

Georg Gerson
(1790–1825)

Die Gottheit
von Baggesen

WoO 8

Score

Edited by
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Die Gottheit von Baggesen

Con moto

Georg Gerson (1790-1825)

Gesang

1. Ich weiß es klar: die Welt um -
fühl' es tief: ein Herz ist

Fortepiano

mf

8

schwebt ein gro - ßer Geist, der e - wig lebt, und Geist mit Geist ver - ei - net -
da, ein gro - ßes Herz, das fern und nah an Lie - be Lie - be bin - det -

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accellerando il tempo e crescendo

Er strahlt, wo der Ge - dan - ke wohnt; er wal - tet, wo das Ur - licht
Es regt sich dort, es regt sich hier; es schlägt im All, und schlägt in

p

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poco a poco diminuendo al a Tempo

thront; und ist, wo nichts er - schei - net. Hal - le - lu - jah! _____ 2. Ich
mir, wenn selbst das All ver - schwin - det. Hal - le - lu - jah! _____

for *mf* *Fine*

Critical notes

This score is the first modern edition of the song “Die Gottheit” (WoO 8) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated Mariánské Lázně (Marienbad), May 6, 1824. The composition is not listed in the composer’s “Verzeichniß über Zwei Hundert meiner Compositionen”.¹

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. 228.
- COPA* “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. 48.
- COPB* “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 on pp. 68–69.
- PR* “Sex Sange af Georg Gerson udgivne efter Componistens Død af Musikforeningen”, published by Musikforeningen, Copenhagen 1842.

The poem “Die Gottheit” by the Danish poet, Jens Baggesen (1764–1826) was published in “Heideblumen. Vom Verfasser der Parthenaïs”, Amsterdam, 1808.

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.

¹ Royal Library, Copenhagen, *mu 7105.0962, C II, 6b*.