

Georg Gerson

(1790–1825)

Nähe des Geliebten

von Göthe

G.57

Score

Edited by
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Nähe des Geliebten von Göthe

Georg Gerson (1790-1825)

Stimme

1. Ich den - ke Dein, wenn mir der Son - ne
 2. Ich se - he Dich, wenn auf dem fer - nen
 3. Ich hö - re Dich, wenn dort mit dump - fem
 4. Ich bin bei Dir, Du seist auch noch so

Andante

Fortepiano

5

Schim - mer vom Mee - re strahlt; — ich den - ke Dein, wenn
 We - ge der Staub — sich hebt; — in tie - fer Nacht, wenn
 Rau - schen die Wel - - le steigt; — Im stil - len Hai - ne
 fer - ne, Du bist mir nah! — Die Son - ne sinkt, bald

10

sich des Mon - des Flim - mer in Quel - len malt.
 auf dem schma - len Ste - ge der Wan - drer bebt.
 geh' ich oft zu lau - schen, wenn al - les schweigt.
 leuch - ten mir die Ster - ne. O wärest Du — da!

cresc *pp*

Critical notes

This score is the first modern edition of the song “Nähe des Geliebten von Göthe” (G.57) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated November 7, 1811.

The source is:

MS “Partiturer No. 5”, “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 found on p. 23.

The poem “Nähe des Geliebten” by the German poet “Johann Wolfgang von Goethe” (1749–1832) was written 1795 and first published 1796 in Friedrich von Schiller’s “Musen-Almanach für das Jahr 1796”. The poem is Goethe’s contrafactum of the poem “Ich denke dein” by Friederike Brun written 1792, published in “Musen-Almanach fürs Jahr 1795” edited by Johann Heinrich Voß. Gerson also composed a song (G.97) to Friederike Brun’s poem.

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 within brackets and dashed ties and slurs have been added by the editor.