

Georg Gerson

(1790–1825)

Das ungetreue Mädchen

G.149

Score

Edited by
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Das ungetreue Mädchen

Andante con moto

Georg Gerson (1790-1825)

Gesang

Forte piano

p *rf*

Ich lieb - te nur Is -

7

me - - nen, Is - me - ne lieb - te mich; _____ vor al - len an - dern

cresc

11

Schö - - nen ver - schloß mein Bu - sen sich; ver-schloß mein Schö - - nen

mf

15

sich. Noch heg' ich glei - che Trie - - be; nur sie flieht mein Ge -

p

19 Ritard a Tempo

sicht. Be - weg' ihr Herz, o Lie - be, nur straf' Is - me - nen

23

nicht, _____ nur straf' Is - me - nen nicht!

2. Lieb' ich nicht unter Allen
 (So schwur sie) dich allein:
 So mag mein Reiz verfallen,
 Mein Anblick schrecklich seyn. –
 Aus Neigung zu Narzissen
 Vergißt sie Schwur und Pflicht.
 Erinn're sie, Gewissen,
 Nur straf' Ismenen nicht!

3. Sie kam, mich aufzusuchen,
 Auf meine Flur, und fand
 Mich einsam unter Buchen,
 Und nahm mich bey der Hand
 Und gab mir mit Erröthen
 Den Ring, – den Untreu bricht.
 Gedanken, die mich tödten,
 Straft nur Ismenen nicht!

4. Sie grub in eine Rinde
 Mit eignen Händen ein:
 Wer untreu wird, der finde
 Sein Grab in diesem Hain.
 Schont, Götter, schont Ismenen,
 Die selbst ihr Urtheil spricht;
 Mein Tod soll euch versöhnen,
 Straft nur Ismenen nicht!

Critical notes

This score is the first modern edition of the song “Das ungetreue Mädchen” (G.149) by the Danish composer “Georg Gerson” (1790–1825). The composition is dated November 28, 1818.

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.
- COP* “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 pp. 45–46.

Gerson’s text source is an anonymous poem “Der Heimliche” published in Karl Wilhelm Ramler’s (1725–1798) collection “Lyrische Blumenlese I. II. III. IV. und V. Buch”, Leipzig 1774. The text originates from the text-book by Christian Felix Weiße (1726–1804) to the ‘Singspiel’ “Die Jagd” (1769) by Johann Adam Hiller (1728–1804).

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, VI1. bar 55–56.)

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