

Georg Gerson

(1790–1825)

Lied

von Castelli

G.176

Score

(Contemporized)

Edited by

Christian Mondrup

Lied von Castelli

Contemporized edition

Andantino

Georg Gerson (1790-1825)

Gesang

Ne - ben Dir, ne - ben Dir

Fortepiano

p

p

Detailed description: This system contains the first two measures of the piece. The vocal line (Gesang) is in a soprano clef with a key signature of two flats and a common time signature. It begins with a whole rest, followed by a repeat sign and then the lyrics 'Ne - ben Dir, ne - ben Dir'. The piano accompaniment (Fortepiano) is in a grand staff with a key signature of two flats and a common time signature. It features a piano (*p*) dynamic. The right hand plays a melody of eighth notes, while the left hand plays a bass line of eighth notes.

5

ist das lieb - ste Plätz - chen mir. Dei - ne mil - den Blic - ke schau - en

mf

Detailed description: This system contains measures 3 through 6. The vocal line continues with the lyrics 'ist das lieb - ste Plätz - chen mir. Dei - ne mil - den Blic - ke schau - en'. The piano accompaniment continues with a piano (*p*) dynamic in the first two measures, then changes to mezzo-forte (*mf*) in the last two measures. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

9

mir in's wun - de Herz und thau - en Die - ses Le - bens eis' - ge Qua - len

p

cresc

Detailed description: This system contains measures 7 through 10. The vocal line continues with the lyrics 'mir in's wun - de Herz und thau - en Die - ses Le - bens eis' - ge Qua - len'. The piano accompaniment continues with a piano (*p*) dynamic in the first two measures, then changes to a crescendo (*cresc*) in the last two measures. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

13

Mir durch ih - re sanf - te — Strah - - - len;

mf

f

p

Detailed description: This system contains measures 11 through 14. The vocal line continues with the lyrics 'Mir durch ih - re sanf - te — Strah - - - len;'. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic in the first two measures, then changes to forte (*f*) in the next two measures, and finally to piano (*p*) in the last two measures. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

17

Ach so wohl ist mir, ach so wohl ist mir ne - ben Dir

mf *p*

22

ne - ben Dir.

dolce *dolce* *pp*

2. Außer Dir

Lieb' ich nichts, bist Alles mir.
 Nicht im Himmel, nicht auf Erden
 Schönes kann gefunden werden,
 Was ich nicht in Dir schon fände,
 Sucht' ich bis an's Weltenende;
 Nichts genüget mir
 Außer Dir!

3. Unter Dir

Schmücken sich mit neuer Zier
 Alle Pfade, die du gehest;
 Blumen sprießen, wo Du stehest,
 Schönheit ist dazu erlesen
 Zu beherrschen alle Wesen,
 Alles beugt sich hier
 Unter Dir!

4. Über Dir

Wach' ein Engel für und für.
 Vor des Lebens rauhen Stürmen
 Mög' er immer dich beschirmen
 Und in jener blauen Ferne
 Mögen Dir zum Glück die Sterne
 Ziehen für und für
 Über Dir!

Critical notes

This score is the first modern edition of the song “Lied von Castelli” (G.176) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated October 14, 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 on p. 131.

The poem “Lied” by the German poet, Ignaz Franz Castelli (1781–1862) was published in “Der Sammler. Ein Unterhaltungsblatt. Zwölfter Jahrgang”, Wien 1820 und “W. G. Becker’s Taschenbuch zum geselligen Vergnügen. Herausgegeben von Friedrich Kind. Auf das Jahr 1821”, Wien 1820.

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.