

Georg Gerson

(1790–1825)

Das Lied vom Glücke

von A. G. von Halem

G.31

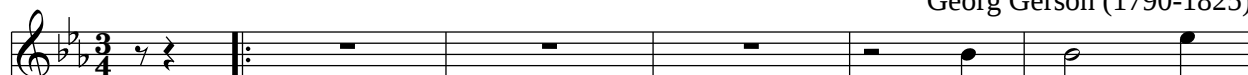
Score

Edited by
Christian Mondrup

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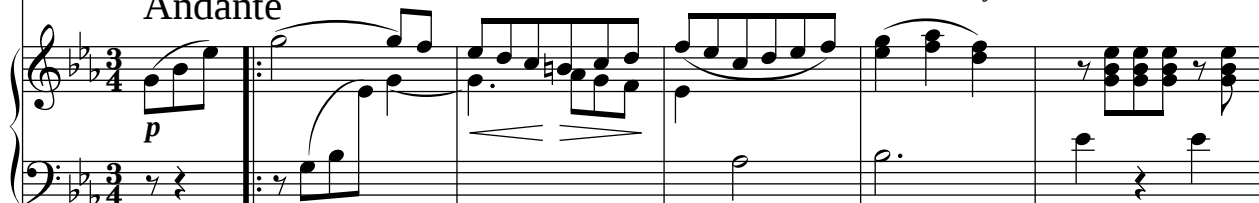
Stimme



- 1.&5. In Tem - pes
2. Sieh! Bäch - lein
3. Gleich die - sem
4. Ge - treu dem
6. Bey Schick - sals

Andante

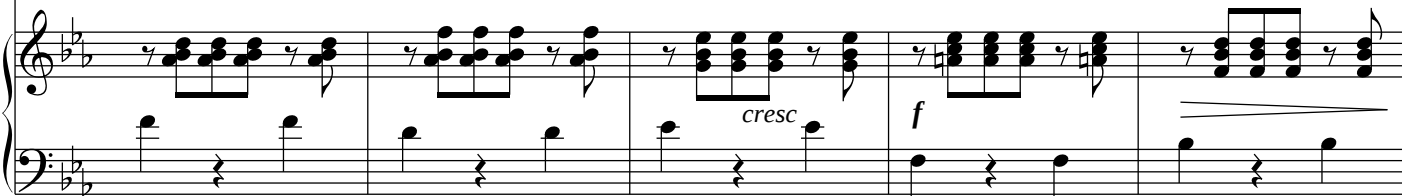
Clavier-
Begleitung



6



Schat - ten, auf Ro - sen - mat - ten wohnt Freud' und Scherz, doch
win - den dort in den Grün - den sich durch die Flur.
Flu - ße zeigt im Ge - nu - ße uns Pflicht die Bahn.
Wil - len, Pflicht zu er - fül - len, sey Glü - ckes Werth.
Wal - ten, es rein er - hal - ten, ist Glück schon hier.



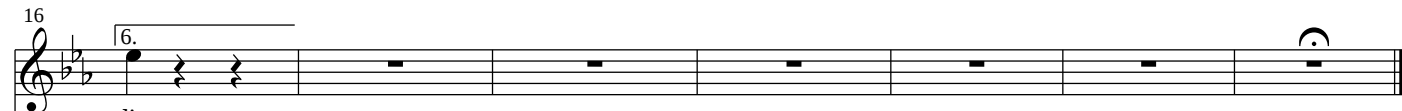
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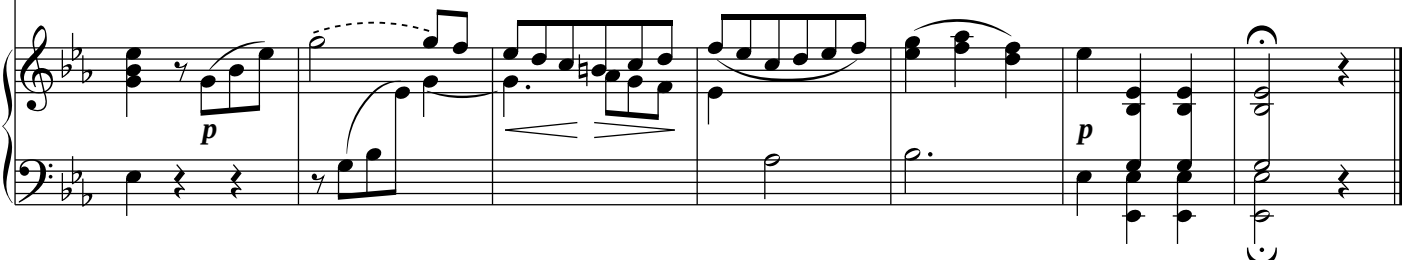
blüh'n auch Freu - den wohl auf den Hei - den ist rein das Herz.
Laß nicht die Wel - le, dich führt zur Stel - le selbst die Na - tur.
Fest sie zu fas - sen, sie nie zu las - sen, ist wohl ge - than.
Ach! oft ver - sa - get, oft schwer ver - ja - get wird's leicht ent - behrt.
Dies Glück zu eh - ren, das wird dich leh - ren der Gott in



16



dir.



Critical notes

This score is the first modern edition of the song “Das Lied vom Glücke von A. G. von Halem” (G.31) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated September 1 1809.

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 found on p. 114.

The song is dedicated to “den jungen Lüders” (the young Lüders), Gerson is most likely referring to the pianist Conrad Lüders (1801–1856). He became chamber musician at the Danish court.

The poem “Das Lied vom Glücke” by the German poet, Gerhard Anton von Halem (1752–1819) was written 1802 and published in “Schriften von G. A. von Halem, fünfter Band”, Münster 1807.

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.