

Georg Gerson
(1790–1825)

Vorschlag zur Güte
von Göthe
Übersetzt von A. Ganganelli

G.35

Score
(Contemporized)

Edited by
Christian Mondrup

Vorschlag zur Güte, von Göthe
Contemporized edition

Andante con moto

Georg Gerson (1790-1825)

Flauto

Clarinetto 1 in A

Clarinetto 2 in A

Fagotto 1

Fagotto 2

Corno 1 in A

Corno 2 in A

Soprano

Tenore

Violino I°

Violino II°

Viola

Violoncello

Basso

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

lie - bes Kind, du ge - fällst mir so wohl;
bel te sor, tan-toa ge - nio mi vai,

und wie wir hier bey ein - an - der sind, so möcht' ich nim - mer
che co - me siam qui u - ni - tiog-nor, non mai vor - rei par -

Vl1

Vl2

Vla

Vcl

Cb

This musical score page shows a section starting at measure 5. The instrumentation includes Flute (Fl), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bassoon 1 (Bsn1), Bassoon 2 (Bsn2), Oboe 1 (Cr1), Oboe 2 (Cr2), Soprano (S), Tenor (T), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Bass (Cb). The vocal parts (Soprano and Tenor) have lyrics in German and Italian. Dynamics like *p* (piano) and *f* (forte) are indicated. Measure 5 starts with a rest for Flute, followed by eighth-note patterns for Clarinets, Bassoons, and Oboes. Measures 6-7 show sustained notes for Bassoon 1 and Bassoon 2, while the other instruments play eighth-note patterns. Measures 8-9 feature eighth-note patterns for all instruments, with lyrics appearing in measures 8-9. Measures 10-11 show eighth-note patterns again, with dynamics changing to *f > p*.

10

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

8 schei - den, so möcht' ich nim - mer schei - den, nim - mer schei-den.
ti - re, non mai vor - rei par - ti - re, mai par - ti - re.

cresc

f

p

cresc

f

p

cresc

f

p

cresc

f

f

19

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

VI1

VI2

Vla

Vcl

Cb

Ge - fall' ich dir? ge -
S'io pia - cio_a te, s'io

wohl uns bey den
trem gio i re

Fl *p dolce*

Cl1 *p* *mf*

Cl2 *p* *mf*

Bsn1 *p*

Bsn2

Cr1 *p*

Cr2

S
fall' ich dir? ge - fall' ich dir, so ge - fällst du mir
pia - cio_a te, s'io pia - cio_a te, tu pia - ci_a me
so ge - fällst du mir, so ge -
pia - ci_a me, — tu

T

Vl1 *p*

Vl2 *p*

Vla

Vcl *p*

Cb *p*

28

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

fällst du mir, so ge - fällst du mir.
 pia - ci_a me, tu pia - ci_a me
 Du sagst es frey,
 tu'l di - ci_a me,
 ich sag' es dir
 io'l di-co_a te
 du sagst es frey,
 tu'l di - ci_a me

8

33

Fl *p*

Cl1 *p*

Cl2 *p*

Bsn1 *p*

Bsn2 *p*

Cr1

Cr2

S ich sag' es dir
io'l di-co_a te

T ge-fall' ich dir
s'i'o pia-cio_a te

S ge-fall' ich dir, ge -
s'i'o pia-cio_a te, s'i'o

T fall' _ ich dir, so ge -
pia - cio_a te, __ tu

T Du ge - fällt mir so wohl, ___ mein lie - bes Kind, ___ mein lie - bes Kind, du ge -
Tan-to_a ge - nio mi vai ___ mio dol - ce A - mor, ___ mio dol - ce A-mor, tan - to_a

Vl1 *p*

Vl2 *p*

Vla *p*

Vcl *p*

Cb *p*

37

Fl

Cl1 *p* *poco a poco cresc*

Cl2 *p* *poco a poco cresc*

Bsn1 *p* *poco a poco cresc*

Bsn2

Cr1

Cr2

S fällst ___ du mir du sagst es frey, ich sag' es dir, du sagst es frey, ich sag' es dir, ich ___
pia - ci_a me *tu'l di - ci_a me* *io'l di-co_a te* *tu'l di - ci_a me* *io'l di-co_a te, io'l ___*

T fällst mir so wohl du sagst es frey, ich sag' es dir, du sagst es frey, ich sag' es
ge - nio mi vai, *tu'l di - ci_a me* *io'l di-co_a te*, *tu'l di - ci_a me*, *io'l di - co,*

Vl1 *p* *poco a poco cresc*

Vl2 *p* *poco a poco cresc*

Vla *p* *poco a poco cresc*

Vcl *p* *poco a poco cresc*

Cb *p* *poco a poco cresc*

46

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

eh nun!
eb-ben!

eh nun,
eb-ben,

das
il

Ü - bri - ge wird sich schon
res - to, poi lo ve -

ge - ben, das
dre - mo, il

Hei - ra - then?
sar - si?

Hei - ra - then?
Spo - sar - si?

cresc

p

tr

p

cresc

p

tr

p

cresc

tr

p

cresc

tr

p

50

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

Ü - bri - ge wird sich schon
res - to, poi lo ve -
ge - - - ben.
dre - - - mo.

Hei - ra - then
Spo-sar-si, o
En - gel, ist wun - der - lich
Ca - ra che pa - ro - la, ohi -
Wort, hei - ra - then
Spo-sar-si, o me!

54

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

En-gel, ist wun-der-lich Wort! Ich meint', da müßt' ich gleich wie-der fort gleich wie-der fort
Ca-ra, che pa - ro - la, ohi - me! *Do - vrò an - dar ben lun - gi da te* *lun - gi da te,*

Vl1

Vl2

Vla

Vcl

Cb

59

Fl *p*

Cl1 *p*

Cl2 *p*

Bsn1 *p*

Bsn2 *p*

Cr1

Cr2

S Was ist's
Per - ché denn so gro - ßes
mai si gran cor Lei - den?
do - glio? so gro - ßes
si gran cor -

T 8 gleich wie-der fort.
lun - gi da te. Hei - ra - then
Spo-sar - si, o En - gel?
Ca - ra?

Vl1

Vl2

Vla

Vcl

Cb

Adagio

Fl | C | 6

Cl1 | C | 6

Cl2 | C | 6

Bsn1 | C | p | 6

Bsn2 | C | 6

Cr1 | C | 6

Cr2 | C | 6

S | Lei-den? Geht's nicht, geht's nicht, geht's nicht, so Di -
do-glio? Se non va, se non va, se non va? _____
T | 6
geht's nicht? _____
se non va? _____

Vl1 | p | 6

Vl2 | p | 6

Vla | C | p | 6

Vcl | C | p | 6

Cb | C | p | 6

Tempo primo

67 **Tempo primo**

Fl - - - - -

Cl1 - - - - - *p*

Cl2 - - - - -

Bsn1 - - - - - *p*

Bsn2 - - - - -

Cr1 - - - - - *p*

Cr2 - - - - - *p*

S las - sen wir uns schei - den, so las - sen wir uns schei - - - den.
vor - zio fa - re io vog - lio, di - vor - zio fa - re io vog - - - lio.

T - - - - -

Vl1 - - - - - *p*

Vl2 - - - - - *p*

Vla - - - - - *p*

Vcl - - - - - *p*

Cb - - - - - *p*

72

Fl *f*

Cl1 *cresc*

Cl2 *f*

Bsn1 *cresc*

Bsn2 *p*

Cr1 *cresc*

Cr2 *cresc*

S Ge -
S'io

T So ge - fällst du mir wohl, mein lie - bes Kind, mein lie - bes Kind, so ge - fällst du mir wohl,
Tan - to_a ge - nio mi vai, mio dol - ceA-mor, mio dol - ceA-mor, tan - to_a ge - nio mi vai,

Vl1 *p*

Vl2 *p*

Vla *p*

Vcl *p*

Cb *p*

77

Fl dolce fp

Cl1 dolce fp p poco a poco cresc

Cl2 p fp p poco a poco cresc

Bsn1 p fp p poco a poco cresc

Bsn2 p fp

Cr1 p

Cr2

S fall' ich dir,
pia - cio_a te, ge - fall' ich dir, so ge - fällst du mir
s'io pia - cio_a te, tu pia - ci_a me. du sagst es
T mein lie - bes Kind, so ge - fällst du mir wohl
mio dol - ceA - mor tan-to.a ge - nio mi vai, du sagst es frey,
tu'l di - ci_a

Vl1 p fp p poco a poco cresc

Vl2 p fp p poco a poco cresc

Vla p fp p poco a poco cresc

Vcl p fp p poco a poco cresc

Cb p fp p poco a poco cresc

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

87

*nun,
ben,
eh nun!
eb - ben!*

*hei - ra - then wir e - ben
dun - que spo-siam - ci*

*eh nun,
eb - ben,
eh nun,
eb - ben!*

p

p

p

fp

p

fp

p

fp

p

fp

p

fp

p

fp

This musical score page contains ten staves of music. The instruments listed from top to bottom are Flute (Fl), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bassoon 1 (Bsn1), Bassoon 2 (Bsn2), Clarinet 1 (Cr1), Clarinet 2 (Cr2), Soprano (S), Tenor (T), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The vocal parts (Soprano and Tenor) have lyrics written below their staves. The dynamics 'p' (piano) and 'fp' (fortissimo) are used throughout the page. Measure 87 begins with a rest followed by eighth-note patterns on the woodwind and brass staves. The vocal parts enter with their lyrics. The violins play sixteenth-note patterns, while the cellos provide harmonic support with sustained notes.

Fl 90
 Cl1
 Cl2
 Bsn1
 Bsn2
 Cr1
 Cr2
 S
 T
 Vl1
 Vl2
 Vla
 Vcl
 Cb

hei - ra - then wir e - ben; das Ü - bri - ge, das il
dun - que spo-siam-ci; il res - to, il res - to, il res - to, il res - to, il res - to
hei - ra - then wir e - ben; das Ü - bri - ge, das il
dun - que spo-siam-ci; il res - to, il res - to, il res - to, il res - to, il res - to

fp *p*
fp *p*
fp *p*
fp *p*
fp

95

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

Ü - bri - ge wird sich schon ge - - - ben, das Ü - bri - ge, das
 res - to, il res - to lo ve - dre - mo il res - to, il
 das Ü - bri - ge wird sich schon ge - - - ben, das Ü - bri - ge, das
 il res - to, il res - to lo ve - dre - mo il res - to, il

tr

p

p

p

p

100

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S
Ü - bri - ge, das
res - - to, il
T
Ü - bri - ge, das
res - - to, il

Vl1

Vl2

Vla

Vcl

Cb

The musical score page 24 shows a multi-part arrangement. The top section includes Flute (Fl), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bassoon 1 (Bsn1), Bassoon 2 (Bsn2), Trombone 1 (Cr1), Trombone 2 (Cr2), and two vocal parts, Soprano (S) and Tenor (T). The vocal parts sing in German, with lyrics appearing under their staves. The lyrics for Soprano are: "Ü - bri - ge, das res - - to, il" and "Ü - bri - ge, das res - - to, il". The lyrics for Tenor are: "Ü - bri - ge, das res - - to, il res - to, il" and "Ü - bri - ge wird sich schon res - to lo ve -". The bottom section includes Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The score uses a 2/4 time signature and a key signature of two sharps. Measures 100 through 108 are shown, with measure 100 starting with a rest. The vocal parts enter in measure 101, singing eighth-note patterns. The bassoon parts provide harmonic support with sustained notes and eighth-note patterns. The strings play eighth-note patterns throughout the section.

105

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

sich schon ge - ben, das Ü - bri - ge,
lo ve - dre - mo, il res - - - to,
ge - - - ben das Ü - - - bri -
dre - - - mo, il res - - -

p *mf*

p *mf*

114

Fl

Cl1

Cl2

Bsn1

Bsn2

Cr1

Cr2

S

T

Vl1

Vl2

Vla

Vcl

Cb

This musical score page contains ten staves of music for various instruments. The instrumentation includes Flute (Fl), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bassoon 1 (Bsn1), Bassoon 2 (Bsn2), Trombone 1 (Cr1), Trombone 2 (Cr2), Soprano (S), Tenor (T), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Cello (Vcl), and Bass (Cb). The key signature is A major (three sharps). Measure 114 begins with a dynamic of *f*. The Flute has a sixteenth-note pattern starting at measure 114. The Clarinets (Cl1 and Cl2) play eighth-note patterns. The Bassoons (Bsn1 and Bsn2) play eighth-note patterns. The Trombones (Cr1 and Cr2) play eighth-note patterns. The Soprano (S) and Tenor (T) sing eighth-note patterns. The Violins (Vl1 and Vl2) play sixteenth-note patterns. The Violas (Vla) play eighth-note patterns. The Cellos (Vcl) play eighth-note patterns. The Bass (Cb) plays eighth-note patterns. The dynamics throughout the section include *f*, *p*, and *ben.* *mo.*

Critical notes

This score is the first modern edition of a scena¹ “Vorschlag zur Güte von Göthe”, G.35, for soprano, tenor and chamber orchestra by the Danish composer Georg Gerson (1790–1825). The composition is dated December 1809, composed in Hamburg.

The source is:

- MS* “Partiturer No. 1”, “George Gersons samling: mu 7105.0963 C II, 6b” (1823), a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The score is found on pp. 126–139.
- COP* “Duetten und Romanzen”, “C II, 140 tv. Fol. 1910-11.172”, a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. This manuscript contains the piano reduction score only, found on pp. 95–103.

The poem “Vorschlag zur Güte” by the German poet “Johann Wolfgang von Goethe” (1749–1832) was first published 1806. Along with Goethe’s original poem the score contains additional Italian lyrics by “Antonio Ganganelli”,² According to the periodical “Hamburg und Altona. Eine Zeitschrift zur Geschichte der Zeit, der Sitten und des Geschmaks”³ Ganganelli offered lessons in Italian language in Hamburg at that time, with Gerson most likely among his pupils. According to Gerson’s preface to his “Verzeichniß über Zwei Hundert meiner Compositionen”⁴ Ganganelli prepared the Italian recreation of Goethe’s poem to be used specifically for Gerson’s composition. To the best knowledge of the editor G.35 is the sole source of Ganganelli’s text.

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, V11. bar 55–56.)

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

Bar No.	Part	Note No.	Comment
36	Solo S		 in COP.
48	Pno lh	3	No accidental ♫ on C♯3 in MS and COP.
49	Solo S		 in COP.
50	Pno rh	2,5	No accidental ♫ on G♯4 in MS and COP.
51	Pno rh	2	No accidental ♫ on C♯4 in MS and COP.
53–54	Fg2	1	No accidental ♫ in MS.

Literary text

ER

Du gefällst mir so wohl, mein liebes Kind,
Und wie wir hier bey einander sind;
So möcht’ ich nimmer scheiden,
Da wär’ es wohl uns beyden.

*Tanto a genio mi vai, mio bel tesor (mio dolce amor)
Che come siam quì uniti ognor,
Non mai vorrei partire.
Ambo potrem gioire.*

¹ *Scena*: a vocal composition consisting of recitatives, arias, ensembles etc., either from various operas and singspiele or composed as such like those by Gerson. Scenas are frequently found in early 19th century concert programmes.

² Editor of an anthology, “Raccolta Di Prose, E Poesie Di Vario Genere, Ad Uso De’ Studiosi Della Lingua Toscana”, published in Hamburg 1810 while Georg Gerson was there studying music and business.

³ Year 4, vol. 2, Hamburg 1805.

⁴ Royal Library, Copenhagen, mu 7105.0962, C II, 6b.

SIE

Gefall' ich dir; so gefällst du mir.
Du sagst es frey, ich sag' es dir.
Eh nun! Heirathen wir eben!
Das übrige wird sich geben.

ER

Heirathen, Engel, ist wunderlich Wort.
Ich meynt', da müßt' ich gleich wieder fort.

SIE

Was ist's denn so großes Leiden?
Geht's nicht; so lassen wir uns scheiden.

*S'io piaco a te, tu piaci a me.
Tu'l dici a me, io'l dico a te.
Ebben! dunque sposiamci
Il resto, poi lo vedremo.*

*Sposarsi, o Cara che parola, ohime!
Dovrò andar ben lungi da te.*

*Perché mai sì gran cordoglio?
Se non va, divorzio fare io voglio.*