

Georg Gerson

(1790–1825)

An die Entfernte

von Göthe

G.111

Score

Edited by
Christian Mondrup

An die Entfernte von Göthe

Andante con moto

Georg Gerson (1790-1825)

Gesang

Fortepiano

So hab ich wirk - lich dich __ ver - lo - ren? Bist du, o Schö - ne, mir __ ent -

5

flohn? Noch klingt in den ge-wohn - ten Oh-ren ein je - des Wort, ein je - der Ton. So wie des

decresc

mf

decresc

p

10

Wan - drers Blick am Mor - gen ver-ge-bens in die Lüf - te dringt, wenn, in dem

cresc

mf

14

blau - en Raum ver - bor - gen, hoch ü - ber ihm __ die Ler - che singt: So

cresc

f

18

drin - get ängst-lich hin und wie - der Durch Feld und Busch und Wald mein Blick; Dich ru - fen

22

al - le mei - ne Lie-der; O komm, Ge - lieb - te, mir zu - rück! O komm, Ge - lieb - te! mir zu -

27

rück! O komm, — Ge - lieb - te, mir — zu - rück!

Critical notes

This score is the first modern edition of the song “An die Entfernte von Göthe” (G.111) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated June 26, 1817.

The sources are:

- MS* “Partiturer No. 4”, “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. 110.
- COP* “Zwölf deutsche Lieder”, “C II, 140 tv. 2o. 1957-58.764”, a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. The song is found on pp. 82–83.

The poem “An die Entfernte” by the German poet “Johann Wolfgang von Goethe” (1749–1832) was written in 1788 and first published in “Goethes Schriften. Achter Band”, Leipzig 1789.

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.