Georg Gerson

(1790–1825)

Eccosaises for Piano

G.93, G.103,

G.127, G.128, G.145

Score

Edited by

Christian Mondrup

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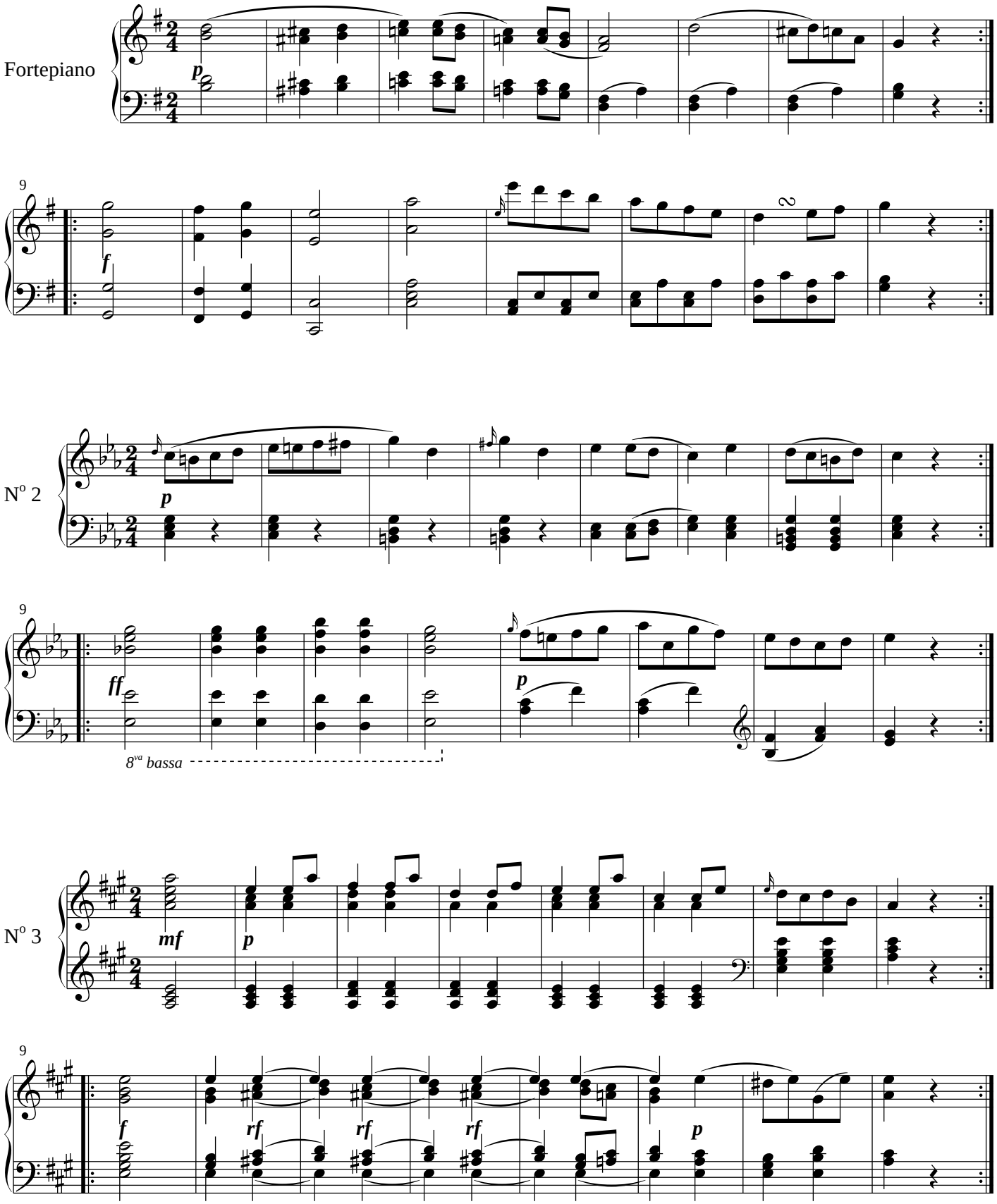
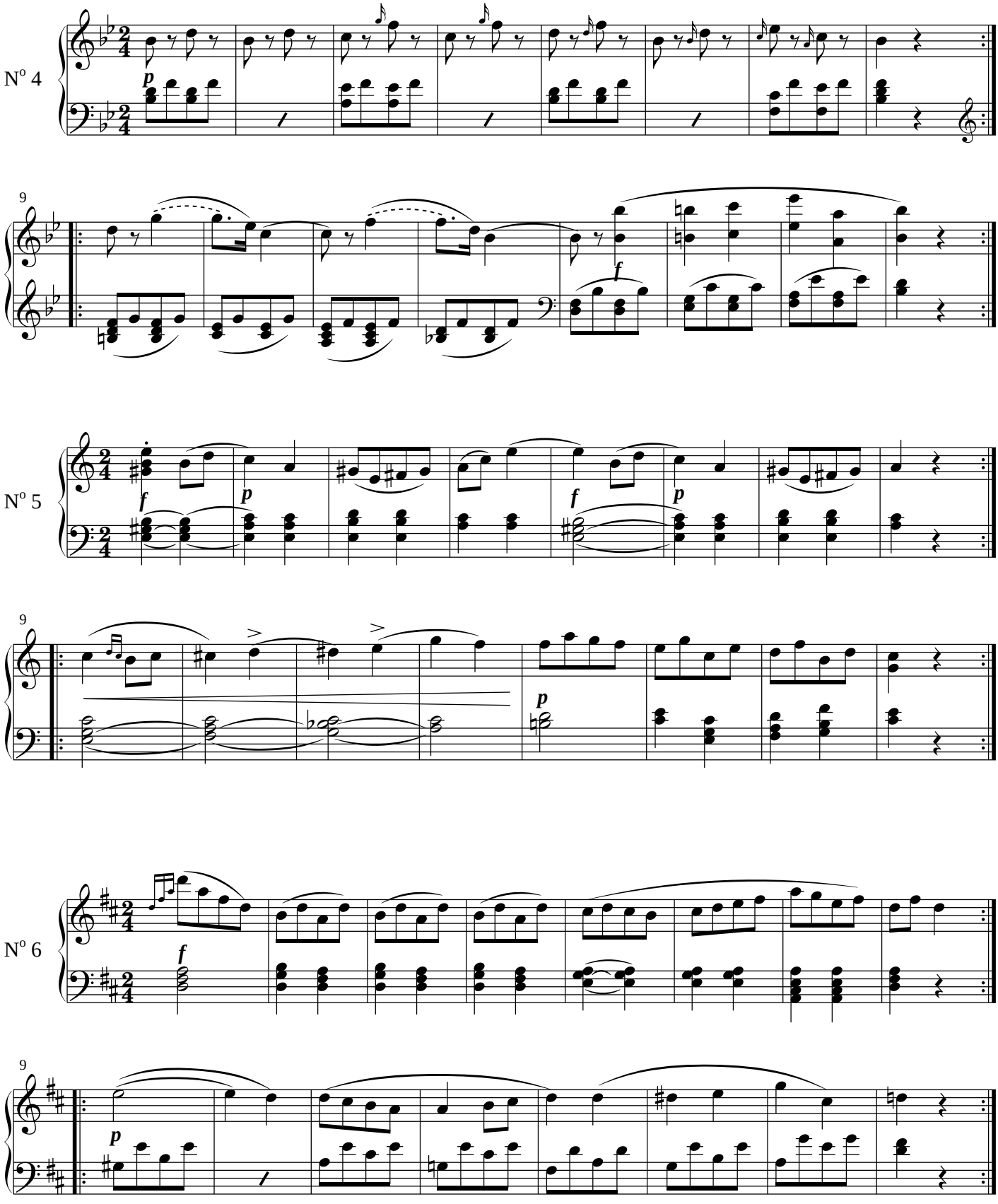
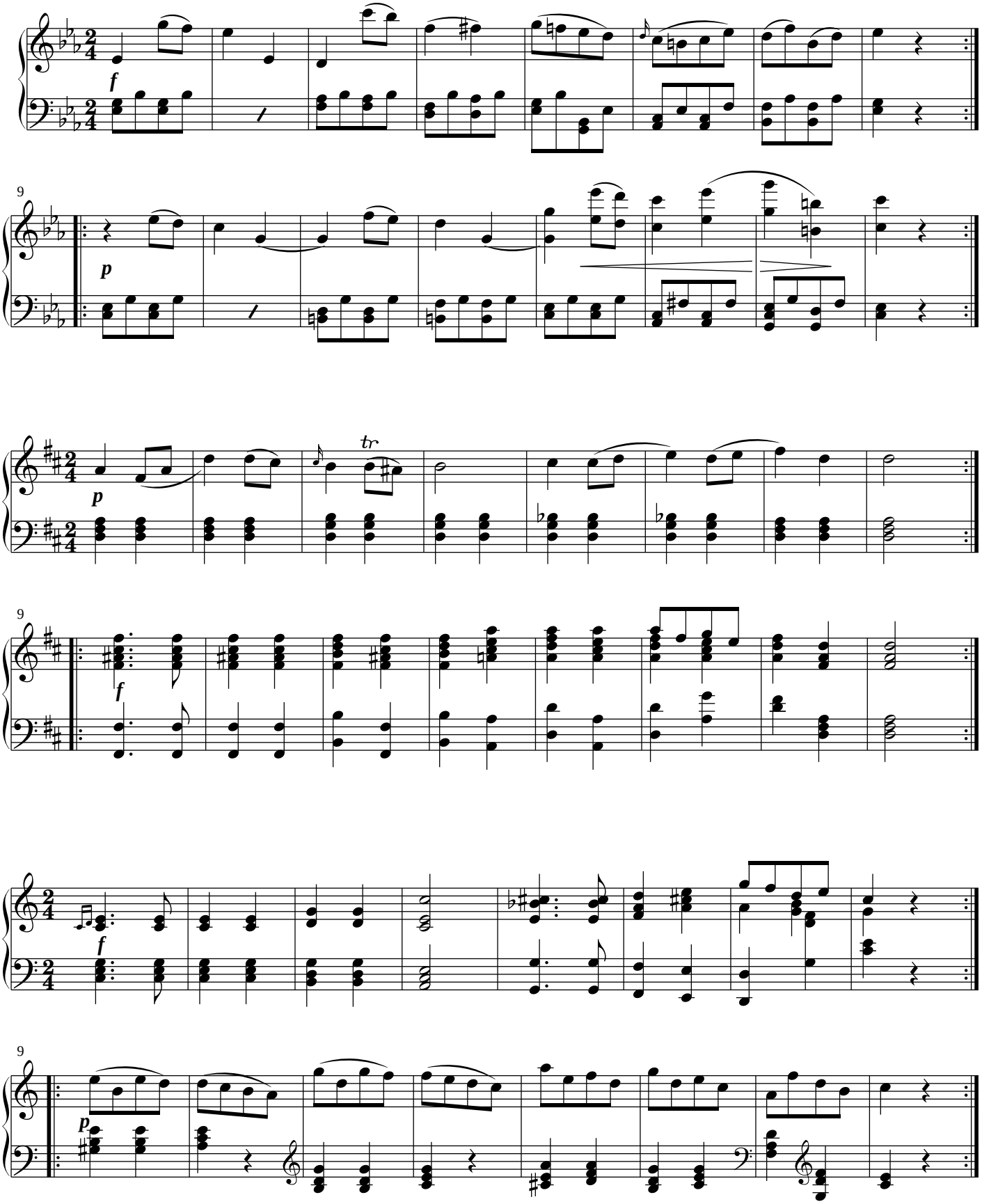
Eccossaises pour Pianoforte
G.93



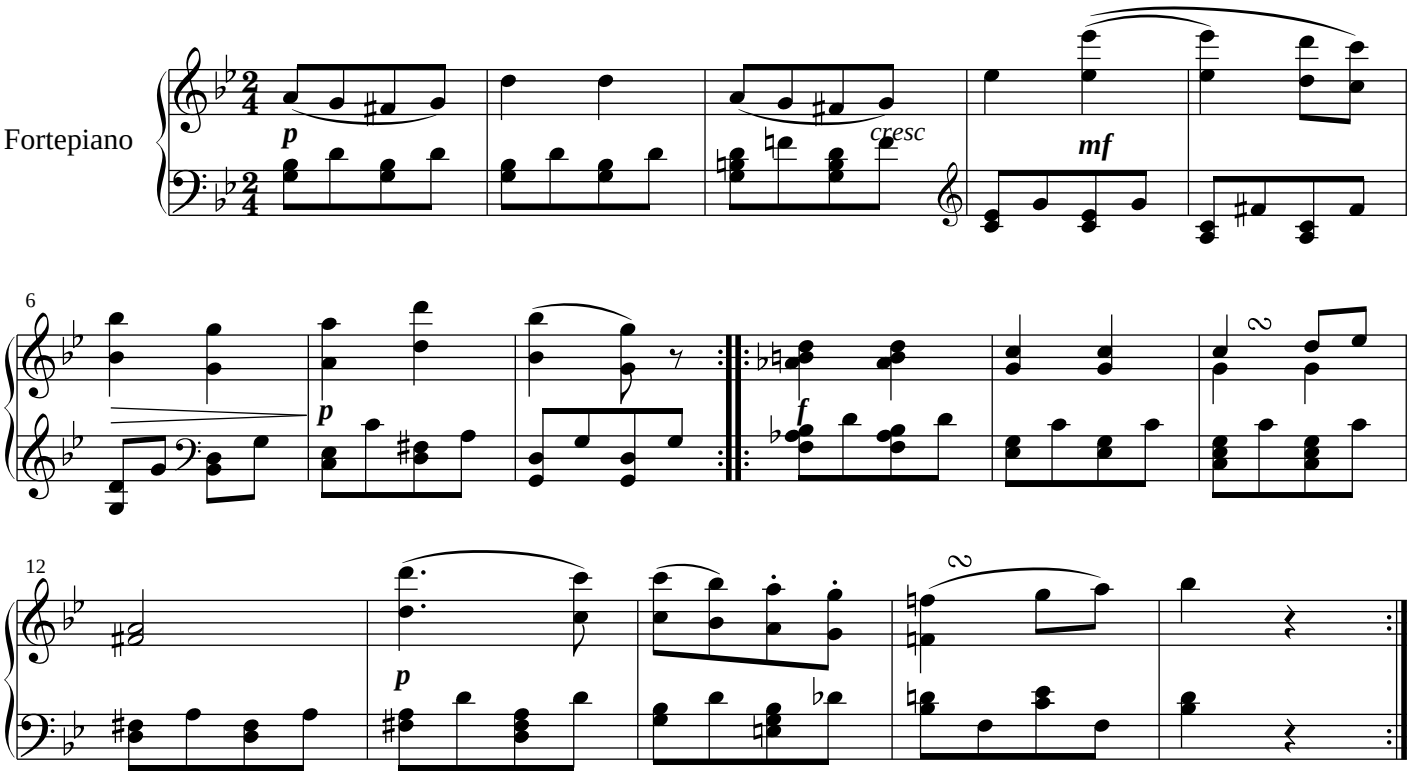

Nº 4
Nº 5
Nº 6

Ecossaises

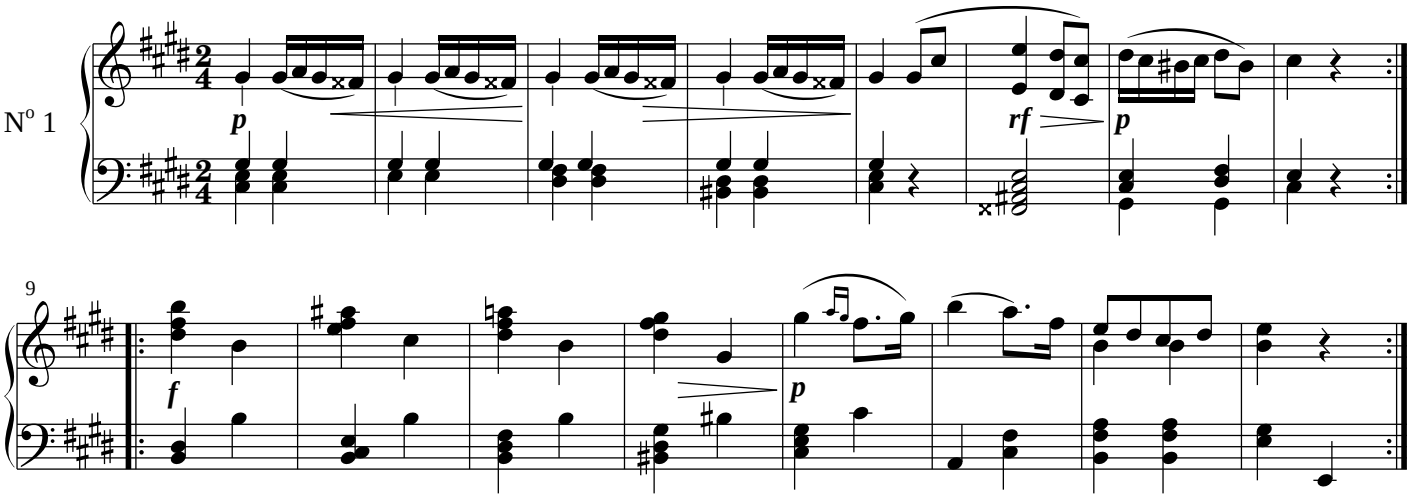
G.103

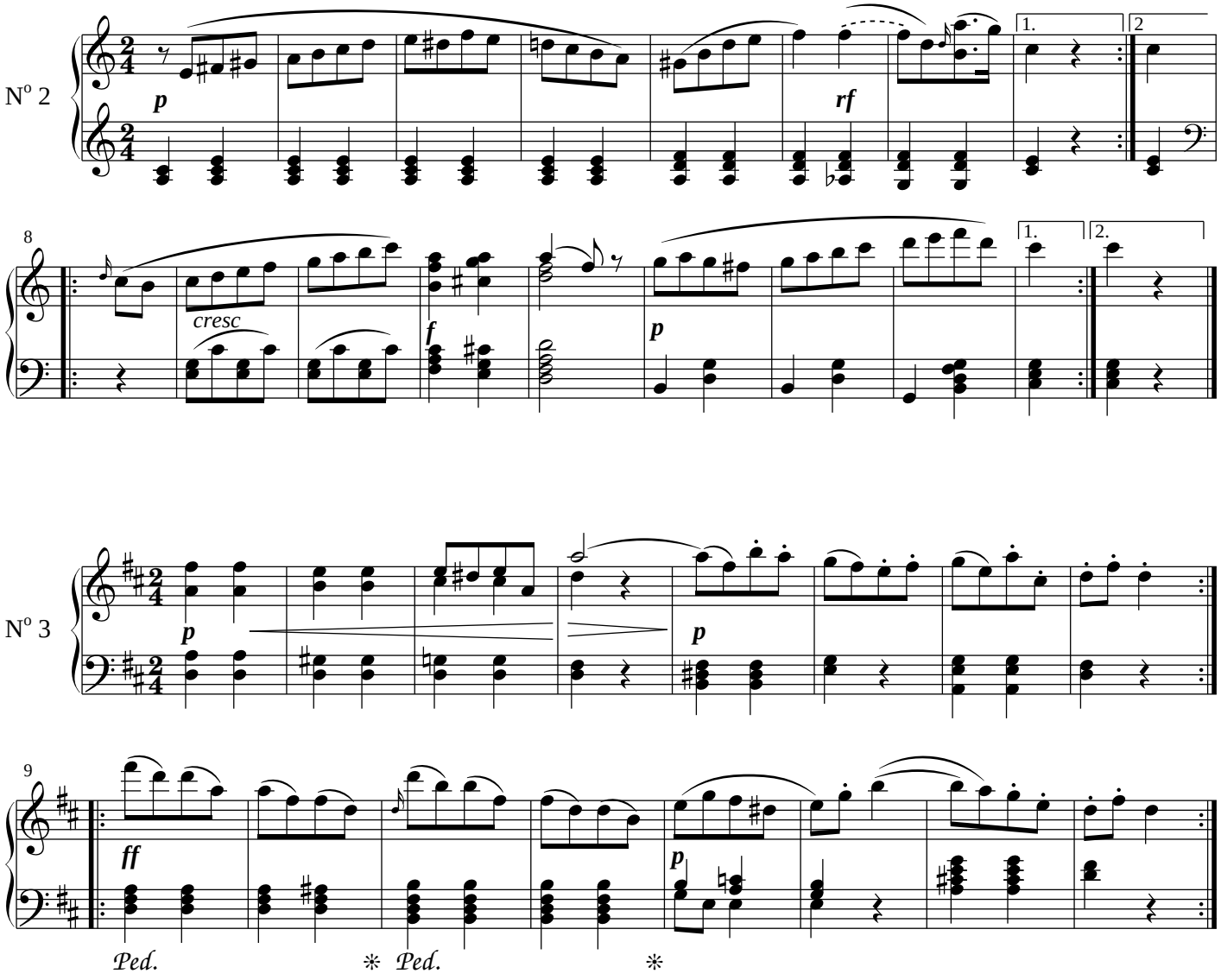


Eccossaise
nach der Romance im Wasserträger
G.127

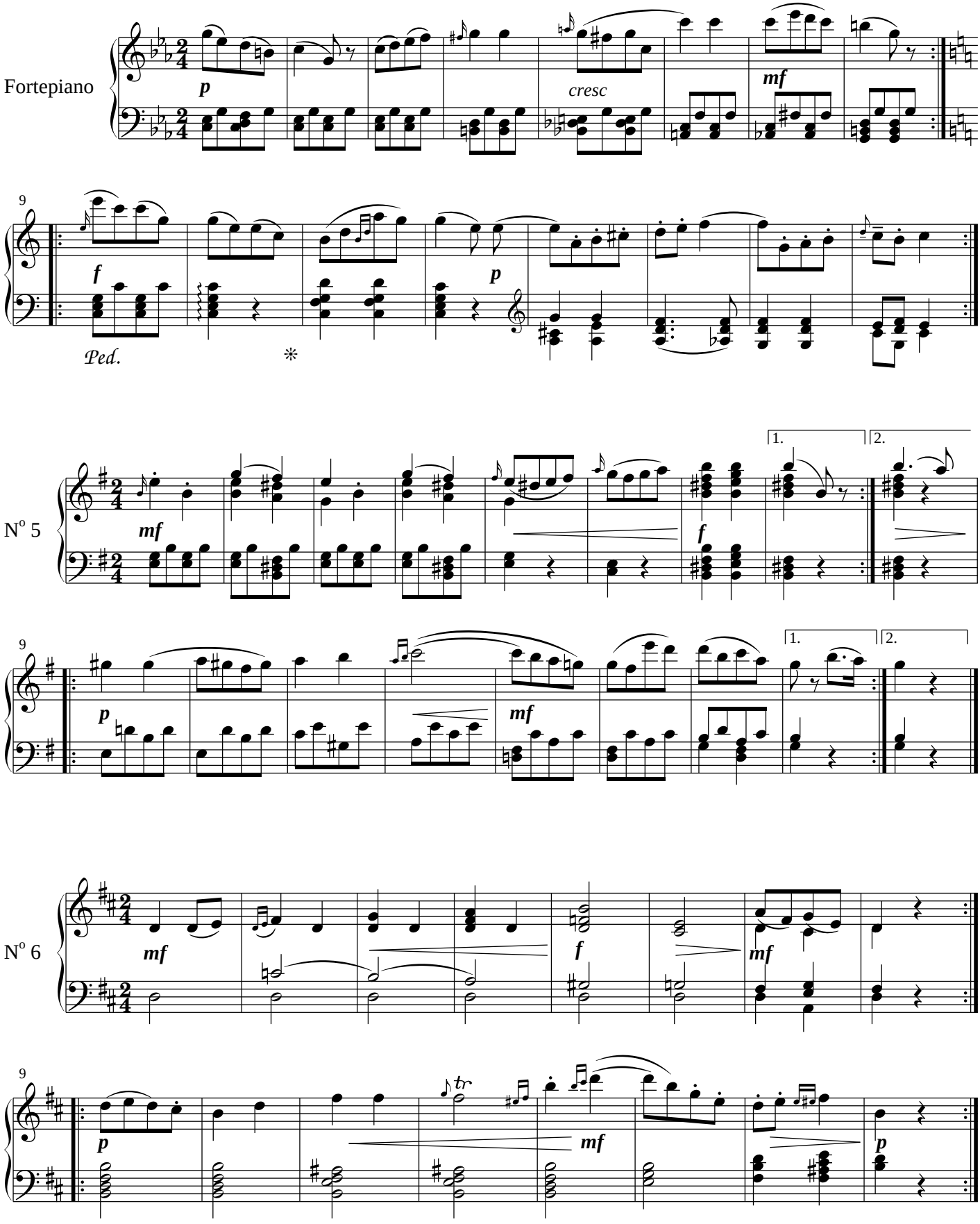


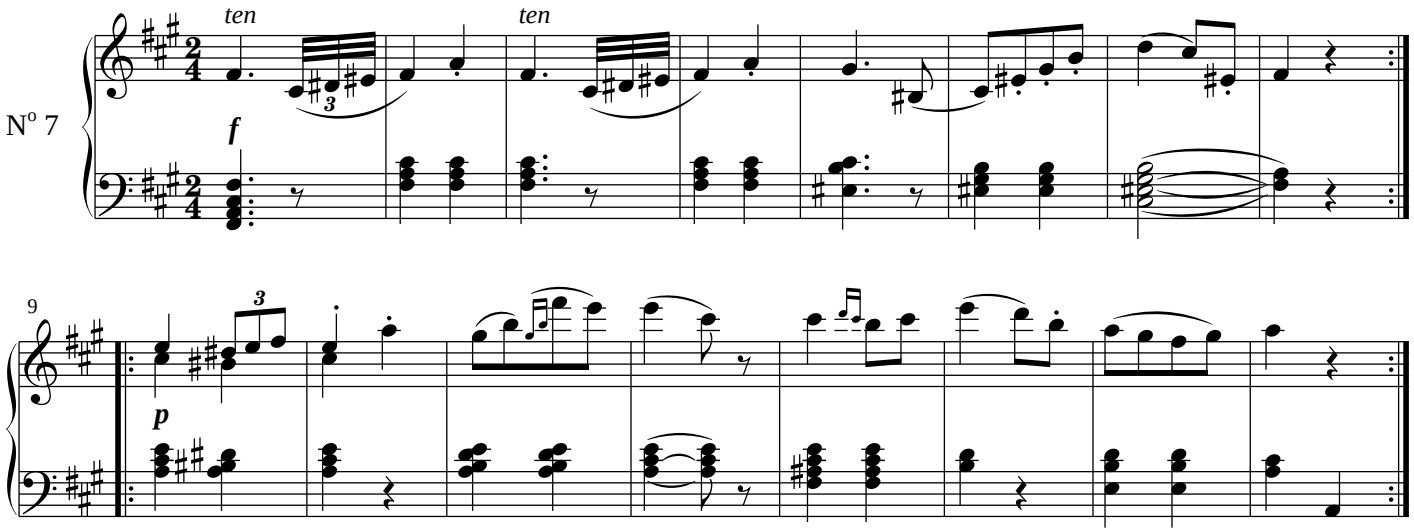
Eccossaisen
G.128




Nº 2
p
rf
1.
2
8
cresc
f
p
1.
2.
Nº 3
p
p
9
ff
p
Ped.
Ped.

Eccossaisen für Fortepiano
G.145




Nº 7
ten
ten
f
3
9
p
3

Critical notes

This score is the first modern edition of "Ecossaises" for piano by the Danish composer "Georg Gerson" (1790-1825).

The source is:

MS "Partiturer", "George Gersons samling: mu 7105.0963 C II, 6b", a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark.

G.84: "Sechs Ecossaisen" composed October, 1814. According to Gerson's thematic catalog the publishing house C Lose published them in a printing. 1816 Lose published another collection of 5 ecossaises by Gerson. Apparently no copies of these printings nor the composer manuscripts exist today.

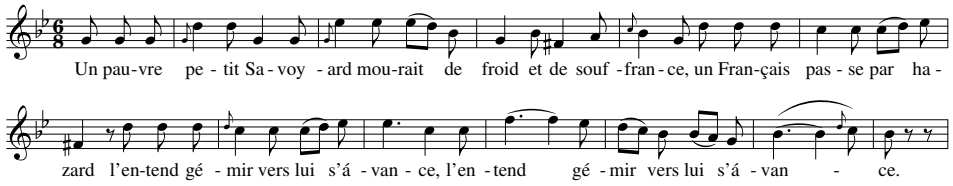
G.93: "Sechs Ecossaisen pour Pianoforte", *MS* volume 4, p. 54, composed May 22, 1815. They *may* be identical to the not preserved music print "6 nye skotske Danse, 2. Samling" published in Copenhagen by Lose 1816.

No. 3

Bar No.	*Part*	*Note No.*	*Comment*
13	Pno lh	3	No accidental ♮ in *MS*.

G.103: "Drey Ecossaisen", composed January 8 1817, *MS* volume 4, p. 90.

G.127: "Eccossaise nach der Romance im Wasserträger" composed November 1, 1817, *MS* volume 5, p. 40. In Gerson's thematic catalog the title is "Eccossaise nach einer Romance von Cherubini, zu Nicolay's Geburtstag". This piece is based on the romance "Un pauvre petit Savoyard" from Luigi Cherubini's opera from 1800 "Deux Journées ou Le Porteur d'Eau", act 1, no. 1:



G.128: "Ecossaisen", composed January 8, 1818. *MS* volume 5, p. 40.

No. 2

Bar No.	*Part*	*Note No.*	*Comment*
8	Pno lh		Clef change missing in *MS*.

No. 5

Bar No.	*Part*	*Note No.*	*Comment*
10	Pno rh	2	No accidental ♯ in *MS*.

No. 7

Bar No.	*Part*	*Note No.*	*Comment*
8	Pno lh	1	1/4-rest missing after the note in *MS*.

In his manuscripts Gerson made use of various shorthand notations like slashed notes representing repeated notes. Such notation types are also found in music prints from that period like Gerson's string quartet no. 5 (G.63) published as part books 1826. The full score of this modern edition comes in two versions: a score keeping as close as possible to the original notation and an alternative, 'contemporized' score expanding the shorthand notations. In the contemporized scores the beaming of vocal staffs has been adapted to modern practices. Separate parts are contemporized as well.

Performance indications added by the editor are enclosed within brackets.