

Georg Gerson

(1790–1825)

An den Frühling

von Schiller

G.168

Score

Edited by
Christian Mondrup

An den Frühling von Schiller

Andante con moto

Georg Gerson (1790-1825)

Gesang

Fortepiano

p

Will - kom - men schö - ner Jüng - ling! Du
ey! Da bist ja wie - der! Und

5

Won - ne der Na - tur! Mit dei - nem Blu - men - körb - chen will -
bist so lieb und schön! Und freun wir uns so herz - lich, ent -

cresc *mf*

9

kom - men auf der Flur! Ey! gehn. Denkst auch noch an mein
ge - gen dir zu

p *mf*

1. 2.

12

Mäd - chen? Ey Lie - ber, den - ke doch! Dort lieb - te mich das

fp

16

Mäd - chen, und's Mäd - chen liebt mich noch! — Dort lieb - te mich das Mäd - chen, und's

21

Mäd - chen liebt mich noch! Für's Mäd - chen man - ches Blüm - chen er -

25

bat ich mir von dir — Ich komm' und bit - te wie - der, ich

29

komm' und bit - te wie - der, und du? — du gibst es mir? Ich komm', ich

33

komm' und bit - te wie - der, und du? und du? — du gibst es mir? — Will -

37

kom - men, schö - ner Jüng - ling! Du Won - ne der Na - tur! _____ Mit

41

dei - nem Blu - men - körb - chen, will - kom - men auf der Flur! Will-kom-men, will -

45

kom - men _____ auf der Flur! —

Critical notes

This score is the first modern edition of the song “An den Frühling von Schiller” (G.168) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated November 29, 1819.

The sources are:

- 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 on pp. 120–121.
- 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. 23–25.

The poem “An den Frühling” by the German poet, Johann Christoph Friedrich von Schiller (1759–1805) was written in 1782 and published in “Anthologie auf das Jahr 1782”, Stuttgart, 1782.

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.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
8	Pno rh	2	No accidental ♯ in <i>MS</i> .
10b	Solo v	1	“sehn” in <i>MS</i> .
45	Solo v		 in <i>COP</i> .
47	Pno rh	8	No accidental ♯ in <i>MS</i> .