

Georg Gerson

(1790–1825)

Die Bekehrte

von Göthe

G.146

Score
(Contemporized)

Edited by
Christian Mondrup

Contemporized edition

Georg Gerson (1790-1825)

14

la la, la la la la Und er

19

zog mich, ach! an sich nie - der, küß - te mich so hold, so süß. — Und ich

23

sag - te: Bla - se wie - der! und der gu - te Jun - ge blies, so — la la la la

28

la — la la — la la la la — Mei - ne

33

Ru - he ist nun ver - lo - ren, mei - ne Freu - de floh da - von, — und ich hö - re vor mei - nen

38

Oh - ren, und ich hö - re vor mei - nen Oh - ren im - mer nur den al - ten

42

Ton, _____ im-mer nur den al - ten Ton, so _____ la la la la la la so _____

dimin *p*

47

la la la la la _____ so _____ la la la la la! _____

mf *p*

52

pp *ppp* *pppp*

Critical notes

This score is the first modern edition of the song “Die Bekehrte von Göthe” (G.146) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated August 5, 1818. The sources are

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- MS* a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song found on pp. 61–62 in “Partiturer No. 5”, “George Gersons samling: mu 7105.0963 C II, 6b”.
- COPA* “Zwölf deutsche Lieder”, “C II, 140 tv. 2o. 1957-58.764”, a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. The song is found on pp. 74–76.
- COPB* “Romancer af G. Gerson”, “MA ms 0329. mu 7011.2506”, a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. The song is found pp. 64–67.

The poem “Die Bekehrte” by the German poet “Johann Wolfgang von Goethe” (1749–1832) was written in 1796 and first published in 1800.

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>
8	Solo v	3	No grace note “b” in <i>COPA</i> .
22	Solo v	4	No grace note “b” in <i>COPA</i> .
33	Pno r	2–	No ♯ on “d” in <i>MS</i> .