Georg Gerson

(1790–1825)

Lied
[Das Laubblatt]

von v. Lehr

G.175

Score
(Contemporized)

Edited by

Christian Mondrup

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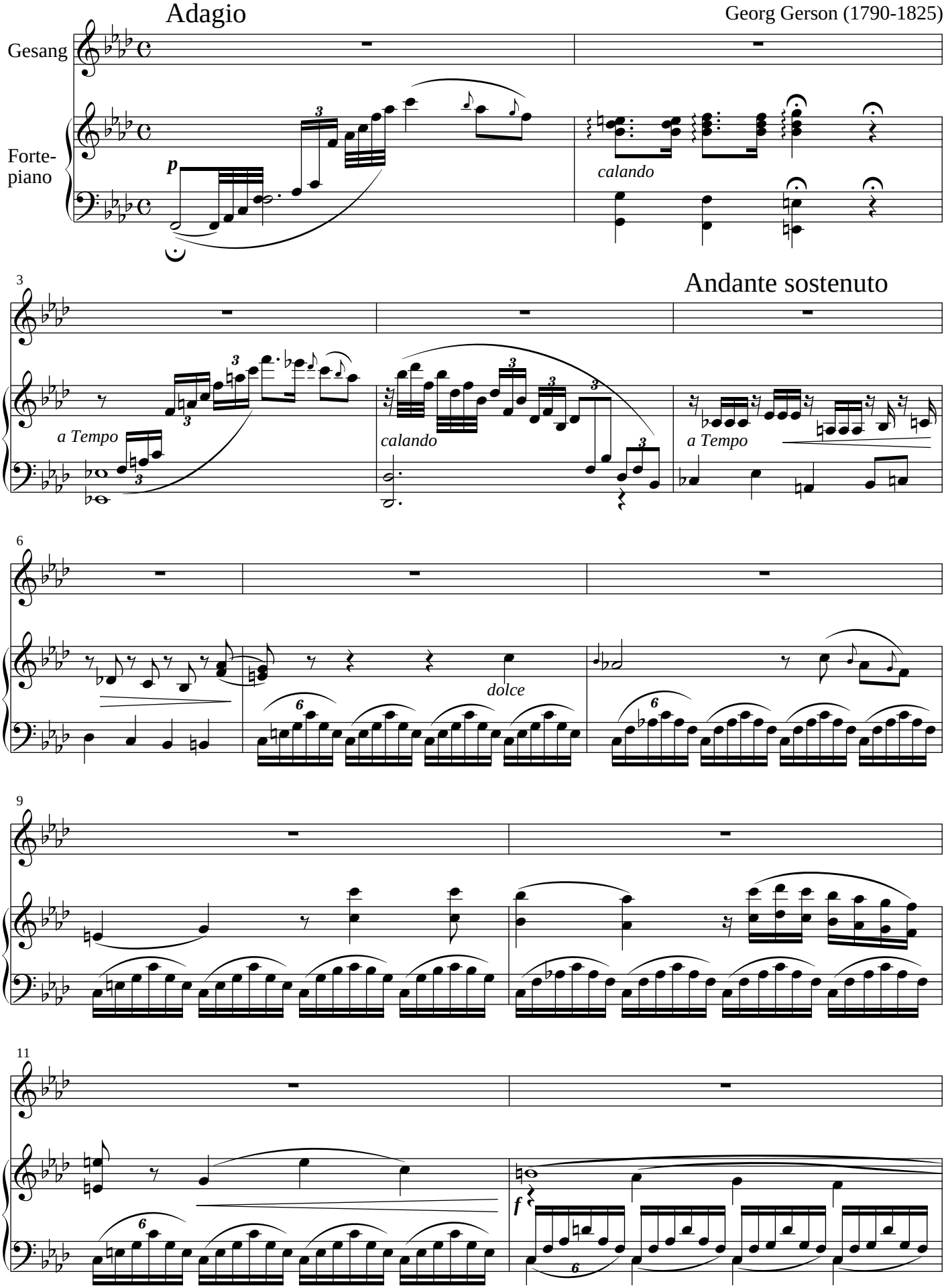
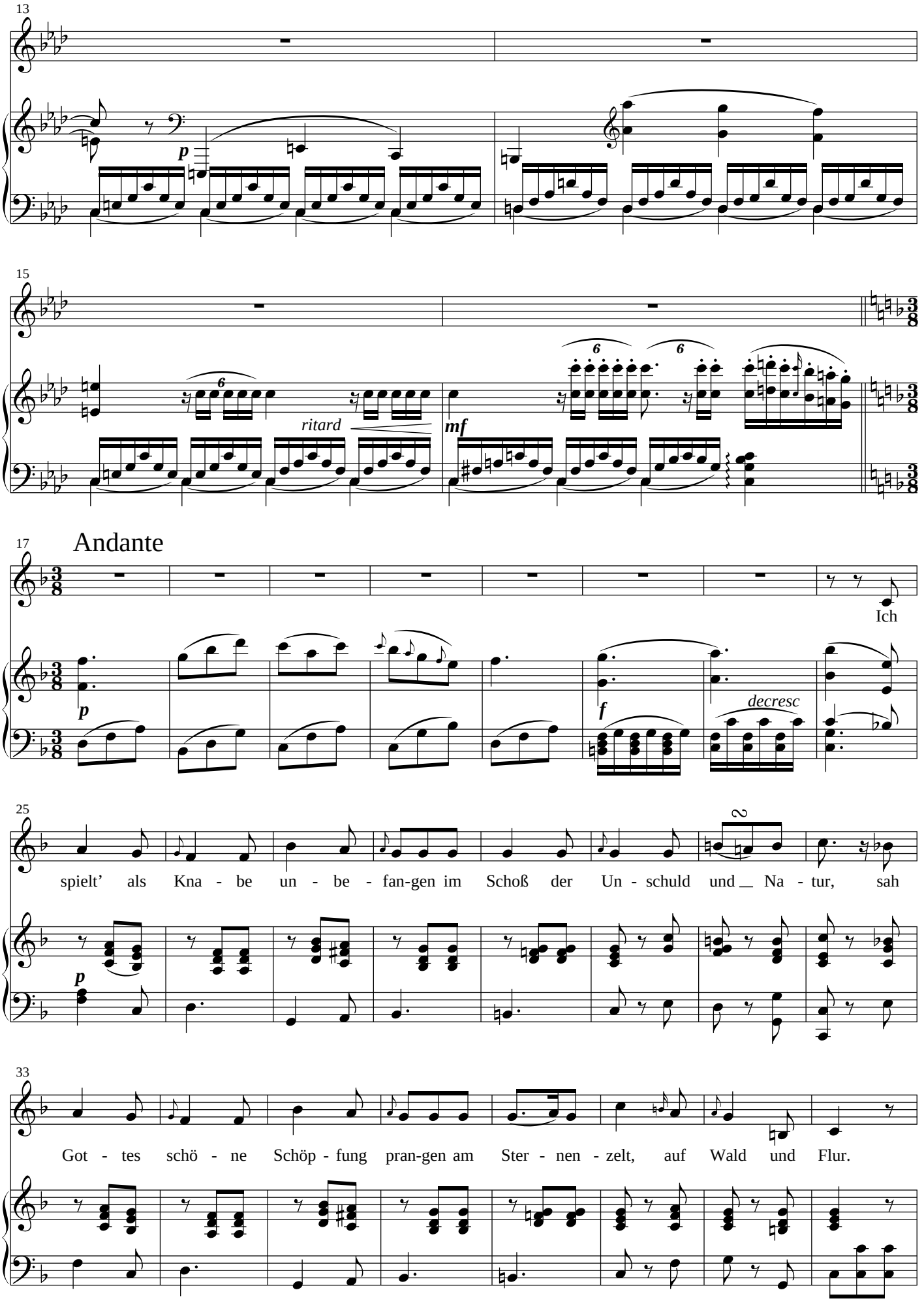
Der blinde Harfenspieler

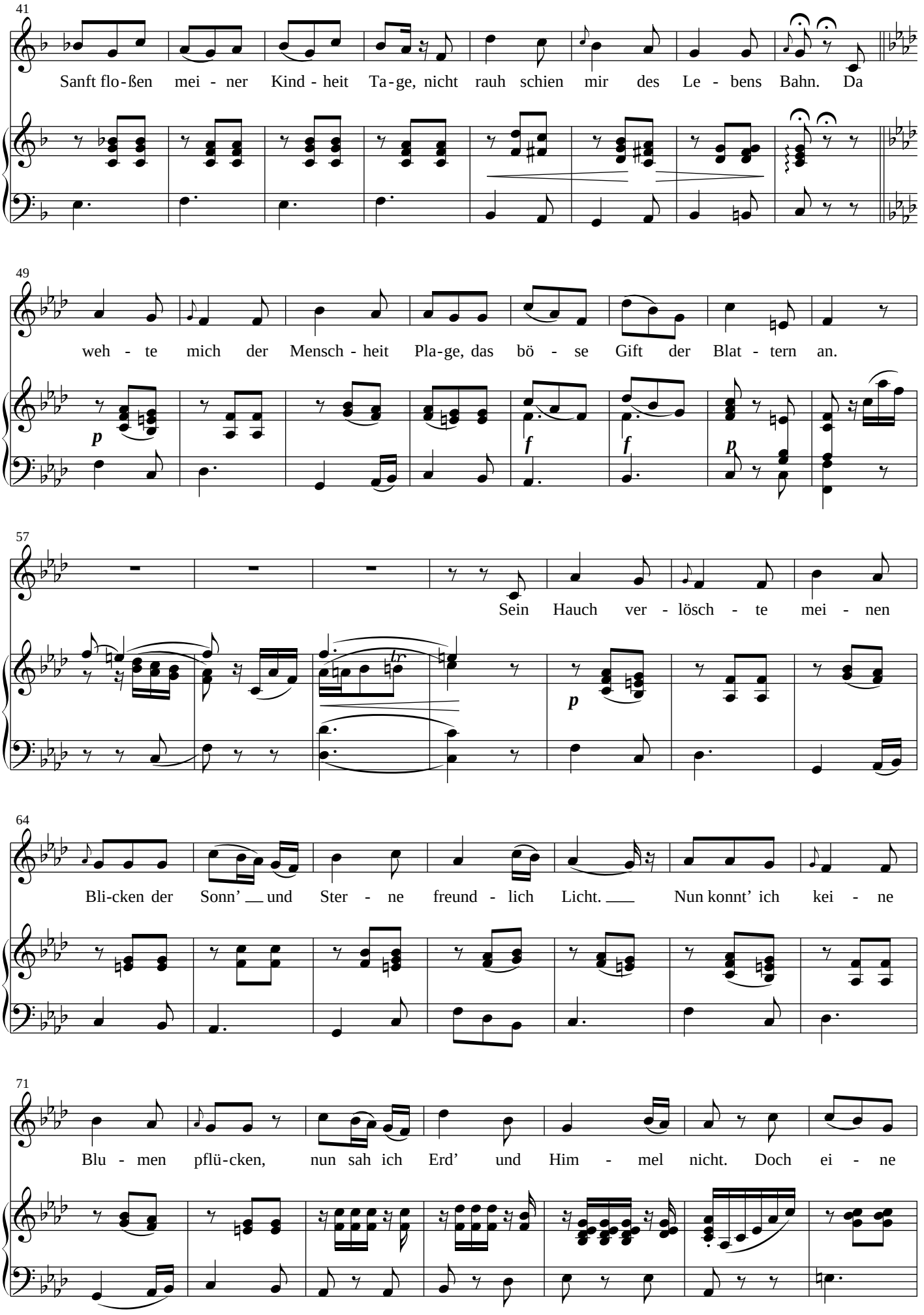
Contemporized edition

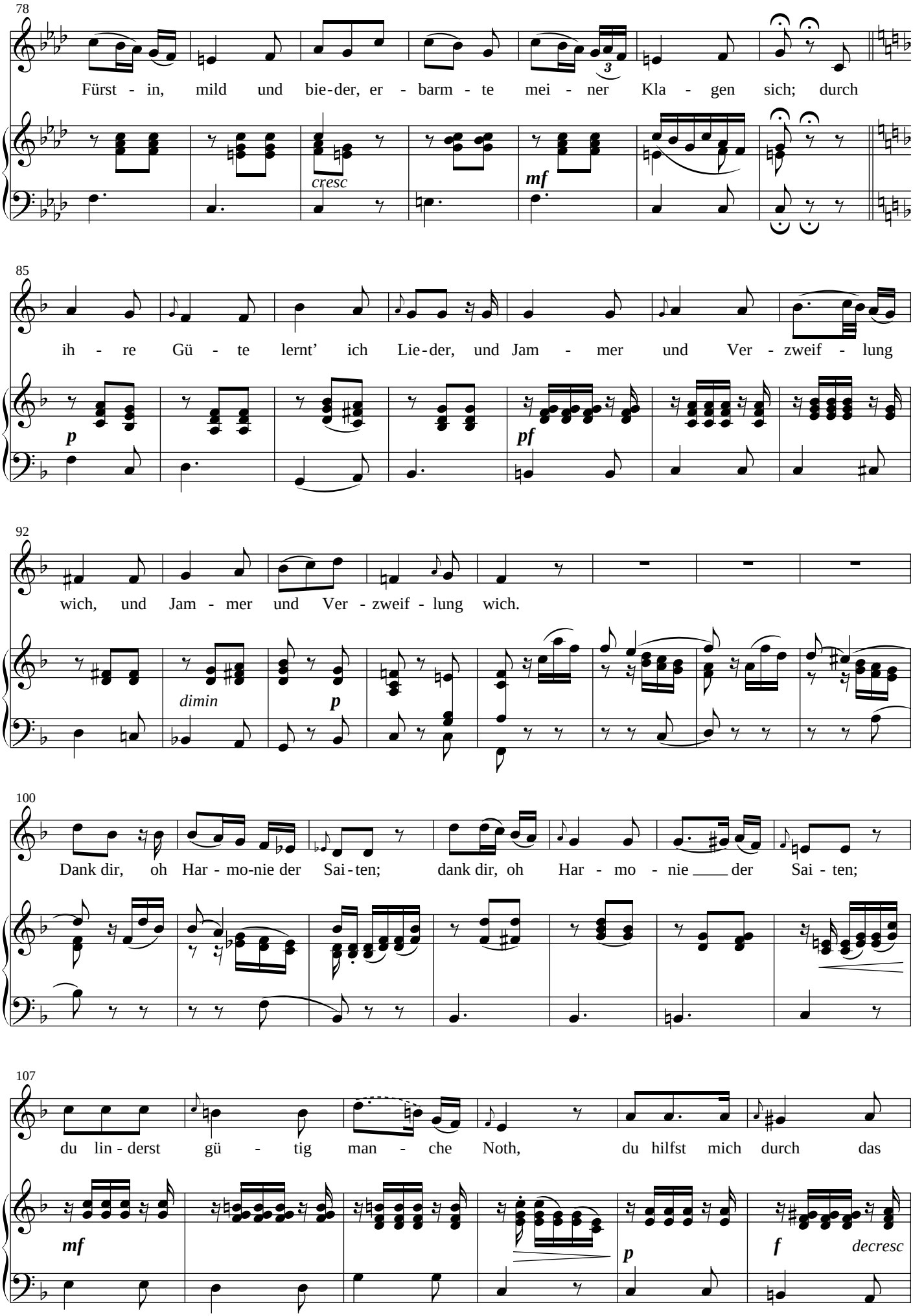
Adagio

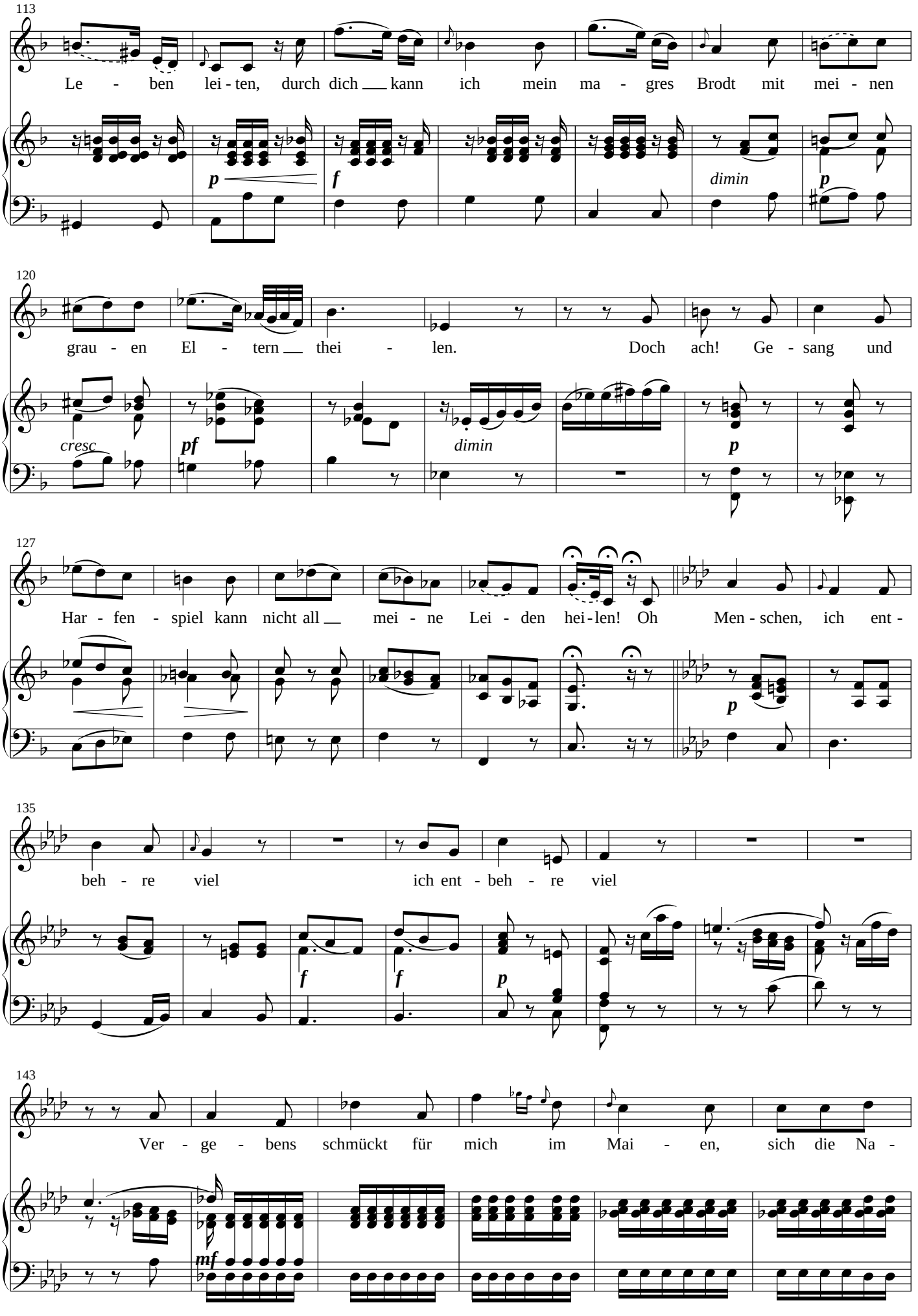
Georg Gerson (1790-1825)

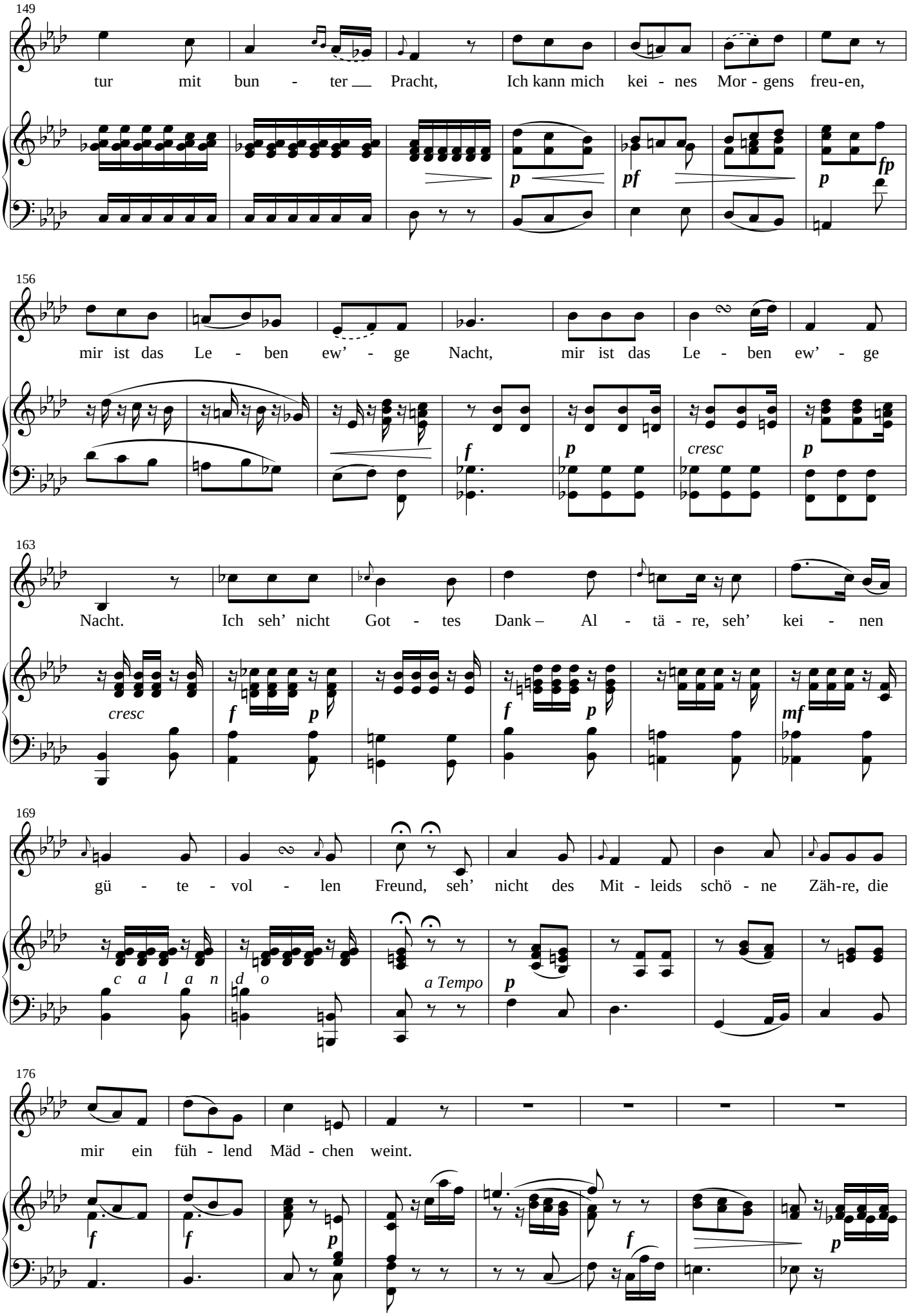


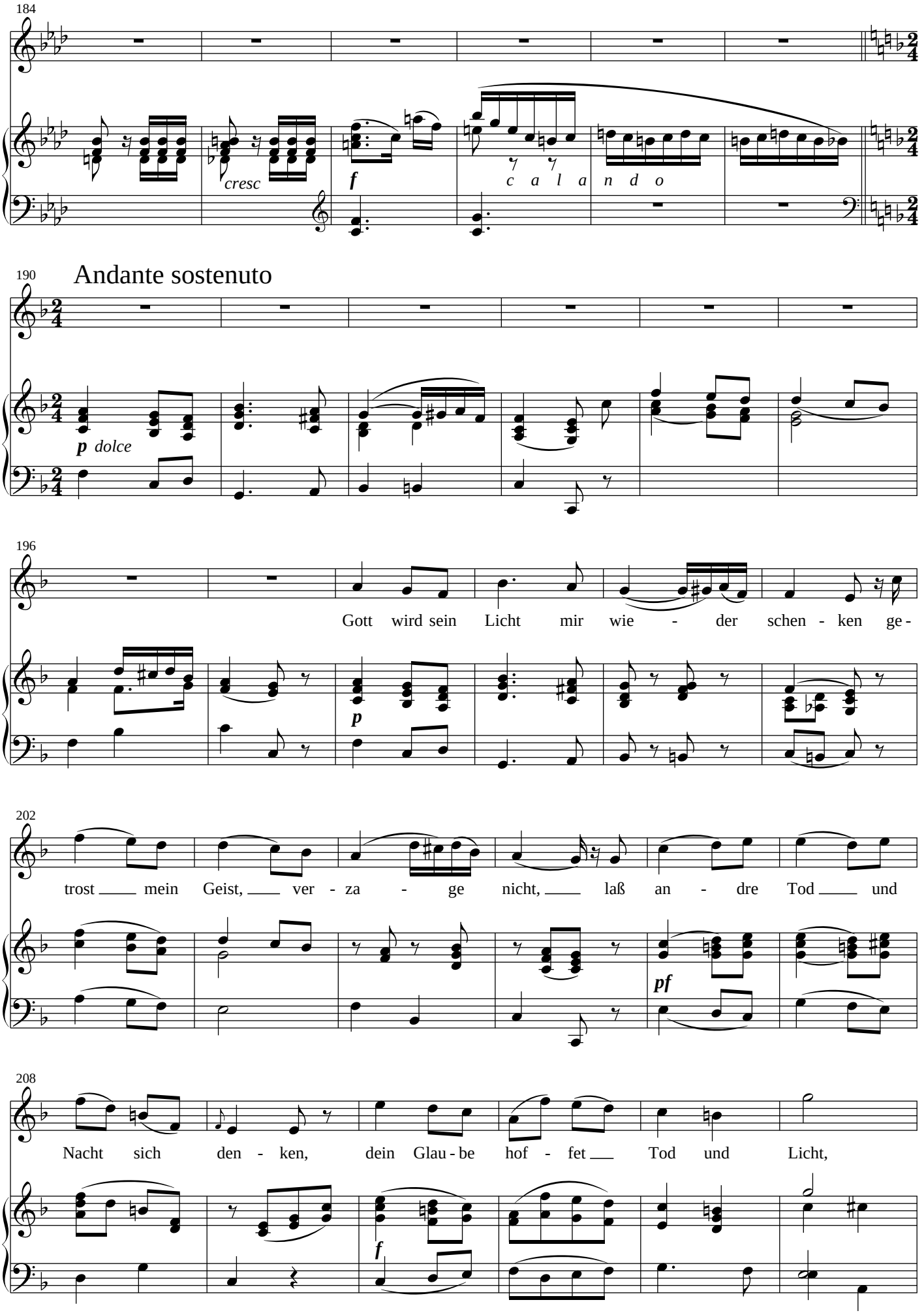

13
p
15
ritard
mf
Andante
17
Ich
p
f
decresc
25
spielt' als Kna - be un - be - fan-gen im Schoß der Un - schuld und Na - tur, sah
p
33
Got - tes schö - ne Schöp - fung pran-gen am Ster - nen - zelt, auf Wald und Flur.

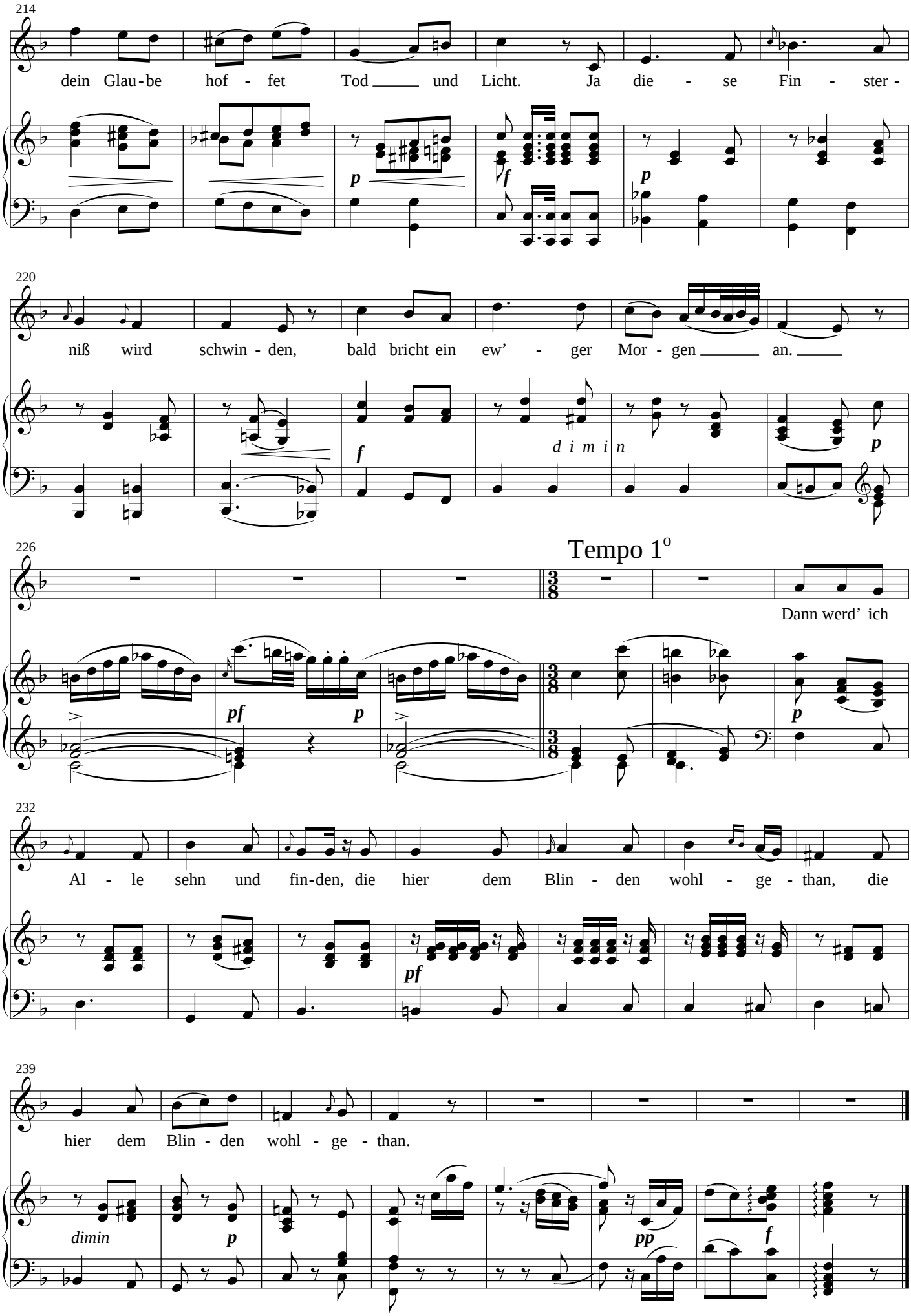

41
Sanft flo-ßen mei - ner Kind - heit Ta-ge, nicht rauh schien mir des Le - bens Bahn. Da
49
weh - te mich der Mensch - heit Pla-ge, das bö - se Gift der Blat - tern an.
p
f
f
p
57
Sein Hauch ver - lösch - te mei - nen
br.
p
64
Bli-cken der Sonn' und Ster - ne freund - lich Licht. Nun konnt' ich kei - ne
71
Blu - men pflü-cken, nun sah ich Erd' und Him - mel nicht. Doch ei - ne


78
Fürst - in, mild und bie-der, er - barm - te mei - ner Kla - gen sich; durch
cresc
mf
85
ih - re Gü - te lernt' ich Lie-der, und Jam - mer und Ver - zweif - lung
p
pf
92
wich, und Jam - mer und Ver - zweif - lung wich.
dimin
p
100
Dank dir, oh Har - mo-nie der Sai-ten; dank dir, oh Har - mo - nie der Sai - ten;
107
du lin - derst gü - tig man - che Noth, du hilfst mich durch das
mf
p
f
decresc


113
Le - ben lei - ten, durch dich kann ich mein ma - gres Brodt mit mei - nen
p
f
dimin
p
120
grau - en El - tern thei - len. Doch ach! Ge - sang und
cresc
pf
dimin
p
127
Har - fen - spiel kann nicht all mei - ne Lei - den hei - len! Oh Men - schen, ich ent -
p
135
beh - re viel ich ent - beh - re viel
f
f
p
143
Ver - ge - bens schmückt für mich im Mai - en, sich die Na -
mf


149
tur mit bun - ter Pracht, Ich kann mich kei - nes Mor - gens freu-en,
p
pf
p
fp
156
mir ist das Le - ben ew' - ge Nacht, mir ist das Le - ben ew' - ge
f
p
cresc
p
163
Nacht. Ich seh' nicht Got - tes Dank – Al - tä - re, seh' kei - nen
cresc
f
p
f
p
mf
169
gü - te - vol - len Freund, seh' nicht des Mit - leids schö - ne Zäh-re, die
c a l a n
d o
a Tempo
p
176
mir ein füh - lend Mäd - chen weint.
f
f
p
f
p


184
cresc
f
c a l a n d o
190
Andante sostenuto
p dolce
196
Gott wird sein Licht mir wie - der schen - ken ge -
p
202
trost mein Geist, ver - za - ge nicht, laß an - dre Tod und
pf
208
Nacht sich den - ken, dein Glau - be hof - fet Tod und Licht,
f


214
dein Glau-be hof - fet Tod und Licht. Ja die - se Fin - ster -
p
f
p
220
niß wird schwin - den, bald bricht ein ew' - ger Mor - gen an.
f
d i m i n
p
226
Tempo 1o
Dann werd' ich
pf
p
p
232
Al - le sehn und fin-den, die hier dem Blin - den wohl - ge - than, die
pf
239
hier dem Blin - den wohl - ge - than.
dimin
p
pp
f

Critical notes

This score is the first modern edition of the song “Der blinde Harfenspieler” (G.47) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated June 9, 1811.

The sources are:

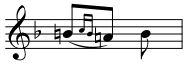
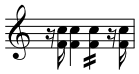
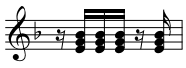
MS	“Partiturer No. 5”, “George Gersons samling: mu 7105.0963 C II, 6b”, a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song is found found on pp. 11–16.
COP	“Zwölf deutsche Lieder”, “C II, 140 tv. 2º. 1957-58.764”, a collection of manuscript copies written around 1825 preserved at the Royal Library of Copenhagen, Denmark. The song is found found on pp. 100–104.

The anonymous poem “Der blinde Harfenspieler” is found in several 19th century sources. According to his thematic catalogue, “Verzeichniß über zwei hundert meiner Compositionen” Gerson found the text in a collection of stories for children, “Burgheim unter seinen Kindern: Neue Gespräche und Erzählungen für Kinder von acht bis sechszehn Jahren über Natur und Menschenleben”, vol. 3 edited by Georg Wilhelm Mundt, published in Halle 1801.

The start of Gerson’s tune is somehow related to the tune accompanying the poem in this printing.

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.

Performance indications added by the editor are enclosed within brackets.

Bar No.	*Part*	*Note No.*	*Comment*
13	Pno l	2	No accidental ♮ in *MS*.
31	Solo v		 in *MS*.
48	Pno r	1	No arpeggio in *COP*.
73	Pno r		 in *MS*.
80	Pno r	2	No accidental ♮ in *MS*.
100	Pno r		The lower voice initial 1/8-rest is missing in *MS*.
106	Pno r		No accidental ♮ in *MS*.
121–123	Solo v		Lyrics distribution on notes adjusted.
124	Pno r	2	No accidental ♭ in *MS*.
166	Pno r	1	No accidental ♮ on “e” in *MS*.
170	Solo v	1	No turn in *COP*.
207	Pno r	2	No accidental ♮ on “b” in *MS*.
208	Solo v	3	No accidental ♮ on “b” in *MS*.
208	Pno r	3	No accidental ♮ on “b” in *MS*.
210	Pno r	2	No accidental ♮ on “b” in *MS*.
230	Pno l	1	Lower voice 𝅗𝅥 in *MS*.
237	Pno r		 in *MS*.