

Georg Gerson

(1790–1825)

Am Flusse

von Göthe

G.114

Score
(Contemporized)

Edited by
Christian Mondrup

Am Flusse von Göthe

Contemporized edition

Agitato

Georg Gerson (1790-1825)

Gesang

1. Ver - flie - ßet, viel - ge - - lieb - - te
san - get nur von mei - - ner

Fortepiano

p *cresc* *mf*

5

Lie - der, zum Mee - re sie der Ver - - ge - - ßen -
Lie - ben; nun spricht sie mei - ner Treu - - e

p

9

heit! Kein Kna - be sing' ent - zückt euch
Hohn. Ihr wart ins Was - ser ein - ge -

mf

13

wie - der, kein Mäd - chen in der Blü - - ten -
schrie - ben; so fließt denn auch mit ihm - - da -

p

17

zeit. Kein Kna - - be sing' ent - zückt euch
von. Ihr wart ins Was - ser ein - - ge -

for

21

wie - - der, kein Mäd - - chen in der
schrie - - ben; so fließt denn auch mit

24

Blü - - ten da - zeit. 1. 2. Ihr von.
ihm da -

p

27

pp

Critical notes

This score is the first modern edition of the song “Am Flusse von Göthe” (G.114) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated June 29, 1817.

The sources are:

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| <i>MS</i> | “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 song is found on p. 113. |
| <i>COP</i> | “Zwölf deutsche Lieder”, “C II, 140 tv. 2°. 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. 7. |

The poem “Am Flusse” by the German poet “Johann Wolfgang von Goethe” (1749–1832) was first published under the title “An meine Lieder” in “Musen-Almanach für das Jahr 1799 herausgegeben von Schiller”, Tübingen 1799.

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.