

Georg Gerson

1790-1825

Potpourri paa Themata af Méhuls Joseph for obligat Violin og Orchester G.172

Revised score

Edited by
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Potpourri paa Themata af Méhuls Joseph

Revised edition

Georg Gerson (1790-1825)

Andante sostenuto

Flauto

Oboi

Clarinetti in A

Fagotti

Corni in D

Trombe in D

Timpani in E A

Violino principale

Violino 1°

Violino 2°

Viola

Violoncello

Basso

for

for

for

for

pp

pp

p

Tutti

Solo 2

dolce

for

for

for

for

for

for

p

p

p

p

p

p

6

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

24

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

sopra la 3^a

V1 S

V11

V12

Vla

Vcl

Vcl

p

p

p

7

4 4

6

32

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

la 4^a

p

2

4

4

4

1

Detailed description: This page of a musical score covers measures 32 to 35. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Trumpet (Cr), Trombone (Trp), Timpani (Tim), Violin I (VI1), Violin II (VI2), Viola (Vla), Violoncello (Vcl), and Double Bass (Vcl). The Flute, Oboe, Trumpet, and Trombone parts are mostly silent, indicated by horizontal lines. The Bassoon part has a few notes in measure 33, including a dynamic marking of *p*. The Violin I part has a melodic line with a dotted line above it labeled *la 4^a* and various articulations like slurs and accents. The Violin II, Viola, and Double Bass parts play rhythmic patterns of eighth notes. The Violoncello part has a few notes in measure 33.

36

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VII

VII

Vla

Vcl

Vcl

for

Tutti

mf

for

mf

for

mf

for

mf

for

l'istesso Tempo

41

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI I

VI 2

Vla

Vcl

Vcl

for

for

for

for

for

55

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

p

p

63

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

Detailed description of the musical score: The score is for page 13, measures 63 through 70. The key signature is two sharps (F# and C#). The instruments are arranged in a standard orchestral layout. The Flute (Fl) part begins at measure 63 with a melodic line consisting of eighth and sixteenth notes, some beamed together, and a fermata over the final note. The Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), and Trumpet (Trp) parts are mostly silent, indicated by rests. The Timpani (Tim) part is also silent. The Violin I (VI1) part has a rhythmic pattern of eighth notes. The Violin II (VI2) part has a few notes, including a half note and a quarter note. The Viola (Vla) part has a few notes, including a half note and a quarter note, with a dynamic marking of *p* (piano). The Violoncello (Vcl) and Double Bass (Vcl) parts are silent.

71

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

pizz

pizz

p

pizz

pizz

79

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

p

arco

4 3 4

87

Fl

mf

Ob

Cl

mf

Bsn

mf

Cr

Trp

Tim

VI S

Tutti

VI1

Tutti

mf

VI2

arco

p

mf

Vla

mf

Vcl

arco

mf

Vcl

mf

arco

mf

95

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Solo

p

p

p

100

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

pizz

p

pizz

p

110

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

pizz

p

pizz

p

115

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

p

p

arco

p

120

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

mf

arco

mf

arco

p

mf

for

125

Fl
f

Ob
p
for

Cl
p
mf
f

Bsn
for

Cr
f

Trp
f

Tim
f
tr

VI S
p
Tutti
for

VI1
Tutti
for

VI2
for

Vla
for

Vcl
arco
for

Vcl
arco
for

Detailed description: This page of a musical score covers measures 125 to 129. The key signature is two sharps (F# and C#). The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), Timpani (Tim), Violin I (VI1), Violin II (VI2), Viola (Vla), Violoncello I (Vcl), and Violoncello II (Vcl). The woodwinds and strings play various melodic and rhythmic patterns. Dynamics range from piano (*p*) to fortissimo (*f*). The strings feature a *Tutti* section with a *for* (forced) marking. The woodwinds also have *for* markings. The violas and cellos play *arco* (arco) parts. The score is written in a standard musical notation with stems and beams for rhythmic grouping.

130

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

f

This musical score page, numbered 130, contains ten staves of music. The top four staves are for woodwinds: Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The next three staves are for brass: Cor Anglais (Cr), Trumpet (Trp), and Timpani (Tim). The bottom three staves are for strings: Violin Section (VI S), Violin I (VI1), Violin II (VI2), Viola (Vla), Violoncello (Vcl), and Violoncello (Vcl). The key signature is two sharps (F# and C#). The Flute and Oboe parts feature melodic lines with slurs and accents. The Bassoon part has a dynamic marking of *f* starting in measure 134. The Violin and Viola parts play a rhythmic accompaniment of sixteenth-note patterns. The Violoncello parts play a melodic line with slurs. The Timpani part is mostly silent, with a few notes in measures 131 and 133.

135

Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl I
Vl II
Vla
Vcl
Vcl

f
f
f
f
f
f
mf
mf
mf
mf
mf
mf
mf
mf
mf

for
for
for
for

Detailed description: This page of a musical score covers measures 135 through 138. The score is for a full orchestra. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The brass section includes Trumpet (Trp) and Trombone (Cr). The percussion section includes Timpani (Tim). The string section includes Violin I (Vl I), Violin II (Vl II), Viola (Vla), Violoncello (Vcl), and Double Bass (Vcl). The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. In measure 135, the woodwinds and strings begin with a *mf* dynamic. In measure 136, the woodwinds increase to *f*. In measure 137, the woodwinds continue with *f*. In measure 138, the woodwinds play a *for* (fortissimo) passage. The strings continue with *mf* dynamics throughout the measures.

139

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI I

VI 2

Vla

Vcl

Vcl

mf

for

for

for

for

for

Solo

p

p

p

p

p

4 4

144

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

p

l

3

2

4

150

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

mf

f

p

ff

mf

p

ff

mf

p

ff

mf

p

ff

mf

p

ff

162

Fl

Ob

Cl

Bsn

p

Cr

Trp

Tim

VI S

tr.

VI1

VI2

Vla

Vcl

Vcl

167

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI I

VI 2

Vla

Vcl

Vcl

pp

cresc

pp

cresc

4^a corda

2

1

3

172

Fl *mf* *f*

Ob *mf* *f*

Cl *f* *f*

Bsn *pp cresc* *f* *p*

Cr *p* *cresc* *f*

Trp *mf* *f*

Tim *p*

VI S *4^a corda*

VII *f* *f*

VI2 *p* *cresc* *f*

Vla *p* *cresc* *f*

Vcl *mf* *f* *p*

Vcl *mf* *f* *p*

187

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

mf

cresc

tr

194

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

Moderato

208

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI I

VI 2

Vla

Vcl

Vcl

mf

mf

mf

mf

mf

mf

pp

p

Tutti

mf

mf

mf

mf

mf

mf

214

Fl *rf* *for*

Ob *rf* *for*

Cl *rf* *for*

Bsn *rf* *for*

Cr *mf* *rf* *for* *p*

Trp *f* *for*

Tim *rf* *for*

VI S *p*

VI1 *Solo* *Tutti* *Solo*
rf *for*

VI2 *rf* *for*

Vla *rf* *for*

Vcl *rf* *for*

Vcl *rf* *for*

Andante

220

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI I

VI II

Vla

Vcl

Vcl

p

p

p

225

Fl

Ob *Dol*

Cl

Bsn *Dol*

Cr *p*

Trp

Tim

VI S

VI1

VI2

Vla *pizz*
mf

Vcl

Vcl

230

Fl

Ob

Cl *Dol*

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla *arco*
p

Vcl

Vcl

235

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI I

VI 2

Vla

Vcl

Vcl

p

p

p

tr

l

3

246

Fl

Ob

Cl *Dol*

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

p

arco

p

arco

p

arco

p

p

249

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

255

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

pizz

pizz

2

258

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

arco

arco

p

un poco più
presto

264

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI I

VI II

Vla

Vcl

Vcl

Dol

Dol

mf

p

mf

pizz

arco

p

mf

pizz

mf

p

mf

p

mf

275

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

mf

p

tr

p

1

2

1

278

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

Dol

Dol

p

p

p

p

281

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

Dol

p

p

p

p

284

Fl *Dol*

Ob *p*

Cl *Dol*

Bsn *p*

Cr

Trp

Tim

VI S

VI1

VI2 *p*

Vla

Vcl

Vcl

2

3

mf

287

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

cresc

Dol

cresc

p cresc

mf

p

cresc

tr

p

cresc

tr

4 2 o 2

cresc

cresc

cresc

cresc

cresc

cresc

297

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

8^{va}

2

300

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

pp

pizz

Dol

8^{va}

4

3^a

6

304

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

mf

Vl I

Vl II

Vla

Vcl

mf

Vcl

mf

3/4

Polacca

308

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI I

VI II

Vla

Vcl

Vcl

Dol

p

arco

p

p

p

p

p

314

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

2

3

tr

319

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Violin I part includes fingerings: 4, 1, 2, 1, o, 1.

324

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

mf

p

p

p

mf

p

1

2

Tutti

Solo

1

1

p

p

p

p

p

p

329

Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl I
Vl II
Vla
Vcl
Vcl

for
for
for for
for
for
for
for
for
Tutti
for
mf *for*
mf *for*
for
for

Detailed description: This page of a musical score covers measures 329 to 332. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone) are marked *for* in measures 329 and 330. In measure 331, the woodwinds and brass are marked *for* again, and the strings are marked *Tutti*. In measure 332, the woodwinds and brass are marked *for*, and the strings are marked *mf* *for*. The percussion section (Timpani) is marked *for* in measures 331 and 332. The string section (Violin I, Violin II, Viola, Violoncello) is marked *for* in measures 331 and 332. The score is in the key of D major and 4/4 time.

334

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

Detailed description: This page of a musical score, numbered 334, contains 12 staves for various instruments. The key signature is two sharps (F# and C#). The Flute (Fl) part begins with a sixteenth-note triplet in the first measure, followed by rests. The Oboe (Ob) and Clarinet (Cl) parts play sustained chords in the first measure. The Bassoon (Bsn) part has a rhythmic pattern of eighth notes. The Cor Anglais (Cr) and Trumpet (Trp) parts have rhythmic patterns of eighth and sixteenth notes. The Timpani (Tim) part has a steady eighth-note pattern. The Violin I (VI S), Violin II (VI1), and Viola (Vla) parts have complex rhythmic patterns. The Violoncello (Vcl) and Double Bass (Vcl) parts have rhythmic patterns of eighth notes. The score is divided into four measures by vertical bar lines.

338

Fl
Ob
Cl
Bsn
Cr
Trp
Tim
VI S
VI1
VI2
Vla
Vcl
Vcl

Detailed description: This page of a musical score covers measures 338 through 341. The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The brass section includes Cornet (Cr) and Trumpet (Trp). The percussion part (Tim) features a steady eighth-note pattern. The string section (VI S, VI1, VI2, Vla, Vcl) provides a rhythmic accompaniment with eighth notes and chords. The woodwinds play melodic lines, with the Flute and Clarinet having prominent parts. The Oboe and Bassoon play supporting parts. The strings play a consistent eighth-note pattern, with the Violins (VI S, VI1, VI2) and Violas (Vla) playing in the treble clef and the Violas (Vla) and Violins (Vcl) playing in the bass clef.

342

Fl
Ob
Cl
Bsn
Cr
Trp
Tim
VI S
VI1
VI2
Vla
Vcl
Vcl

Solo
Dolce
p

Detailed description: This page of a musical score covers measures 342 to 345. The key signature is two sharps (F# and C#), and the time signature is 3/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone) play melodic lines with various articulations. The percussion section (Timpani) provides a rhythmic accompaniment. The string section (Violin I, Violin II, Viola, Violoncello) plays a steady eighth-note pattern. The Violin I part features a 'Solo' section starting in measure 343, marked 'Dolce' and 'p' (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

346

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

pp

pp

3 4 3 2

4 2

x

356

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

361

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

364

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

371

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

3rd & 2^a

375

Fl *for*

Ob *mf* *for*

Cl *for*

Bsn *p* *for*

Cr *for*

Trp *for*

Tim *tr* *for*

Vl I *Tutti* *for*

Vl II *mf* *for*

Vla *mf* *for*

Vcl *mf* *for*

Vcl *mf* *for*

379

Fl *rf*

Ob *rf*

Cl *rf*

Bsn *rf*

Cr *rf*

Trp

Tim *tr*
rf

VI S *Solo*

VI1 *Solo*

VI2

Vla *p*

Vcl *rf*
p

Vcl *rf*
p

398

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI I

VI II

Vla

Vcl

Vcl

rf

pp

Solo

pp

pp

pp

pp

403

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

2 1 1 tr

412

Fl
Ob
Cl
Bsn
Cr
Trp
Tim
VI S
VI1
VI2
Vla
Vcl
Vcl

Detailed description: This page of a musical score covers measures 412 through 415. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone, Timpani) are currently silent, indicated by horizontal lines on their staves. The string section is active, with Violins I and II playing rhythmic patterns, Viola playing a similar pattern, and Violoncellos providing a bass line with some rests. The Violin I part features a melodic line with slurs and accents. The key signature is two sharps (F# and C#), and the time signature is 3/4. The page number '412' is written at the top left of the first staff.

416

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

pp

pp

pp

pp

420

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

tr

p

for

425

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

tr

tr

3

3

430

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

p

p

p

p

435

Fl

Ob *Dol*

Cl

Bsn *Dol*

Cr *p*

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

440

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

tr

445

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI I

VI 2

Vla

Vcl

Vcl

Tutti

p

450

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

Vl I

Vl II

Vla

Vcl

Vcl

mf

p

p

p

Solo

1

1

p

p

p

p

455 *Più vivo*

Fl *for* *p*

Ob *for* *p*

Cl *for for* *p*

Bsn *for* *p*

Cr *for* *p*

Trp *for* *p*

Tim *for* *p*

VI S *Tutti* *Solo*

VI1 *for* *Solo* *pizz* *p*

VI2 *mf* *for* *pizz* *p*

Vla *mf* *for* *pizz* *p*

Vcl *for* *pizz* *p*

Vcl *for* *pizz* *p*

460

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

pp

tr

arco

arco

arco

arco

arco

464

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

8^{va}

3

Detailed description: This page of a musical score covers measures 464 to 467. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is arranged for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Cornet, Trumpet) are mostly silent, with some notes in the Clarinet and Cornet parts. The Timpani part has a rhythmic pattern of eighth notes. The Violin I and II parts play a steady eighth-note accompaniment. The Viola and Violoncello parts play a similar eighth-note accompaniment. The Violin I part features a melodic line with an 8va (octave up) marking and a triplet of eighth notes. The Violin II part has a melodic line with a triplet of eighth notes. The Viola and Violoncello parts have a melodic line with a triplet of eighth notes. The score includes dynamic markings such as *p* and *pp*.

Tempo 1°

468

Fl

Ob *p*

Cl *p*

Bsn *p*

Cr

Trp

Tim

VI I *8va* *tr.* *tr.*

VI II *p*

Vla *p*

Vcl *p*

Vcl *p*

473

Fl

Ob

Cl

Bsn

Cr

Trp

Tim

VI S

VI1

VI2

Vla

Vcl

Vcl

p

pp

tr

3

4^o

478

Fl *mf* >

Ob *p*

Cl *p*

Bsn *p*

Cr *p*

Trp

Tim *p*

VI S *4^a* *tr*

VI1 *mf*

VI2 *mf*

Vla *mf*

Vcl *for*

Vcl *for*

Detailed description: This page of a musical score, numbered 478, contains measures 478 through 481. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and percussion. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The brass section includes Cor Anglais (Cr) and Trumpet (Trp). The string section includes Violin I (VI1), Violin II (VI2), Viola (Vla), and two Violoncello (Vcl) parts. The percussion part (Tim) includes Timpani. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. In measure 478, the Flute and Oboe have rests, while the Clarinet and Bassoon play a melodic line starting with a half note. The Cor Anglais and Trumpet also have rests. The Timpani plays a rhythmic pattern. The Violin I, II, Viola, and Cello parts play a steady eighth-note accompaniment. In measure 479, the Flute and Oboe continue their rests. The Clarinet and Bassoon play a melodic line with a slur. The Cor Anglais and Trumpet have rests. The Timpani continues its pattern. The string parts continue their accompaniment. In measure 480, the Flute and Oboe continue their rests. The Clarinet and Bassoon play a melodic line with a slur. The Cor Anglais and Trumpet have rests. The Timpani continues its pattern. The string parts continue their accompaniment. In measure 481, the Flute and Oboe continue their rests. The Clarinet and Bassoon play a melodic line with a slur. The Cor Anglais and Trumpet have rests. The Timpani continues its pattern. The string parts continue their accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano) for various instruments, and *for* (forte) for the Cello parts.

483

Fl *for* > > > *p* *ff*

Ob *for* > > > *p* *p* > > > *ff*

Cl *for* > > > *p* *p* *ff*

Bsn *for* > > > *p* *p* > > > *ff*

Cr *for* *p* *ff*

Trp *for* *p* *ff*

Tim *for* *tr* *p* *ff*

Vl S *Tutti* *for* *Tutti* *for* *arco*

Vl I *Tutti* *for* *p* *pizz* *Tutti* *ff* *arco*

Vl II *for* *p* *pizz* *ff* *arco*

Vla *for* *p* *pizz* *ff* *arco*

Vcl *p* *pizz* *ff* *arco*

Vcl *p* *pizz* *ff* *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 source is a collection of manuscript scores preserved at the Royal Library of Copenhagen, Denmark. The piece, composed December 20, 1820 – January 12, 1821, is found on pp. 133–171 in “Partiturer No. 5”, “George Gersons samling: mu 7105.0963 C II, 6b”. In his thematic catalogue (“Verzeichniss über Zwei Hundert meiner Compositionen”) 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).

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 1807–1811. 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 it 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 (see “Danske Litteraturpriser”, <http://www.litteraturpriser.dk/1850t/tnr1258.htm>). 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 (see V. C. Ravn, *Konserter og musikalske Selskaber i ældre tid*, Copenhagen 1886, p. 146). Gerson was a driving force in “Selskabet til Musikens Udbredelse” and must have known Weber’s concertino.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
22	Solo VI	4	Fingering partly cut in the ms.
135	Vla	3	Ambiguous pitch in the ms.
165	Solo V	2	No dot on $\frac{1}{16}$ -note in the ms.
281	Solo V	10	No accidental \sharp in the ms.
345	Solo V	4	No accidental \sharp in the ms.