

Georg Gerson

(1790–1825)

Pater noster

a quattro voci
da George Gerson

G.174

Score

Edited by
Christian Mondrup

Pater noster a quattro voci

Georg Gerson (1790-1825)

Coro *Andante* *mf*

Tenore 1^{mo} *mf* Pa - ter nos - ter Pa - ter qui

Tenore 2^{do} *p* Pa - ter Pa - ter nos - ter *p* Pa - ter *mf* nos - ter qui

Basso 1^{mo} *p* Pa - ter *cresc* Pa - ter nos - ter *p* Pa - ter *mf* nos - ter

Basso 2^{do} *f* Pa - ter *p* Pa - ter *mf* nos - ter

Trombone ad lib

Violoncello ad lib

Basso ad lib *mf*

Solo *p* *m.v.* **Coro** *f*

T1 *decresc* es in coe - lis Pa - ter nos - ter pa - ter nos - ter sanc - ti - fi - ce - tur

T2 *decresc* es in coe - lis Pa - ter nos - ter pa - ter nos - ter sanc - ti - fi - ce - tur

B1 *decresc* qui es in coe - lis Pa - ter pa - ter nos - ter sanc - ti - fi - ce - tur

B2 *decresc* qui es in coe - lis Pa - ter nos - ter sanc - ti - fi - ce - tur

Trb *f*

Vlc *pizz* *p* *arco* *f*

Cb *p* *f*

15

T1 no - men tu - um ad - ve - ni - at re - gnum tu - um fi - at

T2 no - men tu - um ad - ve - ni - at re - gnum tu - um fi - at

B1 no - men tu - um ad - ve - ni - at re - gnum tu - um fi - at

B2 no - men tu - um ad - ve - ni - at re - gnum re - gnum tu - um fi - at

Trb

Vlc

Cb

p *cresc* *f* *p* *cresc* *f* *pf* *cresc* *f* *f* *f*

22

T1 fi - at vo - lun - tas tu - a, vo - lun - tas tu - a si - cut in coe - lo et in

T2 fi - at vo - lun - tas tu - a, vo - lun - tas tu - a si - cut in coe - lo et in ter - ra

B1 fi - at vo - lun - tas tu - a, vo - lun - tas tu - a si - cut in coe - lo et in

B2 fi - at vo - lun - tas tu - a, vo - lun - tas tu - a si - cut in coe - lo et in ter - ra

Trb

Vlc

Cb

m.v. *mf* *cresc* *m.v.* *cresc* *m.v.* *cresc* *m.v.* *mf* *cresc* *mf* *cresc*

29

f *mf* *cresc* *f*

T1 ter - ra, et in ter - ra, si - cut in coe - - lo et in ter - - ra ter - ra

T2 *f* *mf* *f*
coe - lo et in ter - ra si - cut in coe - lo et in ter - - ra

B1 *f* *mf* *cresc*
ter - ra, et in ter - ra si - cut in coe - lo et in ter - ra in ter - ra

B2 *f* *mf* *cresc* *f*
coe - lo et in ter - ra si - cut in coe - lo et in ter - ra, si - cut in coe - lo et ter - ra

Trb

Vlc *f* *f*

Cb *f* *f*

35

Solo
pp *m.v.*

T1 Pa - nem nos - trum quo - ti - di - a - num da no - bis ho - - di - e

T2 *pp* *m.v.*
Pa - nem nos - trum quo - ti - di - a - num Pa - nem nos - trum da no - bis ho - di - e

B1 *pp* *m.v.*
Pa - nem nos - trum quo - ti - di - a - num Pa - nem nos - trum da ho - - di - e

B2 *pp* *m.v.*
Pa - nem nos - trum quo - ti - di - a - num Pa - nem nos - trum da ho - - di - e,

Trb

Vlc *pizz* *arco*

Cb

42 **Coro**

T1 Pa - nem nos-trum quo - ti - di a-num, pa - nem nos - trum da no - bis ho - di -

T2 Pa - nem nos-trum quo - ti - di a-num, pa - nem nos - trum da no - bis ho - di -

B1 Pa - nem nos-trum quo - ti - di a-num Pa-nem nos - trum da no - bis ho - di -

B2 Pa-nem nos - trum pa - nem nos-trum quo - ti - di a-num Pa-nem nos - trum da no - bis ho - di -

Trb

Vlc *mf*

Cb

50 **Solo cantabile**

T1 *f* e Pa - nem nos-trum da no - bis ho - di - e et di - mit - te no - bis de - bi - ta

T2 *f* e Pa - nem nos-trum da no - bis ho - di - e et di-mit - te no - bis de - bi - ta

B1 *f* e Pa - nem nos-trum da no - bis ho - di - e et di-mit - te no - bis de - bi - ta

B2 *mf* e pa - nem nos - trum da no - bis ho - di - e et di-mit - te no - bis de - bi - ta

Trb

Vlc *f* *p*

Cb *f*

58 *cresc* *sotto voce* **Coro** *p*

T1 nos - tra, si - cut et nos di - mit-ti - mus de-bi - to-ri-bus nos - tris et di - mit - te no-bis de-bi - ta nos -

T2 nos - tra, si - cut et nos di - mit-ti-mus de - bi - to-ri-bus nos - tris et di-mit-te no-bis de - bi - ta

B1 nos - tra et nos di - mit-ti-mus de - bi - to-ri-bus nos - tris et di-mit - te no-bis de - bi - ta

B2 *cresc* *sotto voce* *mf* [*<*] *>* nos - tra, si - cut et nos di - mit-ti-mus de - bi - to-ri-bus nos - tris et di - mit-te et di -

Trb

Vlc

Cb

66 *mf* *f*

T1 - tra si - cut et nos di-mit - ti - mus de - bi - to - ri-bus nos - tris

T2 nos - tra *mf* si - cut et nos — di mit - ti-mus de - bi-to - ri - bus nos - tris

B1 nos - tra *mf* si - cut et nos — di mit - ti-mus de-bi - to - ri - bus nos - tris

B2 *f* mit - te di - mit-ti - mus de-bi - to - ri - bus nos - tris

Trb

Vlc

Cb

71 Solo Andantino

T1 Et ne nos in - du-cas in

T2 sed li-be-ra nos a ma - lo ne nos in - du-cas in

B1 sed li-be-ra nos a ma - lo ne nos in - du-cas in

B2 *mezza voce* Et ne nos in - du-cas in ten - ta - ti - o-nem, sed li-be-ra nos a ma - lo li-be-ra

Trb

Vlc

Cb

m.v. *cresc* *p* *cresc* *p* *cresc* *mf*

82

T1 ten - ta - ti - o-nem, sed li-be-ra nos a ma - lo li-be-ra nos li-be-ra

T2 ten - ta - ti - o-nem, sed li-be-ra nos a ma - lo sed li-be-ra nos sed li-be-ra nos

B1 ten - ta - ti - o-nem, sed li-be-ra nos a ma - lo sed li-be-ra nos sed li-be-ra nos

B2 *cresc* nos li-be-ra li-be-ra nos a ma - lo li-be-ra nos li-be-ra nos

Trb

Vlc

Cb

mf *p*

92 *mf* *p* *pp* *mf*

T1 nos a ma - lo a ma - lo a ma - lo li-be-ra nos li-be - ra

T2 *mf* *p* *m.v.* li-be-ra nos a ma - lo a ma - lo et ne nos in - du-cas in ten - ta - ti - o-nem, sed

B1 *mf* *p* *pp* *p* li-be-ra nos a ma - lo a ma - lo a ma - lo ne nos in - du-cas in ten - ta - ti - o-nem, sed

B2 *mf* *p* *pp* *p* li-be-ra nos a ma - lo a ma - lo a ma - lo ne nos in - du-cas in ten - ta - ti - o-nem, sed

Trb

Vlc *mf*

Cb

104 *for* *p* *p* *p*

T1 li-be-ra nos a ma - lo a ma - lo a ma - lo A - - - men!

T2 *for* *p* *p* li-be-ra nos a ma - lo a ma - lo a ma - lo A - men!

B1 *for* *p* *p* li-be-ra nos a ma - lo a ma - lo a ma - lo A - men!

B2 *for* *p* *p* li-be-ra nos a ma - lo a ma - lo a ma - lo A - - - men!

Trb

Vlc *for* *pizz*

Cb *pizz*

115 **Coro** **Allegro molto** *mf*

T1 Ple - ni sunt coe - li et ter - ra ma -

T2 *p* Ple - ni coe - li et

B1 *mf* Ple - ni sunt coe - li et ter - ra ma - jes - ta - tis glo - ri - æ

B2

Trb

Vlc

Cb

125

T1 - jes - ta - tis ma - jes - ta - tis glo - ri - æ tu -

T2 *mf* ter - ra ma - jes - ta - tis glo - ri - æ tu - æ

B1 *f* tu - æ Ple - ni sunt coe - li

B2 *for* Ple - ni sunt coe - li et ter - ra ma - jes - ta - tis glo -

Trb *for*

Vlc *for*

Cb *for*

134

T1 *f* - - æ ma - jes - ta - - - - tis

T2 *f* Ple - ni sunt coe - li et ter ra ma - jes - ta - tis glo -

B1 *mf* - et ter - - - ra ma-jes-ta - - tis glo - ri - æ tu - æ ma - jes -

B2 *for* - - ri - æ tu - - æ Ple - - ni sunt coe - li ma - - - - jes -

Trb *for*

Vlc *for*

Cb *for*

143

T1 *for* Ple - - ni sunt coe - li et ter - ra Ple -

T2 *mf* - ri - - æ tu - - æ Ple - - ni sunt coe - li

B1 ta - tis ma - jes - ta - tis glo - ri - æ tu - - æ Ple - ni sunt coe - li

B2 *for* ta - - tis Ple - - ni - sunt coe - li et ter - ra

Trb *for*

Vlc *for*

Cb *for*

151

mf *f*

T1 ni sunt coe - li et ter - - - ra ma - jes - ta - tis Ple -

T2 *for* Ple - - ni sunt coe - li et ter - ra ter - - - ra

B1 *for* Ple - ni sunt coe - li et ter - - ra glo - ri - - æ tu - - æ

B2 *f* Ple - ni sunt coe - li glo - ri - æ tu - - æ

Trb *f*

Vlc *f*

Cb *f*

161

f *p*

T1 ni sunt coe - li et ter - - ra glo - - ri - - æ tu - - æ

T2 *f* Ple - ni sunt coe - li glo - - ri - - æ tu - - æ

B1 *f* ma - - - jes - ta - tis glo - ri - æ tu - - æ

B2 *p*

Trb *p*

Vlc *p*

Cb *p*

171 **Andante con moto**

Solo *p cresc* *mf*

T1 Pa-ter qui es in coe-lis mi-se - re - re no - bis do-na no - bis pa - cem - do-na no - bis

T2 Pa-ter qui es in coe-lis mi-se - re - re no - bis do-na pa - cem - do-na

B1 *p cresc* *mf* Pa-ter nos-ter qui es in coe-lis mi-se - re - re no - bis do-na pa - cem - do-na

B2 *mf* *mf* Pa-ter in coe-lis mi-se - re - re no - bis do-na pa-cem

Trb

Vlc *mf*

Cb

185 *m.v.* *cresc* *f* *m.v.*

T1 pa - cem - pa - ter nos-ter qui es in coe-lis mi-se - re - re no - bis pa - ter nos-ter

T2 *p* *cresc* *f* *m.v.* pa - cem - pa - ter nos-ter qui es in coe-lis mi-se - re - re no - bis pa - ter nos-ter

B1 *p* *cresc* *f* *m.v.* pa - cem pa - ter nos-ter qui es in coe-lis mi-se - re - re no - bis pa - ter nos-ter

B2 *p* *cresc* *f* *m.v.* do-na pa-cem pa-ter nos-ter qui es in coe-lis mi-se - re - re no - bis pa - ter nos-ter

Trb

Vlc

Cb

197

cantabile *mf*

T1: qui es in coe - lis mi - se - re - re no - bis do - na pa - cem do - na pa - cem do - na no - bis

T2: qui es in coe - lis mi - se - re - re no - bis do - na no - bis pa - cem do - na pa - cem do - na no - bis pa - cem

B1: qui es in coe - lis mi - se - re - re no - bis do - na no - bis pa - cem do - na pa - cem do - na pa - cem

B2: qui es in coe - lis mi - se - re - re no - bis do - na pa - cem do - na no - bis pa - cem do - na no - bis pa - cem

Trb: - - - - -

Vlc: *pizz* *mf* *arco*

Cb: - - - - -

209

Coro *p* *mf*

T1: pa - cem, do - na pa - - - cem do - na pa - cem do - na pa - cem do - na pa - - - - - cem.

T2: pa - cem do - na pa - cem pa - cem do - na pa - cem do - na pa - cem pa - cem.

B1: pa - cem do - na no - bis pa - cem pa - cem do - na pa - - - - - cem pa - cem.

B2: do - na pa - cem do - na do - na pa - cem do - na pa - cem do - na pa - cem.

Trb: - - - - -

Vlc: - - - - -

Cb: - - - - -

Critical notes

This score is the first modern edition of “Pater noster” (G.174) for male quartet, male chorus and optional violoncello, double bass and bass trombone by the Danish composer “Georg Gerson” (1790–1825). The composition is dated February 25–March 15, 1821.

The sources are

<i>Autogr 1</i>	“1957-58.764 C II, 186 tv.-4 ^o ”, composer’s autograph, preserved at the Royal Library of Copenhagen, Denmark.
<i>Autogr 2</i>	“Mus.ms.autogr. Eler 1 M”, composer’s autograph, preserved at Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Germany.
<i>Part</i>	“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 found on pp. 124–129.
<i>Mus-f</i>	“Musikforeningens Arkiv”, “C II, 186 Tv. Fol. 1937-38.390 C II, 186 Tv. Fol.”, preserved at the Royal Library of Copenhagen, Denmark.

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>
1–	Trb	5	No trombone part in <i>Mus-f</i> .
28	Vlc,Cb	5	“g” in <i>Mus-f</i> .
29	Vlc,Cb		Dynamics mark in <i>Mus-f</i> .
32	T1		Crescendo mark in <i>Part</i> .
51–54	Trb		Colla parte with B2 in <i>Part</i> .
70	T1–B1		No crescendo mark in <i>Autogr 1</i> .
87–91	Vlc		Phrase mark in <i>Part</i> .
106	T2	2	No accidental ♯ on “c” in <i>Autogr 1</i> .
120	T1		No dynamics mark in <i>Autogr 1</i> .
145–149	Cb		Tacet in <i>Mus-f</i> .
154	T1		No dynamics mark in <i>Autogr 1</i> .