Georg Gerson

(1790–1825)

Trost in Thränen

von Göthe

G.58

Score

(Contemporized)

Edited by

Christian Mondrup

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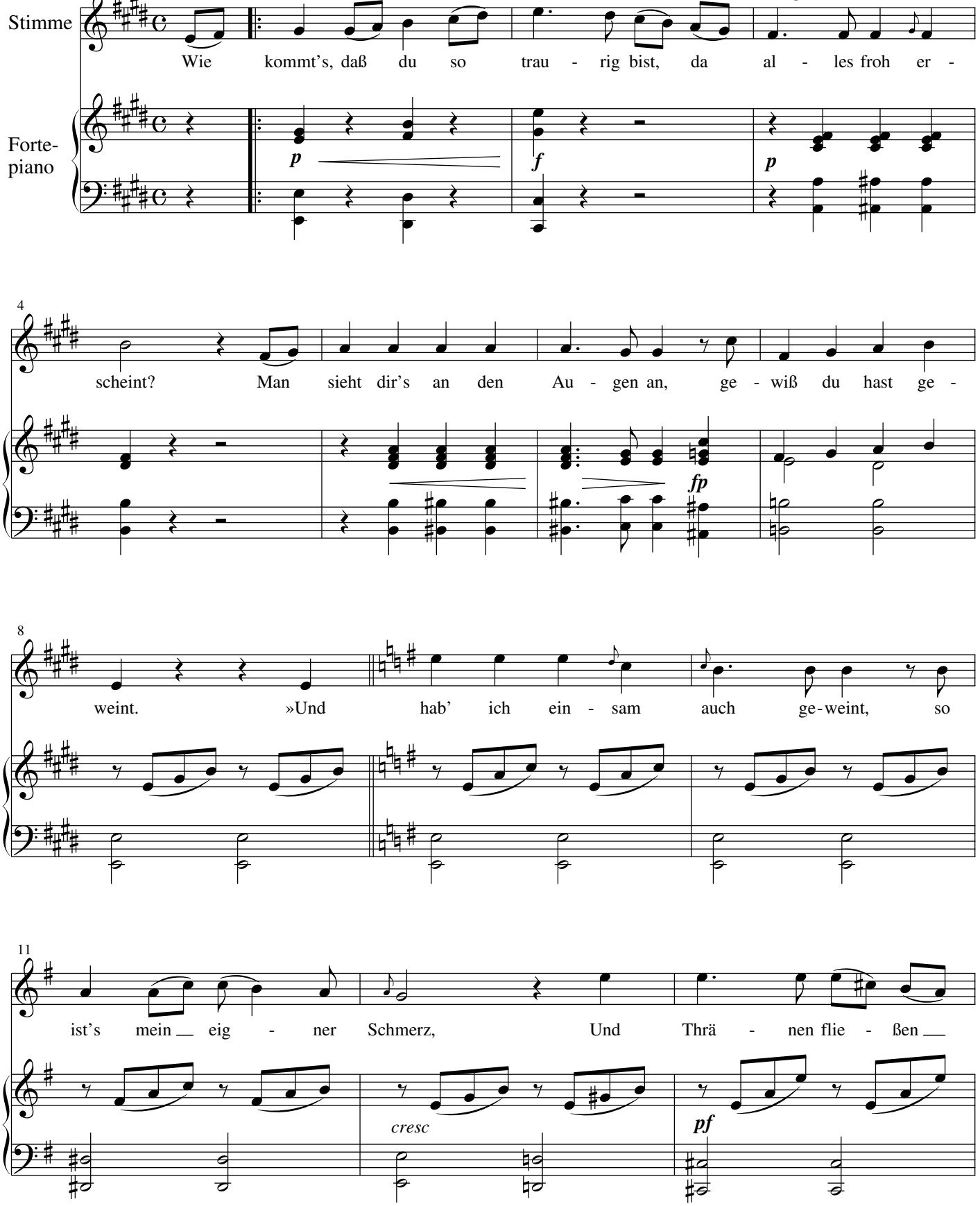
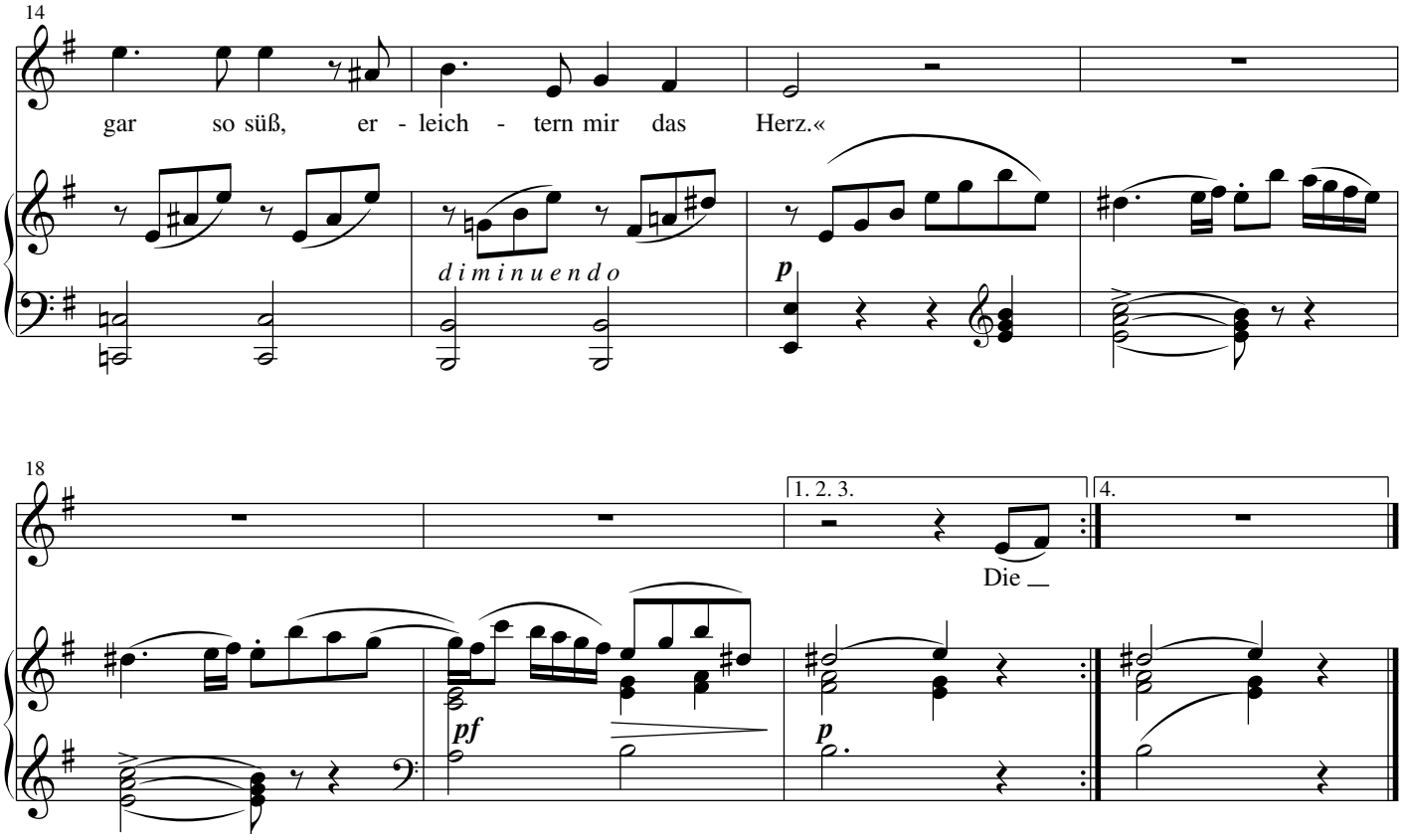
Trost in Thränen von Göthe

Contemporized edition

Al[legre]tto

Georg Gerson (1790-1825)





2. Die frohen Freunde laden dich,
O! komm an unsre Brust!
Und was du auch verloren hast,
Vertraue den Verlust.

Ihr lärmt und rauscht und ahnet nicht,
Was mich den Armen quält.
Ach nein! verloren hab' ich's nicht
So sehr es mir auch fehlt.

3. So raffe denn dich eilig auf,
Du bist ein junges Blut.
In deinen Jahren hat man Kraft,
Und zum Erwerben Muth.

Ach nein! erwerben kann ich's nicht,
Es steht mir gar zu fern.
Es weilt so hoch, es blinkt so schön,
Wie droben jener Stern.

4. Die Sterne die begehrt man nicht,
Man freut sich ihrer Pracht,
Und mit Entzücken blickt man auf
In jeder heitern Nacht.

Und mit Entzücken blick ich auf,
So manchen lieben Tag,
Verweinen laßt die Nächte mich,
So lang' ich weinen mag.

Critical notes

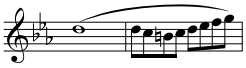
This score is the first modern edition of the song “Trost in Thränen von Göthe” (G.58) by the Danish composer “Georg Gerson” (1790–1825). The composition is dated November 7, 1811.

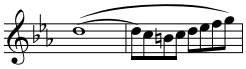
The sources are

MS	“Partiturer No. 2”, “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. 56.
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 p. 41.
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 on pp. 62–63.

The poem “Trost in Thränen” by the German poet, Johann Wolfgang von Goethe (1749–1832) was published in “Taschenbuch auf das Jahr 1804. Herausgegeben von Wieland und Goethe”, Tübingen 1804.

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.

When a slurred phrase obviously starts with tied notes the tie is often omitted: 

In the modern edition the tie has been added:  (G.41, String Quintet, movement 1, Vl1. bar 55–56.)

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