

Georg Gerson

(1790–1825)

Die Nachtigall im April

von J. C. Unzer

G.161

Score

Edited by
Christian Mondrup

Die Nachtigall im April von J. C. Unzer

Andantino con moto

Georg Gerson (1790-1825)

Gesang

Piano forte

6

Da ging ich hin, und dach-te nicht an

12

Lie - be, an Er - den - ar - beit nur und Er - den - lohn; dolce

17

Ich dach-te nicht an Lie - be; Da hört' ich ih - ren er - sten Ton,

24

Andante sostenuto

und schnell ward's tief in mei-nem Her-zen trü - be. Da blu-te-ten vom neu-en mei-ne

28

Wun - den. Da fühlt' ich al - le die ver-floß' - nen

mf *p* *cresc* *mf*

32

Stun - den; Da war mir Er - den-lohn nicht mehr Ge - winn Da schlug in

pf *f* *p*

35

mei - nem A - dern ängst - - lich Seh - - nen, Da stie - gen

cresc *mf*

37

Seuf - zer, Ach! da ka-men Thrä-nen; Da war ich wie-der wo ich im - mer

p *pp* *p*

41

bin! Da war ich wie - der wo ich im - mer bin!

mf *rf* *p* *pp*

Critical notes

This score is the first modern edition of the song “Die Nachtigall im April von J. C. Unzer” (G.161) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated September 2, 1819.

The sources are:

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| <i>MS</i> | “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 is found on pp. 94–95. |
| <i>COPA</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 pp. 69–70. |
| <i>COPB</i> | “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. 24–26. |

The poem “Die Nachtigall im April” by the German poet, Johann Christoph Unzer (1747–1809) was written 1781 and posthumously published in “Johann Christoph Unzers’s hinterlassene Schriften, poetischen Inhalts” Altona, 1811.

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