# Georg Gerson

(1790-1825)

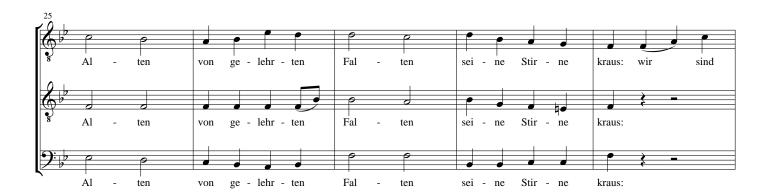
## Lieder für 3 Männerstimmen

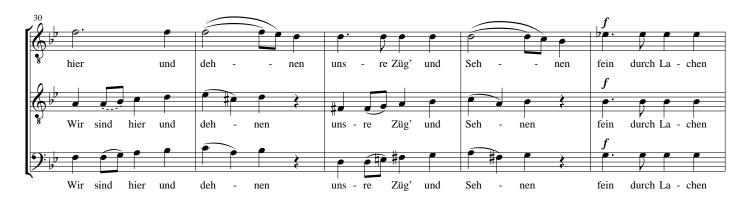
Das Lachen – G.104
Ermunterung im Herbst – G.105
Die lange und kurze Zeit – G.106
Aufmunterung zur Freude – G.108
Impromptu – G.190

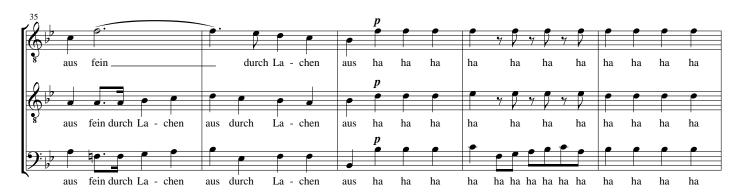
**Score** (Contemporized)

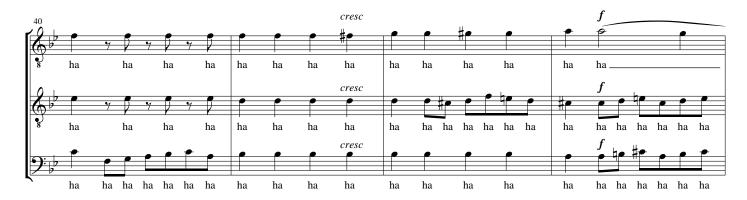
Edited by Christian Mondrup

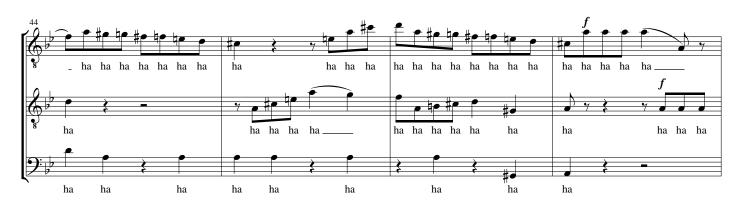






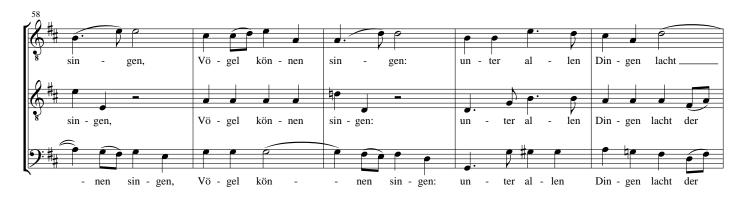




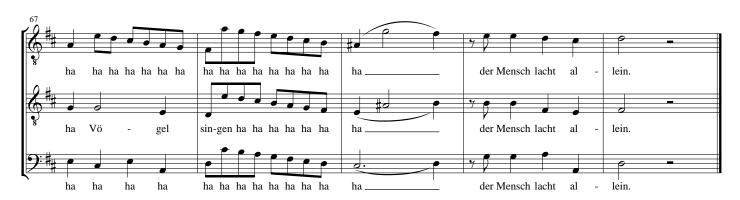










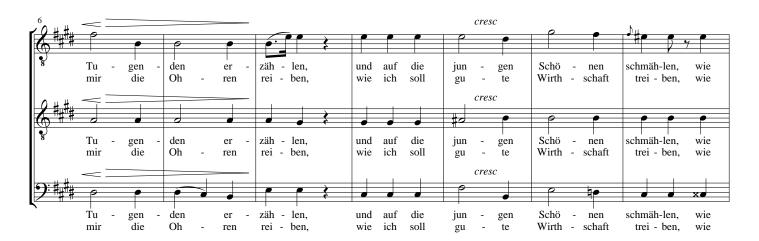


### Ermunterung im Herbst Contemporized edition

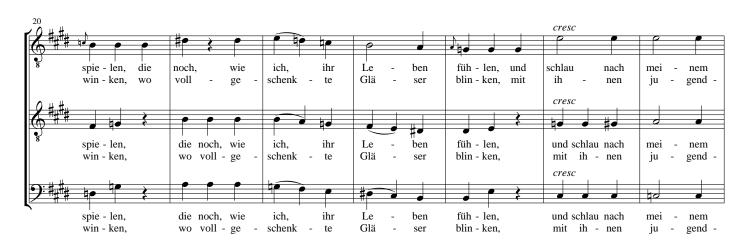


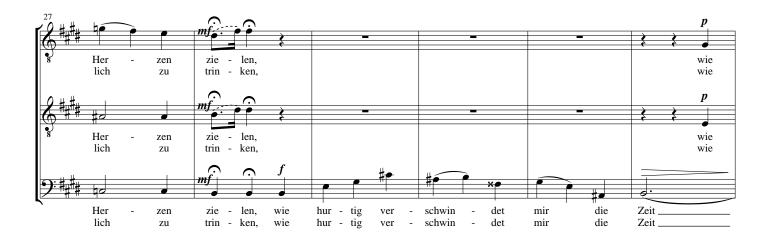
### Die lange und kurze Zeit Contemporized edition

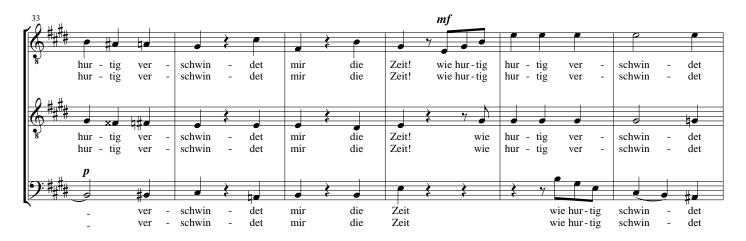


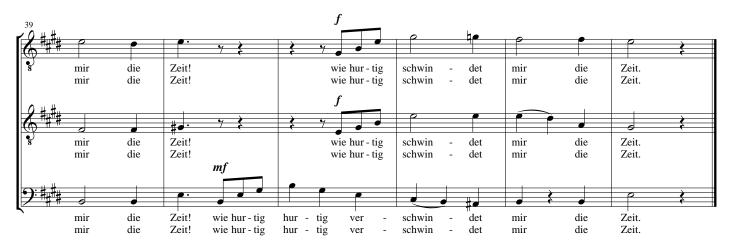






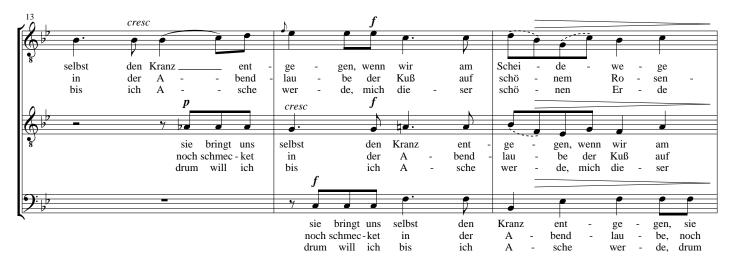




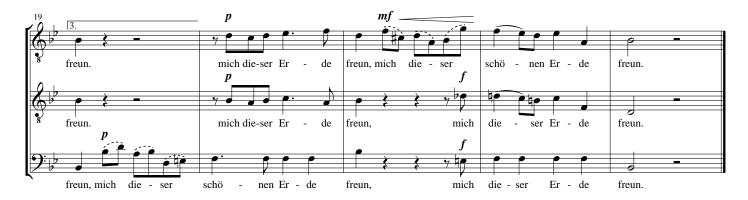


### Aufmunterung zur Freude von C. L. H. Hölty Contemporized edition

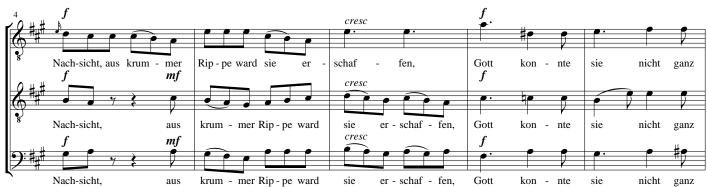


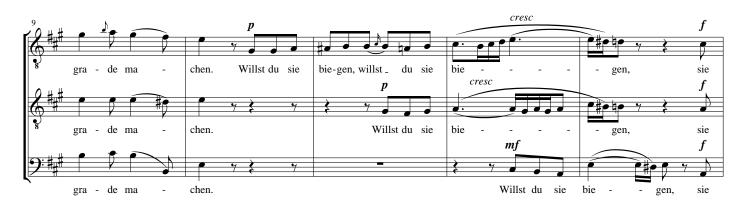


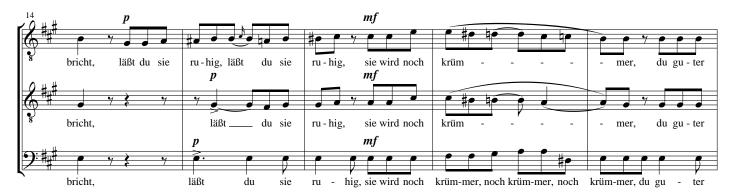


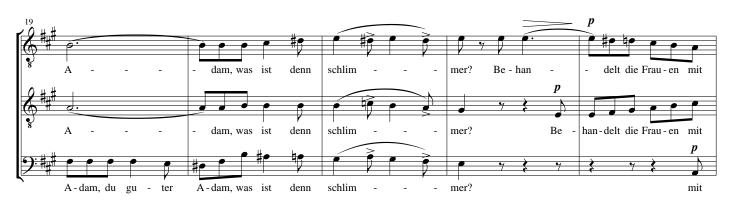


















#### Critical notes

This score is the first modern edition of 5 songs for 2 tenors and bass, "Das Lachen" (G.104), "Ermunterung im Herbst" (G.105), "Die lange und kurze Zeit" (G.106), "Aufmunterung zur Freude" (G.108) and "Lied aus Göthe's Divan. Impromptu" (G.190) by the Danish composer "Georg Gerson" (1790-1825). The compositions are dated March 4, 8, 13 1817, June 17 1817 and June 6, 1822.

#### The sources are:

Scores-4 "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 songs G.104, G.105, G.106 and G.108 are found found on pp. 91–93 and 101–102.

Scores-5 "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 G.190 is found found on pp. 199–200.

Gerson most likely found the 3 poems to G.104–106 in Karl Wilhelm Ramler's (1725–1798) collection "Lieder der deutschen", Berlin 1766, without information on the poets like in Gerson's score.

"Das Lachen" was written by Johann Arnold Ebert (1723-1795), published in "Akademisches Liederbuch" (Leipzip 1795). Christian Felix Weiße (1726-1804) is the author of "Ermunterung im Herbst" and "Die lange und kurze Zeit" both published in "Scherzhafte Lieder", Leipzig 1758. Weiße's "Ermunterung im Herbst" has 3 stanzas while "Lieder der deutschen" and Gerson's score contain stanza 1 and 3 only. The poem "Aufmunterung zur Freude" by the German poet Ludwig Christoph Heinrich Hölty (1748–1776) was published in "Musenalmanach (Hamburger) 1777". The poem "Behandelt die Frauen mit Nachsicht" is part of Johann Wolfgang von Goethe's (1749–1832) collection, "West-östlicher Divan", published first time 1819.

#### Das Lachen - G.104

Bar No.	Part	Note No.	Comment
45	T1	2	No accidental $ approx$ on "E <sub>4</sub> " in <i>Scores-4</i> .
45	T2	3	No accidental $ approx$ on "E <sub>4</sub> " in <i>Scores-4</i> .
46	T2	5–6	Ambigous durations in Scores-4.
46	В	5–6	Ambigous pitch, No accidental # in Scores-4.
48	T1	1–2	No accidental k on "E <sub>4</sub> " in <i>Scores-4</i> .

#### **Ermunterung im Herbst – G.105**

Bar No.	Part	Note No.	Comment
1			Stanza 2 from "Scherzhafte Lieder" added in italics.
4	T1	1	Stanza 2, "Lyäus", byname for Dionysos as dissolver of sorrows.
9	T1	1	Dynamics <i>p</i> in <i>Scores-4</i> .

#### Die lange und kurze Zeit - G.106

Bar No.	Part	Note No.	Comment
19			Stanza 2, "Tejer": person from "Teos", city on the coast of "Ionia". In the
			3rd century before Christ "Teos" was the site of a Dionysian artists's
			association.
31			Stanza 1–2. Gerson has added the word "mir" before "die Zeit".

#### **Aufmunterung zur Freude – G.108**

Bar No.	Part	Note No.	Comment
15	T1	1–4	Stanza 2, Gerson has replaced Hölty's text, "einem" by "schönem".

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