

# **Georg Gerson**

(1790–1825)

## **Adelaide**

von Matthisson

**G.64**

**Score**

Edited by  
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# Adelaide von Matthisson

Georg Gerson (1790-1825)

Stimme

Forte-Piano

Poco Adagio

*m.v.*

4

Ein - sam wan - delt dein Freund im Früh - lings - gar - ten,

*p*

7

mild vom lieb - li - chen Zau - ber-licht um - flos - sen das durch wan - ken - de

*mf*

10

Blü - then-zwei - ge zit - tert A - de - la - i - - de.

*p*

13

In der spie - geln-den Flut \_\_\_\_\_ im

*tr*

*mf*

16

Schnee der Al - pen, in des sin - ken - den Ta - ges Gold - ge -

18

wöl - ke, in Ge - fil - de der Ster - ne strahlt dein Bild - nis, dein

20

Bild - nis, A - de - la - i - - - de.

22

24

A - - - bend - lüft - - chen im zar - - ten Lau - - be flü - - stern,

26

Sil - - ber - glöck - chen des Mais im Gra - se säu - seln

*mf*

*p*

A musical score page from a vocal piece. The top staff shows a soprano vocal line with lyrics: "Wellen rauschen und Nachtigallen flöten, und". The vocal line consists of eighth and sixteenth notes, with some sustained notes and grace notes. The piano accompaniment is in the bottom staff, featuring chords in the bass and treble clef staves. The dynamics "f" (fortissimo) and "p" (pianissimo) are indicated twice. The key signature changes between G major and F# minor throughout the page.

Musical score for piano and voice. The vocal line continues with lyrics: "Nach - ti - gal - len flö - ten A - del - la - i - - - de." The piano accompaniment features a bass line with sustained notes and chords. Measure 30 begins with a forte dynamic (f) followed by a piano dynamic (p). The vocal line ends with a long note on the word "de." The piano accompaniment consists of bass and harmonic chords.

32

A - - bend - lüft - chen im zar - - ten Lau - be flü - - stern,

*m.v.*

Musical score for piano and voice, page 10, system 34. The vocal line continues with lyrics: "Sil - - ber - glöck - chen des Mais im Gra - se säu - seln," accompanied by a piano bass line.

36

Wel - len rau - schen und Nach - ti - gal - len flö - ten, Wel - len rau - schen und  
*p* *cresc*

39

Nach - ti - gal - len flö - ten, A - de - la - i - de  
*mf* *p*

41

A - de - la - i - de.

43

45

Einst, o Wun - der! ent - blüht auf mei - nem Gra - be  
*p*

47

Ei - ne Blu - me der A - sche mei - nes Her - zens

49

o Wun - der! ent - blüht auf mei - nem Gra - be

mf

51

Ei - ne Blu - me der A - sche mei - nes Her - zens  
ritardando

53

Deut - lich schim - mert auf je - dem Pur-pur-blätt - chen A - de - la - i - de  
a Tempo

p

mf

56

A - de - la - i - de, A - de-la - i - - de

p

mf

59

Deut - lich schim - mert auf je - dem Pur-pur-blätt - chen auf

62

je - dem Pur-pur-blätt - chen A - de - la - i - de

65

A - de - la - i - de A - de - la - i - de A - de - la - i - de

68

i - - - de A - de - la - i - de

71

A - de - la - i - de.

## Critical notes

This score is the first modern edition of the song “Adelaide von Matthisson” (G.64) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated June 16, 1812. The sources are:

*MS* a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 58–61 in “Partiturer No. 2”, “George Gersons samling: mu 7105.0963 C II, 6b”.

*COP* “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 page 3–9.

The poem “Adelaide” by the German poet, Friedrich von Matthisson (1761–1831) was published in “Friedrich Mathissons Gedichte”, Zürich 1792.

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.

Bar No.	Part	Note No.	Comment
10	Solo v	5	Accidental ♯ missing in <i>MS</i> and <i>COP</i> .
25	Pno r		 in <i>COP</i> .
54	Solo v	9	Accidental ♯ missing in <i>MS</i> and <i>COP</i> .