

Georg Gerson

(1790–1825)

Romanze

von Tiedge

G.74

Score
(Contemporized)

Edited by
Christian Mondrup

Romanze von Tiedge

Revised edition

Georg Gerson (1790-1825)

Stimme

Andante

Forte-piano

mf *p* *cresc* *p*

Auf dem Ber - ge dort o - ben, da we-het der Wind, da sit-zet Ma -

10

rie-chen, und wie-get ihr Kind; sie wiegt es mit ih - rer schnee-wei-ßen Hand, den Blick in die

18

Fer - ne hin - aus — ge - wandt. In die

1. 2. 3. 4. 5.

2. In die Ferne hinüber schweift all ihr Sinn;
Ihr Lieber, ihr Treuer, der ging dahin!
Sonst ging er, sonst kam er; nun kommt er nicht mehr!
Nun ist's um Mariechen so todt und so leer!
3. In den Busen da fallen die Thränen hinein,
Da trinket ein Kindlein sie saugend mit ein;
Es schmeichelt der Mutter die kindliche Hand,
Ihr Blick ist hinaus in die Ferne gewandt.

4. Auch, wie sausend wehet der Wind so kalt!
Mariechen, dein Liebster ging aus in den Wald,
Ihm reichten die tanzenden Elfen die Hand;
Er folgte der lockenden Schaar, und verschwand.
5. Auf den Bergen dort oben, da wehet der Wind;
Da sitzt Mariechen, und wieget ihr Kind,
Und schaut in die Nacht hin, mit weinendem Blick.
Dahin ist ihr Liebster, und kehrt nicht zurück.

Critical notes

This score is the first modern edition of the song “Romanze von Tiedge” (G.74) by the Danish composer “Georg Gerson” (1790–1825). The composition is dated May 20, 1813. It was revised October 15 1823.

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 on p. 63.
- 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 on p. 42.
- 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 p. 10–11.

The poem “Romanze” by the German poet, Christoph August Tiedge (1752–1841) was written 1804 and published in “Elegien und vermischte Gedichte”, Halle 1807.

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.

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, Vll. bar 55–56.)

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