

# Georg Gerson

1790-1825

## The sweet little girl that I know

G.186

Edited by  
Christian Mondrup

# The sweet little girl that I know

Georg Gerson (1790-1825)

con moto

Voice

Piano

*mf*

1. My  
2. Tho'  
3. No am -

3

friends all de - clare that my time is mis - spent, while in ru - ral re - tire - ment I  
hum - ble my cot, calm con - tent gilds the scene, for my fair one de - lights in my  
bi - tion I know but to call her my own, no fame but her praise wish to

*p*

6

rove; I ask no more wealth than Dame For - tune has sent, but the  
grove; and a pa - lace I'd quit for a dance on the green with the  
prove; my hap - pi - ness cen - tres in Fan - ny a - lone, she's the

*cresc* *mf* *p*

9

sweet lit - tle girl that I love, \_\_\_\_\_ but the sweet lit - tle girl that I  
sweet lit - tle girl that I love, \_\_\_\_\_ with the sweet lit - tle girl that I  
sweet lit - tle girl that I love, \_\_\_\_\_ she's the sweet lit - tle girl that I

*cresc* *mf*

12

love.  
love.  
love.

The rose on her cheek's my de - light, she's

15

soft as the down on the dove; no li - ly was e - ver so

18

white as the sweet lit - tle girl that I love, as the

21

*rallentando* *a Tempo*

sweet lit - tle girl that I love, sweet girl, that I love.

## Critical notes:

This score is the first modern edition of the song “The sweet little girl that I love” (G.186) by the Danish composer “Georg Gerson” (1790-1825). The source is a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 194 in “Partiturer No. 5”, “George Gersons samling: mu 7105.0963 C II, 6b”. The composition is dated April 27, 1822, composed in London.

The anonymous poem “The sweet little girl that I love” was published in Thomas Kelly’s (1776-1845) collection “The New Musical and Vocal Cabinet”, London, 1820, pp. 286–287.

English was not taught commonly in Danish schools in the early 19th century and it was highly unusual for Danish composers to write music to English texts. Gerson may have learned the language during his stay at the somehow progressive comprehensive school, “Det Schouboeske Institut” in Copenhagen. He almost certainly trained his English during his trade and business education in Hamburg 1807–1811. Back in Copenhagen Gerson became partner of Joseph Hambro (1780–1848) in his banking company. In 1821 he went to London on behalf of the Danish Government to negotiate a loan to the Danish state. His English songs were composed during his stays in London. See Bo Bramsen & Kathleen Wain, *The Hambros*, London 1979, p. 172 ff.

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>
7	Solo v		Stanza 3 lyrics “happiness centers” in ms.
12	Pno r	2	No accidental ♮ on “b” in ms.
15	Solo v		Stanz 1 lyrics “soft as the down of the” in ms.