

Georg Gerson

(1790–1825)

Lied
in Scala von D bis b

G.13

Score
(Contemporized)

Edited by
Christian Mondrup

Lied in Scala von D bis b und wieder zurück

Revised edition

Georg Gerson (1790-1825)

Männ-chen, was be-wachst du mei - ne Blic - ke, war-um schaust du mich so for-schend an? wenn ich

The first system of the musical score, measures 1-4. The treble clef staff contains the melody with a trill (tr) on the note G4 in measure 3. The bass clef staff contains the accompaniment. The key signature has one flat (Bb) and the time signature is common time (C).

5 spin-ne, nä-he, o - der stric - ke, hem-me län-ger nicht dein ei-gen Glüc-ke, wer-de wie-der ein ver-nünfft'-ger

The second system of the musical score, measures 5-8. The treble clef staff contains the melody with a trill (tr) on the note G4 in measure 6. The bass clef staff contains the accompaniment. The key signature has one flat (Bb) and the time signature is common time (C).

10 Mann. — Glau-be mir, du wä-rest doch ver - lo - ren, gäb' ich frem-der Lie-be mich zum Raub, hät'st du

The third system of the musical score, measures 9-12. The treble clef staff contains the melody with a trill (tr) on the note G4 in measure 11. The bass clef staff contains the accompaniment. The key signature has one flat (Bb) and the time signature is common time (C).

15 tau-send Au-gen, tau - send Oh - ren, A-mor macht dich, Lie-ber, blind und Taub.

The fourth system of the musical score, measures 13-16. The treble clef staff contains the melody with trills (tr) on the notes G4 in measure 14 and E4 in measure 16. The bass clef staff contains the accompaniment. The key signature has one flat (Bb) and the time signature is common time (C).

Critical notes

This score is the first modern edition of the song “Lied in Scala von D bis b und wieder zurück” (G.13) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated 1808.

The source is:

MS “Partiturer No. 1”, “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. 76.

The anonymous German text is paraphrasing a poem, “Die Tochter an ihre Mutter” from a novel, “Klara du Plessis und Klairant. Eine Familiengeschichte Französischer Emigrierten” by August Heinrich Julius Lafontaine (1758–1831), Berlin, 1795.

Mutter, was belaurst du meine Blike,
Wenn ein schöner Mann vorübergeht? —
Sieh, die Nadel hier, mit der ich strike,
Sieh, das Röschen, wenn ich es zerpflüke,
Selbst die Feder, die am Hut mir weht,
...
Hast du tausend Augen, tausend Ohren —
Amor macht sie alle blind und taub.
Laß mich nur! Ich bin ja doch verloren,
Ist mein armes Herz erst Amors Raub.

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.