

Georg Gerson

(1790–1825)

Marie
von I. F. Castelli

G.15

Score

Edited by
Christian Mondrup

Marie von I. F. Castelli

Con moto assai

Georg Gerson (1790-1825)

Gesang

1. Der Sän - ger zog durch Wald und Flur, sang

Fortepiano

p *cresc* *mf*

5

im - mer ei - nen Nah - men nur: Ma - ri - - - e.

10

Und Wald und Flur und E - cho sprach ihm sei - nen hol - den Nah - men nach: Ma -

cresc *f*

15

ri - - - a Ma - ri - - - a. 2. Ein a.

mf *p*

1. 2. 3. 4. 5.

- | | |
|---|---|
| <p>2. Ein Wand'rer hört's, und nahm das Wort:
 "Was rufst du denn so fort und fort:
 Marie?"
 "Sie ist es, die mein Mund nur preist,
 mein Leben und mein Sterben heißt:
 Marie!"</p> | <p>4. Der Wand'rer sprach: "Ein stiller Ort,
 Birgt unter jenen Linden dort;
 Marie;
 Der Nahme steht im Kreuze da — "
 "Wie?" schrie der Sänger: "Mir so nah
 Marie." (*)</p> |
| <p>3. "Doch schau' ich fruchtlos hin und her;
 Ach find' ich dich denn niemals mehr,
 Marie?
 Drum fort, nur fort von Haus zu Haus!
 Sähst du aus einem mir heraus,
 Marie!"</p> | <p>5. Hinunter eilt' er wild und bang,
 Und jede seiner Saiten klang:
 Marie!
 Er sieht das Kreuz, der Mann sprach wahr,
 stürzt hin, sein letzter Seufzer war:
 Marie! (*)</p> |

(*) Castelli's 4^{te} Strophe ist:

Der Wand'rer sprach: "Ein stiller Ort,
 Ist unter jenen Linden dort;
 Maria!
 Las ich auf jenem Kreuze da."
 Wie? schrie der Sänger: Mir so nah
 Marie!

Critical notes

This score is the first modern edition of the song “Marie von I. F. Castelli” (G.199) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated July 8, 1823, composed in Mariánské Lázně (Marienbad). The sources are

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 p. 217.
- 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 p. 44.
- PR* “Sex Sange af Georg Gerson udgivne efter Componistens Død af Musikforeningen”, published by Musikforeningen, Copenhagen 1842. In this edition the song is titled “Maria”, and all occurrences of the name are “Maria”.

The poem “Marie” is by the German poet, Ignaz Franz Castelli (1781–1862).

In the preface to his thematical catalogue Gerson writes about this song that he put himself the exercise to associate the name variants ‘Marie’ und ‘Maria’ occurring in each stanza with major- and minor- harmonization resp. In the score manuscript there are indeed those two name variants in the underlaid lyrics. But they’re hard to recognize in the stanzas written below the score. Neither has the editor found this name variance in any printed source of Castelli’s poem.

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

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
16–18	Solo v		Stanza 1 “Maria” in <i>MS</i> and <i>COP</i> .