Georg Gerson

1790-1825

Potpourri
paa Themata af Méhuls Joseph

for obligat Violin og Orchester

G.172

Contemporized Score

Edited by
Christian Mondrup

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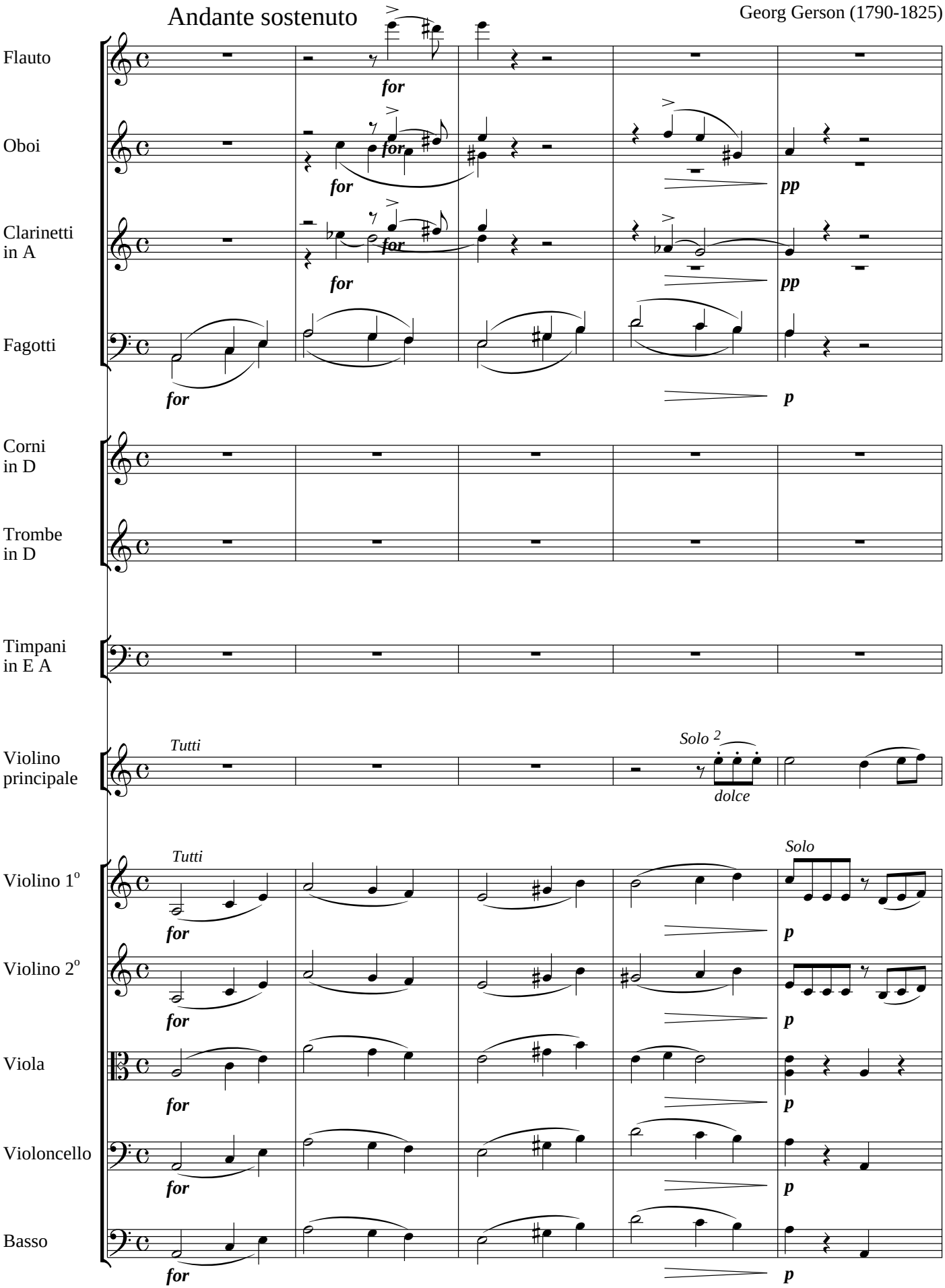
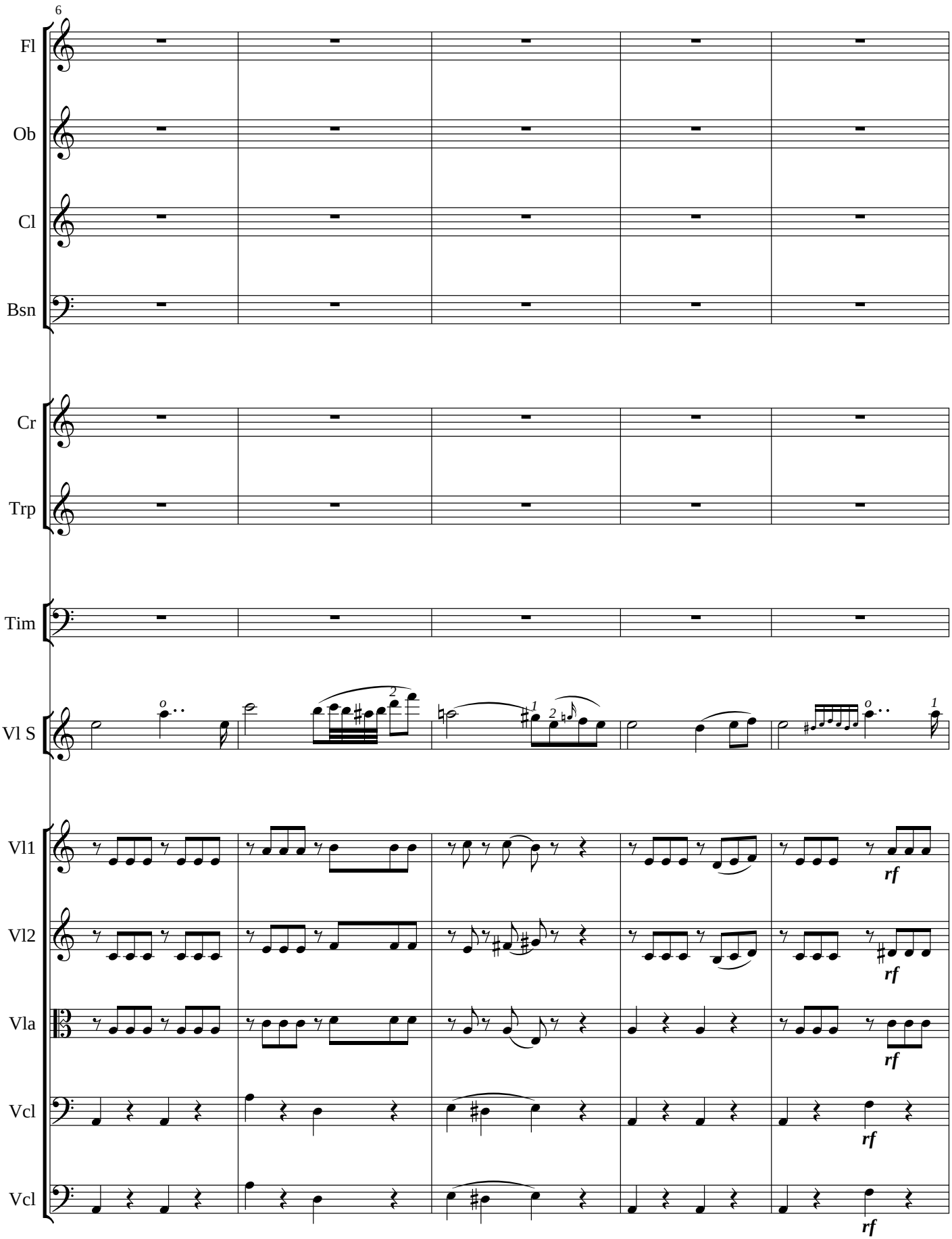
Potpourri paa Themata af Méhuls Joseph

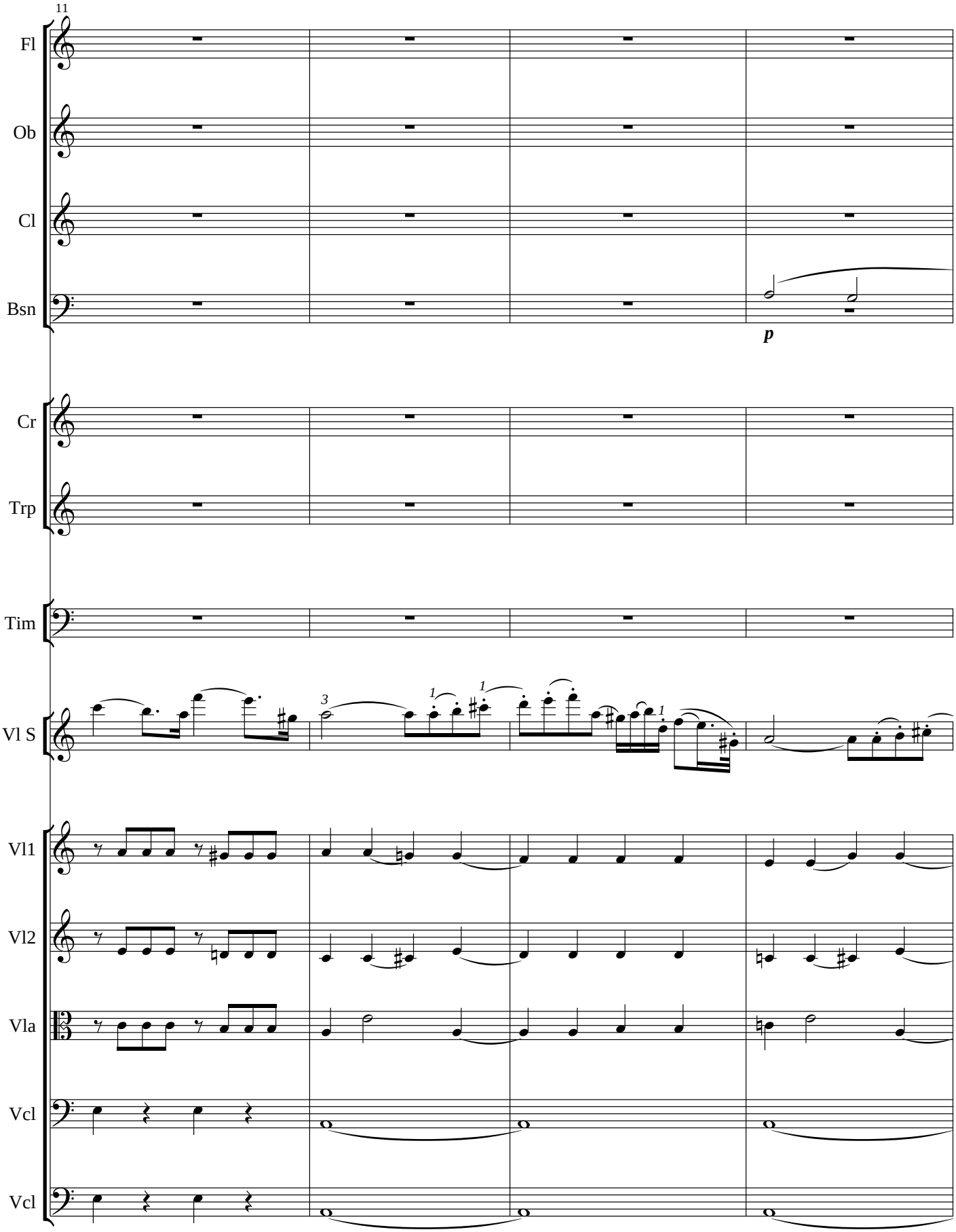
Contemporized edition

Andante sostenuto

Georg Gerson (1790-1825)




6
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
rf
rf
rf
rf
rf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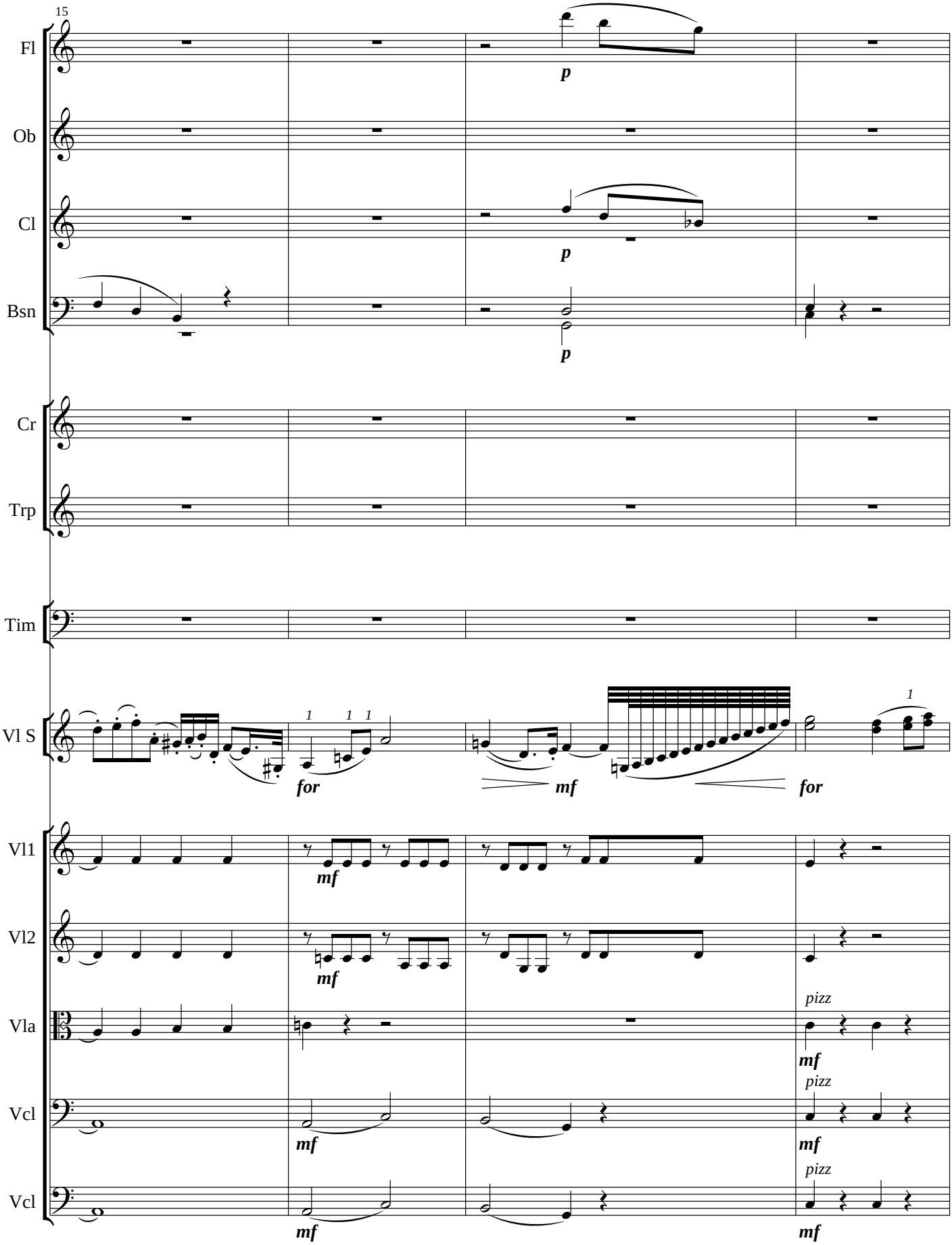
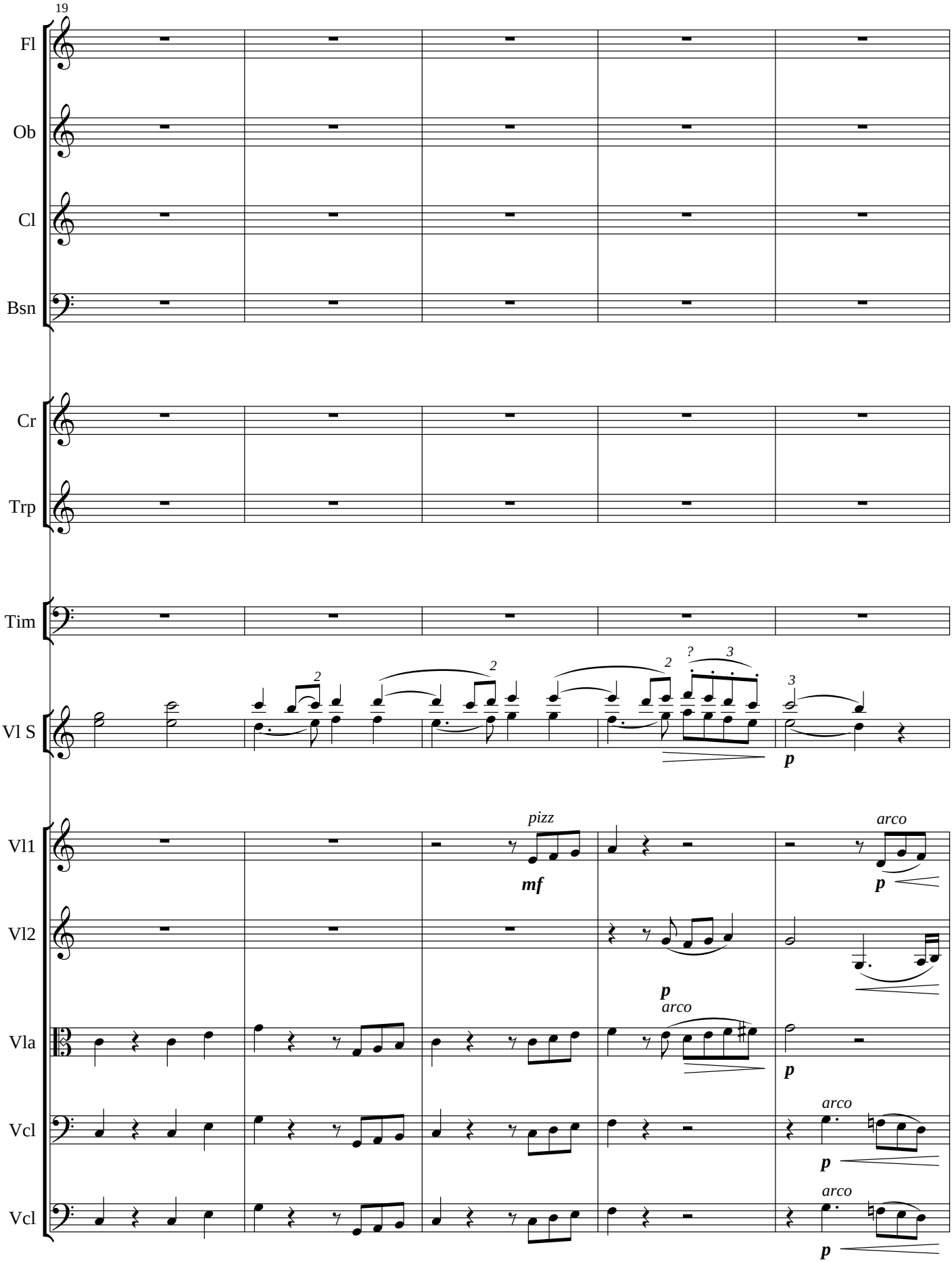
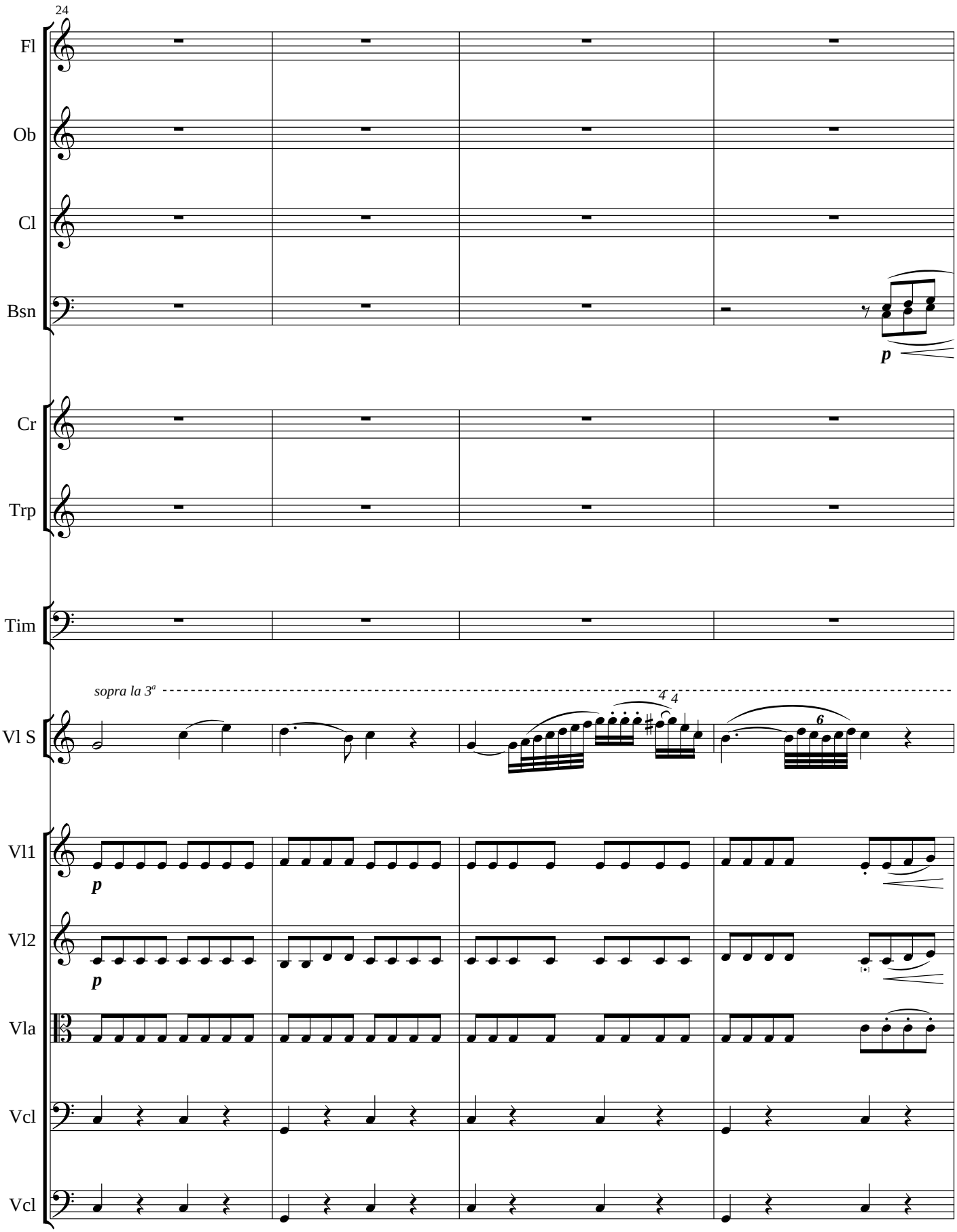
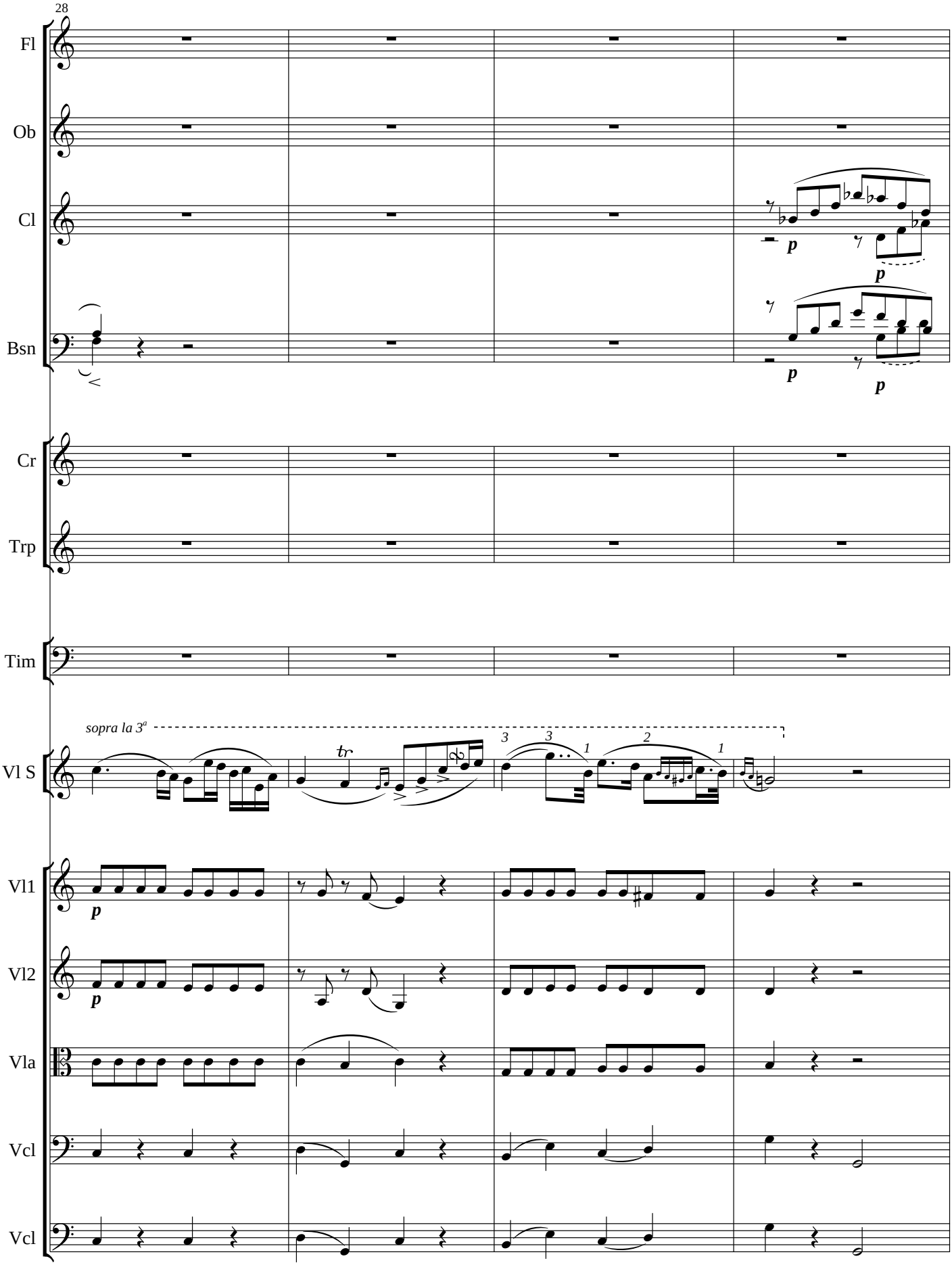
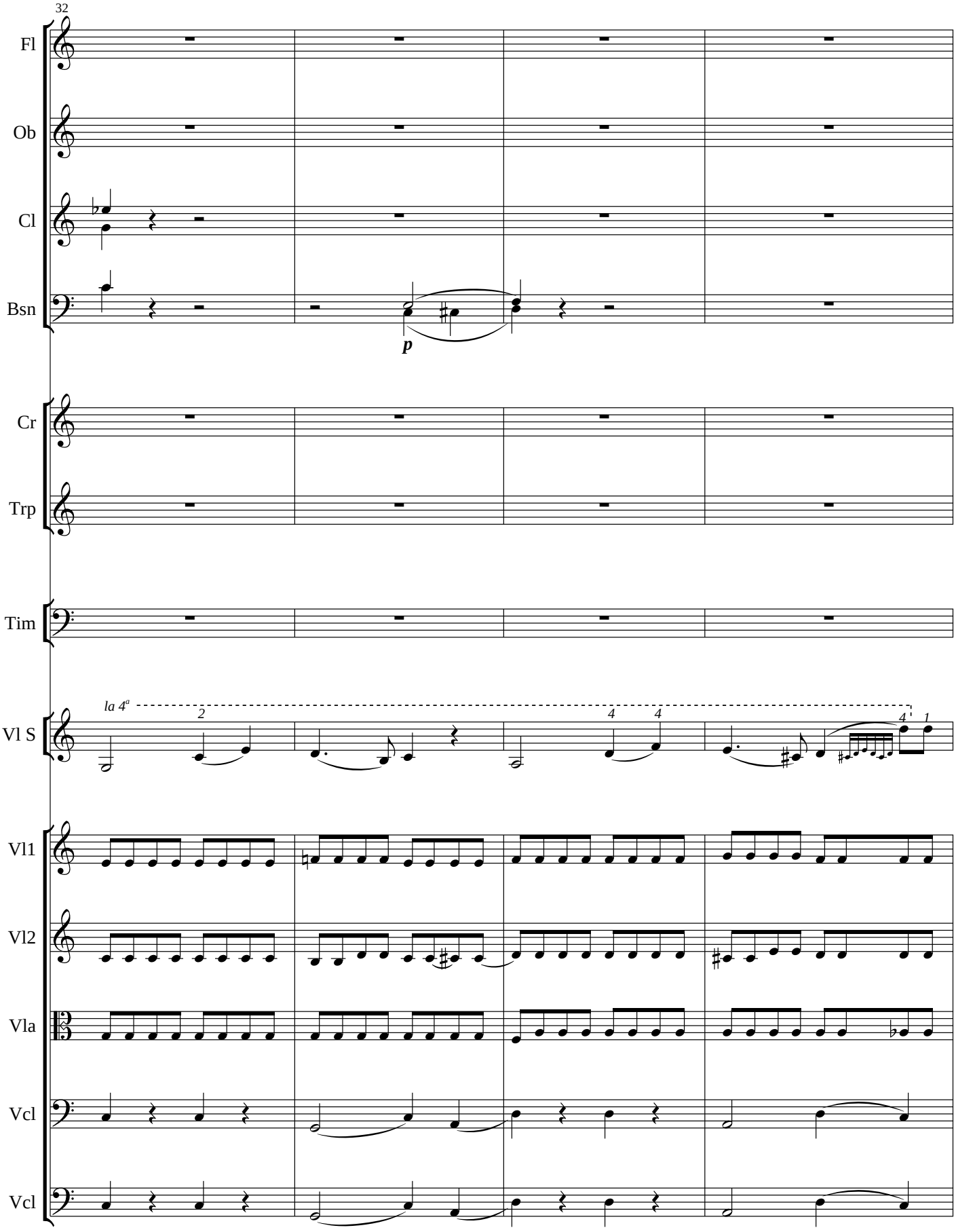
Bsn
p
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl


15
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
p
p
p
for
mf
for
mf
mf
mf
pizz
mf
pizz
mf
pizz
mf


19
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
pizz
mf
arco
p
arco
p
p
arco
p
arco
p
arco
p


24
Fl
Ob
Cl
Bsn
p
Cr
Trp
Tim
sopra la 3ª
Vl S
4 4
6
Vl1
p
Vl2
p
Vla
Vcl
Vcl


28
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
sopra la 3ª
p
p
p
p
p
p
tr
3
3
1
2
1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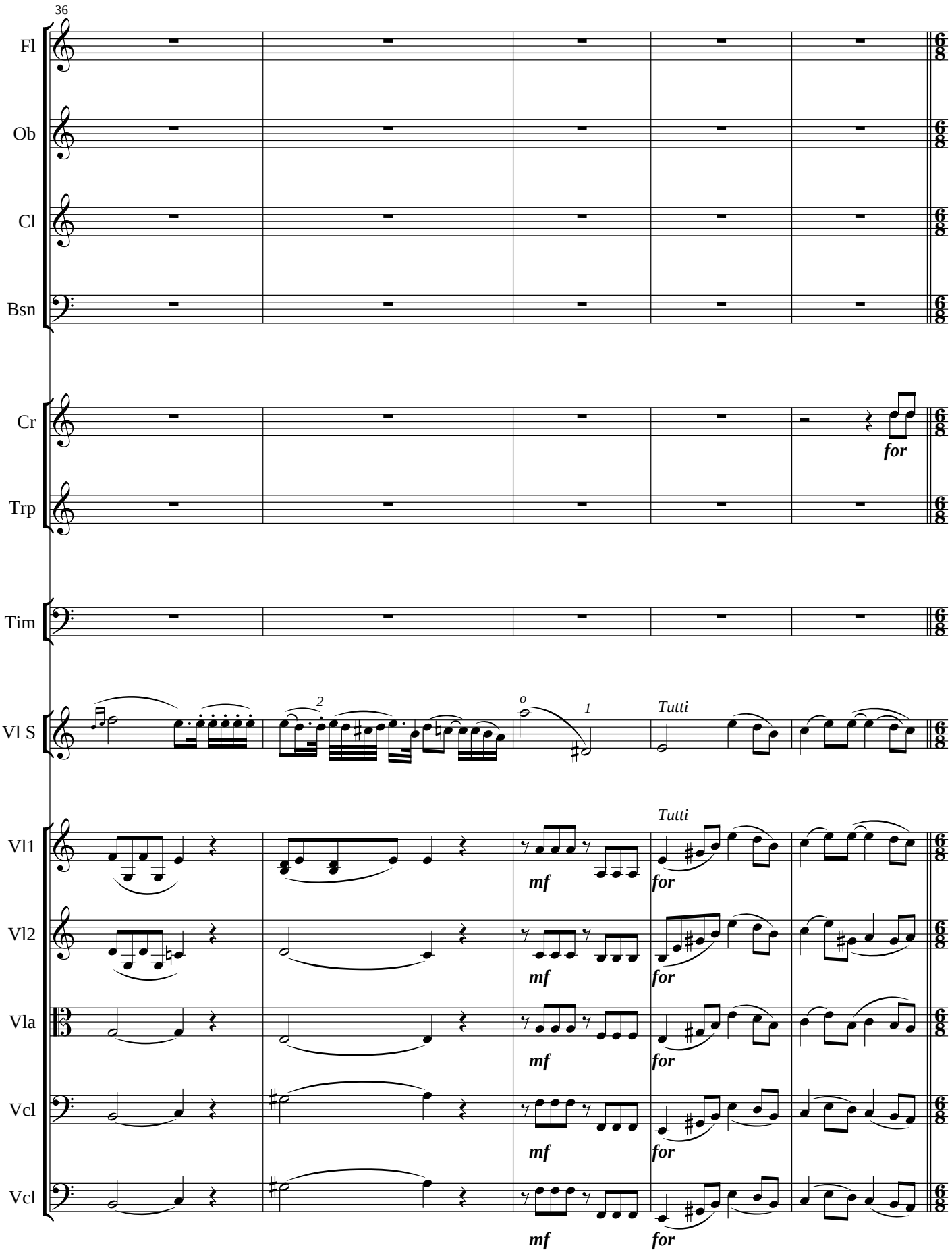
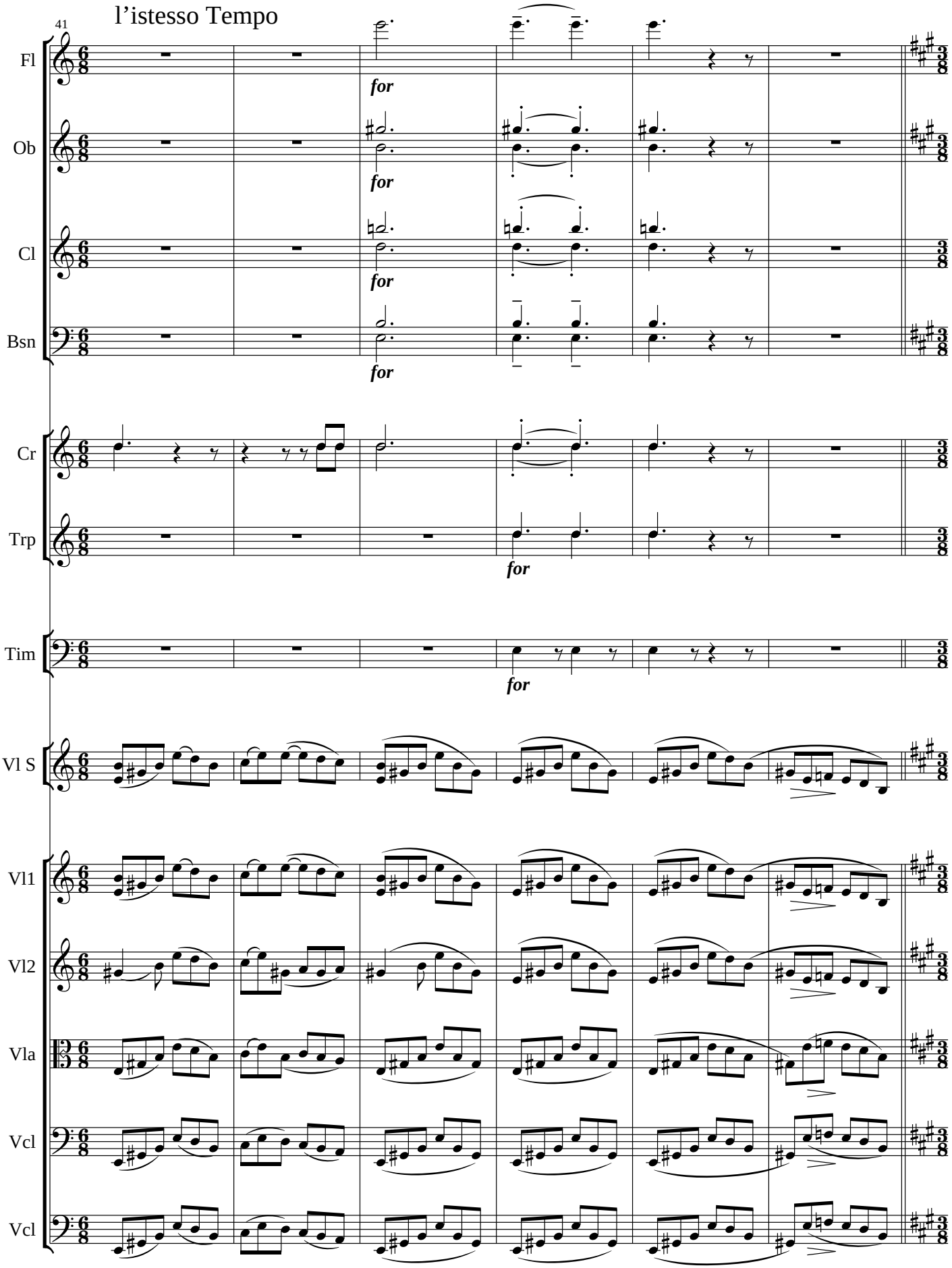
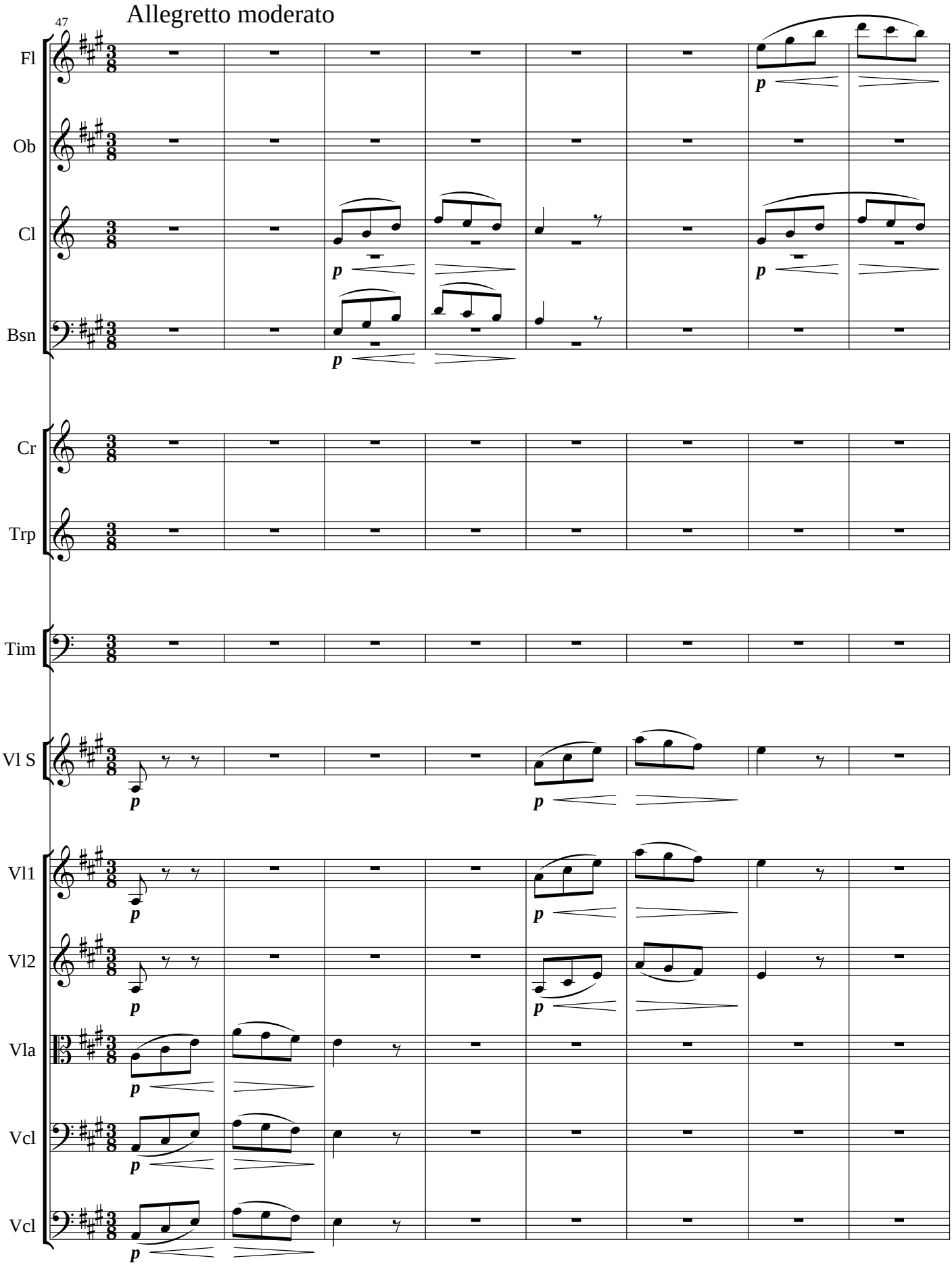
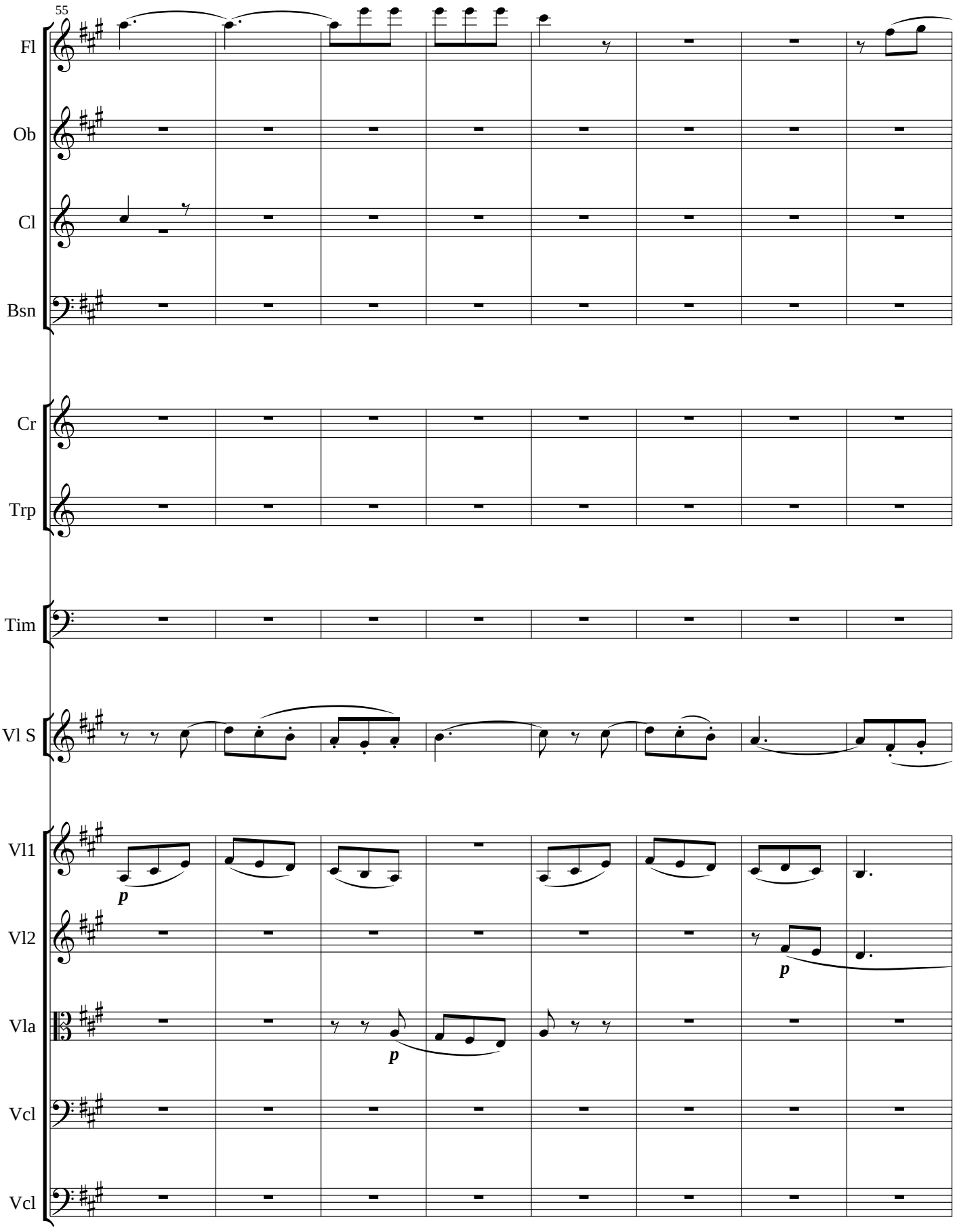
Fl
Ob
Cl
Bsn
p
Cr
Trp
Tim
la 4ª
Vl S
Vl1
Vl2
Vla
Vcl
Vcl


36
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
for
Tutti
mf
for


41
l’istesso Tempo
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
for


Allegretto moderato
47
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
p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Fl
Ob
Cl
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Cr
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Tim
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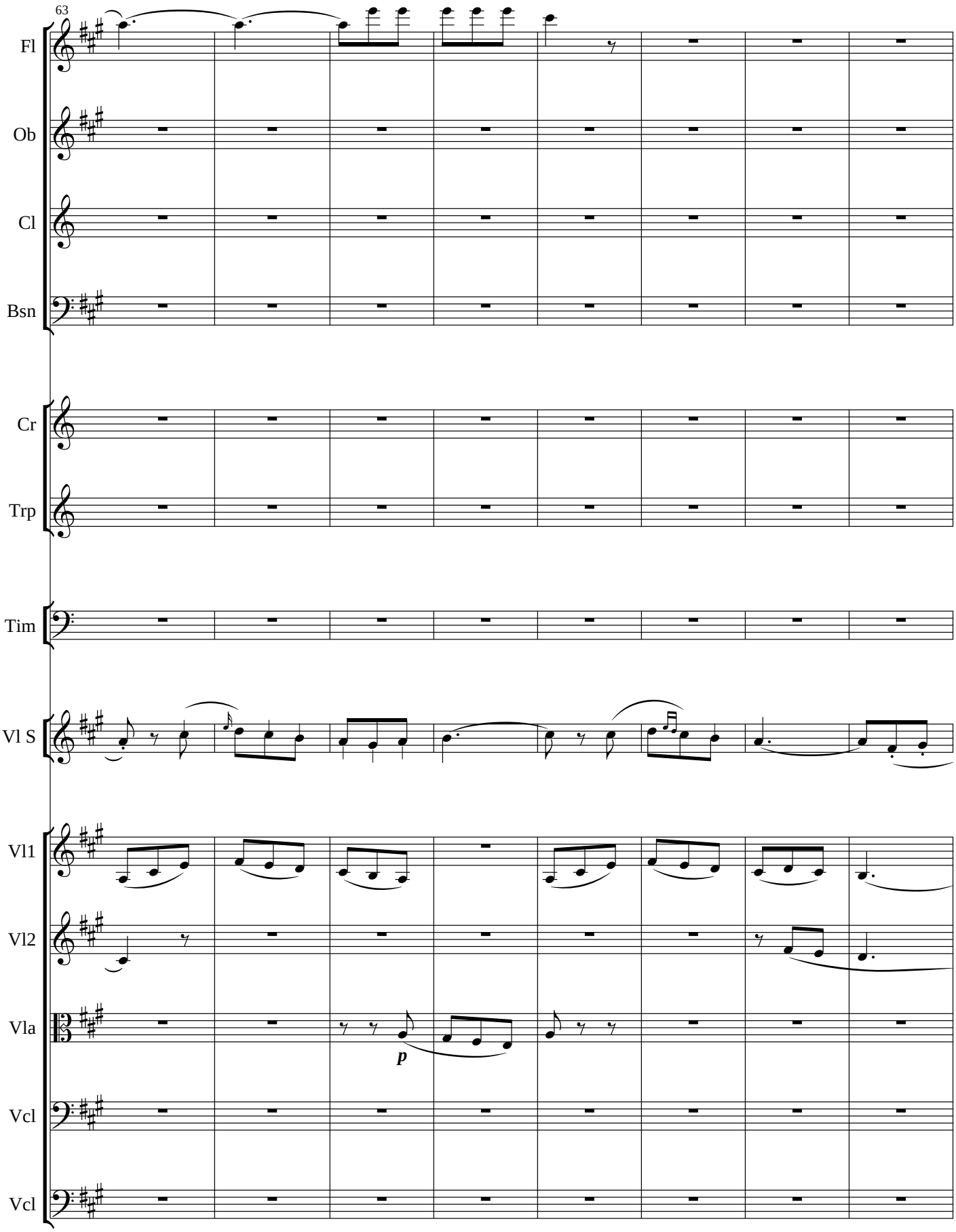
Vl1
Vl2
Vla
Vcl
Vcl
p
p
p


63
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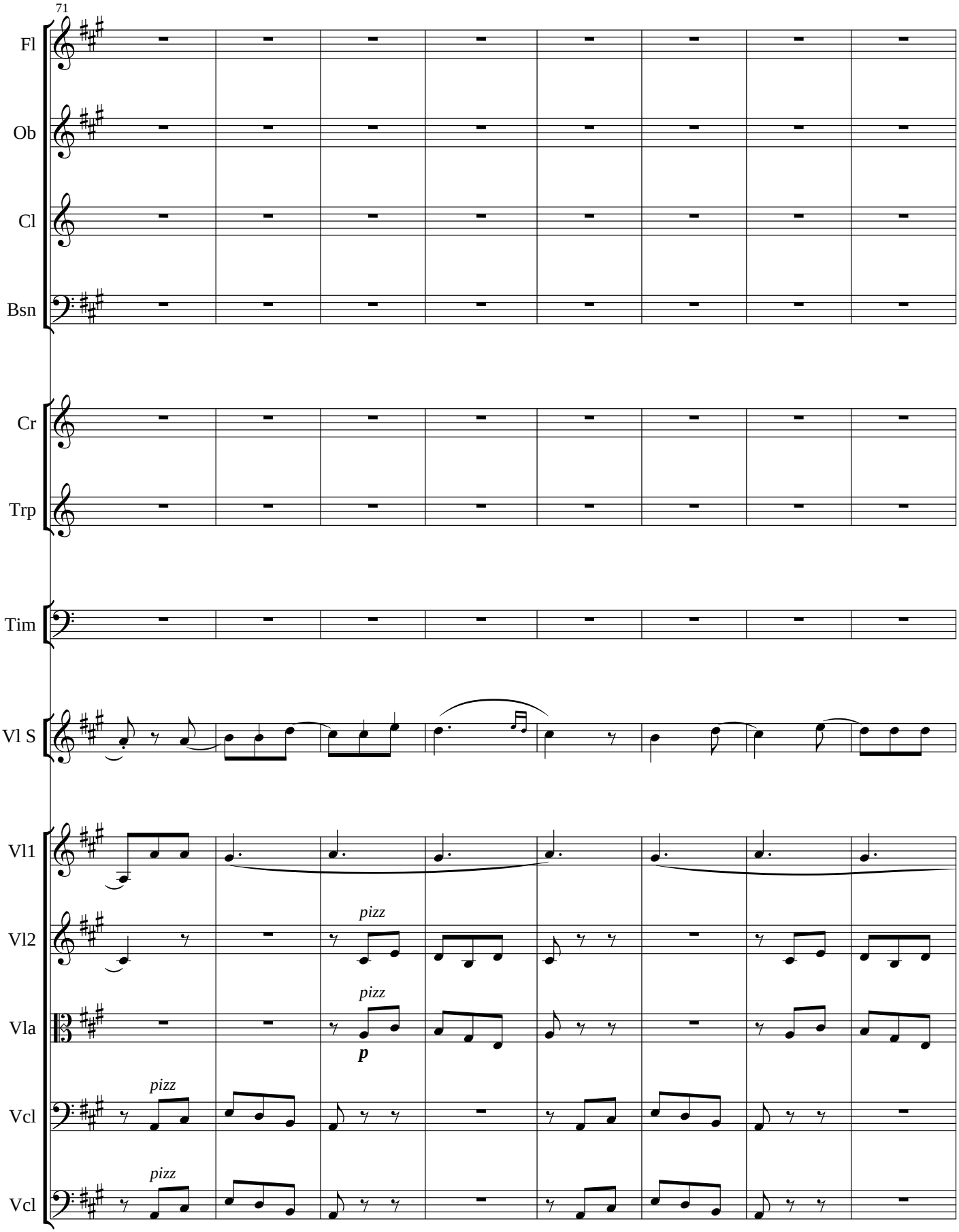
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
p


71
Fl
Ob
Cl
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Cr
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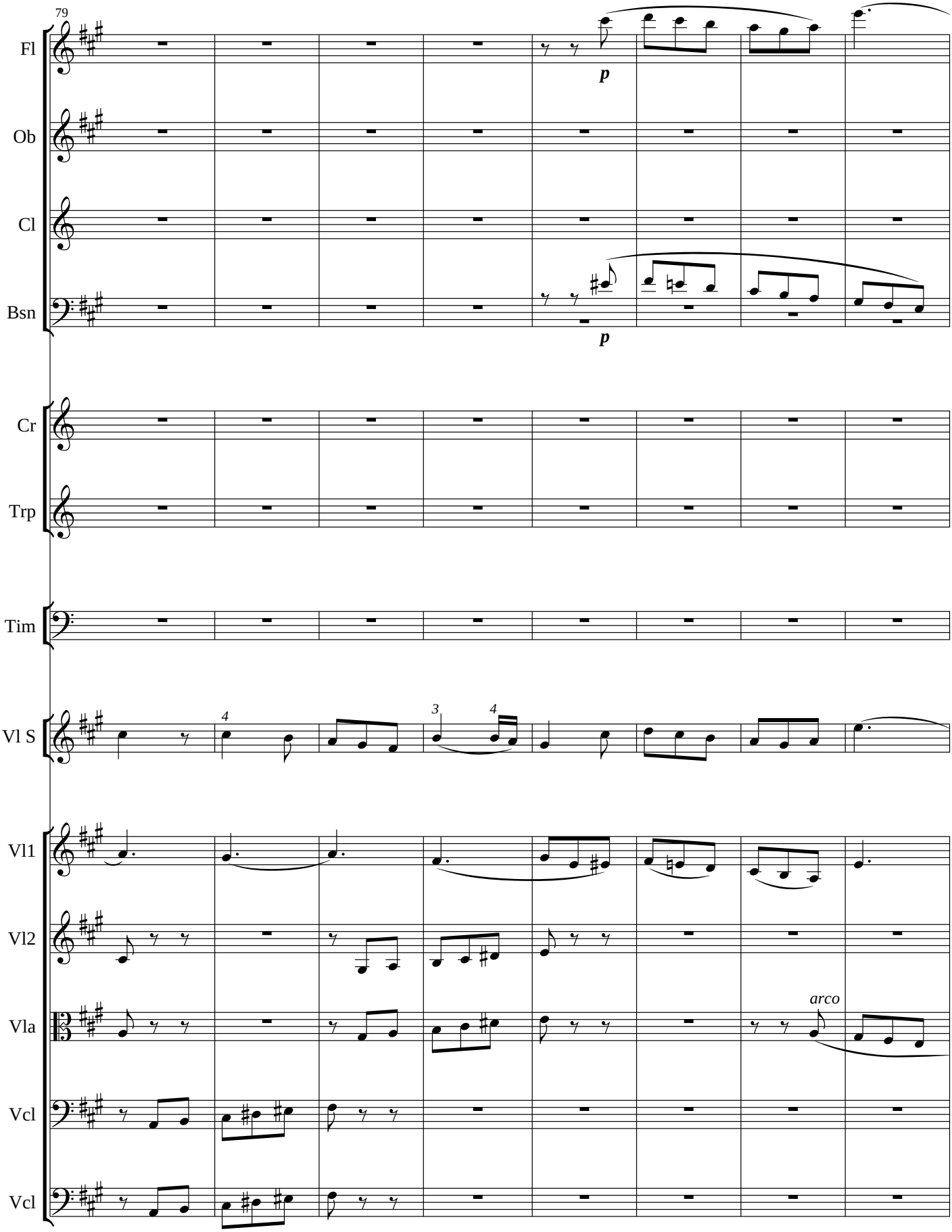
Tim
Vl S
Vl1
Vl2
pizz
Vla
pizz
p
Vcl
pizz
Vcl
pizz


79
Fl
Ob
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Vl2
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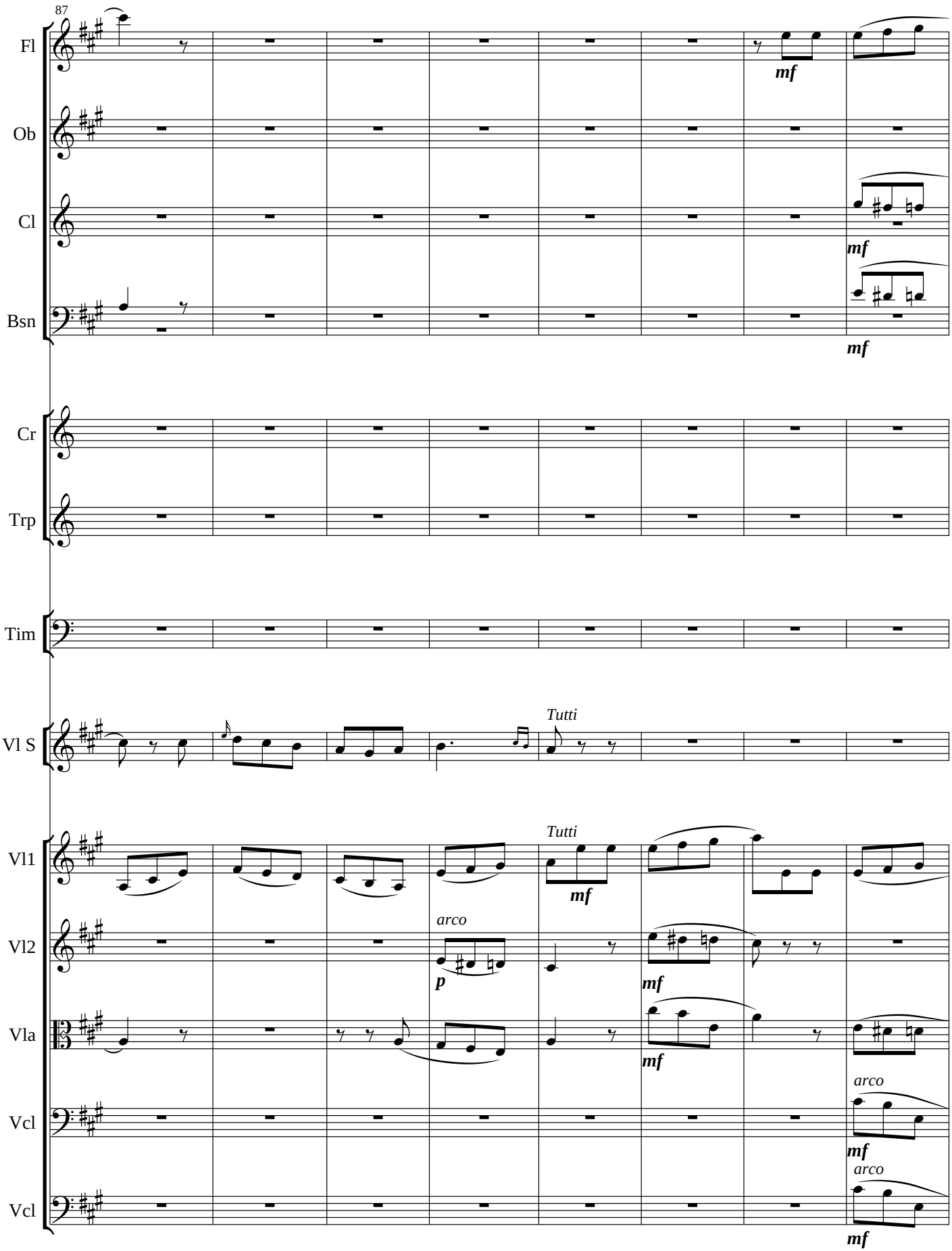
Vcl
p
p
4
3
4
arco


87
Fl
Ob
Cl
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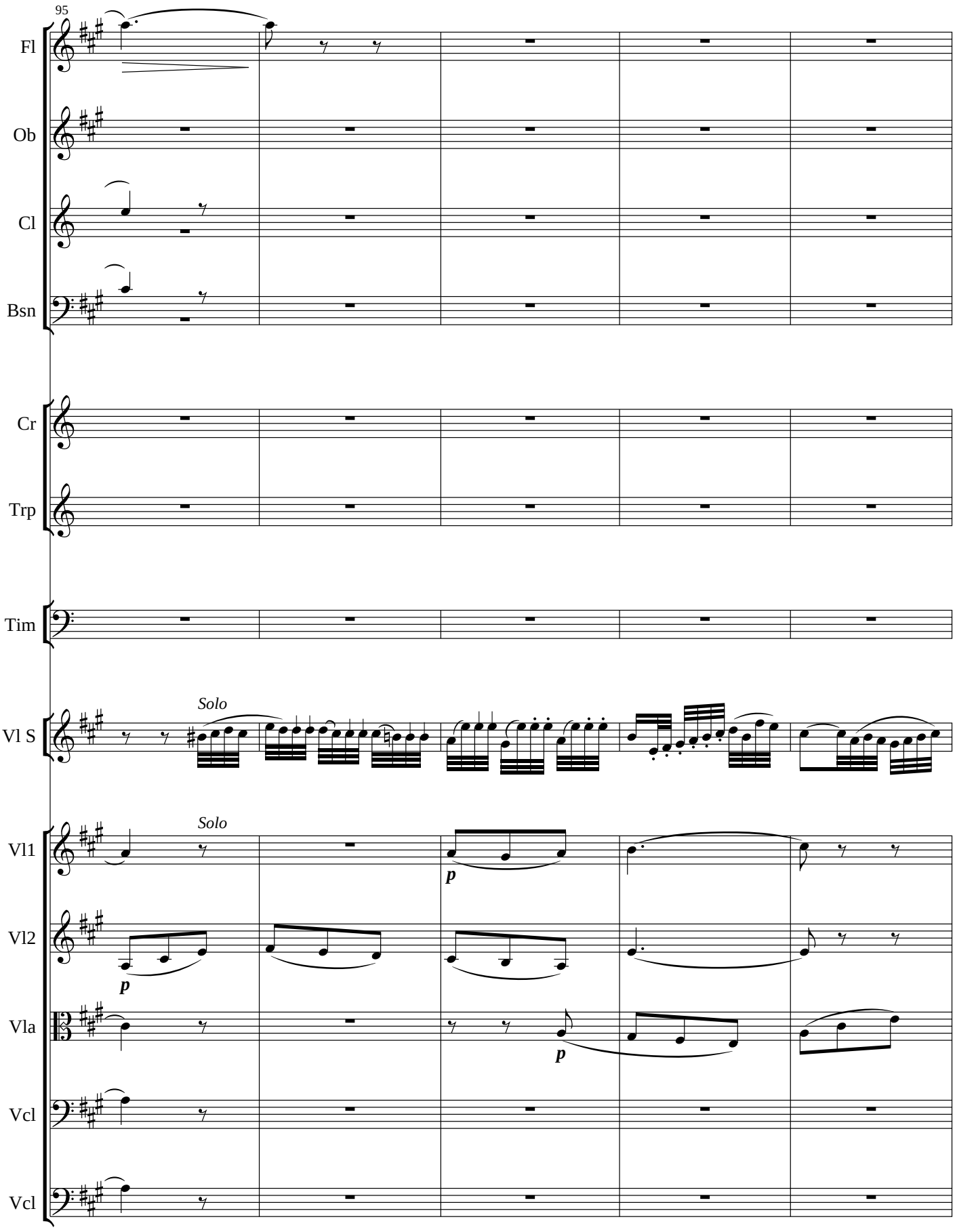
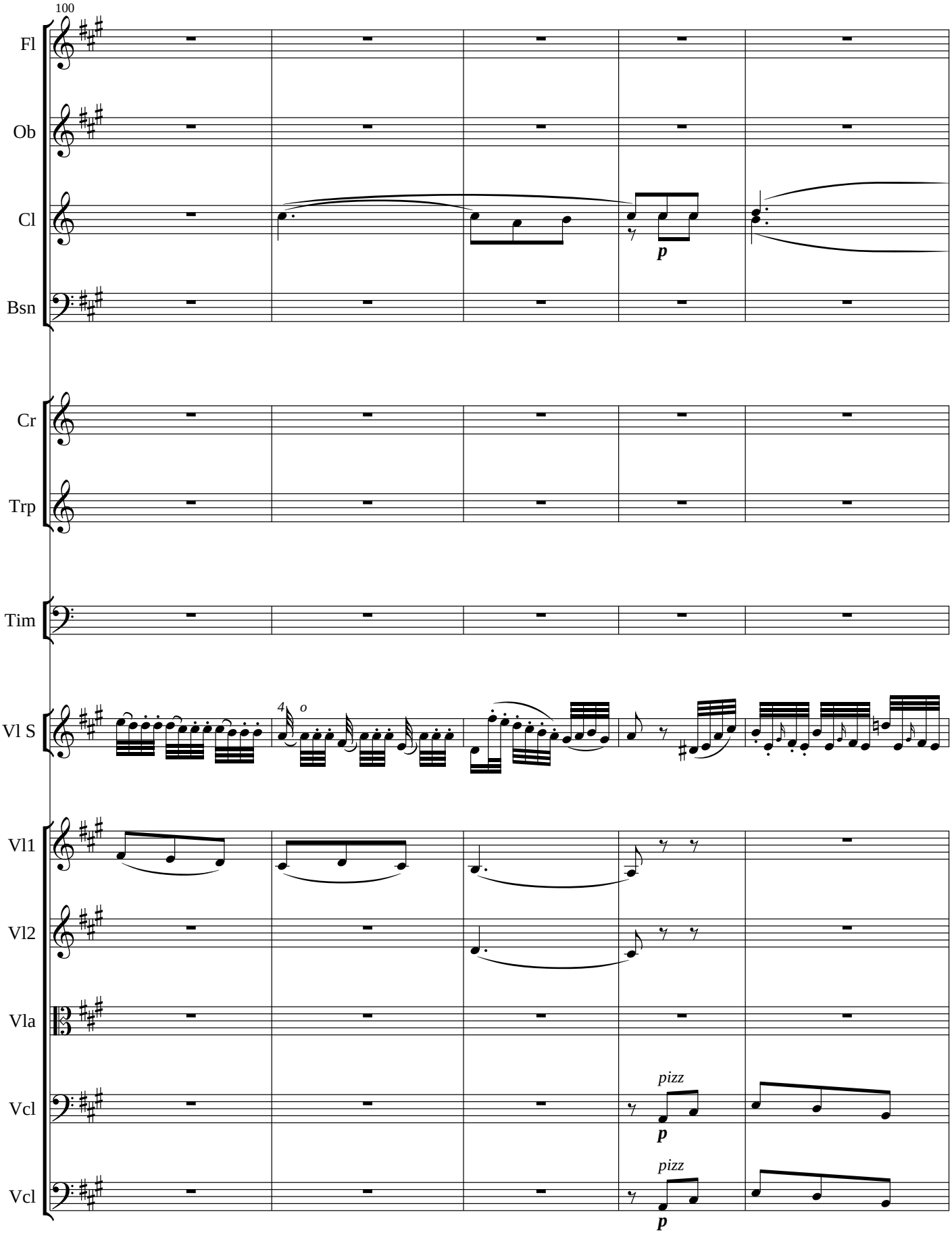
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
mf
Tutti
arco
p


95
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Solo
Vl1
Solo
p
Vl2
p
Vla
p
Vcl
Vcl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p
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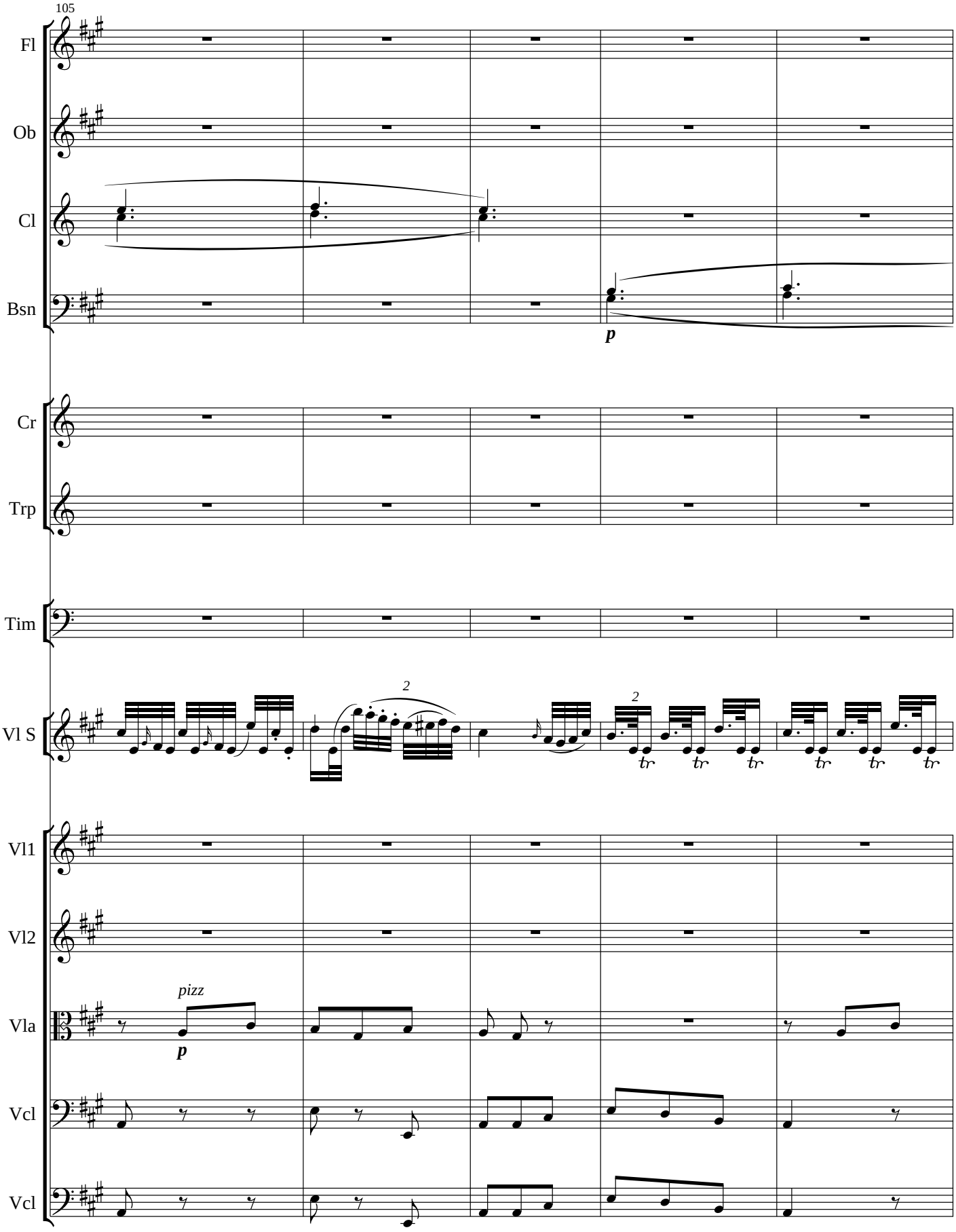
p
pizz
p


105
Fl
Ob
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Bsn
p
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Tim
Vl S
2
2
tr
Vl1
Vl2
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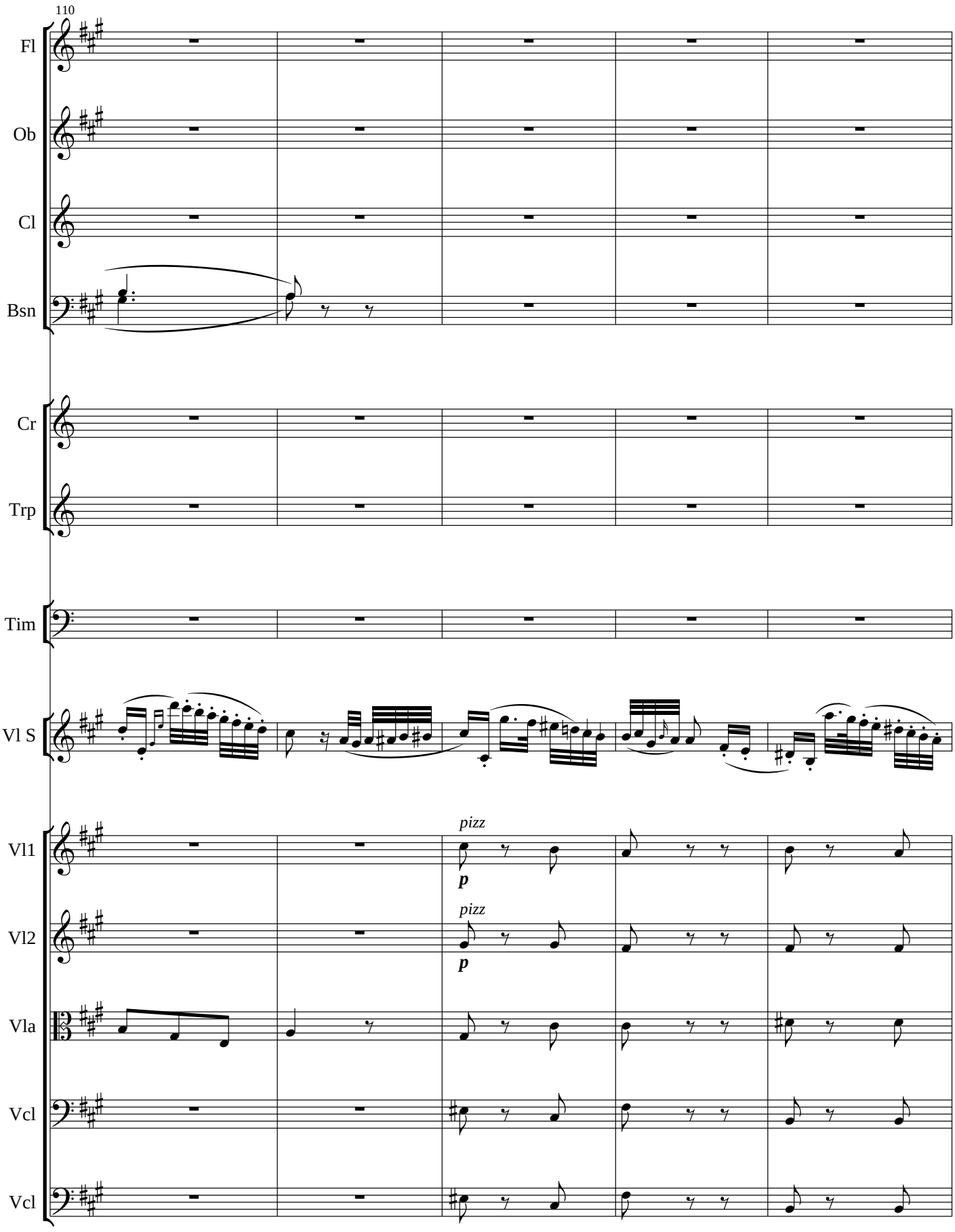
pizz
p
Vcl
Vcl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Vl2
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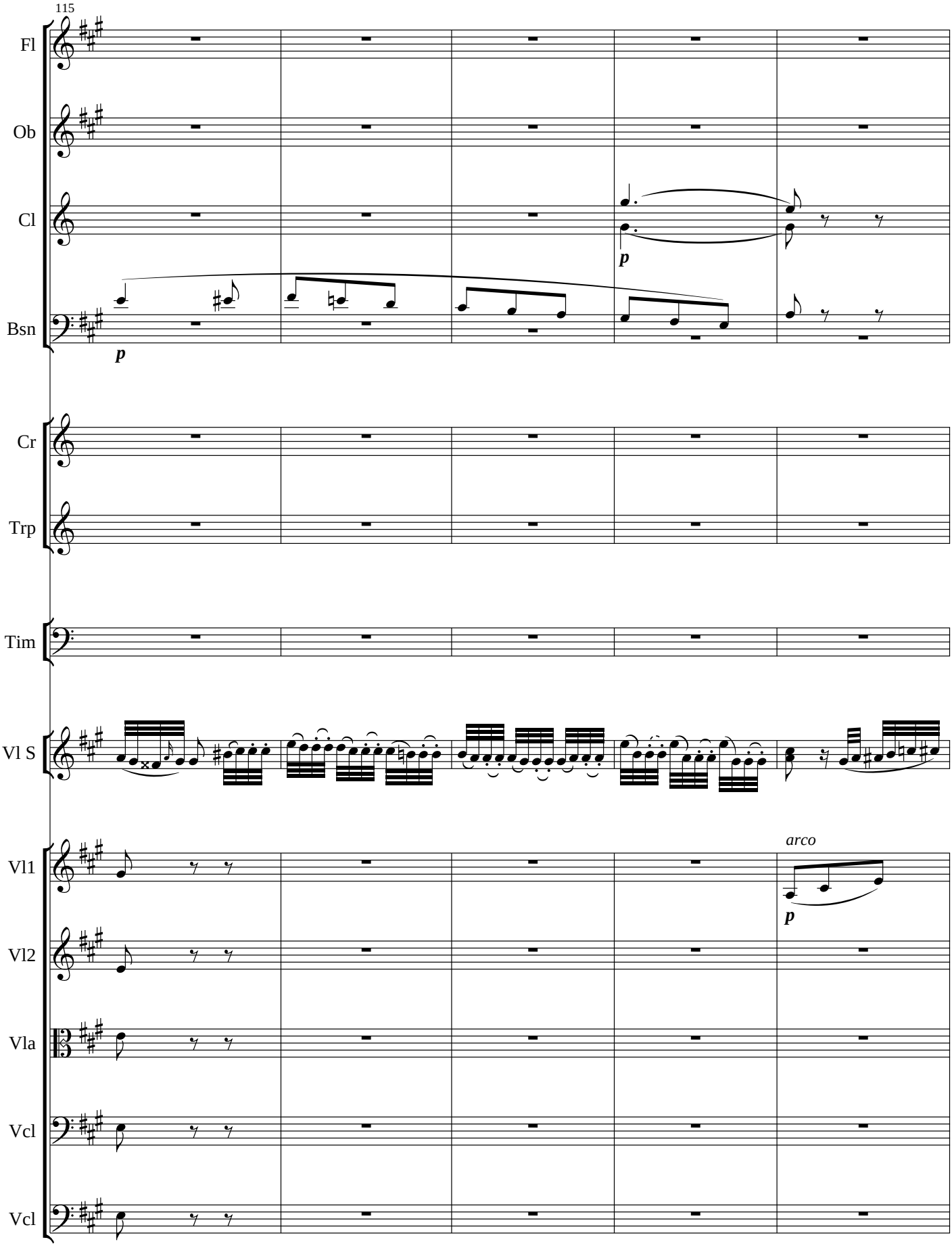
115
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Vl2
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Vcl
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p
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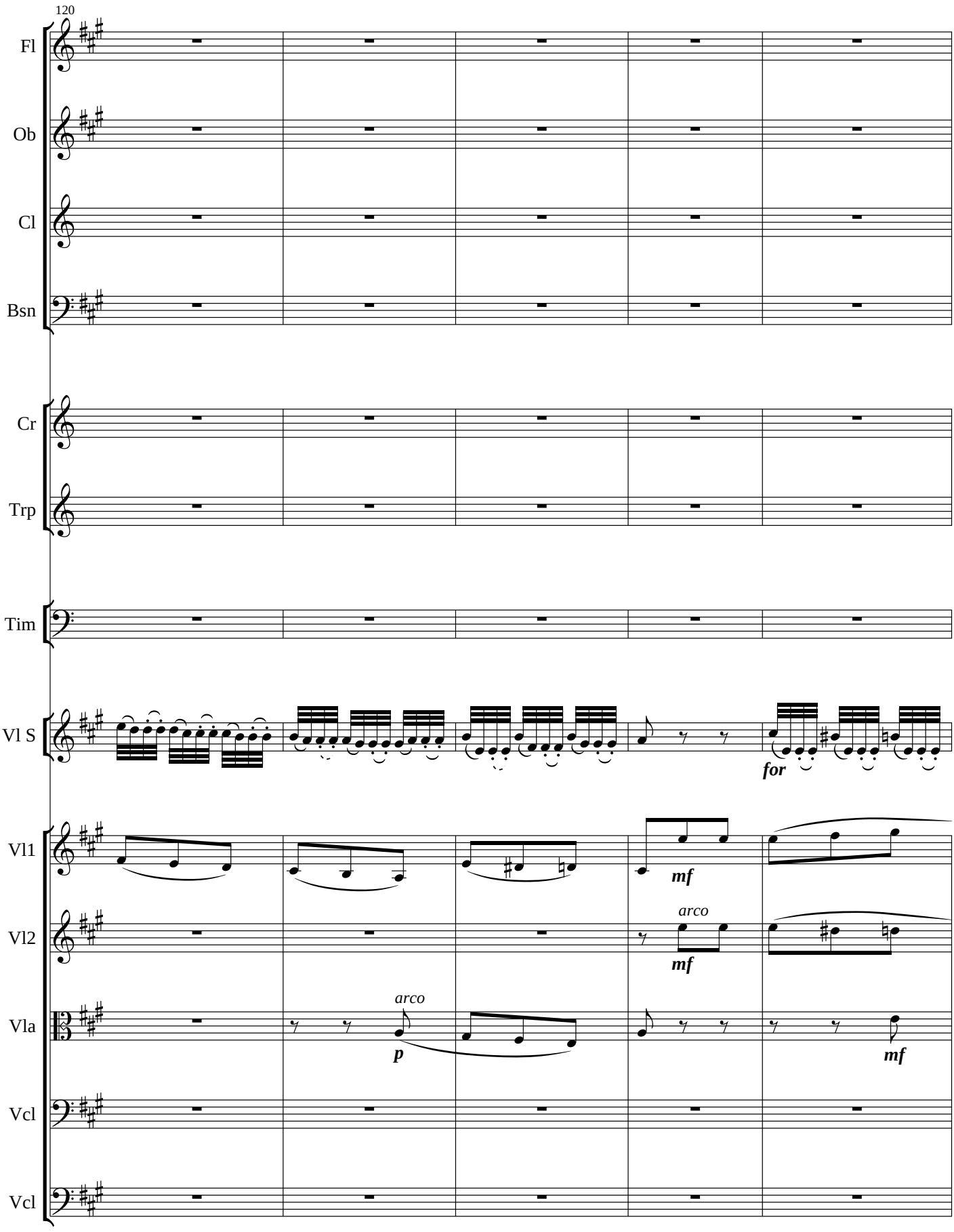
p


120
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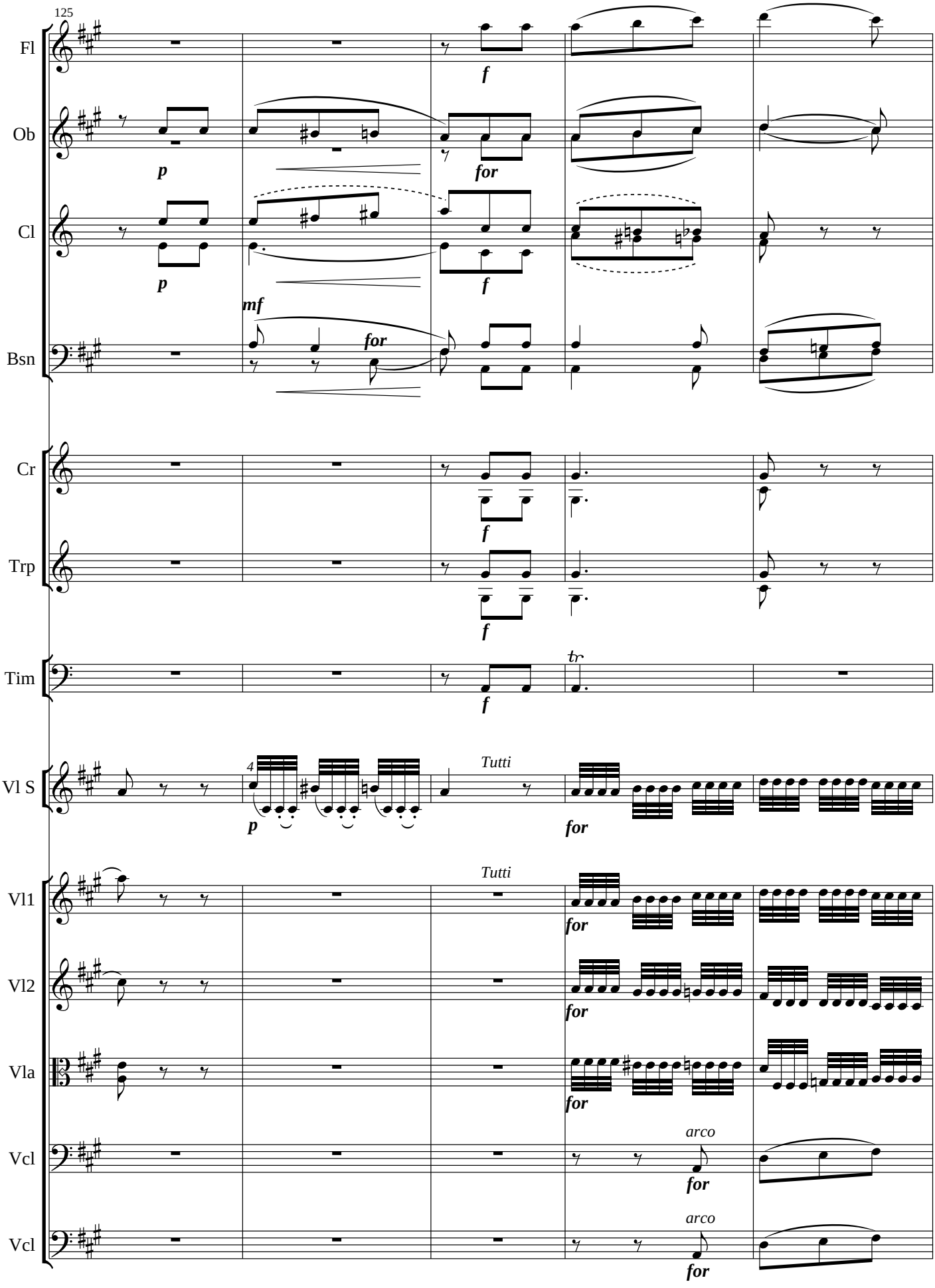
125
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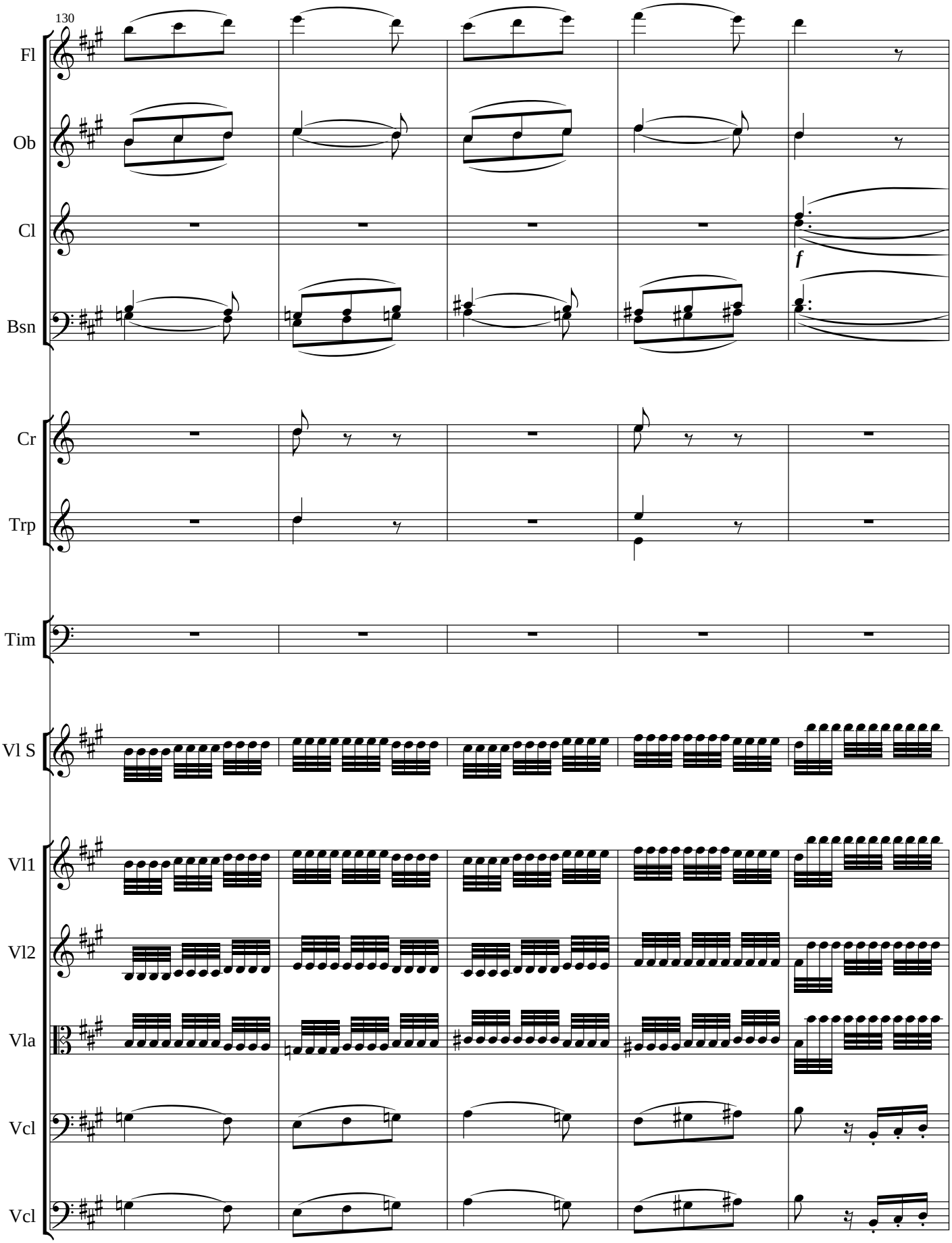
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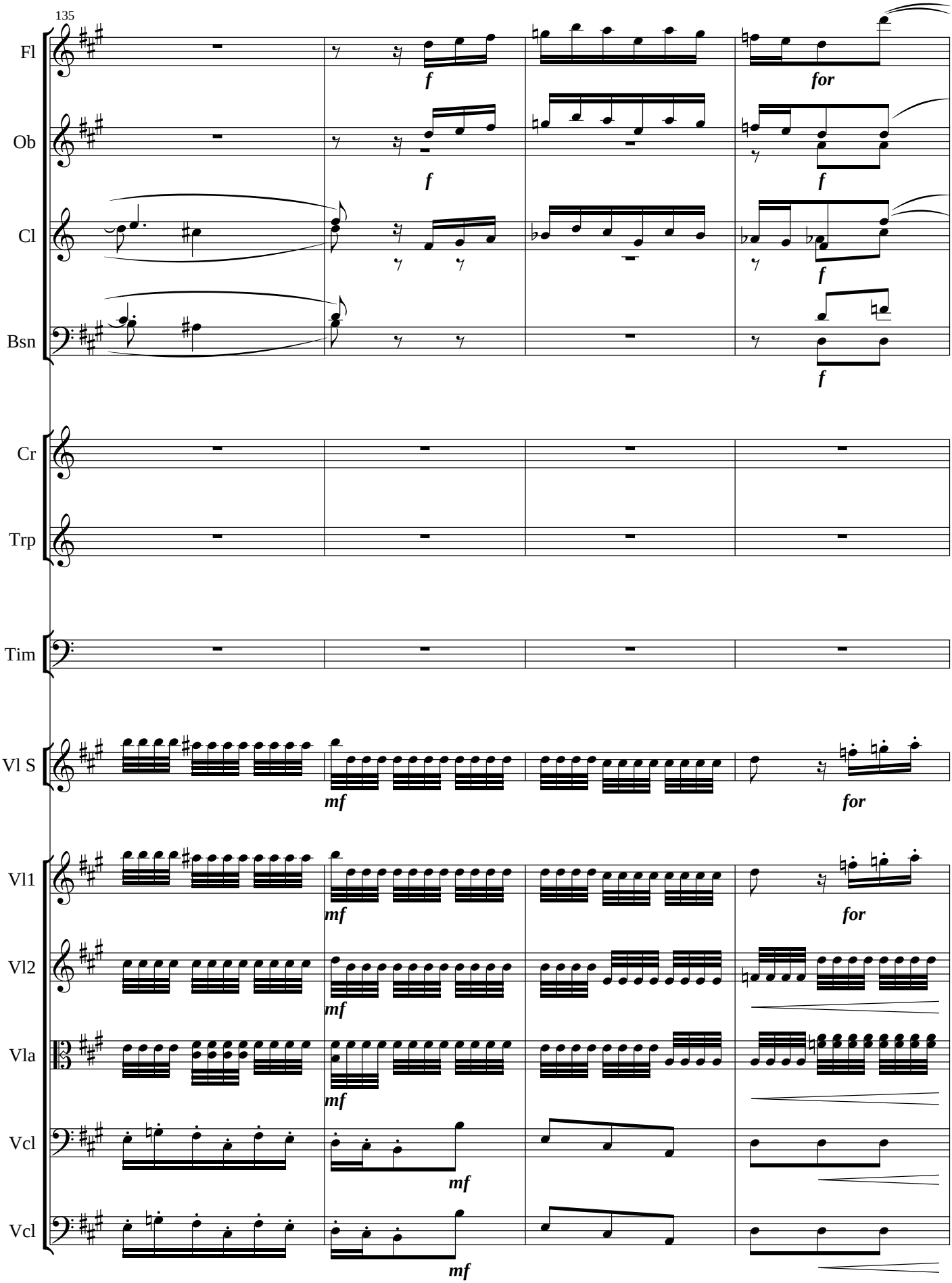
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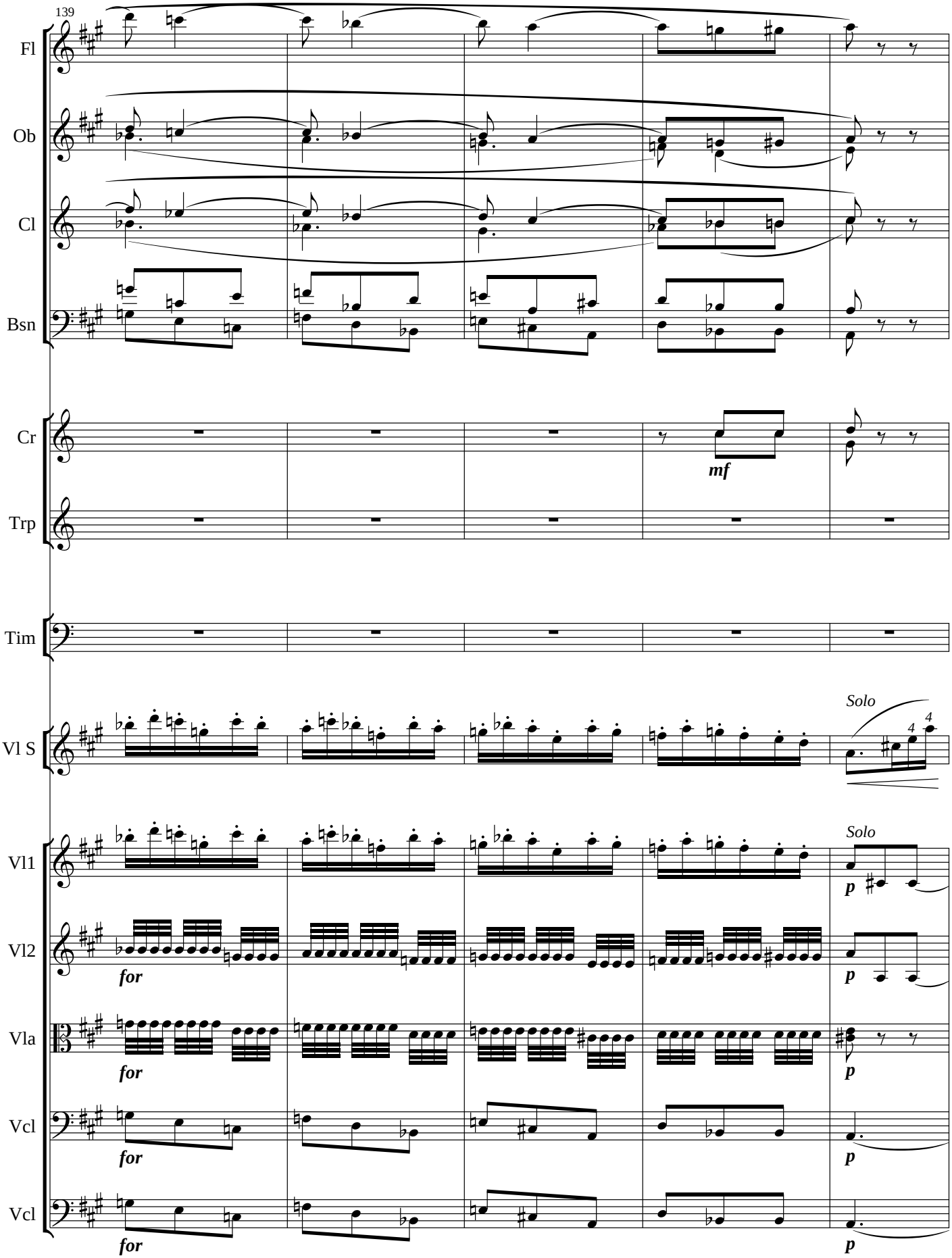
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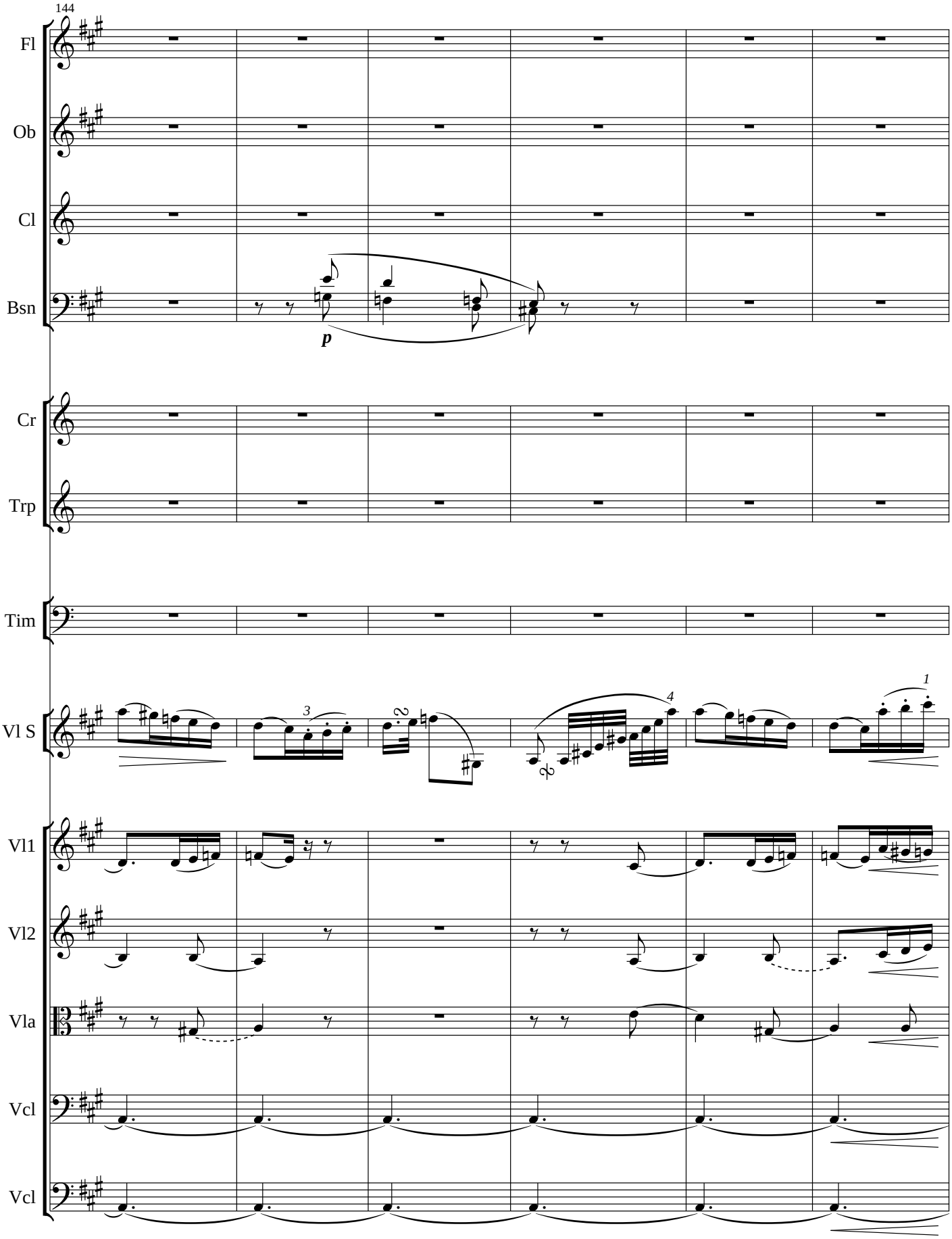
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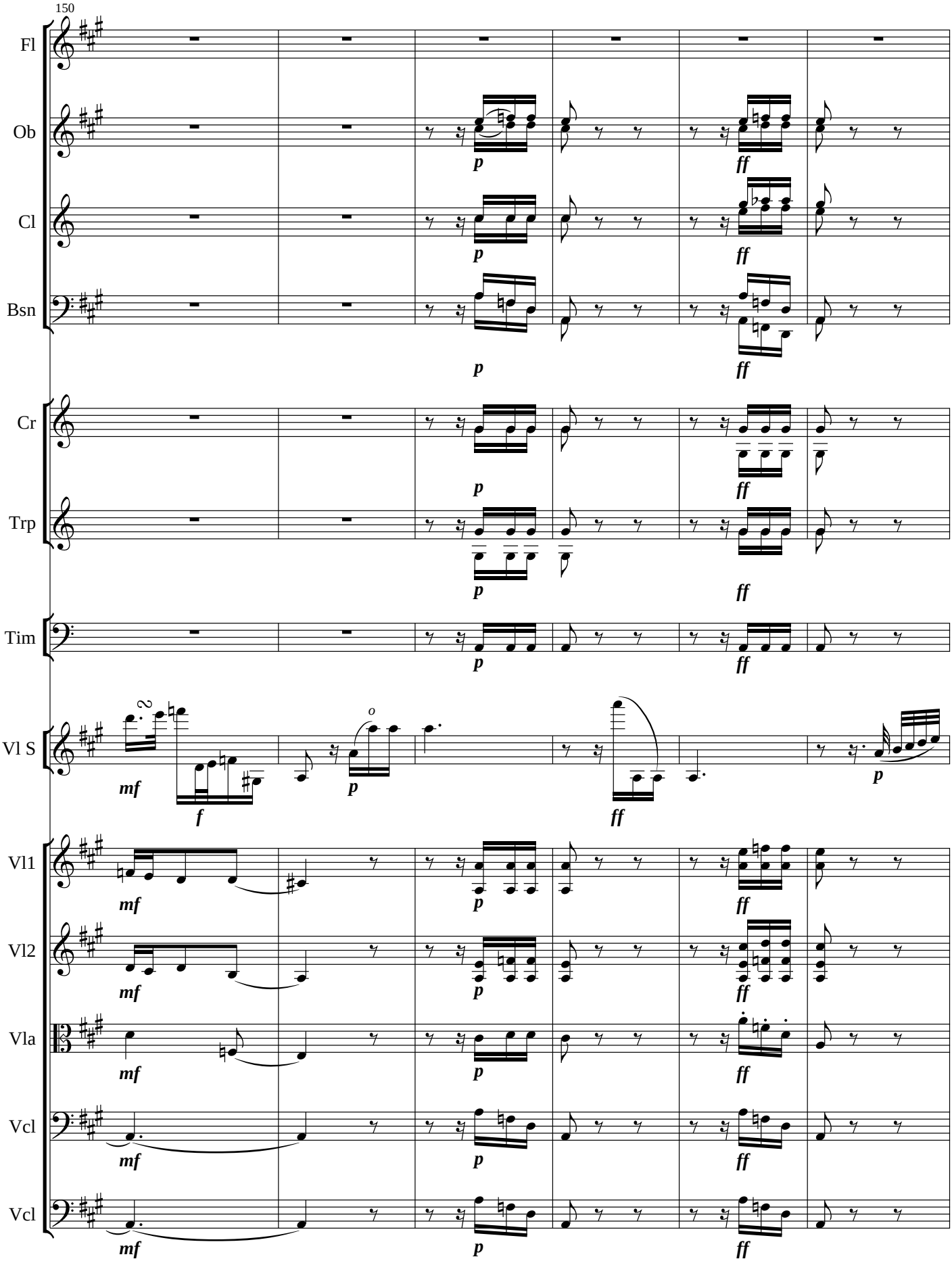
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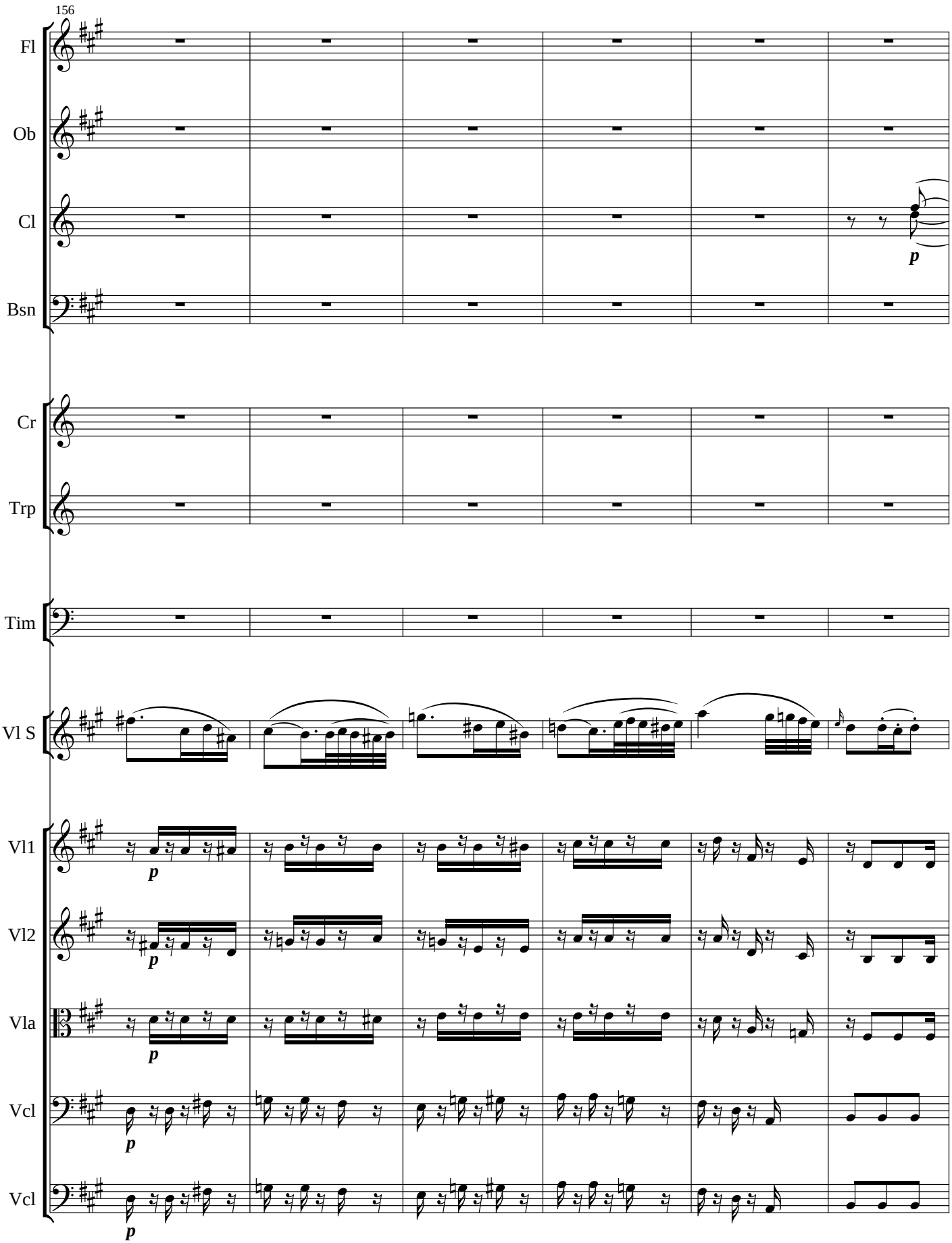
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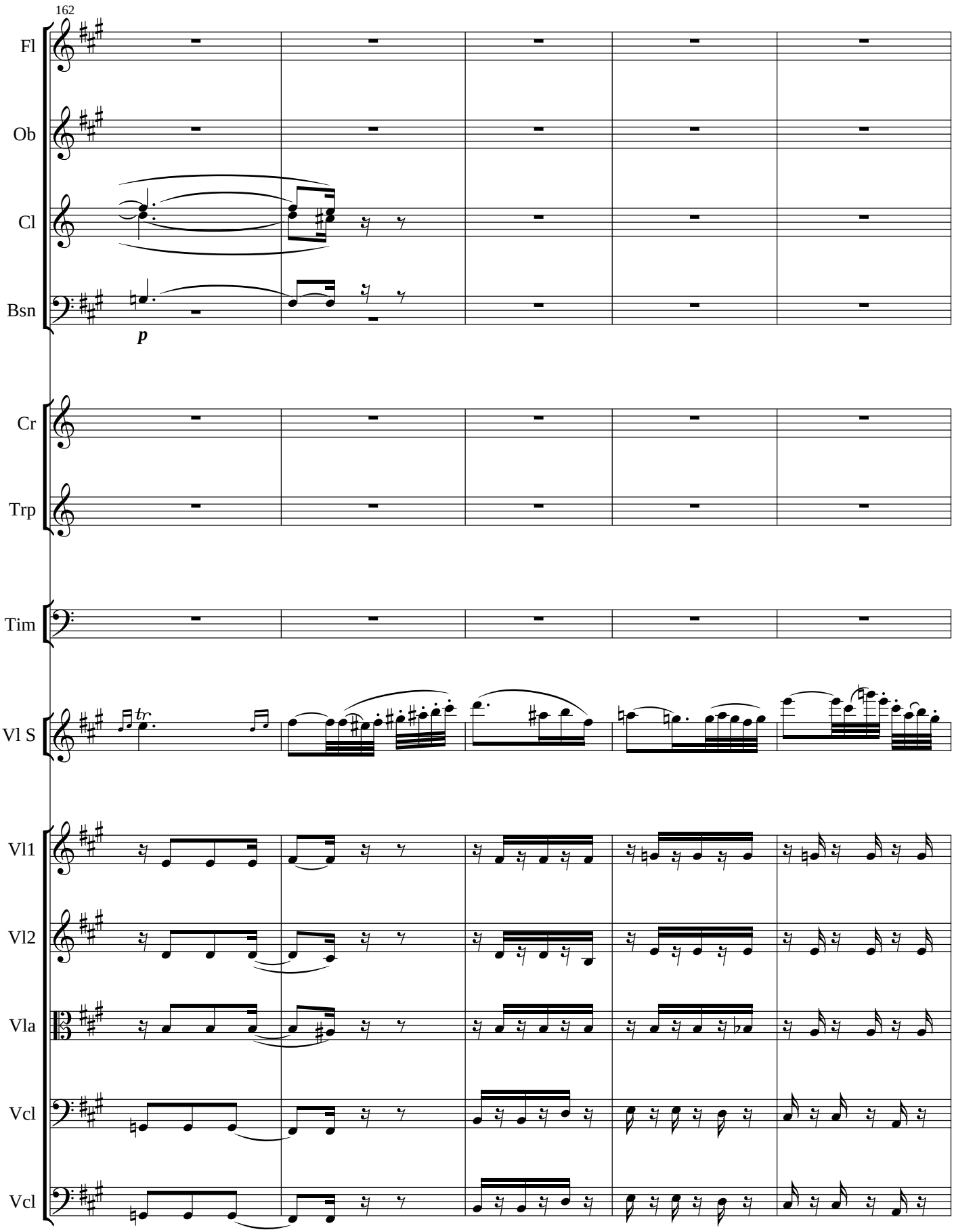
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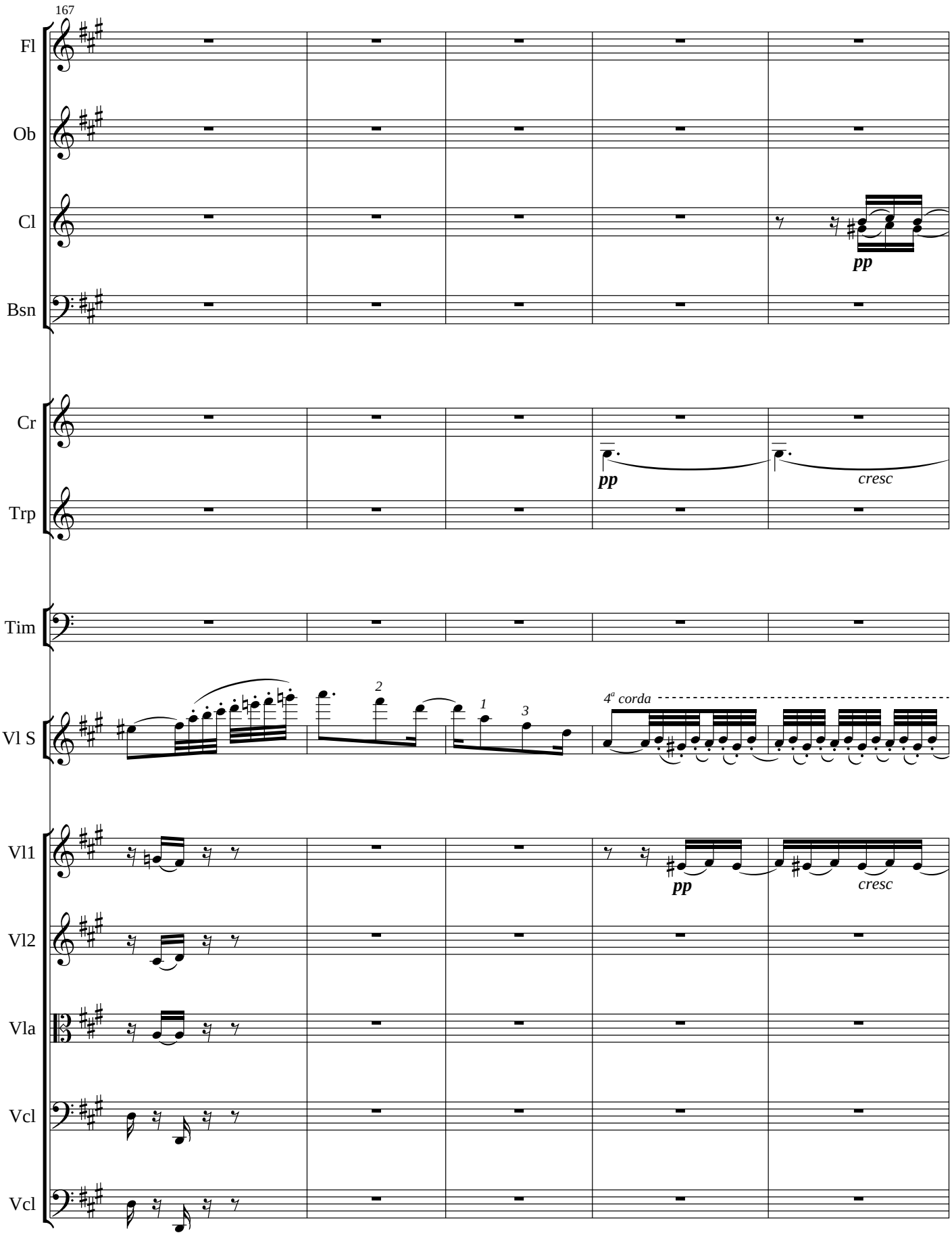
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2
1
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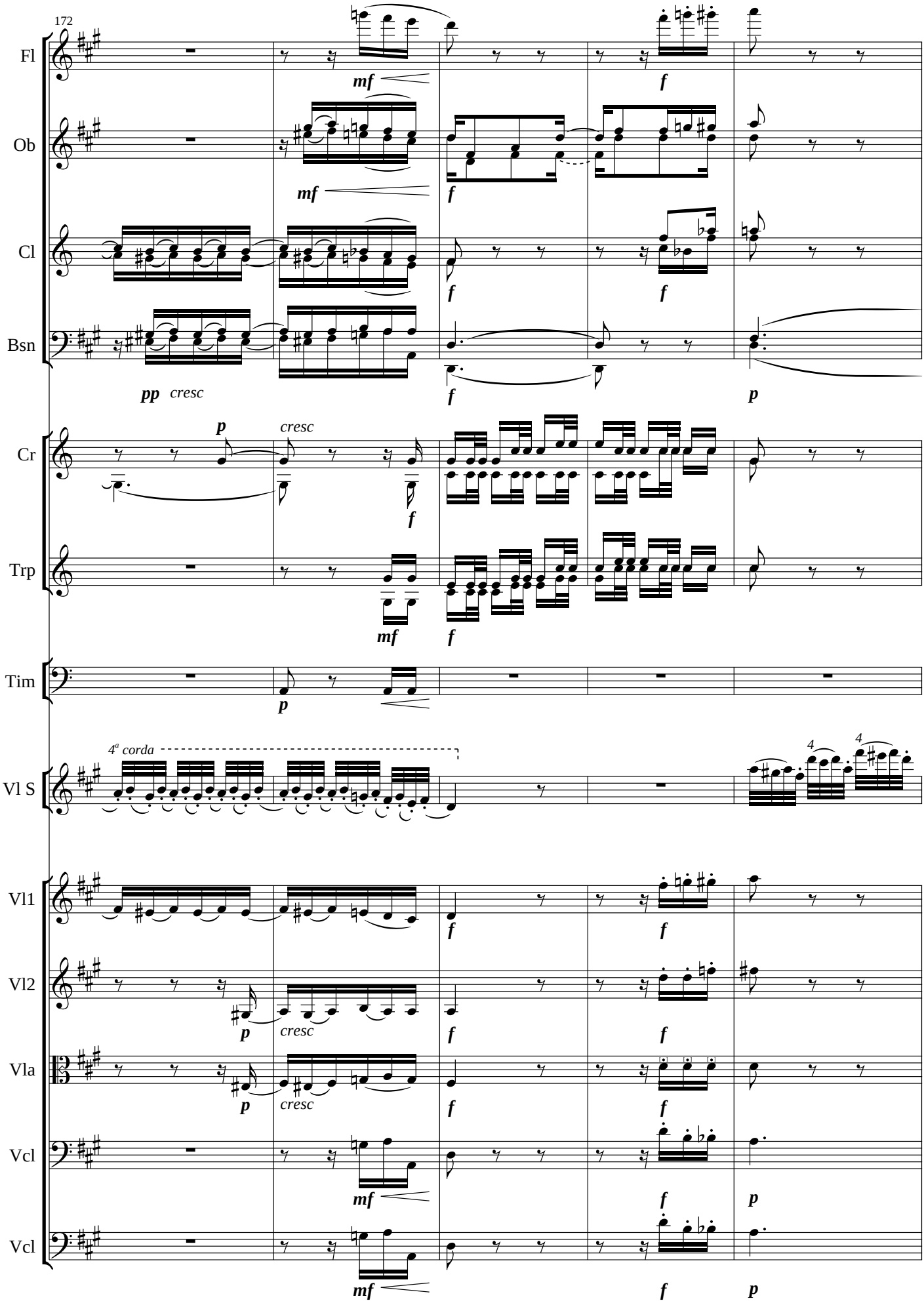
pp
cresc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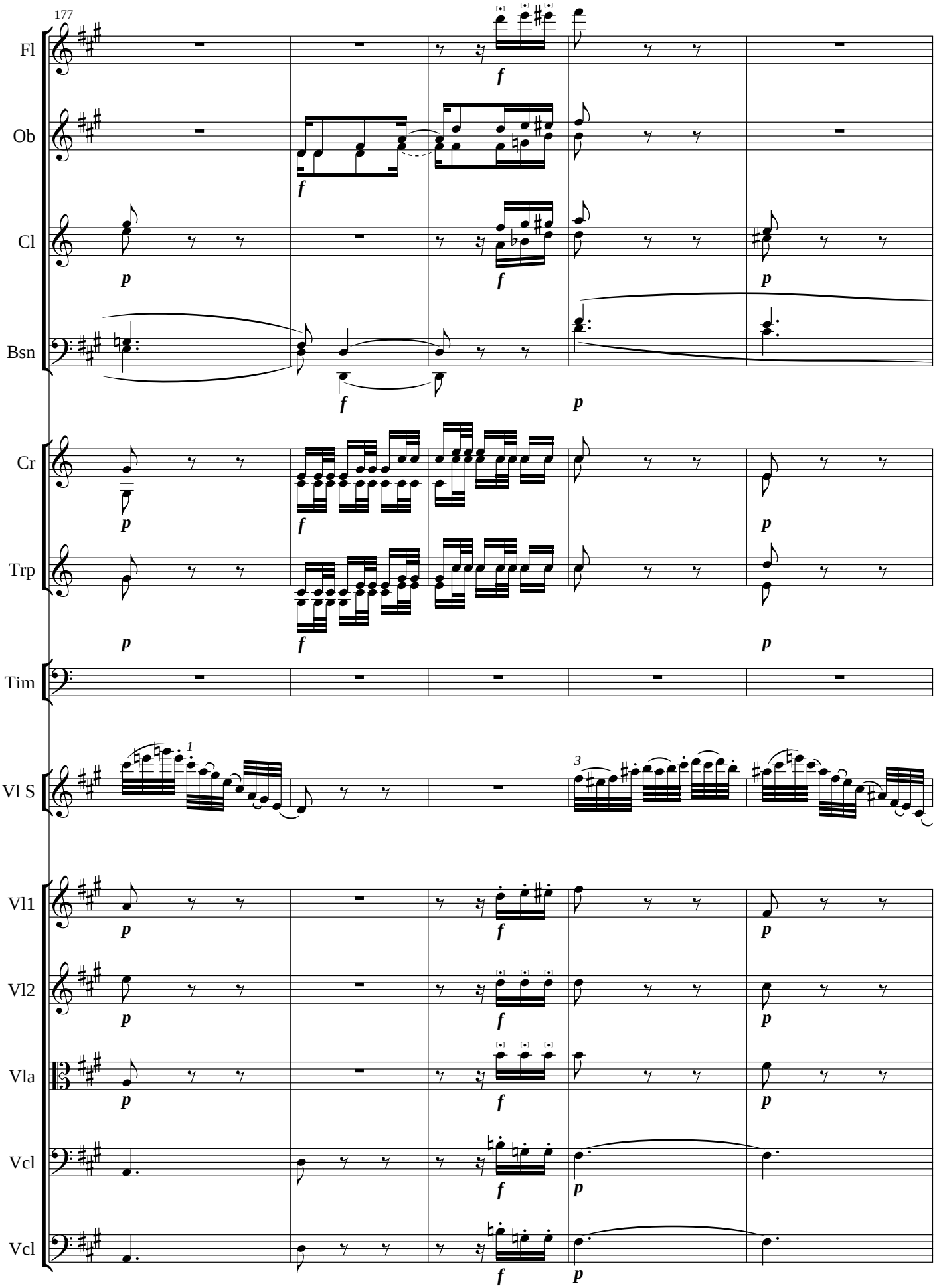
4ª corda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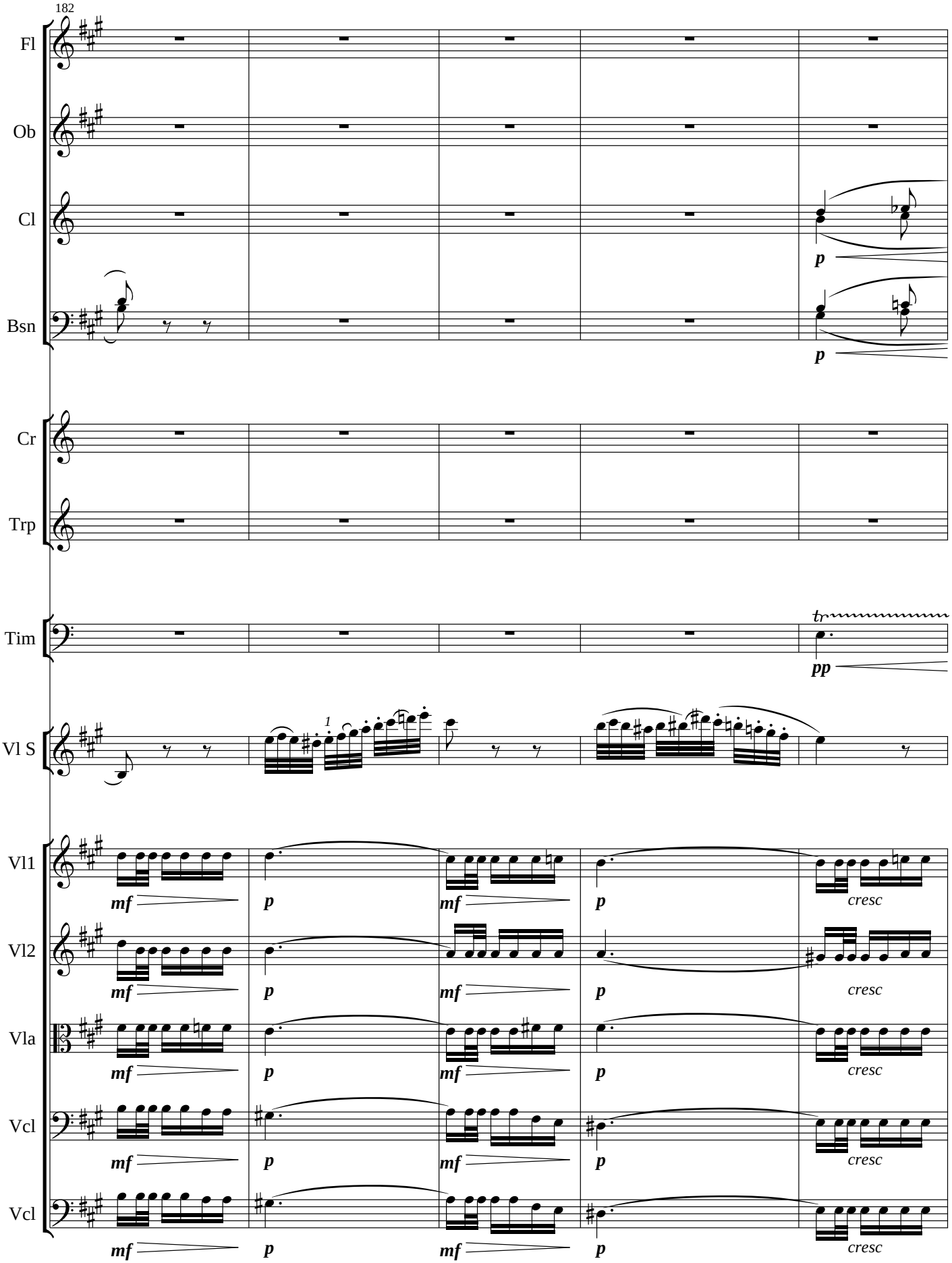
1
3


182
Fl
Ob
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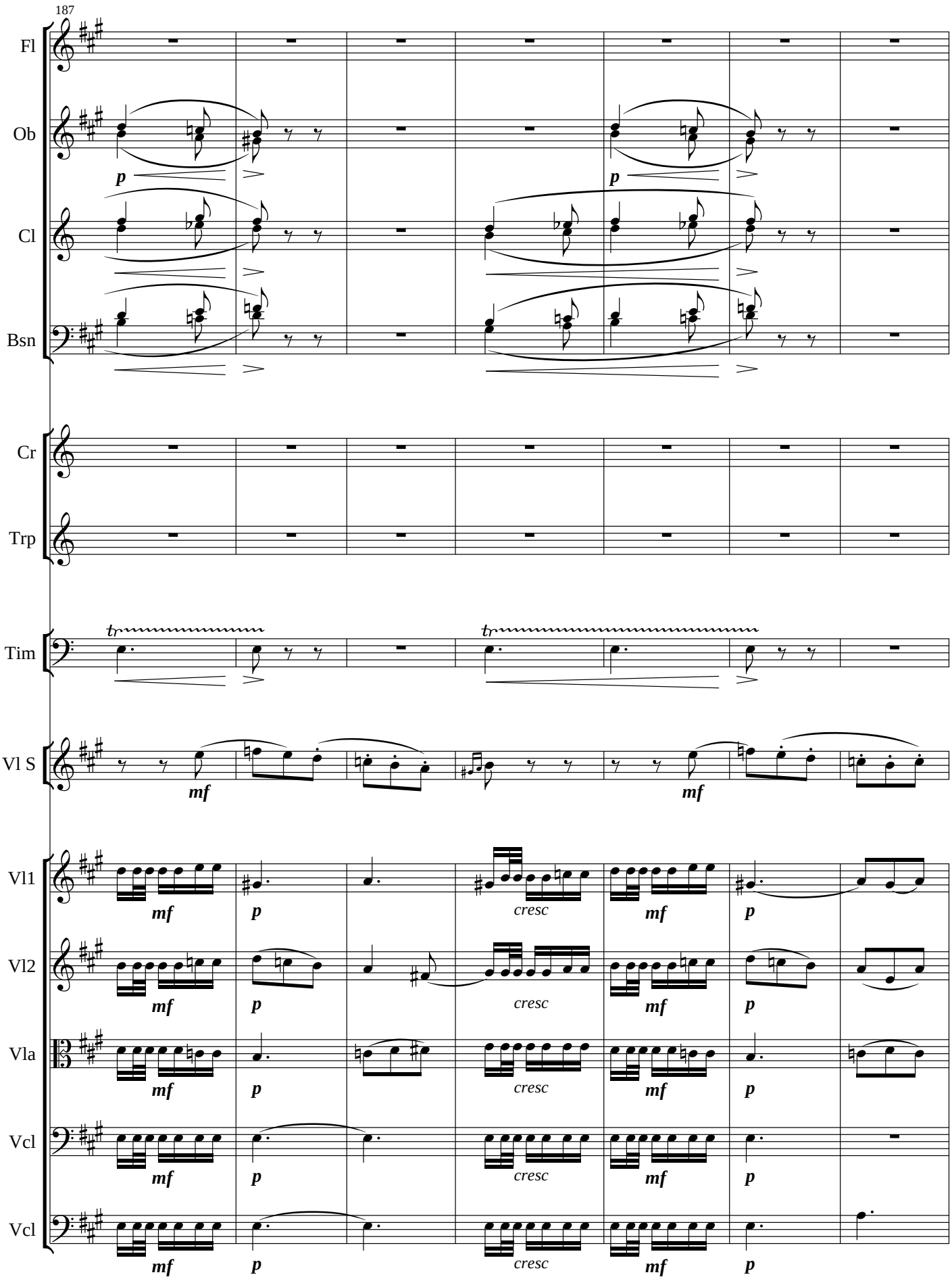
cresc


187
Fl
Ob
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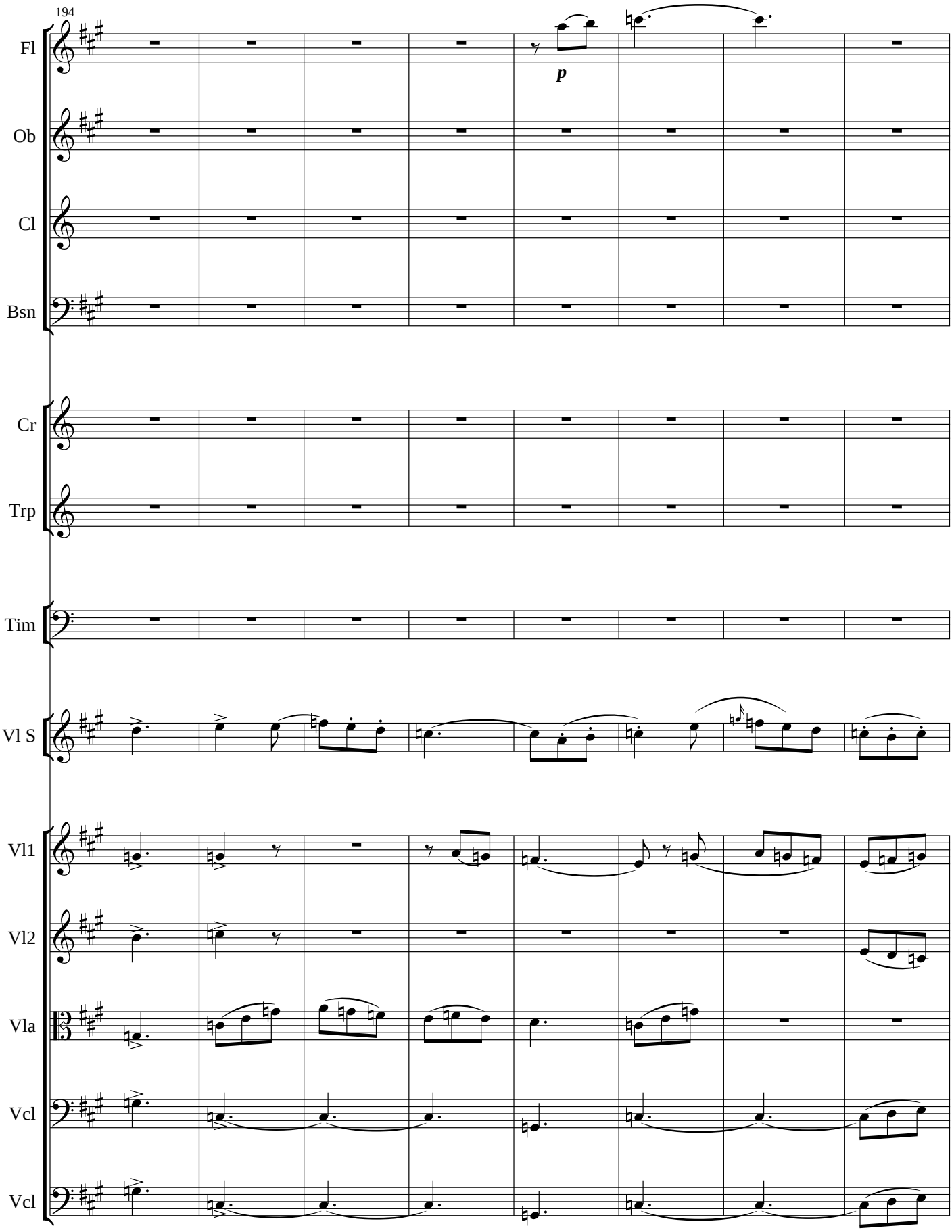
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
p
mf
cresc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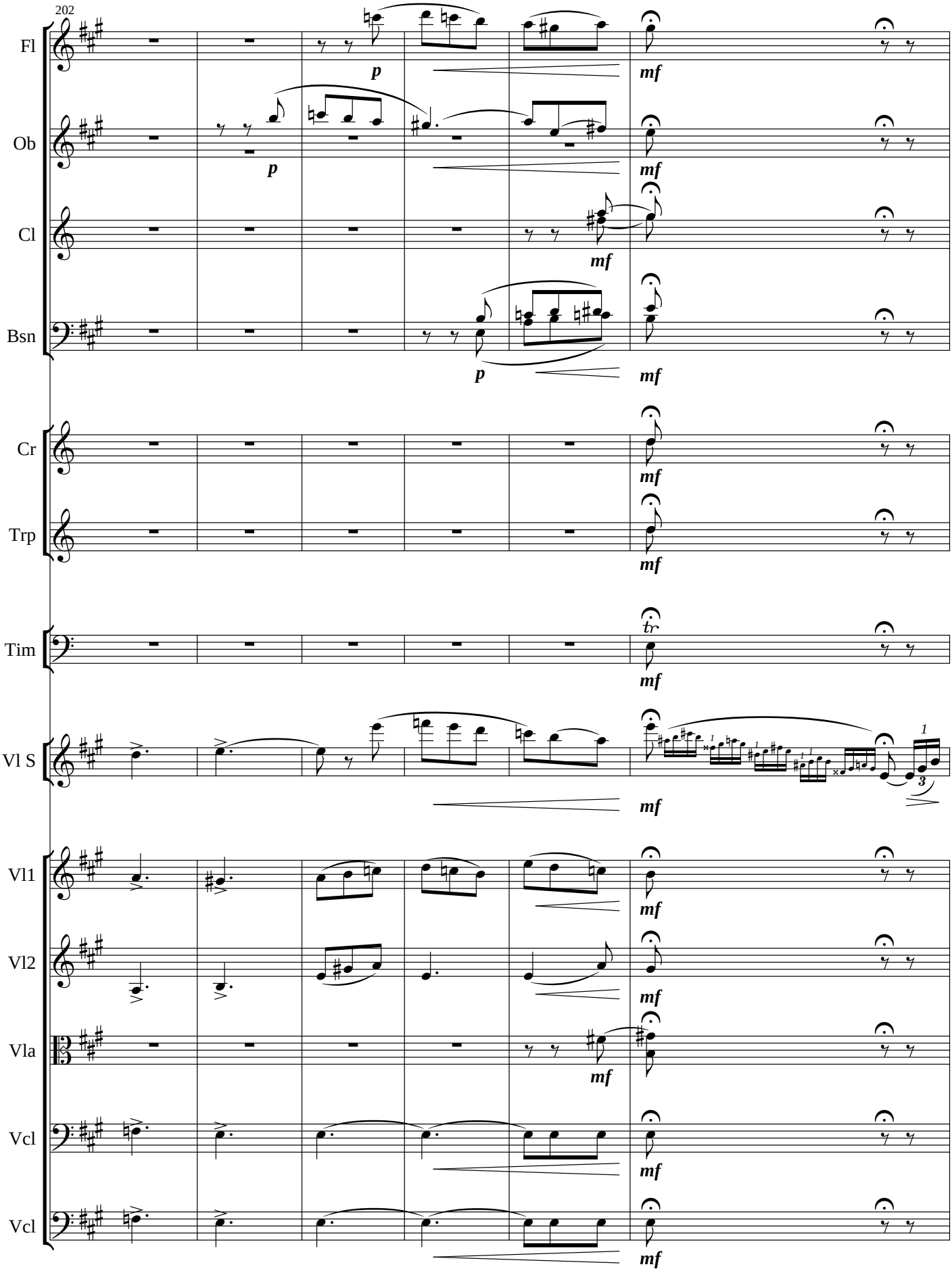
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Trp
Tim
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Vl2
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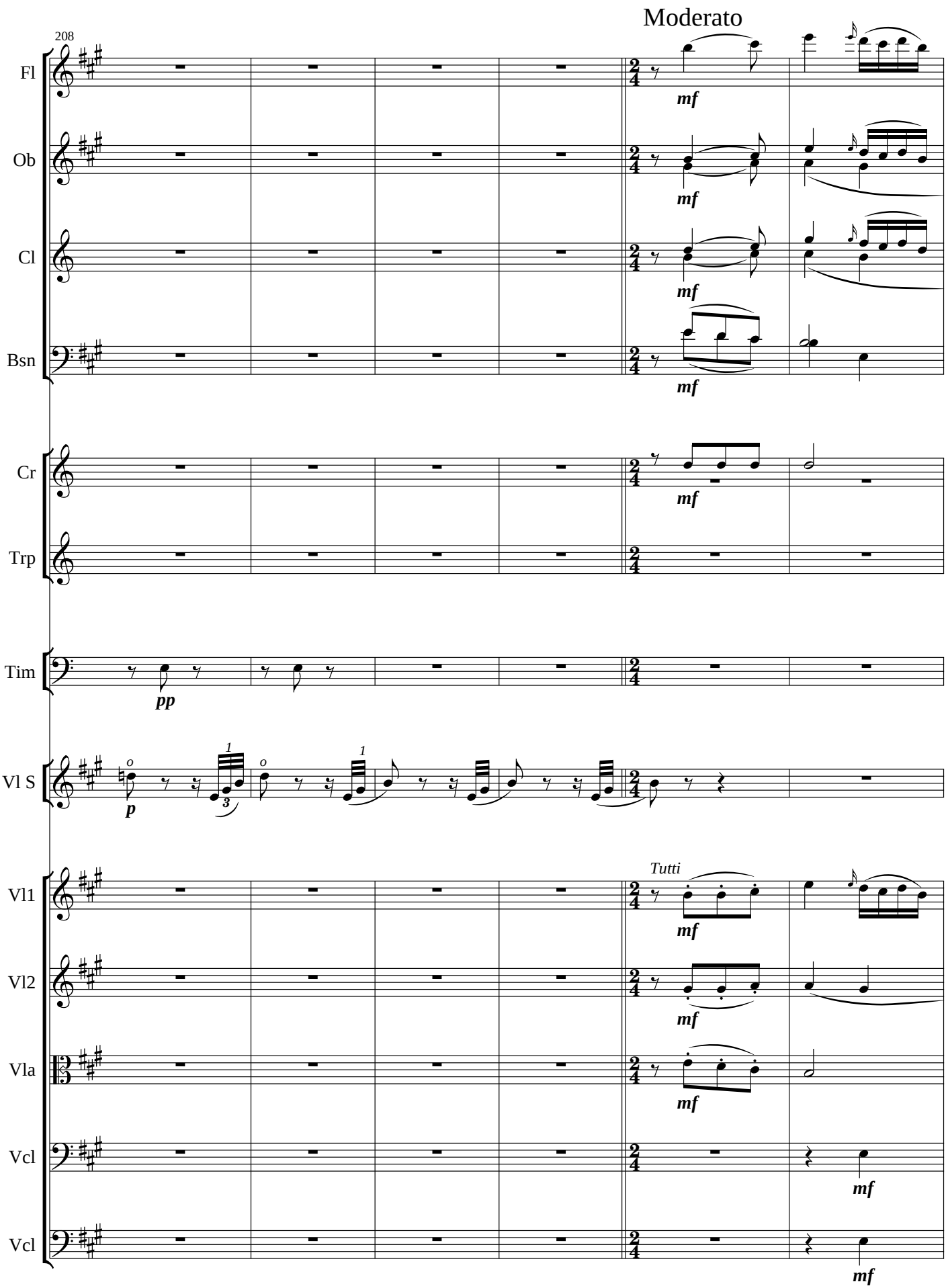
Moderato
208
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
mf
pp
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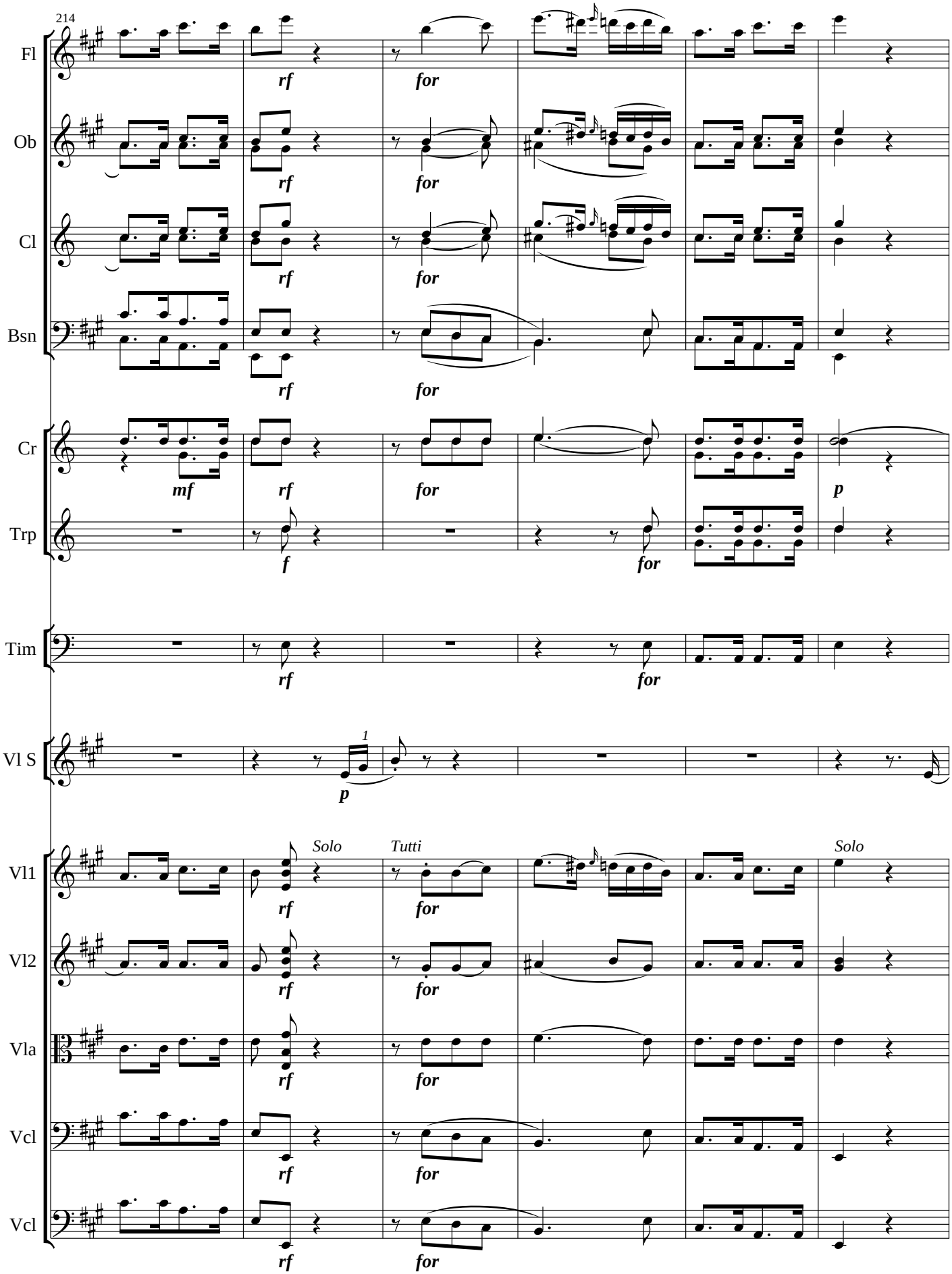
Tutti


214
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Ob
Cl
Bsn
Cr
Trp
Tim
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Vl2
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Vcl
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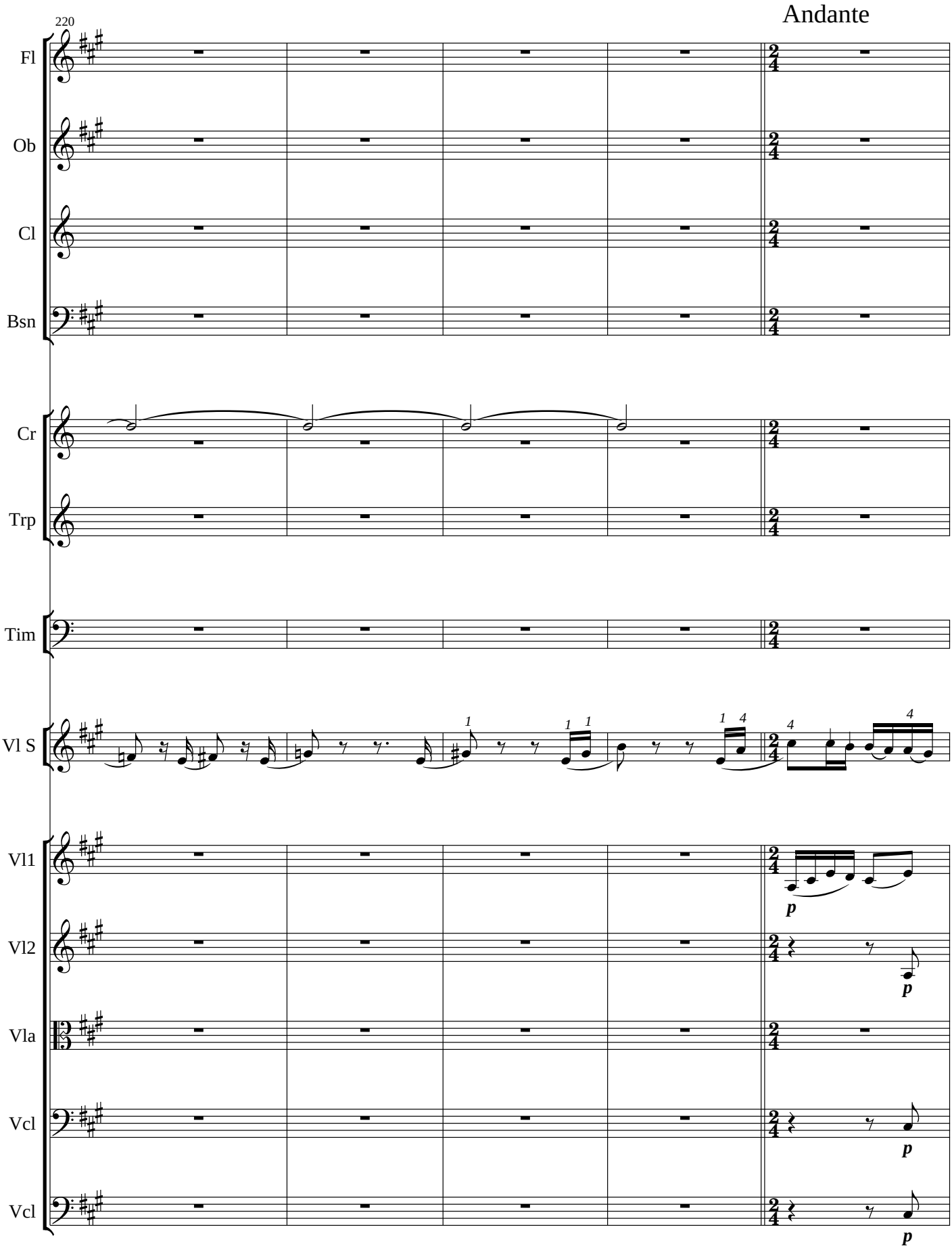
Tutti
Solo
1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220
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Tim
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Vl2
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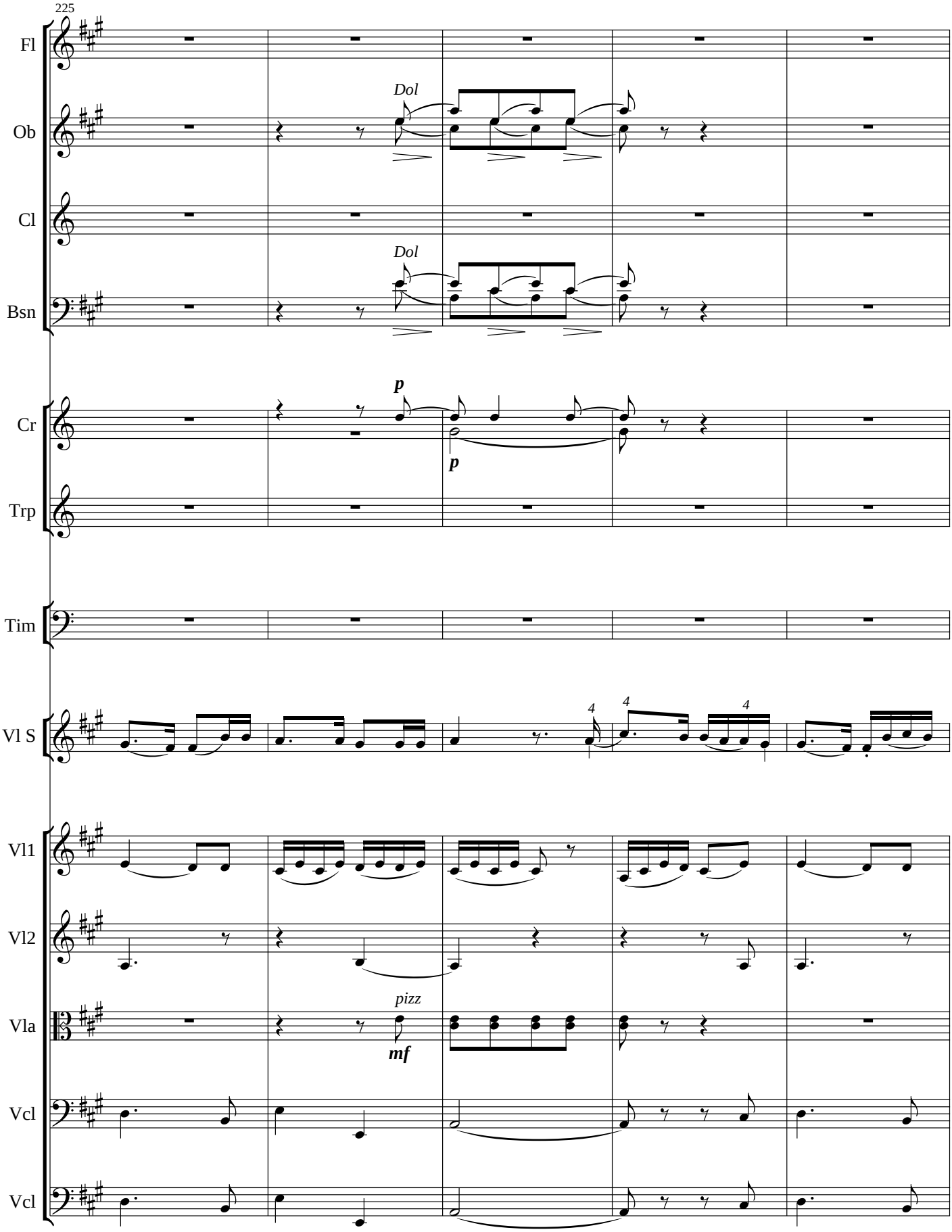
Vcl
p
p
p
p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Bsn
Cr
Trp
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Vl2
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pizz
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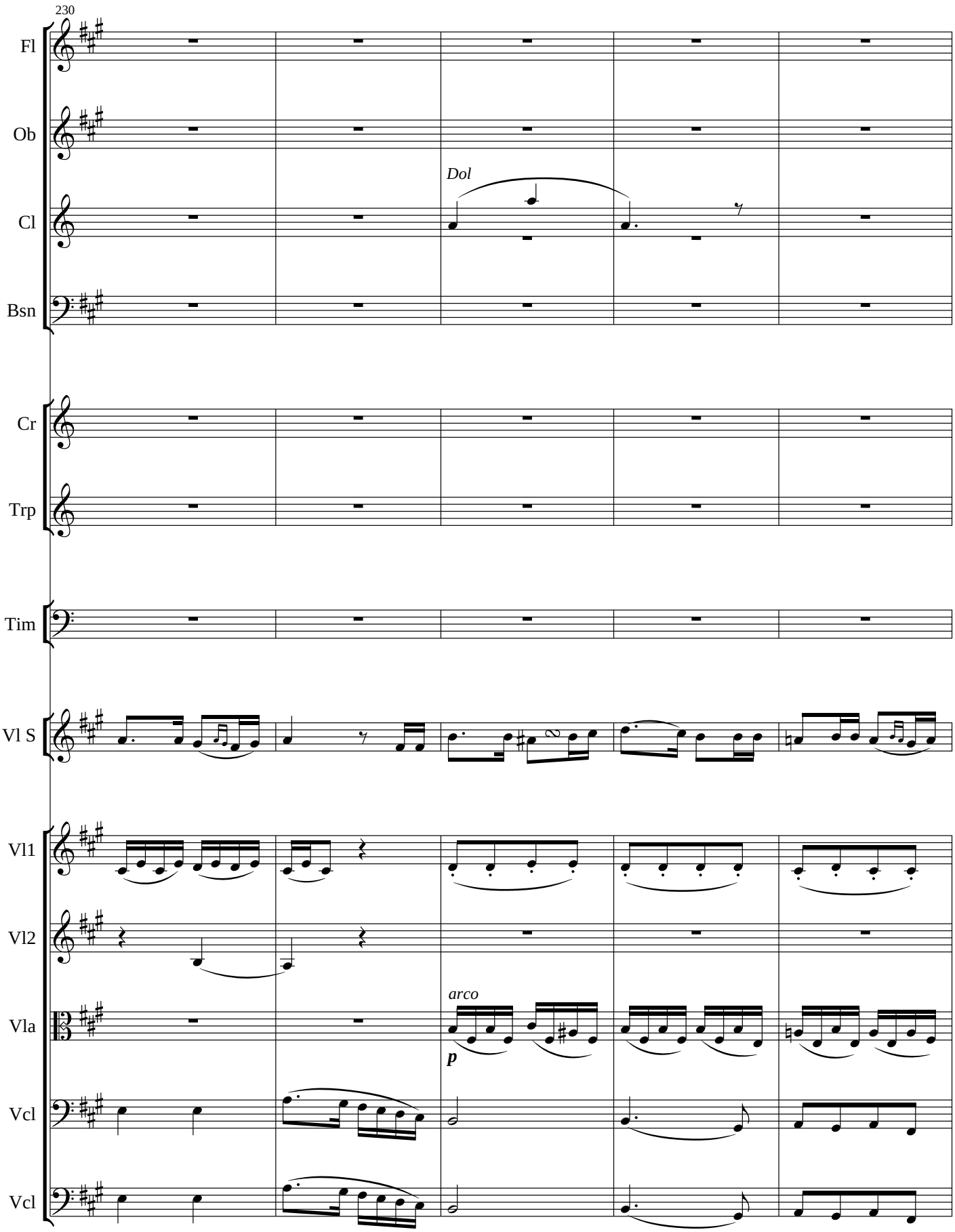
230
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Trp
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Vl2
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arco
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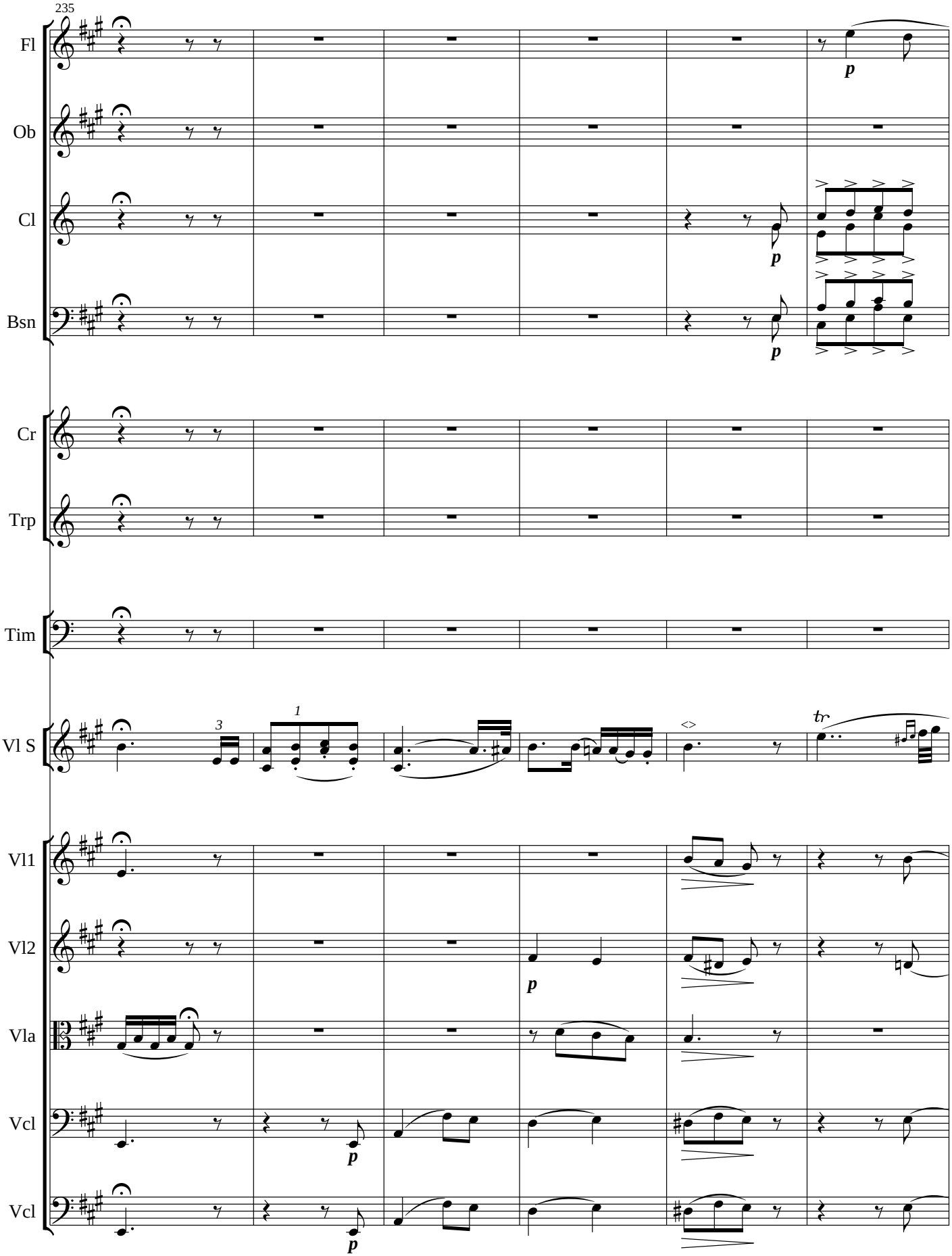
Vcl
Vcl


235
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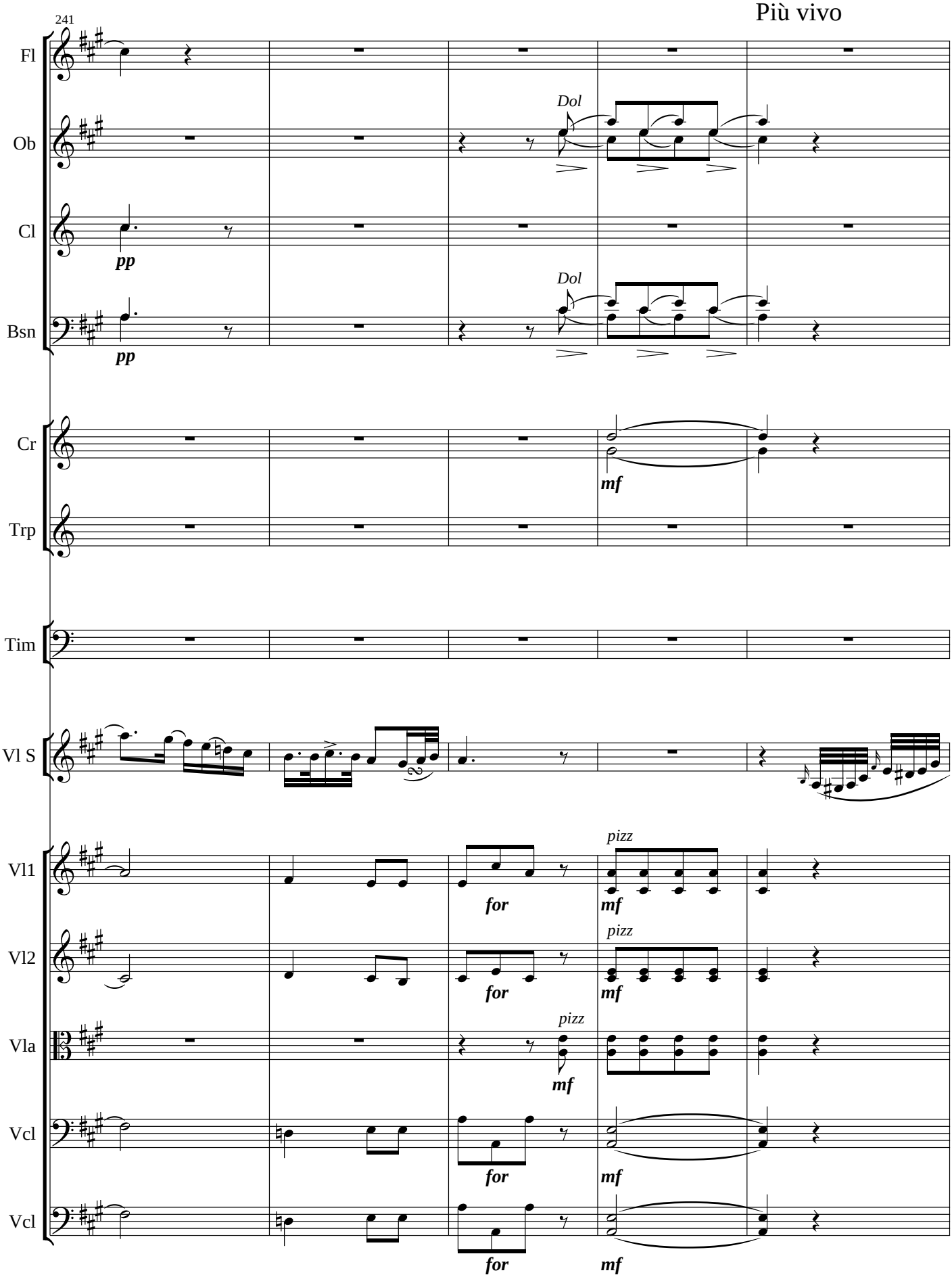
241
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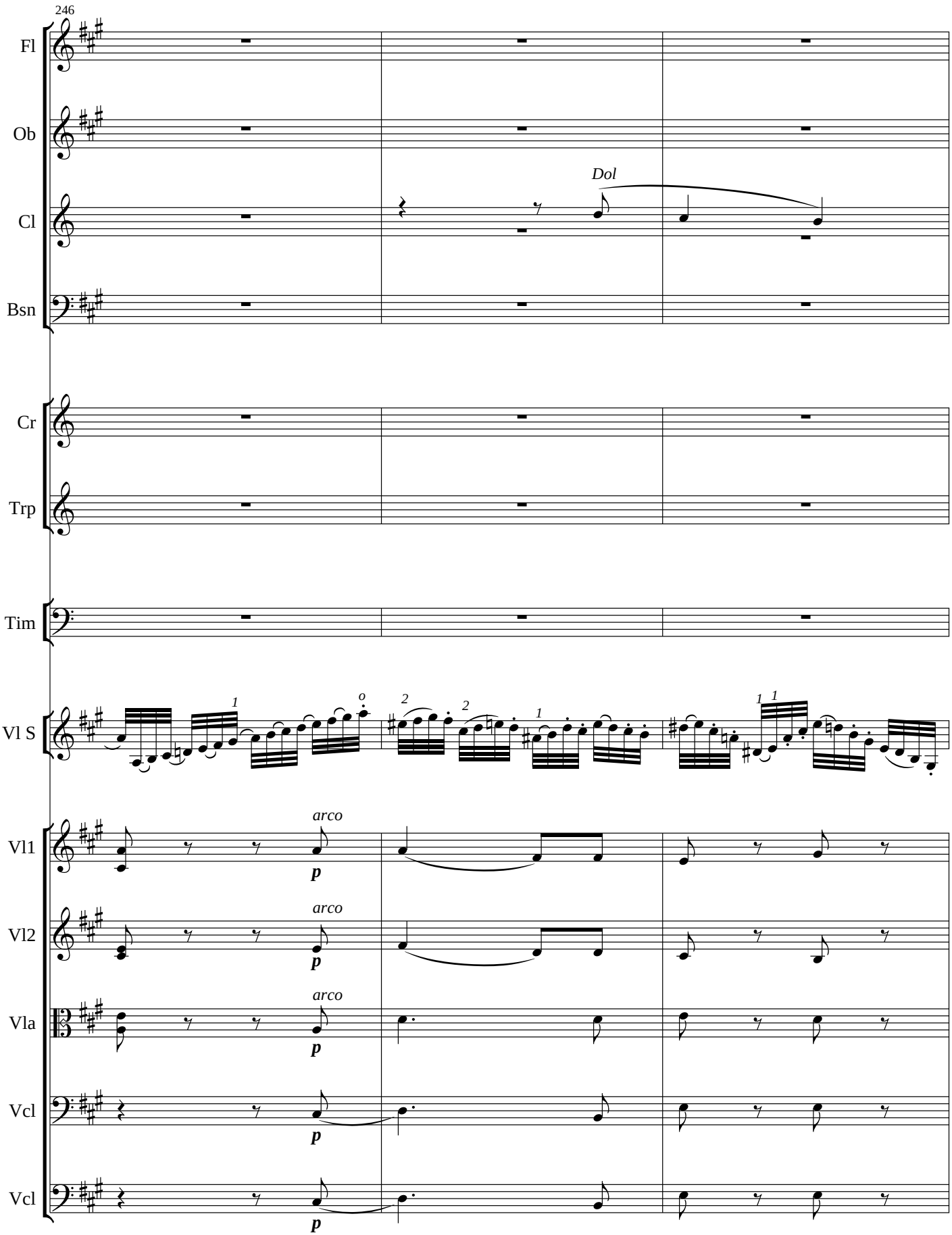
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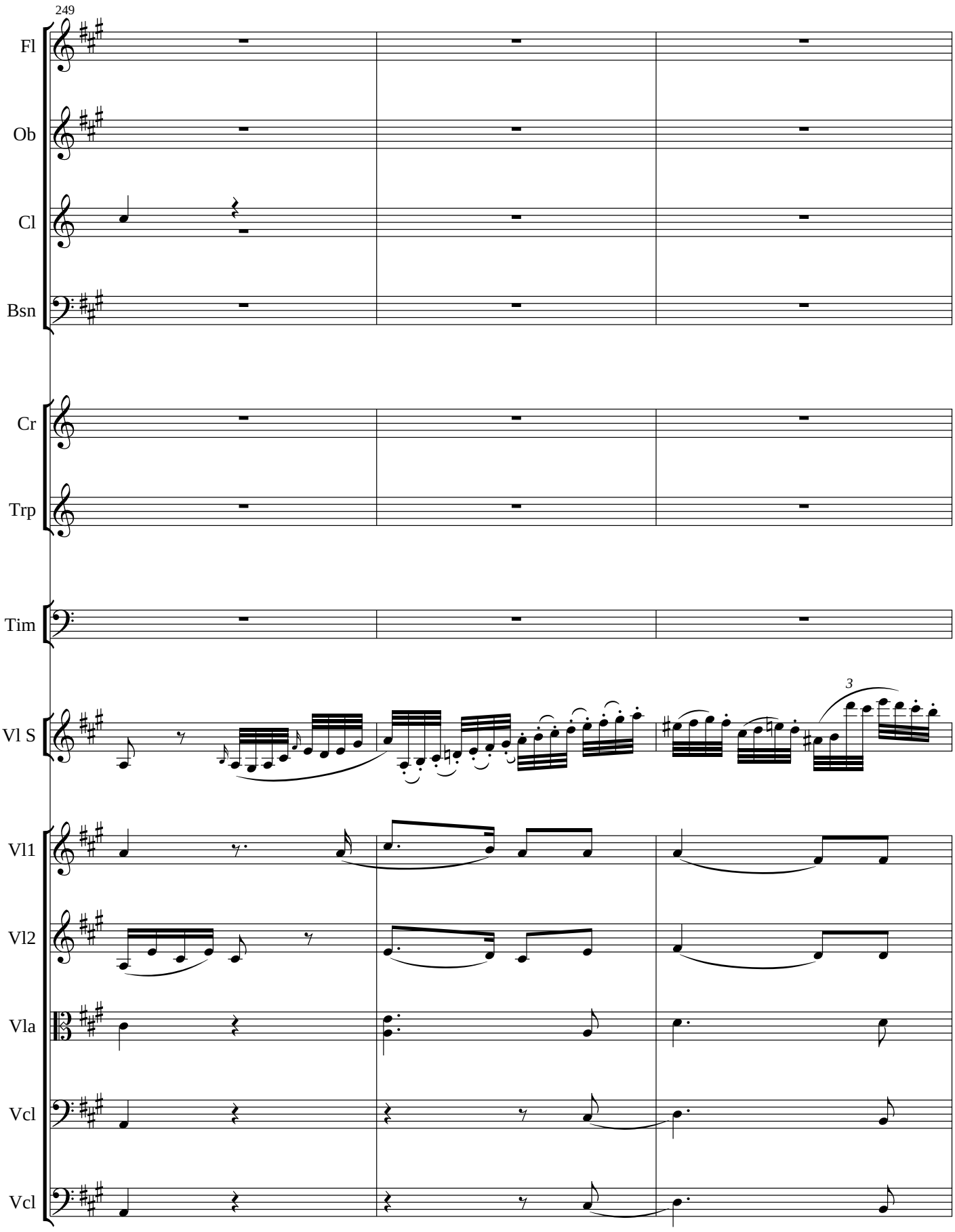
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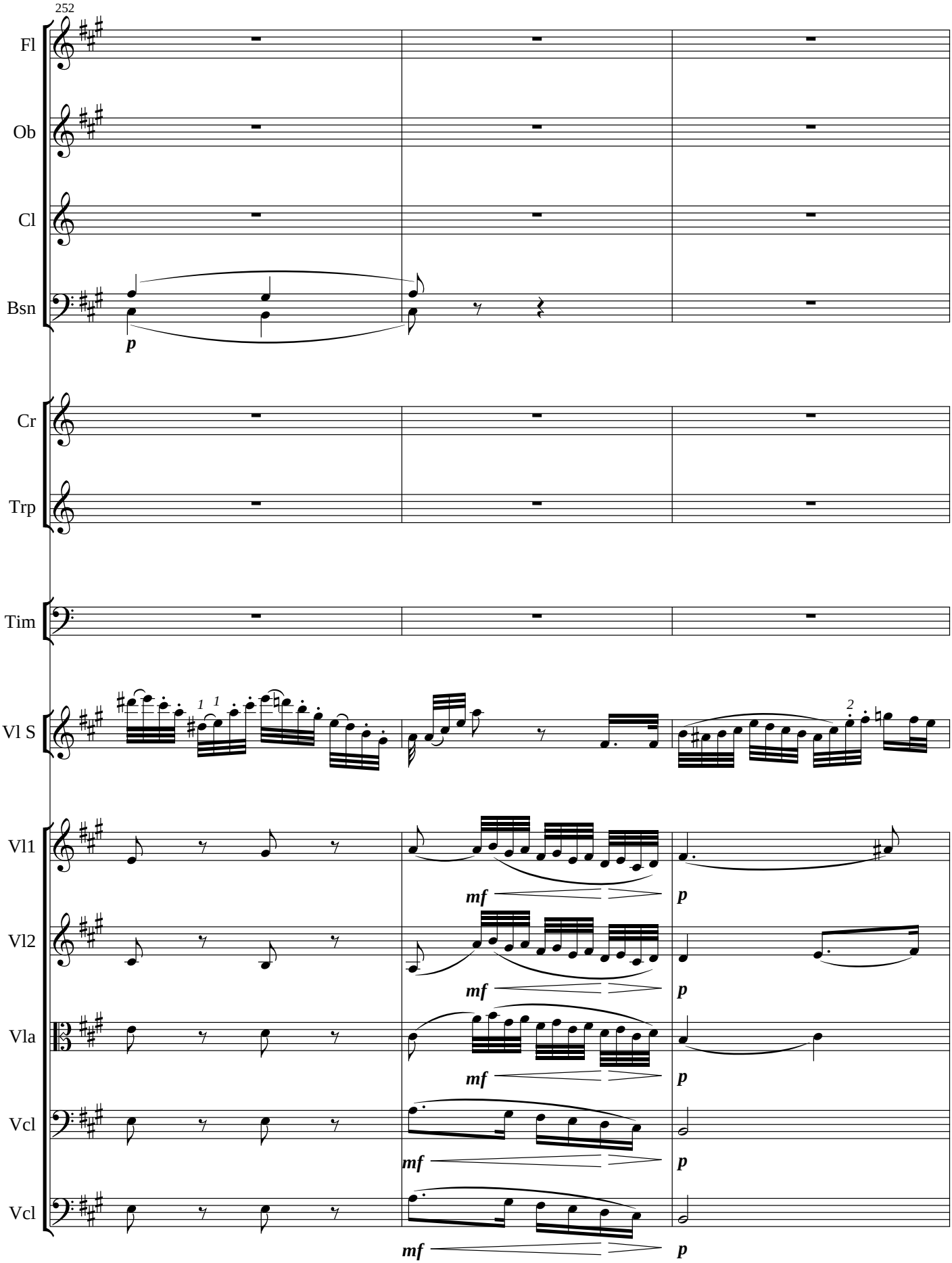
252
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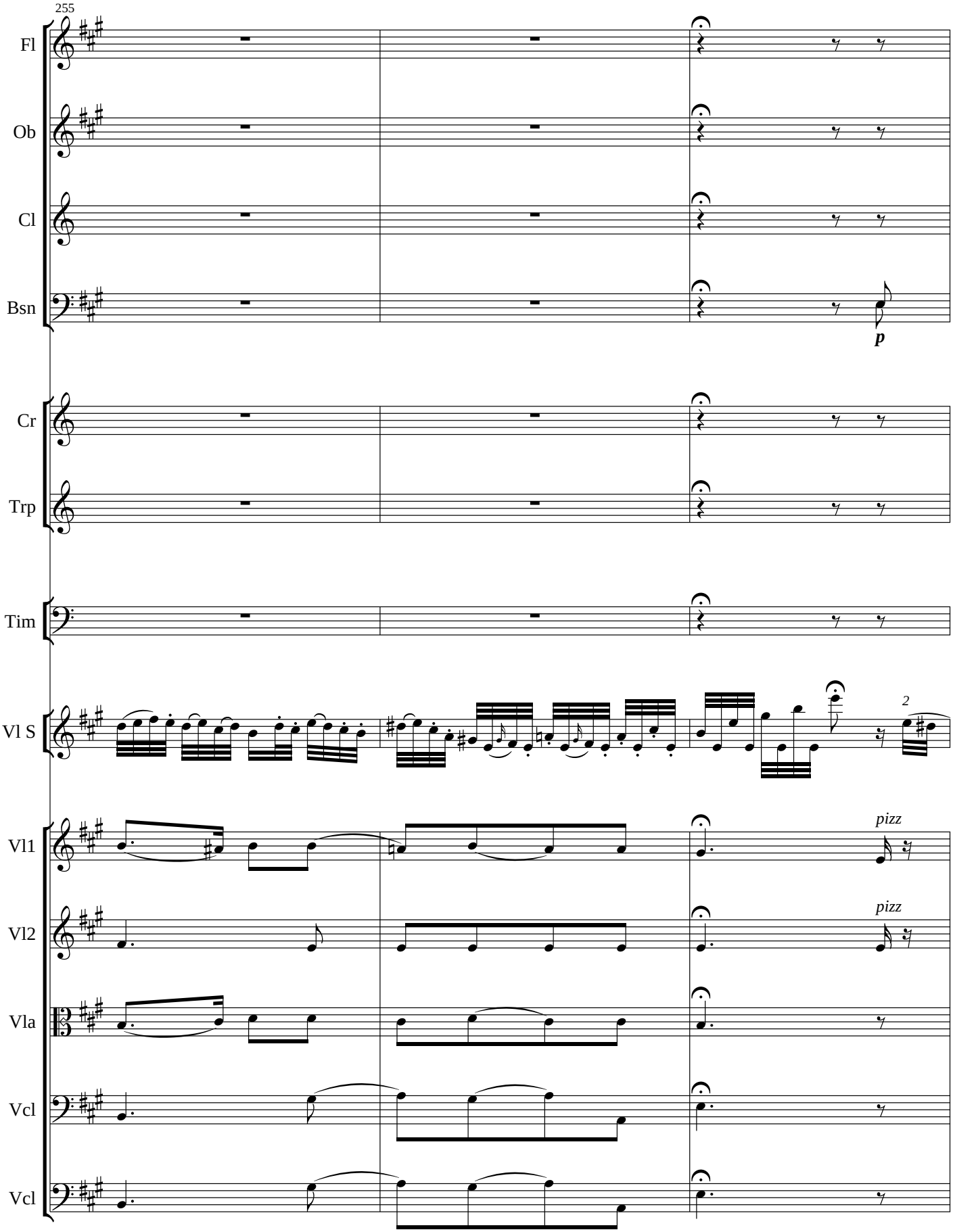
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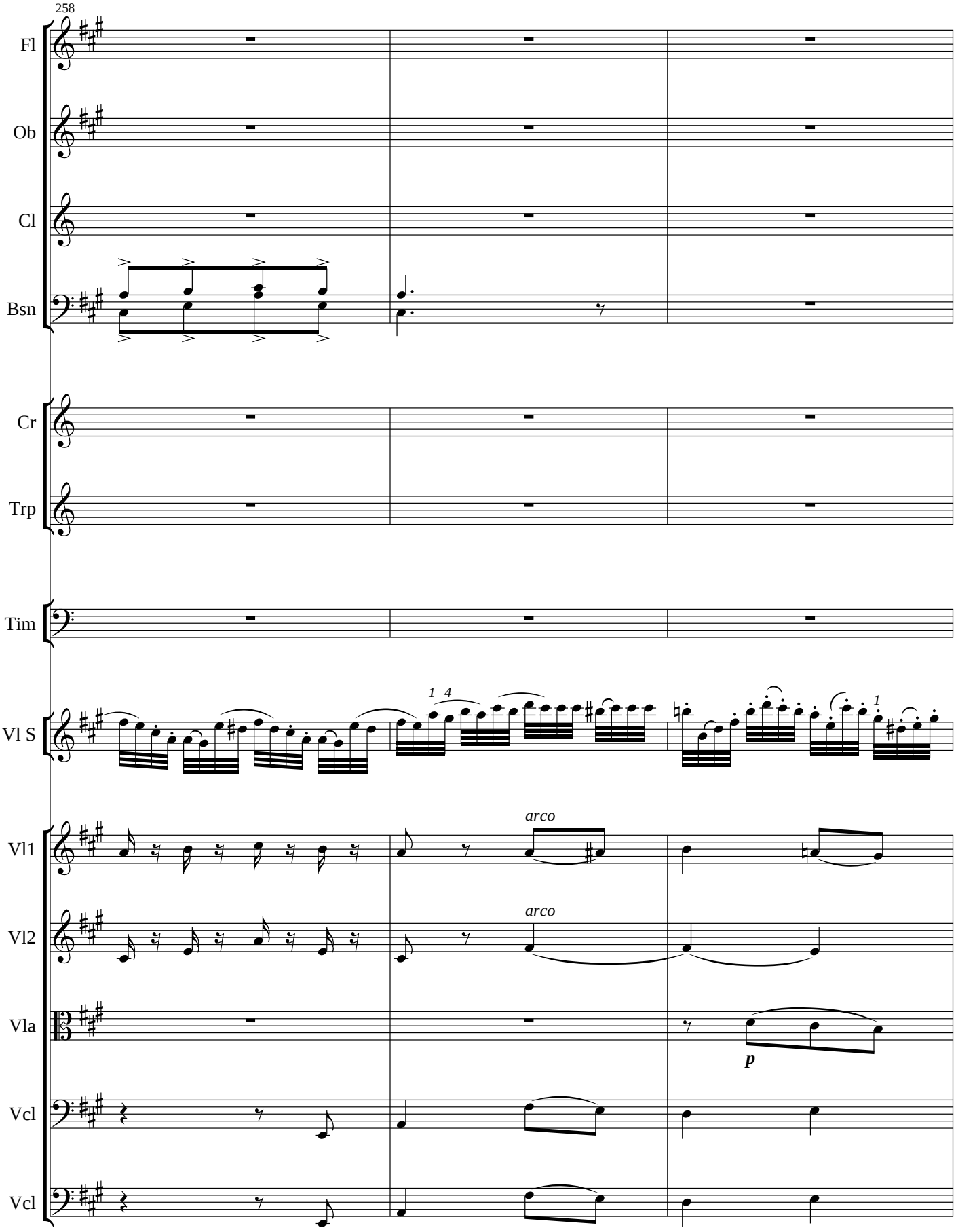
258
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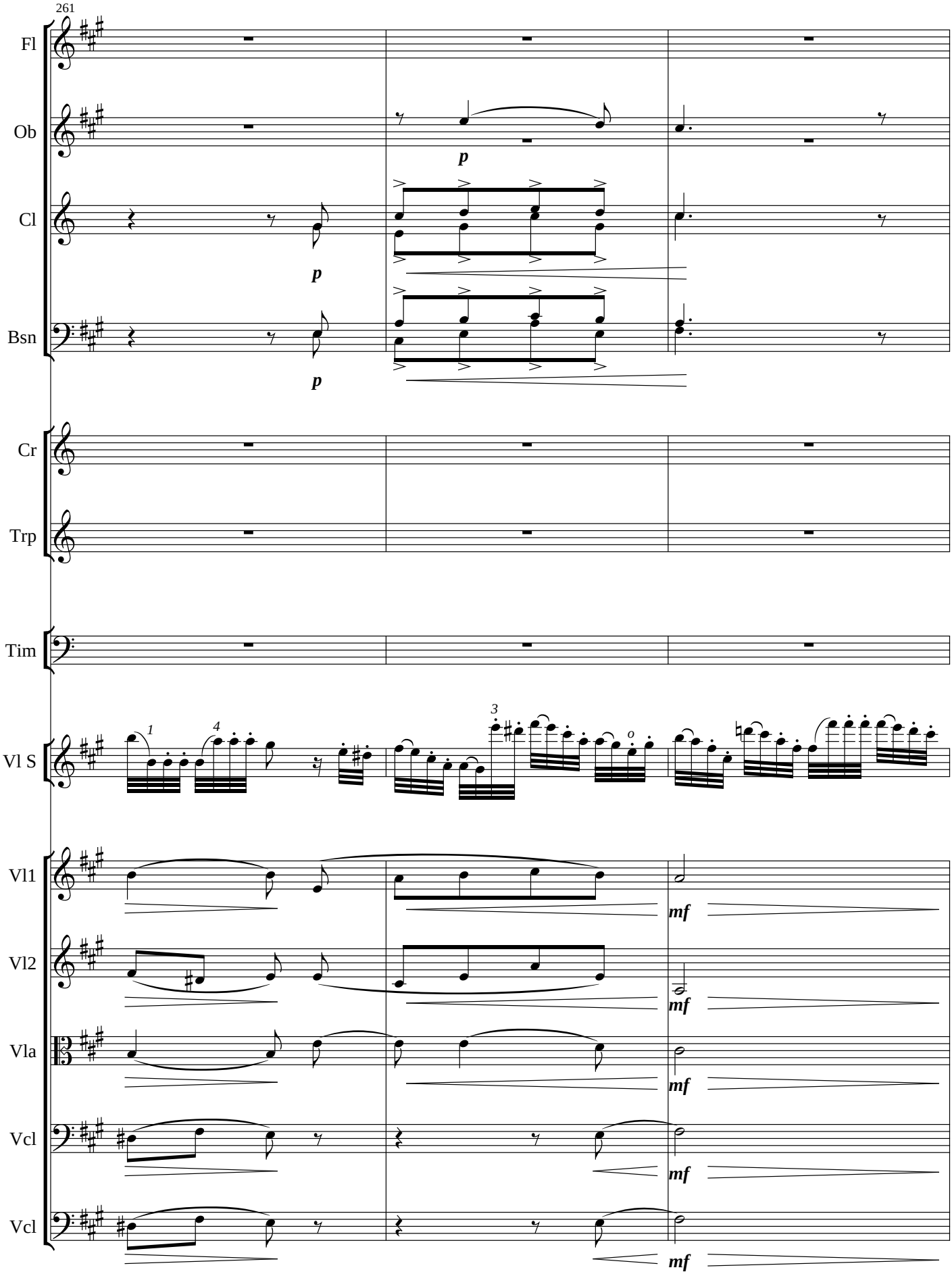
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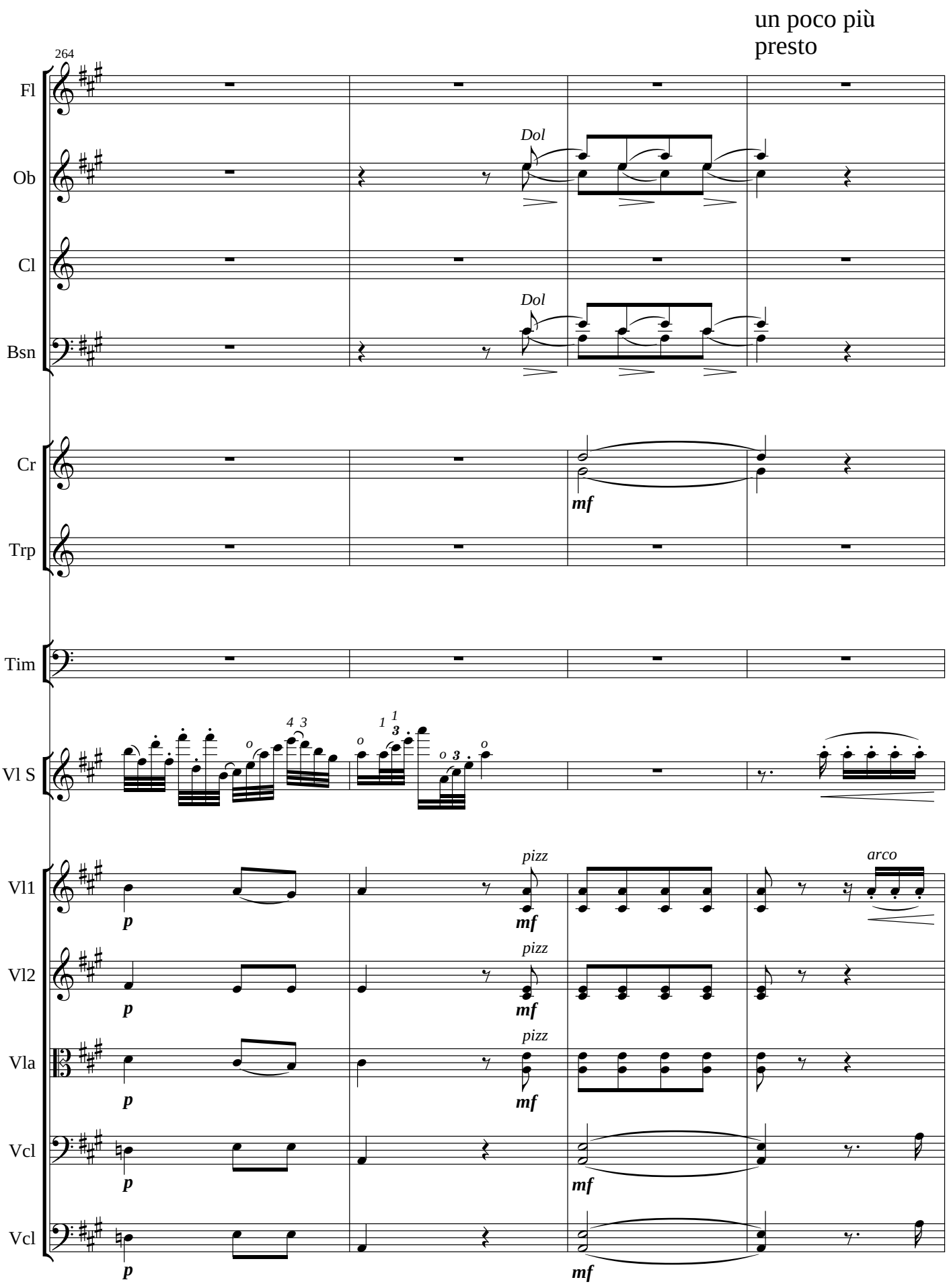
un poco più
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264
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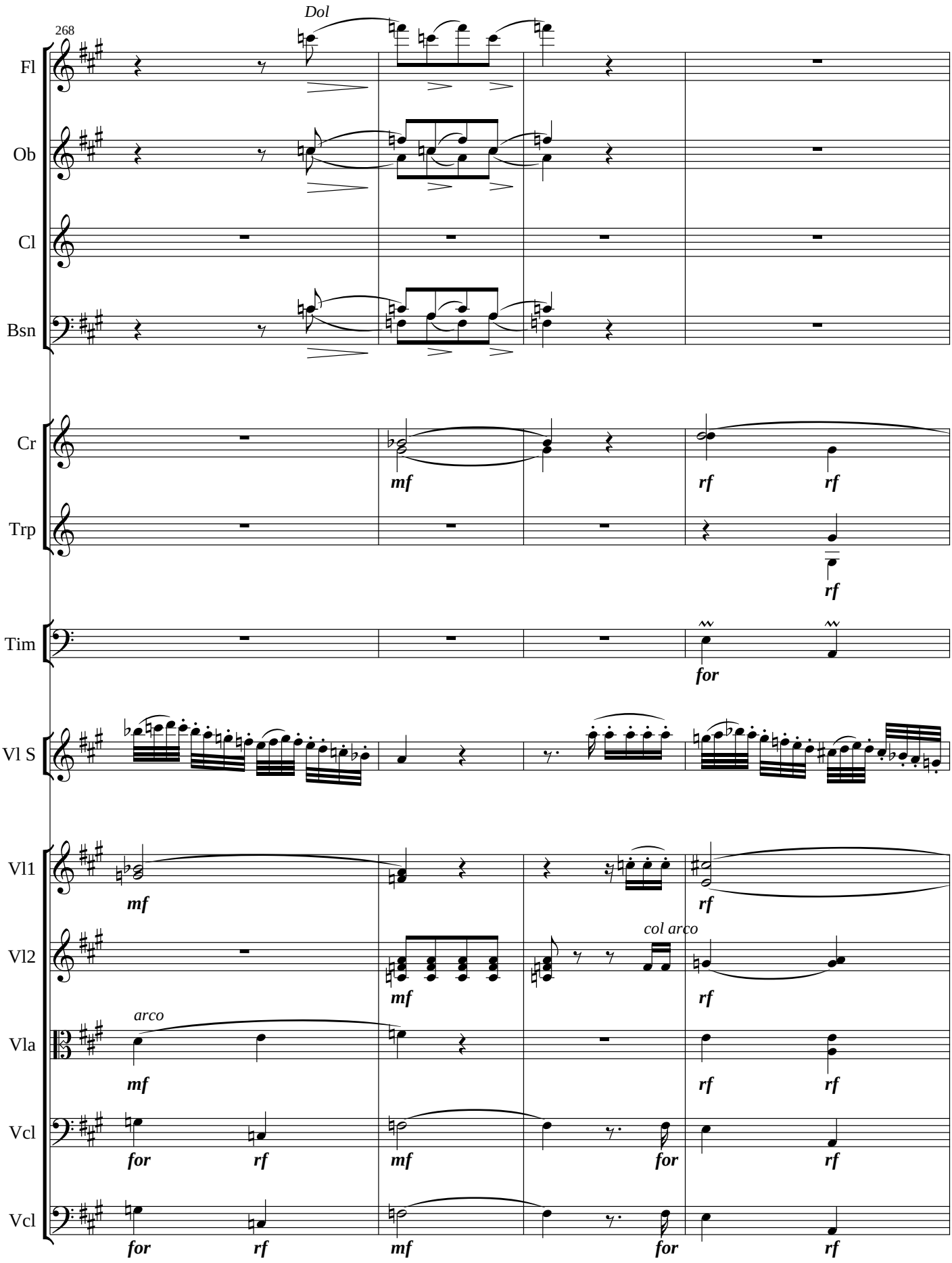
268
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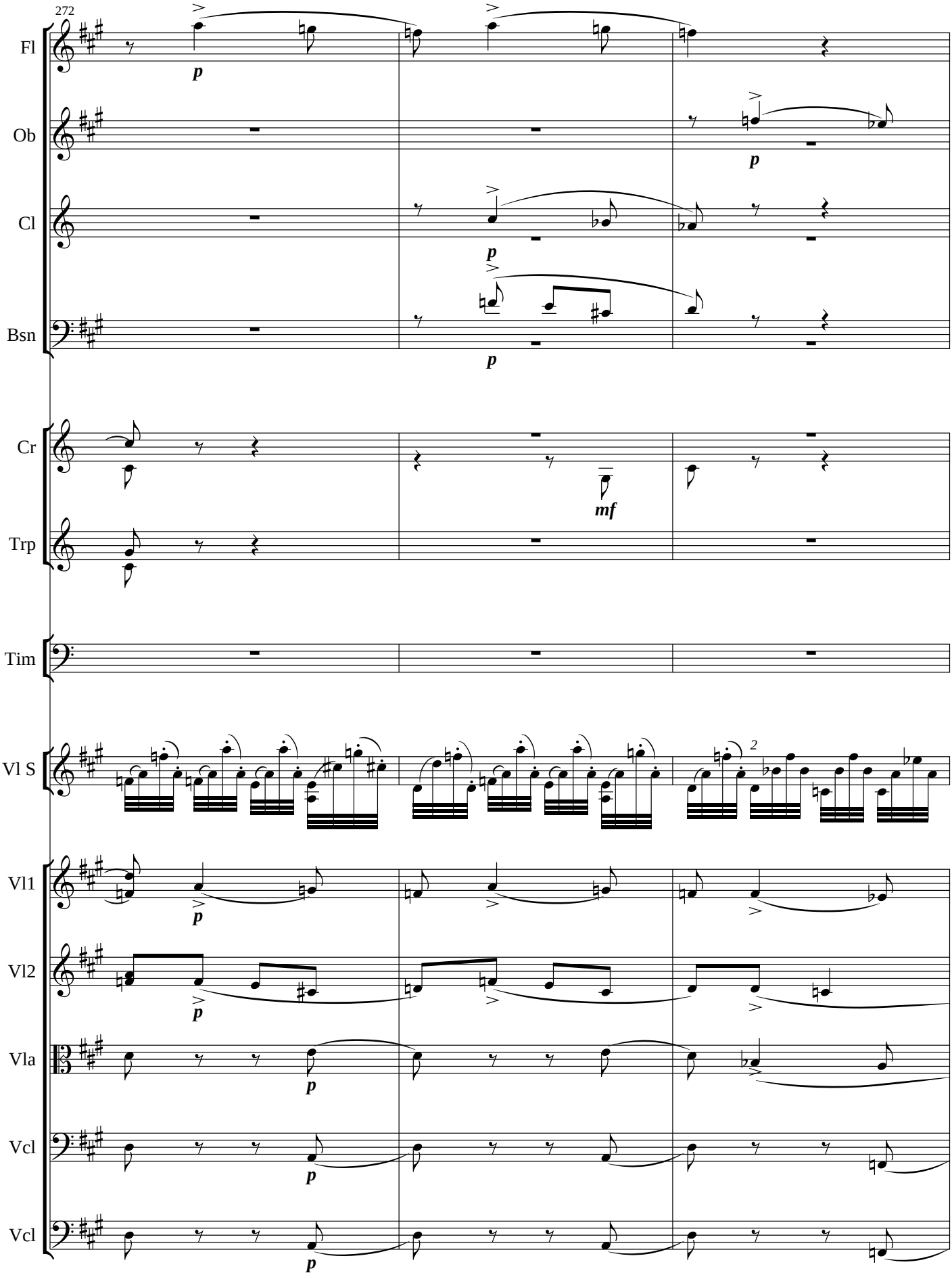
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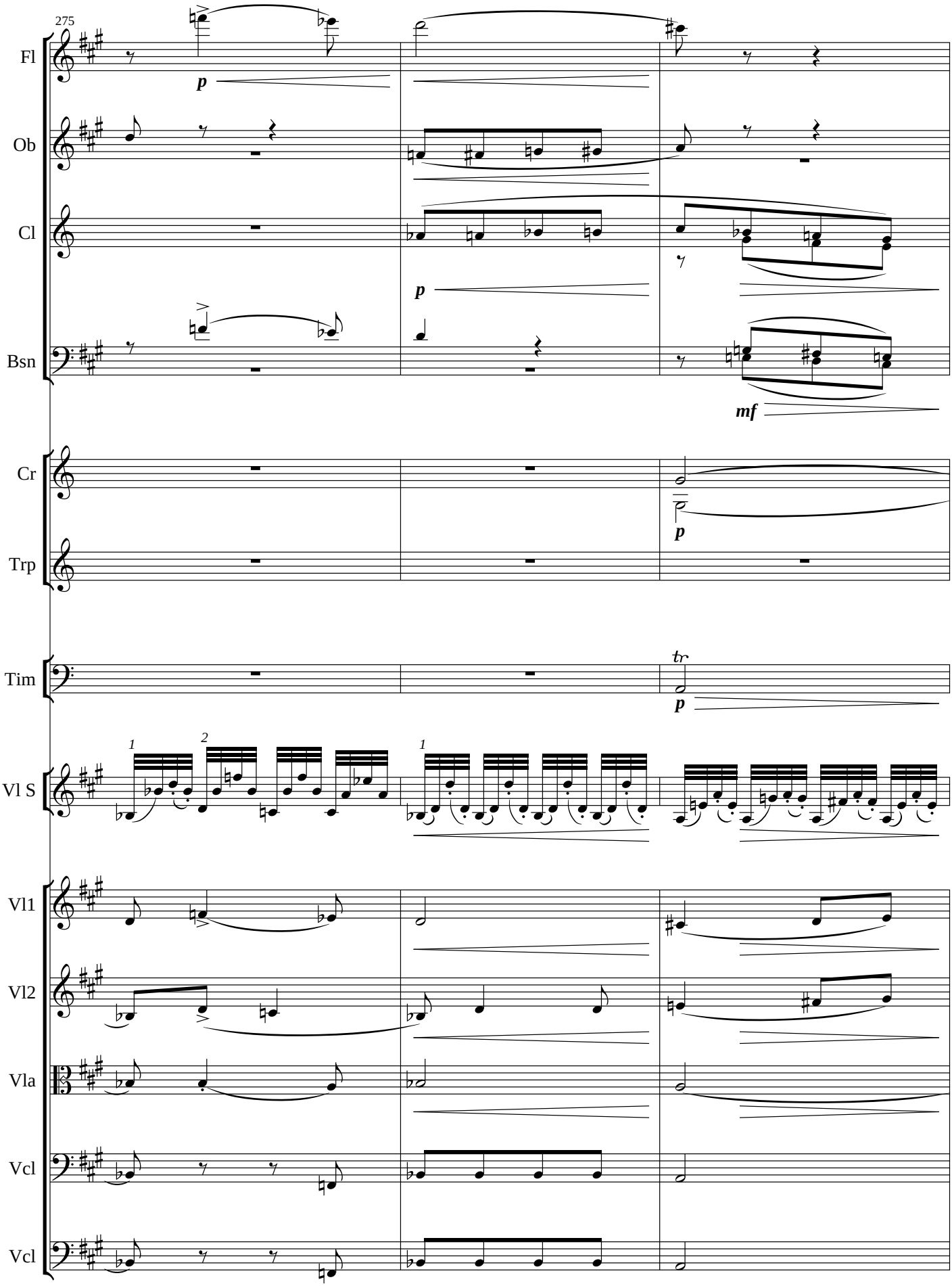
275
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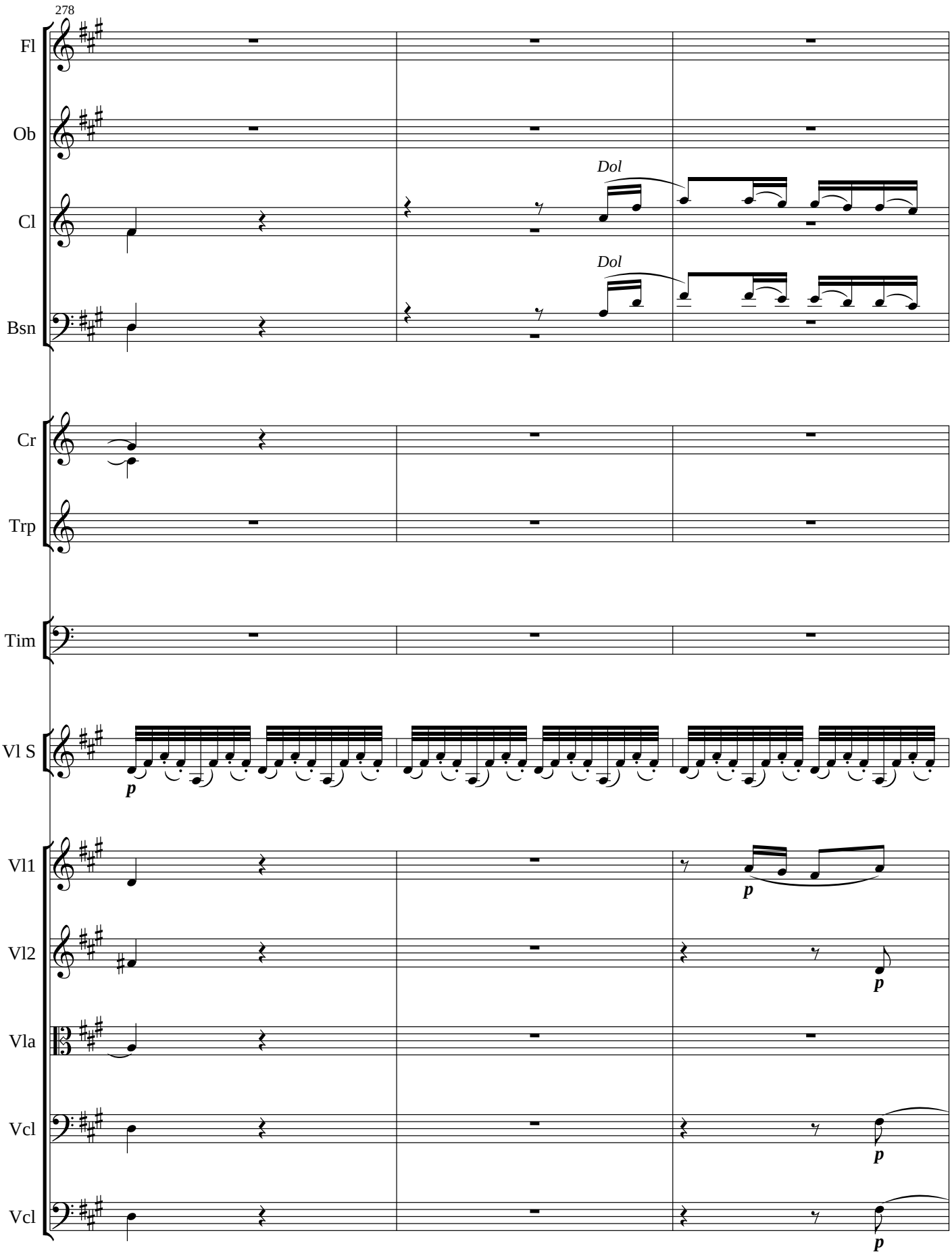
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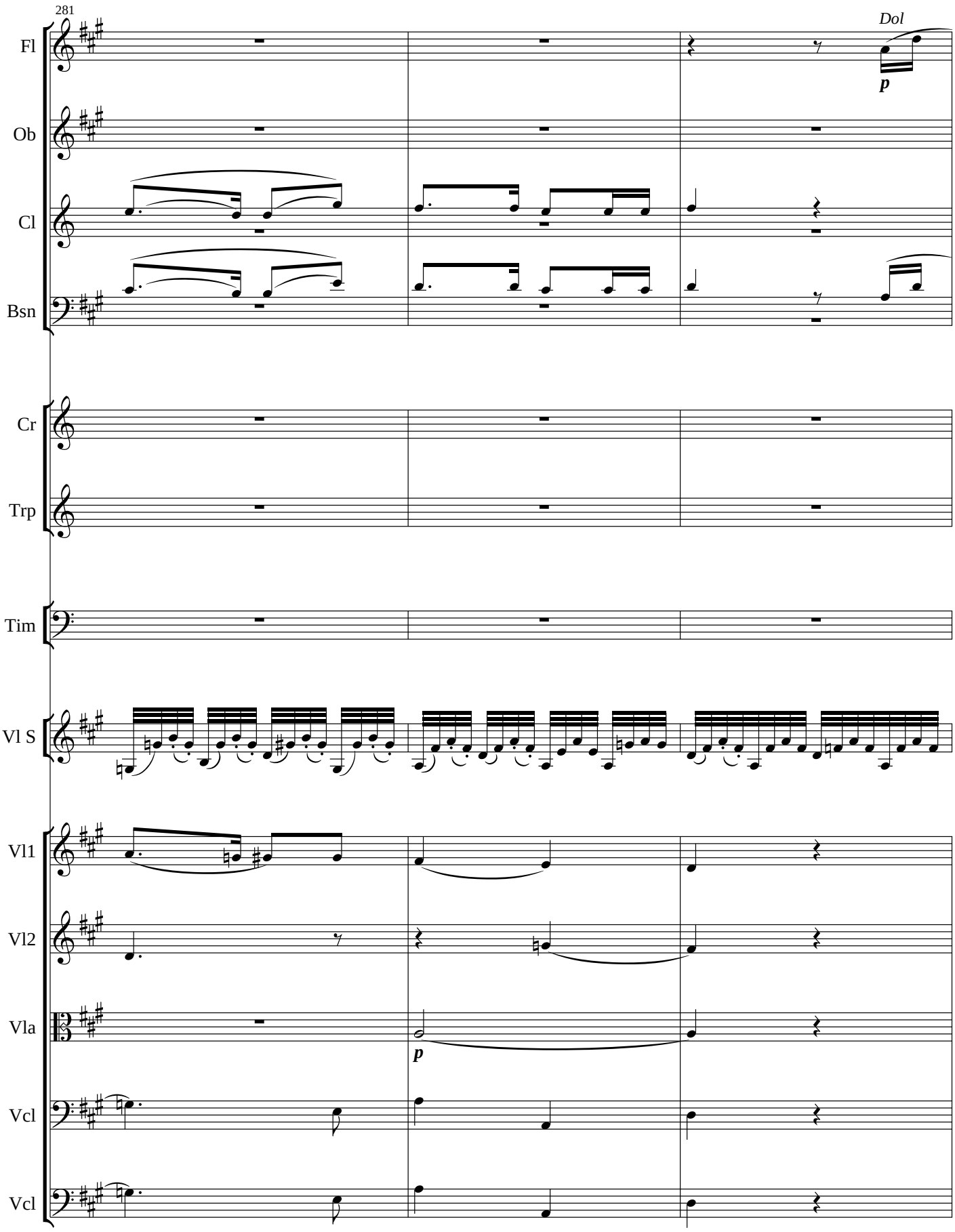
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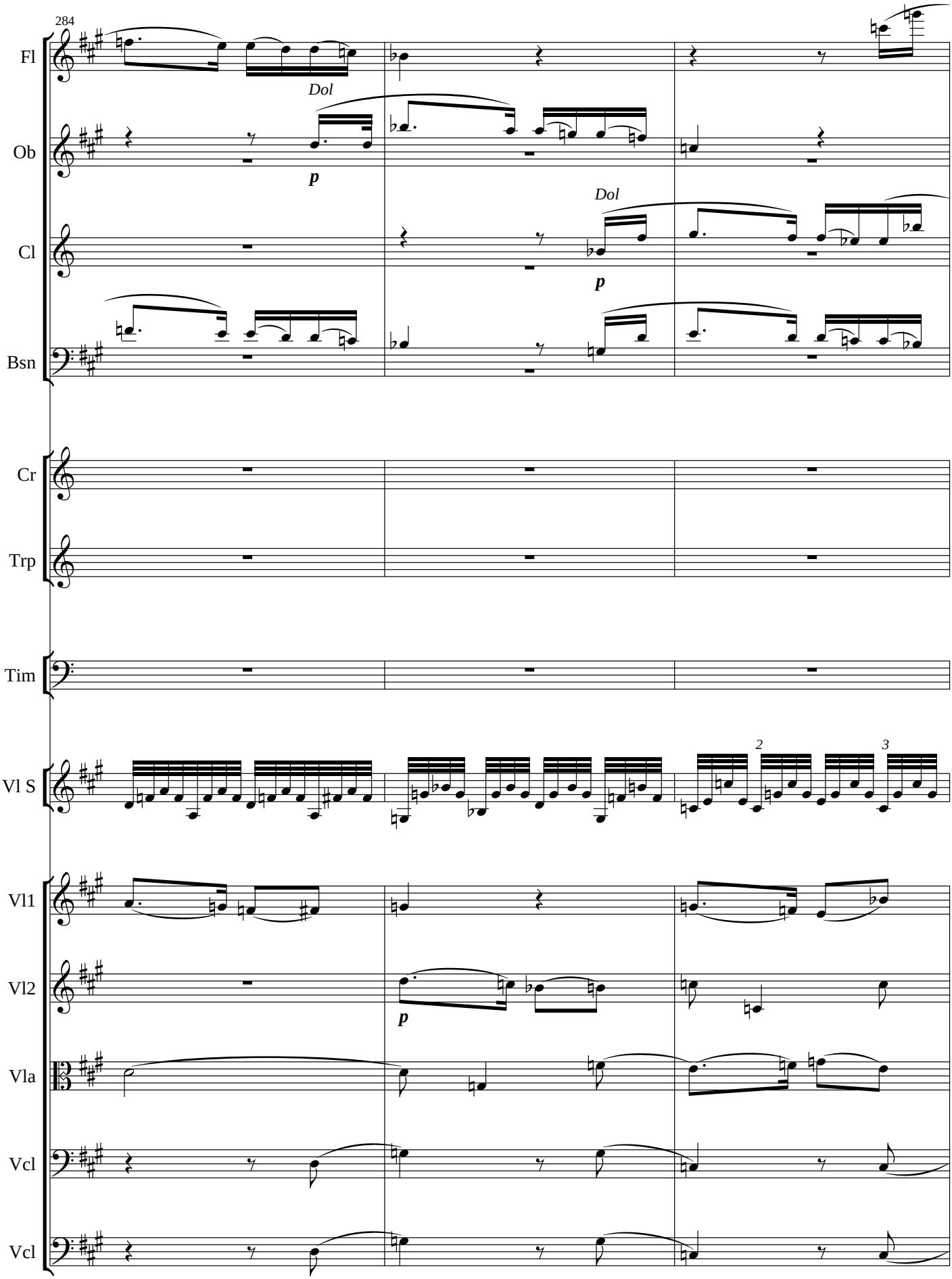
284
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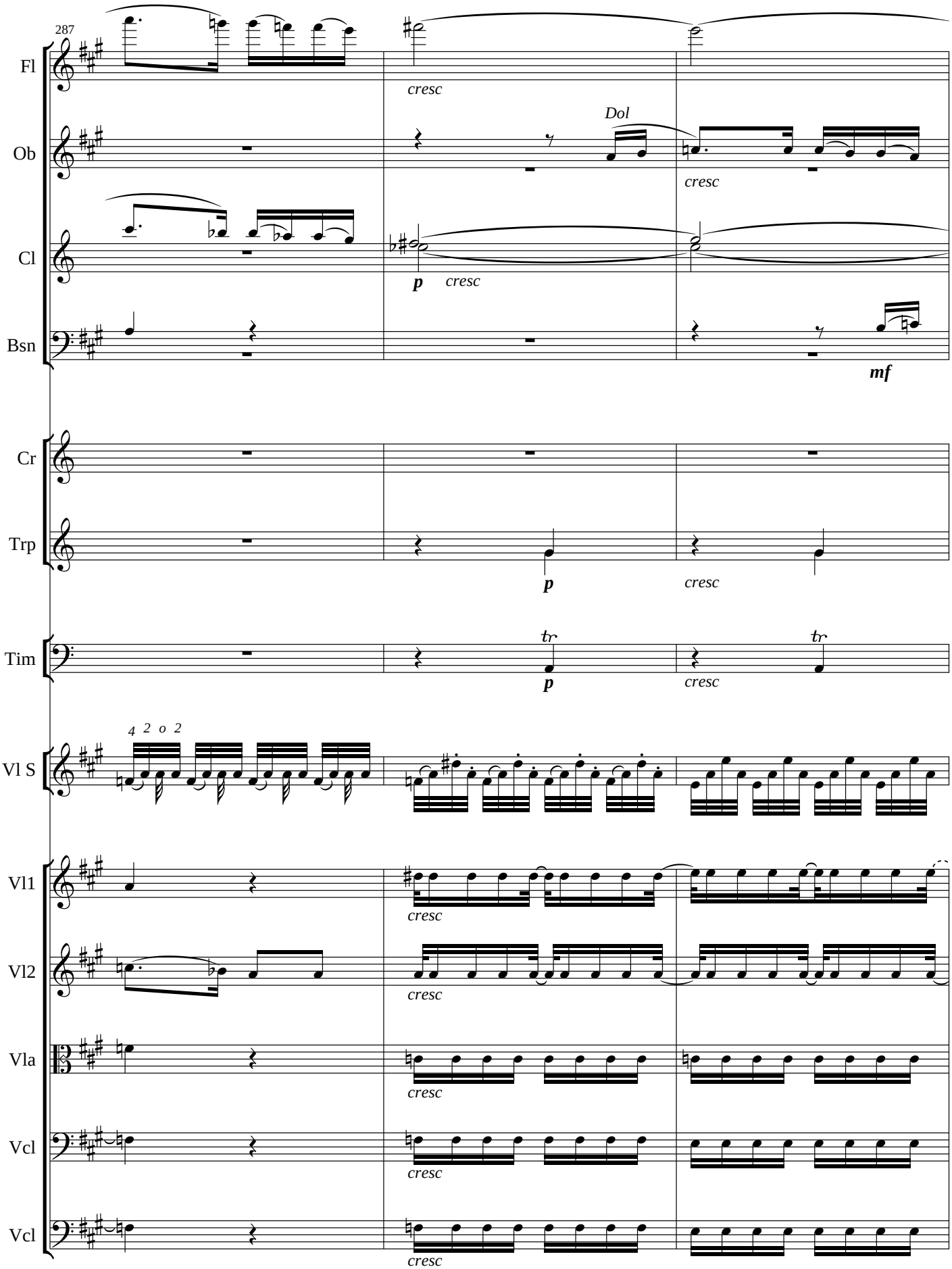
287
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Dol
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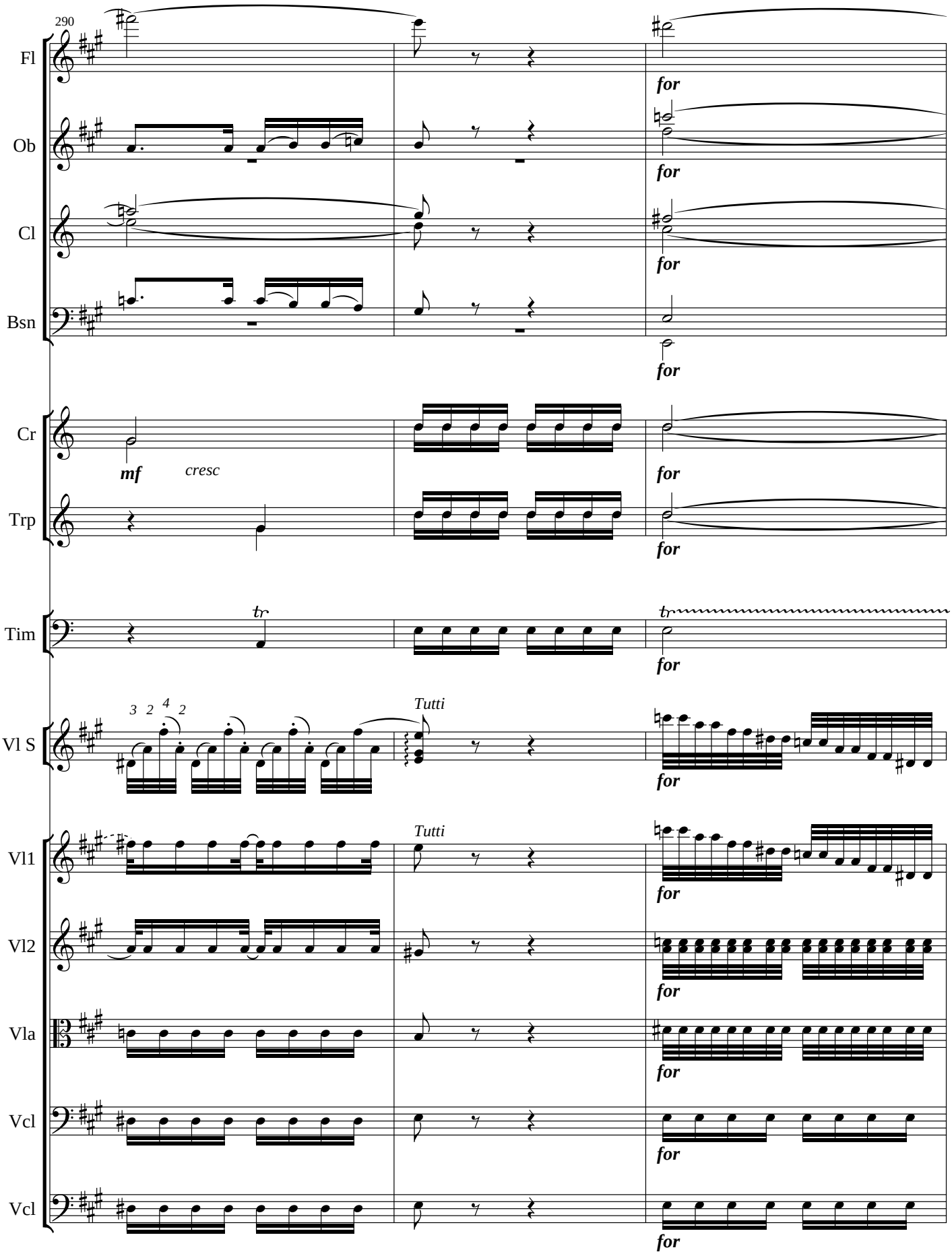
290
Fl
Ob
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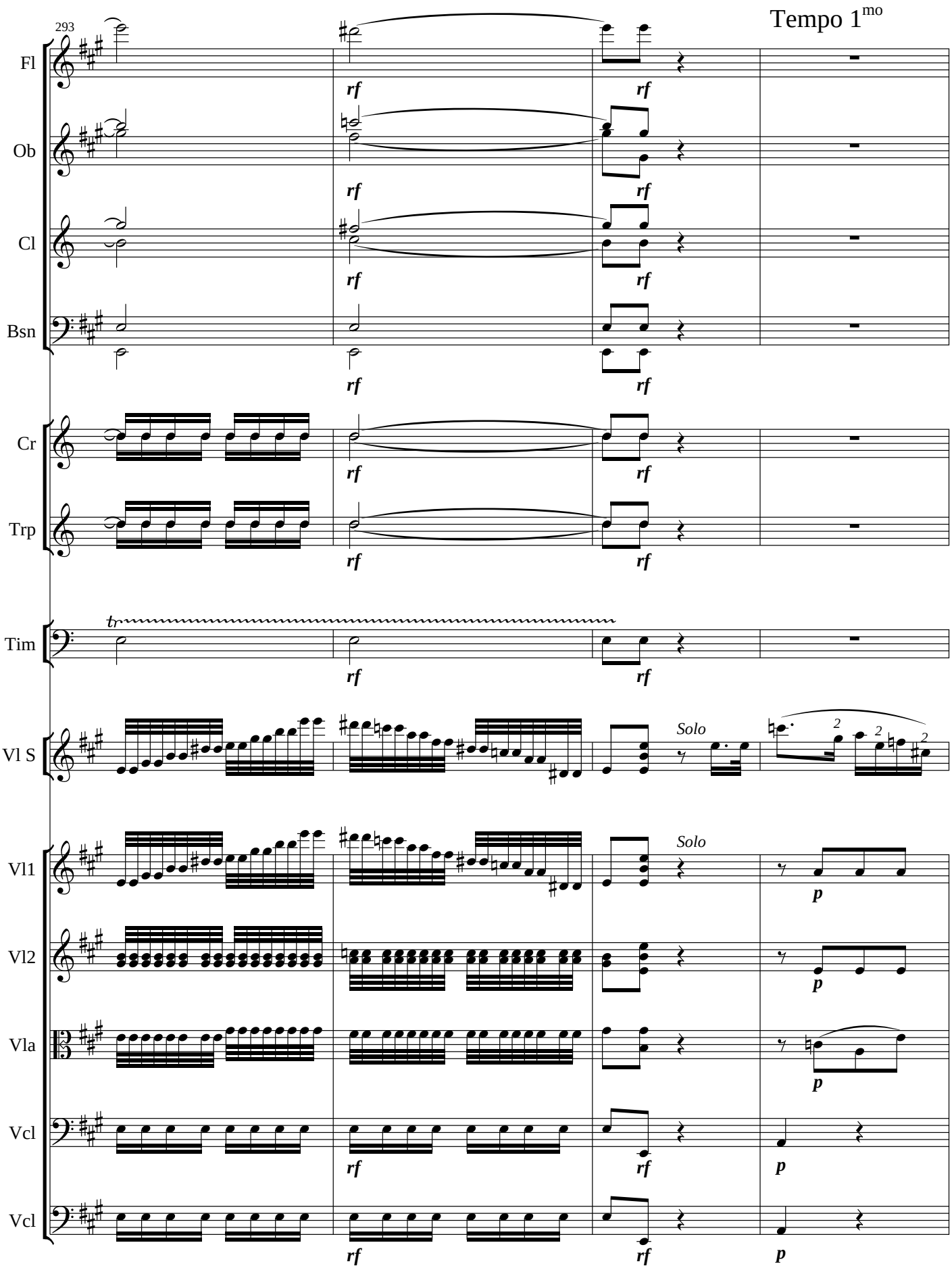
293
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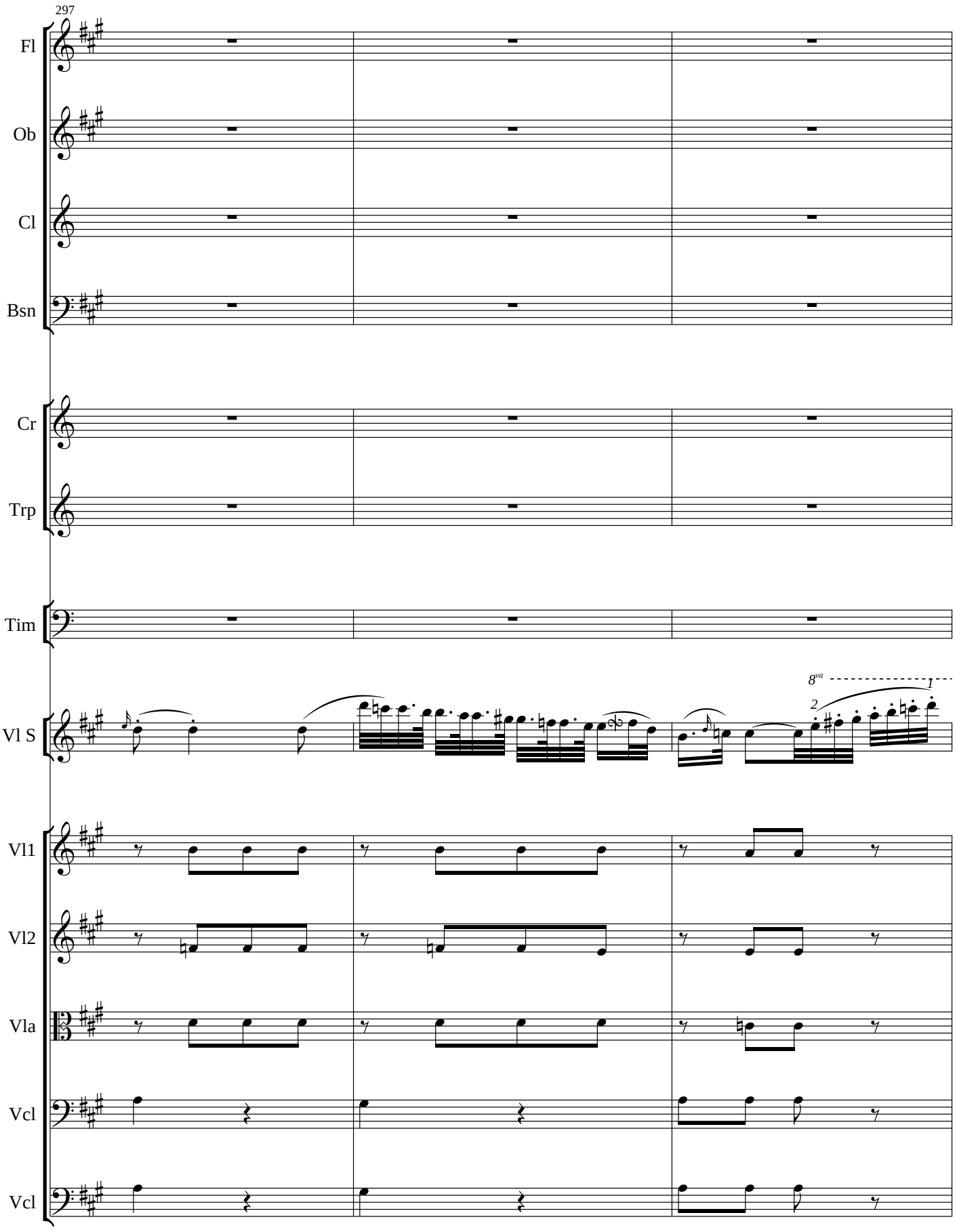
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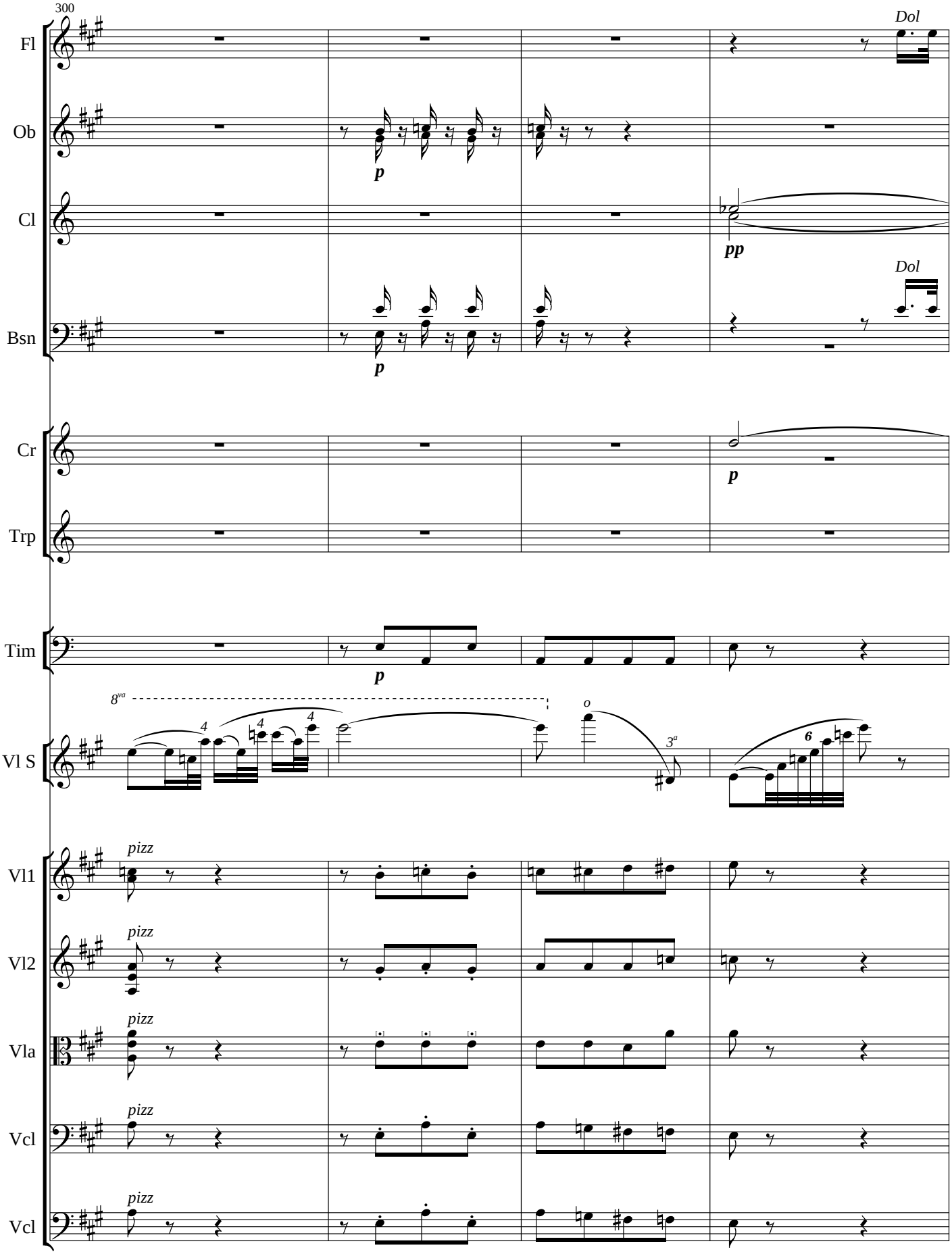
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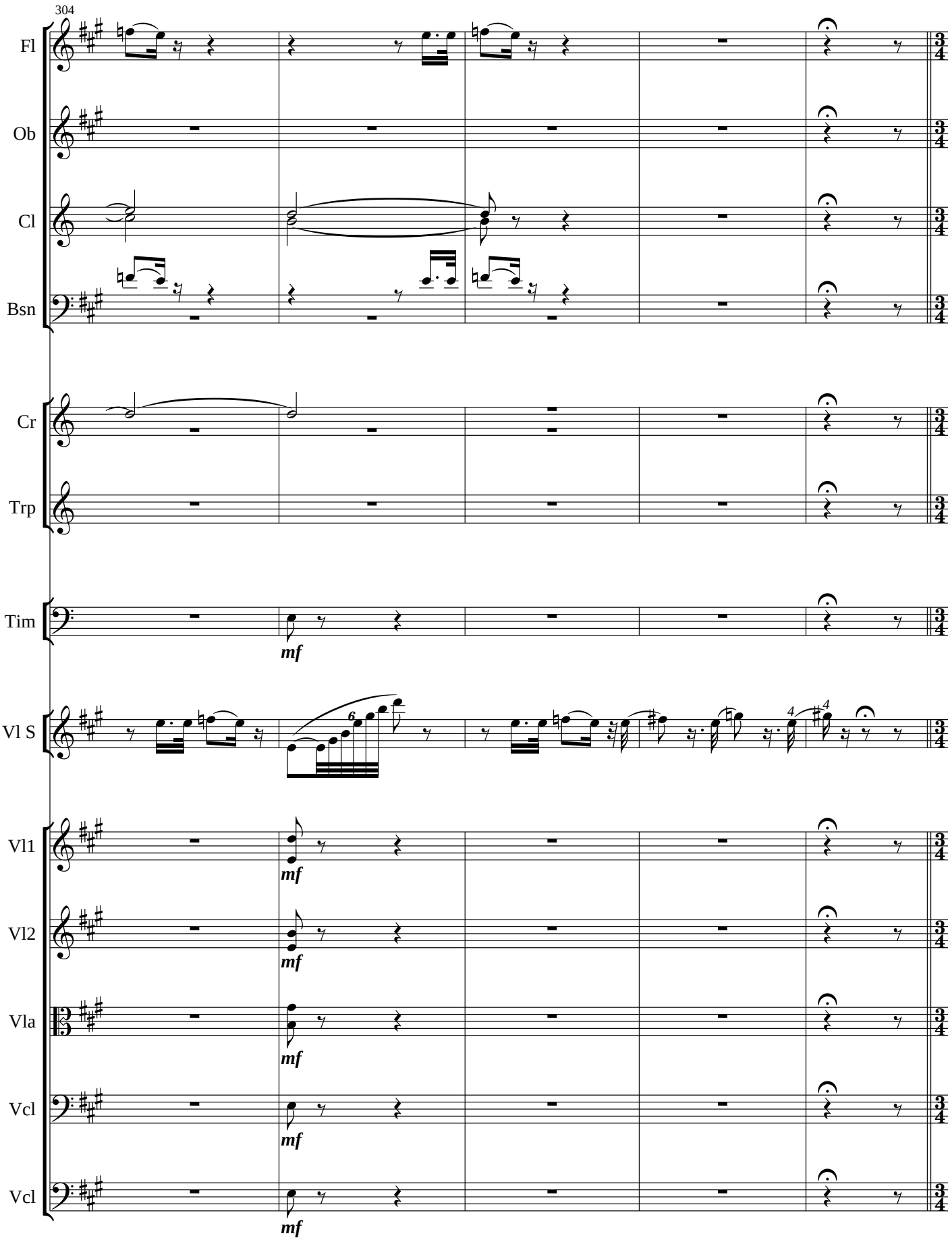
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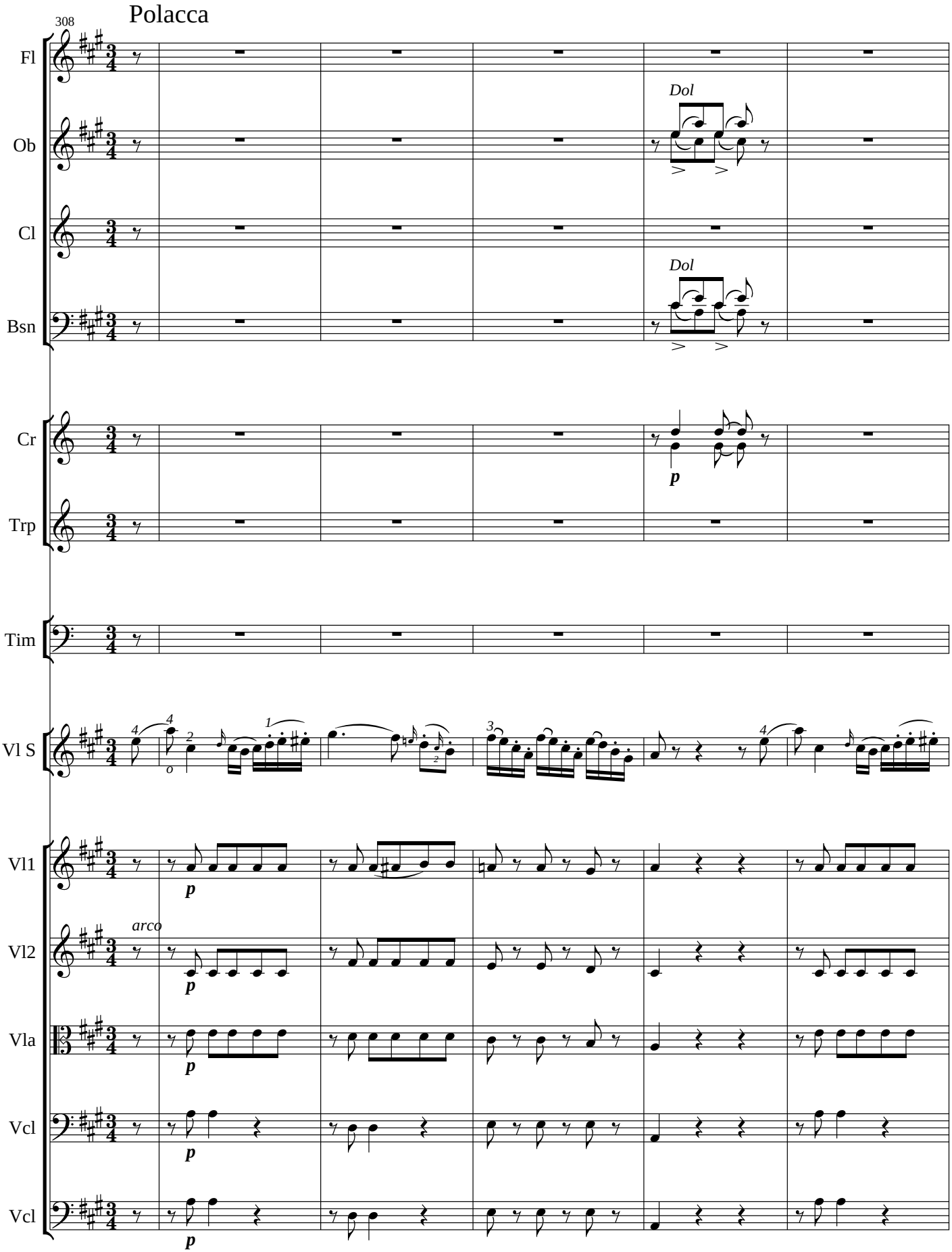
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308
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arco
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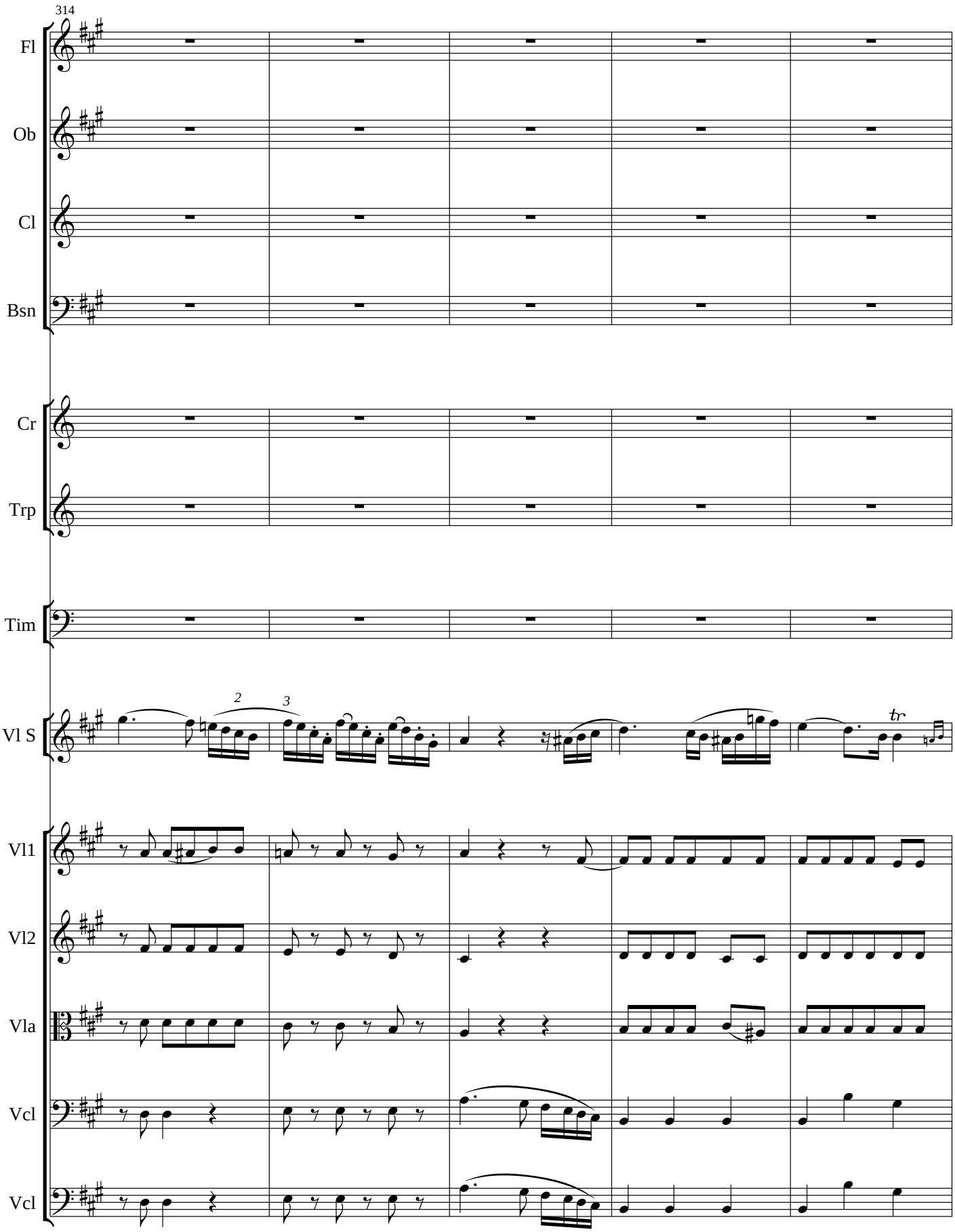
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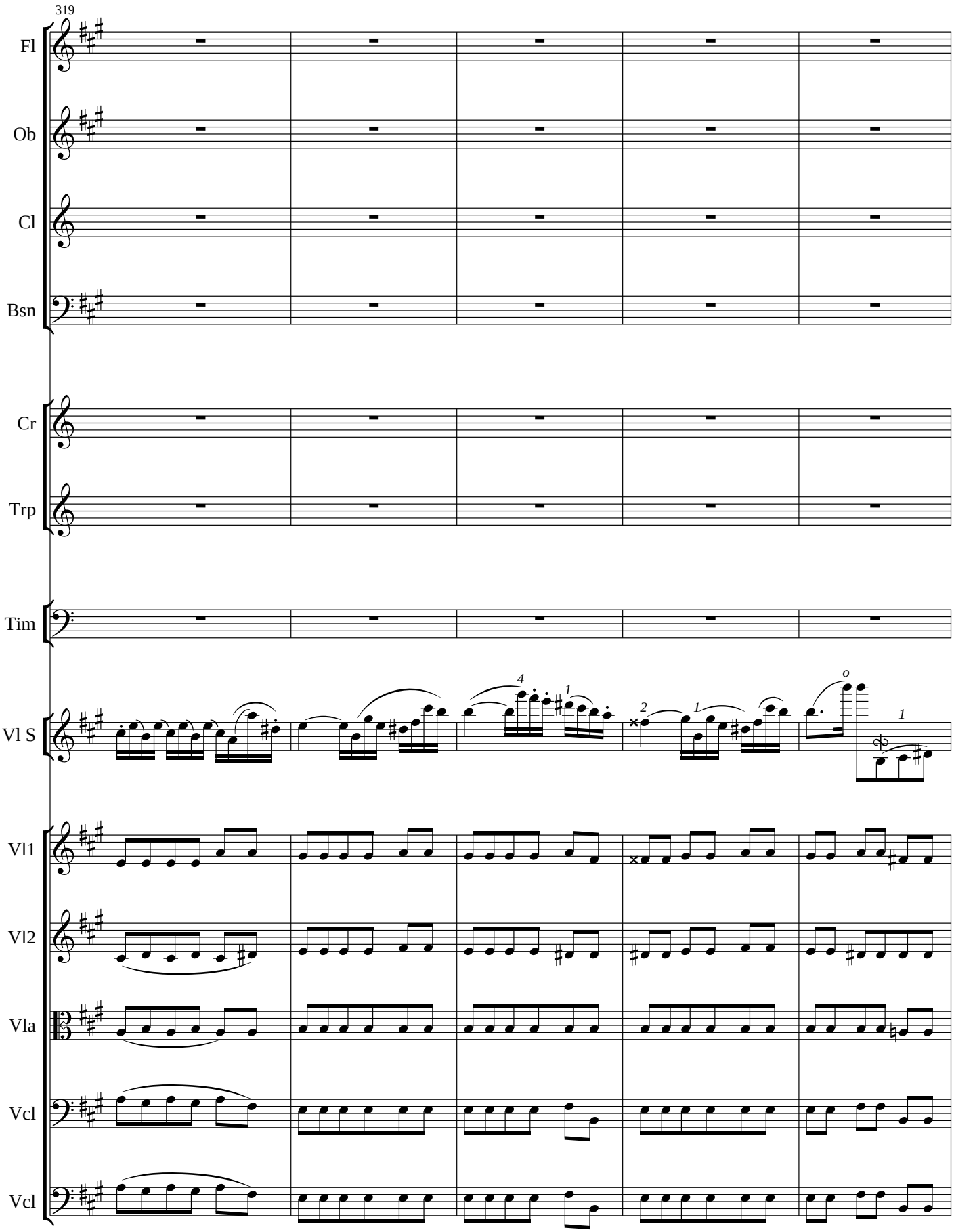
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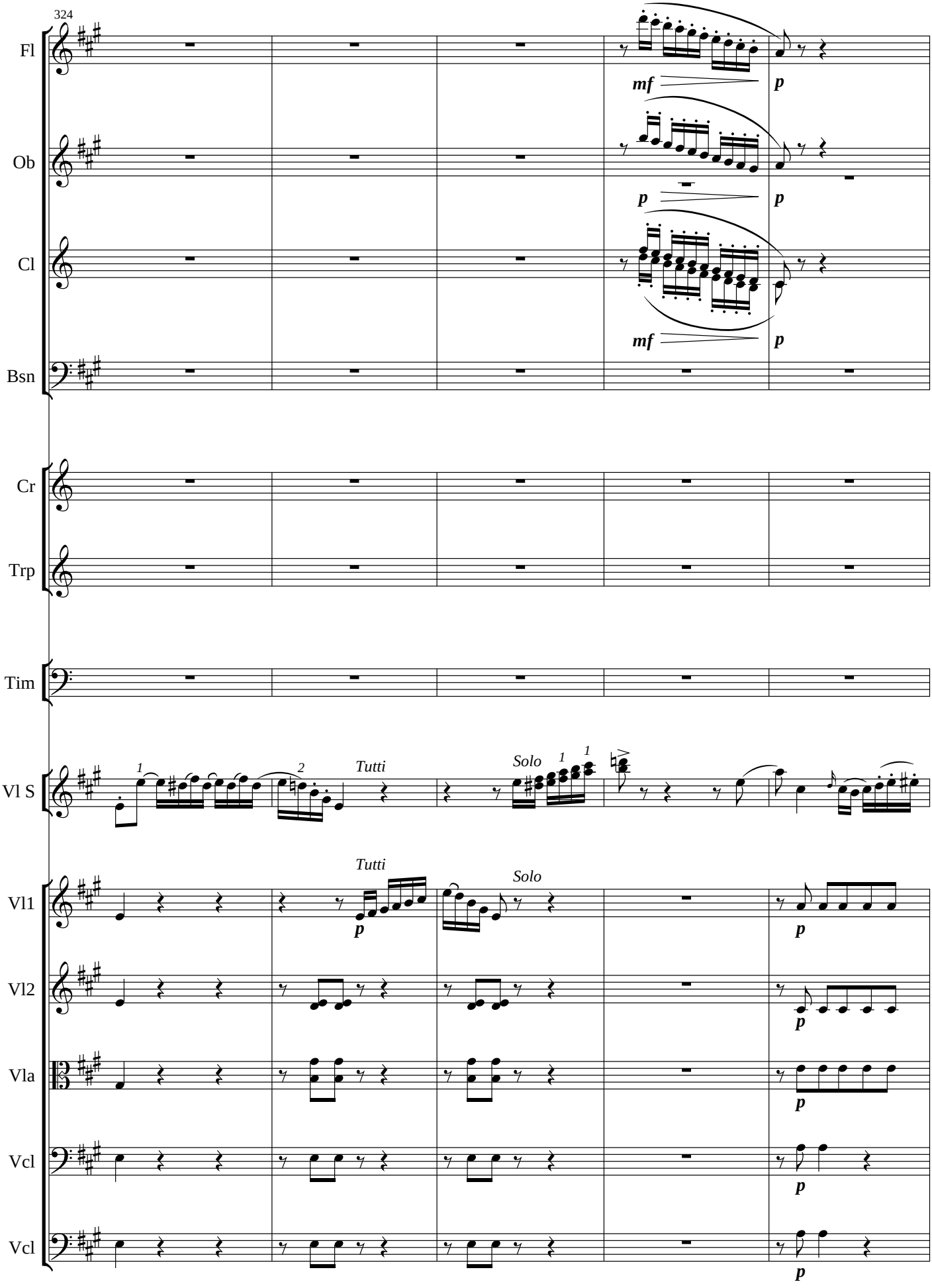
324
Fl
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mf
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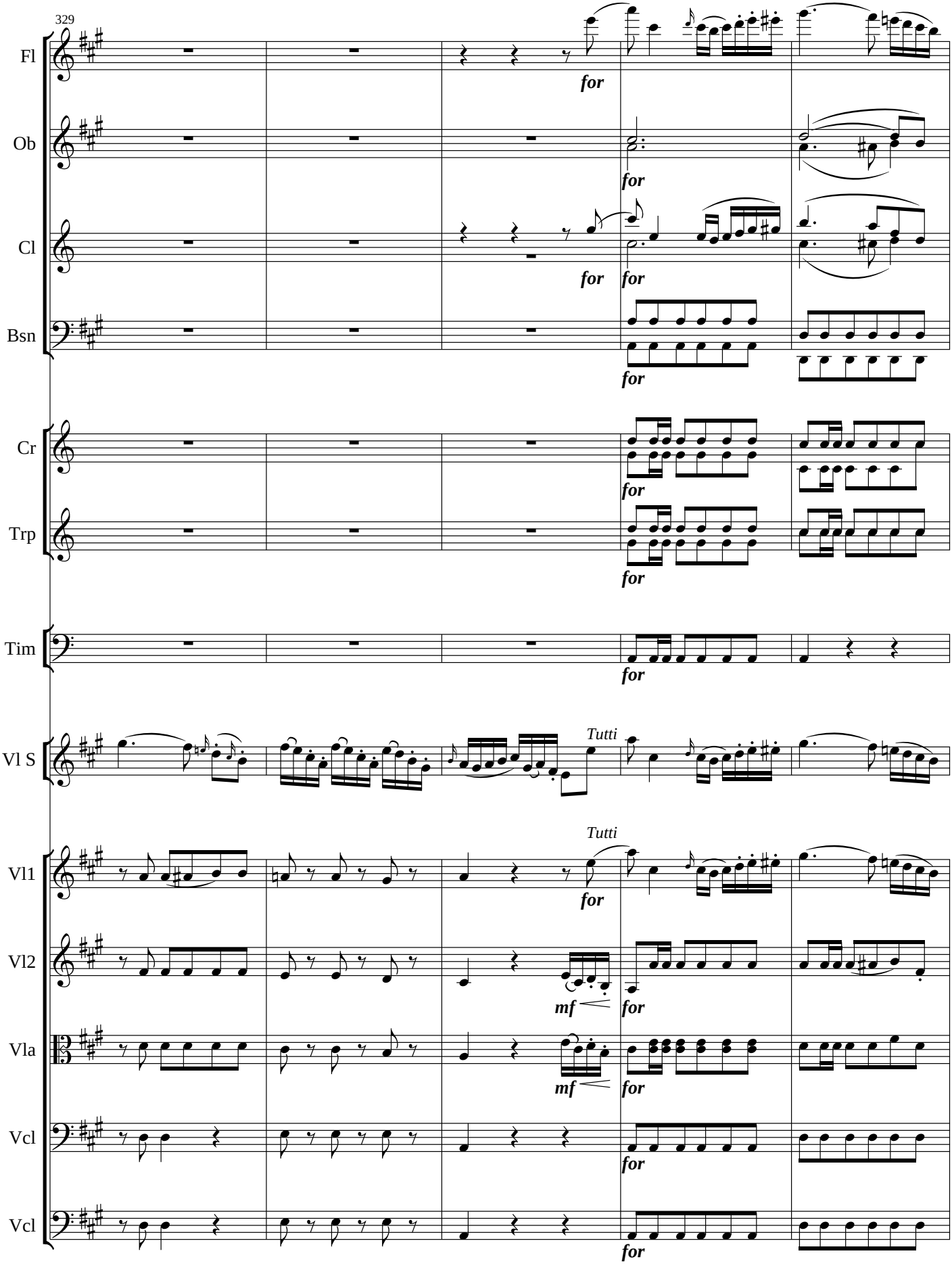
Solo


329
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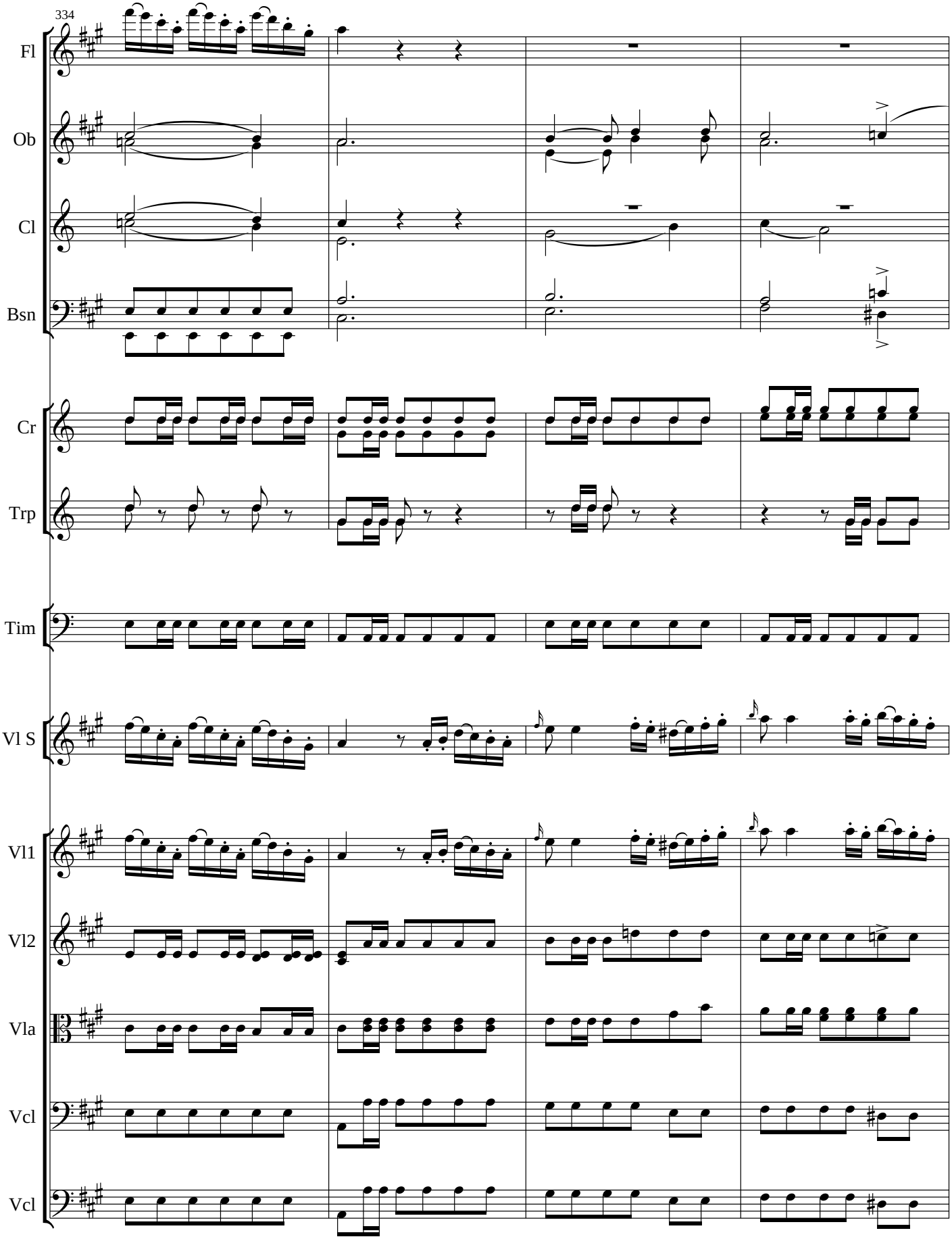
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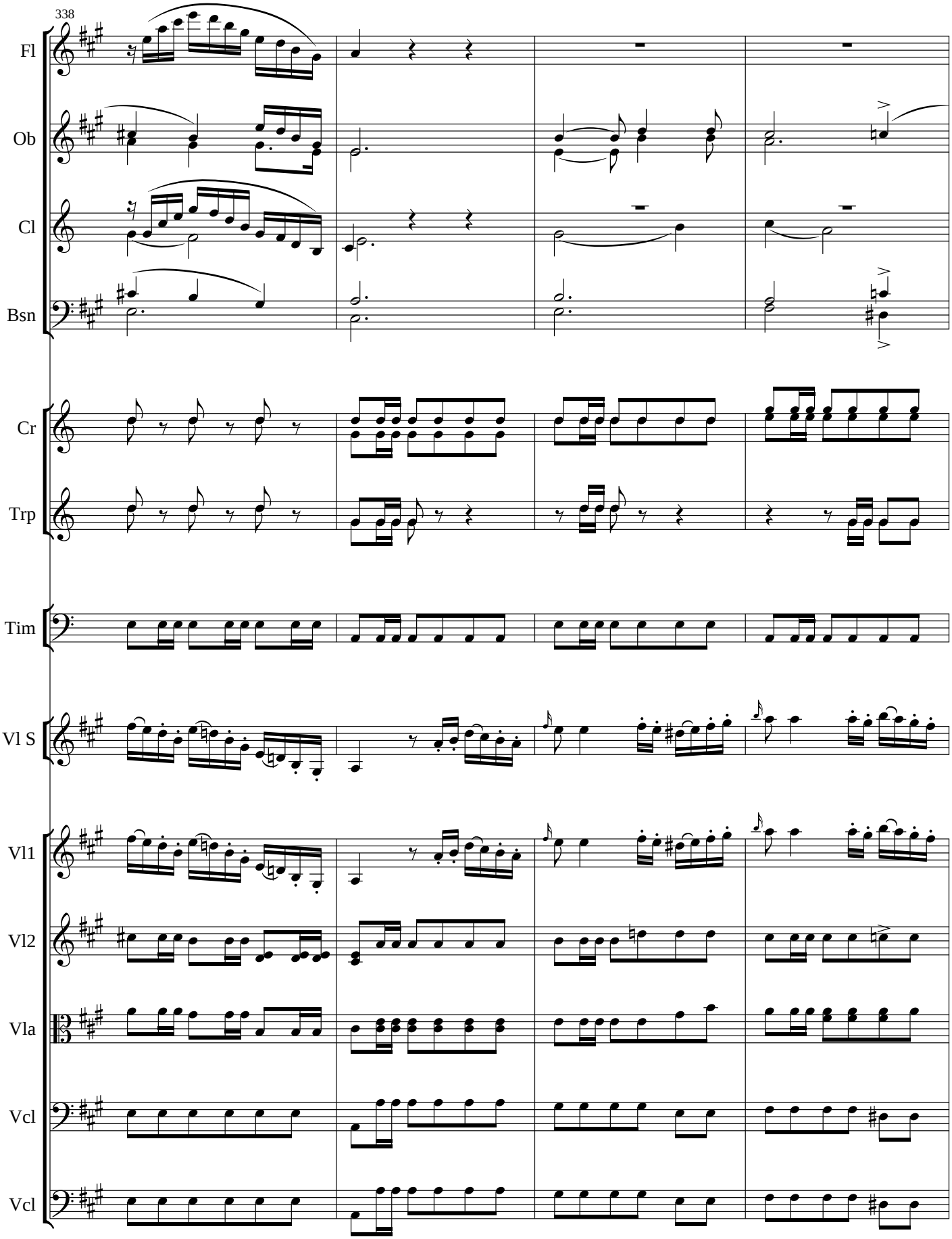
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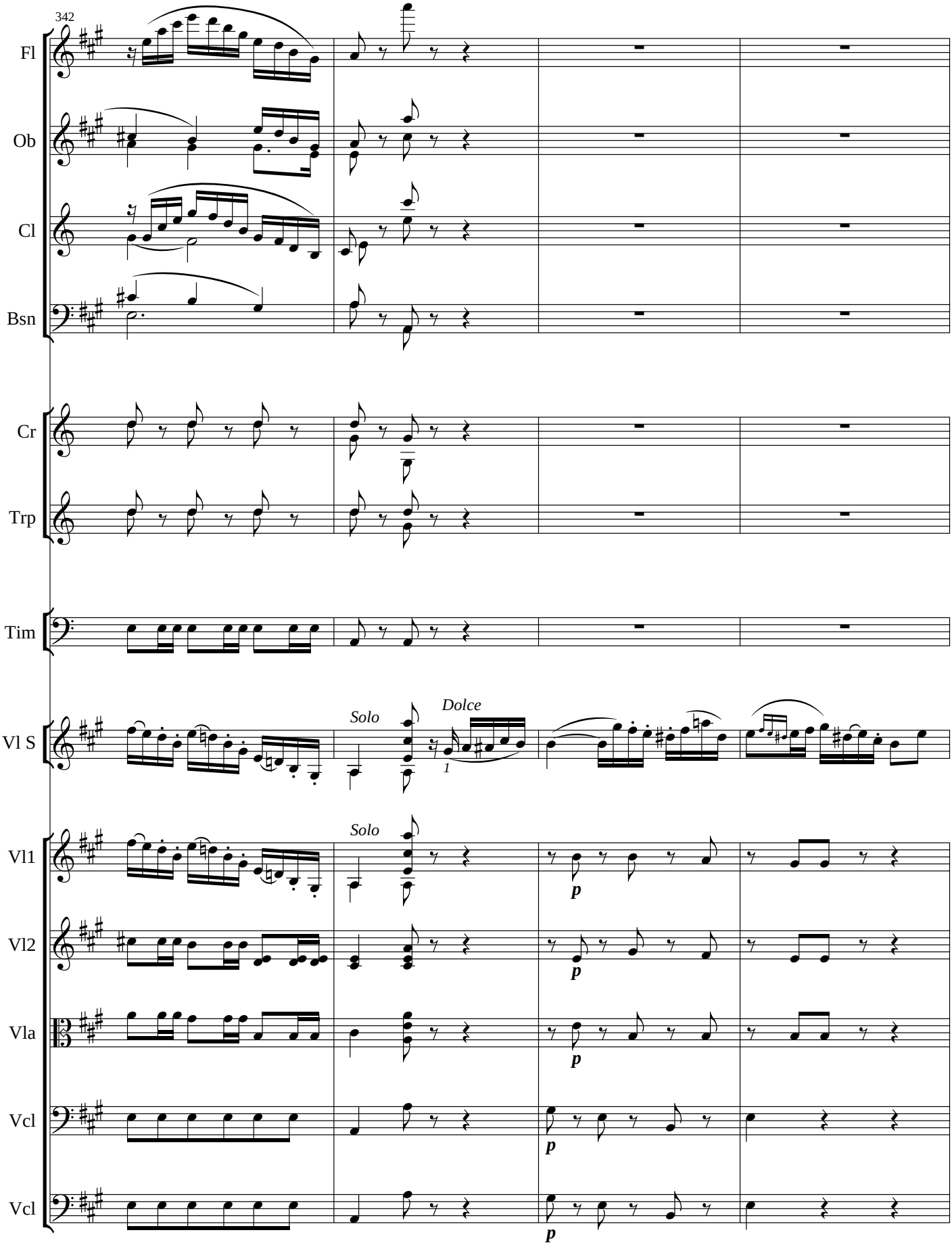
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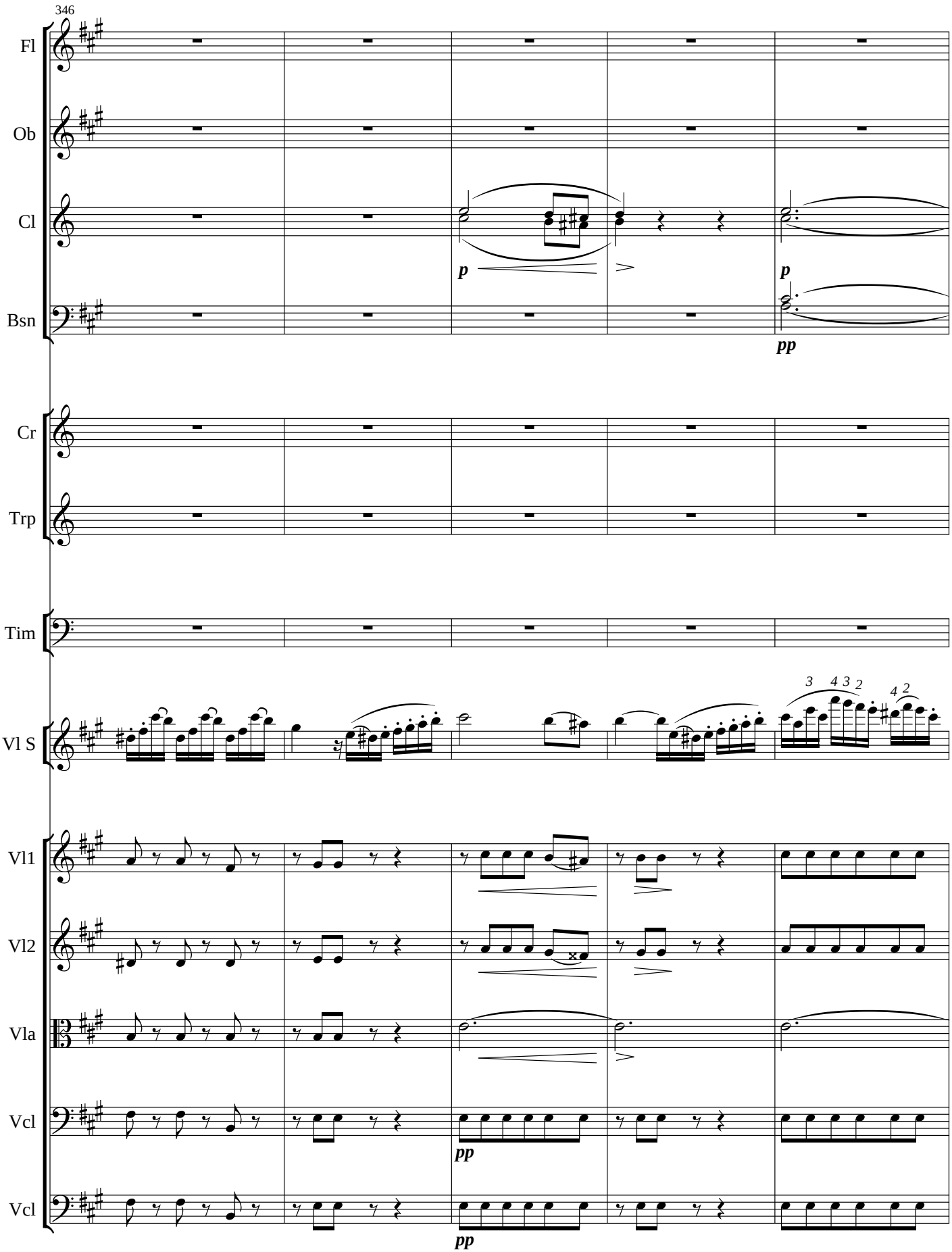
346
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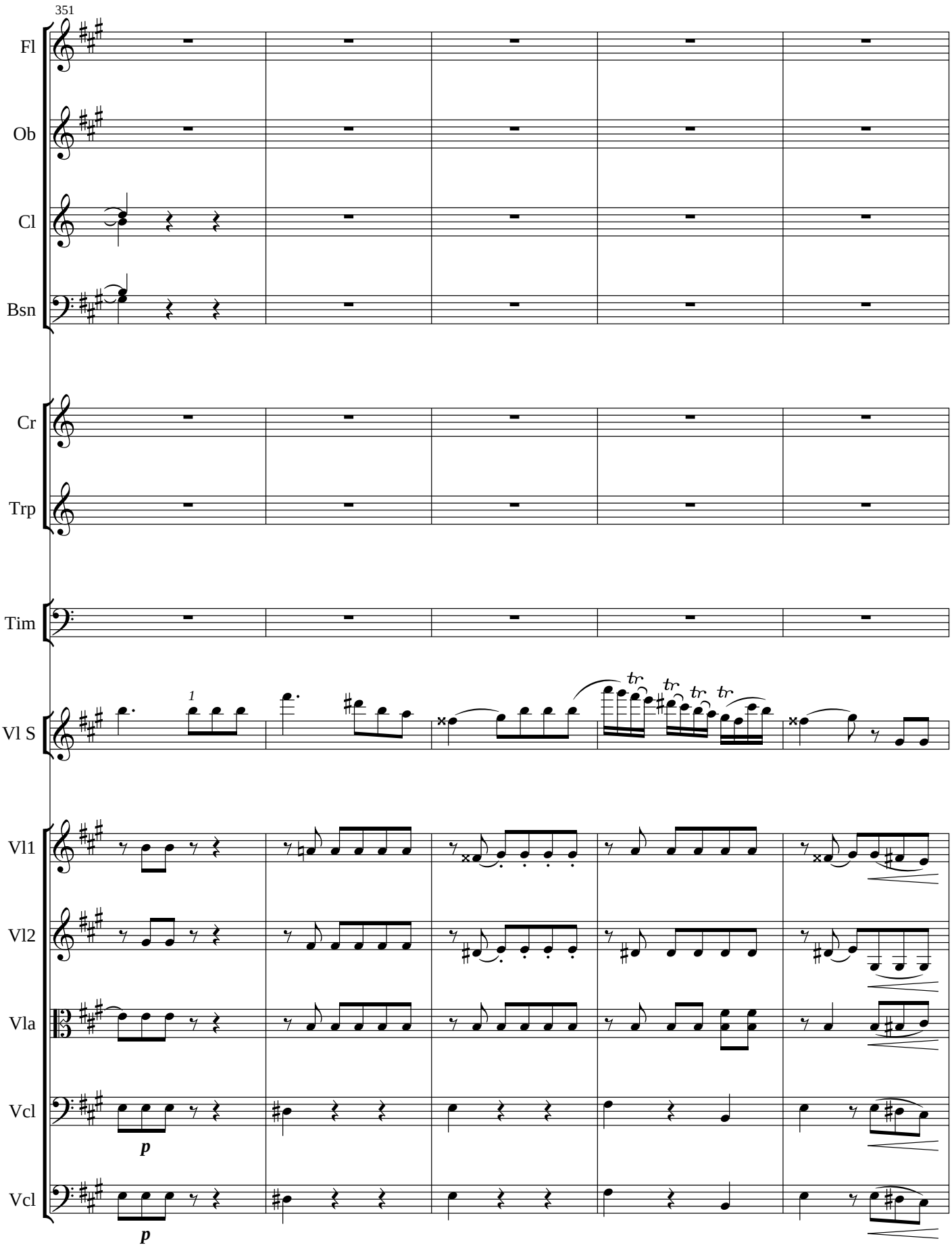
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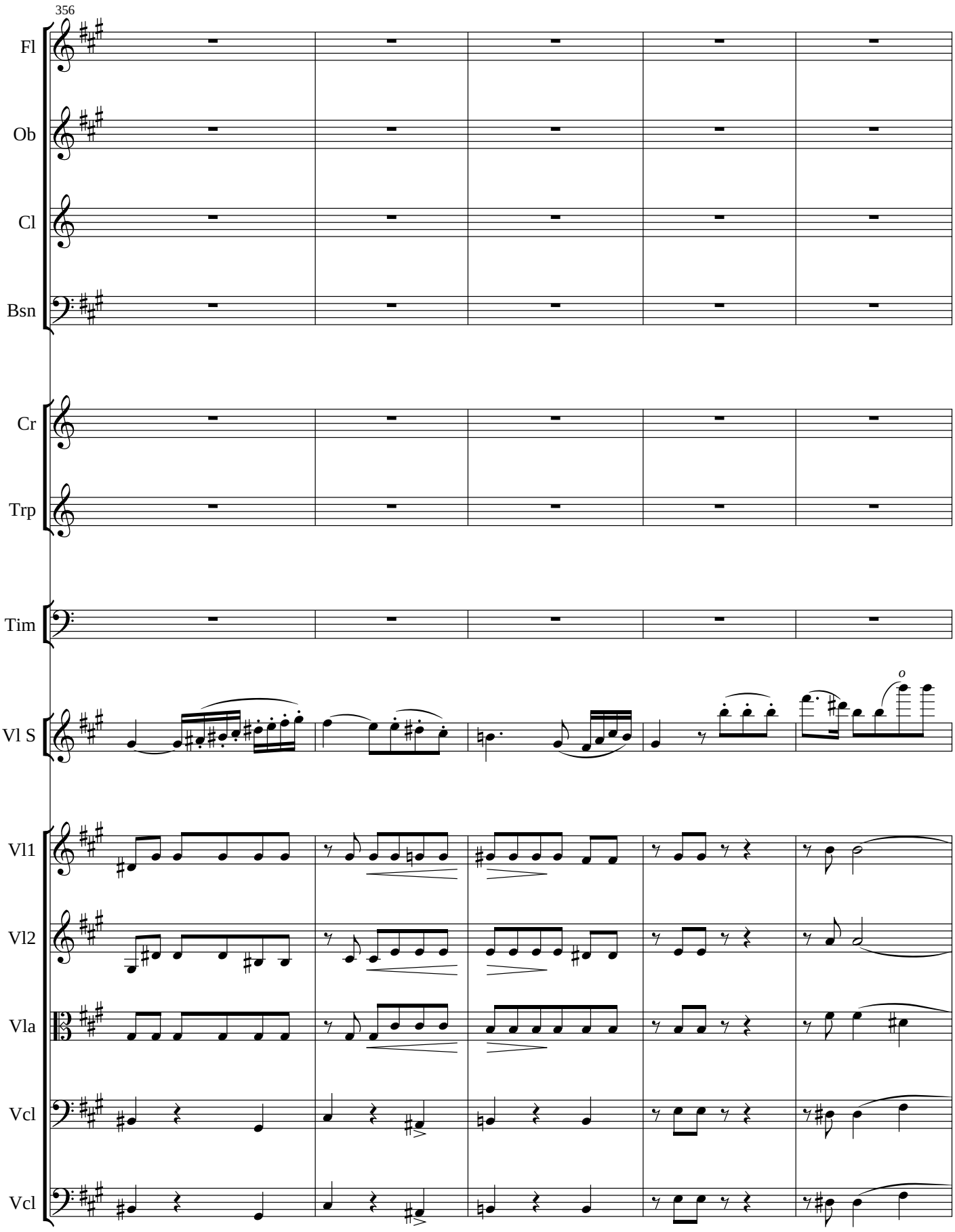
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Bsn
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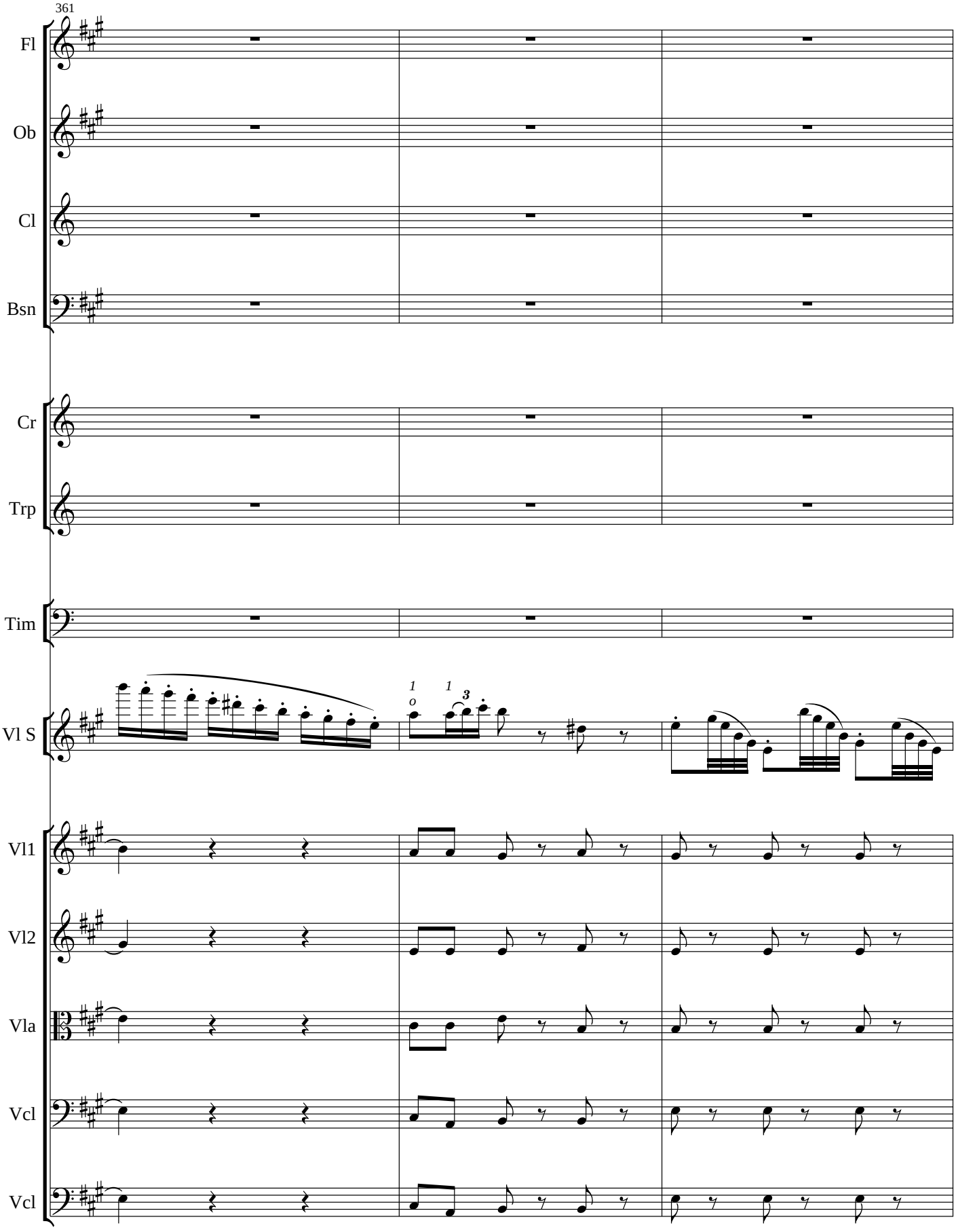
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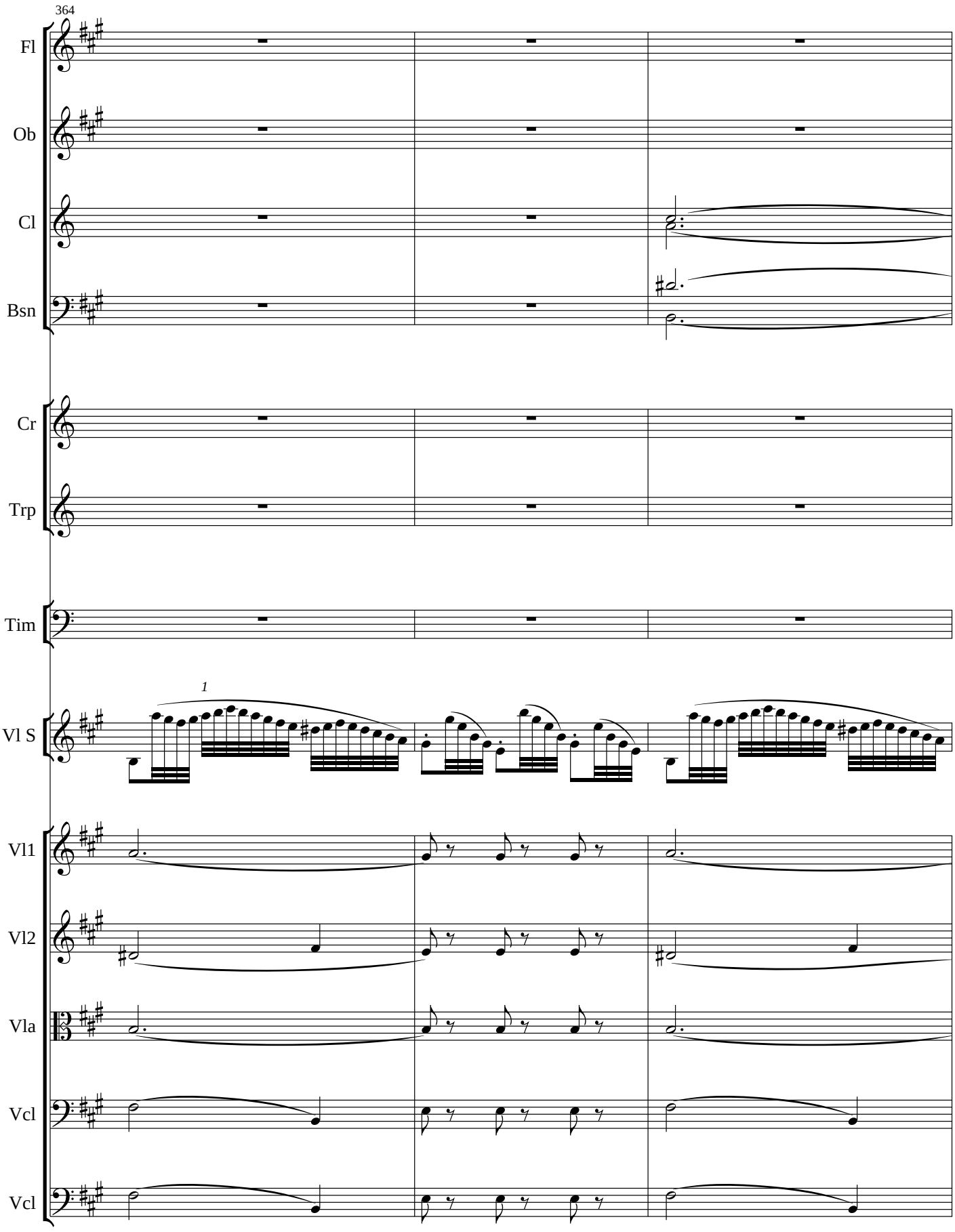
364
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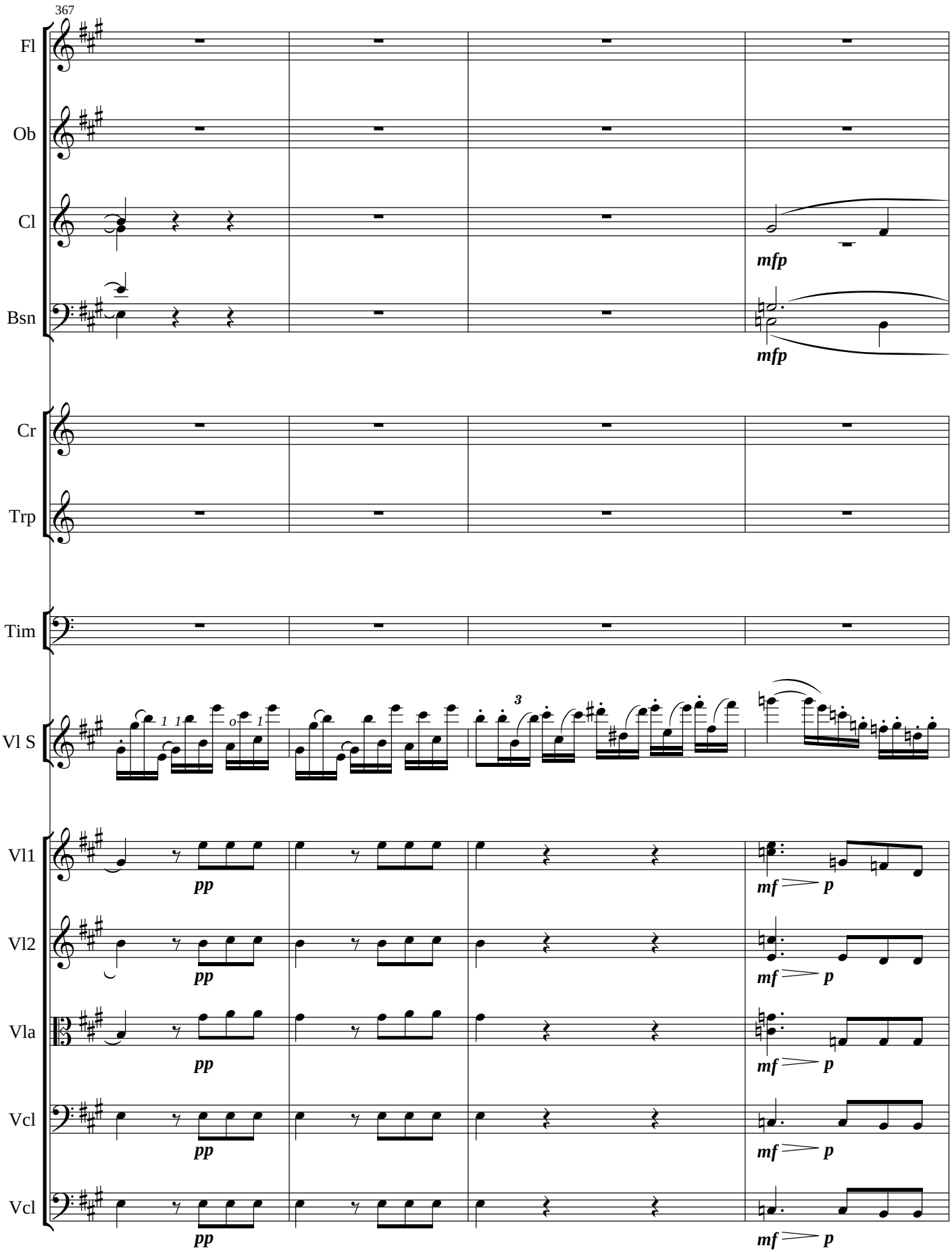
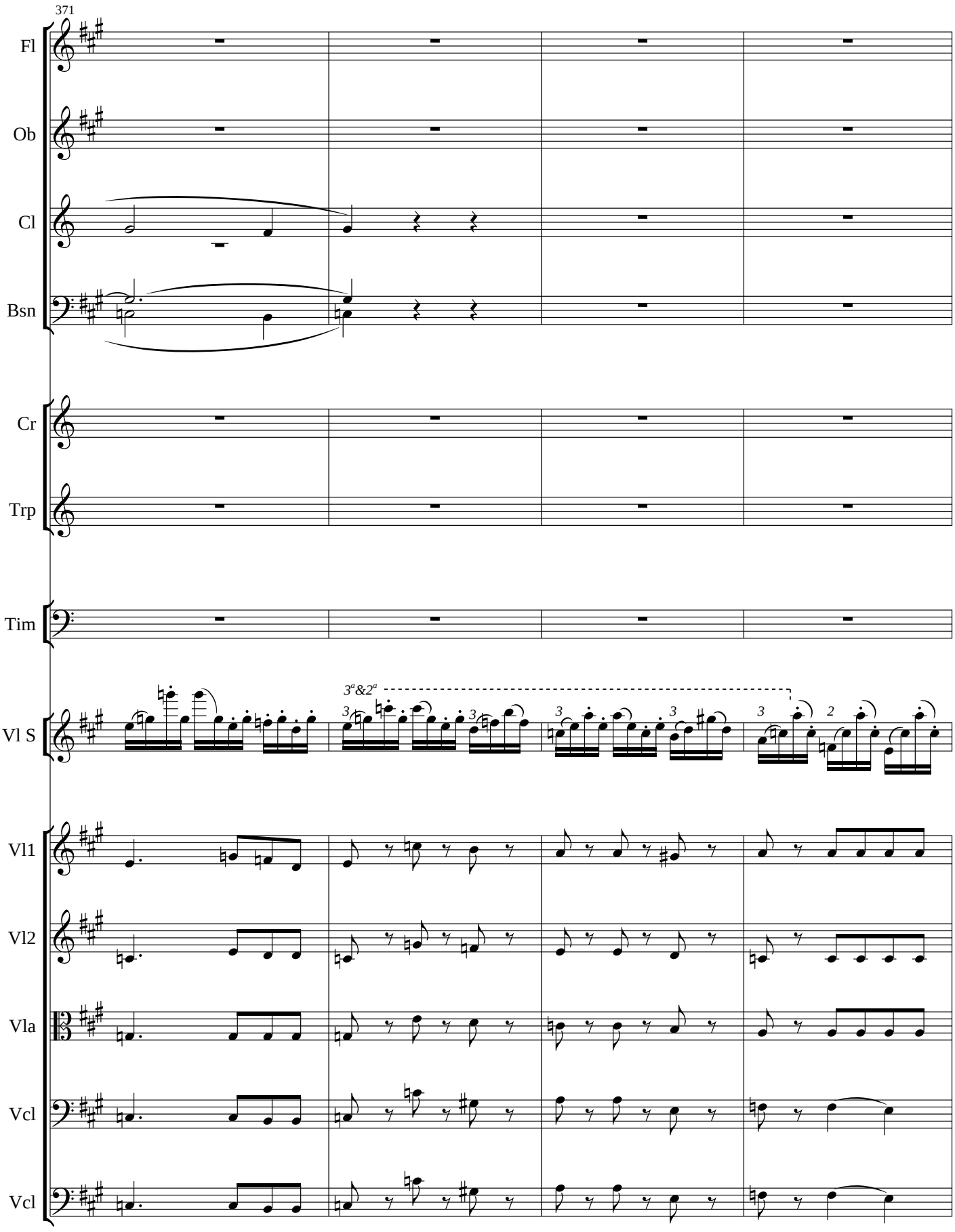
Vcl
Vcl


367
Fl
Ob
Cl
mfp
Bsn
mfp
Cr
Trp
Tim
Vl S
Vl1
pp
mf p
Vl2
pp
mf p
Vla
pp
mf p
Vcl
pp
mf p
Vcl
pp
mf p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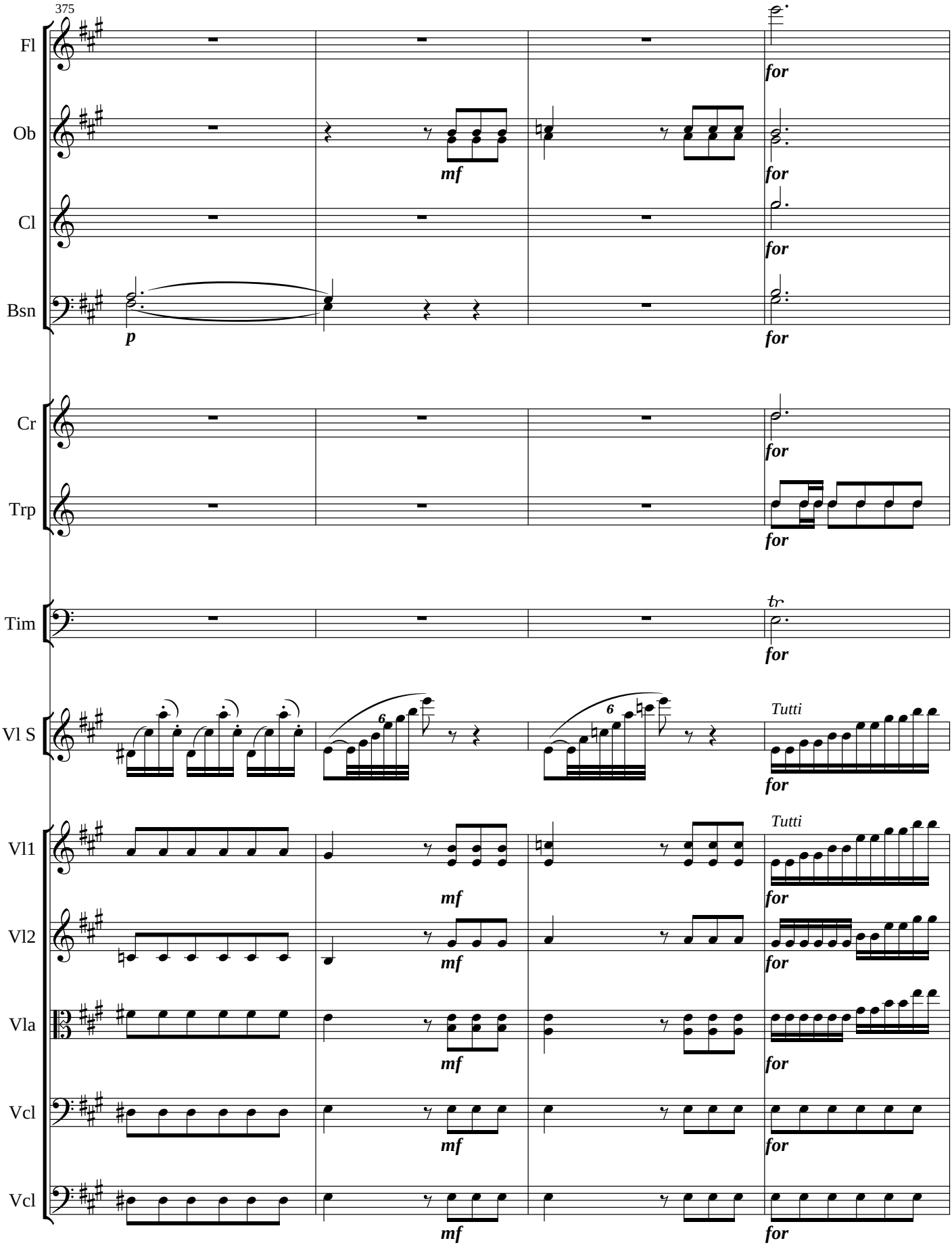
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
3ª&2ª
Vl1
Vl2
Vla
Vcl
Vcl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Fl
Ob
Cl
Bsn
Cr
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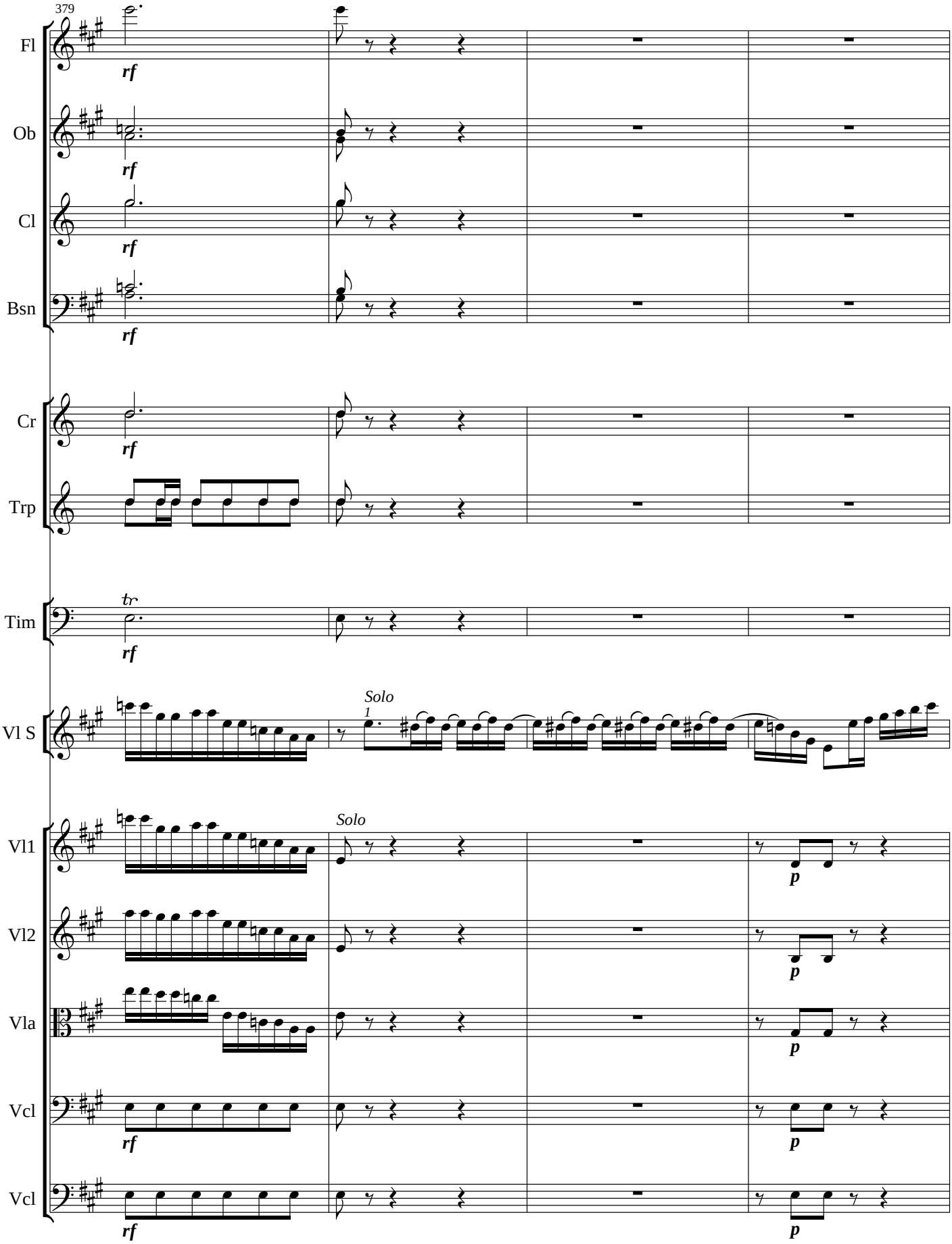
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
p
mf
for
tr
Tutti
6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Cl
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Cr
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Tim
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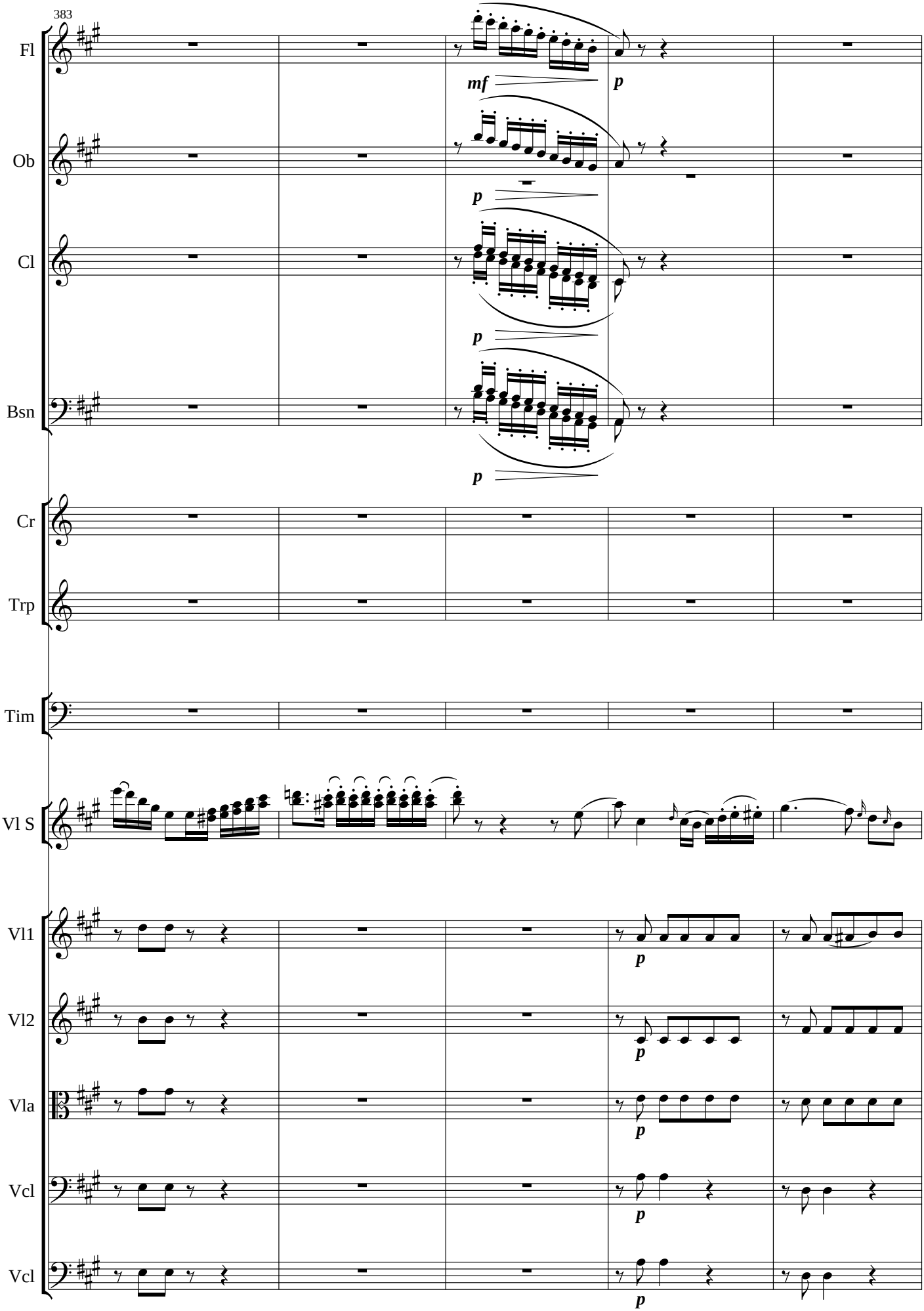
Vl1
Vl2
Vla
Vcl
Vcl
rf
tr
Solo
1
Solo
p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Vl2
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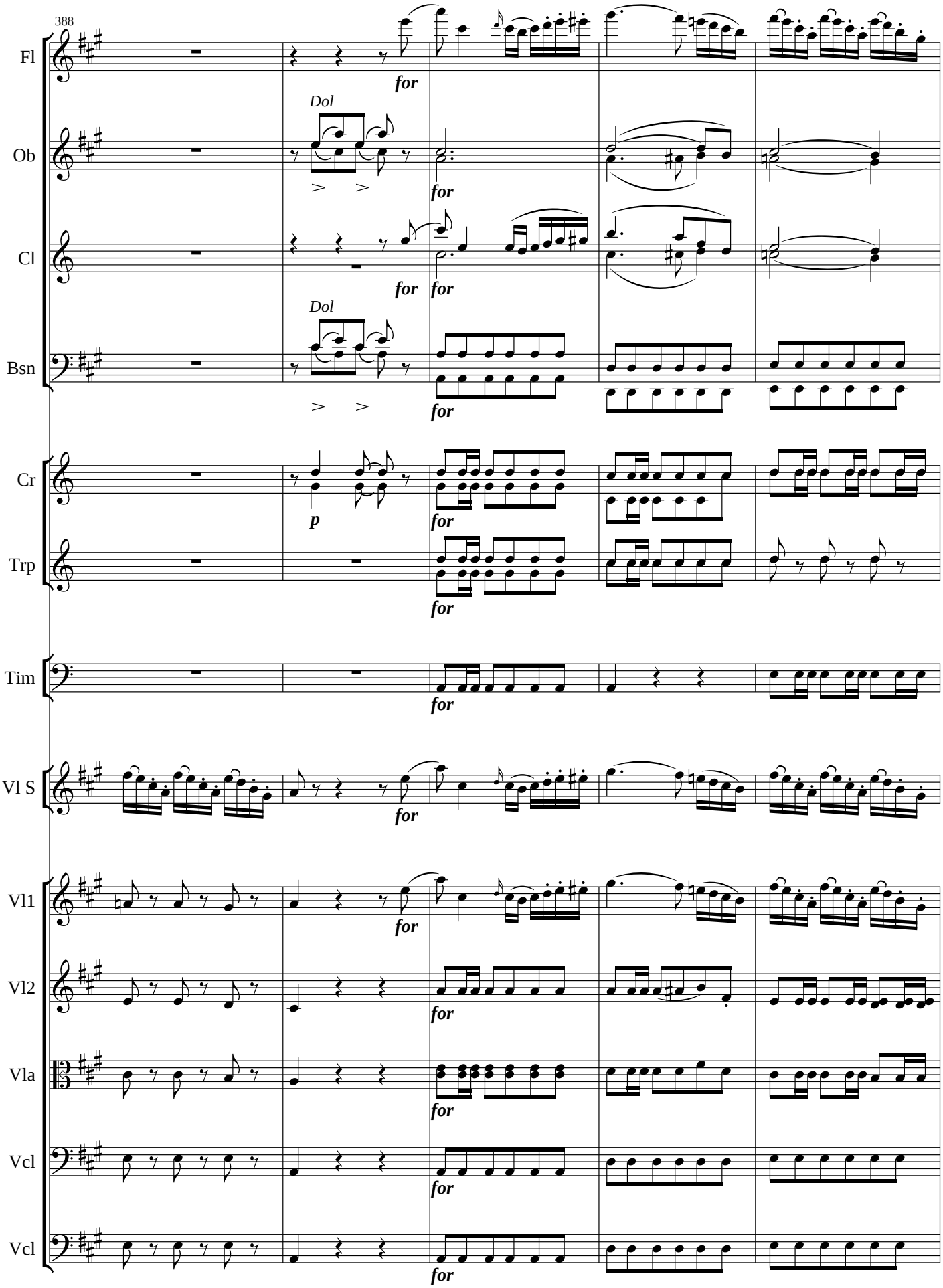
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Fl
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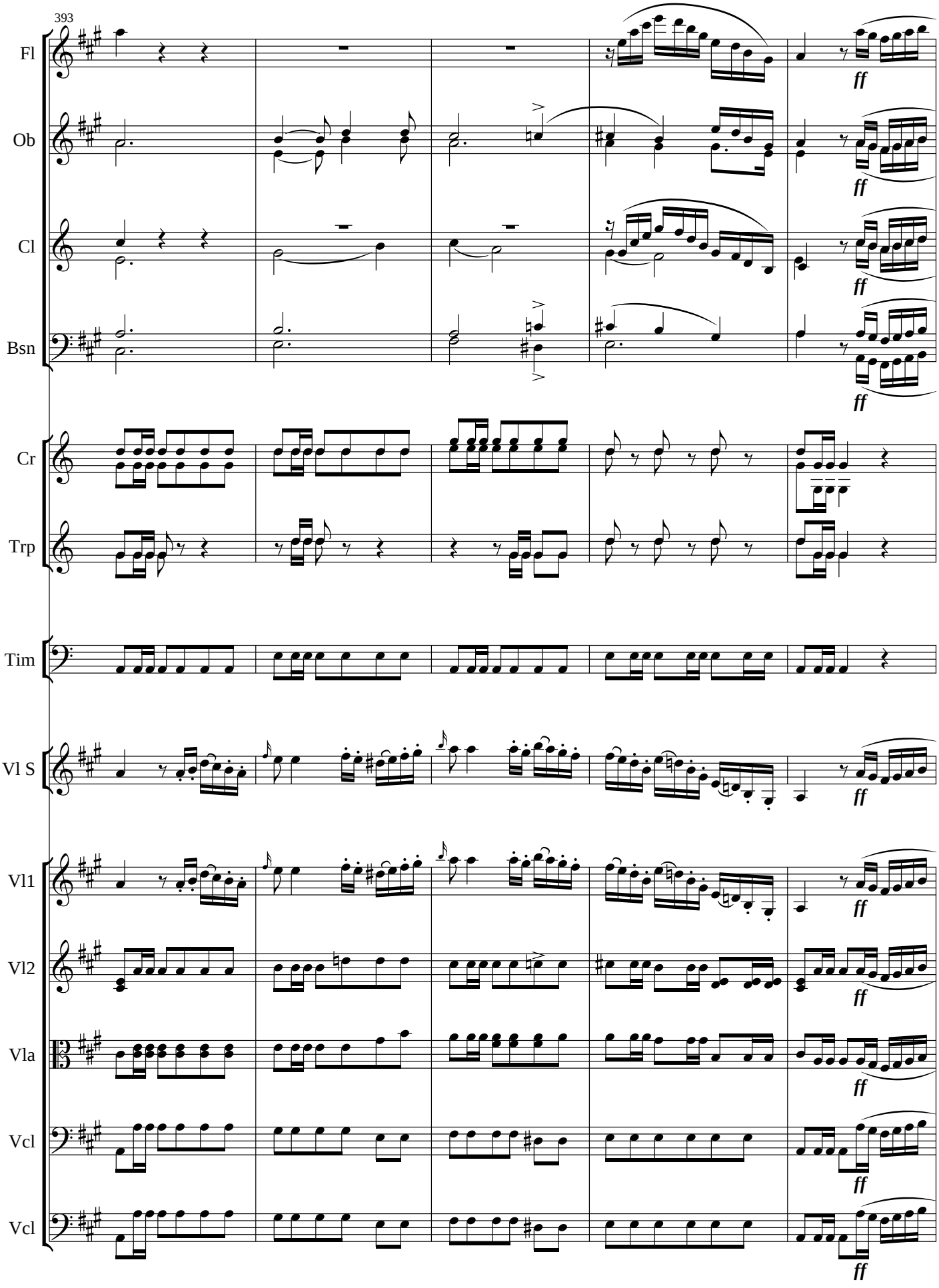
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
Dol
Dol
for
p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Vcl
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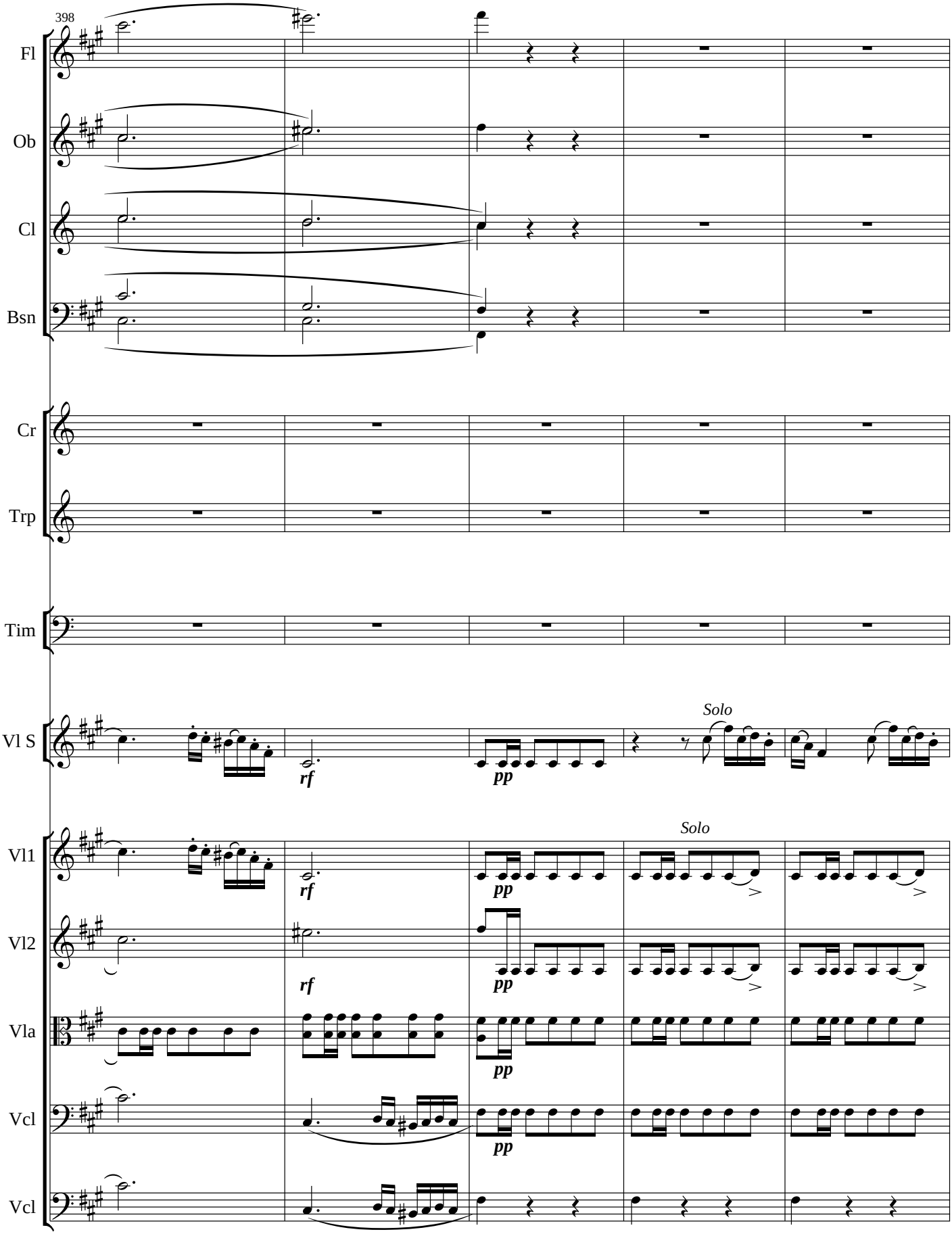
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Fl
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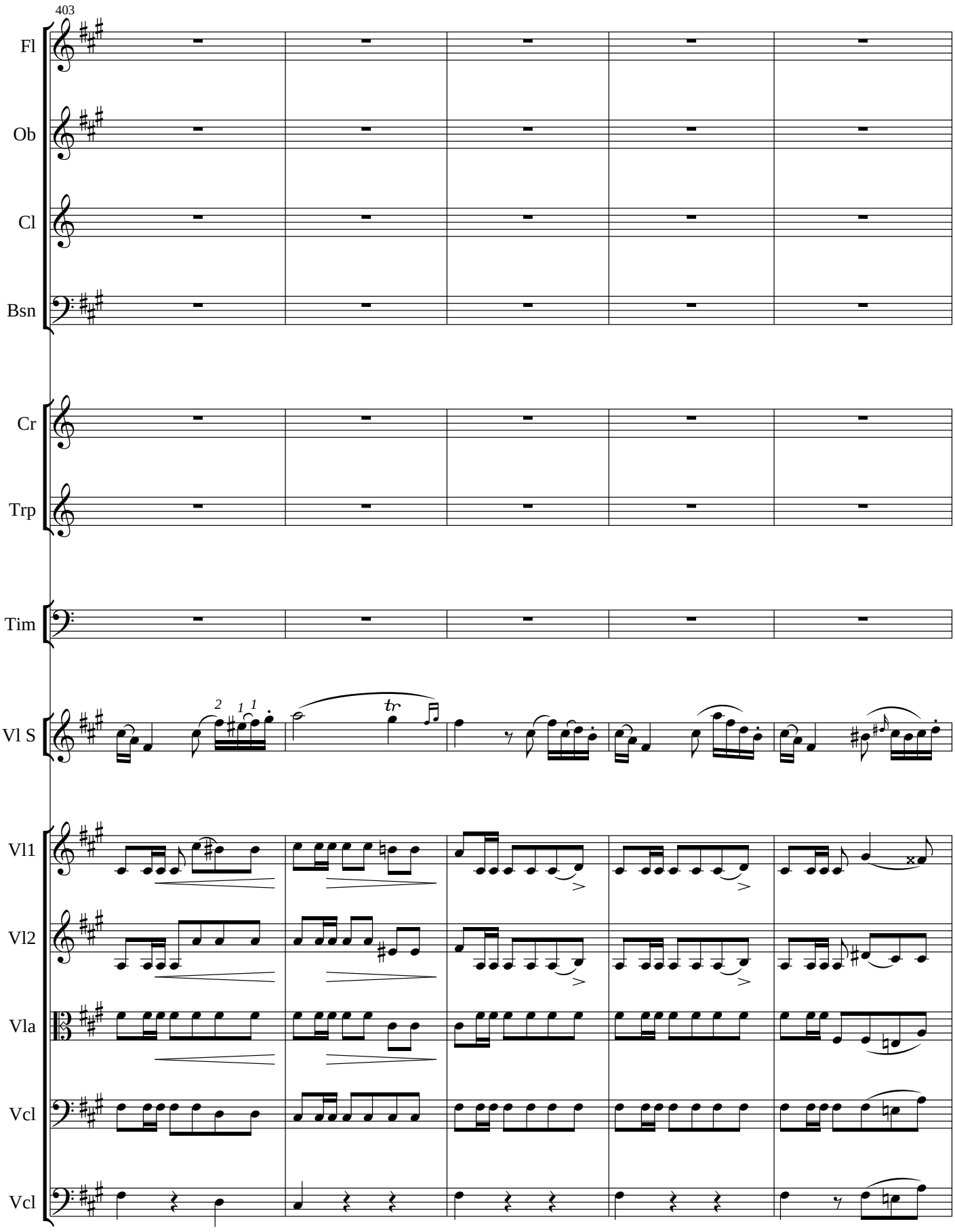
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
Solo
Solo
rf
pp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Trp
Tim
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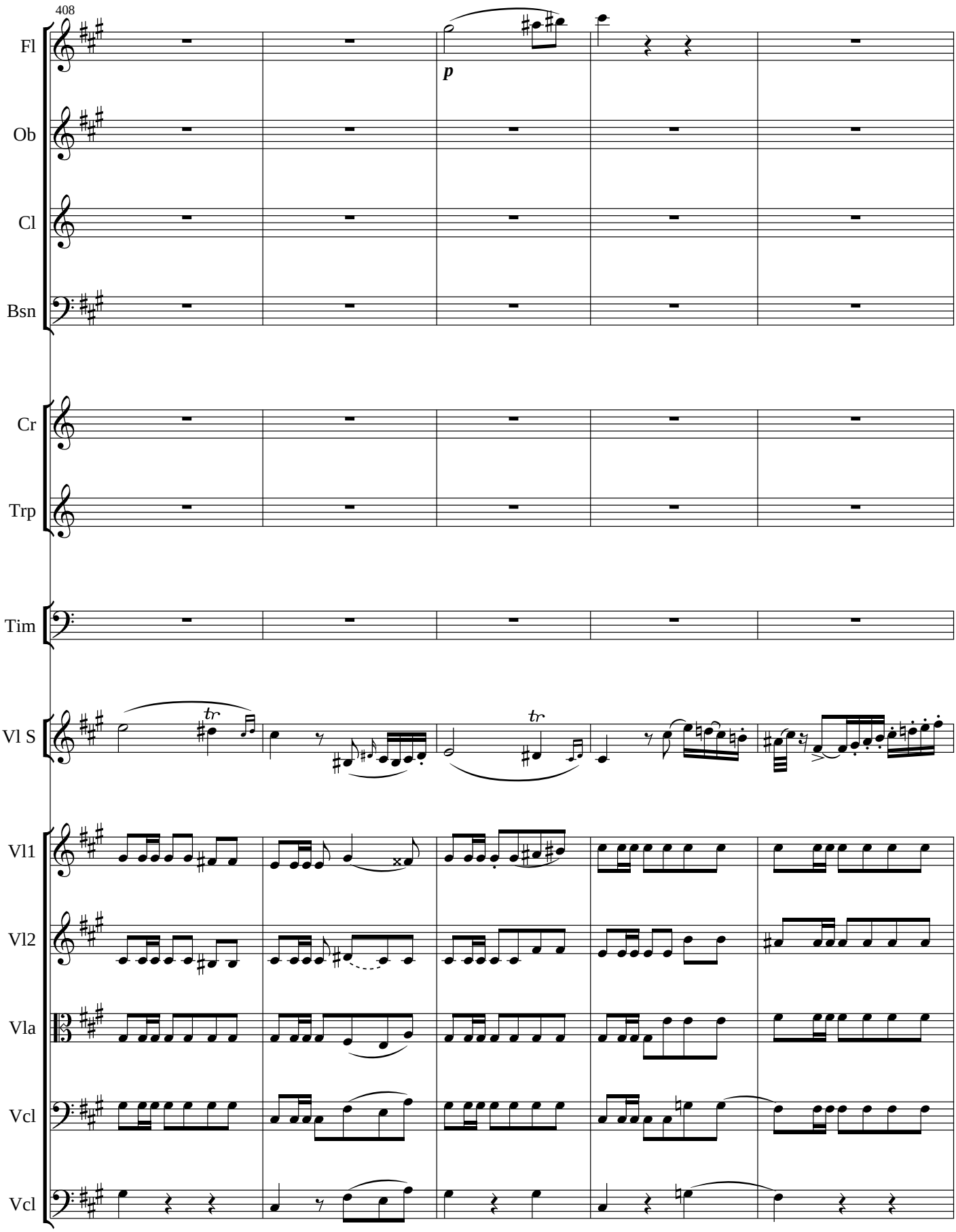
Vl1
Vl2
Vla
Vcl
Vcl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Ob
Cl
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Cr
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Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
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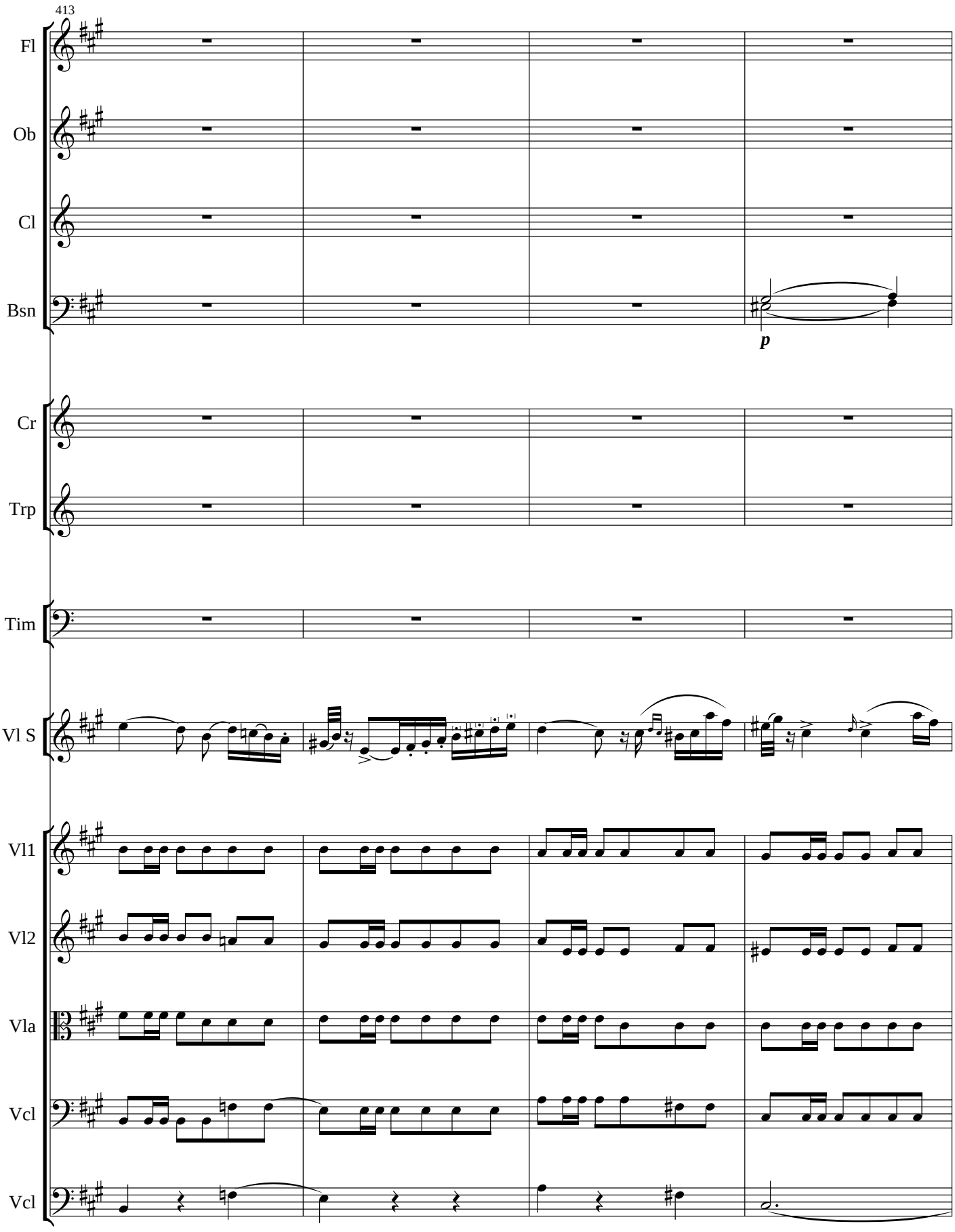
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Vl1
Vl2
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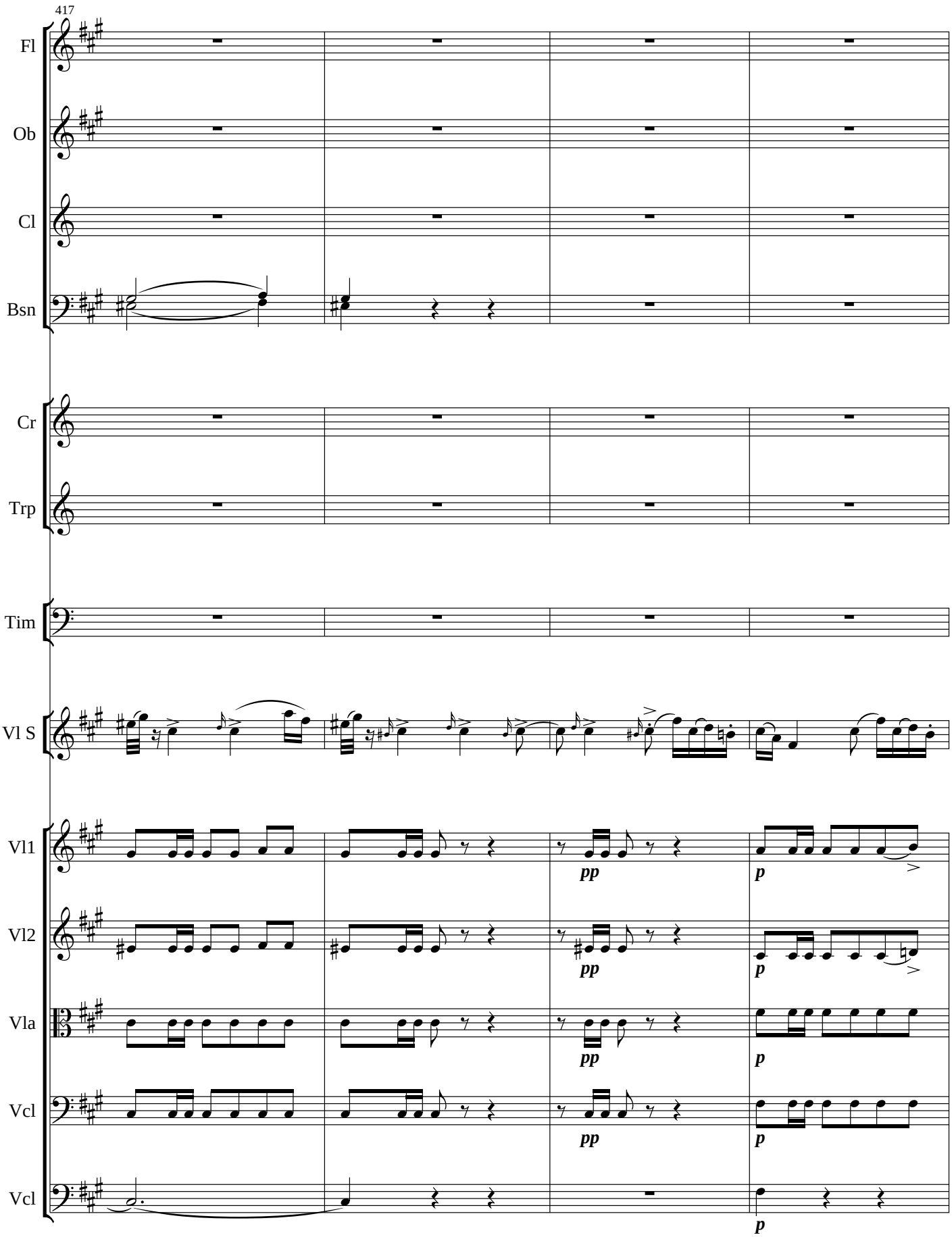
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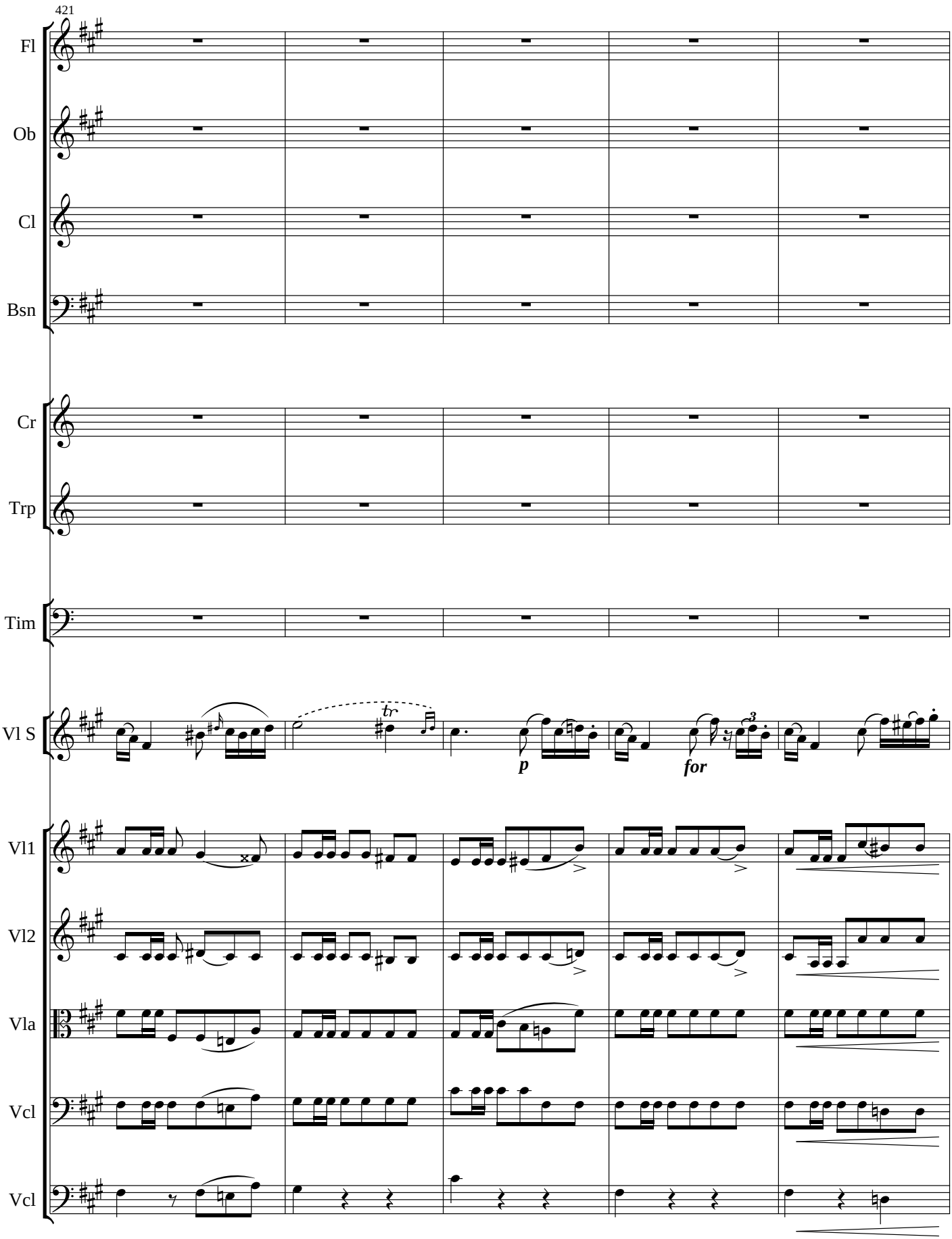
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Fl
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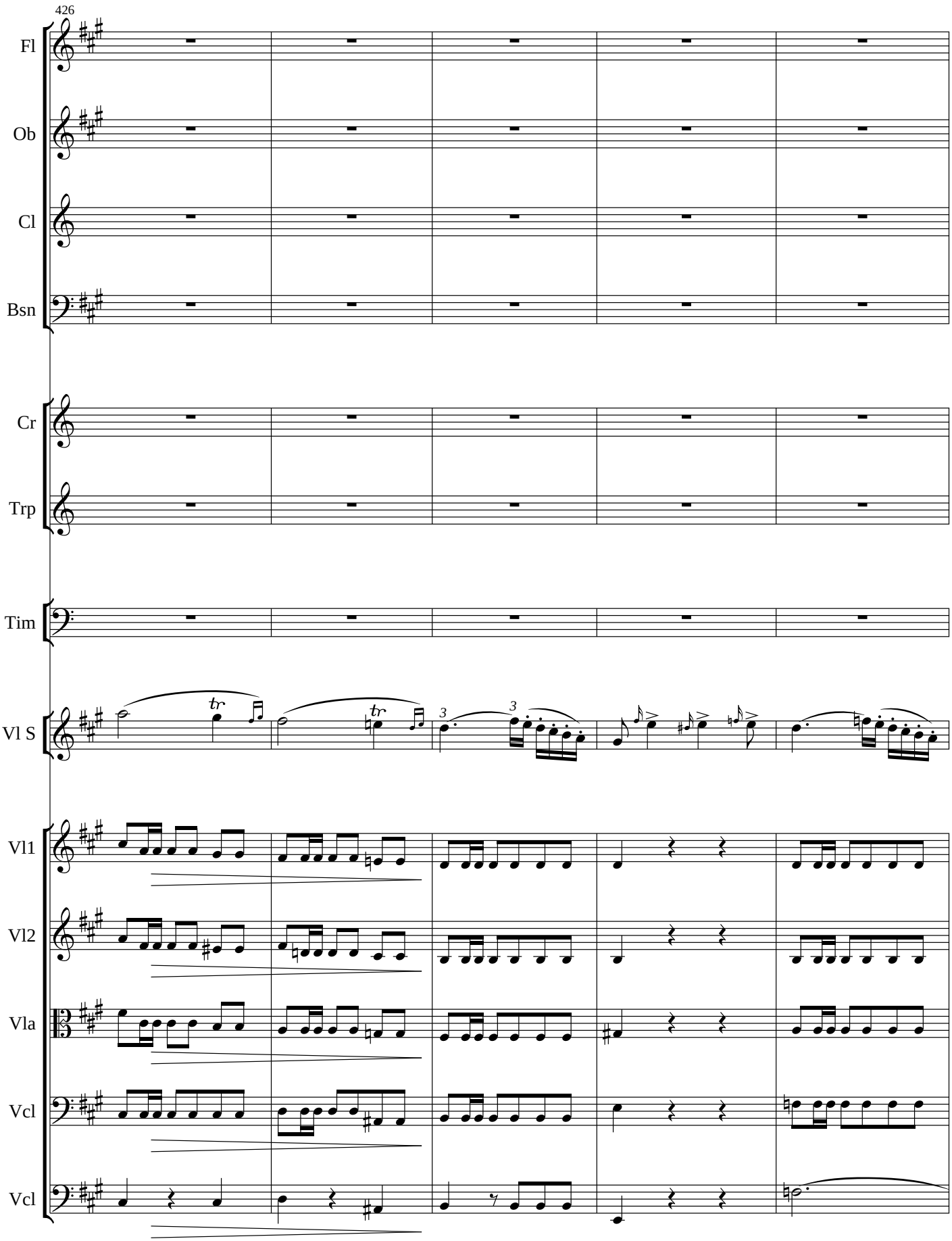
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
tr
p
for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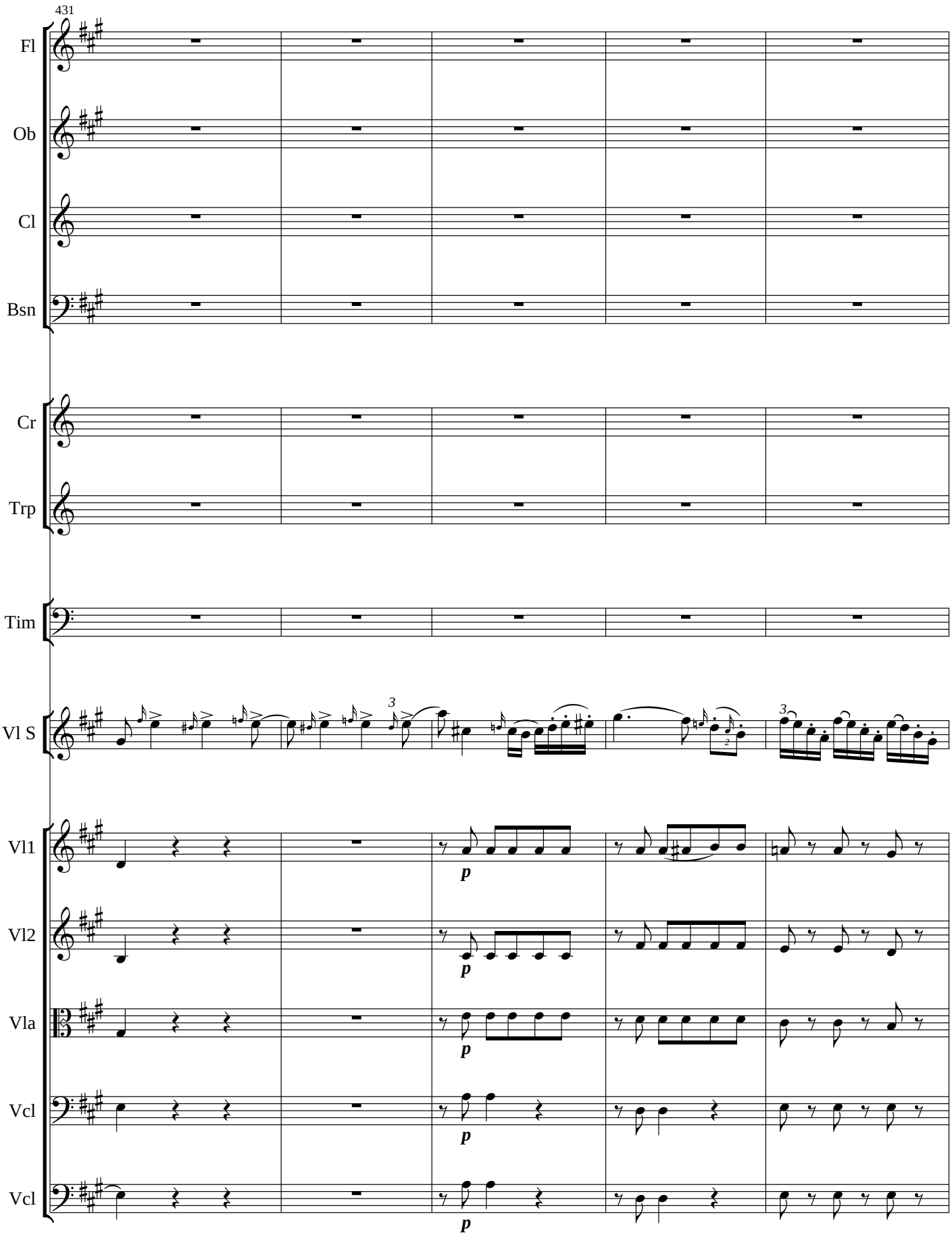
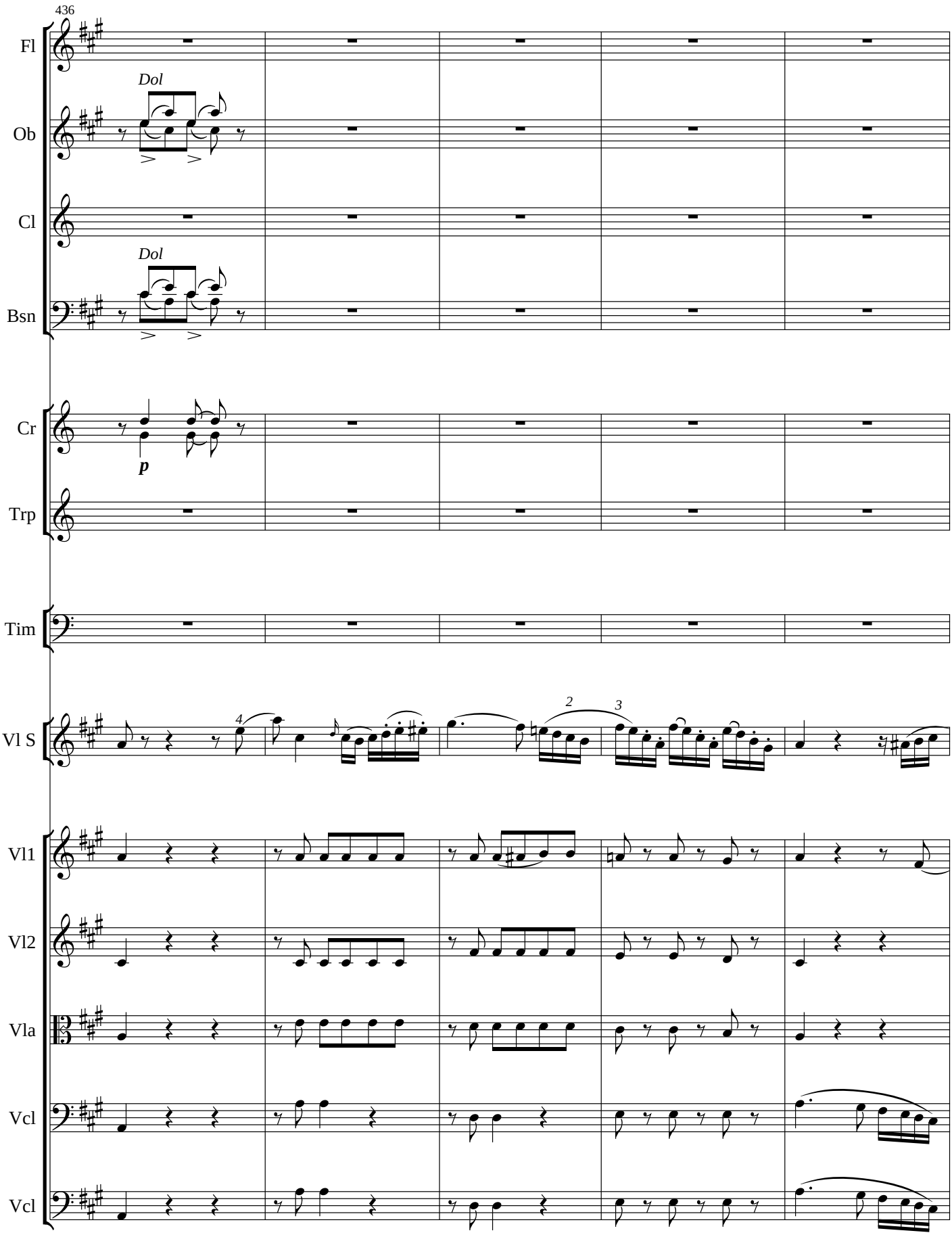
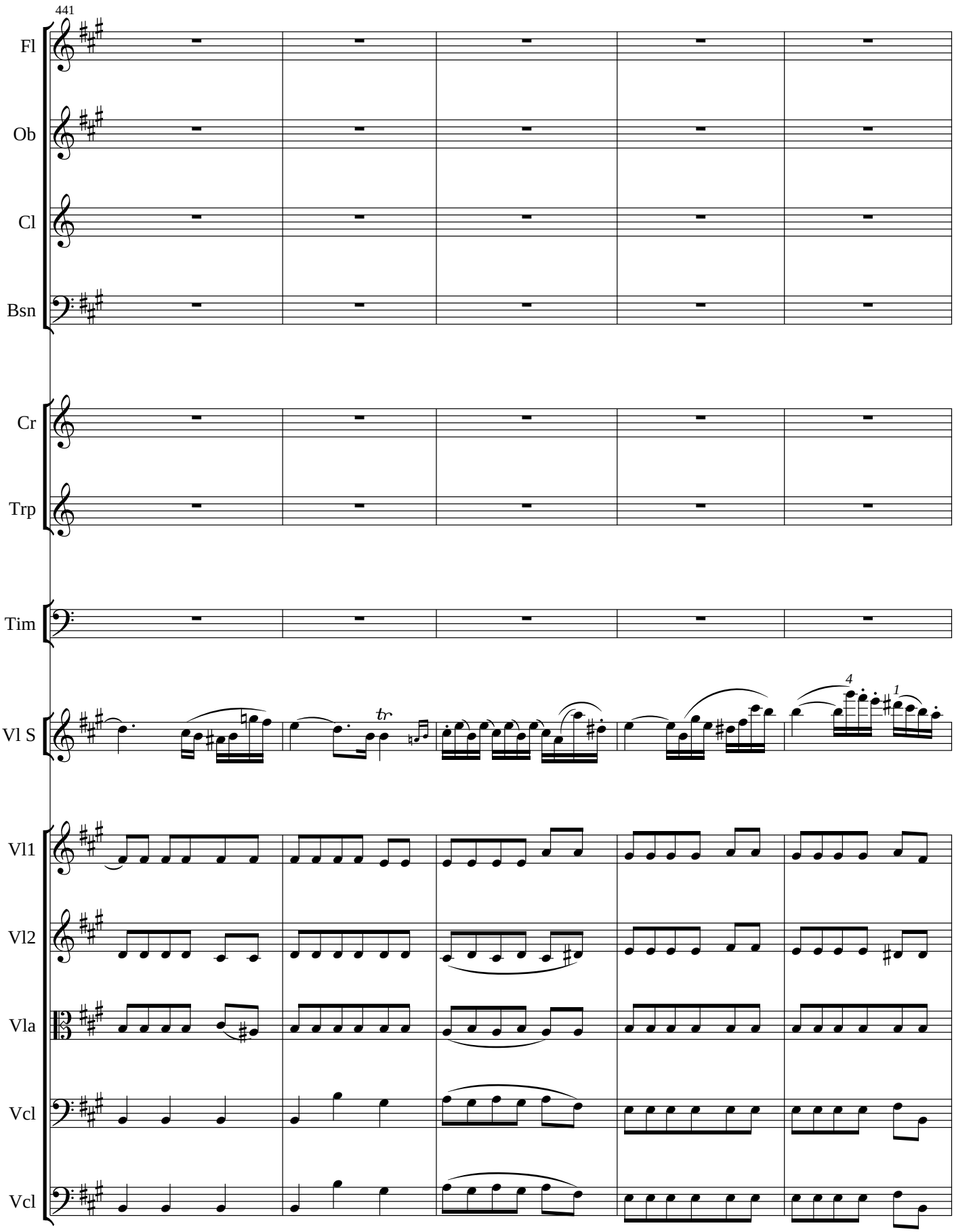
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl


431
Fl
Ob
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
Vl1
Vl2
Vla
Vcl
Vcl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Fl
Ob
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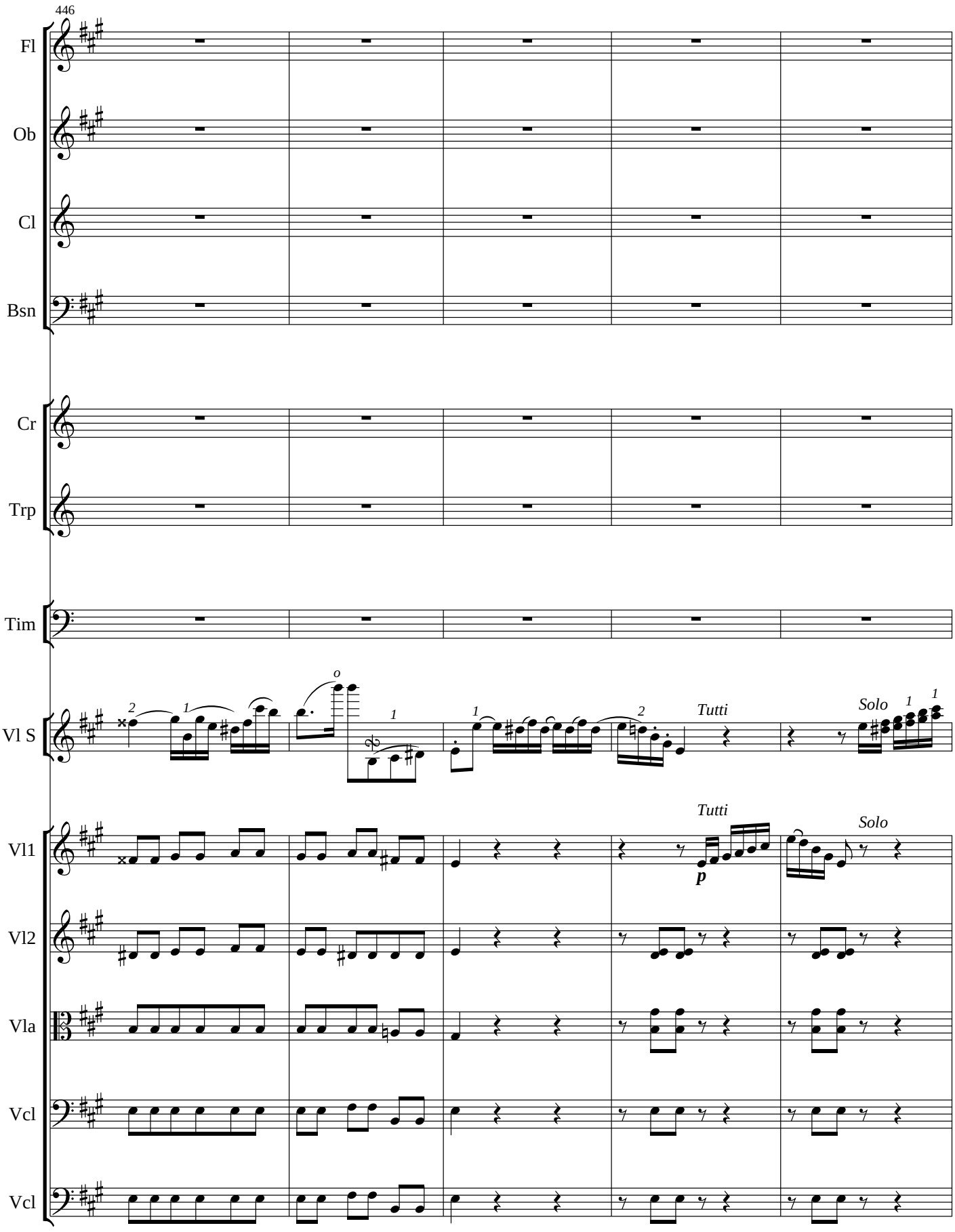
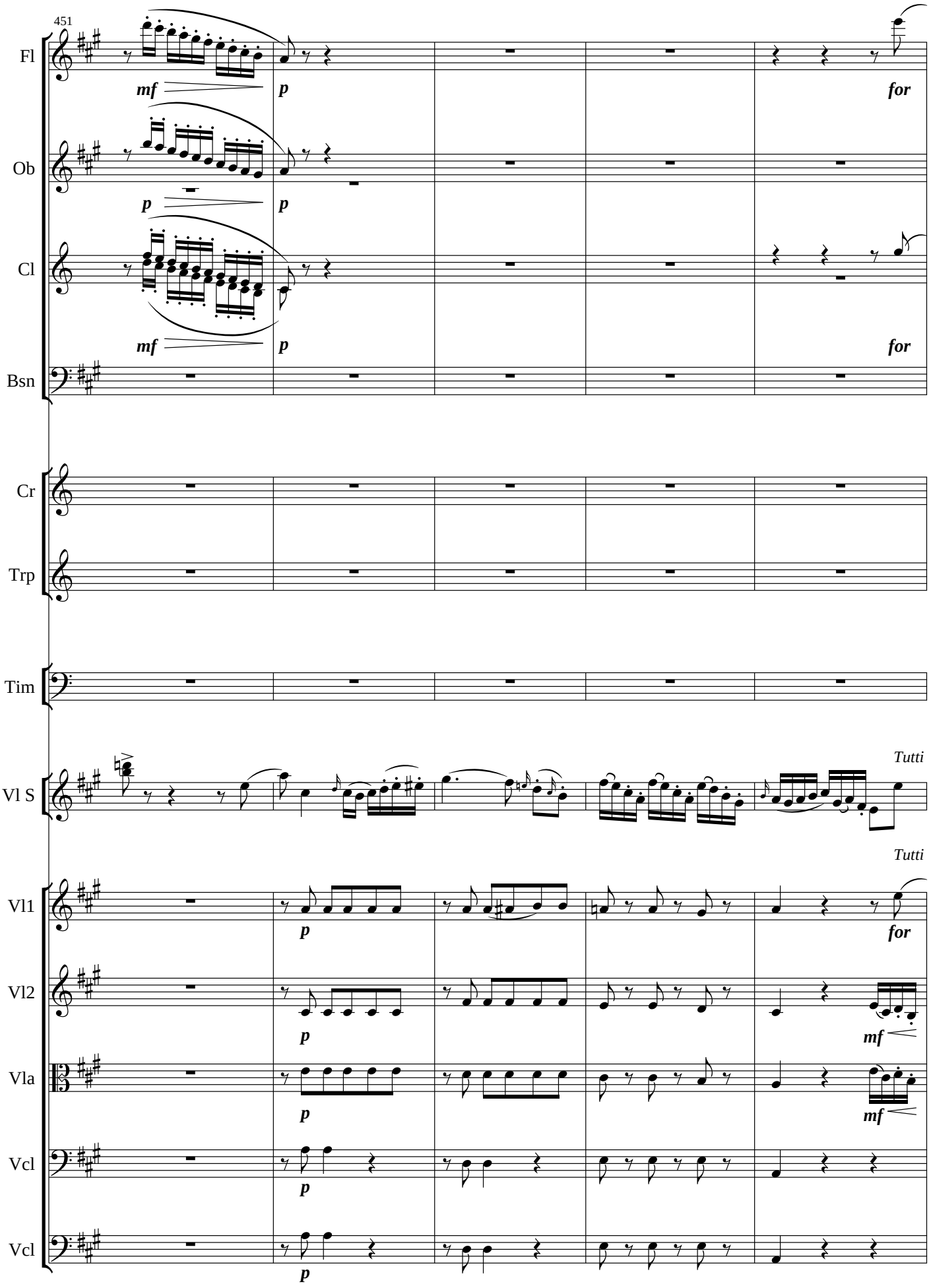
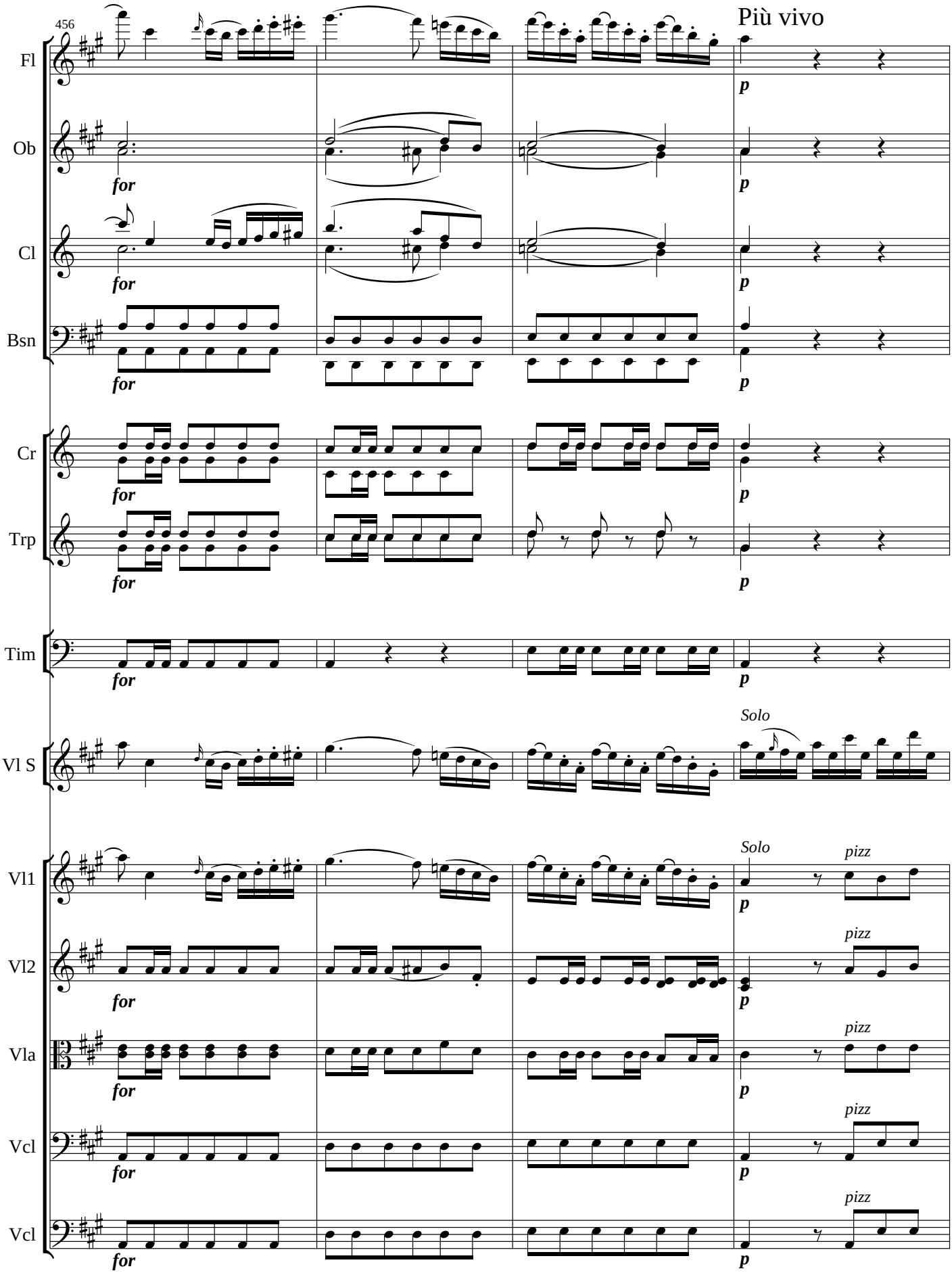
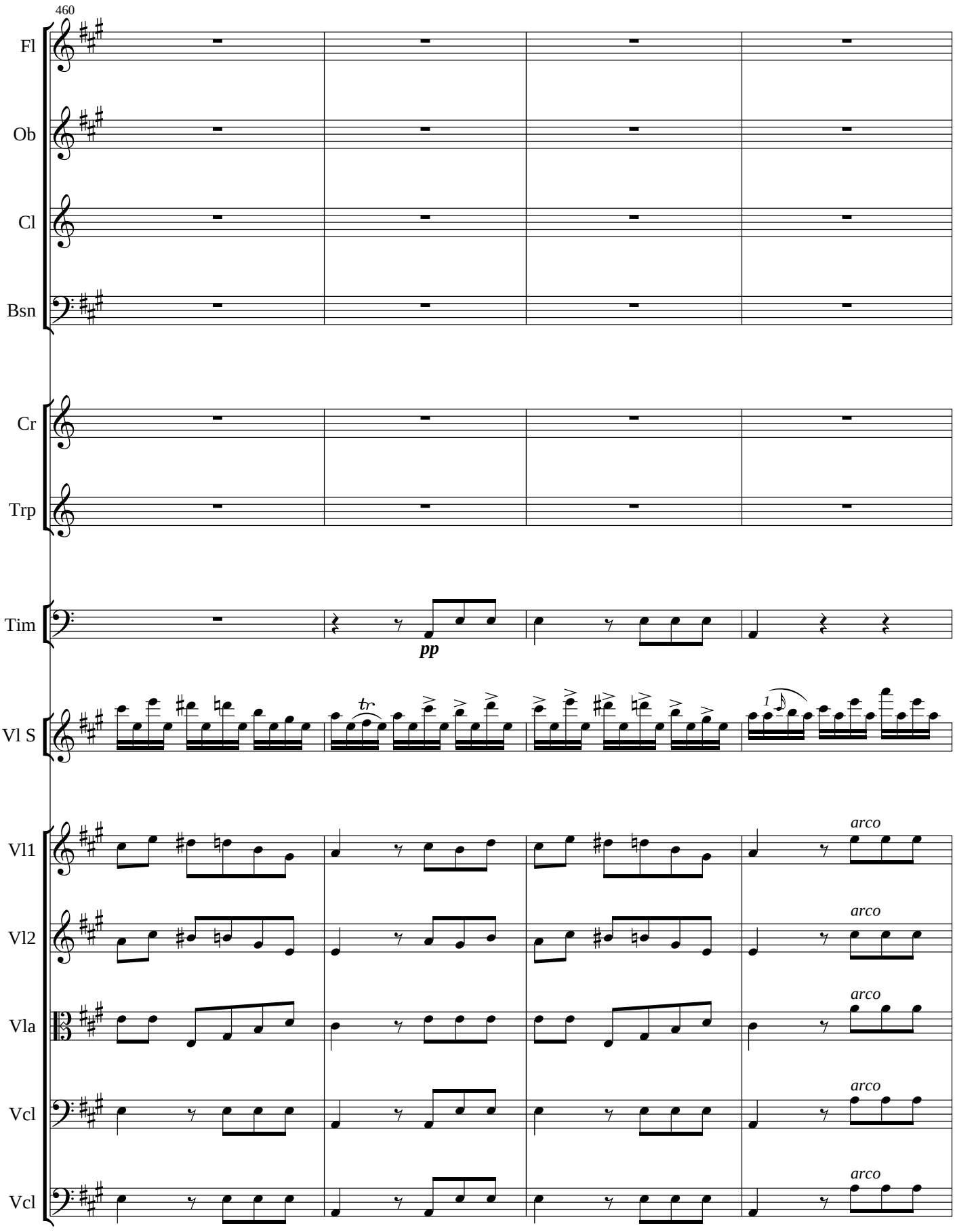
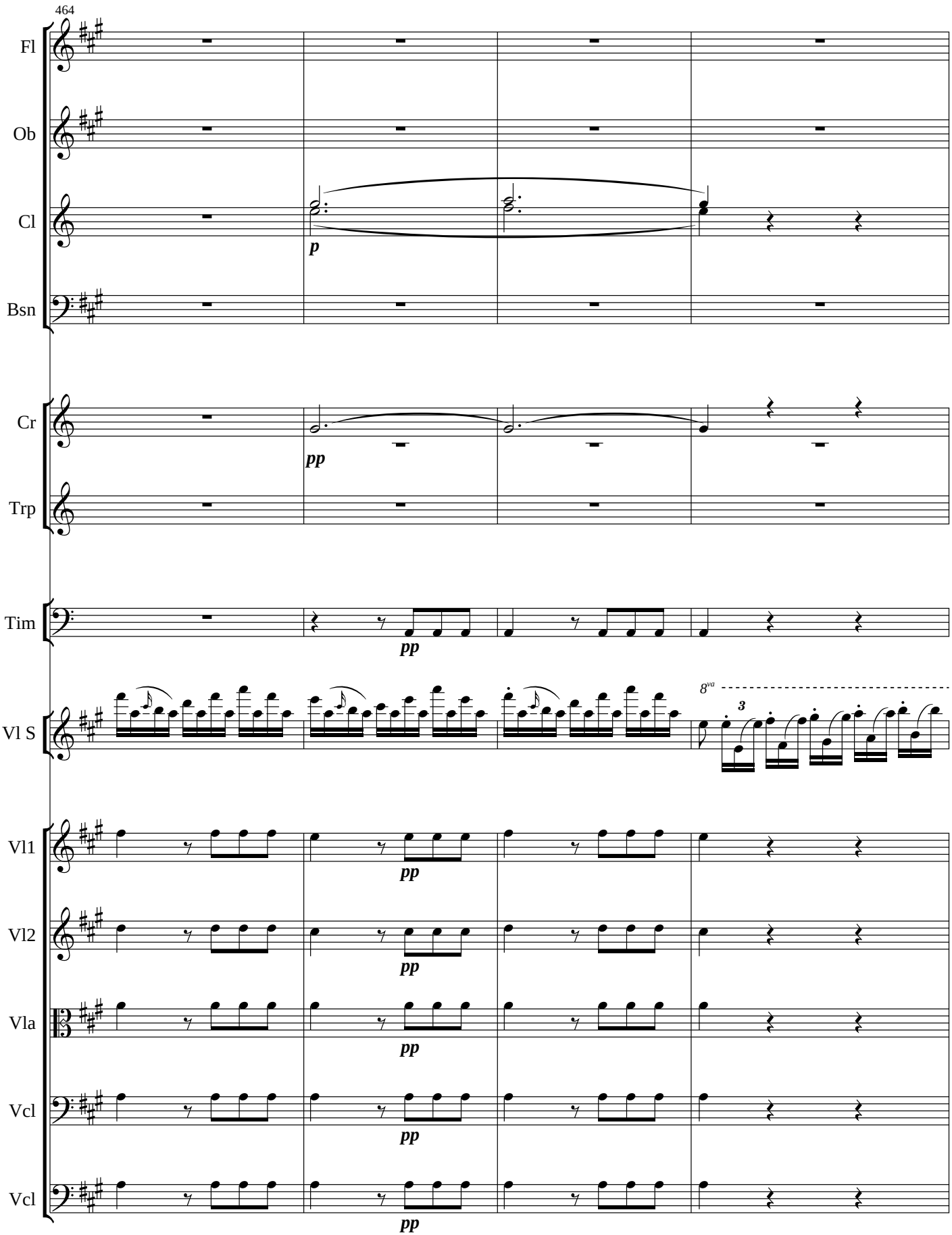
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl


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


451
Fl
Ob
Cl
Bsn
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
mf
p
for
Tutti
mf


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
Trp
Tim
pp
Vl S
tr
1
Vl1
Vl2
Vla
Vcl
Vcl
arco
arco
arco
arco
arco


464
Fl
Ob
Cl
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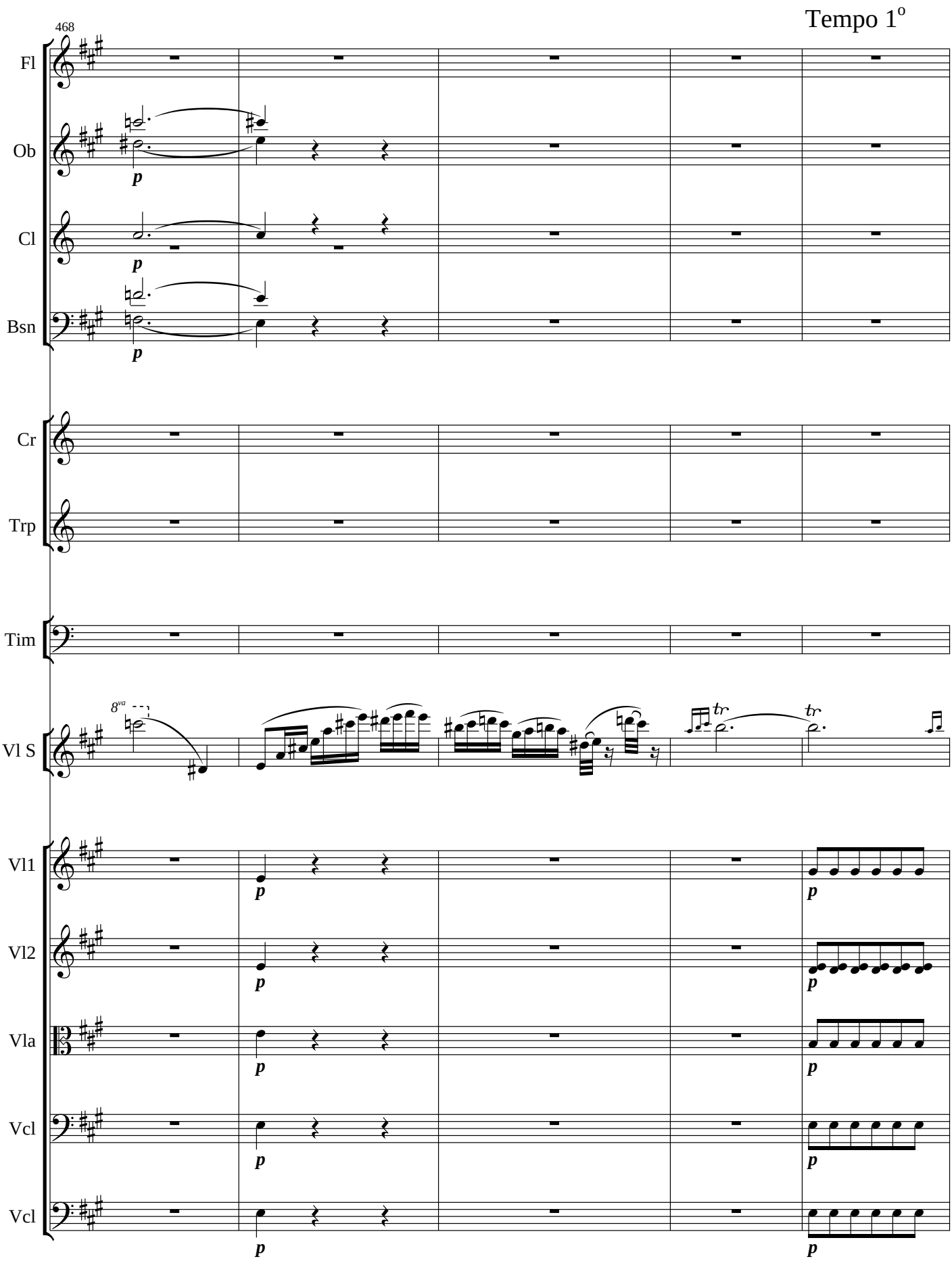
Cr
Trp
Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
p
pp
8va
3


Tempo 1º
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Ob
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Tim
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Vl1
Vl2
Vla
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8va
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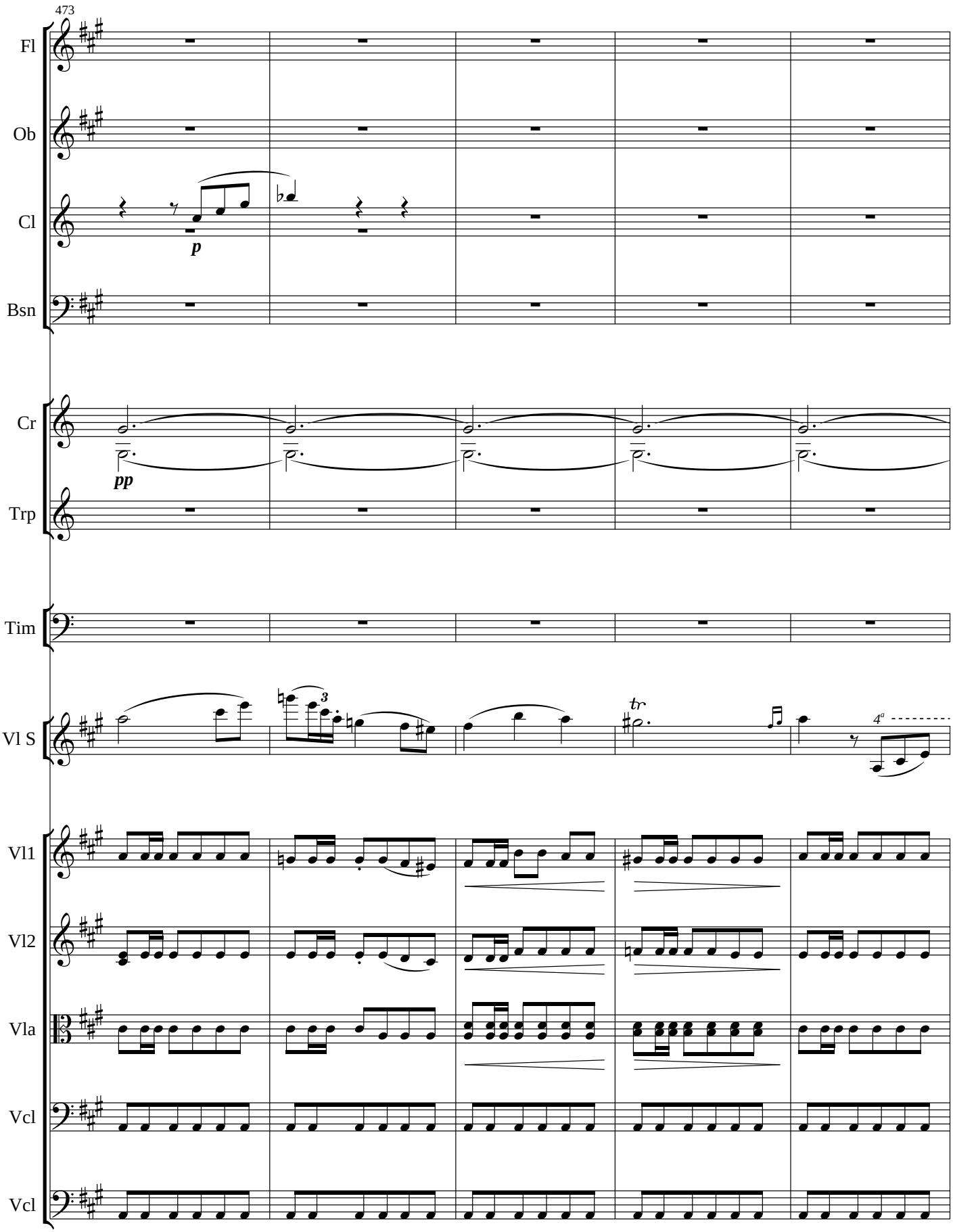
tr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Ob
Cl
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Tim
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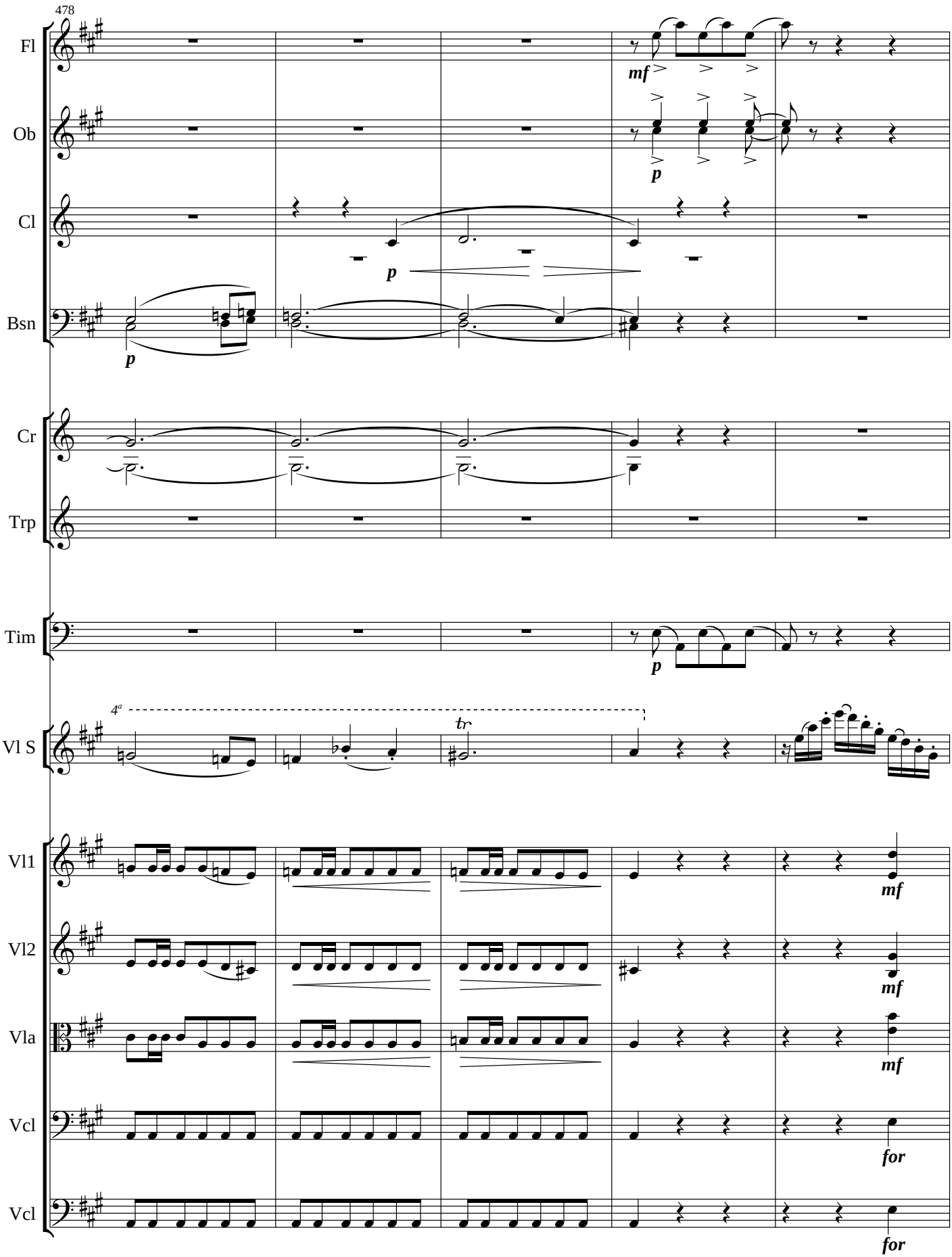
Vl1
Vl2
Vla
Vcl
Vcl
p
pp
tr
4ª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Tim
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mf
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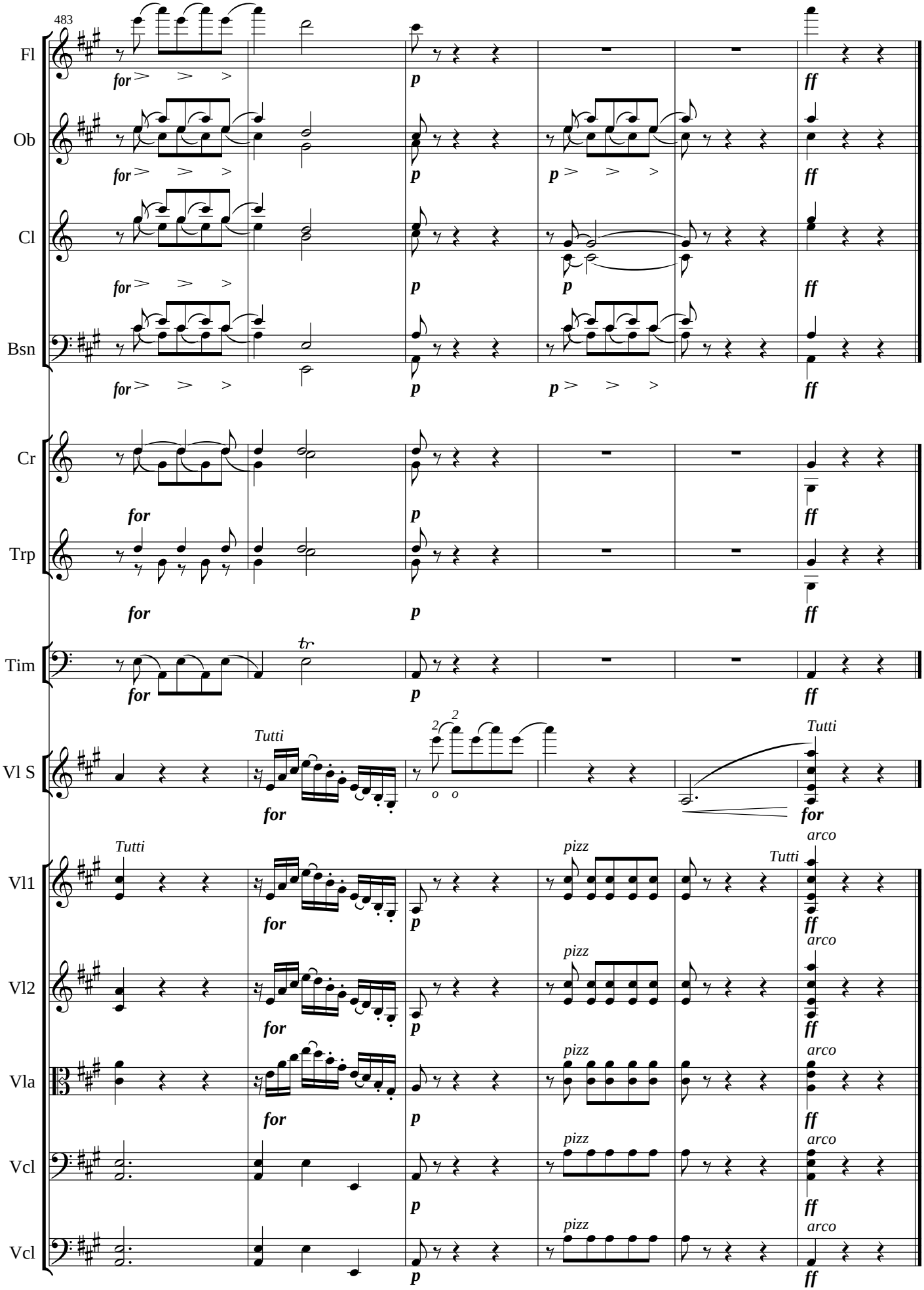
p
p
4ª
tr
mf
mf
mf
for
for


483
Fl
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Bsn
Cr
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Tim
Vl S
Vl1
Vl2
Vla
Vcl
Vcl
for
p
ff
tr
Tutti
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 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, Koncerter og musikalske Seskaber i ældre tid, Copenhagen 1886, p. 146). 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. Separate parts are contemporized as well.

Performance indications added by the editor are enclosed within brackets.

Bar No.	*Part*	*Note No.*	*Comment*
22	Solo Vl	4	Fingering partly cut in the ms.
135	Vla	3	Ambigous pitch in the ms.
165	Solo V	2	No dot on $\frac{1}{16}$-note in the ms.
281	Solo V	10	No accidental ♯ in the ms.
345	Solo V	4	No accidental ♯ in the ms.