

Georg Gerson

(1790–1825)

The happy couple

G.181

Score
(Contemporized)

Edited by
Christian Mondrup

The happy couple

Contemporized edition

Parlando

Georg Gerson (1790-1825)

Voice



1. We liv - ed one - and - twen - ty years as man and wife to - ge - ther; I
2. Her bo - dy is be - stow - ed well, a de - cent grave doth hide her; I'm
3. I ra - ther think she's up a - lost, for in the last great thun - der, me

Piano

p

5



could no lon - ger keep her here; she's gone I know not whi - ther.
sure her soul is not in hell, for the De'il could not a - bide her.
thought I heard her ve - ry voice ren - ding the clouds a - sun - der.

Critical notes

This score is the first modern edition of the song “The happy couple” (G.181) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated November 11, 1821, composed in London.

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 pp. 2–3.

The anonymous poem “The Happy Couple” was a.o. published in Thomas Tegg’s (1776-1845) collection “The Spirit of English Wit”, London 1809, page 326.

English was not taught commonly in Danish schools in the early 19th century and it was highly unusual for Danish composers to write music to English texts. Gerson may have learned the language during his stay at the somehow progressive comprehensive school, “Det Schouboeske Institut” in Copenhagen. He almost certainly trained his English during his trade and business education in Hamburg 1807–1811. Back in Copenhagen Gerson became partner of Joseph Hambro (1780–1848) in his banking company. In 1821 he went to London on behalf of the Danish Government to negotiate a loan to the Danish state. His English songs were composed during his stays in London.¹

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.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
7	Solo v	1	Stanza 1, “De’l” in <i>MS</i> .

¹ Bo Bramsen & Kathleen Wain, *The Hambros*, London 1979, p. 172 ff.