

Georg Gerson

(1790–1825)

Selene
von A. von Hassel

G.40

Score
(Contemporized)

Edited by
Christian Mondrup

Selene von A. von Hassel

Contemporized edition

Romance

Georg Gerson (1790-1825)

Stimme

Jüngst saß ich am brau-sen-den Strand, zum to - ben-den Mee-re ge - wandt,

Forte Piano

p

6

schwach glimm-te der Ster - ne Ge-fun-kel, und Dun - kel um - hüll - te das trau-ern-de Land. Ich

p

11

seufz - te mit wei-nen - dem Blick: so schwand mir das son - ni-ge Glück! ich

p *f* *p*

15

rief mit weh - mü - thi-ger Kla-ge die Ta - ge der fröh - li-chen Ju - gend zu -

19

rück. Da trat aus dem däm-mern-den Flor Se-le - - ne sanft leuch-tend her -

un poco piu allegretto

p *p*

23

vor; So he-ben der Ju-gend-zeit Bil-der nur mil-der im

fp *cresc*

27

Al-ter den Bu-sen em-por, so he-ben der Ju-gend-zeit Bil-der nur

f *p* *cresc*

31

mil-der nur mil-der Im Al-ter den Bu-sen em-por.

mf *decresc* *p*

Critical notes

This score is the first modern edition of the song “Selene von A. von Hassel” (G.40) by the Danish composer “Georg Gerson” (1790–1825). The composition is dated September 30, 1810.

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. 1–2.
- COP* “Zwölf deutsche Lieder”, “C II, 140 tv. 2°. 1957-58.764”, a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. The song is found on pp. 85–86.

The poem “Selene” by the German poet, A. von Hassel was published in “Taschenbuch für das Jahr 1811. Der Liebe und Freundschaft gewidmet” Frankfurt am Main 1811.

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.