

Georg Gerson

(1790–1825)

Lied

von Steigentesch

G.29

Score

(Contemporized)

Edited by
Christian Mondrup

Lied von Steigentesch

Contemporized edition

Georg Gerson (1790-1825)

Stimme

Clavier-
Begleitung

Allegretto

p

4

1. Wir gin - gen bei - de Hand in _ Hand, ihr Au - ge sprach, was
2. Jetzt such - te sie ____ zum Blu - men - strauß Ver - giß - mein - nicht und

m.v.

8

ich _ emp - fand, es kämpft' auf ih - ren Wan - gen Ver - wir - rung und ____ Ver -
Veil - chen _ aus, ich bück - te mich, und drück - te die Hand, die Blu - men

mf

12

lan - - gen, Gott A - mor folg - te Schritt vor Schritt, sie
pflück - - te; sie zog die Hand be - schämt an sich, er -

crescendo

15

seufz - te still — ich seufz - te mit, und Nach - ti-gal - len san - gen, und
 rö - thend fragt' — ich, liebst du mich? sie

1.

a Tempo

calando e ritardando *cresc* *f*

19

Nach - ti - gal - len san - - gen. schwieg, ward

2.

Andante

decresc *p*

18

roth, sie schwieg, ward roth und nick - - te.

Tempo primo

f *decrescendo* *p*

21

Critical notes

This score is the first modern edition of the song “Lied von Steigentesch” (G.29) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated August 19, 1809.

The source is:

MS “Partiturer No. 1”, “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. 112.

The poem “Lied” by the German poet, August Ernst Freiherr von Steigentesch (1774–1826) was published in Friedrich Schiller’s “Musenalmanach für das Jahr 1797”.

Gerson composed another song to the same text in 1821 (G.184).

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>
6	Solo v		Stanza 2 “Busenstrauss” in Musenalmanach.
9	Pno r	1	“g” erased in ms., see the preface to Gerson’s thematic catalogue, “Verzeichniß über Zwei Hundert meiner Compositionen”. ¹

¹ Royal Library, Copenhagen, *mu 7105.0962, C II, 6b*.