

Georg Gerson

(1790–1825)

Leiligheds Sang

af Dr. David

for 4 Mandsstemmer

[og Pianoforte]

WoO 19

Score

Edited by
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Leiligheds Sang af D^r David for 4 Mandsstemmer

Tempo di Menuetto

Georg Gerson (1790-1825)

Tenore 1°

Tenore 2°

Basso 1°

Basso 2°

F[orte]
Piano

4

Smel - ten-de som Ze-phyrs Suk - - ke

In - gen Suk - - ke

In - gen Suk - - ke

In - gen Suk - - ke

mf

9

to - ner Høi-tids-san - gens Lyd. Blidt, ja blidt sim Nat-ter - ga - lens Kluk - - ke

In - gen

In - gen

In - gen Kluk - - ke

f *mf*

14

naar den tol - ker El - skovs Fryd

Kluk - - ke

Ei vi li - de dem

Kluk - - ke

Ei vi li - de dem, ei vi li - de dem

Kluk - - ke

ei vi li - de dem. Di - ne

ff *mf* *ff*

19

Di - ne Suk - - - ke Di - ne Suk - - - ke

Di - ne Suk - - - ke Di - ne Suk - - - ke

Suk - - - ke Di - ne Suk - - - ke

p *cresc*

23

Di - ne Kluk - - - ke kia - re Bro - der! giem! ja,

Di - ne Kluk - - - ke kia - re Bro - der! giem! ja,

Kluk - - - ke Di - ne kia - re Bro - der! giem! ja,

mf *cresc*

27

kiæ - re Bro - der, giem!

kiæ - re Bro - der, giem!

giem, giem, giem, giem!

Ped.

8^{va}

31 **Vivace**

Lad os skraa - le da og brø - le ja brø - le Glæ - den, som i vort Hjer - te

Lad os skraa - le da og brø - le Glæ - den Glæ - den, som i vort Hjer - te

Lad os skraa - le da og brø - le Glæ - den Glæ - den, som i vort Hjer - te

Lad os skraa - le da og brø - le Glæ - den Glæ - den, som i vort Hjer - te

mf

f

f

39

boer skraa - le brø - le Glæ - den Glæ - den som i vort Hjer-te

boer skraa - le brø - le Glæ - den Glæ - den som i vort Hjer-te

boer skraa - le brø - le Glæ - den Glæ - den som i vort Hjer-te

boer skraa - le brø - le Glæ - den Glæ - den som i vort Hjer-te

f

47

boer boer boer. Hvad vi for Au - gu - sta fø - le

Hvad vi for Au - gu - sta fø - le

mf *cresc* *f*

53

Hvad vi for Au - gu - sta fø - le for Au - gu - sta fø - le, tol - ker Eet la - tinsk Ord _____

fø - le for Au - gu - sta fø - le, tol - ker Eet la - tinsk Ord, tol - ker

Hvad vi for Au - gu - sta fø - le, tol - ker Eet la - tinsk Ord, tol - ker

Hvad vi for Au - gu - sta fø - le tol - ker Eet, _____

ff *mf* *f*

60

Eet la - tinsk Ord, tol - ker Eet la - tinsk Ord:

Eet la - tinsk Ord, tol - ker Eet la - tinsk Ord:

- tol - ker Eet, _____ tol - ker Eet la - tinsk Ord, tol - ker Eet la - tinsk Ord! G. R. A.

p *p*

69

Gra, Gra, Tu Tu gra - tu, gra - tu

Gra, Gra, Tu Tu gra - tu, gra - tu

Gra, Gra, Tu Tu gra - tu, gra - tu

Gra, Gra, T. U. Tu Tu Tu Tu gra - tu, gra - tu L O R lor

cresc

79

Adagio

L. O. R. Lor Gra - tu - lor Gra - tu - lor!

L. O. R. Lor Gra - tu - lor Gra - tu - lor!

L. O. R. Lor Gra - tu - lor Gra - tu - lor!

f

Lor Gra - tu - lor Gra - tu - lor!

for

Critical notes

This score is the first modern edition of “Leiligheds Sang” (WoO 19) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated November 22, 1824, composed in Copenhagen. The song is not listed in the composer’s “Verzeichniß über Zwei Hundert meiner Compositionen”.¹

The source is:

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. 246–249.

The poet, “Dr. David” is most likely the composer’s brother-in-law, the Danish economist, politician and theatre critic, Christian Georg Nathan David (1793–1874).

The composition is a congratulation song for a person named “Augusta”, most likely the composer’s youngest sister, Augusta Gerson (1815–1872). Her birth date was November 22, the dating date of the composition. The concluding word, “gratulor” is a Latin deponent verb meaning “I congratulate”.

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>
6	T1	5	The lyrics syllable “ke” is placed under the 4th note, “c” in <i>MS</i> .
19	B2	4	No ♯ rest after the note in <i>MS</i> .
54	T1	4,7	No accidental ♯ on “g” and “c” in <i>MS</i> .
54	Pno r	1	No accidental ♯ on “c” in <i>MS</i> .
55	T1	2	No accidental ♯ on “g” in <i>MS</i> .
55	Pno r,l	1	No accidental ♯ on “g” in <i>MS</i> .
57	T1	3	Text “tolke” in <i>MS</i> .

¹ Royal Library, Copenhagen, mu 7105.0962, C II, 6b.