

Georg Gerson

1790-1825

Ouverture à grand Orchestre

G.60

Contemporized Score

Edited by
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Ouverture à grand Orchestre

Contemporized edition

Adagio

Georg Gerson (1790-1825)

Flauti

Oboi

Clarineti in A

Fagotti

Corni in D

Clarini in D

Trombone Basso
[ad. lib.]

Timpani in DA

Violino 1

Violino 2

Viola

Violoncello

Basso

The score is written for a grand orchestra. The woodwind section (Flauti, Oboi, Clarineti in A, Fagotti) and brass section (Corni in D, Clarini in D, Trombone Basso [ad. lib.], Timpani in DA) are currently silent, indicated by rests. The string section (Violino 1, Violino 2, Viola, Violoncello, Basso) is active, playing a melodic line with dynamic markings of *f* (forte) and *p* (piano). The piece is in common time (C) and features a tempo of Adagio. The key signature has one flat (B-flat major or E-flat minor). The score includes various musical notations such as triplets, slurs, and dynamic markings.

This page of a musical score features the following instruments and parts:

- Flute (Fl):** Treble clef, starting at measure 4. Features triplet eighth notes with dynamics *f*, *p*, and *f*.
- Oboe (Ob):** Treble clef, mirroring the flute's triplet eighth notes with dynamics *f*, *p*, *f*, and *p*.
- Clarinet (Cl):** Treble clef, mirroring the flute's triplet eighth notes with dynamics *f*, *p*, *f*, and *p*.
- Bassoon (Bsn):** Bass clef, playing a melodic line with dynamics *p*.
- Cor Anglais (Cr):** Treble clef, rests.
- Trumpet (Trp):** Treble clef, rests.
- Trumpet (Trb):** Bass clef, rests.
- Timpani (Tim):** Bass clef, rests.
- Violin I (Vl1):** Treble clef, playing a melodic line with dynamics *f*.
- Violin II (Vl2):** Treble clef, playing a melodic line with dynamics *f*.
- Viola (Vla):** Alto clef, playing a melodic line with dynamics *f* and *p*.
- Violoncello (Vcl):** Bass clef, playing a melodic line with dynamics *p*.
- Double Bass (Cb):** Bass clef, playing a melodic line with dynamics *p*.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*f* for fortissimo, *p* for piano) across four measures.

Musical score for page 3, featuring woodwind and string instruments. The score is divided into two systems. The upper system includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), and Timpani (Tim). The lower system includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The Flute and Oboe parts feature triplet patterns in the first two measures, followed by sustained notes in the final measure. The Bassoon part includes dynamics of *f*, *p*, *cresc*, and *f*. The string parts (Vl1, Vl2, Vla, Vcl, Cb) feature *mf* and *f* dynamics, with some parts including triplet patterns and crescendos. The Flute, Oboe, and Clarinet parts have a final measure with a *f* dynamic. The woodwind parts (Fl, Ob, Cl, Bsn) are grouped together in the upper system, and the string parts (Vl1, Vl2, Vla, Vcl, Cb) are grouped together in the lower system. The Timpani part is shown as a single line with rests.

Musical score for various instruments. The score includes the following parts:

- Fl (Flute): Starts at measure 12, plays a series of notes with a slur.
- Ob (Oboe): Plays a series of notes, including a *p* dynamic marking.
- Cl (Clarinet): Features a *Solo* section with a rapid scale-like passage, followed by a *p* dynamic marking.
- Bsn (Bassoon): Plays a series of notes with a *p* dynamic marking, including a section with a *p* marking.
- Cr (Cor Anglais): Plays a series of notes with a *p* dynamic marking.
- Trp (Trumpet): Plays a series of notes with a *p* dynamic marking.
- Trb (Trombone): Plays a series of notes.
- Tim (Timpani): Features a *tremolo* section.
- Vl1 (Violin I): Plays a series of notes with a *p* dynamic marking.
- Vl2 (Violin II): Plays a series of notes with a *p* dynamic marking.
- Vla (Viola): Plays a series of notes with a *p* dynamic marking.
- Vcl (Violoncello): Plays a series of notes with a *p* dynamic marking.
- Cb (Contrabass): Plays a series of notes with a *p* dynamic marking.

Allegro

17

The score consists of ten staves for woodwinds and strings, and one staff for timpani. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone) and timpani play a rhythmic pattern of quarter notes with accents in measures 17 and 18. The strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) play a melodic line starting in measure 19, marked *p* (piano). The string parts include triplets and slurs. The key signature changes from one flat to two sharps between measures 18 and 19.

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

p

p

p

p

Musical score for page 6, measures 22-25. The score includes the following parts and markings:

- Flute (Fl):** Rests in measures 22-24; measure 25 contains a single note with a dynamic marking of *f*.
- Oboe (Ob):** Rests in measures 22-24; measure 25 contains a single note with a dynamic marking of *f*.
- Clarinet (Cl):** Rests in measures 22-24; measure 25 contains a single note with a dynamic marking of *f*.
- Bassoon (Bsn):** Rests in measures 22-24; measure 25 contains a single note with a dynamic marking of *f*.
- Cor Anglais (Cr):** Rests in measures 22-24; measure 25 contains a single note with a dynamic marking of *f*.
- Trumpet (Trp):** Rests in measures 22-24; measure 25 contains a single note with a dynamic marking of *f*.
- Trombone (Trb):** Rests in measures 22-24; measure 25 contains a single note with a dynamic marking of *ffor*.
- Timpani (Tim):** Rests in measures 22-24; measure 25 contains a single note with a dynamic marking of *f*.
- Violin I (VI1):** Features trills (*tr*) in measures 22-24 and a dynamic marking of *f* in measure 25.
- Violin II (VI2):** Features a continuous sixteenth-note pattern in measures 22-24, ending with a dynamic marking of *f* in measure 25.
- Viola (Vla):** Features a continuous sixteenth-note pattern in measures 22-24, ending with a dynamic marking of *f* in measure 25.
- Violoncello (Vcl):** Features a rhythmic pattern in measures 22-24, ending with a dynamic marking of *f* and a triplet in measure 25.
- Contrabass (Cb):** Features a rhythmic pattern in measures 22-24, ending with a dynamic marking of *f* and a triplet in measure 25.

26

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

tr

3

Detailed description: This page contains musical notation for measures 26 through 30. The score is for a symphony orchestra. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), Trombone (Trb), and Timpani (Tim). The string section includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The key signature has two sharps (F# and C#), and the time signature is 3/4. Measure 26 is marked with the number '26'. The woodwinds (Ob, Cl, Bsn) have rests for the first four measures. In measure 5, the Oboe and Bassoon play a dynamic *p* (piano) passage. The strings (Vl1, Vl2, Vla, Vcl, Cb) play a rhythmic pattern consisting of quarter and eighth notes, with some triplets in measures 27-28. The Violin I part includes a trill (*tr*) in measure 5. The Violoncello and Contrabass parts feature a triplet of eighth notes in measures 27-28.

31

Fl *p*

Ob *f*

Cl *f*

Bsn *f*

Cr *f*

Trp *f*

Trb *f*

Tim *f*

Vl1 *tr* *cresc* *f* *p*

Vl2 *cresc* *f* *p*

Vla *cresc* *f* *p*

Vcl *p* *cresc* *f* *p*

Cb *p* *cresc* *f*

39

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

f *p*

f

f *p*

p *f* *p*

f

f

pp *f*

p *f* *p*

p *f*

p *fp*

p *f*

tr

Detailed description: This page of a musical score, page 10, contains measures 39, 40, and 41. The score is for a symphony orchestra and is written in the key of D major (two sharps) and 3/4 time. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) are active throughout. The brass section (Trumpets, Trombones, Timpani) has specific dynamics and articulations. The Flute and Oboe parts feature long, sustained notes in measure 39. The Bassoon part has a dynamic shift from *p* to *f* in measure 40. The Timpani part has a *tr* (trill) in measure 40 and a dynamic shift from *pp* to *f* in measure 41. The Violin I and II parts have dynamic shifts from *p* to *f* in measure 41. The Viola and Violoncello parts have dynamic shifts from *p* to *fp* in measure 41. The Contrabass part has a dynamic shift from *p* to *f* in measure 41.

43

Fl *f*

Ob *mf cresc*

Cl *mf*

Bsn *mf*

Cr *f*

Trp *f*

Trb *f*

Tim *pp* *f*

Vl1 *mf* *cresc*

Vl2 *mf* *cresc*

Vla *mf* *cresc*

Vcl *mf* *cresc*

Cb *mf* *cresc*

46

Fl *f* *p*

Ob *f* *p* *f*

Cl *f* *p*

Bsn *f* *fp* *p* *f*

Cr *f* *fp* *fp*

Trp *f*

Trb

Tim *f* *tr* *pp* *f*

Vl1 *f* *p* *f*

Vl2 *f* *p* *f*

Vla *f* *p* *f*

Vcl *f* *fp* *fp*

Cb *f* *fp* *fp*

Detailed description: This page of a musical score covers measures 46 to 50. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a standard orchestral format. The Flute (Fl) part begins in measure 46 with a forte (*f*) dynamic, playing a melodic line with grace notes. In measure 48, it switches to piano (*p*). The Oboe (Ob) part also starts with *f*, playing a sustained chord. In measure 48, it changes to *p*, and returns to *f* in measure 50. The Clarinet (Cl) part has a *f* dynamic in measure 46 and *p* in measure 48. The Bassoon (Bsn) part features a complex rhythmic pattern of sixteenth notes in measure 46, then rests in measure 47, and returns with *fp* in measure 48, *p* in measure 49, and *f* in measure 50. The Cor Anglais (Cr) part plays a sustained chord, with dynamics *f*, *fp*, and *fp*. The Trumpet (Trp) part has a *f* dynamic. The Trombone (Trb) part is silent. The Timpani (Tim) part has a *f* dynamic in measure 46, a trill (*tr*) in measure 48, a *pp* dynamic in measure 49, and *f* in measure 50. The Violin I (Vl1) and Violin II (Vl2) parts play a melodic line with *f*, *p*, and *f* dynamics. The Viola (Vla) part has a *f* dynamic. The Violoncello (Vcl) and Contrabass (Cb) parts play a rhythmic pattern of sixteenth notes with *f*, *fp*, and *fp* dynamics.

51

Fl *p* *f* [*p*]

Ob *p* *f* *p*

Cl *f* *p*

Bsn *rf* *p*

Cr *f* *p*

Trp *f* *p*

Trb

Tim *pp* *f* *p*

VI1 *f* *p*

VI2 *f* *p*

Vla *f* *p*

Vcl *f* *p*

Cb *f* *p*

55

Fl *p*

Ob

Cl *p*

Bsn *mf*

Cr

Trp

Trb

Tim

Vl1 *f p*

Vl2 *f p*

Vla *f p*

Vcl *f p*

Cb *f p*

58

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

rf

f

p

Detailed description: This page of a musical score covers measures 58, 59, and 60. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The brass section includes Cor Anglais (Cr), Trumpet (Trp), and Trombone (Trb). The percussion section includes Timpani (Tim). The string section includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The woodwinds and strings play melodic lines with dynamic markings of *mf* and *rf*. The strings play a rhythmic pattern of eighth notes with dynamics of *f* and *p*. The score is in a key with two sharps (F# and C#) and a common time signature.

61

Fl *rf* *mf* *f*

Ob *mf* *rf* *f*

Cl *mf* *rf* *f*

Bsn *rf* *f*

Cr *f* *rf*

Trp *p* *f*

Trb

Tim

Vl1 *f p* *fp cresc* *rf* *f*

Vl2 *f p* *fp cresc* *rf* *f*

Vla *f p* *fp cresc* *rf* *f*

Vcl *f p* *f p cresc* *rf* *f*

Cb *f p* *f p cresc* *rf* *f*

Detailed description: This page of a musical score covers measures 61 to 64. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Cornet, Trumpet, Trombone), a percussion section (Timpani), and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. Dynamics range from piano (*p*) to fortissimo (*ff*), with various crescendos and accents. The score is written in a key signature of two sharps (D major or F# minor) and a common time signature.

65

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

VI1

VI2

Vla

Vcl

Cb

f *f* *f* *f* *f* *f* *f* *f* *f*

mf *mf* *mf* *mf* *mf*

pf *pf* *pf* *pf* *pf*

[f]

70

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

pp

fp

mf

76

Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb

fp fp *cresc* *mf*
fp fp *cresc* *mf*
fp fp *cresc* *mf*
fp fp *cresc* *mf*
fp fp *cresc* *mf*

81

Musical score for page 81, featuring woodwinds, brass, and strings. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), Trombone (Trb), Tympani (Tim), Violin I & II (Vl1, Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb).

Dynamic markings and performance instructions:

- Flute (Fl):** *mf*
- Oboe (Ob):** *mf* (first measure), *p* (second measure)
- Clarinet (Cl):** *mf*
- Bassoon (Bsn):** *mf* (first measure), *p* (second measure)
- Cor Anglais (Cr):** *pf*
- Tympani (Tim):** *p*
- Violin I (Vl1):** *p*
- Violin II (Vl2):** *p*
- Viola (Vla):** *pizz* (first measure), *p arco* (third measure)
- Violoncello (Vcl):** *pizz* (first measure), *p arco* (third measure)
- Contrabass (Cb):** *pizz* (first measure), *p arco* (third measure)

86

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

pizz

arco

p

91

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

mf

mf

cresc

cresc

cresc

cresc

cresc

cresc

Detailed description: This page of a musical score, page 22, contains measures 91 through 94. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has active parts, while the brass section (Trumpet, Trombone) and Timpani are silent. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides a rhythmic accompaniment. Dynamics are marked as *p* (piano) and *mf* (mezzo-forte) for the woodwinds, and *cresc* (crescendo) for the strings. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is written in a standard orchestral layout with staves for each instrument.

95

Fl *f*

Ob *f*

Cl *f*

Bsn *f*

Cr *f*

Trp *f*

Trb *ffor*

Tim *f*

VII1 *f* *pp*

VII2 *f* *pp*

Vla *f* *pp*

Vcl *f* *pp*

Cb *f* *pp*

Detailed description: This page of a musical score covers measures 95, 96, and 97. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone) and the percussion section (Timpani) play sustained notes with a forte (*f*) dynamic. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and transitioning to pianissimo (*pp*) in measure 97. The Trombone part includes a *ffor* marking. The score is in a key with two sharps (D major or F# minor) and a 3/4 time signature.

98

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

rfp

rfp

rfp

rfp

rfp

101

Fl *mf* *mfe* *f*

Ob *f*

Cl *mf cresc* *f*

Bsn *cresc* *mf* *f*

Cr

Trp

Trb

Tim

Vl1 *rfp* *rfp* *p* *f*

Vl2 *rfp* *rfp* *p* *f*

Vla *rfp* *rfp* *p* *f*

Vcl *rfp* *rfp* *p* *f*

Cb *rfp* *rfp* *p* *f*

Musical score for orchestra, measures 105-108. The score is written for the following instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Cor Anglais (Cr), Trumpet (Trp), Trombone (Trb), Timpani (Tim), Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The key signature is two sharps (D major or F# minor), and the time signature is 4/4. The score begins at measure 105. The Flute part has a dynamic marking of *f* starting in measure 107. The Oboe part has a dynamic marking of *f* starting in measure 107. The Bassoon part has a dynamic marking of *f* starting in measure 107. The Cor Anglais part has a dynamic marking of *p* in measure 105 and *f* in measure 107. The Timpani part has a dynamic marking of *f* starting in measure 107. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts all have a dynamic marking of *p* in measure 105 and *f* in measure 107. The Violin I part has a dynamic marking of *f* starting in measure 107. The Violin II part has a dynamic marking of *f* starting in measure 107. The Viola part has a dynamic marking of *f* starting in measure 107. The Violoncello part has a dynamic marking of *f* starting in measure 107. The Contrabass part has a dynamic marking of *f* starting in measure 107. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.

109

Fl *p* *f*

Ob *p* *f*

Cl *p* *f*

Bsn *p* *f*

Cr *p* *f*

Trp *f*

Trb

Tim *p* *f*

Vl1 *p* *f*

Vl2 *p* *f*

Vla *p* *f*

Vcl *p* *f*

Cb *p* *f*

113

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

rf

rf

rf

rf

rf

rf

rf

tr

rf

rf

rf

rf

rf

117

Fl *rf* *mf*

Ob *rf* *mf* *rf*

Cl *rf* *mf*

Bsn *rf* *mf* *rf*

Cr *rf*

Trp *rf*

Trb

Tim *rf*

Vl1 *mf* *rf*

Vl2 *mf* *rf*

Vla *rf* *mf* *rf*

Vcl *rf* *mf* *rf*

Cb *rf* *mf* *rf*

122

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

ff

mf

rf

ff

tr

f

rf

ff

mf

rf

ff

mf

rf

ff

mf

126

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

mf

mf

mf

p

rf

rf

rf

mf

f

p

rf

rf

rf

p

rf

rf

rf

p

rf

rf

rf

130

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Flute (Fl):** Measures 130-132. Dynamics: *f* (130), *rf* (132).
- Oboe (Ob):** Measures 130-132. Dynamics: *rf* (132).
- Clarinet (Cl):** Measures 130-132. Dynamics: *f* (130), *rf* (132).
- Bassoon (Bsn):** Measures 130-132. Dynamics: *f* (131).
- Cor Anglais (Cr):** Measures 130-132. Dynamics: *f* (130), *mf* (132).
- Trumpet (Trp):** Measures 130-132. Dynamics: *f* (130), *mf* (132).
- Trombone (Trb):** Measures 130-132. Dynamics: *mf* (132).
- Timpani (Tim):** Measures 130-132. Dynamics: *f* (130).
- Violin I (Vl1):** Measures 130-132. Dynamics: *f* (130), *mf* (132).
- Violin II (Vl2):** Measures 130-132. Dynamics: *f* (130), *mf* (132).
- Viola (Vla):** Measures 130-132. Dynamics: *f* (130), *mf* (132).
- Violoncello (Vcl):** Measures 130-132. Dynamics: *f* (130), *mf* (132).
- Contrabass (Cb):** Measures 130-132. Dynamics: *f* (130), *mf* (132).

133

Fl *mf*

Ob *p*

Cl *p*

Bsn *p* *ten* *ten*

Cr *p*

Trp *p*

Trb

Tim *tr* *p*

Vl1 *p* *ten* *ten*

Vl2 *p* *ten* *ten*

Vla *p* *ten* *ten*

Vcl *p* *ten* *ten*

Cb *p* *ten* *ten*

137

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

pizz

arco

p

3

Detailed description: This page of a musical score covers measures 137 to 141. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The string section includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The percussion section includes Cymbals (Cr), Trumpets (Trp), Trombones (Trb), and Timpani (Tim). In measure 137, the Flute and Oboe play a melodic line starting with a grace note, marked *p*. The Clarinet plays a harmonic accompaniment. The Bassoon enters in measure 139 with a melodic line, also marked *p*. The strings enter in measure 139 with a pizzicato accompaniment, marked *pizz* and *p*. In measure 140, the strings switch to arco playing. The Violoncello and Contrabass play a triplet accompaniment, marked *3* and *p*. The score concludes in measure 141 with sustained notes from the woodwinds and strings.

142

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

tr

tr

p

p

147

Fl *f* *p*

Ob *f* *p*

Cl *f* *p*

Bsn *f*

Cr

Trp *f*

Trb *ffor*

Tim *f*

Vl1 *f* *p*

Vl2 *f* *p*

Vla *f* *p*

Vcl *f* *p*

Cb *f* *p*

Detailed description: This page of a musical score, numbered 147, contains ten staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are active. The Flute and Oboe parts feature melodic lines with dynamic markings of *f* and *p*. The Clarinet and Bassoon parts provide harmonic support with *f* and *p* dynamics. The Brass section (Trumpet, Trombone, Timpani) has a *f* dynamic, while the Trombone part includes a *ffor* marking. The string section (Violins, Viola, Cello, Double Bass) plays a rhythmic accompaniment with *f* and *p* dynamics, including triplet markings in the lower strings.

152

Fl *tr*

Ob

Cl *p*

Bsn *p*

Cr

Trp

Trb

Tim

VI1 *tr*

VI2

Vla

Vcl

Cb

cresc

f

p

f

cresc

f p

p

f

p

f

156

The score is arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) are at the top, followed by the brass (Trumpet, Trombone), Timpani, and the strings (Violin I, Violin II, Viola, Violoncello, Contrabass) at the bottom. The key signature has two sharps (F# and C#), and the time signature is 3/4. Measure 156 shows the woodwinds and bassoon playing a half note F#, while the strings play a rhythmic pattern of eighth notes. Measure 157 features a dynamic shift from *f* to *mf* for the woodwinds and bassoon, with the strings continuing their rhythmic pattern. Measure 158 shows the woodwinds and bassoon playing a more complex rhythmic figure, with the strings maintaining their eighth-note accompaniment.

Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb

f *mf* *f p* *fp* *fp* *f*

159

Fl *f* *p*

Ob *f*

Cl *f*

Bsn *f*

Cr *f*

Trp *f*

Trb *for* *p*

Tim *f*

Vl1 *f* *p*

Vl2 *f* *p*

Vla *f* *p*

Vcl *f* *p*

Cb *f*

Detailed description: This page of a musical score covers measures 159 to 162. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is arranged for a full orchestra. In measure 159, the Flute (Fl) and Clarinet (Cl) play a melodic line with a forte (*f*) dynamic, while the Bassoon (Bsn) plays a rhythmic accompaniment of eighth notes. The Oboe (Ob) and Trumpet (Trp) are silent. In measure 160, the Flute and Clarinet continue their melodic line, and the Bassoon continues its accompaniment. The Horns (Cr) play a sustained chord with a forte (*f*) dynamic. In measure 161, the Flute and Clarinet play a melodic line with a piano (*p*) dynamic, while the Bassoon continues its accompaniment. The Horns (Cr) play a sustained chord with a forte (*f*) dynamic. In measure 162, the Flute and Clarinet play a melodic line with a piano (*p*) dynamic, while the Bassoon continues its accompaniment. The Horns (Cr) play a sustained chord with a forte (*f*) dynamic. The Trombone (Trb) plays a rhythmic accompaniment of eighth notes with a piano (*p*) dynamic. The Timpani (Tim) plays a rhythmic accompaniment of eighth notes with a forte (*f*) dynamic. The Violins (Vl1 and Vl2) play a rhythmic accompaniment of eighth notes with a forte (*f*) dynamic. The Viola (Vla) plays a rhythmic accompaniment of eighth notes with a forte (*f*) dynamic. The Violoncello (Vcl) plays a rhythmic accompaniment of eighth notes with a forte (*f*) dynamic. The Contrabass (Cb) plays a rhythmic accompaniment of eighth notes with a forte (*f*) dynamic.

163

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p *f* *mf* *f*

pp *f* *pp* *f*

f *p* *f* *f*

fp *fp* *f*

f

Detailed description: This page of a musical score, numbered 163, features a woodwind and string section. The woodwinds include Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The strings include Cor Anglais (Cr), Trumpet (Trp), Trombone (Trb), Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The Flute part has a melodic line with slurs and accents. The Bassoon part has a long note in the first measure followed by a melodic line. The Clarinet part has a melodic line starting in the second measure. The Bassoon part has a long note in the first measure followed by a melodic line. The Cor Anglais, Trumpet, and Trombone parts have simple harmonic accompaniment. The Timpani part has a rhythmic pattern of eighth notes. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The Contrabass part has a rhythmic pattern of eighth notes. Dynamics include *p*, *f*, *mf*, *pp*, *fp*, and *f*. The score is divided into four measures.

167

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

cresc

cresc

cresc

cresc

cresc

f

cresc

cresc

cresc

cresc

cresc

170

Fl *ff* *mf*

Ob *ff* *f* *p*

Cl *ff* *mf*

Bsn *ff* *f* *p*

Cr *ff* *fp*

Trp *ff* *f*

Trb *ffor*

Tim *ff* *f* *tr*

Vl I *ff* *f* *p*

Vl II *ff* *f* *p*

Vla *ff* *f* *p*

Vcl *ff* *fp*

Cb *ff* *fp*

Detailed description: This page of a musical score, numbered 170, features a woodwind and string section. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are marked with dynamic levels of *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The Flute part includes a trill in the final measure. The Bassoon part features a complex rhythmic pattern of sixteenth notes. The Violin I and II parts play a melodic line with a crescendo leading to a *p* dynamic. The Viola and Violoncello parts play a rhythmic accompaniment. The Contrabass part plays a steady eighth-note pattern. The Timpani part has a few notes, including a trill in the final measure. The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature.

174

Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb

p *mf* *mf* *f* *p*
mf *f* *f* *p*
p *mf* *f* *p*
f *p* *f* *f* *p*
fp *fp* *p*
f *f* *f* *p*
f *p* *f* *f* *p*
f *p* *f* *f* *p*
fp *f* *f* *p*
fp *f* *f* *p*

for

tr *f* *f* *f* *p*

tr

179

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

p

p

Detailed description: This page of a musical score covers measures 179 to 184. The key signature is D major (two sharps) and the time signature is 3/4. The score is arranged in systems. The first system includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The Flute and Clarinet parts begin with a piano (*p*) dynamic and feature melodic lines with accents and slurs. The Bassoon part has a sustained chord in the first measure and a complex chordal texture in the second measure. The second system includes Cor Anglais (Cr), Trumpet (Trp), and Trombone (Trb), all of which are silent throughout the measures. The third system includes Timpani (Tim), also silent. The fourth system includes Violin I (Vl1), Violin II (Vl2), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The Violin and Viola parts have melodic lines with slurs and accents. The Viola part also begins with a piano (*p*) dynamic. The Violoncello and Contrabass parts play a steady, rhythmic accompaniment.

190

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

p

[p]

pizz

arco

195

Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb

p

arco

Detailed description: This page of a musical score covers measures 195 to 200. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins 1 & 2, Viola, Violoncello, Contrabass) are active throughout. The brass section (Cornet, Trumpet, Trombone) has limited activity, with a dynamic marking of *p* (piano) appearing in measures 198 and 199. The Clarinet part includes accents and slurs. The Viola, Violoncello, and Contrabass parts are marked *arco* (arco). The score is written in a key signature of two sharps (D major or F# minor) and a common time signature.

200

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

mf

f

p

cresc

f

ffor

204

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

pp

pp

pp

pp

pp

pp

pp

207

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

p

rfp

210

Fl *mf* *f*

Ob *f*

Cl *mf* *f*

Bsn *mf* *f*

Cr *p* *f*

Trp *f*

Trb *f*

Tim *p* *f*

Vl1 *rfp* *p* *f* *p*

Vl2 *rfp* *p* *f* *p*

Vla *rfp* *p* *f* *p*

Vcl *rfp* *p* *f* *p*

Cb *rfp* *p* *f* *p*

214

Fl
Ob
Cl
Bsn
Cr
Trp
Trb
Tim
Vl1
Vl2
Vla
Vcl
Cb

f
f
f
f
f
[f]
[p]
pp
f
f
f
f
f
f
p
p
p
p

218

The musical score is arranged in staves from top to bottom as follows:

- Fl (Flute):** Measure 218 has a whole note. Measure 219 has a whole rest. Measure 220 has a sixteenth-note ascending run starting on G4, followed by a quarter note G4 and a quarter note F4. Dynamic: *ff*.
- Ob (Oboe):** Measure 218 has a whole note. Measure 219 has a quarter rest, followed by eighth-note runs starting on G4. Dynamic: *f*. Measure 220 has a quarter note G4. Dynamic: *ff*.
- Cl (Clarinet):** Measure 218 has a whole note. Measure 219 has a quarter rest, followed by eighth-note runs starting on G4. Dynamic: *f*. Measure 220 has a quarter note G4. Dynamic: *ff*.
- Bsn (Bassoon):** Measure 218 has a whole note. Measure 219 has a quarter rest, followed by eighth-note runs starting on G4. Dynamic: *f*. Measure 220 has a quarter note G4. Dynamic: *ff*. A sharp sign (#) is placed below the staff in measure 220.
- Cr (Cor Anglais):** Measure 218 has a half note with a *cresc* marking. Measure 219 has a half note with a *f* dynamic. Measure 220 has a half note with a *ff* dynamic.
- Trp (Trumpet):** Measures 218 and 219 have whole rests. Measure 220 has a half note. Dynamic: *ff*.
- Trb (Trombone):** Measures 218 and 219 have whole rests. Measure 220 has a half note. Dynamic: *ffor*.
- Tim (Timpani):** Measure 218 has a drum roll with a *cresc* marking. Measure 219 has a half note with a *f* dynamic. Measure 220 has a half note with a *f* dynamic.
- Vl1 (Violin I):** Sixteenth-note runs starting on G4. Dynamic: *f* in measure 219, *ff* in measure 220.
- Vl2 (Violin II):** Sixteenth-note runs starting on G4. Dynamic: *f* in measure 219, *ff* in measure 220.
- Vla (Viola):** Sixteenth-note runs starting on G4. Dynamic: *f* in measure 219, *ff* in measure 220.
- Vcl (Violoncello):** Quarter-note bass line starting on G3. Dynamic: *f* in measure 219, *ff* in measure 220.
- Cb (Contrabass):** Quarter-note bass line starting on G3. Dynamic: *f* in measure 219, *ff* in measure 220.

227

Fl *ff* *mf*

Ob *ff* *p* *mf*

Cl *ff* *p* *mf*

Bsn *ff* *mf*

Cr *ff* *p*

Trp *ff*

Trb *[ffor]*

Tim *ff* *pp* *cresc*

Vl1 *ff* *p*

Vl2 *ff* *p*

Vla *ff* *p pizz*

Vcl *ff* *p* *cresc*

Cb *ff* *p* *pizz* *cresc*

Detailed description: This page of a musical score covers measures 227 to 231. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes with accents, starting at *ff* and transitioning to *mf* or *p* by measure 231. The percussion section includes a Timpani part with a trill starting at *pp* and a crescendo. The strings have a *pizz* (pizzicato) instruction in measures 230 and 231. The score is in 3/4 time with a key signature of one sharp (F#).

232

Fl *f* *p* *f*

Ob *f* *p* *mf* *f*

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

Bsn *f* *p* *f*

Cr *f* *fp* *cresc* *f*

Trp *f* *f*

Trb *for*

Tim *f* *fp* *f*

VII1 *f* *f* *p* *f*

VII2 *f* *f* *p* *f*

Vla *f* *f* *p* *f*

Vcl *f* *f* *f*

Cb *arco* *fp* *f*

Detailed description: This page of a musical score covers measures 232 to 235. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), brass section (Trumpet, Trombone), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and percussion (Timpani). The woodwinds and strings play chords and melodic lines, while the brass section provides harmonic support. The percussion part includes a timpani line with a trill. Dynamics range from *f* (forte) to *p* (piano), with crescendos and decrescendos. The score is in a key with two sharps (D major or F# minor) and a common time signature.

237

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

tr

tr

Detailed description: This page of a musical score covers measures 237, 238, and 239. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged for a full orchestra. The Flute (Fl) part begins with a melodic line in measure 237, which continues through measure 239. The Oboe (Ob) and Clarinet (Cl) parts provide harmonic support with sustained chords and some movement. The Bassoon (Bsn) part features a prominent sixteenth-note pattern in measures 237 and 238. The Cor Anglais (Cr) part has a simple, sustained melodic line. The Trumpet (Trp) and Trombone (Trb) parts have sparse entries in measures 237 and 238. The Timpani (Tim) part includes two trills (tr) in measures 237 and 238. The Violin I (Vl1) and Violin II (Vl2) parts play sustained chords. The Viola (Vla), Violoncello (Vcl), and Contrabass (Cb) parts play sixteenth-note patterns in measures 237 and 238, which then transition to sustained chords in measure 239.

240

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

for

f

tr

244

Fl

Ob

Cl

Bsn

Cr

Trp

Trb

Tim

Vl1

Vl2

Vla

Vcl

Cb

rf

tr

3

3

3

Critical notes:

This score is the first modern edition of the orchestral overture in D major (G.60) by the Danish composer “Georg Gerson” (1790-1825). The primary source is a collection of manuscript fair copy scores prepared by the composer 1823, preserved at the Royal Library of Copenhagen, Denmark. According to Gerson’s own thematic catalogue (“Verzeichniss über Zwei Hundert meiner Compositionen”) the composition is dated February 24, 1812 and was revised October 1814. The modern edition reflects the version from 1814. The sources are

GS-II “Ouverture á grand Orchestre” in a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The score is found on page 93–117 in “Partiturer No. 2”, “George Gersons samling: mu 7105.0963 C II, 6b”. The score is dated in Hamburg, February 24, 1812.

GS-IV “Ouverture á grand Orchestre” in a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The score is found on page 57–80 in “Partiturer No. 4”, “George Gersons samling: mu 7105.0963 C II, 6b”. A halfway cut away comment near the top right corner of the first page tells that the overture was revised in Copenhagen September 1814. Editor’s modern edition is primarily based on this source.


MA An undated (early 19th century?) manuscript score, “Ouverture composéé par George Gerson” from the archive of the music association, “Musikforeningen” preserved at the Royal Library of Copenhagen, Denmark, “Musikforeningens Archiv. A. Nr. 150: C II, 27b Tv.-Fol., 1937-38.396”.

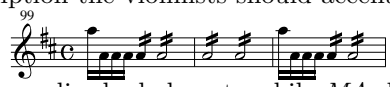
OB Undated (early 19th century?) manuscript instrumental parts to “Ouverture i D” from “Orkesterbiblioteket” (Musikforeningen’s orchestral library) preserved at the Royal Library of Copenhagen, Denmark, “Mf. 150”. The part set includes parts for 4 musicians on violin I, 4 on violin II, 3 on viola I and II, 3 on violoncello and bass, 2 on flute I-II, 2 on oboe I-II, 2 on clarinet I-II, 2 on bassoon I-II, 2 on french horn I-II, 2 on trumpet I-II, 1 on bass trombone and 1 on timpani.

The trombone part included in the modern edition is found in *MA* only. According to “Verzeichniss”) the overture got its first performance in the ‘Apollo Hall’ in Hamburg March 18, 1812 at a concert held by the ‘Grund family’ (incl. the composer Wilhelm Grund, 1791–1874). The revised version was performed in the ‘Harmonie Hall’ in Copenhagen October 1814 in one of the amateurs concerts conducted by Magnus Foght (1784–1830), musician in the Royal Orchestra.

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 come contemporized versions as well.

With multiple sources for the overture D.60 we have the opportunity to compare shorthand notation between the sources. As a starting point the editor assumed that the distribution of ‘tremolized’ note values might be seen as accentuation indications.

Take as an example violin 1, bar 99–101 as notated in *GS-IV* :  According to the above mentioned assumption the violinists should accentuate bar 99 ‘syncopated’ in contrast to bar 101. However, in *MA* bars 99–

101 are notated:  with no difference between bar 99 and bar 101. Besides bar 100 is notated in *GS-IV* as a tremolized whole-note while *MA* has the bar notated as 2 tremolized half-notes. As remarked above we have no exact dating of *MA* and *OB*, but since the score- and part copies origin from the archive of “Musikforeningen” founded 1836, few decades after the composition of G.60, the editor tends to see tremolo shorthand notation from the period reflecting some coincidence rather than a performance practice.

Performance indications added by the editor are enclosed within brackets.

Bar No.	Part	Note No.	Comment
3	Vl2	2	No slur in <i>MA</i>
3	Vlc,Cb		No dot on $\frac{1}{8}$ -rest in <i>GS-IV</i>
4	Vla	10	No slur in <i>MA</i>
10	Vl1	1–2	No slur in <i>OB</i>
11	Vl2	6	No slur in <i>MA</i>
13	Vl1-Vlc	2	No slur in <i>MA</i>
14	Vl1	2	No slur in <i>MA</i>
21	Vl2	5	Slur continues to note 6 in <i>MA</i> and <i>OB</i>
21	Vlc	1	No staccato dot in <i>GS-IV</i>

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
25			In <i>MA</i> and <i>OB</i> no marcato accent on woodwind and brass, marcato accent on V11-Cb
26–28	V11	1	No slur in <i>MA</i>
43	V11	2–3,8–9	No staccato dots in <i>GS-IV</i>
43	F11	1	“b” in <i>GS-IV</i>
44	Fg2	1–2	Slur in <i>MA</i> and <i>OB</i>
48	Fg1,Fg2	1	“fp” in <i>OB</i>
52	V12	3	Slur start in <i>MA</i> and <i>OB</i>
53	F11–F12	2–6	Crescendo mark in <i>MA</i> and <i>OB</i>
54	V1a	4–5	Voice 2 notes ambiguous in <i>GS-IV</i>
55	V11	3	No accidental ♯ in <i>GS-IV</i>
55	V1a1	2	Slur start in <i>MA</i> and <i>OB</i>
55	Fg1	7	No accidental ♯ in <i>GS-IV</i>
57	V11	3	No accidental ♯ in <i>GS-IV</i>
66	V11–V12	6	No slur in <i>GS-IV</i>
67	V11–V12	5	No slur in <i>GS-IV</i>
70	V11–V12	1	No slur in <i>MA</i>
80	V1a,Bs	1–2	sic! (parallele fifths) in <i>GS-IV</i>
95	V11,V12	7	No accidental ♯ in <i>GS-IV</i>
95–96	Fg1,Fg2	1	Tie in <i>MA</i> and <i>OB</i>
96	V11–V1a	5	No accidental ♯ in <i>GS-IV</i>
97	V11–V1a	1	No accidental ♯ in <i>GS-IV</i>
98	V11	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
98–101	V1a,Bs	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
99	V11	5	2 slashed $\frac{1}{4}$ -notes in <i>OB</i>
99	V12	5–6	slashed $\frac{1}{4}$ -note and $\frac{1}{2}$ -note in <i>MA</i> and <i>OB</i>
102	V1a	1	Slashed $\frac{1}{2}$ -notes “c a” in <i>MA</i> and <i>OB</i>
103	V12–V1a		Slur n note 2–4 in <i>MA</i>
109–110	F11	1	Tie in <i>MA</i> and <i>OB</i>
119	V11	5	No slur on “b” in <i>GS-IV</i>
120	V11	5	No slur on “c♯” in <i>GS-IV</i>
120–122	V12	5	Slur in <i>MA</i> and <i>OB</i>
121	V11	5	No slur on “b” in <i>GS-IV</i>
122	V11	5	No slur on “c♯” in <i>GS-IV</i>
125	V12	2	No slur in <i>MA</i>
125	V1a1	1	No accidental ♯ in <i>GS-IV</i>
128	Ob1	1	No accidental ♯ in <i>GS-IV</i>
128	Cl1	3–4	Staccato in <i>MA</i> and <i>OB</i> in <i>GS-IV</i>
129	V12	4	No slur in <i>MA</i>
140	V12	2	No accidental ♯ in <i>GS-IV</i> , <i>MA</i> and <i>OB</i>
142	V1c-Cb	2	No accidental ♯ in <i>GS-IV</i>
144	V11	2	No accidental ♯ in <i>GS-IV</i>
144,145	V11	3–4	Staccato in <i>GS-IV</i> and <i>OB</i>
146	V11	2	No accidental ♯ in <i>GS-IV</i>
147			In <i>MA</i> no marcato accent on woodwind and brass, marcato accent on V11-Cb
148	Cl2	1	No accidental ♯ in <i>GS-IV</i>
150	V1a		Slur on note 1–2 in <i>MA</i>
150	V1c-Cb	2	No accidental ♯ in <i>GS-IV</i>
150–152	V1a1	2	Error: repeating bar 135–138 <i>OB</i>

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
153	Vl1	7	No accidental ♮ in <i>GS-IV</i>
156	Vl1	3-4	Staccato in <i>MA</i> and <i>OB</i>
156-158	Vla	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
157	Vl2	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
163-165	Vl2,Vlc	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
164	Vl1	5-12	Staccato in <i>MA</i> and <i>OB</i>
164	Vla	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
166	Vla	2-4	Single voice in <i>GS-IV</i>
169	Vla	5-6	Single voice in <i>GS-IV</i>
170	Vla	1	Single voice in <i>GS-IV</i>
176-178	Vla		Single voice in <i>GS-IV</i>
176	Bs	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
177	Vl2,Vla	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
180	F12	2	No accidental ♯ in <i>GS-IV</i>
188	Vl2	2	“ff” in <i>MA</i>
198	Vl1	3-4	Staccato in <i>MA</i> and <i>OB</i>
203-205	Vla		Single voice in <i>GS-IV</i>
204	Vla	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
206	Vl2	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
206-210	Vla,Bs	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
208-209	Vl2	1	2 slashed $\frac{1}{2}$ -notes in <i>MA</i> and <i>OB</i>
216	Vla	2-4	No staccato dots in <i>MA</i>
216	Vlc-Cb	2-4	No staccato dots in <i>GS-IV</i>
220	FG2	2-3	Notated as “bb” in <i>OB</i>
227	Vla		Single voice in <i>GS-IV</i>
232	F1-Ob	2-3	Staccato in <i>MA</i> and <i>OB</i>
233	Vlc		No staccato dot on note 2 in <i>GS-IV</i> , no slur on note 3-6 in <i>GS-IV</i>
235	Vl1	3	Slur continues to bar 236 in <i>MA</i> and <i>OB</i>
235	Vl1	1	No accidental ♮ in <i>GS-IV</i>
235	Ob1	3	No accidental ♮ in <i>GS-IV</i>
236	Ob1-2	4-5	No staccato dots in <i>GS-IV</i>
240-241	Trb	3	No $\frac{1}{4}$ -note rest after note in <i>GS-IV</i>