

Georg Gerson
(1790–1825)

Der vergnügte Bauer
G.150

Score
(Contemporized)

Edited by
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Der vergnügte Bauer

Contemporized edition

Georg Gerson (1790-1825)

Allegretto

Gesang

Forte
piano

Wenn mich nur mein Rös - chen liebt, Bin ich schon ge -
Hätt' ich täg - lich Bier und Wein, Bra - ten auch nicht

bor - - gen. Wem das Glüc - ke Reich - thum giebt,
min - - der: Fet - ter könnt' ich denn wohl seyn,

giebt es vie - le Sor - gen. Hätt' ich Sil - ber auch wie Heu, _____
a - ber nicht ge - sün - der. Nein, wenn mich mein Rös - chen liebt, _____

Gold in al - len Säck - ken: Ar - beit hätt' ich nicht da -
bin ich schon ge - bor - gen. Wem das Glüc - ke Reich - thum

14

bey, a - ber Furcht und Schrec - ken, Ar - - beit hätt' ich nicht da -
giebt, giebt es vie - le Sor - gen, wem das Glüc - ke Reich - thum

f *p* *cresc*

18

bey, a - ber Furcht und Schrec - ken.
giebt, giebt es vie - le Sor - gen.

f *p* *3* *tr*

22

3 *tr* *mf* *tr* *tr*

Critical notes

This score is the first modern edition of the song “Der vergnügte Bauer” (G.150) by the Danish composer “Georg Gerson” (1790-1825). The composition is dated July 1, 1817. The source is:

MS a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The song is found on p. 64 in “Partiturer No. 5”, “George Gersons samling: mu 7105.0963 C II, 6b”.

In his thematic catalog Gerson states the source of the poem “Der vergnügte Bauer” as Karl Wilhelm Ramler’s (1725–1798) collection “Lyrische Blumenlese I. II. III. IV. und V. Buch”, Leipzig 1774. The text is part of Christian Felix Weiße’s (1726–1804) text book for Johann Adam Hiller’s (1728–1804) singspiel (comic opera with spoken dialog) “Die Jagd” (1769).

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 within brackets and dashed ties and slurs have been added by the editor.