

Georg Gerson

(1790–1825)

Sonate pour Forte Piano
avec Accompagnement de
Violon obligé & Violoncello
dedié a Mademoiselle Augusta Haller

G.23

Score
(Contemporized)

Edited by
Christian Mondrup

Sonate pour Forte Piano avec Accomp^t de Violon obligé & Violoncello
dedié a M^{elle} Augusta Haller le 31 Decembre 1808

Contemporized edition

Grave

Georg Gerson (1790-1825)

Musical score for the first movement, Grave section. The score consists of three staves: Violon (top), Violoncello (middle), and Forte-Piano (bottom). The key signature is one flat, and the time signature is common time. The music begins with eighth-note patterns in the Violon and Violoncello, followed by sixteenth-note patterns in the Forte-Piano. Dynamics include *f*, *p*, *fp*, *ff*, and *tr* (trill). Measure 8 starts with a dynamic *p* followed by *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *ff*, and *ff*.

Allegro ma non troppo

Musical score for the first movement, Allegro ma non troppo section. The score continues with three staves: Violon, Violoncello, and Forte-Piano. The key signature changes to no sharps or flats. The music features eighth-note patterns in the Violon and Violoncello, and sixteenth-note patterns in the Forte-Piano. Dynamics include *p*, *tr*, *p*, *tr*, *p*, and *tr*.

Musical score for the first movement, concluding section. The score continues with three staves: Violon, Violoncello, and Forte-Piano. The key signature changes to one sharp. The music features eighth-note patterns in the Violon and Violoncello, and sixteenth-note patterns in the Forte-Piano. Dynamics include *f*, *p*, *tr*, *f*, *p*, *tr*, *f*, and *p*.

28

35

39

45

Musical score for piano, page 4, measures 52-56. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 52 starts with a forte dynamic. Measures 53 and 54 show complex patterns with grace notes and slurs. Measure 55 begins with a sustained note followed by a series of eighth-note chords. Measure 56 concludes with a final melodic line.

Musical score for piano, page 4, measures 57-60. The score continues with four staves. Measures 57 and 58 feature sustained notes and eighth-note chords. Measure 59 is a dense section of sixteenth-note patterns. Measure 60 concludes with a final melodic line.

Musical score for piano, page 4, measures 61-65. The score includes dynamics such as *f*, *crescendo*, and *tr*. Measures 61 and 62 show eighth-note patterns. Measure 63 features a dynamic change to *f*. Measures 64 and 65 conclude with melodic lines.

Musical score for piano, page 4, measures 66-70. The score consists of four staves. Measures 66 and 67 show eighth-note patterns with dynamics *p*. Measures 68 and 69 continue with eighth-note patterns. Measure 70 concludes with a melodic line.

73

79

83

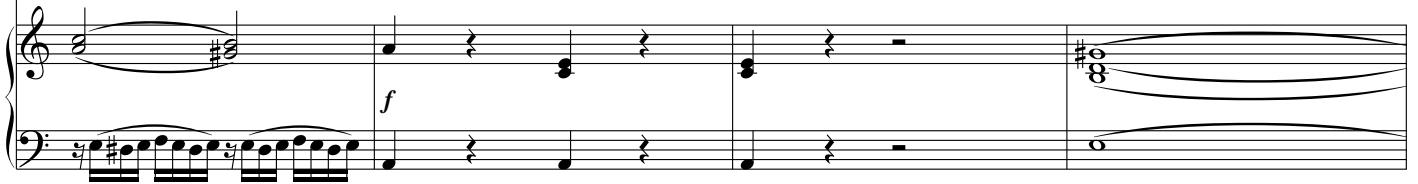
86

91



Violin part: Measures 91-92. Treble clef, key signature of A major (no sharps or flats). Measure 91 starts with a dynamic *f*. Measure 92 ends with a dynamic *f*.

Cello part: Measures 91-92. Bass clef, key signature of A major (no sharps or flats). Measure 91 consists of rests. Measure 92 starts with a dynamic *f*.



Violin part: Measures 93-94. Treble clef, key signature of A major (no sharps or flats). Measure 93 starts with a dynamic *f*. Measure 94 ends with a dynamic *f*.

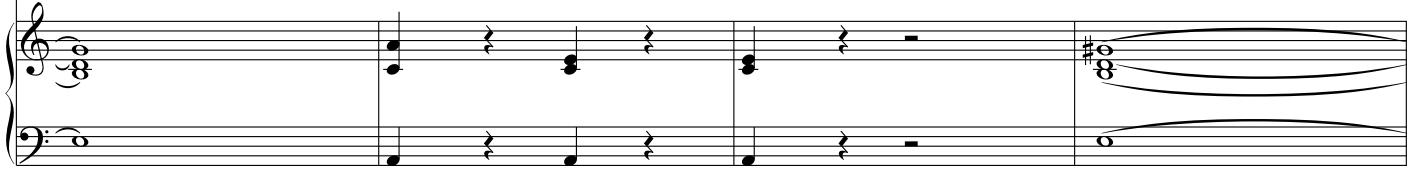
Cello part: Measures 93-94. Bass clef, key signature of A major (no sharps or flats). Measure 93 consists of rests. Measure 94 starts with a dynamic *f*.

95



Violin part: Measures 95-96. Treble clef, key signature of A major (no sharps or flats). Measure 95 starts with a dynamic *f*. Measure 96 ends with a dynamic *f*.

Cello part: Measures 95-96. Bass clef, key signature of A major (no sharps or flats). Measure 95 consists of rests. Measure 96 starts with a dynamic *f*.



Violin part: Measures 97-98. Treble clef, key signature of A major (no sharps or flats). Measure 97 starts with a dynamic *p*. Measure 98 ends with a dynamic *p*.

Cello part: Measures 97-98. Bass clef, key signature of A major (no sharps or flats). Measure 97 consists of rests. Measure 98 starts with a dynamic *p*.

99



Violin part: Measures 99-100. Treble clef, key signature of A major (no sharps or flats). Measure 99 starts with a dynamic *p*. Measure 100 ends with a dynamic *p*.

Cello part: Measures 99-100. Bass clef, key signature of A major (no sharps or flats). Measure 99 consists of rests. Measure 100 starts with a dynamic *p*.

103



Violin part: Measures 103-104. Treble clef, key signature of A major (no sharps or flats). Measure 103 starts with a dynamic *cresc*. Measure 104 ends with a dynamic *p*.

Cello part: Measures 103-104. Bass clef, key signature of A major (no sharps or flats). Measure 103 starts with a dynamic *cresc*. Measure 104 ends with a dynamic *ff*.

Violin part: Measures 105-106. Treble clef, key signature of A major (no sharps or flats). Measure 105 starts with a dynamic *cresc*. Measure 106 ends with a dynamic *dolce*.

Cello part: Measures 105-106. Bass clef, key signature of A major (no sharps or flats). Measure 105 starts with a dynamic *cresc*. Measure 106 ends with a dynamic *ff*.

108

dolce

p

116

dolce

p

123

p

f

8va

f

tr

132

p

p

p

p

138

pp

cresc

pp

cresc

144

f

f

f

147

tr

fz

tr

Menuetto Allegretto

The musical score consists of four staves of music, likely for a string quartet or similar ensemble. The score is divided into three systems by measure numbers 9, 19, and 29.

- Measure 1:** The first staff (treble clef) starts with a dynamic *f*. The second staff (bass clef) starts with a dynamic *f*. The third staff (treble clef) starts with a dynamic *f*. The fourth staff (bass clef) starts with a dynamic *f*.
- Measure 9:** The first staff begins with a dynamic *p*, followed by *cresc*. The second staff begins with a dynamic *p*, followed by *cresc*. The third staff begins with a dynamic *p*, followed by *cresc*. The fourth staff begins with a dynamic *f*.
- Measure 19:** The first staff begins with a dynamic *f*. The second staff begins with a dynamic *b*, followed by *tr*. The third staff begins with a dynamic *b*, followed by *tr*. The fourth staff begins with a dynamic *b*, followed by *tr*.
- Measure 29:** The first staff begins with a dynamic *p*. The second staff begins with a dynamic *p*. The third staff begins with a dynamic *p*. The fourth staff begins with a dynamic *p*.

38

47

crescendo

p *cresc* *f*

crescendo

56

Trio *dolce*

p

f

p

f

64

p

fp

p

fp

72

80

88

97

D. C.

Menuetto

senza

replica

Adagio

The image shows four staves of musical notation for piano, arranged vertically. The top staff is in treble clef, G major, and 3/4 time. It features dynamic markings 'p' and 'fp'. The second staff is in bass clef, B-flat major, and 3/4 time. The third staff is in treble clef, F major, and 3/4 time, with dynamic 'p' and grace notes. The fourth staff is in bass clef, B-flat major, and 3/4 time. The fifth staff begins at measure 7, in treble clef, B-flat major, and 3/4 time, with dynamic '[p]' and a bass note 'p'. The sixth staff is in bass clef, B-flat major, and 3/4 time. The seventh staff begins at measure 14, in treble clef, B-flat major, and 3/4 time, with dynamic 'p' and a bass note 'p'. The eighth staff is in bass clef, B-flat major, and 3/4 time.

21

Musical score for piano, page 10, measures 21-22. The score consists of four staves. The top staff (treble clef) starts with a rest followed by eighth-note chords. The second staff (bass clef) has eighth-note chords. The third staff (treble clef) has a dynamic marking *cresc*. The fourth staff (bass clef) has eighth-note chords. Measure 22 begins with a dynamic line above the third staff.

28

1. | 2 |

33 *Dolce*

Sempre staccato
m.v.

38

43

crecendo

48

decresc

p

decresc

p

53

decresc

cresc

pizz

f

58

col arco

cresc

crescendo

63

f

p

f

p

69

75

81

86

91

4^a Corda -----

tr

p

97 *4^a Corda -----*

4^a Corda -----

4^a Corda -----

103

tr

tr

110

pizz

pp

pizz

f

pp

p

f

p

pp

Polonaise

The sheet music consists of five staves of musical notation, likely for piano, arranged vertically. The first staff shows a treble clef, a key signature of one sharp, and a tempo marking of 3/4. The dynamic is *p*. The second staff shows a bass clef, a key signature of one sharp, and a tempo marking of 3/4. The third staff continues the treble clef section, starting at measure 8. The fourth staff continues the bass clef section, starting at measure 8. The fifth staff continues the treble clef section, starting at measure 15. Measure 15 includes a dynamic of *fp* and a performance instruction of *tr* (trill). Measure 23 includes a dynamic of *fp* and a performance instruction of *>* (slur).

30

cresc

cresc

cresc

36

f

decresc

f

decresc

f

decresc

41

f

decresc

f

decresc

p

f

p

48

fz

p

fz

fz

55

dolce

dolce

tr *tr* *tr*

p

dolce

m.v.

fp

63

fp

dolce

mf

fz

fp

mf

fz

71

p

fz

p

fz

fz

fz

78

83

87

93

100

106

p

112

tr

f

p

f

119

f

p

f

128

f

p

136

144

151

158

167

dolce

m.v.

p

fz

fz

176

dolce

mf

fz

fz

p

mf

fz

fz

p

fz

184

p

fz

fz

190

tr

fz

fz

195

f

p

f

p

8va

f

p

200

p

p

fz

tr.

fz

fz

5

207

f

f

f

f

213

diminuendo

p

pp

p

dimin

pp

p

dimin

pp

ppp

pp

Critical notes

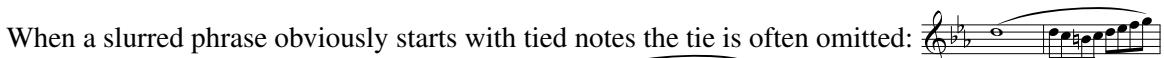
This score is the first modern edition of “Sonate pour Forte Piano avec Accomp^t de Violon obligé & Violoncello, dédié à M^elle Augusta Haller le 31 Decembre 1808”, G.23, a trio for violin, violoncello and piano by the Danish composer Georg Gerson (1790–1825). The piano trio is an arrangement of Gerson’s string quartet no. 3, G.20, dated December 31, 1808.

The source is:

MS “Partiturer No. 1”, “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. 85–104.

In 1806 Gerson settled, 16 years old, in Hamburg for business and music education and was appointed to a trade office (Fürst, Haller & Co.). His music teacher was Andreas Romberg (1767–1821), a famous composer at the time. The dedicatee, Augusta Haller is probably daughter of Martin Josef Haller (1770–1852).

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.

Grave – Allegro ma non troppo

Bar No.	Part	Note No.	Comment
15			No repeat mark in <i>MS</i> .

Menuetto Allegretto

Bar No.	Part	Note No.	Comment
26	Pno R	1	No accidental ♫ on E ₅ in <i>MS</i> .
79	Pno R	2	No accidental ♫ on A ₅ in <i>MS</i> .
83	Pno L	2	No accidental ♫ on A ₃ in <i>MS</i> .
104b	Vlc		- rest in <i>MS</i> .

Adagio

Bar No.	Part	Note No.	Comment
19	Pno R	5	No accidental ♫ on B ₄ in <i>MS</i> .
68	Pno L	1	No accidental ♫ on D ₃ in <i>MS</i> .
70	Pno R	5	No accidental ♫ on D ₄ in <i>MS</i> .
70	Pno L	4	No accidental ♫ on D ₃ in <i>MS</i> .
72	Pno L	2	No accidental ♫ on D ₄ in <i>MS</i> .

Polonaise

Bar No.	Part	Note No.	Comment
48	Vlc	6	No accidental ♯ on F ₃ in <i>MS</i> .
103	Pno R	8	No accidental ♯ on F ₅ in <i>MS</i> .
143	Vl	1	No accidental ♫ on B ₄ in <i>MS</i> .
143	Pno R	6	No accidental ♫ B ₄ in <i>MS</i> .