

Georg Gerson

(1790–1825)

Negatives Ständchen

G.177

Score (Contemporized)

Edited by
Christian Mondrup

Negatives Ständchen

Contemporized edition

Andante con moto

Georg Gerson (1790-1825)

Gesang

1. Öff-ne nicht, ge - lieb - tes Mäd - chen! öff - ne nicht und
2. Blei-be ru - hig, hol - der En - gel! hö - re mich im

Fortepiano

p *Fine*

6

hör' auch nicht He - be nicht vom wei - ßen La - ger dein ver-steck - tes An - ge - sicht.
Träu - me an. Siehst Du wa - chend einst mich wie - der, kennst Du Dei - nen Sän - ger dann.

cresc *mf*

11

Wa - che nicht die Sin - ne mun - ter stö - re nicht den sü - ßen Traum, Sieh zum Sän - ger
Und dem Sän - ger wird ver - ge - ben was die schwa - che Kraft ver - säumt; Lei - se wird ein

p

16

nicht her-un - ter denn Du kennst den Sän - ger kaum, denn Du kennst den Sän - ger kaum.
Hauch Dir be - ben: Es ist der, den du ge-träumt, es ist der, den du ge-träumt.

Critical notes

This score is the first modern edition of the song “Negatives Ständchen” (G.177) by the Danish composer “Georg Gerson” (1790–1825). The composition is dated October 14/27, 1821, composed in London.

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 found on p. 132.

A slightly different version of the poem is found in the short story “Die unwürdige Geliebte” by the German poet, Karl von Holtei (1798–1880) published in “Morgenblatt für gebildete Stände”, Tübingen 1817. Gerson does not state the name of the poet in his manuscript.

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.

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
3,5	Solo v	1–2	“Öf-ne” in <i>MS</i> .
7	Solo v	4	No ♯ on A ₄ in <i>MS</i> .
	Pno r		