

**Georg Gerson**  
(1790–1825)

**Vorschlag zur Güte**  
von Göthe  
Übersetzt von A. Ganganelli

**G.35**

**Piano reduction score**  
**(Contemporized)**

Edited by  
Christian Mondrup

# Vorschlag zur Güte, von Göthe

Andante con moto

Georg Gerson (1790-1825)

Soprano

Tenore

Clavier-Auszug

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

5

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

10

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.

14

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

*p*

19

Ge fall' ich dir? ge fall' ich dir? ge -  
 S'io pia - cio\_a te, s'io pia - cio\_a te, s'io

wohl uns bey - den  
 trem gio - i - re

*p*

24

fall' ich dir, so ge - fällst du mir  
 pia - cio\_a te, tu pia - ci\_a me

so ge - fällst du mir, so ge - fällst du mir, so ge -  
 tu pia - ci\_a me, tu pia - ci\_a me, tu

29

fällst du mir.  
pi - ci\_a me

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

p

33

ich sag' es dir  
io'l di - co\_a te

ge - fall' ich dir  
s'i'o pia-cio\_a te

ge - fall' ich dir, ge -  
s'i'o pia-cio\_a te, s'i'o

fall' \_ ich dir, so ge -  
pia - cio\_a te, \_\_ tu

Du ge - fällst mir so wohl, \_\_\_ mein lie - bes Kind, \_\_\_ mein lie - bes Kind, du ge -  
Tan-to\_a ge - nio mi vai \_\_\_ mio dol - ceA - mor, \_\_\_ mio dol - ceA-mor, tan-to\_a

p

37

fällst \_\_ du mir  
pi - ci\_a me

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 \_\_  
io'l di - co\_a te, io'l \_\_

fällst mir so wohl  
ge - nio mi vai,

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  
io'l di - co,

*poco a poco cresc*

42

sag' es dir.  
di-co\_a te.

ich sag' es dir.  
io'l di-co\_a te.

Eh nun,  
Eb ben,  
eh nun!  
eb-ben!

hei - ra - then wir e - ben  
dun-que spo-siam - ci

8 ich sag' es dir, ich sag' es dir.  
io'l di-co\_a te, io'l di-co\_a te.

*Spo -*

46

eh nun!  
eb-ben!

eh nun, das  
eb-ben, il

Ü - bri - ge wird sich schon  
res - to, poi lo ve -

ge - ben, das  
dre - mo, il

Hei - ra - then?  
Spo - sar - si?

*Spo - sar - si?*

cresc tr

tr

p

p

50

Ü - bri - ge wird sich schon  
res - to, poi lo ve -

ge - - - ben.

Hei - ra - then

En - gel, ist wun - derlich

Wort, hei - ra - then

Spo-sar-si, o

Ca - ra che pa - ro - la, ohi - me!

Spo-sar-si, o

cresc tr

tr

p

p

54

En - gel, ist wun - derlich      Wort!  
Ca - ra, che pa - ro - la, ohi - me!

Ich meint', da müßt' ich      gleich wie - der fort  
Do - vrò an - dar ben lun - gi da te

p fp

58

Was ist's  
Per - ché

denn  
mai

so gro - bes  
si gran cor

Lei - den?  
do - glio?

gleich wie - der fort  
lun - gi da te,

gleich wie - der fort.  
lun - gi da te.

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

fp ff

62

Adagio

so gro - bes  
si gran cor

Lei-den? Geht's  
do-glio? Se non

nicht,  
va,

geht's  
se non

nicht,  
va,

geht's  
se non

En - gel?  
Ca - ra?

geht's  
se non

p

Tempo primo

66

nicht, \_\_\_\_\_ so las - sen wir uns schei - den, so las - sen wir uns schei -  
va? \_\_\_\_\_ Di vor - zio fa - re io vog - lio, di vor - zio fa - re io vog -  
nicht? \_\_\_\_\_ va? \_\_\_\_\_

71

den.  
lio.

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

76

Ge - fall' ich dir,  
S'io pia - cio\_a te,

fallst du mir wohl,  
ge - nio mi vai,

mein lie - bes Kind,  
mio dol - ceA - mor

ge - fall' ich dir, so ge -  
s'io pia - cio\_a te, tu

so ge -  
tan - to\_a

80

fällst du mir  
pia - ci\_a me.

du sagst es frey,  
tu'l di - ci\_a me

ich sag' es io'l di-co\_a  
dir, te

du sagst es tu'l di - ci\_a  
frey, me,

ich sag' es, io'l di - co,

fällst du mir wohl  
ge - nio mi vai,

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  
io'l di-co\_a te, io'l

*poco a poco cresc*

*fp*

85

ich sag' es dir, ich  
io'l di - co\_a te, io'l

sag' es dir  
di - co\_a te

ich sag' es dir.  
io'l di - co\_a te.

eh nun,  
eb - ben,

eh nun!  
eb - ben!

*f*

*p*

88

hei - ra - then wir e - ben  
dun - que spo-siam - ci

hei - ra - then wir e - ben; das  
dun - que spo-siam-ci; il

eh nun,  
eb - ben,

hei - ra - then wir e - ben; das  
dun - que spo-siam-ci; il

*fp*

*p*

A musical score page from 'Die lustigen Nibelungen' by Richard Wagner. The page number is 91. The key signature is A major (two sharps). The music consists of two staves. The top staff starts with a forte dynamic. The lyrics 'Ü - bri - ge, das res - to, il' are repeated three times. The third repetition ends with a fermata over the 'ge' in 'Ü - bri - ge, das res - to, il'. The bottom staff begins with a forte dynamic and continues the lyrics 'Ü - bri - ge, das res - to, il' followed by 'Ü - bri - ge, das res - to, il'. The vocal line features eighth-note patterns and grace notes.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in A major (three sharps). Measure 11 starts with a forte dynamic (F) in the treble staff, followed by eighth-note pairs. The bass staff has sustained notes with grace notes. Measure 12 begins with a dynamic of *p* (pianissimo) in the bass staff, followed by eighth-note pairs.

97 *tr*

ge - - - - ben, das Ü - bri - ge, das  
dre - - - - mo il res - - - to, il res - - - to, il

8 *tr*

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

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef. Measure 11 begins with a rest followed by a dotted half note. It then features a series of eighth-note chords: a G major chord (B-D-G), a C major chord (E-G-C), another G major chord, and a C major chord. Measure 12 begins with a dotted half note followed by a sixteenth-note pattern: B, A, C, B, D, C, E, D. This is followed by a sixteenth-note pattern of G, F, A, G, B, A, C, B, and a sixteenth-note pattern of E, D, F#, E, G, F#, A, G.

A musical score page showing two staves. The top staff is for voice and piano, with the vocal line continuing from the previous page. The lyrics are 'Übri ge, das il' and 'Übri ge wird sich schon ge -'. The bottom staff is for piano, with a bass line and harmonic support. The key signature is A major (two sharps), and the time signature is common time.

Musical score for piano, measures 11-12. The score consists of two staves: treble and bass. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic (f) in the treble staff, followed by a half note and a quarter note. The bass staff has a sustained note. Measures 12 begin with a dynamic of *p*. The treble staff has a half note and a quarter note. The bass staff has a sustained note.

106

ben,  
mo,  
das  
il  
Ü - - bri -  
ge,  
to,

ben  
mo,  
das  
il  
Ü - - bri -

110

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

cresc  
for  
ffor  
p

114

ben.  
mo.

cresc  
for  
p

## Critical notes

This score is the first modern edition of a scena<sup>1</sup> “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”,<sup>2</sup> According to the periodical “Hamburg und Altona. Eine Zeitschrift zur Geschichte der Zeit, der Sitten und des Geschmaks”<sup>3</sup> 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”<sup>4</sup> 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.*

<sup>1</sup> *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.

<sup>2</sup> 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.

<sup>3</sup> Year 4, vol. 2, Hamburg 1805.

<sup>4</sup> 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.*