

Georg Gerson

(1790–1825)

Kleine Solfeggios für Goetze componirt

WoO 3

Score

Edited by
Christian Mondrup

Kleine Solfeggios für Goetze componirt

WoO 3

Allegro assai

Georg Gerson (1790-1825)

Voce N°1 *mf*

Basso

#6 #6 5/3 6

8

p f p mf

6/3 3 4 #3

15

f

7 3 3 3

Moderato

N°2 *m.v.*

m.v.

5 3 3 3

9

rf p pp mf

5/3 3 5/3 3 5 6 5 3 #3 3 3 #3

17 *a Tempo*

m.v.

m.v.

3 2 #6 7

All^{to}

Nº3 *mf*

7

9

fp *fp*

b7 3 4 6 3 b7 3 4

Allegro

Nº4 *mf*

12

poco rallent. *a Tempo*

p *f* *mf* *tr*

3 #3 3 4 7

Andante

Nº5 *m.v.* *f* *p*

#7 6 4 #7 6 4 b5 3

12

mf

b5 3 7 #6 6 3 4 2 6 3 4 2 5 b3 3

23

7 6 4 6 4 5 3 6 4 5

35

6 4 5 3 6 4 #4 6 5 6 4 #4 6 4 3 7

Andante con moto

Nº6

2

6

4 3 5 3 7 5 6 4 5 3

11

16

5 3 5 3 6 4 7 5 3 6 5 3 7 4 6 4 5 3 3 6 4 5 4 2 5 4 2 3

Critical notes

This score is the first modern edition of 6 short pieces, “Kleine Solfeggios für Goetze componirt” (WoO 3) by the Danish composer “Georg Gerson” (1790-1825). They are not listed in the composer’s own thematic catalogue “Verzeichniß über Zwei Hundert meiner Compositionen”¹ Composed December 7–9, 1823.

The source is

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 found on pp. 220–222.

The dedicatee August Friedrich Goetze (1787–1879) was born in Quedlinburg, Germany. He lived as music teacher in Copenhagen and became in 1821 correspondent for the music periodical “Allgemeine musikalische Zeitung”.²

The term “Solfeggio” indicates that the pieces are meant for education, wordless tunes for vocal exercises. Most likely the student is expected to accompany her singing on a keyboard instrument. Hence the figured bass.

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, Vll. bar 55–56.)

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

No. 5

Bar No.	Part	Note No.	Comment
13–15	Basso		No accidental ♭ in <i>MS</i> .

No. 6

Bar No.	Part	Note No.	Comment
8	Voce	3–6	No triplet digit in <i>MS</i> . Another reading: 

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

² See Gorm Busk, “Friedrich Kuhlau. En biografi og en kritisk analyse af hans musikdramatiske produktion”, Copenhagen 1986, p. 44.