Georg Gerson

(1790–1825)

Vorschlag zur Güte

von Göthe

Übersetzt von A. Ganganelli

G.35

Score

(Contemporized)

Edited by

Christian Mondrup

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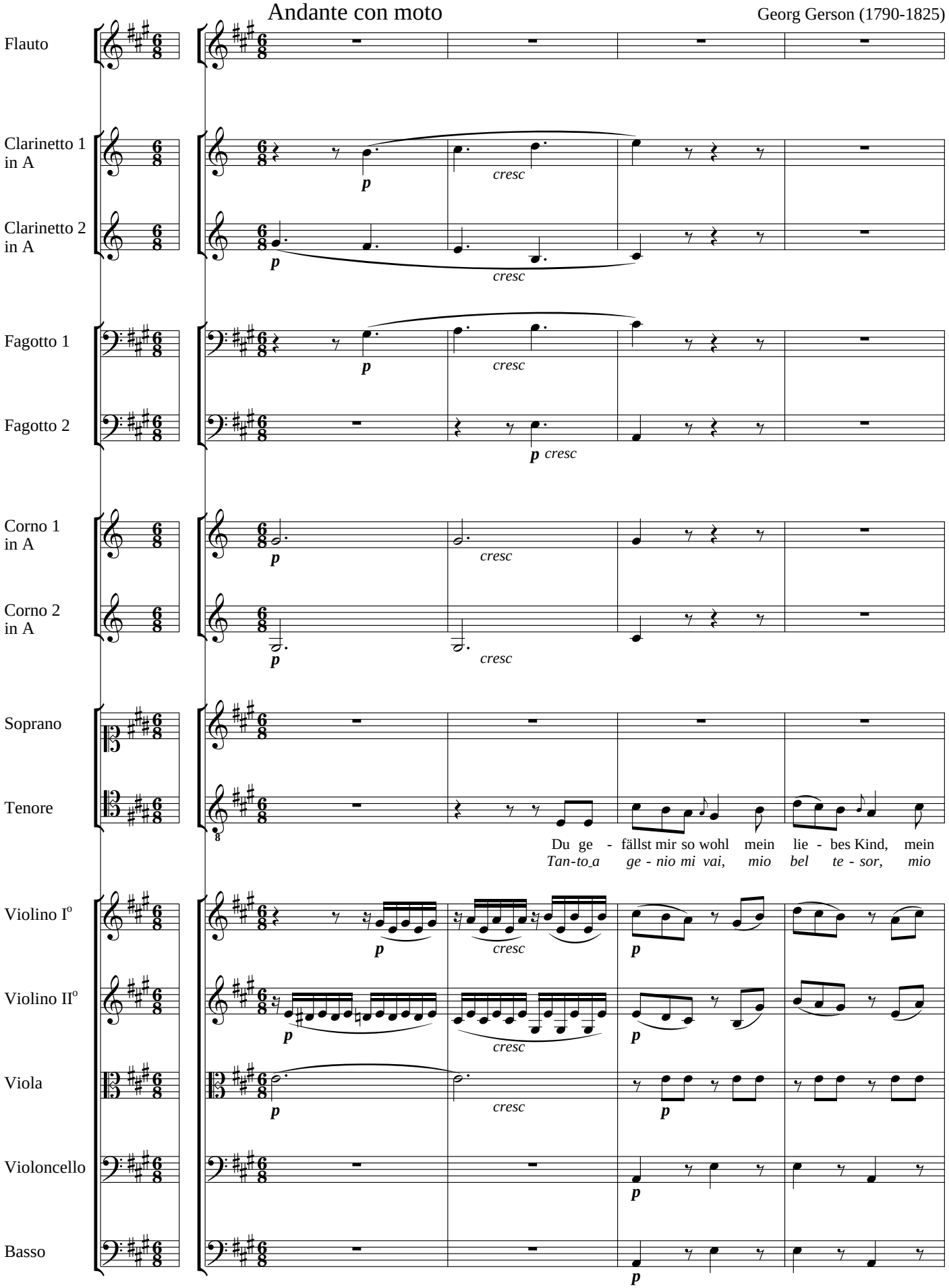
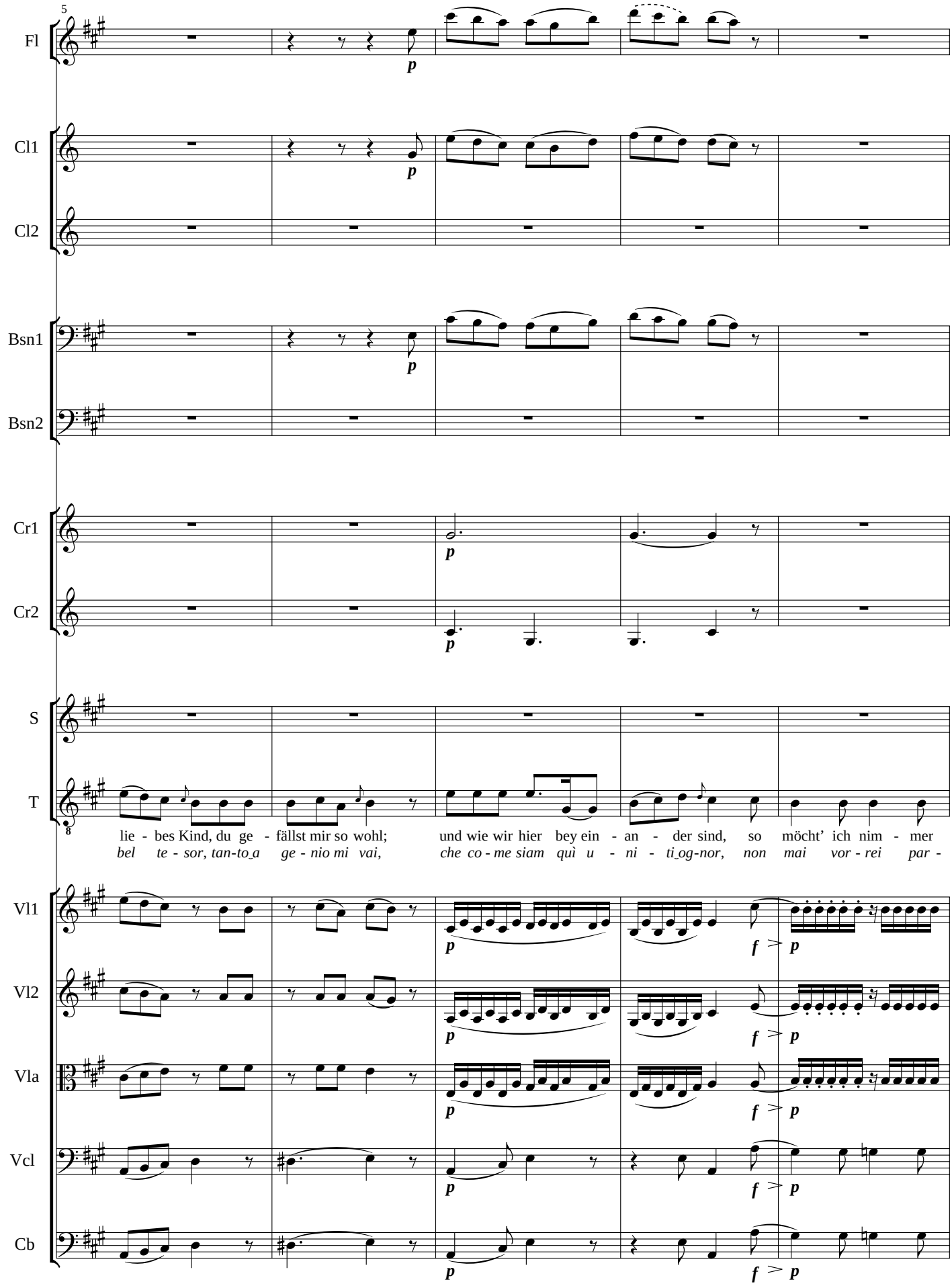
Vorschlag zur Güte, von Göthe

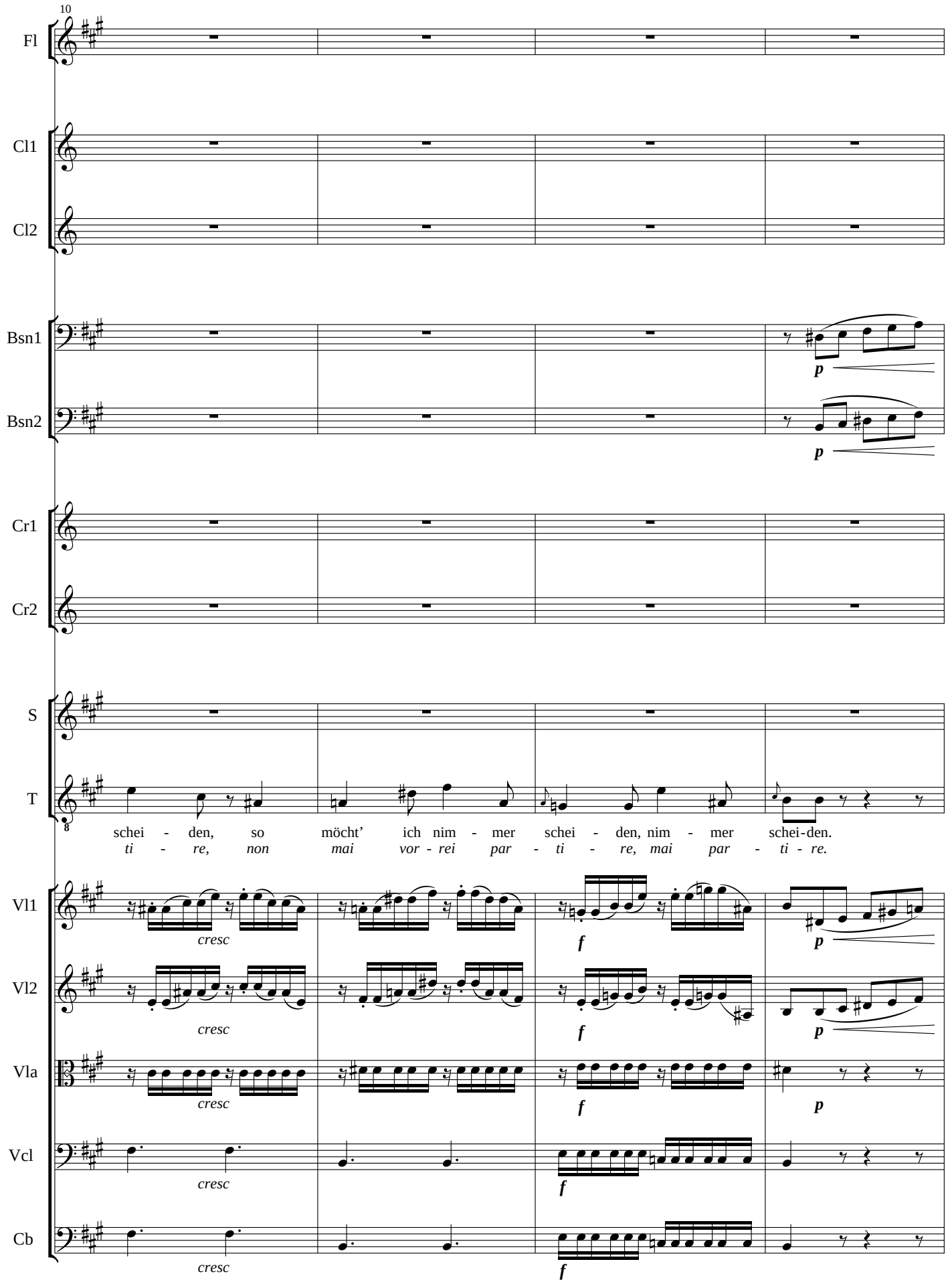
Contemporized edition

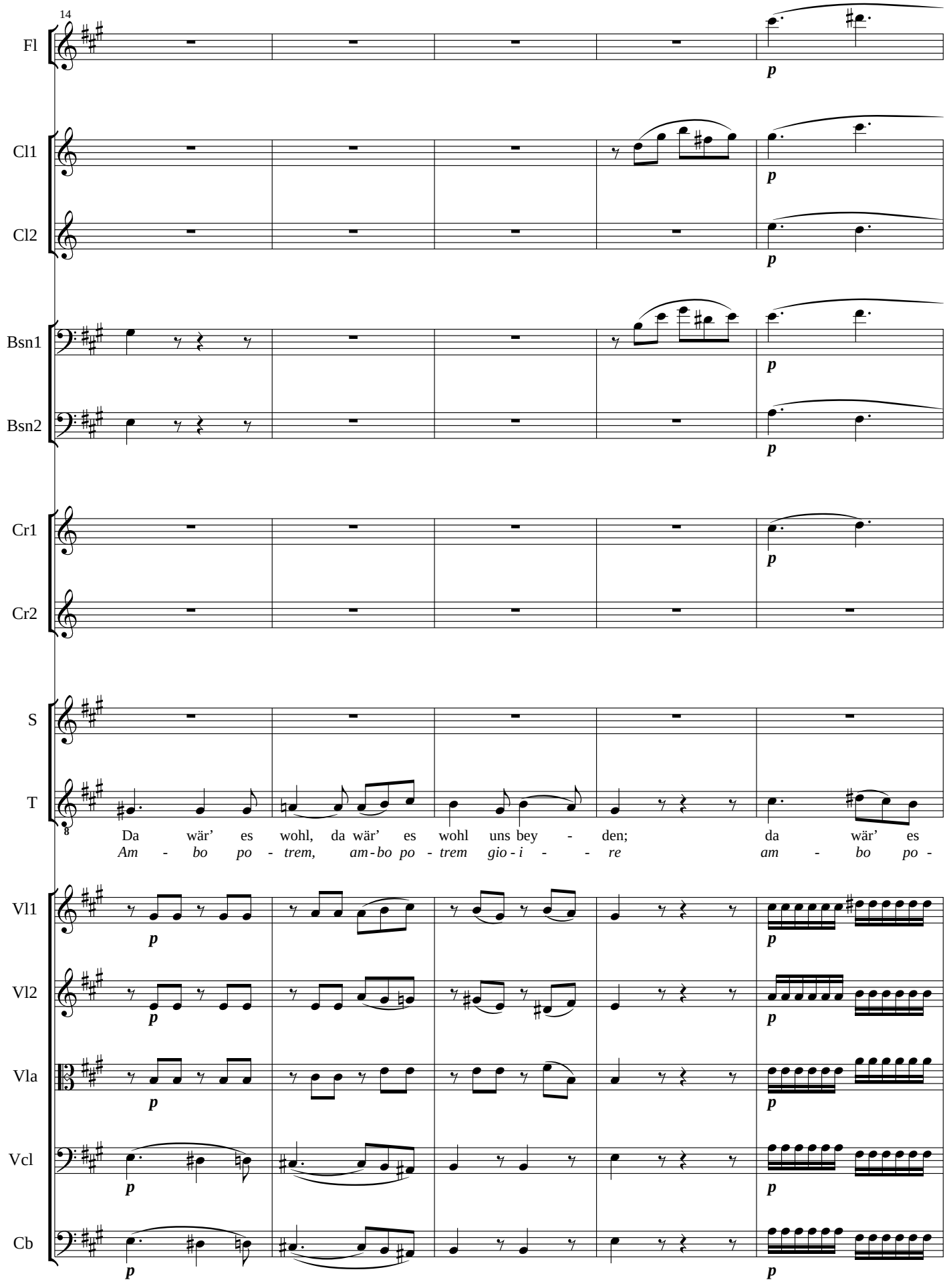
Andante con moto

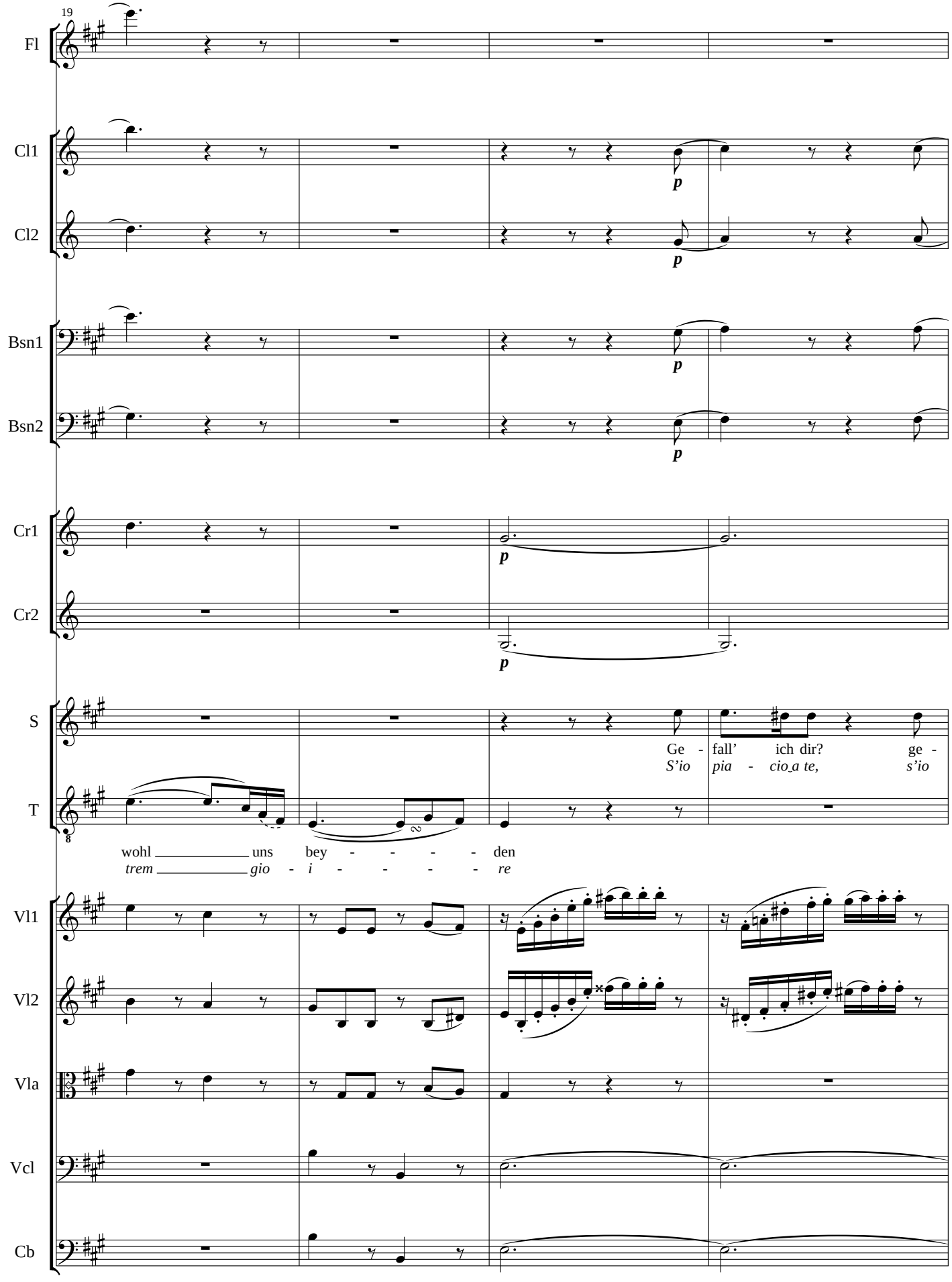
Georg Gerson (1790-1825)

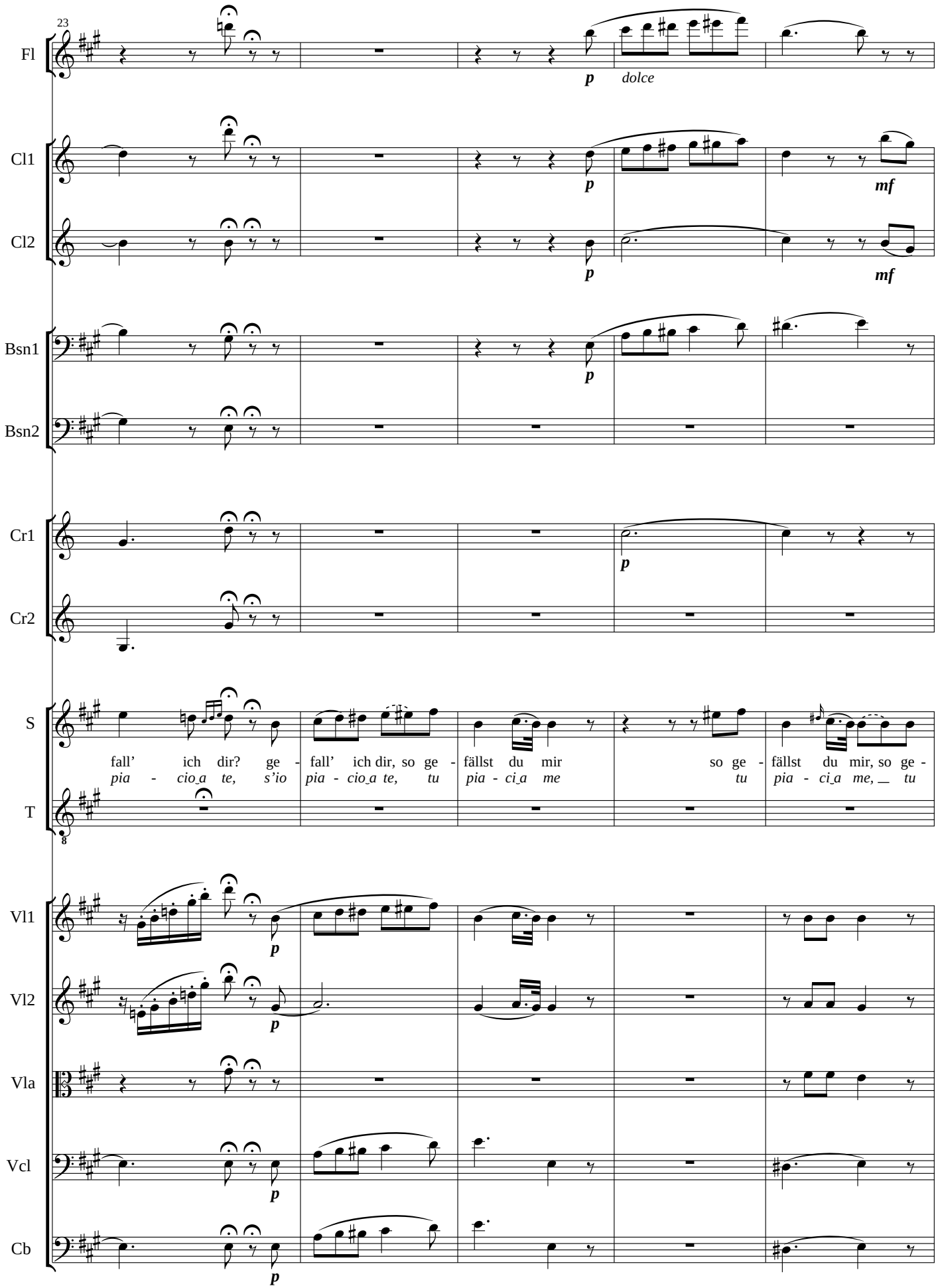


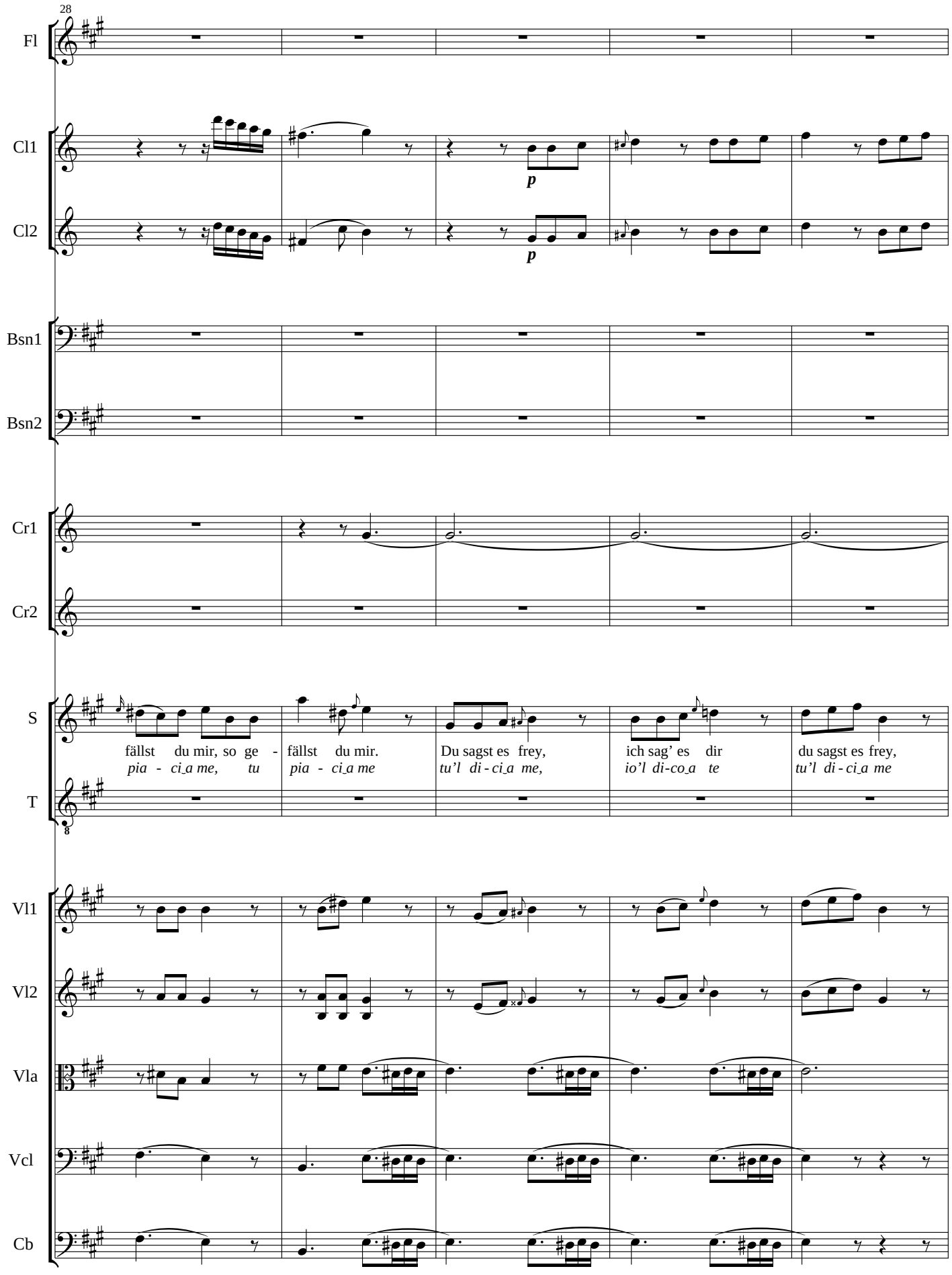

5
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
p
lie - bes Kind, du ge - fällst mir so wohl; und wie wir hier bey ein - an - der sind, so möcht' ich nim - mer
bel te - sor, tan-to a ge - nio mi vai, che co - me siam quì u - ni - ti og-nor, non mai vor - rei par -
f

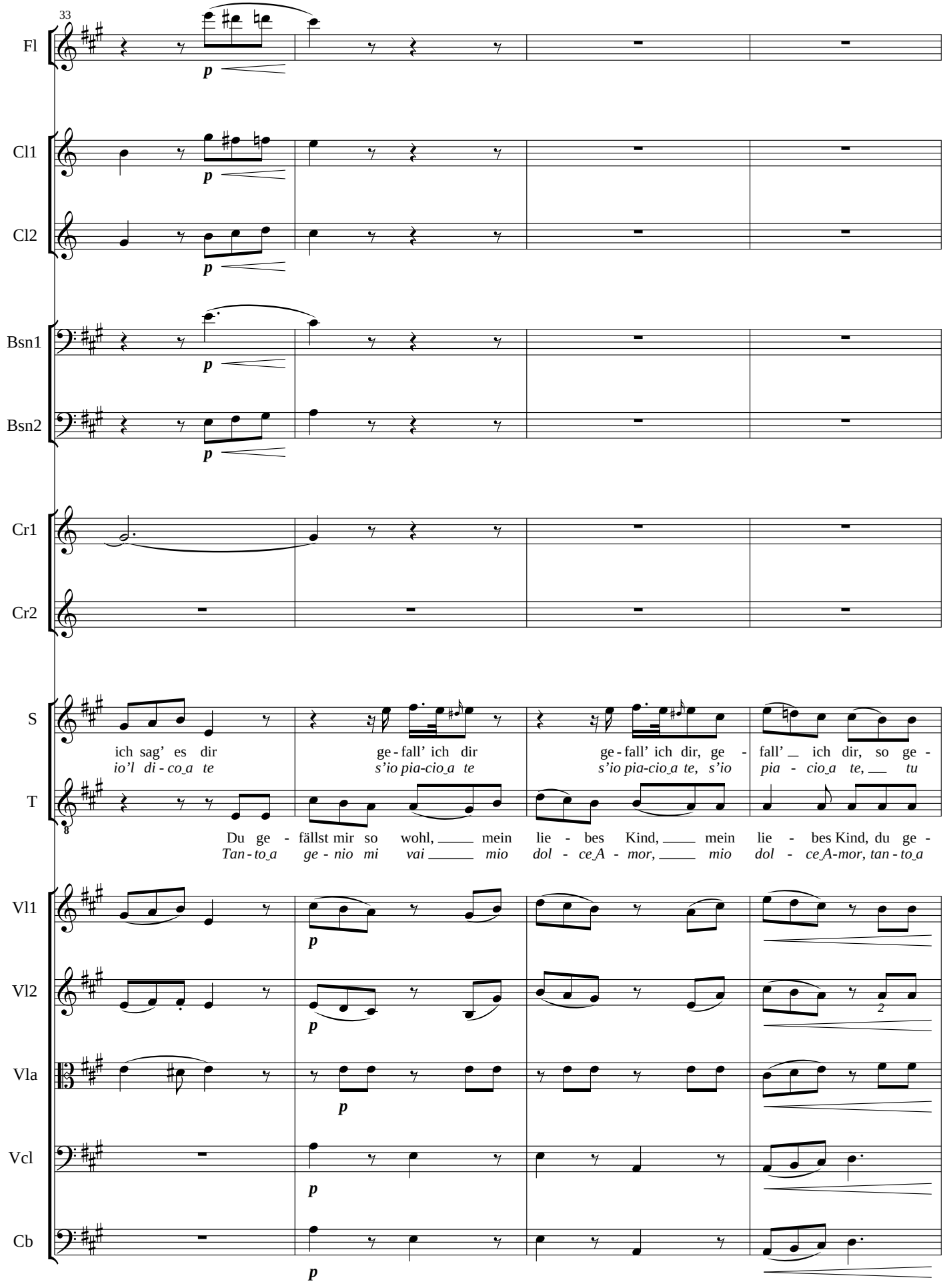

10
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
p
schei - den, so möcht' ich nim - mer schei - den, nim - mer schei-den.
ti - re, non mai vor - rei par - ti - re, mai par - ti - re.
cresc
f

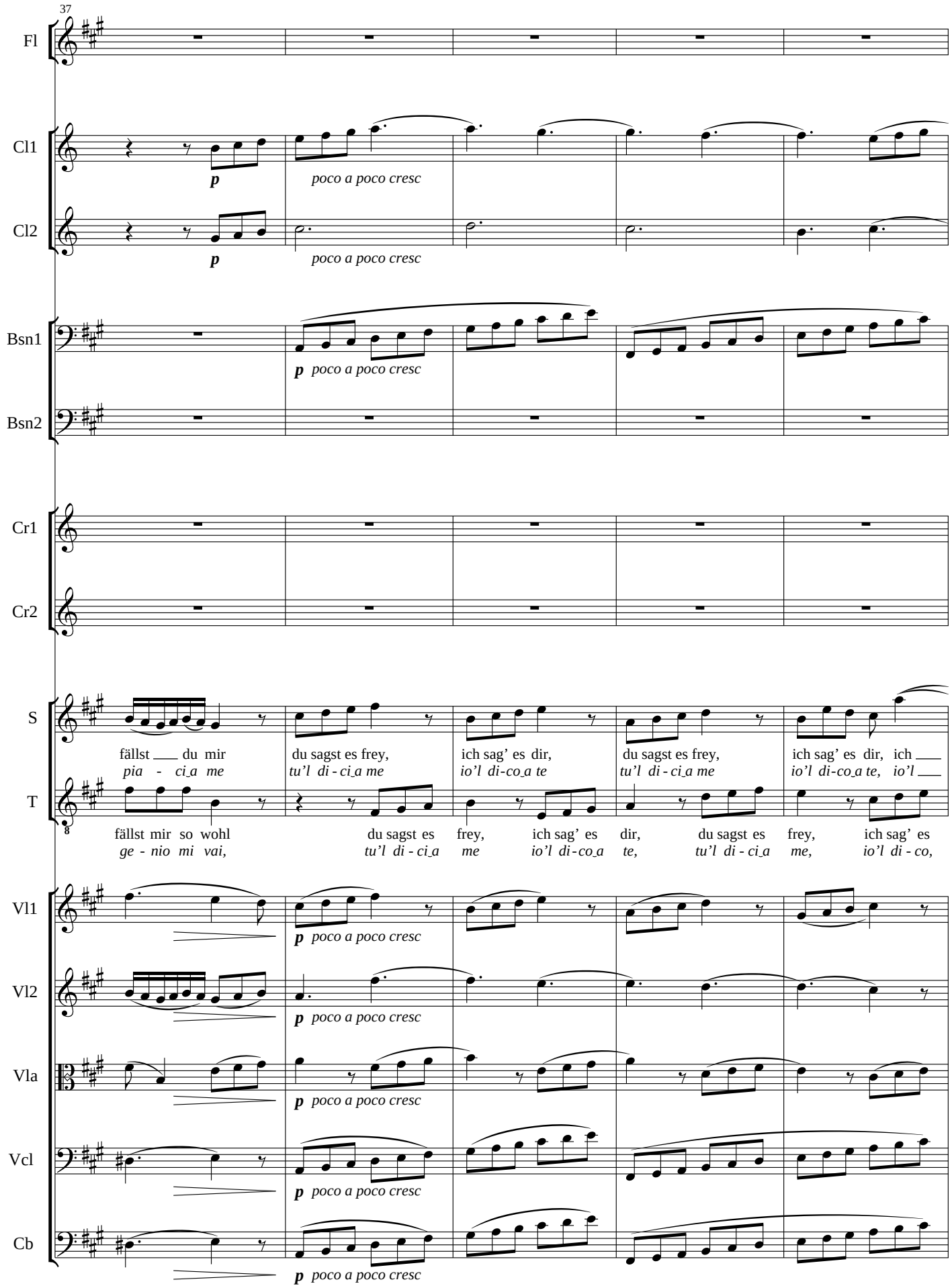

14
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
p
Da wär' es wohl, da wär' es wohl uns bey - den; da wär' es
Am - bo po - trem, am-bo po - trem gio-i - - re am - bo po -

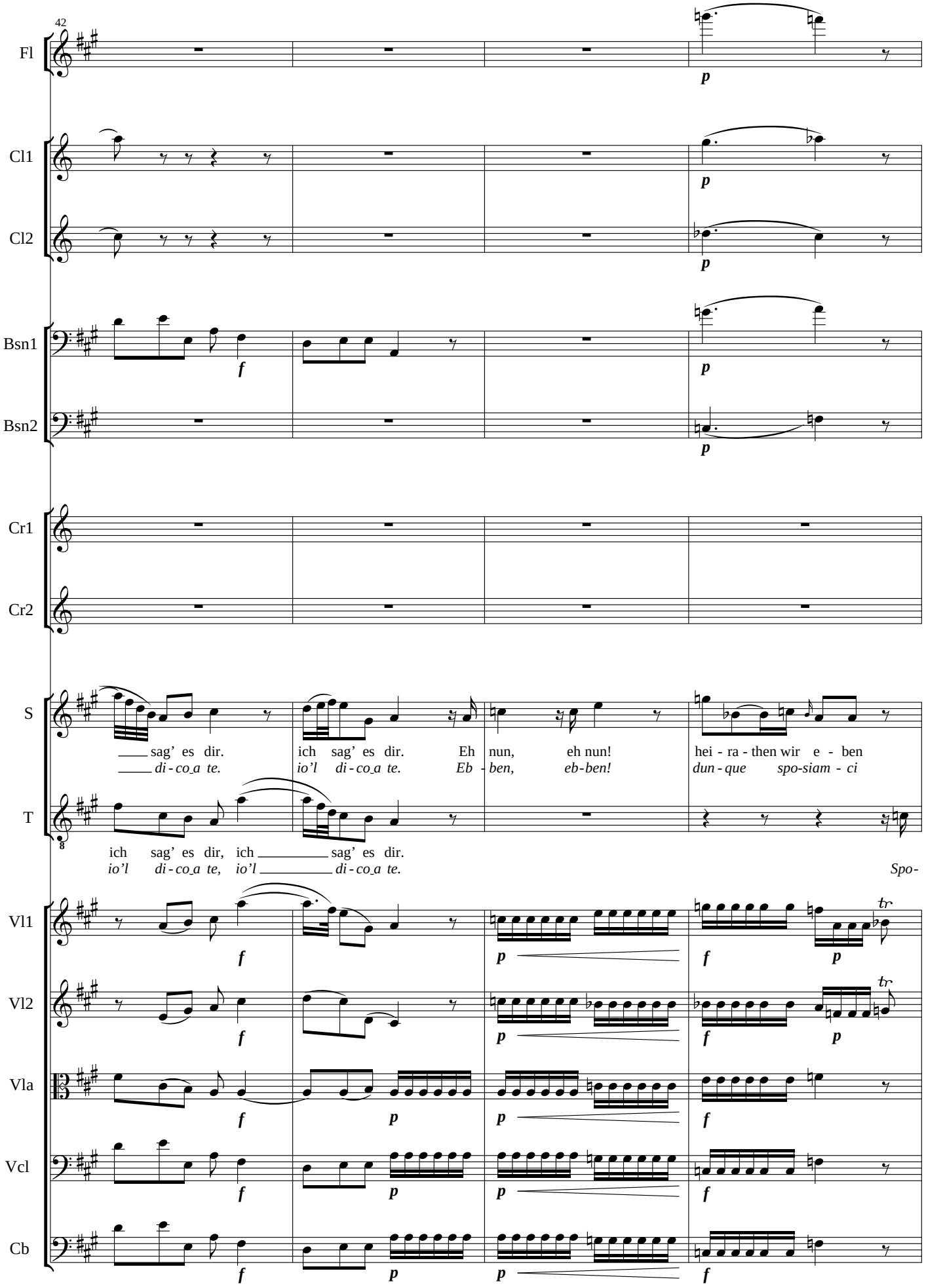

19
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
p
Ge - fall' ich dir? ge -
S'io pia - cio_a te, s'io
wohl uns bey - - - - den
trem gio - i - - - - re

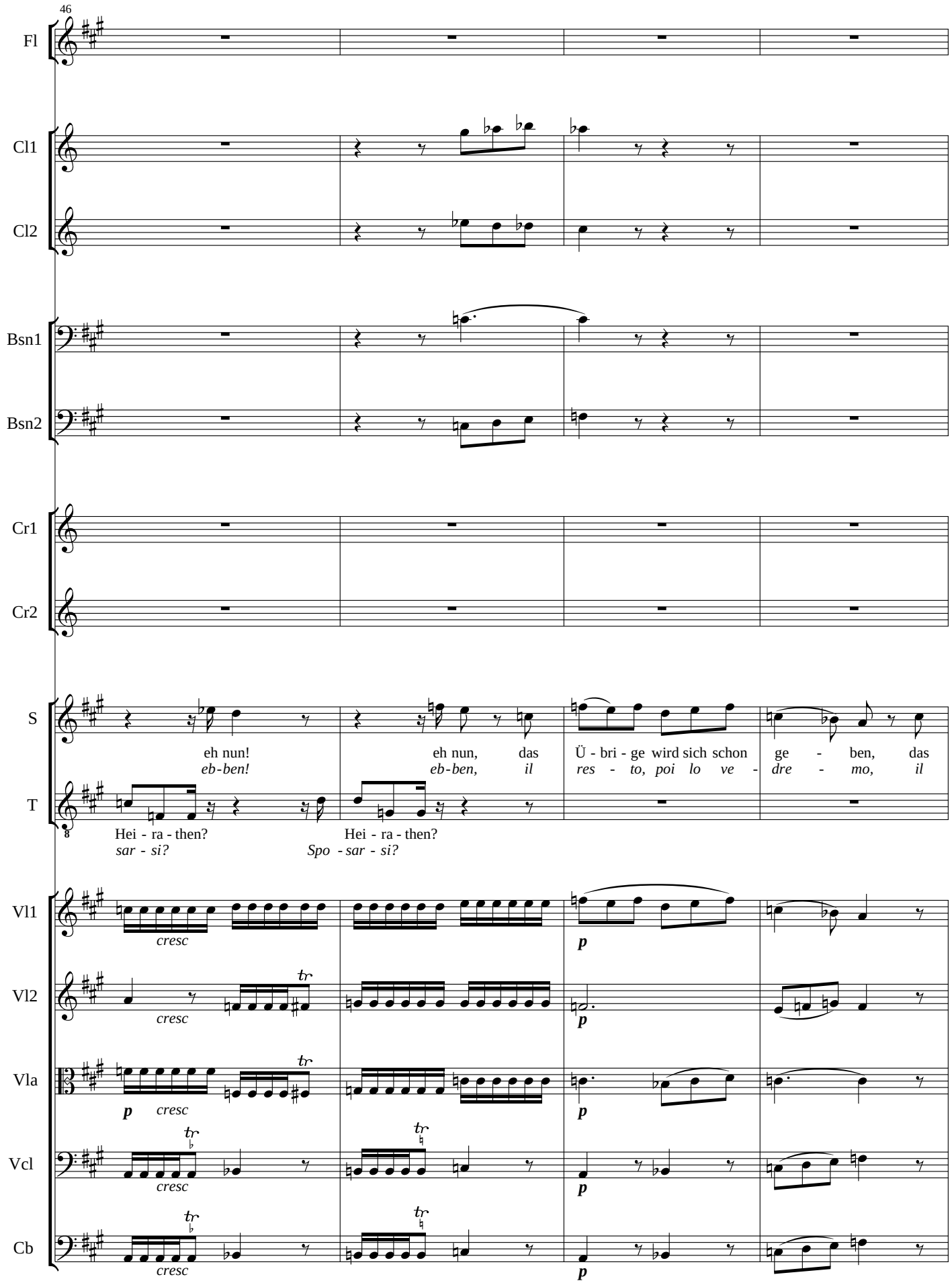

23
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
p
dolce
mf
fall' ich dir? ge - fall' ich dir, so ge - fällst du mir so ge - fällst du mir, so ge -
pia - cio_a te, s'io pia - cio_a te, tu pia - ci_a me tu pia - ci_a me, tu

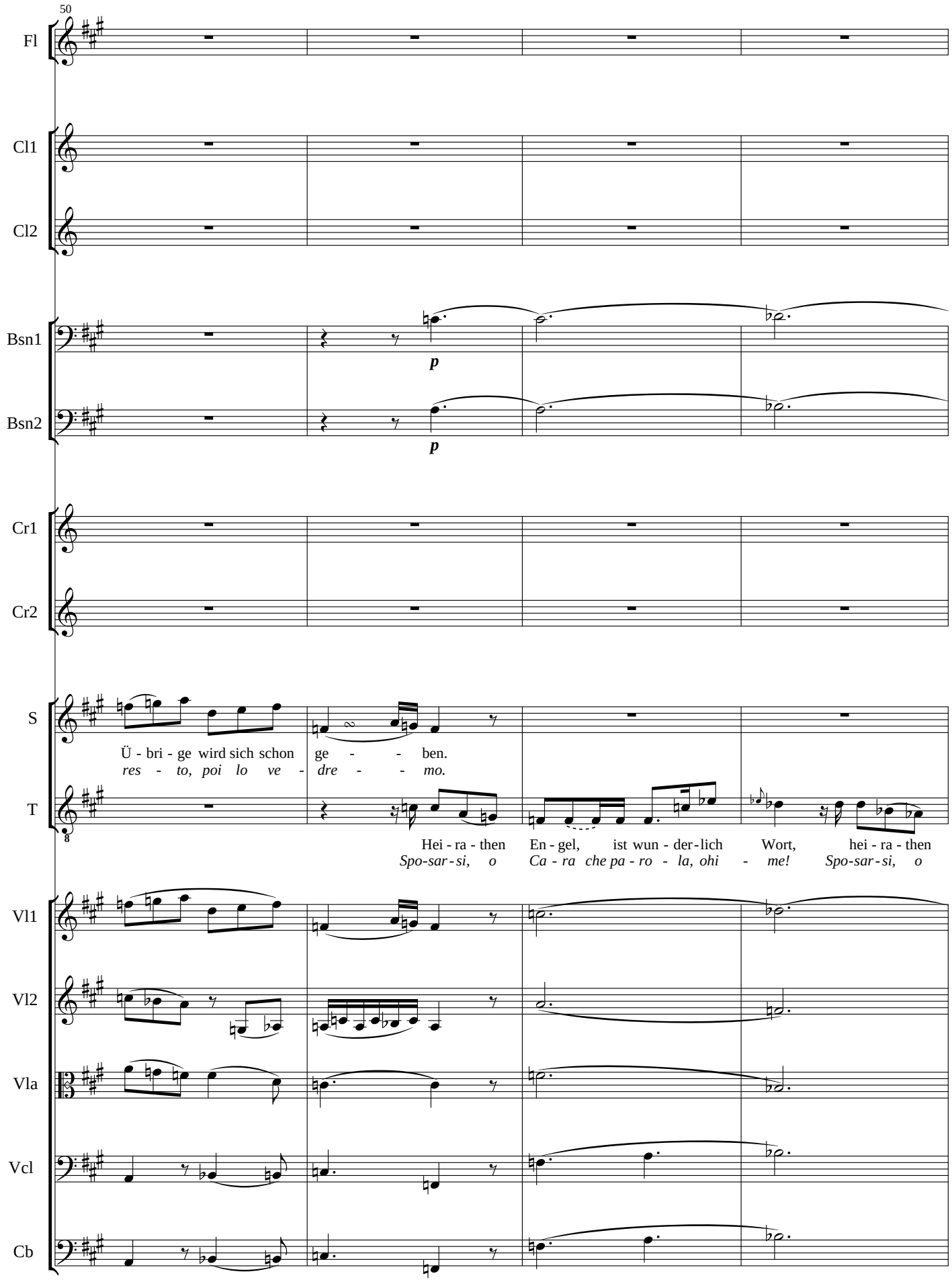

28
Fl
Cl1
Cl2
p
p
Bsn1
Bsn2
Cr1
Cr2
S
T
fällst du mir, so ge -
pia - ci_a me, tu
fällst du mir.
pia - ci_a me
Du sagst es frey,
tu'l di - ci_a me,
ich sag' es dir
io'l di-co_a te
du sagst es frey,
tu'l di - ci_a me
Vl1
Vl2
Vla
Vcl
Cb

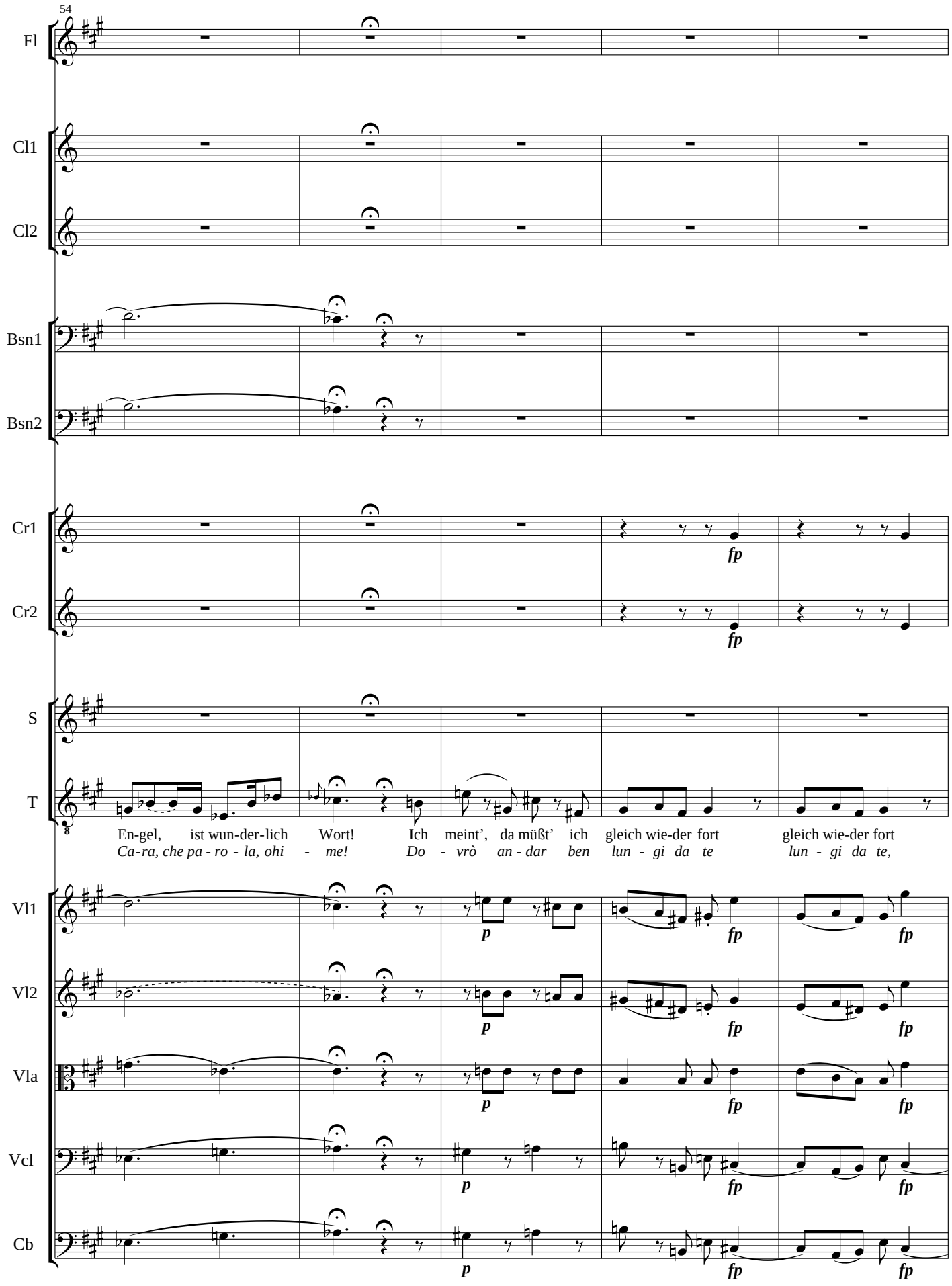

33
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
p
ich sag' es dir
io'l di - co_a te
ge - fall' ich dir
s'io pia-cio_a te
ge - fall' ich dir, ge -
s'io pia-cio_a te, s'io
fall' ich dir, so ge -
pia - cio_a te, tu
Du ge - fällst mir so wohl, mein lie - bes Kind, mein lie - bes Kind, du ge -
Tan - to_a ge - nio mi vai mio dol - ce_A - mor, mio dol - ce_A-mor, tan - to_a

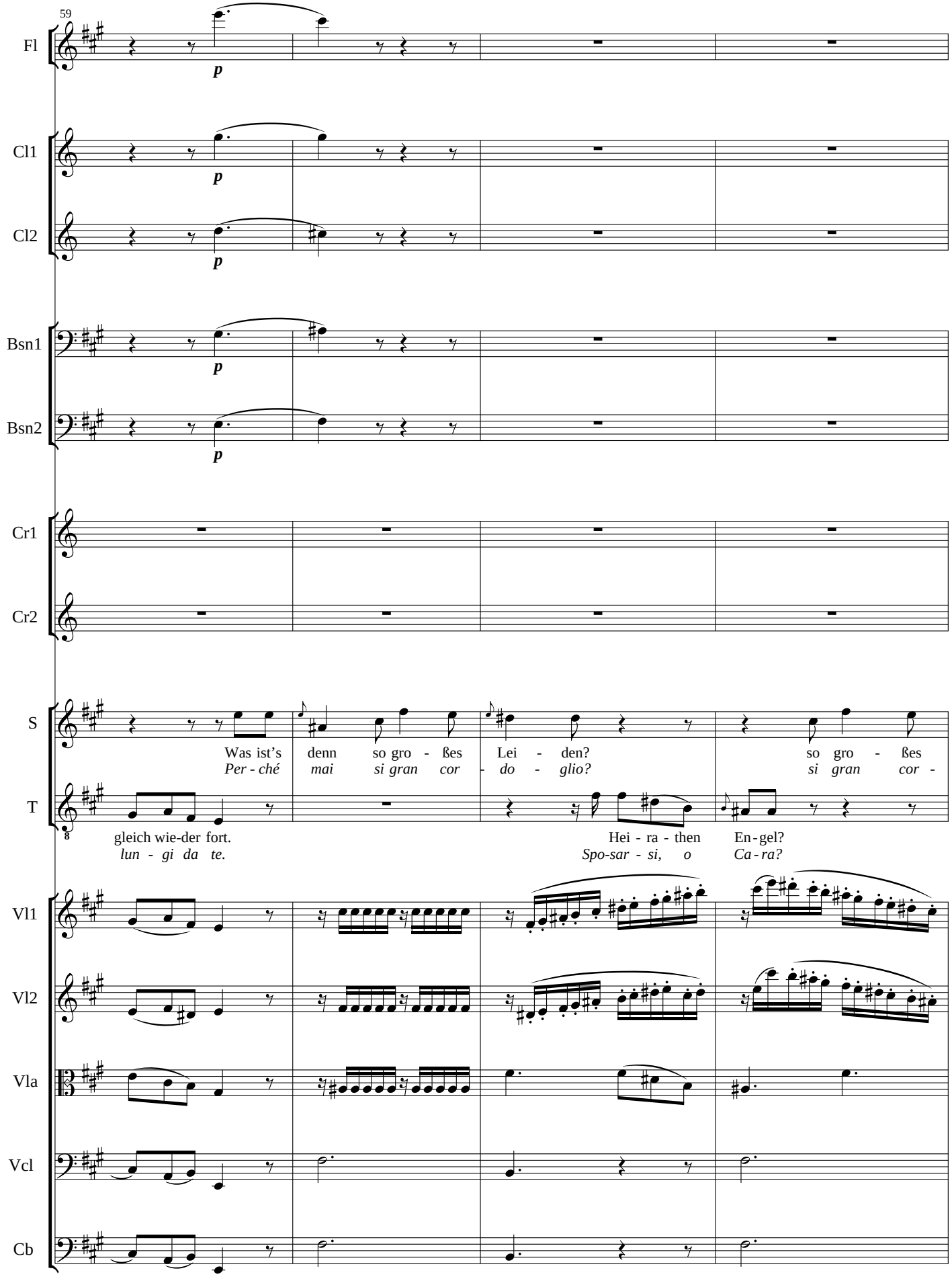

37
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
p
poco a poco cresc
fällst du mir
pia - ci_a me
du sagst es frey,
tu'l di - ci_a me
ich sag' es dir,
io'l di-co_a te
du sagst es frey,
tu'l di - ci_a me
ich sag' es dir, ich
io'l di-co_a te, io'l
fällst mir so wohl
ge - nio mi vai,
du sagst es frey,
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,
ich sag' es
io'l di - co,

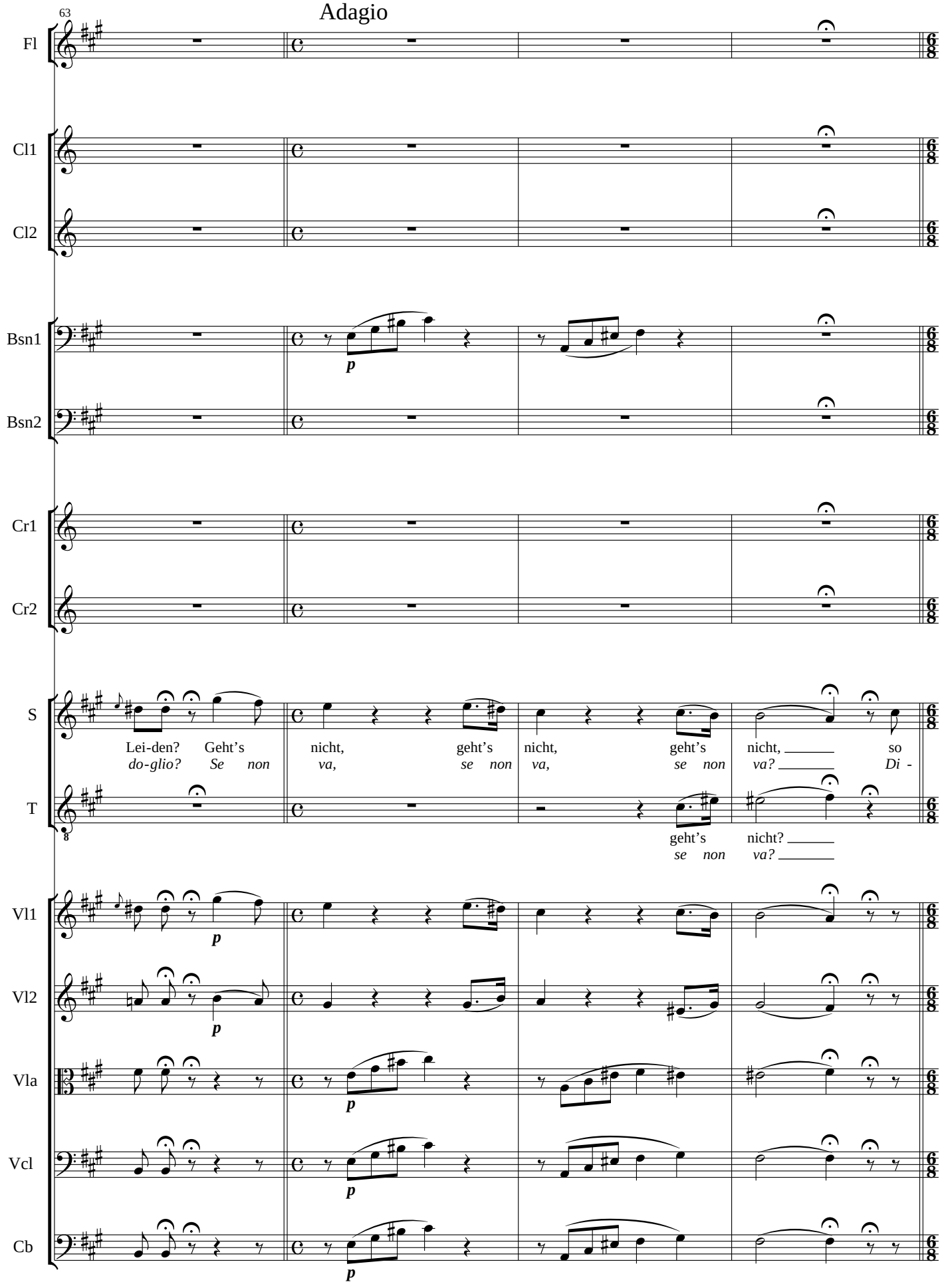

42
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
sag' es dir.
di - co_a te.
ich sag' es dir.
io'l di - co_a te.
Eh nun, eh nun!
Eb - ben, eb-ben!
hei - ra - then wir e - ben
dun - que spo-siam - ci
ich sag' es dir, ich sag' es dir.
io'l di - co_a te, io'l di - co_a te.
Spo-

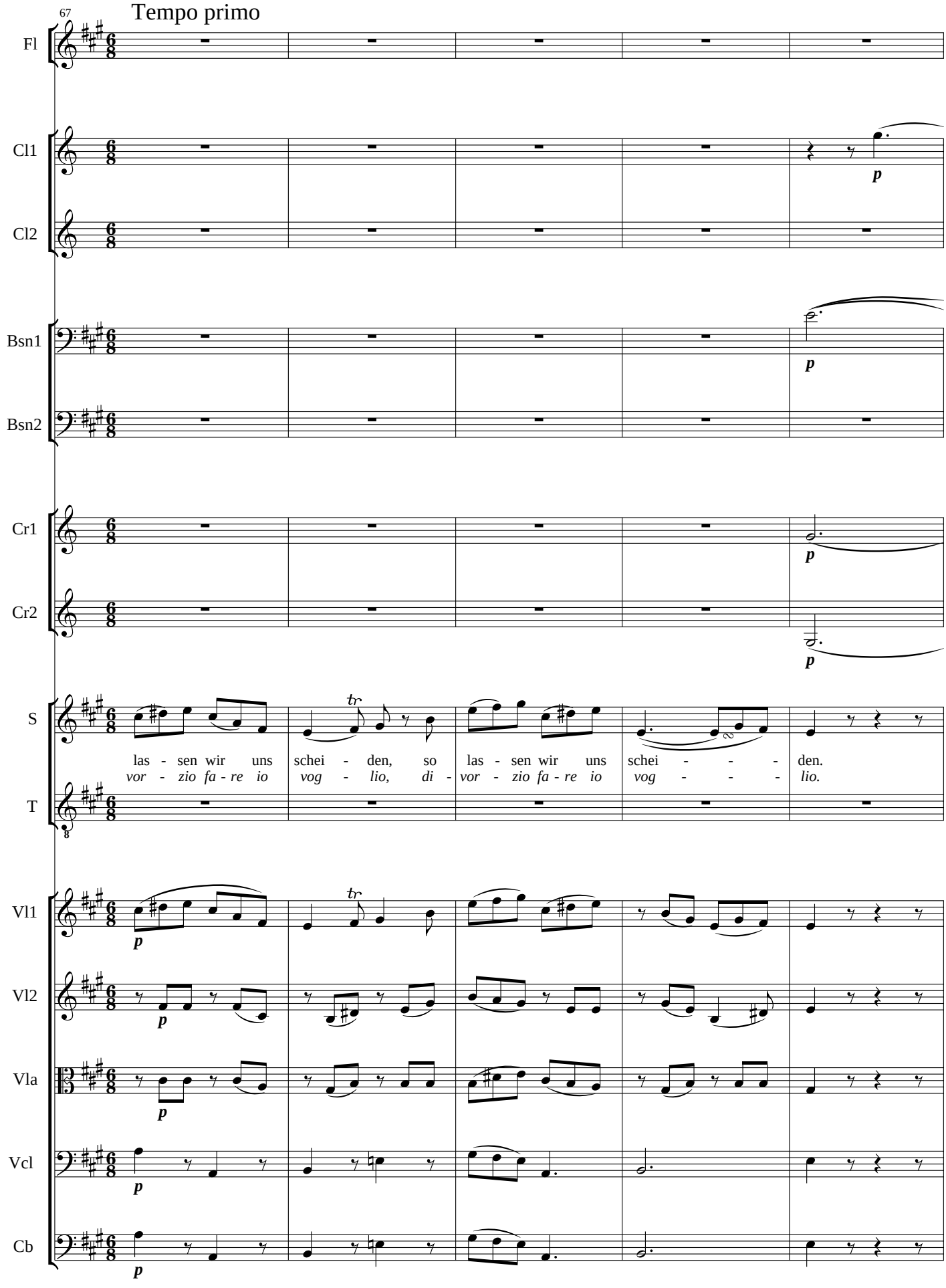

46
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
eh nun!
eb-ben!
eh nun, das
eb-ben, il
Ü - bri - ge wird sich schon
res - to, poi lo ve -
ge - ben, das
dre - mo, il
T
Hei - ra - then?
sar - si?
Hei - ra - then?
Spo - sar - si?
Vl1
Vl2
Vla
Vcl
Cb
cresc
p

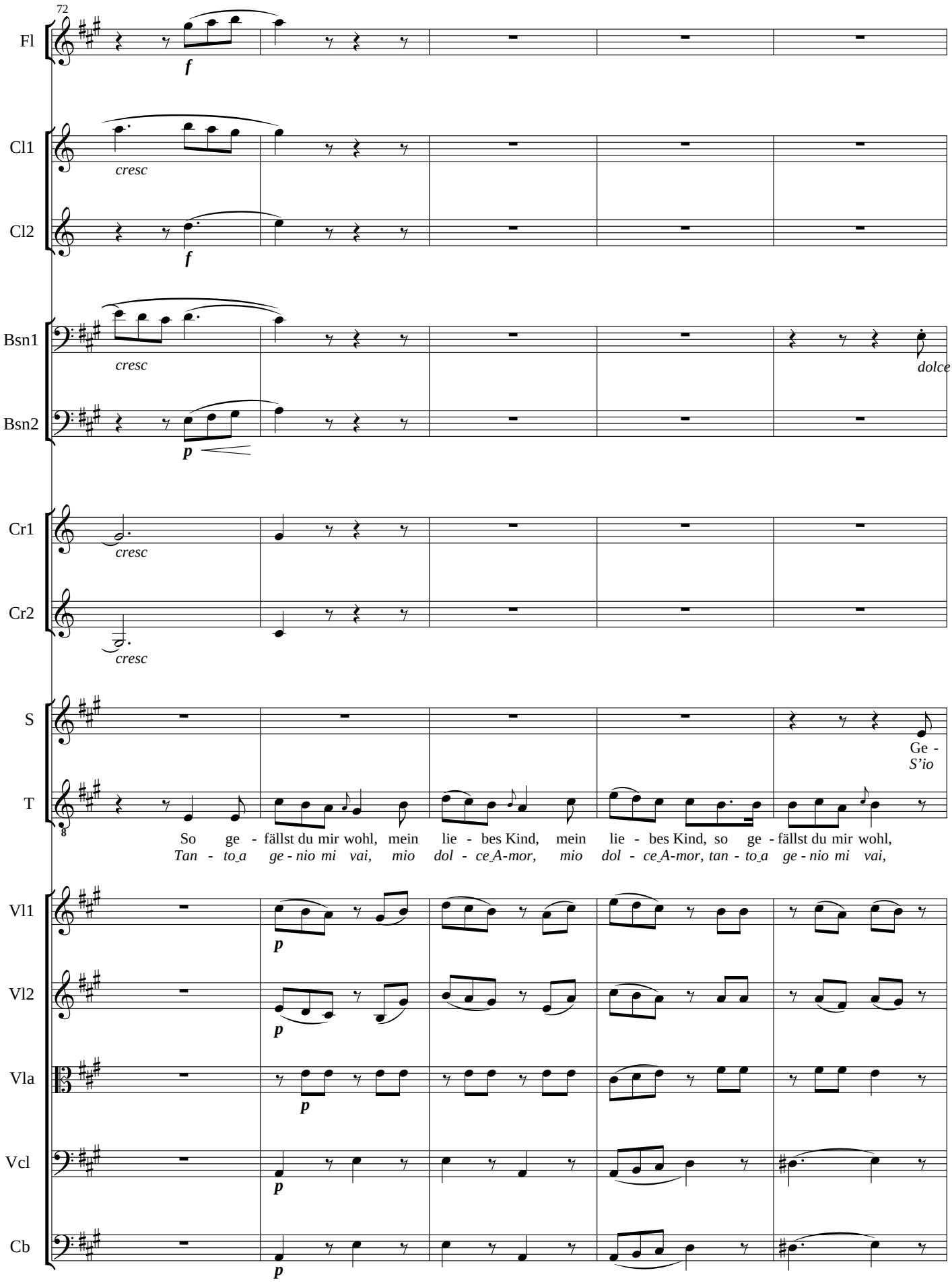

50
Fl
Cl1
Cl2
Bsn1
Bsn2
p
p
Cr1
Cr2
S
Ü - bri - ge wird sich schon ge - - - ben.
res - to, poi lo ve - dre - - - mo.
T
Hei - ra - then En - gel, ist wun - der - lich Wort, hei - ra - then
Spo-sar - si, o Ca - ra che pa - ro - la, ohi - me! Spo-sar - si, o
Vl1
Vl2
Vla
Vcl
Cb

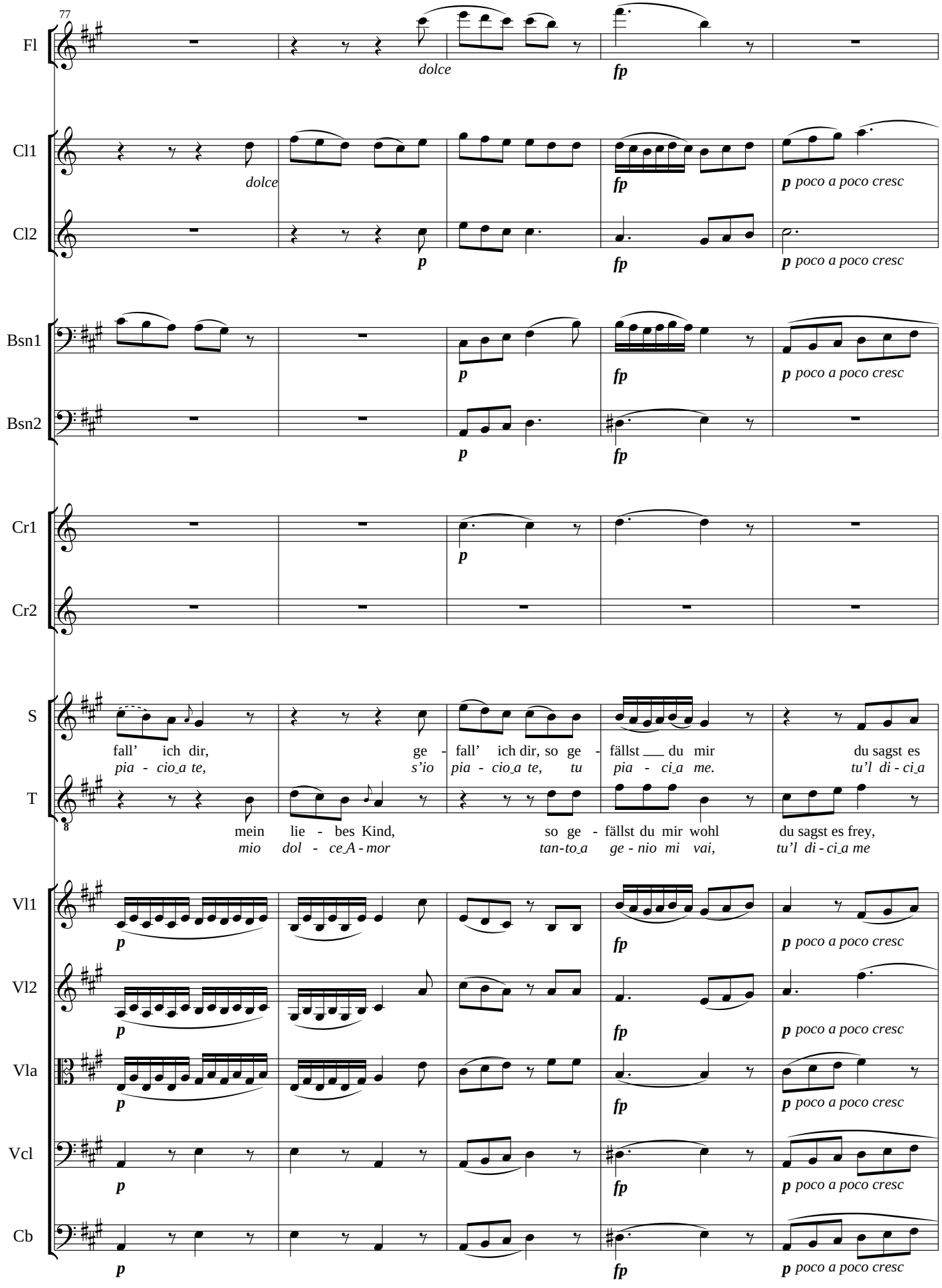

54
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
fp
p
En-gel, ist wun-der-lich Wort! Ich meint', da müßt' ich gleich wie-der fort gleich wie-der fort
Ca-ra, che pa - ro - la, ohi - me! Do - vrò an - dar ben lun - gi da te lun - gi da te,

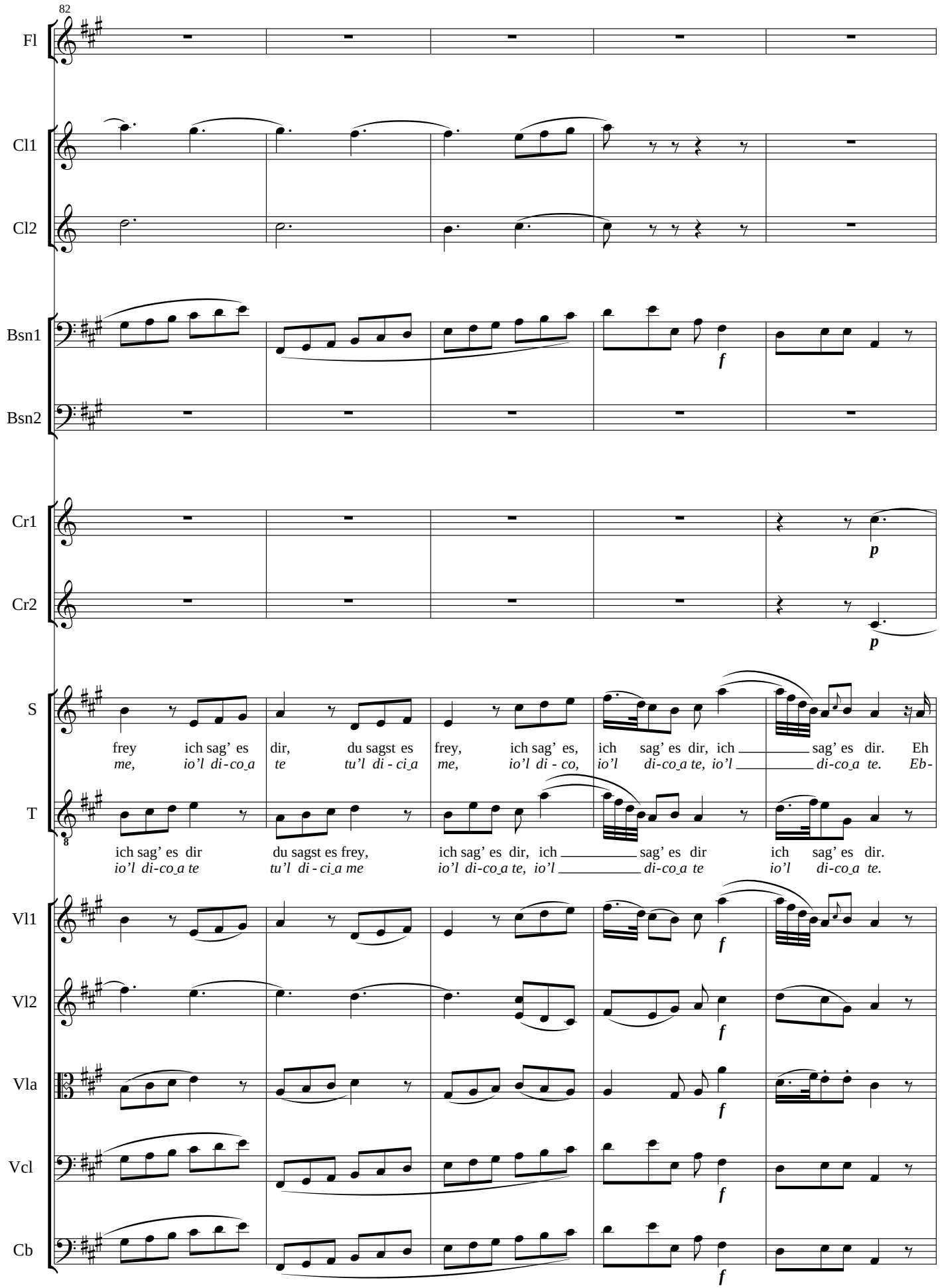

59
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
p
Was ist's denn so gro - ßes Lei - den? so gro - ßes
Per - ché mai si gran cor - do - glio? si gran cor -
gleich wie-der fort.
lun - gi da te.
Hei - ra - then En - gel?
Spo-sar - si, o Ca - ra?

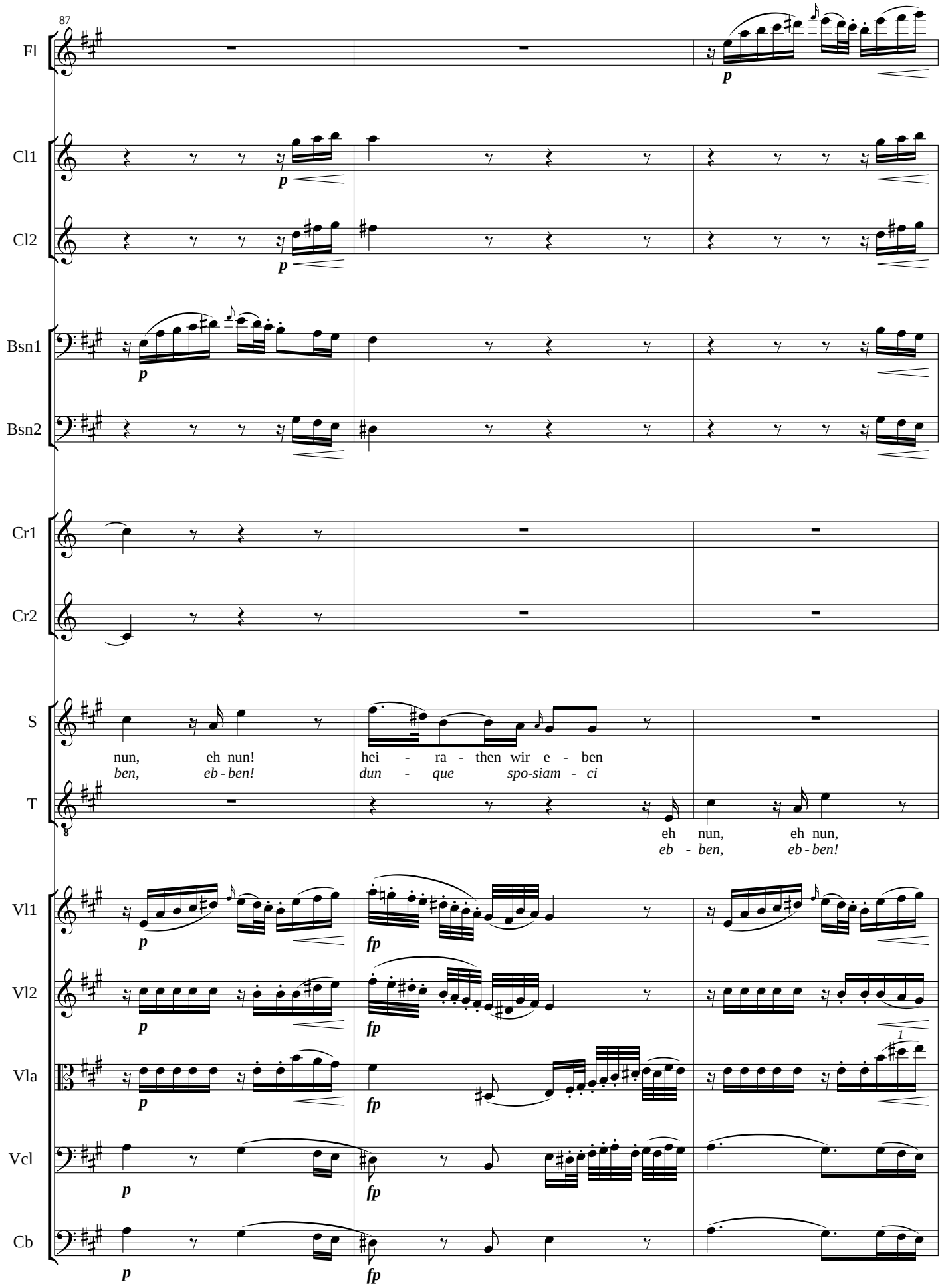

63
Adagio
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
p
Lei-den? Geht's nicht, geht's nicht, geht's nicht, so
do-glio? Se non va, se non va, se non va? Di -
geht's nicht?
se non va?

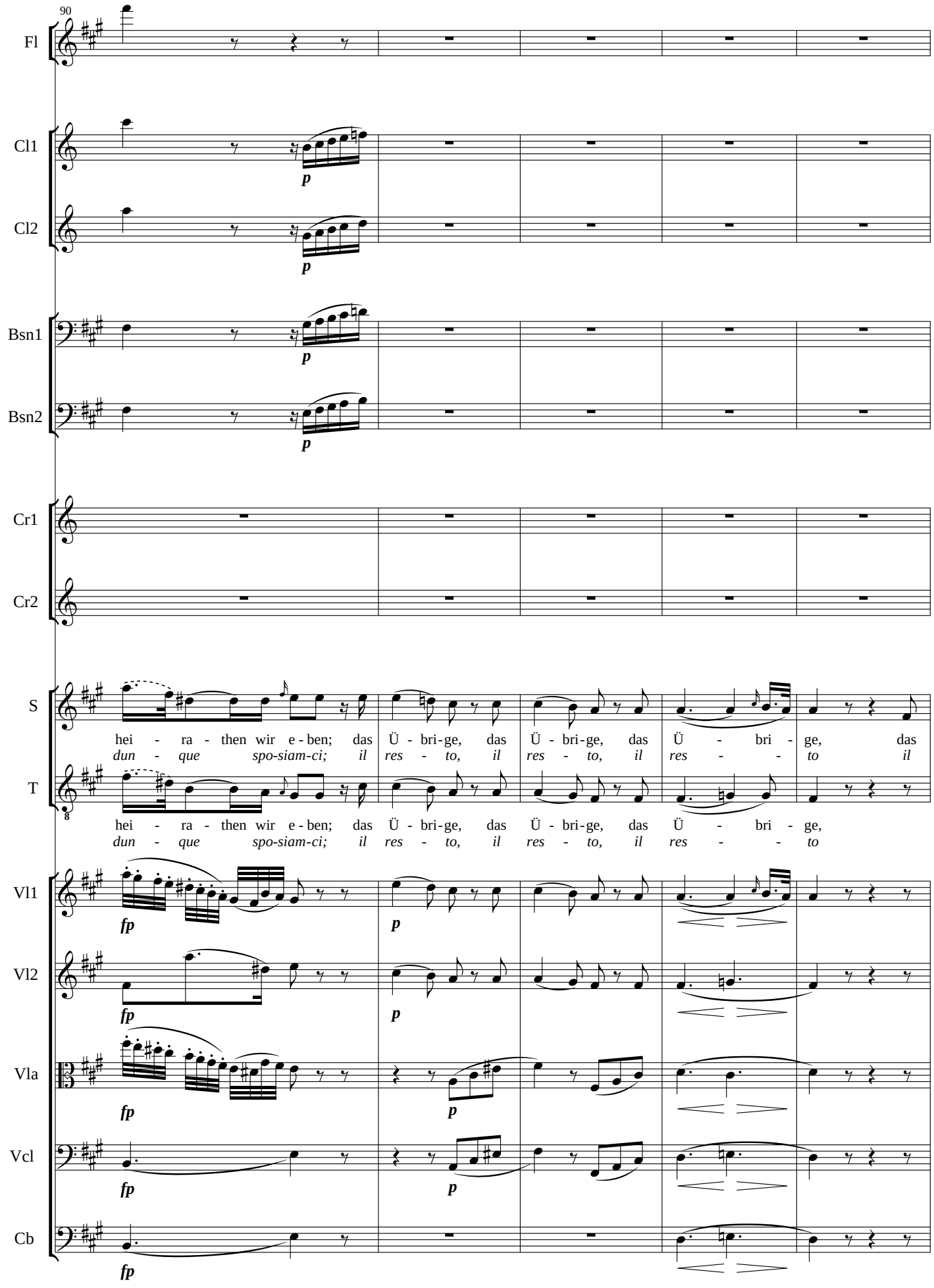

67
Tempo primo
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
p
las - sen wir uns schei - den, so las - sen wir uns schei - - - den.
vor - zio fa - re io vog - lio, di - vor - zio fa - re io vog - - - lio.

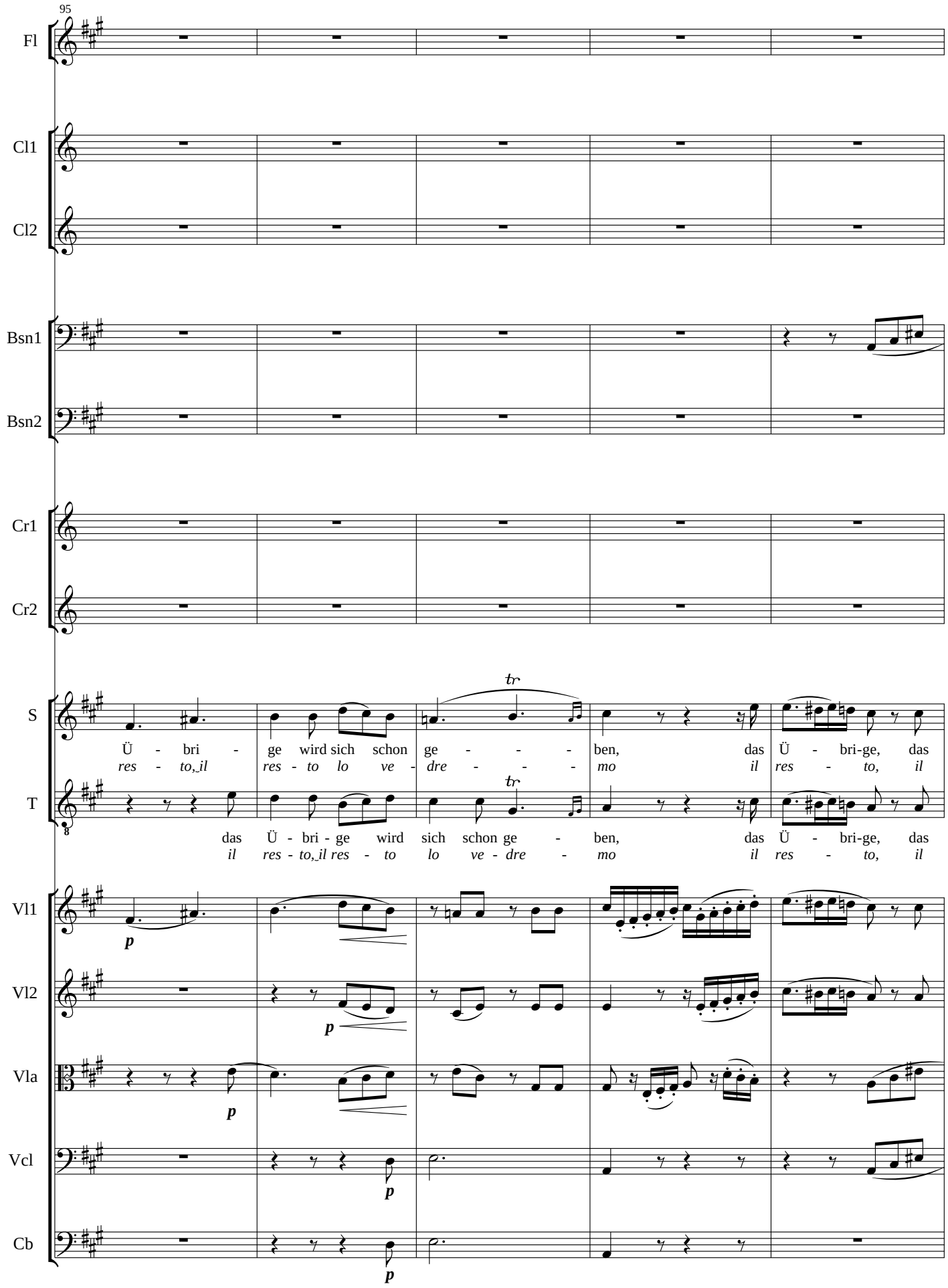

72
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
f
cresc
dolce
p
Ge -
S'io
So ge - fällst du mir wohl, mein lie - bes Kind, mein lie - bes Kind, so ge - fällst du mir wohl,
Tan - to a ge - nio mi vai, mio dol - ce A-mor, mio dol - ce A-mor, tan - to a ge - nio mi vai,

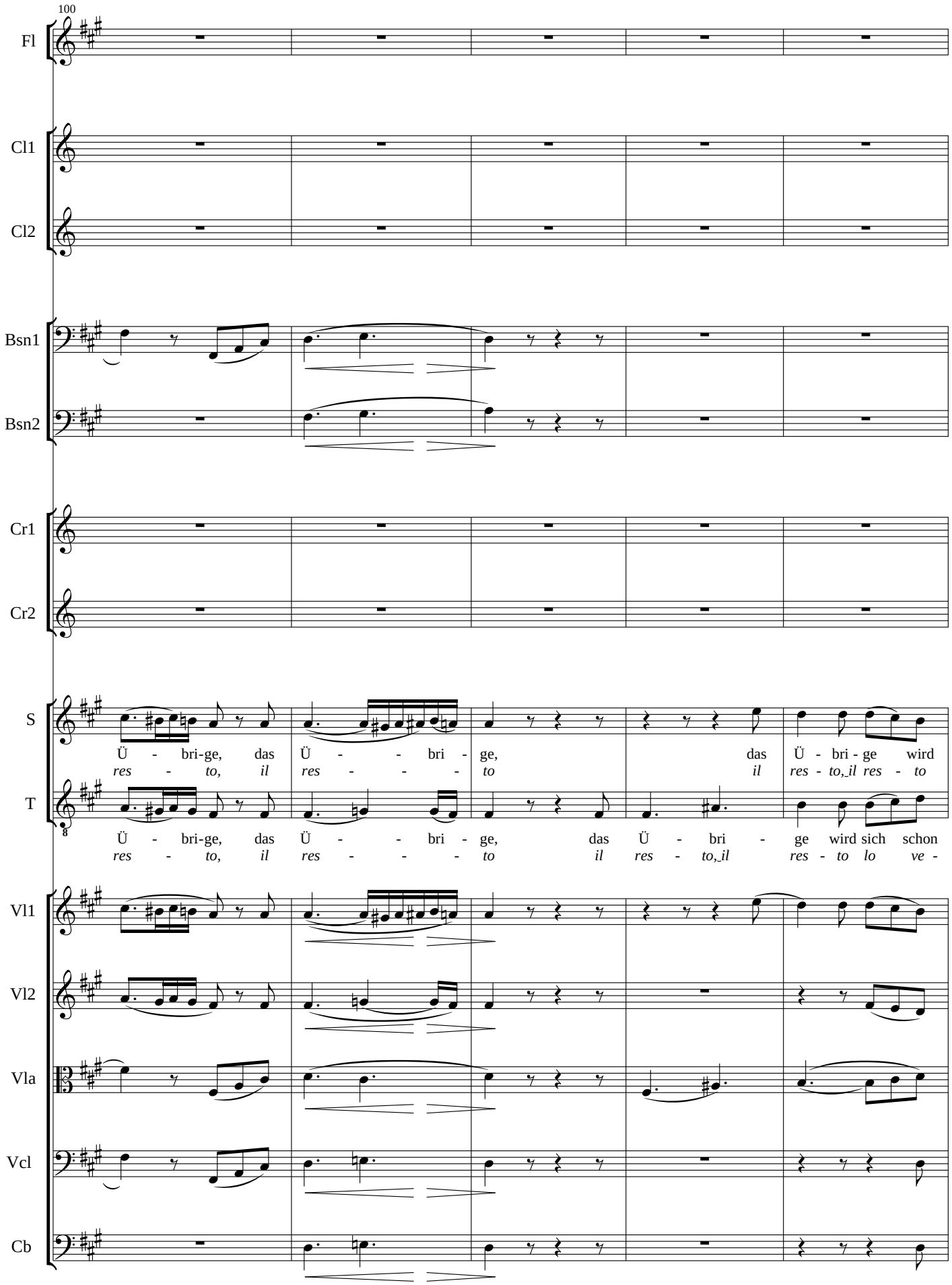

77
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
dolce
fp
p
poco a poco cresc
fall' ich dir, ge - fall' ich dir, so ge - fällst du mir du sagst es
pia - cio_a te, s'io pia - cio_a te, tu pia - ci_a me. tu'l di - ci_a
mein lie - bes Kind, so ge - fällst du mir wohl du sagst es frey,
mio dol - ce_A - mor tan-to_a ge - nio mi vai, tu'l di - ci_a me

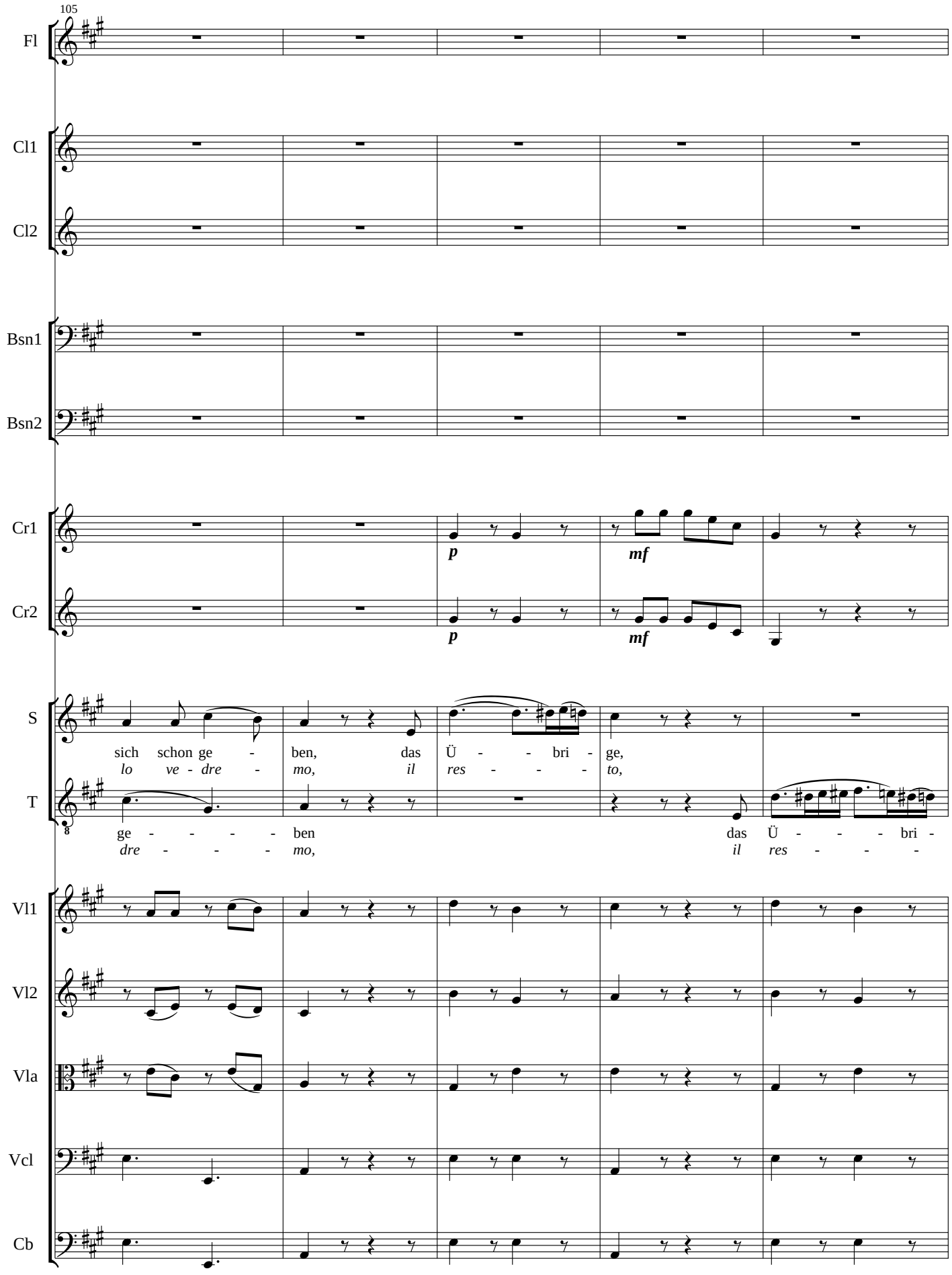

82
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
f
p
frey ich sag' es dir, du sagst es frey, ich sag' es, ich sag' es dir, ich sag' es dir. Eh
me, io'l di-co_a te tu'l di - ci_a me, io'l di - co, io'l di-co_a te, io'l di-co_a te. Eb-
ich sag' es dir du sagst es frey, ich sag' es dir, ich sag' es dir ich sag' es dir.
io'l di-co_a te tu'l di - ci_a me io'l di-co_a te, io'l di-co_a te io'l di-co_a te.

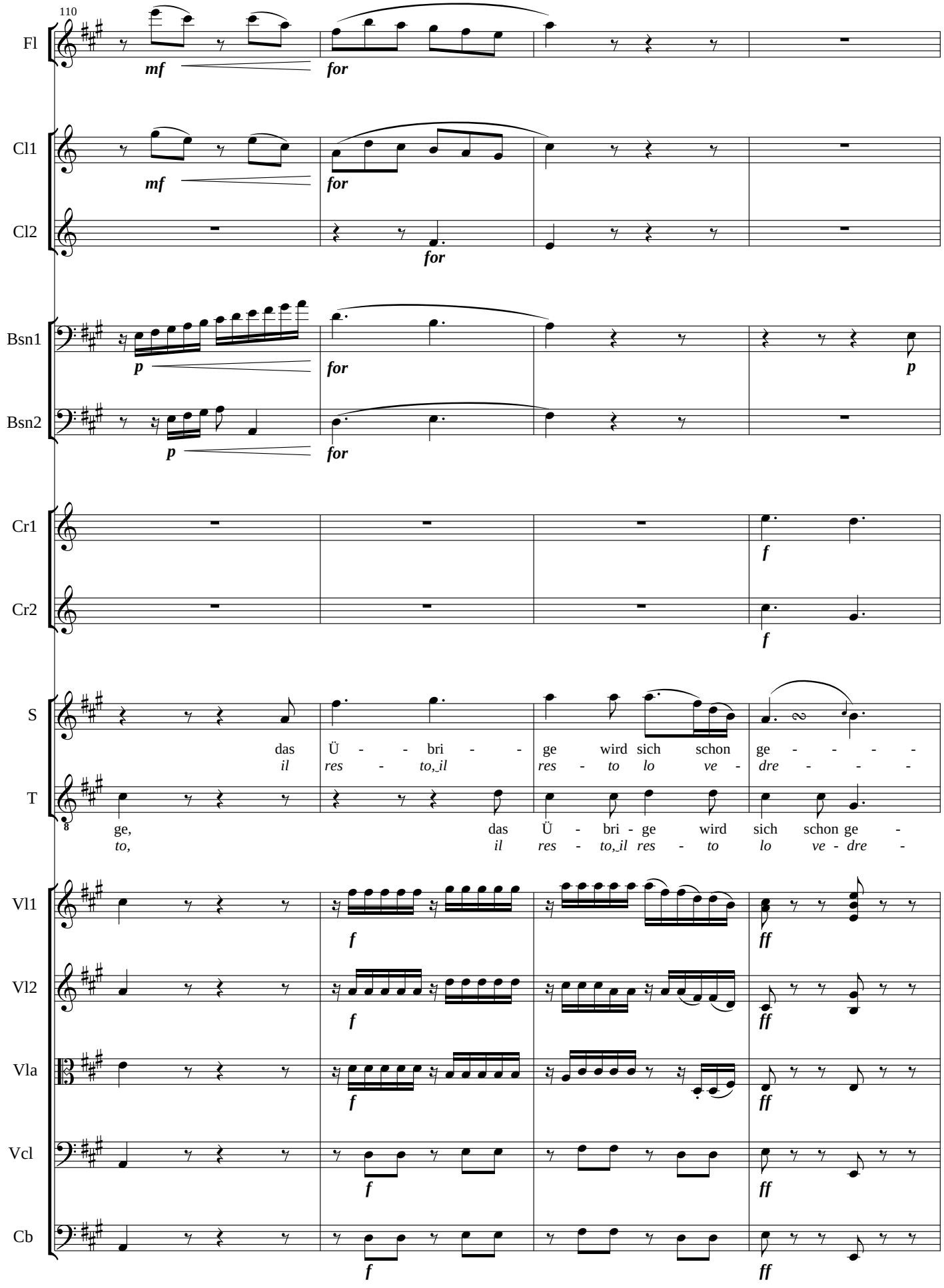

87
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
nun, eh nun!
ben, eb - ben!
hei - ra - then wir e - ben
dun - que spo-siam - ci
T
eh nun, eh nun,
eb - ben, eb - ben!
Vl1
Vl2
Vla
Vcl
Cb
p
fp

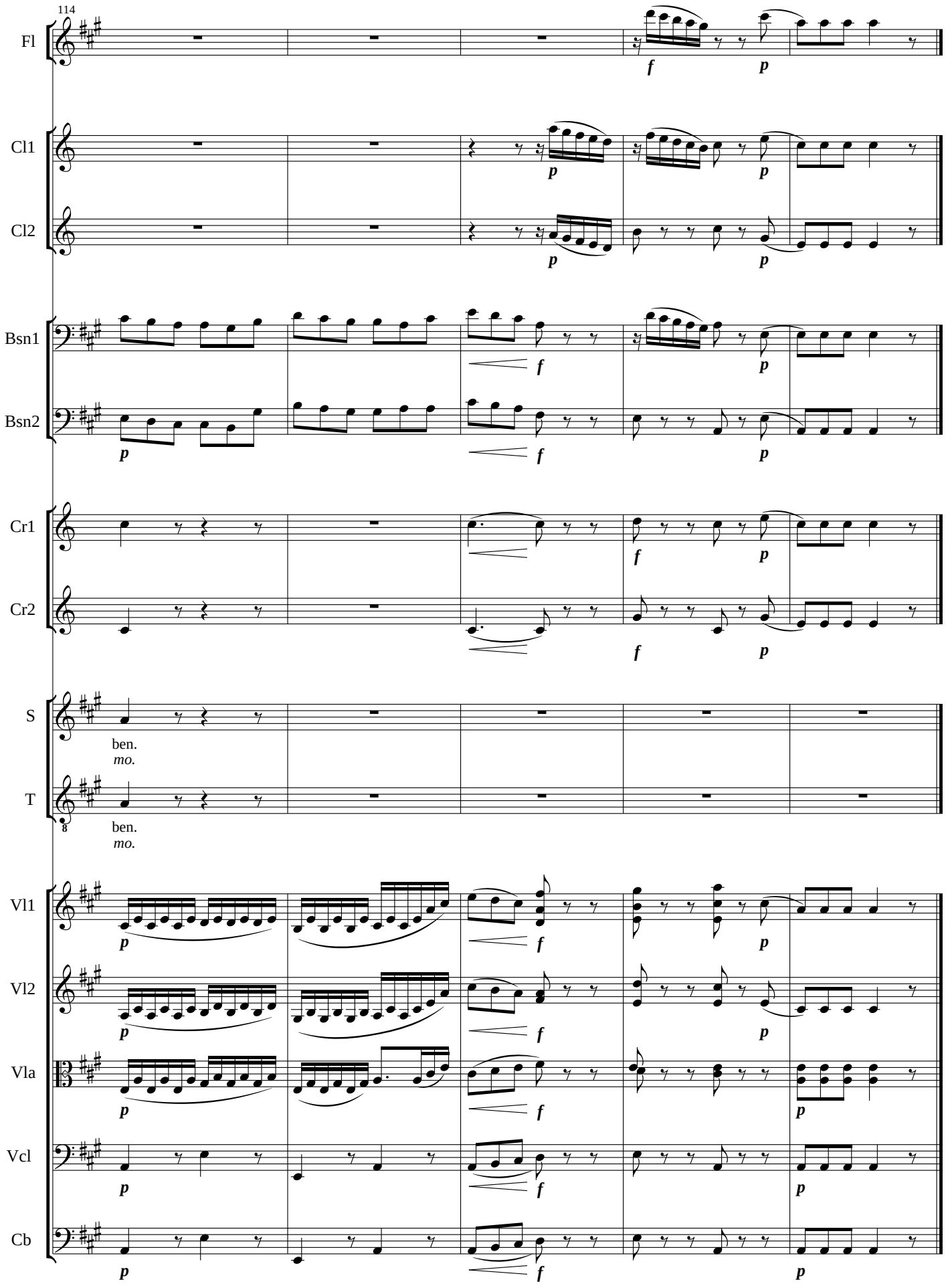

90
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
p
fp
hei - ra - then wir e - ben; das Ü - bri - ge, das Ü - bri - ge, das Ü - bri - ge, das
dun - que spo-siam-ci; il res - to, il res - to, il res - to il
hei - ra - then wir e - ben; das Ü - bri - ge, das Ü - bri - ge, das Ü - bri - ge,
dun - que spo-siam-ci; il res - to, il res - to, il res - to


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
p
p
p
p
p


100
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
Ü - bri-ge, das Ü - - bri - ge, das Ü - bri - ge wird
res - to, il res - - - to il res - to, il res - to
Ü - bri-ge, das Ü - - bri - ge, das Ü - bri - ge wird sich schon
res - to, il res - - - to il res - to, il res - to lo ve -


105
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
p
mf
p
mf
S
T
sich schon ge - ben, das Ü - - bri - ge,
lo ve - dre - mo, il res - - - to,
ge - - - - - ben
dre - - - - mo,
das Ü - - - - bri -
il res - - - -
Vl1
Vl2
Vla
Vcl
Cb


110
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
T
Vl1
Vl2
Vla
Vcl
Cb
mf
for
p
f
ff
das Ü - - bri - - ge wird sich schon ge - - - - -
il res - to, il res - to lo ve - dre - - -
ge, das Ü - bri - ge wird sich schon ge -
to, il res - to, il res - to lo ve - dre -


114
Fl
Cl1
Cl2
Bsn1
Bsn2
Cr1
Cr2
S
ben.
mo.
T
8
ben.
mo.
Vl1
Vl2
Vla
Vcl
Cb
f
p

Critical notes

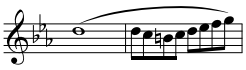
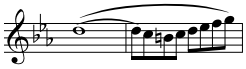
This score is the first modern edition of a scena[1] "Vorschlag zur Güte von Göthe", G.35, for soprano, tenor and chamber orchestra by the Danish composer Georg Gerson (1790–1825). The composition is dated December 1809, composed in Hamburg.

The source is:

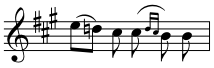
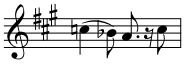
MS	"Partiturer No. 1", "George Gersons samling: mu 7105.0963 C II, 6b" (1823), a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The score is found on pp. 126–139.
COP	"Duetten und Romanzen", "C II, 140 tv. Fol. 1910-11.172", a collection of manuscript 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 staffs 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, Vl1. 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.

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

ER

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

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

SIE

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

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