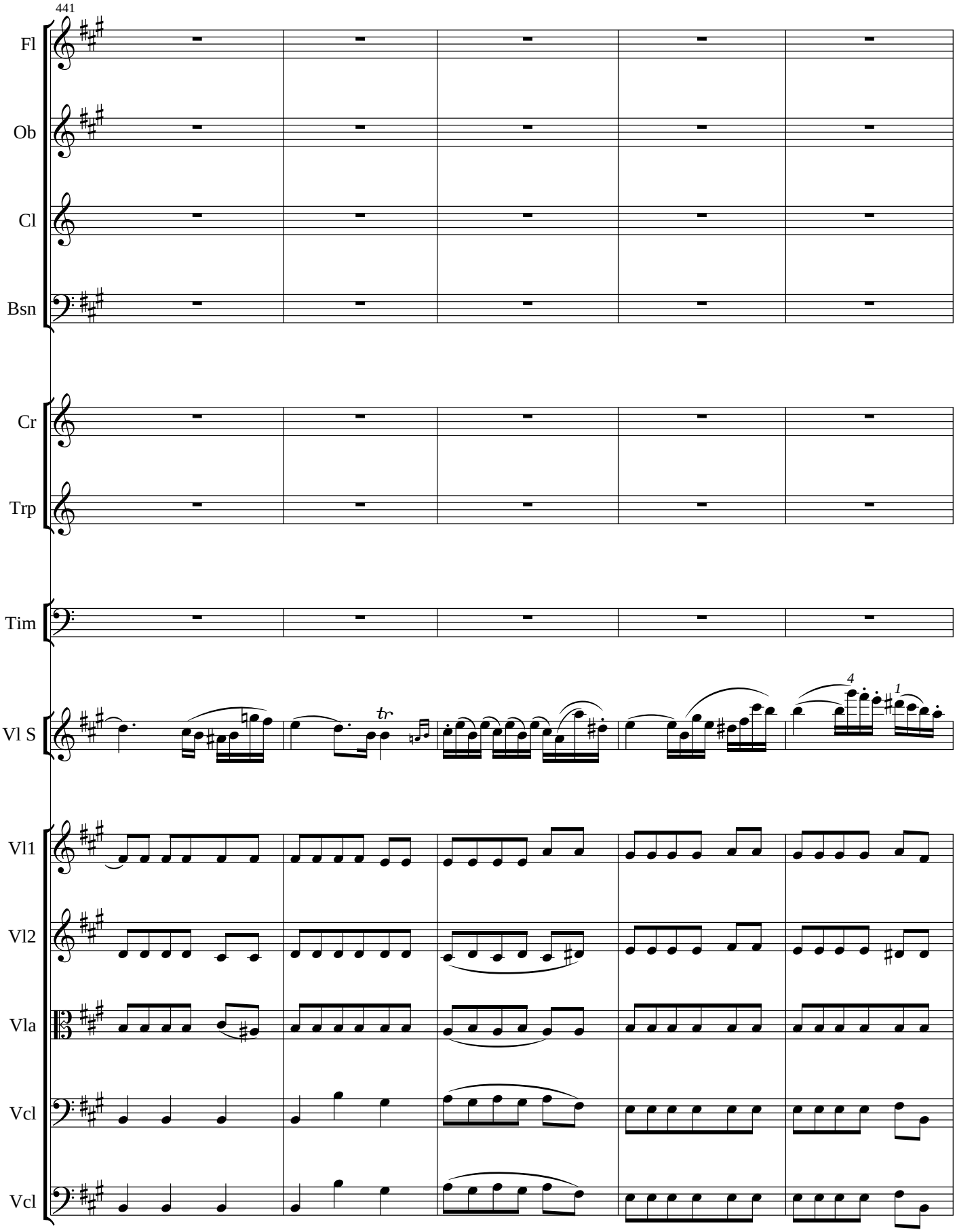
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
p
p
p
p
p


436
Fl
Ob
Dol
Cl
Bsn
Dol
Cr
p
Trp
Tim
Vl S
4
2
3
Vl1
Vl2
Vla
Vcl
Vcl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Fl
Ob
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Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
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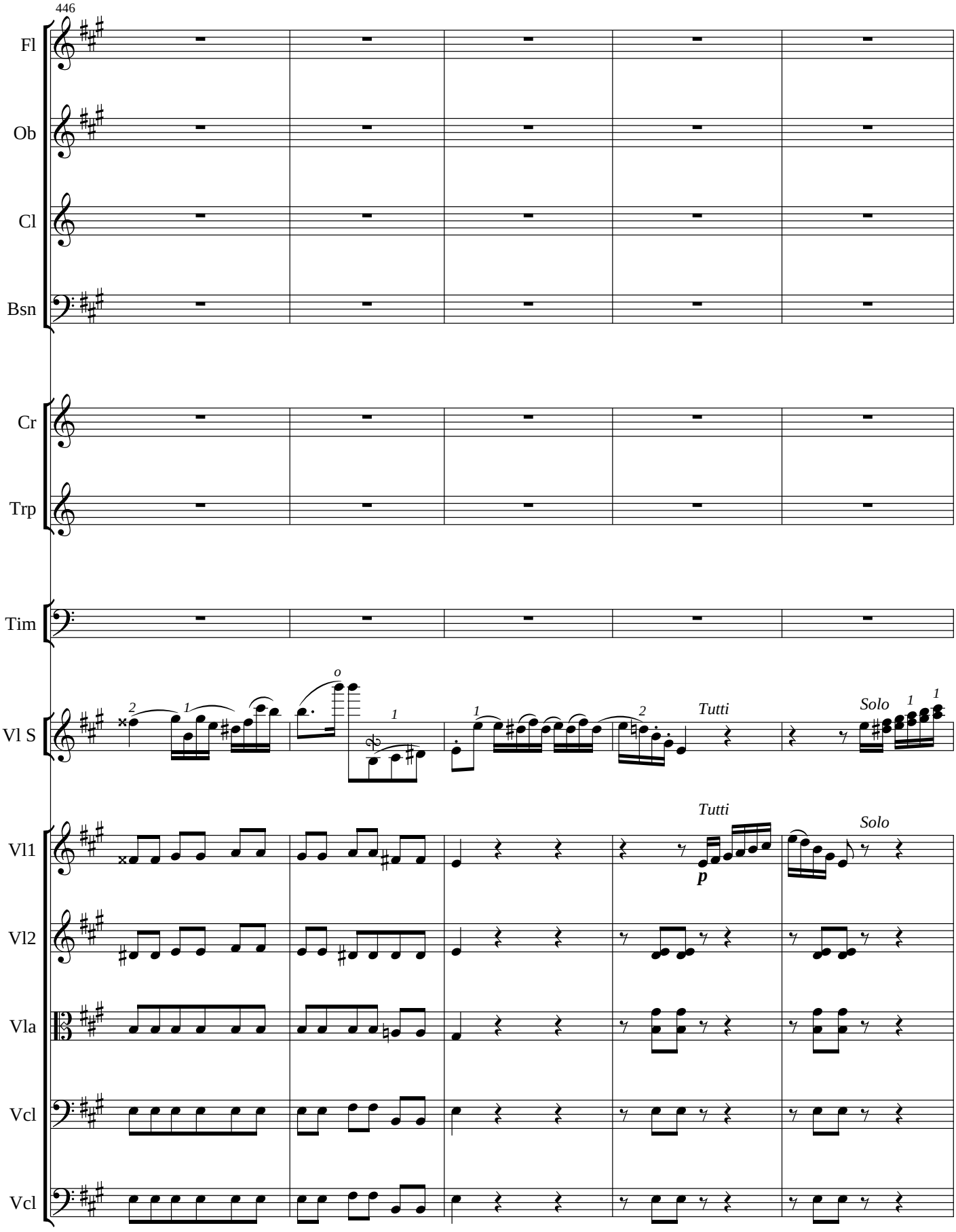
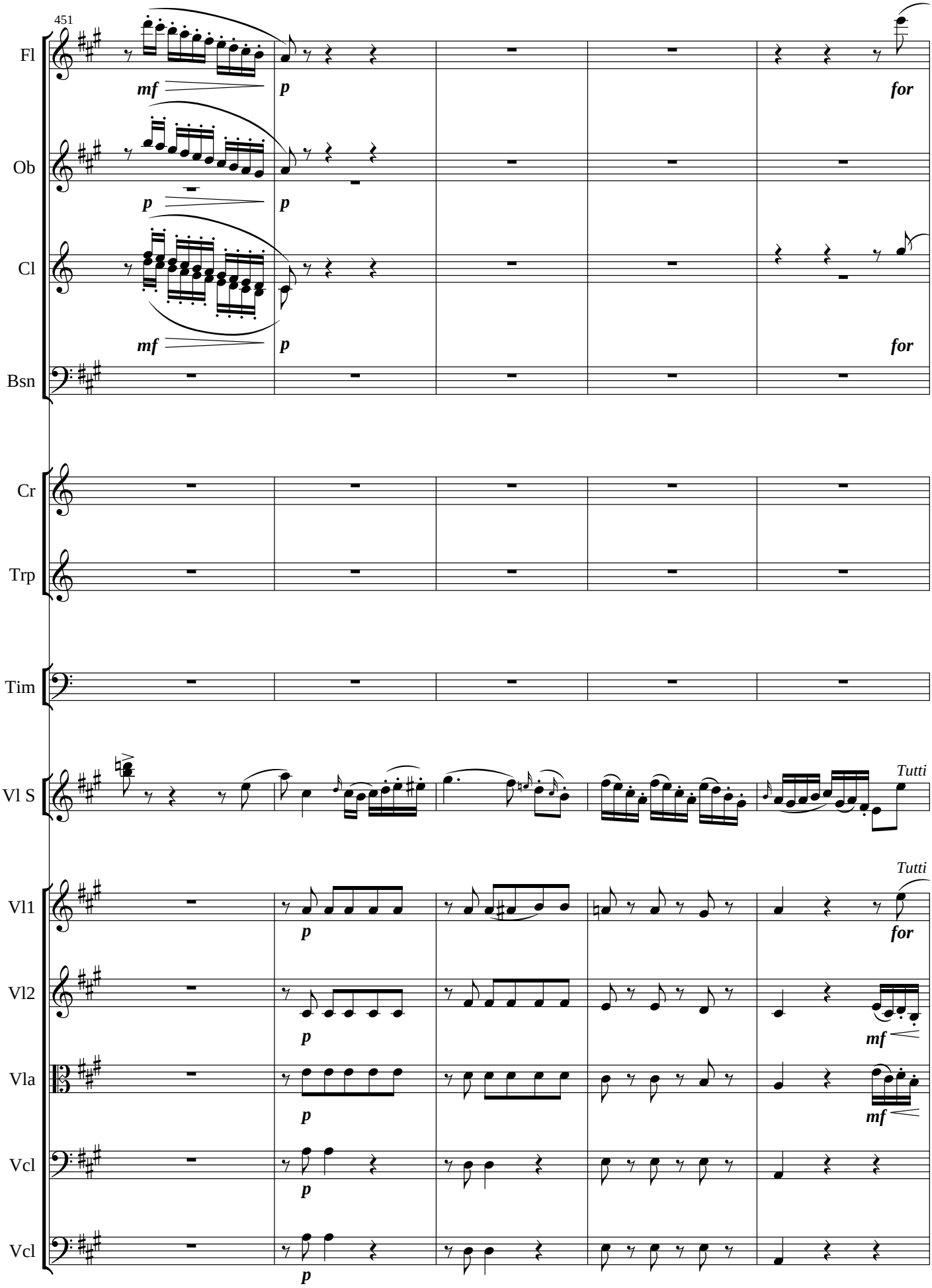
Vcl
tr
4
1


446
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
Tutti
Solo
Tutti
Solo
p


451
Fl
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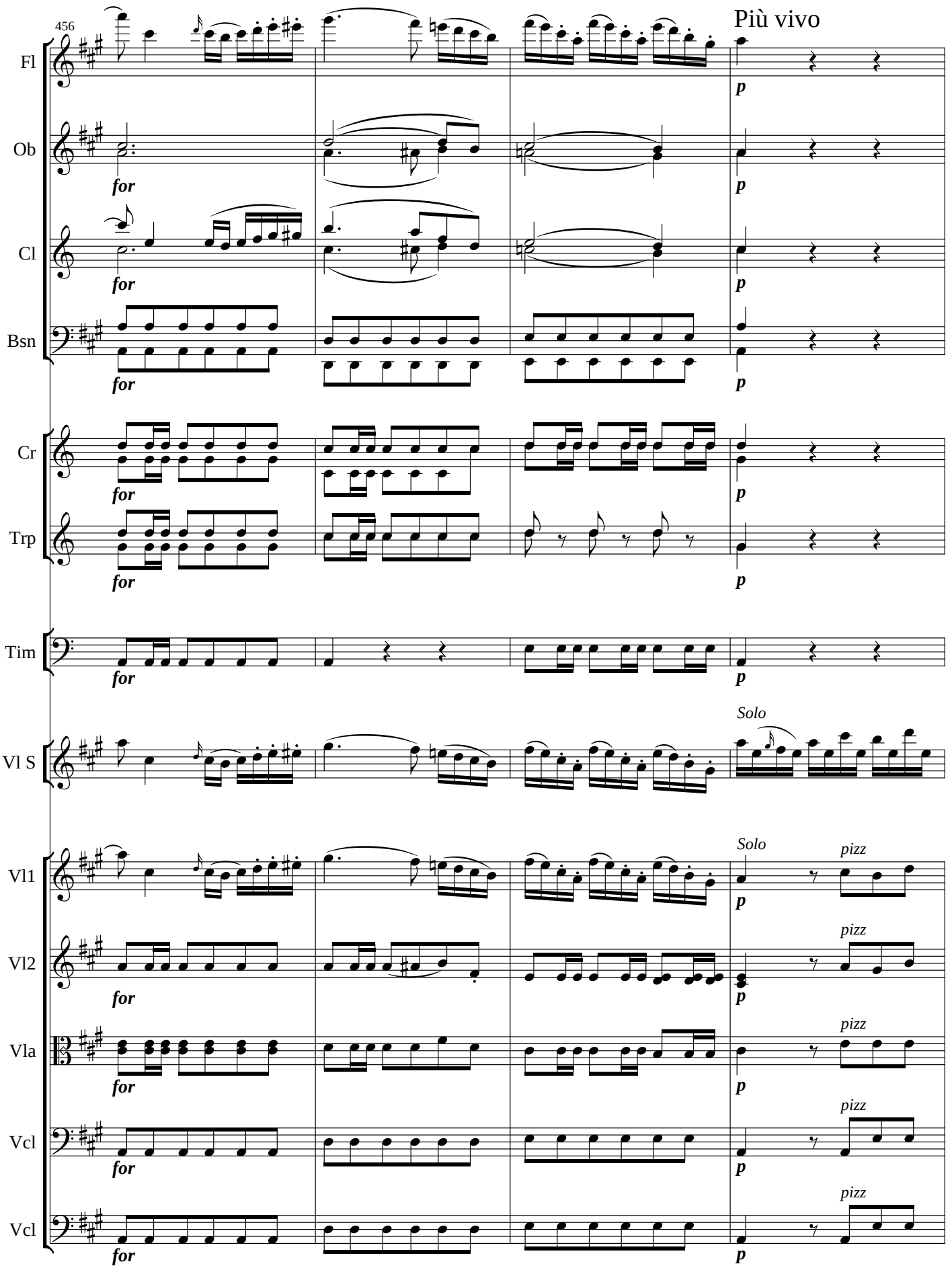
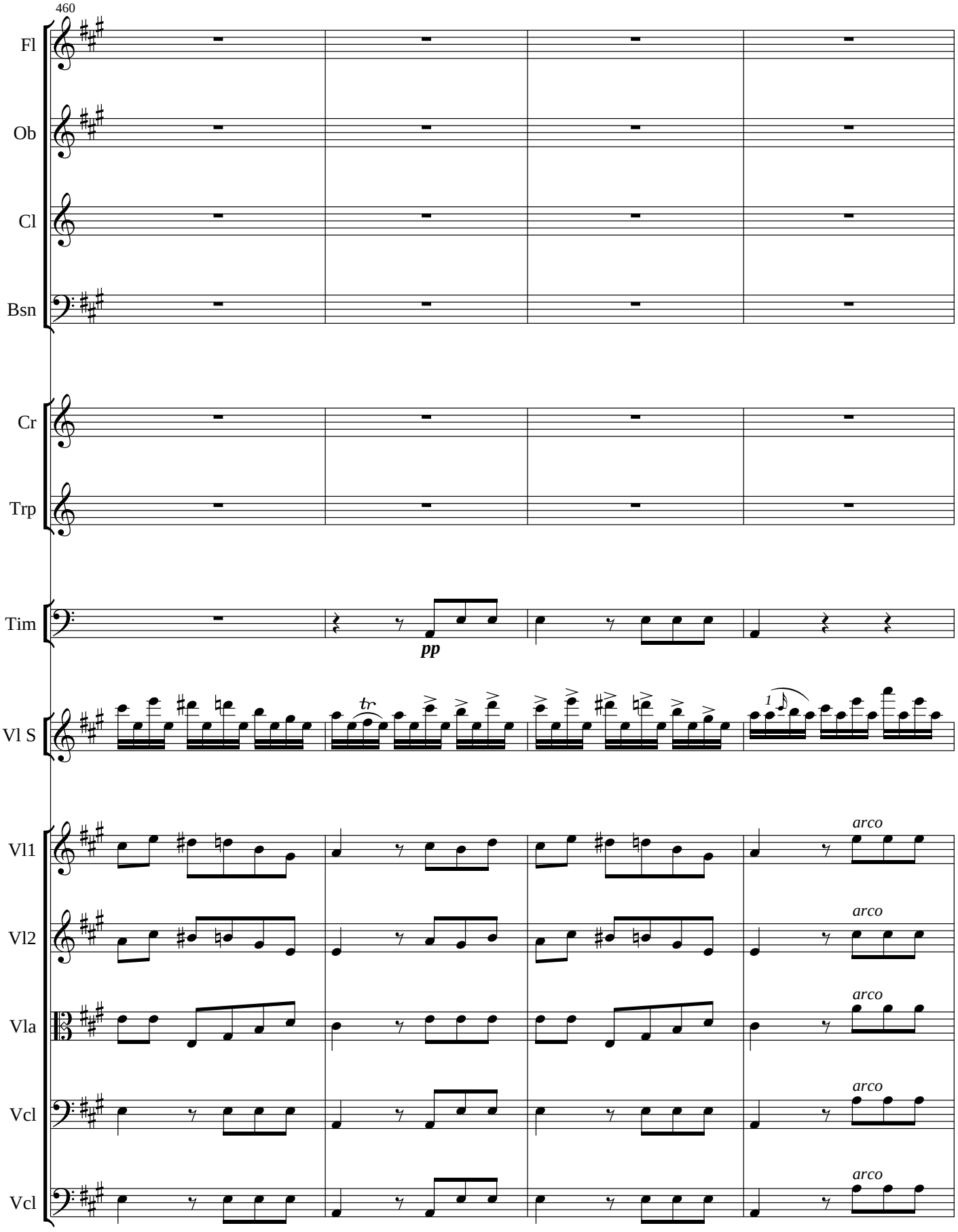
mf
p
for
Tutti


456
Più vivo
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
for
p
Solo
pizz


460
Fl
Ob
Cl
Bsn
Cr
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Tim
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Vl S
tr
1
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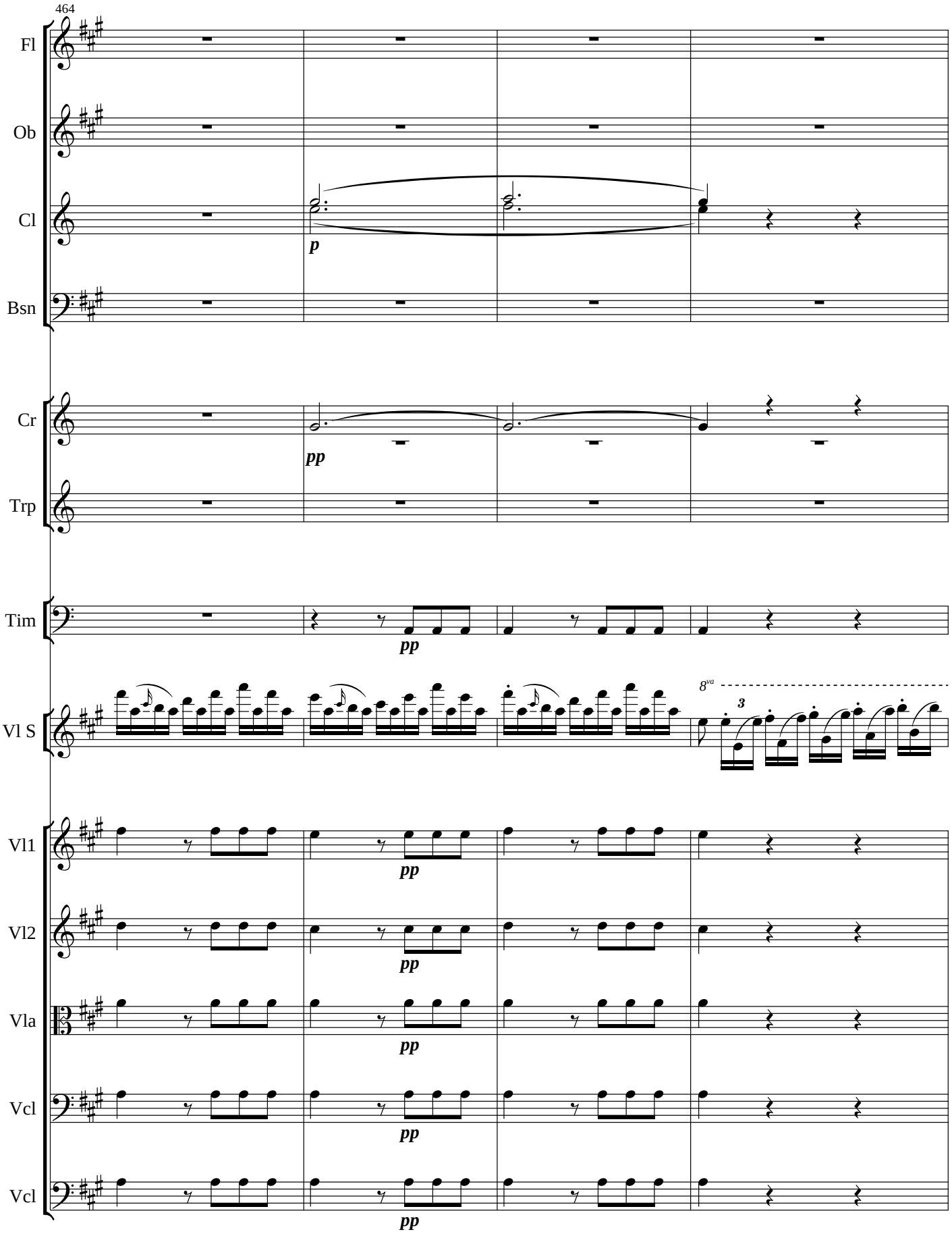
Vl2
Vla
Vcl
Vcl
arco
arco
arco
arco
arco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Bsn
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pp
8va
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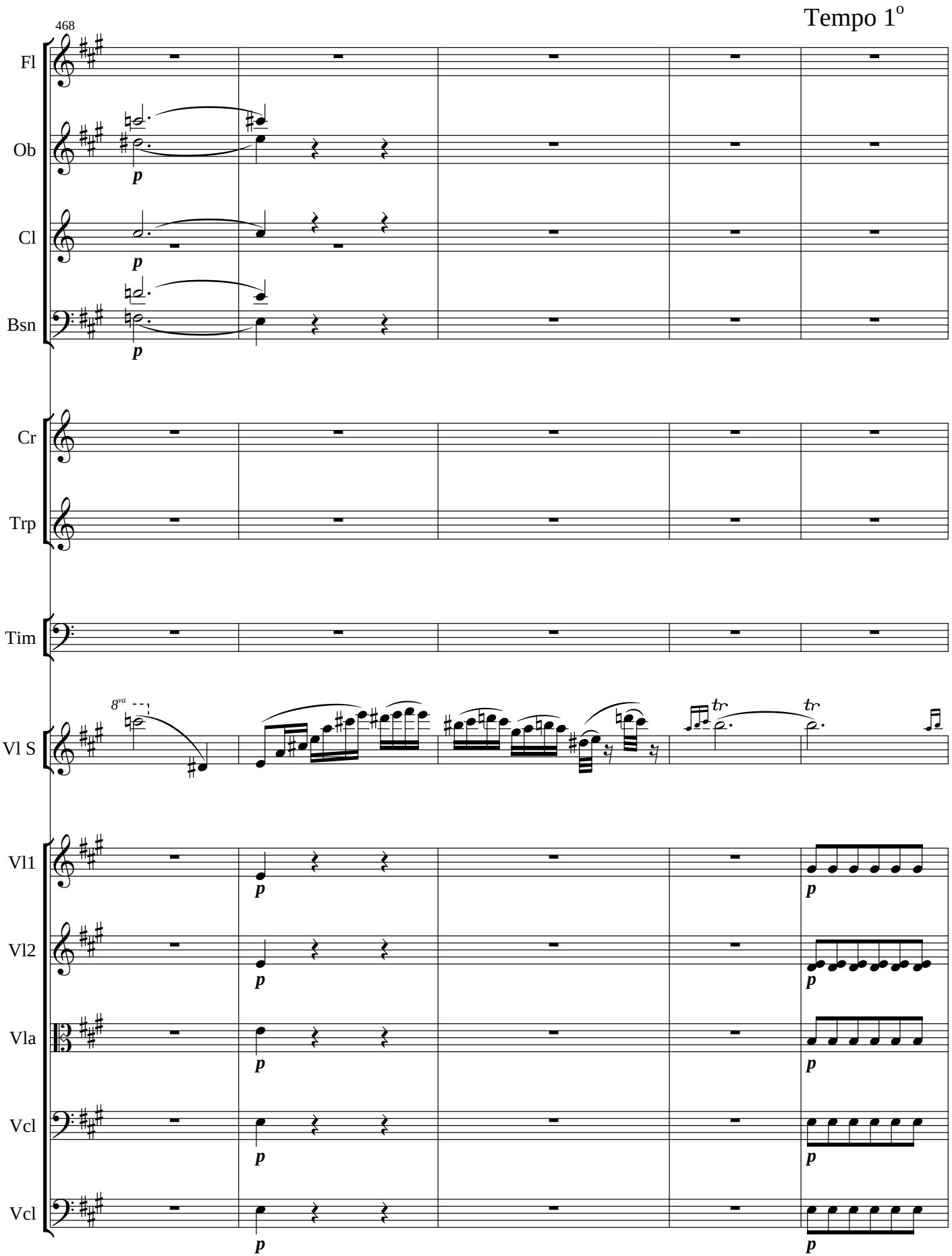
Tempo 1º
468
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Vla
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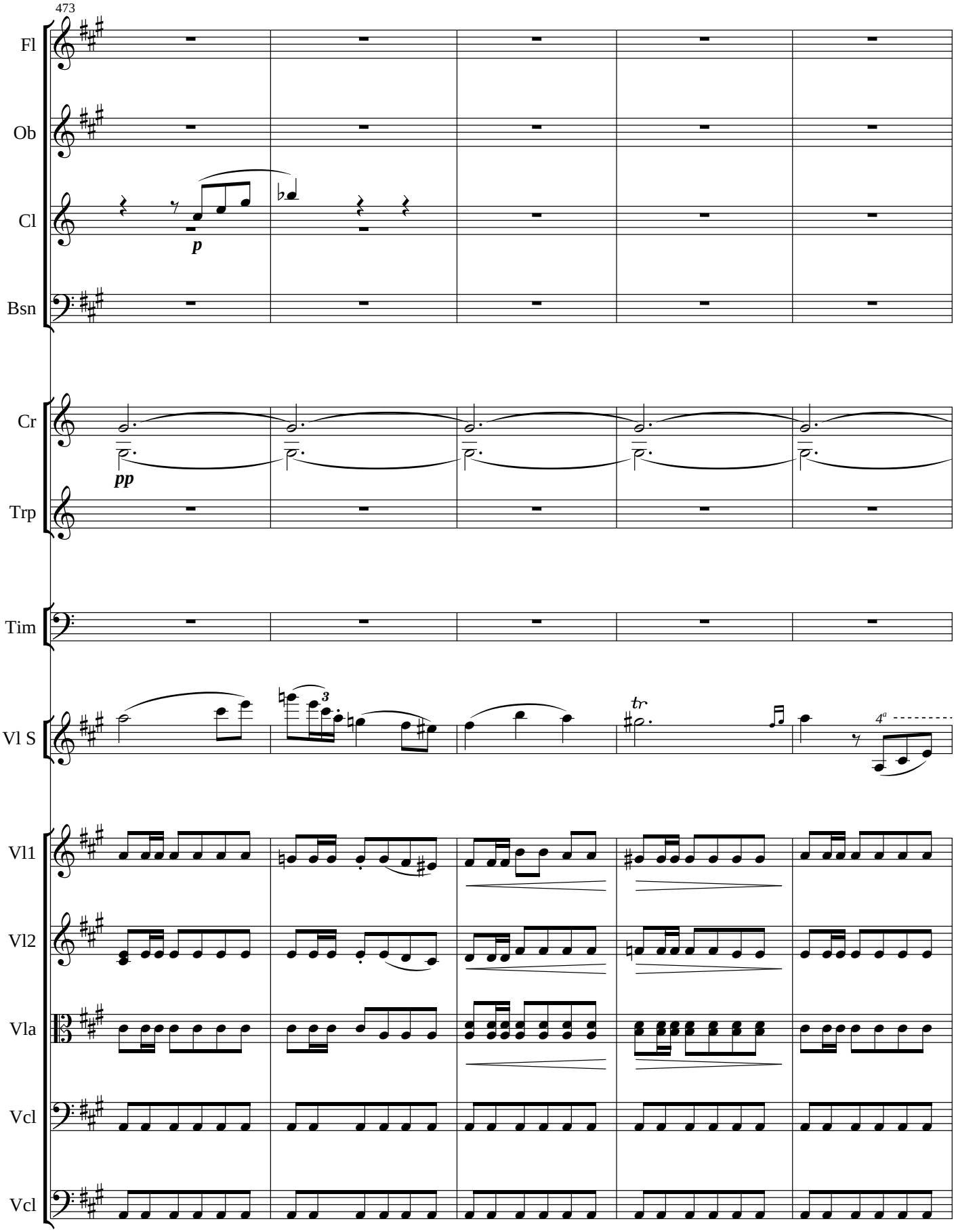
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Fl
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Tim
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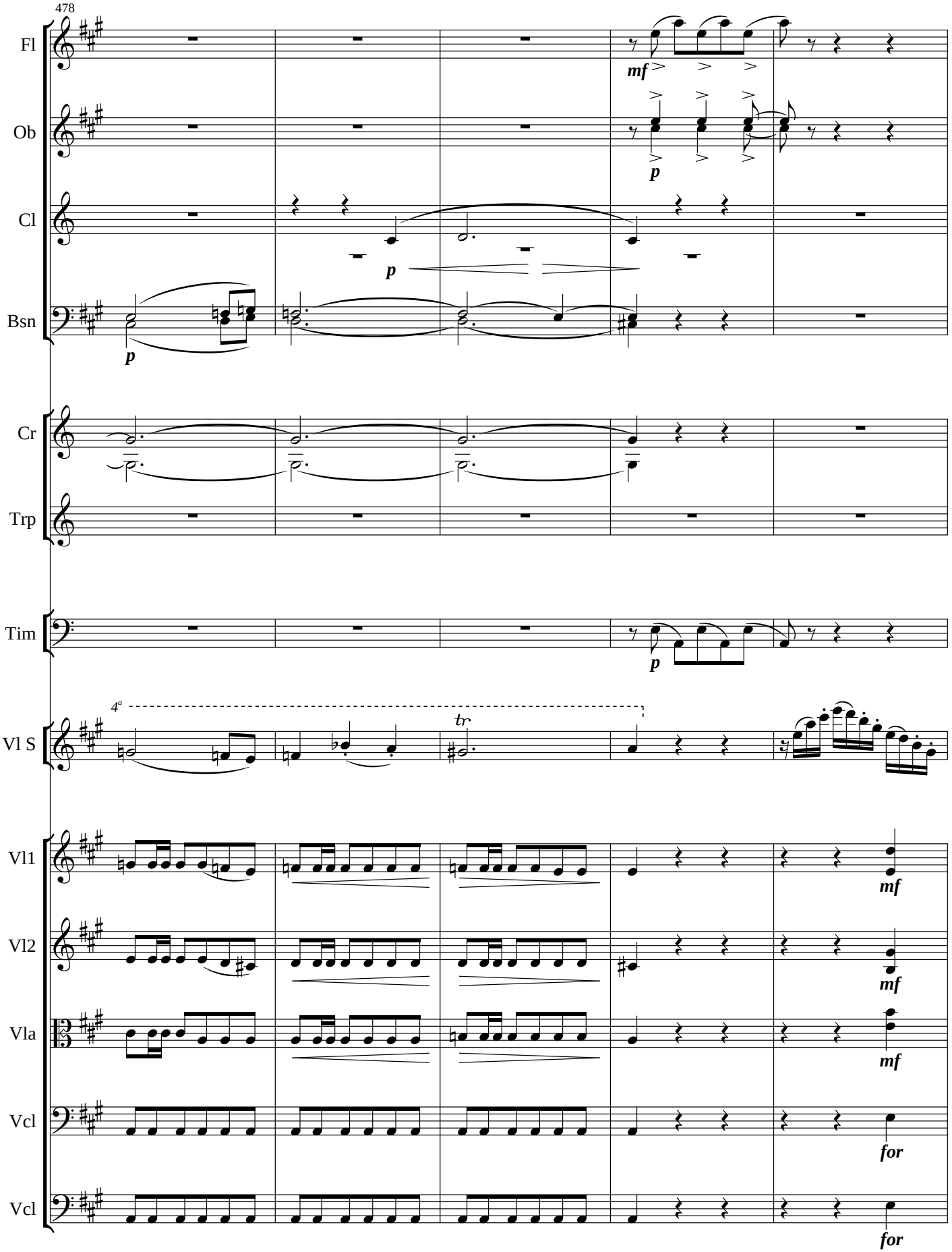
3
tr
4ª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Tim
Vl S
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p
p
p
4ª
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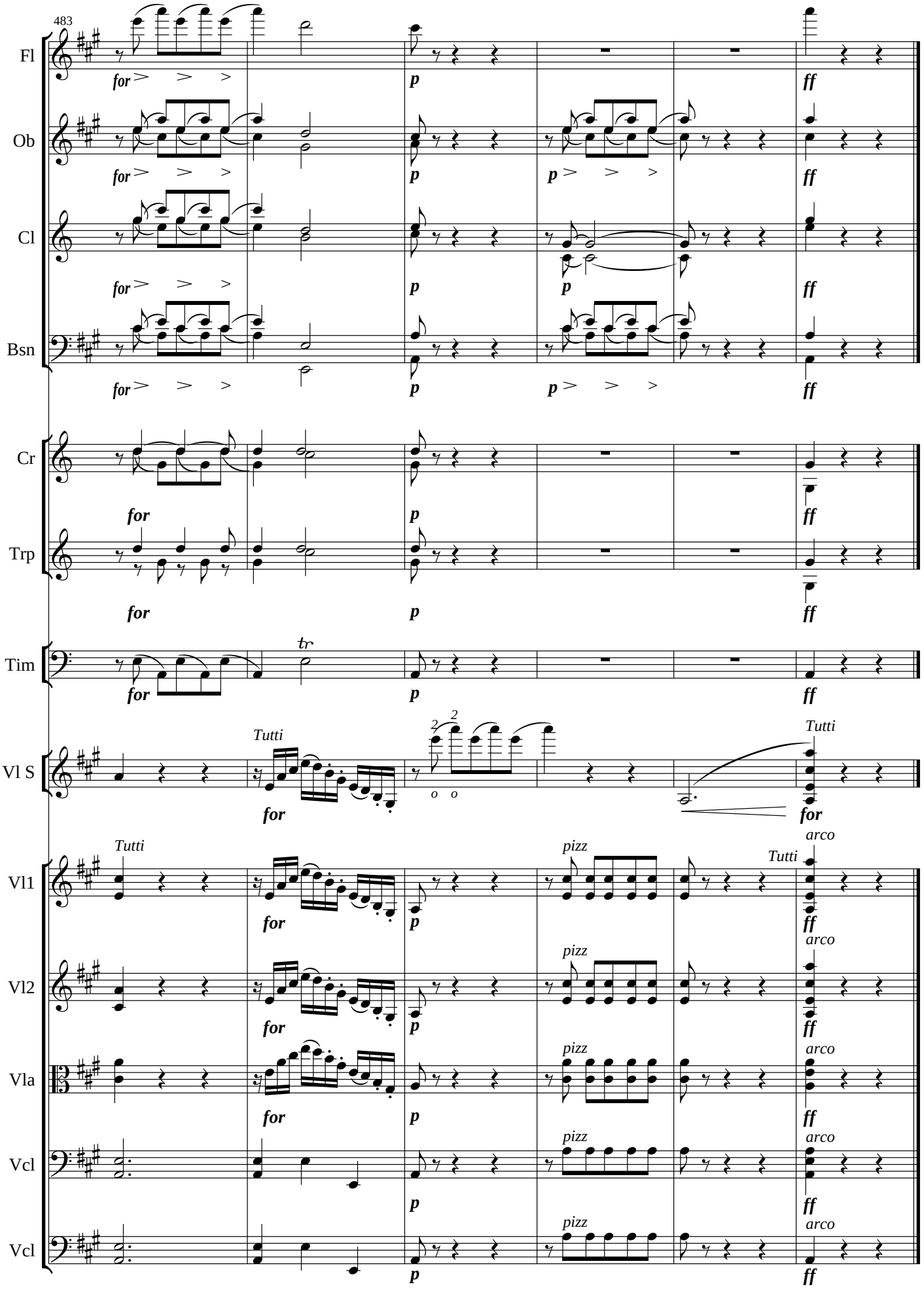
mf
mf
for
for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p
ff
Tutti
tr
2
o o
pizz
arco

Critical notes

This score is the first modern edition of "Potpourri paa Themata af Méhuls Joseph for obligat Violin und [sic!] Orchester", G.172, for solo violin and orchestra by the Danish composer Georg Gerson (1790-1825). The piece is composed December 20, 1820 – January 12, 1821. In his thematic catalogue,"Verzeichniß über Zwei Hundert meiner Compositionen"[1] Gerson states that the piece was performed the first time in Copenhagen January 1821 at a concert arranged by "Selskabet til Musikens Udbredelse" (the society for propagation of music).

The source is:

MS "Partiturer No. 5", "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. 133–171.

According to "Verzeichniss" G.172 is a merge with an earlier composition for solo violin and orchestra, "Introduction zu einem Rondo von A. Romberg für obligate Violine mit Orchesterbegleitung" G.148. The violin theme in the initial of G.148 as quoted in "Verzeichniss" is indeed identical with that of G.172. Gerson most likely refers to the German composer Andreas Romberg (1767–1821), his violin and music teacher during his education in Hamburg 1807–1812. The rondo referenced to in G.148 may be one of "Rondo A-Dur für Violine und Orchester op. 29, SteR 68" from 1810 and "Adagio und Rondo alla Polacca A-Dur für Violine und Orchester, SteR 78" from 1816. The editor has not been able to verify that connection.

As indicated in the title of G.172 is based on themes from the opéra comique "Joseph en Égypte" from 1807 by Etienne Nicolas Méhul (1763–1817). Since 1816 it was performed several times with Danish text at the Royal Theatre in Copenhagen.[2] A Danish text piano reduction score with two romances, act 2, no. 7, "Ah! lorsque la mort trop cruelle" and act 1, no. 2, "A peine au sortir de l'enfance" was published 1816 by Lose in Copenhagen. Apart from the A minor introduction (bar 1–146) the remaining A major sections of "Potpourri" are based on those two romances. Bars 47–211 and 242–307 are variations on "Ah! lorsque la mort trop cruelle" and "A peine au sortir de l'enfance" resp. The concluding "Polacca" is based on the latter romance.

Gerson considered G.172 a violin concerto as indicated in the index of "Partiturer No. 5" where it is titled "Violin Concert". Stylistically and in its form it bears some resemblance to the single movement clarinet concertino, op. 26 by Carl Maria von Weber (1786–1826). Both G.172 and Weber's concertino were on the programmes of "Selskabet til Musikens Udbredelse" during its first concert season 1821.[3] Gerson was a driving force in "Selskabet til Musikens Udbredelse" and must have known Weber's concertino.

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.

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

Bar No.	*Part*	*Note No.*	*Comment*
22	Solo Vl	4	Fingering partly cut in *MS*.
135	Vla	3	Ambigous pitch in *MS*.
165	Solo V	2	No dot on the ♪ note in *MS*.
281	Solo V	10	No accidental ♯ in MS.
345	Solo V	4	No accidental ♯ in MS.

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

[2] See "Danske Litteraturpriser", http://www.litteraturpriser.dk/1850t/tnr1258.htm)

[3] See V. C. Ravn, Koncerter og musikalske Seskaber i ældre tid, Copenhagen 1886, p. 146.