

Georg Gerson

(1790–1825)

Romance

aus der Heiligen Genoveva
von Tieck

G.95

Score
(Contemporized)

Edited by
Christian Mondrup

Romance aus der Heiligen Genoveva von Tieck

Contemporized edition

Georg Gerson (1790-1825)

St[imme]

Lento con espressione

Dicht von Fel - sen ein - ge - schlos - sen, wo die stil - len Bäch - lein

F[orte]-
[piano]

6

gehn, wo die dun - keln Wei - den spros - sen, wünsch ich bald mein Grab zu sehn. Dort im

11

küh - len ab - ge - leg - nen Thal, such' ich Ruh für mei - nes Her - zens Quaal, such' ich Ruh für mei - nes

17

Her - zens Quaal. 1. 2. 3. Hat sie

2. Hat sie dich ja doch verstoßen
Und sie war so süß und schön
Tausend Thränen sind geflossen
Und sie durfte dich verschmähn
Suche Ruh für deines Herzens Quaal
Hier ein Grab im einsam grünen Thal.

3. Hoffend, und ich ward verstoßen
Bitten zeugten nur Verschmähn —
Dicht von Felsen eingeschlossen,
Wo die stillen Bächlein gehn
Hier im stillen einsam grünen Thal,
Such zum Troste dir ein Grab zumal —

Critical notes

This score is the first modern edition of the song “Romance aus dem Heiligen Genoveva von Tieck” (G.95) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated September 4, 1815.

The sources are:

- MS* “Partiturer No. 4”, “George Gersons samling: mu 7105.0963 C II, 6b”, a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 56.
- COP* “Zwölf deutsche Lieder”, “C II, 140 tv. 2°. 1957-58.764”, a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 43.

In his thematic catalogue (“Verzeichniss über Zwei Hundert meiner Compositionen”) Gerson states that the song is composed for “Fräulein Ida Brun”, referring to Ida de Bombelles, née Brun (1792–1857), daughter of Frederikke Brun. Ida Brun was in high European esteem as a mimic and musical performer.

The poem “Dicht am Felsen” by the German poet “Johann Ludwig Tieck” (1773–1853) is part of his tragedy “Leben und Tod der heiligen Genoveva”, 1799.

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

Performance indications added by the editor are enclosed within brackets.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
13	Pno r	3	No accidental ♯ in <i>MS</i> and <i>COP</i> .