

Georg Gerson

(1790–1825)

Dreystimmiges Canonisches Lied

R - c - - - - A - - - - b - - - -

G.36

Score
(Contemporized)

Edited by
Christian Mondrup

Dreystimmiges Canonisches Lied

R-c---- A----b--- [Richard Arschbock]

G.36

Georg Gerson (1790-1825)

Soprano

Tenore

Basso

R c A b R c A b R c A b

7

R c A b R c A b R c A b R c A b R c

R c R c A b R c A b R c A b R c A b R c A b R c

R c R c A b R c R c A b R c A b R c

14

A b R c A b R c A b A b

R c R c A b R c A b R c A b R c A b A b R c A b

A b R c R c A b R c R c A b R c A b R c A b R c A b

21

R c A b R c A b R c A b R c A b b b b

R c A b R c A b R c A b R c A b b b b

R c A b R c A b R c A b R c A b R c A b

Critical notes

This score is the first modern edition of “Dreystimmiges Canonisches Lied,” G.36, for soprano, tenor and bass by the Danish composer Georg Gerson (1790-1825). The canon is dated dated Hamburg, January, 1810.

The sources is:

MS a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song found found on p. 40 in “Partiturer No. 1”, “George Gersons samling: mu 7105.0963 C II, 6b”.

The text consists of the 4 letters “R c A b”. In the table of content for Vol. 1 the subtitle of the canon is written as “R - c - - - - A - - - - b - - -”. In the preface to his “Verzeichniss über Zwei Hundert meiner Compositionen” (1823) Gerson writes “Haller’s¹ Bruder John Ries hatte als Ekelnahme: Richard Arschbock - auf diese machte ich einen Canonischen Satz für 3 Stimmen, und sang es in seinem Gegenwart bey Fürst² zu Tische ab” (The nickname of Haller’s brother John Ries was Richard Arschbock - I made a 3 part canon upon it and sang at his presence during a dinner at Fürst’s).

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 staffs 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>
12	S	1	No ♯ on “d” in <i>MS</i> .

¹ Joseph Martin Haller (1770-1852)

² Haller’s trading company partner in “Fürst, Haller & Companie”