

Georg Gerson

(1790–1825)

Ich bin dein
von I. F. Castelli

G.198

Score
(Contemporized)

Edited by
Christian Mondrup

Ich bin dein von I. F. Castelli

Contemporized edition

Andante con moto

Georg Gerson (1790-1825)

Gesang

Forte-piano

5

10

15

Dein bin ich, dein! und

bin's für's gan - ze Le - ben! Dieß sü - - ße Wort, ich nehm' es nie _____ zu

rück; _____. Dir zu ge - fal - len ist mein ein - - zig Stre - - ben, es

spricht mein Mund, mein Herz und auch mein Blick:

A musical score page for piano and voice. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a tempo marking of 19. The lyrics "Dein bin ich, dein!" are written below the notes. The piano accompaniment is in the bottom staff, with a dynamic marking of *p*. The music consists of several measures of chords and rhythmic patterns, with a fermata over the last measure of the vocal line.

Musical score for piano, page 24, measures 1-10. The score consists of four staves. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses an alto clef. Measures 1-10 show various harmonic progressions, including changes in key signature (from B-flat major to E major) and dynamic markings like *p* (piano). Measure 10 concludes with a half note on the first staff.

3

2. Dein bin ich, dein! der Sieg ist dir ge - lun - gen, ich küs - se noch die Ket - te, die mich

Musical score for orchestra and choir, page 10, ending of section 1. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note values and rests. The bottom staff is for the choir, showing lyrics in German: "hält; ___ Dar - rin be-steht mein Ruhm, daß ich be - zwun - gen. Zu - ru - fen möcht' ich es der". The vocal line follows the rhythm of the orchestra's accompaniment.

Musical score for 'Glanzen' (Measures 17-18). The vocal line continues with the lyrics 'gan - zen Welt: Dein bin ich, dein! dein! __'. The piano accompaniment consists of eighth-note chords.

A musical score for a single melodic line on a treble clef staff. The score consists of 10 measures. Measure 1 starts with a quarter note followed by eighth notes. Measures 2-4 show eighth-note patterns. Measure 5 has a sixteenth-note pattern. Measures 6-8 show eighth-note patterns. Measure 9 has a sixteenth-note pattern. Measure 10 ends with a half note. The vocal line is accompanied by piano chords indicated by small vertical stems.

10

rund. Und grös- ßer's Glück kann Gott mir nim-mer schen - ken, als wie- der-holt auch mir ___ dein

Musical score for piano and voice. The piano part consists of eighth-note chords. The vocal line continues from the previous measure, ending on a fermata over two measures. The lyrics are: "Ro - sen - mund: Dein bin ich, dein! dein! __". Measure numbers 5 and 2 are indicated above the staff.

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 staves has been adapted to modern practices. Separate parts are contemporized as well.

Performance indications added by the editor are enclosed within brackets.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
23	Pno		 in <i>COPA</i> .