

Georg Gerson

(1790–1825)

Lied

von Steigentesch

G.184

Score

(Contemporized)

Edited by
Christian Mondrup

Lied von Steigentesch

Contemporized edition

Moderato

Georg Gerson (1790-1825)

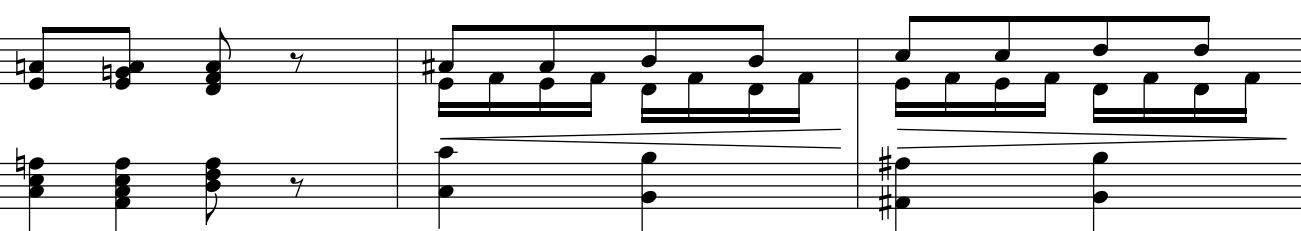
Gesang

Fortepiano

Wir gin - gen bey - de Hand in Hand, ihr Au - ge sprach was
such - te sie zum Bu - sen - strauß Ver - giss - mein - nicht, und



4
ich emp - fand; es kämpft' auf ih - ren Wan - - gen Ver -
Veil - chen aus; ich bück - te mich, und drück - - te die

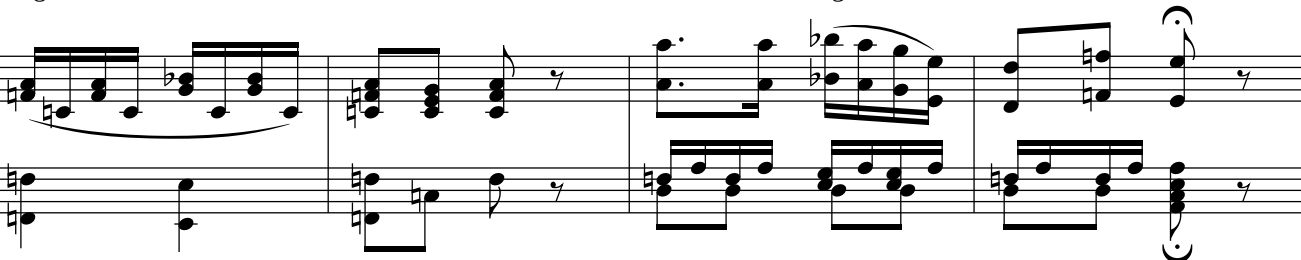


7
wir - rung und Ver - lan - gen, und Ver - lan - - - gen. Gott
Hand die Blu - men pflück - te, Blu - men pflück - - - te. Sie



Rallent a Tempo

11
A - mor folg - te Schritt vor Schritt, sie seuf - zte still, ich seuf - zte mit, und
zog die Hand be - schämt an sich, er - rö - thend fragt' ich: liebst du mich? Sie



15 [1. Ritard a Tempo

Nach - ti-gal - len san - gen, und Nach - ti-gal - len san - gen. Jetzt

15 [2.

schwie, ward roth, sie schwieg, ward roth, und nick - te.

Critical notes

This score is the first modern edition of the song “Lied von Steigentesch” (G.184) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated December 31, 1821, composed in London.

The source is:

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. 192.

The poem “Lied” by the German poet, August Ernst Freiherr von Steigentesch (1774–1826) was published in Friedrich Schiller’s “Musenalmanach für das Jahr 1797”.

Gerson composed another song to the same text in 1809 (G.29).

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.