Georg Gerson

(1790–1825)

Ich bin dein

von I. F. Castelli

G.198

Score

(Contemporized)

Edited by

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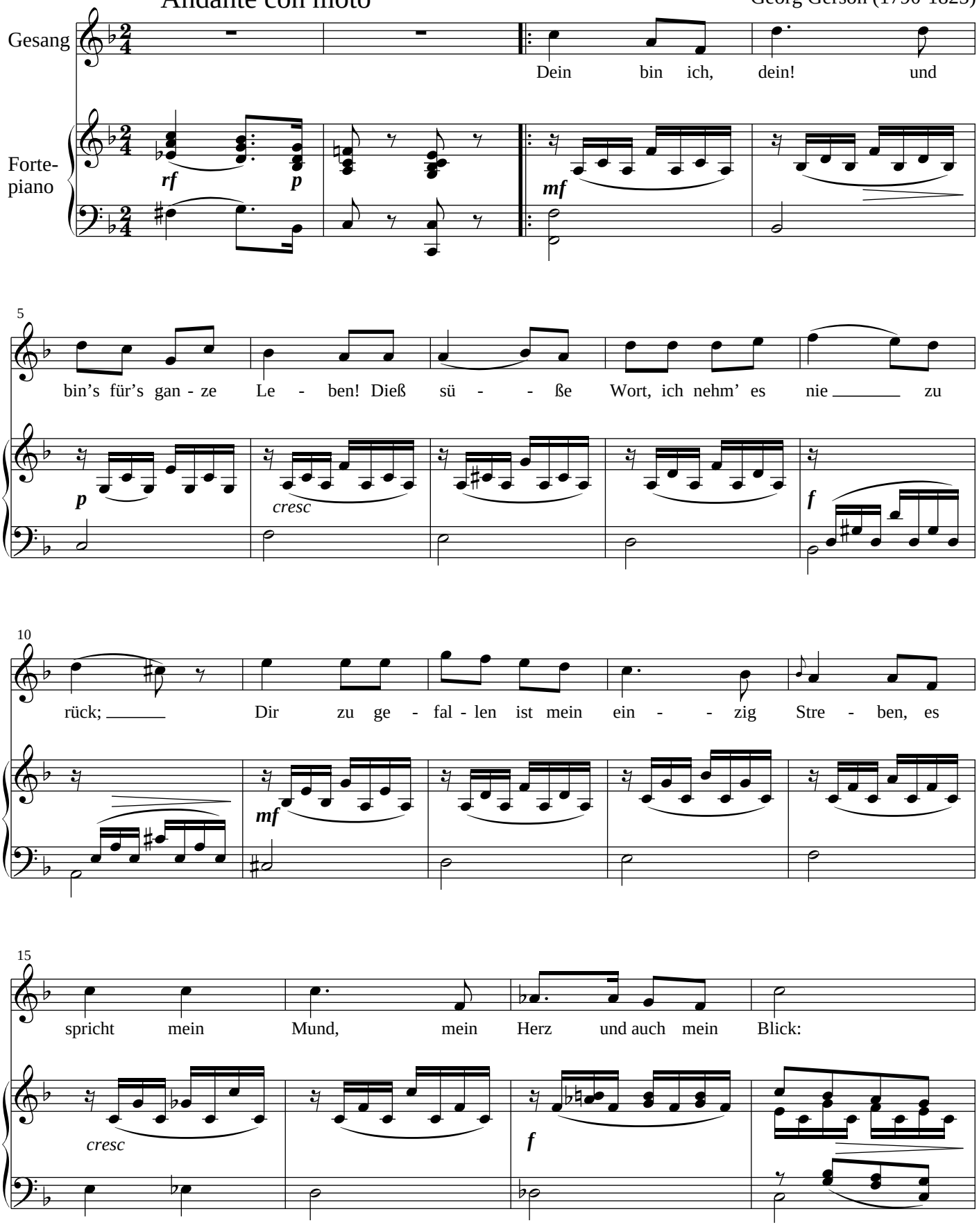
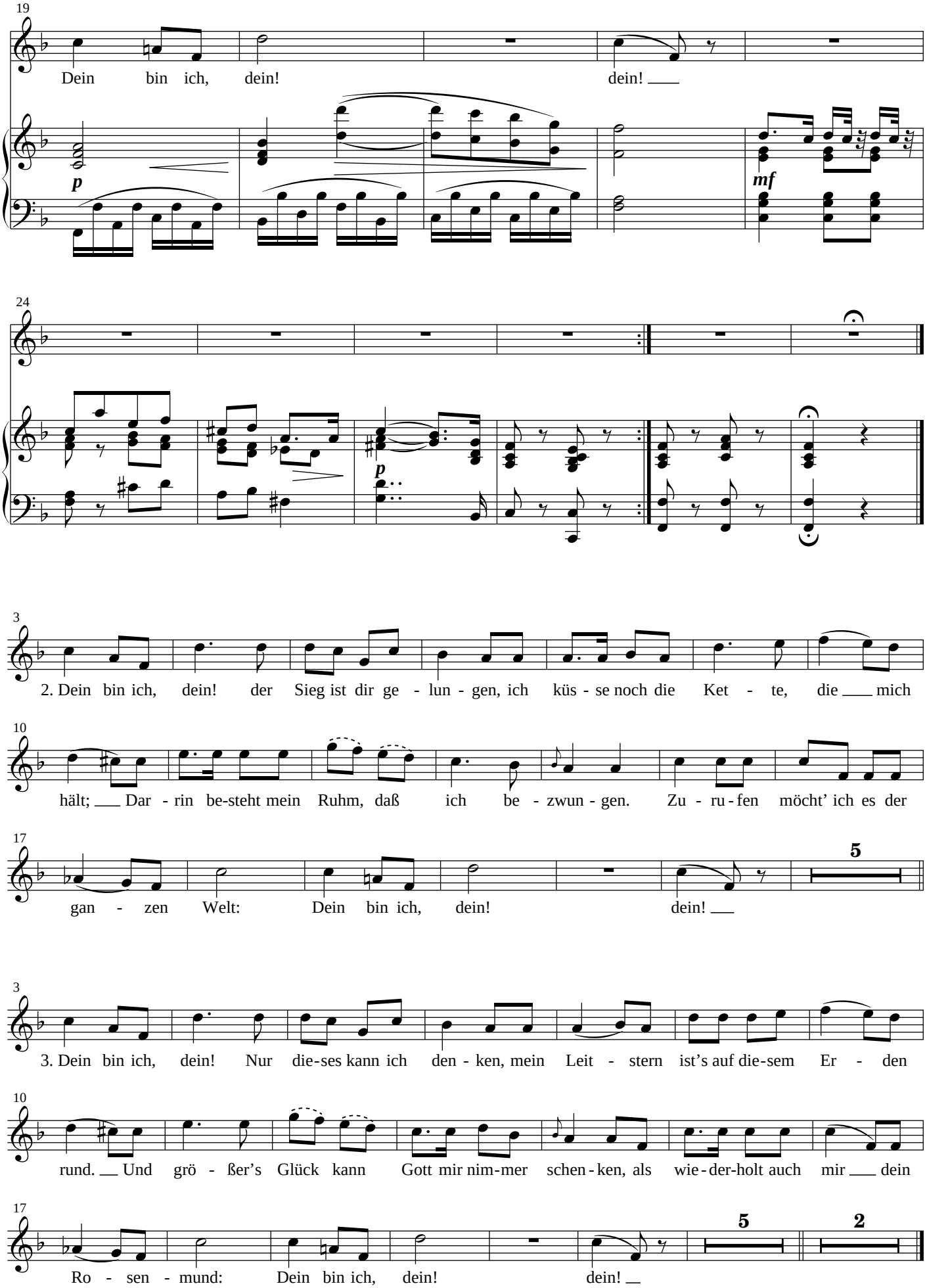
Ich bin dein von I. F. Castelli

Contemporized edition

Andante con moto

Georg Gerson (1790-1825)




19
Dein bin ich, dein! dein!
p
mf
24
p
3
2. Dein bin ich, dein! der Sieg ist dir ge - lun - gen, ich küs - se noch die Ket - te, die mich
10
hält; Dar - rin be-steht mein Ruhm, daß ich be - zwun - gen. Zu - ru - fen möcht' ich es der
17
gan - zen Welt: Dein bin ich, dein! dein!
5
3
3. Dein bin ich, dein! Nur die-ses kann ich den - ken, mein Leit - stern ist's auf die-sem Er - den
10
rund. Und grö - ßer's Glück kann Gott mir nim-mer schen - ken, als wie - der-holt auch mir dein
17
Ro - sen - mund: Dein bin ich, dein! dein!
5
2

Critical notes

This score is the first modern edition of the song "Ich bin dein von I. F. Castelli" (G.198) by the Danish composer "Georg Gerson" (1790-1825). The composition is dated July 7, 1823, composed in Mariánské Lázně (Marienbad). The sources are

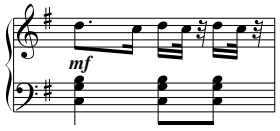
The sources are:

MS	"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 found on p. 216.
COPA	"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 found on pp. 58–59.
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. 32–33.

The poem "Ich bin dein" is by the German poet, Ignaz Franz Castelli (1781–1862), published in "I. F. Castelli's Poetische Kleinigkeiten", Wien 1822.

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 added by the editor are enclosed within brackets.

Bar No.	*Part*	*Note No.*	*Comment*
23	Pno		 in *COPA*.