

Georg Gerson
(1790–1825)

Vorschlag zur Güte
von Göthe
Übersetzt von A. Ganganelli

G.35

Score

Edited by
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Vorschlag zur Güte, von Göthe

Andante con moto

Georg Gerson (1790-1825)

Flauto

Clarinetto 1 in A

Clarinetto 2 in A

Fagotto 1

Fagotto 2

Corno 1 in A

Corno 2 in A

Soprano

Tenore

Violino I°

Violino II°

Viola

Violoncello

Basso

Andante con moto

Georg Gerson (1790-1825)

1

2

3

Du ge - fällst mir so wohl mein lie - bes Kind, mein
Tan-to_a ge - nio mi vai, mio bel te - sor, mio

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

lie - bes Kind, du ge - fällst mir so wohl;
bel te sor, tan-to_a ge - nio mi vai, und wie wir hier bey ein - an - der sind, so möcht' ich nim - mer
che co - me siam qui u - ni - tiog-nor, non mai vor - rei par -

Vl1

Vl2

Vla

Vcl

Cb

This musical score page shows a section starting at measure 5. The instrumentation includes Flute (Fl), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bassoon 1 (Bsn1), Bassoon 2 (Bsn2), Oboe 1 (Cr1), Oboe 2 (Cr2), Soprano (S), Tenor (T), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Bass (Cb). The vocal parts (Soprano and Tenor) sing lyrics in German and Italian. The score uses a 2/4 time signature and a key signature of two sharps. Dynamics like *p* (piano) and *f* (forte) are indicated. Measure 5 starts with a rest for Flute, followed by eighth-note patterns for Clarinets, Bassoons, and Oboes. Measures 6-7 show sustained notes for Bassoon 1, Bassoon 2, and Oboe 1, while the vocal parts enter with their lyrics. Measures 8-9 feature sixteenth-note patterns for the strings and bass, leading into a dynamic transition.

10

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

schei - den, so möcht' ich nim - mer schei - den, nim - mer schei-den.
 ti - re, non mai vor - rei par - ti - re, mai par - ti - re.

Vl1

Vl2

Vla

Vcl

Cb

cresc

f

p

cresc

f

p

cresc

f

p

cresc

f

f

14

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

Da wär' es wohl, da wär' es wohl uns bey - den;
da wär' es wohl uns
Am - bo po - trem, am-bo po - trem gio - i - re
am - bo po - trem gio -

25

Fl *p dolce*

Cl1 *p*

Cl2 *p*

Bsn1 *p*

Bsn2

Cr1 *p*

Cr2

S fällst du mir
pia - ci_a me

T so ge tu

Voice fällst du mir, so ge tu

T fällst du mir.
pia - ci_a me

Vl1

Vl2

Vla

Vcl

Cb

This musical score page shows a section starting at measure 25. The instrumentation includes Flute (Fl), Clarinets 1 (Cl1) and 2 (Cl2), Bassoons 1 (Bsn1) and 2 (Bsn2), Trombones 1 (Cr1) and 2 (Cr2), Soprano (S), Alto (T), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Trombone (Vcl), and Double Bass (Cb). The vocal parts sing the lyrics 'fällst du mir pia - ci_a me', 'so ge tu', 'fällt du mir, so ge tu', and 'fällt du mir. pia - ci_a me'. Dynamics like *p* and *dolce* are indicated. Measure 25 consists of four measures of music.

30

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

Du sagst es frey,
tu'l di - ci_a me,

ich sag' es dir
io'l di - co_a te

du sagst es frey,
tu'l di - ci_a me

ich sag' es dir
io'l di - co_a te

Du ge -
Tan - to_a

34

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

ge-fall' ich dir
s'io pia-cio_a te

ge-fall' ich dir, ge-fall' ich dir, so gefällst du mir
s'io pia-cio_a te, s'io pia-cio_a te, — tu pia-cia me

fällst mir so wohl, mein liebes Kind, mein liebes Kind, du ge-fällst mir so wohl
ge-nio mi vai mio dol-ceA-mor, mio dol-ceA-mor, tan-to_a ge-nio mi vai,

Vl1

Vl2

Vla

Vcl

Cb

38

Fl

Cl1 *poco a poco cresc*

Cl2 *poco a poco cresc*

Bsn1 *p poco a poco cresc* *f*

Bsn2

Cr1

Cr2

S du sagst es frey,
 tu'l di - ci_a me ich sag' es dir,
 io'l di-co_a te du sagst es frey,
 tu'l di - ci_a me ich sag' es dir, ich _____ sag' es dir.
 io'l di-co_a te, io'l _____ di-co_a te.

T du sagst es frey,
 tu'l di - ci_a me ich sag' es dir,
 io'l di-co_a te, du sagst es frey,
 tu'l di - ci_a me ich sag' es dir, ich _____ sag' es dir, ich _____
 io'l di-co_a te, io'l _____

Vl1 *p poco a poco cresc* *f*

Vl2 *p poco a poco cresc* *f*

Vla *p poco a poco cresc* *f*

Vcl *p poco a poco cresc* *f*

Cb *p poco a poco cresc* *f*

47

Fl

C11

C12

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

eh nun, das
eb-be-n, il
Ü-bri-ge wird sich schon
res - to, poi lo ve
ge - ben, das
dre - mo, il
Ü-bri-ge wird sich schon
res - to, poi lo ve
ge - - ben.
Hei-ra-then?
sar-si?

Hei-ra-then
Spo-sar-si, o

p

p

p

p

p

p

p

52

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

En-gel, ist wun-der-lich Wort, hei-ra-then En-gel, ist wun-der-lich Wort! Ich
Ca-ra che pa - ro - la, ohi - me! Spo-sarsi, o

me!

Vl1

Vl2

Vla

Vcl

Cb

Adagio

Fl | C

Cl1 | C

Cl2 | C

Bsn1 | C *p*

Bsn2 | C

Cr1 | C

Cr2 | C

S | Lei - den?
do - glio?
so gro - bes
si gran cor
Lei-den? Geht's
do-glio? Se non
nicht,
va,
geht's
se non

T | Hei - ra - then
Spo-sar - si, o
En - gel?
Ca - ra?

Vl1 | *p*

Vl2 | *p*

Vla | *p*

Vcl | *p*

Cb | *p*

Tempo primo

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S
nicht,
va,
geht's
se non
nicht, _____
va? _____
Di
vor - zio fa - re io
las - sen wir uns
schei - den, so
vog - lio, di -
vor - zio fa - re io

T
geht's
se non
nicht?
va?

Vl1

Vl2

Vla

Vcl

Cb

65

6

8

6

8

6

8

tr

p

p

p

16

70

Fl

C11

C12

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

p *cresc*

f

p

cresc

p

p *cresc*

p

cresc

schei
den.
vog

So ge - fällst du mir wohl, mein lie - bes Kind, mein lie - bes Kind, so ge -
Tan - to_a ge - nio mi vai, mio dol - ceA-mor, mio dol - ceA-mor, tan - to_a

p

p

p

p

p

p

86

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

Flute part is silent.

Clarinet 1 (Cl1) and Clarinet 2 (Cl2) play eighth-note patterns starting at dynamic *p*.

Bassoon 1 (Bsn1) and Bassoon 2 (Bsn2) play eighth-note patterns starting at dynamic *p*.

Clarinet Bassoon (Cr1) and Clarinet Bassoon 2 (Cr2) play eighth-note patterns starting at dynamic *p*.

Soprano (S) and Tenor (T) sing lyrics:

— sag' es dir. Eh nun, eh nun!
di - co_a te. Eb ben, eb - ben!
hei - ra - then wir e - ben
dun - que spo-siam - ci

8 ich sag' es dir.
io'l di - co_a te.
eh eb -

Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Bass (Cb) play eighth-note patterns starting at dynamic *p*, followed by *fp*.

89

Fl *p*

Cl1 *p*

Cl2 *p*

Bsn1 *p*

Bsn2 *p*

Cr1

Cr2

S hei - ra - then wir e - ben; das
T dun - que spo-siam - ci; il
 *nun, eh nun,
 ben, eb-ben!*

Vl1 *fp*

Vi2 *fp*

Vla *fp*

Vcl *fp*

Cb *fp*

93

Fl

C11

C12

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

Ü - bri - ge, das Ü - bri - - ge wird sich schon ge - - - ben, das
res - to, il res - to lo ve - dre - - - mo il

Ü - bri - - ge, das Ü - bri - ge wird sich schon ge - - - ben, das
res - - - to, il res - to lo ve - dre - - - mo il

p

p

p

p

tr

tr

99

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S Ü - bri - ge, das Ü - bri - ge, das Ü - - bri - ge, das
 res - - to, il res - - to, il res - - to, il res - - to, il

T Ü - bri - ge, das Ü - bri - ge, das Ü - - bri - ge, das
 res - - to, il res - - to, il res - - to, il res - - to, il

Vl1

Vl2

Vla

Vcl

Cb

This musical score page shows a section for orchestra and choir. The instrumentation includes Flute (Fl), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bassoon 1 (Bsn1), Bassoon 2 (Bsn2), Trombone 1 (Cr1), Trombone 2 (Cr2), Soprano (S), Tenor (T), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Bass (Cb). The vocal parts (Soprano and Tenor) sing the lyrics 'Ü - bri - ge, das' repeated three times, followed by 'res - - to, il'. The score is in common time, key signature of two sharps, and measures 99 through 100 are shown.

104

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S
Ü - bri - ge wird sich schon ge - - - ben, das
res - to, il res - to lo ve - dre - - - mo, il Ü - - - bri - ge,
to,

T
ge wird sich schon ge - - - ben
res - to lo ve - dre - - - mo, das
il

Vl1

Vl2

Vla

Vcl

Cb

Detailed description: This is a page from a musical score. The key signature is A major (three sharps). The time signature is common time. The vocal parts (Soprano and Tenor) sing a line in Italian, with lyrics provided in both Italian and German. The vocal parts are supported by various woodwind and brass instruments. The vocal entries begin at measure 104.

109

Fl *mf* ————— *for*

Cl1 *mf* ————— *for*

Cl2 *for*

Bsn1 *p* ————— *for* *p*

Bsn2 *p* ————— *for*

Cr1 *f*

Cr2 *f*

S das il Ü - bri - ge, res - - - bri - to, il res - - - to, wird sich schon ge - - - - -
T Ü - - - bri - ge, das il Ü - bri - ge wird sich schon ge - - -
res - - - bri - to, res - to, il res - to, lo ve - dre - - -

Vl1 *f* *ff*

Vl2 *f* *ff*

Vla *f* *ff*

Vcl *f* *ff*

Cb *f* *ff*

114

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

This musical score page contains ten staves of music for various instruments. The instrumentation includes Flute (Fl), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bassoon 1 (Bsn1), Bassoon 2 (Bsn2), Trombone 1 (Cr1), Trombone 2 (Cr2), Soprano (S), Tenor (T), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Bass (Cb). The key signature is A major (three sharps). Measure 114 begins with a dynamic of *f*. The Flute has a sixteenth-note pattern starting at measure 114. The Clarinets (Cl1 and Cl2) play eighth-note patterns. The Bassoons (Bsn1 and Bsn2) play eighth-note patterns. The Trombones (Cr1 and Cr2) play eighth-note patterns. The Soprano (S) and Tenor (T) sing eighth-note patterns with the instruction "ben. mo.". The Violins (Vl1 and Vl2), Violas (Vla), Cellos (Vcl), and Bass (Cb) play eighth-note patterns. Measures 114-115 show a transition from *f* to *p*, indicated by a crescendo and decrescendo dynamic marking.

Critical notes

This score is the first modern edition of a scena¹ “Vorschlag zur Güte von Göthe”, G.35, for soprano, tenor and chamber orchestra by the Danish composer Georg Gerson (1790–1825). The composition is dated December 1809, composed in Hamburg.

The source is:

- MS “Partiturer No. 1”, “George Gersons samling: mu 7105.0963 C II, 6b” (1823), a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The score is found on pp. 126–139.
- COP “Duetten und Romanzen”, “C II, 140 tv. Fol. 1910-11.172”, a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. This manuscript contains the piano reduction score only, found on pp. 95–103.

The poem “Vorschlag zur Güte” by the German poet “Johann Wolfgang von Goethe” (1749–1832) was first published 1806. Along with Goethe’s original poem the score contains additional Italian lyrics by “Antonio Ganganelli”,² According to the periodical “Hamburg und Altona. Eine Zeitschrift zur Geschichte der Zeit, der Sitten und des Geschmaks”³ Ganganelli offered lessons in Italian language in Hamburg at that time, with Gerson most likely among his pupils. According to Gerson’s preface to his “Verzeichniß über Zwei Hundert meiner Compositionen”⁴ Ganganelli prepared the Italian recreation of Goethe’s poem to be used specifically for Gerson’s composition. To the best knowledge of the editor G.35 is the sole source of Ganganelli’s text.

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, V11. bar 55–56.)

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

Bar No.	Part	Note No.	Comment
36	Solo S		 in COP.
48	Pno lh	3	No accidental ♫ on C♯3 in MS and COP.
49	Solo S		 in COP.
50	Pno rh	2,5	No accidental ♫ on G♯4 in MS and COP.
51	Pno rh	2	No accidental ♫ on C♯4 in MS and COP.
53–54	Fg2	1	No accidental ♫ in MS.

Literary text

ER

Du gefällst mir so wohl, mein liebes Kind,
Und wie wir hier bey einander sind;
So möcht’ ich nimmer scheiden,
Da wär’ es wohl uns beyden.

Tanto a genio mi vai, mio bel tesor (mio dolce amor)
Che come siam quì uniti ognor,
Non mai vorrei partire.
Ambo potrem gioire.

¹ Scena: a vocal composition consisting of recitatives, arias, ensembles etc., either from various operas and singspiele or composed as such like those by Gerson. Scenas are frequently found in early 19th century concert programmes.

² Editor of an anthology, “Raccolta Di Prose, E Poesie Di Vario Genere, Ad Uso De’ Studiosi Della Lingua Toscana”, published in Hamburg 1810 while Georg Gerson was there studying music and business.

³ Year 4, vol. 2, Hamburg 1805.

⁴ Royal Library, Copenhagen, mu 7105.0962, C II, 6b.

SIE

Gefall' ich dir; so gefällst du mir.
Du sagst es frey, ich sag' es dir.
Eh nun! Heirathen wir eben!
Das übrige wird sich geben.

ER

Heirathen, Engel, ist wunderlich Wort.
Ich meynt', da müßt' ich gleich wieder fort.

SIE

Was ist's denn so großes Leiden?
Geht's nicht; so lassen wir uns scheiden.

*S'io piaco a te, tu piaci a me.
Tu'l dici a me, io'l dico a te.
Ebben! dunque sposiamci
Il resto, poi lo vedremo.*

*Sposarsi, o Cara che parola, ohime!
Dovrò andar ben lungi da te.*

*Perché mai sì gran cordoglio?
Se non va, divorzio fare io voglio.*